

63

In the bleak mid-winter

I

(Christmas)

Harold Darke (1888-1976)

Moderato e tranquillo

v. 1: SOPRANO SOLO
v. 3: TENOR SOLO*mp*

1. In the bleak mid - win - ter
3. E - nough for him, whom che - ru-bim

ORGAN *p*

5

Frost - y wind made moan,
Wor - ship night and day,
A Earth stood hard as of
breast - ful of

8

mf poco rall.
ir - on, Wa - ter like a stone:
milk And a man - ger - ful of hay: E -

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(NOBC no. 111)

63 IN THE BLEAK MID-WINTER (I)

11 *a tempo*

(8) *p*

Snow had fall - en, snow on snow, Snow on snow,
- nough for him, whom an - gels Fall down be - fore, The

15 (to bar 37 for v. 4)

(8)

In the bleak mid - win - ter, Long a - go.
ox and ass and ca - mel Which a - dore.

(19) *f* [Unaccompanied ad lib.]

S.

A. 2. Our God, heaven can - not hold him Nor earth sus - tain:—

T.

f B.

24 *f*

Heaven and earth shall flee a - way— When he comes to reign:—

f

63 IN THE BLEAK MID-WINTER (1)

28

In the bleak mid - win - ter A sta - ble - place suf - ficed The

32

D.C. for v. 3

Lord God al - might - y Je - sus Christ.

37 *mp* [CHOIR with ORGAN *ad lib.*]
S. semplice

A.

4. What can I give him, Poor as I am? If I were a

mp

T.
B.

42

shep - herd I would bring a lamb; If I were a

63 IN THE BLEAK MID-WINTER (I)

46 *mf* Yet what I can I
wise — man I would do my part; Yet what I can I
what I can I

50 *f* *rall.* *mp* give
give — him — Give — my heart, — give, —
give — give —

54 (ORGAN) *pp* give my heart.
(ORGAN) *pp*

Christina Rossetti (1830–94)

Christina Rossetti did not intend this fine poem as a hymn or carol. The free rhythm does not easily lend itself to a single-verse setting such as Holst's (II, overleaf), but the problem is effortlessly solved in Harold Darke's through-composed setting (I), an object-lesson in *multum in parvo*.

See NOBC for Warlock: *Bethlehem Down* (no. 112) and Rubbra & Webern: *Dormi, Jesu!* (no. 113).

PERFORMANCE I, soprano (verse 1) and tenor (verse 3) soli, choir, and organ. Darke does not specify forces for the other verses, but verse 2 provides an effective contrast if sung unaccompanied; his small notes in bars 37–40 imply optional organ accompaniment in verse 4.

II (i) choir with organ *ad lib.*, (ii) unison voices and organ.