

# R. TOSCANO

## TRIPTYCH:

I. "I AM THE ONE WHO PULLS MYSELF FROM THE NOTHINGNESS TO WHICH I ASPIRE..."

II. "BUT EXISTENCE IS A DEFLECTION..."

III. "...THOSE WHO EXIST LET THEMSELVES BE ENCOUNTERED..."

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## PERFORMANCE NOTES:

### **Natural Harmonics:**

**Partials** are usually given, presented along side which string is being employed:

**Flageolet Glissandi** (which are played on single strings) are notated as following:

**Ricochet Harmonic Arpeggios** (are played 1 partial per string):

**Single String Multiphonics;** attempt to bring out upper partial via bow position:

### **Fake/Quasi Harmonics:**

Quasi-Harmonics (False Harmonics) are either created through bow position (right hand placement in relation to the bridge) **or** via alterations on how a note is stopped (left hand fingers barely stopping the notes being played).

False Harmonics via Bow Position (dark diamonds performed via extreme *sul pont.* bow placement – create as many overtones as possible!)

False Harmonics via Finger Pressure, the starting and ending portion of the phrase being parenthesized:

### **DURATION:**

- I. CA. 4 MIN. 15 SEC.
- II. CA. 3 MIN 20 SEC.
- III. CA. 4 MIN 30 SEC.

**TOTAL: CA. 12 MIN 05 SEC.**

TRIPTYCHS

**I. "I AM THE ONE WHO PULLS MYSELF FROM THE NOTHINGNESS TO WHICH I ASPIRE..."**

to: Ari Streisfeld

R.Toscano

**C** *sul pont.*

23      II  
I  
C      poco a poco sul tasto . . .      5      sul tasto  
ppp, lontano      cresc, poco a poco cresc . . .

IV  
III  
27      ferocissimo      lungha      ferocissimo  
5      \*single string multiphonic      12      Ricochet.  
*sffz*      *mp, soffice*

308      III      5th partial      flageolet glissandi  
ppp, lontano      *mf*      *sffz*      *mp, soffice*

318      I 5th partial      II 8th partial      poco a poco sul pont....  
subito *mp, soffice*      5      cresc, poco a poco cresc . . .

348      sul pont.      ord. II      I 6th partial      flageolet glissandi  
5      *mf*

**D** *tutta la forza*      gliss. (microtones as clear as possible)  
Ricochet.

37      *sffz*      lungha      lungha      lungha  
*mp, soffice*      *sffz ff*      *sffz ffff*      *sffz*

388      flageolet glissandi  
ppp, lontano      \*legatissimo possibile, as many notes under one bow as possible, change bow imperceptibly.  
extreme sul pont (almost white noise)

39      2 sec.      II      I      poco a poco ord....      rit.  
ppp, lontano      cresc, poco a poco cresc . . .

40      2 sec.      II      I      poco a poco ord....      ord. flageolet glissandi  
ppp, lontano      cresc, poco a poco cresc . . .

*mp, soffice*

*extreme sul pont (almost white noise)*

418

*sul 1*  
gliss. lento.  
11th partial

*poco a poco sul pont....*

42

*ppp, lontano*      *m o r e n d o . . . . .*      *niente*      *lungha*

E

46      *sul pont.*      *gliss. lento.*      *extreme sul pont (almost white noise)*      *single string multiphonic sul pont (bring out given partial)*

*ferocissimo*

488      *sfz*      *Ricochet.*

498      *sfz*

508      *ppp, lontano*      *III 5th partial*      *flageolet glissandi*      *I 5th partial*      *II 8th partial*      *subito mp, soffice*      *cresc, poco a poco cresc . . . . .*

538      *mf*      *III 8th partial*      *II 5th partial*      *III 7th partial*      *f*

F

558      *sul 1*  
*flageolet glissandi*

*subito mp, soffice*

\*legatissimo possibile, as many notes under one bow as possible, change bow imperceptibly.

