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Title

Wonderland

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Richard Whalley

Wonderland

for 7 instrumentalists

Score

2015



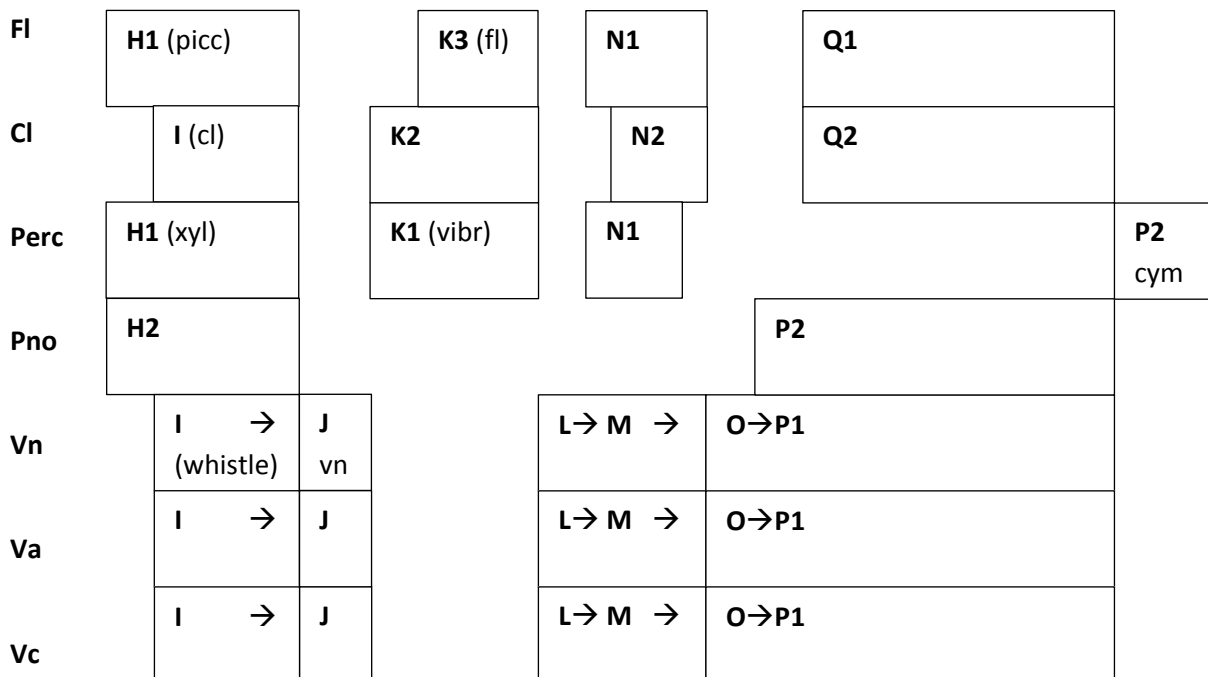
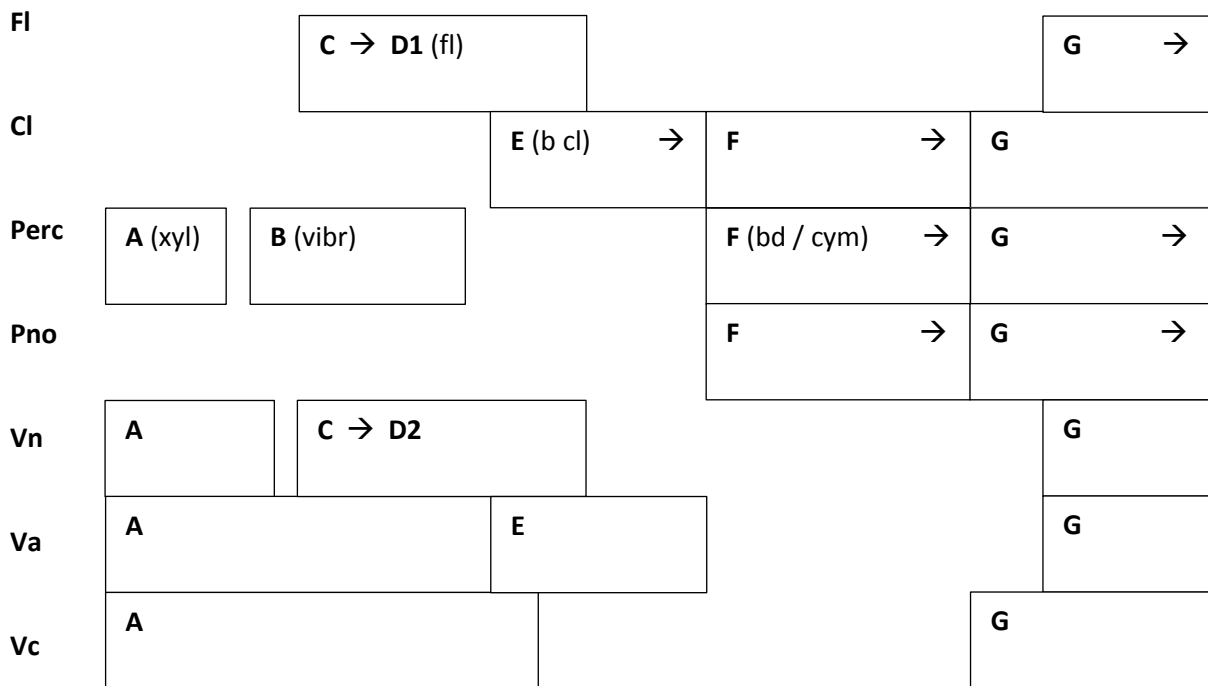
FULL SCORE

