Carmina mei cordis SATB, a cappella AB-030-03 pdf download - US \$2.10 printed - US \$4.20

Abbie Betinis

Carmina mei cordis

(Songs of my heart)

SATB a cappella

PERUSAL ONLY PERFORMANCE PROHIBITED

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.

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!]

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!]

- 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 guberna. Amen.

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.

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

Program Note:

<u>Carmina mei cordis</u> (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.

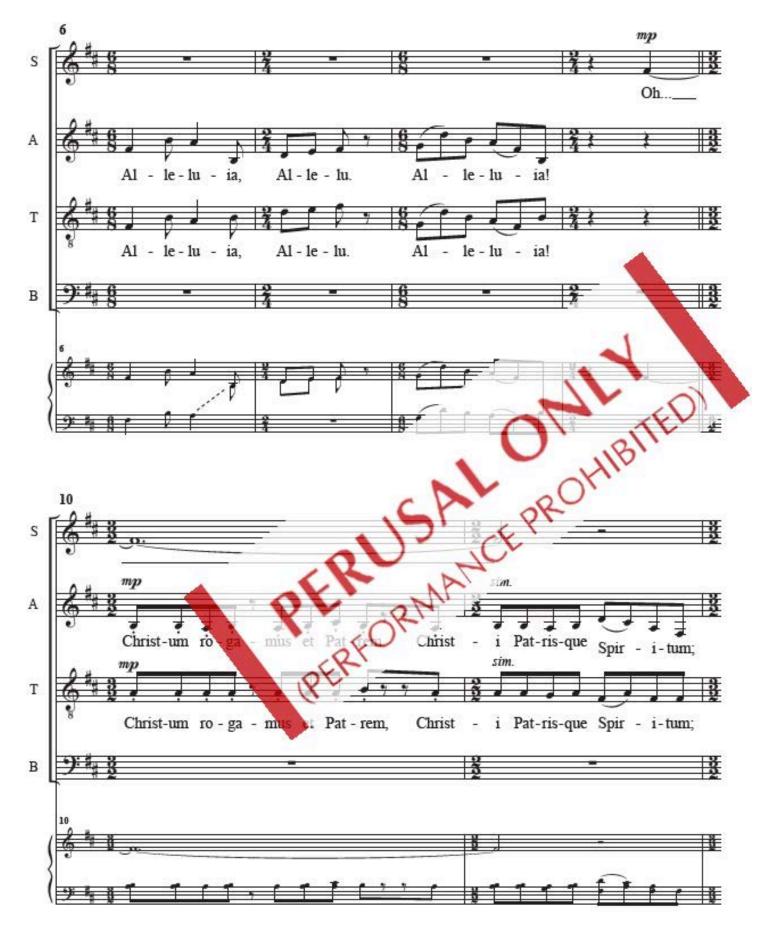
The second piece, *Angele dei (Prayer to a Guardian Angel)*, was once attributed to St. Anselm, but scholars now trace this well-known evening prayer to the French writer and monk Reginald of Canterbury, who died in England sometime after 1109. Composed just after I returned from studying counterpoint 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

