

AFTER ALL

- I. Wounded World*
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Quintet for String Quartet and Narrator
Composed by Nathan Kroms Davis
For the Halcyon String Quartet and David Troup
2021-2022; Rockland, Maine
Approximate duration: 25 minutes

I composed *After All* following a period of several years in which my life had turned away from music and art towards activism and then public service. This period coincided with the presidency of Donald Trump, the global retreat of liberal democracy, the COVID-19 pandemic, the murder of George Floyd in Minneapolis and subsequent national reckoning, and of course the unrelenting ecological catastrophe that characterizes our era. Nonetheless, I tried to capture in *After All* a long view of human and nonhuman affairs, and I think that the long view - which is also the collective view, since none of us stick around for the long view - remains hopeful.

Most of the spoken text of *After All* consists of testimonies of the audience and supporters of the Halcyon String Quartet, which they offered in response to the following prompt:

Near the end of his life, the poet William Yeats realized that he must find a new beginning in "the foul rag and bone shop of the heart" - the unordered chaos of human feeling. As we contemplate our warming planet, its divided communities, its joys, and sufferings, we invite you to share your reflections on the following questions: Is our collective future a bright one? Can we change it? What does the world look like to you in 50 years? Who is "we"? Who are you?

The final words, however, starting at measure 120 of the final movement, are an excerpt of a poem by Kate Barnes, the first Poet Laureate of Maine, as described in the acknowledgment below.

I profoundly thank Halcyon and David Troup, who have made my experience of *After All* meaningful beyond words.

-Nathan Davis

Kate Barnes, excerpt from "April and Then May" from *Where the Deer Were*. Copyright © 1994 by Kate Barnes. Used by permission of The Permissions Company, LLC on behalf of David R. Godine, Publisher, Inc. All rights reserved worldwide.

I. Wounded World

Relaxed, pastoral $\text{♩} = 60$

Score for Violin I, Violin II, Viola, and Cello. The tempo is Relaxed, pastoral, $\text{♩} = 60$.

