

Score

THREE INVENTIONS

for violin and cello

(2020)

LIAM RITZ

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Commissioned by Eva Aronian and Cameron Crozman,

We acknowledge the support of the Canada Council for the Arts.



Canada Council
for the Arts

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Three Inventions (2020)

for violin and cello

Duration: ca. 10 minutes

Programme Note

Commissioned by Eva Aronian and Cameron Crozman for their 2021 Debut Atlantic concert tour, this work uses the musical framework of J.S. Bach's two-part inventions as a means of exploring contrapuntal interactions between the violin and cello. In each of the three movements, I aimed to explore a different form of traditional counterpoint, recontextualized through a contemporary lens.

The first invention (subtitled 'Canons') cycles through a series of melodic canons featuring intricate imitative responses between the violin and cello, growing into an episode of increasingly frenzied ascending passages, and then abating to the initial calmness.

The second invention ('Chorale') takes on a more passive and ephemeral atmosphere than the first and presents a distilled landscape of slow-moving melodic

lines. Differing from more traditional contrapuntal techniques, this movement focusses on the interactions between contrasting musical colours to create delicate timbral dissonances between the two voices.

The third invention ('Tocatta') begins with rhythmically playful plucked chords, hocketing between the violin and cello to create a bubbling and sporadic texture. Overlapping ascending arpeggios are introduced, eventually revealing the first bowed chords of the movement that continue the energetic alterations. Halfway through, the texture shifts to virtuosic cascades of the earlier arpeggios – with sharp interruptions from hocketed chords and light ricocheting discourse – building to a frantic and unrelenting push toward the end.

This commission was generously supported by the Canada Council for the Arts.

Composer Biography

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

He has worked with renowned musicians and ensembles including the Hamilton Philharmonic Orchestra, the Toronto Symphony Orchestra, Gemma New, Veronique Lacroix, and Etsuko Kimura. Ritz's works have been performed in festivals and workshops across Canada, as well as performances in the United States, Italy, and Finland.

Recognized for his work, Ritz has received multiple SOCAN Foundation Young Composers Awards, a City of Hamilton Arts Award, and was selected as the inaugural winner of the Hamilton Philharmonic Orchestra's Composer Fellowship Program during their 2018-19 season.

A graduate of the University of Toronto, Ritz's work has been supported by organizations such as the Toronto Arts Council, Canada Council for the Arts, and the RBC Emerging Artists Project.


Contact
Liam Ritz
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Performance Notes

General:

Accidentals apply only to the octave indicated. Accidentals apply throughout entire measure, except in second movement ("Chorale") where they are only applied immediate notes/notes tied together.


 quarter-tone higher

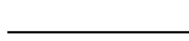
 quarter-tone lower

Shortest Fermata  →  →  Longest Fermata

All grace notes are to be played as quickly as possible.

 al niente/to nothing

 note is sustained until either the line ends or connects with the following note

 gradual shift between techniques

Bow Techniques:

s.t./m.s.t. (sul tasto/molto sul tasto): over the fingerboard

s.p./m.s.p. (sul ponticello/molto sul ponticello): at the bridge

flaut./molto flaut. (flautando/molto flautando): light bow-pressure/fast bow-speed (not necessarily effecting bow-placement)

c.l.b. (col legno battuto): played percussively with the stick of the bow

ord. (ordinaire): return to standard playing

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Three Inventions

for violin and cello

I. Canons

Liam Ritz (b.1996)

distant; fleeting (♩ = 96)

Violin: ord. → s.p., *pp*, *p con grazia*, *pp*, *p*, *sf (in p)*, s.p.

