

Behold the Bold Umbrellaphant

(Version #3: Narrator and Chamber Ensemble)

Poetry by Jack Prelutsky
Music by Lucas Richman

♩ = 108

Cl. in B_♭

Clarinet in B_♭ and A

Horn in F

Violin

Cello

Narrator

Piano

f

7

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

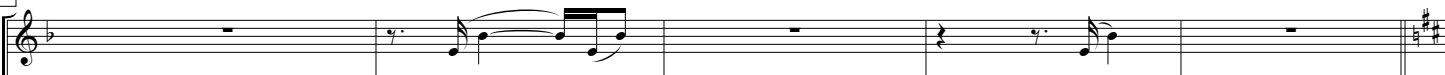
mf

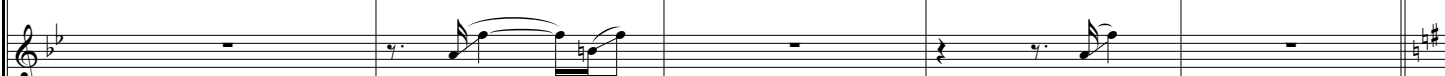
mf

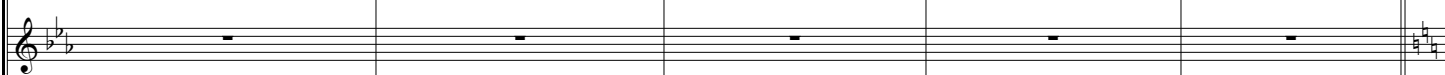
(Spoken throughout with natural inflections but never sung)

Be-hold the bold Um - brel-la-phant

13

Cl. 

Hn. 

Vln. 

Vc. 

Narr. 

That's not the least a - fraid to for - age in the broil-ing sun, for it is in the

Pno. 

18

Cl. 
mf

Hn. 

Vln. 
mf

Vc. 

Narr. 

shade. The Pach - y - derm's un - can - ny trunk is pro - ba - bly u - nique.

Pno. 

24

Cl. *Cl. in A*
mf

Hn.

Vln. *mf*

Vc.

Narr.

And ends in an um - brel - la that has yet to spring a leak.

Pno.

29

Cl.

Hn.

Vln.

Vc.

Narr.

And so the bold Um - brel-la - phant is ev - er at its ease, no mat - ter if the

Pno.

34

Cl. *mp*

Hn. *mp*

Vln.

Vc.

Narr.

temp-ra - ture is nine-ty nine de - grees. And when a sud - den thun - der-storm sends

Pno.

40

Cl. *f*

Hn.

Vln. *f*

Vc.

Narr.

o - ceans from the sky, that for - tu - nate Um - brel-la - phant re - mains en - tire - ly dry.

Pno.

45

Cl. *f*

Hn. *f*

Vln. *f*

Vc. *f*

Narr.

Pno. *f*

51

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

55

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

"The Bizarre Alarmadillos"

59

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

$\bullet = 144$

flutter

"The Bizarre Alarmadillos"

f

64

Cl. *con sord.
flutter*
f

Hn.

Vln.

Vc.

Narr.

Pno.

68

Cl. *mp*

Hn. *mp*

Vln. *mp*

Vc.

Narr.

Pno. *tr*

The bi -

72

Cl. 

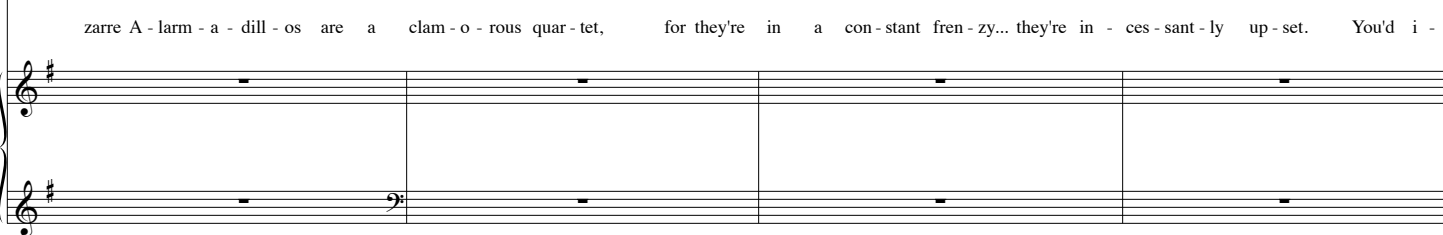
Hn. 

Vln. 

Vc. 

Narr. 

zarre A - larm - a - dill - os are a clam - o - rous quar - tet, for they're in a con - stant fren - zy... they're in - ces - sant - ly up - set. You'd i -

Pno. 

76

Cl. 

