

Ropaloon

James Humberstone 2001
For Michele Morgan and the Chelate Compound

Sample

Composer's note:

I wrote this piece for fun. That works two ways – it was fun for me to write, and I wrote it to (hopefully) give fun to the performers and audience.

The piece can be played straight, as written on the page, but it is envisaged that the performers will make of it what they will:

Soprano – Opportunity to make up own words (there is no intended grammatical syntax nor meaning to the garble: just choose whatever sounds good) and hamming up of the joke. It's probably a good idea to have an idea of the story you're telling. But I won't tell you the one I had in my mind when I wrote it.

Bass Clarinet – Start with the unison with the bass and work away from there – the notes are a guide, but don't try to make any more diatonic sense than is given. Cheeky little answers to the vocal part should put a smile on our faces.

Drums – I apologise. I'm not a drummer. I've worked with excellent drummers in my time and read all the Sammy Nestico guides, and I still don't know how to write a great drum part. So this is a guide – swing it, laid back, do your thing.

Bass – Enjoy. You have that eight bar phrase again and again, and while the repetition of it will settle it in our minds/ears, swing it and syncopate it as you see the fit. And don't forget to pose as much as possible in the solo.

To you all – freedom. Ad lib is the key. I hope you have some fun.

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Ropaloon

Vocalist should attempt an old-time southern states of the US drawl (see "Driving Miss Daisy"). This introduction is a story. A funny one. Tell it as such.

Introduction:

"Bay-o. Bay-o. Harken ufa deebo way.

É larka, phu, de rhombo saffa é - é - é, di rubenstaffa ee-way-largofas!

Wenne fasse, pi, lo doccorabba sam-we sam-way o. Heh laffe-é-é-é. Laffe gorre sammulté wee bin oh.

Mé dab? Mé dabba? Ho letenaski phu! <laugh> Di hassin lopor amitéphe ancoraph fasse-o. Ti rabba!

Rabba! <laugh>

É santor-émey holo rhombo sam-we? Hé lébbe? No-ropaloon! <laugh> Ropaloon! <laugh hysterically, with tears, snorts, and doubling-up> Ropa phu te lante!" <music begins as laughter subsides>

Fast swing beat (i q = qKe)

Soprano

Bass Clarinet in Bb

Drums

Double bass

pizz.

dynamics as you see fit

6

dynamics as you see fit

Hé - sey

dynamics as you see fit

dynamics as you see fit

11

lu - bi - na Ré - ley

15

lo phu - si - na ha - bi - né - de

19

Am - it - phe Hu! Ju - go fe - li - ta

23

Am - or - i - ba! Ham - is - fey Ru - ben - staff

27

Ro - pa - loon! Heh laf - fé

band count the bars rest together, mouthing
"one, two, three, four" to each other, tapping
feet in exaggerated fashion, and so on.

GP GP GP

31

San - to - doon!

vocalist may use first verse lyrics again to avoid learning new words, or may insert ad lib.

36

Yo - la! _____ Am - is - phrey _____

This system contains measures 36 through 39. It features a vocal line with lyrics, a guitar line with a melodic accompaniment, a drum line with a consistent rhythmic pattern of eighth notes, and a bass line with a steady accompaniment. The key signature has one sharp (F#).

40

Hé - la _____ lo ra - gen say _____

This system contains measures 40 through 43. It continues the musical arrangement from the previous system, with the same instrumental parts and a vocal line with lyrics. A large 'Sample' watermark is visible across the page.

44

é - ber - ai - bed _____ Me to - say _____ Hu!

This system contains measures 44 through 47. It concludes the musical arrangement with the same instrumental parts and a vocal line with lyrics.