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OF
ENDYMION

FREDERIC H. COWEN.

LONDON & NEW YORK
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AS YOU LIKE IT

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AT THE ST. JAMES'S THEATRE

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COMPOSED EXPRESSLY FOR
MR. BEN DAVIES.

THE
DREAM OF ENDYMION

SCENA FOR TENOR

The words written by

J. BENNETT

The music composed by

FREDERIC H. COWEN.

Price
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“ O, my love,
My breath of life, where art thou ? High above,
Dancing before the morning gates of heaven ?
Or keeping watch among those starry seven,
Old Atlas' children ? Art a maid of the waters,
One of shell-winding Triton's bright-hair'd daughters,
Or art, impossible ! a nymph of Dian's,
Weaving a coronal of tender scions
For very idleness ? Where'er thou art,
Methinks it now is at my will to start
Into thine arms,
.

I know this cannot be.

O let me then by some sweet dreaming flee
To her entrancements : hither sleep awhile !
Hither most gentle sleep ! ”

KEATS.

[*Endymion*.—Book II.]

THE DREAM OF ENDYMION.

SCENA FOR TENOR.

J. Bennett.

Frederic H. Cowen.

Moderato tranquillo. ♩ = 80.

PIANO.

P

P *pp*

poco cresc.

dim. *P*

Più lento.
RECIT.

O Nymph.

poco rall.
RECIT.

pp

Come 1^a
mf a tempo

— whose un-seen pre-sence fills the air With rar-est o-dours; thou whose

love-li-ness The lan - - g'rous flow'rs re-lect in hues so fair,

a tempo
mf
p

RECIT. *p* what art thou? RECIT. *poco cresc.* Where dost thou dwell? for *a tempo*
mf

RECIT. *a tempo* RECIT.

fain I'd press Thy yielding form with-in these longing arms, And know

a tempo
p
cresc.
f
cresc.

espress.

myself, and know my - self most blest!

Più lento.
RECIT.

Ah, while I weep Thou'rt still in - vi - si - ble, and all thy

RECIT.

Meno mosso. ♩ = 66.

charms But mock my fan - cy. Come then, gen - tle Sleep,

accel.

mf

pp

Ped.

P

come then, gen - tle Sleep, Soon in thy train of dreamloves, in thy train of

P

cresc.

pp

Ped.

più e più accel.

dream - loves let me see The maid, let me see the

più e più accel.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are "dream - loves let me see The maid, let me see the". Above the vocal line, the instruction *più e più accel.* is written twice. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff contains a melodic line with triplets and a *cresc.* marking. The left-hand staff provides harmonic support with chords and moving lines. A *Ped.* marking is present at the beginning of the piano part, and an asterisk (*) is placed below the first measure of the piano accompaniment.

maid whom passion calls to ec - sta-sy,— whom pas - sion calls to

The second system continues the vocal and piano parts. The vocal line lyrics are "maid whom passion calls to ec - sta-sy,— whom pas - sion calls to". The piano accompaniment features a more active right-hand part with triplets and a *f* dynamic marking. The left-hand part continues with chords and moving lines. An asterisk (*) is placed below the first measure of the piano accompaniment.

Moderato come I^a ♩ = 80.

ec - - sta - sy.

The third system begins with the vocal line lyrics "ec - - sta - sy.". The piano accompaniment is marked *Moderato come I^a ♩ = 80.* and features a *f* dynamic marking. The right-hand staff has a melodic line with a *ff* dynamic marking and a *Ped.* marking. The left-hand staff continues with chords and moving lines. An asterisk (*) is placed below the first measure of the piano accompaniment.

The fourth system shows the piano accompaniment continuing. It starts with a *dim.* marking and includes dynamics of *p* and *pp*. The right-hand staff has a melodic line with a *dim.* marking. The left-hand staff continues with chords and moving lines. The system ends with a double bar line and a 3/4 time signature.

+) (Endymion sleeps and dreams.)
Andante poco mosso. ♩ = 76.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a piano (*p*) dynamic and contains a melodic line with various note values and rests. The lower staff is in bass clef and provides harmonic accompaniment, starting with a pianissimo (*pp*) dynamic. The system concludes with a double bar line.

The second system continues the musical score with two staves. The upper staff continues the melodic line from the first system, marked with a pianissimo (*pp*) dynamic. The lower staff continues the accompaniment, also marked with *pp*. The system ends with a double bar line.

