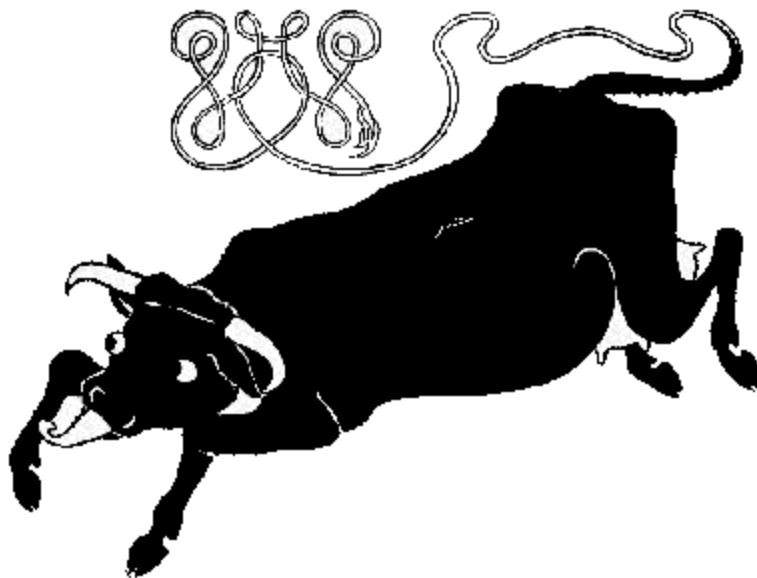


THE PURPLE COW

John Kilpatrick

words by Gelett Burgess

SATB (div)
with optional piano accompaniment



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1. The Purple Cow

John Kilpatrick
words by Gelett Burgess

1 **Andante**

Piano *mp*

4 *pp* *mf*

9 *somewhat dreamily* *mp*

I ne - ver saw, I ne - ver saw a pur - ple —
 I ne - ver saw, I ne - ver saw a pur - ple —
 I nev - er saw, ne - ver saw a pur - ple —
 I nev - er saw, ne - ver saw a pur - ple

13

cow, I ne - ver hope to see, I ne - ver hope to
 cow, I ne - ver hope to see, ne - ver hope to
 cow, I ne - ver hope, I ne - ver hope, to see, to
 cow, I ne - ver hope, I ne - ver hope, I ne - ver hope to see, to

The musical score is written for piano and voice. It begins with a piano introduction in 3/2 time, marked 'Andante' and 'mp'. The introduction consists of two systems of piano accompaniment. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand. The second system (measures 4-8) continues the piano introduction with a 'pp' dynamic marking in the right hand and 'mf' in the left hand. The vocal entry begins at measure 9, marked 'somewhat dreamily' and 'mp'. The lyrics are: 'I ne - ver saw, I ne - ver saw a pur - ple'. This is followed by a piano accompaniment system (measures 9-12). The vocal entry resumes at measure 13 with the lyrics: 'cow, I ne - ver hope to see, I ne - ver hope to'. This is followed by another piano accompaniment system (measures 13-16). The score concludes with a final piano accompaniment system (measures 16-19).

17

mf

see one. But I can tell you, — an - y - how, —

see one. But I can tell you, — an - y - how, —

see one. But I can tell, can tell — you, tell you, —

see one. But I can tell, tell — you, —

mf

21

mf

but I can tell you, an - y - how, — an - y - how, — tell — you, —

tell you, an - y - how, an - y

tell you, an - y - how, tell you, an - y

tell you, an - y - how, tell you, an - y

25

rit. *a tempo*

f

an - y - how, — I'd ra - ther see, I'd ra - ther see than be one. —

how, I'd ra - ther see, I'd ra - ther see than be one. —

how, — I'd ra - ther see, I'd ra - ther see — than be one. —

how, I'd ra - ther see, I'd ra - ther see — than be one. —

rit. *a tempo*

2. The Purpil Cowe

1 **allegro** *To be sung throughout with modern English pronunciation, where possible.*

soli

S

A

T

B

piano

f

f

mp

La la la la

La la la la

7

Narrator *f* tenor solo

A Mayde there was, seme - ly and meek en-

f

mp

La la la la

La la la la

f

mp

mp

mp

12

ow, she sate a - milk - en of a pur - pil Cowe:

This musical system covers measures 12 through 16. It features a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a grand staff with treble and bass staves. The key signature is one sharp (F#) and the time signature is 8/8. The vocal line begins with a long note on 'ow,' followed by a melodic phrase for 'she sate a - milk - en of a pur - pil Cowe:'. The piano accompaniment consists of rhythmic patterns in the right hand and a steady bass line in the left hand. The grand staff provides harmonic support with chords and bass notes.

17

Ro - sy hire Cheke as in the Month of Maye,

This musical system covers measures 17 through 21. It features a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a grand staff with treble and bass staves. The key signature is one sharp (F#) and the time signature is 8/8. The vocal line begins with a rest, followed by a melodic phrase for 'Ro - sy hire Cheke as in the Month of Maye,'. The piano accompaniment continues with rhythmic patterns in the right hand and a steady bass line in the left hand. The grand staff provides harmonic support with chords and bass notes.

22

And sik-er-ly her mer-ry Songe was gay As of the Larke up-rist,

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

27

wash-en in Dewe; Like Shene of Sterres, sperk-led hire Ey-en two.

ooh

ooh

ooh

ooh

ooh

ooh

ooh

ooh

ooh

ooh

34

Now came ther by that

La la la

La la la

La la la

La la la

40

Way a hen-dy Knight The Mayde es-pi-en in mor-wen-ing

45

Light. _____ A faire Per - son he was _____ of Co - rage trewe _____ With lus - ty

This musical system contains measures 45 through 50. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Light. _____ A faire Per - son he was _____ of Co - rage trewe _____ With lus - ty".

