

# Scarily We Troll Along

arr. Paul Jennings

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P. O. Box 26627  
Wauwatosa, WI 53226

RECORDER

# Scarily We Troll Along

(with few apologies to Merrily We Roll Along)

OOOH! SCARY! (♩=84)

Vladitional  
arr. Paul Jennings

2 3

7 2

11

15

19 2 23

2

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# Scarily We Troll Along

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**000H! SCARY!** (♩=84)

**3** 1x - BIG CLASSICAL SOUND  
2x - ROCK OVER THE ORCHESTRA

RECORDER

N.C.

*f*

*fp*

*ff*

H.W.

BS 2x - FREE (BUT WORK W/ORCH)

REC.

# Scapily We Troll Along

REC. **7**

Musical score for system 7, measures 1-4. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line starts with a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a complex texture with chords and moving lines in both hands. A dynamic marking of *mf* is present. There are also some performance markings like accents and slurs.

REC. **11**

Musical score for system 11, measures 1-4. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line consists of quarter notes G4, A4, B4, and C5. The piano accompaniment continues with a similar texture to the previous system. A dynamic marking of *mf* is present.

REC. **15**

Musical score for system 15, measures 1-4. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line consists of quarter notes G4, A4, B4, and C5. The piano accompaniment continues with a similar texture to the previous systems. A dynamic marking of *mf* is present.

# Scapily We Troll Along

REC. **19**

**+GTR. ON TOP LINE BUILDING**

**+EL. BS.**

**+ROCK TOMS - BUILDING**      **FILL -**      **SIM.**      **FILL -**

REC. **23**

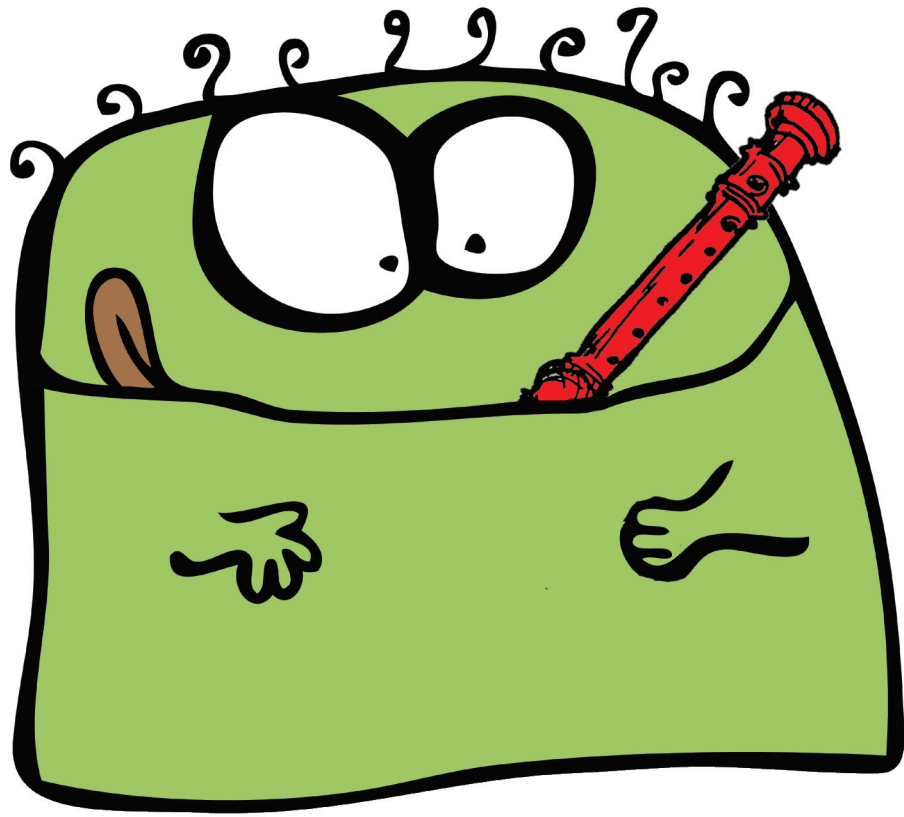
**N.C.**

**(Em1)**      **(Cma7)**      **(F#m1 7(b5)/B)**

**ACCENT**      **FILL-ISH**      **FILL - - -**      **FILL - - -**



Troggo The Troll  
just loves his recorder...



... especially with  
toadstools, crabgrass,  
- and a nice snail slime sauce!



# Scarily We Troll Along

If you've taught recorder long, you probably have a love/hate relationship with your recorder method, especially early in the year. Even the best methods suffer from the fact that when you have only a few notes to work with, you choose among a handful of well-known tunes or originals. We love to breathe some new life into these tunes with a cool new setting and with new teaching opportunities. That's why we had so much fun with this unique arrangement.

