

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)
2014 version

PARTS

INSTRUCTIONS

This PDF contains all the Wind instrument parts. Each part is 12 pages including a front cover and (except for Oboe) a blank back page.

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 14
Oboe	15 to 26
Clarinet	27 to 38
Horn	39 to 50
Bassoon	51 to 62

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

A "user guide" is also available: this should ideally be included in a concert program

Also available:
Vocal score with piano reduction;
Full score; User Guide.

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

Cuttings from a Nonsense Book

Words: Gelett Burgess

From "The Burgess Nonsense Book" of 1901 (UK edition: 1914)

Music: John Kilpatrick

For Wind Quintet, Speaker, and Choir (SATB)

2014 version

Flute

1 - Introduction (Frontispiece and Epigram)

Frontispiece

1 $\text{♩} = 96$
mf

6 *ad lib.* The Burgess Nonsense Book, being a complete collection of the humorous masterpieces of Gelett Burgess Esquire,
p

10 sometime editor of The Lark (solo) *mf* With nonsense quatrains, epics, poems, car-
p

13 toons, and a myriad impossi- bilities, adorned with less than a million heartrending illu- strations by the author.

17 The whole forming a book of blissful bosh for the blasé, an in- fallible Cyclopeda of
pp

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

25 *a tempo*
f

Epigram

30 $\text{♩} = 108$ 8 Would fain re - call a gay - er hour;
p

42
p *mf*

48 3 Ib - sen,
f *p* *mf*

57 6 Nor put it off un - til to - mor - row;
f

66
mp *f*

2 - Digital Extremities

1 $\text{♩} = 96$ *tr.* On digital ex-tremities A poem, and a gem it is!

mf *fp*

7 *f* *mp*

13 7 4 *tenor* glad it's all there; *mf*

28 *mf*

33 *mf* *sf* *mf*

Detailed description: This musical score is for the piece 'Digital Extremities' for flute. It consists of five staves of music. The first staff starts with a tempo marking of quarter note = 96 and a dynamic of mezzo-forte (mf). It features a trill (tr.) and lyrics: 'On digital ex-tremities A poem, and a gem it is!'. The second staff has a dynamic of forte (f) and mezzo-piano (mp). The third staff includes a 7-measure rest, a 4-measure rest, and a tenor vocal line with lyrics: 'glad it's all there;'. The fourth staff has a mezzo-forte (mf) dynamic. The fifth staff has dynamics of mezzo-forte (mf), sforzando (sf), and mezzo-forte (mf).

3 - Cranial Ambulation

1 $\text{♩} = 78$ *mp*

6

11 The Lecture: a slight divagation concerning cranial ambulation. *f* 3

18 *mf* 11

32 *mf* *f* 3

spoil - ing, spoil - ing,

Detailed description: This musical score is for the piece 'Cranial Ambulation' for flute. It consists of five staves of music. The first staff starts with a tempo marking of quarter note = 78 and a dynamic of mezzo-piano (mp). The second staff has a mezzo-forte (mf) dynamic. The third staff includes lyrics: 'The Lecture: a slight divagation concerning cranial ambulation.' and a dynamic of forte (f). The fourth staff has a mezzo-forte (mf) dynamic. The fifth staff includes lyrics: 'spoil - ing, spoil - ing,' and dynamics of mezzo-forte (mf) and forte (f).

4 - City Flora

1 $\text{♩} = 108$ On City Flora: semi-culled by one whose sense is somewhat dulled.

mf 4

10 TACET TO END 27

5 - My Fancies

1 Slow & dreamy $\text{♩} = 48$ My Fancies: fatuous vagaries inspired by my coal-hearted Lares

mp 3

8

mp p p f 3

19

mf mp f mp 3 4

32

sfp p grate! f 3

6 - Fugue in 24 keys

Am-B7-Em-F#7-Bm-C#7-F#m-Ab7-Dbm-Eb7-Abm-Bb7-Ebm-F7-Bbm-C7-Fm-G7-Cm-D7-Gm-A7-Dm-E7-Am (and round again)

the chord symbols indicate fugal entries

1 No key signature $\text{♩} = 132$ 4 2 2 2 G#min

Clarinet Oboe Horn Bassoon *mf*

13 *p*

19 Gmin *mf*

25 F#7 *f*

31 *mp* 2 3 Oboe *mp* B \flat min

40 D7 *f*

46 E7 *f*

52 *rit.*

7a - The Minutes

(perform either 7a or 7b)

1 3 5

You'll know!

10 **Flute is "The Chair"** As Mr Smith held the floor, the Chair objected to the motion made by Mr Jones *The Chair objects* as being out of order.

f 3 (Oh!!) 2

18 Mr Robinson, failing to receive his expected support, *Beat given: with no result* and not being recognized by the chair *Look around and fail to recognise Mr Robinson*

2 notes ad lib (who? where?)

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

(Mr Robinson falls off the floor) 4 *Subject on table re-opened!*

7b - The Museum of Kisses

(alternative to 7a)

1 *mf* *tr* *mf*

6 *p* *mf* ♩ = 108

11 *kissing sound ad lib.* *tr* *f* *f*

This is the place I'd like to burglarize; It is the Royal Museum of Kisses. It has an annual show,

17 *f* Hn.

and gives a prize to all the most deserving men and misses.

