

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)

FULL SCORE
(concert pitch)

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Cuttings from a Nonsense Book

Full Score (concert pitch)

John Kilpatrick
words: Gelett Burgess

Frontispiece

1 $\text{♩} = 96$

Flute

Oboe

Clarinet in Bb

French Horn

Bassoon

6

Fl.

Ob.

Cl.

Hn.

Bsn.

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

Fl.

Ob.

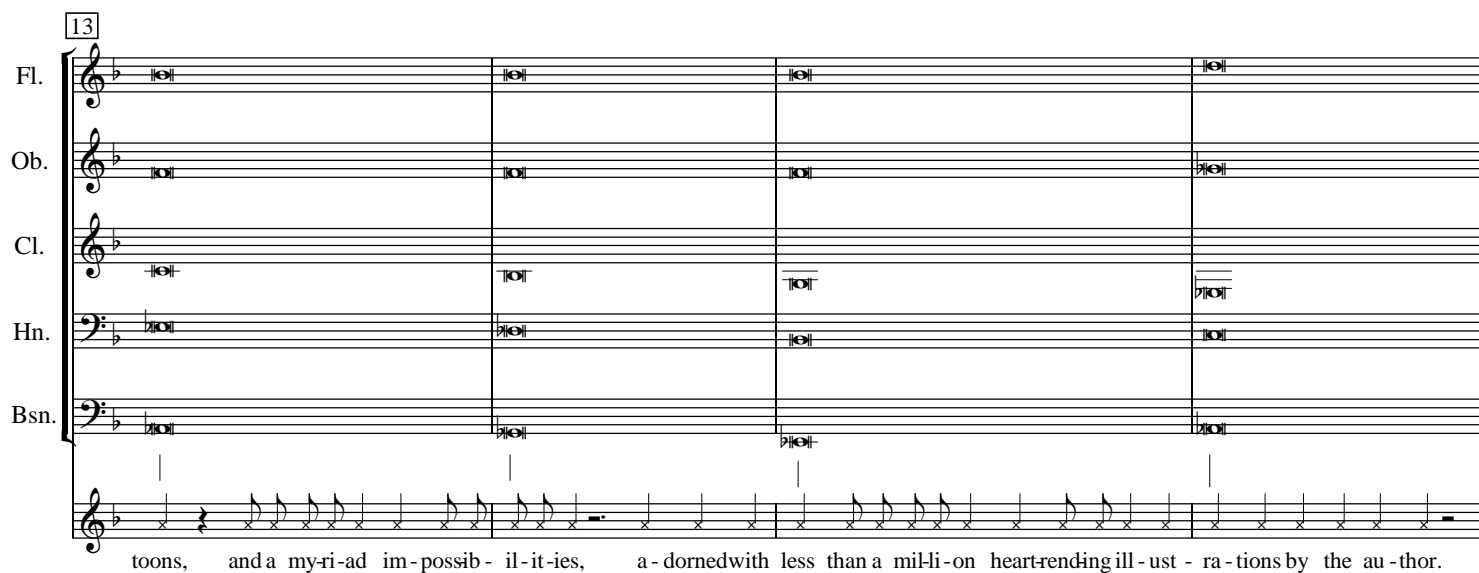
Cl.

Hn.

Bsn.

Ge-lett Bur-gess Es-quire, some-time ed-it-or of The Lark. With non-sense qua-trains, ep-ics, po-ems, car-

13



Fl.

Ob.

