

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)

*T*O 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 tiresome 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 to-morrow;
To all who in these pages look,
I dedicate this Nonsense Book!

Select Burgess
JB

Cuttings from a Nonsense Book

Contents - Full score

	page
1. <i>Introduction</i>	
Frontispiece	2
Epigram	4
2. Digital Extremities	8
3. Cranial Ambulation	12
4. City Flora	15
5. My Fancies	17
6. Fugue in 24 keys	20
7a. The Minutes	22
7b. The Museum of Kisses	25
8. The Floorless Room	28
9. The Window Pain	32
10. The Towel & The Door	35
11. <i>The Purple Cow</i>	
The Purple Cow	37
The Purpil Cowe	39
Confession	45
12. Finis	46
13. The Proper Exit (<i>encore</i>)	48

Either 7a or 7b should be omitted – or both.

No. 5 (My Fancies) has split voices.

No. 13 is for use as an encore, appropriate if the work is to be performed at the end of a concert.

Revisions

10-06-2006	Original score. Sections not numbered and bar numbers continous.
18-06-2006	Minor corrections. This version posted to internet.
08-01-2008	Supplement (Museum) added; minor corrections. Posted to internet.
23-01-2008	Some typos corrected. Final choral phrase added. Posted.
>> 2012	Special version for Buxton Festival Fringe (not posted).
Nov. 2014	New edition based on Buxton version: <ul style="list-style-type: none">- sections numbered; each has own bar numbering- Nos. 5, 7b and 13 added/included.- some small musical amendments almost entirely to instrumental parts.- new version posted to internet; old one still available.

1 - Introduction (Frontispiece and Epigram)

Frontispiece

1 $\text{♩} = 96$

Flute *mf*

Oboe *mf*

Clarinet in Bb *mf*

French Horn *f*

Bassoon *mf*

6

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

Speaker *in free time*

The Bur-gess Non-sense Book, be-ing a com-plete col-lection of the hu-mor-ous ma-ster-piec-es of

9

Fl. *mf* *tr.*

Ob.

Cl.

Hn.

Bsn.

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

12

Fl. *p*

Ob.

Cl.

Hn.

Bsn.

non - sense qua-trains, ep - ics, po - ems, car - toons, and a my - ri - ad im - pos - si - bil - it - ies, a - dorned with

15

Fl. *pp*

Ob. *mf* *tr* *pp*

Cl. *pp*

Hn. *pp*

Bsn. *pp*

less than a mil - li - on heart-rend-ing il - lu - stra-tions by the au - thor. The whole for - ming a book of

19

Fl.

Ob.

Cl.

Hn.

Bsn.

bliss - ful bosh for the bla - sé, an in - fal - li - ble Cyc - lo - pe - di - a of Bal - der - dash, fe - ro - cious fan - cies and

22

Fl.
Ob.
Cl.
Hn.
Bsn.

in - con - se - quen - tial va - ga - ries* than which, no - thing could be more so.

*Burgess pronounces vagaries with a long second syllable, to rhyme with varies

25

a tempo

Fl.
Ob.
Cl.
Hn.
Bsn.

f

Epigram

30

$\text{♩} = 108 \text{mp}$

S.
A.
T.
B.

mp

To him who vain - ly con - jures sleep In count - ing vi - sion - ar - y sheep;

36

S.
A.
T.
B.

mp

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

41

Fl. *p*

Ob. *p* *mf* *p*

Cl. *p* *mf* *p*

Hn. *p* *mf* *p*

Bsn. *p* *mf* *p*

S. *mf*
To him who vi - sits tire - some aunts, And comes a - cross this book by

A. *mf*
To him who vi - sits tire - some aunts, And comes a - cross this book by

T. *mf*
To him who vi - sits tire - some aunts, And comes a - cross this book by

B. *mf*
To him who vi - sits tire - some aunts, And comes a - cross this book by

46

Fl. *mf*

Ob.

