

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)

PARTS

rev. 18-06-2006

INSTRUCTIONS

This PDF contains all the Wind instrument and Speaker parts. Each part is 8 pages, including a front cover, and is paged in a way suitable to make an A4 booklet, in which there will be very few quick page turn requirements.

To print all parts on separate sheets, single or 2-sided, print the whole PDF; or start at page 3 to exclude this front sheet and its reverse side.

To print individual parts, use the following page numbers:

Flute	3 to 10
Oboe	11 to 18
Clarinet	19 to 26
Horn	27 to 34
Bassoon	35 to 42
Speaker	43 to 50

The Full Score is supplied as a separate PDF, and likewise the Choral Score. The latter has a piano reduction, which may be used as an alternative accompaniment.

A “user guide” is also available: this could be included in a concert program

Also available:
Choral score with piano reduction;
Full score.

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Copies of this edition may be made freely,
and performances given at will.

Cuttings from a Nonsense Book

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For Wind Quintet, Speaker, and Choir (SATB)

FLUTE

rev. 18-06-2006

Cuttings from a Nonsense Book

Flute

John Kilpatrick
words: Gelett Burgess

Frontispiece

1 $\text{♩} = 96$

 f Horn

6 *in free time (with Speaker)*

 p The Burgess Nonsense Book being a complete collection of the humorous master pieces of Gelett Burgess Esquire,

10

 mf With p nonsense quatrains, epics, poems, car-

13

 toons, and a myriad impossibilities, adorned with less than a million heart-rending illustrations by the author.

17

 Ob. pp The whole forming a book of blissful bosh for the blasé, an infallible Cyclopeda of

21

 balderdash, ferocious fancies and inconsequential vagaries than which, nothing could be more so.

25 *a tempo*

 f

30 Epigram
 $\text{♩} = 108$

 Choir p mp p

45

 mf f p

54

 mf f tr
 Nor put it off un-til to-mor-row;

65

 f mp f

Digital Extremities

72 $\text{♩} = 96$ *tr.* *mf* On digital ex- tremities A poem, and a gem it is! *fp*

78 *f* *mp*

84 *p* *mf*

99 *mf*

104 *mf* *sf* *mf*

Cranial Ambulation

111 $\text{♩} = 78$ *mp* *Cl.* *simile*

116

121 *Bsn.* *f* The lecture: a slight divagation concerning cranial ambulation

128 *mf* 11

142 *mf* *f* spoil - ing spoil - ing 3

City Flora

149 $\text{♩} = 108$ *mf* 4 27
Horn Speaker Clarinet solo & Choir

Fugue in 24 keys

185 $\text{♩} = 144$ 4 2 2 2

Clarinet entry Oboe Horn Bassoon

195 *mf*

201 *p* *mf simile*

208 *f*

214 *mp* 5 *mp*

224 *f*

230

236

Detailed description: This block contains the musical score for the 'Fugue in 24 keys' section. It consists of seven staves of music. The first staff (measures 185-194) shows the initial entries for the Clarinet, Oboe, Horn, and Bassoon, each with a measure rest of 4, 2, 2, and 2 measures respectively. The tempo is marked as quarter note = 144. The key signature changes through the staves. Dynamics include *mf*, *p*, *mf simile*, *f*, *mp*, and *f*. A five-measure rest is present in measure 214.

The Minutes

242 $\text{♩} = 108$ 3 6 $\text{♩} = 108$ *The flute is "The Chair"*

Choir + cl., hn., bsn. "... you'll know"

253 3 *Jones makes a "motion"; the Chair objects*

As Mr Smith still held the floor, the Chair objected to the motion made by Mr Jones Cl. (Oh!!) as being out of order. Cl. (or a scale)

259 2 *Beat given - but nothing happens!* *Chair looks around*

Mr Robinson, failing to receive his expected support and not being recognised by the chair (notes ad lib)

264 4

Ob. dropped out of the discussion. *ff* There seemed to be a general desire to reopen the subject that had been laid upon the table. Hn. (Aagh!!)

Detailed description: This block contains the musical score for 'The Minutes'. It consists of four staves of music. The first staff (measures 242-251) features a 3-measure rest for 'Choir + cl., hn., bsn.' and a 6-measure rest for '"... you'll know"'. The tempo is quarter note = 108. The key signature changes. The second staff (measures 252-258) includes a 3-measure rest and a flute entry with the annotation 'The flute is "The Chair"'. The third staff (measures 259-263) includes a 2-measure rest and a flute entry with the annotation 'Chair looks around'. The fourth staff (measures 264-267) includes a 4-measure rest and a horn entry with the annotation '(Aagh!!)'. Dynamics include *ff*.

The Floorless Room

271 **Beguine** $\text{♩} = 100$ 2

277

281 2

The floorless room: a novel sort of argument without support.

287 3

293

299 *mf*

304 *p*

310 *mf* *p*

316 *mf* *f* *tr.*

The Window Pain

320 $\text{♩} = 96$ Speaker in free time with wind in strict time

Bsn. $\text{♩} = 96$ *mp*

The window pain: a theme symbolic pertaining to the Melon Colic

325

331

In free time; Oboe solo (acc.)

336

Oboe

339

Singer

Ob.

The win - dow, the win - dow has

pp

342

four lit - tle panes; but one have

345

I. The win - dow pains are in its sash;

348

I won - der why! *Tutti*

mf

The Towel and the Door

351

$\text{♩} = 120$

mf

The Towel and the Door; ah well, the moral I'd not

357

$\text{♩} = 132$ 10

dare to tell! **Choir** I ra - ther fan - cy it that way!

The Door and the Towel

371

mf

The Door and Towel once again Preposterous, in-

377

10

verse, insane! **Choir** I ra - ther fan - cy it that way.

