
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

I 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 fermata. 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.

II BOWING:

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

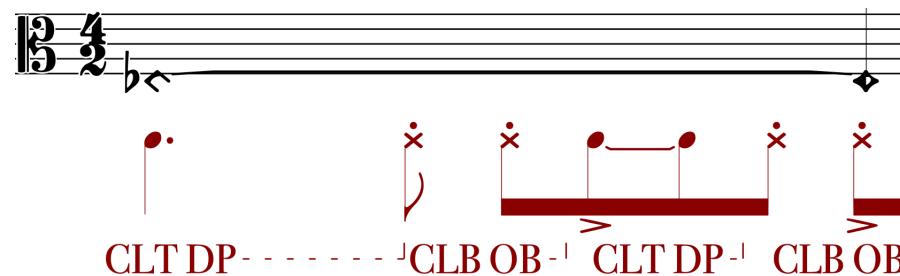
Scratch, or scratch-tone, is distinguished from overpressure as a bowing so hard that any pitch associated with the sound is always distorted into noise, whereas there may still be some pitch with overpressure, depending on context.

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:



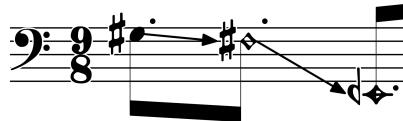
indicates to play either on the bridge (crossed note heads) or behind the bridge (round note heads) with the wood of the bow **while also playing on the string in front of the bridge with the hair of the bow, molto sul ponticello**. This is accomplished with a downward rotation of the bow such that the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

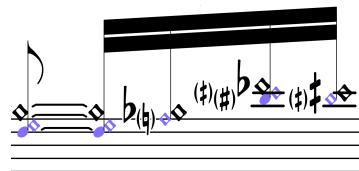
- (a) ♦ Harmonic pressure (These note heads will be coloured in if they are attached to quarter notes. Otherwise, they are transparent.)
- (b) ↗ Half harmonic pressure (half notes and larger durations)
- (c) ♦ Half harmonic pressure (quarter notes and smaller durations)
- (d) ✕ Percussive actions

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



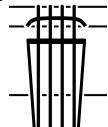
These arrows **double as glissandi** when spanning between two different pitches.

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 below, from measure 51 of the second viola:



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

IV 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:

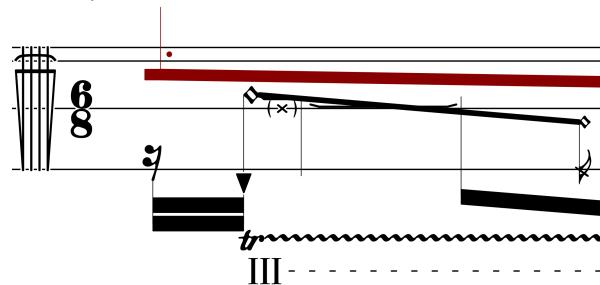
The musical notation example shows a staff with a 2/4 time signature and a tempo of 100 BPM. The staff has four horizontal lines representing different parts of the violin setup. The red voice (right hand) uses upward-pointing stems and includes markings for 'Scratch' (square note heads), 'Norm.' (round note heads), and transitions between them. The black voice (left hand) uses downward-pointing stems and includes cross-shaped noteheads for finger percussion. A red bracket spans both voices, indicating they are performed on the same string.

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.

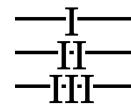
The black voice with downward-pointing stems indicates the actions of the left hand. Cross-shaped noteheads indicate finger percussion, and all other finger-pressure variances noted in III.1 apply.

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.

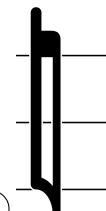
In this idiom, trills appear throughout the score, as below, from measure 49 of the first violin:



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 rhythmmed, though it should be synchronised to the notes they vertically align with in the lower staff.

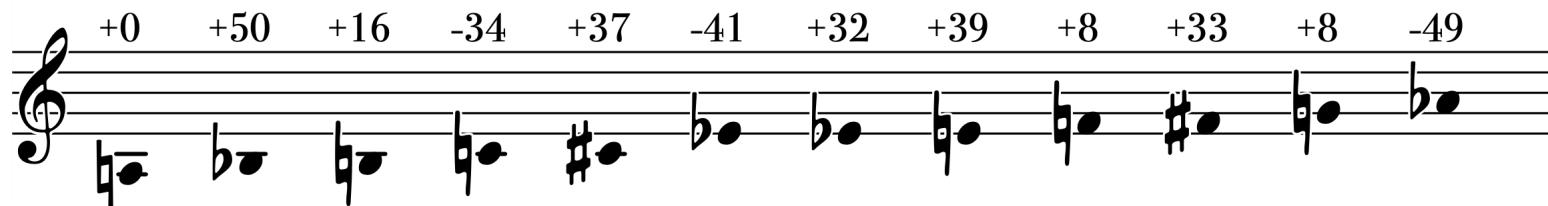
V MICROTONES:

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:

