Laura Newey

Microludes I-V

For viola, harp, marimba and piano

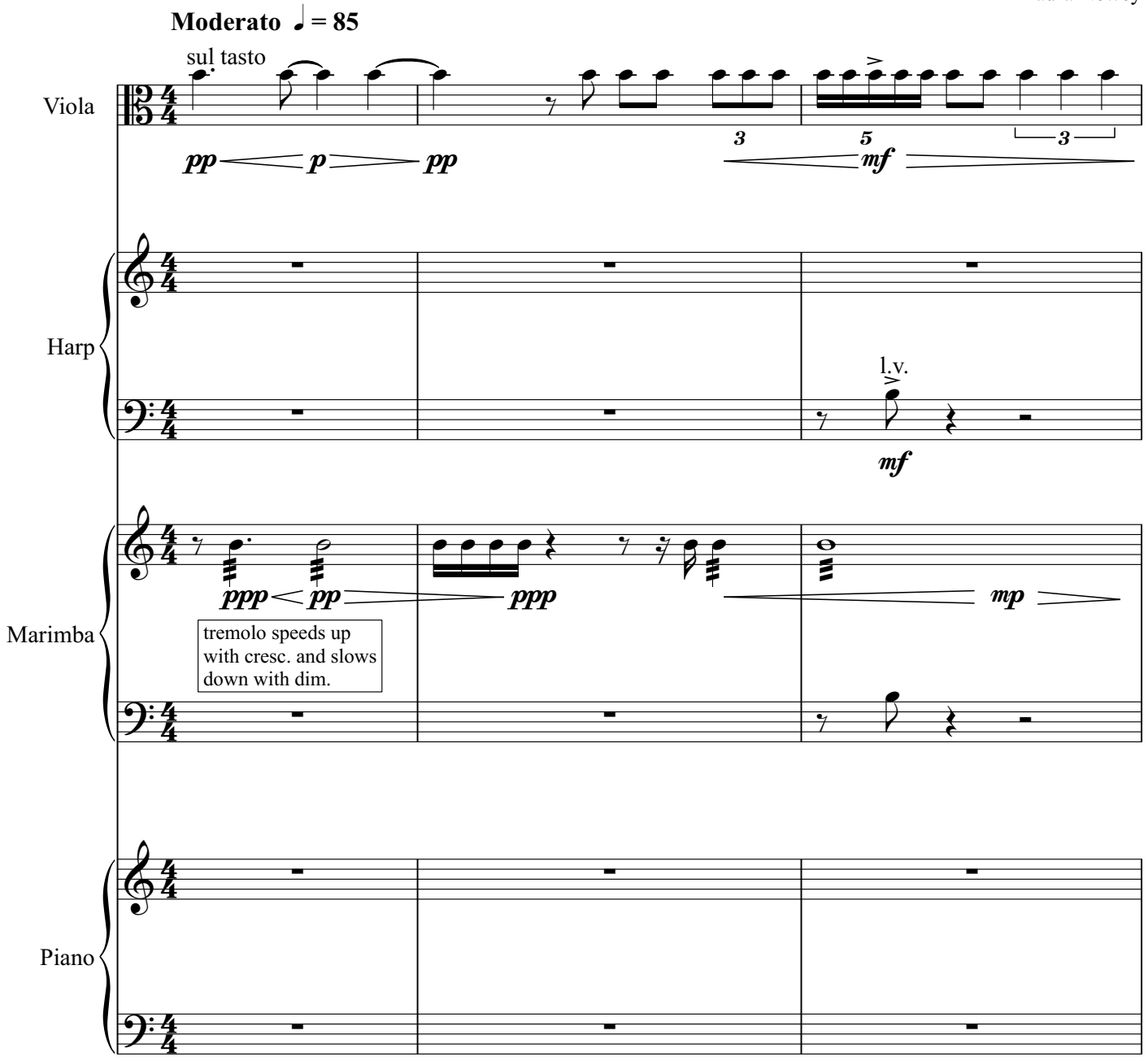
c. 6'

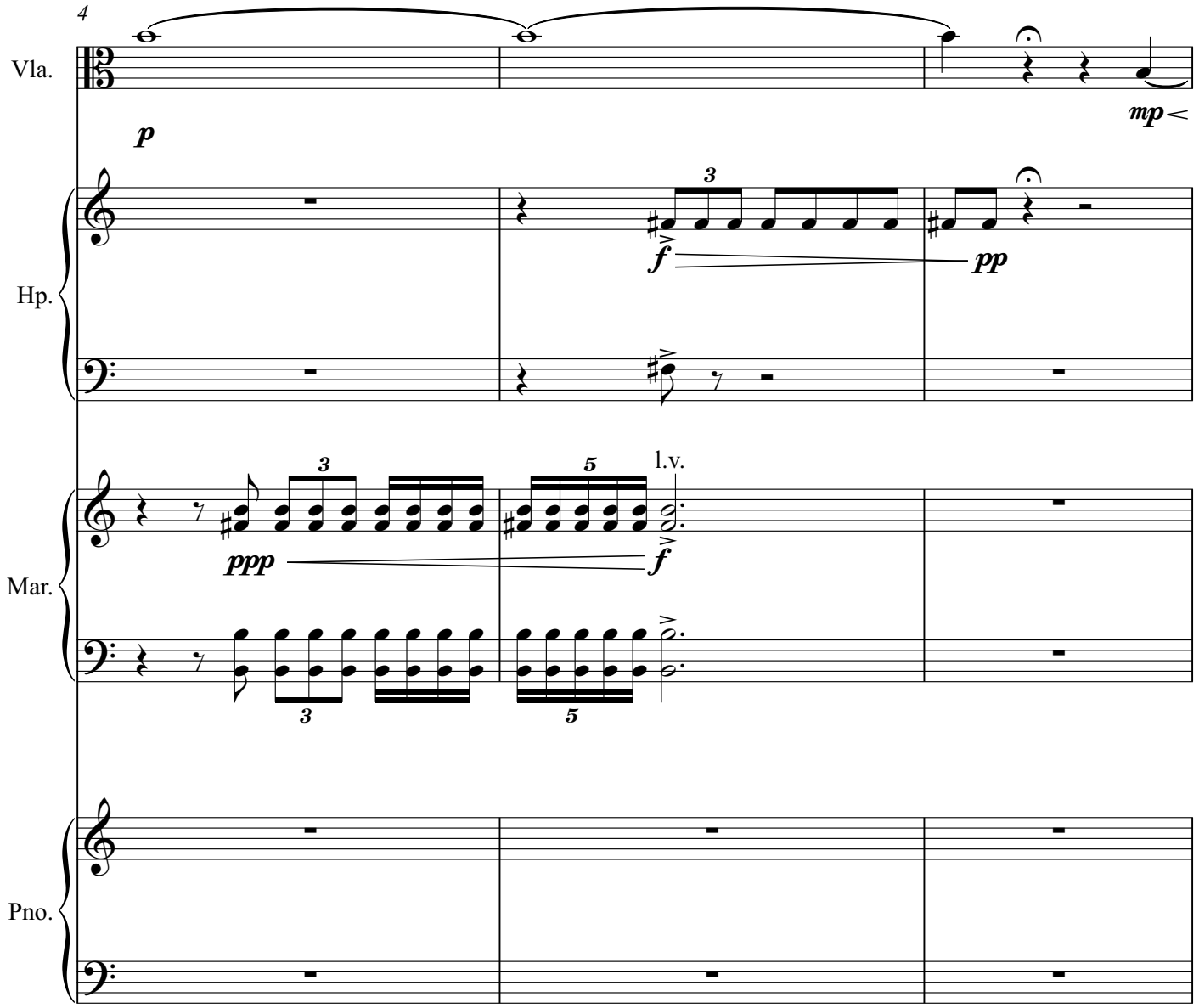
The Microludes are a set of five short sketches. They were originally written for piano, and later adapted for a small ensemble.

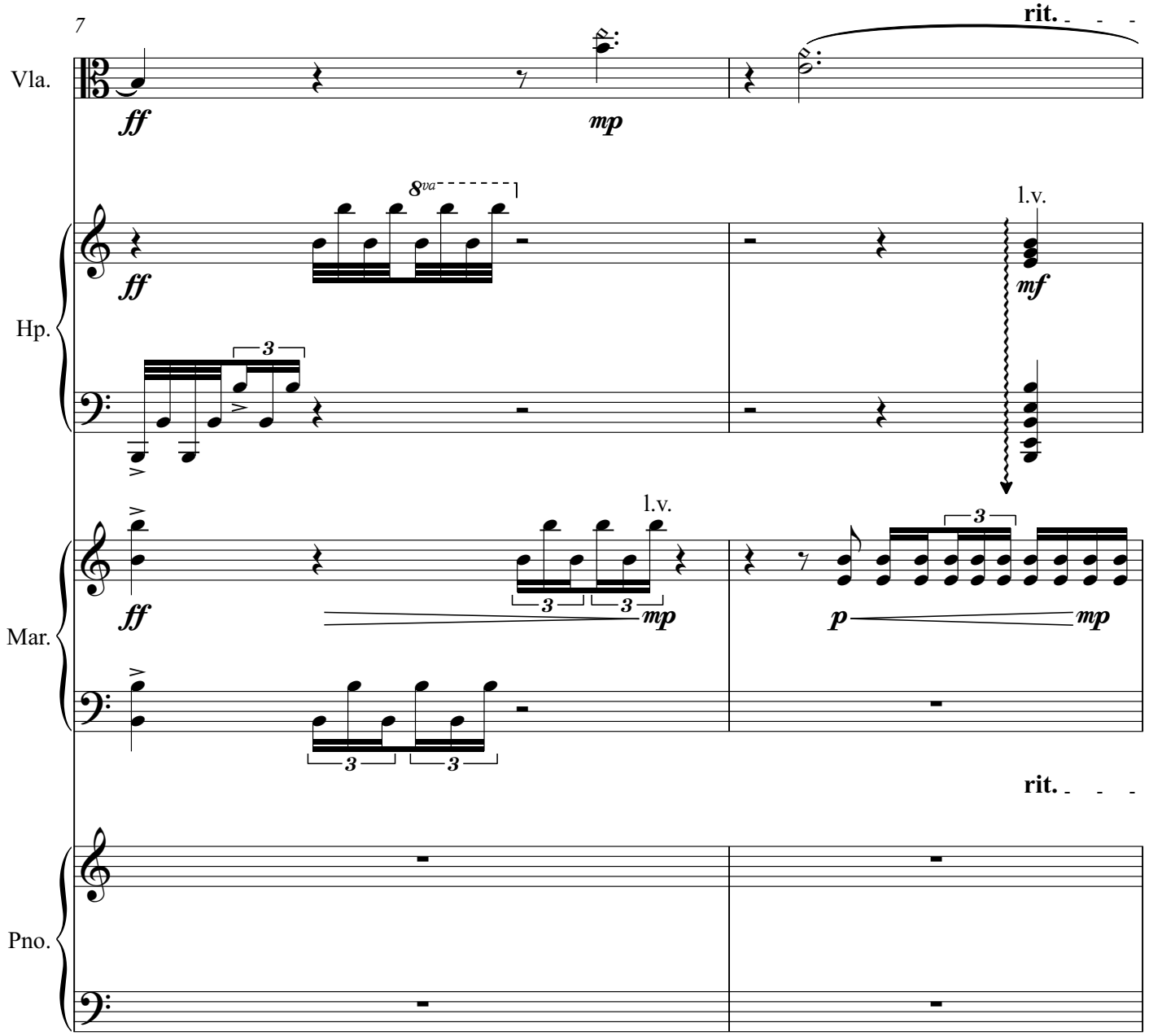
Each is written according to a different brief or restriction; I & II in particular are exercises in generating interest and variety with only one musical element, whereas III-V are studies based on outside stimuli. Microlude I explores timbre and rhythm within the confines of a single note, whereas II is a subdued, rhythmically pared-down exercise in counterpoint and harmonic movement between two lines. In III, two parts loosely follow the contour and inflection of each line of e. e. cummings' *I carry your heart with me*, taking influence from the unfettered rhythms of speech. The Fibonacci sequence provides the rhythm, harmonic intervals, register and structure of IV. A reversed, solo piano version of Microlude I appears between IV and V. It recalls the original version of all five Microludes for piano solo, and reflects back on the opening before the final movement. V is based on the gradual expansion of a single rhythmic cell, modelled on Boulez's Notation No. 4.