391

mf

The Purple Cow

397 $\text{♩} = 69$ *somewhat dreamily*

Ob. *mf* *f* *f* *f*

402 15

mf

421 **Choir**

tell_ you, an - y - how, *mp*

The Purpil Cowe

426 $\text{♩} = 60$ **4** $\text{♩} = 69$ **2** **2** **2** **2**

Horn Cl. + Bsn. Ob. *mp* Wind with tenor solo

438 **2**

p

445

p *mp*

450 *tr*

mp

456 **2**

Oboe *mp*

462 **2**

p *mp*

468

473 *rit.*

rit. quick turn

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OBOE

rev. 18-06-2006

Cuttings from a Nonsense Book

Oboe

John Kilpatrick
words: Gelett Burgess

Frontispiece

1 $\text{♩} = 96$

 f Horn

6 *in free time (with Speaker)*
 The Burgess Nonsense Book being a complete collection of the humorous master pieces of Gelett Burgess Esquire,

 p

10
 sometime editor of The Lark.
 With nonsense quatrains, epics, poems, cartoons, and a myriad impossi-

14
 bilities, adorned with less than a million heart-rending illustrations by the author.

 mf tr

18
 The whole forming a book of blissful bosh for the blasé, an infallible Cyclopaedia of balderdash, ferocious fancies and

 pp

22
 inconsequential vagaries than which, nothing could be more so.

25 *a tempo*

 f Horn

Epigram

30 $\text{♩} = 108$

 11
 Choir p mf

44

 p f p

54

 mf f

66

 mp f

Digital Extremities

72 $\text{♩} = 96$ $\frac{3}{4}$ *mf* On digital ex- tremities A poem, and a gem it is!

78 $\text{♩} = \text{♩}$ $\frac{9}{8}$ *f* *mp*

83 *mp* 3 2

91 *p* 5 *mf* 2 2

100 *p* 2 *p*

105 *sf* 2 *mf*

Detailed description: This section contains six staves of music for 'Digital Extremities'. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked as quarter note = 96. The first staff (72) features a triplet of eighth notes followed by a quarter note, with dynamics *mf* and *fp*. The second staff (78) changes to a 9/8 time signature and includes a dynamic *f*. The third staff (83) contains a triplet of eighth notes and a pair of eighth notes, with a dynamic *mp*. The fourth staff (91) features a pair of eighth notes and a pair of eighth notes, with dynamics *p* and *mf*. The fifth staff (100) includes a pair of eighth notes and a pair of eighth notes, with dynamics *p* and *p*. The sixth staff (105) contains a pair of eighth notes and a pair of eighth notes, with dynamics *sf* and *mf*.

Cranial Ambulation

111 $\text{♩} = 78$ $\frac{2}{4}$ *mp*

116

121 3

128 *mf* 11

143 *mf* *f* 3

Bsn. *f* The lecture: a slight divagation concerning cranial ambulation

spoil - ing

spoil - ing

Detailed description: This section contains five staves of music for 'Cranial Ambulation'. It begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked as quarter note = 78. The first staff (111) features a pair of eighth notes and a pair of eighth notes, with a dynamic *mp*. The second staff (116) includes a pair of eighth notes and a pair of eighth notes. The third staff (121) contains a pair of eighth notes and a pair of eighth notes, with a dynamic *f*. The fourth staff (128) features a pair of eighth notes and a pair of eighth notes, with a dynamic *mf*. The fifth staff (143) includes a pair of eighth notes and a pair of eighth notes, with dynamics *mf* and *f*. The text 'Bsn. f The lecture: a slight divagation concerning cranial ambulation' is placed below the third staff. The text 'spoil - ing' is placed below the fourth and fifth staves.

City Flora

149 $\text{♩} = 108$ $\frac{4}{4}$ *mf* 4 27

Horn *mf* Speaker Clarinet solo & Choir

Detailed description: This section contains one staff of music for 'City Flora'. It begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked as quarter note = 108. The staff (149) features a pair of eighth notes and a pair of eighth notes, with a dynamic *mf*. The text 'Horn' is placed below the first measure. The text 'Speaker' is placed below the 4th measure. The text 'Clarinet solo & Choir' is placed below the 27th measure.

Fugue in 24 keys

185 $\text{♩} = 144$ 4

194 *mf* *p* 2

201 *mf simile*

208 *p* *mf*

215 *p* *f*

222 *mp*

229

235

The Minutes

242 $\text{♩} = 108$ 3 6 *The oboe is "Mr Robinson"*

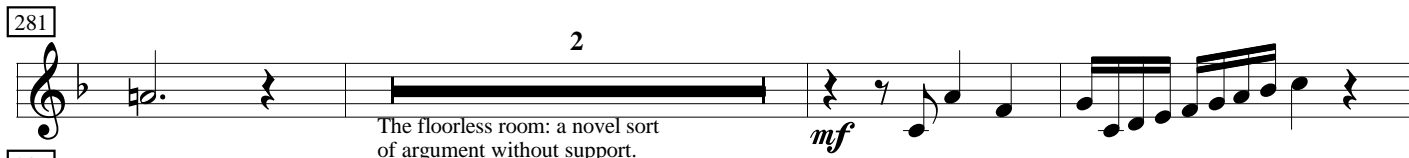
Choir + cl., hn., bsn. "... you'll know" As Mr Smith still held the floor Bsn.

254 2 *tr* Cl. Fl. as being out of order. Cl. (or a scale)

259 2 *Beat given - but nothing happens!* Mr Robinson, failing to receive his expected sup-port and not being recognised by the chair Fl.

264 *Mr Robinson falls off the floor* (arbitrary high & low) 4 dropped out of the discussion. *ff* There seemed to be a general desire to reopen the subject that had been laid upon the table. Hn. (Aagh!!)

