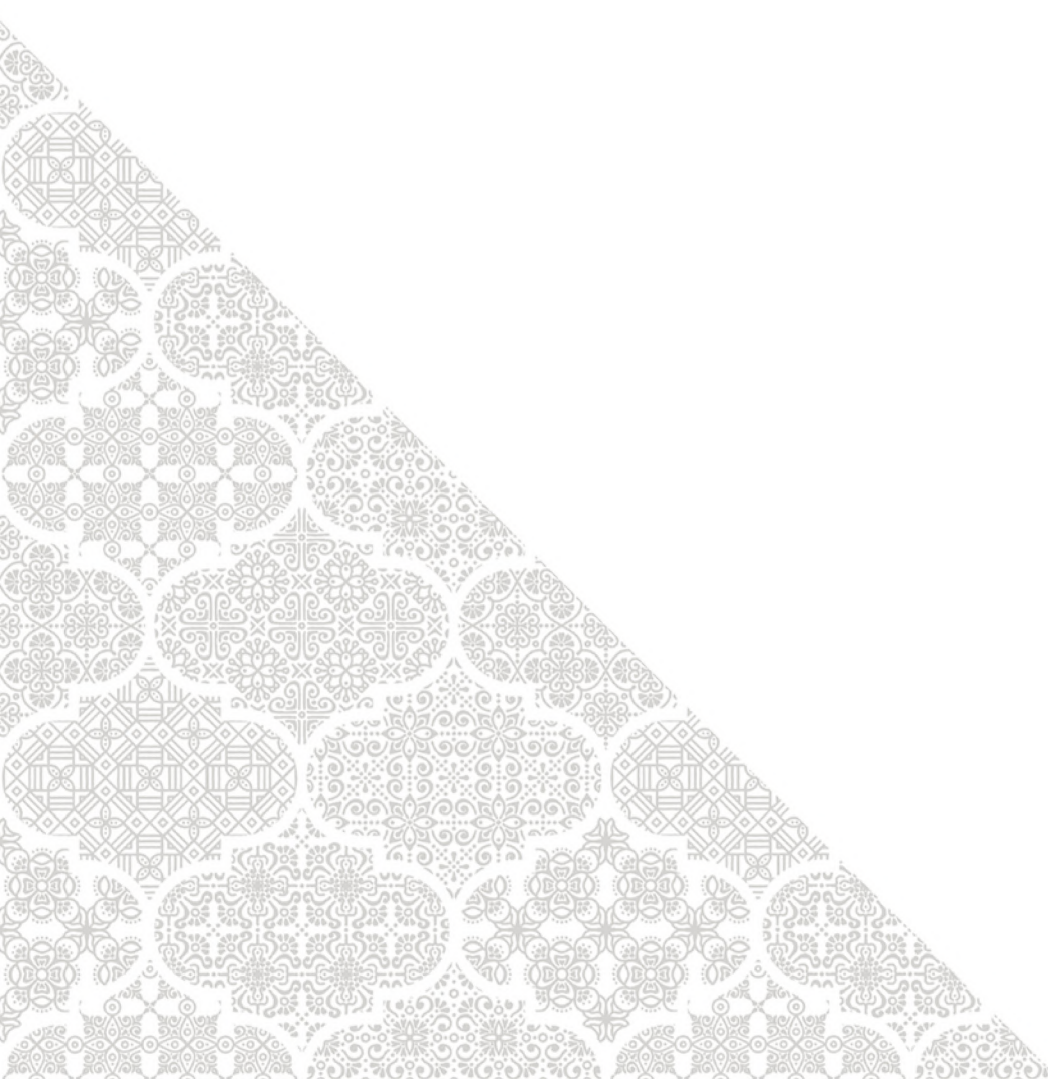


JEB1102

Joed Balsamo

Angele Dei

for unaccompanied SATB chorus (divisi)



MUZIKSEA

Composer's note

Angele Dei, also known as the Prayer to One's Guardian Angel, had initially been attributed to St. Anselm (ca. 1003-1109) for it appears in the medieval collections of his works. However, it has been determined that it was merely added to his works sometime after his death. Further research shows that this prayer is an 11th/12th century interpolation of a prayer written by Reginald of Canterbury (d. ca. after 1109) from his Life of St. Malchus (d. ca. 390) who was a famous hermit and a friend of St. Jerome (ca. 341-420). The popular English translation is from the latter half of the 19th century and appears in the Baltimore Manual of Prayers.

Despite its relative popularity especially to children, only very few composers have set the prayer to their own music. While I was stuck at De La Salle-College of Saint Benilde on a stormy school day in July 2002, I grabbed the opportunity to sketch out the work and completed it on 29 February 2004. I chose to just melodically represent the simplicity of one's prayer to his Guardian Angel but developed it to illustrate an angel spreading its wings then closes them as a protective embrace for its charge against the assault of demons. The 2nd of October is the memorial to them and the prayer is said to carry a partial indulgence.

