

25b (soli)

for large, un-conducted orchestra

Luke Stoneham

25b (soli) instrumentation

Piccolo
2 Flutes
Alto Flute

3 Oboes
Cor Anglais

E♭ Clarinet
2 B♭ Clarinets
Bass Clarinet

3 Bassoons
Contrabassoon

6 Horns

D Trumpet
3 B♭ Trumpets

3 Tenor Trombones
Bass Trombone

Tuba

Timpani

Percussion 1: glockenspiel plus clashed cymbals

Percussion 2: vibraphone plus giant tam-tam

Percussion 3: xyloimba plus large bass drum

Celesta

Piano

Harp

Sopranino Recorder

30 Violins (16 Firsts, 14 Seconds)

12 Violas

10 Cellos

8 Double Basses

(there is no Mahler hammer in 25b (soli))

25b (*sol*) performance notes

The soloists:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

There is no conductor.

The scores are transposing (everybody plays what's written).

Rehearsal figures are *not* global.

p possibile: literally as softly as possible.

Very softly: a little louder than *p possibile*.

p: ordinary *piano*—a *piano* which should be audible as such to the audience.

mf: 'right down the middle'.

f possibile: literally as loudly as possible.

The sixth-tones in the string clusters use standard sixth-tone notation: all accidentals with upward-pointing arrows indicate a sixth of a tone sharper than would otherwise be the case; all with downward-pointing arrows indicate a sixth of a tone flatter.

Pitch choices in the brass and double reed clusters should be worked out between players in advance.

No mutes please.

The orchestra should stick to the standard seating arrangement (with the strings seated thus:

	Violas	
Second violins		Cellos
First violins		Double basses).

As there is no Mahler hammer in 25b (*sol*), the hammer player for *Solo* could play the giant tam-tam here.

(double bass 7 solo)

Very quickly (minim pulse)

Pizz

Poco a poco poco rit.

Very softly always

Even more quickly

Poco a poco più rit.

As quickly as possible

Poco a poco molto rit.

A

25b (soli)—the soli: alto flute

Order of soloists' entries:

1. D trumpet*
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13*
7. Eb clarinet

ENTER AT OR VERY SHORTLY AFTER FIGURE A IN THE DOUBLE BASS SOLO (ABOVE)—PROCEEDING IN YOUR OWN TIME

Very slowly (quaver pulse)

Very softly always

Poco a poco poco accel.

Even more slowly

Poco a poco più accel.

As slowly as possible

*you also play during these two other soli—see accompanying two sheets

(sopranino recorder solo)

Tempo 1: very slowly (quaver pulse) A little less slowly A little less slowly still Rit.... ...and back to Tempo 1

Very softly always

Suddenly very quickly... ...and back again Suddenly very quickly... ...and back again

Tempo 2: a little more slowly (than Tempo 1) A little less slowly A little less slowly still Rit.... ...and back to Tempo 2

Suddenly very quickly... ...and back again Suddenly very quickly

A Jump to Tempo 3: a little more slowly (than Tempo 2) A little less slowly A little less slowly still (i.e. back to Tempo 1) Molto rit.

25b (soli)—the soli: bass trombone

Order of soloists' entries:

1. D trumpet
2. Double bass 7*
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet*

ENTER AT OR VERY SHORTLY AFTER FIGURE A IN THE SOPRANINO RECORDER SOLO (ABOVE)—PROCEEDING IN YOUR OWN TIME

Very slowly (crotchet pulse) Poco a poco poco accel.

Very softly always

Even more slowly

Poco a poco più accel.

lunga possibile (full breath) As slowly as possible

*you also play during these two other soli—see accompanying two sheets

(timpano)
 ENTER SOON AFTER THE THIRD CELESTE NOTE
 (allow the first to decay to silence before the attacking the second)

lowest practical note
p *pp*

(celesta)
 ENTER IMMEDIATELY AFTER THE FOUR SOFT HIGH GLOCKENSPIEL NOTES
 allow each note to decay to silence

ENTER IMMEDIATELY AFTER THE FIRST TIMPANO NOTE
 (to silence)
 highest available note

f possibile (all three)
p

25b (soli)—the soli: D trumpet

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute*
4. Sopranino recorder*
5. Bass trombone
6. First violin 13*
7. Eb clarinet

ENTER VERY SOON AFTER THE SECOND TIMPANO NOTE AND THE HIGH CELESTA NOTE (ABOVE)

Very slowly (crotchet pulse)

Very softly always

*you also play during these other three soli—see accompanying three sheets

(D trumpet solo)
Very slowly (crotchet pulse)

Very softly always

25b (soli)—the soli: double bass 7

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder*
5. Bass trombone*
6. First violin 13
7. Eb clarinet*

ENTER AT OR VERY SHORTLY AFTER FIGURE A IN THE D TRUMPET SOLO (ABOVE)—PROCEEDING IN YOUR OWN TIME

Very quickly (minim pulse)

Pizz.—laissez vibrere sempre; use portamento freely wherever it makes sense to do so

Poco a poco poco rit.