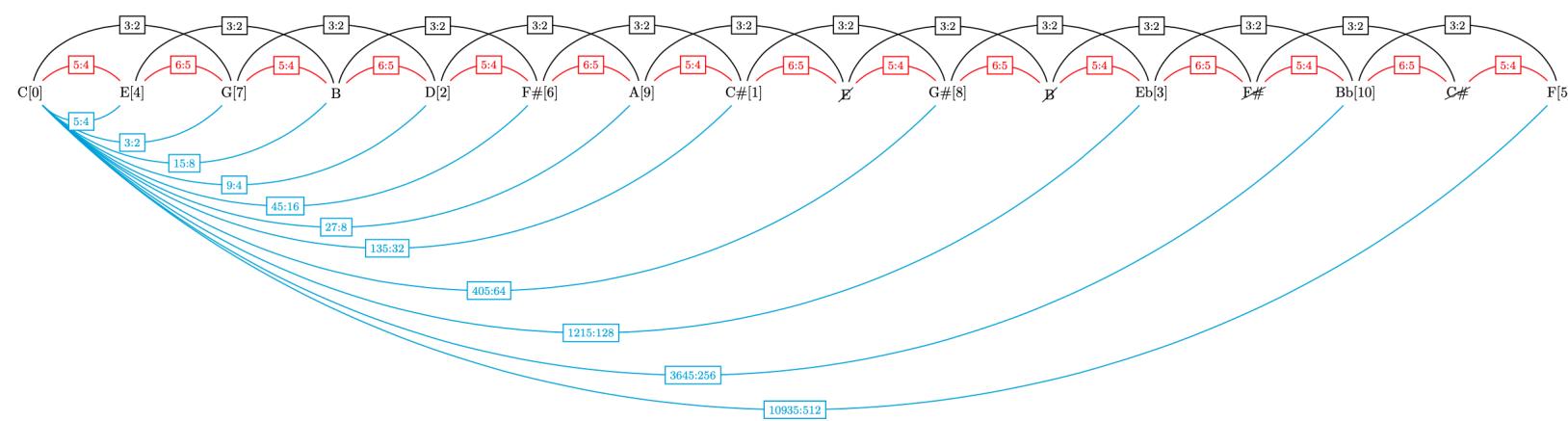
(a) ♩ A quarter-tone flat

(b) ♪ A quarter-tone sharp

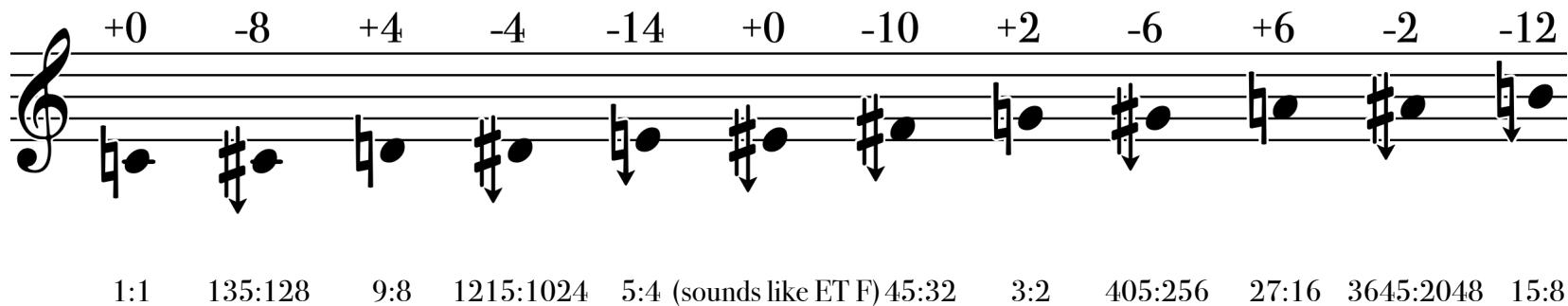
② A **tuning system derived from spectral analysis of struck metal's overtones** is intermittently present from measures 2-56 of the score. They are indicated with **cent deviations from the equally tempered note in the staff** to be achieved either through the use of electric tuners, or approximated,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

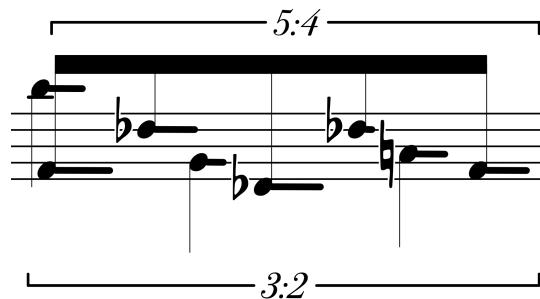


Below are the scales written on a staff as they would be in score, with Helmholtz-Ellis accidentals and cent deviations from equal temperament, as with the scale in V.1.



(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 (a) Draw the bow gradually and evenly from au talon to punta d'arco over the course of the articulated note.

- (b) 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 6/4
 Violin 2 6/4
 Viola 6/4
 Violoncello 6/4

MSP 12:11
CLT DP CLB OB
CLB OB CLT DP CLB OB

Bow: II
Finger Perc.: *tx*

(2)

accel. (to $\text{♩} = 160$)

V1

6 4
5:6 12 8

accel. (to $\text{♩} = 160$)

V2

6 4
5:6 12 8

accel. (to $\text{♩} = 160$)

VA

5:6 12 8

accel. (to $\text{♩} = 160$)

VC

diagonal bow, touching bridge for added air sound - - - 1

(3)

$\text{♩} = 160$ 12:15

V1

$\text{♩} = 160$

CLT DP CLB OB

V2

$\text{♩} = 160$

VA

$\text{♩} = 160$ 8:9

CLB OB CLT DP

VC

$\text{♩} = 160$ MSP

5:4 3:2 5:4

7

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

V1

V2

VA

VC

5:4

3:2

12:11

12:11

11 **8**

10 **8**

11 **8**

10 **8**

11 **8**

13 **10** **8**

flaut.

norm.

OP

OP

all hair on bridge,
but allowing strings to ring

-34
+0

-34
+0

-34
+0

(9)

rit. (to = 83)

IV Bow:

V1

10 8

Fng. Perc.:

1 **3**

rit. (to = 83)

V2

10 8

1 **3**

rit. (to = 83)

1/2 Spz.

Norm.

VA

10 8

1 **3**

rit. (to = 83)

-34 +8 -34 +8 -34 +8

diagonal bow,
touching bridge
for added air sound

-34 +8

VC

10 8

1 **3**

13

Bowing IV (molto tasto) + Waist - - - - -
-34 -34

V1

Diagonal bow,
touching bridge
-41
IV + Waist
molto tasto
-34

Diagonal bow,
touching bridge
+32
-34 -34

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

V2

6:4 - - - - - 5:4 - - - - -

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

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

VA

3:2 - - - - -

(MSP) - - - - -

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

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

VC

15

V1 IV + Waist
molto tasto
-34 -34

V2 Diagonal bow,
touching bridge
+32
-34 IV + Waist
molto tasto
-34

VA Diagonal bow,
touching bridge
+8
-34

VC CLB OB CLT DP

18

V1

Bow: IV

Fng. Perc.:

7:8

V2

Bow: III

Fng. Perc.:

VA

Spz.

diagonal bow,
touching bridge

+33
-34

+33
-34

VC

rit. (to $\text{♩}=60$)

rit. (to $\text{♩}=60$)

rit. (to $\text{♩}=60$)

rit. (to $\text{♩}=60$)

(20) = 60

V1

II

V2

Bow:

F. Perc.:

$10:9$

VA

= 60

- Spz. - - - - - $1/4 \text{ Spz.} \longrightarrow 1/2 \text{ Spz.}$

VC

= 60

The score consists of four systems. The first system (V1) has two staves: the top staff uses a 9 dynamic and II marking, while the bottom staff uses an 8 dynamic and a bowing marking. The second system (V2) also has two staves: the top staff uses a 10:9 ratio and a bowing marking, and the bottom staff uses a 10:9 ratio and a F. Perc. marking. The third system (VA) shows a bassoon part with a 9 dynamic and a tempo change from 1/4 Spz. to 1/2 Spz. The fourth system (VC) shows a cello part with a 9 dynamic.

22

V1

$\frac{9}{8}$ = 100 bridge

$\frac{12}{8}$ = 100 CLT - - - - $\frac{1}{2}$ CLT - - - - CLT $\frac{1}{2}$ CLT - - - - CLT - - - - $\frac{1}{2}$ CLT - - - - CLT - - - - $\frac{1}{2}$ CLT - - - -

V2

$\frac{9}{8}$ 10:9

$\frac{12}{8}$ 5

V A

$\frac{9}{8}$ = 100 Tailpiece flaut. → OP

$\frac{12}{8}$ OP → flaut. → norm.

$\frac{5}{4}$

VC

$\frac{9}{8}$ = 100

$\frac{12}{8}$ 5

$\frac{5}{4}$

$\frac{3}{2}$ $\frac{3}{2}$ 5:6

24

V1

5 4 | 4 4 | 1 4

accel. (to $\text{♩} = 125$)

V2

5 4 | 4 4 | 1 4

accel. (to $\text{♩} = 125$)

CLT 1/2 CLT

VA

5 4 | 4 4 | 1 4

OP norm. flaut. OP flaut.

6:5 6:4

accel. (to $\text{♩} = 125$)

3:2 3:2 3:2 3:2

VC

5 4 | 4 4 | 3 4

3:2 3:2 3:2 3:2

26

On bridge, allowing strings to ring →

 $\begin{matrix} -49 \\ +0 \\ +8 \\ -41 \end{matrix}$

V1

 $\frac{1}{4}$  $\frac{3}{4}$

CLT

1/2 CLT

CLT

V2

5:4

6:5

VA

 $\frac{1}{4}$

On bridge, allowing strings to ring →

 $\begin{matrix} +16 \\ +0 \end{matrix}$

flaut. → norm.

