

...la braitne gbonaga duitch ish mise Tomas O'Croban...

ABBIE BETINIS

AILILIÚ, Ó ÍOSA

- I. AN CAOINEADH
- II. QUIS EST DEUS
- III. GAUDEANT CAELI

For soprano and countertenor soloists, mixed chorus, Gaelic wire-strung harp, vielle, and bodhrán

*Commissioned for the Rose Ensemble by Andrew Martin, in honor of Tom Crann's birthday
Jordan Sramek, artistic and musical director*

*Premiered April 8, 2005 –
The Southern Theater, Minneapolis, Minnesota
The Rose Ensemble; Anne Heymann, Gaelic harp; Ginna Watson, vielle
New and Slightly Used Dance*

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 Anne 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") 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, because Tirechan was not exactly known for his fluency in Latin it is thought to have originated from an earlier, unknown author.

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. 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

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 Cisticole?
Surrexit... non est hic.

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.

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 mbeitheá go moch agam...
Agus och! och! ochón ariú! – gan thú!

- traditional Gaelic

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

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.)

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.)

II. Quis Est Deus?

(alto solo, SATB chorus*, vielle)

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

Abbie Betinis

Freely, ♩ = c.88-96

Angel

Soprano Alto

Tenor Bass

Vielle

p

Mm, hmm... hmm...

p

Mm, hmm... hmm...

Freely, ♩ = c.88-96

p glassy

Angel

S/A

T/B

Vle.

5 *mp*

Quis est De-us, et u - bi est De-us,

hmm... Mm, hmm... hmm...

hmm... Mm, hmm... hmm...

5

* Chorus off-stage, if possible

10

Angel *et cui-us est De-us, et u-bi hab-i-ta-cu-lum ei-us?*

S/A *p* *sub p*

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

Vle. *hmm...* *(p)*

15

Angel *(Ei-us?) (Ei-us?) Si*

S/A *p* *Oh, oh... oh...*

T/B *p* *Oh, oh... oh...*

Vle. *15*

20

Angel *hab-et fil-i-os et fil-i-as, De-us*

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

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

The Music of Abbie Betinis

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Angel

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

mf

S/A

Crist - i - co - le, Quem que - ri -

mf

T/B

Crist - i - co - le, Quem que - ri -

Vle.

49

55

Angel

f

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

55

S

tis? Ah...

55

A

tis? Ah... ah...

55

T

tis? Ah... ah...

55

B

tis? Ah... 3

55

Vle.

f

60
Angel
dil - - - i - gi - tur, Si in cae - lo an in ter - ra est?

60
S
ah... ah...

60
A
ah...

60
T
ah...

60
B
ah... ah... ah... ah...

60
Vle.
ah... ah... ah... ah... 3 3 3 3

66
Angel
Si vi - vus semp - er, si pulch - er, In ae - quo - re, ...in mont - a - nis, Si in iu - ven -

66
S
ah...

66
A
ah...

66
T
ah...

66
B
ah... ah... ah... ah... 3 3

66
Vle.
ah... ah... ah... ah... 3 3

70 *Slower (to the end)*
sub *p*

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

S *p*

A *p*

T *p*

B *p*

70 *Slower (to the end)*

Vle. *pp*

hmm...

75 *sadly*

Angel
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,

75

Vle.

UNTITLED SET -- II. Quis est Deus? / Abbie Betinis

8

80

Angel

S/A

T/B

Vle.

p rit.

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

p rit.

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

80 rit.

84

freely, as chant

Angel

S/A

T/B

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

niente

re...

niente

re...

85

ad lib

Angel

S/A

T/B

Vle.

ad lib *pp*

Sur - re - - - - xit...

ad lib *pp*

Sur - re - xit...

ad lib *pp*

Sur - re - xit...

85

8^{va}

pp