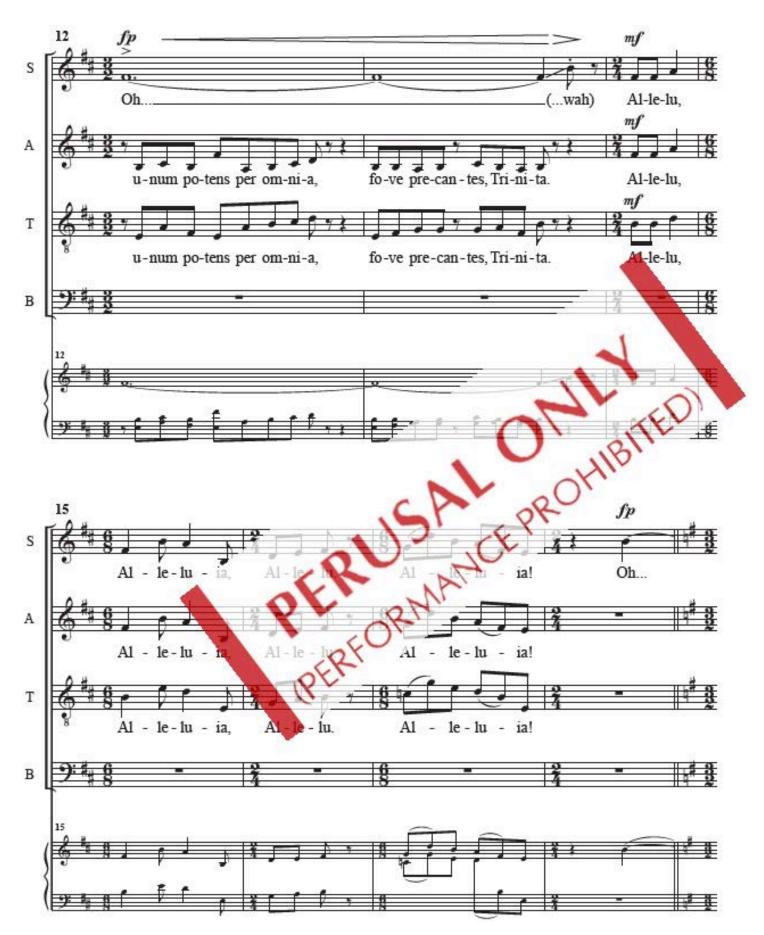
Commissioned by Kantorei - Denver, Colorado Richard Larson, director

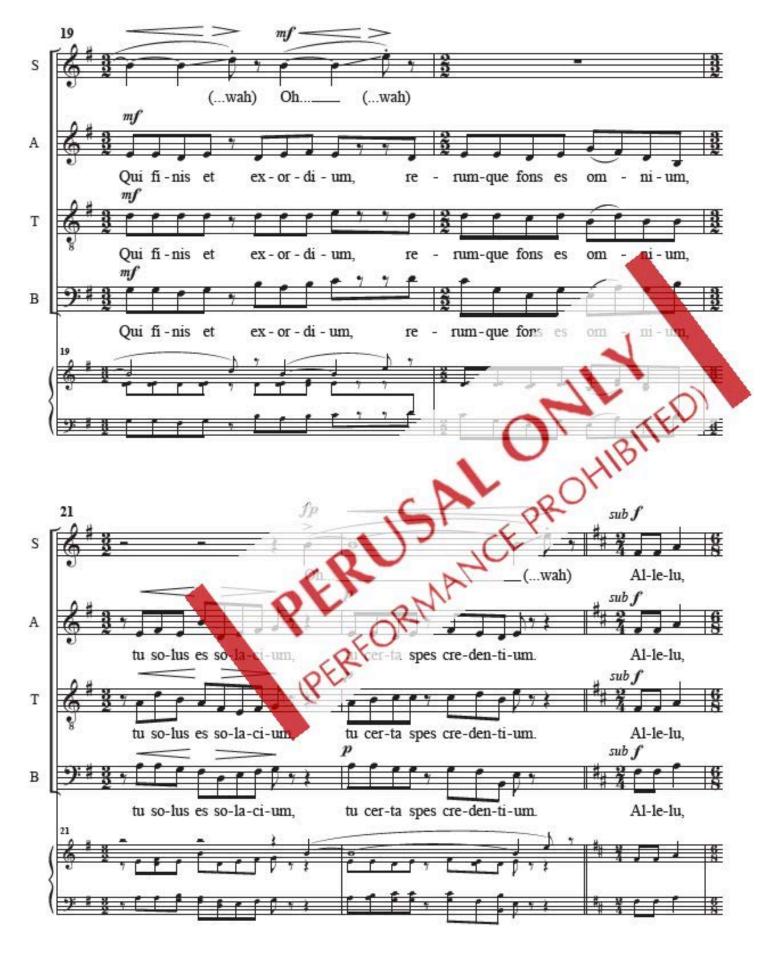
Carmina mei cordis I. Aeterna lux, divinitas

