

# **DANCE OF THE UNIVERSE**

for Tenor Solo, Chorus and Orchestra

the words selected from "Orchestra" by

Sir JOHN DAVIES

the music by

**ALAN BULLARD**

VOCAL SCORE

**COLNE EDITION**

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## NOTE:

The text of this work is taken from "Orchestra; or a poem of dancing" by the sixteenth century poet Sir John Davies. I have selected less than a quarter of the poem, and have made many re-orderings of the verses and a few omissions within them. Therefore the text printed below is in no way representative of Sir John Davies' poem for which I urge the reader to look elsewhere.

A.B.

## - PART ONE -

When Love had shaped this world, this great fair wight,  
That all wights else in this wide womb contains,  
And had instructed it to dance aright  
A thousand measures, with a thousand strains,  
Which it should practise with delightful pains,  
Until that fatal instant should revolve,  
When all to nothing should again resolve;

The comely order and proportion fair  
On every side did please his wandering eye;  
Till, glancing through the thin transparent air,  
A rude disordered rout he did espy  
Of men and women, that most spitefully  
Did one another throng and crowd so sore,  
That his kind eye, in pity, wept therefore.

And swifter than the lightning down he came,  
Another shapless chaos to digest;  
He will begin another world to frame,  
For Love, till all be well, will never rest.  
Then with such words as cannot be expressed  
He cuts the troops, that all asunder fling,  
And ere they wist he casts them in a ring.

Then did he rarefy the element,  
And in the centre of the ring appear;  
The beams that from his forehead spreading went  
Begot a horror and religious fear  
In all the souls that round about him were,  
Which in their cars attentiveness procures,  
While he, with such like sounds, their minds allures:

If sense hath not yet taught you, learn of me  
A comely moderation and discreet,  
That your assemblies may well ordered be;  
When my uniting power shall make you meet,  
With heavenly tunes it shall be tempered sweet,  
And be the model of the world's great frame,  
And you, earth's children, Dancing shall it name.

Dancing, bright lady, then began to be,  
 When the first seeds whereof the world did spring,  
 The fire, air, earth, and water did agree  
 By Love's persuasion, nature's mighty king,  
 To leave their first discorded combating,  
 And in a dance such measure to observe,  
 As all the world their motion should preserve.

Since when they still are carried in a round,  
 And changing come one in another's place;  
 Yet do they neither mingle nor confound,  
 But every one doth keep the bounded space  
 Wherein the dance doth bid it turn or trace.  
 This wondrous miracle did Love devise,  
 For dancing is love's proper exercise.

Like this he framed the gods' eternal bower,  
 And of a shapeless and confused mass,  
 By his through-piercing and digesting power,  
 The turning vault of heaven formed was,  
 Whose starry wheels he hath so made to pass,  
 As that their movings do a music frame,  
 And they themselves still dance unto the same.

Behold the world, how it is whirled round!  
 And for it is so whirled, is named so;

.....

For your quick eyes in wandering to and fro,  
 From east to west, on no one thing can glance,  
 But, if you mark it well, it seems to dance.

.....(Dancing is love's proper exercise).....

First you see fixed in this huge mirror blue  
 Of trembling lights a number numberless;  
 Fixed, they are named, but with a name untrue;  
 For they all move and in a dance express  
 The great long year that doth contain no less  
 Than three score hundreds of those years in all,  
 Which the sun makes with his course natural.

What if to you these sparks disordered seem,  
 As if by chance they had been scattered there?  
 The gods a solemn measure do it deem  
 And see a just proportion everywhere,  
 And know the points whence first their movings were,  
 To which first points when all return again,  
 The axletree of heaven shall break in twain.

Under that spangled sky five wandering flames,  
 Besides the king of day and queen of night,  
 Are wheeled around, all in their sundry frames,  
 And all in sundry measures do delight;  
 Yet altogether keep no measure right;  
 For by itself each doth itself advance,  
 And by itself each doth a galliard dance.

.....

When my uniting power shall make you meet,  
 With heavenly tunes it shall be tempered sweet,  
 And be the model of the world's great frame,  
 And you, earth's children, Dancing shall it name.

## - PART TWO -

For that brave sun, the father of the day,  
 Doth love this earth, the mother of the night;  
 And, like a reveller in rich array,  
 Doth dance his galliard in his leman's sight,  
 Both back and forth and sideways passing light.  
 His gallant grace doth so the gods amaze,  
 That all stand still and at his beauty gaze.

But see the earth when she approacheth near,  
 How she for joy doth spring and sweetly smile;  
 But see again her sad and heavy cheer,  
 When changing places he retires a while;  
 But those black clouds he shortly will exile,  
 And make them all before his presence fly,  
 As mists consumed before his cheerful eye.

Who doth not see the measure of the moon?  
 Which thirteen times she danceth every year,  
 And ends her pavan thirteen times as soon  
 As does her brother, of whose golden hair  
 She borroweth part, and proudly doth it wear.  
 Then doth she coyly turn her face aside,  
 That half her cheek is scarce sometimes descried.

And now behold your tender nurse, the air,  
 And common neighbour that eye runs around;  
 How many pictures and impressions fair  
 Within her empty regions are there found,  
 Which to your senses dancing do propound?  
 For what are breath, speech, echoes, music, winds,  
 But dancings of the air, in sundry kinds?

