

Cuttings from a Nonsense Book

Words: Gelett Burgess
From "The Burgess Nonsense Book" of 1901

Music: John Kilpatrick

For Quintet, Speaker, and Choir (SATB)
2012 version

PARTS

INSTRUCTIONS

This PDF contains all the Wind instrument parts. Each part is 12 pages including a front cover and 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:

Clarinet 1	3 to 14
Clarinet 2	15 to 26
Clarinet 3	27 to 38
Trombone	39 to 50
Euphonium *	51 to 62

* (variously referred to as cimbasso, bass trombone, or baritone)

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

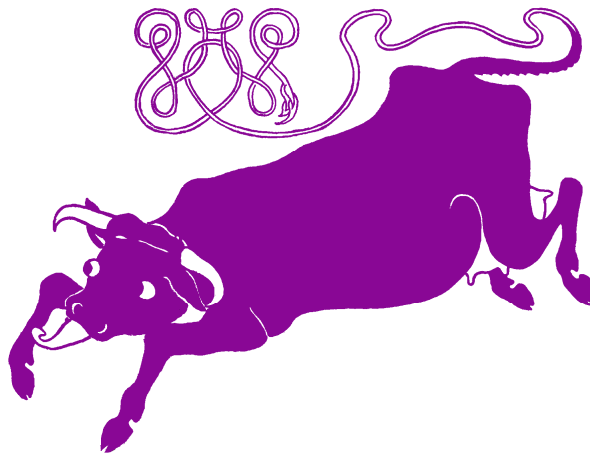
From "The Burgess Nonsense Book" of 1901 (UK edition: 1914)

Music: John Kilpatrick

For Quintet, Speaker, and Choir (SATB)

2012 version

Clarinet 1 in Bb



1 - Introduction (Frontispiece and Epigram)

Frontispiece

♩ = 96

mf

Trb.

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) With nonsense quatrains, epics, poems, car-

mf *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

Cl.2

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

25 *a tempo*

f

Trb.

Epigram

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

p

42

mf *p*

48 3 Ib - sen,

f *p* *mf*

57 3 To those who buy, and do not

65

f *p* *f*

2 - Digital Extremities

♩ = 96

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

mf *fp*

7 2 3

16 2 4 *tenor*

mp *p* glad it's all there;

26 *mf*

31 2 *p* *sf* 2 *mf*

Detailed description: This musical score is for the piece 'Digital Extremities' for Clarinet 1. It is in 3/4 time with a tempo of 96 beats per minute. The score consists of five staves of music. The first staff begins with a 'Trib.' marking and a dynamic of *mf*. The second staff has a dynamic of *f* and includes fingerings 2 and 3. The third staff has dynamics of *mp* and *p*, with fingerings 2 and 4, and includes the word 'tenor' in blue. The fourth staff starts with a dynamic of *mf*. The fifth staff includes dynamics of *p*, *sf*, and *mf*, with fingerings 2 and 2. There are blue annotations throughout the score, including slurs and specific notes.

3 - Cranial Ambulation

♩ = 78

mp

6

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

19 9 *spoil - ing,*

33 *mf* *f* (play the last two semiquavers if requested)

Detailed description: This musical score is for the piece 'Cranial Ambulation' for Clarinet 1. It is in 2/4 time with a tempo of 78 beats per minute. The score consists of five staves of music. The first staff starts with a dynamic of *mp*. The second staff has a measure marked with a '6'. The third staff has a dynamic of *f* and includes the text 'The Lecture: a slight divagation concerning cranial ambulation.' followed by a measure marked with a '3' and a dynamic of *mf*. The fourth staff has a measure marked with a '9' and the text '*spoil - ing,*'. The fifth staff starts with a dynamic of *mf*, followed by a dynamic of *f*, and includes the instruction '(play the last two semiquavers if requested)'. There are blue annotations throughout the score, including slurs and specific notes.

4 - City Flora

$\text{♩} = 108$

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

Trb.

mf

4

10 solo *mf*

There is a theo - ry some de - hy

17 2

three foot high.

24 6

30 2

lev - en foot long.