Cl. *mf*

Hn. *mf*

Bsn. *mf*

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, BUR - GESS tries; 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. *f*

Ob. *f*

Cl. *f*

Hn. *p* *f*

Bsn. *p* *f*

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

A. To all who

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

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

66

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Hn. *mp* *f*

Bsn. *mp* *f*

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

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

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

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

2 - Digital Extremities

1 $\text{♩} = 96$ *tr.*

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!

7

Fl. *f*

Ob.

Cl.

Hn.

Bsn.

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,

11

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mf*

Bsn. *mf*

Detailed description: This block contains the woodwind and brass parts for measures 11 through 14. The Flute, Oboe, and Clarinet parts feature a melodic line with slurs and accents, starting in measure 12. The Horn and Bassoon parts play a rhythmic accompaniment of eighth notes with slurs and accents, beginning in measure 13. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

S. fin - gers than toes, fin - gers than toes;

A. fin - gers than toes, fin - gers than toes;

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

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

Detailed description: This block contains the vocal parts for measures 11 through 14. The Soprano, Alto, Tenor, and Bass parts are written in a four-part setting. The lyrics are: "fin - gers than toes, fin - gers than toes; I'd ra - ther have". The vocal lines include slurs and accents.

15

Fl.

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *p*

Detailed description: This block contains the woodwind and brass parts for measures 15 through 18. The Oboe, Clarinet, Horn, and Bassoon parts feature melodic lines with slurs and accents, starting in measure 16. The Bassoon part has a dynamic marking of *p* (piano) in measure 18. The Flute part is silent.

S. I'd ra - ther have ears than a nose, ears than a nose; than a

A. I'd ra - ther have ears than a nose, ears than a nose; than a

T. ears, ears than a nose, than a

B. ears, ears than a nose, than a

Detailed description: This block contains the vocal parts for measures 15 through 18. The lyrics are: "I'd ra - ther have ears than a nose, ears than a nose; than a". The vocal lines include slurs and accents.

20

Fl. *p*

Ob. *p*

Cl.

Hn. *p*

Bsn.

S. *mp* nose; And as for my hair I'm

A. *mp* nose; And as for my hair I'm

T. *mp* nose; And as for my hair I'm

B. *mp* nose; And as for my hair I'm

24

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

S. glad it's all there;

A. glad it's all there;

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

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

29

Fl. *mf*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

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

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

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

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

35

Fl. *sf* *mf*

Ob. *sf* *mf*

Cl. *sf* *mf*

Hn. *sf* *mf*

Bsn. *sf* *mf*

S. *p* sad when it goes.

A. *p* sad when it goes.

T. *p* sad when it goes.

B. *p* sad when it goes.

(choir not necessarily in tune)

3 - Cranial Ambulation

1 $\text{♩} = 78$

Fl. *mp*

Ob.

Cl. *mp*

Hn. *f*

Bsn. *f*

7

Fl.

Ob.

Cl.

Hn. *f*

Bsn.

13

Fl. *f* *mf*

Ob.

Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *f* *mf*

Speaker a tempo

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

* pronounce with long i- (dye-...)

19

Fl.
Ob.
Cl.
Hn.
Bsn.

S.
A.
T.
B.

I
I love to go to
I love to go to
I love to go to

24

S.
A.
T.
B.

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

29

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,

33

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Hn. *mf* *f*

Bsn. *mf* *f*

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

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

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

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

4 - City Flora

1 $\text{♩} = 108$

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.