Very softly always

Even more quickly

Poco a poco più rit.

As quickly as possible

Poco a poco molto rit.

*you also play during these other three soli—see accompanying three sheets

(first violin 13 solo)
Very quickly (semibreve/ dotted semibreve pulse)

Poco a poco poco rit.

Very softly always

Even more quickly

Poco a poco più rit.

A As quickly as possible

Poco a poco molto rit.

lunga possibile (full bow)

25b (soli)—the soli: Eb clarinet

Order of soloists' entries:

1. D trumpet
2. Double bass 7*
3. Alto flute
4. Sopranino recorder*
5. Bass trombone*
6. First violin 13
7. Eb clarinet

ENTER AT OR VERY SHORTLY AFTER FIGURE A IN THE VIOLIN SOLO (ABOVE)—PROCEEDING IN YOUR OWN TIME

Very slowly (crotchet pulse)

Very softly always

*you also play during these other three soli—see accompanying three sheets

(alto flute solo)
 Very slowly (quaver pulse)
 Very softly always

Poco a poco poco accel.

Even more slowly

Poco a poco più accel.

A

25b (soli)—the soli: sopranino recorder

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

ENTER AT OR VERY SHORTLY AFTER FIGURE A IN THE ALTO FLUTE SOLO (ABOVE)—PROCEEDING IN YOUR OWN TIME

Tempo 1: very slowly (quaver pulse) A little less slowly A little less slowly still Rit... ...and back to Tempo 1

Very softly always

Suddenly very quickly... ...and back again Suddenly very quickly... ...and back again

Tempo 2: a little more slowly (than Tempo 1) A little less slowly A little less slowly still Rit... ...and back to Tempo 2

Suddenly very quickly... ...and back again Suddenly very quickly

Jump to Tempo 3: a little more slowly (than Tempo 2) A little less slowly A little less slowly still (i.e. back to Tempo 1) Molto rit.

Tacet to end

(bass trombone solo)
Very slowly (crotchet pulse)

Very softly always

Poco a poco poco accel.

Even more slowly

Poco a poco più accel.

lunga possibile (full breath)

A

As slowly as possible

25b (soli)—the soli: first violin 13

Order of soloists' entries:

1. D trumpet*
2. Double bass 7
3. Alto flute*
4. Sopranino recorder*
5. Bass trombone
6. First violin 13
7. Eb clarinet

ENTER AT OR VERY SHORTLY AFTER FIGURE A IN THE BASS TROMBONE SOLO (ABOVE)—PROCEEDING IN YOUR OWN TIME

Very quickly (semibreve / dotted semibreve pulse)

Very softly always

Poco a poco poco rit.

Even more quickly

etc.

(attacca)

Poco a poco più rit.

As quickly as possible

Poco a poco molto rit.

lunga possibile (full bow)

*you also play during these other three soli—see accompanying three sheets

25b (soli)—back: first violins

1st Vln 1
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 2
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 3
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 4
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 5
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 6
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 7
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 8
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 9
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 10
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 11
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 12
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 14
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 15
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

1st Vln 16
[ENTER AD LIBITUM ONCE THE SECOND VIOLINS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)]
(lunga possibile - full bow)
p possibile (senza cresc.)

25b (soli)—back: second violins

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 1
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 2
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 3
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 4
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 5
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 6
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 7
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 8
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 9
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 10
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 11
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 12
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 13
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

2nd Vln 14
p possibile (senza cresc.)

25b (soli)—back: double basses

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Bass 1

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Bass 2

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Bass 3

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Bass 4

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Bass 5

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Bass 6

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Bass 8

25b (soli)—back: brasses and giant tam-tam

ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING (AGAIN, ALL SIX HORNS MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - full breath)

Hn 1
the next available pedal-tone above Horn 4's
p possible (senza cresc.)

ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING (AGAIN, ALL SIX HORNS MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - full breath)

Hn 2
the next available pedal-tone above Horn 5's
p possible (senza cresc.)

ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING (AGAIN, ALL SIX HORNS MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - full breath)

Hn 3
the next available pedal-tone above Horn 6's
p possible (senza cresc.)

ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING (AGAIN, ALL SIX HORNS MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - full breath)

Hn 4
the next available pedal-tone above Horn 2's
p possible (senza cresc.)

ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING (AGAIN, ALL SIX HORNS MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - full breath)

Hn 5
the next available pedal-tone above Horn 3's
p possible (senza cresc.)

ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING (AGAIN, ALL SIX HORNS MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - full breath)

Hn 6
lowest available pedal-tone
p possible (senza cresc.)

ENTER AT THE TOP OF THE TAM-TAM CRESCENDO (AGAIN, ALL THREE TRUMPETS MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - but again, all three players must co-ordinate so as to end at precisely the same time)

Tpt 1 in Bb
highest possible note
f possible (senza dim.)

ENTER AT THE TOP OF THE TAM-TAM CRESCENDO (AGAIN, ALL THREE TRUMPETS MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - but again, all three players must co-ordinate so as to end at precisely the same time)

Tpt 2 in Bb
a semitone lower than Trumpet 1
f possible (senza dim.)

ENTER AT THE TOP OF THE TAM-TAM CRESCENDO (AGAIN, ALL THREE TRUMPETS MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - but again, all three players must co-ordinate so as to end at precisely the same time)

Tpt 3 in Bb
a semitone lower than Trumpet 2
f possible (senza dim.)

ENTER SHORTLY AFTER THE HORNS HAVE STARTED PLAYING (AGAIN, ALL THREE TROMBONES MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - but again, all three players must co-ordinate so as to end at precisely the same time)

Tbn. 1
highest possible note
f possible (senza dim.)

ENTER SHORTLY AFTER THE HORNS HAVE STARTED PLAYING (AGAIN, ALL THREE TROMBONES MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - but again, all three players must co-ordinate so as to end at precisely the same time)

Tbn. 2
a semitone lower than Trombone 1
f possible (senza dim.)

ENTER SHORTLY AFTER THE HORNS HAVE STARTED PLAYING (AGAIN, ALL THREE TROMBONES MUST CO-ORDINATE SO AS TO ENTER AT PRECISELY THE SAME TIME)
(lunga possibile - but again, all three players must co-ordinate so as to end at precisely the same time)

Tbn. 3
a semitone lower than Trombone 2
f possible (senza dim.)

ENTER AS SOON AS THE TROMBONES HAVE STARTED PLAYING
(lunga possibile - full breath)

Tbn.
lowest available pedal-tone
p possible (senza cresc.)

Order of soloists' entries:
1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprano recorder
5. Bass trombone
6. First violin 12
7. Eb clarinet

ENTER SOON AFTER THE BASS TROMBONE HAS FINISHED PLAYING FOR THE 3RD TIME DURING THE E♭ CLARINET SOLO—BUT BEFORE THE E♭ CLARINET HAS FINISHED PLAYING.
Giant tam-tam
lunga possibile
the tremolo can be very free and uneven

Perc. 2
lv.
mf/ff.

25b (soli)—back: cellos

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Cello 1
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Cello 2
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Cello 3
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Cello 4
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Cello 5
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Cello 6
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Cello 7
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Cello 8
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Cello 9
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Cello 10
p possibile (senza cresc.)

25b (soli)—back: keyboard percussion, harp and piano

Glockenspiel
 [ENTER AD LIBITUM ONCE THE XYLORIMBA CAN BE HEARD]
 (again, allow each note to decay to silence before immediately attacking the next)
f possible (sempre)

Vibraphone (motor on)
 [ENTER AD LIBITUM ONCE THE PIANO CAN BE HEARD]
 (larger possible - again, allow each note to decay to silence before immediately attacking the next)
 lowest available note
f possible *p*

Xylorimba
 [ENTER AD LIBITUM ONCE THE HARP CAN BE HEARD]
 (again, allow each note to decay to silence before immediately attacking the next)
 lowest available note
f possible (sempre)

[ENTER AD LIBITUM ONCE THE VIBRAPHONE CAN BE HEARD]
 (larger possible - again, allow each note to decay to silence before immediately attacking the next)
f possible *p*

[ENTER AD LIBITUM ONCE THE SECOND VIOLINS CAN BE HEARD]
 (larger possible - again, allow each note to decay to silence before immediately attacking the next)

Perc. 1

Perc. 2

Perc. 3

Harp

Piano

(A)
f possible *p*

[ENTER QUITE A LONG TIME AFTER THE PREVIOUS GLOCKENSPIEL FIGURE HAS ENDED]
 (again, at the tempo of the previous Glockenspiel figure)
p (sempre)

[ENTER SOON AFTER THE PREVIOUS VIBRAPHONE FIGURE HAS ENDED]
 (again, at the tempo of the last low note) (to silence)
 highest available note
p (sempre)

[ENTER SOME TIME AFTER THE PREVIOUS XYLORIMBA FIGURE HAS ENDED]
 (again, at the tempo of the previous Xylorimba figure)
 highest available note
p (sempre)

