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PIXELS

for string quartet

The following piece comes with a video artwork.
The score begins on Pag. 3 of this document.

Link to performance and video:

<https://youtu.be/3X79W-GrbtM>



p i x e l s

LEGENDA

Quarter-tones are **not meant to be exact**: they rather suggest a scordatura on that particular note: their function here is to create some slight harmonic discrepancies in the patterns, which can be different from time to time.

However, musicians should try to play all written quarter-tones as far as this doesn't affect or interrupt the flow of the piece.

Some of them need to be thought as real quarter tones, as they create vertical contrasts in the same pattern (as, for example in measure 12) or a timbric horizontal difference between two consequent patterns (measures. 17-19, 20-21, 26-27) or a gradual out-tuning process (measures 56-57, 129-140).

Some of the patterns aren't easy to be played in tune and in tempo, especially in the beginning. As with quarter-tones, maintaining the tempo and the flow of the patterns **has priority over the overall tuning**.

It is therefore allowed in many fast patterns, to play ordinary notes not exactly tuned.

Cello basses (for example: the first note of the four quintuplets in mm. 6-7) and top-bottom notes in sforzato chords (m. 87) must sound as written.

If some changes between patterns are too fast to be played in tempo, a little breath in between is of course allowed.

Quarter tones are notated as follows:

♭ = one quarter tone down

♭♭ = two quarter tones down

single-crossed # : ♯ = one quarter tone up

triple-crossed # : ≡ = two quarter tones up

* or last section: the following signs • ^ ◡ ◢ indicate fermatas between bars.

The length of these fermatas is roughly specified by the signs (in order: short, medium, long, longer).

The whole second section is thought as a series of chords (or similar sonic events) interspersed by fermatas which **gradually increase** in duration, from short to long.

Therefore, from measure 183 till the end of the piece, I suggest that one of the musicians lead this build-up to their taste, trying to respect the progress of the increasing curve.

PIXELS

Vivid

Jacopo Salvatori

♩=95-105

Violin I

Violin II

Viola

Violoncello

pizz. arco I II I sim.

pizz. arco

pizz. arco

pizz. arco

5 5 5 5 5 5

6 6 6 6 6 6

7 7 7 7 7 7

5 5 5 5 5 5

sf

sf

sf

sf

pont. ---

tasto ---

al tasto ..pont.. tasto

al tasto pont. tasto

5

7 7 7 7 7 7

6 6 6 6 6 6

7 7 7 7 7 7

5 5 5 5 5 5

più ppp

più ppp

più ppp

più ppp

tasto

tasto

tasto

9

5 5

7 7

ppp

pont. 6 6

tasto

ppp

7 7

ppp 6 6

5 5

ppp

12

6 6

6

p 7 7

7 7

p

6 6

p

5 5

5

pp 5 5

15

Musical score for measures 15-17, four staves, 4/4 time signature. The score consists of four staves of music. The first two staves have a treble clef and a key signature of one sharp (F#). The last two staves have a bass clef and a key signature of one sharp (F#). The music is written in 4/4 time. The first two staves feature sixteenth-note patterns with fingerings 7 and 6. The last two staves feature sixteenth-note patterns with fingerings 6 and 7. The dynamics are *pp* for the first two staves and *ppp* for the last two staves. A double bar line is present at the end of measure 17.

18

A

Musical score for measures 18-21, four staves, 4/4 and 2/4 time signatures. The score consists of four staves of music. The first two staves have a treble clef and a key signature of one sharp (F#). The last two staves have a bass clef and a key signature of one sharp (F#). The music is written in 4/4 time for measures 18-19 and 2/4 time for measures 20-21. The first two staves feature sixteenth-note patterns with fingerings 6 and 6. The last two staves feature sixteenth-note patterns with fingerings 7 and 6. The dynamics are *ppp sub.* for the first two staves and *p* for the last two staves. A section marker **A** is placed above the first measure of the second staff. A double bar line is present at the end of measure 21.

22

6 6 6 6 6

5 *p*
espressivo vibr.

6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6

26

B

6 6 6 6 6 6

pp *ppp sub.* *mp*

6 6 6 6 6 6

p *mp*

6 6 6 6 6 6

pp *p*

6 6 6 6 6 6

ppp sub. *p*

29

6 6 *pp* 6 6 *p* 6 6

6 6 *pp* 6 6 *mp vibr. espressivo*

6 6 *pp* 6 6 *p* 6 6

6 6 *pp* 5 5 *pp* 6 6

33

6 6 *p* 6 6 *pp sub.* *molto* *ord.*

3 3 *molto* 6

6 6 *p* 6 6 *pp sub.* *mp* *ord.*

6 6 *pp* 7 7 *al pont.* *ord.*

36 *poco acc.* *non vibr., molto arco*

sf *mp* *molto cresc.* *6* *6* *6*

poco acc. *al pont.* *ord.*

p sub. 6 *pp* *molto cresc.*

poco acc. *al pont. marc.* *ord.*

p sub. 6 *mp* *molto cresc.* *7* *7* *7*

poco acc. *al pont.* *ord.*

mp *molto cresc.* *7* *7* *5*

39 **C** *jeté*

sf *p* *6* *6* *6* *6*

jeté *sf* *p* *6* *6* *6* *6*

f *pp* *6* *f* *pp* *6*

f *p* *7* *5* *5* *5* *5*

42

6 6 6 6

f *pp sub.* *pp sub.* *pp*

dehors

6 7 6 6

5 5 5 5

mp legato espr.