The third system introduces a vocal line in the upper staff, which begins with the lyrics "Where art thou, Nymph?". The vocal line is marked with a pianissimo (*pp*) dynamic. The piano accompaniment in the lower staff continues, featuring a prominent triplet of eighth notes in the right hand. The system concludes with a double bar line.

The fourth system continues the vocal line with the lyrics "and where am I?". The vocal line is marked with a pianissimo (*pp*) dynamic. The piano accompaniment continues with the triplet accompaniment. The system concludes with a double bar line and the label "L.H." in the lower right corner.

The fifth system consists of two staves showing the piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The dynamic marking is "sempre pp" (pianissimo throughout). The system concludes with a double bar line.

+) N. B. If the Scena is sung with Piano accompaniment, the above Prelude may be omitted, if desired, up to the next double bar.

pp

ossia.

pp

Ped. * *Ped.* * *Ped.* *

p Ra - - - vish-ing

mu - - - sic floats _____ a - round,

Ped. * *Ped.* * *Ped.* *

Love em - bo - - died in sweet

Ped. * *Ped.* * *Ped.* *

sound! Love's own tem - ple now I see,

poco cresc.

sempre pp

Ped. *

Deck'd with a - - mo-rous pa - no-ply! Flow'rs that ne-ver

cresc.

bloom'd on earth, And one of high-est hea-ven's birth!

cresc.

mf espress.

Queen in the realm of all things fair!

mf

dim.

Ped. * *Ped.* * *Ped.* * *Ped.* *

p agitato

Queen of my soul! My god-dess rare! Queen of my soul!

cresc. e sempre più agitato

p agitato

cresc. e sempre più agitato

cresc.

My god-dess rare, my god-dess rare! Queen in the realm,

f

poco sostenuto

queen in the realm of all things fair, Queen of my soul, my god -

f

colla voce

f

Ped. *

a tempo

- dess rare! Now do I hold thee to my breast; Love,

p

3

tranquillo

tranquillo

a tempo

p

3

Ped. *

let it be thy place of rest! Now with a kiss thy

p

3

3

3

pp

Ped. *

Poco più sostenuto.

mf *espress.*

lips I greet; Love, there is no-thing half so

mf

Ped. *

sweet, Love, there is no-thing half so sweet,

Ped. * *Ped.* *

no - thing half so sweet, no - thing, no - thing

dim. *P* *dim.* *pp* *P* *espress.*

half so sweet! Queen of my

Andante come I^a ♩ = 76.

Violins.

dim. *P* *pp* *P* *Ped.* *

soul! my god - - - dess rare! Queen of my

cresc.

cresc. e sempre accel.

soul! my god - dess rare! Now do I hold thee to my

cresc. *mf* *sempre accel.*

breast; O bliss di - vine! O rap - tu - rous pain! O Love, O

Love, we will ne - - ver part a - gain, Love, we will

f *marcato*

ne - ver, ne - ver part a - gain!

f *sf* *f* *ff* *a tempo* ♩=76.

Ped. *Ped.*

Too great the bliss!

f

Ped. *

I faint! I die!

p *poco rall.* *a tempo*

p *pp*

ff *dim.*

(Endymion wakes.)

p *pp*

Allegro molto moderato.

RECIT. *a tempo* ♩ = 80.

Ce-les - tial vi-sion! O supreme de - light! —

RECIT. *a tempo*

dim. e rit. Lento. ♩ = 60.

pp

Lento. RECIT. *p*

A - las! my arms en - fold but emp - ty

RECIT. *pp*

dim.

space, And she hath van - ish'd from my yearn - ing eyes.

pp *p*

Allegro moderato come I^a ♩ = 86.

a tempo f

Yet joy remains, for I have seen her face, I have seen her face,

a tempo

f *fp*

f

joy remains, for I have seen her face And felt its beauty all my soul o'er -

f

Più mosso, ma tranquillamente. ♩ = 66.

- whelm! Now would I

p

pp

Ped. * *Ped.* * *Ped.* * *Ped.* *

dream a - gain, would I dream a -

3

Ped. * *Ped.* *

-gain; Ce - les - tial

pp
Ped. * *Ped.* * *Ped.* * *Ped.* *

vi - sion! O su - preme de - light!

