

ABBIE BETINIS

REMEMBER, O THOU MAN

For SATB chorus, s. a. t. b. soloists, cello, and harp

(includes alternate version for chorus and piano)

Commissioned by The Singers – Minnesota Choral Artists
Matthew Culloton, conductor

Premiered December 2, 2006 by The Singers – Minnesota Choral Artists,
with special guests Laura Sewell (cello) and Judith Kogan (harp)
St. Paul's on the Hill Episcopal Church,
Saint Paul, Minnesota

Program Note:

This Elizabethan era “suffering ballad” was printed in 1611 in the curious musical work of Thomas Ravenscroft, entitled "Melismata. Mvsicall Phansies. Fitting the Covrt, Citie, and Covntrey Hvmovrs. To 3, 4 and 5 Voyces. To all delightfull, except to the Spitefull, To none offensiue, except to the Pensiue." It is there headed *A Christmas Caroll* and is set as a 4-part chorale. Over 250 years later, Thomas Hardy referred to it as the 'ancient and time-worn hymn' in his *Under the Greenwood Tree* (1872).

Ravenscroft was a British composer, theorist, and editor who is – or should be – better known for having compiled many still-popular canons and catches (including “Three Blind Mice,” which may or may not be quoted in this arrangement).

Remember, O Thou Man

1. Remember O thou man, O thou man, O thou man.
Remember O thou man, Thy time is spent.
Remember O thou man, How thou art dead and gone,
And I did what I can, therefore repent.
2. Remember He was borne, O thou man, O thou man,
Remember He was borne. For mankind sake,
Remember He was borne, For us that were forlorne.
And therefore tooke no scorne our flesh to take.
3. To Bethle'm did they goe, O thou man, O thou man,
To Bethle'm did they goe, The shepherds three,
To Bethle'm did they goe, To see if it were so,
Was this child borne or no to set us free?
4. Angels before did say, O thou man, O thou man,
Angels before did say, So it came to passe,
Angels before did say, They found a babe who lay
In a manger wrapt in hay, so poore he was.
5. Give thanks to God alway, O thou man, O thou man,
Give thanks to God always, With heartmost joy,
Give thanks to God alway, For this our happy day.
Let all men sing and say holy, holy.

Performance Notes:

The final page (mm. 112 – end) should feature many soloists, all ringing out as a handbell choir. Perhaps assigning one voice per pitch would produce the desired effect.

This arrangement may be performed with chorus, cello, and harp, or with chorus and piano. In the latter case, the piano should play the harp part, and vocal soloists may be used in the particularly important cello solos as follows:

- mm. 24-27: soprano or alto soloist
- mm. 68-73: bass soloist
- mm. 109-117: bass soloist

Note: The piano should not mimic the harp on the final page, but should let the choir finish *a cappella*.

Remember, O Thou Man

For The Singers -- Minnesota Choral Artists
Matthew Culloton, conductor

TEXT & TUNE:
THOMAS RAVENSCROFT, 1611

ARRANGED BY:
ABBIE BETINIS

REVERENTLY, ♩ = 66-76

The musical score is arranged in a multi-staff format. At the top, the Cello part is in bass clef with a tempo marking of 'REVERENTLY, ♩ = 66-76'. The Harp part is in treble clef. The Solo part is in treble clef and includes the lyrics: 'Re-mem-ber O thou man, O thou man, O thou man. Re-mem-ber O thou man, Thy time is spent.' Below the Solo part are staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), each with a 'pp' dynamic marking and '(humming)' instruction. The Harp part at the bottom includes a 'poco rit' marking followed by 'a tempo' and a 'cresc.' marking. A large diagonal watermark 'COPYING IS PROHIBITED' is overlaid on the score.

17 *mf* *poco rit* ----- *a tempo*

Solo *mf* Re - mem - ber O thou man, How thou art dead and gone, And I did what I can, there - fore re -

S *p* (humming) *mp*

A *p* (...humming...) *mp*

T *p* (...humming...) *mp*

B *p* (...humming...)

