

Anglican church music:

- Be thou exalted Lord (A Song of Thanksgiving for his Majesty's Victory over the Dutch), verse anthem, 12 voices, 2 vn, 2 b viols, 2 theorbos, 5 strings, bc, 1666
- How doth the city sit solitary, verse anthem, 5/5 voices, org
- I will hear what the Lord God will say (1p. Lord thou hast been gracious), verse anthem, 7/5 voices, 3 insts (? cornett, 2 sackbuts), bc
- Lord have mercy on us (res to the Ten Commandments), I believe in one God, the Father Almighty (Nicene Cr) (Communion Service, F), full, 4 voices, Ob*, Lbl, Modern Church-Musick Preaccus'd, Censur'd and Obstringsucted in its Performance before his Majesty (London, 1666)
- Lord let me know mine end, verse anthem, 5/4 voices, org
- Lord thou hast been gracious (2p. I will hear what the Lord God will say), verse anthem, 4/5 voices, 3 insts (? cornett, 2 sackbuts), bc
- Not unto us, O Lord, verse anthem, 8/8 voices, org
- **O be joyful in the Lord, all ye lands**, verse anthem, 4/4 voices, 4 strings, bc
- The Lord hear thee in the day of trouble, verse anthem, 5/5 voices, 4 insts (? 2 cornetts, 2 sackbuts), bc
- Turn thy face from my sins, verse anthem, 5/5 voices, org
- When the son of man shall come in his glory, verse anthem, 6/6 voices, 4 insts (? 2 cornetts, 2 sackbuts), bc
- Who shall separate us from the love of Christ, verse anthem, 4/4 voices, bc

Fragmentos:

- God is gone up with a merry noise, 1v only
- Lord, thou hast been our refuge, 1v only
- Lord, who shall dwell in thy tabernacle, 3 voices only
- O clap your hands together, 1v only
- O praise God in his holiness, 1v only

Dudosas:

- Mag, Nunc (Evening Service, d), verse, 5/4 voices, (attrib. Locke by later hand)

- O clap your hands together, 4/4 voices, 4 viols, bc, (attrib. Locke by later hand)

Perdidias:

- Awake, awake, put on thy stringslength, text in J. Clifford, The Divine Services and Anthem (London, 2/1664)
- O sing unto the Lord a new song, text in J. Clifford, The Divine Services and Anthems (London, 2/1664)

Motetes latinos:

- Ad te levavi oculos meos, for Oxford Music School, 1665, 3 voices, 2 tr viol/vn, 2 b viol, bc
- Agnosce O Christiane, 2 voices, bc, 1674
- Audi, Domine, clamantes ad te, 5 voices, 2 tr viol/vn, b viol, bc
- Cantate Domino canticum novum, 2 voices, bc, Lbl*, 1674
- Bone Jesu verbum Patris, 2 voices, bc
- Domine est terra, 3 voices, 2 tr viol/vn, b viol, bc
- Jesu auctor clementie, 3 voices, 4 strings, bc
- Jubilate Deo omnis terra (Gl added for Oxford Music School, 1665), 2 voices, 2 tr viol/vn, b viol, bc
- O Domine Jesu Christe, 2 voices, bc, 1674
- Omnes gentes plaudite manibus (2p. Ascendit Deus), 2 voices, bc, 1674
- Recordare Domine creaturae tuae, 2 voices, bc, 1674
- Super flumina Babylonis, 4 voices, 2 tr viol/vn, b viol, bc

Dudosas:

- Bone Jesu verbum Patris, 1v, bc
- Cantate Dominum et invocate nomen eius
- Quid faciemus cum tuba de coelo intonare
- Urbs caelestis, urbs beata
- Vox dilecti mei: all 2 voices, bc, (attrib. Locke)
- Gratiam fac mihi, O Deus, 3 voices, 2 tr viol/vn, b viol, bc (anon., probably by Locke)

English devotional songs and partsongs:

- And a voice came out of the throne, 2 voices, bc, 1688
- Arise, O Lord, 3 voices, bc
- Behold how good, 3 voices, bc, 1663
- Blessed is the man, 3 voices, bc *
- Come honest sexton (The Passing Bell), 2 voices, bc, 1688
- From the depth have I called, 3 voices, bc
- A hymn, O God, becometh thee in Syon, 3 voices, bc
- I know that my Redeemer lives, 2 voices, bc, 1688
- In the beginning, O Lord, 3 voices, bc
- Let God arise, 3 voices, bc
- Lord let me know mine end, 2 voices, bc, 1674, reduction of the verse anthem
- Lord now letttest thou thy servant, 3 voices, bc
- Lord, rebuke me not, 3 voices, bc
- O give thanks unto the Lord, for he is gracious, 3 voices, bc
- O how pleasant and how fair, 2 voices, bc, 1674
- O Lord hear my prayer, 3 voices, bc
- O Lord our Lord, how marvellous is thy name, 3 voices, bc
- Praise our Lord, all ye gentiles, 3 voices, bc
- Sing unto the Lord a new song, 3 voices, bc
- Then from a whirlwind oracle, 1v, bc, 1688
- When I was in tribulation, 3 voices, bc

