
String Quartet III

(five patterns)

for two violins, viola, *and* violoncello

TRINITY HLYNN PRATER

2025

FOREWORD

“There is no single mind: The five senses run simultaneously, so the mind cannot be one.”

- **Yinzi**
(English approximation)

“ . . . I am that I am, and I am nothing . . .

“There goes a great shudder through the muscle,

“A shimmering of bells through the mist . . .

“One quick moment to crane the neck.

“I have always possessed the insatiable need to see what happens inside the room . . .

“Lo, wellspring of knowledge, of feeling, of sensation,

“Beauty, overwhelming,

“I will dislocate my jaw to fit it all in . . .

“I am what I am, but we are not the same.

“It is no good, speaking of fairness . . .

“I will claw my way back to the great dark, and we will not speak of this place again . . .

“Therein lies the sacred geometry of onanism,

“Of ouroboros, of punishment.

“I am that I was as I no longer am, for I am nothing . . .”

- **Hayden Silas Anhedönia**

“ . . . the identical becomes non-identical just as the non-identical can become the identical . . .”

- **Theodor W. Adorno**
(English approximation)

NOTES FOR THE INTERPRETERS

① GENERAL:





- ① After temporary **accidentals**, cancellation marks are printed also in the following measure (for notes in the same octave) and, in the same measure, for notes in other octaves, but they are printed again if the same note appears later in the same measure, except if the note is immediately repeated.
- ② All music should be played **as quietly as possible**. The threshold of audibility will be higher for some sounds than others, resulting in dynamic variance. Interpreters are also afforded some expressive freedom with volume, although within extremely quiet dynamic range.
- ③ The instruments should be **amplified extremely subtly** to bring out fine details of the sound, but only when played in large halls. More intimate chamber settings should require no amplification.
- ④ **Dashed, hooked lines** indicate that a playing technique should be **sustained**, whereas **solid lines with arrows** indicate a **gradual transition** from one playing technique to another.
- ⑤ This score follows the notational example of Luigi Nono, who used the familiar, round-arched **fermata** as an orientation point. To **triangulate** the arch indicates to **shorten** the fermata, and to **square** the arch indicates to **lengthen** the fermata. The **addition of arches** increases the relative length or shortness of the fermata. Interpreters are discouraged from developing a timing system for counting the relative length of the fermate. A fermata should be taken as an invitation to wait rather than to count, the shape of the symbol indicating the breadth of the waiting space.

② BOWING:

- ① **Bow pressures** are indicated as:
 - a) **Flautando**: Light as possible.
 - b) **Normale**: Standard bow pressure.
 - c) **Overpressure**: As much pressure as possible.

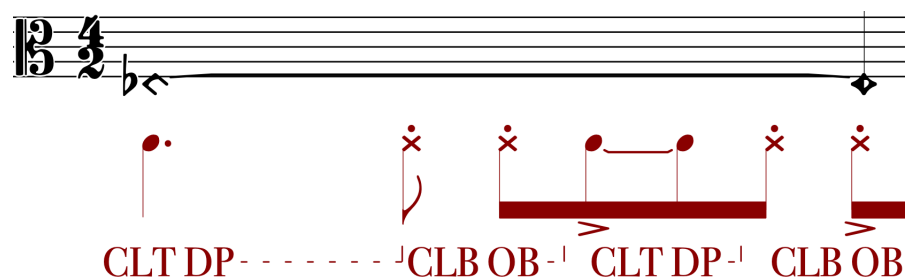
Scratch, or scratch-tone, is distinguished from overpressure as a bowing with so much pressure that any pitch associated with the sound is completely distorted into noise, whereas there may still be some pitch with overpressure, depending on context.

② **Degrees of spazzolato** are used to indicate a **diagonal bowing**, wherein full spazzolato draws the bow vertically up and down the string, half spazzolato draws the bow diagonally across the string, and normale draws the bow horizontally across the string. Fractions above or below **1/2** spazzolato may be used as approximate bow-draw directions between the three. It is important to note that these directions apply **only to the draw of the bow** and not the direction the bow is pointed. This is indicated with the following symbols:

- (a)  Point the tip of the bow **perpendicular** to the instrument.
- (b)  Point the tip of the bow **towards the bottom of the instrument**.
- (c)  Point the tip of the bow **towards the top of the instrument**.
- (d)  Point the tip of the bow **directly towards the scroll**, parallel with the strings.

Degrees of spazzolato and bow-tip-direction articulations are combined to create distortions of the fingered pitches, resulting in a sound on a spectrum between scraping and moaning.

③ **Red music beneath the staff**, as below, from measure 38 of the viola:







CLT DP - - - - - CLB OB - CLB DP - CLB OB

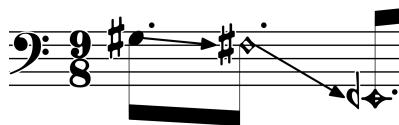
indicates to play either on the bridge (crossed note heads) or behind the bridge (round note heads) with the wood of the bow **while also playing on the string in front of the bridge with the hair of the bow, molto sul ponticello**. This is accomplished with a downward rotation of the bow such that the wood makes contact with the desired area. In some contexts, this motion may disturb the continuity of the sound from the bow hair and strings in front of the bridge. Though this is to be avoided in principle, slight, unavoidable distortions are not unwelcome.

III NOTE HEADS:

① **Finger pressure of the left hand** is indicated with **note head shapes** as follows:

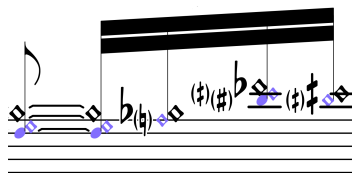
- a  Harmonic pressure (These note heads will be coloured in if they are attached to quarter notes. Otherwise, they are transparent.)
- b  Half harmonic pressure (half notes and larger durations)
- c  Half harmonic pressure (quarter notes and smaller durations)
- d  Percussive actions

② **Transitions between finger pressures** are indicated using arrows between note heads, as bellow, from measure 22 of the cello:



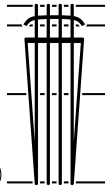
These arrows **double as glissandi** when spanning between two different pitches.

③ **Multiple muting** of the string is accomplished by **fingering two or more places on the same string at once**. This is indicated with **small, blue note heads** beneath the upper node, as bellow, from measure 51 of the viola:

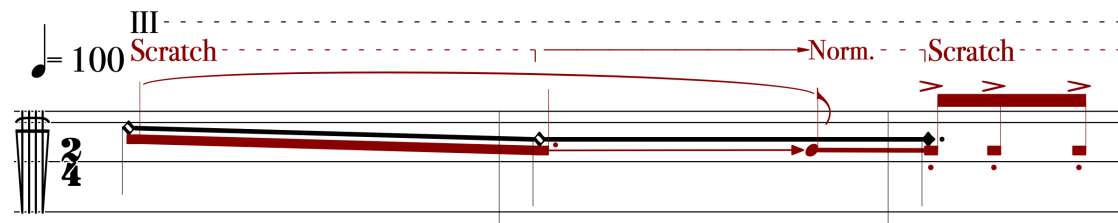


Multiple finger pressures may be used, as in the first and third notes of the above example.

