Eauman

for baritone and string quartet

Rick van Veldhuizen

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2026

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Commissioned by **Klassiek achter de Duinen** with the support of the **Dutch Fund for the Performing Arts**

Program Note:
In 1991, lyricist, playwright and director Howard Ashman died of AIDS-related illness.

For a composer born in 1994 and reared on his work as a lyricist for three classic Disney movies (The Little Mermaid, Beauty and the Beast, and Aladdin), his work was foundational to my love of musical theatre.

35 years after his passing, and being queer and HIV positive myself, I decided to revisit those three fairy tales, going back to some of their sources and re-imagining them as a triptych about the lives of HIV-positive queer folk. These subtexts were already there – Hanns Christian Andersen was queer, the sorcerer in Aladdin was quite forthcoming in his 'affection', and Jean Cocteau already found the queerness in Beauty and the Beast in 1946.

This 'Tomb**eau** d'Ash**man**' is above all a tribute to Ashman's work and the struggles, activism and empowerment of the HIV+ and the LGBTQI+ community. We used to be sentenced to the earth, but can now explore the sky and water. Hence 'Eauman'.

Duration: c. 17'

D 25844

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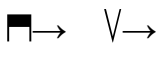
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Performance Note:
This piece is written in extended Just Intonation, using the Extended Helmholtz-Ellis Just Intonation (HEJI) notation. All sounds are non-tempered consonances and dissonances. The precise cent deviations are indicated in the score. They can be used to check pitch during practice with a regular tuning device. The A (II on the violins, I on the viola and cello) is the reference pitch (+0¢). For more information, please consult the next page, and the legend by Marc Sabat and Thomas Nicholson: https://masa.plainsound.org/pdfs/HEJI2020_A4Landscape.pdf

Although very precisely notated, the general (romantic, lush) musical gesture should not suffer because of it – the precision is mostly to help during study, rather than dictate performance.

In 'Den lille havfrue', the singer also plays a single crotale (pitch b'). A recording of a female voice, provided by Katharine Dain, is to be played by the four quartet players in canon in the same movement (mm. 75-81). This can be done either through four mobile phones (preferred, if they can project well enough), bluetooth speakers, or a localized speaker. The material will provide both the individual sample and the total pre-recording with all four voices.

In 'La belle et la bête' and 'Aladdin' very few extended techniques are used. In 'Den lille havfrue', the sound should always be on the brink of physicality. Tender yet forceful, hardcore yet graceful.



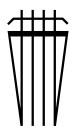
A very slow bow, distorting the sound. The bow's rosin should be clearly audible.



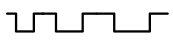
Circular bowing between (molto) s.p. and (molto) s.t.



Thoroughly dampen strings with all left-hand fingers. For non-pitched, scratchy or airy sounds.



Bridge clef. Indicates where on the string non-pitched sounds should be played. (High = s.p., low = s.t.)



Indicates the approximate speed of 'rattling' when using slow bow and/or overpressure on a string.



Crini battuti (percussive bow action, very forceful).



(When transitioning to s.p.) bow on, or even beyond the bridge to create a squeaky sound.

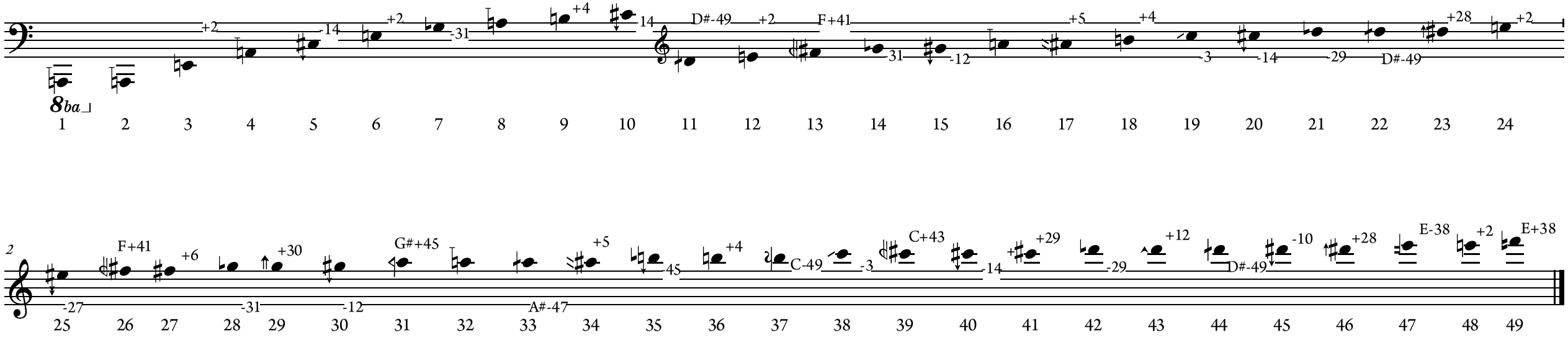


(Violoncello:) drum left hand onto all four strings, percussively stopping the resonance of a pizzicato.

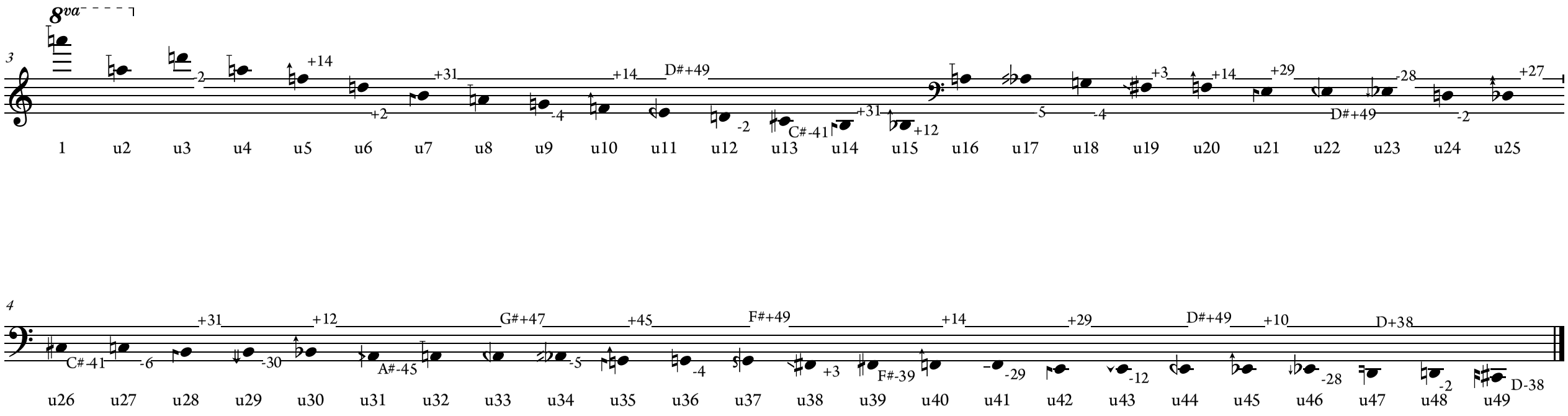
Artificial harmonics are indicated as usual. Natural harmonics are indicated with their string number (and beyond the 5th harmonic, with their partial).

