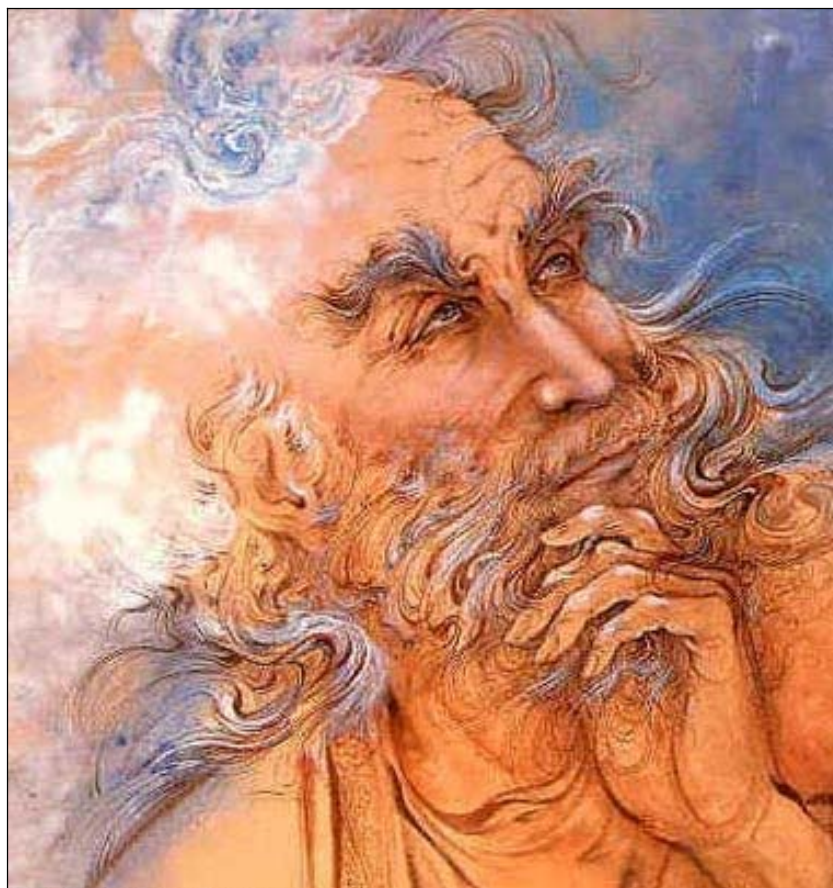


ABBIE BETINIS

FROM BEHIND THE CARAVAN: SONGS OF HÂFEZ

SSAA chorus, s. a. soloists, viola or cello, Persian hand drums, optional Oud

- I. we have come
- II. suffer no grief
- III. closer to the fire
- IV. boatpeople
- V. we have come (reprise)



The Music of Abbie Betinis

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From Behind the Caravan: Songs of Hâfez

*Commissioned by The Rose Ensemble (Saint Paul, Minnesota); Jordan Sramek, artistic director
Premiered March 2007 on "Candlelight Concert: Mystics, Prophets, Sages & Seers"*

Program Note:

Johann Wolfgang Goethe once wrote, "Only with you, Hâfez, do I wish to compete, for the older you get the younger you become. . . And religion is no obstacle, for if the word 'Islam' means to submit to God, we all live and die in Islam."

Khwajeh Shams al-Din Muhammad Hâfez-e Shirazi (ca. 1320-1390) was born in Shiraz, Persia (Iran). He wrote nearly 400 lyric poems, called *ghazals*, and is the undisputed master of that particular poetic form. His mystical writing is based on Sufism, a tradition of Islam that is associated both with the Sunni and Shi'a denominations, as well as many other currents of Islam.

I was particularly drawn to these four *ghazals* because of the elegant way they depict longing... longing for Truth, longing for Reason, longing for Kindness, Love, and – always – longing for the Beloved. Also, as I was reading, I found that many of Hâfez's poems seem to have in common beautiful metaphors of transience: fire, breath, breeze.

