

to Patrik Kako

... so fließt den auch mit ihm davon

for quintet and electronics

Trinity Hlynn Prater (*2000)

$\text{♩} = 90$

Bass

Clarinet

③

ff

⑤

Rit.

5° /sounding B-flat (with violin) -

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

⑦

5:6

The musical score is written for a quintet and electronics. It begins with a tempo marking of 90 beats per minute. The Bass part is represented by a series of black and white circles connected by lines, with a jagged line above it. The Clarinet part is written in 6/4 time and features complex rhythmic patterns with fingerings (1, 2, 3) and slurs. The score is divided into sections marked with circled numbers 3, 5, and 7. Section 3 includes a measure with a double fermata and a forte (ff) dynamic. Section 5 continues the Clarinet part with similar rhythmic patterns. Section 7 is marked 'Rit.' (Ritardando) and features a series of notes with a 5:6 ratio and a 5° interval, with a 5° /sounding B-flat (with violin) interval indicated. The score ends with a 5:6 ratio.

[♩. = ♩] ♩ = 60

8

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

6° /sounding B (with violin)

11:12

fff

10

3/4 overblow

ffff

12

mf *p*

air → *1/3 air*

2 3 3 1 1 3 1

15

[♩. = ♩] ♩ = 90

1/2 overblow

ffff

B-flat Soprano

17

19

$\text{♩} = 48$

air

throat-scream -

overblow

fff

21

23

air

1/3 air

p

mf

25

air

1/2 air

27

air *1/5 air* *3:2 air* *ff*

29

3/4 air *3:2 air*

31

10° /sounding B-flat (with violin) *8* *-14* *3:2* *[] =]] = 108* *Bass*

33

3:2 *[] =]] = 81*


34

37

f

Rit.

39


$$\xrightarrow{\quad} [\overset{\lceil 3.2}{\underset{\rceil}{\text{♩}}} = \text{♩}] \text{♩} = 45$$