Wonderland

for 7 instrumentalists

Richard Whalley

Map of structure



→ = attacca

Wonderland

Commissioned by the Concorso Nutrire La Musica for the Expo Milano 2015

Dedicated to Leslie Whalley

Instrumentation

- Flute (doubling Piccolo)
- Clarinet in Bb (doubling Bass Clarinet)
- Percussion I player: Xylophone, Vibraphone, Bass Drum, 3 Cymbals (Sizzle, Chinese, Splash)
- Piano
- Violin (also plays Police Whistle)
- Viola
- Cello

Transposed Score

Duration: 14-15 mins

Performance notes

1. This piece is designed to be performed uncondacted, and where necessary other players' parts are cued into the parts to make this possible. However a conductor may be used, if preferred, for establishing tempo and ensemble where possible, and elsewhere for cueing.

2. Much of the time instrumentalists play blocks of material, uncoordinated with other performers, or at independent tempi. At times proportional notation is used to denote flexible or non-metrical timing. Instructions are given throughout the score regarding who cues whom for this to work. To help performers understand how the piece fits together, a map of the structure is given.

3. Every performance will be different, due to differences in timing of individual performers, and their interpretative decisions. That said, the overall structure and shape of the piece always remains the same.

Programme note

Whilst the irresistible fantasy of Lewis Carroll's *Alice in Wonderland*, with its wormholes and alternative realities can be seen as a metaphor for the workings of this piece, the title's real meaning is to invite wonder at the miracle of our earth, our soil, which sustains us and makes life possible. I am deeply concerned by mankind's current obsession with short-term gain at the expense of the natural environment, and sincerely hope future generations will do a better job of looking after our wonderland than we are managing at present.

This piece is like a garden, and pays homage to the *Giardino Religioso* by Bruno Maderna. Some parts of the garden are more wild and chaotic, where beauty stems from constantly evolving combinations of shapes and textures. Elsewhere clearer patterns emerge. Gradual changes in atmosphere, in lighting, in the circulation of air can be perceived when walking from one area to another; sometimes birds may be heard calling from above. Above all, a garden is a wonderful place to become lost in one's thoughts.

This piece was commissioned by the Concorso Nutrire La Musica for the Expo Milano 2015, and was premiered by Divertimento Ensemble in May 2015. It is dedicated to my father, Leslie Whalley, who (along with my mother) nourished my musical education throughout my childhood, and actively supported all my musical activities since then. For this, I will always be grateful.

