

Slavko Zagorac

Vexilla

for

Bass Clarinet

Violin

Violoncello

(work in progress)

Violin 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)

Violin $\frac{3}{4}$ $\text{♩} = 90$ P1

measures 1-6:

- measures 1-2: mutes on
- measure 2: IV , air noise , ord , bow position , mst
- measure 3: IV , ord , mst
- measure 4: st
- measure 5: IV , ord , bow overpressure , msp
- measure 6: on bridge (side)

Dynamics: $p < mp$ $pp < p > pp < p > pp < p > pp$

Violin $\frac{3}{4}$ P2

measures 7-12:

- measure 7: overpressure , on tailpiece , air + pitch
- measure 8: LH dumpen strings , $\text{col legno ricochet + bow gliss}$, bow position , IV , bow gliss. , p
- measure 9: air noise II , III , LH gliss. , col legno battuto , p
- measure 10: IV , bow gliss. , $\text{col legno ricochet + bow gliss}$
- measures 11-12: LH dumpen strings

Violin $\frac{3}{4}$ P3

measures 13-17:

- measures 13-16: IV , air noise , ord , bow position , st , ord , msp , on bridge (side)
- measure 17: IV , bow ord , slow , msp , overpressure

Dynamics: $p < mp$ $pp < p > pp < p > pp$

Violin $\frac{4}{4}$ P4

measures 18-22:

- measure 18: air noise , $\text{left hand position}$, bow ord , mst
- measure 19: II + III , gliss , ord
- measure 20: $\text{light pressure (multiphonic)}$, sp , msp
- measure 21: dumpen strings , on bridge (side)
- measure 22: ord I , overpressure , sp , bow

Dynamics: p , $pp < p > p$

Violin $\frac{4}{4}$ P5

measures 23-27:

- measure 23: $\text{light pressure (multiphonic)}$, III , gliss. , slow bow , ord , p
- measure 24: IV , gliss , II , IV , sp , p
- measure 25: III , gliss. , st , p
- measure 26: $\text{air noise II + III}$, gliss , LH , bow ord , mst bow , ord , p
- measure 27: $\text{light pressure (multiphonic)}$, sp , msp , p

Violin P6

4/4

dumpen strings

ord I

flautando

1 + II

LH gliss

air → half harm → air

bow mst ord sp

overpressure

st

2/4

LH

air noise

IV

st

bow ord

ord

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

28 29 30 31 32 33

Violin P7

2/4

air noise

dumpen strings

LH

sp msp

bow

mp

34 35

III

st

bow

p

36 37

pizz.ord

RH position

p

38 39

LH gliss.

III

indeterminate pitch III

gliss.

II

gliss.

pizz.

p

40 41 42

Violin P8

2/4

III

IV

III

gliss

pizz.

p

43 44

arco

intensive

bow ord

mp

46 47

gliss.

ord

bow

mp

48 49

overpressure

ord

sp

msp

pp

50 51

Violin P9

2/4

LH

air noise

IV

st

bow

ord

sp

overpressure

st

p *mp*

52 53 54 55

3+2+2/8

behid bridge

col legno ricochet III

col legno hit & gliss

col legno ricochet III

behid bridge

p

56 57

Violin P10

3+2+2/8

LH position

air noise

III + IV

half harmonic

I + II

catch

chop

bow ord

sp

msp

bow ord

p *p* *p*

58 59 60 61 62

Violin $3+2+2$ P11

intensive $\text{—} 3 \text{—}$ dolce

bow ord bow ord sp msp overpressure

p mp p

63 64 65 66 67

Violin $3+2+2$ P12

half harmonic air

$I + II$ $III + IV$

indeterminate LH pitch

air noise harm air harm air harm

chop catch

mp p p

68 69 70 71 72 73 74

Violin $2/4$ P13

half harmonic

IV III IV III II IV

msp

pizz. gliss. gliss. pizz. pizz.

indeterminate pitch

p p

75 76 77 78 79 80 81 82 83

Violin $2/4$ P14

gliss. pizz.

arco

bow

indeterminate LH pitch

air noise IV

bow ord

p p p

84 85 86 87 88 89 90 91 92

Violin P15

air harm harm air air

st overpressure

dolente

bow ord

p

93 94 95 96 97 98

Violin P16

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

p *mp*

99 100 101 102 103 104

Violin P17

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

p *p* dolce

105 106 107 108 109 110

Violin P18

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

p *mp*

111 112 113 114 115 116

Violin P19

$\frac{3}{4}$

mp *p*


117 118 119 120 121 122

Violin P20

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

p *mp* *p*

123 124 125 126 127 128



5/4

IV

III+IV

let ring

bow ord

p ————— *pp*

129