OP¹

VC

5:4

3:2

3:2

3:2

28

 $\text{♩} = 125$

V1

 $\begin{matrix} +8 \\ -41 \end{matrix}$
 $\begin{matrix} +8 \\ -41 \end{matrix}$
 $\begin{matrix} +8 \\ -41 \end{matrix}$
 $\begin{matrix} +8 \\ -41 \end{matrix}$

V2

VA

 $\begin{matrix} +16 \\ +0 \end{matrix}$
 $\begin{matrix} +16 \\ +0 \end{matrix}$

VC

30

→molto tasto→

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

V2 II
Bow:
Fng. Perc.: 10:11 —————— 5:4 —————— 5:4

VA -41
+16 -41
+16 -41
+16

VC 5:6

31

Musical score for String Quartet III, page 31, featuring four parts: V1, V2, VA, and VC.

V1: The first measure shows a rest followed by a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$. The second measure starts with a sixteenth note, followed by a eighth note, then a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$. The third measure consists of two eighth notes, each followed by a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$. The fourth measure has two eighth notes, each followed by a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$.

V2: The first measure shows a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$. The second measure shows a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$. The third measure shows a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$. The fourth measure shows a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$.

VA: The first measure shows a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$. The second measure shows a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$. The third measure shows a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$.

VC: The first measure shows a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$. The second measure shows a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$. The third measure shows a sixteenth-note pattern: $\text{#} \text{#} \text{#}$, $\text{#} \text{#} \text{#}$.

Measure times indicated below the staff:

- Measure 1: 6:4
- Measure 2: 6:4
- Measure 3: 6:5
- Measure 4: 3:2
- Measure 5: 5:4
- Measure 6: 6:4

32

V1

V2

III

VA

VC

34

V1

+8
-34

+ bowing body - 1

rit. (to $\text{♩}=50$)+39
+8

V2

rit. (to $\text{♩}=50$)

IV

1

2

3

3:2

rit. (to $\text{♩}=50$)

+ bowing body -

VA

+33
+16+33
+16+33
+16-34
-34
-34

VC

5:4

rit. (to $\text{♩}=50$)

6:4

(36)

+ bowing body

V1

V2

VA

VC

$\frac{3}{2}$

$\frac{4}{2}$

$\frac{4}{2}$

$\frac{3}{2} \parallel \frac{4}{2}$

$\frac{4}{2}$

38

V1 = 69 $\frac{4}{2}$ IV Bow: $\frac{3}{2}$
 V2 = 69 Fng. Perc.: $\frac{3}{2}$
 VA = 69 MSP $\frac{3}{2}$
 VC = 69 MSP $\frac{3}{2}$

CLT DP - - - - - CLB OB - - - - - CLT DP - - - - - CLB OB - - - - - CLT DP - - - - - CLB OB - - - - -
 CLT DP - - - - - CLB OB¹ - - - - - CLT DP - - - - - CLB OB - - - - - CLT DP - - - - - CLB OB - - - - - CLT DP

39

Musical score for String Quartet III, page 39, featuring four parts: V1, V2, VA, and VC.

V1: Treble clef, 3/2 time signature. Measures show various dynamics and a performance instruction "tr".

V2: Treble clef, 3/2 time signature. Measures show rests and a dynamic "V".

VA: Bass clef, 3/2 time signature. Measures show rhythmic patterns with "CLT DP", "CLB OB", and "CLT DP" markings. The bassoon part has a prominent role here.

VC: Bass clef, 3/2 time signature. Measures show rhythmic patterns with "CLB OB" and "CLT DP" markings. The cello part has a prominent role here.

40

V1

V2

MSP Spz. 3:2 7:5 3:2 5:4

VA

V CLT DP CLB OB

VC

bridge → MSP → bridge +8 +0

12
8

12
8

12
8

41

CLB

V1

V2

VA

VC

bridge → MSP bridge
+8 -41

CLB OB
6:5 4:5

MSPbridge → MSP bridge
+8 +0

MSP bridge → MSP bridge
+8 +0

MSP bridge → MSP bridge
+8 +0

MSP bridge → MSP bridge
+8 +0

3:2

8:9

V

CLT DP

CLB OB

43

V1

8:7

10:7

V2

→ MSP → bridge → MSPbridge → MSP → bridge → MSPbridge - - - 1

+8 +8 +8 +8 +8 +8
-41 -41 -41 -41 -41 -41

VA

7 4 6:4

VC

7 ...



||
2
4

||
2
4

||
2
4

||
2
4

(45)

V1

Bow:

Fng. Perc.:

MSP:

CLT DP:

CLB OB:

VA

bridge:

tailpiece:

VC

47

V1

V2

VA

VC

1/2 CLB

MSP 3:2

CLT DP

CLB OB

tailpiece

47

4 2 6 8

3:2

3:2

3:2

49

V1

rit. (to $\text{♩} = 83$)

$\frac{6}{8}$ $\frac{3}{4}$

V2

rit. (to $\text{♩} = 83$) MSP

$\frac{6}{8}$ $\frac{3}{4}$

CLB OB - CLT DP - CLB OB -

VA

rit. (to $\text{♩} = 83$) MSP

$\frac{6}{8}$ $\frac{3}{4}$

CLT DP - CLB OB -

VC

$\frac{6}{8}$ $\frac{3}{4}$

50

V1

$\frac{3}{4}$

$\frac{5}{4}$

III

MSP

$\frac{3}{2}$

III

V2

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{3}{2}$

CLT DP

$\frac{5}{4}$

$\frac{1}{2} \text{ CLB}$

VA

$\frac{3}{4}$

$\frac{5}{4}$

MSP

$\frac{3}{2}$

$\frac{5}{4}$

$\frac{1}{2} \text{ CLB}$

CLT DP

CLB OB

CLT DP

CLB OB

VC

$\frac{3}{4}$

Pizz.

Strum

$\frac{5}{4}$

String Quartet III Trinity Hlynn Prater

52

V1

$\frac{1}{2} \text{ CLB}$

$\frac{1}{2} \text{ Spz.} \rightarrow \text{Norm.}$

$\frac{1}{2} \text{ CLB}$

MSP

CLT DP

CLB OB

Strum

V2

MSP

5:6

tailpiece

VA

Strum

VC

54

V1

1/2 CLB

MSP

$5:4$

III

IV

$1/2 \text{ Spz. } \cdot \cdot \cdot$

$3:2$

V2

1/2 CLB

$5:4$

VA

bridge

MSP bridge

$+8$

-41

1/2 CLB

tailpiece

VC

Strum

This musical score page contains four staves. The top staff (V1) has two parts: a treble clef section with diamond note heads and a bass clef section with square note heads. The middle staff (V2) also has two parts. The bottom two staves (VA and VC) are grouped together. VA has a treble clef and includes a 'bridge' section with a 'MSP bridge' transition. VC has a bass clef and includes a 'Strum' section. Various performance instructions like '1/2 CLB', 'MSP', and time signatures like '5:4' and '3:2' are scattered throughout the score.

56

V1

Musical score for V1, V2, VA, and VC parts. The score includes four staves: V1 (top), V2, VA, and VC (bottom). The V1 staff features vertical strokes and red markings. The V2 staff has a key signature of one sharp. The VA staff includes a 'bridge' section with a key change to B-flat major. The VC staff includes a 'Strum' instruction.

V1: Vertical strokes and red markings. A bracket indicates a 3:2 ratio.

V2: Key signature of one sharp. A bracket indicates a 3:2 ratio.

VA: Key signature changes to B-flat major. A bracket indicates a 3:2 ratio. Includes a 'bridge' section.

VC: Key signature changes to B-flat major. Includes a 'Strum' instruction.



