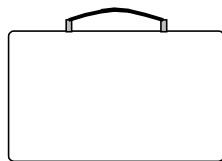


MY BRIEFCASE

John Kilpatrick

S A T B (div)
with piano accompaniment



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“My Briefcase” - A True Story

Words & Music by John Kilpatrick

1998 – unaccompanied version

2001 – accompanied version

2006 – reset in Overture in fewer pages

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Performance

Expression and speeds mostly not given, and should be decided by the performing group. The piano part is required for the Recits., and the piano bass line is required in section 9. Otherwise the accompaniment is optional.

Admission

The story is true, but there are two instances of artistic licence: the unfavourable remarks in section 4 about metrication and Europe do not represent the true sentiments of the composer; and the dog introduced in section 8 was in reality a Doberman, not a Doberman Pinscher.

Libretto

1. **Opening**

Si apre solo in questo senso.

2. **Recit.**

I had a briefcase, a favourite briefcase. It was a present from my wife (*his first wife*).

It was Brown. It was Strong. Its make was Samsonite. Its surface was sort of like simulated leather, but not like any real animal or dinosaur; more like the floor of a dried-up reservoir, or crazy paving, where the children play games with the cracks.

3. **Fugue**

Where the bears and crocodiles lurk in the cracks
waiting for children, to eat them up.

*be careful - don't get caught - mind where
your feet go - you must be careful - they're*

Where the bears and crocodiles lurk in the cracks
waiting for dogs and children.

*bad - they're very nasty - mind your step -
don't tread on them (etc.)*

4. **Recit. and Objections**

My briefcase was capacious, holding all manner of articles. With comfortable clearance from the hinges it could take A3 paper. What's that? A3? What's that? metric? We don't like metric. Down, down with Europe. What's wrong with Quarto? What's wrong with Foolscap?

Do you like numbers? I'll tell you about Foolscap.

5. **Foolscap**

One and one is two,
One and two is three,
Two and three is five,
Three and five is eight,
Five and eight is thirteen.

Foolscap's edges are eight and thirteen so come in the Fibonacci series. Because the edges are Fibonacci numbers, Foolscap approximates to the Golden Rectangle.

6. **Recit.**

Never mind Quarto, never mind Foolscap. Don't forget there's another size, not metric, not an A size: Octavo - much used for music the whole world over – that's what my briefcase was used for.

7. **Music**

Music.

8. **Recit.**

And now for the sad part. My briefcase was stolen from my wife's car (*his second wife*).

I rang the baby-sitter (*her name was Lisa*). I'll be late. Lock the door. They've got the keys.

She was frightened; rang her father. When I got home there were two men (*big men*) and a Doberman Pinscher.

9. **Dog**

Woof. Arf.

10. **Recit.**

And now for my special memory of my briefcase. It had on it an inscription in four languages: I remember but two.

11. **Close**

Si apre solo in questo senso. Which is to say: Opens this way only.

My Briefcase

A true story

Words & Music by John Kilpatrick

1. Opening

1 **Moderato**

S. *solo* si ap - re so - lo *tutti*
Si ap - re, si ap - re, si ap - re so - lo, si ap -

A. Si ap - re, si ap - re, si ap - re so - lo, si ap -

T. Si ap - re, si ap - re, si ap - re so - lo, si ap -

B. Si ap - re, si ap - re, si ap - re so - lo, si

9 *solo* si ap - re so - lo *tutti*
re, si ap - re, si ap - re so - lo in que - sto,

A. re, si ap - re, si ap - re so - lo in que - sto,

T. re, si ap - re, si ap - re so - lo in que -

B. ap - re, si ap - re, si ap - re so - lo in que -

17 *div.* in que sto, in
in que - sto sen - so, in que - sto, que - sto sen - so.

A. in que - sto sen - so, in que - sto sen - so.

T. sto, in que - sto sen - so, que - sto, sen - so.

B. sto, in que - sto sen - so, que - sto sen - so.

2. Recit.

1 Tenor Solo
In free time

(T) I had a brief - case, a fa - vou - rite brief - case. — It was a pre - sent from my wife. — It was

S/A — — — — — It was

T/B — — — — — (his first wife) It was

The first system of the musical score is for measures 1-6. It features a Tenor Solo in 2/2 time, marked 'In free time'. The Tenor part (T) has a melodic line with a triplet of eighth notes in measure 5. The Soprano/Alto (S/A) and Tenor/Bass (T/B) parts are mostly silent, with the T/B part having a few notes in measure 6. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

7

(T) Brown. — It was Strong. Its make was Sam - son - ite. — Its sur - face — was sort of like

S/A Brown. — It was Strong. Its make was Sam - son - ite. —

T/B — — — — —

The second system of the musical score is for measures 7-12. The Tenor part (T) continues the melodic line with a triplet of eighth notes in measure 10. The S/A and T/B parts have some accompaniment. The piano accompaniment continues with chords and a bass line.

15

(T) sim - ul - at - ed leath - er, — but not like an - y real an - im - al or din - o - saur; more like the floor of a

The third system of the musical score is for measures 15-19. The Tenor part (T) has a melodic line with two triplets of eighth notes in measures 17 and 19. The piano accompaniment continues with chords and a bass line.