④ STAVES AND CLEFS:



① ——— A four-line staff wherein the bottom line represents the lower end of the finger board, the second line represents halfway up the finger board, the third line represents the bridge, and the fourth line represents the strings behind the bridge. When playing in this clef, two voices are read, as below, from measure 65 of the first violin:

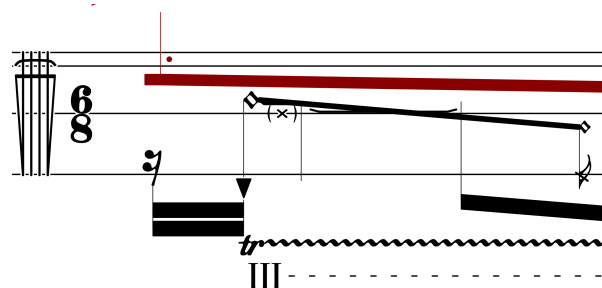


The red voice with upward-pointing stems indicates the actions of the bow in the right hand. The bow is always drawn horizontally, as normal, with different positions on the string. Square-shaped lines and note heads indicate scratch tone, round note-heads indicate normale bowing. Lines with arrows in the staff indicate a transition from scratch tone to normale. Short square-shaped note heads, especially with staccati, indicate only clicks of the bow, whereas elongated square lines indicate continuous scratch tone.

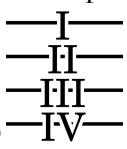
The black voice with downward-pointing stems indicates the actions of the left hand. Cross-shaped noteheads indicate finger percussion, and all other finger-pressure variances noted in **III.1** apply.

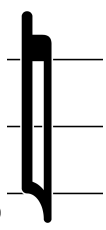
All actions should be performed on the same string, shown above the staff in a spanner. There is an exception to this in measures 45-56 of the first violin, wherein the red spanner above the staff indicates the stringing of the bow, and the black spanners below the staff indicate the stringing of the left hand.

In this idiom, trills appear throughout the score, as below, from measure 49 of the first violin:




The arrow attached to the stem of the first note indicates that for the duration of the trill, the fundamental should be held down, rather than alternated with the trill pitch. In the case of glissandi, the position of the trill pitch relative to the moving fundamental should be maintained. The finger pressure of the trill pitch, indicated by note head shape, should also be noted and maintained through the course of the trill.

- ②  A four-line staff wherein the top line indicates to play on string I, the next on string II, and so on.

- ③  A three-line staff used to indicate bow speed and bow contact points. The top line represents au talon, the center line represents the middle of the bow, and the bottom line represents punta d'arco. When this staff appears above a traditional 5-line staff, the bow should be drawn gradually and evenly between the approximate contact points connected by lines in the bowing staff. The speed of the bow draw is indicated with spatial notation rather than precisely rhythmized, though it should be synchronised to the notes they vertically align with in the lower staff.

⑤ MICROTONES:

① The microtones present in this score are **quarter tones**, a **spectrally derived scale**, and **rational intervals**. Quarter tones are indicated using the following accidentals:

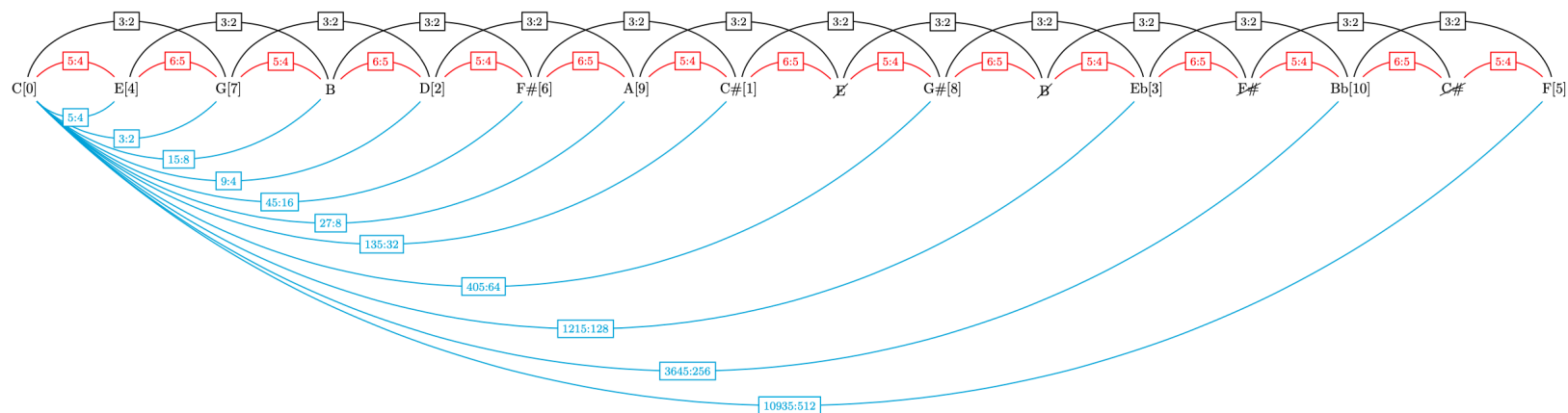
①  A quarter-tone flat

②  A quarter-tone sharp

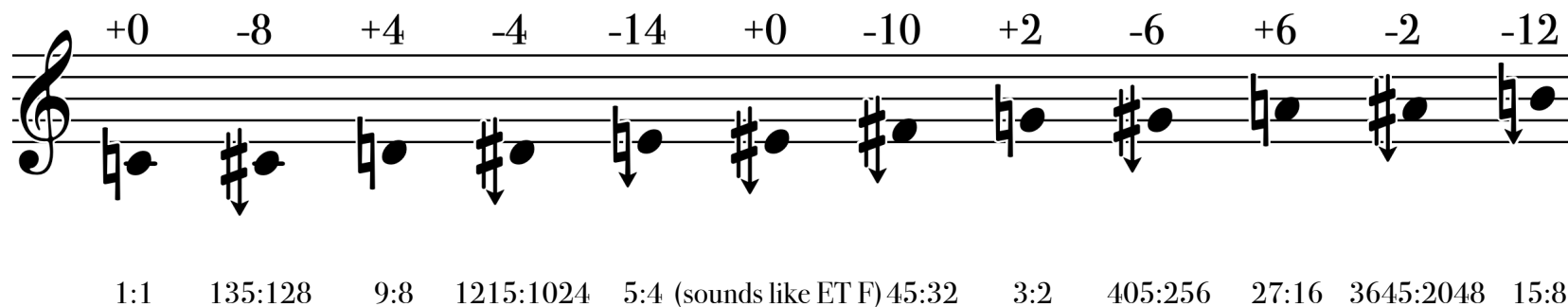
② A **tuning system derived from spectral analysis of struck metal's overtones** is intermittently present from measures 2-56 of the score. They are indicated with **cent deviations from the equally tempered note in the staff** to be achieved either through the use of electric tuners, or approximated, depending on the resources and discretion of the interpreters. Below is the scale from an **A fundamental**:



③ A just tuning system derived from alternating ratios of 5:4 and 6:5 is intermittently present from measures 60-98 of the score. A chromatic scale was devised by following this ratio pattern, and assigning the lowest appearance of a particular pitch to the final scale. This is illustrated below:



Below are the scales written on a staff as they would be in score, with Helmholtz-Ellis accidentals and cent deviations from equal temperament, as with the scale in V.1.



VI INTERRUPTIVE POLYPHONY:


- ① Lines emanating from a note within a polyrhythm, as below, from measure 66 of the viola:




indicate to cut off the note approximately where the line ends spatially, rather than hold the note for the entire duration. These lines always terminate at the beginning of the following note in the polyrhythm.

VII SYMBOLS:

- ①  Damp strings so as to resonate as little as possible.

- ② ①  Draw the bow gradually and evenly from au talon to punta d'arco over the course of the articulated note.

- ② ②  As above, only from punta d'arco to au talon.

