

Full Score

# KALEIDOSCOPE

*for orchestra*

(2021)

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LIAM RITZ

FOR PERUSAL USE ONLY

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**Kaleidoscope** (2021)  
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**Duration:** ca. 5½ minutes

**INSTRUMENTATION**

2 Flutes (2<sup>nd</sup> = Piccolo)

2 Oboes

2 Clarinets in B-flat

2 Bassoons

4 Horns in F

3 Trumpets in C\*

3 Trombones (3<sup>rd</sup> = Bass Trombone) \*

1 Tuba

Timpani

2 Percussion\*\*

Harp

Violin I

Violin II

Viola

Cello

Contrabass (C-Extension required)

[recommended min. string count = 10 . 8 . 6 . 5 . 4]

\*All trumpets and trombones require  
straight mutes and harmon mutes

\*\*Percussion Instruments:

1 = Glockenspiel, Bass Drum, Tambourine

2 = Xylophone, China Cymbal (Medium), Tam-Tam

**Score in C**

All instruments sound as written, except for:  
Xylophone sounds one octave higher than written,  
and glockenspiel sounds two octaves higher than written.

**PERFORMANCE NOTES**

Accidentals apply only to the octave indicated and apply throughout entire measure.

Accidentals may be repeated later in the measure as a reminder.

All glissandi should occur throughout the complete duration indicated.

All tremolos are unmeasured and should be played as quickly as possible.

**Contact**

Liam Ritz

[www.liamritz.com](http://www.liamritz.com)

## PROGRAMME NOTE

The term 'kaleidoscope' derives from three Greek words: *kalos* (beauty; beautiful), *eidos* (form; shape), and *skopeō* (to examine). It quite literally translates to "examining beautiful shapes and forms".

The term was first used in relation to the invention of the 19th-century optical instrument that transforms the world into luminous and symmetrical geometric images through the magic of light and mirrors. This idea of a constantly transforming and rotating image forms the basis of this piece – I wanted to explore how the manipulation of musical shapes and colour can produce an ever-changing landscape that seamlessly spins, collides, and morphs within itself.

There is a specific moment, when looking through a kaleidoscope, where elements of the image will briefly shift and connect with other parts during its rotation. This event became a focal point and structural element throughout the piece. There is a feeling of moving in and out of focus, with gestures pulling apart and then snapping back together again. The entire piece moves through these various 'rotations', allowing me to not only play with how ideas move into each other, but also the rate at which these 'rotations' occur.

At some points, this creates a sense of stasis between 'rotations' where musical ideas feel suspended and crystalline. At others points, the 'rotations' will occur more quickly, creating a sense of momentum as musical images spin and fluctuate dramatically between one another.

## COMPOSER BIOGRAPHY

**Liam Ritz** (b.1996) is a Canadian-born composer based in Toronto, Ontario.

Ritz has been fortunate to work with outstanding musicians and ensembles including the Hamilton Philharmonic Orchestra, the Toronto Symphony Orchestra, Gemma New, Veronique Lacroix, Etsuko Kimura, Cameron Crozman, Adam Sherkin and more.

His works have been frequently performed across Canada in festivals and workshops such as the Canadian Contemporary Music Workshop, the Scotia Festival of Music, the University of Toronto: New Music Festival, the Hamilton Philharmonic Orchestra's What Next Festival, and at the Orford Music Academy. In addition, Liam's works are often programmed by musicians in solo and chamber recitals, including performances in the United States, Italy, Finland, and Argentina.

Recognized for his work, Ritz has received multiple SOCAN Foundation Young Composers Awards, as well as a

Prix Artistique from the Jeunesses Musicales Canada: Concours Do Mi Si La Do Ré. His works have been supported by organizations such as the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts, and the RBC Emerging Artists Project. Ritz was selected in 2018 as the inaugural winner of the Hamilton Philharmonic Orchestra's Composer Fellowship Program (2018/2019), was awarded a 2020 City of Hamilton Arts Award, and was selected for the 2022 Winnipeg New Music Festival: Composers Institute.

