

Farra Diddde Dgno

Felix Harold White
(1884-1945)

Felix Harold White (1884-1945) was born in London, England, son of a Coal Merchant. He studied piano with his mother but mostly was self-taught in music. He was a music teacher and pianist, and had success as a composer. He had a piece played at the Proms in 1907. He published a "Dictionary of Musical Terms" and some short monographs on musicians. He was a pacifist and applied as Conscientious Objector at the outbreak of WWI. He was not allowed to continue in his own work was sent to work on a farm in Cornwall, later moving to a farm in Hemel Hempstead, spending two years apart from his wife and family. After the war, he resumed composing, including his "Fanfare for a Challenge to Accepted Ideas", a piece inspired by his dedication to resisting war and militarism. He died in London. His compositions include a variety of orchestral and instrumental works, piano pieces, choral pieces, part songs, and solo songs.

Ha ha! ha ha! this world doth pass
Most merrily, I'll be sworn;
For many an honest Indian ass
Goes for a Unicorn.
Farra diddle dyno;
This is idle fyno.

So so! so so! fine English days!
When false play's no reproach:
For he that doth the coachman praise,
May safely use the coach.
Farra diddle dyno;
This is idle fyno.

Airs, Or, Fantastic Spirit (1608)
Thomas Weelkes (1576-1623)

Farra diddle dyne

Felix White

Gaily and lightly, but not too quickly

Musical score for the first system of 'Farra diddle dyne'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 2/4 time with a key signature of one sharp (F#). The lyrics are 'Ha ha! ha ha! ha! ha! ha!'. The score includes dynamic markings: *pp* (pianissimo) for the first two notes, *p* (piano) for the next two, and *mf* (mezzo-forte) for the final two. The Soprano and Alto parts have a fermata over the final note.

Musical score for the second system of 'Farra diddle dyne'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are 'ha! ha! this world doth pass Most mer - ri - ly,'. The score includes dynamic markings: *f* (forte) for the first two notes, *mf* (mezzo-forte) for the next two, and *f* (forte) for the final two. The Soprano and Alto parts have a fermata over the final note.



Tarra diddle dyno

9

S I'll be sworn; For man - y an hon - est In - dian ass

A I'll be sworn; For man - y an hon - est In - dian ass

T I'll be sworn; For man - y an hon - est in - di - an ass

B I'll be sworn, I'll be sworn; For man - y an hon - est In - dian ass

13

S Goes for a U - ni - corn.

A Goes for a U - ni - corn,

T Goes for a U - ni - corn, for a U - ni - corn, a

B Goes for a U - ni - corn, For man - y an

16

S

A for a U - ni - corn, a U - ni - corn,

T U - ni - corn, man - y an hon - est In - dian ass Goes

B hon - est ass, man - y an hon - est In - dian ass Goes for a

Farra diddle dy no

19

S

A

T

B

for a U - ni - corn, for a

U - ni - corn, for a U - ni - corn.

22

S

A

T

B

pp lightly and mockingly

Far - ra did - dle dy - no, Far - ra did - dle dy - no;

pp lightly and mockingly

Far - ra did - dle dy - no, dy, dy - no;

f > *pp* lightly and mockingly

U - ni - corn. Far - ra did - dle dy, dy - no;

pp lightly and mockingly

This is i - dle fy - no,

25

S

A

T

B

mf This is i - - - dle fy - no,

mf Div. *f* is i - dle, i - - - le fy - no,

mf Div. *f* This is i - - - dle fy - no,

mf this is i - dle, i - - - dle fy - no,

ff

Farra diddle dyno

28

S *f* - *p* *mf*

A Unis. *p* *f* *p* *mf*

T 8 *mf*

B *pp* *mf*

fy - no, fy -

This is i - dle fy - no, fy -

this is i - dle fy -

32

S *pp* *p* *f* *ff* *pp* *Slightly slower*

A *pp* *p* *f* *ff* *pp* *(musingly)*

T 8 *pp* *mp* *f* *ff* *pp* *(musingly)*

B *pp* *mp* *f* *ff* *pp* *(musingly)*

no. So so! so so! so so! so!

no. So so! so so! so so! so!

no. So so! so so! so so! fine

no. So so! so so! so so! fine

no. So so! so so! so so! fine

37

S

A *p*

T 8 *p*

B *p*

En - - - - - glish days! fine

En - - - - - lish days! fine En - - - - - glish days!

En - glish days! fine En - glish days!

