

Full Score

Hayley Jenkins

# Wrong Jacket

a poem by Carole Bromley

For baritone and piano

# Wrong Jacket

*by Carole Bromley*

Strange how it felt alien,  
the silk lining colder,  
wool rough to the touch;

in the pocket a spat-out sweet,  
a bus ticket to Middlesbrough,  
a blood-stained tissue -

too late to return the coat,  
I wasn't even certain  
where I'd picket it up.

So I became her, this woman  
with the nose bleed,  
a dislike for Nuttall's Mintoes

a life supporting Borough,  
job in costume jewellery at Binns,  
fine Saturdays scrambling

up the scree to reach  
the summit  
of Roseberry Topping.

Vocalist is encouraged to wear an ill-fitting wool coat or jacket with random objects in the pockets, such as a train ticket, sticky sweet and a tissue.

# Wrong Jacket

Carole Bromley

H.A.Jenkins

**Prestissimo con agitato** ♩=152

*Starts to put on jacket slowly.*

Baritone

Piano

8 *Realises something is not quite right.*

mp

Strange how \_\_\_ it

p

15

felt a - li-en, The silk \_\_\_ li - ning col - der,

22

wool rough to the touch;

*p* *sf*

29 **Brightly** Starts to explore pockets.

in the

*mf*

34

poc - ket a spat - out sweet,

*mf* *p*

39

a bus tic - ket *f*

45

to Midd - les - brough,

51

in the poc - ket a blood *with disgust*

56 *mf* *mp*

stained tiss - ue.

*p* *f*

**Allegretto meno mosso** ♩=88

62 *f* *wistfully*

Too late to re - turn the coat, I

*8va* *mf dolce*

66

was - n't e - ven cer - tain where I'd picked it

*mf dolce*

70

up. I

*f espress.*

74

was - n't e - ven cer - tain where I'd picked it up.

*mf*

80

A tempo ♩=152

*mf*

*mf*

3

So I be - came her, this wo - man with\_ the nose bleed,

*f*

A dis - like a dis -

*f marcato*

3

like for Nutt - - - all's Min - toes\_\_\_\_\_



102

So I be - came her, So I be - came her, This

108

wo - man the wo - man with the nose bleed,

*mp* *rall.*

114

**Allegretto con moto** ♩=106

A life su - por - ting Bo - rough

*p nostalgic*

*p legato*

a job in cos - tume jewelle ry

124 *mp*

job in cos-tume jewelle - ry, at Binns,

*mp dolce*

8va

130 *mf*

at Binns fine Sa - tur - days scram-b - ling

*mf*

136

up the scree to reach the su - mmit of Rose-berr - y

*f*

*mf*

Detailed description: This system contains measures 136 through 141. The vocal line (bass clef) begins with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, and A3. It then features a melodic phrase starting on G4, moving up stepwise to D5, with a dynamic marking of *f*. The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines. A dynamic marking of *mf* appears in measure 140.

142

To - - pping

*8va*

Detailed description: This system contains measures 142 through 145. The vocal line (bass clef) has a whole rest in measure 142, followed by a triplet of eighth notes G4, A4, B4 in measure 143, and a half note G4 in measure 144. The piano accompaniment (treble and bass clefs) features a triplet of eighth notes in the right hand in measure 143 and an *8va* (octave) marking above the right hand in measure 145.

146

rall. . . . .

Detailed description: This system contains measures 146 through 148. The vocal line (bass clef) has whole rests in measures 146 and 147, followed by a whole note G4 in measure 148. The piano accompaniment (treble and bass clefs) features a triplet of eighth notes in the right hand in measure 146, marked with a circled '8'. The system concludes with a double bar line and a *r.* (ritardando) marking in the bass clef.

Allegretto meno mosso ♩=88

149 *f* wistfully

Too late to re - turn the coat, I was - n't e - ven cer - tain

155

where I'd picked it up.

159

I was - n't e -

ven cer - tain where I'd picked it up.

*mp*

*mf*

*p*

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The vocal line is in the bass clef, and the piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "ven cer - tain where I'd picked it up." The score includes dynamic markings: *mp* (mezzo-piano) for the vocal line, *mf* (mezzo-forte) for the piano accompaniment, and *p* (piano) for the piano accompaniment. There are also hairpins indicating volume changes. The piece concludes with a double bar line.