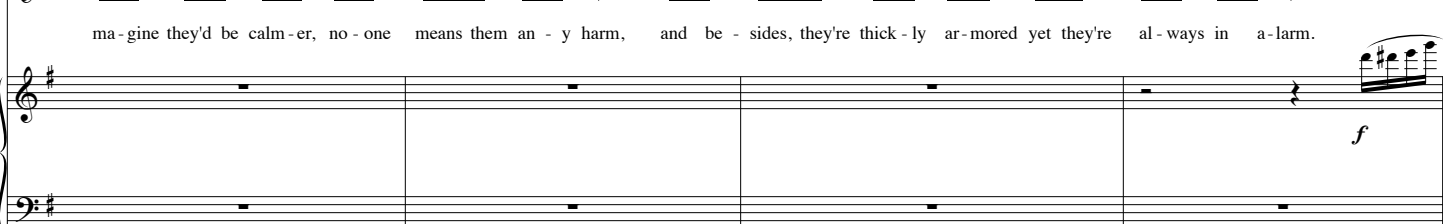
Hn. 

Vln. 

Vc. 

Narr. 

ma - gine they'd be calm - er, no - one means them an - y harm, and be - sides, they're thick - ly ar - mored yet they're al - ways in a - larm.

Pno. 

80

Cl. *f*

Hn. *flutter* *f*

Vln.

Vc.

Narr.

Pno. *tr*

85

Cl. *mp*

Hn. *mp*

Vln. *mp*

Vc.

Narr.

Pno.

When they push their pan - ic but - tons, buzz - ers buzz and beep - ers beep. Brass a -

89

Cl. Hn. Vln. Vc. Narr. Pno.

larms clang ev - er loud - er, it's no won - der they can't sleep. Then they flail their tails in terr - or as they holl - er and they whoop. Yes, those

93

Cl. Hn. Vln. Vc. Narr. Pno.

four A - larm - a - dill - os are an odd and nois - y group.

Cl.

This musical score is for the song "The Rose Tree" from the Broadway musical "The Sound of Music". It features a full orchestral arrangement with the following parts:

- Cl. (Clarinet):** Plays a melodic line in the key of D major, starting with a half note and then moving to a 4/4 time signature.
- Hn. (Horn):** Provides harmonic support with chords and a final *f* (forte) chord.
- Vln. (Violin):** Features a complex, fast-moving melodic line with many sixteenth and thirty-second notes, often marked with a "6" for sixteenth notes.
- Vc. (Viola):** Mirrors the violin's complex melodic line.
- Narr. (Narrator):** Has a vocal line that is mostly silent in this section, indicated by a long dash.
- Pno. (Piano):** Provides a rhythmic and harmonic foundation, including a trill (*tr*) and a wavy line indicating a tremolo or rapid oscillation.

The score is written for a full orchestra and includes a narrator's part. The key signature is D major (two sharps), and the time signature changes from 2/4 to 4/4. The music is characterized by its intricate melodic lines and complex rhythms, particularly in the violin and viola parts.

"The Ballpoint Penguins"

101

101

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mp

senza sord.

mp

p

mp

Metal scraper on sandpaper
(quasi writing)

mp

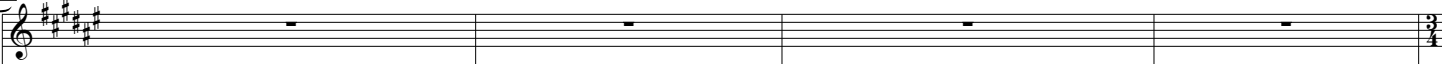
f

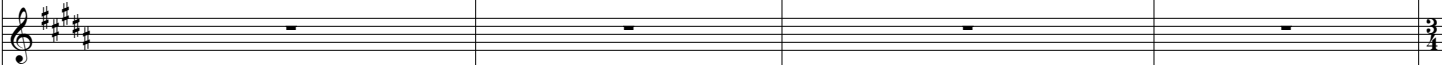
p

"The Ballpoint Penguins"

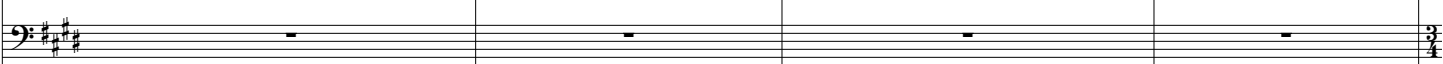
The

108

Cl. 

Hn. 

Vln. 

Vc. 

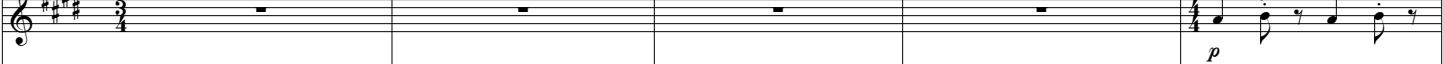
Narr. 
 Ball-point Pen-guins, black and white, do lit-tle else but write and write. Al-though they've noth-ing much to say, they write and write it a-ny-way.

Pno. 

