
. . . so fließt den auch mit ihm davon

(six daggers)

VIOLONCELLO

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

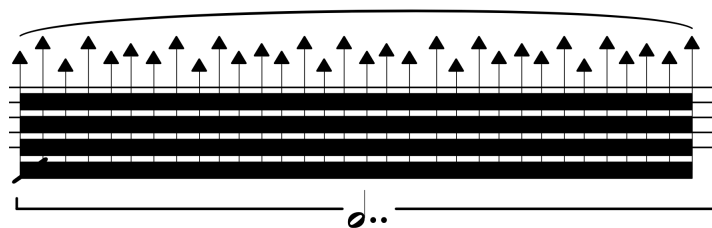
“(**partial number**) ° / (**fundamental**) with (**other instrument**).” is written above the staff

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.

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.

to Patrik Kako

... so fließt den auch mit ihm davon

for quintet and electronics

Trinity Hlynn Prater (*2000)

$\text{♩} = 90$

Violoncello

3

1/3 spz. → 3/4 spz. → 1/4 spz. - - -

norm. → spz. → 2/3 spz.

1 2 3

p *mf* *pp* *mp* *pp*

4

norm. → 3/4 spz.

spz. → norm.

2 3 1 1 2 3

mp *fp* *pp* *fp*

5

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

2 3 1 2 3 1

f *mf* *ff* *ffp*

The image shows the first three systems of a cello score. Each system is marked with a circled number (3, 4, 5). The key signature is B-flat major (two flats) and the time signature is 6/4. Above the staves, there are tempo markings: '1/3 spz.' (ritardando), '3/4 spz.' (ritardando), '1/4 spz.' (ritardando), 'norm.' (normal), 'spz.' (accelerando), and '2/3 spz.' (accelerando). The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *mf*, *pp*, *mp*, *f*, *ff*, *ffp*). There are also performance instructions like '1 2 3' and '1 2 3' indicating fingerings or breath marks. The score is written on a single staff with a treble clef and a key signature of two flats.

Rit. —————→

7

1/3 scratch - - - - -

ffff

— [♩ = ♩] ♩ = 60 —

8

norm. ———→ *spz.* ———→ *1/5 spz.* ———→

ff *mf* *fff*

10

flaut. + tasto moltiss. - - - - -

mp *3:2*

13

3/4 spz. ———→ ———→ ———→

flaut. + tasto moltiss. - - - - -

mf *p* *ff* *mp*

[♩ = ♩] ♩ = 90

15

spz. ———→ *1/2 spz.* ———→ *norm.* ———→ *spz.* - - - - -

ff

17

$\text{♩} = 48$

$\frac{1}{3} \text{ spz.} \rightarrow \text{spz.}$ $\text{spz.} \rightarrow \frac{1}{3} \text{ spz.}$

flaut. + tasto moltiss.

