

“...in the cloud cuckoo valley.”(a carnival)

paul newland

Preview File Only

### Instrumentation

trumpet (B<sup>b</sup>) (metal and human voices)  
horn (F)  
clarinet (B<sup>b</sup>)  
viola  
percussion: 3 crotals (high, medium, low)  
2 gongs (small, medium)  
bass drum (medium)  
tamtam  
stones  
piano

duration approx. 10'

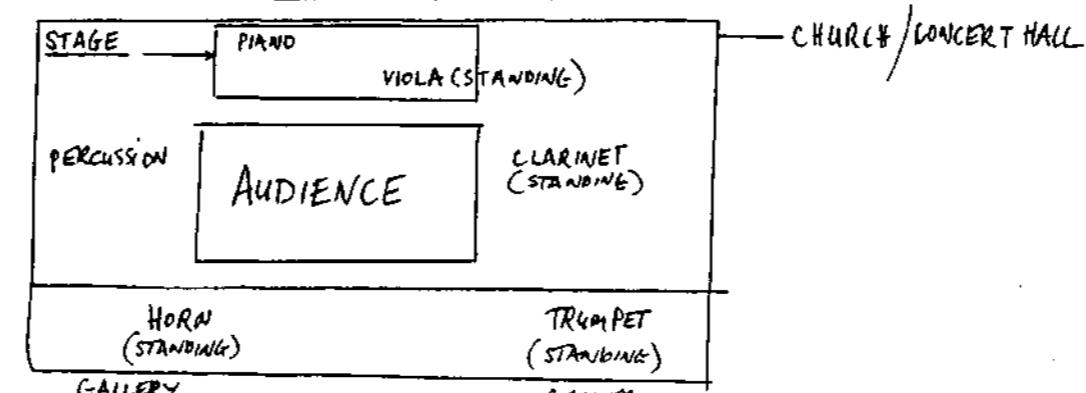
Score in C.

### Performance notes:

Each part is performed independently, except at specific moments when players give important cues to each other. Accidentals apply only to the note they precede and only in the octave designated. When playing long notes bow changes and breaths may be taken as necessary. — indicates that the majority of the cue should be left to the end of the note.

This piece was written specifically to be performed in Christ Church Spitalfields. When performed in the concert hall players should spread out around the space, as closely as possible adhering to the seating plan below.

### SEATING PLAN



(horn + trumpet are raised up  
in the gallery)

This work was commissioned for Spitalfields Festival and given its first performance  
in Christ Church, 7th June '96.

The starting points for "...in the cloud cuckoo valley." (a "carnaval") were the space within Christ Church itself and Rowland Emett's mechanical sculpture "A Quiet Afternoon in the Cloud Cuckoo Valley" which also has a strong spatial element .The sculpture consists of a number of mechanical objects and automata which , frozen for the majority of the time , leap into action every fifteen minutes , carrying out a series of repetitive actions , offering a tongue-in-cheek portrayal of an English arcadia . These characteristics are reflected in the music which moves between areas of stillness and activity with various mechanical musical objects , ticking and twisting , moving at various speeds , passing between the various players who project the sounds around across and through the space. Much of the the pitch material which forms the work is derived from the anonymous setting "Gaudete Gaudete Virginalis" which can be found in the collection of medieval manuscripts , the Worcester Fragments . "carnaval" is both a reference to the processional nature of the work and to Robert Schumann's piano solo in which he depicts friends , composers and imaginary characters in music.

Paul Newland

"... in the cloud cuckoo valley." (a "carnaval")

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A handwritten musical score for orchestra and piano. The score includes parts for trumpet, horn, clarinet, viola, percussion, and piano. The tempo is marked as  $\text{♩} = 63$ . The score features a continuous series of eighth-note patterns with dynamic markings such as  $\text{p}$ ,  $\text{pp}$ ,  $\text{f}$ , and  $\text{mp}$ . The piano part includes instructions for performance: "begin just after rit.", "sempre una corde con ped.", and "File Only". The score is written on multiple staves with various clefs and key signatures.

METAL MUTE  
J=84

begin after the gong is struck for the 7th time.

trpt.      hrm.      cl.      vla.      perc.      pno.

*Preview*

horn begins after the 3rd trpt. "D" note.

after gong      J=66      Sustain as long as breath      J=72 non vib.

cl.      vla.      perc.      pno.

