Richard Barrett

# *wonder*

2023-25

cello, piano & electronic sounds

performance score

# *wonder*

(2023-25) for cello, piano & electronic sounds

commissioned by Concertgebouw Brugge
in memory of Luc Brewaeys

duration: approximately 12 minutes

first performance: 1 February 2026, Concertgebouw Brugge,
by Arne Deforce and Daan Vandewalle

<u>cello</u>
no vibrato unless specified
*psp, msp* = *poco* and *molto sul ponticello* respectively, the former already being noticeably different in timbre from *nat.*, the latter being as extreme as possible consistent with the fundamental pitch remaining audible. *pst, mst* = *poco* and *molto sul tasto* (similarly)

 = ascending degrees of bow pressure: *flautando*; "normal"; exaggerated and distorted (pitch only just discernible); completely pitchless scraping.
*clb, clt* = *col legno battuto* and *col legno tratto* respectively
– – – – – – – – – → = a smooth gradual transition between two states (for example bow position and/or pressure)

 = *gettato*

] = audible bow-stop at the end of a sound
● = normal left-hand fingerpressure, ◇= "harmonic" fingerpressure
12343432123... = rapid exchange of fingers on a single pitch or glissando

<u>piano</u>
"Muting" of the piano strings is conceived in two categories.

The symbol  indicates stopping the string lightly in between nodes so that a more complex "multiphonic" sound is produced, while the symbol  indicates pressing somewhat more strongly (and/or in a different position) so that no or almost no pitch is discernible in the resulting sound.

When an arpeggio sign occurs before a chord, the final pitch should be on the beat; when the sign occurs *after* the chord, the *first* pitch should be on the beat.

The piano part requires a single "preparation" – an eraser to be placed between low E, F and F# strings (threaded below F, above E and F#) at bar 98 in the score. It should be positioned so as to produce an inharmonic drum-like resonance without completely suppressing the fundamentals.

<u>amplification and electronic sounds</u>
Both instruments should be amplified in order that their sounds are perceived as inhabiting the same space as the electronic sounds. The electronic sounds are a sequence of stereo soundfiles of various durations whose playback is triggered by 66 cues in a Max patch that handles crossfades between them where necessary. Some cues stop rather than start the sounds. Otherwise, the instrumentalists don't have to synchronise their playing to fixed material. The cues are numbered in the score and their points of entry indicated on a separate line below the notations for the instruments, which also shows indications of general dynamic levels relative to the instruments. These levels are incorporated into the soundfiles but in a live performance situation may be further interpreted so that they and the instruments have the balance indicated by the score. The soundfiles are made longer than their notated duration so as to accommodate any (slight!) broadening of tempo which might be necessary.

*wonder* was commissioned by Concertgebouw Brugge to be performed by Arne Deforce and Daan Vandewalle at a memorial concert for the Belgian composer Luc Brewaeys (1959-2015). In the course of our discussing the composition some time before I started work on it, Arne remarked on the sense of wonder that's one of the many compelling features of Luc's music, a sense which I hope I've embodied here, albeit in a quite different way from his. Nevertheless, Luc's interest in spectral composition is also reflected in how this composition evolves from the overtones of the open C string of the cello. While musical sound-forms based in various ways on harmonic spectra have been present in my own work quite frequently, this is probably the first time such ideas have been so central. At the beginning the low C is insistently repeated by both instruments while the electronic sounds begin to descend from the 59th overtone of this pitch, almost six octaves higher. Subsequently the music unfolds through convergences and divergences between the "real" and "virtual" sounds, ending in an inversion of the opening situation where the instruments at the top of their ranges, heading towards that 59th overtone but never quite arriving there, are suspended above a deep drone. Lastly: I was startled to recognise that the scale-like forms which are the focus of the final moments of *wonder* recall the very opening of my first acknowledged composition *Invention 6* for piano, written in 1982, which was given its first performance two years later, at very short notice, by none other than Luc Brewaeys.

