

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

S. COLERIDGE-TAYLOR.



ENDYMION'S DREAM



ONE SHILLING & SIXPENCE.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# ENDYMION'S DREAM

CANTATA

FOR SOPRANO AND TENOR SOLI, CHORUS, AND  
ORCHESTRA

THE WORDS BY

C. R. B. BARRETT

THE MUSIC BY

S. COLERIDGE-TAYLOR.

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PRICE ONE SHILLING AND SIXPENCE.

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## THE LEGEND OF ENDYMION.

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Endymion, originally a name for the Sun as he plunges into the sea, when personal attributes were assigned to abstract ideas, became a fair young man asleep in a cave on the rugged peaks of Mount Latmos in Caria. Selene (the Moon Goddess) was fabled by the same process of evolution to gaze down on him lovingly.

Latmos implies the land of shadows, of forgetfulness.

Eventually the myth assumed this form:—

Endymion, a priest of Jove, while sacrificing, prayed for eternal youth. The prayer was granted, but coupled with everlasting sleep. By Mercury (Jove's messenger), Endymion was conveyed to Mount Latmos, and nightly Selene while crossing the heavens gazed down on him—moonlight after sunset. The mythical descent of Endymion was from Oceanus and Gaia, whose son Iapetus was the father of Prometheus. Prometheus, by Pandora, had Deucalion (the Brilliant), Deucalion and Pyrrha a daughter Protogeneia (the Dawn), who by Zeus bore Aethlios (the toiling and striving Sun). Endymion was the child of Aethlios.

C. R. B. B.



# ENDYMION'S DREAM.

## *Chorus.*

Hail, Crescent Queen! lo, now the setting sun  
Sinks to oblivion in the western wave,  
Its fiery mantle fading o'er its grave,  
And yet thy chariot's course is not begun.  
Hail, Crescent Queen!

Thy nightly path delay not now to take,  
Nor longer with harsh curb thy steeds  
restrain;  
Haste thee to cross heaven's starry-studded  
main,  
Lest in the east Dawn, envious, should break.  
Haste, Crescent Queen!

She comes! she comes! Hail, Goddess of the  
Night!  
All hail! Selene fair, Selene chaste.  
Yet, though she moves not with her wonted  
haste,  
Pallid in lambent purity her light,  
At length she comes!

## *Selene.—Recitative.*

Endymion! Endymion, I say, awake!  
Shake off thy sloth, unseal thine eyes  
And gaze into the love-lit depths of mine.  
He doth not stir.  
Ah, he indeed is fair!  
Endymion! Endymion!  
Wilt thou not hear, though I, Selene, call?

## *Solo.*

Nightly for ages hath my chariot's path drawn  
nearer,  
Nearer to the rocky couch where thou hast  
sleeping lain.  
Braving the wrath of all the gods, to-night I'll  
wake thee!  
Woo thee! win thee! Could such love as mine  
woo thine in vain?  
Rise! rise at length from thine eternal sleep.  
Give me thy love; long have I giv'n thee mine.  
I reckon not what befalls, the die is cast.  
Endymion! for ever I am thine.

## *Chorus.*

Hark, how dread Jove in wrath doth shake his  
spear,  
And at this sign the universe doth quake.  
Mark how Jove's thunder, rolling far and near,  
Reverberates throughout the mountained world,  
See how a thunderbolt is headlong hurled,  
In token vengeance sin will e'er o'ertake.

## *Endymion.—Recitative.*

Who calls?  
Disturb me not, it is not yet the dawn.  
'Twas but a vision.  
Oh, Death's twin brother, sunless child of Night,  
Give ear, and let me sleep again.  
Ah! this is no vision.

## *Solo.*

Who art thou? for I know thee not,  
Yet do I feel I've seen thee in my dreams,  
When in soft arms of sleep embraced,  
'Twas thy form—thine—my slumbers graced,  
Glist'ning amid a silv'ry crescent's beams.  
Say, art thou mortal? maiden, nay,  
Breathed mortal maiden never half so fair;  
Goddess! since goddess thou must be,  
Forgive me, that I gaze on thee,  
Forgive me, that to gaze on thee I dare.

Last evening, when the setting sun  
With mingled gold and crimson dyed the west,  
With one I lingered, whom I then  
Deemed fairest of the fair—of men:  
I thought, nay, would have sworn myself most  
blest.  
Ah well, that could not have been love,  
Or, if it were love, that love now is dead,  
Slain by the message from thine eyes,  
And from its ashes doth arise  
Love! love for thee, that in my heart thou'st  
bred.

Grant me thy love, and for thy life  
I'll be thy slave, so I may be thy lord.  
In pity hearken to my prayer,  
And let me, let me not despair  
Of bliss which love, love doth alone afford.  
But if thou, cruel, wilt not heed,  
Dreaming of thee, then let me sleeping lie,  
For life would have no joys for me,  
My life is now my love for thee.  
Then let me sleep, to dream of thee for aye.

## *Chorus.*

Is this Selene? deemed of all so cold,—  
Colder than ice, with adamant heart,—  
Purer in heart than thrice-refined gold,  
At length a prey to Cupid's golden dart?  
Again! again! A warning from on high.  
See how, as if to shroud her shame from  
sight,  
The storm-clouds gather in the western sky,  
And o'er her spread the inky pall of night.





