

ABBIE BETINIS

PERUSAL ONLY
(PERFORMANCE PROHIBITED)

Carmina mei cordis

(Songs of my heart)

SATB a cappella

I. Aeterna lux, divinitas
(Eternal light, divinity)

II. Angele Dei
(Prayer to a Guardian Angel)

*Commissioned by Kantorei (Denver, CO)
Richard Larson, director*



abbiebetinis.com

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

Carmina mei cordis (Songs of my heart)

Aeterna lux, divinitas

Aeterna lux, divinitas,
in unitate Trinitas,
te confitemur debiles,
te deprecamur supplices. [Alleluia!]

Christum rogamus et Patrem,
Christi Patrisque Spiritum;
unum potens per omnia,
fove precantes, Trinita. [Alleluia!]

Qui finis et exordium
rerumque fons es omnium,
tu solus es solacium,
tu certa spes credentium. [Alleluia!]

O veritas, o caritas,
o finis et felicitas,
sperare fac et credere,
amare fac et consequi.

Qui cuncta solus efficis
cunctisque solus sufficis,
tu sola lux es omnibus
et praemium sperantibus. [Alleluia!]

- From the *Liturgia Horarum*, translation by R. F. Littledale (1833-1890). Alleluia refrain added by the composer.

Angele Dei

Angele Dei,
qui custos es mei,
Me tibi commissum pietate superna;
Hac nocte illumina,
custodi, rege, et gubernata.
Amen.

- *Attrib. Reginald of Canterbury (11th-12th c), translation from Baltimore Manual of Prayers (1888)*

Eternal Light, Divinity

Eternal Light, Divinity,
O Unity in Trinity,
Thy holy name Thy servants bless,
to Thee we pray, and Thee confess. [Alleluia!]

O Father, Source of God the Word,
O Word with Him co-equal Lord,
O Spirit of like majesty,
O Triune God, all praise to Thee. [Alleluia!]

Thou First and Last, from whom there springs
the Fount of all created things,
Thou art the Life which moves the whole,
sure hope of each believing soul. [Alleluia!]

O Verity! O Charity!
O Ending and Felicity!
in Thee we hope, in Thee believe,
Thyself we love, to Thee we cleave.

Thou who alone the world hast made,
art still its one sufficing aid,
the only Light for gazing eyes,
and, unto them that hope, the Prize. [Alleluia!]

Angel of God (Prayer to a Guardian Angel)

Angel of God,
my guardian dear,
To whom his love commits me here;
Ever this night be at my side,
To light and guard, to rule and guide.
Amen.

Program Note:

Carmina mei cordis (Songs of my heart), is a set of two short pieces: one for daytime, and one for night. The first, *Aeterna lux, divinitas* (*Eternal Light, Divinity*) is an 18th century hymn from the *Liturgia Horarum*. Because the text hails the unity of the Trinity, the piece modulates between three tonal centers. They eventually spiral into a canon which encircles and unifies all voice parts in its course. The “Alleluia” refrain and playful soprano ‘swoops’ are my own additions to this Catholic text, which is traditionally prayed during daylight hours.

The second piece, *Angele dei* (*Prayer to a Guardian Angel*), was once attributed to St. Anselm, but scholars now trace this well-known evening prayer to the French writer and monk Reginald of Canterbury, who died in England sometime after 1109. Composed just after I returned from studying counterpoint in Paris, this musical invocation reflects my love for the choral music of Poulenc and Messiaen, and my own deep desire for spiritual peace.

- Abbie Betinis

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

Commissioned by Kantorei - Denver, Colorado
Richard Larson, director

Carmina mei cordis

I. Aeterna lux, divinitas

LITURGIA HORARUM

ABBIE BETINIS

$\text{♩} = 69-76$ ($\text{♩} = \text{♩}$ throughout)

p with intensity *sim.*

Alto

Ae-ter-na lux, di-vi-ni-tas, in un-i-ta-te Tri-ni-tas,

3

S

A

te con-fi-te-mur de-um les-te de-pre-ca-mur sup-pli-ces. Al-le-lu,

T

p

Al-le-lu,

B

3

(for rehearsal only)

PERUSAL ONLY
(PERFORMANCE PROHIBITED)

© Copyright, August 2004, Abbie Betinis Music Co. (ASCAP). All Rights Reserved.
Unauthorized duplication of copyright material is illegal.