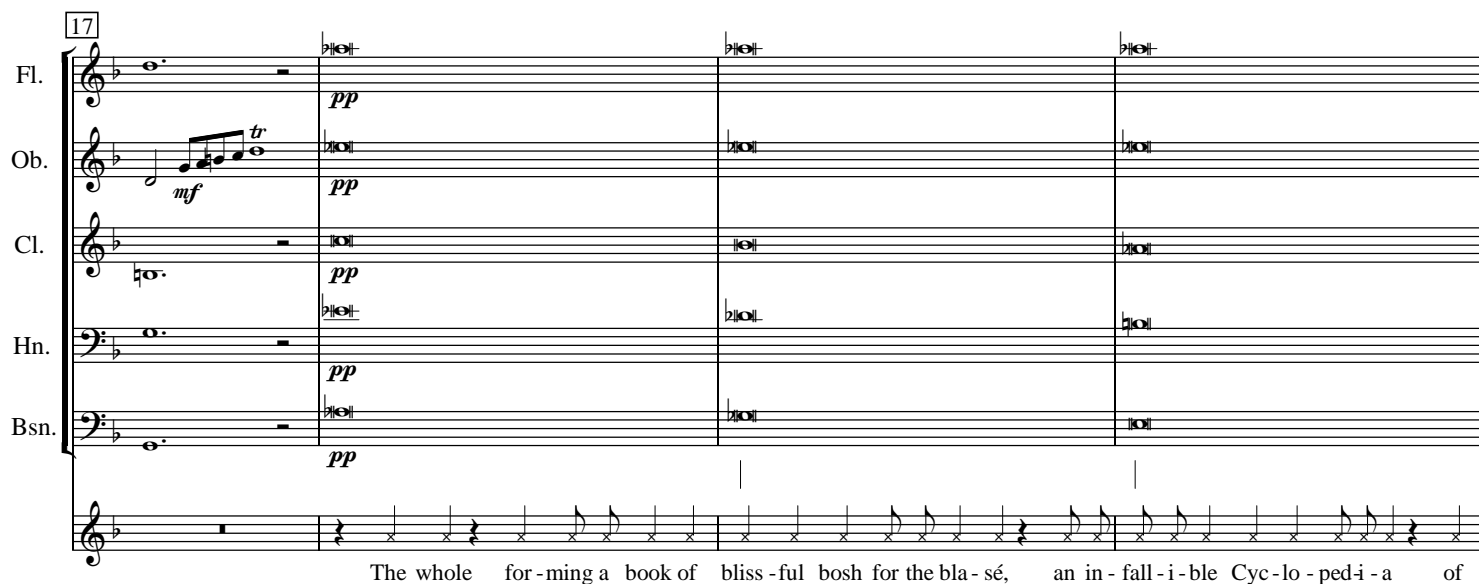
Cl.

Hn.

Bsn.

toons, and a my-ri-ad im-possib-il-it-ies, a-dorned with less than a mil-li-on heart-rending ill-ust-ra-tions by the au-thor.

17



Fl.

Ob.

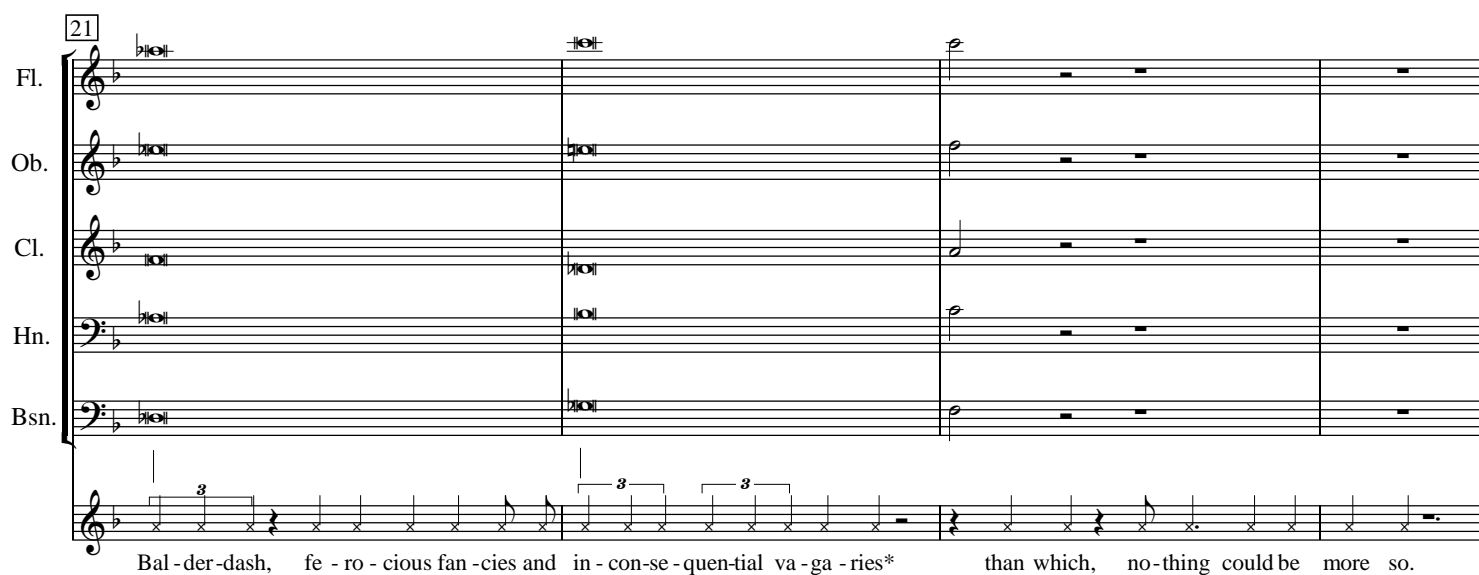
Cl.

