

THE PURPLE COW

John Kilpatrick

words by Gelett Burgess

SATB (div.)
with optional piano accompaniment

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The Purple Cow

Words by Gelett Burgess from "The Burgess Nonsense Book"
available online at <https://archive.org/details/burgessnonsenseb00burgrich>

set to music by John Kilpatrick

Unaccompanied version 1999

Piano accompaniment added 2003

This edition 2020

*The Purple Cow is also included, with wind instruments,
in "Cuttings from a Nonsense Book" 2006*

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To sing unaccompanied:

No.1

Bars 1 to 8 - omit piano introduction

Bars 17-18 - omit the second half of 17 and first half of 18

No.2

Bars 1 to 4 - omit piano bars

Bar 32 - tenor & bass start "La la la ..." here

Bars 34-35 - omit

Bar 54 *rall* here

Bars 55-56 - omit

Bar 83 - tenor & bass sing "La la la "

No.3

Bar 0 - omit piano run-in and start at Bar 1

Bar 4 - no change but omit piano run-in

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Reset in Musescore: 2020

This edition may be freely copied and performed

1. The Purple Cow

Gelett Burgess

John Kilpatrick

Andante $\text{♩} = 60$ 1

Piano *mp*

The piano introduction begins in 3/4 time with a tempo of Andante (♩ = 60). It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The first measure starts with a piano (*mp*) dynamic. The melody consists of quarter and eighth notes, while the bass line provides a steady accompaniment with chords and single notes.

4 *pp* *mf*

The piano introduction continues from measure 4. It features a piano (*pp*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The melody in the right hand includes some chromaticism and rests, while the bass line continues with chords and single notes.

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 ne - ver saw, ne - ver saw a pur - ple_

I ne - ver saw ne - ver saw a pur - ple

The vocal introduction begins at measure 9 with the instruction 'somewhat dreamily' and a mezzo-piano (*mp*) dynamic. It features four vocal staves and a piano accompaniment. The lyrics are: 'I ne - ver saw, I ne - ver saw a pur - - - ple_'. The melody is simple and repetitive, with a long note on '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 vocal continuation begins at measure 13. It features four vocal staves and a piano accompaniment. The lyrics are: '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', and 'cow, I ne-ver hope, I ne - ver hope, I ne-ver hope to see, to'. The melody is simple and repetitive, with a long note on 'to'.

17

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,

mf

21

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

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-

mf

25

an-y-how, I'd rather see, I'd rather see than be one.

how, I'd rather see, I'd rather see than be one.

how, I'd rather see, I'd rather see than be one.

how, I'd rather see, I'd rather see than be pne.

rit. *a tempo*

f

rit. *a tempo*

f

2. The Purpil Cowe

Allegro ♩ = 72

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

Musical score for the first system of 'The Purpil Cowe'. It features five staves: Solo (Soprano), A (Alto), T (Tenor), B (Bass), and Piano. The Solo and A parts are silent. The T and B parts sing 'La la la la ...' with a forte (*f*) dynamic. The Piano part provides accompaniment, starting with a forte (*f*) dynamic and moving to mezzo-piano (*mp*) later in the system.

Musical score for the second system of 'The Purpil Cowe', starting at measure 7. It features five staves: Narrator (Soprano), A (Alto), T (Tenor), B (Bass), and Piano. The Narrator part has a tenor solo with a forte (*f*) dynamic, singing 'A Mayde there was, seme - ly and meek en -'. The A, T, and B parts sing 'La la la la ...' with a mezzo-piano (*mp*) dynamic. The Piano part continues with accompaniment, including a long note in the bass line.

now, she sate a - milk - ken of a pur - pil Cowe:

This musical system covers measures 12 to 16. It features a vocal line with lyrics, a piano accompaniment, and a guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a long note on 'now,' followed by a melodic line for 'she sate a - milk - ken of a pur - pil Cowe:'. The piano accompaniment consists of chords and moving lines in both hands. The guitar accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

This musical system covers measures 17 to 21. It continues the vocal line with lyrics, piano accompaniment, and guitar accompaniment. The key signature remains one sharp (F#) and the time signature is common time (C). The vocal line starts with a rest followed by 'Ro - sy hire Cheke as in the Month of Maye,'. The piano accompaniment continues with chords and moving lines. The guitar accompaniment maintains its rhythmic pattern.

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

Ooh
p
Ooh
p
Ooh
p
Ooh

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 ooh ooh ooh
ooh ooh ooh ooh ooh ooh ooh
ooh ooh ooh ooh ooh ooh ooh

Musical score for measures 34-39. The score is in G major and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "Now came ther by that / La la la ... / La la la ... / La la la ...". Dynamics include *mf* and *mp*. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Musical score for measures 40-45. The score is in G major and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "Way a hen - dy Knight The Mayde es - pi - en in mor - wen - ing". Dynamics include *mf* and *mp*. The piano part includes a melodic line in the right hand and a bass line in the left hand.

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

Berd and Chekes of ro - dy Hewe.

mf

mf

mf

mf

rit.

mf

57 Knight
slower *f* bass solo

Dere La - dye far and wide I've straid Un-couthe Ad - ven - ture in straunge
I (quod he) ne - ver saw a pur -
I (quod he) ne - ver a pur -
I ne - ver a pur -
I ne - ver a pur -

pp *mf* *pp* *pp* *pp*
pp *mf* *pp* *pp* *pp*
pp *pp* *pp* *pp* *pp*
pp *pp* *pp* *pp* *pp*

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*

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

be? Tel me I pray you, of yore cour - tesie!
 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

88 *slower* *mf*

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 The Mayde hire Mil - ken stent.

mf

92 *alto solo*
Maid
mf *In free time*

Good Sir, the Mas - ter's Man - de - ment on us y - laid De - crees that in these y - clept

Mm she said she said

96

gil - den Houres His Kyne shal ete, hys Kyne shal ete, shall ete of nought but

Mm

Vy - - - let, Vy - - - let Floures!

31/8/97

3. Confession

Maestoso ♩ = 72

Forcefully

f Ah yes, Ah yes I wrote the Pur - ple Cow. I'm

f Ah yes, I wrote the Pur - ple Cow. I'm

f Ah yes, I wrote the Pur - ple Cow. I'm

f Ah yes, I wrote the Pur - ple Cow. I'm

f

3

sor - ry now I wrote it. But I, but I can tell you

sor - ry now I wrote it. But I can tell you

sor - ry now I wrote it. But I can tell you

sor - ry now I wrote it. But I can tell you

mf (i.e. B major)

6

an - y - how, I'll kill you if you quote it.

an - y - how, I'll kill you if you quote it.

an - y - how, I'll kill you if you quote it.

an - y - how, I'll kill you if you quote it.

John Kilpatrick's compositions and arrangements are
available without charge on
<http://johnkilpatrick.co.uk/index.htm>