## Lullaby my sweet little baby

Psalmes, sonets, \& songs, 1588, no. 32
William Byrd


A.

A.

т.

B.


S.


to
shed,
to shed



A.

A king is born,
$\begin{array}{cccc}\text { Which must be mad } \\ \text { Thus } & \text { must } & \text { my } & \text { Babe }\end{array}$
Whom cai - tiffs
none

A.

B.

 | $:$ | 0 | 0 | 0 | 0 |
| :--- | :--- | :--- | :--- | :--- |
| A | king | is | born, |  |





Lulla la lulla lulla lullaby,
My sweet little Babie, what meanest thou to cry.
2. Three kings this King of kings to see, are come from farre,

To each unknowen, with offerings great, by guiding of a Starre:
And shepherds heard the song, which Angells bright did sing,
Giving all glory unto God, for comming of this King,
Which must bee made away, king Herod would him kill.
Oh woe and woefull heavie day, when wretches have their will.
Lulla, la lulla, lulla lullaby, my sweet, \&c.
3. Loe, my little Babe, bee still, lament no more,

From furie shalt thou step aside, help have we still in store:
Wee heavenly warning have, some other soyle to seeke,
From death must flie the Lord of life, as Lamb both myld \& meeke:
Thus must my Babe obey the king that would him kill.
Oh woe, and woefull heavie day, when wretches have their will.
Lulla, la lulla, lulla lullaby, my sweet \&c.
4.

But thou shalt live and raigne, as Sibilles have foresayd,
As all the Prophets prophesie, whose mother yet a maide,
And perfect Virgin pure, with her brestes shall upbreede,
Both God and man that all hath made, the Sonne of heavenly seede:
Whome caytives none can traye, whome tyrants none can kill,
Oh joy, and joyful happie day, when wretches want their will.
FINIS

## Editorial notes

Bracketed accidentals, and all directions in square brackets, are editorial.
Italicised underlay is represented by the 'ij' repeat sign in the original print.
Spelling of underlaid text has been modernised, and puntuation and capitalisation regularised between the parts.
A proportional relationship between the time-signatures in the two sections has been assumed, although there is no way of telling whether Byrd intended this.
The repeated music from bar 70 is printed in extenso in the original publication, but there are no significant differences beyond, unsurprisingly, those of spelling and punctuation in the repeated section.
The underlay of verses 2,3 and 4 is editorial, the first verse only being underlaid in the original publication.

