

Lord, to thee I make my moan

Edited by Jason Smart

Thomas Weelkes (1576?–1623)

Mean
Countertenor 1
Countertenor 2
Tenor
Bass

Lord, to thee I make my
Lord, to thee I make
Lord, to thee I make my
Lord, to thee I make my moan, I
Lord,

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moan, I *make* my *moan*
my moan, I *make* my *moan* When
moan, I make my moan, I make my moan
make my moan, I make my moan When dan - gers
to thee I make my moan, my moan When dan - gers

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

All accidentals are given in the sources. No editorial inflections of pitches are necessary.

Spelling of the text has been modernised.

Text repetition signs in the underlay of source A (see the notes on page 4) have been expanded editorially in italics. Source B, which gives the underlay in full, confirms the editorial readings.

When dan - gers me op - press; I call, I sigh, 'plain and
 dan - gers me op - press; I call, I sigh, 'plain
 When dan - gers me op - press; I call, I sigh, 'plain
 me op - press, me op - press; I call, I sigh, 'plain
 me op - press, me op - press; I call, I sigh, 'plain

groan, Trust - ing to find re - lease, to *find* re - lease, trust -
 — and groan, Trust - ing to find re - lease, trust -
 — and groan, 'plain and groan, Trust - ing to find, trust - ing to
 — and groan, 'plain and groan, Trust - ing to find re - lease, trust -
 — and groan, 'plain and groan, Trust - ing to find re -

- ing to *find* re - lease. Hear now, O Lord, O Lord,
 - ing to *find* re - lease. Hear now, O Lord, O
 find re - lease. Hear now, O Lord, O
 - ing to find re - lease, re - lease. Hear now, O Lord, O
 - lease, to find re - lease. Hear now, O Lord, O

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— my re - - - quest, For it is full due time, —
 Lord, my re - quest, my re - quest, For it is due time,
 Lord, my re - - - - quest, For it is full due
 Lord, my re - - - - quest, For it is full due time,
 Lord, my re - - - - quest, For it is full due time, And —

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— due time, And — let thine ears aye be
 And — let thine ears aye be —
 time, And let thine ears aye be press'd, aye — be
 And let thine ears aye — be press'd, and let — thine ears aye be
 — let thine ears aye be press'd, and let thine ears aye be

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press'd, aye be press'd Un - to this pray - er
 press'd Un - to this pray - er mine, un - to this pray - er mine, un -
 press'd Un - to this pray - er mine, un - to this
 press'd Un - to this pray - er — mine, un - to this pray -
 press'd Un - to this pray - er mine, un - to — this pray - er

mine, pray - er mine, un - to this pray - er mine, un - to this
 - to this pray - er mine, un - to this pray - er mine, un - to this
 pray - er mine, un - to this pray - er mine, un - to this pray - er mine, un -
 - er mine, un - to this pray - er mine, un - to this pray - er mine, un -
 mine, un - to this pray - er mine, un - to this pray - er mine, this

— pray - er mine. A - - - - men.
 pray - er mine. A - - - - men.
 - to this pray - er mine. A - - - - men.
 - to this pray - er mine. A - - - - men.
 pray - er mine. A - - - - men.

Sources

A London, Royal College of Music MSS 1045–51 (c.1625).

1045	(Medius Decani)	f.72	in index: Weelkes.	5. parts	page header: Weelkes.	at beginning: 5 parts
1046	(Primus Contratenor Decani)	f.80			page header: Weelkes.	at beginning: 5 parts
1047	(Tenor Decani)	f.80 ^v	in index: Weelkes		page header: Weelkes	
1048	(Medius Cantoris)	f.76	in index: Weel: 5 parts		page header: Weelkes.	at beginning: 5 parts
1049	(Primus Contratenor Cantoris)	f.76	in index: Weelkes			at beginning: Weelkes
1050	(Tenor Cantoris)	f.75 ^v	in index: Weelkes.		page header: Weelkes	
1051	(Bassus Cantoris)	f.96			page header: Weelkes	

B Oxford, Christ Church, Mus. 56–60 (lacking B; c.1620).

56	(Mean)	p.102	at beginning: Thomas Weelkes:
57	(Countertenor1)	p.84	at beginning: Thomas Weelkes.
58	—		
59	(Countertenor 2)	p.90	at beginning: Thomas Weelkes
60	(Tenor)	p.100	at beginning: Thomas Weelkes.

Notes on the Readings of the Sources

The order within each reading is: 1) bar number(s), 2) voice; 3) manuscript number; 4) reading. Note values are abbreviated and italicised. Pitches are preceded by a number if necessary, e.g. ²E = second note E in the bar. The sign + denotes a tie.

1 all parts **56–60** no mensuration signature / 3–4 M **1045 1048** slur for *mC sbB* / 5–6 Ct1 **1046 57** slur for E+ED; Ct2 **1049 59** slur for GF; B **1051** slur for ²EB / 9 Ct1 **1046 57** slur for CB; B **1051** slur for AE / 14 Ct2 **1049 59** slur for ED / 15–16 Ct1 **1046** slur for FE+FD / 18 T **60** -lease, re- omitted / 22 Ct1 **1046 57** slur for DC / 27 T **1047 1050** slur for FA, **60** *be* below A, slur for AE / 28–29 Ct1 **1046** slur for F+FED / 29 Ct2 **1049 59** slur for EF / 31 T **1047 1050** slur for AG / 37–38 M **1045 1048** slur for *mB+crB crA* / 38 M **56** *pray-* below ¹A, slur for ¹A²A; Ct1 **1046 A-** below ¹E /