

Lyle, Lyle, Crocodile

For Chamber Orchestra and Narrator

Music by John M. Tarrh

Words by Bernard Waber

LYLE, LYLE, CROCODILE by Bernard Waber.

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Meriam Hill Music

**www.tarrh.com
(ASCAP)**

Instrumentation

- 1 Flute (doubles on Piccolo)
- 1 Clarinet in B $\flat$
- 1 Bassoon
- 1 Percussion (crash cymbals, suspended cymbal, triangle, xylophone)
- 1 Narrator (male or female)
- 2 Violins I
- 2 Violins II
- 2 Violas
- 2 Violoncellos
- 1 Contrabass

Performance Notes

Performance time: approximately 24 minutes.

Instrumentation: *Lyle, Lyle, Crocodile* exists in three arrangements for narrator and solo piano, chamber orchestra, or full orchestra. The chamber orchestra instrumentation is the same as that used by Aaron Copland for his original version of *Appalachian Spring*, except *Lyle, Lyle, Crocodile* adds a narrator and requires one percussionist rather than a pianist. The number of string players in the chamber orchestra may be increased to 8.8.6.4.2 at the discretion of the conductor.

This score is a transposing score.

Program Notes

Lyle, Lyle, Crocodile (2009) is a musical setting of one of my favorite books. (*LYLE, LYLE, CROCODILE* by Bernard Waber. Copyright © 1965 by Bernard Waber. Used by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.) I read the book many times to my three sons when they were very young. It is a terrific story that deals with the issue of prejudice, among other things. Lyle, a big green crocodile, is not wanted in the neighborhood. He frightens a neighbor's cat because of his size and unusual appearance, which immediately sets the cat's owner, Mr. Grumps, against Lyle. It becomes apparent that the only way Lyle can succeed with Mr. Grumps is through an act of heroism or some such extraordinary display. Fortunately Lyle triumphs, but only after a series of serendipitous circumstances and harrowing adventures.

Every major character has a musical theme prompted by their personality. Lyle the crocodile is friendly, helpful, athletic, and talented. Loretta the cat is nervous, distrustful, excitable, and easily frightened. Her owner Mr. Grumps is a department store executive who is excitable, snappy, and irritable. Lyle's old friend Hector P. Valenti, star of stage and screen, is a show off. Even the house on East 88th Street, where Lyle lives, has a musical theme. The house is one of a symmetrical row of brownstones, much like those in Boston's South End neighborhood.

Lyle, Lyle, Crocodile was originally written for piano and narrator. It was suggested to me by my friend and former business colleague Dr. Daniel Goodman who, in addition to being a Ph.D. scientist, is a talented pianist who has staged many solo concerts at the Massachusetts Institute of Technology over the years. A father of youngsters himself, he delights in performing narrated works that appeal to children (as well as adults) such as Prokofiev's *Peter and the Wolf* and Poulenc's *The Story of Babar*. Dan is also a very creative and imaginative musician. I must acknowledge his many excellent suggestions that influenced this work as it progressed, in addition to thanking him for suggesting such a piece in the first place.

John M. Tarrh

Lyle, Lyle, Crocodile
for Chamber Orchestra

Allegro, ♩ = 130



19

Fl. *f* *tr*

Cl. *f*

Bsn. *f* *tr* *mf* *mf* To Sus. Cym.

Xyl. *mf*

Nar.

Vln. I *mf* *tr* *mf* *mf*

Vln. II *mf* *tr* *mf* *mf*

Vla. *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf*

Cb. *mf* *mf*



27

Fl. *mf* *tr* *rit.*

Cl. *mf*

Bsn. *mf*

Xyl.

Nar.

Vln. I *tr*

Vln. II

Vla.

Vc.

Cb.

This is the house. The house on East 88th Street. Mr. and Mrs. Primm and their son Joshua live in the house on East 88th Street. So does Lyle. Listen:

Allegro, ♩ = 130

34

Fl. *f* 7

Cl. *f* 7

Bsn. *f* 9

Sus. Cymbal, with mallets
Cym. *mp* SWISH, *mp* SWASH, *mp*

Nar.

