

WARP

For piano and orchestra

Robert Laidlow (2021)

Warp (2021) for piano and orchestra

11 minutes approximately

Flute

Piccolo

Oboe

Cor Anglais

Clarinet (Bb)

Bass Clarinet (Bb)

Bassoon

Contrabassoon

4 Horns (F)

2 Trumpets (Bb)

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion 1: Vibraphone

Large piece of scaffold (alternatively large anvil or other metallic object with a thick, dense sound)

Percussion 2: Marimba

Harp

Solo Piano

Strings (double bass requires C extensions)

Commissioned by the BBC Philharmonic Orchestra. First performed by the BBC Philharmonic Orchestra with soloist Joseph Havlat and conducted by Vimbayi Kaziboni on November 11th, 2021.

Performance Notes

Time signatures

This piece uses irrational time signatures e.g.:

$1/6$ = one-third of a minim (half-note) or one crotchet (quarter-note) triplet

$2/6$ = two-thirds of a minim (half-note) or two crotchet (quarter-note) triplets

$3/5$ = three-fifths of a semibreve (whole note) or three crotchet (quarter-note) quintuplets

From rehearsal mark U to V, the solo piano and orchestra have the same number of beats and bars, though their time signatures are different. These barlines are shared and should be used as a 'sync' point.

This is also the case from rehearsal mark V to W. From W the solo piano part is re-integrated to the orchestra's meter.

Techniques

Woodwind marked with 'x' noteheads play multiphonics (marked in parts but free to change for a harsher, rougher sound).

Timpani marked with 'x' notehead should strike the drum in the centre, producing a 'thud' with no pitch.

Strings marked with a square notehead should play scratch tones produced e.g. by hard pressure or fingering a non-speaking harmonic. There should be absolutely no pitch if possible. They are free to finger a different note than the one notated to achieve this.

Programme Note

Warp is about paradoxes, about push and pull, about relationships between players and instruments and between a soloist and an orchestra. I'm interested in the idea of a musical fabric – translating Einstein's understanding of spacetime as a dynamic fabric which can be moulded or warped by objects in the universe. Here, the orchestra is a kind of fabric, a shifting set of geometric patterns that underpin the entire piece. As the music develops, this fabric is simultaneously stretched and crushed, sped up and slowed down and twisted to its extremities while the piano sits in the middle, a travelling spaceship inside a 'warp drive'. The piano has its own journey, and by the end of the piece the orchestra and soloist meet again, somewhere quite distant from the start.

Warp is dedicated to Barry, who I hope would have enjoyed listening to it.

WARP

Robert Laidlow

In motion ♩ = 136

accel.....

♩ = 160

This musical score is for the piece "WARP" by Robert Laidlow. It is written for a full orchestra and a solo piano. The score is divided into two main sections, both starting with a tempo of ♩ = 136 and an "In motion" marking. The first section transitions into an "accel." (accelerando) section, which ends with a tempo of ♩ = 160. The orchestration includes Flute, Piccolo, Oboe, Cor Anglais, Clarinet (Bb), Bass Clarinet (Bb), Bassoon, Contrabassoon, Horn (F) 1/3, Horn (F) 2/4, Trumpet (Bb) 1/2, Trombone 1/2, Bass Trombone, Tuba, Timpani, Marimba, Vibraphone, Harp, Solo Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Solo Piano part is marked "ff improvisatory" and features complex rhythmic patterns with triplets and sixteenth notes. The woodwinds and strings play melodic and harmonic lines, with dynamic markings ranging from *pp* (pianissimo) to *ff* (fortissimo). The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

rallentando.....a tempo (♩ = 136)

Fl. *mp* *f* *mf*

Picc.

Ob.

C. A.

Cl. *p* *ff*

B. Cl.

Bsn.

Cbsn.

