
Anthropodermic Bibliopegy β.
(nèi dān)

九丹 (Nine Elixers)

for viola alone

Trinton H/ynn

(2024)

NOTES FOR THE INTERPRETERS

① **Tablature** is used at various moments throughout the piece. The clefs of this tablature are as follows:



①. The **body clef** indicates to touch the body of the instrument. The top line represents the top of the body, the bottom line the bottom. The center line represents the waist.



②. The **back of body clef** indicates to play on the back of the body. This clef is always coupled with a technique wherein the bow is pressed firmly on the back of the instrument and twisted, causing the hairs to rub against the wood of the bow, the sound of which is amplified by the resonating body.



③. The **string clef** is not a far cry from similar tablatures used by Helmut Lachenmann. The top line indicates the very top of the string, the second line represents halfway down the string, the third line represents the edge of the fingerboard, the fourth line represents the bridge, and the final line presents the tailpiece.

In the tablature idiom, stringing is given in the form of roman numerals next to the note which behave exactly as accidentals.

② **Note heads** correspond to finger pressure. The note heads used in this score, apart from the traditional, are:



①. Harmonic finger pressure.

②  Half-harmonic finger pressure (effectively damping the string)

③  Percussive action, such as striking the instrument with the bow or fingertips (often unpitched)

The presence of two staves indicates to divide the actions indicated in the notation into right hand (top staff) and left hand (bottom staff).

Not all actions of the tablature will sound. In many cases, it is interpreted just as choreographically as it is sonically.

② 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** and **0/5** represents **au talon** and **5/5** represents **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.

③ **Materials** Required for this score are:

- ① A small basin which can fit comfortably in the interpreters lap.
- ② At least five, preferably uncarved pieces of wood, which are placed in the basin.
- ③ A pitcher of water.
- ④ A metal guitar slide.

④ The third movement is intended to be played with the metal guitar slide. The indication of finger position and pressure in the left hand staff can either be maintained, accomplished by careful angling and rotating of the slide, or interpreted with one finger operating the slide and the other fingers touching the strings.

⑤ This piece should be performed sitting down, with the instrument in da gamba position, as at the ending of the choreography which begins the first movement.

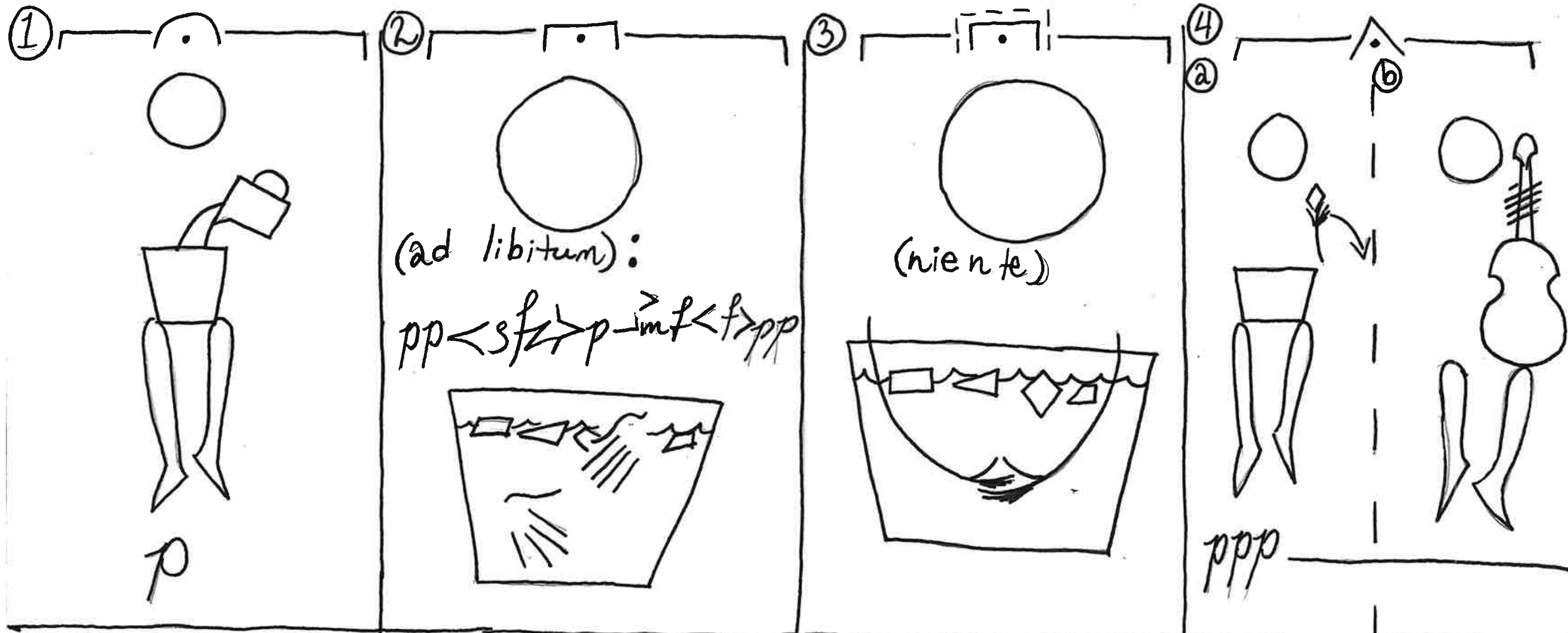
⑥ **The instrument is prepared** with small rings of aluminum foil loosely wrapped around each of the strings beneath the bridge. The fourth string is detuned a quarter tone, to C-quarter-flat.

