

J. Ward  
hunger  
with libretto by R. Hay

*Commissioned, produced, and first performed by  
Helios Collective as part of Formations 2017*

♩=106

Watcher - Tenor

pro - di - gious was the girl at school by six - teen reached her dreams en - rap-tur'd all the world by twen - ty - one in pain-tings so she seemed the

Watcher - Baritone

pro - di - gious was the girl at school by six - teen reached her dreams en - rap-tur'd all the world by twen - ty - one in pain-tings so she seemed the

Watcher - Bass

pro - di - gious was the girl at school by six - teen reached her dreams en - rap-tur'd all the world by twen - ty - one in pain-tings so she seemed the

Flute

Clarinet

Violin

Viola

Violoncello



T 6 art world's star by twen - ty five she left it all be - hind succ - ess and pop - u - la - ri - ty had pro - ven i - dle suck to such a mind

Bar.

B

Fl.

Cl.

Vln.

Vla.

Vc.

**A**

T 10 *mf* the sweet-heart of th'a - ca - de-my *mp* a - lone a - mong the men she'd see -

Bar. *mf* the sweet-heart of th'a - ca - de-my (spoken): alone among the men she'd see

B *mp* (spoken): The sweetheart of th'academy a - lone a - mong the men she'd see -

**A**

Fl. *pp* Cl. *pp*

Vln. *pp* Vla. *pp* Vc. *pp*

**B**

T 15 *pp* (spoken): look at her la - sci - vi - ous - ly *sub pp* and con-de-scend-ing-ly (spoken): And everything that bore her name ...

Bar. *pp* look at her la - sci - vi - ous - ly *sub pp* and con-de-scend-ing-ly (spoken): And everything that bore her name ...

B *pp* look at her la - sci - vi - ous - ly *sub pp* and con-de-scend-ing-ly (spoken): And everything that bore her name ...

Fl. *pp* Cl. *pp*

Vln. heavy bow pressure, distorted tone ff Vla. heavy bow pressure, distorted tone ff Vc. heavy bow pressure, distorted tone ff

21

T *p*  
... in Frieze, the Mail, the Times, had wom-an art - ist an emp - ty qua - li - fy - er

Bar. *p*  
... in Frieze, the Mail, the Times, had wom-an art - ist an emp - ty qua - li - fy - er

B *p*  
... in Frieze, the Mail, the Times, had wom-an art - ist an emp - ty qua - li - fy - er

Fl. *pp* sim.  
Cl. *pp* sim.

Vln. pizz. *ff* *ff* *pp* arco  
Vla. pizz. *ff* *ff* arco  
Vc. pizz. *ff* pizz. arco *pp*



26

T *mf*  
how great did her work have to be to be an 'ar -'

Bar.

B

Fl. *p* 3  
Cl. *mp* 5

Vln. 5 pizz. 5 5 ricochet *f*  
Vla. 5 5 5 pizz. 3 *mf*  
Vc. 5 5 5 pizz. 5 3 *mf*

32

T: tist' with - out that ap - o - lo - gy with - out 'wo - man art - ist' how great to speak for it - self

Bar.

B:

Fl.

Cl.

Vln. ricochet norm. ricochet norm. ricochet norm.

Vla. pp arco pizz. mf pp arco pp arco pizz. pp

Vc. pp arco ppp pp 3 pp arco pp pizz. pp

38

T: down, then, for her next piece,

Bar. shes down, then, for her next piece, o - ver man - y years to build a work and live the work in real - time,

B:

Fl. pp 5

Cl. 3 pp

Vln. ricochet 5 norm. ricochet norm. ricochet norm.