Wonderland

dedicated to Leslie Whalley

Flute: await cue for **C**, given by vibraphone in **B**

Bass Clarinet: await cue for **E**, given by violin in **D2**

Piano: await cue for **F**, given by bass clarinet at end of **E**

A

Lirico e grazioso

$\text{♩} = 46$

Warm sound

Richard Whalley

Xylophone

A

Lirico e grazioso

$\text{♩} = 46$

con sord.

Violin

Viola

Violoncello

Xyl.

Vn.

Va.

Vc.

A6

Xyl. *p* *mf* *pp* *p* sul pont. arco

Vn. pizz. *mp* *pp* *pp* *mp*

Va. *mp* *pp* *p*

Vc. *mp* *pp* *p* *pp*

nat. *pp* *p*

sul pont. *p* *pp*

Xylophone: to Vibraphone,
and await cue for **B**, given
by violin, bar A12

A8

Xyl. *mf* *p*

Vn. nat. 3 sul pont. *mf* *p* arco: nat. *p* pizz. *p*

Va. *mf* sul pont. *p* *mp* nat; espress. *mf* *p* pizz. *p* (pizz.) *p*

Vc. (tr) pizz. *pp* *mp* *mf* arco nat. *mp* sul pont. *pp* *mp*

Cue **B**

A11

Vn. sul pont. *p* *mp* pizz. *mp* *pp* arco, sul pont. vib. e port. *mp* *pp*

Va. (pizz.) *p* *mp* arco, sul pont. *mp* *p* nat. *mf*

Vc. sul pont. *p* pizz. *p* (pizz.) *mp*

Violin: await cue for **C**,
given by vibraphone in **B**

A14

Va. pizz. *mf* 5 arco, sul pont. *p* 5 *pp* pizz. *p*

Vc. *p* *mp* 5 *pp* arco: sul pont. *pp* 3 pizz. *mp* 6 6 *p*

A17

Va. 5 *p* 5 *mp* 5 arco: nat. *mp* 3 *p*

Vc. *p* 7 *mp* 7 arco: nat. *pp* 5 pizz. *mp* 3

A20

Va. pizz. *p* 5 arco: sul pont. *pp* 3

Vc. *mp* *pp* *p*

Keep flowing. Do not try to co-ordinate with cello c. 2 secs. c. 2 secs.

Keep flowing. Do not try to co-ordinate with viola c. 2 secs. c. 2 secs.

Va. *mp* *pp* *p*

Vc. *mp* *p* *pp* *p*

start gradual transition to pizz. sul pont.

start gradual transition to pizz. sul pont.

Viola: follow D2, and be prepared to jump to E if cue arrives before end of this section

Va. *diminuendo.*

Vc. *diminuendo.* pizz. sul pont.

Va. pizz. sul pont. *pp* via sord.

Vc. *pp* via sord.

Viola: if necessary await cue for E, given by violin in D2

Cello: await cue for G

NB: the end of this section should be reached before bass clarinet gets to the end of E

♩ = 72

Vibraphone

Vibraphone

Warm sound, subtle vib.

p
Ped.

mf

p
Ped.

mp
Ped.

<i>Cue</i>	C
1. <i>Stimulus</i>	1. <i>Stimulus</i>
2. <i>Response</i>	2. <i>Response</i>
3. <i>Reinforcement</i>	3. <i>Reinforcement</i>
4. <i>Extinction</i>	4. <i>Extinction</i>
5. <i>Generalization</i>	5. <i>Generalization</i>
6. <i>Discrimination</i>	6. <i>Discrimination</i>
7. <i>Spontaneous recovery</i>	7. <i>Spontaneous recovery</i>
8. <i>Latency</i>	8. <i>Latency</i>
9. <i>Duration</i>	9. <i>Duration</i>
10. <i>Intensity</i>	10. <i>Intensity</i>
11. <i>Frequency</i>	11. <i>Frequency</i>
12. <i>Amplitude</i>	12. <i>Amplitude</i>
13. <i>Phase</i>	13. <i>Phase</i>
14. <i>Period</i>	14. <i>Period</i>
15. <i>Wavelength</i>	15. <i>Wavelength</i>
16. <i>Frequency</i>	16. <i>Frequency</i>
17. <i>Amplitude</i>	17. <i>Amplitude</i>
18. <i>Phase</i>	18. <i>Phase</i>
19. <i>Period</i>	19. <i>Period</i>
20. <i>Wavelength</i>	20. <i>Wavelength</i>

