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Publication Date
2020

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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

pixels

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, mantaining 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).

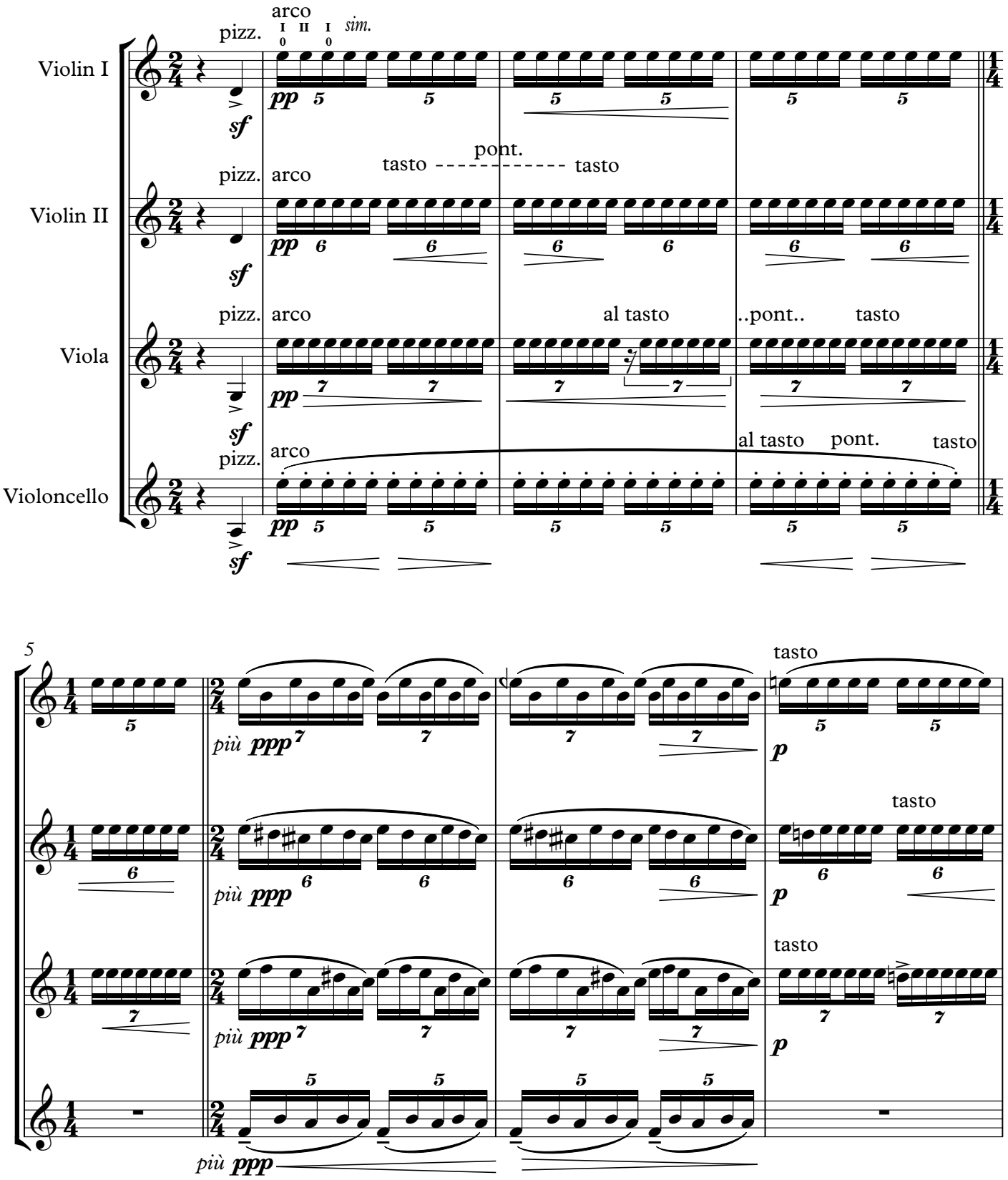
The whole second section is thought as a series of chords (or similar sonic events) interspersed by fermatas which gradually increase in duration, from short to long.
Therefore, from measure 183 till the end of the piece, I suggest that one of the musicians lead this ì build-up to their taste, trying to respect the progress of the increasing curve.