21 *mp* *f* *ff*

And ranged in various rows about the wall are kisses, all deserving great attention;

26 **Slower** *p* *ppp*

But in one room, the sweetest, best of all, are those of one whose name I dare not mention!

8 - The Floorless Room

Beguine ♩ = 100

1 *mf*

8 *mf*

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

14 *p*

20 *p*

28 *mf*

32 *p*

38 *mf*

44 *p* *mf* *f* *tr*

9 - The Window Pain

1 $\text{♩} = 96$ The window pain: a theme symbolic, pertaining to the melon-colic.



Bsn. (8ve) *mp*

7



14 Oboe solo
In free time



mf

17



19

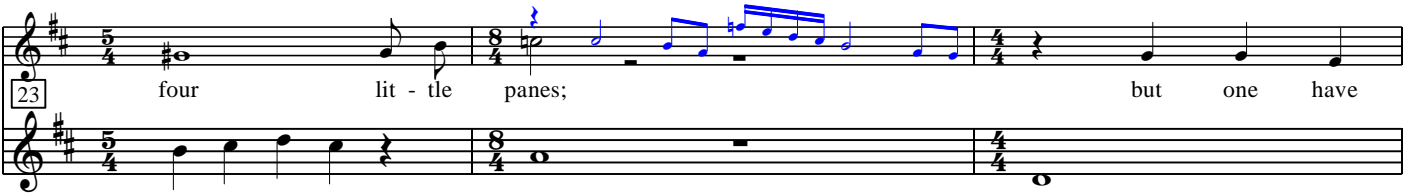


20 *mf* The win - dow, the win - dow has

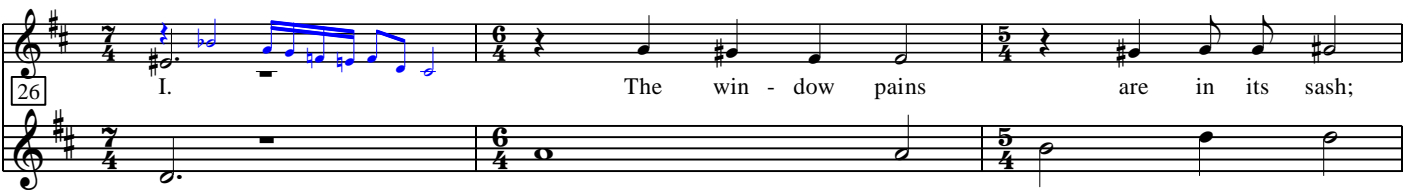


pp

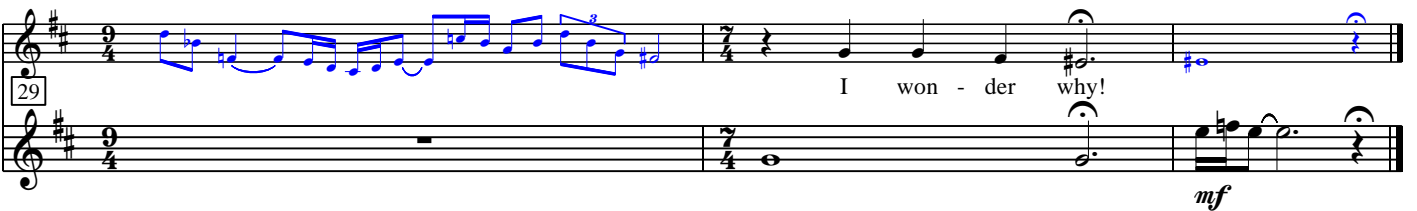
23 four lit - tle panes; but one have



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



29 I won - der why!



mf

10 - The Towel and the Door

and vice versa

The Towel and the Door

The towel and the door: Ah well! the moral I'd not dare to tell

1 $\text{♩} = 120$

mf *p*

8 Choir unaccompanied

2 2 2

The Door and the Towel

The door and towel: once again, preposterous, inverse, insane.

21

mf *p*

28 Choir unaccompanied (harmonies in reverse)

2 2 2

41

mf

11 - The Purple Cow

The Purple Cow

$\text{♩} = 69$ *somewhat dreamily*

1

Ob. *mf* *f* *f*

6

f *mf* 15

25

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

The Purpil Cowe

30 $\text{♩} = 60$ $\text{♩} = 69$ (Tenor solo)

38 *mp* *p* *mp*

48 *p* *mp* *tr* (lark)

56 *mp*

66 *p* *mp*

74 *rit.*

82 (bass solo - the Knight) $\text{♩} = 120$ *cresc. poco a poco* *rit.*

92 *a tempo*

102 $\text{♩} = 92$ *mf*

110 $\text{♩} = 72$ Maid (in free time) 9 *Vy - let Floures!*

Confession

121 $\text{♩} = 72$ *f*

126 *sf* *ff*

12 - Finis

1 $\text{♩} = 96$
mf

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

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

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

18 *f* *ff*

13 - The Proper Exit

(for use only as an encore and exit)

1 $\text{♩} = 96$ *mf* **Beguine** $\text{♩} = 100$

5 The proper exit: how a jest politely speeds the parting guest
mf

10 *p*

16

21 *mf* And then escape before they know.
 (pack up or leave!)

