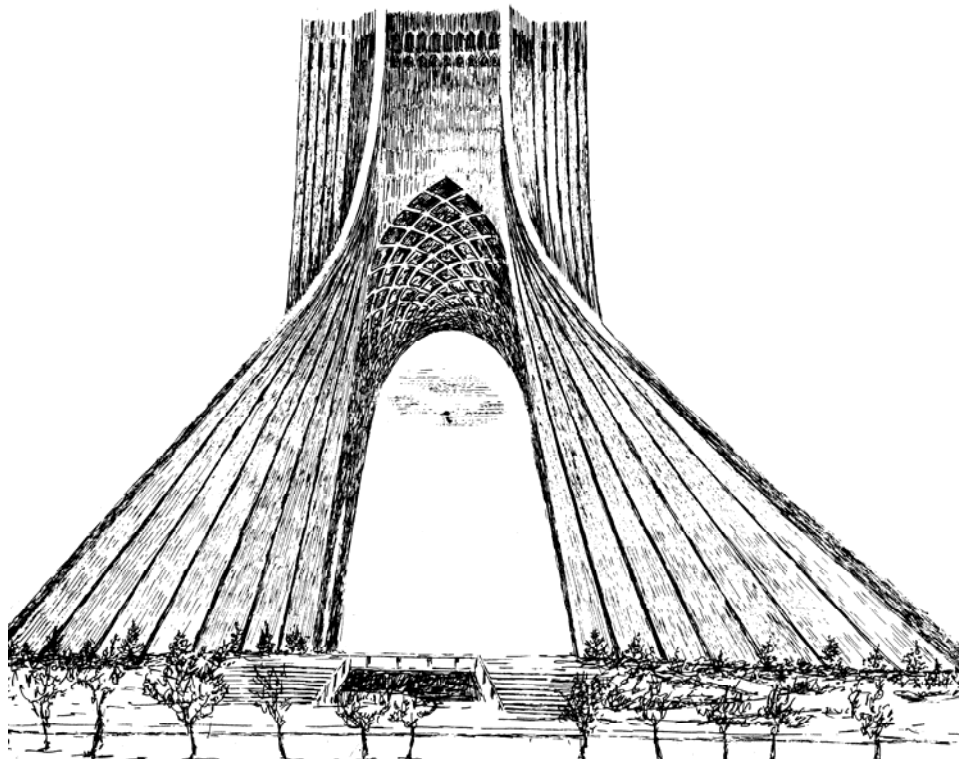


ABBIE BETINIS

BAR XIZAM (UPWARD I RISE)

For SATB chorus, and s.a.t. soloists, a cappella

Text by Hâfez (14th c.), sung in Persian



Commissioned by The Esoterics (Eric Banks, founding director) as part of the POLYPHONOS Young Composer Prize, 2007
Premiered July 2007; Seattle, Washington.

Program Note:

Khwajeh Shams al-Din Muhammad Hâfez-e Shirazi (ca. 1320-1390) was born in Shiraz, Persia (Iran). He wrote nearly 400 lyric poems, called *ghazals*, and is the undisputed master of that particular poetic form. His writing is mystical and based on Sufism, a tradition of Islam that is associated both with the Sunni and Shi'a denominations, as well as other currents of Islam. The ghazal excerpted and set to music here is the one written on Hâfez's tombstone.

The music has a very specific structure, moving systematically from confinement to freedom. Each singer begins on a hum, which depicts confinement: the desire to create something (in this case, sound) without the means to see it through (to open one's mouth). Each of the four voice parts begins to explore a very small musical interval and to gradually expand it. At each soloist's cry "Bar xizam!" another voice part is "freed" and joyfully begins to sing scales and glissandi, building into a whirling invocation to the Beloved.