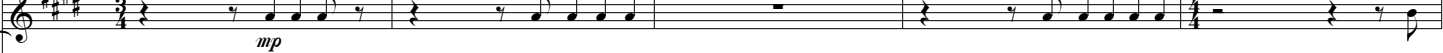
112

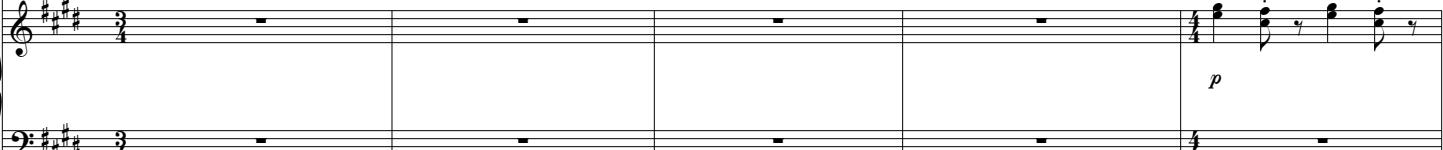
Cl. 
mp

Hn. 
mp

Vln. 
p

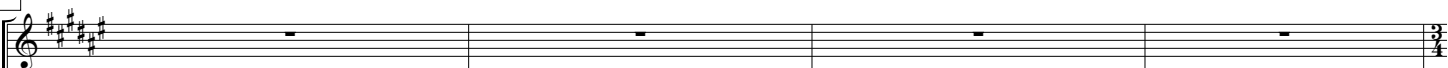
Vc. 
mp

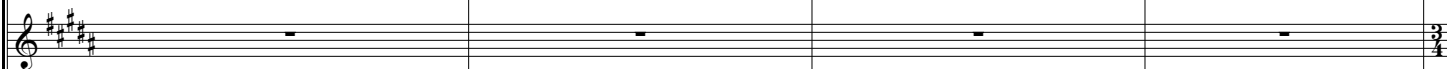
Narr. 
mp

Pno. 
p

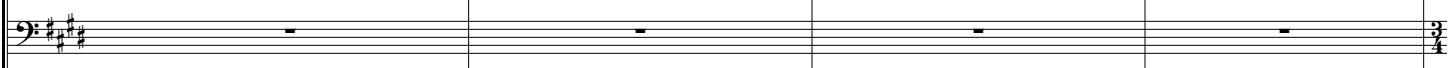
The

117

Cl. 

Hn. 

Vln. 

Vc. 

Narr. 

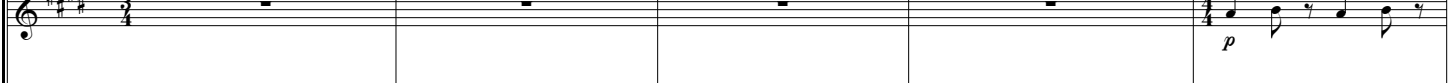
Ball-point Pen-guins do not think, they sim-ply write with end-less ink. They write of ice, they write of snow, for that is all they seem to know.

Pno. 

121

Cl. 

Hn. 

Vln. 

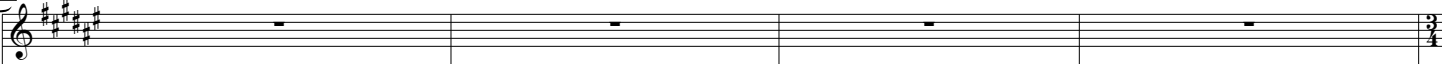
Vc. 

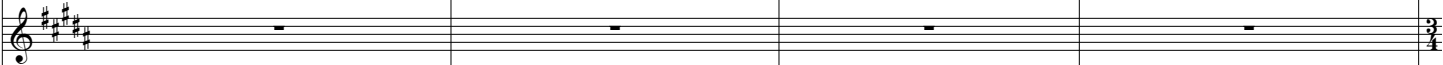
Narr. 

At

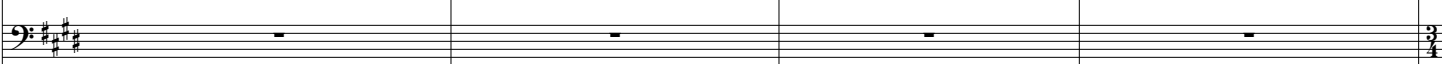
Pno. 

126

Cl. 

Hn. 

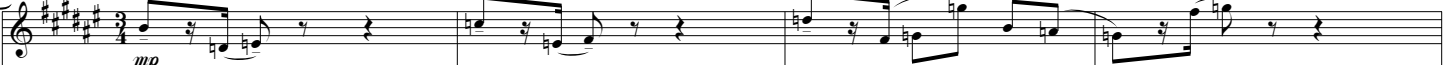
Vln. 

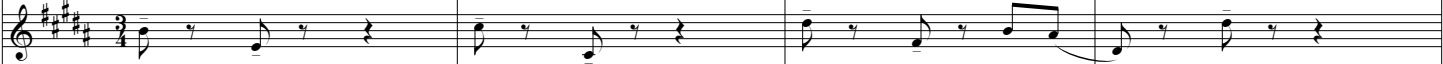
Vc. 