In 'Aladdin', the baritone should perform a kind of magic act. Not only must they occupy three roles (the 'Guide', the 'Boy' and the 'Narrator') but also produce a very flimsy magic trick at the end. This shouldn't be played for laughs – they are the very creepy gestures of a charlatan.

OVERTONE SERIES 1-49 on ''A



UNDERTONE SERIES 1-49 below a''''



1. La belle et la bête (avant 1996)

You came back..
Tu m'avais rejoint au lieu de ton père,
si jeune et si beau.

I saw myself dance with you
dripping with gold.
Now I'm sure that my bones won't carry me.
To hell with them.

My features are
failing me,
having sunk towards the floor.

And still unto you I'll say:
«Je ne pouvois me retrancher fur une excessive bonté...»

I will you my rose,
it's still in the bud.

Même si le printemps ne m'attend pas, chéri.
Elle bourgeonnera comme t'as toujours voulu.

Et s'ils ne savent pas m'aimer,
t'es le seul qui le peux arroser.

I have a heart...
It's just too big to hear...
It will beat on...
It will beat at subsonic frequencies,
but you'll still feel its pulse.

eauman

for baritone and string quartet

Music and lyrics by Rick van Veldhuizen

1. La belle et la bête (avant 1996)

morose mais galvanisé ♩ = 63

Baritone

morose mais galvanisé ♩ = 63

1 Violin

senza vib.

f douleureux *p* *mf* *pp*

2

senza vib.

f douleureux *p* *mf* *p*

Viola

senza vib.

f douleureux *p* *mf* *pp*

Violoncello

f douleureux *p* *mf* *p*

5

Bar.

p très faible

...you came back...

A

mp tendre

tu m'a - vais re - joint

1 Vln

A

p *fp* *f* *mp*

2

p *fp* *f* *mp*

Vla

p *fp* *f* *mp*

Vc.

pizz.

p *fp* *f* *mf*

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9

B

Bar.

p faible

au lieu de ton pè - re si jeune et si beau

1 Vln

2

s.t.

mp *p* *p* *mf*

Vla

s.t.

p

Vc.

arco

IV

p

13

un peu moins vif ♩= 56

mp nostalgique

Bar.

I saw my - self dance with you drip - ping with

un peu moins vif ♩= 56

p.n.

13/4 above Vla.

C +44

con sord.

1 Vln

2

pp *mp* *p*

Vla

con sord.

p.n.

mp

Vc.

pizz. arco pizz. arco pizz.

rfz *mp* *rfz* *mf* *rfz*

17

C

Bar. G#+40

gold

pizz.

1 Vln G♯ +37

f

senza sord.

C

arco

f

2 G#+40

p *pp*

+10 -22 -4 -2

ff

A♯ +42 -33

p

Vla -25

IV -39

ff

D#+37

p

Vc. arco -12 -12

s.t.

rfz *mf* *pp*

p.n. 7/IV +25

f

-2 -4

20

1215:1216

Bar. +2 -31 +4 -3 -14 -12

mf amère

-12 -8 -22

now I'm sure that my bones won't car - ry

1 Vln +2 -31 +4

p

6/IV

mf

-10

C# +33 -6

mf *p*

2 senza sord. 6/III

mf

-6

Vla senza sord. -29 -33

mf

-41

F#+47

mf

Vc. pizz. +2

rfz

arco I

mf

-8 -10 -22 -20

22

Bar.

p grondant

me

to hell with them

D

mp à bout de souffle

my fea - tures

1

Vln

2

Vla

Vc.

mp *pp*

pizz.

sfz

rfz

arco s.t.

mp rauque

25

Bar.

D#+37

are fail - ing me

mf

G+32

ha - ving sunk to - wards the

1

Vln

s.t. → p.n.

D# +38

mp rauque

pp

mp

2

Vla

p mais sonore

D# +37

s.t. arco → p.n.

pizz.

G+23

G +32

III

Vc.

A#+39

pizz.

arco

C+30

7/IV

28

E

mf romantique

p

mp

Bar.

floor____ and still un - to you I'll_____ say

E

1

Vln

f *mp*

2

f *mp*

Vla

f *mp*

Vc.

f *mp*

pizz.

ff

31

mp angélique

Bar.

je ne pou - vois me re - tran - cher fur une ex - ces - si - ve bon - té_____

1

Vln

ffp scintillant

mf *f*

2

ffp scintillant

f

Vla

ffp scintillant

f

Vc.

arco

ffp scintillant

mf *f*

F en animant un peu

34

Bar.

mp f

I will you my

F en animant un peu

1

Vln

2

Vla

Vc.

F +41 mp fp

p f

A# +39 fp

p

fp

sans archet

mp fp

36

Bar.

rose

sfz f mp ff

1

Vln

2

Vla

pizz. sim.

Vc.

f mp ff

38

Bar.

it's still in the

1

Vln

2

Vla

Vc.

39

Bar.

bud

1

Vln

2

Vla

Vc.

G

40

Bar.

mê - me si le prin - temps ne m'at - tend

G

1

Vln

2

Vla

Vc.

pizz.

arco

avec archet

rit.

