



North Country Folk Tunes
V

“Fair fyel’ d’ henny”

arranged
W. G. Whittaker

Note by Whittaker in original publication:

The picture is a pathetic one of an old man addressing a tree which he has known since youth, and comparing the condition of his active manhood with that of his decrepit old age. Noe he is “sair fyel’d” (sorely failed); when he was young he could leap a dyke, now he can scarcely step over a “syke” (an old Anglo-Saxon word for a tiny streamlet).

*Sair fyel’d hinny,
Sair fyel’d noo,
Sair fyel’d hinny,
Sin’ aa ken’d thoo.*

Aa was young and lusty,
Aa was fair and clear,
Aa was young and lusty
Mony a lang year.

When aa was young and lusty,
Aa could loup a dyke,
But noo aa’m aad and stiff,
Aa can hardly step a syke.

When aa was five and twenty
Aa was brave and baald,
Noo at five and sixty
Aa’m byeth stiff and caald.

Thus said the aad man
To the Oak tree.
Sair fyel’d is aa
Sin’ aa ken’d thee.

GLOSSARY

Sair= sorely, greatly

Fyel’d= failed, weakened, decayed (vowel as in “byeth”, see below)

Hinny= term of endearment (like “honey”) It is used even when addressing strangers. y= ee.

Noo= now

Thoo= thou

Sin’= since

Aa- I (The vowel to be pronounced as in “at.”)

Lang= long (The vowel to be pronounced as in “at.”)

Aad= old (The vowel to be pronounced as in “at.”)

Baald= bold (The vowel to be pronounced as in “at.”)

Caald= cold (The vowel to be pronounced as in “at.”)

Ken’d= knew

Loup= leap (vowel as in “how”)

Syke= a tiny streamlet (Rhyme with “dyke”)

Byeth= both (vowel as in “yet”)

"Sair fye'l'd hinny"

arr. W. G. Whittaker

Andante *Intensely with much emotion*
With considerable freedom of tempo

S
A
T
B

Sair fye'l'd hin - ny, Sair fye'l'd noo, Sair fye'l'd hin - ny,
Sair fye'l'd hin - ny, Sair fye'l'd noo, Sair fye'l'd hin - ny,
Sair fye'l'd hin - ny, Sair fye'l'd noo, Sair fye'l'd hin - ny,
Sair fye'l'd hin - ny, Sair fye'l'd, Sair fye'l'd hin - ny,

S
A
T
B

Sin' aa ken'd thoo. Aa was young and lus - ty, Aa was fair and clear,
Sin' aa ken'd thoo. Aa was young and lus - ty, Aa was fair and clear,
Sin' aa ken'd thoo. Aa was young and lus - ty, Aa was fair and clear,
Sin' aa ken'd thoo. As was young and lus - ty

"Sair fye'l'd hinny"

7

rit. *a tempo*

S Aa was young and lus - ty Mon - ny_a lang — year. Sair fye'l'd hin-ny,

A Aa — was — young and — lus - ty Mo - ny_a lang year. — Sair fye'l'd hin-ny,

T Aa was — young and lus - ty Mo - ny_a lang — year.

B mo - ny_a lang year. — Sair — fye'l'd hin - ny, —

rit. *a tempo*

10

S Sair fye'l'd — noo, Sair fye'l'd — hin - ny,

A Sair fye'l'd, sair fye'l'd noo,

T Sair fye'l'd noo, sair fye'l'd

B — Sair fye'l'd noo, Sair fye'l'd hin - ny,

12

dim. *p* *f* *quicker*

S Sin' aa ken'd — thoo. When aa was young and lus - ty,

A *dim.* *p* *quicker* When aa was young and

T *dim.* *p* *f* *quicker* Sin' aa ken'd — thoo. When aa was young and lus - ty,

B *dim.* *p* *f* *quicker* Sin' aa ken'd thoo. When aa was young and lus - ty,

"Sair fye'l'd hinny"

14

S Aa could loup a dyke, But noo aa'm aad and stiff, Aa can

A lus - ty Aa could loup a dyke, But noo aa'm aad and stiff, Aa can

T Aa could loup a dyke, But noo,

B Aa could loup a dyke, But noo.

p *slower*

16

S hard - ly step a syke. Sair fye'l'd noo, —

A hard - ly step a syke. Sair fye'l'd hin-ny, Sair fye'l'd noo, Sair fye'l'd hin-ny,

T — Sair fye'l'd hin-ny, Sair — fye'l'd,

B — aa'm aad and stiff, Sair fye'l'd hin-ny, Sair — fye'l'd noo, —

dim. *pp*

20

S Sin' aa ken'd thoo.

