

Alwynne Pritchard

Map of the Moon

2007

Concerto for piano and orchestra

For Mikel Toms with thanks for the map and for Andrew Kurowski in gratitude
for his invaluable support over the past ten years

Duration 18 minutes

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**Commissioned by the BBC
for pianist Nicolas Hodges and the BBC Scottish Symphony Orchestra
and first performed by them under Zsolt Nagy
at Glasgow's City Halls on the 3rd of March 2007**

8	1	6
3	5	7
4	9	2

When I was a little girl I lived by myself
And all the bread and cheese I got I laid upon the shelf

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Map of the Moon
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Programme Note

I began work on *Map of the Moon* when I was resident artists at the USF in Bergen, Norway, in 2003 and completed it in 2004. When the first performance was delayed last year, I decided to return to the piece and made a number of changes particularly to the percussion writing (which was expanded), as well as extending the many cross-rhythms in the piece into the more complex and erratic material that emerges particularly in the latter part of the work.

As with many of my recent pieces, *Map of the Moon* is constructed both rhythmically and harmonically from a magic square. In this case I used the oldest known square, known as the Lo Shu, in which, as with all magic squares, consecutive numbers appear without repetition and with each row and column adding up to the same total.

8	1	6
3	5	7
4	9	2

The title of the piece draws attention to the rugged, craggy terrain of the orchestral sound-world through which the pianist travels, with which he sometimes merges, upon which he reflects and from which, despite his momentarily explosive attempts, cannot escape.

PERFORMANCE INSTRUCTIONS

Score in C.

Recorders and crotales are notated an octave lower and baritone saxophone and double bass are notated an octave higher than sounding pitch.

Accidentals last the whole bar and only apply to the exact pitch to which they are attached (i.e. do not transpose the octave).

Woodwind

Circled numbers over the same woodwind pitches indicate that different fingerings (bisbigliando) should be used for each number. The fingerings should be selected at the player's discretion to produce the maximum colouristic contrast.

(M.F.) indicates clarinet multiphonic. All multiphonics are taken from Phillip Rehfeldt, *New Directions for Clarinet*, revised edition, Scarecrow Press 2003. Inflections of intonation in multiphonics have not been notated, although the performer should make no attempt to eradicate them from the sounding pitches.

Percussion

The complete percussion list is as follows:

Timpani (23, 25, 28 and 2 x 30 inch)

Bongos (4, large to small)

Bass drums (x 2)

Snare drums (x 3)

Triangles (4, large to small)

Tam tam

Temple blocks (5, large (but not too large - still a clear, resonant sound) to small)

Wood blocks (x 4)

Crotales

Cimbalom

Marimba

Vibraphone

Player 1: Cimbalom, Bass drum, Wood block

Player 2: Vibraphone, Snare drum, Wood block, Large triangle

Player 3: Marimba, 30 inch timpani, Tam tam, Wood block, Snare drum, Medium triangle

Player 4: 30 and 28 inch timpani, Temple blocks, Wood block, Small triangle

Player 5: 25 and 23 inch timpani, Bongos, Bass drum Snare, drum, Crotales,

All percussion should be allowed to resonate after articulation, unless marked staccato.

Strings

The boxed hand sign indicates to bow right up against the left hand fingers on the fingerboard.

A square note head with a downward arrow above the note indicates to press down sufficiently to distort the sound of the note. The pitch need only just be audible through the distortion.

Piano

Diamond shaped note heads in the piano part indicate that the keys should be depressed silently for third pedal use.

Accented pedal attacks and releases indicate pedal thumps that should be as loud as possible in order for the piano to resonate fully.

Vertical lines connecting two note heads on a single beam indicate to play a cluster between the two given pitches. Generally, the right hand plays black note clusters (#) and the left hand plays white note clusters.

MAP OF THE MOON

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$\text{♩} = 80$

This musical score is for the piece "Map of the Moon" by Alwynne Pritchard, with a tempo of 80 beats per minute. The score is arranged for a full orchestra and woodwind section. The instruments listed on the left are: Soprano Recorder, Descant Recorder, 2 Cor Anglais, Clarinet in E \flat , Clarinet in B \flat , Bass Clarinet, Baritone Saxophone, 2 Bassoons (Bassoon 1 only), Contrabassoon, 4 Horns in F (Horn 1 only), Trumpet in E \flat , Trumpet in B \flat , 3 Trombones (Trombone 1 & 2), Tuba, Timpani, Bass Drum (Player 5), Snare Drum (Player 3), Wood Block (Player 4), Crotales, Cymbalom, Marimba, Vibraphone, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as dynamics (ppp, p, mp, mf, f, cresc., dim.), articulation (accents, slurs), and performance instructions (Bisbigliando, arco sul tasto, col legno, molto sul pont., poco sul pont., sul pont., sul tasto, sul pont. nat.). A large blue watermark "Preview File Only" is overlaid diagonally across the score.

