

Secret Life of Walter Mitty

One Act Opera in 10 Scenes

SCENE I

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

Andy Aand

Piano

♩ = 138

mp

5

mf

8

11

14

f

17 Mrs. Mitty *f**honks the car horn*

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

22 M.M.

long? Stop dawd - ling. You're al - ways dawd - ling when we have to

26 M.M.

go some - where. The on - ly thing -

30 M.M.

you e - ver want to do is to sit at home and fool a - round. Wal - ter!

34 *honks the car horn*

M.M. *3*

I talk and talk and talk, but he ne - ver

39

M.M. chan - ges. Ne - ver. Ne - ver.

V.1 *f* Ne - ver chan - ges. Ne - ver

Voice 2 and 3 *f* Ne - ver chan - ges. Ne - ver

42

M.M. chan - ges. He's the same wimp with no am - bi - tion

V.1 chan - ges.

V.2.3 chan - ges.

46

M.M. 

that he was when I mar-ried him. Oh, I had such high hopes.

51

M.M. 

He would be my per-so-nal pro-ject. Un-der my gui-dance

V.1 

Per-so-nal pro-ject.

V.2.3 

Per-so-nal pro-ject.

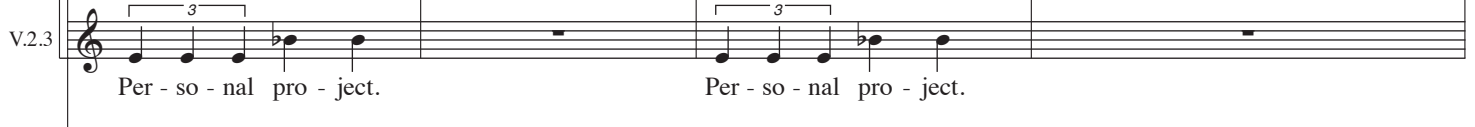
56

M.M. 

and trai-ning, he would be-

V.1 

Per-so-nal pro-ject.

V.2.3 

Per-so-nal pro-ject.

60

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

V.1 *p*
Cap-tain of men. Cap-tain of men. Cap-tain of men.

V.2.3 *p*
Cap-tain of men. Cap-tain of men. Cap-tain of men.

65

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

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

V.2.3 *mf*
Cap-tain of men. Cap-tain of men. Cap-tain of men. In - to the

69

M.M. *mf*
I wan-ted him to be.

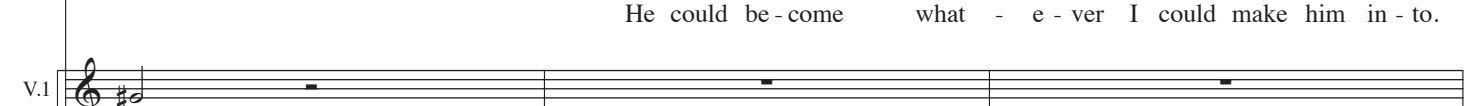
V.1 *mp*
man. She wan-ted him to

V.2.3 *mp*
man. She wan-ted him to

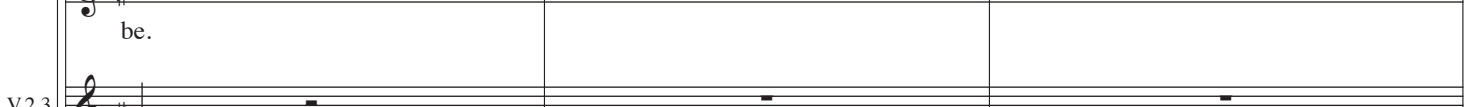
73

M.M. 

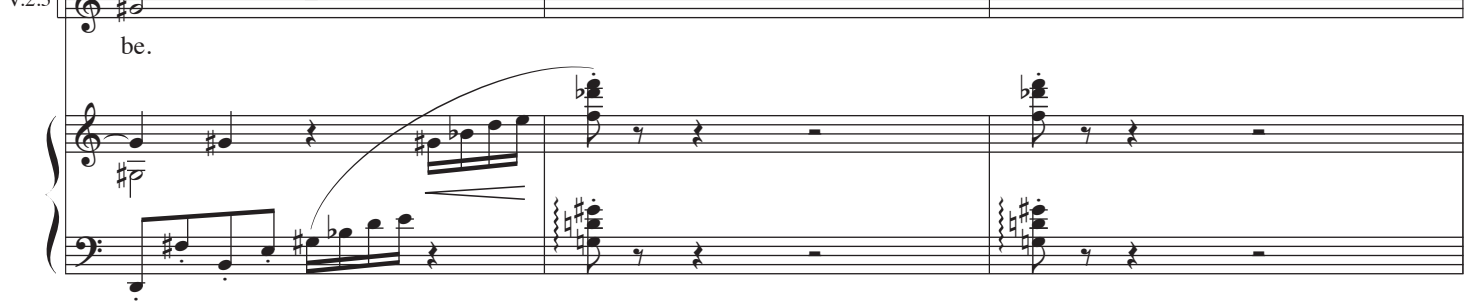
He could be - come what - e - ver I could make him in - to.

V.1 

be.

V.2.3 

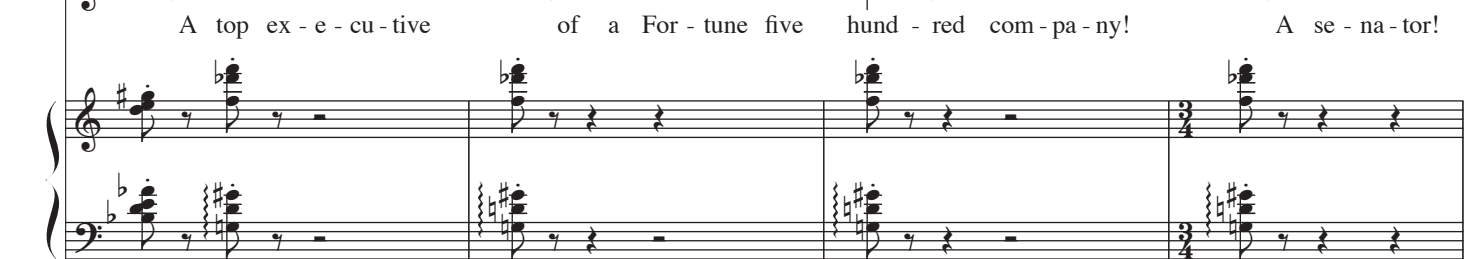
be.



76

M.M. 