Musical score for Vibraphone (Vib.). The score is written on a single staff with a treble clef. It begins with a key signature of one flat (Bb) and a time signature of 8/8. The tempo/mood is marked "B10". The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). There are also markings for "Ped." (pedal) and "Ped. simile". The score features a variety of note values, including eighth, quarter, and half notes, as well as rests. A "6" is written below a group of notes. A "start slow, speed up" instruction is written above the final section. The score is divided into measures by bar lines, with some measures containing multiple beams connecting notes.

Vib. 

B/9

Vib.

p *mf* *p*

[illegible]

Await cue for **F**, given by
bass clarinet at end of **E**

Vib. B28

mf 9 lunga mf p 9 lunga

NB: the end of this section should be reached before bass clarinet gets to the end of **E**

C
Concentrato

♩ = 63

Flute

p *mf* *p* *mf*

Violin

p *mf* *p*

Fl.

p *mp* *pp* *p*

Vn.

mf *p* *pp* *p*

Fl.

p *mp* *pp* *mf*

Vn.

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

attacca into D1

attacca into D2

DI
L'istesso tempo

do not try and co-ordinate with violin, but listen and react, in order to create a satisfying counterpoint

Fl.

p *mf* *p* *fp* *mf* *espress.*

Fl.

p *f* *p* *fp*

Fl.

p *f* *pp* *mf*

lunga

[time signatures not given from here on]

not so long
D1-17

Fl.

pp *sub. f* *p* *p* *mf* *p*

longer

even longer
D1-20

Fl.

ppp *p* *ppp*

Await cue for next entry, within **G**

NB: the end of this section should be reached before bass clarinet gets to the end of **E**

D2

L'istesso tempo

do not try and co-ordinate with flute, but listen and react, in order to create a satisfying counterpoint

Violin

p *mf* *p* *fp*

espress.
D2-6

Vn.

mf *p* *pp* *pp*

[time signatures not given from here on]

D2-12

Vn.

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

not so long
D2-17

Vn.

p *f* *p* *pp* *p* *f*

gliss. gliss. *pizz.*

long
D2-22

Vn.

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

gliss. gliss. *pizz.*

not so long

D2-26

Vn.

ppp *p*

Await cue for next entry, within **G**

NB: the end of this section should be reached before bass clarinet gets to the end of **E**

E Like bird calls / Come richiami per uccelli

Bass Clarinet in B $\flat$

Viola

senza sord.
vibrato e portamenti

c. 3 secs. c. 15 secs

c. 3 secs. c. 2 secs.

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

p *p* *mp*

[continued proportional notation]

(vary lengths of pauses)

B. Cl. E 5 c. 7 secs

Va. c. 7 secs

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

mp *mf* *f* *pp*

B. Cl. E 11

Va.

mp *f* *pp* *mp* *pp* senza cresc.

