. . . so fließt den auch mit ihm davon

(six daggers)

ACCORDION

TRINITY HLYNN PRATER

2025

FOREWORD

“The eye looks at itself, but there is no color;
“The ear listens to itself, but there is no sound;
“The tongue tastes itself, but there is no flavor;
“The heart considers itself, but there is nothing.”

- **Yinxi** (English approximation)

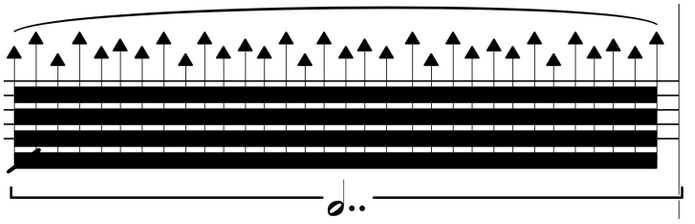
NOTES TO THE INTERPRETERS

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 **Microtones** present in this part are:

1. indicates a **quarter-tone flat**.

2. indicates a **quarter-tone sharp**.

③ **Dynamics** enclosed in quotation marks refer to **physical intensity** rather than sounding volume.
④ **Time signatures whose denominator is not a power of two** such as **4/12** are to be understood as **prolated subdivisions of the whole note.** In this case, the denominator indicates a twelfth of a whole note, or, a triplet eighth note. In this idiom, **tuplet brackets with the right side open** indicate the prolation of the note alone, rather than the duration of the full tuplet.
⑤ **Grace notes on the beat** should be attacked and played as quickly as possible with the note to which they are attached.
⑥ **Grace figures enclosed in duration brackets**, as below:



should be freely scaled to the time indicated by the bracket. In the case above, an aleatoric assortment of the instruments' highest possible notes should be rapidly played within the duration of seven eighth notes.
⑦ **Graphic pressure spanners**, illustrated below:

indicate a free contour wherein a **thinner shape** indicates **no pressure at all** (air noise in the winds, still bellows in the accordion, flautando moltissimo in the strings), and a **thicker shape** indicates **maximum pressure** (overblowing in the winds, quadruple forte in the accordion, pitchless scratch tone in the strings).

Electronics: ① **The instruments should be amplified** to balance with fixed media electronics, and to aid in the production of **audible combination tones** when rational intervals are played. To this end, the **clarinet** and **violin** are sent as **mono signals** to the **left channel** of a **stereo speaker system**, and the **flute** and **cello** are sent as **mono signals** to the **right channel**. The **accordion** is sent as a **stereo signal** to **both channels**.
② **Fixed media** files are played at the start of various measures, indicated in the score by **boxed text** above the top staff. The interpreters need not syncronise their playing with the contents of the files.

Accordion: ① **The upper staff** corresponds to the **right-hand manual**, and the **lower staff** corresponds to the **left-hand manual**.
② **Portamento glissandi** are occasionally performed by **gradually closing the reed** through the **slow release of a button or key.**
③ **The air button** is sometimes partially depressed with the left hand **while playing**, indicated with the direction **"(fraction) air"**.
④ At measure **56**, the text direction **bellows** indicates to place the hand **in between the extended bellows** and rapidly move the hand back and forth, creating a sound like a crow flapping its wings.