For, when you breathe, the air in order moves,  
 Now in, now out, in time and measure true,  
 And when you speak, so well she dancing loves,  
 That doubling oft and oft redoubling new  
 With thousand forms she doth herself endue;  
 For all the words that from your lips repair  
 Are nought but tricks and turnings of the air.

Hence is her prattling daughter, Echo, born,  
 That dances to all voices she can hear.  
 There is no sound so harsh that she doth scorn,  
 Nor any time wherein she will forbear  
 The airy pavement with her feet to wear;  
 And yet her hearing sense is nothing quick,  
 For after time she endeth every trick.

And thou, sweet music, dancing's only life,  
 The ear's sole happiness, the air's best speech,  
 Lodestone of fellowship, charming rod of strife,  
 The soft mind's paradise, the sick mind's leech,  
 With thine own tongue thou trees and stones canst teach,  
 That when the air doth dance her finest measure,  
 Then art thou born, the gods' and mens' sweet pleasure.

## - PART THREE -

These various forms of dancing Love did frame,  
 And besides these, a hundred million mo;  
 And as he did invent, he taught the same,  
 With goodly gesture and with comely show,  
 Now keeping state, now humbly honouring low.  
 And ever for the persons and the place,  
 He taught most fit and best according grace.

Since when all ceremonious mysteries,  
 All sacred orgies and religious rites,  
 All pomps and triumphs and solemnities,  
 All funerals, nuptials, and like public sights,  
 All parliaments of peace, and warlike fights,  
 All learned arts, and every great affair,  
 A lively shape of dancing seems to bear.

Dancing, bright lady, then began to be,  
 When the first seeds whereof the world did spring,  
 The fire, air, earth, and water, did agree  
 By Love's persuasion, nature's mighty king,  
 To leave their first discorded combating,  
 And in a dance such measure to observe,  
 As all the world their motion should preserve.

Since when they still are carried in a round,  
 And changing come one in another's place;  
 Yet do they neither mingle nor confound,  
 But every one doth keep the bounded space  
 Wherein the dance doth bid it turn or trace.  
 This wondrous miracle did Love devise,  
 For dancing is love's proper exercise.

Only the earth doth stand forever still;  
 Her rocks remove not, nor her mountains meet,  
 .....  
 Yet, though the earth is ever steadfast seen,  
 On her broad breast hath dancing ever been.

For those blue veins that through her body spread,  
 Those sapphire streams which from great hills do spring,  
 .....  
 Observe a dance .....  
 ....(Dancing is love's proper exercise,  
 Dancing, bright lady, dance) .....  
 ..... in their wild wandering;  
 And still their dance begets a murmur sweet,  
 And still the murmur with the dance doth meet.

See how those flowers, that have sweet beauty too,  
 The only jewels that the earth doth wear,  
 When the young sun in bravery her doth woo,  
 As oft as they the whistling wind do hear,  
 Do wave their tender bodies here and there;  
 And though their dance no perfect measure is,  
 Yet oftentimes their music makes them kiss.

What makes the vine about the elm to dance  
 With turnings, windings, and embracements round?  
 What makes the lodestone to the north advance  
 His subtle point, as if from thence he found  
 His chief attractive virtue to redound?  
 Kind nature first doth cause all things to love;  
 Love makes them dance, and in just order move.

But why relate I every singular?  
 Since all the world's great fortunes and affairs  
 Forward and backward ..... whirled are,  
 According to the music of the spheres;  
 And Change herself her nimble feet upbears  
 On a round slippery wheel, that rolleth aye,  
 And turns all states with her imperious sway;

Lo! this is Dancing's true nobility,  
 Dancing, the child of Music and of Love;  
 Dancing itself, both love and harmony,  
 Where all agree and all in order move;  
 Dancing, the art that all arts do approve;  
 The fair character of the world's consent,  
 The heaven's true figure, and th'earth's ornament.

Learn then to dance, you that are princes born,  
 And lawful lords of earthly creatures all;  
 Imitate them, and thereof take no scorn,  
 For this new art to them is natural.  
 And imitate the stars celestial;  
 For when pale death your vital twist shall sever,  
 Your better parts must dance with them forever.

Commissioned by Colchester Choral Society  
 (Hon. Music Director: Ian Ray) with funds  
 provided by the Arts Council of Great Britain.

Orchestration:

2 Flutes (Flute 2 doubles Piccolo)	Timpani - one player
2 Oboes	Percussion - two players (Side Drum, Bass Drum, Cymbals, Triangle, Gong, Xylophone, Glockenspiel, Vibraphone (optional) )
2 Clarinets in B flat	
2 Bassoons	
2 Horns in F	
2 Trumpets in B flat	Strings

Duration: approximately 47 minutes

Note: in all time changes  $\downarrow = \downarrow$  except where marked.

