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**POLÚEIDOS**, or : *speichel und wasser*

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*for* Bass Clarinet, Percussions, *and* two Violoncelli  
VIOLONCELLO II

TRINTON HLYNN

2022

# FOREWORD

“ . . .  
‘一个无解的圈，总会回到开头。’  
‘别哭。’  
‘好的。’  
. . . ”

- 南亭湿人

## NOTES FOR THE INTERPRETERS

**General:** ① **Dynamics** in this score are effort dynamics, representing the physical force behind an action rather than the sounding dynamic. In the case of the cello and percussions, this corresponds to implement pressure. In the case of the bass clarinet, this corresponds to breath pressure. ② **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. ③ **Dashed arrows above the staff** indicate a gradual transition from one technique or tempo to another. ④ **Time signatures whose denominators are not a power of two** are to be understood as a type of metric modulation wherein the pulse shifts to a prolation indicated by the denominator. For example, **1/6** will contain one “sixth” note, which is one-sixth of a whole note, or, a triplet quarter note. When these time signatures are active, tuplet brackets which are open on the right side similarly indicate the prolation of a note alone, rather than the number of beats in the prolation. ⑤ **Blank measures** are to be understood as full-measure rests. ⑥ **Flat glissandi** are sometimes used for the same function as ties. ⑦ 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.

**Bass Clarinet:** ① **This score is transposed** so that the written pitch is one major 9th above the sounding pitch. ② **Multiphonics** are indicated with a fingering diagram above the fundamental pitch. ③ **Teeth on reed** is paired with curved lines above the staff which suggest a contour of vibrato. These graphics may be interpreted freely. ④ **Air sound** is notated on a two-line staff wherein the bottom line indicates fingering the B-flat fundamental and the top line indicates fingering the D-flat fundamental. ⑤ **All glissando lines** indicate portamento, as opposed to glissando.

**Percussions:** ① **The percussionist's instruments** are a large lion's roar, a large slit drum, a large frame drum, an ocean drum, a Chinese cymbal, a set of wooden wind chimes, and a set of stone wind chimes. ② **The percussionist's implements** are a pair of drum sticks, a pair of soft rubber mallets, a triangle beater, a bow, and two sponges. ③ **The lion's roar** may be played with a **pizzicato** or **pizz.** direction, indicating to pull the string tight with one hand and pluck it with the other. Without this indication, the lion's roar should be played as normal. ④ **Circular arrow articulations** indicate to draw the implement around the circumference of the instrument within the duration of the articulated note.

**Violoncelli:** ① **Scordatura:** The **fourth string** of the **first cello** should be detuned a major second to **B-flat**. The **first string** of the **first cello** should be detuned to an **E** at a ratio of **3/1** of **A 1**, the pitch of the second cello's fourth string. The **fourth string** of the **second cello** should be detuned a minor third to **A**. The **first string** of the **second cello** should be detuned to an **F** at a ratio of **3/1** of **B-flat 1**, the pitch of the first cello's fourth string. The cellists should not play on the fourth or first strings unless directed. When playing on detuned strings, the pitch is transposed to the physical playing position on the string rather than sounding pitch. ② **Finger pressure** is indicated with note head shape, wherein a **round note head** indicates a fully closed or open string, a **triangular note head** indicates half-pressure, and a **diamond-shaped note head** indicates harmonic pressure. ③ **Artificial harmonics** are notated using a white harmonic note head for the touched harmonic over a round note head for the closed string. ④ **Arrows in the staff** indicate a gradual change from one finger pressure to another. ⑤ **Bow angle** is indicated using degree articulations, wherein **45°** indicates pointing the tip of the bow as far upward as is comfortable, and **-45°** indicates pointing the tip of the bow as far downward as is comfortable. ⑥ **Abbreviations** used in this score are **trem.** for tremolo, **pont.** for sul ponticello, **tast.** for sul tasto, **legno bat.** for col legno battuto, **legno trat.** for col legno tratto, **flaut.** for flautando, **scratch** for scratch tone, and **bridge** for playing directly on the bridge. Abbreviations may be further shortened to their first one, two, or three letters to conserve space, but only if they have appeared in their full form at the beginning of the current phrase.