Hn 1 *p* *f* *p*

Hn 2 *p* *f* *p*

Tpt 1 *p* *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar. *mp* *f* *mp* *f* *mp*

Vib. *mp* *mf*

Hp *p* *f* *f* *mf*

Solo Pno *f* *mp* *fp*

rallentando.....a tempo (♩ = 136)

Vln I *fp*

Vln II *fp* *f*

Vla *ff* *f* *fp* *ff* *f*

Vc. *p* *f*

D. B. *p*

15 [2.2.3]

Fl. *mp* *ff* *f* *ff*

Picc. *f* *ff*

Ob. *p* *ff*

C. A. *p* *ff*

Cl. *mp* *ff* *p*

B. Cl. *f* *p*

Bsn. *p* *ff* *p*

Cbsn. *p* *ff*

Hn 1 3

Hn 2 4

Tpt 1 2

Tbn. 1 2 *mp* *f*

B. Tbn. *mp* *mf*

Tba. *mp*

Timp. *ff*

Mar. *p* *ff*

Vib. *f* *p*

Hp. *ff*

Solo Pno. *ff* *p*

Vln I *f* *ff* *p*

Vln II *ff*

Vla. *ff* *p*

Vc. *ff* *p* *mf*

D. B. *ff* *p* *ff*

23 [A] [2.2.3]

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1/3

Hn. 2/4

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Mar.

Scaffold

Hp.

Solo Pno.

Vln I

Vln II

Vla.

Vc.

D. B.

ff

p

f

mf

ppp

strike dead centre
no pitch, muffled

Scaffold
struck with hammer
or other metal object

To Scaffold

To Vib.

f tectonic

32

Fl. *p* *ff*

Picc. *mp < f* *p* *ff*

Ob. *ff*

C. A. *p*

Cl. *p*

B. Cl. *p* *ff*

Bsn. *p* *ff*

Cbsn.

Hn 1 3

Hn 2 4

Tpt 1 2 *f*

Tbn. 1 2

B. Tbn.

Tba.

Timp. *f*

Mar. *mp < f* *p*

Vib. *ff* *p*

Hp. *p*

Solo Pno. *mp playful* *f sub.* *f* *ff*

Vln I *p*

Vln II

Vla. *fp*

Vc. *ff*

D. B. *ff* *pizz.*

B

B

40

Fl. *p*

Picc. *p*

Ob. *f* *pp*

C. A.

Cl.

B. Cl.

Bsn. *f* *p*

Cbsn.

Hn 1/3

Hn 2/4

Tpt 1/2 *p*

Tbn. 1/2

B. Tbn.

Tba. *mp*

Timp. *mp*

Mar. *f* *p*

Vib. *f* *p* *f*

Hp. *f*

Solo Pno. *mf* *f* *mp* *ff* *p*

Vln I. *f* *p*

Vln II. *f* *p*

Vla. *f* *p*

Vc. *p* *ff* *p*

D. B.

poco rall.....

div.

div.

♩ = 120

This musical score is for the piece 'Warp' and is page 7 of the score. It features a variety of instruments including woodwinds (Flute, Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon), brass (Horn 1 & 3, Horn 2 & 4, Trumpet 1 & 2, Trombone 1 & 2, Baritone Trombone, Tuba), percussion (Timpani, Maracas, Vibraphone), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is written in 3/4 time and includes dynamic markings such as *mf*, *mp*, *ff*, *pp*, *f*, *p*, and *ppp*. It also features articulation marks like accents and breath marks. The score is divided into two systems, with a tempo marking of ♩ = 120 at the beginning of each system. The first system starts at measure 47. The second system includes a section labeled 'To Scaffold' for the Vibraphone. The score concludes with a final measure in the second system.

C

55

Fl. *mf* *pp*

Picc.

Ob. *mf* *pp*

C. A. *pp* *mf* *pp*

Cl. *mp* *mf* *pp*

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

Bsn. *p* *mf* *pp*

Cbsn.

Hn 1 *mf* *f* *mp*

Hn 2 *mf* *f* *mp*

Tpt 1 *mf nostalgic*

Tbn. 1 *mf* *mp* *p*

B. Tbn. *p*

Tba. *mf* *p*

Timp.

Mar.

Hp.

