ALESSANDRA SALVATI

PER MOTUS

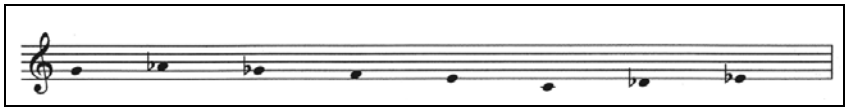
FOR STRING QUARTET

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.

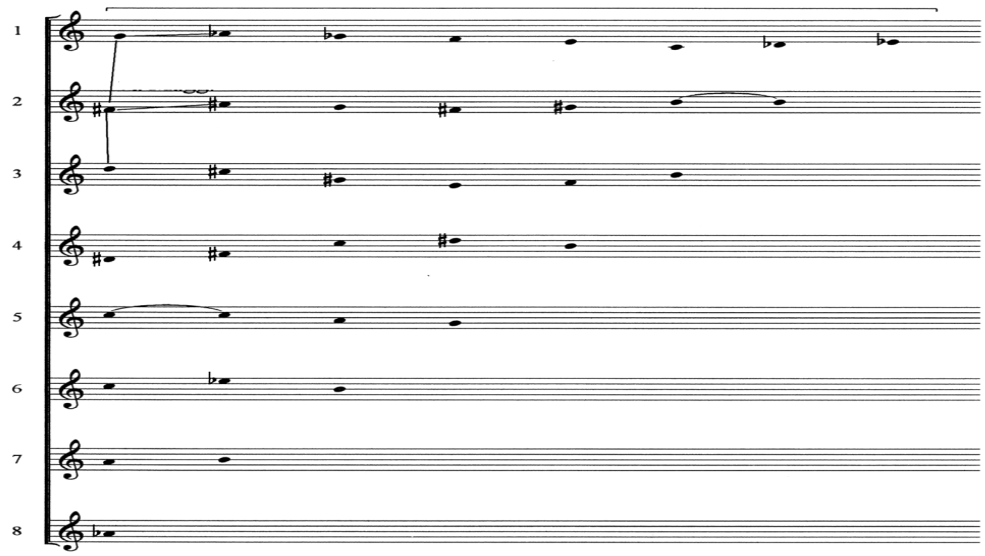
The first movement “Andante affettuoso” has a circular structure. Its first (bars 1/92) and third sections (bars 173/190) are characterized by intense lyricism and the same thematic materials come back after a vivacious and rhythmically tight central core.
The frequent unisons and the passages from unison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

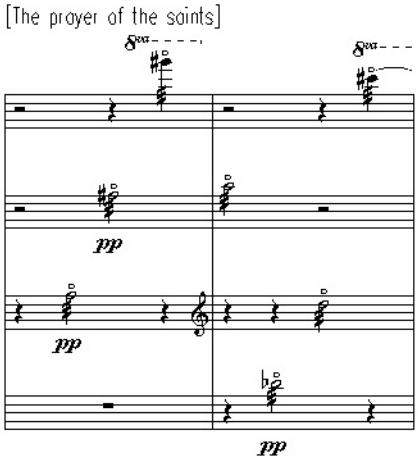


With subsequent projections from the series and its inversion and retrograde, closely related successions are obtained. The following Table A is an example of projections from the series.

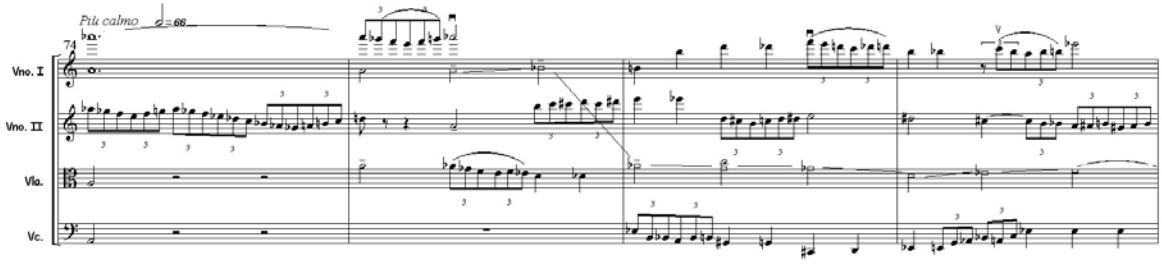
A – Series and projections



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 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.

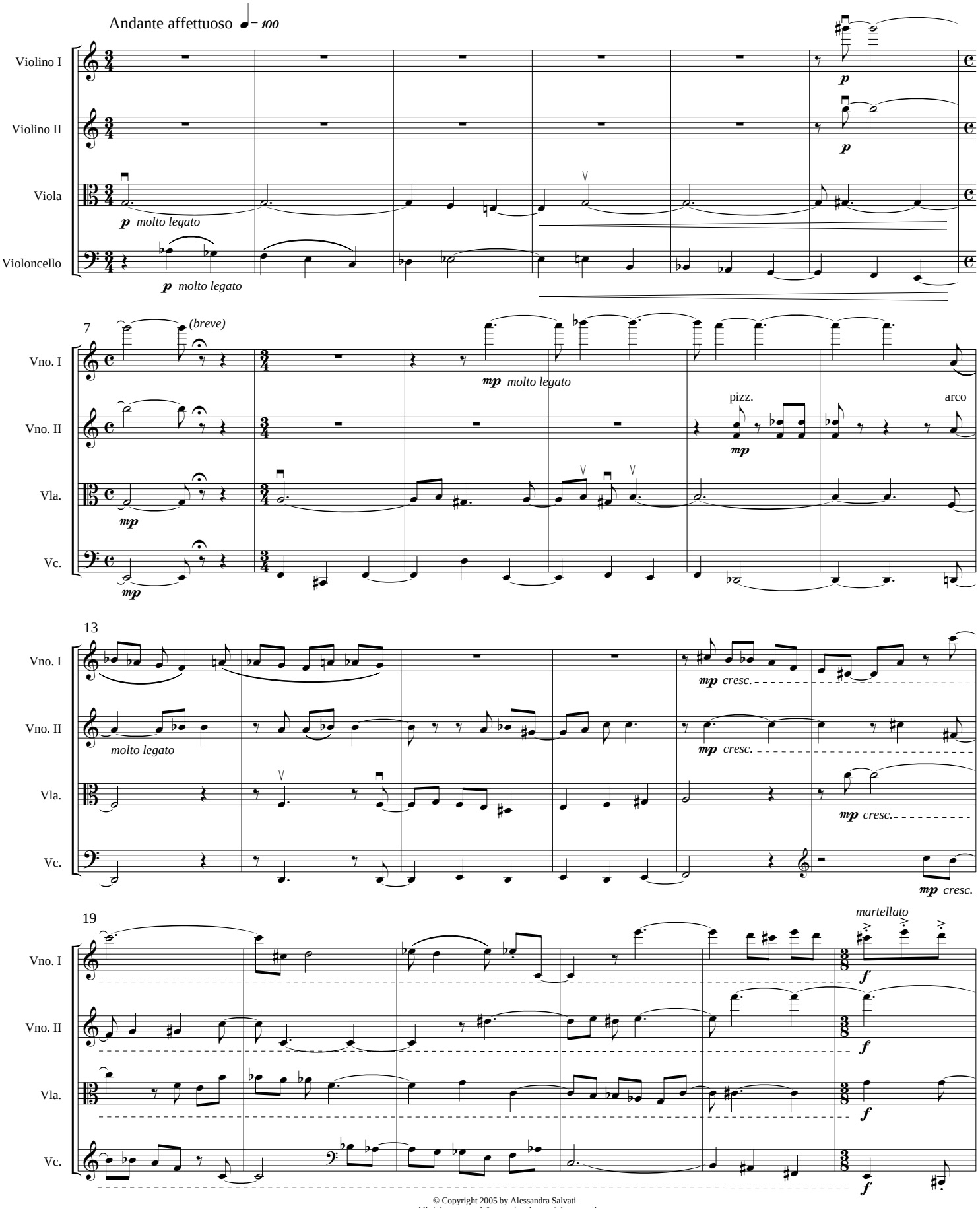


To my father, who, through his love
for music, initiated me into
the secret beauty of life.

