

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

9

Cl.

Vl.

Vla.

Vc.

3

13

Cl.

Vl.

Vla.

Vc.

3

17 Mrs. Mitty *f* honks the car horn

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

Cl.

pizz.

Vl. *f*

pizz.

Vla. *f*

Vc. *f*

f

23

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

C1. *mf* *p* *mp*

VI. *arco* *mp*

Vla. *arco* *mp*

Vc. *mp*

Piano: *mp*

27

M.M. - | 2 - | 4 - | 4 - | The on - ly thing - you e - ver want to do

Cl. - | 2 - | 4 - | 4 - | *p* - | *mf* - |

Vl. - | 2 - | 4 - | 4 - | - | - | - |

Vla. - | 2 - | 4 - | 4 - | - | - | - |

Vc. - | 2 - | 4 - | 4 - | - | - | - |

{ - | 2 - | 4 - | 4 - | - | - | - |

{ - | 2 - | 4 - | 4 - | - | - | - |

31 M.M.

honks the car horn

is to sit at home and fool a - round. Wal - ter!

Cl. *p* *f*

Vl. *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

V.1

Male voice 2 and 3 off stage

V.2-3

Cl.

VI.

Vla.

Vc.

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

V.1

V.2-3

Cl.

VI.

Vla.

Vc.

45

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

Cl. *mf*

Vl. *mf*

Vla. *f*

Vc. *f*

50

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

V.1

V.2-3

Cl. *mf*

Vl. *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.

Vla.

Vc.

(Bassoon part)

60

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

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

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

Cl. *f* *mf* *p*

VI. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

(Bassoon part)

65

M.M. pe - rior drive, I would make him o - ver in - to the man I
 V.1 Cap - tain of men. Cap - tain of men. Cap - tain of men. In - to the man.
 V.2-3 Cap - tain of men. Cap - tain of men. Cap - tain of men. In - to the man.

Cl. *pizz.*
 Vi. *pizz.*
 Vla. *pizz.*
 Vc. *pizz.*

70

M.M. wan - ted him to be. He could be - come what -
 V.1 She wan - ted him to be.
 V.2-3 She wan - ted him to be.

Cl. *mp*
 Vi. *mp*
 Vla. *pizz.*
 Vc. *mf*

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.

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

Cl.

VI.

Vla.

Vc.

M.M. 84

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

Cl.

VI.

Vla.

Vc.

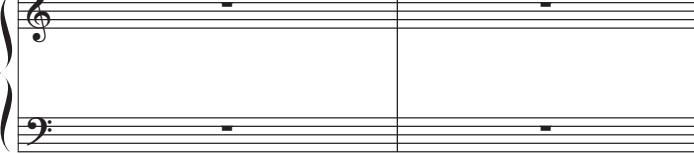
M.M.  

Cl.  
f

VI.  
f

Vla.  
f

Vc.  
f



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!

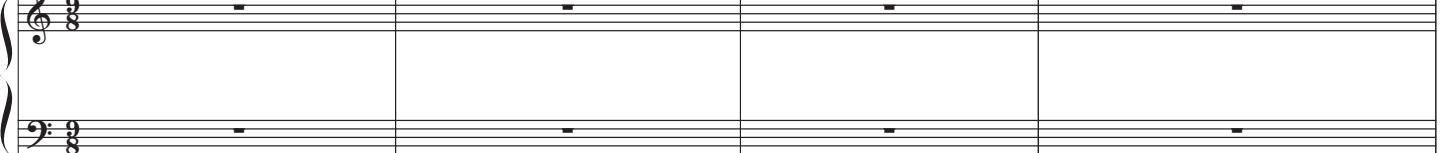
M.M.   $\text{♩} = 80$
And I'm not a bad look - ing wo - man.

Cl.  

VI.  
mf

Vla.  
pizz. *mp*

Vc.  
mf



100

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

Cl.

VI. *mf*

Vla. *mf*

Vc.

mf

mp

mp

104

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

V.1 *mf*

V.2-3 Rev-lon make - up, on her cheek.

mf

Rev-lon make - up, on her cheek.

Cl.

VI.

Vla. 5

Vc.

mf

mp

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*

Vc. *mp*

arcō *mp*

mp

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

for him.

for him.

Cl.

VI.

Vla.

Vc. *pizz.* *mf*

mf

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

Cl. *mp* *mf*

VI.

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

Vc. *arco* *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

V.2-3 She *p*

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.

15 *15*

133 $\text{♩} = 138$ *f* honks the car horn

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

Cl.

VI.

Vla.

Vc.

pizz. *f*

pizz. *f*

pizz. *f*

f

M.M. thir - ty mi - nutes!

Cl. *mf*

VI. *mp*

Vla. *mp*

Vc. *mp*

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

Cl.

VI.

Vla.

Vc. *pizz.* *f*

M.M. 

M.M. 

M.M. 

M.M. 

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.

- - - - -

- - - - -

Cl.

