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# *Anthropodermic Bibliopegy* γ: 外丹

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( eight manifestations )

*for* Viola Solo, Saxophone, Cello, Harp, Accordion, Piano,  
*and* Electronics

TRINITY HLYNN PRATER

2024 - 2025

# FOREWORD

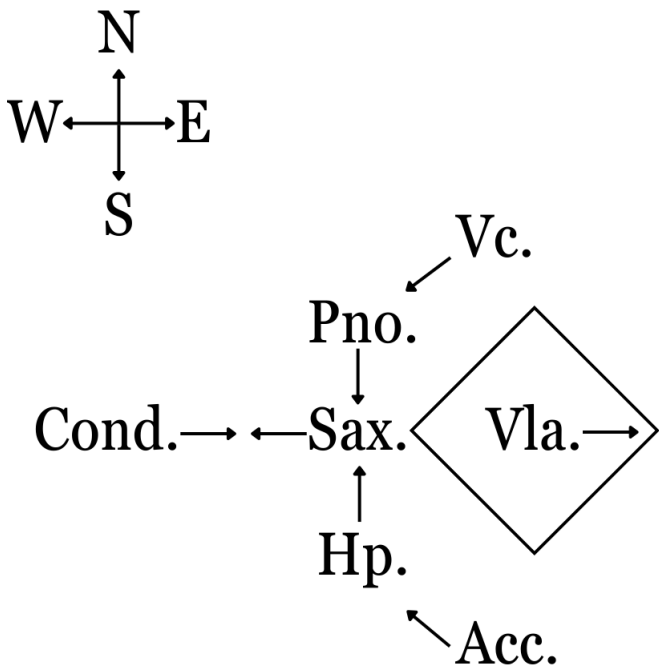
**Anthropodermic:** *Having to do with, or utilising human skin.*

**Bibliopeggy:** *Bookbinding.*

**外丹 ( wài dān ):** *External Alchemy.*




# NOTES FOR THE INTERPRETERS

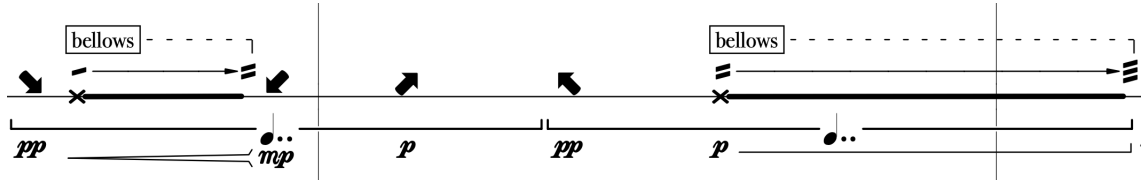
**Staging:** The position of the instruments on stage is illustrated below, with arrows emanating from the names of the interpreters indicating which direction they are facing. Please note that the musicians should orient themselves based on **cardinal directions**, regardless of the orientation of the concert space.



The violist is enclosed by four curtains or walls. The two curtains/walls facing **east** must be able to be opened during the performance, referred in the score as the viola’s “**gate**.”

**General:** ① **This score is collaboratively interpreted**, meaning that the timing and synchronisation of events relies heavily on the interpreters’ awareness of each other’s actions. Therefore, individual parts are not provided for this work. ② 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. ③ **Microtones** present in this score are **quarter-tones**, **third-tones**, and **rational intervals**.

- ①  indicates a **quarter-tone flat**.
- ②  indicates a **quarter-tone sharp**.
- ③  indicates a **third-tone**, with an arrow above or below indicating whether the pitch is raised or lowered. In this example, the pitch should be played **two third-tones flat**.
- ④ **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.
- ④ **Various forms of temporal notation** are utilised in this score. When a note head appears on the staff alone, its duration should be freely interpreted based on its spatialisation within its larger rhythmic context. This larger rhythmic context could be the duration of the measure, or, in the case illustrated below, a bracket indicating the duration of the durational space to play within:



**Box notation** is also sometimes used, wherein musicians are given an example figure to improvise with for the duration of the section:

63

3/4 spazzolato  
135° 45° 135°  
*f mp 5:4 mf*

when finished casting Stones, repeat and vary idea until other musicians finish

Soprano

trumpet embouchure

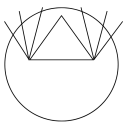
when finished casting Stones, repeat and vary idea until other musicians finish

Cello

-33  
+0

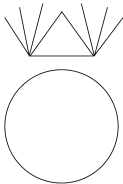
when finished casting Stones, repeat and vary idea until other musicians finish

⑤ **Physical gestures** are sometimes prescribed using **illustrations**, detailed below:



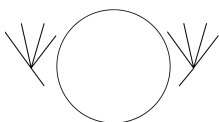
1.

indicates to form a triangle by touching the thumbs and index fingers of both hands together, extend the remaining fingers, and hold the resultant hand shape in front of the forehead.



