

**THE STONE AND THE DREAM
ARE MADE FROM THE SAME SUBSTANCE**

for 2 pianos and 2 percussion



Chris Williams

The stone and the dream are made from the same substance

For Yarn/Wire

circa 7 mins

The title of this piece comes from Alexander Scriabin's notes to himself, and appears apropos of nothing in particular. I like both its evocative suggestion, and that it's exactly the kind of strange gnomic phrase I'd write down myself, and later re-discover with the thought 'I have no idea why I wrote this down, what exactly I was talking about, or why it seemed so urgent'.

Instrumentation

2 pianos

Percussion 1

(Flexatone [bowed], snare drum [with cloth to muffle/mute], tubular bells)

Percussion 2

Flexatone [bowed], crotales, triangle [suspended], temple block, conga, vibraphone)

THE STONE AND THE DREAM ARE MADE FROM THE SAME SUBSTANCE

Chris Williams

$\text{♩} = 92$ (flowing)

8va

Piano 1

mf *sempre l.v.* *decresc.*

Piano 2

mf *sempre l.v.* *decresc.*

Percussion 1 (Flexatone)

arco

pp *p*

slow as possible

Percussion 2 (Flexatone)

arco

pp *p*

slow as possible

4

8va

Pnos.

sim. *p*

sim. *p*

Perc.1 (Flex)

Perc.2 (Flex)

8

8va

Pnos.

cresc. *mf*

cresc. *mf*

Perc.1 (Flex)

Perc.2 (Flex)

12 *8va*

Pnos.

p *mf* *decresc.*

p *decresc.*

Perc.1 (Flex)

Perc.2 (Flex)

15 *8va*

Pnos.

p

p

Perc.1 (Flex)

Perc.2 (Flex)

18 *8va*

Pnos.

8va

Perc.1 (Flex)

Perc.2 (Flex)

22 *8va*----- 3

Pnos.

Perc.1
(Flex)

Perc.2
(Flex)

25 *8va*-----

Pnos.

Perc.1
(Flex)

Perc.2
(Flex)

A

$\text{trill} = \text{eighth note} (\text{beamed eighth notes} = \text{circa } 62)$

29 *8va*-----

Pnos.

Perc.1
(Flex)

Perc.2
(Flex)

A

finish bow, then to snare drum, with brushes

(arco)

B**Tempo 1 (= 92)**

loco

33 *8va*

Pnos.

Perc.1 (S. D.)

Perc.2 (Flex)

Snare drum (snare on, brushes)

B

continuous

p To crotales

mf *loco* *mp*

39 *mf* *mp* *mf*

Pnos.

Perc.1 (S. D.)

Perc.2 (Crot.)

Crotales

arco l.v.

mf *mp* *mf*

43 *mp* *mf*

Pnos.

Perc.1 (S. D.)

Perc.2 (Crot.)

p *p* *mp* *mf*

repeat ad lib.

mp

C

p

46

Pnos.

Perc.1 (S. D.)

Perc.2 (Crot.)

p

C

$\text{♪} = \text{♪} (\text{♪} = \text{circa } 62) \text{ } ^5$

D Tempo 1 (= 92)

50

Pnos.

Perc.1 (S. D.)

Perc.2 (Crot.)

cresc.

f

cresc.

8va

cue for perc.1

approx. prevailing tempo (loosely sync'd)

D Tempo 1 (= 92)

p

mf

56

Pnos.

Perc.1 (S. D.)

Perc.2 (Crot.)

f

8va

loco

after first snare hit, complete bow then allow resonance to die away

60

Pnos.

Perc.1 (S. D.)

Perc.2 (Crot.)

63

Pnos.

Perc.1 (S. D.)

Perc.2 (Crot.)

decresc.

66

Pnos.

Perc.1 (S. D.)

Perc.2 (Crot.)

p

4-5"

4-5"

for safety

dim. on any repeats

E (Pno.1 cue downbeat)
2-4"

8va

Pnos.

mf *p*
(sync'd with Crot.)

sim.

E

Perc.1
(S. D.)

stop immediately!

2-4"

Perc.2
Crot.

mf *p*
(on piano 1 cue) (syn'c with Pno.1)

x2
poco accel.
(poco a poco)
not sync'd

73

Pnos.

slowing 8va 8va 8va

cue
(after 3
triangle notes)

Perc.1
(S. D.)

x2
poco accel.
(poco a poco)
not sync'd

to Triangle

Triangle

x3

(slow, steady)

F ♩ = 88

77

Pnos.

mf

mf

* Before the beat

F ♩ = 88

Perc.1
(S. D.)

pp *mp* *pp*

blasticks
(or similar)

Temple block

7

3

mf

Perc.2
(Tri.)

80

Pnos.

p *mf* *p* *mf*

* before the beat

8^{va}

Perc.1
(S. D.)

mp

3

3

7

Perc.2
(T.B.)

(8)

82

Pnos.

Perc.1
(S. D.)