The Floorless Room

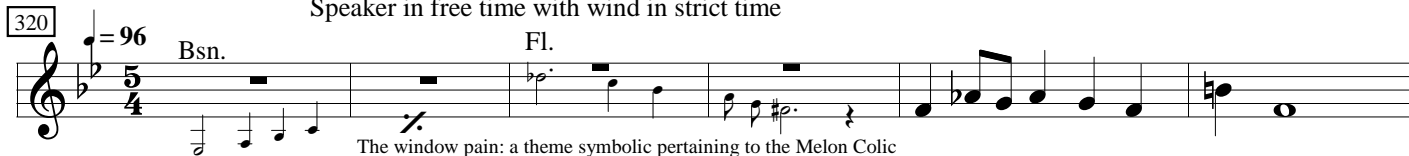
271 **Beguine** ♩ = 100

2
The floorless room: a novel sort
of argument without support.

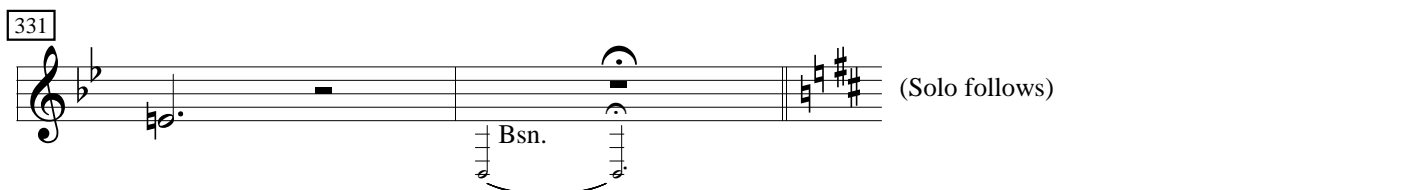


The Window Pain

Speaker in free time with wind in strict time



The window pain: a theme symbolic pertaining to the Melon Colic



(Solo follows)

333 *Solo (free time)* (with Cl. & Hn.)

335

337

339

The win - dow, the win - dow has

(wind chords) (unacc.)

342

four lit - tle panes; but one have

pp *mf*

345

I. The win - dow pains are in its sash;

348

I won - der why!

pp *mf* *tutti*

The Towel and the Door

351 $\text{♩} = 120$

The Towel and the Door; ah well, the moral I'd not

p

357 $\text{♩} = 132$ 10

dare to tell!

Choir I ra - ther fan - cy it that way!

The Door and the Towel

371 *The Door and Towel* once again Preposterous, in-

Musical notation for measures 371-376. The key signature has two sharps (F# and C#). The time signature changes from 5/4 to 4/4. The music consists of a few notes on a single staff.

377 *verse, insane!* 10

Choir I ra - ther fan - cy it that way.

Musical notation for measures 377-388. The key signature has two sharps. The time signature changes from 5/4 to 4/4. The music features a choir part with lyrics: "I ra - ther fan - cy it that way."

391

Musical notation for measures 391-396. The key signature has two sharps. The time signature changes from 5/4 to 4/4. The music consists of a few notes on a single staff.

The Purple Cow

397 *somewhat dreamily*

mf *f*

Musical notation for measures 397-400. The key signature has two sharps. The time signature is 3/2. The tempo is marked $\text{♩} = 69$. The music features a melodic line with dynamics *mf* and *f*.

401

f *f* *f*

Musical notation for measures 401-405. The key signature has two sharps. The music features a melodic line with dynamics *f*.

406 15

Choir

tell_ you, _ an - y - how, _ *mp*

Musical notation for measures 406-410. The key signature has two sharps. The music features a choir part with lyrics: "tell_ you, _ an - y - how, _" and dynamic *mp*.

The Purpil Cowe

426 $\text{♩} = 60$ 4 $\text{♩} = 69$ 2 Legato

Horn Bsn. + Cl.

Musical notation for measures 426-435. The key signature has two sharps. The time signature is 2/2. The tempo is marked $\text{♩} = 60$ and $\text{♩} = 69$. The music features a melodic line with dynamics *mf* and *mp*, and the instruction "Legato".

436 Wind with tenor solo 2

Musical notation for measures 436-442. The key signature has two sharps. The music features a melodic line with dynamics *mf* and *mp*.

443 7

Musical notation for measures 443-455. The key signature has two sharps. The music features a melodic line with dynamics *mf* and *mp*.

456 *mf* *mp*

Musical notation for measures 456-462. The key signature has two sharps. The music features a melodic line with dynamics *mf* and *mp*.

463 2

Musical notation for measures 463-469. The key signature has two sharps. The music features a melodic line with dynamics *mf* and *mp*.

470

Musical notation for measures 470-475. The key signature has two sharps. The music features a melodic line with dynamics *mf* and *mp*.

476 *rit.* $\text{♩} = 120$ 8

Wind with bass solo ... in straunge contrie made

Musical notation for measures 476-481. The key signature has two sharps. The tempo is marked *rit.* and $\text{♩} = 120$. The music features a melodic line with dynamics *mf* and *mp*.

486 *rit.* *a tempo* 10
p Fro Ber-wicke'un to Ware. ... knowe how Catel thus can

498 *p* be . .

504 $\text{♩} = 92$ Wind & Choir 11
mf Choir with soloist in free time " ... violet flowers."

Confession

517 $\text{♩} = 72$
mf

522 *sf* *ff*

Finis

526 $\text{♩} = 96$
mf Horn

531 *in free time (with Speaker)*
mp So ends the tome: are you, my friend as glad as I to see the end?