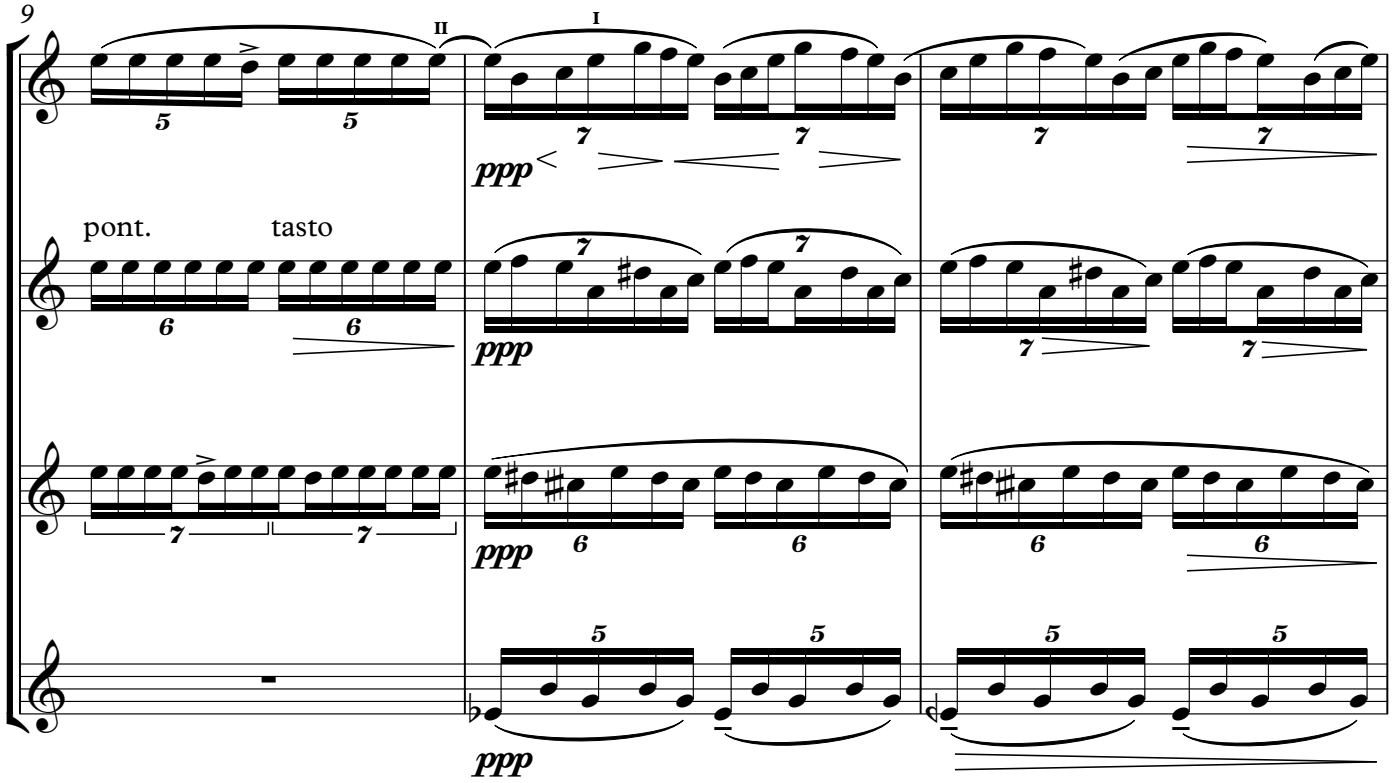
PIXELS

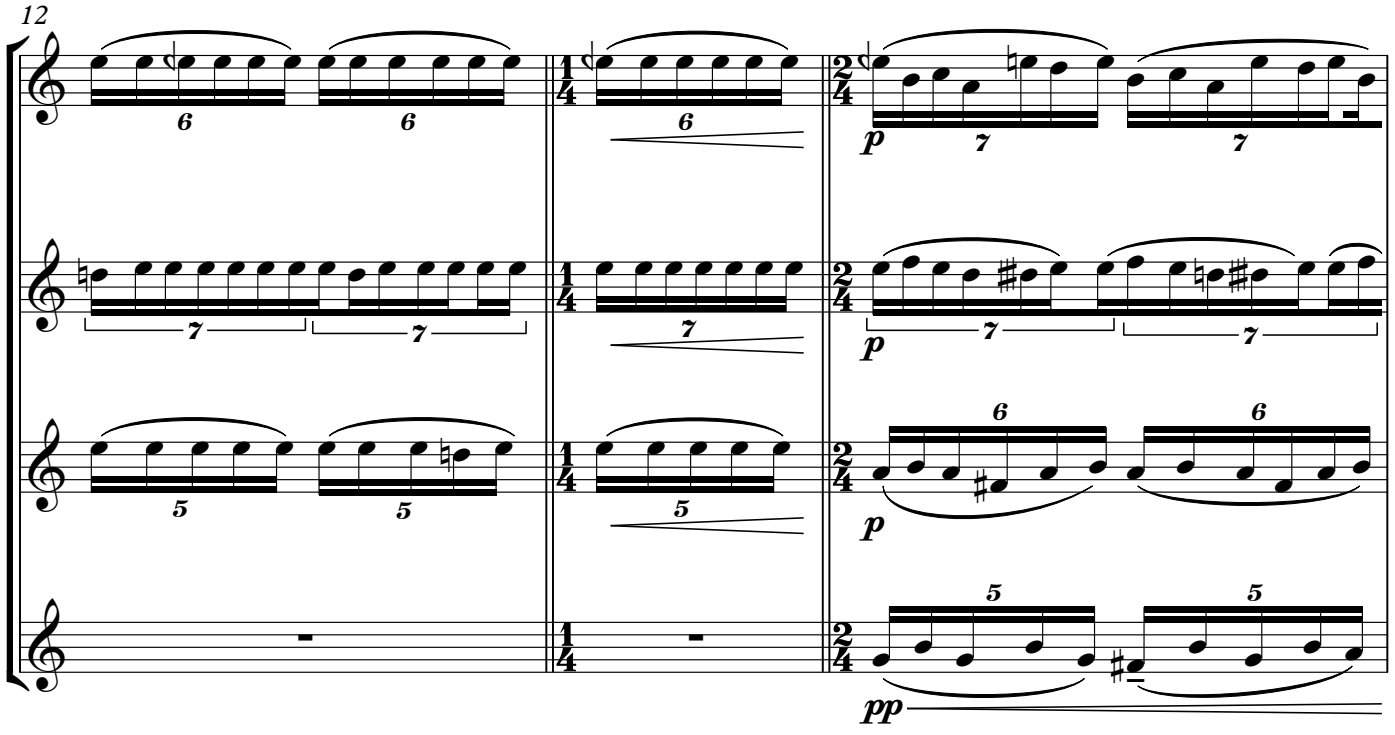
Vivid

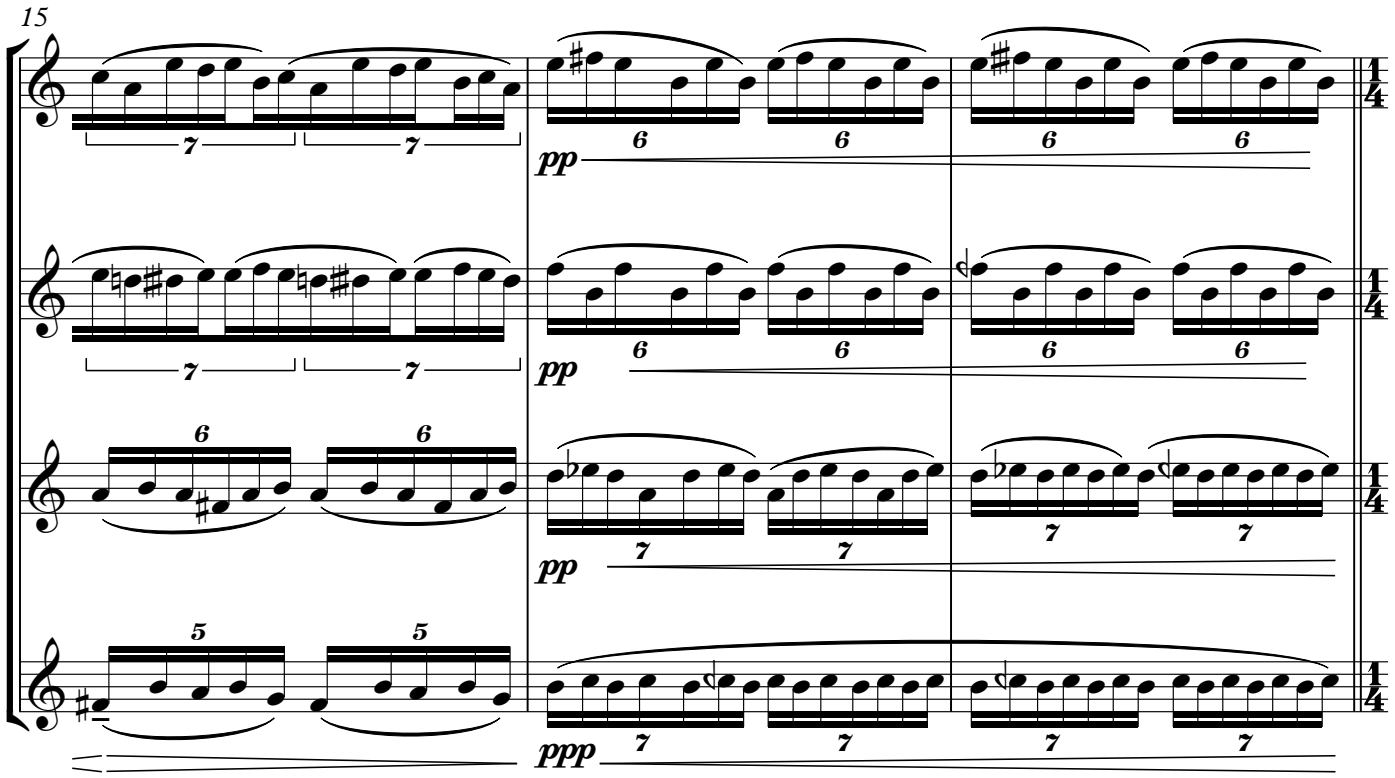
Jacopo Salvatori

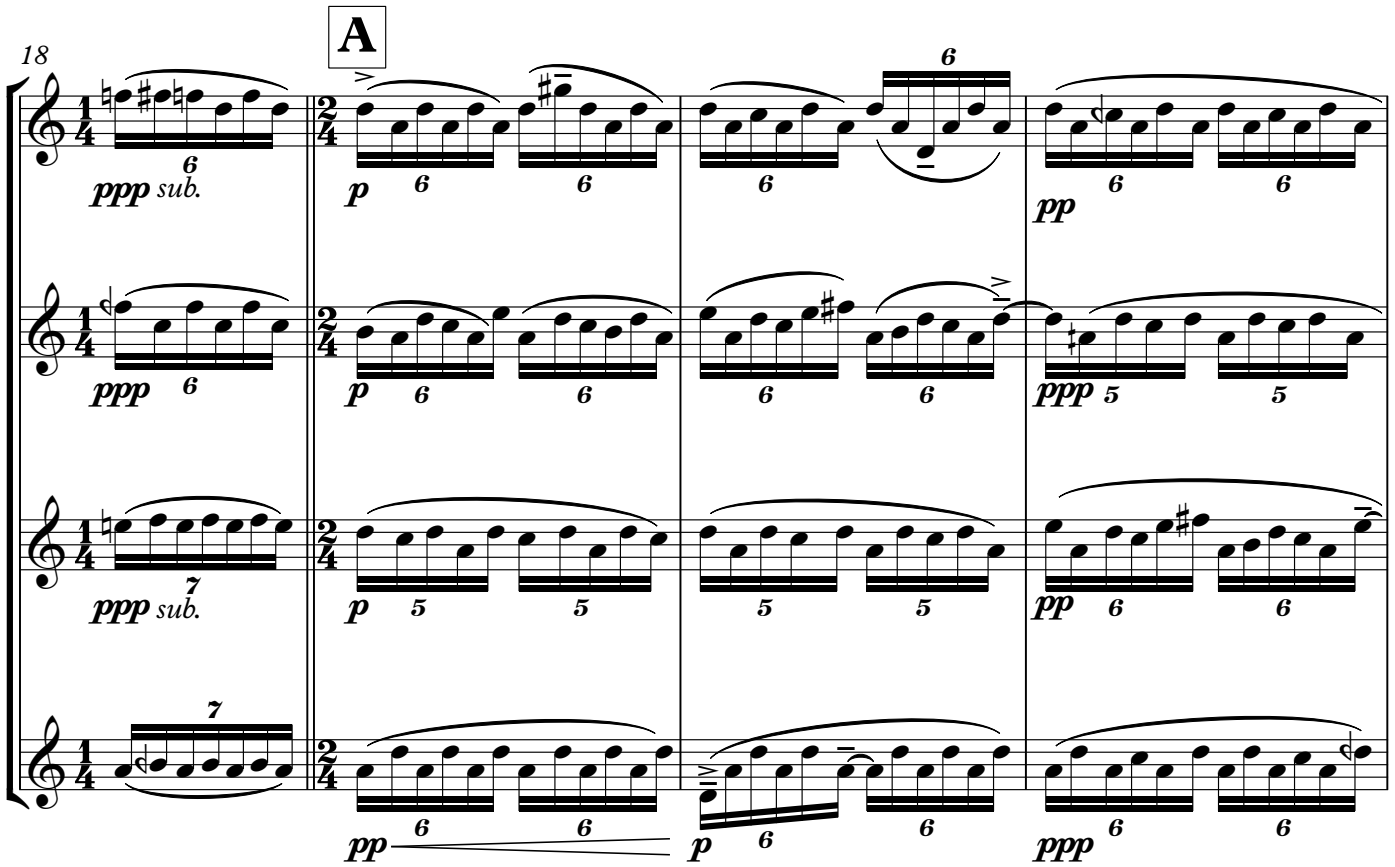
♩=95-105

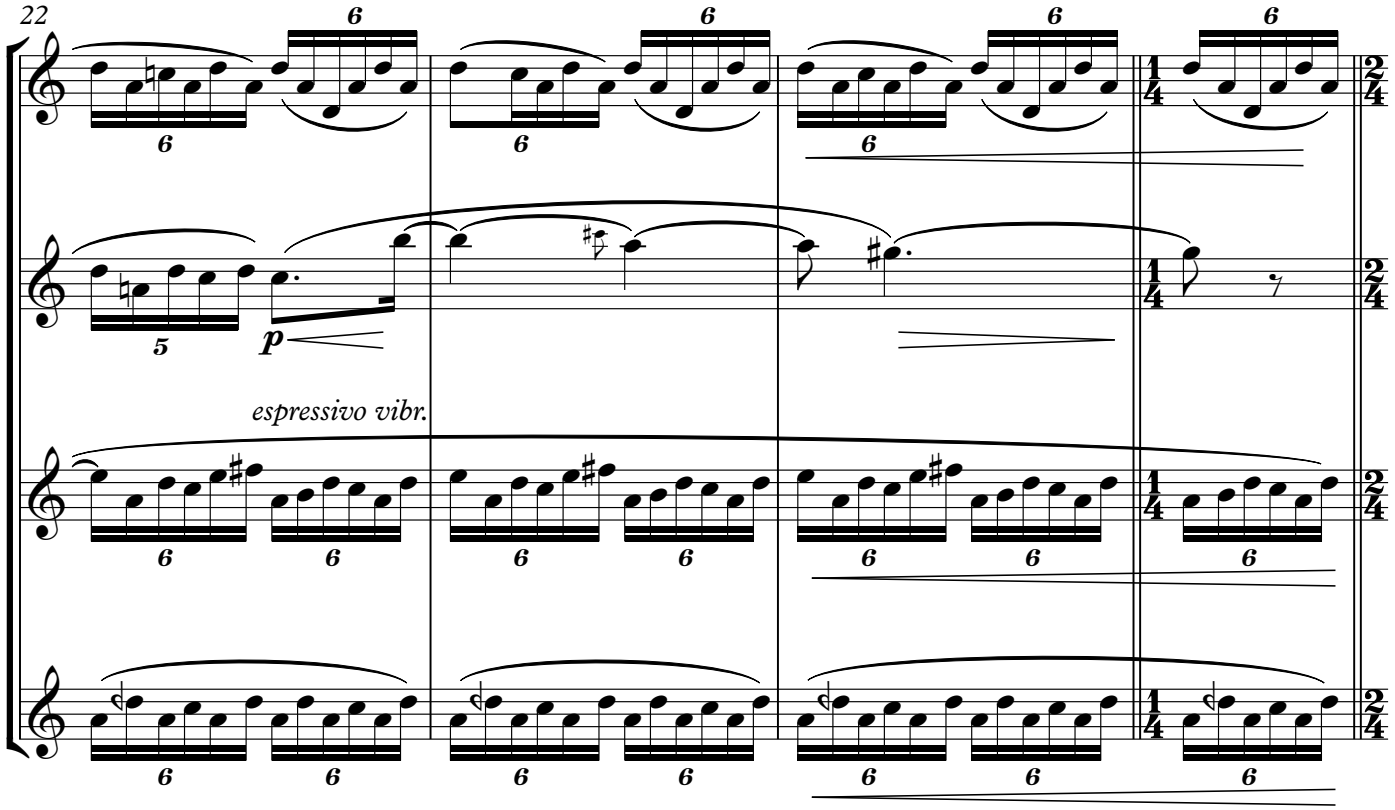


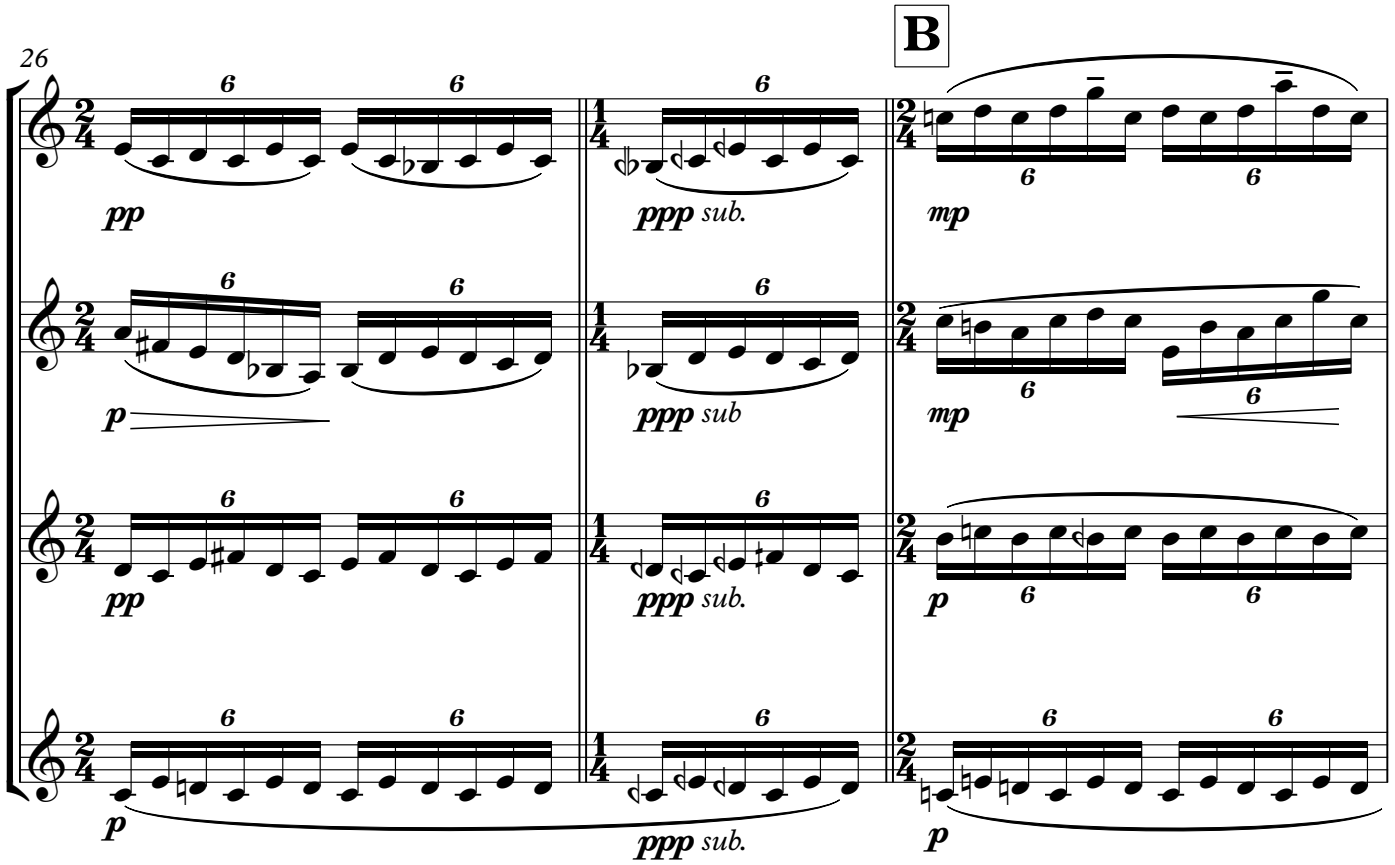

9
II
I
ppp
pont.
tasto
ppp
ppp
ppp

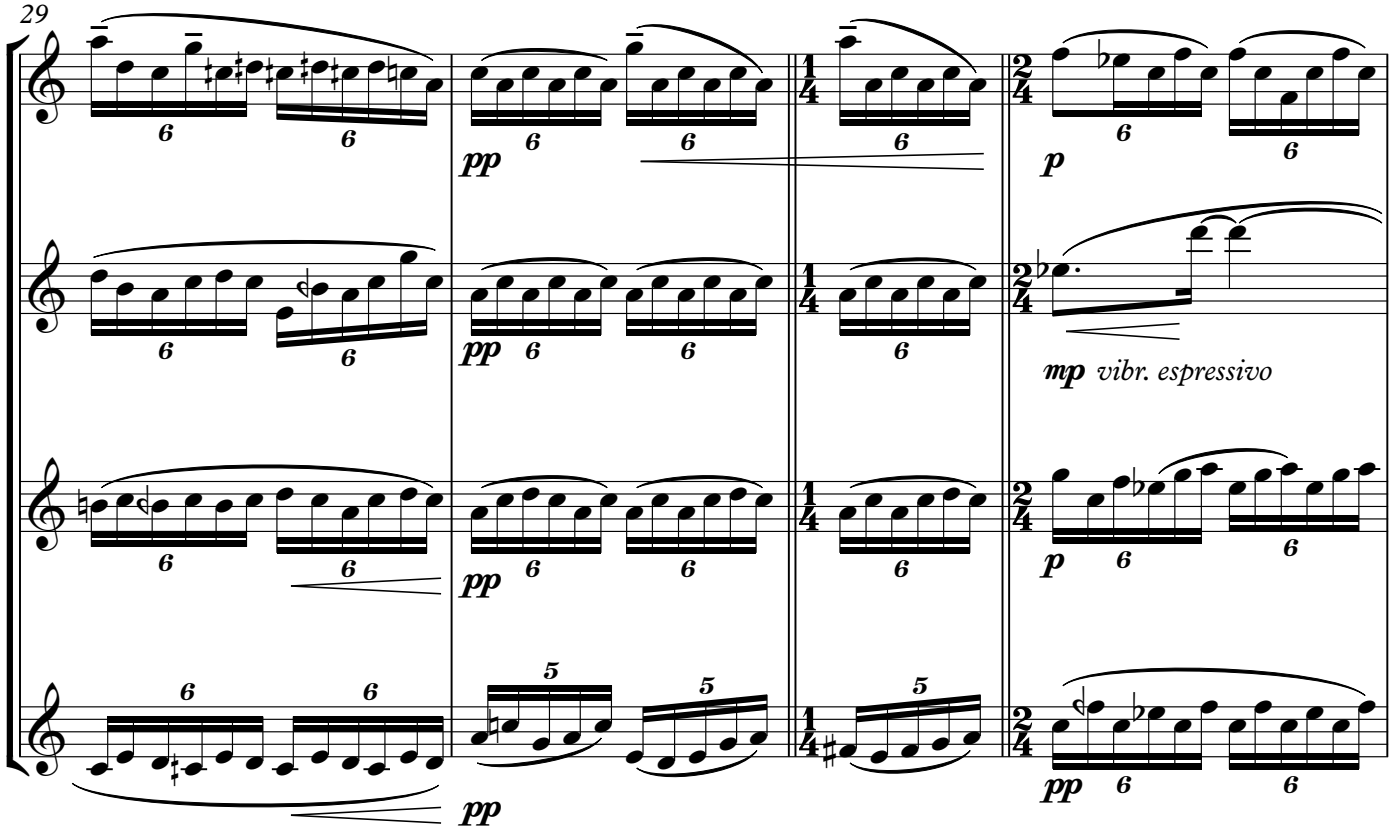

12
p
p
p
pp

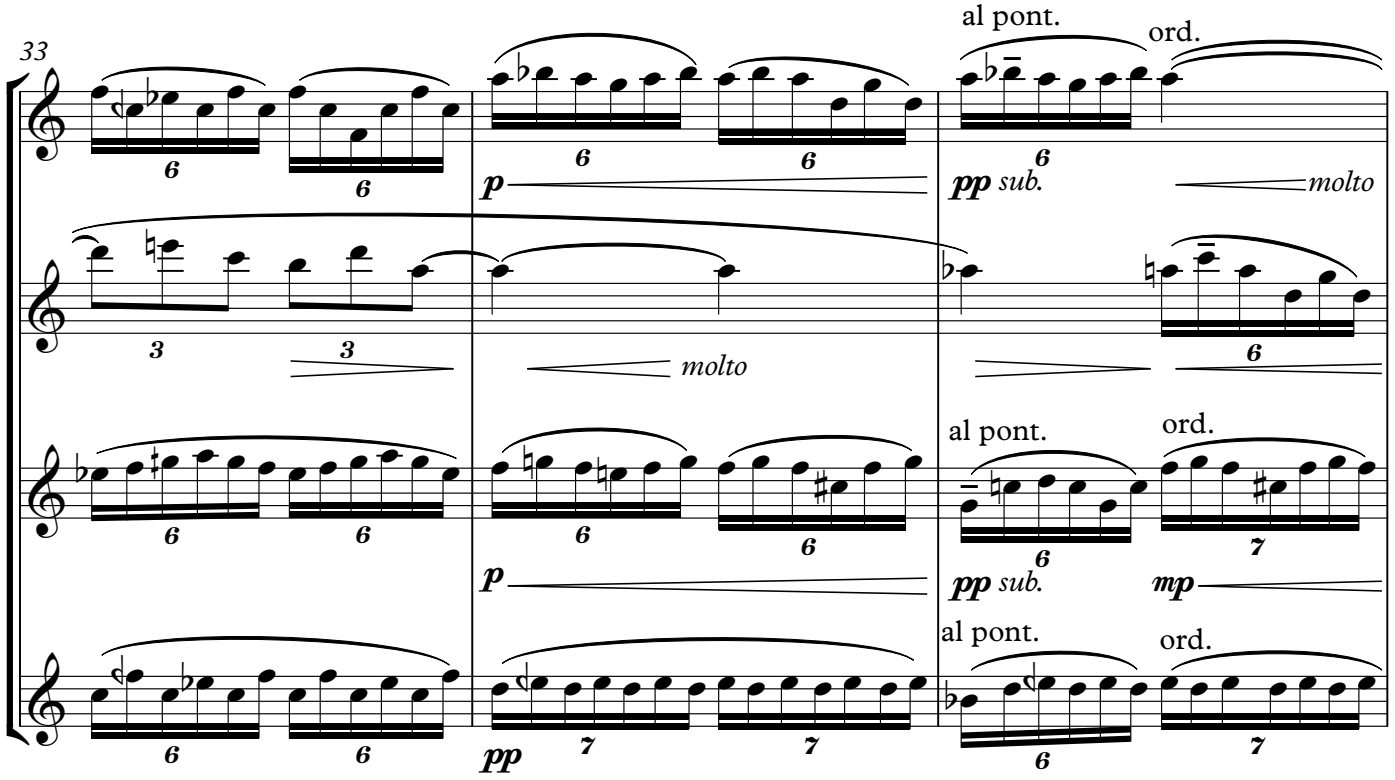

15
pp
pp
pp
ppp

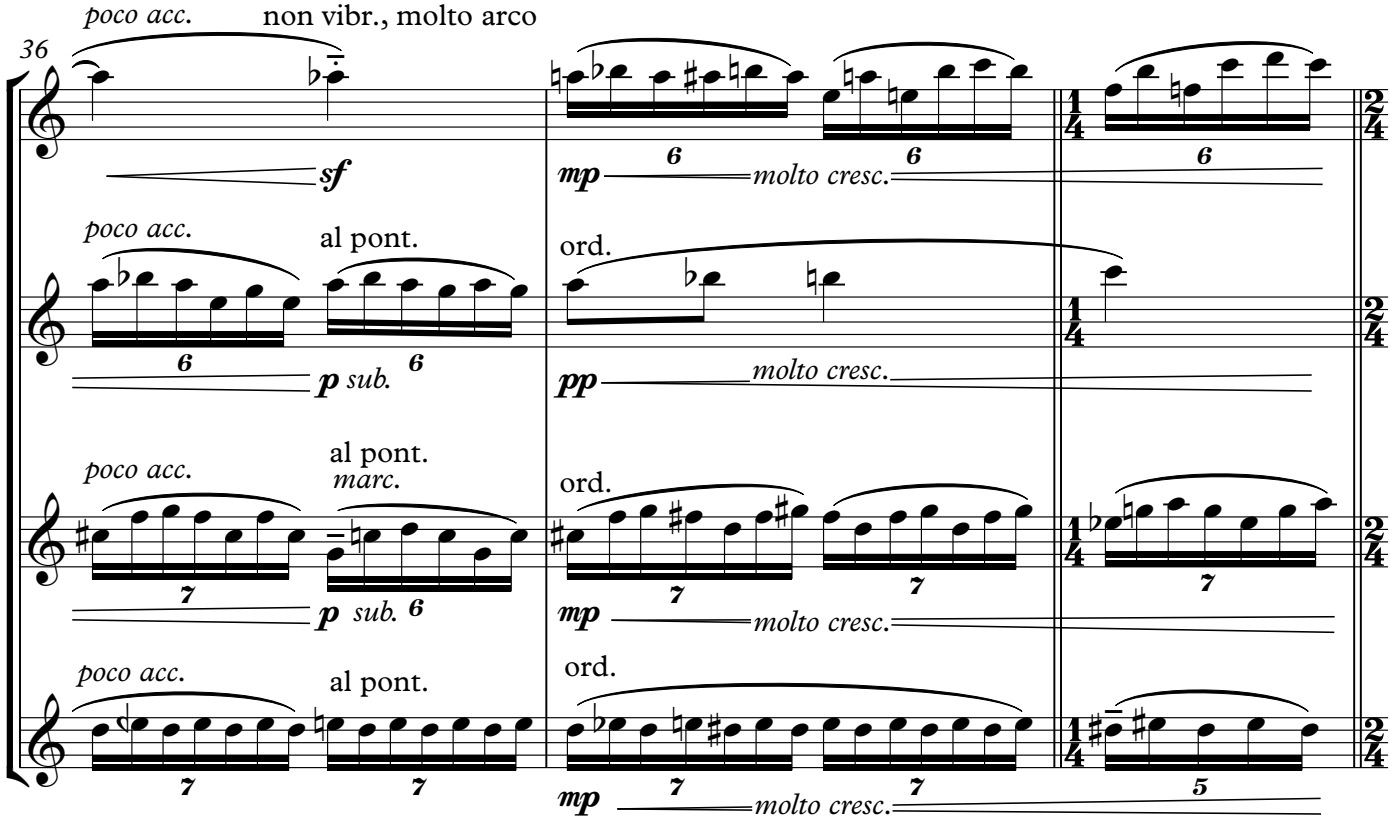

18
A
ppp sub.
p
pp
ppp
ppp sub.
ppp

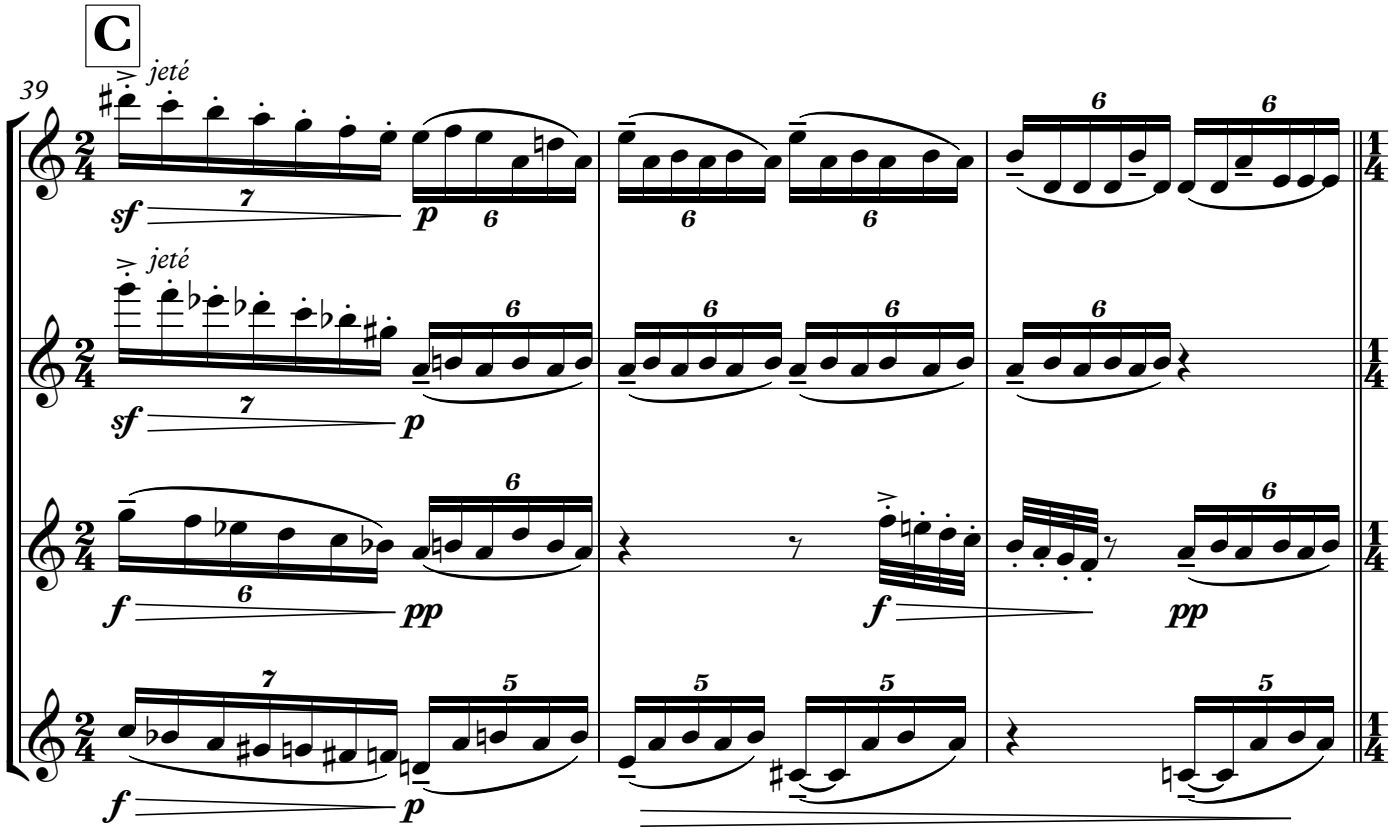

22
p
espressivo vibr.

