

ALESSANDRA SALVATI

PER MOTUS

FOR STRING QUARTET

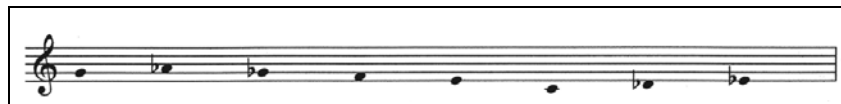
A brief analysis of “Per motus”

“Per motus” in Latin means *through movement*. The idea is exploring the movement and time of the soul, through the colors and tones of different feelings. The three movements represent three aspects of our human and spiritual experience. The first movement refers to our life as we actively shape it, through our choices. The second movement explores different ways human beings relate to their yearning for infinite and to dimensions they are not able to control. “Motu proprio,” the third part, is expression of the perpetual motion of life, beyond human desires.

The first movement “Andante affettuoso” has a circular structure. Its first (bars 1/92) and third sections (bars 173/190) are characterized by intense lyricism and the same thematic materials come back after a vivacious and rhythmically tight central core.

The frequent unisons and the passages from unison to other intervals and return (See the incipit and bars 74/82, see “Da capo” bars 173/181) form very strong attraction poles, around which the texture of the composition unfolds.

The series stated at the outset of the first movement contains all the materials developed in the following two movements. This series has been freely used to build both melodic and harmonic structures.



With subsequent projections from the series and its inversion and retrograde, closely related successions are obtained. The following Table A is an example of projections from the series.

A – Series and projections

A musical score consisting of eight staves, numbered 1 through 8. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings. The score is written in a single system, with each staff containing a different part of the composition. The notation includes notes, rests, and various symbols such as sharp and flat signs, indicating a highly technical and abstract piece of music.

The score of the second movement “Introitus and a prayer” bears annotations referring to an ideal sacred representation, with two vocal quartets on the right and the left of the altar, a male voice and a large crowd. These indications are only an emotional suggestion. The words “Miserere nobis,” put in brackets in the score, should be *sung* just in the mind and the heart of the players. The piece moves from the indistinct prayer of the multitude to the rarefied and almost inaudible prayer of the saints. See bars 91/92 (Inversion of the series).

[The prayer of the saints]

A musical score for a section titled "[The prayer of the saints]". The score is written on five staves. The notation is sparse, featuring chords and notes with dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one flat (Bb). The score includes dynamic markings such as *pp* and *ppp*, and annotations like *Sua* with dashed lines. The overall mood is serene and contemplative.

The third movement, “Motu proprio,” originates from a rigorous geometrical structure based on projections of the initial theme. It summarizes all the materials used in this work. The passage at bars 77/79 gives an example of the treatment of materials; see the Series, in square notation, up a Major 2nd.

The image shows a musical score for four string instruments: Violin I (Vno. I), Violin II (Vno. II), Viola (Vla.), and Violoncello (Vc.). The score is for measures 74 through 79. At the beginning of measure 74, there is a tempo marking "Più calmo" and a metronome marking of 66. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Violin I part starts with a whole note chord in measure 74, followed by a series of eighth notes in measure 75, and then a series of quarter notes in measure 76. The Violin II part has a continuous eighth-note pattern in measure 74, followed by a series of quarter notes in measure 75, and then a series of eighth notes in measure 76. The Viola part has a series of quarter notes in measure 74, followed by a series of eighth notes in measure 75, and then a series of quarter notes in measure 76. The Violoncello part has a series of quarter notes in measure 74, followed by a series of eighth notes in measure 75, and then a series of quarter notes in measure 76. There are various musical notations such as slurs, accents, and dynamic markings throughout the score.

*To my father, who, through his love
for music, initiated me into
the secret beauty of life.*

PER MOTUS

a mio padre

Alessandra Salvati

Andante affettuoso ♩ = 100

Violino I *p*

Violino II *p*

Viola *p molto legato*

Violoncello *p molto legato*

7 *(breve)* *mp molto legato* *pizz.* *arco* *mp*

13 *mp cresc.* *mp cresc.* *mp cresc.* *mp cresc.*

19 *f* *f* *f* *f* *martellato*

25

Vno. I

Vno. II

Vla.

Vc.

arco ord.

martellato

arco ord.

martellato

arco ord.

31

Vno. I

Vno. II

Vla.

Vc.

allargando

mp subito

mp

mp

mp subito

$\bullet = 82$

37

Vno. I

Vno. II

Vla.

