

INTRO = 2 bars prior

Piano-Conductor

—350—

#63—No Mo

S
I
N
G

33

MYSTERIOUS MAN:

p

Run-ning a-way— let's do it,

free from the ties— that bind.—

(Bassoon)

(Horns-stopped)

(Piano)

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

41

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.)

49 50 51 52

ques - tions, diff - 'rent kind. Where are we to

(Finger Cymbal)

(+Violin, Viola)

poco dim.

(Cello)

53 54 55 56

go? Where are we ev - er to go?—

(Clarinet, Viola)

(Bassoon)

(+Horns, Strings)

57

(MYSTERIOUS MAN)

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 —

(Clarinet, Horns, Viola)

p

65 66 67

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

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—ent)

(Clarinet, Bassoon)

(Cello pizz, Horn—stopped)

BAKER:

72

73

74

75

rubato

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)

(BAKER)

SON.

(MYSTERIOUS MAN)

SON.

(Violin, Viola)

p