
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.

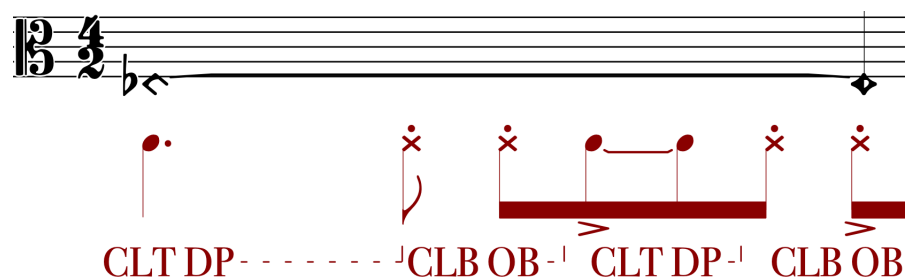
Scratch, or scratch-tone, is distinguished from overpressure as a bowing so hard that any pitch associated with the sound is always distorted into noise, whereas there may still be some pitch with overpressure, depending on context.

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:







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

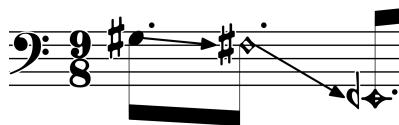
indicates to play either on the bridge (crossed note heads) or behind the bridge (round note heads) with the wood of the bow **while also playing on the string in front of the bridge with the hair of the bow, molto sul ponticello**. This is accomplished with a downward rotation of the bow such that the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

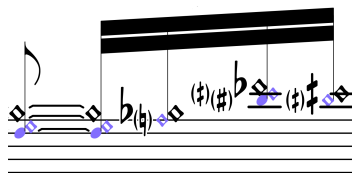
- a  Harmonic pressure (These note heads will be coloured in if they are attached to quarter notes. Otherwise, they are transparent.)
- b  Half harmonic pressure (half notes and larger durations)
- c  Half harmonic pressure (quarter notes and smaller durations)
- d  Percussive actions

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



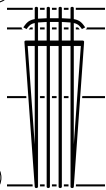
These arrows **double as glissandi** when spanning between two different pitches.

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 second viola:

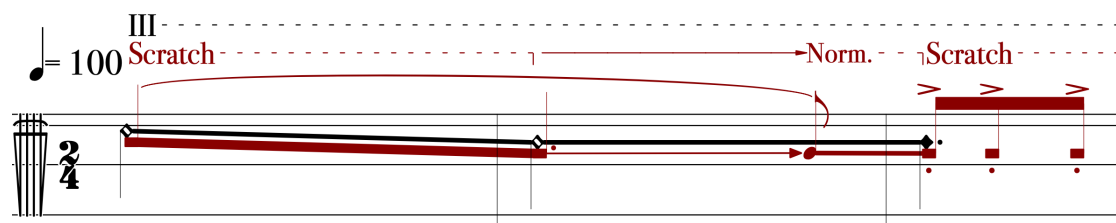


Multiple finger pressures may be used, as in the first and third notes of the above example.

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:

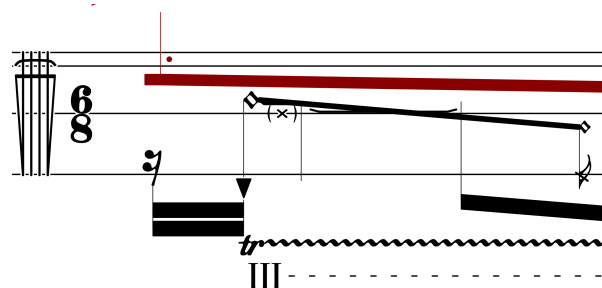


The red voice with upward-pointing stems indicates the actions of the bow in the right hand. The bow is always drawn horizontally, as normal, with different positions on the string. Square-shaped lines and note heads indicate scratch tone, round note-heads indicate normale bowing. Lines with arrows in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

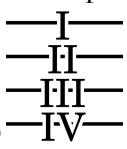
The black voice with downward-pointing stems indicates the actions of the left hand. Cross-shaped noteheads indicate finger percussion, and all other finger-pressure variances noted in **III.1** apply.