# DANCE OF THE UNIVERSE

words from Sir John Davies'  
"Orchestra" (1596)

music by Alan Bullard  
(1979)

Lento (d = c. 50)

PART ONE

Orchestra

*p*

*Cresc.*

*mp*

*Cresc.*

*f*

①



S. *p espress.* 2 — poco —

{ WHEN LOVE HAD SHAPED THIS WORLD, THIS GREAT FAIR

A. *p espress.* — poco —

T. *p espress.* — poco —

{ WHEN LOVE HAD SHAPED THIS WORLD, THIS GREAT FAIR

B. *p espress.* — poco —

WIGHT, THAT ALL WIGHTS ELSE IN THIS WIDE WOMB CONTAINS,

WIGHT, THAT ALL WIGHTS ELSE IN THIS WIDE WOMB CONTAINS,

WIGHT, THAT ALL WIGHTS ELSE IN THIS WIDE WOMB CONTAINS,

WIGHT, THAT ALL WIGHTS ELSE IN THIS WIDE WOMB CONTAINS,

↑ ↑ ↑ ↑    ↑ ↑ ↑ ↑    ↑ ↑ ↑ ↑    ↑ ↑ ↑ ↑

*mp* { AND HAD INSTRUCTED IT TO DANCE A -

*mp* { AND HAD INSTRUCTED IT TO DANCE A -

↑ ↑ ↑ ↑    ↑ ↑ ↑ ↑    ↑ ↑ ↑ ↑    ↑ ↑ ↑ ↑



*p*

{ FA - TAL INSTANT SHOULD REVOLVE, WHEN ALL TO NO - THING SHOULD AGAIN RE -

*p*

{ FA - TAL INSTANT SHOULD REVOLVE, WHEN ALL TO NO - THING SHOULD AGAIN RE -

③

- SOLVE ;

{ THE COMEDY

*p*

- SOLVE ;

{ THE COMEDY

③

*mf*

*f*

*p*

↑↑↑↑↑

↑↑↑↑↑

↑↑↑↑↑↑↑↑↑↑↑

↑↑↑↑↑

(1)

ORDER AND PRO - POR - TION FAIR ON EVERY SIDE DID PLEASE HIS

ORDER AND PRO - POR - TION FAIR ON EVERY SIDE DID PLEASE HIS

ORDER AND PRO - POR - TION FAIR ON EVERY SIDE DID PLEASE HIS

ORDER AND PRO - POR - TION FAIR ON EVERY SIDE DID PLEASE HIS

↑ ↑ ↑ ↑    ↑ ↑ ↑ ↑    ↑ ↑ ↑ ↑    ↑ ↑ ↑ ↑

WAND'RING EYE; TILL, GLAN - CING THROUGH THE AIR,

WAND'RING EYE; TILL, GLAN - CING THROUGH THE AIR,

WAND'RING EYE; TILL, - GLAN - CING THROUGH THE THIN TRANSPARENT AIR, A

WAND'RING EYE; TILL, GLAN - CING THROUGH THE AIR,

↑ ↑ ↑ ↑

poco a poco accel.

*mf*

*f*

{ A ROUT HE DID ES-PEY OF MEN AND WOMEN, THAT MOST

RUDE DISORDER'D ROUT HE DID ES-PEY OF MEN AND WOMEN, THAT MOST

*mf*

*f*

A ROUT HE DID ES-PEY - OF MEN AND WOMEN, THAT MOST

poco a poco accel.

*f*

*ten.*

{ SPITEFULLY DID ONE ANOTHER THROG AND CROWD - SO SURE,

SPITEFULLY DID ONE ANOTHER THROG AND CROWD. SO SORE,

*ten.*

④ a tempo

Four empty musical staves, likely for piano, violin, and cello parts, arranged in a system.

④ a tempo

Musical score for piano and cello. The piano part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The cello part is in bass clef. The lyrics are: "THAT HIS KIND EYE, IN - PITY, WEPT -". The piano part includes dynamic markings *mf* and *p*. The cello part includes dynamic markings *col. 8* and *sim.*

Musical score for piano and cello. The piano part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The cello part is in bass clef. The lyrics are: "THAT HIS KIND EYE, IN - PI - TY, WEPT, -". The piano part includes dynamic markings *mf* and *p*. The cello part includes dynamic markings *col. 8* and *sim.*

Musical score for piano and cello. The piano part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The cello part is in bass clef. The lyrics are: "THAT HIS KIND EYE, IN - PI - TY, THAT". The piano part includes dynamic markings *mf* and *p*. The cello part includes dynamic markings *col. 8* and *sim.*

Handwritten musical score for voice and piano. The score is divided into several systems. The first system contains vocal lines with lyrics: "THERE FORE.", "WEPT, WEPT THERE FORE.", and "HIS KIND EYE, IN PI-TY, WEPT THERE FORE." Dynamic markings include *pp* and *p*. The second system shows piano accompaniment with a circled number 5 and a *pp* marking. The third system features a piano accompaniment with the instruction *cresc. poco a poco*. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.



animato

17

*f*

AND SWIFTER THAN THE LIGHTNING DOWN HE CAME, —

AND SWIFTER THAN THE LIGHTNING DOWN HE CAME, —

*f* animato

#

This system contains the first two measures of the piece. It features a vocal line and a piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand with triplets and sixteenth notes, and a bass line with eighth notes. The key signature is one sharp (F#).

ANOTHER SHAMELESS CHAOS TO DIGEST; HE WILL BEGIN M-

ANOTHER SHAMELESS CHAOS TO DIGEST; HE WILL BEGIN AN-

*mf*

#

This system contains the next three measures. The vocal line continues with the lyrics. The piano accompaniment maintains its complex rhythmic texture. The key signature remains one sharp (F#).

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "OTHER WORLD TO FRAME, FOR LOVE, TILL ALL BE WELL, WILL".