Vln. I *f* 7

Vln. II *f* 7

Vla. *f* 9

Vc. *f* 9

Cb. *f*

Andante, ♩ = 80

37

Fl. *f*

Cl. *f* 10

Bsn. *f* 10

Cym. *mp* SPLASH, *f* To Xyl. SWOOSH! That's Lyle in the tub . . . Lyle the crocodile.

Nar.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf* 10

Cb. *f* pizz.

42 **Allegro, ♩ = 120**

Fl. *mf* *mp*

Cl. *mp*

Bsn. *mp*

Cym. *mp*

Xylophone *mp*

Nar.

Vln. I *mp*

Vln. II *mp*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Cb. *mf*

Lyle was very happy living with the Primm family.
He was especially happy when he was being useful
... like helping Joshua brush up on school work.
But if Lyle was happy, he was making someone else
unhappy; perfectly miserable in fact. That someone
else was Loretta, Mr. Grumps' cat.

49

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Xyl. *mf*

Nar.

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf* *pizz.* *arco*

Vc. *arco* *mf* *pizz.* *arco*

Cb. *mf*

Now that you've met
Lyle and Loretta, there's
someone else I want to
introduce.

54 Adagio, $\text{♩} = 88$ Adagio, $\text{♩} = 70$

Fl. *mf* *ff* *mf*

Cl. *mf* *ff* *mf*

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

Xyl. To Sus. Cym. *p* Sus. Cymbal, with mallet To Tri. Triangle *f*

Nar.

Vln. I *mp* *mf* *ff* *mf*

Vln. II *mp* *mf* *ff* *mf*

Vla. sul ponticello *mp* *normal* *ff* *mp*

Vc. *mp* *normal* *ff* *mp*

Cb. *mp* *mf*

That was Mr. Grumps, who lived just
two houses away from the Primms.
Whenever Mr. Grumps' cat caught
even the slightest glimpse of Lyle,

62 Allegro, $\text{♩} = 130$ rit.

Fl. *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

Tri. *f*

Nar. she would fling
herself into a
nervous fit.

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mf* *ff*

Vla. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Cb. *ff* *mf* *ff*

68 **Larghetto, $\text{♩} = 70$**

Fl. *f*

Cl. *f*

Bsn. *f*

Tri. *f*

To Xyl. Xylophone *f*

Nar. *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Lyle wanted desperately to win Loretta over. He tried flashing his sweetest, most toothsome smile at her to show how really friendly he was. But this only frightened the distrustful animal even more.

74 **Allegro, $\text{♩} = 130$**

Fl. *f* *ff p* *f* *ff*

Cl. *f* *ff p* *f* *ff*

Bsn. *f* *ff p* *f* *ff*

Xyl. *f* *ff p* *f* *ff*

To Sus. Cym. Sus. Cymbal, with mallet *f* *ff*

Nar. *f* *ff*

Vln. I *mp* *f* *ff p* *f* *ff*

Vln. II *mp* *f* *ff p* *f* *ff*

Vla. *f* *mp* *ff p* *f* *ff*

Vc. *f* *ff p* *f* *ff*

Cb. *f* *ff*

In the end, Mr. Grumps, who was even more excitable than his cat, would burst from the house shaking an angry fist at Lyle.

82

Fl. *f*

Cl. *f*

Bsn. *f*

Cym. *f* *ff* *pp*

Nar. "Something will have to be done about that crocodile," he shouted.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *pp*

Cb. *f* *pp*

To Picc.

Lyle fled to the safety of his own house.

To take his mind off his troubles with Loretta and Mr. Grumps, Lyle filled his days playing with Joshua and his friends. He loved being "it." He could skip double-dutch one hundred times without missing.



88 **Andante, ♩ = 80**

Picc. *mp* *mf* *accel.*

Cl. *f* *ff*

Bsn. *mf* *f*

Cym. *mf*

Nar. *mf*

Vln. I *f* *ff*

Vln. II *mp* *mf*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Andante, $\text{♩} = 80$

97

Picc. *mf*

Cl. *mf*

Bsn. *mf*

Cym. *mf* *f* with mallet

Nar.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

It came as no particular surprise that Lyle could high-jump.

