
. . . so fließt den auch mit ihm davon

(six daggers)

CLARINET

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

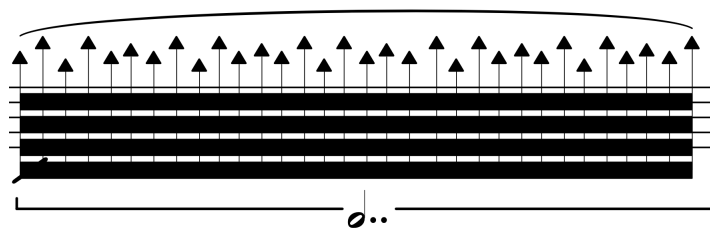
“(**partial number**) ° / (**fundamental**) with (**other instrument**).” is written above the staff

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.

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.

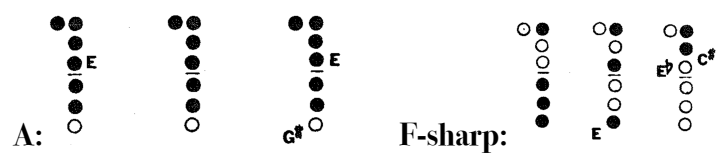
③ **Overblowing** is occasionally abbreviated as **o.b.**

④ **Circled numbers above the staff**, as below:

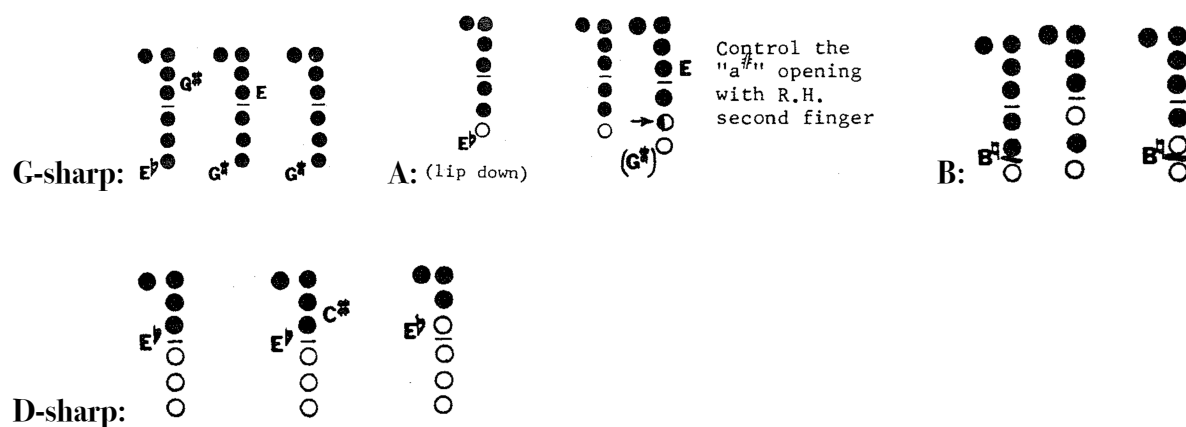


indicate **alternative fingerings** of the written pitch. These alternative fingerings vary the **intonation** and **timbre** of the note. Though the clarinetist is at liberty to choose their own fingerings to achieve this effect, some suggestions are provided on the following page.





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.

. . . 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.

8

[♩. = ♩] ♩ = 60

6° /sounding B (with violin)

-14 -14 -14 -14 -14 +2 +2 +2 +2

11:12

fff

10

3/4 overblow

fff

12

air → 1/3 air

mf p

2 3 3 1 1 3 1

15

3:2

[♩ = ♩] ♩ = 90

1/2 overblow

B-flat Soprano

fff

17

19

$\text{♩} = 48$

air

throat-scream -

overblow

fff

21

23

air

1/3 air

p

mf

25

air

1/2 air

27

29

31

33

$$[\text{note}]^{3:2} = \text{note} = 81$$

34

♩ = 40

36

(♩.)

