

My Briefcase

A true story
arranged for SATB and wind instruments
Buxton Edition

FULL SCORE

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.

Words & Music by John Kilpatrick

1. Opening

Moderato

Cl.1 *mf* *solo*

Cl.2 *mf*

Cl.3 *mf*

Tbn *mf*

Cmb. *mf*

9

Cl.1 *solo*

Cl.2

Cl.3

Tbn.

Cmb.

17

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

26

Cl.1 *p* *p*

Cl.2 *mp*

Cl.3 *p*

Tbn. *mp*

Cmb. *p* *mp* *p*

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

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

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

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

34

Cl.1 *p*

Cl.2 *mp* *p*

Cl.3 *p*

Tbn. *mp* *p*

Cmb. *mp* *p*

S. *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

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

S.

A.

T.

B.

cresc. *f*

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

cresc. *f*

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

cresc. *f*

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

cresc. *f*

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

2. Recit.

In free time

50

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

solo

S.A.

T.B.

p

p

p

mf *Tenor Solo*

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

f It was

mp (his first wife)

56

Cl.1
Cl.2
Cl.3
Tbn.
Cmb.
solo
S.A.
T.B.

Brown. It was Strong. Its make was Sam-son-ite. Its sur-face.

mf *f* *p* *ff* *mf*

64

Cl.1
Cl.2
Cl.3
Tbn.
Cmb.
solo

— was sort of like 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

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

solo

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

3. Fugue

Andante

75

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

mf

mf

mp

mp

mp

mf

mp

mp

82

Cl.1 *p*

Cl.2

Cl.3 *p*

Tbn. *p*

Cmb. *p*

S.

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

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

B.

88

Cl.1

Cl.2 *mf*

Cl.3

Tbn.

Cmb.

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 wai-ting 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

94

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

S.

A.

T.

B.

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

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

feet go.

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

99

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

S.

A.

T.

B.

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

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

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

You must be care - ful, you must be care - ful,

103

Cl.1
Cl.2
Cl.3
Tbn.
Cmb.

S.
A.
T.
B.

bears and cro-co-diles lurk in the cracks wait - ing for dogs and chil - dren.
You must be care - ful, they're ve - ry nas - ty. Where the
wait - ing for dogs and chil - dren. They're ve - ry na - sty, be
ve - ry care - ful. Where the bears and cro-co-diles lurk in the cracks

mp *mf* *f* *mp* *mf*

107

Cl.1
Cl.2
Cl.3
Tbn.
Cmb.

S.
A.
T.
B.

Care - ful, they're nas - ty. Mind your step, care-ful, don't tread on them.
bears and cro-co-diles lurk in the cracks. Mind your step, care-ful, don't tread on them.
care - ful, care - ful. Mind your step, care-ful, don't tread on them.
wait - ing for dogs and chil - dren. Mind your step, care-ful, don't tread on them.

mp *f* *p* *pp* *mf* *pp* *fp* *sf* *f* *p* *pp* *f* *p* *pp*

4. Recit. & Objections

112 In free time

Cl.1 *p*

Cl.2 *p*

Cl.3

Tbn. *p*

Cmb. *p*

solo *mf*
Tenor Solo

My brief-case was ca-pa-cious, hold-ing all man-ner of ar-ti-cles. With com-fort-a-ble clear-ance from the

117 *a tempo*

Cl.1 *p*

Cl.2 *p*

Cl.3

Tbn. *p*

Cmb. *mf*

solo

hin-ges it could take A-3 pa-per...

S.A.

T.B. *f*

What's that? A-3? What's that?

What's that, a met-ric size? What's that, a

122

faster
mp

Cl.1
Cl.2
Cl.3
Tbn.
Cmb.
S.A.
T.B.

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

126

Cl.1
Cl.2
Cl.3
Tbn.
Cmb.
S.A.
T.B.

Down, down with Eu - rope. 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**

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

solo

p

p

Soprano Solo

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

134

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

solo

mp

mp

p

mp

p

mp

mp

five and eight is thir-teen. Fools - cap's ed - ges are eight and thir - teen so

S.A.

T.B.

mf thir-teen.

139

Cl.1
Cl.2
Cl.3
Tbn.
Cmb.
solo
S.A.
T.B.

come in the Fi - bo - nac - ci se - ries, the Fi - bo - nac - ci se - ries.
se - ries. Be -

mp *mp* *mp* *mp* *mp* *mp* *mf* *tutti mp*

144

Cl.1
Cl.2
Cl.3
Tbn.
Cmb.
S.
A.
T.
B.

cause the ed-ges are Fi - bo-nac-ci num - bers Fools - cap ap - pro-xim-ates to the Gold - en Rect-an - gle, the
Fi - bo - nac - ci. Fools - cap ap - pro-xim-ates to the Gold - en Rect-an-gle, the
Be - cause the ed-ges are Fi-bo - nacci, ap - pro-xim-ates to the Gold - en Rect -
Be - cause the ed - ges are Fi-bo-nacci num - bers, ap - pro-xim-ates to the Gold - en Rect -

pp *pp* *pp* *pp* *pp* *mp* *mp* *mp* *mp*

150

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

S.

A.

T.

B.

mf

mf

mf

mf

f 3

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

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

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

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

157

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

mf

3

3

3

3

6. Recit.

165

In free time

More rhythmically

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

Tbn.

Cmb. *p*

solo *Tenor Solo*
mf

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

171

Steadily

Cl.1 *pp*

Cl.2 *pp*

Cl.3 *pp*

Tbn.