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Oboe

1 - Introduction (Frontispiece and Epigram)

Frontispiece

[1] $\text{♩} = 96$
mf

[6] *ad lib.* The Burgess Nonsense Book, being a complete collection of the humorous masterpieces of Gelett Burgess Esquire,
p

[10] sometime editor of The Lark With nonsense quatrains, epics, poems, car-

[13] toons, and a myriad impossi- bilities, adorned with less than a million heartrending illu- strations by the author.

[17] (solo) *tr* The whole forming a book of blissful bosh for the blasé, an in- fallible Cyclopeda of
mf *pp*

[21] Balderdash, ferocious fancies and inconsequential vagaries than which, nothing could be more so.

[25] *f*

Epigram

[30] $\text{♩} = 108$ 8 Would fain re - call a gay - er hour;

[42] *mf* *p*

[47] 4 Ib - sen,
f *p* *mf*

[56] 6 Nor put it off un-til to - mor-row;

[66] *mp* *f*

6 - Fugue in 24 keys

Am-B7-Em-F#7-Bm-C#7-F#m-Ab7-Dbm-Eb7-Abm-Bb7-Ebm-F7-Bbm-C7-Fm-G7-Cm-D7-Gm-A7-Dm-E7-Am (and round again)

No key signature the chord symbols indicate fugal entries

1 $\text{♩} = 132$ 4 B min

Clarinet

mf

10 2 Horn

p

17 F min

mf

23 Emin

p *mf*

29

35 B \flat 7

f

41 C min A7

mp *f*

47

53 rit.

7a - The Minutes

(perform either 7a or 7b)

1 3 5

You'll know!

10 *f* 3 2

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

17 3 3 notes ad lib

Mr Robinson, failing to receive his expected support, and not being recognized by the chair dropped Mr Robinson falls off the floor out of the discussion.

25 4 Subject on table re-opened!

There seemed to be a general desire to reopen the subject that had been laid upon the table.

f Subject on table re-opened!

7b - The Museum of Kisses

(alternative to 7a)

1 *mf* *ff* *mf* > *mf*

6 *p* *mf* ♩ = 108 3 3

11 *f* 3 3 3

kissing sound

This is the place I'd like to burglarize; It is the Royal Museum of Kisses. It has an annual show,

17 Hn. Fl.

and gives a prize to all the most deserving men and misses.

21 *f* f

And ranged in various rows about the wall are kisses, all deserving great attention;

26 *pp* *Slower* *p* *ppp*

But in one room, the sweetest, best of all, are those of one whose name I dare not mention!

8 - The Floorless Room

[1] Beguine ♩ = 100

mf

2

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

only if can be played quietly

mf *p*

play

mf

p

mf *p*

mf *f*

9 - The Window Pain

Use d'Amore if possible (see back page)

1 $\text{♩} = 96$

Bsn. (8ve) *mp* *mp*

The window pain: a theme symbolic, pertaining to the melon-colic.

8

14 *Solo* *In free time*

mf

16

18

20 *mf* The win - dow, the win - dow has

mf *mf*

23 four lit - tle panes; but one have

pp *mf*

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

29 I won - der why!

pp *mf*

10 - The Towel and the Door

and vice versa

The Towel and the Door

The towel and the door: Ah well! the moral I'd not dare to tell

1 *Flute*
 ♩ = 120
mf *p*

8 Choir unaccompanied 2 2 2

The Door and the Towel

The door and towel: once again, preposterous, inverse, insane.

21 *Flute*
mf *p*

28 Choir unaccompanied (harmonies in reverse) 2 2 2

41 *Flute*
mf

11 - The Purple Cow

The Purple Cow

1 ♩ = 69 *somewhat dreamily*
mf *f* *f*

6 *f* *f* 15

25 tell you, an - y - how, *mp*

The Purpil Cowe

30 $\text{♩} = 60$ $\text{♩} = 69$ *soft tonguing* (Tenor solo)
 Hn. *mf* *mp*

39 2

46 *mp* 7

60 *mf* *mp*

67 2

75 *rit.*

82 (bass solo - the Knight) $\text{♩} = 120$ 6 *rit.*
 in straunge Con - trie made

92 *a tempo* 9
 Ca-tel thus can

108 $\text{♩} = 92$ $\text{♩} = 72$ Maid (in free time) 9
mf Vy - let Floures!

Confession

121 $\text{♩} = 72$

124 *f*

127 *sf* *ff*

12 - Finis

1 $\text{♩} = 96$

mf

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

10 Have you donned motley and feared your jests were none too funny? So ends the tome: so ends my folly

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

18 *f* *ff*

Fl. *tr*

Hn.

13 - The Proper Exit

(for use only as an encore and exit)

1 $\text{♩} = 96$

mf

5 The proper exit: how a jest politely speeds the parting guest

10 *p*

16

21 *mf* And then escape before they know. (pack up or leave!)