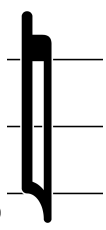
All actions should be performed on the same string, shown above the staff in a spanner. There is an exception to this in measures 45-56 of the first violin, wherein the red spanner above the staff indicates the stringing of the bow, and the black spanners below the staff indicate the stringing of the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

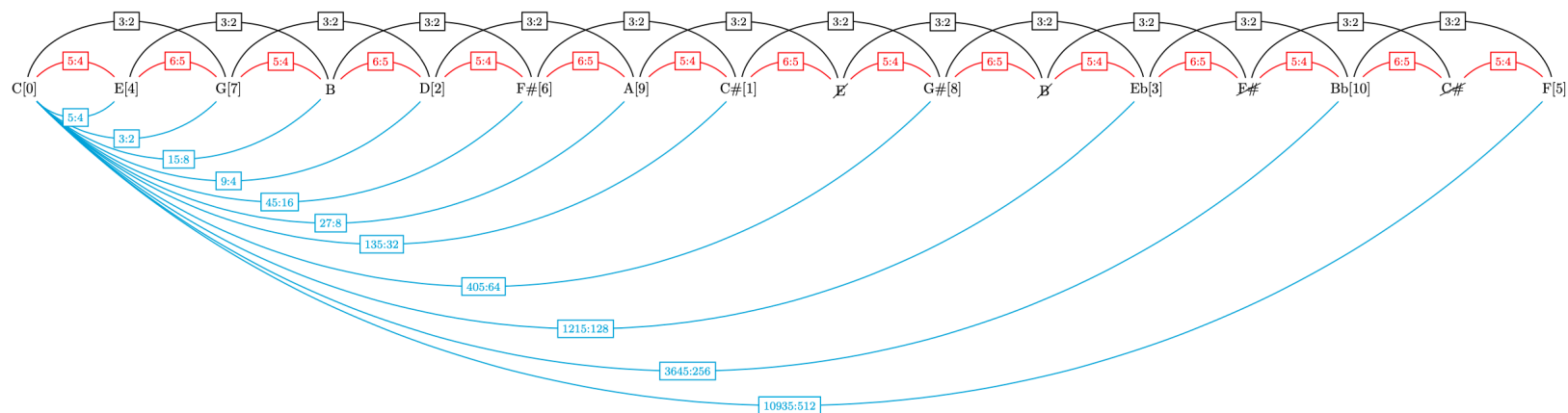
①  A quarter-tone flat

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:



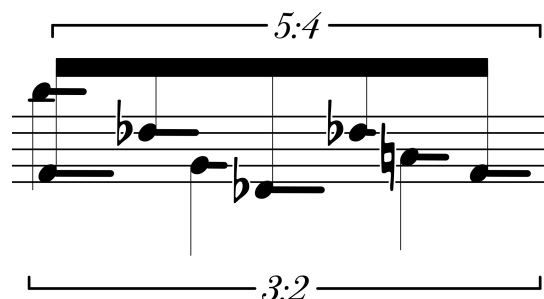
Below are the scales written on a staff as they would be in score, with Helmholtz-Ellis accidentals and cent deviations from equal temperament, as with the scale in V.1.

+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
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VII 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  Draw the bow gradually and evenly from au talon to punta d'arco over the course of the articulated note.
- ③  As above, only from punta d'arco to au talon.

VI.2.a and **VI.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

10/16

6/4

CLT DP

CLB OB

Violin 2

♩ = 120

6:5

4:5

10/16

6/4

Viola

MSP

6:7

♩ = 120

13/16

6/4

CLB OB

CLT DP

CLB OB

Violoncello

Bow: II

♩ = 120

10/16

6/4

Finger Perc.: t

②

accel. (to ♩ = 160)

5:6

V1

CLT DP - CLB OB

V2

accel. (to ♩ = 160)

5:6

VA

accel. (to ♩ = 160)

CLT DP

VC

accel. (to ♩ = 160)

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

③

$\text{♩} = 160$ $12:15$

V1

CLT DP

CLB OB

$\text{♩} = 160$

V2

$\text{♩} = 160$ $8:9$

VA

CLB OB

CLT DP

$\text{♩} = 160$ MSP $5:4$ $3:2$ $5:4$

VC

Detailed description of the musical score: The score is for a string quartet, specifically 'String Quartet III' by Trinity Hlynn Prater. It consists of four staves: V1 (Violin 1), V2 (Violin 2), VA (Viola), and VC (Violoncello). The key signature has one flat (B-flat) and the time signature is 12/8. V1 has a tempo marking of 160 and a 12:15 ratio. V2 has a tempo marking of 160. VA has a tempo marking of 160 and an 8:9 ratio. VC has a tempo marking of 160 and ratios of 5:4, 3:2, and 5:4. Red annotations 'CLT DP' and 'CLB OB' are present on V1 and VA. A circled '3' is at the top left.

⑤

$\text{♩} = 99$

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

V1

6:4

4:5

$\text{♩} = 99$

V2

10

8

4

4

VA

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

10

8

4

4

7

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 ♩ = 83)*

Bow:

V1

10/8

Eng. Perc.: *tr*

rit. (to ♩ = 83)

V2

10/8

rit. (to ♩ = 83)

1/2 Spz.

Norm.