Vla. pizz. 5 mf pizz. 3 pp arco pizz. pp

Vc. pizz. 5 mf pizz. 3 pp arco pizz. pp

D

T 43 *a work to speak for it - self* art - ist she would strive

Bar. man - y years a work to speak for it - self her en - er - gy and

B both ma - tri - arch and art - ist she would strive to have it shown her en - er - gy and

D

Fl. *ff* *key clicks* *f*

Cl. *ff* *air noise (no pitch)* *mf*

Vln. *pp* *norm.* *arco* *f* *ricochet* *5* *norm.*

Vla. *pp* *arco* *p* *pizz.* *pp*

Vc. *pp* *arco*

*ppp*

T 49 *and it would speak for it - self*

Bar. *pp* *art - ful - ness* *and it would speak for it - self*

B *art - ful - ness* *app - lied to build the per - fect home* *a work to speak for it - self*

Fl. *pp* *to pizz.* *(pizz.)*

Cl. *pp*

Vln. *pp*

Vla. *pp* *ricochet*

Vc. *pizz.* *pp*

**E**

*LU to sunrise on empty kitchen.  
The trio are mute as they go on set for breakfast.*

53  $\text{J}=72$

Artist  $\text{J}=72$

Picc.  $\text{J}=72$

Cl.

Vln. arco, S.T.  $p \text{--} mf \text{--}$  sim.

Vla. arco, S.T.  $p \text{--} mf \text{--}$  sim.

Vc. arco, S.T.  $p \text{--} mf \text{--}$  sim.

*One of the trio flicks on the nearby radio, which plays white noise.*



59

Artist

Picc.  $3\text{pp}$   $fff$   $3\text{pp}$   $fff$   $3\text{pp}$   $fff$

Cl.  $f$   $f$

Vln. flautando norm.  $f$

Vla.  $f$

Vc.  $pizz.$   $5-$

*Another does a crossword in the newspaper. This continues, ad lib, until they check a clock on the wall and exit hurriedly. Enter the Artist, tense.*

*As the door closes, the Artist begins to clean frantically - the orange peel, the specks of liquid, bowls in the sink etc*

67

**F**

Artist

Picc.

Cl.

Vln.

Vla.

Vc.

≡

75

**p**

four a - cross se - ven let - ters  
(spoken): "antonym of chaotic: an organised, ideal state"  
four a - cross se - ven

Picc.

Cl.

Vln.

Vla.

Vc.

81

Artist let - ters "the opposite of chaotic ... ...keeping milk off the four a - cross se - ven let - ters "counter ..."

Picc.  $\gamma$   $\text{pp}$   $\text{fff}$   $\text{ff}$   $\text{pp}$   $\text{fff}$

Cl.  $\text{pp}$   $\text{ff}$   $\text{pp}$

Vln. S.P.  $\text{pp}$  S.T.

Vla. S.P.  $\text{pp}$  S.T.

Vc. S.P. S.T.  $\text{ff}$   $\text{pp}$

87

G

Artist ... and tea in the organised ideal state" four a - cross se - ven let - ters "pot - of course it is - how could you ideal state"

Picc.  $\text{pp}$   $\text{fff}$

Cl.  $\text{pp}$

Vln.  $\text{pp}$

Vla. sim.  $\text{pp}$

Vc.  $\text{pp}$

94

Artist 
 four a - cross se - ven let - ters "the opposite of chaotic"  
 O - blank - D - blank - blank-blank - Y four a - cross se - ven "keeping this place in a decent ideal"

Picc. 
 -

Cl. 
 -

Vln. 
 -

Vla. 
 -

Vc. 
 -

=

99

Artist 
 O - R - D - E - R - L - Y keep - ing this piece this per - formance go - ing so long find - ing beau - ty in this

H

Picc. 
 -

Cl. 
 -

Vln. 
 -

Vla. 
 -

Vc. 
 -

S.P.

Artist *104*

house en - forc - ing beau - ty in this house put - ting the work first for years in this house no paint - ing cook -

Picc.

Cl.

Vln. S.T.

Vla. S.T.

Vc. *ff* *pp* *sim.*

Artist *109*

ing bak - ing clean - ing love rear - ing this lot hold - ing on this for i - deal state four a - cross se - ven let - ters O

Picc.