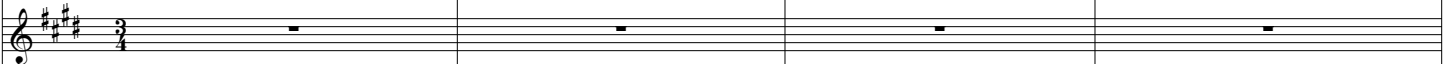
Narr. 
 times, these shy and sil-ent birds will verb-al-ly ex-press their words. But most-ly they do not re-cite: they aim their beaks and write and write.

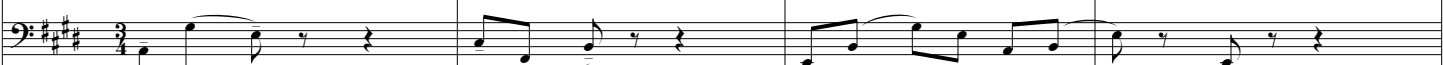
Pno. 

130

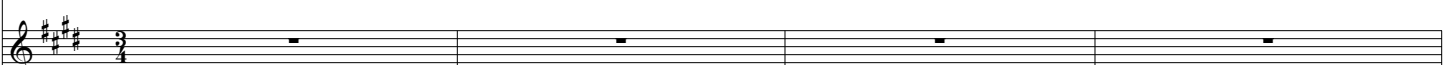
Cl. 

Hn. 

Vln. 

Vc. 

Narr. 

Pno. 

134

Cl. *mf* *mp*

Hn.

Vln. *Solo* *mf* *mp*

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

Narr. *mf* *mp*

Pno.

"The Lynx of Chain"

"The Lynx of Chain"

142

Cl. *f* *f*

Hn. *f*

Vln. *f*

Vc. *f* *mp*

Narr.

Pno. *f* *mp*

The sun is up, and on the plain, we see and hear the Lynx of Chain

148

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

*f**f**f*

which, daz - zling in the ear - ly light, is tru - ly a re - splen - dent sight.

mp

154

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

*f**mp**f**f**f*

As all a-round the plain it bounds, it makes re-sound - ing clang - ing sounds;

mp

160

Cl. *f* *mp*

Hn. *f* *mp*

Vln. *f*

Vc. *f* *mp*

Narr.

So as it cir - cum - na - vi-gates, the morn - ing air re - ver - ber-ates.

Pno. *f* *mp*

166

Cl.

Hn. *f*

Vln. *f*

Vc. *f* *mp*

Narr.

The Lynx of Chain must not for-get to van - ish when the weath - er's wet, for

Pno. *f* *mp*

172

Cl. Hn. Vln. Vc. Narr. Pno.

wa - ter soon would make it rust, re - duc - ing it to o - range dust. It

mp

178

Cl. in B_b Hn. Vln. Vc. Narr. Pno.

keeps a sharp and watch - ful eye on ev - 'ry cloud that hap - pens by. And

mp *f* *f* *f* *f*

184

Cl. *mp* *mp*

Hn. *mp* *f* *mp*

Vln. *f*

Vc. *f*

Narr. that is why the Lynx of Chain Is ne - ver spot - ted in the

Pno. *mp* *f* *mp*

190

Cl. *mf* *f*

Hn. *cresc.* *f*

Vln. *mp* *cresc.* *f*

Vc. *mp* *cresc.* *f*

Narr. rain. "The Pop-up Toadsters"

Pno. *cresc.* *f*

"The Pop-up Toadsters"

♩ = 108

196

Cl. in B_b

Cl. *p* *con sord.* *mp*

Hn. *p* *mp*

Vln. *p* *mp*

Vc. *pizz.* *p* *mp*

Narr.

Pno. *p* *mp*

204

Cl. *mf*

Hn. *mf*

Vln. *mf*

Vc. *mf* *arco* *f*

Narr.

Pno. *mf* *f*

The

212

Cl. *mp*

Hn. *mp* *senza sord.*

Vln. *mp*

Vc. *mp* *pizz.*

Narr.

Pop - up Toad - sters hop and hop, then start - ling - ly, ab - rupt - ly stop. And place in slots a - top their heads fresh sli - ces of as - sort - ed

Pno.

219

Cl. *mf*

Hn. *mf*

Vln.

Vc.

Narr.

bread. A mi - nute pas - ses, two at most, then up pop per - fect pairs of toast.

Pno. *mf*

229

Cl. Hn. Vln. Vc. Narr. Pno.

mp *cresc.* *mf* *arco* *mf*

Which hap-pi-ly don't go to waste for Toast-erns now ar-rive in haste.

236

Cl. Hn. Vln. Vc. Narr. Pno.

mf *cresc.* *cresc.* *cresc.* *f* *f* *cresc.*

They

241

Cl. *ff*

Hn. *ff*

Vln. *ff*

Vc.

Narr.

snatch the toast up in their beaks and soar a - way with joy - ful shrieks.

Pno.

