

Lyle, Lyle, Crocodile

For Orchestra and Narrator

Music by John M. Tarrh

Words by Bernard Waber

LYLE, LYLE, CROCODILE by Bernard Waber.

Copyright © 1965 by Bernard Weber.

Used by permission of Houghton Mifflin Harcourt Publishing Company.

All rights reserved.



Meriam Hill Music

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

Instrumentation

1 Flute (doubles on Piccolo)
1 Oboe
1 Clarinet in B $\flat$
1 Bassoon
2 Horns in F
1 Trumpet in B $\flat$
1 Trombone
1 Bass Trombone
1 Tuba
1 Timpani
2 Percussion (bass drum, crash cymbals, suspended cymbal, glockenspiel, ratchet, tam-tam, triangle, xylophone)
1 Harp
1 Narrator (male or female)
Strings

Performance Notes

Performance time: approximately 24 minutes.

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.

Lyle, Lyle, Crocodile is also available in versions for chamber orchestra or solo piano and narrator. See www.tarrh.com for details.

John M. Tarrh

John M. Tarrh

Copyright © 2009, John M. Tarrh. International Copyright secured. All rights reserved.

10

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mp

19

Fl. *f* *tr*

Ob. *f* *tr*

Cl.

Bsn. *f* *tr* *mf* *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. *con sordino* *mf* *p* *tr*

Tbn. 1 *mf*

Tbn. 2 *mf* *mp*

Tba. *mf*

Timp.

B. D.

Xyl. *mf* *tr* *To Cym.*

Hp. *mf*

Nar.

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

Vln. II *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf*

27

rit.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cymbals

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:

rit.

Allegro, ♩ = 130

34

Fl. *f* 7

Ob. *f* 7

Cl. *f* 7

Bsn. *f* 9

Hn. 1 *f*

Hn. 2 *f* senza sordino

Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp.

B. D. *mf*

Cym. *mp* with mallets

Hp. *f* 9

Nar. SWISH, SWASH,

Allegro, ♩ = 130

Vln. I *f* 7

Vln. II *f* 7

Vla. *f* 9

Vc. *f* 9

Cb. *f*

Andante, ♩. = 80

42 **Allegro, ♩ = 120**

Fl. *mf* *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Cym. *mp*

Hp.

Nar.

Allegro, ♩ = 120

Vln. I

Vln. II

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Cb.

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.

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

54 Adagio, ♩ = 88

Fl.

Ob.

Cl.

Bsn.

Hn. 1
f
con sordino

Hn. 2
mf
con sordino

Tpt.
con sordino

Tbn. 1
mp
con sordino

Tbn. 2
mp
con sordino

Tba.
mp

Timp.
p

Tri.
To B. D. Bass Drum
Cymbal, with mallet
p

Xyl.
To Cym. To Tri.
p

Hp.

Nar.

Adagio, ♩ = 88

Vln. I

Vln. II

Vla.
mp
sul ponticello

Vc.
mp
sul ponticello
arco sul ponticello

Cb.
mp

Adagio, ♩ = 70

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

mf *ff* *mf* *normal* *mp* *ff* *mp* *normal* *mp* *ff* *mp*

Allegro, ♩ = 130

62

Fl. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

Bsn. *ff* *mf* *ff*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Tpt. *f* *f*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Tba. *f* *f*

Timp. *f* *f*

B. D. *f* *f* To Cym. Cymbal, with mallet *f*

Tri. *f* *f*

Hp. *f* *f*

she would fling
herself into a
nervous fit.

Nar. *f* *f*

Allegro, ♩ = 130

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

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

Vla. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Cb. *ff* *mf* *ff*

rit.

68 **Larghetto, $\text{♩} = 70$**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1 senza sordino

Hn. 2 senza sordino

Tpt. senza sordino

Tbn. 1 senza sordino

Tbn. 2

Tba.

Timp.

Cym. To Tri. Triangle To B. D.

Tri. To Xyl. Xylophone *f*

Hp. *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.

Larghetto, $\text{♩} = 70$

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mf* *f*

Cb. *mf* *f*

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

[illegible]

82

Fl. *f* To Picc.

Ob. *f*

Cl. *f*

Bsn. *f* *pp*

Hn. 1 *f*

Hn. 2 *f*

Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f* *pp*

Timp. *f* *ff*

B. D. *f* *ff*

T.-t. *f* *ff* To Cym.

Hp. *f*

Nar. "Something will have to be done about that crocodile," he shouted. Lyle fled to the safety of his own house.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *pp*

Cb. *f* *pp*

87 **Andante, ♩ = 80**
Piccolo **accel.**

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *f* *ff*

Bsn. *mf* *f*

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Cym.

Hp.