Violin I: *f* arco, *pizz.*, *f* arco, *pizz.*

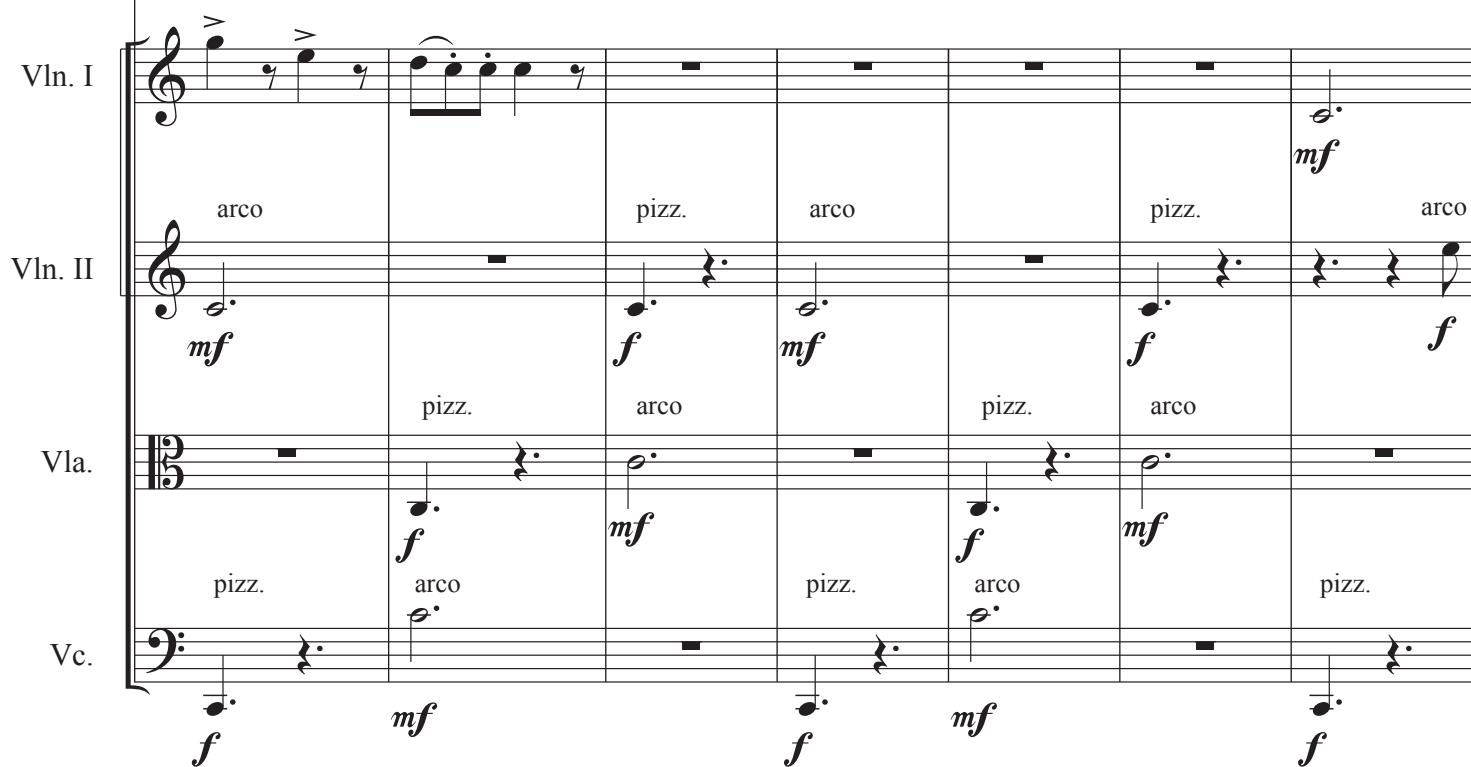
Violin II: *mf*, *f*, *mf*, *f*

Viola: *pizz.*, *f* arco, *mf*, *f* arco, *mf*

Cello: *f*, *mf*, *f*, *mf*

I loved summers, growing up -

Violin I (Vln. I) and Violin II (Vln. II) parts for measures 7-13. The Violin I part features a melodic line with accents and a final measure with a half note. The Violin II part provides harmonic support with a mix of arco and pizzicato textures. The Viola (Vla.) and Violoncello (Vc.) parts also feature a mix of arco and pizzicato textures, with dynamic markings ranging from *f* to *mf*.



Violin I (Vln. I) and Violin II (Vln. II) parts for measures 14-18. The Violin I part continues the melodic line with dynamic markings of *f* and *mf*. The Violin II part provides harmonic support with a mix of arco and pizzicato textures. The Viola (Vla.) and Violoncello (Vc.) parts also feature a mix of arco and pizzicato textures, with dynamic markings ranging from *f* to *mf*.



Vln. I

Vln. II

Vla.

Vc.

Now I live summers with my heart in my mouth,

Vln. I

Vln. II

Vla.

Vc.

molto

Violin I *fff* *p*

Violin II *fff* *p*

Viola *arco* *fff* *p*

Violoncello *fff* *p*

praying that my friends' homes, my home, won't burn.

Violin I

Violin II *p*

Viola *p*

Violoncello

When I think of the problems we now face,

Vln. I
 Vln. II
 Vla.
 Vc.

pizz.

f

I remember that nuclear weapons, to my generation,
 appeared to be the biggest, civilization-ending problem.

Vln. I
 Vln. II
 Vla.
 Vc.

mf

mf

arco
III

p

sfp

mf

Now it's carbon in the atmosphere, but nuclear weapons are still here.

For the generation before me, I think it was fascism, and fascism is still with us too.

Vln. I *p*
 Vln. II *p*
 Vla. *mf*
 Vc. *f* *pizz.* *arco* *mf*

Vln. I *ff*
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff*

Violin I

Violin II

Viola

Violoncello

Vln. I

pizzicato improvisation on these notes; senza tempo

Vln. II

pizzicato improvisation on these notes; senza tempo

a tempo; arco

mp

Vla.

pizzicato improvisation on these notes; senza tempo

Vc.

pizzicato improvisation on these notes; senza tempo

78

a tempo; arco

Vln. I

p

Vln. II

Vla.

a tempo; arco

p

Vc.

a tempo; arco

p

82

Vln. I

f

Vln. II

f

Vla.

f

Vc.

subito *ff*

86

Vln. I

Vln. II

Vla.