535 Have you donned motley for the money and feared you jests were none too funny? Fl *tr*

537 So ends the tome: so ends my folly 'tis dismal work, this being jolly.

541 No more I'll play the harlequin unless more royalties come in!

543 *a tempo* *f* *tutti* *ff*

Cuttings from a Nonsense Book

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Music: John Kilpatrick

For Wind Quintet, Speaker, and Choir (SATB)

CLARINET in Bb

rev. 18-06-2006

Cuttings from a Nonsense Book

Clarinet in Bb

John Kilpatrick
words: Gelett Burgess

Frontispiece

1 $\text{♩} = 96$

6 *in free time (with Speaker)*
 The Burgess Nonsense Book being a complete collection of the humorous master pieces of Gelett Burgess Esquire,

10 sometime editor of The Lark. Fl. With nonsense quatrains, epics, poems, car-

13 toons, and a myriad impossibilities, adorned with less than a million heart-rending illustrations by the author.

17 The whole forming a book of blissful bosh for the blasé, an infallible Cyclopedia of

21 balderdash, ferocious fancies and inconsequential vagaries than which, nothing could be more so.

25 *a tempo*

Epigram

30 $\text{♩} = 108$

45

54

64

Digital Extremities

72 $\text{♩} = 96$ $\frac{3}{4}$ *mf* *fp* On digital ex- tremities A poem, and a gem it is!

78 $\text{♩} = \text{♩}$ $\frac{9}{8}$ *f* *mp*

84 *mp* *p* *mf*

98 *p*

103 *p* *sf* *mf*

Detailed description: This section contains five staves of music. Staff 72 is in 3/4 time with a tempo of quarter note = 96. It features a melody starting with a triplet of eighth notes, followed by a rest, and then a descending eighth-note line. Dynamics range from mezzo-forte (mf) to fortissimo-piano (fp). Staff 78 is in 9/8 time, starting with a forte (f) dynamic and a melody of eighth notes, followed by a rest and then a sixteenth-note run. Staff 84 is in 3/4 time, featuring a triplet of eighth notes, a rest, and then a melody with a dynamic of piano (p). Staff 98 is in 3/4 time, featuring a melody of eighth notes with slurs and a dynamic of piano (p). Staff 103 is in 3/4 time, featuring a melody with a dynamic of piano (p), a rest, and then a melody with a dynamic of mezzo-forte (mf).

Cranial Ambulation

111 $\text{♩} = 78$ $\frac{2}{4}$ *mp*

115

119 *Bsn.* The lecture:

125 a slight divagation concerning cranial ambulation *mf*

131 11 *mf* *f* 3

Detailed description: This section contains five staves of music. Staff 111 is in 2/4 time with a tempo of quarter note = 78, featuring a melody of eighth notes with a dynamic of mezzo-piano (mp). Staff 115 continues the eighth-note melody. Staff 119 features a melody with a dynamic of mezzo-forte (mf) and includes the instruction 'Bsn.' and the text 'The lecture:'. Staff 125 features a melody with a dynamic of mezzo-forte (mf) and includes the text 'a slight divagation concerning cranial ambulation'. Staff 131 features a melody with a dynamic of mezzo-forte (mf) and includes the text '11', 'mf', 'f', and '3'.

City Flora

149 $\text{♩} = 108$

Hn. mf Speaker 4

158 *Solo*

(choir ...)

164

2

171

6

177

3

Fugue in 24 keys

185 $\text{♩} = 144$ *First 4 bars solo*

mf

191

p mf simile

199

p

206

mf

213

3

222

f *mp*

229

f

236

The Minutes

242 $\text{♩} = 108$ *mp* Choir (not at pitch)

247

251 *f* *tr*
The clarinet is "Mr Jones" *Jones makes a "motion" (thumbing nose)*
 As Mr Smith held the floor, the Chair objected to the motion made by Mr Jones as being out of order.

258 "out of order" (e.g. multiphonic) [or play an out-of-tune scale] *2* *Beat given - but nothing happens!* Fl.
 Mr Robinson, failing to receive his expected support, and not being recognized by the chair

264 *4* dropped Ob. out of the discussion. There seemed to be a general desire to reopen the subject that had been laid upon the table. Hn. (Aagh!!)

The Floorless Room

271 *Beguine* $\text{♩} = 100$ *mf*

277 *2* The floorless room: a novel sort of argument without support.

284 *mf* *p*

290

296 *mf*

302 *p*

308 *mf* *p*

314 *mf* *f*

The Window Pain

320 $\text{♩} = 96$ The window pain: a them symbolic pertaining to the Melon Colic

Bsn. (etc.) 2 Ob.

327 *mf* Bsn.

333 *Oboe solo - in free time*

336

339 *pp* Singer Ob.
The win - dow, the win - dow has four lit - tle

343 panes; but one have _{1.} The win-dow pains

347 are in its sash; I won-der why! *tutti* *mf*

The Towel and the Door

351 $\text{♩} = 120$ The Towel and the Door; ah well, the

p

356 $\text{♩} = 132$ 10
moral I'd not dare to tell! Choir I ra - ther fan - cy it that way!

The Door and the Towel

371 *mf* The Door and Towel once again

376 Preposterous, in-verse, insane! 10
Choir I ra - ther fan - cy it that way.

391 *mf*

Detailed description: This musical score is for the piece 'The Door and the Towel'. It consists of three staves of music. The first staff begins at measure 371 with a treble clef, a key signature of three sharps (F#, C#, G#), and a 5/4 time signature. The tempo is marked *mf*. The second staff starts at measure 376 with the lyrics 'Preposterous, in-verse, insane!' and a 10-measure rest for the 'Choir'. The lyrics 'I ra - ther fan - cy it that way.' are written below the staff. The third staff begins at measure 391 with a treble clef, a key signature of three sharps, and a 5/4 time signature. The tempo is marked *mf*. The score includes various time signatures (5/4, 4/4) and dynamic markings.