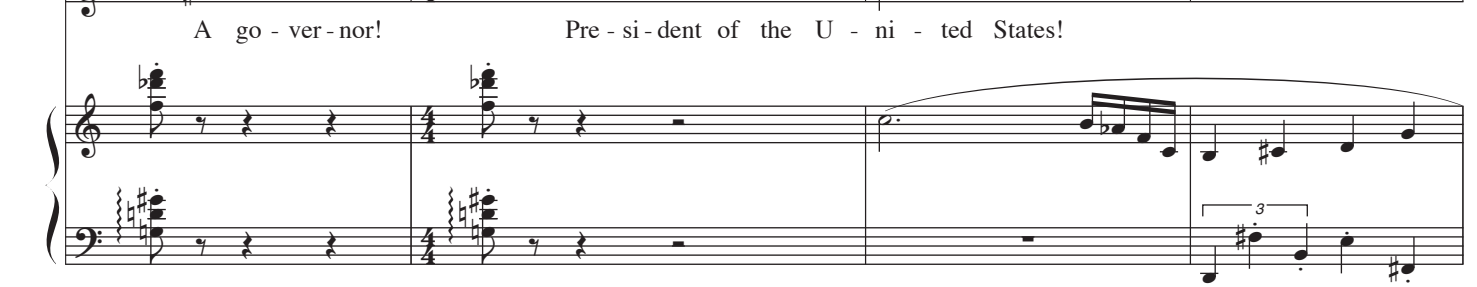
A top ex - e - cu - tive of a For - tune five hund - red com - pa - ny! A se - na - tor!



80

M.M. 

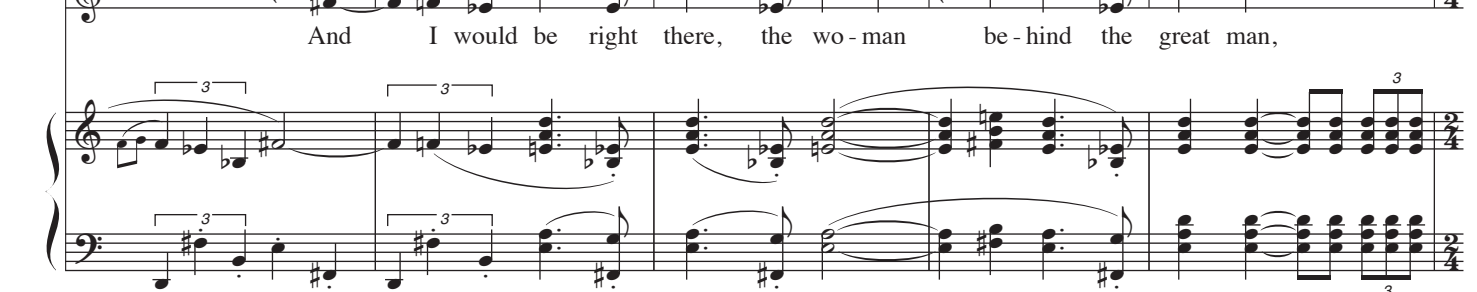
A go - ver - nor! Pre - si - dent of the U - ni - ted States!



84

M.M. 

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



89

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

rit.

94

M.M. *ad lib. f*

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!

96 $\bullet = 80$

M.M. *mf*

p And I'm not a bad look - ing wo - man.

100

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

103

M.M. nice; I wear per-fume and Rev-lon make-up

106

M.M. on my cheek. Wal-ter

V.1 Rev-lon make-up, on her cheek.

V.2.3 Rev-lon make-up, on her cheek.

109

M.M. 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

112

M.M.

I can be ve - ry se - xy, yes,
for him.

115

M.M.

so svelte and beau - ti - ful and trim. I
so svelte and beau - ti - ful and trim.

118

M.M.

could have mar - ried a - ny - one that I de - ci - ded to
could have mar - ried a - ny - one that I de - ci - ded to

121

M.M.

choose. But I went and mar - ried
choose. But I went and mar - ried

124

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

V.1 *p* She

V.2.3 *p* She

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.

130

M.M. *rit.* sing the blues.

V.1 To sing the blues.

V.2.3 To sing the blues.

rit.

Sighs and looks at her watch.

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

M.M. *f*

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

138

M.M.

thir - ty mi - nutes! Oh, he makes

142

M.M.

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

146

M.M.

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

149

M.M.

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

152

M.M.

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

156

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.

160

M.M.

and he has to o - bey.

V.1

Has to o - bey.

V.2.3

Has to o - bey.

164

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

V.2.3 Has to o - bey. has to o - bey.

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

mp

Ms. Mitty

I hope your

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.

171

174 *rit.*

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

Mrs. Mitty: 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!

Walter Mitty *mp* (sweetly)

Oh. I just said you don't need to get your hair done.

mf *p* *rit.*

180 *rit.*

W. You're the belle of the ball.

V.1 She's the belle of the

V.2.3 She's the belle of the

rit.

(pleased, but won't show it)

183 *mf*

M.M. Well,

V.1 ball.

V.2.3 ball.

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 an 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 $\bullet = 96$

mf

188

192

196

199

204

208

♩ = 108

212 *f* Liutenant Berg

Man the hat - ches! Bat - ten down the wings!

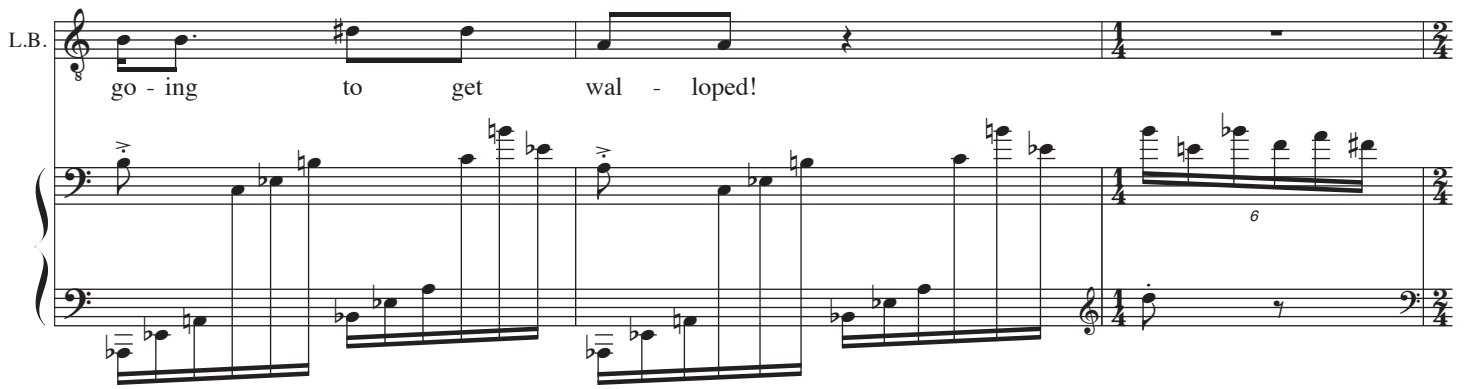
216

L.B. Sta - dy the ae - ro - hy - dro - me - ter! It's a hell of a storm co - ming in!