When Mark Carpio became the new choirmaster of the famed UP Madrigal Singers and asked me if I had any new choral works, I immediately gave him this which they eventually premiered in September 2005 and later included it in their repertoire when they competed and won at the Florilège Vocal de Tours in 2006. This is indeed memorable because they introduced me as a composer to the choral world and, as a gesture of thanks, Angele Dei is hereby dedicated to them.

This is one of the three pieces formed as choral meditations which has been premiered as a set on 28 April 2012 by the Collegium Singers Manila under the baton of Angelito 'Jun' Ayran, Jr..

for Mark Anthony Carpio and the University of the Philippines Madrigal Singers

Angele Dei

for unaccompanied SATB chorus

Joed Balsamo

Largo religioso

The musical score is written for Soprano, Alto, Tenor, Bass, and Keyboard Reduction. It is in the key of D major (two sharps) and 3/4 time. The tempo is 'Largo religioso'. The lyrics are: 'An-ge-le De-i, qui cus-tos es me-i, me ti-bi com-mi-sum pie-ta-te su-'. The score features several triplet markings (indicated by a '3' above the notes) and a mezzo-piano (*mp*) dynamic marking. The keyboard reduction is specifically marked '(for rehearsal use only)'. A large, faint watermark 'PREVIEW' is visible across the score.



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5

S
per-na; Ho-di-e il-lu-mi-na, cu-sto-di, re-ge, et gu-ber-na. An-ge-le
*Hac noc-te

A
per-na; Ho-di-e il-lu-mi-na, cu-sto-di, re-ge et gu-ber-na. An-ge-le
*Hac noc-te

T
per-na; Ho-di-e il-lu-mi-na, cus-to-di, re-ge, et gu-ber-na. An-ge-le
*Hac noc-te

B
per-na; Ho-di-e il-lu-mi-na, cu-sto-di, re-ge, et gu-ber-na. An-ge-le
*Hac noc-te

Kbd
Rd

11 **A**

S
De-i, qui cus-tos es me-i, me ti-bi com-mis-sum pie-ta-te su-per-na;
3

A
De-i, qui cus-tos es me-i, Me ti- (melody)

T
De-i, qui cus-tos es me-i, me ti-bi com-mis-sum pie-ta-te-su-per-na; Ho-di-
3 3 3 3 Hac

B
De-i, qui-cus-tos es me-i, me ti-

Kbd
Rd

A

*Hac nocte - Ever this night
Hodie - Ever this day

15

S
Ho - di - e il - lu - mi - na, cus - to - di, re - ge et gu - ber - na.____
Hac noc - te

A
-bi____ com - mis - sum pie - ta - te su - per -

T
e il - lu - mi - na, cus - to - di, re - ge, et gu - ber - na.____
noc - te

B
-bi____ com - mis - sum pie - ta - te su - per -

Kbd
Rd

19

S
____ Ho - di - e il - lu - mi - na, cus - to - di re - ge, et gu -
Hac noc - te

A
na; Ho - di e il - lu - mi - na, cus -
Hac noc - te

T
____ Ho - di - e il - lu - mi - na, cus - to - di, re - ge, et gu -
Hac noc - te

B
na; Ho - di - e il - lu - mi - na, cus -
Hac noc - te

Kbd
Rd

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32 accel.

S
mis - sum pie - ta - - te su - per - na; Ho - di -
Hac

A
mis - sum pie - ta - - te su - per - na; Ho - di -
Hac

T
mis - - sum pie - ta - - - te su - per - na;

B
mis - - sum pie - ta - - - te su - per - na;
accel.

Kbd
Rd

36

S
e il - lu - mi - na, cus - to - di,
noc - te

A
e il - lu - mi - na, cus - to - di,
noc - te

T
Ho - di - e il - - lu - mi -
Hac noc - te

B
Ho - di - e il - - lu - mi -
Hac noc - te

Kbd
Rd

40 *molto rall.*

S re - ge, et gu - ber - - na.

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

T -na, cus - - to - di, re - ge, et gu -

B -na, cus - - to - di, re - ge, et gu -

Kbd Rd *molto rall.*

D Grandioso e maestoso

44 *fff*

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

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

T ber - na. A - - men, a - - - -

B ber - na. A - - men, a - - -

Kbd Rd *fff*

D Grandioso e maestoso

48

S
men.

A
men, a - - - men.

T
men, a - - - - - men.

B
men, a - - - - - men.

Kbd
Rd

E Tempo primo

52

S
p
An - ge - le De - i

A
p
qui cus - tos es me - i

T
p
me ti - bi com - mis - sum

B
p
pie - ta - te su - per - na; Ho - di - e il -
Hac noc - te il -

E Tempo primo

Kbd
Rd

57

S et gu - ber - na.

A re - ge

T to - - di

B lu - mi - na
lu - mi - na

Kbd
Rd

61

S A - me - - - - - n,

A An - - ge - le De - i, qui cus - tos es me - i,

T An - - ge - le De - i, qui cus - tos es me - i,

B A - me - - - - - n,

Kbd
Rd

66

S *pp*
a - - - - - men.

A *pp*
a - - - - - men.

T *pp*
a - - - - - men.

B *pp*
a - - - - - men.

Kbd
Rd *pp*