Hp. *mf* *mp* l.v.

24

Solo pent.

S *mp* (...humming...) Re - mem - ber He was borne, O thou man, O thou man,

A *mp* (...humming...) He was borne, O thou man,

T (...humming...)

B (...humming...)

Vc. *mp* warmly, folkly (Oo...)* *mp*

Hp. *p*

* If no cello, soprano solo

32

S *mf*
Re - mem - ber He was borne. For man - kind sake, Re - mem - ber He was borne,

A *mf*
Re - mem - ber He was borne. For man - kind sake, Re - mem - ber He was borne,

Vc. *mf mp mf*

Hp. *mf*

38

S for - lorne. And there - fore tooke no scorne our flesh to take.
For us that were for - lorne. And there - fore tooke no scorne our flesh to take.

A for - lorne. And there - fore tooke no scorne our flesh to take.
For us that were for - lorne. And there - fore tooke no scorne our flesh to take.

Vc. *mf*

Hp. *mp mf*

45

T *mf*
To Beth - le'm did they goe, O thou man, O thou man, To Beth - le'm

B *mf*
To Beth - le'm did they goe, O thou man, O thou man, To Beth - le'm

Vc. *p mf*

Hp. *mf*

The Music of Abbie Betinis

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76 *mf* *p*

S fore did say, Ah!

A fore did say, Ah!

T fore did say, So it came to passe, An - gels be - fore did say, They found a

B fore did say, So it came to passe,

Vc. *mp*

Hp. *mp*

82 *poco rit* ----- *a tempo* *p* **ANIMATO**

S In a mang - er wrapt in hay, so poore he was.

A *sub f* Give thanks to God al - way,

T *poco rit* ----- *a tempo* *p* *sub f* babe who lay In a mang - er wrapt in hay, so poore he was. Give thanks to

B *sub f* Give thanks to God

Vc. *poco rit* ----- *a tempo* **ANIMATO**

Hp. *poco rit* ----- *a tempo* *p* **ANIMATO** l.v.

88 *f*

S Give thanks to God al - way Ah!

A O thou man, O thou man, Give thanks to God al-way With heart-most joy,

T God al - way, O thou man, O thou man, Give thanks to God With joy, With

B al-way, O thou man, O thou man, Give thanks to God al-way With joy,

Hp.

94 *ff* *decresc.* Let all sing and say

S Ah! Let all men sing and say

A Give thanks to God al-way, For this our hap - py day. Let all men sing and say

T joy! ...to God For this our hap - - - py day. All sing,

B Give thanks to God al-way, For this our hap - py day. Let all men sing,

Vc. *ff* *mf*

Hp. *ff* *decresc.*

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112

bell-like > *sim.*

(Re - mem - bert) (Re - mem - bert) (Re - mem - bert) (Re - mem - bert) (Re - mem - bert)

Solos *mp, decresc. al fine* *bell-like* >

(Re - mem - bert) (Re - mem - bert) (Re - mem - bert) (Re - mem - bert) (Re - mem - bert)

(Re - mem - bert) (Re - mem - bert) (Re - mem - bert)

(Re - mem - bert) (Re - mem - bert) (Re - mem - bert)

S
A
T
B

(...humming...)

(...humming...)

Vc. (solo voice out) *pp*

O thou man. Re - mem - ber O thou man, Thy time is spent.

Hp.

120

(Re - mem - bert) (Re - mem - bert) (Re - mem - bert)

Solos

bert) (Re - mem - bert) (Re - mem - bert) (Re - mem - bert)

- mem - bert) (Re - mem - bert) (Re - mem - bert) (Re - mem - bert)

(Re - mem - bert) (Re - mem - bert)

(Re - mem - bert)

S
A

niente

T
B

niente

Vc.

Hp. *15^{ma}* *p decresc.* niente

D# C# B E F# G# A