VA

13/8

10/8

rit. (to ♩ = 83)

diagonal bow,
touching bridge
for added air sound

VC

10/8

-34
+8

-34
+8

-34
+8

-34
+8

1/4

3/2

11

V1

83

CLT

V2

83

3:2

VA

83

VC

83

5:4

3:2

(Ord.)

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

-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

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 - - -

IV + Waist
molto tastoDiagonal bow,
touching bridgeIV + Waist
molto tastoDiagonal bow,
touching bridge

V1

V2

VA

VC

5
45
45
45
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

$\text{♩} = 100$ bridge

V1

$\text{♩} = 100$

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

V2

10:9

VA

$\text{♩} = 100$

Tailpiece flaut. → OP

OP → flaut. → norm.

VC

$\text{♩} = 100$

3:2 3:2 5:6

The musical score is divided into four staves: V1, V2, VA, and VC. The time signature changes from 5/4 to 4/4. The V1 staff features a melodic line with a crescendo and a decrescendo. The V2 staff includes a melodic line with a crescendo and a decrescendo, and a dynamic marking of 'accel. (to = 125)'. The VA staff includes a melodic line with a crescendo and a decrescendo, and a dynamic marking of 'accel. (to = 125)'. The VC staff includes a melodic line with a crescendo and a decrescendo, and a dynamic marking of 'accel. (to = 125)'. The score also includes various musical notations such as notes, rests, and dynamic markings like 'CLT' and '1/2 CLT'.

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 125 (♩ = 125).

Measure 28: V1 plays a melodic line with accidentals (sharps and naturals) and fingerings (+8, -41). V2 plays a melodic line. VA plays a melodic line with fingerings (+16, +0). VC plays a melodic line with fingerings (3:2).

Measure 29: V1 plays a melodic line with accidentals and fingerings (+8, -41). V2 plays a melodic line. VA plays a melodic line with fingerings (+16, +0). VC plays a melodic line with fingerings (3:2).

Measure 30: V1 plays a melodic line with accidentals and fingerings (+8, -41). V2 plays a melodic line. VA plays a melodic line with fingerings (+16, +0). VC plays a melodic line with fingerings (3:2).

Measure 31: V1 plays a melodic line with accidentals and fingerings (+8, -41). V2 plays a melodic line. VA plays a melodic line with fingerings (+16, +0). VC plays a melodic line with fingerings (3:2).

The score includes a large bracket on the left side, spanning measures 28-31, indicating a section for the string quartet. The tempo marking 125 is repeated at the beginning of each staff.

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.

V1 (Violin I): The staff is marked "molto tasto" and includes fingerings: +8, +32, +8, +32, +8, +32, +8, +32. The notation shows a series of notes with slurs and accents.

V2 (Violin II): The staff is marked "Bow:" and includes fingerings: 10:11, 5:4, 5:4. The notation shows a series of notes with slurs and accents.

VA (Viola): The staff is marked "molto tasto" and includes fingerings: -41, +16, -41, +16, -41, +16. The notation shows a series of notes with slurs and accents.

VC (Violoncello): The staff is marked "5:6" and includes fingerings: 5:6. The notation shows a series of notes with slurs and accents.

The score is written for four staves: V1, V2, VA, and VC. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and fingerings.

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

V1 $\begin{matrix} +8 \\ +32 \end{matrix}$ $\begin{matrix} +8 \\ +32 \end{matrix}$ $\begin{matrix} +8 \\ +32 \end{matrix}$ $\begin{matrix} -34 \\ +8 \end{matrix}$ $\begin{matrix} -34 \\ +8 \end{matrix}$ $\begin{matrix} -34 \\ +8 \end{matrix}$

V2 III- $\begin{matrix} 12:11 \\ 6:5 \end{matrix}$ $\begin{matrix} 5:4 \\ 5:4 \\ 5:4 \\ 5:4 \end{matrix}$

VA $\begin{matrix} +39 \\ +8 \end{matrix}$ $\begin{matrix} +39 \\ +8 \end{matrix}$ $\begin{matrix} +39 \\ +8 \end{matrix}$ $\begin{matrix} +16 \\ +39 \end{matrix}$ $\begin{matrix} +16 \\ +39 \end{matrix}$ $\begin{matrix} +16 \\ +39 \end{matrix}$

VC $\begin{matrix} 6:4 \\ 3:2 \end{matrix}$ $\begin{matrix} 5:6 \end{matrix}$

rit. (to $\text{♩} = 50$)

+8 -34

+ bowing body - - 7

+8 +8

+39 +8

V1

V2

4:5 8:9 3:2

rit. (to $\text{♩} = 50$)

IV

rit. (to $\text{♩} = 50$)

+33 +33 +33
+16 +16 +16

+ bowing body -

-34 -34 -34

VA

VC

5:4 6:4

rit. (to $\text{♩} = 50$)

