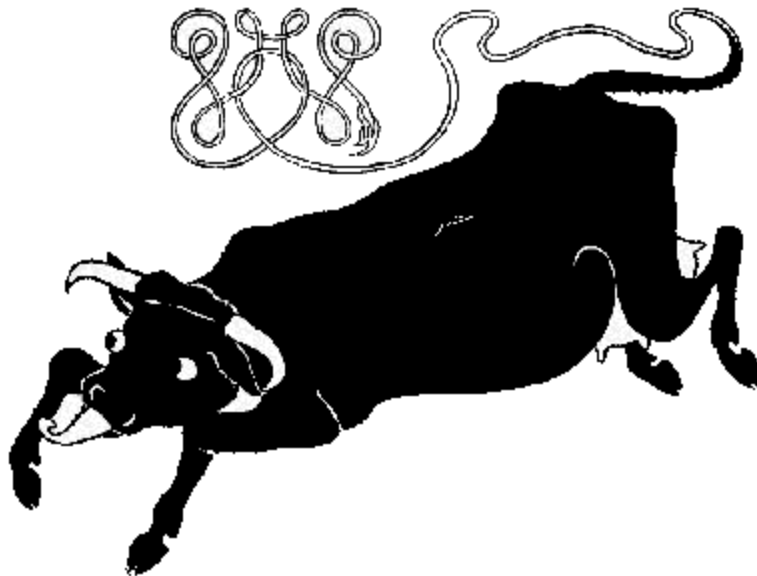


# THE PURPLE COW

*John Kilpatrick*

*words by Gelett Burgess*

SATB (div)  
with optional piano accompaniment



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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*

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 in the upper staff with lyrics, and a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 8/8. The piano accompaniment includes a rhythmic pattern in the middle staff and chordal support in the other two staves.

17

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

This musical system covers measures 17 through 21. It features a vocal line in the upper staff with lyrics, and a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 8/8. The piano accompaniment includes a rhythmic pattern in the middle staff and chordal support in the other two staves.

22

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

Ooh

Ooh

Ooh

Ooh

*p*

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

ooh

*p*



45

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.*

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 \_\_\_\_\_

83

*a tempo*

*f*

La la la la ... ..

*f*

La la la ... ..

*f*

La la la ... ..

*f*

La la la ... ..

*a tempo*

*f*

88

*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 (treble, two middle, and bass clefs) with block chords and some moving lines in the bass.

Detailed description: This block shows the piano accompaniment for measures 97-99. It is arranged in four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of block chords and some moving lines, primarily in the bass clef.

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 'Flores!'. The piano accompaniment consists of four staves with block chords and some moving lines in the bass. The marking *(ad lib.)* is placed above the vocal line for the final measure.

Detailed description: This block shows the piano accompaniment for measures 100-102. It is arranged in four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of block chords and some moving lines, primarily in the bass clef.

# 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*

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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.

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### **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.)