VII.2.a and **VII.2.b** are to be interpreted “**as possible**,” meaning that in the event a duration is too short to draw across the full length of the bow, the interpreter may choose to either bow as quickly as possible, or to allow the bow to slightly skip off the string as it is fully drawn.

VIII Abbreviations

- ① **CLB:** Col legno battuto
- ② **CLT:** Col legno tratto
- ③ **DP:** Dietro ponticello (play on strings behind the bridge)
- ④ **OB:** On the bridge (play directly on the bridge)
- ⑤ **MSP:** Molto sul ponticello
- ⑥ **SP:** Sul ponticello
- ⑦ **Ord.:** Ordinario (cancels string contact point directions)
- ⑧ **ST:** Sul tasto
- ⑨ **MST:** Molto sul tasto
- ⑩ **Flaut.:** Flautando
- ⑪ **Norm.:** Normale (cancels bow pressure directions)
- ⑫ **OP:** Overpressure
- ⑬ **Scr.:** Scratch
- ⑭ **Spz.:** Spazzolato (vertical bowing, see **II.2**)
- ⑮ **Moltiss.:** Moltissimo
- ⑯ **Poss.:** Possibile (as possible)

String Quartet III *was written for* the JACK Quartet, *who premiered the work at* the University at Buffalo *on January 13th of 2026.*

to the JACK Quartet

String Quartet III

(five patterns)

Trinity Hlynn Prater (*2000)

Violin 1

MSP- 12:11

♩ = 120

Violin 2

♩ = 120

6:5 4:5

Viola

MSP

♩ = 120

6:7

Violoncello

Bow: II

♩ = 120

Finger Perc.: t

The musical score is written for four instruments: Violin 1, Violin 2, Viola, and Violoncello. The tempo is marked as ♩ = 120. The key signature is one flat (B-flat). The time signature is 6/4. The score includes various musical notations such as notes, rests, and dynamic markings. Red annotations are present throughout the score, including 'CLT DP' and 'CLB OB' in red text, and red markings on the staves. The Violoncello part includes a 'Finger Perc.' section with a 't' marking. The Viola part includes a 'MSP' marking. The Violin 1 part includes a 'MSP- 12:11' marking. The Violin 2 part includes '6:5' and '4:5' markings. The Viola part includes a '6:7' marking. The Violoncello part includes a 'Bow: II' marking. The score is divided into measures by bar lines, and the final measure of each part is marked with a double bar line and a '6/4' time signature.

②

accel. (to ♩ = 100)

5:6

V1

CLT DP - CLB OB

V2

accel. (to ♩ = 100)

5:6

VA

accel. (to ♩ = 100)

CLT DP

VC

accel. (to ♩ = 100)

diagonal bow, touching bridge for added air sound - - -

③

$\text{♩} = 100$ $12:15$

V1

CLT DP

CLB OB

V2

$\text{♩} = 100$

VA

$\text{♩} = 100$ $8:9$

CLB OB

CLT DP

VC

$\text{♩} = 100$

MSP

$5:4$ $3:2$ $5:4$

⑤

$\text{♩} = 72$

CLT ————— $\frac{1}{2}$ CLT ——— CLT ———

V1

6:4 ————— 4:5 —————

$\text{♩} = 72$

V2

10 8 4 4

VA

Tailpiece
norm. ——— OP ——— norm. flaut. ——— OP norm. ——— OP OP-

10 8 4 4

diagonal bow,
touching bridge
for added air sound

MSP, 1/2 hair on strings
1/2 hair on bridge

VC

$\text{♩} = 72$

10 8 4 4

1/2 CLT - - - 1 CLT - - - 1/2 CLT 1 CLT - - - 1

V1

5:4

3:2

12:11

12:11

V2

VA

flaut.

norm.

OP

OP

all hair on bridge,
but allowing strings to ring

-34
+0

-34
+0

-34
+0

VC

9

IV *rit. (to ♩ = 86)*

Bow:

V1

10/8

Eng. Perc.: *tr*

rit. (to ♩ = 86)

V2

10/8

rit. (to ♩ = 86)

1/2 Spz.

Norm.

⊖

⊕

VA

13/8

10/8

rit. (to ♩ = 86)

diagonal bow,
touching bridge
for added air sound

-34
+8

-34
+8

-34
+8

-34
+8

VC

10/8

1/4

3/2

11

V1

$\text{♩} = 86$

1/2 CLT - CLT - 1/2 CLT -

V2

$\text{♩} = 86$

3:2

VA

$\text{♩} = 86$

VC

$\text{♩} = 86$

5:4 5:4 3:2 (Ord.) 3:2 5:4 5:4 MSP

13

Bowing IV (molto tasto) + Waist - - - - - 1

Diagonal bow, touching bridge! IV + Waist Diagonal bow, touching bridge

-41 -34 -34 -34 +32 -34

molto tasto

-1 CLT - - - - - 1 1/2 CLT - - - - - 1 CLT -

6:4 5:4 5:4 3:2 5:4 5:4 3:2 5:4 5:4 3:2 5:4

1/2 CLB - - - - - 5:4

(MSP)

CLB OB - - - - - CLT DP - - - - - CLB OB - - - - - CLT DP - - - - - CLB OB - - - - - CLT DP - - - - - CLB OB - - - - - CLT DP - - - - -

15

V1

V2

VA

VC

IV + Waist
molto tasto

Diagonal bow,
touching bridge

IV + Waist
molto tasto

Diagonal bow,
touching bridge

-34

-34

+32
-34

-34

+8
-34



5
4

5
4

5
4

5
4

CLB OB

CLT DP

20

$\text{♩} = 60$

II

V1

$\text{♩} = 60$

IV- $10:9$

Bow:

F. Perc.:

$10:9$

$\text{♩} = 60$

Spz. $1/4$ Spz. $1/2$ Spz.

VA

$\text{♩} = 60$

VC

22

bridge

V1

$\text{CLT} \dots \text{1/2 CLT} \dots \text{CLT} \text{1/2 CLT} \dots \text{CLT} \dots \text{1/2 CLT}$

V2

10:9

VA

Tailpiece flaut. → OP → flaut. → norm.

VC

3:2 3:2 5:6

accel. (to $\text{♩} = 120$)

Score for String Quartet III, measures 24-25.

V1: Treble clef. Measure 24: $5/4$ time signature. Notes: quarter, dotted quarter, quarter, quarter, quarter, quarter, quarter. Measure 25: $4/4$ time signature. Notes: quarter, quarter, quarter, quarter. Measure 26: $1/4$ time signature. Notes: quarter, quarter, quarter, quarter.

V2: Treble clef. Measure 24: $5/4$ time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 25: $4/4$ time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 26: $1/4$ time signature. Notes: quarter, quarter, quarter, quarter.

VA: Treble clef. Measure 24: $5/4$ time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 25: $4/4$ time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 26: $1/4$ time signature. Notes: quarter, quarter, quarter, quarter.

VC: Bass clef. Measure 24: $5/4$ time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 25: $4/4$ time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 26: $1/4$ time signature. Notes: quarter, quarter, quarter, quarter.

Tempo markings: *accel. (to $\text{♩} = 120$)* above measures 24-25 and 25-26.

Performance markings: *CLT* and *1/2 CLT* below measure 25. *OP* and *norm.* above measure 24. *flaut.* and *OP* above measure 25. *flaut.* above measure 26.

Ratio markings: $4:5$ and $6:5$ above measure 24. $6:4$ above measure 25. $3:2$ below measure 25. $3:2$ below measure 26.

On bridge, allowing strings to ring

(26)

V1

1/4

5/4

3/4

CLT

1/2 CLT

CLT

V2

5:4

6:5

VA

flaut.

norm.