# ENDYMION'S DREAM.

C.R.B. Barrett.

S. Coleridge-Taylor.

Andante. ♩ = 104.

*pp* (*Quasi Recit.*)

*a tempo*

*poco rall.*

*mf*

*sf*

*a tempo*

1

*poco rall.*

*sf*

*pp*

2 *a tempo* *poco accel.*  
*cresc.*

CHORUS.  
 Soprano. *f* *a tempo*  
 Hail, crescent Queen!  
 Alto. *f*  
 Hail, crescent Queen!  
 Tenor. *f* *a tempo*  
 Hail, crescent Queen!  
 Bass. *f*  
 Hail, crescent Queen!

*rall.* *a tempo*

*poco rit.* *mf a tempo*  
 Hail, crescent Queen! Lo, now the  
*mf*  
 Hail, crescent Queen! Lo, now the  
*poco rit.* *mf a tempo*  
 Hail, crescent Queen! Lo, now the  
*mf*  
 Hail, crescent Queen! Lo, now the

*poco rit.* *mf a tempo*

setting Sun, Sinks to obliv-ion in the West-ern Wave, Its  
 setting Sun, Sinks to obliv-ion in the West-ern Wave,  
 setting Sun, Sinks in the West - - - ern Wave,  
 setting Sun, Sinks in the West - - - ern Wave,

*f* fie - - ry man - tle fad - ing o'er its grave, And yet, thy charlot's course -  
*f* Its fie - ry man - tle fad - - - ing, And yet, thy charlot's  
*f* Its fie - ry man - tle fad - - - ing, And yet, thy char - iot's  
*f* Its fie - ry man - tle fad - - - ing, And yet, thy char - iot's

*poco accel.*

is not be-gun. Hail, crescent Queen! Hail, crescent Queen!

course is not be-gun. Hail, crescent Queen! Hail, crescent Queen!

*poco accel.*

course is not be-gun. Hail, crescent Queen! Hail, crescent

course is not be-gun. Hail, crescent

*poco accel.* *cresc.*

*largamente* *a tempo* *ff* *poco rall.*

Hail, crescent Queen!

Hail, crescent Queen!

*largamente* *a tempo* *ff* *poco rall.*

Queen, crescent Queen!

Queen, crescent Queen!

*largamente* *a tempo* *ff* *poco rall.*

*sf* *poco rall.*

*a tempo*  
**3** *f* > >  
 Thy night-ly path delay not now to take, — Nor long-er  
 Thy night-ly path delay not now to take, — Nor long-er  
*a tempo*  
*f* > >  
 Thy night-ly path delay not now to take, — Nor long-er  
*f* > >  
 Thy night-ly path de - lay not now to take, — Nor long-er

**3** *a tempo*  
*f*  
 (Piano accompaniment)

*mf*  
 with harsh curb thy steeds re - strain, — Hastee thee to  
 with harsh curb thy steeds re - strain, — Hastee thee to  
*mf*  
 with harsh curb thy steeds re - strain, —  
 with harsh curb thy steeds re - strain, —

*f* *mf*  
 (Piano accompaniment)

cross heaven's star - ry stud - ded main, — Lest in the

*mf* cross heaven's star - ry main, heaven's star - - - ry main, —

*mf* Haste thee to cross heaven's star - - - ry main, —

*mf* Haste thee to cross heaven's star - ry stud - ded main, —

The piano accompaniment consists of two staves. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a steady accompaniment with chords and moving lines.

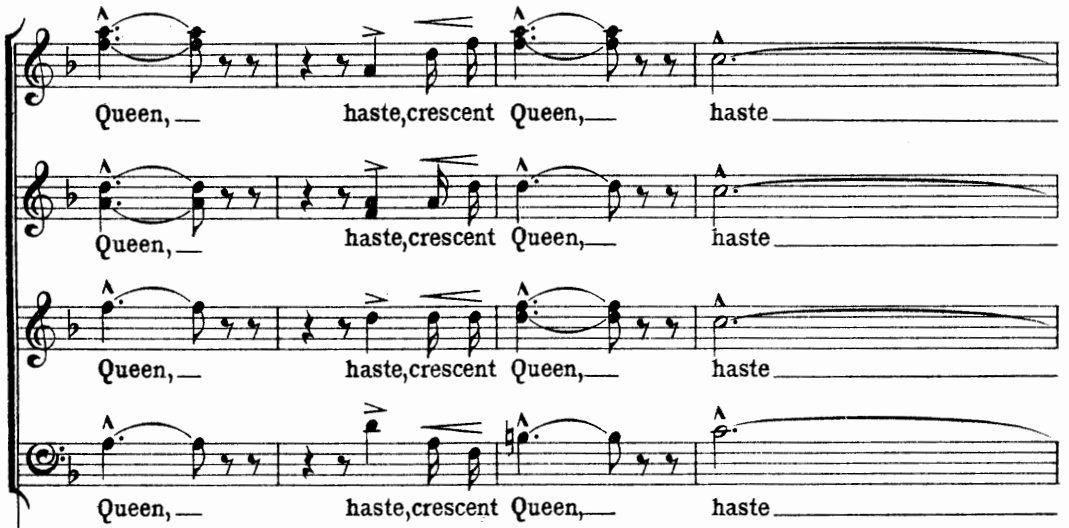
east, Dawn en - vious should break, — Haste, crescent

Lest in the east, Dawn should break, — Haste, crescent

Lest in the east, Dawn should break, — Haste, crescent

Lest in the east, Dawn should en - vious break, Haste, crescent

The piano accompaniment continues with similar textures to the first system, featuring a four-measure rest marked with a '4' in the final measure of the vocal lines.