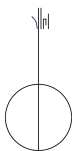
2.

indicates to form the same triangle shape with the hands described above, and to hold that shape above the head, instead of in front of the forehead.



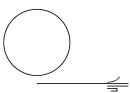
3.

indicates to extend the fingers of both hands, and hold them on either side of the face, palms facing outwards.



4.

indicates to place the palms of each hand flat against each other, intersect the ring fingers, and hold the resultant hand shape above the head.



5.

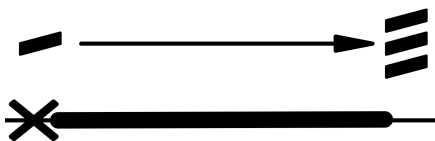
indicates to form the same hand shape described above, and to hold that shape in front of the body, rather than above the head.

These positions can be **held**, indicated by a **dashed, hooked line** spanning the time the position is maintained, or **transitioned between**, indicated by an **arrow** between the two positions to be interpolated. ⑥ **Sitting and standing** are prescribed with boxed text above the staff. The entire ensemble is always directed to sit or stand together while playing. ⑦ **Stones** are given to each musician. The violist plays with **seven small stones** which are struck against each other, while the other musicians play with **three small stones** and **one large stone**, striking the small stones atop the larger, mounted one. The stones may be played in the following ways: When instructed to **cast** the stones, the musician should hold the stones in their hands and then throw them on the floor, like dice. When instructed to **strike** the stones, the musician should strike the stones against each other. When instructed to **scrape** the stones, the musician should drag the stones across each other at a high pressure. When instructed to **rub** the stones, the musician should drag the stones across each other at medium-light pressure. When instructed to **crunch** the stones, the musicians should hold the small stones in the hand, and press them tightly against each other while moving them, creating sounds from their friction against each other. When rubbing the stones, sometimes the direction of the motion is prescribed using arrow-shaped note heads, as below:

Rub stones

*f*

⑧ **Speeds of tremoli** may be interpolated, indicated by arrows between two tremolo speeds above the staff. A tremolo with **one line** indicates **tremolo largo**, **two lines** indicates **tremolo moderato**, and **three lines** indicates **tremolo stretto**.



⑨ **Measures 73 - 84** feature rhythms in a **staff for the conductor** with dynamic contours attached to them. During this passage, the conductor should use all of the bodily resources available to them, such as the shape and movement of the hands, the posture of the spine and legs, the facial expression, to lead the ensemble in a unison performance of the written rhythms. In this passage, dynamics can be understood more as markers of expressive intensity than as actual volumes.

**Electronics:** ① **Four tape files** are provided with this score, labelled, “**tape I.wav**,” “**tape II.wav**,” and so on. The start-time of each file in the piece is indicated with text above the staff. The contents of the tape need not be perfectly synchronised to the actions of the musicians. ② **Two toggle-effects**, a granulation effect and an envelope-following effect, are provided in a Supercollider file. These effects process the signals of each individual instrument live. The on-and-off toggling of the effects are signaled using text indications in the staff, shortening the granulator effect as “**Gran**,” and the envelope-following effect as “**Env**,” followed by an OFF or ON indicator. ③ **Each instrument is amplified** using at least one dynamic microphone. ④ **Three loudspeakers** are positioned in an arch on the left side of the audience.

The **viola** is sent to the **center speaker**.

The **saxophone** is sent to the **center speaker**.

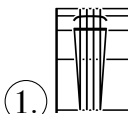
The **cello** is sent to the **left speaker**.

The **harp** is sent to the **right speaker**.

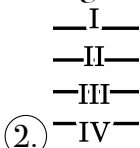
The **accordion** is sent to the **right speaker**.

The **piano** is sent to the **left speaker**.