H au mouvement

42

pas ché - ri el - le bour - geon - ne - ra com - me t'as tou -

rit.

H au mouvement

47

Bar.

jours vou - - lu

1 Vln 2

Vla

Vc.

50

Bar.

et s'ils ne savent pas m'ai - mer t'es le

1 Vln 2

Vla

Vc.

53

Bar.

f +47 3:2 E+34 -33 -16

seul qui la peux ar - ro - ser

5:4 5:4 5:4 +2 -4 -29

I

1

Vln

2

Vla

Vc.

+45 +47 +34 +47 -2 3:2 *f* *p* -29 +4 +6 +4 -29 -29 -27 *f* -29

+47 -31 +6 I +7 *f* -2 -2 +2

7/IV 3:2 +14 +2 +2 -1 +4 A#-47 +4

7/III II +12 +4 -39 *ffz* *f* *p* +2 *mp* *f*

57

Bar.

J très lent, libre mais resolu ♩=52

60 *mf* *fragile, à voix tremblante*

I have a heart

J très lent, libre mais resolu ♩= 52

1

Vln

2

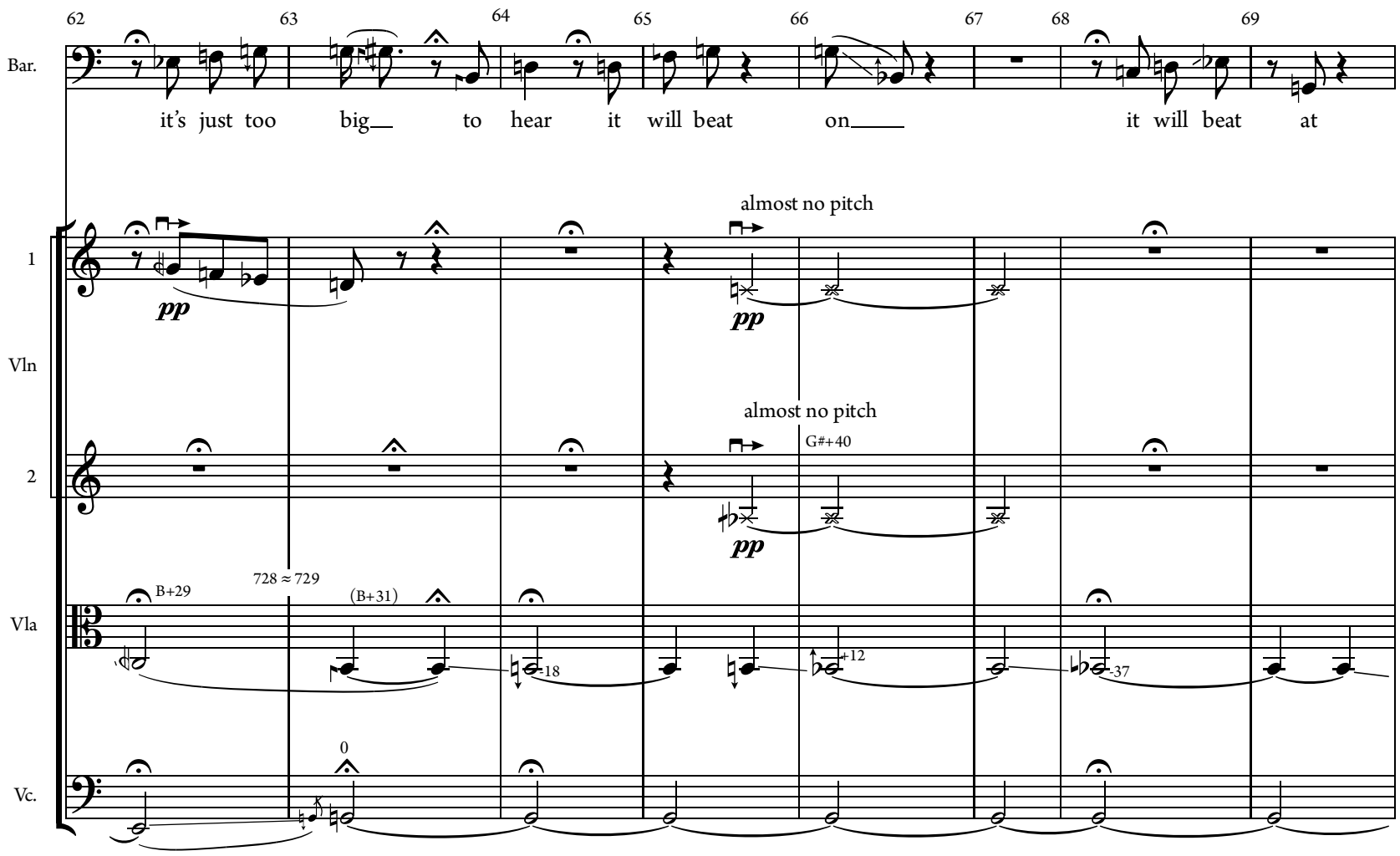
Vla

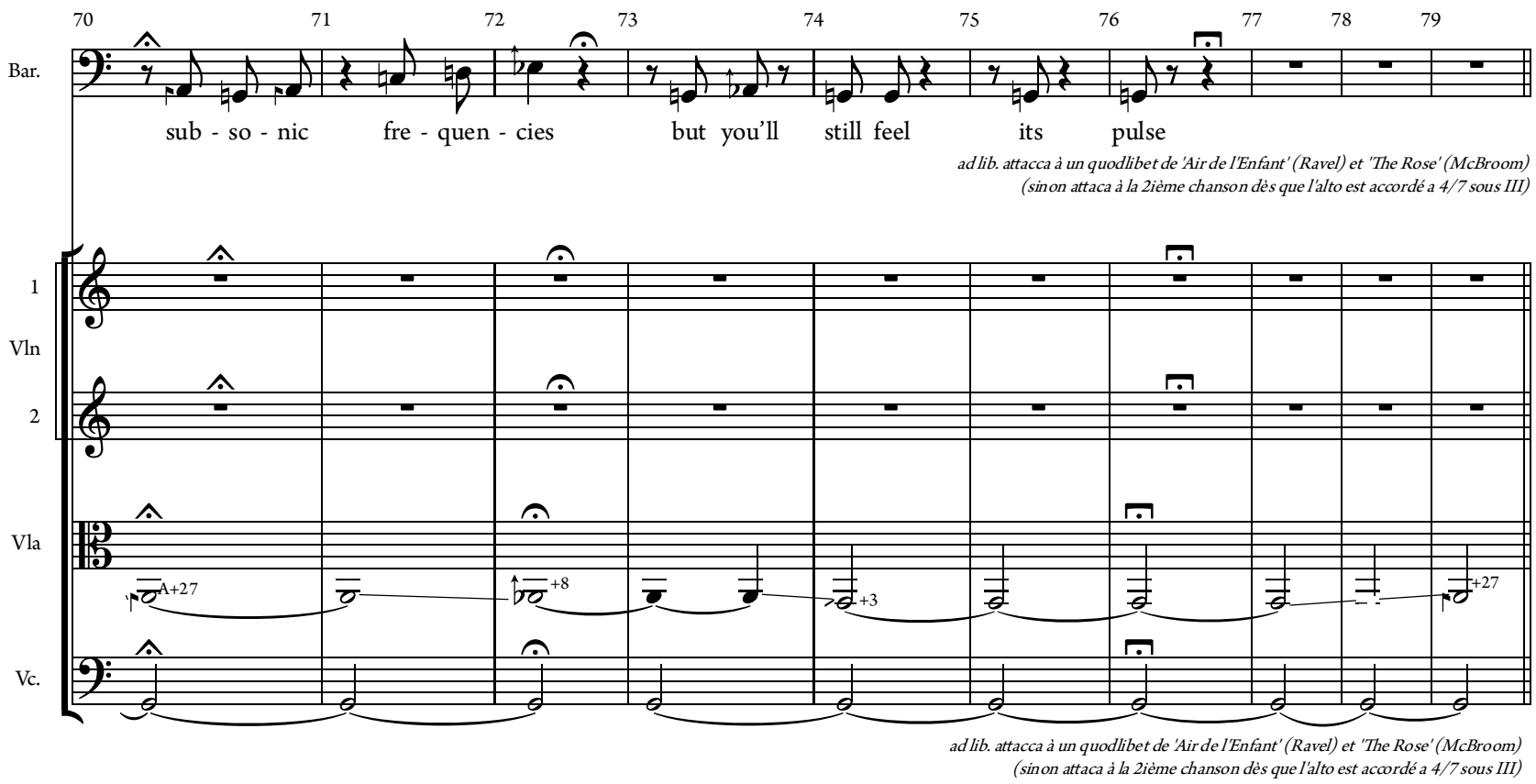
Vc.

A#-47 D#-49 *pp* A# -47 +4 D# -49 con sord. -14 -4

+2 -1 +4 *pp* -29 +6 -1 *mp* peu à peu scordatura +16 -6 -27 *p*

pizz. arco +4 -29 +2 *rfz* *pp* -27 C+43 -29 +18 +6 *mp* +2 -12 -10 arco -12


62
63
64
65
66
67
68
69
Bar.
it's just too big to hear it will beat on it will beat at
1
Vln
2
Vla
Vc.
almost no pitch
pp
almost no pitch
pp
G#+40
B+29
728 ≈ 729
(B+31)
-18
+12
-37
0


70
71
72
73
74
75
76
77
78
79
Bar.
sub - so - nic fre - quen - cies but you'll still feel its pulse
ad lib. attacca à un quodlibet de 'Air de l'Enfant' (Ravel) et 'The Rose' (McBroom)
(sinon attaca à la 2ième chanson dès que l'alto est accordé a 4/7 sous III)
1
Vln
2
Vla
Vc.
A+27
+8
+3
+27
ad lib. attacca à un quodlibet de 'Air de l'Enfant' (Ravel) et 'The Rose' (McBroom)
(sinon attaca à la 2ième chanson dès que l'alto est accordé a 4/7 sous III)