Cello: poco s.p., *pp*, ord., *p con grazia*, *pp*, *p*, *sf (in p)*, s.p.

delicate (♩ = 108)

Violin: 4 ord., *pp dolciss.*, *p leggiero*

Cello: *mp*, pizz., c.l.b., (L.H.) +, arco, *pp dolciss.*, *p leggiero*

7 *pp dolciss.*, *p*, *mf*, *pp dolciss.*, *p*

9 *p*, *mf sost.*, *p*, *poco*, *poco*, *mf sost.*, *p*, *3*, *3*

11 *p*, *mf sost.*, *p*, *III*, *p*

Three Inventions

13

mf
f \rightarrow *p* *mf*

15

pp dolciss. *mf sost.* *p* *mf sost.*

17

p *pp leggiero cresc. poco a poco* *pp leggiero cresc. poco a poco*

accel. poco a poco

19

ff pesante *pp con grazia* *ppp* *ff feroce*

a tempo (♩ = 108)

pizz. c.l.b. arco flaut. *ff feroce*

22

sfpp *ff* *pp*

flowing; continuous (♩ = 132)

s.p. ord. s.p.

24

ff *pp* *ff* *pp*

ord. s.p. ord. s.p.

26 *ord.* *s.p.* *(s.p.)* *ord.* *s.p.*
ff *pp*
ord. *s.p.* *ord.* *s.p.* *(s.p.)* *ord.*
ff *pp*

28 *ord.* *s.p.* *(s.p.)* *ord.* *s.p.* *(s.p.)* *ord.*
ff *pp* *cresc. poco a poco*
s.p. *ord.* *s.p.* *(s.p.)*
ff *pp cresc. poco a poco*

30 *ord.* *s.p.*
ord.

32 *ff wild!* *poco* *ord.* *II* *flaut.* *poco*
pp lontano *5:4* *mp*
ord. *m.s.p.* *ord.* *I* *flaut.* *poco*
pp lontano *5:4* *mp*

meno mosso (♩ = 108) *III* *ord.* *p con grazia* *pp*
ord. *p con grazia* *pp*
flaut. *s.p.* *poco* *ord.* *pp lontano*
p *sf (in p)* *pp lontano*

38 *poco s.p.* *(♩ = 108)* *ord.* *(♩ = 124)* *p flaut.* *pp dolciss.*
pp *p con grazia* *p flaut.* *pp dolciss.*
poco s.p. *pizz.* *c.l.b.* *pizz.* *c.l.b.* *arco*
pp *mp* *p flaut.* *pp dolciss.*

II. Chorale

ephemeral and spacious; as if a memory
 ♩ ca. 40 +/- *

Violin

Cello

ppp *dolciss.*

molto flaut., sul tasto

open G

poco s.p.

s.t. flaut.

0

p.s.p.

III-ord.

(ord.)

molto flaut.

s.p.

m.s.t.

ord.

arco lento al tallone

ppp *dolciss.*

III

IV

(s.t.)

poco s.p.

m.s.t.

pochiss.

IV

s.t.

0

(s.t.)

ord.

molto flaut.

(ord.)

poco s.p.

tone-colour trill

poco flaut.

con graz.

p

pp

ppp

open G

(m.s.t.)

poco s.p.

ord.

(ord.)

poco s.p.

ppp

flautando e molto s.t.

poco s.p.

s.t.

IV

molto flaut.

(s.t.)

m.s.p.

m.s.t.

ppp

pp

ppp

molto flaut., sul tasto

(s.t.)

poco s.p.

m.s.t.

poco s.p.

ord.

ppp

pp

poco

pochiss.

poco più mosso

ca. 54 +/-

poco s.p.

s.t.

molto flaut.

(s.t.)

m.s.p.

molto flaut., sul pont.

(s.p.)

ord.

m.s.t.

poco gliss.

poco

ppp

molto flaut., sul tasto

IV

ord.

poco flaut.

(ord.)

poco s.p.

molto flaut.

ord.

ppp *lontano*

pp

ppp

pp

ppp

IV

(m.s.p.)

s.t.

poco

ord.

(ord.)

poco s.p.

s.t.

molto flaut.

poco

poco s.p.

m.s.p.

s.t.

poco flaut.