So much of writing music is about studying things close-up: exact articulations, dynamics, intricacies of text setting, etc. But as I was wondering how best to set this magnificent text to music, I found myself stepping farther and farther back from the page. I began to search for a larger compositional gesture that could paint what I was starting to envision: whole crowds of people, through the centuries even, rising up – whether in the name of religion, social justice, personal healing – all, like Hâfez, longing for something better. So I studied up on the Shepard scale, the auditory illusion of a never-ending rising scale (not unlike M.C. Escher's famous staircase, or the endlessly rising stripes on a barber pole). In one part of this piece, I've tried to recreate that illusion by overlapping a few specific series of rising glissandi, hoping that it gives the impression of these countless souls in their continuous ascent.

This piece is dedicated with much love to my parents, John & Emily Betinis, who continue to teach me, by their example, how to rise up.

- Abbie Betinis, 2007

Text, Transliteration, and English Translation:

مژدهی وصل تو کو کز سر جان برخیزم

moždeye vasle to ku kaz sare jan bar xizam

Waiting, where is the harmony of your voice, so that, free from the desires of this life: I might rise?

طائر قدسمو از دام جهان برخیزم

tøyere qodsamo azdame jahon bar xizam

I am a dove from paradise, but out of this worldly cage: I shall rise.

بوللی تو که گر بندی خیشم خانی از سر برخیزم

bevalöye to ke gar bandeye xišam xāni azsare jano jahon bar xizam

If, in your devotion, you call upon me to serve you, then I promise, from the desires of life and this world: I will rise.

یا رب از ابر هدایت برسان بارانی

yā rab azabre hedāyat berasan bārāni

O Lord, from the cloud of your grace, let your rain fall over and over,

پیشتر زانکه چو گردی زمین برخیزم

pištar zanke ču gardi zemiyan bar xizam

Before it falls, from the midst of it all, like a handful of dust: Let me rise.

خیزو بالا بنما ای بت شیرین حرکات

xizo bala benamā ey bote širin harakāt

O rise up, with sweet gesture, and show me your stature: lofty, like the cypress,

رقصکنان برخیزم

raqs konan bar xizam

With dancing feet: I rise.

دست فشان برخیزم

dast fešān bar xizam

With clapping hands: I rise

روز مرگم نفسی مهلت دیدار بده

ruze margam nafasi mohlate didār bedeh

On the day that I die, in the span of a single breath, grant me but a glimpse of you,

تا چو حافظ ز سر جانو جهان برخیزم

to ču hāfez zesare jano jahon bar xizam

And then, like Hafez, free from the desires of life and this world: upward, I rise!

- Excerpted from a ghazal by Shams Hâfez-e Shirazi.
Translated from the Persian by Eric Banks and the composer,
after renderings by Michael Boylan and H. Wilberforce Clarke

Pronunciation Guide:

Printed letter	IPA	As Pronounced in American English
a	=	a
ا	=	ɔ
e	=	e
i	=	i
o	=	o
u	=	u

Printed letter	IPA	As Pronounced in American English
x	=	k
ž	=	ʒ
q	=	x
r	=	ř
č	=	tʃ
š	=	ʃ

Bar xizam

(Upward I rise)

Shams Hâfez-e Shirazi (14th c.)

Abbie Betinis

Meditatively (♩ = ca.92)

Soprano *pp*
Mmm...

Alto 1 *pp* (barely open lips)
Mmm... mož-de - ye vas - le to ku mož-de - ye vas - le to ku mož-de - ye vas -

Alto 2 *pp* (barely open lips)
Mmm... mož-de - ye

Tenor *pp*
Mmm...

Bass *pp*
Mmm...

7

S
A
A 2
T
B

le to ku možde - ye vas - le to ku možde - ye vas - le to ku možde - ye vas - le to ku možde -

vas - le to ku možde - ye vas - le to ku možde - ye vas - le to ku možde - ye vas - le to ku

* * *

* All glissandi should begin and end on the beat written. For instance, here, there's a full beat to slide: begin sliding on bt. 2 and arrive on bt. 3.