⑦ This score follows the notational example of Luigi Nono, who used the familiar, round-arched **fermata** as an orientation point. To **triangulate** the arch indicates to **shorten** the fermata, and to **square** the arch indicates to **lengthen** the fermata. The **addition of arcs** increases the relative length or shortness of the fermata. Sometimes fermate are given dashed arches, indicating to slightly shorten or elongate the fermata, but not fully to the level of the proceeding symbol. The interpreters are advised against quantization via the development of their own system for counting fermatas (in seconds, for example). Instead, the fermata should be understood as an invitation to wait rather than count, the shape of their arcs being an indication of the relative space of this invitation.

Anthropodermic Bibliopegy B: 天丹 (Nine Elixers) for viola alone

Trinton HLYNN (*2000)

I. 天精



Fill the basin of water in your lap, watch the wood pieces rise with the water.

Place both hands in the basin. Learn the sounds, shapes, and textures of its contents.

Submerge your hands in the water. While they are beneath, perform the above mudra. Stillness, for a while.

Remove your hands. On the way to the surface, select a wood piece. Set it aside for later. Dry your hands. Place the viola in dagamba position.

$\text{♩} = 80$
 extremely fast bow
 tasto poss. --- $\text{♩} = 80$
 $\frac{1}{2}$ legno tratt. ---

(5) (6) (7) (8) (9) (10)

legno tratt. --- (back of body)

tap fingertips on body "ppp"

legno tratt. --- (back of body)

"ppp" poco > "mf" "pp" >

mf < ff

tap side of bridge with wooden piece

"pppp"

(11) (12) (13) (14) Completely periodic pulse

legno tratt. --- legno bat. --- (back of body)

"ppp" "pp" "mf" "mf" "mp" "f" "mf" "pp" "fff"

