

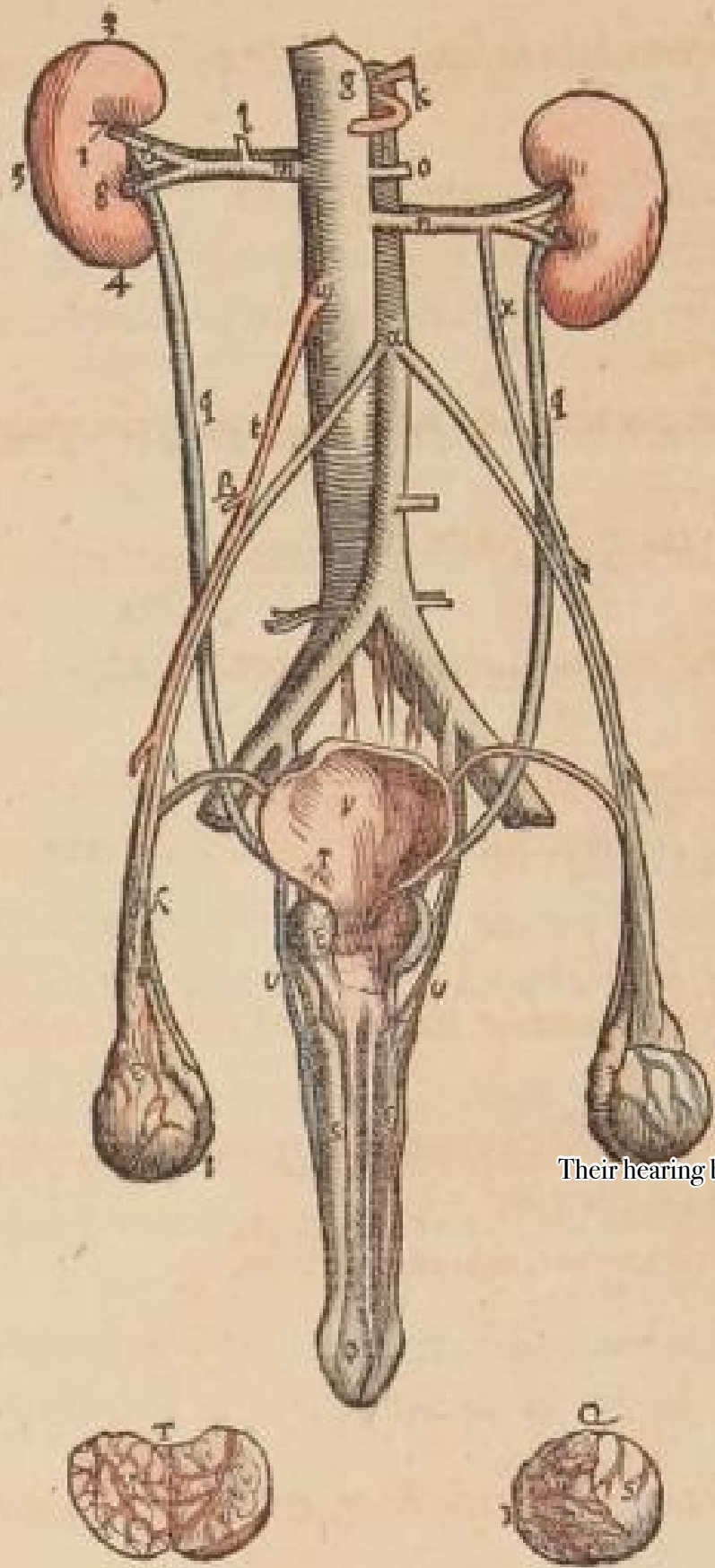


Anthropodermic Bibliopegy α: 刎狗

for Viola Solo, *four* Chamber Ensembles, *and* Electronics

TRINTON HLYNN

2023 - 2024



FOREWORD

“欲得长生，肠中当清；欲得不死，肠中无滓．．．

“一人之身，一国之象也。

“胸腹之设，犹宫室也。肢体之位，犹郊境也。

“骨节之分，犹百官也。腠理之间，犹四衢也。

“神犹君也，血犹臣也，气犹民也，故治人能治其身，亦如明主能治其国．．．

“若能审机权，可以制嗜欲，保金性命。”

- 葛洪

“Adorned with oxtails and plumes, they follow the rhythm of the chime stones and pitch pipes.

In their purity and brilliance, they model themselves after Heaven.

In their greatness and vastness, they model themselves after Earth.

In their posturing and movements, they model themselves after the Four Seasons.