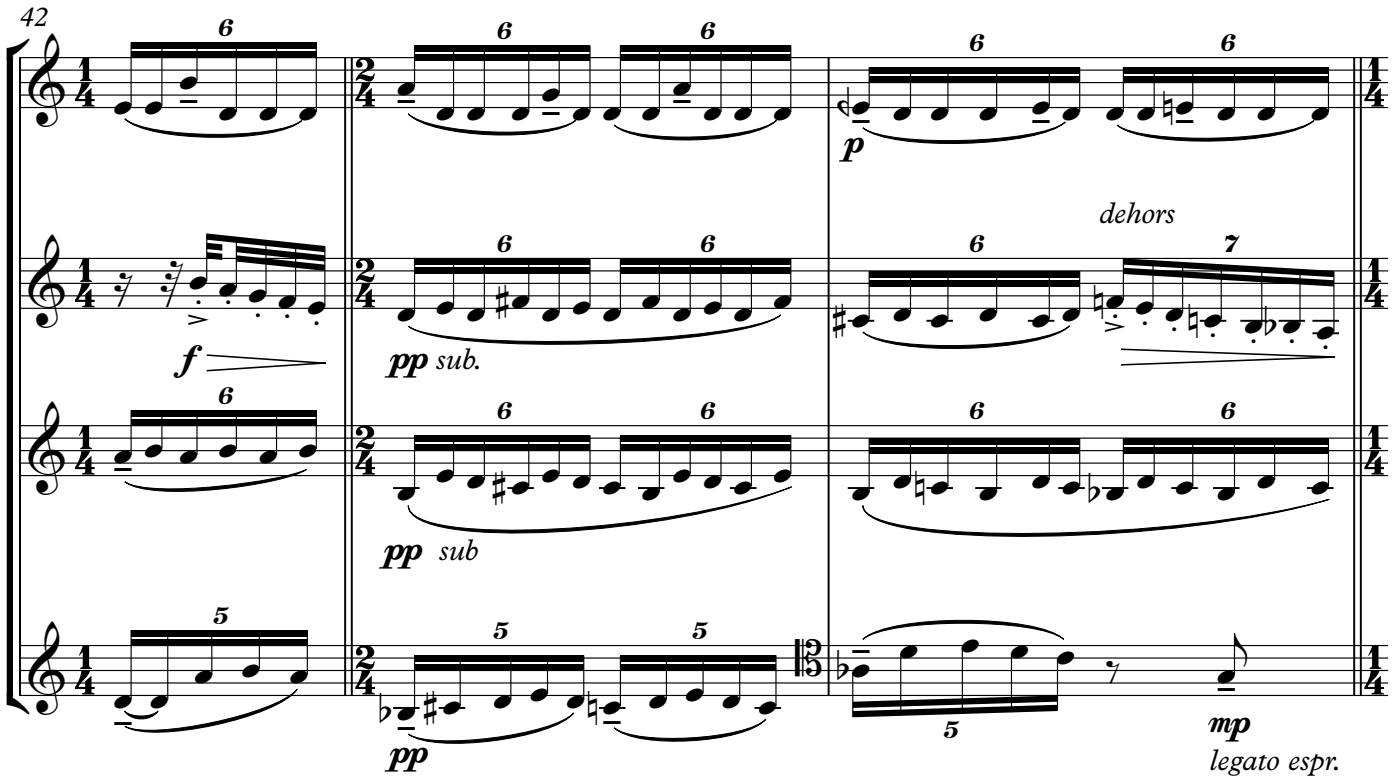

B
26
pp
ppp sub.
mp
p
ppp sub

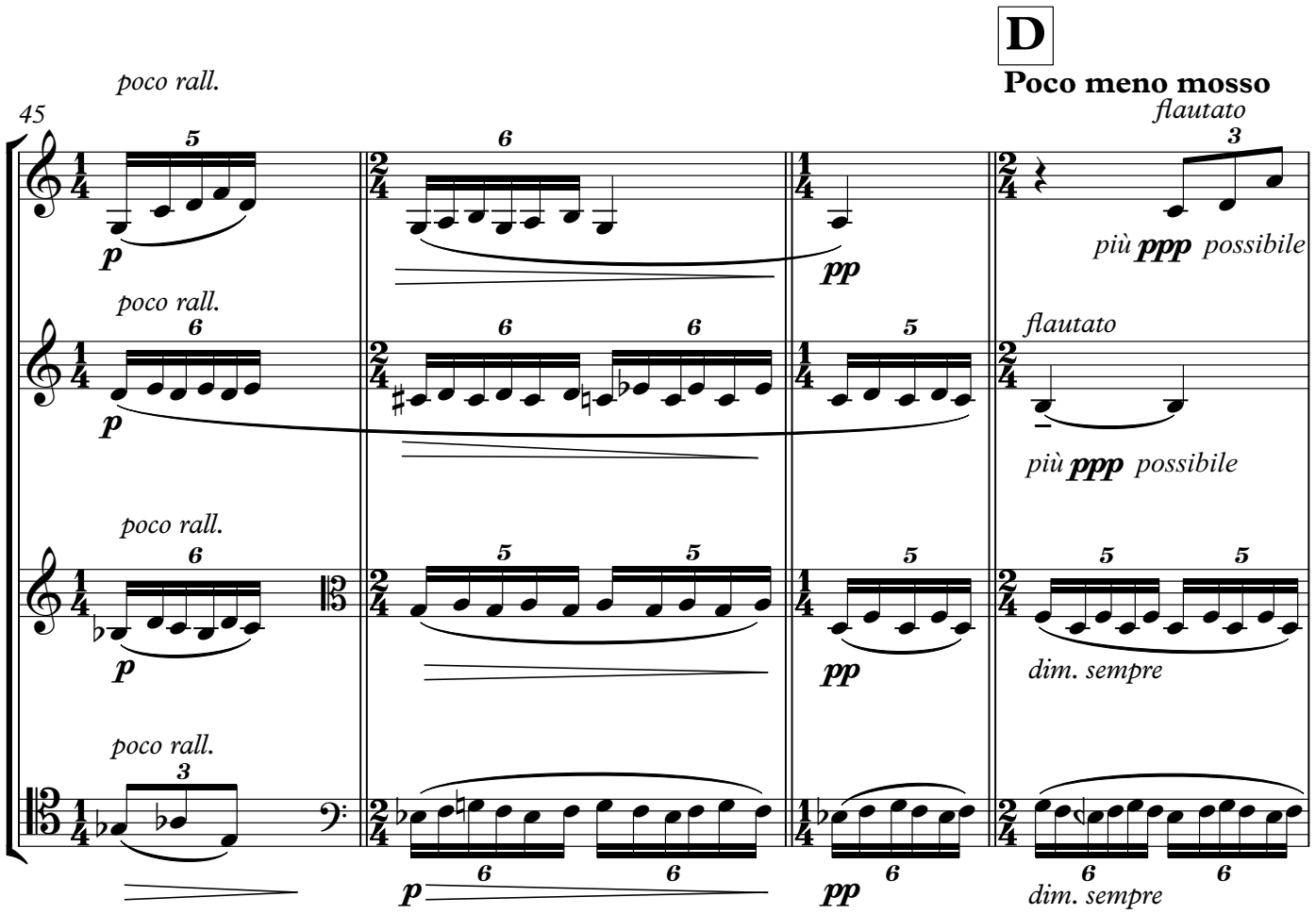

29
pp
p
mp vibr. espressivo

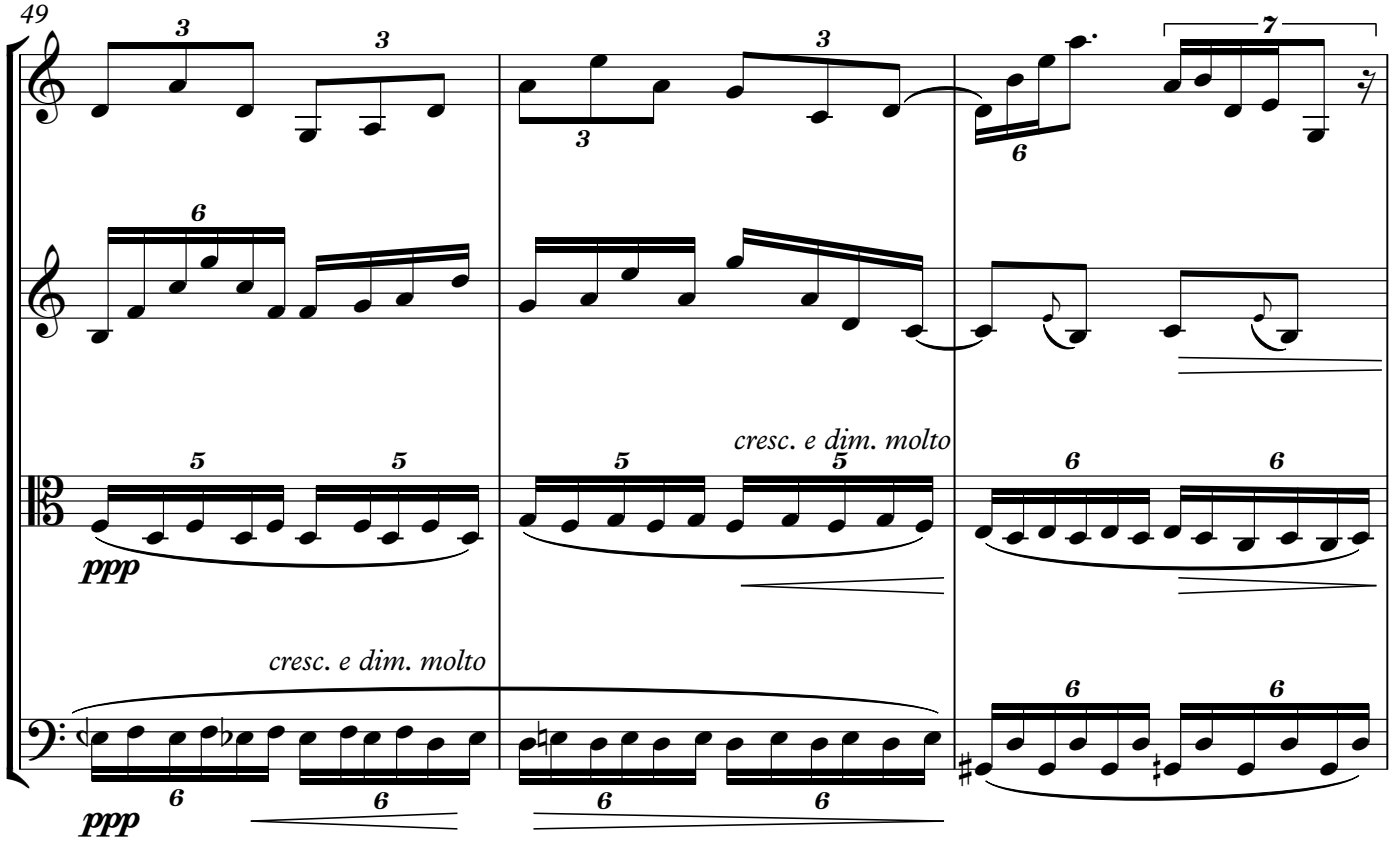

33
al pont.
ord.
p
pp sub.
molto
mp

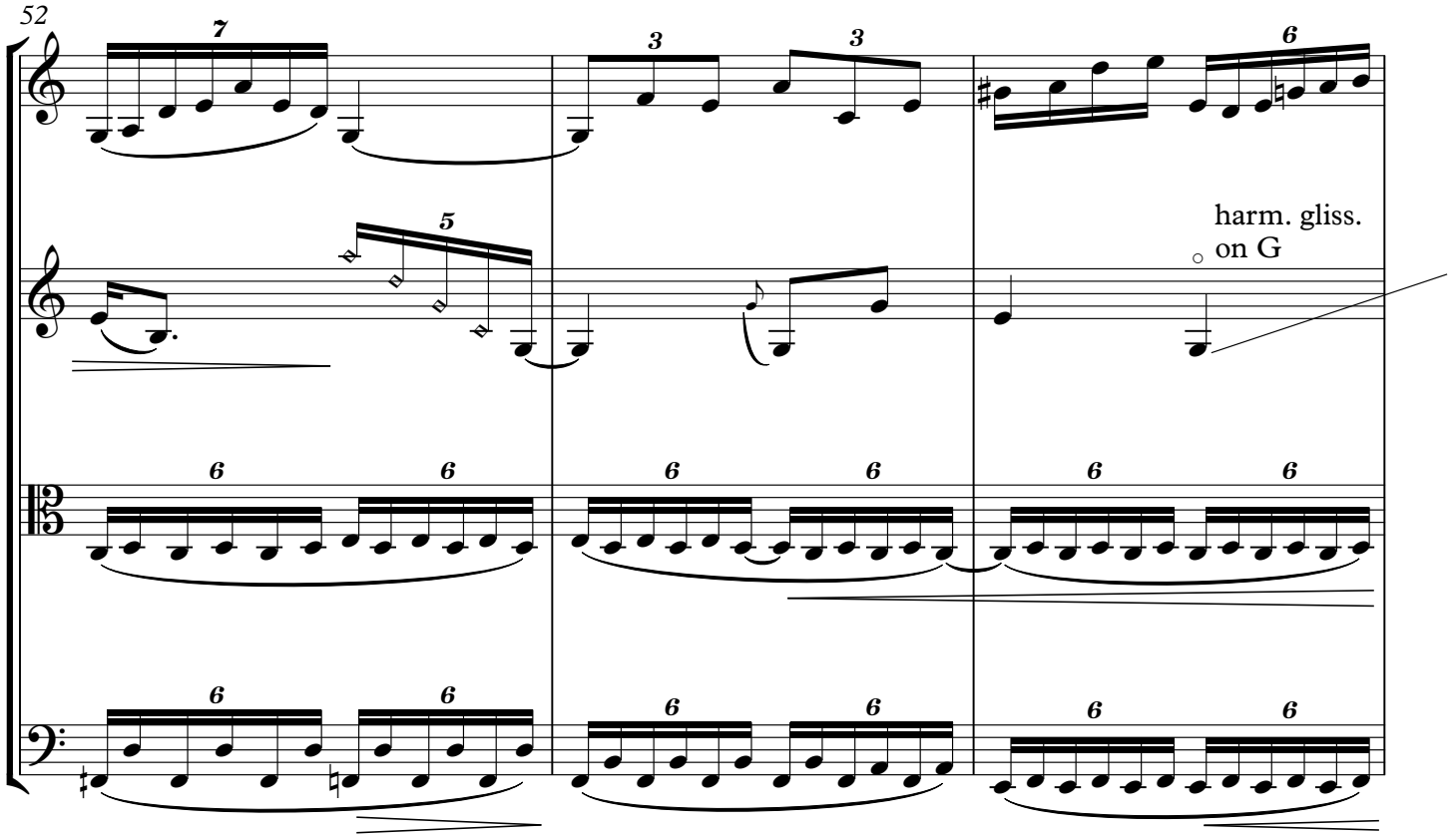

36
poco acc.
non vibr., molto arco
sf
mp
molto cresc.
poco acc.
al pont.
ord.
p sub.
pp
molto cresc.
poco acc.
al pont.
marc.
ord.
p sub.
mp
molto cresc.
poco acc.
al pont.
ord.
mp
molto cresc.

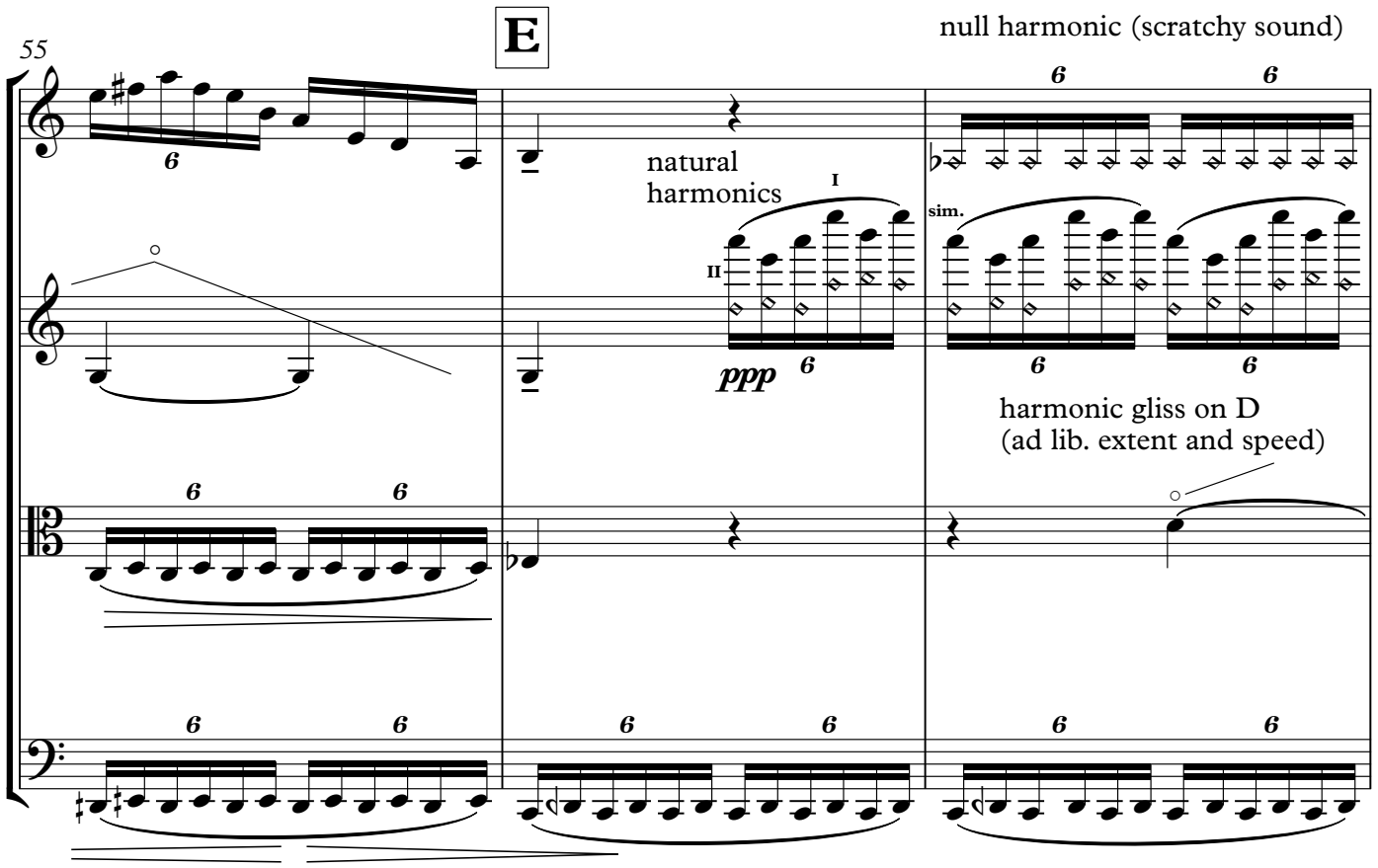

C
39
jeté
sf
p
jeté
sf
p
f
pp
f
pp
f
p

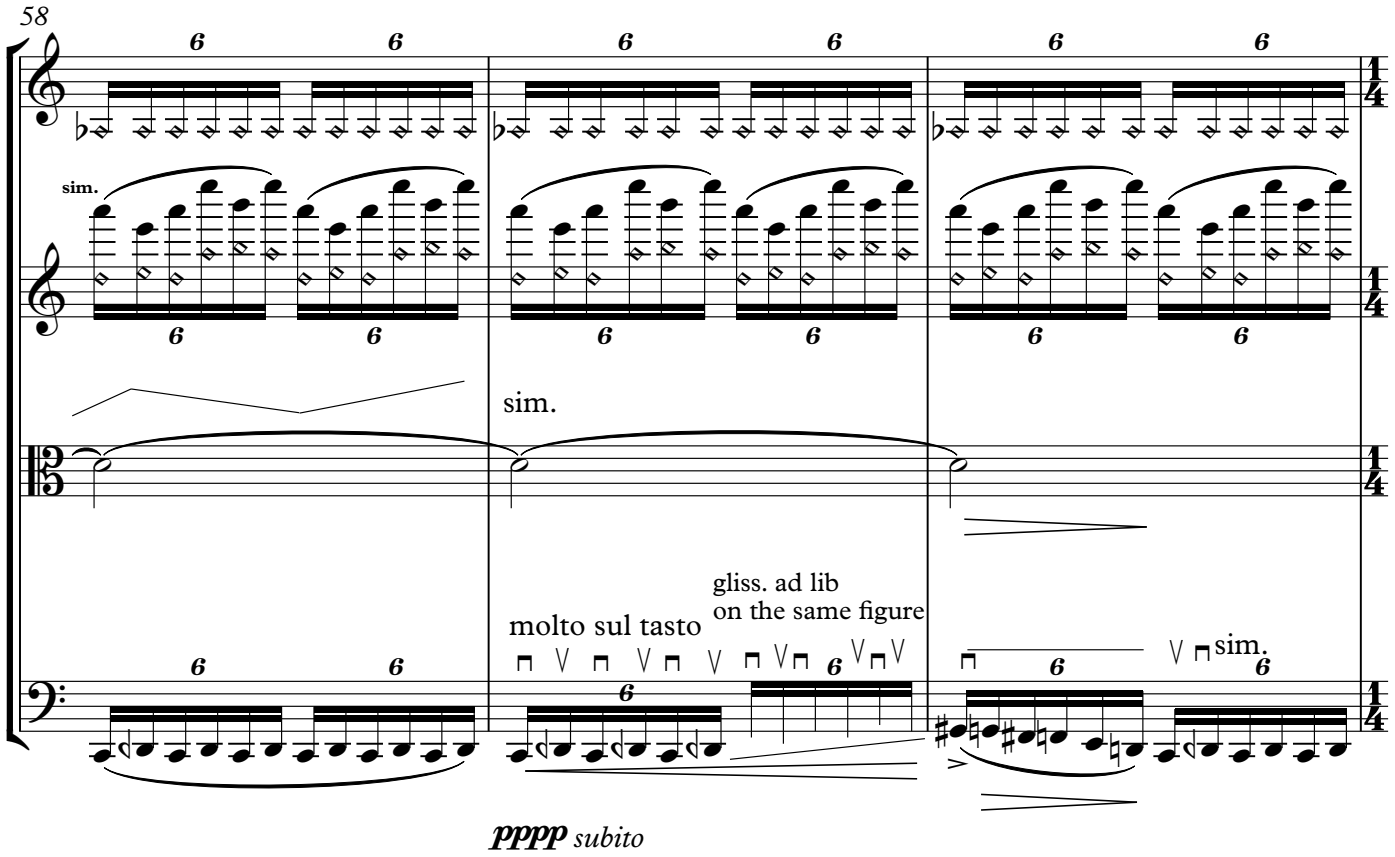

42
dehors
f
pp sub.
pp sub
pp
p
mp
legato espr.