Dynamic markings include *sub. p* and *mp*. The piano part includes chords and bass lines.

Handwritten musical score for the second system, continuing the vocal lines and piano accompaniment. The lyrics are: "NEVER REST. THEN WITH SUCH WORDS AS".

Dynamic markings include *mf* and *p*. The piano part includes chords and bass lines.

Rehearsal marks (circled 6) are present at the end of the first and second lines of the system.

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "AND, ER, THEY HE CUTS THE TROOPS, THAT ALL AS UN-DEE FLYING, CAN-NOT BE EXPRESSED AND, ER, THEY". The score includes dynamic markings such as *mf* and *f*, and includes a large blue watermark reading "PREVIEW FILE ONLY".

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: "WIST HE CASTS THEM IN A RING.". The score includes dynamic markings such as *f* and includes a large blue watermark reading "PREVIEW FILE ONLY".

Musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: "WIST HE CASTS THEM IN A RING.". The score includes dynamic markings such as *f* and includes a large blue watermark reading "PREVIEW FILE ONLY".

7 Tempo primo pp

polo

Musical score for the first system. It features two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The time signature is 3/2. The lyrics are: "THEN DID HE RAREFY THE E -". The first measure of the vocal line is a whole rest. The piano accompaniment begins with a whole note chord. The tempo is marked "Tempo primo" and the dynamic is "pp".

7 Tempo primo

THEN DID HE RAREFY THE E -

Piano accompaniment for the first system. It consists of two staves in bass clef. The right hand plays a series of chords, and the left hand plays a bass line. The tempo is marked "Tempo primo" and the dynamic is "pp".

Musical score for the second system. It features two vocal staves and two piano accompaniment staves. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The time signature is 3/2. The lyrics are: "LE-MENT, AND IN THE CENTRE OF THE RING APPEAR;". The first measure of the vocal line is a whole note. The piano accompaniment begins with a whole note chord. The tempo is marked "Tempo primo" and the dynamic is "pp".

*p*

(1)

{ THE BEAMS THAT FROM HIS FOREHEAD SPREADING WENT BE-GOT A HORROR AND RE-

*p*

(1)

{ THE BEAMS THAT FROM HIS FOREHEAD SPREADING WENT BE-GOT A HORROR AND RE-

(1)

*poco a poco cresc.*

[ -LI-GIOUS FEAR — IN ALL THE SOULS THAT ROUND A-BOUT HIM WERE, WHICH IN THEIR

*poco a poco cresc.*

(1)

[ -LI-GIOUS FEAR — IN ALL THE SOULS THAT ROUND A-BOUT HIM WERE, WHICH IN THEIR

*poco a poco cresc.*

*poco a poco cresc.*

{ EARS AT-TENTIVENESS PRO-CURES, WHILE HE, WITH SUCH LIKE SOUNDS, THEIR MINDS AL  
 { EARS ATTENTIVENESS PRO-CURES, WHILE HE, WITH SUCH LIKE SOUNDS, THEIR MINDS AL

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a complex bass line with many accidentals and rests.



TENOR SOLO (8) *p semplice; molto legato*

IF SENSE HATH NOT YET TAUGHT YOU, LEARN OF

-LURES, THEIR MINDS AL-LURES, WITH SUCH LIKE SOUNDS, THEIR  
 -LURES, THEIR MINDS AL-LURES, WITH SUCH LIKE SOUNDS, THEIR

Musical notation for the second system, including a tenor solo line and piano accompaniment. The piano part has a simpler accompaniment with fewer accidentals.

ME A COME-LY MOD-ER - A - TION AND DIS - CREET, THAT YOUR AS-

{ MINDS AL - LURES, WITH SUCH LIKE SOUNDS THEIR

{ MINDS AL - LURES, WITH SUCH LIKE SOUNDS THEIR

Musical notation includes a vocal line with lyrics and piano accompaniment with dynamic markings like *pp* and *fp*.

Piano accompaniment for the first system, showing the left and right hand parts.

P - SEM-BLIES MAY WELL OR - DERED BE; — WHEN MY UNIT - ING

{ MINDS AL - LURES, WITH SUCH — LIKE SOUNDS THEIR

{ MINDS AL - LURES, WITH SUCH LIKE SOUNDS THEIR

Musical notation includes a vocal line with lyrics and piano accompaniment with dynamic markings like *poco*.

Piano accompaniment for the second system, showing the left and right hand parts.

power SHALL MAKE YOU MEET, WITH HEAV'N-LY TUNES IT SHALL BE TEMPER'D

{ MINDS AL - LURES, WITH HEAV'N - LY TUNES IT

{ MINDS AL - LURES, WITH HEAV'N - LY TUNES IT

{ MINDS AL - LURES, WITH HEAV'N - LY TUNES IT

{ MINDS AL - LURES, WITH HEAV'N - LY TUNES IT

SWEET, AND BE THE MO - DEL OF THE WORLD'S GREAT FRAME, AND YOU, EARTH'S

{ SHALL BE TEM - PER'D SWEET, AND YOU,

{ SHALL BE TEM - PER'D SWEET, AND YOU,

{ SHALL BE TEM - PER'D SWEET, AND YOU,

{ SHALL BE TEM - PER'D SWEET, AND YOU,

{ SHALL BE TEM - PER'D SWEET, AND YOU,

{ SHALL BE TEM - PER'D SWEET, AND YOU,

{ SHALL BE TEM - PER'D SWEET, AND YOU,

{ SHALL BE TEM - PER'D SWEET, AND YOU,



CHIL-DREN, DAN - CING - SHALL IT NAME. —

*pp* — { You, EARTH'S CHIL-DREN,

*pp* — { YOU, EARTH'S CHIL-DREN,

*pp*

⑨ Allegro molto (♩ = c. 202.)