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

6 *mp*

S Oh.....

A Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!

T Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!

B

10

S

A *mp* Christ - um ro - ga - mus et Pa - trem, Christ - i Pat - ris - que Spir - i - tum; *sim.*

T *mp* Christ - um ro - ga - mus et Pa - trem, Christ - i Pat - ris - que Spir - i - tum; *sim.*

B

10

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

12 *fp* *mf*

S Oh... (...wah) Al-le-lu,

A u-num po-tens per om-ni-a, fo-ve pre-can-tes, Tri-ni-ta. Al-le-lu,

T u-num po-tens per om-ni-a, fo-ve pre-can-tes, Tri-ni-ta. Al-le-lu,

B

15 *fp*

S Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia! Oh...

A Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!

T Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!

B

19

S (...wah) Oh... (..wah)

A *mf*
Qui fi - nis et ex - or - di - um, re - rum-que fons es om - ni - um,

T *mf*
Qui fi - nis et ex - or - di - um, re - rum-que fons es om - ni - um,

B *mf*
Qui fi - nis et ex - or - di - um, re - rum-que fons es om - ni - um,

21

S (...wah) Al-le-lu,

A *sub f*
tu so-lus es so-la-ci-um, tu cer-ta spes cre-den-ti-um. Al-le-lu,

T *sub f*
tu so-lus es so-la-ci-um, tu cer-ta spes cre-den-ti-um. Al-le-lu,

B *p* *sub f*
tu so-lus es so-la-ci-um, tu cer-ta spes cre-den-ti-um. Al-le-lu,

24

S Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!

A Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!

T Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!

B Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!

28 *p*

S *(hum)**

A *mf legato, espresso*

T *p*

B *p*

Solo:* O ver - i - tas, O c - ci - tas, O fi - nis et fe - li - ci - tas,

(hum)

28 *(hum)*

* Altos may move up to sing the second soprano part during the solo. All voice splits should be balanced equally.

31

S (hum) oh

A spe-ra-re fac et cre - - - de-re, a-ma-re fac et con-se-qui.

T (hum) oh

B (hum)

34

S *mf* ah...

A *f legato* Tutti: a - ma - re fac et con - se - qui.

T *mf* ah... con - se -

B *mf* ah... ah... con - se -

PERUSAL ONLY
 (PERFORMANCE PROHIBITED)

37 *f*

S Qui cunc-ta so - lus ef - fi - cis, cunc - tis-que so-lus suf - fi - cis,

mf legato, sustained

A Qui cunc - ta so - lus ef - - - fi - cis,

mf legato, sustained

T qui. cunc - ta so - lus ef - - - fi - cis,

mf legato, sustained

B qui. cunc - ta so - lus ef - - - fi - cis,

39 *f*

S tu so - la tu so - la

f

A tu so - la - bus, tu so - la

f

T tu lux, lux es om - ni - bus,

f

B tu lux lux es om - ni - bus,

PERUSAL ONLY
(PERFORMANCE PROHIBITED)

41 *mp* *p*

S et prae-mi - um sper-an - ti - bus. Al - le - lu, Al - le - lu - ia,

A et prae-mi - um sper-an - ti - bus. Al - le - lu, Al - le - lu -

T et prae-mi - um sper-an - ti - bus. Al - le - lu, Al -

B et prae-mi - um sper-an - ti - bus.

44 *cresc poco a poco*

S Al - le - ia! Al -

A *cresc poco* - - ia, Al Al - le - lu - - - ia!

T *cresc poco a poco* le - lu - ia, Al - le - lu. Al - - - le - lu - ia!

B *cresc poco a poco* Al - le - lu - - - ia, Al - le - lu. Al - le - lu -

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

47 *(cresc)* *f*

S - - le - lu - ia! Al - - - le - lu - ia!

A *(cresc)* *f*
Al - - - le - lu - - - ia! Al - - - le - lu -

T *(cresc)* *f*
Al - - - le - lu - ia! Al - - le -

B *(cresc)* *f*
- ia! Al - - - le - lu - - - ia! Al -

52

S Al - le - lu -

A *sub pp*
- ia! Oh... (al - le - lu - ia!)

T *fp* *sub pp*
lu - - ia! Oh... (al - le - lu - ia!)

B *fp*
le - lu - - - ia! Oh...

52

for A.L.J.