PER MOTUS

a mio padre

Alessandra Salvati



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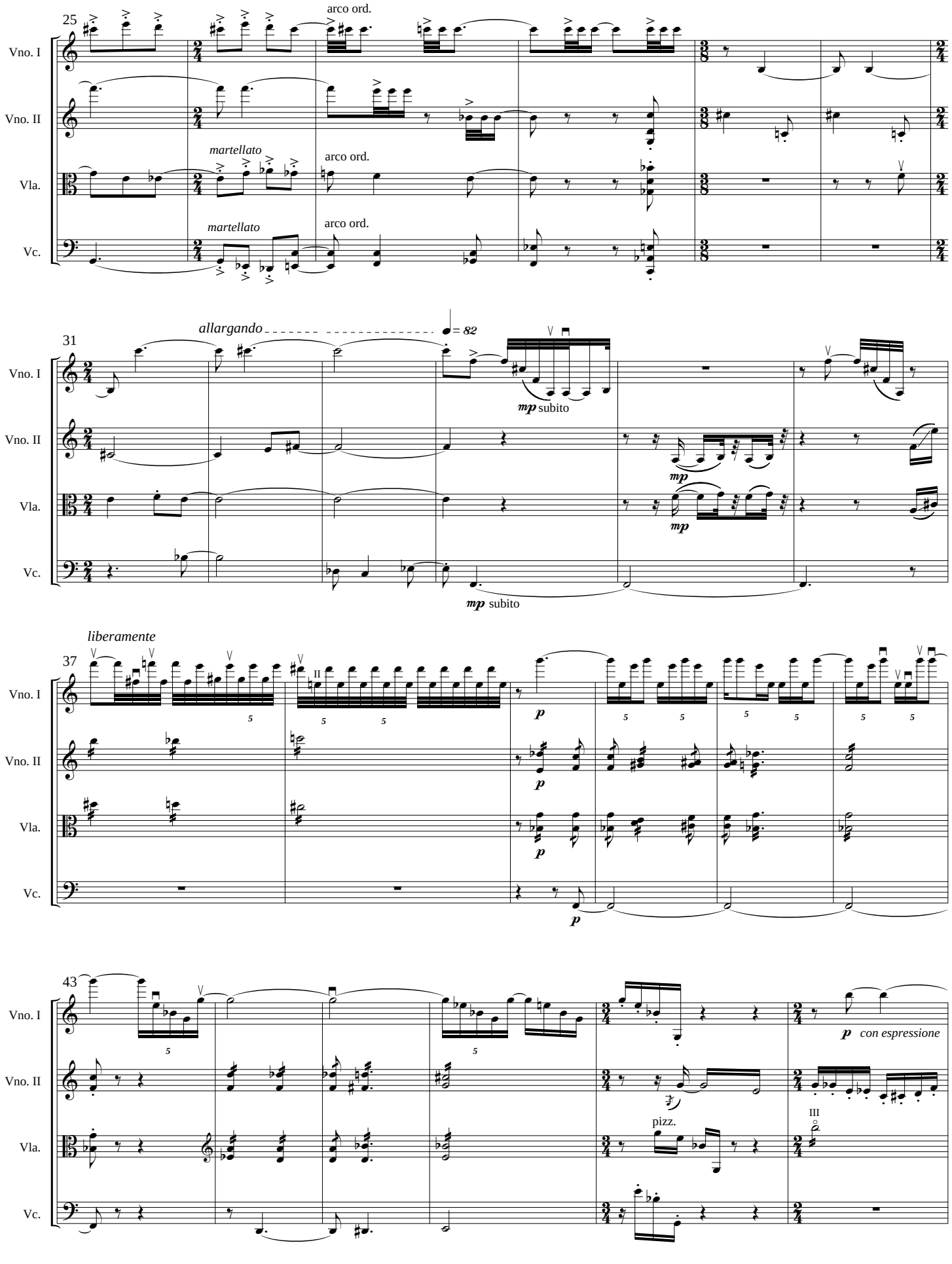
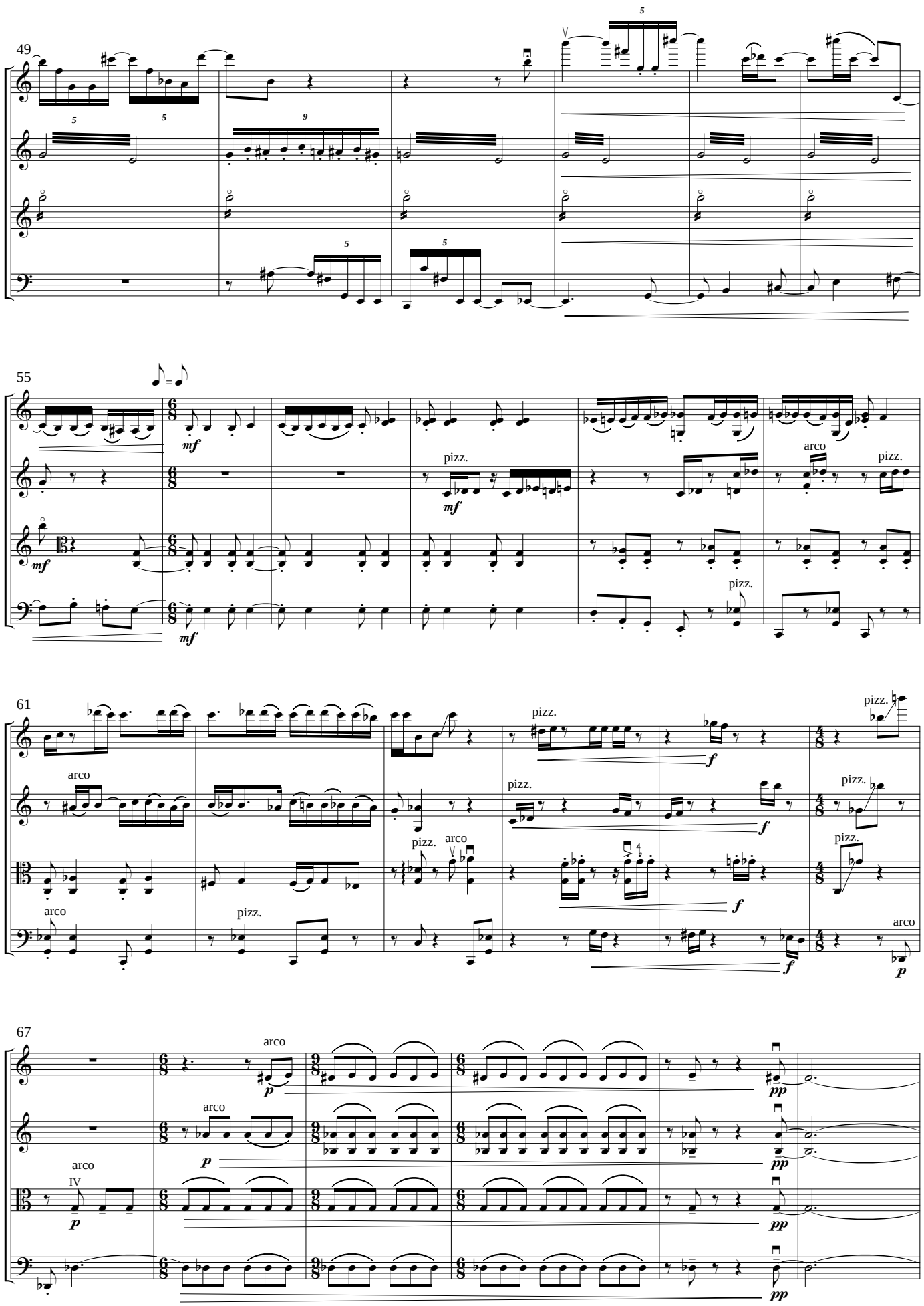
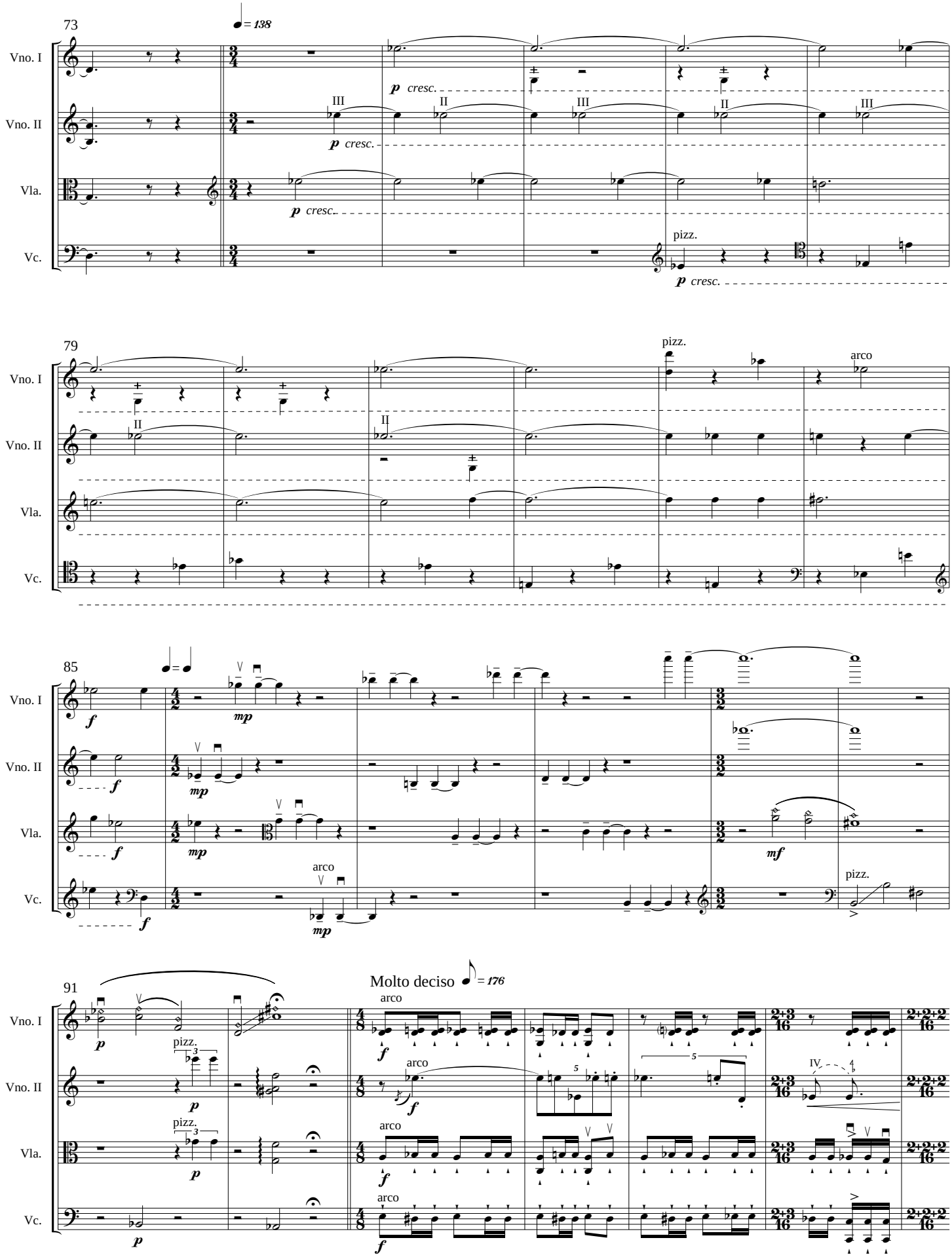
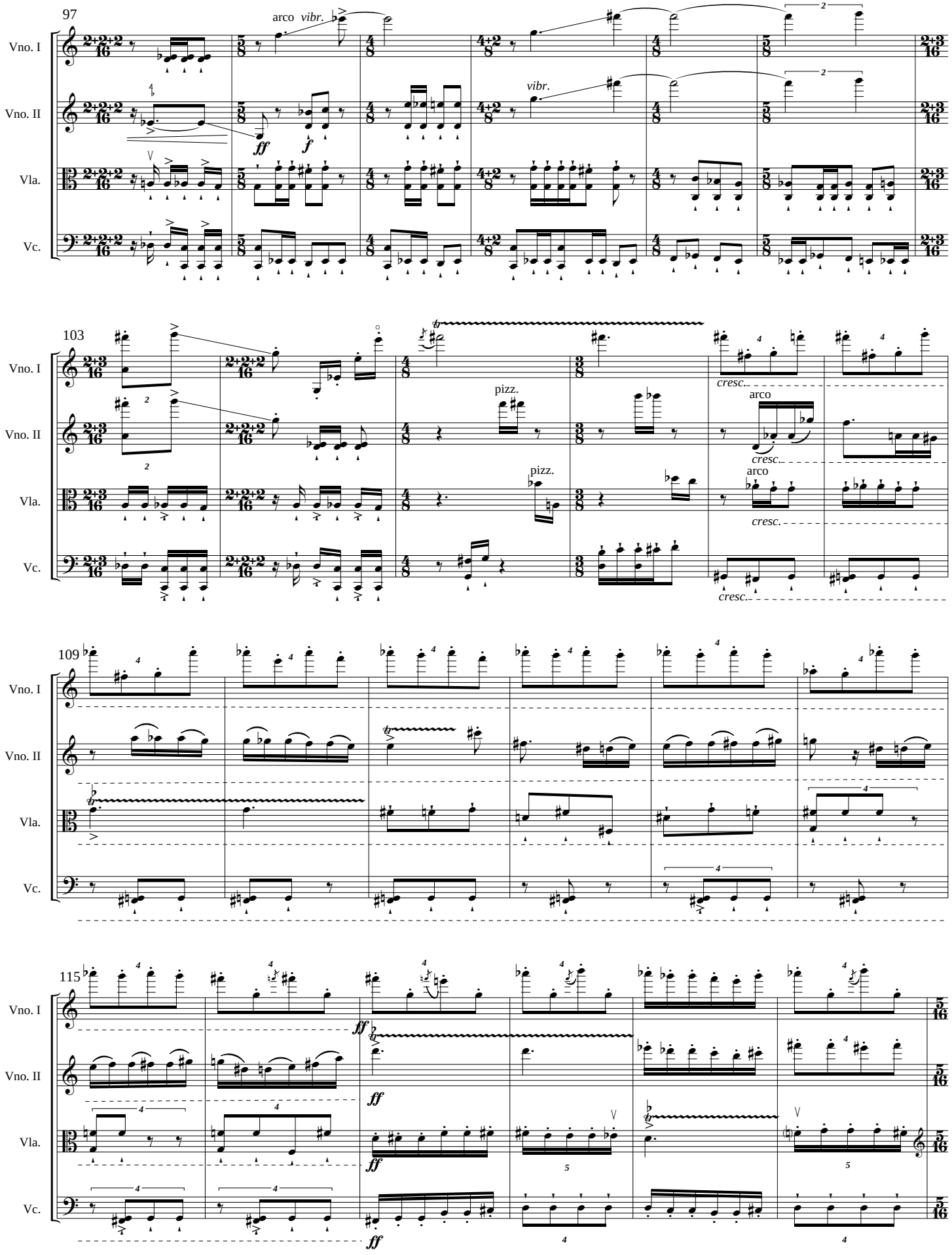
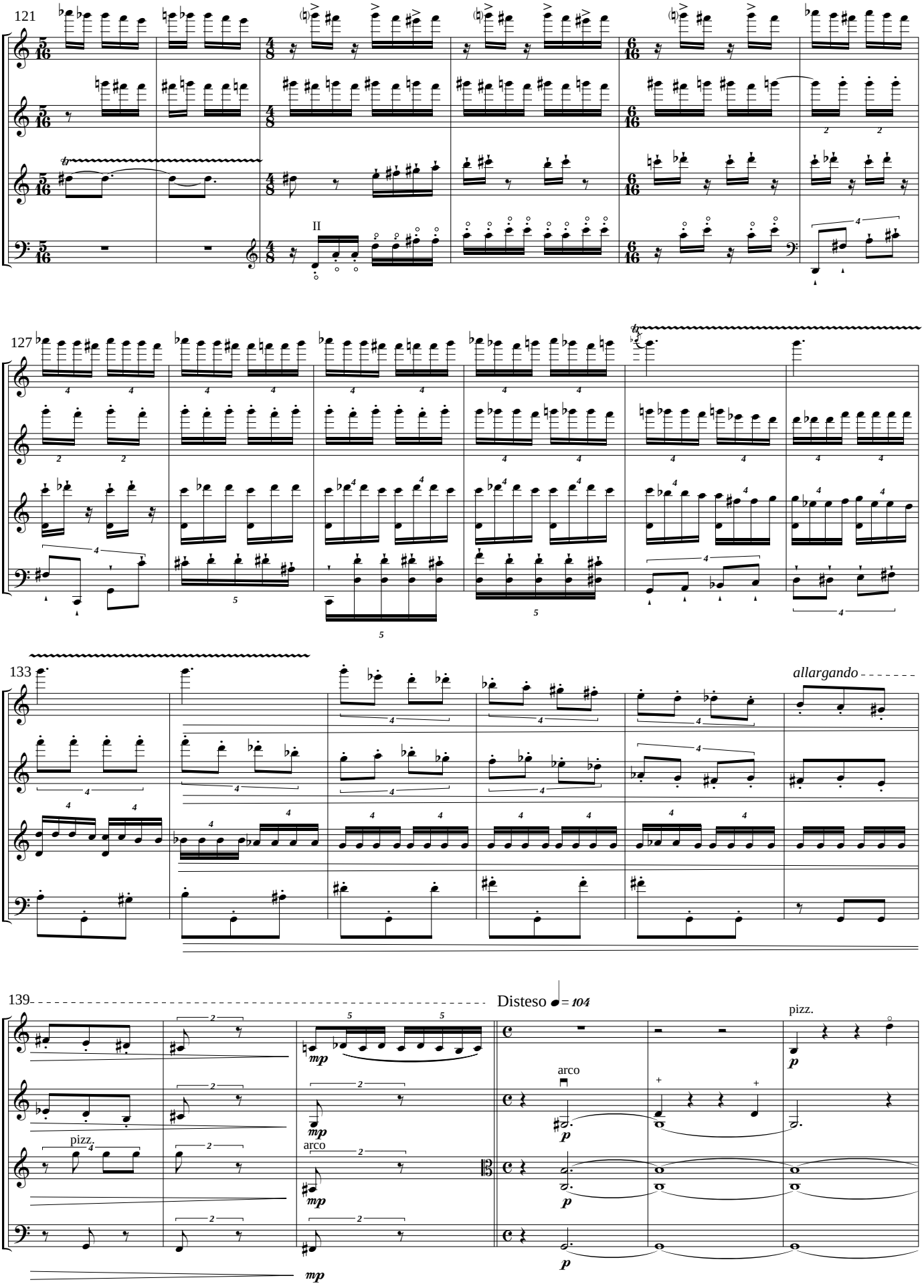
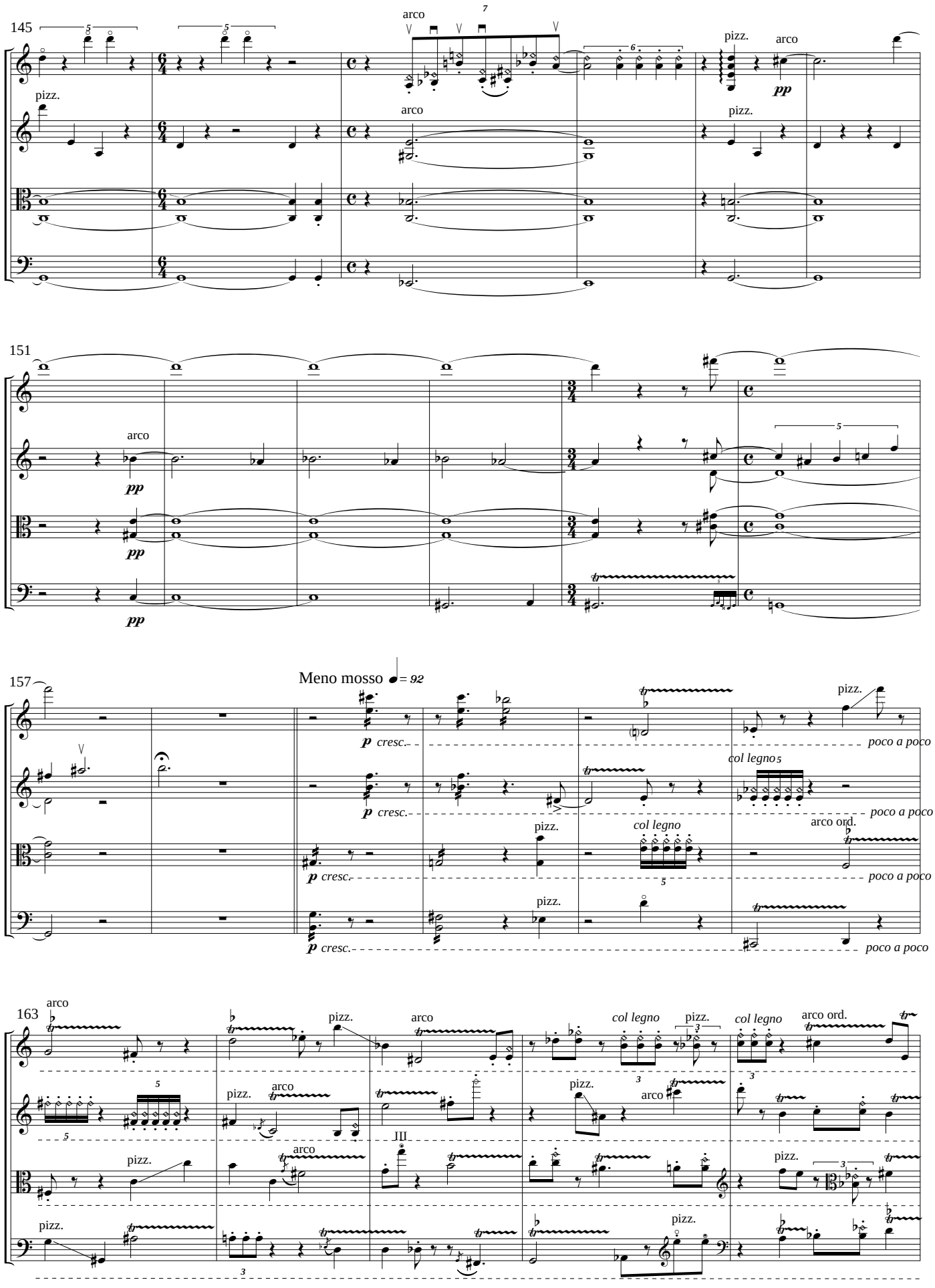