247

Cl. *f*

Hn. *f*

Vln. *f*

Vc.

Narr.

And

Pno. *f*

253

Cl. *mp*

Hn. *mp*

Vln. *pizz.*

Vc. *mp*

Narr.

now, with emp - ty slots on top, the Pop - up Toad - sters hop and

Pno.

257

Cl. *mp* *cresc.*

Hn. *mp* *cresc.* *mf*

Vln. *mp* *cresc.*

Vc. *mp* *cresc.*

Narr.

hop.

Pno. *mp* *cresc.* *mf*

263

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

arco

f

267

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mf

mf

mf

76

"Shoehornets"

"Shoehornets"

272

♩ = 164

Cl.

Hn.

Vln.

Vc.

Narr.

con sord.
mf

*sul ponticello
con sord.*
f

*sul ponticello
con sord.*
f

Shoehornets make it easier for you to put on shoes.

Pno.

f

280

Cl.

Hn.

Vln.

Vc.

Narr.

mf

f

They quickly slide your feet inside.

You can, of course, refuse.

Pno.

Musical score for "The Rose Tree" featuring a vocal line and piano accompaniment. The score is in 3/4 time and consists of 12 measures. The vocal line is in G major and the piano accompaniment is in G major. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line is a simple melody. The score is written for a vocal soloist and piano.

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff is a vocal line in treble clef, starting with a forte (*f*) dynamic. The second staff is a piano accompaniment in treble clef, featuring a melody with eighth and sixteenth notes. The third staff is a piano accompaniment in treble clef, featuring a melody with eighth and sixteenth notes. The fourth staff is a piano accompaniment in bass clef, featuring a melody with eighth and sixteenth notes. The fifth staff is a piano accompaniment in bass clef, featuring a melody with eighth and sixteenth notes. The score is in 3/4 time and includes a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato'. The score is for a vocal solo and piano accompaniment.

304

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

And that is what you'd better do, for you should know one thing--

It's true they choose to help with shoes...

312

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

But, when they do...they sting!

320

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

328

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

336

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

344

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

cresc.

f

352 $\bullet = 76$

Cl. *mp*

Hn.

Vln.

Vc. *senza sord.*
mp

Narr.

Pno.

"Here Comes a Panthermometer"

"Here Comes a Panthermometer"

355 $\bullet = 122$ Cool Swing

Cl. *Cl. in A*
mp

Hn.

Vln.

Vc. *pizz.*
mp

Narr.

Pno.

senza sord.
mp

361

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

senza sord.

mp

Here comes a Panthermometer
A cat we fondly hail,

For we can tell the temperature
By looking at its tail.

366

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mp

mp

mp

mf

Its tail is clearly accurate,
As we have often found,

And so the Panthermometer
Is nice to have around.

374

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mf

380

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mf

arco

mf

Here comes a Panthermometer,
A feline we adore.

It's always set to tell us
What the weather has in store.

386

Cl. *mf*

Hn. *mf*

Vln. *mf*

Vc.

Narr.

Pno.

It tells us when we're sweltering. And when we're apt to freeze--

392

Cl. *f*

Hn. *f*

Vln. *f*

Vc. *f*

Narr.

Pno.

We praise the Panthermometer... That helps us by degrees.

407 $\text{♩} = 104$

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mf

And
Its

415

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

then, with such skill that it mer - its a - wards, turns trees in - to logs, which it saws in - to boards.
shell does - n't hin - der its fur - i - ous pace, and shields it from chips that might fly in its face.

423

Cl. in B_b

Cl. *mf*

Hn.

Vln.

Vc.

Narr.

Pno.

431

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

2nd x: It

439

Cl.

Hn.

Vln.

Vc.

Narr.

saws and it saws, rare - ly stop - ping to rest. It

Pno.

447

Cl.

Hn.

Vln.

Vc.

Narr.

saws with pro - fi - cien - cy, fer - vor and zest.

Pno.

455

Cl. Hn. Vln. Vc. Narr. Pno.

Cl. Hn. Vln. Vc. Narr. Pno.

463

Cl. Hn. Vln. Vc. Narr. Pno.

Cl. Hn. Vln. Vc. Narr. Pno.

471 $\bullet = 52$

Cl.

Hn.

Vln.

Vc.

Narr.

"The Limber Bulboa"

478 $\bullet = 152$

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mp

The limber Bulboa is hard to ignore. It's out every night, for it loves to explore.

486

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mf

It has no idea what it's likely to find As it lights up its way with its brilliant behind.

Cl. in A

492

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mf

mp

498

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

It winds around meadows, meanders by trees,

Shining its light on whatever it sees.

It studies the land as it wanders about,

504

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

f

mf *f*

f

Its light is amazing, and never goes out.

510

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

f

f

516

Cl. Hn. Vln. Vc. Narr.

mp *mp*

It's wondrous to watch the Bulboa behave, It turns up its beam when it peers in a cave.

Pno.