Trans'n: *Waiting, where is the harmony of your voice...*

Betinis / Bar xizam

2

13

(crying out) *mf*

A. Solo *Mož - de - ye,*

S *mp*

A ye vas - le to ku možde - ye vas - le to ku možde - ye vas - le to _____ vas - le to ku

A 2 možde ye vas - le to ku možde - ye vas - le to ku možde ye vas - le to ku možde - ye vas - le to

T *mp*

B *mp*

19

A. Solo *mož - de - ye, vas - - - le to ku,*

S

A *mož de - ye vas - le to ku možde - ye vas - le to ku možde ye vas - le to ku mož - de - ye vas -*

A 2 *ku mož de - ye vas - le to ku možde - ye vas - le to ku možde - ye vas - le to ku mož - de - ye*

T

B

Trans'n: ...waiting, where is the harmony of your voice...

25

(mf)

A. Solo

S

A

A 2

T

B

le to ku mož-de - ye vas - le to ku mož-de - ye vas - le to ku mož-de-
 kaz sa-
 vas - - le to ku mož-de - ye vas - - - le to ku mož-de - ye
 Oh...
 Oh...

30

A. Solo

S

A

A 2

T

T 2

B

re jon bar - xi-zam?
 Oh...
 ye vas - le to ku Oh...
 vas - le to ku Oh...
 Ah... *molto* *p* (barely open lips) mož-de-ye vas - le to ku mož-de-
 Ah... *molto* *p* (barely open lips) mož-de - - - ye vas - le to ku mož-de-ye
 Ah... *molto* Oh...

Trans'n: ...so that, free from the desires of this life: I might rise?

Betinis / Bar xizam

35

S
A
A 2
T
T 2
B

kaz sa-re jon _____ bar - - - xi - zam? _____ Oh... _____

kaz sa-re jon _____ bar - - - xi - zam? _____ Oh... _____

ye vas - le to ku mož-de-ye vas - le to ku mož-de-ye vas - le to ku mož-de-ye vas - le to

vas - le to ku mož-de-ye vas - le to ku mož-de - ye vas - le to ku mož-de-ye vas - le to ku

41

mf (Trapped, fluttering)

S. Solo
S
A
A 2
T
T 2
B

To ye-re, _____ to yere, to ye - re qod - samo, to yere qod - samo,

kaz sa-re jon _____ bar - - -

kaz sa-re jon _____ bar - -

ku mož - de - ye vas - le to ku mož-de-ye vas - le to ku mož-de - ye vas - le to

mož-de-ye vas - le to ku mož-de - ye vas - le to ku mož-de-ye vas - le to ku

Trans'n: ...I am a dove from paradise... (Waiting, where is the harmony of your voice, so that, free from the desires of this life: I might rise?)

Betinis / Bar xizam

46

5

S. Solo
 az - do - - - - me ja-hon _____ bar - xizam. *f*

S
 Ah... *mf*

A
 - xi - zam? _____ kaz sa re jon _____ kaz - - - sa re jan _____ *f* *mf*

A 2
 - - xi - zam? _____ kaz sare jon _____ kaz - sa re _____ *f* *mf*

T
 ku mož-de-ye vas - le to ku moždeye vas - le to ku _____ kaz- _____ *f* *mf*

T 2
 8
 mož-de-ye vas - le to ku možde - ye vas - le to ku _____ *f*

B
 _____ *f* *p cresc. to m.67*

možde - ye vas - le to

52

S
 _____ *p*

A
 _____ bar - xi - zam... _____ kaz - sa - re jan _____ bar - xizam... _____

A 2
 jan _____ bar - xi - zam... _____ kaz _____ sa - re jon _____ bar - xi - _____

T
 8
 - - sa - re jan _____ bar - - - xi - zam... _____ kaz - - - sa - re jan _____ bar - _____

B
 ku mož-de-ye vas - le to ku mož-de-ye vas - le to ku mož-de - ye vas - le to _____

B 2
 ku mož-de-ye vas - le to ku _____ mož-de-ye vas - le to ku možde-ye vas - _____

Trans'n: ...but out of this worldly cage: I shall rise.... (Waiting, where is the harmony of your voice, so that, free from the desires of this life: I might rise?)