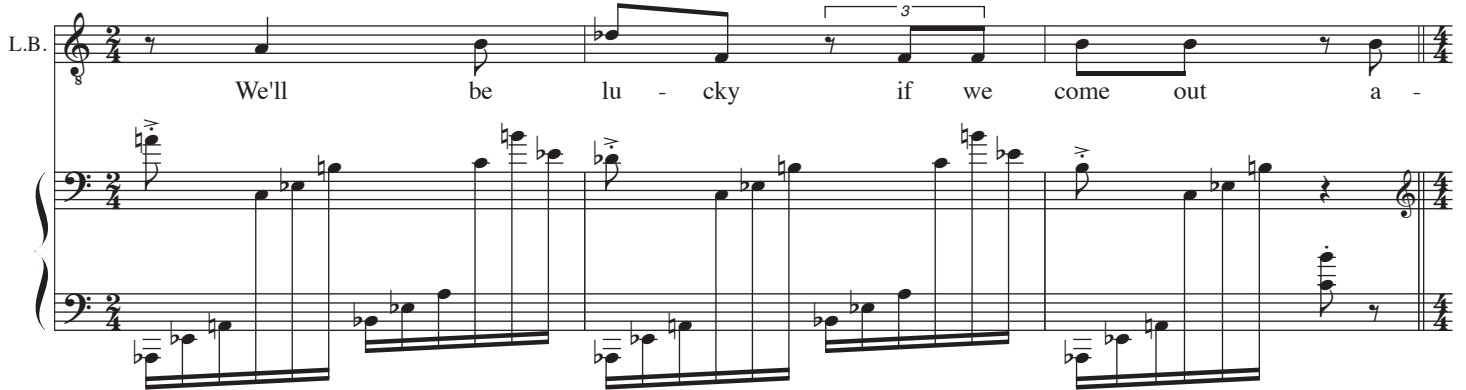
220

L.B. We're

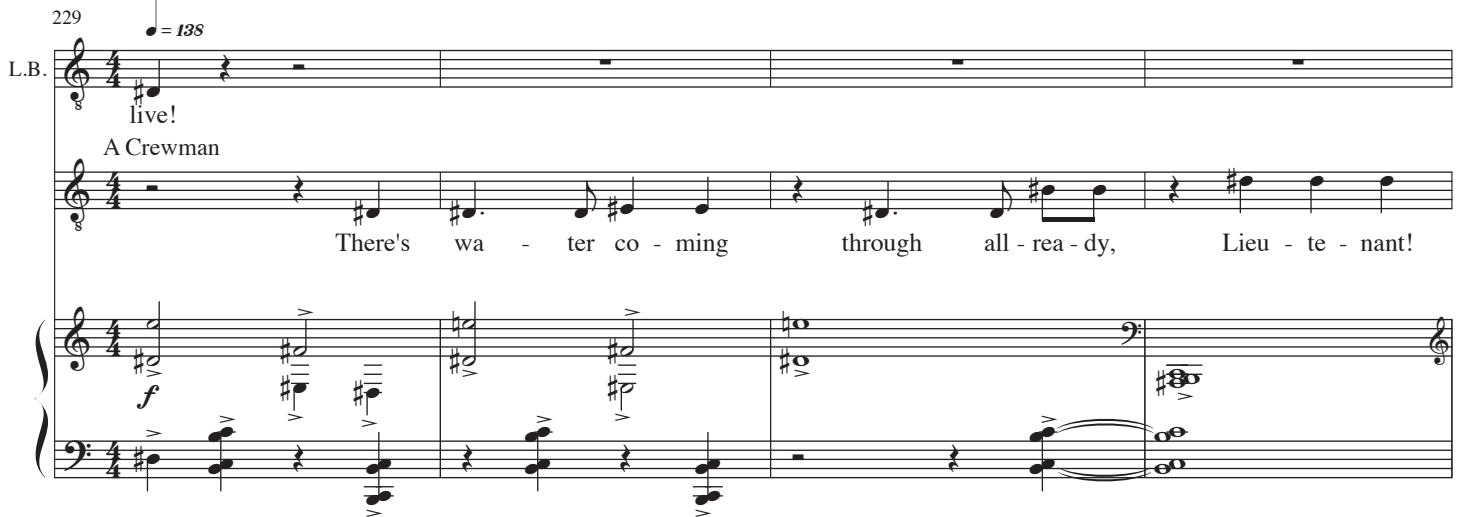
223

L.B. 

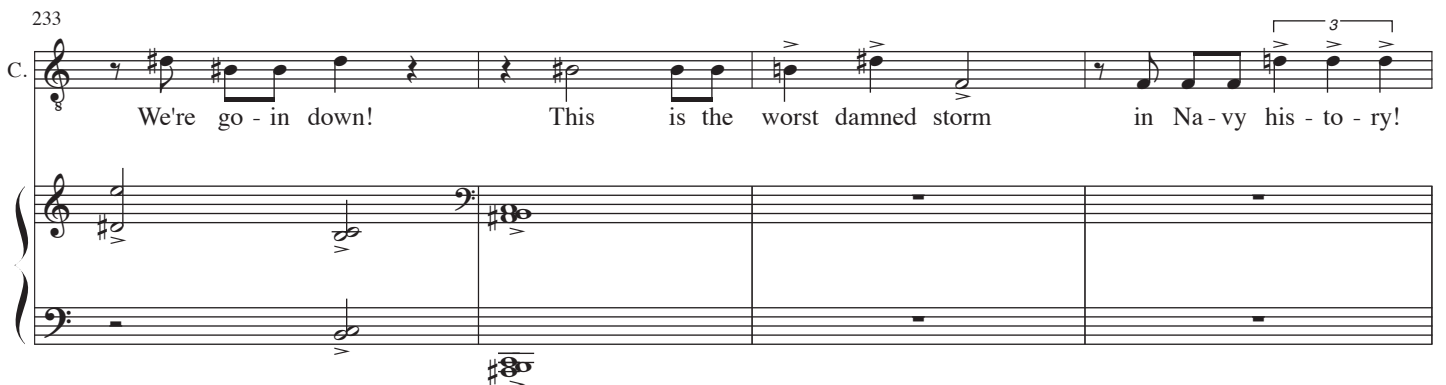
226

L.B. 

