



# CANDLEMAS EVE

PART SONG FOR UNACCOMPANIED CHORUS

POEM BY

Robert Herrick

1648

SET TO MUSIC BY

Marion M. Scott

Vocal Score

COVER IMAGE

“Candlemas Day” by Marianne Stokes, 1901



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**

Editor

Professor of Music

*University of Minnesota - School of Music*

*Minneapolis, Minnesota USA*

---

### Source Information

*Manuscript*

Royal College of Music Library, London MS 15478

### Reference Material and Software

*Notation Software:* Dorico Pro 5.1.10.2081 *Audio Software:* NotePerformer 4 *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

## CANDLEMAS EVE

Down with the rosemary, and so  
Down with the bays and mistletoe;  
Down with the holly, ivy, all  
Wherewith ye deck's the Christmas hall;  
That so the superstitious find  
Not one least branch there left behind:  
For look! How many leaves there be  
Neglected there, Maids, trust to me,  
So many goblins you shall see.

*Robert Herrick*  
from "Hesperides"

On this day the Christmas ceremonies, which had lingered on after Twelfth-day, finally closed, and all traces of them were removed. The custom long prevailed, and there must be many still living who can remember the evergreens with which our churches were decorated at Christmas, remaining until Candlemas [February 2nd].

William Henry Husk, *Songs of the Nativity* (London: John Camden Hotten, 1868)

# Candlemas Eve

Robert Herrick

Marion M. Scott

*Allegretto*  
*mf*

Soprano  
Down with the rose - ma - ry, and so Down with the bays and

Alto  
Down with the rose - ma - ry, and so Down with the bays and

Tenor  
Down with the rose - ma - ry, and so Down, down with the

Bass  
Down with the rose - ma - ry, and so Down, down with the

Keyboard  
(Rehearsal Only)

4 *f*  
mis - tle - toe; Down with the hol - ly, i - vy, all Where - with ye dress'd the

*f*  
mis - tle - toe; Down with the hol - ly, i - vy, all Where - with ye dress'd the

*f*  
bays, down, Down with the hol - ly, i - vy, all Where - with ye

*f*  
bays, down, Down with the hol - ly, i - vy, all Where - with ye

8

Christ - mas Hall; *p* No

Christ - mas Hall, the Christ - mas Hall; *p* That so the su - per - sti - tious find No

dress'd, the Christ - mas Hall; *p* Down, down, down, That so the su - per - sti - tious find No

dress'd the Christ - mas Hall; down, down, down, down, down, That so the su - per - sti - tious find No

13

one least branch there left be - hind : *mf* For look, For look how man - y

one least branch there left be - hind : *mf* For look, For look how man - y

one least branch there left he - hind : *f* For look, *f* For look how man - y

one. For look, For look,

*f* *f*

18

rit..

leaves there be

leaves there be Ne - glec - ted there, (maids trust to me, trust to me)

leaves there be Ne - glec - ted there, (maids trust to me, trust to me, trust to me)

Ne - glec - ted there, (maids trust to me, trust to me, trust to me)

rit..



22

a tempo

*f*

So man - y gob - lins you\_ shall see\_

So man - y gob - lins you\_ shall see\_ So\_ man - y gob - lins\_ you\_ shall see,\_\_\_

a tempo

*f*

26

*f* stringendo

So man - y gob - lins you\_ shall see, shall see, shall see, shall see, shall

So man - y gob - lins you\_ shall see, shall see, shall see, shall see, shall see, shall

gob - lins, gob - lins, gob - lins you shall see, shall see, shall see, shall see, shall

gob - lins, gob - lins, gob - lins, gob - lins, gob - lins, gob - lins

stringendo

30

*f*

*p*

*f* molto rall.

Presto

see, shall see, shall see, So man - y gob - lins you\_ shall see.

see, see, shall see, So man - y gob - lins you shall see.

see, see, shall see, So man - y gob - lins you shall see.

see, you shall see, shall see, So man - y gob - lins you shall see.

molto rall. Presto







# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**

---

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

**Catalog Number**

18.2/02