

# Cuttings from a Nonsense Book

Words: Gelett Burgess  
From "The Burgess Nonsense Book" of 1901

Music: John Kilpatrick

For Wind Quintet, Speaker, and Choir (SATB)

**CHORAL SCORE**  
with piano reduction

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*rev. 23-01-2008*

# Cuttings from a Nonsense Book

## Choral Score

with piano accompaniment

In the accompaniment the large notes are generally a reduction of the original wind quintet parts, and should be played. The small notes are a partial reduction of the choral parts, and should not, except for rehearsal - or if it proves to be necessary. Alternatively, the pianist may elaborate the accompaniment to suit the circumstances. Expression markings and speeds are approximate and for guidance only.

### Frontispiece

John Kilpatrick  
words: Gelett Burgess

Accomp.

6 *Speaker in free time*

The Bur - gess Non - sense Book, be - ing a com - plete col - lec - tion of the hu - mor - ous mas - ter piec - es of

9

Ge - lett Bur - gess Es - quire, some - time ed - it - or of The Lark. With

12

non - sense qua - trains, ep - ics, po - ems, car - toons, and a my - ri - ad im - poss - ib - il - it - ies, a - dorned with

15

less than a mil - li - on heart - rend - ing ill - ust - ra - tions by the au - thor.

18

The whole for - ming a book of bliss - ful bosh for the bla - sé, an in - fall - i - ble Cyc - lo - ped - i - a of

*p*

21

Bal - der - dash, fe - ro - cious fan - cies and in - con - se - quen - tial va - ga - ries\* than which, no - thing could be more so.

25

*f* horn

### Epigram

30  $\text{♩} = 108$  *mp*

S. To him who vain - ly con - jures sleep In count - ing vis - ion - ar - y sheep;

A. To him who vain - ly con - jures sleep In count - ing vis - ion - ar - y sheep;

T. To him who vain - ly con - jures sleep In count - ing vis - ion - ar - y sheep;

B. To him who vain - ly con - jures sleep In count - ing vis - ion - ar - y sheep;

(don't play)

\* Burgess pronounces "vagaries" with the stress on the second syllable, such that it would rhyme with "varies"

36

S. To her who, in the den - tist's power Would fain re - call a gay - er hour;

A. To her who, in the den - tist's power Would fain re - call a gay - er hour;

T. To her who, in the den - tist's power Would fain re - call a gay - er hour;

B. To her who, in the den - tist's power Would fain re - call a gay - er hour;

41

S. *mf* To him who vis - its tire - some aunts, And comes ac -

A. *mf* To him who vis - its tire - some aunts, And comes ac -

T. *mf* To him who vis - its tire - some aunts, And comes ac -

B. *mf* To him who vis - its tire - some aunts, And comes ac -

*mf* (play)

45

S. ross this book by chance; To her who in the ham - mock lies,

A. ross this book by chance; To her who in the ham - mock

T. ross this book by chance; To her who in the ham - mock lies,

B. ross this book by chance; To her who in the ham - mock lies,

(don't play)

50

S. And, bored with Ib - sen, BUR - GESS tries;

A. lies, And, bored with Ib - sen, BUR - GESS tries;

T. And, bored with Ib - sen, BUR - GESS tries;

B. And, bored with Ib - sen, BUR - GESS tries;

*mf* (play)

56

S. To those who can't re - mem - ber dates While non - sense rhymes stick in their pates; To those who

A. To those who can't re - mem - ber dates While non - sense rhymes stick in their pates;

T. To those who can't re - mem - ber dates While non sense rhymes stick in their pates;

B. To those who can't re - mem - ber dates While non sense rhymes stick in their pates;

(don't play)

61

S. buy, and do not bor - row, To all who

A. To all who

T. Nor put it off un - til to - mor - row; To all who

B. Nor put it off un - til to - mor - row; To all who

(play)

*mp* *mf* *f*

66

S. in these pag - es look, I de - dic - ate this Non - sense Book!

A. in these pag - es look, I de - dic - ate this Non - sense Book!

T. in these pag - es look, I de - dic - ate this Non - sense Book!

B. in these pag - es look, I de - dic - ate this Non - sense Book!

## Digital Extremities

72  $\text{♩} = 96$

*Speaker a tempo*

On di - gi - tal ex - tre - me - ties: A po - em and a gem it is!