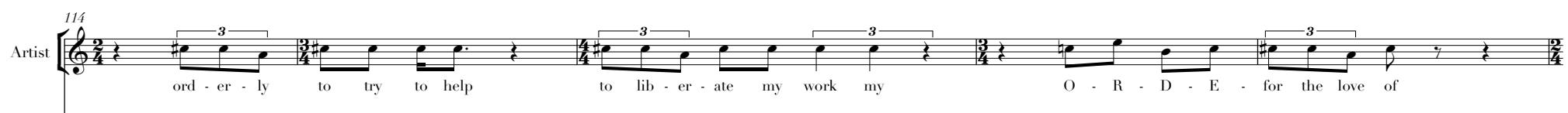
Cl. *pp*

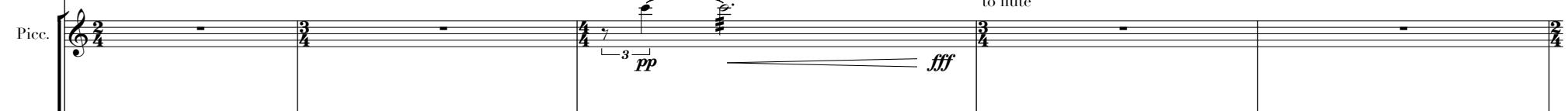
Vln.

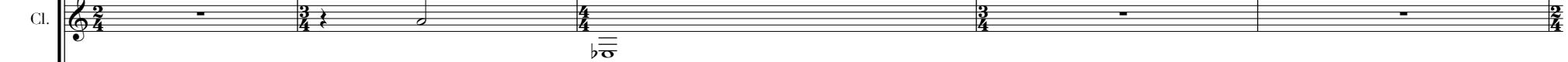
Vla.

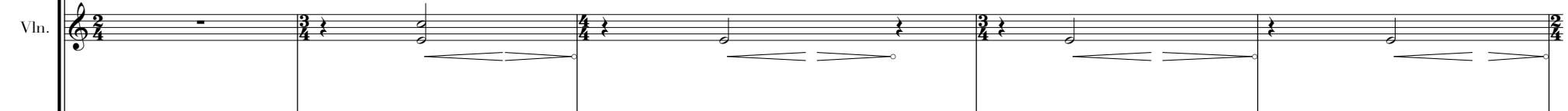
Vc. *pp*

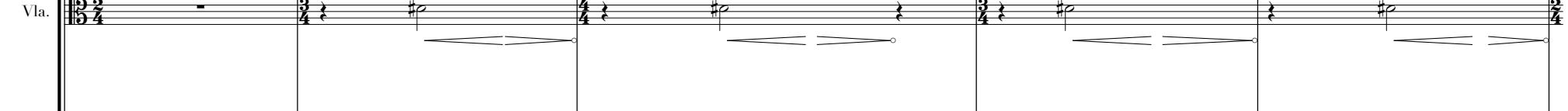
114

Artist 

Picc. 

Cl. 

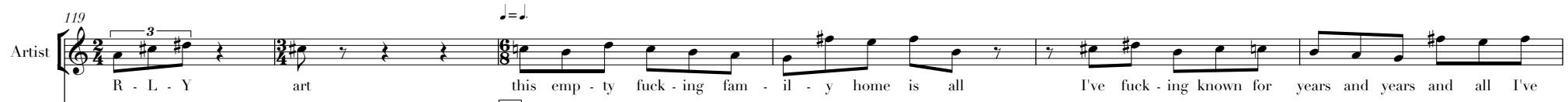
Vln. 

Vla. 

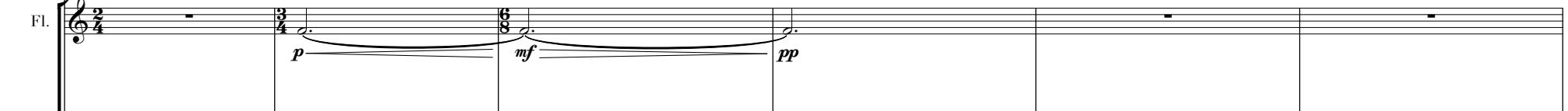
Vc. 