**Microtones:** ① **The equally tempered intervals** used in this score are **semi tones**, **quarter tones**, and **eighth tones**. An **inverted flat symbol** indicates a quarter tone flat, and a **sharp symbol with one vertical line** indicates a quarter tone sharp. Any accidental may be altered with an **arrow pointing upward** to indicate an eighth tone sharp, or an **arrow pointing downward** to indicate an eighth tone flat. ② **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. The accidentals for Justly-intoned pitches are always present before the note head.

*to 李惟怡, seer of many visions*

to 李惟怡

# POLÚEIDOS, or : speichel und wasser

for Bass Clarinet, Percussions, and two Violoncelli

Trinton Hlynn (\*2000)

Violoncello II

$\text{♩} = 140$   
wide trem. tast. - - - - - tight trem. pont.

$\text{♩} = 70$

$\text{♩} = 117$

sim. - - - - -

5:4  $mp$

13:8  $p$

7

vc. II

$\text{♩} = 94$

sim. - - - - -

8

vc. II

$\text{♩} = 47$

11

vc. II

tight trem. tast. - - - - - wide trem. pont.

13:10  $fff$

12

vc. II

wide tast. - - - tight pont.

7:6  $p$

13:12  $f$

11:8  $fff$

11:8

14

vc. II

wide - - - tight  
tast. - - - molt pont.

7:4  $fff$

9:8  $fff$

13:8  $fff$

11:8  $p$

11:8  $mp$

13:8  $mp$

5:4  $f$

tight molt tast. - - - wide molt pont.

15

vc. II

wide molto pont. ----- tight molto tast.

$\frac{9}{8}$

$\frac{5:4}{pp}$   $\frac{13:10}{mf}$

16

vc. II

$\frac{8}{8}$   $\frac{9}{16}$

$\text{♩} = 94$

18

vc. II

$\frac{13}{20}$   $\frac{10}{16}$

$\text{♩} = 70$

21

vc. II

$\frac{11}{20}$   $\frac{9}{14}$   $\frac{7}{16}$

24

vc. II

$\text{♩} = 47$  pizz. molto pont. -----

$\frac{9}{32}$   $\frac{8}{32}$   $\frac{9}{32}$   $\frac{14}{32}$

$p$   $ff$   $6:5$   $p$   $ff$   $9:5$   $p$

29

vc. II

$\text{♩} = 140$   $\text{♩} = 94$   $\text{♩} = 47$

scratch ----- flaut. molto pont. flaut. ----- scratch m.p.

III +55 II +37 II +41

$ff$   $ff$   $ff$

vc. II

33

4/32 15/32

III +55 II +37

ff mf

scratch

legno trat., molto flaut. pont. - - - 7

♩ = 94

× 5

1-4

mp

5:4

vc. II

38

5

15/8

vc. II

39

♩ = 117

♩ = 94

IV, trem. pont. - - - - - 7

10/8

ff

vc. II

41

♩ = 70

IV, trem. pont. - - - - - 7

legno trat., molto flaut. pont.

mp

5:4

vc. II

44

♩ = 47

♩ = 94

IV, trem. pont. - - - - - 7

ff

vc. II

46

♩ = 47

IV, trem. pont. - - - - -

ff

47  $\Lambda$   $\text{♩} = 94$   $\text{III} + \text{IV} - - - - -$   $\text{♩} = 70$

vc. II  $\text{IV, trem. pont.}$   $\text{III} - 31$   $\text{bridge, } -45^\circ$

