. . . so fließt den auch mit ihm davon

(six daggers)

for Five Instruments
and Electronics

TRINITY HLYNN PRATER

2025

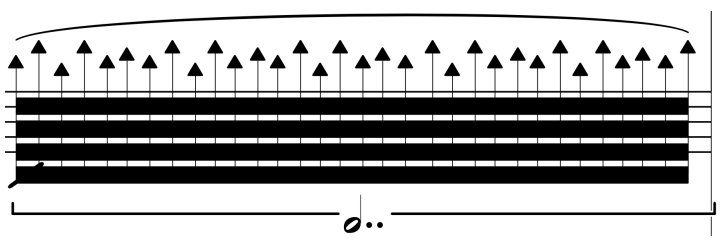
FOREWORD

“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 note 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.

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.

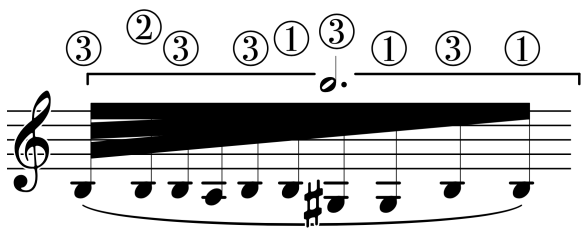
Flute: ① **The flutist plays** a **piccolo** and an **alto flute**.
② **Consonant-vowel pairings** are occasionally indicated beneath the staff to perform during the attack of the note to which they are attached.
③ **Angle of the head joint** in relation to the mouth is indicated with the following symbols:
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:

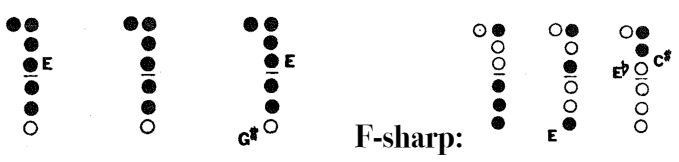
(M)

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:

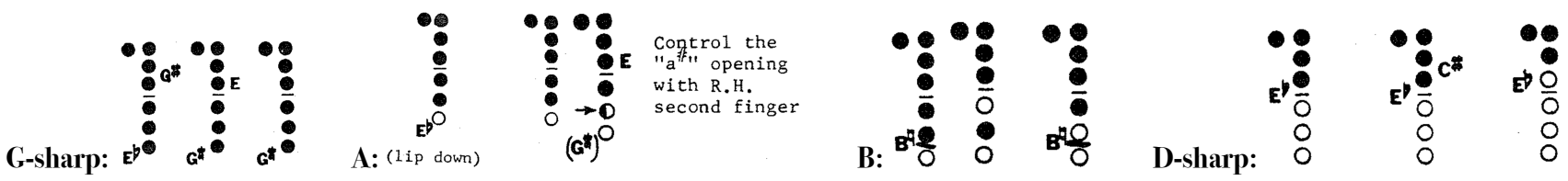


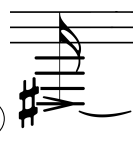
indicate **alternative fingerings** of the written pitch. These alternative fingerings vary the **intonation** and **timbre** of the note. Though the clarinetist is at liberty to choose their own fingerings to achieve this effect, some suggestions are provided below.

Soprano:



Bass:



⑤  indicates **unpitched slaptongue**.

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 **Bow-tip angle** is prescribed using the symbols below:

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* Trenčin, 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)

Alto Flute
Clarinet
Accordion
Violin
Violoncello
a fl
cl
acc
vln
vc

5

a fl

cl

acc

vln

vc

"mp" 1 2 3 "mf" "mp" 1 2 3 "f" "pp"

mp no air 3/4 air 1/4 air f

norm. 1/2 spz. norm. 5/6 spz.

"f" "mf" "ff" ffp

Rit.

7

"ff" "f" "mp"

5° / sounding B-flat (with violin)

-14 -14 -14 -14 -14 -14

5:6

pf

6° / sounding B-flat (with clarinet)

+2 +2 +2

1/3 scratch

"ffff"

[♩. = ♪] ♪ = 60

8

a fl

cl

acc

vln

vc

overblow

"p" "f" "ffff"

6° /sounding B (with violin)

11:12

fff

1/4 air 3/4 air no air

5:4

7° /sounding B (with clarinet)

3:2 3:2 15:16 13:16 3:2

norm. spz. 1/5 spz.