Vc.

f

91

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

95

Vln. I

Vln. II

Vla.

Vc.

pp

p

pizz.

arco

pp

pizz.

p

pp

p

102

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

p

mf

pizz.

arco

mp

p

mp

mf

arco

pizz.

mp

f

arco

f

Vln. I
 Vln. II
 Vla.
 Vc.

f
 pizz.
f
fff
 arco
fff
 ruvido
fff

Vln. I
 Vln. II
 Vla.
 Vc.

pp
pp
pp
pp
 sub.
fff
 sub.
fff
 sub.
fff
 sub.
fff

Violins I and II, Viola, and Violoncello. The score shows a half rest for the first two measures, followed by a pizzicato figure in the third measure. The Viola and Violoncello parts have a "pizz." marking above a note in the third measure. The Violoncello part has a "mp" marking below a note in the third measure.

II. Disciplined Practice

Cosmic ♩ = 72

Score for Voice, Violin I, Violin II, Viola, and Cello. The score is in 4/4 time and consists of six measures.

Violin II: The Violin II part features a melodic line starting with a half note G4 (quarter rest), followed by a half note A4 (quarter rest), a half note B4 (quarter rest), a half note C5 (quarter rest), a half note D5 (quarter rest), and a half note E5 (quarter rest). The first measure is marked *p* (piano). The second measure is marked *pizz.* (pizzicato). The third measure is marked *sf* (sforzando). The fourth measure is marked *sf* (sforzando). The fifth measure is marked *sf* (sforzando). The sixth measure is marked *mf* (mezzo-forte).

Violin I: The Violin I part consists of six measures, each containing a whole rest.

Viola: The Viola part consists of six measures, each containing a whole rest.

Cello: The Cello part consists of six measures, each containing a whole rest.

Voice: The Voice part consists of six measures, each containing a whole rest.

7

Vln. I

Vln. II

Vla.

Vc.

p

arco

p

pizz.

mf

mf

p

f

arco

f

I am on a different tack.

Vln. I

Vln. II

Vla.

Vc.

mf

f

p

f

I want to share what I have discovered
by opening my eyes and ears to music.

For me

Vln. I *p* *mf* *mp*
 Vln. II *p* *f* *mp* *pizz.* *arco*
 Vla. *p* *mf* *f*
 Vc. *sfp* *mp* *mf*

learning to play the piano in a group setting pre-pandemic and on Zoom during the isolation
has been a wonderful learning process with much frustration, exasperation and little success.

Vln. I *f*
 Vln. II *mf* *f* *pizz.* *arco*
 Vla. *f*
 Vc. *ruvido* *f*

But, when I do succeed with a short piano piece

niente

niente

niente

ff *p* *ff* *p* *ff*

pizz. *arco* *mf*

Vln. I

Vln. II

Vla.

Vc.

and have the timing right or the notes correct or the fingering better coordinated -
not necessarily all at once, I might add - it is pretty magical.

Vln. I

Vln. II

Vla.

Vc.

I have so much appreciation for musicians
and their devotion,

sim.

pp *mf*

p *f*

Vln. I

Vln. II

Vla.

Vc.

disciplined practice patterns and ability to perform in front of others and/or with others in group pieces...
to me [it] is quite an amazing feat.

sim.

mf

sim.

mf

sim.

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

Vln. I

Vln. II

Vla.

Vc.

I am optimistic about

Vln. I

Vln. II

Vla.

Vc.

the future.

Vln. I

Vln. II

Vla.

Vc.

My life has been good.

Vln. I *mf*
 Vln. II *mf*
 Vla. *f*
 Vc. *mf*

Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc. *f*

If we focus on the beauty not the

Vln. I niente *mp* niente *mp*

Vln. II *mp* niente *mp* niente

Vla.

Vc. *mp* *mf*

darkness then we can endure.

louder >

Vln. I niente *mp* *f*

Vln. II *mp* niente *f*

Vla. *f*

Vc. *f* pizz.