Ped. * *Ped.* * *Ped.* *

Ancora un poco più vivo. d = 72.
Now would I dream a - gain, by Sleep's dear

p *cresc.*

grace, Dwelling con - tent in that fair realm Where souls un - fet - ter'd mingle in

cresc. *p*

bliss, *mf* Now would I dream, *f* dream a - gain,

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the word "bliss," followed by "Now would I dream, dream a - gain,". The piano accompaniment includes a *cresc.* marking and a *mf* dynamic. The key signature has three sharps (F#, C#, G#).

a - gain, by Sleep's dear grace,

The second system continues the vocal line with "a - gain, by Sleep's dear grace,". The piano accompaniment features several triplet figures in the right hand.

Dwell - - ing con - tent in that fair

The third system contains the vocal line "Dwell - - ing con - tent in that fair". The piano accompaniment is marked *f* and *dim.*, and includes multiple "Ped." markings with asterisks.

realm, al - - way con - tent in

The fourth system contains the vocal line "realm, al - - way con - tent in". The piano accompaniment is marked *f* and includes "Ped." markings with asterisks.

that fair realm, Where souls un-
mp accel. 3
sempre accel.

dim.

P

Ped. *

- fet - ter'd, as in heav'n a - bove, Min - gle in

cresc. e accel. 3

bliss, min - gle in bliss, as in heav'n,

cresc.

Where souls un - fet - ter'd, as in

f

sf *P*

heav'n a - bove, Min - gle in

bliss, and drink the wine of love.

a tempo ♩ = 144.

a tempo

ENGLISH LYRICS

SET TO MUSIC BY

C. HUBERT H. PARRY.

THIRD SET.

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- | | | | |
|----------------------------------------|-----|-----|-----------------|
| 1. TO LUCASTA, ON GOING TO THE WARS... | ... | ... | LOVELACE. |
| 2. IF THOU WOULD'ST EASE THINE HEART | ... | ... | BEDDOES. |
| 3. TO ALTHEA, FROM PRISON | ... | ... | LOVELACE. |
| 4. WHY SO PALE AND WAN ... | ... | ... | SUCKLING. |
| 5. THROUGH THE IVORY GATE | ... | ... | JULIAN STURGIS. |
| 6. OF ALL THE TORMENTS ... | ... | ... | WILLIAM WALSH. |

PRICE FOUR SHILLINGS NET.

FOURTH SET.

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| 1. THINE EYES STILL SHINED FOR ME | ... | ... | EMERSON. |
| 2. WHEN LOVERS MEET AGAIN | ... | ... | LANGDON ELWYN MITCHELL. |
| 3. WHEN WE TWO PARTED ... | ... | ... | BYRON. |
| 4. WEEP YOU NO MORE | ... | ... | ANON. |
| 5. THERE BE NONE OF BEAUTY'S DAUGHTERS | ... | ... | BYRON. |
| 6. BRIGHT STAR | ... | ... | KEATS. |