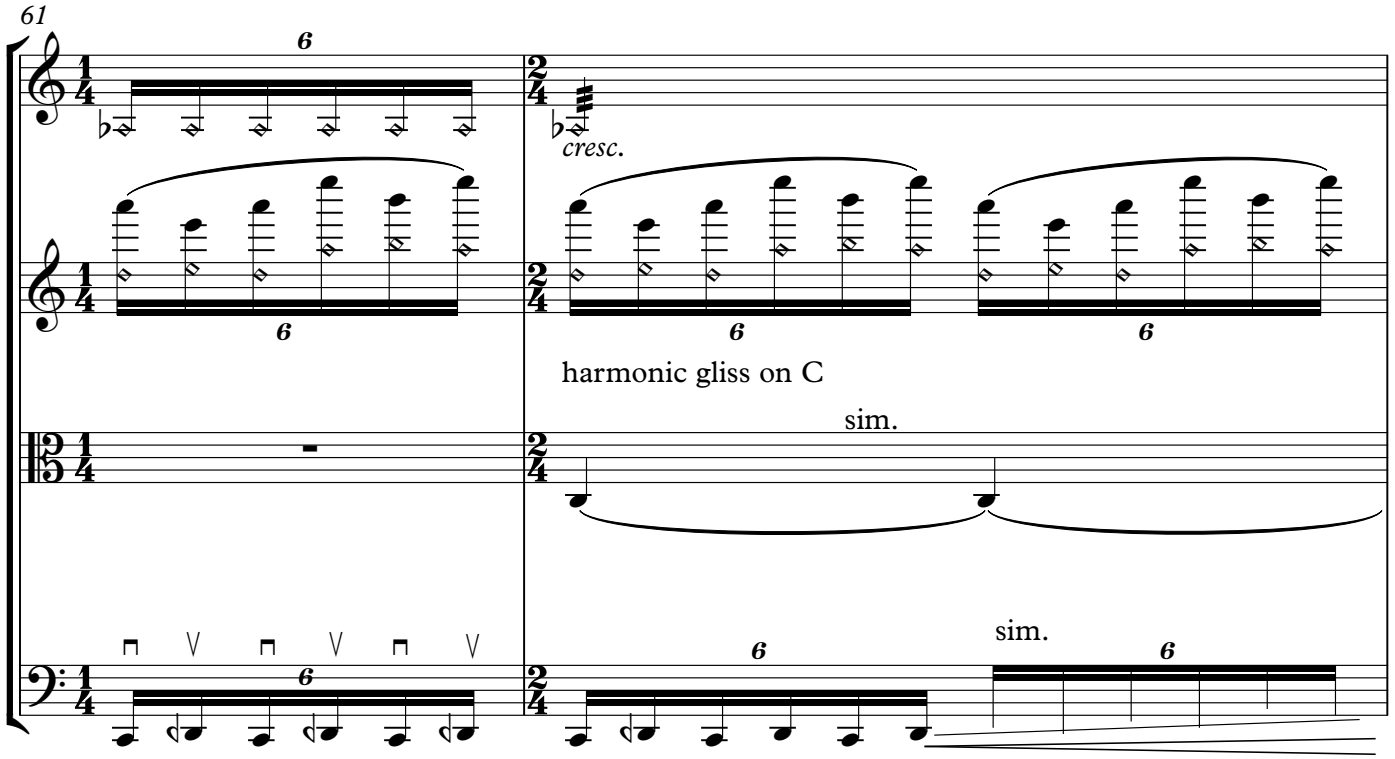

D
Poco meno mosso
45
poco rall.
flautato
più ppp possibile
p
pp
dim. sempre

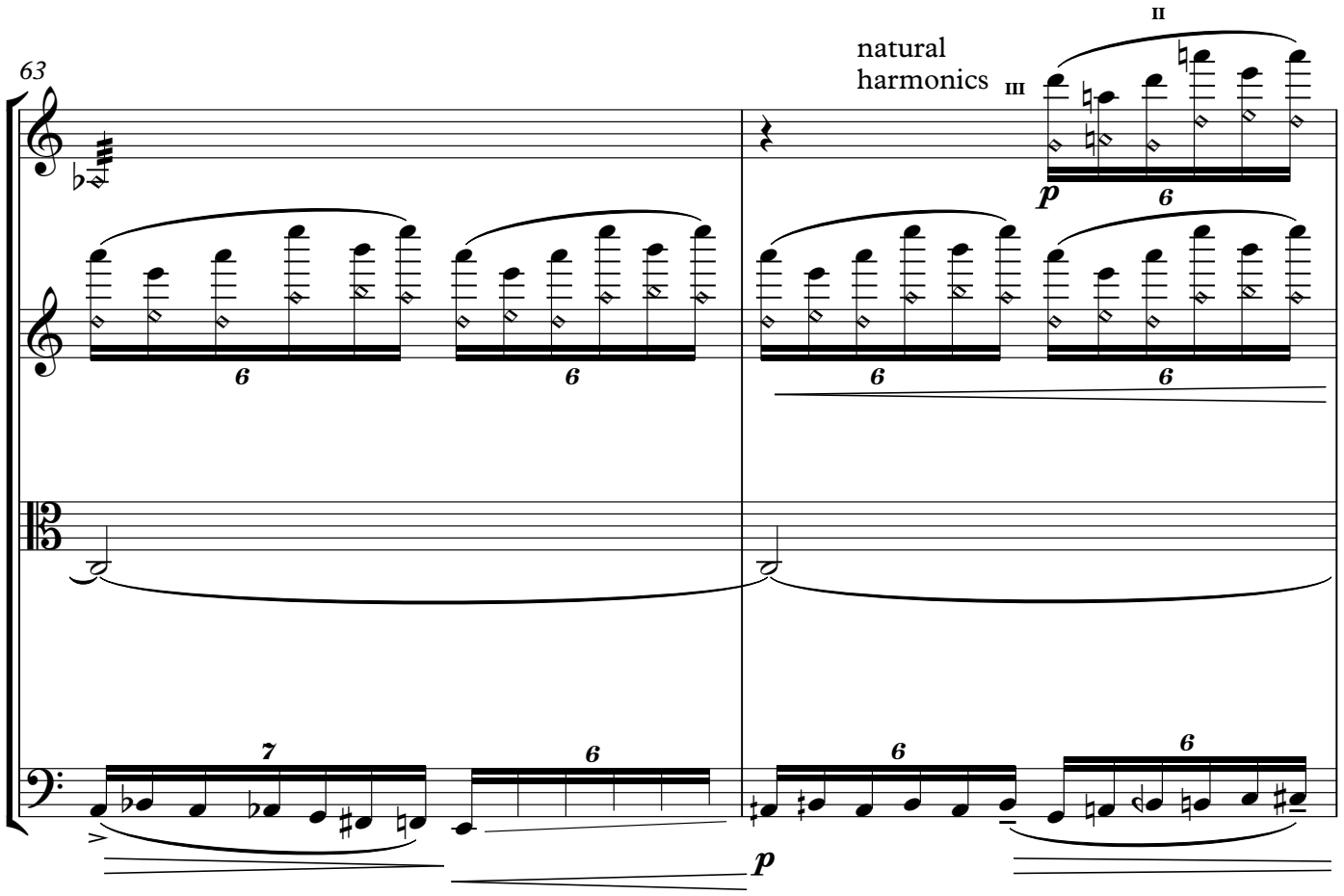

49
cresc. e dim. molto
ppp
cresc. e dim. molto
ppp

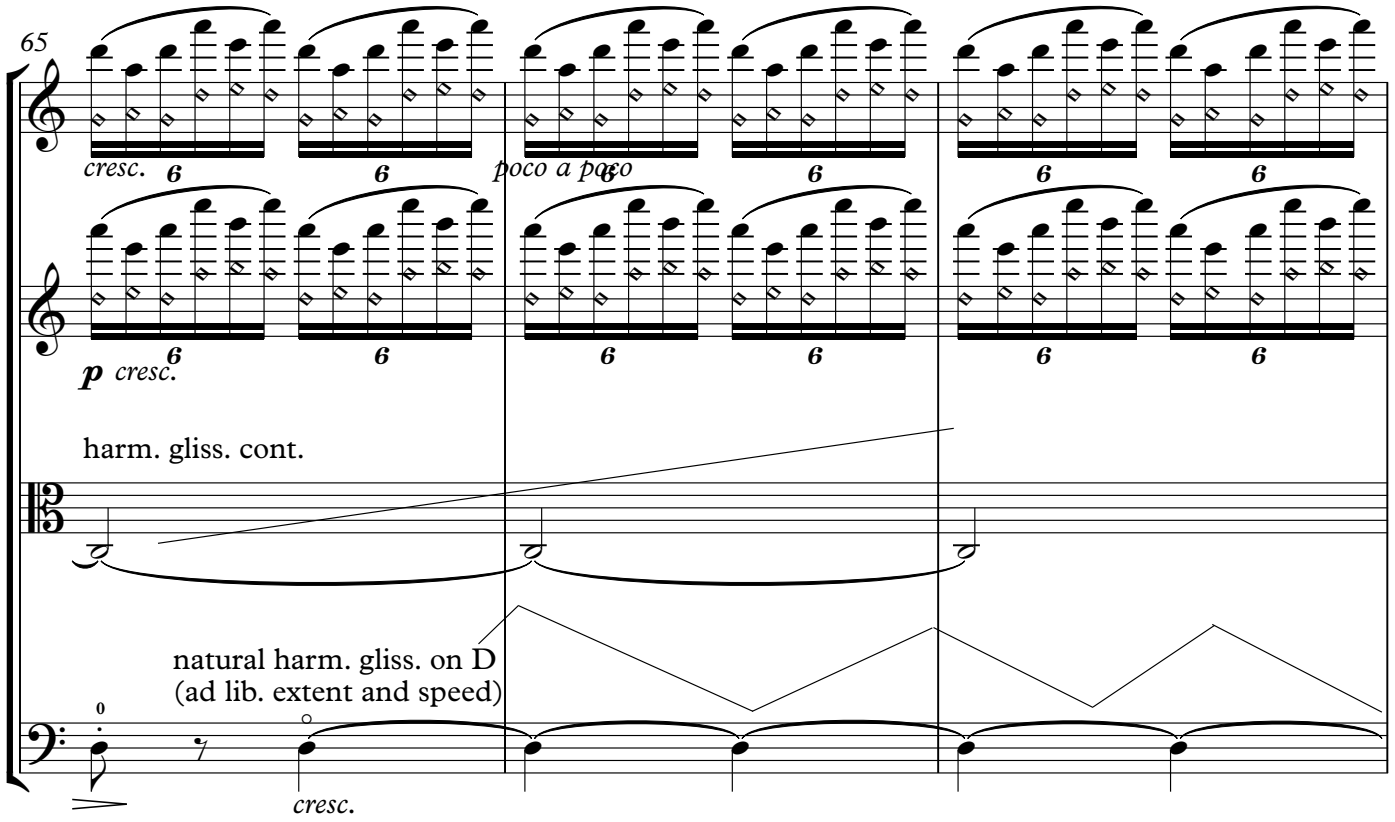

52
harm. gliss.
on G

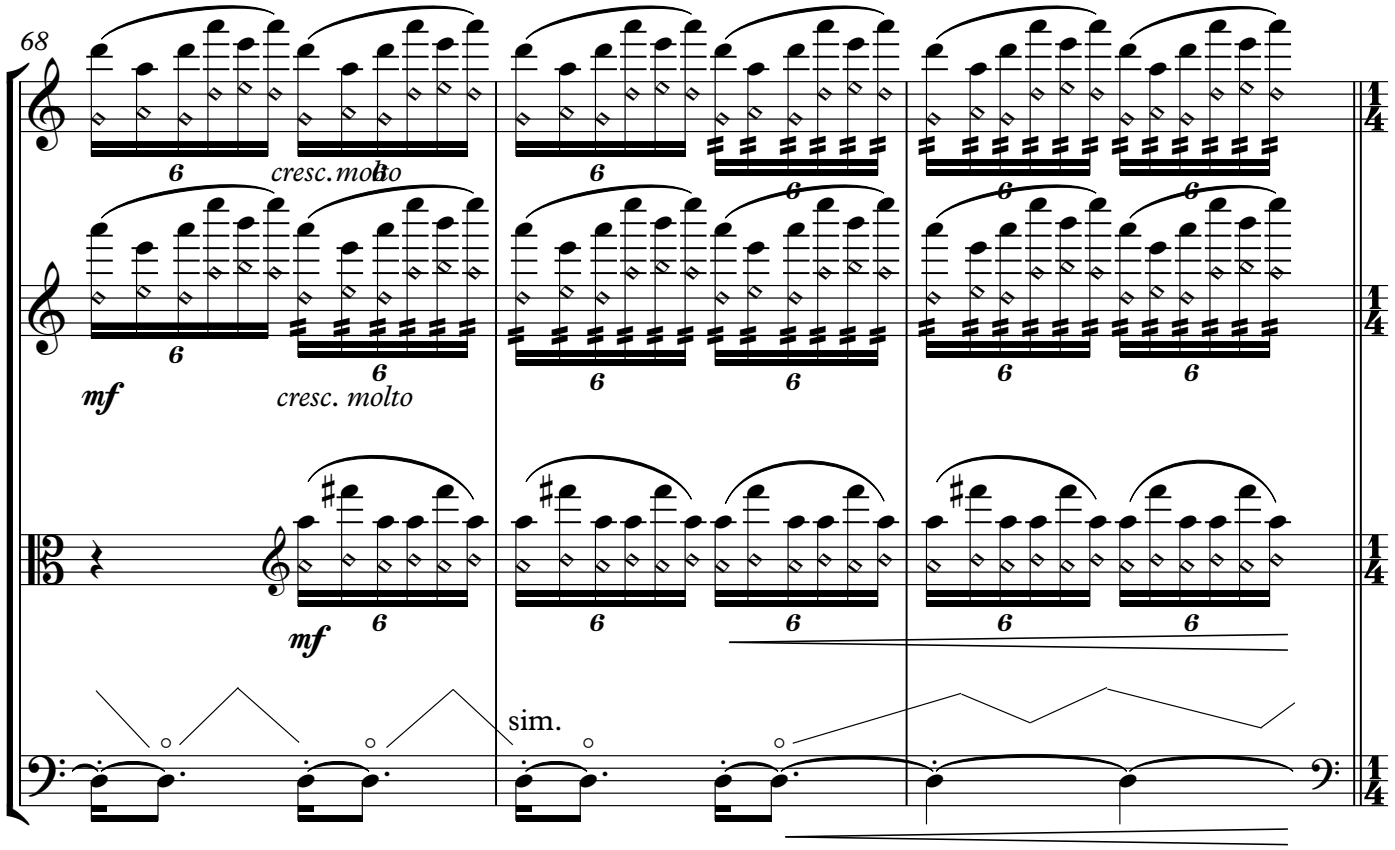

55
E
null harmonic (scratchy sound)
natural
harmonics
I
II
sim.
ppp
harmonic gliss on D
(ad lib. extent and speed)

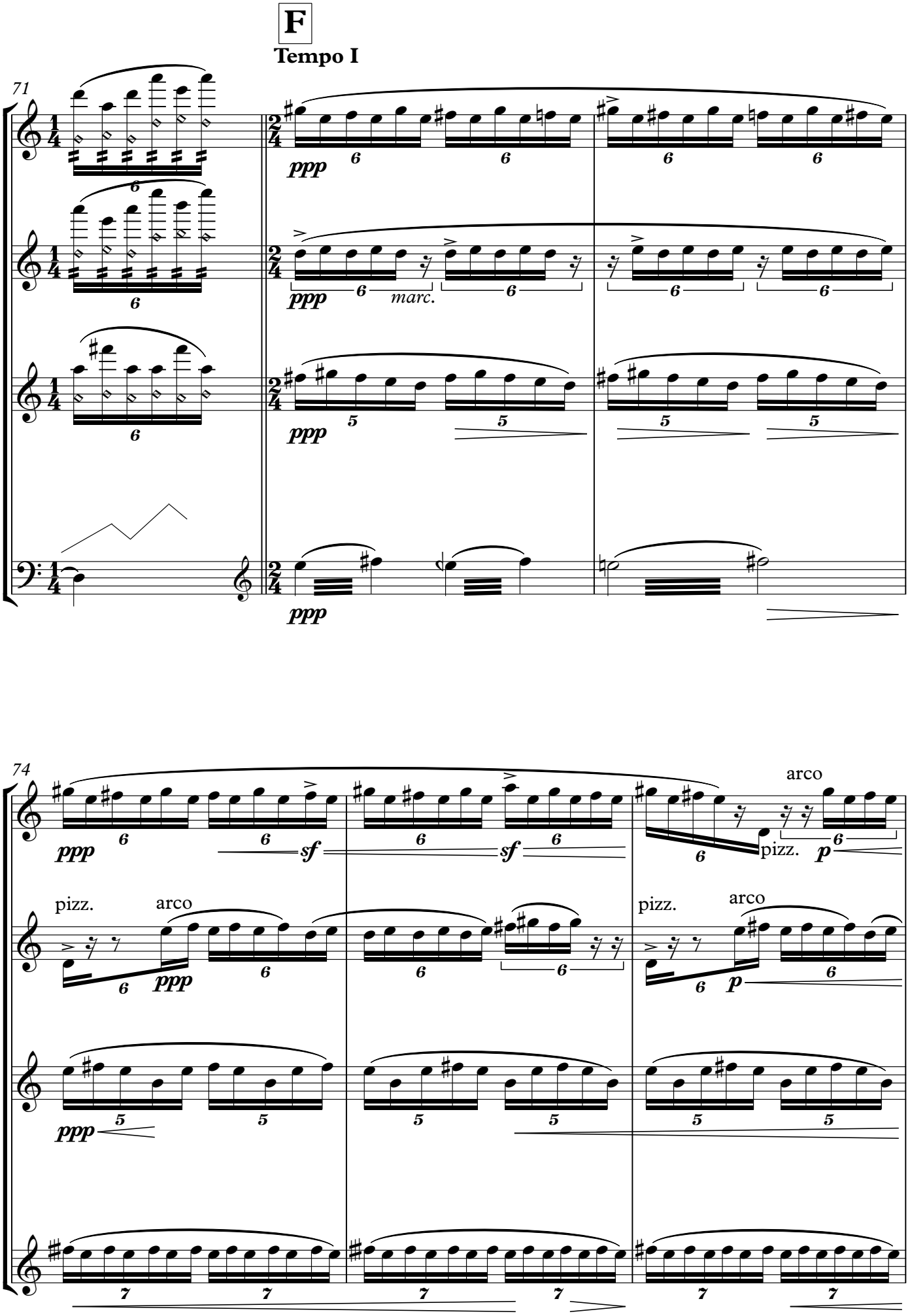

58
sim.
sim.
molto sul tasto
gliss. ad lib
on the same figure
sim.
pppp subito

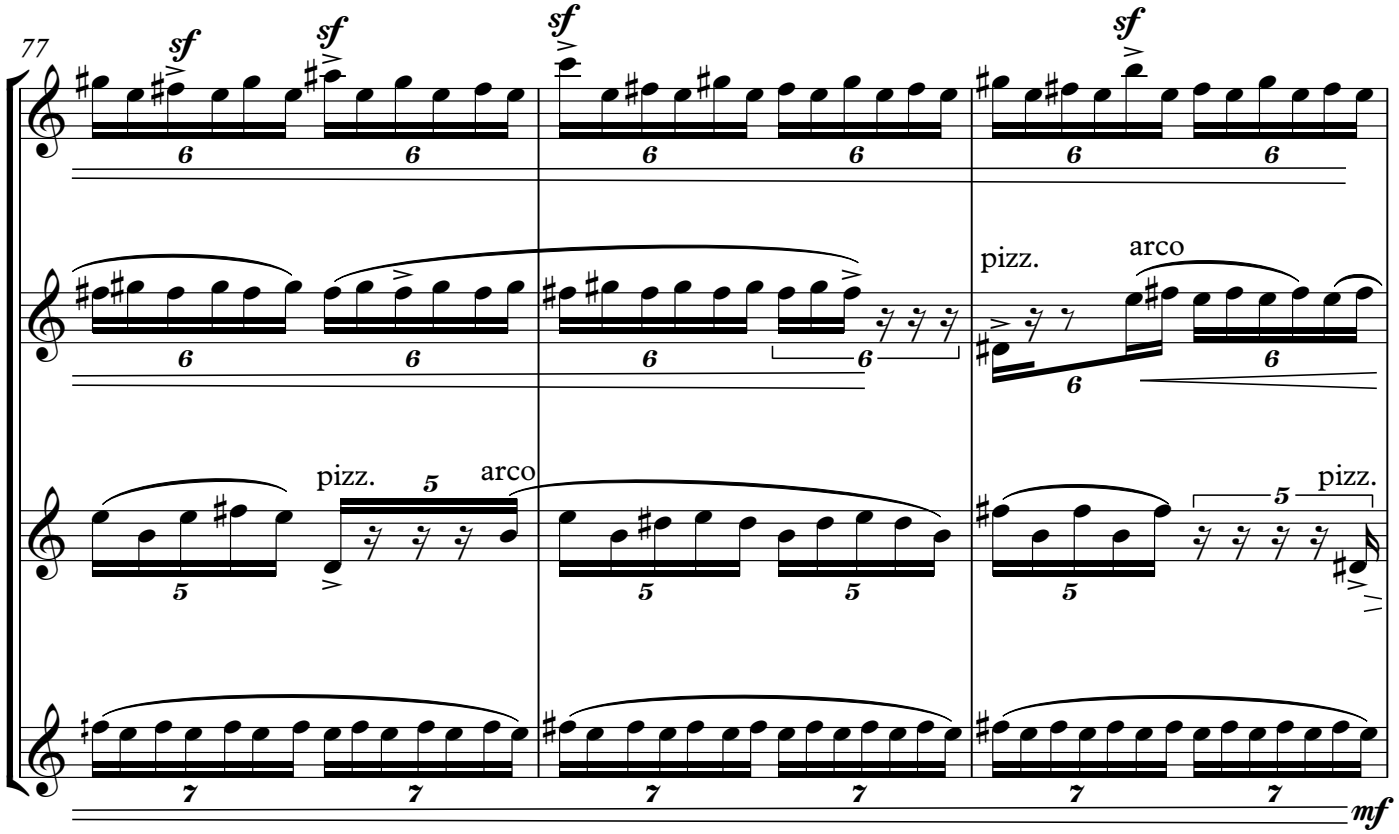

61
cresc.
harmonic gliss on C
sim.
sim.

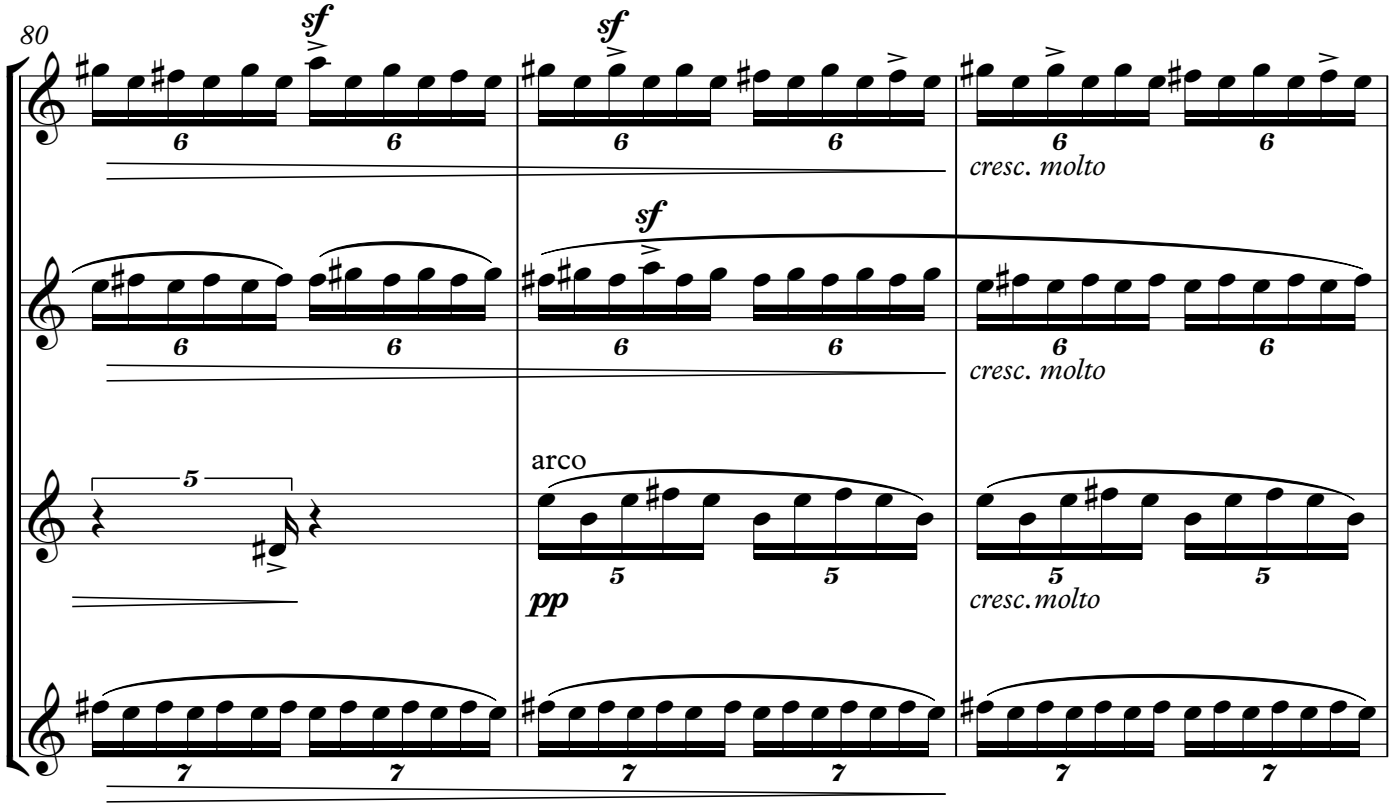

63
natural
harmonics
II
III
p
p

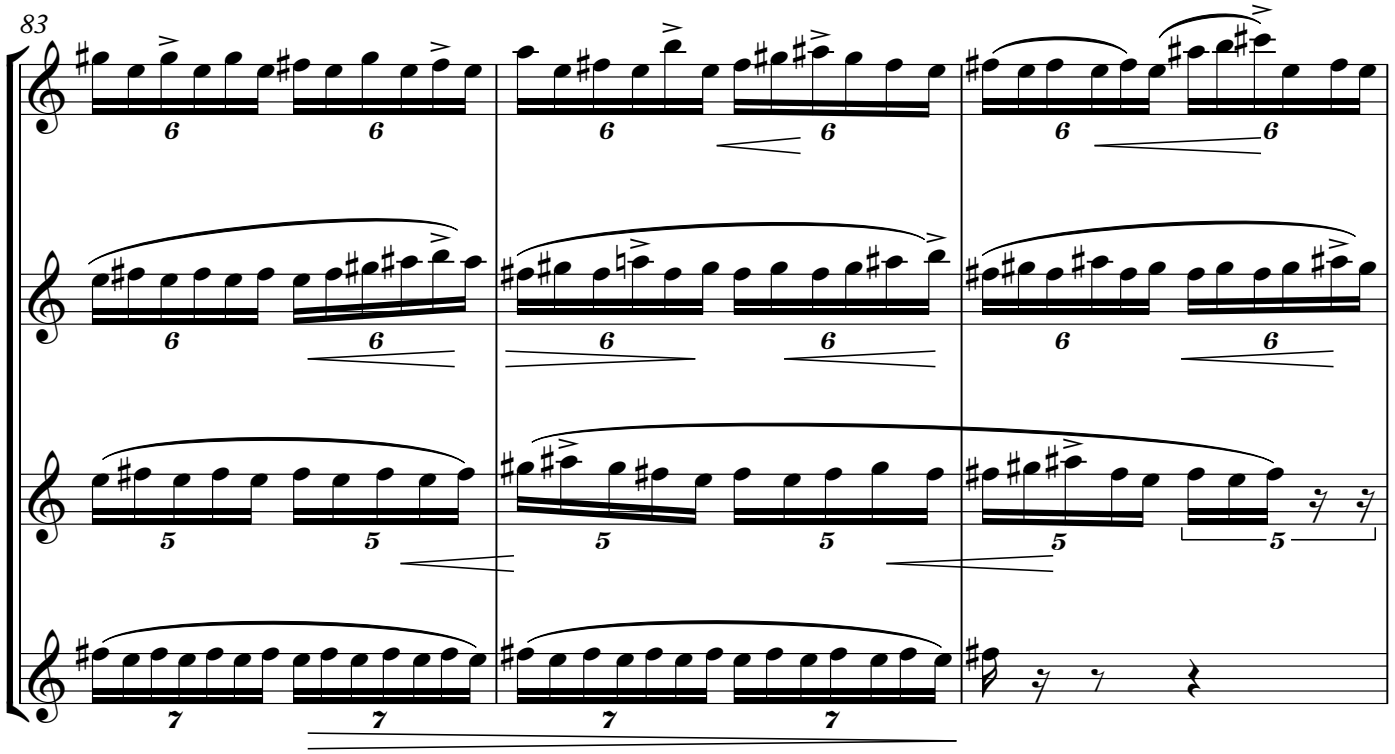

65
cresc.
poco a poco
p cresc.
harm. gliss. cont.
natural harm. gliss. on D
(ad lib. extent and speed)
cresc.

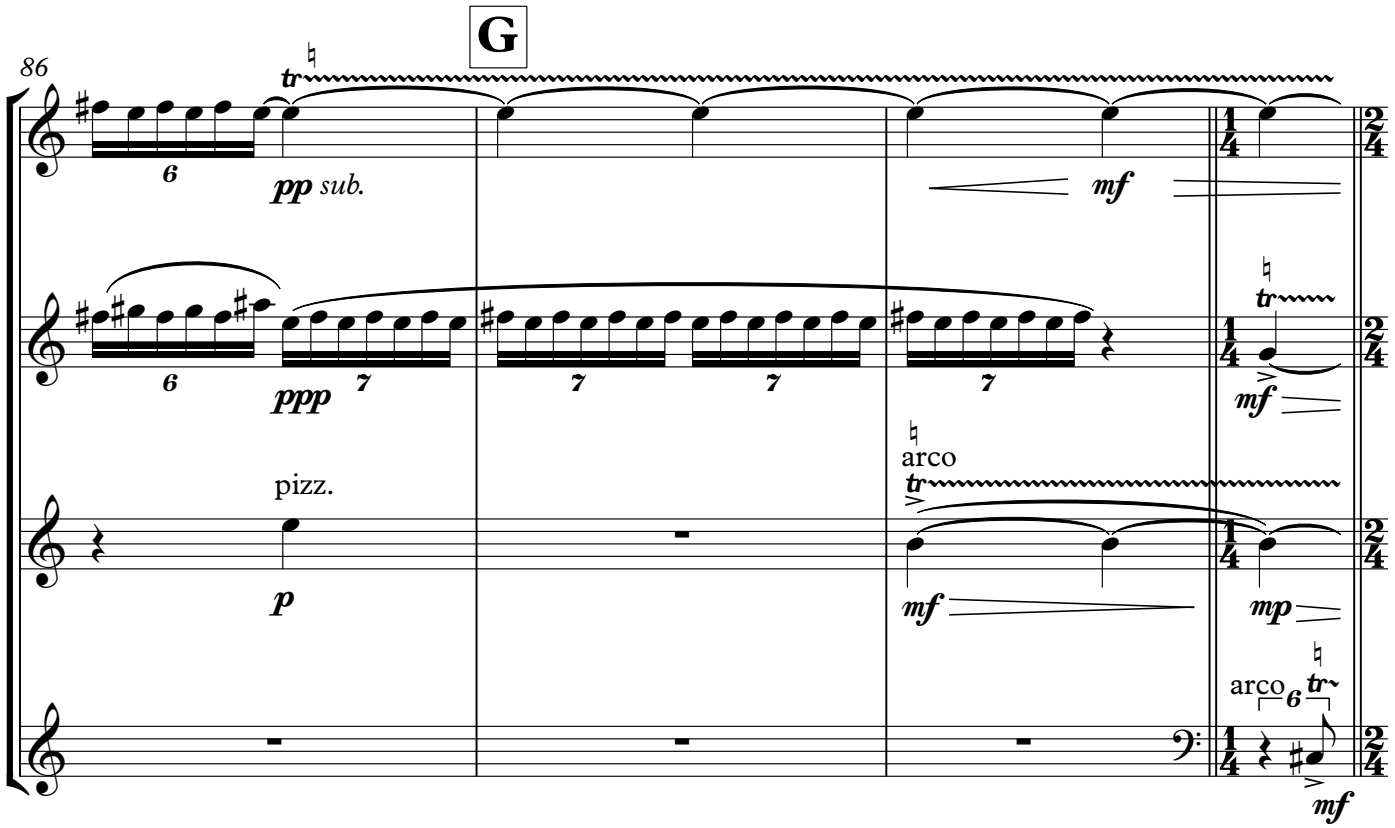

68
cresc. molto
mf
cresc. molto
mf
sim.

