

Secret Life of Walter Mitty

One Act Opera in 10 Scenes

Libretto by Kathy Minicozzi

SCENE I

Mrs. Mitty is sitting in the passenger seat of the car in front of their residence.

Andy Aand

• = 138

* mf

Cl.

VI.

Vla.

Vc. pizz. mf

mf

5

Cl.

VI. mf

Vla. mf

Vc.

* Part of Clarinet is written in C

Cl.

VI.

Vla.

Vc.

9

13

Cl.

VI.

Vla.

Vc.

13

17 Mrs. Mitty *f*

honks the car horn

Wal - ter! Wal - ter! Where are you? What's ta - king so long? Stop

Cl.

VI. *pizz.* *f*

Vla. *pizz.* *f*

Vc. *f*

23

M.M. dawd - ling. You're al - ways dawd - ling when we have to go some - where.

Cl. *mf* *p* *mp*

VI. *arco* *mp*

Vla. *arco* *mp*

Vc. *mp*

27

M.M. *The on - ly thing - you e - ver want to do*

Cl. *p* *mf*

Vi.

Vla.

Vc.

31

M.M. *is to sit at home and fool a - round. Wal - ter!* *honks the car horn*

Cl. *p* *f*

Vi. *p* *f*

Vla. *mf* *f*

Vc. *arco* *f*

M.M. I talk and talk and talk, but he ne-ver chan-ges. Ne-ver.

Female voice 1 off stage *f* Ne-ver chan-ges.

Male voice 2 and 3 off stage *f* Ne-ver chan-ges.

Cl. *mf*

Vi. *mf*

Vla. *mf*

Vc. *mf*

Piano *mf*

M.M. Ne-ver. chan-ges. He's the same wimp with no am -

V.1 Ne-ver chan-ges.

V.2-3 Ne-ver chan-ges.

Cl. *mf* *mp*

Vi. *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Piano *f*

M.M. *bi - tion that he was when I mar - ried him. Oh, I had such*

Cl. *mf* *f*

Vi. *mf* *f*

Vla. *f*

Vc. *f*

M.M. *high hopes. He would be my per - so - nal pro - ject. Un -*

V.1 *mf* *Per - so - nal pro - ject.*

V.2-3 *mf* *Per - so - nal pro - ject.*

Cl. *f* *mp*

Vi. *mp*

Vla. *mp*

Vc. *mp*

55

M.M. *der my gui - dance* and trai - ning, he would be -

V.1 Per - so - nal pro - ject. Per - so - nal pro - ject.

V.2-3 Per - so - nal pro - ject. Per - so - nal pro - ject.

Cl. *mf* *p* *mf* *p* *mp*

VI. *3*

Vla.

Vc.

60

M.M. *come a cap - tain of men!* *f* *mf* With my su -

V.1 *mp* *3* Cap - tain of men. Cap - tain of men. Cap - tain of men.

V.2-3 *mp* *3* Cap - tain of men. Cap - tain of men. Cap - tain of men.

Cl. *mf* *p*

VI. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

65

M.M. pe - rior drive, I would make him o - ver in - to the man *f* *mf* I

V.1 Cap - tain of men. Cap - tain of men. Cap - tain of men. *mf* In - to the man.

V.2-3 Cap - tain of men. Cap - tain of men. Cap - tain of men. *mf* In - to the man.

Cl. *mf* *p*

VI. *mf*

Vla. *mf*

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

70

M.M. wan - ted him to be. *mp* He could be - come what -

V.1 She wan - ted him to be. *mp*

V.2-3 She wan - ted him to be. *mp*

Cl. *mp* *f*

VI. *mp* *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f*

75

M.M. *e - ver I could make him in - to. A top ex - e - cu - tive of a For - tune five hund - red com - pa - ny!*

Cl.

Vi.

Vla.

Vc.

79

M.M. *A se - na - tor! A go - ver - nor! Pre - si - dent of the U - ni - ted States!*

Cl.

Vi.

Vla.

Vc.

84

M.M. *And* I would be right there, the wo - man be - hind the great man,

Cl. *arco*

Vi. *arco*

Vla. *arco*

Vc. *arco*

Piano

89

M.M. tel - ling him what to do. *rit.*

Cl. *mf*

Vi. *mf*

Vla. *mf*

Vc. *mf*

Piano

M.M.

Cl.

Vi.

Vla.

Vc.

Mrs. Mitty: But all he ever does is...I don't even know... I think half the time he isn't even paying attention. And he contradicts me and makes jokes. He knows how I hate being contradicted when I know I am right. Sometimes I just want to take him and shake some sense into him. If I could just make him mad once, that would be an improvement.

But he won't even get mad for me. He just shuts down, and I can see that his mind is somewhere out in space, somewhere I can't get at him. On the other hand, he has no right to get mad because I only do what I do to help him, and he's always wrong, anyway... He needs me. Without me, he's helpless and lost. And he doesn't appreciate me at all. I do my duty by reminding him of everything he needs and everything he can't do by himself, and how does he repay me? He pays me no attention. If he does pay attention he whines and argues. He refuses to budge unless I force him. And he can't do anything right! If I could only know what's in that mind of his. I don't understand him at all. Am I doing something wrong? No, of course not! Being wrong doesn't get a person anyplace. Being wrong is just... wrong! Oh, Why didn't I marry someone else? Nobody else asked me! That's why! It was either marry Walter or be an old maid!

M.M.

Cl.

Vi.

Vla.

Vc.

M.M. *I have my hair done eve-ry week. My clothes are nice;*

Cl.

Vi. *mf* *mp*

Vla. *mf* *mp*

Vc.

M.M. *I wear per-fume and Rev-lon make-up on my cheek.*

V.1 *mf*

V.2-3 *mf*

Cl. *mp*

Vi. *mf*

Vla. *mf*

Vc.

M.M. Wal - ter doe - sn't no - tice how I gla - mo - rize my - self for him.

V.1 Gla - mo - rize

V.2-3 Gla - mo - rize

Cl.

VI.

Vla. *mf* *mp*

Vc. *arco* *mp*

M.M. I can be ve - ry se - xy, yes, so svelte

V.1 for him.

V.2-3 for him.

Cl.

VI.

Vla.

Vc. *pizz.* *mf*

M.M. and beau - ti - ful and trim. I could have mar - ried a - ny - one

Cl. *mp* *mf*

Vi. *mf*

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

Vc. *arco* *mf*

M.M. that I de - ci - ded to choose. But I went and mar - ried

Cl.

Vi.

Vla.

Vc.

124

M.M. Wal - ter. I have the right to sing the blues.

V.1 *p* She

V.2-3 *p* She

Cl.

VI.

Vla.

Vc.

127

M.M. To sing the blues. To

V.1 has the right to sing the blues. To sing the blues.

V.2-3 has the right to sing the blues. To sing the blues.

Cl.

VI.

Vla.

Vc.

130 *rit.*

M.M. sing the blues.

V.1 To sing the blues.

V.2-3 To sing the blues.

Cl.

Vi.

Vla.

Vc.

Piano

133 $\bullet = 138$ *f* *honks the car horn*

M.M. Wal - ter! Let's go! My hair ap - point - ment is in

Cl.

Vi. *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

Piano

M.M. *thir - ty mi - nutes!* *Oh, he makes*

Cl. *mf* *arco* *mp*

Vi. *arco* *mp*

Vla. *arco* *mp*

Vc. *arco* *mp*

M.M. *me so mad!* *I have to watch* *what he is do - ing!*

Cl. *3*

Vi. *3*

Vla. *3*

Vc. *pizz.* *f*

M.M. *He drives too fast. He smokes too much. He has to take his vi - ta - mins.*

Cl.

Vi. *f*

Vla. *pizz. f*

Vc.

M.M. *He has to take his nap. He can't watch T - V af - ter ten.*

Cl.

Vi.

Vla. *arco*

Vc. *arco*

M.M. *He needs a new suit. To - day he needs o - ver - shoes.*

Cl.