229

L.B. 

233

C. 

237

C. 

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

241

L.B. 

Cap - tain! What are we going to do?!

245

L.B. 

Cap - tain! Cap - tain Mit - ty!

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

249 

253 

258

258

W. *Waltz*

L.B. *Lute*

We're go - ing through!

We can't make it

The score consists of three staves. The top staff is for the Waltz (W.), the middle for the Lute (L.B.), and the bottom for the piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: 'We're go - ing through!' and 'We can't make it'.

263

263

L.B.

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

267

♩ = 96

267 ♩ = 96

W. 

Lieu - te - nent! Throw on the pow - er lights!

L.B. 

cane.



270

270

W.

Rev those cy-lin-ders

This musical score is for a piano and voice piece. It is in 4/4 time and consists of three measures. The first measure features a piano introduction with a sixteenth-note arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand. The second measure continues this pattern. The third measure introduces the vocal line, with the piano accompaniment providing harmonic support. The lyrics 'Rev those cy-lin-ders' are written under the vocal line.

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

276 $\bullet = 108$

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes a key signature change to 2/4 time in the final measure.

279

279

W. Musical score for 'We're going through, I'. The score is written for voice (W.) and piano. The voice part is in bass clef, and the piano part is in treble and bass clefs. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4. The lyrics are 'We're go - ing through, I'. The piano accompaniment features a complex rhythmic pattern with many beamed notes and rests.

282

282

w. 

285 $\bullet = 138$

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

L.B. Swith on num - ber

290

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

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

295

W. Full strength

300

W. in num - ber three tur - ret!

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

305

C.

 Num - ber three tur - ret full strength!

310 $\bullet = 116$

W.

 We'll fight this bla - sted

313

W.

 storm and win!

316

W.

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

320

W. us to get supplies through to our soldiers on the ba-tal -

324

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

329 $\bullet = 138$

W. through!

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

333

W. I

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

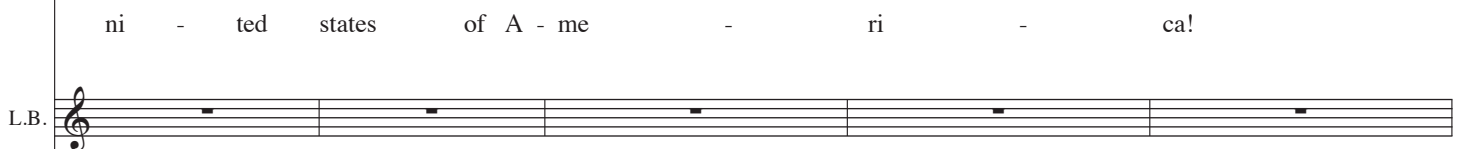
338

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



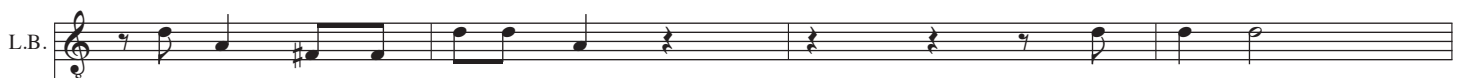
344

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

L.B. 



349

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

349

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

349



353

ff

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

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

C. ain't af - raid of Hell!

358

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

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

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

364

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

369 Msr. Mitty *f*

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

L.B. Hell!

C. Hell!

SCENE III

375 $\bullet = 138$

mp

Walter: What?

Mrs. Mitty: Why are you driving so fast? Do you want to kill us? go more than forty.

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. an appointment.

Walter: And Dr. Renshaw will lay hands on me and heal me?

Mrs. Mitty: Don't be a smart-aleck! You know I'm right.

379

Reapeted piano part is to be played while the characters are acting.

p

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

384 *rit.*

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.

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

387 **A tempo**

392

397 *espr.*

SCENE IV

A corridor and an operating room of a hospital

403

rit.

A tempo
409 *f* Pretty Nurse

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

413 P.N.

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

417 P.N.

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

421 *mp*

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

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

p

426

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

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.

430

p

434 Dr. Pritchard-Mitford *mp*

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

438

Dr.

own time with Mc - Mil - lan, the bi - lio - naire ban - ker and close

442

Dr.

per - so - nal friend of the Pre - si - dent. Ob - stre - o - sis of the

p legato

446

Dr.

duc - tal tract. Ter - ti - a - ry. Wish you'd take a look at him.

450

W.

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

454

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

spare.

Dr. *mp* By the way, I've read your book

457

W. Thank you.

Dr. on stre - pto - thri - co - sis. A bril - liant per - for - mance, sir.

460

Dr. I had no i - de - a you were in the States Doc - tor Mit - ty. Coals to New - ca - stle,

463

W. You are ve-ry kind.

Dr. bring-ing me o-ver here for a ter-ti-a-ry.

*Operating room.*467 $\bullet = 120$

P.N. *f* Oh no! The new

471

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

474

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

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

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

478

481

484 $\bullet = 138$

W. Some - bo - dy give me a ball - point

The Pretty Nurse hands Dr. Mitty a ballpoint pen.