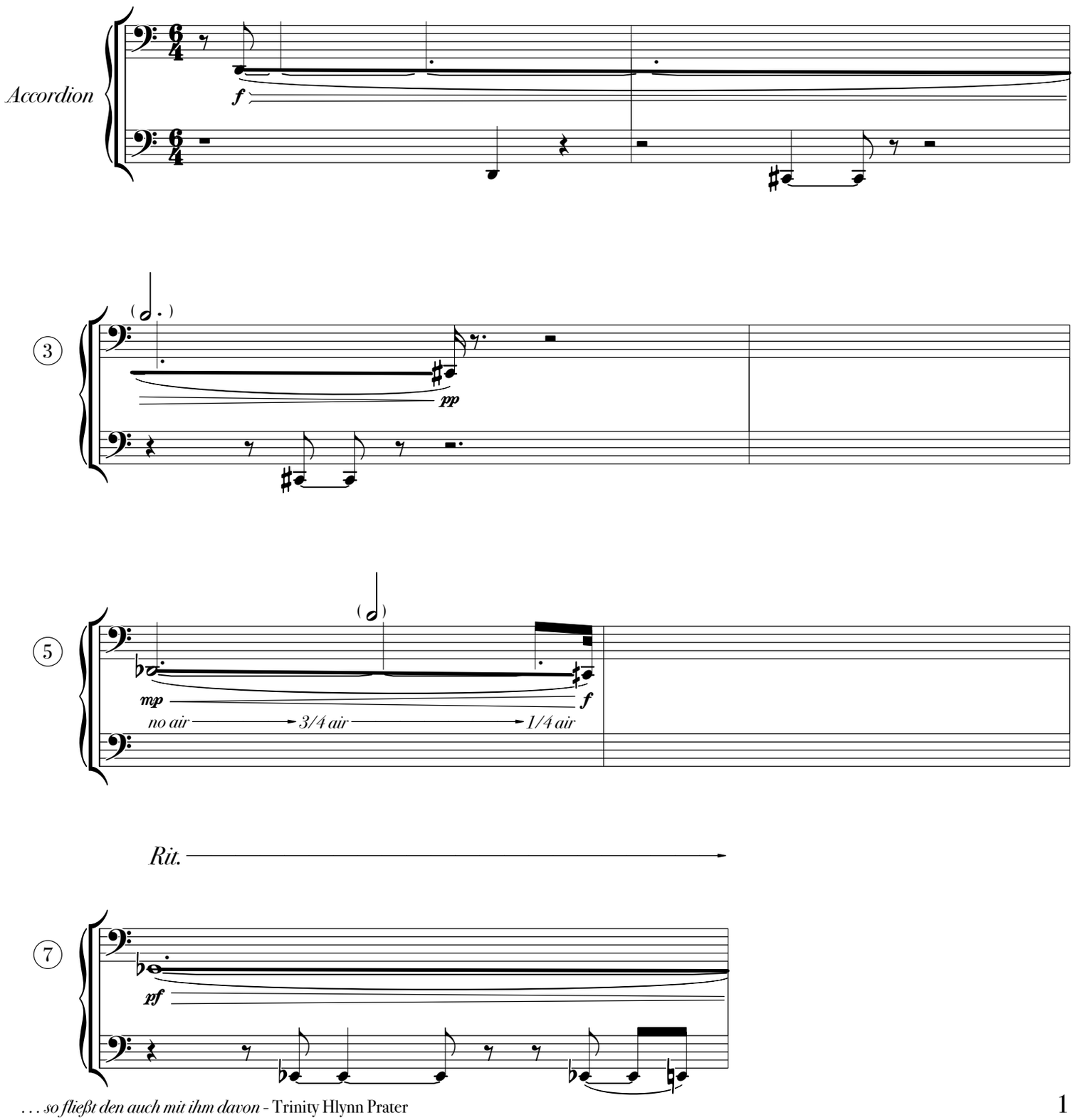
to Patrik Kako

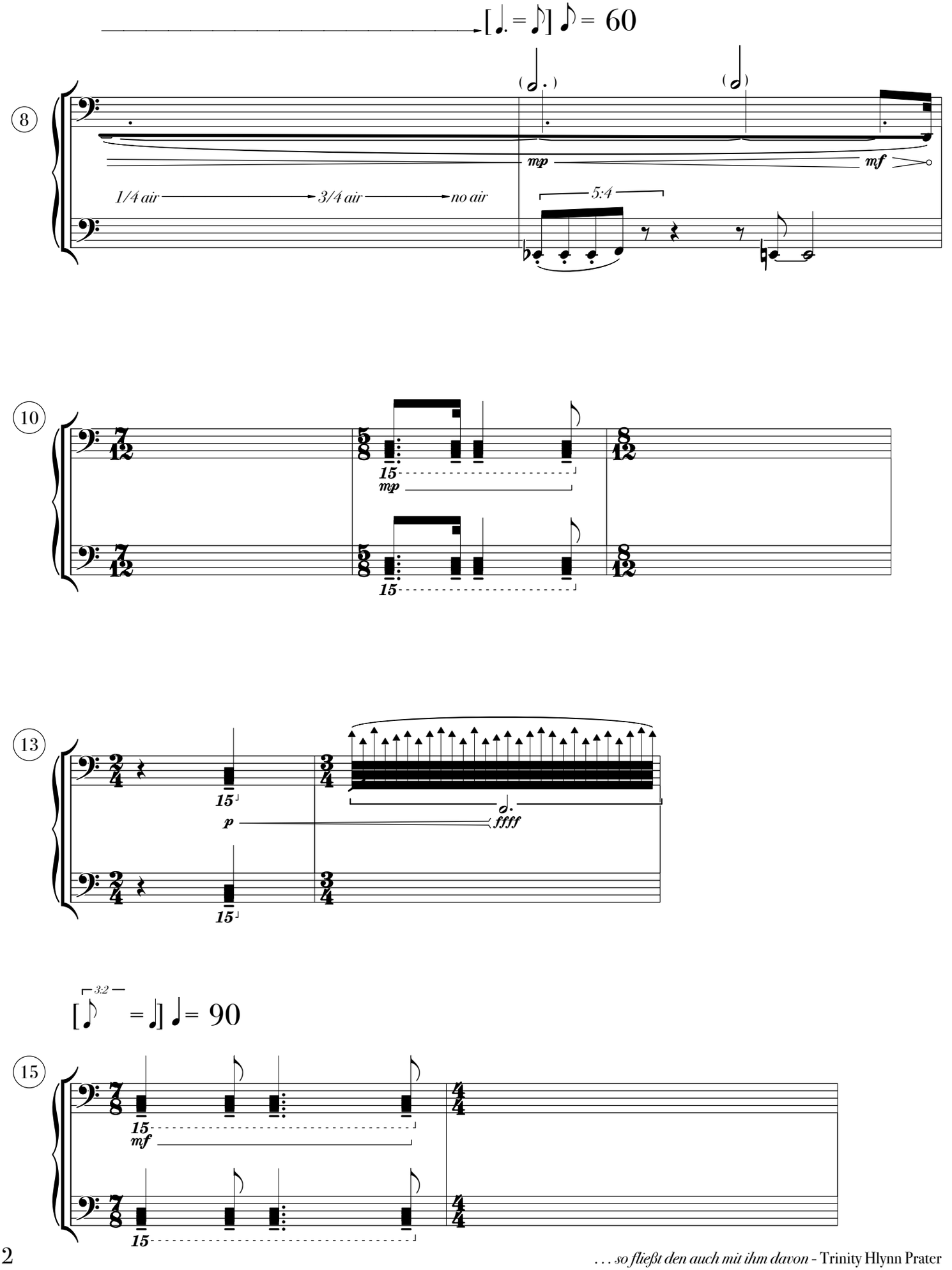
. . . so fließt den auch mit ihm davon

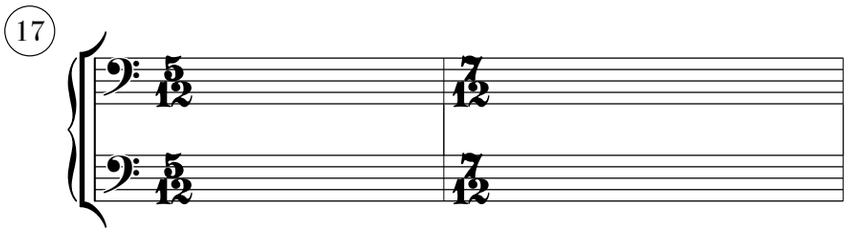
for quintet and electronics

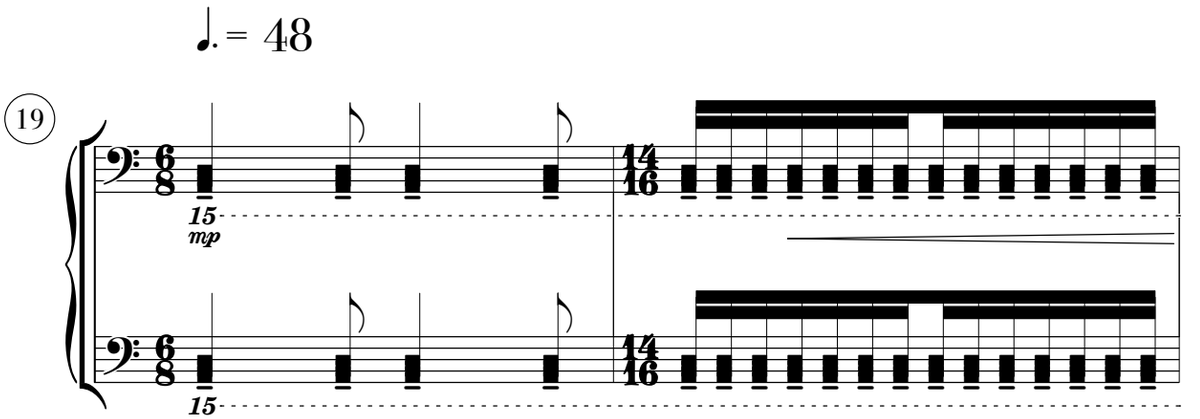
Trinity Hlynn Prater (*2000)