20

(T) dried up re - ser - voir, or cra - zy pav - ing — where the chil - dren play games in the cracks.

The fourth system of the musical score is for measures 20-24. The Tenor part (T) has a melodic line with three triplets of eighth notes in measures 21, 22, and 23. The piano accompaniment continues with chords and a bass line.

3. Fugue

Andante 1

S. Be care - ful,

A. Where the bears and cro-co-diles lurk in the cracks wai - ting for chil - dren, to eat them up. Be care - ful,

T. Where the bears and cro-co-diles

B.

6

S. don't get caught, mind where your feet go. Where the bears and cro-co-diles lurk in the cracks wai - ting for chil - dren,

A. don't get caught, mind where your feet go.

T. lurk in the cracks wait - ing for chil - dren, to eat them up. Be care - ful, don't get caught, mind where your

B. Be care - ful, don't get caught, mind where your

12

S. to eat them up. Be care - ful, don't get caught, mind where your feet go.

A. Be care - ful, don't get caught, mind where your feet go. Where the

T. feet go.

B. feet go. Where the bears and cro-co-diles lurk in the cracks wait - ing for chil - dren, to eat them up.

17

S. You must be care - ful, they're dan - ger - ous, they're bad. Where the

A. bears and cro - co - diles lurk in the cracks wait - ing for dogs and chil - dren.

T. You must be care - ful. Where the bears and cro - co - diles lurk in the cracks

B. You must be care - ful, you must be care - ful,

C7 G? A \flat maj⁹ D \flat ,7 D \flat ? A maj⁹

21

S. bears and cro - co - diles lurk in the cracks wait - ing for dogs and chil - dren. Care - ful, they're

A. You must be care - ful, they're ve - ry nas - ty. Where the bears and cro - co - diles

T. wait - ing for dogs and chil - dren. They're ver - ry nas - ty, be care - ful,

B. ve - ry care - ful. Where the bears & cro - co - diles lurk in the cracks wait - ing for dogs and

D⁷ D? B \flat maj⁹ E \flat ,7 E \flat ? B maj⁹ E7 E?

26

S. nas - ty. Mind your step, care - ful, don't tread on them.

A. lurk in the cracks. Mind your step, care - ful, don't tread on them.

T. care - ful. Care - ful! Mind your step, care - ful, don't tread on them.

B. chil - dren. Mind your step, care - ful, don't tread on them.

C maj⁹ Am⁷ A \flat ,⁹ C

4. Recit. & Objections

[1] *In free time*

(T) My brief - case was ca - pa - cious, hold - ing all man - ner of ar - tic - les. With

[5] com - fort - ab - le clear - ance from the hin - ges it could take A - 3 pa - per...

[8] *a tempo*

S. What's that? A-3? What's that? A-3? What's that? Met-ric?

A. What's that? A-3? What's that? A-3? What's that? Met-ric?

T. What's that? A-3? What's that? A-3? What's that? Met-ric?

B. What's that, a met-ric size? What's that, a met-ric size? What's that, Met-ric?

[14] *faster*

S/A We don't like met-ric. Down, down with Eur-ope. What's wrong with Quar-to? What's wrong with Fools-cap?

T/B We don't like met - ric. Down, down with Eur - ope. What's wrong with Quar - to? What's wrong with Fools - cap?

[18] *Soprano Solo*
freely

(S) Do you like num - bers? I'll tell you a - bout Fools - cap.

(unaccompanied)

5. Foolscap

Soprano Solo

1 **Moderato**

(S)

One and one is two, one and two is three, two and three is five, three and five is eight, five and eight is

(S)

thir - teen. Fools - cap's ed - ges are eight and thir - teen so come in the Fi - bo -

S/A

thir - teen.

T/B

thir - teen.

(S)

na - cci se - ries, the Fi - bo - na - cci se - ries.

S/A

se - ries.

T/B

se - ries.

tutti

15

S.

cause the ed - ges are Fi - bo - na - cci num - bers Fools - cap ap - prox - im - ates to the Gold - en

A.

Fi - bo - na - cci. Fools - cap ap - prox - im - ates to the Gold - en

T.

Be - cause the ed - ges are Fi - bo - na - cci, ap - prox - im - ates to the Gold - en

B.

Be - cause the ed - ges are Fi - bo - na - cci num - bers, ap - prox - im - ates to the Gold - en

20

S. Rect - an - gle, the Gold - en Rect - an - gle, the Gold - en Rect - an - gle.

A. Rect - an - gle, the Gold - en Rect - an - gle, the Gold - en Rect - an - gle.

T. Rect - an - gle, the Gold - en Rect - an - gle.

B. Rect - an - gle, the Gold - en Rect - an - gle.

6. Recit.

1 Tenor Solo
In free time

More rhythmically

(T) Ne - ver mind Quar - to, Ne - ver mind Fools - cap. Don't for - get

6

(T) there's an - o - ther size, not met - ric, not an A size: Oct - a - vo,

12

(T) much used for mu - sic the whole world o - ver. That's what my brief - case was used for.

