

The musical tracks

Track one: Track one recalls from the beginning the tones of a carillon. These tones are entrusted to an accompanying voice and a solo voice, with the purpose to facilitate the entry of another instrument: the guitar. Follows this the presence of a second thematic material by a crescendo and an additional break punctuated by the doubled rhythm of the accompanying voice. On the guitar, the melodic setting will put together new voices. The first is a soft and digital one, not attributable to a specific real instrument, to orient in this dense and tangled sound forest constituted by all of the instrumental undergrowth. The second voice is the piano that electrifies and galvanizes the mood rhythmically following the melodic guitar outline (C-E, E-F, F-G).

A short solo performance anticipates a strong swing at 00:50. A phone trill draws attention to the new melodic and rhythmic elements of the piano solo, which now unexpectedly switches from C major to D minor. At 01:22, the recalling to the first musical theme moves the listeners' attention to the solo violin, accompanied by an electric piano. At the end of this performance, the violin continues pianissimo while the third theme of the 00:34 minute and the piano theme of the 00:50 minute, now played by the guitar, interchange each other. The third theme again will conclude the musical composition first by similar motion and then by contrary motion.

Track two: The sound of a harpsichord introduces the melodic elements of this track. These recur during the execution, also in various shapes. The harpsichord proceeds on a harmonic setting woven by a polyphonic communication between a multitude of instruments and the solo one. The piano emphasizes the left-hand chords, making them darker. It fits the rhythm of the harpsichord easily, with a result that recalls the toll of a bell. The organs duo takes place in this way: the phrase of the first organ pursues in contrary motion the harpsichord one, while the second organ peeps only on the downbeat in a bar of 4/4. The cello is the heart of the dramatic and the macabre mood from the beginning of the song, performing a "D sharp" that together with the "A minor" creates dissonance and generates a Tritone or Diabolus in Musica. Tritone is a musical interval composed

of three adjacent whole tones. It is a harmonic and melodic dissonance. Screeching violin in acute is used with the dual purpose of being annoying but also anxiety-inducing.

In general, the dynamic of the track aimed to amplify the surprise of the listener. The “pianissimo” (a dynamic designation that indicates very soft volume) and the “diminuendo” (gradual change in volume, which becoming softer) always anticipate the “fortissimo” (a dynamic designation that indicates very loud volume). At the 1:03 minute of the track, there are brief but incisive episodes of strong dissonance. During the musical track, the percussions double or halve the rhythm, following the melodic and rhythmic dynamics of the other instruments.

The second part of the track aimed to be soothing. It is developed by a “rallentando” (a gradual deceleration of tempo) performed by the solo piano, which seems to be perceptually far away from the listener. After that the solo piano sounds resume stronger in intensity, and less reverberated. The piano carries on with the addition of new thematic material in the form of “questions and answers” by the two hands, that creates a light and dark mood with two voices supported by the cello. Finally, the piano performs a scale halfway between a minor scale and an Arabic descending one. The final of the track resumes the initial thematic material. The organ comes out after a long silence. Moreover, there is the same piano track of the 1:24 minute, which releases much dissonance from the weighted character marked by the symbiotic rhythm of the percussion.