Above all, I have tried desperately to remain true to the intonation of the language, and to Hâfez's poetic instinct. Each poem unfortunately had to be shortened to create a concert piece, but I encourage anyone to seek out the original poems in their entirety. Special thanks to my friend Behrooz Alavi for his insights into Hâfez's poetry, its pronunciation, and its rich performance practice.

The music is my own, and not authentically Persian. It is my interpretation of an assortment of influences, including my study of Persian speech, scales and modes, but perhaps also from my distant memory of being four years old and dancing – joyfully and tirelessly – with my Greek relatives to music that whirled feverishly around me.

"From Behind the Caravan: Songs of Hâfez" is dedicated, with great admiration, to The Rose Ensemble.

- Abbie Betinis

Performance Notes & Ideas:

Language: Amazingly, the Persian (Farsi) language has remained nearly unchanged since the 9th century, and Hâfez's poetic tradition remains strong, particularly in Iran. If possible, query your local Irani community for a native speaker to coach your singers on these beautiful texts.

Instrumentation: The instrumentation of this piece can be easily modified. The conductor may choose viola or cello as the primary accompanying instrument, with the option of doubling *oud* on mvts. I, III & V, or improvised Persian *ney* flute. Transposed parts for soprano sax (mvts I, III, V only) are available from the composer upon request. Hand percussion on mvts I, II & V should improvise where indicated.

Percussion instruments recommended:

Mvt. I = *Riq* or tambourine

Mvt. II = *Tombak*. (*Daf*, or other frame drum, is also possible.)

Mvt. III = *Tombak*, handclaps, or other high-pitched, sharp percussive sounds.

Mvt. IV = none

Mvt. V = *Riq* or tambourine

Programming: Each of the poems has a traditional way of being sung, so it is possible to introduce each movement with a bit of the beautiful sung text in the traditional manner. Instrumental interludes performed in the Persian style between some or all movements have also proven to be a rich addition to the concert piece.

Resources: Resources for learning the spoken text and recordings of the full concert piece are available at www.abbiebetinis.com.

TRANSLITERATION GUIDE

Printed letter	IPA	As Pronounced in American English	Persian Example and Translation	
a	= a	“fa-la-la”	<i>qam</i>	(grief)
â	= ɔ	“thought”	<i>mâ, Hâfez</i>	(we, Hâfez)
e	= e	“chaotic”	<i>ke</i>	(such that / for)
ə	= ə	unstressed, neutral vowel, sung as “shadow” vowel	<i>dush^ə</i>	(last night)
i	= i	“deed”	<i>didam</i>	(I saw)
o	= o	“obey”	<i>shokre</i>	(thanks)
u	= u	“too”	<i>Yusofe</i>	(Joseph)
ey	= ei	“sail” (diphthong)	<i>pey</i>	(pursuit)
g	= g	“give”	<i>golestân</i>	(rose garden)
j	= ʒ	“mirage”	<i>jange</i>	(war)
kh, q	= x	as in the Scottish “Loch Ness”	<i>barkhiz</i>	(arise)
r	= ʀ	flipped “r”	<i>râhi</i>	(road)
'	= ʔ	glottal onset as in “uh-oh!”	<i>âmade-'im</i>	(we have come)

TEXTS AND TRANSLATIONS*

(movement titles are followed by metrical marks denoting the traditional Persian scansion of the poem)

I. we have come (from #366)

- - - - // - - - - // - - - - // - - - -

Mâ, be-din dar, na pey-e heshmato jâh... âmade-'im;
az-bad-e hâdese, 'injâ, be-panâh, âmade-'im.

*We, to this door, seeking neither pride nor glory... we have come.
For shelter from ill-fortune, here... we have come.*

Rahro-e manzel-e 'eshqimo ze sarhadde 'adam,
tâ, be-eqlim-e vojüd, in-hame râh... âmade-'im.

*Traveling along love's journey, from the borders of nothingness,
Now into states of being, all this way... we have come.*

Langar-e helm-e to, ey kashti-ye tofiq^ə, kojâst?
ke, dar in bahr-e karam, qarq-e gonâh... âmade-'im.