5 - My Fancies

Slow & dreamy $\text{♩} = 48$

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

Cl.2

mp

4

mp

9 3

p *f*

19 3 4

mf *mp* *f* *mp*

32 3

sfp *p* grate! *f*

6 - Fugue in 24 keys

No key signature
♩ = 132

4 2 2 2 B \flat m
Clarinet 3 Clarinet 2 Trombone Cimbasso *mf*

13 *p*

19 Am *mf*

25 A \flat 7 *f*

31 *mp* 2 3 Cm *mp* Clarinet 2

40 E7 *f*

46 F \sharp 7 *f*

52 *rit.*

7a - The Minutes

(perform either 7a or 7b)

Clarinet 1

mp

6

Clarinet 1 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.

10 *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* 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. *f* Subject on table re-opened!

(Mr Robinson falls off the floor) 4

7b - The Museum of Kisses

(alternative to 7a)

mf

6 $\text{♩} = 108$ 3 3 3

11 *kissing sound* 3 3 3

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

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

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

26 **Slower**

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

2
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

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

$\text{♩} = 96$

Cmb (8ve) etc. 3 *mp*

8

14 Soprano Sax (or 3rd clarinet) solo
In free time

mf

6

16

6

18

3 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

$\text{♩} = 120$

mf p

8 Choir unaccompanied

2 2 2

The Door and the Towel

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

mf p

28 Choir unaccompanied (harmonies in reverse)

2 2 2

41

mf

11 - The Purple Cow

The Purple Cow

$\text{♩} = 69$ somewhat dreamily

mf f mf

6 15

f

25

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

The Purpil Cowe

30 $\text{♩} = 60$ (Tenor solo)

38 $\text{♩} = 69$ 2 Cl.2

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

56 3 *mp*

66 2 *p* *mp*

74 *rit.*

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

91 *a tempo*

101 $\text{♩} = 92$ *mf*

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

Confession

121 $\text{♩} = 72$ *f*

125 *sf* *ff*

$\text{♩} = 96$

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? So ends the tome: so ends my folly

mf *tr* *mp*

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

18 *f* *ff*

Trb.

13 - The Proper Exit

(for use only as an encore and exit)

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

mf *Trb.*

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

mf

10 *p*

16 *Cmb. (8ve)*

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

Cuttings from a Nonsense Book

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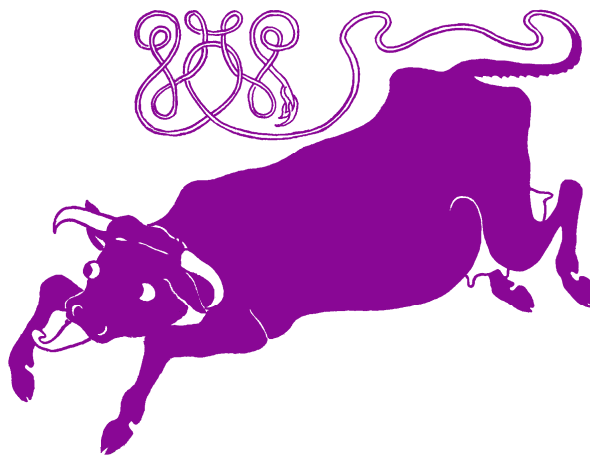
From "The Burgess Nonsense Book" of 1901 (UK edition: 1914)

Music: John Kilpatrick

For Quintet, Speaker, and Choir (SATB)

2012 version

Clarinet 2 in Bb



1 - Introduction (Frontispiece and Epigram)

Frontispiece

♩ = 96

mf

Trb.

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-

p

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

p

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

mf *pp*

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

p

25

f

Trb.

Epigram

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

p

42

p

47 4 Ib - sen,

f *p*

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

f

66

p *f*

2 - Digital Extremities

♩ = 96

On digital ex-tremities

A poem, and a gem it is!

Trb.

mf

fp

7

f

mp

3

16

2

4

tenor

mp

p

glad it's all there;

26

mf

2

2

2

2

2

2

31

p

p

sf

2

mf

Detailed description: This musical score is for the piece 'Digital Extremities' for Clarinet 2. It is in 3/4 time with a tempo of 96 beats per minute. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with dynamic markings of *mf* and *fp*. A blue bracket highlights a specific melodic phrase. The second staff starts at measure 7 and includes a *f* dynamic marking and a triplet of eighth notes. The third staff starts at measure 16 and includes a *mp* dynamic marking, a *p* dynamic marking, and a 'tenor' label. The fourth staff starts at measure 26 and includes a *mf* dynamic marking and several double bar lines with '2' above them. The fifth staff starts at measure 31 and includes *p*, *sf*, and *mf* dynamic markings, along with a double bar line and a '2' above it.