25
arco ord.
Vno. I
Vno. II
martellato
arco ord.
Vla.
martellato
arco ord.
Vc.
31
allargando
♩ = 82
mp subito
mp
mp
mp subito
liberamente
37
II
p
p
p
p
43
con espressione
pizz.
III

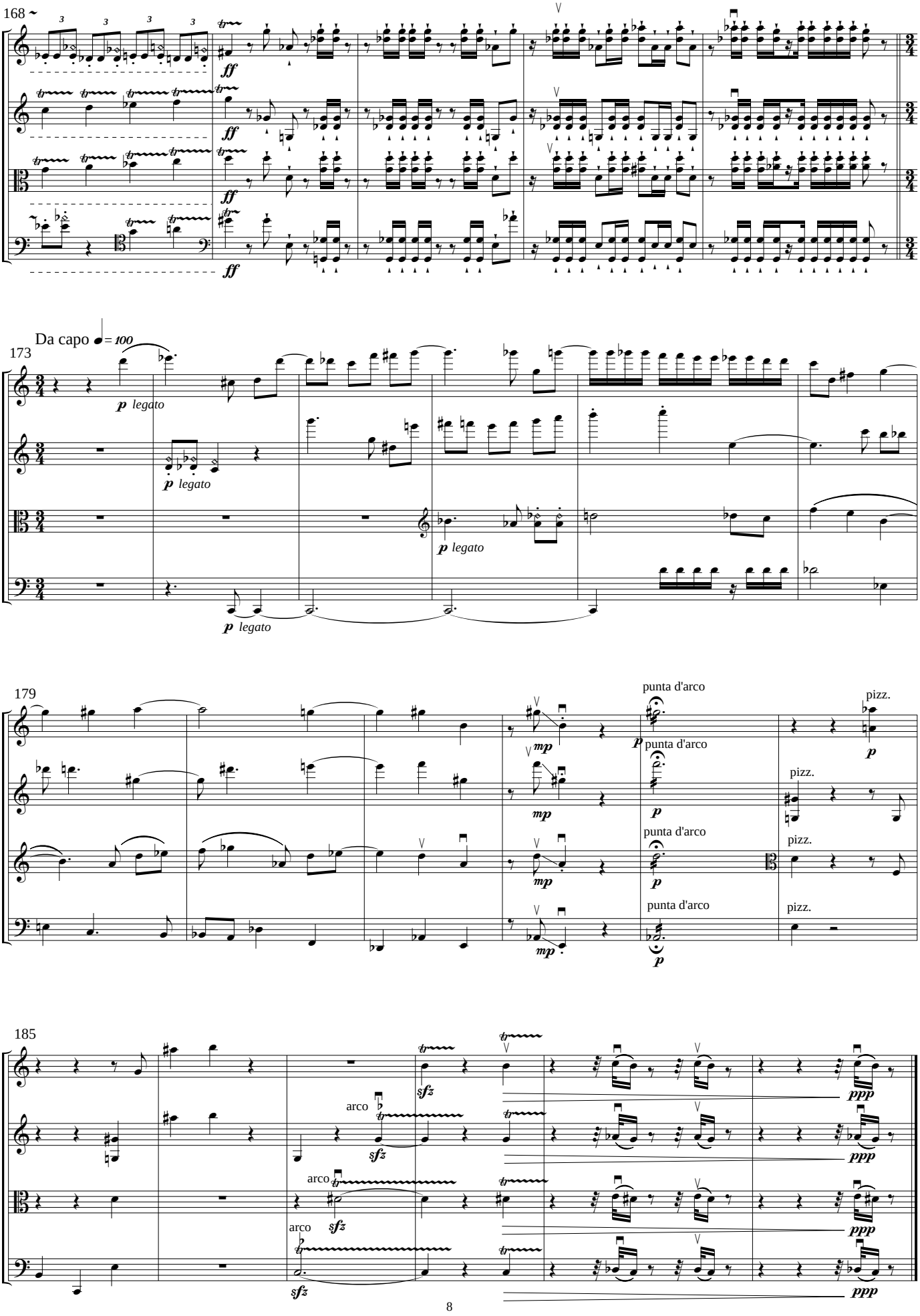

49
Vno. I
Vno. II
Vla.
Vc.
55
mf
pizz.
arco
61
f
p
67
pp


73
♩= 138
Vno. I
Vno. II
Vla.
Vc.
p cresc.
III
II
pizz.
79
arco
85
f
mp
mf
91
Molto deciso ♪= 176
p
IV


97
arco
vibr.
ff
f
vibr.
Vno. I
Vno. II
Vla.
Vc.
103
pizz.
arco
cresc.
109
115
ff