**J**

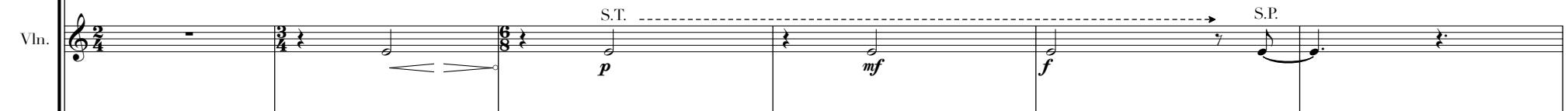
119

Artist 

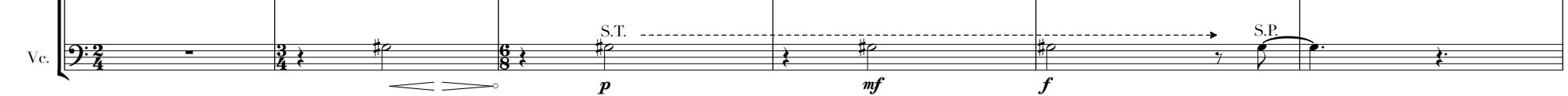
**J**

Fl. 

Cl. 

Vln. 

Vla. 

Vc. 

125

Artist got a - head of me for years and all I fuck - ing want is some re - spect some val - ue just to be an art - ist

Fl.

Cl.

Vln.

Vla.

Vc.

130

Artist just to be re - spect - ed as a paint - er have them see a wom - an and not see my gen - i - tals just have them see my work and

Fl.

Cl.

Vln.

Vla.

Vc.

136

Artist

no - tice me a fuck - ing hu - man be - ing that was all that's all to be that's all four a - cross se - ven

**K**

**p**

Fl.

**p** **p** **mf** **pp**

Cl.

**mf** **p** **mf**

Vln.

Vla.

Vc.

**pp**

**pp**

**pp**

=

142

Artist

let - ters four a - cross se - ven let - ters O - R - D - E - R - L - Y four a - cross se - ven let - ters four a - cross se - ven

**sub. p**

Picc.

**pp** **fff** **pp** **fff**

Cl.

Vln.

**f** **norm.** **p** **mf** **pp** **f**

Vla.

**f** **norm.** **p** **mf** **pp** **f**

Vc.

**f** **norm.** **p** **mf** **pp** **f**

L

147

Artist O - R - D - E - R - L - Y

Picc.

Cl.

Vln.  $p \xrightarrow{mf}$

Vla.  $p \xrightarrow{mf}$

Vc.  $p \xrightarrow{mf}$

=

*she fills in the crossword question, before  
slipping the paper into a recycling basket,  
and putting the pen in a drawer*

152

Artist not all that long at least a year or two at most the child-ren gone that aw ful man a -

Picc.  $\gamma \xrightarrow{3 pp} fff$

Cl.

Vln. norm.  $p \xrightarrow{mf}$

Vla. norm.  $p \xrightarrow{mf}$

Vc. norm.  $p \xrightarrow{mf}$

158

Artist lone and me a - lone work made point made art - ist life a - gain a - lone a - gain

Picc.  $\text{pp}$   $\text{fff}$

Cl.

Vln.

Vla.

Vc.

**M**

164 -doorbell- the artist stiffens -doorbell- pause she mimics the doorbell -doorbell- pause she mimics the doorbell -doorbell- pause

Artist

Picc.  $\text{pp}$

Cl.

Vln. pizz.  $f$

Vla. pizz.  $f$

Vc. pizz.  $f$

170 *she mimics the doorbell* -doorbell more aggressively- *the artist panics, looking around before moving to answer the door to the Impresario*

Artist

Picc.

Cl.

Vln.

Vla.

Vc.

**≡**

**N**  
♩ = 60

176

Impresario

how are you? darl - ing      how are you? the place is beau - ti - ful you know that dar - ling

**N**  
♩ = 60

Picc.

Cl.

Vln.

Vla.

Vc.

181

Impressario      dar - ling      it is beau - ti - ful you know      beau - ti - ful you know that

Picc.      ff      f      ff      ff

Cl.      pp      f

Vln.

Vla.

Vc.

三

Impressario 187

O

the food is ever-y-thing you touch is beau - ti - ful it's beau-ti - ful but they don't care I can't sell them this no-bo - dy re-memb-ers you

Picc.

O

ff p pp

Cl.

pp f p pp

Vln.

arco p

Vla.

arco pp mf pizz.

Vc.