I
II
III
IV

|| 2

I
II
III
IV

|| 2



|| 2

58

V1

1/2 CLB + ST poss. 3:2

V2

1/2 CLB + ST poss. 6:4

VA

IV > > 5:4 III > > II 3:2 (LH silent)

VC

Spz. → 1/2 Spz. → Norm.

rit. (to $\text{♩} = 60$)
 ST
 +6
 -14
 8

V1

rit. (to $\text{♩} = 60$)
 1/2 CLB + ST poss.
 3:2

V2

rit. (to $\text{♩} = 60$)
 I

VA

rit. (to $\text{♩} = 60$)
 ST
 -8
 -10

VC

$\text{♩} = 60$
 -10
 -4

MSP
 8
 3:2

CLB OB
 4:5

I, DP
 III, DP
 II, DP
 IV, DP

6:5
 4:5

1/2 CLB + ST poss.
 6:5

62

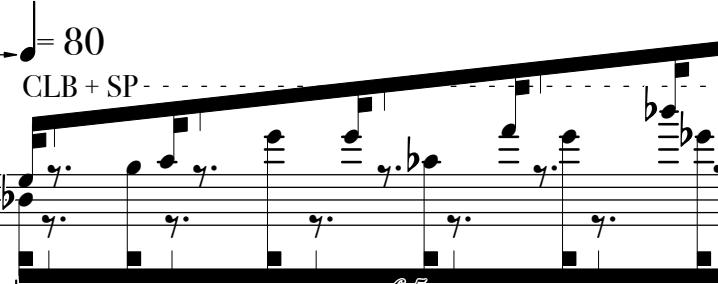
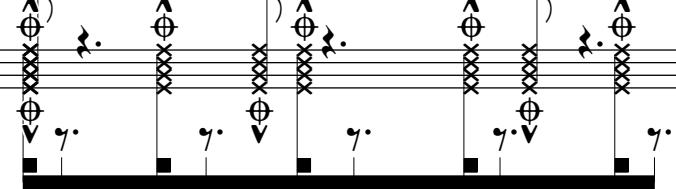
accel. (to $\text{♩}=80$)

1/2 CLB + ST poss.

 $\text{♩}=80$

CLB + SP

V1



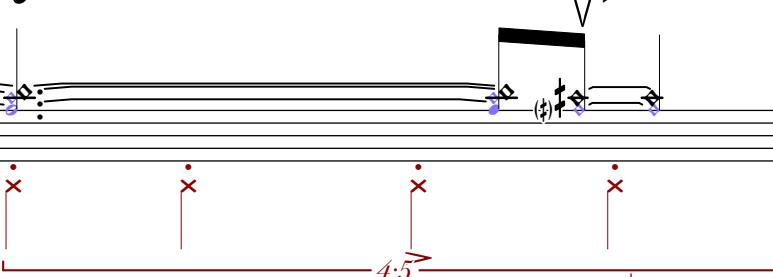
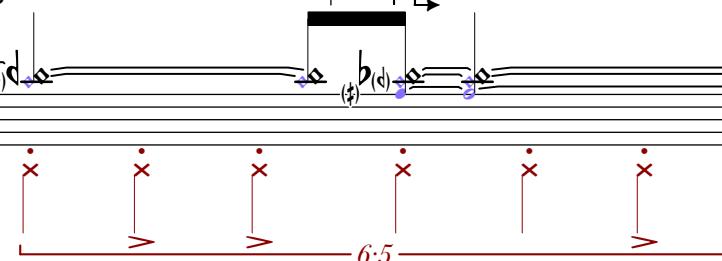
C

2
4

V2

accel. (to $\text{♩}=80$)

8

 $\text{♩}=80$ 2
4

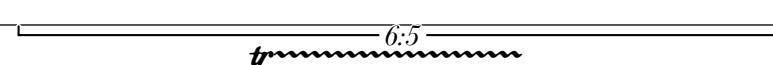
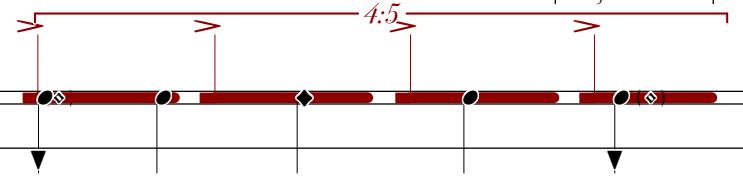
VA

accel. (to $\text{♩}=80$)

4:5

 $\text{♩}=80$

IV, DP - I, III, DP - - - I, DP - - I, II, DP - - I, I, DP - -

B
2
4

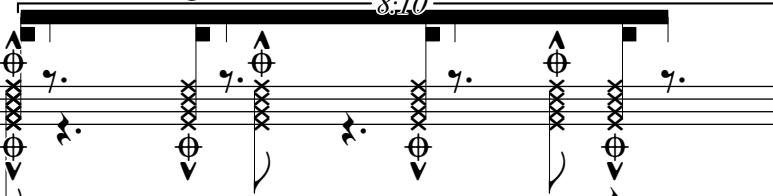
VC

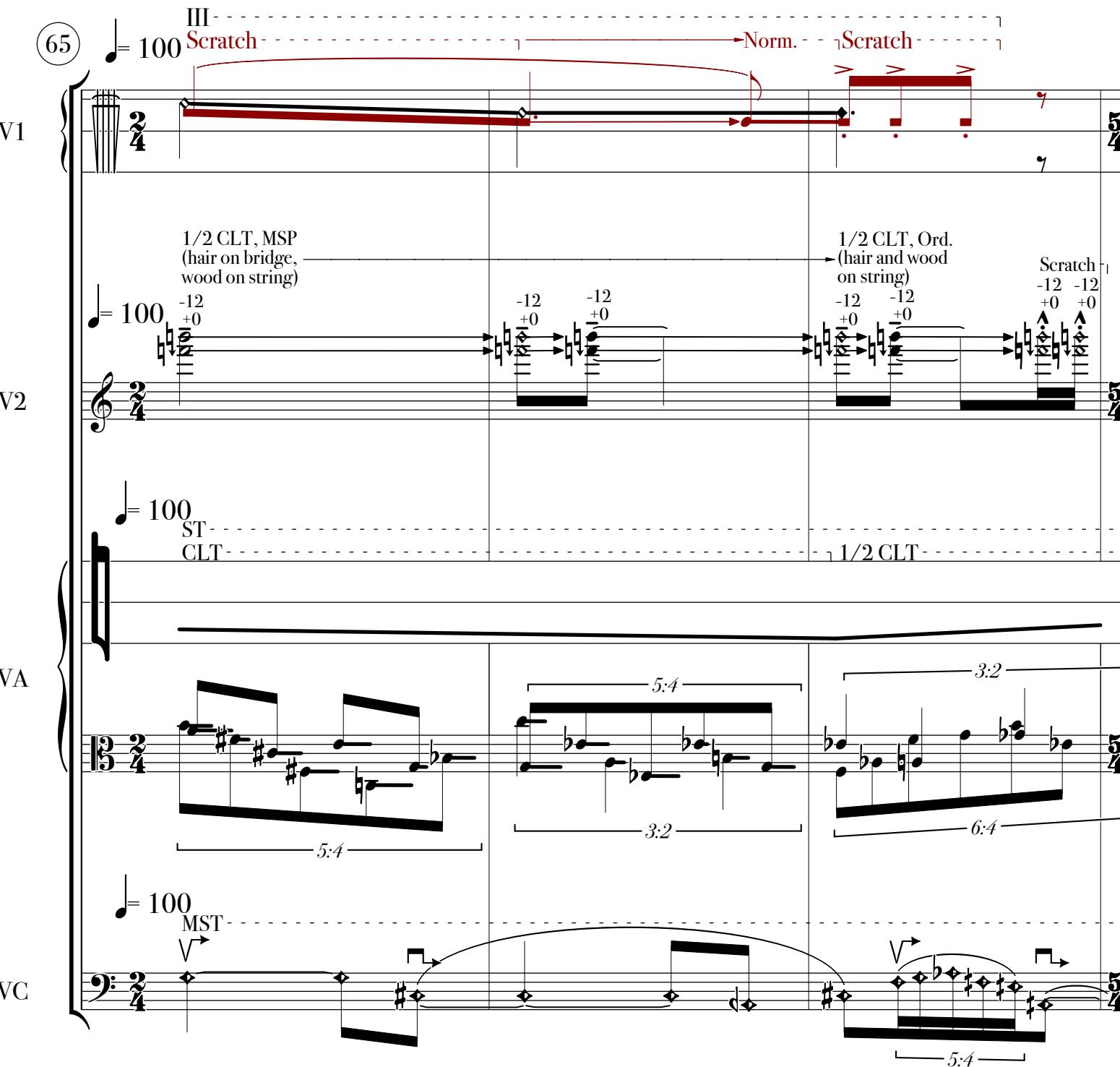
accel. (to $\text{♩}=80$)

CLB + SP

 $\text{♩}=80$

1/2 CLB + ST poss.

