

Fair and Tender Ladies

Traditional

G *A^m* *D* *G*
My daddy was a handsome gambler.

A^m *E^m*
He had a chain five miles long.

C *A^m* *D*
On every link a heart did dangle,
C *A^m* *D*
Of another maid he'd loved and wronged.

A^m *D* *G*
He'd tell to you some loving story.
A^m *E^m*
He'd make you think he believed them true.

C *A^m* *D*
But love grows cold as love grows older,
C *A^m* *D*
And fades away like morning dew.

A^m *D* *G*
I'd rather be in some dark hollow,
A^m *E^m*
Where the sun refused to shine,
C *A^m* *D*
Than to live here, here in Missouri,
C *A^m* *D*
With your memory haunting my mind.

A^m *D* *G*
Come all ye fair and tender ladies,
A^m *E^m*
Take warning how you court your men.
C *A^m* *D*
They're like a star on a summer's morning;
C *A^m* *D*
First they appear then they're gone again.

What does the word “Traditional” mean where an author’s name usually appears? A consistent definition of traditional folk music is elusive. The terms *folk music*, *folk song*, and *folk dance* are comparatively recent expressions. They are extensions of the term *folklore*, which was coined in 1846 by the English antiquarian William Thoms to describe "the traditions, customs, and superstitions of the uncultured classes". The term further derives from the German expression Volk, in the sense of "the people as a whole" as applied to popular and national music by Johann Gottfried Herder and the German Romantics over half a century earlier. Traditional folk music also includes most indigenous music.

Some do not even agree that the term Folk Music should be used. One meaning often given is that of "old songs, with no known composers", another is that of music that has been handed down by oral transmission . . . the fashioning and re-fashioning of the music by the community that give it its folk character"

Characteristics of traditional folk music from a historical perspective:

- It was transmitted through an oral tradition due to the fact that before the 20th century, ordinary people were often illiterate. They acquired songs by memorizing them. Singers may extend their repertoire using broadsheets, song books or electronic media, but these secondary enhancements are of the same character as the primary songs experienced in the flesh.
- The music is often related to national culture. In the context of an immigrant group, folk music acquires an extra dimension for social cohesion. They learn songs and dances that originated in the countries their grandparents came from.
- They commemorate historical and personal events. Easter, May Day, Christmas, weddings, birthdays and funerals all carry their catalog of treasured songs and music. Choral music at these events bring children and non-professional singers to participate in a public arena, giving an emotional bonding that is unrelated to the aesthetic qualities of the music.
- The songs have been performed, by custom, over a long period of time, usually several generations.
- There is no copyright on the songs. Hundreds of folk songs from the 19th century have known authors but have continued in oral tradition to the point where they are considered traditional for purposes of music publishing. This has become much less frequent since the 1940s. Today, almost every folk song that is recorded is credited with an arranger.
- Fusion of cultures: Because cultures interact and change over time, traditional songs evolving over time may incorporate and reflect influences from disparate cultures. The relevant factors may include instrumentation, tunings, voicings, phrasing, subject matter, and even production methods.

History of "Come All You Fair and Tender Ladies" (a.k.a. "Tiny Sparrow" or "Little Sparrow") (Roud #451) is an American folk music ballad, originating from the Appalachian region. It has been recorded under either of its two title variations by numerous artists. In more recent times, the song's title sometimes finds "Maidens" substituted for "Ladies," and "Come All Ye" or "Come All You" sometimes omitted.

Wikipedia