78  $\text{♩} = 108$

S. I'd ra - ther have fin - gers than toes,

A. I'd ra - ther have fin - gers than toes,

T. I'd ra - ther have fin - gers,

B. I'd ra - ther have fin - gers,

(don't play) (play)

83

S. fin - gers than toes; I'd ra - ther have

A. fin - gers than toes; I'd ra - ther have

T. fin - gers than toes; I'd ra - ther have ears,

B. fin - gers than toes; I'd ra - ther have ears,

(don't play) (play)

87

S. ears than a nose, ears than a nose; than a nose;

A. ears than a nose, ears than a nose; than a nose;

T. ears than a nose, ears than a nose; than a nose;

B. ears than a nose, ears than a nose; than a nose;

(play)

92

S. And as for my hair I'm

A. And as for my hair I'm

T. And as for my hair I'm

B. And as for my hair I'm

(play bass notes only)

95

S. glad it's all there;

A. glad it's all there;

T. glad it's all there, glad it's all there;

B. glad, I'm glad it's all there;

(play)

100

S. I'll be aw - ful - ly sad, aw - ful - ly sad,

A. I'll be aw - ful - ly sad, aw - ful - ly sad,

T. I'll be aw - ful - ly sad, aw - ful - ly sad,

B. I'll be aw - ful - ly sad, aw - ful - ly sad,

(don't play) (play) (etc.)

106

(choir not necessarily in tune)

S. sad when it goes.

A. sad when it goes.

T. sad when it goes.

B. sad when it goes.

*f* *mf*

# Cranial Ambulation

111  $\text{♩} = 78$   
*mp*

117

123 *Speaker a tempo*

The lec - ture: a slight di - va - ga - tion\* con - cern - ing cran - i - al am - bu - la - tion.

128

S. *mp* I

A.

T. *mp* I love to go to

B. *mp* I love.

*mp* bassoon (don't play)

\* divagation has long -i- (dye-....)

134

S. love to go to lec - tures And make the peo - ple stare

A. *mp* I love to go to lec - tures And make the peo - ple stare

T. lec - tures And make the peo - ple stare

B. - to go to lec - tures And make the peo - ple stare

139

S. By walk - ing round up - on their heads And spoil - ing,

A. By walk - ing round up - on their heads And spoil - ing,

T. By walk - ing round up - on their heads And spoil - ing,

B. By walk - ing round up - on their heads And spoil - ing,

143

S. *mf* spoil - ing, *f* spoil - ing peo - ple's hair! \_\_\_

A. *mf* spoil - ing, *f* spoil - ing peo - ple's hair! \_\_\_

T. *mf* spoil - ing, *f* spoil - ing peo - ple's hair! \_\_\_

B. *mf* spoil - ing, *f* spoil - ing peo - ple's hair! \_\_\_

*mf* (play) (don't play) *f* (play)

# City Flora

149  $\text{♩} = 108$  *Speaker in free time*

On Ci - ty Flo-ra: se-mi-culled By one whose fame is some - what dull-ed.

*f* horn *mf*

158

S. *mf* There is a theo - ry some de -

A. *mf* There is a theo - ry some de -

T. *mf* There is a theo - ry some de -

B. *mf* There is a theo - ry some de -

clarinet *mf* There is a theo - ry some de -

(don't play)

163

S. ny That lamp - posts once were three foot high.

A. ny That lamp - posts once were three foot high.

T. ny That lamp - posts, That lamp posts once were three foot high.

B. ny That lamp - posts, That lamp posts once were three foot high.

(play clarinet parts) (etc.)

169

S. And a lit - tle boy was ter - ri - ble strong, And he

A. And a lit - tle boy was ter - ri - ble strong, And he

T. And a lit - tle boy was ter - ri - ble strong, And he

B. And a lit - tle boy was ter - ri - ble strong, And he

174

S. stretched them, stretched them, he stretched them out

A. stretched them, stretched them, he stretched them out

T. stretched them, stretched them, he stretched them out

B. stretched them, stretched them, he stretched them out

179

S. to el - ev - en foot long.

A. to el - ev - en foot long.

T. to el - ev - en foot long.

B. to el - ev - en foot long.

## Fugue in 24 keys

185

Am B7 Em F#7 Bm C#7 F#m G#7

193

C#m Eb7 Abm Bb7 Ebm F7 Bbm C7

201

Fm G7 Cm D7 Gm A7 Dm E7

209

Am B7 Em F#7 Bm C#7 F#m G#7

217

C#m Eb7 Abm Bb7 Ebm F7 Bbm C7

225

Fm G7 Cm D7 Gm A7 Dm E7

233

Am B7 Em F#7 Bm C#7 F#m G#7

(bassoon with semitone extension)