3 arco 3 mf pp

192

Impressario (spoken): there's only so many pictures I can get of this place on instagram it's pain- tings\_ the paint- ings when you were in gall - er - ies in pic-tures

Picc.

Cl.

Vln. pizz. arco f mp pp tr~~~~~

Vla. f mp f pizz. arco 3

Vc. pizz. arco f 3

198

Impressario I could sell\_\_ that then they saw you they saw us they loved us you

Picc. ff ff

Cl. f

Vln. (tr) pizz. 3

Vla. arco. p pizz. 3 arco

Vc. arco 3

203

Impressario they loved you they want - ed you\_\_\_\_ it's an a - ma - zing piece a year, two, three

Picc.

Cl.

Vln.

Vla. pizz.

Vc. mf



208

Impressario the preg-nan-cies the births they cared so beau-ti - ful (spoken): "this can't go any longer ... ... I can't sell this to them "

Picc.

Cl.

Vln. arco ppp

Vla. arco ppp

Vc. ppp

Q

ff f p

213

Impressario      it does - n't go in a gall-er - y      at least that can be said for the Fount-ain not art not like yours at least no not real - ly      but at least it went in a

Picc.      *pp*

Cl.      *pp*

Vln.      *f*

Vla.      *f*

Vc.      *f*

=

217

Impressario      gall - er - y at least not beau - ti - ful      but at least it went in a gall - er - y at least not      beau - ti - ful      but some - thing there to see in a

Picc.      *pp*

Cl.      *ff*      *p*      *pp*

Vln.      *f*

Vla.      *f*      *pp*      *p*      *pp*

Vc.      *f*

223

Impressario

spec - ial place treat it like a work

Picc.

Cl.

Vln. arco *ppp*

Vla. arco *ppp*

Vc. arco *ppp*

=

**R**

227

Impressario

(spoken): "something for people to come and look at" Bri - a E - no once pissed in the Du - champ fount - ain (spoken\*): had to make a special device and everything always inventive brian eno didn't phase him found a way to piss in the fountain upside-down but you know all that

pause until speech is over

Picc. *pp*

Cl. *pp* *p*

Vln. *f* *p*

Vla. *f*

Vc. *f*

231

**S**

Impressario what I'm try - ing to say is they can't piss in a house can't put it in the gal - - -

**S**

Picc.

Cl.

Vln. pizz. f

Vla. pizz. f

Vc. pizz. f



236

Impressario e - ry — that's where you be - long your work your

Picc. ff

Cl. pp mf 3 f

Vln. arco p

Vla. arco p

Vc. arco p

241

Impressario paint - ings sculpt - ure work so beau - ti - ful this won't work won't say an - y - thing if there's no aud - i - ence no-one

Picc. *ff*

Cl. *pp* *f* *p*

Vln. *pp* *p*

Vla. *pp* *mf*

Vc. *pp* *mf*

=

246

Impressario to re - cieve it is - n't it bet - ter to be a 'wo-man art - ist' than no art - ist at all Think a - bout it.

Picc. *pp*

Cl. *pp*

Vln. *f* *mp* *pp*

Vla. *f* *mp* *f* *pizz.*

Vc. *pp* *f* *f*

**T**

**T**

252

Impressario I'll see you soon (spoken): you're supposed to be an artist: stop playing house.

Picc. ff to flute

Cl.

Vln. tr. pizz. 3

Vla. arco. pizz. 3 arco

Vc. arco 3

=

**U**

*There is an interlude of sorts - watchers A + B, playing children, clatter around the kitchen making food  
fresh flowers are out on the dining table in a vase - next to the vase they lay a place for the artist*

-90

258

T

Bar.

B

F. 90

Fl. ff

Cl. mf

Vln. arco. pizz. 3 tr. arco.

Vla. mf > o pizz. f pizz. 3 p

Vc. mf > o pp f

264

T 8

Bar.