Queen, — haste, crescent Queen, — haste

Queen, — haste, crescent Queen, — haste

Queen, — haste, crescent Queen, — haste

Queen, — haste, crescent Queen, — haste

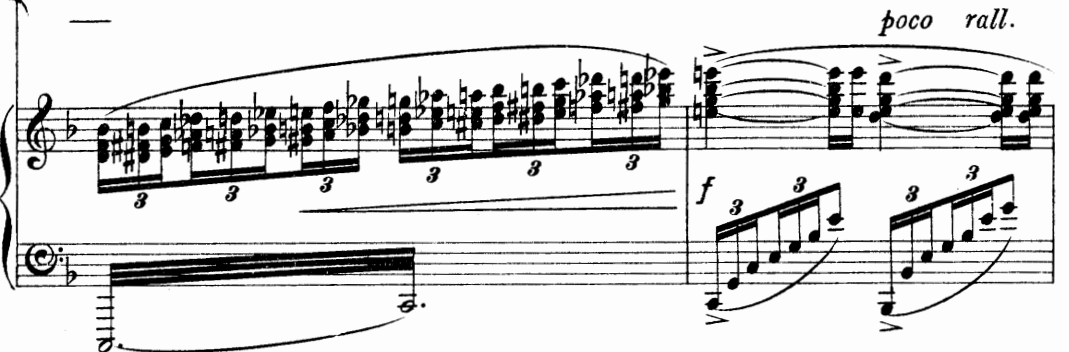


*f* *sf* *mp*



*poco rall.*

*poco rall.*



*f*

5

*a tempo* *f* *cresc.*

She comes, she comes! Hail! god-dess of the

She comes, she comes! Hail! god-dess,

*a tempo* *f* *cresc.*

She comes, she comes! Hail! god-dess,

She comes, she comes! Hail! god-dess,

*a tempo* *f* *cresc.*

*poco a poco*

night, All hail, Se-le - ne fair, Se-le - ne chaste!

hail! goddess of night, Se-le - ne fair, Se-le - ne fair, Se - le - ne

*poco a poco*

hail! goddess of night, Se-le - ne fair, Se-le - ne ' fair, Se - le - ne

hail! goddess of night, Se-le - ne fair, Se-le - ne fair and

*poco a poco*



*mf*  
 Yet, though she moves not with her wonted haste, —  
*mf*  
 chaste! though she moves not with her — wont — ed  
*mf*  
 chaste! Yet, though she moves not with her — wont — ed  
*mf*  
 chaste! Yet, though she moves not with — her wont — ed

*mf*  
 Pal-lid in — lam — bent pur — i — ty her  
 haste, Pal — lid in lam — bent pur — i — ty her  
 haste, Pal — lid in lam — bent pur — i — ty her  
 haste, in pur — i — ty her

6

*poco accel.* *ff* *ff*

light, \_\_\_\_\_ At length she comes, \_\_\_\_\_ at length she

light, \_\_\_\_\_ At length she comes, \_\_\_\_\_ at length she

light, \_\_\_\_\_ At length she comes, \_\_\_\_\_ at length she

light, \_\_\_\_\_ At length she comes, \_\_\_\_\_ at length she

6

*poco accel.*

*rall. - - - pesante*

comes, — she comes! \_\_\_\_\_

comes, — she comes! \_\_\_\_\_

comes, — she comes! \_\_\_\_\_

comes, — she comes! \_\_\_\_\_

*ff* *rall. -* *pesante*

7 *L'istesso tempo.*

7 *L'istesso tempo.* Musical score for piano accompaniment, measures 7-8. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando) and *mp* (mezzo-piano).

SELENE.

*più agitato*

SELENE. Musical score for vocal line and piano accompaniment, measures 9-12. The vocal line includes the lyrics: "Endymion! Endymion! I say a-". The piano accompaniment is marked *morendo* and *fp più agitato*. Dynamics include *mp*, *fp*, and *cresc.*

- wake!

Shake off thy

Musical score for vocal line and piano accompaniment, measures 13-16. The vocal line includes the lyrics: "Shake off thy". The piano accompaniment features a complex texture with many sixteenth notes. Dynamics include *f* and *fp*.

*poco a poco rall.*

sloth,

un-seal thine eyes,

And gaze in-to the love-lit

Musical score for vocal line and piano accompaniment, measures 17-20. The vocal line includes the lyrics: "sloth, un-seal thine eyes, And gaze in-to the love-lit". The piano accompaniment is marked *poco a poco rall.* and *pp*.

8

*Più tranquillo.*

depths of mine.

He doth not stir:

Ah! he indeed is

Musical score for vocal line and piano accompaniment, measures 21-24. The vocal line includes the lyrics: "depths of mine. He doth not stir: Ah! he indeed is". The piano accompaniment is marked *Più tranquillo.* and *mp*.

*a tempo*  
fair.  
*a tempo*  
*f* >  
En-dy-mi-on!