B
2
4

(65) 

V1

III

Scratch

Norm.

Scratch

V2

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

100

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

VA

CLT

100

ST

1/2 CLT

VC

MST

100

5:4

3:2

6:4

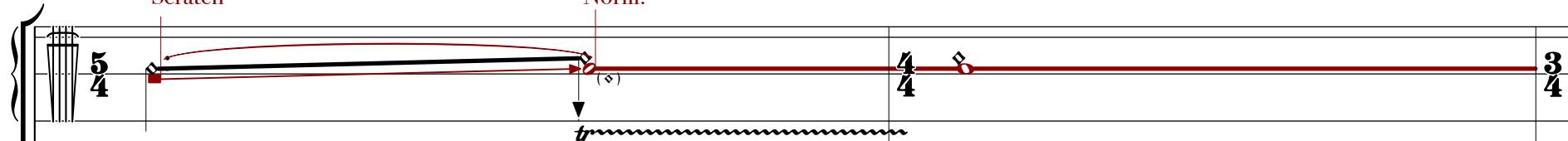
5:4

5:4

68

III
Scratch → Norm.

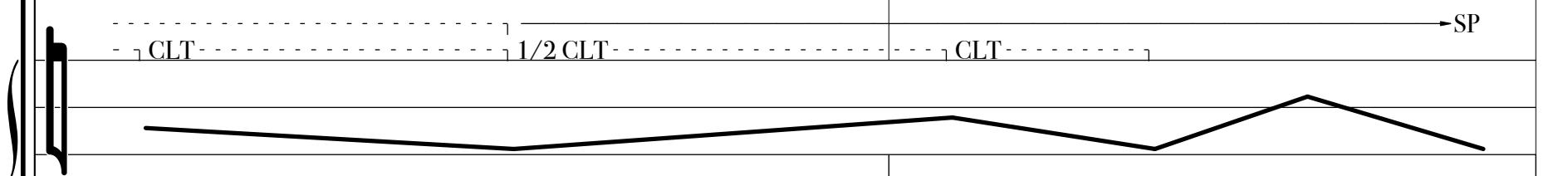
V1



V2

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

VA



VC

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

5 4 4 4 3 4

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

MSP

(III) Scratch

Scratch

5:4

V1

70

$\frac{3}{4}$

IV

Scr. → Norm.

5:4

3:2

6

V2

+0 +0 +0
-2 -2 -2
+0 +0 +0

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

5:4

5:4

6

VA

MSP

3:2

6

CLB OB

5:4

6

VC

(MSP)

5:4

3:2

6

CLB OB

5:6

6:5

72

(Norm.)

accel. (to $\text{♩} = 153$)

V1

Scratch

II

6 8 6 16 4 6 16

5:4

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

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

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

-2 -6 -2 :
-2 -6 -2 :

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

Scr. -6 +2 -6 -2 :
+2 -6 -2 +2 :

6 16

V2

6 8 6 16 4 6 16

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

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

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

-2 -6 -2 :
-2 -6 -2 :

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

Scr. -6 +2 -6 -2 :
+2 -6 -2 +2 :

6 16

VA

6 8 6 16 4 6 16

5:6

3:2

6 16

VC

6 8 6 16 4 6 16

5:4

3:2

5:4

ST poss.

75

V1

Scratch

IV

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

Scr. - 1
+2 +2 +2 +2 +2
-12 -12 -12 -12 -12 +2
-12

V2

CLB

10:7

3:2

VA

8:7

3:2

1/2 CLT

10:7

3:2

VC

6:7

6:4

78

V1

Scratch - - - 5:6 → Norm.

V2

CLT, SP
(hair off bridge)

Scr. +2 +2
-12 -12

Sqr. +2 +2
-12 -12

Sqr. +2 +2
-12 -12

Scr. +2 +2
-12 -12

Scr. +2 +2
-12 -12

VA

4:3

6:5

CLT

VC

5:6

4:5

81

81

V1

V2

VA

VC

CLT, SP
+2 +2
-12 -12
+6 +6
+0 +0

MSP
3:2
CLT DP

CLB OB
CLT DP

SP 10:7 6:7
3:2

83

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

Score for String Quartet III, page 83, featuring four parts: V1, V2, VA, and VC.

- V1:** Treble clef, 2/4 time. Measures show dynamic levels (+6, +0, -14) and various note heads.
- V2:** Treble clef, 2/4 time. Measures show a 3:2 ratio and dynamic levels (+6, +0, -14).
- VA:** Bass clef, 2/4 time. Measures show a 3:2 ratio and dynamic levels (+6, +0, -14).
- VC:** Bass clef, 2/4 time. Measures show a 5:4 ratio and a 6:5 ratio.

Performance instructions include:

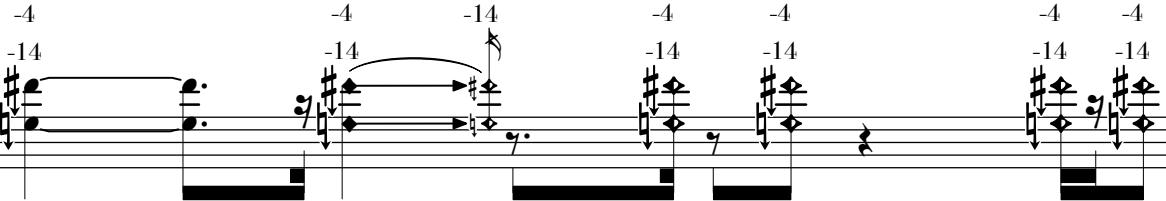
- 1/2 CLT, MSP (hair on bridge, wood on string)
- MSP (indicated by a downward arrow)
- SP → ST (indicated by a downward arrow)

