

for Vicki Klima

Lallubye

W. Ballet, alt.

Michael Joncas

INTRO *Gently flowing* (♩ = ca. 84)

Keyboard

mp

Gm add9 Dm Gm9 Dm

VERSE 1

Soprano

mp

1. Sweet was the song the Vir - gin sang

Alto *mp*

Gm D sus4 Dm Gm D sus4 Dm

p simile

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1. when she to Beth - le - hem Ju - dah came

Bb F Am7 C# dim7 D D7

1. and was de - liv - ered of a son

Gm Dsus4(maj7) Eb6 F/A Esus4

mf 1. that bless - ed Je - sus hath to name:

mf Bb Dm Gm9 Am7 add11

REFRAIN

Solo
sub. mp

“Bye lal - lu - bye, sweet babe,” sang she,
“Bye, bye, lal - lu - bye”

S sub. p
div.

“Bye, bye, bye lal - lu - bye”

A div.
sub. p

“Bye lal - lu - bye, lal - lu - bye”

E♭m B♭maj7/D Cm7 Cm7/F B♭

sub. p

dim. pp

and rocked him sweet - ly on her knee.
and rocked him on her knee.

dim. pp

and rocked him sweet - ly on her knee.
and rocked him sweet - ly on her knee.

dim. pp

and rocked him on her knee.

F/A Gm7 E♭ F Dm G

dim. pp

Lallubye

INTERLUDE

Gm add9 Dm Gm9 Dm

mp

VERSE 2

Solo *mp*

2. "Sweet babe, my child, sweet babe," — sang she; "My son and

Gm D sus4 Dm Gm D sus4 Dm B \flat

p simile

Solo *mf*

2. sure-ly a sav - ior born, who hast vouch - saf - ed from — on

Alto *div. p*

2. Ah

F Am7 C# dim7 D D7 Gm D sus4(maj7) E \flat 6 F/A

2. high to vis - it us — that were for - lorn:"

2. Ah

2. Ah

f *cresc.* *ff*

mp *div.* *cresc.* *mf*

mp *cresc.* *mf*

E sus4 Bb Dm Gm9 Am7 add11

REFRAIN

“Bye lal - lu - bye, sweet babe,” sang she,

“Bye, bye lal - lu - bye”

“Bye, bye, bye lal - lu - bye”

“Bye lal - lu - bye, lal - lu - bye”

“Bye lal - lu - bye, lal - lu - bye”

Ebm Bbmaj7/D Cm7 Cm7/F Bb

sub. mp

sub. p

sub. p

sub. p

dim. and rocked him sweet - ly on her knee. *pp*
and rocked him on her knee. *pp*
dim. and rocked him sweet - ly on her knee. *pp*
and rocked him on her knee. *pp*
dim. and rocked him sweet - ly on her knee. *pp*

F/A Gm7 Eb F Dm G

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are vocal lines in treble clef, also with lyrics. The fourth staff is a piano accompaniment line in treble clef with chords. The fifth staff is a piano accompaniment line in bass clef. Dynamics include *dim.* and *pp*. A large watermark 'PREVIEW' is overlaid on the score.

F/A Gm Eb F Dm G

p *rit.* *pp*

The second system of the musical score consists of two staves, both in piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Dynamics include *p*, *rit.*, and *pp*. A large watermark 'PREVIEW' is overlaid on the score.

Lallubye

(Guitar/Vocal)

W. Ballet, alt.

Michael Joncas

INTRO/INTERLUDE *Gently flowing* (♩ = ca. 84)

Capo 3: (Em add9) Gm add9 (Bm) Dm (Em9) Gm9 (Bm) Dm

mp

(Keyboard/Flute)

*VERSES

(Em) Gm (B sus4) D sus4 (Bm) Dm (Em) Gm (B sus4) D sus4 (Bm) Dm

mp

1. Sweet was the song _____ the Vir - gin sang _____
 2. "Sweet babe, my child, _____ sweet babe," _____ sang she; _____

(G) B♭ (D) F (F#m7) Am7 (A#°7) C#°7 (B) D (B7) D7

1. when she to Beth - le - hem Ju - dah came
 2. "My son and sure - ly a sav - ior born,

(Em) Gm (B sus4(maj7)) D sus4(maj7) (C6) Eb6 (D/F#) F/A (C# sus4) E sus4

1. and was de - liv - ered of _____ a son
 2. who hast vouch - saf - ed from _____ on high

(G) B♭ (Bm) Dm (Em9) Gm9 (F#m7 add11) Am7 add11

mf

1. that bless - ed Je - sus hath to name:
 2. to vis - it us _____ that were for - lorn:."