"Merrily We Roll Along" is a tune that dates back to just before the Civil War, as a part of the song "Good Night Ladies." Most of your students likely know it from endless children's recordings, and, of course, from the Warner Bros. *Merry Melodies* cartoons.

To be a teachable beginning tune, method writers must drag the song into the corner and do rhythmic surgery to it, not unlike the work done by our old friend Dr. Frankenstein. (That's "Frahnk-en-steen." Or so we are told. ☺) With that in mind, and giving a nod to that certain scary time of fall, we give you "Scarily We Troll Along." Of course, while it is well suited for fall use, it will provide a nice variation on the song any time of the year.

Okay, we admit it, we had a bit of fun with this one. And to a small extent, we go beyond the exact part the kids play in most methods. For this arrangement, we do give you the option of letting the kids play a couple of things in the intro and at the ending. That's your call, but if you want to make beginners sound good early in the year, this arrangement will do it.

Also note that the arrangement features two different styles – a dramatic orchestral, then "symphonic rock" for the repeat. When you play it for them the first time, let them discuss what they hear.

**Major and Minor** - Virtually every method including *Recorder Karate* and other favorite methods, like Artie Almeida's richly conceived *Recorder Express*, state this song as a major tune. This version is in minor. So what a great way to discuss the difference between these two modes.

The simplest way to demonstrate the difference may be to go to the piano and play a G chord against one

child playing the melody. (Or get fancy and go between G and D at the appropriate times.) And there we have MAJOR! Ta-da!

Now, have the same child (or another) play the same thing as you play an E minor chord, or E minor and B7. Next, play a major recording of "Merrily..." possibly the one in *Recorder Karate* or *RECORDER CLASSROOM*, or from whatever method you use. It's hard to find one that doesn't use this popular song.

## Why major and minor?

So why do composers choose one of these modes over the other? Discuss what feelings are stirred up with minor songs, possibly playing a few. (Sadness? Fear?... but let them discuss.) Can they think of current tunes they are listening to or performing that are in minor modes? Possibly play a famous classical work or movie theme that is in a minor mode. You could use "Night On Bald Mountain," or maybe Darth Vader's theme from *Star Wars*.

## Writing lyrics can be an enjoyable creative lesson.

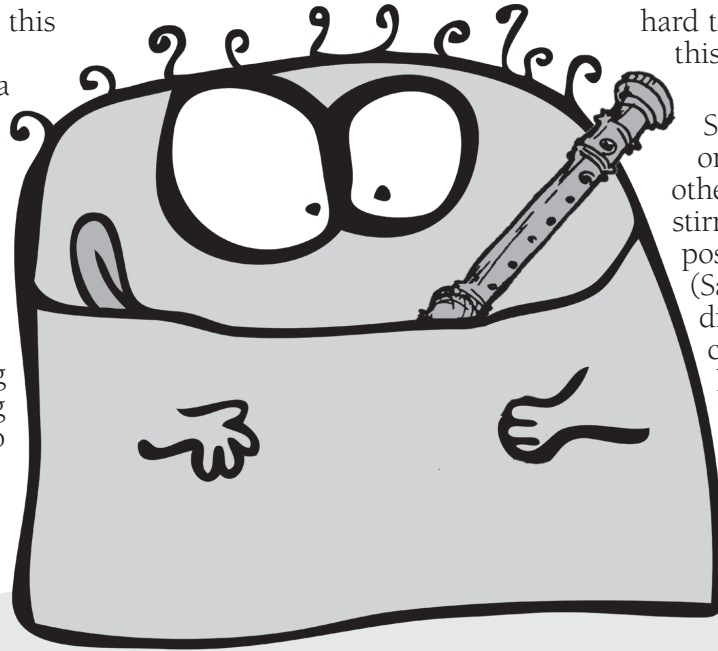
If you haven't done composition with your classes, this song gives you an ideal way to begin. Essentially, you only have to fill in the one line... the rest are already there in the title. For instance:

## Scarily We Troll Along

Scarily we troll along,	...or...	Scarily we troll along,
Troll along. Troll along.		Troll along. Troll along.
Scarily we troll along,		Scarily we troll along,
On our way to ghoul.		Trolls are people, too.

But don't use these options until the kids are through. And share some of their lyrics with us, if you will. Great fun!

By the way, note that in case you would like to display our friend Troggo The Troll in your classroom, or maybe create a special fingering chart with his picture, we are including a color poster of him in this kit. Have lots of fun with it!



Troggo The Troll just loves his recorder, especially with toadstools, crabgrass, -and a nice snail slime sauce.