Beguine $\text{♩} = 100$

Hn.

9 - The Window Pain

Oboe d'Amore alternative

1 *♩* = 96

Bsn. (8ve) *mp* *mp*

The window pain: a theme symbolic, pertaining to the melon-colic.

8

14 *Solo* *In free time*

mf

16

18

20 *mf* The win - dow, the win - dow has

mf

23 four lit - tle panes; but one have

pp *mf*

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

mf

29 I won - der why!

pp *mf*

RETURN TO PAGE 9 (oboe)

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Clarinet in Bb

1 - Introduction (Frontispiece and Epigram)

Frontispiece

1 $\text{♩} = 96$

mf Hn.

6 The Burgess Nonsense Book, being a complete collection of the humorous masterpieces of Gelett Burgess Esquire,

p

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

Fl. tr.

p

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

p

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

Ob. tr.

pp

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

p

25

f Hn.

Epigram

30 $\text{♩} = 108$ 8 Wouldfain re - call a gay - er hour;

p

42

mf *p* *mf*

47 3 Ib - sen,

f *p* *mf*

56 3 pates; To those who buy, and do not

p *mf*

64

mp *f*

2 - Digital Extremities

1 $\text{♩} = 96$

Ob. mf On digital ex-tremities A poem, and a gem it is!

7 f mp fp

13 3 mp p 5 tenor glad it's all there;

26 mf

31 p p sf mf

3 - Cranial Ambulation

1 $\text{♩} = 78$

mp

6

11 The Lecture: a slight divagation concerning cranial ambulation. f 3

18 mf 11

32 spoil - ing, spoil - ing, f 3

4 - City Flora

1 $\text{♩} = 108$ On City Flora: semi-culled by one whose sense is somewhat dulled.

10 *solo* *mf* There is a theo - ry some de - hy

17 2 three foot high.

24 6

30 2 lev - en foot long.

Detailed description: This is a musical score for a clarinet part. It consists of five staves of music. The first staff starts with a tempo marking of quarter note = 108 and a dynamic of *mf*. It includes a rehearsal mark '1' and a section of music with a 4-measure rest. The second staff is marked 'solo' and 'mf', featuring a melodic line with triplets and a 5-measure rest. The lyrics 'There is a theo - ry some de - hy' are written below. The third staff has a 2-measure rest followed by the lyrics 'three foot high.'. The fourth staff has a 6-measure rest. The fifth staff has a 2-measure rest followed by the lyrics 'lev - en foot long.'. There are various musical notations such as slurs, ties, and rests throughout.

5 - My Fancies

1 Slow & dreamy $\text{♩} = 48$ My Fancies: fatuous vagaries inspired by my coal-hearted Lares Fl.

9 *mp* *p* *f*

19 *mf* *p* *mp* *f* *mp*

31 *sfp* *p* grate! *f*

Detailed description: This is a musical score for a clarinet part. It consists of four staves of music. The first staff starts with a tempo marking of 'Slow & dreamy' and a tempo of quarter note = 48. It includes a rehearsal mark '1' and a section of music with a 3-measure rest. The lyrics 'My Fancies: fatuous vagaries inspired by my coal-hearted Lares' are written above. The second staff has a 3-measure rest and dynamic markings of *mp*, *p*, and *f*. The third staff has a 4-measure rest and dynamic markings of *mf*, *p*, *mp*, *f*, and *mp*. The fourth staff has a 3-measure rest and dynamic markings of *sfp*, *p*, and *f*, with the lyric 'grate!' written below. There are various musical notations such as slurs, ties, and rests throughout.

6 - Fugue in 24 keys

Am-B7-Em-F#7-Bm-C#7-F#m-Ab7-Dbm-Eb7-Abm-Bb7-Ebm-F7-Bbm-C7-Fm-G7-Cm-D7-Gm-A7-Dm-E7-Am (and round again)

No key signature

$\text{♩} = 132$ the chord symbols indicate fugal entries

3/4 *mf* B min

7 *p* 2 Flute *mf* F min

14

20 *p* *mf* E min

26 Eb 7

32 2 Oboe *f* G 7

39 *mp* A 7

45 *f* B min

51 *rit.*

7a - The Minutes

(perform either 7a or 7b)

1 *mp*

6 *f*

10 *f* Clarinet is Mr Jones As Mr Smith held the floor, the Chair objected to the motion made by Mr Jones *tr* Make a motion
as though thumbing nose (e.g. d-g trill)

15 as being out of order. (Out of order) Mr Robinson, failing to receive his expected support, and not being recognized by the chair
play out of tune scale badly (Alternative: play a multiphonic)

23 (Mr Robinson falls off the floor) There seemed to be a general desire to reopen the subject that had been laid upon the table. *f* Subject on table re-opened!

7b - The Museum of Kisses

(alternative to 7a)

1 *mf*

6 *p* *mf* = 108

11 This is the place I'd like to burglarize; It is the Royal Museum of Kisses. It has an annual show, *f* kissing sound e.g. blow to clear C#G# hole

16 and gives a prize to all the most deserving men and misses. *f* Hn.