Liam received a Bachelor of Music from the University of Toronto, studying composition under Abigail Richardson-Schulte. In addition, he has participated in masterclasses with Peteris Vasks, Robin de Raaf, Ana Sokolovic, and Jean Lesage and has studied conducting under Ivars Taurins, Stephane Potvin, and Gillian McKay.

Liam is an Associate Composer of the Canadian Music Centre and a member of the Canadian League of Composers.

# KALEIDOSCOPE

for orchestra

Liam Ritz (b.1996)

**2/4 Moderato (♩=108) 4/4**

The score is divided into two systems. The first system includes Piccolo, Flute, Oboes (1 and 2), Clarinets in Bb (1 and 2), Bassoons (1 and 2), Horns in F (1, 2, 3, 4), Trumpets in C (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Percussion (Glockenspiel and Xylophone), and Harp. The second system includes Violin I, Violin II, Viola, Cello, and Contrabass. The score features various dynamics such as *f*, *ff*, *sfpp*, *pp*, *mp*, and *ppp*, along with articulations like *leggiere*, *div.*, and *gliss.*. A large watermark 'FOR PERSAL USE ONLY' is overlaid diagonally across the page.





A

12 Picc. *mf* *pp* *mf* *pp*

Fl. *mf* *pp* *mf* *pp*

1 Ob. *mf* *pp* *mf* *pp* *mp pp*

2 Ob. *mf* *pp* *mf* *pp* *mp*

1 Cl. *mf* *pp* *mf* *pp* *p*

2 Cl. *mf* *pp* *mf* *pp* *p*

1 Bsn. *mf* *pp*

2 Bsn. *mf* *pp*

1 Hn. *mf* *pp* *f* *f*

2 Hn. *mf* *pp* *f* *f*

3 Hn. *mf* *pp* *f* *f*

4 Hn. *mf* *pp* *f* *f*

1 Tpt. *pp* *mf* *pp* *pp* *mf*

2 Tpt. *pp* *mf* *pp* *pp* *mf*

3 Tpt. *pp* *mf* *pp* *pp* *mf*

1 Tbn. *mf* *pp* *f* *f*

2 Tbn. *mf* *pp* *f* *f*

3 Tbn. *mf* *pp* *f* *f*

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

Timp. *mf* *pp*

Perc. 1 *mf* *pp* Glockenspiel *mf*

Perc. 2 *pp* *mf* Xylophone *mf*

Hp. *mf*

A

Vln. I *pp* *mf* *pp* (ord.) *sul pont.*

Vln. II *pp* *mf* *pp* (ord.) *sul pont.* *mp pp* *gliss.*

Vla. *pp* *mf* *pp* (ord.) *sul pont.*

Vc. *pp* *mf* *pp* (ord.) *sul pont.* *gliss.*

Cb. *mf* *pp* *f* *sul pont.* *mp pp*



**B**

23

Picc. *mp* *pp* *f* *p* *mf* *p*

Fl. *mp* *pp* *f* *p* *mf* *p*

1 *mp* *pp* *mp* *pp* *f* *sfpp*

2 *mp* *pp* *mp* *pp* *f* *sfpp*

1 *mp* *pp* *mp* *pp* *f* *sfpp*

2 *mp* *pp* *mp* *pp* *f* *sfpp*

1 *pp* *mp* *pp* *sfpp* *p*

2 *pp* *mp* *pp* *sfpp* *p*

Hn. 1 2 *ppp* *mf* *pp* *fp* *+* *+* *+* *+*

3 4 *ppp* *mf* *pp* *fp* *+* *+* *+* *+*

Tpt. 1 2 *pp* *pp* *fp* *sfpp*

3 *pp* *pp* *fp* *sfpp*

Tbn. 1 2 *ppp* *mf* *pp* *fp* *3* *3* *3*

3 *ppp* *mf* *pp* *fp* *3* *3* *3*

Tuba *ppp* *mf* *pp* *fp*

Timp. *pp* *fp*

Perc. 1 Glockenspiel *mf* *f* *Lv.* (extremely fast *gliss.*)