"ff" "mf" "fff"

10

12:8

3/4 overblow

48:32

"ffff"

15

mp

scratch, tasto

mf

1/2 scratch

flaut. + tasto moltiss.

mf

[3:2 ♪ = ♩] ♩= 90

13 (M)

a fl
mp
mf
cl
air → 1/3 air
mf p
1/2 overblow
"ffff"
acc
15
p
ffff
mf
vln
2/3 scratch
scratch, tasto
f
3/4 spz.
spz.
vc
flaut. + tasto moltiss.
mf
"p" "ff" "mp" "ff"

16

a fl
12:8
"mp" "ff" "mf" "mp"
cl
B-flat Soprano
12:8
acc
vln
norm. 1/5 spz. spz. norm. 1/2 spz.
12:8
"ppp" "p" "ppp" "ff"
vc
1/2 spz. norm. spz.
1/3 spz. spz. spz. 1/3 spz.
12:8
"mp" "ff" "pp"

19

a fl

cl

acc

vln

vc

6/8 ♩. = 48

14/16

3/16

whistle

throat-scream

overblow

"ffff"

air

15

mp

mf

flaut. moltiss. + ponticello

2/3 scratch, tasto

flaut. + tasto moltiss.

18/16

5/16

17/16

22

loud key clicks + pitch -

"pppp"

ff

1/3 air

p

norm.

spz.

ffmf

25

a fl

cl

air

1/2 air

air

1/5 air

acc

15

vln

scratch, tasto

mf

vc

28

(M)

a fl

mp

3:2

f

3:2

cl

3:2

air

3/4 air

3:2

air

ff

3:2

3:2

15

< f

acc

3:2

3:2

15

vln

3:2

3:2

ff

vc

3:2

flaut. + pont.

3:2

ff

[3:2 ♩ = ♩] ♩ = 108

31

a fl

cl

acc

vln

vc

13/16

8/16

overblow + throat-scream

"ffff"

4° / sounding C (with cello)

10° / sounding B-flat (with violin)

8

-14

Bass

3:2

3:2

fp

ff

9° / sounding B-flat (with clarinet)

8

+4

11:8

5:4

flaut. + pont. moltiss.

"pp"

3/4 scratch + molto sul ponticello

"ffff"

3° / sounding C (with flute)

+2

33

whistle

"pp"

7° / sounding A (with cello)

8

-31

3:2

3:2

5° / sounding A (with violin)

8

-14

11:8

3:2

p

[3:2 ♩ = ♩] ♩= 81

10/16 5/16 12/8 ♩. = 40

34

loud key clicks + pitch

a fl

cl

acc

vln

vc

37

overblow → whistle (sim.)

pizz.

ponticello possibile

39

Rit.

10°/sounding C-sharp (with violin)

-14

a fl

cl

acc

vln

vc

ffp

fff

f

11°/sounding C-sharp (with flute)

G-49

5:4

11:8

41

[=] = 45

= 108

3:2

whistle

norm.

whistle

"pp"

"mf"

"pppp"

Traffic Cone IN

15

mp

pp

scratch, tasto

pizz.

arco

ff

44

(M)

a fl

cl

acc

vln

vc

mf mp ppp

ff ppp

15

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

ff mp

“ppp” “ff”

f ppp

Rit. [♩. = ♩] ♩ = 72

46

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

“ff” “pp” “ff” “pp” “ff” “mp”

“ff” “mf” “pp”

49

a fl

whistle → overblow

"ffff"

cl

acc

5:4

3:2

vln

scratch, tasto

mp

vc

pizz. arco + flaut.

ff mp

51

Piccolo

+ throat-scream

5:6

ff

54

30″ 15″ 30″

a fl
cl
acc
vln
vc

air
Alto
pppp
Traffic Cone OUT
B-flat Soprano
bellows
pppp
tailpiece
ppp

58

9°/sounding D (with violin)
8
+4
+4
mp
15
8
15
scratch, tasto
mp

[3:2 ♪ = ♩] ♩= 162

[9:8 𝅗𝅥 = ♩] ♩= 72

60

a fl

cl

acc

vln

vc

11°/sounding A-flat (with cello)

G-49

13:16

10°/sounding D (with clarinet)

5:4

11:8

12°/sounding A-flat (with flute)

3:2

63

17:16

13°/sounding B (with violin)

A+41

14°/sounding B (with clarinet)

pizz.

pont. poss.

arco, norm.

flaut.

