द्रव | ३ गतय

for ORGAN *solo*

TRINTON HLYNN

2023

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. 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)

♪ = 48 ♪ = 120 [r5:2 ♪ = ♪] ♪ = 48 [r2:5 ♪ = ♪] ♪ = 80 [r5:3 ♪ = ♪]

I

II

III

Pedals

8:7

pp

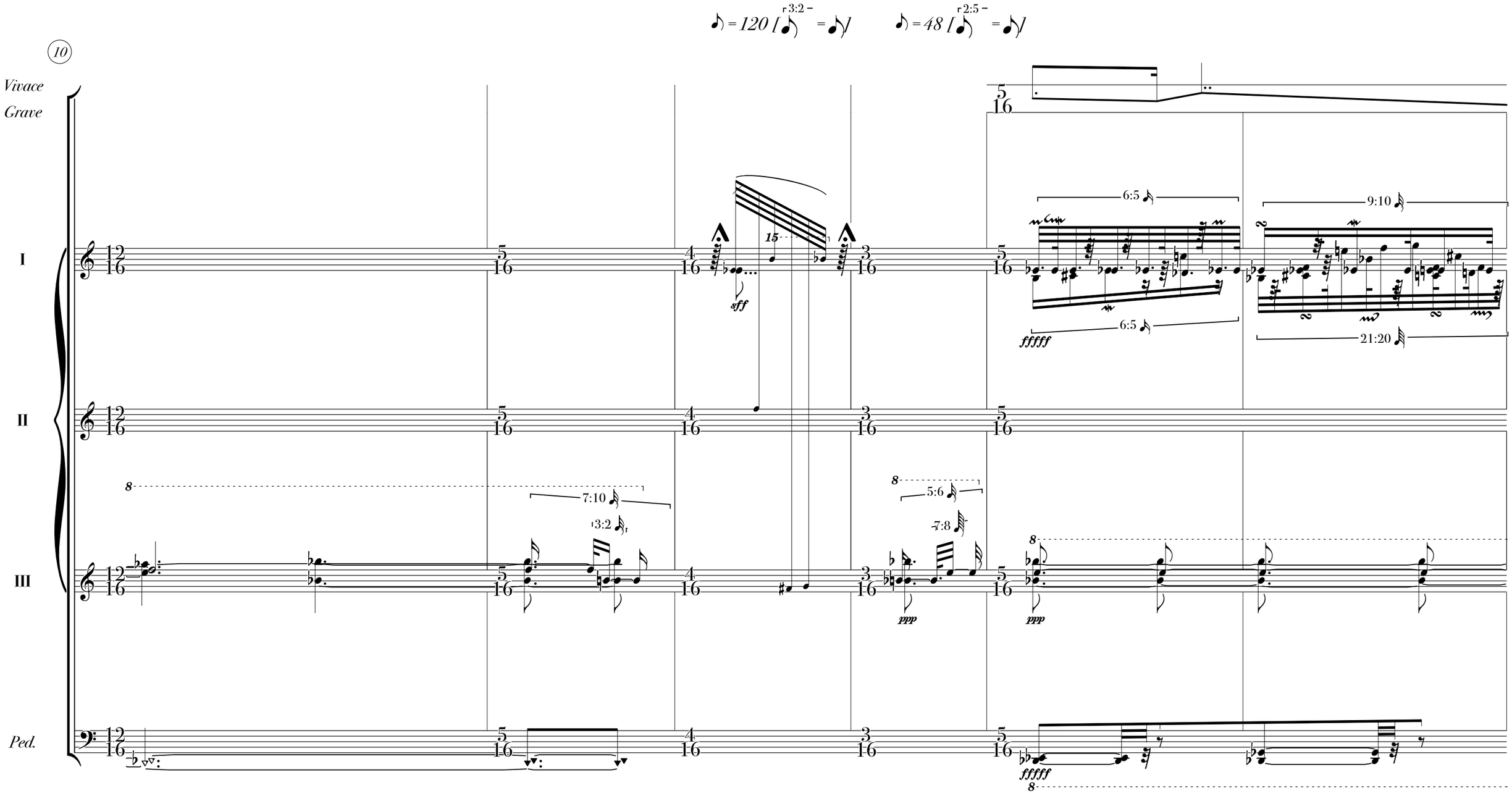
8

7:6

ppp

pppp

pppp


10
Vivace
Grave
I
II
III
Ped.
= 120 [3:2 =]
= 48 [2:5 =]
sff
15
6:5
9:10
fffff
21:20
7:10
3:2
5:6
7:8
ppp
8

Vivace
Grave

I

II

III

Ped.

25:24

15:14

fff

81:88

6:7

5:6

p

ppppp

fffff

Vivace
Grave

I

II

III

Ped.