OP

On bridge, allowing strings to ring

+16

+0

VC

5:4

6:5

3:2

3:2

3:2

3:2

String Quartet III - Trinity Hlynn Prater

Score for String Quartet III, measures 28-31. The score is written for four parts: V1 (Violin I), V2 (Violin II), VA (Viola), and VC (Violoncello). The tempo is marked as $\text{♩} = 120$.

Measure 28: The key signature is two sharps (F# and C#). The time signature is 3/4. V1 plays a half note F#4 and a quarter note G#4. V2 plays a half note F#3 and a quarter note G#3. VA plays a half note F#2 and a quarter note G#2. VC plays a half note F#1 and a quarter note G#1. The V1 part has fingerings +8 and -41. The V2 part has a fingering of +16. The VA part has fingerings +16 and +0. The VC part has a fingering of +16.

Measure 29: The key signature changes to one sharp (F#). The time signature is 3/4. V1 plays a half note F#4 and a quarter note G#4. V2 plays a half note F#3 and a quarter note G#3. VA plays a half note F#2 and a quarter note G#2. VC plays a half note F#1 and a quarter note G#1. The V1 part has fingerings +8 and -41. The V2 part has a fingering of +16. The VA part has fingerings +16 and +0. The VC part has a fingering of +16.

Measure 30: The key signature is one sharp (F#). The time signature is 3/4. V1 plays a half note F#4 and a quarter note G#4. V2 plays a half note F#3 and a quarter note G#3. VA plays a half note F#2 and a quarter note G#2. VC plays a half note F#1 and a quarter note G#1. The V1 part has fingerings +8 and -41. The V2 part has a fingering of +16. The VA part has fingerings +16 and +0. The VC part has a fingering of +16.

Measure 31: The key signature is one sharp (F#). The time signature is 3/4. V1 plays a half note F#4 and a quarter note G#4. V2 plays a half note F#3 and a quarter note G#3. VA plays a half note F#2 and a quarter note G#2. VC plays a half note F#1 and a quarter note G#1. The V1 part has fingerings +8 and -41. The V2 part has a fingering of +16. The VA part has fingerings +16 and +0. The VC part has a fingering of +16.

The score includes various musical notations such as notes, rests, and fingerings. The V1 part has a fingering of +8 and -41. The V2 part has a fingering of +16. The VA part has fingerings +16 and +0. The VC part has a fingering of +16. The score also includes a section labeled "CLB" (Cello and Double Bass) with a 3:2 ratio.

musical score for String Quartet III, page 30. The score is written for four parts: V1 (Violin I), V2 (Violin II), VA (Viola), and VC (Violoncello). The tempo is marked "molto tasto".

V1 (Violin I): The staff shows a sequence of notes with fingerings +8 and +32. A bracket above the staff indicates a "molto tasto" section. A note is marked with "+8 +32 + bowing body - - 7".

V2 (Violin II): The staff shows a sequence of notes with fingerings +8 and +32. A bracket above the staff indicates a "molto tasto" section. A note is marked with "+8 +32 + bowing body - - 7".

VA (Viola): The staff shows a sequence of notes with fingerings -41 and +16. A bracket above the staff indicates a "molto tasto" section. A note is marked with "-41 +16".

VC (Violoncello): The staff shows a sequence of notes with fingerings +8 and +32. A bracket above the staff indicates a "molto tasto" section. A note is marked with "+8 +32 + bowing body - - 7".

Other markings: The score includes a "Bow:" marking, a "Fng. Perc.:" marking, and a "10:11" ratio. The bottom of the page is marked with "5:6".

Score for String Quartet III, page 31. The score is written for four parts: V1 (Violin I), V2 (Violin II), VA (Viola), and VC (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4.

V1 (Violin I): The staff shows a melodic line with several accidentals. Above the staff, there are performance instructions: "+8 +32" (twice), "+ bowing body - - -", and "+8 +32" (twice). The staff ends with a double bar line.

V2 (Violin II): The staff shows a melodic line with several accidentals. Above the staff, there are performance instructions: "6:4", "6:4", "6:5", and "3:2". The staff ends with a double bar line.

VA (Viola): The staff shows a melodic line with several accidentals. Above the staff, there are performance instructions: "-41 +39" (twice) and "-41 +39". The staff ends with a double bar line.

VC (Violoncello): The staff shows a melodic line with several accidentals. Above the staff, there are performance instructions: "5:4" and "6:4". The staff ends with a double bar line.

Score for String Quartet III, measures 32-35. The score is written for four staves: V1 (Violin I), V2 (Violin II), VA (Viola), and VC (Violoncello).

Measure 32:

- V1:** Treble clef, 3/4 time. Notes: G#4 (accidental +8, +32), A#4 (accidental +8, +32). Fingering: 1, 2.
- V2:** Treble clef, 3/4 time. Notes: G#4 (accidental +8, +32), A#4 (accidental +8, +32). Fingering: 1, 2. Rhythmic markings: 12:11, 6:5.
- VA:** Bass clef, 3/4 time. Notes: G#3 (accidental +39, +8), A#3 (accidental +39, +8). Fingering: 1, 2.
- VC:** Bass clef, 3/4 time. Notes: G#3 (accidental +39, +8), A#3 (accidental +39, +8). Fingering: 1, 2. Rhythmic markings: 6:4, 3:2.

Measure 33:

- V1:** Treble clef, 3/4 time. Notes: G#4 (accidental +8, +32), A#4 (accidental +8, +32). Fingering: 1, 2.
- V2:** Treble clef, 3/4 time. Notes: G#4 (accidental +8, +32), A#4 (accidental +8, +32). Fingering: 1, 2. Rhythmic markings: 5:4, 5:4.
- VA:** Bass clef, 3/4 time. Notes: G#3 (accidental +16, +39), A#3 (accidental +16, +39). Fingering: 1, 2.
- VC:** Bass clef, 3/4 time. Notes: G#3 (accidental +16, +39), A#3 (accidental +16, +39). Fingering: 1, 2. Rhythmic markings: 5:6.

Measure 34:

- V1:** Treble clef, 3/4 time. Notes: G#4 (accidental +8, +32), A#4 (accidental +8, +32). Fingering: 1, 2.
- V2:** Treble clef, 3/4 time. Notes: G#4 (accidental +8, +32), A#4 (accidental +8, +32). Fingering: 1, 2. Rhythmic markings: 5:4, 5:4.
- VA:** Bass clef, 3/4 time. Notes: G#3 (accidental +16, +39), A#3 (accidental +16, +39). Fingering: 1, 2.
- VC:** Bass clef, 3/4 time. Notes: G#3 (accidental +16, +39), A#3 (accidental +16, +39). Fingering: 1, 2. Rhythmic markings: 5:6.

Measure 35:

- V1:** Treble clef, 3/4 time. Notes: G#4 (accidental +8, +32), A#4 (accidental +8, +32). Fingering: 1, 2.
- V2:** Treble clef, 3/4 time. Notes: G#4 (accidental +8, +32), A#4 (accidental +8, +32). Fingering: 1, 2. Rhythmic markings: 5:4, 5:4.
- VA:** Bass clef, 3/4 time. Notes: G#3 (accidental +16, +39), A#3 (accidental +16, +39). Fingering: 1, 2.
- VC:** Bass clef, 3/4 time. Notes: G#3 (accidental +16, +39), A#3 (accidental +16, +39). Fingering: 1, 2. Rhythmic markings: 5:6.