2. Aladdin (années 2000)

A streetwise boy you get to know the hands & feet you're made for.
Slipping under the sheets, dipping into the grease.
You pick up on the tricks, getting your kicks out of the sickest shit.

«J'dragues les mecs dans les boîtes de nuit.»

You're smelling the leather, unzipping the zippers,
you're spotting feathered divas in the lampligt on a nightly street.

«Les sens, les odeurs, les désirs,
j'kiffe l'idée de poursuivre
ces douleurs, ces partouzes et ces keums
qui me fourrent, me déchirent,
me délivrent.»

داعبه الساحر كثيراً عندما رآه
تحداه سمسار أن يتبعه في طريقه

A streetwise boy you get to know
how to wait on someone hand and foot.
With so many a bloke, many a man-cave,
many a man you outbrave
even at your age.
You won't stop to think,
you'll learn all the kinks.
Find the ring fit for a king,
you little twink.

«Le sombre-aigu m'appelle.
Je suis une noctuelle face à la lampe éclatante...»

قال" :ما تشاء؟ أنا مستعد لأكون عبداً
لك ولأي شخص يأخذ هذا المصباح في يدي

As soon as you stroke it,
it'll give you everything.
So first you'll get the fire,
then you'll get the flood.

«Puis il me reste la cendre...»

in your blood

étincelant ♩ = 77

Baritone

étincelant ♩ = 77

1

Violin

2

Viola

Violoncello

F# +20

A#+39

+46

A#+39

+29

+27 +29 +14 +29 +27 +14 +29

III

7/III

7/IV

4

A

The Guide: *mf toujours parlando, culotté*

+31 A#+39

A street - wise boy you get to know the

surtout sans gentillesse

Bar.

A

surtout sans gentillesse

1

Vln

2

Vla

Vc.

pizz. arco A#+39

+12 +18 +31 +14 +16 +12

A#+39 pizz. arco

+16 8/II 6/II I

pizz.