VI. *mf*

Vla. *mf*

Vc. *pizz.* *mf*

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

Mrs. Mitty

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.

I hope your

171

Cl. *mf*

VI.

Vla.

Vc.

rit.

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

Cl.

Vi.

Vla.

Vc.

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

Cl.

Vi.

Vla.

Vc.

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.

Vl.

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. [Musical score showing parts for Clarinet (Cl.), Violin (Vl.), Viola (Vla.), and Cello/Bass (Vc.)] The score consists of four staves. The first staff (Cl.) has a single note followed by a rest. The second staff (Vl.) has a eighth-note pattern. The third staff (Vla.) has a eighth-note pattern. The fourth staff (Vc.) has a eighth-note pattern. Measure 184 ends with a dynamic *f* and a sixteenth-note run.

Vl. *pizz.*
f

Vla. *pizz.*
f

Vc. *pizz.*
f

188

Cl. [Musical score showing parts for Clarinet (Cl.), Violin (Vl.), Viola (Vla.), and Cello/Bass (Vc.)] The score consists of four staves. The first staff (Cl.) has a single note followed by a rest. The second staff (Vl.) has a eighth-note pattern. The third staff (Vla.) has a eighth-note pattern. The fourth staff (Vc.) has a eighth-note pattern. Measure 188 ends with a dynamic *f* and a sixteenth-note run.

Vl. *pizz.*

Vla. *arco* *pizz.*

Vc. *arco* *pizz.*

192

Cl.

VI.

Vla.

Vc.

196

Cl.

VI.

Vla.

Vc.

199

Cl.

VI.

Vla.

Vc.

3

VI.

Vla.

Vc.

3

6

204

Cl.

pizz.

arco

VI.

Vla.

Vc.

f

arco

f

6

6

6

3

3

6

3

Cl.

Vl.

Vla.

Vc.

 $\bullet = 108$

Liutenant Berg

212 *f*

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

Cl.

Vl.

Vla.

Vc.

217

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

Cl.

VI.

Vla.

Vc. *pizz.*

legato

221

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

Cl.

VI. *pizz.*

Vla. *pizz.*

Vc.

legato

225

L.B. *s* We'll be lu - cky if we come out a -

Cl. *f* 3

VI. *arco* 3
arco

Vla. 3

Vc.

229

d = 138

L.B. *s* live!

A Crewman

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

Cl.

VI. *arco*

Vla. 3 3 3

Vc. > > >

f

233

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

Cl.

Vl.

Vla.

Vc.

237

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

Cl.

Vl.

Vla.

Vc.

L.B. Cap - tain!

Cl.

VI.

Vla. *pizz.*

Vc. *f*

mf

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.

Musical score for orchestra, page 249, measures 1-8. The score includes parts for Clarinet (Cl.), Violin (Vl.), Cello (Vcl.), Double Bass (Bass), and Trombones (Tr.). The music consists of eight measures of 3/4 time. The instrumentation is as follows:

- Cl.**: Measures 1-8. Playing eighth-note patterns.
- Vl.**: Measures 1-8. Playing eighth-note patterns.
- Vcl.**: Measures 1-8. Playing eighth-note patterns.
- Vc.**: Measures 1-8. Playing eighth-note patterns.
- Bass**: Measures 1-8. Playing eighth-note patterns.
- Tr.**: Measures 1-8. Playing eighth-note patterns.

Measure 1: Cl. (3 eighth notes), Vl. (3 eighth notes), Vcl. (3 eighth notes), Vc. (3 eighth notes), Bass (3 eighth notes), Tr. (3 eighth notes).

Measure 2: Cl. (3 eighth notes), Vl. (3 eighth notes), Vcl. (3 eighth notes), Vc. (3 eighth notes), Bass (3 eighth notes), Tr. (3 eighth notes).

Measure 3: Cl. (3 eighth notes), Vl. (3 eighth notes), Vcl. (3 eighth notes), Vc. (3 eighth notes), Bass (3 eighth notes), Tr. (3 eighth notes).

Measure 4: Cl. (3 eighth notes), Vl. (3 eighth notes), Vcl. (3 eighth notes), Vc. (3 eighth notes), Bass (3 eighth notes), Tr. (3 eighth notes).

Measure 5: Cl. (3 eighth notes), Vl. (3 eighth notes), Vcl. (3 eighth notes), Vc. (3 eighth notes), Bass (3 eighth notes), Tr. (3 eighth notes).

Measure 6: Cl. (3 eighth notes), Vl. (3 eighth notes), Vcl. (3 eighth notes), Vc. (3 eighth notes), Bass (3 eighth notes), Tr. (3 eighth notes).

Measure 7: Cl. (3 eighth notes), Vl. (3 eighth notes), Vcl. (3 eighth notes), Vc. (3 eighth notes), Bass (3 eighth notes), Tr. (3 eighth notes).