77

Vln. I

Vln. II

Vla.

Vc.

arco

81

Vln. I

Vln. II

Vla.

Vc.

pizz.

mf

pizz.

mf

pizz.

sf

mf

When attending a concert, if a musical piece expands the mind even a wee bit, you have succeeded.

Vln. I
 Vln. II
 Vla.
 Vc.

arco

p *pp*

arco

pp

f

I wish you every success.

Vln. I
 Vln. II
 Vla.
 Vc.

Don't rush these rests!

pp

Don't rush these rests!

pp

Don't rush these rests!

pp

Don't rush these rests!

arco

pp

III. Solar Panels

A ruckus! ♩. = 136

Score for Voice, Violin I, Violin II, Viola, and Cello.

Voice: The vocal line consists of four measures. The first measure is in 3/4 time, the second in 7/8, the third in 3/4, and the fourth in 7/8. The lyrics are: "Hi, I'm a 12 year old girl Hi, I'm a". The first measure is marked *f* (forte). The third measure has an accent (>) over the first note.

Violin I: The Violin I part consists of four measures, all of which are whole rests.

Violin II: The Violin II part consists of four measures. The first measure is in 3/4 time, the second in 7/8, the third in 3/4, and the fourth in 7/8. The first measure is marked *f* (forte). The second measure has a fermata over the first note. The third measure has an accent (>) over the first note.

Viola: The Viola part consists of four measures. The first measure is in 3/4 time, the second in 7/8, the third in 3/4, and the fourth in 7/8. The first measure is marked *f* (forte). The second measure has a fermata over the first note. The third measure has an accent (>) over the first note.

Cello: The Cello part consists of four measures, all of which are whole rests.

4

12 year old girl Hi, I'm a 12 year old girl

Vln. I

Vln. II

Vla.

Vc.

7

that lives in Hope, Maine who looks out her win - dow

ff *f*

Vln. I

Vln. II

Vla.

Vc.

f

11

who looks out her win - dow who looks out her win - dow

Vln. I

Vln. II

Vla.

Vc.

15

as soon as she wakes up just to

Vln. I

Vln. II

Vla.

Vc.

18

see the moun - tains stan - ding

Vln. I

Vln. II

Vla.

Vc.

21

strong.
ff

Vln. I

Vln. II

Vla.

Vc.

ff

24

Score for measures 24-27. The system includes staves for Vln. I, Vln. II, Vla., and Vc. The time signature changes from 7/8 to 3/4 at measure 25. The Vln. I and II parts are marked *ff* starting in measure 26. The Vla. and Vc. parts are marked *pesante* starting in measure 25.

Vln. I

Vln. II

Vla.

Vc.

ff

pesante

28

Score for measures 28-31. The system includes staves for Vln. I, Vln. II, Vla., and Vc. The time signature changes from 3/4 to 7/8 at measure 29. The Vln. I and II parts are marked *ff* starting in measure 29. The Vla. and Vc. parts are marked *pesante* starting in measure 29.

Vln. I

Vln. II

Vla.

Vc.

ff

pesante

30

My brother and

mf

Vln. I

Vln. II

Vla.

Vc.

p

p

32

I brought so - lar pa - nels

ff

Vln. I

Vln. II

Vla.

Vc.

ff

ff

sub. ff

sub. ff

34

Score for measures 34-35. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The time signature is 4/4. In measure 34, Vln. I and Vln. II play a half note G4, followed by a quarter rest. Vla. and Vc. play a continuous eighth-note pattern: G#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363

38

2/4

4/4

3/4

so - lar pa - nels

Vln. I

Vln. II

Vla.

Vc.

40

3/4

to our town star - ting with the one ques - tion to our town

f

Vln. I

Vln. II

Vla.

Vc.

44

star - ting with the one ques - tion to our town star - ting with the

ff

Vln. I

Vln. II

Vla.

Vc.

48

(exaggerated; almost comic; building to "we?")

one ques - tion: so many other towns have solar,

sfpp

Vln. I

Vln. II

Vla.

Vc.

51

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

cresc. al fff

cresc. al fff

why

55

don't

Vln. I

Vln. II

Vla.

Vc.

