

9-11. Grief, keep within
 Mrs. M.E., her funeral tears for the death of her husband John Danyel

Musical score for the first system of "Grief, keep within". The score consists of three staves. The top staff is treble clef, common time, with lyrics: "Grief, grief, grief,". The middle staff is bass clef, common time, with tablature and lyrics: "a d b r d a | a r a r a a r a | a r a r e e r | a d a r f d a |". The bottom staff is bass clef, common time, with musical notes.

Musical score for the second system of "Grief, keep within". The score consists of three staves. The top staff is treble clef, common time, with lyrics: "grief, keep with-in and scorn to show but tears,". The middle staff is bass clef, common time, with tablature and lyrics: "e f f e r e | b a r a | a r a r a | e a a e b r | a a b b a |". The bottom staff is bass clef, common time, with musical notes.

Musical score for the third system of "Grief, keep within". The score consists of three staves. The top staff is treble clef, common time, with lyrics: "since joy can weep as well as thou. Dis-dain to sigh, for so can". The middle staff is bass clef, common time, with tablature and lyrics: "e f e r b d | b r e e | a b d r f | e d r e r | a r e f b b |". The bottom staff is bass clef, common time, with musical notes.

15

slen- der cares which but from id- le caus- es grow. Do not look forth un-

e r g a a a a a a r e a b b r e b b e b a a r e b a b a r a a d b a b a r a a d

20

less thou didst know how to look with thine own face and

b r d r a r a b d a e r e e d a f a r e p f
r a r a a r e p e r
a d

25

as thou art. And on- ly let my heart, and

e r g a d b f e b e a r g a r e a

on- ly let my heart, my heart, my heart, that knows the rea- son

30 why, pine, fret, con- sume, swell, burst, and

35 die, swell, burst, and die.

Part 2 - Drop not, mine eyes

Drop, drop, drop, drop not, drop not, O drop not mine eyes,

5 nor trick- le, trick- le, trick- le down so

fast, nor trick- le down so fast, nor trick- le, trick- le down so fast, for so you could do

10

oft be- before in our sad fare- wells and sweet meet- ings past.

R a a
ere r a a r b b d e e d a r e e f e r a a a e a d
e r b e r r r a r a r a d r a a r r

15

And shall his death, ah shall his death now have no more? Can nig- gard sor- row

b a δ a r a | a a δ r a a δ | a b a δ a r | r e r e p r | a r a δ r f r | b r e | r e

Bassoon part:

r a r δ r | r e a r r | a r δ r a | a δ |

20

yield no o- ther store, to show the plen- ty of af- flic- tion's smart? Then

Rhythmic patterns above the lyrics:

- yield: vertical bar, vertical bar, vertical bar, vertical bar
- no: vertical bar, vertical bar, vertical bar, vertical bar
- o- ther: vertical bar, vertical bar, vertical bar, vertical bar
- store, to show: vertical bar, vertical bar, vertical bar, vertical bar
- the: vertical bar, vertical bar, vertical bar, vertical bar
- plen- ty of: vertical bar, vertical bar, vertical bar, vertical bar
- af- flic- tion's: vertical bar, vertical bar, vertical bar, vertical bar
- smart?: vertical bar, vertical bar, vertical bar, vertical bar
- Then: vertical bar, vertical bar, vertical bar, vertical bar

Below the lyrics:

<i>a</i>	<i>aereea</i>	<i>ag</i>	<i>a^arga</i>	<i>e</i>	<i>dr</i>	<i>b</i>	<i>a</i>	<i>ar</i>	<i>eadr</i>	<i>aa</i>	<i>a</i>
<i>r</i>	<i>rb</i>	<i>b</i>	<i>r</i>	<i>a</i>	<i>e</i>	<i>r</i>	<i>are</i>	<i>e</i>	<i>aa</i>	<i>b</i>	<i>e</i>
<i>r</i>	<i>er</i>	<i>r</i>	<i>e</i>	<i>a</i>	<i>r</i>	<i>a</i>	<i>re</i>	<i>r</i>	<i>r</i>	<i>b</i>	<i>b</i>
<i>a</i>	<i>r</i>	<i>a</i>	<i>e</i>	<i>a</i>	<i>r</i>	<i>a</i>	<i>re</i>	<i>r</i>	<i>r</i>	<i>b</i>	<i>e</i>

Bottom staff:

Bass clef, B-flat key signature, common time.

[25]

on- ly thou, poor heart, then on- ly thou, poor heart, poor heart, poor heart, that

a δ a r
b r a r e a
r e p e r

[30]

know'st more rea- son why, pine, fret, con- sume, swell, burst, and

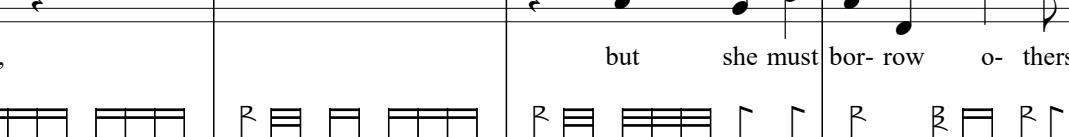
ab δ ab ar δ ra
e a r a f e r e r a a
a δ r e b r er
b e r a δ r a

[35]

die, pine, fret, con- sume, swell, burst, and die, swell, burst, and die.

r. r δ a r
e f r δ a r
e b r e a r
r e

Part 3 - Have all our passions

10


1) Notes one position to left in orig. Changed to fit the bass part.

[15]

ments to make her in- ward feel- lings known? Are joys, de- lights, and

Soprano: *r e g f*
Alto: *a b g e a*
Bass: *d e f a*
Basso Continuo: *e d b a g d b*

[20]

deaths com- pas- sion shown with one like face and one la- ment-ing part, and one la- ment-ing, and one la-

Soprano: *a a r e r e*
Alto: *a e r a d r a*
Bass: *r e f b a g*
Basso Continuo: *e d b a g e r a d b a a a r e r a d b a*

[25]

ment- ing, one la- ment- ing part? Then on- ly thou, poor heart, then on- ly thou, poor

Soprano: *e a a a e e r e r e*
Alto: *e a a a e e r e r e*
Bass: *r d a r r r*
Basso Continuo: *a r a a r b r a r a r e a a r b r a r a r*

heart, poor heart, poor heart that know'st more rea- son why, pine, fret,
 R R R R R R R R
 δ a δ δ δ δ δ δ δ
 e a r e f e r
 R R R R R R R R
 a r δ a b δ a b r δ a r a
 e r a a δ r e e
 R R R R R R R R
 a δ δ δ δ δ δ δ δ
 b r e b r e

30 con- sume, swell, burst, and die, pine, fret, con-
 R R R R R R R R
 a δ a δ δ a δ δ
 e r e r b e r a
 R R R R R R R R
 a r e f r δ r e
 b r e a r e e
 R R R R R R R R
 e a e a a e r
 e r e r

35 sume, swell, burst and die, pine, fret, con- sume, swell, burst, and die.
 R R R R R R R R
 a a f e r e f e
 r b δ r a r
 e r a e e
 R R R R R R R R
 a r b δ r a r
 b r a r r b
 r a e a e r a
 a