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In the Bleak Midwinter

Lindsay Lafford

SATB and organ

Dr. Lindsay Lafford

Dr. Lindsay Arthur Lafford, Professor Emeritus, FRCO(CHM), FTCL, FAGO, LRAM, ARCM, was born in Gloucester, England, in 1912 and served as chorister and then organ scholar and assistant in Hereford Cathedral from 1922 to 1935, when he was appointed organist at St John's Cathedral, Hong Kong.

The four years in Hong Kong preceded an academic career in the United States, with appointments at institutions including Haverford, Swarthmore, and Bryn Mawr Colleges, Princeton, Washington University, the University of Miami, and thirty-one years at Hobart and William Smith Colleges in Geneva, NY.

Lord of the Manor of Ridley, Northumberland, England, Lafford celebrated his 100th birthday in October 2012, in Tempe, Arizona, where he has continued his musical creative endeavors since his retirement from the University of Miami in 1994.

[The composer acknowledges, with thanks, the technical assistance of Peter Lafford.]

In memory of John Lawrence Magee, Priest, Teacher

In the Bleak Midwinter

SATB and organ

Christina Rossetti, ca. 1872

Gustav Holst,
arr. Lindsay Lafford

Tenderly ♩ = 84

Organ Sw. *mp*

Man. Ped.

S
A
T
B

In the bleak mid - win - ter, Fros - ty wind made

In the bleak mid - win - ter, Fros - ty wind made

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8

moan, Earth stood hard as i - ron, Wa - ter like a

moan, Earth stood hard as i - ron, Wa - ter like a

8

12 *mf*

stone; Snow had fal - len, snow on snow, Snow _ on _

stone; Snow had fal - len, snow on snow, Snow _ on _

12 *mf*

16

snow, In the bleak mid - win - ter, Long — a -

snow, In the bleak mid - win - ter, Long — a -

mp

mp

16

mp

20

go. ———

go. ———

mf

Our God, heav'n can-not hold him, Nor — earth sus -

mf

Our God, heav'n can-not hold him, Nor — earth sus -

20

mf

Gt.

24

- tain; Heav'n and earth shall wel - come him When he comes to

- tain; Heav'n and earth shall wel - come him When he comes to

28

reign: In the bleak mid - win - ter A sta - ble - place suf -

reign: In the bleak mid - win - ter A sta - ble - place suf -

32

- ficed The Lord God in - car - nate, Je - sus
 - ficed The Lord God in - car - nate, Je - sus

32

mf

36

An - gels and arch - an - gels
 An - gels and arch - an - gels
 Christ. An - gels and arch - an - gels
 Christ. An - gels and arch - an - gels

mf **senza rall.** *f*

36

Voices alone

39

May have gath-er'd there, Cher - u - bim and ser - a-phem

May have gath-er'd there, — Cher - u - bim and ser - a-phem

May have gath-er'd there, — Cher - u - bim and ser - a-phem

May have gath-er'd there, — Cher - u - bim and ser - a-phem

39

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in the bass clef. The lyrics are: 'May have gath-er'd there, Cher - u - bim and ser - a-phem'. The piano part features a steady accompaniment with chords and moving lines in both hands.

43 *mf*

Throng'd the air; But his moth - er on - ly,

Throng'd the air; But his moth - er on - ly,

Throng'd the air; But his moth - er on - ly,

Throng'd the air; But his moth - er on - ly,

43

The second system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in the bass clef. The lyrics are: 'Throng'd the air; But his moth - er on - ly,'. The piano part continues with a steady accompaniment. The dynamic marking *mf* (mezzo-forte) is indicated above the first vocal staff.

47

In her maid - en bliss, Wor - shipped the be -

In her maid - en bliss, Wor - shipped the be -

In her maid - en bliss, Wor - shipped the be -

In her maid - en bliss, Wor - shipped the be -

47

50

- lov - ed With a kiss. What can I

- lov - ed With a kiss. What can I

- lov - ed With a kiss. What can I

- lov - ed With a kiss. What can I

50

54

give him, Poor ___ as I am? If I were a

give him, Poor ___ as I am? If I were a

give him, Poor ___ as I am? If I were a

give him, Poor ___ as I am? If I were a

54

58

shep - herd, I would bring a lamb;

shep - herd, I would bring a lamb;

shep - herd, I would bring a lamb;

shep - herd, I would bring a lamb;

58

61 *f* *mf*

I would do my part, — my — part, — Yet

f *mf*

I would do my part, — my — part, — Yet

f *mf*

If I were a wise man, I would do my part, — Yet

f *mf*

If I were a wise man, I would do my part, — Yet

Detailed description: This system contains the first four staves of music. The first two staves are vocal lines for two voices, both in treble clef with a key signature of one sharp (F#). The lyrics are "I would do my part, — my — part, — Yet". The first staff starts with a measure rest and then begins with a quarter note on G4. The second staff follows a similar pattern. The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a quarter note on G3 in the right hand and a quarter note on G2 in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

65 *rall.* *mp*

what I can I give him Give — my — heart.

mp

what I can I give him Give my — heart.

mp

what I can I give him Give my — heart.

mp

what I give him Give my — heart.

65 *rall.* *mp*

Detailed description: This system contains the next four staves of music. The first two staves are vocal lines for two voices, both in treble clef with a key signature of one sharp (F#). The lyrics are "what I can I give him Give — my — heart.". The first staff starts with a quarter note on G4. The second staff follows a similar pattern. The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a quarter note on G3 in the right hand and a quarter note on G2 in the left hand. Dynamics include *rall.* (rallentando) and *mp* (mezzo-piano).

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