7. Music

1 *Andante*

S. Mu - sic, mu - sic, mu - sic, Ah mu - sic,

S. Mu - sic, mu - sic, mu - sic, mu - sic, mu - sic,

A. Mu - sic, mu - sic, mu - sic, mu - sic,

T. Mu - sic, mu - sic, mu - sic, mu - sic,

T. Mu - sic, mu - sic, mu - sic, mu - sic,

B. Mu - sic, mu - sic, mu - sic, mu - sic,

Andante

6

S. mu - sic, mu - sic. Ah ...

S. mu - sic, mu - sic, mu - sic, mu - sic. Ah ...

A. mu - sic, mu - sic, mu - sic. Ah ...

T. Ah mu - sic. Ah ...

T. Ah mu - sic. Ah ...

B. mu - sic, mu - sic, mu - sic. Ah ...

11

S. Mu - sic, mu - sic,
S. Ah ... Mu - sic, mu - sic,
A. Ah Mu - sic, mu - sic,
T. Ah Ah
T. Ah Ah
B. Ah Ah Ah

16

S. mu - sic, mu - sic, *solo* mu - sic, mu - sic, mu - sic.
S. mu - sic, mu - sic, Ah Ah Ah Ah
A. mu - sic, mu - sic, Ah Ah Ah
T. Ah Ah Ah Ah Ah
T. Ah Ah Ah Ah Ah
B. Ah Ah Ah Ah Ah

8. Recit

Tenor Solo

1 In free time

(T) And now for the sad part. My brief-case was sto - len from my wife's car. _____

S/A _____

T/B _____ (his se - cond wife) _____

(T) I rang the ba-by-sit-ter_

S/A _____ (her name was Lis-a) _____ *a tempo* they've got the keys.

T/B _____ I'll be late, bolt the door, they've got the keys.

(T) She was frigh-tened, rang her fa-ther. When I got home there were two men_ and a Do-ber-man Pinscher.

S/A _____ (big men)

T/B _____

9. Dog

1 *Allegro*

S. *Woof Woof Woof Woof_ Woof Woof Woof - woof (etc)*

A. *Woof Woof (etc)*

T. *Woof Woof (etc)*

B. *Woof Woof (etc)*

Allegro

5

S. *Arf Arf Arf*

A. *Arf Arf Arf*

T. *Arf Arf Arf*

B. *Arf Arf Arf*

10. Recit.

1 Tenor Solo
A tempo Freely

(T) And now for my spe - cial me - mo - ry of my brief - case. It had on it

an in - scrip - tion in four lan - guag - es. I re - mem - ber but two.

11. Close

1 Moderato *solo* *tutti*

S. Si ap - re, si ap - re, si ap - re so - lo, si ap -

A. Si ap - re, si ap - re, si ap - re so - lo, si ap -

T. Si ap - re, si ap - re, si ap - re so - lo, si ap -

B. Si ap - re, si ap - re, si ap - re so - lo, si

Moderato

9

S. re, si ap - re, si ap - re *solo* so - lo *tutti* in que - sto,

A. re, si ap - re, si ap - re so - lo in que - sto,

T. re, si ap - re, si ap - re so - lo in que -

B. ap - re, si ap - re, si ap - re so - lo in que -

17

S. *div.* in que - sto, in que - sto sen - so
in que - sto sen - so, in que - sto, que - sto sen - so.

A. in que - sto sen - so, in que - sto sen - so.

T. sto, in que - sto sen - so, que - sto, sen - so.

B. sto, in que - sto sen - so, que - sto sen - so.

25

Maestoso

S. Op - ens this way, this way on - ly, op - ens this way on - ly.

A. Op - ens this way, this way on - ly, op - ens this way on - ly.

T. Op - ens this way, this way on - ly, op - ens this way on - ly.

B. *solo* Which is to say: *tutti* op - ens this way, this way on - ly, op - ens this way on - ly.

Maestoso

Music by John Kilpatrick, available on www.kilp.co.uk

With words by Edward Lear

The Jumbles (SATB div.)
The Dong (SATB div.)

With words by Gelett Burgess, from the Burgess Nonsense Book

The Knave of Hearts (SATB)
The Purple Cow (SATB div. + optional piano)
Cuttings from a Nonsense Book (SATB + wind quintet)
(includes *The Purple Cow*)

With words by Keats

Two Homer Sonnets (SATB)
On First Looking Into Chapman's Homer
To Homer

With words and music by the composer

My Briefcase (SATB div., keyboard)
--- do --- (SATB div., wind quintet)

Sacred music

Magnificat and Nunc Dimittis in F (SATB div., organ)
(with English and Latin texts sung in parallel)
Fanfare and Grace for St Peter's Day (SATB div., organ)
In Paradisum (SSATBB unaccompanied)

Music by Percy Snowdon, available on www.kilp.co.uk

Northumbrian Folk Songs (SATB div.)

Wrap up, roll up
Dance to your Daddy
Sair fyeld, hinny
Bonny at morn
Adam Buckham, O

Other works (SATB div.)

Betelgeuse
Ave Maria

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