

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

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Moderato ♩ = 85

sul tasto

The score is for four instruments: Viola, Harp, Marimba, and Piano, in 4/4 time. The tempo is Moderato at 85 beats per minute. The key signature has one sharp (F#).

Viola: The first staff features a melodic line starting with a half note, followed by quarter notes, and ending with a triplet of eighth notes. Dynamics range from *pp* to *mf*. The instruction "sul tasto" is present. A fermata is placed over the final triplet.

Harp: The second staff is mostly silent, with a single note in the bass clef in the third measure, marked *mf* and *l.v.*

Marimba: The third staff features a tremolo in the first two measures, marked *ppp* and *pp*. A box contains the instruction: "tremolo speeds up with cresc. and slows down with dim." The third measure has a single note marked *ppp*, and the fourth measure has a sustained chord marked *mp*.

Piano: The fourth staff is silent throughout.

4

Vla. *p* *mp*<

Hp. *f* *pp*

Mar. *ppp* *f* l.v.

Pno.

Detailed description: This page of a musical score features four staves. The top staff is for Viola (Vla.) in C major, starting with a measure containing a whole note G4 and a half note G4, with a dynamic of *p*. A slur spans the first two measures, and a breath mark is placed above the second measure. The third measure contains a quarter note G4, a quarter note F#5, and a quarter note E5, with a dynamic of *mp* and an accent (<). The second staff is for Harp (Hp.), with a treble clef and a key signature of one sharp (F#). It has rests in the first two measures, followed by a triplet of eighth notes (F#4, G4, A4) in the third measure, marked *f*. The fourth measure has a half note G4, marked *pp*. The third staff is for Maracas (Mar.), with a treble clef and a key signature of one sharp. It features a triplet of eighth notes (F#4, G4, A4) in the first measure, marked *ppp*. The second measure has a triplet of eighth notes (F#4, G4, A4) marked *f*. The third measure has a triplet of eighth notes (F#4, G4, A4) marked *f* and includes the instruction "l.v.". The fourth measure is a whole rest. The bottom staff is for Piano (Pno.), with both treble and bass clefs, and contains whole rests in all four measures.

7

Vla. *ff* *mp* *rit.*

Hp. *ff* *8va* *mf* *l.v.*

Mar. *ff* *mp* *p* *mp* *rit.*

Pno.

Detailed description of the musical score: The score is for measures 7 and 8. The Violin (Vla.) part starts with a *ff* dynamic, followed by a *mp* dynamic and a *rit.* marking. The Harp (Hp.) part features a *ff* dynamic with an *8va* marking, followed by a *mf* dynamic and a *l.v.* marking. The Maracas (Mar.) part begins with a *ff* dynamic, includes two triplet markings, and transitions through *mp*, *p*, and *mp* dynamics. The Piano (Pno.) part is silent throughout. The *rit.* marking is present at the end of both the Vlna and Mar. staves.

9

accel. rit. A tempo

Vla. pizz. arco

mf p

Hp. l.v. mf

Mar. l.v. mf

5 6

accel. rit. A tempo

Pno.

12

Vla. *mf* *p* *ff* *f* 3 5

Hp. *pp* *mp* 3

Mar. *pp* *mf* 6

Pno.

15

Vla.

Hp.

Mar.

Pno.

The musical score for measures 15 and 16 is as follows:

- Viola (Vla.):** Measure 15 begins with a slur over a whole note. Measure 16 continues with a whole note.
- Harp (Hp.):** Measure 15 starts with a *p* dynamic. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Measure 16 has a *pp* dynamic in the first half and a *mp* dynamic in the second half, ending with a *p* dynamic. The right hand has a triplet of eighth notes, and the left hand has a quintuplet of eighth notes.
- Maracas (Mar.):** Measure 15 starts with a *p* dynamic. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Measure 16 has a *pp* dynamic in the first half and a *mp* dynamic in the second half, ending with a *p* dynamic. The right hand has a quintuplet of eighth notes, and the left hand has a quintuplet of eighth notes.
- Piano (Pno.):** The piano part is silent throughout both measures.

II: exploration of harmony in a limited range

Largo ♩ = 50

con sord.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs).
1. **Viola**: The first system shows a melodic line starting with a half rest, followed by a half note G2, a half note F2, a half note E2, and a half note D2. A slur covers the last two notes. Dynamics are *p legato* and *mp*.
2. **Harp**: The second system shows a half rest, a half rest, a half note G2, a half note F2, a half note E2, and a half note D2. A slur covers the last two notes. Dynamics are *p* and *mp*.
3. **Marimba**: The third system shows a half rest, a half rest, a half rest, a half note G2, a half rest, and a half note D2. A slur covers the last two notes. Dynamics are *p*. The instruction "l.v." is written above the G2 note.
4. **Piano**: The fourth system shows a half rest, a half rest, a half rest, a half rest, a half rest, and a half rest.