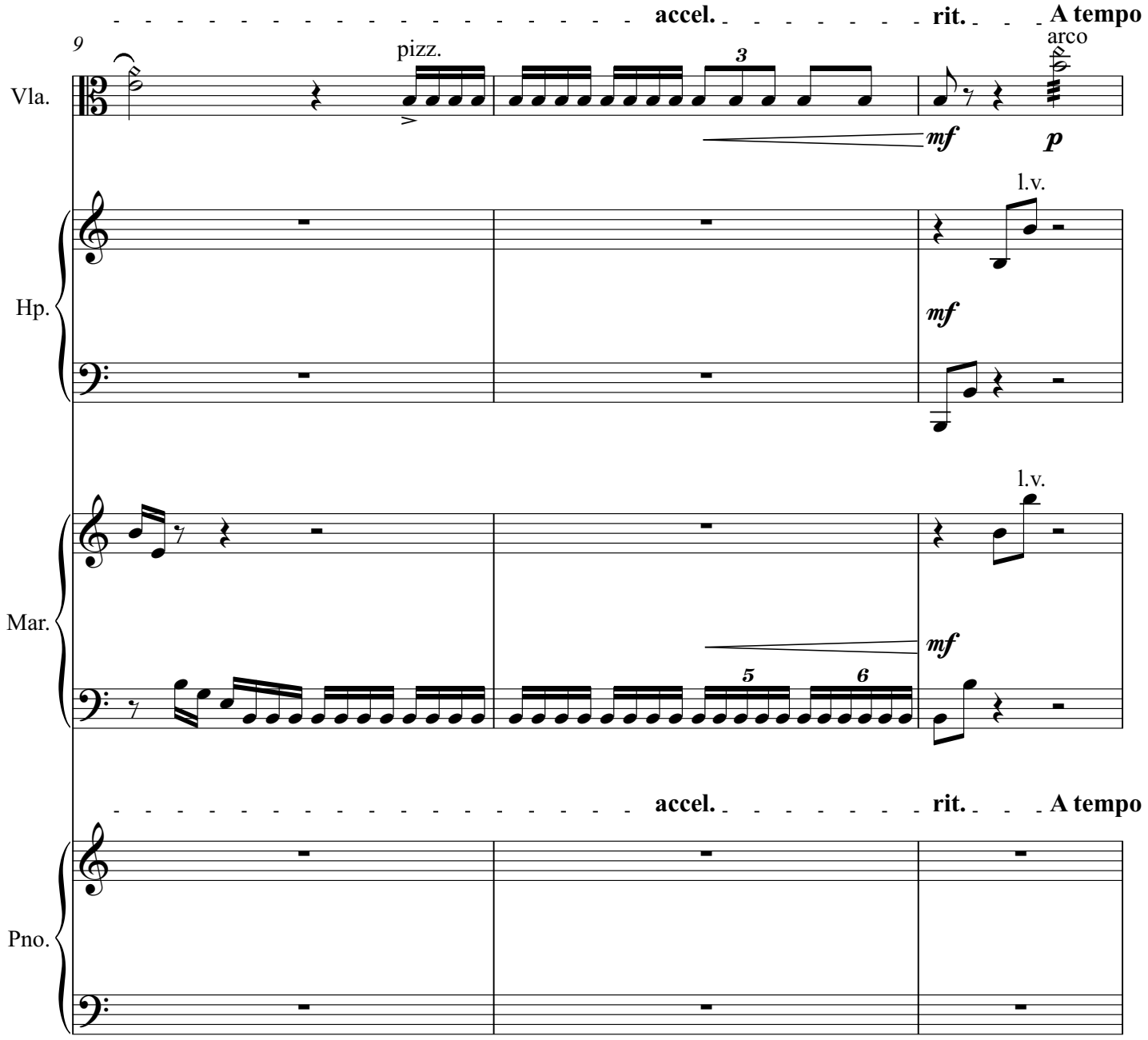
I: timbral exploration on one note

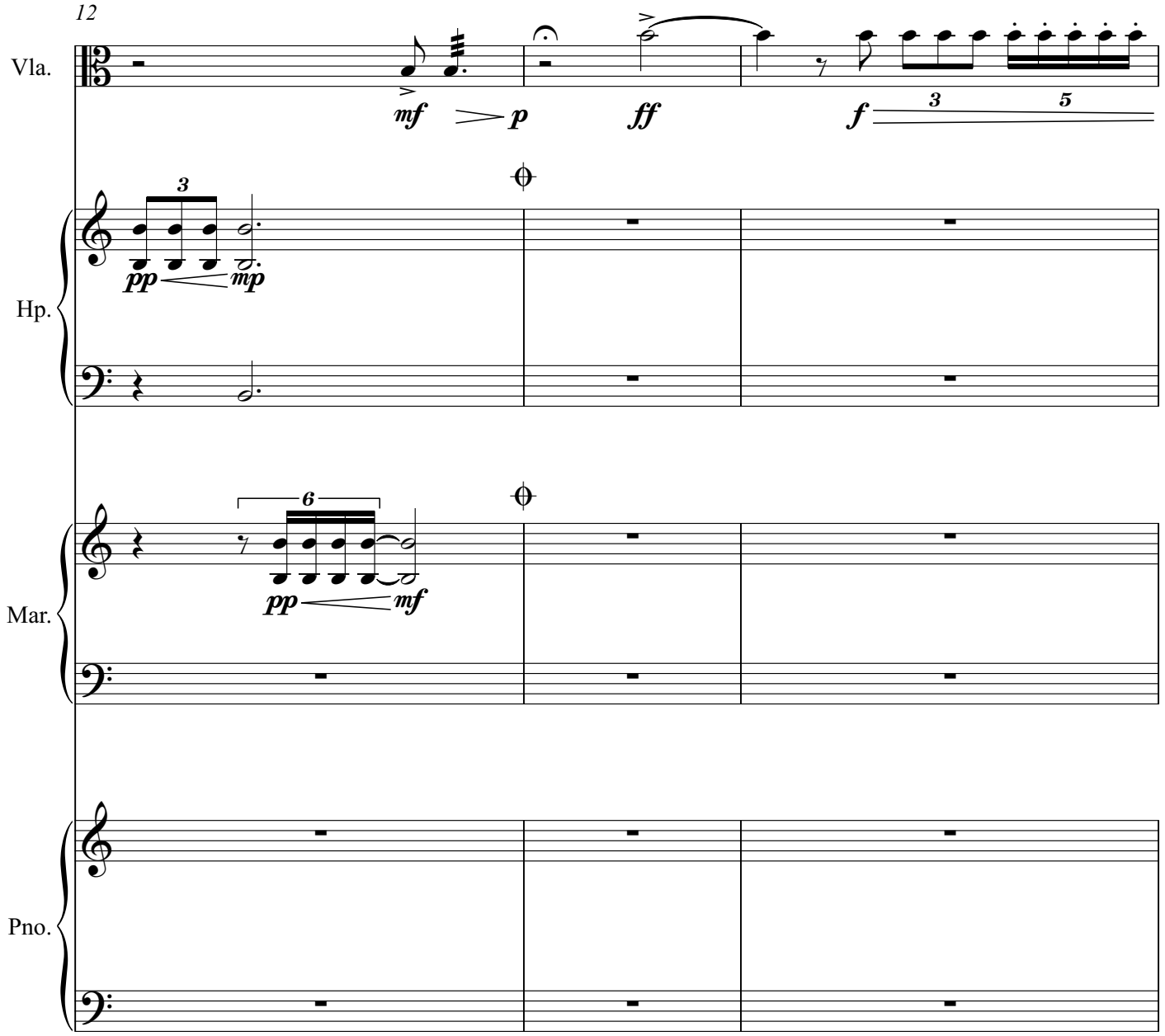
Laura Newey

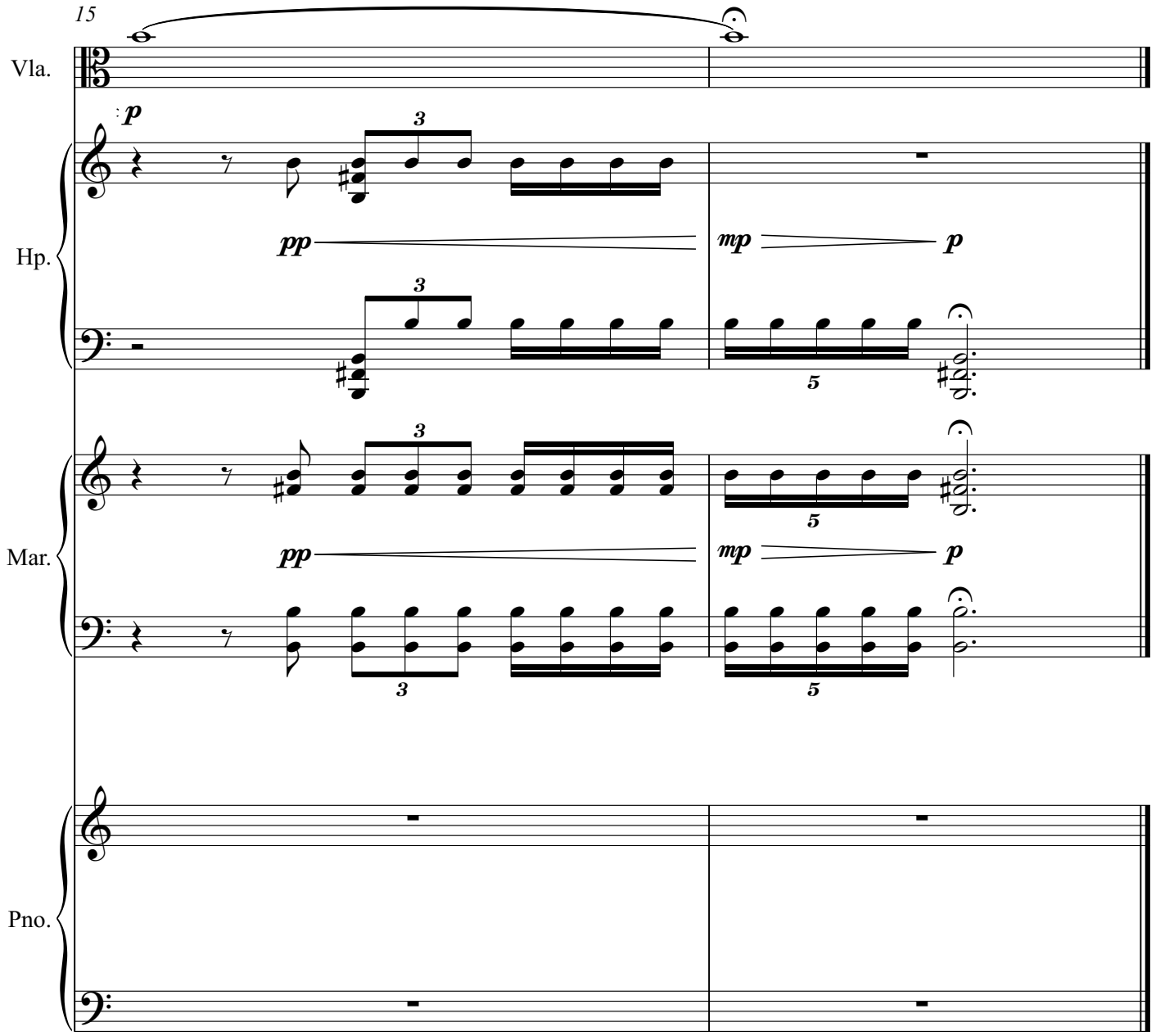



4
Vla.
p
mp
Hp.
3
f
pp
Mar.
3
5
l.v.
ppp
f
3
5
Pno.