3 - Cranial Ambulation

♩ = 78

Cl.3

mp

7

13

The Lecture: a slight divagation concerning cranial ambulation.

Cl.3

3

f

mf

20

9

spoil - ing,

mf

34

spoil - ing,

f

(play the last two semiquavers if requested)

Detailed description: This musical score is for the piece 'Cranial Ambulation' for Clarinet 3. It is in 2/4 time with a tempo of 78 beats per minute. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. It features a melody with a *mp* dynamic marking and a blue bracket. The second staff starts at measure 7 and continues the melody. The third staff starts at measure 13 and includes the text 'The Lecture: a slight divagation concerning cranial ambulation.' It features a *f* dynamic marking, a triplet of eighth notes, and a blue bracket. The fourth staff starts at measure 20 and includes a '9' above a double bar line and the text 'spoil - ing,'. It features a *mf* dynamic marking and a blue bracket. The fifth staff starts at measure 34 and includes the text 'spoil - ing,' and '(play the last two semiquavers if requested)'. It features a *f* dynamic marking and a blue bracket.

4 - City Flora

$\text{♩} = 108$

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

4 TACET TO END

10 Clarinet 1 solo *mf* There is a theo - ry some de - hy

17 *mf* three foot high.

24

30 *mf* lev - en foot long.

5 - My Fancies

Slow & dreamy $\text{♩} = 48$

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

mf 4 *mp*

3 *p* *f*

19 *mf* *mp* *f* *mp* 4

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

6 - Fugue in 24 keys

No key signature

$\text{♩} = 132$ 4

D \flat m

Clarinet 3

mf

10

p 2

17

Gm

mf

23

F \sharp m

p *mf*

29

p

35

C7

f

41

Dm

B7

mp *f*

47

p

53

rit.

rit.

7a - The Minutes

(perform either 7a or 7b)

Clarinet 2

3 5

You'll know!

10 **Clarinet 2 is Mr Robinson** *f* As Mr Smith held the floor, the Chair objected to the motion made by Mr Jones as being out of order.

3 3 3 3 3 2

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

3 3 notes ad lib

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

4

7b - The Museum of Kisses

(alternative to 7a)

mf

6 *mf* = 108

11 *kissing sound*

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

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

Trb. Cl.1

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

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

Beguine $\text{♩} = 100$ *mf*

2

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

*mf**p**mf**p**mf**p**mf**f*

9 - The Window Pain

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

♩ = 96

etc. 3 Cl.1 *mp*

Cmb (8ve)

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

The Towel and the Door

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

Musical notation for the first system of 'The Towel and the Door'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked as quarter note = 120. The music starts with a *mf* dynamic and ends with a *p* dynamic. The melody consists of quarter and eighth notes.

Choir unaccompanied notation for the first system. It shows a treble clef, a key signature of three sharps, and a 4/4 time signature. The notation includes rests and chords, with a '2' above the staff indicating a two-measure rest.

The Door and the Towel

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

Musical notation for the first system of 'The Door and the Towel'. It features a treble clef, a key signature of three sharps, and a 4/4 time signature. The music starts with a *mf* dynamic and ends with a *p* dynamic. The melody consists of quarter and eighth notes.

Choir unaccompanied notation for the first system, labeled 'Choir unaccompanied (harmonies in reverse)'. It shows a treble clef, a key signature of three sharps, and a 4/4 time signature. The notation includes rests and chords, with a '2' above the staff indicating a two-measure rest.

Musical notation for the second system of 'The Door and the Towel'. It features a treble clef, a key signature of three sharps, and a 4/4 time signature. The music starts with a *mf* dynamic. The melody consists of quarter and eighth notes.

11 - The Purple Cow

The Purple Cow

♩ = 69 somewhat dreamily

Musical notation for the first system of 'The Purple Cow'. It features a treble clef, a key signature of two sharps (F#, C#), and a 3/2 time signature. The music starts with a *mf* dynamic, reaches a *f* dynamic, and returns to *mf*. The melody consists of quarter and eighth notes.

Musical notation for the second system of 'The Purple Cow'. It features a treble clef, a key signature of two sharps, and a 3/2 time signature. The music starts with a *mf* dynamic. The melody consists of quarter and eighth notes. A '15' is written above the staff.

