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S. COLERIDGE-TAYLOR.



ENDYMION'S DREAM



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NOVELLO'S ORIGINAL OCTAVO EDITION.

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.

PRICE ONE SHILLING AND SIXPENCE.

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THE LEGEND OF ENDYMION.

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 chariot's course
f Its fie - ry man - tle fad - ing, And yet, thy chariot'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!

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

Hail, crescent Queen!

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

Queen, crescent Queen!

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

Queen, crescent Queen!

poco rall.

sf

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

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

f *mf*

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 features a flowing melody in the right hand and a rhythmic bass line in the left hand, with various chordal textures and arpeggiated figures.

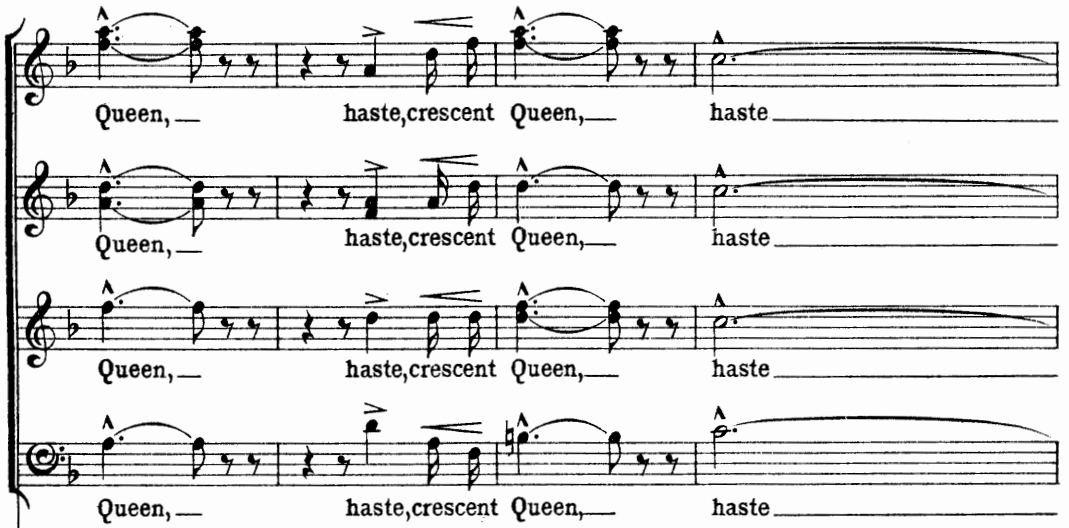
east, Dawn en - vious should break, — Haste, crescent

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 a similar texture, featuring a four-measure rest marked with a '4' and a forte (*f*) dynamic marking in the vocal lines.



Queen, — haste, crescent Queen, — haste

Queen, — haste, crescent Queen, — haste

Queen, — haste, crescent Queen, — haste

Queen, — haste, crescent Queen, — haste

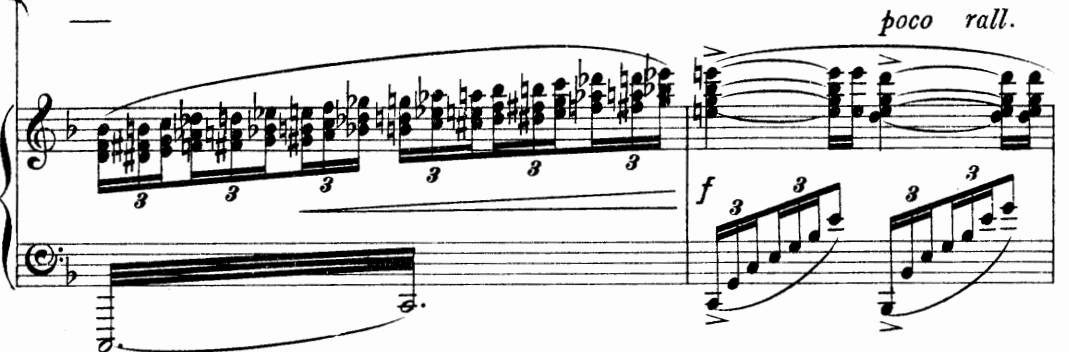


f *sf* *mp*



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

mf

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.*

SELENE.

più agitato

morendo

Endymion!

Endymion!

I say a-

fp più agitato

cresc. -

f

- wake!

Shake off thy

f

fp

poco a poco rall. -

sloth,

un-seal thine eyes,

And gaze in-to the love-lit

poco a poco rall.

pp

8

Più tranquillo.

depths of mine.

He doth not

stir:

Ah! he indeed is

a tempo

fair.

a tempo

f >

En-dy-mi-on!

mf

f *cresc.*

agitato

ffpp

accel. - - - *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.
molto espressivo

9

mp

poco rit.

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

a tempo

poco rit.

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

10 *più agitato*

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

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.

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

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

Allegro molto. $\text{♩} = 84.$

13

STR

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

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

sf

14

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

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

14

ff

stt

Detailed description: This system contains the first vocal entry and piano accompaniment. It features two vocal staves at the top, both with rests. Below them are two vocal staves with lyrics. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a series of chords, some with triplets, and a melodic line. The bass staff has a simple bass line. The dynamic marking *ff* is present.

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

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

sf

Detailed description: This system contains the second vocal entry and piano accompaniment. It features two vocal staves at the top, both with rests. Below them are two vocal staves with lyrics. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a series of chords, some with triplets, and a melodic line. The bass staff has a simple bass line. The dynamic marking *sf* is present.