*mf* *f* *cresc.* *agitato* *ffpp*

*accél.* *cresc.* *a tempo*  
*ff*  
En-dy-mi-on! Wilt thou not hear, though I, Se - le - ne, call,  
*a tempo*

*cresc.* *ff*

*meno mosso*  
*mp*  
though I, Se -  
*rall.* *meno mosso*  
*pp*

- le - - ne, call?  
*rall.* *pp*

Andante con moto.

9 *molto espressivo*

*poco rit.*

*mp*

Nightly for a-ges hath my chariot's path, — my chariot's path drawn near-er,

*pp*

*a tempo*

*poco rit.*

Near - er to the rocky couch, the rocky couch, — where thou hast sleep-ing

*a tempo*

*poco rit.*

10 *più agitato*

*f*

lain. Brav - ing the wrath of all the gods, to - night I'll

*più agitato*

*pp*

*mf*

wake thee! Woo thee! win thee! Could such love as

*poco a poco rall.*

*a tempo*

mine woo thine in vain?

*f poco a poco rall.* *dim.* *mp* *accel. cresc.*

*a tempo*

*rall.* Rise! rise at length from thy

*rall.* *f* *a tempo*

*poco rit.* *a tempo*

sleep, rise at length from thine eter-nal sleep. Give me thy

*poco rit.* *a tempo*

*mf*

*poco rit.* *a tempo*

love, give me thy love; long have I giv'n thee mine.

*poco rit.* *cresc.*

12 *più agitato*

*accel.*

I reckon what be-falls, the die is cast, the die is

*più agitato*  
*fp*

*accel.*

*quasi recit.*

*ff allargando*

*mp molto rit.*

cast. Endymion! for ever I am thine, for ever I am

*f*

*sf allargando*

*molto più mosso*

thine.

*molto più mosso* ♩ = 168.

*ff*

13 Allegro molto.

CHORUS.

*ff* Hark, hark, hark! how dread Jove in wrath doth shake his

*ff* Hark, hark, hark! how dread Jove in wrath doth shake his

Allegro molto.  $\text{♩} = 84.$

13

spear, And at this sign the u-niverse doth quake!

spear, And at this sign the u-niverse doth quake!

*sf*



14

Hark, hark, hark! how Jove's thun-der, roll - ing far and

Hark, hark, hark! how Jove's thun-der, roll - ing far and

14

*ff*

sttp

near, Re - ver - ber - ates through - out the moun - tained world.

near, Re - ver - ber - ates through - out the moun - tained world.

*sf*

sttp

15

See how a thun-der-bolt is head-long hurled, In to-ken

See how a thun-der-bolt is head-long hurled, In to-ken

See how a thun-der-bolt is head-long hurled, In to-ken

See how a thun-der-bolt is head-long hurled, In to-ken

15

*sf*

*f*

vengeance sin will e'er o'er-take.

vengeance sin will e'er o'er-take.

vengeance sin will e'er o'er-take.

vengeance sin will e'er o'er-take.

*f*

*ff furioso*

*dim. e rall.*

Musical score for the first system, featuring a piano accompaniment with triplets and a vocal line with a fermata.

Molto moderato.  
16 ENDYMION.  
*mp*

Who calls? \_\_\_\_\_ dis-turb me not! \_\_\_\_\_

*pp*

$\text{♩} = 66.$

Musical score for the second system, including the vocal line and piano accompaniment with triplets.

it is not yet the dawn: \_\_\_\_\_ 'Twas

Musical score for the third system, including the vocal line and piano accompaniment with triplets.

*rit.* - - - *più tranquillo*

— but a vi-sion, O Death's twin bro-ther, sun-less child of

*rit.* - - - *più tranquillo*

*fp* *pp*

Musical score for the fourth system, including the vocal line and piano accompaniment with triplets and dynamic markings.

*f* Night, \_\_\_\_\_ give ear! \_\_\_\_\_ *rall.* And let me sleep a - gain.

17 *a tempo*

*mf* Ah! \_\_\_\_\_ *rall.* this is no vi - sion. \_\_\_\_\_ *dim.* Who \_\_\_\_\_ *appassionato*

*f a tempo* art thou? \_\_\_\_\_ for I know thee not. \_\_\_\_\_ Yet do I

*f a tempo*  $\text{♩} = 76.$

*rall. e dim.*

feel I've seen thee in my dreams, in my

*rall. e dim.*

18 *tr tranquillo*

*pp* dreams. *mp* When in soft arms of sleep embraced, 'Twas

*pp* *mp*

*accel. f* *rall.*

thy form: thine: my slumbers graced, Glist' - ning amid a

*accel. rall.*

*poco rit.* *a tempo*

sil - v'ry cres-cent's beams,

*poco rit. mp a tempo*

19 *f agitato*

Say, art thou mortal? maid - en, nay!

*♩ = 84.*  
*fp agitato* *cresc.*

*a tempo* *poco rall.*

Breath - - - ed mor - tal maid - - - en, breathed mortal

*♩ = 76.*  
*mf a tempo* *poco rall.*

*a tempo*

maiden never half so fair. O goddess, since

*pp* *p a tempo*

goddess thou must be, For-give me, that I gaze on thee, for-

*f* *passionato* *rall.* *a tempo*

- give me, that to gaze on thee I dare.

