
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.

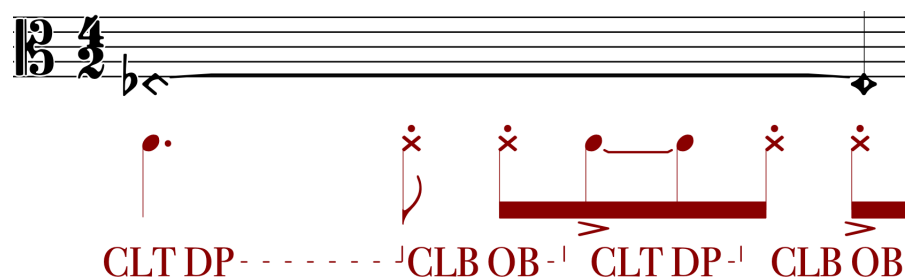
Scratch, or scratch-tone, is distinguished from overpressure as a bowing so hard that any pitch associated with the sound is always distorted into noise, whereas there may still be some pitch with overpressure, depending on context.

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:



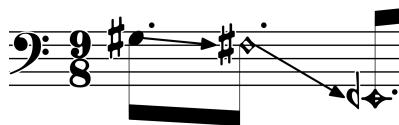
indicates to play either on the bridge (crossed note heads) or behind the bridge (round note heads) with the wood of the bow **while also playing on the string in front of the bridge with the hair of the bow, molto sul ponticello**. This is accomplished with a downward rotation of the bow such that the 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:

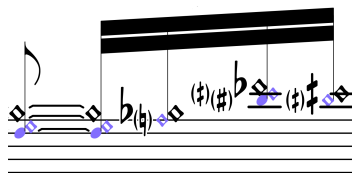
- a  Harmonic pressure (These note heads will be coloured in if they are attached to quarter notes. Otherwise, they are transparent.)
- b  Half harmonic pressure (half notes and larger durations)
- c  Half harmonic pressure (quarter notes and smaller durations)
- d  Percussive actions

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



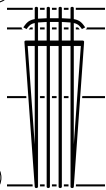
These arrows **double as glissandi** when spanning between two different pitches.

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 second viola:

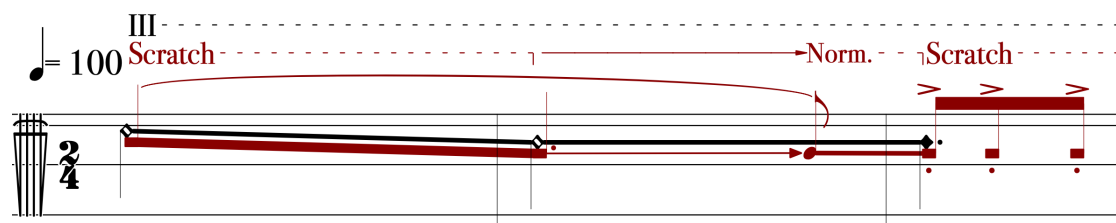


Multiple finger pressures may be used, as in the first and third notes of the above example.

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:

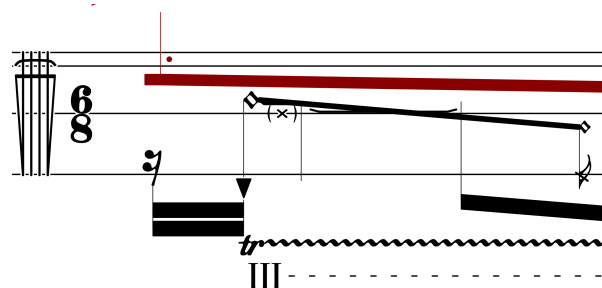


The red voice with upward-pointing stems indicates the actions of the bow in the right hand. The bow is always drawn horizontally, as normal, with different positions on the string. Square-shaped lines and note heads indicate scratch tone, round note-heads indicate normale bowing. Lines with arrows in 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.

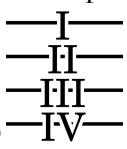
The black voice with downward-pointing stems indicates the actions of the left hand. Cross-shaped noteheads indicate finger percussion, and all other finger-pressure variances noted in **III.1** apply.