10

Cl. *mf* solo

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

16

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

23

Cl.
S. ___ was ter-ri-ble strong, ___ And he stretched them, stretched them,
A. ___ was ter-ri-ble strong, ___ And he stretched them, stretched them,
T. ___ was ter-ri-ble strong, ___ And he stretched them, stretched them,
B. ___ was ter-ri-ble strong, ___ And he stretched them, stretched them,

29

Cl.
S. he stretched them out ___ to e-lev-en foot long. ___
A. he stretched them out ___ to e-lev-en foot long. ___
T. he stretched them out ___ to e-lev-en foot long. ___
B. he stretched them out ___ to e-lev-en foot long. ___

5 - My Fancies

1 Slow & dreamy $\text{♩} = 48$

Fl. *mp*

Ob. *mf*

Cl. *mp* *mf*

Hn. *mp* *mf*

Bsn. *mp* *mf*

Speaker *in free time*

My fan-cies: fa - tu - ous va - ga - ries* In - spired by my coal - heart - ed Lares*.
 *pronounce to rhyme with "varies"

9

Fl. *p*

Ob. *p*

Cl. *mp*

Hn. *mp* *p*

Bsn. *mp* *p*

S. *mf*
 My Fan - cies, _____ My Fan - cies like the

A. *mf*
 My Fan - cies, _____ My Fan - cies like the

T. *mf*
 My Fan - cies, _____ my

B. *mf*
 My Fancies, _____ My Fan - cies

15

Fl. *p* *f* *mf* >

Ob. *p* *f* *mf* >

Cl. *p* *f* *mf* > *p*

Hn. *f* *mf* > *p*

Bsn. *f* *mf* > *p*

S. flames a - spire, a - spire; I dream, I

A. flames a - spire, a - spire; I dream, I

T. fan - cies like the flames a - spire; I dream, I

B. like the flames a - spire, a - spire; I dream, I

22

Fl. *mp* *f* *mp*

Ob. *mp* *f* *mp*

Cl. *mp* *f* *mp*

Hn. *mp* *f* *mp*

Bsn. *mp* *f* *mp*

S. dream of fame and fate; I see my fu - ture,

A. dream of fame and fate; I see my fu - ture, my

T. dream of fame and fate; I see my fu - ture,

B. dream of fame and fate; I see my fu - ture,

28

Fl. *sfp* *p*

Ob. *sfp* *p*

Cl. *sfp* *p*

Hn. *sfp* *p*

Bsn. *sfp* *p*

S. I see my fu - ture in the fire, and oh, —

A. fu - ture, I see my fu - ture, my fu - ture in the fire and oh, —

T. - ture, I see my fu - ture in the fire and oh, —

B. - ture, I see my fu - ture in the fire and oh, —

36

Fl.

Ob.

Cl.

Hn.

Bsn. *f*

S. oh, 'tis sim - ply, sim - ply grate! — *Sigh*

A. oh, 'tis sim - ply, sim - ply grate! — *Sigh*

T. oh, 'tis sim - ply, sim - ply grate! — *Sigh*

B. oh, 'tis sim - ply, sim - ply grate! — *Sigh*

6 - Fugue in 24 keys

the chord symbols in the instrumental parts indicate the fugal entries

1 $\text{♩} = 132$
No key signature

Fl. B min

Ob. A min mf p

Cl. F\# min mf

Hn. $\text{Fit A extension if available}$ C\# min mf

Bsn. C min mf

A min B⁷ E min F^{\#}7 B min C^{\#}7 F^{\#} min G^{\#}7 C^{\#} min D^{\#}7

11

Fl. G\# min p

Ob. F min mf p

Cl. E\flat min mf p

Hn. B\flat min mf

Bsn. C min mf

G^{\#} min B^{\flat}7 E^{\flat} min F⁷ B^{\flat} min C⁷ F min G⁷ C min D⁷

21

Fl. G min mf

Ob. E min mf p

Cl. D min mf

Hn. B f mp

Bsn. p

G min A⁷ D min E⁷ A min B⁷ E min F^{\#}7 B min

30

Fl. *mp*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f* *mp*

C#7 F#min G#7 C#min D#7 G#min Bb7 Ebmin F7

39

Fl. *mp*

Ob. *mp* *f*

Cl. *mp*

Hn. *mp* *f*

Bsn. *f* *mp* *f*

Bbmin C7 Fmin G7 Cmin D7 Gmin A7 Dmin E7

49

Fl. *f* *rit.*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

Amin

(if A extension available)

7a - The Minutes

(see 7b for alternative)

1

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

mp

mp

2 3 3 2 2 3 2 3 2

S.