36

+ bowing body -

+39
+8

+39 +39 +39 +39

V1

V2

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

VA

+8 +8 +8

VC

50 50 50 50

4/2 4/2 B 4/2 4/2

The musical score is divided into four staves, each with a specific instrument or voice part:

- V1 (Violin 1):** Features a treble clef, a 4/4 time signature, and a tempo of 69. It includes a red bowing line and a red fingering line. The staff is marked with a red 'IV' and a red 'Bow:' annotation.
- V2 (Violin 2):** Features a treble clef, a 4/4 time signature, and a tempo of 69. It includes a red bowing line and a red fingering line. The staff is marked with a red 'Fng. Perc.:'. Below the staff, there is a red 'trump' annotation.
- VA (Viola):** Features a treble clef, a 4/4 time signature, and a tempo of 69. It includes a red bowing line and a red fingering line. The staff is marked with a red 'MSP' and a red '3:2' annotation. Below the staff, there are red annotations: 'CLT DP', 'CLB OB', 'CLT DP', 'CLB OB', 'CLT DP', and 'CLB OB'.
- VC (Violoncello):** Features a bass clef, a 4/4 time signature, and a tempo of 69. It includes a red bowing line and a red fingering line. The staff is marked with a red 'MSP' and a red '3:2' annotation. Below the staff, there are red annotations: 'CLB OB', 'CLT DP', 'CLB OB', 'CLT DP', 'CLB OB', and 'CLT DP'.

The score includes various musical notations such as notes, rests, and accidentals. It also features a red 'IV' annotation above the V1 staff and a red 'Bow:' annotation above the V1 staff. The tempo is marked as 69 for all staves. The time signature is 4/4 for all staves. The score is divided into four staves, each with a specific instrument or voice part.

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. The key signature is one flat (B-flat) and the time signature is 3/4. The V1 staff features a vocal melody with various notes and rests, including a prominent red note. The V2 staff is mostly empty, with a few notes and rests. The VA staff contains a complex arrangement of notes, including a red note, and is annotated with "CLT DP" and "CLB OB". The VC staff features a complex arrangement of notes, including a red note, and is annotated with "CLB OB" and "CLT DP". The score includes various musical notations such as notes, rests, and beams, as well as annotations like "CLT DP" and "CLB OB" in red text. The overall layout is clean and professional, with a clear distinction between the different staves and their respective parts.

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 "MSP" (Microtonal Spelling) and "Spz." (Spelling) markings. 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 "CLT DP" (Clave de Pista) and "CLB OB" (Clave de Obra) markings. A bracket labeled "12" spans measures 12-18.

VC (Violoncello): Measures 12-18. Includes "bridge" and "MSP" markings. 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

$\text{♩} = 99$
 III + IV
 V

Bow:

V1

Fng. Perc.:
IV III III IV

MSP

V2

$\text{♩} = 99$

1/2 CLB

MSP

3:2

CLT DP CLB OB

CLT DP CLB OB

VA

$\text{♩} = 99$ bridge

1/2 CLB

tailpiece

VC

$\text{♩} = 99$

47

V1

V2

VA

VC

III

IV

1/2 CLB

MSP 3:2

CLT DP

CLB OB

bridge

tailpiece

49

V1

rit. (to $\text{♩} = 8.3$)

V2

rit. (to $\text{♩} = 8.3$)

1/2 CLB

MSP

CLB OB- CLT DP- CLB OB-

VA

rit. (to $\text{♩} = 8.3$)

MSP

1/2 CLB

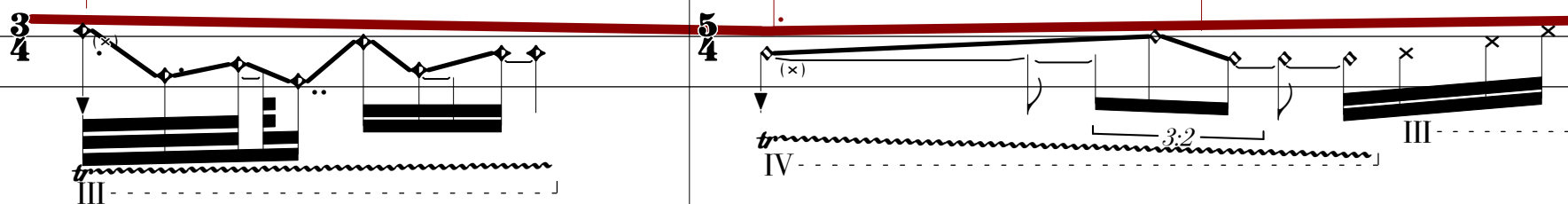
CLT DP- CLB OB-

VC

rit. (to $\text{♩} = 8.3$)