*O ship of grace, where is thy anchor of forbearance?
For in this ocean of generosity, immersed in sin... we have come.*

Hâfez, in kherqe-ye pashmine bi-yandâz^ə, ke mâ
az-pe-ye qâfele, bâ-'âtash-e 'âh... âmade-'im!

*Hâfez, throw off your woolen kherqe [Sufi cloak], for we, from
behind the caravan, with the fire of sighing "ah!"... we have come.*

II. suffer no grief (from #255)

- - - - // - - - - // - - - - // - - - -

Yusof-e gom-gashte bâz-âyad be Kan'ân.
Qam ma-khor.
Kolbe-ye ahzân shavad, ruzi, golestân.
Qam ma-khor...

*Joseph, forsaken, shall return to Canaan.
Suffer no grief.
From the thorny stalks of family grief, one day, a rose garden.
Suffer no grief...*

Dar-biâbân, gar, be-shoq-e Ka'be, khâhi zad qadam,
sar-zanesh-hâ, gar konad khâr-e moqilân,
Qam ma-khor...

*If you desire the Way and plant your pilgrim foot in the desert,
then if the mighty Arabian thorn makes reproofs,
Suffer no grief...*

* Translations compiled by the composer from those of Wilberforce Clarke (1891) and Michael Boylan (1988).

Qam ma-khor, qam ma-khor, ey del.

Vin sar-e shuride bâz-âyard be-sâmân.
Qam ma-khor...

O ey del, del-e qam-dide, ey! ey! Qam ma-khor...

Hich^o râhi nist, ka-ân-râ nist pa-âyân.

Suffer no grief, suffer no grief, O heart.

*Back to reason, comes this distraught head.
Suffer no grief...*

O heart, despairing heart, O! O! Suffer no grief...

There is no road that has no end.

III. closer to the fire (from #184)

~ ~ - - // ~ ~ - - // ~ ~ - - // ~ ~ - -

Dush^o didam ke malâ-yek dar-e mey-khâne za-dand;
gel-e âdam be-seresht-and-o be peymâne za-dand.

Jang-e haftâd-o do mellat, hame râ ozr^o be-neh;
chon^o nadid-and haqiqat, rah-e afsâne za-dand.

Âtash, Âtash! â! â!

Shokr-e izad ke miân-e man-o u solh^o oftâd,
sufian raqs^o-konân, sâqar-e shokrâne za-dand.

Âtash, Âtash! â! â!

*Last night I saw the angels beating at the door of the tavern,
The clay of Adam they shaped, and into the mould they cast it.*

*The churches war among themselves, forgive them;
When they cannot see the truth, the door of fable they beat.*

Fire, Fire! Oh! Oh!

*Thanks be to God, for between me and Him, peace chanced,
Sufis, dancing, cast their cups of thankfulness!*

Fire, Fire! Oh! Oh!

IV. boatpeople (from #5)

- - ~ // - - ~ // - - ~ // - - ~

Del miravad ze dastam, sâheb-delân khodâ râ;
Dard-â ke râz-e penhân, khâhad^o shod âshkâ râ.

Bar-khiz, bar-khiz... ey bâd-e...

Âsâyesh-e do giti tafsir-e in do harf-ast:
Bâ dustân morov'at, bâ doshman-ân modârâ.

Kashti-shekastegân-im, ey bâd-e shorte bar-khiz
Bâshad ke bâz binam, didâr-e âsna râ.

Bengar...!

*My heart falls from grasp! Come to my cry, for God's sake;
O the pain that Love's hidden mystery should be disclosed!*

Arise, arise... O breeze...

*To ease the pain of the world, live by these words:
With friends, give kindness; with enemies, courtesy.*

*Shipwrecked are we, O fair breeze, arise!
So that, again, we may behold the face of the Beloved.*

Behold...!

V. we have come (reprise) (from #366)

~ ~ - - // ~ ~ - - // ~ ~ - - // ~ ~ - -

Mâ, be-din dar, na pey-e heshmato jâh... âmade-'im;
az-bad-e hâdese, 'injâ, be-panâh, âmade-'im.