Vi.

Vla. *f*

Vc.

M.M. *I am the on - ly sane one in the fa - mi - ly*

V.1 *O - ver - shoes, o - ver - shoes, o - ver - shoes.*

V.2-3 *O - ver - shoes, o - ver - shoes, o - ver - shoes.*

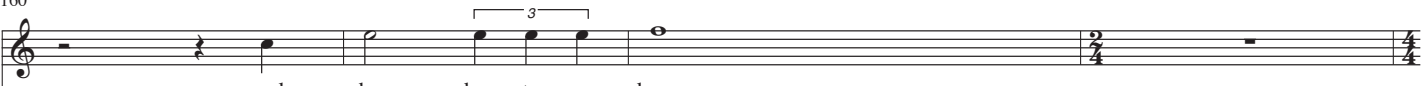
Cl.

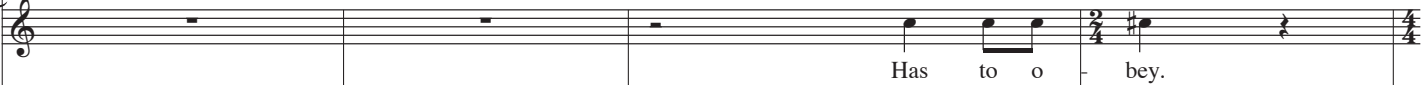
Vi.

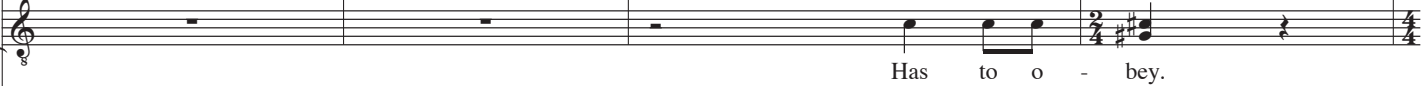
Vla.

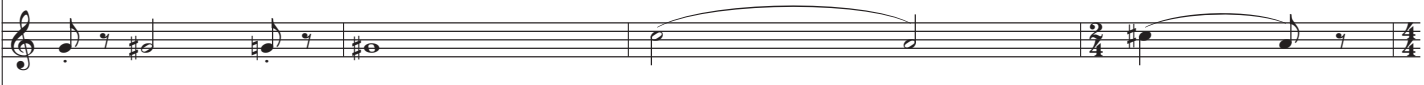
Vc.

160

M.M.  and he has to o - bey.

V.1  Has to o - bey.

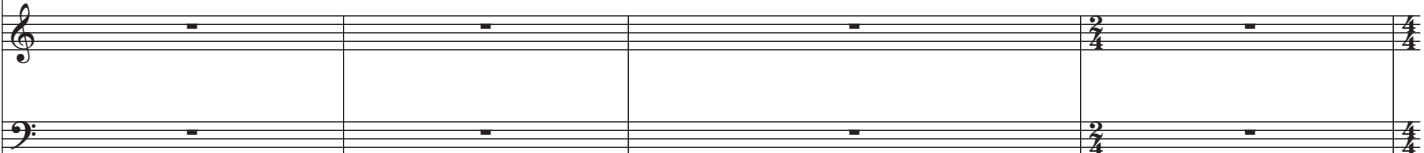
V.2-3  Has to o - bey.

Cl. 

Vi. 

Vla. 

Vc. 



164

V.1  Has to o - bey. has to o - bey.

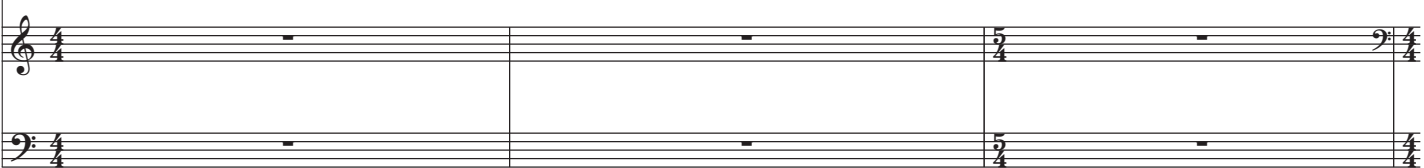
V.2-3  Has to o - bey. has to o - bey.

Cl. 

Vi. 

Vla. 

Vc. 



167

Cl. *mf*

Vl. *mf*

Vla. *mf*

Vc. *pizz.* *mf*

mf

Walter appears onstage, walks to the driver's side of the car and takes his place.

Walter: I am coming! I'm coming now!
I was watching the hydroplane
boat race on TV.

Walter: I have been looking forward
to it all week. I wanted to see
the last race.

Mrs. Mitty

I hope your

171

Cl. *mf*

Vl. *mf*

Vla. *mf*

Vc. *mf*

mf

174 *rit.*

M.M. sil - ly boat race don't make me late for my ap - point - ment

Cl.

Vi. *pizz.* *f*

Vla. *pizz.* *f*

Vc. *f*

Mrs. Mity: If you're late, they make you wait.
You know how much I hate
waiting when I have an appointment.

Walter (giggling, to himself): You don't need a hair
appointment. You need
a complete overhaul.

176 $\bullet = 80$ *f* *rit.* $\bullet = 80$

M.M. What!

W. *mp* (sweetly)
Oh. I just said you don't need to get your hair done.

Cl.

Vi. *arco* *p* *mp*

Vla. *mf* *p* *p* *mp*

Vc. *arco* *mp*

180 *rit.* (pleased, but won't show it) *mf*

M.M. Well,

W. You're the belle of the ball.

V.1 She's the belle of the ball.

V.2-3 She's the belle of the ball.

Cl.

Vi.

Vla.

Vc.

Mrs. Mitty (continue): be careful and don't drive too fast. This isn't a hydroplane race, you know. You always want to drive like you're in a race. One of these days you're going to have accident and get us into a big mess.

Walter: A big mess. Yes, I know.

The stage lights go down, and the scene changes to the cockpit of a Navy hydroplane.

SCENE II

Cockpit of a Navy hydroplane.

184 $\bullet = 96$

Cl. *f* 6 6 (b)

Vi. *pizz. f* *arco*

Vla. *pizz. f*

Vc. *pizz. f*

188 3 6

Cl. *f* 6 3

Vi. *pizz.* *arco* *pizz.*

Vla. *arco* *pizz.*

Vc. *arco* *pizz.*

192

Cl.

3

3

6

6

arco

VI.

Vla.

Vc.

196

Cl.

6

3

3

3

3

pizz.

arco

pizz.

arco

pizz.

VI.

Vla.

Vc.

199

Cl.

VI.

Vla.

Vc.

3

3

3

arco

3

6

6

204

Cl.

VI.

Vla.

Vc.

pizz.

arco

f

arco

f

6

6

6

3

3

6

3

209

Cl.

VI.

Vla.

Vc.

♩ = 108

Lieutenant Berg

212

f

Man the hat - ches! Bat - ten down the wings! Sta - dy the ae - ro - hy -

Cl.

VI.

Vla.

Vc.

217

L.B. *dro - me - ter!* It's a hell of a storm co - ming in!

Cl.

Vi.

Vla. *pizz.*

Vc. *pizz.*

legato

221

L.B. We're go - ing to get wal - loped!

Cl.

Vi. *pizz.*

Vla. *pizz.*

Vc.

225

L.B. *8* $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

We'll be lu - cky if we come out a -

Cl. *f* $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

VI. *arco* $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vla. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vc. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

f $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

229

♩ = 138

L.B. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

live!

A Crewman

There's wa - ter co - ming through all - rea - dy, Lieu - te - nant!

Cl. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

VI. *arco* $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vla. *arco* $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vc. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

f $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

C. *We're go - in down! This is the worst damned storm in Na - vy his - to - ry!*

Cl.

Vi.

Vla.

Vc.