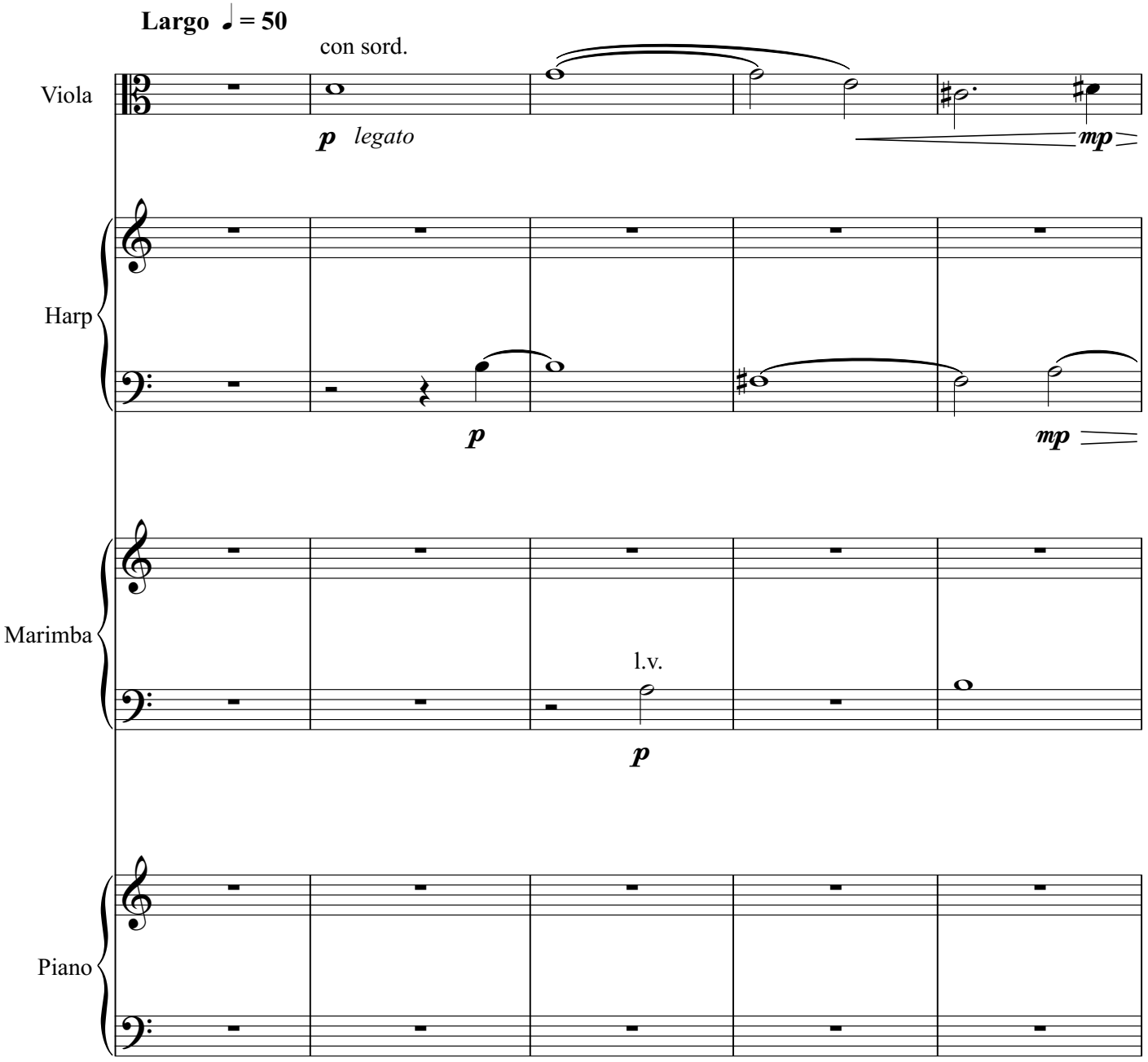

7
rit.
Vla.
ff
mp
8va
l.v.
Hp.
ff
mf
3
l.v.
Mar.
ff
mp
p
mp
3
rit.
Pno.

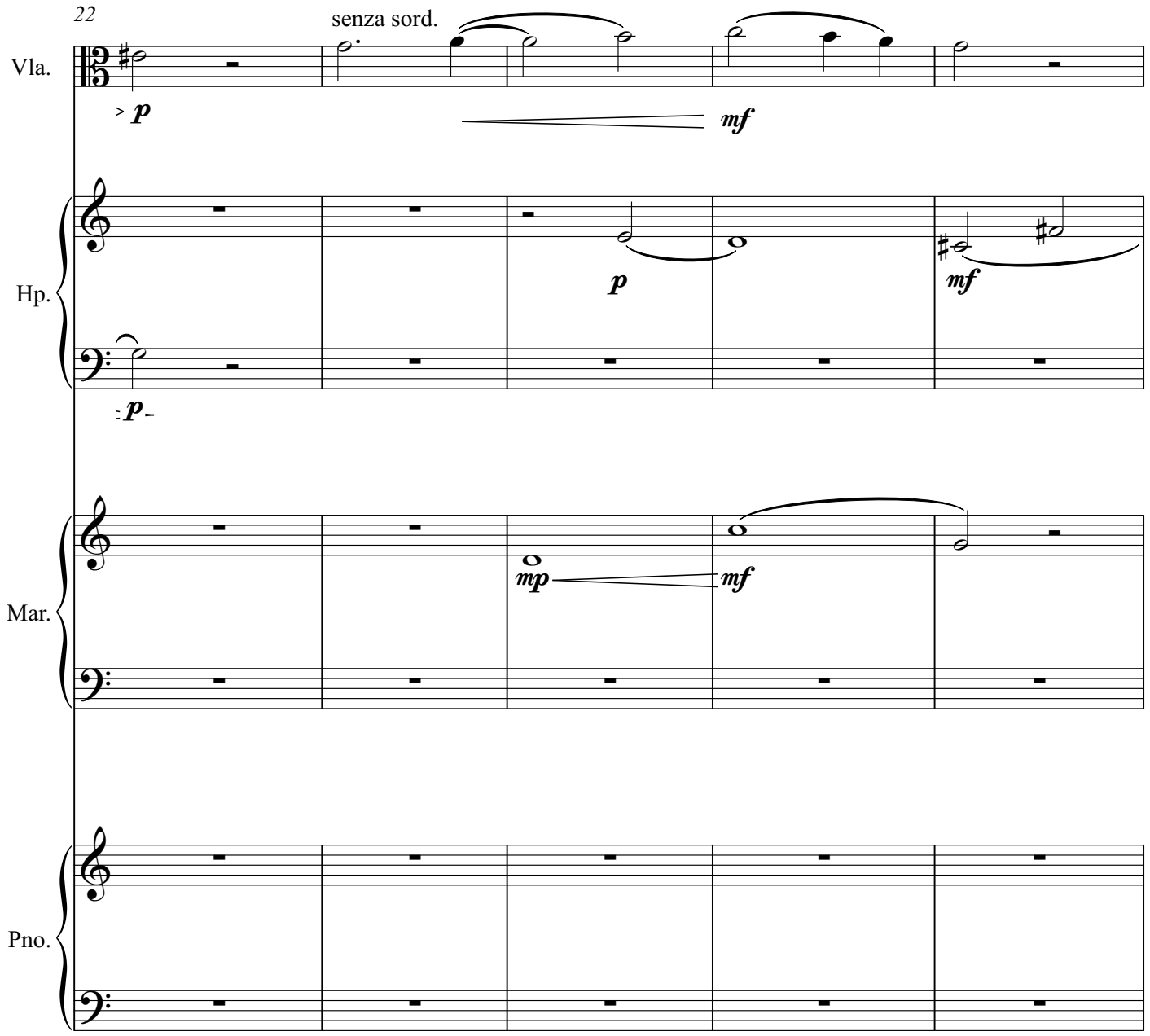

accel.
rit.
A tempo
9
pizz.
arco
Vla.
mf
p
l.v.
Hp.
mf
l.v.
Mar.
mf
5
6
accel.
rit.
A tempo
Pno.