Allegro, $\text{♩} = 130$

104

Picc. *mf* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Cym. *mf* *ff* To Xyl. Xylophone

Nar.

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

But Loretta, who was just let out for an airing, was surprised by Lyle's jumping.

111 **Allegro, ♩ = 140**

Picc. *mf* *ff* *f*

Cl. *mf* *ff* *f*

Bsn. *mf* *ff* *f*

Xyl.

Nar. She was terribly surprised.

Vln. I *mf* *ff* *f*

Vln. II *mf* *ff* *f*

Vla. *mf* *ff* *f*

Vc. *mf* *ff* *f*

Cb.

117

Picc. *ff* *p* *mf* *f*

Cl. *ff* *p* *mf*

Bsn. *ff*

Xyl. *ff* *p* *mf* *f*

Nar. Loretta was so surprised and so shaken, she fled to the nearest tree and no amount of coaxing would bring her down.

Vln. I *ff* *p* *mf* *f*

Vln. II *ff* *p* *mf*

Vla. *ff*

Vc. *ff*

Cb.

122 *Adagio*, ♩ = 88

Picc. *ff* *p*

Cl. *mf* *ff* *p*

Bsn. *p*

Xyl. *ff*

Nar.

Vln. I *ff*

Vln. II *ff*

Vla. *p*

Vc. *p*

Cb. *p*

Flute

Not until Mr. Grumps arrived
to rescue and comfort her, would
she consider coming down.

128

Fl. *mp*

Cl. *mp* *mf*

Bsn. *mf* *mf*

Xyl.

Nar.

Vln. I *p* *mp*

Vln. II *p* *mf*

Vla. *mp* *f*

Vc. *mf* *mf*

Cb. *mf* *mf*

133

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

mp

mp



138

rit.

Allegro, $\text{♩} = 130$

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

f

f

"Something will have to be done about that crocodile,"

143^(b) **Moderato, ♩ = 120**

Fl. *pp*

Cl. *pp*

Bsn.

Xyl. *pp*

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stormed Mr. Grumps. Now Mr. Grumps was really furious. Now he knew he would be snappy, irritable and impossible to live with when he returned to his job in a big department store the following day.

For the next several days Mrs. Primm thought it best to keep Lyle close to her side.



152

Fl. *mp* *pp* *mp*

Cl. *mp* *pp* *mp*

Bsn.

Xyl. *pp*

Nar.

Vln. I *mf* *mp*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc.

Cb.

Together they fussed about the kitchen, preparing good things for the family to eat.

159

Fl. *pp* *mf*

Cl. *pp* *mf*

Bsn. *mf*

Xyl. *pp*

Nar.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

Cb. *f*

When the weather permitted, they took lunch to the park. They even took trips downtown.



166

Fl. *pp*

Cl. *pp*

Bsn.

Xyl. *pp*

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

There was much to see in the big city . . . and much to do. Mrs. Primm could spend hours just browsing around antique shops. Lyle could spend hours watching building construction.

178

poco rit. Poco meno mosso, ♩ = 110

Fl. *pp* *mf*

Cl. *pp* *mf* *f*

Bsn. *mf*

Xyl. *pp*

Nar. They both loved to ice-skate.

Vln. I *mf*

Vln. II *mf* *f*

Vla. *mf*

Vc. *mp*

Cb. *mp*

One day Mrs. Primm and Lyle went shopping in a big department store. Unfortunately for everyone, it turned out to be the very same store in which Mr. Grumps held an important position. And unfortunately, they were to hear from Mr. Grumps all too soon. For it was his voice that suddenly broke in over the loudspeaker to announce a sale in the pajama department.

191. Allegro, ♩ = 120

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Immediately, it was as if everyone in the store was in desperate need of pajamas. Separated from Mrs. Primm, Lyle was swept along with the crowd.

