

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)

VOCAL SCORE

rev.
Nov.2014

*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

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

No. 5 (My Fancies) has split voices.

No. 13 is for use as an encore, especially apt 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 $\text{♩} = 96$

6 *Speaker in free time*

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

9

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

12

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

14

bil - it - ies, a - dorned with less than a mil - li - on heart-rend-ing il - lu - strations by the au - thor.

17

The whole for-ming a book of bliss-ful bosh for the bla-sé, an in-

20

fal-li-ble Cyc-lo-pe-di-a of Bal-der-dash, fe-ro-cious fan-cies and

22

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

*Pronounce vagaries to rhyme with "varies"

25

Epigram

30 $\text{♩} = 108$ *mp*

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

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

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

B. *mp* To him who vain - ly con - jures sleep In count - ing vi - sion - 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 *mf*

S. 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

mp

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

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

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

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

51

f *mp* *mf*

S. Ib - sen, BUR-GESS tries; To those who

A. Ib - sen, BUR-GESS tries; To

T. Ib - sen, BUR-GESS tries; To

B. 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

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

A. *f* To all who

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

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

mp *mf* *f*

66

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

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

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

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

f *mp* *ff*

2 - Digital Extremities

1 $\text{♩} = 96$ *Speaker a tempo*

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

mf *f*

7 $\text{♩} = \text{♩}$

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

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

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

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

f

11

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

mp *mf*

15

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

p *2*

20

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

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

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

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

mp *2*

24

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;

mf

29

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

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

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

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

p

34

(choir not necessarily in tune)

S. sad when it goes.

A. sad when it goes.

T. sad when it goes.

B. sad when it goes.

f

mf

3 - Cranial Ambulation

1 $\text{♩} = 78$
mp

7

13 *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-....)

f *mp*

19

S. *mp* I

A.

T. *mp* I love to go to

B. *mp* I love _____

24

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

A. I love to go to lec - tures And make the people stare

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

B. — 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

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

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

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

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

4 - City Flora

1 $\text{♩} = 108$ *Speaker in free time*

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

10 *mf*

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

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

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

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

Clarinet solo

16

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

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

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

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

23

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. ₈ — was ter-ri-ble strong, ———— And he stretched them, stretched them,

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

29

S. he stretched them out ———— to e- lev - en foot long. ————

A. he stretched them out ———— to e- lev - en foot long. ————

T. ₈ 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** $\text{♩} = 48$ *Speaker in free time*

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

9

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

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

S. *f* dream_ of fame and fate; *mp* I see my fu - ture,

A. *f* dream_ of fame and fate; *mp* I see my fu - ture, my

T. *f* dream_ of fame and fate; *mp* I see my fu -

B. *f* dream_ of_ fame_ and_ fate; *mp* I see my fu - -

28

S. *sfp* I see my fu - ture_____ in the fire, and oh, *p*

A. *sfp* fu - ture, I see my fu - ture, my fu - ture in the fire and oh, *p*

T. *sfp* - ture, I see my fu - ture_____ in the fire and oh, *p*

B. *sfp* - ture, I see my fu - ture_____ in_ the fire and oh, *p*

36

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

♩ = 132
No key signature

1

Amin B7 Emin F#7 Bmin C#7 F#min G#7

9

C#min Eb7 Abmin Bb7 Ebmin F7 Bbmin C7

17

Fmin G7 Cmin D7 Gmin A7 Dmin E7

25

Amin B7 Emin F7 Bmin C#7 F#min G#7

33

C#min Eb7 Abmin Bb7 Ebmin F7 Bbmin C7

41

Fmin G7 Cmin D7 Gmin A7 Dmin E7

49

Amin

rit.

