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# द्रव | ३ गतय

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*for* ORGAN *solo*

TRINTON HLYNN

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# FOREWORD

द्रव ( drava ): flowing, fluid, dropping, dripping, trickling or overflowing.  
३ ( treeni ): three.  
गतय ( gataya ): motions.

# NOTES FOR THE INTERPRETER

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 **Dynamics** apply only to the staff to which they are attached, to be achieved through manipulation of the register switches. However, if dynamics are accompanied by a **crescendo or decrescendo**, they apply to the entire organ, controlled by the instrument’s **expression pedals**. ③ **Grace notes** which **proceed** the note to which they are attached should be played at the **end** of the relevant beat. Grace notes **on** the note to which they are attached should be played at the **beginning** of the relevant beat, as fast as possible, afterwards returning to the main note. ④ **A two line staff at the top of the system** is sometimes used to rhythmicise **tempo approximations**, wherein the top line indicates a common-practice **vivace** tempo, the bottom **grave**, and the intermediary space approximate positions between the two. In the absence of this staff, tempo indications are given in **beats per minute**. ⑤ **Ornament articulations** should be interpreted according to the Baroque style, treating the note to which the articulation is attached as a tonic. If a chord is ornamented, the articulation applies only to the highest note of the chord. ⑥ **Jagged glissandi** indicate a **chromatic scale** from one point to another. **Straight glissandi** indicate a traditional white-key glissando.

- ⑦ The interpreter reads **four staves**, wherein the **top three** represent **three keyboard manuals**, and the **bottom** represents the **foot pedals**. Each keyboard manual has a premeditated timbral profile, detailed below:
- ① **Manual I** is bright, nasal, and present. It is recommended this timbre be achieved using any brass imitation register switches available to the individual organ.
  - ② **Manual II** is colorful to the point of fluorescence. It is recommended this timbre be achieved using secondary harmony register switches, especially of a perfect fifth or major third.
  - ③ **Manual III** is hollow glass, akin to a crystallophone. It is recommended this timbre be achieved using any high violin, flute, and / or piccolo imitation register switches available to the individual organ.

# द्रव | ३ गतय

for *Organ Solo*

Trinton Hlynn (\*2000)

$\text{♪} = 48$        $\text{♪} = 120 \left[ \text{♪}^{\text{r}5:2-} = \text{♪} / \right]$        $\text{♪} = 48 \left[ \text{♪}^{\text{r}2:5-} = \text{♪} / \right]$        $\text{♪} = 80 \left[ \text{♪}^{\text{r}5:3-} = \text{♪} / \right]$

I

II

III

Pedals

The musical score is written for four staves, labeled I, II, III, and Pedals. Staves I, II, and III are in treble clef, and the Pedals staff is in bass clef. All staves have a 4/16 time signature. The score is divided into measures by vertical bar lines. Staves I, II, and III contain various musical notations, including notes, rests, and dynamic markings. Staff I has a 'tr' marking over a note in the third measure. Staff II has a 'pp' marking under a note in the third measure. Staff III has a 'ppp' marking under a note in the fifth measure. The Pedals staff has a 'pppp' marking under a note in the first measure. The score includes various musical notations such as notes, rests, and dynamic markings.

10

*Vivace*  
*Grave*

# I

## II

### III

*Ped.*

*Vivace*  
*Grave*



*Vivace*  
*Grave*

I

II

III

*Ped.*

4/16 12/16 5/16 7/16 2/16

5:4

8 3:2 7:8

9:10 12:11

8

29

Vivace

Grave

I

II

III

Ped.

4

16

..

mp

fff

25:32

4

16

25:32

4

16

4

16

3:2

4

16

8

♩ = 48

♩ = 120

♩

5:2

3

16

5

16

4

16

2

16

3

16

5:4

ff

8

f

3:2

mp

mf

p

tr

tr

tr

tr

15:11

5:4

5:4

p

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5

× 7

I

II

III

Ped.

ffff

8

7

5

4

8

9:8

5:4



43

I

II

III

Ped.

