

# No More

**MYSTERIOUS MAN:**  
 Aren't you running away?  
**Adagio** (♩ = 116)  
*poco rubato*

**BAKER:**

1 *mf* 2 *p* 3

No more ques - tions. Please. No more

(Piano) (+Clarinet, Horns)

(Horn-solo) *p* *pp* (+Viola, Cello)

4 *mf* 5 6 7 *p*

tests. Comes the day you say, "What for?" Please— no

(Clarinet)

*mf*

8 *non rubato* 9 10 11

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-dles. — No more jests. No more

(Strings) (+Clarinet, Bassoon)

*p* (Piano) (+Bass—pizz.) *mf*

19 20 21 22

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

(Clarinet) (+Piano)

(Bassoon, Viola, Cello) *mf*  
 (+Bass—8vb)

23

(BAKER)

24

25 *dim.*

26

quests.  
(Flute solo)

No more feel-ings.—

Time to shut the

*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

Musical score for measures 30-32. The piano part (measures 30-32) features a melodic line in the right hand and a supporting bass line in the left hand. The string part (measures 30-32) consists of a sustained harmonic accompaniment. The piano part includes dynamic markings such as *p* and *mp*, and articulation marks like accents and slurs. The string part is marked with *mp* and includes a *dim.* marking at the end of measure 32.

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)

(+Cymbal sim.)

*poco cresc.*

49

(Cello, Bass pizz.)

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)

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)

76

*a tempo*  
**(BAKER)**

77

78

79

son.

**(MYSTERIOUS MAN)**

No— more

son. (Violin, Viola)

*p*

*p* (+“Strings”)

(Piano)

(+Bass pizz.)

**(BAKER)**

80

81

82

83

*mf*

Gi - ants,

wag - ing war.

Can't we

(Triangle)

*p*

(+Horns, muted or stopped,  
Viola)

(+Clarinet, Bassoon,  
Cello)

84

85

86

87

*f*

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

(Clarinet, Horns—open)  
(+Viola)

(Viola, Cello, Bass)



(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)

102 (BAKER) 103 *mf ten.*

store? All the

(Strings—trem.)

(+Bells)

(Piano) *f.*

Meno mosso (rubato)

104 105 *mp* 106 107

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

*mf*

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

Tempo 1<sup>∞</sup>

108 109 110 111 112

more... (Triangle) *p*

(Violin, Viola)

*p*