"bow" side of bridge with wooden piece

tap

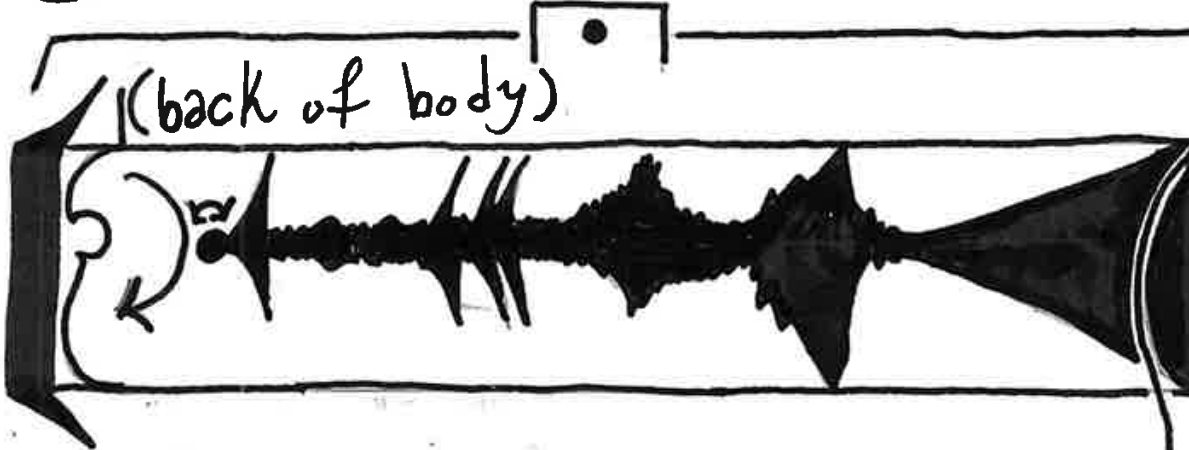
(Set the wooden piece aside)

"ppp" "mf"