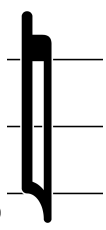
All actions should be performed on the same string, shown above the staff in a spanner. There is an exception to this in measures 45-56 of the first violin, wherein the red spanner above the staff indicates the stringing of the bow, and the black spanners below the staff indicate the stringing of the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

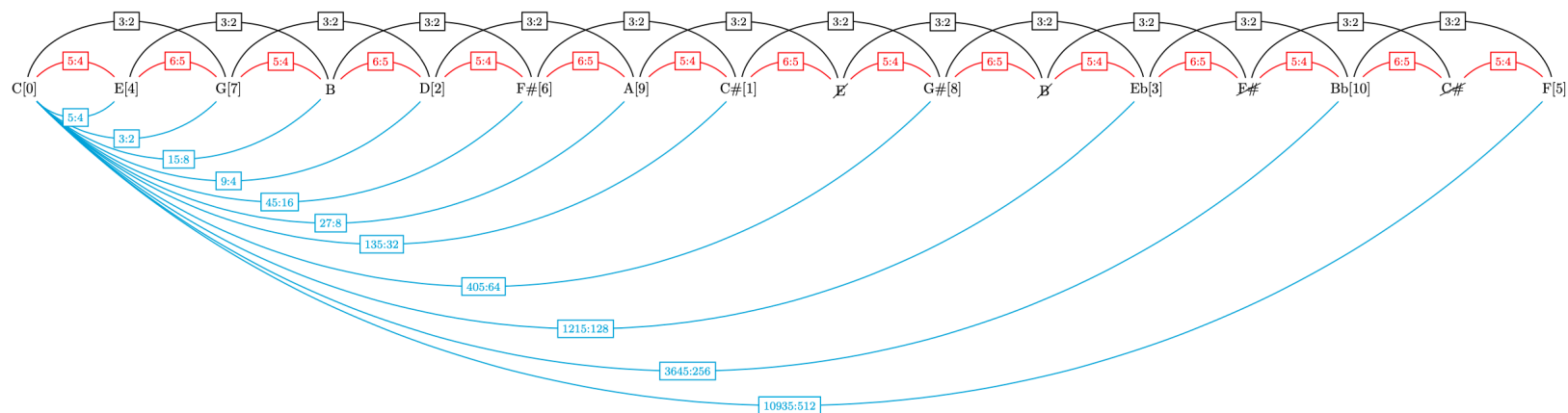
①  A quarter-tone flat

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.

+0	-8	+4	-4	-14	+0	-10	+2	-6	+6	-2	-12
----	----	----	----	-----	----	-----	----	----	----	----	-----

1:1	135:128	9:8	1215:1024	5:4 (sounds like ET F)	45:32	3:2	405:256	27:16	3645:2048	15:8
-----	---------	-----	-----------	------------------------	-------	-----	---------	-------	-----------	------


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

CLT DP

CLB OB

CLB OB

CLT DP

CLB OB

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

V3

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

diagonal bow,
touching bridge
for added air sound

MSP, $\frac{1}{2}$ hair on strings
 $\frac{1}{2}$ hair on bridge

VC

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

$\text{♩} = 86$

V2

$\text{♩} = 86$

VA

$\text{♩} = 86$

VC

1/2 CLT

CLT

1/2 CLT

3:2

5:4

3:2

(Ord.)

3:2

5:4

5:4

MSP

String Quartet III - Trinity Hlynn Prater

13

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

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

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

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

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

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

(MSP)

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

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

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

V2

10:9

VA

Tailpiece flaut. → OP

OP → flaut. → norm.

VC

3:2 3:2 5:6

[illegible]

On bridge, allowing strings to ring

(26)

V1

1/4

5/4

3/4

-49
+0

+8
-41

CLT

1/2 CLT

CLT

V2

1/4

5/4

3/4

5:4

6:5

VA

1/4

5/4

3/4

flaut.

norm.

OP

+16
+0

On bridge, allowing strings to ring

VC

1/4

5/4

3/4

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.

Tempo: $\text{Quarter Note} = 120$

Parts: V1, V2, VA, VC.

