

For the Cheltenham Male-voice Choir

# Candlemas Eve

MADRIGAL FOR MALE VOICES

Poem by ROBERT HERRICK

MUSIC BY

E. J. MOERAN

London: NOVELLO & COMPANY, Limited

**Andante con moto**  
*mp*

TENOR I  
Down with the rose-mar-y and bays, Down with the mis-tle-

TENOR II  
Down with the rose-mar-y and bays,— Down with the mis-tle -

BASS I  
Down with the rose-mar-y and bays, Down with the mis-tle-

BASS II  
Down with the rose-mar-y and bays, Down with the mis-tle-

PIANO  
(for practice only)  
*mp*

**Andante con moto** ♩ = circa 56

-toe; In-stead of hol-ly,— now up-raise The green-er box, for

-toe; In - stead of hol-ly, now up-raise The green-er box, for

-toe; — In - stead of hol-ly, now up-raise The green-er box, for

-toe; — In - stead of hol-ly, now up-raise The green-er box, for

show. The hol-ly hith-er-to did sway; Let  
 show. The hol-ly hith-er-to did sway;— Let  
 show.— The hol-ly hith-er-to did sway,— did sway;— Let  
 show. The hol-ly hith-er-to did sway; Let

box now dom-in- eer; Un-til the dan-cing Eas-ter day, Or  
 box now dom-in- eer;— Un-til the dan-cing Eas-ter day,—  
 box now dom-in- eer; Un-til the dan-cing Eas-ter day,—  
 box now dom-in- eer; Un-til the dan-cing Eas-ter day,—

Eas - ter's Eve ap - pear. Then youth-ful box, which now hath grace Your

Or Eas-ter's Eve ap - pear. Then youth-ful box, which now hath grace

Or Eas-ter's Eve ap - pear. Then youth-ful box, which now hath grace

Cr Eas-ter's Eve ap - pear. Then youth-ful box, which now hath grace

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The piano accompaniment is in bass clef with the same key signature and time signature. Dynamics include *P* (piano) and *mp* (mezzo-piano). The lyrics are: "Eas - ter's Eve ap - pear. Then youth-ful box, which now hath grace Your" for the first staff, "Or Eas-ter's Eve ap - pear. Then youth-ful box, which now hath grace" for the second, "Or Eas-ter's Eve ap - pear. Then youth-ful box, which now hath grace" for the third, and "Cr Eas-ter's Eve ap - pear. Then youth-ful box, which now hath grace" for the fourth.

hous - es to re - new; Grown old, sur - ren-der must his place, Un -

Your hous-es to re - new; Grown old, sur-ren-der must his place, Un -

Your hous-es to re - new; Grown old, sur-ren-der must his place, Un -

Your hous-es to re - new; Grown old, sur-ren-der must his place, Un -

The second system of music consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The piano accompaniment is in bass clef with the same key signature and time signature. Dynamics include *P* (piano). The lyrics are: "hous - es to re - new; Grown old, sur - ren-der must his place, Un -" for the first staff, "Your hous-es to re - new; Grown old, sur-ren-der must his place, Un -" for the second, "Your hous-es to re - new; Grown old, sur-ren-der must his place, Un -" for the third, and "Your hous-es to re - new; Grown old, sur-ren-der must his place, Un -" for the fourth.

*mp* -to the cris - pèd yew. *mp* When yew is

*mp* -to the cris - pèd yew. *mp* When yew is

*mp* -to the cris - pèd yew. — *mp* When yew is out, then birch comes

*mp* -to the cris - pèd yew. *mp* When

*mf* out, then birch comes in, *p* And ma-ny a flower be - side;

*mf* out, then birch comes in, — *p* And ma-ny a flower be - side; —

*mf* in, — comes in, — *p* And ma-ny a flower be - side; Both

*mf* yew is out, then birch comes in, *p* And ma-ny a flower be - side; Both

Both of a fresh and fra-grant kin To hon-our Whit - sun - tide.

Both of a fresh and fra-grant kin — To hon-our Whit - sun - tide.

of a fresh and fra-grant kin — To hon-our Whit - sun - tide.

of a fresh and fra-grant kin — To hon-our Whit - sun - tide.

*poco più lento*

*pp*  
Green rush-es then, and sweet-est bents, With cool - er oak-en

*pp*  
Green rush-es then, — and sweet-est bents, With cool - er oak-en

*poco più lento*

*pp*  
Green rush-es then, — and sweet-est bents, With cool - er oak-en

*pp*  
Green rush-es then, — and sweet-est bents, With cool - er oak-en

*p*  
 boughs, Come in for come-ly or - na - ments, To  
*p*  
 boughs, Come in for come-ly or - na - ments,  
*p*  
 boughs, Come in for come-ly or - na - ments,  
*p*  
 boughs, Come in for come-ly or - na -

*mp* *p* *Tempo I* *mf*  
 re - a - dorn the house. Thus times \_\_\_\_  
*mp* *p* *mf*  
 To re - a - dorn the house. Thus times \_\_\_\_  
*mp* *p* *mf* *Tempo I*  
 To re - a - dorn the house. Thus times do shift, thus times \_\_\_\_  
*mp* *p* *mf*  
 - ments, To re - a - dorn the house. Thus

do shift; each thing his turn does hold;

do shift; each thing his turn does hold;—

do shift; each thing his turn does hold;

times do shift; each thing his turn does hold;

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the lower register. The music is in a 4/4 time signature and a key signature of one flat (B-flat). The lyrics are: "do shift; each thing his turn does hold;".

*f* *rall.* *mp* *molto più lento* *pp*  
 New things suc - ceed, as for - mer things grow old.

*f* *rall.* *mp* *molto più lento* *pp*  
 New things suc - ceed, as for - mer things grow old.

*f* *rall.* *mp* *molto più lento* *pp*  
 New things suc - ceed, as for - mer things grow old.

*f* *rall.* *mp* *molto più lento* *pp*  
 New things suc - ceed, as for - mer things grow old.

The second system continues the vocal and piano parts. It includes dynamic markings: *f* (forte), *rall.* (rallentando), *mp* (mezzo piano), *molto più lento* (much more slowly), and *pp* (pianissimo). The lyrics are: "New things succeed, as former things grow old." The piano accompaniment features a steady bass line and a more active treble line.