

“My Briefcase” - A True Story

Words & Music by John Kilpatrick

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My Briefcase

A true story

arranged for SATB and wind instruments

(Version for Buxton 2012)

The story is true, except that the unfavourable remarks about metrication and Europe do not represent the true sentiments of the composer; and (according to Lisa) the dog should be called a Doberman, not a Doberman Pinscher.

1. Opening

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Moderato

Accomp. for rehearsal

9

17

26

mf *solo* *tutti*

S. Si a - pre, si a - pre, si a - pre so - lo, si a -

A. Si a - pre, si a - pre, si a - pre so - lo, si a -

T. Si a - pre, si a - pre, si a - pre so - lo, si a -

B. Si a - pre, si a - pre, si a - pre so - lo, si

34

S. *mp* - pre, si a - pre, si a - pre *solo* si a - pre so - lo *tutti mp* in que - sto,

A. *mp* - pre, si a - pre, si a - pre so - lo in que - sto,

T. *mp* - pre, si a - pre, si a - pre so - lo in que - sto,

B. *mp* a - pre, si a - pre, si a - pre so - lo in que -

42

S. *cresc.* in que - sto sen - so, *f* in que - sto, in que - sto sen - so.

A. *cresc.* in que - sto sen - so, *f* in que - sto, que - sto sen - so.

T. *cresc.* que - sto sen - so, *f* in que - sto sen - so.

B. *cresc.* sto, in que - sto sen - so, *f* que - sto sen - so.

2. Recit.

Tenor Solo
 In free time

50 *mf*

solo I had a brief-case, a fa-vou-rite brief-case. It was a pre-sent from my wife.

S.A.

T.B.

mp
(his

55 *f*

solo It was Brown. It was Strong.

S.A.

T.B. first wife) It was Brown. It was Strong.

60 *ff* *mf*

solo Its make was Sam-son-ite. Its sur-face was sort of like

S.A.

T.B. Its make was Sam-son-ite.

65

solo

si - mu - la - ted lea - ther, — but not like a - ny real a - ni - mal or di - no - saur; more like the floor of a

70

solo

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

3. Fugue

75

Andante

80

S.

A.

T.

B.

mf

Where the bears and cro - co - diles lurk in the cracks

C *p*

85

S. *p* Be care - ful, don't get caught, mind where your

A. wai-ting for chil-dren, to eat them up. *p* Be care - ful, don't get caught, mind where your

T. *mf* Where the bears and cro-co-diles lurk in the cracks wai-ting for chil - dren,

B.

Bbm *G* *Fm*

90

S. *mf* feet go. Where the bears and cro-co-diles lurk in the cracks wai-ting for chil-dren, to eat them up.

A. feet go.

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

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

D *Cm*

95

S. *p* Be care - ful, don't get caught, mind where your feet go. *mp* You must be

A. *p* Be care - ful, don't get caught, mind where your feet go. *mf* Where the bears and cro-co-diles

T. *mp* You must be

B. *f* bears and cro-co-diles lurk in the cracks wai-ting for chil-dren, to eat them up. You must be

F *Ebm* *C7*

100

S. care - ful, they're dan - ger - ous, they're bad. Where the bears and cro - co - diles

A. lurk in the cracks wait - ing for dogs and chil - dren. You must be

T. care - ful. Where the bears and cro - co - diles lurk in the cracks wait - ing for dogs and

B. care - ful, you must be care - ful, ve - ry

mf *mp* *mf*

A_bmaj⁹ *D_b⁷* *A_mmaj⁹* *D⁷*

104

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

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

T. chil - dren. They're ve - ry na - sty, be care - ful,

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

mf *f* *mp* *mp*

B_bmaj⁹ *E_b⁷* *B_mmaj⁹* *E⁷*

108

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

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

f *p* *pp* *f* *p* *pp* *f* *pp*

C_mmaj⁹ *f Am⁷* *p* *f A_b⁹* *sf*

4. Recit. & Objections

112 *Tenor Solo*
In free time

solo *mf*

My brief - case was ca - pa - cious, hold - ing all man - ner of ar - ti - cles. With

116

solo

com - fort - a - ble clear - ance from the hin - ges it could take A - 3 pa - per...

119 a tempo

S.A. *f* What's that? A - 3? What's that? A - 3?

T.B. What's that, a met - ric size? What's that, a met - ric size?

mf

123 faster

S.A. What's that? Me - tric? We don't like me - tric. Down, down with Eu - rope.

T.B. What's that?_ Met - ric?

mp

127

S.A. What's wrong with Quar - to? What's wrong with Fools - cap?

T.B.

129 *Soprano Solo*
freely

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

(unaccompanied)

5. Foolscap

130 *Moderato*
Soprano Solo

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

p

135

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

S.A. *mf* thir-teen.

T.B.

mf

140

solo

5

nac - ci se - ries, the Fi - bo - nac - ci se - ries.

S.A.

mf se - ries.

tutti mp Be -

T.B.

144

S.

cause the ed - ges are Fi - bo - nac - ci num - bers Fools - cap ap - pro - xim - ates to the Gold - en

mp

A.

Fi - bo - nac - ci. Fools - cap ap - pro - xim - ates to the Gold - en

mp

T.

Be - cause the ed - ges are Fi - bo - nac - ci, ap - pro - xim - ates to the Gold - en

mp

B.

Be - cause the ed - ges are Fi - bo - nac - ci num - bers, ap - pro - xim - ates to the Gold - en

pp

149

S.

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

f *3*

A.

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

f *3*

T.

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

f *3*

B.