A Sin' aa ken'd thoo.

T Sin' aa ken'd thoo.

B Sin' aa ken'd thoo. When aa was five and twen - ty aa was brave and baald, —

rit. *quickly* *rit.* *slowly*

rit. *quickly* *rit.* *slowly*

rit. *quickly* *rit.* *slowly* *p*

rit. *quickly* *rit.* *slowly*

Noo at five and six - ty

"Sair fye'l'd hinny"

24

S *rit.*

A *rit.*

T *pp* Aa'm byeth stiff and caald, *rit.* *pp*

B *pp* Noo aa'm stiff and caald, *rit.*

27

S *a tempo* Sair fye'l'd hin - ny, Sair fye'l'd noo, Sair fye'l'd hin - ny,

A *a tempo* Sair fye'l'd hin - ny, Sair

T *a tempo* Sair fye'l'd hin - ny, Sair fye'l'd hin - ny.

B *a tempo* Sair fye'l'd hin - ny. Sair fye'l'd

30

S *f rit.* Sin' aa ken'd thoo. *a tempo* Thus said the aad man To the Oak tree.

A *f rit.* fye'l'd noo. *a tempo* Thus said the aad man To the Oak tree.

T *f rit.* Sin' aa ken'd thoo. *a tempo* Thus said the aad man To the Oak tree.

B *f rit.* hin-ny noo. *a tempo*

"Sair fye'l'd hinny"

33

S Sair fye'l'd is aa Sin' aa ken'd thee. *dim.* *pp* *slowly*

A Sair fye'l'd is aa Sin' aa ken'd thee. Sair fye'l'd *dim.* *pp* *slowly*

T Sair fye'l'd is aa Sin' aa ken'd thee. *dim.* *pp* *slowly*

B Sair fye'l'd is aa Sin' aa ken'd thee. *dim.* *pp* *slowly*

36

S *a tempo*

A hin - ny. *a tempo*

T Sair fye'l'd hin - ny. *a tempo pp molto cresc.* Sair fye'l'd hin - ny, *f*

B Sair fye'l'd hin - ny. *a tempo pp molto cresc.* Sair fye'l'd hin - ny, *f*

40

S Sair fye'l'd noo, *Div.* *ff* *dim. e rit.* Sin' aa ken'd thoo. *pp*

A Sair fye'l'd noo, *Div.* *ff* *dim. e rit.* Sin' aa ken'd thoo. *pp*

T Sair fye'l'd noo, *ff* Sair fye'l'd hin - ny, *ff* *dim. e rit.* Sin' aa ken'd thoo. *pp*

B Sair fye'l'd hin - ny. *ff* *dim. e rit.* *pp*

William Gillies Whittaker (1876-1944) was born in Newcastle upon Tyne, England. He studied science at Armstrong College, University of Durham, and received training in organ and singing. He became a member of its faculty in 1898. Whittaker was Professor of Music at the University of Glasgow (1929-1938) and principal of the Royal Scottish Academy of Music in Glasgow (1929-1941). He was active as a choral conductor earning an excellent reputation as director of choirs at Armstrong College, the Newcastle and Gateshead Choral Union and the Newcastle Bach Choir. Whittaker was well known as a scholar of Bach and conductor Bach's works. He was editor of the series of Bach's cantatas with English texts by C. Sanford Terry, published by Oxford University Press. He also edited various instrumental works of the 17th and 18th centuries. He composed a number of larger choral works, piano pieces, songs, and choral arrangements. He is particularly known for his collections *North Country Folk Songs* and *North Country Ballads, Songs & Pipe-tunes*, along with his many choral arrangements of some of the songs.

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