

Waiting for Godot

The song was born from a musical idea, I wanted to experiment up to what extreme I could bring a ostinato, a simple C of the value of a quarter note, repeated throughout the song. The piece was born as a composition for piano, around this central C unravels the harmony of the piece and then all the melody, depending on the bass staged, this ostinato always takes on a different value, it changes sense, atmosphere, and yet it remains there in its slow march, like the hand of a clock that beats the same second bending the time on itself. Hence the idea of the title of the piece, the expectation of something, of someone, that perhaps will never come. In the transposition of the piece for string quartet the experiment has been amplified, the note, in pizzicato, is played by the various instruments of the quartet, which sometimes take turns in proposing it, sometimes (it is clearly perceptible) they overlap in playing it by accumulation. The C is always the same (always in the same octave) but clearly assumes different connotations depending on whether it is played by the violin, viola or cello. As it starts, the track ends with the C sequence that suddenly dissolves into silence, symbolically I wanted to leave this track as the last track of the album, to leave the record (and the listener) as outstanding.

10

Vln. I

Vln. II

Vla.

Vc.

arco *p*

p

pizz. p

p

Detailed description: This system covers measures 10 through 13. Vln. I has a long hairpin crescendo from measure 10 to 13, with a single note in measure 13 marked *p* and arco. Vln. II plays a steady eighth-note pattern in treble clef. Vla. has a long hairpin crescendo from measure 10 to 13, with a single note in measure 13 marked *pizz. p*. Vc. has a long hairpin crescendo from measure 10 to 13, with a single note in measure 13 marked *p*.

14

Vln. I

Vln. II

Vla.

Vc.

pizz. p

Detailed description: This system covers measures 14 through 17. Vln. I has a melodic line with a note in measure 17 marked *pizz. p*. Vln. II has a long hairpin crescendo from measure 14 to 17. Vla. has a melodic line with a note in measure 17 marked *p*. Vc. has a steady eighth-note pattern in bass clef.

18

Vln. I

Vln. II

Vla.

Vc.

arco *p*

pizz. p

pizz. p

arco *p*

p

Detailed description: This system covers measures 18 through 21. Vln. I has a melodic line with a note in measure 18 marked *p* and arco. Vln. II has a long hairpin crescendo from measure 18 to 21, with a note in measure 18 marked *pizz. p*. Vla. has a long hairpin crescendo from measure 18 to 21, with a note in measure 18 marked *pizz. p*. Vc. has a long hairpin crescendo from measure 18 to 21, with a note in measure 18 marked *p* and arco.

21

Vln. I pizz. arco

Vln. II arco p pizz. p

Vla. arco p p

Vc. pizz. arco p

24

Vln. I pizz. arco

Vln. II arco p pizz. p

Vla. p p p

Vc. p p p

28

Vln. I pizz. arco

Vln. II arco p pizz. p

Vla. p mp p p

Vc. p p p p

32

Vln. I pizz. arco

Vln. II arco pizz.

Vla. p

Vc. p

36

Vln. I pizz. arco

Vln. II arco pizz.

Vla. p

Vc. p

40

Vln. I pizz. arco

Vln. II arco pizz.

Vla. p

Vc. p

44

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

p

pizz.

p

p

p

48

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

p

p

pp

p

p

p

pp

p

52

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

p

pp

p

p

pp

p

56

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

p

[60]

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

p

64

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

69

Vln. I

Vln. II

Vla.

Vc.

p

Detailed description: This is a musical score for measures 69, 70, and 71. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Vln. I and Vc. staves are in treble clef, while the Vla. staff is in bass clef. The Vln. II staff is empty. The music consists of quarter notes in a steady rhythm. The Vln. I part starts on G4 and moves up stepwise to D5. The Vc. part starts on G2 and moves up stepwise to D3. The Vla. part starts on G3 and moves up stepwise to D4. The Vln. II part is silent. A dynamic marking of *p* (piano) is placed below the first note of the Vc. staff in measure 69. The score is divided into three measures by vertical bar lines.