Solo Pno *f nostalgic* *mp* *f*

p, dislodged from melody *(pp) sim* *p*

C

Vln I *p*

Vln II *p*

Vla. *p* arco

Vc.

D. B.

60

Fl. *mf* *f* *mp* *f*

Picc.

Ob. *mf* *f* *mp* *f*

C. A. *mf* *f*

Cl. *mf* *f* *mp*

B. Cl. *mf* *f* *mp*

Bsn.

Cbsn.

Hn 1 3

Hn 2 4

Tpt 1 2 *mf* *fp*

Tbn. 1 2

B. Tbn.

Tba.

Timp. (dead centre no pitch) *f*

Mar.

Scaffold *f*

Hp. *f*

Solo Pno. *mp* *f* *f* *f*

Vln I *mf* *f* *mp* *f*

Vln II *mf* *f* *mp* *f*

Vla. *mp* *f* *mp*

Vc. *arco* *mf* *mp*

D. B.

65 D

Fl. *p* *mf* *f*

Picc. *mf* *f*

Ob. *p*

C. A. *p*

Cl. *p* *f*

B. Cl. *p*

Bsn.

Obsn.

Hn. 1/3

Hn. 2/4

Tpt. 1/2 *pp* *p* *mf* *mf*

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Mar. *mp*

Scaffold To Vib.

Hp.

Solo Pno *mp* 13 9 3 3 3 3 3 8ba...

Vln I *p* *mf* *f* *pizz.*

Vln II *p* *mf* *f*

Vla. *p*

Vc. *p* *mp*

D. B.

poco accelerando.....♩ = 136

E orchestra diverging

Fl. *p* *f* *mp*

Picc. *p* *f* *mp*

Ob. *f* *mp* *mp* *f sub.*

C. A.

Cl. *pp* *mp* *p*

B. Cl.

Bsn.

Cbsn.

Hn 1 *p* *mf* *f sub.*

Hn 2

Tpt 1 *pp* *p* *f* *p*

Tbn. 1 *mp* *f sub.*

B. Tbn. *mp* *f sub.*

Tba. *p* *mp* *f sub.*

Timp. *p*

Mar. *pp* *pp* *ff*

Hp.

Solo Pno *f* *RH p* *ppp* *fff*

poco accelerando.....♩ = 136

E orchestra diverging

Vln I *p* *f* *mp* *f sub.*

Vln II *p* *f* *mp* *f sub.*

Vla. *f* *p* *mp*

Vc. *p* *mp*

D. B.

80

$\leftarrow \overset{-9-}{\curvearrowright} = \overset{-3-}{\curvearrowright} \rightarrow, (\text{♩} = \text{c.102})$

(exactly the same note length)

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Vib.

Hp.

Solo
Pno

Vln I

Vln II

Vla.

Vc.

D. B.

1.
pp

mf

f

mp

f

mf

mp

f

mf

mp

mf

ppp

bisbigliando
pp

Vib.
mp

ppp

pizz.
mp

poco vib.
ppp

← ♩ = ♩ → (♩ = 136)

F

87

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Vib.

Hp.

Solo Pno.

8va
2nd

(exactly the same note length)

con sord. (cup)

con sord. (cup)

f_{sub.}

f sudden jazz

← ♩ = ♩ → (♩ = 136)

F

Vln I

Vln II

Vla.

Vc.

D. B.

101 **G** poco rall.....

Fl. *f* *mp* *mf*

Picc. *f*

Ob. *p* *f sub.*

C. A. *p* *f*

Cl. *ff* *p* *mf* *f* *poco vib.*

B. Cl. *poco vib.* *f*

Bsn.

Cbsn.

Hn 1 3 *pp* 3.

Hn 2 4 *pp* 4.

Tpt 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Mar.

Hp.

Solo Pno *sfz* *p* *f* *p slightly geometric* *f* *8ba* *8ba* *f*

Vln I *f* *p* *f sub. p* *f*

Vln II

Solo Vla *mf* *ff* *mf* *ff* *mf* *unis.* *mf*

Vla gli altri *f* *f* *f* *f* *f* *unis.* *mf*

Vc. *f* *f* *f* *f* *f* *unis.* *mf*

D. B. *f* *f* *f* *f* *f* *arco* *p*

♩ = 136

114

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Hp

Solo Pno

Vln I

Vln II

Vla.