85

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

-4

V1



V2

$\frac{3}{2}$

$\frac{5}{4}$

VA

$\frac{3}{2}$

$\frac{5}{4}$

VC

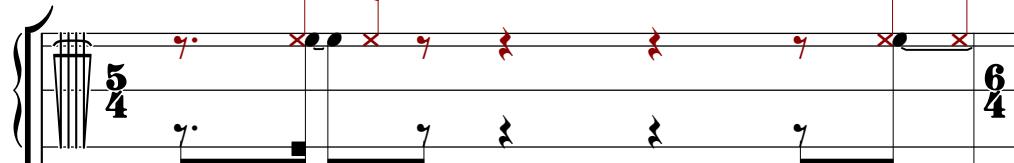
1/2 CLT

86

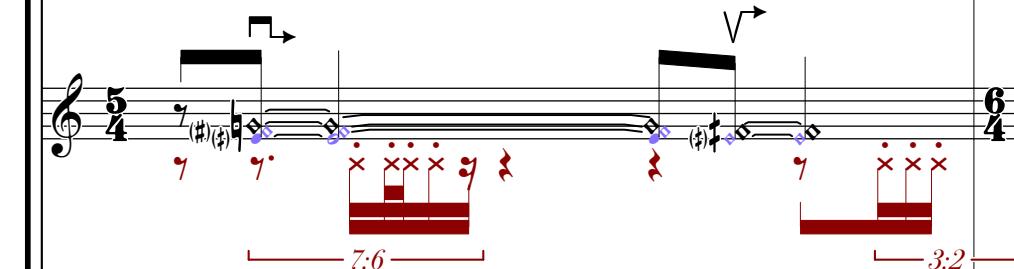
II + III, DP

CLB

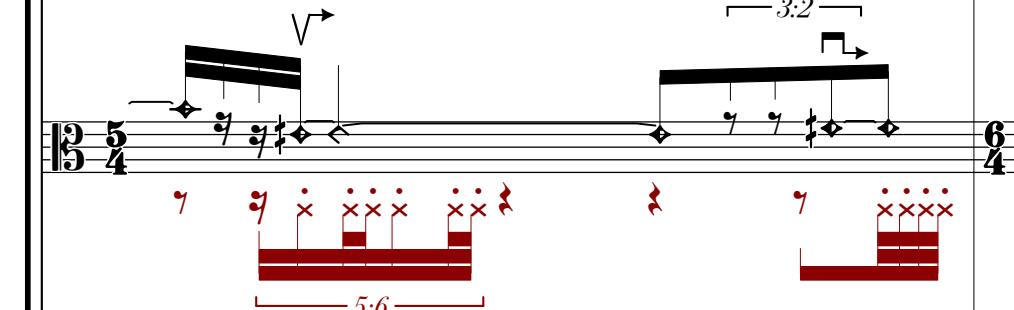
V1



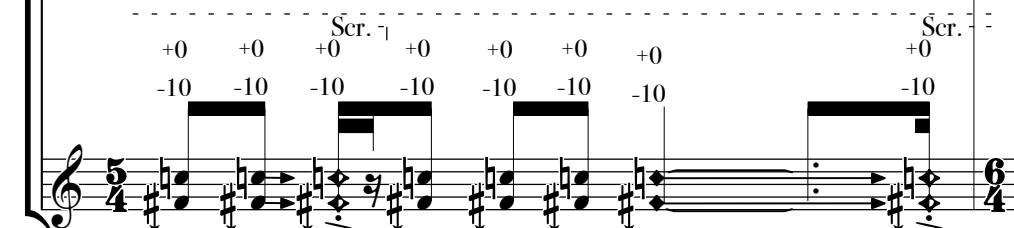
V2



VA



VC



(87)

V1

125

$\frac{6}{4}$

$\frac{9}{8}$

V2

125

$\frac{6}{4}$

$\frac{9}{8}$

1/2 CLB

$4:3$

$5:6$

VA

125

$\frac{6}{4}$

$\frac{9}{8}$

$\frac{5}{6}$

VC

125

-10 -10 -10

-8 -8 -8

Scr. -10 -10

-8 -8 -8

-10 -10

-8 -8

$\frac{9}{8}$

The score consists of four staves: V1, V2, VA, and VC. The tempo is 125 BPM. Measure 1 (V1) starts with a 6/4 time signature, followed by a 9/8 time signature. Measure 2 (V2) starts with a 6/4 time signature, followed by a 9/8 time signature. The VA staff shows a 5/6 time signature bracket. The VC staff shows various performance instructions like Scr., -10, -8, and -10.



String Quartet III - Trinity Hlynn Prater

Measure 88:

V1: Measures 1-2 show a rhythmic pattern of eighth-note pairs followed by a sixteenth-note cluster. Measure 3 begins with a sixteenth-note cluster followed by eighth-note pairs.

V2: Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note cluster followed by eighth-note pairs.

VA: Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note cluster followed by eighth-note pairs.

VC: Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note cluster followed by eighth-note pairs.

CLB: Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note cluster followed by eighth-note pairs.

OB: Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note cluster followed by eighth-note pairs.

CLT DP: Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note cluster followed by eighth-note pairs.

Tempo: The tempo changes from $\frac{9}{8}$ to $\frac{4}{4}$ at measure 3.

Time Signature: The time signature changes from $\frac{9}{8}$ to $\frac{4}{4}$ at measure 3.

Key Signature: The key signature changes from $\frac{9}{8}$ to $\frac{4}{4}$ at measure 3.

91 CLT

V1 $\frac{10}{8}$ 83 6:5 2

V2 $\frac{10}{8}$ 83 SP 4:5 5:4 6:5 2

VA $\frac{10}{8}$ 83 1/2 CLB + ST poss. 8:10 2

VC $\frac{10}{8}$ 83 MSP 5:4 5:4 3:2 2

CLB OB 5:4 3:2 5:4 3:2

92

MSP

mf

V1

CLB OB

V2

-12

VA

MSP

3:2

CLB OB

-14

+0

VC

This musical score page contains four staves: V1, V2, VA, and VC. The V1 staff uses a treble clef and includes a red bracket labeled 'CLB OB'. The V2 staff uses a treble clef. The VA staff uses a bass clef and includes a red bracket labeled 'CLB OB'. The VC staff uses a bass clef. The score features complex rhythmic patterns and time signature changes (2/8, 6/4, 3/2, 5/4, 5/6, 4/3). Dynamic markings include 'mf' and 'MSP'. Performance instructions like 'CLB OB' are written in red.

94

SP moltiss. + scratch

V1



3

V2



3

VA



3



3

VC



3

95

V1

V2

VA

VC

SP + vib. moltiss. + 1/2 scratch

CLT 3:2

6:4

Dreams About Ghosts

37"

(97)

V1 10 9 8

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 9 8

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 9 8

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 9 8

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

(98) V1 98 10

V2 98 10

VA 98 10

VC 98 10

V1 **10**
8

(IV) - - - - - 6:5 - - - - - 7:8 - - - - -

V2 **10**
8

I - - - - - 6:5 - - - - - 7:8 - - - - -

VA **10**
8

VC **10**
8

102

rit. (to $\text{♩}=59$)

V1

bridge

rit. (to $\text{♩}=59$)

(IV) - - - - -

V2

MSP - - - - -

$\overbrace{\text{CLT DP} \dots}^{3:2}$ $\overbrace{\text{CLB OB} \dots}^{5:4}$ CLT DP - - - - -

$\overbrace{\text{CLB OB} \dots}^{5:4}$ CLT DP - - - - -

$\overbrace{\text{CLB OB} \dots}^{6:4}$ CLT DP - - - - -

rit. (to $\text{♩}=59$)

VA

$\overbrace{\text{CLT DP} \dots}^{5:4}$ CLB OB - - - - -

VC

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

$\overbrace{\text{CLB OB} \dots}^{5:4}$ CLT DP - - - - -

$\overbrace{\text{CLB OB} \dots}^{5:4}$ CLT DP - - - - -

V1

V2

VA

VC

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{5}{4}$

CLT DP

CLB

OB

$\frac{5}{4}$

$\frac{3}{2}$

$\frac{5}{4}$

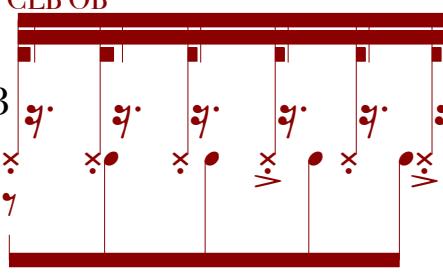
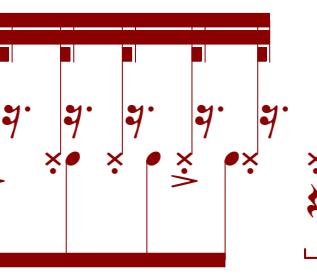
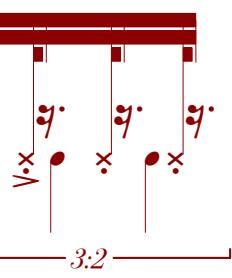
CLT DP