Hâfez, in kherqe-ye pashmine bi-yandâz^o, ke mâ
az-pe-ye qâfele, bâ-'âtash-e 'âh... âmade-'im!

*We, to this door, seeking neither pride nor glory... we have come.
For shelter from ill-fortune, here... we have come.*

*Hâfez, throw off your woolen kherqe [Sufi cloak], for we, from
behind the caravan, with the fire of sighing "ah!"... we have come!*

8

e hâ - de se, 'in - jâ, be - pa - nâh, â - ma de 'im.

f, sempre beltissimo

S.1 az - bad - e hâ - de - se, 'in -

f, sempre beltissimo

S.2 az - bad - e hâ - de - se, 'in -

f, sempre beltissimo

A az - bad - e hâ - de - se, 'in -

Drum *improvise*

12

*Soloist #2**ben f with wonder*

az - pey - e qâ - fe - le, — bâ - 'â tash e 'âh...â -

ben f with wonder

S.1 jâ, be - pa - nâh, â - ma de 'im.

S.2 jâ, be - pa - nâh, â - ma de 'im.

A jâ, be - pa - nâh, â - ma de 'im.

Drum *improvise*

Trans'n: *For shelter from ill-fortune, here... we have come. / From behind the caravan, with the fire of sighing "ah!"...*

16

- ma de 'im!

S.1
az bad - e hâ - de-se, 'in - jâ, be-pa - nâh, â - ma de 'im.

S.2
az bad - e hâ - de-se, 'in - jâ, be-pa - nâh, â - ma de 'im.

A
az bad - e hâ - de-se, 'in - jâ, be-pa - nâh, â - ma de 'im.

Vla.

Drum
drum: continue to improvise *improvise* *f*

20

Soloist #3
longingly *mf*
Rah - ro - e man - zel - e 'esh - qim - o

Vla.

drum: continue to improvise

25

ze sar - had - de 'a - dam, tâ, be - e - qlim³ - e vo - jud, in - ha - me râh...—

Vla.

drum: continue to improvise

Trans'n: *Traveling along love's journey, from the borders of nothingness, now, into states of being, all this way...*

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*Soloist #5 (or #2)**confidently f*

49

Hâ-fez, in kherq - e-ye pash-mi - ne bi yan - dâ - z^o ke

S.1

S.2 *mp*
â - ma de'im, â - made'im, â - ma de

A *mp*
â made'im, â made'im, â - made 'im,

Vla.

add Soloist #6

53

mâ ————— âz - pey - e qâ - fe-le, — bâ - - 'â - tashe 'âh... —————

S.1 *f*
â - made'im, â made'im, â - made'im.

S.2 *mf* ————— *f*
'im, â made'im, âmade'im, â made 'im, â - made

A *f*
â made'im, âmade'im, â made 'im, â - made'im, â - made'im, â - made

Vla. *ff*

Trans'n: Hâfez, throw off your woolen kherqe, for we, from behind the caravan, with the fire of sighing "ah!"...

56

'âh... 'âh... 'â - ma de 'im! (muh)

S.1 az bad - e hâ - de se, 'in jâ, be - pa nâh, â - ma de 'im. (muh)

S.2 'im. az bad - e hâ - de se, 'in jâ, be - pa nâh, â - ma de 'im. (muh)

A 'im. az bad - e hâ - de se, 'in jâ, be - pa nâh, â - ma de 'im. (muh)

Vla.

poco accel. -----

60 *tutti ff*

'âh... 'âh... ma de 'im! (muh)

'âh... 'âh... ma de 'im! (muh)

'âh... 'âh... ma de 'im! (muh)

Vla.

Drum

Trans'n: ...we have come. For shelter from ill-fortune... We have come.

FROM BEHIND THE CARAVAN: SONGS OF HÂFEZ

II. suffer no grief

SSAA chorus, alto soloist, viola or cello, Persian hand drum*

Hâfez

Abbie Betinis

Slow walk (♩ = 52)

p

Sop. Yu - sof-e gom - gash - te bâ - zâ - yad _____ be Kan 'ân. Qam _____ ma khor!

p unis.

