

LUKE LEWIS

O DREAMLAND  
for piano and percussion  
2024



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Total duration: c. 8-9mins

Commissioned by the Three Choirs Festival for George Barton and Siwan Rhys of the GBSR Duo

## Instrumentation

Piano  
Percussion: Glockenspiel & Vibraphone

2 speakers (small, such as Genelec 8010s)

## Performance notes

### Electronics

There are five instances of audio playback in the piece and an Ableton Live patch is available from me for this. I can send the .wav files if performers would prefer to use QLab or another software. The Percussionist is responsible for triggering all of the samples. The audio is in two channels: the leftmost speaker should be inside the piano (which is stage left) ideally facing back into the open lid and act as both an augmentation of the instrument and a monitor for the player. The rightmost speaker should be somewhere between the two players and perhaps turned slightly toward the percussionist as their monitor.

A note on panning and performance :

- 1. TAYLEUR (b.2)** is panned hard left so it comes out of piano. The song acts as a cue for the length of fermatas and as a entry cues (the cue words are underlined and bold).
- 2. CREATIVITY (19-20)** is panned hard right.
- 3. FUTURE b.46** (which begins with 3" of silence) and **4. INTERESTING THINGS (b.70)** are panned 70-80% right. For track **3.** the players must synchronise with Steve Martland's voice. The tempo is 120bpm so with some practice this should not present any difficulties. The red dotted lines should aid the synchronisation. For track **4.** the Piano plays either side of the short track which would be trigger by the Percussionist.
- 5. BEING A COMPOSER (b.159)** should be panned 60-70% right as this passage is somewhat omnidirectional.

### General

The rhythm given in the tape stave is approximate.

 = long fermata, typically with rough seconds

### Percussion

Slurs denote phrasing and to aid pedaling. Otherwise pedaling is ad lib. to best match the written rhythm.

Choice of mallets is up to the player but in the sections with Glockenspiel and Vibraphone playing together/quick succession it is most ideal to have a Glock. mallet as the right-most of the four mallets.

### Piano

Where tremolo is given it should be played as fast as possible (and remain very quiet). I don't expect it, however, to be very quick at all. Where just single notes are marked tremolo then this should be on one hand but where simultaneously notes are given then you should tremolo between them.



for Siwan and George

# O DREAMLAND

for piano and percussion

## 1. The Leaving...

Freely, with tape and piano feeling as one going in and out of focus; ♩ = c.60

Score for the first system of "The Leaving...". It features four staves: Glockenspiel, Vibraphone, Piano, and Tape. The Glockenspiel and Vibraphone parts are mostly rests, with a final note marked "c.8\"". The Piano part begins with a forte (*ff*) dynamic, followed by a piano (*pp*) section with a *sub.* (sustained) marking. The Piano part includes a tremolo section marked "Red." with the instruction "\*tremolo is unmeasured and very fast". A red box labeled "TAYLEUR" is placed above the Tape staff. The Tape staff shows a sequence of notes corresponding to the lyrics: "Taylor: 'Sing fare you well, my own true love. When I return, united we will be... Liverpool ...".

Glockenspiel

Vibraphone

Piano

Tape

Hard mallets

*ff*

*pp sub.*

Red.

\*tremolo is unmeasured and very fast

TAYLEUR

Taylor: 'Sing fare you well, my own true love. When I return, united we will be... Liverpool ...

c.8"

Score for the second system of "The Leaving...". It features three staves: Vibraphone, Piano, and Tape. The Vibraphone part begins with a forte (*ff*) dynamic and a *l.v.* (lento vivace) marking. The Piano part begins with a forte (*ff*) dynamic and a *pp* (pianissimo) section with a *sim.* (sustained) marking. The Piano part includes a tremolo section marked "ord." with the instruction "\*trem. between simultaneously notes ad lib.". The Tape staff shows a sequence of notes corresponding to the lyrics: "... that grieves me but my darling when I think of you. Now, a strong Westerly wind, it blows us home around Cape Horn for land ...".