J=72      J=66

A handwritten musical score for orchestra and piano. The score includes parts for trumpet (trpt.), horn (hzn), clarinet (cl), violin (vla), and percussion (perc.). The piano part is written in a bracketed section at the bottom. The score features various dynamics (e.g., pp, f, mp) and performance instructions (e.g., "as long as breath lasts"). Measure numbers 1-76, 77-132, and 133-137 are indicated above the staves. A blue annotation "Only" is written vertically along the piano staff.

A musical score for piano. The top staff shows a single note with a dynamic marking 'mp'. The bottom staff shows a note with a pedaling instruction '(Ped. →)'.

A

Don't continue until all instruments are silent.

(breathe when necessary)

Handwritten musical score for orchestra and piano. The score includes parts for trumpet (trpt), horn (hrn), clarinet (cl.), violin (vla.), perc., and piano (ph). The score consists of two systems of music. The first system starts with dynamic  $\text{f}$ , tempo  $J=54$ , and instructions "Each note separated" and "poco a poco accel.". It continues with various dynamics (pp, mp, f) and tempos ( $J=64$ ,  $J=52$ ,  $J=72$ ). The second system begins with dynamic  $\text{f}$ , tempo  $J=48$ , and instructions "poco a poco accel.". It also includes dynamics (pp, mp, f) and tempos ( $J=52$ ,  $J=72$ ). The piano part at the bottom shows four staves with dynamics (pp, ff, ff, ff) and a instruction "(una corda) Ped to fade". A blue stamp "file Only" is visible across the bottom of the page.

A handwritten musical score page featuring a treble clef staff with five measures. The first measure contains a whole note followed by a repeat sign. The second measure has a half note followed by a sharp sign. The third measure shows a half note with a sharp sign and a fermata. The fourth measure consists of a half note with a sharp sign and a rest. The fifth measure starts with a half note with a sharp sign and ends with a fermata. The page is dated "J-84" and includes a "rall." instruction.



\* most of the cases at the end of the note

begin when  
you hear today

( J=76 ) sense sond.

Handwritten musical score for orchestra and piano, page 10, measures 12-15. The score includes parts for trpt., hrm., cl., vla., perc., and pn. The score features various dynamics (e.g., ff, mf, p), articulations (e.g., accents, slurs), and performance instructions (e.g., "stones", "begin after low B or hrm"). Measure 12 starts with a dynamic of ff. Measure 13 begins with a dynamic of f. Measure 14 begins with a dynamic of ff. Measure 15 begins with a dynamic of ff.

D

(keep pedal down.) prev

(1) 5  
 (2) 5

(3) 5  
 (4) 5

(5) 5

(6) 5

(7) 5

(8) 5

(9) 5

(10) 5

(11) 5

(12) 5

(13) 5

(14) 5

(15) 5

(16) 5

(17) 5

(18) 5

(19) 5

(20) 5

(21) 5

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(191) 5

(192) 5

(193) 5

(194) 5

(195) 5

(196) 5

(197) 5

(198) 5

(199) 5

(200) 5

*Preview*

trpt.

hnr.

cl.

vla.

perc.

pn  
(ped.)

begin when horn ends cresc.

wait until all players have finished the repeat and are on a pause, then go on, (2nd time)

F

L=120

L=108

L=96

L=63

L=84

L=72

without pedal

multivib., horn vib.

ton ton bass drum

G

- 9 -



pause until all players have *rev* ( $J=96$ )

~~base on a prose~~

Musical score for orchestra and piano. The score includes parts for trumpet (trpt.), horn (hrn.), clarinet (cl.), violin (vla.), and percussion (perc.). The piano part is indicated by a brace and two staves. Measure 16 starts with a dynamic of  $f$ . The trumpet and piano play eighth-note patterns. The horn and clarinet provide harmonic support. Measures 17-18 continue this pattern with some dynamics like  $mf$ ,  $f$ , and  $pp$ . Measure 19 features a dynamic of  $ff$  for both trumpet and piano. Measure 20 begins with a dynamic of  $f$  for the trumpet and piano, followed by a forte dynamic of  $ff$ .

I

J

A handwritten musical score for orchestra, page 10, showing measures 11 and 12. The score includes parts for bass drum, horn, cl., vc., perc., pn., and ped. The notation is dense with dynamic markings like ff, f, mp, mf, pp, and b. Measure 11 starts with a bass drum dynamic (b) ff. Measure 12 begins with a dynamic ff. The score features various rhythmic patterns and rests. A blue arrow points from the top of the page towards the beginning of measure 12.