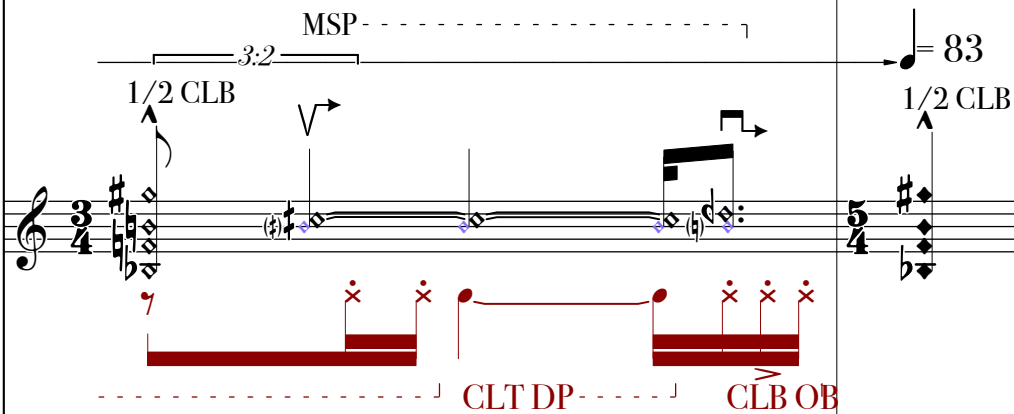
String Quartet III - Trinity Hlynn Prater

V1



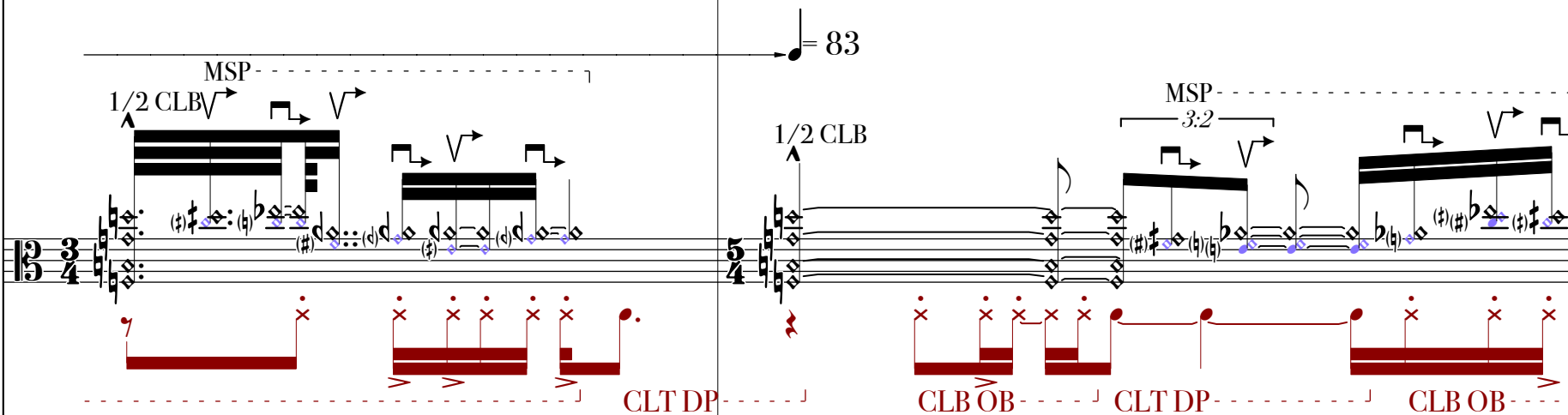
Violin I staff notation. The staff is in 3/4 time, then changes to 5/4. The music features a melodic line with various ornaments and a lower line with sustained notes. A red line is drawn across the top of the staff. The tempo is marked as 83.

V2



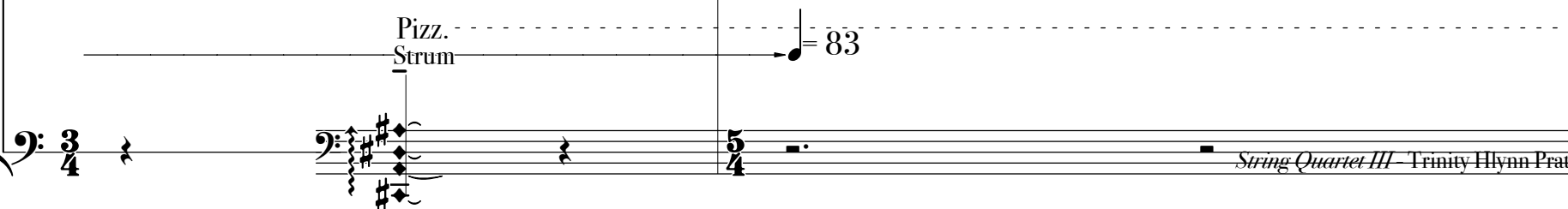
Violin II staff notation. The staff is in 3/4 time, then changes to 5/4. The music features a melodic line with various ornaments and a lower line with sustained notes. A red line is drawn across the top of the staff. The tempo is marked as 83.