488

W. pen! Quick!

491

495

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

498

W. *f* That will hold for

502

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

507

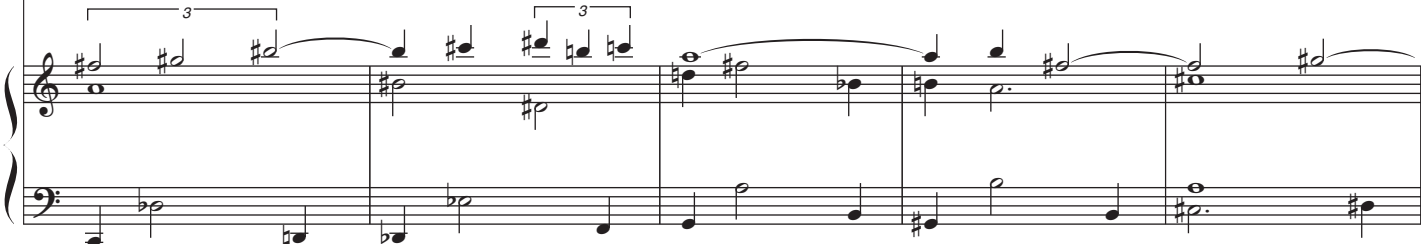
512

Dr. Co - re - op - sis has set in. I have ne - ver o - pe - ra - ted

legato

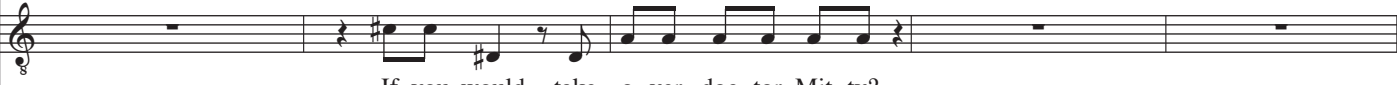
516

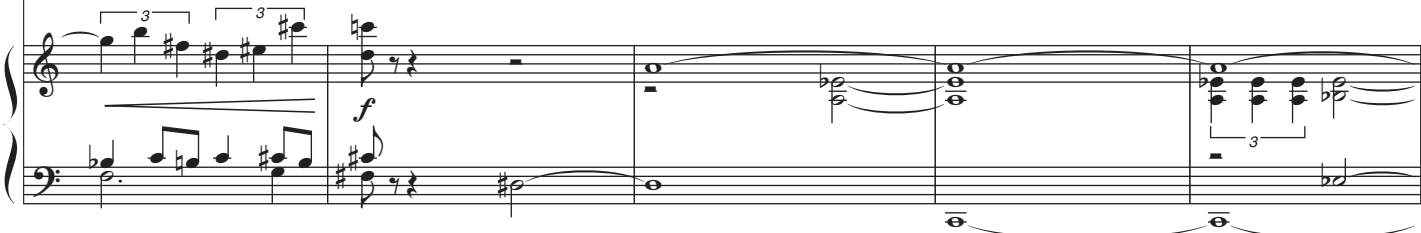
Dr.  on a pa-tion with duc-tal tract ter-ti-a-ry obs-tre-o-sis co-re-op-sis.



521

W.  If you wish.

Dr.  If you would take o-ver, doc-tor Mit-ty?

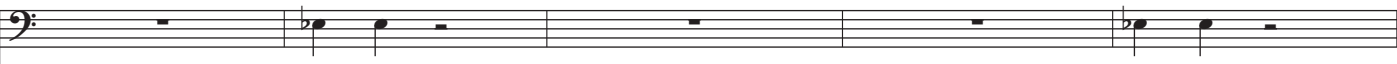


*Dr. Mitty stands with his hands out, and is gowned and masked and gloved by the pretty nurse.
Dr. Pritchard-Mitford steps away from the operating table.*

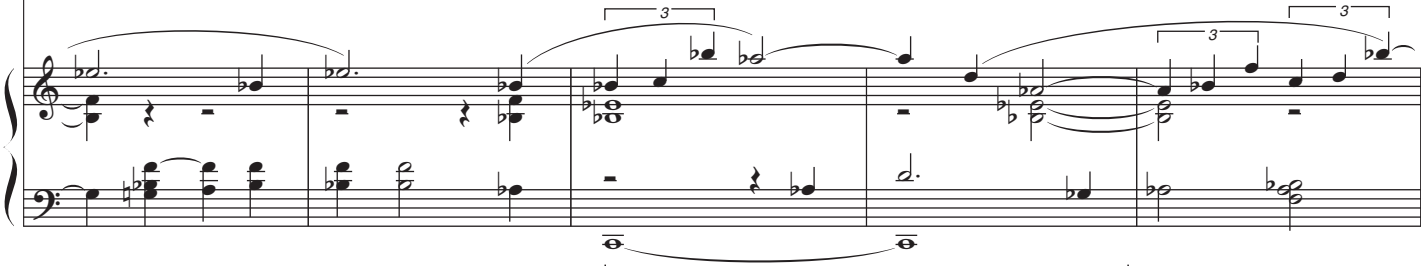
526



531

W.  Scap-pel. For-ceps

P.N.  Scap-pel.



536

W. Re - trac - tor.

P.N. For - ceps. Re - trac - tor.

541

W. Wrench.

P.N. Wrench.

SCENE V A Parking Lot

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

545 Parking Attendant *mf*

P.A. Your keys, Mac.

549

P.A. Your keys, I need your keys.

Walter: Oh, yeah. Sorry.

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.

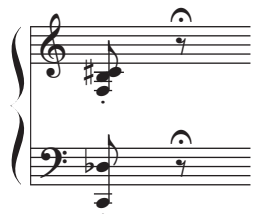
554



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



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.

556 ♩ = 138

W. *f* O - ver -

mf *f*

560

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

564

W. build a pit and a big bon - fire

567

W. and burn no - thing but all o - ver - shoes and

571

W. all gloves in the en - tire world! Then I would

575

W. put out the fire all by my - self. u - sing on - ly

579

W. the gar - den hose and the wa - ter from a plas - tic kid - dy pool. It would be

584

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

589

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

594

W. Mit - ty Cou - ra - geous He - ro

V.1 Wat - ter Mit - ty Cou -

V.2.3 Wat - ter Mit - ty Cou -

600

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

V.1 ra - geous He - ro of The Great

V.2.3 ra - geous He - ro of The Great

607

V.1 O - ver - shoes Fi re!

V.2.3 O - ver - shoes Fi re!

612 ♩ = 108

p

617

W. Dreams. I - ma - gi - na - tion.

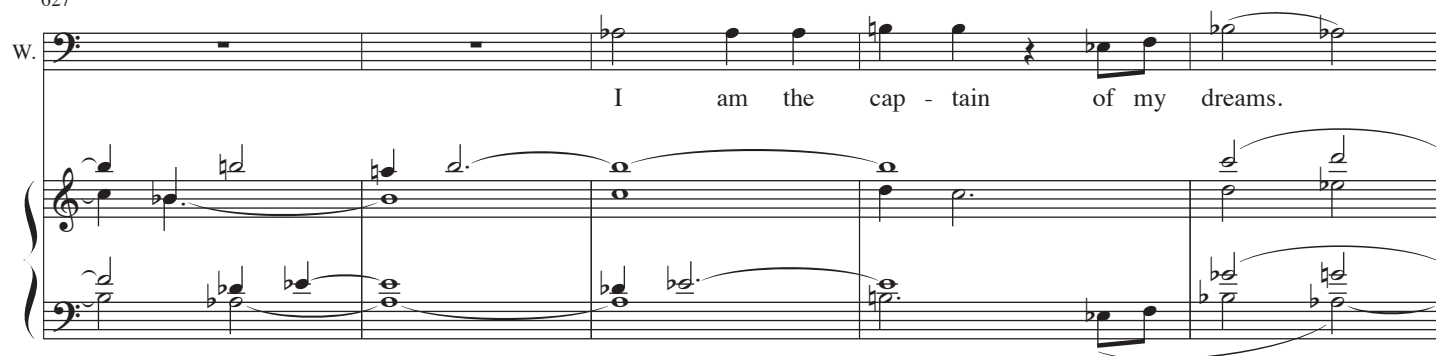
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622

W. 