7

Bar. hands and feet you're made for slip - ping un - der the sheets,

f malicieux

1 Vln pizz. *p* arco *sf* *fp* *ff* *fp* *fp*

2 arco *pp* *ff* *fp* *fp*

Vla *p* *ff* *fp* *fp*

Vc. II *ff* *mf*

B

9

Bar. dip - ping in - to the grease You

B

1 Vln *fp* *mp*

2 pizz. *fp*

Vla pizz. *fp* *mp*

Vc. *fp* *f*

11

Bar.

pick up on the tricks, get - ting your kicks out of the sick - est shit

1

Vln

2

Vla

Vc.

pizz.

arco

C+43

A#-47

G+45

C beaucoup moins vif ♩= 63

12

The Boy:

mp sensuel, sûr de soi

j'dra - gue les me-[k']dans les boî - [ts'] de

C beaucoup moins vif ♩= 63

s.t.

G#+35

pp précis

D **au mouvement** ♩ = 77

14

The Guide: ***f*** *resolu, séduisant*

Bar. nuit you're smel - ling the lea - ther, un - zip - ping the zip - pers you're

D **au mouvement** ♩ = 77

1 Vln pizz. arco

2 pizz. arco

Vla pizz. arco

Vc. pizz. arco

f ***mp*** *léger*

[15]

Bar. spot - ting fea - thered di - vas in the lamp - light of a night - ly

1 Vln 2 Vla Vc.

f

E

17

beaucoup moins vif, rêveur ♩ = 63

The Boy:

p *encore plus parlando*

Bar.

street

Les

E

beaucoup moins vif, rêveur ♩ = 63

1 Vln

2

Vla

Vc.

s.p. → s.t.

pp *brumeux*

pp

pp *sonore*

arco

19

sens, les o - deurs, les dé - sirs

j'kif - fe l'i -

p.n.

septimal whole tone (28/25) over B♭

mf ***p***

p *sonore*

p.n. arco

21

Bar.

dée de pour - sui - vre ces dou - leurs, ces par - touzes et ces keums

1

Vln

2

Vla

Vc.

(13/8 above Vln. 1)

C#-11

mp

23

qui me fourrent, me dé - chirent me dé -

s.t.

C#+49

F un peu plus vif, luissant ♩= 70

25

The Narrator: *mf plus chanté mais assez sec*

Bar.

li - vrent

Dā - ʕi - bu - hu as' - sā - ḥi -

F un peu plus vif, luissant ♩= 70

1

Vln

2

Vla

Vc.

27

ru ka - ṯi - rān ʕa - in - da - ma ra' - a - hu

G tempo I, tenace ♩ = 77

30

Bar.

Ta - ḥa - dā - hu qaw - wād 'an ya - ta - ba - ʕu - hu fyi ṭa - ri - qih

G tempo I, tenace ♩ = 77

1 Vln

2

Vla

Vc.

pizz.

arco

s.p.

The Guide:

33

A street - wise boy you get to know how to

35

Bar. wait on some - one, hand and foot with so

1 Vln 2 — s.p. arco — pizz.

Vla

Vc. arco s.p. — pizz. — arco s.p.

36

Bar. ma - ny a bloke ma - ny a man - cave ma - ny a man you out - brave, e - ven at your

mf sinistre

1 Vln 2 — *f*

Vla — arco s.p. — *mf*

Vc. pizz. — *f*

38

Bar. age

You can't stop to think, you'll learn all the kinks

1 Vln

2

Vla

Vc.

pizz. s.p. arco pizz. arco pizz. s.p. arco pizz.

fp *fp* *fp* *f* *sf*

40

mf chuchurrement fort hautain

you'll find the ring fit for a king, you lit - tle

arco pizz. arco pizz. arco

mp *mf* *mp* *f* *p* *mp* *p*

H doux et flexible ♩= 63

42

The Boy:

mp naïf, effacé

Bar.

twink le sombre - ai - - gu m'ap - -

H doux et flexible ♩= 63

arco

quick harm. gliss. on IV

1 Vln

ff *fp*

2

ord. arco

ff *fp* *pp*

G#+35

quick harm. gliss. on IV

Vla

arco

fp *pp*

II

Vc.

arco

ff *fp*

(at the spot of 7/III)

pp

44

f *mp*

Bar.

pel - - le. Je

pizz.

1 Vln

mf

2

mf *pp*

441:440 (-4c)

E-46

D#-21

Vla

mf *pp*

IV

Vc.

mf *pp*

47

Bar. suis u - - ne noc - tu - - el - - - - - - le

1

Vln

2

Vla

Vc.

III

II

arco

f *mf* *p* *f* *mf* *f*

49

Bar. face à la lampe é - - cla - -

1

Vln

2

Vla

Vc.

(already in tune with vla, vc)

p *p* *p* *f* *f*

I obséquieusement, phantasmagorique ♩= 77

The Narrator (impersonating a servile lover):

52

Bar.

ff

tan - - - - te...

f racontant

lascif

Qal: «Mā - ta - sha - 'i?

I obséquieusement, phantasmagorique ♩= 77

1

Vln

2

Vla

Vc.

s.t.

pizz.

ff

f

fp

s.p.

55

Bar.

'A - na mus - ta - ʕi - du li - 'a - ku - na ʕab - dan, lā - ka wa - li -

1

Vln

2

Vla

Vc.

III

IV

59

Bar.

'a - yi šoḳṣ yi - 'a ḳu - ḏu___ 'al - miṣ - ba - ḥi fyi ya - day - hi.»_

1

Vln

2

Vla

Vc.

G.P.

mf

mp

pizz.

64

J au premier mouvement, mais instabile

The Guide:
mf louche, sinistre

as

arco

ff

p

f

fp

9/IV → 6/IV

F#-43

70

retenir **a tempo**

Bar.

soon as you stroke it — it 'll give you eve - ry - thing

retenir **a tempo**

1 Vln — pizz. / arco — *p fragile* — *mp* — pizz. — *mf* — *p*

2 — pizz. / arco — *p fragile* — *mp* — pizz. — *mf* — *mp*

Vla — IV — *mp* — III — *p* — pizz. — *mf* — *mp*

Vc. — pizz. — *p fragile* — *mf* — *p* — *mf* — *mp*

74

Takes out a LIGHTER, lights it.