mf *p* *pp*

Cue for all other instruments to have stopped

Bass Clarinet:
attacca into **F**

$\text{♩} = 48$
Forceful; melancholic

f

Viola: await cue for next entry, within **G**

F**Dark, earthy / Buio, terroso**

Bass Clarinet in Bb *Fl* *follow piano* *p*

Bass Drum *follow piano* *pp* *mp* *pp* *Bass Drum with superball*

Piano *p* *pp* *8^{ub}*

Dark, earthy / Buio, terroso
♩ = 96

B. Cl. *F6* *mf* *p* *pp* *Fingernail roll near edge*

B. D. *pp* *Cymbals (nylon tipped stick)* *Sizzle* *Chinese* *Splash* *p*

Pno. *pp* *p* *mf* *ppp* *mp* *pp*

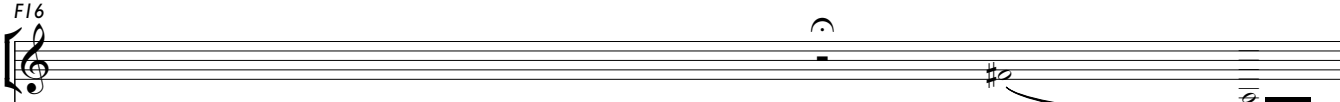
B. Cl. *Fl* *p* *mf* *pp*

Cym. *Bass Drum (soft stick)* *ppp*

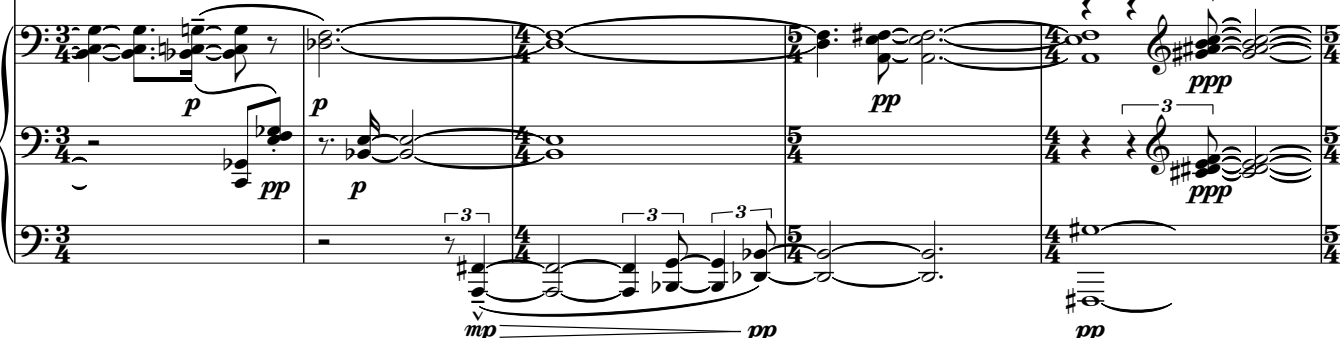
Pno. *p* *ppp* *p* *pp*

8^{ub}

F16

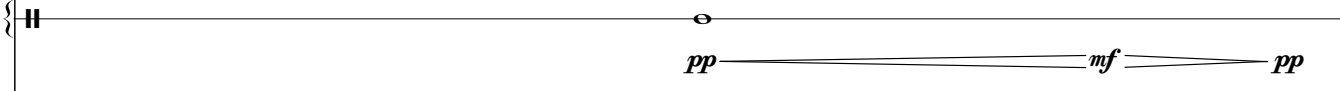
B. Cl.  *pp*
Cymbals (as before)