Fan - ta - sies are what - e - ver you make it.

627

W. 

I am the cap - tain of my dreams.

632

W. 

I can be what - e - ver or who - e - ver I want to

637

W. 

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

642 *f*

W. *f*

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

647 *f*

W. *f*

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

mf *mp*

652 $\bullet = 168$ *f*

W. *f*

Re - a - li - ty al - ways slaps me

657

W.

on the head and for - ces me to pay at - ten - tion.

663 *accel.*

mf *p*

670 $\text{♩} = 66$ *mf*

W. As much as I want to live in my dreams,

legato

675

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

680

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

V.1 *p* He wi - shes that

V.2.3 *p* He wi - shes that

684

W. and that I would find one in a fan - cy bot - tle.

V.1 ge - nies were real.

V.2.3 ge - nies were real.

689

W. I wish it would be a gla - mo - rous fe - male.

V.1 *p* A

V.2.3 *p* A

695

W. like the one on the old te - le - vi - sion

V.1 gla - mo - rous fe - male.

V.2.3 gla - mo - rous fe - male.

700

W. show. I would ask her to take me

V.1-3 A... A... A...

pp

705

W. a - way some - where where no - bo - dy knows

V.1-3 A... A... A...

711

W. me and we could start life fresh,

V.1-3 A... A... A...

718

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

V.1-3 A... A... A...

Walter proceeds to dance with imaginary genie

724

V.1-3 A...

legato

727

730

rit.

Walter: Ah well! a tempo 8va - - - - -

mp legato

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

734

(8va) - - - - -

7

737

739 *molto rit.*

He comes back onstage carrying a shoebox.

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 $\text{♩} = 96$

f legato

747

752

A sound of a judge's gravel. The lights come up on.

757

$\bullet = 88$

District Attorney

761

f

Per - haps this will re - fresh your me - mo - ry. Your Ho - nor.

mf

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

763

D.A.

this is Ex - hi - bit Num - ber Ten.

766

mf

W.

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

mf

770 *mf* 3

D.A. You are a crack shot an - y sort of fi - re - arms, I be - lieve?

Defence Attorney

f Ob - je - ction!

p

774 $\bullet = 104$ *mf* 3

Def. We have shown that the de - fen - dent could not have fi - red the shot.

mf

777

Def. We have shown that he wore his right arm in a sling on the night

780 3

Def. of the third of Ju - ly. Gre - go - ry Fitz - hurst was killed by a right - han - ded per - son,

783

Defs.

wiel - ding this ve - ry hea - vy au - to - ma - tic wea - pon. The mur - de - rer

787

Defs.

held the gun long e - nough to pump do - zen bul - lets in - to the vic - tim and a - no - ther do - zen

791

Defs.

in - to the gar - den. There were cher - ry blos - soms all o - ver the place.

p

794

D.A.

Your ho - nor, I am try - ing to show that all the e - vi - dence points to Mis - ter Mit - ty's

f

798

D.A. *guilt.*

Def. *mf*
So he owns a Web-ley-Vi-cker fif-ty, eigh-ty. That does not mean he used it

mf

801

Def. *mf*
to com-mit mur-der, which he could not have done with his right arm in a sling. I pro-test...

Walter raises his hand and silences the attorneys.

804 $\text{♩} = 96$

W. *f*
With an - y

f legato

809

W.
known makes of guns, I could have killed

814

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

818

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

823

W. I could have ea - si - ly used my

mf

p *mf*

828

W. bro - ken right arm to field an - y wea - pon, with - out e - ven

f

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

833

W. *rit.*

a glim - mer of pain.

Young Woman

Oh

f

rit.

838 $\text{♩} = 88$

Y.W.

Wal - ter! My love! No! No! No! Don't lie like

844

Y.W.

this for me! I did it! Yes I did it!

849

Y.W.

I con - fess ev - ry - thing!

854 $\text{♩} = 108$

Y.W. *f*

He was go - ing to ruin you,

860

Y.W. *f*

my love! I could not let him ruin

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

867

Y.W.

you!

871

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

Poco meno mosso

874

W. *ff* *rit.*

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

SCENE VII

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

Walter goes offstage

880

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

$\bullet = 72$

mp

883

888

893

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

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

rit.

SCENE VIII

*A World War I Royal Air Force Barrack**Sounds of cannons in the distance*

905

*cannons****ff*****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.*♩ = 69*

907

Sergeant

Von Rich - man is an ace.

He'll fill your plane full of

911

W.

Some - bo - dy's got to get

Serg.

holes like Em - men - ta - ler cheese!

915

W. *that am - mu - ni - tion dump with the poi - son gas sto - rage be - fore the e - ne - my can use a - ny*

919

W. *of it on us. The course of war de - pend on it. I'm go - ing o - ver.*

923

W. *Spot of bran - dy?*

Serg. *Yes, please, sir.*

Walter pours a drink for the sergeant and one for himself. They drink it.

Sounds of cannons in the distance

cannons

ff

929

W. *Well, that was a bit of a near thing.*

Serg. *The box bar - rage is clo - sing in.*

933

W. *We on-ly live once, Ser-geant. Or do we?*

Serg. *It's bad out there, Cap-tain.*

938

W. *Some-times I won-der.*

Walter pours himself another brandy and tosses it off.

