

ABBIE BETINIS

To the Evening Star

(SATB chorus, flute)

After the poem by William Blake

Commissioned by The Singers—Minnesota Choral Artists

*Premiered by The Singers—Minnesota Choral Artists and Linda Chatterton, flute
Matthew Culloton, conductor
December 2005*

Abbie Betinis Music Co.

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TO THE EVENING STAR

by William Blake (1757-1827)

Thou fair-hair'd angel of the evening,
Now, whilst the sun rests on the mountains, light
Thy bright torch of love; thy radiant crown
Put on, and smile upon our evening bed!
Smile on our loves, and while thou drawest the
Blue curtains of the sky, scatter thy silver dew
On every flower that shuts its sweet eyes
In timely sleep. Let thy west wind sleep on
The lake; speak silence with thy glimmering eyes,
And wash the dusk with silver. Soon, full soon,
Dost thou withdraw; then the wolf rages wide,
And then the lion glares through the dun forest:
The fleeces of our flocks are cover'd with
Thy sacred dew: protect them with thine influence!

PROGRAM NOTE

William Blake, born in London in 1757, penned *To the Evening Star* around the age of 20, while he was apprenticing as an engraver. Unlike his later works, most famously his collection of poems in *Songs of Innocence and of Experience*, this poem appeared in letterpress without illuminations. One of the most famous of British poets, Blake is known as a visionary mystic who proclaimed the supremacy of the imagination over the rationalism and materialism of the 18th-century. This musical setting, both intimately tender and fiercely vehement, is meant to depict our human vulnerability as we passionately encounter all of life's beauty.

The composer dedicates this piece to Matthew and Melissa Culloton, on the occasion of their marriage.*

* because nothing says "Congratulations" like augmented triads

Commissioned by The Singers-Minnesota Choral Artists

For Matthew and Melissa Culloton
...protect them with thine influence...

To the Evening Star

William Blake

Abbie Betinis

Freely, out of time

Flute

mf *mp*

Soprano
Alto

pp *poco*

Mm...

Tenor
Bass

pp

Mm...

3

Fl.

mf *mp* *mf* *p*

as an echo *deliberately*

S

p *mf* *p*

Mm... Mm...

A

p *mf* *p*

Mm... Mm...

T

ppp

B

ppp

In tempo, ♩ = c. 60

6

Fl. *mf* >

S *pp, glassy*
Oo...

A *pp, glassy*
Oo...

T *pp, glassy*
Oo...

B *pp, glassy*
Oo...

10

Fl. *p* *mf*

S Oh... Now the*

A *mf* Thou fair-hair'd an-gel of the ev' - ning, *mp cresc.* Now, whilst the

T Oh... Now, the

B *mp* Thou fair-hair'd an-gel of the ev' - ning, Oh... Now the*

* Please sing "thuh"

13

Fl. *mf*

S *mp*
al - - - le - lu - - - - ia!

A *(cresc.)* *mf*
sun rests on the moun - tains, light _____ Thy bright torch of love;

T *mp*
8 sun, Thou fair-hair'd an - gel of the ev' - - - - - ning,

B *mp* *p*
al - - - - le - lu - - - - ia! Al -

16

Fl. *mp* *mf*

S *p* *molto* *mf*
Thy ra - diant crown, _____ Thy crown put

A *p* *molto* *mf*
Thy ra - diant crown _____ put

T *p* *mp* *sub p* *molto* *mf*
8 Al - le - lu - ia, al - le - lu, ra - diant crown, _____

B *p* *mp* *sub p* *molto* *mf*
le - lu - ia, al - le - lu, ra - diant crown, _____

20

Fl. *mf* *f*

S on, and smile up - on our

A on Thy crown and smile up - on our

T ra - - - diant smile up - on our

B ra - - - diant smile on our

23

Fl. *mp* *mf* **Molto Rit**

S *mp* ev' - ning bed! Oo... Oh... Ah... *mf* *mp* **Molto Rit**

A *mp* Oo... Oh... Ah... *mf* *mp* **Molto Rit**

T *mp* Oo... Oh... Ah... *mf* *mp* **Molto Rit**

B *mp* ev' - ning bed! Oo... Oh... Ah... *mf* *mp* **Molto Rit**



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Fl. *p* *cresc.*

S *p, legato* *And*
 Let thy west wind sleep; speak si-lence with thy glim-mer-ing eyes, wash the

A *p, legato*
 Let thy west wind sleep; speak si-lence with thy glim-mer-ing eyes, wash the

T *p, legato*
 Let thy west wind sleep; speak si-lence with thy glim-mer-ing eyes, wash the

B *p, legato*
 Let thy west wind sleep; speak si-lence with thy glim-mer-ing eyes, And wash the

51

Fl. *f* *poco rit.* *Slower* *mp*

S *mf* *f* *poco rit.* *Slower* *p* sil - ver...
 dusk with sil - ver, sil - ver...

A *mf* *f* *poco rit.* *Slower* *sub mp*
 dusk with sil - ver, sil - ver...

