

Slavko Zagorac

Vexilla

for

Bass Clarinet

Violin

Violoncello

Cello Part

For Information only.

The score will be visualised on computer screens during a performance

Performance Instructions:

Important note:

















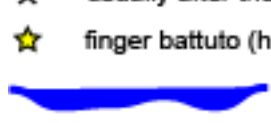
The score will be distributed and visualised on a laptop/tablet for each ensemble member in real-time during performance. The conventional paper version of the score is for information and preparation only.

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, dumpen the strings with more than one finger
-  Bartok pizz.
-  dumpen the strings
-  bow position, relative to graphical clef
- m**sp - molto sul pointicello, **s**p - sul pointicello, **s**t - sul tastò, **m**st - molto sul tastò
-  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
-  usually after the chop
-  finger battuto (hammering)
-  random bow - indeterminately alter bow pressure, speed, position and direction

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)
-  sing approximate pitch relative to the graphical stave
 -  multiphonic - vertical distance indicate approximate interval between pitches

Cello P1

3/4 $\text{♩} = 90$

al niente

mutes on

bow position

mst

IV

air noise to ord

st

ord to harm

ord

sp

msp

on bridge (side)

bow overpressure

gliss

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

bow position

st

arco

IV

gliss

gliss

harm

LH dampen strings

harm

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

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

flautando

ord

sp

msp

light pressure (multiphonic)

slow bow

III

II

IV

gliss

gliss

bow position

arco

23 24 25 26 27

Cello P6

4/4

pp *p* *pp* *pp*

bow mst st flautando ord sp msp st

ord I gliss. IV half harm air

overpressure

gliss.

dumpen strings LH *p* *mp*

28 29 30 31 32 33

Cello P7

2/4

air noise on bridge (side)

sp msp

bow IV LH dumpen strings *mp*

p *pizz.* gliss with the same trill interval gradually increase trill speed

to harm

p *pizz.* *gliss.* indeterminate pitch

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

mp *mp* *p*

ord sp st

bow IV LH air noise air half harmonic air

overpressure

behind bridge

II III IV I II

col legno battuto col legno hit & gliss col legno battuto

52 53 54 55 56 57

Cello P10

3+2+2/8

p *p* *p*

chop catch

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

Cello P21

5/4 4/4 ♩ = 120

col legno vertical gliss 1 col legno battuto behind bridge

bow let ring

LH dumpen strings

mutes off

no bow

p IV + III

left hand finger battuto (hammering)

129 130 131 132

put bow away

Cello P22

no bow

p

right hand finger battuto

left hand finger battuto

IV + III

IV + III

133 134 135 136 137

Cello P23

4/4

p < *mp* > *p* < *mp*

right hand finger battuto

left hand finger battuto

I + II

I + II

138 139 140 141 142

Cello P24

4/4 2/4 3/4

p < *mp* >

left hand finger battuto

I + II

right hand finger battuto

left hand finger battuto

III + IV

take bow

143 144 145 146 147

Cello P25

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

arco

left hand finger batuto

I, II, III, IV aggressive

random bow

f

I, II, III, IV aggressive

random bow

f

148 149 150 151 152 153

Cello P26

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

f

III, IV

bow

timing as written

154 155 156 157 158 159

bow ord

tr.

f

Cello P27

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

I, II, III, IV

aggressive

random bow

left hand finger battuto

III, IV

timing as written

bow

no bow

IV free timing

f

p

160 161 162 163 164 165

Cello P28

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

p

no bow

timing as written

IV

left hand finger battuto

f

chop

catch

dumpen strings

166 167 168 169 170

Cello P29

4/4

f

chop

catch

ff

bow ord.

I + II

gliss II

II

f

171 172 173 174 175

Cello P30

4/4

f

I + II

gliss II

II

ord to harm.

mf

bow ord.

st

natural harm. gliss

mp

on bridge

dumpen strings

mp

on bridge

I + II

left hand finger battuto

176 177 178 179 180

Cello

4/4

P31 3/4

mf 1 + II random bow

left hand finger battuto

f chop

catch

dampen strings

181 182 183 184 185

Cello

3/4 4/4

P32

ff chop

f col legno battuto

overpressure

overpressure

pizz.

arco

light pressure (multiph.)

col legno battuto behind bridge

overpressure

1 + II

gliss II

f

186 187 188 189 190

Cello

4/4

P33

bow ord.

mf mst

random bow

no bow

1 + II random bow

II ord to harm. (e)

natural harm. gliss

1 + II + III + IV

dampen strings

1 + II

left hand finger battuto

f *mf*

191 192 193 194 195

Cello

4/4

P34

f col legno battuto

overpressure

overpressure

pizz.

arco

col legno battuto behind bridge

overpressure

1 + II

gliss II

f

196 197 198 199 200

Cello

4/4 3/4

P35

f II

p no bow

left hand finger battuto

1 + II

let ring

col legno battuto behind bridge

p

201 202 203 204