Measure 28 (3/4 time):

- V1: Treble clef, key signature of two sharps (F# and C#). Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter). Fingering: +8, -41, +8, -41.
- V2: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter).
- VA: Bass clef, key signature of two sharps. Notes: F#3 (quarter), G#3 (quarter), A3 (quarter), B3 (quarter). Fingering: +16, +0, +16, +0.
- VC: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter). Fingering: +16, +0, +16, +0.

Measure 29 (3/4 time):

- V1: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter). Fingering: +8, -41, +8, -41.
- V2: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter).
- VA: Bass clef, key signature of two sharps. Notes: F#3 (quarter), G#3 (quarter), A3 (quarter), B3 (quarter). Fingering: +16, +0, +16, +0.
- VC: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter). Fingering: +16, +0, +16, +0.

Measure 30 (3/4 time):

- V1: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter). Fingering: +8, -41, +8, -41.
- V2: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter).
- VA: Bass clef, key signature of two sharps. Notes: F#3 (quarter), G#3 (quarter), A3 (quarter), B3 (quarter). Fingering: +16, +0, +16, +0.
- VC: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter). Fingering: +16, +0, +16, +0.

Measure 31 (3/4 time):

- V1: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter). Fingering: +8, -41, +8, -41.
- V2: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter).
- VA: Bass clef, key signature of two sharps. Notes: F#3 (quarter), G#3 (quarter), A3 (quarter), B3 (quarter). Fingering: +16, +0, +16, +0.
- VC: Treble clef, key signature of two sharps. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter). Fingering: +16, +0, +16, +0.

musical score for String Quartet III, page 30. The score is written for four staves: 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. The piece is marked "molto tasto" (very soft).

V1 (Violin I): The staff shows a melodic line with notes marked with fingerings +8 and +32. The tempo marking "molto tasto" is present above the staff.

V2 (Violin II): The staff shows a melodic line with notes marked with fingerings +8 and +32. The tempo marking "molto tasto" is present above the staff. The staff also includes a section marked "Bow:" in red, indicating a bowing technique. The staff is divided into measures with a 10:11 ratio and two 5:4 ratios.

VA (Viola): The staff shows a melodic line with notes marked with fingerings -41 and +16. The tempo marking "molto tasto" is present above the staff.

VC (Violoncello): The staff shows a melodic line with notes marked with fingerings -41 and +16. The tempo marking "molto tasto" is present above the staff. The staff is divided into measures with a 5:6 ratio.

V1 +8 +32 + bowing body - - - +8 +32 +8 +32 +8 +32

V2 6:4 6:4 6:5 3:2

VA -41 +39 -41 +39 -41 +39

VC 5:4 6:4

Score for String Quartet III, page 32, measures 32-35. The score is written for four parts: 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 - - 1

+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

4/2

4/2

4/2

4/2

The image displays a musical score for 'The Great Wall' by John Williams, featuring four staves: V1, V2, VA, and VC. The score is written in 4/4 time and includes various musical notations and red annotations.

V1 (Violin 1): The staff begins with a tempo marking of 87 and a key signature of one flat. It features a red annotation 'IV-' above the first measure, followed by a red 'Bow:' label. The notation includes a long red line across the staff, indicating a sustained note or bowing technique.

V2 (Violin 2): The staff also begins with a tempo marking of 87 and a key signature of one flat. It features a red annotation 'Fng. Perc.: ' above the first measure, followed by a red 'tremolo' label. The notation includes a long red line across the staff, indicating a sustained note or tremolo technique.

VA (Viola): The staff begins with a tempo marking of 87 and a key signature of one flat. It features a red annotation 'MSP' above the first measure, followed by a red 'V' label. The notation includes a long red line across the staff, indicating a sustained note or bowing technique.

VC (Violoncello): The staff begins with a tempo marking of 87 and a key signature of one flat. It features a red annotation 'MSP' above the first measure, followed by a red 'V' label. The notation includes a long red line across the staff, indicating a sustained note or bowing technique.

The score includes various musical notations such as notes, rests, and dynamic markings. Red annotations are used throughout the score to highlight specific musical elements and techniques.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves, labeled V1, V2, VA, and VC from top to bottom. V1 and V2 are vocal staves, while VA and VC are instrumental staves. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. There are also several annotations in red text and symbols, including "CLT DP", "CLB OB", and "CLT DP", which likely refer to specific musical concepts or performance instructions. The score is presented in a clean, professional layout with a white background and black text.