# wonder

Richard Barrett
2023-25

♪=72

6/8

vc

arco nat | (LH pizz) | arco mst | arco psp | II | arco msp | arco mst | arco nat | arco msp

pf

5:6 | 4:3

find a volume level for the electronic sounds so that both these and the instruments (including the muted piano sounds) are always clearly audible

electr

① ②

3

vc

arco nat | arco mst | arco psp | III | arco nat | 4:3 | msp | pst | mst | nat

pf

4:3

electr

③ ④

5

vc

arco msp | mst | nat | arco psp | I | nat | arco psp | II | nat

4321234321234....

pf

9:7 | 7:8 | 8:7

electr

⑤ ⑥

7
vc
pizz
arco psp
clb psp
arco mst
pizz
arco pst
clb pst
arco nat
pizz
arco psp
pizz
arco msp
4:3
pizz
pf
4:3
5:6
Ped.
7
8
electr

9
vc
arco psp
clb
arco nat
clb
arco mst
nat
msp
pizz
arco nat
mst
arco msp
pf
3:2
3:2
3:2
Ped.
9
10
electr

11
vc
msp → nat
IV
arco psp
6:7
nat
msp
mst
pf
Ped.
11
12
electr

13
vc
arco
psp
IV
nat
arco
msp
arco
pst
nat
3:2
psp
IV
msp
III
nat
II
pf
5:6
3:2
5:6
electr
13
14

15
vc
msp
4:3
4:3
nat
psp
IV
nat
II
msp
clb
arco
mst
arco
nat
clb
psp
3:2
II
msp
pf
4:3
3:2
electr
15
16

17
vc
(msp)
nat
clb nat - - - - → msp
arco psp
IV
arco pst
nat - - - - → psp
- - - - → msp
nat
pf
6:5
electr
17
18

19
vc
pf
electr
psp
clb
nat
6:5
msp
pst
mst
4:3
7:5
4:5
7:6
19
20

21
vc
pf
electr
pizz
arco mst
arco psp
arco msp
nat III II IV
arco pst
5:6
21
22

23
vc
pf
electr
nat
psp
msp
clb
arco nat
mst
3:2
4:3
23
24

25

vc

pf

electr

(nat) psp sul III nat msp psp nat msp 4:3 nat clb 4:3 psp clb 5:4 nat + 3:2 msp

II III

mf fff mp fffp ff f p fff mf fff mf ff f p fff mp ff

fff mf fff p fff p mp fff p fff mp fff mf ff fff mp

Ped.

25 26

27

vc

pf

electr

(msp) psp 5:4 nat 4:3 msp psp nat msp pizz arco psp

II III

mf ff mp f mp fff mf fff mf ff mp fff

4:3 5:4 5:6

f mf fff mp p fff mf fff mp ff mp fff p f mf

Ped.

27 28

29

vc

pf

electr

arco msp arco mst nat psp nat arco msp arco psp nat

3:2 5:6 4:3

p ff mf fff p fff mf fff mf ff f mf ff p fff mf ff

ff p fff p mf f ff mp fff mp fff mp fff mp fff mp mf ff mp

4:3 5:4

Ped.

29 30

31

vc

pf

electr

(nat) psp nat msp clb arco psp clb nat clb psp + arco msp nat

3:2 3:2 4:3

mf ff p fff mp fff > p fff p fff mp fff mp f mf ff mf

5:4 5:6 4:3 4:3

fff mf ff mp fff mf mf fff p fff mf fff

Ped. Ped. Ped. Ped. Ped.

5 8

31 32

♪=66 ... as if a single extended moment exposing the granular structure of time...

33

vc

pf

electr

5 8 arco psp sempre

14:10 6:4 5:6 3:2 9:10 13:10

sub. p sempre

12:10 4:5 4:3 14:12 9:6

sub. p sempre

11:10 15:10 14:10 18:14 6:4

Ped. sempre (+ una corda until bar 65)

33 if necessary, reduce volume of electronic part until bar 65 so that instruments remain clearly audible

35

vc

pf

(psp)

(p)

11:10 8:6 13:10 3:2 12:10 15:12

(p)

9:10 3:2 14:10 3:2

(p)

5:4 12:10 9:10

(Ped. sempre)

37

(psp)

vc

(*p*)

11:10

8:10

13:10

12:8

12:10

6:4

pf

(*p*)

9:10

8:10

6:7

13:10

3:2

8:6

(Ped. sempre)