$\text{♩} = 48$  /  $\text{♩}^{\text{r}2:5} = \text{♩}$

*pp*

8

5:6

7:8

$\text{♩} = 80 \text{ } / \text{♩}^{\text{r}5:3-} = \text{♩} /$

48

I

5  
16

12  
16

5  
16

2  
16

3  
16

4  
16

II

*tr*

5  
16

*ff*

*ff*

8

12  
16

5  
16

*tr*

2  
16

*ff*

3  
16

4  
16

III

5  
16

*pp*

12  
16

7:6

7:8

5  
16

6:7

5:4

Ped.

5  
16

*ff*

12  
16

*ff*

5  
16

2  
16

*ff*

3  
16

4  
16

# I

## II

## II

*Ped.*

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section from measures 19 to 32. The score is written for three staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a fortissimo (*ff*) dynamic marking and features a melodic line with eighth and sixteenth notes, including a trill in measure 20. The second staff starts with a mezzo-forte (*mf*) dynamic and continues the melodic development. The third staff begins with a pianissimo (*pp*) dynamic and shows a descending melodic line. A dynamic change to mezzo-forte (*mf*) is indicated at the bottom of the page, below the third staff. The score is presented in a clean, black-and-white format with standard musical notation.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a piano accompaniment. The time signature is 5/16, and the key signature has one flat (B-flat). The vocal line is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The piano part features a complex, syncopated melody with many triplets. The final measure of the piano part is marked "pp" (pianissimo) and "6:5".

This musical score is for the song "The Rose Tree". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The score is divided into two systems. The first system contains the first two staves of the vocal parts and the first staff of the piano accompaniment. The second system contains the remaining two staves of the vocal parts and the second staff of the piano accompaniment. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts enter in the second measure of the first system. The score concludes with a final chord in the fourth measure of the second system.

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$$\text{♪} = 48 \text{ [ } \text{♪}^{\text{3:5}} \text{ - } = \text{♪} \text{ / } \longrightarrow$$

67

I

II

III

*Ped.*

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11

**Vivace Grave**

**I**

**II**

**III**

**Ped.**

*p* *ff* *mp*

$\text{r} 5:2 = \text{r} 120 \text{ [ } \text{r} 5:2 = \text{r} 48 \text{ [ } \text{r} 2:5 = \text{r} 1 \text{ ] ]}$

7:8 7:8 10:9 3:2 5:4 11:9 12:11 9:8 15:16

*Ped.*

The image displays a musical score for 'The Great Train Robbery' by John Williams. The score is written for piano (pp) and strings. The time signature is 3/16. The piano part features a complex, rhythmic melody with a key signature of one flat (B-flat). The string accompaniment includes a prominent, ascending line. The score is divided into measures, with a key signature of one flat (B-flat) and a tempo marking of 'The Great Train Robbery'. The score includes a piano (pp) dynamic marking and a tempo marking of 'The Great Train Robbery'. The score is divided into measures, with a key signature of one flat (B-flat) and a tempo marking of 'The Great Train Robbery'.

*Vivace*  
*Grave*

I

II

III

*Ped.*

*fff*

25:26

21:20

20:19

27:16

*ffff*

The musical score is written for a piano piece, page 85. It features five staves: a grand staff (I and II), a third staff (III), and a pedal staff (Ped.). The tempo is marked 'Vivace' and 'Grave'. The score includes various musical notations such as notes, rests, and dynamic markings like 'fff' and 'ffff'. There are also performance instructions like '25:26', '21:20', '20:19', and '27:16'.



$\text{♪} = 80$

(88)

*Vivace*  
*Grave*

I

## II

### III

*Ped.*

95

I

II

III

Ped.