A.

T.

B.

mf

mf

mf

mf

The meet-ing of a so-cial club: at which (The se-cre-ta-ry's mi-nutes seem to show)

The meet-ing of a so-cial club: at which (The se-cre-ta-ry's mi-nutes seem to show)

The meet-ing of a so-cial club: at which (The se-cre-ta-ry's mi-nutes seem to show)

The meet-ing of a so-cial club: at which (The se-cre-ta-ry's mi-nutes seem to show)

5

Fl.

Ob.

Cl.

Hn.

Bsn.

f

f

f

2 3 2 4 3 3 4 3 4 *mp*

S.

A.

T.

B.

f

f

f

f

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

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

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

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

9

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 Mi-ster Smith still held the floor

4 1

S. *mp* you'll know!

A. *mp* you'll know!

T. *mp* you'll know!

B. *mp* you'll know!

13

The Chair objects

Oh!!_

Mr Jones makes a motion *tr*

as though 'thumbing nose' (e.g. d-g trill)

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

17

Fl.

Ob.

Cl. *Out of order*
play a scale out of tune & badly

Hn.

Bsn.

Conductor gives beat, but no nothing happens!

Support disappears

Mi - ster Ro - bin - son, fail - ing to re - ceive his ex - pect - ed sup - port, and

21

Fl.

Ob.

Cl.

Hn.

Bsn.

Chair looks around and fails to recognise Mr Robinson

notes ad lib (who? where/)

Mr Robinson falls off the floor

notes ad lib

arbitray low notes

(or A)

not be - ing re - cognized by the chair, dropped out of the di - scusion; there seemed to be a

26

Fl.

Ob.

Cl.

Hn.

Bsn.

Subject on table re-opened!

f Aagh!!

f

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

7b - The Museum of Kisses

(alternative to 7a)

1

Fl. *mp* *mf* *mf*

Ob. *mp* *mf* *mf*

Cl. *mp* *mf* *mf*

Hn. *mp* *mf* *mf*

Bsn. *mp* *mf* *ff* *mf*

S. *mf*
The Mu - se - um of Kis - ses: Sure - ly, sure - ly

A. *mf*
The Mu - se - um of Kis - ses: Sure - ly, sure - ly

T. *mf*
The Mu - se - um of Kis - ses: Sure - ly, sure - ly

B. *mf*
The Mu - se - um of Kis - ses: Sure - ly, sure - ly

5

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

S. *p*
no - one could vi - sit it, vi - sit it de - mure - ly, de - mure - ly.

A. *p*
no - one could vi - sit it, vi - sit it de - mure - ly, de - mure - ly.

T. *p*
no - one could vi - sit it, vi - sit it de - mure - ly, de - mure - ly.

B. *p*
no - one could vi - sit it, vi - sit it de - mure - ly, de - mure - ly.

9 $\text{♩} = 108$

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *f*

Speaker *f*

This is the place I'd like to bur - glar - ize;

13

Fl. *f* *tr*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

It is the Royal Mu - se - um of Kis - ses. It has an an - nu - al show,

kissing sound ad lib.

kissing sound ad lib.
e.g. squawk through spare reed

kissing sound ad lib.
e.g. blow to clear C#G# hole

kissing sound ad lib.
e.g. through mouthpiece

wait for instrument noises to finish

17

Fl. *f*

Ob.

Cl.

Hn. *f*

Bsn. *f*

and gives a prize To all the most de - ser - ving men and mis - ses.

21

Fl. *mp*

Ob.

Cl. *mp*

Hn.

Bsn.

f

f

f

And ranged in va - ri - ous rows a - bout the wall Are kis - ses,

24

Slower

Fl. *ff*

Ob. *ff* *pp*

Cl. *ff* *pp*

Hn.