22

senza sord.

Vla. *> p* *mf*

Hp. *p* *mf*

Mar. *mp* *mf*

Pno.

27

Vln. *pp* *mp* *subito p* *mp* *mf*

Hp. *p* *mp*

Mar. *pp* *mp* *mp*

Pno. *pp* *p* *mp*

Detailed description: This page of a musical score, numbered 27, features four staves. The Violin (Vln.) staff is in the alto clef (C4 on the second line) and contains a melodic line with dynamics *pp*, *mp*, *subito p*, *mp*, and *mf*. The Harp (Hp.) staff is in the bass clef and provides accompaniment with dynamics *p* and *mp*. The Maracas (Mar.) staff is in the bass clef and has dynamics *pp*, *mp*, and *mp*. The Piano (Pno.) staff is in the bass clef and has dynamics *pp*, *p*, and *mp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

31

Vla.

Hp.

Mar.

Pno.

f *pp*

p.d.l.t. *pp*

mf *f*

mf

Detailed description: This page of a musical score contains measures 31 through 35. It features four staves: Violin (Vla.), Harp (Hp.), Maracas (Mar.), and Piano (Pno.). The Violin part begins with a dynamic of *f* and a *pp* section. The Harp part includes a *p.d.l.t.* marking and a *pp* dynamic. The Maracas part shows a dynamic shift from *mf* to *f*. The Piano part starts with a *mf* dynamic. The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

III: based on text by e. e. cummings

Free ♩ = 72

The musical score is arranged in four systems. The first system features the Viola part with a *ppp* dynamic. The second system contains the Harp and Marimba parts, both of which are silent. The third system features the Piano part with lyrics: "i carry your heart" (mezzo-piano), "i am never without it" (piano), and "i carry it in my heart" (mezzo-piano). The score includes various musical notations such as slurs, dynamics, and a fermata.

Viola

ppp

Harp

Marimba

Piano

i carry your heart

i am never without it

mp

p

mp

p

(i carry it in my heart)

40

Vla. *done by only me*
mp ————— *mf*

Hp.

Mar.

Pno. *(anywhere i go you go, my dear;)*
p *pp* *mp* *whatever is done by only me*

45

Vla. *mp* *p* i fear no fate

Hp.

Mar.

Pno. *f* *mf* *p* i fear

is your doing, my darling) i fear

51

Vla. *p mp p mp* i want

Hp.

Mar.

Pno. *mp p mp* i want no world
(for you are my fate, my sweet) (for beautiful)

55

Vla. *mf* *mp* *mf* it's you are

Hp.

Mar.

Pno. *f* *mp* *mf* and it's you are

you are my world, my true)

60 has always meant

Vla. 

Hp. 

Mar. 

Pno. 

whatever a moon has always meant

and whatever a sun

63 will always sing is you

Vla. *mf* *f* *p*

Hp.

Mar.

Pno. *mf* *ff* *p*

will always sing is you

will always sing is you

IV: based on the Fibonacci sequence

Largo ♩ = 46

The musical score is divided into four staves. The top staff is for Viola, the second for Harp, the third for Marimba, and the bottom for Piano. The Viola part begins with a rest, followed by a triplet of eighth notes marked 'con sord.', 'p', and '<mp>', then a half note 'p', and finally a triplet of eighth notes marked 'pp' and 'mf'. The Harp part has a chord of F#4, A4, C5 marked 'p' in the first measure, and a half note G4 marked 'mf' in the fourth measure. The Marimba part has a half note G4 marked 'p' in the second measure, followed by a triplet of eighth notes in the third measure. The Piano part has a half note G4 marked 'mp' in the first measure, followed by a half note G4 in the second measure, and rests in the third and fourth measures. A circled phi symbol is placed above the Harp staff in the second measure. The instruction 'una corda' is written below the Piano staff.

Viola

Harp

Marimba

Piano

una corda

con sord.