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

f

154

158

6. Recit.

Tenor Solo

165

In free time

More rhythmically

solo

mf 3 3

Ne - ver mind Quar - to, Ne - ver mind Fools - cap. Don't for - get _____ there's an -

171

More steadily

solo

o - ther size, _____ not me - tric, not an A size: O - cta - vo, much used for

177

solo

mu - sic _____ the whole world o - ver. That's what my brief - case was used for. _____

7. Music

183 *Adagio*

mp

Musical score for measures 183-186. The piece is in 3/2 time and B-flat major. The tempo is Adagio. The dynamic is mezzo-piano (mp). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

187

Musical score for measures 187-191. The right hand continues the melodic development with some rests, while the left hand maintains a steady accompaniment with chords and eighth notes.

192

Musical score for measures 192-195. The right hand has a melodic line with some rests, and the left hand continues the accompaniment with chords and eighth notes.

196

(instrumental soli)

Musical score for measures 196-199. This section is marked as an instrumental solo. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides a harmonic accompaniment with chords and eighth notes.

200

mf

Musical score for measures 200-203. The right hand has a melodic line with some rests, and the left hand continues the accompaniment with chords and eighth notes. The dynamic is mezzo-forte (mf).

204

mf

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

S2. Mu - sic, mu - sic, mu - sic, mu - sic,

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

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

T2. Mu - sic, mu - sic, mu - sic,

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

209

p

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

S2. mu - sic, mu - sic, mu - sic, mu - sic. Ah ...

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

T. Ah Ah mu - sic. Ah ...

T2. Ah Ah mu - sic. Ah ...

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

214

S. Mu - sic, mu - sic,

S2 Ah_ ... Mu - sic, mu - sic,

A. Ah_ Mu - sic, mu - sic,

T. Ah Ah

T2 Ah Ah

B. Ah_ Ah Ah

mu - sic, mu - sic, mu - sic, mu - sic, mu - sic.

Ah... Ah Ah Ah Ah Ah

219

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

S2 mu - sic, mu - sic, Ah Ah Ah Ah

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

T. Ah Ah Ah Ah Ah

T2 Ah Ah Ah Ah Ah

B. Ah Ah Ah Ah Ah

mu - sic, mu - sic, mu - sic, mu - sic, mu - sic.

Ah Ah Ah Ah Ah

8. Recit

Tenor Solo
 225 *In free time*
mp
 solo And now for the sad part. My brief-case was *f* sto - len from my wife's car. _____
 S.A. _____
 T.B. _____ *p* (his se-cond wife)_

230 *mp* a tempo
 solo I rang the ba-by-sit-ter_ $\frac{4}{4}$ _____
 S.A. _____ *p* (her name was Li - sa) *mf* I'll be late, bolt the door,
 T.B. _____ $\frac{4}{4}$ _____

233 *In free time* *mf*
 solo _____ She was frigh - tened, rang her fa - ther.
 S.A. they've got the keys. _____
 T.B. they've got the keys. _____

 _____ *mp*

236

solo

When I got home there were two men— and a Do - ber - man Pin - scher.

S.A.

(big men)

T.B.

9. Dog

Presto 240

S.

Woof Woof Woof

A.

Woof Woof

T.

Woof Woof (etc)

B.

Woof

245

S.

Woof_ Woof Woof Woof-woof Woof (etc)

A.

(etc)

T.

Woof (etc)

B.

249

S. *ff*
Arf Arf Arf

A. *ff*
Arf Arf Arf

T. *ff*
Arf Arf Arf

B. *ff*
Arf Arf Arf

10. Recit.

Tenor Solo

253 *A tempo* *mf* *3*

solo And now for my spe - cial me - mo - ry of my brief - case.

257 *slower* *A tempo*

solo It had on it an in - scrip - tion in four

262 *3* *slower* *rit.*

solo lan - gua - ges. I re - mem - ber but two.

11. Close

267 *Moderato*

mf

S. *mf* Si a - pre, si a - pre, si a - pre *solo* si a - pre so - lo

A. *mf* Si a - pre, si a - pre, si a - pre so - lo

T. *mf* Si a - pre, si a - pre, si a - pre so - lo

B. *mf* Si a - pre, si a - pre, si a - pre so - lo

mp

280 *tutti*

S. *tutti* si a - pre, si a - pre, si a - pre *solo* si a - pre so - lo

A. *tutti* si a - pre, si a - pre, si a - pre so - lo

T. *tutti* si a - pre, si a - pre, si a - pre so - lo

B. *tutti* si a - pre, si a - pre, si a - pre so - lo

287 *tutti mp*

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

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

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

B. *mp*
in que - sto, in que - sto sen -

293

S. - sto, in que - sto sen - so. // Free time

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

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

B. so, que - sto sen - so. // *solo* 3 Which is to say:

299 **Maestoso**

f

307

f

S. O - pens this way, this way on - ly,

A. O - pens this way, this way on - ly,

T. O - pens this way, this way on - ly,

B. O - pens this way, this way on - ly,

311

f

S. o - pens this way on - ly. *(one voice)* on - ly.

A. o - pens this way on - ly.

T. o - pens this way on - ly.

B. o - pens this way on - ly.

315

ff

f



HISTORY of “My Briefcase”

Original gift: unknown, but probably in the mid-late 1970s, and at latest 1984

Date of theft: 9th June 1991

Original composition (SS AA TT B): 1998

Version with piano accompaniment: 2001

Cabaret performance at Sheffield Bach Choir dinner: 1st July 2002

Performance in Ealing by The Questors Choir: 11th March 2006

Version for wind quintet accompaniment: 2007

Performed in Belgium by Kalliope: 19th January 2008 in Ghent, 20th in Meise

Version for wind quartet & SATB: 2007

Performed in Hope by Sheffield Lydian Singers and Mayfield Quartet, Derbyshire: 28th June 2007

Version for Buxton Fringe performance: 2012