

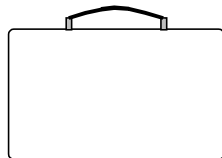
MY BRIEFCASE

John Kilpatrick

Mixed Choir and Wind Quintet
(SATB div, flute, oboe, clarinet, horn, bassoon)

FULL SCORE

(concert pitch)



©2007 John Kilpatrick

This work may be freely duplicated, performed and recorded,
provided the authorship is acknowledged.

25-03-08

My Briefcase

A true story

arranged for SATB and wind quintet

(flute, oboe, clarinet, horn, basson)

1. Opening

Words & Music by John Kilpatrick

Moderato

Flute *mf*

Oboe *mf*

Clarinet in Bb *mf*

Horn in F *mf*

Bassoon *mf*

9

Fl.

Ob.

Cl.

Hn.

Bsn.

17

Fl.

Ob.

Cl.

Hn.

Bsn.

42

Fl.

Ob.

Cl.

Hn.

Bsn.

S.
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.

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

cresc.

tutti

f

2. Recit.

50 In free time

Fl.

Ob.
p

Cl.
p

Hn.
p

Bsn.
p

Tenor Solo *mf*
I had a brief - case, a fa - vou - rite brief - case. It was a pre - sent from my wife. It was

S.A.

T.B.
mp *f* It was
(his first wife)

56

Fl. *fp* *fp* *mf* *f*

Ob. *fp* *fp* *mf* *f* *p*

Cl. *fp* *fp* *mf* *f* *p*

Hn. *fp* *fp* *mf* *f* *p*

Bsn. *fp* *fp* *mf* *f* *p*

Brown. It was Strong. *ff* Its make was Sam - son - ite. *mf* Its sur - face_

S.A. Brown. It was Strong. *ff* Its make was Sam - son - ite.

T.B.

64

Fl. *p*

Ob.

Cl.

Hn.

Bsn. *p*

3 _ was sort of like 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 *3* *3*

70

Fl.

Ob.

Cl.

Hn.

Bsn.

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

3. Fugue

75

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mp

mp

78

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mp

mp

mf

mp

82

Fl.

Ob.

Cl.

Hn.

Bsn.

S.

A.

T.

B.

p

mf

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

mf

Where the

87

Fl.

Ob.

Cl.

Hn.

Bsn.

S.

A.

T.

B.

p

p

p

mf

p

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

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

bears and cro-co-diles lurk in the cracks wait - ing for chil - dren, to eat them up. Be care - ful,

Be care - ful,

92

Fl.

Ob.

Cl.

Hn.

Bsn.

S.
lurk in the cracks wai - ting for chil - dren, to eat them up. Be care - ful, don't get caught,

A.
Be care - ful, don't get caught,

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

B.
don't get caught, mind where your feet go. Where the bears and cro-co-diles lurk in the cracks

mp

p

p

mf

97

Fl.

Ob.

Cl.

Hn.

Bsn.

S.
mind where your feet go. You must be care - ful, they're dan - ger-ous, they're

A.
mind where your feet go. Where the bears and cro-co-diles lurk in the cracks wait - ing for dogs and

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

B.
wait - ing for chil-dren, to eat them up. You must be care-ful, you must be

mp

mp

mp

mp

mp

mf

mf

f

102

Fl.

Ob.

Cl.

Hn.

Bsn.

