

# ABBIE BETINIS

## MARY AND GABRIEL

For SATB chorus, s. a. t. b. soloists, and percussion

*Commissioned in loving memory of Mary Joyce Frantz by Choral Arts Ensemble (Rochester, MN)  
Michael Culloton, conductor*



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# Mary and Gabriel

Rupert Brooke, 1912

Abbie Betinis

*Gently*, ♩ = 54

Solo Sop. *freely, mp*  
Young Mar - y, loit' - ring once her gard - en way, Felt a warm splen - dour —

Perc. *mp* *p*  
handbell *crotale*

Solo Sop. *cresc.* *mf*  
in the A - pril day, It grew, it grew, — it grew As wine that blush - es wat - er through. —

*p* *mf* *mp* *p*  
susp. cym. *mark tree* handbell *tam-tam*

Solo Sop. *f*  
— And soon, and soon... —

S *mf* *p*  
Out of the gold air of the aft - er-noon, One knelt be-fore her: —

A *mf* *p*  
Out of the gold air of the aft - er-noon, One knelt be-fore her: —

T *mf* *p*  
Out of the gold air of the aft - er-noon, One knelt be-fore her: —

B *mf* *p*  
Out of the gold air of the aft - er-noon, One knelt be-fore her: —

*mf* *mp*  
(l.v.) handbell

Betinis: Mary and Gabriel

16 *mf*

S hair\_ he had, or fire, Bound back above his ears with gold - en

A *mf*  
hair\_ he had, or fire, Bound with gold - en

T *mf*  
hair\_ he had, or fire, Bound back above his ears with gold - en

B *mf*  
hair\_ he had, or fire, Bound with gold - en

16 *mf* cym. *mp* glock.

20 (+ sop.)

Solo Sop. And

Solo Alto *mp* Bar-ing the eag-er mar-ble of his face. And *mp*

Solo Ten. *mp* Bar-ing the eag-er mar-ble of his face. And *mp*

Solo Bass *mp* ...was round-ing the limbs be - neath that robe of white,

*mp* *pp*

S wire, Im - mor - tal grace...

A *mp* *pp*  
wire, Im - mor - tal grace...

T *mp* *pp*  
wire, Im - mor - tal grace...

B *mp* *pp*  
wire, Im - mor - tal grace...

20 *pp* handbell *mp* susp. cym. *n*

26 *mf*

Solo Sop. light - ing the proud eyes with change - less light,

Solo Alto light - ing the proud eyes with change - less light,

Solo Ten. light - ing the proud eyes with change - less light,

Solo Bass

S *pp*  
In - cur - ious. \_\_\_\_\_

A *pp*  
In - cur - ious. \_\_\_\_\_

T *pp*  
In - cur - ious. \_\_\_\_\_

B *pp*  
In - cur - ious. \_\_\_\_\_

26 *mf* *mp*

glock. *p*

handbell

31

Solo Sop. *p* She stood there,

Solo Alto *mf* That pre-sence filled the gard - en. *p* She stood there,

Solo Ten. *p* She stood there,

Solo Bass *p* She stood there,

T *p* Calm as his wings, and fair,

B *p* Calm as his wings, and fair,

31

*crotale (bowed)*

*mf*

*p*

35 *pp, as if from afar*

S "Bless-ed\_\_ art thou of wom-en!\_\_ Bless-ed\_\_ art thou of wom-en!"\_\_

A *pp, as if from afar*

"Bless-ed\_\_ art thou of wom-en!\_\_ Bless-ed\_\_ art thou of wom-en!"\_\_

T *pp, as if from afar*

"Bless-ed\_\_ art thou of wom-en!\_\_ Bless-ed\_\_ art thou of wom-en!"\_\_

B *pp, as if from afar*

"Bless-ed\_\_ art thou of wom-en!\_\_ Bless-ed\_\_ art thou of wom-en!"\_\_

35

39 *Breathlessly*,  $\bullet = 138$   
*pp* (sempre stac.)

S  
 Half she heard, half long had known, Her breath came quick as lit - tle flakes of snow. Her

A  
 Half she heard, half long had known, Her breath came quick as lit - tle flakes of snow. Her

T  
 Half she heard, half long had known, Her breath came quick as lit - tle flakes of snow. Her

B  
 Half she heard, half long had known, Her breath came quick as lit - tle flakes of snow. Her

39 marimba  
*p* *mp*

43 *legato cresc.* *f* *p*

S  
 hands\_ crept up\_ her breast. She did but know It was not hers. She

A  
 hands\_ crept up\_ her breast. She did but know It was not hers. She

T  
 hands\_ crept up\_ her breast. She did but know It was not hers. She

B  
 hands\_ crept up\_ her breast. She did but know It was not hers. She

43 *cresc.* *ff* *mf* *ff* *subp*

49 *legato* *(stac.)*

S felt, she felt a tremb - ling stir With - in\_\_ her bod-y, a will too strong for her That

A felt, she felt a tremb - ling stir With - in\_\_ her bod-y, a will too strong for her That

T felt, she felt a tremb - ling stir With - in\_\_ her bod-y, a will too strong for her That

B felt, she felt a tremb - ling stir With - in\_\_ her bod-y, a will too strong for her That

49 *tgl.* *marimba* *mp*

54 *mf* *f*

S held\_\_ and filled\_\_ and mas - - - tered all.\_\_\_\_

A *mf* *f*  
held and filled and mas - - - tered all.\_\_\_\_

T *mf* *f*  
held\_\_ and filled\_\_ and mas - - - tered all.\_\_\_\_

B *mf* *f*  
held\_\_ and filled\_\_ and mas - - - tered all.\_\_\_\_

54 *mf* *f* *cym.* *tam-tam* *f* *mp* *molto* *sfz* (l.v.)