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.

Andante, ♩ = 80 **accel.**

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb.

95 **Andante, ♩ = 80**

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1 *f*

Hn. 2 *f*

Tpt. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *f*

B. D. *f* To Glock. Glockenspiel

Cym. *mf* Cymbal

Hp.

Nar. *f*

Andante, ♩ = 80

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

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

102

Picc. *f* *with mallet*

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Glock. *f* *with mallet*

Cym. *f* *with mallet*

Hp. *f*

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Tri.

To Xyl.

Allegro, ♩ = 130 **Allegro, ♩ = 140**

107

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

Ob. *mf* *ff* *mf* *ff* *f*

Cl. *mf* *ff* *mf* *ff* *f*

Bsn. *mf* *ff* *mf* *ff* *f*

Hn. 1 *ff* *ff* *f*

Hn. 2 *ff* *ff* *f*

Tpt. *ff* *ff* *f*

Tbn. 1 *ff* *ff* *f*

Tbn. 2 *ff* *ff* *f*

Tba. *ff* *ff* *f*

Timp. *ff* *ff* *f*

Glock. Triangle *f* *f* To Rt.

Cym. Xylophone *mf* *ff*

Hp. *mf* *ff* *f*

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

Allegro, ♩ = 130 **Allegro, ♩ = 140**

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

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

Vla. *mf* *ff* *mf* *ff* *f*

Vc. *mf* *ff* *mf* *ff* *f*

Cb. *mf* *ff* *mf* *ff* *f*

115

Picc. *ff* *p* *mf*

Ob. *ff* *p* *mf*

Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp.

Tri. Ratchet *ff* To Tri. Triangle *p* *f*

Xyl. *ff* *p* *mf*

Hp.

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*

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

Vla. *ff*

Vc. *ff*

Cb. *ff*

121 **Adagio, ♩ = 88**

Picc. *f* 3 3 3 3 3 3 3 3 *ff* To Fl.

Ob. *ff*

Cl. *mf* *ff*

Bsn.

Hn. 1

Hn. 2 *p*

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri. *ff* To B. D.

Xyl. *f* 3 3 3 3 3 3 3 3 *ff*

Hp.

Nar.

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

Adagio, ♩ = 88

Vln. I *f* 3 3 3 3 3 3 3 3 *ff*

Vln. II *ff*

Vla. *p*

Vc.

Cb.

125

Flute

Picc. *p*

Ob. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mf*

Hn. 1 *mf*

Hn. 2 *p*

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

Nar.

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *p*

Cb.

130

Fl. *mp*

Ob. *mf*

Cl. *mf*

Bsn. *mp*

Hn. 1 *p*

Hn. 2 *p*

Tpt. *con sordino mp*

Tbn. 1 *mp*

Tbn. 2

Tba.

Timp. *p*

Tri. Bass Drum *mp*

Xyl.

Hp. *p*

Nar.

Vln. I *mp*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 130 through 133. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpet (Tpt.), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Tuba (Tba.), Timpani (Timp.), Triangle (Tri.), Xylophone (Xyl.), Harp (Hp.), Narthex (Nar.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with one sharp (F#) and a common time signature. Measure 130 features a woodwind entry with the Flute playing a half note G4, while the Oboe, Clarinet, and Bassoon play eighth-note patterns. The strings provide a rhythmic foundation with eighth-note patterns in the lower registers. Measure 131 continues the woodwind patterns, with the Flute playing a half note A4. Measure 132 shows the woodwinds playing more complex eighth-note figures, and the strings continue their rhythmic pattern. Measure 133 concludes the section with the woodwinds playing half notes and the strings continuing their pattern. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The Triangle is marked with a Bass Drum in measure 132. The Harp plays a sustained chord in measure 132. The Narthex is marked with a rest in measure 132.

[illegible]

Allegro, ♩ = 130

139 rit.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. *f*

Tbn. 1 *p* *f*

Tbn. 2 *f*

Tba. *f*

Timp. *f*

B. D. *f*

Xyl. *f*

Hp. *f*

"Something will have to be done about that crocodile," stormed Mr. Grumps. Now Mr.

Nar.

Allegro, ♩ = 130

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

143

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

To Cym.

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.

Moderato, ♩ = 120

150

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Xyl.

Hp.

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

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

Moderato, ♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

157

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

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

163

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

f

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.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

B. D.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cymbals, with mallet

f

Poco meno mosso, ♩ = 110

176

poco rit.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Tri.

Triangle

They both loved to ice-skate.

pp

mf

mf

mf

mf

mf

mf

mp

mp

Poco meno mosso, ♩ = 110

181

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

mf

To Crash Cym.

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.

Andante, $\text{♩} = 92$

189

accel.