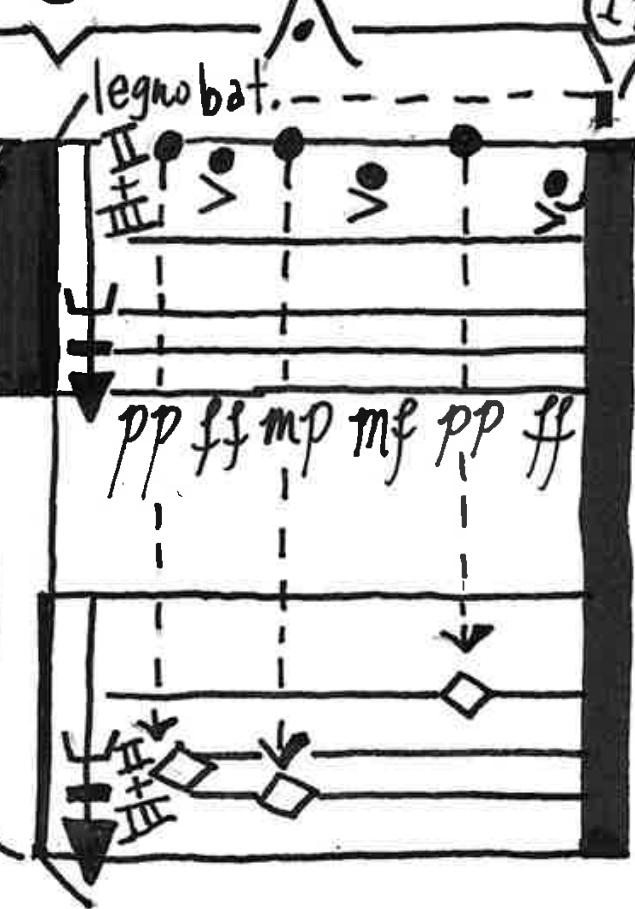
*2

*1 Senza cesura *2 Half Finger-Pressure

15

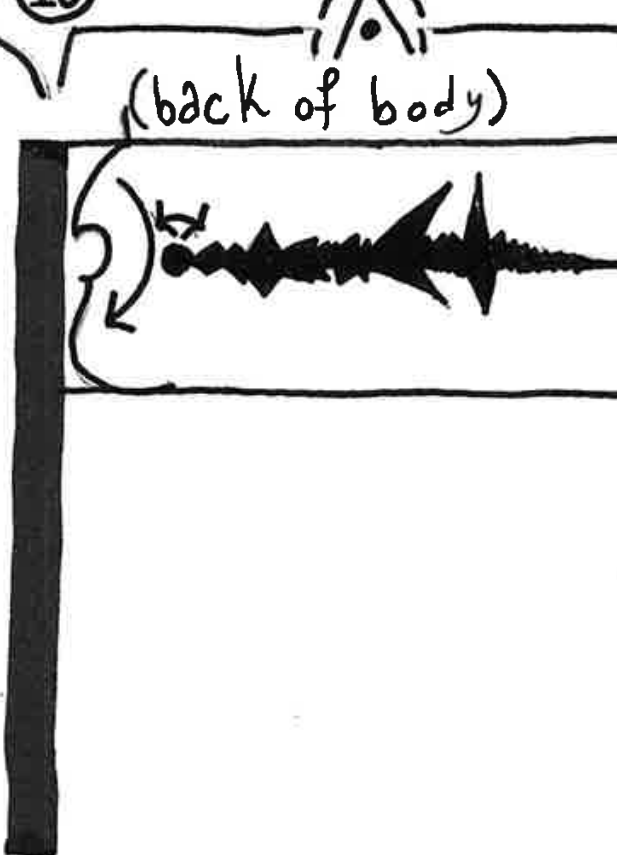


16 Same pulse from 14

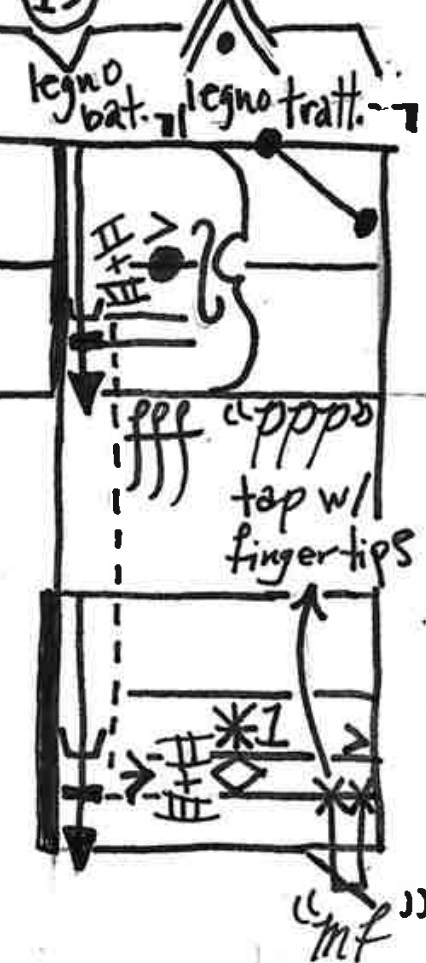


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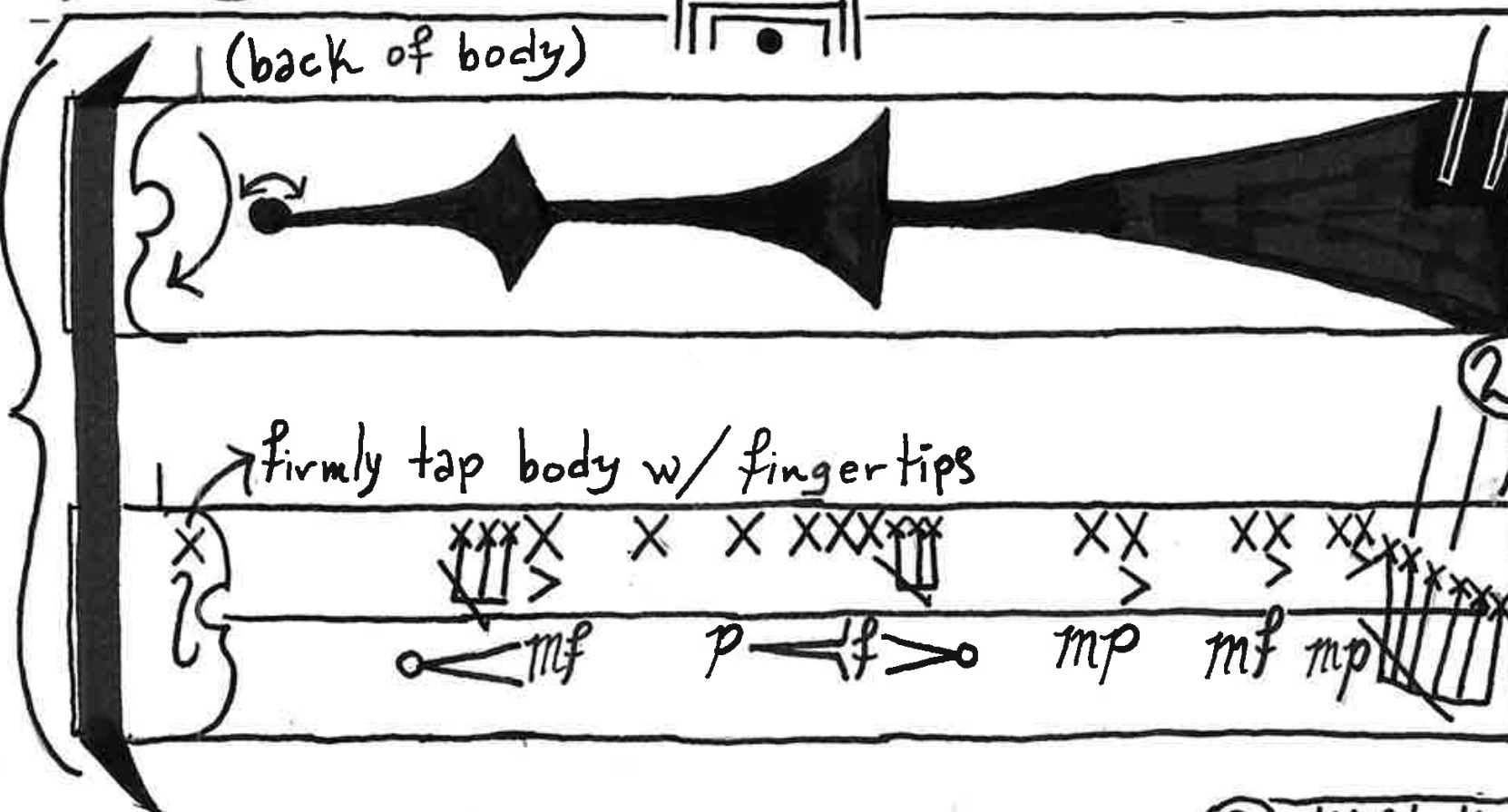
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19



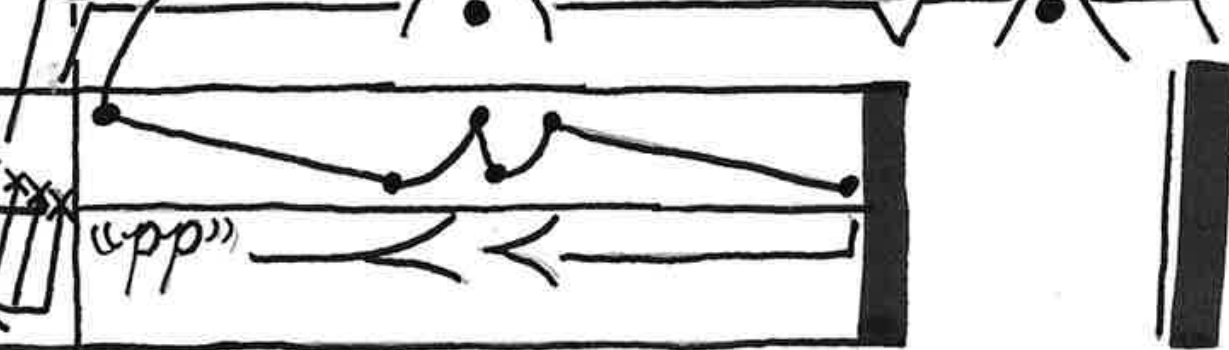
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Lightly trace circles on the body with the wooden piece.

21

22



③ *1 Strike open strings w/ bow, let ring shortly, then stop strings w/ left hand.

$\text{♩} = 80$ II. 地氣

extremely fast bow

tasto poss. -----

$\frac{1}{2}$ legno tratt. -----

(senza misura)

~~$\text{♩} = 80$~~

Handwritten musical score for measures 23-27. Measure 23 is marked with a circled 23 and a bow hair icon, with dynamics "pp". Measures 24-27 are marked with circled numbers 24, 25, 26, and 27. Above the staves, performance instructions are written: "legno bat." (with a triangle icon), "fast bow" (with a triangle icon), and "extremely slow bow" (with a triangle icon). The score includes various musical notations: notes, rests, and dynamic markings (p , mp , pp , ff , fff). A section labeled "I-IV finger-percussion" is indicated with a wavy line. A large black bar is present at the end of the system.