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Betinis / Bar xizam

67

f

T. Solo

Musical staff for T. Solo, measures 67-69. Lyrics: bar - xi - zam.

bar - xi - zam.

S

Musical staff for Soprano (S), measures 67-69. Includes a box with *mp* (barely open lips) and *repeat, ad lib.* Lyrics: mož - de - ye vas - le to ku

mp (barely open lips)

repeat, ad lib.

mož - de - ye vas - le to ku

A

Musical staff for Alto (A), measures 67-69. Includes dynamics *f* and *mp*. Lyrics: Ah...

Ah...

T

Musical staff for Tenor (T), measures 67-69. Includes dynamics *f*. Lyrics: Ah... Hmm be - va - lo - ye to, Hmm be - va -

Ah...

Hmm be - va - lo - ye to,

Hmm be - va -

T 2

Musical staff for Tenor 2 (T 2), measures 67-69. Includes dynamics *f*. Lyrics: Hmm be - va - lo - ye to, Hmm be va - lo - ye to,

Hmm be - va - lo - ye to,

Hmm be va - lo - ye to,

B

Musical staff for Bass (B), measures 67-69. Includes dynamics *f*. Lyrics: Hmm be - va - lo - ye to, Hmm be va - lo - ye to,

Hmm be - va - lo - ye to,

Hmm be va - lo - ye to,

B 2

Musical staff for Bass 2 (B 2), measures 67-69. Includes dynamics *f*. Lyrics: Hmm be - va - lo - ye to, Hmm be va - lo - ye to,

Hmm be - va - lo - ye to,

Hmm be va - lo - ye to,

70

S

Musical staff for Soprano (S), measures 70-74. Includes a repeat sign and a 3/4 time signature.

A

Musical staff for Alto (A), measures 70-74. Includes dynamics *f* and lyrics: Ah...

Ah...

T

Musical staff for Tenor (T), measures 70-74. Includes lyrics: lo - ye to, Hmm be - va - lo - ye to, Hmm be va - lo - ye to, Hmm be va

lo - ye to,

Hmm be - va - lo - ye to,

Hmm be va - lo - ye to,

Hmm be va

T 2

Musical staff for Tenor 2 (T 2), measures 70-74. Includes lyrics: Hmm be va - lo - ye to, Hmm be va lo - ye to, Hmm be va lo - ye to,

Hmm be va - lo - ye to,

Hmm be va lo - ye to,

Hmm be va lo - ye to,

B

Musical staff for Bass (B), measures 70-74. Includes lyrics: Hmm be - va - lo - ye to, Hmm be va lo - ye to, Hmm be va lo - ye to,

Hmm be - va - lo - ye to,

Hmm be va lo - ye to,

Hmm be va lo - ye to,

B 2

Musical staff for Bass 2 (B 2), measures 70-74. Includes lyrics: Hmm be - va - lo - ye to,

Hmm be - va - lo - ye to,

Trans'n: ...I will rise. (...in your devotion, in your devotion...)

Betinis / Bar xizam

Slower (♩ = ca.80)

73

S
ku (gradually change from "oo" to "ee") Yo Rab! Yo rab, az-

S 2
ku (gradually change from "oo" to "ee") Yo Rab! Yo rab, az-

A
ku (gradually change from "oo" to "ee") Yo Rab! Yo rab, az-

A 2
ku (gradually change from "oo" to "ee") Yo Rab! Yo rab, az-

T
lo - ye to, Yo! Yo!

T 2
— Hmm be va-lo-ye to, Yo! Yo!

B
Hmm beva - lo - ye to, Yo! Yo!

B 2
Yo! Yo!

77

S
ab - re he do - yat be-ra sön bo - ro - ni, piš - tar zön - ke, čo,

S 2
ab - re he do - yat be-ra sön bo - ro - ni, piš - tar zön - ke, čo,

A
ab - re he do - yat be-ra sön be-ra - sön bo - ro - ni, piš - tar zön - ke, čo,

A 2
ab - re he do - yat be-ra - sön bo - ro - ni, piš - tar zön - ke, čo,

Trans'n: O Lord, from the cloud of your grace, let your rain fall over and over / Before this, from the midst of it all...