The Purple Cow

397 $\text{♩} = 69$ somewhat dreamily

403 4 *p*

412 *mf* *p*

419

Detailed description: This musical score is for the piece 'The Purple Cow'. It consists of four staves of music. The first staff begins at measure 397 with a treble clef, a key signature of three sharps, and a 3/2 time signature. The tempo is marked $\text{♩} = 69$ and the mood is 'somewhat dreamily'. The second staff starts at measure 403 with a 4-measure rest. The third staff begins at measure 412 with a treble clef, a key signature of three sharps, and a 3/2 time signature. The tempo is marked *mf* and *p*. The fourth staff begins at measure 419 with a treble clef, a key signature of three sharps, and a 3/2 time signature. The score includes various time signatures (3/2, 4/4) and dynamic markings.

The Purpil Cowe

426 $\text{♩} = 60$ $\text{♩} = 69$ *mf* *mp* *simile*

433 *mp*

440

447 2 2

Detailed description: This musical score is for the piece 'The Purpil Cowe'. It consists of four staves of music. The first staff begins at measure 426 with a treble clef, a key signature of three sharps, and a 2/2 time signature. The tempo is marked $\text{♩} = 60$. The second staff starts at measure 433 with a treble clef, a key signature of three sharps, and a 2/2 time signature. The tempo is marked *mp*. The third staff begins at measure 440 with a treble clef, a key signature of three sharps, and a 2/2 time signature. The fourth staff starts at measure 447 with a treble clef, a key signature of three sharps, and a 2/2 time signature. The score includes various time signatures (2/2, 3/2) and dynamic markings.

456 *mf* *mp*

463

470

478 $\text{♩} = 120$ *mf*

p Wind with bass Solo

486 *rit.* *a tempo*

494

Fro Ber - wicke un - to Ware.

502 $\text{♩} = 92$ Wind & Choir $\text{♩} = 72$ 11

mf Choir with soloist in free time

Confession " ... violet flowers."

517 $\text{♩} = 72$

522 *ff*

Finis

526 $\text{♩} = 96$ *mf* Horn

531 *in free time (with Speaker)*

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

535 *mp*

Have you donned motley for the money and feared your jests were none too funny? Fl. *tr.* So ends the tome: so ends my folly

539

'tis dismal work, this being jolly. No more I'll play the harlequin unless more royalties come in!

543 *a tempo* *f* tutti Horn *ff*

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From "The Burgess Nonsense Book" of 1901

Music: John Kilpatrick

For Wind Quintet, Speaker, and Choir (SATB)

HORN in F

rev. 18-06-2006

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Cuttings from a Nonsense Book

Horn in F

John Kilpatrick
words: Gelett Burgess

Frontispiece

1 $\text{♩} = 96$ 2 *Solo* *in free time (with Speaker)*
The Burgess Nonsense Book

7 being a complete collection of the humorous master pieces of Gelett Burgess Esquire, sometime editor of The

11 Lark. Fl. *tr* With nonsense quatrains, epics, poems, cartoons, and a myriad impossibilities, adorned with

15 less than a million heart-rending illustrations by the author. *Ob.* *tr* The whole forming a book of

19 blissful bosh for the blasé, an infallible Cyclopedia of balderdash, ferocious fancies and inconsequential vagaries

23 than which, nothing could be more so. 2 *Solo*

Epigram

30 $\text{♩} = 108$ 11

45 4

55 4

65

Digital Extremities

72 $\text{♩} = 96$ $\frac{3}{4}$ On digital ex- tremities A poem, and a gem it is!

78 $\text{♩} = \text{♩}$ $\frac{9}{8}$ *f* *mf*

85 *mp* *p*

91 *p*

97 *mf*

102 *p* *sf* *mf*

Detailed description: This section contains six staves of music for 'Digital Extremities'. It begins with a treble clef, a 3/4 time signature, and a tempo of quarter note = 96. The first staff (72) features a melody with a triplet of eighth notes and dynamic markings of *mf* and *fp*. The second staff (78) changes to a 9/8 time signature and includes a triplet of eighth notes. The third staff (85) has two eighth-note pairs. The fourth staff (91) consists of a series of dotted half notes. The fifth staff (97) features eighth-note pairs. The sixth staff (102) includes a triplet of eighth notes and a dynamic of *sf*.

Cranial Ambulation

111 $\text{♩} = 78$ $\frac{2}{4}$ *mp*

117 *f*

122 *f* The lecture: a slight divagation concerning cranial ambulation *mf* City Flora

131 11 *mf* *f* *Solo* $\text{♩} = 108$ $\frac{4}{4}$

151 4 27 Speaker Clarinet solo & Choir

Detailed description: This section contains five staves of music for 'Cranial Ambulation'. It starts with a treble clef, a 2/4 time signature, and a tempo of quarter note = 78. The first staff (111) has a melody with eighth notes and a dynamic of *mp*. The second staff (117) features a melody with eighth notes and a dynamic of *f*. The third staff (122) includes a bassoon part (Bsn.) and a dynamic of *f*, with a triplet of eighth notes. The fourth staff (131) has a dynamic of *mf* and a tempo change to quarter note = 108 in 4/4 time. The fifth staff (151) includes a speaker part and a dynamic of *f*, with a 4-measure rest and a 27-measure rest.

Fugue in 24 keys

185 4 2

Clarinet entry Oboe

196 *mf* simile

204

211 *mp*

218 *f* *mp*

225 *mp* *f*

233

The Minutes

242 *mp* choir

247 *f* *mp*

251 *f* *mp* *tr*

The horn is "the subject on the table"

As Mr Smith held the floor, the Chair objected to the motion made by Mr Jones Cl. Fl. as being out of order.

258 *or scale* *Beat given - but nothing happens!*

Cl. Mr Robinson, failing to receive his expected support and not being recognised by the chair Fl.

264 arbitrary low note

dropped Ob. out of the discussion. There seemed to be a general desire to reopen the subject that had been laid upon the table. Aagh!! being reopened

The Floorless Room

271 **Beguine** ♩ = 100

mf

277

2

The floorless room: a novel sort of argument without support.