C. *We're all go - ing to die We have to turn back!*

Cl.

Vi.

Vla.

Vc.

L.B. *Cap - tain!*

Cl. *mf*

VI.

Vla. *pizz.* *f*

Vc. *f*

Lieutenant Berg: What are we going to do?!

L.B. *Cap - tain! Cap - tain Mit - ty!*

Cl.

VI.

Vla. *arco*

Vc.

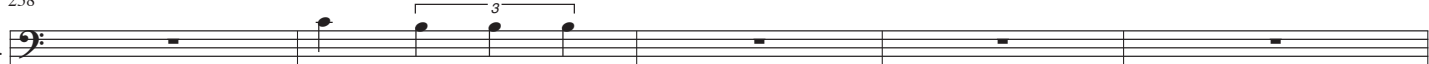
Enter "Commander" Walter Mitty, wearing a white dress uniform hat with all kinds of ribbons and decorations on it.

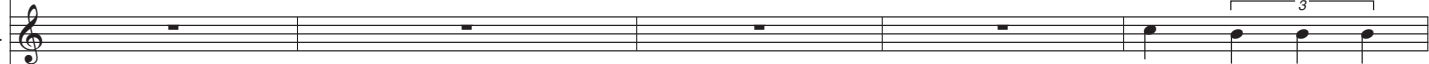
249

Musical score for measures 249-252. The score is written for five staves: Clarinet (Cl.), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Piano. The key signature is one sharp (F#). The time signature is 3/4. The music features a variety of triplet patterns across the staves. The piano part includes a complex triplet in the right hand and a simpler triplet in the left hand. The overall texture is dense and rhythmic.

253

Musical score for measures 253-256. The score is written for five staves: Clarinet (Cl.), Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Piano. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 in measure 253, then to 3/4 in measure 254, and remains 3/4 for measures 255 and 256. The music continues with triplet patterns and other rhythmic motifs. The piano part features a triplet in the right hand and a triplet in the left hand. The overall texture is dense and rhythmic.

W.  We're go - ing through!

L.B.  We can't make it

Cl. 

VI. 

Vla. 

Vc. 



L.B.  sir. It's spoi - ling for a hur - ri -

Cl. 

VI. 

Vla. 

Vc. 



W. *Lieu - te - nent! Throw on the pow - er lights!*

L.B. *cane.*

Cl. *6*

VI. *pizz.* *arco*

Vla. *pizz.*

Vc. *pizz.*

W. *Rev those cy - lin - ders*

Cl. *6* *3*

VI. *pizz.* *arco*

Vla. *arco*

Vc. *arco*

W. up to eigh - ty five hund - red!

L.B. Rev eigh - ty five hund - red!

C. Eigh - ty five hund - red!

Cl.

VI.

Vla.

Vc. *arco*

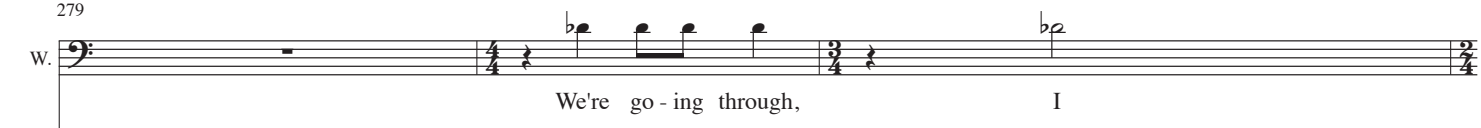
"Commander" Mitty stares for a few seconds at ice froming on the cockpit window. He quickly walks over to a row of complecated dials and begins to turn them.

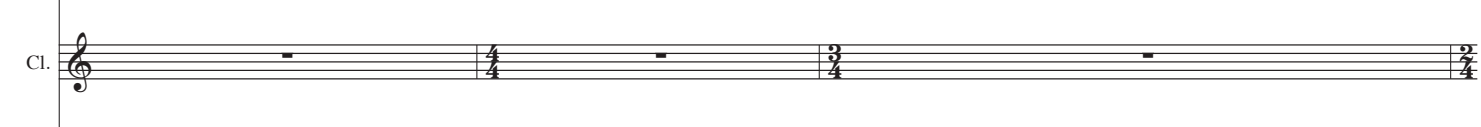
Cl.

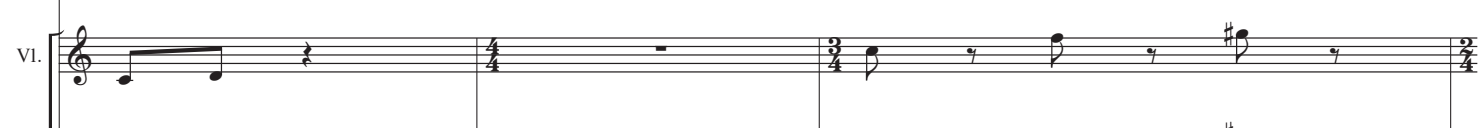
VI. *pizz.*

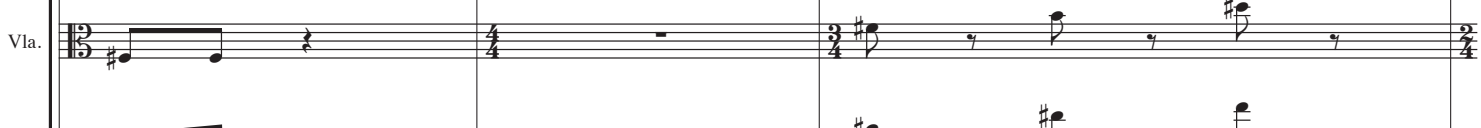
Vla. *pizz.*

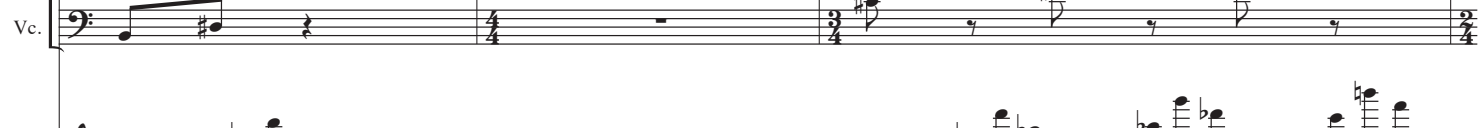
Vc. *pizz.*

W.  We're go - ing through, I

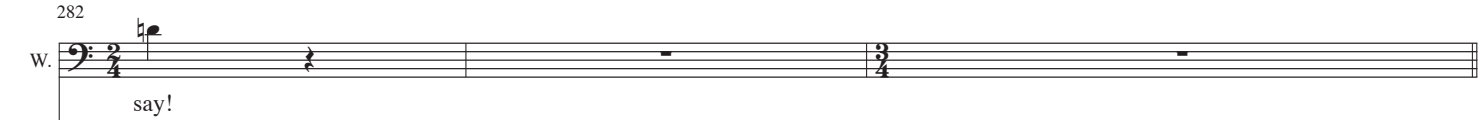
Cl. 

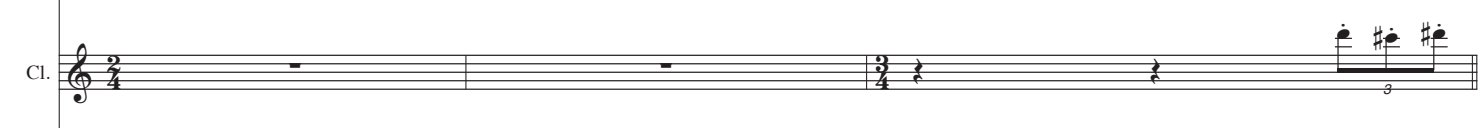
Vi. 

Vla. 