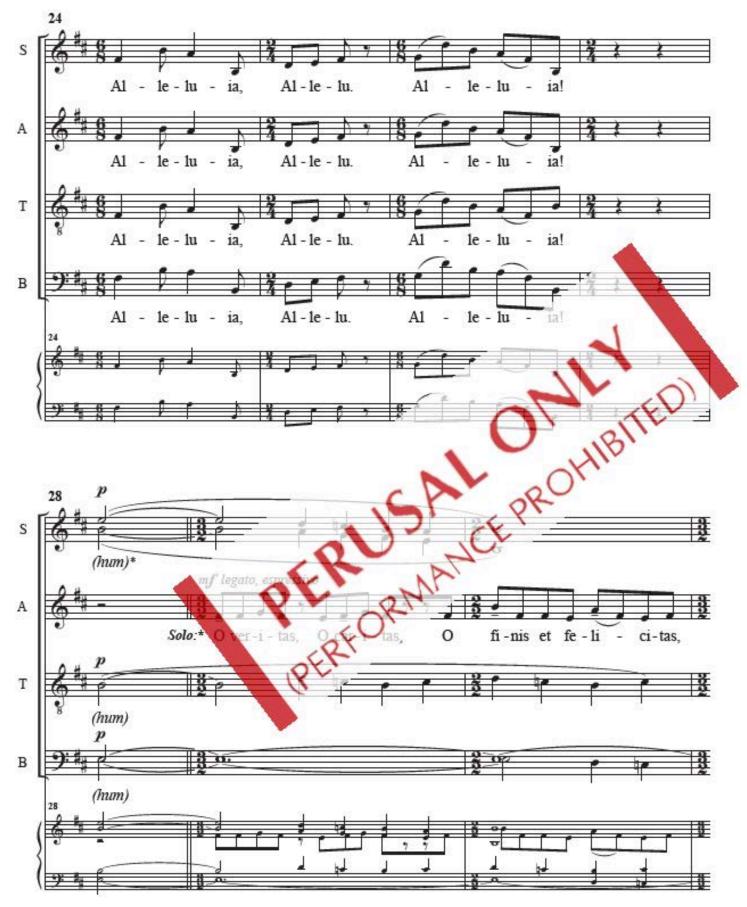


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* Altos may move up to sing the second soprano part during the solo. All voice splits should be balanced equally.

PERUSAL SCORE. PERFORMANCE PROHIBITED.









