

## “In the Bleak Midwinter” (SATB) – arr. Abbie Betinis

### CHANGES BETWEEN VERSIONS

<b>Catalog Number:</b>	<b>AB-047-01</b> (July 2007)	<b>AB-047-02</b> (Aug 2014)
		Harp part available: AB-047-H1
forces	SATB chorus, s.a. solos, and piano	SATB chorus, 2 soloists, piano or harp
lyrics font	San Serif (CG Omega)	Serif (Book Antiqua)
m.6, solo label	Alto Solo	Solo or soli section
m.35-36, alto II	m.36 “snow” on downbeat	extended melisma from m.35 bt 3 through D on m.36 downbeat (no “snow” on downbeat now)
m.38, alto II	problem: snow on Mary	remove “on” on bt. 4. Extend “snow” bts 3-4.
m.47, SA	NA	add <i>pp</i>
m.64, accomp’t	“piano reduction (as necessary)”	“choral reduction (as necessary)”
m.85	SA cresc to <i>f</i> on bt 2 (tutti)	SA cresc to <i>f</i> on bt 3 (now offset from TB, who still cresc to <i>f</i> on bt 2)
m.65-83, solos	labeled: Sop. Solo / Alto Solo	labeled: Solo 1 / Solo 2

### PERFORMANCE SUGGESTIONS FROM ABBIE

m.22, alto:	Alto II: double Alto I on beats 1-2 (then split off)
m.22, etc, alto:	add slight hairpins: cresc two beats/decrec two beats (so altos I & II are all phrasing, but with opposite hairpins)
m.38, tenor:	change half note bt 3-4 to: quarter note on bt 3, quarter rest on bt 4
m.40, tenor:	change half note “babe” to dotted quarter + eighth rest
m.40, alto:	add cresc bts 1-3; change bt 4 quarter note to eighth note-eighth rest.
m.41, sop & alto:	sing “-sus” (of “Je-sus”) on bt 4 instead of bt 3
m.46-47, sop & alto:	Sop I & Alto I only (or perhaps Sops I + II only) for thinner texture
m.47, sop & alto:	hold & decrec through bt 2 (i.e. change measure to half note, half rest)
m.48, sop:	tutti
m.49: alto:	tutti
m.61, alto:	Alto II double Alto I bts 1-2 (like m.22)
m.63, all:	add “Poco Rit” on bts 3-4
m.64, all:	add “A Tempo”
m.64, tenor:	add decrec after <i>f</i>
m.77-78, chorus:	draw dotted slurs (NB)

### Other possibilities, inspired by creative conductors...

duet voice type:	Please feel free to ‘cast’ various voice types in the duet (m.65-83), sung in their octave. I’ve heard so many combinations now (Tenor/Alto; Tenor/Baritone; Soprano/Baritone; Boy Soprano/Alto) and each combination inspires such intimacy and character.
children’s choir:	I’ve heard some beautiful performances that bring in children’s choir for the opening verse (they could actually sing through m42 – on their own or doubling sopranos). They can quietly exit the stage after that first verse, or they can sing again at the humming chorus (m.64-79), and perhaps also double SA “I give my heart” at the end.
language:	Last year I received a beautiful request from a conductor abroad wanting to experiment with translating the lower voice in the duet (m.65-83) into another language spoken in her community – showing the possibilities of intercultural generosity. Yes yes yes!