Bsn. *ff* *pp*

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

27

Fl. *p* *ppp*

Ob. *p* *ppp*

Cl. *p* *ppp*

Hn.

Bsn. *p* *ppp*

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

8 - The Floorless Room

1 **Beguine** ♩ = 100

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

6

Fl.

Ob.

Cl.

Hn. *mp*

Bsn.

10

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.

14

Fl. *mf* *p*

Ob. *mf* *p* only if can be played quietly

Cl. *mf* *p*

Hn. *mf* *p*

Bsn. *mf* *p*

f Solo (S or A) or Unison

I wish that my room had a floor!

20

Fl.

Ob.

Cl.

Hn.

Bsn.

don't so much care for a door; But this crawl -

25

Fl.

Ob. *play*

Cl.

Hn.

Bsn.

ing a-round with-out touch-ing the ground is get-ting to be quite a

30

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Hn. *mf* *p*

Bsn. *mf* *p*

S. *mf* *Tutti* *3*

I wish that my room had a floor!

A. *mf* *Tutti* *3*

I wish that my room had a floor!

T. *mf* *Tutti* *3*

I wish that my room had a floor!

B. *mf* *Tutti* *3*

I wish that my room had a floor!

35

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Hn. *mf* *p*

Bsn. *mf* *p*

S. *mf* *Tutti* *3*

I don't so much care for a door; But this crawl -

A. *mf* *Tutti* *3*

I don't so much care for a door; But this crawl -

T. *mf* *Tutti* *3*

I don't so much care for a door; But this crawl -

B. *mf* *Tutti* *3*

I don't so much care for a door; But this crawl -

40

Fl. *mf*

Ob. *mf* *p*

Cl. *mf* *p*

Hn. *p*

Bsn. *mf* *p*

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

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

T. But_ this crawl - ing a- round with- out touch - ing the ground is

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

44

Fl. *p* *mf* *f* *tr*

Ob. *mf* *f*

Cl. *mf* *p* *f*

Hn. *f*

Bsn. *f*

S. get - ting to be quite_ a bore!

A. get - ting to be quite_ a bore!

T. get - ting to be quite a bore!

B. get - ting to be quite a bore!

9 - The Window Pain

1 $\text{♩} = 96$

Fl. $\frac{5}{4}$

Ob. $\frac{5}{4}$ play this number on Oboe d'amore if available

Cl. $\frac{5}{4}$

Hn. $\frac{5}{4}$

Bsn. $\frac{5}{4}$ *mp* *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.

5

Fl. $\frac{5}{4}$

Ob. $\frac{5}{4}$ *mp*

Cl. $\frac{5}{4}$ *mp*

Hn. $\frac{5}{4}$

Bsn. $\frac{5}{4}$

9

Fl. $\frac{5}{4}$

Ob. $\frac{5}{4}$

Cl. $\frac{5}{4}$

Hn. $\frac{5}{4}$ *mp*

Bsn. $\frac{5}{4}$

14

Fl.

Ob. *Solo In free time*
mf

Cl.

Hn.

18

Fl.

Ob.

Cl.

Hn.

Solo (S or A)
mf

The win - dow,

S. *pp*
Ah ...

A. *pp*
Ah ...

T. *pp*
Ah ...

B. *pp*
Ah ...

Choir parts for rehearsal only

22

Fl. *a tempo*

Ob. *a tempo*

Cl. *pp* *a tempo*

Hn. *a tempo*

mf

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

S. ...

A. ...

T. ...

B. ...

27

Fl. *mf*

Ob. *pp* *mf*

Cl. *mf*

Hn. *mf*

lower if d'amore

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

S.

A.

T.

B.

10 - The Towel and the Door

and vice versa

The Towel and the Door

1 $\text{♩} = 120$

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!

8 $\text{♩} = 132$

mf

S. *mf*

A. *mf*

T. *mf*

B. *mf*

The to - wel hangs_ up - on the wall, And some - how, I don't care,_ at all!

