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♭4 and the highest B♭5.

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♭ and D♮.

to Clio & Jonathan

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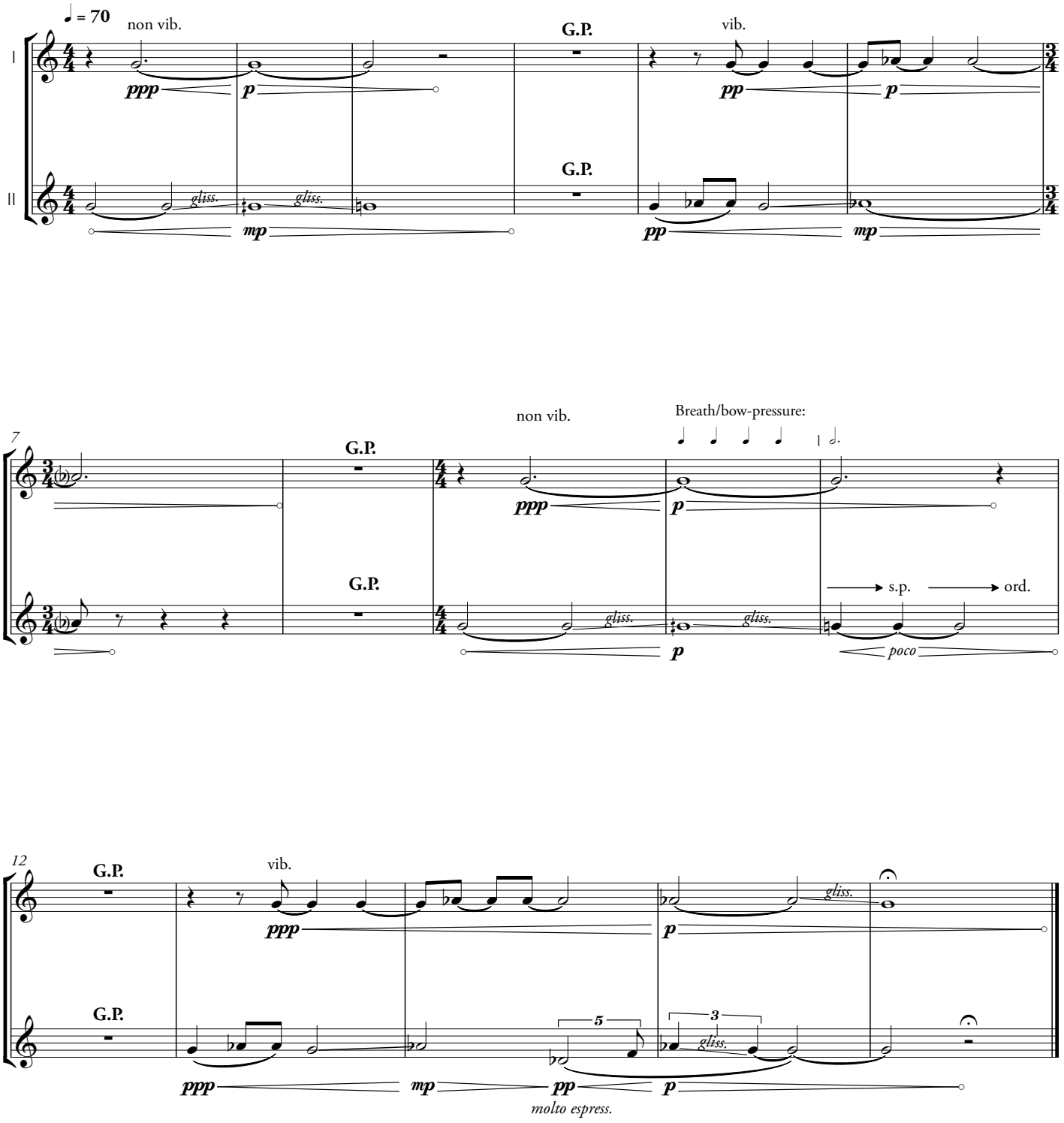
Pancake song

I.

Luke Lewis



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II.

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

pp *mp* *desperately longing, wanting an answer* *mp* *mf* *p* *mp* *mf* *pp* *p* *pp* *reluctantly*

7

poco cresc. *p* *p* *pp*

pp *p* *mp* *pp* *p* *mf* *pp* *mf*

Tempo II: ♩ = c. 140

12

mf *p* *mf* *p*

gliss. *gliss.* *fp* *p* *mp* *p* *mp* *mf* *p*

17

f *pp* *f* *mf* *f*

f *mf* *f* *pp* *(mp)* *f sub.* *mf* *f*

more energy

22

pp *mf* *f* *pp* *mp*

pp *mf* *p* *f* *mp*

27

s.p.

ord.

mf p sfz f pp f

f mf sfz

(ord.) s.p.

f

32

s.p.

even more energy

pp

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-syncronise

36

mf roughly

mf roughly

More syncronised

40

mp f

mp f

* exagerate the triplet to
aid getting back in sync

Syncronised here

44

p mp

G.P.

mf

G.P.