B *dadd-y's*

you sort the fruit I'll get the cof - fee she likes it when you grind it by your self -

Fl. *mp*

Cl. *ff* *mf*

Vln. *pp*

Vla. *f* *mf*

Vc. *pp*



272

V  
enter Watcher C and Artist

T 8

Bar. wak - ing up we need to Mumm - y! we made you break - fast! it's your favourite we know you like porridge, lots of fresh fruit an ho -

B hur - y up you sill - y look they Mumm - y! we made you break - fast! it's your favourite we know you like porridge, lots of fresh fruit an ho -

Fl. *bp* *pp*

Cl. *bp* *pp*

Vln. *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

277

T 8

Bar. ney o - range juice on spe - cial occ - a - sions and lots of cof - fee the nice one from the mark - et grind them by hand that's what makes the diff - rence

B ney o - range juice on spe - cial occ - a - sions and lots of cof - fee buy the beans grind them at home you want good coff - ee

Fl. *pp* *p* *p*

Cl. *pp* *mp* *f* *mp* *f*

Vln. *pp* *ff* *p*

Vla. *pp* *ff* *p*

Vc. *pp* *ff* *p*



282

T 8

Bar. you taught us that you taught us that we're sor - ry if it's mess - y mum - my we just want - ed to say thank you

B you grind the beans mumm - y you taught us that we're sor - ry if it's mess - y mum - my we just want - ed to say thank you

Fl. *p* *p* *p* *p*

Cl. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. *ricochet* *f* *arco* *p*

Vla. *pizz.* *mf* *arco* *p*

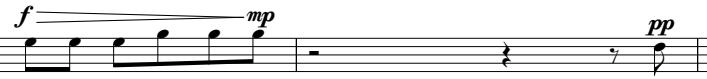
Vc. *pizz.* *mf* *arco* *p*

**W**

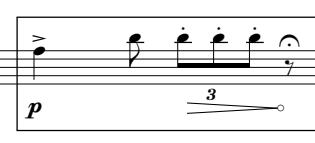
286

T 

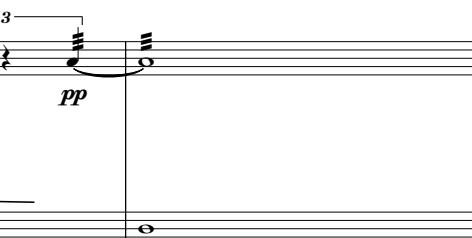
Bar.   
be-cause we want-ed to say thank you be - cause we app - re - ci - ate you and I wrapped it up don't ru - in the sur-prise

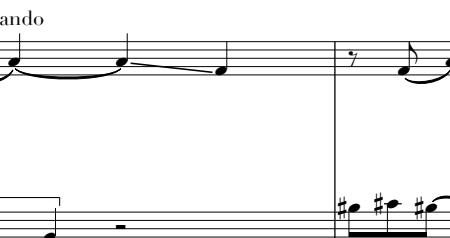
B   
we got you some-thing be - cause we app - re - ci - ate you we did it to - ge-ther

**W**

Fl.  increase frequency and loudness

Cl.  increase frequency and loudness

Vln.  flautando  
pizz.

Vla.  pizz.

Vc.  pizz.



291 *the artist drinks her coffee, moves breakfast around the bowl*

**X**

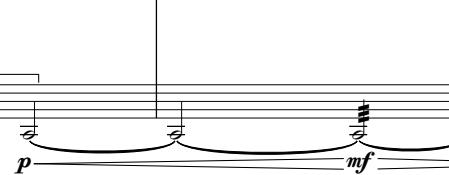
T 

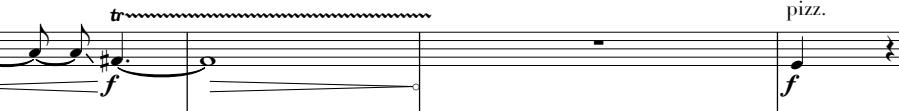
Bar.   
happ - y - mo-ther's day mumm-y thank you mumm-y mo-ther mum we wan-ted to thank you op - en it you'll like it

B   
happ - y - mo-ther's day mumm-y thank you mumm-y mo-ther mum we wa - nn - ted to thank you op - en it you'll like it

**X**

Fl.   
mp

Cl. 

Vln.  arco, flautando  
pizz.

Vla.  pizz.

