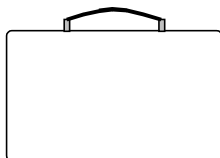


MY BRIEFCASE

John Kilpatrick

for mixed choir SATB (div)
and Wind Quintet

VOCAL SCORE
with keyboard reduction



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25-03-08

My Briefcase

A true story
arranged for SATB and wind quintet
(flute, oboe, clarinet, horn, bassoon)

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 was a Doberman, not a Doberman Pinscher.

1. Opening

Words & Music by John Kilpatrick

Moderato

Piano

mf

p

mf

[9]

[17]

[26]

mf

mp

solo si ap - re so - lo, *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

34

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

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

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

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

42

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

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

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

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

2. Recit.

50 **In free time**
Tenor Solo

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

S.A. It was Brown.

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

57

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

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

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

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

65

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

70

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

3. Fugue

75

82

S. *p* Be care - ful,

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

T. *mf* Where the bears and cro-co-diles

B. *p*

C *p* Bbm G

88

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

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

Fm D Cm

94

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

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

T. feet go.

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

F Ebm

99

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

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

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

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

C⁷ A^bmaj⁹ D^b7 A^bmaj⁹

103

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

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

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

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

D⁷ B^bmaj⁹ E^b7 B^bmaj⁹

107

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

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

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

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

E⁷ G^bmaj⁹ *f* A^m7 *fp* A^b9 *f* C

4. Recit. & Objections

112 *Tenor Solo*
In free time
mf

My brief-case was ca-pa-cious, hold-ing all man-ner of ar-tic-les. With com-fort-ab-le clear-ance from the

117 *a tempo*

hin-ges it could take A-3 pa-per...
What's that? A-3? What's that?
What's that, a met-ric size? What's that, a

122 *faster*

A-3? What's that? Met-ric? We don't like met-ric.
met-ric size? What's that? Met-ric?

126

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

129 *Soprano Solo*
freely
 Do you like num - bers? I'll tell you a - bout Fools - cap.
 (*unaccompanied*)

5. Foolscap

130 *Moderato*
Soprano Solo
 One and one is two, one and two is three, two and three is five, three and five is eight,
p

134
 five and eight is thirteen. Fools - cap's ed - ges are eight and thir - teen so
 S.A. *mf*
 thir - teen.
 T.B. *mf*
mf *p*

139
 come in the Fi - bo - na - cci se - ries, the Fi - bo - na - cci se - ries.
 S.A. *mf* *mp*
 se - ries. Be -
 T.B. *mf*
mf

144

S. cause the ed - ges are Fi - bo - na - cci - num - bers Fools - cap ap - prox - im - ates to the Gold - en Rect - an - gle, the

A. *mp* Fi - bo - na - cci. Fools - cap ap - prox - im - ates to the Gold - en Rect - an - gle, the

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

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

pp

150

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

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

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

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

f

157

6. Recit.

165

In free time *Tenor Solo* *More rhythmically*

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

p

171 **Steadily**

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

177

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

7. Music

183 **Andante**

mp

190

195

(instrumental soli)

200

horn

214

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

p

219

S. mu - sic, mu - sic, 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

p

8. Recit

225 *Tenor Solo*
In free time

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

(his se - cond wife)

I rang the ba-by-sit-ter

(her name was Lis-a)

I'll be late, bolt the door, they've got the keys.

they've got the keys.

230 **a tempo**

I rang the ba-by-sit-ter

(her name was Lis-a)

I'll be late, bolt the door, they've got the keys.

they've got the keys.

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

234 **In free time**

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

(big men)

I rang the ba-by-sit-ter

(her name was Lis-a)

I'll be late, bolt the door, they've got the keys.

they've got the keys.

9. Dog

Allegro 240

S. *Woof Woof Woof Woof_ Woof Woof Woof-woof*

A. *Woof Woof (etc)*

T. *Woof Woof (etc)*

B. *Woof Woof (etc)*

f *mf* **Allegro**

246

S. *(etc)* *Arf Arf Arf* ***ff***

A. *Arf Arf Arf* ***ff***

T. *Arf Arf Arf* ***ff***

B. *Arf Arf Arf* ***ff***

ff

10. Recit.

253 **a tempo**
Tenor Solo *mf* *freely*

And now for my spe - cial me - mo - ry of my brief - case. It had on it an in - scrip - tion in

mp

261

four lan - guag - es. I re - mem - ber but two.

p *rit.*

11. Closing

267 *Moderato*

mf

273

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

S. *mf* Si ap - re, si ap - re, si ap - re *solo* 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

mp

281

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

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

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

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

p *mf*

290

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

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

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

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

299 **Maestoso**

f

307

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

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

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

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

mf *f*

315

in the transposed instrumental parts the second of these bars is a reflection of the first about the central staff line