$\text{ffff}$   $\text{p}$   $\text{ppp}$   $\text{p}$   $\text{ppp}$

$8:5$   $\text{mp}$

51  $\text{♩} = 94$   $\text{♩} = 140$

vc. II  $\text{legno bat.}$   $\text{pont.}$   $\text{tast.}$

$\text{mf}$   $7:6$

55  $\text{wide molto pont.}$   $\text{tight molto tast.}$

vc. II  $\text{p}$   $\text{ffff}$

$11:8$   $13:7$

58  $\text{molto tast.}$

vc. II  $\text{pp}$

$13:7$

60  $\text{molto pont.}$   $\text{tight pont.}$   $\text{wide tast.}$

vc. II  $\text{p}$   $\text{ffff}$

$13:7$   $7:5$   $13:12$

63  $\text{pizz. molto pont.}$

vc. II  $\text{p}$   $\text{ffff}$   $\text{p}$   $\text{ffff}$   $\text{p}$   $\text{ffff}$   $\text{p}$

$7:6$   $3:2$



♩ = 94  
molto pont. - - - - -  
scratch - - - - - flaut.  
III  
+51

65  
vc. II

♩ = 70  
molto pont. - - - - -  
fl. - - - - - scr.  
III  
+51

67  
vc. II

♩ = 47

71  
vc. II

♩ = 94  
pizz. molto pont. - - - - -

75  
vc. II

♩ = 47 - - - - - ♩ = 94

79  
vc. II

♩ = 117 ----- ♩ = 47

84

vc. II

pizz. molto pont. -----

bridge, -45° -----

88

vc. II

bridge, -45° -----

92

vc. II

♩ = 94

pizz. molto pont. -----

94

vc. II

95

vc. II

♩ = 117

96

vc. II

pizz. molto pont. -----

97

vc. II

*p* *ff* *p*

98

vc. II

♩ = 70

100

vc. II

♩ = 140

pizz. molto pont. -

*p* *ff* *p*

101

vc. II

♩ = 70

102

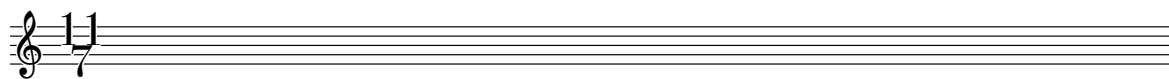
vc. II

103

vc. II

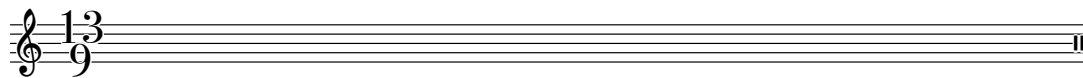
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vc. II



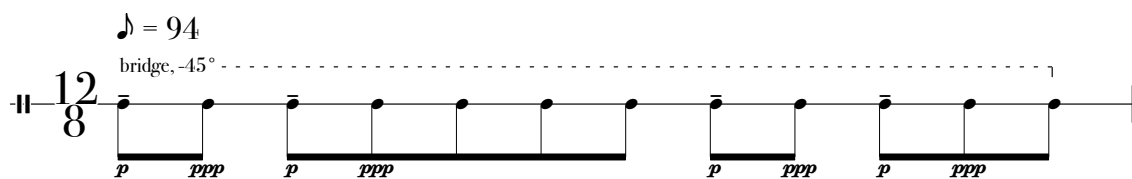
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vc. II



107

vc. II



108

vc. II



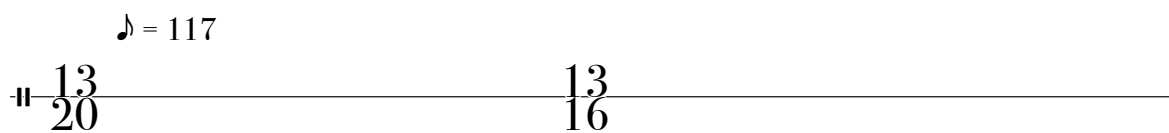
109

vc. II



111

vc. II



113

vc. II

$\text{♩} = 94$

$\text{II} \frac{16}{14}$



114

vc. II

$\text{II} \frac{17}{18}$



115

vc. II

$\text{II} \frac{9}{10}$

$\text{♩} = 140$

pizz. molto pont.