284

mf *p*

291

3

300

mf

306

3

314

f

The Window Pain

320 ♩ = 96

7 Fl. (4th time)

mp

Bsn. etc.

quick turn

333 *Oboe solo - in free time*

see footnote

mp

336

mp

339 **Singer** *Ob.*

The win - dow, the win - dow has four lit - tle

pp

343

panes; but one have I. The win - dow pains

pp

347

are in its sash; I wonder why!

mf *Tutti*

The Towel and the Door

351 $\text{♩} = 120$

The Towel and the Door; ah well, the moral I'd not

mf *p*

357 $\text{♩} = 132$ 10

dare to tell!

Choir I ra - ther fan - cy it that way!

mf

note on The Window Pain: the horn is given the instrumental bass because, in the first performance, the alto solo was sung by the bassoonist; the part could be moved to bassoon if so desired.

478 $\text{♩} = 120$ 8 *rit.* *a tempo*

Wind with bass solo *p* Fro Ber-wicke un-to Ware.

491

498

504 $\text{♩} = 92$ Wind & Choir $\text{♩} = 72$ 11

mf " ... violet flowers."

Confession

517 $\text{♩} = 72$ *f*

521 *sf* *ff*

Finis

526 $\text{♩} = 96$ 2 *Solo* *in free time (with Speaker)* *So ends the tome:* *mp*

f *mp*

532 are you, my friend as glad as I to see the end? Have you donned motley for the money

536 and feared you jests were none too funny? *tr* So ends the tome: so ends my folly

539 'tis dismal work, this being jolly. No more I'll play the harlequin unless more royalties come in!

543 *a tempo* 2 *Solo* *tutti* *ff*

f *ff*

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)

BASSOON

rev. 18-06-2006

Cuttings from a Nonsense Book

John Kilpatrick
words: Gelett Burgess

Bassoon

Frontispiece

1 $\text{♩} = 96$

f Horn

6 *in free time (with Speaker)*

The Burgess Nonsense Book being a complete collection of the humorous master pieces of Gelett Burgess Esquire,

p

10

sometime editor of The Lark. Fl. *tr* With nonsense quatrains, epics, poems, car-

p

13

toons, and a myriad impossibilities, adorned with less than a million heart-rending illustrations by the author.

17

Ob. *tr* The whole forming a book of blissful bosh for the blasé, an infallible Cyclopeda of

pp

21

balderdash, ferocious fancies and inconsequential vagaries than which, nothing could be more so.

25 *a tempo*

f

Epigram

30 $\text{♩} = 108$

11

p *mf* *p*

45

4

f *p*

55

4

mf *p*

65

f *mp* *f*

Digital Extremities

72 $\text{♩} = 96$ Hn. *mf* On digital ex- tremities A poem, and a gem it is! *fp*

Musical notation for measures 72-77. Measure 72 starts with a horn (Hn.) part. The music features a 3/4 time signature and a key signature of one flat. Dynamics range from mezzo-forte (mf) to fortissimo-pianissimo (fp). There are triplet markings over measures 73 and 74.

78 *f* *mf*

Musical notation for measures 78-85. Measure 78 begins with a forte (f) dynamic. The music continues with various articulations and dynamics, including mezzo-forte (mf).

86 *p*

Musical notation for measures 86-97. Measure 86 starts with a piano (p) dynamic. The music includes a five-measure rest in measure 90.

98 *p*

Musical notation for measures 98-103. Measure 98 begins with a piano (p) dynamic. The music features a long note in measure 100.

104 *p* *sf* *mf*

Musical notation for measures 104-110. Measure 104 starts with a piano (p) dynamic, followed by sforzando (sf) and mezzo-forte (mf) dynamics. A two-measure rest is present in measure 107.

Cranial Ambulation

111 $\text{♩} = 78$ *f*

Musical notation for measures 111-120. Measure 111 starts with a forte (f) dynamic. The music is in 2/4 time and includes a three-measure rest in measure 112.

121 The lecture:

Musical notation for measures 121-124. Measure 121 begins with the text 'The lecture:'. The music features a complex rhythmic pattern.

125 *mf* a slight divagation concerning cranial ambulation

Musical notation for measures 125-130. Measure 125 starts with a mezzo-forte (mf) dynamic. The music includes a three-measure rest in measure 126 and the text 'a slight divagation concerning cranial ambulation'.

131 *mf* spoil - ing,

Musical notation for measures 131-143. Measure 131 begins with a mezzo-forte (mf) dynamic. The music includes a nine-measure rest in measure 132 and the text 'spoil - ing,'.

144 *f* spoil - ing,

Musical notation for measures 144-148. Measure 144 starts with a forte (f) dynamic. The music includes the text 'spoil - ing,'.

City Flora

149 $\text{♩} = 108$ Hn. *mf* Speaker Clarinet solo & Choir

Musical notation for measures 149-156. Measure 149 starts with a mezzo-forte (mf) dynamic. The music is in 4/4 time and includes a four-measure rest in measure 150 and a 27-measure rest in measure 151. The text 'Speaker Clarinet solo & Choir' is written below the rests.

Fugue in 24 keys *Fit A extension if available*

185 $\text{♩} = 144$ 4 2 2

Clarinet entry Oboe Horn *mf*

196 *p*

203 *mf simile*

210 *p* 3 *f*

219 *mp* 2 *f*

226 *mp*

233

The Minutes

242 $\text{♩} = 108$ choir *mp*

247 *f* *mp*

The bassoon is "Mr Smith"

251 $\text{♩} = 108$ *f* *mf* holding the floor

As Mr Smith still held the floor, the Chair objected to the motion made by Mr Jones

257 as being out of order. Mr Robinson, failing to receive his expected sup-port Beat given - but nothing happens! and not being recognised by the chair

but let go of floor!