Dudosas (all 2 voices, bc):

- As on Euphrates shady banks
- I to thy wings for refuge fly
- Lord, to my prayers incline
- My prayers shall with the sun's uprise ascend
- New composed ditties sing
- Now great Jehovah reigns
- Now in the winter of my years
- Remember Edom Lord

Cánones sacros:

- Domine Jesu Christe miserere mei, canon 6 in 3, 6 voices, Observations upon a Late Book [see 'Theoretical Works']
- Gloria Patri et Filio, canon 4 in 2, 4 voices
- Glory be to the Father, canon 2 in 1, 2 voices
- O bone Jesu miserere mei, canon 2 in 1, 2 voices, Observations upon a Late Book [see 'Theoretical Works']
- Sanctus, sanctus, sanctus, Dominus Deus, canon 3 in 1, 3 voices, Observations upon a Late Book [see 'Theoretical Works']
- Domine salvum fac regem, 8 voices, lost, mentioned by Pepys, 21 Feb 1660

Música secular vocal:

- Alas, alas, who has been here, on the burial of Sir Charles Lucas and Sir George Lisle, 1661, 2 voices, bc
- All things their certain periods have, for the New Year, 1666, 3/4 voices, bc
- Ambitious man, why dost thou raise, 1/4 voices, bc
- Cloris, it is not in our power (G. Etherege), 3 voices, 1667
- Come let us drink and never think, catch, 3 voices, 1673
- Descende caelo cincta sororibus regina, Oxford academic ode, 1673, 4 voices, 2 vn, b viol, bc
- Divinest siren, cruel fair (T. Stanley), 1v, bc
- Hail ye hallowed numens of this place, 1/3 voices, 1667
- I charge thee Neptune (A Dialogue between Apollo and Neptune; T. Flatman), on the death of Edward Montagu, Earl of Sandwich, 1672, 2 voices, bc, 1675
- In a soft vision of the night (Urania to Parthenissa; Flatman), 1v, bc, 1679
- Lucinda, wink or veil those eyes, 1v, bc
- Ne'er trouble thyself at the times, 3 voices, 1667
- Since by wealth we can't prolong our years, 3 voices, 1667
- Sing forth sweet Cherubim (To a lady singing to herself by the Thames-side; W. Habington), 1v, bc
- 'Tis love and harmony, 4 voices, 1667
- To Pan, great Pan, 3 voices, 1667
- Up and down this world goes, catch, 3 voices, 1685

- Ut la ut fa me, catch, 3 voices, 1685
- Welcome royal May (A. Brome), for the king's birthday, 1661, 3 voices, 1667
- When death shall part us from these kids (A Dialogue between Thirsis and Dorinda; A. Marvell), 2 voices, bc, 1675
- Wrong not your lovely eyes, 1v, bc, 1675
- 'English Songe to play on ye Base viol with ye singinge' (b viol and bc pts for an unidentified Oxford academic ode)

Perdidias:

- Come loyal hearts (N. Lanier), song for the New Year, 1666
- Comes not here the king of peace
- From Neptune's wat'ry kingdoms
- King Charles, great Neptune of the main
- With all our wishes, Sir, go on; for entertainment before the king's coronation, 1661: all 3 voices, texts in J. Ogilby, *The Relation of his Majestie's Entertainment* (London, 1661)

Obras escénicas:

- 4th entry in *The Siege of Rhodes* (op, W. Davenant), 1656, lost
- *The Apes Dance*, vn, b, in *The Cruelty of the Spaniards in Peru* (masque, Davenant), 1658, 1662
- Addns, solo voices, chorus, 1/2 vn, b/bc, to *Cupid and Death* (masque, J. Shirley), 1659, collab. Christopher Gibbons, [masque orig. perf. 1653]
- *The Symérons Dance*, vn, b, in *The History of Sir Francis Drake* (masque, Davenant), 1659, 1662
- *Dance, flageolet*, in *Love and Honour* (play, Davenant), 1661, *The Pleasant Companion* (London, 1672)
- *Orpheus with his lute*, song, 3 voices, in *Henry VIII* (play, Davenant, after W. Shakespeare), 1663, 1667
- *Instringsmental, Vocal and Recitative Musick*, in *The Step-Mother* (play, R. Stapylton), 1663, lost