568

*6th partial*

578      *f. possibile*      *III 5th partial*      *mp, soffice*      *m o r e n d o . . . . .*      *gliss. lento.*

60

*poco a poco sul pont....*      *lungha*

ca. 4 min. 15 sec.

II. "BUT EXISTENCE IS A DEFLECTION..."

A (ca.  $\text{♩} = 50$ )

*molto sul tasto (bow near left hand)* → *ord.*

*ca. 7 sec.*

Solo Violin

*pppp, lontano*

\*w/ barely any finger pressure,  
quasi-harmonics

*sul pont.*

*trem. as dense as possible!*

*ord.*

*extreme sul pont. (more bow noise than note!)* → *sul pont.*

*sul pont.*

*2nd partial*

*1 ord.*  
*5th partial*

*mf* → *poco sfz*

*mp, soffice*

\*w/ barely any finger pressure,  
quasi-harmonics

*ord.*

*IV flageolet glissandi.*

*III*

*2nd partial*

*fff*

\*legatissimo possible, as many notes under one bow as possible, change bow imperceptibly.

*sul pont.*

*extreme sul pont. (more bow noise than note!)*

*2nd partial*

→ *molto sul tasto (bow near left hand)*

*extreme sul pont. (more bow noise than note!)*

*2nd partial*

*sul pont.*

*5th partial*

B  
6  
*subito mp, soffice*

*mf* → *poco sfz* *subito mp, soffice* → *pppp, lontano*

*mf* → *poco sfz* *subito mp, soffice*

*extreme sul pont. (more bow noise than note!)*

*lasc. vibrare*

*5*

*7:3*

*E<sub>b</sub> & D<sub>c</sub>*

*distorted and*

*unclear/bow noise*

*mf*

*poco sfz*

*subito pppp*

*mp, soffice*

*trem. as dense as possible!*

*fff*

\*left hand fretting noise must be audible!

C  
10  
*pppp, lontano*

*pppp, lontano*

\*w/ barely any finger pressure,  
quasi-harmonics

*mf* → *poco sfz* *fff*

\*w/ barely any finger pressure,  
quasi-harmonics

*pppp, lontano* → *mp, soffice*

\*w/ barely any finger pressure,  
quasi-harmonics

*5th partial*  
*molto sul tasto (bow near left hand)*

12  
*sul pont.*

*molto sul tasto (bow near left hand)*

→ *extreme sul pont. (more bow noise than note!)*

*extreme sul pont. (more bow noise than note!)*

*cresc, poco a poco cresc . . .*

*mf*

*fffz*

*pppp, lontano*

*mf* → *pppp, lontano*

*mp, soffice*

14  
*ord.*  
*II 8th partial*

*\*unfocused!*

*mp, soffice*

*extreme sul pont. (more bow noise than note!)*

*mf* → *poco sfz*

15  
*trem. as dense as possible!*

*fffz*

\*left hand fretting noise must be audible!

**D**

17      *molto sul tasto (bow near left hand)*  
*3rd partial sul pont.*, *2nd partial*  
*sul pont.*, *III* *IV*  
*subito mp, soffice*      *ffff*  
*pppp, lontano*      *6*  
*sul pont.*      *5*      *7:3*  
*extreme sul pont. (more bow noise than note!)*      *sul pont.*  
*2nd partial*      *V*  
*fff*      *mf*      *poco sfz*      *mp, soffice*

18      *III* *IV*  
*extreme sul pont. (more bow noise than note!)*      *2nd partial*  
*sul pont.*      *5*      *7:3*  
*III* *IV*  
*mp, soffice*      *mf*      *poco sfz*  
*extreme sul pont. (more bow noise than note!)*      *2nd partial*  
*sul pont.*      *5*      *7:3*  
*III* *IV*  
*mp, soffice*      *mf*      *poco sfz*

20      *cresc, poco a poco cresc . . .*  
*III* *IV*      *6*      *II*  
*mf*  
*extreme sul pont. (more bow noise than note!)*      *5*      *7:3*  
*fff*      *mf*      *poco sfz*      *mp, soffice*