263 Fl. Ob. (or low A) 4 Hn. Aagh!!—

dropped out of the discussion. There seemed to be a general desire to reopen the subject that had been laid upon the table. remove A extension

The Floorless Room

271 **Beguine** ♩ = 100

Musical staff 271-276. Bass clef, 4/4 time signature. Starts with a *mf* dynamic. The music consists of eighth and quarter notes with rests.

Musical staff 277-283. Bass clef, 4/4 time signature. Ends with a fermata. A box labeled '2' is above the staff. Text to the right: "The floorless room: a novel sort of argument without support."

Musical staff 284-289. Bass clef, 4/4 time signature. Starts with a *mf* dynamic and ends with a *p* dynamic. The music consists of eighth and quarter notes with rests.

Musical staff 290-295. Bass clef, 4/4 time signature. The music consists of eighth and quarter notes with rests.

Musical staff 296-301. Bass clef, 4/4 time signature. Ends with a *mf* dynamic. The music consists of eighth and quarter notes with rests.

Musical staff 302-307. Bass clef, 4/4 time signature. The music consists of eighth and quarter notes with rests.

Musical staff 308-313. Bass clef, 4/4 time signature. Starts with a *mf* dynamic and ends with a *p* dynamic. The music consists of eighth and quarter notes with rests.

Musical staff 314-319. Bass clef, 4/4 time signature. Ends with a *f* dynamic. The music consists of eighth and quarter notes with rests.

The Window Pain

320 ♩ = 96 *a tempo* simile - or vary articulation a few times

Musical staff 320-326. Bass clef, 5/4 time signature. Starts with a *mf* dynamic. The music consists of quarter notes. Text below: "The window pain: a theme symbolic pertaining to the Melon Colic"

Musical staff 327-332. Bass clef, 5/4 time signature. Includes a horn part (Hn.) with a slur. The music consists of quarter notes.

Musical staff 333-334. Bass clef, 5/4 time signature. Includes an oboe solo (Oboe solo - in free time) and a horn part (mp horn (see footnote)). The music consists of quarter notes.

Musical staff 335-337. Bass clef, 5/4 time signature. The music consists of quarter notes.

Musical staff 338-340. Bass clef, 7/4 time signature. Includes an alto solo and oboe part (Alto Solo + Oboe) and the text "I wonder why!" with a *mf* dynamic. The music consists of quarter notes.

note: the instrumental bass in bars 333-350 is given to the horn because in the first performance the alto solo was sung by the bassoonist; if desired, this line could be given to bassoon.

The Towel and the Door

351 $\text{♩} = 120$

The Towel and the Door; ah well, the

356 $\text{♩} = 132$ 10

moral I'd not dare to tell!

Choir I ra - ther fan - cy it that way!

The Door and the Towel

371

The Door and Towel once again

376 10

Preposterous, in-verse, insane!

Choir I ra - ther fan - cy it that way.

391

The Purple Cow

397 $\text{♩} = 69$ somewhat dreamily

403 4

413

420

The Purpil Cowe

426 $\text{♩} = 60$ Horn $\text{♩} = 69$ Wind with tenor solo *mf*

432 *simile* *mp*

438

444

450

456 *mf* *mp*

462

468

473 *mf* *rit.*

478 $\text{♩} = 120$ Wind with bass solo *p*

486 *rit.* Fro Ber-wicke un - to Ware. *a tempo*

494

502 $\text{♩} = 92$ Wind & Choir $\text{♩} = 72$ 11
mf Choir with soloist in free time
 "... violet flowers."

Confession

517 $\text{♩} = 72$
 horn
f

521
 horn
sf *ff*

Finis

526 $\text{♩} = 96$
mf Horn

531 *in free time (with Speaker)*
 So ends the tome: are you, my friend as glad as I to see the end?
mp

535 Have you donned motley for the money and feared you jests were none too funny?
 Fl. *tr*

537 So ends the tome: so ends my folly 'tis dismal work, this being jolly.

541 No more I'll play the harlequin unless more royalties come in!

543 *a tempo*
f *ff* *tutti*

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)

SPEAKER

rev. 18-06-2006

Cuttings from a Nonsense Book

for Wind Quintet, Speaker and 4-part Choir

SPEAKER

John Kilpatrick
words: Gelett Burgess

The Speaker says the words written under the music staff; the timing given is generally approximate, though in certain places the words must fit in with the rhythm. The poems not under the staves are sung, and are given here only for clarity of purpose.

1 Frontispiece

Speaker

Wind/Choir

6 *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

synchronize

9

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

flute

tr

12

non - sense quatt - rains, ep - ics, po - ems, car - toons, and a my - ri - ad im - possib - il - it - ies, a - dorned with

15

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

oboe

tr

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

21

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

25

horn

30 Epigram 42

Wind and Choir:

To him who vainly conjures sleep In counting visionary sheep; To her who, in the dentist's power Would fain recall a gayer hour;
 To him who visits maiden aunts, And comes upon this book by chance; To her who in the hammock lies, and, bored with Ibsen, BURGESS tries;
 To those who can't remember dates While nonsense rhymes stick in their pates; To those who buy, and do not borrow, Nor put it off until tomorrow;
 To all who in these pages look, I dedicate this Nonsense Book!

72 Digital Extremities *a tempo*

On di-gi-tal ex-tre-me-ties:

76

A po-em, and a gem it is!

78 33

Wind and Choir:

I'd rather have fingers than toes;
 I'd rather have ears than a nose;
 And as for my hair,
 I'm glad it's all there;
 I'll be awfully sad, when it goes!

* Burgess stresses the second syllable in "vagaries"

111 Cranial Ambulation

123 *a tempo*...