Thus, when music is performed, their intentions become pure, and when ritual is cultivated their conduct is perfected.

Their hearing becomes acute and their vision clear, the flowing of his blood and *qi* harmonious and uniform, their practices altered, and their customs changed.”

- Burton Watson

NOTES FOR THE INTERPRETERS

Staging: ① This piece uses a **pseudo-antiphonal staging** wherein the viola soloist is at the **center** of a rectangle of **four chamber ensembles**. These chamber ensembles, and their orientation to the violist starting at the front left corner and moving clockwise are: ① Flute, bass flute, violin; ② cello trio; ③ tenor trombone, bass trombone, percussion ii; ④ bass clarinet, percussion i. ② **If multiple levels of elevation are available**, it is preferable that chamber ensembles **1, 2,** and **4** are elevated **above** the violist, and chamber ensemble **3** is positioned **below** the violist, while maintaining their horizontal rectangular orientation. ③ **To facilitate simultaneous playing**, the ensemble may choose to use **synchronised stopwatches**, following the time stamps above the staff, or to video broadcast a **conductor** to each group, similar to the common practice found in opera production. ④ In light of these considerations, it is *highly* recommended that this piece be played **from the full score**, although parts for each chamber ensemble are provided.

General: ① **Space notation** is used simultaneously with the rhythmic notation developed within the Western classical music tradition in this score. In the absence of a **time signature**, “un-rhythmed” note heads are to played within the space of their **one-second-long measure**. In this idiom, **sustained rhythms** are indicated with a **straight line** emanating from the relevant note. ② 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. ③ **Microtones** in this score are **quarter-tones**, **eighth-tones**, and **cents**. An **inverted flat symbol** indicates a **quarter-tone flat**, while a **sharp symbol with only one vertical line** indicates a **quarter-tone sharp**. Any accidental can be modified with a **downwards- or upwards-facing arrow** to indicate an **eighth-tone flat or sharp**. ④ **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. When Helmholtz-Ellis notation is not given, the pitches are to be played as usual. ⑤ **Playing techniques** apply only to the note to which they are attached. If a technique is to persist for longer than a single note, a hooked, dashed line will span the music as long as the technique is active. ⑥ **Arrows above the staff** indicate a gradual transition from one technique to another. ⑦ **Triangular note heads** facing **upwards** or **downwards** indicate to play the **lowest** or **highest possible note**, respectively. “Lowest” and “highest” are just as reliant on factors such as dynamic and technique as they are on instrumentation. ⑧ **Trills** are always between the **fundamental** and the pitch **one major second higher**, unless otherwise specified. **The width of trills** may vary, indicating a free **accelerando** or **ritardando**. ⑨ **Dashed slurs** indicate legato playing without prescribing bowing or tonguing. ⑩ **Instrument changes** (especially relevant to the **violist**, **flutists**, and **percussionists**) are signaled by **boxed text** containing the name of the **instrument to be switched to**. ⑪ **Every musician** should be equipped with **two Baoding Balls** (保定健身球).

Viola: ① **The viola is amplified**, preferably using two contact microphones. ② **The viola is secured to a table**, around which are **4 loudspeakers** playing the **fixed media**, and **amplification** and **electronic processing** of the viola’s microphone signal. ③ **The viola is prepared** with **styrofoam** between the **bridge** and **strings II and III**. ④ **String II** of the viola is **detuned to A-quarter-sharp 3**. ⑤ **Other materials** which the violist should have available are: ① Two bows; ② a piece of styrofoam, secured to the edge of the table to be bowed. ⑥ **Live processing** of the viola is accomplished using supercollider. The code required for this piece can be found at this link:

https://github.com/tr1nt0n/bibliopegy/blob/main/bibliopegy/sc/viola_processing.scd.

Four effects labelled using **Hanzi numerals** may be activated and deactivated according to the score by either the violist or an engineer. ⑦ Unless playing with two bows, it is preferred that the entire piece be played with **two hands on the bow**, one at **au talon**, and one at **punta d’arco**. ⑧ **Tuning peg glissandi** on strings **I and IV** appear frequently throughout the piece. They are always **double stops**, so a tuning peg glissando on string **IV** will always be a dyad including **G 3**, and a tuning peg glissando on string **I** will always be a dyad including **A quarter-sharp 3**. ⑨ **Degrees** above the staff indicate the **angle of the bow**, wherein +**45°** indicates to point the tip of the bow **as far upward as possible**, **0°** indicates a bow **completely perpendicular** to the instrument, and -**45°** indicates to point the tip of the bow **as far downward as possible**. ⑩ **A three line staff with a bridge clef** indicates to drag the bow **vertically** across the strings. In this staff, the top line indicates **the tailpiece**, the second indicates **the bridge**, and the lowest line indicates **halfway up the fingerboard**. All **points between theses lines** are **approximate** positions between the fixed positions of the lines. If a **zigzagged glissando** is used with this staff, it indicates to press the bow against the strings until the hair of the bow touches the wood of the bow and twist the wood against the hair, while maintaining the prescribed string contact point. ⑪ From minute 2’20” of the movement *Desiderata*, a **Baoding Ball** is used to close the strings rather than the left hand. This is signaled in the score as “**Baoding Ball Glissando**.”