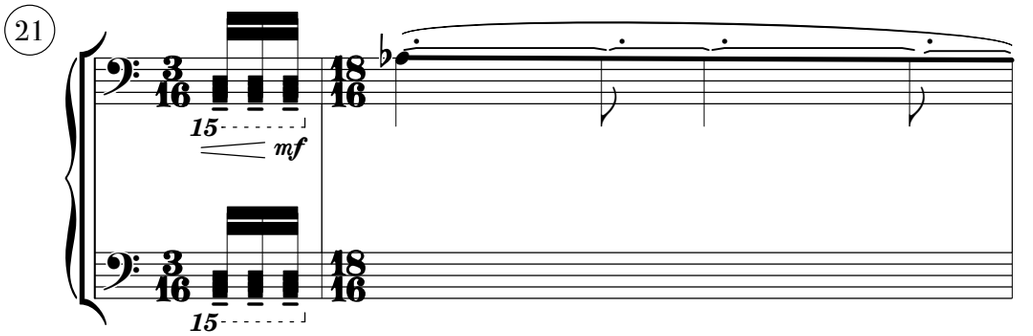
♩= 90

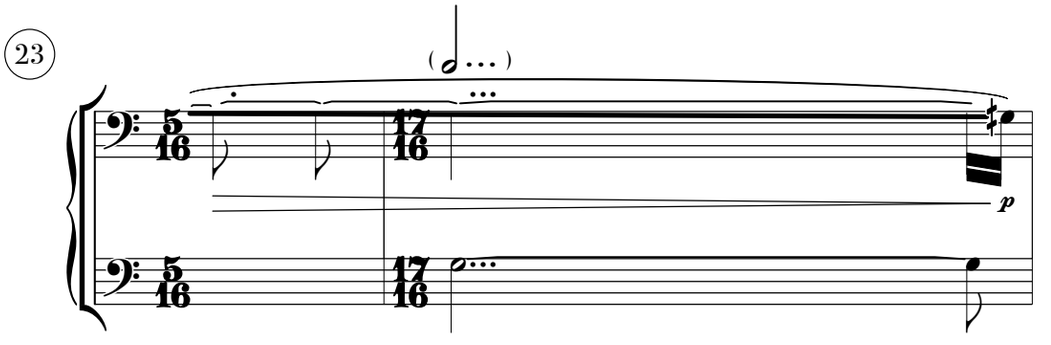


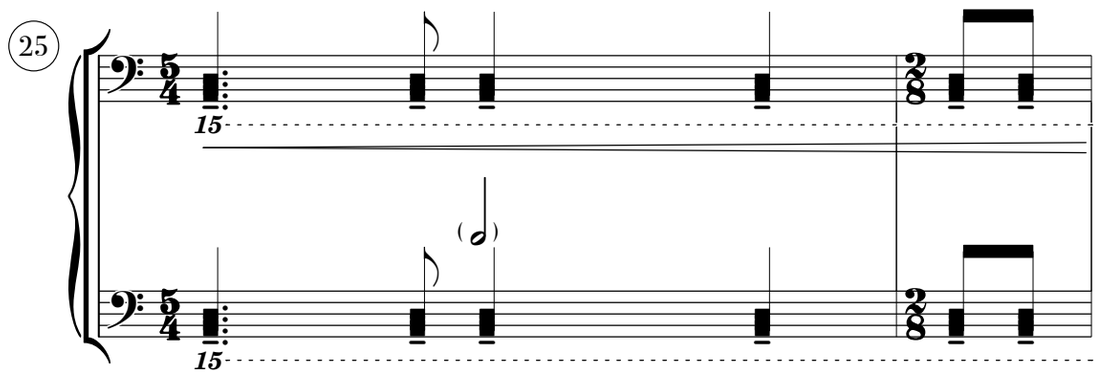

[♩. = ♪] ♪ = 60
8
mp
mf
1/4 air
3/4 air
no air
5:4
10
15
mp
15
13
15
p
ffff
15
[3:2 ♪ = 𝅗𝅥] ♩ = 90
15
15
mf
15