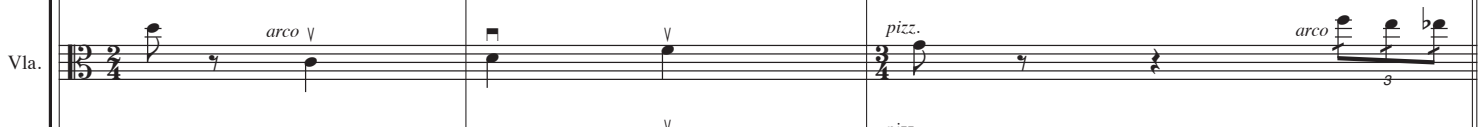
Vc. 



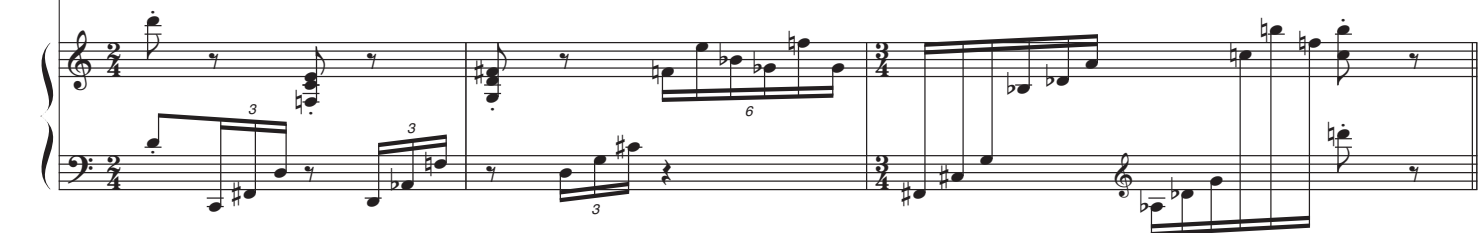
W.  say!

Cl. 

Vi. 

Vla. 

Vc. 



285 $\bullet = 138$

W. Switch on num - ber eight au - xi - lia - ry!

L.B. Swith on num - ber

Cl. 3 3

Vi. 3 3

Vla. 3

Vc. *arco* 3 3

290

L.B. eight au - xi - lia - ry!

C. Swit - ching on num - ber eight au - xi - lia - ry!

Cl. 3

Vi. 3

Vla. 3

Vc. 3

W. Full strength

Cl.

Vi.

Vla.

Vc.

W. in num - ber three tur - ret!

L.B. Full strength in num - ber three tur - ret!

C. Num - ber three

Cl.

Vi.

Vla.

Vc.

306

C. *tur - ret full strength!*

Cl.

VI.

Vla.

Vc.

310 $\bullet = 116$

W. *We'll fight this bla - sted*

Cl.

VI. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

313

W. storm and win!

Cl.

Vi. *arco* 3 *pizz.* 3

Vla. *arco* 3 *pizz.* 3

Vc. *arco* 3 *pizz.* 3

316

W. We shall not pe - rish! The en - tire free world is de - pen - ding on

Cl.

Vi. *arco* 3 3 3 3

Vla. *arco* 3 3 3 3

Vc. *arco* 3 3 3 3

320

W. us to get sup - plies through to our sol - diers on the ba - tal -

Cl.

VI.

Vla.

Vc.

324

W. field, and by all that is ho - ly, we are go - ing to get

Cl.

VI.

Vla.

Vc.

W. *p*

through!

L.B. Aye aye, Com - man - der Mit - ty! We

Cl. *3*

VI. *3*

Vla. *3*

Vc. *5*

W. *I*

L.B. know you can do it! If a - ny - one can get us through, you can!

Cl. *3* *mf*

VI. *3*

Vla. *3*

Vc. *5*

W. on - ly do my du - ty, to my crew, to the Na - vy and the peo - ple of the U -

Cl.

VI. *mf*

Vla. *mf* 3

Vc. *mf*

mf

8^{va} - - - - -

W. ni - ted states of A - me - ri - ca!

Cl.

VI. 3

Vla. 3

Vc. 3

(8^{va}) - - - - -

L.B. The Old Man will get us through! The Old man

C. He'll get us through! The Old Man

Cl. *f*

Vi. *f*

Vla. *f*

Vc. *f*

f

W. *ff*
Stea - dy! Keep it stea - dy!

L.B. ain't af - raid of Hell!

C. ain't af - raid of Hell!

Cl. *f*

Vi. *f*

Vla. *f*

Vc. *f*

f

W. Stea - dy, keep it stea - dy. We're pas - sing through!

L.B. Ain't af - raied of Hell! He ain't af - raied of

C. Ain't af - raied of Hell! He ain't af - raied of

Cl.

VI.

Vla.

Vc.

W. We're pas - sing through!

L.B. Hell! Cap - tan Mit - ty ain't af - raid of

C. Hell! Cap - tan Mit - ty ain't af - raid of

Cl.

VI.

Vla.

Vc.

M.M. *f* Wal - ter! You're dri - ving too fast!

L.B. Hell!

C. Hell!

Cl.

VI.

Vla.

Vc.

SCENE III

Cl.

VI. *mf*

Vla. *mf*

Vc. *mf* *pizz.*

Walter: What?
Mrs. Mitty: Why are you driving so fast? Do you want to kill us?
Walter: Okay. Sorry. I'm slowing down now.
Mrs. Mitty: You were up to fifty-five. You know I don't like to go more than forty.
Walter: I was just over the speed limit. I'm sorry. I won't do it again.
Mrs. Mitty: You were going too fast!

They ride in silence for a moment.

Mrs. Mitty: You're tense up again. Its one of your days. I wish you'd let Dr. Renshaw look you over
Walter: I don't need a doctor. (*aside*) I need a therapist and a lawyer!
Mrs. Mitty: You're not as young as you used to be, and you're not strong. You're always catching whatever is going around, and you're tense most of the time. You need medical attention. I'm going to call Dr. Renshaw and make an appointment for you.ointment.
Walter: And what will Dr. Renshaw do, lay hands on me and heal me?
Mrs. Mitty: Don't be a smart-aleck! You know I'm right.

379

Cl.

Vi.

Vla.

Vc.

Reapeted piano and string parts are to be played as many times as needed while the characters are acting.

He stops the car because they have arrived at the beauty parlor. She gets out.

384 *molto rit.*

Cl.

Vi.

Vla.

Vc.

Mrs. Mitty: Remember to get those overshoes and Puppy biscuits while I'm having my hair done.
Walter: I don't need overshoes.
Mrs. Mitty: We've been all through that a thousand times. You caught a 4-week-long bout of bronchitis last year because your feet got wet.
Walter: I remember. (*aside*) You tortured me through all four weeks of it. I can never look at a mustard plaster and a cup of lemon tea in the face again.
Mrs. Mitty: Why don't you wear your gloves? Have you lost your gloves?
Walter: No. Dear. My gloves are here, and they are safe. I'm even thinking of insuring them.
Mrs. Mitty: Don't be impertinent. I only want what's good for you. Put them on.

WALTER reaches into a pocket, brings out the gloves and puts them on. Exit Mrs. Mitty. Walter removes the gloves and begins to drive.

387 A tempo

Cl.

WALTER: There's the hospital. I might as well admit myself now and get it over with. She'll have me in there eventually.

392

Cl.

SCENE IV

A corridor and an operating room of a hospital

398

espr.

mf

Cl.

VI.

Vla.

Vc.

403

rit.

p

Cl.

VI.

Vla.

Vc.

A tempo

Pretty Nurse

409

f

Oh, Doc - tor Mit - ty! Thanks Hea - ven you're here. We're so glad you could

Cl.

Vi.

Vla.

Vc. *arco*

f

413

P.N. make it. It's the bil - lio - naire ban - ker, Wel - ling - ton Mc - Mil - lan.

Cl. *f*

Vi.

Vla.

Vc.

417

P.N. *He's in the o - pe - ra - ting room, and it's touch and go*

Cl.

VI.

Vla.

Vc.

421

W. *mp* *Yes. I know. Who has the case?*

P.N. *We need you to save the day!*

Cl.