$\text{♩} = 120 \text{ [} \text{♩}^{\text{r}3:2-} = \text{♩]} \text{}$

19  
32

8

*mf*

19  
32

8  
*p*

19  
32



$\text{♩} = 80 \text{ [} \text{♩}^{\text{r}3:2-} = \text{♩]} \text{}$        $\text{♩} = 48 \text{ [} \text{♩}^{\text{r}3:5-} = \text{♩]} \text{}$

5  
16

3  
8

*mf*

5  
16

3  
8

2  
8

9:10

5:8

8

*ppp*

5  
16

3  
8

2  
8

$\rightarrow \text{♩} = 80 \text{ [ } \text{♩}^{\text{r}5:3-} = \text{♩} \text{ ]}$

$(\text{♩} = 80) \rightarrow \text{♩} = 120 \text{ [ } \text{♩}^{\text{r}3:2-} = \text{♩} \text{ ]}$

**I**

*mp* *f*

*7:8* *6:5* *5:4*

**II**

*mp* *tr*

*21:19*

**III**

*7:8* *7:8* *5:4*

*21:19* *21:19*

*Ped.*

*pp*

*5* *2* *3*

*16* *8* *16*

*5* *2* *3*

*16* *8* *16*

*5* *2* *3*

*16* *8* *16*



**I**

*fff*

**II**

8<sup>...</sup>

**III**

*Ped.*

2<sup>...</sup>

$\text{♩} = 48 \text{ [ } \text{♩} \text{]}^{\text{r}2:5-} = \text{♩}$   
 $\text{♩} = 80 \text{ [ } \text{♩} \text{]}^{\text{r}5:3-} = \text{♩}$

5:6

7:8

7:9

3:2

*ffff*

*ff*

*tr*

6:5

*f*

5:4

1 3 5 9

8 8 16 16

1 3 5 9

8 8 16 16



Handwritten musical score for three staves (I, II, III) and a Pedal line. The score is in 3/8 time and features complex rhythmic patterns and accidentals.

**Staff I:** Bass clef. Features a complex rhythmic pattern with many beamed notes and accidentals. A bracket above the staff indicates a duration of 81:88. A second bracket below the staff indicates a duration of 12:11. The staff ends with a final note and a fermata.

**Staff II:** Treble clef. Features a complex rhythmic pattern with many beamed notes and accidentals. A bracket above the staff indicates a duration of 10:7. The staff ends with a final note and a fermata.

**Staff III:** Treble clef. Features a complex rhythmic pattern with many beamed notes and accidentals. A bracket above the staff indicates a duration of 24:19. The staff ends with a final note and a fermata.

**Pedal:** Bass clef. Features a complex rhythmic pattern with many beamed notes and accidentals. A bracket above the staff indicates a duration of 5:4. The staff ends with a final note and a fermata.

Handwritten musical score for three staves (I, II, III) and a Pedal line. The score is divided into four measures by vertical bar lines.

**Staff I:**

- Measure 1: Treble clef, 7/16 time signature. Notes: Bb4, G4, F#4, E4, D4. Duration: 20:13.
- Measure 2: Treble clef, 3/8 time signature. Notes: Bb4, G4, F#4, E4, D4. Duration: 12:13.
- Measure 3: Treble clef, 5/16 time signature. Notes: Bb4, G4, F#4, E4, D4. Duration: 21:20.
- Measure 4: Treble clef, 7/16 time signature. Notes: Bb4, G4, F#4, E4, D4. Duration: 12:7.

**Staff II:**

- Measure 1: Treble clef, 7/16 time signature. Notes: Bb4, G4, F#4, E4, D4. Duration: 12:13.
- Measure 2: Treble clef, 3/8 time signature. Notes: Bb4, G4, F#4, E4, D4. Duration: 10:9.
- Measure 3: Treble clef, 5/16 time signature. Notes: Bb4, G4, F#4, E4, D4. Duration: 7:8.
- Measure 4: Treble clef, 7/16 time signature. Notes: Bb4, G4, F#4, E4, D4. Duration: 25:14.

**Staff III:**

- Measure 1: Treble clef, 7/16 time signature. Notes: Bb4, G4, F#4, E4, D4.
- Measure 2: Treble clef, 3/8 time signature. Notes: Bb4, G4, F#4, E4, D4.
- Measure 3: Treble clef, 5/16 time signature. Notes: Bb4, G4, F#4, E4, D4.
- Measure 4: Treble clef, 7/16 time signature. Notes: Bb4, G4, F#4, E4, D4.

