

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

ABBIE BETINIS

PERUSAL ONLY
(PERFORMANCE PROHIBITED)

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*

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Program Notes:

Aililiú, ó Íosa was commissioned for the Rose Ensemble by Andrew Martin, in honor of the birthday of Tom Crann. It was premiered as part of the program *Visitatio Sepulchri: The Dublin Mystery Play* on April 8, 2005 at the Southern Theater in Minneapolis, Minnesota, with special guests 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 to be 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 Nóirín 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 to be 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 Stor*, 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



Reviewed as "most audacious... edgy and thrilling," the music of Abbie Betinis is being performed increasingly in the United States and abroad. Born in 1980, Betinis has been commissioned by nearly 40 music organizations including the American Suzuki Foundation, Cantus, Cornell University Chorus, Dale Warland Singers, The Rose Ensemble, The Schubert Club, and the Young New Yorkers' Chorus. Published by Graphite Publishing, Kjos, Santa Barbara Music Publishing, and in G. Schirmer's *Dale Warland Series*, she has won a Jerome Commissioning Grant, the Esoterics's Polyphonos Young Composer Prize, the Craig and Janet Swan Composer Prize, and awards from the American Composers Forum, ASCAP, and Minnesota Music Educators Association. Betinis holds a BA from St. Olaf College, and MA in music composition from the University of Minnesota. Upon twice receiving the Cynthia Lilley Scholarship from the European American Musical Alliance, she spent two summer sessions in Paris, France, where she studied harmony and counterpoint in the tradition of Nadia Boulanger with faculty from Juilliard and the Paris Conservatory.

Since 2005, Betinis has served as Composer-in-Residence for The Schubert Club in St. Paul, Minnesota. She has also held residencies with The Singers—Minnesota Choral Artists and The Rose Ensemble.

Learn more about Abbie Betinis on her website: www.abbiebetinis.com

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I. An Caoineadh

Aililiú ó Íosa, aililiú 'stú mo leanbh,
Aililiú ó Íosa, 'stú Rí geal na bhFlaitheas.

'S ariú!
Agus a leanbh
Cad a dhéanfaidh mé?
Tátú ar shiúluaim
Agus ariú!

'S ariú!
Agus méliom féin
Dá mbeithéa go moch agam...
Agus och! och! ochón ariú! – gan thú!

- traditional Gaelic

I. The Keen

Alleluia, O Jesus, my child, my little thing,
Alleluia, O Jesus, you are Heaven's King.

'S ariú!
Oh child of mine
And what shall I do?
You've been gone a long time
Agus ariú!

'S ariú!
And now I'm on my own,
If I had you at the break of dawn...
Agus och! och! ochón ariú! – without you!

- trans. Nóirín Ní Riain

II. Quis Est Deus

Quis est Deus
et ubi est Deus
et cuius est Deus
et ubi habitaculum eius?

Si habet filios et filias,
aurum et argentum, Deus vester?

Si vivus semper,
si pulcher,
si filium eius
nutrierunt multi?

Si in caelo
an in terra est?
In aequore
in fluminibus,
in montanis
in convallibus?

Quomodo videbitur?
quomodo diligitur,
quomodo invenitur?

Si in iuventute,
Si in senectute,
invenitur?

– Anon. 600 A.D.

Quem queritis ad sepulcrum,
o Cristicole?
Surrexit... non est hic.

II. Who is God

(The Questions of Ethne Alba)

Who is God
and where is God,
of whom is God,
and where His dwelling?

Has He sons and daughters,
gold and silver, this God of yours?

Is He ever-living,
is He beautiful,
was His son
fostered by many?

Is He in heaven
or on the earth?
In the sea,
in the rivers,
in the mountains,
in the valleys?

How will He be seen,
how will He be loved,
how is He found?

Is it in youth
Or is it in old age
He is found?

– trans. James Carney

Whom do you seek at the sepulchre,
O worshippers of Christ,
He is risen... He is not here.

