
. . . 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**.

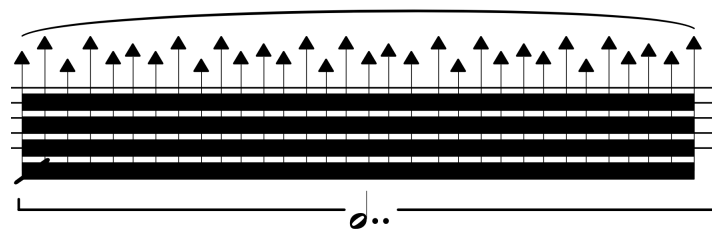
②.  indicates a **quarter-tone sharp**.

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 synchronise 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

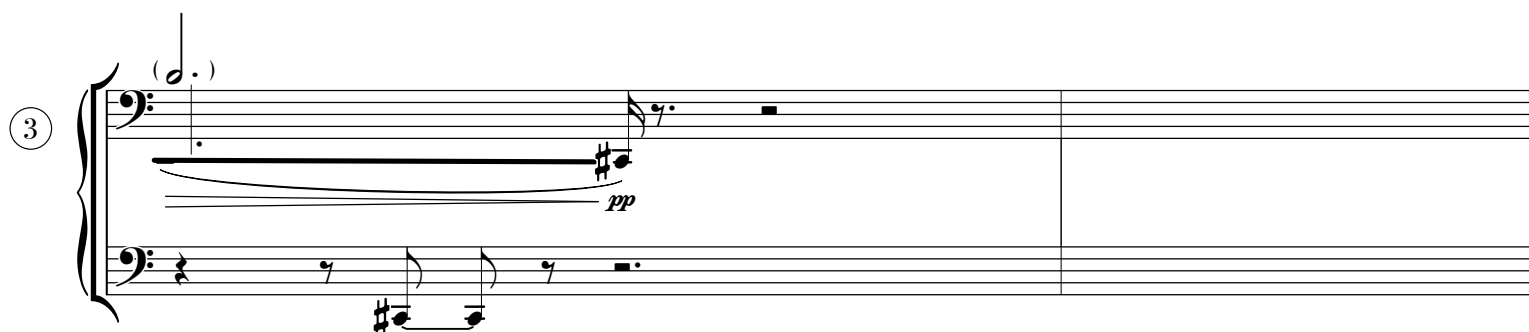
Trinity Hlynn Prater (*2000)

♩ = 90

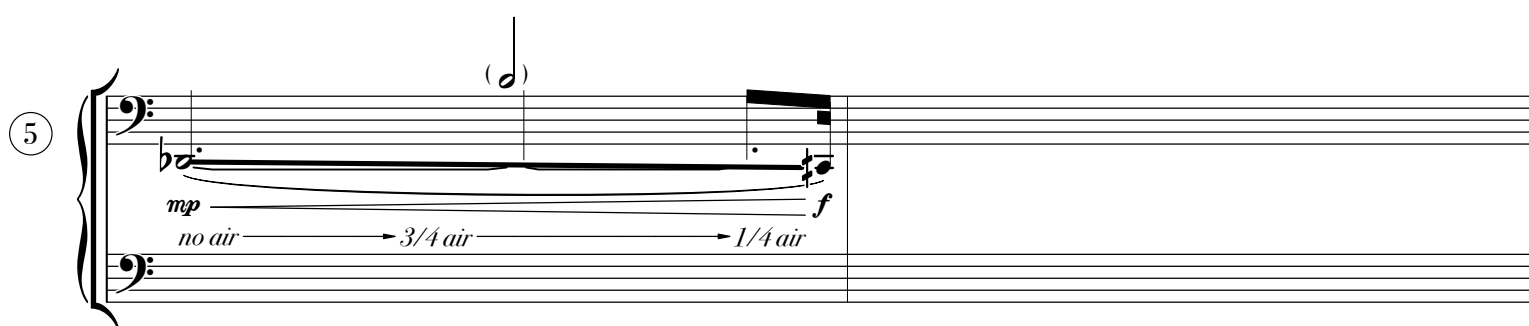
Accordion



3

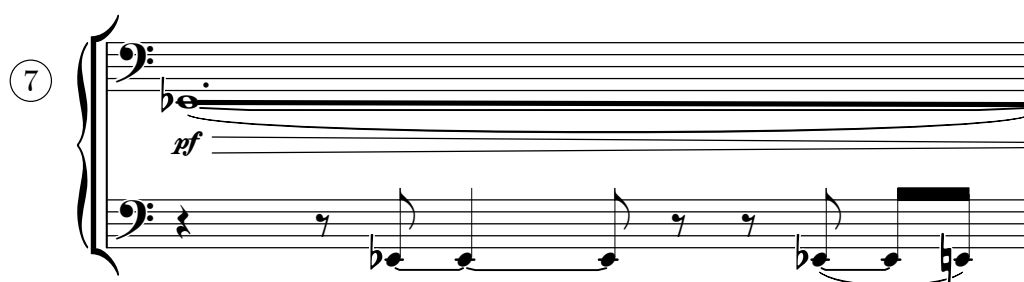


5



Rit. —————→

7



[♩ = ♪] ♩ = 60

8

1/4 air → *3/4 air* → *no air*

mp → *mf*

5:4

10

15:8

mp

13

15:8

p → *ffff*

[♩^{3:2} = ♪] ♩ = 90

15

15:8

mf

17

$\text{♩} = 48$

19

21

23

25

27

29

31

♩ = 108

33

$$\left[\text{quarter note} \right]^{3.2} = \text{quarter note} \quad \text{♩} = 81$$