Vc.

D. B.

arco

8va

♩ = 136

I

121

Fl. *pp furtive*

Picc. *pp furtive*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Hp.

Solo Pno *pp furtive* (Sost.)

I

Vln I

Vln II

Vla.

Ve.

D. B. *mp*

129

J

Fl. *mp* *p* *pp* *mp*

Picc. *pp* *mp* *mp* *p* *pp* *mp*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1 3

Hn 2 4

Tpt 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Mar.

Hp.

Solo Pno

Vln I

Vln II

Vla.

Vc.

D. B.

1. *mp* vib. con sord. (cup)
2. *pp*

vib. con sord. (cup) *ppp* *mp* *pp*

vib. con sord. *mp*

pp *mp* *f* *p*

f, in orbit

release Sus pedal (more like a "lack of E", not a "rest")

mf in orbit, an incomplete constellation

pizz. *p* *f sub.* *sfz* *pp*

pizz. *p*

poco accel.....♩ = c. 144

135

Fl. *p* *pp* *mp* *p* *pp* *mp* *p*

Picc. *p* *p* *pp* *pp* *mp* *mp* *p* *pp* *mp* *p*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1

Hn 2

Tpt 1 vib. con sord. (cup) *ppp*

Tpt 2 vib. con sord. (cup) *ppp*

Tbn. 1 *p* *f* *mp*

Tbn. 2 *mp* *mf* *p*

B. Tbn. *mp* *p* *f* *p*

Tba *mp* *p* *f* *mp*

Timp.

Mar. *pp* *mp* *f* *p* *p* *pp* *mp*

Vib. motor on *p*

Hp p.d.l.t. *p* p.d.l.t.-

Solo Pno *f* *mp*

Red.

poco accel.....♩ = c. 144

Vln I *pp* *f sub.* *pp* *f sub.* *f sub.* *sfz* *pp* *pp* *mf* *sfz*

Vln II *pp* *f sub.* *pp* *f sub.* *f sub.* *sfz* *pp* *pp* *mf* *sfz*

Vla.

Vc.

D. B.

← = → (♩ = c.108)
K

141

Fl.
Picc.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.

Hn 1
3
Hn 2
4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba

Mar.
Vib.
Hp
Solo Pno

hold Ped until it dies away including while playing Scaff. if possible

p.d.l.t.

8va

$\frac{1}{2}$ Ped.

← = → (♩ = c.108)
K

Vln I
1
Vln II
2
Vla.
Vc.
D. B.

(exactly same note length)

p *f*

poco accel.....

147

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn

Cbsn

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Timp.

Mar.

Vib.

Hp

Solo Pno

Vln I

Vln II

Vla

Vc.

D. B.

mf

p

pp

f

p

pp

f

p

mp

f

mp

mp

f

sffz

sffz

mf

f

ppp

ppp

mp

mp

unis.

unis.

8^{va}

(*Seo.*)

($\frac{1}{2}$ Ped.)

$\frac{1}{2}$ Ped.

1 sul pont.

2 sul pont.

poco accel.....

unis.

..... ♩ = 120

152 L

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Vib.
(Reo.)

Hp

Solo Pno
(½ Ped.)

Vln I

1

Vln II
2

Vla.

Vc.

D. B.

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

molto vib.

con sord. Harmon. stem in

To Scaffold *To Vib.*

8va

..... ♩ = 120 L

158

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Hp

Solo Pno

Vln I

Vln II

Vla

Vc.

D. B.

molto vib.

mf

f

pp

mp

p

con sord. Harmon. stem in

mp

mf

pp

foot pedal gliss
gliss entire note length

pppp

mp

p

170 **M**

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Vib. To Scaffold

Hp.

Solo Pno

f *p* *8va*

M

Vln I *mf* *p*

Vln II

Vla *ff* *mp*

Vc.

