

ANCIENT GROOVE MUSIC

Lord, let me know mine end

Edited by
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MAURICE GREENE
(1696 - 1755)

Largo (♩ = 50)

Soprano: Lord, let me know mine end, and the num - ber of

Alto: (Empty staff)

Tenor: Lord, let me know mine end, and the num - ber

Bass: (Empty staff)

Organ: (Empty staff)

6 6 5 4 # 4/2 6 6 4/2 6 6 6 6 5 # 6 6 5 6

8

Soprano: my days: that I may be cer - ti - fied how long I have to live,

Alto: Lord, let me know mine end, and the num - ber of my days:

Tenor: of my days, the num - ber of my days: that I may be

Bass: Lord, let me know mine end, and the num - ber of my days: that

Organ: (Empty staff)

6 # 4/2 6 6 6 5 # # 6 6 6 6 6 # # # 6

Lord, let me know mine end

15

how long I have to live.

that I may be cer-ti-fied how long I have to live.

cer-ti-fied how long, how long I have to live.

I may be cer-ti-fied how long I have to live.

6 7 # 4+ 2 6 6 6 5 # # 4+ 2 6 6 6 6 6 4 4

22

Be - hold, be - hold, thou hast made my days as it were -

Be - hold, be - hold, thou hast made my days

6 6 5 6 6 4 6 6 6 # 4+ 2 6 6 # 6 6 2 6

30

— a span long: and mine age _____ is ev'n as no - thing in res - spect of

as it were _____ a span long: and mine age _____ is ev'n as no - thing in res -

Be - hold, be - hold,

Be - hold, be - hold,

6 5 # 6/4 6 6 # 6 6 6 6 6/4 6 6/4 # 6 6 6

37

thee, ev'n as no - thing in _____ res - spect of thee;

- spect of thee, ev'n as no - thing in _____ res - spect of

thou hast made my days as it were _____ a span long:

thou hast made my days as it were _____ a span long

6 6 6/4 6 6 6/4 6 6 6/4 # # 7 6 # #9 6 7

43

and ve-ri-ly ev-'ry man liv - ing is al - to -
 thee;
 and ve-ri-ly ev-'ry man liv - ing
 and mine age_____ is ev'n as no-thing in res-pect of thee; and
 and mine age_____ is ev'n as no-thing in res-pect of thee;

4/2 6 6 6/4 6 6 # 6 6 6/4 6 4+/2 6 # 5 6

49

-ge-ther va - ni - ty, is al - to - ge - ther va - ni - ty, is al - to -
 is al - to - ge - ther va - ni - ty, is al - to - ge - ther va - ni - ty, al - to -
 ve - ri - ly ev - 'ry man liv - ing is al - to - ge - ther va - ni - - ty, al - to -
 and ve - ri - ly ev - 'ry man liv - ing is al - to - ge - ther va - ni - ty, al - to -

6 6 6 6 # 6 7 # # 4+/2 6 6/4 5

54

Verse: Soprano

- ge - ther va - ni - ty. For man walk - eth in a vain sha - dow, in a vain

Verse: Soprano

- ge - ther va - ni - ty. For man walk - eth, for man

- ge - ther va - ni - ty.

- ge - ther va - ni - ty.

7 # 4 # # 5 6 6 6 6 6 6 6 6 6 5 6 6

61

sha - dow, a vain sha - dow, and dis - qui - et - eth him - self, him - self in vain,

walk - eth in a vain sha - dow, and dis - qui - et - eth him - self in vain, dis -

sha - dow, a vain sha - dow, and dis - qui - et - eth him - self, him - self in vain,

walk - eth in a vain sha - dow, and dis - qui - et - eth him - self in vain, dis -

6 5 6 4 6 9 8 6 6 6 6 # 4+ 6 7 6 7 6 6 6 # 6 4 4+ 6

68

dis - qui - et - eth him - self in vain, in vain: he

- qui - et - eth, dis - qui - et - eth him - self in vain, in vain: he heap - eth, he heap - eth up rich - es, he