$\text{♩} = 70$

117

vc. II

$\text{II} \frac{14}{10}$



118

vc. II

$\text{II} \frac{12}{11}$



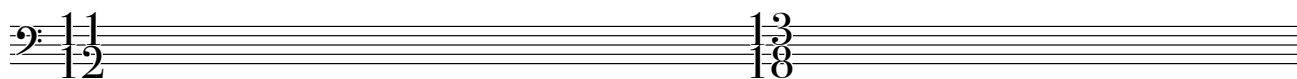
119

vc. II

$\text{II} \frac{15}{14}$

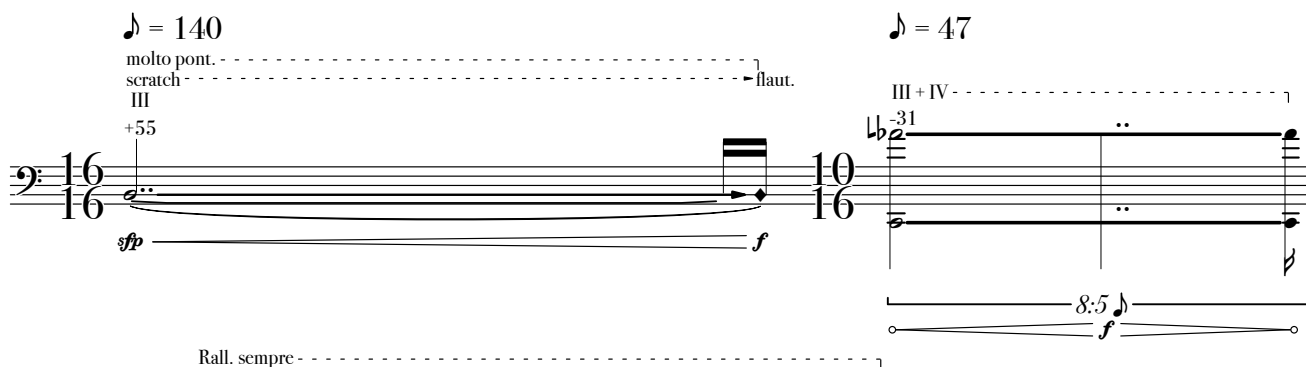
120

vc. II



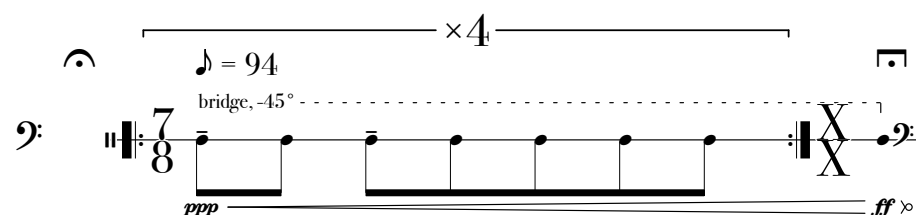
122

vc. II



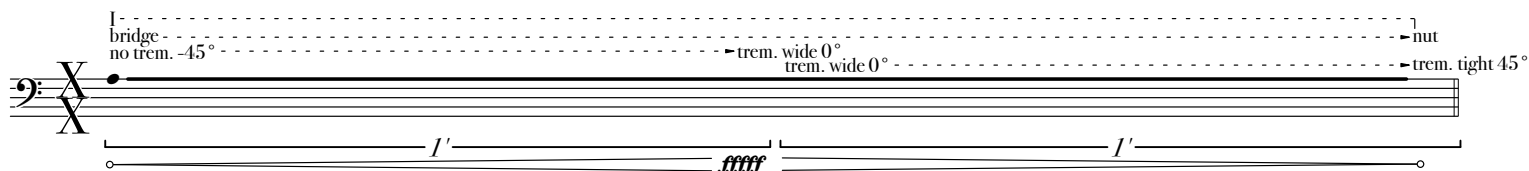
124

vc. II



127

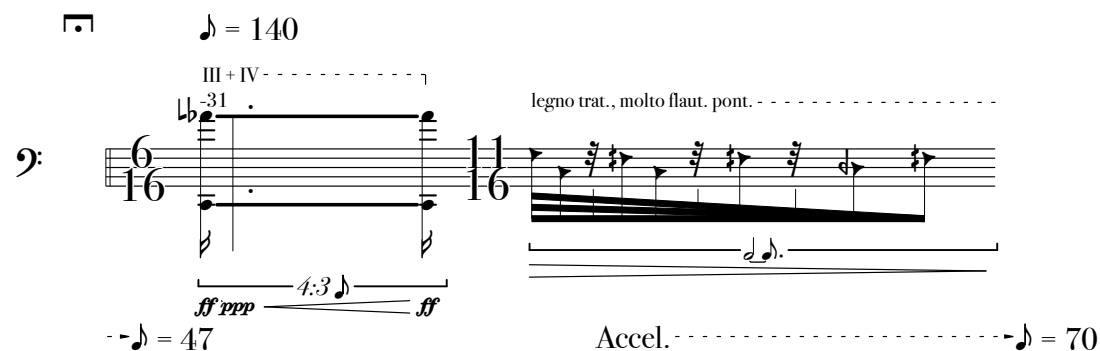
vc. II



Rit.-----

128

vc. II



131

vc. II





♩ = 94                      ♩ = 47                      ♩ = 94

molto pont. - - - - - 1/2 scr.                      flaut. molto pont. - - - - -                      molto pont. - - - - - scr. scr. - - - - -

flaut. III                      III                      fl. II                      fl. II                      fl. II

+51                      +55                      +37                      +55                      +33                      +33                      +37                      +41                      +37

152                      vc. II

----- fl. - - - - - scr. scr. - - - - - fl. fl. - - - - - scr.                      molto pont. - - - - - scr. fl. - - - - -

III                      II                      II                      II                      II

+51                      +41                      +37                      +41                      +37

155                      vc. II

----- scr. fl. - - - - - scr. fl. - - - - - scr. fl. - - - - - scr. fl. - - - - -

III                      II                      II                      III

+51                      +41                      +37                      +51

157                      vc. II

----- scr. fl. - - - - - scr. fl. - - - - - scr. fl. - - - - -

II                      II

+41                      +37

158                      vc. II

♩ = 140                      fl. - - - - - scr.                      fl. - - - - - scr. fl. - - - - -

III                      II                      II

+51                      +41                      +37

159                      vc. II

Rit. - - - - -

----- scr.                      fl. - - - - - scr. fl. - - - - -

III                      II

+51                      +41

160                      vc. II



162

vc. II

fl. - - - scr.

fl. - - - scr.

II +37

III +51

9:8

*ff*

*ff*

♩ = 47

164

vc. II

♩ = 117

9/16

14/16

167

vc. II

♩ = 70

IV, trem. pont.

8/16

8/16

*fff*

169

vc. II

12/16

15/16

IV, trem. pont.