Musical notation for the third system of 'The Purple Cow'. It features a treble clef, a key signature of two sharps, and a 3/2 time signature. The music starts with a *mp* dynamic. The melody consists of quarter and eighth notes. The lyrics 'tell you, an - y - how,' are written below the staff.

The Purpil Cowe

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

Trb.

2 *mf* *mp*

39 2

46 7 *mp*

60 *mf*

67 2

75 *rit.*

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

92 *a tempo*

102 $\text{♩} = 92$ *mf*

110 $\text{♩} = 72$ Maid (in free time) 9

Vy - let Floures!

Confession

121 $\text{♩} = 72$ *f*

125 *sf* *ff*

mf $\text{♩} = 96$

6 *mp* 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? *Cl1* So ends the tome: so ends my folly

14 'tis dismal work, this being jolly. No more I'll play the harlequin *Cl1* unless more royalties come in!

18 *f* *ff*

Trb.

13 - The Proper Exit

(for use only as an encore and exit)

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

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

10 *p*

16 *Cmb. (8ve)*

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

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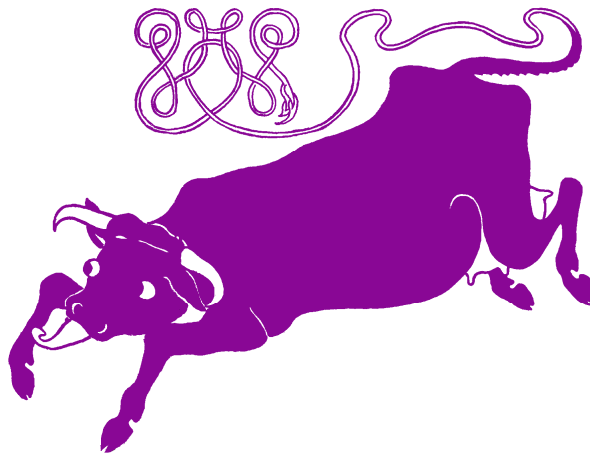
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For Quintet, Speaker, and Choir (SATB)

2012 version

Clarinet 3 in Bb



1 - Introduction (Frontispiece and Epigram)

Frontispiece

$\text{♩} = 96$

mf

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

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

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

25 *f*

Trb.

Epigram

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

42 *p*

47 3 Ib - sen, *f p mf*

56 3 pates; To those who *p*

65 *f p f*

2 - Digital Extremities

Musical score for 'Digital Extremities' in 3/4 time, tempo 96. The score consists of five staves. The first staff is the main melody, starting with a *mf* dynamic and ending with *fp*. The second staff is for Trumpet (Trb.), starting at measure 7 with a *f* dynamic and ending with *mp*. The third staff has rests for measures 13-12 and then a *tenor* vocal line with lyrics 'glad it's all there;' starting at measure 13. The fourth staff starts at measure 26 with a *mf* dynamic. The fifth staff starts at measure 31 with a *p* dynamic, followed by *sf* and *mf* dynamics.

3 - Cranial Ambulation

Musical score for 'Cranial Ambulation' in 2/4 time, tempo 78. The score consists of five staves. The first staff starts with a *mp* dynamic. The second staff starts at measure 6. The third staff starts at measure 11 with the text 'The Lecture: a slight divagation concerning cranial ambulation.' and a *mf* dynamic. The fourth staff starts at measure 18 with a *mf* dynamic. The fifth staff starts at measure 23 with the text 'spoil-ing, spoil-ing, (play the last two semiquavers if requested)' and a *f* dynamic.

4 - City Flora

$\text{♩} = 108$

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

4 TACET TO END

10 Clarinet 1 solo *mf* There is a theo - ry some de - ny

17 *mf* three foot high.

24

30 *mf* lev - en foot long.

5 - My Fancies

Slow & dreamy $\text{♩} = 48$

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

mp mf 3 *mp* Cl.1

10 3 *p f*

19 *mf > p mp mp f mp* 4

31 *sfp p* 3 *grate! f*

6 - Fugue in 24 keys

No key signature

$\text{♩} = 132$
Bm

Musical staff 1: Treble clef, 3/4 time signature. Starts with a melodic line in B minor marked *mf*.

Musical staff 2: Treble clef, 3/4 time signature. Measure 7 marked *p*. Measure 13 has a fermata marked 2. Measure 14 has a chord *Fm* marked *mf*.

