

# ABBIE BETINIS

To A.L.J.

## *Carmina mei cordis*

(SATB *a cappella*)

- I. Aeterna lux, divinitas
- II. Angele Dei

*Commissioned by Kantorei – Denver, Colorado*  
*Richard Larson, director*

## *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 efficit  
cunctisque solus sufficit,  
tu sola lux es omnibus  
et praemium sperantibus. Alleluia!

— *From the Liturgia Horarum, translation by R. F. Littledale (1833-1890)*

### **Angele Dei**

Angele Dei,  
qui custos es mei,  
Me tibi commissum pietate superna;  
Hac nocte illumina,  
custodi, rege, et gubernata.  
Amen.

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

### **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!

### **Angel of God**

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.

### **Program Note:**

*Carmina mei cordis* (Songs of my heart), is a set of two short pieces. The first, *Aeterna lux divinitas*, is an 18th century hymn from the Liturgia Horarum. Because the text hails the unity of the Trinity, the piece modulates between two primary modalities, which then combine to form a third. They unify into a canon which spirals on, encircling and unifying all voice parts in its course. The Alleluia refrain is my own addition to this traditional Catholic text.

The second piece, *Angele dei*, is also known as the Prayer to One's Guardian Angel. Though it was once attributed to St. Anselm, scholars now trace the Latin prayer to Reginald of Canterbury, who died sometime after 1109. This musical setting, harmonically informed by my love for the choral music of Poulenc and Messiaen, is one of invocation and of my own deep desire for spiritual peace.

Recording available on [www.abbiebetinis.com](http://www.abbiebetinis.com) (Ensemble of the North; Patrick McDonough, director).

# Carmina mei cordis

## I. Aeterna lux, divinitas

Commissioned by Kantorei - Denver, Colorado  
Richard Larson, director

LITURGIA HORARUM

ABBIE BETINIS

$\text{♩} = 69-76$  ( $\text{♪} = \text{♪}$  throughout)  
*p* with intensity *sim.*

Alto

Ae - ter - na lux, di - vi - ni - tas, in un - i - ta - te Tri - ni - tas,

S

A

te con - fi - te - mur de - bi - les, te de - pre - ca - mur sup - pli - ces. Al - le - lu,

T

Al - le - lu,

B

Piano

6 *mp*  
 S Oh...  
 A Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!  
 T Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!  
 B  
 Piano

10  
 S  
 A *mp* *sim.*  
 Christ - um ro - ga - mus et Pat - rem, Christ - i Pat - ris - que Spir - i - tum;  
 T *mp* *sim.*  
 Christ - um ro - ga - mus et Pat - rem, Christ - i Pat - ris - que Spir - i - tum;  
 B  
 Piano

12 *fp* *mf*

S Oh... (...wah) Al-le-lu,

A u-num po-tens per om-ni-a, fo-ve pre-can-tes, Tri-ni-ta. Al-le-lu,

T u-num po-tens per om-ni-a, fo-ve pre-can-tes, Tri-ni-ta. Al-le-lu,

B

Piano

15 *fp*

S Al-le-lu-ia, Al-le-lu, Al-le-lu-ia! Oh...

A Al-le-lu-ia, Al-le-lu, Al-le-lu-ia!

T Al-le-lu-ia, Al-le-lu, Al-le-lu-ia!

B

Piano



24

S Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!

A Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!

T Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!

B Al - le - lu - ia, Al - le - lu. Al - le - lu - ia!

Piano

24

28 *p*

S (hum)\* *mf legato, espressivo*

A solo:\* O ver - i - tas, O car - i - tas, O fi - nis et fe - li - ci - tas,

T *p* (hum)

B *p* (hum)

Piano

28

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

31

S (hum) oh

A spe-ra-re fac et cre - - - de-re, a-ma-re fac et con-se-qui.

T (hum) oh

B (hum) oh

Piano

34 *mf*

S ah... con - se -

A *f legato* tutti: a - ma - re fac et con - se - qui.

T *mf* ah... con - se -

B *mf* ah... ah... con - se -

Piano

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41 *p*

S et prae-mi-um sper-an-ti-bus. Al-le-lu, Al-le-lu-ia,

A et prae-mi-um sper-an-ti-bus. Al-le-lu, Al-le-lu-

T et prae-mi-um sper-an-ti-bus. Al-le-lu, Al-

B et prae-mi-um sper-an-ti-bus. Al-le-lu,

Piano

44 *cresc poco a poco*

S Al-le-lu. Al-le-lu-ia! Al-

A ia, Al-le-lu. Al-le-lu-ia!

T le-lu-ia, Al-le-lu. Al-le-lu-ia!

B Al-le-lu-ia, Al-le-lu. Al-le-lu-

Piano

47 *(cresc)* *f*

S le - lu - ia! Al - - - le - lu - ia!

A *(cresc)* *f*  
Al - - - le - lu - - ia! Al - - - le - lu -

T *(cresc)* *f*  
Al - - - le - lu - - ia! Al - - - le -

B *(cresc)* *f*  
ia! Al - - - le - lu - - ia! Al - - -

Piano

52

S Al - le - lu - ia!

A *fp* *sub pp*  
ia! Oh... (al - le - lu - ia!)

T *fp* *sub pp*  
lu - - - ia! Oh... (al - le - lu - ia!)

B *fp*  
le - lu - - - ia! Oh...

Piano

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# Carmina mei cordis

## II. Angele dei

Commissioned by Kantorei - Denver, Colorado  
Richard Larson, director

ATTRIB. REGINALD OF  
CANTERBURY (12th c.)