Vib.

Pno.

Tape

*ff*

*ff pp*

ord.

\*trem. between simultaneously notes ad lib.

... that grieves me but my darling when I think of you. Now, a strong Westerly wind, it blows us home around Cape Horn for land ...

c.4"

13 *pp just over the Pno.*

Glock. *We're com-ing back to Li-ver-pool and\_ we'll still\_ be hand\_ in hand.*

Pno. *ppp < pp* *sim.*

Tape *...we're **coming** back to Liverpool and we'll soon be hand in hand. When I pass the light ship, oh, this prayer I'll say for you. May God bless the two of us and our happy union prove. [Fade out]*

18

Glock. *[Silent]*

Pno. *[Musical notation]*

Tape *Martland: You can't teach creativity. But anybody can compose. Doesn't mean it's creative ...*

**▶ CREATIVITY**

23

Glock. *[Musical notation]*

Pno. *[Musical notation]* *gradually slowing tremolo*

Tape *... or interesting. I think starting off, anybody, it's just writing some music ...*

28

Glock. *pp* *ord.*

Pno. *quite freely*

Tape ... and having some stuff. And, hopefully, you know, people who put things on ... want to do what you have written, really. Um...

\* Fermata if Martland is still talking.

32 **Faster, ♩ = 180**

Glock. *p*

Vib. *mf* *Medium mallets*

Pno. *mf* *mp* *mf* *p* *mf*

Tape

37

Glock.

Vib. *mp* *p*

Pno. *mp* *p*

Tape

42

Glock.

Vib.

Pno.

Tape

3. So the the future will be...

46

Vib.

Pno.

Tape

► FUTURE

53

Vib.

Pno.

Tape

58

Vib. *p* *mp* *mp*

Pno. *mf* *p* *mf*

Tape

of. Will be\_\_\_ peo-ple who are from Af-ri-ca and As-sia. At least their de-scent, may-be. Uh, and wo-men. Um,

63

Glock. *mf*

Vib. *mf*

Pno. *8va*

Tape

who are\_\_\_ us-ing\_\_\_ some sort of e- lec- tro-nics may-be. Uh, might not be\_\_\_ for a... uh, it might not in-

66

Glock. *p*

Vib. *p*

Pno. *p* *8va*


Tape

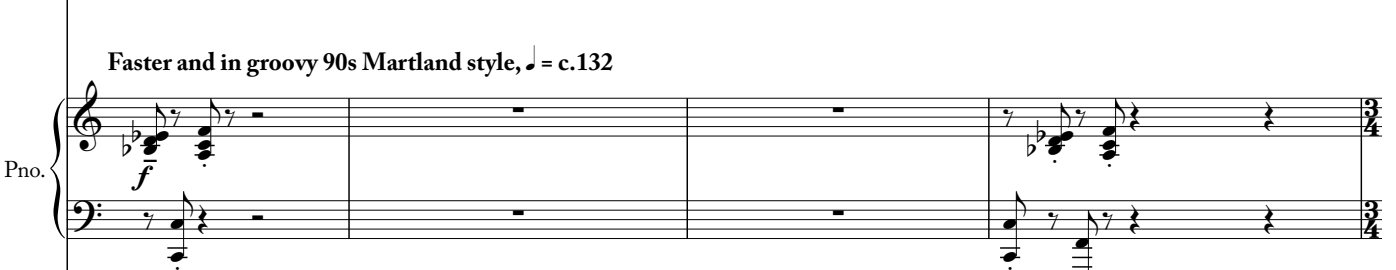
volve a con-cert hall but not a sym-pho-ny or-ches-tra.

