

Jeffrey Ryan

Map of the City/Map of the World

for spoken voice and orchestra

poetry by Robert Kroetsch

*commissioned by the Kamloops Symphony
with funding from the British Columbia Arts Council
and the CURA program of the
Social Sciences and Humanities Research Council of Canada*

Perusal Copy

Perusal Copy

Map of the City/Map of the World

Instrumentation

2 flutes (2nd doubling piccolo)
2 oboes
2 B^b clarinets
2 bassoons

4 horns in F
2 trumpets in C
3 trombones (2 tenor, 1 bass)
tuba

timpani

2 percussion:

I

crotales
chimes
large tam-tam
bass drum
triangle

II

glockenspiel
snare drum
suspended cymbal
crash cymbals
whip

spoken voice
strings

Performance notes:

Total performance time ca. 4'30".

Score in C. All instruments sound as written, except for contrabass and piccolo (which sound an octave lower and higher respectively) and glockenspiel (which sounds two octaves higher);

↑ give note a slight rhythmic and dynamic stress.

All glissandi should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an open eighth note along with the required duration.

Spoken voice: Speaker should follow a natural inflection. Where the rhythm is intended to be quite free, arrows are given at points where a cue to begin should be given by the conductor, after which the speaker continues freely. Where a rhythm is given, it is intended only as a coordination guide to the speaker; it is not intended that the speaker should follow the rhythm rigidly, and depending on the speaker, the conductor may wish to cue each entry.

Other performance notes are given as required in the score and/or part.

Programme note:

In *Map of the City/Map of the World*, images of Kamloops, a small city in the interior of British Columbia, become the inspiration for poet Robert Kroetsch's exploration of mapping. The sights, sounds, forms, patterns, and repetitions in the daily life of Kamloops come together to create a map of the city. Though each city's map is unique, small cities share many of the same characteristics and qualities, and so each map is also a variation of the daily lives of other small cities around the world. In this short work for spoken voice and orchestra, a single melodic and harmonic idea, heard in the first refrain, is used as the basis for a set of variations and refrains that merge the energy and colours of the orchestra with the spoken word to vividly amplify the images in Kroetsch's poetry — the sound of the coyotes, the noise of the traffic, the cheers from the arena, the flash of headlights cutting through the night, and the twinkling of stars in the sky.

Map of the City/Map of the World was commissioned by the Kamloops Symphony with funding from the British Columbia Arts Council and the CURA program of the Social Sciences and Humanities Research Council of Canada.

Map of the City/Map of the World

Poems by Robert Kroetsch

1

The Kamloops night is a lullaby.
Consider the loud coyotes, rocking the hills.

Sagebrush and sirens dance the dance of city and small.
They map the city's motion, at once in silence and wail;
joining nature and culture and nation,
they map the city's motion.

2

Music is motion. Consider
the hands of the musicians,
reshaping the past, shading the sounds
of the city, the traffic's heave,
the coffee shop connivings,
and, from the hockey arena,
the clatter of sticks, the cry of voices.

In the Kamloops night one hears
the colour of sage.

3

The hands of the artists
transform blossoms into beads,
fishhooks into fetishes,
farmsteads into photographs of potency
and pleasure.

Tonight the Thompson River is a dream
of unnumbered colours.

4

The rise of headlights on tilted streets
is a kind of Kamloops writing, a writing on
billboards, a writing sent to the stars.
The blinking stars try on their new mythologies.

5

Here the senses intermingle.
We proceed by exchange.

The map is an orchestration.
The orchestration is a map.
The city is morning's motion,
a projection into the open.
The map is a song the colour of sage.

Map of the City/Map of the World

Tempo and Performance Instructions:
 • = 84 *colla voce* *lunga* • = 48 *A tempo* *accel. to . . .* • = 66

Instrumentation and Dynamics:
 Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoons 1 & 2, Horns 1/2 and 3/4, Trumpets 1 & 2, Trombones 1/2, 3, and Tuba, Timpani, Percussion (CROTALES, GLOCK), and Speaker.

Lyrics:
 The Kamloops night is a lullaby. Consider the loud coyotes, rocking the hills.