7a - The Minutes

(see 7b for alternative)

1

mf

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

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

T. The meet-ing of a so-cial club: at which (The se-cre-ta-ry's mi-nutes seem to show)

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

5

S. Pro-ceed-ings did not go with-out a hitch.

A. Pro-ceed-ings did not go with-out a hitch.

T. Pro-ceed-ings did not go with-out a hitch.

B. Pro-ceed-ings did not go with-out a hitch.

8

mp

S. If you have ev-er been to one, you'll know!

A. If you have ev-er been to one, you'll know!

T. If you have ev-er been to one, you'll know!

B. If you have ev-er been to one, you'll know!

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

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

10 *Speaker in free time*

As Mi-ster Smith still held the floor the chair ob-ject-ed to the

f *Mr Smith holds the floor*

14

mo - tion made by Mi - ster Jones as be - ing out of or - der; Mi - ster

tr *"motion" - thumbing nose* *objection (Oh!!)* *out of order (play badly)*

refresh note as necessary

18

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

conductor gives beat, but nothing happens!

22

chair, dropped out of the di - scus - sion; there seemed to be a

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

26

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

reopening the subject *f* *Aagh!!*

(conductor could beat these notes with toy knife)

7b - The Museum of Kisses

(alternative to 7a)

1

mf

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

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

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

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

mf

tr

ff — *mf*

5

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

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

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

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

9

$\text{♩} = 108$

Speaker *3*

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

13

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

tr

various sounds from players

wait for instrument noises to finish

f

17

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

21

And ranged in va - ri - ous rows a - bout the wall Are kis - ses, all de - ser - ving great at - ten - tion;

25

Slower

But in one room, the sweet - est,

p

27

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

pp

1 **Beguine** ♩ = 100

Musical notation for measures 1-6 of 'Beguine'. The piece is in 4/4 time with a tempo of 100. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one flat (B-flat).

7

Musical notation for measures 7-10 of 'Beguine'. The melody continues in the right hand, and the piano accompaniment continues in the left hand.

11 *Speaker in free time*

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

Vocal line and piano accompaniment for measures 11-14. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The tempo is 'in free time'.

15 *f Solo (S or A), or unison*

I wish that my room had_ a floor! I don't so much care

Vocal line and piano accompaniment for measures 15-20. The vocal line includes triplets and a fermata. The piano accompaniment continues with a steady rhythm.

21

for_ a door; But_ this crawl - ing a - round with - out

Vocal line and piano accompaniment for measures 21-24. The vocal line includes a triplet and a long note. The piano accompaniment continues with a steady rhythm.

26

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

31

mf *rit*

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

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

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

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

36

S. don't so much care for a door; But this crawl - ing, this

A. don't so much care for a door; But this crawl - ing, this

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

B. don't so much care for a door; But this crawl - ing,

41

S. crawl - ing a - round with - out touch - ing the ground _____ is get - ting to be

A. crawl - ing a - round with - out touch - ing the ground _____ is get - ting to be

T. - ing a - round with - out touch - ing the ground _____ is get - ting to be

B. crawl - ing a - round with - out touch - ing the ground _____ is get - ting to be

45

S. quite_ a bore!

A. quite_ a bore!

T. quite a bore!

B. quite a bore!

9 - The Window Pain

1 $\text{♩} = 96$ *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

9

14 *In free time*
Oboe or oboe d'amore

17

20 *Solo (S or A)*
mf

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

Choir parts tacet if wind accomp.

S.A. *pp*
Ah ...

T.B. *pp*
Ah ...

a tempo

24

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

S.A.

T.B.

in free time

28

are in its sash; I won - der why!

S.A.

T.B.

10 - The Towel and the Door

and vice versa

1 $\text{♩} = 120$ *Speaker*

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

mf

p

refresh as necessary

8 $\text{♩} = 132$ *mf*

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

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

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

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

14

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

21

Speaker

The Door and To-wel, once again: Pre-po-ster-ous, In-verse, Insane!

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

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

11 - The Purple Cow

The Purple Cow

1 $\text{♩} = 69$
mf

The piano introduction consists of two systems of music. The first system (measures 1-4) features a treble clef with a 3/2 time signature and a bass clef. The melody in the treble clef begins with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The second system (measures 5-8) continues the melody and accompaniment, with the treble clef featuring a half note C5 and a quarter note B4, and the bass clef featuring a half note G3 and a quarter note A3.