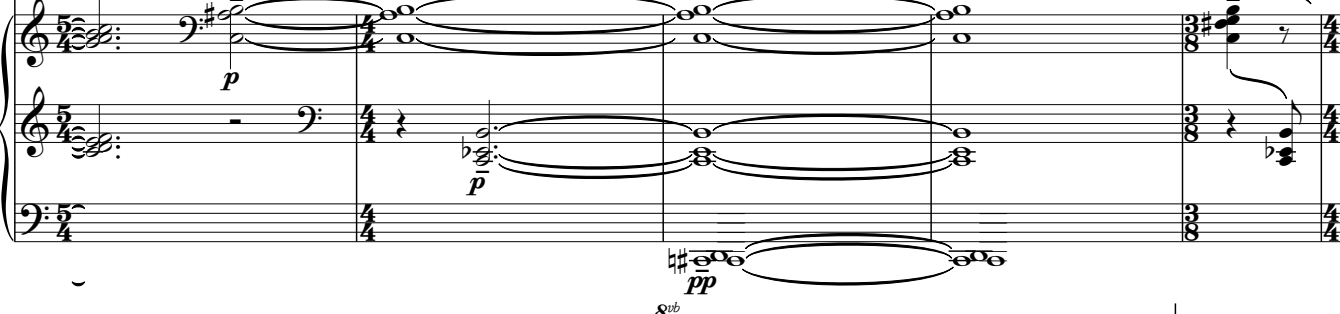
B. D.  *pp*

Pno.  *p* *pp* *p* *pp* *ppp* *ppp* *mp* *pp*

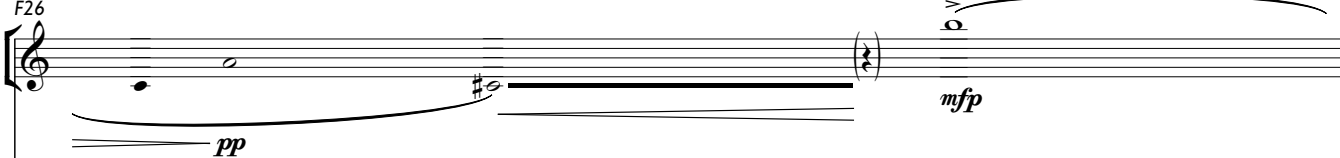
F21

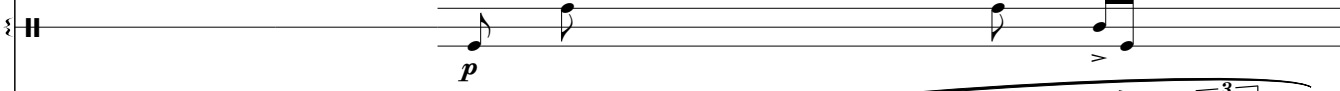
B. Cl.  *mp* *pp* *p*

B. D.  *pp* *mf* *pp*
Bass Drum (superball)

Pno.  *p* *p* *pp* *pp* *pp*

F26

B. Cl.  *pp* *mfp*
Cymbals (wire brushes, sempre l.v.)

B. D.  *p* *p*

Pno.  *pp* *p* *mp* *mf*

B. Cl. *F31*

Cym.

Pno.

pp *mf* *pp*

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

B. Cl. *F36*

Cym.

Pno.

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

Bass Drum (fingernail roll) *pp* *mp*

Cymbals (nylon tip, sempre l.v.) *p*

p *crescendo*

mp *pp*

In tempo, ♩ = 96

B. Cl. *F42*

Cym.

Pno.

pp *p* *f*

In tempo, ♩ = 96

pp *mf* *p*

mf

8vb

G

B. Cl. *p* *ppp* *mf* *ppp*

Cym. *pp* on bell (sempre l.v.)

Pno. *p* Ped. *sim.*

Vc. *p* senza sord. senza vib., concentrated sound

B. Cl. *ppp* *mf* *ppp* *ppp* *mf* *ppp*

Cym. ϕ

Pno.

Vc. *poco a poco dim.* *ppp*

12

Fl. *G14* (2+2+3) pizz. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Cym. *Yarn stick* *p* *mf*

Pno. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *Red.* *** *Red.* *** *sim.*

Vn. (scratch tone) (gradually less...) normal pressure *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Va. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mp* *p*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mp* *p*

Fl. *G20* pizz. *f* *mf* *f* *mf* *f* *mf* *G23*

Cym. *With bow* *p*

Pno. (chromatic clusters) *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *Red.* *p dolce*

Vn. *mp* *p* *p* *mf* *pp* *mf* *f* *p*

Va. *mp* *p* *p* *mf* *pp* *mf* *f* *p*

Vc. *mp* *p* *p* *mf* *pp* *mf* *f* *p*

[illegible]

HI

NB: H1 and H2 start at the same time.

Vivace, meccanico

1 sec 1 sec (etc.)

Piccolo *ff*

Xylophone bright sound *ff*

Picc.

Xyl.

Picc.

Xyl. *ff*

Picc.

Xyl. *ffp* *ff* (accel.) *p* *ffp* *ff*

Picc.

Xyl. *ff* *pp* *ff*

(as fast as possible)

Picc.

(as fast as possible)

Xyl.

(not too fast)

poco a poco dim.

Picc.

p *ff*

(slightly quicker)

(quicker still)

(as fast as possible)

Xyl.

After section ends: to flute, and await cue for **K3**, given by clarinet with **K2**

Picc.

ff *mf*

After section ends: to vibraphone, and await cue for **K1**, at end of **J**

Xyl.

p *ff*

Both instruments play until cue given by violinist at end of 3rd whistle (end of **I**), at which point they stop immediately!