**Strings:** ① **Two tablature clefs** are used.

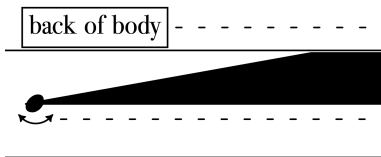


① indicates the bow’s contact point on **strings II and III**. The first line is **behind the bridge**, the second line is **on the bridge**, the third line is **above the edge of the fingerboard**, and the bottom line is **at the top of the neck** near the nut.



② indicates to play on open strings. The top line is **string I**, the next is **string II**, and so on.

② **Bow angle** is indicated with **degrees in arrows above the staff**, wherein pointing the tip of the bow **towards the nut** is **0°**, holding the bow **completely perpendicular to the string** is **90°**, and pointing the tip of the bow **towards the tailpiece** is **180°**. ③ **Degrees of spazzolato** are also prescribed, wherein full spazzolato indicates only vertical bow motion, and fractional additions such as **2/3 spazzolato** gradually increase the amount of horizontal bow motion, resulting in a diagonal bowing. ④ **XFB** is an abbreviation of “**extremely fast bowing**,” which is a kind of irregular tremolo using extreme flautando with the bow only very lightly skimming the string. ④ **Crunching the bow hair on the back of the instrument** is indicated with a curved, double-sided arrow underneath the note head, and a text instruction reading “back of body.” When this notation is seen, the bow should be continually twisted on the back of the instrument, causing friction noises between the instrument, the hair of the bow, and the wood of the bow.

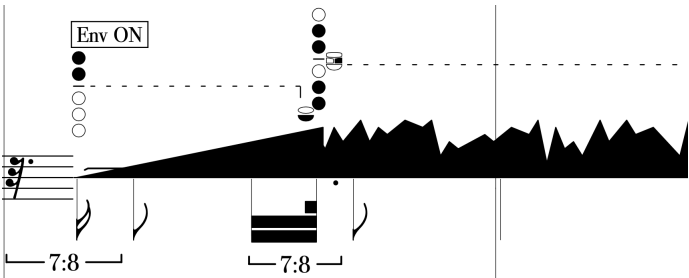


The pressure of the bow is indicated graphically in the staff using black filled-in contours.

**Viola:** ① **The viola is prepared** with a **piece of Patafix** on string II near the bridge, and on string IV near the nut. Strings II and IV should not be played on unless directed. ② **Scordatura:** String III is detuned to an **E-flat 3** at a ratio of **7/6** over the pitch of string IV. String I is detuned to an **E 4** at a **major second** over string II. This score is written in **sounding pitch**.

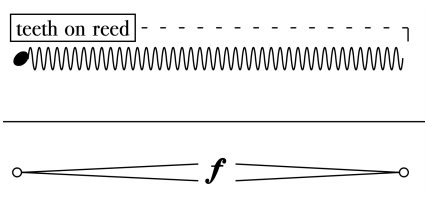
**Saxophone:** ① The saxophonist plays **two saxophones**, a **soprano** and a **baritone**. ② The soprano saxophone is transposed a **major second higher** than concert pitch. The baritone saxophone is transposed **an octave plus a major sixth higher** than concert pitch. ③ The soprano has its mouthpiece removed after measure 17, after which it is played by buzzing the lips into the open tubes, with an embouchure as if playing a trumpet. When playing this technique, glissando contours are given for the interpreter to approximate using the relative tightness or looseness of the lips.

④ From measure 118, a notation is used which represents breath pressure as a black, filled-in contour:



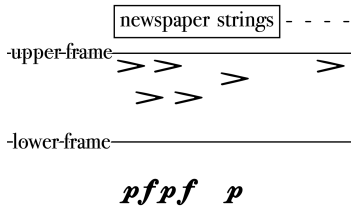
While playing the fingerings provided, the higher peaks should be approximately interpreted as higher breath pressure, with a range between **barely exhaling** ( lowest ) and **overblowing** ( highest ).

⑤ **Buzzing the teeth on the reed** is coupled with a glissando indicating the pitch contour of the buzzing:



**Cello:** ① **The cello is prepared** with a **strip of aluminum foil** woven between the strings behind the bridge. ② **Scordatura:** String IV is detuned a minor sixth to **E 2**. This score is written in **sounding pitch**. ③ The cellist should be equipped with a **rough sponge** with which to rub the body of the instrument, above the waist.