Vc.  3

297

Bar. we think you'll like it o - pe - nn it and I wrapped it up it'll be a nice sur - pris e o - pen it o - pen it mumm -

B we think you'll like it o - pen it we did it to - ge - ther

Fl.

Cl.

Vln. pizz.

Vla.

Vc.

=

302

T hap - py mo - ther's day go on o - pen it

Bar. y o - pen o - pen it mumm - y o - pen it please hap - py mo - ther's day go on o - pen it

B mumm - y mumm - y o - pen it please hap - py mo - ther's day go on o - pen it

Fl.

Cl.

Vln. to picc.

Vla. ppp

Vc. pp

Z

**Y**

the artist gives a pitched scream, picking up the vase and throwing it to the ground where it shatters

307  $\downarrow 60$  a pause, held  
the watchers leave, one by one  
the artist is still  
this is held

Slowly at first she moves towards the broken pieces

Artist

Picc.

Fl.

Cl.

Vln.

Vla.

Vc.

=

313

She nicks her finger on the sharp edge of a shard

Artist

Picc.

Fl.

Cl.

Vln.

Vla.

Vc.

**AA**

*she laughs, looking at the colour spreading it on her hands*

Artist 319 

Picc.

Cl.

Vln.

Vla.

Vc.

**BB**

*she goes to the drawer*

*takes a large piece of paper from the drawer, places it on the table  
starts to stain it  
the piece is almost abstract impressionist in style  
she hums contentedly and idly while she works  
the trio sing along offstage*

Artist 325 

T (off stage)

Bar.

B

Picc.

Cl.

Vln.

Vla.

Vc.

CC

Artist *330*

T *pp* *f* *pp* *mf* *f* *p*  
Bar. *pp* *f* *pp* *mf* *f* *p*  
B *pp* *f* *pp* *mf* *f*  
Picc.  
Cl. *pp*  
Vln. *pp*  
Vla. *pp*  
Vc. *pp* *mp* *pp*

la la la la dm la la la la la  
la la la la dm la la la la la  
la la la la dm la la la la la

CC

336

Artist

T

Bar.

B

Picc.

Cl.

Vln.

Vla.

Vc.

This musical score page contains nine staves. The top staff is for the 'Artist' and consists of five blank horizontal lines. Below it are four vocal staves: 'T' (Tenor) in soprano clef, 'Bar.' (Bassoon) in bass clef, 'B' (Bass) in bass clef, and 'Picc.' (Piccolo) in soprano clef. The 'Cl.' (Clarinet) staff follows, also in soprano clef. The bottom section contains three string staves: 'Vln.' (Violin), 'Vla.' (Viola), and 'Vc.' (Cello/Violoncello). The music is divided into measures by vertical bar lines. Dynamics such as *p*, *pp*, *f*, and *ff* are indicated above the staves. The vocal parts include lyrics: 'dm la la\_\_\_\_ la\_\_\_\_ la\_\_\_\_ la' for the first three measures, followed by 'dm' and then 'la la\_\_\_\_ la\_\_\_\_ la\_\_\_\_ la\_\_\_\_ la' for the final measure. The 'Cl.' part has dynamics *pp* and *ff*. The 'Vln.', 'Vla.', and 'Vc.' parts show various rhythmic patterns and dynamics across the measures.

343

**DD**

Artist

T *pp*  
la la\_\_ la\_\_ la\_\_ la la

Bar. *pp*  
la la\_\_ la\_\_ la\_\_ la la

B *pp*  
la la\_\_ la\_\_ la\_\_ la la la la la la la la la la

Picc. *p*

Cl. *p*  
*ff*  
*pp*

Vln. *ff*

Vla. *ff*

Vc. *ff*

EE

*she finishes working and cleans up the mess, leaving the 'painting' untouched once the place is orderly, she exits*

Artist 350

T la

Bar. la

B la

Picc. *ff*

Cl. to bass clarinet

B. Cl.

Vln. *pp*

Vla. *pp*

Vc. *pp*

FF

356

*Blackout.*

Artist

Impresario

T

Bar.

B

Vln.

Vla.

Vc.

*LU on morning,  
as the impresario sings, the artist enters, with a frame,  
about to mount her 'painting'*

362 =68

*the artist picks up the painting*

Artist

Impresario

Fl.