Alto Yu - sof-e gom - gash - te bâ - zâ - yad _____ be Kan - 'ân. Qam _____ ma khor!

5 *cresc. poco a poco* *mf*

S Kol - be ye ah - zân _____ sha vad, ru - zi, _____ go - le stân. Qam _____ ma khor...!

cresc. poco a poco *mf*

A Kol - be ye ah - zân _____ sha vad, ru - zi, _____ go le - stân. Qam _____ ma khor...!

Vla. *mf*

Drum *mf*

9

Vla.

Drum

* Hand percussion: *tombak* (though *daf* or other frame drum is also possible)

Trans'n: *Joseph, forsaken, shall return to Canaan. Suffer no grief.*

From the thorny stalks of family grief, one day, a rose garden. Suffer no grief.

13 *mp cresc. poco a poco* *f*

S Dar - bi-â - bân, gar, — be-shoq - e Ka' - - be, khâ hi zad — qa dam,

A *mp cresc. poco a poco* *f*
 Dar - bi-â - bân, gar, — be-shoq - e Ka' - be, khâ - hi zad — qa dam,

Vla. *p*

Drum *mp cresc. poco a poco*
improvise, perhaps on this theme:

17 *mf*

S Sar - za nesh - hâ, gar — ko-nad khâr - e — mo-qi-lân, Qam — ma -

A *mf*
 Sar - za nesh - hâ, gar — ko-nad khâr - e — mo qi - lân, Qam — ma -

Drum *mf*

With more motion (♩ = 72)

21 *f* *mf unis.*

S khor...! Qam ma - khor, Qam ma - khor, — Qam ma - khor, — ey del,

A *f* *mf unis.*
 khor...! Qam ma - khor, Qam ma - khor, — Qam ma - khor, — ey del,

Drum

Trans'n: *If you desire the way and plant your pilgrim foot in the desert,
 Then if the mighty Arabian thorn makes reproofs, suffer no grief, suffer no grief... O heart...*

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41

S *ff* del, Ma! *f* Qam ma - khor, ey

S *ff* ey del, Qam ma - khor, *mf* Qam ma - khor, ey

A *ff* ey del, Qam ma - khor, *mp* Qam ma - khor,

A *ff* khor, ey del, Ma! *p* Qam

Vla. *ff*

Drum

45

S *p* del.

S *p* del.

A *p* ey del.

A ma - khor, ey del.

Vla. *f*

Drum

50 *p* *sweetly* *cresc.* qam - di - de, ,
 S O ey del, del - e qam - di - de,
p *sweetly* *cresc.*
 A O ey del, del - e qam - di - de,
 Vla. *p*
 Drum *p*

54 *ff* G.P. ey! ey! Qam ma - khor...!
 S *ff* G.P.
 A *unis.* *ff* G.P. ey! ey! Qam ma - khor...!
 Vla. *f* *fp* *ff* G.P.
 Drum G.P.

Trans'n: O heart, O despairing heart, O! O! Suffer no grief...!

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FROM BEHIND THE CARAVAN: SONGS OF HÂFEZ

III. closer to the fire

*SSA chorus (or trio), viola or cello, Persian hand drum**

Hâfez

Abbie Betinis

Powerfully (♩=138-160)

ff unis. *unis.*

Sop. 

Alto *ff* 

Drum *second time only* *ff* 

5
Vla. *ff* 

Drum 

9
S 

A 

Vla. 

Drum *second time only* 

* Note: Composer suggests *Tombak*, handclaps, and/or other high-pitched, sharp percussive sounds.

Trans'n: *Last night I saw the angels beating at the door of the tavern; The clay of Adam they shaped, and into the mould they cast it. The churches war among themselves, forgive them; When they cannot see the truth, the door of fable they beat.*

13

S: *Â - tash, Â - tash, Â - tash!*

A: *Â - tash, Â - tash, Â - tash! â! â!*

Vla. *Â - tash, Â - tash! â! â!*

Drum

17

Vla.

