Words by Henry Carey
(1687-1743)

Moderately fast, light and lively ($\frac{4}{4} = 100$)

Music by S. Davis

To Temple Block

To Triangle

To Music Stand

Young Roger came tapping at

AV272

4. Roger & Dolly/1-7
AN EXPOSTULATION

Words by Isaac Bickerstaff
(1735-1812?)
Music by S. Davis

Andante appassionato \( \text{f} = 62 \)
con molto espressione

Voice

Trombone

CUP MUTE

mp legato

3

\( \text{poco a poco accel. e cresc.} \)

4

7

poco accel.

poco accel.

10

a tempo

accel.

fluttertongue

13

a tempo

mp

When

late

I attempt

\( \text{mf} \)

\( p \)

3. An Expostulation/1-4
Words by Lady Mary Chudleigh
(1656-1710)
Music by S. Davis

Voice

Tenor Trombone

HARMON MUTE, Stem extended

Wife and servant are the same, But

only differ in the name:
For

when that fatal knot is tied, What no-thing, no-thing can di-vide,

When she the word "o-bey;" has said, And man by law supreme has made,

Then all that's kind is laid aside, And no-thing left but state and pride.
in personage, equipage,

heritage, generous and free:

Brave, not roman... learned, not pedantic;

Frolic, not frantic. This must he be.

AV272

* Indefinite pitches; these are suggested for relative pitches (mm. 20–26, mm. 42–48).

1. A Maiden’s Husband, 2-4
A MAIDEN'S IDEAL OF A HUSBAND

Words by Henry Carey
(1687-1743)
Music by S. Davis

Moderately fast; cheerful and naïve \textit{J. = 80}

\textit{Voice}

\textit{Tenor Trombone}

\textit{mf non legato}

\textit{poco ritard. a tempo}

Gen-tel in per-son-age,

Con-duct and e-qui-page, No-ble by her-i-tage, Gen-er-ous and free:

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A MAIDEN'S IDEAL OF A HUSBAND

Words by Henry Carey
(1687-1743)
Music by S. Davis

Moderately fast; cheerful and naïve  \( \frac{\dot{}}{} = 80 \)

Tenor Trombone

\( mf \) non legato

5.

9.

13. poco \( \text{ritard} \) \( a \) tempo

16.

19.

23.

26.

29. Leggero

AV272/Trbn.

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MERRIE ENGLISH LOVE SONGS were premiered, in period costume, at the University of Northern Colorado by Susan Lynch, Soprano, and David Wulfeck, Trombone, in a graduate recital April 12, 1990.

Total duration of music is approximately 11 minutes.

COMPOSER'S COMMENTS

These four poems reveal to us some curious frustrations and stereotyping between the genders in the social life of early eighteenth-century England. The naïveté is charming, and sarcasm at times shocking; but the revelation that there have been only minimal changes in gender roles over the past 2½ centuries lends a tone of irony as well as humor to the MERRIE ENGLISH LOVE SONGS. And in so performing them, the two musicians should -- if at all possible -- wear costumes of the period to enhance the quaint and proper atmosphere.

NOTES ON 4. ROGER AND DOLLY

List of Percussion Instruments (see FLOW CHART):

TRIANGLE △
TEMPLE BLOCK 🎉
MUSIC STAND (solid metal type) 📃
TAMBOURINE 🎵
RECO RECO (or GUÍRO, "Gourd") 🍉
FEET (quickly stomping) 🎨

Percussion instruments are played by the Singer. However, an extra part is provided in case a separate percussionist is used. To simplify logistics of switching around while singing, be efficient in the placement of instruments and the use of stick(s). Hang the Triangle from the Music Stand; in close proximity, position a table to the right for placing the remaining instruments (Temple Block, then Reco Reco; prop Tambourine at an angle). The Trombonist is to the Singer's left.

In refrains (e.g. "Tumpaty, tumpaty, tump.") the Trombonist sings into the mouthpiece (measures 21-22, 25-26, etc.). If any of the refrains are too low to sing (as in the case of a woman trombonist), simply transpose up one octave. In the Voice part, measure 24, beat 4, the "No" is an indefinite but high pitch; similarly, measure 53, beat 4 ("two").

S.D.

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