Written for the London Symphony Orchestra
through the LSO Discovery Panufnik Composers Scheme,
supported by the Helen Hamelyn Trust

Alex Roth

Bone Palace Ballet

for symphony orchestra

PERFORMANCE NOTES

Instrumentation:

2+picc.2+ca.2+bcl.2+cbn – 4.3.2+b.tba – timp+2 perc.pno/cel.harp – 14.12.10.8.6

General

In bars of 5+5+5/16, the division of the 5s should be felt as follows: 2 3 | 3 2 | 2 3
The opening Tpt.1. motif demonstrates a typical grouping in this meter.

“Sing”: All vocal lines (indicated by diamond note-heads) are notated at sounding pitch. Parts should be allocated beforehand according to players' individual vocal ranges, ensuring as even a distribution as possible across the four vocal lines.
During vocal passages, players are grouped as follows:

Group 1: Picc. Ob.1. Cl.1. Bsn.1. Tpt.1. Tbn.1. Tba. Timp.
Group 2: A.Fl. C.A. B.Cl. Bsn.2. Hn.2.4. Tpt.3. B.Tbn. Timp.
Group 3: Ob.2. Cl.2. Cbsn. Hn.1.3. Tpt.2. Tb.2. Timp.

Woodwind

General

“Air sound”: blow a broad stream of air through the instrument while fingering the lowest note possible, producing a “white noise” effect. If the indicated duration is longer than one exhalation, include an inhalation and repeat the gesture as necessary.
However, breathing should collectively be staggered so as not to break up the texture.
The written syllables (e.g. “i → u”) indicate the timbral quality desired and refer to the type of embouchure and position of the tongue. The overall effect should be a more or less continuous, but subtly evolving texture.
With every successive air sound, more liberties can be taken regarding timbre (i.e. start varying the syllables used and the rate of air flow ad lib).

Flutes

“Normal tone → air sound”: within the indicated time gradually change the embouchure to move from a normal (pitched) sound to an air (unpitched) sound. The preferred air sound is obtained by covering the air hole completely with the lips and blowing.

Clarinets

“Growl”: vocalise whilst playing written material.

Brass

General

“Air sound”: blow a broad stream of air through the instrument (where relevant, without any valves depressed), producing a “white noise” effect. If the indicated duration is longer than one exhalation, include an inhalation and repeat the gesture as necessary.
However, breathing should collectively be staggered so as not to break up the texture.
The written syllables (e.g. “i → u”) indicate the timbral quality desired and refer to the type of embouchure and position of the tongue. The overall effect should be a more or less continuous, but subtly evolving texture.
With every successive air sound, more liberties can be taken regarding timbre (i.e. start varying the syllables used and the rate of air flow ad lib).

Trumpets
“Growl”: vocalise whilst playing written material.

Timpani
“-”: glissando using pedal. Bracketed note-heads indicate the final pitch of the glissando, but should not be re-articulated.
“Paper”: crumple a single large sheet of newspaper slowly. The sheet of paper should be pre-crumpled so that the sound is fairly consistent throughout, though subtle rhythmic variation is permissible (think of the scratchiness of very old vinyl recordings).

Percussion

Instruments required for player 1 are: suspended cymbal, snare drum, crash cymbal.
Instruments required for player 2 are: bass drum, xylophone, tam-tam.
Crash cymbal “swish”: rub the rim of one cymbal around the circumference of the other (with the grain). Let the sound decay naturally.
Suspended cymbal “scrape”: with a single, quick stroke, scrape the head of a stick perpendicular to the cymbal outwards from the centre.
Tam-tam roll: a tremolo symbol with three slashes indicates that the tam-tam should be struck repeatedly to produce a continuous sound.
Where a note with tremolo is tied to a note without, this indicates that the roll should cease but that the tam-tam should be allowed to ring out for the duration of the following note(s).
An open tie indicates that the sound should be allowed to decay naturally.