7:8

65

a fl

cl

acc

vln

vc

5:4

7:8

p mf p
te pe te pe

fff
te

f
te

pe pe te te pe

norm. overblow

mp ff

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.

throat-scream

pizz. arco

pont. poss.

1/2 scratch norm.

f ff p

3/4 scratch 1/4 scratch

f mf

2/3 scratch flaut. 2/3 scratch flaut. 2/3 scratch

ff ff ff ff

3:2

[♩ = ♩] ♩= 54

66

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

1/2 overblow 1/2 air 1/2 overblow 1/2 air 1/2 overblow

"ffff" "ffff" "ffff"

ffpp

flaut. 2/3 scratch

ff

[3:2 ♪ = ♩] 𝅗𝅥. = 54

67

a fl

cl

acc

vln

vc

(M)

p mp mf

overblow → 1/4 air overblow → 1/4 air overblow

mf mf f

ff mf mf f

1/2 scratch → flaut. 1/2 scratch → flaut. 1/2 scratch

mf mf f

flaut. + tasto moltiss.

p mp mf

7/8 ♪ = 84

69

(M)

f ff

1/4 air overblow → 1/4 air overblow → 1/4 air

f ff

Bass, Traffic Cone IN

ff

15

flaut. 1/2 scratch → flaut. 1/2 scratch → flaut.

f ff

flaut. moltiss.

flaut. + tasto moltiss.

f ff

71

a fl

cl

acc

vln

vc

ppp

15

norm.

mp

ppp

Rit.

73

whistle → overblow → whistle.

12:8

ff

scratch + pont. → flaut. moltiss.

flaut.

norm. → flaut.

p

mp

mf

♪ = 72

5/4

75

a fl

cl

acc

vln

vc

3/4 overblow

+ throat-scream

fff

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

f fff p mf

3/4 scr. → flaut.

ff fff

scr. → flaut.

fff

scr. → flaut.

fff

scr. → flaut.

fff

2/8 9/8 4/12

76

(M)