Flutes: ① Each flutist should also be equipped with a **piccolo**. ② **When instructed to cover the entire mouthpiece with the lips**, the lips should still be **held together**, not so that they buzz against each other, but so that the sound of the air passing through the lips is amplified by the body of the flute. ③ **The international phonetic alphabet** is sometimes used to indicate **simultaneous soundings of the mouth**. ④ **Square note heads** indicate **acolian sound**. ⑤ **Tremoli** always indicate **fluttertongue**. ⑥ **The grace notes on the beat** from minute 2’20” of the movement *Desiderata* onwards indicate **overblowing through the partials of a fundamental**. This gesture should be played quickly and explosively, nevertheless beautifully, with the fundamental being held for the remainder of the relevant note’s duration.

Strings (including Viola): ① The **abbreviations** used in this score are: ① **Pont.** for **sul ponticello**; ② **tast.** for **sul tasto**; ③ **dietro pont.** for **playing on the strings between the bridge and the tailpiece**; ④ **ord.** for **ordinario**; ⑤ **norm.** for **normale**; ⑥ and **scratch** or **scr.** for **scratch tone**. ② Three degrees of **finger pressure** are used in this piece: **Fully closed string**, signified with a **standard note head**; **harmonic finger pressure**, signified with a **white, diamond-shaped note head**; and **half-pressure**, signified with a **half-open diamond note head**; played between a harmonic and a fully closed string. These degrees of pressure may be interpolated between, using an arrow above the staff between two relevant note head symbols. It should be noted that there are **no artificial harmonics** in this piece, so a harmonic note head above a standard note head always should be interpreted as a **double stop**. ③ In various passages throughout this piece, there is notation which represents **the point at which the bow is touched** as it is drawn across the string. These positions are written as **fractions** where **0/7** and **0/5** represent **au talon** and **7/7** and **5/5** represent **punta d’arco**. For the duration of the note to which these fractions are attached, the interpreter should draw the bow at a constant speed, moving toward the destination point indicated on the following note. Bowings are provided. Passages without these indications should be bowed at the interpreter’s discretion. In the celli, these fractions are sometimes attached to **red grace notes on the beat**. In this case, the rhythm of the bow contact interpolation should be interpreted freely based on the duration of the grace notes.

Bass clarinet: ① **Multiphonics** are notated with the a **finger chart above the fundamental**. Neither the fundamental nor all possible overtones of the multiphonic must sound. ② All **trills** should be interpreted as **bisbigliando timbre trills**. ③ **Rhythmed timbre alterations** are notated as a circled number above a note (such as ①, ②, or ③), where **higher numbers** refer to a **greater deviation in timbre and pitch**.

Trombones: ① Each trombonist should be equipped with ① **a vinyl cover**, preferably a vinyl record large enough to cover the bell of the instrument, which should be held lightly against the bell to produce a buzzing when directed, and ② a bassoon mouthpiece, to be exchanged with the trombone’s mouthpiece when directed. ② When playing with the bassoon mouthpiece, the interpreters occasionally read a **two line staff** wherein the **top line** indicates **the first slide position**, the **bottom line** indicates **the seventh slide position**, and **the space between** indicates **approximate positions between the two**.

Percussions: ① **The instruments and corresponding implements** of the **first percussionist** are as follows:

- ① A **timpani**, prepared with a crash cymbal placed upside-down on the head, played with **two hard timpani mallets**.
- ② A **snare drum**, prepared with a crash cymbal placed right-side-up on the head, to be used as the bridge for a piece of fishing line, which can be drawn across the drum and bowed. Played with **two bows**, or the above **timpani mallets**.
- ③ A **large anvil** and a **small anvil**, each played with a **hollow aluminum pipe**.
- ④ A **mounted thunder tube** to be **bowed** on the **string**.

② **The instruments and corresponding implements** of the **second percussionist** are as follows:

- ① A **five-octave marimba**, played with **two rubber mallets**.
- ② A **glockenspiel**, played with **two plastic mallets**.