Strings

"Natural" (open) harmonics are notated using diamond note-heads; for "artificial" (stopped) harmonics, the normal note-head indicates the note to be stopped while the diamond note-head specifies the node at which to touch.
“Circular bowing”: move bow position along vertical (parallel to the strings) and horizontal (perpendicular to the strings) axes simultaneously.
“Nat. harm. gliss.” (natural harmonic glissando): while bowing the specified string(s), slide the left hand up and down the string(s) across the various harmonic nodes.
The rate of the glissando should be fairly quick, but it is not necessary for each player to be in rhythmic unison (in fact, the opposite is desirable).
“Tremolo accel.” (with feathered beam): gradually speed up the rate of the tremolo over the specified duration.
“m.s.p.”: *molto sul pont.*
Trianglular note-head: bow on the bridge.

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Alex Roth

♩. = 100
2 3 3 2 2 3

Choir

Piccolo

Flute

Alto Flute

Oboe 1.2.

Cor Anglais

Clarinet in Bb 1.2.

Bass Clarinet in B♭

Bassoon 1.2.

Contrabassoon

Horn in F 1.2.3.4.

p

Trumpet in B♭ 1.

f

Trumpet in B♭ 2.3.

f

Tenor Trombone 1.2.

Bass Trombone

Tuba

Timpani

Percussion

Percussion

Piano

Harp

D♭ C# B♭ | E♭ F# G# A♭

p

♩. = 100

Violin 1

Violin 2

Viola

Violoncello

Double Bass

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7

A

Picc.
Fl.
A. Fl.
Ob. 1.2.
C. A.
Cl. 1.2.
B. Cl.
Bsn. 1.2.
Cbsn.
Hn. 1.2.3.4.
Tpt. 1.
Tpt. 2.3.
Tbn. 1.2.
B. Tbn.
Tba.
Perc.
Perc.
Pno.
Hp.
Vln. 1.
Vln. 2.
Vla.
Vc.
Db.

Cymbals
Suspended Cymbal
Bass Drum

14

B

Picc.
Fl.
A. Fl.
Ob. 1.2.
C. A.
Cl. 1.2.
B. Cl.
Bsn. 1.2.
Cbsn.
Tbn. 1.2.
B. Tbn.
Tba.
Timp.
Cym.
B. D.
Pno.
Hp.

14

B

Vln. 1.
Vln. 2.
Vla.
Vc.
Db.

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22

C Slower

Picc.
Fl.
A. Fl.
Ob. 1.2.
C. A.
Cl. 1.2.
B. Cl.
Bsn. 1.2.
Cbsn.
Hn. 1.2.3.4.
Tpt. 1.
Tpt. 2.3.
Tbn. 1.2.
B. Tbn.
Tba.
Timp.
Cym.
Xyl.
Pno.
Hp.
Vln. 1.
Vln. 2.
Vla.
Vc.
Db.

flz.
(♩. = 72)
cresc.
molto cresc.
unis.
Brassed tone, bells up!
con sord.
growl (vocalise whilst playing)
wooden sticks, centre of drum
Snare Drum
(snare on)
To Cym.
Cymbals
Suspended Cymbal
To Tam-tam
Tam-tam
l.v.
div.

28

Picc.
Fl.
A. Fl.
Ob. 1.2.
C. A.
Cl. 1.2.
B. Cl.
Bsn. 1.2.
Cbsn.
Hn. 1.2.3.4.
Tpt. 1.
Tpt. 2.3.
Tbn. 1.2.
B. Tbn.
Tba.
Timp.
Cym.
T.-t.
Pno.
Hp.

28

Vln. 1.
Vln. 2.
Vla.
Vc.
Db.

ff fff f p mf mp dim. poco dim. To Cel. (sim.) E# Bb Ab G♯ D♯ F♯ E♭ sul E unis. tremolo accel. (at the tip) nat.

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33

Picc.
Fl.
A. Fl.
Ob. 1.2.
C. A.
Cl. 1.2.
B. Cl.
Bsn. 1.2.
Cbsn.
Hn. 1.2.3.4.
Tpt. 1.
Tpt. 2.3.
Tbn. 1.2.
B. Tbn.
Tba.
Timp.