VI.

Vla.

Vc. *pizz.* *p*

P.N. *Doc - tor Prit - chard - Mit - ford from Lon - don has the case.*

Cl. *mf*

Vi. *mf*

Vla. *mf*

Vc. *arco* *mf*

Enter Dr. Prichard-Mitford, nervous, gasping and perspiring. He is wearing a surgical mask which he has pulled down around his neck and a large, oversized stethoscope.

Cl. *p*

Vi. *p*

Vla. *p*

Vc. *p*

434 Dr. Pritchard-Mitford *mp*

Hel-lo, Doc-tor Mit-ty. We're ha-ving the de-vil's

Cl.

Vl.

Vla.

Vc.

438

own time with Mc-Mil-lan, the bi-lio-naire ban-ker and close per-so-nal friend of the

Cl.

Vl.

Vla.

Vc.

443

Dr.P. *Pre - si - dent. Ob - stre - o - sis of the duc - tal tract.*

Cl.

Vi. *p*

Vla. *pp* *p*

Vc. *p*

p

447

Dr.P. *Ter - ti - a - ry. Wish you'd take a look at him.*

Cl. *mp*

Vi. *mp*

Vla. *mp*

Vc. *+*

mp

W. *Let's go to the o - pe - ra - ting room. There is no time to spare.*

Cl. *3*

Vi. *mp*

Vla. *p*

Vc.

Mitty, the pretty nurse, and Dr. Pritchard-Mitfird walk down the corridor and into the operating room.

W.

Dr.P. *mp*
By the way, I've read your book on stre - pto - thri - co - sis.

Cl. *3*

Vi. *mp*

Vla. *p*

Vc. *arco pp*

W. Thank you.

Dr.P. A bril-liant per-for-mance, sir. I had no i-de-a you were in the States Doc-tor Mit-ty.

Cl.

Vi.

Vla.

Vc.

W. You are ve-ry kind.

Dr.P. Coals to New - ca - stle, bring - ing me o - ver here for a ter - ti - a - ry.

Cl.

Vi.

Vla.

Vc.

♩ = 120

Operating room.

467 Pretty Nurse

Oh no! The new

Cl. *mf*

Vi. *mf*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

f

3 6

471

a - nes - the - ti - zer is gi - ving way! There is no one in the East

Cl.

Vi.

Vla.

Vc.

3

W. *f* Qui - et, wo - man!

P.N. *3* who knows how to fix it! What on earth will we do? *3*

Cl.

VI.

Vla.

Vc.

Mitty frantically fiddles with a lot of dials on the anesthesiser machine.

Cl. *fp* *f*

VI. *sul pont.* *f* *6* *6*

Vla. *arco sul pont.* *mf* *f* *pizz.*

Vc. *arco sul pont.* *mf* *pizz.*

Cl. *mf* *fp* *f* *mf*

VI. *f* *pizz.* *f*

Vla. *arco sul pont.* *mf* *f* *pizz.* *f* *arco sul pont.* *mf*

Vc. *arco sul pont.* *mf* *f* *pizz.* *f* *arco sul pont.* *mf*

3

W. *f*
Some - bo - dy give me a ball - point pen! Quick!

Cl. *f* 3

VI. *ord.* *f* 3

Vla. *pizz.* *f*

Vc. *pizz.* *f*

3

The Pretty Nurse hands Dr. Mitty a ballpoint pen.

489

Cl.

VI.

Vla.

Vc.

3

arco

arco

3

3

3

3

3

493

Cl.

VI.

Vla.

Vc.

3

3

3

3

3

3

3

3

He pulls something out of the machine and inserts (at measure 493) the pen in its place.

497

W. *f* That will hold for

Cl. *mf*

Vi. *pizz.* *f* *pizz.* *f*

Vla. *f*

Vc. *mf*

3

502

W. ten mi - nutes. Get on with o - pe - ra - tion.

Cl. *mp*

Vi. *arco* *mp*

Vla. *arco* *mp*

Vc. *mp*

3

507

Dr.P. *mf* *p* Co - re - op - sis

Cl.

Vi.

Vla.

Vc.

513

Dr.P. has set in. I have ne - ver o - pe - ra - ted on a pa - tion with duc - tal tract

Cl.

Vi.

Vla.

Vc.

518

Dr.P. *ter - ti - a - ry obs - tre - o - sis co - re - op - sis.* *f* If you would take

Cl. *f*

Vi. *f*

Vla. *f*

Vc. *f* *mp*

f

*Dr. Mitty stands with his hands out, and is gowned and masked and gloved by the pretty nurse.
Dr. Pritchard-Mitford steps away from the operating table.*

523

W. If you wish.

Dr.P. o - ver, doc - tor Mit - ty?

Cl. *mp*

Vi. *mp*

Vla. *mp*

Vc.

f

W. Scap - pel.

Cl.

VI.

Vla.

Vc.

W. For - ceps Re -

P.N. *f* Scap - pel. For - ceps.

Cl.

VI.

Vla.

Vc.

W. trac - tor. Wrench.

P.N. Re - trac - tor. Wrench.

Cl.

Vi.

Vla.

Vc. pizz. *mf*

mf

mf

SCENE V

A Parking Lot

The voice of the parking lot attendant breaks into Walter's daydream.

543 Parking Attendant

mf

Your keys, Mac.

Cl. *mf*

Vi.

Vla.

Vc. arco

547

P.A. *f* Your keys, I need your keys. **Walter:** Oh, yeah. Sorry.

Cl.

VI. *p*

Vla. *p*

Vc. *pizz.* *arco* *p*

Walter reaches into his pocket and gives his car keys to the attendant.

552 **Parking Attendant:** You're in the wrong lane. Mac!
What are you trying to do,
kill someone?

553 **Walter:** Gee. Yeah. I am in the wrong lane.
I'll pull out.

Cl.

VI.

Vla.

Vc. *f*

pizz. *f*

pizz. *f*

pizz.

554

Cl.

Vl.

Vla.

Vc.

Parking Attendant: No! You'll just make it worse. Leave her sit there. I'll put her away. Ok?

The Parking Attendant shakes his head, giggles and walks away with the keys in his hands.

555

Cl.

Vl.

Vla.

Vc.

Walter: They're so damned cocky. They think they know everything. These young kids. Anyhow, why am I here? Oh, Overshoes! Mustn't forget the overshoes. She'll read me the Riot Act if I forget the overshoes. The fate of the world depends on me keeping my feet dry. I have to wear overshoes and gloves like a kid, just because I caught bronchitis last year.

W. *f* O - ver - shoes and gloves! O - ver -

Cl. *mf*

VI. *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

mf

W. shoes and gloves! O - ver - shoes and gloves! I'd like to build a pit

Cl.

VI.

Vla.

Vc.

f *8va*

W. and a big bon - fire and burn no - thing but

Cl.

VI.

Vla. *pizz.*

Vc. *pizz.*

8va

3

3

3

W. all o - ver - shoes and all gloves in the en - tire world!

Cl.

VI. *arco*

Vla. *arco*

Vc. *arco*

3

3

3

3

W. Then I would put out the fire all by my - self.

Cl.

VI.

Vla.

Vc.

f

8va

W. u - sing on - ly the gar - den hose and the wa - ter from a plas - tic kid - dy pool.

Cl.

VI.

Vla.

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

mf

8va

W. It would be such a feat that all the ma - jor news - pa - pers would

Cl.

VI. *pizz.* *arco port.* *port.* *pizz.*

Vla. *pizz.* *arco port.* *port.* *pizz.*

Vc. *pizz.*

W. put it on the front page. Wal - ter Mit - ty

Cl.

VI. *arco*

Vla. *arco*

Vc. *arco*

W. Cou - ra - geous He - ro

V.1 *f* Wat - ter Mit - ty Cou - ra - geous

V.2-3 *f* Wat - ter Mit - ty Cou - ra - geous

Cl.

Vi.

Vla.

Vc.