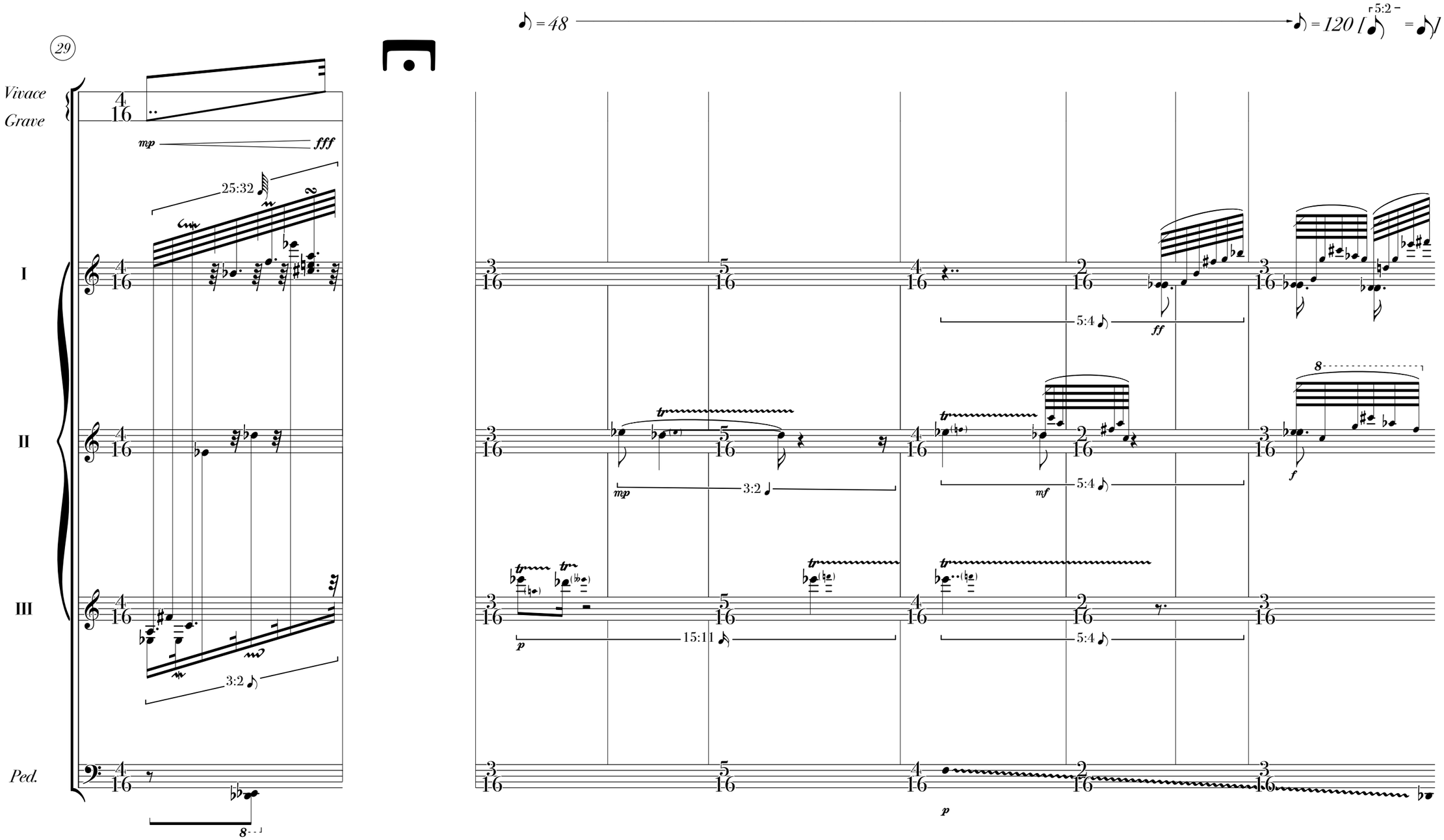
5:4

3:2

7:8

9:10

12:11


29
Vivace
Grave
I
II
III
Ped.
mp
fff
25:32
3:2
8
= 48
= 120
5:2
5:4
ff
mp
3:2
mf
f
p
15:11
5:4
p

(♪ = 120)

