

Slavko Zagorac

Vexilla

for

Bass Clarinet

Violin

Violoncello

(work in progress)

Cello Part

Performance Instructions:

Important note:













The score will be distributed and visualised on a laptop/tablet for each ensemble member in real-time during performance. The conventional paper version of the score is for information and preparation only.

Graphical staves










The graphical staves indicate performance actions and their approximate physical position on each instrument. The notation is proportional in space/time so the distance between two beats in the same tempo is uniform across the score. Traditional symbolic staves are inserted on top of graphical staves where precise pitch intonation is required. Symbolic staves take precedence over the graphical staves and override any perceived graphical staff location.

Instrument symbols

Strings

-  left hand position, relative to the graphical clef
-  light finger pressure resulting in multiphonics when bowed
-  harmonic finger pressure
-  half-harmonic finger pressure (between harmonic and full pressure)
-  air noise finger pressure, dampen the strings with more than one finger
-  Bartok pizz.
-  dampen the strings
-  bow position, relative to graphical clef
- msp molto sul pointicello
- sp sul pointicello
- st sul tasto
- mst molto sul tasto
- ▲ col legno
- ▼ col legno battuto
-  intensity of bow overpressure (scratch tone)
-  circular bowing
-  chop - percussive noise produced by dropping the bow near the frog vertically onto the strings and stopping on the strings
-  catch - pitched noise produced by lifting the bow off the strings usually after the chop

Clarinet

-  air sound (white noise)
-  mixed sound (air + pitch)
-  multiphonic
-  keyclick
-  slap tongue closed (ST)
-  slap tongue open (ST)
- qt quarter tone
-  flutter tonguing
-  exhale (air sound)
-  inhale (air sound)

Cello P1

3/4 $\text{♩} = 90$

al niente

mutes on

bow position

mst

IV

air noise to ord

gliss

ord to harm

ord

sp

msp

on bridge (side)

bow overpressure

dampen strings

1 2 3 4 5 6

Cello P2

3/4

on tailpiece

air + pitch

overpressure

p

col legno battuto

col legno

bow vertical gliss

col legno battuto

III

II

III

IV

harm

LH dampen strings

harm

bow position

st

arco

IV

gliss

gliss

7 8 9 10 11 12

Cello P3

3/4

p

pp

p

pp

p

pp

on tailpiece

air + pitch

overpressure

p

st

st

ord

msp

on bridge (side)

gliss

ord to harm

IV

dampen strings

13 14 15 16 17

Cello P4

4/4

p

flautando

ord

sp

msp

on bridge (side)

overpressure

mst

bow

ord I

gliss

gliss

pp

p

ppp

18 19 20 21 22

Cello P5

4/4

p

col legno battuto

ord

sp

ord

col legno battuto

p

flautando

ord

sp

msp

light pressure (multiphonic)

slow bow

III

II

IV

gliss

gliss

bow position

mst

arco

23 24 25 26 27

Cello P6

4/4 5/4 2/4

pp *p* *pp* *pp*

bow mst st flautando ord sp msp st
ord I gliss. IV half harm air
overpressure

dumpen strings LH *p* *mp*

28 29 30 31 32 33

Cello P7

2/4

air noise on bridge (side) *p* gliss with the same trill interval gradually increase trill speed *p* indeterminate pitch
sp msp bow IV dumpen strings *mp* *pizz.* I gliss. II

34 35 36 37 38 39 40 41 42

Cello P8

2/4

p *p* *pp* *p* *pp*
III I pizz. dumpen strings arco mst st overpressure ord msp

43 44 45 46 47 48 49 50 51

Cello P9

2/4 5/4 3+2+2/8

overpressure behind bridge
ord sp st II III IV I II
col legno col legno hit & gliss col legno
battuto hit & gliss battuto
dumpen strings air noise air half harmonic air *p*

52 53 54 55 56 57

Cello P10

3+2+2/8

p chop catch *p* *p*
III IV V V

58 59 60 61 62

Cello **3+2+2**
P11

63 64 65 66 67

Cello **3+2+2**
P12

68 69 70 71 72 73 74

Cello **2/4**
P13

75 76 77 78 79 80 81 82 83

Cello **2/4**
P14

84 85 86 87 88 89 90 91 92

Cello **5/4 2/4 3/4 4/4 7/8**
P15

93 94 95 96 97 98

Cello P16

3+2+2 $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ 3+2+2 $\frac{2}{4}$ $\frac{3}{4}$

99 100 101 102 103 104

Cello P17

$\frac{3}{4}$ $\frac{4}{4}$ 3+2+2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$

p *mp* *p* dolce

105 106 107 108 109 110

Cello P18

3+2+2 $\frac{3}{4}$ *p* *mp* *msp* *sp*

bow ord slow down bow bow ord

111 112 113 114 115 116

Cello P19

$\frac{3}{4}$ *p* *p* *p* *pizz.* *arco* *col legno battuto*

overpressure IV air harm light pressure (multiphonic) light pressure (multiph.)

gradually to air to harm. gliss. IV harm

slow bow behind bridge

117 118 119 120 121 122

Cello P20

$\frac{3}{4}$ *p* *p* $\frac{5}{4}$

overpressure bow ord *msp* *light pressure (multiphonic)*

III+IV III+IV air harm

gliss. IV gradually to air to harm.

123 124 125 126 127 128



5/4

col legno
vertical gliss

1

bow

col legno gliss.

1

col legno
battuto
behind
bridge

let ring

⊕ LH dumpen strings

129