25b (soli)

for large, un-conducted orchestra

Luke Stoneham
25b (soli) 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
Percussion 2: vibraphone plus giant tam-tam
Percussion 3: xylorimba 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))
The soloists:

1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprano 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.
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As there is no Mahler hammer in 25b (soli), the hammer player for Solo could play the giant tam-tam here.
25b (soli)—the soli: alto flute

Order of soloist’s entries:
1. D trumpet*
2. Double bass 2
3. Alto flute
4. Soprano 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)—pick leading in your own time

Very slowly (quaver pulse)

Very softly always

Even more slowly

As quickly as possible

As quickly as possible

Poco a poco più rit.

*you also play during these two other soli—see accompanying two sheets
25b (soli) — the soli: bass trombone

Order of soloists' entries:
1. D trumpet
2. Double bass 7th
3. Alto flute
4. Soprano recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

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

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25b (soli)—the soli: D trumpet

Order of solists' entries:
1. D trumpet
2. Double bass 7
3. Alto flute*
4. Soprano recorder*
5. Bass trombone
6. First violin 13
7. Eb clarinet

ORDER OF SOLOISTS' ENTRIES:

**SOFT HIGH GLOCKENSPIEL NOTES**
ENTER IMMEDIATELY AFTER THE FOURTH TIMPANO NOTE AND THE HIGH CELESTA NOTE.

Very slowly (crotchet pulse)

Very softly always

YOU ALSO PLAY DURING THESE OTHER THREE SOLI—SEE ACCOMPANYING THREE SHEETS.
25b (soli)—the soli: double bass 7

Order of soloists' entries:
1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprano recorder*
5. Bass trombone*
6. First violin 13
7. Eb clarinet*

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

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25b (soli)—the soli: Eb clarinet

Order of soloists’ entries:
1. D trumpet
2. Double bass
3. Alto flute
4. Soprano 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

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25b (soli)—the soli: soprano recorder

Order of soloists’ entries:
1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprano recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

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

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

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

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25b (soli)—the soli: first violin 13

Order of soloists’ entries:
1. D trumpet*
2. Double bass 7
3. Alto flute*
4. Soprano recorder*
5. Bass trombone
6. First violin 13
7. Eb clarinet

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

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25b (sol) — back: second violins

- Lunga possibile - full bow
- Ad libitum

Once the violas have started playing (again, there need not be any coordination between any of the individual string entries)

P possibile (senza cresc.)
25h (soli)—back: double basses

Bass 1

Bass 2

Bass 3

Bass 4

Bass 5

Bass 6

Bass 8

(lunga possibile - full bow)

ENTER AD LIBITUM

ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

p possibile (senza cresc.)

(lunga possibile - full bow)

ENTER AD LIBITUM

ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

p possibile (senza cresc.)

(lunga possibile - full bow)

ENTER AD LIBITUM

ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

p possibile (senza cresc.)

(lunga possibile - full bow)

ENTER AD LIBITUM

ONCE THE CELLOS HAVE STARTED PLAYING (AGAIN, THERE NEED NOT BE ANY CO-ORDINATION BETWEEN ANY OF THE INDIVIDUAL STRING ENTRIES)

p possibile (senza cresc.)
Order of soloists' entries:

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

The tremolo can be very free and uneven.

Chords at solisti's entries:

1. G major
2. G minor
3. C major
4. D major
5. G minor
6. C major
7. D major

Two measures follow.

The remaining soloists may enter at any time.
Perc. 1
Perc. 2
Perc. 3
Hp
Pno

(again, allow each note to decay to silence before immediately attacking the next)

Glockenspiel
ENTER AD LIBITUM
ONCE THE XYLORIMBA CAN BE HEARD
f possibile (sempre)

(Vibraphone (motor on)
ENTER AD LIBITUM
ONCE THE PIANO CAN BE HEARD
lowest available note
f possibile

(Xylorimba
ENTER AD LIBITUM
ONCE THE HARP CAN BE HEARD
lowest available note
f possibile (sempre)

(A)
ENTER AD LIBITUM
ONCE THE SECOND VIOLINS CAN BE HEARD
f possibile

(to silence)

(G)
ENTER A WHILE AFTER THE PREVIOUS HARP FIGURE HAS ENDED
p (sempre)

(C)
ENTER AS SOON AS THE PREVIOUS PIANO FIGURE HAS ENDED
p (sempre)
25b (sol) — back: largest timpano and celesta

Timpano

Celesta

Enter soon after the third celeste note

Enter immediately after the four soft high glockenspiel notes

Enter immediately after the first timpano note
(lunga possibile - full breath) 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)
—front: first violins

First Violin 1
First Violin 2
First Violin 3
First Violin 4
First Violin 5
First Violin 6
First Violin 7
First Violin 8
First Violin 9
First Violin 10
First Violin 11
First Violin 12
First Violin 13
First Violin 14
First Violin 15
First Violin 16
Second Violin 1
Second Violin 2
Second Violin 3
Second Violin 4
Second Violin 5
Second Violin 6
Second Violin 7
Second Violin 8
Second Violin 9
Second Violin 10
Second Violin 11
Second Violin 12
Second Violin 13
Second Violin 14

Ad Libitum

Once the violins have started playing (there need not be any coordination between any of the individual string entries)

Lunga possibile (full bow)

Possibile (senza cresc.)
25b (solo) — front: double basses

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<th>Double Bass 1</th>
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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.)