**Harp:** ① **The harp is prepared** with **newspaper** woven between the centers of the **F 1**, **G 1**, and **A 1** strings. When playing on these strings a two line staff is used wherein the **top line** indicates to play on the newspaper-damped strings with the hand close to the **upper frame**, the **bottom line** indicates to play on the newspaper-damped strings with the hand close to the **lower frame**, and the **space between** indicates **approximate positions between the two**.

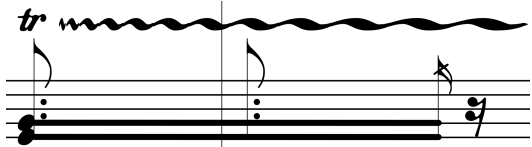


② A **thunder-effect** accomplished by striking a low cluster so forcefully that the strings strike against one another is indicated using Salzedo's notation:



③ The harpist should be equipped with **two bows**.

**Accordion** ① When instructed to play on the **bellows**, the interpreter should place their hand between the bellows and rapidly move the hand back and forth, striking the side of the instrument with the bellows' movements. ② **The speed of trills** are sometimes indicated using the tightness of a trill spanner's curves:



**Piano** ① **The piano is prepared** with **thin chain** laid across all of the strings, and **heavily-rosined jewellery-wire** woven between the **B 3**, **F sharp 4**, **C 5**, **E 5** and **F 5** strings, which is used to bow these strings. ② The pianist should be equipped with a **shorter, thick chain**, and **two medium yarn mallets**. ③ **Clusters** are normally to be played as groups of black and white keys within the cluster's range. If, however, the cluster has a **sharp accidental** above or beneath it, that cluster should contain only **black keys**, and if it has a **natural accidental** above or beneath it, that cluster should contain only **white keys**.

# γ:外丹

for Viola Solo, Five Instruments, and Electronics

Trinity Hlynn Prater ( \*2000)

$\frac{3}{8}$  ♩ = 50

Viola

senza vib.  
poco tast.

-11

*fmp*

Saxophone

secco slap  
Gran ON

7:6  
3:2

*f* *pp*

Violoncello

sponge on body

*pp* < *mf*

*fmp*

Harp

rub palms on soundboard

upper-frame  
lower-frame

*pp* < *mf*

newspaper strings  
Gran ON

*ff* *pp*

Accordion

air

*pp*

*fp*

Piano

mute w/ hand  
Gran ON

*f* *pp*

Ped.

4

*vla*

*sax* Gran OFF *Soprano*

*vc*

*hp* Gran OFF scrape strings w/ plastic card

*acc*

*pno* Gran OFF scrape strings w/ plastic card

*pp*

*mp*

*p*

8



8

*vla*

*sax* Env ON Env OFF

*vc*

*hp* 8 *p* *ff*

*acc* 5:6

*pno* 8 *pp* *ff*

-11

-33





48

♩ = 70

17

II  
flaut.  
tast.

pont. tast. pont. pont. tast.

tast. pont.

molto tast. pont.

*mp*

*mf*

*p*

*f*

*pp*

*fmp*

*pp*

secco slap

Gran OFF

*mp*

Remove mouthpiece from Soprano, continue playing Baritone

secco slap

*pp*

*mp*

newspaper strings

Gran OFF

upper-frame

lower-frame

3:2

3:2

*mp*

newspaper strings

*ppp*

mute w/ hand

Gran OFF

*ppp*

*mf*

*ppp*

mute w/ hand

*pp*

*mp*

XX

21

back of body

XFB  
legno molto pont.  
crine dietro pont.

Gran ON

secco slap

7:8

3:2

5:4

11:8

Gran OFF

*ppp*

*mf*

*p*

*mf*

*f*

*mf*

*mf*

Gran ON

back of body

Gran OFF

Gran ON

newspaper strings

Gran OFF

upper-frame

lower-frame

*pf**pf* *p*

*f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p*

*f* *p*

*f* *p*

*p* *f* *p* *f* *p*

*f* *p*

Gran ON

bellows

Gran OFF

*pp*

*f*

*p*

*f*

*mf*

mallets on low strings

*mf*





ALL SIT

$\left[ \text{J} \right]_{3:2} = \text{J} \text{ J} = 54$   
7  
4

31

*vla*

*sax*

*vc*

*hp*

*acc*

*pno*

secco slap

senza vib., poco tast.