121
Vno. I
Vno. II
Vla.
Vc.
II
127
133
allargando
139
Disteso ♩= 104
pizz.
arco
mp
p

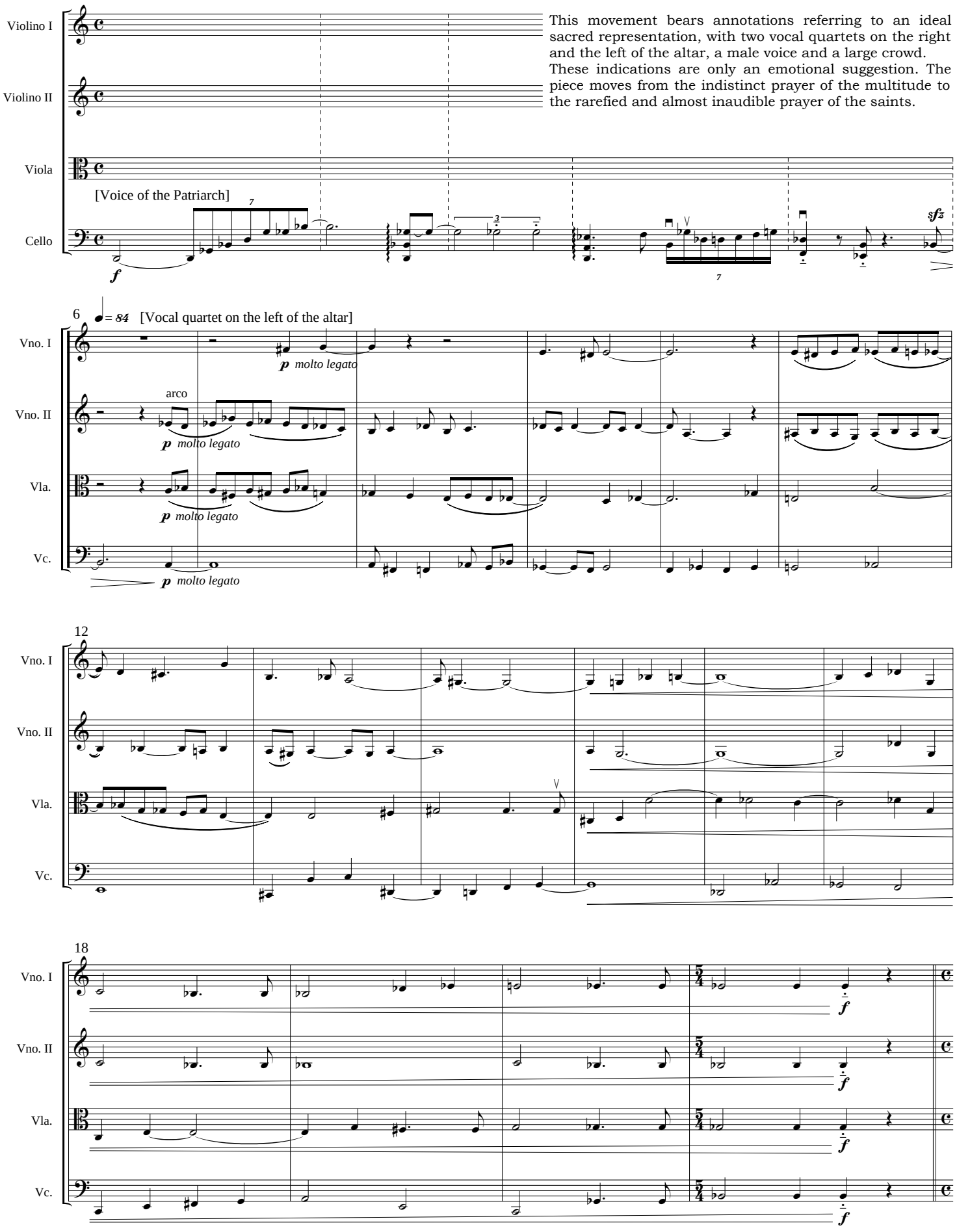

145
Vno. I
Vno. II
Vla.
Vc.
arco
pizz.
151
arco
pp
157
Meno mosso ♩= 92
p cresc.
poco a poco
col legno
arco ord.
163
III

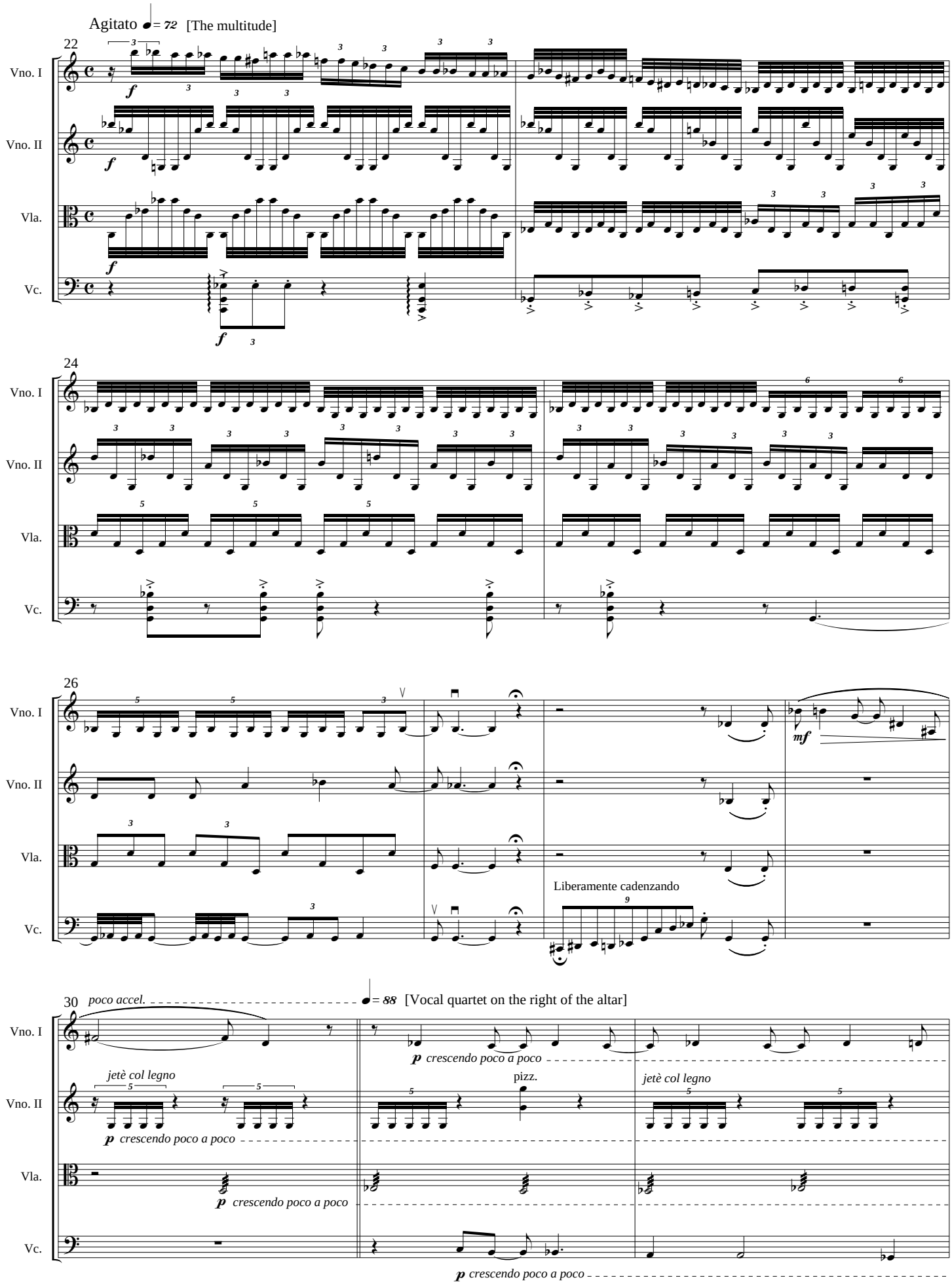

168
Vno. I
Vno. II
Vla.
Vc.
ff
Da capo ♩= 100
173
p legato
179
punta d'arco
pizz.
mp
185
arco
sfz
ppp

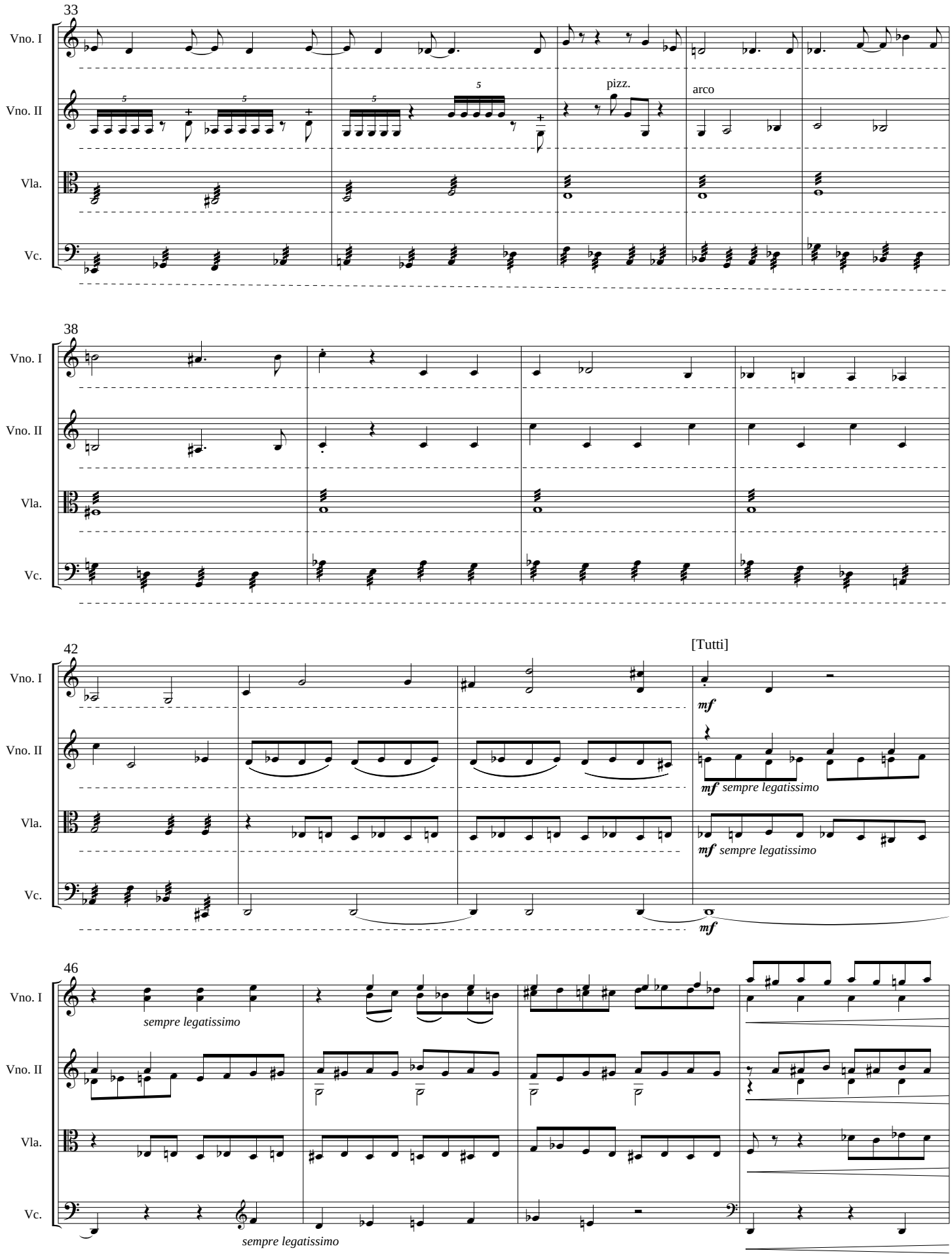
Introitus and a prayer

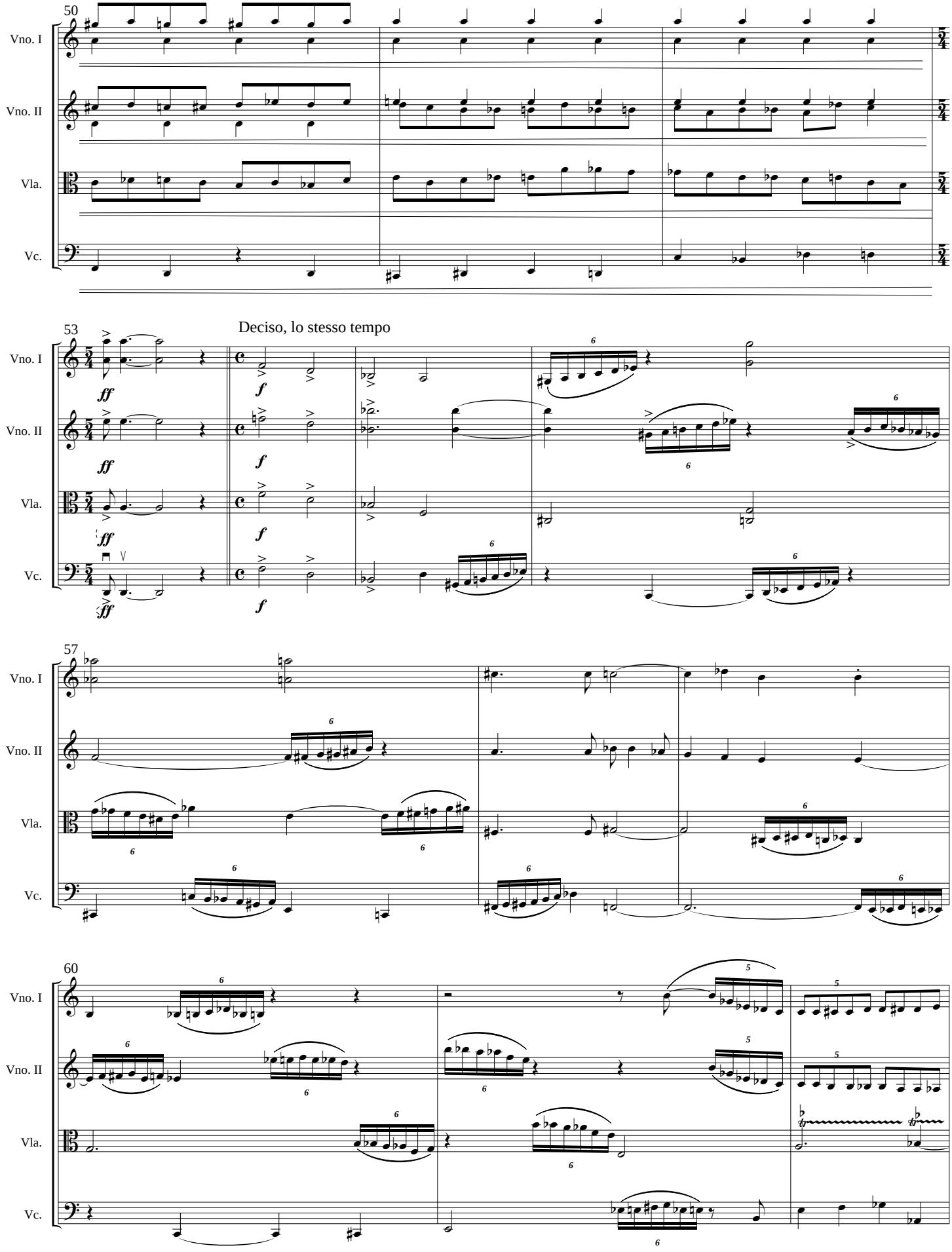
Liberamente

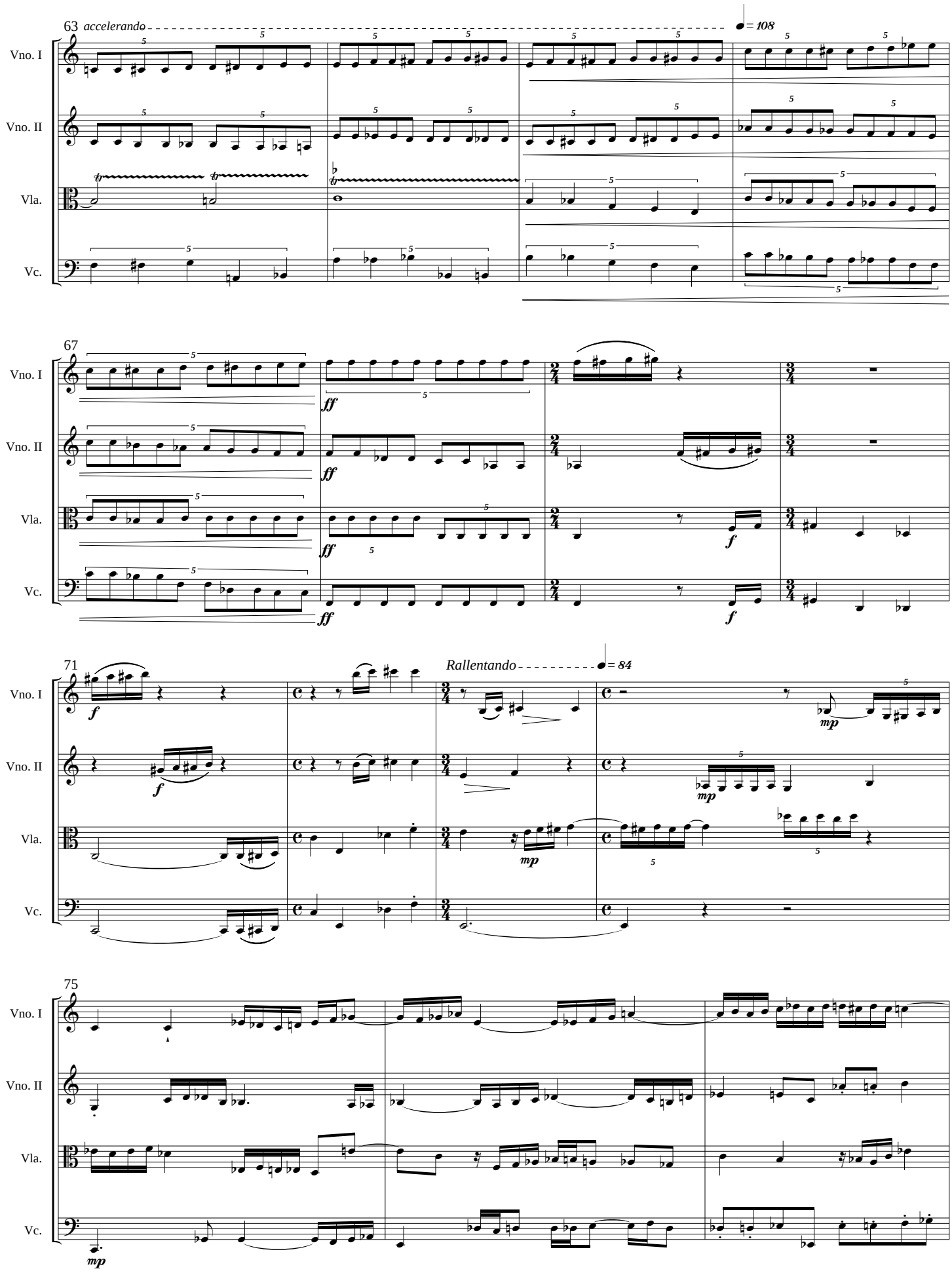
This movement bears annotations referring to an ideal sacred representation, with two vocal quartets on the right and the left of the altar, a male voice and a large crowd. These indications are only an emotional suggestion. The piece moves from the indistinct prayer of the multitude to the rarefied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