Sop. Rec. *mf pp sub. e dim. a ppp mf cresc. ff*

D. Rec. *mf pp sub. e dim. a ppp*

C. A. *mf pp sub. e dim. a ppp p cresc. a*

Es. Cl. *mf pp sub. e dim. a ppp p cresc. a*

Cl. *(M.F.) p sempre*

B. Cl. *ppp cresc. a ff*

B. Sax. *f dim. a niente*

Bsn. *pp dim. a ppp*

Cbsn. *pp dim. a ppp pp cresc. a mf*

Hn. *pp cresc. a mf*

Es. Tpt. *f dim. pp pp cresc. a mf*

Tpt. *pp cresc. a mf*

Tbn. *mf dim. a ppp p sub. e cresc. mf*

Tba. *pp dim. a ppp*

Timp.

B. D.

S. D. *Player 1 Player 3 mf cresc. ff*

W. Bl.

Crot.

Cim. *ppp*

Mar.

Vib. *f*

Pno.

Vln. I *nat. ff nat. molto sul tasto I molto sul pont e col legno II p pp*

Vln. II *ff molto sul tasto III molto sul pont e col legno IV p pp*

Vla. *p pp molto sul tasto III molto sul pont e col legno IV p pp*

Vc. *(div.) f cresc. ff nat. ff sempre molto sul tasto III molto sul pont e col legno IV p pp*

Db. *arco nat. pp dim. a ppp*

A

Sop. Rec. -

D. Rec. - *p*

C. A. *f* - *pp*

E♭ Cl. *f* -

Cl. (M.F.) *p*

B. Cl. -

B. Sax. *fp dim. a pp* - *pp*

Bsn. -

Cbsn. -

Hn. - *pp*

E♭ Tpt. -

Tpt. -

Tbn. -

Tba. *p* -

Timp. -

B. D. Player 5

S. D. *ppp*

W. Bl. -

Crot. -

Cim. -

Mar. *pp cresc. a mf dim. a pp*

Vib. -

Pno. *pp* *f* *f* *p* *mp* *p* *mp* *mf*
pp *mp* *f* *p cresc. a mp dim. a pp dim. a ppp*
 3rd ped

Vln. I -

Vln. II -

Vla. - *arco nat. pp*

Vc. *nat. II* *molto sul pont. III*
fp dim. a pp ppp

Db. *pp*

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B

$\text{♩} = 40$

Sop. Rec. *f* *pp* sub. e senza cresc. o dim.

D. Rec. *f* *pp* sub. e senza cresc. o dim.

C. A. *p*

E♭ Cl. *p*

Cl. *p*

B. Cl. *p* *mp* *p* *f*

B. Sax. *mp* *f*

Bsn. *pp* *sfz dim.* (1 & 2)

Cbsn. *pp* *sfz dim.* *ff subito* 4:5

Hn. *f dim. a* *pp*

E♭ Tpt. *f dim. a mp*

Tpt. *f dim. a mp*

Tbn. *f dim. a mp* (1 only) *p* *cresc.* *mf*

Tba. *f dim. a mp* *p* *cresc.* *mf*

Timp. *ff* Player 3

B. D. *f* *p* *mp* Player 5

S. D. *pp* *mf* Player 5

W. Bl. *p* Player 4

Crot. *p*

Cim. *p* *pp*

Mar. *p*

Vib. *p*

Pno.

Vln. I *pizz.* *p* (solo) arco *ff* *pizz.* *f dim.* *mp* (duo) arco *ff*

Vln. II *pizz.* *p* (solo) arco *ff* *pizz.* *f dim.* *mp*

Vla. *pizz.* *p*

Vc. *p*

Db. *p*

♩ = 30

C

Sop. Rec. *ff*

D. Rec. *ff*

C. A. *f* *ff*

Es. Cl. *ff*

Cl. *ff*

B. Cl. *ff*

B. Sax. *ff*

Bsn. *ff* *f*

Cbsn. *ff*

Hn. *ff* (1, 2, 3 & 4) (1 & 2) *ff* (1, 2, 3 & 4)

Es. Tpt. *ff*

Tpt. *f* *ff*

Tbn. *ff*

Tba. *ff*

Timp.

B. D.

S. D.

W. Bl. *ff* Player 4

Crot. *ff*

Cim. *f*

Mar. *f*

Vib. *ff*

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *p*

Vc. *f*

Db. *ff*

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