Vc.

liberamente

p

p

p

p

43

Vno. I

Vno. II

Vla.

Vc.

p con espressione

pizz.

III

49

Vno. I

Vno. II

Vla.

Vc.

55

Vno. I

Vno. II

Vla.

Vc.

61

Vno. I

Vno. II

Vla.

Vc.

67

Vno. I

Vno. II

Vla.

Vc.

73 $\bullet = 138$

Vno. I
Vno. II
Vla.
Vc.

p cresc.
p cresc.
p cresc.
pizz.
p cresc.

Measures 73-78. Vno. I and Vc. are in treble clef, Vno. II and Vla. are in bass clef. The score features a 3/4 time signature and a tempo of 138. Dynamics include *p cresc.* and *pizz.*. Fingerings III, II, and III are indicated for Vno. II.

79

Vno. I
Vno. II
Vla.
Vc.

pizz.
arco

Measures 79-84. Vno. I and Vc. are in treble clef, Vno. II and Vla. are in bass clef. The score features a 3/4 time signature. Dynamics include *pizz.* and *arco*. Fingerings II and II are indicated for Vno. II.

85

Vno. I
Vno. II
Vla.
Vc.

f
mp
f
mp
arco
mf
pizz.

Measures 85-90. Vno. I and Vc. are in treble clef, Vno. II and Vla. are in bass clef. The score features a 3/4 time signature. Dynamics include *f*, *mp*, *mf*, and *pizz.*. Fingerings V and V are indicated for Vno. I and Vno. II.

91 *Molto deciso* $\bullet = 176$

Vno. I
Vno. II
Vla.
Vc.

p
pizz.
f
arco
f
arco
f
arco

Measures 91-96. Vno. I and Vc. are in treble clef, Vno. II and Vla. are in bass clef. The score features a 3/8 time signature and a tempo of 176. Dynamics include *p*, *f*, and *arco*. Fingerings IV and IV are indicated for Vno. II. Time signature changes to 2/16 and 2+2/16 are shown.

97

Vno. I arco vibr.

Vno. II vibr.

Vla. *ff* *f*

Vc.

103

Vno. I

Vno. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *cresc.*

109

Vno. I

Vno. II

Vla.

Vc.

115

Vno. I *ff*

Vno. II *ff*

Vla. *ff*

Vc. *ff*

121

Vno. I

Vno. II

Vla.

Vc.

127

Vno. I

Vno. II

Vla.

Vc.

133

Vno. I

Vno. II

Vla.

Vc.

allargando

139

Disteso $\text{♩} = 104$

Vno. I

Vno. II

Vla.

Vc.

mp

pizz.

arco

p

mp

p

145

Vno. I
pizz.
arco
7
pizz. arco
pp

Vno. II
arco
pizz.

Vla.
arco

Vc.
arco

151

Vno. I
arco
pp

Vno. II
arco
pp

Vla.
arco
pp

Vc.
pp

157

Meno mosso ♩ = 92

Vno. I
p cresc. poco a poco

Vno. II
p cresc. col legno poco a poco

Vla.
p cresc. pizz. col legno arco ord. poco a poco

Vc.
p cresc. pizz. poco a poco

163

Vno. I
arco pizz. arco col legno pizz. col legno arco ord.

Vno. II
pizz. arco pizz. arco col legno pizz. arco

Vla.
pizz. arco pizz. arco pizz. arco

Vc.
pizz. pizz. pizz.

168 ~

Vno. I *ff*

Vno. II *ff*

Vla. *ff*

Vc. *ff*

V

Da capo ♩ = 100

173

Vno. I *p legato*

Vno. II *p legato*

Vla. *p legato*

Vc. *p legato*

179

Vno. I *mp* *p* punta d'arco *pizz.*

Vno. II *mp* *p* *pizz.*

Vla. *mp* *p* *pizz.*

Vc. *mp* *p* *pizz.*

punta d'arco

185

Vno. I *sfz* *ppp*

Vno. II *arco sfz* *ppp*

Vla. *arco sfz* *ppp*

Vc. *arco sfz* *ppp*

sfz

ppp

Introitus and a prayer

Liberamente

Violino I

Violino II

Viola

Cello

[Voice of the Patriarch]

f

sfz

7

7

This movement bears annotations referring to an ideal sacred representation, with two vocal quartets on the right and the left of the altar, a male voice and a large crowd. These indications are only an emotional suggestion. The piece moves from the indistinct prayer of the multitude to the rarefied and almost inaudible prayer of the saints.