57

Vln. I

Vln. II

Vla.

Vc.

*f**ff*

59

fff we?

Vln. I

fff

Vln. II

fff

Vla.

fff

Vc.

fff

61

Vln. I

Vln. II

Vla.

Vc.

63

63

Vln. I

Vln. II

Vla.

Vc.

65

65

Vln. I

Vln. II

Vla.

Vc.

68

Vln. I

Vln. II

Vla.

Vc.

f

mf

II

mp

71

Two years la - ter one hun - dred

twen - ty pa - nels were brought

to our town af - ter

mf

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

74

ff lots of mee - tings!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

76

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

lots - of mee - tings!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

so - lar pa - nels!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *sub. ff*

lots - of mee - tings!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *sub. ff*

82

83

Vln. I

Vln. II *mf*

Vla. *f*

Vc.

84

85

86

87

87

Vln. I

Vln. II

Vla.

Vc.

f

mf

ff

f

ff

90

Vln. I

Vln. II

Vla.

Vc.

f

93

Vln. I

Vln. II

Vla.

Vc.

f

ff

f

Measure 93: Vln. I and II have rests. Viola and Vc. play eighth-note patterns. Vln. I has accents on measures 93 and 94. Vln. II has a slur over measures 93 and 94. Viola has accents on measures 93 and 94. Vc. has a forte (*f*) marking.

Measure 94: Vln. I and II have rests. Viola and Vc. continue their eighth-note patterns. Vln. I has accents on measures 94 and 95. Vln. II has a slur over measures 94 and 95. Viola has accents on measures 94 and 95. Vc. has a forte (*f*) marking.

Measure 95: Vln. I and II have rests. Viola and Vc. continue their eighth-note patterns. Vln. I has accents on measures 95 and 96. Vln. II has a slur over measures 95 and 96. Viola has accents on measures 95 and 96. Vc. has a forte (*f*) marking.

95

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

Measure 95: Vln. I and II play eighth-note patterns. Vln. I has accents on measures 95 and 96. Vln. II has a slur over measures 95 and 96. Viola has accents on measures 95 and 96. Vc. has a forte (*f*) marking.

Measure 96: Vln. I and II play eighth-note patterns. Vln. I has accents on measures 96 and 97. Vln. II has a slur over measures 96 and 97. Viola has accents on measures 96 and 97. Vc. has a forte (*f*) marking.

Measure 97: Vln. I and II play eighth-note patterns. Vln. I has accents on measures 97 and 98. Vln. II has a slur over measures 97 and 98. Viola has accents on measures 97 and 98. Vc. has a forte (*f*) marking.

97

Vln. I

dim. al pp

Vln. II

dim. al pp

Vla.

dim. al pp

Vc.

dim. al pp

99

Vln. I

Vln. II

Vla.

Vc.

101

Vln. I

Vln. II

Vla.

Vc.

pp

fff

fff we?

104

Vln. I

Vln. II

Vla.

Vc.

Why don't

we?

Why don't

we? Why don't

Vln. I

Vln. II

Vla.

Vc.

we? Why don't

Vln. I

Vln. II

Vla.

Vc.

forte possibile

Even after 64 years on this planet,
I am at a loss to describe human nature.

Vln. I

Vln. II

Vla.

Vc.

niente \rightarrow forte possibile

long

niente \rightarrow forte possibile

long

niente \rightarrow forte possibile

long

I honestly don't know if our species –

Vln. I

Vln. II

Vla.

Vc.

niente \rightarrow forte possibile

not so long

p \rightarrow *f*

forte possibile

not so long

p \rightarrow *f*

niente \rightarrow forte possibile

not so long

f

niente \rightarrow forte possibile

not so long

p \rightarrow *f*

with nearly 8 billion of us and counting –

has the ability to act, dream and work collectively toward a common goal.

Vln. I

not so long

p *f*

Vln. II

not so long

p *f*

Vla.

not so long

p *f*

Vc.

not so long

f ³ ³ ³

Vln. I

Vln. II

Vla.

a tempo

f

Vc.

a tempo

f

Vln. I
 Vln. II
 Vla.
 Vc.

p

p

attacca

Vln. I
 Vln. II
 Vla.
 Vc.

