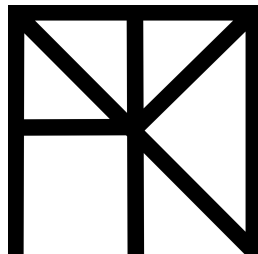


# Lord let me know mine end

Matthew Locke

*Edited by Phillip Matty*



## Editorial Method

It is my intention to retain as much of the notation from the main source YK as is reasonable in a modern edition. The parts have been labelled as found in the main source YK. The layout of the score is presented with empty bars hidden as to reduce wasted space on the score.

Original key of no sharps or flats has been retained with no modernisation. The original time signature of cut common time has been retained from the main source YK. The clefs have been modernised; the original clefs are shown in the prefatory stave. Part names are shown at the beginning of the edition with modern names in square brackets where unclear. Bar numbers have been added. 'Verse' and 'Chorus' as section headers are retained from the source. Bar lines have been added where missing in the source, these are added to fit the given time signature.

Accidentals within the source have been modernised. Accidentals in the sources apply to the note they are on and those immediately following it as was convention at the time. Cautionary Accidentals have been placed in curved brackets; including moments where in the immediate repetition of a note with an accidental, is broken up with a bar line. Repeated/Redundant accidentals have been removed. Editorial accidentals are placed in square brackets.

Note lengths have been retained as much as possible from the main source YK. Dotted notes over a bar line that has been added in this edition are shown as tied notes. Editorial pauses have been added in square brackets where they are found in one of the other parts. Beaming and separate stems are maintained from the main source YK. Where horizontal lines are found through stems in the Source, see appendix 1, then it is taken that note lengths are doubled from those originally written. Editorial ties are dotted.

Dynamics have been retained with the original markings in text and has not been modernised. Editorial Dynamics have been added in square brackets, often this is where they have been missed in either the Decani or Cantoris part.

Organ/Continuo part has been added from BCM with the associated figures. Figures have been aligned with the harmonic movement in vocal parts. Editorial Figuring has been in square brackets where there is a conflict with the harmonic content in the main source.

Text setting has been retained from the primary source YK. Text is set syllabically with hyphens between syllables. Editorial Commas have been placed between repeated text. Capitalisation has been added at the beginning of each sentence. Thorne 'y' the historic letter found in the source has been replaced with 'th' in all instances where it is found. The long s, commonly found in text sources of this period, has been modernised to an 's'. Editorial Slurs are dashed and have been added where multiple notes are to be sung on a single vowel. Contractions have been retained from the original source and added to the other parts uniformly across the parts to ensure accurate performance. Specific examples are "Ev'ry" and "Ev'n" for "Every" and "Even" respectively; both occur with and without the contraction in the source and so they have been made uniform.

## Acknowledgements

I am very grateful to Graham Sadler for his support as supervisor for this project. I am also grateful to the Library of York Minster for allowing me to photograph the score Manuscripts held within their collection as well as the Library of Christ Church Oxford for providing me with digital scans of their manuscripts.

## Critical Commentary

The following is a list of editorial changes in this edition where different from the source. Except those covered in the Editorial Method already.

Abbreviations: MD – Medius Decani, MC – Medius Cantoris, CD – Contratenor Decani, CC – Contratenor Cantoris, TD - Tenor Decani, TC – Tenor Cantoris, BD – Bassus Decani, BC – Bassus Cantoris, Org – Organ. For sources YK; BCM and CC see the Contextual Commentary.

Measure	Part	Symbol	Description
5	Org	6	Originally Sharp 6 Figuring. Corrected to match C-Natural in TD in YK.
41	MD	3	Dotted Rhythm to match TD. BCM confirms.
46	MC	1-2	Originally two C quavers. Corrected to match pattern in MD. BCM Confirms.
47	Org	3	Originally Sharp. Corrected to match Natural in MC in the next bar.
67	BD	2	Originally F-Natural; Corrected to match CC.
75	CD	7	Originally B-Sharp; Copying error also found in BCM. Corrected to match CC confirmed in BCM Figuring.
75	CD	3-7	Underlay unclear in YK. Corrected beaming to match BCM and CC.
75	BD	4-5	Underlay unclear in YK. Corrected to match BCM and CC.
76	TD	/	Two bars of earlier in the source. Corrected to align with chorus of all parts.
84	TD	4	Dotted rhythm to set up pattern in CD; Confirmed in BCM
92	CD	2	Originally B-Sharp; Copying error also found in BCM. Corrected to match CC.
108	CD/CC	2-3	Originally Natural in YK and BCM; CC has Sharps, both could be correct.
134	TD	5-6	Dotted rhythm to match TC. BCM confirms.
135	CC	7	"Seen" started before the barline. Corrected to match CD, confirmed in Boyce.
37-39	CD / CC	/	Slur in YK suggests a different text setting. BCM text setting used instead.
72-3	CD	5-1	Underlay unclear in YK. Corrected with tie and slur to match BCM and CC.
96-7	TD	4-1	Originally fretting set with the syllable 'ing' on symbol bar 96/5. Corrected to match previous setting of fretting.