Andante, $\text{♩} = 76$

195

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

mf

As they neared the pajama department, Lyle thought he heard a familiar voice. "Lyle, Lyle," the voice called out. Lyle recognized the voice all right . . . and the face as well. The voice belonged to Hector P. Valenti, star of stage and screen.

200

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

But what was Signor Valenti up to now? Well, for the moment it seemed, he was very busy selling pajamas.

207 **Andante, ♩ = 76**

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

The two were delighted to see each other once more, although Lyle remembered unhappily his days of traveling and performing with Signor Valenti.



215 **Andante, ♩ = 80**

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

mp

mp

In another part of the store, Mrs. Primm searched for Lyle.

"Excuse me," she said to the lady at the information booth, "have you seen a crocodile going past? He was wearing a red scarf."

224

poco più accel.

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

"No," answered the lady. "I have no information about a crocodile wearing a red scarf."

"Excuse me," said Mrs. Primm to the sporting goods salesman as she started to get anxious, "have you by chance come across a crocodile? His name is Lyle."

234

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

“Sorry, madam,” answered the salesman, “I have not come across any crocodiles named Lyle today.”

244 Andante, ♩ = 92

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

Mrs. Primm grew more and more upset. "Excuse me," she said to a man wearing a white carnation, "I have lost my crocodile and I don't know what to do."

To Crash Cym.



252

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

Whatever the man answered, Mrs. Primm never heard it, for his voice was lost in a chorus of other voices shouting, "More, more!" Those voices belonged to the huge crowd of shoppers surrounding Hector P. Valenti and Lyle.

Because they had an audience, and because Signor Valenti could not resist showing off, he had persuaded Lyle to join him in a free performance of their old stage act.

273 **Allegro, ♩ = 120**

Fl. *f*

Cl. *f*

Bsn. *f*

Xyl. *f* Crash Cymbals

Nar.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

310 **Largo, ♩ = 40** *rit.* **Andante, ♩ = 90**

Fl. *mf*

Cl.

Bsn.

Cym. *mp* Sus. Cymbal, with mallet To Tri.

Nar.

Vln. I *con sordino mp*

Vln. II *con sordino mp*

Vla. *normal p* *con sordino mp*

Vc. *normal mf* *con sordino mp*

Cb. *normal p* *con sordino mp*

"Something will have to be done about that crocodile." Those warning words of Mr. Grumps still rang in their ears as they said goodbye to Signor Valenti outside the store.

Mr. Grumps at last made good his threat to do something about "that crocodile." The next day he appeared at the Primms' door with papers authorizing Lyle to be committed to the city zoo. "The zoo!" Mrs. Primm exclaimed miserably, "whatever would Lyle be doing in the zoo?" "He'll be doing whatever it is normal crocodiles are supposed to be doing," snapped Mr. Grumps who wasn't being at all nice about it. The Primms examined the papers. They appeared to be in order. There was little they could do, at least for the moment, to prevent Mr. Grumps from putting Lyle in the zoo.



320

Fl.

Cl.

Bsn.

Cym.

Nar.

Vln. I

Vln. II

Vla. *trmm*

Vc. *trmm*

Cb.

329

rit.

Largo, ♩ = 40

FL. *p* *pp*

Cl. *p* *pp*

Bsn. *mp*

Cym. *mp*

Nar. *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mf*

Cb. *p*

Lyle's first night
was difficult indeed.



337

Largo, ♩ = 60

FL. *mf*

Cl. *mf*

Bsn. *mf*

Cym. *mf*

Nar. *mf*

Vln. I *senza sordino* *mf*

Vln. II *senza sordino* *mf*

Vla. *senza sordino* *mp*

Vc. *senza sordino* *mp*

Cb. *mp*

Not wanting to seem
unsociable, he decided
to join the other crocodiles
who were cozily piled together.

Just when he thought
he had gotten himself
comfortable on top . . .

he awakened
to find himself
crushed to the
very bottom.