51

Berd _____ and _ Chekes of _ ro - dy Hewe.

mf

mf

mf

mf

rit.

This musical system contains measures 51 through 56. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Berd _____ and _ Chekes of _ ro - dy Hewe.". The piano part includes dynamic markings: *mf* (mezzo-forte) and *rit.* (ritardando).

57 Knight *f* bass solo

Dere La - dye far and wide I've straid Un - couthe Ad - ven - ture in straunge

slower

I (quod he) ne - ver saw a pur -

slower

64 *poco ritard* *a tempo*

Con - trie made Fro Ber - wicke un - to Ware. Par - dé I vowe Ere - whiles I

ple cow Ah ah I

ple cow Ah ah I

ple cow Ah ah I

ple cow Ah ah I

poco ritard *a tempo*

71

ne - ver saw a pur - pil — Cowe! Fayne wold I knowe how Ca - tel thus can

ne - ver hope to see one

ne - ver hope to see one

ne - ver hope to see one

ne - ver hope to see one

77

be? Tel me I pray you, of yore cour - te - sie! _____

Ah _____

Ah _____

Ah _____

Ah _____

a tempo

f La la la la

f La la la

f La la la

f La la la

a tempo

f

slower

mf The Mayde hire Mil - ken stent.

mf The Mayde hire Mil - ken stent.

mf The Mayde hire Mil - ken stent.

mf The Mayde hire Mil - ken stent.

slower

mf

92 Maid alto solo *In free time*

mf Good ___ Sir ___ the Mas - ter's ___ Man - de - ment ___ on us ___ y - laid

p andante

Mm mm mm

Mm (she saide) mm mm

Mm (she saide) mm mm

Mm mm mm

andante In free time

p

95

De - crees that in these y - clept gil - den Houres ___ Hys ___ Kyne shall ___ ete,

... ..

... ..

... ..

... ..

p

97

his Kyne shall ete, shall ete of nought but

Detailed description: This block contains the musical notation for measures 97, 98, and 99. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with two triplet markings over the notes 'Kyne' and 'nought'. The piano accompaniment consists of four staves: three treble clefs and one bass clef, with chords and some melodic fragments.

Detailed description: This block shows the piano accompaniment for measures 97-99. It is arranged in two systems. The first system has four staves (three treble, one bass) with chords. The second system has two staves (treble and bass) with chords and some melodic lines.

100

Vy - - - - - let, Vy - - - - - let Flores!

(ad lib.)

Detailed description: This block contains the musical notation for measures 100, 101, and 102. The vocal line is in a treble clef with a key signature of two flats. It features a melodic line with a fermata over the final note of measure 102, which is marked *(ad lib.)*. The piano accompaniment consists of two systems: the first has four staves (three treble, one bass) with chords, and the second has two staves (treble and bass) with chords.

Detailed description: This block shows the piano accompaniment for measures 100-102. It is arranged in two systems. The first system has four staves (three treble, one bass) with chords. The second system has two staves (treble and bass) with chords.

3. Confession

Forcefully
moderato *f* 1

S
 Ah yes, — Ah yes I wrote the Pur - ple Cow. I'm sor - ry now — I

A
 Ah yes, — I wrote the Pur - ple Cow. I'm sor - ry now — I

T
 Ah yes, I wrote the Pur - ple Cow. I'm sor - ry now I

B
 Ah yes, I wrote the Pur - ple Cow. I'm sor - ry now I —

piano
moderato *f*

4

wrote it. *mf* But I, — but I can tell you *ff* an - y - how, I'll *sfz* kill you *p.* if you quote it. —

wrote it. *mf* But I — can tell you *ff* an - y - how, I'll *sfz* kill you *p.* if you quote it. —

wrote it. *mf* But I can tell you *ff* an - y - how, I'll *sfz* kill you *p.* if you quote it. —

wrote it. *mf* But I can tell you *ff* an - y - how, I'll *sfz* kill you *p.* if you quote it. —

mf (i.e. B major) *ff* *sfz* *p.*

The Purple Cow

Words by Gelett Burgess from “The Burgess Nonsense Book”
also published by Dover Publications, Inc., in “The Purple Cow and Other Nonsense”

set to music by John Kilpatrick

Unaccompanied version, August 1999 - first performed by the Lydian Singers, Sheffield.

Version with piano accompaniment, January 2003.

1. The Purple Cow p. 2

2. The Purpil Cowe p. 4

Narrator in G - Knight in F - Maid in Eb

3. Confession p. 14

the above are intended to be performed as a suite

The work may be sung unaccompanied by making omissions as follows:

No. 1.

Bars 1 to 8 Omit the piano introduction.

Bars 17 & 18 Omit the second half of bar 17, and the first half of 18; insert a comma, or a pause on the word “one.”

No. 2.

Bars 1 to 4 Omit the 4 piano bars.

Bars 32 to 34 The Tenors and Basses should start the “la la la” two bars early (in bar 32), and bars 33 & 34 should otherwise be omitted.

Bars 55 & 56 Omit. A small *rallentando* and pause may be added to bar 54.

Bar 83 The Tenors and Basses sing one extra bar of “la la la” where the piano would otherwise provide this rhythm.

No. 3.

Bar 0 Omit the piano run-in.

Bar 4 No change except for the omission of the matching piano run.

Other Works by John Kilpatrick

With words by Gelett Burgess, from the Burgess Nonsense Book
The Knave of Hearts (SATB)

With words by Edward Lear
The Jumblies (SATB div.)
The Dong (SATB div.)

Words and music by John Kilpatrick
My Briefcase (SATB div., piano acc.)