Measure 8: Cl. (3 eighth notes), Vl. (3 eighth notes), Vcl. (3 eighth notes), Vc. (3 eighth notes), Bass (3 eighth notes), Tr. (3 eighth notes).

253

Cl.

VI.

Vla.

Vc.

Bassoon

258

W. We're go - ing through!

L.B. We can't make it

Cl.

Vi.

Vla.

Vc.

263

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.

VI. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

W. Rev those cy - lin - ders

Cl. 6

VI. *pizz.*

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 complekated dials and begins to turn them.

Cl.

Vi. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

W. - | 4 ♭ ♭ ♭ | 3 ♭ | 2 ♭

We're go - ing through, I

Cl. - | 4 - | 3 - | 2 -

Vl. | 4 - | 3 - | 2 -

Vla. | 4 - | 3 - | 2 -

Vc. | 4 - | 3 - | 2 -

279

W. | 2 ♭ | 3 - | 2 -

say!

Cl. | 2 - | 3 - | 2 -

Vl. | 2 arco | 3 | 2 arco

Vla. | 2 arco | 3 | 2 arco

Vc. | 2 arco | 3 | 2 pizz.

282

285 $\text{d} = 138$

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

L.B. Swith on num - ber

Cl.

VI.

Vla.

Vc. *arco*

290

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

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

Cl.

VI.

Vla.

Vc. + +

W.

Full strength

Cl.

Vl.

Vla.

Vc.

W.

in num - ber three tur - ret!

L.B.

Full stregh

C.

Num - ber three

Cl.

Vl.

Vla.

Vc.

C. tur - ret full strength!

Cl.

VI.

Vla.

Vc.

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

Cl.

VI.

Vla.

Vc.

313

W. storm and win!

Cl.

Vl.

Vla.

Vc.

316

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

316

Cl.

Vl.

Vla.

Vc.

320

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

Cl.

Vl.

Vla.

Vc.

324

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

Cl.

Vl.

Vla.

Vc.

W. through!

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

Cl.

VI.

Vla.

Vc.

W. - - - - I

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

Cl.

VI.

Vla.

Vc.

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

Cl.

Vl. *mf*

Vla. *mf* 3

Vc. *mf*

8va - - -

mf

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

Cl.

Vl. 3

Vla. 3

Vc. #

(8va) - - -

#

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

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

Cl. 3 3 3 f 3

VI. 3 3 3 f 3

Vla. 3 3 3 f 3

Vc. 5 5 5 f

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

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

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

369 Mrs. Mitty

f

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

L.B. Hell!

C. Hell!

Cl.

Vi.

Vla.

Vc.

SCENE III

375 $\bullet = 138$

Cl.

Vi.

Vla.

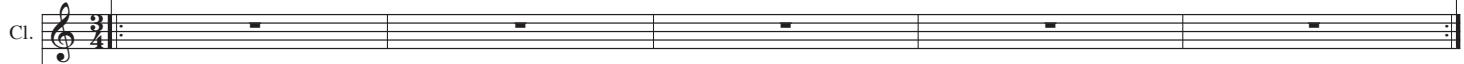
Vc.

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. It's 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.
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



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.*

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 impudent. 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

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

Musical score for strings (Cl., Vln., Vla., Vcl.) showing measures 1-6. The score consists of four staves. The first staff (Cl.) has a treble clef and rests. The second staff (Vln.) has a treble clef and dynamics *pp*. The third staff (Vla.) has a bass clef and dynamics *pp*. The fourth staff (Vcl.) has a bass clef and dynamics *mf*. Measures 1-5 show sustained notes with grace notes above them. Measure 6 shows eighth-note patterns in the lower voices.

SCENE IV

A corridor and an operation room of a hospital

398

espr.

Cl.

Vl.

Vla.

Vc.

403

rit.

Cl.

Vl.

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

3

Cl.

Vi.

Vla.

Vc.

arco

413

P.N.

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

Cl.

Vi.

Vla.

Vc.

P.N. 

W. 

P.N.

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

Cl.

Vl.

Vla.

Vc.

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

Cl.

Vl.

Vla.

Vc.

Dr. Pritchard-Mitford

434

mp

Dr. Pritchard-Mitford
Hello, Doc-tor Mit-ty. We're ha-ving the de-vil's

Cl.
p

VI.

Vla.

Vc.

438

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

Cl.

VI.

Vla.
p

Vc.

443

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

Cl.

Vl.

Vla. *p*

Vc. *p*

p

447

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

Cl.

Vl.

Vla. *mp*

Vc. *+* *mp*

b2.

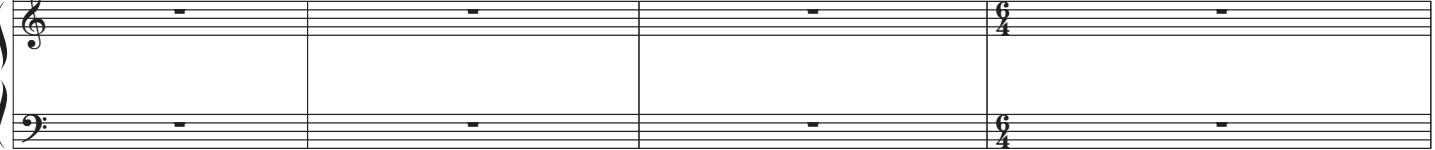
W. Let's go to the o - pe - ra - ting room. There is no time to spare.