W. of The Great O - ver - shoes Fi - re!

V.1 He - ro of The Great

V.2-3 He - ro of The Great

Cl.

Vi.

Vla.

Vc.

607

V.1
O - ver - shoes
Fi
re!

V.2-3
O - ver - shoes
Fi
re!

Cl.

Vi.

Vla.

Vc.

8va - - - - - 1

612 ♩ = 108

Cl.

Vi. *espr.*
p *mp*

Vla. *p* *mp* *espr.*

Vc. *p*

618

W. *p* Dreams. I - ma - gi - na - tion. Fan - ta - sies are what -

Cl.

VI.

Vla. *3*

Vc.

624

W. e - ver you make it. I am the

Cl. *pp*

VI. *pp*

Vla. *pp*

Vc. *p* *pp*

630

W. cap - tain of my dreams. I can be what - e - ver or who - e - ver

Cl.

Vi.

Vla.

Vc.

636

W. I want to be. In my dreams, peo - ple look up to me

Cl.

Vi.

Vla.

Vc.

642 *f*

W. *I am force - ful, de - ci - sive and he - ro - ic.*

Cl.

Vi.

Vla.

Vc.

647 *f*

W. *I al - ways have to come out of them, though.*

Cl.

Vi.

Vla.

Vc.

652 $\bullet = 168$ *f*

W. Re - a - li - ty al - ways slaps me on the head

Cl. *mf* *mf*

VI. *f* *mf* *3* *pizz.*

Vla. *f* *mf* *3* *pizz.*

Vc. *f* *mf* *3* *pizz.*

arco

f

658

W. and for - ces me to pay at - ten - tion.

Cl. *mf*

VI. *arco* *mf* *pizz.* *f*

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

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

3 *3*

664 *accel.*

Cl.

mf *p*

VI.

arco *p*

Vla.

arco *p*

Vc.

arco *p*

670 $\text{♩} = 66$

mf

W.

As much as I want to live in my dreams,

Cl.

VI.

Vla.

Vc.

W. I am un - a - ble to do it. I wish, I

Cl.

Vi.

Vla.

Vc.

W. wish, I wish that ge - nies were real and

V.1 *mp* He wi - shes that ge - nies were real.

V.2-3 *mp* He wi - shes that ge - nies were real.

Cl.

Vi.

Vla.

Vc.

W. that I would find one in a fan - cy bot - tle. I wish it would be

Cl.

VI.

Vla.

Vc.

W. a gla - mo - rous fe - male.

V.1 *p* A gla - mo - rous fe - male.

V.2-3 *p* A gla - mo - rous fe - male.

Cl.

VI.

Vla.

Vc.

W. like the one on the old te - le - vi - sion show. I would ask

V.1 *pp* A... A...

V.2 *pp* A... A...

V.3 *pp* A... A...

Cl. *pp* A... A...

Vl. *pp* A... A...

Vla. *pp* A... A...

Vc. *pp* A... A...

Piano

The musical score is for page 697. It features a vocal line (W.) and several instrumental parts (V.1, V.2, V.3, Cl., Vl., Vla., Vc., and Piano). The vocal line has lyrics: "like the one on the old te - le - vi - sion show. I would ask". The instrumental parts are marked with *pp* (pianissimo) and have lyrics "A...". The score is written in 3/4 time and includes a key signature change from C major to B-flat major. The vocal line is in bass clef, and the instrumental parts are in various clefs (treble and bass). The piano part is in grand staff (treble and bass clef).

W. her to take me a - way some - where where no - bo - dy

V.1 A...

V.2 A...

V.3 A...

Cl. A...

Vi. A...

Vla. A...

Vc. A...

Piano

W. knows me and we could start life fresh,

V.1 A... A... A... A...

V.2 A... A... A... A...

V.3 A... A... A... A...

Cl.

Vi.

Vla.

Vc.

717

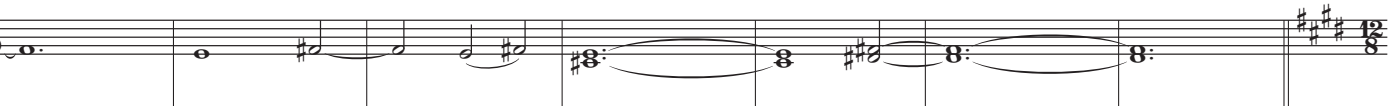
W. just my beau - ti - ful ge - nie and me.

V.1 A...

V.2 A...

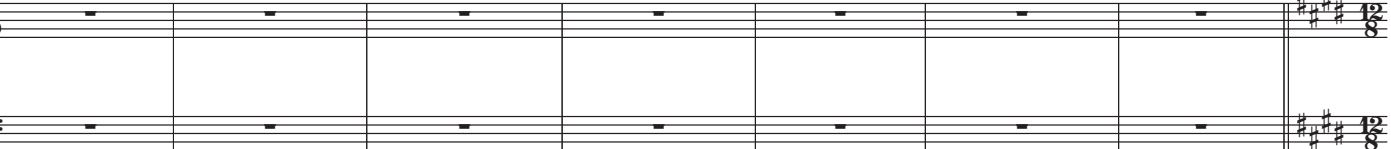
V.3 A...

Cl. 

Vi. 

Vla. 

Vc. 



Walter proceeds to dance with imaginary genie

724 $\bullet = 66$

V.1 A...

V.2 A...

V.3 A...

Cl. $\underline{\underline{p}}$

espr. $\underline{\underline{p}}$

Vla. $\underline{\underline{p}}$

Vc. $\underline{\underline{p}}$

728 *rit.* **Walter: Ah well!**

Cl.

Vl.

Vla.

Vc.

Walter starts to walk as if looking for a shoe store. He finds one and walks into one.

733

A tempo

Cl.

Vi.

Vla.

Vc.

pp

mp

8^{va}

736

Cl.

Vi.

Vla.

Vc.

7

He comes back onstage carrying a shoebox.

739 *molto rit.*

Walter: Now what? What was that other thing she said I have to get? Kleenex? Squibb's? Razor blades? Puppy biscuits? No. Toothpaste, toothbrush, bicarbonate, carborundum, initiative and referendum? I give up. She'll remember, though. "Where's the what's-it's-name?" she'll ask. "Don't tell me you forgot the what's-it's-name." She'll never let me hear the end of it. She'll torture me until I die from the pain of her voice needling my brain. That'll show her. I'll die, and she'll be sorry. Murder by nagging. I'm sure there's a law against that somewhere.

The stage goes dark.

SCENE VI

A courtroom during a trial

742 $\text{♩} = 96$

748

Cl.

VI.

Vla.

Vc.

753

Cl.

VI.

Vla.

Vc.

758

Cl.

Vl.

Vla.

Vc.

p

The lights come up on.

761 District Attorney

f

Per - haps this will re - fresh your me - mo - ry. Your Ho - nor. this is Ex - hi - bit Num - ber

Cl.

Vl.

Vla.

Vc.

mf

He hands a huge automatic rifle with a 3-foot barrel to Walter.

764

D.A. Ten.

Cl. *mf*

Vi. *mf*

Vla. *mf*

Vc. *pizz.* *mf*

Piano

768

W. *mf*

This is my Web-ley - Vi-ckers fif - ty, eigh - ty.

D.A. *mf*

You are a crack shot an - y sort of fi - re - arms, I be -

Cl. *p*

Vi. *mf*

Vla. *mf*

Vc. *mf* *arco*

Piano

772 $\bullet = 104$

D.A. *lieve?*

Defence Attorney *f* *mf*

Ob - je - ction! We have shown that the de - fen - dent could not have

Cl. *mf*

VI. *mf*

Vla. *mf*

Vc. *pizz.* *mf*

776

Ds.A. *mf*

fi - red the shot. We have shown that he wore his right arm in a sling on the night

Cl. *mf*

VI. *pizz.* *mf* *arco*

Vla. *arco*

Vc. *arco*

780

Ds.A. of the third of Ju - ly. Gre-go-ry Fitz-hurst was killed by a right-han-ded per-son. wiel - ding this ve - ry

Cl.

