

33 MYSTERIOUS MAN:

34 35 36

*p*

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.)

49

50 51 52

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

(Finger Cymbal)

(+Violin, Viola)

(Cello)

*poco dim.*

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 fath- 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)

68

*a tempo*

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:

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)