
. . . so fließt den auch mit ihm davon

(six daggers)

for Five Instruments
and Electronics

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 score are **quarter-tones** and **rational intervals**.

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

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

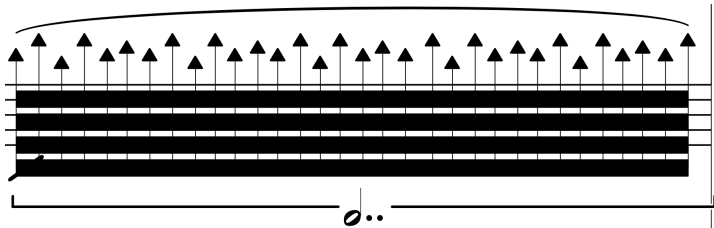
③. **Justly tuned intervals** are indicated by the use of **Helmholtz-Ellis accidental system** combined with **cent deviations from equal temperament** for use with an electronic tuner. When no example pitch is given with the cent deviation, the mark is a deviation of the nearest “standard” accidental. In the absence of electronic tuners, approximations of these deviations are acceptable. Ratios are taken from a common fundamental to be shared between two interpreters who tune together. So, when playing rationally tuned intervals, a note reading “(**partial number**) ° / (**fundamental**) with (**other instrument**).” is written above the staff

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 synchronise their playing with the contents of the files.


Woodwinds: ① **Throat-screams** while playing are occasionally prescribed. This technique is performed as a close-mouthed scream held in the back of the throat. This scream can follow the breath, and **need not be totally continuous**. It is acceptable if and expected that the performance of this technique affects the playing of the instruments.


Flute: ① **The flutist plays a piccolo** and an **alto flute**.


② **Consonant-vowel pairings** are occasionally indicated beneath the staff to perform during the attack of the note to which they are attached.

③ **Angle of the head joint** in relation to the mouth is indicated with the following symbols:

①.  indicates **ordinary head joint angle**.

②.  indicates to turn the head joint **45 degrees away** from the mouth.

③.  indicates to turn the head joint **45 degrees towards** the mouth.

④.  indicates to turn the head joint until it is **directly against the mouth**.

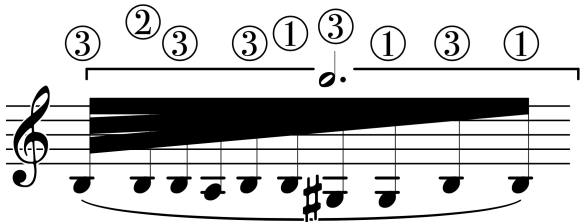
⑤ **One multiphonic** is used in this piece, played with the alto flute. The first time it appears, it is indicated using a **fingering diagram**, as below:



Afterwards, it is indicated using an **M enclosed in parentheses**, as below:

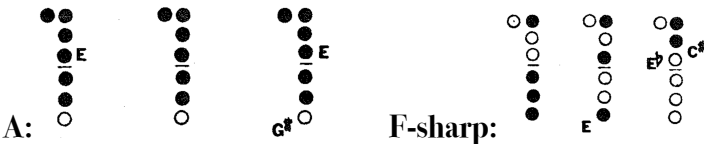


- Clarinet:** ① The clarinetist plays a **soprano clarinet in B-flat** and a **bass clarinet**.
② The clarinetist should be equipped with a thin, tall **traffic cone** to insert into the bell of the clarinet in order to **deepen and obscure** the instruments' pitch profile.
③ **Overblowing** is occasionally abbreviated as **o.b.**
④ **Circled numbers above the staff**, as below:

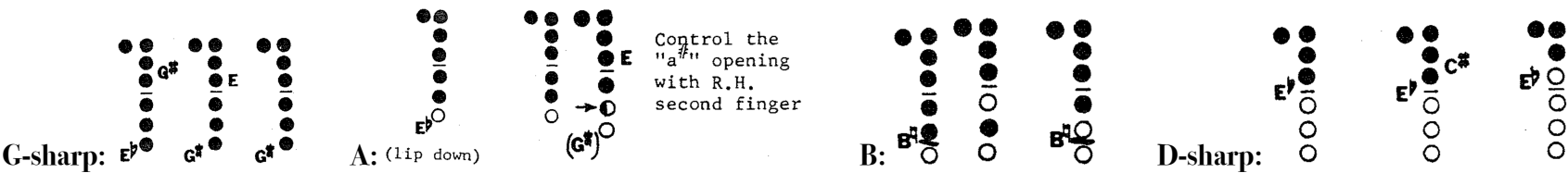


indicate **alternative fingerings** of the written pitch. These alternative fingerings vary the **intonation** and **timbre** of the note. Though the clarinetist is at liberty to choose their own fingerings to achieve this effect, some suggestions are provided below.