34

rit. (to $\text{♩} = 72$)

+8
-34

+ bowing body - - 7

+8
+8

+39
+8

V1

V2

4:5

8:9

3:2

rit. (to $\text{♩} = 72$)

IV

rit. (to $\text{♩} = 72$)

+33
+16

+33
+16

+33
+16

+ bowing body -

-34

-34

-34

VA

VC

5:4

6:4

rit. (to $\text{♩} = 72$)

36

+ bowing body -

+39 +8 +39 +39 +39

V1

V2

VA

VC

72

72

72

72

6:5 3:2 3:2 3:2

+8 +8 +8

V1 $\text{♩} = 87$ IV- Bow: ♩
 V2 $\text{♩} = 87$
 VA $\text{♩} = 87$ MSP $\text{V} \rightarrow$ 3:2 $\text{V} \rightarrow$ $\text{V} \rightarrow$
 VC $\text{♩} = 87$ MSP $\text{V} \rightarrow$ 3:2 $\text{V} \rightarrow$ 5:4 $\text{V} \rightarrow$ 5:4 $\text{V} \rightarrow$
 Fng. Perc.: $\text{tr} \text{m} \text{m} \text{m}$
 CLT DP- - - - - CLB OB- | CLT DP- | CLB OB- - - - - CLT DP- - - - - CLB OB- |
 CLB OB- | CLT DP- - - - - CLB OB- - - - - CLT DP- - - - - CLB OB- - - - - CLT DP

Score for String Quartet III, page 39, measures 1-4. The score is written for four staves: V1 (Violin I), V2 (Violin II), VA (Viola), and VC (Violoncello). The key signature is one flat (B-flat) and the time signature is 3/4.

Measure 1: V1 has a whole note G4. V2 has a whole rest. VA has a half note G3 and a half note F3. VC has a half note G2 and a half note F2. Red annotations below VA and VC indicate "CLT DP" and "CLB OB" respectively.

Measure 2: V1 has a whole note G4. V2 has a whole rest. VA has a half note G3 and a half note F3. VC has a half note G2 and a half note F2. Red annotations below VA and VC indicate "CLT DP" and "CLB OB" respectively.

Measure 3: V1 has a whole note G4. V2 has a whole rest. VA has a half note G3 and a half note F3. VC has a half note G2 and a half note F2. Red annotations below VA and VC indicate "CLT DP" and "CLB OB" respectively.

Measure 4: V1 has a whole note G4. V2 has a whole rest. VA has a half note G3 and a half note F3. VC has a half note G2 and a half note F2. Red annotations below VA and VC indicate "CLT DP" and "CLB OB" respectively.

Red annotations below the staves indicate specific rhythmic or melodic patterns: "CLT DP" (CLT DP - - - - -) and "CLB OB" (CLB OB - - - - -).

Score for String Quartet III, page 40, measures 12-18.

V1 (Violin I): Measures 12-18. Red markings indicate specific notes and rests. A measure rest of 12 is shown at the end.

V2 (Violin II): Measures 12-18. Includes markings for *MSP* (Musical Structure Pattern) and *Spz.* (Special). Rhythmic intervals of 3:2, 7:5, 3:2, and 5:4 are indicated. A measure rest of 12 is shown at the end.

VA (Viola): Measures 12-18. Includes markings for *CLT DP* (Climax Development Pattern) and *CLB OB* (Climax Obstruction). A measure rest of 12 is shown at the end.

VC (Violoncello): Measures 12-18. Includes markings for *bridge* and *MSP*. A measure rest of 12 is shown at the end.

41

CLB

V1

V2

VA

VC

MSP

Spz.

bridge

MSP bridge

+8

-41

8:9

CLT DP

CLB OB

MSP bridge -1

MSP bridge

MSP bridge

MSP bridge

+8

+0

+8

+0

+8

+0

3:2

6:5

4:5

43

45

8:7

10:7

→ MSP → bridge → MSPbridge → MSP → bridge → MSPbridge - - -

+8 +8 +8 +8 +8

-41 -41 -41 -41 -41

6:4

45

$\text{♩} = 72$
 III + IV
 V

Bow:

V1

Fng. Perc.:
IV III III IV

MSP
V

V2

$\text{♩} = 72$
(s) (b) (b) (b)

1/2 CLB
MSP
V

CLT DP- CLB OB- CLT DP- CLB OB-

VA

$\text{♩} = 72$ bridge- tailpiece-

1/2 CLB

VC

$\text{♩} = 72$

47

V1

V2

VA

VC

III

IV

1/2 CLB

MSP 3:2

CLT DP

CLB OB

bridge

tailpiece

49

V1

rit. (to ♩ = 86)

III

V2

rit. (to ♩ = 86)

1/2 CLB

MSP

CLB OB

CLT DP

CLB OB

VA

rit. (to ♩ = 86)

MSP

1/2 CLB

CLT DP

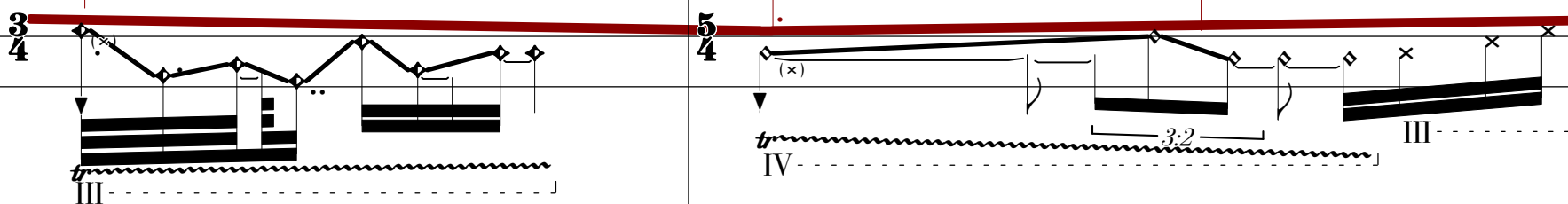
CLB OB

VC

rit. (to ♩ = 86)

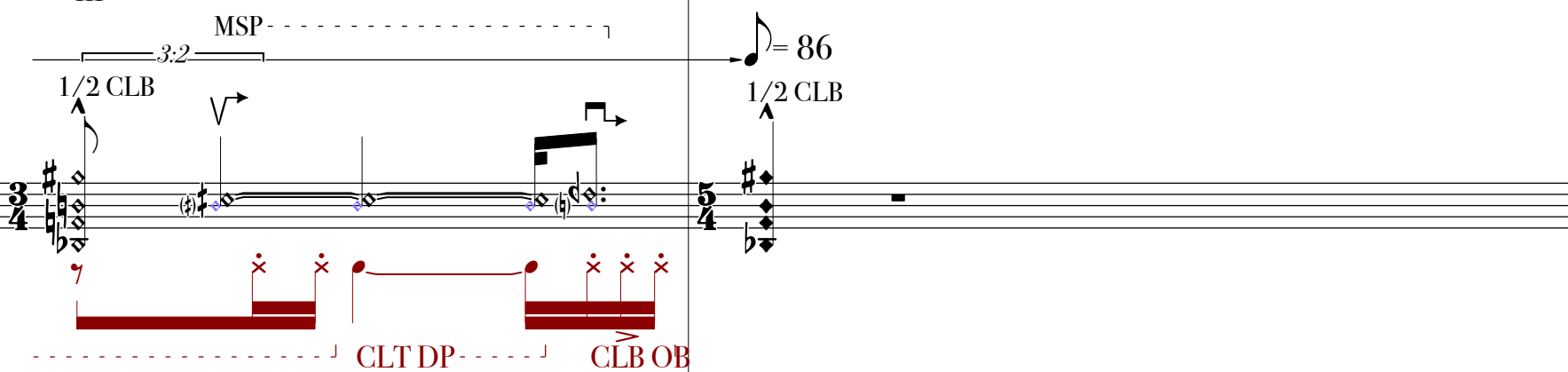
String Quartet III - Trinity Hlynn Prater