*ff*

171

vc. II

♩ = 47

8/16

6/16

8/16

174

vc. II

♩ = 94

♩ = 47

11/16

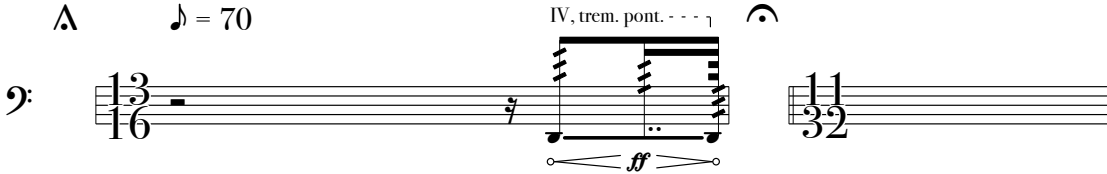
6/16

8/16

177  
vc. II

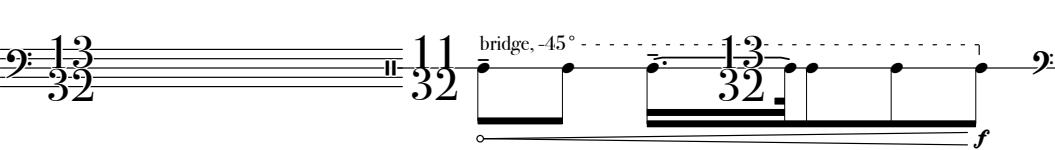
♩ = 70

IV, trem. pont. - - - γ



181  
vc. II

bridge, -45°

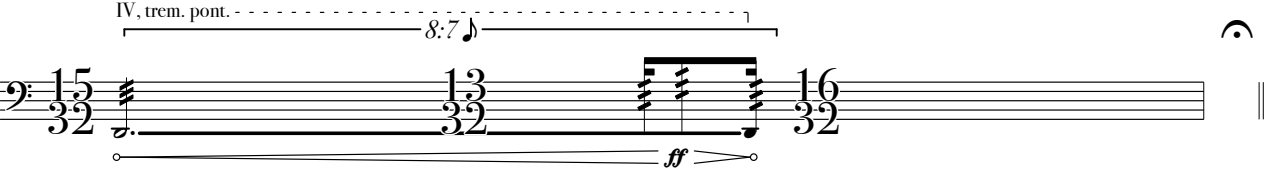


♩ = 140      Rit. - - - - - ♩ = 70

184  
vc. II

IV, trem. pont. - - - - - γ

8:7



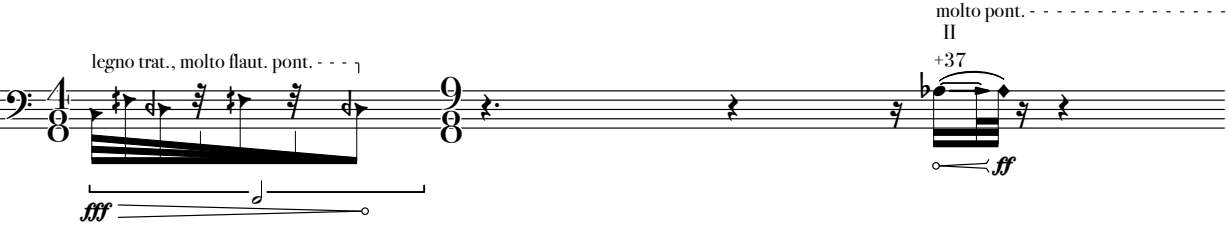
♩ = 117

188  
vc. II

legno trat., molto flaut. pont. - - - γ

molto pont. - - - - - II

+37




♩ = 47

190  
vc. II

II

+41



191  
vc. II

♩ = 117

II

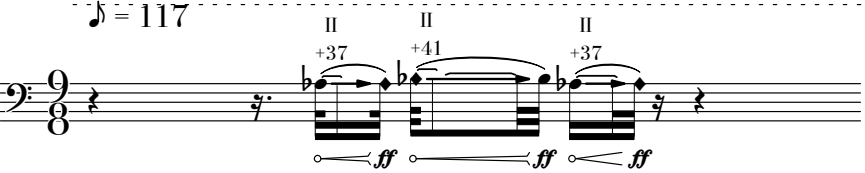
+37

II

+41

II

+37



192  
vc. II

194  
vc. II

196  
vc. II

198  
vc. II

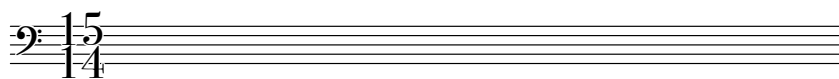
200  
vc. II

201  
vc. II

♩ = 140

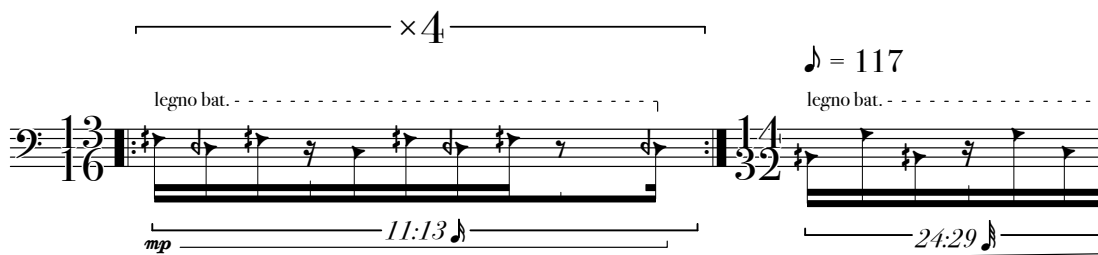
202

vc. II



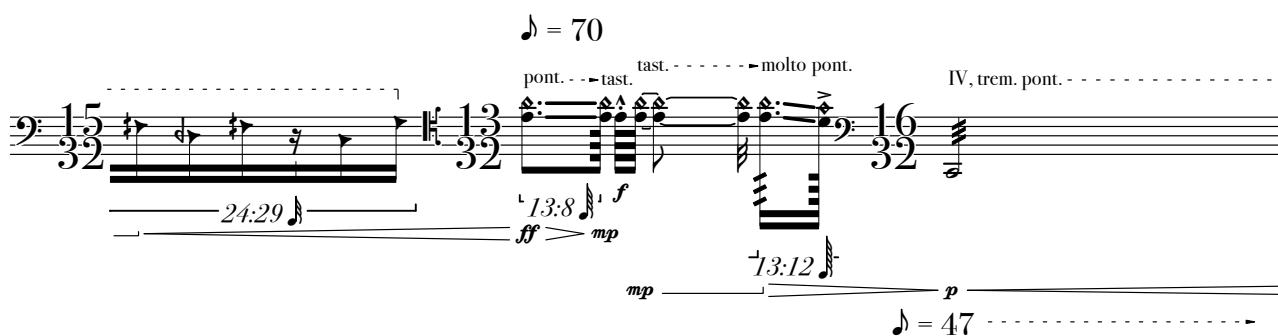
203

vc. II



205

vc. II



208

vc. II



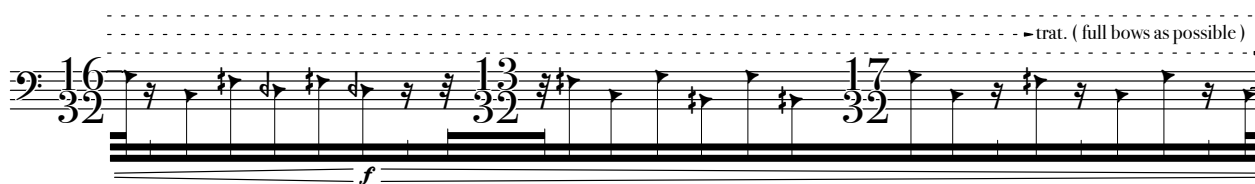
212

vc. II



215

vc. II



- ♩ = 140

218

vc. II

musical notation for measure 218, vc. II, featuring a 3/2 time signature, a key signature of one flat, and a dynamic marking of *mp*. The notation includes a "molto tast." instruction.

221

vc. II

musical notation for measure 221, vc. II, featuring a 3/2 time signature, a key signature of one flat, and a dynamic marking of *fff*. The notation includes a "molto tast." instruction and a tempo change to ♩ = 94.

224

vc. II

musical notation for measure 224, vc. II, featuring a 5/8 time signature, a key signature of one flat, and a dynamic marking of *fff*. The notation includes an "Accel." instruction and a tempo change to ♩ = 140.

227

vc. II

musical notation for measure 227, vc. II, featuring a 6/4 time signature, a key signature of one flat, and a dynamic marking of *fff*. The notation includes a "molto pont." instruction and a tempo change to ♩ = 140.

234

vc. II

musical notation for measure 234, vc. II, featuring a 12/8 time signature, a key signature of one flat, and a dynamic marking of *mf*. The notation includes a "wide molto pont." instruction and a tempo change to ♩ = 140.