Carmina mei cordis

II. Angele Dei

ATTRIB. REGINALD OF CANTERBURY (12th c.) Abbie Betinis



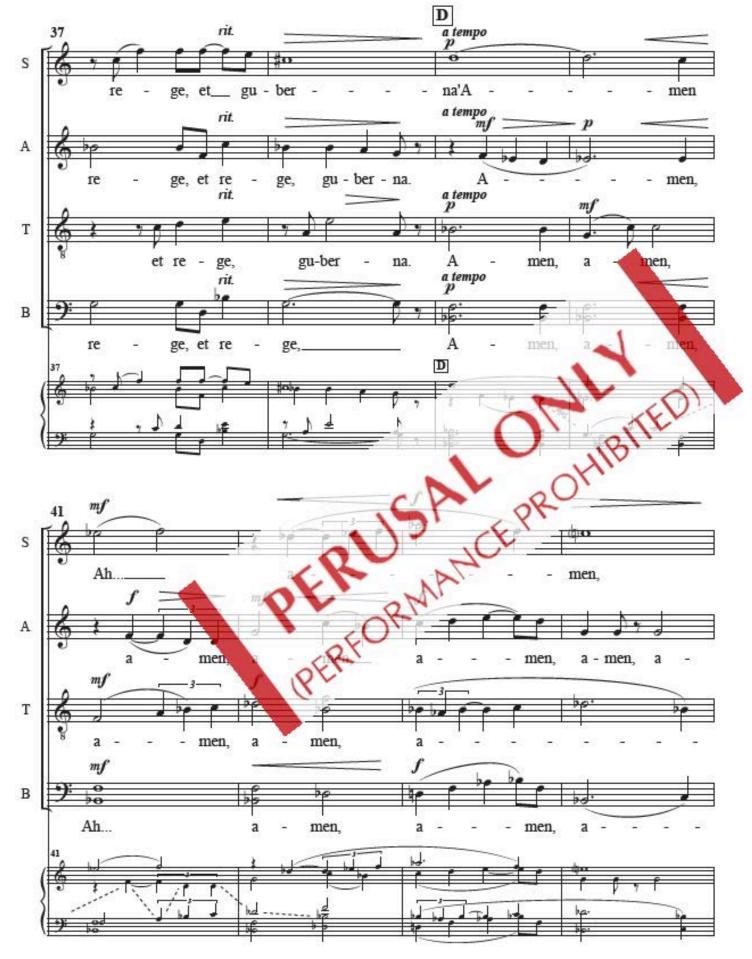
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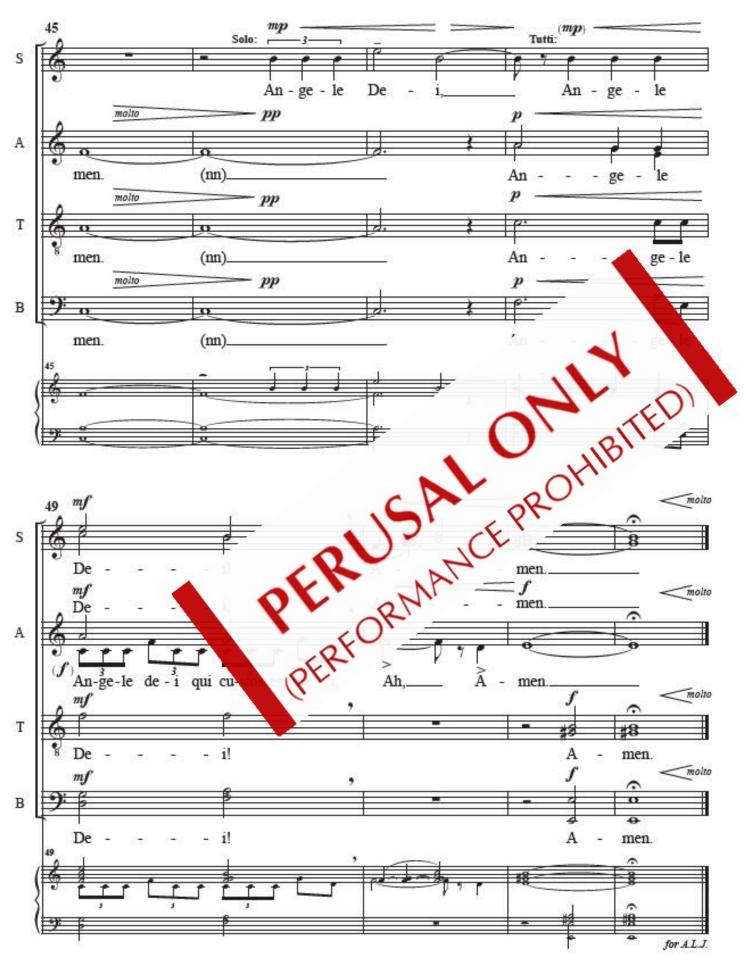












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Composer Abbie Betinis creates "inventive" (*The New York Times*), "joyful... incandescent" (*Boston Globe*) music that "expands into ethereal realms" (*Cambridge University Press*). With performances from Carnegie Hall to Disney Hall, state prisons 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



tists, 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.