Bar.
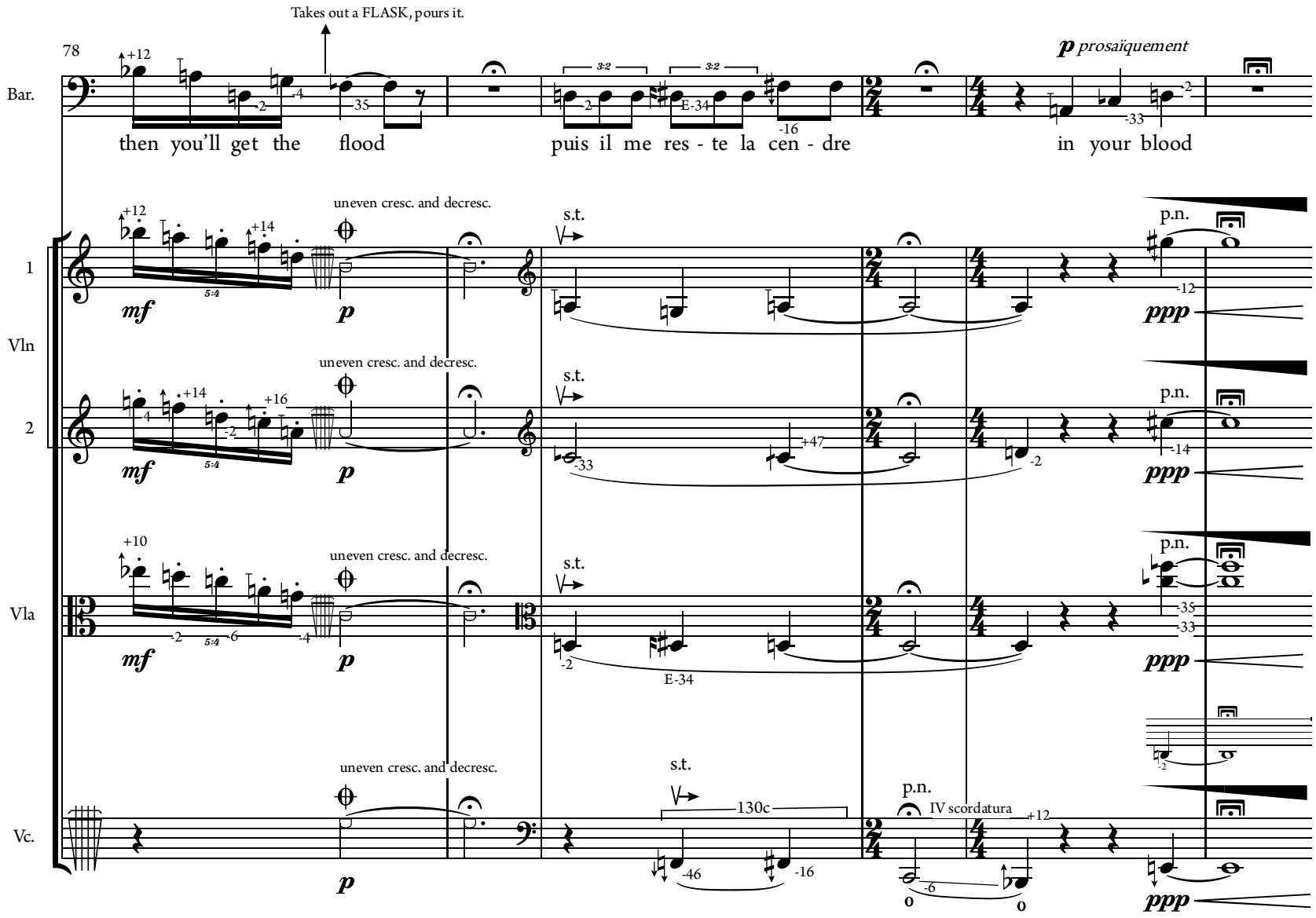
so first you'll get the fi - re

1 Vln — arco — pizz. — arco — IV crackling, like fire — *ffp* — *mp fumant*

2 — arco — IV — *ff* — *mp fumant*

Vla — arco — *p* — *ffp* — IV accordatura

Vc. — arco III — *p* — 7/III — D+34 — *fpp*


78
Takes out a FLASK, pours it.
Bar.
then you'll get the flood
puis il me res - te la cen - dre
in your blood
p prosaïquement
1
Vln
2
Vla
Vc.
mf
p
ppp
uneven cresc. and decresc.
s.t.
p.n.
130c
IV scordatura

3. Den lille havfrue (fremtid)

I've walked the hot sand for a while now.
I've knelt for you 'til my mouth was full.
My tongue tied, but our desires were never different.

If I have to dissolve into seascum.
I hope the bells will toll in the air.
I wish the seashells shall cheer with me.

If the sea's cum I'd love to distort.
Water has always been my sport.

And if I gave up my voice,
it was the right choice.
Because my throat was stuffed with seaweed anyway.
So much twitching, so little to say.

Then I hear the goddesses of air
implore me.

"Deres stemme var melodi
en så åndig at intet menneskeligt øre
kønne høre den."

"We'll be the sons
and the daughters
among mothers and fathers that never were."

And I'd love to dissolve
in the sea's cum.

And if a boatload of skimpy sailors
broke the waves.
I'd be right there
spraying in their faces.

But if you fail another,
as we failed each other
all of the air gods will weep.
All of y'all living will weep.
And we will once again
be united in weeping.

"Og hver tåre lægger en dag vor
til lidelsen.
Du kan stadig forkorte vores prøvetid.
Og vi vil forkorte din bedrøvelighed."

3. Den lille havfrue (fremtid)

Crotales

Violin 1

Violin 2

Viola

Violoncello

Crot.

Vln 1

Vln 2

Vla

Vc.

Yearning ♩ = 108

The vocal should have an uninhibited, improvisatory feeling throughout. Rhythm is approximate, pitch is not.

I've walked the hot sand for a while now.

sempre sim.

8

Bar.

I've knelt for you 'til my mouth was

f

C+38

C+43

E+30

1

Vln

2

I
II
p.n.
sempre tremolando

7/I
7/II

+18
+16

6/I
6/II

G+45
C+43

II
III

p.n.

III
IV

fp

Vla

random noise glissandos

Vc.

13

A+28

A+27

Bar.

full...