28

Handwritten musical score for measure 28. The measure is marked with a circled 28. Above the staff, performance instructions are written: "legno battuto (no horizontal motion)" and " $\frac{1}{2}$ legno (crine)". The score includes various musical notations: notes, rests, and dynamic markings (pp , ff , fp). A section labeled "aperiodic" and "periodic" is indicated with a wavy line. A large black bar is present at the end of the system.

Same periodic pulse from previous measure sempre (29) (30) $\times 9$ (31) Rall. -----

full bows poss. ----- extremely slow bow

fp > pp ff mf ff mf ff mf "ffpp" "mfpp" "fff"

(32) (same pulse) continues (33) $\text{♩} = 80$

fingers above bow, close to bow as possible.

(extremely slow bow) ----- fast bow

extremely fast bow - fasto poss. 7 1/2 legno tratt. (34)

flag. pppp pp (slide in left hand \rightarrow)

♩=144 Ⅲ. 人神

(36)

35

37

(38)

(39)

40

Handwritten musical score for two staves, measures 35-40. The score includes fingerings, dynamics, and performance instructions.

Measure 35: First staff has a half note G4 (fingering IV) and a half note F#4 (fingering III). Second staff has a half note E4 (fingering III) and a half note D4 (fingering II). Dynamics: *fp* (first half), *f* (second half). Performance instruction: "extremely slow bow".

Measure 37: First staff has a half note G4 (fingering I) and a half note F#4 (fingering I). Second staff has a half note E4 (fingering I) and a half note D4 (fingering I). Dynamics: *ppp*.

Measure 38: First staff has a half note G4 (fingering I) and a half note F#4 (fingering I). Second staff has a half note E4 (fingering I) and a half note D4 (fingering I). Dynamics: *ppp*.

Measure 39: First staff has a half note G4 (fingering I) and a half note F#4 (fingering I). Second staff has a half note E4 (fingering I) and a half note D4 (fingering I). Dynamics: *pp* (first half), *f* (second half). Performance instruction: "extremely slow bow".

Measure 40: First staff has a half note G4 (fingering I) and a half note F#4 (fingering I). Second staff has a half note E4 (fingering I) and a half note D4 (fingering I). Dynamics: *pp* (first half), *f* (second half). Performance instruction: "extremely slow bow".

41

(41)

Handwritten musical score for a single melodic line. The notation includes various rhythmic values (e.g., 5/5, 1/5, 3/5, 2/5, 4/5) and dynamic markings (e.g., *ff*, *mf*, *f*, *p*, *pp*). The score is written on a single staff with a treble clef. The piece concludes with a double bar line.

↓
Finger percussion
with 3rd or 4th
finger.

⑥

[illegible]

$\text{♩} = 80$

Rubato

Epilogue: You Got to Go to that Lonesome Valley
(nobody else can go for you)

poco pont. sempre

Vib. multig. sempre.

Handwritten musical score for a double bass, featuring two staves. The first staff contains measures 43 through 48, and the second staff contains measures 49 through 50. The tempo/mood is indicated as "Vib. molto s. Sempre". The key signature is one flat (B-flat). The first staff has a forte dynamic marking (f) at measure 43. The second staff ends with a repeat sign and a circled number 7, indicating a repeat of the first staff. Fingering numbers (I, II, III, IV) are written above the notes. The notation includes slurs, ties, and a fermata over measure 48.