B. Cl.

Vln.

Vla.

Vc.

368

*the artist glances at the gift, puts down her painting*

**GG**  
*the artist removes the ribbon from the gift*

Artist

Impressario *er - ies in pic-tures*      *I could se - - ill*      *ff*      *that then they saw you they saw us*

Fl.

B. Cl.

Vln.

Vla. *arco.*      *pizz.*

Vc. *pizz.*

376

*She open the gifts, revealing a framed painting of the kitchen, done by the children*

*she opens the accompanying letter*

Artist

Impressario *they loved us you*      *they loved you they want - ed you*      *can't put it in the gal*      *e - ry*      *that's where you*

Fl.

B. Cl.

Vln.

Vla. *p*      *pp*      *p*      *ff*

Vc. *mf*      *pizz.*      *f*      *pizz.*      *arco*

381

**Artist** **HH** (reading) **p** mum my\_\_\_\_ we wan - ted to say how much we love you we wan - ted to give you some-thing you'd love

**Impressario** be - long your work your paint - ings sculpt-ure work so beau - ti - ful this won't work won't

**Fl.** **ff** **ff** **p** **f** **pp** **mf**

**B. Cl.** **3 pp** **f** **ppp**

**Vln.** arco **p** **f** **pp** **mf** **pp** (h)

**Vla.** pizz. **3 f** arco **ppp** **f** **ppp** **pp**

**Vc.** pizz. **3 f** arco **ppp** **f** **ppp**

=

387

**Artist** **mp** some - thing beau - ti - ful so beau - ti - ful we know you keep the house so beau - ti - ful so we

**Impressario** say an - y - thing if there's no aud-i-ence no-one to re - cieve it

**Fl.** **p** **f** **p** **pp**

**B. Cl.** **pp** **3 pp** **f** **p** **pp** **3 pp**

**Vln.** **p** **f** **p** **f** **p** **f** **p** **f**

**Vla.** **ppp** **f** **p** **f** **p** **ppp** **f** **p** **f**

**Vc.** **ppp** **f** **p** **tr** **ppp** **f** **p** **f** **ppp**

**II** **mp**

394 *f*

Artist wan - ted to make some-thing beau - ti - ful we paint - ed the kit - chen we thought you'd love it

Impressario *mf*  
is - n't it bet - ter to be a 'wo-man art - ist' than no art - ist at all? Think a -

Fl. *pp* *mf* *p* *f* *pp* *mf* *p* *f* *pp*

B. Cl. *f* *ppp* *3 pp* *f* *ppp* *3 pp* *f* *ppp*

Vln. *pp* *mf* *p* *f* *pp* *mf* *mp* *arco* *pp*

Vla. *f* *ppp* *arco* *ppp* *f* *ppp* *mp* *pizz.* *f* *pizz.* *3*

Vc. *f* *ppp* *arco* *ppp* *f* *ppp* *arco* *f* *pizz.* *3*

401 *f*

Artist we hope you love it we love you happy mo - ther's day mumm - y

Impressario bout it. I'll see you soon (spoken): you're supposed to be an artist: stop playing house.

Fl. *mf* *p* *f* *pp* *mf* *mf*

B. Cl. *3 pp* *f* *ppp* *mf*

Vln. *p* *f* *pp* *mf* *mp* *pp*

Vla. *arco* *ppp* *f* *ppp* *mp* *pp*

Vc. *arco* *ppp* *f* *ppp* *mp* *pp*

*the artist whispers slightly, glances at the paintings side by side on the dining table, despondent blackout.*

408

Artist - - - - | - - - - | - - - - | - - - - | *f* 3 thank you for ever - y - thing all our love

Impressario - - - - | - - - - | - - - - | - - - - |

Fl. *mf* - - - - | - - - - | - - - - | - - - - |

Cl. - - - - | - - - - | - - - - | - - - - |

B. Cl. *mf* - - - - | - - - - | - - - - | - - - - |

Vln. - - - - | - - - - | - - - - | *f pp* 3 pizz.

Vla. - - - - | *sub pp* 3 5 pizz.

Vc. - - - - | - - - - | *pp* 3 pizz.