1 *p*

2 *p*

D. B.

175

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Hp.

Solo Pno

Vln I

Vln II

Vla.

Vc.

1
D. B.

2

← $\overset{5}{\curvearrowright}$ → (♩ = c.96)

[5.5] [N] [2.3]

non vib. *p* *mf*

non vib. *p* *mf*

non vib. *p* *mf*

molto vib. *p*

mp *mf*

p *mp*

f *ff* flz.

(same as previous semiquavers) *f*

(same as previous semiquavers) *ppp* (*f*)

mp *p*

ff *mp*

ff

ffz

[3.2]

181

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Hp.

Solo Pno.

(Reo.)

Vln I

Vln II

Vla.

Vc.

D. B.

p

mf

mp

f

flz.

hard stick

5-4

[3.2]

P

stringendo.....♩ = c. 104

197

Fl.

Picc.

Ob.

C.A.

Cl.

B. Cl.

Bsn

Cbsn

Hn 1/3

Hn 2/4

Tpt 1/2

Tbn 1/2

B. Tbn.

Tba

Timp.

Mar.

Scaffold

Hp

Solo Pno

Vln I

Vln II

Vla

Vc.

D. B.

multiphonic #1

gliss entire note length

gliss

ppp

p

ppp

f sub

mf

p

f

p

f

ff

mp

f

Red.

div. a2

pizz.

f

pp

205

Fl. *f*

Picc. *p*

Ob.

C. A. multiphonic #1 *f*

Cl.

B. Cl.

Bsn.

Cbsn. *pp*

Hn 1 3

Hn 2 4

Tpt 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Mar.

Hp.

Solo Pno. *8va*
(*Red.*) *8va* *p*

Vln I

1 ricochet arco (still ricochet) landing pitch can be inexact *gliss.*

Vln II

2 ricochet arco

Vla.

Vc.

D. B.

210 **poco rall** ♩ = 96

Fl. *p* 5

Picc. *p* 6

Ob. *p* 5 3 3 **multiphonic #2** *f* **multiphonic #1** *f* *p*

C. A. *p* *f* *p*

Cl.

B. Cl.

Bsn. *mf* *pp*

Cbsn. *f* **ossia**

Hn 1 3

Hn 2 4

Tpt 1 2

Tbn. 1 2

B. Tbn.

Tba

Timp.

Mar.

Vib. **Vib. motor on** *mf* **Red.**

Hp.

Solo Pno. *f* **(8)** **(Red.)**

poco rall ♩ = 96

Vln I *gliss.* **sul pont.**

Vln II **(still ricochet)** **landing pitch can be inexact** *gliss.* **sul pont.**

Vla.

Vc. **(1/4 tone sharp)**

D. B.

poco accel.....♩ = 104

poco rall.....

214

Fl. *f* 6 *p* 6 *mp* 6 *mf* 6 *f* *mf* 6 *ff* 5

Picc. *f* 5 *p* 5 *mp* 5 *mp* 5 *mf* *f* 6 *p*

Ob. multiphonic #2 *f* *p* *f* multiphonic #3

C. A. multiphonic #1 *f* *p* *f* multiphonic #2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1 3

Hn 2 4

Tpt 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Mar. *p* 5 *mf* *pp* *mp* 5 *gliss.*

Vib. (20.) To Scaffold

Hp.

Solo Pno

poco accel.....♩ = 104

poco rall.....

Vln I *p* 5 *f* *gliss.*

Vln II *gliss.*

Vla.

Vc. (1/4 tone sharp) *gliss.*

D. B.

← ♩ = ♩ → (♩ = 144)

221

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Hp.

Solo Pno

Vln I

Vln II

Vla.

Vc.

D. B.

Superball Mallet - drag in a circle around skin
create undulating, complex texture by changing speed and pressure

ppp

ff

ff

ff

unis.
(not ricochet)
sul pont.

R

225

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Scaffold

Hp.

Solo Pno

Vln I

Vln II

Vla.

Vc.