V1



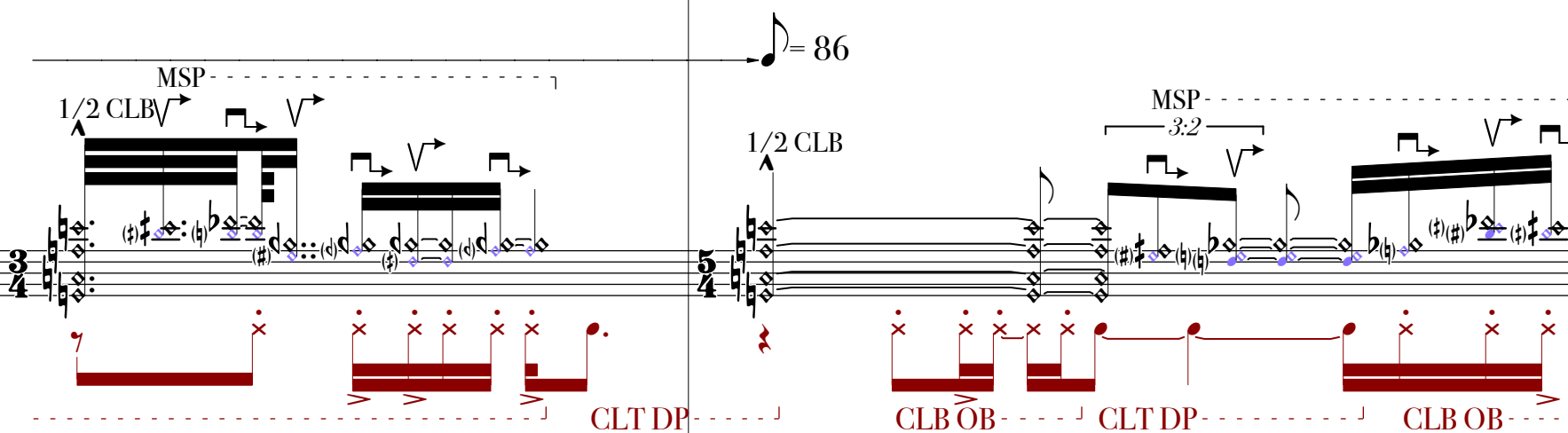
Violin I staff notation. The staff is in 3/4 time, then changes to 5/4. The music features a melodic line with various ornaments and a wavy line below it. A red line is drawn across the staff. A tempo marking of 86 is shown at the top right.

V2



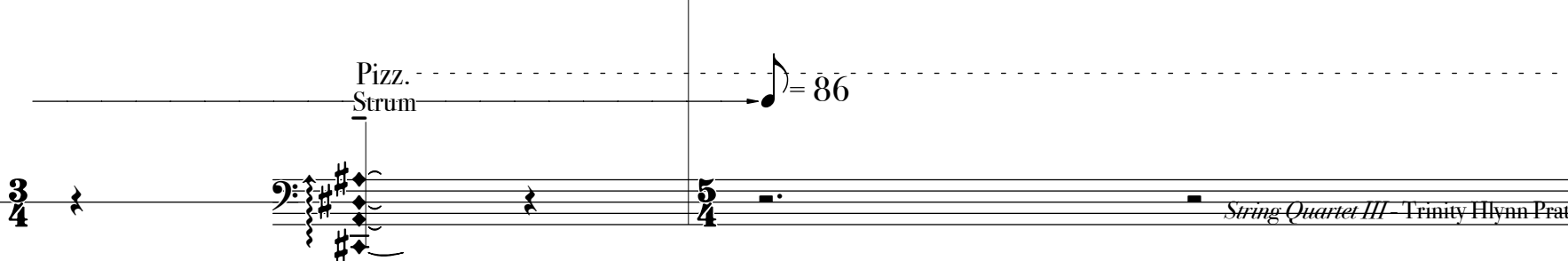
Violin II staff notation. The staff is in 3/4 time, then changes to 5/4. The music features a melodic line with various ornaments and a wavy line below it. A red line is drawn across the staff. A tempo marking of 86 is shown at the top right.

VA



Viola staff notation. The staff is in 3/4 time, then changes to 5/4. The music features a melodic line with various ornaments and a wavy line below it. A red line is drawn across the staff. A tempo marking of 86 is shown at the top right.

VC



Violoncello staff notation. The staff is in 3/4 time, then changes to 5/4. The music features a melodic line with various ornaments and a wavy line below it. A red line is drawn across the staff. A tempo marking of 86 is shown at the top right.

52

V1

V2

VA

VC

1/2 CLB

1/2 Spz. → Norm.

1/2 CLB

MSP -

Norm. → 3/4 Spz.

5:6

MSP -

1/2 CLB

tailpiece

CLT DP

CLB OB

Strum

Strum

V1: Violin 1. Red line across the first measure. Red bracket over the second measure.

V2: Violin 2. 1/2 CLB (Clef B). 5:4 ratio.

VA: Viola. 1/2 CLB. bridge. MSP bridge - - - 7. +8 -41. tailpiece.

VC: Violoncello. Strum.

56

V1

V2

$$V_A$$

VC

Score for String Quartet III, page 58, measures 1-4.

V1 (Violin I): Measures 1-4. Rhythmic notation with stems and flags. Above the staff, a bracket labeled $1/2$ CLB + ST poss. spans measures 1-4. A $3:2$ ratio is indicated above the staff. Measure 5 shows a melodic line in treble clef with a $6:4$ ratio indicated above the staff. A $3:2$ ratio is indicated below the staff.

V2 (Violin II): Measures 1-4. Rhythmic notation with stems and flags. Above the staff, a bracket labeled $1/2$ CLB + ST poss. spans measures 1-4. A $6:4$ ratio is indicated above the staff. A $5:4$ ratio is indicated below the staff. Measure 5 shows a melodic line in treble clef with a $5:4$ ratio indicated above the staff.

VA (Viola): Measures 1-4. Rhythmic notation with stems and flags. Above the staff, a bracket labeled IV spans measures 1-4. A $5:4$ ratio is indicated above the staff. A $3:2$ ratio is indicated below the staff. Measure 5 shows a melodic line in treble clef with a $3:2$ ratio indicated above the staff. A $3:2$ ratio is indicated below the staff.

VC (Violoncello): Measures 1-4. Rhythmic notation with stems and flags. Above the staff, a bracket labeled Spz. spans measures 1-4. A $1/2$ Spz. ratio is indicated above the staff. A Norm. ratio is indicated above the staff. Measure 5 shows a melodic line in treble clef with a Norm. ratio indicated above the staff.

CLB + SP (Clarinet B + Saxophone): Measures 1-4. Rhythmic notation with stems and flags. Above the staff, a bracket labeled CLB + SP spans measures 1-4. A $6:4$ ratio is indicated above the staff. A $3:2$ ratio is indicated below the staff.

CLB + SP (Clarinet B + Saxophone): Measures 5-8. Rhythmic notation with stems and flags. Above the staff, a bracket labeled CLB + SP spans measures 5-8. A $5:4$ ratio is indicated above the staff.

VA (Viola): Measures 5-8. Rhythmic notation with stems and flags. Above the staff, a bracket labeled II spans measures 5-8. A $3:2$ ratio is indicated above the staff. A $3:2$ ratio is indicated below the staff.

