

# ABBIE BETINIS

## Carmina mei cordis

*(Songs of my heart)*

*SATB a cappella*

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



**Abbie Betinis Music Co.**

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## *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)*

### **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 at [www.abbiebetinis.com](http://www.abbiebetinis.com)

### **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!

Commissioned by Kantorei - Denver, Colorado  
Richard Larson, director

# Carmina mei cordis

## I. Aeterna lux, divinitas

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

3

(for rehearsal only)

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

6

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

10

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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

12

S *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

15

19

S *mf* (...wah) Oh... (..wah)

A *mf* Qui fi - nis et ex - or - di - um, re - rum-que fons es om - ni - um,

T *mf* Qui fi - nis et ex - or - di - um, re - rum-que fons es om - ni - um,

B *mf* Qui fi - nis et ex - or - di - um, re - rum-que fons es om - ni - um,

21

S *fp* Oh... (*sub f*) Al - le - lu,

A *p* tu so-lus es so-la-ci-um, tu cer-ta spes cre-den-ti - um. (*sub f*) Al - le - lu,

T *p* tu so-lus es so-la-ci-um, tu cer-ta spes cre-den-ti - um. (*sub f*) Al - le - lu,

B *p* tu so-lus es so-la-ci-um, tu cer-ta spes cre-den-ti-um. (*sub f*) Al - le - lu,

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!

28

S *p*  
(hum)\*

A *mf legato, espressivo*  
*Solo:*\* O ver - i - tas, O car - i - tas, O fi - nis et fe - li - ci - tas,

T *p*  
(hum)

B *p*  
(hum)

\* 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

34

S *mf* ah...

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

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

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

34



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41 *mp* *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,

44 *cresc poco a poco*

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

A *cresc poco a poco*  
- - ia, Al - le - lu. Al - le - lu - - - ia!

T *cresc poco a poco*  
le - lu - ia, Al - le - lu. Al - - - le - lu - ia!

B *cresc poco a poco*  
Al - le - lu - - - ia, Al - le - lu. Al - le - lu -

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 - - -

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...

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# Carmina mei cordis

## II. Angele Dei

ATTRIB. REGINALD OF  
CANTERBURY (12th c.)

ABBIE BETINIS

*Freely, chant-like*

Soprano Solo *mp*

An - ge - le De - i, an - - - ge - le De -

**A**  
2 *As a prayer, ♩ = ca.72* *(mp)* **Tutti:**

S *pp*

i, an - - - ge - le  
An - ge - le De - i, an - ge - le De - - - i,  
An - ge - le De - i, an - ge - le De - - - i,  
An - ge - le De - i, an - ge - le De - - - i,  
An - ge - le De - i, an - ge - le De - - - i,

*(for rehearsal only)*

6

S De - - - i,

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

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

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

6

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

S me - - - i! *sub p* An - ge - le, *pp* an - ge - le, an - ge - le

A me - i! *sub p* An - ge - le, an - ge - le

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

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

9

13 *mf*

S Qui \_\_\_\_\_ cu - stos es me - i, cu - stos es me - i, cu - stos es

A *mp* *cresc.*  
Qui cu - stos es cu - stos me - i, Qui \_\_\_\_\_ cu - stos es

T *mp* *cresc.*  
Qui cu - stos es cu - stos me - i, cu - stos es

B *mp* *cresc.*  
Qui cu - stos es cu - stos me - i, cu - stos es

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

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

A *mf* *molto rit.* *a tempo* *mp*  
cu - stos es me - i, me - i, An - - - ge - le De - i,

T *molto rit.* *a tempo* *mp*  
me - - - - - i, An - - - ge - le, an - - - ge - le,

B *molto rit.* *a tempo* *mp*  
me - - - - - i, An - - - ge - le, an - - - ge - le,

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29 *(cresc.)* C *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 -

29 C

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,

33

37 *rit.* **D** *a tempo*  
*p*  
 S re - ge, et gu - ber - - - na'A - - - - - men

A *rit.* *a tempo*  
*mf* *p*  
 A re - - - ge, et re - ge, gu - ber - na. A - - - - - men,

T *rit.* *a tempo*  
*p* *mf*  
 8 et re - ge, gu - ber - na. A - men, a - men,

B *rit.* *a tempo*  
*p*  
 re - - - ge, et re - ge, A - men, a - - - men,

37 **D**

41 *mf* *f*  
 S Ah... a - - - - - men,

A *f* *mf* *f*  
 a - men, a - men, a - - - - - men, a - men, a -

T *mf* *f*  
 8 a - - - men, a - men, a - - - - -

B *mf* *f*  
 Ah... a - men, a - - - - - men, a - - -

41

45

Solo: *mp* *molto* *pp* *p* Tutti: (*mp*)

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

A men. (nn) An - - - ge - le

T 8 men. (nn) An - - - - ge - le

B men. (nn) An - - - - ge - le

49 *mf* *f*

S De - - - - i! A - - - - men.

A *mf* De - - - - i, *f* An - ge - le de - i qui cu - stos es me - i, A - - - - men.

T 8 *mf* De - - - - i! *f* A - men, A - men.

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

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## Also by Abbie Betinis . . .

### The Burt Family Carols Series:

(Abbie is the grand-niece of composer Alfred Burt, and carries on his tradition of writing a new carol every Christmas)

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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 (Abbie Betinis Music Co) 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.

## Abbie Betinis Music Co.

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