[ENTER A WHILE AFTER THE PREVIOUS HARP FIGURE HAS ENDED]
 (again, at the tempo of the last low C₂ / E₂)
 (G)
p (sempre)

[ENTER AS SOON AS THE PREVIOUS PIANO FIGURE HAS ENDED]
 (again, at the tempo of the last low A)
 (G)
p (sempre)

Perc. 1

Perc. 2

Perc. 3

Harp

Piano

25b (soli)—back: largest timpano and celesta

The image shows a musical score for Timpano and Celesta. The Timpano part is in bass clef and features a single note with a dynamic marking of *p* (piano). The Celesta part is in treble clef and features three notes, with the first two marked *f* (forte) and the third marked *p*. Performance instructions are provided in boxes: 'ENTER SOON AFTER THE THIRD CELESTE NOTE' for the Timpano, and 'ENTER IMMEDIATELY AFTER THE FOUR SOFT HIGH CLOCKSPIEL NOTES' and 'ENTER IMMEDIATELY AFTER THE FIRST TIMPANO NOTE' for the Celesta. Additional notes include 'lowest practical note' and 'highest available note' with arrows pointing to specific notes on the staves.

Timpano

Celesta

ENTER SOON AFTER THE THIRD CELESTE NOTE
(again, allow the first to decay to silence before the attacking the second)

lowest practical note

p

ENTER IMMEDIATELY AFTER THE FOUR SOFT HIGH CLOCKSPIEL NOTES
(again, allow each note to decay to silence)

f possible (all three)

ENTER IMMEDIATELY AFTER THE FIRST TIMPANO NOTE
(to silence)

highest available note

p

25b (soli)—back: violas

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 1
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 2
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 3
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 4
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 5
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 6
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 7
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 8
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 9
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 10
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 11
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
(lunga possibile - full bow)

Vla 12
p possibile (senza cresc.)

25b (soli)—back: woodwinds

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Picc.
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Fl. 1
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Fl. 2
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Ob. 1
highest possible note
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Ob. 2
2 semitone lower than Oboe 1
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Ob. 3
3 semitone lower than Oboe 2
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

C. A.
highest possible note
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Cl. 1 in Bb
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Cl. 2 in Bb
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

B. Cl. in Bb
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Ban. 1
highest possible note
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Ban. 2
2 semitone lower than Bassoon 1
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Ban. 3
2 semitone lower than Bassoon 2
p possibile (senza cresc.)

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)
(lunga possibile - full breath)

Chsn.
highest possible note
p possibile (senza cresc.)

25b (soli)—front: second violins

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 1

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 2

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 3

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 4

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 5

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 6

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 7

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 8

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 9

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 10

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 11

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 12

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 13

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

Second Violin 14

p possibile (senza cresc.)

25b (soli)—front: double basses

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING. (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING. (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING. (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING. (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING. (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING. (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING. (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE CELLOS HAVE STARTED PLAYING. (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bow)

p possibile (senza cresc.)

25b (soli)—front: brasses and giant tam-tam

HORN PARTS:

- Horn 1:** HORNS ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING: ALL SIX MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath)*. The next available pedal-tone above Horn 4's. *p possibile (senza cresc.)*
- Horn 2:** HORNS ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING: ALL SIX MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath)*. The next available pedal-tone above Horn 5's. *p possibile (senza cresc.)*
- Horn 3:** HORNS ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING: ALL SIX MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath)*. The next available pedal-tone above Horn 6's. *p possibile (senza cresc.)*
- Horn 4:** HORNS ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING: ALL SIX MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath)*. The next available pedal-tone above Horn 2's. *p possibile (senza cresc.)*
- Horn 5:** HORNS ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING: ALL SIX MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath)*. The next available pedal-tone above Horn 3's. *p possibile (senza cresc.)*
- Horn 6:** HORNS ENTER AS SOON AS THE TRUMPETS HAVE STARTED PLAYING: ALL SIX MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath)*. Lowest available pedal-tone. *p possibile (senza cresc.)*

TRUMPET PARTS:

