

LUKE LEWIS

QUIET THOUGHTS /
MEDDYLIAU TAWEL
for five players and samples
2025

— FINAL 10.09.25 —
rebarred for young composers' speech

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QUIET THOUGHTS / MEDDYLIAU TAWEL
for five players and samples
2025

Duration: 3'30" – 4'

Commissioned by Sinfonia Cymru and Music Theatre Wales

Premiered by Sinfonia Cymru on 11 September 2025 at the Parc & Dare Theatre, Treorchy

Instrumentation

Clarinet in B-flat

Horn in F

Harp

Violin

Violoncello

Off-stage assistant to trigger samples

Performance notes

All Players:

Text in italics above some parts shows from what speech in the samples the music has come from and, occasionally, the speech that is heard simultaneously. This said, all the musical material in the piece derives from a musical transcription of the lady's speech that's heard at the start and end of the piece. It would be most ideal if players familiarised themselves with these samples – from Harriet Fleuriot's film *Interior Windows / Ffenestri Mewnol* – so as to embody her phrasing and gestures.

Glissandis should generally begin from the start of the written note but some phrases are spelled in such a way as to make it clear exactly when the gliss. should begin.

Harp:

Notes/chords should generally be left to ring for the duration of the written rhythm. There are, however, some especially vital 'laissez vibrer' moments marked with 'l.v.'. The symbol — marks any dampening required.

Note on the samples

The assistant should be placed off-stage with the players in sight. The 'Sample' staff has cross-noteheads to show exactly when the samples should be triggered. Provided the given tempo is followed, the speech rhythm should align with the ensemble's playing at bars 27, 31, and more roughly at 51. In rehearsal, however, the sample performed should use their discretion to adjust the trigger moment so as to best match the ensemble's tempo and rendition of the piece.

The samples can be obtained from the composer as a Q-Lab file (for use with Apple OSX) but also WAV files for use on a Windows Q-Lab equivalent. The volume of the samples should be not too much above the ensemble's, but really this should be done to taste. *Ideally* the speakers (two is ideal rather than one despite the audio being mono) should be sat either side of the ensemble as though another player rather than in front of the stage on the auditorium speakers. The latter runs the risk of making the ensemble and samples feel like two distinct entities rather than, as intended, all being part of the same ensemble.

for Sinfonia Cymru

quiet thoughts / meddyliau tawel

after Gwen John

for five players and samples

Luke Lewis

Searching for a voice, ♩ = c.120

Clarinet in B♭

Horn in F

Harp

Violin

Violoncello

Samples (triggered off-stage)

G.P.

6

Cl.

Hn.

Hp.

Vln.

Vc.

Samp.

11

Cl. *pp* *p*

Hn. *f* *ff*

Hp. *pp* *f* *mf*

Vln. *p* *gliss.* *p* **III**

Vc. *pp*

Samp.

A

16 rit. Having found the voice, ♩ = c.100 (d) accel.

Cl. *p* *f* *f* *f*

Hn. *p* *mp*

Hp. *f*

Vln. *f* *p* *f* *f*

Vc. *pp* *f* *pp* *p* *pp* *f* *pp* *f*

Samp.

rit. Having found the voice, ♩ = c.100 You live your life accel.

C

with more space and poise, ♩ = c.60

a - bi - li - ty

Cl. *pp* *p* *mp* *mf*

Hn.

C

with more space and poise, ♩ = c.60

Hp. *mp* *p*

Vln. *mp* *p* *pp* arco

Vc. *mp* *p*

Samp. ...and you live it to the best of your ability. [Young composer]

Cl. *p legato* *mp* *p*

Hn. *p* senza sord.

Hp. *p*

Vln. arco, con sord. *pp*

Vc.

Samp. [Young composer]

41

Cl. *mf* *mp*

Hn. *mp* *mf* *mp*

Hp. l.v. *mf* *p cresc.* *mf* *mp*

Vln. con sord. *p* *mp*

Vc. *p* *mp*

Samp. [Young composer]

46

Cl. *mf* *mp sub.*

Hn. *mf legato*

Hp. l.v. *mf* l.v.

Vln. via sord. senza sord. *mf* *mp*

Vc. via sord.

Samp. [Young composer]

D

49 In a reflective mood, but no slower

Cl. *pp* *p* *pp*

Hn. *p* *mp*

D

In a reflective mood, but no slower

Hp. *mf* *p*

...al - ter

Vln. *pp*

Vc. senza sord. *mp* *pp* *mp*

Samp. $\frac{2}{4}$ $\frac{4}{4}$

There's things perhaps you could alter or you might have thought, 'I wish that hadn't happened'.

Cl. *p* *p*

Hn. *p* *mp* *p* *mp*

the way

Hp. *pp p* *mp* *p*

Vln. *pp* *pp*

Vc. *pp* *mp*

III *molto vib.*

Samp. You're made that way... ...and that's the way ...and that's the way you've got to live your life, you know? I mean, there are things you could change, I suppose. Sometimes for the better...

59

Cl. *p* *pp* *p* *p* *f*

Hn. *p* *mp* *pp* *p* *f*

Hp. *mp* *p* *pp* *p* *f* l.v. till inaudible

Vln. *p* *f*

Vc. *pp* *mp* *f*

Samp. *...*sometimes not always. *You live your life.* *And you live it to the best of you ability*