

Cuttings From a Nonsense Book

Words: Gelett Burgess

Music: John Kilpatrick

Version: for Buxton Fringe, 2012

Mixed Choir STAB with five wind instruments

(3 x clarinet, trombone, cimbasso or bass trombone)

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Either 7a or 7b should be included.

No. 5 (My Fancies) is a later addition and has split voices.

No. 13 is likewise a later addition, and is worth consideration if the work is performed at the very end of a concert.

1 - Introduction (Frontispiece and Epigram)

Frontispiece

1 $\text{♩} = 96$

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

Trb. *f*

Cmb. *mf*

6

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

Trb. *p*

Cmb. *p*

Speaker in free time

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

9

Cl.1 *mf* *tr*

Cl.2

Cl.3

Trb.

Cmb.

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

12

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

Trb. *p*

Cmb. *p*

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

Cl.1

Cl.2 *mf* *tr* *pp*

Cl.3 *pp*

Trb. *pp*

Cmb. *pp*

less than a mil - li - on heart-rending il - lu - strations by the author. The whole forming a book of

19

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

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

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

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

Epigram

30

$\text{♩} = 108 \text{mp}$

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

36

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

41

Cl.1 *p* *mf* *p*

Cl.2 *p*

Cl.3 *p* *p*

Trb. *p* *p*

Cmb. *p* *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

Cl.1

Cl.2

Cl.3

Trb. *mf* *mf*

Cmb.

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

Cl.1 *f* *p* *mf*

Cl.2 *f* *p* *mf*

Cl.3 *f* *p* *mf*

Trb. *f* *p* *mf*

Cmb. *f* *p* *mf*

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

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

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

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

57

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

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

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

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

61

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

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

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

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 $\text{♩} = 96$

Cl.1 *mf* *fp*

Cl.2 *mf* *fp*

Cl.3 *flutter* *mf* *fp*

Trb. *mf* *fp*

Cmb. *mf* *fp*

Speaker *a tempo*

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

7

Cl.1 *f*

Cl.2 *f*

Cl.3 *f*

Trb. *f*

Cmb. *f*

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,

11

Cl.1
Cl.2
Cl.3
Trb.
Cmb.
S.
A.
T.
B.

mp
mp
mp
mf
mf

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

15

Cl.1
Cl.2
Cl.3
Trb.
Cmb.
S.
A.
T.
B.

mp
mp
mp
mp
mp

I'd ra - ther_ have ears than a nose, ears_ than a nose; than a
I'd ra - ther_ have ears than a nose, ears_ than a nose; than a
ears, ears_ than a nose, than a
ears, ears_ than a nose, than a

20

Cl.1 *p*

Cl.2 *p*

Cl.3

Trb. *p*

Cmb.

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

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

Trb. *mf*

Cmb. *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

CL.1
CL.2
CL.3
Trb.
Cmb.

S.
A.
T.
B.

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

36

CL.1
CL.2
CL.3
Trb.
Cmb.

S.
A.
T.
B.

(choir not necessarily in tune)

when it goes.
when it goes.
when it goes.
when it goes.

3 - Cranial Ambulation

1 $\text{♩} = 78$

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

Trb. *mf*

Cmb. *f*

7

Cl.1

Cl.2

Cl.3 if unplayable by bass instrument

Trb. *f*

Cmb.

13

Cl.1 *f*

Cl.2 *f*

Cl.3 *mf*

Trb. *f*

Cmb. *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

Cl.1
Cl.2 *mf*
Cl.3
Trb.
Cmb.
S.
A.
T. *mp*
B. *mp*

S. *mp* I
A.
T. *mp* I love to go to
B. *mp* I love_____

24

S. *mp*
A. *mp*
T. *mp*
B. *mp*

S. love to go to lec- tures And make the peo - ple stare
A. I love to go to lec- tures And make the peo- ple stare
T. lec - tures_____ And make the peo - ple stare_____
B. _____ to go to lec- tures And make_____ the peo - ple stare

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

Cl.1 *mf* if Cl3 plays theme

Cl.2 *mf* if Cl3 plays theme

Cl.3 *mf* if Cl3 plays theme

Trb. *mf* if bass plays theme

Cmb. *mf* if bass plays theme

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 $\text{♩} = 108$

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

mf
f
mf

Speaker in free time

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

10

Cl.1
S.
A.
T.
B.

solo
mf
mf
mf
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.1
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.1