Soprano:



Bass:



⑥ **Levels of key closure** are indicated using the following symbols above the staff:

- ①.  Fully closed.
- ②.  Three quarters closed.
- ③.  Half closed.
- ④.  Almost fully open, touching the keys the way a string player may touch a harmonic.

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.

Strings: ① **Levels of spazzolato** (abbreviated “**spz.**”) are used to prescribe amounts of **vertical bow motion**, wherein **norm.** indicates **no vertical bow motion**, **spz.** indicates **no horizontal bow motion**, and fractional spazzolato such as **1/2 spz.** or **3/4 spz.** indicate approximate amounts of vertical bow motion between the two, resulting in variably angled diagonal bowing.

② **Half-pressure of the left-hand fingers** is prescribed using the **note heads** below:

- ①.  Half notes and larger durations.
- ②.  Quarter notes and shorter durations.

③ **Bow-tip angle** is prescribed using the following symbols above the staff:

- ①.  Point the tip of the bow **perpendicular** to the instrument.
- ②.  Point the tip of the bow **towards the bottom of the instrument**.
- ③.  Point the tip of the bow **towards the top of the instrument**.
- ④.  Point the tip of the bow **directly towards the scroll**, parallel with the strings.

Cello: ① **Wavy glissandi** indicate the relative **speed** and **width** of a vibrato.

. . . so fließt den auch mit ihm davon *was written at the request of Patrik Kako on behalf of Ensemble laug.sonoris, who premiered the work in*
Trenčín, Slovakia, on 27th September, 2025.
This work is dedicated to Patrik for years of sincere support and friendship, and for his uncompromising dedication to the new.

to Patrik Kako

... so fließt den auch mit ihm davon

for quintet and electronics

Trinity Hlynn Prater (*2000)

START Tape I

6/4 $\text{♩} = 90$
loud key clicks + pitch \downarrow

Alto Flute

Clarinet

Accordion

Violin

Violoncello

a fl

cl

acc

vln

vc

5

a fl

cl

acc

vln

vc

mp

mf

mp

f

pp

no air

3/4 air

1/4 air

norm.

1/2 spz.

norm.

5/6 spz.

f

mf

ff

ffp

Rit. —————

⑦

a fl

1 2 3 1 2 3

ff *f* *mp*

cl

5° /sounding B-flat (with violin)

-14 -14 -14 -14 -14

5:6

acc

pf

vln

6° /sounding B-flat (with clarinet)

+2 +2 +2

vc

1/3 scratch

ffff

[.] = [.] ♩ = 60

8

a fl

cl

acc

vln

vc

ff

mf

fff

norm.

spz.

1/4 air

3/4 air

no air

5:4

15:16

13:16

3:2

1/5 spz.

overblow

6° /sounding B (with violin) -

7° /sounding B (with clarinet) -

11:12

3:2

3:2

15:16

13:16

3:2

1/5 spz.

ff

mf

fff

START Tape II

10

a fl

cl

acc

vln

vc

ff

mf

fff

norm.

spz.

1/4 air

3/4 air

no air

5:4

15:16

13:16

3:2

1/5 spz.

overblow

6° /sounding B (with violin) -

7° /sounding B (with clarinet) -

11:12

3:2

3:2

15:16

13:16

3:2

1/5 spz.

ff

mf

fff

16

a fl

cl

acc

vln

vc

B-flat Soprano

moderato

Andantino

mp *ff* *pp* *ff* *pp*

1/2:8 *1/2:8* *1/2:8* *1/2:8* *1/2:8*

norm. *1/5 spz.* *spz.* *norm.* *1/2 spz.*

1/2 spz. *norm.* *spz.*

1/3 spz. *spz.* *spz.* *1/3 spz.*

1 *2* *3* *1* *3* *1*

8 *1* *3* *1* *3* *1*

START Tape III

$\text{♩} = 48$

$\frac{14}{16}$

$\frac{3}{16}$

19

a fl

whistle

throat-scream - overblow -

ffff

cl

air

throat-scream - overblow -

ffff

acc

15 mp

15

mf

vln

flaut. moltiss. + ponticello

2/3 scratch, tasto -

ffff

vc

flaut. + tasto moltiss.