Hn.

Bsn.

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



Fl.

Ob.

Cl.

Hn.

Bsn.

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.

* Burgess pronounces "vagaries" in a way that rhymes with "varies"

25 *a tempo*

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

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;

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

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

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

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

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

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

46

Fl. *mf*

Ob.

Cl. *mf*

Hn. *mf*

Bsn.

S. *mp*
chance; To her who in the ham - mock lies, And, bored with

A. *mp*
chance; To her who in the ham - mock lies, And, bored with

T. *mp*
chance; To her who in the ham - mock lies, And, bored with

B. *mp*
chance; To her who in the ham - mock lies, And, bored with

51

Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

Cl. *f* *p* *mf*

Hn. *f* *p* *mf*

Bsn. *f* *p* *mf*

S. *f* *mp* *mf*
Ib - sen, BUR - GESS tries; To those who

A. *f* *mp* *mf*
Ib - sen, To

T. *f* *mp* *mf*
Ib - sen, BUR - GESS tries; To

B. *f* *mp* *mf*
Ib - sen, BUR - GESS tries; To

57

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

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

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

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

61

Fl.

Ob.

Cl.

Hn.

Bsn.

S.

A.

T.

B.

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

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

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

p *f* *f* *f* *f*

66

Fl.

Ob.

Cl.

Hn.

Bsn.

S.

A.

T.

B.

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

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

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

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

mp *mp* *mp* *mp* *f* *f* *f* *f*

Digital Extremities

72 $\text{♩} = 96$
tr.
mf *mf* *mf* *mf* *fp* *fp* *fp* *fp*

Fl. *mf* *fp*

Ob. *mf* *fp*

Cl. *mf* *fp*

Hn. *mf* *fp*

Bsn. *mf* *fp*

Speaker

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

78 $\text{♩} = \text{♩}$

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

S. *mf* 2 2 2
 I'd ra - ther have

A. *mf* 2 2 2
 I'd ra - ther have

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

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

82

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mf*

Bsn. *mf*

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

A. fin - gers than toes, 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, ___

87

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

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, than a nose; ___

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

92

Hn.

S. *mp* 2
And as for my hair I'm glad it's all there;

A. *mp* 2
And as for my hair I'm glad it's all there;

T. *mp* 2
And as for my hair I'm glad it's all there, glad it's all there;

B. *mp* 2
And as for my hair I'm glad, I'm glad it's all there;

97

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

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

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

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

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

104

Fl. *mf* *sf* *mf*

Ob. *p* *sf* *mf*

Cl. *p* *sf* *mf*

Hn. *p* *sf* *mf*

Bsn. *p* *sf* *mf*

S. *p* aw - ful - ly sad, sad when it goes.

A. *p* aw - ful - ly sad, sad when it goes.

T. *p* aw - ful - ly sad, sad when it goes.

B. *p* aw - ful - ly sad, sad when it goes.

(choir not necessarily in tune)

Cranial Ambulation

111 $\text{♩} = 78$

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *f*

117

Fl.

