
Anthropodermic Bibliopeggy β: 内丹

(Nine Elixirs)

for Viol alone

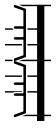
TRINTON HLYNN

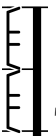
2024


NOTES FOR THE INTERPRETERS

① This piece is written for **bass viol** with **seven strings**, although imaginations for other viols are welcomed.

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. It is recommended that this technique be performed with a second bow, the hairs of which have been loosened.

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 **punta d'arco** and **5/5** represents **au talon**. 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 **The instrument is prepared** with small rings of aluminum foil loosely wrapped around each of the strings beneath the bridge. The sixth string is detuned to C-quarter-flat.

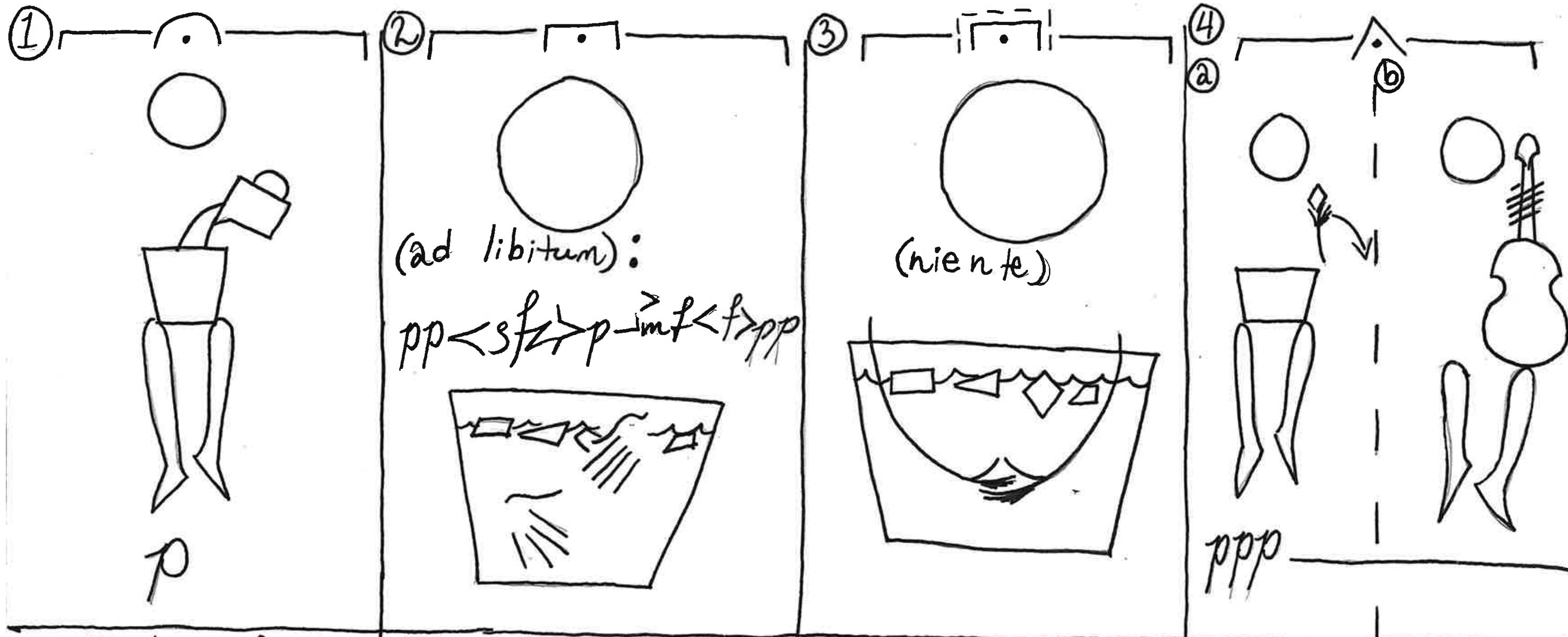
⑥ This score follows the notational example of Luigi Nono, who used the familiar, round-arched **fermata** as an orientation point. To **triangulate** the arch indicates to **shorten** the fermata, and to **square** the arch indicates to **lengthen** the fermata. The **addition of arcs** increases the 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.

This piece was rewritten for viola da gamba from its original viola setting with the patient and attentive collaboration of Athena Zenker Díaz, who premiered the work at the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig, 1st July 2024.
This work is therefore dedicated to Athena.

Anthropodermic Bibliopegy β: 九丹 (Nine Elixers) for viol 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 viol in position.

11

(back of body)

Same pulse from mm. 10

legno bat.

legno bat. - - - l. trat. - - -

pp ff mp mf pp ff

fff

"ppp"

"mf"

16

(back of body)

mf

p

f

mp

mf

mp

17

w/ wooden piece

"pp"

¹ strike open strings with bow, let ring shortly, then stop strings with left hand

² tap front of bridge with fingertips

³ firmly tap front of body with fingertips

⁴ lightly trace circles on the body with wooden piece

II. 地氣

♩ = 80

extremely fast bow - - - - -

tasto poss. - - - - -

1/2 legno trat. - - - - -

V - - - - -

(Senza misura)

legno bat.

fast bow

extremely slow bow

19

II

24

25

Same periodic pulse from previous measure

Rall. moltiss.

full bows poss.

extremely slow bow

28

Same pulse from mm. 25

fast bow

extremely fast bow

tasto poss.

1/2 legno trat.