ϕ

p < *mp* > *p* *pp* ————— *mf*

p *mf* <

p *mp*

mp

70

Vla. *mp* *mf* *ff*

Hp. *f* *f* *ff*

Mar. *mf* *mp* *p* *mf* *ff* *8va*

Pno. *mp* *mf* *mp* *f* *ff*

Detailed description of the musical score: The score is for measures 70, 71, and 72. It features four staves: Violin (Vla.), Harp (Hp.), Maracas (Mar.), and Piano (Pno.).
- **Violin (Vla.):** Measure 70 has a rest. Measure 71 starts with a triplet of eighth notes (F#4, G4, A4) marked *mp*, followed by a quarter rest, a quarter note (Bb4), and a quarter rest. Measure 72 has a half note (C5) marked *mf*, a half note (D5) marked *ff*, and a quarter rest.
- **Harp (Hp.):** Measure 70 has a quarter note (F#4) marked *f*. Measure 71 has a half note (G4) marked *f*. Measure 72 has a quarter note (A4) marked *ff*.
- **Maracas (Mar.):** Measure 70 has a quarter note (F#4) marked *mf*. Measure 71 has a triplet of eighth notes (F#4, G4, A4) marked *mp* and a quarter rest marked *p*. Measure 72 has a triplet of eighth notes (F#4, G4, A4) marked *mf*, followed by a triplet of eighth notes (Bb4, C5, Bb4) marked *ff*. An *8va* marking is above the final triplet.
- **Piano (Pno.):** Measure 70 has a quarter note (F#4) marked *mp* and a quarter note (G4) marked *mf*. Measure 71 has a quarter note (A4) marked *mp* and a quarter note (Bb4) marked *f*. Measure 72 has a quarter note (C5) marked *ff*.
- **Harmony:** The bass line consists of sustained chords: F#4 in measure 70, and F#4-G4 in measures 71 and 72.

73 rit.

Vla.

mp ppp

Hp.

mp ppp

Mar.

rit.

Pno.

mp ppp

m.d.

mf Ped.

solo piano retrograde reprise of I

Moderato ♩ = 85

Piano

pp 5 3 ff

mf *mp* > *pp*

sostenuto sos.

81

Pno.

mp *leggiero* pp

mp *ff*

sos. sos.

84

Pno.

mf *pp*

5/16

V: expansion and variation of a rhythmic cell

Allegro ♩ = 100

near the heel

The score is written for four instruments: Viola, Harp, Marimba, and Piano, all in 5/16 time. The tempo is marked Allegro with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#).

- Viola:** The first four measures are rests. In the fifth measure, a rhythmic cell of eighth notes begins, marked *mp marcato*. This cell is expanded and varied in the following measures, ending with a triplet of eighth notes in the seventh measure.
- Harp:** The first four measures are rests. In the fifth measure, a rhythmic cell of eighth notes begins, marked *mp*. This cell is expanded and varied in the following measures, ending with a triplet of eighth notes in the seventh measure.
- Marimba:** The first four measures are rests. In the fifth measure, a rhythmic cell of eighth notes begins, marked *mp*. This cell is expanded and varied in the following measures, ending with a triplet of eighth notes in the seventh measure.
- Piano:** The first four measures are rests. In the fifth measure, a rhythmic cell of eighth notes begins, marked *mp*. This cell is expanded and varied in the following measures, ending with a triplet of eighth notes in the seventh measure.

Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The instruction *l.v.* (lento vivace) is present above the Harp and Marimba staves. The instruction *mp marcato* is present below the Viola staff. A triplet of eighth notes is marked with a '3' above it in the final measure of the Piano part.

94

Vla.

Hp.

Mar.

Pno.

The musical score consists of four staves. The Violin staff (Vla.) features a melodic line with eighth and sixteenth notes, starting with a dynamic of *f*. The Harp staff (Hp.) provides accompaniment with chords, marked *mp* and *f*, and includes the instruction "(l.v.)". The Maracas staff (Mar.) has a rhythmic pattern with accents and a dynamic of *pp*. The Piano staff (Pno.) features chords and a dynamic of *pp subito*. The score is divided into measures 94 through 99.

pesante

100

Vla. *pp* *f* *ff*

Hp. *pp* *mp* *f* *ff* l.v.

Mar. *p* *f* *ff* *pesante*

Pno. *p* *f* *ff*

Detailed description of the musical score: The score is for measures 100 to 104. It features four staves: Violin (Vla.), Harp (Hp.), Maracas (Mar.), and Piano (Pno.). The Violin part starts with a *pp* dynamic and a melodic line, transitioning to *f* and *ff* in the later measures. The Harp part has a *pp* dynamic, followed by *mp* and then *f* and *ff*. The Maracas part begins in measure 101 with a *p* dynamic and continues with *f* and *ff*. The Piano part has a *p* dynamic in measure 101, then *f* and *ff*. The instruction *pesante* is written above the Violin staff and below the Maracas staff. The tempo marking '100' is at the top left. The Harp part includes the instruction 'l.v.' above the staff in measure 102. The score concludes with a double bar line at the end of measure 104.