*mf*

⑨

*p* *cresc.* *mf* *p* *cresc.*

Handwritten musical score for piano, page 26. The score consists of seven systems of two staves each. It features various musical notations including notes, rests, dynamics (*mf*, *f*, *cresc.*, *pp*), and articulation marks. A large watermark "PREVIEW ONLY" is overlaid diagonally across the page.

System 1: *mf*, *f*

System 2: *cresc.*

System 3: *pp*, circled 10

System 4: *mf*

System 5: *pp*

System 6: *pp*

System 7: *pp*

Handwritten musical score for system 1. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. A circled number '11' is written above the first measure of the top staff. The music consists of a melodic line in the upper voice and a supporting bass line in the lower voice.

Handwritten musical score for system 2. The top staff continues the melodic line from the previous system. The bottom staff is labeled '2<sup>va</sup> bassa' (second bass) and contains a bass line. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for system 3. The top staff continues the melodic line. The bottom staff is labeled '(8<sup>va</sup> bassa)' (eighth bass) and contains a bass line. The word 'Cresc.' (Crescendo) is written above the staff in the middle of the system.

Handwritten musical score for system 4. The top staff continues the melodic line. The bottom staff is labeled 'laca' and contains a bass line. The system ends with a double bar line and a repeat sign.

Handwritten musical score for system 5. The system begins with a circled number '12' above the first measure. The top staff continues the melodic line. The bottom staff contains a bass line. The system ends with a double bar line and a repeat sign.

Handwritten musical score for system 6. The top staff continues the melodic line. The bottom staff contains a bass line. The system ends with a double bar line and a repeat sign.

Handwritten musical score for system 7. The top staff continues the melodic line. The bottom staff contains a bass line. The system ends with a double bar line and a repeat sign.

*p* *mp*

*poco a poco cresc.*

*ff*

13

8<sup>va</sup> *basca* 8<sup>va</sup>

PREVIEW FILE ONLY

*p* *leggiero*

S.

T.

*p* *leggiero*

*p* *leggiero*

*cresc.*

*cresc.*

*cresc.*

*mf* *p* *cresc.* *f*

WA-TER DID AGREE BY LOVE'S PER- SUASION, NATURE'S MIGHTY KING, TO

*mf* *p* *cresc.* *f*

WA-TER DID AGREE BY LOVE'S PER- SUASION, NATURE'S MIGHTY KING, TO

*mf* *p* *cresc.* *f*

*mf* *p* *cresc.* *f*

(14)

LEAVE THEIR FIRST DIS- CORDED COMBAT - ING, AND IN A

LEAVE THEIR FIRST DIS- COR-DED COM-BAT - ING, AND IN A

(14)

*f* *cresc.*

DANCE SUCH MEASURE TO OBSERVE, AS ALL THE WORLD THEIR

*f* *cresc.*

DANCE SUCH MEASURE TO OBSERVE, AS ALL THE WORLD THEIR

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

MOTION SHOULD PRESERVE.

*f* *cresc.*

MOTION SHOULD PRESERVE.

*f* *cresc.*

*f* *cresc.*

15

Handwritten musical score for the first system, featuring a treble and bass clef staff with various notes and rests.

Handwritten musical score for the second system, including a treble and bass clef staff with notes, rests, and dynamic markings like "p" and "pp".

Handwritten musical score for the third system, including a treble and bass clef staff with notes, rests, and lyrics: "SINCE WHEN THEY STILL ARE CARRIED IN A ROUND, AND CHANGING".

T. p

B. SINCE WHEN THEY STILL ARE CARRIED IN A ROUND, AND CHANGING

p



*p*

{ YET DO THEY NEITHER

*p*

{ COME ONE IN ANOTHER'S PLACE; YET DO THEY NEITHER

{ MINGLE NOR CONFOUND, BUT EV' - RY - ONE DO TH KEEP THE

{ MINGLE NOR CONFOUND, BUT EV' - RY - ONE DO TH KEEP THE

mf (16)

{ BOUNDED SPACE WHERE - IN - THE DANCE DOTH BID IT TURN OR

{ BOUNDED SPACE WHERE - IN - THE DANCE DOTH BID IT TURN OR

This system contains two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a 2/4 time signature. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "BOUNDED SPACE WHERE - IN - THE DANCE DOTH BID IT TURN OR". The music features various rhythmic patterns and rests.

mf (16)

This system shows the piano accompaniment for the second system of music. It includes a right-hand part in treble clef and a left-hand part in bass clef. The music continues with the same 2/4 time signature and key signature as the first system.

{ TRACE. THIS WONDROUS MIR - A - CLE DID LOVE DE - VISE, FOR

{ TRACE. THIS WONDROUS MIR - A - CLE DID LOVE DE - VISE, FOR

This system contains two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a 2/4 time signature. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "TRACE. THIS WONDROUS MIR - A - CLE DID LOVE DE - VISE, FOR". The music features various rhythmic patterns and rests.