mp *ff* *pp*

12:8 *12:8*

20

mf

21

mf

23

mf

25

mf

27

29

$$[\text{3:2}] = \text{♩} = 108$$

31

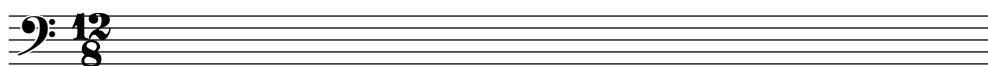
33

$$[\text{3:2}] = \text{♩} = 81$$

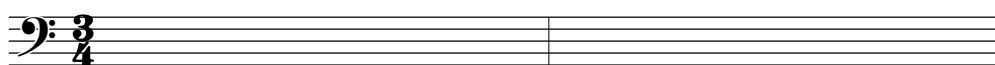
34

♩ = 40

36



37



Rit. →

39



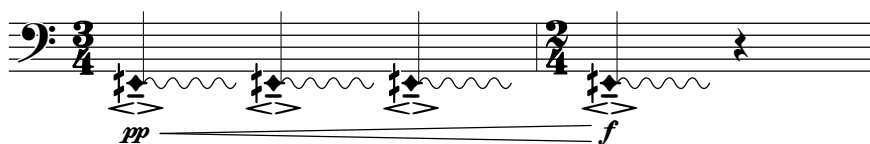
→ [♩^{3:2} = ♩] ♩ = 45

41



♩ = 108

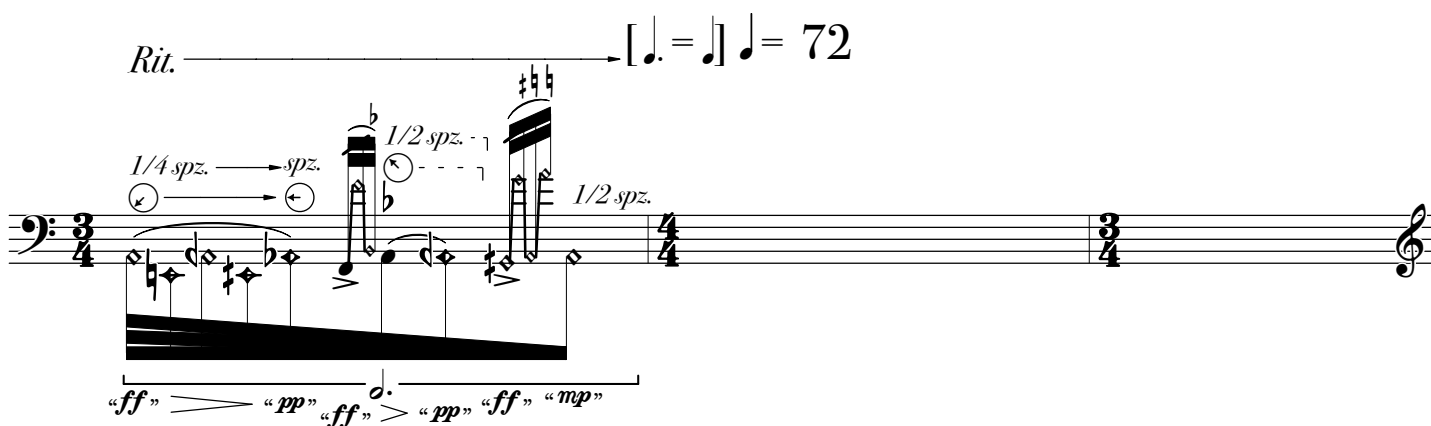
43



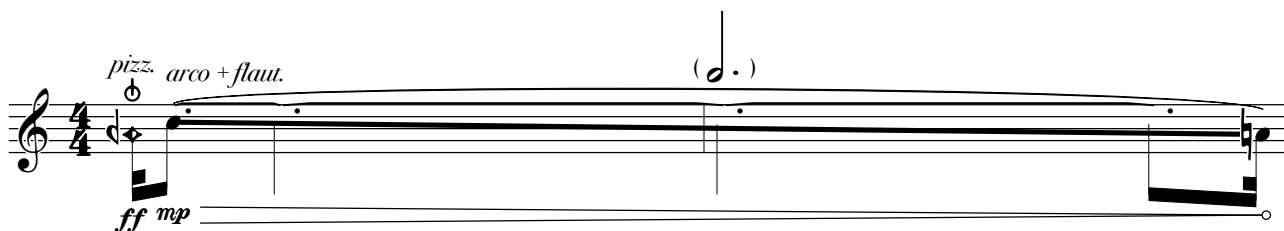
45



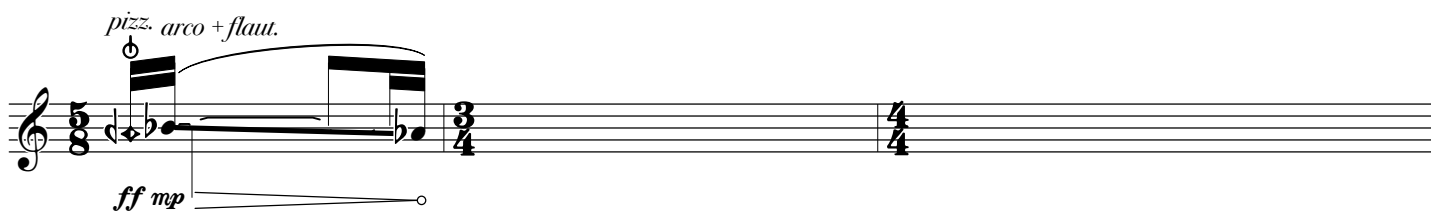
46



49



51



54

30" 15" 30"

tailpiece - - - - -

ppp

58

$\text{♩} = 54$

$\frac{4}{4}$ $\frac{12}{8}$

60

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

12° /sounding A-flat (with flute) - - - - -

3:2