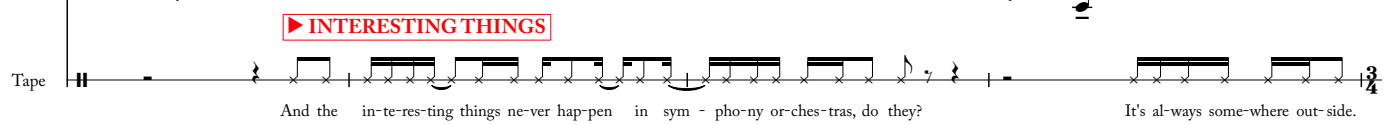
4. The interesting things...

6

70 Faster and in groovy 90s Martland style, ♩ = c.132

Vib. 

Pno. 

Tape   
And the in-te-res-ting things ne-ver hap-pen in sym - pho-ny or-ches-tras, do they? It's al-ways some-where out-side.

► INTERESTING THINGS

Hard mallets

74

Vib. 

Pno. 

Tape 

81

Vib. 

Pno. 

87

Vib. 

Pno. 

92

Vib. *p* < *f*

Pno. *p* < *f*

96

Vib.

Pno.

101

Vib.

Pno.

106

Vib.

Pno. *p* *ff* *p*

112

Pno.

*ff*

117

Vib.

Pno.

*ff*

122

Vib.

Pno.

127

Vib.

Pno.

More mechanical, short and clean

*ff sempre*

More mechanical, short and clean

*ff sempre*

132

Vib.

Pno.

138

Vib.

Pno.

Half-speed, ♩ = c.66

2nd time only

143

Glock.

Vib.

Pno.

suddenly cut-off

*fff*

Dance to your

*pp* freely

Half-speed, ♩ = c.66

*pp* sub.

10 Double-speed, ♩ = c.132

149

Glock. Daddy.  
*pp* w/Pno. *p*

Vib. *p* *mp*

Pno. *p* w/Glock. *mf*

Lead.

155

Vib. *p* *pp* *p*

Pno. *p*

(G# and F# most resonant)

Tape

**▶ BEING A COMPOSER**

\*Track begins after a few seconds, approximately at b. 161

5. Being a composer is very hard

with a renewed optimism (♩ = c.132)

160

Vib. *p* ad lib. dynamics in response to Martland's voice

Pno. *p* ad lib. dynamics in response to Martland's voice

Tape

Being a composer is very hard because it's such an unusual occupation...

166

Vib.

Pno.

*pp* *p* *mp*

171

Vib.

Pno.

*mp*

175

Vib.

Pno.

179

Vib.

Pno.

*mf*

184

Vib.

Pno.

Measures 184-188. Vibraphone part features sustained chords. Piano part includes a triplet in the bass and a five-note arpeggio in the treble.

189

Vib.

Pno.

*mp*

Measures 189-193. Vibraphone part has a triplet. Piano part features a five-note arpeggio and a triplet in the bass. Dynamic marking *mp* is present.

194

Vib.

Pno.

Measures 194-197. Vibraphone part has a five-note arpeggio. Piano part features a triplet in the treble and a seven-note arpeggio in the bass.


198

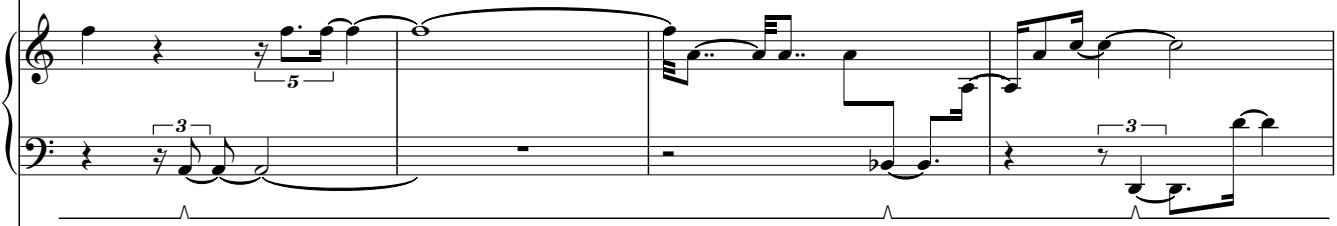
Vib.

