

# COME ALL YE FAIR AND TENDER LADIES

SSA Voices with Piano

Dan Davison

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**Ranges:**



Language: English  
Use: General/Festival  
Time: Approx. 2:39  
\*Difficulty: Moderate

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## Note from the Composer

*Come All Ye Fair and Tender Ladies* is an Appalachian folk song that has been given a new melody. With a 3/4 time signature intended to give the melody a "lilt", the tune has been crafted so that important words in the text generally occur on beat one. Although the melody should be sung somewhat legato, the accompaniment is the opposite. The piano plays the part of a percussion instrument, adding rhythm and excitement to the piece. In order for the choir to achieve good phrasing, sing softer whenever the phrase ends on the second beat, such as in m. 8 on the word "ladies."

The song alternates from unison to three part harmony. Strive for excellent balance in the harmony sections. The most common mistake is to end up with too many singers on the top part. This usually happens because it is the easiest, and typically, first sopranos are often reluctant to sing second soprano. However, parts 2 and 3 need to slightly overpower part 1 in order to have good balance, so first sopranos are asked to think of what is best for the group.

The message of the text is a good one: be careful in the area of "courting." Although not all young men are untrustworthy, the message that "love is hard to win" holds true. The original singer of this song obviously had a bad experience with love, and she was left alone to deal with the consequences.

As mentioned, the piano plays the role of the percussionist in the piece. In order to achieve a good style, the accompanist should think of the piano part as a particular percussion instrument, like a set of maracas or perhaps a set of castanets. The result will be an exciting piece that will be pleasing to the audience as well as the performers.

## About the Composer

Dan Davison has been the Choir Director at Ballou Junior High in Puyallup, Washington since 1979. In addition to the four choir classes at the school, Dan also directs an after-school Vocal Jazz Ensemble.

Dan was born in 1956 in Sacramento, California, but has lived in the greater Seattle area since 1965. Since 1979, he has resided in Puyallup, Washington with his wife, Cathy, who is also an educator. He attended public schools in the Bellevue School District and then attended Pacific Lutheran University in Tacoma, Washington where he received his Bachelor's degree, studying under Maurice Skones. He continued his education with a Master's in Music from Western Washington University, studying with Bruce Pullan.

# Come All Ye Fair and Tender Ladies

3

for SSA Voices with Piano

Appalachian Folk Song

DAN DAVISON

$\text{♩} = 158$

2 3 4

Soprano 1

Soprano 2

Alto

Piano

$\text{♩} = 158$

*mp*

Ped. as necessary

5 6 7 8 9

*mf*

Come all ye fair and ten - der la - dies. Take war - ning

*mf*

Come all ye fair and ten - der la - dies. Take war - ning

*mf*

Come all ye fair and ten - der la - dies. Take war - ning

*mp*

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10 11 12 13 14

how — you court — young men. They're like a star on a

how — you court — young men. They're like a star on a

how — you court — young men. They're like a star on a

*mf* *mp*

15 16 17 18 19

bright sum - mer mor - ning. First they ap - pear — and then they are

bright sum - mer mor - ning. First they ap - pear — and then they are

bright sum - mer mor - ning. First they ap - pear — and then they are

A

20 *p* 21 *mf* 23 24

gone. They'll tell to you some sweet lov - in'

gone. They'll tell to you some sweet lov - in'

gone. They'll tell to you some sweet lov - in'

A

*mf* *mp*

25 26 27 28 29

sto - ry, And make you think they love you so well.

sto - ry, And make you think they love you so well.

sto - ry, And make you think they love you so well.

*mf*

30 31 32 33 34

Then they're a - way and court - in' a - noth-er, And leave you

Then they're a - way and court - in' a - noth-er, And leave you

Then they're a - way and court - in' a - noth-er, And leave you

*mp*

35 36 37 38 39

there in grief to dwell!

there in grief to dwell!

there in grief to dwell!

*f*

*f*

*f*

*mf*

**B***mp*

42

43

44

Come all ye ten - der la - dies.

*mf*

Come all ye fair and ten - der la - dies.