20 Fl. And ranged in various rows about the wall are kisses, all deserving great attention; *f*

25 *ff* *Slower* *p* *ppp* But in one room, the sweetest, best of all, are those of one whose name I dare not mention!

8 - The Floorless Room

1 **Begaine** ♩ = 100

mf

7

2

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

14

p

20

26

mf

32

38

mf *p*

44

mf *p* *f*

9 - The Window Pain

1 $\text{♩} = 96$ The window pain: a theme symbolic, pertaining to the melon-colic.

Bsn. (8ve) etc. 3 Ob. mp

8

14

16

18

20 *mf* The win - dow, the win - dow has

pp

23 four lit - tle panes; but one have

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

29 I won - der why!

mf

10 - The Towel and the Door

and vice versa

1 The Towel and the Door

The towel and the door: Ah well! the moral I'd not dare to tell

Musical notation for measures 1-7. The key signature is three sharps (F#, C#, G#). The tempo is marked $\text{♩} = 120$. The time signature changes from 4/4 to 5/4 and back to 4/4. The music features a melody with a fermata over the final note. The dynamic marking *p* is present at the end of the phrase.

Musical notation for measures 8-20, labeled "Choir unaccompanied". The time signature changes between 4/4 and 5/4. The notation includes rests and beams with the number "2" above them, indicating a two-measure rest.

21 The Door and the Towel

The door and towel: once again, preposterous, inverse, insane.

Musical notation for measures 21-27. The key signature is three sharps. The time signature changes from 4/4 to 5/4 and back to 4/4. The dynamic marking *mf* is at the start, and *p* is at the end.

Musical notation for measures 28-40, labeled "Choir unaccompanied (harmonies in reverse)". The time signature changes between 4/4 and 5/4. The notation includes rests and beams with the number "2" above them, indicating a two-measure rest.

Musical notation for measures 41-50. The key signature is three sharps. The time signature changes from 4/4 to 5/4 and back to 4/4. The dynamic marking *mf* is at the start. The phrase ends with a fermata.

11 - The Purple Cow

The Purple Cow

1 $\text{♩} = 69$ somewhat dreamily

Musical notation for measures 1-6. The key signature is three sharps. The time signature is 3/2. The dynamic marking *mf* is at the start. The phrase ends with a fermata.

Musical notation for measures 7-15. The key signature is three sharps. The time signature is 3/2. The dynamic marking *mf* is at the start, and *p* is at the end. A four-measure rest is indicated with a "4" above the beam.

Musical notation for measures 16-22. The key signature is three sharps. The time signature is 3/2. The dynamic marking *mf* is at the start, and *p* is at the end. A crescendo hairpin is shown.

Musical notation for measures 23-30. The key signature is three sharps. The time signature is 3/2. The dynamic marking *mp* is at the start. The phrase ends with a fermata.

The Purpil Cowe

30 $\text{♩} = 60$ $\text{♩} = 69$ (Tenor solo)

Musical staff 30-37: Tenor solo in treble clef, key of D major, 2/2 time. Starts with a half rest, then a series of eighth notes. A blue 'Hn.' is written below the staff. Dynamics include *mf* and *mp*. A fermata is placed over the final note.

Musical staff 38-44: Continuation of the tenor solo with eighth notes.

Musical staff 45-50: Continuation of the tenor solo with eighth notes.

Musical staff 51-59: Continuation of the tenor solo with eighth notes and a double bar line with a fermata.

Musical staff 60-66: Continuation of the tenor solo with eighth notes. Dynamics include *mf* and *mp*.

Musical staff 67-73: Continuation of the tenor solo with eighth notes.

Musical staff 74-81: Continuation of the tenor solo with eighth notes and a double bar line with a fermata. Dynamics include *mf*.

Musical staff 82-91: Bass solo in treble clef, key of D major, 3/4 time. Starts with a half rest, then a series of half notes. Dynamics include *p* and *mf*. A *rit.* marking is present.

Musical staff 92-101: Continuation of the bass solo with half notes. Dynamics include *mf*.

Musical staff 102-109: Continuation of the bass solo with half notes. Dynamics include *mf*. A double bar line with a fermata is present.

Musical staff 110-120: Maiden in bass clef, key of D minor, 4/4 time. Starts with a whole rest, then a series of quarter notes. Dynamics include *f*. Lyrics: "Vy - let Flores!".

Confession

Musical staff 121-125: Confession in treble clef, key of D major, 4/4 time. Starts with a half rest, then a series of quarter notes. Dynamics include *f*.

Musical staff 126-130: Continuation of the Confession with quarter notes. Dynamics include *sf* and *ff*.

1 $\text{♩} = 96$

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

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

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

18 f ff

Handwritten annotations: *Hn.*, *Fl.*, *tr.*, *Fl.*

13 - The Proper Exit

(for use only as an encore and exit)

1 $\text{♩} = 96$ **Beguine** $\text{♩} = 100$

5 The proper exit: how a jest politely speeds the parting guest

10 p

16

21 mf And then escape before they know. (pack up or leave!)

