

...la braitne gbonaga duitib isb mise Tomas O'Croban...

ABBIE BETINIS

AILILIÚ, Ó ÍOSA

- I. AN CAOINEADH (*A KEEN*)
For soprano solo, SSA trio, TB chorus, Gaelic harp, and vielle (or viola)
- II. QUIS EST DEUS (*WHERE IS GOD?*)
For alto or countertenor soloist, SATB chorus, and vielle (or viola)
- III. GAUDEANT CAELI (*REJOICE HEAVENS*)
For TB duet or chorus, vielle (or viola), and bodhrán

*Commissioned for The Rose Ensemble
Jordan Sramek, artistic director*

PERFORMANCE STRICTLY PROHIBITED.

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Abbie Betinis Music Co.

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Program Note:

Aililiú, ó Íosa (Alleluia, O Jesu) was commissioned for the Rose Ensemble by Andrew Martin, in honor of the birthday of Minnesota Public Radio personality (and devotee of all things Irish) Tom Crann. It was premiered by The Rose Ensemble as part of the program *Visitatio Sepulchri: The Dublin Mystery Play* on April 8, 2005 at the Southern Theater in Minneapolis, Minnesota, with collaborators Ann Heymann (Gaelic harp), Ginna Watson (vielle), Matt Jenson (choreography), New and Slightly Used Dance, and Jeff Bartlett (lighting design).

The three pieces of *Aililiú, ó Íosa* were created to complement the medieval mystery play in which the three Marys discover Christ's empty tomb and are told by the Angel that He has risen.

The first piece, "An Caoineadh" (Gaelic for *the keen* and pronounced "ahn QWEEN-eh") is sung by the weeping Virgin Mary who has not yet heard that her son has been resurrected. Keening, a specific type of wailing done over the body of the dead, was traditionally performed by women while rocking back and forth calling the name of the dead relative or friend. Though the custom dates back to pre-Christian funeral rituals, there are now many documented keens specifically for the Virgin Mary to sing for her son. The text for "An Caoineadh" is one of these traditional Irish keening songs, passed down orally for generations, and eventually written down by Irish singer and scholar Níorín Ní Riain. The introduction to the piece uses the Alleluia portion of another of these keens, "Seacht nDólás na Maighdine Muire" (The Seven Sorrows of the Virgin Mary).

The second piece "Quis est Deus" (*Who is God?*) is sung by the Angel who, after telling the Marys the news of the resurrection, begins to wonder himself exactly where Christ has gone and how to find him. The vielle reassures the Angel of Christ's return by recalling the traditional Irish tune, *Jimmy, mo Mhile Stór*, a passionate song of faith in love in which a young lady awaits her beloved and has every confidence in his homecoming. Though the text for "Quis est Deus" was found among the notes of seventh century Bishop Tirechan of Ireland, it is thought to have originated from an earlier, unknown author (because, unfortunately, Tirechan was not exactly known for his fluency in Latin).

Once everyone has heard the good news of Christ's resurrection, they are very joyful indeed, and the men sing "Gaudeant caeli" (*Rejoice Heavens!*), a short song of celebration with a traditional Irish frame drum called the *bodhrán*. The opening nonsense syllables are inspired by the Irish tradition of "lilting," a way for vocalists to take part in instrumental, non-texted music by singing gibberish syllables. The rest of the piece uses excerpts from a longer poem, *De Strage Normannorum*, dating from the ninth century by Irish religious leader Sedulius Scottus.

- Abbie Betinis, March 2005

III. Gaudeant caeli

Gaudeant caeli, mare, cuncta terra,
Gaudeat Christi populusque vernans;
Facta miretur domini tonantis
Fortia patris.

Laudibus dignus, bonitatis auctor,
Magnus in magnis opifex beatus...
Gloria nostra.

Gloriae plausus, modulans osanna,
Personet patrem genitumque Christum,
Spiritus sanctum: polus unda tellus,
Glorificate.

- Sedulius Scottus, (excerpted from
"De Strage Normannorum," c.850.)

III. Rejoice Heavens

Rejoice heavens, sea, and all the land,
You people too who flower in Christ,
See the great deeds of the Lord, the Father,
Thundering Godhead.

Most worthy of praises, sole author of good,
Great in great deeds, blessed creator,
Our glory.

Now cry you glory and cry Hosanna,
Now sing of the Father, Christ begotten,
And Holy Spirit; sky, earth, and water,
Praise Him you all.

- trans. James Carney (adapted A.B.)