2 Xylophone *mf* *f*

Hp. *mf* *f* *gliss.* *9*

**B**

Vln. I *gliss.* *pp* *mp* *pp* *sf* *pp* *mp* *sul pont.*

Vln. II *gl.* *mp* *pp* *sf* *pp* *mp* *sul pont.*

Vla. *sul pont.* *mp* *pp* *sf* *pp* *mp* *sul pont.*

Vc. *sul pont.* *mp* *pp* *sf* *pp* *mp* *sul pont.*

Cb. *sul pont.* *ppp* *mf* *pp* *fp* *mp* *sul pont.*

*gliss.* *ord.* *gliss.* *ord.* *gliss.* *ord.* *gliss.* *ord.*

28

Picc. *mf*  $\rightarrow$  *p*

Fl. *mf*  $\rightarrow$  *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mf*  $\rightarrow$  *p*

Cl. 2 *mf*  $\rightarrow$  *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *pp*  $\rightarrow$  *sfp*

Hn. 2 *pp*  $\rightarrow$  *sfp*

Hn. 3 *pp*  $\rightarrow$  *sfp*

Hn. 4 *pp*  $\rightarrow$  *sfp*

Tpt. 1 *sfp*

Tpt. 2 *sfp*

Tpt. 3 *sfp*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tuba *pp*  $\rightarrow$  *sfp*

Timp. *mf*

Perc. 1 (Glock.) *mp*

Perc. 2 (Xylo.) *mf*

Hp. *f*

Vln. I *pp* (*S<sup>a</sup>*) *sf* *ppp* *dolciss.*

Vln. II *pp* (*S<sup>a</sup>*) *sf* *ppp* *dolciss.*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Cb. *pp* *ppp*

*pp*  $\rightarrow$  *ppp*  $\rightarrow$  *pp*

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34 **C**

Picc. *mf* *p* *f*

Fl. *mf* *p* *f*

1 *f*

Ob. 2 *f*

1 *mf* *p* *f*

2 *mf* *p* *f*

1 *p* *pp* *f*

2 *p* *pp* *f*

Hn. 1 2 *pp* *f*

3 4 *pp* *f*

1 2 *sfpp* *pp* *f*

3 *sfpp* *pp* *f*

1 2 *p* *pp* *f*

3 *p* *pp* *f*

Tuba *pp* *f*

Timp. *p* *mf*

Perc. 1 *p* *mf*

2 *mf* *mf*

Hp. *f*

**C**

Vln. I *gliss.* *ord., loco* *p espr.* *f* *p* *f* *p* *f*

Vln. II *gliss.* *ord., loco* *p espr.* *f* *p* *f* *p* *f* *p*

Vla. *gliss.* *div. ord.* *p espr.* *f* *p* *f* *p* *f*

Vc. *gliss.* *ord.* *p espr.* *f* *p* *f* *p* *f*

Cb. *gliss.* *ord.* *p espr.* *f* *p* *f* *p* *f*





**E**

49

Picc. *dim. poco a poco* *pp*

Fl. *pp*

1 *pp*

Ob. 2 *pp*

1 *pp*

2 *pp*

Bsn. 1 *pp*

2 *pp*

Hn. 1 2

3 4

Tpt. 1 2

3

Tbn. 1 2

3

Tuba

Timp. *pp* *mp*

Perc. 1 (Bass Drum)

2

Hp. *mp* *pp* *pp* *mp*

**E**

Vln. I *pp* unis., pizz.

Vln. II *pp* unis., pizz.

Vla. *pp* unis., pizz.

Vc. *pp* pizz.