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,
Spiritum 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.)

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AILILIÚ, Ó ÍOSA

II. Quis est Deus?

(countertenor or alto solo, SATB chorus*, vielle)

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Traditional Latin, c. 600 A.D.
attrib. Bishop Tírechán (Ireland)

Abbie Betinis

Freely, ♩ = c.88-96

Solo *p* mournfully
Oo, oo... oo...

Vielle *mf* mournfully *p* glassy

9 *p*
S/A Mm, hmm... hmm...
T/B Mm, hmm... hmm...
Vle.

14 *mp*
Solo Quis est De - us, et u - bi est
S/A hmm... Mm, hmm...
T/B hmm... Mm, hmm...
Vle.

The musical score is written for five parts: Solo (countertenor or alto solo), Vielle, S/A (Soprano/Alto), T/B (Tenor/Bass), and Vle. (Vielle). The piece is in 4/4 time and begins with a tempo of c.88-96. The Solo part starts with a melodic line, followed by the Vielle with a more rhythmic accompaniment. The S/A and T/B parts enter at measure 9 with vocalizations. The Vle. part provides harmonic support. At measure 14, the Solo part begins the Latin text 'Quis est Deus, et ubi est', while the S/A and T/B parts provide vocal accompaniment. The score includes various performance markings such as dynamics (p, mf, mp) and articulation (mournfully, glassy).

* Chorus off-stage, if possible

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18

Solo
De-us, et cui-us est De-us, et u - bi

S/A
hmm... *p* *sub p*

T/B
hmm... *p* *sub p*

Vle.

22

Solo
hab - i - ta - cu - lum ei - us? (Ei - us?) (Ei - us?)

S/A
Oh, oh...

T/B
Oh, oh...

Vle.
(*p*)

28

Solo
mp Si hab - et fil - i - os et fil - i - as, De-us

S/A
oh... *p* glassy au - rum et ar - gen - tum,

T/B
oh... *p* glassy au - rum ar - gen - tum,

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59

Solo ...in mont - a - nis, in con - val - li - bus?

S/A *mf* Crist - i - co - le, Quem que - ri -

T/B *mf* Crist - i - co - le, Quem que - ri -

Vle. ³

64 *f*

Solo Quo - mo - do vid - - - e - bi - tur? quo - mo - do

S tis? Ah...

A tis? Ah... ah...

T tis? Ah... ah...

B tis? Ah...

Vle. ³ *f*

69

Solo
dil - - i - gi - tur, Si in cae-lo an in ter-ra est?

S
ah... ah...

A
ah...

T
ah...

B
ah... 3 ah... 3

Vle. 3 3

75

Solo
Si vi - vus semp-er, si pulch - er, In ae-quo - re, ...in mont - a - nis, Si in iu - ven -

S
ah...

A
ah...

T
ah...

B
ah... 3 3

Vle. 3 3

Slower
sub p

79

Solo
tu - te, Si in se - nec - tu - te, quo - mo - do in - ven - i - tur?

S
A
T
B

p

Vle.
Slower
p *pp*

84

Solo
sadly
U - bi est De - us?

S/A
mp *mf*
Crist - i - co - le, Crist - i - co - le,

T/B
mp *mf*
Crist - i - co - le, Crist - i - co - le,

Vle.

89

Solo

S/A

T/B

p Sur - re - - - - xit... *rit.* Sur - re - xit... Sur - - - -

Sur - re - xit... Sur - re - xit... Sur - - - -

p Sur - re - - - - xit... *rit.* Sur - re - xit... Sur - - - -



93

Solo

S/A

T/B

freely, as chant

Quem que - ri - tis ad se - pul - crum, Non est hic.

re... niente

re... niente

94

Solo

S/A

T/B

Vle.

ad lib Sur - re - - - - xit...

ad lib *pp* Sur - re - xit...

ad lib *pp* Sur - re - xit...

ad lib *pp* *8va*

pp

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)

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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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