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.1

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 $\text{♩} = 48$

Cl.1 *mp*

Cl.2 *mf* *mp*

Cl.3 *mp* *mf*

Trb. *mp* *mf*

Cmb. *mp*

Speaker *in free time*

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

9

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

Trb. *mp* *p*

Cmb. *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

Cl.1 *p* *f* *mf* >

Cl.2 *p* *f* *mf* >

Cl.3 *p* *f* *mf* > *p*

Trb. *f* *mf* > *p*

Cmb. *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

Cl.1 *mp* *f* *mp*

Cl.2 *mp* *f* *mp*

Cl.3 *mp* *f* *mp*

Trb. *mp* *f* *mp*

Cmb. *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 -

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

6 - Fugue in 24 keys

1 $\text{♩} = 132$
No key signature

Cl.1
Cl.2 $D\flat m$
Cl.3 $B m$
Trb. $F\sharp m$
Cmb. $D\flat m$

mf mf p mf

$A m$ $B 7$ $E m$ $F\sharp 7$ $B m$ $C\sharp 7$ $F\sharp m$ $G\sharp 7$ $D\flat m$ $E\flat 7$

11

Cl.1 $B\flat m$
Cl.2 $G m$
Cl.3 $F m$
Trb. $B\flat m$
Cmb. $C m$

mf p mf p mf p mf

$A\flat m$ $B\flat 7$ $E\flat m$ $F 7$ $B\flat m$ $C 7$ $F m$ $G 7$ $C m$ $D 7$

21

Cl.1 $A m$
Cl.2 $F\sharp m$
Cl.3 $E m$
Trb. $B 7$
Cmb. p

mf p mf f mp

$G m$ $A 7$ $D m$ $E 7$ $A m$ $B 7$ $E m$ $F\sharp 7$ $B m$

30

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

mp *f* *mp*

C#7 F#m Ab7 Dbm Eb7 Abm Bb7 Ebm F7

39

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

mp *f* *mp* *f*

Bbm C7 Fm G7 Cm D7 Gm A7 Dm E7

49

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

f *rit.*

Am

7a - The Minutes

(see 7b for alternative)

1

CL.1 *mp*

CL.2

CL.3

Trb. *mp*

Cmb. *mp*

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

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

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

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

5

CL.1 *f* *mp*

CL.2

CL.3

Trb. *f* *mp*

Cmb. *f* *mp*

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

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

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

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

9

Cl.1 The Chair

Cl.2 Mr Robinson

Cl.3 Mr Jones

Trb. The subject on the table

Cmb. Mr Smith *Mr Smith holds the floor*

f *f* *f* *f* *f* *mf*

mp

mp

mp

mp

Speaker *in free time*

As Mi - ster Smith still held the floor

you'll know!

you'll know!

you'll know!

you'll know!

13

The Chair objects

Cl.1 Oh!!_

Cl.3 *Mr Jones makes a motion* *tr*

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

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

17

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

Out of order
play out of tune scale badly

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

Chair looks around and fails to recognise Mr Robinson

21

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

notes ad lib
(who? where/)

Mr Robinson falls off the floor

arbitrary high & low notes

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

26

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

Subject on table re-opened!

Aagh!!

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

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

Trb. *mf* *ff*

Cmb. *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

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

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 $\text{♩} = 108$

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

Speaker

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

kissing sound ad lib.

13

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

kissing sound ad lib.

kissing sound ad lib.

kissing sound ad lib.

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

17

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

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

21

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

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

25

Slower

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

But in one room, the sweet - est,

27

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

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

8 - The Floorless Room

1 **Beguine** ♩ = 100

Musical score for measures 1-5. Instruments: Cl.1, Cl.2, Cl.3, Trb., Cmb. Dynamics: mf, f.

6

Musical score for measures 6-9. Instruments: Cl.1, Cl.2, Cl.3, Trb., Cmb.

10

Musical score for measures 10-13. Instruments: Cl.1, Cl.2, Cl.3, Trb., Cmb., Speaker. Speaker part: *in free time*.

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

14

Cl.1 *p*

Cl.2 *mf* *p*

Cl.3 *p*

Trb. *mf* *p*

Cmb. *mf* *p*

f Solo (S or A) *3*

I wish that my room had a floor! I

20

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

p

3 *3*

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

25

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

p

3

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

30

CL.1 *mf* *p*

CL.2 *mf* *p*

CL.3 *mf* *p*

Trb. *mf* *p*

Cmb. *mf* *p*

S. *mf* *f* *mf* *f*

A. *mf* *f* *mf* *f*

T. *mf* *f* *mf* *f*

B. *mf* *f* *mf* *f*

I wish that my room had a floor!

35

CL.1 *p*

CL.2 *p*

CL.3 *p*

Trb. *p*

Cmb. *p*

S. *p*

A. *p*

T. *p*

B. *p*

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

40

Cl.1 *mf*

Cl.2 *mf* *p*

Cl.3 *mf* *p*

Trb.

