

only dust and not a sound

for piano trio

Sample Score Only

Chris Williams

only dust and not a sound

for the Horszowski Trio

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Accidentals continue through the bar
Glissandi are for the full duration of the start note.

circa 14 mins

Pedal changes are marked where definitely required (e.g. distinct harmonic shifts or silences).

Elsewhere, pedalling is discretionary and may need to adjust to the individual acoustic and instrument. In the first section (bar 1 - 115), for instance, the sustain pedal should remain down in general, however, the player may wish for reasons of clarity, dynamic, or balance, to gently half-clear the pedal at times throughout this section.

Parenthetic changes (e.g. bar 118) are discretionary.

A pedal change with a slash through it means not to lift the pedal at that moment.

only dust and not a sound

The title *only dust and not a sound* is a fragment of a fragmentary late one-act Beckett play: *That Time*. Like so much of his writing, it is evocative but deeply ambiguous and seems to combine a sense of beauty with loss as a kind of nostalgia devoid of sentimentality. My own reading of the line is that 'only dust and not a sound' is what remains at the end of a lifetime spent incapable of living in the present moment.

It is about the scary, beautiful, perilous task we all face of trying to find yourself in the present, and the ache of trying to stay there when you feel you cannot. Joyous but defeated, ecstatic but subdued, the line - like so much Beckett - struggles to articulate something that cannot be articulated to produce an almost visceral expression. In many ways, I feel that music is this same beautiful struggle.

only dust and not a sound

I

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♩ = 126

tranquillo - crystalline, gently percussive

ppp *p*

ppp *mf* *ppp*

4

The musical score is written for piano. It begins with a tempo marking of 126 beats per minute. The first system consists of three measures. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes. The dynamics are marked *ppp* and *p*. The second system also consists of three measures. The right hand continues with chords, and the left hand plays a rhythmic pattern of eighth notes. The dynamics are marked *ppp*, *mf*, and *ppp*. A large green watermark 'Sample Score Only' is overlaid on the score.

7

8

9

10

12

15

mf *ppp*

p

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18

ppp

una corda

l.v. (sempre)

5

21

5

5

5