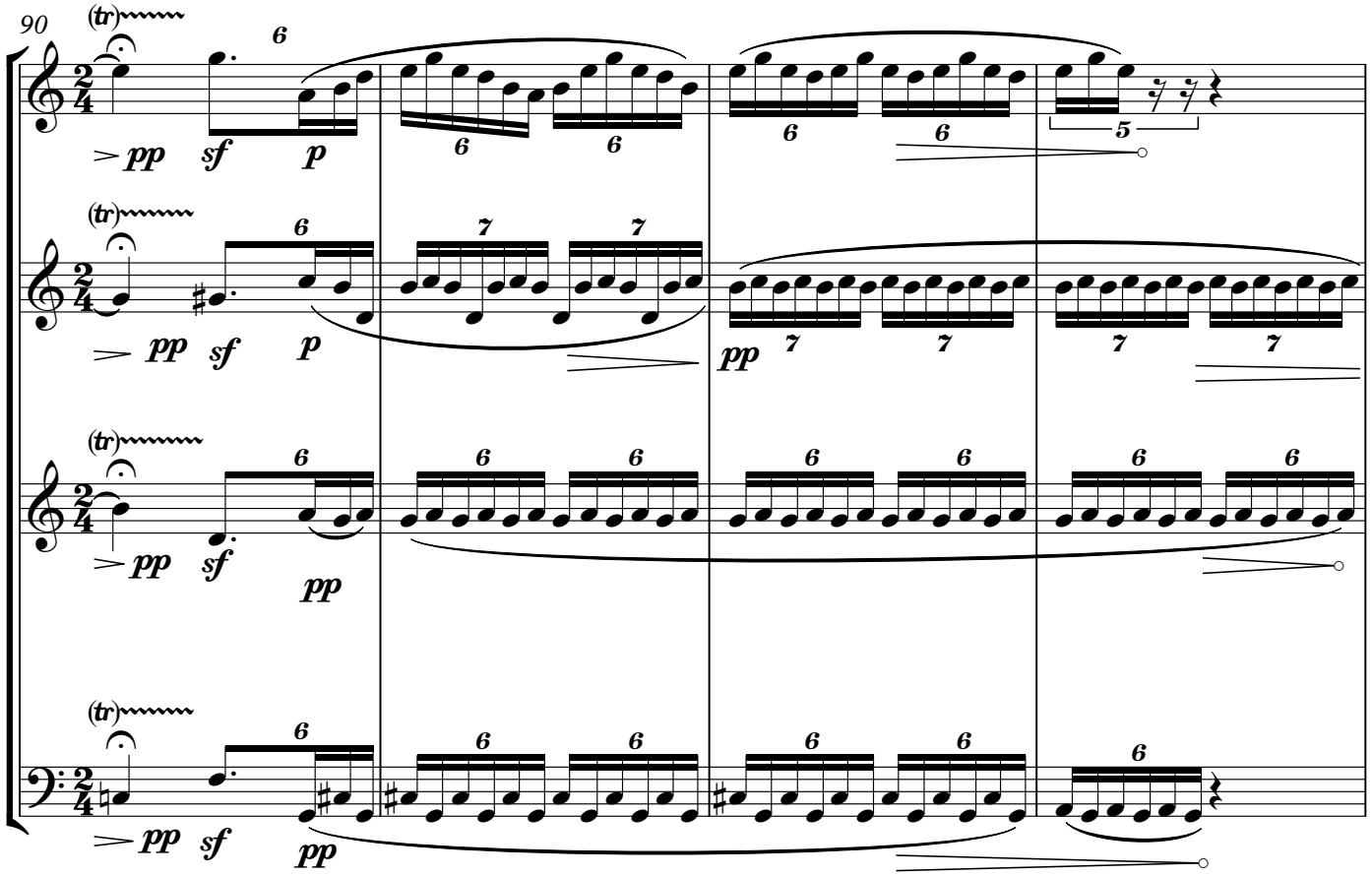

F
Tempo I
71
ppp
marc.
74
sf
pizz.
arco
p

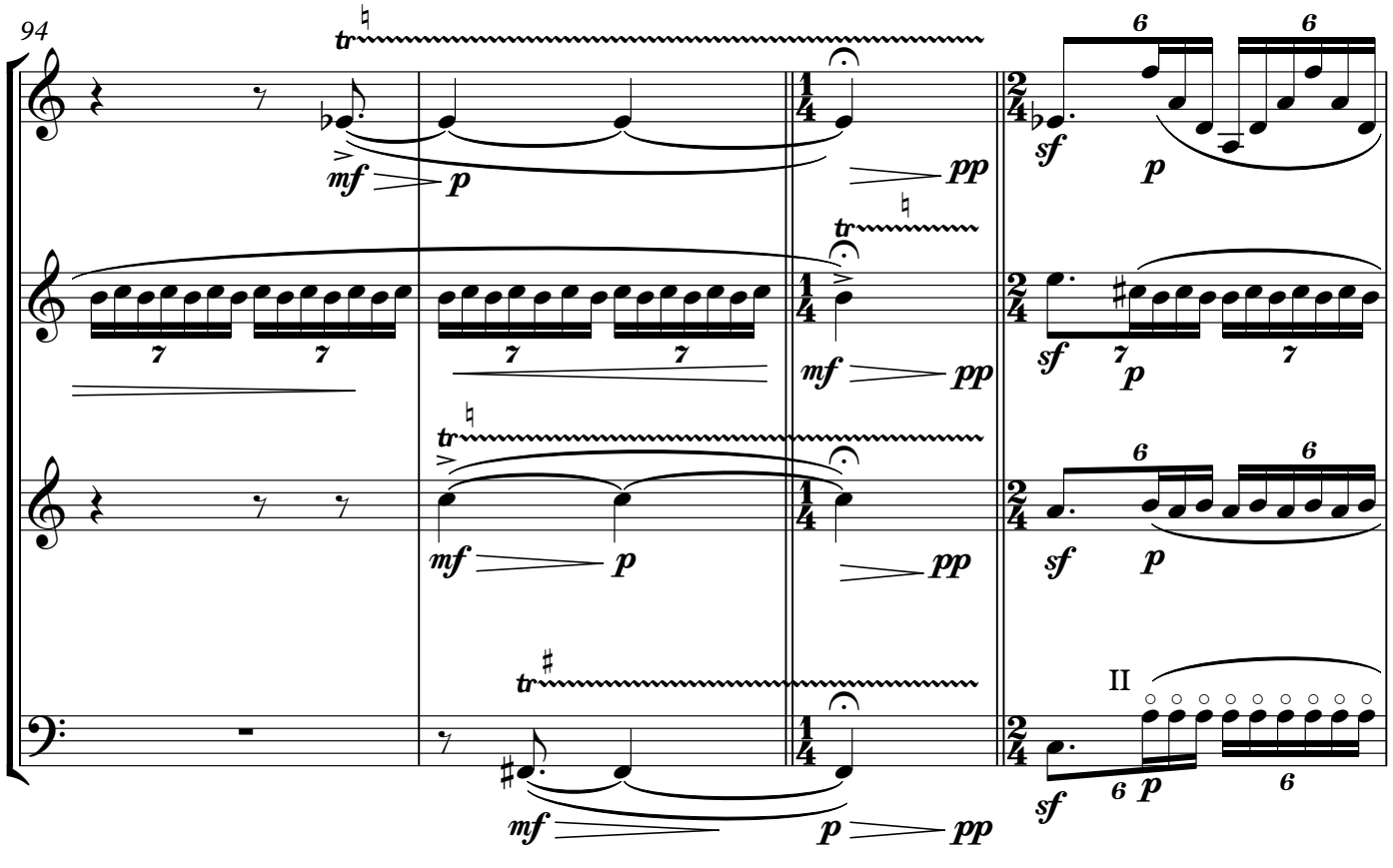

77
sf
sf
sf
sf
pizz.
arco
pizz.
arco
pizz.
mf

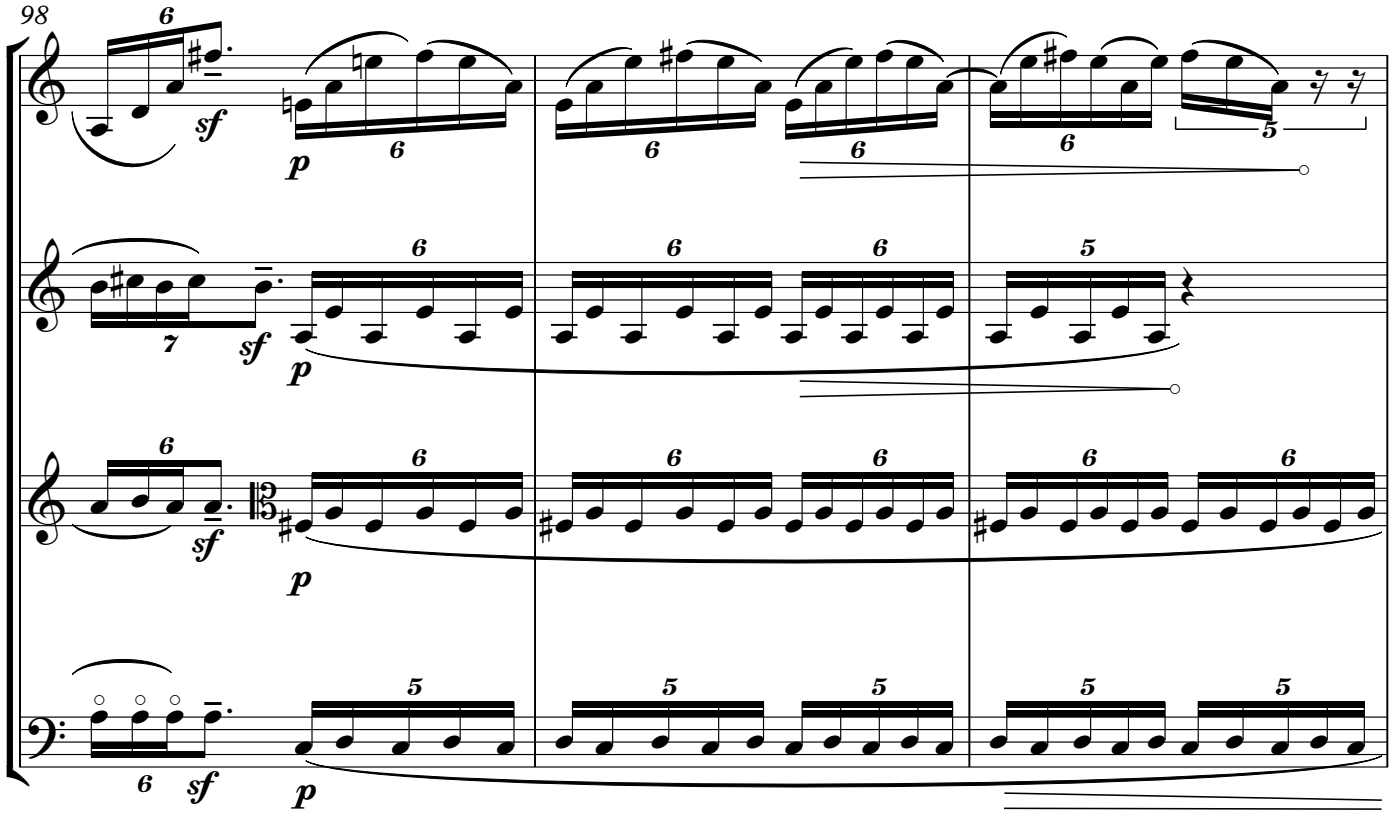

80
sf
sf
cresc. molto
sf
cresc. molto
arco
pp
cresc. molto

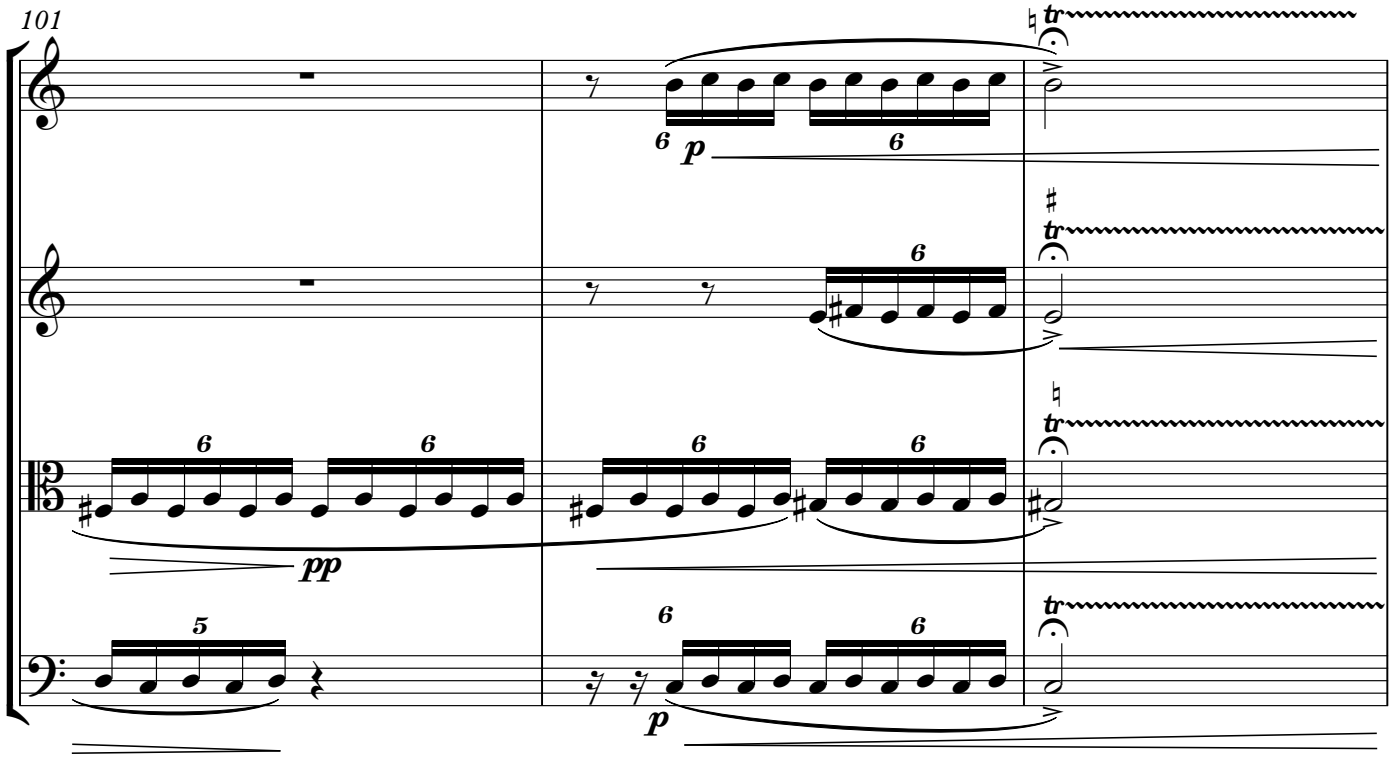

83

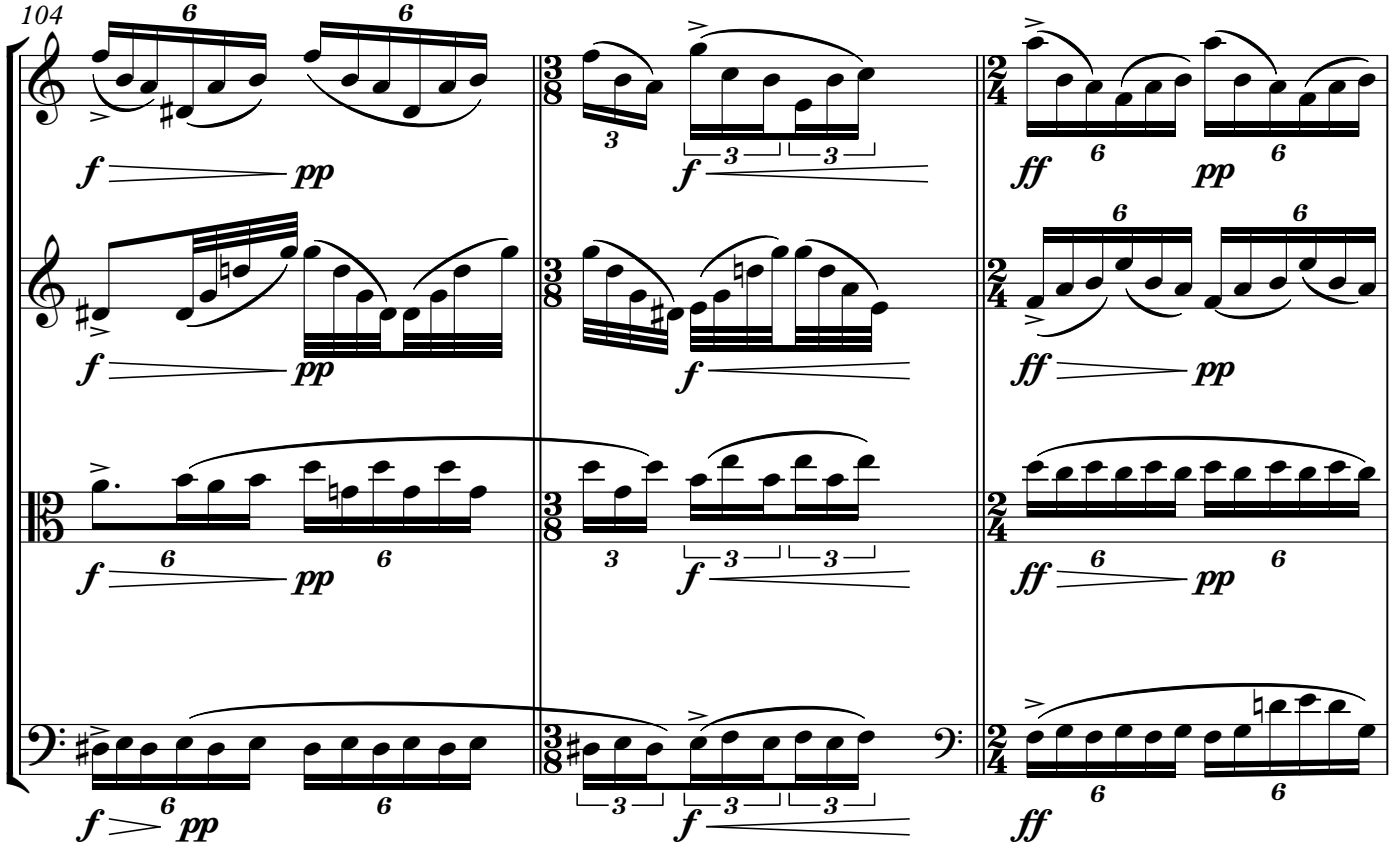

G
86
pp sub.
mf
ppp
pizz.
p
arco
mf
mp
arco
mf

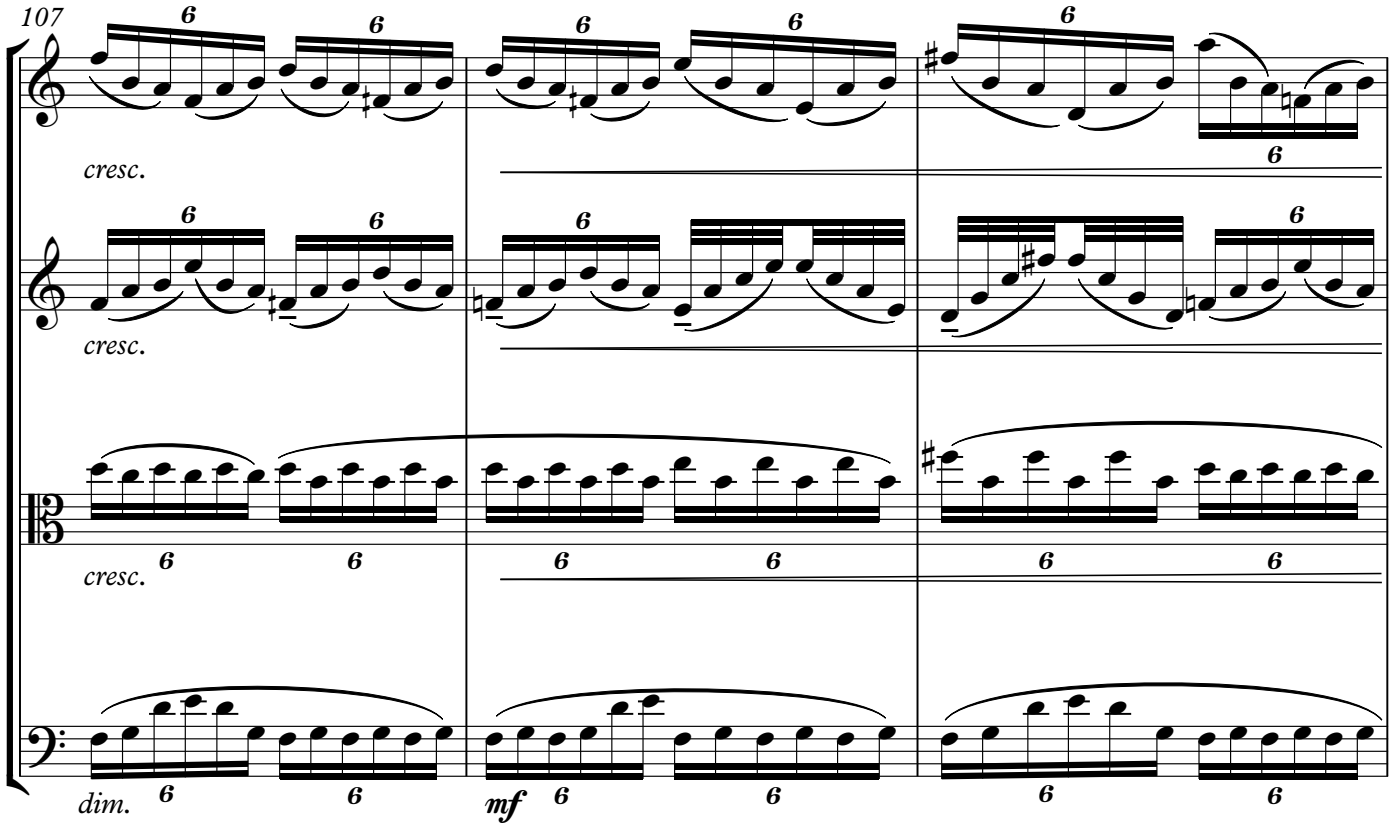

90
(tr)
pp
sf
p
pp