Cl. 

VI. 

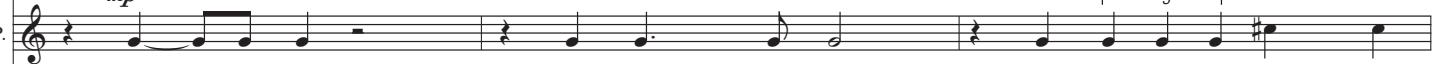
Vla. 

Vc. 

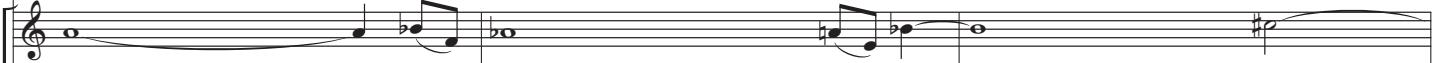


Mitty, the pretty nurse, and Dr. Pritchard-Mitfird walk down the corridor and into the operating room.

W. 

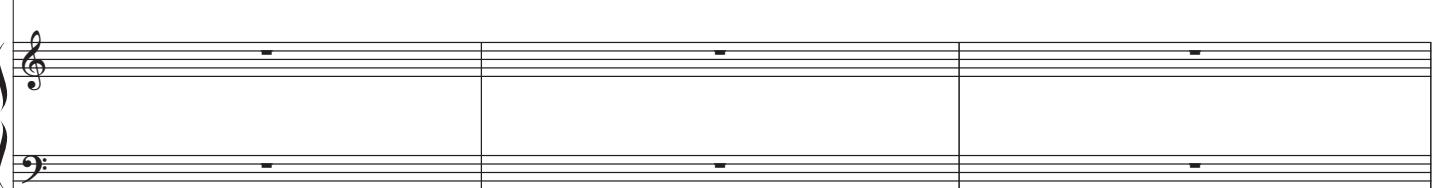
Dr.P. 
By the way, I've read your book on stre - pto - thri - co - sis.

Cl. 

VI. 

Vla. 

Vc. 



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. - - - - *p*

Vla. - - - - *p*

Vc. - - - - *p*

- - - -

W. - - - - - You are ve - ry kind.

462 Dr.P. 3 Coals to New - ca - stle, bring - ing me o - ver here for a ter - ti - a - ry.

Cl. - - - - -

Vl. - - - - -

Vla. - - - - -

Vc. - - - - -

{ - - - - -

Operating room.

$\text{♩} = 120$

467 Pretty Nurse

f

Oh no!

The new

Cl.

Vl.

Vla.

Vc.

1

〔 3 〕

3

— 3 —

471

BN

a pes the ti zer

si-v ing way!

There is no one in the East

Cl

四

1

V₂

3

3

W. Qui - et, wo - man!

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

Cl.

VI.

Vla.

Vc.

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

Cl. *fp* *f*

VI. *sul pont.* *f*

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

Vc. *mf*

Cl. *mf* *fp* *f*

VI. *arco sul pont.* *f* *pizz.*

Vla. *arco sul pont.* *mf*

Vc. *arco sul pont.* *mf*

W. *f*

Some - bo - dy give me a ball - point pen! Quick!

Cl. *f*

VI. *ord.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

The Pretty Nurse hands Dr. Mitty a ballpoint pen.

489

Musical score for orchestra, measures 3-9:

- Cl.**: Treble clef, key signature of B-flat major (two sharps). Measures 3-5: eighth-note patterns. Measure 6: sixteenth-note pattern. Measure 7: eighth-note pattern. Measure 8: eighth-note pattern. Measure 9: eighth-note pattern.
- Vl.**: Treble clef, key signature of B-flat major (two sharps). Measures 3-5: eighth-note patterns. Measure 6: sixteenth-note pattern. Measure 7: eighth-note pattern. Measure 8: eighth-note pattern. Measure 9: eighth-note pattern.
- Vla.**: Bass clef, key signature of B-flat major (two sharps). Measures 3-5: eighth-note patterns. Measure 6: sixteenth-note pattern. Measure 7: eighth-note pattern. Measure 8: eighth-note pattern. Measure 9: eighth-note pattern.
- Vc.**: Bass clef, key signature of B-flat major (two sharps). Measures 3-5: eighth-note patterns. Measure 6: sixteenth-note pattern. Measure 7: eighth-note pattern. Measure 8: eighth-note pattern. Measure 9: eighth-note pattern.