Vno. I

Vno. II

Vla.

Vc.

p molto legato

p molto legato

p molto legato

p molto legato

6 $\bullet = 84$ [Vocal quartet on the left of the altar]

arco

Vno. I

Vno. II

Vla.

Vc.

12

Vno. I

Vno. II

Vla.

Vc.

18

f

f

f

f

Agitato $\text{♩} = 72$ [The multitude]

22

Vno. I *f*

Vno. II *f*

Vla. *f*

Vc. *f*

24

Vno. I

Vno. II

Vla.

Vc.

26

Vno. I *mf*

Vno. II

Vla.

Vc.

Liberamente cadenzando

30 *poco accel.* $\text{♩} = 88$ [Vocal quartet on the right of the altar]

Vno. I *p crescendo poco a poco*

Vno. II *jetè col legno* *p crescendo poco a poco* *pizz.* *jetè col legno*

Vla. *p crescendo poco a poco*

Vc. *p crescendo poco a poco*

33

Vno. I

Vno. II

Vla.

Vc.

pizz.

arco

38

Vno. I

Vno. II

Vla.

Vc.

42

[Tutti]

Vno. I

Vno. II

Vla.

Vc.

mf

mf sempre legatissimo

mf sempre legatissimo

mf

46

Vno. I

Vno. II

Vla.

Vc.

sempre legatissimo

sempre legatissimo

50

Vno. I

Vno. II

Vla.

Vc.

53

Deciso, lo stesso tempo

Vno. I

Vno. II

Vla.

Vc.

57

Vno. I

Vno. II

Vla.

Vc.

60

Vno. I

Vno. II

Vla.

Vc.

63 *accelerando* $\bullet = 108$

Vno. I

Vno. II

Vla.

Vc.

67

Vno. I

Vno. II

Vla.

Vc.

71 *Rallentando* $\bullet = 84$

Vno. I

Vno. II

Vla.

Vc.

75

Vno. I

Vno. II

Vla.

Vc.

78

Vno. I

Vno. II

Vla.

Vc.

82

Vno. I

Vno. II

Vla.

Vc.

85

Vno. I

Vno. II

Vla.

Vc.

(Mi - se - re - re no - bis)

p subito

(Mi - se - re - re no - bis) (Mi - se - re - re)

p subito 5

p subito 3 3 3 3 3 3 3 3

pizz. arco

(Mi - se - re - re no - bis) (Mi - se - re - re)

88

Vno. I

Vno. II

Vla.

Vc.

re - re no-bis mi-se - re - re no - bis)

(Mi - se - re - re no - bis)

no - bis) (Mi - se - re - re mi - se - re - re)

re - re no-bis mi-se - re - re no - bis)

pp *pp* *pp* *pp*

[The prayer of the saints]

93 *ppp*

Vno. I

Vno. II

Vla.

Vc.

ppp

97 Più adagio, senza materia ♩ = 72

Vno. I *ppp*

Vno. II *ppp*

Vla.

Vc.

ppp

101

Vno. I *pppp*

Vno. II *pppp*

Vla.

Vc.

pppp

Motu proprio

Risoluto, con fuoco $\text{♩} = 160$

Violino I

Violino II

Viola

Cello

Vno. I

Vno. II

Vla.

Vc.

Vno. I

Vno. II

Vla.

Vc.

Vno. I

Vno. II

Vla.

Vc.

13

Vno. I

Vno. II

Vla.

Vc.

arco 3

f

mp

16

Vno. I

Vno. II

Vla.

Vc.

mf

mf

mf

19

Vno. I

Vno. II

Vla.

Vc.

mf

mf

mf

22

Vno. I

Vno. II

Vla.

Vc.

25

Vno. I

Vno. II

Vla.

Vc.

pizz.

pizz.

29

Vno. I

Vno. II

Vla.

Vc.

pizz.

f

mf

f

mf

32

Vno. I

Vno. II

Vla.

Vc.

arco

pizz.

arco

pizz.

arco

pizz.

arco

f

f

f

f

35 Poco meno mosso, disteso $\text{♩} = 76$

Vno. I

Vno. II

Vla.

Vc.

mp molto legato

mp molto legato

mp molto legato

mp molto legato

39

Vno. I
Vno. II
Vla.
Vc.