Musical staff 3: Treble clef, 3/4 time signature. Continuation of the melodic line.

Musical staff 4: Treble clef, 3/4 time signature. Measure 20 marked *p*. Measure 24 has a chord *Em* marked *mf*.

Musical staff 5: Treble clef, 3/4 time signature. Measure 26 marked *E \flat 7*.

Musical staff 6: Treble clef, 3/4 time signature. Measure 32 marked *G7*. Measure 34 has a fermata marked 2. Measure 35 has a chord *G7* marked *f*. A "Clarinet 2" label is present below the staff.

Musical staff 7: Treble clef, 3/4 time signature. Measure 39 marked *A7*.

Musical staff 8: Treble clef, 3/4 time signature. Measure 45 marked *Bm*.

Musical staff 9: Treble clef, 3/4 time signature. Measure 51 marked *rit.*

7a - The Minutes

(perform either 7a or 7b)

3 5

You'll know!

10 **Clarinet 3 is Mr Jones** *f* As Mr Smith held the floor, the Chair objected to the motion made by Mr Jones *Make a motion tr*

15 as being out of order. *(Out of order)* play out of tune scale badly Mr Robinson, failing to receive his expected support, and not being recognized by the chair *as though thumbing nose (e.g. d-g trill)*

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

7b - The Museum of Kisses

(alternative to 7a)

mf

6 $\text{♩} = 108$

11 *kissing sound*

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

17 and gives a prize to all the most deserving men and misses. *Trb. Cl.1*

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

26 *Slower* *p* 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

mf

mf 2

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

p

mf

p

mf *p*

mf *p* *f*

9 - The Window Pain

USE SOPRANO SAX IF POSSIBLE

Soprano Sax.
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

23 *pp* four lit - tle panes; *mf* but one have

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

29 I won - der why!

10 - The Towel and the Door

and vice versa

CLARINET 3 - TACET EXCEPT FOR LOW Es (optional)

The Towel and the Door

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

♩ = 120

mf

p

8

Choir unaccompanied

2 2 2

Detailed description: This block contains the first system of music for 'The Towel and the Door'. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a tempo of 120. The music is in 4/4 time and begins with a mezzo-forte (mf) dynamic. The melody consists of quarter and eighth notes. A piano (p) dynamic section follows, marked with a '4' above the staff, indicating a four-measure rest. Below the staff, a choir part is indicated as 'Choir unaccompanied' with rests for the first two measures and a '2' above the staff for the next two measures, suggesting a two-measure rest.

21 The Door and the Towel

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

mf

p

21

Choir unaccompanied (harmonies in reverse)

2 2 2

Detailed description: This block contains the second system of music for 'The Door and the Towel'. It features a treble clef, a key signature of three sharps, and a mezzo-forte (mf) dynamic. The melody consists of quarter and eighth notes. A piano (p) dynamic section follows, marked with a '4' above the staff, indicating a four-measure rest. Below the staff, a choir part is indicated as 'Choir unaccompanied (harmonies in reverse)' with rests for the first two measures and a '2' above the staff for the next two measures, suggesting a two-measure rest.

mf

41

Detailed description: This block contains the third system of music for 'The Door and the Towel'. It features a treble clef, a key signature of three sharps, and a mezzo-forte (mf) dynamic. The melody consists of quarter and eighth notes.

11 - The Purple Cow

The Purple Cow

♩ = 69 somewhat dreamily

mf

p

7

4

16

mf

p

23

mp

Detailed description: This block contains the first system of music for 'The Purple Cow'. It features a treble clef, a key signature of two sharps (F#, C#), and a tempo of 69. The music is in 3/2 time and begins with a mezzo-forte (mf) dynamic. The melody consists of quarter and eighth notes. A piano (p) dynamic section follows, marked with a '4' above the staff, indicating a four-measure rest. Below the staff, a choir part is indicated as 'Choir unaccompanied' with rests for the first two measures and a '2' above the staff for the next two measures, suggesting a two-measure rest.

The Purpil Cowe

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

38

45

51

60

67

74

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

92

102 $\text{♩} = 92$

110 $\text{♩} = 72$ Maid (in free time) 9

Vy - let Floures!