S. *mf*
bad. Where the bears and cro-co-diles lurk in the cracks wait - ing for dogs and chil - dren.

A. *mp*
chil - dren. You must be care - ful, they're ve - ry nas - ty. Where the *mf*

T. *f*
lurk in the cracks wait - ing for dogs and chil - dren. They're ver - ry nas - ty, be *mp*

B. *mf*
care-ful, ve - ry care-ful. Where the bears and cro-co-diles lurk in the cracks

107

Fl. *pp* < *fp* *sf*

Ob. *pp* < *fp* *sf*

Cl. *pp* < *fp* *sf*

Hn. *pp* < *fp* *sf*

Bsn. *pp* < *fp* *sf*

S. *f* *p* *pp*
Care - ful, they're nas - ty. Mind your step, care - ful, don't tread on them.

A. *f* *p* *pp*
bears and cro - co - diles lurk in the cracks. Mind your step, care - ful, don't tread on them.

T. *f* *p* *pp*
care - ful, care - ful. Mind your step, care - ful, don't tread on them.

B. *f* *p* *pp*
wait - ing for dogs and chil - dren. Mind your step, care - ful, don't tread on them.

4. Recit. & Objections

112 In free time

Fl. *p*

Ob.

Cl. *p*

Hn. *p*

Bsn. *p*

mf

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

116

Fl.

Ob.

Cl.

Hn.

Bsn.

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

119 **a tempo**

Fl. *tr*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *mf*

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?

123 **faster**

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *mp*

S.A. What's that? Met - ric? We don't like met - ric.

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

126

Fl.

Ob.

Cl.

Hn.

Bsn.

S.A.

T.B.

Down, down with Eur - ope. What's wrong with Quar - to? What's wrong with Fools - cap?

129 *Soprano Solo*
freely

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

5. Foolscap

130 **Moderato**

Fl.

Ob.

Cl.

Hn.

Bsn.

Soprano 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

135

Fl. *mp*

Ob. *mp*

Cl. *mp* *p*

Hn. *mp* *p*

Bsn. *mp* *p*

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.

140

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *mp*

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

S.A. *mf* se - ries. _____ *mp* Be -

T.B.

144

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

A. *mp* Fi - bo - na - cci. Fools - cap ap - prox - im - ates to the

T. *mp* Be - cause the ed - ges are Fi - bo - na - cci, ap - prox - im - ates to the

B. *mp* Be - cause the ed - ges are Fi - bo - na - cci num - bers, ap - prox - im - ates to the

148

Fl. *pp*

Ob. *pp* *mf*

Cl. *pp* *mf*

Hn. *pp* *mf*

Bsn. *pp* *mf*

S. Gold - en Rect - an - gle, the Gold - en Rect - an - gle, the Gold - en Rect - an - gle. *p* *f* *3*

A. Gold - en Rect - an - gle, the Gold - en Rect - an - gle, the Gold - en Rect - an - gle. *p* *f* *3*

T. Gold - en Rect - an - gle, the Gold - en Rect - an - gle. *p* *f* *3*

B. Gold - en Rect - an - gle, the Gold - en Rect - an - gle. *p* *f* *3*

155

Musical score for measures 155-159. Instruments: Fl., Ob., Cl., Hn., Bsn. The score shows various rhythmic patterns and melodic lines for each instrument.

160

Musical score for measures 160-164. Instruments: Fl., Ob., Cl., Hn., Bsn. This section features triplets and sustained notes across all instruments.

Instrumental page turn

6. Recit.

165

Musical score for measures 165-169. Instruments: Fl., Ob., Cl., Hn., Bsn. The score is in 3/2 time and includes dynamic markings like 'p' and performance directions like 'In free time' and 'More rhythmically'.

Tenor Solo

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

171 **Steadily**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn.

Bsn. *pp*

o - ther size, — not met - ric, not an A size: Oct - a - vo, much used for

177

Fl.

Ob.

Cl.

Hn.

Bsn.

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

7. Music

183 **Andante**

Fl. *mf* *p* *cresc.*

Ob. *mf* *p* *cresc.*

Cl. *mf* *p* *cresc.*

Hn. *mf* *p* *mp* *cresc.*

Bsn. *mf* *p* *cresc.*

189

Musical score for measures 189-194. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B-flat major/D minor). The dynamics are marked as *f* (forte), *pp* (pianissimo), and *f* (forte). The Flute part features a melodic line with a crescendo from *f* to *pp* and a decrescendo back to *f*. The Oboe, Clarinet, and Bassoon parts have similar dynamic markings and melodic lines. The Horn part provides a harmonic accompaniment.