p

3:2

1/3 air

norm. → air

ff f mf mp

mp

3:2

3:2

pp

15

3:2

15

3:2

scratch, tasto

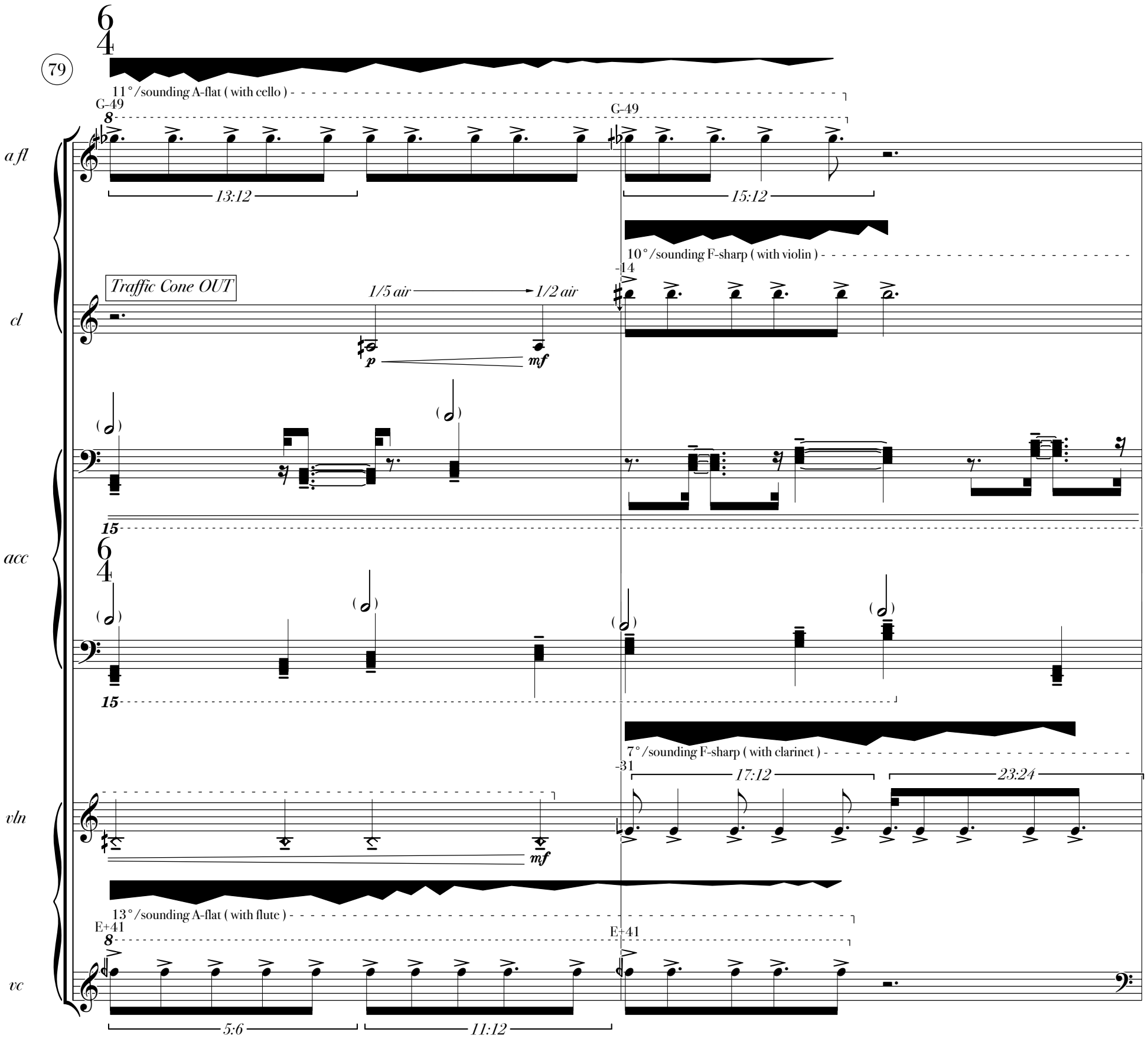
pp

3:2

flaut. + tasto moltiss.

3:2

pp mp


79
a fl
cl
acc
vln
vc
11°/sounding A-flat (with cello)
G-49
13:12
G-49
15:12
Traffic Cone OUT
1/5 air
1/2 air
p
mf
10°/sounding F-sharp (with violin)
14
15
15
7°/sounding F-sharp (with clarinet)
31
17:12
23:24
mf
13°/sounding A-flat (with flute)
E+41
E+41
5:6
11:12

81

(M)

Accel.

a fl

cl

acc

-14

15:12

1/5 air

15

vln

-31

23:24

scratch, tasto

vc

flaut. + tasto moltiss.

♪ = 84

83

4/5 air

♩= 108 [3:2 ♩ = ♪] ♪= 72

85

a fl

cl

acc

vln

vc

5/8 3/4

"ppp"

flaut. + tasto moltiss.

[♪. = ♩] ♩= 108

88

1/2 air 4/5 air

3:2 5:4 3:2

mf te te be p be be

mp

mf

f

pizz. ponticello possibile molto tasto

ff p

flaut. + ponticello moltiss.

92

a fl

cl

acc

vln

vc

whistle

"ppp"

flaut. + tasto moltiss.

"ppp"

95

B-flat Soprano

mp

98

a fl

cl

acc

vln

vc

12/8 6/16 14/16

1 2 3 4 1 1 2 3 4 1 1 2 3 1 1 2 3 1 1

"ppp"

12/8 6/16 14/16

101

Rit.