D. B.

do not damp

fff

Scaffold
fff

8va

solo cadenza until U
not too much rubato

p simple and elusive

Ped freely
(marking for guidance)
bring out staccatos

ff

ff

R

229 ⁽⁸⁾

Solo Pno

233

Solo Pno

237

Solo Pno

241

Solo Pno

245 ^T

Solo Pno

250

Solo Pno

256 U

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

Scaffold

Hp.

Solo Pno

256 U

3

7

3

5

3

5

U

div. sul pont.

f

(landing notes can be inexact)

div. sul pont.

f

gliss.

gliss.

gliss.

gliss.

Vln I

Vln II

Vla.

Vc.

D. B.

mp

mp

scratch tone, no pitch
very rough sound

V

265

Fl.

Pic.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Mar.

extreme vib - wide and slow
con sord. Harmon, stem out

f

extreme vib - wide and slow
con sord. Harmon, stem out

f

V

265

Solo Pno

8va

ffff tutta la forza

V

Vln I

Vln II

Vla.

Vc.

D. B.

gliss full length of note

gliss.

div. a2
molto sul pont until B322
ricochet

div. a2
molto sul pont until B316
ricochet

scratch

scratch

scratch

272

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

con sord. Harmon, stem out

mp

approx 1/4 tone down
accuracy not important

gliss

gliss entire note

272

Solo Pno

Vln I

Vln II

Vla

Vc.

D. B.

non-div

molto sul pont
until B322

Each player repeats this pattern individually
until cut off by the conductor
Start fast and get faster as you go - do not follow conductor
Accuracy within the pattern does not matter except for open strings

ff

scratch

scratch

276

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

276

Solo Pno

Vln I

Vln II

Vla

Vc.

D. B.

Each player repeats this pattern individually until cut off by the conductor
Start fast and get faster as you go - do not follow conductor
Accuracy within the pattern does not matter except for open strings

scratch

scratch

scratch

molto sul pont until B316 broadly accurate is OK!

gradual, consistent accelerando.....

283

Fl.
Picc.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn 1
Hn 2
Tpt 1
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.

283

Solo Pno

gradual, consistent accelerando.....

Vln I
Vln II
Vla
Vc.
D. B.

Each player repeats this pattern individually until cut off by the conductor
Start fast and get faster as you go - do not follow conductor
Accuracy within the pattern does not matter except for open strings

ord → scratch tone, no pitch very rough sound → ord

scratch

X

very fast, spiralling out of control (♩ = 166)

291

Fl. *ff*

Picc. *ff*

Ob. *ff*

C. A. *ff*

Cl. *f*

B. Cl. *f*

Ban. *fff*

Cbsn. *mf*

Hn 1 *ff*

Hn 2 *ff*

Hn 3 *ff*

Hn 4 *ff*

Tpt 1 *f*

Tpt 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *fff*

Mar. *ff*

Scaffold *fff*

Solo Pno *fff*

multi #1 multi #3 multi #2 multi #3 multi #1 multi #3

growl or multiphonic very rough sound

multiphonic #2

multiphonic #2

multiphonic #1

multiphonic (sing top note) rough sound, actual pitch does not matter

wild glisses, end note approximate rhythm can be approximate but cut off with conductor

damp both drums any mallet - dead centre

very fast, spiralling out of control (♩ = 166)

X

Vln I

Vln II

Vla. *ff*

Vc. *ff*

D. B. *ff*

unis. scratch tone, no pitch very rough sound

scratch

scratch tone, no pitch very rough sound

298

Fl. *fff* 3

Picc. *fff* 3 multi #3

Ob. *fff*

C. A. *fff* 3

Cl. *fff*

B. Cl. *fff*

Ban. *fff* multiphonic #2 *mf* *fff*

Cbn. *mf* *fff* *mf*

Hn 1 *fff* 3

Hn 2 *fff* 3

Tpt 1 *fff* *mf*

Tbn. 1 *fff* *gliss.*

Tbn. 2 *fff* *gliss.*

B. Tbn. *fff* *gliss.*

Tba. *fff* as before

Timp. *fff* Superball Mallet

Mar. *fff* *gliss.*

Scaffold

Solo Pno

Vln I *fff* same material as before, very very fast

Vln II *fff* same material as before, very very fast

Vla. *fff* scratch

Vc. *fff*

D. B. *fff* scratch

303

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Scaffold

Solo Pno

Vln I

Vln II

Vla

Vc.