*f* *rall.* *f a tempo* *accel.* *sf*

*mf*

Last

*sf* *rall.* *mp* *p*

20

*a tempo*

evening, when the setting sun, With min - gled gold and crim - son dyed the

*pp a tempo*

*f*

west, With one I lingered, whom I then Deemed fair - est of the

*f*

fair of men, I thought nay could have sworn myself most

*f allargando* *ff*

blest, most blest, most

*a tempo* *mp* *pp*

*mf a tempo* *mp*

blest. Ah,

*poco rit.* *mp*

*pp* *poco rit.* *pp*

21 *quasi recit.*

well that could not have been love, Or if it were love, that love now is

*pp*



*cresc. e accel.*

dead. — Slain by the message from thine eyes, And from its ashes doth a-

*f pesante* *a tempo*

- rise, — Love, love for thee!

*f pesante* *a tempo* *f*

*pesante*

that in my heart — thou'st bred.

*sf* *pesante*

22 *a tempo* *f*

Grant me thy love,

*rall.* *a tempo* *f*

*allargando* *ff*

and for my life, I'll be thy slave, so I may be thy

*a tempo* *mp*

lord. In pi - ty, hearken to my prayer And

*mp a tempo*

*molto appassionato*

let me not, oh let me not des-pair Of bliss, of bliss which

love doth a-lone af - ford.

*mf*

23

*più agitato*

*cresc.*

But if thou, cruel, — wilt not heed, —

♩ = 84.

*fp più agitato*

*cresc.*

*mp tranquillo*

*rall.*

Dream - ing of thee, — dreaming of thee, then let me sleeping lie, — For

♩ = 78.

*mp tranquillo*

*rall.*

*a tempo*

life — would have no joys for me, My life is now my love — for thee, Then

*mp a tempo*

SELENE.

*rall.*

let me sleep and dream of thee for aye, — for aye, — for

*rall.*

28 24 Tempo I<sup>o</sup>

CHORUS.

*f*<sup>^</sup>  
love thee. Endymion! I love thee.  
aye!  
*pp*  
Is this Se - le - ne?  
*pp*  
Is this Se - le - ne?  
*pp*  
Is this Se - le - ne?  
*pp*  
Is this Se - le - ne?

Tempo I<sup>o</sup> Is this Se - le - ne?

24 ♩ = 104.

*pp*

*f*  
Endymion! I love thee.  
Is this Se - le - ne?  
Is this Se - le - ne?  
*pp*  
Is this Se - le - ne? deemed of all so  
*pp*  
Is this Se - le - ne? deemed of all so

*pp*

*mp*

Is this Se-le - ne, deemed of all so cold, Cold - er than ice,

*mp*

Is this Se-le - ne, deemed of all so cold, Cold - er than ice,

cold, Cold - er than ice, with

cold, Cold - er than ice, with

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "Is this Se-le - ne, deemed of all so cold, Cold - er than ice,". The first staff has a dynamic marking of *mp*. The second staff also has a dynamic marking of *mp*. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, with lyrics: "cold, Cold - er than ice, with". The piano part features chords and some melodic lines.

with adamantine heart, — Purer in mind than thrice refin - ed gold, At

with adamantine heart, — Purer in mind than thrice refin - ed gold, At

a - da-man - tine heart, — Purer than gold, — A

a - da-man - tine heart, — Purer than gold, — A

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "with adamantine heart, — Purer in mind than thrice refin - ed gold, At". The first staff has a dynamic marking of *mp*. The second staff also has a dynamic marking of *mp*. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, with lyrics: "a - da-man - tine heart, — Purer than gold, — A". The piano part features chords and some melodic lines.

length a prey to Cu - pid's gold-en dart? \_\_\_\_\_

length a prey to Cu - pid's gold-en dart? \_\_\_\_\_

prey \_\_\_\_\_ to Cu - pid's gold-en dart? \_\_\_\_\_

prey \_\_\_\_\_ to Cu - pid's gold-en dart? \_\_\_\_\_

*molto*

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a complex texture with many beamed sixteenth notes and triplets. A *molto* marking is present in the right hand of the piano part.

*Allegro furioso.* ♩ = ♪

25

*ff*

This system shows the piano accompaniment for the second system, starting at measure 25. It is in bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The music is marked *ff* (fortissimo) and features a driving, rhythmic pattern with many triplets and beamed sixteenth notes.

This system continues the piano accompaniment from the previous system. It maintains the same key signature and time signature, featuring a consistent rhythmic pattern of triplets and beamed sixteenth notes. The texture is dense and rhythmic.



See how as if to shroud her shame from sight, \_\_\_\_\_ The

See how as if to shroud her shame from sight, \_\_\_\_\_ The

high. See, as if to shroud, as if to shroud her shame from\_

high. See, as if to shroud, as if to shroud her shame from\_

*sf* *mf*  $\uparrow$

storm - clouds gather in the west - - ern sky, \_\_\_\_\_

storm - clouds gather in the west - - ern sky, \_\_\_\_\_

sight, The storm-clouds ga - ther in the west-ern sky, And

sight, The storm-clouds ga - ther in the west-ern sky, And

*sf* *mf*  $\uparrow$



And o'er her spread the ink-y pall of night.

o'er her spread the ink-y pall of night.

o'er her spread the ink-y pall of night.

o'er her spread the ink-y pall of night.