T *mf* *f* *poco rit.* *Slower*
 dusk with sil - ver.

B *mf* *f* *poco rit.* *Slower*
 dusk with sil - ver.

55 *accel.* ----- **Faster**

Fl. *mf* *p* *mf*

S *accel.* ----- **Faster**
p
Soon, full soon, dost thou with - draw; and then the

A *accel.* ----- **Faster**
p
Soon, full soon, dost thou with - draw; and then the

T *accel.* ----- **Faster**
p
8
Soon, full soon, dost thou with - draw; al - le - lu - ia, the

B *accel.* ----- **Faster**
mp
Soon, soon, dost thou with - draw; al - le - lu - ia,

58

Fl. *f* *ff* *ff*

S *f*
wolf rag - es wide, And then the li - on glares through the

A *f*
wolf rag - es, rag - es wide, then the li - on glares

T *f*
8
wolf rag - es, rag - es wide, then the li - on glares

B *f*
wolf rag - es wide, And then the li - on glares

60

Fl. *mp* ³

S *fp* dun *mp* fo - rest:

A *p* Al - le - lu - ia! *mp* Al - le - lu - ia! Al - le -

T *p* Al - - le - lu - ia! *mp* Al - le - lu!

B *p* Al - - le - lu! Al - le - lu! *mp* Al - le -

63

Fl.

S

A *mp* *molto* *mf* lu - - - - ia! Al - le - lu - ia! Al - le - lu - ia!

T *mp* *molto* *mf* Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

B *mp* *molto* *mf* *molto* lu - - - - ia! Al - le - lu - ia! Al - le - lu, Al - le - lu -

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66

Fl. *ff* ³ ₃

S *f* Al - le - lu! Al - le - lu! *ff* Al - le - lu - ia!

A *f* Al - le - lu! Al - le - lu! *ff* Al - le - lu - ia!

T *f* Al - - - le - lu - - - - ia! *ff* Al - - - le - lu - ia!

B *ff* ia! *(ff)* Al - - - le, Al - le -

69

Fl. *fast trill!*

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 *8* Al - le - lu - ia! Al - le - lu! Al - le - lu - ia!

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

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72

Fl. *(ff)* *sub p*

S *(ff)*
Al - - - le - lu - ia!

A *(ff)*
Al - - - le - lu - - - ia!

T *(ff)*
Al - - - le - lu - - - ia!

B *(ff)*
Al - - - le - lu - - - ia!

75

Fl. *pp*

S *mp, as a prayer*
Our flocks are co-ver'd with Thy sa - cred dew: pro - tect them, pro-

A *mp, as a prayer*
Our flocks are co-ver'd with Thy sa - cred dew: pro - tect—

T *mp, as a prayer*
Our flocks are co-ver'd with Thy sa - cred dew: pro - tect them, pro-

B *mp, as a prayer*
Our flocks are co-ver'd with Thy sa - cred dew: pro - tect—

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88

Fl. *rit.----- Freely, as beginning*
mf mp

S *mf rit.----- Freely, as beginning*
poco a poco decresc.
 Al - le - lu - - - ia...

A *mf rit.----- Freely, as beginning*
poco a poco decresc.
 Al - le - lu - - - ia...

T *pp mf rit.----- Freely, as beginning*
poco a poco decresc.
 Al - le - lu - - - ia...

B *pp mf rit.----- Freely, as beginning*
poco a poco decresc.
 Al - le - lu - - - ia...

93

Fl. *mf p slower pp*

S *(gradually close to "mm")* Mm... *niente*

A *(gradually close to "mm")* Mm... *niente*

T *(gradually close to "mm")* Mm... *niente*

B *(gradually close to "mm")* Mm... *niente*

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
Hail, Christmas Day!	SATB a cappella	Fred Bock Music F2354
Prayer for Peace	SATB a cappella, s./t. solos	Fred Bock Music F2358
Run, Toboggan, Run	SATB div., a cappella	Fred Bock Music F2356
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Selected Choral Works:

Abraham Lincoln Walks at Midnight Text: Vachel Lindsay	TTBB, piano, snare drum	Abbie Betinis Music Co. AB-061-00
The Babe of Bethlehem, arr. Text and tune: William Walker in <u>Southern Harmony</u>	SATB div., a cappella	Abbie Betinis Music Co. AB-031-01
Bar xizam (Upward I rise) Text: Hâfez (in Persian)	SATB div., s. a. t. b. solos, a capp.	Abbie Betinis Music Co. AB-052-02
Dormi, Jesu (Sleep Jesus) Text: traditional (in Latin)	SATB a cappella	G. Schirmer Cat. No. 50486936
Carmina mei cordis (Songs of my heart) Text: Aeterna lux divinitas & Angele Dei (in Latin)	SATB div., a cappella	Abbie Betinis Music Co. AB-030-01
Cedit, Hyems (Be gone, winter!) 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 a cappella	Kjos Music Cat. No. 6323
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.

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