22      *E*  
*trem. as dense as possible!*  
*pppp, lontano*      *6*  
*cresc, poco a poco cresc . . .*  
*ffff*      *\*left hand fretting noise must be audible!*  
*ord.*      *5th partial*  
*molto sul tasto (bow near left hand)*

24      *fff*      *subito pppp*  
*ord.*      *IV*  
*flageolet glissandi.*  
*molto sul tasto (bow near left hand)*

26 8      *fff*  
*\*legatissimo possible, as many notes under one bow as possible, change bow imperceptibly.*

**F**

27      *III* *IV*  
*sul pont.*      *ord.*  
*w/ barely any finger pressure,*  
*pppp, lontano quasi-harmonics*      *cresc, poco a poco cresc . . .*  
*molto sul tasto (bow near left hand)*

29      *II* *III*  
*mp, soffice*  
*sul pont.*      *ord.*  
*3rd partial*  
*III* *II* *III*  
*mp, soffice*

31      *ord.*  
*I* *II*  
*ffff*  
*sul pont.*      *ord.*  
*II* *III*  
*mp, soffice*  
*pppp, lontano*

33 8 **G** II 8th partial  
 ord. \*unfocused!  
*mp, soffice*  
 34 8 ord. IV flageolet glissandi.  
**fff**  
 \*legatissimo possibile, as many notes under one bow as possible, change bow imperceptibly.  
 35 → extreme sul pont. (more bow noise than note!) trem. as dense as possible!  
*mp, soffice* subito **pppp** cresc. poco a poco cresc....  
 \*left hand fretting noise must be audible!  
 37 H 3rd partial sul pont., extreme sul pont. (more bow noise than note!) trem. as dense as possible!  
 subito **mp, soffice** **fffz** *mf* poco **sfsz** *mp, soffice* *mf* poco **sfsz**  
 trem. as dense as possible!  
 38 trem. as dense as possible! trem. as dense as possible! trem. as dense as possible!  
*mf* poco **sfsz** *mp, soffice* *mf* poco **sfsz** *mp, soffice* molto sul tasto (bow near left hand)  
 39 **pppp, lontano** \*w/ barely any finger pressure, quasi-harmonics cresc. poco a poco cresc....  
 niente  
 41 II III ord.  
*mp, soffice*  
 → sul pont. → ord.  
 I II  
 43 **ff** II III 3rd partial  
*mf* **pppp, lontano**  
 sul pont. trem. as dense as possible! → ord. → molto sul tasto (bow near left hand)  
 45 *mp, soffice* \*w/ barely any finger pressure, quasi-harmonics *mf* ca. 3 min. 20 sec.  
**pppp, lontano**

## III. "...THOSE WHO EXIST LET THEMSELVES BE ENCOUNTERED..."

to: Joanna Kurkowicz

**A** Quasi-Freely (ca.  $\text{♩} = 135$ )

5th partial      accel. —————— → a tempo

Solo Violin      sul pont. al tallone      5th partial      sul pont. al tallone      5th partial

3 8      5th partial      2nd partial      extreme sul pont. (almost white noise)      sul pont. al tallone      III  
sudden  $\text{mp}$ , soffice       $\text{sffz}$        $\text{sffz}$        $\text{sffz}$       5th partial      8th partial      lungha

5      ricochet.      sul pont. al tallone      r all . . . . .       $\text{ff}$        $\text{ppp}$ , lontano

\*w/ barely any finger pressure... quasi-harmonics       $\text{sffz}$        $\text{sffz}$        $\text{sffz}$        $\text{ff}$        $\text{ppp}$ , lontano

6      sul pont. al tallone      accel. —————— → a tempo      extreme sul pont. (more bow noise than note!)      ord. 5th partial

lungha      al tallone      r all . . . . .      extreme sul pont. (more bow noise than note!)      ferocissimo

8 8       $\text{mp}$ , soffice       $\text{ppp}$ , lontano       $\text{sffz}$        $\text{sffz}$

accel. —————— → a tempo      accel. —————— → a tempo      accel. —————— → a tempo