237

vc. II

musical notation for measure 237, vc. II, featuring a 12/8 time signature, a key signature of one flat, and a dynamic marking of *mf*. The notation includes a "wide molto pont." instruction and a tempo change to ♩ = 140.

240  
vc. II

III + IV - - - - -  
tast. moltissimo - - - - -  
-31

wide m.p. - - - - - tight t.    wide m.p. - - - - - tight t.    wide m.p. - - - - - tight t.

*pp* 0.5"    *ff* 3:2    3:2    3:2

242  
vc. II

III + IV - - - - -  
molto tast. - - - - -  
-31

wide m.p. - - - - - tight t.    wide m.p. - - - - - tight t.

*p* 1.5"    *mf* 3:2    3:2

244  
vc. II

III + IV - - - - -  
molto tast. - - - - -  
-31

wide m.p. - - - - - tight t.

*mp* 3"    *mf*

246  
vc. II

III + IV - - - - -  
tast. - - - - -  
-31

*mp* 7"

247  
vc. II

wide m.p. - - - - - tight t.     $\Delta$

*p*

249  
vc. II

rearticulations cresc. dal niente

III + IV - - - - -  
molto pont. - - - - -  
-31

I + II - - - - -  
tast. - - - - -  
-12

*ff*

$\times 7$

marcato rearticulations

III + IV =

250

vc. II

musical notation for measure 250, vc. II. The staff shows a bass clef with a key signature of one flat (Bb). The measure begins with a double bar line and a fermata. The first part of the measure contains a whole note chord consisting of Bb2, D3, and F3. The second part of the measure contains a whole note chord consisting of Bb2, D3, and F3. The measure ends with a double bar line and a fermata. The tempo/mood is marked 'marcato'.

$\text{♩} = 47$

251

vc. II

musical notation for measure 251, vc. II. The staff shows a bass clef with a key signature of one flat (Bb). The measure begins with a double bar line and a fermata. The first part of the measure contains a whole note chord consisting of Bb2, D3, and F3. The second part of the measure contains a whole note chord consisting of Bb2, D3, and F3. The measure ends with a double bar line and a fermata. The tempo/mood is marked 'marcato'.

253

vc. II

musical notation for measure 253, vc. II. The staff shows a bass clef with a key signature of one flat (Bb). The measure begins with a double bar line and a fermata. The first part of the measure contains a whole note chord consisting of Bb2, D3, and F3. The second part of the measure contains a whole note chord consisting of Bb2, D3, and F3. The measure ends with a double bar line and a fermata. The tempo/mood is marked 'marcato'.

## AFTERWORD

When Glaukos, the prince of Crete, went missing, the king and queen were told by the Oracle of Delphi that the person to find their son would be the one who could compose the best simile on the hide of the newborn calf of the king's herd. The seer, **Polúeidós**, observed the similarity of the changing color of the calf's fur to the ripening of the mulberry, and so was tasked with finding the prince.

Polúeidós divined that Glaukos would be found dead at the bottom of a barrel of honey, where he had fallen in while attempting to dip his finger for a taste. When the prince was found, the queen was enraged at the seer for returning their son dead. She ordered he be sealed in the crypt with Glaukos, and not released until he produced the boy, alive.

Hours into his imprisonment, Polúeidós saw a snake on the body of the prince, so threw it on the ground, crushing its head with his heel. Following, another snake saw its dead kin, and rushed out of the crypt to return with an herb which, when chewed and spat into the mouth of the dead snake, brought it back to life. Polúeidós, recognizing the herb, demanded of the guards that it be brought to him, and upon chewing it and spitting it into Glaukos' mouth, the prince arose.

The queen refused to allow Polúeidós to return to his home in Corinth until he had taught her son all of his occult knowledge. After many years of instruction, the seer had taught Glaukos everything, and so was ready to go home. Before his departure, at the dock, Polúeidós offered Glaukos a final lesson, wherein he spat in the mouth of the prince. As the prince swallowed the fluid, watching the seer's ship float over the horizon, he realized that all of the knowledge he had gained from Polúeidós' tutelage was vanishing from his mind.