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 lower line with sustained notes. A red line is drawn across the top of the staff. The tempo is marked as 83.

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 lower line with sustained notes. A red line is drawn across the top of the staff. The tempo is marked as 83.

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

+8
-41

tailpiece

Strum

5:4

III

IV

1/2 Spz.

3:2

56

V1

V2

$$V_A$$

VC

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

V1 (Violin I): Measures 1-4 show a sequence of notes with a 3:2 ratio. A bracket above indicates "1/2 CLB + ST poss." with a 3:2 ratio. Measures 5-8 show a sequence of notes with a 6:4 ratio. A bracket above indicates "CLB + SP" with a 6:4 ratio.

V2 (Violin II): Measures 1-4 show a sequence of notes with a 6:4 ratio. A bracket above indicates "1/2 CLB + ST poss." with a 6:4 ratio. Measures 5-8 show a sequence of notes with a 5:4 ratio. A bracket above indicates "CLB + SP" with a 5:4 ratio.

VA (Viola): Measures 1-4 show a sequence of notes with a 5:4 ratio. A bracket above indicates "IV" and "III". Measures 5-8 show a sequence of notes with a 3:2 ratio. A bracket above indicates "II".

VC (Violoncello): Measures 1-4 show a sequence of notes with a 3:2 ratio. A bracket above indicates "Spz." and "1/2 Spz.". Measures 5-8 show a sequence of notes with a 3:2 ratio. A bracket above indicates "Norm.".

Additional markings include "LH silent" for the Viola in measures 1-4, and "trmm" for the Viola in measures 5-8.

60

rit. (to ♩ = 60)
ST
+6
-14
8

♩ = 60
-10
-4

V1

V2

rit. (to ♩ = 60)
1/2 CLB + ST poss. -

♩ = 60
MSP
8
3:2

VA

CLB OB - 4:5

rit. (to ♩ = 60)
I

♩ = 60
I, DP - III, DP - II, DP - IV, DP -

VC

1/2 CLB + ST poss. - 6:5

rit. (to ♩ = 60)
ST
-8
-10

♩ = 60

V1

V2

VA

VC

62

accel. (to $\text{♩} = 80$)

1/2 CLB + ST poss.

6:5

 $\text{♩} = 80$

CLB + SP

6:5

accel. (to $\text{♩} = 80$)

8

 $\text{♩} = 80$

6:5

4:5

accel. (to $\text{♩} = 80$) $\text{♩} = 80$

4:5

I, DP

IV, DP

III, DP

I, DP

II, DP

I, DP

accel. (to $\text{♩} = 80$)

CLB + SP

8:10

 $\text{♩} = 80$

1/2 CLB + ST poss.

8:10

6:5

2/4

2/4

3/4

2/4

65 $\text{♩} = 100$ III- *Scratch* - - - - - *Norm.* - - - - - *Scratch* - - - - -

V1 $\text{♩} = 100$ $\frac{3}{4}$ $\frac{5}{4}$

V2 $\text{♩} = 100$ $\frac{3}{4}$ $\frac{5}{4}$

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

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

VA $\text{♩} = 100$ $\frac{3}{4}$ $\frac{5}{4}$

VC $\text{♩} = 100$ $\frac{3}{4}$ $\frac{5}{4}$

MST- $\frac{5}{4}$ $\frac{3}{2}$ $\frac{6}{4}$ $\frac{5}{4}$

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

6:5

4:5

3:2

VC

5:4

3:2

3:2

5:4

MSP

72

(Norm.) → *accel. (to $\text{♩} = 153$)* *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)

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

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

Scr. 1

VA

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

5:6 3:2

VC

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

5:4 3:2 5:4

ST poss.

75

$\text{♩} = 153$

Scratch

IV

V1

$\text{♩} = 153$

V2

Scr. - 7

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

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

Scr. - - - - -

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

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

VA

$\text{♩} = 153$

CLB

10:7

8:7

3:2

3:2

VC

$\text{♩} = 153$

1/2 CLT

10:7

6:4

6:7

3:2

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

V2

6/4 10/16 7/8

4:3 6:5

VA

CLT

VC

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

CLT DP CLB OB CLT DP

CLT, SP⁻

+2 +2 +6 +6

-12 -12 +0 +0

V1

V2

VA

VC

SP

10:7 6:7 3:2

CLT DP CLB OB CLT DP

CLT, SP⁻

+2 +2 +6 +6

-12 -12 +0 +0

V1

V2

VA

VC

SP

10:7 6:7 3:2

CLT DP CLB OB CLT DP

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. Fingerings are indicated as +6, +0, -14, +6, -14, -14, +6, -14, +6. A bracket labeled "1/2 CLT, MSP (hair on bridge, wood on string)" spans the first two measures.