1

Vln

2

s.p.
IV

mp espressivo

mf

p

Vla

s.p.
III

Vc.

mf

pp

15

B

mp tenderly

A+27

Bar. My tongue tied, but our de - si - res were ne - ver

B

1 *fp*

Vln 2 p.n. *mp espressivo* *fp*

Vla *f* *fp*

Vc. pizz. *mp* arco II p.n. *fp*

22

Exuberant ♩= 132

Bar. dif - ferent If I have to dis -

Exuberant ♩= 132

1 *ff*

Vln 2 *fp* p.n.

Vla *fp* p.n.

Vc. *fp*

C

28

Bar.

ff !!

mf *ingénu*

solve in - to sea - scum I hope the

C

p.n.

1

Vln

2

Vla

Vc.

ff

pizz.

arco

G-21

30

bells will toll in the air, I wish the

holding back, rubato ♩ = 118

mp

f

mf

34

Bar.

A+27

-14 -31 -29 -14

sea - shells shall cheer with me

accelerando

1

Vln

col legno battuto

A+27 -45 -12

mp *mf*

accelerando

s.t.

-31 -27 -31

p

2

arraché

-14

mp *f*

s.t.

-14 -12 -14

p

Vla

-12 -10 -16

mp *mf*

-27 -31

s.t.

-33

p

Vc.

-45 -14

arco

40/39 (-44c)

3:2

+32 -12

mf *p*

[36]

Bar.

in tempo ♩= 132

ff !!

-29 -33

If the

C-47

+47

sea's cum, I'd

in tempo ♩= 132

1

Vln

p.n.

-27 -33 -29 -35 -33 -27

3:2

f

-33 -2

3:2

fp

s.p.

3:2 III

6/IV

3:2

3:2

2

p.n.

-31 -27 -33 -29 -35 -33

3:2

f

-33

5:4

s.t.

-18 -2

fp

Vla

p.n.

-35 -31 -33 -29

3:2

C-47

f

+1 +47 +2 +1

-2 -6 -18 -33 -2 -31 -35 16 4

15:16

fp

Vc.

7/III

3:2

-29

ff

38

Bar. love to dis - - - tort

1 Vln 2 Vla Vc.

pizz.

pizz.

40

Bar. Wa - ter has al - ways been my sport...

D

1 Vln 2 Vla Vc.

arco

43

Bar.

1

Vln

2

Vla

Vc.

fake glissando on lower strings

fake glissando on lower strings

fake glissando on lower strings

fake glissando on lower strings

C#+33

C#+33

F+19

+6

+44

47

G#+40

B+29

B+29

A+25

s.t.

G#+40

p.n.

F#+36

s.t.

s.p.

[49]

E allargato ♩= 120 *mp*

Bar. And if I gave up [m] my

E allargato ♩= 120

1 Vln 2 Vla Vc.

A+25 F#+36 +13 s.p. p.n. s.t. pizz. arco

f mp p mp f p mp pp f mp rfz

52

Bar. voice It

s.t. 11/7 above Vla. s.p. p.n. A+25

s.t. 8/7 above Vln. 1 p.n.

s.t. p.n. A+25 s.p. p.n. F#+36

G+33 pizz.

mf fp mp mf mp fp mp mf

54

Bar.

was the right choice be - cause my

1

Vln

2

Vla

Vc.

(major 3rd over cello)

arco

57

throat was stuffed with sea - weed a - ny way. So much

p.n.

60

A+27

mf

Bar. twit - ching, so lit - tle to say

1 Vln p.n. *mf* p.n. *mf* s.t. *pp*

2 p.n. A+27 C#+13 s.t. harm. gliss. *pp*

Vla B+31 *pp*

Vc. s.p. 'seagull' *mp*

F

Spiritual, uncanny ♩= 108

63

mp angelically

Bar. Then I hear the god - - des - ses of air

Crot.

F

Spiritual, uncanny ♩= 108

1 Vln s.t. C#+43 A#+39 *p sans rigueur* *pp* *mf > p* *mfp*

2 harm. gliss. *pp sans rigueur* p.n. *mf > p* *mfp*

Vla s.t. *(pp)* *mf* pizz. arco *mf > p* *mfp*

Vc. p.n. *pp* pizz. *mf*

66

Bar. im - plore me... de - res stem - me var me - lo - di

1 Vln

mfp mf

2

mfp mf ppp

Vla

mfp mf

Vc.

II arco p III mf pp

s.t.

70

Bar. en så ån - dig at in - tet mennes - ke - ligt

1 Vln

ppp mp pp

2

mp pp mp

Vla

ppp mp

Vc.

73

G

With the first sampled female voice

Bar.

ø - re kun - ne hø - re den [m]

Crot.

G

1

s.p. 7/IV D+34 – start sample we'll be s.t.

Vln

II

2

A+36 G+32 – start sample we'll be s.t.

Vla

s.t. p.n. C# +33 – start sample we'll be s.t.

Vc.

+35 +33 – start sample we'll be pizz.

77

Bar.

C#+49

[o] - [m]

C#+49

[o] -

the sons and

1

-18 -35 -4 -37 -49 -16

f

Vln

-35

the sons

2

-2 -20 -35 -4 -18 -33 -2

f

the sons

Vla

C#+49 C#+49

-6 -20 -35 -2 -33 -20 -35 -4 -6

the sons

Vc.

arco

s.t.

D#+37

-6 -37 -37 -2 -35

mp

H molto allargato ♩= 96

80

Bar.

D#+37

[a]

a - mong mo - - thers

daugh - - - - - - - - - ters

H molto allargato ♩= 96

1

s.p.

III

7/IV

8/IV

6/III

mp

s.p. → p.n.

f

Vln

and daugh - - - - - - - - - ters

2

s.p.

mp

s.p. → p.n.

f

and daugh - - - - - - - - - - - ters

Vla

s.p.

f

mp

D#+37

s.p. → p.n.

A-39

f

and daugh - - - - - - - - - - - ters

Vc.

s.p.

f

p

s.p. → p.n.

f

83

Bar. and fa - - thers that ne - ver were.

1 Vln

2

Vla

Vc.

s.t. p.n.