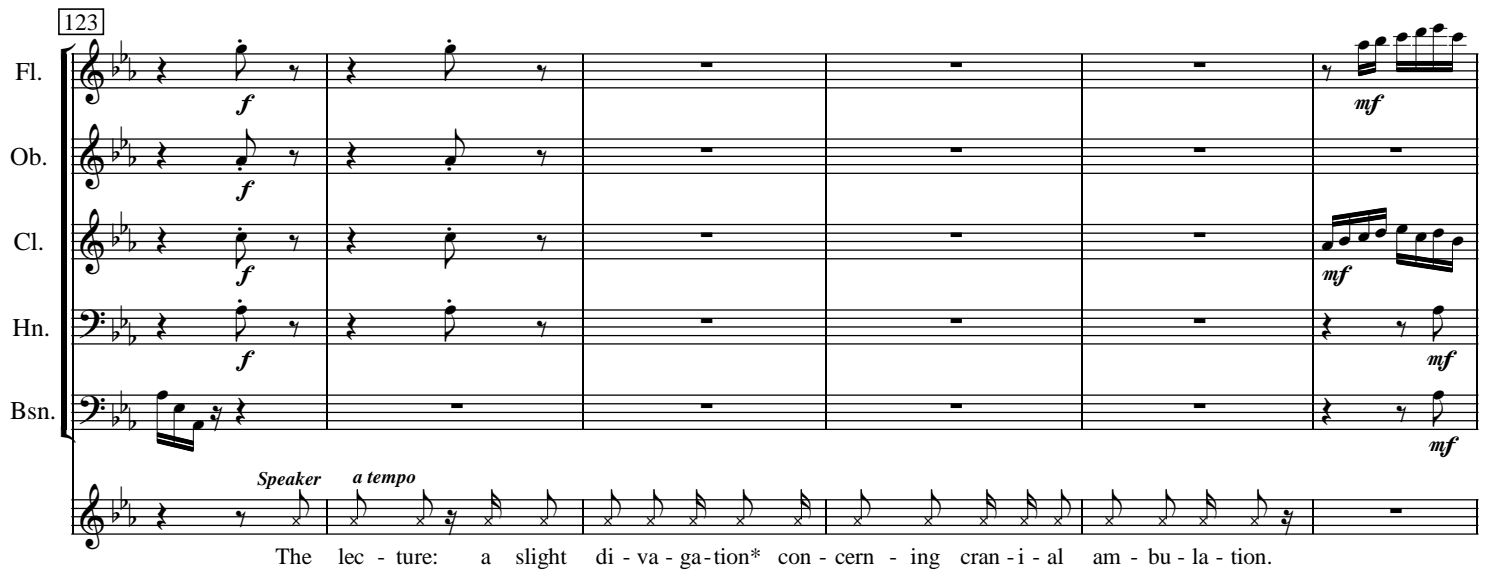
Ob.

Cl.

Hn.

Bsn.