D

Poco meno mosso
flautato

45

poco rall. *poco rall.* *poco rall.* *poco rall.*

5 6 6 6 5 5 5 5

p *p* *p* *p*

pp *pp* *pp* *pp*

più ppp possibile *più ppp possibile* *dim. sempre* *dim. sempre*

49

3 3 3 7

6

5 5 5 *cresc. e dim. molto* 6 6

ppp *cresc. e dim. molto* 6 6

52

7 3 3 6

5

harm. gliss.
on G

6 6 6 6 6 6

65

cresc. 6 6 6 6 6 6

p cresc. 6 6 6 6 6 6

poco a poco 6 6 6 6

harm. gliss. cont.

natural harm. gliss. on D
(ad lib. extent and speed)

0 7 *cresc.*

68

6 6 6 6 6 6 *cresc. molto*

mf 6 6 6 6 6 6 *cresc. molto*

mf 6 6 6 6 6 6

sim.

4/4

F

Tempo I

71

ppp 6 6 6 6

ppp 6 marc. 6 6

ppp 5 5 5 5

ppp

74

ppp 6 6 sf 6 sf 6 arco

pizz. arco pizz. p 6

ppp 6 6 6 6

ppp 5 5 5 5

7 7 7 7

77

sf *sf* *sf* *sf*

6 6 6 6 6 6

6 6 6 6

pizz. arco

5 5 5 5

5 5

5 5

7 7 7 7 7 7

mf

80

sf *sf* *sf*

6 6 6 6

6 6 6 6

arco

pp 5 5

5 5

7 7 7 7 7 7

6 6

6 6

5 5

7 7

cresc. molto

cresc. molto

cresc. molto

83

86

G

90 (tr) *pp sf p* 6 6 6 6 5

(tr) *pp sf p pp* 6 7 7 7 7

(tr) *pp sf pp* 6 6 6 6 6 6

(tr) *pp sf pp* 6 6 6 6 6

94 *mf p pp* 6 6

mf pp 7 7 7 7 7 7

mf p pp 6 6

mf p pp 6 6

mf p pp 6 6

98

Musical score for measures 98-100. The score is written for four staves (two treble clefs and two bass clefs). The music consists of sixteenth-note runs with various fingering numbers (6, 7, 5) and dynamic markings (*sf*, *p*). The key signature has one sharp (F#).

101

Musical score for measures 101-103. The score is written for four staves (two treble clefs and two bass clefs). The music consists of sixteenth-note runs with various fingering numbers (6, 5) and dynamic markings (*pp*, *p*). The key signature has one sharp (F#). Trills (*tr*) are indicated in the right margin for measures 102 and 103.

104

f *pp* *f* *ff* *pp*

6 6 3 3 3 6 6 6 6 6 6 6 6 6

107

cresc. *cresc.* *dim.* *mf*

6 6 6 6 6 6 6 6 6 6 6 6 6 6

H

110

6 6 6 6 *f* 6

6 6 6 6 *f*

6 6 6 *mf* 6

6 6 6 6 *pp*

5 5

5 5

6 6

6 6

6 6

5 5

mp *pp*

113

en dehors

5 6 *p* 6 6 *pp sub.* 5 6

6 6 *en dehors* 7 7 *p* 6 6 *pp sub.* 6 6

6 6 *pp* 6 6 *pp sub.* 6 6

5 5 *pp* 6 6 *p* 5 5

116

Musical score for measures 116-118. The score consists of four staves. The first staff uses a treble clef and contains sixteenth-note runs with fingerings '6' and dynamics 'pp'. The second staff uses a treble clef and contains sixteenth-note runs with fingerings '6' and '7', and dynamics 'p' and 'pp'. The third staff uses a bass clef and contains sixteenth-note runs with fingerings '6' and dynamics 'p' and 'pp'. The fourth staff uses a treble clef and contains sixteenth-note runs with fingerings '5' and '6', and dynamics 'pp sub.'. The key signature changes from one sharp to one flat between measures 117 and 118.

119

Musical score for measures 119-121. The score consists of four staves. The first staff uses a treble clef and contains sixteenth-note runs with fingerings '6' and dynamics 'mp', 'pp', 'mf', and 'pp'. The second staff uses a treble clef and contains sixteenth-note runs with fingerings '7' and dynamics 'mp', 'pp', 'mf', and 'pp'. The third staff uses a treble clef and contains sixteenth-note runs with fingerings '6' and dynamics 'mp', 'mf', and 'pp'. The fourth staff uses a treble clef and contains sixteenth-note runs with fingerings '6' and dynamics 'mp', 'mf', and 'pp'. The key signature changes from one flat to one sharp between measures 120 and 121.

