



**What care I how
fair she be**

**William F. Sudds
(1843-1920)**

What care I how fair she be

W. F. Sudds

Allegro comodo $\text{♩} = 80$

S *mp* Or my cheek grow

A *mp* Shall I wast - ing in des - pair Die be-cause a wo - man's fair?

T *mp* Die be-cause a wo - man's fair? *mp* Or my cheek grow

B *mp* Die be-cause a wo - man's fair?

S *mf* pale with care 'Cause an - oth - er's ro - sy are? 'Cause an - oth - er's ro - sy are?

A *mf* 'Cause an - oth - er's ro - sy are? 'Cause an - oth - er's ro - sy are?

T *mf* pale with care 'Cause an - oth - er's ro - sy are? 'Cause an - oth - er's ro - sy are?

B *mf* 'Cause an - oth - er's ro - sy are? 'Cause an - oth - er's ro - sy are?

S *mp* Be she fair - er than the day, Or the flow - 'ry meads of May—

A *mp* Be she fair - er than the day, Or the flow - 'ry meads of May—

T *mp* Be she fair - er than the day, Or the flow - 'ry meads of May—

B *mp* Be she fair - er than the day, Or the flow - 'ry meads of May—

What care I how fair she be

15 *mf*

S What care I how fair she be,

A What care I how fair she be,

T What care I how fair she be,

B If she be not so to me, What care I how fair she be,

19 *f* *rall.*

S What care I how fair she be?

A What care I how fair she be? Shall my fool - ish heart be pined

T What care I how fair she be?

B What care I how fair she be?

23 *mp* *mf*

S Shall a wo - man's vir - tue move Me to per - ish

A 'Cause I see a wo - man kind? Me to per - ish

T 'Cause I see a wo - man kind? Shall a wo - man's vir - tue move Me to per - ish

B 'Cause I see a wo - man kind? Me to per - ish

What care I how fair she be

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S for her love? Me to per - ish for her love? Be she meek - er,

A for her love? Me to per - ish for her love? Be she meek - er,

T for her love? Me to per - ish for her love? Be she meek - er,

B for her love? Me to per - ish for her love? Be she meek - er,

mp

32

S kind - er, far, Than all oth - er wo - men are?

A kind - er, far, Than all oth - er wo - men are?

T kind - er, far, Than all oth - er wo - men are?

B kind - er, far, Than all oth - er wo - men are? If she be not so to me,

37

S What care I how kind she be, What care I how kind she be? *rall.*

A What care I how kind she be, What care I how kind she be? *rall.*

T What care I how kind she be, What care I how kind she be? *rall.*

B What care I how kind she be, What care I how kind she be? *rall.*

mf *f*

What care I how fair she be

Più lento

41 *mp*

S Great, or good, or kind, or fair, I will ne'er the more des - pair;

A Great, or good, or kind, or fair, I will ne'er the more des - pair;

T 8 Great, or good, or kind, or fair, I will ne'er the more des - pair;

B *mp* Great, or good, or kind, or fair, I will ne'er the more des - pair;

49

S If she love me, this be - lieve, I will die ere she shall grieve,

A If she love me, this be - lieve, I will die ere she shall grieve,

T 8 If she love me, this be - lieve, I will die ere she shall grieve,

B If she love me, this be - lieve, I will die ere she shall grieve,

57

S *p dim.* I will die ere she shall grieve;

A *p dim.* I will die;

T *p dim.* I will die; ere she shall grieve;

B *p* ere she shall grieve;

What care I how fair she be

Tempo 1mo.

65

S *mp* I can scorn and let her go;

A *mp* I can scorn and let her go; For if she is

T *mp* If she slight me when I woo, I can scorn and let her go; For if she is

B *mp* I can scorn and let her go;

70

S *mf* What care I for whom she be? *p* If she slight me

A *mf* not for me, What care I for whom she be? *p* If she slight me

T *mf* not for me, What care I for whom she be? *p* If she slight me

B *mf* What care I for whom she be? *p* If she slight me

74

S when I woo, I can scorn and let her go;

A when I woo, I can scorn and let her go;

T when I woo, I can scorn and let her go; For if she is not for me,

B when I woo, I can scorn and let her go; For if she is not for me,

What care I how fair she be

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Soprano (S): What care I for whom she be? What care I for whom she be?

Alto (A): What care I for whom she be? What care I for whom she be?

Tenor (T): What care I for whom she be? What care I for whom she be?

Bass (B): What care I for whom she be? What care I for whom she be?

Part-Song Galaxy No. 33
 W. F. Sudds
 (1882)

Shall I wasting in despair
 Die because a woman's fair?
 Or my cheek grow pale with care
 'Cause another's rosy are?
 Be she fairer than the day,
 Or the flow'ry meads of May—
 If she be not so to me,
 What care I how fair she be?

Shall my foolish heart be pined
 'Cause I see a woman kind?
 Shall a woman's virtue move
 Me to perish for her love?
 Be she meeker, kinder, far,
 Than all other women are?
 If she be not so to me,
 What care I how kind she be?

Great, or good, or kind, or fair,
 I will ne'er the more despair;
 If she love me, this believe,
 I will die; ere she shall grieve;
 If she slight me when I woo,
 I can scorn and let her go;
 For if she is not for me,
 What care I for whom she be?

George Wither (1588-1667)

William F. Sudds (1843-1920) was born in London, England. When he was seven, the family moved across the Atlantic and settled on a farm in Gouverneur, New York. By age fifteen, he had taught himself the violin, cello, guitar and cornet. He also took advantage of an offer to use a friend's piano, although it meant a three-mile walk after his day's work. Enlisting in the Civil War, he was ordered to report as a musician and eventually became a bandmaster. He arranged and composed many pieces for the band. During the later part of the war, he took his first piano lessons from a French woman in New Orleans. After the war, he trained at the Boston Conservatory of Music. He returned to Gouverneur and established himself as a teacher, composer and music publisher. He directed choruses and orchestras for local events and was the director of the Choral Union of Gouverneur. His compositions include orchestral works, pieces for piano, church music, songs and part-songs. He published many method books and instructional collections including the "Modern Method for the Reed Organ." His music and writings gained great recognition throughout the country. That popularity was manifest by the appearance of a riddle in the "Youth's Companion" magazine: "What composer is found in every washtub?"

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1706 NE 177th St.
Shoreline, WA 98155 USA