Confession

121 $\text{♩} = 72$

125

$\text{♩} = 96$

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? 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*

13 - The Proper Exit

(for use only as an encore and exit)

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

mf

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

10 *p*

16 *mf* **Cmb. (8ve)**

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

Cuttings from a Nonsense Book

Words: Gelett Burgess

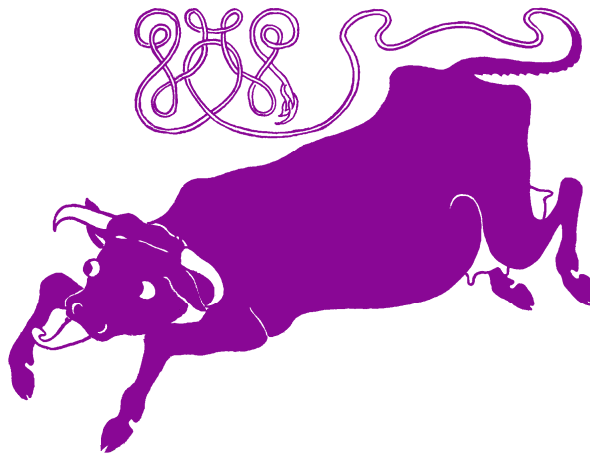
From "The Burgess Nonsense Book" of 1901 (UK edition: 1914)

Music: John Kilpatrick

For Quintet, Speaker, and Choir (SATB)

2012 version

Trombone



1 - Introduction (Frontispiece and Epigram)

Trombone

Frontispiece

$\text{♩} = 96$

(solo)

f

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-

p

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

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

pp

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

25 (solo)

f

Epigram

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

p

42

p *mf*

48 3 lb - sen,

f *p* *mf*

57 3 To those who

p

65

f *p* *f*

2 - Digital Extremities

♩ = 96

mf flutter

On digital ex-tremities

A poem, and a gem it is!

fp

7 *f* 3 *mf*

14 3 *mp* *p*

21 *mf*

27 *mf* *sf* *mf*

32 *mf* *mf* *sf* *mf*

Detailed description: This musical score is for the Trombone part of '2 - Digital Extremities'. It consists of six staves of music in bass clef, 3/4 time, with a tempo of 96 beats per minute. The key signature has one flat (B-flat). The score includes various dynamics such as *mf*, *f*, *mp*, *p*, *sf*, and *fp*. There are several articulations including slurs, accents, and a 'flutter' marking. Rehearsal marks are placed at measures 7, 14, 21, 27, and 32. The piece concludes with a fermata on the final note.

3 - Cranial Ambulation

♩ = 78

mf 2 *f*

8

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

20 9 spoil - ing. *mf*

33 spoil - ing. *mf* *f*

Detailed description: This musical score is for the Trombone part of '3 - Cranial Ambulation'. It consists of five staves of music in bass clef, 2/4 time, with a tempo of 78 beats per minute. The key signature has one flat (B-flat). The score includes dynamics such as *mf*, *f*, and *mf*. There are several articulations including slurs, accents, and a 'spoiling' marking. Rehearsal marks are placed at measures 8, 13, 20, and 33. The piece concludes with a fermata on the final note.

4 - City Flora

Trombone

♩ = 108 solo *f* On City Flora: semi-culled by one whose sense is somewhat dulled.

10 TACET TO END 27

5 - My Fancies

Slow & dreamy ♩ = 48 *mp* *mf* My Fancies: fatuous vagaries inspired by my coal-hearted Lares *mp* Cl.1 (8ve)

10 *p* 2 *f*

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

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

6 - Fugue in 24 keys

No key signature

♩ = 132

4

2

Clarinet 3 Clarinet 2 *mf* F#m

[11] Bbm

[17]

[23] B7 *f*

[29] Eb7 *f* *mp*

[35] *mp*

[41] Fm *mp*

[47] Dm *f*

[53] *rit.*

7a - The Minutes

(perform either 7a or 7b)

mp

[6] *f* *mp*

Trombone 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.

[10] *f* 3 2

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

[17] 3 3 (Mr Robinson falls off the floor)

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

[25] *f* cue Subject on table re-opened! (Aagh!!)

7b - The Museum of Kisses

(alternative to 7a)

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, 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; *mf* *ff*

Slower [26] 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

Beguine ♩ = 100

mf

7

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

14

mf *p*

20

27

mf

32

p

38

45

f

9 - The Window Pain

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

$\text{♩} = 96$

7

Cl. ♭

Cmb etc. *mp*

14

Sop sax solo

6

16

6

18

3

8

6

mf The win - dow, the win - dow has

20

pp

four lit - tle panes; but one have

23

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

26

I won - der why!