Cb. *pp* pizz. 3



allargando

54

Picc. Fl. 1 Ob. 2 Cl. 1 2 Bsn. 1 2

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

Hn. 1 2 3 4 Tpt. 1 2 3 Tbn. 1 2 3 Tuba Timp. Perc. 1 2 Hp.

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allargando

Vln. I Vln. II Vla. Vc. Cb.

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**F** Meno mosso (♩=76)

allargando

59

Picc. *ppp*

Fl. *ppp* flz. ord. 3

1 *ppp*

Ob. 2 *ppp*

1 *ppp* flz. *sfpp*

2 *ppp* flz. *sfpp*

1 *ppp*

Bsn. 2 *ppp*

1 2

Hn. 3 4

1 2

Tpt. 3

1 2

Tbn. 3

Tuba

Timp. *pp* *poco gliss.* *pp*

Perc. 1 Glockenspiel *pp*

2 Tam-Tam Lv. *p* Xylophone *pp*

Hp. *pp*

**F** Meno mosso (♩=76)

allargando

Vln. I *ppp* *p* *ppp* *con grazia, poco vib.*

Vln. II *ppp* *p* *ppp* *con grazia, poco vib.*

Vla. *ppp* *p* *ppp* *con grazia, poco vib.*

Vc. (pizz.) *pp* arco *ppp*

Cb. (pizz.) *pp* *poco gliss.* *pp*

**G** Ancora meno mosso (♩=66)

64

Picc. *p* *ppp* *sfpp*

Fl. *fz.* *p* *ppp* *sfpp*

Ob. 1 *p* *ppp* *sfpp* *sfpp*

Ob. 2 *p* *ppp* *sfpp* *sfpp*

Cl. 1 *sfpp* *sfpp* *sfpp* *sfpp* ord. *pp*

Cl. 2 *sfpp* *sfpp* *sfpp* *sfpp* ord. *pp*

Bsn. 1 *ppp* *ppp* *ppp* *ppp* *pp*

Bsn. 2 *ppp* *ppp* *ppp* *ppp* *pp*

Hn. 1 *ppp* *ppp* *ppp* *ppp*

Hn. 2 *ppp* *ppp* *ppp* *ppp*

Hn. 3 *ppp* *ppp* *ppp* *ppp*

Hn. 4 *ppp* *ppp* *ppp* *ppp*

Tpt. 1 straight mute *pp* straight mute

Tpt. 2 straight mute *pp* straight mute

Tpt. 3 *pp* *pp*

Tbn. 1 *ppp* *ppp* *ppp* *ppp*

Tbn. 2 *ppp* *ppp* *ppp* *ppp*

Tbn. 3 *ppp* *ppp* *ppp* *ppp*

Tuba *ppp* *ppp* *ppp* *ppp*

Timp. *pp* *pp* *pp* *pp*

Perc. 1 *mp* *mp* *mp* *mp*

Perc. 2 *mp* *mp* *mp* *mp*

Hp. *mp* *mp* *mp* *mp*

Vln. I (ord.) *p* *ppp* *ppp* *ppp* sul pont.

Vln. II (ord.) *p* *ppp* *ppp* *ppp* sul pont.

Vla. (ord.) *p* *ppp* *ppp* *ppp* sul pont.

Vc. (ord.) *p* *ppp* *ppp* *ppp* sul pont.

Cb. *p* *ppp* *ppp* *ppp*

**G** Ancora meno mosso (♩=66)

69

Picc.