27

*ff*

Detailed description: This block contains the vocal and piano accompaniment for measures 27 through 30. The vocal line consists of four staves, each with a different vocal part (Soprano, Alto, Tenor, Bass). The lyrics are "And o'er her spread the ink-y pall of night." repeated across the staves. The piano accompaniment is shown in two staves (treble and bass clef). Measure 27 is marked with a forte dynamic (*ff*). The music features complex chordal textures and melodic lines with various ornaments and phrasing marks.

31

*sf*

Detailed description: This block contains the piano accompaniment for measures 31 through 34. It consists of two staves (treble and bass clef). Measure 31 is marked with a sforzando dynamic (*sf*). The music is highly complex, featuring dense chordal structures and intricate melodic patterns. There are several dynamic markings and phrasing slurs throughout the section.

*pp*  
*sf*  
*dim. - - rall. - -*

Andante.  $\text{♩} = \text{♩}$

28 SELENE.

*mf*  
*mp*  
*pp*

Fair youth O canst thou all the world for-get In lov-ing me a-lone, — nor

feel re-gret? — Wouldst,

ENDYMION. *mf*  
*mp* *cresc.*

Yea, ——— for thy love, I'd cast a-way a crown, —

*allargando*

— thou then for my — love thy life lay down? Worthless the world, or

*mf* *più moto.*

Worth-less the world or —

*allargando*  
*dim.*  
*più moto.*

*poco a poco accel.*

love, or throne to me, An I must reign in heav'n, reign in  
love, or life to me, An I must linger here, linger

*poco a poco accel.*

29

*Più agitato.*

heav'n, un-loved by thee. List!

here, un-loved by thee.

*Più agitato.*  $\text{♩} = 116.$

*sf* *fpp*

*p* Life — thou'ner can'st quit,  
Nay, mock me not, Is not grim death of all — man-kind the

*cresc. poco a poco* - - - - -

Thou art im - mor - tal! 'tis de-creed by  
 lot? im - mortal!

*cresc. poco a poco* - - - - -

*rall.* 30 *A tempo. (largamente)*

fate, de-creed by fate.  
 de-creed by fate. False, false lying

Soprano.

30

Ah!

Alto.

*rall.*

*A tempo. (largamente)*

Ah!

Tenor.

Ah!

Bass.

Ah!

*rall.* 30 *A tempo. (largamente)* ♩ = 92.

ENDYMION. *poco a poco rall.*

vi - sion! Through the iv' - ry gate,

ah! ah!

ah! ah!

ah! ah!

ah! ah!

*poco a poco rall.*

*sf* *mf* *dim.*

Of un - re - al - i - ties, thou com'st: - - -

ah!

ah!

ah!

ah!

*pp*

*tranquillo*

O vi-sion vain, \_\_\_\_\_ Fade, fade a - way, \_\_\_\_\_ and

*tranquillo* ♩ = 88.

*pp*

*morendo*

let me sleep, oh! let me sleep a - gain.

*morendo*

*pp*

SELENE. *quasi recit.*

31 *Andante.*

*mf*

So thou dost doubt, then hearken and be - lieve.

*molto rall.* ♩ = 84.

*sf*

*mf*

*f*

*tranquillo*

*mp*

*poco rall.*

*f*

*pp*

Dost thou re-call

— that evening af-ter part-ing in the grove From her with whom for hours.

*mf*

32

— thou'dst lin-gered there, — Off'-ring thy wont-

*dim.*

*mp*

- ed sa-cri-fice to high-est Jove, Thou did'st a boon of him de-

*mf*

33 *tranquillo*

-sire? \_\_\_\_\_ Thy pray'r, For e-ver-last-ing youth thy pray'r,

*dim.* *pp*

'twas granted, but in vain, \_\_\_\_\_ For on thee sleep \_\_\_\_\_ e-ter - nal

*pp*

*poco rit.* *agitato*  
was im - posed. \_\_\_\_\_ Though im-mor-tal-i - ty and youth \_\_\_\_\_

*poco rit.* *agitato*  
*dim.* *p* *cresc.*

*cresc.* *largamente* *f*  
— thou did'st ob - tain, 'Twas vain, \_\_\_\_\_ 'twas vain, \_\_\_\_\_

*largamente* *f*



*poco rall.*

*ff*

'twas vain, for in that hour thine eye - lids

*poco rall.*

*ff*

34 *a tempo*

closed.

*a tempo*

*pp*

*cresc.*

*pesante*

*f*

*sf*

35 *agitato*

Thou in the fier-y man-tle of the set-ting sun wast wrapped,

*agitato* ♩=96.

*pp*

*mf* 3

And by Jove's messenger wast hi - ther borne.

Lo, here for a - ges, on the peak of Lat-mos lapped,

*rall.* 36

Steeped in soft slumber, thou hast known no morn.

*piu tranquillo*  
*mp*

That maid, thy old time love, for a - ges dead,  
*piu tranquillo* ♩ = 66.

*rall.* *a tempo* *poco rit.*

herbo-dy dust, Ay, that she ev-er lived, long long for-

*rall.* *a tempo* *poco rit.*

*mf* *dim.* *pp*

*a tempo*

- got. Now art thou mine in love and

*f* *a tempo*

*poco rall.* *a tempo*

trust, now art thou mine

*f* *poco rall.* *a tempo*

37 *accel.*

- in love and trust, mine in love and trust, mine in love and

*sempre f* *accel.*

*rall.* - - - - -

trust, mine, — mine Un-dy-ing youth: un-dy-ing love our

38 Moderato.

lot!  
ENDYMION.