This system shows the piano accompaniment for the third system of music. It includes a right-hand part in treble clef and a left-hand part in bass clef. The music continues with the same 2/4 time signature and key signature as the previous systems.

*Creoc.*

$\sharp_2$  (17)

[ DANCING IS LOVE'S PROPER EX-ER-CISE. ]

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "DANCING IS LOVE'S PROPER EX-ER-CISE." The piano accompaniment consists of chords and moving lines. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system ends with a 7-measure rest.

*Creoc.*

$\sharp$

[ DANCING IS LOVE'S PROPER EX-ER-CISE. ]

The second system of music continues the vocal line and piano accompaniment. The key signature changes to one sharp (F#), and the time signature remains 4/4. The system ends with a 7-measure rest.

*Creoc.*

(17)

The third system of music continues the vocal line and piano accompaniment. The key signature changes to one sharp (F#), and the time signature remains 4/4. The system ends with a 7-measure rest.

The fourth system of music continues the vocal line and piano accompaniment. The key signature changes to one sharp (F#), and the time signature remains 4/4. The system ends with a 7-measure rest.

The fifth system of music continues the vocal line and piano accompaniment. The key signature changes to one sharp (F#), and the time signature remains 4/4. The system ends with a 7-measure rest.

The sixth system of music continues the vocal line and piano accompaniment. The key signature changes to one sharp (F#), and the time signature remains 4/4. The system ends with a 7-measure rest.

18

S. *mp*

LIKE THIS HE FRAMED THE GODS' E - TER-NAL BOW, AND OF A

*mp*

*mp*

*f*

S. *mp*

SHAPE-LESS AND CON - FUS - ED MASS, BY HIS THROUGH-

*mp*

*f*

S. *poco a poco cresc.*

PIERC-ING AND DI - GEST-ING BOW, THE TURN-ING VAULT OF

*poco a poco cresc.*

*poco a poco cresc.*



*ff*

FRAME, AND THEY THEMSELVES STILL DANCE, STILL DANCE UN - TO THE SAME.

*ff*

FRAME, AND THEY THEMSELVES STILL DANCE, STILL DANCE UN - TO THE SAME.

20 TENOR SOLO

BE-HOLD THE WORLD, HOW IT IS

WHIRL-

*p legg.*

ED ROUND! AND FOR

*f* *mf*

This system contains the first two staves of music. The vocal line (top staff) begins with a melodic phrase in 6/8 time, followed by a rest and then the lyrics "ED ROUND!". The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a repeat sign and a 3/2 time signature.

IT IS SO WHIRL - - - - ED, IS

This system contains the next two staves of music. The vocal line continues with the lyrics "IT IS SO WHIRL" followed by a long dash and "ED, IS". The piano accompaniment maintains its rhythmic accompaniment. The system ends with a 6/4 time signature.

(21) NAM - ED So;

*f*

This system contains the third and fourth staves of music. The vocal line starts with a circled measure number "21" and the lyrics "NAM - ED So;". The piano accompaniment includes a section with a fermata over a series of chords. The system concludes with a 5/4 time signature.

*p*

This system contains the final two staves of music. The piano accompaniment continues with a series of chords, some marked with a piano (*p*) dynamic. The system ends with a 5/4 time signature.

*p*

FOR YOUR QUICK EYES IN WAN -

*p*

8va

*p*

- DERING TO AND PRO, FROM

(8va)

*p*

EAST TO WEST, ON NO ONE THING CAN GLANCE,

(8va)

*mf*

BUT, IF YOU MARK IT WELL, IT SEEMS TO DANCE, TO

*mf*

*p*

(8va)



*leggiero* *poco cresc.* *molto cresc.*

DANCE.

22

*mf*

A. { (DAN - CING IS LOVE'S PROPER EX - ER - CISE .)

*mf*

B. { (DAN - CING IS LOVE'S PROPER EX - ER - CISE .)

*f* *dim.*

22

(Trem. Solo)

pp  
8va bass

23

FIRST YOU SEE

FIXED IN THIS HUGE MIRROR BLUE OF

TREM - - - BLING LIGHTS - A NUMBER NUMBERLESS;

24

*p* poco a poco cresc.

FIXED, THEY ARE NAMED, BUT

*poco a poco cresc.*

WITH A NAME UN-TRUE; FOR THEY ALL MOVE AND IN A DANCE EXPRESS THE

GREAT. LONG— YEAR THAT DOETH CON-TAIN— NO LESS THAN THREE SCORE HUN-

-DREDS OF THOSE YEARS IN ALL, WHICH THE SUN MAKES WITH HIS COURSE

Meno mosso (d. = d = c. 69)

25

NA-TURAL.

S.

A.

T. *p legato*

B. } WHAT IF TO

*p legato*

25

*p*

S.

A.