V

pp

(Slide in left hand)

♩ = 144

III. 人神

31

Handwritten musical notation for measures 31-36. The notation includes fingerings (e.g., 0/5, 3/5, 5/5, 2/5, 3/5), dynamics (fp, s.f, fff, pp, f), and articulation (XSB, slurs, accents). The notation is written on a grand staff with two staves per system.

37

Handwritten musical notation for measures 37-42. The notation includes fingerings (e.g., 5/5, 1/5, 3/5, 0/5, 2/5, 0/5, 1/5, 4/5, 0/5, 3/5, 0/5, 0/5, 3/5, 0/5, 2/5, 0/5, 5/5, 0/5, 5/5, 0/5, 5/5), dynamics (ffp, f, mf, p, mp, pp, f, mf, f, mp, f, mp, f, f, mp, f, fff, f), and articulation (XSB, slurs, accents, wavy lines). The notation is written on a grand staff with two staves per system.

¹ finger percussion with third or 4th finger
内丹 (Nine Elixirs) - Trinton Hlynn

38

Rall. moltiss. sempre

wood on string, hair behind bridge
full bows poss.

×9

attacca

III - VI
"ppp"
(remove slide)

III - VI

Epilogue:

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

♩ = 80

Rubato

poco pont. sempre

vib. moltiss. sempre

39

IV - V IV -

f

42

V IV - V -

f

45

47

(Senza misura)

extremely fast bow

$\text{♩} = 72$

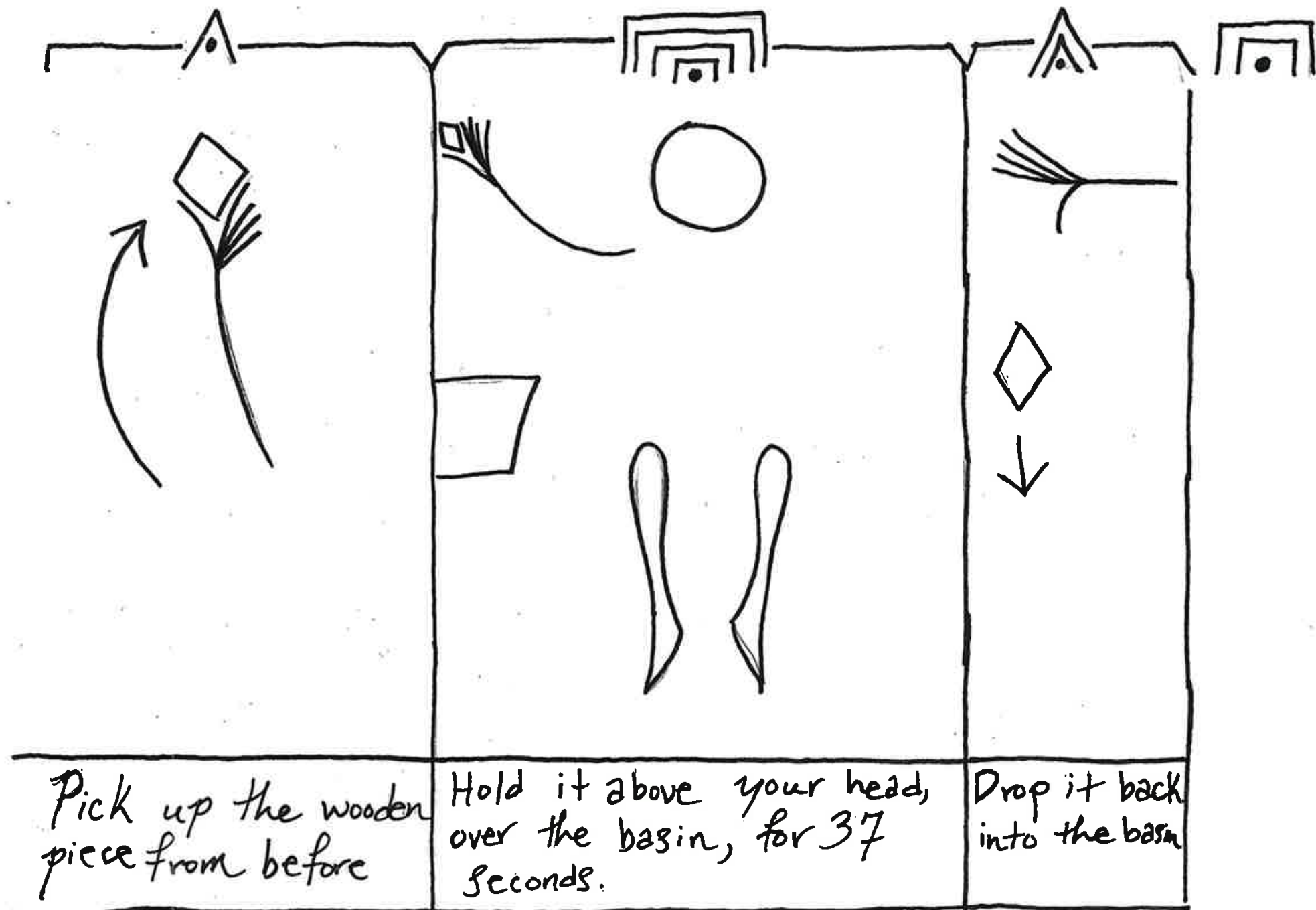
50

¹ finger underneath the bow, as close to bow as possible

(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.”