## Sources:

**YK** – The Bing-Gostling partbooks at York Minster Library (GB-Y MS 1/1-8 (S)) is the main source for this Edition. Locke's Lord let me know mine end can be found in the partbooks as follows: M-1/1(S) f.124v-125r; Medius Cantoris; M-1/2(S) f.166v-167r; Contratenor Cantoris; M-1/3(S) f.120v-121r; Tenor Cantoris; M-1/4(S) f.137r-138r; Bassus Cantoris; M-1/5(S) f.192v-193r; Medius Decani; M-1/6(S) f.176v-177r; Contratenor Decani; M-1/7(S) f.154v-155r; Tenor Decani; M-1/8(S) f.148v-149r Bassus Decani.

**BCM** - William Boyce's Cathedral Music was a large collection of English music written between the 16<sup>th</sup> and 18<sup>th</sup> Centuries (Boyce, 1778). Found within the third volume, pp.226-234, of this work is Lock[e]'s Lord let me know mine end. This source is a score with five vocal parts, Treble; Treble; Contra Tenor; Tenor; Bass and Continuo with Figures. This is the source which has been used to complete the aforementioned missing organ/continuo part.

**CCO** – Oxford's Christ Church College music catalogue holds a collection of five partbooks (GB-Och Mus. 1220-4) from a set of eight containing services and anthems copied for use at Christ Church Cathedral. These were initially created in the 1640s and added through the 17<sup>th</sup> and 18<sup>th</sup> Centuries. Locke's Lord let me know mine end is found in the collection in: Mus.1220 f.292v-293r; Contratenor Decani; Mus.1221 f.272v-273r; Tenor Decani; Mus.1222 f.266v; Tenor Cantoris; Mus.1223 f.272v and f.277r[1], Bass Decani; Mus.1224 f.274; Bass Cantoris.

[1] Note that f.272v and f.277r are found adjacent in the source.

# Lord let me know mine end

Matthew Locke  
Critical Edition by Phillip Matty

## Verse

The musical score is arranged in a system of nine staves. From top to bottom, the parts are: Medius Decani [Treble], Medius Cantoris [Treble], Contratenor Decani [Alto], Contratenor Cantoris [Alto], Tenor Decani, Tenor Cantoris, Bass Decani, Bass Cantoris, and Organ. The Tenor Decani part contains the lyrics: "Lord let me know mine end and the". The Organ part includes a figured bass line: 6 # 6 5 5 6.



4

T.D. num - ber of my days that I may be cer - ti - fied how long\_\_

Org. 6 # 5 [6] 6 6 5 6 6



8

M.D. Be - hold Thou hast made my

T.D. I have to live, how long\_\_ I have to live.

B.D. Be - hold Thou hast

Org. 5 # # #



13

M.D. days as it were a span long, as it were a span long, And mine

B.D. made my days as it were a span long, as it were a span long,

Org. # # 6 5 6



17

M.D. age is even as no-thing in res - spect of Thee, And mine age

T.D. And mine age is even as no-thing in re - spect of Thee, and mine age is even as

B.D. And mine age is even as no-thing in re - spect of Thee, and mine age is even as

Org.  $\sharp_3$  5 6 5 6 5

21

M.D. is even as no-thing in re - spect of Thee, And ve - ri - ly, e - v'ry man

T.D. no-thing, as no-thing in re - spect of Thee, And ve - ri - ly, e - v'ry man

B.D. no-thing, as no-thing in re - spect of thee, And ve - ri - ly, e - v'ry man

Org.  $\sharp$   $\sharp$   $\natural$   $[\sharp_3]$   $[\sharp_5]$   $\sharp$   $\natural$   $\sharp_6$  7