③ **When the first percussionist is playing the anvils**, a sustained note is accomplished by **scraping**, and a short one by **striking**. ④ **Grace notes on the beat** should be played as **quickly as possible**, afterwards returning to the **fundamental note**. ⑤ A **zigzagged glissando** indicates a **chromatic scale** from one note to another.

Bibliopegy

for Viola Solo, four Chamber Ensembles, and Electronics

I. 鬼火 (葬)

50"

Anthropodermic Bibliopeggy α: 𪛗狗 - Trinton Hlynn

51"-58"

59"

1'0"

1'1''

1'2"

1'3"

1'4"

1'5"

1'6"

1'7"

1'8"

1'9"-1'16"

1'17"

1'18"

1'19"

 $tp.$ \mathcal{A} *b.fl.**vln.*

b. cl.

perc. i

 $v\mathcal{C}.iii$

perc. ü

covering the entire
mouthpiece with the lips

*covering the entire
mouthpiece with the lips*

$\frac{1}{6}$ scratch
15-----

→ *scratch* -

$$\rightarrow \frac{1}{7} \text{ scratch}$$

➤ *scratch* —

→ $\frac{1}{3}$ scratch

2. Theorem

→ *normal*

Anvils with pipe

Timpani on Cymbal

norm. —

→ *molto po*

1'20" 1'21" 1'22" 1'23" 1'24" 1'25" 1'26" 1'27" 1'28" 1'29" 1'30" 1'31" 1'32" 1'33" 1'34" 1'35"

Musical score for "The Great Wall" by John Adams. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures by vertical dashed lines.

The instruments and their parts are:

- fl.** (Flute): Part 1 (fl.) and Part 2 (b.fl.).
- vl.** (Violin): Violin I (vc. i) and Violin II (vc. ii).
- vc. iii** (Violoncello): Violoncello III.
- tr. tbn.** (Trumpet): Trumpet I (tr. tbn.).
- b. tbn.** (Baritone): Baritone I (b. tbn.).
- perc. ii** (Percussion): Percussion II.

The score includes various dynamic markings and performance instructions:

- Dynamic markings:** *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), *ppp* (pianississimo), *f* (forte), *mp* (mezzo-piano).
- Performance instructions:**
 - norm.* (normal) - indicated by a red arrow pointing to the Violoncello III part.
 - molto tast.* (molto tastato) - indicated by a red dashed line above the Violoncello III part.
 - (senza vib.)* (senza vibrazione) - indicated by a yellow dashed line above the Violoncello III part.
 - with vinyl covers* - indicated by red dashed lines above the Trumpet I and Baritone I parts.

$1'36''$

1'37"-1'44"

1'45"

1'46"

1'47"

 $1'48''$

1'49"

1'50"

1'51"

1'52"

1'53"

1'54"

 $tp.$

vla.

 $vc. i$ $v\mathcal{C}, \ddot{u}$ $vc. \ddot{u}$

t. tbn.

b. tbn[illegible]

Anthropodermic Bibliopegy α: 𪛗狗 - Trinton Hlynn

2'9" 2'10" 2'11" 2'12" 2'13" 2'14" 2'15" 2'16" 2'17"-2'24" 2'25" 2'26"-2'33"

tp.

fl.

b.fl.

15

scrach

vn.

b.cl.

perc. i

Anvils with pipe

ff^zp

f

vc. i

molto pont.

Bb+41

ff

p

vc. ii

molto pont.

Ab+49

ff

p

vc. iii

f

t.tbn.

+2

p

b.tbn.

-22

p

perc. ii

f

pont. -

louré

ff

p

ff

p

ff

pont. -

louré

ff

p

ff

p

ff

pont. -

louré

ff

p

ff

p

2'34" 2'35" 2'36" 2'37" 2'38" 2'39"

tp.

vla.

$\text{♩} = 60$

fl.

b.fl.

vl.

b.cl.

perc. i

vc. i

vc. ii

vc. iii

t. tbn.

b. tbn.

perc. ii

on

mp

not poss. norm.

scratch

pont. - louré

w/ Bassoon mouthpiece

Clockenspiel



3'16" 3'17" 3'18" 3'19" 3'20" 3'21" 3'22" 3'23" 3'24" 3'25" 3'26" 3'27" 3'28" 3'29" 3'30" 3'31"

tp.

vla.

fl.

b. fl.

vlh.

b. cl.

perc. i

vc. i

vc. ii

vc. iii

t. tbn.

b. tbn.

perc. ii

Anthropodermic Bibliopegy α: 乌狗 = Trinton, Hlynn

mf

f

ff

p

pp

fff

off

Styrofoam

f

6:5

D=45

+30

tast. poss.

norm.

scrunch

Anvils with pipe

fff

molto pont.

tast.

flaut. moltissimo

B+41

flaut.