Fl. *ord.*  
*pp* *p* *pp* *pp* *mf*

1  
Ob. *pp* *p* *pp* *pp* *mf*

2  
Ob. *pp* *p* *pp* *pp* *mf*

1  
Cl. *pp* *mp* *pp*

2  
Cl. *pp* *mp* *pp*

1  
Bsn. *pp* *mp* *pp*

2  
Bsn. *pp* *mp* *pp*

1  
Hn. *pp* *p* *pp* *pp* *mf*

2  
Hn. *pp* *p* *pp* *pp* *mf*

3  
Hn. *pp* *p* *pp* *pp* *mf*

4  
Hn. *pp* *p* *pp* *pp* *mf*

1  
Tpt. *pp* *mp* *pp*

2  
Tpt. *pp* *mp* *pp*

3  
Tpt. *pp* *mp* *pp*

1  
Tbn. *pp* *p* *pp* *pp* *mf*

2  
Tbn. *pp* *p* *pp* *pp* *mf*

3  
Tbn. *pp* *p* *pp* *pp* *mf*

Tuba *pp* *mp* *pp*

Timp.

1  
Perc. *pp* Bass Drum

2  
Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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**H** Subito più mosso (♩=108)

79

Picc. *f* *mf* *p*

Fl. *f* *mf* *p*

1 *mf* *p*

Ob. 2 *mf* *p*

1 *ppp*

Cl. 2 *ppp*

1 *ppp* *p*

Bsn. 2 *ppp* *p*

1 *ppp* *p*

Hn. 1 2 *f* *ppp* *ord.*

3 4 *f* *ppp* *ord.*

1 2 (straight mute) *f* *f*

3 (straight mute) *f* *f*

1 2 air noise; no pitch a 2 *pp* *f* *pp* *f*

Tbn. 3 air noise; no pitch *pp* *f* *pp* *f*

Tuba

Timp.

Perc. 1 Glockenspiel *f* *f*

2 Xylophone (cluster, with drumsticks) *f* *f*

Hp. *f* *f*

**H** Subito più mosso (♩=108)

Vln. I *ppp*

Vln. II *ppp*

Vla. *f* *f* *salt.*

Vc. *f* *col legno, salt.*

Cb.

3  
4

4  
4 I

85

Picc. *mf* *p* *pp* *mf* *p*

Fl. *mf* *p* *pp* *mf* *p*

1 *mf* *p* *pp* *mf* *p*

Ob. 2 *mf* *p* *pp* *mf* *p*

Cl. 1 *mf* *p* *pp* *mf* *p*

2 *mf* *p* *pp* *mf* *p*

Bsn. 1 *p* *p*

2 *p* *p*

Hn. 1 2 *ppp*

3 4 *ppp*

Tpt. 1 2 *f*

3 *f*

Tbn. 1 2 *pp* *f* *pp* *f*

3 *pp* *f* *pp* *f*

Tuba

Timp. *p*

Perc. 1 *f*

2 *f*

Hp. *f*

3  
4

4  
4 I

Vln. I *ppp* unis., (sul pont.) gliss.

Vln. II *ppp* unis., (sul pont.) gliss.

Vla. *f*

Vc. arco ord., sul pont. *ppp* gliss.

Cb. pizz. *p*

3/4

2/4

3/4

4/4

89

Picc. *mf*

Fl. *mf*

1 *mf*

Ob. 2 *mf*

1 *mf*

Cl. 2 *mf*

1 *mf*

Bsn. 2 *mf*

Hn. 1 2 *pp*

3 4 *pp*

Tpt. 1 2 *pp*

3 *pp*

Tbn. 1 2 *ppp*

3 *ppp*

Tuba *ppp*

Timp.

Perc. 1 (Glock.)

2 (Xylo.)

Hp.

3/4

2/4

3/4

4/4

Vln. I *pp* *mf* *pp* *mp* *p* *f* *p*

Vln. II *pp* *mf* *pp* *mp* *p* *f* *f*

Vla. *pp* *mf* *pp* *mp* *p* *f* *f*

Vc. *pp* *mf* *pp* *mp* *p* *f* *f*

Cb. *pp* *mf* *pp* *mp* *p* *f* *f*

div. a 3, arco ord.

div. a 2

ord.

sul pont.

unis., ord.

arco



4/4 **J** rit. **Meno mosso** (♩=88)