*mf*

Come all ye fair and ten - der la - dies.

**B***p*

Take war - ning court young men.

A

Take war - ning how you court young men.

They're like a

Take war - ning how you court young men.

They're like a

*mp**p*

50 51 52 53 54

star on sum - mer mor - ning, ap - pear and

star on a bright sum - mer mor - ning. First they ap - pear and

star on a bright sum - mer mor - ning. First they ap - pear and

55 56 57 58 59

then they are gone.

*p*

then they are gone.

*p*

then they are gone.

*p*

*mf*





70 71 72 73 74

heart with keys of gold - en, And pinned it down with a

heart with keys of gold - en, And pinned it down with a

heart with keys of gold - en, And pinned it down with a

75 76 77 78 *f* 79

sil - ver pin, sil - ver pin, sil - ver pin, sil - ver pin,

sil - ver pin, sil - ver pin, sil - ver pin, sil - ver pin,

sil - ver pin, sil - ver pin, sil - ver pin, sil - ver pin,

*marcato* *mf*

The musical score is written for a piano and voice. It consists of two systems of staves. The first system contains measures 70 through 74, and the second system contains measures 75 through 79. The vocal melody is written in a single treble clef staff, and the piano accompaniment is written in two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The lyrics are: 'heart with keys of gold - en, And pinned it down with a' for measures 70-74, and 'sil - ver pin, sil - ver pin, sil - ver pin, sil - ver pin,' for measures 75-79. The piano part features a marcato section in measures 76-78 and a mezzo-forte (mf) section in measure 79. A large red watermark 'Unauthorized to Copy or Print' is overlaid diagonally across the page.

**D***mp*

81

82

83

84

I wish I was a lit - tle spar - row, And I had

*mp*

I wish I was a lit - tle spar - row, And I had

*mp*

I wish I was a lit - tle spar - row, And I had

**D***p leggiero*

85

86

87

88

89

wings to fly so high. I'd fly a - way to my

wings to fly so high. I'd fly a - way to my

wings to fly so high. I'd fly a - way to my

*mp**p*

90 91 92 93 94

false true lov - er, And when he'd ask me then I would de -

false — true lov - er, And when he'd ask me then I would de -

false — true lov - er, And when he'd ask me then I would de -

95 96 97 98

ny! But I am

ny! But I am

ny! But I am

**E** *p*

**E** *p*

**E** *p*

*agitato*

*pp leggiero*

Use pedal

100 101 102 103 104

not a lit - tle spar - row. I have no wings, nor

not a lit - tle spar - row. I have no wings, nor

not a lit - tle spar - row. I have no wings, nor

105 106 107 *mp* 108 109

can I fly. So I'll sit down to weep in

*mp*

can I fly. So I'll sit down to weep in

*mp*

can I fly. So I'll sit down to weep in

*mp* *p*

110 111 112 113 114

sor - row, And try to pass my trou - bles on by,

sor - row, And try to pass my trou - bles on by,

sor - row, And try to pass my trou - bles on by,

*mf marcato*

115 116 117 119

pass my trou - bles on by! Come all ye fair and

pass my trou - bles on by! Come all ye fair and

pass my trou - bles on by! Come all ye fair and

**F** *f* *f* *f*

**F** *f* *mf*

120 121 122 123 124

ten - der la - dies. Take war - ning how you court young

ten - der la - dies. Take war - ning how you court young

ten - der la - dies. Take war - ning how you court young

125 126 127 128 129

men. They're like a star on a bright sum - mer mor - ning,

men. They're like a star on a bright sum - mer mor - ning,

men. They're like a star on a bright sum - mer mor - ning,

*f* *mf*

130

131

132

133

134

First they ap - pear and then, they ap - pear and

First they ap - pear and then, they ap - pear and

First they ap - pear and then, they ap - pear and

*mf*

*mp*

*mf*

135

136

137

138

139

then they're gone! \_\_\_\_\_

then they're gone! \_\_\_\_\_

then they're gone! \_\_\_\_\_

*f*

*f*

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