Performance instructions and dynamics:

- Measure 3: Measure 3 instruction (3).
- Measure 4: Measure 4 instruction (3).
- Measure 5: Measure 5 instruction (3).
- Measure 6: Measure 6 instruction (arco).
- Measure 7: Measure 7 instruction (arco).
- Measure 8: Measure 8 instruction (3).
- Measure 9: Measure 9 instruction (3).

Key changes:

- Measure 3: Key signature changes to B-flat major (two sharps).
- Measure 6: Key signature changes to A major (one sharp).
- Measure 8: Key signature changes to G major (no sharps or flats).

493

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

497

Musical score for orchestra and choir, measures 497-502. The score includes parts for W., Cl., Vi., Vla., and Vc. Measure 497 starts with a rest followed by a bassoon entry. Measures 498-500 show various instruments playing, with dynamics like *mf*, *pizz.*, and *f*. Measure 501 features a complex rhythmic pattern with sixteenth-note groups and triplets. Measure 502 begins with a bassoon line, followed by vocal entries from the choir.

502

Continuation of the musical score for orchestra and choir, measures 502-507. The score includes parts for W., Cl., Vi., Vla., and Vc. Measure 502 continues with bassoon and vocal parts. Measures 503-505 show woodwind entries with dynamics like *mp* and *arco*. Measure 506 features a complex rhythmic pattern similar to measure 501. Measure 507 concludes the section.

507

Dr.P. ——————

Cl. ——————

VI. ——————

Vla. ——————

Vc. ——————

mf

Co - re - op - sis

513

Dr.P. ——————
has set in.

Cl. ——————
I have ne - ver

VI. ——————
o - pe - ra - ted

Vla. ——————
on a pa - tion with

Vc. ——————
duc - tal tract

518

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

Cl.

Vl.

Vla.

Vc.

f

f

f

f

mp

*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*

Vl. *mp*

Vla. *mp*

Vc.

f

W.

Cl.

Vl.

Vla.

Vc.

Scap - pel.

W.

P.N.

Cl.

Vl.

Vla.

Vc.

f

Scap - pel.

For - ceps.

Re -

For - ceps.

W. trac - tor. Wrench.

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

Cl.

Vl.

Vla.

Vc. pizz.

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*

Vl.

Vla.

Vc. *arco*

547

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

Cl. *p*

Vl. *p*

Vla. *p*

Vc. *pizz.* *arco*

p

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

552

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

Vl.

Vla.

Vc. *f*

f

553

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

f

554

Musical score for measures 554. The score includes parts for Clarinet (Cl.), Violin (VI.), Viola (Vla.), and Cello/Bass (Vc.). The strings play eighth-note patterns with grace notes, while the clarinet remains silent.

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

555

Musical score for measures 555. The score includes parts for Clarinet (Cl.), Violin (VI.), Viola (Vla.), and Cello/Bass (Vc.). The strings play eighth-note patterns with grace notes, while the clarinet remains silent.

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

W.

O - ver - shoes and gloves! O - ver -

Cl.

mf

Vl. arco
mf
arco

Vla. 12/4
mf

Vc. arco
mf

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

Cl.

Vl.

Vla.

Vc.

Pno.

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

Cl.

Vi.

Vla. *pizz.*

Vc. *pizz.*

Piano: *Sva* *Sva* *Sva*

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

Cl.

Vi. *arco*

Vla. *arco*

Vc. *arco*

Piano: *3* *3* *3*

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

Cl.

VI.

Vla.

Vc.

Piano

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.*

Piano

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

Cl.

VI. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

arco port.

port.

pizz.

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

Cl.

VI. *arco*

Vla. *arco*

Vc. *arco*

f

f

f

f

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.

The musical score consists of seven staves. The top staff is for the bassoon (W.), followed by three staves for voices (V.1, V.2-3, Cl., Vi., Vla., Vc.). Below these is a piano staff. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The piano part features eighth-note chords and sustained bass notes. The vocal parts sing the lyrics 'He - ro' and 'of The Great' multiple times. The piano part includes dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). Measure numbers 1 through 8 are indicated above the staves.

607

V.1 O - ver - shoes Fi - re!

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

Cl.

VI.

Vla.

Vc.

Svga - - - - - 1

612 $\bullet = 108$

Cl. *p*

VI. *espr.* $\begin{array}{c} 3 \\ \hline 3 \\ \hline 3 \end{array}$

Vla. *p* $\begin{array}{c} 3 \\ \hline 3 \\ \hline 3 \end{array}$ *mp* *espr.* $\begin{array}{c} 3 \\ \hline 3 \\ \hline 3 \end{array}$ *mp*

Vc. *p*

618

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

Cl.
 Vi.
 Vla.
 Vc.

624

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

Cl.
 Vi.
 Vla.
 Vc.

630

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

Cl.

VI.

Vla.

Vc.

636

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 $\text{d} = 168$ ***f***

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

Cl.

VI.

Vla.

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

pizz.

pizz.

pizz.

658

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

Cl.

VI.