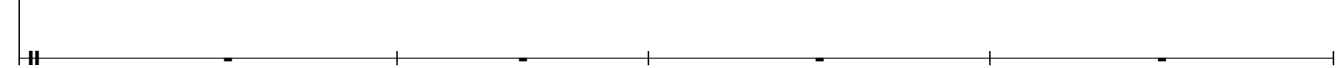
Pno.

Measures 198-202. Vibraphone part has a seven-note arpeggio and a triplet. Piano part features a five-note arpeggio and a triplet in the bass.

202

Vib. 


Pno. 

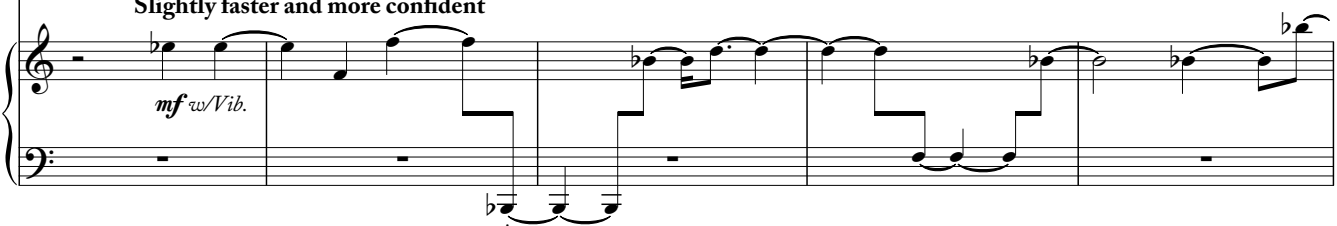
Tape 

[Martland finishes somewhere here]


206

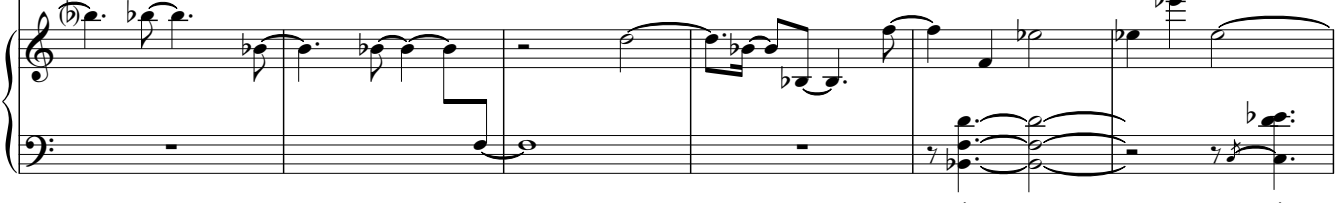
**Slightly faster and more confident**

Vib.   
*mf w/Pno.*


Pno.   
*mf w/Vib.*

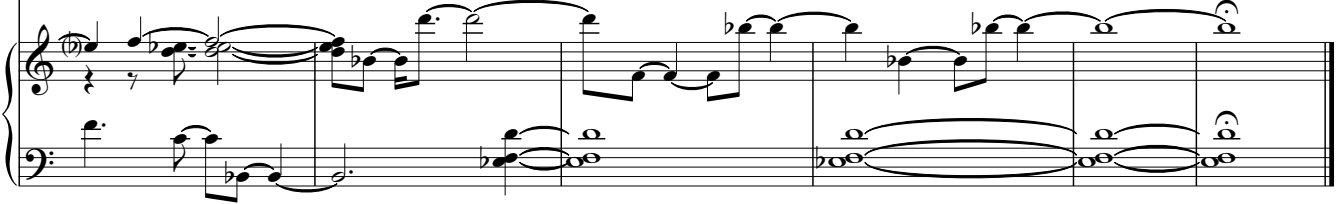
211

Vib.   
*mf*

Pno.   
*mf*

217

Vib.   
*mf*

Pno.   
*mf*