(ord.)

s.p.

ord.

m.s.p.

s.t.

poco

p poco scherzando

pp

poco

(ord.)

s.p.

ord.

m.s.p.

s.t.

poco

pochiss.

p

ppp

*) this movement is primarily unmeasured and the notation is to be interpreted proportionally. Elements that are to be more precisely aligned are indicated with the use of vertical dotted lines. Phrases with traditionally-stemmed notes are to be performed at the indicated tempi, whereas stemless notes are to be observed in relation to the proportional spacing

Three Inventions

tempo I (♩ ca. 40 +/-)

First system of musical notation for the first piece. It consists of two staves, Treble and Bass. The Treble staff begins with a *poco* dynamic and *ord.* marking. It features various dynamics including *p*, *pp*, *p*, *pochiss.*, *sf (in p)*, *poco*, *pp*, and *ppp*. Fingerings III and IV are indicated. The Bass staff starts with *p con grazia* and *pp*, followed by *p*, *sf*, *ppp*, and *ppp*. It includes markings for *molto flaut. (ord.)*, *s.t.*, and *espr.*. The system concludes with *poco* and *ppp* dynamics.

reverent; still

♩ ca. 34 +/-

Second system of musical notation. The Treble staff includes *poco s.p.*, *s.t.*, *poco*, *poco s.p.*, *tone-colour trill*, *ppp*, and *ppp lontano*. The Bass staff features *molto flaut., sul tasto*, *ppp dolciss.*, *pochiss.*, *pp*, *ppp*, and *ppp lontano*. Fingerings III and IV are shown. The system ends with *m.s.t.* and *ppp* markings.

III. Toccata

steady, rhythmic (♩ = 132)

Violin and Cello score for 'III. Toccata'. Both parts are marked *pizz.* and *f*. The score is in 4/4 time and consists of three systems. The first system shows the initial rhythmic pattern. The second system, starting at measure 6, includes dynamics *p*, *f*, and *p*. The third system, starting at measure 11, includes dynamics *mp*, *f*, *f*, and *p*. The piece concludes with a *p* dynamic.

Three Inventions

16

Dynamic markings: *f*, *p*

Measures 16-20: Treble and bass staves with dynamic markings *f* and *p*.

21

Dynamic markings: *f*, *p*

Measures 21-25: Treble and bass staves with dynamic markings *f* and *p*.

26

Dynamic markings: *f*, *p*

Measures 26-31: Treble and bass staves with dynamic markings *f* and *p*.

32

Dynamic markings: *pp*

Measures 32-37: Treble and bass staves with dynamic marking *pp*.

38

Dynamic markings: *mp*, *f*, *p*, *pp*

Measures 38-42: Treble and bass staves with dynamic markings *mp*, *f*, *p*, and *pp*.

43

Dynamic markings: *pp*, *mp*, *f*, *p*

Measures 43-47: Treble and bass staves with dynamic markings *pp*, *mp*, *f*, and *p*.

49

Musical notation for measures 49-55. Treble and bass staves with various notes and rests.

56

Musical notation for measures 56-61. Treble and bass staves with various notes and rests.

62

Musical notation for measures 62-66. Treble and bass staves with various notes and rests.

67

Musical notation for measures 67-72. Treble and bass staves with various notes and rests.

73

Musical notation for measures 73-78. Treble and bass staves with various notes and rests.

79

Musical notation for measures 79-84. Treble and bass staves with various notes and rests.

poco meno mosso (♩ = 124)
molto flaut.,
sul pont.

pp con grazia

molto flaut.,
sul pont.

pp con grazia

tempo I (♩ = 132)

♩ = 124

accel. poco a poco
salt.

pizz.

arco

arco

arco

arco

arco

arco

arco

arco

arco

arco

arco

arco

arco

arco

arco

arco

arco

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arco

arco

arco

arco

arco

arco

arco

arco

(L.H.)

(L.H.)

Three Inventions

tempo I (♩ = 132)

85

pizz. arco

f *p* flaut.

91

molto flaut., sul tasto

p *f* ord.

96

p *f* *p* *f* *ff*

102

ff *pp* leggiero

p leggiero

108

113

mf *pp* leggiero

Three Inventions

118

p *leggiero*

123

f

128

f

133

p *f*

139

p *mf pesante*

144

p flaut. *mf pesante* *p flaut.* *mf pesante*

149

f *p flaut.* 5

155

161

sfpp cresc. poco a poco

166 **accel. poco a poco**

f (ord.)

171

ff *mf* m.s.p. (ord.) 5

176 **wild; unrelenting (♩=152)**

ff feroce *pizz.* *arco*

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