

Solo

for large, un-conducted orchestra

Luke Stoneham

Solo 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 and triangle
Percussion 2: vibraphone plus giant tam-tam and tambourine
Percussion 3: xyloimba plus large bass drum and snare drum

Celesta

Piano

Harp

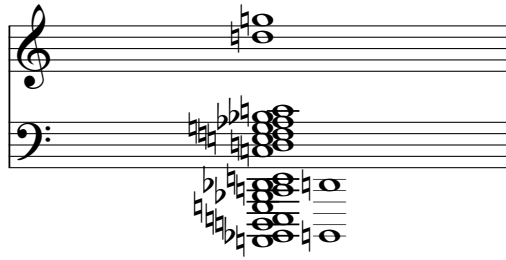
Mahler hammer

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:



A musical score consisting of two staves. The upper staff is a treble clef with a whole note chord of G2 and A2. The lower staff is a bass clef with a whole note chord of G1, A1, B1, C2, D2, E2, F2, and G2. Below the bass staff, the notes G1, A1, B1, C2, D2, E2, F2, and G2 are written again, each on its own staff, to show the individual pitches.

The above pitches
organized into five five-note units:



A single staff in treble clef showing a five-note unit: G2, A2, B2, C3, D3.



A single staff in treble clef showing a five-note unit: E2, F2, G2, A2, B2.



A single staff in treble clef showing a five-note unit: C3, D3, E3, F3, G3.



A single staff in treble clef showing a five-note unit: A2, B2, C3, D3, E3.



A single staff in treble clef showing a five-note unit: F2, G2, A2, B2, C3, enclosed in square brackets.

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)

The diagram shows ten musical staves labeled I through A, representing different instrument groups and their lowest sounding pitches. The staves are arranged vertically from top to bottom. Each staff has a clef and a pitch indicator (a note or a group of notes).

- I:** Treble clef, pitch indicator: G5. Instrument: Glockenspiel.
- H:** Treble clef, pitch indicator: G4. Instrument: Piccolo.
- G:** Bass clef, pitch indicators: B3, B3, D4. Instruments: D trumpet*, Oboes, Flutes, Celesta.
- F:** Bass clef, pitch indicators: G2, G2, G2, G2, G2. Instruments: Xylorimba, Violas; B♭ clarinets; Cor anglais, B♭ trumpets*; Vibraphone; Alto flute, E♭ clarinet, Violins.
- E:** Bass clef, pitch indicators: G2, G2. Instruments: Timpani**, Tenor trombones*.
- D:** Bass clef, pitch indicators: B2, G2, B2. Instruments: Bassoons; Cellos, Bass trombone*; Bass clarinet.
- C:** Bass clef, pitch indicator: G2. Instrument: Horns*.
- B:** Bass clef, pitch indicators: G1, G1. Instruments: Tuba*, Double basses.
- A:** Bass clef, pitch indicators: G0, G0, G0. Instruments: Piano; Contrabassoon; Harp.

*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.

o o o

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*.

o o o

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