senza vib., poco tast.

upper frame

lower frame

bellows

mallets on low strings

tr

trilling between notated pitches and random adjacent diads

pp

mp

mp

mp

p

p

ppp

5:4

7:8

7:6

3:2

5:4

$\left[ \text{J} \right]_{5:4} = \text{J} \text{ J} = 67 \frac{1}{2}$   
9  
8  
3  
4

32

*vla*

*sax*

*vc*

*hp*

*acc*

*pno*

Gran ON

Gran ON

Gran ON

Gran ON

back of body

mf

pp

mp

p

mf

f

mf

p

mf

p

f

p

5:6

7:6

5:4

3:2

3:2

5:4

7:8

4:3

3:2

7:6

5:4

3:2

5:4

34

ALL STAND

9 16

2 4

5:4 = ♩ = 84  $\frac{3}{8}$

5:4 = ♩ = 105  $\frac{15}{32}$

IV  
poco pont.

8

III

vla

sax

Gran OFF

mf

f

finger percussion on String IV:

back of body

vc

upper-frame

lower-frame

fp

fp

hp

fp

fp

fp

fp

acc

f

mf

strike and scrape Stones

fp

pno

mp

mf

p

f

Rub stones

f

mf

ff



39

vla

sax

vc

hp

acc

pno

Env OFF

Baritone

XFB  
legno molto pont.  
crine dietro pont.

Jewellery Wire, XFB

Hold all seven Stones loosely in your hands,  
and cup your hands around the microphone.  
Rotate the hands gently,  
allowing the Stones to roll.

"p"

"ppp"

"p"



ALL STAND

42

X  
X

$\frac{3}{4}$  ♩ = 72

$\frac{3}{4}$  spazzolato

135°

45°

135°

vla

sax

vc

hp

acc

pno

*f*

*mp*

*mf*

5:4

*Stones*

strike

rub

strike + scrape

*pp*

*mf*

5:4

*mf*

5:4

5:4

*mf*

5:4

strike

rub

strike + scrape

*pp*

*mp*

5:4

*mf*

5:4

5:4

*mf*

5:4

*Stones*

rub

strike

strike + scrape

*pp*

*mf*

5:4

*mf*

5:4

5:4

*mf*

5:4

rub

strike

strike + scrape

*pp*

*mp*

5:4

*mf*

5:4

5:4

*mf*

5:4

Chains

*ppp*

*mf*

*Red.*

*ppp*

*p*

*Red.*

*ppp*

*mp*

*Red.*

mallets on low strings



48

ALL STAND

vla

sax

vc

hp

acc

pno

sempre  
hold position until next instruction

sempre  
hold position until next instruction

sempre  
hold position until next instruction

sempre  
hold position until next instruction

51

sax

Anthropodermic Bibliopeggy γ: 外丹 - Trinity Hlynn Prater

13

The image shows a musical score for two instruments: Saxophone (sax) and Accordion (acc). The Saxophone part is written on a single staff with a treble clef. It begins with a dynamic marking of *f* (forte) and a crescendo leading to a *mp* (mezzo-piano) marking, followed by a decrescendo back to *f*. The Accordion part is written on a single staff with a bass clef. It features a bellows section marked with a double bar line and a cross, followed by a *p* (piano) dynamic marking. The score is numbered 55 in a circle at the top left. Above the staves, there are two 'X' marks and a bracketed label '( trumpet embouchure )' with a dashed line extending to the right. Below the staves, there is a bracketed label 'bellows' with a dashed line extending to the right.

[illegible]

57

*vla*

*cast Stones*

*mp*

*sax*

*mf*

*ffp*

*mp*

*acc*

*pp*

*mf*

*pp*

*mf*

ALL SIT

*I've been waiting a long time for emergence*

59 *Grave*

*vla*  $\text{---} \text{||}$   $\text{---} \text{X}$  *cast*  $\text{---} \text{X}$  *gather + shake*  $\text{---} \text{X}$  *cast*  $\text{---} \text{X}$  *gather + crunch*  $\text{---} \text{X}$