123



Fl. *f* *mf*

Ob. *f*

Cl. *f* *mf*


Hn. *f* *mf*

Bsn. *f* *mf*

Speaker *a tempo*

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

129



Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

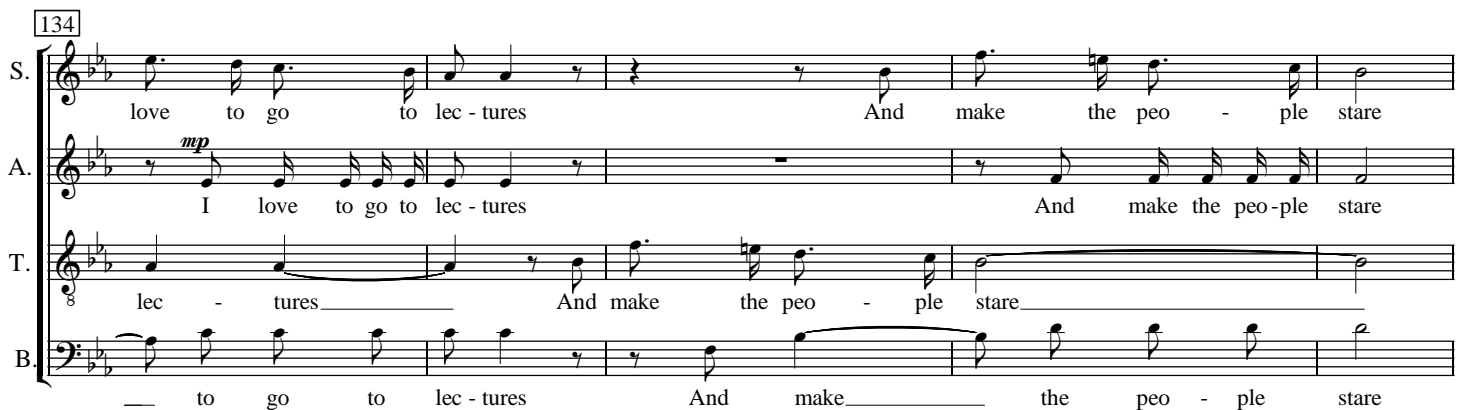
S. *mp* I

A.

T. *mp* I love to go to

B. *mp* I love

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

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

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

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Hn. *mf* *f*

Bsn. *mf* *f*

S. spoil - ing, spoil - ing peo - ple's hair! —

A. spoil - ing, spoil - ing peo - ple's hair! —

T. spoil - ing, spoil - ing peo - ple's hair! —

B. spoil - ing, spoil - ing peo - ple's hair! —

City Flora

149 $\text{♩} = 108$

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *f*

Bsn. *mf*

Speaker *in free time*

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

158 *solo*
mf
 Cl. *mf*
 S. *mf*
 A. *mf*
 T. *mf*
 B. *mf*

There is a theo - ry some de - ny
 There is a theo - ry some de - ny
 There is a theo - ry some de - ny
 There is a theo - ry some de - ny

164
 Cl.
 S.
 A.
 T.
 B.

That lamp - posts once were three foot high. And a lit-tle boy
 That lamp - posts once were three foot high. And a lit-tle boy
 That lamp posts, That lamp posts once were three foot high. And a lit-tle boy
 That lamp - posts, That lamp posts once were three foot high. And a lit-tle boy

171
 Cl.
 S.
 A.
 T.
 B.

— was ter - ri - ble strong, And he stretched them, stretched them,
 — was ter - ri - ble strong, And he stretched them, stretched them,
 — was ter - ri - ble strong, And he stretched them, stretched them,
 — was ter - ri - ble strong, And he stretched them, stretched them,

177
 Cl.
 S.
 A.
 T.
 B.

he stretched them out to el - ev - en foot long.
 he stretched them out to el - ev - en foot long.
 he stretched them out to el - ev - en foot long.
 he stretched them out to el - ev - en foot long.

Fugue in 24 keys

185

all entries with similar phrasing

Ob.
Cl.
Hn.

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

mf *p*

193

Fl.
Ob.
Cl.
Hn.
Bsn.

C#m D#7 G#m Bb7 Ebm F7 Bbm C7 Fm

mf *p* *mf* *p*

202

Fl.
Ob.
Cl.
Hn.
Bsn.

G7 Cm D7 Gm A7 Dm E7 Am

p *mf* *p* *mf*

210

Fl.
Ob.
Cl.
Hn.
Bsn.

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

mf *mp* *f* *p*

For an alternative to *The Minutes* see page 40

The Minutes

242

Cl. *mp*

Hn. *mp*

Bsn. *mp*

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)

246

Cl. *f* *mp*

Hn. *f* *mp*

Bsn. *f* *mp*

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

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

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

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

250

$\text{♩} = 108$

Fl. The Chair

Ob. Mr Robinson

Cl. Mr Jones

Hn. The subject on the table

Bsn. Mr Smith *Mr Smith holds the floor*

f

mf

Speaker *in free time*

As Mis - ter Smith still held the floor

S. *mp*

A. *mp* you'll know!

T. *mp* you'll know!

B. *mp* you'll know!

254

Fl. *The Chair objects*

Ob. Oh!!