347 molto più mosso rit. . . . Moderato, ♩ = 116

Fl. *f*

Cl. *f*

Bsn. *f*

Cym. Triangle *p*

Nar.

Vln. I *f* pizz. *p*

Vln. II *f* pizz. *p*

Vla. *f* *f* *p*

Vc. *f* *ff* *mp*

Cb. senza sordino *f* *ff* *ff* *mp*

Lyle's restlessness
so annoyed the other
crocodiles, they all
just got up and
stomped off in a huff.

Lyle was very sad. He was happier during the day,
when visitors came. He amused everyone with his
unusual tricks and before long was the biggest
attraction at the zoo.



358 accel. . . . Andante, ♩ = 85

Fl. *mp* *mf* *mf*

Cl. *mp* *mf*

Bsn. *mf* *f*

Tri. To Crash Cym.

Nar.

Vln. I arco *mf*

Vln. II arco *mf*

Vla. arco *mf*

Vc. *mf*

Cb. *mf*

rit. . . .

Moderato, ♩ = 112

386 To Flute Flute

Picc. *p*

Cl. *p*

Bsn. *p*

Cym. To Tri.

Nar. Joshua and Mrs. Primm visited regularly, arms laden with games, toys and the Turkish caviar Lyle so loved. Mrs. Primm did her best to smile and appear cheerful, but just couldn't hide her concern.

Vln. I *pp* con sordino

Vln. II *pp* con sordino

Vla. *p* con sordino

Vc. *p*

Cb. *p*

"Are you feeling all right dear?" she would ask. "Are you getting enough rest? Are you making friends with the other crocodiles? Do the lions keep you awake at night? Is the floor too damp? Do the flies pester you?"



403

Fl. *pp*

Cl. *pp*

Bsn. *pp*

Cym.

Nar. Lyle shook his head yes or no, depending on the question. He tried putting on a brave front, but Mrs. Primm knew very well he was unhappy and fought back her tears.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* con sordino

Cb. *pp* con sordino

421

Andante, $\text{♩} = 100$

Fl. *p* *pp*

Cl.

Bsn.

Cym. Triangle *p* *pp* $\frac{2}{4}$

Nar. $\frac{2}{4}$

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pp* *p*

Cb.

One night a new keeper appeared at Lyle's cage.



434

poco accel.

Fl. *f* *mf*

Cl. *f* *mf*

Bsn. *mf* *mf*

Tri. To Sus. Cym. *f*

Nar.

Vln. I *mf* sul ponticello normal *p* *mf*

Vln. II *mf* sul ponticello normal *p* *mf*

Vla. *mf* sul ponticello normal *p*

Vc. *mf* sul ponticello normal *p*

Cb.

Surprise! Surprise! The new keeper turned out to be none other than Hector P. Valenti, star of stage and screen.

Musical score for measures 453-460. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet I (Tri.), Trombone I (Nar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The key signature has two flats (B-flat and E-flat). Measure numbers 453 through 460 are indicated at the top. Dynamics include *mf*. Articulation marks like accents (*>*) are present. Some notes have triplets or slurs.

459 **Andante, ♩ = 76** rit. . .

Fl. Cl. Bsn.

pp *pp*

Sus. Cymbal, with mallet, l.v. *pp*

Tri. Nar.

"Sh!" whispered Signor Valenti, "I have come to rescue you."

Vln. I Vln. II Vla. Vc. Cb.

pp *pp*

467 **Andante, ♩ = 100** rit. . .

Fl. Cl. Bsn. Cym.

f *f* *f*

Signor Valenti unlocked the door of the cage and an astonished Lyle was set free.

"You can't go home again," said Signor Valenti when they had put the zoo behind them. Signor Valenti was bursting with ideas. "We'll put our old act together again," he said. "We'll fly to Australia. They'll love us in Australia." Lyle groaned. The very thought of never seeing the house on East 88th Street again was grim indeed and too much for him to endure.

Nar.