Vla.

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

pizz.

f

pizz.

f

pizz.

f

accel.

Cl. - - - - *mf* - - - - *p* **$\frac{12}{8}$**

Vl. *arco* *p* *arco* **$\frac{12}{8}$**

Vla. *p* **$\frac{12}{8}$**

Vc. *arco* *p* **$\frac{12}{8}$**

mf

As much as I want to live in my dreams,

Cl. - - - - *mf* - - - - **$\frac{12}{8}$**

Vl. **$\frac{12}{8}$**

Vla. **$\frac{12}{8}$**

Vc. **$\frac{12}{8}$**

$\frac{12}{8}$

$\frac{12}{8}$

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 He wi - shes that ge - nies were real.

V.2-3 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.

Piano

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

V.1

V.2-3

p

Cl.

Vi.

Vla.

Vc.

Piano

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

V.1 *pp*
V.2 *pp*
V.3 *pp*

Cl.

VI.
Vla.
Vc.

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

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

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

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

Cl.

VI.

Vla.

Vc.

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... A... A...

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

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

Cl. ⌍ ⌍ ⌍ ⌍ ⌍ ⌍

Vl. ⌍ ⌍ ⌍ ⌍ ⌍ ⌍

Vla. ⌍ ⌍ ⌍ ⌍ ⌍ ⌍

Vc. ⌍ ⌍ ⌍ ⌍ ⌍ ⌍

8 12 8 12 8 12 8 12 8

8 12 8 12 8 12 8 12 8

8 12 8 12 8 12 8 12 8

8 12 8 12 8 12 8 12 8

Walter proceeds to dance with imaginary genie

724 $\text{♩} = 66$

This musical score page shows measures 724 through 728. The key signature is A major (three sharps). The time signature is 12/8. The vocal parts (V.1, V.2, V.3) sing "A...". The woodwind parts (Cl., Vi.1, Vla., Vc.) play eighth-note patterns. Measure 724 starts with a single eighth note followed by rests. Measures 725-727 show eighth-note patterns with dynamic markings *p* and *espr.*. Measure 728 starts with a single eighth note followed by rests. The vocal parts (V.1, V.2, V.3) sing "A..." again.

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

This musical score page shows measures 728 through 732. The key signature changes to G major (one sharp). The vocal parts (V.1, V.2, V.3) sing "Ah well!". The woodwind parts (Cl., Vi.1, Vla., Vc.) play eighth-note patterns. Measure 728 starts with a single eighth note followed by rests. Measures 729-731 show eighth-note patterns with dynamic markings *p* and *espr.*. Measure 732 starts with a single eighth note followed by rests. The vocal parts (V.1, V.2, V.3) sing "Ah well!" again.

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

733 A tempo

Musical score for orchestra, page 10, measures 1-4. The score includes parts for Clarinet (Cl.), Violin I (VI.), Violin II (Vla.), and Cello (Vc.). The key signature is A major (three sharps). The dynamics are primarily *p* (pianissimo) and *pp* (pianississimo). Measure 1: Cl. rests. Measure 2: VI. rests. Vla. and Vc. play eighth-note sustained notes at *pp*. Measure 3: VI. rests. Vla. and Vc. play eighth-note sustained notes at *pp*. Measure 4: VI. rests. Vla. and Vc. play eighth-note sustained notes at *pp*. Measures 5-8: The strings play a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *mp* and *f* (fortissimo). Measures 9-12: The strings continue their rhythmic pattern, with measure 12 ending on a fermata.

736

A musical score page featuring four staves. The top staff is for Clarinet (Cl.) in G major, indicated by a treble clef and three sharps. The second staff is for Violin (VI.) in G major, also with three sharps. The third staff is for Viola (Vla.) in G major, with three sharps. The bottom staff is for Cello/Bass (Vc.) in G major, with three sharps. Measures 1 through 6 show mostly sustained notes. Measure 7 begins with a melodic line in the Vla. staff, followed by a complex sixteenth-note pattern in the Vc. staff. Measures 8 through 10 show more sustained notes. The score is set against a light gray background with vertical bar lines.

He comes back onstage carrying a shoebox.

739 *molto rit.*

Cl.
Vl.
Vla.
Vc.
Piano

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 $\text{d} = 96$

Cl.
Vl.
Vla.
Vc.
Piano

Cl.

Vl.

Vla.

Vc.

Piano (empty staff)

Cl.

Vl.

Vla.

Vc.

Piano (empty staff)

A sound of a judge's gravel.

gravel

ff

758

Cl.

VI.

Vla.

Vc.

758

The lights come up on.

$\bullet = 88$

District Attorney

761

f

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

Cl.

VI.

Vla.

Vc.

$\bullet = 88$

mfp

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*

767

W. *mf*

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

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

Cl. *p*

Vi. *mf*

Vla. *mf* *arco*

Vc. *mf* *p*

D.A. lieve?