195

Musical score for measures 195-199. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat. The dynamics are marked as *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The Flute part has a melodic line with a *mf* dynamic. The Oboe part has a melodic line with a *mp* dynamic. The Clarinet part has a melodic line with a *p* dynamic. The Horn part has a melodic line with a *mf* dynamic. The Bassoon part has a melodic line with a *p* dynamic.

200

Musical score for measures 200-204. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat. The dynamics are marked as *mf* (mezzo-forte). The Flute part has a melodic line with a *mf* dynamic. The Oboe part has a melodic line with a *mf* dynamic. The Clarinet part has a melodic line with a *mf* dynamic. The Horn part has a melodic line with a *mf* dynamic. The Bassoon part has a melodic line with a *mf* dynamic.

214

Fl.

Ob.

Cl.

Hn.

Bsn.

S.

S.

A.

T.

T.

B.

mp *mf* *p* *p* *p*

218

Fl.

Ob.

Cl.

Hn.

Bsn.

S.

S.

A.

T.

T.

B.

mf *p* *mf* *p* *mf*

221

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Bsn. *pp*

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

S. Ah Ah Ah Ah

A. Ah Ah Ah

T. Ah Ah Ah

T. Ah Ah Ah

B. Ah Ah Ah

8. Recit

225 In free time

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

Tenor Solo

And now for the sad part. My brief-case was sto - len from my wife's car.

S.A.

T.B. *p* (his se - cond wife)_

230 **a tempo**

Fl. 

Ob. 

Cl. 

Hn. 

Bsn. 


I rang the ba-by-sit-ter_

S.A. 
(her name was Lis-a) *mf* I'll be late, bolt the door, they've got the keys.

T.B. 
they've got the keys.

234 **In free time**

Fl. 

Ob. 

Cl. 

Hn. 

Bsn. 


She was frightened, rang her fa-ther. When I got home there were two men_ and a Do-ber-man Pin-scher.

S.A. 
(big men)

T.B. 

9. Dog

Allegro 240

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

244

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

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

A. *mf*
Woof Woof (etc)

T. *mf*
Woof Woof (etc)

B. *mf*
Woof Woof (etc)

248

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bsn. *ff*

S. *ff*
Arf Arf Arf

A. *ff*
Arf Arf Arf

T. *ff*
Arf Arf Arf

B. *ff*
Arf Arf Arf

10. Recit.

253 *a tempo* *freely*

Fl. *mp*

Ob.

Cl. *mp*

Hn. *mp*

Bsn. *mp*

Tenor Solo *mf*

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

259

Fl.

Ob.

Cl.

Hn.

Bsn.

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

rit.

11. Closing

267 **Moderato**

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

mf

mf

mf

273

Fl. *mp*

Ob.

Cl. *p* *p*

Hn. *mp*

Bsn. *p* *mp* *p*

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

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

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

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

281

Fl. *mp*

Ob. *p*

Cl. *p*

Hn. *mp* *p*

Bsn. *mp* *p*

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

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

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

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

289

Fl.

Ob.

Cl.

Hn.

Bsn.

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

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

297 **Free time** **Maestoso**

Fl.

Ob.

Cl.

Hn.

Bsn.

S.

A.

T.

B.
bass solo $\overbrace{\text{triplet}}$

Which is to say:

304

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

S. *f*
Op - ens this way, this way on - ly,

A. *f*
Op - ens this way, this way on - ly,

T. *f*
Op - ens this way, this way on - ly,

B. *f*
op - ens this way, this way on - ly,

311

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

S. *f*
op - ens this way on - ly.

A. *f*
op - ens this way on - ly.

T. *f*
op - ens this way on - ly.

B. *f*
op - ens this way on - ly.

at transposed pitch all instruments reflect across the central line