Senza tempo (c. 10")

1 2 3 4 5 6 7 8 9 10
normal tone → air sound
cover hole with lips

gradually overblow to produce harmonic gliss
gliss.

(remove mute)

To Paper

Paper
Crumple paper slowly and continuously

33

Vln. 1.
Vln. 2.
Vla.
Vc.
Db.

molto sul pont.

rapid trill between stopped Ab and touch 4th harmonic
rapid trill between stopped F and touch 4th harmonic
rapid trill between stopped G and touch 4th harmonic
rapid trill between stopped Bb and touch 4th harmonic

Nat. harm. gliss. on G + D
Nat. harm. gliss. on C + G
Nat. harm. gliss. on E
etc.
shimmering
Repeat ad lib
(avoid rhythmic unison)

Stop

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c. 10"

D ♩ = 65

Picc.
Fl.
A. Fl.
Ob. 1.2.
C. A.
Cl. 1.2.
B. Cl.
Bsn. 1.2.
Cbsn.
Hn. 1.2.3.4.
Tpt. 1.
Tpt. 2.3.
Tbn. 1.2.
B. Tbn.
Tba.
Timp.
Cym.
Celesta
Cel.
Hp.
Vln. 1.
Vln. 2.
Vla.
Vc.
Db.

cont. air sounds ad lib
air sounds ad lib (finger low Bb)
air sounds ad lib (finger low E)
air sounds ad lib (finger low Eb)
air sound (finger low B)
air sound (finger low Bb)
air sound (finger low E)
sim
"i" → "u"
"u" → "i"
Db Cb Bb | Eb F# Gb Ab

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43 **E**

Group 1 (allocate parts beforehand)

Group 1

Choir — *mp* — mm Sing — *mf* — mm

Picc.

Fl. — "i"

Start varying syllables/fingerings ad lib

A. Fl. — *p* — Sing

Ob. 1.2. — "i"

C. A. — "i" "u" "i" — *p* — Sing

Cl. 1.2. — "i" — sim "i" "u" "i"

B. Cl. — *p* — Sing

Bsn. 1.2. — sim "i" "u" "i" — *p* — "i"

Cbsn.

1.3. air sound (no valves depressed) "i" "u" "i"

Hn. 1.2.3.4. — *p* — 2.4. air sound (no valves depressed) "i" "u" "i"

Sing — air sound (no valves depressed) "i" "u" "i"

Tpt. 1. — *p* — air sound (no valves depressed) "i" "u" "i"

Tpt. 2.3. — *p* — air sound (no valves depressed) "i" "u" "i"

Sing — air sound "i" "u" "i"

Tbn. 1.2. — *p* air sound "i" "u" "i"

B. Tbn. — *p* — air sound "i" "u" "i"

Sing — air sound (no valves depressed) "i" "u" "i"

Tba. — *p*

Sing

Timp.

Cymbals — Crash cymbal — swish — *pp* — *ppp*

Cym.

T.-t.

Cel.

Hp. — *p* — *p*

43 **E**

Vln. 1. — con sord. — sul tasto, flautando III II etc. — *ppp* — sul tasto, flautando (at the tip) non vib.

Vln. 2. — con sord. — sul tasto, flautando I II etc. — *ppp* — sul tasto, flautando (at the tip) non vib.

Vla. — con sord. — sul tasto, flautando II IV etc. — *ppp* — sul tasto, flautando — con sord. III II etc. — *ppp*

Vc. — molto sul pont. > nat. > m.s.p. — circular bowing — *ppp* — *pp espress.*

Db. — molto sul pont. > nat. > m.s.p. — circular bowing — *ppp*

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Group 1

Choir — mf — ah

Picc. — Start varying syllables and fingerings ad lib — mp

Fl. — sim "i" → "u" → "i" — p — Start varying syllables and fingerings ad lib — mp

A. Fl. — mp — Start varying syllables and fingerings ad lib — mp

Ob. 1.2. — sim "i" → "u" — p — Start varying syllables and fingerings ad lib — mp