Cl. as though thumbing nose
(e.g. d-g till)

Hn.

Bsn.

tr

the chair ob - ject - ed to mo - tion made by Mis - ter Jones as be - ing out of or - der;

258

Fl. —

Ob. —

Cl. —
multiphonic
 (or play an out-of-tune scale or a scale in the wrong order)

Hn. —

Bsn. —

Conductor gives beat, but no nothing happens!

Support disappears

Mis - ter Rob - in - son, fail - ing to re - ceive his ex - pect - ed sup - port, and

262

Chair looks around and fails to recognise Mr Robinson

Fl. —

Ob. —

Cl. —

Hn. —

Bsn. —

Mr Robinson falls off the floor

arbitrary high & low notes

arbitrary low notes

not be - ing re - cog - nized by the chair, dropped out of the dis - cus - sion; there seemed to be a

267

Fl. —

Ob. —

Cl. —

Hn. —

Bsn. —

Subject on table re-opened!

f Aagh!!

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

The Floorless Room

271 *Beguine* ♩ = 100

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

276

Fl.

Ob.

Cl.

Hn.

Bsn.

280

Fl.

Ob.

Cl.

Hn.

Bsn.

Speaker in free time

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

284

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

p only if can be played very quietly

mf

p

mf

p

mf

p

mf

p

Solo (S or A)

f I wish that my room had a floor!

289

Fl.

Ob.

Cl.

Hn.

Bsn.

f I don't so much care for a door;

294

Fl.

Ob.

Cl.

Hn.

Bsn.

play

play

But this crawling a-round without touching the ground is getting to be

299

Fl.

Ob.

Cl.

Hn.

Bsn.

quite a bore!

mf

mf

p

mf

p

mf

mf

Tutti

mf I wish that my room had a

Tutti

mf I wish that my room had a

Tutti

mf I wish that my room had a

Tutti

mf I wish that my room had a

304

Fl.

Ob.

Cl.

Hn.

Bsn.

floor!

I don't so much care for a

floor!

I don't so much care for a

floor!

I don't so much care for a

floor!

I don't so much care for a

308

Fl. *p*

Ob.

Cl.

Hn.

Bsn.

S.
door; But_ this crawl - ing, this crawl - ing a - round with-out

A.
door; But_ this crawl - ing, this crawl - ing a - round with-out

T.
door; But_ this crawl - ing a - round with-out

B.
door; But_ this crawl - ing, crawl - ing a - round with-out

312

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

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

Hn. *f*

Bsn. *mf* *p* *f*

S.
touch - ing the ground _____ is get-ting to be quite ³ a bore!

A.
touch - ing the ground _____ is get-ting to be quite ³ a bore!

T.
touch - ing the ground _____ is get-ting to be quite a bore!

B.
touch - ing the ground _____ is get-ting to be quite a bore!

317

Fl. *f* *tr.*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

The Window Pain

320 $\text{♩} = 96$

Fl. *mp*

Bsn. *simile* *or vary articulation a few times*

Speaker *in free time (not synchronised)*

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

324

Fl. *mp*

Ob. *mp* *see footnote*

Cl. *mp*

Bsn. *mp*

328

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *mp*

note: if possible, use an Oboe d'Amore for "The Window Pain".

333 *Solo In free time*

mf

6

6

Ob.

Cl.

Hn.

see footnote

337

3

3

6

Fl.

Ob.

Cl.

Hn.

pp

pp

pp

Solo (S or A)

mf The win - dow,

341

Fl.

Ob.

Cl.

Hn.

pp

mf

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

346

3

Fl.

Ob.

Cl.

Hn.

mf

pp

mf

mf

mf

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

note: the instrumental bass on this page is allocated to the horn because in the first performance the alto solo was sung by the bassoonist.

The Towel and the Door

351 $\text{♩} = 120$

Fl. *mf* *p*

Ob. *p*

Cl. *mf* *p*

Hn. *mf* *p*

Bsn. *mf* *p*

Speaker

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

358 $\text{♩} = 132$

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

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

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

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

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

Fl. *mf* *p*

Ob. *p*

Cl. *mf* *p*

Hn. *mf* *p*

Bsn. *mf* *p*

Speaker

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

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.

