

Coventry Carol

for SATB Chorus and Percussion

15th Century

Arr. Joseph Gentry Stephens

♩ = 126

Tambourine

Tenor Drum

Triangle

Soprano

Alto

Tenor

Bass

Lul-ly, lul - la thou

6

Tamb.

T. D.

Tri.

S.

A.

T.

B.

lit - tle tin - y child, By by, lul - ly lul - lay.

12

S. O sis - ters too, How may we do for to pre-serve this day this poor young - ling, for

A. O sis - ters too, How may we do for to pre-serve this day this poor young - ling, for

17

Tamb.

T. D.

Tri.

S. whom we do sing, By by, lul-ly, lul - lay?

A. whom we do sing, By by, lul-ly, lul - lay?

23

T. Her - od, the king, in his rag - ing, charg-ed he hath this day

B. Her - od, the king, in his rag - ing, charg-ed he hath this day his

27

T. his men of might in his own sight, all child-ren young to slay.

B. men of might, in his own sight, all child-ren young to slay.

31

Tamb. *6/8*

T. D. *6/8*

Tri. *6/8*

S. *6/8*
That woe is me, poor child for thee! And ev - er morn and day, for

A. *6/8*
That woe is me, poor child for thee! And ev - er morn and day, for

T. *6/8*
That woe is me, poor child for thee! And ev - er morn and day, for

B. *6/8*
That woe is me, poor child for thee! And ev - er morn and day, for

35

Tamb. *6/8*

T. D. *6/8*

Tri. *6/8*

S. *6/8*
thy part - ing nei - ther say nor sing By by, lul - ly lul -

A. *6/8*
thy part - ing nei - ther say nor sing By by, lul - ly lul -

T. *6/8*
thy part - ing nei - ther say nor sing By by, lul - ly lul -

B. *6/8*
thy part - ing nei - ther say nor sing By by, lul - ly lul -

38

Tamb. 

T. D. 

Tri. 

S.  lay! Lul - ly, lul - la thou lit-tle tin - y child, By by, lul - ly lul - lay.

A.  lay! Lul - ly, lul - la thou lit-tle tin - y child, By by, lul - ly lul - lay.

T.  lay! Lul - ly, lul - la thou lit-tle tin - y child, By by, lul - ly lul - lay.

B.  lay! Lul - ly, lul - la thou lit-tle tin - y child, By by, lul - ly lul - lay.

April 2008

Performance Note:

Dynamic, tempo and other markings are intentionally omitted from unaccompanied works in order to allow each work to evolve in each performance. The lack of such markings harkens back to the traditions of chant and early choral styles in which melodic, harmonic and textual devices determined the interpretation of the overall work.

For more information about the composer and other choral music visit www.stephensmusic.com.