Drum

Joyously!

21

S: *Sho kre i - zad ke mi - â ne man o u sol - hê of - tâd!*

A: *Sho kre i - zad ke mi - â - ne man o u sol - hê of - tâd.*

Vla.

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25

S: *su-fi - an* raq - sê - ko nân, sâ - qar-e sho - krâ - ne za-dand.*

A: *su-fi - an* raq - sê - ko nân, sâ - qar-e sho - krâ - ne za-dand.*

Vla.

Drum

Trans'n: *Fire, Fire! Oh! Thanks be to God, for between me and Him, peace chanced; Sufis, dancing, cast their cup of thankfulness!*

* Some manuscripts read "hourian" (angels) rather than "sufian" (Sufis).

29

S *Â - tash, Â - tash, Â - tash!*

A *Â - tash, Â - tash, Â - tash! â! â!*

Vla.

Drum

33

Vla.

Drum

37

S *Â tash, Â-tash, Â tash, Â tash, Â-tash, Â - tash, Â-tash, Â-tash! â! â!*

S *Â tash, Â tash, Â - tash, Â tash, Â tash, Â tash, Â tash, Â tash! â! â!*

A *Â tash, Â tash, Â tash, Â-tash, Â tash, Â - tash, Â-tash, Â-tash! â! â!*

Vla. *p*

Drum *sub fff*

Trans'n: Fire, Fire! Oh! Oh! Fire, fire, fire, fire.... Oh! Oh!

FROM BEHIND THE CARAVAN: SONGS OF HÂFEZ

IV. boatpeople

SSAA chorus, s. a. soloists, viola or cello

Hâfez

Abbie Betinis

Calmly, with motion (♩ = 92)

pp

S/A

Mm...

Viola

p

9

p, smoothly, longingly

Alto Solo

Oo...

S/A

(pp)

bar-khiz,*

Vla.

mp

16

S/A

bar - khiz, ey bâd - e bar - khiz, ey bâd - e bar - khiz,

Vla.

* Note: on "barkhiz" ostinato: very soft consonants, mumbled even, as if in a dream

Trans'n: Arise, arise... O breeze arise...

21 *mf*

Alto Solo
Del mi - ra - vad ze das - - -

S
Oh...
(S
S
A)

A
mp
bar - khiz, bar - khiz, ey bād - e bar - khiz, bar - khiz,

Vla.
(*mp*)

26

Alto Solo
tam, sâ - heb - de - lân kho - dâ

S
Oh... Oh...
(S
S
A)

A
bar - khiz, ey bād - e bar - khiz, bar khiz, bar - khiz,

Vla.
mf

Trans'n: *My heart falls from grasp! Come to my cry, for God's sake;*

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43

S.1 shod — âsh-kâ râ. bar - khiz, Ey, bar khiz!

S.2 ey — ey — bar - khiz, Ey, bar khiz!

A.1 ey — ey — bar - khiz, Ey, bar khiz!

A.2 ey — ey — bar - khiz, Ey, bar khiz!

Vla.

poco rit.

mf *f* *ff*

49 *a tempo* *mf*

Sop. Solo Â - sâ - yesh - e do gi - - - ti taf -

S *a tempo* *p* bar - khiz, bar - khiz, bar - khiz, bar - khiz,

(S
S
A) *a tempo* *p* (*mp*) ey bâd - e short - e

A bar - khiz, bar - khiz, bar - khiz, bar - khiz,

Vla. *a tempo espressivo* *mf* *p*

Trans'n: To ease the pain of the world...