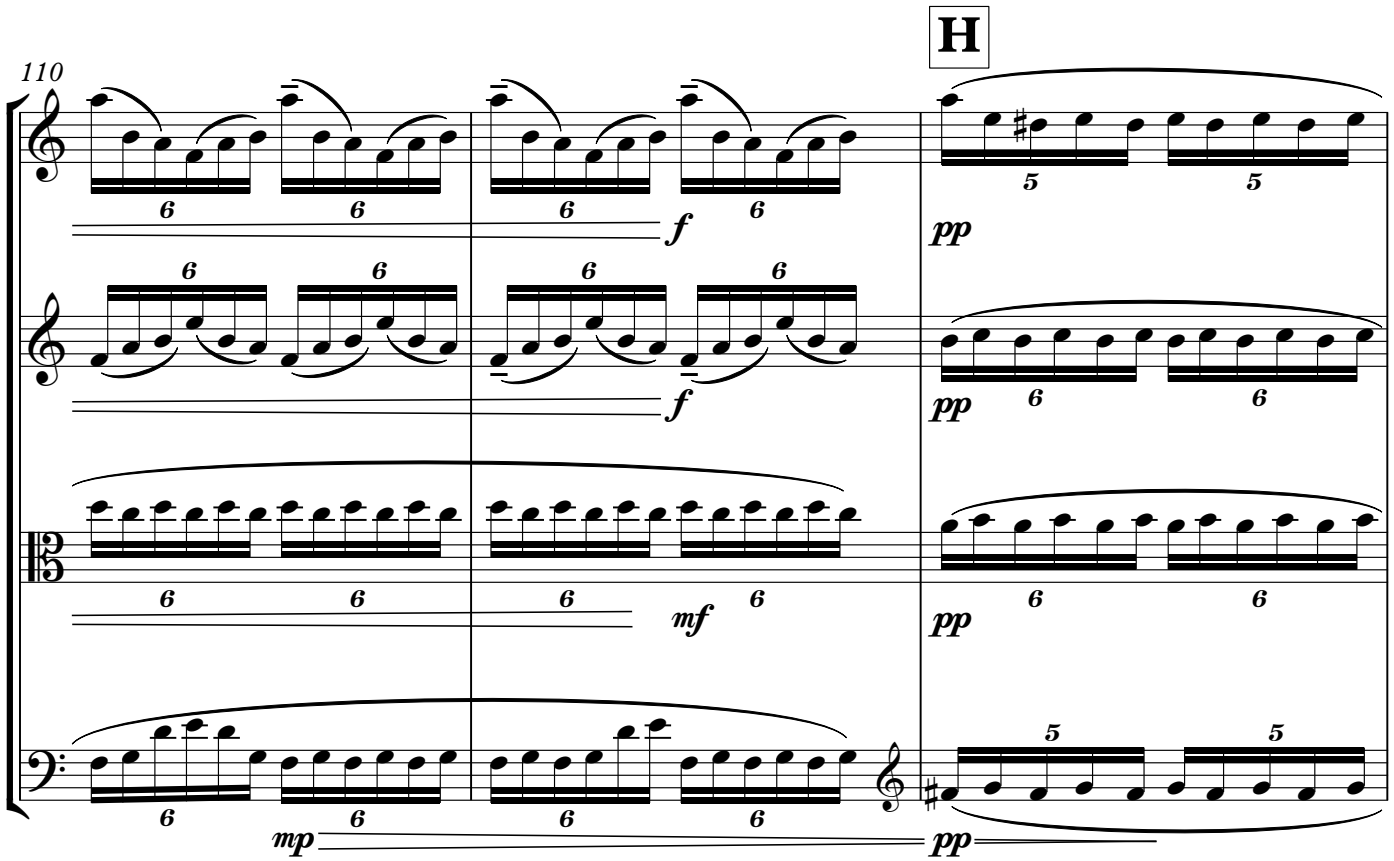

94
tr
mf
p
pp
sf
II

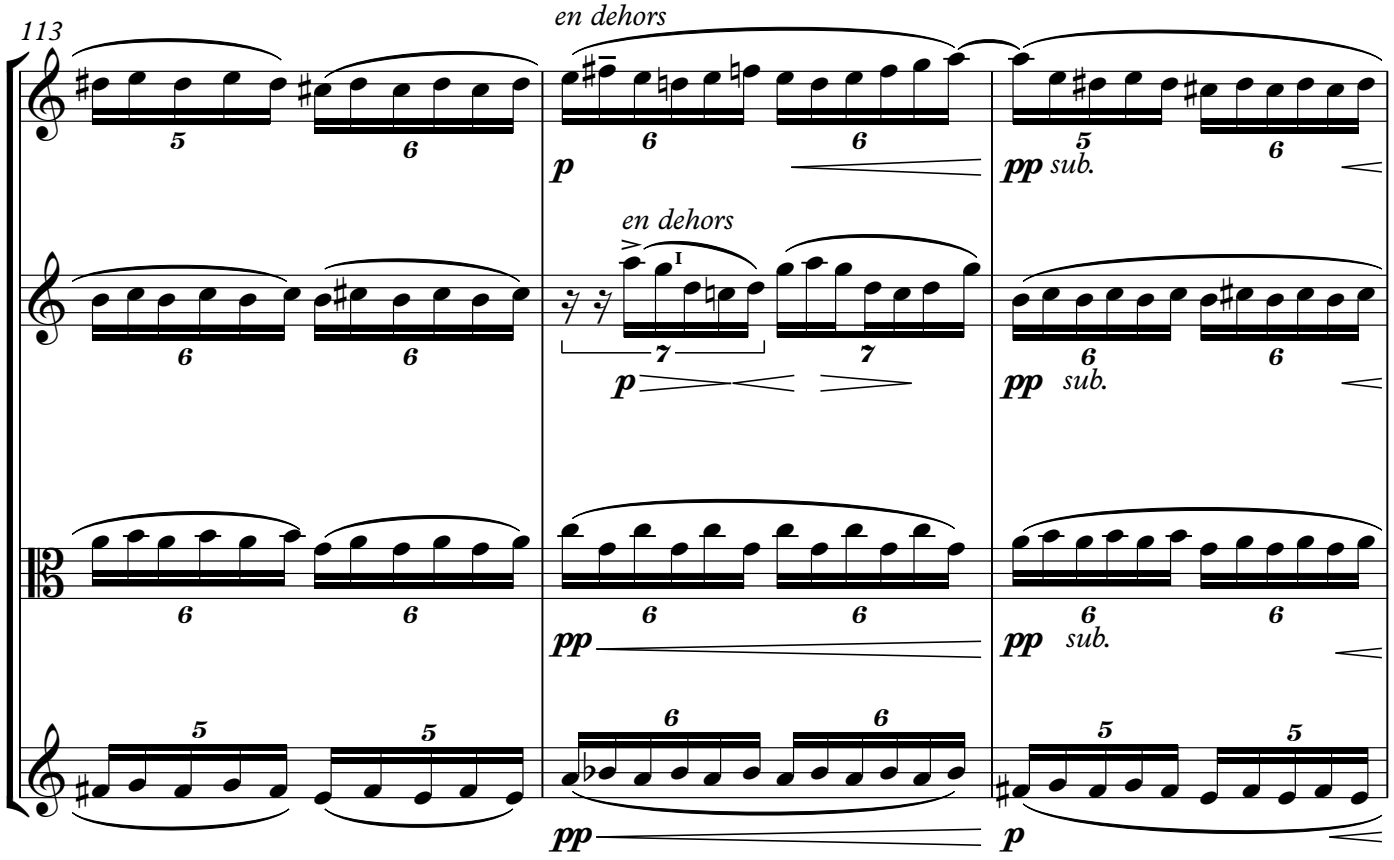

98
sf
p
sf
p
sf
p
sf
p

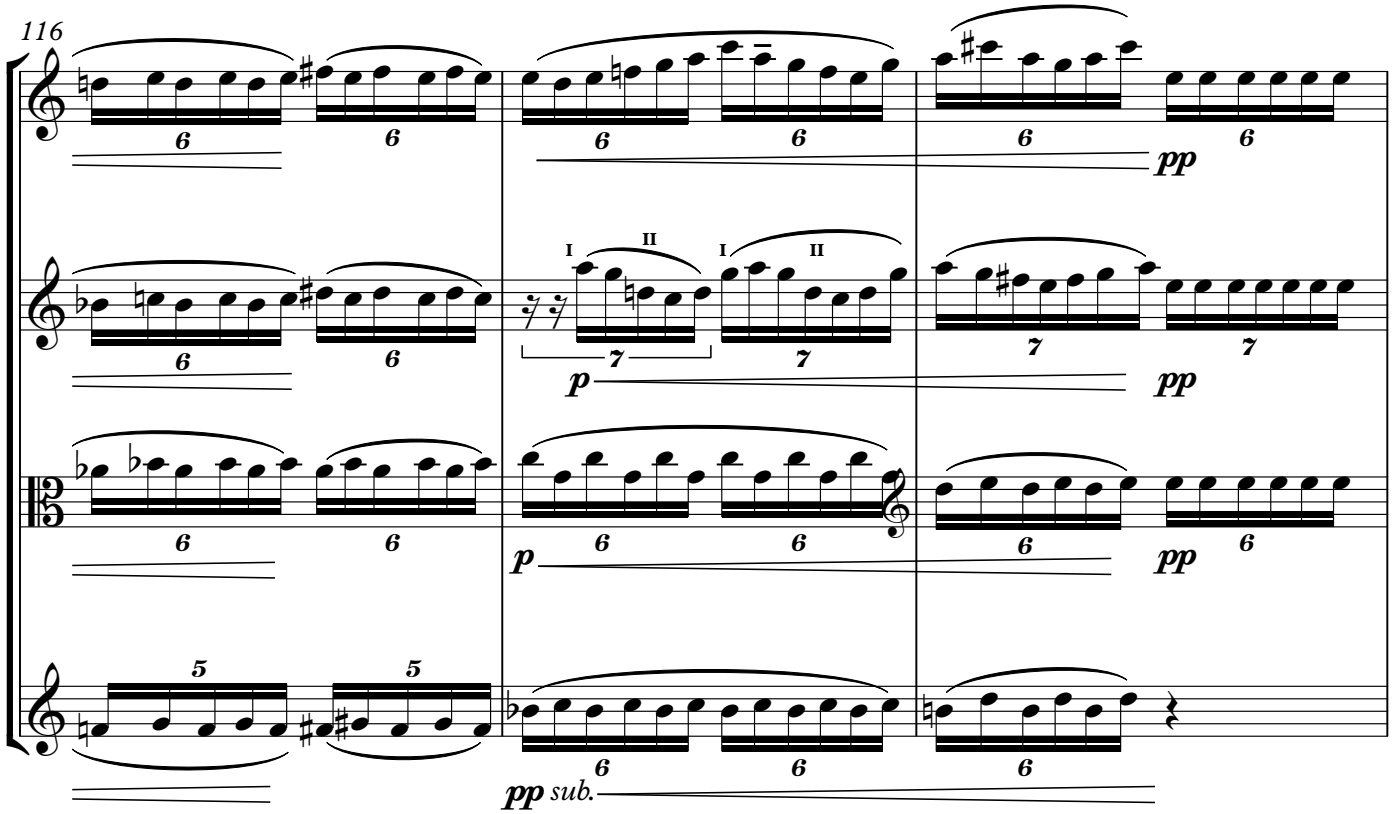

101
p
pp
p

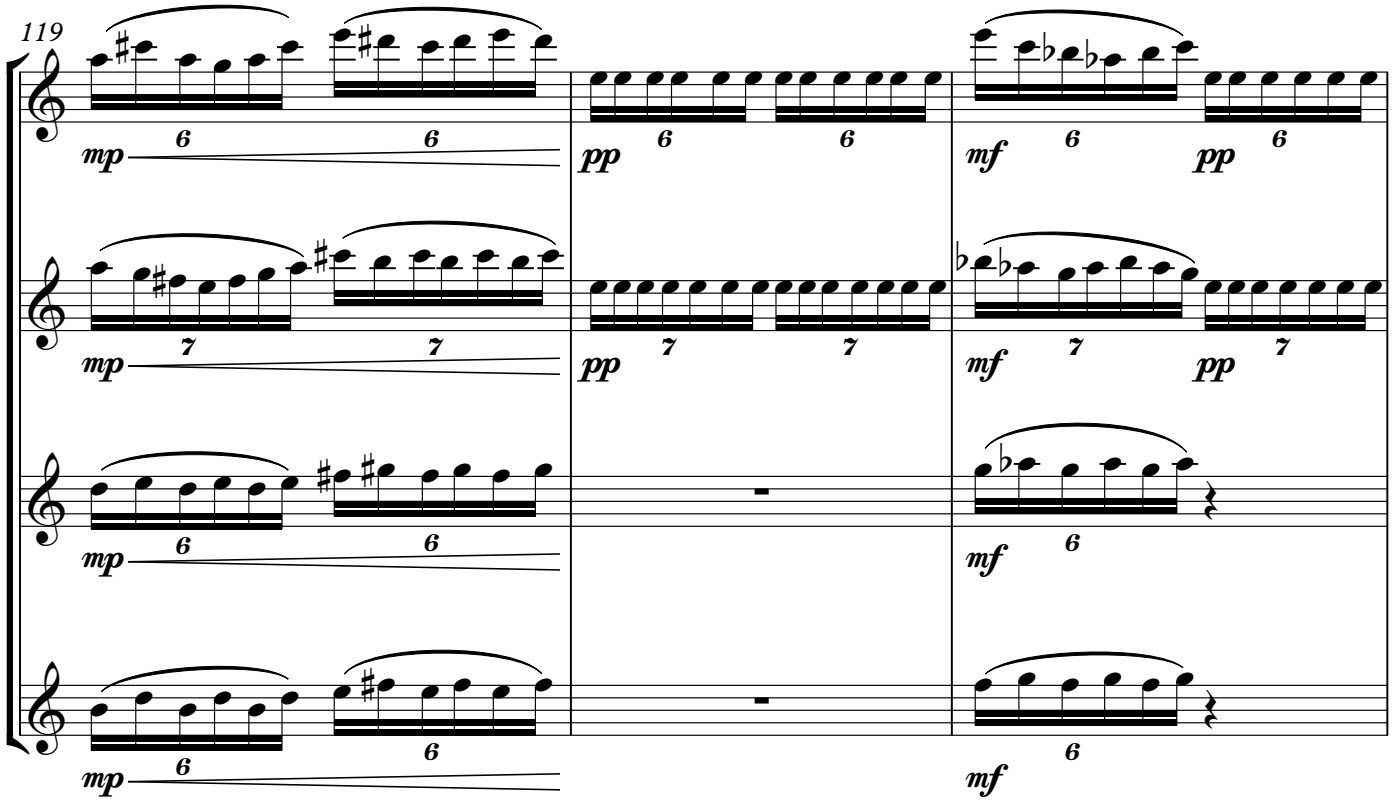

104
f
pp
ff

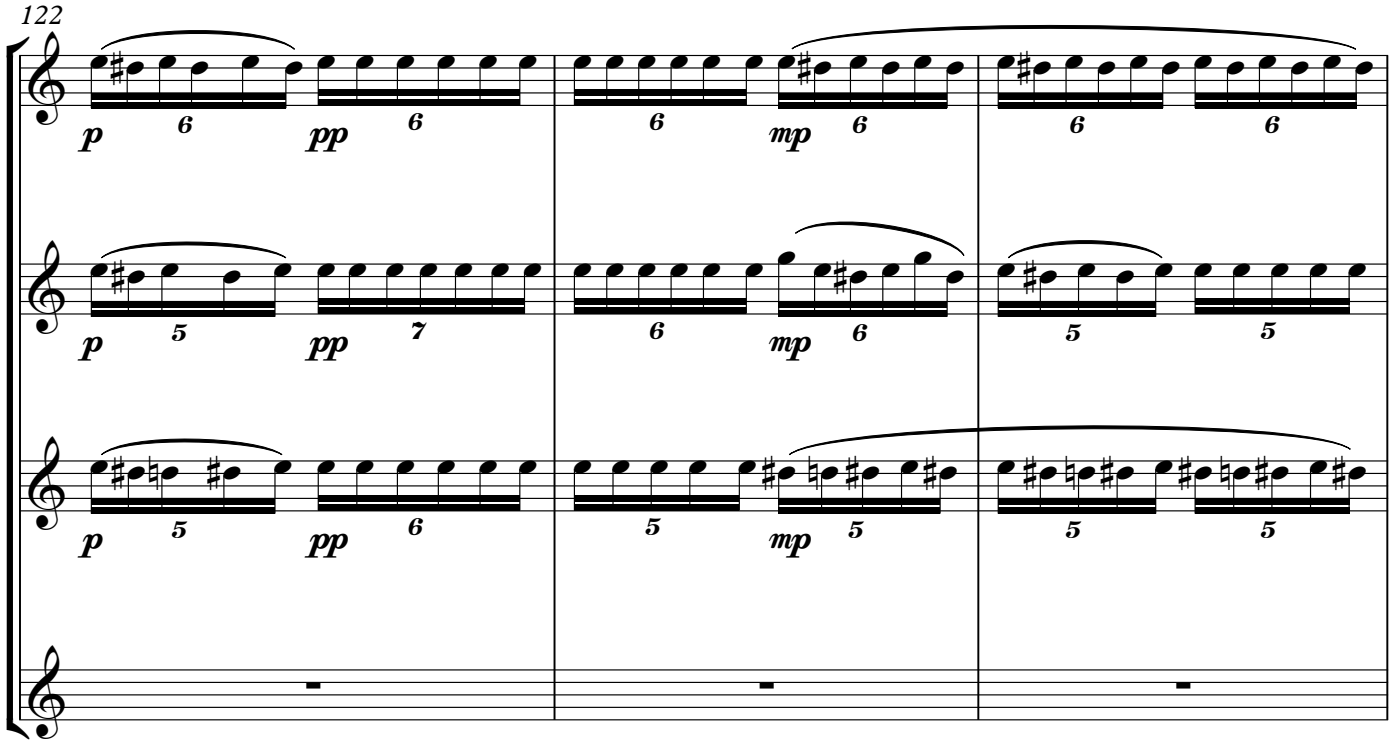

107
cresc.
dim.
mf

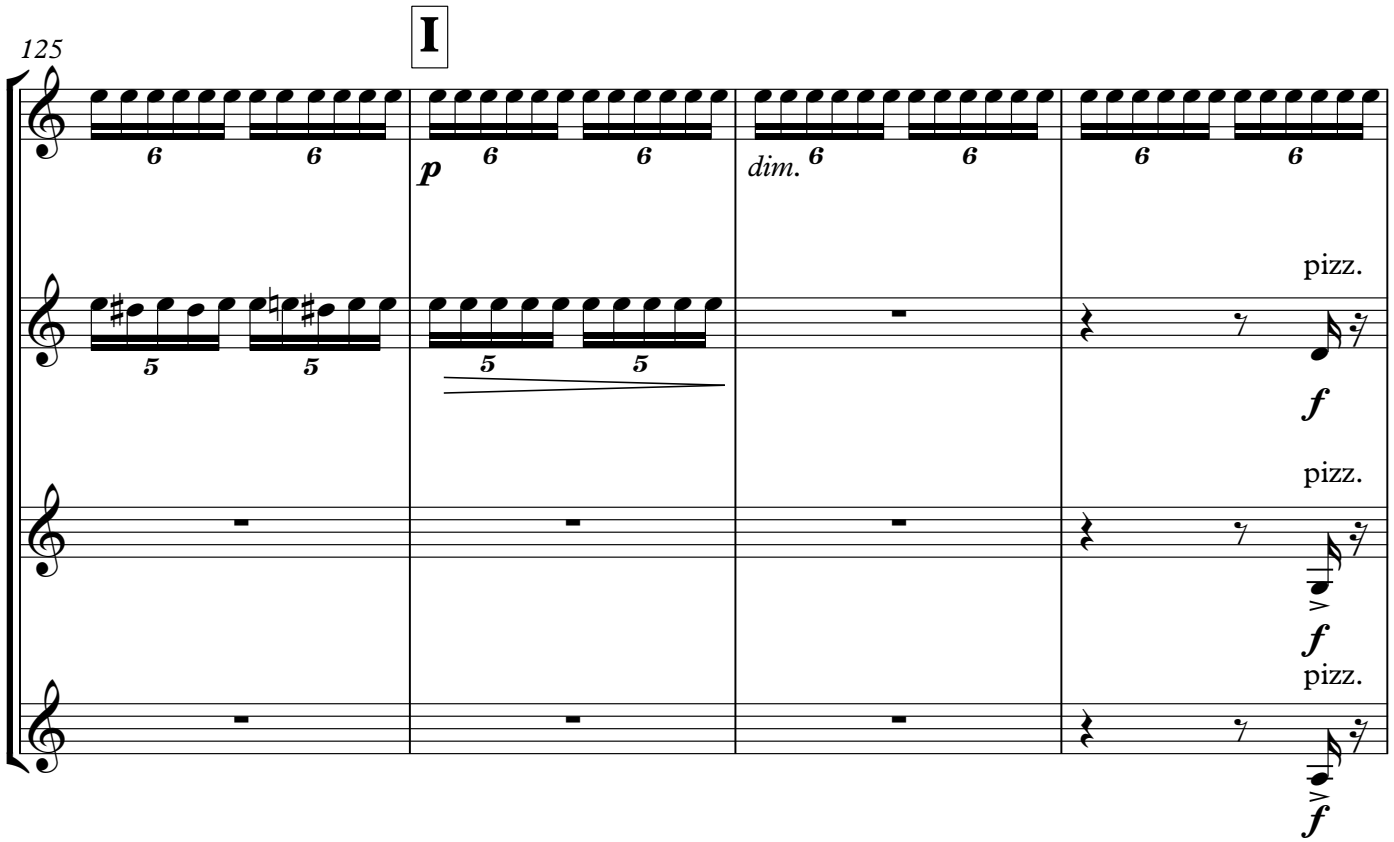

110
H
f
f
mf
mp
pp
pp
pp
pp

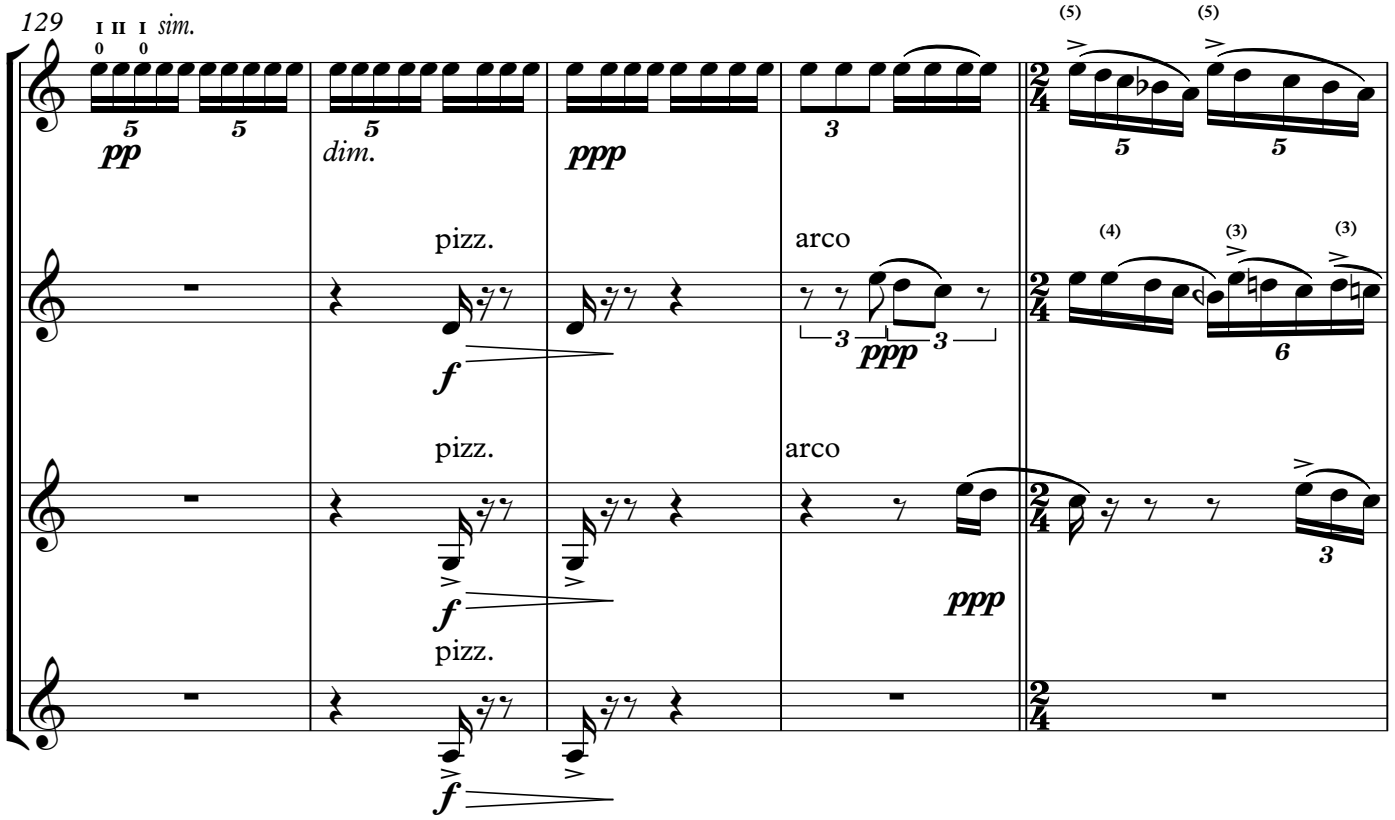

113
en dehors
en dehors
p
pp sub.
p
pp sub.
pp
pp sub.
pp
p

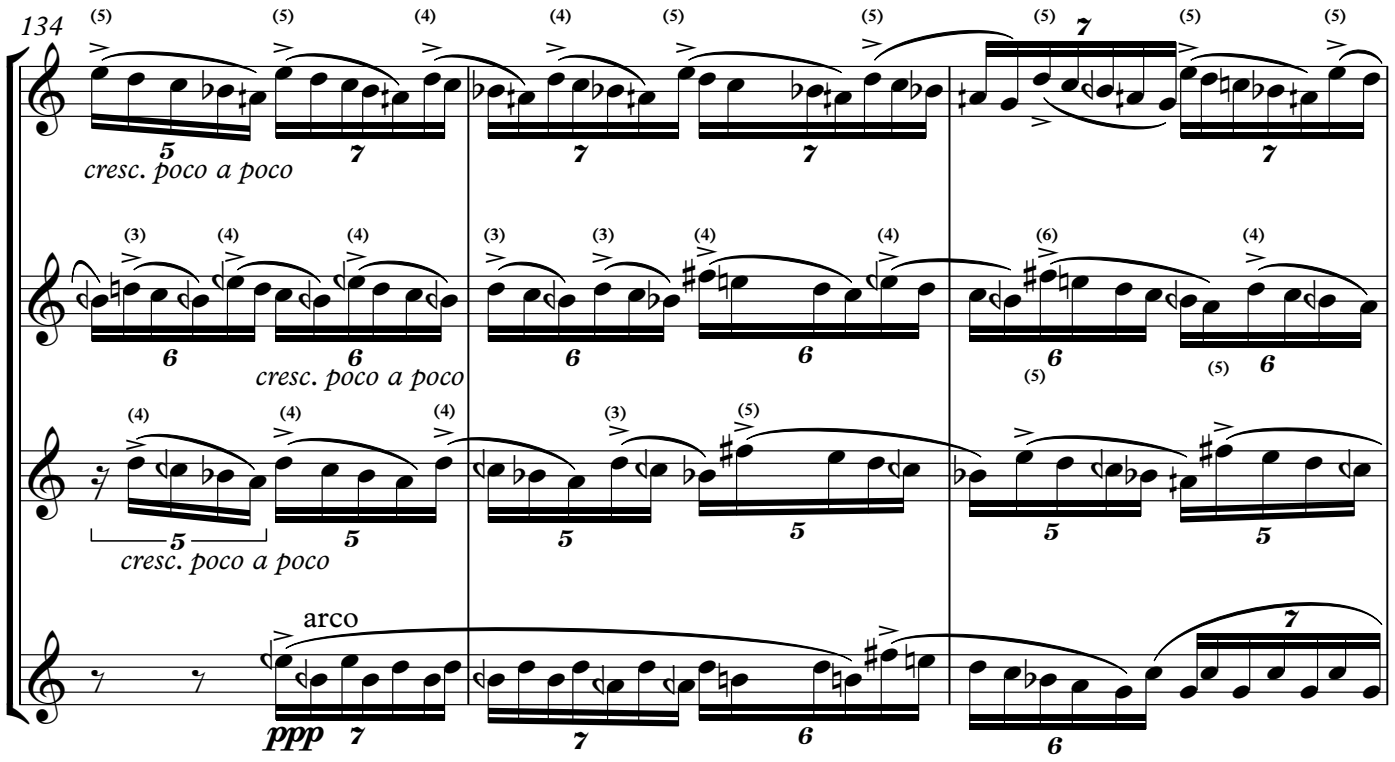