H2

NB: **H1** and **H2** start at the same time.

Con spirito

$\text{♩} = 126$

Piano

f *ff* *f* *fff* *ff* *f*

8va *8va*

con calore

Red. *

5 *5* *5*

mf *f* *ff* *mf* *p cresc.*

energico

5

Red. *

Pno.

H2-6

Like bird calls / Come richiami per uccelli

H2-15
 Pno. *f* *ff* *f* *mf* *ff*
 Ped. *

The image shows a page from a musical score for 'The Great Wall' by Tan Dun. The score is for a Clarinet (Cl.), Piano (Pno.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The Piano part is the most active, featuring a melody with sixteenth-note runs and dynamic markings from *mf* to *ff*. The Clarinet part has a few notes at the top of the page. The Violin, Viola, and Violoncello parts have long, sustained notes at the bottom of the page, marked with *p* and *ff*. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, *ff*, and *p*.

Cl. *mf* senza cresc. *ff*

H2-24
Pno. *f* *fff* *mf* *f* *f* *p*

Ped. *

Vn. *p* *ff* *p*

Va. *p* *ff* *p*

Vc. *p* *ff* *p*

con calore

8va

17

Cl.

energico

H2-29

Pno.

mf

f

mf

f

sfz

Vn.

Va.

Vc.

ff

ff

ff

Violin: to police whistle

quasi portamento

Cl. *mf* *f*

Pno. *mf* *ff* *f* *ff* *fffz*

Vn. Police Whistle *ff*

Va. *p* *ff* *p*

Vc. *p* *ff* *p*

H2-33

5

3

6

6

6

6

8va

Clarinet: await cue for K2 at end of J

Piano: await cue for P2 at end of O

Cue for all instruments to stop

Strings: attacca into J

Cl. *ff* possibile

Pno. *f* *ff* *fffz* *f* *molto*

Vn. *ff* *ff*

Va. *ff* *p* *ff*

Vc. *ff* *p* *ff*

H2-37

6

6

6

6

6

6

6

6

8va

J**Ritenuato** $\text{♩} = 69$ $(\text{♩} = 50)$ Strings: await cue for **L** at end of **K3** (flute)

Violin

To violin

Vn.

Va.

Vc.

fff *mf*

mf *p* *ppp*

$(\text{♩} = 30)$

Percussion: attacca into **K1** (on vibraphone)Clarinet: attacca into **K2**Flute: await cue into **K3** from near start of **K2** (clarinet)

NB: **K1** and **K2** start at the same time. At the end of section, simply stop and wait. **K3** should finish shortly after **K1** and **K2**

K1

Affettuoso

♩ = 56

Soft sound; slow motor

Vibraphone

mf *p* *più p*

Ped. →

Vib. *K1-6*

pp

Ped. →

Vib. *K1-11*

mf *mf* *mf*

Ped. →

Await cue for **N1**, given by cello in **M**

L.V.

NB: **K1** and **K2** start at the same time. At the end of section, simply stop and wait. **K3** should finish shortly after **K1** and **K2**

K2

Affettuoso, con rubato

♩ = 56

Clarinet in B♭

pp *pp* *pp*

Cue **K3**

Cl. *K2-5*

p *pp* *pp* *p*

Cl. *K2-10*

pp *p*

Cl. *K2-14*

pp *p* *mp* *pp*

Await cue for **N2**, given by flute in **N1**

K3**Affettuoso, con rubato**

♩ = 56

Flute

Fl. ^{K3-6}

Fl. ^{K3-10}

Fl. ^{K3-16}

Await cue for **NI**, given by cello in **M**

L**Poch. rit.**

♩ = 69

A tempo, poco rit.

♩ = 60

♩ = 69

♩ = 50

Violin

Viola

f *p* *mp* *pp* *ppp*

Strings: attacca **M****M****Nostalgico, con molto rubato**

I sec. I sec. (etc.)

sempre legato e flautando

Violin

Viola

Violoncello

ppp *p* *ppp* *ppp* *p* *ppp*

ppp *p* *ppp* *ppp*

ppp *p* *ppp*

Cue **NI**

Vn.