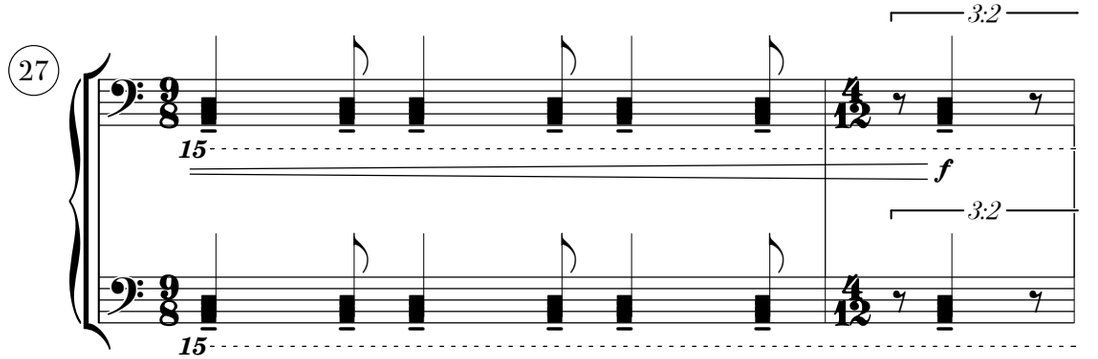

17

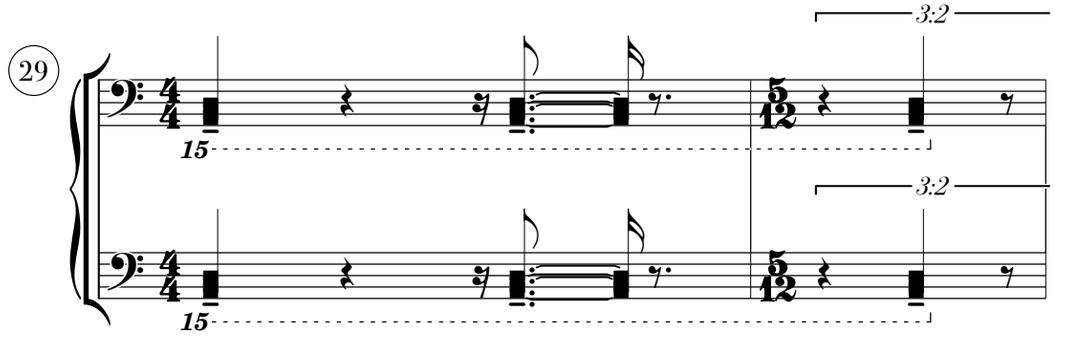

♩. = 48
19
15
mp
15

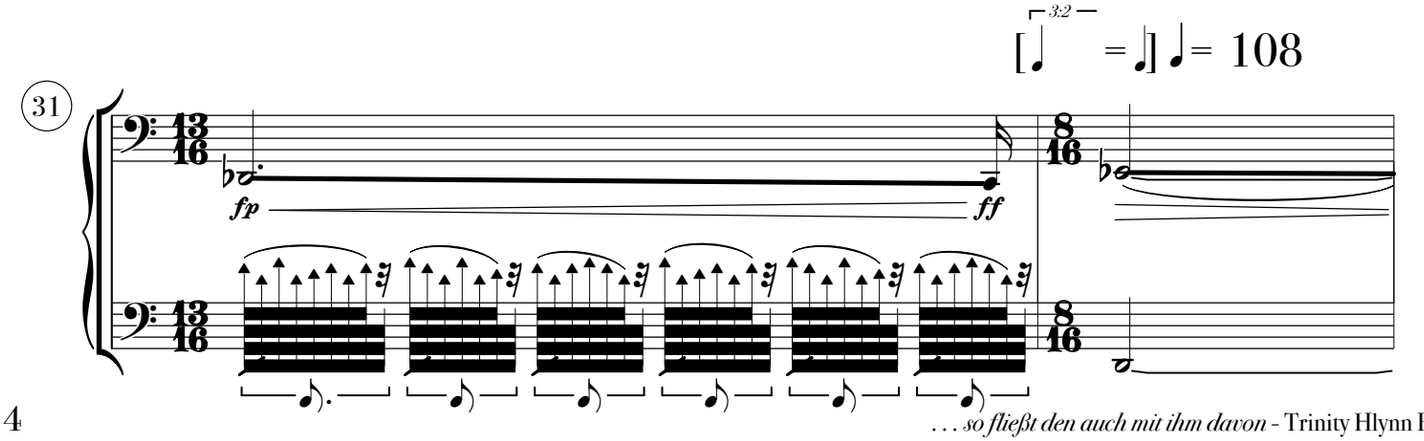

21
15
mf
15


23
p

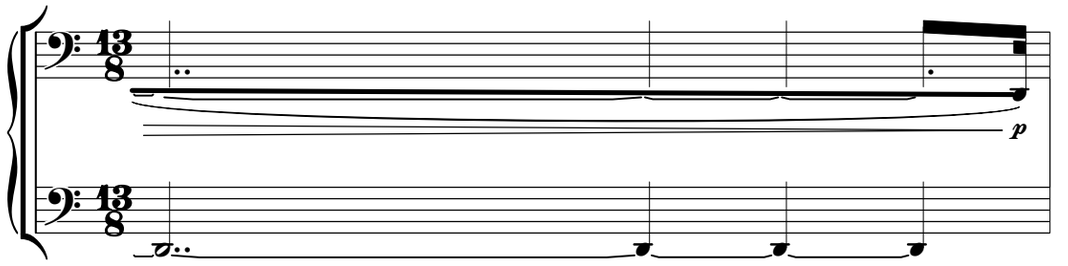

25
15
15


27
3:2
15
f
3:2
15


29
3:2
15
3:2
15


3:2
= ♩] ♩= 108
31
fp
ff

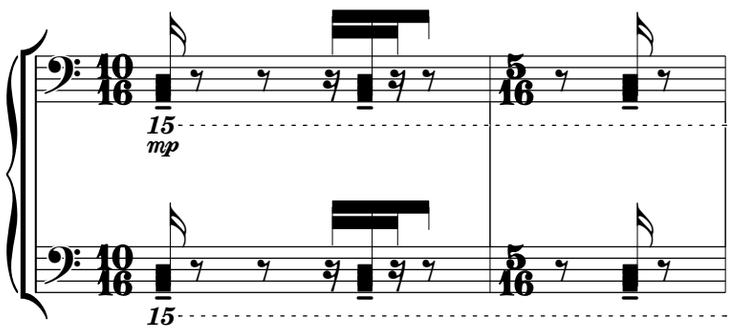
