Solo

for large, un-conducted orchestra

Luke Stoneham
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 (vibrphone)
                     Percussion 3 (xylorimba)
                     Celesta
                     30 Violins
                     12 Violas
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
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).

Entries should thus 'roll out' as rapidly as possible: NB the words 'as soon as…' in your entry instruction.

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.

(Do please play to the end of your part. No stopping early just because other people have finished!)

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.
Bass clarinet solo performance notes

There is no conductor.

The orchestra should stick to the standard seating arrangement.

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There is no conductor.

The orchestra should stick to the standard seating arrangement.

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No mute please.
Bassoon solo performance notes

There is no conductor.

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**Bb clarinet solo** performance notes

There is no conductor.

The orchestra should stick to the standard seating arrangement.

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There is no conductor.

The orchestra should stick to the standard seating arrangement.

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No mute please.
Celesta solo performance notes

There is no conductor.

The orchestra should stick to the standard seating arrangement.

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Arpeggiations can be quite leisurely.

Pedalling is left to your discretion.
Cello solo performance notes

There is no conductor.

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Accidentals are always cancelled by barlines (this does not apply to dashed barlines).

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

No mute please.
**Contrabassoon solo** performance notes

There is no conductor.

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Cor anglais solo performance notes

There is no conductor.

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**D trumpet solo** performance notes

There is no conductor.

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No mute please.
Double bass solo performance notes

There is no conductor.

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No mute please.
Eb clarinet solo performance notes

There is no conductor.

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Flute solo performance notes

There is no conductor.

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Harp solo performance notes

There is no conductor.

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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.

L.v. sempre please.
Horn solo performance notes

There is no conductor.

The orchestra should stick to the standard seating arrangement.

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No mute please.
Mahler hammer solo performance notes

There is no conductor.

The Mahler hammer should be positioned upstage centre.

... ... ...

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Oboe solo performance notes

There is no conductor.

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There is no conductor.

The orchestra should stick to the standard seating arrangement.

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Hairpins always snap back to the background dynamic level.

*L.v. sempre* please, unless otherwise indicated.
**Percussion 2 solo performance notes**

There is no conductor.

The orchestra should stick to the standard seating arrangement.

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Arpeggiations can be quite leisurely.

Hairpins always snap back to the background dynamic level.

Please change sticks as you see fit.

*L.v. sempre* please, unless otherwise indicated, or 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.

Rolls only apply to the notes which are slashed. Their speed can be varied ad lib.
Percussion 3 solo performance notes

There is no conductor.

The orchestra should stick to the standard seating arrangement.

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Arpeggiations can be quite leisurely.

Hairpins always snap back to the background dynamic level.

Please change sticks as you see fit.

The snare drum will require brushes as well as ordinary snare sticks.

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

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

There is no conductor.

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The piano lid should be kept closed.

Arpeggiations can be quite leisurely.

Pedalling is left to your discretion.
Piccolo solo performance notes

There is no conductor.

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Sopranino recorder solo performance notes

There is no conductor.

The soprano recorder player should be seated on the conductor's podium, facing the audience.

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Square fermata: as long as possible every time—a full exhalation. Corona fermata: not so long—just enough to comfortably refresh the lungs.
Tenor trombone solo performance notes

There is no conductor.

The orchestra should stick to the standard seating arrangement.

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No mute please.
Timpani solo performance notes

There is no conductor.

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Hairpins always snap back to the background dynamic level.

Please change sticks as you see fit.

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

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

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No mute please.
Viola solo performance notes

There is no conductor.

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

No mute please.
Violin solo performance notes

There is no conductor.

The orchestra should stick to the standard seating arrangement.

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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.

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

No mute please.