- Trumpet in D:** TRUMPETS ENTER AT THE TOP OF THE TAM-TAM CRESCENDO: ALL FOUR MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath) - but all four players must co-ordinate (by eye contact) so as to end at precisely the same time*. Highest possible note. *f possibile (senza dim.)*
- Trumpet 1 in B:** TRUMPETS ENTER AT THE TOP OF THE TAM-TAM CRESCENDO: ALL FOUR MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath) - but all four players must co-ordinate (by eye contact) so as to end at precisely the same time*. Highest possible note. *f possibile (senza dim.)*
- Trumpet 2 in B:** TRUMPETS ENTER AT THE TOP OF THE TAM-TAM CRESCENDO: ALL FOUR MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath) - but all four players must co-ordinate (by eye contact) so as to end at precisely the same time*. 2 semitone lower than Trumpet 1. *f possibile (senza dim.)*
- Trumpet 3 in B:** TRUMPETS ENTER AT THE TOP OF THE TAM-TAM CRESCENDO: ALL FOUR MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath) - but all four players must co-ordinate (by eye contact) so as to end at precisely the same time*. 2 semitone lower than Trumpet 2. *f possibile (senza dim.)*

TROMBONE PARTS:

- Trombone 1:** TROMBONES ENTER SHORTLY AFTER THE HORNS HAVE STARTED PLAYING: ALL FOUR MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath) - but all four players must co-ordinate (by eye contact) so as to end at precisely the same time*. Highest possible note. *f possibile (senza dim.)*
- Trombone 2:** TROMBONES ENTER SHORTLY AFTER THE HORNS HAVE STARTED PLAYING: ALL FOUR MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath) - but all four players must co-ordinate (by eye contact) so as to end at precisely the same time*. 2 semitone lower than Trombone 1. *f possibile (senza dim.)*
- Trombone 3:** TROMBONES ENTER SHORTLY AFTER THE HORNS HAVE STARTED PLAYING: ALL FOUR MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath) - but all four players must co-ordinate (by eye contact) so as to end at precisely the same time*. 2 semitone lower than Trombone 2. *f possibile (senza dim.)*
- Bass Trombone:** TROMBONES ENTER SHORTLY AFTER THE HORNS HAVE STARTED PLAYING: ALL FOUR MUST CO-ORDINATE (BY EYE CONTACT) SO AS TO ENTER AT PRECISELY THE SAME TIME. *lunga possibile (full breath) - but all four players must co-ordinate (by eye contact) so as to end at precisely the same time*. Highest possible note. *f possibile (senza dim.)*

Tuba: ENTER AS SOON AS THE TROMBONES HAVE STARTED PLAYING. *lunga possibile (full breath)*. Lowest available pedal-tone. *p possibile (senza cresc.)*

Percussion 2: BE THE FIRST TO BEGIN PLAYING—BEFORE THE AUDIENCE HAS SETTLED. Giant tam-tam. *lunga possibile*. The tremolo can be very free and uneven. *mf*. *metriss.*

25b (soli)—front: cellos

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bore)

Cello 1

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bore)

Cello 2

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bore)

Cello 3

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bore)

Cello 4

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bore)

Cello 5

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bore)

Cello 6

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bore)

Cello 7

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bore)

Cello 8

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bore)

Cello 9

p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE VIOLAS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

lunga possibile (full bore)

Cello 10

p possibile (senza cresc.)

25b (soli)—front: keyboard percussion, harp and piano

Glockenspiel
 [ENTER AD LIBITUM ONCE THE XYLOMIMBA CAN BE HEARD]
 allow each note to decay to silence before immediately attacking the next
f possible (sempre)

Vibraphone - motor on
 [ENTER AD LIBITUM ONCE THE PIANO CAN BE HEARD]
 lunga possibile (allow each note to decay to silence before immediately attacking the next)
 lowest available note
f possible *p*

Xylorimba
 [ENTER AD LIBITUM ONCE THE HARP CAN BE HEARD]
 allow each note to decay to silence before immediately attacking the next
 lowest available note
f possible (sempre)

[ENTER AD LIBITUM ONCE THE VIBRAPHONE CAN BE HEARD]
 lunga possibile (allow each note to decay to silence before immediately attacking the next)
f possible *p*

[ENTER AD LIBITUM ONCE THE SECOND VIOLINS CAN BE HEARD]
 lunga possibile (allow each note to decay to silence before immediately attacking the next)
f possible *p*

(A)
f possible *p*

[ENTER QUITE A LONG TIME AFTER THE PREVIOUS GLOCKENSPIEL FIGURE HAS ENDED]
 at the tempo of the previous Glockenspiel figure
p (sempre)

[ENTER SOON AFTER THE PREVIOUS VIBRAPHONE FIGURE HAS ENDED]
 at the tempo of the last low note (to silence)
 highest available note
p (sempre)

[ENTER SOME TIME AFTER THE PREVIOUS XYLOMIMBA FIGURE HAS ENDED]
 at the tempo of the previous Xylorimba figure
 highest available note
p (sempre)

[ENTER A WHILE AFTER THE PREVIOUS HARP FIGURE HAS ENDED]
 at the tempo of the last low C₂/E₂
 (G)
p (sempre)

