

19. Music, dear solace

Francis Pilkington

Canto

Mu- sic, dear so- lace, to my thoughts neg- lect- ed,
I do com- pare her fing- ers swift re- sound- ing
Di- vine A- pol- lo, be not thou of- fend- ed

Alto

Mu- sic, dear so- lace, to my thoughts neg- lect- ed,
I do com- pare her fing- ers swift re- sound- ing
Di- vine A- pol- lo, be not thou re- of- fend- ed

Tenor

Mu- sic, dear so- lace, to my thoughts neg- lect- ed,
I do com- pare her fing- ers swift re- sound- ing
Di- vine A- pol- lo, be not thou of- fend- ed

Basso

Mu- sic, dear so- lace, to my thoughts neg- lect- ed,
I do com- pare her fing- ers swift re- sound- ing
Di- vine A- pol- lo, be not thou of- fend- ed

Lute

mu- sic, time sport- er, mu- sic, time sport- er, to my most res-
un- to the hea- ven's, un- to the heav- en's spher- i- cal re-
that by her bet- ter skill, by her bet- ter skill, thy skill's a-

mu- sic, time sport- er, mu- sic, time sport- er, to my most res-
un- to the hea- ven's, un- to the heav- en's spher- i- cal re-
that by her bet- ter skill, by her bet- ter skill, thy skill's a-

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un- to the hea- ven's, un- to the heav- en's spher- i- cal re-
that by her bet- ter skill, by her bet- ter skill, thy skill's a-

pect-ed, sound on, sound on. Thy gold-en
 bound-ing. Hark, hark, she sings no forc'd but
 mend-ed. Scho-lars do oft more lore than

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a e a r a e p p a d r a r a r

r r r r r r r a

har-mo-ny is such that whilst she
 breath-ing sounds I hear, and such the
 mas-ters theirs at-tain. Though thine the

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 breath-ing sounds I hear, and such the
 mas-ters theirs at-tain. Though thine the

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 mas-ters theirs at-tain. Though thine the

doth, she
 con-cord,
 ground, the

doth, she
 con-cord,
 ground, the

a b a b a a b a

a r a b a a r a

doth vouch- safe her eb- on lute to touch, by des- cant
 con- cord di- a- pa- sons she doth rear, as when th'im-
 ground, all parts in one though she con- tain, yet may'st thou

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 con- cord di- a- pa- sons she doth rear, as when th'im-
 ground, all parts in one though she con- tain, yet may'st thou

num- bers I do nim- bly climb from Love's se-
 mor- tal god, th'im- mor- tal god of na-
 tri- umph, may'st thou tri- umph that thou hast a

num- bers I do nim- bly climb from Love's se-
 mor- tal god, th'im- mor- tal god of na-
 tri- umph, may'st thou tri- umph that thou hast a

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 tri- umph, may'st thou tri- umph that thou hast a

cluse un- to his courts, un- to his courts, where I in
 from his seat a- bove first form'd words all, and fair- ly
 scho- lar on- ly one that can her lute to thine, and

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are: "cluse un- to his courts, un- to his courts, where I in / from his seat a- bove first form'd words all, and fair- ly / scho- lar on- ly one that can her lute to thine, and". The basso continuo line includes figured bass notation such as "a a a a", "a b b", "a a a", and "r a a".

fresh at- tire, at- tire my muse.
 it com- bin'd, com- bin'd by love.
 to thy voice her voice at- tone.

The second system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are: "fresh at- tire, at- tire my muse. / it com- bin'd, com- bin'd by love. / to thy voice her voice at- tone.". The tempo and meter markings are 6/4 and 3/2. The basso continuo line includes figured bass notation such as "a a a a", "b a a", "b f", "a a", and "a a".