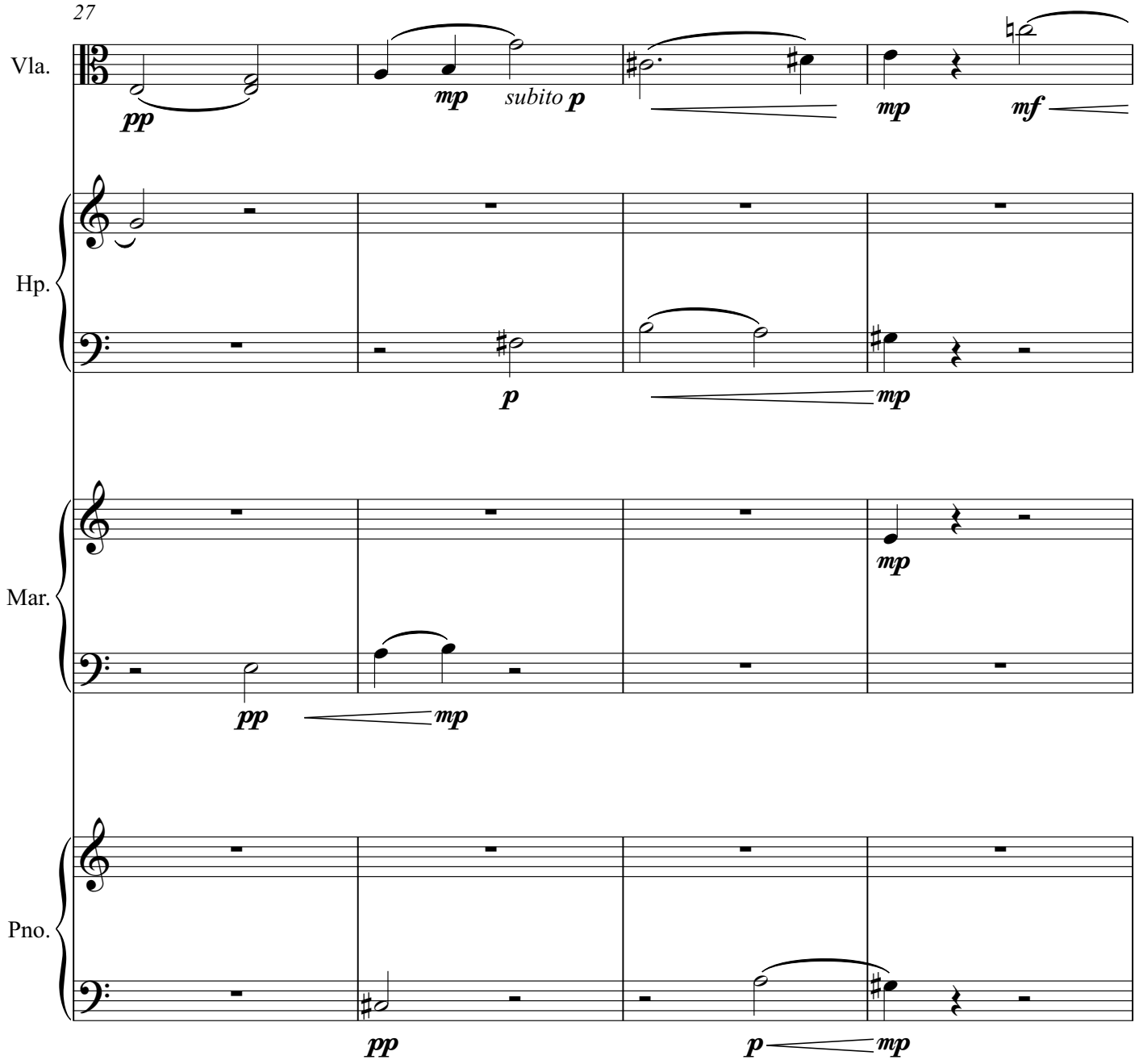

12
Vla.
mf
p
ff
f
3
5
Hp.
3
pp
mp
Mar.
6
pp
mf
Pno.

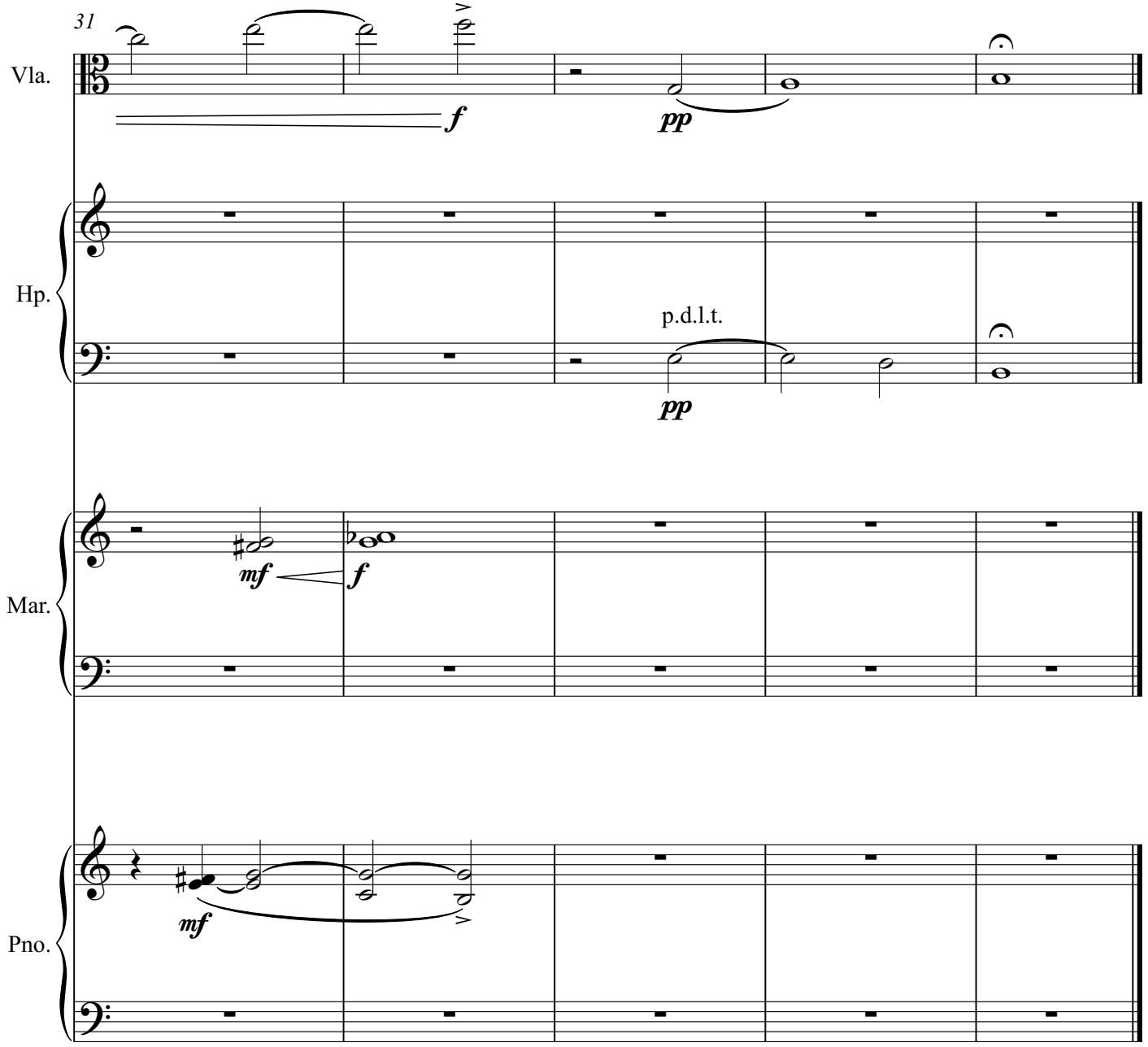

15
Vla.
Hp.
Mar.
Pno.
p
pp
mp
p
3
5

II: exploration of harmony in a limited range

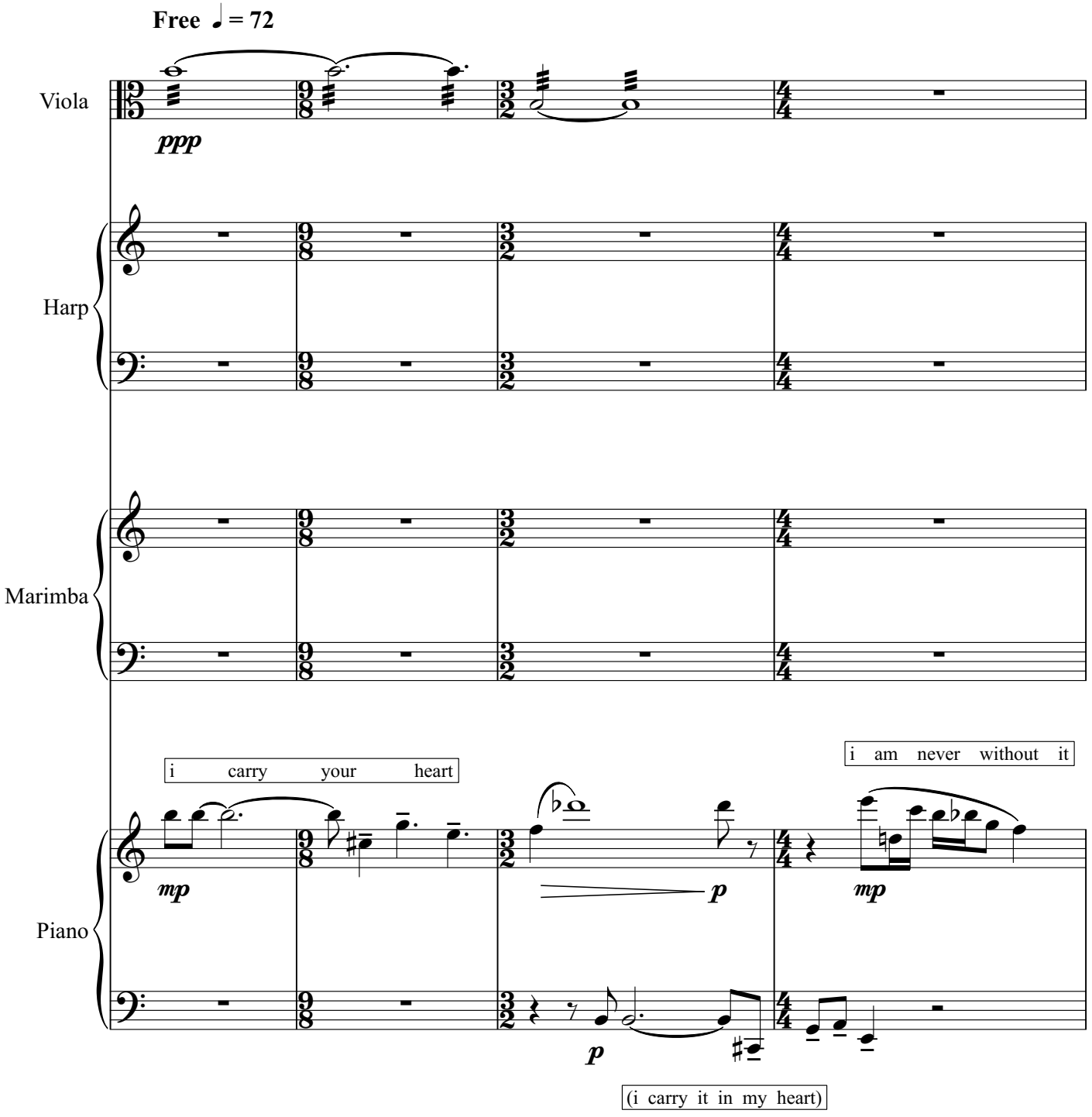


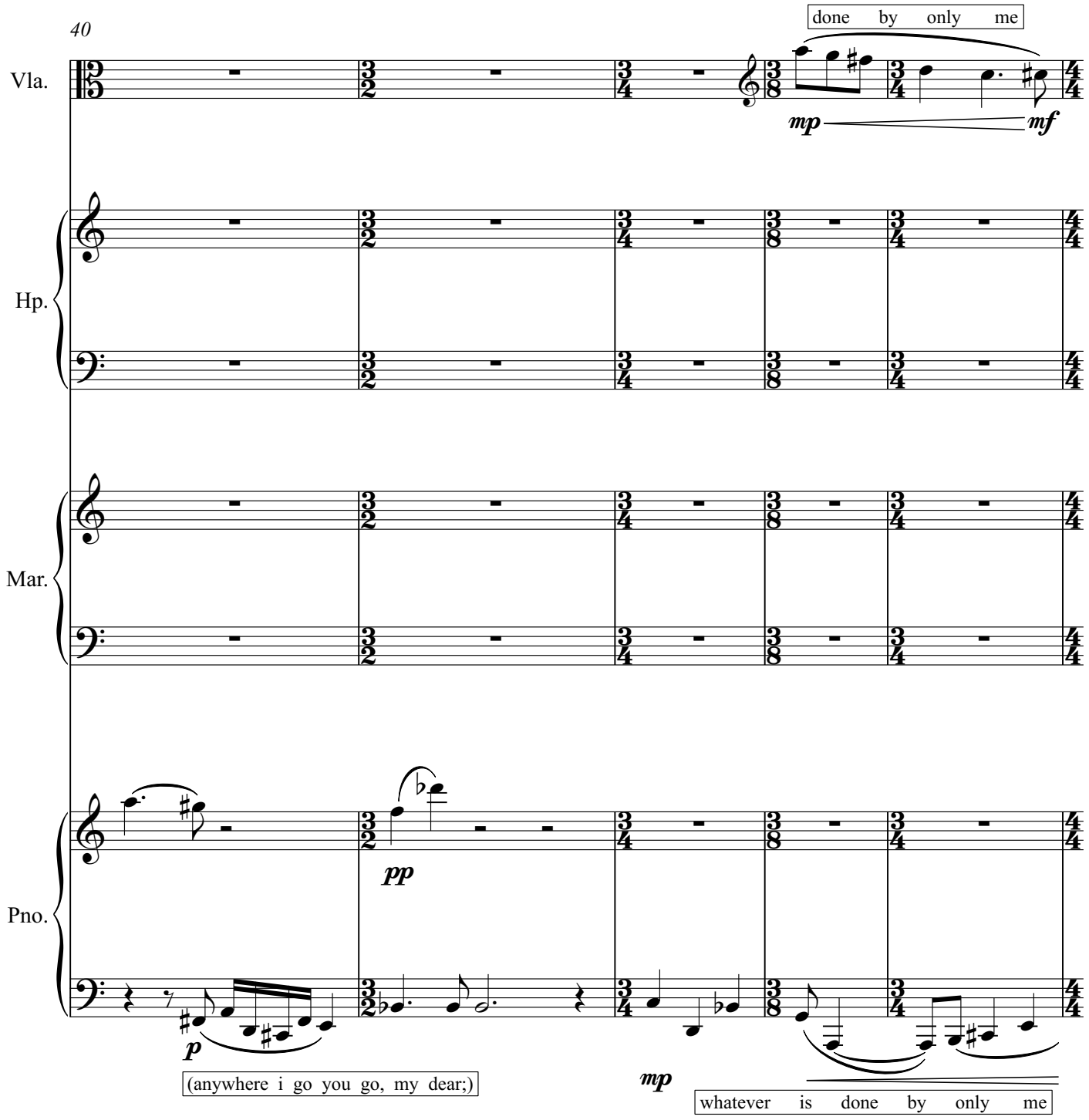

22
senza sord.
Vla.
Hp.
Mar.
Pno.
p
mf
p
mf
p
mp
mf