For an alternative to *The Minutes* see Supplement, page 28

# The Minutes

242

S. *mf* The meet-ing of a so - cial club: at which (The sec-re - ta - ry's min-utes seem to show)

A. *mf* The meet-ing of a so - cial club: at which (The sec-re - ta - ry's min-utes seem to show)

T. *mf* The meet-ing of a so - cial club: at which (The sec-re - ta - ry's min-utes seem to show)

B. *mf* The meet-ing of a so - cial club: at which (The sec-re - ta - ry's min-utes seem to show)

247

S. Pro - ceed - ings did not go with-out a hitch. If you have ev - er been to one, you'll know!

A. Pro - ceed - ings did not go with-out a hitch. If you have ev - er been to one, you'll know!

T. Pro - ceed - ings did not go with-out a hitch. If you have ev - er been to one, you'll know!

B. Pro - ceed - ings did not go with-out a hitch. If you have ev - er been to one, you'll know!

The Chair: Flute  
 Mr Robinson: Oboe  
 Mr Jones; Clarinet  
 The Subject on the Table: Horn  
 Mr Smith: Bassoon

For a performance with piano accompaniment, choir members should take these roles, and make appropriate actions (or noises) in line with the musical realisations.

251

$\text{♩} = 108$

*Speaker*

As Mis - ter Smith still held the floor the chair ob - ject - ed to

*f* *Mr Smith holds the floor*

refresh note as necessary

255

mo - tion made by Mis - ter Jones as be - ing out of or - der; Mis - ter

*tr* *objection (Oh!!)*

*"motion" - thumbing nose*

*out of order (play badly)*

259

Rob - in - son, fail - ing to re - ceive his ex - pect - ed sup - port, and not be - ing re - cog - nized by the

*conductor gives beat, but nothing happens!*

263

chair, dropped out of the dis - cus - sion; there seemed to be a

*looking around and not recognizing Robinson* *arbitray high & low* *fell off the floor*

*crash!*

267

ge - ne - ral de - sire to re - op - en the sub - ject that had been laid up - on the ta - ble.

*reopening the subject* *Aagh!!*

*(conductor could beat these notes with toy knife)*

### The Floorless Room

271 *♩=100*  
Beguine

275

279

*Speaker*

The floor - less room: a no - vel sort of

283

ar - gu - ment with - out sup - port. *Solo (S or A)* *f* I wish that my room

287

had\_ a floor! I don't so much care

291

for\_ a door; But\_ this crawl- ing a - round with - out

296

touch - ing the ground is get - ting to be quite\_ a bore!

301

*mf Tutti*

S. I wish that my room had\_ a floor!

A. I wish that my room had\_ a floor!

T. I wish that my room had\_ a floor!

B. I wish that my room had\_ a floor!

305

S. I don't so much care for\_ a door; But\_ this crawl-

A. I don't so much care for\_ a door; But\_ this crawl-

T. I don't so much care for a door;

B. I don't so much care for a door; But\_ this

310

S. ing, this crawl - ing a - round with - out touch - ing the ground is

A. ing, this crawl - ing a - round with - out touch - ing the ground is

T. But\_ this crawl - ing a - round with - out touch - ing the ground is

B. crawl - ing, crawl - ing a - round with - out touch - ing the ground is

314

S. getting to be quite a bore!

A. getting to be quite a bore!

T. getting to be quite a bore!

B. getting to be quite a bore!

## The Window Pain

320  $\text{♩} = 96$  *Speaker* *in free time, not synchronised with the accompaniment*

The win - dow pain: a theme sym - bo - lic, Per - tain - ing to the Me - lon Co - lic.

324

328

333 Oboe *In free time*

337 *Solo (S or A)*

*mf* The win - dow,

*pp* Ah ...

*pp* Ah ...

CHOR TACET IF THERE IS WIND ACCOMPANIMENT

(only play oboe solo line)

341

the win - dow has four lit - tle panes; but one have I.

*a tempo*

*in free time*

346

The win-dow pains are in its sash; I wonder why!