The to - wel hangs up - on the wall, And some - how, I don't care,_ at all!

The to - wel hangs up - on the wall, And some - how, I don't care,_ at all!

The to - wel hangs up - on the wall, And some - how, I don't care,_ at all!

14

S. *mf*

A. *mf*

T. *mf*

B. *mf*

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

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

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

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

The Door and the Towel

21

Fl. *mf* *p*

Ob. *p*

Cl. *mf* *p*

Hn. *mf* *p*

Bsn. *mf* *p*

Speaker

The Door and Towel, once again: Pre-po-ster-ous, In-verse, In-sane!

28

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.

34

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.

41

Fl. *mf*

Ob.

Cl. *mf*

Hn. *mf*

Bsn. *mf*

11 - The Purple Cow

The Purple Cow

1 $\text{♩} = 69$ *somewhat dreamily*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

Fl. *f* *mf*

Ob. *f* *f*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

Cl. *p*

Hn. *p*

Bsn. *p*

somewhat dreamily

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

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

T. I ne - ver saw, ne - ver saw a pur - ple_ cow, I ne - ver

B. I ne - ver saw, ne - ver saw a pur - ple_ cow, I ne - ver

15

Cl.

Hn.

Bsn.

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

20

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,

25



Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *mp*

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

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

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

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

30 **The Purpil Cowe**

$\text{♩} = 60$ $\text{♩} = 69$ *soft tonguing*



Ob. *mf*

Cl. *mf*

Hn. *f* solo

Bsn. *mf*

37 *soft tonguing*



Fl. *mp* *p*

Ob. *mp*

Cl. *mp*

Hn. *p*

Bsn. *mp*

Tenor Solo

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

43

Fl.

Ob.

Cl.

Hn.

Bsn.

8

— a — pur-pil_ Cowe: _____ Ro - sy hire Cheke _____ as in the Month of Maye,___

49

Fl.

Ob.

Cl.

Hn.

Bsn.

8

_____ And sik - er - ly her mer - ry_ Songe_was_ gay _____ As of the

54

Fl.

Ob.

Cl.

Hn.

Bsn.

8

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

60

Fl. *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

Hn.

Bsn. *mf* *mp*

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

66

Fl. *p* *mp*

Ob.

Cl.

Hn. *mp*

Bsn.

8 Knight The Mayde e - spi - en in mor - wen - ing Light.

71

Fl.

Ob.

Cl.

Hn.

Bsn.

8 A faire Per - son he was of Co - rage trewe With lu - sty

76

Fl. *mf* *rit.*

Ob. *mf* *rit.*

Cl. *mf*

Hn. *mp* *rit.*

Bsn. *mf* *rit.*

8 Berd and Chekes of ro - dy Hewe.

82 $\text{♩} = 120$ *cresc. poco a poco*

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

Knight *Bass solo*

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

S.A. (quod he)

88 *rit.* *a tempo*

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

94

Fl.
 Ob.
 Cl.
 Hn.
 Bsn.

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

101

Fl.
 Ob.
 Cl.
 Hn.
 Bsn.

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

108

♩ = 92

Fl.
 Ob.
 Cl.
 Hn.
 Bsn.

S.
 A.
 T.
 B.

tutti *mf* The Mayde hire Mil - ken stent.
 tutti *mf* The Mayde hire Mil - ken stent.
 tutti *mf* The Mayde hire Mil - ken stent.
 tutti *mf* The Mayde hire Mil - ken stent.

110 *Alto or Sop solo*
 Maid *In free time*
 ♩ = 72

Goode_ Sir_ the Ma - ster's_ Man - de - ment_ on us_ y - laid

S. *p* Mm Mm mm

A. *p* Mm Mm mm

T. *p* Mm *mf* she saide *p* Mm mm

B. *p* Mm *mf* she saide *p* Mm mm

113

De - crees that in these y - clept gil - den Houres_ Hys_ Kyne shall_ ete,

S. mm mm

A. mm mm

T. mm mm

B. mm mm

115

hys Kyne_ shall_ ete, shall ete of nought_ but

S. mm ...

A. mm ...

T. mm ...

B. mm ...

118

Vy - let, Vy - let Flores!