× 7

8

I

II

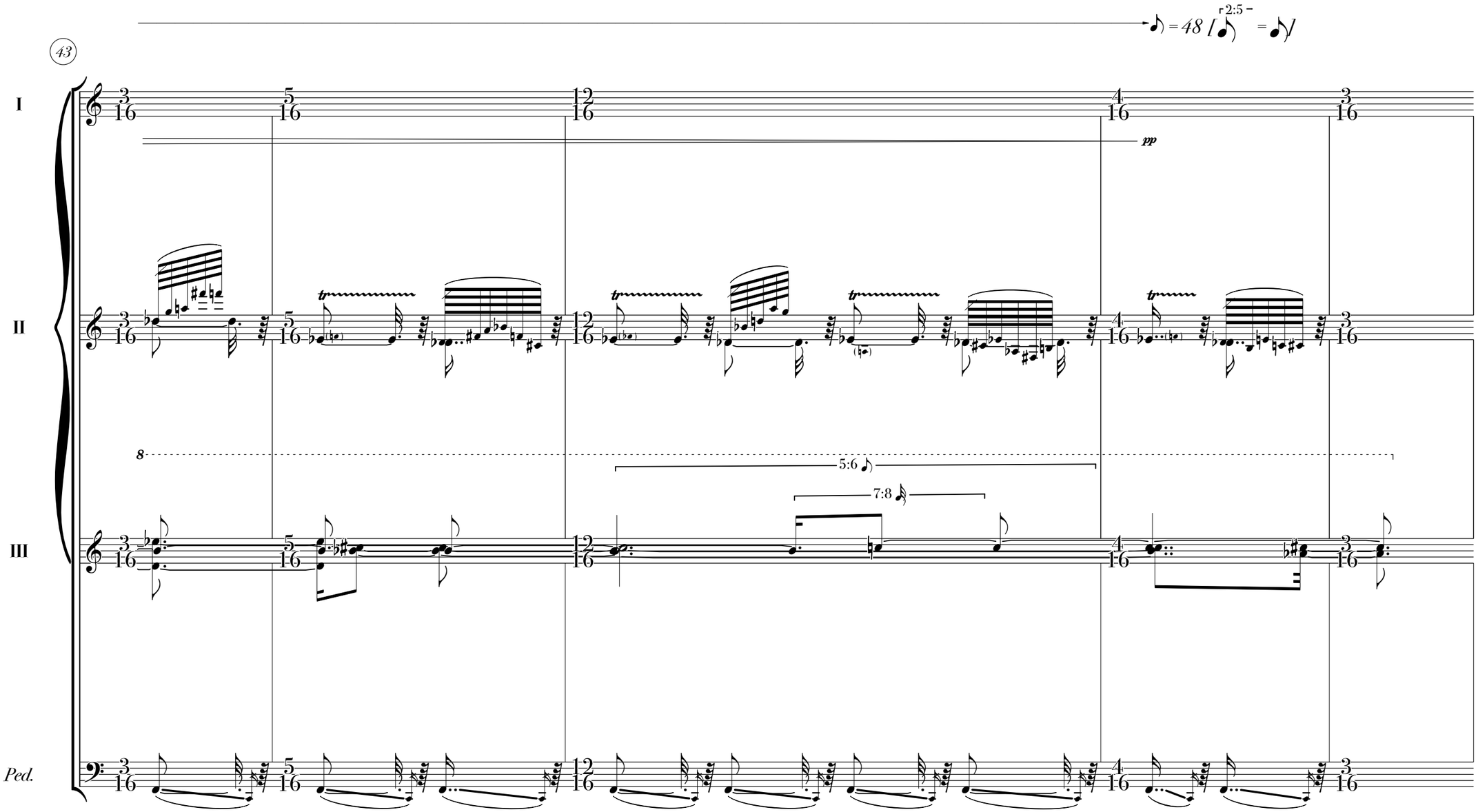