Vi.

Vla.

Vc.

784

Ds.A. hea - vy au - to - ma-tic wea - pon. The mur - de - rer held the gun long e - nough to

Cl.

Vi.

Vla.

Vc.

789

Ds.A. *pump do - zen bul - lets in - to the vic - tim and a - no - ther do - zen in - to the gar - den.*
 Cl. *mf*
 VI. *mf*
 Vla. *mf*
 Vc. *mf*
 Piano

792

D.A. *f*
 Your ho - nor, I am try - ing to show
 Ds.A. *p*
 There were cher - ry blos - soms all o - ver the place.
 Cl. *mf* *f*
 VI. *mf* *f*
 Vla. *p* *f*
 Vc. *f*
 Piano

796

D.A. *mf* that all the e - vi - dence points to Mis - ter Mit - ty's guilt.

Ds.A. *mf* So he owns a

Cl. *mp*

Vi. *mf*

Vla. *pizz.*

Vc. *mf*

Piano

799

Ds.A. *mp* Web - ley - Vi - cker *f* fif - ty, eigh - ty. That does not mean he used it to com - mit mur - der, which he

Cl. *f*

Vi. *mp* *f*

Vla. *f*

Vc. *arco* *f*

Piano

Walter raises his hand and silences the attorneys.

802 $\text{♩} = 96$

Ds.A. *could not have done with his right arm in a sling. I pro - test...*

Cl.

Vi.

Vla.

Vc.

f

806 *f*

W. *With an - y known makes of guns,*

Cl.

Vi.

Vla.

Vc.

812

W. I could have killed Gre-go-ry Fitz-hurst at three hund-red feet with my left hand!

Cl.

Vi.

Vla.

Vc.

818

W. Fur-ther-more, I am a mas-ter of mind o-ver bo-dy.

Cl.

Vi.

Vla.

Vc.

mp

p

p

W. I could have ea-si-ly used my bro-ken right arm to field an-y

Cl. *mf*

VI. *mp* *mf*

Vla. *mf*

Vc. *mf*

W. wea - pon, with - out e - ven a glim - mer of pain.

Young Woman *f* Oh

Cl. *f*

VI. *f*

Vla. *f*

Vc. *f*

A pretty young woman screams and runs into Walter's arms.

836 *rit.* $\text{♩} = 88$

Y.W. Wal - ter! My love! No! No! No!

Cl.

Vi.

Vla.

Vc.

842

Y.W. Don't lie like this for me! I did it! Yes

Cl.

Vi.

Vla.

Vc.

848

Y.W. I did it! I con - fess ev - ry - thing!

Cl.

Vi.

Vla.

Vc.

854 $\text{♩} = 108$

Y.W. He was go - ing to ruin you,

Cl.

Vi.

Vla.

Vc.

860

Y.W. *my love! I could not let him ruin*

Cl.

Vi.

Vla.

Vc.

The Districk Attorney roughfly pulls the young woman away from Walter.

867

Y.W. *you!*

Cl.

Vi.

Vla.

Vc.

Walter punches The Districk Attorney on the chin. The stage lights go immidiately out.

872

Cl.

VI.

Vla.

Vc.

Poco meno mosso *rit.*

874 *ff*

W. Un - hand her, I say, you mi - se - ra - ble cur!

Cl.

VI. *sul pont.*

Vla. *sul pont.*

Vc. *sul pont.*

fp

SCENE VII

Lights are back. Walter is again on street, carrying his box from the shoe store.

Walter goes offstage

Walter: Puppy biscuits! Now I remember!
Puppy biscuits! But what kind?! I only
remember that it says "Puppies bark for it"
on the box.

880 $\text{♩} = 72$

Cl. p

Vl. pp

Vla. pp

Vc. pp

886

Cl. $ord.$ p

Vl. p

Vla. pp

Vc. pp

892

Cl.

Vl.

Vla.

Vc.

He returns a moment later carrying a plastic shopping bag with a box of dog biscuits in it, in addition to the shoebox containing his new overshoes. He walks until he reaches the hotel where he is to meet Mrs. Mitty. He enters the lobby and sits in a big leather chair. He sees a copy of US News and World Report on a table and picks it up.

899

rit.

Cl.

Vl.

Vla.

Vc.

Walter: More war, more bombing!
Always bad news!

SCENE VIII

A World War I Royal Air Force Barrack

Sounds of cannons in the distance

905

cannons

Sergeant: The cannonading has got the wind up in young Raleigh, sir. I think he's coming down with battle fatigue.

Walter: Get him to bed with the others. I'll fly alone.

Sergeant: But you can't, sir. It takes two men to handle that bomber, and Archies are pounding the hell out of the air. Von Richtman's circus is between here and Saulnier. You'll never get through alone.

$\text{♩} = 69$

907

Sergeant

Sergeant: Von Rich - man is an ace. He'll fill your plane full of holes like Em - men - ta - ler

W. *Some - bo - dy's got to get that am - mu - ni - tion dump with the poi - son*

Serg. *cheese!*

Cl.

Vi. *mf* *ord.*

Vla. *mf* *ord.*

Vc. *mf*

W. *gas sto - rage be - fore the e - ne - my can use a - ny of it on us. The course of war*

Cl. *mf*

Vi. *mf*

Vla. *mf*

Vc. *mf*

W. de - pend on it. I'm go - ing o - ver. Spot of bran - dy?

Serg. Yes, please, sir.

Cl. *mf* *mf*

Vi. *mf* *mf* *pizz.* *sul pont.* *pp*

Vla. *mf* *mf* *arco* *sul pont.* *pp*

Vc. *mf* *mf* *sul pont.* *pp*

Walter pours a drink for
the sergeant and one for
himself. They drink it. Sounds of cannons
in the distance

W. Well, that was a bit of a

cannons *ff*

Cl.

Vi.

Vla.

Vc.

W. near thing. We on-ly

Serg. *f* The box bar- rage is clo- sing in. It's bad out there, Cap- tain.

Cl. *f* *mf*

Vi. *ord.* *mf*

Vla. *ord.* *mf*

Vc. *ord.* *mf*

*Walter pours himself another
brandy and tosses it off.*

W. live once, Ser- geant. Or do we? Some- times I won- der.

Cl. *f* *mf*

Vi. *mf*

Vla. *mf*

Vc. *mf*

941

Serg. *I ne - ver see a man could hold his bran - dy like you sir.*

Cl. *f mf*

VI. *f mf*

Vla. *f mf*

Vc. *f mf*

946

Serg. *You're on your feet no mat - ter how much spi - rits you have in you.*

Cl.

VI.

Vla.

Vc.

W. *Af - ter all, what*

Serg. *But beg - ging your par - don, sir. It's for - ty ki - lo - me - ter through hell.*

Cl. *mf*

VI. *mf*

Vla. *mf*

Vc. *mf*

W. *isn't? Ah! I see they're brin - ging my plane*

Cl. *mp*

VI. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

W. on - to the field and star - ting it up for me! Good show! The Bri - tish

Cl. *mp*

Vi. *mp*

Vla. *mp*

Vc. *mp*

W. Ro - yal Air Force! The best set of figh - ting men in the world! Through strug - gle to the

Cl. *mp*

Vi. *mp*

Vla. *mp*

Vc. *mp*

970

W. stars! We will save France and all of Eu - rope!

Cl. *mf* *f*

Vi. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

975 *Accel.* $\bullet = 108$ *f*

W. God save the King! Dans les jar - dins d'mon

Cl.

Vi.

Vla.

Vc.

W. *pè - re, les li - las sont fleu - ris; dans les jar - dins d'mon pè - re, les li - las sont fleu -*

Cl.

Vi.

Vla.

Vc.