(play)

# The Towel and the Door

351  $\text{♩} = 120$  *Speaker*

The to-wel and the door, Ah well, the mo-ral I'd not dare to tell!

refresh as necessary

358  $\text{♩} = 132$  *mf*

S. The tow-el hangs up-on the wall, And some-how, I don't care, at all!

A. The tow-el hangs up-on the wall, And some-how, I don't care, at all!

T. The tow-el hangs up-on the wall, And some-how, I don't care, at all!

B. The tow-el hangs up-on the wall, And some-how, I don't care, at all!

(don't play)

364

S. The door is op-en; I must say, I ra-ther fan-cy it that way!

A. The door is op-en; I must say, I ra-ther fan-cy it that way!

T. The door is op-en; I must say, I ra-ther fan-cy it that way!

B. The door is op-en; I must say, I ra-ther fan-cy it that way!

## The Door and the Towel

371

*Speaker*

The Door and To-wel, once a-gain: Pre-post-er-ous, In-verse, In-sane!

(play)

378

S. The to - wel hangs up - on the wall And some-how I don't care at all.

A. The to - wel hangs up - on the wall And some-how I don't care at all.

T. The to - wel hangs up - on the wall And some-how I don't care at all.

B. The to - wel hangs up - on the wall And some-how I don't care at all.

(don't play)

384

S. The door is op - en; I must say I ra - ther fan - cy it that way.

A. The door is op - en; I must say I ra - ther fan - cy it that way.

T. The door is op - en; I must say I ra - ther fan - cy it that way.

B. The door is op - en; I must say I ra - ther fan - cy it that way.

391

(play)

## The Purple Cow

397  $\text{♩} = 69$

401

406 *somewhat dreamily*

S. I ne - ver saw, I ne - ver saw a pur - ple cow,

A. I ne - ver saw, I ne - ver saw a pur - ple cow,

T. I nev - er saw, ne - ver saw a pur - ple cow, I ne - ver

B. I nev - er saw, ne - ver saw a pur - ple cow, I ne - ver

(don't play) (play)

411

S. I ne-ver hope to see, I ne-ver hope to see one. But I can

A. I ne-ver hope to see, ne - ver hope to see one. But I can

T. hope, I ne - ver hope, I ne - ver hope to see, to see one. But I can

B. hope, I ne - ver hope, I ne - ver hope to see, to see one. But I can

416

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

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

T. tell, can tell you, tell you, tell you, an - y - how, tell you,

B. tell, can tell you, tell you, tell you an - y - how, tell you,

421

S. tell you, an - y - how, I'd ra - ther see, I'd ra - ther see than be one.

A. tell you, an - y - how, I'd ra - ther see, I'd ra - ther see than be one.

T. an - y - how, an - y - how, I'd ra - ther see, I'd ra - ther see than be one.

B. an - y - how, an - y - how, I'd ra - ther see, I'd ra - ther see than be one.

### The Purpil Cowe

426

*horn* *mf*

433

*Tenor Solo*

A Mayde there was, seme - ly and meek en - ow, she sate a - milk - en of

*p*

439

a pur - pil Cowe: Ro - sy hire Cheke as in the Month of Maye,

445

And sik - er - ly her mer ry\_ Songe\_ was\_ gay\_ As of the

450

Larke up - rist, wash - en in Dewe; Like Shene of Sterres, sperk - led hire Ey - en

456

two. Now came ther by that Way a hen - dy\_

462

Knight The Mayde es - pi - en\_ in\_ mor wen - ing\_ Light.

467

A faire Per - son he was\_ of Co - rage trewe\_ With lus - ty

472

Berd\_ and\_ Chekes\_ of\_ ro - dy Hewe.

478  $\text{♩} = 120$  *Bass Solo* Knight

Dere La - dye far and wide I've straid Un - couthe Ad - ven - ture

S. A. *mp*  
(quod he)

*p*

484

in straunge Con - trie made Fro Ber - wicke un - to Ware. Par - dé I

*rit.* *a tempo*

*rit.* *a tempo*

490

vowe Ere - whiles I ne - ver saw a pur - pil\_ Cowe! Fayne wold I knowe how

497

Ca - tel thus can be? Tel me I pray you, of yore Cour - te - sie!\_

504  $\text{♩} = 92$   $\text{♩} = 72$  *Alto Solo* Maid

Good \_\_\_\_\_ Sir \_\_\_\_\_

*In free time*

S. *tutti* *mf* The Mayde hire Mil - ken stent. *p* Mm

A. *tutti* *mf* The Mayde hire Mil - ken stent. *p* Mm

T. *tutti* *mf* The Mayde hire Mil - ken stent. *p* Mm *mp* she saide

B. *tutti* *mf* The Mayde hire Mil - ken stent. *p* Mm *mp* she saide

*mf* (don't play)