*mf*

$\times 37$

60

*vla*

Gran ON

*sax*

*Lento*

*mf*

*cast Stones*

*gather + shake*

*cast*

*gather + crunch*

$\times 37$

61

*vla*

*sax*

Gran ON

*vc*

*acc*

*Largo*

*cast Stones* *gather + shake* *cast* *gather + crunch*

*mf*

$\times 37$

*(after 9  $\times$  saxophone)*

*mf*

*cast Stones* *gather + shake* *cast* *gather + crunch*

$\times 37$

*(after 9  $\times$  saxophone)*

62

The musical score is written for five instruments: Viola (vla), Saxophone (sax), Violoncello (vc), Harp (hp), and Piano/Accordion (pno/acc). The score is divided into two systems, each containing five staves. The first system includes a Viola staff, a Saxophone staff, a Violoncello staff, a Harp staff, and a Piano/Accordion staff. The second system includes a Viola staff, a Saxophone staff, a Violoncello staff, a Harp staff, and a Piano/Accordion staff. The score is marked with a key signature of one flat (Bb) and a time signature of 3/4. The tempo is marked 'Adagio'. The score includes various musical notations such as rests, notes, and dynamic markings. The Viola staff has a 'Gran ON' marking. The Saxophone staff has a 'Gran ON' marking. The Violoncello staff has a 'Gran ON' marking. The Harp staff has a 'mf' marking. The Piano/Accordion staff has a 'mf' marking. The score includes a section marked 'x37' and a section marked '(after 9x cello + accordion)'. The score includes a section marked 'Adagio'.

63

63

*vla*

3/4 spazzolato  
135° 45° 135°  
*f* *mp* 5:4 *mf*

*sax*

*Soprano*  
trumpet embouchure

*vc*

*Cello*  
-33  
+0

*hp*

Gran ON

*acc*

*Accordion*  
bellows

*pno*

Gran ON

when finished casting Stones, repeat and vary idea until other musicians finish

when finished casting Stones, repeat and vary idea until other musicians finish

when finished casting Stones, repeat and vary idea until other musicians finish

when finished casting Stones, repeat and vary idea until other musicians finish



67

*vla*

*sax*

*vc*

*hp*

*acc*

*pno*

2/5 spz. 4/5 spz. 1/3 spz. 4/5 spz. 3/4 spz.

110° 135° 55° 135° 90°

*mp* *p* *pp* *mp* *p*

8

*mp* *p* *pp* *mp* *p*

*bellows* *bellows* *bellows*

*ppp* *p* *p* *pp* *mp*



[illegible]

Conductor

*fff ppp*  $\sphericalangle$   $\text{3:2}$   $\text{mp ppp fp}$   $\text{7:8}$   $\text{mf p}$   $\text{3:2}$   $\text{mp}$   $\text{5:4}$   $\text{pp}$

vla

Gran OFF

Follow Ensemble by ear

Intensity =

speed and dynamic of tremolo +

speed and width of bow angle changes

spazzolato

sax

Gran OFF

Follow Conductor

Intensity =

dynamic + pitch range of glissando

vc

Gran OFF

Follow Conductor

Intensity =

bow pressure + speed of figure

back of body

hp

Gran OFF

Follow Conductor

Intensity =

dynamic + speed of tremolo

acc

Gran OFF

Follow Conductor

Intensity =

dynamic + speed of tremolo

bellows

pno

Gran OFF

Follow Conductor

Intensity =

dynamic + pitch range of tremolo

mallets on low strings

77

*Rit.* —————→

Conductor

*f* *mfppp* *p* *mp*

11:8 7:8

*vla*

*sax*

*vc*

*hp*

*acc*

*pno*

78  $\text{[} \text{♪} \text{]}^{3:2} = \text{[} \text{♪} \text{]} \text{♪} = 90$

Conductor

*f* < *ff* *fffz*

*fffz* *f* < *fff* *ff* *f* *fffmf* >

3:2 7:8

*vla*

*sax*

*vc*

*hp*

*acc*

*pno*

The image shows a page from a musical score, page 79, for the piece "The Great Wall" by John Williams. The page is divided into two systems. The first system contains the conductor's part and the staves for the viola (vla), saxophone (sax), violin (vc), harp (hp), accordion (acc), and piano (pno). The conductor's part is written on a single staff with a large, bold, black line. The staves for the instruments are also written on a single staff with a large, bold, black line. The second system contains the staves for the conductor, vla, sax, vc, hp, acc, and pno. The conductor's part is written on a single staff with a large, bold, black line. The staves for the instruments are also written on a single staff with a large, bold, black line. The page number 79 is in the top left corner. The title "The Great Wall" is in the top right corner. The composer's name "John Williams" is in the bottom right corner.