Allegro, $\text{♩} = 120$

Fl. f

Ob. f

Cl. f

Bsn. f

Hn. 1 f

Hn. 2

Tpt. f

Tbn. 1 f

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

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, $\text{♩} = 92$

accel.

Allegro, $\text{♩} = 120$

Vln. I f

Vln. II f

Vla. f

Vc. f

Cb. f

[illegible]

Andante, $\text{♩} = 76$

197

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

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.

Andante, $\text{♩} = 76$

Vln. I

Vln. II

Vla.

Vc.

Cb.

205 **Andante, $\text{♩} = 76$**

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

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

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

Nar.

Andante, $\text{♩} = 76$

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

Andante, ♩ = 80

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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.”

Andante, ♩ = 80

[illegible]

232

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

"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."

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

mp

mp

mp

mp

mp

242

Andante, ♩ = 92

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

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."

Nar.

Andante, ♩ = 92

Vln. I

Vln. II

Vla.

Vc.

Cb.

251

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

To B. D.

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.

260

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

pp

3 f

pp

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, $\text{♩} = 120$**

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

Nar.

Allegro, $\text{♩} = 120$

Vln. I

Vln. II

Vla.

Vc.

Cb.

285

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Look at them dance!

295

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

3

To Picc.

What a show!

“More, more!” the surprised, but delighted shoppers called out, forgetting all about wanting or even needing pajamas. Mrs. Primm caught up with them just in time to hear still another voice, charged with fury, shout, “What is going on here?” This was Mr. Grumps. And when Mr. Grumps saw what was really going on his face turned red, blue and purple with rage. “Madam,” he gasped, “we do not permit crocodiles in this store you know. Remove him at once!! And you sir,” he said, pointing a daggerlike finger at Signor Valenti, “you sir, are dismissed!!”

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.

Nar. **Adagio**, ♩ = 70 **Largo**, ♩ = 40 **Andante**, ♩ = 90

Vln. I *rit.* *mp* con sordino

Vln. II *mp* con sordino

Vla. *ff* sul ponticello *p* normal *mp* con sordino

Vc. *ff* sul ponticello *mf* normal *mp* con sordino

Cb. *ff* *p* normal *mp*

318

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

327

rit.

Largo, ♩ = 40

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

mp

Lyle's first night
was difficult indeed.

p

mp

p

mp

p

mf

p

335

Largo, ♩. = 60

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

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 . . .

Largo, ♩. = 60

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf senza sordino

mf senza sordino

mp senza sordino

mp senza sordino

molto più mosso rit. _ _ _ _

Moderato, ♩ = 116

he awakened
to find himself
crushed to the
very bottom.

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

Lyle was very sad.

molto più mosso *rit.*

Moderato, ♩ = 116

Viol. I

Viol. II

Vla.

Vc.

Cb.

f

ff

ff

mp

senza sordino

355

accel.

Andante, $\text{♩} = 85$

Piccolo accel.

Fl. mp mf

Ob. mp mf

Cl. f f

Bsn. mf f

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri. To Cym.

B. D. To Tri.

Hp.

Nar. 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.

accel.

Andante, $\text{♩} = 85$

accel.

Vln. I mf

Vln. II mf

Vla. mf

Vc. mp mf

Cb.

366 rit. $\text{♩} = \text{♩}$

Picc. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. *f*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

Tba. *ff* *f*

Timp. *f*

Tri. Crash Cym. *f*

B. D. Triangle *f* To B. D. Bass Drum *f*

Hp. *f*

Nar. rit. $\text{♩} = \text{♩}$

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *f*

Cb. *f*

374

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

386 **Moderato, ♩ = 112**

To Flute
Flute

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

Nar.

Moderato, ♩ = 112

Vln. I

Vln. II

Vla.

Vc.

Cb.

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.

“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?”

con sordino
pp
con sordino
pp
con sordino
p
p
p
pp

403

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. 1 *pp* con sordino

Hn. 2 *pp* con sordino

Tpt. *pp* con sordino

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

Nar.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* con sordino

Cb. *pp* con sordino

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.

421

Andante, ♩ = 100

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Glockenspiel

Cym.

B. D.

Hp.

p

pp

p

pp

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

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

pp

p

Andante, ♩ = 100

434

Fl. *f* *poco accel.* *mf*

Ob. *p* *mf*

Cl. *p*

Bsn. *p* *mf*

Hn. 1 *p* senza sordino

Hn. 2 *p* senza sordino

Tpt. *f*

Tbn. 1

Tbn. 2

Tba.

Timp.

Glock. *f* To Cym.

B. D.

Hp. *f*

Nar.