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

129

133 16

Wind and Choir:
 I love to go to lectures,
 And make the people stare,
 By walking round upon their heads,
 And spoiling peoples' hair!

149 City Flora

in free time

On Ci - ty Flo - ra:

155

se - mi - culled By one whose fame is some - what dulled.

161 24

Clarinet Solo and Choir:
 There is a theory some deny
 That lamp posts once were three foot high:
 And a little boy was terrible strong,
 And he stretched 'em out to 'leven foot long.

185 Fugue in 24 keys

57

Musical staff for Fugue in 24 keys, measure 185.

242 The Minutes

3

6

Musical staff for The Minutes, measures 242-243.

Choir: The meeting of a Social Club: at which (The Secretary's minutes seem to show) Proceedings did not go without a hitch. If you have ever been to one, you'll know!

Cast of characters: Flute: The Chair / Oboe: Mr Robinson / Clarinet: Mr Jones / Horn: the Subject on the Table / Bassoon: Mr Smith

251 in free time

Musical score for measures 251-254. Includes vocal line and piano accompaniment. Bassoon part labeled 'holding the floor'.

255

Musical score for measures 255-259. Includes vocal line and piano accompaniment. Clarinet part labeled 'thumbing nose' and 'jecting'. Flute part labeled '(Oh!!) objecting'. Clarinet part labeled '(or a bad scale) out of order'.

260

Musical score for measures 260-263. Includes vocal line and piano accompaniment. Flute part labeled 'looking round and not recognizing Robinson'.

264

Musical score for measures 264-266. Includes vocal line and piano accompaniment. Oboe part labeled 'falling off the floor'. All instruments labeled 'All'.

267

Musical score for measures 267-269. Includes vocal line and piano accompaniment. Horn part labeled 'reopening the Subject' and '(Aagh!)'.

271 The Floorless Room

Musical score for 'The Floorless Room' (measures 271-280). The score is in 4/4 time and consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords in the right hand.

281 *in free time*

The floor - less room: a no - vel sort of ar - gu - ment with - out sup - port.

Musical score for measures 281-283. The vocal line continues with the lyrics. The piano accompaniment is sparse, with a few chords in the right hand and a simple bass line in the left hand.

284 18 18

Musical score for measures 284-285. The piano accompaniment consists of two measures of chords in the right hand and a simple bass line in the left hand.

Wind with Alto Solo and Choir:

I wish that my room had a floor! I don't so much care for a door,
But this crawling around Without touching the ground Is getting to be quite a bore!

320 The Window Pain

320 *in free time - not synchronized*

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

Musical score for 'The Window Pain' (measures 320-322). The score is in 5/4 time and consists of a vocal line and a piano accompaniment. The piano part features a simple bass line in the left hand and a few chords in the right hand.

323 7 7 7

333 18

Oboe (or Oboe d'Amore) and Alto Solo:

The window has four little panes;
But one have I -
The window pains are in its sash;
I wonder why!

Musical score for measures 323-333. The score is in 5/4 time and consists of a vocal line and a piano accompaniment. The piano part features a simple bass line in the left hand and a few chords in the right hand. There are also some rests in the piano part.

351 The Towel and the Door

in free time but synchronized

The to - wel and the door, Ah well, the

mo - ral I'd not dare to tell!

13

Wind; unacc. Choir:
 The towel hangs upon the wall.
 And somehow, I don't care, at all!
 The door is open; I must say,
 I rather fancy it that way!

371 The Door and the Towel

in free time

The Door and To - wel, once a - gain:

Pre - post - er - ous, In - verse, In - sane!

19

Same words again - harmonies in reverse.

397 **The Purple Cow** 29 **The Purpil Cowe** 52 26

Wind and Choir Wind and Tenor Solo Wind and Bass Solo

Musical score for 'The Purple Cow' (measures 29-52) and 'The Purpil Cowe' (measures 52-78). The score is in 3/4 time and features three distinct sections: 'Wind and Choir' (measures 29-52), 'Wind and Tenor Solo' (measures 52-66), and 'Wind and Bass Solo' (measures 66-78).

504 **Confession** 11 9

Wind and Choir Alto Solo with Choir Wind and Choir

The Mayde hire Milk - en stent. "Ah yes! I wrote the Purple Cow"

Musical score for 'Confession' (measures 11-20). The score is in 4/4 time and features three sections: 'Wind and Choir' (measures 11-15), 'Alto Solo with Choir' (measures 15-18), and 'Wind and Choir' (measures 18-20). The lyrics are: 'The Mayde hire Milk - en stent.' and '"Ah yes! I wrote the Purple Cow"'

526 **Finis**

Horn

Musical score for 'Finis' (measures 26-30). The score is in 4/4 time and features a 'Horn' part with triplets in measures 26-27 and 28-29.

531 *in free time*

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

Musical score for 'in free time' (measures 31-34). The score is in 3/2 time and features a vocal line with lyrics: 'So ends the tome: are you, my friend, as glad as I to see the end?' and a piano accompaniment.

535

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

flute

Musical score for '535' (measures 35-38). The score is in 5/2 time and features a vocal line with lyrics: 'Have you donned mot - ley for the mo - ney and feared your jests were none too fu - nny?' and a piano accompaniment. A flute part is indicated in measure 38.

537

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

Musical score for '537' (measures 39-42). The score is in 3/2 time and features a vocal line with lyrics: 'So ends the tome: so ends my fol - ly; 'tis dis - mal work, this be - ing jol - ly.' and a piano accompaniment.

541

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

Musical score for '541' (measures 43-46). The score is in 5/2 time and features a vocal line with lyrics: 'No more I'll play the Har - le - quin un - less more roy - al - ties come in.' and a piano accompaniment.

543

Musical score for '543' (measures 47-50). The score is in 4/4 time and features a piano accompaniment with triplets in measures 47-48.