39

(psp)

vc

(*p*)

9:10

7:8

3:2

12:10

3:2

4:3

6:5

pf

(*p*)

8:10

9:6

9:10

3:2

3:2

9:10

(Ped. sempre)

41

(psp)

vc

(*p*)

9:6

14:10

3:2

8:10

pf

(*p*)

13:10

4:3

14:10

14:10

(Ped. sempre)

43

vc

(psp)

13:10

6:4

4/8

3:2

(p)

11:10

9:6

9:8

7:8

5:4

pf

(p)

7:8

11:8

7:6

7:5

(Ped. sempre)

34

electr

45

vc

(psp)

5:6

10:8

8:6

9:8

5:6

(p)

11:8

9:8

7:6

6:4

pf

(p)

10:8

7:5

6:4

9:6

7:8

8:6

(Ped. sempre)

48

vc

(psp)

8:6

9:10

7:8

8:6

(p)

10:8

9:10

3:2

7:6

11:8

9:8

pf

(p)

9:8

6:4

6:4

5:4

(Ped. sempre)

50

vc

(psp)

8:6

6:4

3:2

(p)

7:8

7:8

10:8

3:2

pf

(p)

10:8

4:3

9:8

4:5

5:4

(Ped. sempre)

52

vc

(psp)

11:8

14:10

3:2

5:6

10:8

9:10

(p)

9:8

3:2

14:12

6:4

10:8

pf

(p)

6:4

7:8

(Ped. sempre)

54

vc

(psp)

7:8

3/8

8:6

9:8

(p)

11:8

7:6

9:10

pf

(p)

7:6

9:10

(Ped. sempre)

electr

35

56

(psp)

vc

(p)

7:6

5:6

pf

(p)

9:6

14:10

7:6

8:6

9:8

5:6

3:2

(Ped. sempre)

58

(psp)

vc

(p)

9:6

12:8

7:6

pf

(p)

5:6

8:6

5:4

9:6

7:6

3:2

(Ped. sempre)

60

(psp)

vc

(p)

9:6

11:8

9:7

8:6

5:4

pf

(p)

5:4

7:6

9:6

7:6

8:6

5:4

10:7

9:6

6:4

4:3

(Ped. sempre)

63

(psp)

vc

pf

5:6 6:4 3:2 6:4 9:6 4:3

(p)

5:4 12:8 3:2 8:6 7:6

(p)

7:6 5:6 8:6

(Ped. sempre)

5/16

♪=78

66

(psp) (msp) nat psp sul II nat psp 3:2 3:2 msp sul I

(p) mp p mp p mp mf mp p f mp mf f

6:5 6:7 4:3

tre corde!