At the same time, I am encouraged by the depth and breadth of the conversations we are having now – around our colonial settler past, systemic racism, gender, our place in rather than outside and above nature. This recognition that we need to know where we’ve been to find a way forward feels like a new door opening. Is our future bright? And can we change it? We’ve been poking the earth with a stick and trying to bend it to our will for centuries. Now that it has come back to bite us, we are finally putting the stick down.

Repeat ad libitum, gradually slowing, with a smooth transition to mvmt. IV.

Repeat ad libitum, gradually slowing, with a smooth transition to mvmt. IV.

attacca

attacca

attacca

attacca

IV. After All

Expansive $\text{♩} = 48$

Score for IV. After All, featuring Voice, Violin I, Violin II, Viola, and Cello. The tempo is marked Expansive $\text{♩} = 48$.

The score is written in 6/8 time, with a key signature of two sharps (F# and C#). The instruments and their parts are:

- Voice:** Indicated by a 6/8 time signature and a brace, but no musical notation is present.
- Violin I:** Treble clef, 6/8 time, key signature of two sharps. The part begins with a *p* (piano) dynamic marking.
- Violin II:** Treble clef, 6/8 time, key signature of two sharps. The part begins with a *mf* (mezzo-forte) dynamic marking.
- Viola:** Alto clef, 6/8 time, key signature of two sharps. The part begins with a *mf* (mezzo-forte) dynamic marking.
- Cello:** Bass clef, 6/8 time, key signature of two sharps. The part begins with a *mf* (mezzo-forte) dynamic marking.

The score consists of four measures. The first measure shows the initial notation for all instruments. The subsequent measures continue the musical development, with the Cello part ending with a double bar line and a repeat sign.

5

Vln. I *f*

Vln. II *p*

Vla. *p*

Vc. *p*

10

Vln. I *p* *mf*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Vln. I *p* *mf* *p* poco rit.
 Vln. II *p* *mf* *p* poco rit.
 Vla. *p* *mf* *p* poco rit.
 Vc. *p* *mf* *p* poco rit. *tr* *f*

Vln. I a tempo *ff*
 Vln. II a tempo *ff*
 Vla. a tempo *ff*
 Vc. a tempo *ff*

Score for measures 22-24. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#). The time signature is 4/4. The Vln. I part features a rapid, repetitive eighth-note pattern with accents. The Vln. II part plays a slower, more melodic line. The Vla. part plays a similar melodic line to Vln. II. The Vc. part provides a steady, rhythmic accompaniment with eighth notes.

Score for measures 25-27. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#). The time signature is 4/4. The Vln. I part features a rapid, repetitive eighth-note pattern with accents. The Vln. II part plays a slower, more melodic line. The Vla. part plays a similar melodic line to Vln. II. The Vc. part provides a steady, rhythmic accompaniment with eighth notes. In measure 27, all instruments play a final, sustained chord.

The thought of what the world will look like in fifty years is almost too terrifying to contemplate.

I'll surely be gone by then, leaving (as with
the rest of my generation) truly
unimaginable, insurmountable havoc
in our wake.

poco rit.

Vln. I

Vln. II

Vla.

Vc.

a tempo

Vln. I

Vln. II

Vla.

Vc.

p

f

Shape the phrases towards the high notes.

The changes we need to make,

Score for measures 37-42. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 4/4. Vln. I has a fermata in measures 37-39 and then plays a phrase starting in measure 40 with a *p* dynamic, rising to *f* by measure 42. Vln. II plays a phrase starting in measure 37 with a *p* dynamic, rising to *f* by measure 40, and then has a fermata in measures 41-42. Vla. plays a steady eighth-note accompaniment. Vc. plays a steady eighth-note accompaniment.

in our political and economic systems,

Score for measures 43-48. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 4/4. Vln. I plays a phrase starting in measure 43 with a *p* dynamic, rising to *f* by measure 46, and then has a fermata in measures 47-48. Vln. II has a fermata in measures 43-45 and then plays a phrase starting in measure 46 with a *p* dynamic, rising to *f* by measure 48. Vla. plays a steady eighth-note accompaniment. Vc. plays a steady eighth-note accompaniment. The text "ben articolato" is written above the Vln. I staff in measure 46.

in our connections to each other

and to the world
around us,

Score for measures 49-54. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The time signature is 4/4. Vln. I has a crescendo from *p* to *f* starting at measure 51. Vln. II has a crescendo from *sf* to *f* starting at measure 49. Vla. has a crescendo from *sf* to *f* starting at measure 49. Vc. has a crescendo from *sf* to *f* starting at measure 49. The lyrics are: "in our connections to each other" (measures 49-50) and "and to the world around us," (measures 51-52).