[ENTER AS SOON AS THE PREVIOUS PIANO FIGURE HAS ENDED]
 at the tempo of the last low A
 (G)
p (sempre)

25b (soli)—front: largest timpano and celesta

Timpano

ENTER SOON AFTER THE THIRD CELESTA NOTE
(allow the first to decay to silence before the attacking the second)

lowest practical note

p

Celesta

ENTER IMMEDIATELY AFTER THE FOUR SOFT HIGH CLOCKENSPIEL NOTES
(allow each note to decay to silence)

f possible (all three)

ENTER IMMEDIATELY AFTER THE FIRST TIMPANO NOTE
(to silence)

highest available note

p

25b (soli)—front: violas

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 1
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 2
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 3
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 4
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 5
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 6
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 7
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 8
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 9
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 10
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 11
p possibile (senza cresc.)

ENTER AD LIBITUM ONCE THE WOODWINDS CAN BE HEARD (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)
lunga possibile (full bow)

Viola 12
p possibile (senza cresc.)

25b (soli)—front: woodwinds

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Piccolo

p possibile (senza cresc.)

Flute 1

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Flute 2

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Alto Flute

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Oboe 1

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Oboe 2

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Oboe 3

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Cor Anglais

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Clarinet in E

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Clarinet 1 in B

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Clarinet 2 in B

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Bass Clarinet in B

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Bassoon 1

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Bassoon 2

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Bassoon 3

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

Contrabassoon

ENTER AD LIBITUM SHORTLY AFTER THE TRUMPETS HAVE STARTED PLAYING (THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL WOODWIND ENTRIES)

lunga possibile (full breath)

highest possible note

p possibile (senza cresc.)

(D trumpet solo)
Very slowly (crotchet pulse)

Very softly always

A

B

C

25b (soli)—the soli: alto flute secondary sheet 1

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE D TRUMPET SOLO (ABOVE)—AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

A Very slowly (quaver pulse)

p possibile

B Even more slowly

(*p* poss.)

C As slowly as possible

(*p* poss.)

(first violin 13 solo)
Very quickly (semibreve/ dotted semibreve pulse)

Poco a poco poco rit.

Very softly always

A

Even more quickly

B

Poco a poco più rit.

C

As quickly as possible

Poco a poco molto rit.

lunga possibile
(full bow)

25b (soli)—the soli: alto flute secondary sheet 2

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE VIOLIN SOLO (ABOVE)—AND AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

A Very slowly (quaver pulse)

p possibile

B Even more slowly

(p poss.)

C As slowly as possible

(p poss.) Tacet to end

(sopranino recorder solo)

Tempo 1: very slowly (quaver pulse) A **A** ...and back to Tempo 1

Very softly always

A little less slowly A little less slowly still Rit....

Suddenly very quickly... ...and back again Suddenly very quickly... ...and back again

Tempo 2: a little more slowly (than Tempo 1) A little less slowly A little less slowly still Rit.... ...and back to Tempo 2

Suddenly very quickly... ...and back again Suddenly very quickly

Jump to Tempo 3: a little more slowly (than Tempo 2) A little less slowly A little less slowly still (i.e. back to Tempo 1) Molto rit.

25b (soli)—the soli: percussion 3 (bass drum) secondary sheet 1

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING PRECISELY ON THE DOWNBEAT AT FIGURE A IN THE SOPRANINO RECORDER SOLO (ABOVE)

Very slowly (crotchet pulse)

mf

(first violin 13 solo)
Very quickly (semibreve/dotted semibreve pulse)

Poco a poco poco rit.

Very softly always

A Even more quickly

Poco a poco più rit.

As quickly as possible

Poco a poco molto rit.

lunga possibile (full bow)

25b (soli)—the soli: percussion 3 (bass drum) secondary sheet 2

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENT AT OR VERY SHORTLY AFTER FIGURE A IN THE VIOLIN SOLO (ABOVE)

Very slowly (crotchet pulse)

Very softly always

(l.v.)

(double bass 7 solo)
 Very quickly (minim pulse)
 Pizz

A Poco a poco poco rit.

Very softly always

Even more quickly

B

C Poco a poco più rit.

As quickly as possible

Poco a poco molto rit.

25b (soli)—the soli: bass trombone secondary sheet 1

Order of soloists' entries:

- 1. D trumpet
- 2. Double bass 7
- 3. Alto flute
- 4. Sopranino recorder
- 5. Bass trombone
- 6. First violin 13
- 7. Eb clarinet

A PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE DOUBLE BASS SOLO (ABOVE)—AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

Very slowly (crotchet pulse)

p possibile

B Even more slowly

(*p* poss.)