(p) mp p mp p 7:6 5:6 4:3 mf p f mp mf

36

electr

70

nat 6:7 psp nat msp 3:2 psp nat pst psp

p f mp mf mp f mf f

3:2 4:3

mp f p mf f mf f mf f

5/8

74

vc

pf

msp nat psp 3:2 nat msp nat 9:6 msp nat psp 4:3

ff f ff f ff f mf ff mf f mp

3:2 7:6 5:6 4:3 5:4

ff f ff f mf ff f mp f mp mf ff

5:6 4:3 8:6

ff f ff f ff mf f mf f mf mp ff

37

electr

78

vc

pf

msp 5:4 nat msp 5:6 3:2 nat nat sul II psp pizz arco pst

mp ff mf f mp mf mp mp

7
16

ff f mf f mp mp mf ff mp

3:2 4:3 9:6 7:8

f mp mf ff mp mf f mf mf mp ppp mp

psp

82

vc

pf

msp mst 6:7 nat 6:5 6:7 msp 4:3 9:7 3:2 3:2

pp p mp pp mp pp p pp mp

9:7 10:7 3:2 5:6

pp p pp p pp mp

9:7 10:11 8:7 3:2 5:4

pp p pp mp p pp mp

38

electr

85

vc

pf

nat psp nat 8:7 3:2 3:2 5:4 pp mf p pp

msp nat 10:7 msp 4:5 4:3 p pp mf ppp

pizz arco nat 4:3 psp mf p mp p

4:3 4:3 pp mf

8:7 3:2 3:2 4:3 3:2 mp mf

6:7 4:5 5:4 p mp mf

3:2 mf mp pp

8:7 4:5 mp p mf

mf pp

88

vc

pf

nat msp 9:7 5:4 mp mf ppp

clb nat nat msp 8:7 mf

4/8 pizz sul II arco psp nat 6:4 3:2 fff ppp

13:14 mp

tr 9:7 mf

9:8 fff

10:7 3:2 mp mf

4:3 5:4 mp mf

7:8 fff

39

electr

91

vc

pf

psp 5:4 ff fff f

arco msp f fff f

nat 4:3 ff mf

msp 7:8 4:3 4:3 4:3 f fff

9:8

6:4 3:2 3:2 ff fff

7:8 fff f ff fff f

5:4 f mf

11:8 3:2 ff

3:2 fff f ff

3:2 fff f

5:4 mf ff

94

vc

pf

(msp)

11:8

nat

10:9

psp

msp

9:8

pizz

arco

psp

3:2

6:5

11:8

6:4

9:8

5:4

6:4

3:2

11:8

5:4

97

vc

pf

(psp)

nat

msp

3:2

nat

3:2

retune

senza tempo

20"

2
8

♪=84

3
8

arco nat sempre

10:8

3:2

7:6

6:4

7:8

4:3

insert eraser between these strings
(see preface to score)

Ped.

40

increase output volume!

electr

100

vc

pf

3
8

8:6

4
8

7:8

5
8

13:10

14
8

9:8

8:10

103

vc

pf

electr

14/8 5/16 3/8 4/8 9/16

arco msp sempre

6:5

4:5

7:6

10:8

mf ff

ff mf

Ped.

41 42

107

9/16 14/8 3/8 7/16

(msp) psp

3:2 5:6

13:9 8:6 4:3

pp ppp

ff mf

43 44 (stop)

110

7/16 4/8 14/8

nat clt msp --> mst arco nat psp nat

3:2 10:7 5:4 11:8

4:5 6:7 4:3 9:7 8:7 6:4

pp ppp

113

pf

14/8

7/16

4:5

4:3

7:5

8:7

8:7

*fff* dim...

electr

45

46

115

pf

10:7

5:6

4:3

3:2

4:3

3:2

4:3

5:4

4:5

6:7

8:7

10:7

3:2

6:5

4:3

9:7

(sempre dim.)

117

pf

5:4

11:8

14/8

4/8

3:2

3:2

6:7

*mp*

47

electr

arco psp sempre

119

vc

9:8

6:4

12:11

10:7

9:8

*p* sempre

11:8

6:5

9:7

12:9

pf

*p* sempre

7:8

6:7

4:3

5:6

Ped. sempre

48

electr

(psp)

121

vc

pf

(Ped. sempre)

electr

49

124

nat sempre

vc

pp

electr

50

127

vc

GP

pf

electr

51

(stop)

52

psp

nat

(Ped.)

3.(Ped.)

18

130

vc

pf

electr

4/8 psp nat ---------- msp 6:4 mp f fff + pizz p mf

3/8 arco psp ---------- msp 5:6 I II ff p

2/8 pizz mp

arco nat msp 5:4 f fff

14/8

6/8 10:8 3:2 3:2 p

5:6 ff p

7:6

mf

3:2 3:2 f fff mp

Ped. Ped.

53

6/8 ♪=54

134

vc

pf

electr

arco nat ff p

arco nat fff mp

psp 5:6 f p

arco msp fff mp

arco nat f p

pizz msp mp

8va fff p

8va f mp

4:3

8va 5:6 ff p

7:6 4:3 fff p

8va f mp

8va 6:4 fff

Ped. Ped. Ped. Ped. Ped.

54

NB: the prepared sounds should be balanced with the low F sounds from the cello!

55

137

vc

pf

electr

arco nat ff p

arco msp 6:4 f p

nat ff tr mf mp

psp + f p mp

5:6 8va ff p

6:4 f p

8va f mp

8va mf tr

8va tr ff mp

Ped. Ped.