Vln. I Vln. II Vla. Vc. Cb.

pp *f* *pp* *f* *pp* *f* *pp*

senza sordino

475 Andante, ♩ = 90

Fl. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Cym. $\frac{4}{4}$

Nar. $\frac{4}{4}$

Vln. I con sordino *mp* *p*

Vln. II con sordino *mp* *p*

Vla. con sordino *mp* *p*

Vc. con sordino *mp* *p*

Cb. con sordino *mp* *p* *mf*



483 To Picc. Andante, ♩ = 90

Fl. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Cym. $\frac{4}{4}$

Nar. $\frac{4}{4}$

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

Signor Valenti read his
thoughts and decided Lyle
should have one last look at
the house on East 88th Street.

491

Fl.

Cl.

Bsn.

Cym.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

[illegible]

507

Picc. *p* *pp*

Cl. *p* *pp*

Bsn. *f* *pp*

Cym. *f* *pp*

Nar. *f* *pp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

The smoke, they realized with horror, was coming from Mr. Grumps' house.

513

Picc. *ff* *f*

Cl. *ff* *f*

Bsn. *ff* *f*

Cym. *ff* *f*

Nar. *ff* *f*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

While Signor Valenti ran to signal the alarm, Lyle broke into the house

518

Picc. *ff* *f* *ff* *To Fl.* **Andante, ♩ = 96**

Cl. *ff* *f* *ff* *To Xyl.*

Bsn. *ff* *f* *ff*

Cym. *ff* *f* *ff*

Nar. *ff* *f* *ff*

Vln. I *ff* *f* *ff* *pizz. mp*

Vln. II *ff* *f* *ff* *pizz. mp*

Vla. *ff* *f* *ff* *pizz. mp*

Vc. *ff* *f* *ff* *pizz. mp*

Cb. *ff* *f* *ff*

and rescued the still sleeping occupants.

A gasping, frightened Mr. Grumps and his cat were led to the safety of the street. Now the Primms and the entire neighborhood were awake and witness to Lyle's heroism. Mr. Grumps couldn't thank him enough. "Ladies and gentlemen," said Mr. Grumps to the crowd of onlookers, "Lyle is the bravest, kindest, most wonderful crocodile in



526

Picc.

Cl.

Bsn.

Cym.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

the whole, wide world. I would consider it a privilege and a pleasure to have him as our neighbor once more." "Hooray!" shouted the Primms. "Hooray!" shouted the crowd.

535

Picc.

Cl.

Bsn.

Cym.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Lyle moved back to the house on East 88th Street that very night.



543

rit.

Andante, ♩ = 80

Flute

Picc.

Cl.

Bsn.

Cym.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Several days later, the Primms gave a farewell party for Signor Valenti, who was leaving to seek fortune and adventure in Australia. "Remember," said Mr. Grumps, speaking to Signor Valenti, "should you change your mind about leaving, a job in my store will always be yours just for the asking. We need people with your kind of talent and ability."

mf *arco* *f*

Andante, $\text{♩} = 80$

551

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Cym. *mf*

Nar.

Vln. I *mf*

Vln. II *mf*

Vla. *f* arco

Vc. *mf*

Cb. *mf*

Xylophone *mf*

Everyone smiled
happily . . . even
Loretta.

Allegro, $\text{♩} = 130$

557

Fl. *f*

Cl. *mf*

Bsn. *f*

Xyl. *f*

Nar.

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

To Crash Cym.

563

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

Measures 563-568. The Flute part features a melodic line with slurs and a triplet in measures 567-568. The Clarinet and Bassoon parts have slurs and triplets. The Violin I and II parts have slurs. The Viola part has a slur. The Violoncello and Contrabass parts have slurs and triplets. Dynamics include *f* (forte) and *mf* (mezzo-forte).



570

Fl.

Cl.

Bsn.

Xyl.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

Measures 570-575. The Flute part features a melodic line with slurs and a triplet in measure 570. The Clarinet and Bassoon parts have slurs and triplets. The Violin I and II parts have slurs and triplets. The Viola part has a slur. The Violoncello and Contrabass parts have slurs and triplets. Dynamics include *f* (forte) and *mf* (mezzo-forte).