mp

mf



$\frac{18}{16}$

$\frac{5}{16}$

$\frac{17}{16}$

22

a fl

loud key clicks + pitch -

pppp

cl

air

1/3 air

p

mf

(♩ ...)

acc

18

5

17

p

vln

norm.

spz.

pppp

ff

ffmf

p

vc

5/4 2/8 9/8

25

a fl

cl

acc

vln

vc

air

1/2 air

air

1/5 air

15

5/4

2/8

9/8

scratch, tasto

mf



4/12 4/4 5/12

28

a fl

cl

acc

vln

vc

mp

f

3:2

ff

3:2 air

3/4 air

3:2 air

15

4/12

4/4

5/12

3:2

3:2

3:2

3:2

flaut. + pont.

ff

START Tape IV

$\left[\text{quarter note} \right]^{3.2} = \text{half note} = 108$

31

a fl

ffff

overblow + throat-scream -

cl

Bass

acc

fp

ff

vln

9° /sounding B-flat (with clarinet) -

vc

3/4 scratch + molto sul ponticello -

ffff

4° /sounding C (with cello) -

flaut. + pont. moltiss. -

pp

3° /sounding C (with flute) -

33

a fl

pp

whistle -

cl

acc

p

vln

7° /sounding A (with cello) -

vc

5° /sounding A (with violin) -

11:8

3:2

$\lceil \text{♩} \rceil^{3.2} = \text{♩} \rceil \text{♩} = 81$

$\frac{10}{16}$ $\frac{5}{16}$ $\frac{12}{8}$ $\text{♩} = 40$

(34) *loud key clicks + pitch - - - - -*

a fl

*f*_{te}

f *p*

d

ff

acc

15
mp
 $\frac{10}{16}$

$\frac{5}{16}$ $\frac{12}{8}$

vln

15

vc

f



$\frac{3}{4}$

(37) *overblow → whistle (sim.)*

a fl

ffp

d

mp

acc

$\frac{3}{4}$

ppp

vln

pizz.
ponticello possibile
ff

vc

START Tape V

Rit.

5/8
4/4

10° /sounding C-sharp (with violin) -

-14

a fl

d

acc

vln

vc

39

Score for measures 39-40. The score includes staves for *a fl*, *d*, *acc*, *vln*, and *vc*. The key signature is one sharp (F#). The time signature changes from 5/8 to 4/4 at measure 40. The *a fl* part features a series of sixteenth-note runs with accents, marked *ffp*. The *d* part has a single note in measure 40, marked *f*. The *acc* part has a single note in measure 40, marked *fff*. The *vln* part has a series of sixteenth-note runs, marked *G-49*, with ratios 5:4 and 11:8. The *vc* part has a single note in measure 40, marked *f*. A *Rit.* marking is present above the 4/4 time signature.



[3:2 = 45]

5/8
4/4

3/4 = 108

41

Score for measures 41-43. The score includes staves for *a fl*, *d*, *acc*, *vln*, and *vc*. The key signature is one sharp (F#). The time signature changes from 5/8 to 4/4 at measure 42, and then to 3/4 at measure 43. The *a fl* part features a series of sixteenth-note runs with accents, marked *mp*, *mf*, and *mpmp*. The *d* part has a single note in measure 42, marked *mp*. The *acc* part has a single note in measure 42, marked *mp*. The *vln* part has a series of sixteenth-note runs, marked *G-49*, with ratios 3:2 and 11:8. The *vc* part has a single note in measure 42, marked *ff*. A *whistle* marking is present above the 3/4 time signature. A *Traffic Cone IN* marking is present in the *d* part. A *scratch, tasto* marking is present in the *vln* part. A *pizz. arco* marking is present in the *vc* part.

44 (M)

a fl

mf *mp* *ppp*

cl

acc

ff *ppp*

vln

ff *mp* *ppp* *ff*

vc

f *ppp*

2/4 12/8

flaut. moltiss. + tasto → 2/3 scratch + pont. moltiss. -



START Tape VI

Rit. [♩. = ♩] ♩ = 72

3/4 4/4 3/4

46

a fl

cl

acc

vln

ff *mf* *pp*

vc

ff *pp* *ff* *pp* *ff* *mp*

1/4 spz. - 1/2 spz. - 1/2 spz.