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<table>
<thead>
<tr>
<th>Trumpet 3 in B</th>
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<th>Trumpet 1 in B</th>
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<th>Trumpet in D</th>
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**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

**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

**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
Cello 1
Cello 2
Cello 3
Cello 4
Cello 5
Cello 6
Cello 7
Cello 8
Cello 9
Cello 10

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)
p possibile (senza cresc.)
—front: keyboard percussion, harp and piano

25b (seti) –

Percussion 1
Percussion 2
Percussion 3
Harp
Piano

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

Vibraphone - motor on
ENTER AD LIBITUM ONCE THE PIANO CAN BE HEARD
lunga possible (allow each note to decay to silence before immediately attacking the next)

Xylophone
allow each note to decay to silence before immediately attacking the next
ENTER AD LIBITUM ONCE THE HARP CAN BE HEARD

lowest available note

BEHIND THE FUTURE CONCERTOS OF THE FEARFUL TERRORISTS
ENTER AD LIBITUM ONCE THE PIANO CAN BE HEARD

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

- Timpano
  - Second player must be ready to begin after the first player has finished playing.
  - Use pedal to allow the first to decay to silence before the second.

- Celesta
  - Enter immediately after the four soft high glockenspiel notes, allowing each note to decay to silence.
  - Possible (all three)

- Timpano
  - Highest available note
  - P

- Celesta
  - Lowest available note
  - P
- Piccolo
- Flute 1
- Flute 2
- Alto Flute
- Oboe 1
- Oboe 2
- Oboe 3
- Cor Anglais
- Clarinet in E
- Clarinet 1 in B
- Clarinet 2 in B
- Bass Clarinet
- Bassoon 1
- Bassoon 2
- Bassoon 3
- Contrabassoon

*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)**

**p** possibile (senza cresc.)

****

****

****

****

****

****

**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)**

**p** possibile (senza cresc.)

****

****

****

****

****

**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)**

**p** possibile (senza cresc.)

****

****

****

****

****

**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)**

**p** possibile (senza cresc.)

****

****

****

****

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

Order of soloists' entries:
1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprano 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)

B Even more slowly

C As slowly as possible

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

Order of soloists’ entries:
1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprano 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)

B
Even more slowly

C
As slowly as possible

Tacet to end

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Play the following precisely on the downbeat at Figure A in the Soprano Recorder solo (above)
Very slowly (crotchet pulse)
Very quickly (semibreve/dotted semibreve pulse)

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Poco a poco poco rit.

Very softly always

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

Order of soloists’ entries:
1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprano 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 double bass solo (above)—again, ‘falling away’ in your own time.

A

Very slowly (crotchet pulse)

Even more slowly

As slowly as possible

B

C

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

Order of soloists' entries:
1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprannino 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 Eb CLARINET SOLO (ABOVE)—AND AGAIN, FALLING AWAY IN YOUR OWN TIME

Very slowly (crotchet pulse)

Even more slowly

As slowly as possible

Tacet to end

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Very quickly (minum pulse)

Poco a poco poco rit.

Very softly always

Pizz

As quickly as possible

Very slowly (crotchet pulse)

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)
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. Soprano recorder
5. Baß trombone
6. First violin 13
7. Eb clarinet

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

Very slowly (crotchet pulse)

(12) Very softly always
25b (soli)—the soli: D trumpet secondary sheet 1

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

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.

A

Very slowly (crotchet pulse)

B

(very slowly)

C

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

Order of soloists’ entries:
1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprano 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)
25b (soli)—the soli: D trumpet secondary sheet 3

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

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)

Very softly always

Even more quickly

Even more slowly

As quickly as possible

lunga possibile (full bow)
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. Soprano recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

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

Very quickly (minim pulse)

(pizz., s.m.)
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. Soprannino 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.)

B
Even more quickly
(pizz.)

C
As quickly as possible
(pizz.)
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. Soprannius 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 Eb CLARINET SOLO (ABOVE)—IN YOUR OWN TIME AS ALWAYS.

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

B
Even more quickly
(pizz.)

(Tacet to end)

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

Order of soloists’ entries:
1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprannino 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 DOUBLE BASS SOLO ABOVE—AGAIN, FALLING AWAY IN YOUR OWN TIME...
25b (soli)—the soli: Eb clarinet secondary sheet 2

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

Play the following fragment at or very shortly after figure A in the soprano recorder solo (above)—and again, falling away in your own time.

Very slowly (crotchet pulse)
Very slowly (crotchet pulse)

Very softly always

Even more slowly

Very slowly (crotchet pulse)

A

B

C

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

Order of soloists’ entries:
1. D trumpet
2. Double bass 7
3. Alto flute
4. Soprannino 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) in your own time as always

Very slowly (crotchet pulse)

(very slowly)

(very slowly)

Tacet to end

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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. Soprannino 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)
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. Soprano 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)

Even more quickly

As quickly as possible

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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. Soprano recorder
5. Bass trombone
6. First violin 13
7. Eb clarinet

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

Very quickly (semibreve/ dotted semibreve pulse)