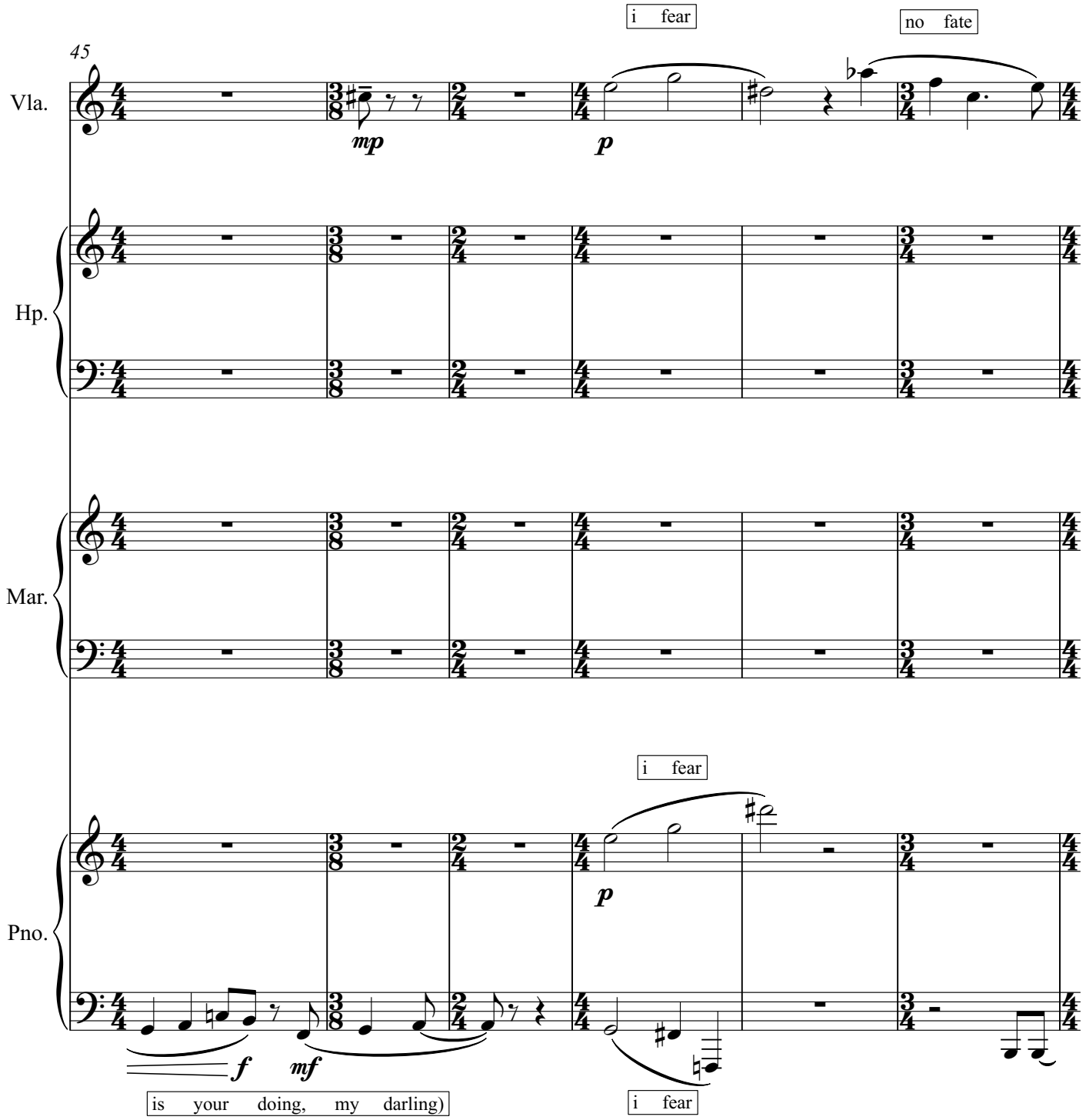

27
Vla.
pp
mp
subito p
mp
mf
Hp.
p
mp
Mar.
mp
pp
mp
Pno.
pp
p
mp

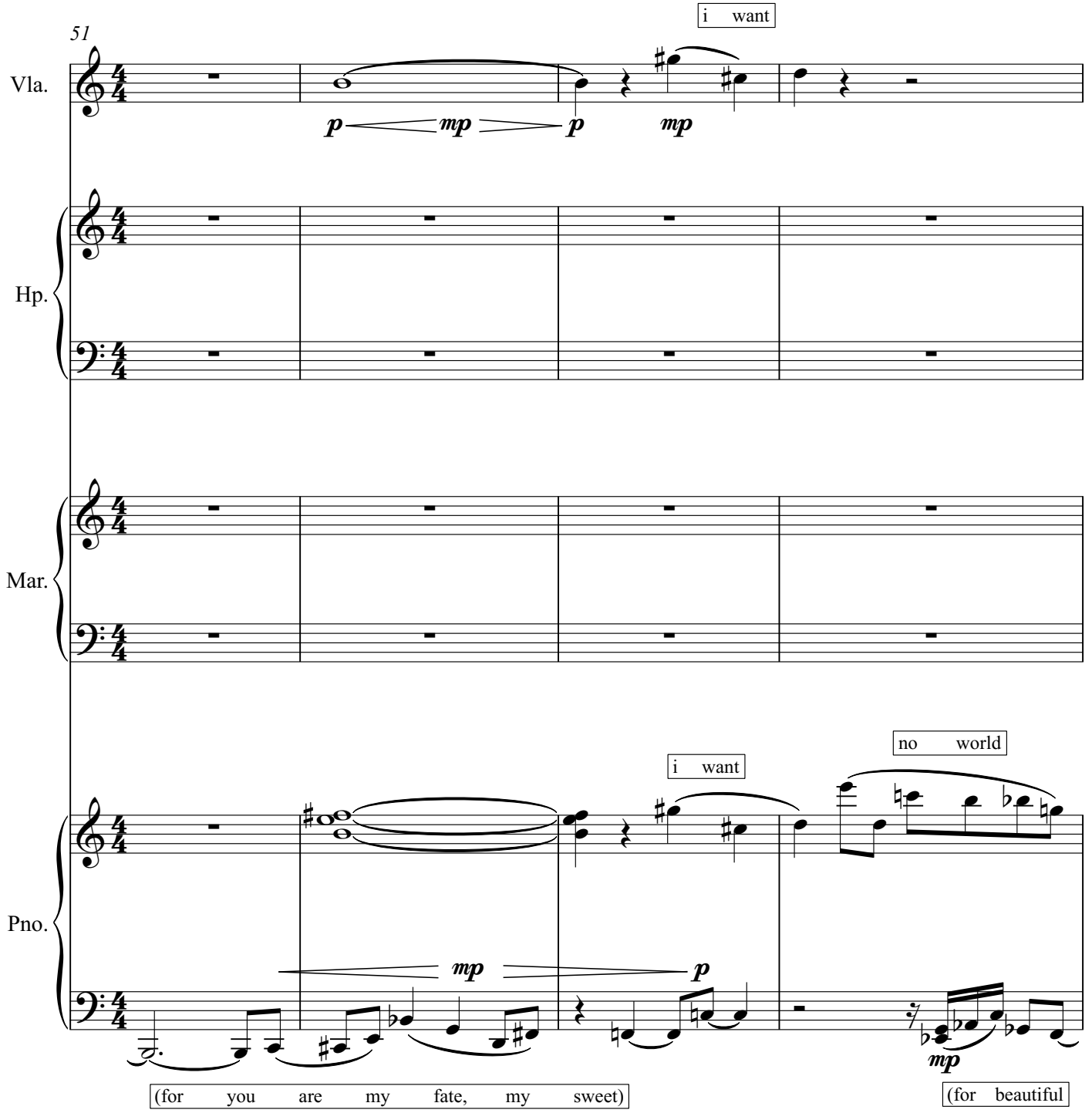

31
Vla.
f
pp
Hp.
p.d.l.t.
pp
Mar.
mf
f
Pno.
mf

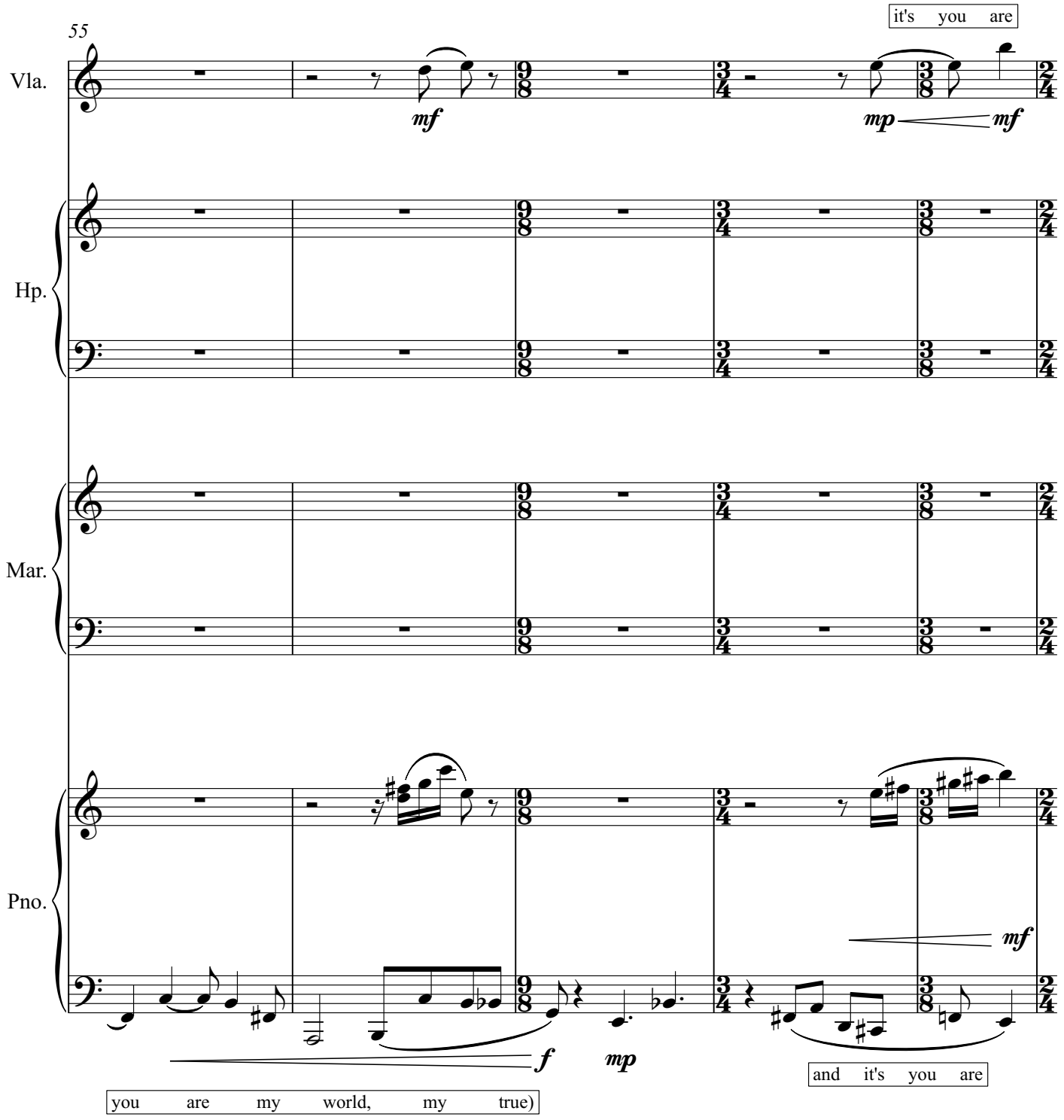
III: based on text by e. e. cummings

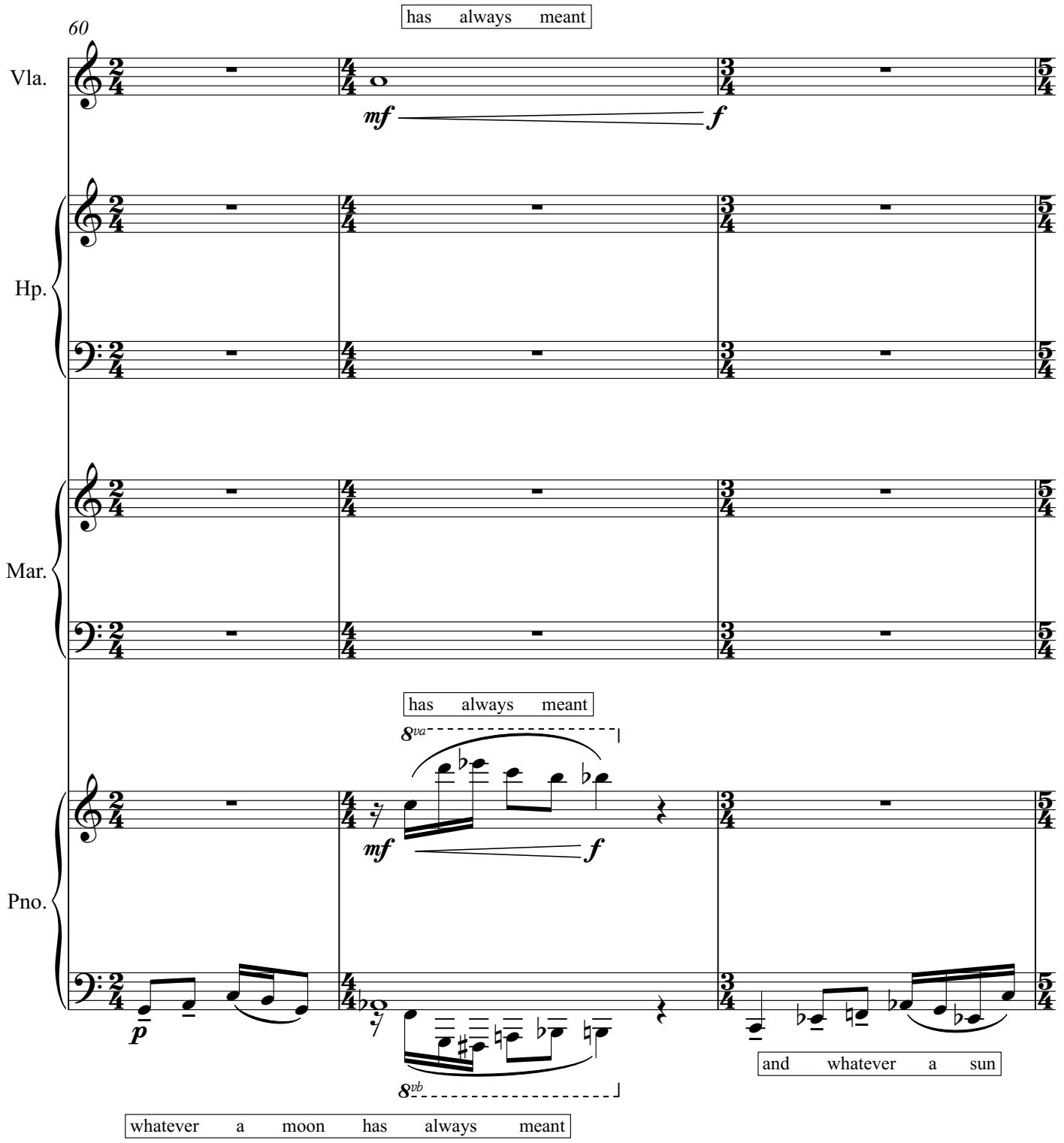


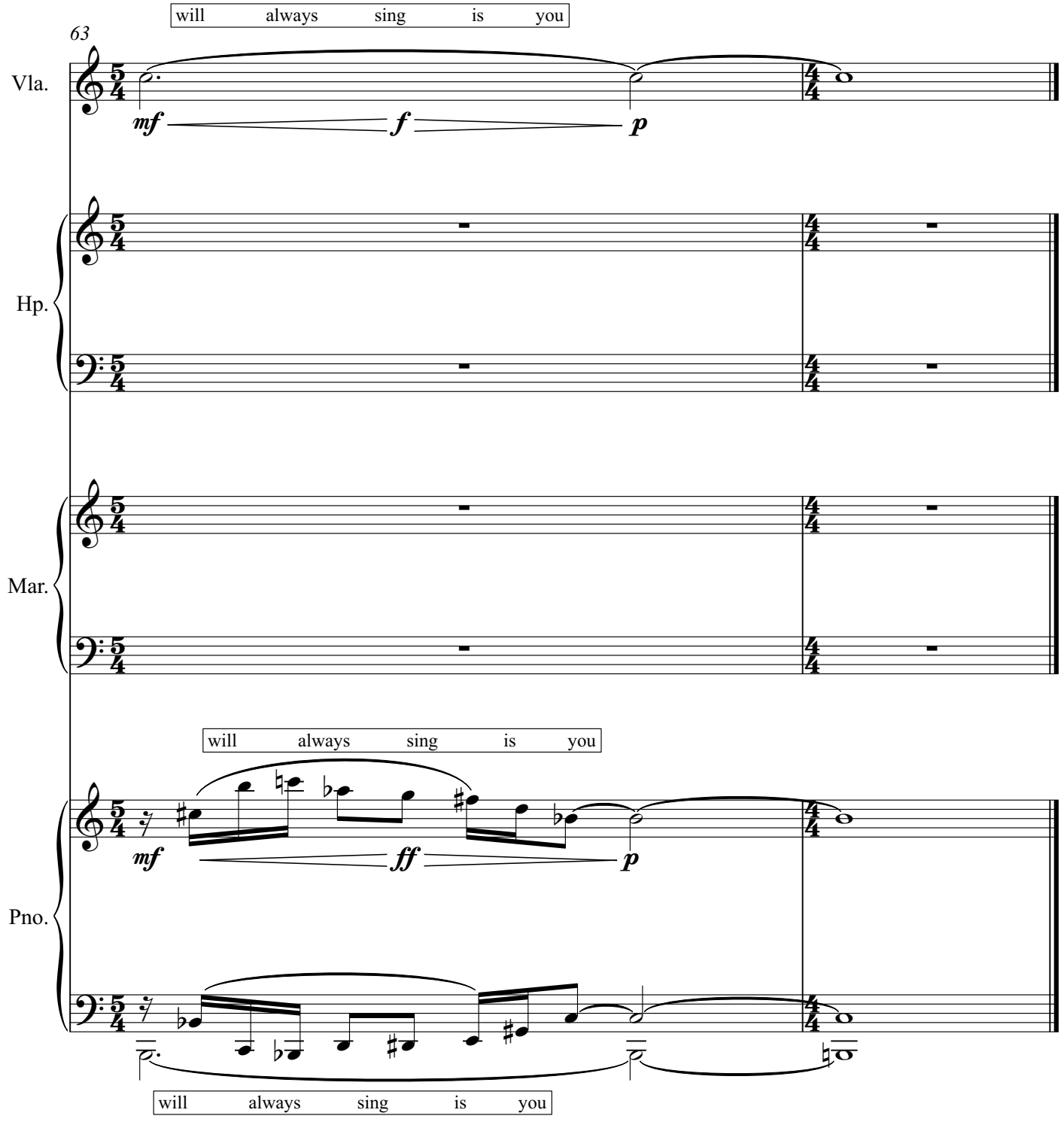

40
Vla.
done by only me
