



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
Two Shillings and Sixpence
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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.

Più lento.
RECIT.

O Nymph,
RECIT.

poco rall.

10446

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Come I^a
mf a tempo

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

love-li-ness The lan - - grous flow'rs re-flect in hues so fair,

a tempo

RECIT. what art thou? RECIT. poco cresc. Where dost thou dwell? for

RECIT. a tempo RECIT.

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

a tempo

cresc. f

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,

mf

accel.

P

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

cresc.

pp

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

più e più accel.

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

più e più accel.

f

cresc.

Ped. *

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

f

f

Moderato come I^a ♩ = 80.

ec - - sta - sy.

f

ff

Ped. *

dim.

P

pp

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

p *pp* *pp*

pp

pp *pp*
Where art thou, Nymph?

pp *pp*
and where am I? L.H.

sempre pp

*) 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

p Ra - - - vish-ing

osria.

pp

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

mu - - - sic floats a - round,

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

Love em - bo - - - died in sweet

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

sound! *poco cresc.* Love's own tem - ple now I see,

sempre pp

Ped. *

Deck'd with a - - mo-rous pa - no-phy! *P* 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 *cresc. e sempre più agitato*

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

p agitato *cresc. e sempre più agitato*

cresc. *f*

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

poco sostenuto

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

f

colla voce

f

Ped. *

a tempo *tranquillo*

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

p *8*

tranquillo

p *a tempo* *8*

Ped. *

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

p *8*

pp *8*

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,

pp *p* *pp*

Ped. * *Ped.* *

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

p *dim.* *p* *espress.*

p *dim.* *pp* *p*

half so sweet!

Andante come I^a ♩ = 78.

Queen of my

Violins.

dim. *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

sempre accel.

cresc. *mf*

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

f *marcato*

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

f *sf* *f* *ff*

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

a tempo ♩ = 78.

Ped. *

Too great the bliss!

f

ff

Ped. *

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with the lyrics "Too great the bliss!". It begins with a fermata and an *f* dynamic. The piano accompaniment starts with a *b2* chord and includes a *Ped.* marking with an asterisk. The system concludes with a *ff* dynamic.

p *poco rall.* *a tempo*

I faint! I del

poco rall. *a tempo*

p *pp*

Detailed description: This system contains the next two staves. The vocal line has lyrics "I faint! I del" and includes dynamics *p*, *poco rall.*, and *a tempo*. The piano accompaniment features a *p* dynamic and a *pp* dynamic. The system ends with a double bar line.

ff *dim.*

Detailed description: This system contains two staves of piano accompaniment. It begins with a *ff* dynamic and concludes with a *dim.* dynamic. The system ends with a double bar line.

(Endymion wakes.)

p *pp*

Detailed description: This system contains two staves of piano accompaniment. It begins with a *p* dynamic and concludes with a *pp* dynamic. The system ends with a double bar line.

Allegro molto moderato.

RECIT.

a tempo ♩ = 88.

Ce-les - tial vi-sion! O sup-reme de - light!

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a recitative section marked 'RECIT.' and includes the lyrics 'Ce-les - tial vi-sion! O sup-reme de - light!'. The piano accompaniment starts with a forte dynamic 'f' and includes a large arpeggiated chord in the right hand.

dim. e rit. Lento. ♩ = 60.

The second system shows the piano accompaniment continuing from the first system. It features a decrescendo and ritardando ('dim. e rit.') leading into a slower tempo ('Lento.') with a tempo marking of ♩ = 60. The dynamics are marked 'pp'.

Lento. RECIT. *p*

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

RECIT.

The third system contains the vocal line and piano accompaniment. The vocal line is marked 'RECIT.' and 'p' (piano), with the lyrics 'A-las! my arms en - fold but emp - ty'. The piano accompaniment is marked 'pp'.

dim.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line is marked 'dim.' and includes the lyrics 'space, And she hath van-ish'd from my yearn-ing eyes.'. The piano accompaniment is marked 'pp' and '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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked 'a tempo' and the dynamic is 'f'. The lyrics are 'Yet joy remains, for I have seen her face, I have seen her face,'. The piano part includes dynamic markings 'f' and 'fp'.

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

The second system continues the vocal line and piano accompaniment. The lyrics are 'joy remains, for I have seen her face And felt its beau-ty all my soul o'er -'. The piano part continues with various rhythmic patterns and dynamics.

Più mosso, ma tranquillamente: ♩ = 182.

-whelm! Now would I

pp

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

The third system begins a new section with a tempo of 'Più mosso, ma tranquillamente' and a metronome marking of 182. The lyrics are '-whelm! Now would I'. The piano part is marked 'pp' and includes several 'Ped.' (pedal) markings with asterisks.

dream a - gain, would I dream a -

Ped. * *Ped.* * *

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'dream a - gain, would I dream a -'. The piano part includes 'Ped.' markings with asterisks.

-gain; Ce - les - tial

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

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

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

Ancora un poco più vivo. ♩ = 144. *cresc.*

Now would I dream a - gain, by Sleep's dear

p

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

cresc. *p*

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

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the word 'bliss,' followed by 'Now would I dream, — dream a - gain, —'. The piano accompaniment starts with a *CRES.* marking and includes a *mf* dynamic. The piano part consists of a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

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 continues with similar rhythmic patterns, featuring eighth notes and some triplet markings.

Dwell - - ing con - tent in that fair

The third system has the vocal line 'Dwell - - ing con - tent in that fair'. The piano accompaniment is marked *f* and includes a *dim.* marking. Pedal points are indicated with 'Ped.' and asterisks.

realm, — al - - way con - tent in

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

that fair realm, Where souls un-
 sempre accel.

mp accel. 3

dim. 3 *p* 3

Fed *

- 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 *p* *sf*

heav'n a - bove, Min - gle in

bliss, and drink the wine of love.

a tempo ♩ = 144.

a tempo