5/8 4/4 5/8

a fl

cl

acc

vln

vc

1 2 1 2 1 2 3 1 1 1 2 1

norm. o.b. norm.

fff

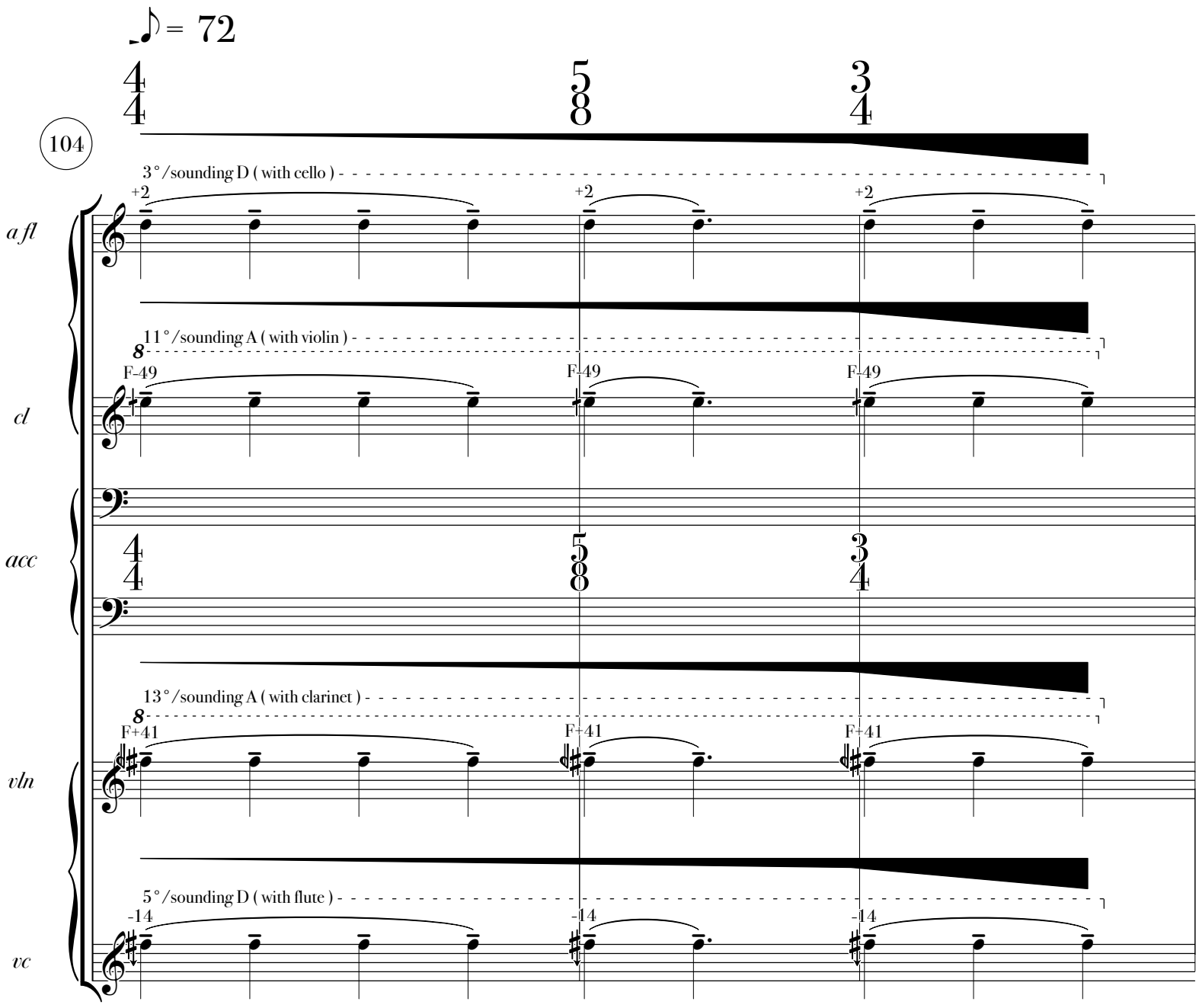
5/8 4/4 5/8

flaut. pont. moltiss. scratch tasto moltiss. flaut. pont. moltiss.

fff

flaut. + tasto moltiss. scratch + ponticello moltiss. flaut. + tasto moltiss.

fff



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 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**