mp
mf
Hp.
Mar.
Pno.
pp
p
(anywhere i go you go, my dear;)
mp
whatever is done by only me


45
Vla.
Hp.
Mar.
Pno.
i fear
no fate
mp
p
i fear
p
f
mf
is your doing, my darling)
i fear

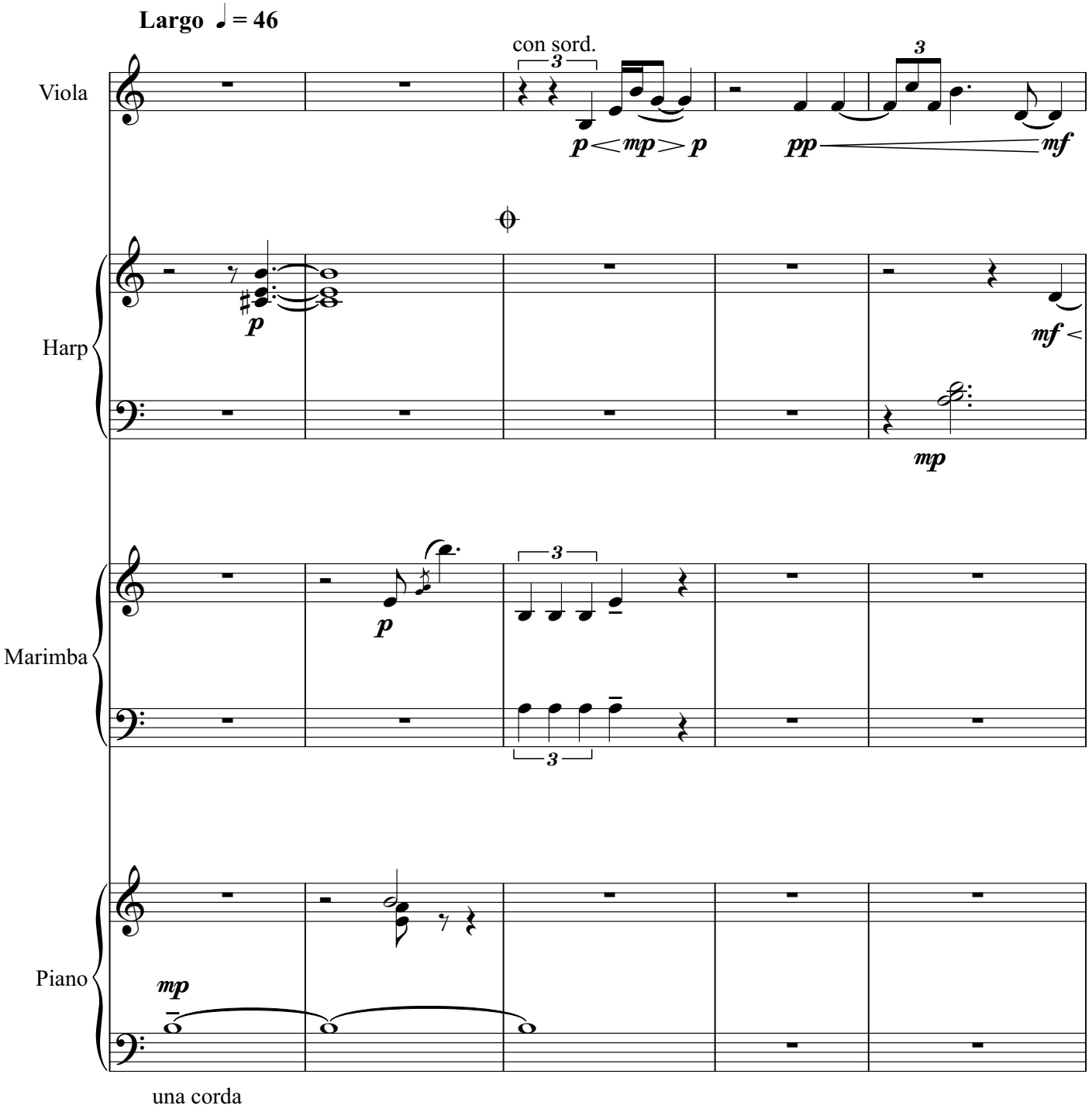

51
Vla.
Hp.
Mar.
Pno.
i want
i want
no world
(for you are my fate, my sweet)
(for beautiful

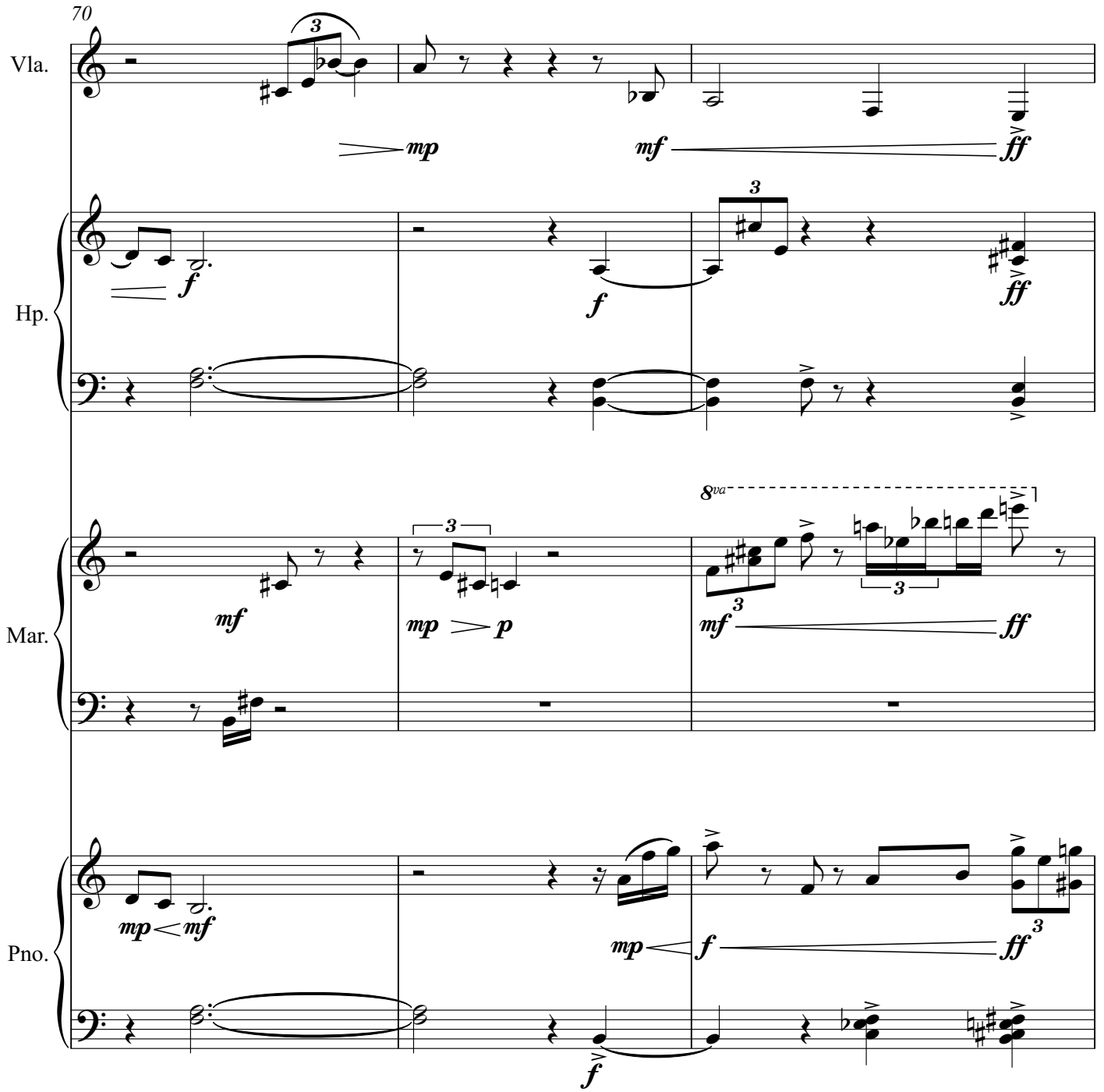

55
Vla.