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

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

Vla. *mf* sul ponticello normal *p*

Vc. *mf* sul ponticello normal *p*

Cb.

445

Andante, $\text{♩} = 70$

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Glock.

B. D.

Hp.

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

Nar.

Andante, $\text{♩} = 70$
senza sordino

Vln. I

Vln. II

Vla.

Vc.

Cb.

453

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Glock.

B. D.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cymbals

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

Cymbals, with mallet, l.v.

Nar. 
Andante, ♩ = 76

4

Andante, ♩ = 76

rit.

Andante, ♩ = 100

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

pp

f

pp

pp

f

pp

senza sordino

pp

474

Andante, $\text{♩} = 90$

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

"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.

Andante, $\text{♩} = 90$

con sordino

Vln. I

Vln. II

Vla.

Vc.

Cb.

Andante, ♩ = 90

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

Andante, ♩ = 90

Andante, ♩ = 90

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* *mf*

490 rit.

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Piccolo

Approaching the
now sleeping street.

they were suddenly met
with a wall of dense smoke.

senza sordino

[illegible]

506

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Sus. Cym.

Sus. Cym.

ff

f *pp*

mf

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

512

Picc. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

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

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

Hn. 1 *ff* *f* *ff* *f*

Hn. 2 *ff* *f* *ff* *f*

Tpt. *ff* *f* *ff* *f*

Tbn. 1 *ff* *f* *ff* *f*

Tbn. 2 *ff* *f* *ff* *f*

Tba. *ff* *f* *ff* *f*

Timp. *f* *f* *f* *f*

Cym. *ff* *f* *ff* *f*

Cym. *ff* *f* *ff* *f*

Hp. *ff* *f* *ff* *f*

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

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

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

Vla. *ff* *f* *ff* *f*

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

Cb. *ff* *f* *ff* *f*

518

To Fl. **Andante, ♩ = 96**

Picc. *ff* *f* *ff*

Ob. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Bsn. *ff* *f* *ff*

Hn. 1 *ff* *f* *ff*

Hn. 2 *ff* *f* *ff*

Tpt. *ff* *f* *ff*

Tbn. 1 *ff* *f* *ff*

Tbn. 2 *ff* *f* *ff*

Tba. *ff* *f* *ff*

Timp. *ff* *f* *ff*

Cym. *ff* *f* *ff*

B. D. *mf* *ff*

Hp. *mf*

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

Andante, ♩ = 96

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

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

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

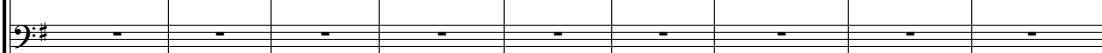
Cb. *ff* *f* *ff*

526

Picc. 

 Ob. 

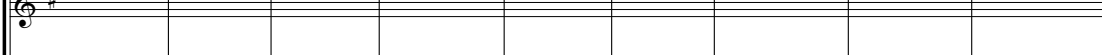
 Cl. 

 Bsn. 

 Hn. 1 

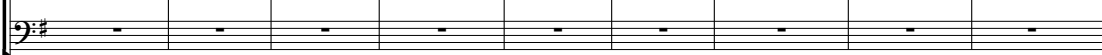
 Hn. 2 

 Tpt. 

 Tbn. 1 

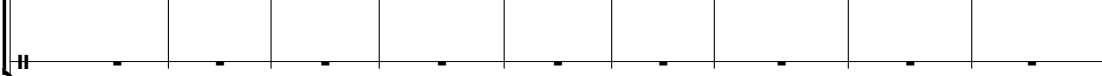
 Tbn. 2 

 Tba. 

 Timp. 

 Cym. 

 B. D. 

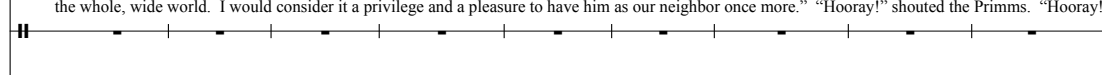
 Hp. 

 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.

536

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

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

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

544 rit. **Andante, ♩ = 80**

Flute

Picc.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

B. D.

Hp.

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."

Nar.

Andante, ♩ = 80

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows the first system of a musical score, spanning measures 559 to 568. The tempo is marked "Allegro, ♩ = 130". The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Tpt.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba (Tba.), Timpani (Timp.), Triangle (Tri.), Xylophone (Xyl.), Harp (Hp.), Narwhal (Nar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *f*, *mf*, and *ff*. There are also performance instructions like "To Cym." and "To B. D.". The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes complex rhythmic patterns, triplets, and slurs across multiple staves.

573

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

ff

577

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Tri.

Crash Cym.

Bass Drum

Xyl.

Hp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

Cb.