AILILIÚ, Ó ÍOSA

III. Gaudeant caeli

SEDULIUS SCOTTUS
(ca. 850)

for TB duet or chorus, vielle (or viola), bodhrán

ABBIE BETINIS
(2005)

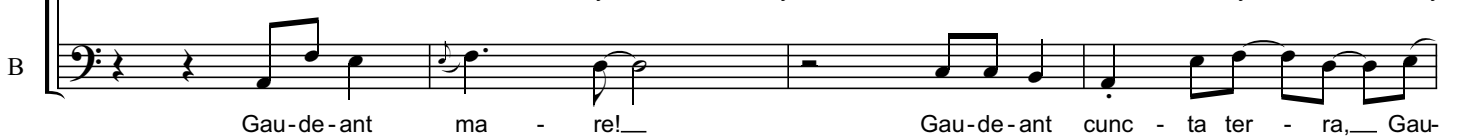
Happily, $\text{♩} = \text{ca. } 88$


repeat as necessary

Bodhran 
(player please improvise)

4 **A** *p, as if to yourself, playfully*
T 
8 Did-dle dee dye* dat - n day da dat - n do do-dle Did-dle dee dye dat - n day da dat
T 
8 da dat Did-dle dee dum dum Did-dle dee dum dum ba-did-dle Did-dle dee dye ba - did-dle

(PERFORMANCE PROHIBITED)
T 
8 Did-dle dye dum, Did-dle dee dye, ba-did-dle did-dle dum. Did-dle dee dye dat - n day
B 
mf Gau-de-ant cae - li!

16
T 
8 da dat - n do do-dle Did-dle dee dye dat - n day da dat Did-dle dee dye dat - n day
B 
Gau-de-ant ma - re! Gau-de-ant cunc - ta ter - ra, Gau-

20
T 
8 da dat - n do do-dle Did-dle dee dye dat - n day da dat Did-dle dee dum dum Did-dle
B 
de - at Christ - il. Fac - ta mi - re - tur

* use grace note to pronounce diphthong, "da-ee." All grace notes should be on the beat.

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24

T
8
deedum dum_ ba-did-dle Did-dle dee dye,_ ba-did-dle Did-dle dye dum, Did-dle dee dye,_ ba-did-dle

B
do - mi - ni to - nan - tis_

28

T
8
did-dle dum. Did-dle dee dye_ dat-n day_ da dat-n do do-dle Did-dle dee dye_ dat-n day

B
f *mf*
For - il - a pa tris!_ Glo - ri - a - nos - tra_

Vle.

PERUSAL ONLY

(PERFORMANCE PROHIBITED)

32

T
8
_ da dat Did-dle dee dye_ dat-n day_ da dat-n do do-dle Did-dle dee dye_ dat-n day

B
Lau-di-bus dig - nus bo - - ni - ta - tis au - ctor._

Vle.

36

T
8
_ da dat Did-dle dee dum dum Did-dle dee dum dum_ ba-did-dle Did-dle dee dye,_ ba - did-dle *decresc.*

B
Magnus in mag - nis o - pi - fex be - a - tus,_ *decresc.*

Vle.

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40

T 8

Did - dle dye dum, Did - dle dee dye, ba - did - dle did - dle dum.

B

Vle.

43

D

2nd time only

T 8

a...

B

a...

Vle.

PERUSAL ONLY

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47

T 8

1. *p* 2.

Glo - ri

B

1. *p* 2. *f*

Glo - ri Glo - ri - a

Vle.

51

E

f

T 8

Glo - ri - a plaus - us! Glo - ri - a plaus - us!

B

plaus - us! Plaus - us Ho - san - na, Per - so - net

Vle.

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55

T
8
pa - trem_ ge - ni - tum - que Christ - um,___

B
pa - trem_ ge - ni - tum - que Christ - um,___ Spi-ri-tum

Vle.

59

T
8
Spi - ri - tum_ sanc - tum: pol - us un - da - tel - lus,___ Gau - de - ant,

B
sanc - tum: pol - us un - da - tel - lus,___

Vle.

PERUSAL ONLY

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63

T
8
gau - de, gau - de, glo - ri - fi - ca - te, gau - de! Did - dle dee dye_ dat - n day_ da dat - n do do - dle

B
Gau - de - ant, gau - de... glo - ri - fi - ca - te, gau - de - ant!

Vle.

subp

[bodhran out]

67

T
8
Did - dledee dye_ dat - n day_ da dat *p* Did - dle dee dye_ dat - n day_ da dat - n do do - dle *cresc.*

B
p *cresc.*
Gau - de - ant cae - li!___ Gau - de - ant

Vle.

[bodhran in]

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71

T
8 Did-dle dee dye__ dat-n day__ da dat Did-dle dee dum dum Did-dle dee dum dum__ ba-did-dle

B
ma - re!__ Gau-de-ant! Gau-de-ant cunc - ta ter-ra, gau - deant cunc - ta

Vle.

75

T
8 Did-dle dee dye,__ ba-did-dle Did-dle dye dum, *f* Did-dle dee dye,__ ba-did-dle did-dle dum.

B
ter - ra Gau-de-at, gau - de-at, gau-de-at Christ il__ Gau-de-ant!

Vle.

(PERFORMANCE PROHIBITED)

79

T
8 Did-dle dee dye,__ ba-did-dle Did-dle dye dum, *mf* Did-dle dee dye,__ ba-did-dle did-dle dum.

B
f Did-dle dee dye,__ ba-did-dle Did-dle dye dum, *mf* Did-dle dee dye,__ ba-did-dle did-dle dum.

Vle.

83

T
8 *p* Did-dle dee dye,__ ba-did-dle Did-dle dye dum, *sub f* Did-dle dee dye,__ ba-did-dle did-dle dum.

B
p Did-dle dee dye,__ ba-did-dle Did-dle dye dum, *sub f* Did-dle dee dye,__ ba-did-dle did-dle dum.

Vle.

Bodh.

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

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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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