Hp.
Mar.
Pno.
it's you are
mf
mp
mf
mf
f
mp
you are my world, my true)
and it's you are

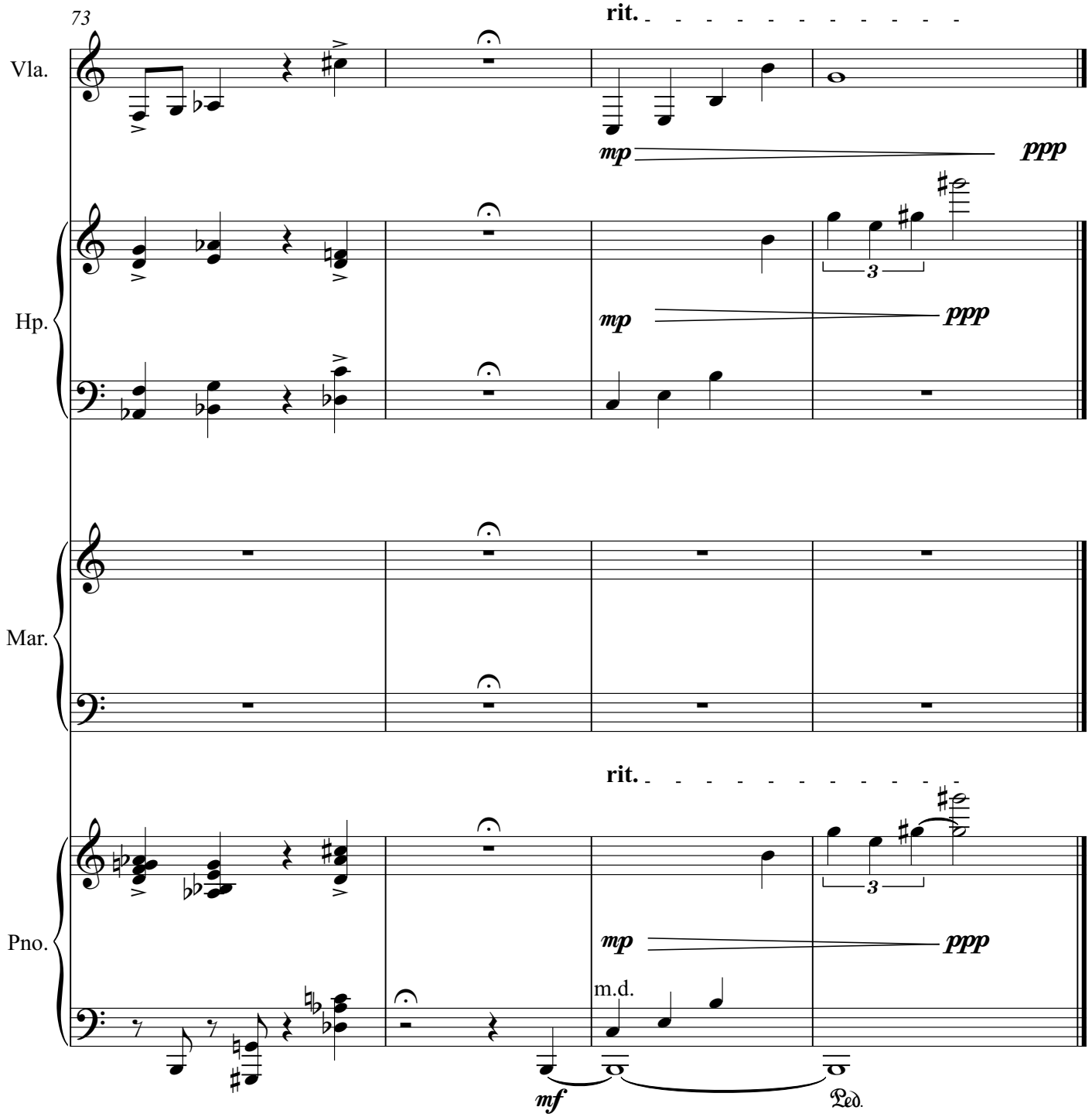

60
has always meant
Vla.
mf
f
Hp.
Mar.
has always meant
Pno.
8va
mf
f
p
8vb
and whatever a sun
whatever a moon has always meant


will always sing is you
63
Vla.
mf
f
p
Hp.
Mar.
will always sing is you
Pno.
mf
ff
p
will always sing is you