6 # 6 6 # 6 7 # 6 5 # # 6 7 4 6 6 # 6

75

heap - eth, he heap - eth up rich - es, and can - not, can - not_ tell who shall ga - ther them,

heap - eth, he heap - eth up rich - es, and can - not, can - not tell who shall ga - ther them, and

6 5 6 6 5 6 b 6 b6 6 6 6 5 4 6 # 6

80

and can - not tell who shall, who shall ga - ther them, who _____ shall ga - ther them. And now, **Full**

can - not tell, can - not tell who shall ga - ther them, who shall ga - - ther them. And now, **Full**

And now, **Full**

And now, **Full**

7 # 9 8 6 9 8 7 6 9 8 6 # 6 6 5 7 6 # 6 6 6 6 4

87

Lord, what is my hope? tru - ly my hope is ev'n in thee, my hope _____ is ev'n in thee. Hear —

Lord, what is my hope? tru - ly my hope is ev'n in thee, my hope is ev'n in thee. Hear —

Lord, what is my hope? tru - ly my hope is ev'n in thee, my hope is ev'n in thee. Hear —

Lord, what is my hope? tru - ly my hope is ev'n in thee, my hope is ev'n in thee. Hear —

6 7 7 6 7 # 7 # 6 6 7 # 6 4 # 6 #

94

— my pray'r, O Lord, hear — my pray'r, O Lord, O Lord, and

— my pray'r, O Lord, hear — my pray'r, O Lord, O Lord, and with thine

— my pray'r, O Lord, hear — my pray'r, O Lord, O Lord, and with thine ears con-

— my pray'r, O Lord, hear — my pray'r, O Lord, O Lord, and with thine ears

6 # 6 # # 4/2 6 # 6 6 # 6 # 6 6 6 6 #

101

with thine ears con - sid - er my cal - ling: hold not thy

ears con - sid - er my cal - ling: hold not thy peace at my tears, hold —

- sid - er, con - sid - er my cal - ling: hold — not thy peace at my

con - sid - er, con - sid - er my cal - ling: hold not thy peace at my tears,

6 6/4 # 6/5 6/4 4/2 6 6 4 7 9 8

106

peace at my tears, hold ___ not thy peace at my tears, hold ___ not thy peace at my
 ___ not thy peace at my tears, hold ___ not thy peace at my
 tears, hold not thy peace at my tears, hold not thy peace at my
 hold ___ not thy peace at my tears, hold not thy peace at my

6 5 9 b6 b6 6 4 3 b6 5 6 4 3 4 # 7 6

111

tears. O spare me, O spare me, spare me a lit - tle, that I may re - cov - er my
 tears. O spare me, O spare me, spare me a lit - tle,
 tears. O spare me, O spare me, spare me a lit - tle, that
 tears. O spare me, O spare me, spare me a lit - tle,

4+ 6 6 6 5 9 8 # 6 6 9 8 6 6 6 5 6 # 6 # 4+ 2

119

strength re - cov - er my strength: be - fore I go hence, be - fore I go
 that I may re - cov - er my strength: be - fore I go hence, be - fore I go
 I may re - cov - er my strength: be - fore I go hence, be - fore I go
 that I may re - cov - er my strength: be - fore I go

6 5 #6 6 6 # # # 6

123

hence, and be no more seen, and be no more seen, no more seen. *Soft*
 hence, and be no more seen, and be no more, no more seen, no more seen. *Soft*
 hence, and be no more seen, and be no more, no more seen, no more seen. *Soft*
 hence and be no more seen, and be no more, no more seen, no more seen. *Soft*

b b6 4 # b 6/5 b6 4 # # 6 #

EDITORIAL NOTES

Source: The published collection of Greene's *Cathedral Music* (London: Bennett, 1770), pp. 150 – 156.

The right hand of the keyboard has been realised from the original bass figures. The figures are retained in this edition.

Dashed slurs are editorial. Editorial accidentals are in brackets, and are either cautionary or to cancel the validity of a source accidental.

Apart from the change of C clefs in the upper three voices to the more usual G clefs, and the modernization of notational forms such as dots over barlines, no other changes have been made to the music.

The words are taken from the Common Prayer text of Psalm 39: vv 5 – 8, 13 and 15.

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London, 2017