VC (Violoncello): Measures 5-8. Rhythmic notation with stems and flags. Above the staff, a bracket labeled Norm. spans measures 5-8. A Norm. ratio is indicated above the staff.

60

rit. (to $\text{♩} = 60$)

ST

+6

-10

-14

8

-4

V1

rit. (to $\text{♩} = 60$)

$\text{♩} = 60$

MSP

8

3:2

1/2 CLB + ST poss.

V2

CLB OB

4:5

rit. (to $\text{♩} = 60$)

$\text{♩} = 60$

I, DP

III, DP

II, DP

IV, DP

6:5

4:5

VA

6:4

VC

rit. (to $\text{♩} = 60$)

ST

-8

-10

1/2 CLB + ST poss.

6:5

V1

V2

VA

VC

62

accel. (to $\text{♩} = 100$)

1/2 CLB + ST poss.

6:5

 $\text{♩} = 100$

CLB + SP

6:5

accel. (to $\text{♩} = 100$)

8

 $\text{♩} = 100$

6:5

4:5

accel. (to $\text{♩} = 100$) $\text{♩} = 100$

4:5

I, DP

IV, DP

III, DP

I, DP

II, DP

I, DP

*tr**tr**tr* 6:5*accel. (to $\text{♩} = 100$)*

CLB + SP

 $\text{♩} = 100$

1/2 CLB + ST poss.

8:10

6:5

2/4

2/4

3/4

2/4

65 $\text{♩} = 62$ III- **Scratch** - - - - - **Norm.** - - - - - **Scratch** - - - - -

V1 $\text{♩} = 62$ $\frac{3}{4}$ $\frac{5}{4}$

V2 $\text{♩} = 62$ $\frac{3}{4}$ $\frac{5}{4}$

1/2 CLT, MSP (hair on bridge, wood on string) $\frac{1}{2}$ CLT, Ord. (hair and wood on string) Scratch

-12 +0 -12 +0 -12 +0 -12 +0 -12 +0 -12 +0

ST- CLT- $\frac{1}{2}$ CLT-

VA $\text{♩} = 62$ $\frac{3}{4}$ $\frac{5}{4}$

5:4 3:2 3:2 6:4

VC $\text{♩} = 62$ $\frac{3}{4}$ $\frac{5}{4}$

MST- $\frac{5}{4}$

III
Scratch → Norm.

V1

V2

1/2 CLT, Ord.
(hair and wood
on string)
+0
-2

1/2 CLT, MSP
(hair on bridge,
wood on string)
+0
-2

Scr. 1/2 CLT, MSP
(hair on bridge,
wood on string)
+0
-2

Scr. - 1/2 CLT, MSP
(hair on bridge,
wood on string)
+0
-2

Scr. - Ord.
(no wood)
+0
-2

CLT 1/2 CLT CLT → SP

VA

VC

5:4 3:2 5:4 3:2

6:5 4:5 3:2

MSP 5:4

72

(Norm.) → *accel. (to ♯ 137)* **Scratch** II

V1

6/8 6/16 4/4 6/16

5:4

V2

6/8 6/16 4/4 6/16

1/2 CLT, MSP
(hair on bridge, wood on string)

Scr. -2 -6 -2 -6 -2 -6

1/2 CLT, SP
(wood and hair on string)

1/2 CLT, MSP
(hair on bridge, wood on string)

Scr. -6 -2 -6 -2 -6 -2

VA

6/8 6/16 4/4 6/16

accel. (to ♯ 137)

5:6 3:2

VC

6/8 6/16 4/4 6/16

accel. (to ♯ 137)

ST poss.

5:4 3:2 5:4

75

→ ♩ . = 137

Scratch

IV

V1

6/16 2/4 4/4 6/4

→ ♩ . = 137

1/2 CLT, MSP
(hair on bridge,
wood on string)

Scr. - - - - -

+2 +2 +2 +2 +2 +2

-12 -12 -12 -12 -12 -12

V2

6/16 2/4 4/4 6/4

Scr. - - - - -

-6 +2 -6 +2 -6 +2

CLB

10:7

8:7

3:2

3:2

VA

6/16 2/4 4/4 6/4

→ ♩ . = 137

1/2 CLT

10:7

6:4

6:7

3:2

VC

6/16 2/4 4/4 6/4

78

Scratch - 5:6 - Norm.

V1

6/4 10/16 7/8

CLT, SP (hair off bridge)

Scr. +2 -12 +2 -12 +2 -12 +2 -12 +2 -12 +2 -12 +2 -12

4:3 6:5

VA

6/4 10/16 7/8

CLT

VC

6/4 10/16 7/8

5:6 4:5

CLT, SP⁻

+2 +2 +6 +6

-12 -12 +0 +0

V1

V2

VA

VC

SP

10:7 6:7 3:2

MSP

3:2

V

CLT DP

CLB OB

CLT DP

72

72

72

72

7/8 4/4 3/4

1/2 CLT, MSP
(hair on bridge, wood on string)

Score for String Quartet III, page 83. The score is written for four parts: V1 (Violin I), V2 (Violin II), VA (Viola), and VC (Violoncello). The key signature is one sharp (F#), and the time signature is 3/4.

V1 (Violin I): The first staff shows a melodic line with various intervals and accidentals. Fingering numbers (+6, +0, -14, +6, -14, -14, +6) are indicated above the notes. The staff is divided into measures by vertical lines.

V2 (Violin II): The second staff shows a melodic line with various intervals and accidentals. A 3:2 ratio is indicated above the staff, and a V-shaped bowing mark is present. The staff is divided into measures by vertical lines.

VA (Viola): The third staff shows a melodic line with various intervals and accidentals. A 3:2 ratio is indicated above the staff, and a V-shaped bowing mark is present. The staff is divided into measures by vertical lines.

VC (Violoncello): The fourth staff shows a melodic line with various intervals and accidentals. A 5:4 ratio is indicated above the staff, and a 3:2 ratio is indicated below the staff. The staff is divided into measures by vertical lines.

The score includes various musical notations such as notes, rests, accidentals, and ratios (3:2, 5:4, 6:5). The staffs are connected by a brace on the left side.

85

1/2 CLT, Ord., 1/2 Scratch
(hair and wood on string)

V1

V2

VA

VC

CLB OB

CLB OB

1/2 CLT

Scr. 7

VC

VA

V2

V1

86

II + III, DP-

CLB

V1

V2

VA

VC

5/4

6/4

6/4

6/4

6/4

7:6

3:2

3:2

5:6

+0

+0

+0

Ser.

+0

+0

+0

+0

+0

+0

+0

+0

+0

+0

+0

+0

+0

+0

+0

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-10

-10

-10

-10

-10

-10

-10

-10

-10

-10

-10

-10

-10

87

$\text{♩} = 120$

V1

V2

VA

VC

1/2 CLB

4:3

5:6

5:6

Scr. - - - - -

-10 -10 -10

-8 -8 -8

-10 -10

-8 -8

V1


 || 10
8

V2

 || 10
8

VA

 I
II
III
IV || 10
8

VC

 || 10
8

91

CLT

V1

10/8 $\text{♩} = 86$

6:5

V2

10/8 $\text{♩} = 86$

4:5

5:4

6:5

VA

10/8 $\text{♩} = 86$

1/2 CLB + ST poss.

8:10

VC

10/8 $\text{♩} = 86$

MSP

5:4

5:4

3:2

CLB OB

5:4

3:2

5:4

3:2

94 SP moltiss. + scratch

V1

V2

VA

VC

95

SP + vib. moltiss. + 1/2 scratch

CLT

3:2

6:4

V1

V2

VA

VC

Dreams About Ghosts

37"

97

V1

-10

Changes in bow speed may result in slight distortions of the tone. This is desired. The left hand position need not be adjusted to accomodate this.