Performance Notes:
 - Flutes 1 & 2, Clarinets 1 & 2, Bassoon 1: *mp*
 - Clarinet 2, Bassoon 2: *mf*
 - Horns 1/2 and 3/4, Trumpets 1 & 2: *p* to *mf*
 - Trombones 1/2, 3, and Tuba: *p* to *f*
 - Percussion: *p*
 - Speaker: *freely*
 - Violins I & II, Viola: *p* (no cresc.)
 - Violoncello and Contrabass: *p* to *f*

♩ = 132 Dancing

fl 1 *mf*

fl 2 *mf*

ob 1 *mf*

ob 2 *mf*

cl 1

cl 2

bn 1

bn 2

hn 1/2 *sord.* *mf*

hn 3/4

tpt 1 *mf*

tpt 2 *mf*

trb 1/2

trb 3

tba

timp

perc 1 BASS DRUM *mf*

perc 2

speaker

(continue freely)

Sagebrush and sirens dance the dance of city and small. They map the city's motions, at once in silence and wail;

vn I *p*

vn II *pizz.* *p*

va *mp*

vc *unis.* *mp*

cb *pizz.* *mf*

5 6 7 8 9

fl 1 *sfp* *sfp*

fl 2 *sfp* *sfp*

ob 1 *mf* *sfp* *sfp*

ob 2 *mf* *sfp* *sfp*

cl 1 *mf* *sfp* *sfp*

cl 2 *mf* *sfp* *sfp*

bn 1 *mf*

bn 2 *mf*

hn 1/2 *sfp* *sfp*

hn 3/4 *sfp* *sfp*

tpt 1

tpt 2

trb 1/2 *mf*

trb 3 *f*

tba *mf*

timp *mf* TAM-TAM

perc 1 *mf*

perc 2 SUSP. CYMB. *mf*

speaker

vn I *gl.* *f* *ff*

vn II *gl.* *f* *ff*

va *gl.* *ff* *f*

vc *gl.* *ff* *f*

cb *mf* *mf* *(Sve higher if low Db is unavailable)*

B *Flowing, expansive*
L'istesso tempo (♩ = 88)

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1/2

hn 3/4

tpt 1

tpt 2

trb 1/2

trb 3

tba

timp

perc 1

perc 2

speaker

vn I

vn II

va

vc

cb

sord. *gl.* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Mu - sic is mo - tion. Con - si - der the hands of the mu - si - cians, re -

fl 1 *f* *tr* *tr*

fl 2 *f* *tr* *tr*

ob 1 *f* *mf*

ob 2 *f* *mf*

cl 1 *mf* *mf*

cl 2 *mf* *mf*

bn 1 *mf* *mf*

bn 2 *mf* *mf*

hn 1/2 *mf* *p* *mo* *mf*

hn 3/4 *mf* *p* *mp* *mf*

tpt 1 *mf* *mf*

tpt 2 *mf* *mf*

trb 1/2 *open* *mf*

trb 3 *open* *mf*

tba *mf*

timp

perc 1

perc 2 *mf*

speaker

the cof - fee shop con - niv - ings, and, from the hoc - key a - re - na, the

vn I *pizz.* *mf* *arco* *mf* *jeté*

vn II *pizz.* *mf* *arco* *mf* *jeté*

va *pizz.* *mf* *arco* *mf* *jeté*

vc *pizz.* *mf* *arco* *mf* *gl.* *f*

cb *mf* *f*

D ♩ = 48 sub.

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1/2

hn 3/4

tpt 1

tpt 2

trb 1/2

trb 3

tba

timp

perc 1

perc 2

speaker

vn I

vn II

va

vc

cb

pos. ord.

pos. ord.

reverse mouthpiece
a2 air only**

gl.

p > pp

reverse mouthpiece
air only**

gl.

p > pp

CHIMES *lontano*

ppp con ped.

GLOCK

p

In the Kamloops night... one hears the colour... ..of sage.

non-vib.

8va

circular bowing* (o)

pp non-vib.

pp

arco non-vib.

pp arco non-vib.

pp

circular bowing* (o)

circular bowing* (o)

circular bowing* (o)

circular bowing* (o)

circular bowing* (o)

circular bowing* (o)

*dampen strings lightly and bow in a horizontal circular motion, with just enough pressure to create soft almost-pitchless bow noise

** reverse mouthpiece and blow air through instrument with no tongued attack – gliss. from first to seventh position.

E ♩ = 156 sub.