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

[this page left blank
to facilitate page turns]

PERUSAL ONLY
(PERFORMANCE PROHIBITED)

Commissioned by Kantorei - Denver, Colorado
Richard Larson, director

Carmina mei cordis

II. Angele Dei

ATTRIB. REGINALD OF
CANTERBURY (12th c.)

ABBIE BETINIS

Freely, chant-like

mp

Soprano Solo

An - ge - le De - i, an - ge - le De -

A *As a prayer, ♩ = ca.72*

mp Tutti

S i, an - ge - le

A *pp* An - ge - le De i, an - ge - le De - - - - i,

T *pp* An - ge - le De an - ge - le De - - - - i,

B *pp* An - ge - le De - - i, an - ge - le De - - - - i,

A *(for rehearsal only)*

© Copyright, August 2004, Abbie Betinis Music Co. (ASCAP). All Rights Reserved.
Unauthorized duplication of copyright material is illegal.

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

6

S De - - - i,

A *pp* an-ge-le De-i, *sub mp* Qui cu-stos es me-i, (An-ge-le!) *p* me-i! *mp* De-i!

T *pp* an-ge-le De-i, *sub mp* Qui cu-stos es me-i, *p* me-i! (An-ge-le!) *mp* De-i!

B *pp* an-ge-le De-i, *sub mp* Qui cu-stos es me-i, *p* me-i! (An-ge-le!) *mp* De-i!

9 *mf*

S An - ge - le, ge - le,

A *sub p* me - - - i! ae, an - ge - le, an - ge - le

T *sub p* me - i! An - ge - le, an - ge - le

B *sub p* me - - - i! An - ge - le, an - ge - le

PERUSAL ONLY
 (PERFORMANCE PROHIBITED)

13 *mp cresc.*

S Qui cu-stos es me - i, cu-stos es me - i, cu-stos es

A *mp* Qui cu-stos es cu - stos me - i, Qui cu - stos es

T *mp* Qui cu-stos es cu - stos me - i, cu - stos es

B *mp* Qui cu-stos es cu - stos me - i, cu - stos es

17 *f* *molto rit.*

S me - i, me ge - le De - i,

A *f* *molto rit.* cu-stos es me - i, An - - - ge-le De - i,

T *f* *molto rit.* me - - - i, An - - - ge-le, an - ge-le, *a tempo (mp)*

B *f* *molto rit.* me - - - i, An - - - ge-le, an - ge-le, *a tempo (mp)*

17 **B**

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

21

S Qui cu-stos es me - - - i, Me ti - bi com - mi - - -

A an - ge - le De - i, Me ti - bi com - mi - sum

T an - ge - le, an - ge - le, Me ti - bi com - mi - sum

B an - ge - le, an - ge - le, Me ti - bi com - mi - sum

25

S sum, hac noc -

A pi - e - ta - te *cresc.* Hac

T pi - e - ta - te su - per - na; *p* *cresc.* Hac

B pi - e - ta - te su - per - na; *p* *cresc.* Hac

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

29 *(cresc.)* C *sub mp*

S - - te, noc - - - te... il - lu - - mi -

A *(cresc.)* *mf*
noc - te, hac noc - te... il - - - lu - mi-na,

T *(cresc.)* *sub mp*
noc - te, hac noc - te... il - - - lu - mi -

B *(cresc.)* *sub mp*
noc - te, hac noc - te... il - -

33

S na, il re - - - ge,
re - ge, re - ge, et

A Hac noc-te il cu - sto - di, re - - - ge, et

T na, lu - mi - na, re - ge, re - ge,

B na, lu - mi - na, et re - ge,

33

PERUSAL ONLY
(PERFORMANCE PROHIBITED)

37 *rit.* **D** *a tempo*
S re - ge, et gu - ber - - - na'A - - - - men
A re - ge, et re - ge, gu - ber - na. A - - - - men,
T et re - ge, gu - ber - na. A - men, a - men,
B re - ge, et re - ge, A - men, a - men.

41 *mf*
S Ah... - - - - men,
A a - men, a - - - - men, a - men, a -
T a - - - - men, a - men, a - - - -
B Ah... a - men, a - - - - men, a - - - -

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

45

Solo: *mp* *molto* *pp* *p* Tutti: (*mp*)

S An - ge - le De - i. An - ge - le

A men. (nn) An - - - ge - le

T men. (nn) An - - - ge - le

B men. (nn) An - - - ge - le

49 *mf* *molto*

S De - - - men. *f* *molto*

A *mf* De - - - men. *f* *molto*

S (*f*) An - ge - le de - i qui cu - Ah, A - men. *f* *molto*

T *mf* De - - - il! A - men. *f* *molto*

B *mf* De - - - il! A - men. *f* *molto*

49

for A.L.J.