Cmb. *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

Cl.1 *p* *mf* *f* *tr*

Cl.2 *mf* *f*

Cl.3 *mf* *p* *f*

Trb. *f*

Cmb. *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 $\text{♩} = 96$

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

mp

mp

Soprano Sax.

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

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

mp

mp

9

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

mp

14

Cl.1
Cl.2
Cl.3
Trb.

18

Cl.1
Cl.2
Cl.3
Trb.

pp
pp
pp

Solo (S or A)
mf

The win - dow,

S.
A.
T.
B.

Choir parts for rehearsal only

pp
pp
pp
pp

Ah ...
Ah ...
Ah ...
Ah ...

22



Cl.1

Cl.2

Cl.3

Trb.

S.

A.

T.

B.

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

pp

mf

27



Cl.1

Cl.2

Cl.3

Trb.

S.

A.

T.

B.

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

mf

pp

mf

10 - The Towel and the Door

and vice versa

The Towel and the Door

1 $\text{♩} = 120$

Cl.1 *mf* *p*

Cl.2 *mf* *p*

Cl.3 (Clarinet) *p* Cmb (8ve)

Trb. *mf* *p*

Cmb. *mf* *p*

Speaker

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

8 $\text{♩} = 132$

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!

14

S.

A.

T.

B.

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

The Door and the Towel

21

Cl.1 *mf* *p*

Cl.2 *mf* *p*

Cl.3

Trb. *mf* *p*

Cmb. *mf* *p*

p Cmb (8ve).

Speaker

The Door and To-wel, 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

Cl.1 *mf*

Cl.2 *mf*

Cl.3

Trb. *mf*

Cmb. *mf*

15

CL.3
Trb.
Cmb.

S.
A.
T.
B.

I ne-ver hope to see, I ne-ver hope to see one. But I can
I ne-ver hope to see, ne-ver hope to see one. But I can
hope, I ne-ver hope, I ne-ver hope to see, to see one. But I can
hope, I ne-ver hope, I ne-ver hope to see, to see one. But I can

mf

20

CL.3
Trb.
Cmb.

S.
A.
T.
B.

tell you, an-y-how, but I can tell you, an-y-how, an-y-how,
tell you, an-y-how, but I can tell you, an-y-how, an-y-how,
tell, can tell you, tell you, tell you, an-y-how, tell you,
tell, can tell you, tell you, tell you an-y-how, tell you,

p

25

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

mp

S.
A.
T.
B.

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

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

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

30 **The Purpil Cowe**

$\text{♩} = 60$ $\text{♩} = 69$

Cl.2
Cl.3
Trb.
Cmb.

mf

f

mf

37

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

mp

p

mp

mp

p

mp

Tenor Solo

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

43

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

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

49

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

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

54

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

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

60

Cl.1 *mp*

Cl.2 *mf* *mp*

Cl.3 *mf* *mp*

Trb.

Cmb. *mf* *mp*

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

66

Cl.1 *p* *mp*

Cl.2

Cl.3

Trb. *mp*

Cmb.

8 Knight The Mayde e - spi - en_ in mor - wen - ing_ Light_

71

Cl.1

Cl.2

Cl.3

Trb.

Cmb.

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

76

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

mf *rit.* *mf* *rit.* *mf* *rit.*

8 Berd and Chekeof ro - dy Hewe.

82

$\text{♩} = 120$ *cresc. poco a poco*

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

p

Knight *Bass solo*

S.A.

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

88

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

rit. *a tempo* *p* *rit.* *a tempo*

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

94

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

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

101

Cl.1
Cl.2
Cl.3
Trb.
Cmb.

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

108 $\text{♩} = 92$

Cl.1
Cl.2
Cl.3
Trb.
Cmb.
S.
A.
T.
B.

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

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

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

S. Mm Mm mm
 A. Mm Mm mm
 T. Mm *mf* *3* *p* Mm mm
 B. Mm *mf* *3* *p* Mm mm

she saide Mm mm
 she saide 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 Floures!

S. ...
 A. ...
 T. ...
 B. ...

121 Confession

CL.1 *f* = 72

CL.2 *f* Trb.

CL.3 *f*

Trb. *f*

Cmb. *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

CL.1 *sf* *ff*

CL.2 *sf* *ff*

CL.3 *sf* *ff*

Trb. *sf* *ff*

Cmb. *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 $\text{♩} = 96$

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

Trb. *f*

Cmb. *mf*

6

Cl.1 *mp*

Cl.2 *mp*

Cl.3 *mp*

Trb. *mp*

Cmb. *mp*

Speaker in free time

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

10

Cl.1 *mf* *tr*

Cl.2

Cl.3

Trb.

Cmb.

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