ABBIE BETINIS

*Freely, as chant*  
*mp*

Soprano

*Solo:* An - ge - le De - i, an - ge - le De

2 *As a prayer, ♩ = ca.72*

S  
i, *Tutti:* an - ge - le

A  
*p* An - ge - le De - i, an - ge - le De - i,

T  
8 *p* An - ge - le De - i, an - ge - le De - i,

B  
*p* An - ge - le De - i, an - ge - le De - i,

The musical score is written for Soprano, Alto, Tenor, and Bass. The Soprano part begins with a solo line in 4/4 time, marked 'Freely, as chant' and 'mp'. The lyrics are 'An - ge - le De - i, an - ge - le De'. The other parts (Alto, Tenor, Bass) enter at measure 2, marked 'As a prayer, ♩ = ca.72' and 'p'. They sing 'i, an - ge - le' in 4/4 time, then change to 3/4 time for 'an - ge - le De - i,'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

6

S  
De - - - i,

A  
*pp* *mp* *p* *mp*  
an-ge-le De-i, Qui cu stos es me - i, (Ange le!) Me - i! De - i!

T  
*pp* *p* *mp*  
an-ge-le De-i, Qui cu stos es me - i, Me - i! (An-ge-le!) De - i!

B  
*pp* *p* *mp*  
an-ge-le De-i, Qui cu stos es me - i, Me - i! (An-ge-le!)

9

S  
*mf* *pp*  
An - ge - le, an - ge - le,

A  
*sub.p* *pp*  
Me - - i! An - ge - le, an - ge - le, an - ge - le...

T  
*sub.p*  
Me - i! An - ge - le, an - ge - le...

B  
*sub.p*  
Me - - i! An - ge - le, an - ge - le...

13 *mf*

S Qui ————— cu - stos es me - i, cu - stos es me - i, cu - stos es

*mp* *cresc.*

A Qui cu - stos es cu - stos me - i, Qui ————— cu - stos es

*mp* *cresc.*

T Qui cu - stos es cu - stos me - i, cu - stos es

*mp* *cresc.*

B Qui cu - stos es cu - stos me - i, cu - stos es

17 *molto rit.* *a tempo* *mf*

S me - i, me - - - i, An - ge - le De - i,

*mf* *molto rit.* *a tempo* *mp*

A cu - stos es me - i, me - i, An - - - ge - le De - i,

*molto rit.* *a tempo* *mp*

T me - - - - i, An - - - ge - le, an - - - ge - le,

*molto rit.* *a tempo* *mp*

B me - - - - i, An - - - ge - le, an - - - ge - le,

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29 *(cresc.)* *sub. mp*

S  
te, noc - - - te... il - lu - - - mi -

A *(cresc.)* *mf*  
noc - te, hac noc - te... il - - - lu - mi - na,

T *(cresc.)* *sub. mp*  
8 noc - te, hac noc - te... il - - - lu - - - mi -

B *(cresc.)* *sub. mp*  
noc - te, hac noc - te... il - - - lu - - - mi -

33 *f*

S  
na, il - lu - mi - na, cu - sto - di, re - - - ge,

A *f*  
Hac noc - te il - lu - mi - na, cu - sto - di, re - - - ge, re - ge, et

T *f*  
8 na, lu - mi - na, re - ge, re - ge,

B *f*  
na, lu - mi - na, et re - ge,

37

*rit.* *a tempo*  
*p*

S re - ge, et gu - ber - - - na'A - - - - - men

*rit.* *a tempo*  
*mf* *p*

A re - - ge, et re - ge, gu - ber - na. A - - - - - men,

*rit.* *a tempo*  
*p* *mf*

T et re - ge, gu - ber - na. A - men, a - men,

*rit.* *a tempo*  
*p*

B re - - ge, et re - ge, A - men, a - men,

41

*mf* *f*

S Ah... a - - - - - men,

*f* *mf* *f*

A a - men, a - men, a - - - - - men, a - men, a -

*mf* *f*

T a - - - - - men, a - men, a - - - - -

*mf* *f*

B Ah... a - men, a - - - - - men, a - - - - -

45 *mp*

S *mp* *3*  
Solo: An - ge - le De - i, Tutti: An - ge - le

A *molto* *p*  
men. (nn) An - - - ge - le

T *molto* *p*  
men. (nn) An - - - ge - le

B *molto* *p*  
men. (nn) An - - - ge - le

49 *mf* *f*

S *mf* *f*  
De - - - i! A - - - men.

A *mf* *f*  
An - <sup>3</sup>ge - le de - <sup>3</sup>i qui cu - <sup>3</sup>stos es me - i, A - - - men.

T *mf* *f*  
De - - - i! A - men.

B *mf* *f*  
De - - - i! A - men.

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Reviewed as “most audacious... edgy and thrilling,” the music of Abbie Betinis is being performed increasingly in the United States and abroad. At age 28, 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 Augsburg Fortress, Graphite Publishing, Kjos, Santa Barbara Music Publishing, and, most recently in G. Schirmer’s *Dale Warland Series*, she has won a Jerome Commissioning Grant (2007), the Esoterics’s Polyphonos Young Composer Prize (2006), the Craig and Janet Swan Composer Prize in Choral Music (2005), and awards from the American Composers Forum, ASCAP, Cambridge Madrigal Singers, 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, The Rose Ensemble, and, in 2008, the Saint Paul Conservatory of Music.

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