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Betinis / Bar xizam

10

89

Tempo Primo (♩ = ca.92)

S. Solo

- - zam! _____

A. Solo

- - zam! _____

T. Solo

8 - - zam! _____

S

pp _____ *repeat, ad lib.*

* mm... mm...

S 2

pp _____ *repeat, ad lib.*

* mm...

A

pp _____ *repeat, ad lib.*

* mm...

A 2

pp _____ *repeat, ad lib.*

* mm...

T

- - zo bo - lo be - na - mo_ ey bot - e ši - - - rin ha - ra - kot

T 2

- - zo bo - lo be - na - mo ey bot - e ši - - - rin ha - ra - kot

B

- - zo bo - lo be - na - mo_ ey bot - e ši - - - rin ha - ra - kot

B 2

- - zo bo - lo be - na - mo_ ey bot - e ši - - - rin ha - ra - kot

* Stagger entrances individually to replicate the aural illusion of the Shepherd Tone: a seemingly constantly rising scale

Trans'n: O rise up, with sweet gesture, and show me your stature: lofty, like the cypress...

98

S. Solo

A. Solo

T. Solo

S

S 2

A

A 2

T

T 2

B

B 2

mp cresc. poco a poco *repeat, ad lib.*

kaz_ sa - re jan _____ bar - xi - zam kaz_ sa - re jan

mp cresc. poco a poco *repeat, ad lib.*

kaz_ sa - re sa - - re jan _____ kaz_

mp cresc. poco a poco *repeat, ad lib.*

kaz_ sa - re jan bar - - xi - zam kaz_ sa - re

mp cresc. poco a poco *repeat, ad lib.*

kaz_ sa - re jan bar - - xi - zam kaz_ sa - re

Trans'n: So that, free from the desires of this life...

Betinis / Bar xizam

(m.103 = at least 30 seconds long. Repeat each cell ad lib.)

103

S. Solo

f
To ye-re, ___
to ye re, to ye - re qod-sa mo,

A. Solo

f
Mož - de - ye,
mož - de-ye, vas - le to ku, -

T. Solo

f
Be va - lo ye,
be va-lo - ye to, -

S

mm... mm...

S 2

mm...

A

mm...

A 2

mm...

T

mm...

T 2

sa-re jøn - mm...

B

jan mm...

B 2

mm...

A Joyful, Dancing tempo (♩ > 104)

104

S Mmm... *mf*

A Mmm... *mf*

T Mmm... *mf*

B *molto* *f* Joyfully!

Oh... raq - s - ko - nan, das - t fe - šon, jan - o, jan - o ja - hon,

109

S *Accelerando*

S2 *Accelerando*

A *Accelerando*

A2 *Accelerando*

T *Accelerando* *f* Joyfully!

B *Accelerando*

raq - s - ko - nan, das - t fe - šon, jan - o, jan - o ja - hon,

raq - s - ko - nan, das - t fe - šon, jan - o, jan - o ja - hon,

Trans'n: With dancing feet, with clapping hands, life and the world...

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Tempo Primo (♩ = ca.92)

121 *f* *f* *f cresc.*

S Bar xi - zam! Bar xi - zam! Bar _____

A *f* *f* *f cresc.*

A Bar xi - zam! Bar xi - zam! Bar _____

T *f*

T Bar xi - zam! Bar xi - zam! Bar xi - zam!

B *f*

B Bar xi - zam! Bar xi - zam!