33



3:2

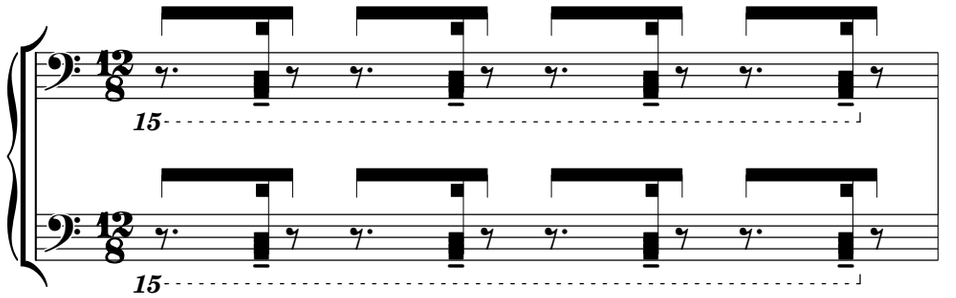
= = 81

34



= 40

36



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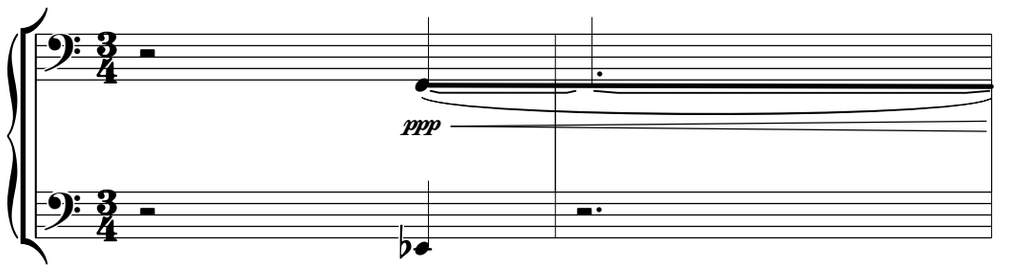
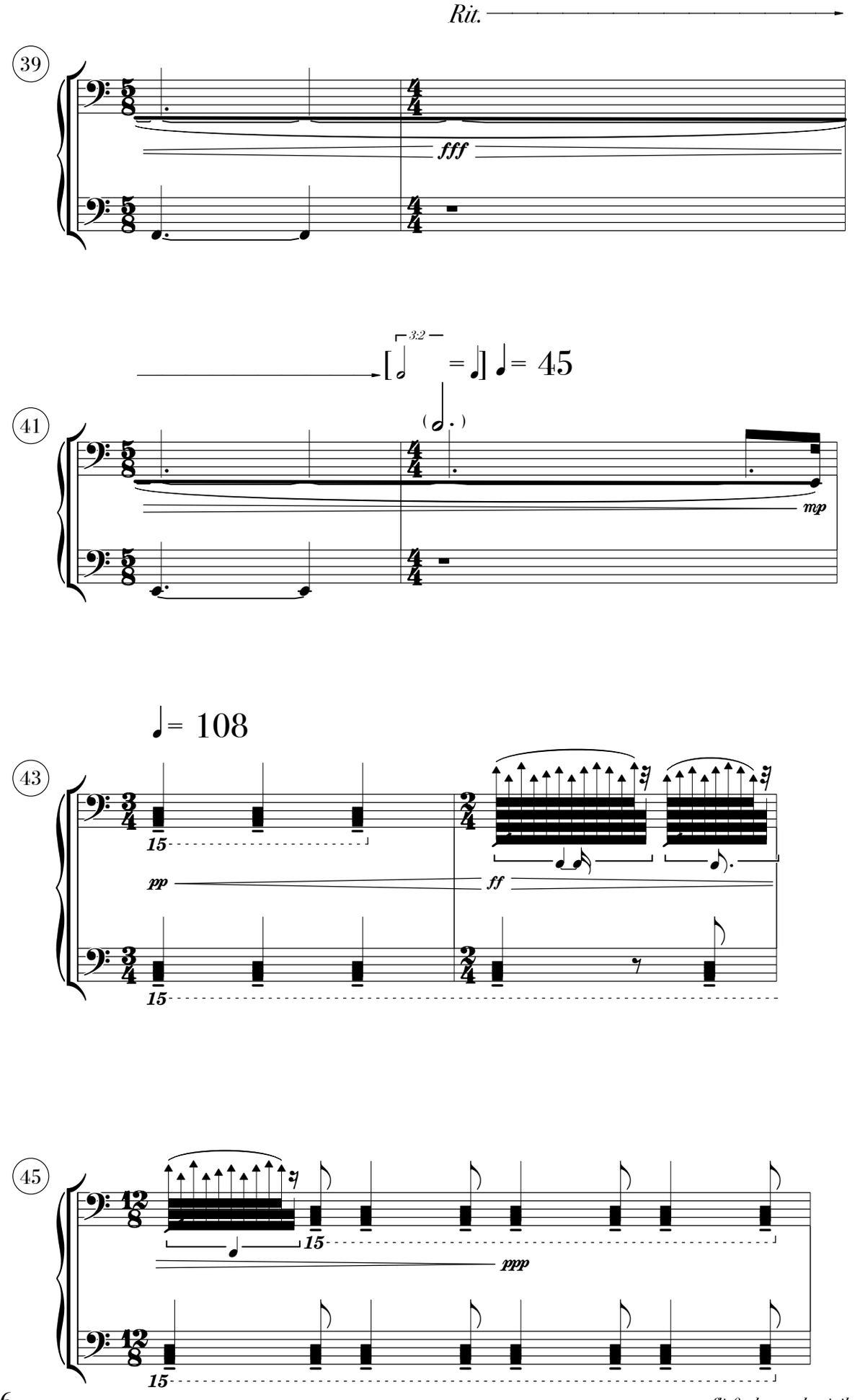
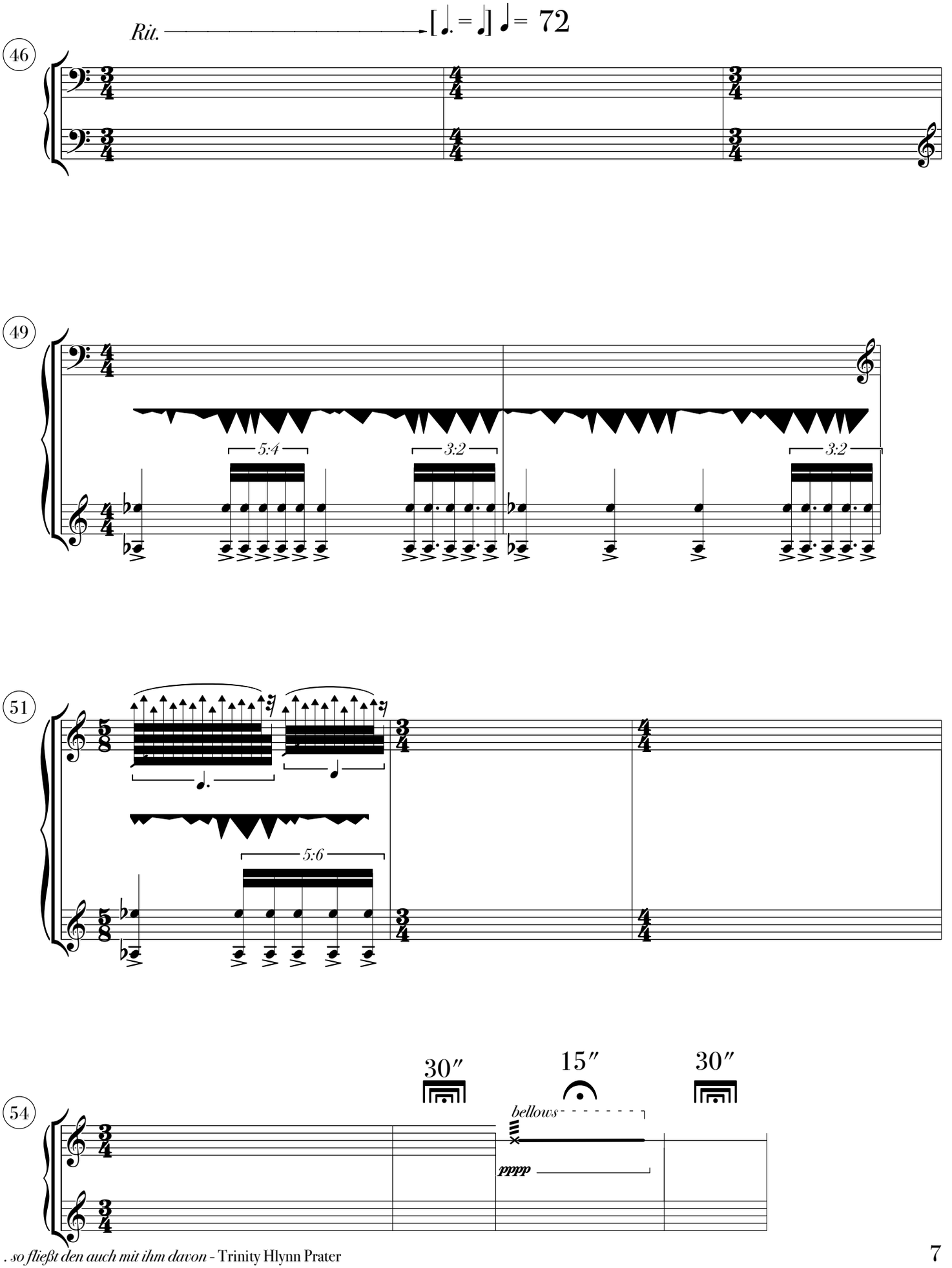
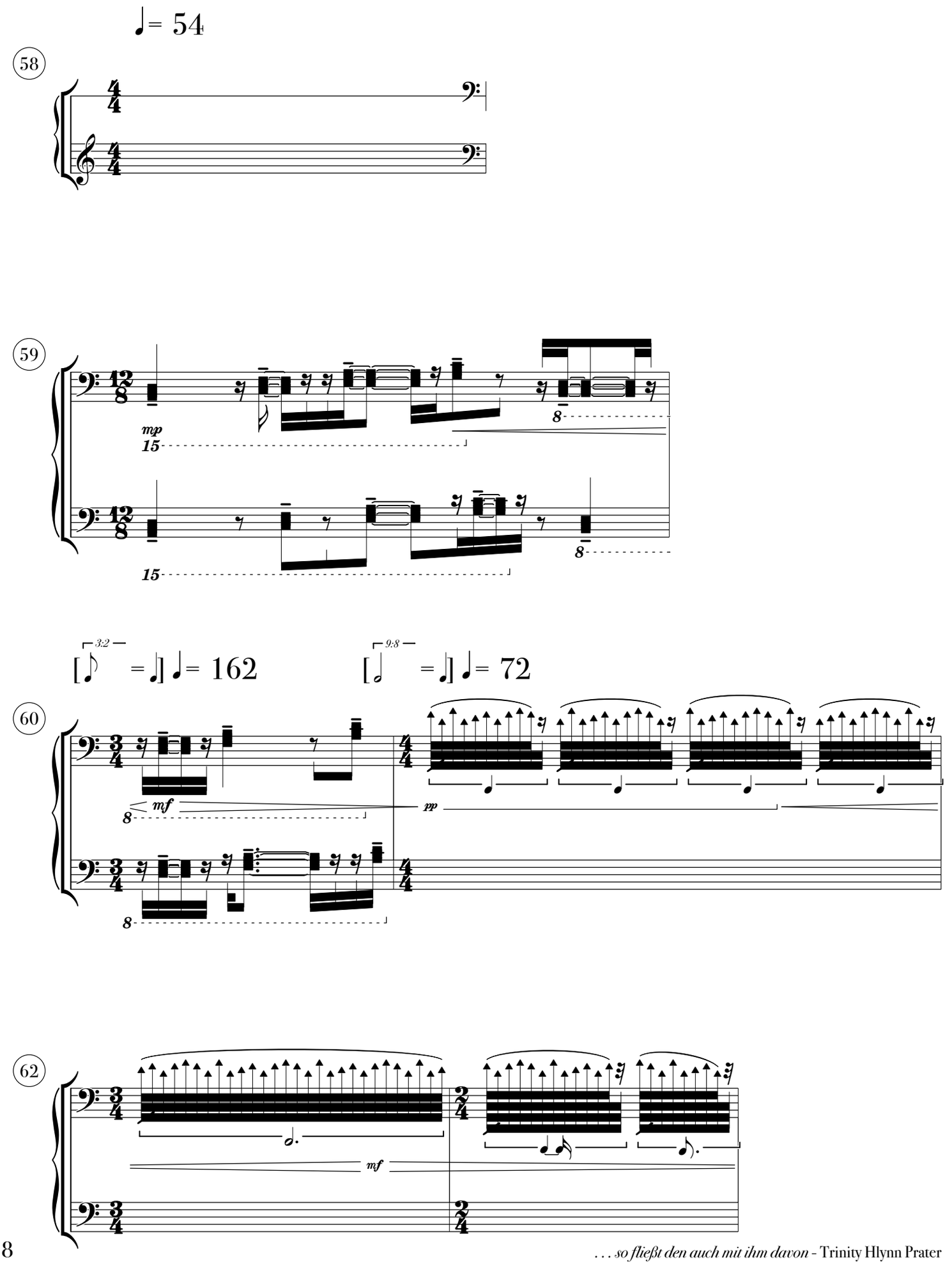