943

Serg. *I ne-ver see a man could hold his bran-dy like you sir. You're on your feet no*

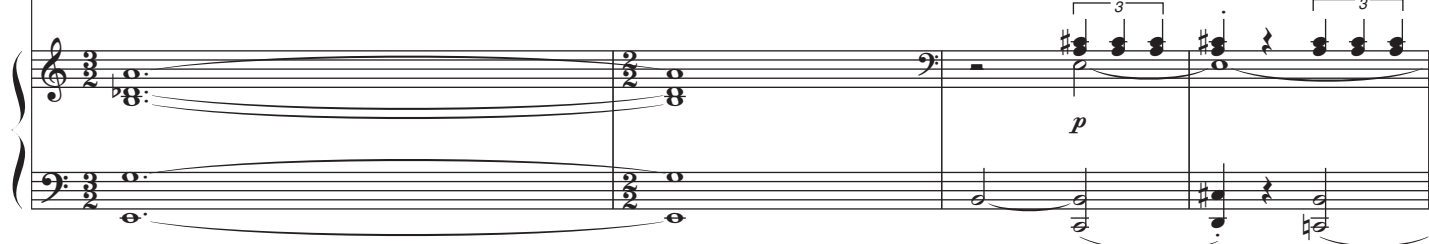
948

Serg. *mat-ter how much spi-rits you have in you. But beg-ging your par-don,*

953

W.  Af - ter all, what isn't? Ah!

Serg.  sir. It's for - ty ki - lo - me - ter through hell.



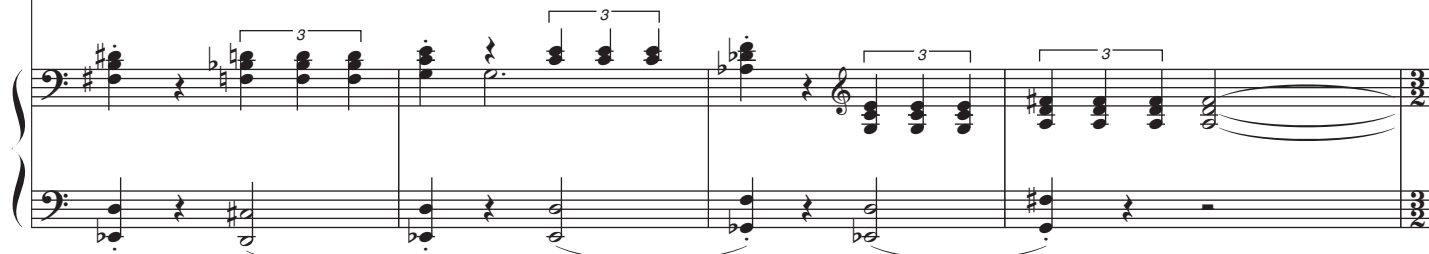
957

W.  I see they're brin - ging my plane on - to the field



961

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



965

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



969

W. *strug - gle to the stars! We will save France and all*

973

W. *of Eu - rope! God save the King!* *accel.*

978 $\text{♩} = 108$

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

Walter is inviting Sergeant to sing with him

983

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

Serg. *Tous* *f*

988

W. les oi-seaux du mon - de vien - nent y faire leirs nids... Au - près de ma

Serg. les oi-seaux du mon - de vien - nent y faire leirs nids... Au - près de ma

993

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

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

998

W. Qu'il fait bon, fait mir!

Serg. Qu'il fait bon, fait mir! *Sergeant has another drink with Walter, salutes to him and leaves the scene.*

Walter is humming the song

1004

W. *mf*

Hm...

1010

W. *mp*

p

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

1016

W. *p*

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.

1022

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

1023 $\bullet = 138$

mf

1028

1034

W. *f*

She makes me

mf

1040

W. wait out - side in the cold.

mf

1046

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

mf

1053

W.

gloves,

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**

1064

V.1 *f*

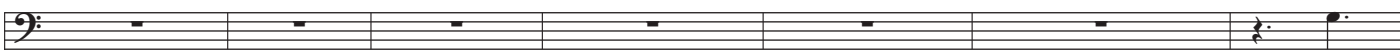
Fa - cing a fi - ring squad.

V.2.3 *f*

Fa - cing a fi - ring squad.

1071

One of the three Firing Squad members tries to hand him a blindfold.

