Solo

for large, un-conducted orchestra

Luke Stoneham
**Solo instrumentation**

Piccolo  
2 Flutes  
Alto Flute  

3 Oboes  
Cor Anglais  

Eb Clarinet  
2 Bb Clarinets  
Bass Clarinet  

3 Bassoons  
Contrabassoon  

6 Horns  
D Trumpet  
3 Bb Trumpets  

3 Tenor Trombones  
Bass Trombone  

Tuba  

Timpani  

Percussion 1: glockenspiel plus clashed cymbals and triangle  
Percussion 2: vibraphone plus giant tam-tam and tambourine  
Percussion 3: xylorimba plus large bass drum and snare drum  

Celesta  

Piano  

Harp  

Mahler hammer  

Sopranino Recorder  

30 Violins (16 Firsts, 14 Seconds)  
12 Violas  
10 Cellos  
8 Double Basses
**Solo—the pitches**

The lower-most pitches of all of the instruments of the orchestra:

The above pitches organized into five five-note units:
Solo—the sub-groups

One player A: Piccolo

One player B: Percussion 1 (glockenspiel)

Three players: Contrabassoon
               Piano
               Harp

Four players: 3 Tenor Trombones
              Timpani

Six players A: 2 Flutes
               3 Oboes
               D Trumpet

Six players B: 6 Horns

Nine players: Tuba
             8 Double Basses

Fifteen players: Bb Bass Clarinet
                 3 Bassoons
                 Bass Trombone
                 10 Cellos

Fifty-three players: Alto Flute
                     Cor Anglais
                     Eb Clarinet
                     2 Bb Clarinets
                     3 Bb Trumpets
                     Percussion 2 (vibraphone)
                     Percussion 3 (xylorimba)
                     Celesta
                     30 Violins
                     12 Violas
Solo—the sub-groups and their lower-most pitches (sounding)

*Brass pedal tones are not included here

**The low D is taken as the lowest usable timpani pitch
There is no conductor.

The orchestra should stick to the standard seating arrangement.

You cue each other in visually. Therefore please make sure that you can see the person from whom you are taking your cue—and that the person who is taking their cue from you can see you (this will of course be much easier for some than for others). (not piano, sop rec)

Entries should thus 'roll out' as rapidly as possible: NB the words 'as soon as…' in your entry instruction. (not piano, hammer)

Once you have started playing, you head out on your own trajectory—oblivious to everything else that is happening around you; there is no ensemble or coordination of any kind between players. (not hammer)

(Do please play to the end of your part. No stopping early just because other people have finished!) (not hammer, sop rec)

I was originally going to stipulate that everybody wears earplugs. However, I think it would be more in keeping with the spirit of Solo to put it to a vote: it's up to you to decide—but either everyone wears earplugs, or no-one.

The piano lid should be kept closed.

A standard harp on which the lowest two strings (indicated by diamond-shaped noteheads) are not affected by the pedal mechanism should be used - with the D string tuned natural and the C string left flat.

Arpeggiations can be quite leisurely.

Hairpins always snap back to the background dynamic level. [Note to cellos re accidentals.]

Please change sticks ad lib as you see fit.

The snare drum will require brushes as well as ordinary snare sticks.(perc. 3)
Square fermata: as long as possible every time—a full exhalation. Corona fermata: not so long—just enough to comfortably refresh the lungs. (recorder)

*L.v. sempre* please, unless there's a staccato dot—in which case the note can be dead-struck or damped (whichever you prefer).

Pedalling is left to your discretion.

*(vibraphone, piano)*

Rolls only apply to the notes which are slashed. Their speed can be varied ad lib.

Tremoland only apply to the notes which are slashed. Their speed can be varied ad lib.

No mute please.

Drum flow

Section a (beginning to bar 69)

- drums 3 & 4:
  - 4: high E
  - 3: high C

Section b (bar 69 to bar 146)

- drums 1, (2) & 3:
  - 3: high C 3/4 sharp
  - 2: low G
  - 1: low E

Section c (bar 146 to bar 225)

- drums 2 & 3:
  - 3: high E flat
  - 2: low G

Section d (bar 225 to bar 295)
drums 1 & 4: 
4: high F 1/4 sharp
1: low F 1/4 sharp

Section e (bar 295 to bar 341)

drums 2 & 3: 
3: high E 1/4 sharp
2: low G 3/4 sharp

Section f (bar 341 to bar 412)

drums (1), 2 & 4: 
4: high G
2: low B flat
(1: low G)

Section g (bar 412 to end)

drums 1 & 2: 
2: low B 1/4 sharp
1: low G