5

The second system of the piano introduction (measures 5-8) continues the melody and accompaniment. The treble clef features a half note C5 and a quarter note B4, while the bass clef features a half note G3 and a quarter note A3. The music concludes with a final chord in both hands.

10 *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

The vocal and piano accompaniment for the first line of the song. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "I ne-ver saw, I ne-ver saw a pur - ple cow,". The piano accompaniment continues from the previous system, providing harmonic support for the vocalists.

15

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

The vocal and piano accompaniment for the second line of the song. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "I ne-ver hope to see, I ne-ver hope to see one. But I can". The piano accompaniment continues, providing harmonic support for the vocalists.

20

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

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

$\text{♩} = 60$ $\text{♩} = 69$

mf

36 *Tenor Solo*

A Mayde there was, seme - ly and meek e - now,

p

41

she sate a - milk - en_ of_ a_ pur - pil_ Cowe: Ro - sy hire

46

Cheke as in the Month of Maye, And sik - er - ly her

51

mer - ry_ Songe_ was_ gay_ As of the Larke up - rist, wash - en in

tr.

56

Dewe; _____ Like Shene of Sterres, sperk - led hire Ey - en two.

mf

62

Now came ther by that Way a hen - dy_ Knight

p

67

The Mayde e - spi - en_ in_ mor - wen - ing_ Light_ A faire

72

Per - son he was_ of Co - rage trewe_ With lu - sty Berd_ and_

77

Chekes_ of_ ro - dy Hewe.

mf *rit.*

Knight

82 $\text{♩} = 120$ *Bass solo*

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

S.A. (quod he)

p

88 *rit.* *a tempo*

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

rit. *a tempo*

94

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

101

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

108 *tutti* =92 *mf*

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

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

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

S.A. *choir unaccompanied*
p Goode Sir the Ma - ster's Man - de - ment on us y - laid

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

113

S.A. De - crees that in these y - clept gil - den Houres Hys Kyne shall ete,

T.B. mm mm

115

S.A. hys Kyne shall ete, shall ete of nought but

T.B. mm ... mm

118 *9*

S.A. Vy - let, Vy - let Floures!

T.B. mm ... mm

Confession

121 *f* = 72

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

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

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

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

124

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

127

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

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

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

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

1 $\text{♩} = 96$

mf *f*

6 *Speaker in free time*

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

p

10

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

mf *tr*

12

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

16

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

18

S.A. *ff* The-End.

T.B. *ff*

mf *f* *ff*

13 - The Proper Exit

(for use only as an encore and exit)

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

The piano introduction consists of two systems. The first system is in 4/4 time with a tempo of 96. It features a complex harmonic structure with many accidentals and a sixteenth-note pattern in the right hand. The second system continues the piece, marked 'Begaine' with a tempo of 100, featuring a more rhythmic and melodic line.

6 *Speaker*

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

The vocal line for the speaker is written on a single staff. It begins with a rest, followed by a melodic line that matches the lyrics. The piano accompaniment is shown below, with a simple harmonic accompaniment.

10

S. The pro - per way to leave_ a

A. The pro - per way to leave_ a

T. The pro - per way, the pro-per way to leave a

B. The pro - per way, the pro-per way to leave a

This section contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter at measure 10. The Soprano and Alto parts have a triplet of notes at the end of the phrase. The Tenor and Bass parts have a more rhythmic accompaniment. The piano accompaniment is shown below the vocal staves.

15

S. room is not to plunge it in - to gloom;

A. room is not to plunge it in - to gloom;

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

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

21

S. Just make a joke, just make a joke, a joke be - fore you go

A. Just make a joke, just make a joke, a joke be - fore you go

T. Just make a joke, a joke be - fore you go

B. Just make a joke, a joke be - fore you go

24 (leave the room!) *in free time*

And then es - cape be - fore they know!

(all pack up or leave the room!)

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)