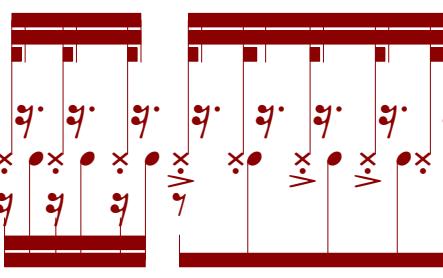
)

 $\frac{7}{4}$ $\frac{7}{4}$ $\frac{7}{4}$ $\frac{7}{4}$

Insect Language

V1

CLB OB   

CLT DP    

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

V2

CLB OB  

CLT DP    

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

VA

CLT DP 

VC

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

CLB OB  **CLT DP** 

V1

5:6

6:4

5:4

Measure 5:6: Measures 1-3. Measure 1: 3 eighth-note chords. Measure 2: 3 eighth-note chords. Measure 3: 3 eighth-note chords.

Measure 6:4: Measures 4-5. Measure 4: 3 eighth-note chords. Measure 5: 3 eighth-note chords.

Measure 5:4: Measures 6-7. Measure 6: 3 eighth-note chords. Measure 7: 3 eighth-note chords.

V2

5:4

5:6

6:4

Measure 5:4: Measures 1-2. Measure 1: 3 eighth-note chords. Measure 2: 3 eighth-note chords.

Measure 5:6: Measures 3-4. Measure 3: 3 eighth-note chords. Measure 4: 3 eighth-note chords.

Measure 6:4: Measures 5-6. Measure 5: 3 eighth-note chords. Measure 6: 3 eighth-note chords.

VA

3:4

6:4

Measure 3:4: Measures 7-8. Measure 7: 3 eighth-note chords. Measure 8: 3 eighth-note chords.

VC

CLT DP

CLT DP

CLT DP

CLB OB

Measure 1: 3 eighth-note chords. Measure 2: 3 eighth-note chords. Measure 3: 3 eighth-note chords.

Measure 4: 3 eighth-note chords. Measure 5: 3 eighth-note chords.