116
I
II
pp
p
pp sub.

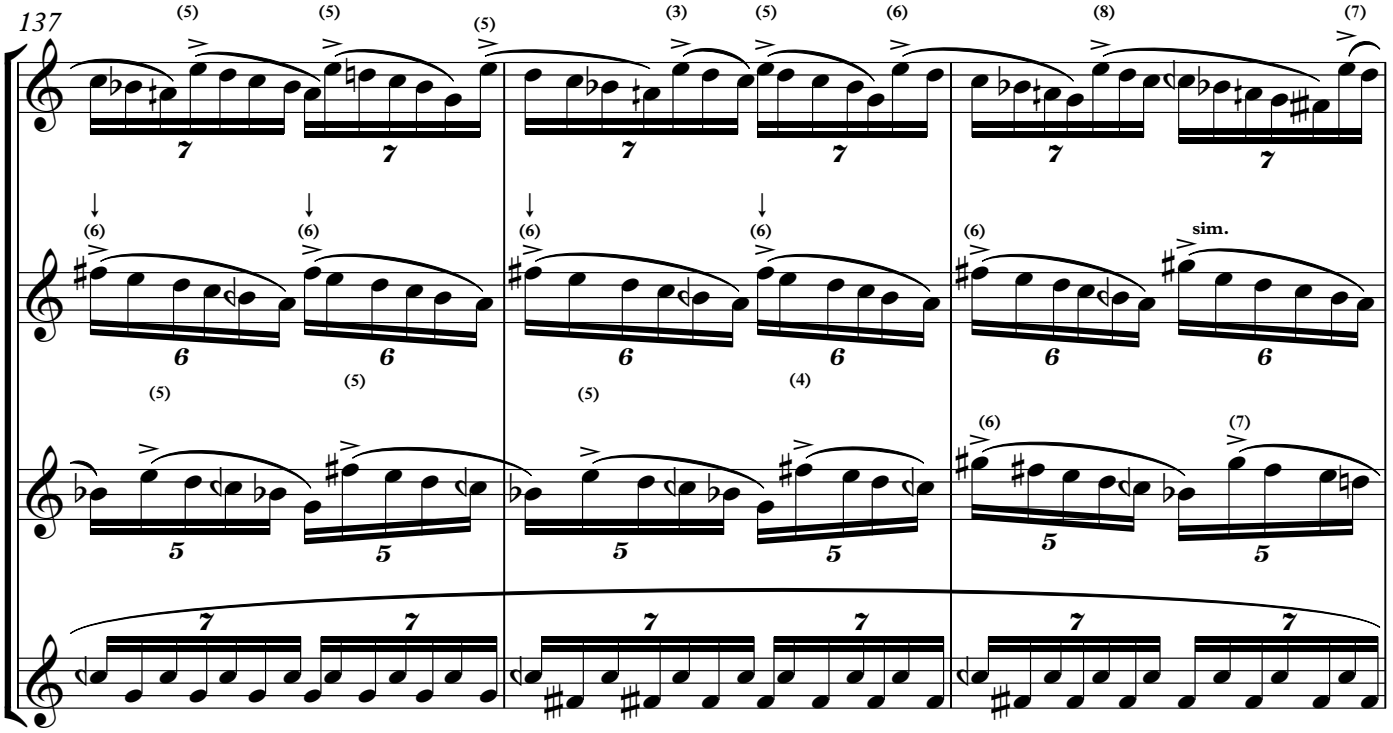

119
mp
pp
mf

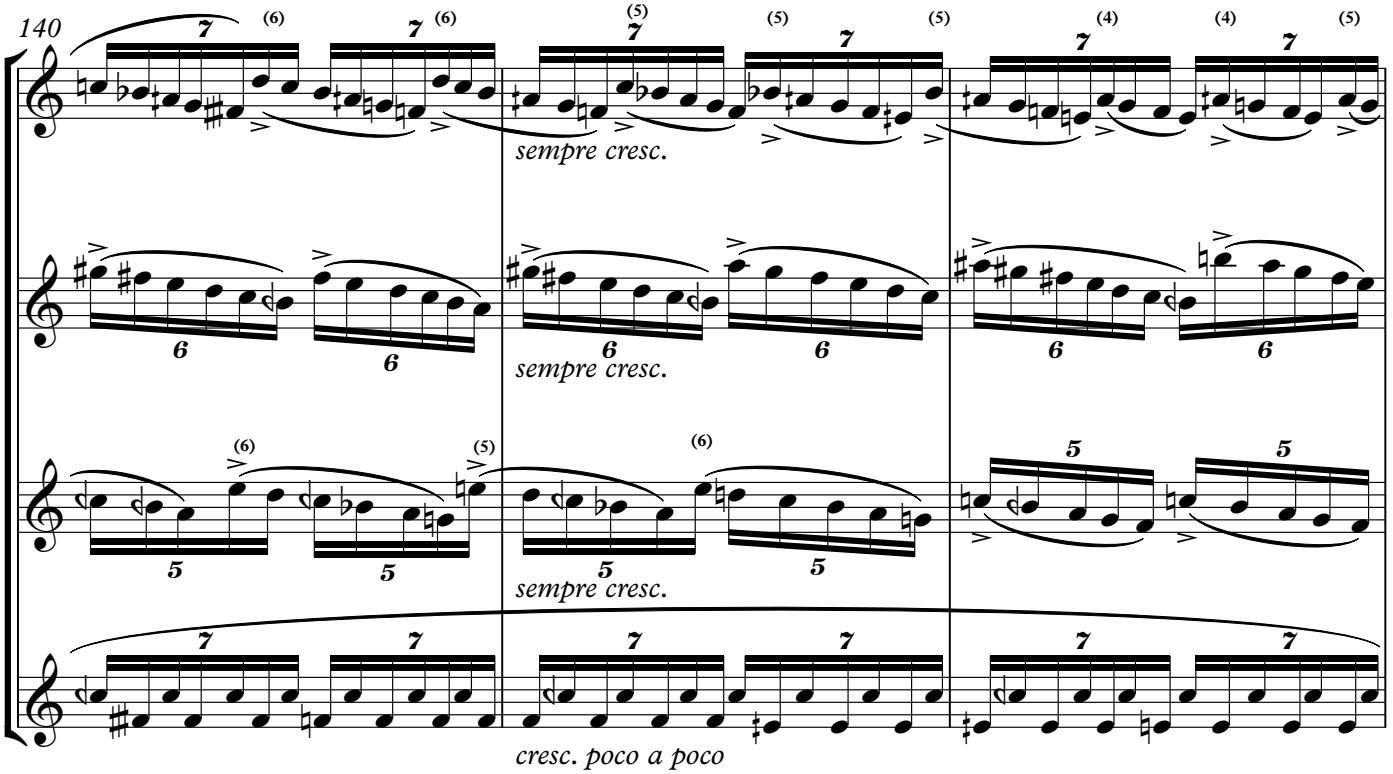

122
p
pp
mp

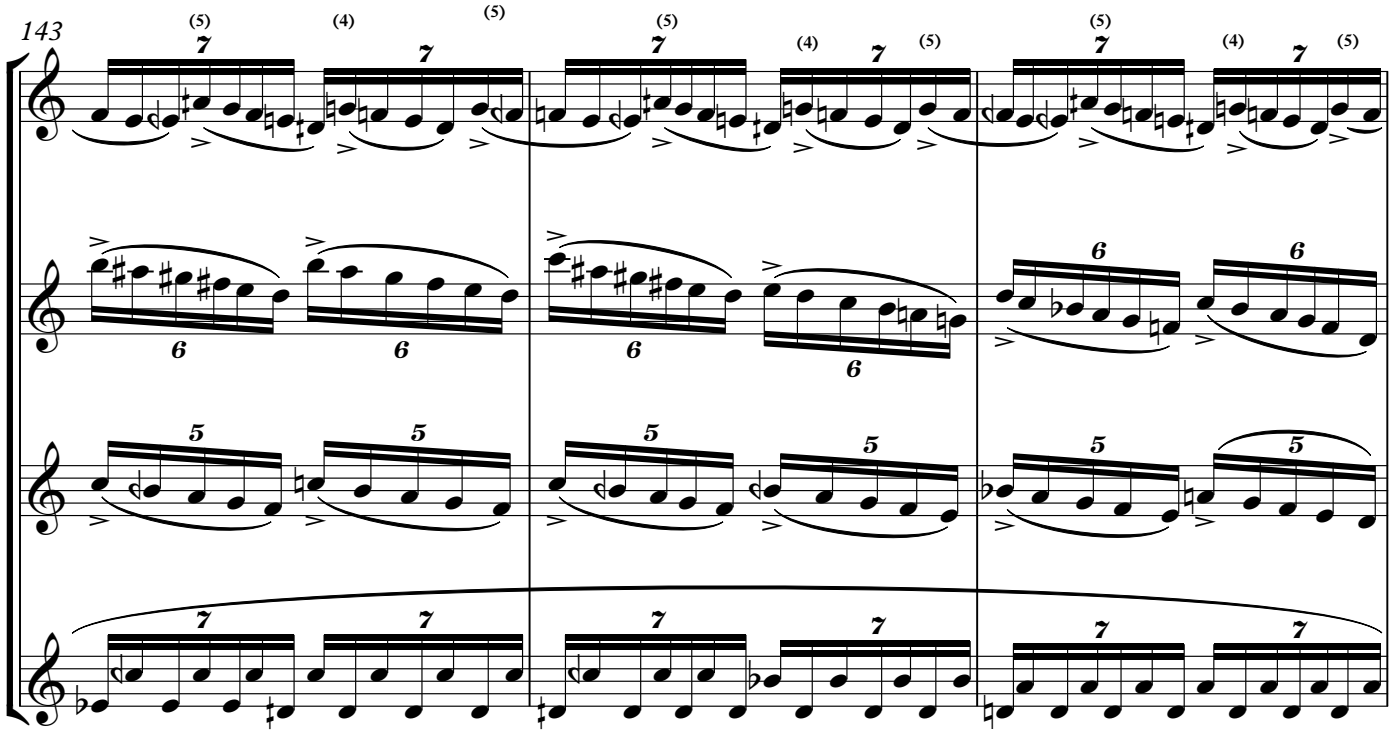

125
I
p
dim.
pizz.
f

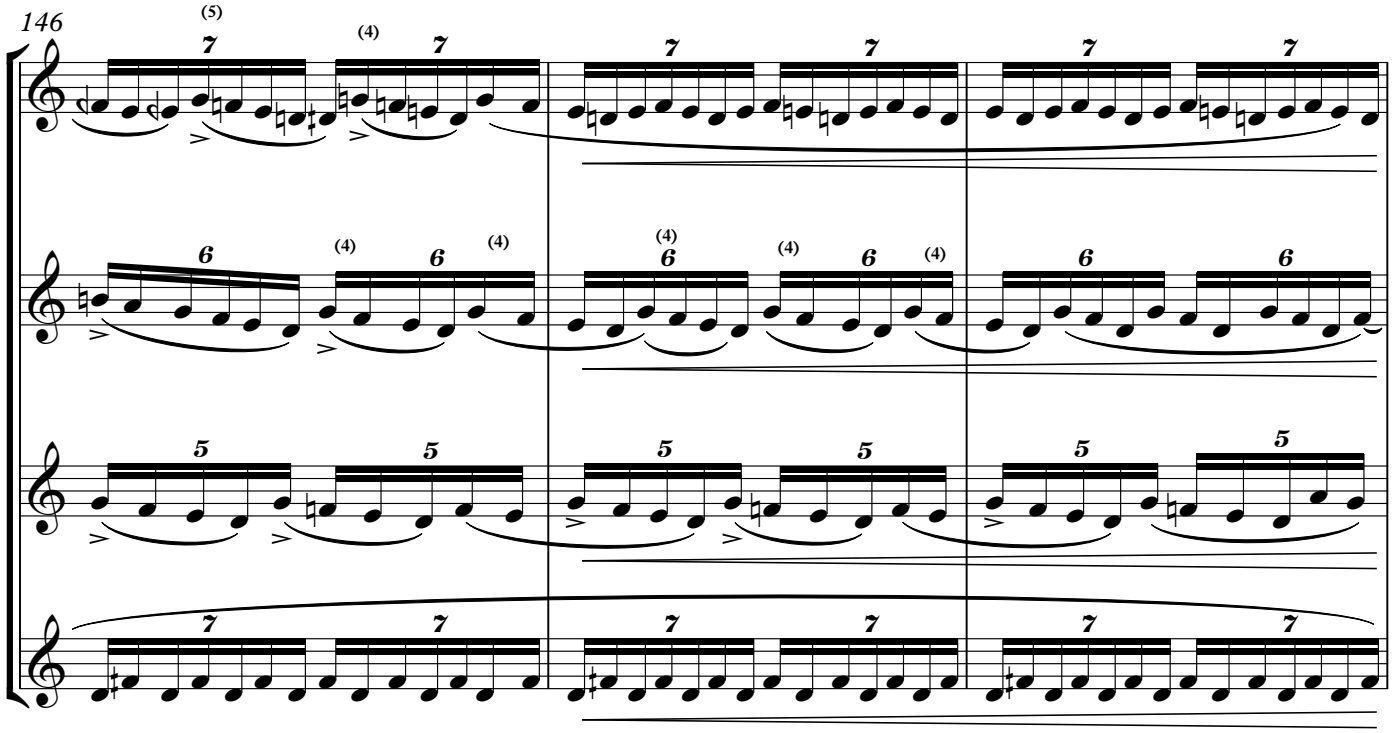

129
I II I sim.
pp
dim.
ppp
pizz.
f
arco
ppp
pizz.
f
arco
ppp
pizz.
f

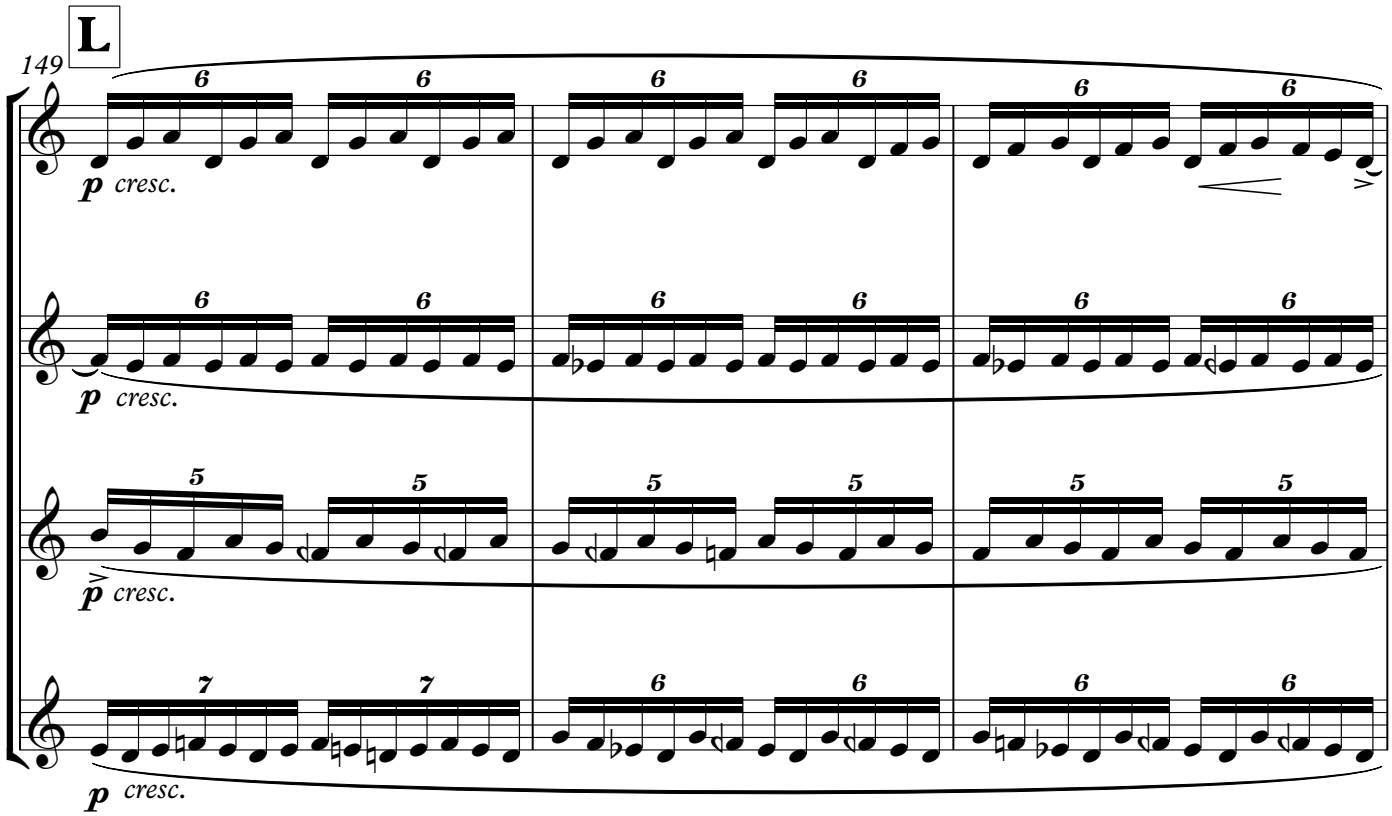

134
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
arco
ppp

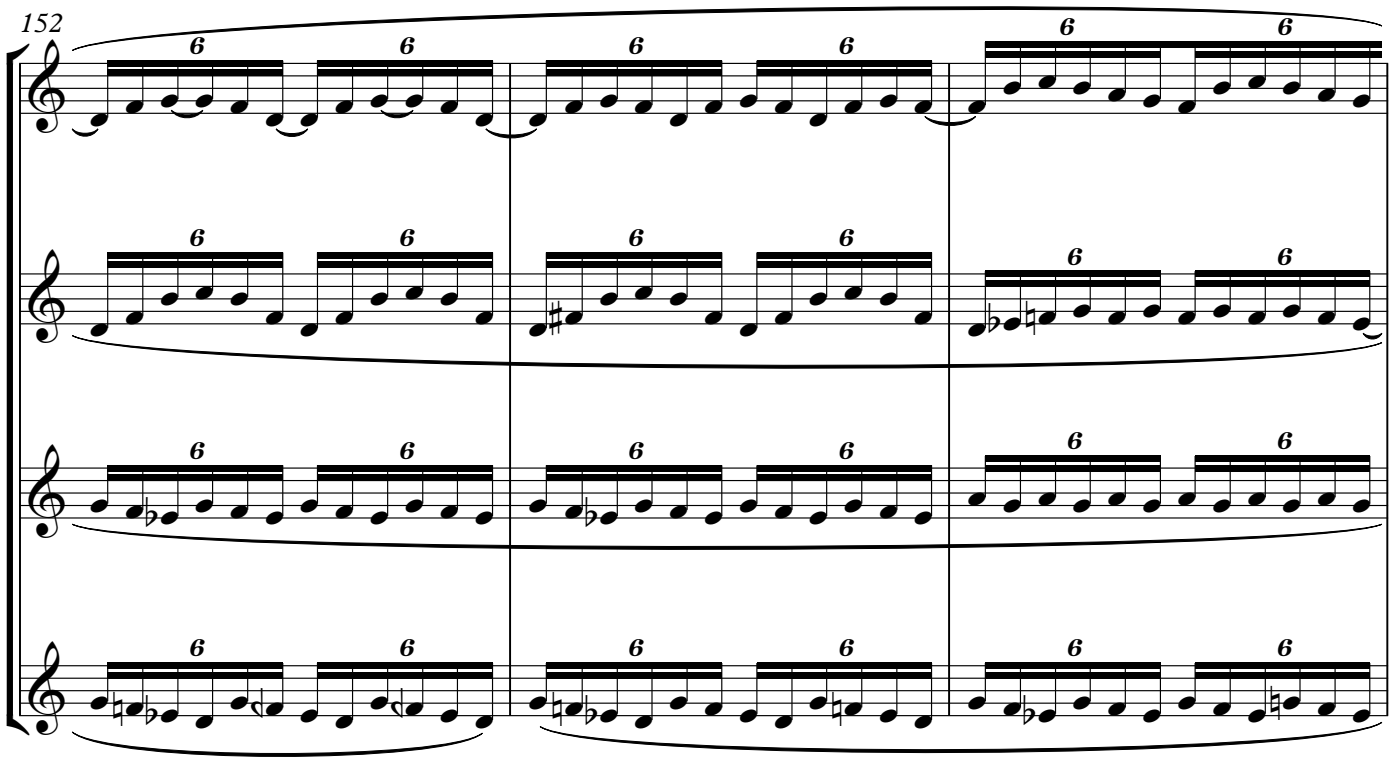

137
sim.

