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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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...”
**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.
I am the one who pulls myself from the nothingness to which I aspire...

"Triptych:"

My perfect...
5th partial

flageolet glissandi

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

extreme sul pont (almost white noise)

*feroce

Ricochet.

subito sul pont.

*denote multiphonics as clear as possible