54

Sop. Solo *mp*
 - - sir - e in do harf - ast:_____

S *mp* _____ *p*
 (S) taf - sir - e bar - khiz, Mm...
 (S)
 (A)

A (*p*)
 bar - khiz, bar - khiz, Mm...
 (S)
 (S)
 (A)

Vla. _____ *fp*

Freely, out of time

59

Alto Solo *mp* _____ *rit.* _____
 Bâ dust-ân mo - rov - 'at, bâ dosh - man - ân mo - dâ - râ. _____

S _____

(S) _____
 (S)
 (A)

A _____

Vla. _____ *freely* _____ *mf* _____

Trans'n: ...live by these words: With friends, give kindness; with enemies, courtesy.

a tempo

61 *mf*

S Kash - - - ti - - - she - kas - - - te -

(S
A) *mf*

A Kash - - - ti - - - she - kas - - - te -

Vla. *mf*

65 *mf* *mp cresc. molto*

S gân - im, ey

(S
A) gân - im, she - kas - - - t'ey båd - - - e short - e

A gân - im, ey ey båd - e short - e

Vla. *mf* *mp cresc. molto*

Kash - ti - she - kas - - - te - gân - im, båd - e short - e

70 *ff*

Sop. Solo Bâ - - - shad ke bâz bi - nam, di - dâr - e

S *ff*

(S
A) *ff* Bâ - - - shad ke bâz bi - nam, di - dâr - e

A *ff* Bâ - - - shad ke bâz bi - nam, di - dâr - e *unis.*

Vla. *ff*

Trans'n: Shipwrecked are we, O fair breeze, arise! So that, again, we may behold the face of the Beloved.

76 *mf*

Sop. Solo
 âs - na râ. _____

S
 (S) âs - na râ. _____ Ey, _____
 (A)

A
 âs - na bar - khiz, bar - khiz, ey bâd - e short - e

Vla.

81 *decresc. molto*

S
 (S) âs - na râ. _____
 (A) *decresc. molto*

A
unis.
 bar - khiz, bar - khiz, âs - na râ. _____

Vla.
decresc. molto *p*

87 *pp* *ppp, as still as possible*

S
 - - - - - Ben - - - - - gar... _____

A
pp *ppp, as still as possible*
 - - - - - Ben - - - - - gar... _____

Vla.

FROM BEHIND THE CARAVAN: SONGS OF HÂFEZ

V. we have come (reprise)

*SSAA chorus, s. a. soloists, viola or cello, Persian hand drum**

Hâfez

Abbie Betinis

Freely

1x = Soloist #1; 2x = Tutti; 3x = Soloist #1

f, beltissimo

Stately, slowly, in rhythm

Soloist #1 (cont'd)

rit.

Mâ, be din (n) dar, (uh) na pey - e hesh - mat - o jâh... (huh)

Quickly, eagerly ($\text{♩} = 116$)

5 *sub p*
â - ma - de - 'im;

S.1 *sub p*
â - ma - de - 'im, â - ma - de - 'im,

S.2 *sub p*
â - ma - de - 'im, â - ma - de -

A *sub p*
â - ma - de - 'im, â - ma - de - 'im,

* Note: Composer suggests *riq* or another kind of tambourine.

Trans'n: *We, to this door, seeking neither pride nor glory... we have come.*

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13

bâ - - 'â - tashe 'âh... 'âh... 'âh...

S.1 *ff*
made'im, â made'im, â - made'im. az bad - e hâ -

S.2 *f* *ff*
'im, â - made 'im. az bad - e hâ -

A *f* *ff*
â - made'im, â - made'im, â - made 'im. az bad - e hâ -

Vla. *ff*

16

â - ma de'im! (muh) *accel. al fine*

S.1 *accel. al fine*
- de-se, 'in - jâ, be - pa - nâh, â - ma de'im. (muh)

S.2 *accel. al fine*
- de-se, 'in - jâ, be - pa - nâh, â - ma de'im. (muh)

A *accel. al fine*
- de-se, 'in - jâ, be - pa - nâh, â - ma de'im. (muh)

Vla. *accel. al fine*

Trans'n: ...with the fire of sighing "ah!"... we have come. For shelter from ill-fortune, here... we have come.

19

S.1
S.2
A
Vla.

ossia ***fff***

'âh... ma - de - 'im! (muh)

23

S.1
S.2
A
Vla.
Drum

Trans'n: ..."ah!"... *we have come, we have come, we have come!*

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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 (The Music of Abbie Betinis) 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.

The Music of Abbie Betinis

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