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| Lyrics | Composer | Key | Time | Tempo | Notes | Other | Other | Other |
|------------------------------------------------------------------------------|-----------------------------------------------------------------------------|------------------------------------|------|-------|-------|-------|-------|-------|
| ONLY TO LOVE THEE | FRANZ ABT. | | 4 | 0 | | | | |
| CADA IL TIRANNO REGNO D' AMOR. | R. ASPA. | Vocal | 4 | 0 | | | | |
| I KNOW WHO IS COMING TO ME | Waltz. Sung by Mme. Lemmens-Sherrington | | 4 | 0 | | | | |
| THE SOLDIER'S CHILD | | | 2 | 0 | | | | |
| THE NIGHTINGALE | | | 2 | 0 | | | | |
| THE TROUBADOUR | | | 4 | 0 | | | | |
| THOU WHOM MY HEART ADORETH | J. BARNBY. | in C and E | 4 | 0 | | | | |
| WHEN THE TIDE COMES IN | Sung by Madame Antoinette Sterling (in D, E, F, & C) | | 4 | 0 | | | | |
| MY SUMMER-TIME | in C and B \flat . Sung by Mr. E. Lloyd | | 4 | 0 | | | | |
| THE BELLS OF ST. ETHELRED | | | 4 | 0 | | | | |
| ELIZABETH'S SONG | | | 4 | 0 | | | | |
| WHEN I VIEW THE MOTHER HOLDING | | | 3 | 0 | | | | |
| FORGET-ME-NOT | | | 2 | 0 | | | | |
| HOW FADES THE LIGHT | | | 2 | 0 | | | | |
| I SIT ALONE | | | 3 | 0 | | | | |
| IN SPRING-TIME | | | 3 | 0 | | | | |
| MY GOLDEN SHIP | | | 3 | 0 | | | | |
| THE RAINY DAY | | | 3 | 0 | | | | |
| THE ROSE AND THE NIGHTINGALE | | | 2 | 0 | | | | |
| THE DAUGHTERS OF THE CITY COME | (REBEKAH) | | 4 | 0 | | | | |
| THE SOFT SOUTHERN BREEZE | (REBEKAH) | in D \flat and B \flat | 4 | 0 | | | | |
| THE WRECKED HOPE | | | 3 | 0 | | | | |
| CONSTANCY | | | 4 | 0 | | | | |
| NO MORE ALONE | J. F. BARNETT. | | 4 | 0 | | | | |
| ROCK OF AGES | | | 4 | 0 | | | | |
| RAGE, THOU ANGRY STORM | J. BENEDICT. | | 4 | 0 | | | | |
| SIR W. STERNDALÉ BENNETT. | | | 4 | 0 | | | | |
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| 1. Musing on the roaring ocean. | 7. Indian love. | | | | | | | |
| 2. May-dew. | 8. Winter's gone. | | | | | | | |
| 3. Forget-me-not. | 9. Dawn, gentle flower. | | | | | | | |
| 4. To Chloe (in sickness). | 10. Castle Gordon. | | | | | | | |
| 5. The past. | 11. As lonesome through the woods. | | | | | | | |
| 6. Gentle Zephyr. | 12. Sing, maiden, sing. | | | | | | | |
| O LORD, THOU HAST SEARCHED ME OUT | | | 3 | 0 | | | | |
| (WOMAN OF SAMARIA) | | | | | | | | |
| O MEADOW, CLAD IN EARLY GREEN | in D | | 2 | 6 | | | | |
| and F (MAY QUEEN) | | | 3 | 0 | | | | |
| WITH THE CAROL IN THE TREE (ditto) | | | 3 | 0 | | | | |
| 'TIS JOLLY TO HUNT (ditto) | | | 3 | 0 | | | | |
| AS THE MOON'S SOFT SPLENDOR | G. R. BETJEMANN. | | 4 | 0 | | | | |
| THE LAMENT OF THE BORDER WIDOW. | J. BLUMENTHAL. | | 4 | 0 | | | | |
| Sung by Madame Antoinette Sterling | | | 4 | 0 | | | | |
| YES, in C and E \flat . | Sung by Mr. W. H. Cummings | | 4 | 0 | | | | |
| 'TIS BETTER NOT TO KNOW. | F. CLAY. | | 4 | 0 | | | | |
| Sung by Mr. Sims Reeves | | | 4 | 0 | | | | |
| CRADLE SONG | A. CELLIER. | | 4 | 0 | | | | |
| THREE SONGS | F. CORDER. | | 4 | 0 | | | | |
| Rosamond's Epitaph. On the Water. Prayer. | | | 4 | 0 | | | | |
| LOVE'S JOURNEY | | | 4 | 0 | | | | |
| COME UNTO ME. | WILHELM COENEN. | Sung by Mr. Sims Reeves | 4 | 0 | | | | |
| YES | | | 4 | 0 | | | | |
| THE ROSE (RÖSCHEN) | | | 4 | 0 | | | | |
| THE VIOLET (DAS VEILCHEN) | | | 4 | 0 | | | | |
| LOVELY SPRING (FRÜHLINGSLEID) | | | 3 | 0 | | | | |
| THE KINDLY STARS (DIE GUTEN STERNE) | | | 3 | 0 | | | | |
| TRUE LOVE (TREUE LIEBE) | | | 4 | 0 | | | | |
| BEYOND | | | 4 | 0 | | | | |