C As slowly as possible

(*p* poss.)

(E♭ clarinet solo)
Very slowly (crotchet pulse)

Very softly always

A

B

C

25b (soli)—the soli: bass trombone secondary sheet 2

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

A PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE E♭ CLARINET SOLO (ABOVE)—AND AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

Very slowly (crotchet pulse)

p possibile

B Even more slowly

(*p* poss.)

C As slowly as possible

Tacet to end

(*p* poss.)

(double bass 7 solo)
 Very quickly (minim pulse)
 Pizz

Poco a poco poco rit.

Very softly always

Even more quickly

Poco a poco più rit.

As quickly as possible

Poco a poco molto rit.

25b (soli)—the soli: percussion 1 (cymbals) secondary sheet 1

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING PRECISELY ON THE DOWNBEAT AT FIGURE A IN THE DOUBLE BASS SOLO (ABOVE)

Very slowly (crotchet pulse)

mf

(sopranino recorder solo)

Tempo 1: very slowly (quaver pulse)

Very softly always

A little less slowly

A little less slowly still

Rit....

...and back to Tempo 1

Suddenly very quickly...

...and back again

Suddenly very quickly...

...and back again

A

Tempo 2: a little more slowly (than Tempo 1)

A little less slowly

A little less slowly still

Rit....

...and back to Tempo 2

Suddenly very quickly...

...and back again

Suddenly very quickly

Jump to Tempo 3: a little more slowly (than Tempo 2)

A little less slowly

A little less slowly still (i.e. back to Tempo 1)

Molto rit.

25b (soli)—the soli: percussion 1 (cymbals) secondary sheet 2

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENT AT OR VERY SHORTLY AFTER FIGURE A IN THE SOPRANINO RECORDER SOLO (ABOVE)

Very slowly (crotchet pulse)

(12)

Very softly always

(alto flute solo)
Very slowly (quaver pulse)
Very softly always

A Poco a poco poco accel.

Even more slowly

B

Poco a poco più accel.

C As slowly as possible

25b (soli)—the soli: D trumpet secondary sheet 1

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

A PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE ALTO FLUTE SOLO (ABOVE)—AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

Very slowly (crotchet pulse)

p possibile

B (very slowly)

(p poss.)

C (very slowly)

(p poss.)

(sopranino recorder solo)
Tempo 1: very slowly (quaver pulse)

Very softly always

A little less slowly

A little less slowly still

Rit...

...and back to Tempo 1

Suddenly very quickly...

...and back again

Suddenly very quickly...

...and back again

Tempo 2: a little more slowly (than Tempo 1)

A little less slowly

A little less slowly still

Rit...

...and back to Tempo 2

Suddenly very quickly...

...and back again

Suddenly very quickly

Jump to Tempo 3: a little more slowly (than Tempo 2)

A little less slowly

A little less slowly still (i.e. back to Tempo 1)

Molto rit.

A

25b (soli)—the soli: D trumpet secondary sheet 2

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENT AT OR VERY SHORTLY AFTER FIGURE A IN THE SOPRANINO RECORDER SOLO (ABOVE)—AND AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

Very slowly (crotchet pulse)

p possibile

(first violin 13 solo)
Very quickly (semibreve/dotted semibreve pulse)

A Poco a poco poco rit.

Very softly always

Even more quickly

B Poco a poco più rit.

As quickly as possible

Poco a poco molto rit.

lunga possibile (full bow)

25b (soli)—the soli: D trumpet secondary sheet 3

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

A PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE VIOLIN SOLO (ABOVE)—IN YOUR OWN TIME AS ALWAYS
Very slowly (crotchet pulse)

p possibile

B (very slowly)

(p poss.) Tacet to end

(sopranino recorder solo)
Tempo 1: very slowly (quaver pulse)

Very softly always

A little less slowly

A little less slowly still

Rit....

...and back to Tempo 1

Suddenly very quickly...

...and back again

Suddenly very quickly...

...and back again

Tempo 2: a little more slowly (than Tempo 1)

A little less slowly

A little less slowly still

Rit....

...and back to Tempo 2

Suddenly very quickly...

...and back again

Suddenly very quickly

Jump to Tempo 3: a little more slowly (than Tempo 2)

A little less slowly

A little less slowly still
(i.e. back to Tempo 1)

Molto rit.

25b (soli)—the soli: double bass 7 secondary sheet 1

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENT AT OR VERY SHORTLY AFTER FIGURE A IN THE SOPRANINO RECORDER SOLO (ABOVE)—AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

Very quickly (minim pulse)
(pizz. sim.)

p possibile

(bass trombone solo)
Very slowly (crotchet pulse)

Very softly always

A Poco a poco poco accel.