79

*The Great Wall*

John Williams

Conductor

*vla*

*sax*

*vc*

*hp*

*acc*

*pno*

3:2

5:4

*p*

*f*

*fff*

*mp*

*fff*

*mf*

*Baritone*

82

Conductor

*fff* > *p* 11:8 *mf* 7:8 *fff* *mp* *ffff*

*vla*

II + III  
-14  
-33

*sax*

*vc*

IV  
3/4

*hp*

*acc*

*pno*

22

Antl

[illegible]



ALL STAND

48

♩ = 70

87

II  
flaut.

tast. → pont. tast. → pont. pont. → tast. →

tast. → pont.

molto tast.

pont.

*mp*

*mf*

*p*

7:8

*f*

7:8

*pp*

*fmp*

*pp*

*sax*

*vc*

sponge on body

7:8

*mf*

*hp*

newspaper strings -

Gran ON

upper-frame

lower-frame

3:2

*f*

3:2

newspaper strings -

Gran OFF

upper frame

lower frame

3:2

*pp*

3:2

*mp*

*acc*

*pno*

*p*

91

ALL SIT

Tape II ON

37"

XFB, molto pont.

norm., ord.

vla

sax

vc

hp

acc

pno

ppp

pp

p

mp

mf

ff

ord.

both hands center

shake Chains above strings  
( do not touch strings )



ALL STAND

$$\frac{7}{8} \text{ note} = 90$$

ALL SIT  
( except for Pianist and Harpist )

92

Conductor

*sax* $\mathcal{VC}$  $hp$  $acc$ 

*pno*

Begin walking  
towards Viola Gate.  
Carry 3 stones in your cupped hands  
in front of your chest.

A horizontal line with an arrow pointing to the right. Above the left end of the line is a box containing the word "West". Below the left end of the line is the text "left foot". Below the right end of the line is the text "right foot".

(*etc.*)

South-East

— 7:6

–9:8

<p>Begin walking towards Viola Gate. Carry 3 stones in your cupped hands in front of your chest.</p>
------------------------------------------------------------------------------------------------------------------

West  $\longrightarrow$   
*right foot* *left foot*

(*etc.*)

North-East

— 7:6

– 9:8

## Pianist and Harpist Open Viola's Gate

**Conductor**

95

**viola**

**sax**

**vc**

**hp**

**acc**

**pno**

5:6

North-East

South-East

South-West

Leave your stones with the Violist. Begin walking back to your seat.

Leave your stones with the Violist. Begin walking back to your seat.

Gran ON

II + III

poco pont., poco scratch, full bows as possible

-14

-33

**ffff** While playing, bare your teeth, widen your eyes, furrow and arch your eyebrows, and shout like a furious animal.

[illegible]

101

ALL STAND

5:6

remaining instruments: Gran ON

vla

hp

pno

7

7

7

7

Tape III ON

X  
X

37"

103

vla

II + III  
poco pont., poco scratch,  
full bows as possible

-14

-33

**ffff** While playing, bare your teeth, widen your eyes,  
furrow and arch your eyebrows,  
and shout like a furious animal.

sax

norm.

1/2 overblow

**ffff**

vc

1/2 scratch

norm.

-33

+0

**ffff** While playing, bare your teeth, widen your eyes,  
furrow and arch your eyebrows,  
and shout like a furious animal.

hp

bow

**ffff**

15

While playing, bare your teeth, widen your eyes,  
furrow and arch your eyebrows,  
and shout like a furious animal.

acc

**ffff** While playing, bare your teeth, widen your eyes,  
furrow and arch your eyebrows,  
and shout like a furious animal.

**ffff**

Chains

shake Chains above strings

(etc.)

drop Chains on strings

**ffff**

While playing, bare your teeth, widen your eyes,  
furrow and arch your eyebrows,  
and shout like a furious animal.

elbow

hand-heel

elbow

hand-heel

8

Red.

Red.



ALL SIT

$$\frac{3}{8} \text{ ♩} = 44$$

105

XFB, molto tast.

XFB, molto tast.

XFB, molto tast.

XFB, molto tast.