522

Cl. Hn. Vln. Vc. Narr.

mp *mp*

It lights up the sands as it winds down the shore-- The limber Bulboa is hard to ignore.

Pno.

528

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

534

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

540

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

545

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

549 ♩ = 76

Cl. *mp* *p*

Hn. *mp* *p*

Vln. *mp* *p*

Vc. *mp* *p*

Narr.

Pno.

"The Clocktopus"

"The Clocktopus"

556 ♩ = 60

Cl.

Hn.

Vln. *pizz.* *mf*

Vc. *mf* *5*

Narr.

Pno. *mf*

Emerging from the salty sea,
A wondrous beast appears.

558

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

It clearly is a Clocktopus,
We marvel as it nears.

560

Cl. in B $\flat$

Hn.

Vln.

Vc.

Narr.

Pno.

f

It moves with slow precision
At a never-changing pace

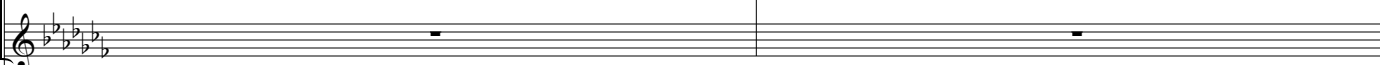
562

Cl. 

Hn. 

Vln. 

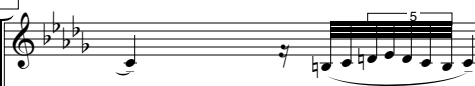
Vc. 

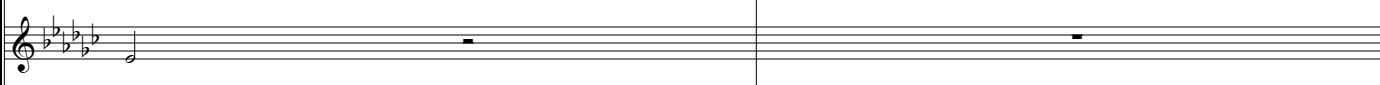
Narr. 

Pno. 

Its tentacles in tempo
With the clock upon its face.

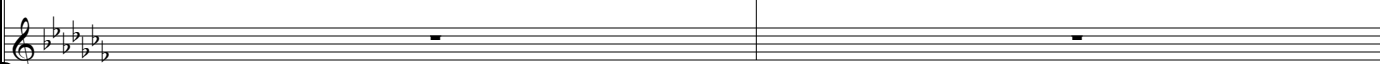
564

Cl. 

Hn. 

Vln. 

Vc. 

Narr. 

Pno. 

While undulating east to west
Across the swirling sand

It ticks away the minutes,
And it has a second hand.

566

Cl. Hn. Vln. Vc. Narr. Pno.

568

Cl. Hn. Vln. Vc. Narr. Pno.

We watch it for an hour
And it never goes astray

There's nothing like a Clocktopus
To tell the time of day.

570

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

572

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

574 ♩ = 108

Cl. *f*

Hn. *f*

Vln. *arco* *f*

Vc. *f*

Narr.

Pno. *f*

"The Eggbeaturkey"

"The Eggbeaturkey"

579 ♩ = 82

Cl. *f*

Hn.

Vln. *mp*

Vc.

Narr.

Pno. *mp*

584

Cl. *f*

Hn.

Vln. *mp*

Vc.

Narr.

The Eggbeaturkey's whisklike legs
Are excellent for beating eggs.

They beat them by the dozen, then
They often beat those eggs again.

Pno.

590

Cl.

Hn.

Vln. *mp*

Vc.

Narr.

Pno. *mp*

596

Cl. *mp* 3 3 3 3

Hn.

Vln.

Vc. *mp* 3 3 3 3

Narr.

They beat them to a foamy froth,
Which, stirred into a hearty broth,

Is so delicious that we cheer--

Pno.

602

Cl. *mf* cresc.

Hn. *mf* cresc.

Vln. *cresc.*

Vc. *cresc.*

Narr.

We're glad the Eggbeaturkey's here.

Pno. *cresc.*

608

Cl. *f*

Hn. *f*

Vln. *f*

Vc. *f*

Narr.

Pno. *f*

613

Cl. *f*

Hn.

Vln. *mp*

Vc.

Narr.

Pno. *mp*

619

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

624

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mp

p

pp

pp

"Hatchickens"

"Hatchickens"

628 $\bullet = 98$ Cl. in A

Cl. *mf*

Hn.

Vln. *mf*

Vc. *pizz.* *mf*

Narr.

Hat - chick-ens are odd, and the reas-on is that in - stead of a head, they have

Pno. *mf*

633

Cl. *mf*

Hn.

Vln.

Vc.

Narr.

on - ly a hat. They

Pno.

638

Cl. Hn. Vln. Vc. Narr. Pno.

mud - dle a - bout in a per - ma - nent daze, in bowl - ers and bean - ies, som - bre - ros, be - rets.

643

Cl. Hn. Vln. Vc. Narr. Pno.