V1

V2

VA

VC

CLT DP - 1

CLB OB

113

V1

$\frac{7}{4}$

3:2

5:6

6:4

5:4

3:2

V2

CLT DP

$\frac{7}{4}$

$\frac{5}{4}$

VA

$\frac{7}{4}$

$\frac{5}{4}$

VC

CLT DP

$\frac{7}{4}$

CLB QB

CLT DP

CLB OB

$\frac{5}{4}$

10:7

3:2

3:2

3:2

6:7

CLT DP

V1

$\frac{5}{4}$

$\frac{5}{6}$

$\frac{4}{3}$

$\frac{6}{4}$

$\frac{5}{4}$

$\frac{3}{2}$

V2

$\frac{5}{4}$

$\frac{3}{2}$

VA

$\frac{5}{4}$

$\frac{3}{2}$

VC

$\frac{5}{4}$

CLB OB

$\frac{5}{4}$

CLT DP

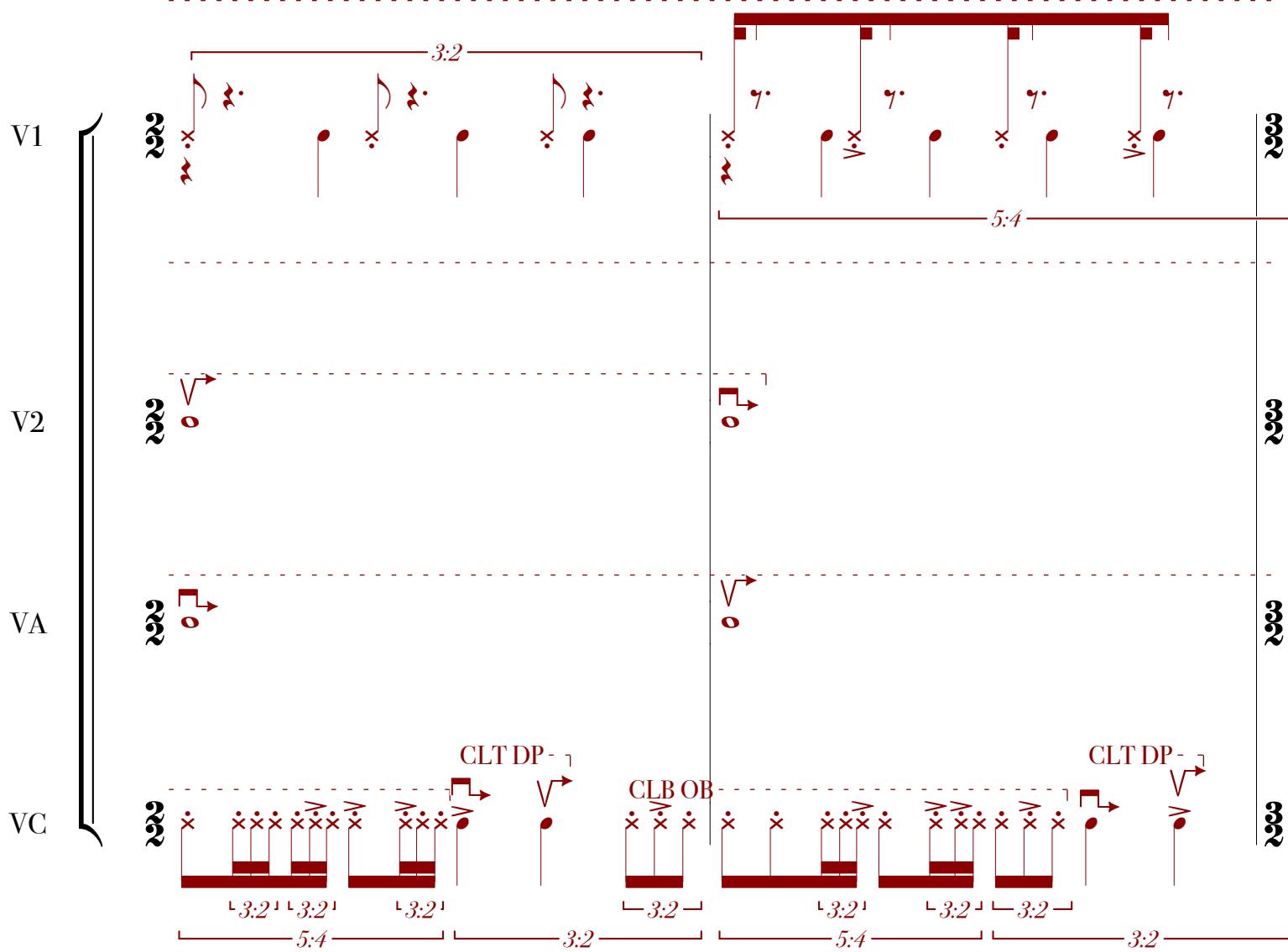
$\frac{6}{5}$

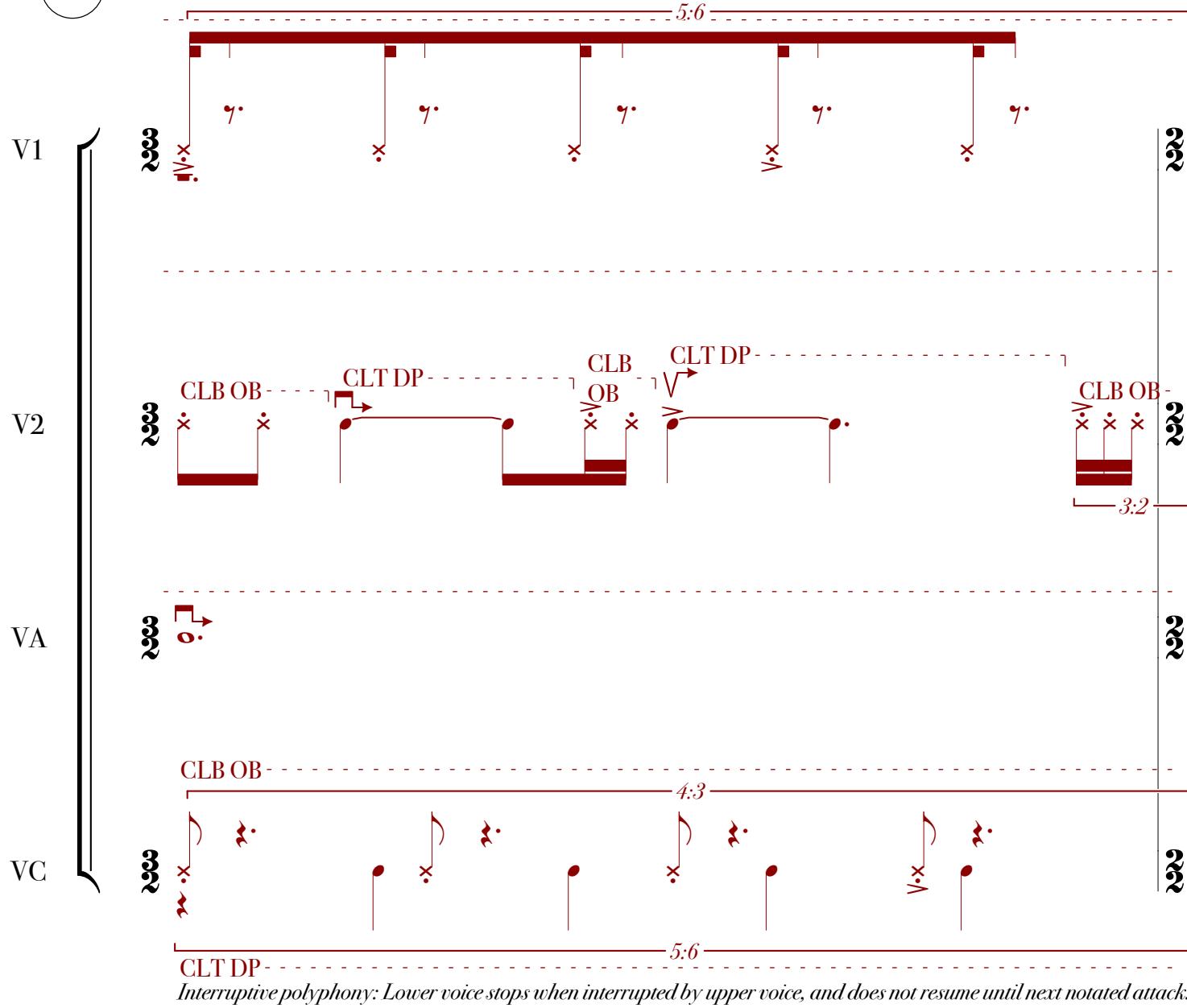
$\frac{5}{4}$

CLB OB

$\frac{5}{4}$

$\frac{4}{5}$





V1

5:4

6:4

V2

CLT DP

CLB OB

3:2

VA

CLT DP

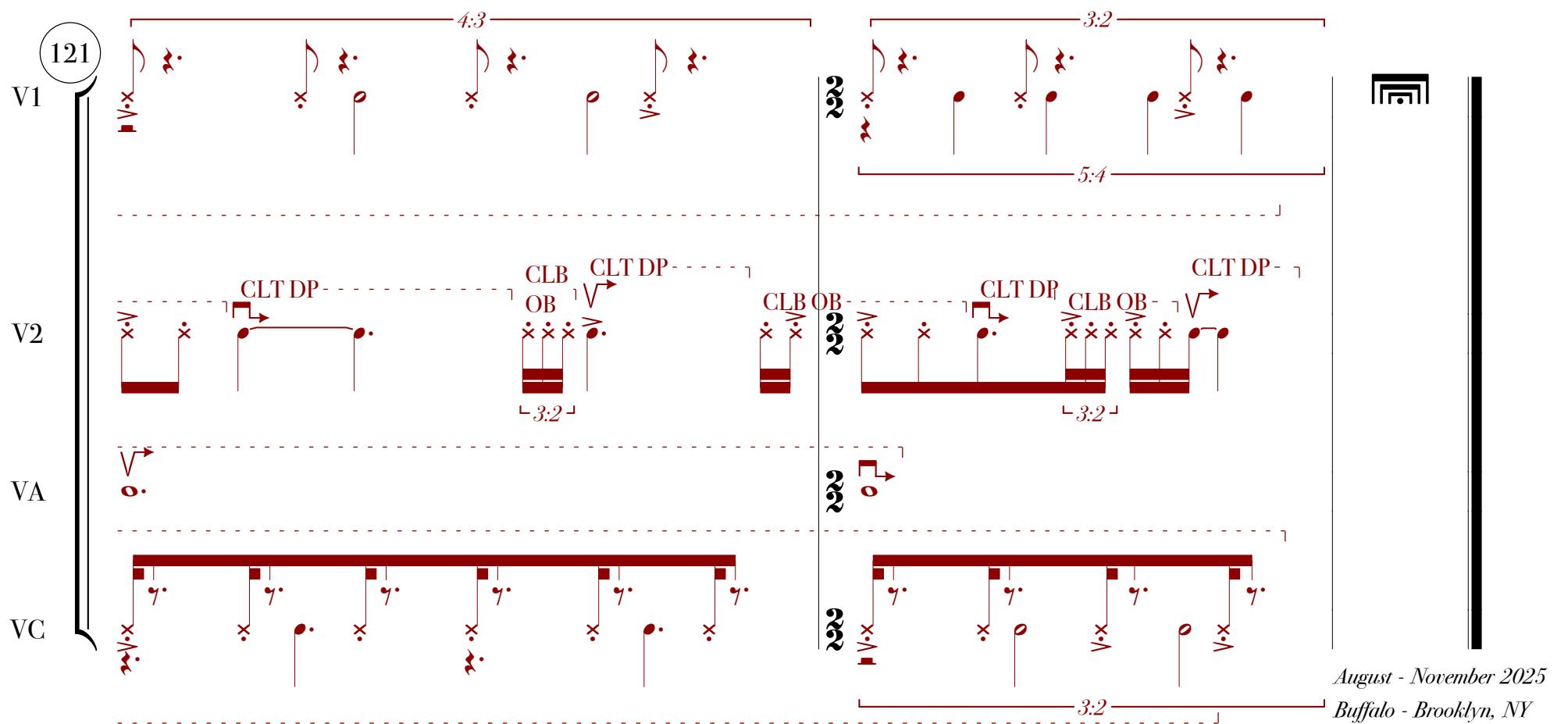
CLB OB

3:2

VC

5:4

3:2



*"... 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..."

A F T E R W O R D

“... 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**