Walter is inviting Sergeant to sing with him

W. *ris; Tous les oi - seaux du mon - de vien - nent y faire leurs nids... Au - près de ma*

Serg. *f* *Tous les oi - seaux du mon - de vien - nent y faire leurs nids... Au - près de ma*

Cl.

Vi.

Vla.

Vc.

W. blon - de Qu'il fait bon, fait bon, fait bon. Au - près de ma blon - de Qu'il fait bon, fait

Serg. blon - de Qu'il fait bon, fait bon, fait bon. Au - près de ma blon - de Qu'il fait bon, fait

Cl.

Vi.

Vla.

Vc.

Sergeant has another drink with Walter, salutes to him and leaves the scene.

W. mir!

Serg. mir!

Cl.

Vi.

Vla.

Vc.

Walter is humming the song

1005

W. *mf*

Hm...

Cl. *mf*

Vi. *mf*

Vla. *mf*

Vc.

The scene changes back to the hotel, with Walter sitting in the leather chair. Mrs. Mitty appears.

1011

W. *mp*

Cl. *p*

Vi. *p*

Vla. *p*

Vc.

W. *p*

Cl.

Vl.

Vla.

Vc.

SCENE IX

A hotel lobby

Mrs. Mitty has hit Walter on the shoulder.

Walter: ...Ow!

Mrs. Mitty: What? What do you mean? Did you get the what's-it's-name.
The puppy biscuit? What's in that box?

Walter: The overshoes you told me to buy.

Mrs. Mitty: Couldn't you have put them on in the store?

Walter: I was thinking. Does it ever occur to you that I am sometimes thinking?

Mrs. Mitty: I'm going to take your temperature when I get you home.

(They walk out of the hotel)

Mrs. Mitty: Wait here for me. I forgot something. I won't be a minute.

Mrs. Mitty goes into the drugstore. Walter takes out a cigarette and lights it.

Mrs. Mitty goes into the drugstore. Walter takes out a cigarette and lights it.

1023 $\bullet = 138$

Cl. f

Vl. f

Vla. f

Vc. f

Piano f

1030

Cl. f

Vl. f

Vla. f

Vc. f

Piano f

1037

W. *f* She makes me wait out - side in the cold.

Cl.

1037

VI.

1037

Vla. *f*

Vc.

1044

W. She makes me buy o - ver - shoes and

Cl.

VI.

Vla.

Vc.

1052 *rit.*

W. wear gloves,

Cl.

Vi.

Vla.

Vc.

Walter: but she won't let me go inside the store where it's warm, She'll be there at least 20 minutes. I timed her last time she forgot something and made me wait outside. That time it was hot outside. I was almost roasted when she finally came out. I don't dare go inside, though. Facing a firing squad would be more pleasant than hearing her screeching voice nagging at me. She could shatter all the stained glass windows in a cathedral with that voice.

SCENE X

Somewhere in World War I France

Firing squad

Walter takes a drag on the cigarette, drops it and stamps it out.

1058 **A tempo**

Cl.

Vi.

Vla.

Vc.

1065 *f*

V.1 Fa - cing a fi - ring squad.

V.2-3 Fa - cing a fi - ring squad.

Cl.

Vi.

Vla.

Vc.

1072

W. To hell

V.1

V.2-3

Cl.

Vi.

Vla.

Vc.

W. with the blind - fold!

V.1 *f* Fa - cing a fi - ring squad.

V.2-3 *f* Fa - cing a fi - ring squad.

Cl.

Vi.

Vla.

Vc.

W. If a - ny - one wi - shes to put a

V.1

V.2-3

Cl.

Vi.

Vla.

Vc.

Walter stands erect, with a look of disdain on his face The firing squad slowly raises their guns.

1093

W. bul - let in me, I want - to see it.

V.1 *f* Fa - cing a

V.2-3 *f* Fa - cing a

Cl.

Vi.

Vla.

Vc.

1101

V.1 fi - ring squad.

V.2-3 fi - ring squad.

Cl.

Vi.

Vla.

Vc.

1108

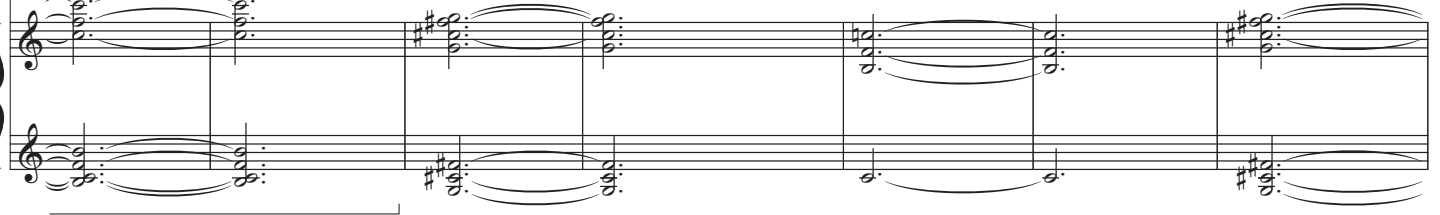
W. 
 God save the King! Hail!, Brit - ta - nia!

Cl. 

Vi. 

Vla. 

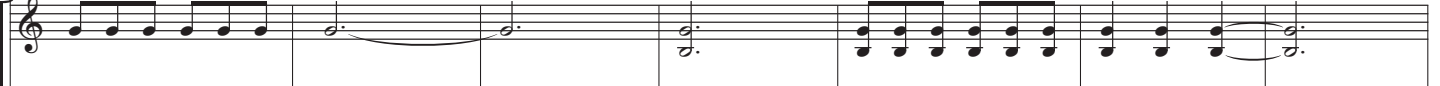
Vc. 

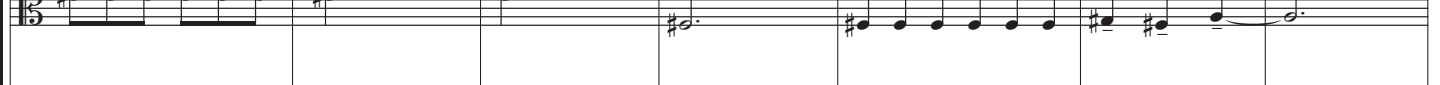


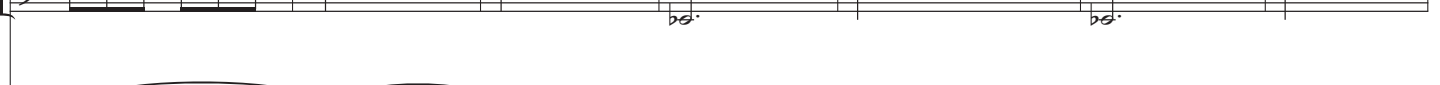
1115

W. 
 Down with the Kai - ser!

Cl. 

Vi. 

Vla. 

Vc. 



W. *Li - ber -*

Cl.

Vi.

Vla.

Vc.

W. *ty!*

V.1 *mf* Fa - cing a fi - ring squad.

V.2-3 *mf* Fa - cing a fi - ring squad.

Cl. *mf*

Vi. *mf*

Vla. *mf*

Vc. *mf*

1136 *mp*

V.1 Fa - cing a fi - ring squad.

V.2-3 *mp* Fa - cing a fi - ring squad.

Cl. *mp*

Vi. *mp*

Vla. *mp*

Vc. *mp*

Piano *mp*

1143 *p*

V.1 Fa - cing a fi - ring squad.

V.2-3 *p* Fa - cing a fi - ring squad.

Cl. *p*

Vi. *p*

Vla. *p*

Vc. *p*

Piano *p*

1150

V.1

V.2-3

Cl.

Vi.

Vla.

Vc.

Fa - cing a fi - ring squad.

Fa - cing a fi - ring squad.

1158

Lights gradually fade out.

V.1

V.2-3

Cl.

Vi.

Vla.

Vc.

1166

Cl.

VI.

Vla.

Vc.

pp

pp

pp

pp

Bronx 2019

The End