34

$$\text{♩} = 40$$

36

37

Rit. —————→

39

Measures 39-40. Bass clef, 5/8 time. Measure 39: quarter note, dotted quarter note. Measure 40: quarter note, dotted quarter note. Dynamics: *fff* (fortissimo) across both measures.

41

Measures 41-42. Bass clef, 5/8 time. Measure 41: quarter note, dotted quarter note. Measure 42: quarter note, dotted quarter note. Dynamics: *mp* (mezzo-piano) across both measures.

$\text{♩} = 108$

43

Measures 43-44. Bass clef, 3/4 time. Measure 43: quarter note, dotted quarter note. Measure 44: quarter note, dotted quarter note. Dynamics: *pp* (pianissimo) in measure 43, *ff* (fortissimo) in measure 44.

45

Measures 45-46. Bass clef, 12/8 time. Measure 45: quarter note, dotted quarter note. Measure 46: quarter note, dotted quarter note. Dynamics: *ppp* (pianississimo) across both measures.

46 *Rit.* ————— [$\text{♩} = \text{♩}$] $\text{♩} = 72$

49

5:4 3:2 3:2

51

5:6

54

30" 15" 30"

bellows

pppp

♩ = 54

58

Musical notation for measure 58, showing a grand staff with treble and bass clefs, 4/4 time signature, and a repeat sign.

59

Musical notation for measure 59, showing a grand staff with treble and bass clefs, 12/8 time signature, and dynamic markings *mp* and 15.

[^{3.2} = ♩] ♩ = 162

[^{9.8} = ♩] ♩ = 72

60

Musical notation for measure 60, showing a grand staff with treble and bass clefs, 3/4 and 4/4 time signatures, and dynamic markings *mf* and *mp*.

62

Musical notation for measure 62, showing a grand staff with treble and bass clefs, 3/4 and 2/4 time signatures, and dynamic marking *mf*.

64

65

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

66

67

$\lceil \text{3:2} \rceil$
 $[\text{♪}] = \text{♪} \text{ ♩} = 54$

(68)

(69)

$\text{♪} = 84$

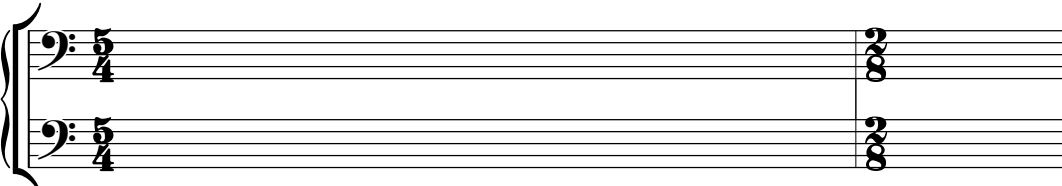
(70)

(72)