**Pedal:**

- Measure 1: Bass clef, 7/16 time signature. Notes: Bb4, G4, F#4, E4, D4.
- Measure 2: Bass clef, 3/8 time signature. Notes: Bb4, G4, F#4, E4, D4.
- Measure 3: Bass clef, 5/16 time signature. Notes: Bb4, G4, F#4, E4, D4.
- Measure 4: Bass clef, 7/16 time signature. Notes: Bb4, G4, F#4, E4, D4.

Handwritten musical score for four staves (I, II, III, Ped.) in a complex, non-standard tuning. The score is divided into measures by vertical bar lines.

**Staff I:** Features a melodic line with various intervals. A bracket above the staff indicates a 9:7 interval. Another bracket indicates a 5:4 interval. The staff ends with a treble clef.

**Staff II:** Features a melodic line with various intervals. A bracket above the staff indicates a 22:21 interval. Another bracket indicates a 5:4 interval. The staff ends with a treble clef.

**Staff III:** Features a melodic line with various intervals. A bracket above the staff indicates a 5:6 interval. Another bracket indicates a 7:8 interval. The staff ends with a treble clef.

**Ped. (Pedal):** Features a melodic line with various intervals. A bracket above the staff indicates a 9:10 interval. Another bracket indicates an 11:9 interval. The staff ends with a treble clef.

**Other markings:** The score includes various musical notations such as notes, rests, and dynamic markings like *fff* (fortissimo) and *tr* (trill). There are also numerical ratios (e.g., 9:7, 5:4, 22:21, 5:6, 7:8, 9:10, 11:9) and a large bracket on the left side of the staves.



Handwritten musical score for three staves (I, II, III) and a Pedal line. The time signature is 2/8. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (I) has a 5:4 ratio marked above it. The second staff (II) has a 5:4 ratio marked above it and a 15:16 ratio marked below it. The third staff (III) has a 5:16 ratio marked below it. The Pedal line has a 5:16 ratio marked below it. The score is divided into two measures by a vertical line.



Handwritten musical score for three staves (I, II, III) and a Pedal line. The time signature is 2/8. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (I) has a 5:4 ratio marked above it. The second staff (II) has a 5:4 ratio marked above it and a 15:16 ratio marked below it. The third staff (III) has a 5:16 ratio marked below it. The Pedal line has a 5:16 ratio marked below it. The score is divided into two measures by a vertical line.

♩ = 60

136

*ffff*

15

8

I

II

III

*Ped.*

15

8

8



**I**

**II**

**III**

*Ped.*

*ppp*

8.

# AFTERWORD

“From there, after six days and seven nights, you arrive at Zobeide, the white city, well exposed to the moon, with streets wound about themselves as in a skein. They tell this tale of its foundation: men of various nations had an identical dream. They saw a woman running at night through an unknown city; she was seen from behind, with long hair, and she was naked. They dreamed of pursuing her. As they twisted and turned, each of them lost her. After the dream, they set out in search of that city; they never found it, but they found one another; they decided to build a city like the one in the dream. In laying out the streets, each followed the course of his pursuit; at the spot where they had lost the fugitive’s trail, they arranged spaces and walls differently from the dream, so she would be unable to escape again.

This was the city of Zobeide, where they settled, waiting for that scene to be repeated one night. None of them, asleep or awake, ever saw the woman again . . .”

- **Italo Calvino**

“. . . It’s just a breath, wetter than crying,  
a liquid, a sweat, an unnamed oil,  
a sharp movement,  
becoming, thickening,  
the water falls,  
to slow drips,  
towards its sea, towards its dry ocean,  
to his wave without water . . .  
And then there is this sound:  
a red noise of bones,  
a sticking of meat,  
and yellow legs like spikes coming together.  
I listen between the shot of the kisses,  
I listen, shaken between breaths and sobs . . .  
and even if I close my eyes and cover my heart entirely,  
I see a dull water fall,  
to deaf drips.  
It’s like a gelatine hurricane,  
like a cataract of sperm and jellyfish.  
I see a cloudy rainbow running.  
I see the water passing through the bones.”

- **Pablo Neruda**