Perc.2
(T.B.)

p < *mf* *p* ————— *mf*

pp

(8)

83

Pnos.

Perc.1
(S. D.)

Perc.2
(T.B.)

p < *mf* *8va* *3* *mf* *3*

mp ————— *pp*

7 3 3 7

Perc.1
(S. D.)Perc.2
(T.B.)Perc.1
(S. D.)

to Crotales (arco)

G Suddenly timeless, otherworldly
 ○ = 3-5" (vary durations of bars)

11

90

Pnos.

f

una corda

p *pp* *mppp* < *mp*

G begin to gradually transform the timbre - change position and speed of roll

Perc.1 (S. D.)

Crotales

l.v. arco

to Temple blocks

Perc.2 Crot.

mp *mp* *mp* *mp*

H ♩ = 88

96

Pnos.

mp cresc. *f*

mp cresc. *f*

tres corda

H ♩ = 88
ord.

Perc.1 (S. D.)

mf p *p* *mf* *p* *mf*

Temple block

Perc.2 Crot.

mp *f*

(8) *loco* *ff*

Pnos.

8^{va} *ff*

Perc.1 (S. D.) *p* *mf* *p* *mf* *p* *mf*

Perc.2 (T.B.) *ff*

104 *8^{va}*

Pnos.

8^{va} *3* *3* *3* *8^{va}*

Perc.1 (S. D.) *p* *mf* *p* *mf*

Perc.2 (T.B.) *3* *3* *3* *7* *8^{va}*

107

8va

Pnos.

Perc.1 (S. D.)

p *mf* *p* *ff*

Perc.2 (T.B.)

p *ff*

To conga

110

Pnos.

Perc.1 (S. D.)

pp

Perc.2 (T.B.)

J *evanescent*

116

p

senza ped.

8^{va}

8^{vb}

Pnos.

evanescent

senza ped. *p*

8^{va}

8^{vb}

Perc.1 (S. D.)

J

open tone

unmuted

p

Perc.2 Congas

p (closed) slap

118

mf

8^{va}

8^{vb}

Pnos.

mf

8^{va}

8^{vb}

Perc.1 (S. D.)

mf

Perc.2 Congas

mf

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for piano (Pnos.), two percussionists (Perc. 1 and Perc. 2), and vocalists (Vocals). The score is divided into two systems, each containing staves for the piano, percussion, and vocals.

System 1 (Measures 120-121):

- Piano (Pnos.):** The right hand plays a complex, arpeggiated figure in the treble clef, while the left hand provides a steady bass line. The dynamic is *p* (piano).
- Percussion 1 (Perc. 1):** Plays a snare drum (S. D.) with a *p* dynamic.
- Percussion 2 (Perc. 2):** Plays congas with a *p* dynamic.
- Vocals:** The vocal line begins in measure 120, with the lyrics "Hello, hello, how low I've come to this silence." The melody is in the treble clef.

System 2 (Measures 122-123):

- Piano (Pnos.):** The piano part continues with a *mf* (mezzo-forte) dynamic. A key signature change to one flat is indicated by a "K" in a box.
- Percussion 1 (Perc. 1):** Continues with the snare drum, now with a *mf* dynamic.
- Percussion 2 (Perc. 2):** Continues with the congas, now with a *mf* dynamic.
- Vocals:** The vocal line continues, with the lyrics "The sound of silence." The melody is in the treble clef.

The score includes various musical notations such as dynamics (*p*, *mf*, *f*), articulation marks (accents, slurs), and performance instructions like "finger tips roll" and "tr" (trill). The key signature changes from C major to one flat (F major or D minor) between the two systems.

126

Pnos.

Perc.1 (S. D.)

Perc.2 Congas

mp

mp

mp

128

Pnos.

Perc.1 (S. D.)

Perc.2 Congas

mp

mf

p

f (possible)

p

finger tips roll

tr

L

L

130

Pnos.

Perc.1 (S. D.)

Perc.2 Congas

17

132

Pnos.

Perc.1 (S. D.)

Perc.2 Congas

cresc. poco a poco

cresc. poco a poco

r.c.

mf

To triangle

134

Pnos.

Perc.1
(S. D.)
Triangle

Perc.2
(Tri.)

135

Pnos.

Perc.1
(S. D.)

Perc.2
(Tri.)
To conga

137 19

pp

Pnos.

pp

Perc.1
(S. D.)

pp

mf

Perc.2
(Congas)

mf

Conga

139

f

M

p

Pnos.

f

8vb

p

Perc.1
(S. D.)

f

M

ppp

Perc.2
(Congas)

f

To vibraphone

143 **N** ♩ = 58

Pnos.

To T.bells **N** ♩ = 58

Perc.1 (S. D.)

Vibraphone

Perc.2 Congas

p (motor off)

149

Pnos.

*on the beat

Tubular bells

Vib.

pp

153

al niente

Pnos.

al niente

Tub. B.

al niente

Vib.

al niente