V2 (Violin II): The second staff shows a melodic line with various intervals and accidentals. A bracket labeled "3:2 MSP" spans the first two measures.

VA (Viola): The third staff shows a melodic line with various intervals and accidentals. A bracket labeled "3:2" spans the first two measures.

VC (Violoncello): The fourth staff shows a melodic line with various intervals and accidentals. A bracket labeled "5:4" spans the first two measures. A bracket labeled "3:2" spans the first two measures. A bracket labeled "6:5" spans the last two measures.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The page number 83 is in the top left corner.

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

125

V1

6/4

9/8

1/2 CLB

4:3

5:6

V2

125

6/4

9/8

VA

125

13/8

6/4

9/8

5:6

VC

125

6/4

9/8

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

83

10/8

6:5

V2

83

10/8

4:5

5:4

6:5

1/2 CLB + ST poss.

VA

83

10/8

8:10

MSP

VC

83

10/8

5:4

5:4

3:2

CLB OB

5:4

3:2

5:4

3:2

92

MSP- *mf* ∇ 6:5 ∇

V1

CLB OB

V2

5:4 -12

VA

MSP- 5:6 ∇

CLB OB 4:3

VC

-14 +0

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.

$\times 3$
rit. moltiss. sempre

V1 $\text{♩} = 92$ $\text{♩} = 138$

V2 $\text{♩} = 92$ norm. -12 -12 -12 $\rightarrow 3/4$ scratch $\text{♩} = 138$ IV $6:5$

VA $\text{♩} = 92$ $\text{♩} = 138$

VC $\text{♩} = 92$ $1/2$ CLT $-14 -14 -14 10:9 -14 -14$ $\text{♩} = 138$ $1/2$ CLB $6:5$

98 10 8 10 8 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 V3 (Violin 3). 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 covers measures 1-4, and the second system covers measures 5-8. The V1 part is mostly rests, with a few notes in the second system. The V2 and VA parts have complex rhythmic patterns, including sixteenth notes and eighth notes, with some measures marked with a '7' and a wavy line. The VC part has a similar rhythmic pattern. Red annotations include interval markings (6:5, 7:8) and a Roman numeral (IV) above the V2 staff. The V2 and VA parts have a '7' and a wavy line under some measures, and a '6:5' interval marking under others. The VC part has a '6:5' interval marking under one measure. The V1 part has a '7' and a wavy line under one measure. The V2 and VA parts have a '7' and a wavy line under one measure. The VC part has a '7' and a wavy line under one measure. The V1 part has a '7' and a wavy line under one measure. The V2 and VA parts have a '7' and a wavy line under one measure. The VC part has a '7' and a wavy line under one measure.

102

rit. (to ♩ = 59)

bridge -

V1

V2

VA

VC

rit. (to ♩ = 59)

(IV) - - - - -

rit. (to ♩ = 59)

rit. (to ♩ = 59)

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
 7/4
 7/4

5:4
 CLB
 OB
 CLT DP

5:4
 3:2
 CLT DP

CLT DP - 0.4
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 (Violin I), V2 (Violin II), VA (Viola), and VC (Violoncello). The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 to 6/4 at measure 111.

Measure 110:

- V1:** Measures 1-3 (5:6 ratio), measures 4-5 (6:4 ratio), measures 6-7 (5:4 ratio).
- V2:** Measures 1-3 (5:4 ratio), measures 4-5 (6:4 ratio), measures 6-7 (5:6 ratio).
- VA:** Measure 1 (quarter note, B-flat), measure 2 (quarter note, A), measure 3 (quarter note, G).
- VC:** Measure 1 (quarter note, B-flat), measure 2 (quarter note, A), measure 3 (quarter note, G).

Measure 111:

- V1:** Measures 1-2 (6:4 ratio), measures 3-4 (5:4 ratio).
- V2:** Measures 1-2 (5:4 ratio), measures 3-4 (6:4 ratio).
- VA:** Measure 1 (quarter note, B-flat), measure 2 (quarter note, A), measure 3 (quarter note, G).
- VC:** Measure 1 (quarter note, B-flat), measure 2 (quarter note, A), measure 3 (quarter note, G).

Measure 112:

- V1:** Measures 1-2 (5:4 ratio), measures 3-4 (6:4 ratio).
- V2:** Measures 1-2 (6:4 ratio), measures 3-4 (5:6 ratio).
- VA:** Measure 1 (quarter note, B-flat), measure 2 (quarter note, A), measure 3 (quarter note, G).
- VC:** Measure 1 (quarter note, B-flat), measure 2 (quarter note, A), measure 3 (quarter note, G).