(Senza misura)

~~$\text{♩} = 80$~~

$\text{♩} = 72$

51

52

53

54

55

56

extremely fast bow

fp

$ffpp$

$ffpp$

$ffpp$

$ffpp$

$ffpp$

57

58

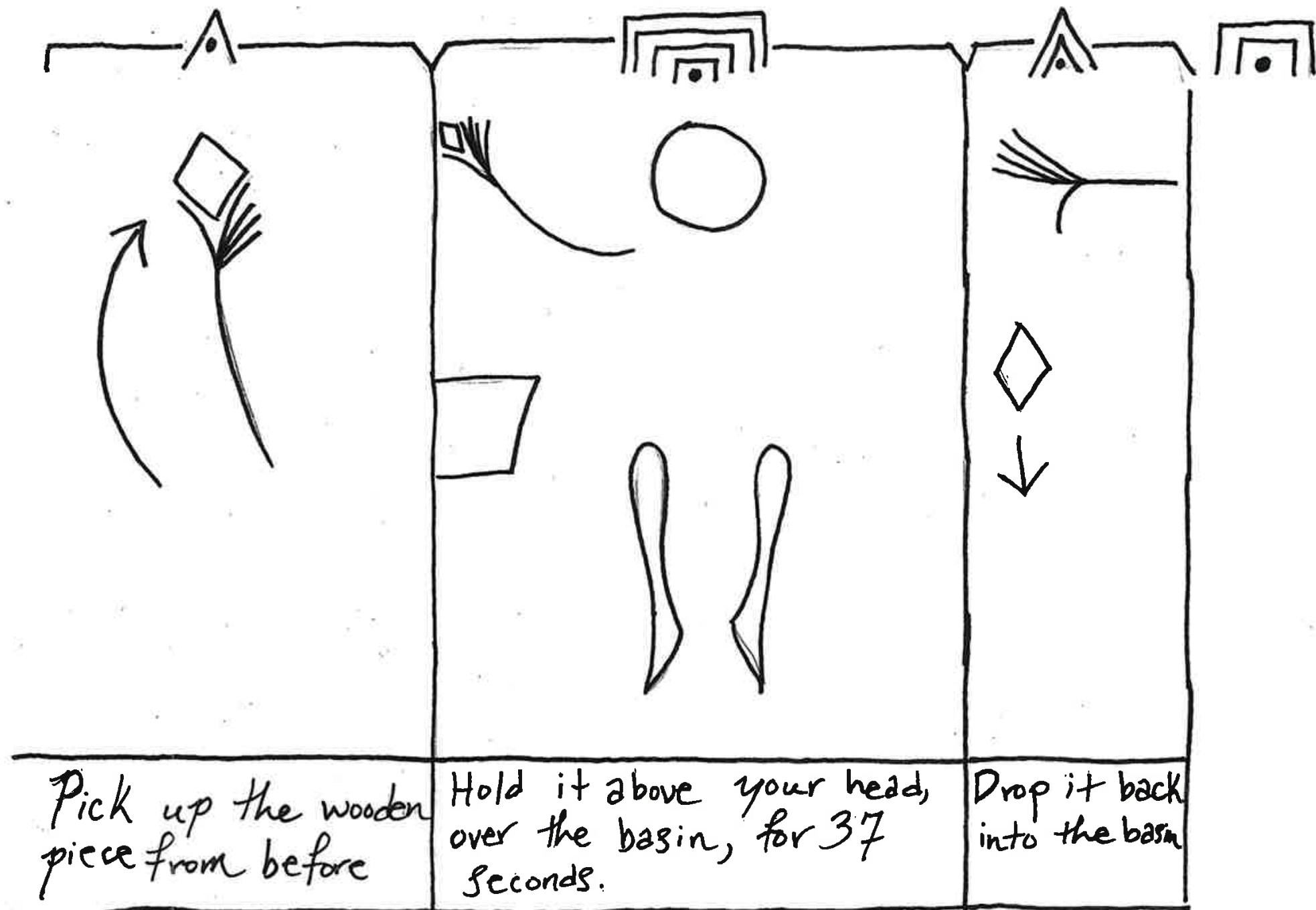
$ffpp$

8

(Senza misura)

~~$\text{♩} = 72$~~

37^{"))}



Berlin - Leipzig
June 2024

AFTERWORD

“You got to go to the lonesome valley.

“You got to go there by yourself.

“Nobody else, nobody else can go for you.

“You got to go there by yourself.”