Hat - chick - ens are tru - ly ri - di - cu - lous fowls... they

648

Cl. Hn. Vln. Vc. Narr. Pno.

mf *arco* *pizz.*

strut and they swag-ger in ker-chiefs and cowls. In tur-bans and der-bies, in

653

Cl. Hn. Vln. Vc. Narr. Pno.

arco

bon-nets and caps, Fe-do-ras and fez-zes and hel-mets with straps. Be -

658

Cl. *mf*

Hn.

Vln.

Vc. *pizz.* *arco*

Narr.

cause they can't hear and be-cause they can't see, they bump one a-no-ther con-ti-nu-al-ly.

Pno.



663

Cl.

Hn.

Vln.

Vc.

Narr.

Of course they can't eat and they can't e-ven cluck.

Pno.



668

Cl. Hn. Vln. Vc. Narr. Pno.

Those hap - less Hat - chick - ens are lack - ing in luck.

673

Cl. Hn. Vln. Vc. Narr. Pno.

arco

678

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mf

f

f

f

f

683

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

687 $\bullet = 76$

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

p

692

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

The Trumpetoos...

"The Trumpetoos and Tubaboons"

♩ = 120

Cl. in B_♭

696

Cl. *mf*

Hn. *mf*

Vln.

Vc. *mf*

Narr.

Pno. *mf*

and Tubaboons... Are blaring out discordant tunes.

706

Cl. *mf*

Hn. *mf*

Vln.

Vc. *mf*

Narr.

Pno. *mf*

They play them loud, they play them long,
But most of all, they play them wrong.

711

Cl. *mf*

Hn. *mf*

Vln.

Vc. *mf*

Narr.

Pno. *mf*

718

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

725

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

They open up their brazen throats.
Unleashing a barrage of notes

That would be better left unplayed
But play they do as they parade.

726

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

735

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

743

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mf

Their sounds are jarring to the ear,
As noisily they persevere

And play in clashing beats and keys
Unmusical cacophonies.

751

Cl. *f*

Hn. *f*

Vln. *f*

Vc. *f*

Narr.

Pno. *f*

759

Cl. *mf*

Hn. *mf*

Vln. *mf*

Vc. *mf*

Narr.

Pno. *mf*

They march about in close array. We wish they'd simply march away. Or stop... and take a silent snooze-- Those Tubaboons...

768

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

mf

mf

f

and Trumpetoos.

777

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

f

f

f

f

785

Cl. Hn. Vln. Vc. Narr. Pno.

f

"The Tweasels of the Forest"

792

Cl. Hn. Vln. Vc. Narr. Pno.

♩ = 42

pp

p

"The Tweasels of the Forest"

The Tweasels of the forest
Are considerate and sweet,

But unless they're busy tweezing,
They feel somehow incomplete.

797

Cl. *p* *mp*

Hn. *p*

Vln. *con sord.* *p* *mp* *pizz.*

Vc.

Narr.

They walk and walk around the woods
Upon a constant quest

For shrubs and trees that need a tweeze--
It's tweezeing they do best.

Pno. *mp*

801

Cl. *mf*

Hn. *mp*

Vln. *mf*

Vc.

Narr.

The Tweasels are well-meaning,
And they always try to please.

When anything needs tweezeing,
They immediately tweeze.

Pno. *mf*

805

Cl. *f* *mf*

Hn. *mf* *mp*

Vln. *f* *mf*

Vc.

Narr.

They tweeze with great dexterity,
Facility, and flair--

As long as tweezing's called for,
All the Tweasels will be there.

Pno. *f* *mf*

"The Tearful Zipperpotamuses"

810

Cl. *p* *mf* *con sord* ("wah-wah")

Hn. *p* *pp* *mf*

Vln. *p* *mf* *senza sord.*

Vc. *arco* *mf*

Narr.

"The Tearful Zipperpotamuses"

Pno. *p* *pp* *mf*

• = 76

816

Cl. Hn. Vln. Vc.

Narr.

The tearful Zipperpotamuses They seldom cease their weeping,
Regularly cry. And they seldom even try.

Pno.

821

Cl. Hn. Vln. Vc.

Narr.

They have zip-pers on their bel-lies... on their legs, and heads and backs, But their

Pno.

824

Cl. Hn. Vln. Vc.

Narr.

zip-pers keep un-zip-ping, so they rare-ly can re-lax.

Pno.

827

Cl. Hn. Vln. Vc.

Narr.

The dreary Zipperpotamuses
Stand around and mope...

Pno.

senza sord.
mf

831

Cl. Hn. Vln. Vc. Narr. Pno.

If all their zippers opened
They would surely have no hope.

Their zippers help contain them,
So they worry and they fret
That their insides will fall outside,

836

Cl. Hn. Vln. Vc. Narr. Pno.

Though this hasn't happened yet.

Those fearful Zipperpotamuses find it very hard
To keep their zippers zippered, So they're constantly on guard.

841

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

844

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

847

Cl. *7* *6* *7*

Hn.

Vln. *7* *6* *6* *7*

Vc.