122

p 6 *pp* 6
 6 *mp* 6
 6 6
p 5 *pp* 7
 6 *mp* 6
 5 5
p 5 *pp* 6
 5 *mp* 5
 5 5

125

I

6 6 *p* 6 6 *dim.* 6 6 6 6
 5 5 5 5
 pizz. *f* pizz. *f* pizz. *f*

137

(5) (5) (5) (3) (5) (6) (8) (7)

(6) (6) (6) (6) (6) (6) *sim.*

5 5 5 5 5 5

7 7 7 7 7 7

140

7 (6) 7 (6) (5) 7 (5) 7 (5) 7 (4) (4) 7 (5)

sempre cresc.

6 6 6 6 6 6 *sempre cresc.*

(6) (5) (6) (5) *sempre cresc.*

7 7 7 7 7 7 *cresc. poco a poco*

143

Musical score for measures 143-145. The score consists of four staves. The first staff (treble clef) features a complex melodic line with slurs and accents, marked with fingering numbers (5) 7, (4) 7, (5) 7, (4) 7 (5), (5) 7, and (4) 7 (5). The second staff (treble clef) has a melodic line with slurs and accents, marked with fingering numbers 6, 6, 6, 6, 6, and 6. The third staff (treble clef) has a melodic line with slurs and accents, marked with fingering numbers 5, 5, 5, 5, 5, and 5. The fourth staff (bass clef) has a melodic line with slurs and accents, marked with fingering numbers 7, 7, 7, 7, 7, and 7.

146

Musical score for measures 146-148. The score consists of four staves. The first staff (treble clef) features a complex melodic line with slurs and accents, marked with fingering numbers (5) 7, (4) 7, 7, 7, 7, and 7. The second staff (treble clef) has a melodic line with slurs and accents, marked with fingering numbers 6, (4) 6 (4), (4) 6 (4) 6 (4), 6, and 6. The third staff (treble clef) has a melodic line with slurs and accents, marked with fingering numbers 5, 5, 5, 5, 5, and 5. The fourth staff (bass clef) has a melodic line with slurs and accents, marked with fingering numbers 7, 7, 7, 7, 7, and 7.

149 **L**

p cresc.

p cresc.

p̄ cresc.

p cresc.

Detailed description: This block contains the first system of music, measures 149 to 151. It consists of four staves. The first staff has a treble clef and a 'p cresc.' dynamic marking. It features sixteenth-note patterns with a '6' fingering above each measure. The second staff also has a treble clef and a 'p cresc.' dynamic marking, with sixteenth-note patterns and a '6' fingering. The third staff has a treble clef and a 'p̄ cresc.' dynamic marking, with sixteenth-note patterns and a '5' fingering. The fourth staff has a treble clef and a 'p cresc.' dynamic marking, with sixteenth-note patterns and fingering numbers '7', '6', and '6' above the measures. A large brace groups all four staves. A hairpin crescendo symbol is present in the first staff at the end of measure 151.

152

Detailed description: This block contains the second system of music, measures 152 to 154. It consists of four staves, all with treble clefs. Each staff has a '6' fingering above the measures. The music consists of sixteenth-note patterns. A large brace groups all four staves.

155

Musical score for measures 155-157. The score consists of four staves. Measures 155 and 156 feature sixteenth-note runs with '6' fingerings. Measure 157 features sixteenth-note runs with '6' fingerings. Dynamics include 'mf'.

158

Musical score for measures 158-160. The score consists of four staves. Measures 158 and 159 feature sixteenth-note runs with '5' fingerings. Measure 160 features sixteenth-note runs with '5' fingerings. Dynamics include 'mf'.

M

161

mf *mp* *p* *mp*
mp *p* *mp* *p*

164

p *mp* *p* *mf* *p* *mf* *p* *mf*
mp *p* *3* *mp* *p* *3* *mf* *pp*
mp *p* *mp* *p*
mp *p* *mf* *p*

166

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *always sub.*

mf *pp* *mf* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

mf *p* *f* *pp* *f* *pp*

mf *p* *f* *p* *f* *pp* *f*

170

f *pp* *f* *pp*

f *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *always sub.* *mf*

f (*always sub.*) *pp* *f* *p*

mp *f* *pp* *f* (*always sub.*) *pp*

Statico ♩=35-40

176

rit. molto



This bar should have a different length for each instrument. Cresc. and dim. must be short but strong in amplitude. They shouldn't be synchronised between the four instruments.

186

Very short and nervous tremolo
as suggested below
(tremolos can be faster or shorter than
notated below)
tasto

fingers ad lib. strongly pressing
strings down on fingerboard

191

p *ppp* *ppp* *ppp*

194

p *pp* *pp* *pp* *p* *p* *pp*

natural harm. *p* natural harm. *p* natural harm. *p* *pp*