Handwritten annotations: *Hn.*, *mf*, *p*, *mf*

Cuttings from a Nonsense Book

Words: Gelett Burgess

From "The Burgess Nonsense Book" of 1901 (UK edition: 1914)

Music: John Kilpatrick

For Quintet, Speaker, and Choir (SATB)

2014 version

Horn in F

1 - Introduction (Frontispiece and Epigram)

Frontispiece

1 *♩* = 96 (solo)

Bsn. (8ve)

f

6 *ad lib.* The Burgess Nonsense Book, being a complete collection of the humorous masterpieces of Gelett Burgess Esquire,

p

10 Fl. *tr.* With nonsense quatrains, epics, poems, car-

13 toons, and a myriad impossi- bilities, adorned with less than a million heartrending illu- strations by the author.

17 Ob. *tr.* The whole forming a book of blissful bosh for the blasé, an in- fallible Cyclopedia of

pp

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

25 (solo)

Epigram

30 *♩* = 108 8 Would fain re - call a gay - er hour;

p

42 *mf* *p* *mf*

48 3 Ib - sen, *f* *p* *mf*

57 3 To those who *p*

65 *f* *mp* *f*

2 - Digital Extremities

1 $\text{♩} = 96$ On digital ex-tremities A poem, and a gem it is!

7 *f* *mf*

14 *mp* *mp*

20 *p*

26 *mf*

31 *p* *p* *sf* *mf*

Detailed description: This musical score is for the Horn part of 'Digital Extremities'. It consists of five staves of music. The first staff starts with a tempo marking of quarter note = 96. The music is in 3/4 time. The first staff contains measures 1-6, with dynamics *mf* and *fp*. The second staff contains measures 7-13, with dynamics *f* and *mf*. The third staff contains measures 14-19, with dynamics *mp*. The fourth staff contains measures 20-25, with dynamics *p*. The fifth staff contains measures 26-31, with dynamics *mf*, *p*, *sf*, and *mf*. There are various articulations and phrasing slurs throughout.

3 - Cranial Ambulation

1 $\text{♩} = 78$

8 *mf* *f* *Bsn.*

13 The Lecture: a slight divagation concerning cranial ambulation. *f* *mf*

20 9 spoil - ing,

33 spoil - ing, *mf* *f*

Detailed description: This musical score is for the Horn part of 'Cranial Ambulation'. It consists of four staves of music. The first staff starts with a tempo marking of quarter note = 78. The music is in 2/4 time. The first staff contains measures 1-7, with dynamics *mf* and *f*. The second staff contains measures 8-12, with dynamics *mf* and *f*, and a blue highlight on measures 10-12 labeled 'Bsn.'. The third staff contains measures 13-19, with dynamics *f* and *mf*, and a blue highlight on measures 13-14. The fourth staff contains measures 20-33, with dynamics *mf* and *f*, and blue highlights on measures 20-21 and 28-33. There are various articulations and phrasing slurs throughout.

4 - City Flora

1 $\text{♩} = 108$ solo

On City Flora: semi-culled by one whose sense is somewhat dulled.

f 4

10 TACET TO END 27

The score for 'City Flora' is written for a horn in 4/4 time with a tempo of 108 beats per minute. It begins with a solo marked 'f' (forte). The melody consists of a series of eighth and quarter notes, followed by a four-measure rest. The piece concludes with a 'TACET TO END' instruction for 27 measures.

5 - My Fancies

1 Slow & dreamy $\text{♩} = 48$ My Fancies: fatuous vagaries inspired by my coal-hearted Lares Fl. (8ve)

mp *mf* 3 *mp*

10 2 *p* *f*

19 4 *mf* > *p* *mp* *f* *mp*

31 3 *sfp* *p* grate! *f*

The score for 'My Fancies' is written for a horn in 2/2 time with a tempo of 48 beats per minute. It begins with a 'Slow & dreamy' tempo. The piece is characterized by dynamic contrasts, starting with 'mp' (mezzo-piano) and 'mf' (mezzo-forte), then moving to 'p' (piano) and 'f' (forte). It includes a trill marked 'Fl. (8ve)' and a 'grate!' instruction. The score is divided into measures 1-9, 10-18, 19-30, and 31-39.

7a - The Minutes

(perform either 7a or 7b)

1 *mp*

6 *f* *mp*

10 Horn is "the subject on the table" As Mr Smith held the floor, the Chair objected to the motion made by Mr Jones as being out of order.

17 Mr Robinson, failing to receive his expected support, and not being recognized by the chair dropped out of the discussion. (Mr Robinson falls off the floor)

25 There seemed to be a general desire to reopen the subject that had been laid upon the table. cue Subject on table re-opened! (Aagh!!)

7b - The Museum of Kisses

(alternative to 7a)

1 *mf* *mf* *mf*

6 *p* *mf* = 108

11 This is the place I'd like to burglarize; It is the Royal Museum of Kisses. It has an annual show, kissing sound *f*

17 and gives a prize to all the most deserving men and misses. *f*

21 And ranged in various rows about the wall are kisses, all deserving great attention; *f* *ff*

26 **Slower** But in one room, the sweetest, best of all, are those of one whose name I dare not mention! *p* *ppp*

8 - The Floorless Room

1 **Beguine** ♩ = 100

mf

mf 2

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

mf *p*

3

mf

p

3 *p*

f

9 - The Window Pain

The window pain: a theme symbolic,
pertaining to the melon-colic.