65

a fl

p *mf* *p*
te pe te pe

5:4

7:8 *f* *fff*
te te

cl

norm. *overblow* *1/2 o.b.* *norm.* *throat-scream* *1/2 o.b.* *norm.*
mp *ff*

acc

vln

1/2 scratch *norm.* *pizz.* *arco* *pont. poss.* *3/4 scratch* *1/4 scratch*
f *ff* *p* *f* *mf*

vc

2/3 scratch *flaut.* *2/3 scratch* *flaut.* *2/3 scratch*
ff *ff* *ff* *ff*

3:2
[] =]] = 54

66

a fl

pe te pe pe pe te te pe pe 3:2 pe

cl

1/2 overblow *1/2 air* *1/2 overblow* *1/2 air* *1/2 overblow*
"ffff" "ffff" "ffff" "ffff"

acc

ffmp

vln

flaut. *2/3 scratch*

vc

ff

71

a fl

d

acc

vln

vc

4/4

3/4

15

15

norm.

mp

ppp

ppp

ppp



73

a fl

d

acc

vln

vc

Rit.

7/12

2/4

whistle

overblow

whistle.

12:8

ff

scratch + pont.

flaut. moltiss.

flaut.

norm.

flaut.

p

mp

mf

START Tape IX

$\text{♩} = 72$
 $\frac{5}{4}$

(75)

a fl

d

acc

vln

vc

3/4 overblow

+ throat-scream

1/2 scr. → flaut. → 3/4 scr. → flaut. → norm.

3/4 scr. → flaut. scr. → flaut. scr. → flaut. scr. → flaut.

f fff p mf ff fff fff fff



$\frac{2}{8}$

$\frac{9}{8}$

$\frac{4}{12}$

(76)

a fl

d

acc

vln

vc

1/3 air

norm. → air

3:2

3:2

3:2

3:2

3:2

flaut. + tasto moliss.

pp mp

START Tape X

6
4

(79)

a fl

11° /sounding A-flat (with cello) -
G-49
8

13:12

15:12

cl

Traffic Cone OUT

1/5 air

1/2 air

p

mf

10° /sounding F-sharp (with violin) -
-14

acc

15

6
4

15

vl

7° /sounding F-sharp (with clarinet) -
-31

17:12

23:24

vc

13° /sounding A-flat (with flute) -
E+41
8

5:6

11:12

81 (M)

a fl

f

Accel.

cl

-14

15:12

f

1/5 air

acc

15

f

flaut. + tasto moltiss.

vc

f

ff

scratch, tasto

23:24

83

a fl

pp

cl

4/5 air

pp

acc

pp

15

vc

pp

p

♩ = 84

$\text{♩} = 108$ $\left[\text{♩}^{3:2} = \text{♩} \right] \text{♩} = 72$

85

a fl

ppp

d

acc

$\frac{5}{8}$ $\frac{3}{4}$

vln

flaut. + tasto moltiss.

ppp

vc

START Tape XI

$\text{♩} = 108$

88

a fl

mf *3:2* *5:4* *p* *3:2* *be* *be*

cl

1/2 air *mf* *4/5 air* *f*

acc

$\frac{5}{8}$ $\frac{3}{4}$ *1/2 air* *4/5 air* *f*

vln

pizz. ponticello possibile *ff* *p* *molto tasto*

vc

pizz. ponticello possibile *ff* *p* *flaut. + ponticello moltiss.* *ppp*

12

8

6

16

14

16

98

1 2 3 4

1

1 2 3 4

1

1 2 3

1

1 2 3

1

“ppp”

a fl

cl

acc

vln

vc

Rit.

5

8

4

4

5

8

101

1 2

1 2

1 2 3

1

1 2

1

norm.

o.b.

norm.

fff

flaut. pont. moltiss.

scratch tasto moltiss.

flaut. pont. moltiss.

fff

flaut. + tasto moltiss.

scratch + ponticello moltiss.

flaut. + tasto moltiss.

fff

a fl

cl

acc

vln

vc

START Tape XII

$\text{♩} = 72$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{3}{4}$

104

a fl

3° /sounding D (with cello) -

+2

d

11° /sounding A (with violin) -

8

F-49

acc

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{3}{4}$

vln

13° /sounding A (with clarinet) -

8

F+41

vc

5° /sounding D (with flute) -

-14



March - August 2025

Dresden DE - Coralville IA

AFTERWORD

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

“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