Defence Attorney *f* > > *mf* Ob - je - ction! We have shown that the de - fen - dent could not have

Cl. 3

VI. 6

Vla. 6

Vc. 6 *pizz.* *mf*

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

Cl. *pizz.*

VI. *mf*

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.

()

Ds.A. pump do - zen bul - lets in - to the vic - tim and a - no - ther do - zen in - to the gar - den.

Cl.

VI.

Vla.

Vc.

D.A. Your ho - nor, I am try - ing to show

Ds.A. There were cher - ry blos - soms all o - ver the place.

Cl.

VI.

Vla.

Vc.

796

D.A. 

799

Ds.A. 

Walter raises his hand and silences the attorneys.

802

Ds.A. 

Cl.

VI.

Vla.

Vc.

f



806

W. 

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.

Piano (empty staves)

818

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

Cl.

VI.

Vla.

Vc.

Piano (empty staves)

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

Cl. *f*

VI. *f*

Vla. *f*

Vc. *f*

Oh

Y.W.

I did it! I con - fess ev - ry - thing!

Cl.

VI.

Vla.

Vc.

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.

Vl.

Vla.

Vc.

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

867

Y.W. you!

Cl.

Vl.

Vla.

Vc.

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

872

Cl. Vl. Vla. Vc.

This musical score section shows four staves: Clarinet (Cl.), Violin (Vl.), Viola (Vla.), and Cello/Bass (Vc.). The music consists of six measures of eighth-note patterns. Measure 1: Cl. (3 groups of 3), Vl. (3 groups of 3), Vla. (3 groups of 3). Measure 2: Cl. (3 groups of 3), Vl. (3 groups of 3), Vla. (3 groups of 3). Measure 3: Cl. (3 groups of 3), Vl. (3 groups of 3), Vla. (3 groups of 3). Measure 4: Cl. (3 groups of 3), Vl. (3 groups of 3), Vla. (3 groups of 3). Measure 5: Cl. (3 groups of 3), Vl. (3 groups of 3), Vla. (3 groups of 3). Measure 6: Cl. (3 groups of 3), Vl. (3 groups of 3), Vla. (3 groups of 3). Measures 7-8 are blank for all instruments.

Poco meno mosso rit.

874 ff

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

Cl.

sul pont.

Vl. Vla. Vc.

This musical score section shows three staves: Bassoon (W.), Clarinet (Cl.), and Double Bass (Vc.). The vocal part (Bassoon) has lyrics: "Un - hand her, I say, you mi - se - ra - ble cur!". The strings play sustained notes. Measure 1: Bassoon (ff), Clarinet (sul pont.), Double Bass (sul pont.). Measure 2: Bassoon (ff), Clarinet (sul pont.), Double Bass (sul pont.). Measure 3: Bassoon (ff), Clarinet (sul pont.), Double Bass (sul pont.). Measure 4: Bassoon (ff), Clarinet (sul pont.), Double Bass (sul pont.). Measure 5: Bassoon (ff), Clarinet (sul pont.), Double Bass (fp). Measures 6-8 are blank for all instruments.

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

886

Musical score for orchestra and piano, page 892. The score includes parts for Clarinet (Cl.), Violin (Vl.), Viola (Vla.), and Cello/Bass (Vc.). The piano part is shown below the strings. The music consists of two staves of six measures each, with the piano staff having a different key signature.

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.

rit.

Musical score for orchestra and piano, page 899. The score includes parts for Clarinet (Cl.), Violin (Vl.), Viola (Vla.), and Cello/Bass (Vc.). The piano part is shown below the strings. The music consists of two staves of six measures each, with the piano staff having a different key signature. A vocal line "Walter: More war, more bombing! Always bad news!" is present in the upper right area of the page.

SCENE VIII

A World War I Royal Air Force Barrack

Sounds of cannons in the distance

905 *cannons*

Musical score for orchestra. The first system shows木管组 (Woodwinds) entries. The Flute (Fl.) has a single note on a staff with a dynamic ff. The Clarinet (Cl.) has a single note on a staff with a dynamic - (mezzo-forte). The Bassoon (Bsn.) has a single note on a staff with a dynamic - (mezzo-forte).

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.

Musical score for orchestra. The second system shows弦乐组 (Strings) entries. The Viola (Vla.) has a single note on a staff with a dynamic #p. The Cello (Vc.) has a single note on a staff with a dynamic #p.

Musical score for orchestra. The third system shows Bassoon (Bsn.) entries. The Bassoon has a single note on a staff with a dynamic - (mezzo-forte).

d = 69
907 Sergeant

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

Musical score for orchestra. The fourth system shows木管组 (Woodwinds) entries. The Clarinet (Cl.) has a single note on a staff with a dynamic - (mezzo-forte).

Musical score for orchestra. The fifth system shows弦乐组 (Strings) entries. The Viola (Vla.) has a single note on a staff with a dynamic - (mezzo-forte). The Cello (Vc.) has a single note on a staff with a dynamic - (mezzo-forte).