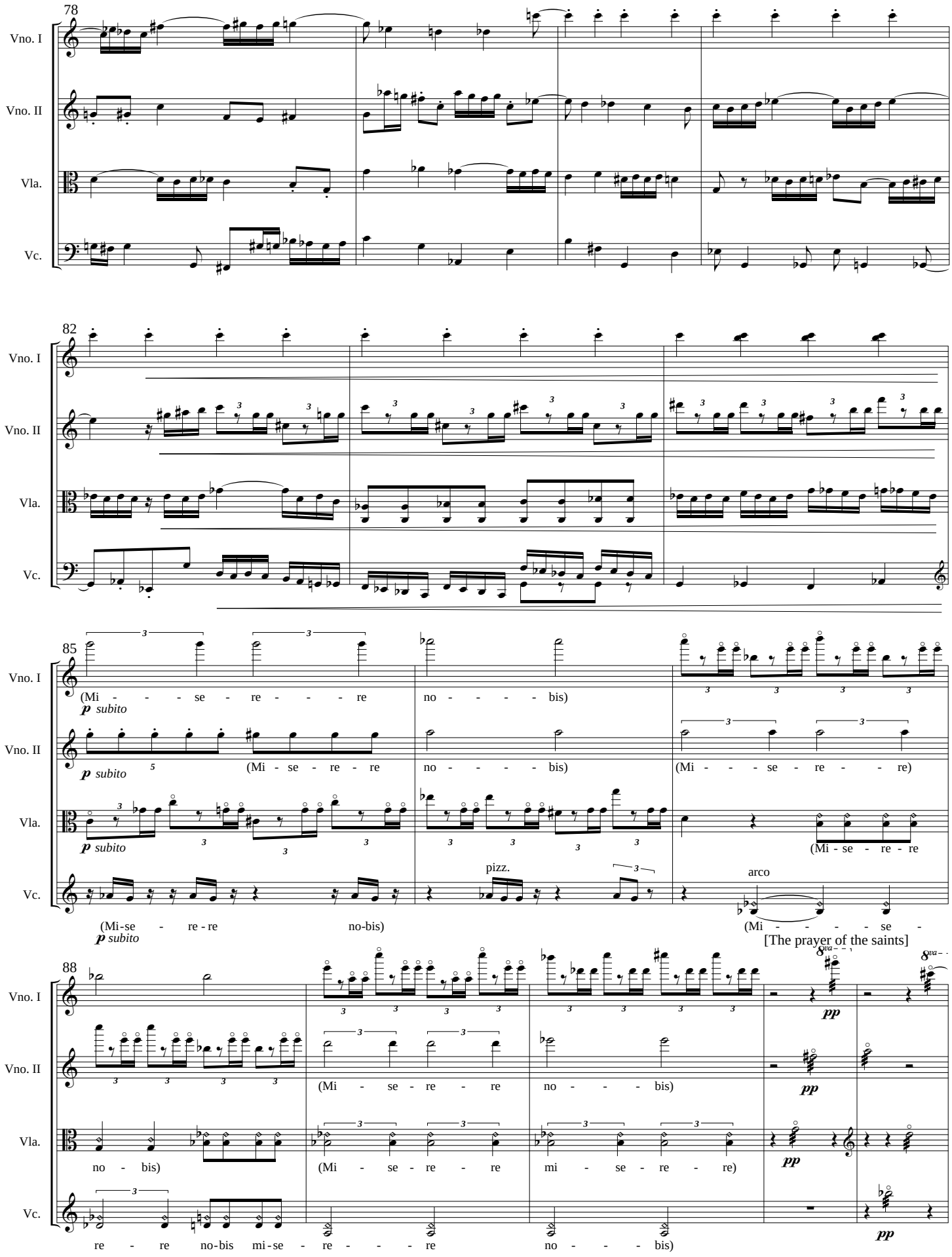


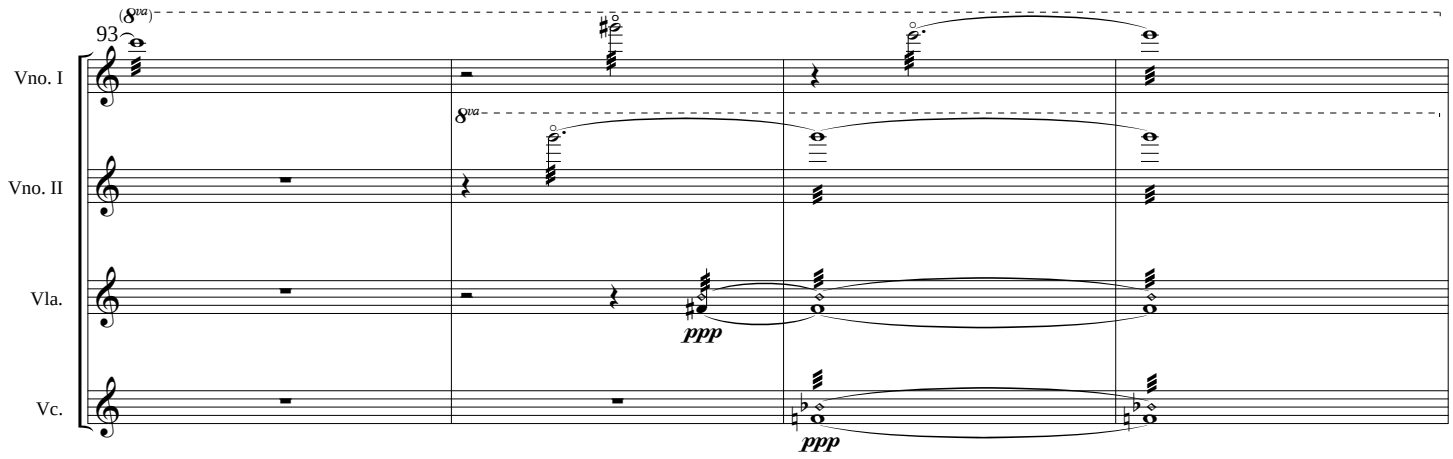

Agitato ♩= 72 [The multitude]
22
Vno. I
Vno. II
Vla.
Vc.
f
24
mf
26
Liberamente cadenzando
30
poco accel.
♩= 88 [Vocal quartet on the right of the altar]
jetè col legno
p crescendo poco a poco
pizz.

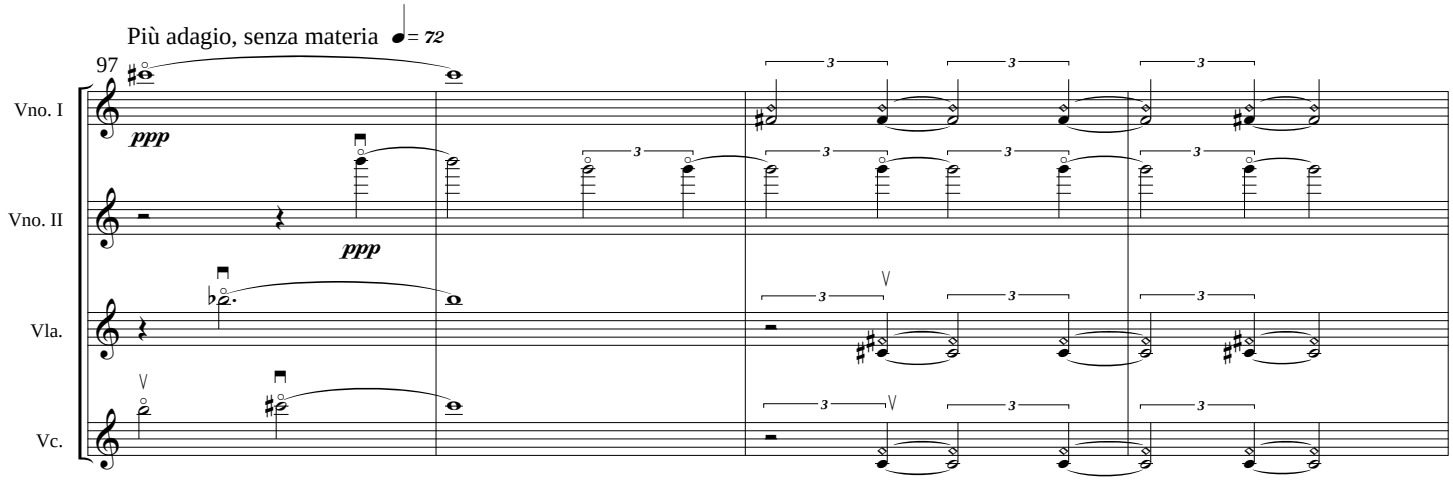

33
Vno. I
Vno. II
Vla.
Vc.
pizz.
arco
38
42
[Tutti]
mf
mf sempre legatissimo
46
sempre legatissimo

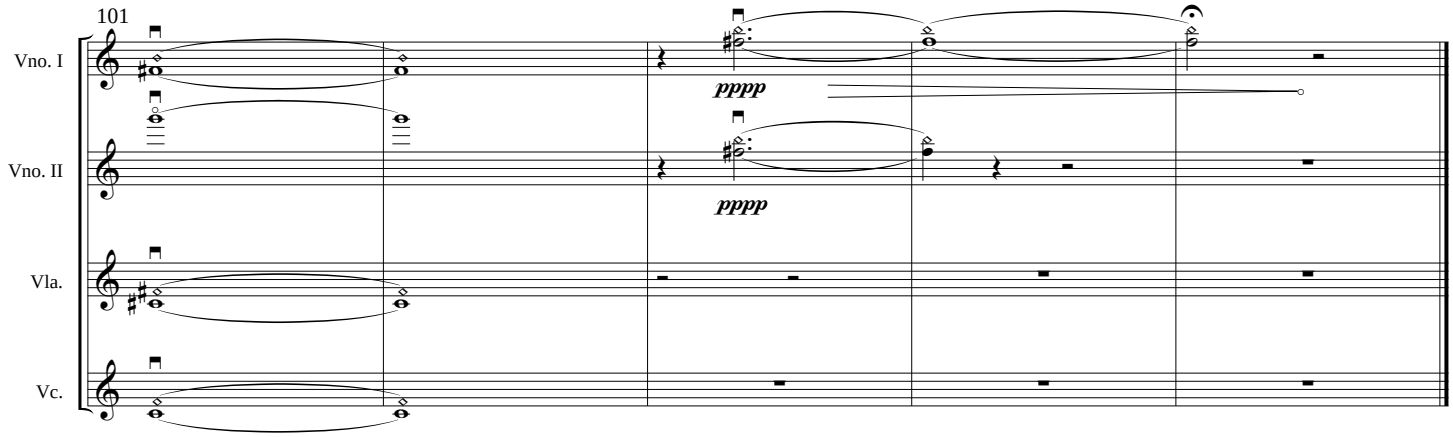

50
Vno. I
Vno. II
Vla.
Vc.
53
Deciso, lo stesso tempo
ff
f
57
60


63
accelerando
♩ = 108
Vno. I
Vno. II
Vla.
Vc.
67
ff
f
71
Rallentando
♩ = 84
mp
75

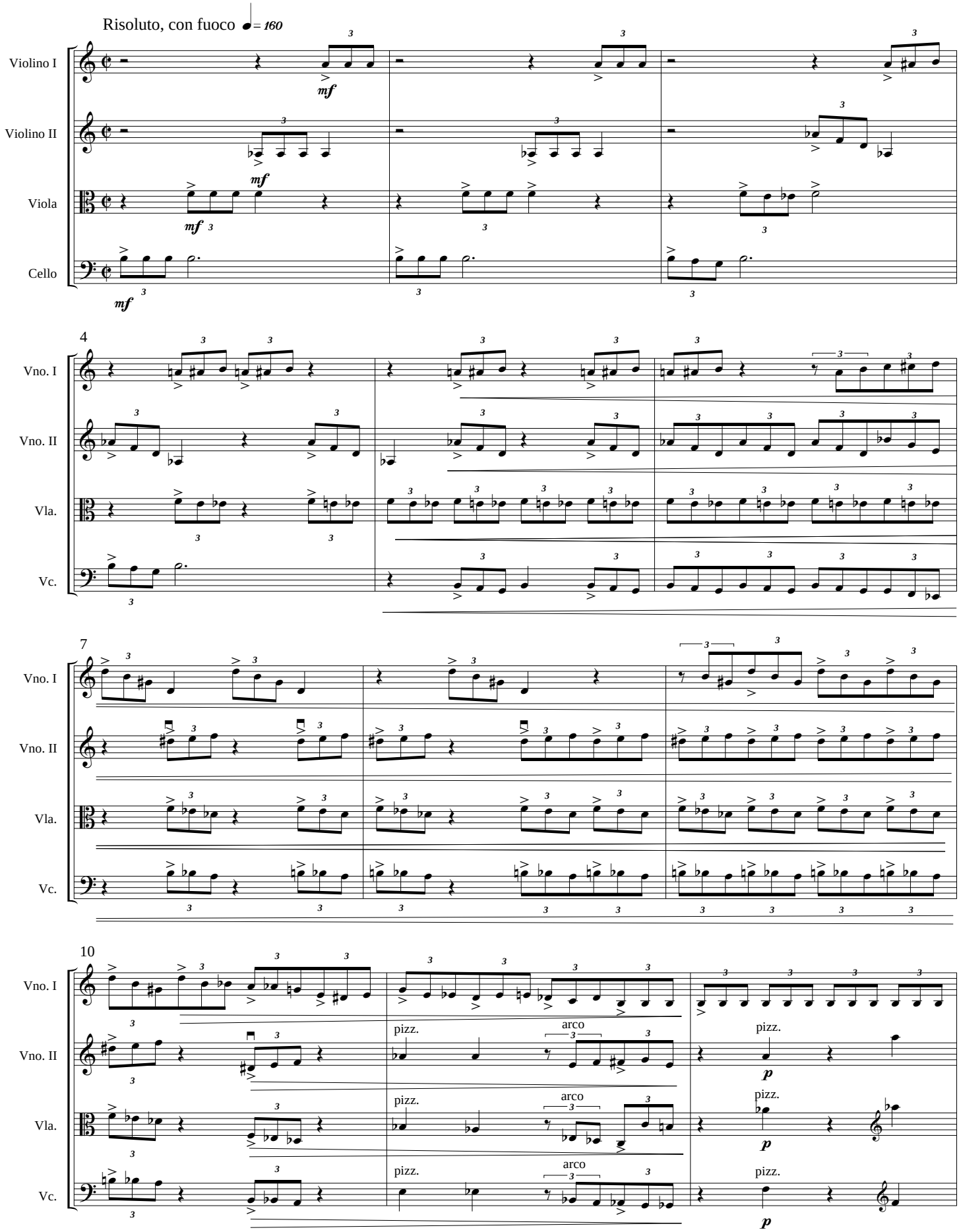

78
Vno. I
Vno. II
Vla.
Vc.
82
85
(Mi - - - se - re - - - - re no - - - - bis)
p subito
(Mi - se - re - re no - - - - bis)
(Mi - - - se - re - - - re)
(Mi - se - re - re
pizz.
arco
(Mi-se - re - re no-bis)
(Mi - - - - - se -
[The prayer of the saints]
88
8va
pp
(Mi - se - re - re no - - - bis)
no - bis)
(Mi - se - re - re mi - se - re - re)
re - re no-bis mi-se - re - - - re no - - - bis)