24

M.D. liv - ing, e - v'ry man liv - ing is al - to - ge-ther va - ni-ty, is al - to - ge-ther van -

T.D. liv - ing, e - v'ry man liv - ing is al - to - get-ther, al - to - ge - ther va - ni -

B.D. liv - ing, e - v'ry man liv - ign is al - to - ge - ther va - ni -

Org.  $\sharp$   $\sharp_6$  7  $\sharp$   $\sharp$   $\sharp_3$  6 4  $\sharp_3$  6 5 7 6 7 6 5 4  $\sharp_3$



28 Chorus

M.D. ity, And ve - ri - ly, e - v'ry man liv-ing, e - v'ry man liv-ing is al-to-ge-ther va-ni - ty, al-to-ge - ther va-ni-

M.C. And ve - ri - ly, e - v'ry man liv-ing, e - v'ry man liv-ing is al-to-ge-ther va-ni - ty, al-to-ge - ther va-ni-

CT.D. And ve - ri - ly, e - v'ry man liv-ing, e - v'ry man liv-ing is al-to-ge - ther va - ni -

CT.C. And ve - ri - ly, e - v'ry man liv-ing, e - v'ry man liv-ing is al-to-ge - ther va - ni -

T.D. ty, And ve - ri - ly, e - v'ry man liv-ing, e - v'ry man liv-ing is al-to-ge-ther va-ni - ty, al-to-ge-ther va-ni-

T.C. And ve - ri - ly, e - v'ry man liv-ing, e - v'ry man liv-ing is al-to-ge-ther va-ni - ty, al-to-ge-ther va-ni-

B.D. ty, And ve - ri - ly, e - v'ry man liv-ing, e - v'ry man liv-ing is al-to-ge - ther va - ni -

B.C. And ve - ri - ly, e - v'ry man liv-ing, e - v'ry man liv-ing is al-to-ge - ther va - ni -

Org.   
 6 6 # 6 7 6 #3 6 5 4+ 4 2



34

M.D  
 ty, is al-to-ge - - ther va - ni - ty, al - to - ge - ther va - ni ty

M.C  
 ty, is al-to-ge - - ther va - ni - ty, al - to - ge - ther va - ni - ty

CT.D  
 ty, is al-to-ge-ther va - ni - ty, al - to - ge - ther va - ni - ty

CT.C  
 ty, is al-to-ge-ther va - ni - ty, al - to - ge - ther va - ni - ty

T.D  
 ty, is al-to-ge-ther, al-to-ge-ther. va - ni - ty, al - to - ge - ther va - ni - ty

T.C  
 ty, is al-to-ge-ther, al-to-ge-ther. va - ni - ty, al - to - ge - ther va - ni - ty

B.D  
 ty is al-to-ge-ther va - ni - ty, al - to - ge - ther va - ni - ty

B.C  
 ty is al-to-ge-ther va - ni - ty, al - to - ge - ther va - ni - ty

Org.  
 6 # 7 4 #3 6 9 8 7 6 [#5] #3 [#] 4 3 4 7



40 Verse

M.D. For man walks in a vain sha-dow, in a vain\_ sha-dow And dis-qui-ets him-self, dis

M.C. For man walks in a vain sha-dow, in a vain\_ sha-dow And dis-qui-ets him-self, dis

Org. 7 6 6 7 6 6 7 6 6 # #

46

M.D. qui-ets him-self in vain, He heaps up rich - es and can-not tell who shall ga - ther

M.C. qui-ets him-self in vain, He heaps up ri-ches and can-not tell who shall ga - ther

Org. 6 # 6 [h] [h] 6 6 7 6

52

M.D. them, and can-not tell who shall ga - ther them, and can-not tell who\_ shall ga - ther

M.C. them and can-not tell who shall ga - ther them, and can - not tell who\_ shall ga - ther

Org. 6 # 6 # 4 #3 6 # 6 # 6 4 7 5 4 #3

57

M.D. them.

M.C. them.

CT.D. And now, Lord, And now, Lord what is my hope? my hope.

B.D. And now, Lord what is my hope, what is my hope?