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

48

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

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

54

[2.2.3] gliss. mp pp pp

[3.2.2] mp pp pp p

accel.

s.p. pp 3 5 poco a poco

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

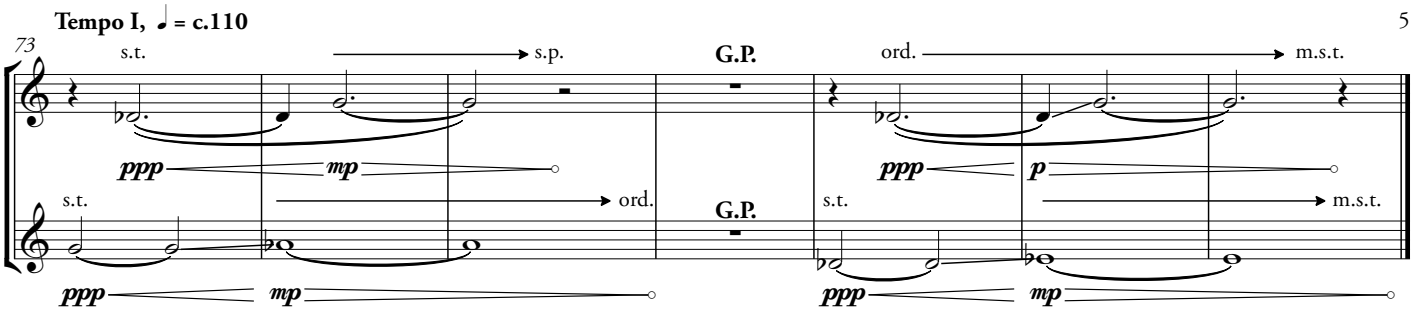
3 3

68

molto rit. **desyncronise if easier** **to a stand-still**

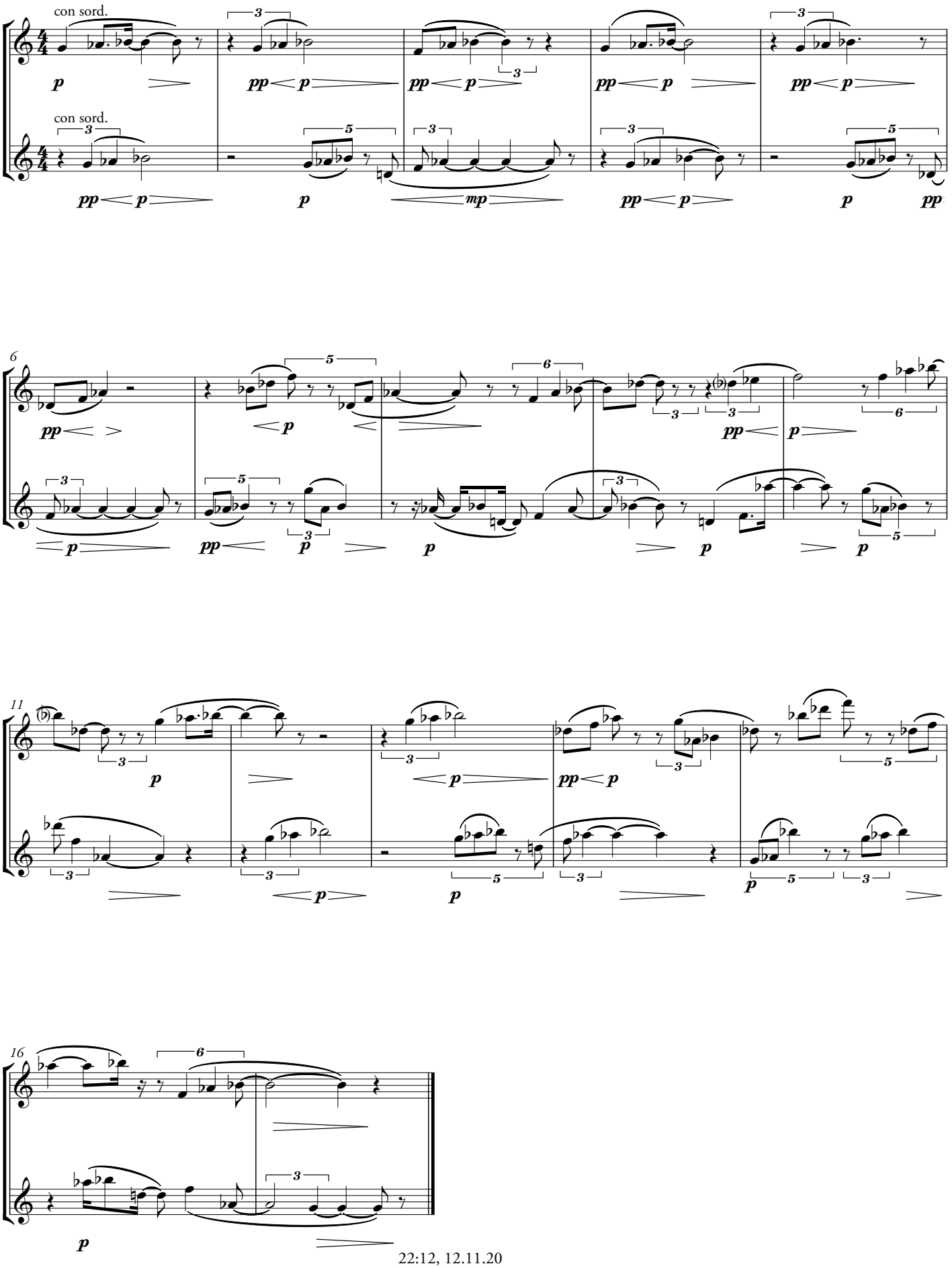
more marcato 3 espress. as before s.t. G.P.

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
p
s.t.
ord.
G.P.
s.t.
m.s.t.
ppp
mp
ppp
mp

III.

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



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