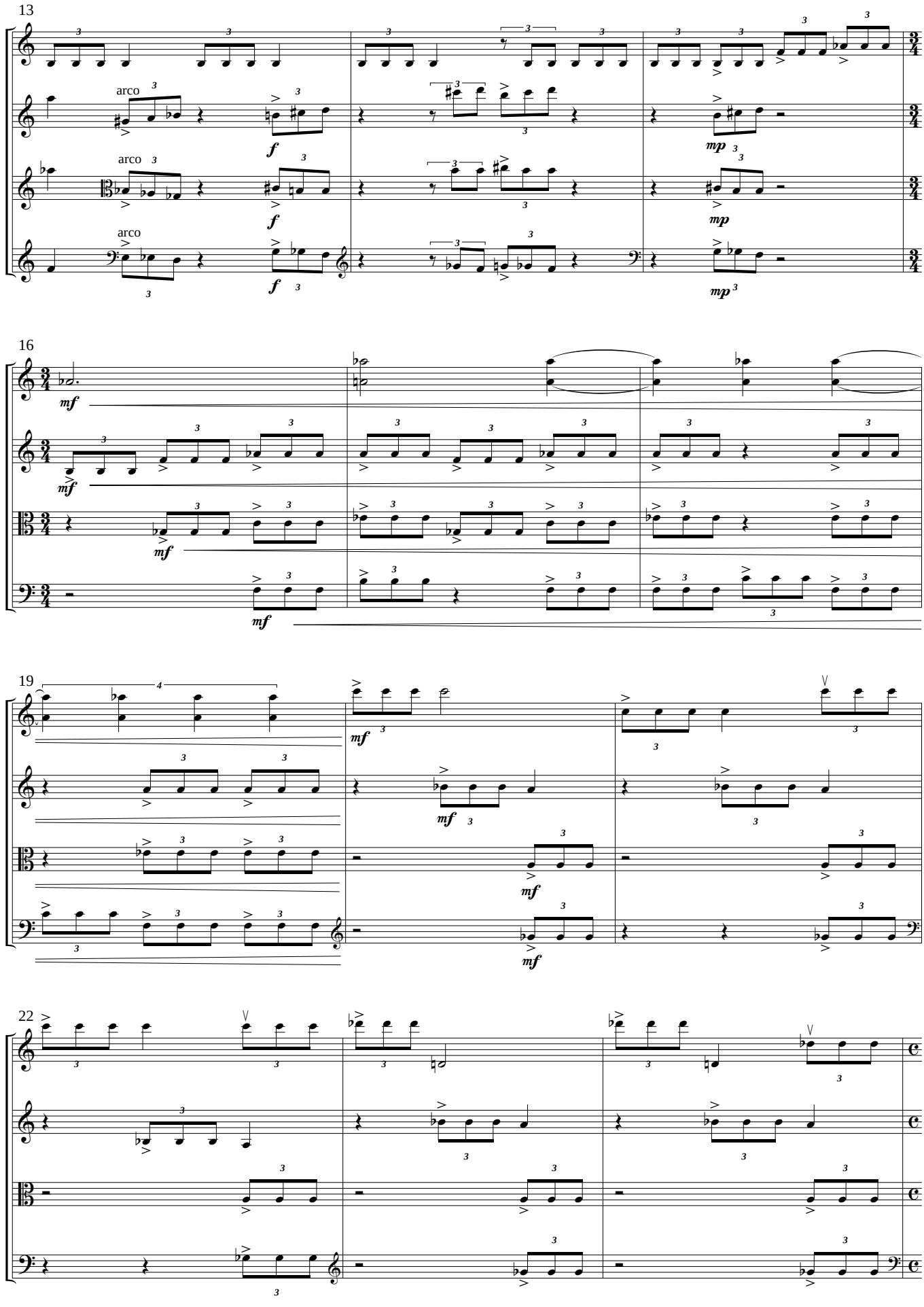

93
(8va)
8va
Vno. I
Vno. II
Vla.
Vc.
ppp
ppp

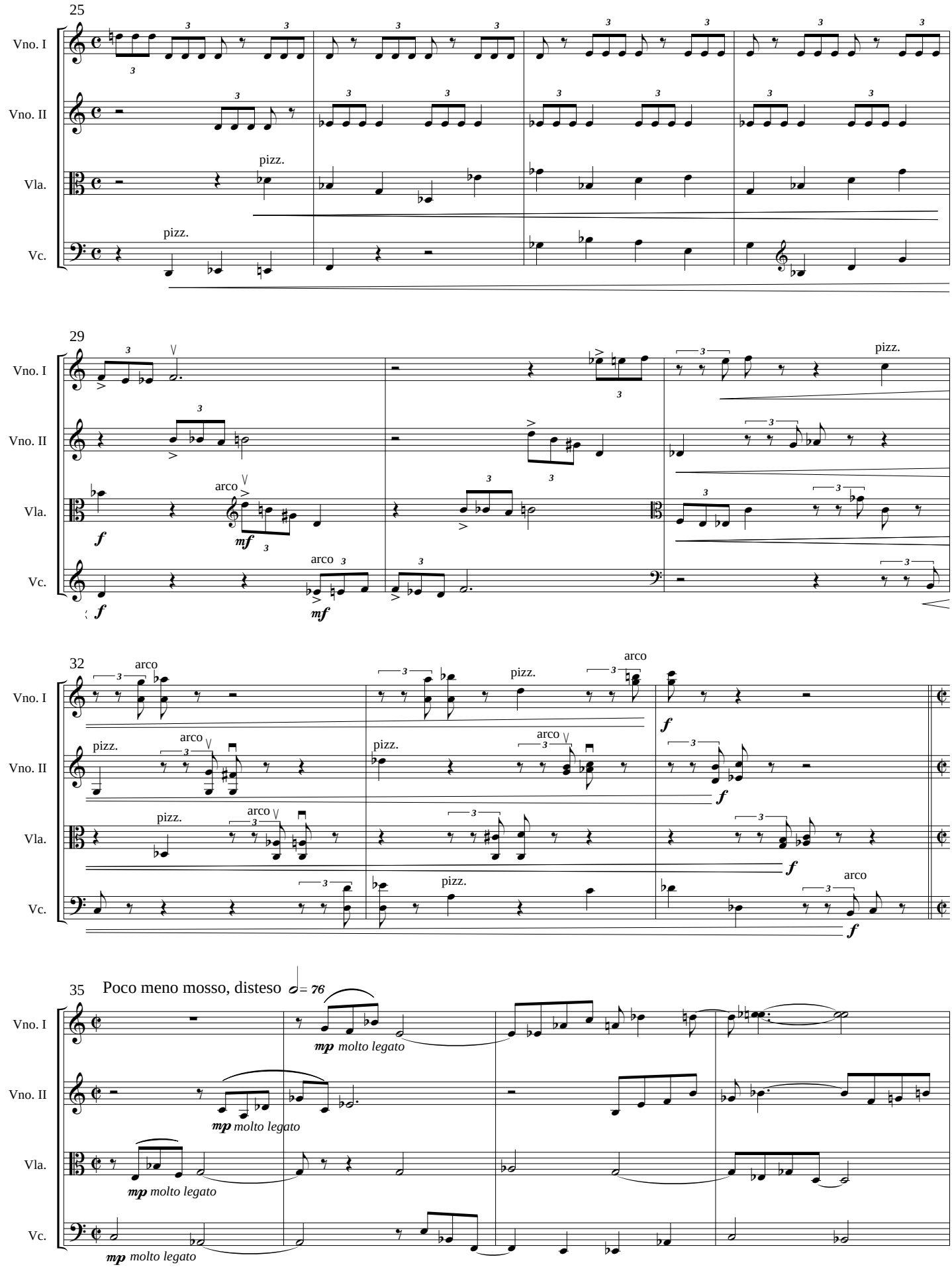

Più adagio, senza materia
= 72
97
Vno. I
Vno. II
Vla.
Vc.
ppp
ppp
3

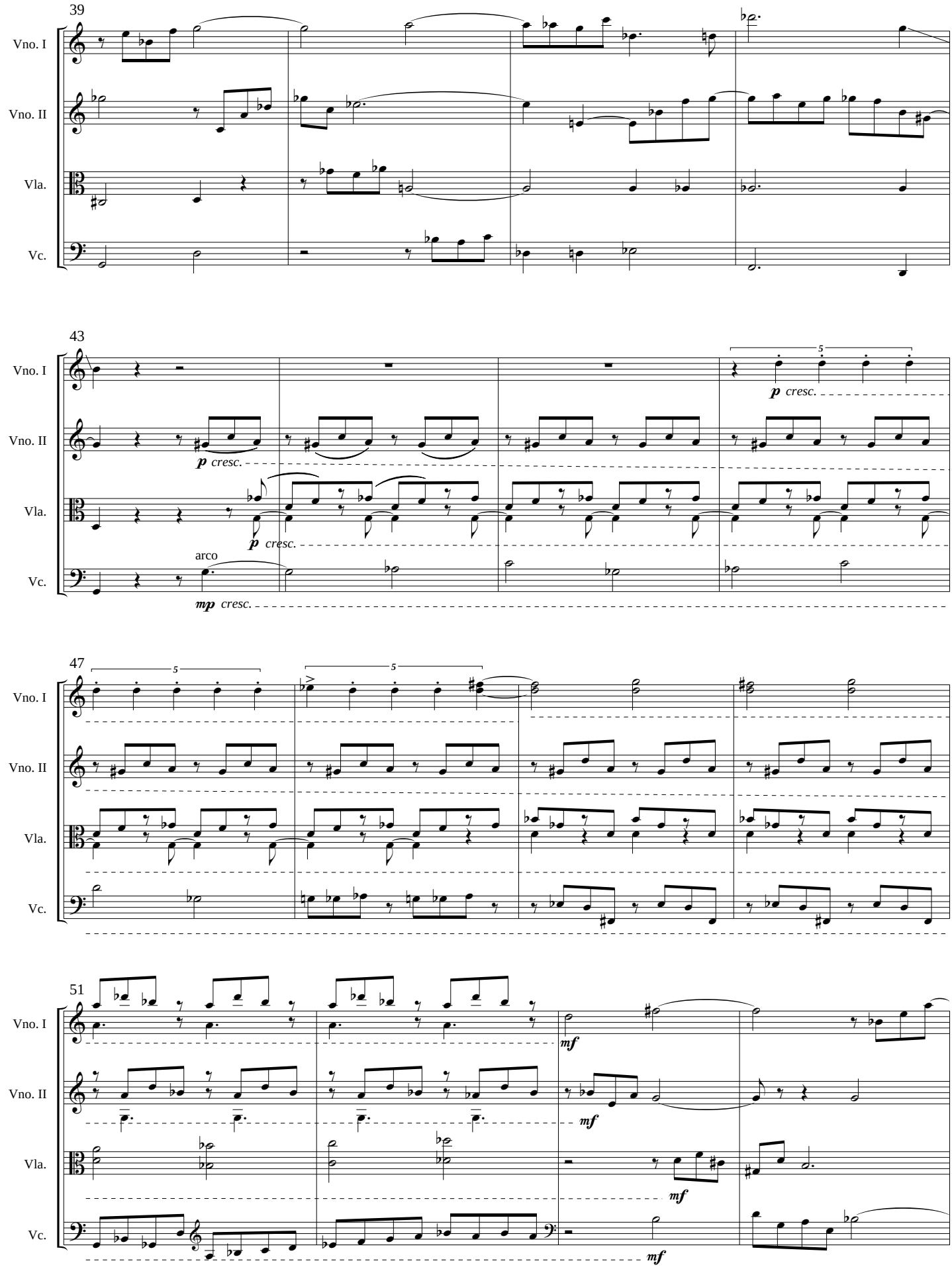

101
Vno. I
Vno. II
Vla.
Vc.
pppp
pppp

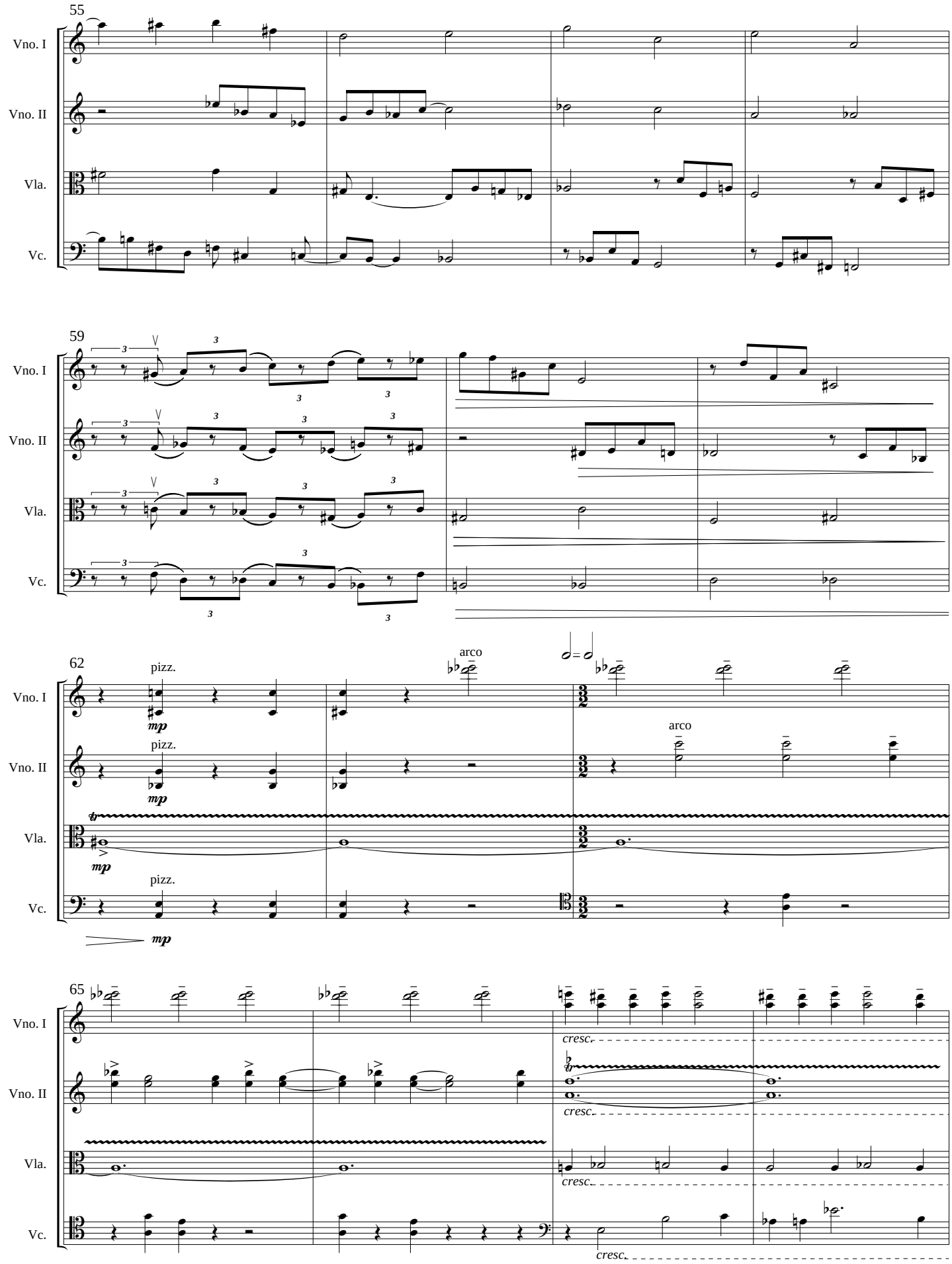
Motu proprio

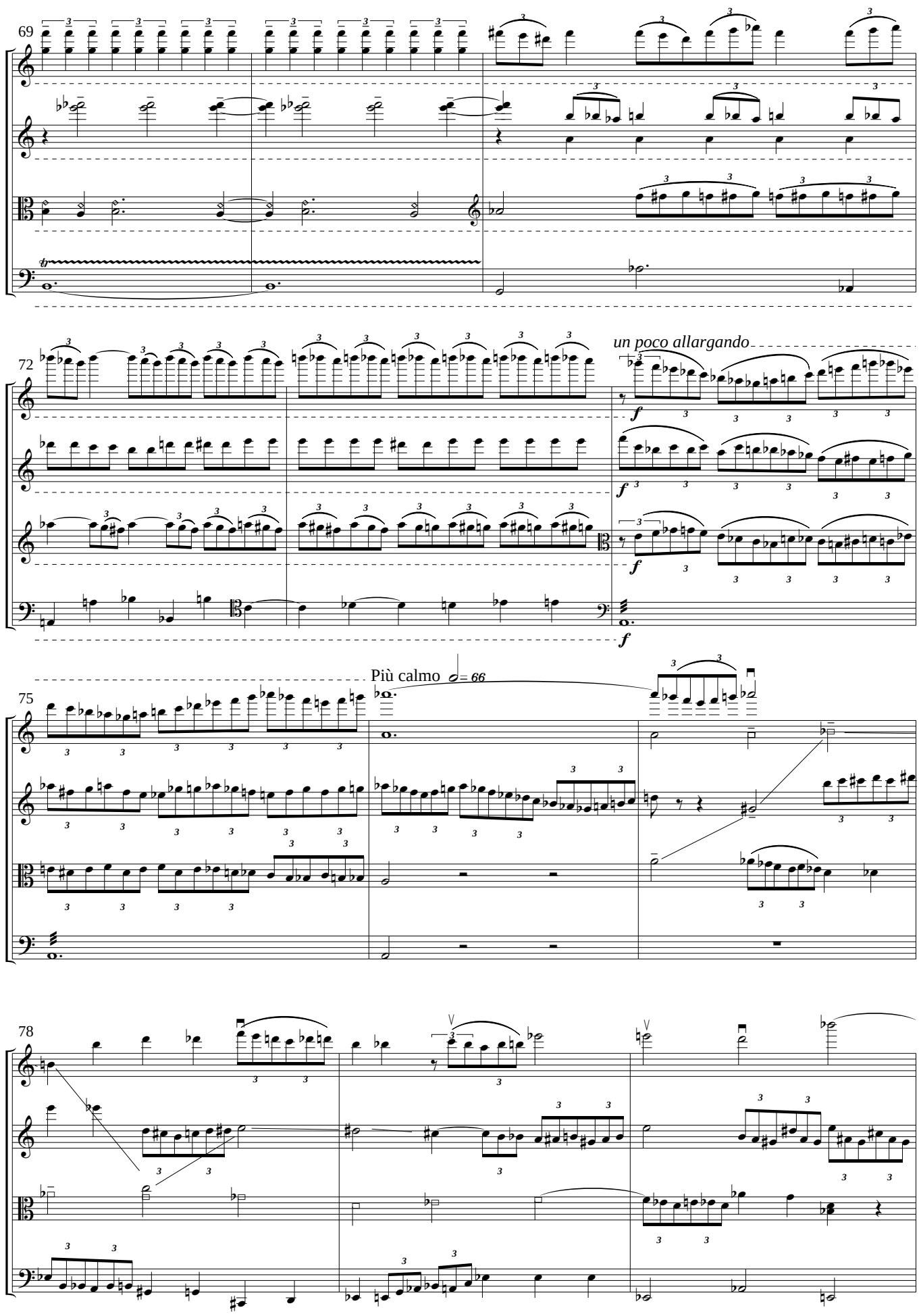