Org. 6 # 6 5 # 7 5 6 #



63

CT.D  
Tru - ly my hope is ev'n in Thee, tru - ly my hope is ev'n in Thee, my hope is

B.D  
Tru - ly my hope is ev'n in Thee, tru - ly my hope is ev'n in Thee, my hope

Org.  
5 #3 7 5 6 4 # 6 6 7 6 # 5 #3 6



68

CT.D  
ev'n in Thee, truly - ly, tru - ly my hope is ev'n in Thee, my hope

B.D  
— is ev'n in Thee, tru - ly, tru - ly my hope is ev'n in Thee, my

Org.  
7 6 # 7#3 6 5 4 6



72

CT.D  
is ev'n in Thee, is ev'n in Thee, my hope is ev'n, is ev'n in

B.D  
hope, my hope is ev'n in Thee, my hope is ev'n, is ev'n in

Org.  
5 5 6 5 6 # 5 6 #3 6 5 #3



76

Chorus

M.D. Tru - ly my hope is ev'n in Thee, tru - ly my hope, tru - ly my hope is ev'n in Thee.

M.C. Tru - ly my hope is ev'n in Thee, tru - ly my hope, tru - ly my hope is ev'n in Thee.

CT.D. Thee. Tru - ly my hope is ev'n in Thee, tru - ly my hope is ev'n in Thee, tru - ly my hope is ev'n in Thee.

CT.C. Tru - ly my hope is ev'n in Thee, tru - ly my hope is ev'n in Thee, tru - ly my hope is ev'n in Thee.

T.D. Tru - ly my hope is ev'n in Thee, tru - ly my hope is ev'n in Thee, tru - ly my hope is ev'n in Thee.

T.C. Tru - ly my hope is ev'n in Thee, tru - ly my hope is ev'n in Thee, tru - ly my hope is ev'n in Thee.

B.D. Thee. Tru - ly my hope is ev'n in Thee, tru - ly my hope is even in Thee.

B.C. Tru - ly my hope is ev'n in Thee, tru - ly my hope is even in Thee.

Org.   
 6 7 8 #3 6 7 6 5 #3 #



83 Verse

CT.D  
When thou with re bukes doth chas-ten man for

T.D  
When thou with re - bukes do'st chas - ten man for sin,

Org.  
4 6 6 5 5 6 # 4

87

CT.D  
sin, Thou mak'st his beau-ty to con-sume a-way, Like as it were a moth frett - ing,

T.D  
Thou mak'st his beau-ty to con-sume a-way, to con-sume a-way, Like as it were a moth frett - ing, frett-

Org.  
3 2 6 7 6 6 4 #3 6 5 #3 5 6 3

92

CT.D  
frett - ing a gar - ment, like as it were a moth frett - ing, frett -

T.D  
- ing a gar - ment, like as it were a moth frett - ing, frett -

Org.  
#3 7 5 4 #3 # b5 4 3 7 5 6

95

CT.D  
- ing a gar - ment, frett - ing, frett - ing a gar -

T.D  
- ing a gar - ment, frett - ing, frett - ing a gar -

Org.  
9 8 4 #3 6 b5 4 3 7 5 6 9 8 4 #3



98 Chorus

M.D. Ev' - ry man there - fore is but va - ni - ty, is but va - ni - ty.

M.C. Ev' - ry man there - fore is but va - ni - ty, is but va - ni - ty.

CT.D ment. Ev' - ry man there - fore is but va - ni - ty, is but va - ni - ty.

CT.C Ev' - ry man there - fore is but va - ni - ty, is but va - ni - ty.

T.D ment. Ev' - ry man there-fore is but va - ni - ty, is but va - ni - ty.

T.C Ev' - ry man there-fore is but va - ni - ty, is but va - ni - ty.

B.D Ev' - ry man there - fore is but va - ni - ty, is but va - ni - ty.

B.C Ev' - ry man there - fore is but va - ni - ty, is but va - ni - ty.