D. B.

pure geodesics

308

Y

Fl. *ff* multi #1 multi #2

Picc. *ff* multi #2

Ob. *ff* *f*

C. A. *ff*

Cl. *ff*

B. Cl.

Ban. multiphonic #2 *ff* *mf* *ff* multiphonic #2

Cban. *mf* *ff* *mf* *f*

Hn 1 *ff* *f*

Hn 2 *ff*

Tpt 1 *ff* *f*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Temp. Superball Mallet *ff* *f*

Mar. *ff* *f*

Scaffold *ff* *f*

Solo Pno.

Vln I *ff* *f* less fast

Vln II *ff* *f* less fast

Vla. scratch *ff* *f* ord

Vc. scratch *ff* *f* scratch

D. B. scratch *ff* *f* scratch

313

Fl. *mf*

Picc. *mf*

Ob. *mf*
multi #3

C. A.

Cl. *f*

B. Cl.

Bsn. multiphonic #2

Cbsn. *mf* *fff* *fff* *mf* *fff*

Hn 1 *mf*

Hn 2

Tpt 1 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Superball Mallet
now slower; less intense sound

Superball Mallet
slower still, not a problem
if it stutters or cuts out

Timp. *mf*

Mar. *mf*

Scaffold

Hp. *p*

Solo Pno. sustain E with Sus pedal until B379
pp spinning like the night sky
ff

Vln I *mf* *fff* *mf* *ff*
sul pont.

Vln II *mf*

Vla. *mp*
scratch

Vc. *mp*
scratch

D. B. *mp*
scratch

Z

319

Fl. *mp*

Picc. *mp*

Ob. *mp* multi #1

C. A.

Cl. *mp*

B. Cl.

Ban.

Cbsn.

Hn 1 3

Hn 2 4

Tpt 1 2 *p* senza sord.

Tbn. 1 *mp* gliss.

Tbn. 2 *mp* gliss.

B. Tbn. *mp* gliss.

Tba.

Timp.

Mar. *mp* gliss. 7

Scaffold *mf*

Hp.

Solo Pno.

Vln I *mp* ord. gliss. 3

Vln II *mp* ord. gliss.

Vla. *p* scratch

Vc. *p*

D. B. *p* scratch

324

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Harp

Solo Pno

Vln I unis.

Vln II

Vla.

Vc.

D. B.

AA rallentando.....

334

Fl. *p* *f*

Picc. *p* *f*
multi #2

Ob. *p*

C. A.

Cl. *p*

B. Cl.

Bsn.

Cbsn.

Hn 1/3

Hn 2/4

Tpt 1/2

Tbn. 1/2 senza sord. *p*

B. Tbn. senza sord. *p*

Tba.

Timp.

Mar. *mp*

Scaffold

Hp. *bisbigliando*

Solo Pno.

Vln I (ord) *p* *f*

Vln II *p* unis.

Vla. *pp* scratch

Vc. *pp*

D. B. scratch *pp*

.....♩ = 144

344 BB

Fl. *p* *f*

Picc.

Ob. multi #3

C. A.

Cl. *p*

B. Cl.

Bsn.

Cbsn.

Hn 1/3

Hn 2/4

Tpt 1/2

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Mar.