Detailed description: This system covers measures 39 to 42. Vno. I starts with a melodic line in treble clef, featuring a half note G4, a quarter note F4, and a half note E4. Vno. II plays a similar melodic line in treble clef. Vla. plays a bass line in bass clef, starting with a half note G2 and a quarter note F2. Vc. plays a bass line in bass clef, starting with a half note G1 and a quarter note F1. The key signature has one flat (B-flat).

43

Vno. I
Vno. II
Vla.
Vc.

p cresc.
mp cresc.
p cresc.

Detailed description: This system covers measures 43 to 46. Vno. I is mostly silent, with a five-measure rest in measure 44, followed by a five-measure phrase starting with a half note G4. Vno. II plays a rhythmic pattern of eighth notes in treble clef, starting with a half note G4. Vla. plays a rhythmic pattern of eighth notes in bass clef, starting with a half note G2. Vc. plays a bass line in bass clef, starting with a half note G1. Dynamics include *p cresc.* for Vno. II, Vla., and Vc., and *mp cresc.* for Vc. in measure 44. A five-measure rest is marked above Vno. I in measure 44.

47

Vno. I
Vno. II
Vla.
Vc.

Detailed description: This system covers measures 47 to 50. Vno. I plays a five-measure phrase in treble clef, starting with a half note G4. Vno. II plays a rhythmic pattern of eighth notes in treble clef, starting with a half note G4. Vla. plays a rhythmic pattern of eighth notes in bass clef, starting with a half note G2. Vc. plays a bass line in bass clef, starting with a half note G1. The key signature has one flat (B-flat).

51

Vno. I
Vno. II
Vla.
Vc.

mf

Detailed description: This system covers measures 51 to 54. Vno. I plays a rhythmic pattern of eighth notes in treble clef, starting with a half note G4. Vno. II plays a rhythmic pattern of eighth notes in treble clef, starting with a half note G4. Vla. plays a rhythmic pattern of eighth notes in bass clef, starting with a half note G2. Vc. plays a bass line in bass clef, starting with a half note G1. Dynamics include *mf* for Vno. I, Vno. II, Vla., and Vc. in measure 52. The key signature has one flat (B-flat).

55

Vno. I

Vno. II

Vla.

Vc.

59

Vno. I

Vno. II

Vla.

Vc.

62

Vno. I

Vno. II

Vla.

Vc.

pizz.

mp

arco

mp

pizz.

mp

arco

mp

mp

65

Vno. I

Vno. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

69

Vno. I

Vno. II

Vla.

Vc.

72

Vno. I

Vno. II

Vla.

Vc.

un poco allargando

f

75

Vno. I

Vno. II

Vla.

Vc.

Più calmo $\text{♩} = 66$

78

Vno. I

Vno. II

Vla.

Vc.

81

Vno. I

Vno. II

Vla.

Vc.

84

Vno. I

Vno. II

Vla.

Vc.

87

Vno. I

Vno. II

Vla.

Vc.

ff marcato

mp

legato

mp

ff marcato

ff marcato

mp

ff marcato

mp

90

Vno. I

Vno. II

Vla.

Vc.

legato

legato

93

Vno. I

Vno. II

Vla.

Vc.

96

rallentando ----- *poco a poco*

Vno. I

Vno. II

Vla.

Vc.

99

pp *f* *Generoso, sensuale* $\text{♩} = 76$

Vno. I

Vno. II

Vla.

Vc.

pp *f* *Generoso, sensuale* $\text{♩} = 76$

marcato e vibrato

102

marcato e vibrato

Vno. I

Vno. II

Vla.

Vc.

marcato e vibrato

105

Vno. I

Vno. II

Vla.

Vc.

108

Vno. I

Vno. II

Vla.

Vc.

111

Vno. I

Vno. II

Vla.

Vc.

Pacato, amorevole $\text{♩} = 60$

ff

p

ff

p

ff

27

114

Vno. I

Vno. II

Vla.

Vc.

p

p

117

Vno. I

Vno. II

Vla.

Vc.

mp

121

Vno. I

Vno. II

Vla.

Vc.

p

p

p

125

Vno. I

Vno. II

Vla.

Vc.

dim.

dim.

dim.

dim.

128

Vno. I

Vno. II

Vla.

Vc.

ppp

ppp

ppp

ppp

131 *cedendo* Prestissimo ♩ = 176

Vno. I *mp* *f*

Vno. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

135

Vno. I

Vno. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

139

Vno. I *cresc.*

Vno. II

Vla.

Vc.

143

Vno. I *fff*

Vno. II *fff*

Vla. *fff*

Vc. *fff*