A-49

ord.

molto pont.

ord.

sfz mp

mp

8

pp

mf

p

[illegible]

II. Perros de paja

3'44" 3'45" 3'46" 3'47" 3'48" 3'49" 3'50" 3'51" 3'52"-4'4" 4'5" 4'6" 4'7" 4'8" 4'9" 4'10" 4'11"

tp.

vla.

fl.

b. fl.

vln.

b. cl.

perc. i

vc. i

vc. ii

vc. iii

t. tbn.

b. tbn.

perc. ii

crine molto pont.
legno dietro pont.
full bows as possible -
pp
7:6

molto pont. → *tast. moltissimo*
scratch -
(Viola + Styrofoam)
mf+ → *pp*

slap tongue -
③ ② ④ ② ③
p → *pppp*

molto pont. → *tast.* → *molto pont.*
D⁷41 → *D⁷41*
tast. → *molto pont.* → *tast.*
flaut. moltissimo -
A-49 → *A-49*

flaut. moltissimo -
mf+

norm. →

Anthropodermic Bibliopegy α: 乌狗 - Trinton Hlynn
pp

4'12" 4'13" 4'14" 4'15" 4'16" 4'17" 4'18" 4'19" 4'20"-4'35" 4'36" 4'37" 4'38" 4'39" 4'40" 4'41" 4'42" 4'43"

fp.

b. cl.

perc. i

vc. i

vc. ii

vc. iii

overblow

Timpani, one hand on Cymbal, the other on Rim, w/ wood of mallets

mp
(trem. roll.)

The image shows a musical score for a string quartet, specifically focusing on the double bass and cello parts. The score is written on a five-line staff with a key signature of one flat (B-flat) and a common time signature (C). The double bass part is marked with a *p* (piano) dynamic and a *pizz.* (pizzicato) articulation. The cello part is marked with a *molto tast.* (molto tenuto) articulation. The score includes various musical notations such as dynamics (*p*, *mp*, *f*), articulation (*pizz.*, *molto tast.*), and tempo markings (*molto tast.*). The score is divided into measures by vertical dashed lines.

4'44" 4'45" 4'46" 4'47" 4'48"-4'56" 4'57" 4'58" 4'59" 5'0" 5'1" 5'2" 5'3" 5'4" 5'5" 5'6" 5'7"

qp.
vla.
vc. i
vc. ii
vc. iii
t. tbn.
b. tbn.
perc. ii

The image shows a musical score for a Glockenspiel. The score is written on a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The piece is titled "Glockenspiel" in a box. The score includes various notes, rests, and dynamic markings. The dynamics are piano (p), mezzo-forte (mf), and forte (f). The piece is in 4/4 time and consists of a single melodic line.

5'8"

5'9"

5'10"

5'11"

5'12"

5'13"

5'14"

5'15"

5'16"

5'17"

5'18"

5'19"

5'20"

5'21"

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 100 to 109. The score is written for a full orchestra and includes the following parts:

- Flutes (fl.):** Two flutes, one in C and one in B-flat. The B-flat flute has a 'flaut. moltissimo' instruction.
- Violins (vln.):** First and second violins.
- Violoncello (vln.):** Violoncello.
- Percussion (perc. i):** Timpani, with instructions for 'one hand on Cymbal, the other on the Head'.
- Trumpets (t. tbn.):** Trumpets in C and B-flat.
- Baritone (b. tbn.):** Baritone.
- Percussion (perc. ii):** Second percussion, including a snare drum and cymbal.

The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score includes various dynamic markings such as *pp*, *p*, *mf*, *ff*, and *fff*. The percussion part includes a 'Timpani' section with a 'Cymbal' and 'Head' instruction. The flute part includes a 'flaut. moltissimo' instruction. The violin and violoncello parts include a 'vln.' instruction. The trumpet and baritone parts include a 't. tbn.' instruction. The percussion part includes a 'perc. i' instruction. The second percussion part includes a 'perc. ii' instruction.

5'22" 5'23" 5'24" 5'25" 5'26" 5'27" 5'28" 5'29" 5'30" 5'31" 5'32" 5'33" 5'34" 5'35" 5'36" 5'37" 5'38"

 $tp.$ *b. cl.*

perc. i

norm.

