

LUKE LEWIS

SHROVE DUOS  
for two treble instruments  
2020-21



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(in concert pitch)  
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**MOVEMENTS**

*The Pancake Song*, parts 1, 2 and 3  
*Malltraeth Cob* (planned)

**INSTRUMENTATION**

Can be performed by any two treble instruments.  
The lowest note is D<sub>b4</sub> and the highest B<sub>b5</sub>.

**PERFORMANCE NOTES**

Glissandi should be ignored if unplayable on the instrument used.

Where there are dyads, omit the lower voice on a monophonic instrument.

Strings: slurs denote phrasing, not necessarily bowing

s.p. = sul ponticello

m.s.p = molto sul ponticello

s.t. = sul tasto

**PROGRAMME NOTE**

The Pancake Song movements take as their compositional material a detailed transcription of a performance of the Welsh song by 'Williams the Postman' (b.1899) collected in 1964 near Aberdaron, Caernarvonshire. The recording can be found here: <https://museum.wales/collections/folksongs/?id=30>. The text is as follows:

*Woman of the house and good family,  
Please may I have a pancake ?  
Mother is too poor to buy flour  
And Father too lazy to work.  
Please may I have a pancake ?  
My mouth is dry for want of a pancake.  
If there is no butter in the house  
Put a large spoonful of treacle,  
And if there is no treacle in the house  
Give a terribly large pancake.  
Terribly, terribly.*

Part one presents the opening phrases as though frozen in time, putting the singer's flexible tuning under the microscope and exposing the essential motivic content of the subsequent music. Part two uses the transcription to play out the story implied by the text; player 2 acting as the pleading narrator, player 1 the 'woman of the house'. But more than this, the piece imagines the scenario continuing beyond the song. These first two parts are the core of the work and so part three is the first in a set of planned 'reflections' or 'abstracts' based on the core material. Part three begins this by exploring the harmonic tension in the original performance between D<sub>b</sub> and D<sub>a</sub>.



to Clio & Jonathan

# SHROVE DUOS

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## Pancake song

I.

Luke Lewis

♩ = 70 non vib.

*ppp* *p* *pp* *p* *mp* *pp* *mp*

G.P. G.P.

vib.

7

non vib. Breath/bow-pressure:

*ppp* *p* *p* *poco*

G.P. G.P.

s.p. ord.

12

*ppp* *mp* *pp* *p*

G.P. G.P.

vib. *gliss.*

5 3

*molto espress.*

Quite free and expressively, Tempo I: ♩ = c.110

Musical score for measures 1-6. The score is in two staves. Measure 1 is in 7/8 time, measure 2 in 3/8, measure 3 in 5/8, measure 4 in 7/8, measure 5 in 4/4, and measure 6 in 3/4. Dynamics include *pp*, *mp*, *mf*, and *p*. A slur covers measures 1-2 with the text "desperately longing, wanting an answer". A triplet of eighth notes in measure 6 is marked *pp* and "reluctantly".

Musical score for measures 7-11. The score is in two staves. Measure 7 is in 4/4, measure 8 in 7/8, measure 9 in 4/4, measure 10 in 7/8, and measure 11 in 4/4. Dynamics include *poco cresc.*, *p*, *pp*, *mf*, and *mf*. Slurs and accents are used throughout. A triplet of eighth notes in measure 11 is marked *pp*.

Tempo II: ♩ = c. 140

Musical score for measures 12-16. The score is in two staves. Measure 12 is in 4/4, measure 13 in 4/4, measure 14 in 7/8, measure 15 in 4/4, and measure 16 in 4/4. Dynamics include *mf*, *p*, *mf*, *p*, *mp*, and *mf*. Slurs and accents are used. Glissando markings are present in measure 12.

Musical score for measures 17-21. The score is in two staves. Measure 17 is in 4/4, measure 18 in 4/4, measure 19 in 4/4, measure 20 in 4/4, and measure 21 in 4/4. Dynamics include *f*, *pp*, *f*, *mf*, *f*, *f*, *pp*, *f sub.*, *mf*, and *f*. Slurs and accents are used.

more energy

Musical score for measures 22-26. The score is in two staves. Measure 22 is in 9/8, measure 23 in 4/4, measure 24 in 3/4, measure 25 in 4/4, and measure 26 in 3/4. Dynamics include *pp*, *mf*, *f*, *pp*, *mp*, *p*, *f*, and *mp*. Slurs and accents are used.

27 *mf p* *sfz* *f* *s.p.* *ord.* *pp* *f* 3

32 *pp* *even more energy* *fp* *fp* *p* *f* *f sub.* *p* *f* *ord.* *mp < fp* *p* *fp* *fp* *f* *f* *f sub.* *p <*

Feel free to play very freely and de-synchronise

36 *mf roughly* *mf roughly*

More synchronised

40 *mp* *f* *mp* *f*

\* exaggerate the triplet to aid getting back in sync

Synchronised here

44 *p* *mp* *G.P.* *G.P.* *mf*

Synchronised, as at opening but more secure, Tempo I: ♩ = c.110

48

gliss. [3.2.2] [2.2.3] p mp pp poco

mp [2.2.3] [3.2.2] gliss. gliss. pp mp pp mp mf.p

54

[2.2.3] gliss. mp pp accel. s.p. poco a poco 3 5

[3.2.2] mp pp pp p s.p. 3 pp 3 poco a poco

Tempo II: ♩ = c.140

60

ord. mf molto cresc. sffz ff

ord. 3 mf molto cresc. sffz ff 3

\* omit voice two if monophonic instrument  
or tremolando with increasing speed between two notes, ending on voice 1.

64

3 3

68

more marcato 3 3 espress. as before molto rit. desynchronise if easier to a stand-still s.t. G.P.

more marcato 3 3 espress. as before s.t. G.P.

Tempo I, ♩ = c.110

73

s.t. → s.p.      G.P.      ord. → m.s.t.

*ppp* → *mp*      *ppp* → *p*

s.t. → ord.      G.P.      s.t. → m.s.t.

*ppp* → *mp*      *ppp* → *mp*

Detailed description: The image shows a musical score for two staves, measures 73-76. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of quarter notes with stems pointing down. Measure 73: Treble clef has notes G4, A4, B4, C5. Bass clef has notes G3, A3, B3, C4. Dynamics: *ppp* in both staves, with a crescendo line to *mp*. Performance markings: 's.t.' above the first note of the treble staff, and 's.t.' above the first note of the bass staff. Measure 74: Treble clef has notes C5, B4, A4, G4. Bass clef has notes C4, B3, A3, G3. Dynamics: *mp* in both staves. Performance markings: 'ord.' above the first note of the treble staff, and 'ord.' above the first note of the bass staff. Measure 75: Treble clef has notes G4, A4, B4, C5. Bass clef has notes G3, A3, B3, C4. Dynamics: *ppp* in both staves, with a crescendo line to *p*. Performance markings: 'G.P.' above the first note of the treble staff, and 'G.P.' above the first note of the bass staff. Measure 76: Treble clef has notes C5, B4, A4, G4. Bass clef has notes C4, B3, A3, G3. Dynamics: *p* in both staves, with a crescendo line to *mp*. Performance markings: 'ord.' above the first note of the treble staff, and 'm.s.t.' above the first note of the bass staff.

III.

very expressive, trying to find accord, ♩ = c.70

con sord.

*p* *pp* < *p* *pp* < *p* *pp* < *p* *pp* < *p*

6

*pp* < > < *p* < *pp* < *p*

11

*p* < *p* *pp* < *p*

16

*p*