| I SHALL SEE THEE AGAIN | | | 4 | 0 | | | | |
| TRUANT WINGS | F. H. COWEN. | | 4 | 0 | | | | |
| YELLOW LIE THE CORN RIGS | W. H. CUMMINGS. | | 4 | 0 | | | | |
| LIFE'S TWILIGHT | | | 4 | 0 | | | | |
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| SI VOUS N'OUVREZ VOTRE FENÊTRE | | | 4 | 0 | | | | |
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| THERE IS A GREEN HILL FAR AWAY | | | 4 | 0 | | | | |
| LA MARGUERITE | | | 4 | 0 | | | | |
| THE DAISY | | | 4 | 0 | | | | |
| BEWARE | | | 4 | 0 | | | | |
| SLEEP, BABY, SLEEP | | | 4 | 0 | | | | |
| QUEEN OF LOVE | | | 4 | 0 | | | | |
| LA SIESTA (DUET) | | | 4 | 0 | | | | |
| SONGS OF FRANCE | | | 4 | 0 | | | | |
| No. 1. May-day (Le premier jour de Mai). | | | | | | | | |
| 2. Hunting Song (Le Lever). | | | | | | | | |
| 3. Dawn music (Aubade). | | | | | | | | |
| 4. Autumn (Chant d'Automne). | | | | | | | | |
| 5. O my proud one (O ma belle rebelle). | | | | | | | | |
| 6. Venice (Venise). | | | | | | | | |
| FOR THREE ALONE I SIGH | J. L. HATTON. | in D \flat and B \flat . | 4 | 0 | | | | |
| Sung by Mr. E. Lloyd | | | | | | | | |
| THE DISCREET LOVER (L'amant discret) | G. HENSCHÉL. | | 4 | 0 | | | | |
| SHOUGGIE SHOU, MY BAIRNIE | | | 4 | 0 | | | | |
| HÉROLD. | | | | | | | | |
| NONE CAN FLY MY LAW SUPREME (ZAMPÀ). | | | 4 | 0 | | | | |
| Sung by Mr. Santley | | | | | | | | |
| MY LOVE, MINE OWN | FRANCIS HUEFFER. | | 3 | 0 | | | | |
| CONSTANT LOVE | | | 4 | 0 | | | | |
| A NURSERY RHYME | | | 3 | 0 | | | | |
| THE NIGHT IS CLEAR. | CONRAD KREUTZER. | Scena ed Aria. Sung by Mr. Santley | 4 | 0 | | | | |
| THE WREN'S NEST. | J. LEMMENS. | Sung by Madame Lemmens-Sherrington | 4 | 0 | | | | |
| BIRD OF LOVE, in A and F. | | Sung by Madame Lemmens-Sherrington | 4 | 0 | | | | |
| COME UNTO ME. | WILHELM COENEN. | Sung by Mr. Sims Reeves | 4 | 0 | | | | |
| YES | | | 4 | 0 | | | | |
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| THERE IS A GREEN HILL FAR AWAY | | | 4 | 0 | | | | |
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| THE DAISY | | | 4 | 0 | | | | |
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| 6. Venice (Venise). | | | | | | | | |
| FOR THREE ALONE I SIGH | J. L. HATTON. | in D \flat and B \flat . | 4 | 0 | | | | |
| Sung by Mr. E. Lloyd | | | | | | | | |
| THE DISCREET LOVER (L'amant discret) | G. HENSCHÉL. | | 4 | 0 | | | | |
| SHOUGGIE SHOU, MY BAIRNIE | | | 4 | 0 | | | | |
| HÉROLD. | | | | | | | | |
| NONE CAN FLY MY LAW SUPREME (ZAMPÀ). | | | 4 | 0 | | | | |
| Sung by Mr. Santley | | | | | | | | |
| MY LOVE, MINE OWN | FRANCIS HUEFFER. | | 3 | 0 | | | | |
| CONSTANT LOVE | | | 4 | 0 | | | | |
| A NURSERY RHYME | | | 3 | 0 | | | | |
| THE NIGHT IS CLEAR. | CONRAD KREUTZER. | Scena ed Aria. Sung by Mr. Santley | 4 | 0 | | | | |
| THE WREN'S NEST. | J. LEMMENS. | Sung by Madame Lemmens-Sherrington | 4 | 0 | | | | |
| BIRD OF LOVE, in A and F. | | Sung by Madame Lemmens-Sherrington | 4 | 0 | | | | |
| COME UNTO ME. | WILHELM COENEN. | Sung by Mr. Sims Reeves | 4 | 0 | | | | |
| YES | | | 4 | 0 | | | | |
| THE ROSE (RÖSCHEN) | | | 4 | 0 | | | | |
| THE VIOLET (DAS VEILCHEN) | | | 4 | 0 | | | | |
| LOVELY SPRING (FRÜHLINGSLEID) | | | 3 | 0 | | | | |
| THE KINDLY STARS (DIE GUTEN STERNE) | | | 3 | 0 | | | | |
| TRUE LOVE (TREUE LIEBE) | | | 4 | 0 | | | | |
| BEYOND | | | 4 | 0 | | | | |
| I SHALL SEE THEE AGAIN | | | 4 | 0 | | | | |
| TRUANT WINGS | F. H. COWEN. | | 4 | 0 | | | | |
| YELLOW LIE THE CORN RIGS | W. H. CUMMINGS. | | 4 | 0 | | | | |
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