Narr.

Per-haps they would-n't spend their days with such a sense of dread, if they took out all those zip-pers and put

Pno. *7* *6* *6* *7*

850

Cl.

Hn.

Vln. *mp* *mp*

Vc. *mp*

Narr.

but-tons in in - stead.

Pno. *mp* *mp*

853 ♩ = 76

Cl. *mp* *f*

Hn. *mp* *mf* *f* (Uh-oh)

Vln. *cresc.* *f* *pizz.* *arco* *mf*

Vc. *f* *pizz.*

Narr.

Pno. *mp* *cresc.* *f* (Uh-oh) *mf* (Pop!)

"The Ocelock"

858 ♩ = 60

Cl. *Cl. in A* *mf*

Hn. *mf*

Vln. *non vib.* *mf*

Vc. *non vib.* *arco* *mf*

Narr.

Pno. *mf*

"The Ocelock"

The O-ce-lock is out of luck. It can-not move it's simp-ly

864 $\bullet = 180$

Cl. *mf* *mp* *mp*

Hn. *mf*

Vln. *ord.* *mp* *mp*

Vc. *pizz.* *mf*

Narr. stuck. It's waiting for a Key monkey to open it and set it free.

Pno.

870

Cl. *mp* *mp* *mp* *mp*

Hn. *mf* *mf*

Vln. *mp* *mf* *arco* *mp* *mp* *mf*

Vc. *mf* *mf*

Narr.

Pno. *mf* *mf*

876

Cl. *mf*

Hn. *[2]*

Vln. *mf*

Vc. *mf*

Narr.

Pno. *mf*

882

Cl.

Hn. *[2]* *mf*

Vln.

Vc.

Narr.

Pno.

888

Cl. *f*

Hn. *mf*

Vln. *f*

Vc.

Narr.

Pno. *f*

894

Cl. *mf* $\bullet = 60$

Hn. *f* *mf*

Vln. *non vib.* *mf*

Vc. *non vib.* *mf*

Narr.

Pno. *mf*

By ac-ci-dent, ap-par-ent-ly, It locked it-self a-round a

900 $\bullet = 180$

Cl. *mp*

Hn. *mf*

Vln. *ord.* *mp*

Vc. *mf*

Narr. tree. No won-der that it seems in shock

Pno. *mf*

906 $\bullet = 60$ $\bullet = 180$

Cl. *mf* *f*

Hn. *f*

Vln. *non vib.* *f*

Vc. *non vib.* *f*

Narr. We're sor-ry for the O-ce-lock.

Pno. *mf* *f*

912

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

ff

ff

ff

918

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

$\bullet = 76$

mp

mp

mp

"The Solitary Spatuloon"

"The Solitary Spatuloon"

924

$\text{♩} = 54$

Cl. *p*

Hn. *p*

Vln. *p*

Vc. *p*

Narr.

At home within a blue lagoon, The solitary Spatuloon

Pno. *p*

930

Cl. *p*

Hn. *p*

Vln. *p*

Vc. *p*

Narr.

Calls longingly as it glides by-- "Syrup!" ...is its plaintive cry.

Pno. *p*

936

Cl. *mp*

Hn. *mp*

Vln. *mp*

Vc. *mp*

Narr.

The fowl, both curious and rare,
Now flips a pancake in the air.

Pno. *mp*

942

Cl. *mp*

Hn. *mp*

Vln. *mp*

Vc. *mp*

Narr.

Its tail, we note, is well designed
With this peculiar task in mind.

Pno. *mp*

948

Cl. *mf*

Hn. *mf*

Vln. *mf*

Vc.

Narr.

Pno. *mf*

We watch with wonder and delight,
Until it vanishes from sight.

953

Cl.

Hn.

Vln.

Vc.

Narr.

Pno. *mp*

mp

mp

mp

Yet, even as it disappears,
Faint strains of "Syrup!" fill our ears.

958

Cl. *mp*

Hn.

Vln.

Vc.

Narr.

We wait, and as we wait we yearn,

Pno.

964

Cl. *dim.*

Hn. *p*

Vln.

Vc. *p*

Narr.

In hopes the bird will soon return.

But sadly, in the blue lagoon

Pno. *dim.* *p*

972

Cl. in B_♭

pp

Hn.

Vln.

Vc.

Narr.

We fail to spy the Spatuloon.

Pno.

pp

978

♩ = 108

f

f

f

f

Narr.

Pno.

f

984

Cl. *f*

Hn. *f*

Vln.

Vc. *mf*

Narr.

Fare-well, fare-well Um - brell-a-phant, It's time we fin - ily part - ed. We now con-clude our

Pno. *mf*

989

Cl. *f*

Hn. *f*

Vln. *f*

Vc. *f*

Narr.

mer-ri - ment pre - cise - ly where we start - ed.

Pno. *f*

994

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

999

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

1004

Cl.

Hn.

Vln.

Vc.

Narr.

Pno.

December 30, 2014; Bangor, ME