

Coventry Carol (Lullay Lullay)

Words & music: Traditional

Am E Am C G F E
Lullay, lul - lay, thou little tiny Child

Am G C Dm E Am (hold)
Bye, bye, lul - lay, lul - lay

Am G Am E Am G F E
Lul - lay, lul - lay, thou little tiny Child

Am G C Dm E Am (hold)
Bye, bye, lul - lay, lul - lay

Am E Am C G F E
Oh, sisters, too, how may we do

Am G C Dm E Am (hold)
For to preserve this day

Am G Am E Am G F E
This poor youngling for whom we do sing?

Am G C Dm E Am (hold)
Bye, bye, lul - lay, lul - lay

Am E Am C G F E
Herod the king in his rag - ing

Am G C Dm E Am (hold)
Charg-ed he hath this day

Am G Am E Am G F E
His men of might, in his own sight

Am G C Dm E Am (hold)
All children young to slay

Am E Am C G F E
That woe is me, poor Child for Thee!

Am G C Dm E Am (hold)
For - ev - er mourn and lay

Am G Am E Am G F E
For Thy part - ing nor say nor sing

Am G C Dm E Am (hold)
Bye, bye, lul - lay, lul - lay

Am E Am C G F E
Lullay, lul - lay, thou little tiny Child

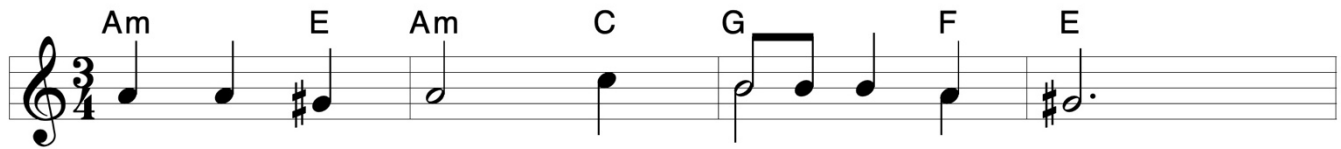
Am G C Dm E Am (hold)
Bye, bye, lul - lay, lul - lay

Am G Am E Am G F E
Lul - lay, lul - lay, thou little tiny Child

Am G C Dm E Am (hold)
Bye, bye, lul - lay, lul - lay

Coventry Carol (Lullay Lullay)

Traditional



1. Lul - lay, lul - lay, thou lit - tle ti - ny Child,
 2. Oh, sis - ters, too, how may _____ we do
 3. Her - od the king in his _____ rag - ing
 4. That woe is me, poor Child _____ for Thee!



Bye, bye, lul - lay, lul _____ - lay. Lul -
 For to pre - serve this _____ day This
 Charg - ed he hath this _____ day His
 For - ev - er mourn and _____ lay For



lay, lul - lay, thou lit - tle ti - ny Child,
 poor young - ling for whom we do sing?
 men of might in his _____ own sight
 thy part - ing nor say _____ nor sing



Bye, bye, lul - lay, lul _____ - lay.
 Bye, bye, lul - lay, lul _____ - lay
 All child - ren young to _____ slay.
 Bye, bye, lul - lay, lul _____ - lay. (Repeat Verse 1)

arr. Peter McLaren

'Coventry Carol', written no later than 1591, comes from the 16th century mystery play 'The Pageant of the Shearmen and Tailors'. The lyrics represent a mother's lament for her doomed child preceding the infamous 'massacre of the innocents'.

This 'folk' setting is based on the melody sung by Jane Herival (later Edwards)—a native of the channel island of Jersey—in the late 1970s. Noticably absent from this melody (and harmonic arrangement) is the 'Tierce de Picardy' (Picardy third) typically featured in more 'conventional' settings of the song.

Coventry Carol (Lulay, Lulay)

Traditional

Am E Am C G F E

The first system consists of three staves in 3/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The notes are: Am (A2, C3), E (E3), Am (A2, C3), C (C3), G (G3), F (F3), and E (E3). The middle and bottom staves provide accompaniment with similar rhythmic patterns.

Am G C Dm E Am

The second system consists of three staves in 3/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The notes are: Am (A2, C3), G (G3), C (C3), Dm (D3, F3), E (E3), and Am (A2, C3). The middle and bottom staves provide accompaniment.

G Am E Am G F E

The third system consists of three staves in 3/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The notes are: G (G3), Am (A2, C3), E (E3), Am (A2, C3), G (G3), F (F3), and E (E3). The middle and bottom staves provide accompaniment.

Am G C Dm E Am

The fourth system consists of three staves in 3/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The notes are: Am (A2, C3), G (G3), C (C3), Dm (D3, F3), E (E3), and Am (A2, C3). The middle and bottom staves provide accompaniment.

arr. Peter McLaren