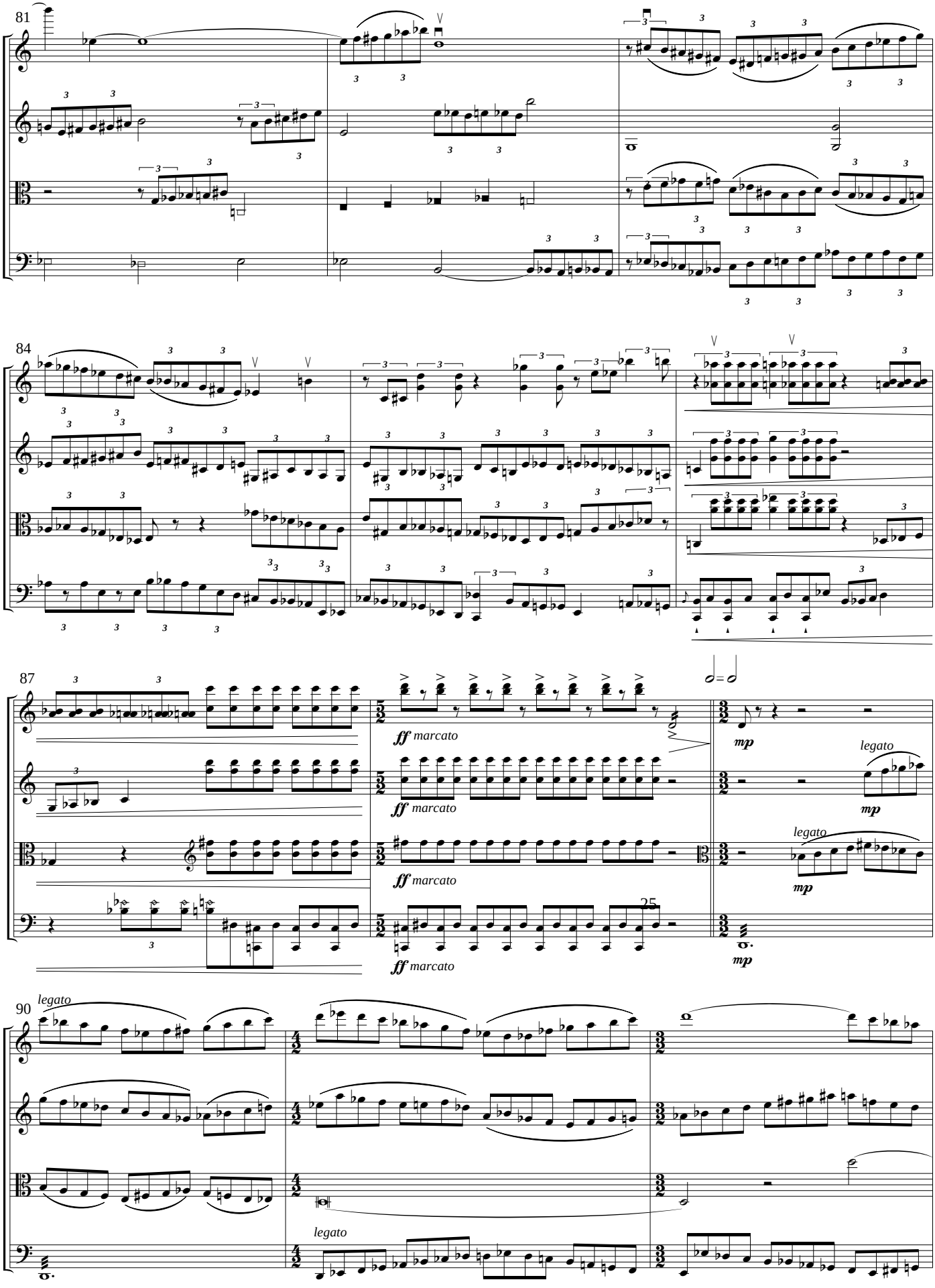

13
Vno. I
Vno. II
Vla.
Vc.
arco
arco
arco
f
f
f
mp
mp
mp
16
mf
mf
mf
mf
19
mf
mf
mf
mf
22

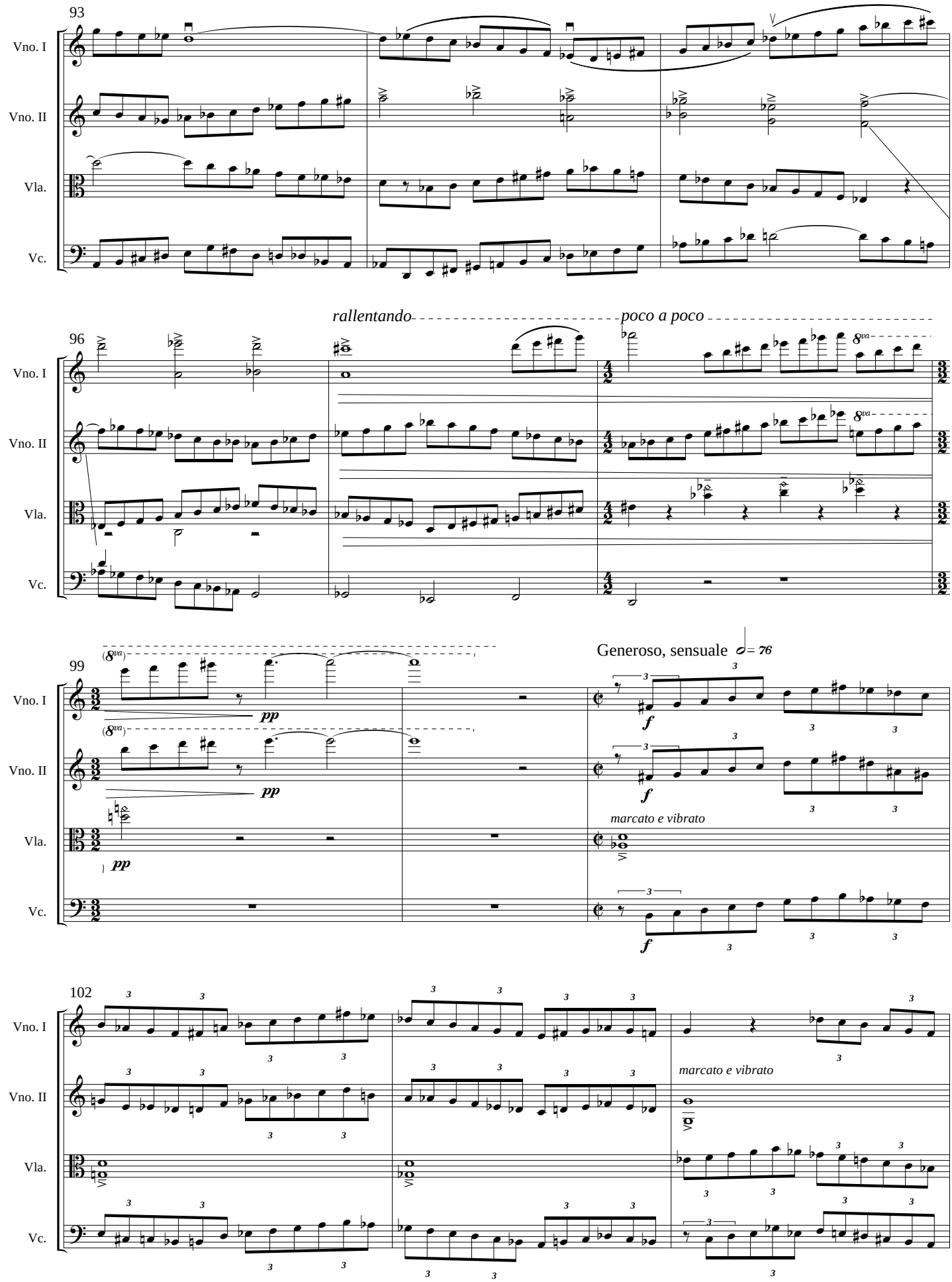

25
Vno. I
Vno. II
Vla.
Vc.
pizz.
pizz.
29
arco
mf
arco
mf
pizz.
32
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
35
Poco meno mosso, disteso
= 76
mp molto legato
mp molto legato
mp molto legato
mp molto legato