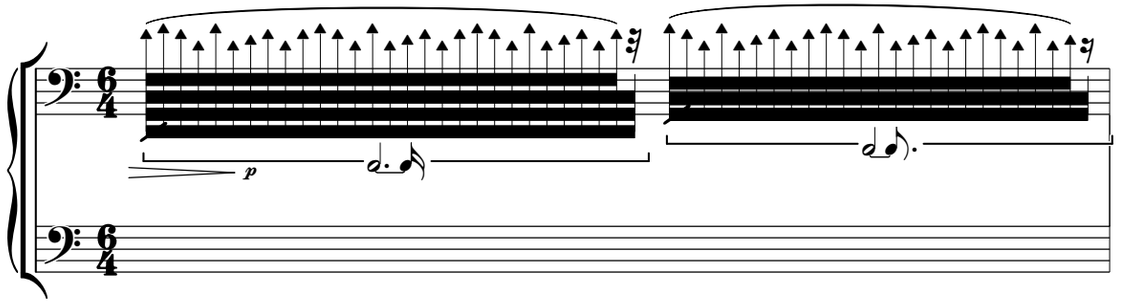

Rit.
39
fff
3:2
= 45
41
mp
= 108
43
15
pp
ff
15
45
15
ppp
15


Rit.
[♩. = ♩] ♩ = 72
46
49
5:4
3:2
3:2
51
5:6
30″
15″
30″
54
bellows
pppp



. . . so fließt den auch mit ihm davon - Trinity Hlynn Prater

64



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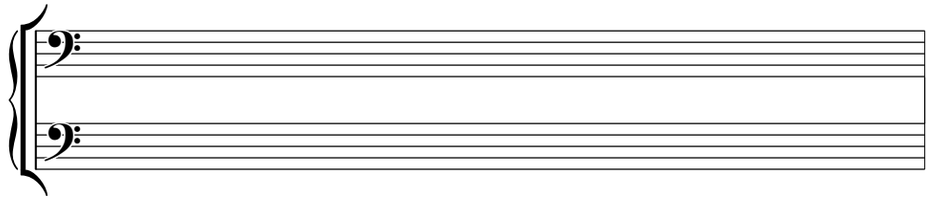
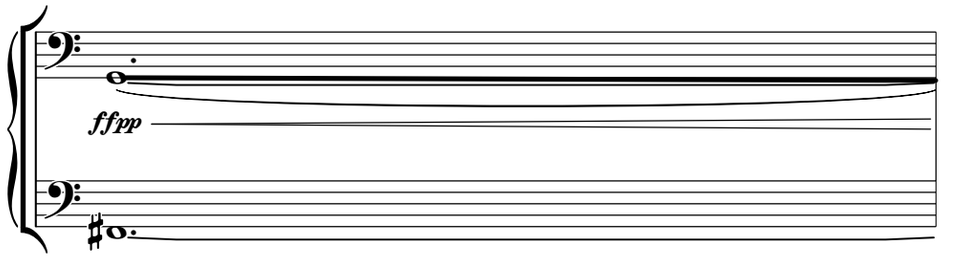