ff

37

mp

39

Rit. →

f

41

[^{3.2} ♩ = ♩] ♩ = 45

f

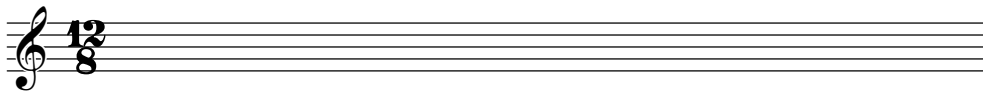
♩ = 108

43

Traffic Cone IN

f

45



Rit. ————— [♩ = ♩] ♩ = 72

46

② ③ ① ③ ① ③ ①

① ③ ① ③ ③ ② ①

③ ③ ① ② ③

49

① ① ③ ① ③ ② ③ ① ③ ①

② ③ ② ③ # ③ ②

51

+ throat-scream

② ② # # ① ③ # ① ② ③ ① ③ ① #

54

30" 15" 30"

Traffic Cone OUT

B-flat Soprano

$\text{♩} = 54$

58

9° /sounding D (with violin) -

$\left[\text{♩} \right]^{3:2} = \text{♩} \text{ } \text{♩} = 162$ $\left[\text{♩} \right]^{9:8} = \text{♩} \text{ } \text{♩} = 72$

60

63

13° /sounding B (with violin)

65

norm. —————> overblow

throat-scream - - -

1/2 o.b. → norm. 1/2 o.b. → norm. 1/2 o.b. → norm. 1/2 o.b. → norm. 1/2 o.b. → norm.

mp ————— *ff*

$$\left[\overset{3:2}{\text{J}} = \text{J} \right] \text{J} = 54$$

66

1/2 overblow —————> 1/2 air —————> 1/2 overblow —————> 1/2 air —————> 1/2 overblow

“ffff” ————— “ffff” ————— “ffff” ————— “ffff” ————— “ffff”