I doubt no more, I love and love for thee, Would breathe life in-to rock, or senseless

38 Moderato. ♩ = 84

*più agitato*

clod, Thy love would crown a low born peas-ant King,

*mf*

*mf più agitato*

SELENE. *rall.* 39 Commodo.

Such love's a golden chain of

Thy love would make een king a demigod, Such love's a golden chain of

Commodo.

39 ♩ = 96

*cresc.* - - - - - *f* *mf*

might - - y pow'r, Bind-ing our souls in u - ni - ty di -

might - - y pow'r, Bind-ing our souls in u - ni - ty di -

- vine. Thou canst not, must not, durst not break the bond,

- vine.

*ff* *rall.* *a tempo*

Thou art my lord, my love, for ev - er

*rall.* *a tempo*

*sf* *mf*

mine. Yea, 'midst the clouds, on earth,

**40** ENDYMION. *mf* *più agitato*

*f* *più agitato* *mp*

$\text{♩} = 112.$

— or in dim shades of night, — On rugged peak, —

— in fulsome shade — or'neath the flood — Thy will - ing

cap-tive I, where'er thou bidst me go, Since I am thine,

*poco rall.*

as thou art mine, my love! — my

*cresc.*

*poco rall.*

*cresc. -*

41

*allargando*

47

Queen! my love!

*ff* *mf* *mf* *più tranquillo*

*f allargando*  $\text{♩} = 76.$  *mf* *più tranquillo*

my Queen! For weal, forweal or

*p* *rall.* *rall.*

*mp* *pp*

woe!

*rall.* *dim.*

42

SELENE. *più tranquillo*

*pp*

*mp*

Ah joy, ah joy, for ev - er -

*più tranquillo* *pp* *R.H.* *pp*

*cresc.*

- more! — All con- quering love — burns to — a - dore —

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a fermata over a half note, followed by a melodic phrase with a triplet of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

*più agitato* *molto rall.*  
*mp* *pp*

ENDYMION. I love, I

Seal, seal love's bond, which must be sealed, I beg, — I pray —

*mp* *pp*

*mp* *più agitato* *sf* *molto rall.*

The second system contains two vocal lines and piano accompaniment. The first vocal line is labeled 'ENDYMION.' and has the lyrics 'I love, I'. The second vocal line has the lyrics 'Seal, seal love's bond, which must be sealed, I beg, — I pray —'. The piano accompaniment includes dynamic markings such as *mp*, *pp*, *sf*, and *molto rall.*

*a tempo* *rit.*

yield.

*a tempo* *rit.*

The third system shows piano accompaniment. The first part is marked *a tempo* and *rit.* and includes the word 'yield.'. The second part is also marked *a tempo* and *rit.* and features complex rhythmic patterns with sixteenth and thirty-second notes, including triplet markings.



43 *molto appassionato*

*f*  
Kiss, kiss me sweet, and in that kiss, Our burn-ing lips, our souls u -

*f*  
Kiss, kiss me sweet, and in that kiss, Our burn-ing lips, our souls u -

43  
*f molto appassionato* ♩ = 72.

- nite, and in that kiss, in that kiss, — Our burn - - ing

- nite, and in that kiss, in that kiss, — Our burn - - ing

*poco accel.*

*poco accel.*

*sf* *poco accel.*

lips, — our souls u - - nite, In

lips, our souls — u - - nite, In

*ff poco rall.* *a tempo*

*ff poco rall.* *a tempo*

*f poco rall.* *a tempo*

44

*accel.*

*rall.*

*a tempo*

mad de-li-ri-um of bliss, in  
 mad de-li-ri-um of bliss, in

44

*accel.*

*sf rall.*

*a tempo*

*accel.*

*rall.*

*a tempo*

mad de-li-ri-um of bliss,  
 mad de-li-ri-um of bliss,

*accel.*

*rall.*

*a tempo*

45

Kiss, kiss me sweet, and in that  
 Kiss, kiss me

45

*mf*

kiss, Our burn-ing lips, our souls u -

sweet, and in that kiss, in that kiss, Our burn-ing lips, our

*dim. -*

- nite, In mad de - li - rium of bliss

souls u - nite, In mad de - li - rium of bliss

*mp* *f*

Ec - sta - tic, pas - sion - ate de - light.

Ec - sta - tic, pas - sion - ate de - light.

*rall.* *ff* *sf* *sf* *sf*

52 **46** Allegro furioso.

**46** Soprano. *f* > See, see the

Alto. *f* > See, see the

Tenor. *f* > See, see the

Bass. *f* > See, see the

*Allegro furioso.*

**46** ♩ = 92. *ff*

u - ni - verse tot - ters to its fall! *b* ^

u - ni - verse tot - ters to its fall! *b* ^

u - ni - verse tot - ters to its fall! *b* ^

u - ni - verse tot - ters to its fall! *b* ^

*sf* ^

Lo cha-os reigns, Cha-os dire, ex -

Lo cha-os reigns, Cha-os dire, ex -

Lo cha-os reigns, Cha-os dire, ex -

Lo cha-os reigns, Cha-os dire, ex -

3

3

-ult-ing o - ver all.