S. ...

A. ...

T. ...

B. ...

Confession

121

$\text{♩} = 72$

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

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

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

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

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

125

Fl. *sf* *ff*

Ob. *sf* *ff*

Cl. *sf* *ff*

Hn. *sf* *ff*

Bsn. *sf* *ff*

S. *sf* *p* wrote it. But I, — but I can tell you an - y-how, I'll kill you if you quote it. —

A. *sf* *p* wrote it. But I — can tell you an - y-how, I'll kill you if you quote it. —

T. *sf* *p* wrote it. But I can tell you an - y - how, I'll kill you if you quote it. —

B. *sf* *p* wrote it. But I can tell you an - y - how, I'll kill you if you quote it. —

12 - Finis

1 $\text{♩} = 96$

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *f*

Bsn. *mf*

6

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?

10

Fl. *mf* *tr*

Ob.

Cl.

Hn.

Bsn.

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

12

Fl. *mp*

Ob.

Cl.

Hn.

Bsn.

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

16

Fl.

Ob.

Cl.

Hn.

Bsn.

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

18

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

S. *ff* The-End.

A. *ff* The-End.

T. *ff* The-End.

B. *ff* The-End.

13 - The Proper Exit

(for use only as an encore and exit)

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

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *f* *mf*

Bsn. *mf*

6

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *f* *mf*

Speaker

The pro - per e - xit: how a jest po - lite - ly speeds the part - ing guest.

10

Fl. *p*

Ob.

Cl. *p*

Hn. *p*

Bsn. *p*

S. The pro - per way

A. The pro - per way

T. The pro - per way, the pro - per

B. The pro - per way, the pro - per

14

Fl.

Ob.

Cl.

Hn.

Bsn.

S. to leave a room is not to plunge it in - to

A. to leave a room is not to plunge it in - to

T. way to leave a room, to leave a room is not to plunge it in - to

B. way to leave a room, to leave a room is not to plunge it in - to

19

Fl.

Ob.

Cl.

Hn.

Bsn.

f *solo.* *p*

S.
gloom; Just make a joke, just make a joke, a

A.
gloom; Just make a joke, just make a joke, a

T.
gloom; Just make a joke, a

B.
gloom; Just make a joke, a

23

Fl.

Ob.

Cl.

Hn.

Bsn.

mf *mf* *mf* *mf* *mf*

(pack up or leave!)

(pack up or leave!)

(pack up or leave!)

(pack up or leave!)

(pack up or leave!)

in free time

And then es - cape be - fore they know!