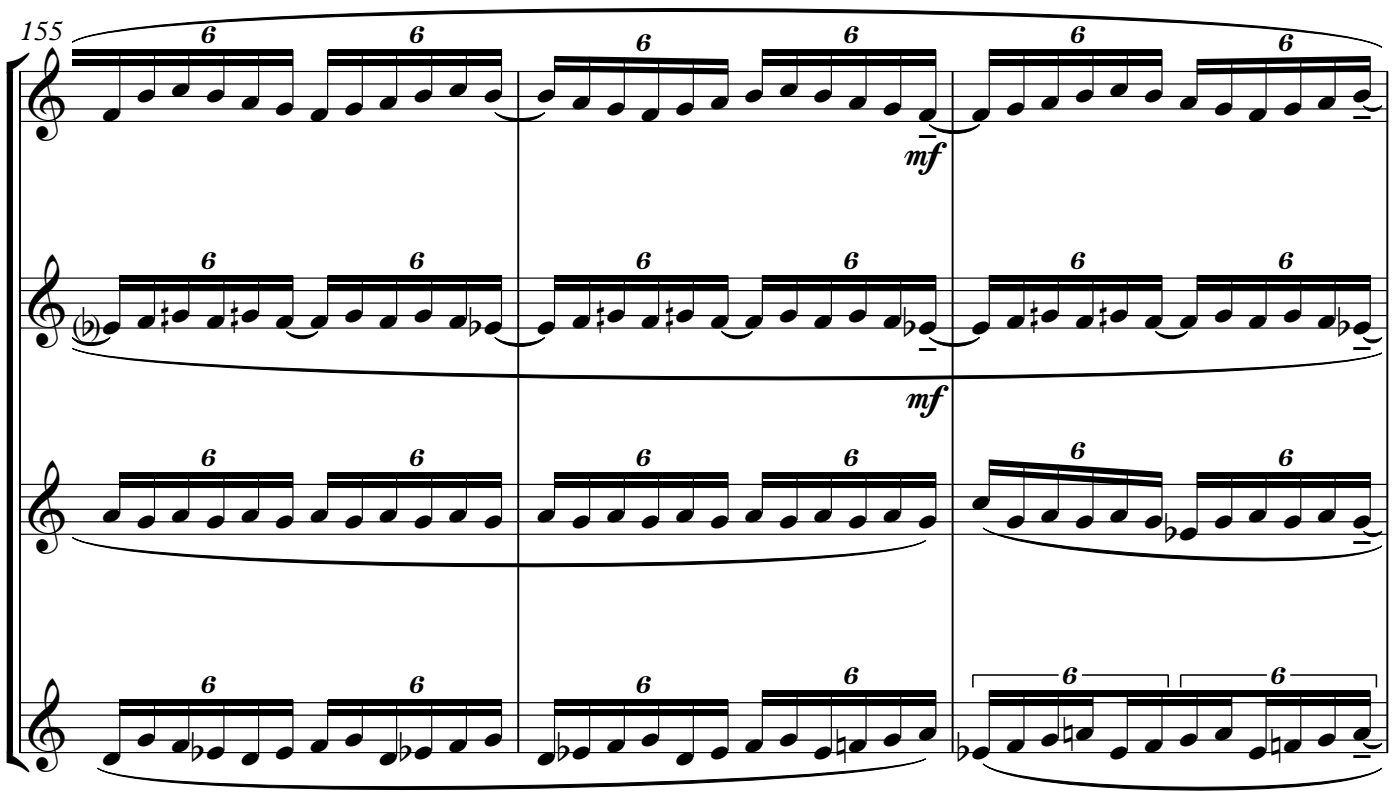

140
sempre cresc.
sempre cresc.
sempre cresc.
cresc. poco a poco

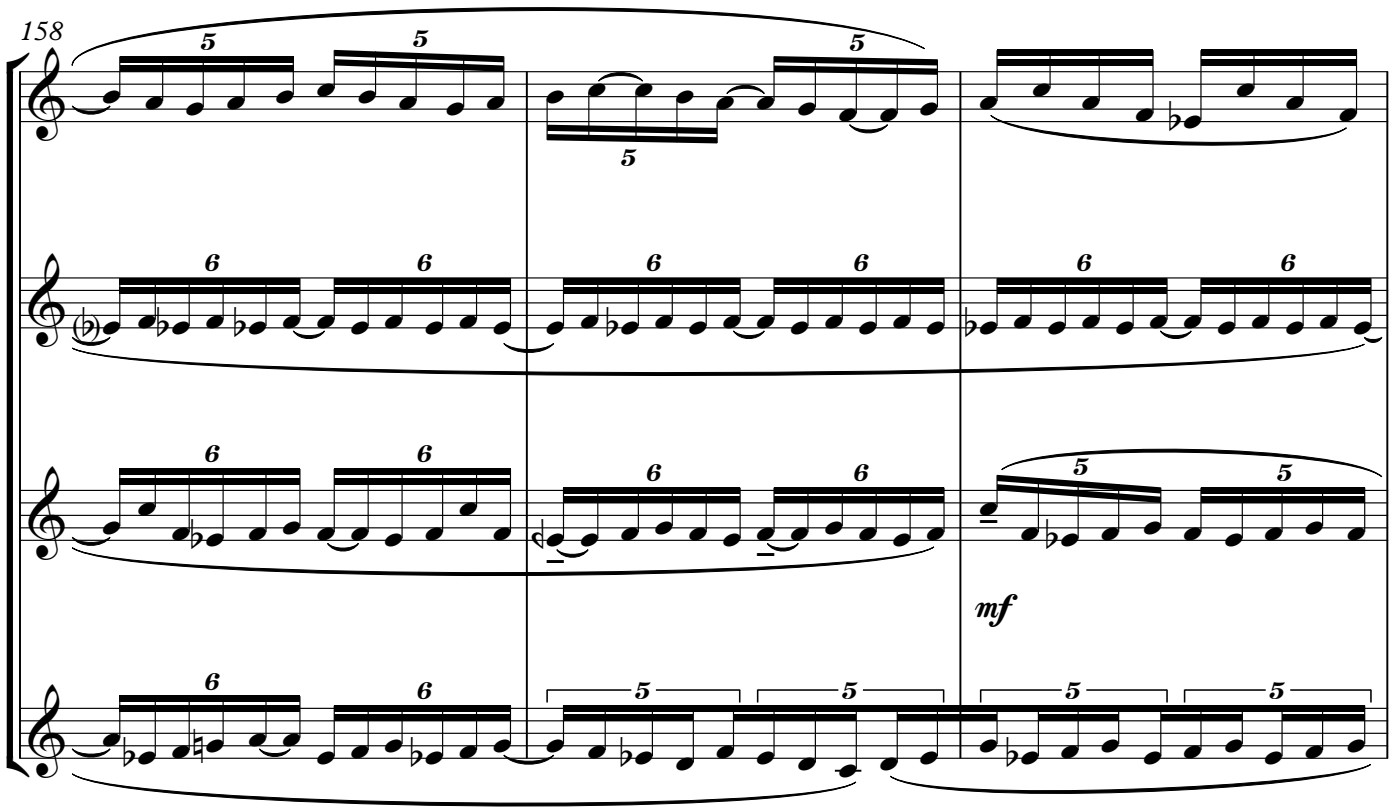

143

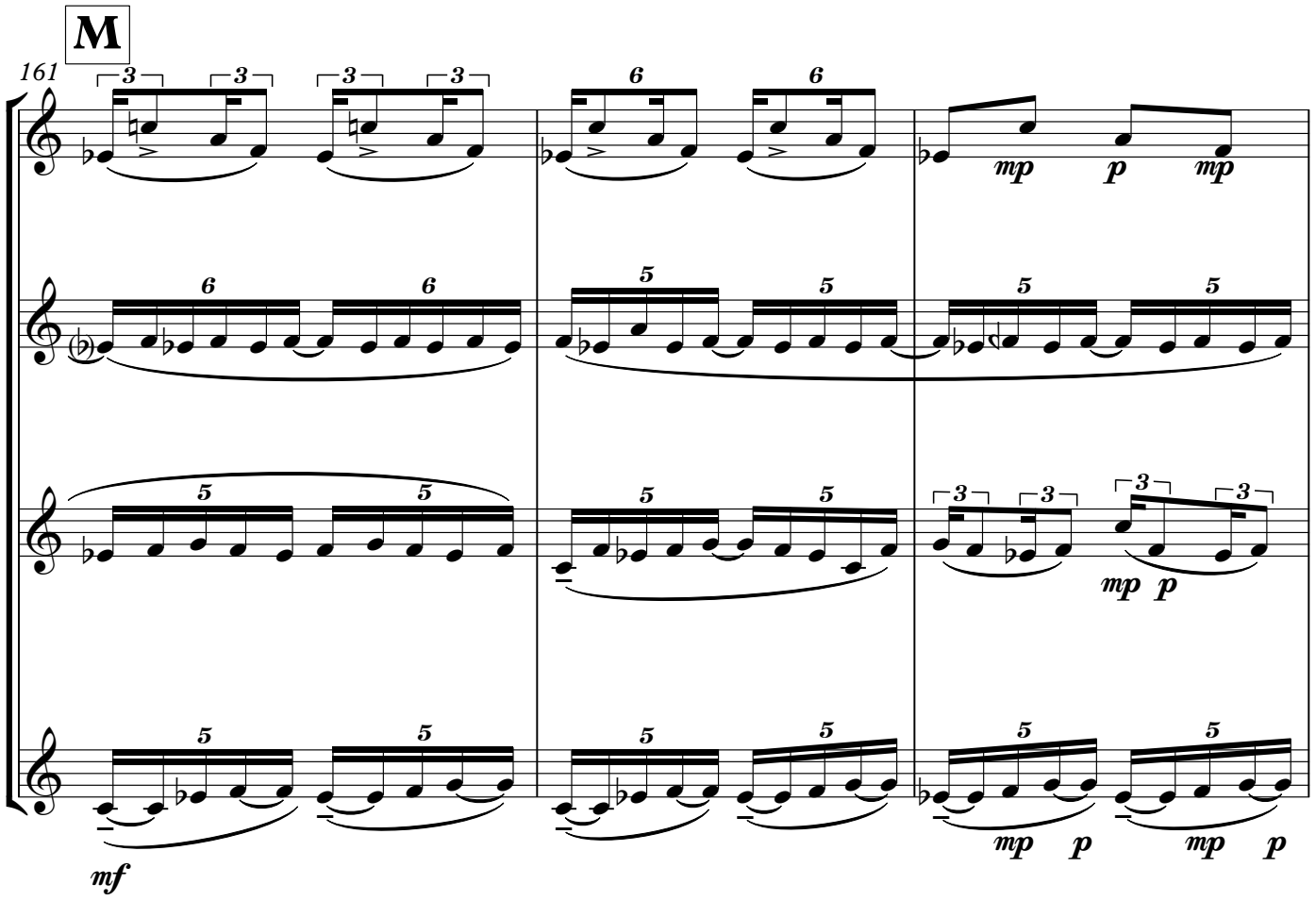

146

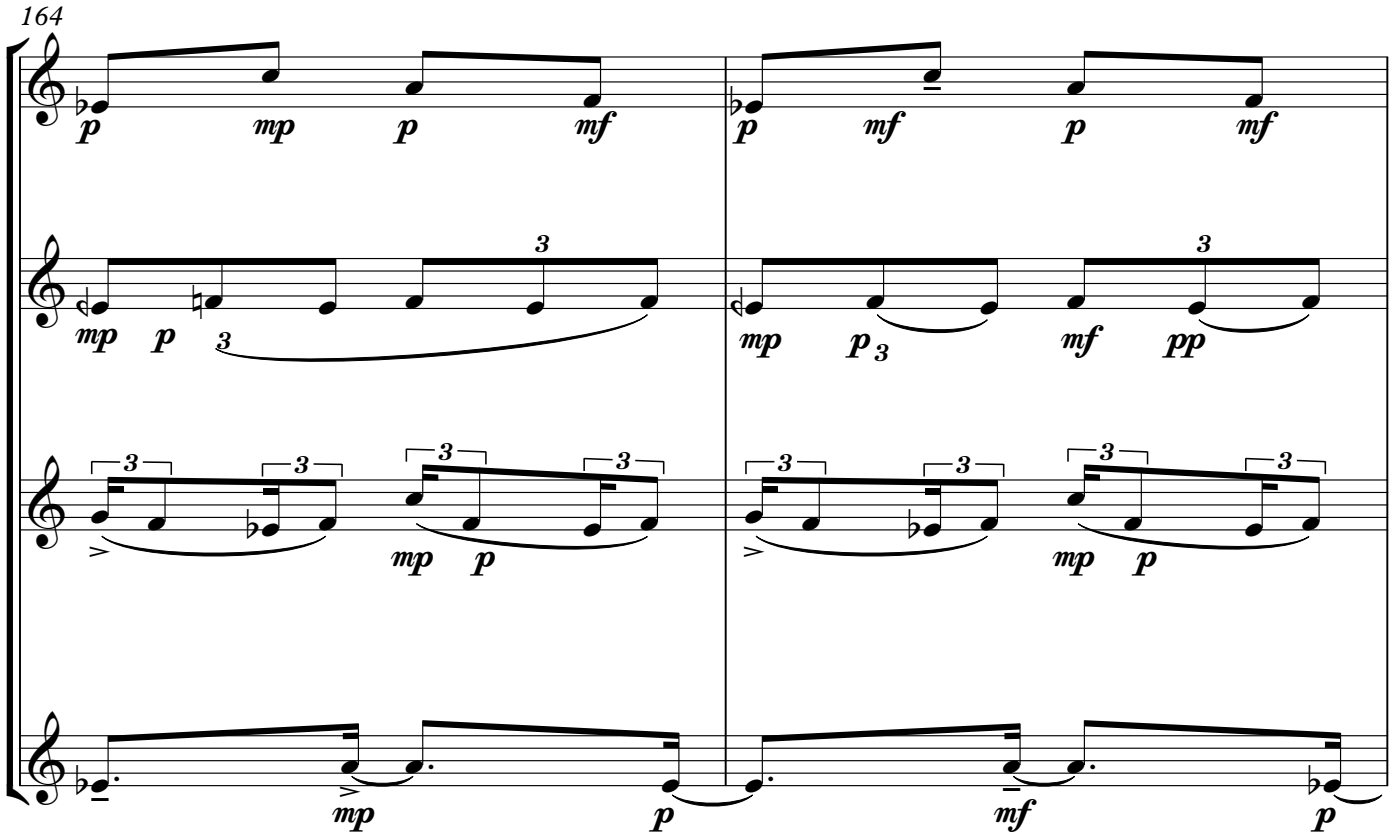

L
149
p cresc.
p cresc.
p cresc.
p cresc.

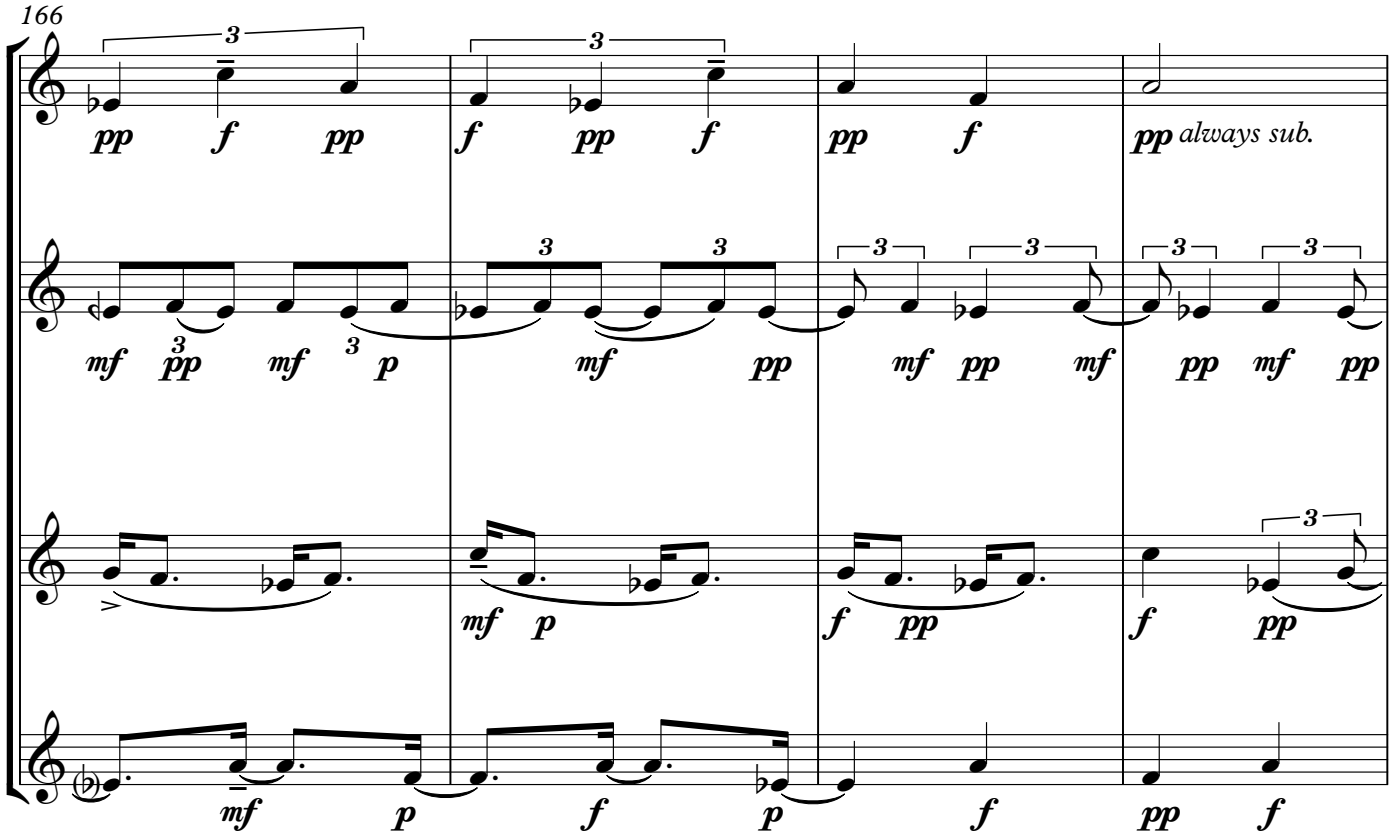

152

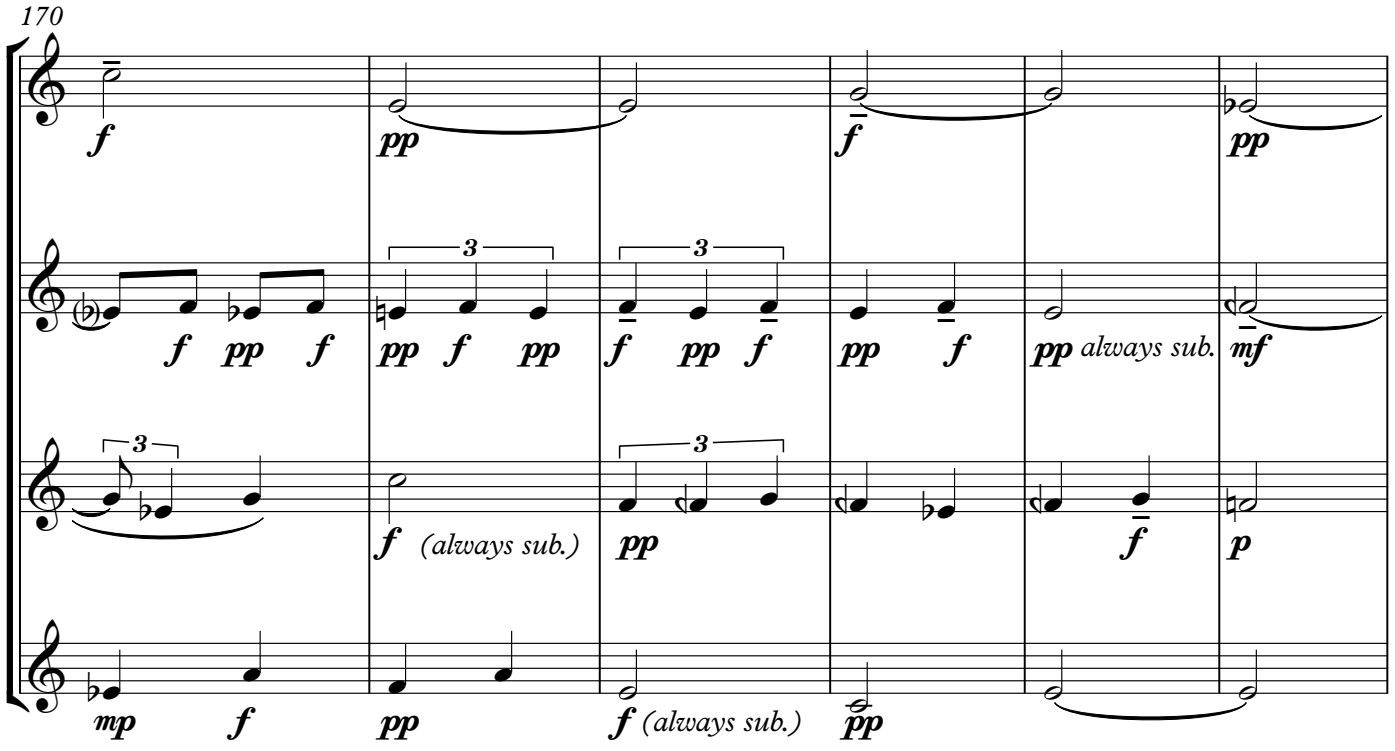

155
mf
mf

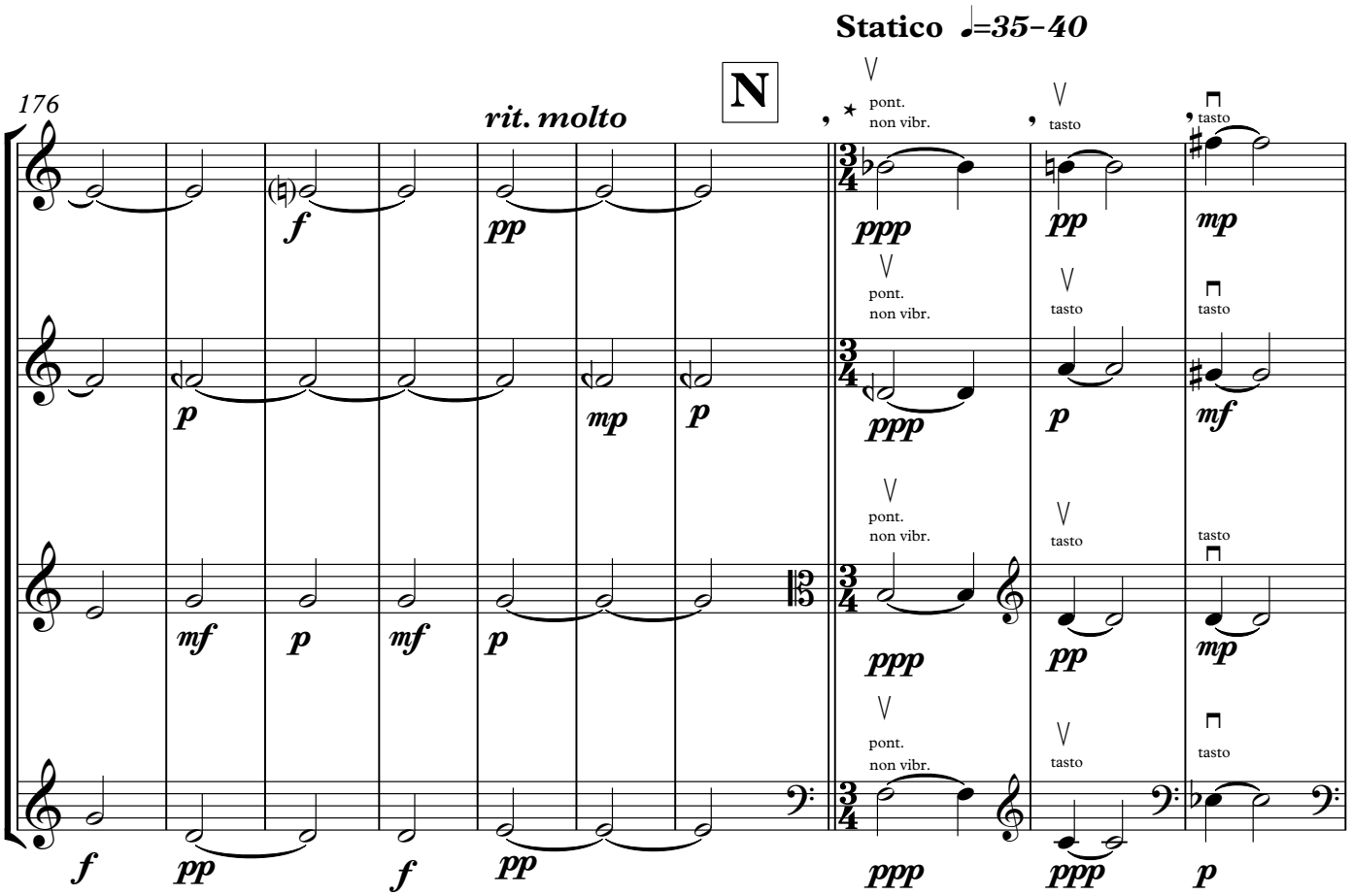

158
mf


M
161
mf
mp
p

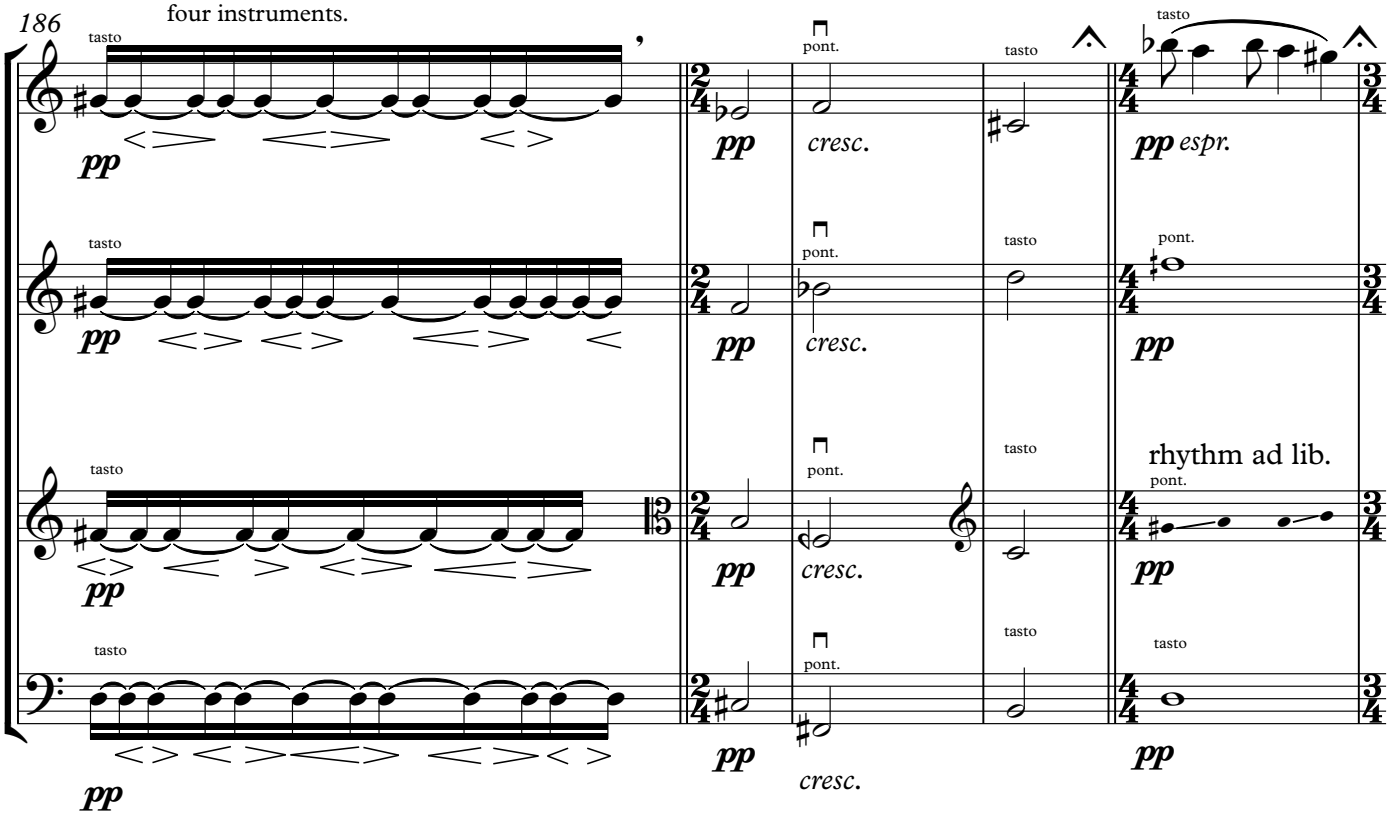

164
p
mp
mf
pp

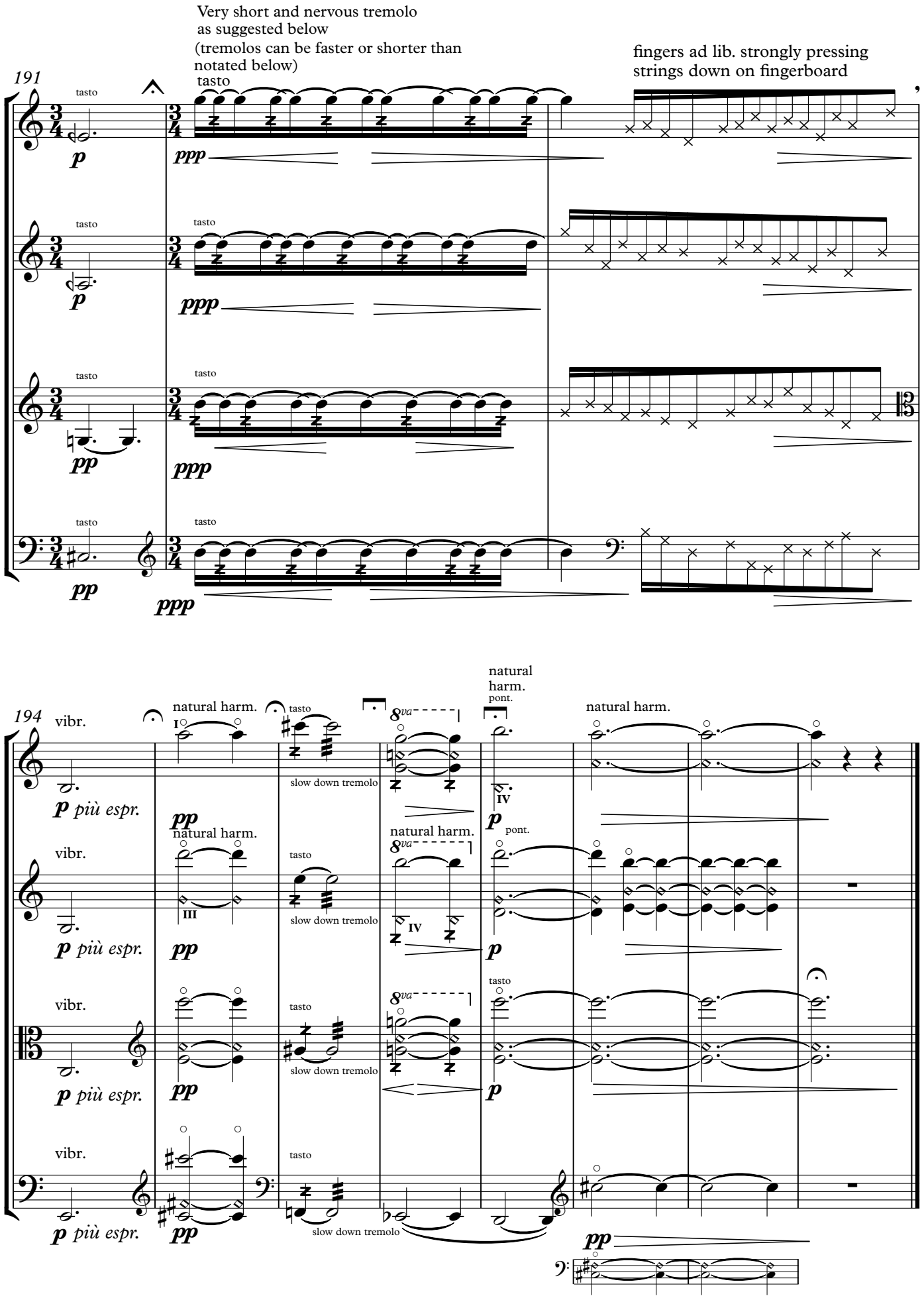

166
pp f pp
f pp f
pp f
pp always sub.
mf pp mf p
mf pp
mf pp mf
pp mf pp
mf p
f pp
f pp
mf p
f p
f
pp f


170
f
pp
f
pp
f pp f
pp f pp
f pp f
pp f
pp always sub.
mf
f (always sub.)
pp
f
p
mp f
pp
f (always sub.)
pp



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




Very short and nervous tremolo
as suggested below
(tremolos can be faster or shorter than
notated below)
fingers ad lib. strongly pressing
strings down on fingerboard
191
194
tasto
vibr.
natural harm.
pont.
slow down tremolo
8va
p più espr.
pp
ppp
p
pont.