PERUSAL SCORE. PERFORMANCE PROHIBITED.

Please support my art & livelihood by purchasing performance-ready scores from graphitepublishing.com. Thank you, thank you. -Abbie

Selected vocal scores by Abbie Betinis...

The Burt Family Carols Series:

Abbie is the grand-niece of composer Alfred Burt, and carries on the tradition of writing a new carol every year.

Behind the Clouds	SATB a cappella	Abbie Betinis Music Co. AB-059-C08
Carol of the Stranger	SATB a cappella	Abbie Betinis Music Co. AB-080-C13
Hail, Christmas Day!	SATB a cappella	Fred Bock Music F2354
Prayer for Peace	SATB a cappella	Fred Bock Music F2358
Run, Toboggan, Run	SATB div., a cappella	Fred Bock Music F2356
Touch Hands: a table grace	canon/partner song	Abbie Betinis Music Co. AB-106-C17

Choral Works:

A Blessing of Cranes Text: Michael Dennis Browne	SSAA, piano	Abbie Betinis Music Co. AB-091-01
Abraham Lincoln Walks at Midnight Text: Vachel Lindsay	TTBB, piano, snare drum	Abbie Betinis Music Co. AB-061-01
Bar xizam (<i>Upward I rise</i>) Text: Hâfez (in Persian)	SATB div., s.a.t.b. solos, a cappella	Abbie Betinis Music Co. AB-052-02
Be Like the Bird Text: Victor Hugo	5 part canon	Abbie Betinis Music Co. AB-062-C9
Blessed Be the Lord, My Rock Text: Psalm 144	SAB a cappella	Graphite Publishing GP-B004
Carmina mei cordis Text: traditional Latin	SATB div., a cappella	Abbie Betinis Music Co. AB-030-03
Cedit, Hyems (<i>Be gone, winter!</i>) Text: Prudentius (in Latin)	SATB div. (or SSAA div.), flute	G. Schirmer Cat. No. 50486492
Chant for Great Compassion Text: traditional Chinese	SSAA div., a cappella	Abbie Betinis Music Co. AB-057-01
Jerusalem Luminosa Text: Thomas a Kempis (in Latin)	SA (or TB) a cappella	Kjos Music Cat. No. 6323
Long Time Trav'ling Text: traditional American shape-note texts	SATB div., tenor duet	Santa Barbara Music Pub. SBMP-702
Love is Love is Love is Love Text: traditional, protest movement	3-4 part canon, audience mantra	Justice Choir Songbook AB-102-00
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-018-02

Composer Abbie Betinis creates “inventive” (*The New York Times*), “joyful... incandescent” (*Boston Globe*) music that “expands into ethereal realms” (*Cambridge University Press*). With performances from Carnegie Hall to Disney Hall, state prisons to capitol buildings, international cathedrals to intimate summer campfires, her music transports performers and audiences alike through storytelling, relevance, and craft. Her vast catalog, grown from her love for the human voice, includes commissions for the American Choral Directors Association, Cantus, Conspirare, Dale Warland Singers, James Sewell Ballet, LyricFest, Minnesota Music Educators Association, MUSE Cincinnati Women’s Choir, St Olaf Choir, and Young New Yorkers’ Chorus.

A two-time McKnight Artist Fellow, and recognized by *Musical America* for her “ability to use her talents to effect social change,” Abbie is co-editor of the Justice Choir Songbook – a resource for community transformation and mobile advocacy through singing – now used in schools, streets, prisons, faith communities, and protest movements nationwide.

A frequent guest clinician, she has held residencies with the New York State School Music Association, The Singers-Minnesota Choral Artists, and The Schubert Club, and has been adjunct professor of composition at Concordia University-St Paul for over a decade. Each year, she pens a new holiday carol, which she sends as a greeting card to family and friends in the spirit of her great-uncle, the renowned Christmas carol composer Alfred Burt.

Abbie studied composition at St. Olaf College (B.A.), the University of Minnesota (M.A.), and the EAMA Nadia Boulanger Institute in Paris, France. She lives in St. Paul, Minnesota.