V2

Changes in bow speed may result in slight distortions of the tone. This is desired. The left hand position need not be adjusted to accomodate this.

VA

Changes in bow speed may result in slight distortions of the tone. This is desired. The left hand position need not be adjusted to accomodate this.

VC

Changes in bow speed may result in slight distortions of the tone. This is desired. The left hand position need not be adjusted to accomodate this.

×3
rit. moltiss. sempre

98

V1 $\text{♩} = 58$ $\text{♩} = 87$

V2 $\text{♩} = 58$ norm. -12 -12 -12 $\rightarrow 3/4$ scratch $\text{♩} = 87$ IV- 6:5

VA $\text{♩} = 58$ $\text{♩} = 87$

VC $\text{♩} = 58$ 1/2 CLT -14 -14 -14 10:9 -14 -14 $\text{♩} = 87$ 1/2 CLB- CLB- 6:5

10 8

String Quartet III - Trinity Hlynn Prater

Score for String Quartet III, page 100. The score is for five parts: V1 (Violin 1), V2 (Violin 2), VA (Viola), VC (Violoncello), and a double bass part. The music is in 10/8 time, with a key signature of one flat (B-flat). The score is divided into two systems. The first system has a measure rest for V1, while V2, VA, and VC play. The second system has measure rests for V1 and VA, while V2 and VC play. Red annotations indicate intervals of 6:5 and 7:8, and a Roman numeral (IV) is placed above the V2 staff. The double bass part has a 6:5 interval marked below it.

102

rit. (to ♩ = 52)

bridge -

V1

V2

VA

VC

rit. (to ♩ = 52)

(IV) - - - - -

rit. (to ♩ = 52)

rit. (to ♩ = 52)

IV, MST, bowing string + waist - - - - -

MSP - 3:2

CLT DP - 3:2

CLB OB - 5:4

CLT DP -

CLB OB - 6:4

CLT DP

MSP - 5:4

CLT DP - 5:4

CLB OB -

CLT DP -

CLB OB

V1

V2

VA

VC

CLT DP

CLB OB

5:4

3:2

7/4

CLT DP 6:4
Interruptive polyphony: Lower voice stops when interrupted by upper voice, and does not resume until next notated attack.

Score for String Quartet III, page 110, measures 110-112. The score is written for four parts: V1, V2, VA, and VC. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three measures, with measure 110 on the left, measure 111 in the middle, and measure 112 on the right. The time signature changes from 3/4 to 6/4 at the start of measure 112.

V1: Measures 110-112. The part features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Measure 110 has a 5:6 ratio. Measure 111 has a 6:4 ratio. Measure 112 has a 6:4 ratio. The part ends with a 5:4 ratio.

V2: Measures 110-112. The part features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Measure 110 has a 5:4 ratio. Measure 111 has a 5:4 ratio. Measure 112 has a 6:4 ratio. The part ends with a 6:4 ratio.

VA: Measures 110-112. The part is mostly silent, with a single note in measure 111. Measure 110 has a 3/4 time signature. Measure 111 has a 3/4 time signature. Measure 112 has a 6/4 time signature.

VC: Measures 110-112. The part features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Measure 110 has a 3/4 time signature. Measure 111 has a 3/4 time signature. Measure 112 has a 6/4 time signature. The part ends with a 6:4 ratio.

Annotations in the VC part include "CLT DP" and "CLB OB".

V1

Violin 1 (V1) part, 6/4 time signature, transitioning to 7/4. The score includes complex rhythmic patterns with various rests and notes, including triplets and sixteenth notes. Rhythmic markings above the staff include 5:4, 3:2, and 6:4.

V2

Violin 2 (V2) part, 6/4 time signature, transitioning to 7/4. The score includes complex rhythmic patterns with various rests and notes, including triplets and sixteenth notes. Rhythmic markings above the staff include 6:4, 3:2, and 5:4.

VA

Viola (VA) part, 6/4 time signature, transitioning to 7/4. The score includes complex rhythmic patterns with various rests and notes, including triplets and sixteenth notes.

VC

Violoncello (VC) part, 6/4 time signature, transitioning to 7/4. The score includes complex rhythmic patterns with various rests and notes, including triplets and sixteenth notes. Rhythmic markings above the staff include CLT DP and CLB OB.

V1 7/4 5/4

V2 7/4 5/4

VA 7/4 5/4

VC 7/4 5/4

3:2 5:6 6:4 5:4 3:2

CLT DP-

CLT DP-

CLT DP-

CLT DP-

CLB OB-

10:7 3:2 3:2 3:2 6:7

V1
 V2
 VA
 VC

5/4
 5/4
 5/4
 5/4

3:2
 5:6
 4:3
 6:4
 5:4
 3:2
 3:2
 3:2
 6:5
 6:5
 4:5

CLB OB-
 CLT DP-
 CLB OB-
 CLT DP-
 CLB OB-

Score for String Quartet III, page 116, measures 11-16. The score is written for four staves: V1 (Violin I), V2 (Violin II), VA (Viola), and VC (Violoncello). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

Measure 11: V1 has a half note G4 (marked with a 3:2 ratio) and a half note F#4. V2 has a half note G4. VA has a half note G4. VC has a half note G4 (marked with a 3:2 ratio) and a half note F#4 (marked with a 3:2 ratio).

Measure 12: V1 has a half note G4 (marked with a 3:2 ratio) and a half note F#4. V2 has a half note G4. VA has a half note G4. VC has a half note G4 (marked with a 3:2 ratio) and a half note F#4 (marked with a 3:2 ratio).

Measure 13: V1 has a half note G4 (marked with a 3:2 ratio) and a half note F#4. V2 has a half note G4. VA has a half note G4. VC has a half note G4 (marked with a 3:2 ratio) and a half note F#4 (marked with a 3:2 ratio).

Measure 14: V1 has a half note G4 (marked with a 3:2 ratio) and a half note F#4. V2 has a half note G4. VA has a half note G4. VC has a half note G4 (marked with a 3:2 ratio) and a half note F#4 (marked with a 3:2 ratio).

Measure 15: V1 has a half note G4 (marked with a 3:2 ratio) and a half note F#4. V2 has a half note G4. VA has a half note G4. VC has a half note G4 (marked with a 3:2 ratio) and a half note F#4 (marked with a 3:2 ratio).

Measure 16: V1 has a half note G4 (marked with a 3:2 ratio) and a half note F#4. V2 has a half note G4. VA has a half note G4. VC has a half note G4 (marked with a 3:2 ratio) and a half note F#4 (marked with a 3:2 ratio).

Annotations include "CLT DP" and "CLB OB" above the VC staff in measures 15 and 16, and "CLT DP" above the VA staff in measure 16.

V1
V2
VA
VC

V1
 V2
 VA
 VC

5:4
 6:4
 3:2
 5:4
 3:2

CLT DP
 CLB OB
 CLT DP
 CLB OB

AFTERWORD

“ . . . WENN IN REICHER STILLE . . .
“SCHATTEN STUMMES REICH, . . .”

- Friedrich Hölderlin

“ . . . One evening . . . a fellow prisoner rushed in and asked us to run out to the assembly grounds and see the wonderful sunset. Standing outside we saw sinister clouds glowing in the west and the whole sky alive with clouds of ever-changing shapes and colors, from steel blue to blood red. The desolate great mud huts provided a sharp contrast, while the puddles on the muddy ground reflected the glowing sky. Then, after minutes of moving silence, one prisoner said to another, ‘How beautiful the world *could* be!’”

- Viktor Frankl