507

the Mas-ter's \_\_\_\_\_ Man - de - ment \_\_\_\_\_ on us \_\_\_\_\_ y - laid De - crees that in these y - clept

S. *p* mm

A. *p* mm

T. *p* mm

B. *p* mm

510

gil - den Houres \_\_\_\_\_ Hys \_\_\_\_\_ Kyne shall \_\_\_\_\_ ete, hys Kyne \_\_\_\_\_ shall \_\_\_\_\_ ete, \_\_\_\_\_

S. *p* mm

A. *p* mm

T. *p* mm

B. *p* mm

513

shall ete of nought \_\_\_\_\_ but Vy - let, Vy - let Floures!

S. *p* mm

A. *p* mm

T. *p* mm

B. *p* mm

## Confession

517  $\text{♩} = 72$

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

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

T. *f* Ah yes, I wrote the Pur - ple Cow. I'm

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

*f* *mf*

Horn

520

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

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

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

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

*f* *mf*

523

S. *sf* an - y - how, I'll kill you *p* if you quote it.

A. *sf* an - y - how, I'll kill you *p* if you quote it.

T. *sf* an - y - how, I'll kill you *p* if you quote it.

B. *sf* an - y - how, I'll kill you *p* if you quote it.

*ff* *ff*

## Finis

526  $\text{♩} = 96$

*f* *f* horn

531 *Speaker*

So ends the tome: are you, my friend, as glad as I to see the end?

*p*

535

Have you donned mot-ley for the mo-ney and feared your jests were none too fu-nny?

*mf* flute *tr*

537

So ends the tome: so ends my fol-ly; 'tis dis-mal work, this be-ing jol-ly.

541

No more I'll play the Har-le-quin un-less more roy-al-ties come in.

543 *added phrase - see below*

S. A. *The End*

T. B. *The End*

*f* horn *ff*

*note: the words "The End" do not appear in the original book; purists may therefore correctly choose to omit the final choral phrase*

# Supplement

An alternative to The Minutes (page 14)

## The Museum of Kisses

242

S. *mf*  
The Mu-se - um of Kis - ses: Sure - ly, sure-ly no - one could vi - sit it,

A. *mf*  
The Mu-se - um of Kis - ses: Sure - ly, sure-ly no - one could vi - sit it,

T. *mf*  
The Mu-se - um of Kis - ses: Sure - ly, sure-ly no - one could vi - sit it,

B. *mf*  
The Mu-se - um of Kis - ses: *tr* Sure - ly, sure-ly no - one could vi - sit it,

246

S. could vi - sit it de - mure - ly, de - mure - ly.

A. could vi - sit it de - mure - ly, de - mure - ly.

T. could vi - sit it de - mure - ly, de - mure - ly.

B. could vi - sit it de - mure - ly, de - mure - ly.

250 *Speaker In free time*

This is the place I'd like to burg-lar-ize;

254

It is the Royal Mu-se-um of Kis-ses. It has an an-nu-al show, and gives a prize To

various sounds from players

259

all the most de-ser-ving men and mis-ses. And ranged in va-ri-ous rows a-bout the wall

264 *Slower*

Are kis-ses, all de-ser-ving great at-ten-tion; But in one room, the sweet-est,

268

best of all, Are those of one whose name I dare not men-tion!

Return to The Floorless Room, page 15



# Cuttings from a Nonsense Book

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### *Revisions*

10-06-2006	Original score
18-06-2006	Minor corrections. This version posted to internet.
08-01-2008	Supplement included in score. Posted to internet.
23-01-2008	Some typos corrected. Final choral phrase added. Posted.

Other music by John Kilpatrick, available on [www.kilp.co.uk](http://www.kilp.co.uk)

*With words by Edward Lear*

The Jumbles (SATB div.)

The Dong (SATB div.)

*With words by Gelett Burgess, from the Burgess Nonsense Book*

The Knave of Hearts (SATB)

The Purple Cow (SATB div. + optional piano)

*(different in some details to the version herein)*

*With words by Keats*

Two Homer Sonnets (SATB)

On First Looking Into Chapman's Homer

To Homer

*With words and music by the composer*

My Briefcase (SATB div., keyboard)

*Sacred music*

Magnificat and Nunc Dimittis in F (SATB div., organ)

*(with English and Latin texts sung in parallel)*

Fanfare and Grace for St Peter's Day (SATB div., organ)