Vln. I

Vln. II

Vla.

Vc.

p *f*

sf *f*

ben articolato

mp

are so global

Score for measures 55-60. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The time signature is 4/4. Vln. I has a crescendo from *p* to *f* starting at measure 55. Vln. II has a crescendo from *p* to *f* starting at measure 55. Vla. has a crescendo from *mp* to *f* starting at measure 55. Vc. has a crescendo from *mp* to *f* starting at measure 55. The lyrics are: "are so global" (measures 55-56).

Vln. I

Vln. II

Vla.

Vc.

p *f*

mp *f*

and so daunting in their enormity,

Score for measures 60-64, featuring Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The Vln. I part begins with a forte (*f*) dynamic and a half note F#4, followed by a half note A4 in measure 61, and rests in measures 62 and 63. In measure 64, it plays a half note G4 and a half note F#4, marked mezzo-forte (*mf*). The Vln. II part plays a half note F#4, a half note A4, and a half note B4 in measure 60, then a half note C5, a half note B4, and a half note A4 in measure 61, followed by a half note G4 and a half note F#4 in measure 62, and rests in measures 63 and 64. The Vla. part plays a half note F#3, a half note A3, and a half note B3 in measure 60, then a half note C4, a half note B3, and a half note A3 in measure 61, followed by a half note G3 and a half note F#3 in measure 62, and rests in measures 63 and 64. The Vc. part plays a half note F#2, a half note A2, and a half note B2 in measure 60, then a half note C3, a half note B2, and a half note A2 in measure 61, followed by a half note G2 and a half note F#2 in measure 62, and rests in measures 63 and 64. The Vln. II part has a crescendo hairpin starting in measure 62 and ending in measure 64. The Vla. part has a crescendo hairpin starting in measure 62 and ending in measure 64. The Vc. part has a mezzo-forte (*mf*) dynamic in measure 62 and a forte (*f*) dynamic in measure 64.

that I can only wonder

Score for measures 65-69, featuring Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The Vln. I part plays a half note F#4, a half note A4, and a half note B4 in measure 65, then a half note C5, a half note B4, and a half note A4 in measure 66, followed by a half note G4 and a half note F#4 in measure 67, and rests in measures 68 and 69. The Vln. II part plays a half note F#4, a half note A4, and a half note B4 in measure 65, then a half note C5, a half note B4, and a half note A4 in measure 66, followed by a half note G4 and a half note F#4 in measure 67, and rests in measures 68 and 69. The Vla. part plays a half note F#3, a half note A3, and a half note B3 in measure 65, then a half note C4, a half note B3, and a half note A3 in measure 66, followed by a half note G3 and a half note F#3 in measure 67, and rests in measures 68 and 69. The Vc. part plays a half note F#2, a half note A2, and a half note B2 in measure 65, then a half note C3, a half note B2, and a half note A2 in measure 66, followed by a half note G2 and a half note F#2 in measure 67, and rests in measures 68 and 69. The Vln. I part has a forte (*f*) dynamic in measure 69. The Vln. II part has a forte (*f*) dynamic in measure 66. The Vla. part has a mezzo-forte (*mf*) dynamic in measure 66 and a forte (*f*) dynamic in measure 69. The Vc. part has a forte (*f*) dynamic in measure 69.

if we have it within us

Score for measures 70-74. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The time signature is 4/4. The Vln. I part has a melodic line with some chromaticism. The Vln. II part has a more rhythmic, dotted-note pattern. The Vla. part has a melodic line with some chromaticism. The Vc. part has a rhythmic, dotted-note pattern. The lyrics "if we have it within us" are written above the Vln. I staff.

to cope

Score for measures 75-79. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The time signature is 4/4. The Vln. I part has a melodic line with some chromaticism. The Vln. II part has a more rhythmic, dotted-note pattern. The Vla. part has a melodic line with some chromaticism. The Vc. part has a rhythmic, dotted-note pattern. The lyrics "to cope" are written above the Vln. I staff. The score includes dynamic markings: *ff* (fortissimo) for Vln. I, Vln. II, Vla., and Vc. in measures 75-79.

and

Vln. I

Vln. II

Vla.

