

MYSTERIOUS MAN:
Aren't you running away?

Adagio (♩ = 116)
poco rubato

No More

BAKER:

mf

No more ques - tions.

(Piano)

Please. —

No more

(+ Clarinet, Horns)

(Horn-solo)

p

pp

(+ Viola, Cello)

(Bass)

tests.

Comes the day you say, — "What for?" —

Please — no

(Clarinet)

mf

8

non rubato

more.

MYSTERIOUS MAN:

mp

(Violin, Viola trem.)
(+ Flute ord.)

We dis - ap - point, we dis - ap - pear, we die but we don't... —

(Clarinet, Bassoon)

(Cello)

12 (BAKER) 13 14 *mp* *poco rall.*

What? (MYSTERIOUS MAN) No more

(Violin, Viola trem.) They dis-ap-point in turn, I fear. For - give, though, they won't...—
(+Flute ord.) (+Piano)

(Clarinet, Bassoon)

(Cello)

15 *a tempo* (BAKER) 16 17 18 *mf*

rid- dies.— No more jests. No more

(Strings) (+Clarinet, Bassoon)

p (Piano) *mf*
(+Bass—pizz.)

19 20 21 22

curs-es you can't un-do,— left by fath-ers you nev-er knew.— No more

(Clarinet) (+Piano)

mf

(Bassoon, Viola, Cello)
(+Bass—8th)

23 (BAKER) 24 25 *dim.* 26

quests. No more feel - ings. — Time to shut the

(Flute solo)

mp

("Celeste")

(Piano) (+Strings)

mp (Horns, Bassoon)

mp (Cello)

27 28 *p* 29

door. Just— no more.

(Flute, Clarinet, Violin, Viola)

(Horns—stopped)

p (Piano)

30 31 32

33 MYSTERIOUS MAN:

33 *p* 34 35 36

Run-ning a-way— let's do it, free from the ties— that bind.—

(Bassoon)

p (Horns-stopped)

(Piano)

37 38 39 40

No more des-pair— or bur-dens to bear,— out there in the yon - der.—

41 42 43 44

Run-ning a-way— go to it. Where did you have— in mind?—

(Bassoon-solo)

(+Cymbal—brushes)

(+"Celeste")

(Cello, Bass pizz.)

(MYSTERIOUS MAN)

45 46 47 48

Have to take care:— un - less there's a "where",— you'll on-ly be wan - der-ing blind. Just more

(Bassoon)

poco cresc.

(+Cymbal sim.)

(Piano, + "Celeste")

poco cresc.

(Cello, Bass pizz.)

Cue

49 50 51 52

ques- tions,

diff - 'rent kind.

Where are we to

(Finger Cymbal)

(+Violin, Viola)

poco dim.

(Cello)

go?

Where are we ev - er to go?—

(Clarinet, Viola)

(Bassoon)

(+Horns, Strings)

57 (MYSTERIOUS MAN)

58 59 60

Run-ning a-way— we'll do it. Why sit a-round,— re-signed?—

(Horn, Viola)

(Piano) *p*

(+Bass)

61 62 63 64

Trou-ble is, son,— the farth-er you run,— the more you feel un - de-fined— for

(Clarinet, Horns, Viola)

p

65 66 67

what you have left— un - done and, more, what you've left be -

ten. *rall.*

(Piano)
(+Horn, String pads)

(Piano, "Electric Piano")

(+Violin, Viola)

pp (+Cello, Bass)

(MYSTERIOUS MAN)*a tempo*

68 69 70 71

hind. We dis-ap-point, we leave a mess, we die but we don't....—

*(Viola—trem, Flute—ord)**p**(Clarinet, Bassoon)**p**(Cello pizz, Horn—stopped)***BAKER:***rubato*

72 73 74 75

We dis-ap-point in turn, I guess. For - get, though, we won't....— Like fath - er, like

MYSTERIOUS MAN:

Like fath - er, like

(Flute)

a tempo

76

(BAKER)

son.

(MYSTERIOUS MAN)

son. (Violin, Viola)

p

(+ "Strings")

p
(Piano)

(+Bass pizz.)

No— more

(BAKER)

Gi - ants,

wag - ing war.

Can't we

(Triangle)

p(+Horns, muted or stopped,
Viola)*p**mf*(+Clarinet, Bassoon,
Cello)

84

85

86

87

just pur - sue— our lives— with our child - ren and— our wives?— Till that

(Clarinet, Horns—open)
(+Viola)

(Viola, Cello, Bass)

102 (BAKER) 103 *mf* *ten.*

store? All the

(Strings—trem.)

(+Bells)

(Piano) *f*

Meno mosso
104 (rubato) 105 *mp* 106 107

child- ren... — (Triangle) All the Gi- ants... — No

mf

mf (Piano, "Electric Piano")
(+String pads non trem.)

Tempo 1^{oo} 108 109 110 111 112

more. — (Triangle) *p*

(Violin, Viola)

p

(BAKER)

88 *rall.* 89 90 *a tempo* 91 *rall. mf*

hap - pi - er day ar - rives, — how do you ig - nore — all — the

(Clar, Horns, Viola) (Piano, "Electric Piano")

f (Viola, Cello, Bass) *p* (+Cello)

92 *a tempo* 93 94 95

Witch - es, — all — the curs - es, — all — the

mf

96 *rubato* 97 98

wolves, all the lies, — the false hopes, — the good - byes, — the re - vers - es, —

(Horns, Bassoon, Viola) (+Clarinet)

mf (Bass pizz.)

99 100 *f* 101

all — the won - der - ing what — ev - en worse is still in

(Viola, Horn, Clarinet, Bassoon) (Violin)

f