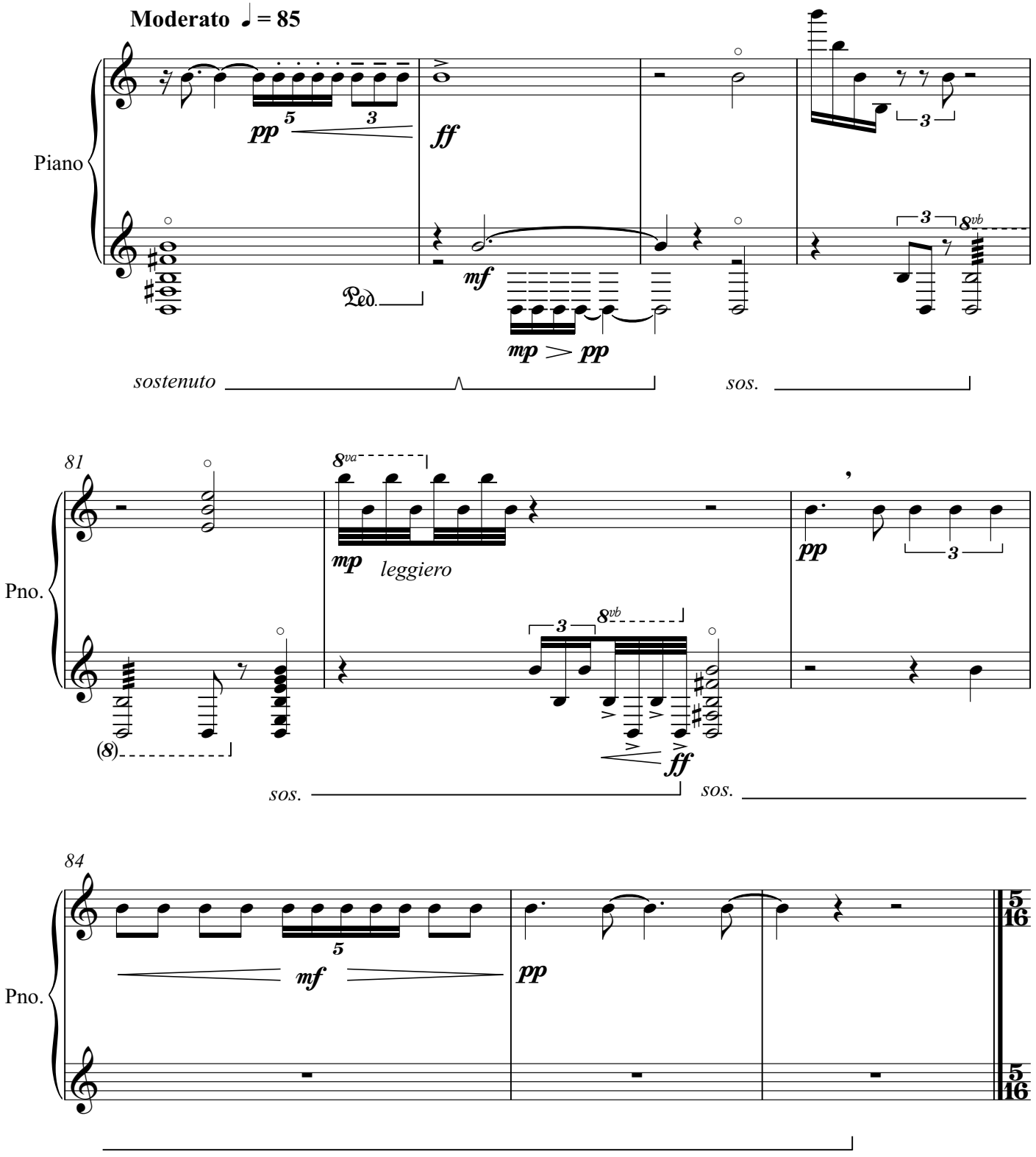
IV: based on the Fibonacci sequence



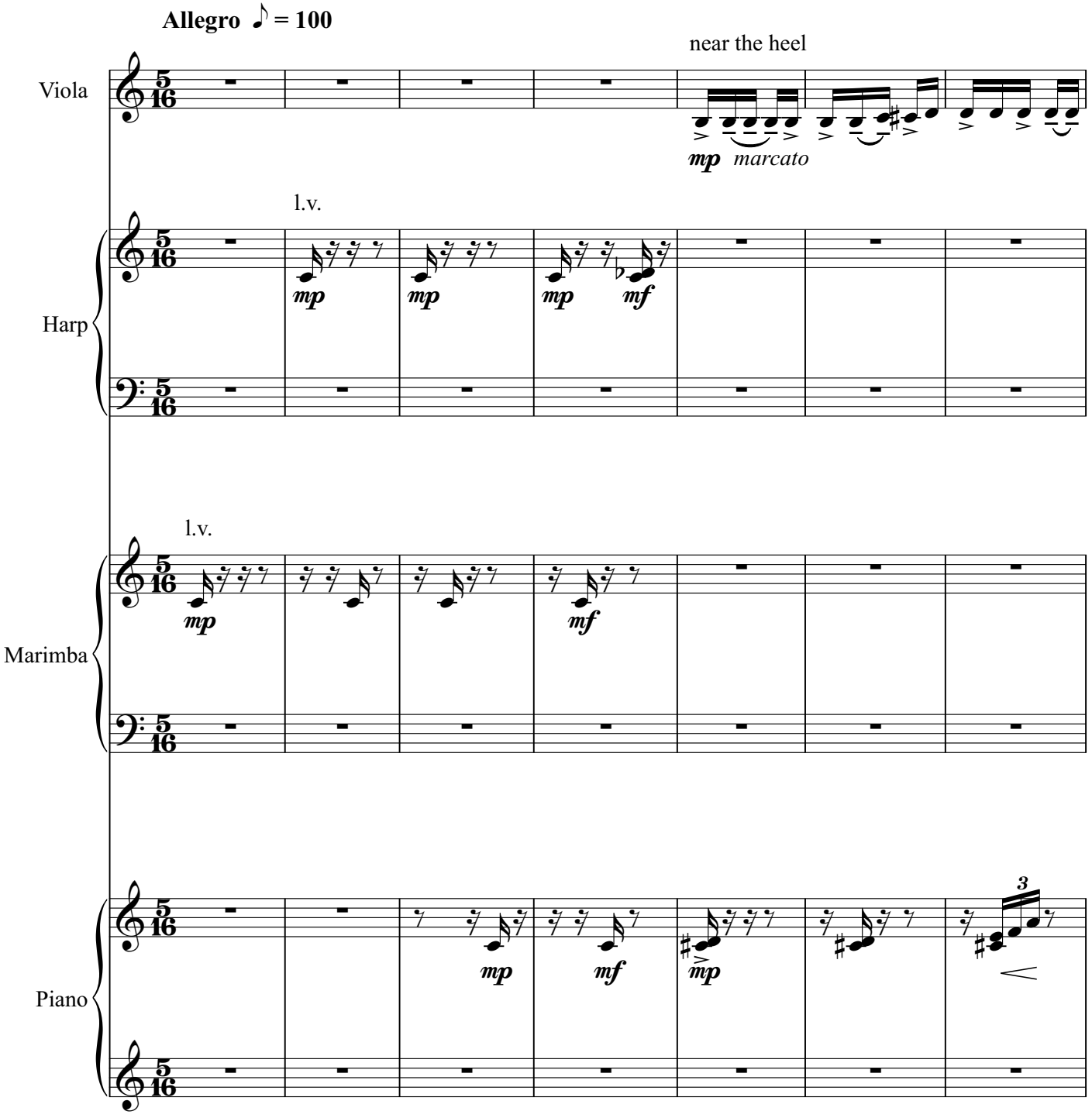

70
Vla.
Hp.
Mar.
Pno.
8va

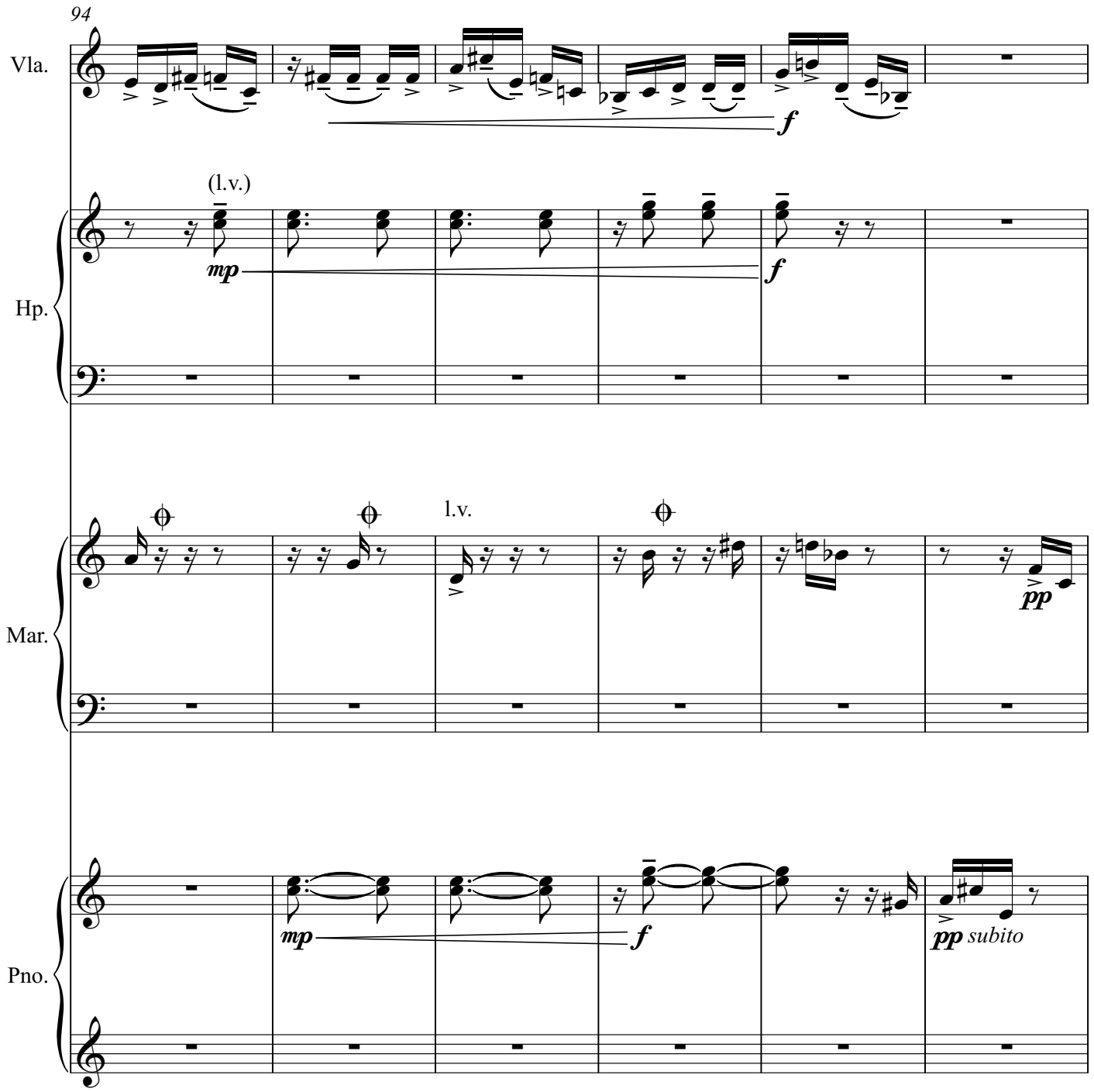

73
rit.
Vla.
mp
ppp
Hp.
mp
ppp
3
Mar.
rit.
Pno.
mp
ppp
3
m.d.
mf
Ped.

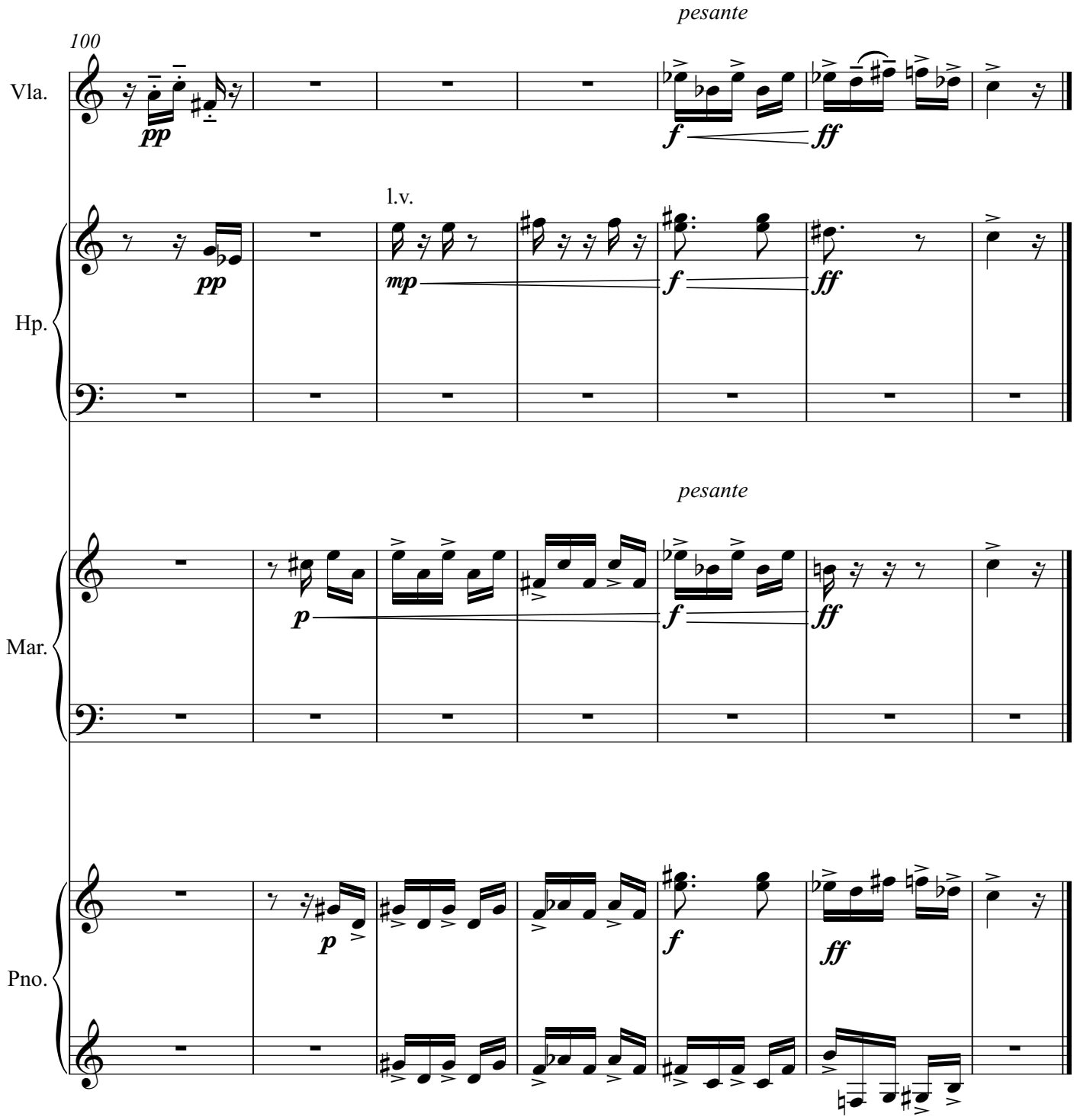
solo piano retrograde reprise of I



V: expansion and variation of a rhythmic cell




94
Vla.
f
(l.v.)
mp
f
Hp.
l.v.
pp
Mar.
mp
f
pp subito
Pno.


100
pesante
Vla.
pp
f
ff
l.v.
Hp.
pp
mp
f
ff
pesante
Mar.
p
f
ff
Pno.
p
f
ff