

74 *mp* 75 76

run a - long home and a - void the col - li - sion.

(Violins, Viola)  
*mp*  
(Clarinet)

(Piano, "Celeste")  
*mp*

(Cello, Bass)

77 78 79

Ev - en though they don't care, you'll be bet - ter off there where there's

80 81 82

no - thing to choose, so there's no - thing to lose. So you

*cresc.*

83 84 85

pry up your shoes. Then from

(Violins, Viola)  
(Clarinet)  
(Piano, "Celeste")  
(Flute) 6  
(Cello, Bass)

86 87 88

out of the blue, and with - out an - y guide,

(Flute, Bells)  
*mf*  
(Violins)

89 90 91

you know what your de - ci - sion is, which is not to de -

(Piano, "Celeste")  
*dolce*  
(Violin)

92 93 94 95

cide. You'll just leave him a clue: for ex - am - ple, a

("Celeste")

*mp* (Flute) *tr*

(Piano) *mp*

(Piano, "Celeste")

96 97 98 99

shoe. ("Celeste") And then see what he'll do. Now it's he and not

(Bass—harmonic)

(Piano)

(Clarinet, Piano, Viola—trem)

100 101

you who is stuck with a shoe, in a stew,

("Celeste")

(Clarinet)

(Piano)

(Piano, Viola—trem)

(Cello, Bass)

102 103

in the goo, and you've

("Celeste")

(Bass—harmonic)

(Piano)

(Piano, Viola—trem)

104 105 106 *mf*

learned some-thing, too, some-thing you nev-er knew, on the steps of the

107 108 109 110

pal - ace.

(Violins, Viola)

(Clarinet)

(Piano, "Celeste")

(Horns, Violas)

(Cello, Bass)