B Even more slowly

Poco a poco più accel.

C lunga possibile (full breath) As slowly as possible

25b (soli)—the soli: double bass 7 secondary sheet 2

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE BASS TROMBONE SOLO (ABOVE)—AND AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

A Very quickly (minim pulse)
(pizz. sim.)

p possibile

B Even more quickly
(pizz.)

(p poss.)

C As quickly as possible
(pizz.)

(p poss.)

(E♭ clarinet solo)
Very slowly (crotchet pulse)
Very softly *always*



25b (soli)—the soli: double bass 7 secondary sheet 3

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. E♭ clarinet

PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE E♭ CLARINET SOLO (ABOVE)—IN YOUR OWN TIME AS ALWAYS

A Very quickly (minim pulse)
(pizz. sim.)



p possibile

B Even more quickly
(pizz.)



(p poss.) Tacet to end

(double bass 7 solo)
Very quickly (minim pulse)
Pizz

Poco a poco poco rit.

Very softly always

A Even more quickly

Poco a poco più rit.

B As quickly as possible

Poco a poco molto rit.

25b (soli)—the soli: Eb clarinet secondary sheet 1

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

A PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE DOUBLE BASS SOLO (ABOVE)—AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

Very slowly (crotchet pulse)

p possibile

B (very slowly)

(*p* poss.)

(sopranino recorder solo)
Tempo 1: very slowly (quaver pulse)
Very softly always

A little less slowly A little less slowly still Rit... ...and back to Tempo 1

A ...and back again Suddenly very quickly... ...and back again

Tempo 2: a little more slowly (than Tempo 1) A little less slowly A little less slowly still Rit... ...and back to Tempo 2

Suddenly very quickly... ...and back again Suddenly very quickly

Jump to Tempo 3: a little more slowly (than Tempo 2) A little less slowly A little less slowly still (i.e. back to Tempo 1) Molto rit.

25b (soli)—the soli: Eb clarinet secondary sheet 2

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENT AT OR VERY SHORTLY AFTER FIGURE A IN THE SOPRANINO RECORDER SOLO (ABOVE)—AND AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

Very slowly (crotchet pulse)

p possibile

(bass trombone solo)
Very slowly (crotchet pulse)

Very softly always

Poco a poco poco accel.

Even more slowly

Poco a poco più accel.

lunga possibile (full breath)

As slowly as possible

25b (soli)—the soli: Eb clarinet secondary sheet 3

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

A PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE BASS TROMBONE SOLO (ABOVE)—IN YOUR OWN TIME AS ALWAYS

A Very slowly (crotchet pulse)

p possibile

B (very slowly)

(p poss.)

C (very slowly)

(p poss.) Tacet to end

(D trumpet solo)
Very slowly (crotchet pulse)

Very softly always

A

B

25b (soli)—the soli: first violin 13 secondary sheet 1

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE D TRUMPET SOLO (ABOVE)—AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

Very quickly (semibreve/dotted semibreve pulse)

A

p possibile

Even more quickly

B

(p poss.)

(alto flute solo)
Very slowly (quaver pulse)

Very softly always

A Poco a poco poco accel.

B Even more slowly

C Poco a poco più accel.

25b (soli)—the soli: first violin 13 secondary sheet 2

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENTS AT OR VERY SHORTLY AFTER THE CORRESPONDING FIGURES IN THE ALTO FLUTE SOLO (ABOVE)—AND AGAIN, 'FALLING AWAY' IN YOUR OWN TIME

Very quickly (semibreve/ dotted semibreve pulse)

A *p possibile*

Even more quickly

B (*p poss.*)

As quickly as possible

C (*p poss.*)

(sopranino recorder solo)

Tempo 1: very slowly (quaver pulse)

Very softly always

A little less slowly

A little less slowly still

Rit....

...and back to Tempo 1

Suddenly very quickly...

...and back again

Suddenly very quickly...

...and back again

Tempo 2: a little more slowly (than Tempo 1)

A little less slowly

A little less slowly still

Rit....

...and back to Tempo 2

Suddenly very quickly...

...and back again

Suddenly very quickly

Jump to Tempo 3: a little more slowly (than Tempo 2)

A little less slowly

A little less slowly still (i.e. back to Tempo 1)

Molto rit.

25b (soli)—the soli: first violin 13 secondary sheet 3

Order of soloists' entries:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Sopranino recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

PLAY THE FOLLOWING FRAGMENT AT OR VERY SHORTLY AFTER FIGURE A IN THE SOPRANINO RECORDER SOLO (ABOVE)—IN YOUR OWN TIME AS ALWAYS

Very quickly (semibreve/dotted semibreve pulse)

p possibile

Tacet to end