Scaffold *mp*

Hp

Solo Pno

6 5 8va 5 8va 6

.....♩ = 144 BB

Vln I *p* *f*

Vln II *p* *f*

Vla. *pp* scratch

Vc. *pp* scratch

D. B. *pp*

pitch emerging

pitch emerging

364 DD *accelerando*.....

Fl. *p* *f* *p* *f*

Picc. *p* *f*

Ob. *p* *f* *p* *mf*

C. A. *p* *mf* *mp*

Cl. *p* *mf* *mp*

B. Cl. *p* *mf*

Bsn. *p* *mf*

Cbsn. *p* *mf*

Hn 1 3 *p* *mf*

Hn 2 4 *p* *mf*

Tpt 1 2 *mp* *mf*

Tbn. 1 2 *mp* *mf*

B. Tbn. *mp*

Tba. *mp*

Timp. *mp*

Mar. *p* *f* *p* *f* *mp* *mf*

Hp. *f*

Solo Pno. *mp* *f* *pp* *(mf)* *p* *(mf)* *mf* *f* *mp* *f* *f*

Vln I *mp* *f* *pp* *(mf)* *p* *(mf)* *mf* *f* *mp* *f* *f*

Vln II *mp* *f* *pp* *(mf)* *p* *(mf)* *mf* *mp* *f* *f*

Vla. *mp* *f* *pp* *(mf)* *p* *(mf)* *mf* *mp* *f* *f*

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

D. B. *mp* *f* *pp* *(mf)* *p* *(mf)* *mf* *mp* *f* *f*

371

Fl. *mp* *mf* *f*

Picc. *mp* *mf* *f*

Ob. *mp* *mf* *f*

C. A. *mf* *mp* *f*

Cl. *mf* *mp* *f*

B. Cl. *mf* *f*

Bsn. *mp* *f* *mp* *f*

Cbsn. *p* *mf* *mp* *f* *mp* *mp* *f*

Hn 1 *mp* *f* *mp* *f*

Hn 2 *mp* *f* *mp* *mf*

Tpt 1 *mp* *f*

Tbn. 1 *f* *mf*

B. Tbn. *f* *mf*

Tba. *f* *mf*

Timp. *f* *mf*

Mar. *mp* *mf* *mf* *ff* *f* *ff*

Hp. *mf*

Solo Pno. *mf*

Vln I *ff* scratch tone

Vln II *ff* scratch tone

Vla. *ff* scratch tone

Vc. *ff*

D. B. *ff*

♩ = 166

377

EE

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1 3

Hn 2 4

Tpt 1 2

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Scaffold

Hp.

Solo Pno

Vln I

Vln II

Vla.

Vc.

D. B.

ppp *pp*

f *p* *ppp*

f *p* *ppp*

f *p* *ppp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

To Vib.

ppp

release Sus pedal

ppp *p* *p simple, nostalgic*

♩ = 166

EE

pp

pp

perdendosi.....

384

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Vib.

Vib. motor off

Hp

Solo Pno

Vln I

Vln II

Vla

Vc.

D. B.

ppp

pp

p

ppp

ppp

pp

ppp

pp

(III)

(III)

389

This page contains the musical score for measures 389 to 394 of the piece 'Warp'. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute)
- Picc. (Piccolo)
- Ob. (Oboe)
- C. A. (Cor Anglais)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Cbsn. (Contrabassoon)
- Hn 1 3 (Horn 1)
- Hn 2 4 (Horn 2)
- Tpt 1 2 (Trumpet 1 & 2)
- Tbn. 1 2 (Trumpet 3 & 4)
- B. Tbn. (Baritone Trumpet)
- Tba. (Tuba)
- Timp. (Timpani)
- Vib. (Vibraphone)
- Hp. (Harp)
- Solo Pno. (Solo Piano)
- Vln I (Violin I)
- Vln II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D. B. (Double Bass)

Measures 389-394 are primarily rests for most instruments. The Harp (Hp.) has a continuous sixteenth-note figure in the right hand, marked with '6' above the notes. The Solo Piano (Solo Pno.) has a melodic line with triplets and a fifth. The Violins I and II (Vln I and Vln II) have long notes with dynamic markings of *ppp* and *f*. The Vibraphone (Vib.) has a few notes at the end of the page, including a triplet.

.....at rest ♩ = c. 60

straight into Britten

395

Fl.

Picc.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn 1
3

Hn 2
4

Tpt 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Vib.

Harp

Solo Pno

Vln I

Vln II

Vla.

Vc.

D. B.

.....at rest ♩ = c. 60

straight into Britten