C. A. — Start varying syllables and fingerings ad lib — mp — Start varying syllables and fingerings ad lib — mp

Cl. 1.2. — sim "i" → "u" — p — Start varying syllables and fingerings ad lib — mp

B. Cl. — Start varying syllables and fingerings ad lib — mp — Start varying syllables and fingerings ad lib — mp

Bsn. 1.2. — Start varying syllables and fingerings ad lib — mp — Start varying syllables and fingerings ad lib — mp

Cbsn. — sim "i" → "u" — p — Start varying syllables and fingerings ad lib — mp

Hn. 1.2.3.4. — "i" → "u" — p — Start varying syllables and fingerings ad lib — mp

Tpt. 1. — "u" → "i" — p — Start varying syllables and fingerings ad lib — mp

Tpt. 2.3. — "i" → "u" — p — Start varying syllables and fingerings ad lib — mp

Tbn. 1.2. — "i" → "u" — p — Start varying syllables and fingerings ad lib — mp

B. Tbn. — "i" → "u" → "i" — mp — Start varying syllables and fingerings ad lib — mp

Tba. — "u" → "i" — p — Start varying syllables and fingerings ad lib — mp

Timp.

Suspended cymbal

Cym. — scrape — p — scrape — mp

T.-t. — pp — p

Cel.

Hp. — G#

48

Vln. 1. — pp — II — III — II — I — sim. — p

Vln. 2. — pp — II — I — p

Vla.

Vc. — p

Db.

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52

Group 1

Choir

ah

f

Picc.

Fl.

A. Fl.

Ob. 1.2.

C. A.

Cl. 1.2.

B. Cl.

Bsn. 1.2.

Cbsn.

mp

Hn. 1.2.3.4.

Start varying syllables and fingerings ad lib

Tpt. 1.

Tpt. 2.3.

Start varying syllables and fingerings ad lib

Tbn. 1.2.

Start varying syllables and fingerings ad lib

B. Tbn.

Tba.

Timp.

T.-t.

Cel.

Hp.

C♯

D♭

G♭

52

III

II

Vln. 1.

Vln. 2.

Vla.

Vc.

Db.

mf

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Group 2

Group 3

rall.

Choir — *f* — ah — *ff* — ah

Picc. — *mp* — *mf*

Fl. — *mf* Sing — *p*

A. Fl. — *mp* — *mf* Sing

Ob. 1.2. — *mp* — *mf* Sing — *p*

C. A. — *mp* — *mf* Sing

Cl. 1.2. — *mp* — *mf* Sing — *p*

B. Cl. — *mp* — *mf* Sing — *mf*

Bsn. 1.2. — *mp* — *mf* Sing — *p*

Cbsn. — *mf* Sing

Hn. 1.2.3.4. — *mf* Sing — *p*

Tpt. 1. — *mp* — *mf* Sing

Tpt. 2.3. — *mf* Sing — *p*

Tbn. 1.2. — *mp* — *mf* Sing

B. Tbn. — *mf* Sing — *p*

Tba. — *mp* — *mf*

Timp.

Cym. — scrape *mf* — scrape *f*

T.-t. — *mp*

Cel. — 3

Hp.

56

rall.

Vln. 1. — 5 — *p* sim. — II

Vln. 2. — 3 — II — *p* sim.

Vla. — 6 — sim. — II — I — II — *p* sim.

Vc. — 5

Db.

60

Choir

Picc.

A. Fl.

Ob. 1.2.

C. A.

Cl. 1.2.

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1.2.3.4.

Tpt. 1.

Tpt. 2.3.

Tbn. 1.2.

B. Tbn.

Tba.

Timp.

T.-t.

Cel.

Hp.

60

Vln. 1.

I

sim.

Vln. 2.

IV

Vla.

Vc.

non div.