T. *cresc.*

B. YOU THESE SPARKS DIS OR - DER'D SEEM, AS IF BY CHANCE THEY

*cresc.*

AS IF BY CHANCE THEY HAD

*cresc.*



*poco a poco accel e cresc.*

AND KNOW THE POINTS WHENCE FIRST THEIR MOVINGS WERE, TO WHICH FIRST

AND KNOW THE POINTS WHENCE FIRST THEIR MOVINGS WERE, TO WHICH FIRST

POINTS WHENCE FIRST — THEIR MOVINGS WERE, TO WHICH FIRST POINTS WHEN

*poco a poco accel e cresc.*

*poco allarg.*

*a tempo*

POINTS WHEN ALL RETURN A GAIN, THE AXLE TREE OF HEAV'N, THE AXLE TREE OF

POINTS WHEN ALL RETURN A GAIN, THE AXLE TREE OF HEAV'N, THE AXLE TREE OF

ALL RE-TURN, RE-TURN A GAIN, ***f***

*poco allarg.*

*a tempo*

RH. ***f***

LH. ***f***

TEN. SOLO  
ritenuto

S.  
p  
A. HEAVN SHALL BREAK, SHALL BREKK IN TWAIN.  
T.  
B. HEAVN SHALL BREAK, SHALL BREKK IN TWAIN.

UNDER THAT SPAN -

Detailed description: This system contains the vocal entries for Soprano (S.) and Tenor (T.). The Soprano part begins with a piano (p) dynamic and a fermata. The Tenor part follows with a piano (p) dynamic and a fermata. Both parts then sing the lyrics "HEAVN SHALL BREAK, SHALL BREKK IN TWAIN." The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are written in a stylized, slightly misspelled font.

ritenuto

27 Più Lento (Tempo I)

TEN. SOLO  
p  
GLADSKY FIVE WIND DRING FLAMES, BE-SIDES THE

Detailed description: This system features a Tenor Solo part. It begins with a piano (p) dynamic and a fermata. The lyrics "GLADSKY FIVE WIND DRING FLAMES, BE-SIDES THE" are written in a stylized font. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are written in a stylized, slightly misspelled font.

KING OF DAY AND QUEEN OF NIGHT, ARE WHEELED

Detailed description: This system continues the Tenor Solo part. The lyrics "KING OF DAY AND QUEEN OF NIGHT, ARE WHEELED" are written in a stylized font. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are written in a stylized, slightly misspelled font.

A-ROUND, ALL IN THEIR SUN - DRY FRAMES, AND ALL IN SUN-DRY MEASURES

28 *mp*  
DELIGHT; YET A TOGETHER KEEP NO MEASURE RIGHT;

*mf* *cresc.* *risoluto*  
FOR BY ITSELF EACH DOETH HIMSELF ADVANCE, AND BY ITSELF



(TEN. Solo) *f*

EACH DOTH A GALL-IARD DANCE.

*p tranquillo*

A. { WHEN MY U-NIT-ING

*p tranquillo*

T. { WHEN MY POW'R

B. {

*f*

*p tranquillo*

*p molto espress.*

AND BY IT-SELF EACH DOTH A GALL - IARD DANCE, EACH DOTH A

*mp*

{ POW'R SHALL MAKE YOU MEET, — WITH HEAV'N-LY TUNES IT

*mp*

{ SHALL MAKE YOU MEET, — WITH HEAV'N - LY TUNES

Cresc.

GALLIARD, A GALLIARD DANCE, AND BE THE MO - DEL OF THE  
 SHALL BE TEM - PER'D SWEET, AND BE THE MO - DEL OF THE  
 SHALL BE SWEET, AND BE THE MO - DEL OF THE  
 IT SHALL BE SWEET, AND BE THE

WORLD'S GREAT FRAME, DAN - CING - SHALL IT NAME.  
 WORLD'S GREAT FRAME, AND YOU, EARTH'S CHIL-DREN, DAN - CING -  
 WORLD'S FRAME, AND YOU, EARTH'S CHIL-DREN, DAN - CING -

Handwritten musical score for the first system. It features two vocal staves (Soprano and Alto) and two piano accompaniment staves. The vocal lines contain the lyrics: "SHALL IT NAME." with a large slur over the second measure. The piano accompaniment includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. A dynamic marking of "pp" is present in the piano part. Below the piano staves are two sets of guitar chord diagrams. A large blue watermark "Preview File Only" is oriented diagonally across the page.

Handwritten musical score for the second system. It features two vocal staves and two piano accompaniment staves. The vocal lines continue with a large slur over the first two measures. The piano accompaniment continues with the same key signature and includes a dynamic marking of "pp". Below the piano staves are two sets of guitar chord diagrams. A large blue watermark "Preview File Only" is oriented diagonally across the page.

PART TWO

Andante (♩ = 0.88)

Orchestra

*p*

*mf*

*mf* *cresc.*

(30)

TENOR SOLO

*pp* *loco* *p*

FOR THAT BRAVE SUN,

*ped.*

THE FA - THER OF THE DAY,

DOTH LOVE THIS EARTH, THE MOTHER OF THE NIGHT;

AND, LIKE A

REVELLER - IN RICH ARRAY, DOTH

31

*f* *hp.* *mp*

DANCE HIS GALLARD IN HIS LE - MAN'S SIGHT BOTH

BACK AND FORTH AND SIDE-WAYS PASSING LIGHT.

*mf* *crec.* *f* **32**

HIS GALL - ANT GRAVE DOTH SO THE GODS A - MAZE,

WITH ALL STAND STILL

*pp* *hp.*

(p)

AND AT HIS BEAU - TY GAZE.