7/IV

I = 132

86

Bar. And I'd love to dis - - - solve in the

I = 132

1 Vln

2

Vla

Vc.

pizz.

88

J tranquillo ♩= 108

mf naughtily

Bar. sea's cum and if a boat - load of skim - py sai - lors

1 Vln 2 Vla Vc.

J tranquillo ♩= 108

s.p.

fp

arco

arco+14

s.p. 7/IV

92

ritenuto

in tempo

Bar. broke the waves I'd be right there

ritenuto

in tempo

p.n.

96

Bar. spray - - ing in their fa - - ces But if you

1 Vln

2

Vla

Vc.

K

99

Bar. fail an - oth - er as we failed each oth - er

1 Vln

2

Vla

Vc.

106

L

mf +29

Bar. — all of the air gods will weep all of y'all

Crot.

L

1 Vln — *sf* *p* *sfp* *sf* *p*

2 — *sf* *p* pizz. *sfp* *sf* *p*

Vla — *sf* *ff* *p* arco *sfp* *sf* *ff*

Vc. — *sf* *p* *sfp* *sf*

111

Bar. — li - ving will weep and we will once a - gain

1 Vln — *sfp* *fp* s.t. *sfp* *fp*

2 — *sfp* *fp* s.t. *sfp* *fp*

Vla — *p* arco *sfp* *fp* pizz. *ff* *fp*

Vc. — *sfp* *fp* *sfp* *fp*

115

M

Bar.

be u - ni - ted in [a] wee - ping

M

s.p.

1

Vln

p fffff

s.p.

2

p fffff

arco

s.p.

Vla

p fffff

s.p.

Vc.

p fffff

122 123 124 125 126 127 128

mp dreamily

Bar.

og hver tå - re læg - ger en dag til vor lidel - sen. Du kan sta - dig for -

Crot.

Døende ♩ = 84

like an extremely long reverb tail

1

Vln

p

like an extremely long reverb tail

2

p

like an extremely long reverb tail

III

Vla

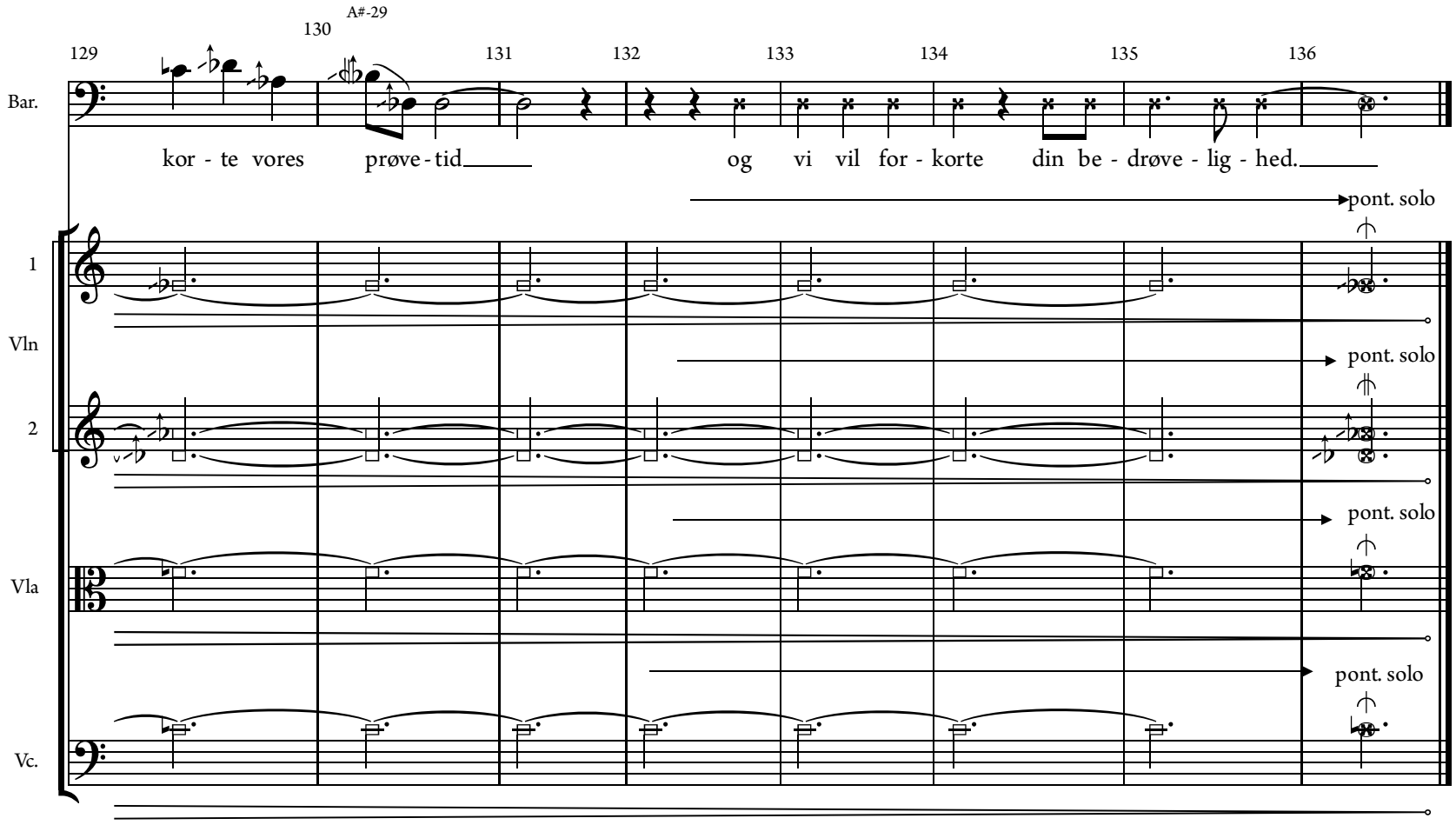
p

like an extremely long reverb tail

II

Vc.

p


A#-29
129
130
131
132
133
134
135
136
Bar.
kor - te vores prøve - tid og vi vil for - korte din be - drøve - lig - hed.
pont. solo
1
Vln
2
pont. solo
pont. solo
Vla
pont. solo
Vc.

Publishing