Va.

Vc.

ppp *p* *dim.* *ppp* *p* *dim.* *ppp* *ppp* *p* *dim.*

Cue for NI/N2 to stop

Vn.

Va.

Vc.

ppp *ppp* *ppp* *p* *ppp* *p* *ppp* *ppp*

Strings: attacca **O**

How N1 and N2 work

1. **N1** is cued by the cello in **M**. **N2** is cued by the flute in **N1**.
2. **N2** should ideally finish momentarily after **N1**, and just before the end of **M** / start of **O** in the strings. If **O** starts before the end of **N1** / **N2**, stop playing immediately; but try to avoid this happening. If **N1** / **N2** finish before the end of **M**, that is not a problem.

N1

Affettuoso, con rubato, come prima

$\text{♩} = 56$

Flute

pp

bowed; slow motor

Percussion: to cymbal, await cue within **P2**.

mf L.V.

Ped. →

Cue **N2**

Await **Q1**, which may start at any time after start of **P1**.

Fl. *pp* *mp*

N2

Affettuoso, con rubato, come prima

$\text{♩} = 56$

Clarinet in B♭

pp

Await **Q2**, which may start at any time after start of **P1**.

Cl. *mp*

O

Più mosso, ma poco rit.

$\text{♩} = 88$ - - - - - $\text{♩} = 69$ - - - - - $\text{♩} = 56$

Violin

mf *p* *mf* *ppp*

Viola

p *mp* *pp* *p* *ppp*

Violoncello

p *mp* *pp* *p* *ppp*

Cello: attacca **P1**

Violin

start **PI** on viola cue

Viola

start **PI** on cello cue

PI

Nostalgico e sempre più lontano *p* ————— *pppp* nat. ————— → sul pont.

Viola cues violin to start **PI**

Cello cues viola to start **PI**

Cello starts, then viola, then violin

How **PI** works

1. **PI** and **P2** start together (so the cellist and pianist need to communicate). **Q1** and **Q2** start shortly afterwards.
2. All instruments stop (and freeze) at the cymbal strike at the end of **P2**. This is the end of the piece.
3. Within **PI** all repeat symbols above are optional, and players may take whichever they like. A pause above a repeat indicates that players may rest for some time when taking a repeat.
4. A pause elsewhere also indicates an optional silence. Players are encouraged to take rests, some of which may be quite long.
5. As an approximate indication of tempo, the whole section without repeats or silences would take about 1:15 to 1:30.
6. Plenty of rubato (above and beyond what is suggested through notation above) is desirable.
7. All instruments follow the overall dynamic and timbral trajectories indicated.
8. Varied and spontaneous local dynamic inflections should also be added, within the overall dynamic shape.

P2**Strictly in tempo**

♩ = 52 x10 - 14

Piano

pp
pppp
cresc.

Pno.

pp
Red.

Pno.

pp
pp
Red.
x3
x4 - 10
pp

Cue for all other instruments to stop

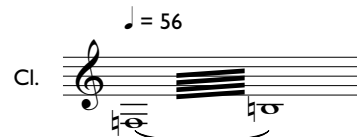
Chinese cymbal (triangle stick)

L.V.

mf
sfz
Slowly release Red.

How P2 works

1. **P1** and **P2** start together (so the cellist and pianist need to communicate). **Q1** and **Q2** start shortly afterwards.
2. All instruments stop (and freeze) at the cymbal strike, so in bringing this about the pianist needs to make a judge the pacing of this section in order to decide when the piece will end.

Q1**Affettuoso, con rubato*****p******pppp***normal tone —————> **breathy****Q2****Affettuoso, con rubato*****p******pppp***normal tone —————> **breathy**Clarinet in B $\flat$ **How Q1 and Q2 work**

1. **Q1** and **Q2** may start at any point after the beginning of **P1** / **P2**. There is no rush to come in.
2. All instruments stop (and freeze) at the cymbal strike at the end of **P2**. This is the end of the piece.
3. Instruments may play these fragments in any order, separated by silences of any length.
4. Silences may be long.
5. Both instruments follow the overall dynamic and timbral trajectories described above, over the entire section.

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