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

Fl. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

411

Cl. *mf*

Hn. *mf*

Bsn. *mf*

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

Cl. *p*

Hn. *p*

Bsn. *p*

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

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *mp*

S. tell you, any-how, I'd rather see, I'd rather see than be one.

A. tell you, any-how, I'd rather see, I'd rather see than be one.

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

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

The Purpil Cowe

426

Ob. *mf*

Cl. *mf*

Hn. *f*

Bsn. *mf*

433

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *p*

Bsn. *mp*

Tenor Solo

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

439

Fl. *mp*

Ob. *mp*

Cl.

Hn.

Bsn.

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

445

Fl. *p* *mp*

Ob.

Cl.

Hn. *p*

Bsn.

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

450

Fl.

Ob.

Cl.

Hn. *mp*

Bsn.

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

456

Fl.

Ob.

Cl.

Hn.

Bsn.

two. Now came ther by that Way a hen - dy_

462

Fl.

Ob.

Cl.

Hn.

Bsn.

8 Knight The Mayde es - pi - en_ in_ mor - wen - ing_ Light.

467

Fl.

Ob.

Cl.

Hn.

Bsn.

8 A faire Per - son he was_ of Co - rage trewe_ With lus - ty

472

Fl. *mf* *rit.*

Ob. *mf* *rit.*

Cl. *mf*

Hn. *mp* *rit.*

Bsn. *mf* *rit.*

8 Berd and Chekes of ro - dy Hewe.

flute has page turn here

478 $\text{♩} = 120$ *cresc. poco a poco*

Fl. *p*

Ob.

Cl. *p*

Hn.

Bsn. *p*

Bass solo Knight

S. *S.A.* (quod he)

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

484

Fl. *rit.* *a tempo*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

rit. *a tempo*

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

490

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

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

497

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

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

504

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

Maid alto solo *In free time*
Goode Sir

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 *mf* she saide

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

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 $\text{♩} = 72$

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

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

520

Fl.

Ob.

Cl.

Hn.

Bsn.

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

523

Fl. *sf* *ff*

Ob. *sf* *ff*

Cl. *sf* *ff*

Hn. *sf* *ff*

Bsn. *sf* *ff*

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

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

T. an - y - how, I'll kill you if you quote it. _____

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

Finis

526

$\text{♩} = 96$

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn.

Bsn. *mf*

531

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *mp*

Speaker in free time

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

535

Fl. *mf* *tr*

Ob.

Cl.

Hn.

Bsn.

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

537

Fl. *mp*

Ob.

Cl.

Hn.

Bsn.

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

541

Fl.
Ob.
Cl.
Hn.
Bsn.

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

543

Fl.
Ob.
Cl.
Hn.
Bsn.

S.
A.
T.
B.

added phrase - see below

The End
The End
The End
The End

note: in the original book the words "The End" did not appear; purists may therefore prefer to omit this final phrase.

An alternative to The Minutes (see page 17)

The Museum of Kisses

242

Fl. *mp* *mf* *tr*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *mf*

Bsn. *mp* *mf*

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: Sure - ly, sure - ly no - one could vi - sit it,

246

Fl.

Ob.

Cl.

Hn.

Bsn.

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

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

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

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

250

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *f* *mf*

Speaker In free time

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

254

Fl. *ad lib.* *tr.*

Ob. *ad lib.* squawk through spare reed

Cl. *ad lib.* blow to clear C#G# hole

Hn. *ad lib.* kissing sound through mouthpiece

Bsn.

wait for instrument noises to finish

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

259

Fl. *mp*

Ob.

Cl.

Hn. *mp* *f*

Bsn. *mp*

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

263

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *mp*

a - bout the wall Are kis - ses, all de - ser - ving great at - ten - tion;

267 **Slower**

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

But in one room, the sweet - est, best of all, Are those of one whose

269

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Bsn. *pp*

name I dare not men - tion!

return to
page 20

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 main score. Clarinet notes corrected in bars 438-9. 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

With words by Edward Lear

The Jumblies (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)