Musical score for orchestra. The sixth system shows Bassoon (Bsn.) entries. The Bassoon has a single note on a staff with a dynamic f.

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

Serg. cheese!

Cl.

Vl.

Vla.

Vc.

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

Cl.

Vl.

Vla.

Vc.

W.
 de - pend on it. I'm go - ing o - ver. Spot of bran - dy?
 Serg.
 Yes, please, sir.
 Cl.
 VI.
 sul pont.
 Vla.
 pizz.
 arco
 sul pont.
 pp
 Vc.
 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.

Vl.

Vla.

Vc.

f

Sob

W. near thing.

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

Cl. *f*

VI. *mf*

Vla. *mf*

Vc. *mf*

ord. [3]

ord. [3]

ord. [3]

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

936

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

Cl. *f*

VI. *mf*

Vla. *mf*

Vc. *mf*

3

3

3

3

Serg.

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

Cl.

Vl.

Vla.

Vc.

Serg.

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

Cl.

Vl.

Vla.

Vc.

W. - - | - - | $\frac{3}{2}$ - - | $\frac{3}{2}$ x $\underline{\text{C C}}$ C |
Af - ter all, what

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

Cl. σ - - | σ - - | $\frac{3}{2}$ σ . - - | $\frac{3}{2}$ σ . |

Vl. σ - - | - - | $\frac{3}{2}$ σ . - - | $\frac{3}{2}$ σ . |

Vla. σ - - | - - | $\frac{3}{2}$ σ . - - | $\frac{3}{2}$ σ . |

Vc. σ - - | - - | $\frac{3}{2}$ σ . - - | $\frac{3}{2}$ σ . |

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

Cl.

Vl.

Vla.

Vc.

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

Cl.

Vl.

Vla.

Vc.

970

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

Cl.

VI.

Vla.

Vc.

975

Accel. $\text{♩} = 108$

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 leirs nids... Au - près de ma

Serg. *f* Tous les oi - seaux du mon - de vien - nent y faire leirs 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.

(empty staves)

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

W. mir!
 Serg. mir!
 Cl.
 VI.
 Vla.
 Vc.

(empty staves)

Walter is humming the song

1005

1085

mf

W.

Hm...

Cl.

mf

Vi.

Vla.

mf

Vc.

Soprano

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

1011

W.
mp

Cl.
p

Vl.
p

Vla.
p

Vc.

The musical score consists of two systems of five staves each. The top system includes parts for Bassoon (W.), Clarinet (Cl.), Violin (Vi.), Cello (Vla.), Double Bass (Vc.), and a basso continuo section (indicated by a brace). The bottom system also includes the same instruments. The music is in common time. The bassoon part has a dynamic marking of *p*. The strings (violin, cello, double bass) play sustained notes throughout both systems. The woodwind parts (clarinet, bassoon) provide harmonic support with various patterns of eighth and sixteenth notes.

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.
Vl.
Vla.
Vc.
Pf.

1030

Cl.
Vl.
Vla.
Vc.
Pf.

1037

f

She makes me wait out - side in the cold.

Cl.

1037

Vi.

1037

Vla.

1037

Vc.

f

1044

W.

She makes me buy o - ver - shoes and

Cl.

Vi.

Vla.

Vc.

1052

W. wear gloves,

Cl.

Vi.

Vla.

Vc.

Piano

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

Cl.

Vi.

Vla.

Vc.

Piano

1065 *f*

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

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

Cl.

Vl.1

Vla.

Vc. *p* *pp* *bs.*

Piano

W. with the blind - fold!

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

V.2-3 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
V.2-3
Cl.
Vi.
Vla.
Vc.
Fa - cing a
Fa - cing a

1101

V.1
fi - ring squad.
V.2-3
fi - ring squad.
Cl.
Vi.
Vla.
Vc.
- - - - -

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

Cl.

VI.

Vla.

Vc.

Piano

W. Down with the Kai - ser!

Cl.

VI.

Vla.

Vc.

Piano

1122

W. Li - ber

Cl.

VI.

Vla.

Vc.

1129

ty!

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

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

Cl.

VI.

Vla.

Vc.

1136

mp

V.1

V.2-3

Cl.

Vi.

Vla.

Vc.

Fa - cing a fi - ring squad.

Fa - cing a fi - ring squad.

1143

p

V.1

V.2-3

Cl.

Vi.

Vla.

Vc.

Fa - cing a fi - ring squad.

Fa - cing a fi - ring squad.

Lights gradually fade out.

Musical score for orchestra and piano showing measures 1-10. The score includes parts for V.1, V.2-3, Cl., Vi., Vla., Vc., and Piano. The piano part features sustained notes and eighth-note patterns. The strings (V.1, V.2-3, Vi., Vla., Vc.) play sustained notes with grace notes. The woodwind parts (Cl., Vi.) play eighth-note patterns.

Cl.

Vl.

Vla.

Vc.

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The End

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