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

V1 (Violin I): Measures 12-18. Red markings indicate specific notes and rests. A bracket labeled "12" spans measures 12-18.

V2 (Violin II): Measures 12-18. Includes markings for *MSP* (Microtonal Scale Pattern) and *Spz.* (Special). Ratios 3:2, 7:5, 3:2, and 5:4 are indicated. A bracket labeled "12" spans measures 12-18.

VA (Viola): Measures 12-18. Includes markings for *CLT DP* (Climax Development Pattern) and *CLB OB* (Climax Obstruction). A bracket labeled "12" spans measures 12-18.

VC (Violoncello): Measures 12-18. Includes markings for *bridge* and *MSP*. A bracket labeled "12" spans measures 12-18.

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

VC

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
3:2

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

50

V1

V2

VA

VC

$\text{♩} = 86$

$\text{♩} = 86$

$\text{♩} = 86$

$\text{♩} = 86$

III

MSP

1/2 CLB

CLT DP

CLB OB

III

IV

III

MSP

1/2 CLB

MSP

1/2 CLB

MSP

1/2 CLB

Pizz. Strum

String Quartet III - Trinity Hlynn Praeter

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

3:2

1/2 CLB

tailpiece

CLT DP

CLB OB

Strum

Strum

54

V1

V2

VA

VC

1/2 CLB

bridge

MSP bridge

tailpiece

Strum

5:4

III

IV

1/2 Spz.

3:2

+8

-41

56

V1

V2

$$V_A$$

VC

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

V1: 1/2 CLB + ST poss. - 3:2. Right hand: CLB + SP - 6:4. Left hand: 3:2.

V2: 1/2 CLB + ST poss. - 6:4. Right hand: CLB + SP - 5:4. Left hand: 5:4.

VA: IV - 5:4. III - 3:2. II - 3:2. (LH silent) 3:2. Tremolos in left hand.

VC: Spz. - 1/2 Spz. - Norm. (Circled arrows indicating bowing changes).

60

rit. (to ♩ = 60)
ST
+6
-14
8

♩ = 60

V1

V2

VA

VC

rit. (to ♩ = 60)
1/2 CLB + ST poss. -

rit. (to ♩ = 60)
I
6:4
tr

rit. (to ♩ = 60)
ST
-8
-10

♩ = 60
MSP
8
3:2
CLB OB
4:5

♩ = 60
I, DP
III, DP
II, DP
IV, DP
6:5
4:5
tr

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

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

6:5

4:5

3:2

5:4

3:2

5:4

MSP

70

(III) Scratch 5:4

IV Scr. → Norm.

5:4 3:2

V1

3/4 5/4 6/8

V2

Scr. - +0 -2 +0 -2 +0

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

-2 -6 -2 -6 -2 -6

3/4 5/4 6/8

VA

MSP

3:2

5/4 6/8

CLB OB 6:5

(MSP) 5:4 3:2

VC

3/4 5/4 6/8

CLB OB 5:6 6:5

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

MSP

3:2

V

V

CLT DP

CLB OB

CLT DP

SP

10:7

6:7

3:2

72

72

72

72

7/8

4/4

3/4

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 are indicated above the notes: +6, +0, +6, +0, -14, +6, -14, +6, -14, +6. The staff is divided into measures by vertical lines.

V2 (Violin II): The second staff shows a melodic line with various intervals and accidentals. Fingering numbers are indicated above the notes: 7, 7(b), 7, 7, 7, 7, 7, 7, 7, 7. The staff is divided into measures by vertical lines.

VA (Viola): The third staff shows a melodic line with various intervals and accidentals. Fingering numbers are indicated above the notes: 7, 7, 7, 7, 7, 7, 7, 7, 7, 7. The staff is divided into measures by vertical lines.

VC (Violoncello): The fourth staff shows a melodic line with various intervals and accidentals. Fingering numbers are indicated above the notes: 5:4, 3:2, 6:5. The staff is divided into measures by vertical lines.

Additional markings include "MSP" (hair on bridge, wood on string) and "3:2" (interval) above the V2 staff. The score is divided into measures by vertical lines.