56

constant glissando with T, rapid and random alternations of 1, 2, 3 and 4 at random positions between a major second and fifth above the glissando, with harmonic fingerpressure

140

vc

arco nat

msp

nat

arco psp

pizz secco

arco nat

arco msp

pst

3 T

2314232431...

pf

electr

57

58

143

vc

nat

msp

arco psp

arco nat

clb nat

arco psp

arco nat

pf

electr

59

146

vc

mst

psp

clb psp

arco psp

pizz

arco nat

pizz

arco msp

pf

electr

60

61

149

vc

arco msp

clb msp

arco psp

arco msp

5:4

arco nat

arco psp

pizz psp

pf

(8)

8va

10:8

electr

62

3. Ped.

152

arco msp

arco nat

3:2

arco msp

arco msp

msp

mst

nat

IV

3:2

8:7

63

64

155

psp

6:7

arco nat

arco msp

3:2

arco nat

3/8

ppp sempre

16:14

3:2

Ped.

65

158

vc

pf

electr

♪=90

3/8 con sord

7/16

nat sul I, bow changes as unobtrusive as possible

follow pitches of piano as precisely as possible!

3/16

*f* *mp*

*f* *mp*

Ped. follow dynamics of muted cello as precisely as possible!

66

162

vc (c.s.)

pf

3/16

5/8 nat sul I, as before

*mp* *pp*

mp pp

follow dynamics as before

senza Ped.

1/16

7/16 nat, as before

begin on IV with 3rd finger, change to III with thumb and then 3rd finger, then change to II and I in the same way, wherever in the glissando this is most convenient, ending with thumb on I

*p*

*p*

Ped.

166

vc

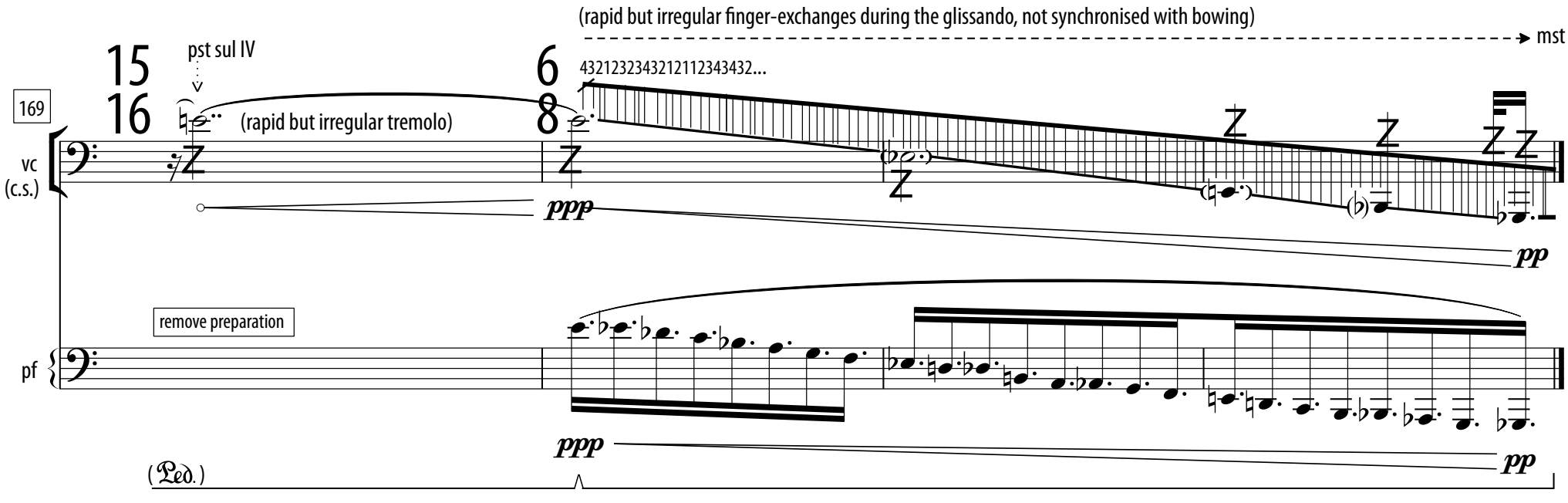
pf

15/16

*fff*

follow dynamics as before

*fff*




Den Haag
30 December 2025
v1.1