[3:2 = ♩] ♩= 54

66



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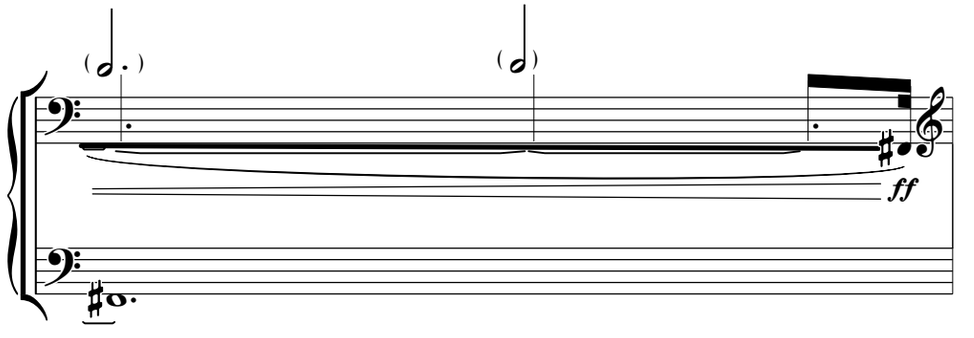
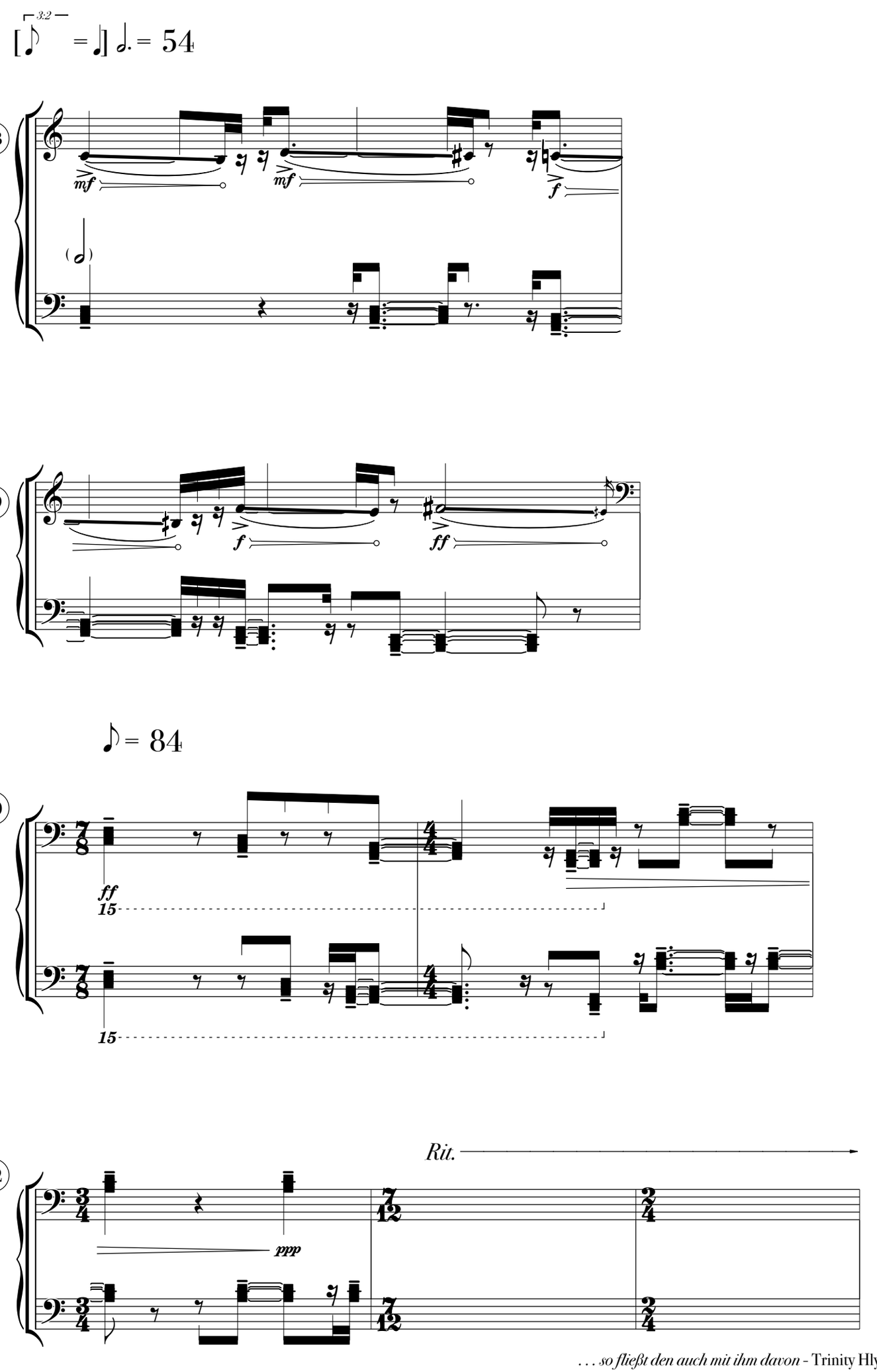
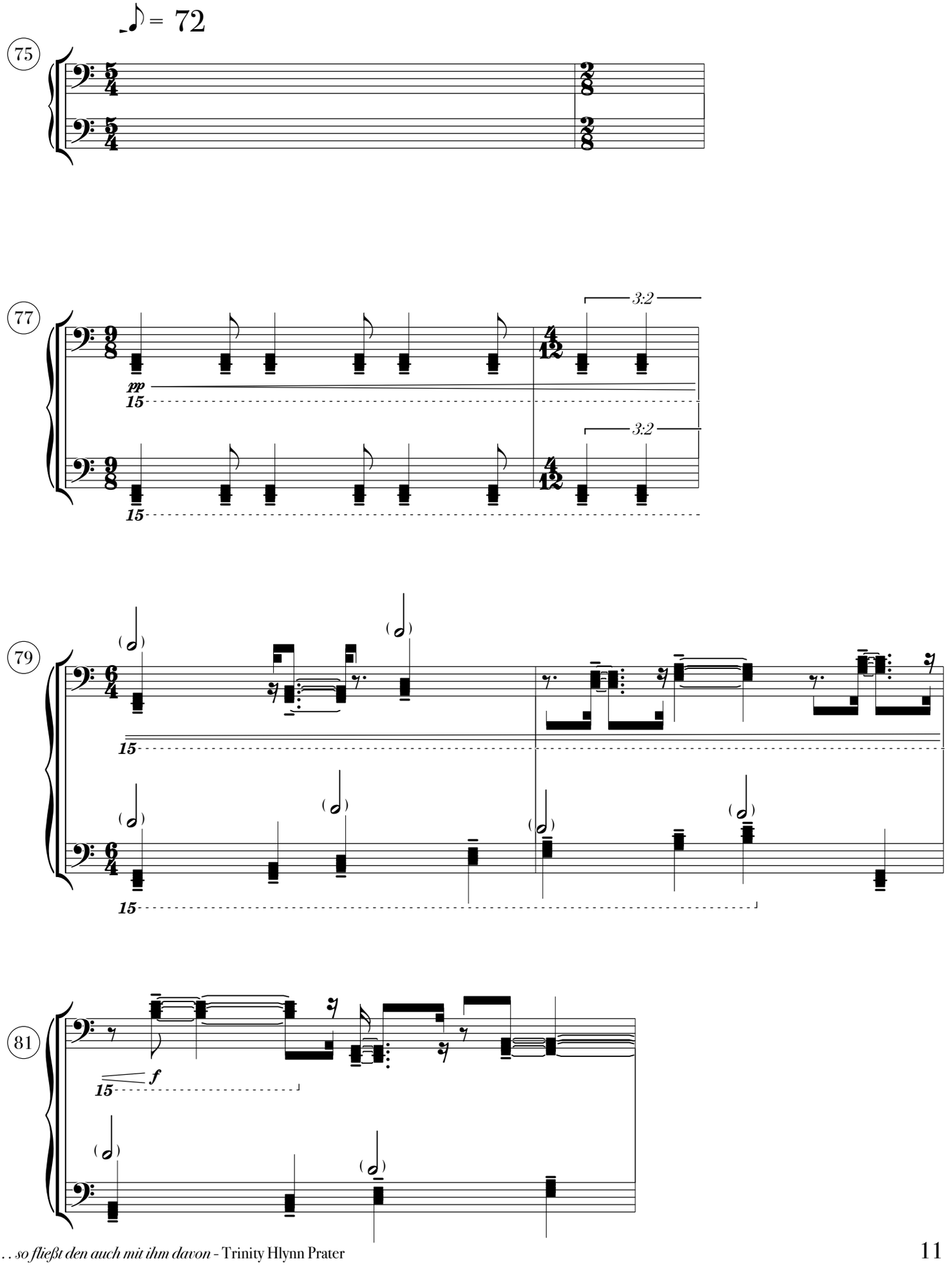
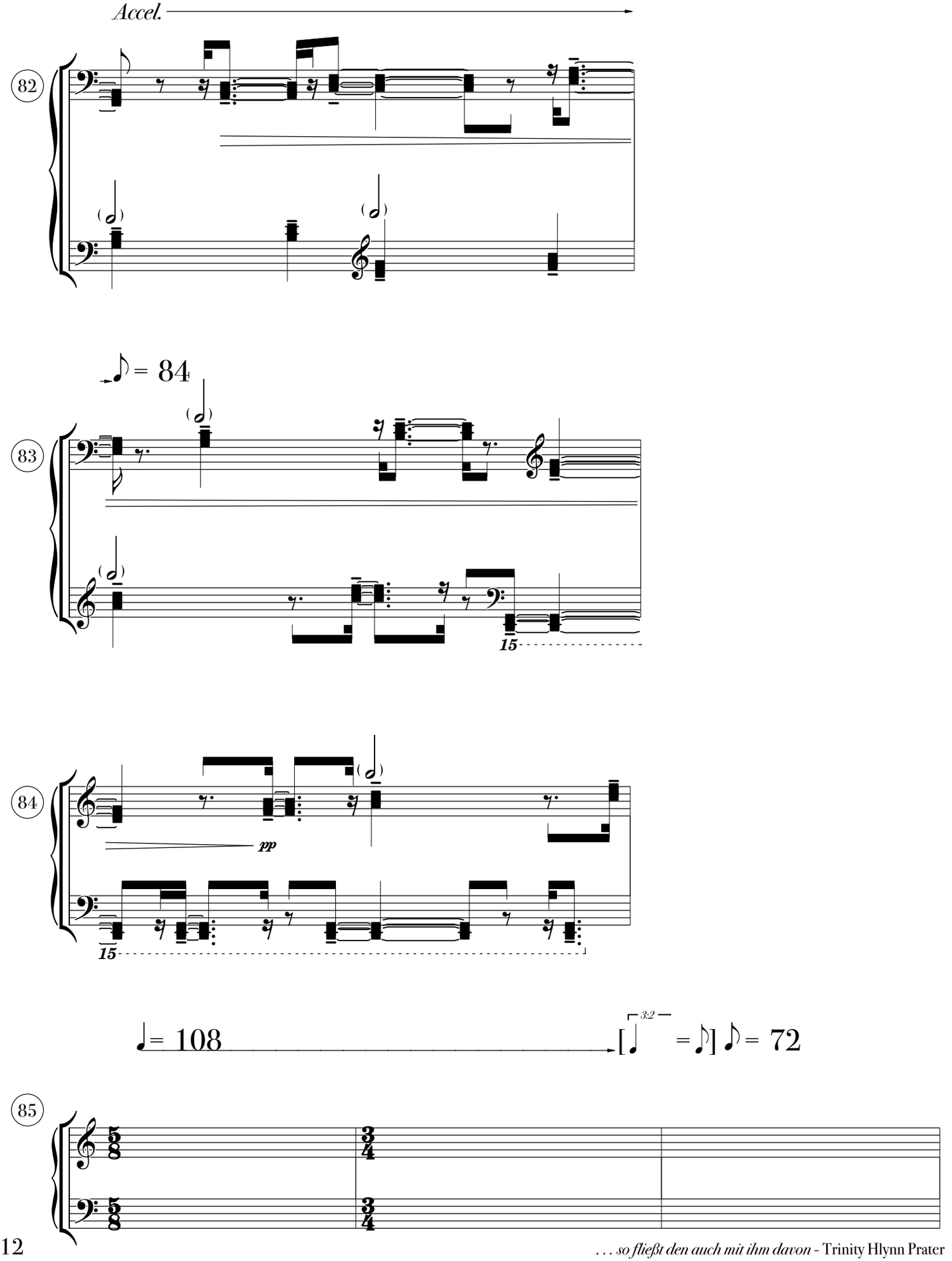
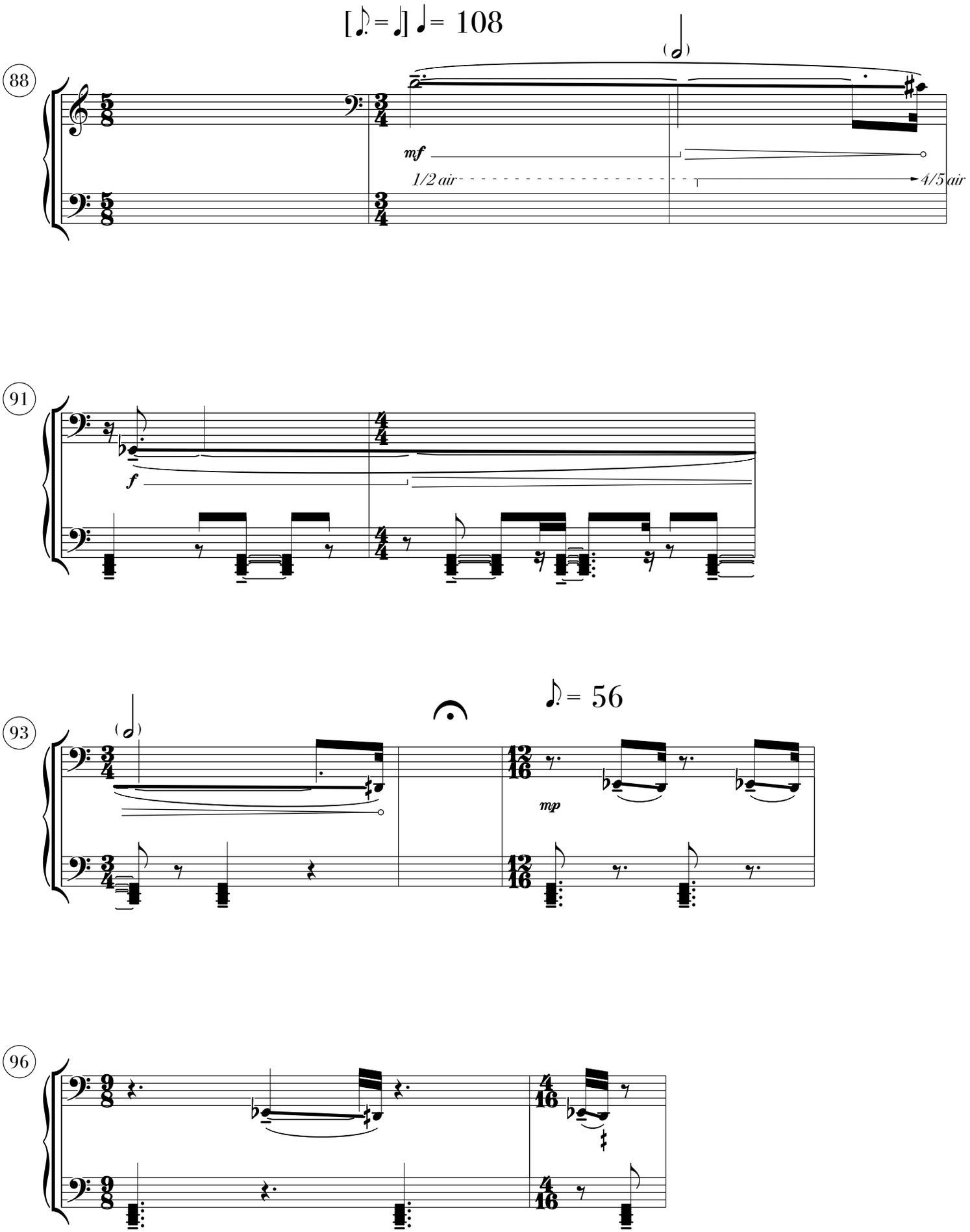
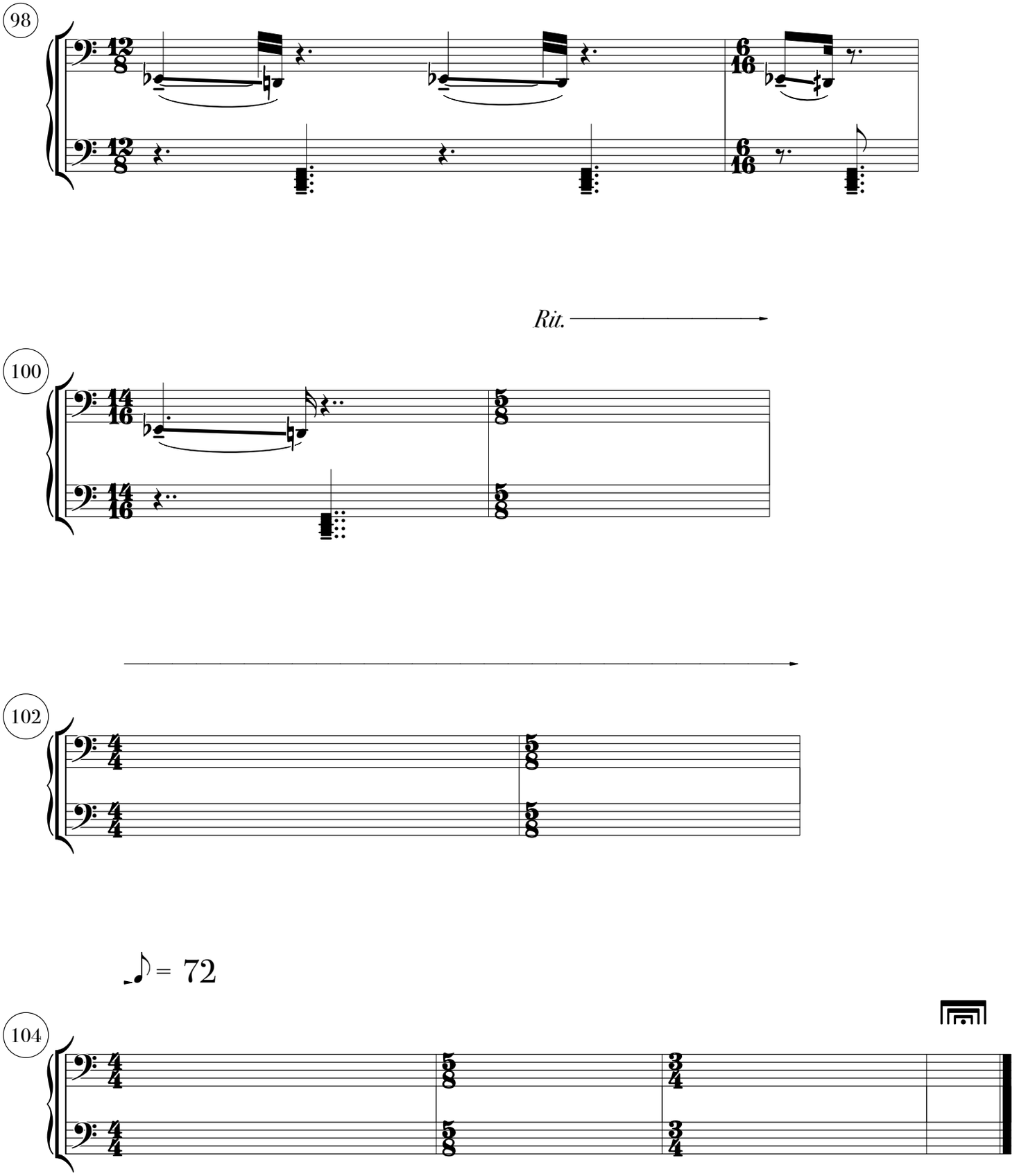



3:2
= 54
68
mf
mf
f
69
f
ff
= 84
70
ff
15
15
72
Rit.
ppp


♪ = 72
75
77
3:2
3:2
pp
15
15
79
15
15
81
f
15


Accel.
82
= 84
83
15
84
pp
15
= 108
3:2
= 72
85


[♪. = ♩] ♩ = 108
88
mf
1/2 air
4/5 air
91
f
93
♪. = 56
mp
96


98
Rit.
100
102
♪ = 72
104

AFTERWORD

“Verfließet, vielgeliebte Lieder,
“Zum Meere der Vergessenheit.
“Kein Knabe sing entzückt euch wieder,
“Kein Mädchen in der Blütenzeit.

“Ihr sanget nur von meiner Lieben,
“Nun spricht sie meiner Treue Hohn.
“Ihr wart ins Wasser eingeschrieben,
“*So fließt den auch mit ihm davon.*”

- **Johan Wolfgang von Göthe**