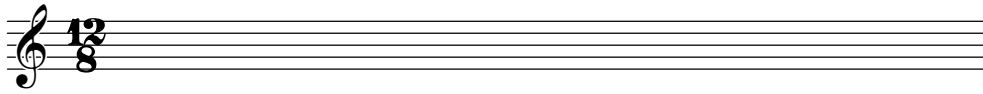
41

Example 41

♩ = 108

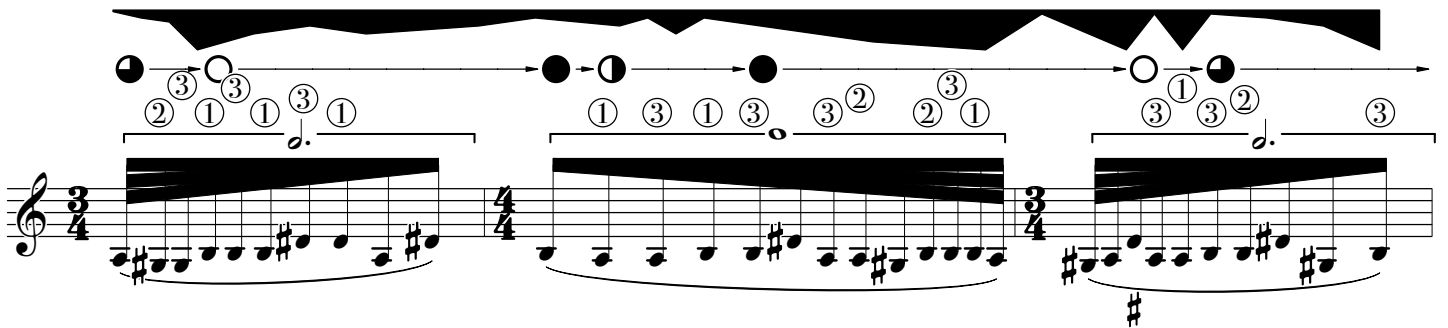
43 *Traffic Cone IN*

45

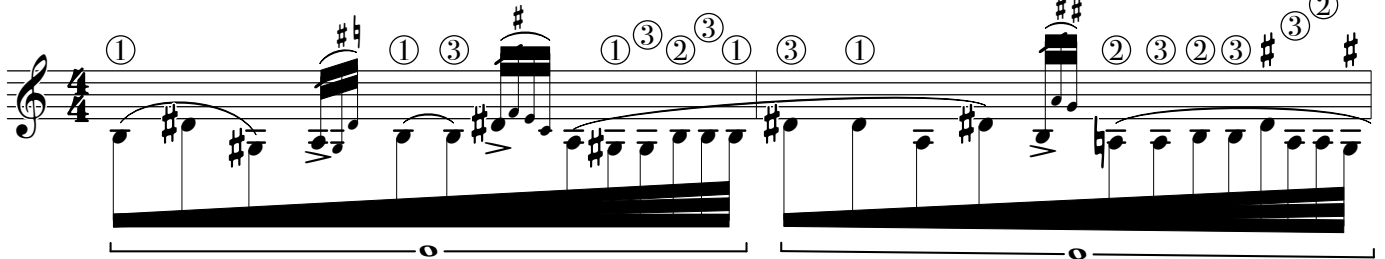


Rit. ————— [♩ = ♩] ♩ = 72

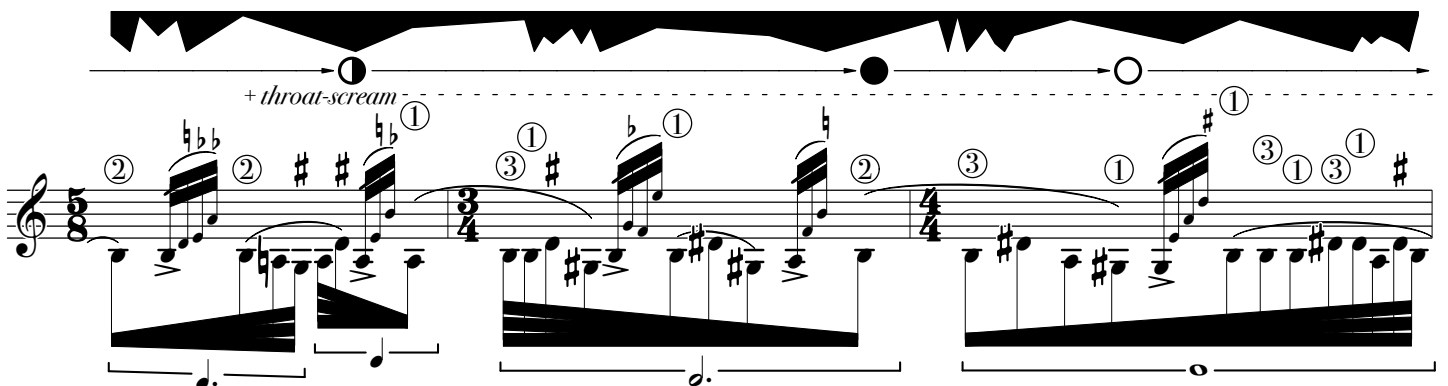
46



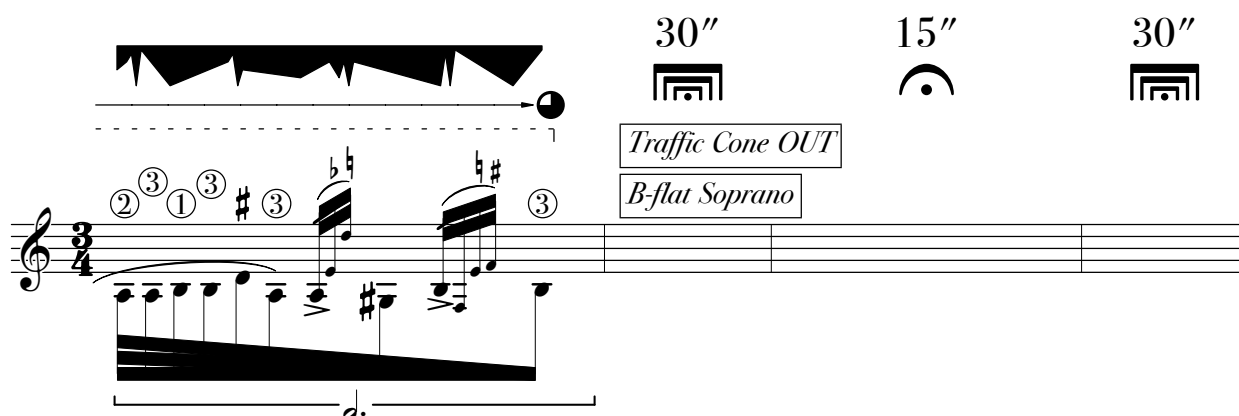
49



51



54



30" 15" 30"

Traffic Cone OUT

B-flat Soprano

$\text{♩} = 54$

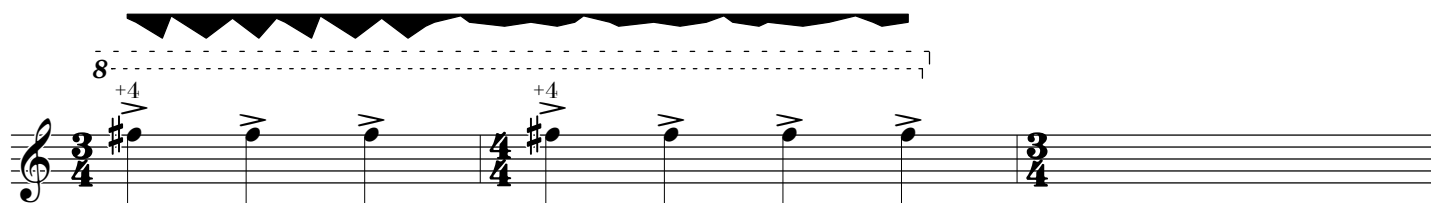
58



9° /sounding D (with violin) -

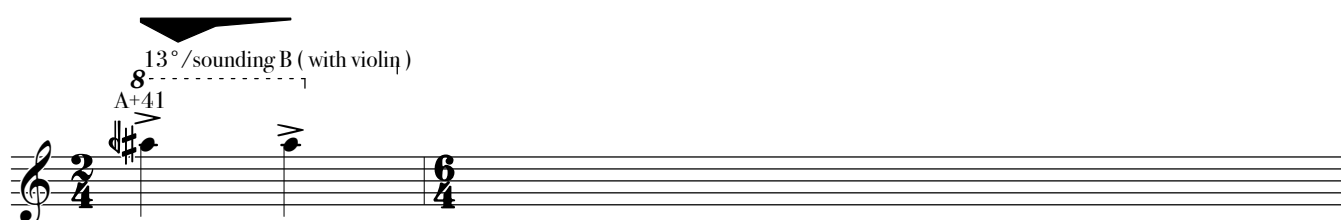
$\left[\text{♩} \right]^{3:2} = \text{♩} \text{ } \text{♩} = 162$ $\left[\text{♩} \right]^{9:8} = \text{♩} \text{ } \text{♩} = 72$

60



8

63



13° /sounding B (with violin)

65

norm. —————> overblow

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. 1/2 o.b. → norm. throat-scream - - -

mp ————— *ff*

66

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

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

“ffff” “ffff” “ffff” “ffff”

67

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 overblow —————>

f *ff*

♩ = 108

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

71

1/2 air - - - - -

mp

[♩ = ♩] ♩ = 108

74

1/2 air ----- *4/5 air*

mf ----- *f*

77

♩ = 56

80

B-flat Soprano

82

Rit. ----->

84

87

$\text{♩} = 72$

89