Ob.

[1] $\text{♩} = 96$

Bsn. etc. mp

[14] Oboe solo

6

[16]

6

[18]

3 6

[20] *mf* The win - dow, the win - dow has

pp

[23] four lit - tle panes; but one have

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

[29] I won - der why!

mf

10 - The Towel and the Door

and vice versa

The Towel and the Door

The towel and the door: Ah well! the moral I'd not dare to tell

1 $\text{♩} = 120$

mf *p*

8 Choir unaccompanied

2 2 2

The Door and the Towel

The door and towel: once again, preposterous, inverse, insane.

21

mf *p*

28 Choir unaccompanied (harmonies in reverse)

2 2 2

41

mf

11 - The Purple Cow

The Purple Cow

1 $\text{♩} = 69$ somewhat dreamily

mf

7

mf 4 *p*

16

mf *p*

24

mp

The Purpil Cowe

30 $\text{♩} = 60$ solo $\text{♩} = 69$ 8 (Tenor solo)

44 5 p mp

58 8 mp

71 5 mp *rit.*

Berd and Chekes of ro - dy

82 (bass solo - the Knight) $\text{♩} = 120$ p *rit.*

6 in straunge Con - trie made

92 *a tempo*

100

108 $\text{♩} = 92$ $\text{♩} = 72$ Maid (in free time)⁹ mf

Vy - let Floures!

Confession

121 $\text{♩} = 72$ f (G minor scale)

125 (Ab minor scale) sf ff

12 - Finis

1 $\text{♩} = 96$ *Solo*

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

10 Have you donned and feared your jests *Fl. (8ve)* So ends the tome: so ends my folly
motley for the money were none too funny?

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

18

13 - The Proper Exit

(for use only as an encore and exit)

1 $\text{♩} = 96$ *Beguine* $\text{♩} = 100$

5 The proper exit: how a jest politely speeds the parting guest

10

16

21 And then escape before they know.
(pack up or leave!)

Cuttings from a Nonsense Book

Words: Gelett Burgess

From "The Burgess Nonsense Book" of 1901 (UK edition: 1914)

Music: John Kilpatrick

For Wind Quintet, Speaker, and Choir (SATB)

2014 version

Bassoon

1 - Introduction (Frontispiece and Epigram)

Frontispiece

1 $\text{♩} = 96$
mf Hn.

6 *ad lib.* The Burgess Nonsense Book, being a complete collection of the humorous masterpieces of Gelett Burgess Esquire,
p

10 sometime editor of The Lark Fl. (8ve) tr. With nonsense quatrains, epics, poems, car-

13 toons, and a myriad impossi- bilities, adorned with less than a million heartrending illu- strations by the author.

17 Ob. (8ve) tr. The whole forming a book of blissful bosh for the blasé, an in- fallible Cyclopeda of
pp

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

25 *f* Hn.

Epigram

30 $\text{♩} = 108$ 8 Would fain re - call a gay - er hour;
p

42 *mf* *p* *mf*

48 3 Ib - sen,
f *p* *mf*

56 3 To those who
p *f*

65 *mp* *f*

2 - Digital Extremities

1 $\text{♩} = 96$ 2 3 On digital ex-tremities A poem, and a gem it is!

mf fp

7 $\text{♩} = \text{♩}$ f mf

14 2 2 3 p f

21 4 *tenor* mf >

31 p p sf mf

Detailed description: This musical score is for the Bassoon part of '2 - Digital Extremities'. It consists of five systems of music. The first system starts with a tempo of quarter note = 96. It features a 3/4 time signature and includes a 2-measure rest followed by a 3-measure triplet. The lyrics 'On digital ex-tremities' and 'A poem, and a gem it is!' are written above the staff. Dynamics range from mezzo-forte (mf) to fortissimo-piano (fp). The second system has a 9/8 time signature and includes a 3-measure rest. Dynamics include forte (f) and mezzo-forte (mf). The third system has a 3/4 time signature and includes a 3-measure rest. Dynamics include piano (p) and forte (f). The fourth system has a 3/4 time signature and includes a 4-measure rest. A blue 'tenor' clef is shown above the staff, and the lyrics 'glad it's all there;' are written below. Dynamics include mezzo-forte (mf). The fifth system has a 3/4 time signature and includes a 2-measure rest. Dynamics include piano (p), sforzando (sf), and mezzo-forte (mf).