59 *mf* *mp* (*sempre stac.*)

S With eyes closed, and a thous - and soft short brok - ensighs, She had such burn - ings.

A With eyes closed, and a thous - and soft short brok - ensighs, She had such burn - ings.

T With eyes closed, and a (ha ha ha ha ha ha ha ha ha ha) (ha ha ha ha ha ha ha ha ha ha)

B With eyes closed, and a (ha ha ha ha ha ha ha ha ha ha) (ha ha ha ha ha ha ha ha ha ha)

congas *mp*

64 *cresc.*

S to and fro, And throbs — not un - der - stood; she did not know if they were

A to and fro, And (ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha) they were

T ha ha ha) (ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha) they were

B ha ha ha ha) (ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha) they were

*cresc.* *f*

69 *f* *legato*

S hurt or joy for her; but on - ly That she was

A hurt or joy for her; but on - ly That she was

T hurt or joy for her; but on - ly That she was

B hurt or joy for her; but on - ly That she was

69 *f* *legato* *handbell* *mp*

cym. tam-tam cym. tam-tam cym. *tgl.* *mp*

76 *p* *sub f*

S grown strange, half lone - ly, All won - der - ful, filled full of pains to

A grown strange, — All won - der - ful, filled full of pains to

T grown strange, half lone - ly, All won - der - ful, filled full of pains to

B grown strange, — All won - der - ful, filled full of pains to

76 *sub. ff* *marimba*

**The Music of Abbie Betinis**

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135 *mf*

Solo Sop. How should she, pi-ti-ful with mor-ta-li-ty, Try the

S trou- led, kind. Un - moved... wise... im - mor-tal...

A trou- led, kind. Un - moved... wise... im - mor-tal...

T trou- led, kind. Un - moved... wise... im - mor-tal...

B trou- led, kind. Un - moved... wise... im - mor-tal...

135 marimba

mark tree *p* *p*

141 *f* *(non dim.)*

Solo Sop. wide peace of that fe-li-ci-ty? She bowed her head;

S In-to the *mf* 3

A In-to the *mf* 3

T In-to the *mf* 3

B In-to the *mf* 3

141 *cresc.* *f* *mf* *cym.*

146

Solo Sop.

S  
gold air the great wings were spread\_ Show'-ring glor - y, and fire. The

A  
gold air the great wings were spread\_ Show'-ring glor - y, and fire. The

T  
gold air the great wings were spread\_ Show'-ring glor - y, and fire. The

B  
gold air the great wings were spread\_ Show'-ring glor - y, and fire. The

mark tree *p* *f* *f* *ff* *ff*

susp. cym. *f* *f* *ff*

tam-tam *f* *ff*

150

S  
whole air, sing - ing, bore him up, and high'r, Un - swerv-ing, un-re -

A  
whole air, sing - ing, bore him up, and high'r, Un - swerv-ing, un-re -

T  
whole air, sing - ing, bore him up, high'r, Un - swerv-ing, un-re -

B  
whole air, sing - ing, bore him up, high'r, Un - swerv-ing, un-re -

150

*mp* *mp* *mp*

glock. *mf* *mp* handbell

154

S *mf* luc - tant. Soon\_ he shone A gold speck in the gold skies; then\_ was gone. *p*

A *mf* luc - tant. Soon\_ he shone A gold speck in the gold skies; then\_ was gone. *p*

T *mf* luc - tant. Soon\_ he shone A gold speck in the gold skies; then\_ was gone. *p*

B *mf* luc - tant. Soon\_ he shone A gold speck in the gold skies; then\_ was gone. *p* (unis.)

154

*crotale*

*mp*

159

Solo Sop. *p* The air was cold - er, grey.

S *(p) non rit.* She stood a - lone.

A *(p) non rit.* She stood a - lone.

T *(p) non rit.* She stood a - lone.

B *(p) non rit.* She stood a - lone.

159 marimba *f* *p* *p* *mp* *handbell*

*crotale (bowed)*

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**ABBIE BETINIS** (b. 1980) has written music in a variety of genres, but her greatest passion is for the human voice. Betinis, who also sings professionally, holds a BA in music with emphasis in theory/composition from St. Olaf College, where she studied primarily with Peter Hamlin and Mary Ellen Childs, and a MA in music composition from the University of Minnesota, where she studied under Judith Zaimont. Upon twice receiving the Cynthia Lilley Scholarship from the European American Musical Alliance, she spent two summers at La Schola Cantorum and the Ecole Normale de Musique in Paris, France, where she studied harmony and counterpoint in the tradition of Nadia Boulanger with faculty from Juilliard and the Paris Conservatory. Betinis has won the Craig and Janet Swan Composer Prize in Choral Music (2005) the *Mention Excellent* and *Mention Bien* (EAMA), numerous Minnesota Music Educators Association Awards in composition, and was a finalist for the Ithaca College Choral Composition Contest (2004), and the Young New Yorkers Chorus Composition Competition (2005). Her work has been commissioned by the American Suzuki Foundation, Cantus, the Dale Warland Singers, Ensemble of the North, Hopkins High School, The Rose Ensemble, The Schubert Club, and the University of Minnesota Men's Chorus, among others. Her work is published by Abylon Press, Augsburg Fortress, Graphite Publishing, Kjos, and Santa Barbara Music Publishing. She lives in Saint Paul, where she serves as Composer-in-Residence for The Schubert Club.

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