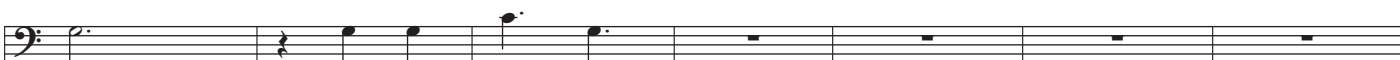
W.  To

V.1 

V.2.3 

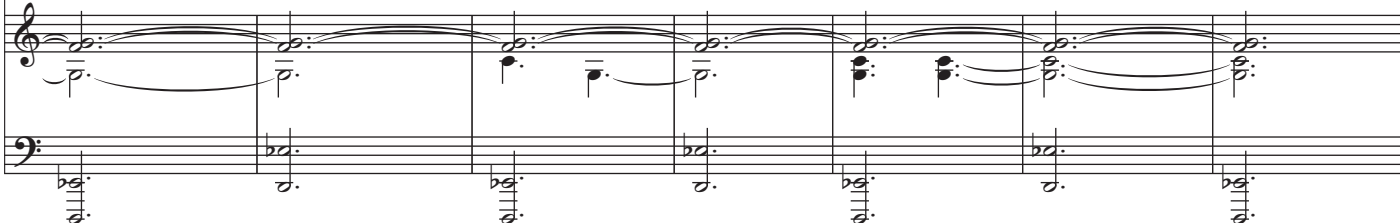


1078

W.  hell with the blind - fold!

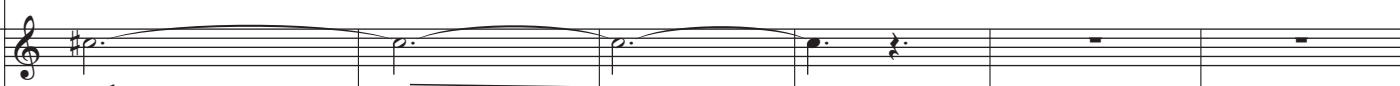
V.1  Fa - cing a fi - ring

V.2.3  Fa - cing a fi - ring

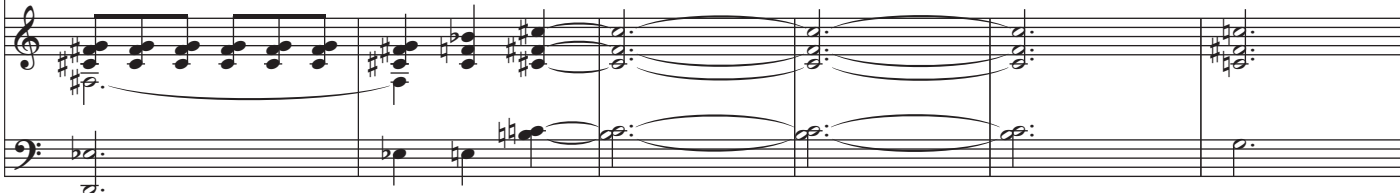


1085

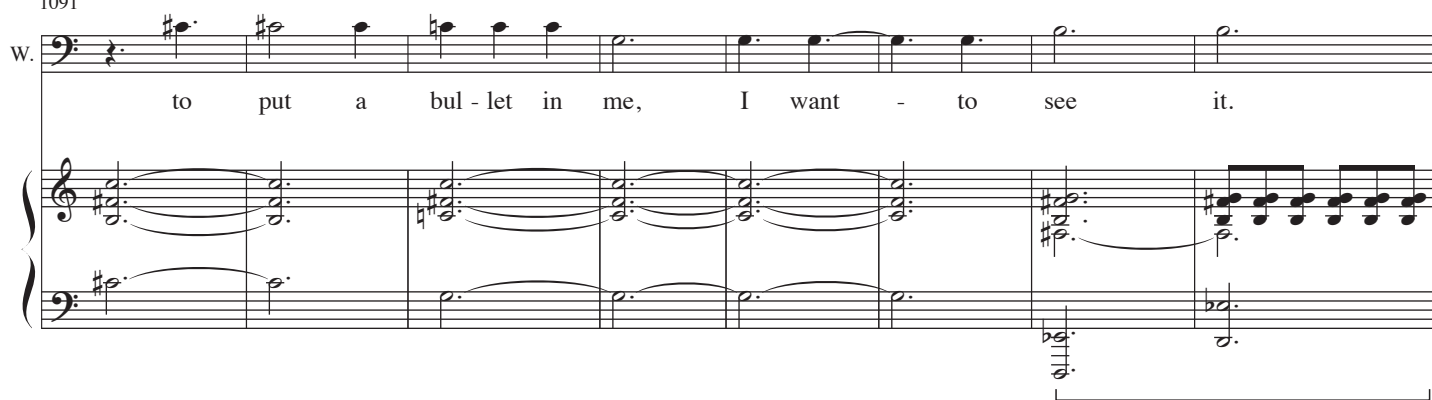
W.  If a - ny - one wi - shes

V.1  squad.

V.2.3  squad.



1091

W. 

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

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

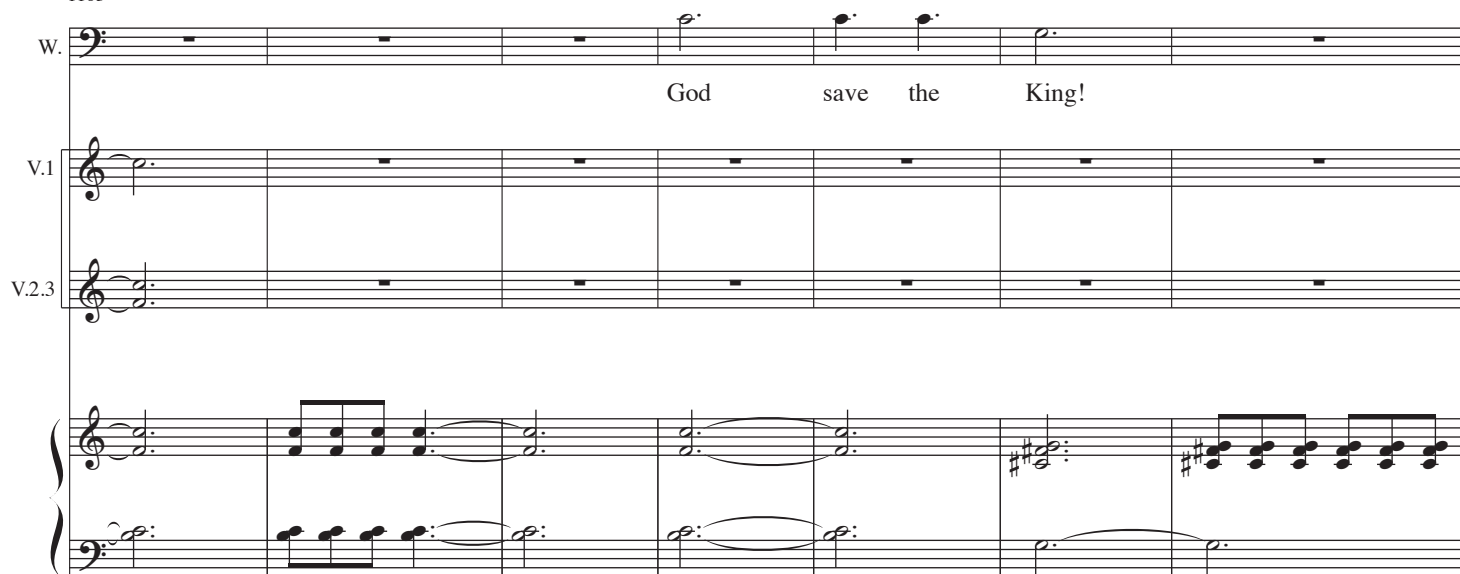
1099

W. 

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

V.2.3 Fa - cing a fi - ring squad.

1105

W. 

God save the King!

V.1

V.2.3

1112

W. Hail!, Brit - ta - nia! Down with the Kai - ser!

1119

1125

W. Li - ber - ty!

V.1 Fa - cing

V.2.3 Fa - cing

1131

W.

V.1 a fi - ring squad.

V.2.3 a fi - ring squad.

mf

1137 *mp*

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

V.2.3 *mp* Fa - cing a fi - ring squad.

Measures 1137-1143. V.1 and V.2.3 have lyrics 'Fa - cing a fi - ring squad.' with a mezzo-piano (mp) dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (mp) dynamic.

1144 *p*

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

V.2.3 *p* Fa - cing a fi - ring squad.

Measures 1144-1149. V.1 and V.2.3 have lyrics 'Fa - cing a fi - ring squad.' with a piano (p) dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano (p) dynamic.

1150

V.1 Fa - cing a fi -

V.2.3 Fa - cing a fi -

Measures 1150-1155. V.1 and V.2.3 have lyrics 'Fa - cing a fi -' with a piano (p) dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano (p) dynamic.

Lights gradually fade out.

1156

V.1

ring squad.

V.2.3

ring squad.

1162

1168

The End