Org. 6 6 4 3 5 6 7 6 7 6 5 4 #3 #



104 Verse

M.D. Hear my pray - er, my pray - er, O

M.C. Hear my prayer, my prayer, O

CT.D. Hear my pray - er, my pray - er, O Lord, O

CT.C. Hear my pray - er, my pray - er, O Lord, O

T.D. Hear my prayer, my prayer, O Lord

T.C. Hear my prayer, my prayer, O Lord

Org.  $\frac{4}{3}$  6  $\frac{6}{3}$   $\frac{[6]}{4}$  6 5 5 6  $\frac{6}{\#3}$   $\frac{[5]}{\#3}$   $\frac{5}{\#3}$  6 5  $\frac{7}{\#3}$

M.D. Lord, And with thine ear con - si - der, con - si - der my call-ing,

M.C. Lord And with thine ear con - si - der my call-ing, Hold

CT.D. Lord, And with thine ear con - si - der my call-ing, Hold not Thy

CT.C. Lord, And with thine ear con - si - der my call-ing, Hold not tTy

T.D. And with thine ear con - si - der my call - ing, Hold not Thy peace

T.C. And with thine ear con - si - der my call - ing, Hold not Thy peace

Org.  $\#$   $\#$   $\#$  4  $\#3$   $\#$



113

M.D. Hold not Thy peace at my tears.

M.C. — not Thy peace — at my tears, my tears. For

CT.D. peace at my tears, at my tears. For I am a stran-ger with

CT.C. peace at my tears, at my tears. For I am a stran-ger with

T.D. — at my tears, at my tears. For I am a stran-ger with thee

T.C. — at my tears, at my tears. For I am a stran-ger with thee

Org. 7 6 6 5 6 # 4 6 6 6 4 5



118

M.D. For I am a stran - ger, a stran-ger to thee and a so - jour-

M.C. I am a stran-ger with thee and a sou - jour - ner as all my fa - thers

CT.D. thee and a so - jour - ner as all my fa - thers were,

CT.C. thee and a so - jour - ner as all my fa - thers were,

T.D. and a so - jour - ner as all my fa - thers were,

T.C. and a so - jour - ner as all my fa - thers were,

Org. #3 6 7 6 4 #3 4 7 #3 # 4 #3



122

M.D. ner as all my fa - thers were. That I may re-cov-er my

M.C. were, as all my fa - thers were. That I may re-co-ver my strenght,

CT.D. as all my fa - thers were. O spare me a

CT.C. as all my fa - thers were. O spare me a

T.D. as all my fa - thers were. O spare me a lit-tle,

T.C. as all my fa - thers were. O spare me a lit-tle,

B.D. O spare me a lit-tle,

B.C. O spare me a lit-tle,

Org.   
 4/7 3 6 43 #7 43 #7



127

M.D. strength, O spare me a lit-tle,

M.C. O spare me a lit-tle, that I may re-co-ver my

CT.D. lit-tle, that I may re-co-ver my strength, my

CT.C. lit-tle, that I may re-co-ver my strength, my

T.D. that I may re-co-ver my strength, that I may re-co-ver my

T.C. that I may re-co-ver my strength, that I may re-cov-er my

B.D. that I may re-co-ver my strength, that I may re-co-ver my strength,

B.C. that I may re-co-ver my strength, that I may re-co-ver my strength,

Org. 6 6 #3 #3 #3 5 7 6





131

M.D  
 be-fore I go hence, And be no more no more seen

M.C  
 strength, be-fore I go hence, And be no

CT.D  
 strength, be - fore, be-fore I go hence, *soft* And be no more, no more

CT.C  
 strength, be - fore, be-fore I go hence, *[soft]* And be no more, no more

T.D  
 strength, be-fore I go hence, I go hence, And be no more, no more

T.C  
 strength, be-fore I go hence, I go hence, And be no more, no more

B.D  
 be - fore I go hence, And be no more seen,

B.C  
 be - fore I go hence, And be no more seen,

Org.  
 # 4 # # 6 6 #3 #3 6 6 4 7 [7] 6 7



135 *soft*

M.D. And be no more, no more seen, and be no more seen, no more seen.

M.C. *soft*  
more seen, and be no more seen no more seen.

CT.D. *softest of all*  
seen, and be no more\_ seen, and be no more seen.

CT.C. [*softest of all*]  
seen, and be no more\_ seen, and be no more seen.

T.D. [*soft*]  
seen, and be no more seen, no more\_ seen, no more seen.

T.C. [*soft*]  
seen, and be no more seen, no more\_ seen, no more seen.

B.D. [*soft*]  
and be no more seen, no more seen, no more seen.

B.C. *soft*  
and be no more seen, no more seen, no more seen.

Org. 6 5 # 6 7 6 #7 6 #9 8 #