10      ord. al tallone      poco  $\text{sffz}$        $\text{mp}$ , soffice       $\text{sffz}$        $\text{mp}$ , soffice       $\text{sffz}$

lungha      al tallone      r all . . . . .      extreme sul pont.       $\text{ff}$

12 8       $\text{subito mp}$ , soffice       $\text{mf}$        $\text{ppp}$ , lontano      extreme sul. pont.

sul tasto.      sul tasto.      sul tasto.      sul tasto.      al tallone

B      13      sul tasto.      poco  $\text{sffz}$        $\text{sffz}$        $\text{sffz}$        $\text{sffz}$

poco  $\text{sffz}$        $\text{sffz}$        $\text{sffz}$        $\text{sffz}$        $\text{v}$

15       $\text{fff}$        $\text{fff}$        $\text{fff}$        $\text{fff}$        $\text{fff}$       trem. as dense as possible through gesture.      attack gliss right away!       $\text{ppp}$ , lontano

(ca.  $\text{♩} = 110$ )

extreme sul pont (almost white noise)

17 0

poco *sffz*

*mp, soffice*

cresc, poco a poco cresc . . . . .

*rall* . . . . .

19

*sul pont.*

*fff*

6

21

extreme sul pont. (more bow noise than note!) at tallone *rall* . . . . .

(ca.  $\text{♩} = 110$ )

*sul pont.* 0

*lungha*

23

*C*

*sul pont.*

*ppp, lontano*

*subito pppp*

25

*niente*

*sul pont. al tallone*

*poco sffz*

\*trem. as dense as possible through gesture.

27

*ord.*

*al tallone*

*rit.*

*poco sffz*

\*attack gliss right away!

29

*ff*

*sul pont. al tallone*

*sffz*

*sffz*

\*gliss to no-where!

31

*D*

*cantabile*

(ca.  $\text{♩} = 50$ )

*ppp*

\*left-hand pizz.

*mp*

33

IV

III

*sul pont.*

*lungha*

*pppp*

*f*

*mp, soffice* > *ppp, lontano* < *mp, soffice* >

\*2nd & 3rd partial double stopped harmonics

E (ca.  $\text{♩} = 110$ )

accel.

extreme sul pont (almost white noise)

(ca.  $\text{♩} = 145$ )

(ca.  $\text{♩} = 50$ )

*sffz*

(ca.  $\text{♩} = 50$ )      *accel.*      (ca.  $\text{♩} = 110$ )      *al tallone*      (ca.  $\text{♩} = 145$ )

*ord.*      *mp*      *ff*

(ca.  $\text{♩} = 110$ )      (ca.  $\text{♩} = 110$ )      *accel.*      (ca.  $\text{♩} = 145$ )

*F*      *sffz*      *tungha*,      *lungha*,      *fff*

\*with extreme virtuosity!!! (As fast and articulate as possible)

(ca.  $\text{♩} = 110$ )      *sul pont.*      (ca.  $\text{♩} = 145$ )

*41*      *fff*      *niente*      \*attack gliss right away!

*trem. as dense as possible through gesture.*

(ca.  $\text{♩} = 110$ )      *sul pont.*      0

*43*      *ppp*      *f*      *lungha*      \*single string multiphonic!

*niente*

(ca.  $\text{♩} = 50$ )      *accel.*      (ca.  $\text{♩} = 145$ )

*G*      *extreme sul pont. (almost white noise)*      *f*

*47*      *mp*      *lungha*      *extreme sul pont. (almost white noise)*

*al tallone*      *sul pont.*      *mp, soffice*      *mp*

*48*      *sffz*      *lungha*      \*with extreme virtuosity!!! (As fast and articulate as possible)

*al tallone*      *sul pont.*      *ord.*      *sul pont.*

*49*      *sffz*      *mp, soffice*      *mp*

*50*

*sul tasto.*      *ricochet.*      *4th partial*

*52*      *sffz*      *w/ barely any finger pressure... quasi-harmonics*      *poco sffz*      ca. 4 min. 30 sec.