29

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

$\text{♩} = 120$

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*

Choir unaccompanied (harmonies in reverse)

28

2 2 2

41

mf

11 - The Purple Cow

The Purple Cow

$\text{♩} = 69$ somewhat dreamily

mf

7

mf *p*

4

16

mf *p*

24

mp

The Purpil Cowe

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

f

42 5 3

p *p* As of the *mp*

55 8

mp

70 5 rit.

Berd and Chekes of ro - dy *mp*

(bass solo - the Knight) 82 $\text{♩} = 120$ 6 9 rit.

in straunge Con trie made *p* - Ca - tel thus can

102 $\text{♩} = 92$

mf

110 $\text{♩} = 72$ Maid (in free time) 9

Vy - let Floures!

Confession

121 $\text{♩} = 72$

f (G minor scale)

125

(Ab minor scale) *sf* *ff*

$\text{♩} = 96$

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

13 - The Proper Exit

(for use only as an encore and exit)

$\text{♩} = 96$ 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

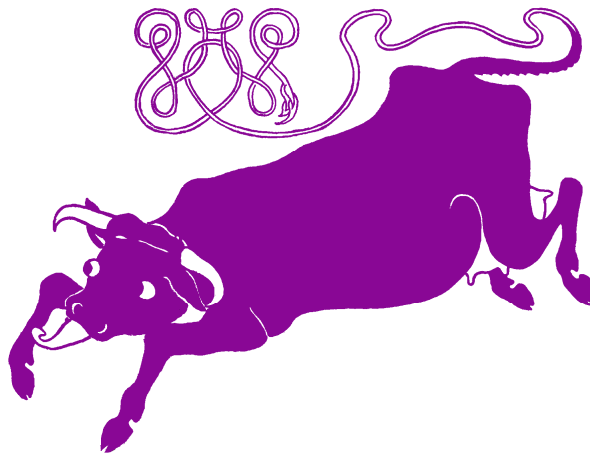
From "The Burgess Nonsense Book" of 1901 (UK edition: 1914)

Music: John Kilpatrick

For Quintet, Speaker, and Choir (SATB)

2012 version

Brass bass (Kaiser Baritone)



1 - Introduction (Frontispiece and Epigram)

Cimbasso / Bass Trombone

Frontispiece

$\text{♩} = 96$

mf Trb.

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-

p

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

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

pp

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

25

f Trb.

Epigram

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

p

42

p

48 3 Ib - sen,

f *p* *mf*

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

f

66

p *f*

2 - Digital Extremities

♩ = 96

Trb.

On digital ex-tremities

A poem, and a gem it is!

fp

7

f

3

mf

14

4

mp

4

25

tenor

glad it's all there;

mf

31

p

p

sf

2

mf

Detailed description: This musical score is for the Cimbasso/Bass Trombone part of 'Digital Extremities'. It consists of five staves of music. The first staff starts with a tempo of quarter note = 96 and a 3/4 time signature. The lyrics 'On digital ex-tremities' and 'A poem, and a gem it is!' are written above the staff. The second staff begins at measure 7 with a 9/8 time signature and a forte (f) dynamic. The third staff begins at measure 14 with a mezzo-piano (mp) dynamic. The fourth staff begins at measure 25 with a mezzo-forte (mf) dynamic and includes the lyrics 'glad it's all there;'. The fifth staff begins at measure 31 with piano (p) dynamics, followed by sforzando (sf) and mezzo-forte (mf) dynamics. Various articulations like slurs, accents, and breath marks are present throughout the piece.

3 - Cranial Ambulation

♩ = 78

Trb.

f

7

3

13

The Lecture: a slight divagation concerning cranial ambulation.

4

20

9

spoil - ing,

33

spoil - ing,

mf

f

Detailed description: This musical score is for the Cimbasso/Bass Trombone part of 'Cranial Ambulation'. It consists of five staves of music. The first staff starts with a tempo of quarter note = 78 and a 2/4 time signature. The second staff begins at measure 7 with a forte (f) dynamic. The third staff begins at measure 13 with a 4-measure rest and the lyrics 'The Lecture: a slight divagation concerning cranial ambulation.' The fourth staff begins at measure 20 with a 9-measure rest and the lyrics 'spoil - ing,'. The fifth staff begins at measure 33 with mezzo-forte (mf) and forte (f) dynamics. The score includes various articulations such as slurs, accents, and breath marks.