- Dance, vn, in Macbeth (play, Davenant, after Shakespeare), 1664, Apollo's Banquet (London, c1669), attrib. Locke in The Pleasant Companion (London, 1672)
- Dance, flageolet, in The Comical Revenge, or Love in a Tub (play, G. Etherege), 1664, The Pleasant Companion (London, 1672)
- Flow stringseams of liquid salt, song, 1v, bc, in Albumazar (play, T. Tomkis), 1668, GB-NO*(facs. in Hulse)
- Dance, vn, in She Would if She Could (play, Etherege), 1668, Apollo's Banquet (London, c1669), setting a 4
- No music like that which loyalty sings, song, 1v, Masque of Orpheus, 4 voices, bc, in The Empress of Morocco (play, E. Settle), 1673
- Suite, 4 strings, in The Tempest (semi-op, T. Shadwell, after Shakespeare), 1674, The English Opera (London, 1675), 3 act tunes probably by Robert Smith
- 2 songs, Fie, fie, this love keeps such a coil, Oh the brave jolly gypsy, both 1v, bc, in The Triumphant Widow (play, W. Cavendish), 1674 (facs. in Hulse)
- Psyche (semi-op, Shadwell), London, Dorset Garden, 27 Feb 1675, The English Opera (London, 1675)
- Away with the causes of riches, song, 2 voices, in Madam Fickle, or The Witty False One (play, T. D'Urfey), 1676, 16854, 3 voices version
- Room for a man of the town, song, in The Fool Turn'd Critick (play, D'Urfey), 1676, lost

Consort music:

- The Little Consort, 5 suites, g, C, d, B \flat , e, 2 tr viol/vn, b viol, opt. bc, 5 suites, F, g/G, a, B \flat , d/D, tr viol/vn, t viol, b viol, opt. bc, 1651, Matthew Locke his Little Consort of 3 Parts (London, 1656)
- Duos for 2 Bass Viols, 4 suites, d, D, c, C, 2 b viol, 1652
- For Several Friends, 12 Suites, g, G, B \flat , d, D, e, F, a, A, c, C, d, tr viol/vn, b viol, opt. bc, T i; 7 extra pieces
- The Flat Consort, 2 suites, c, B \flat , tr, t, b viol, opt. bc, 3 suites, d, B \flat , a/A, tr viol, 2 b viol, opt. bc
- The Broken Consort Part 1, 6 suites, g, G, C, C, d, D, 2 vn, b viol, bc, 1661, T ii
- The Broken Consort Part 2, 4 suites, c/C, d/D, e, F, 2 vn, b viol, bc, ?1661–2

- Consort of 4 Parts, 6 suites, d, d/D, F, F, g, G, 4 viols, opt. bc
- 2 suites, B \flat , a, tr viol/vn, b, 1662
- 3 suites, g, G, e, piece in B \flat , 2 vn, b vn, 1677
- Suite of branles, roundo, g, Och (inc., vn pt only)
- Suite, g/B \flat , 2 vn, b
- Fantasy, courante (The Oxford Suite), d, for Oxford Music School, 1665, 2 tr viol/vn, b viol, ?bc
- 15 dances, g, 4 strings
- 78 pieces, A, a, B \flat , C, c, d, D, 4 strings
- 2 suites, d, F, ?for entertainment before the king's coronation, 1661, 2 cornetts, 3 sackbuts
- Pavan-aland, F, ?for entertainment before the king's coronation, 1661, 2 cornetts, 4 sackbuts
- 3 canons, a 3, G, G, C, Cfm, Lbl, in C. Simpson, A Compendium of Practical Music (London, 1667)
- Counterpoint ex. (Upon an Ut Re Mi), F, a 5
- 2 canons, 4 in 2, F, g, a 6
- Pieces, 2 flageolets, lost, mentioned by Pepys, 13 Aug 1668

Solo instrumental:

- 4 suites, C, g, C, D/d, hpd, Melothesia [see 'Theoretical Works']
- 8 pieces, G, F, C, hpd, 16637, 16786, 7 arr. from The History of Sir Francis Drake, Cupid and Death, The Little Consort
- Entry, F, hpd, The Present Practice [see 'Theoretical Works']
- Suite, D, hpd, US-NYp, 1 movt arr. from The Little Consort
- Almand, G, prelude a, hpd
- Courante, a, hpd
- 7 voluntaries, a, F, a, d, G, a, d, org, Melothesia [see 'Theoretical Works']
- Mr Lock's Tune, g, vn, Apollo's Banquet (London, c1669)
- Almand, d, b viol, The Present Practice [see 'Theoretical Works']
- Pieces, lute, lost, mentioned in The Present Practice [see 'Theoretical Works']
- Voluntary, a, org, doubtful

Obras teóricas:

- Observations upon a Late Book, Entitled, An Essay to the Advancement of Musick, etc. Written by Thomas Salmon, M.A. of Trinity College in Oxford (London, 1672) [incl. sacred canons, see above]
- The Present Practice of Musick Vindicated against the Exceptions and New Way of Attaining Musick Lately Published by Thomas Salmon M.A. etc. ... to which is added Duellum Musicum, by John Phillips, Gent. Together with a Letter from John Playford to Mr. T. Salmon by way of Confutation of his Essay, etc. (London, 1673/R)
- Melothesia, or Certain General Rules for Playing upon a Continued-Bass, with a Choice Collection of Lessons for the Harpsicord and Organ of all Sorts: Never before Published (London, 16736/R); ed. C. Hogwood (Oxford, 1987) [incl. works for kbd, see 'Solo Instrumental']