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1/2

hn 3/4

tpt 1

tpt 2

trb 1/2

trb 3

tba

timp

perc 1

perc 2

speaker

vn I

vn II

va

vc

cb

sord. p

pp

mf

pp

p

sord.

p

p

p

p

p

p

p

p

pizz.

p

sul pont.

pp

mf

sul pont.

pp

mf

pizz.

p

The hands of the art-ists trans - form blos - soms in - to

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1/2

hn 3/4

tpt 1

tpt 2

trb 1/2

trb 3

tba

timp

perc 1

perc 2

speaker

vn I

vn II

va

vc

cb

bees, fish - hooks in - to

mf *pp* *mf* *pp* *pp* *f*

mf *pp* *mf* *pp* *pp*

p

sul pont. *pp* *mf* *sul pont.* *pp* *mf*

pp *mf* *pp* *mf* *pp* *mf*

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1/2

hn 3/4

tpt 1

tpt 2

trb 1/2

trb 3

tba

timp

perc 1

perc 2

speaker

vn I

vn II

va

vc

cb

mf

mf

mf

mf

p \rightarrow *f*

p \rightarrow *f*

mf

pp
TAM-TAM

p

in-to pho-to-graphs of po-ten-cy and plea-sure.

div.
p \rightarrow *f*

div.
p \rightarrow *f*

G

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1/2

hn 3/4

tpt 1

tpt 2

trb 1/2

trb 3

tba

timp

perc 1

perc 2

speaker

vn I

vn II

va

vc

cb

p *f*

mf *f*

unis.

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1/2

hn 3/4

tpt 1

tpt 2

trb 1/2

trb 3

tba

timp

perc 1

perc 2

speaker

vn I

vn II

va

vc

cb

f

ff

mf

sfz

gl.

SNARE (snare on)

open

90 91 92 93 94 95 96 97

H $\bullet = 48 \text{ sub.}$

fl 1 *ff*

fl 2 *ff* switch to picc.

ob 1 *ff*

ob 2 *ff*

cl 1 *ff* *p*

cl 2 *ff* *p*

bn 1 *p*

bn 2 *p*

hn 1/2 *sord. 2. p*

hn 3/4 *sord. 4. p*

tpt 1

tpt 2

trb 1/2 *mf* *ff* *gl.*

trb 3 *mf* *ff* *gl.*

tba

timp *f* *sfp* *f*

perc 1 TRIANGLE *p*

perc 2 GLOCK *p*

speaker *freely*

Tonight the Thompson River is a dream of unnamed colours.

vn I *ff* *p* *pp*

vn II *ff* *p* *pp*

va

vc

cb

I

fl 1 *p sempre*

fl 2 *picc. p sempre*

ob 1 *p sempre*

ob 2 *p sempre*

cl 1 *p sempre*

cl 2 *p sempre*

bn 1 *p sempre*

bn 2 *p sempre*

hn 1/2 *sord. 1. pp < p*

hn 3/4 *sord. 3. pp < p*

tpt 1 *sord. pp < p*

tpt 2 *sord. pp < p*

trb 1/2

trb 3

tba

timp

perc 1 *TAM-TAM with bow mf*

perc 2 *SUSP. CYMB. with bow mf*

speaker

vn I *p (II)* gl. (o) (** (o))*

vn II *p (II)* gl. (o) (** (o))*

va *p (III)* gl. (o) (** (o))*

vc *p (I)* gl. (o) (** (o))*

cb

The rise of the head-lights on tilted streets...
...is a kind of Kamloops writing
a writing on billboards
a writing sent to the stars

*gliss. up length of indicated string, changing bow freely as necessary.

**guide pitch only — do not pause on the these pitches

J (♩ = 48) *con rubato, colla voce*

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

hn 1/2

hn 3/4

tpt 1

tpt 2

trb 1/2

trb 3

tba

timp

perc 1

perc 2

speaker

vn I

vn II

va

vc

cb

switch to flute

CROTALES sparkling

GLOCK sparkling

slower to ...

p

mf p

gl.

ppp

div.

The blinking stars try on their new mythologies. Here the sen-ses in-ter-min-gle. We pro-ceed by ex-change.

115 116 117 118 119 120 121

*play random chromatic pitches within indicated range, in approximate 32nd-note rhythm. Precise synchronisation is not necessary.

fl 1

flute

mf p

mf sempre

ob 1

p

mf sempre

ob 2

p

mf sempre

cl 1

p

mf sempre

cl 2

p

mf sempre

bn 1

p

mf sempre

bn 2

mf sempre

hn 1/2

hn 3/4

tpt 1

tpt 2

trb 1/2

trb 3

tba

mf sempre

mf sempre

timp

mf sempre

perc 1

perc 2

speaker

a pro - jec - tion in - to the o - pen. The map is a song, a song the

div. gl.

mf p

mf

mf p

mf

mf p

mf

mf p

mf

mf p

mf

mf p

mf