→ *overblow*

slaptongue ·

p

 \mathbb{R}^n

η

1

7

7

5'39" 5'40" 5'41" 5'42" 5'43" 5'44" 5'45" 5'46" 5'47" 5'48" 5'49" 5'50" 5'51" 5'52" 5'53"

tp.

vla.

b. cl.

perc. i

vc. i

vc. ii

vc. iii

perc. ii

flaut. moltissimo *B⁺41*

flaut. moltissimo *A-49*

flaut. moltissimo *4*

Marimba

Snare w/ Bow

f (*trem. largo*) - - - J

III-IV-
0°-

I-II-
(+45°)-

(I+II)-
legno molto pont.
crine dietro pont.
1 0 1 0
1 1 1 1

(Viola + Styrofoam)

8:7

16:13

4:8

7:11

7:9

p *mf* *f* *mp* *f mp* *mp +* *f*

on *off* *on* *off*

7 *32* *13* *32* *4* *8* *11* *32* *9* *32*

tp.

vla.

b. cl.

perc. i

vc. i

vc. ii

vc. iii

perc. ii

flaut. moltissimo *B⁺41*

flaut. moltissimo *A-49*

flaut. moltissimo *4*

Marimba

Snare w/ Bow

f (*trem. largo*) - - - J

III-IV-
0°-

I-II-
(+45°)-

(I+II)-
legno molto pont.
crine dietro pont.
1 0 1 0
1 1 1 1

(Viola + Styrofoam)

8:7

16:13

4:8

7:11

7:9

p *mf* *f* *mp* *f mp* *mp +* *f*

on *off* *on* *off*

7 *32* *13* *32* *4* *8* *11* *32* *9* *32*

5'54"5'55"5'56"5'57"5'58"5'59"6'0"6'1"6'2"6'3"6'4"6'5"6'6"6'7"

tp.

vla.

128

ppp

07

7:6

7:8

3:2

on

flaut. moltissimo -

vc. i

flaut. moltissimo -

B⁺41

mp

pp

vc. ii

flaut. moltissimo -

A-49

mf

p

vc. iii

flaut. moltissimo -

+4

mp

pp

perc. ii

Anthropodermic Bibliopegy α: 刍狗 - Trinton Hlynn

17

[illegible]

Anthropodermic Bibliopegy α: 𪛗狗 - Trinton Hlynn

After the preceeding 6 seconds:
- the clocks stop
- all electronics are deactivated, including the viola's amplification
- without removing the viola from its position, the violist places their chin on the chin rest
- the violist places the palm of their left hand under the neck of the instrument, and wraps the fingers around to the strings, as in ordinary playing position
- the violist places their bow across the strings, as in ordinary playing position
- the violist plays the following passage, fingering the notated pitches' ordinary playing positions on the fingerboard, despite the strained position of the body, despite the instrument's alterations
- the passage is played in its entirety without vibrato, not romantically; nevertheless struggling for the tenderness of the material
- when the violist is finished, they assume their previous position, the amplification is reactivated, the clocks are reset, and the piece resumes.

II,5. 胸がはち切れそうで

6'46"- 6'52"

Fine

viola

$\text{♩} = 30$
tast. poss. sempre

pp

3:2

ベッドでは靴下を履いたまま、
木の影が芝生のプールに黒く横たわるのを見る。

viola

pmf

3:2

3:2

pp

pp

D.C. al Fine 0" - 12"

viola

f

3:2

fff

3:2

f

III. Desiderata (five dunes)

14"

16"

18"

25"

27"

29"

31"-38"

 $tp.$

vla.

 \mathcal{A} *b.fl.**vln.**b. cl.* $perc. i$ $vc. i$ vc, \dot{u} v_C, \ddot{u} *t thn*

h. thn

 $\text{perc. } \ddot{u}$

II+III- - - - -

A diagram showing a three-point vertex. On the left, three lines converge from the label ppp . On the right, three lines diverge to the label ppp . In the center, a vertical dashed line separates the vertex from the label mf .