67

$$\left[\overset{3:2}{\text{J}} = \text{J} \right] \text{J} = 54$$

68

overblow —————> 1/4 air —————> overblow —————> 1/4 air —————> overblow

mf ————— *mf* ————— *f* —————

69

1/4 air —————> overblow —————> 1/4 air —————> overblow —————> 1/4 air

f ————— *ff* —————

♩ = 84

70

Bass, Traffic Cone IN

Rit. —————→

72

♩ = 72

75

3/4 overblow *+ throat-scream*

76

1/3 air

78

norm. *air*

79

Traffic Cone OUT

1/5 air ————— *1/2 air*

p ————— *mf*

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

-14

81

-14

82

Accel. —————→

1/5 air —————→

f

83

♩ = 84

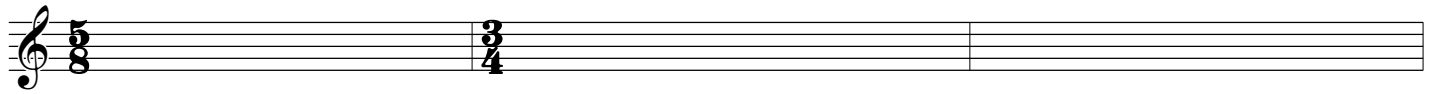
84

4/5 air - - - - -

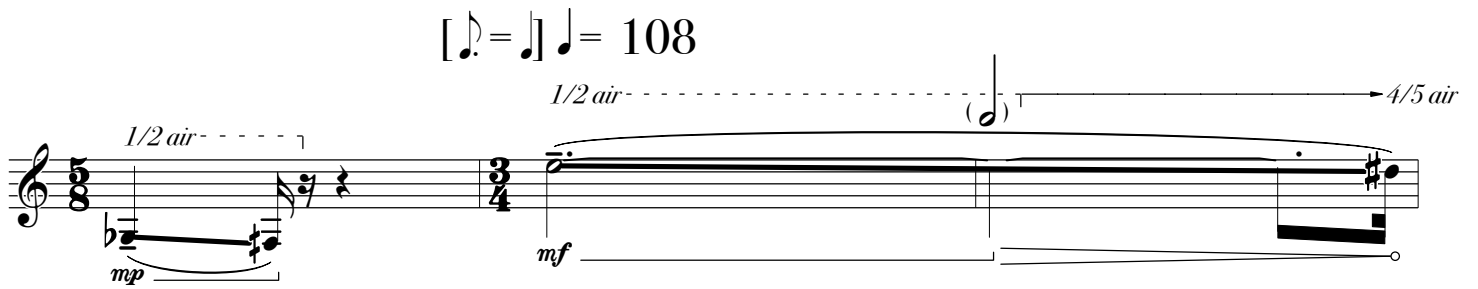
pp

♩ = 108 [$\overset{3.2}{\text{♩}} = \text{♩}]$ ♩ = 72

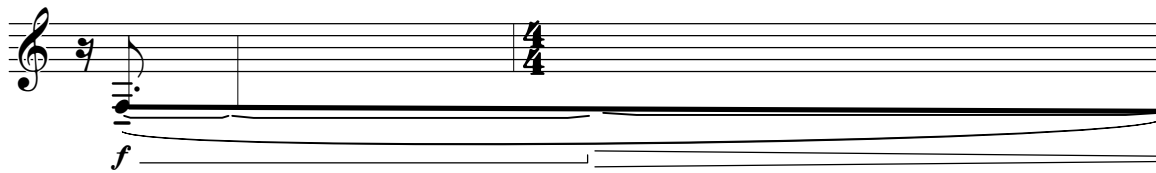
85



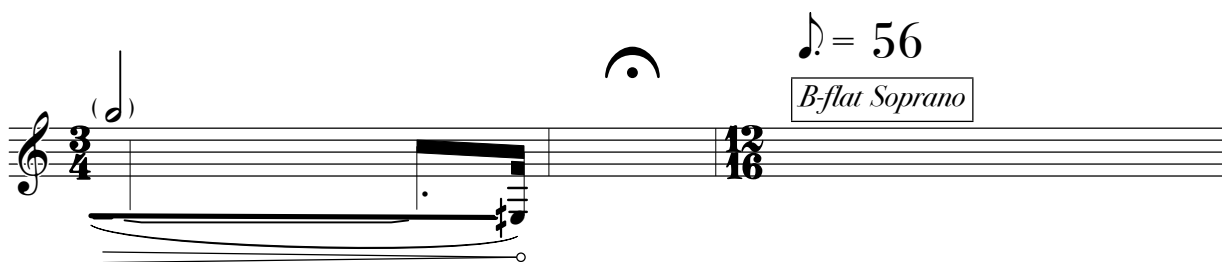
88



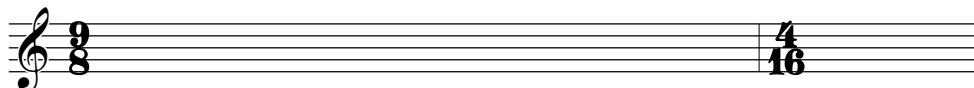
91



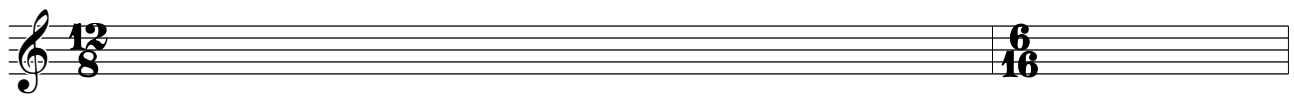
93



96

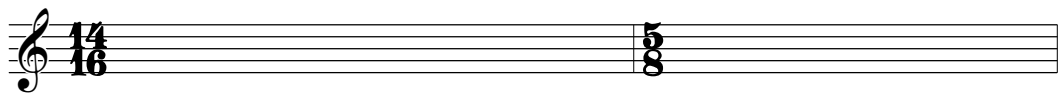


98

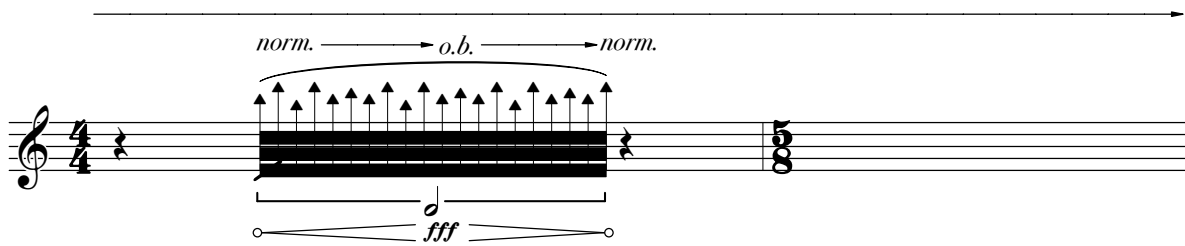


Rit. →

100



102



♩ = 72

104



AFTERWORD

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