String Quartet III - Trinity Hlynn Prater

86

II + III, DP-
CLB

V1

V2

VA

VC

II + III, DP-
CLB

7:6

3:2

5:6

Scr.

+0 +0 +0 +0 +0 +0 +0 +0

-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
IV || 10
8

VC

|| 10
8

91

CLT

V1

$\text{♩} = 86$

10/8

6:5

V2

SP

$\text{♩} = 86$

10/8

4:5

5:4

6:5

VA

1/2 CLB + ST poss.

$\text{♩} = 86$

10/8

8:10

VC

MSP

$\text{♩} = 86$

10/8

5:4

5:4

3:2

CLB OB

5:4

3:2

5:4

3:2

49

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 I), V2 (Violin II), VA (Viola), VC (Violoncello), and V3 (Violoncello). The score is divided into two systems. The first system is in 10/8 time, and the second system is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. Red annotations highlight specific intervals and ratios, including 6:5 and 7:8. A bracket labeled (IV) spans the first system, and a bracket labeled I spans the second system. The score also includes a 6:5 ratio annotation at the bottom of the first system.

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

7/4
 7/4
 2/4
 2/4

5:4
 CLB
 OB
 CLT DP
 5:4
 CLT DP

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

CLB OB- 3/4

CLT DP- 3/4

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

V1
V2
VA
VC

V1

Violin 1 (V1) part, measures 1-4. The staff is in 6/4 time, with a final measure in 7/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Above the staff, there are bracketed time signatures: 5:4, 3:2, 6:4, and 3:2. Below the staff, there are bracketed time signatures: 3:2, 6:4, and 3:2. The first measure is marked with a 6/4 time signature, and the final measure is marked with a 7/4 time signature.

V2

Violin 2 (V2) part, measures 1-4. The staff is in 6/4 time, with a final measure in 7/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Above the staff, there are bracketed time signatures: 6:4, 3:2, and 5:4. Below the staff, there are bracketed time signatures: 3:2, 5:4, and 5:4. The first measure is marked with a 6/4 time signature, and the final measure is marked with a 7/4 time signature.

VA

Viola (VA) part, measures 1-4. The staff is in 6/4 time, with a final measure in 7/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The first measure is marked with a 6/4 time signature, and the final measure is marked with a 7/4 time signature.

VC

Violoncello (VC) part, measures 1-4. The staff is in 6/4 time, with a final measure in 7/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Above the staff, there are bracketed time signatures: 3:2, 6:4, and 3:2. Below the staff, there are bracketed time signatures: 3:2, 6:4, and 3:2. The first measure is marked with a 6/4 time signature, and the final measure is marked with a 7/4 time signature.

V1 7/4 5/4 5/4 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-

CLB OB-

CLB OB-

CLT DP-

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

V1

V2

VA

VC

Score for String Quartet III, page 116, measures 11-16. The score is written for four parts: 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.

V1
 V2
 VA
 VC

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

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

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

Score for String Quartet III, page 119, featuring four staves: V1, V2, VA, and VC. The score is divided into two measures by a vertical line.

V1: The first measure contains a 5:4 ratio bracketed over the first five notes, followed by a 6:4 ratio bracketed over the next five notes. The second measure contains a 5:4 ratio bracketed over the first five notes, followed by a 6:4 ratio bracketed over the next five notes.

V2: The first measure contains a 3:2 ratio bracketed under the first five notes, followed by a 3:2 ratio bracketed under the next five notes. The second measure contains a 3:2 ratio bracketed under the first five notes, followed by a 3:2 ratio bracketed under the next five notes. The notation includes various accidentals and dynamic markings, including *CLT DP* and *CLB OB*.

VA: The first measure contains a 3:2 ratio bracketed under the first five notes, followed by a 3:2 ratio bracketed under the next five notes. The second measure contains a 3:2 ratio bracketed under the first five notes, followed by a 3:2 ratio bracketed under the next five notes.

VC: The first measure contains a 5:4 ratio bracketed over the first five notes, followed by a 3:2 ratio bracketed under the next five notes. The second measure contains a 5:4 ratio bracketed over the first five notes, followed by a 3:2 ratio bracketed under the next five notes.

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