p

63

flaut.

p

65

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

ff ff ff ff

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

flaut. → $\frac{2}{3}$ scratch

66

flaut. + tasto moltiss.

67

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

68

69

$\text{♩} = 108$

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

70

[♩ = ♩] ♩ = 108

73

pizz.
ponticello possibile - *molto tasto -*

ff *p*

76

flaut. + ponticello moltiss. -

ppp

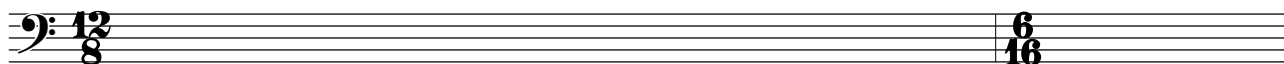
77

♩ = 56

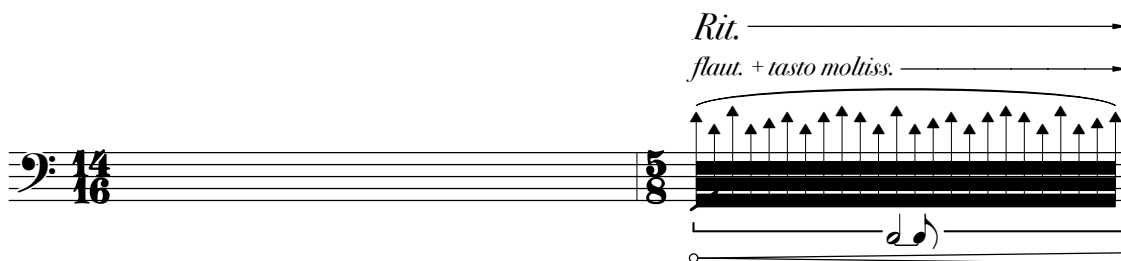
78

81

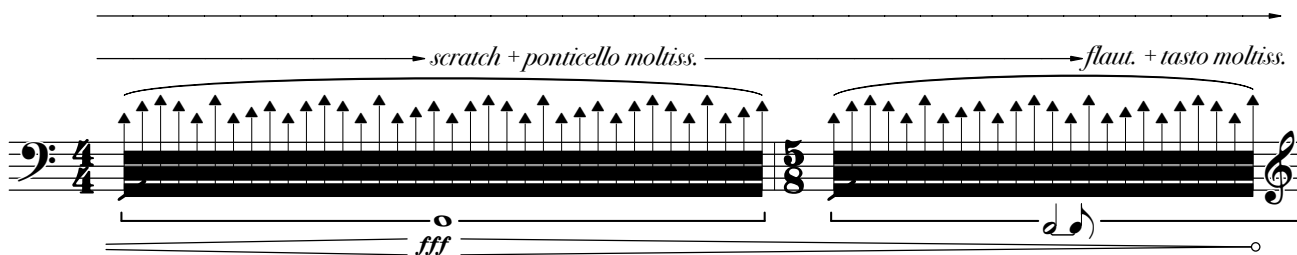
83



85



87



→ ♩ = 72

89



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