III

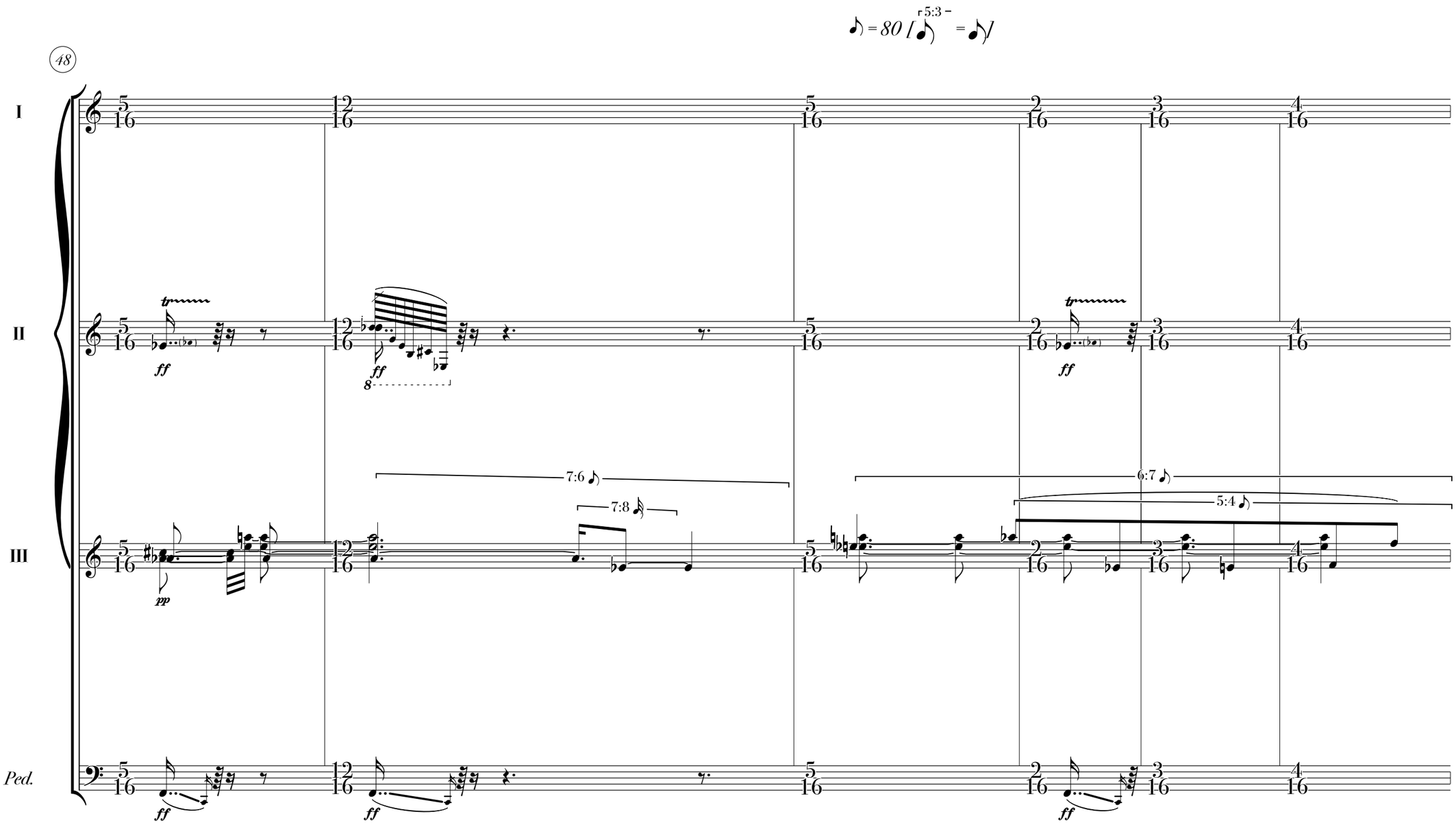
Ped.