-ult-ing o - ver all.

-ult-ing o - ver all.

-ult-ing o - ver all.

*pesante*

3

3

3

3

47 Andante.

*tranquillo mp* ^

Ah! \_\_\_\_\_

Ah! \_\_\_\_\_

Ah! \_\_\_\_\_

Ah! \_\_\_\_\_

47 Andante. ♩ = 88.

*sf* *dim.* *pp tranquillo*

SELENE.

*mf*  
En - dy - - mion!

ah! \_\_\_\_\_

ah! \_\_\_\_\_

ah! \_\_\_\_\_

ah! \_\_\_\_\_

*morendo*

ENDYMION.

Se - le - - ne!

*morendo*

*pp*

I

ah!

*pp*

ah!

*morendo*

*pp*

ah!

*pp*

ah!

*morendo*

*ppp*

love

thee!

love

thee!

*ppp*





# THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF NO. 74.—With Varied type and Chant Book No. 82. 3/6

DAY 1.

THE PSALMS.

MORNING.

78

H. E. DIBDIN.



PSALM ii.—*Quare fremuerunt gentes?*

*f* WHY do the heathen so **furiously** | rage to- | gether : and why do the **people** im- | agine . a | vain | thing ?

2 The kings of the earth stand up \* and the **rulers** take | counsel . to- | gether : against the **Lord** and a- | gainst | his An- | ointed.

3 Let us **break** their | bonds a- | sunder : and **cast** a- | way their | cords | from us.

4 He that dwelleth in **heaven** shall | laugh them . to | scorn : the **Lord** shall | have them | in de- | rision.

5 Then shall he **speak** unto them | in his | wrath : and **vex** them | in his | sore dis- | pleasure.

6 **Yet** have I | set my | King : **upon** my | holy | hill of | Sion.

*mf* 7 I will preach the law \* whereof the Lord hath **said** | unto | me : Thou art my Son \* this **day** have | I be- | gotten | thee.

8 Desire of me \* and I shall give thee the **heathen** for | thine in- | heritance : and the utmost **parts** of the | earth for | thy pos- | session.

9 Thou shalt **bruise them with a** | rod of | iron : and break them in **pieces** | like a | potter's | vessel.

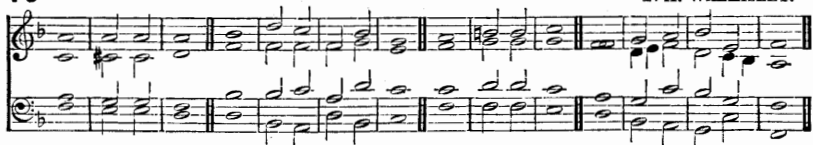
10 Be wise now **therefore** | O ye | kings : be learn-ed **ye** that are | judges | of the | earth.

11 **Serve** the | Lord in | fear : and **rejoice** | unto | him with | reverence.

12 Kiss the Son lest he be angry \* and so ye **perish from the** | right | way : if his wrath be kindled (yea but a little) \* bless-ed are all **they** that | put their | trust in | him. GLORIA.

79

T. A. WALMSLEY.



PSALM iii.—*Domine, quid multiplicati!*

*mf* **L**ORD how are they **increas-ed** that | trouble | me : **many** are | they that | rise a- | gainst me.

2 Many one there **be** that | say of . my | soul : There is no **help** | for him | in his | God.

# THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF No. 51.—*With Superimposed notes.*

2/6

DAY 1.

THE PSALMS.

MORNING.

## PSALM II.—*Quare fremuerunt gentes?*

*A triumphal Ode of the Lord's Anointed, who is set in Zion to rule and judge.*

*Appointed for use on Easter Day.*

- f* WHY do the heathen so furiously | rage to- | gether : and  
why do the people im- | agine . a | vain | thing ?
- 2 The kings of the earth stand up \* and the rulers take |  
counsel . to- | gether : against the Lord and a- | gainst |  
his An- | ointed.
- 3 Let us break their | bonds a- | sunder : and cast a- |  
way their | cords | from us.
- 4 He that dwelleth in heaven shall | laugh them . to | scorn :  
the Lord shall | have them | in de- | rision.
- 5 Then shall he speak unto them | in his | wrath : and  
 vex them | in his | sore dis- | pleasure.
- 6 Yet have I | set my | King : upon my | holy | hill of | Sion.
- mf* 7 I will preach the law \* whereof the Lord hath said | unto |  
me : Thou art my Son \* this day have | I be- | gotten |  
thee.
- 8 Desire of me \* and I shall give thee the heathen for |  
thine in- | heritance : and the utmost parts of the |  
earth for | thy pos- | session.
- 9 Thou shalt bruise them with a | rod of | iron : and break  
them in pieces | like a | potter's | vessel.
- 10 Be wise now therefore | O ye | kings : be learn-ed ye that are |  
judges | of the | earth.
- 11 Serve the | Lord in | fear : and rejoice | unto | him with |  
reverence.
- 12 Kiss the Son lest he be angry \* and so ye perish from the |  
right | way : if his wrath be kindled (yea but a  
little) \* bless-ed are all they that | put their | trust in |  
him.

GLORIA.