Annotations include "CLT DP" (Climax Development) and "CLB OB" (Climax Oblique) above the VC part in measures 110-112.

V1

6/4 7/4

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

V2

6/4 7/4

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

VA

6/4 7/4

VC

6/4 7/4

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

CLT DP- 1

CLB OB

V1 $\frac{7}{4}$ $\frac{5}{4}$ $\frac{3}{2}$ $\frac{5}{6}$ $\frac{6}{4}$ $\frac{5}{4}$

V2 $\frac{7}{4}$ CLT DP $\frac{5}{4}$

VA $\frac{7}{4}$ $\frac{5}{4}$

VC $\frac{7}{4}$ CLT DP CLB OB CLT DP CLB OB CLT DP $\frac{5}{4}$

$\frac{10}{7}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{6}{7}$

V1
V2
VA
VC

Score for String Quartet III, page 116, measures 116-121. 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 116:

- V1:** A melodic line starting on G4, moving up stepwise to D5. A bracket above the first four notes indicates a 3:2 ratio.
- V2:** A whole note G3.
- VA:** A whole note G3.
- VC:** A complex rhythmic pattern of eighth notes. Brackets below indicate 3:2 and 5:4 ratios. The pattern includes a "CLT DP" (Climax Development) marking.

Measure 117:

- V1:** A melodic line starting on D5, moving down stepwise to G4. A bracket above the first four notes indicates a 5:4 ratio.
- V2:** A whole note G3.
- VA:** A whole note G3.
- VC:** A complex rhythmic pattern of eighth notes. Brackets below indicate 3:2 and 5:4 ratios. The pattern includes a "CLB OB" (Climax Break) marking.

Measure 118:

- V1:** A melodic line starting on G4, moving up stepwise to D5. A bracket above the first four notes indicates a 3:2 ratio.
- V2:** A whole note G3.
- VA:** A whole note G3.
- VC:** A complex rhythmic pattern of eighth notes. Brackets below indicate 3:2 and 5:4 ratios. The pattern includes a "CLT DP" (Climax Development) marking.

Measure 119:

- V1:** A melodic line starting on D5, moving down stepwise to G4. A bracket above the first four notes indicates a 5:4 ratio.
- V2:** A whole note G3.
- VA:** A whole note G3.
- VC:** A complex rhythmic pattern of eighth notes. Brackets below indicate 3:2 and 5:4 ratios. The pattern includes a "CLT DP" (Climax Development) marking.

Measure 120:

- V1:** A melodic line starting on G4, moving up stepwise to D5. A bracket above the first four notes indicates a 3:2 ratio.
- V2:** A whole note G3.
- VA:** A whole note G3.
- VC:** A complex rhythmic pattern of eighth notes. Brackets below indicate 3:2 and 5:4 ratios. The pattern includes a "CLT DP" (Climax Development) marking.

Measure 121:

- V1:** A melodic line starting on D5, moving down stepwise to G4. A bracket above the first four notes indicates a 5:4 ratio.
- V2:** A whole note G3.
- VA:** A whole note G3.
- VC:** A complex rhythmic pattern of eighth notes. Brackets below indicate 3:2 and 5:4 ratios. The pattern includes a "CLT DP" (Climax Development) marking.

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 bracket over the first five notes and a 6:4 ratio bracket over the last three notes. The second measure contains a 5:4 ratio bracket over the first five notes and a 6:4 ratio bracket over the last three notes.

V2: The first measure contains a 3:2 ratio bracket under the first three notes, followed by a CLT DP (Climax Development Pattern) and a CLB OB (Climax Boundary Object) section. The second measure contains a CLT DP section followed by a CLB OB section with a 3:2 ratio bracket under the last three notes.

VA: The first measure contains a single note with a V (Vibrato) symbol. The second measure contains a single note with a V (Vibrato) symbol.

VC: The first measure contains a 5:4 ratio bracket over the first five notes and a 3:2 ratio bracket under the last three notes. The second measure contains a 5:4 ratio bracket over the first five notes and a 3:2 ratio bracket under the last three notes.

121

V1

V2

VA

VC

4:3

3:2

5:4

3:2

3:2

August - November 2025

Buffalo - Brooklyn, NY

"... The history is held and the context is closer to the burn of what you & I can call

"Knowing

"But we just mean feeling

"To know and be known and to strike against the brush

"The brush that submits to decay in the gutters

"and the gutters, what the American can understand as, the oversaturation, that which the American increasingly comes to know as, the flood.

"We will have that flood and we will fear the fire

"I am unable to peel myself from any fire..."

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