◆ 11°/E5 (I) - - - - -
flaut. moliss. - - - - -

$$ppp \text{ --- } \text{---} mf \text{ ---} ppp$$
[illegible]

◆ 11°/E5 (I) - - - - -
flaut. moltiss. - - - - -

$$ppp \text{ --- } mf \text{ --- } ppp$$

bow String of Thunder Tube

◆ (IV) - molto fast -]

♦ (IV)] 1
molto tast.] 2

◆ (IV) *molto* test

$$pp \longrightarrow mp \longrightarrow pp$$

pppp 

40" 41" 42" 43" 44" 45" 46" 47" 48" 49" 50" 51" 52" 53"

The musical score is for "The Great Wall" by John Adams, featuring a large orchestra and various instruments. The score is written for a full orchestra, including strings, woodwinds, brass, and percussion. The instruments listed on the left are:

- qp.* (Quadruplets)
- vla.* (Violins)
- fl.* (Flutes)
- b.fl.* (Bass Flutes)
- vln.* (Violins)
- b.cl.* (Bass Clarinets)
- vc. i* (Violoncello I)
- vc. ii* (Violoncello II)
- vc. iii* (Violoncello III)
- t. tbn.* (Trumpets)
- b. tbn.* (Baritone Trombones)
- perc. ii* (Percussion II)

The score is written in a single system, with measures numbered 1 through 29. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations, including notes, rests, and dynamic markings. The dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The score also includes a section titled "Rotate Booding Balls in Hand, dynamics controlled by amplification" in the upper right corner. The score is written for a large orchestra, including strings, woodwinds, brass, and percussion.

Anthropodermic Bibliopegy α: 𪛗狗 - Trinton Hlynn

The image displays a complex musical score for a symphony orchestra, featuring a variety of instruments and a detailed percussion section. The score is written in a standard musical notation style, with a key signature of one flat and a 4/4 time signature.

Instrumentation and Staves:

- Woodwinds:** Flute (fl.), Bass Flute (b.fl.), Violin (vln.), Bass Clarinet (b.cl.).
- Strings:** Violin I (vc. i), Violin II (vc. ii), Violin III (vc. iii), Viola (vla.), Cello (vc. i), Double Bass (vc. ii).
- Percussion:** Percussion I (perc. i), Percussion II (perc. ii), Timpani (t. tbn.), Bass Drum (b. tbn.).

Key Musical Elements:

- Dynamic Markings:** The score includes various dynamic markings such as *ppp* (pianissimo), *p* (piano), *f* (forte), and *pppp* (pianississimo).
- Tempo and Mood:** The score is marked with *pp* (pianissimo) and *pppp* (pianississimo) throughout, indicating a very soft and delicate sound.
- Performance Instructions:** The score includes several performance instructions, such as "Bowing Balls + Styrofoam" and "Bowing Snare Drum on right side of Fishing Line".
- Complex Percussion Part:** The percussion section is highly detailed, featuring multiple staves for different percussion instruments, including timpani, snare drum, and cymbal.

The score is a highly detailed and complex musical composition, likely for a contemporary or experimental orchestra. It features a wide range of instruments and a rich, layered sound, with a focus on soft dynamics and intricate percussion.

1'25" 1'26" 1'27" 1'28" 1'29" 1'30" 1'31" 1'32" 1'33" 1'34" 1'35" 1'36" 1'37"

qp.

vla.

fl.

b. fl.

vln.

b. cl.

perc. i

vc. i

vc. ii

vc. iii

t. tbn.

b. tbn.

1'38" 1'39"-1'44" 1'45" 1'46" 1'47" 1'48" 1'49" 1'50" 1'51" 1'52" 1'53" 1'54"-1'57" 1'58" 1'59" 2'0" 2'1"

[illegible]

Anthropodermic Bibliopegy α: 𪛗狗 - Trinton Hlynn

$\text{♩} = 60$
 $\times 9$
 2'20" - 3'32"

tp. $\frac{4}{8}$ (Boading Ball Glissando) 9:8

vla. $\frac{4}{8}$ 8 on 8 off

fl. $\frac{4}{8}$ 8 on 8 off Flute (do not play first three repetitions) fff mf f mp ff

b. fl. $\frac{4}{8}$ ff flaut. moltiss. ff mp ff p ff pp

vln. $\frac{4}{8}$ fff pp ff

b. cl. $\frac{4}{8}$ fff mf p fff mf p

perc. i $\frac{4}{8}$ 17:16 17:16 5:4 7:8 fff pp f p fff pp f p

vc. i $\frac{4}{8}$ fff pp ff flaut. moltiss. ff scratch

vc. ii $\frac{4}{8}$ fff pp ff flaut. moltiss. ff scratch

vc. iii $\frac{4}{8}$ fff pp ff flaut. moltiss. ff scratch

perc. ii $\frac{4}{8}$ Marimba fff pp ff

28

Anthropodermic Bibliopgy a: 乌狗 - Trini

3'40" 3'41" 3'42" 3'43" 3'44" 3'45" 3'46" 3'47" 3'48"-3'58" 3'59" 4'0" 4'1" 4'2" 4'3" 4'4" 4'5"

mp.

vla.

fl.

b.fl.

vlh.