127 *molto* *ff* (*non decresc.*)

S Bar _____ xi - - - zam! _____

A *molto* *ff* (*non decresc.*)

A Bar _____ xi - - - zam! _____

T *sfz* *p*

T Bar _____ xi - zam! (mm) _____

B *sfz* *p* *pp*

B Bar _____ xi - zam! (mm) _____

Trans'n: *I rise! I rise! I rise!*

Betinis / Bar xizam

132

Slower

p *distantly*

S
Ru - ze mar - - - gam, _____ na - fa -

A
Ru - ze mar - - - gam, _____ na - fa -

T
8

B
Ru - ze mar - - - gam, _____ na - fa -

137

S. Solo *pp*
(soft, slow, steady glissandi, on a hum)

A. Solo *pp*
(soft, slow, steady glissandi, on a hum)

T. Solo *pp*
(soft, slow, steady glissandi, on a hum)

S
si, moh - la - te di - dor be - deh... _____

A
si, moh - la - te di - dor be - deh... _____

T
8

B
si, moh - la - te di - dor be - deh... _____

Trans'n: *On the day that I die, in the span of a single breath, grant me but a glimpse of you...*

145

S. Solo *sim.*

A. Solo *sim.*

T. Solo *sim.*

S *p*
to, čo Ho - fez, ze - sa - - - re jan,

A *p*
to, čo Ho - fez, ze - sa - re o ja -

T

B *p*
to, čo Ho - fez, ze - sa - re o ja -

150

S. Solo *(end)*

A. Solo *(end)*

T. Solo *(end)*

S *poco* *p* *ppp*
Bar xi - - - - zam! *close to (mm)*

A *poco* *p* *ppp*
hon, Bar xi - - - - zam! *close to (mm)*

T *p* *ppp*
Bar xi - - - - zam! *close to (mm)*

B *poco* *p* *ppp*
hon, Bar xi - - - - zam! *close to (mm)*

Trans'n: ...and then, like Hafez, free from the desires of life and this world: upward, I rise!

Also by Abbie Betinis . . .

The Burt Family Carols Series:

(Abbie is the grand-niece of composer Alfred Burt, and carries on his tradition of writing a new carol every Christmas)

Behind the Clouds	SATB a cappella	Abbie Betinis Music Co. AB-059-C8
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Prayer for Peace	SATB a cappella, s./t. solos	Fred Bock Music F2358
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Cedit, Hyems (Be gone, winter!) Text: Prudentius (in Latin)	SATB div. (or SSAA div.), flute	G. Schirmer Cat. No. 50486492
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Long Time Trav'ling Text: traditional American shape-note texts	SATB div., tenor solos, a capp.	Santa Barbara Music Pub. SBMP-702
Spell of the Elements Text: Elizabeth Jennings	SATB double chorus, piano	Abbie Betinis Music Co. AB-053-00
Yhinx: An Ancient Greek Love Charm Text: Theocritus & ancient Greek stone (in Greek)	TTBB a cappella, t. t. b. solos	Abbie Betinis Music Co. AB-018-01



Reviewed as “audacious... edgy and thrilling,” the music of Abbie Betinis is being performed increasingly in the United States and abroad. Born in 1980, Abbie has been commissioned by more than 40 music organizations including the Dale Warland Singers, Cantus, The Rose Ensemble, and The Schubert Club. A 2009 McKnight Fellow, she has also won a Jerome Commissioning Grant, the Craig and Janet Swan Composer Prize, and awards from the American Composers Forum, ASCAP, Minnesota Music Educators Association and the Sorel Organization. Ms. Betinis studied composition at St. Olaf College, the University of Minnesota, and the European American Musical Alliance in Paris, France, where faculty from Juilliard and the Paris Conservatory teach harmony and counterpoint in the tradition of Nadia Boulanger. Abbie’s music is primarily self-published (Abbie Betinis Music Co) and is distributed internationally, with additional scores published by Fred Bock Music, Graphite Publishing, Kjos, Santa Barbara Music Publishing, and, most recently, in G. Schirmer’s *Dale Warland Series*.

Since 2005, Abbie has been Composer-in-Residence for The Schubert Club. She has also held residencies with The Singers—Minnesota Choral Artists and The Rose Ensemble. A three time cancer survivor, she lives in St. Paul, Minnesota.

Abbie Betinis Music Co.

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