



# Peter Warlock

Call for the Robin-redbreast and the Wren

Dirge for unaccompanied female voices

Price 5d.

The Shrouding of the Duchess of Malfi

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\* The Lady's Birthday

For male voices with piano accompaniment

Price 8d. 6'



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# The Lady's Birthday

A song

sung by Mr Platt at Sadler's Wells

and arranged (at least 150 years later)

for Mr. Goss and the Cathedral Male-voice Quartet

by Peter Warlock at Eynsford on Derby Day 1925

Briskly (♩ = 108)

SOLO  
(8va lower)

ALTO  
(8va lower)

CHORUS  
TENOR I  
(actual pitch)

TENOR II  
BASS  
(actual pitch)

PIANO

*pp* (very lightly)

Tan-tar-ra ra - ra ra - ra ra - ra, tan-tar-ra ra - ra ra - ra ra,

*pp*

*pp* (very lightly)

*mf*

Four and twenty drum-mers

Fa la la la la la la la, fa la la la la la la. Rr

*f*

\* Rr

tan-tar-ra ra-ra, ra-ra, ra-ra, tantar-ra ra - ra ra-ra ra-ra Tan-tar-ratantarra ra-ra ra-ra,

ra \* Rr

all in a row, And there was tan-tar-ra ra-ra, tantarra ra-ra ra-ra, tan-tar-rara, 'Cause

tan-tarratantarra ra-ra ra-ra, tan-tarra ra-ra ra-ra ra-ra, tan-tarra-ra-ra ra-ra ra.

*p* *mp*

'twas my la-dy's birth-day, There-fore we kept ho-li-day, And all went to-be

And all went to-be

And all went to-be

*mf* *f*

mer-ry. Four and twen-ty tabors and pipes  
 mer-ry. Ah  
 mer-ry. Whif and dub and whif and dub and tan-tar-ra tan-tar-ra ra - ra ra-ra,  
 Ah

*pp*

*p*

all in a row And there was whif and dub, whif and dub and tan-tar-ra ra-ra  
 tan-tar-ra tan-tar-ra ra-ra ra-ra, Whif and dub and whif and dub and tan-tar-ra ra-ra

*p*

*p*

ra - ra ra, 'Cause 'twas my la-dy's birth-day, Therefore we kept ho - li - day, And all went to be

And all went to be

ra - ra ra. And all went to be

*mp*

mer-ry. Four and twen - ty

mer-ry. *pppp* Tit-tle tat-tle, tit-tle tat-tle,

mer-ry. *pppp* Tit-tle tat-tle, tit-tle tat-tle, tit-tle tat-tle, tit-tle tat-tle, tit-tle tat-tle,

*pppp*

wo - men all in a row, And

tit - tle tat - tle, tit - tle tat - tle, tit - tle tat - tle, tit - tle tat - tle, tit - tle tat - tle, tit - tle tat - tle,

tit - tle tat - tle, tit - tle tat - tle, tit - tle tat - tle, tit - tle tat - tle, tit - tle tat - tle, tit - tle tat - tle,

there was tit - tle tat - tle and twice prit - tle prat - tle, 'Cause

*f* Fa la la la la la

*mf* Whif and dub and whif and dub and tan - tar - ra ra - ra ra - ra ra.

*8va alt*  
*ff stridently*  
*8va alt*

*Red.* \*

'twas my la-dy's birth-day, There-fore we kept ho-li-day, And all went to-be

And all went to-be

And all went to-be

*loco*

*mf*

*L. H.*

*f*

*pp*

*pp*

Detailed description: This system contains the first vocal line with lyrics: "'twas my la-dy's birth-day, There-fore we kept ho-li-day, And all went to-be". It includes a piano accompaniment with dynamics *loco*, *mf*, *L. H.*, and *f*. There are also some performance markings like *pp* and *pp* on the piano part.

mer-ry. Four and twen-ty sing-ing men all in a row And

mer-ry.

mer-ry. Fa la la la la la la la la Fa la la la la la la la la,

*pp*

*pp*

Detailed description: This system contains the second vocal line with lyrics: "mer-ry. Four and twen-ty sing-ing men all in a row And". It includes a piano accompaniment with dynamics *pp* and *pp*. The lyrics continue with "mer-ry. Fa la la la la la la la la Fa la la la la la la la la,".

there was fa la la la la la, And fa la la la la la la la, 'Cause 'twas my la-dy's

Fa la la la la la la la la la la.

*dim.* *mp*

Fa la la la la la la la.

*mf* Fa la la la *dim.* la. *mp*

*mf* Fa \_\_\_\_\_ la la la la la. *mp*

birth - day, There-fore we kept ho - li - day And all went to\_ be mer-ry.

And all went to\_ be mer-ry.

And all went to\_ be mer-ry.

*f*



Four and twen-ty fenc-ing mast-ers all in a row, And there was this and that and

ANN

down to the legs clap, sir, And cut 'em off and fa la la la 'Cause 'twas my la-dy's

*p*

This and that and down to the legs clap, sir,

*mp* *mf*

*Red.* \*

birth-day, There-fore we kept ho - li-day, And all went to be mer-ry.