ffff

9:8

5:4


43
= 48
2:5
I
II
III
Ped.
pp
tr
8
5:6
7:8


48
I
II
III
Ped.
5:3
= 80
7:6
7:8
6:7
5:4
ff
pp
8

♪ = 120 [3:2 ♪ = ♪]

1–2 | 3

×3

Vivace
Grave

I

II

III

Ped.

ff pp

19/32

8

mf

8 p

mf

5/16

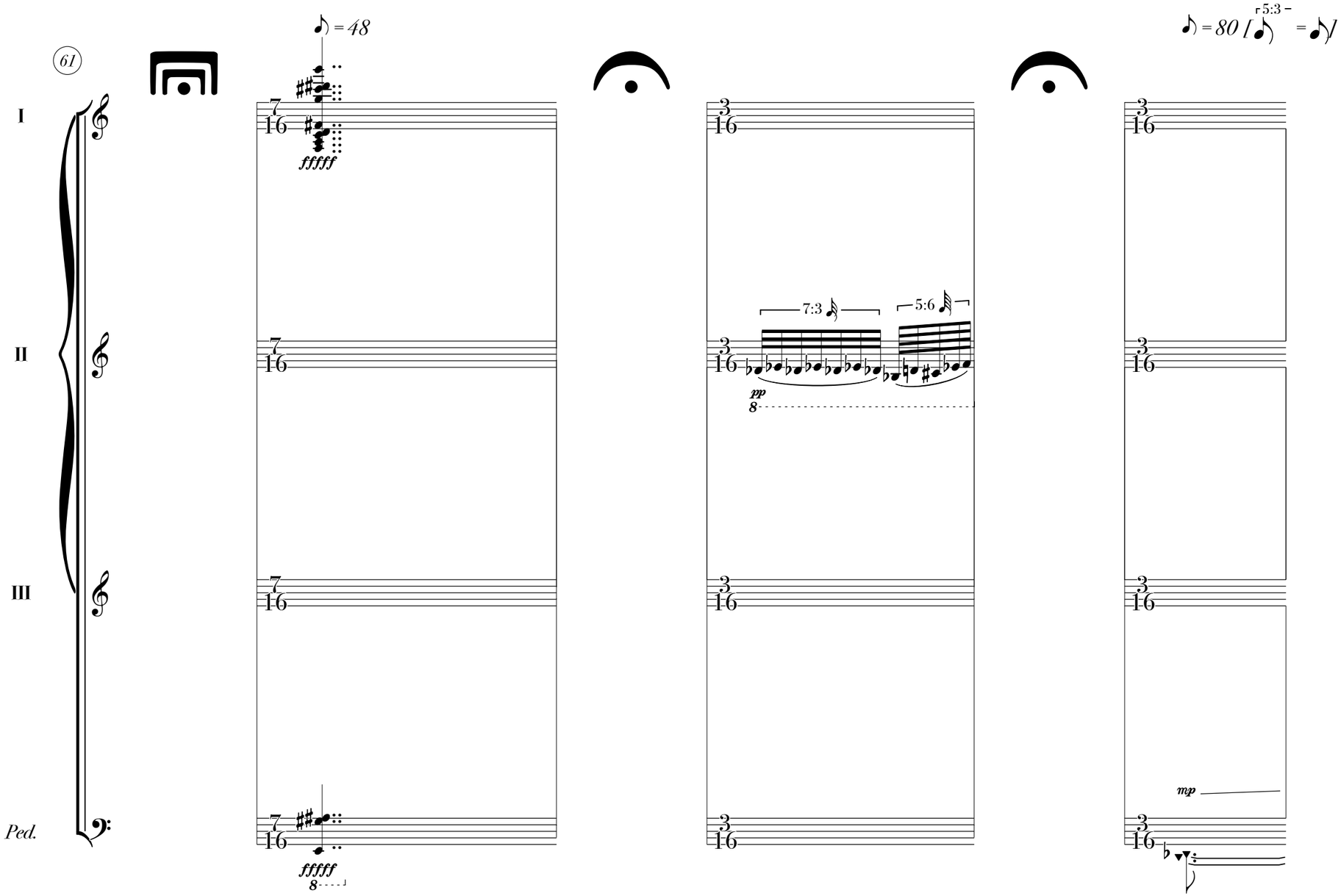
15

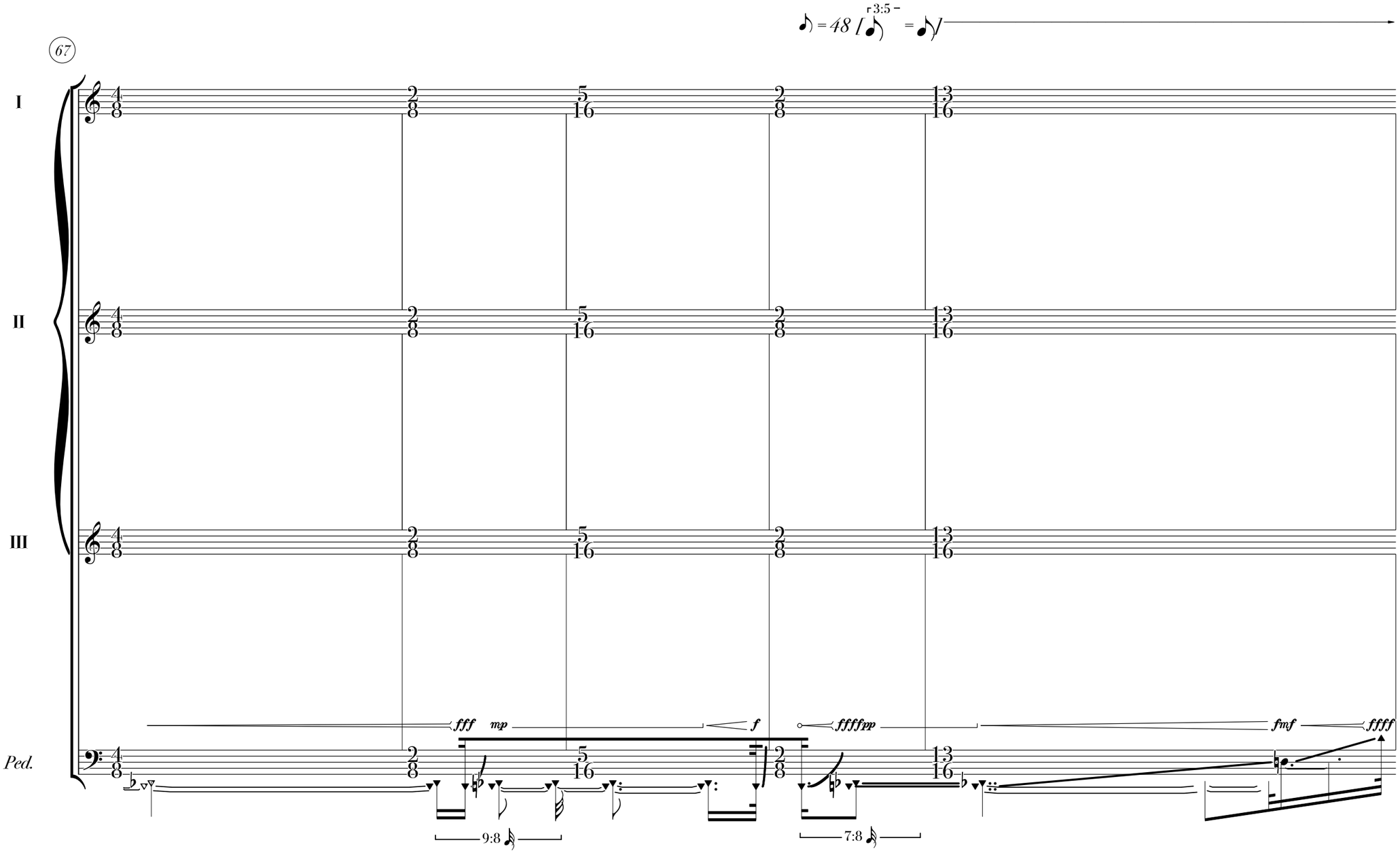
pp 6:5

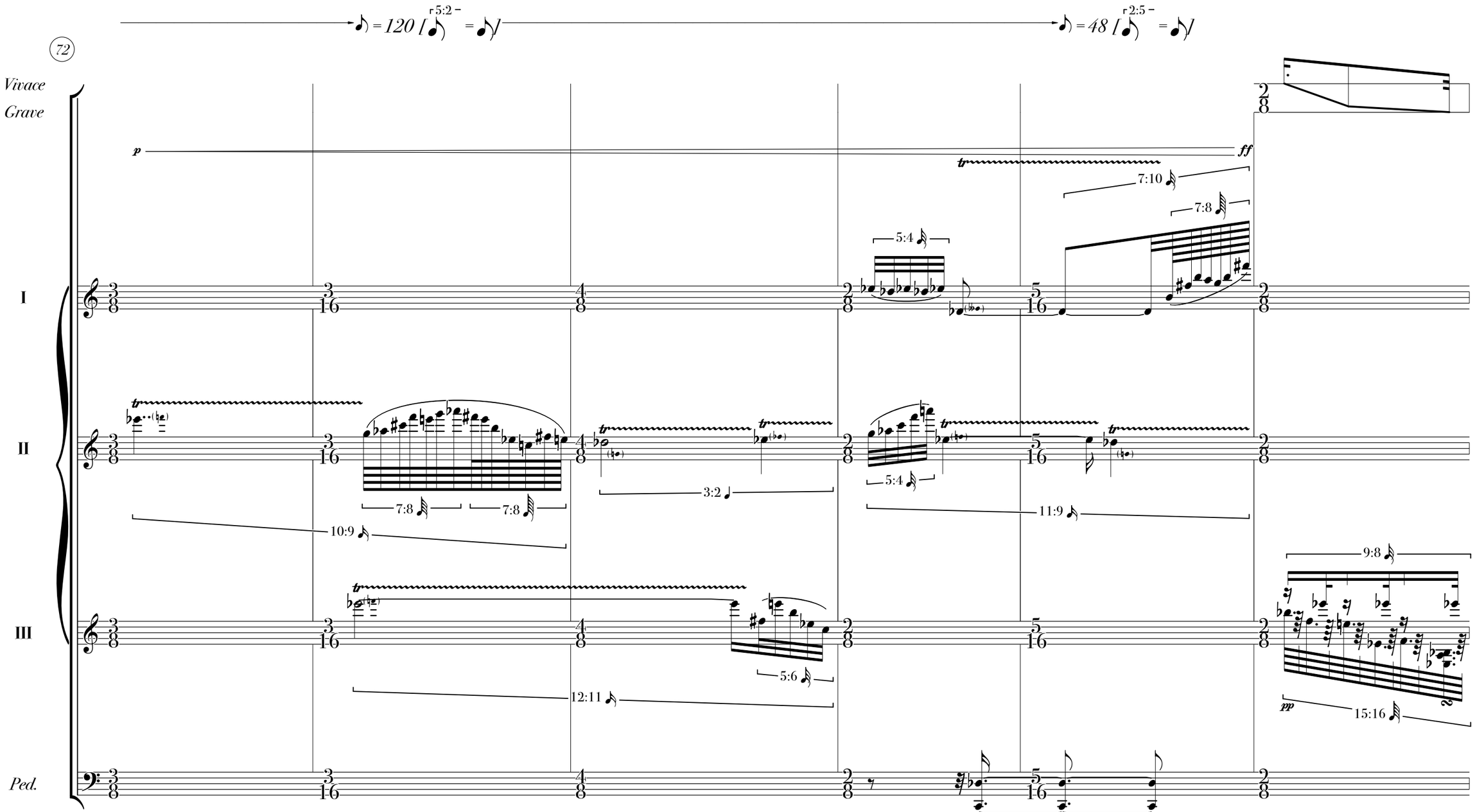
3/8 2/8

15 9:10

21:20


61
I
II
III
Ped.
= 48
= 80
5:3
7:3
5:6
ffffff
pp
mp


67
I
II
III
Ped.
fff
mp
f
ffffpp
fmf
ffff
9:8
7:8


72
Vivace
Grave
I
II
III
Ped.
p
ff
pp
tr
5:2
2:5
7:10
7:8
5:4
3:2
11:9
10:9
9:8
5:6
12:11
15:16

Vivace
Grave

I

II

III

Ped.

pp

24:19

21:20

6:5

10:9

35:26

10:9

Vivace
Grave

fff

I

II

25:26

21:20

III

20:19

27:16

Ped.

ffff

♪ = 80

Vivace

Grave

I

II

III

Ped.

