

Sweet was the sounge the Veregin sange

Anon.

1

Sweet was the sounge the Veregin sange,

4

When she to Beth-lem Ju-da came and was de-le-vered

8

of a sonne, that bles-sed Je-sus hath to name:

12

'Lul- la, lul- la, lul- la, lul- la-by, lul- la, lul- la,

15

lul- la, lul- la-by, Sweet babe,' sange shee, 'my

18

sonne and eke a Sa- viour borne, who hast vouch-

21

sa- fed from on highe, to vi- sit us that were for-

6 # 6 6# #

a b a a a a e a e a

b b a a a a a a a a

c c c c c c c c

a

25

lorn: La lul- la, la lul- la, la lul- la- by Sweet babe,' sange

6 # 6

a b a a c a a c e e b b a c e e c a

a a b b a c a e b a e e e e e e e a

c a c c c c c c c c a a a c

29

shee, and rockt him sweet- ly on her knee.

6# 6 4

e a a a c a a a e a a a a

e a a a a a a a e e e e e e e e

c c c c c c c c c c c c c c

b a c a a a

Critical Commentary

Source: IRL-Dtc ms. 408/1, The William Ballet manuscript (c.1590-1610), pp.76-7.

The original scoring is for voice and lyra viol; the vocal part is written in staff notation on a six-line tablature staff using the treble clef, and the lyra viol part, in French tablature. Ballet's manuscript begins with music for solo lute and also contains music for solo lyra viol, as well as vocal works. The song in question has become known as the Lute Lullaby in arrangements by Geoffrey Shaw (1879-1943) et al. The song, unquestionably, is arranged for lyra viol rather than lute in the Ballet manuscript.

The spelling in the MS has been retained, ij signs have been expanded, and variant renditions of 'lulla' and 'lula' have been standardised to the former. Inverted commas have been added to indicate direct speech. The partial key signature of G-Dorian has been replaced by that of G minor. The lute part is built upon the bass of the score and the figures above the bass are also editorial additions.

Bar 16, 3rd beat: slur added on melisma; bar 31, 2nd beat: slur added on melisma.

eke = also

I am grateful to Richard Gooding of St Brandon's Church, Brancepeth, Durham; for his suggesting a lute version of this work be prepared.

Wilfred Foxe, Brandon, Durham, December 2020