Cmb. *pp*

solo

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

177

Cl.1

Cl.2

Cl.3

Tbn.

Cmb.

solo

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

7. Music

183 Adagio

Cl.1 *mf* *p*

Cl.2 *mf* *p*

Cl.3 *mf* *p*

Tbn. *mf* *p* *mp*

Cmb. *mf* *p*

190

Cl.1 *f* *pp* *f*

Cl.2 *f* *pp* *f*

Cl.3 *f* *pp* *f*

Tbn. *f* *pp* *f*

Cmb. *f* *pp* *f*

195

Cl.1 *mp*

Cl.2 *p* *mf* *p*

Cl.3 *mf*

Tbn. *p* *mf* *p*

Cmb. *p* *mf*

200

Cl.1
mf

Cl.2
mf

Cl.3

Tbn.
mf

Cmb.
mf

Detailed description: This block contains the instrumental score for measures 200 to 203. It features five staves: Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Clarinet 3 (Cl.3), Trombone (Tbn.), and Contrabass (Cmb.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is present at the beginning of each staff. The Cl.1 part has a complex melodic line with many sixteenth notes and slurs. The Cl.2 and Tbn. parts have similar rhythmic patterns. The Cl.3 part is mostly sustained notes. The Cmb. part has a more active bass line with eighth notes.

204

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

S2
mf
Mu - sic, mu - sic, mu - sic, mu - sic,

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

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

T2
mf
Mu - sic, mus - sic, mu - sic, mu - sic,

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

Detailed description: This block contains the vocal score for measures 204 to 207. It features six vocal parts: Soprano (S.), Soprano 2 (S2), Alto (A.), Tenor (T.), Tenor 2 (T2), and Bass (B.). The key signature is one flat (Bb) and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is present at the beginning of each staff. The lyrics are: 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, mus - sic, mu - sic, mu - sic,"; B. "Mu - sic, mu - sic, mu - sic, mu - sic,". The vocal lines are mostly sustained notes with some melodic movement.

219

Cl.1 *p* *pp*

Cl.2 *mf* *p* *pp*

Cl.3 *p* *pp*

Tbn. *mf* *pp*

Cmb. *mf* *pp*

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

B. Ah Ah Ah Ah

8. Recit

225 In free time

Cl.1

Cl.2

Cl.3 *f*

Tbn. *f*

Cmb. *f*

solo *mp* *f*

S.A.

T.B. *p*

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

(his se - cond wife)

230

a tempo

Cl.1 *p*

Cl.2 *mp* *p*

Cl.3 *mp*

Tbn. *mp* *p*

Cmb. *mp* *p*

solo *mp*

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

T.B. *mf* I'll be late, bolt the door, they've got the keys.

I rang the ba-by-sit-ter_

234

In free time

Cl.1 *p*

Cl.2 *p*

Cl.3

Tbn. *p*

Cmb. *p*

solo *mf*

S.A.

T.B. (big men)

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

9. Dog

240

Presto

Cl.1 *f* *mf*

Cl.2 *f* *mf*

Cl.3 *f* *mf*

Tbn. *f* *mf*

Cmb. *f* *mf*

S. Woof Woof Woof Woof Woof Woof Woofwoof

A. Woof Woof (etc)

T. Woof Woof (etc)

B. Woof Woof (etc)

246

Cl.1 *ff*

Cl.2 *ff*

Cl.3 *ff*

Tbn. *ff*

Cmb. *ff*

S. (etc) *ff* Arf Arf Arf

A. *ff* Arf Arf Arf

T. *ff* Arf Arf Arf

B. *ff* Arf Arf Arf

10. Recit.

253 *A tempo* *mp* *slower*

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

Tbn.

Cmb. *mp*

solo *Tenor Solo* *mf* 3 3

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

261 *A tempo* *slower* *rit.*

Cl.1 *rit.*

Cl.2 *rit.*

Cl.3

Tbn.

Cmb.

solo 3 *rit.*

four lan - gua - ges. I re - mem - ber but two. _____

11. Close

267 *Moderato*

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

Tbn. *mf*

Cmb. *mf*

273

Cl.1 *p*

Cl.2 *mp*

Cl.3 *mp*

Tbn. *mp*

Cmb. *p*, *mp*, *p*

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

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

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

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

281

Cl.1
Cl.2
Cl.3
Tbn.
Cmb.
S.
A.
T.
B.

mp *p* *mp* *p* *mp* *p* *mp* *mp*

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

- pre, si a - pre, si a-pre so - lo in que - sto, in

- pre, si a - pre, si a-pre so - lo in que - sto, que -

a - pre, si a - pre, si a-pre so - lo in que - sto,

290

Cl.1
Cl.2
Cl.3
Tbn.
Cmb.
S.
A.
T.
B.

Free time

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

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

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

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

299 **Maestoso**

Cl.1 *f*

Cl.2 *f*

Cl.3 *mf*

Tbn. *f* *mf*

Cmb. *f*

307

Cl.1 *mf* *f*

Cl.2 *mf* *f*

Cl.3 *mp* *f*

Tbn. *mp* *f*

Cmb. *mf* *f*

S. *f* (one voice) on ly.

A. *f* O - pens this way, this way on - ly, o - pens this way on - ly.

T. *f* O - pens this way, this way on - ly, o - pens this way on - ly.

B. *f* O - pens this way, this way on - ly, o - pens this way on - ly.

315 *senza rit.*

Cl.1 *ff* *f*

Cl.2 *ff* *f*

Cl.3 *ff* *f*

Tbn. *ff* *f*

Cmb. *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