25:22

21:16

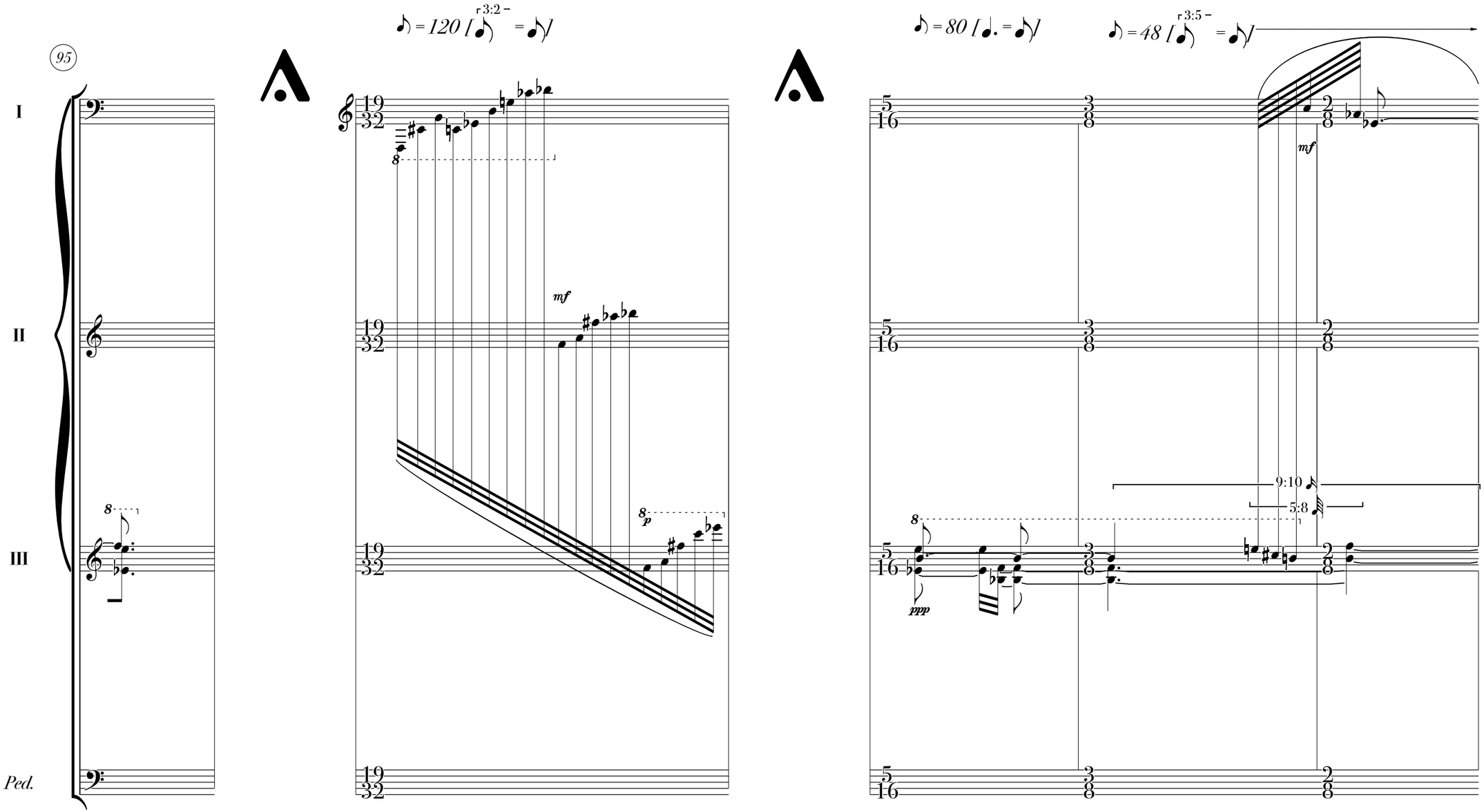
9:10

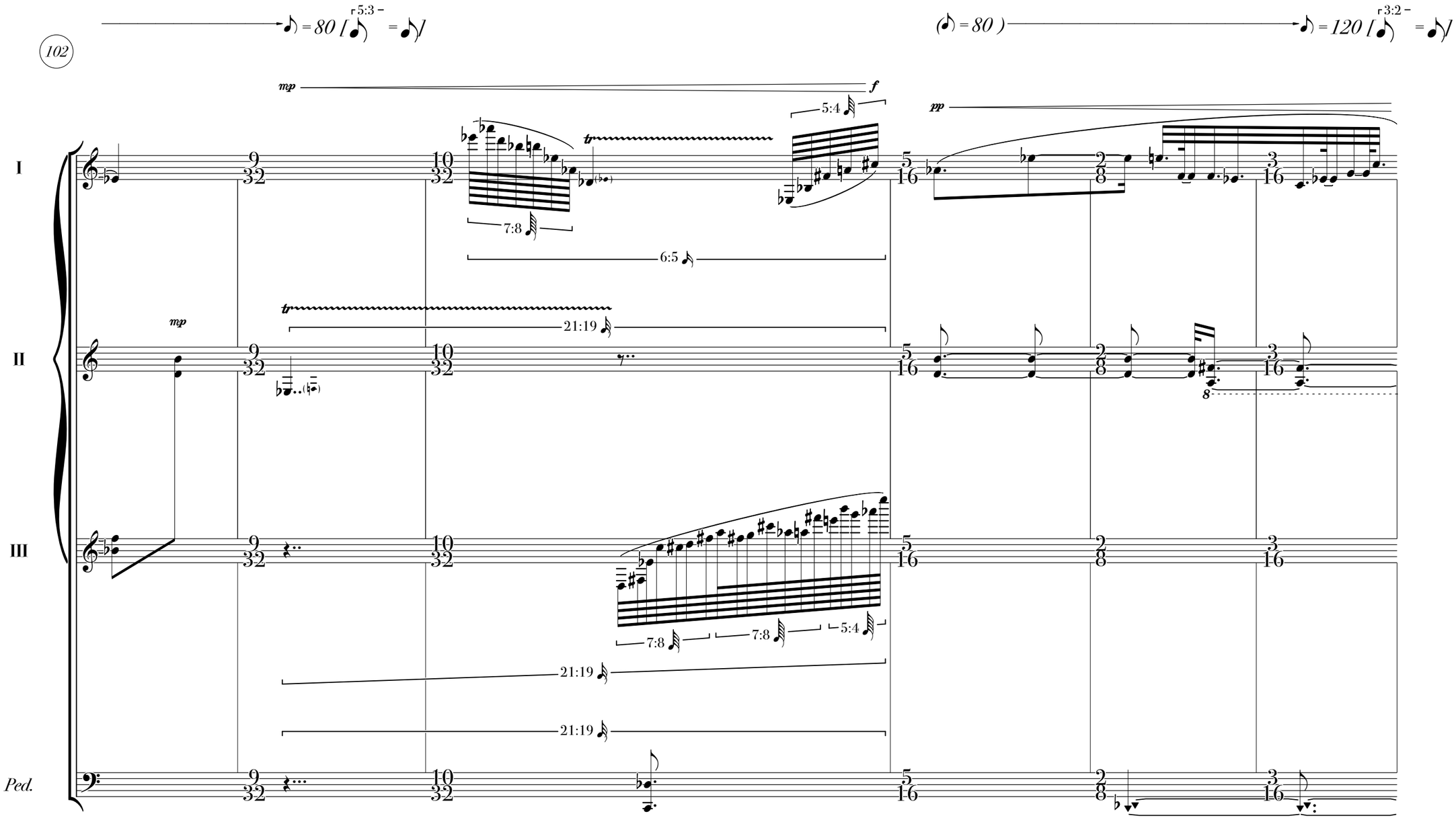
6:7

7:9

9:8

ppp


95
I
II
III
Ped.
= 120 [3:2 =]
= 80 [=]
= 48 [3:5 =]
mf
p
ppp
9:10
5:8


102
= 80 [5:3 =]
(= 80)
= 120 [3:2 =]
mp
f
pp
I
II
III
Ped.
tr
5:4
7:8
6:5
21:19
7:8
7:8
5:4
21:19
21:19

♪ = 48 [2:5] = ♪/

♪ = 80 [5:3] = ♪/

I

II

III

Ped.

fff

fffff

ff

f

fffff

5:6

7:8

7:9

3:2

6:5

5:4

114

I

II

III

Ped.

9:8