And all went to be mer-ry.

And all went to be mer-ry.

*f*

*f*

*f*

*L. H.*

Four and twen - ty Par-li-a-ment men all in a row, And there was

*mp* Fa la la la la la la la la la, Fa la la la la la la la.

*p* Fa la la la la la la la la la, Fa la la la la la la la la.

*p* Ah

Loy-al - ty and Rea - son With - out a word of Trea - son, 'Cause 'twas my la - dy's

Loy - al - ty and Rea - son With - out a word of Trea - son,

*f*

*f*

*f*

*mp*

birth-day Therefore we kept ho - li-day, And all went to\_ be mer-ry.

And all went to\_ be mer-ry.

And all went to\_ be mer-ry. This and that and

*f*

*f*

*p*

*f*

*p*

*p*  
Fa la la la la

down to the legs clap, sir, tan - tar - ra ra - ra ra - ra ra. Whif and dub and

Four and twen-ty

la la la, fa la la la la la.

tit-tle tat-tle, tit-tle tat-tle, tan - tar - ra ra - ra ra - ra ra - ra.

ra.

*mf*  
Ped. \*

land - lords all in a row, And there was: Time please, gentle-men, fin-ish your drinks, now

The first system of the musical score consists of a vocal line and three empty instrumental staves. The vocal line is in a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "land - lords all in a row, And there was: Time please, gentle-men, fin-ish your drinks, now". The vocal line contains several measures of music, including a triplet of eighth notes.

The piano accompaniment for the first system is shown in a grand staff (treble and bass clefs). It features a series of chords and single notes, with some measures marked with "Ped." (pedal) and an asterisk (\*). The key signature is two flats and the time signature is common time.

come a-long please gent, long past time, 'Cause 'twas my la-dy's birth - day, There-fore we kept

'Cause 'twas my la-dy's birth - day, There-fore we kept

'Cause 'twas my la-dy's birth - day, There-fore we kept

The second system of the musical score features a vocal line and piano accompaniment. The vocal line is in a key signature of two flats and a common time signature. The lyrics are: "come a-long please gent, long past time, 'Cause 'twas my la-dy's birth - day, There-fore we kept". The piano accompaniment is in a grand staff and includes dynamic markings such as *mf* (mezzo-forte).

The piano accompaniment for the second system is shown in a grand staff. It features a series of chords and single notes, with some measures marked with *mf* (mezzo-forte). The key signature is two flats and the time signature is common time.

ho - li - day, And all went to\_ be mer - ry. Four and twen - ty Dutch - men

ho - li - day, And all went to\_ be mer - ry.

*f*  
ho - li - day, And all went to\_ be mer - ry.

*(rather faster)*

all in a row, And there was Al - ter mal - ter Van tor Dy - ken, Ska - pen Ro - pen, De

*pp (rather faster)*

Whif and dub and tan - tar - ra ra - ra, this and that and

*p*

*(becoming gradually quicker, if possible)*

Hogue, Van Rot-tyck, Van Ton-sick, De Bril-le, Van Boer-stick, Van Foer-stick and

*mf* Fa la la la la la la la la la la

*mp* down to the legs clap, sir Tan - tar - ra ra - ra, tit - tle tat - tle, tit - tle tat - tle,

*mp*

*mf*

Soat-rag Van Hogan, her - i - en Van Donick, and this and that and down to the legs clap, sir, and

Fa la la la la la la. Fa la la la la la

*ff subito (ferociously)*

tan - tar - ra ra - ra, whif and dub and Time please, gen - tle - men, fin - ish your drinks, now

*ff subito (ferociously)*

*ffff*

tan - tar-ra ra - ra, whif and dub, 'Cause 'twas my la-dy's birth-day, Therefore we kept  
la la la la, 'Cause 'twas my la-dy's birth-day, Therefore we kept  
come a-long please gents, long past time, 'Cause 'twas my la-dy's birth-day, Therefore we kept

The first system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "tan - tar-ra ra - ra, whif and dub, 'Cause 'twas my la-dy's birth-day, Therefore we kept la la la la, 'Cause 'twas my la-dy's birth-day, Therefore we kept come a-long please gents, long past time, 'Cause 'twas my la-dy's birth-day, Therefore we kept". The piano accompaniment features a steady eighth-note bass line and a more active treble line with various ornaments and dynamics.

ho - li - day, And all went to be mer-ry.  
ho - li - day, And all went to be mer-ry.  
ho - li - day, And all went to be mer-ry.

The second system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The lyrics are: "ho - li - day, And all went to be mer-ry. ho - li - day, And all went to be mer-ry. ho - li - day, And all went to be mer-ry.". The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

*fff*

The third system of the musical score consists of two staves, both for the piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The music features a dynamic marking of *fff* (fortissimo) and concludes with a final cadence.