



HE
SILENCE

MUSIC COMPOSED BY
ANDREA GIORDANO

PROLOGUE

“I HAVE ALWAYS THOUGHT THAT IN THE HUMAN SOUL THERE IS A SCALE IN PERFECT BALANCE BETWEEN GOOD AND EVIL.
A BALANCE HARDLY PRESERVED BY OUR SOUL THAT WOULD MAKE US FELL INTO AN ENDLESS OBLIVION.
THE SILENCE WANT TO NARRATE THIS ETERNAL SIRUGGLE INNER BETWEEN GOOD AND EVIL,
WHICH EACH OF US FACES IN THE COURSE OF HIS LIFE.”

- CHAPTER I -
GENESIS
UNBORN
INTO THE DARKNESS
OBLIVION

- CHAPTER II -
LOST SOUL
THE DARK HALF
PENITENCE
DAEMONIUM

- CHAPTER III -
LACERATION
DELIVER US FROM EVIL
FORGIVENESS
LIBERA ME

THE SILENCE IS BASED ON A G MINOR THEME THAT I COMPOSED A FEW YEARS AGO. I WROTE IT ON A PAPER I FOUND ON
A BAR TABLE WHILE WAITING FOR SOMEONE I HAVEN'T SEEN IN A VERY LONG TIME.
I REMEMBER ASKING THE BARTENDER FOR A PEN AND I WROTE ON THE SPOT, I DIDN'T KNOW WHAT THE RESULT WOULD BE.
WHEN I CAME HOME, I PUT THE PAPER IN A BOOK AND I FORGOT IT EVER SINCE.
AFTER A LONG TIME, I FOUND HIM BY ACCIDENT WHILE I PUT MY BOOKS IN THE NEW BOOKCASE.



Main Theme - Genesis

THIS IS THE MAIN THEME IN “THE SILENCE”, IT’S A RECURRING THEME IN ENTIRE WORK. I DIVIDED THE WHOLE COMPOSITION INTO THREE CHAPTERS. EACH OF THESE CHAPTERS REPRESENTS A PHASE OF THE INNER STRUGGLE BETWEEN GOOD AND EVIL.

IN THE FIRST CHAPTER, THE RECURRING THEME REMAINS THAT DESCRIBED ABOVE, WITH A VERY DISSONANCE SOUND. I WAS INSPIRED BY MODERN HORROR MOVIES, TRYING TO GIVE HIM AN IDENTITY OF HIS OWN.

IN THE SECOND CHAPTER, THE INITIAL THEME EVOLVES INTO A MORE ELABORATE STRUCTURE, ALWAYS TRYING TO MAINTAIN ITS IDENTITY.

A musical score for a cello, marked 'moderato', in 4/4 time with a key signature of two flats. The score consists of seven staves of music. The melody is more complex than the first theme, featuring a mix of eighth, quarter, and half notes, with some dissonance and a sense of yearning.

2nd Theme - Lost Soul

IN THIS CHAPTER I WANTED TO DESCRIBE THE INNER PAIN OF THIS LOST SOUL, WHICH DESPERATELY SEEKS TO FIGHT AN EVIL THAT HE CANNOT RESIST. I’VE BEEN MOSTLY INSPIRED BY THE SACRED MUSIC OF THE LATE RENAISSANCE.

IN THE THIRD CHAPTER, THE FIGHT BETWEEN GOOD AND EVIL HAS ITS PEAK UNTIL THE EPILOGUE OF THIS ETERNAL STRUGGLE.

INSTRUMENTS

WITH REGARD TO THE MOST TECHNICAL ASPECT OF THIS WORK, I WANTED TO GIVE AS REALISM AS POSSIBLE TO EVERY TOOL I HAVE USED. I PRIVILEGED TO THE CLASSIC SETTING OF A SYMPHONY ORCHESTRA FOR PANNING AND MESSAGE.

WOODWINDS

II FLUTES
II OBOES
II CLARINETS
BASS CLARINET
ENGLISH HORN
II BASSOONS
CONTRABASSONS

BRASS

IV HORNS
III TRUMPETS
II TROMBONES
BASS TROMBONE
TUBA
CIMBASSO

STRINGS

1ST VIOLIN
1ST CELLO
XVI VIOLINS I
XIV VIOLINS II
XII VIOLAS
X CELLOS
VIII BASS

PERCUSSIONS

TIMPANI
BASS DRUM
SNARE
TAKOS
CYMBALS
BELLS
GONG
CABASA
ANVIL
GLOKENSPIEL
CARILLON

PLUCKED STRINGS

HARPS
PIANO
GUITAR

CHOIRS

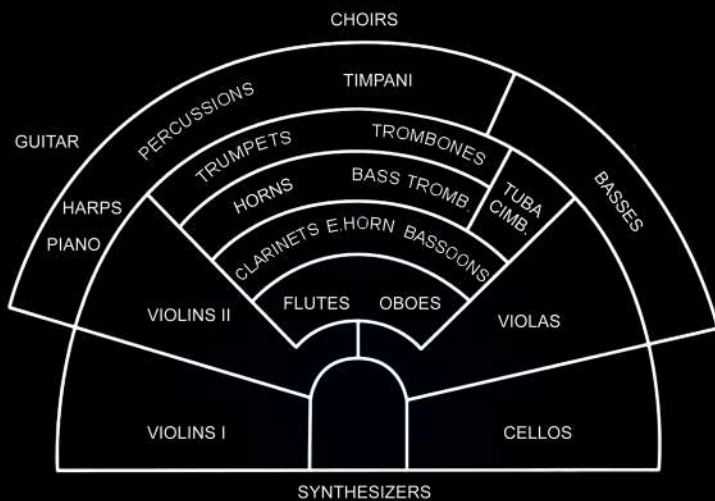
XII SOPRANO
X ALTO
VIII TENOR
VIII BASS

ELECTRONIC

VARIOUS SYNTHESIZERS

CHILDREN'S CHOIRS

XII SOPRANO
X ALTO



GOOD LISTENING

Andrea Giordano