21:16

6:5

6:5

5:7

15:28

8

13:12

3:2

7:8

81:88

10:7

12:11

24:19

5:4

I

II

III

Ped.

I

II

III

Ped.

20:13

12:13

21:20

12:7

25:14

10:9

7:8

I

II

III

Ped.

9:7

5:4

22:21

5:4

5:6

7:8

9:10

11:9

fff

I

II

III

Ped.

5:4

7:8

5:4

15:16

6:5

fffff

8

8

♪ = 60

I

II

III

Ped.

15

ffff

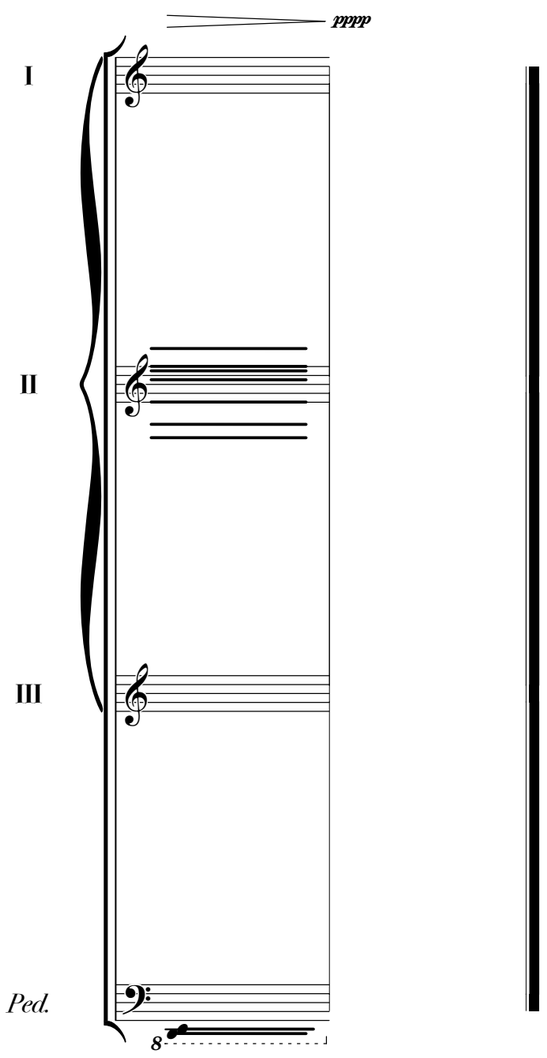
8

15

8

8

137



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**