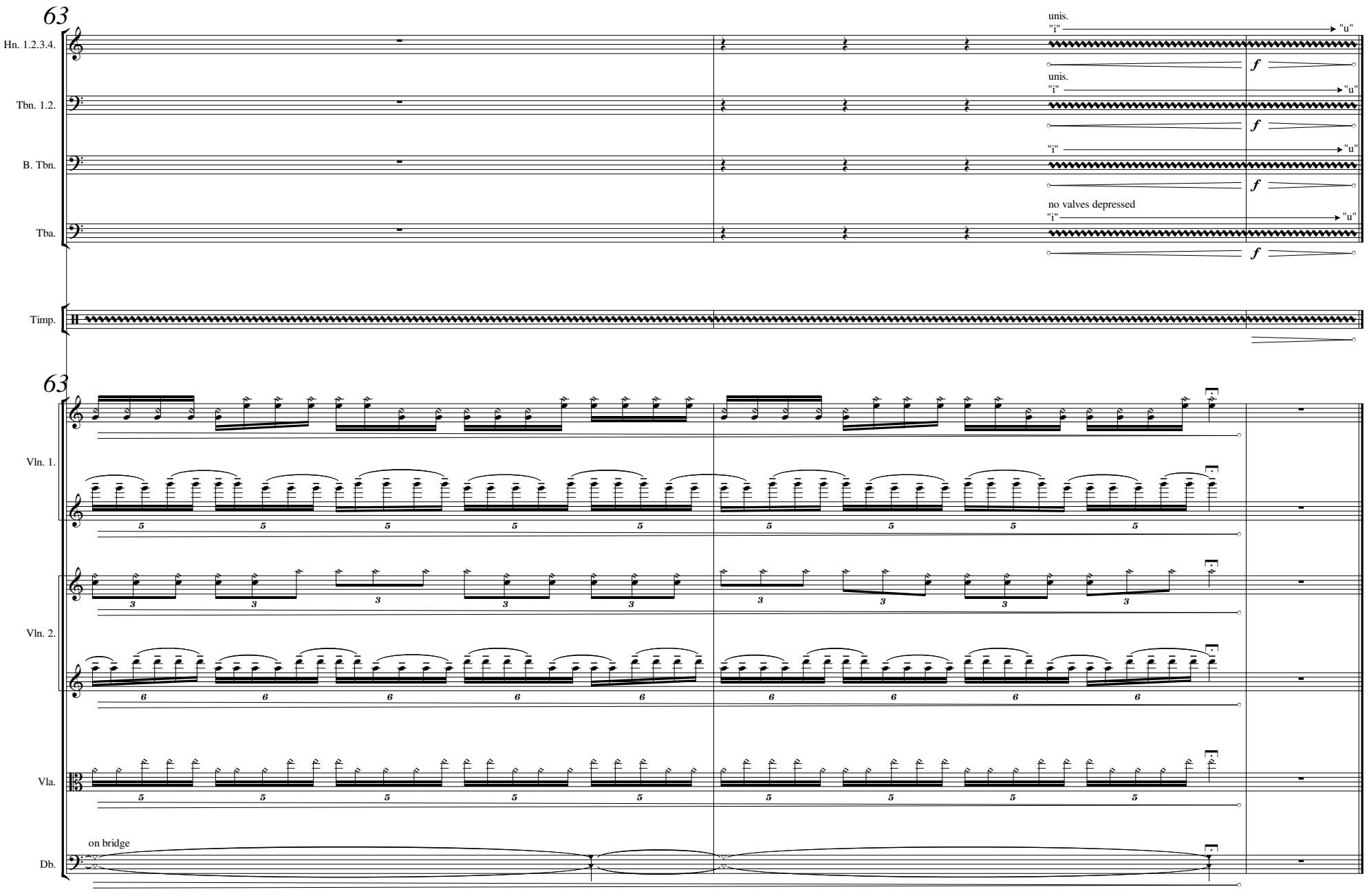
nat.

m.s.p.

on bridge

Db.

mf


63
Hn. 1.2.3.4.
Tbn. 1.2.
B. Tbn.
Tba.
Timp.
Vln. 1.
Vln. 2.
Vla.
Db.
unis.
"i"
"u"
f
no valves depressed
on bridge