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*When performed with choral accompaniment, the Verse 2 dynamics can grow one level greater than marked until the Final Refrain.

REFRAIN

(Cm) (Gmaj7/B) (Am7) (Am7/D) (G)
 Ebm Bbmaj7/D Cm7 Cm7/F Bb

sub. mp

"Bye lal - lu - bye, sweet babe," sang she,"

(D/F#) (Em7) (C) (D) (Bm) (E)
 F/A Gm7 Eb F Dm G

dim. *pp* 1st time: *D.C.*

and rocked him sweet - ly on her knee.

(D/F#) (Em) (C) (D) (Bm) (E)
 F/A Gm Eb F Dm G

p *rit.* *pp*

(Keyboard/Oboe)

(Keyboard/Oboe)

Composer Notes

The text of "Lallubye" is an adaptation of a poem by W. Ballet, also used by Ralph Vaughan Williams in his Christmas Oratorio, *Hodie*. Though the language is quaint ("...who hast vouchsafed") I believe it can still be effectively used in contemporary worship. To have translated the piece into contemporary English would have destroyed its unique charm and literary character.

"Lallubye" may be used as an anthem for Christmas or for any Marian festival. Since the text is not scriptural or a paraphrase of a liturgical text, it may present some problems. The common practice of including carols in our worship offers an example for the use of such music in worship. In addition, the theology of the text, emphasizing as it does the connection of the Christmas event to the Paschal mystery can be an appropriate vehicle for stimulating prayerful reflection upon these mysteries and provide a larger context for understanding the Christmas mystery.

Since the vocal range of the carol is rather wide, I have found it best used as a solo piece with a congregational refrain. Some communities may prefer to try the entire piece. In this case, the carol should be transposed one tone lower. The accompaniment is scored for harp, but may be played on a piano (as written) or upon an organ (as written on the manuals with the pedal sustaining the initial bass note of each measure).

—Michael Joncas

Lallubye

FLUTE

Michael Joncas

INTRO *Gently flowing* (♩ = ca. 84)

VERSE 1

Musical notation for the Intro and Verse 1. The Intro consists of four measures of eighth notes with a dynamic marking of *p*. Verse 1 is a single measure of a whole rest with a measure number of 16.

REFRAIN

INTERLUDE

Musical notation for the Refrain and Interlude. The Refrain is a single measure of a whole rest with a measure number of 8. The Interlude consists of four measures of eighth notes with a dynamic marking of *p*.

VERSE 2

Musical notation for Verse 2, consisting of four measures of eighth notes.

REFRAIN

Musical notation for the Refrain, consisting of four measures of eighth notes with a dynamic marking of *p* and a measure number of 8.

Musical notation for the continuation of Verse 2, consisting of four measures of eighth notes with dynamic markings of *p*, *rit.*, and *pp*, and a measure number of 4.

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Lallubye

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OBOE

Michael Joncas

INTRO *Gently flowing* (♩ = ca. 84) **VERSE 1** **REFRAIN**

INTERLUDE **VERSE 2** **REFRAIN**

p *p* *pp* *rit.*

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Preview

Assembly Edition

LALLUBYE

Michael Joncas

VERSES

1. Sweet was the song the Vir - gin sang
 2. "Sweet babe, my child, sweet babe," — sang she;

1. when she to Beth - le - hem Ju - dah came
 2. "My son and sure - ly a sav - ior born,

1. and was de - liv - ered of — a son
 2. who hast vouch - saf - ed from — on high

1. that bless - ed Je - sus hath to name:
 2. to vis - it us — that were for - lorn:"

REFRAIN

"Bye lal - lu - bye, sweet babe," sang she,
 and rocked him sweet - ly on her knee.

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