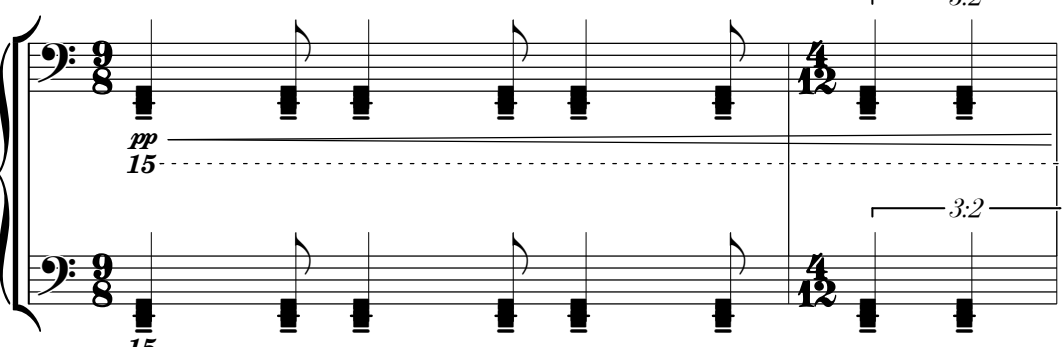
Rit. →

$\text{♩} = 72$

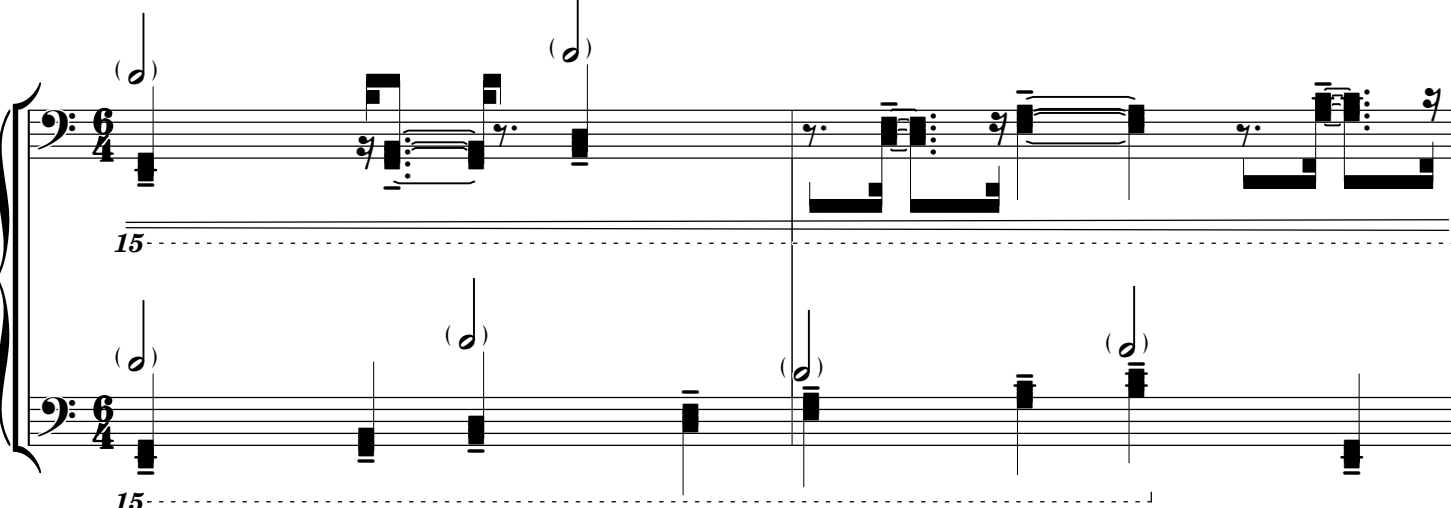
75



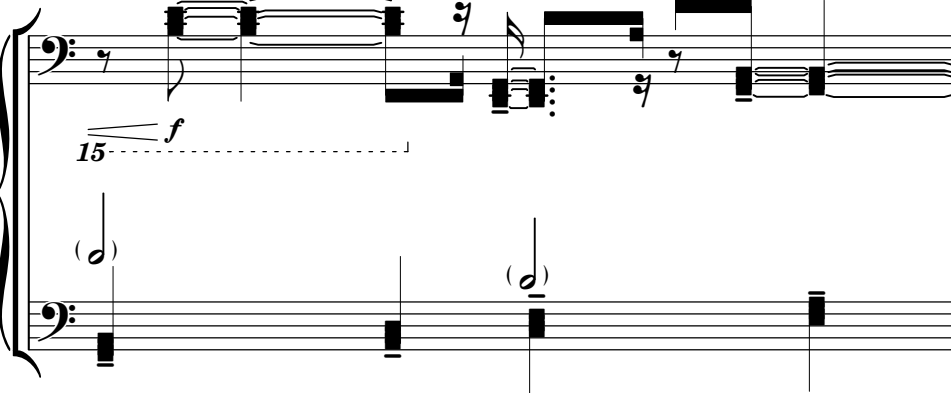
77



79



81



Accel. —————→

(82)

Musical score for measures 82-83. Measure 82 features a bass line with eighth and sixteenth notes and a treble line with a half note. Measure 83 continues the bass line and adds a treble line with a half note. A fermata is placed over the final half note in both staves.

$\text{♩} = 84$

(83)

Musical score for measures 83-84. Measure 83 features a bass line with eighth and sixteenth notes and a treble line with a half note. Measure 84 continues the bass line and adds a treble line with a half note. A fermata is placed over the final half note in both staves. A *pp* dynamic marking is present in measure 84.

(84)

Musical score for measures 84-85. Measure 84 features a bass line with eighth and sixteenth notes and a treble line with a half note. Measure 85 continues the bass line and adds a treble line with a half note. A fermata is placed over the final half note in both staves. A *pp* dynamic marking is present in measure 84.

$\text{♩} = 108$ ————— $\text{♩} \text{ } \overset{3:2}{\text{—}} = \text{♩}] \text{ } \text{♩} = 72$

(85)

Musical score for measures 85-86. Measure 85 features a bass line with eighth and sixteenth notes and a treble line with a half note. Measure 86 continues the bass line and adds a treble line with a half note. A fermata is placed over the final half note in both staves.

[♩ = ♩] ♩ = 108

88

mf
1/2 air → *4/5 air*

91

f

93

mp
♩ = 56

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