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.

Molto moderato.
16 ENDYMION.
mp

Who calls? _____ dis-turb me not! _____

pp

$\text{♩} = 66.$

it is not yet the dawn: _____ 'Twas

rit. - - - *più tranquillo*

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

rit. - - - *più tranquillo*

fp *pp*

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

pp *rall.*

17 *a tempo*

pp a tempo

mf *rall.* *dim.* *appassionato*

Ah! _____ this is no vi - sion. _____ Who _____

rall. *dim.*

f a tempo

art thou? _____ for I know thee not. _____ Yet do I _____

$\text{♩} = 76.$

f a tempo

rall. e dim.

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

rall. e dim.

18 *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!

pesante

that in my heart — thou'st bred.

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.

CHORUS.

f[^]

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^o 24 $\text{♩} = 104.$

pp

Is this Se - le - ne?

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

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 lyrics underneath. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a mix of chords and moving lines, with some notes tied across measures.

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 lyrics underneath. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music continues with similar harmonic and melodic patterns as the first system.

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 and treble clef. 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. $\text{♩} = \text{♩}$

25

ff

This system shows the piano accompaniment for the second system, starting at measure 25. It is in bass and treble 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 features a similar driving rhythmic pattern with triplets and beamed sixteenth notes, maintaining the *ff* dynamic and the 3/4 time signature.

26 Allegro molto.

ff [^] [^] [^] [^] [^]

Again! a-gain! a warning from on high, —

ff [^] [^] [^] [^] [^]

Again! a-gain! a warning from on high, —

ff [^] [^] [^] [^] [^]

Again! a-gain! a warn- ing from on

ff [^] [^] [^] [^] [^]

Again! a-gain! a warn- ing from on

26

Allegro molto.

ff = 76.

ff

again! a-gain! a warning from on high. —

again! a-gain! a warning from on high. —

high, a-gain! a warn- ing from on

high, a-gain! a warn- ing from on

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 is written in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "And o'er her spread the ink-y pall of night." This line is repeated three times, with the second and third instances starting with "o'er her spread...". The piano accompaniment is in the same key and time, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Measure 27 is marked with a forte dynamic (*ff*). The piano part includes various articulations such as accents and slurs.

sf

Detailed description: This block contains the piano accompaniment for measures 31 through 34. The piano part continues with a complex texture, featuring rapid sixteenth-note passages in the right hand and a more rhythmic bass line. The key signature changes to one flat (F major) starting in measure 31. Measure 31 is marked with a sforzando dynamic (*sf*). The piano part includes various articulations such as accents and slurs.

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

Andante. $\text{♩} = \text{♩}$

28 SELENE.

mf *mp*

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

pp

feel re-gret? — Wouldst,

ENDYMION. *mf*

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

mp *cresc.*

allargando

— thou then for my — love thy life lay down? Worth-less 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. ♩ = 116.

sf fpp

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

pp

pp

pp

tranquillo

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

tranquillo ♩ = 88.

pp

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

morendo

pp

SELENE. *quasi recit.*

31 *Andante.*

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

mf

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. was im - posed. _____ *agitato* Though im-mor-tal-i - ty and youth _____

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

cresc. _____ thou did'st ob - tain, 'Twas vain, _____ *largamente* 'twas vain, _____

f *largamente*

poco rall.

ff

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

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.

mp *mf*

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

pp *mf*

rall. 36

Steeped in soft slumber, thou hast known no morn.

pp *dim.* *mp*

piu tranquillo
mp

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

pp

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*

40 ENDYMION. *mf* *più agitato*

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

f *più agitato* *mp*

♩ = 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

più tranquillo

47

Queen! my love!

ff *mf*

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

my Queen! For weal, forweal or

p *rall.* *mp* *pp*

woe!

rall. *dim.*

42

SELENE. *più tranquillo*

pp

mp

Ah joy, ah joy, for ev - er -

pp *pp* *R.H.*

- 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 steady 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 for Endymion, starting with a fermata and a melodic line marked *mp*. The second vocal line continues the melody with a triplet and a fermata, marked *pp*. The piano accompaniment is marked *mp più agitato* and *sf*, with a *molto rall.* section at the end.

a tempo *rit.*

yield.

a tempo *rit.*

The third system is primarily piano accompaniment. It begins with a fermata over a half note, marked *a tempo*. The piano part features a complex texture with sixteenth-note runs and triplets, marked *rit.* towards the end. The system concludes with a double bar line and a key signature change to B-flat major.

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

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.

ff *rall.* *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!

u - ni - verse tot - ters to its fall!

u - ni - verse tot - ters to its fall!

u - ni - verse tot - ters to its fall!

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.

3

3

3

3

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.

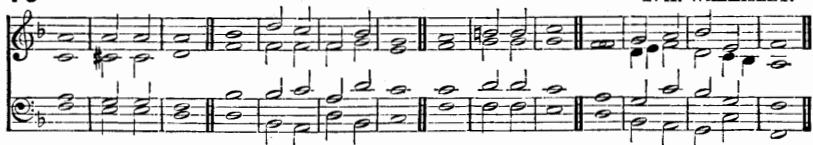
10 Be wise now **therefore** | O ye | kings : be learn-ed **ye** that are | judges | of the | earth.

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.