Farra diddle dyne

Original time

41

S *mf* fine

A En - glish days! fine En - glish days! fine

T En - glish days! fine En - glish, fine En - glish days! fine

B *mf* fine

45

S *f* > *p* *f* > En - glish days! When false play's no re - proach:

A *f* > *p* *f* > En - glish days! When false play's no re - proach,

T *f* > *p* *f* > En - glish days! When false play's no re - proach:

B *f* > *p* *f* > En - glish days! When false play's no re - proach,

48

S *pp* *cresc.* For he that doth the coach - man praise, May

A *pp* *cresc.* no re - proach: For he that doth the coach - man praise, May

T *pp* *cresc.* For he that doth the coach - man praise, May

B *pp* *cresc.* no re - proach: For he that doth the coach - man praise, the

Farra diddle dy no

51

S safe - ly use the coach.

A safe - ly use the coach.

T safe - ly use the coach.

B coach - man praise, Far - ra did - dle dy - no, Far - ra did - dle dy - no,

54

S

A

T fine En - glish days! For he that doth the

B dy - no;

58

S

A

T *lightly and mockingly* coach - man praise, May safe - ly use the coach, *lightly and mockingly*

B *lightly and mockingly* For he that doth the

Farra diddle dyno

(with a clear tone, like a coach-horn)

62

S *p* For he that doth the

A

T

B coach - man praise, May safe - ly use the coach.

66

S *f* coach - man praise, doth the coach - man praise,

A *p* Div. in 3 For he that doth the coach - man praise,

T

B

70

S *p* (with a sense of delightful ease) May safe - ly use the coach.

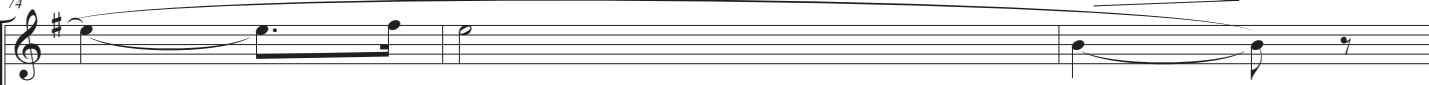
A *p* in 3 (with a sense of delightful ease) May safe - ly use the coach.

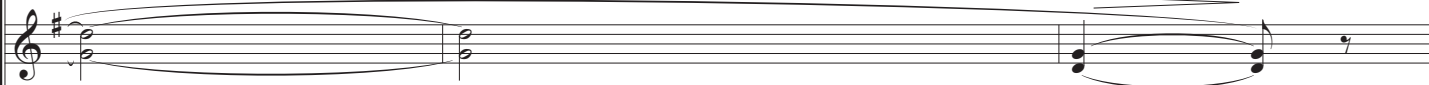
T *p* (with a sense of delightful ease) For he that doth the coach - man praise, May safe - ly use

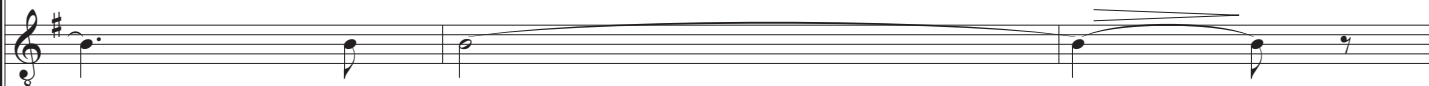
B *p* (contentedly chuckling) Far - ra did - dle dy - no,


Farra diddle dy no

74

S 

A 

T 

B 

the coach.

dy - no, Far - ra did - dle dy - no, dy - no,

Gradually quicker to the end

77

S 

A 

T 

B 

Far - ra did - dle dy - no, Far - ra did - dle dy - no;

Far - ra did - dle dy - no, Far - ra did - dle dy - no;

Far - ra did - dle dy, dy, dy - no;

Far - ra did - dle dy, dy, dy - no;

79

S 

A 

T 

B 

with joyous exuberance

This is i - - - dle fy - - -

with joyous exuberance

This, this is i - dle fy - - -

with joyous exuberance

This, this is i - - - dle fy,

with joyous exuberance

This, this is i - - - dle; Far - ra did - dle dy - no,

Farra diddle dy no

82

S
A
T
B

Far - ra did - dle dy - - - - - no, no.

Far - ra did - dle dy - - - - - no, no.

Curwen
(1922)

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.

please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:

www.shorchor.net