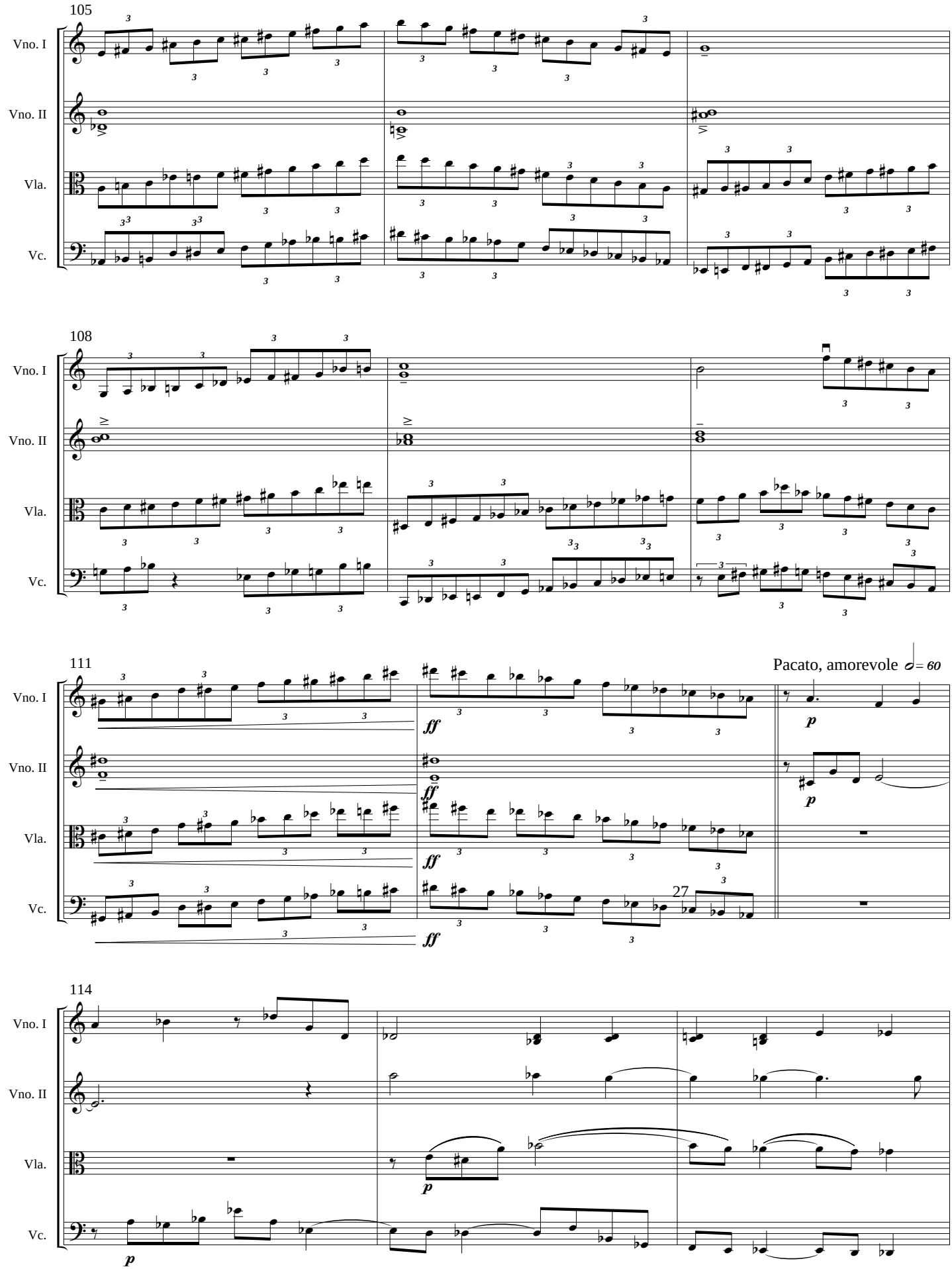

39
Vno. I
Vno. II
Vla.
Vc.
43
Vno. I
Vno. II
Vla.
Vc.
p cresc.
p cresc.
p cresc.
arco
mp cresc.
5
47
Vno. I
Vno. II
Vla.
Vc.
5
5
51
Vno. I
Vno. II
Vla.
Vc.
mf
mf
mf
mf

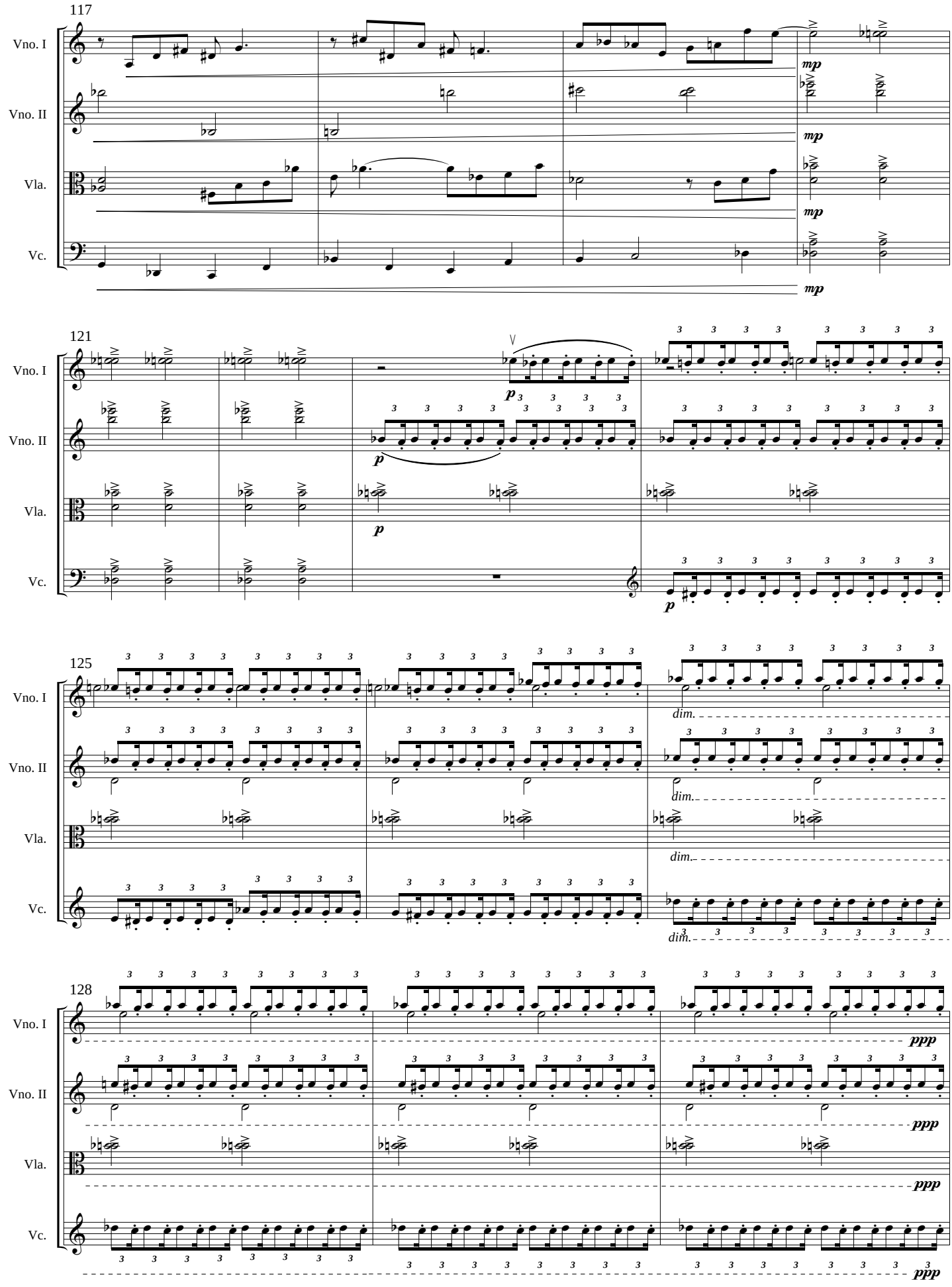

55
Vno. I
Vno. II
Vla.
Vc.
59
Vno. I
Vno. II
Vla.
Vc.
62
pizz.
mp
arco
pizz.
mp
arco
pizz.
mp
Vno. I
Vno. II
Vla.
Vc.
65
cresc.
cresc.
cresc.
cresc.
Vno. I
Vno. II
Vla.
Vc.

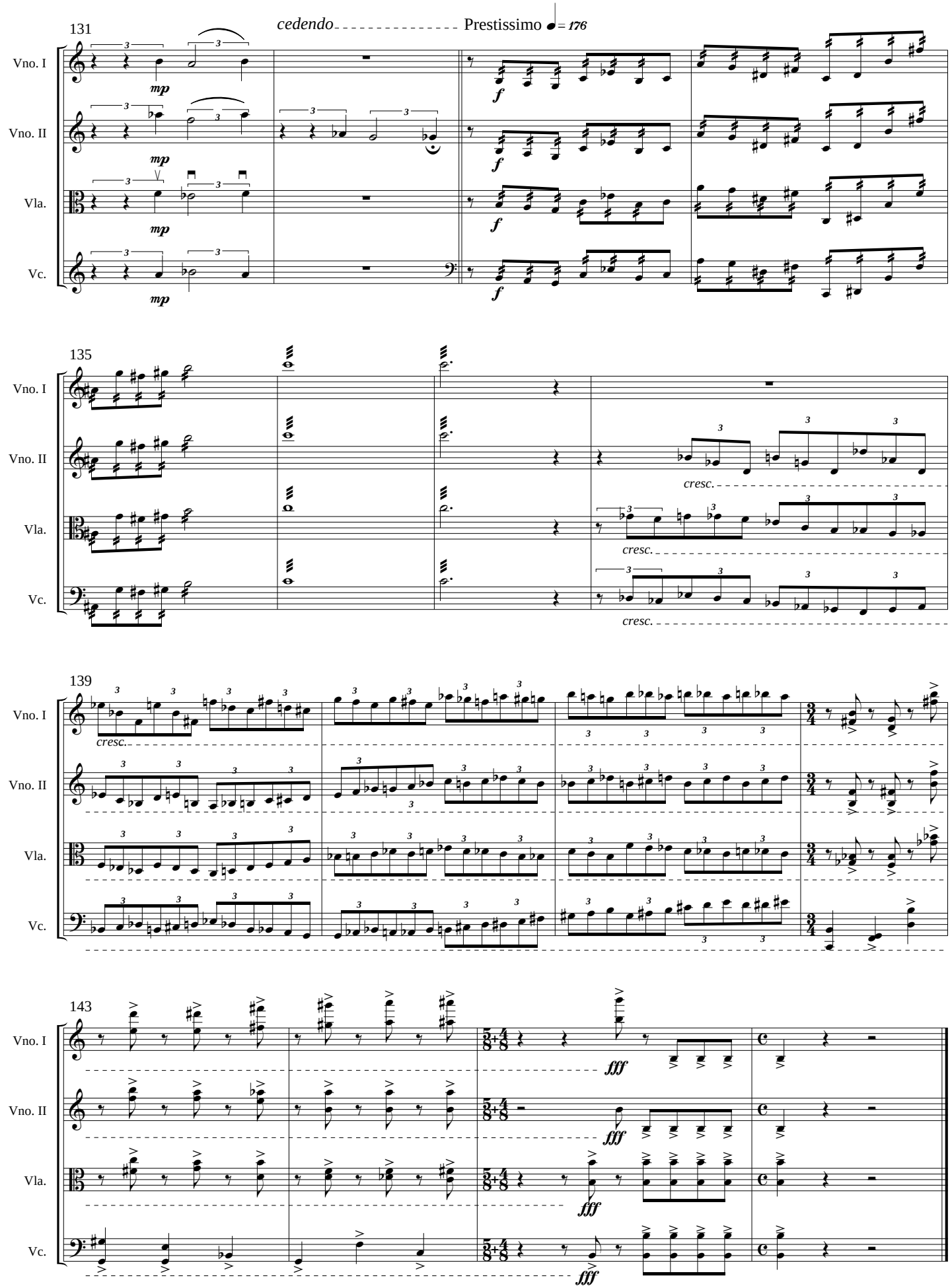

69
Vno. I
Vno. II
Vla.
Vc.
72
un poco allargando
Più calmo
= 66
75
78


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
25
90
Vno. I
Vno. II
Vla.
Vc.
legato


93
Vno. I
Vno. II
Vla.
Vc.
rallentando
poco a poco
96
8va
99
(8va)
pp
Generoso, sensuale
= 76
f
marcato e vibrato
102


105
Vno. I
Vno. II
Vla.
Vc.
108
111
Pacato, amorevole
= 60
ff
p
27
114


117
Vno. I
Vno. II
Vla.
Vc.
mp
121
p
125
dim.
128
ppp


131
cedendo
Prestissimo ♩= 176
Vno. I
Vno. II
Vla.
Vc.
mp
f
135
cresc.
139
143
fff