3 - Cranial Ambulation

1 $\text{♩} = 78$ Hn. f

7 3

13 The Lecture: a slight divagation concerning cranial ambulation. Hn. 4

20 9 *spoil - ing,*

33 *spoil - ing,* mf f

Detailed description: This musical score is for the Bassoon part of '3 - Cranial Ambulation'. It consists of five systems of music. The first system starts with a tempo of quarter note = 78. It features a 2/4 time signature and includes a blue horn clef (Hn.) above the staff. Dynamics include forte (f). The second system has a 3/4 time signature and includes a 3-measure rest. The third system has a 3/4 time signature and includes a 4-measure rest. The lyrics 'The Lecture: a slight divagation concerning cranial ambulation.' are written above the staff, and a blue horn clef (Hn.) is shown above. Dynamics include forte (f). The fourth system has a 3/4 time signature and includes a 9-measure rest. The lyrics 'spoil - ing,' are written above the staff. The fifth system has a 3/4 time signature and includes a 3-measure rest. The lyrics 'spoil - ing,' are written above the staff. Dynamics include mezzo-forte (mf) and forte (f).

4 - City Flora

1 $\text{♩} = 108$ *Trb.* *mf* 4

On City Flora: semi-culled by one whose sense is somewhat dulled.

10 TACET TO END 27

5 - My Fancies

1 *Slow & dreamy* $\text{♩} = 48$ *mp* *mf* 3 *mp* *Fl. (8ve)*

My Fancies: fatuous vagaries inspired by my coal-hearted Lares

10 2 *p* 2 *f* *mf*

20 *p* *mp* *f* *mp* 4

32 *sfp* *p* 3 *grate!* *sigh* *f*

6 - Fugue in 24 keys

Am-B7-Em-F#7-Bm-C#7-F#m-Ab7-Dbm-Eb7-Abm-Bb7-Ebm-F7-Bbm-C7-Fm-G7-Cm-D7-Gm-A7-Dm-E7-Am (and round again)

Fit A extension if available

No key signature

the chord symbols indicate fugal entries

$\text{♩} = 132$ 4 2 2 Db min

Clarinet Oboe Horn *mf*

12

p

18

Cmin

mf

24

p 3

32

Ab7

f *mp*

38

2 C7

Clarinet *f* *mp*

45

Gmin

f

51

rit.

7a - The Minutes

(perform either 7a or 7b)

1 *mp*

6 *f* *mp*

10 **Bassoon is Mr Smith** As Mr Smith held the floor, the Chair objected to the motion made by Mr Jones
f *mf*

16 as being out of order. Mr Robinson, failing to receive his expected support, and not being recognized by the chair
f *mf* *Support disappears* 2

23 dropped out of the discussion. There seemed to be a general desire to reopen the subject that had been laid upon the table.
f *Subject on table re-opened!*

7b - The Museum of Kisses

(alternative to 7a)

1 *mf* *mf* *ff* *mf*

6 *p* *mf* = 108

11 This is the place I'd like to burglarize; It is the Royal Museum of Kisses. It has an annual show,
f

17 and gives a prize to all the most deserving men and misses. *Hn.*
f

21 And ranged in various rows about the wall are kisses, all deserving great attention;
mp *ff*

26 **Slower** But in one room, the sweetest, best of all, are those of one whose name I dare not mention!
pp *p* *ppp*

8 - The Floorless Room

1 **Beguine** ♩ = 100

mf

7 2

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

14

mf *p*

20

26

mf

32

p

38

mf *p*

44

f

9 - The Window Pain

1 $\text{♩} = 96$
 mp 4
or vary articulation a few times

8 (Hn. entry) 12

14 TACET Oboe solo Horn

16

18

20 *mf* The win - dow, the win - dow has
 pp

23 four lit - tle panes; but one have

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

29 I won - der why!
 mf

10 - The Towel and the Door

and vice versa

The Towel and the Door

The towel and the door: Ah well! the moral I'd not dare to tell

1 $\text{♩} = 120$

mf *p*

Choir unaccompanied

8

2 2 2

The Door and the Towel

The door and towel: once again, preposterous, inverse, insane.

21

mf *p*

Choir unaccompanied (harmonies in reverse)

28

2 2 2

41

mf

11 - The Purple Cow

The Purple Cow

1 $\text{♩} = 69$ somewhat dreamily

mf

7

mf *p*

17

mf *p*

24

mp

The Purpil Cowe

30 $\text{♩} = 60$ Hn. $\text{♩} = 69$ (Tenor solo)
mf *mp*

38

45

51

60 *mf* *mp*

67

74 *mf* rit.

82 (bass solo - the Knight) $\text{♩} = 120$ *p* rit.

92 *a tempo*

100

108 $\text{♩} = 92$ $\text{♩} = 72$ Maid (in free time) *mf* 9 *ff* Vy - let Flores!

Confession

121 $\text{♩} = 72$ *f*

126 *sf* *ff*

12 - Finis

1 $\text{♩} = 96$

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

10 Have you donned motley for the money and feared your jests were none too funny? *Fl. (8ve)* So ends the tome: so ends my folly

14 'tis dismal work, this being jolly. No more I'll play the harlequin *Fl. (8ve)* unless more royalties come in!

18 f ff

13 - The Proper Exit

(for use only as an encore and exit)

1 $\text{♩} = 96$ $\text{♩} = 100$ *Beguine*

5 The proper exit: how a jest politely speeds the parting guest

10 p

16 solo f

21 p mf And then escape before they know. *(pack up or leave!)*