b.cl.

perc.i

vc.i

vc.ii

vc.iii

perc.ii

+45° +20° +35° 0°
— dietro pont. (close to tailpiece as poss.) — off

p

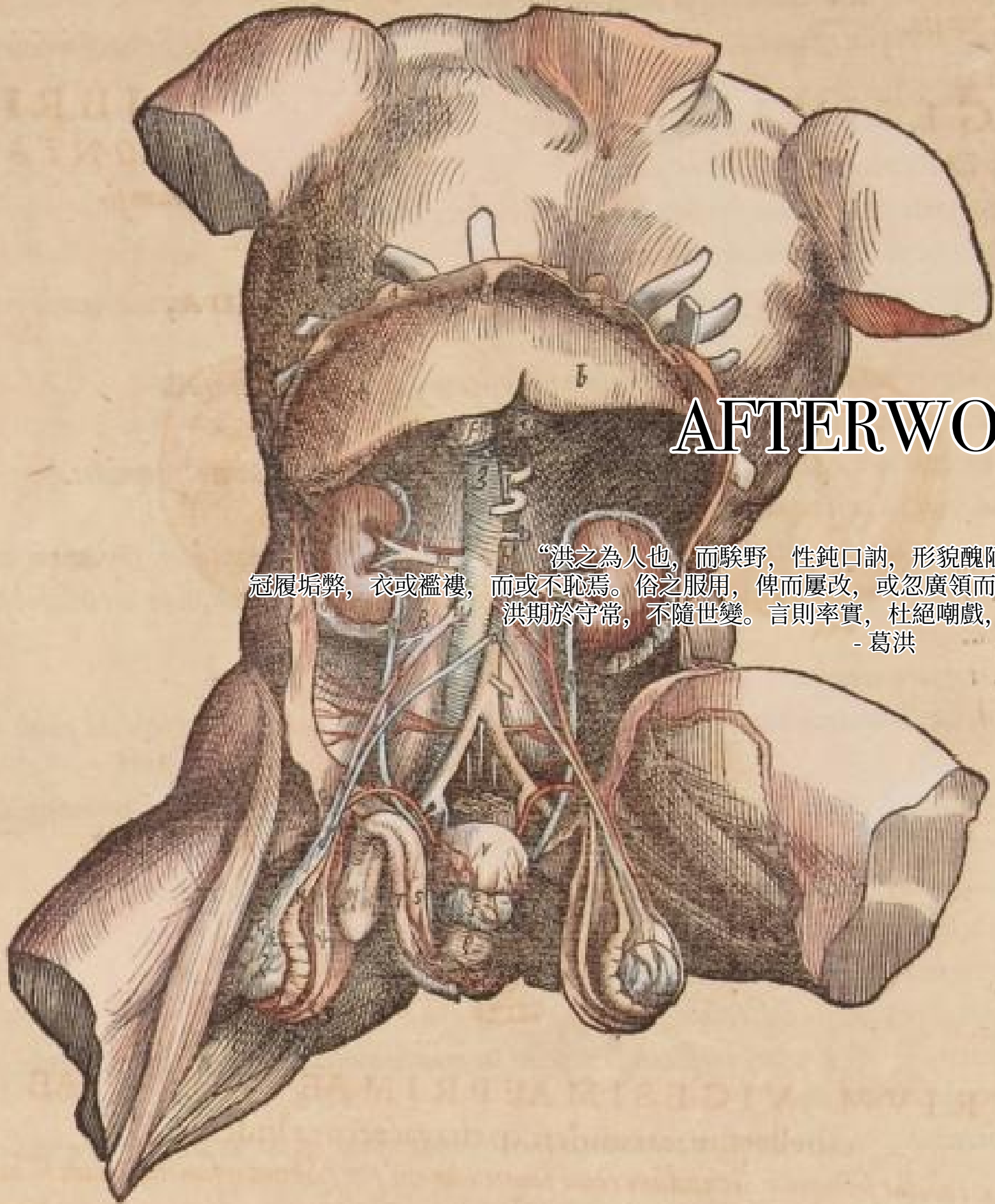
p

8

Rotate Baoding Balls in Hand

p

[illegible]



AFTERWORD

“洪之為人也，而駸野，性鈍口訥，形貌醜陋，而終不辯自矜飾也。
冠履垢弊，衣或襤褸，而或不恥焉。俗之服用，俾而屢改，或忽廣領而大帶，或促身而修袖，或長裾曳地，或短不蔽腳。
洪期於守常，不隨世變。言則率實，杜絕嘲戲，不得其人，終日默然。”
- 葛洪