Vc.

ff

as loud as necessary!

e - volve.

Vln. I

Vln. II

Vla.

Vc.

sfpp *molto* *fff*

pp *molto* *sfpp* *molto* *fff*

sfpp *molto* *fff*

sfpp *molto* *fff*

sfpp *molto* *fff*

sfpp *molto* *fff*

pp *molto* *sfpp* *molto* *fff*

pp *molto* *sfpp* *molto* *fff*

pp *molto* *sfpp* *molto* *fff*

I would start by limiting the word "collective"
to our immediate surrounding community,

Score for measures 90-93, featuring Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time and features a crescendo from *pp* to *fff* over the first two measures, followed by a sustained *fff* dynamic in the third measure. The Vln. I part includes a sharp sign above the staff in measures 91 and 92.

Vln. I

Vln. II

Vla.

Vc.

pp *molto* *sfpp* *molto* *fff*

the people who live within 20 miles of us.

Score for measures 94-97, featuring Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time and features a crescendo from *pp* to *fff* over the first two measures, followed by a sustained *fff* dynamic in the third measure. The Vln. I part includes a sharp sign above the staff in measures 94 and 95.

Vln. I

Vln. II

Vla.

Vc.

pp *molto* *sfpp* *molto* *fff*

In all of human history save the last couple
thousand years, that's all we knew.

Vln. I *pp* *molto* *sfpp* *molto* *fff*
 Vln. II *pp* *molto* *sfpp* *molto* *fff*
 Vla. *pp* *molto* *sfpp* *molto* *fff*
 Vc. *pp* *molto* *sfpp* *molto* *fff*

You might argue that shutting out the wider world is
self-centered, but in order to survive without existential angst
about the future,

Vln. I *pp* *molto* *sfpp* *molto* *fff*
 Vln. II *pp* *molto* *sfpp* *molto* *fff*
 Vla. *pp* *molto* *sfpp* *molto* *fff*
 Vc. *pp* *molto* *sfpp* *molto* *fff*

our only hope is to adapt and respond gracefully to the
climate change in our own community.

Vln. I *pp* *molto* *sfpp* *molto* *fff*
 Vln. II *pp* *molto* *sfpp* *molto* *fff*
 Vla. *pp* *molto* *sfpp* *molto* *fff*
 Vc. *pp* *molto* *sfpp* *molto* *fff*

In Maine, we are among the most fortunate of all humans,

Vln. I *pp* *molto* *sfpp* *molto* *fff*
 Vln. II *pp* *molto* *sfpp* *molto* *fff*
 Vla. *pp* *molto* *sfpp* *molto* *fff*
 Vc. *pp* *molto* *sfpp* *molto* *fff*

because our growing season will lengthen to harvest
two crops per year, [with] abundant water to irrigate those crops.

Vln. I *pp* *molto* *sfpp* *molto* *fff*
 Vln. II *pp* *molto* *sfpp* *molto* *fff*
 Vla. *pp* *molto* *sfpp* *molto* *fff*
 Vc. *pp* *molto* *sfpp* *molto* *fff*

Vln. I *mp*
 Vln. II *p*
 Vla. *p*
 Vc. *p*

April and then May,

violets up in the field,

Vln. I *tr*
 Vln. II *tr*
 Vla. *p*
 Vc. *mp*

the ewes with their twin lambs;

Vln. I *tr*
 Vln. II *tr*
 Vla. *p*
 Vc. *mp*

time has decided to turn into spring again after all.

Vln. I

Vln. II

Vla.

Vc.

mp

p

mp

pizz.