

3. Unto the temple

Thomas Ford

The musical score consists of three staves of music in common time, with a key signature of one flat. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef.

Staff 1 (Soprano):

- Lyrics: Un- to the tem- ple of thy beau- ty and to the tomb
But, Pi- ty, on thy sa- ble hearse - mine eyes the tears
Pi- ty that to thy beau- ty fled, - and with thy beau-
- Notes: The melody starts with a dotted half note, followed by eighth notes and sixteenth-note patterns.
- Accompaniment: Bassoon-like notes provide harmonic support.

Staff 2 (Alto):

- Lyrics: Un- to the tem- ple of thy beau- ty and to the
But, Pi- ty, on thy sa- ble hearse - mine eyes the
Pi- ty that to thy beau- ty fled, - and with thy
- Notes: Eighth notes and sixteenth-note patterns.
- Accompaniment: Bassoon-like notes.

Staff 3 (Bass):

- Lyrics: Un- to the tem- ple of thy beau- ty and to the
But, Pi- ty, on thy sa- ble hearse - mine eyes the
Pi- ty that to thy beau- ty fled, - and with thy
- Notes: Eighth notes and sixteenth-note patterns.
- Accompaniment: Bassoon-like notes.

Refrain:

- Lyrics: where Pi- ty lies, I, pil- grim clad with zeal
of sor- row shed. What though tears can- not fate
ty should have liv'd, ah! in thy heart lies bu-
- Notes: Eighth notes and sixteenth-note patterns.
- Accompaniment: Bassoon-like notes.

Second Part:

- Lyrics: tomb where Pi- ty lies, I, pil- grim clad with
tears of sor- row shed. What though tears can- not
beau- ty should have liv'd, ah! in thy heart lies
not lies
- Notes: Eighth notes and sixteenth-note patterns.
- Accompaniment: Bassoon-like notes.

Final Chorus:

- Lyrics: and du- ty, do of- fer up my heart, mine eyes.
re- verse, - yet are they du- ties to the dead.
ri- ed, - and ne- ver more may be re- viv'd.
- Notes: Eighth notes and sixteenth-note patterns.
- Accompaniment: Bassoon-like notes.

Final Line:

- Lyrics: zeal and du- ty, do of- fer up my heart, mine eyes.
fate re- verse, - yet are they du- ties to the dead.
bu- ri- ed, - and ne- ver more may be re- viv'd.
- Notes: Eighth notes and sixteenth-note patterns.
- Accompaniment: Bassoon-like notes.

[15]

My heart loe in the quench-less fire
O Mis-tress, in thy sanc-tu-ary,
Yet this last fa-vour, dear, ex-tend,

on love's - burn-ing
why would'st thou suf-fer
to ac-cept these vows, these

My heart loe in the quench-less fire
O Mis-tress, in thy sanc-tu-a-ry,
Yet this last fa-vour, dear, ex-tend, to ac-cept these

burn-ing
suf-fer
vows, these

Accented notes and rhythmic markings are present below the notes.

[20]

al-tar lies, con-duct-ed thi-ther by de-sire to be
cold Dis-dain to use his fro-zен cru-el-ty, and gen-tle
tears I shed, du-ties which I thy pil-grim send to beau-ty

al-tar lies, con-duct-ed thi-ther by de-sire to be
cold Dis-dain to use his fro-zен cru-el-ty, and gen-tle
tears I shed, du-ties which I thy pil-grim send to beau-

Accented notes and rhythmic markings are present below the notes.

beau-ty's sac-ri-fice.
Pi-ty to Pi-ty be slain?
liv-ing, Pi-ty dead.

beau-ty's sac-ri-fice.
Pi-ty to Pi-ty be slain?
liv-ing, Pi-ty dead.

Accented notes and rhythmic markings are present below the notes.