*vla**sax* $vc$  $hp$  $acc$ 

*pno*

1/2 legno tratto
wood MSP
hair behind the bridge

au talon → punta d'

au talon → punta d'arco

au talon —————▶ punta d'arco

au talon  $\longrightarrow$

15-  
from

***p** trilling between notated pitches  
and random adjacent diads*

(*sim.*)

Jewellery Wire, XFB

*p*  
*Lev.*



*"Je n'ai plus peur de perdre mes dents."*

**Je n'ai plus peur de perdre mes dents.**

**114**  $\frac{3}{4}$  ♩ = 72  $\frac{3}{8}$  ♩ = 54

**VLA** *f* *mp* *mf* *p* *f* *pp* 135° 45° 135° 115° 90° 3:2 7:8 3:2

**VC** tuning peg glissando *p* *ppp*

**HP** bow

**ACC** *mf*

**PNO** Chains 5:4 *mf* *ppp* *p* *ppp* *mp* Red. Red. Red.



117

4/8

VLA

SAX

VC

HP

ACC

PNO

1/3 spz.

5/6 spz.

spz.

45°

75°

90°

3:2

3:2

5:4

5:4

7:8

15:4

7:8

f

fff

Env ON

7:8

7:8

6:4

6:4

molto tast., flaut.

molto pont., slow bow

normale

ppp

5:4

mp

ppp

5:4

mp

ppp

5:4

mp

mf

bow

tr

(b♭)

mp

tr

(b♭)

mp

tr

(b♭)

mp

8

6:4

ppp

7:8

mp

ppp

7:8

mp

ppp

7:8

mp

mf

Red.

mf

Red.

mf

Red.

120

*vla*

135° 45° 100° 135° 45° 90°

1/2 spz. spz. 3/4 spz. spz.

scratch, on the wrapping

*sax*

6:4 6:4 5:4

teeth on reed

*vc*

tast., norm. ord., slow bow

scratch molto pont. tast. molto pont.

*hp*

5:4 5:4 5:4

*acc*

*pno*

8 6:4 6:4 6:4

7:8 7:8 7:8

mf Red. mf Red. mf Red.

mp mf mp





# AFTERWORD

外丹 ( transl. “external alchemy” ) is a Daoist practice involving the mixture of minerals, primarily red cinnabar, into an elixir which, when consumed, bestows immortality upon the drinker. This piece relates to that practice through the process of gathering and mixing with a transcendent intention. The stones cast and touched by the musicians, the sonic ideas gathered as independent entities and assembled as forms, and the identities and experiences of the artists involved are imagined as the minerals to be brought together, drunk, and metabolised as eternity. Additionally, the piece relates more broadly to ritual itself.

The musical ritual has been a pancultural phenomenon for as long as anything like religion has existed in humans. In fact, there is reason to believe that the musical ritual even predates religion, and homo sapiens.

As divinity develops, we observe, most obviously within pantheons, gods utilised to assign ego to non-objectified passions. The passions of gratitude for security provided by our natural surroundings become a love for the anthropomorphised environment, Gaia, Mother Earth. The passions of wrath, justice, and catharsis become a reverence to and invocation of the power of war and storm deities such as Ba'al and Yahweh. Perhaps the most essential of all, the passions of admiration, desire, the intimacy of obsession permeate not only the obvious Aphrodites of human culture, but even deities whose purposes focus not solely on the objectification of infatuation and worship. Worship becomes a perpetuation of itself, directed toward itself.

However, these and all passions are not objects. They are intangible. I have seen how human beings fear and despise intangible happenings. Hence the attachments of names, faces, identities to these passions which we undoubtedly, viscerally, and torturously invisibly experience.

The only other unquestionably real but nevertheless intangible, non-objective happening which I have experienced so far is instrumental music. And this happening most notably originates, unlike the passions, from outside of the individual's central nervous system. Yes, it is intangible, but nevertheless deeply sensual.

This piece draws its rituals from the belief that the musical ritual is not reactant to, rather creative of divinity and transcendence. The somatic gestures of the interpreters, the organisation of sitting and standing, the spatialisation of musicians on the stage and electronics off the stage, the negotiation of repetitions, of the shifting balance between listening and watching, all serve not as invocations of exterior symbols, rather conjurations of the as-yet nonexistent, and the perpetually invisible.

This is a piece about immortality, about magic, and about love. Over all, it presents the three as an inseparable unity.