4 - City Flora

$\text{♩} = 108$ *Trb.*

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

mf 4

[10] TACET TO END 27

5 - My Fancies

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

Cl.1 (8ye)

mp 3 *mp*

[10]

p 2 *f*

[19]

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

[31]

sfp *p* 3 *f*

sich
grate!

6 - Fugue in 24 keys

No key signature
♩ = 132

Clarinet 3 Clarinet 2 Trombone

mf *p* *mf* *p* *f* *mp* *f* *rit.*

12 18 24 32 38 45 51

Dbm *Cm* *Ab7* *C7* *Gm*

3

7a - The Minutes

Cimbasso / Bass Trombone

(perform either 7a or 7b)

mp

[6] *f* *mp*

[10] **Cimbasso 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

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.

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

7b - The Museum of Kisses

(alternative to 7a)

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,

[17] and gives a prize to all the most deserving men and misses. *Trb.*

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

Beguine ♩ = 100

mf

7 2

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

14 mf p

26 mf

32 p

38 mf p

44 f

9 - The Window Pain

$\text{♩} = 96$

mp or vary articulation a few times

8 12

TACET Sop sax solo

6

Trombone

16

6

18

3 6

mf The win - dow, the win - dow has

20

pp Trombone

23

four lit - tle panes; but one have

26

1. 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

$\text{♩} = 120$

mf *p*

Detailed description: This block contains the first staff of music for 'The Towel and the Door'. It is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 120. The music starts with a *mf* dynamic and features a series of eighth notes. It then transitions to a *p* dynamic with a long, sustained note.

8

Choir unaccompanied

2 2 2

Detailed description: This block contains the second staff of music, labeled '8' in a box. It is for a 'Choir unaccompanied' and consists of a series of rests followed by notes. The dynamics are marked with '2' above the notes.

The Door and the Towel

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

21

mf *p*

Detailed description: This block contains the first staff of music for 'The Door and the Towel', starting at measure 21. It is in bass clef with a key signature of two sharps. The music begins with a *mf* dynamic and includes a long, sustained note with a *p* dynamic marking.

28

Choir unaccompanied (harmonies in reverse)

2 2 2

Detailed description: This block contains the second staff of music, labeled '28' in a box. It is for a 'Choir unaccompanied (harmonies in reverse)' and consists of a series of rests followed by notes. The dynamics are marked with '2' above the notes.

41

mf

Detailed description: This block contains the third staff of music, labeled '41' in a box. It continues the piece in bass clef with a key signature of two sharps, featuring a *mf* dynamic.

11 - The Purple Cow

The Purple Cow

$\text{♩} = 69$ somewhat dreamily

mf

Detailed description: This block contains the first staff of music for 'The Purple Cow'. It is in bass clef with a key signature of one flat (Bb) and a 3/2 time signature. The tempo is marked as quarter note = 69, described as 'somewhat dreamily'. The music starts with a *mf* dynamic and includes a long, sustained note.

7

mf *p*

4

Detailed description: This block contains the second staff of music, labeled '7' in a box. It continues the piece in bass clef with a key signature of one flat. The dynamics are marked with *mf* and *p*. A '4' is written above the notes.

17

mf *p*

Detailed description: This block contains the third staff of music, labeled '17' in a box. It continues the piece in bass clef with a key signature of one flat. The dynamics are marked with *mf* and *p*.

24

mp

Detailed description: This block contains the fourth staff of music, labeled '24' in a box. It continues the piece in bass clef with a key signature of one flat. The dynamic is marked as *mp*.

The Purpil Cowe

(Tenor solo)

30 $\text{♩} = 60$ *Trb.* $\text{♩} = 69$ *mf* *mp*

38

45

51

60 *mf* *mp*

67

74 *mf* *rit.*

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

6 in strange Con - trie made

92 *a tempo*

102 $\text{♩} = 92$ *mf*

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

Confession

121 $\text{♩} = 72$ *f*

125 *sf* *ff*

$\text{♩} = 96$

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? So ends the tome: so ends my folly

mf

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

mf

18

f *ff*

13 - The Proper Exit

(for use only as an encore and exit)

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

mf

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

mf

10

p

16 *f* **solo**

f

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

p *mf* *mf* *mf*