33

S.  
A.  
T.  
B.

{ BUT SEE THE EARTH

p

{ BUT SEE THE EARTH

p

33

pp

(h)

— { WHEN SHE AP-PROACHETH NEAR, HOW SHE FOR JOY DOETH

— { WHEN SHE AP-PROACHETH NEAR, HOW SHE FOR JOY DOETH

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines with lyrics: "— { WHEN SHE AP-PROACHETH NEAR, HOW SHE FOR JOY DOETH". The bottom two staves are piano accompaniment, starting with a treble clef and a key signature of one flat (Bb). The piano part features a series of chords and melodic lines.

{ SPRING AND SWEETLY SMILE; { BUT SEE A -

{ SPRING AND SWEETLY SMILE; { BUT SEE A -

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines with lyrics: "{ SPRING AND SWEETLY SMILE; { BUT SEE A -". The bottom two staves are piano accompaniment, continuing from the first system. The piano part includes a dynamic marking 'p' (piano) and features a series of chords and melodic lines.



-GAIN HER SAD AND HEA - VY CHEER, - WHEN CHANGING PLACES HE RE -  
 -GAIN HER SAD AND HEA - VY CHEER, - WHEN CHANGING PLACES HE RE -

34) *ff**poco più mosso* ( $\text{♩} = \text{c. } 104$ )*mp* (*ma risoluto*)

-TIRES A WHILE; BUT THOSE BLACK  
 # *mp* (*ma risoluto*)  
 -TIRES A WHILE; BUT THOSE BLACK  
*poco più mosso* ( $\text{♩} = \text{c. } 104$ ) *mp* (*ma risoluto*)

34)

cresc.

CLOUDS — HE SHORTLY WILL EX-ILE, AND MAKE THEM  
 AND MAKE THEM ALL,  
 CLOUDS — HE SHORTLY WILL EX-ILE, AND MAKE THEM  
 AND MAKE THEM ALL,  
 cresc.

ALL BE - FORE HIS PRESENCE FLY,  
 AND MAKE THEM ALL BEFORE HIS PRESENCE FLY,  
 ALL BE - FORE HIS PRESENCE FLY,  
 AND MAKE THEM ALL BEFORE HIS PRESENCE FLY

*p* 4/4

- AS MISTS — CONSUMED — BEFORE HIS CHEERFUL EYE. —

- AS MISTS — CONSUMED — BEFORE HIS CHEERFUL EYE. —

- AS MISTS — CONSUMED — BEFORE HIS CHEERFUL EYE. —

- AS MISTS — CONSUMED — BEFORE HIS CHEERFUL EYE. —

*fpp*

TENOR SOLO

*p* (35) Più mosso (quasi 2/2)  $\text{♩} = c. 112$

WHO DOETH NOT SEE THE MEASURE OF THE MOON? —

L.H.

WHICH THIRTEEN TIMES — SHE DANC — — — — — ETH EV-'RY YEAR,

*mf dolce*

AND ENDS HER

36

8 PA-VAN THIRTEEN TIMES AS SOON AS DOTH HER BROTHER, OF WINE

*cresc.* *f*

8 GOLD-EN HAIR SHE BOR-ROWTH PART, AND PROUD-LY DOTH IT

*cresc.*

8 WEAR.

*f* *decresc.* *p*

37 p

THEN DOETH SHE COY - LY TURN HER FACE A - SIDE,

THAT HALF HER CHEEK IS SCARCE SOMETIMES DESCRIED.

38 *Allegretto tempo* ( $\text{♩} = \text{c. } 112$ )

First system of musical notation. Treble clef. Key signature: one flat (B-flat). The system contains two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff has a bass line with eighth notes. Dynamics include *gva* (grave) and *lento*.

Second system of musical notation. Treble clef. Key signature: one flat. The system contains two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics include *gva* and *cresc. gva* (crescendo grave).

Third system of musical notation. Treble clef. Key signature: one flat. The system contains two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics include *gva*.

Fourth system of musical notation. Treble clef. Key signature: one flat. The system contains two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamics include *fp* (fortissimo piano).

Fifth system of musical notation. Treble clef. Key signature: one flat. The system contains two staves. The upper staff is labeled "TENOR SOLO" and "p legato". It contains the lyrics: "AND NOW BEHOLD YOUR TENDER NURSE, THE". The lower staff continues the piano accompaniment. Dynamics include *p* (piano).

Sixth system of musical notation. Treble clef. Key signature: one flat. The system contains two staves. The upper staff continues the tenor solo with the lyrics: "AND COMMON NEIGHBOUR". The lower staff continues the piano accompaniment. Dynamics include *p* (piano).

*mf*

8 THAT AYE RUNS A - ROUND; llow

41 MA - NY PIC - TURES — AND IM - PRES - SIONS

*cresc. poco a poco*

FAIR WITH - IN HER EMPTY RE - GIONS ARE THERE FOUND, WHICH TO YOUR

*cresc. poco a poco*

*f*

SEN - SES DANC - ING, DANC - ING DO PRO -

*f*

(42)

- POUND?

*p*

*p* ————— *fp*

FOR WHAT ARE BREATH, —

Preview File Only



*fp*                      *p*                      *p*

SPEECH,                      ECH - OES,                      MU - SIC,

(43)

*f*                      *b*                      *b*

WINDS,                      BUT DANCINGS OF THE AIR, DANCING

OF THE AIR,                      IN SUNDRY                      KINDS?

*p*