S.
joke be - fore you go (leave the room!)

A.
joke be - fore you go (leave the room!)

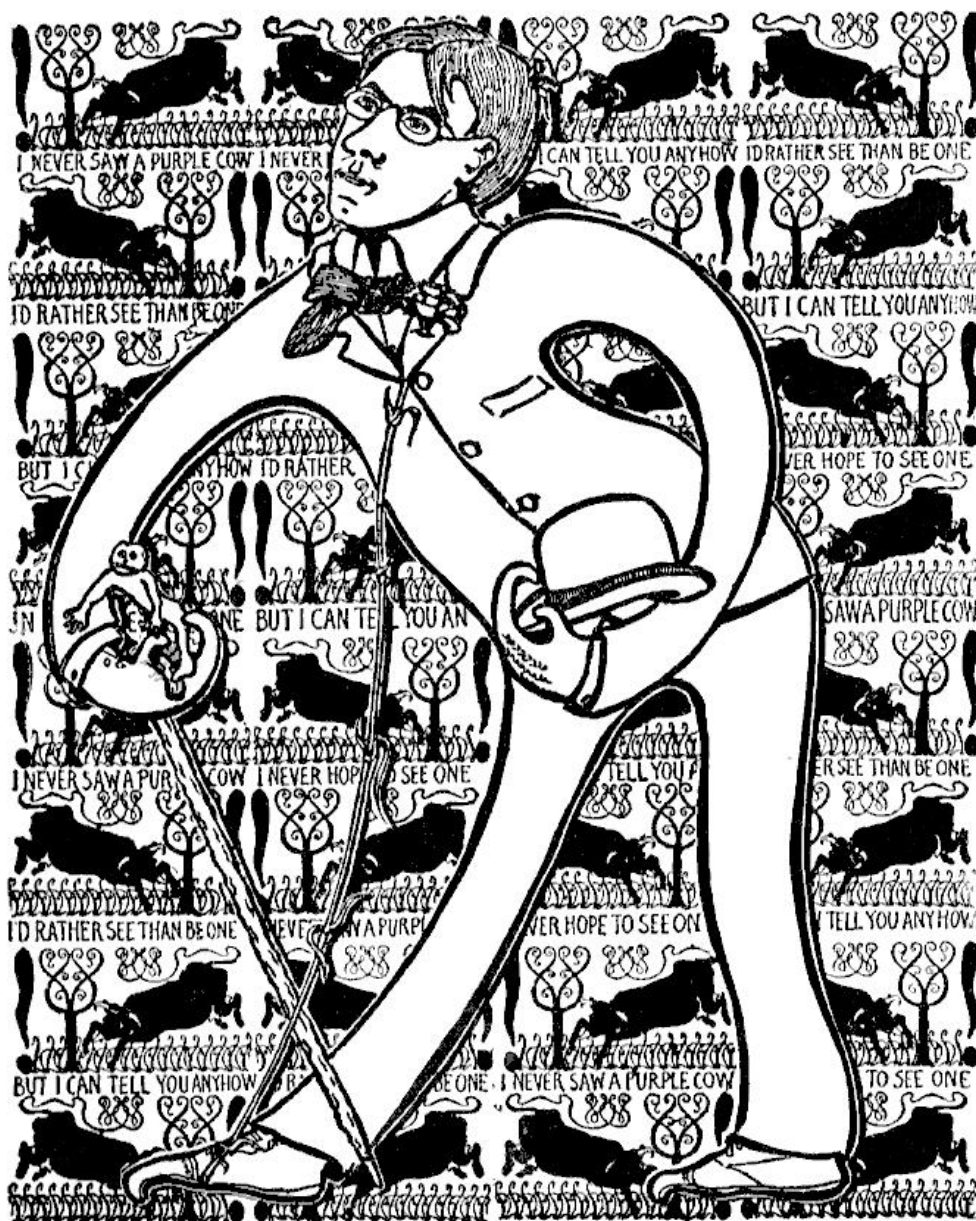
T.
joke be fore you go (leave the room!)

B.
joke be fore you go (leave the room!)

Gelett Burgess

Self-Portrait

Ah, Yes! I Wrote the "Purple Cow" —
I'm Sorry, now, I Wrote it!



But I can Tell you Anyhow,
I'll Kill you if you Quote it!

Other music by John Kilpatrick, available on johnkilpatrick.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 and music by the composer

My Briefcase (SATB div., keyboard)

To Say Goodbye (SATB div., wind quintet or quartet, or piano)

Other secular music

Come Live with Me (SATB div.) [Marlowe]

Two Homer Sonnets (SATB) [Keats]

On First Looking Into Chapman's Homer

To Homer

Gone are the Days (SATB) [Anon.; for a memorial]

Ozymandias (Vocal solo and piano) [Shelley]

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)

And I Saw a New Heaven (SATB div., organ)

Gloria (in Latin; SATB div., brass, percussion, keyboard)

In Paradisum (in Latin; SSATBB)

Gone are the Days (see above – for secular or sacred use)