94

Picc. *sfpp* *pp dolciss.* *pp*

Fl. *sfpp* *pp dolciss.* *pp*

1 *sfpp* *pp dolciss.*

2 *sfpp* *pp dolciss.*

1 *sfpp* *pp* *mf* *pp*

2 *sfpp* *pp* *mf* *pp*

1 *sfpp* *pp* *mf* *pp*

2 *sfpp* *pp* *mf* *pp*

Hn. 1 *f* *pp*

2 *f* *pp*

3 *f* *pp*

4 *f* *pp*

Tpt. 1 *f*

2 *f*

3 *f*

Tbn. 1 *f*

2 *f*

3 *f*

Tuba *f*

Timp. *f* *p*

Perc. 1 *mf*

2 *mf*

Hp. *mf*

Vln. I *sfpp dolciss.* *div.* *ord.* *sul pont.* *gliss.*

Vln. II *sfpp dolciss.* *div.* *ord.* *sul pont.* *gliss.*

Vla. *sfpp dolciss.* *ord.* *sul pont.* *gliss.*

Vc. *sfpp dolciss.* *ord.* *sul pont.* *gliss.*

Cb. *f* *pizz.* *p*

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**K** 104

Picc. *ppp dolciss.*

Fl. *ppp dolciss.*

Ob. 1 *pp* *sfpp*

Ob. 2 *pp* *sfpp*

Cl. 1 *pp* *pp*

Cl. 2 *pp* *pp*

Bsn. 1 *pp* *pp*

Bsn. 2 *pp*

Hn. 1 2

Hn. 3 4

Tpt. 1 *ppp*

Tpt. 2 *pp*

Tpt. 3

Tbn. 1 2 *pp*

Tbn. 3

Tuba

Timp. *p*

Perc. 1 *mf*

Perc. 2 *mf*

Hp. *mf*

Vln. I *ppp lontano* *gliss.*

Vln. II *ppp lontano* *gliss.*

Vla. *sfpp* *f*

Vc. *pizz.*

Cb. *p*

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**L** accel. poco a poco

113

Picc. *cresc. poco a poco*

Fl. *cresc. poco a poco*

1 *cresc. poco a poco*

2 *cresc. poco a poco*

1 *cresc. poco a poco*

2 *cresc. poco a poco*

1 *cresc. poco a poco*

2 *cresc. poco a poco*

Bsn. *cresc. poco a poco*

1 *cresc. poco a poco*

2 *cresc. poco a poco*

Hn. 1 *f* *pp* *f* *pp*

2 *f* *pp* *f* *pp*

3 *f* *pp* *f* *pp*

4 *f* *pp* *f* *pp*

Tpt. 1 *f* *pp* *f* *pp*

2 *f* *pp* *f* *pp*

3 *f* *pp* *f* *pp*

Tbn. 1 *f* *pp* *f* *p*

2 *f* *pp* *f* *p*

3 *f* *pp* *f* *p*

Tuba *f* *f* *f* *p*

Timp. *f* *f* *f* *f*

Perc. 1

2

Hp.

**L** accel. poco a poco

(cluster ad lib.)

Vln. I *pp* *cresc. poco a poco* *pp* *cresc. poco a poco*

Vln. II *pp* *cresc. poco a poco* *pp* *cresc. poco a poco*

Vla. *pp* *cresc. poco a poco* *pp* *cresc. poco a poco*

Vc. *f* *pp* *mf* *f* *pp* *mf*

Cb. *f* *f* *f* *f*









M

129

Picc. *leggiere*

Fl. *leggiere*

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

3 Tpt.

1 Tbn.

2 Tbn.

3 Tbn.

Tuba

Timp.

1 Perc.

2 Perc.

Hp. *pp*

M

Vln. I *ppp* *ord.* *gliss.*

Vln. II *ppp* *ord.* *gliss.*

Vla. *ppp* *ord.*

Vc. *ppp* *ord.*

Cb. *ppp* *ord.*

