

Four Folkless-Songs

for violin and harp

(2023)

LIAM RITZ

FOR PERUSAL USE ONLY

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Commissioned by Etsuko Kimura and Lori Gemmell,
with the support of the City of Toronto through Toronto Arts Council.

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DURATION: ca. 14 minutes

PROGRAMME NOTE

Four Folkless-Songs explores the tradition of folksong suites composed during the 20th-Century (Bartok, Vaughn-Williams, de Falla, Sibelius, etc.), while purposefully removing itself from any specific cultural heritage.

I instead took tropes that are found at the core of most cultures' folk-music (lullabies, work, mourning, love)

and approached them through my personal musical vernacular, and with a contemporary viewpoint on how these songs might function related to today's world.

Four Folkless-Songs was commissioned by Etsuko Kimura and Lori Gemmell with the generous support of the City of Toronto, through Toronto Arts Council.

COMPOSER BIOGRAPHY

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

As a composer, Ritz has collaborated with musicians and ensembles including the Hamilton Philharmonic Orchestra, Toronto Symphony Orchestra, Winnipeg Symphony Orchestra, National Youth Orchestra of Canada, Gemma New, Etsuko Kimura, Cameron Crozman, and more. His works have been performed across Canada, as well as being programmed in the United States, Italy, Finland, Argentina, and Japan.

Recognized for his work, he has received multiple SOCAN Foundation Young Composers Awards, a City of Hamilton Arts Award, was selected for the inaugural Hamilton Philharmonic Orchestra's Composer Fellowship Program (2018/2019), as well as the 2022/23 Winnipeg New Music Festival: Composers Institute.

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

Contact

Liam Ritz




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PERFORMANCE NOTES

GENERAL

Accidentals apply only to the octave indicated and apply throughout entire measure.
Accidentals may be repeated later in the measure as a reminder.

Grace notes are to be played before or after the beat, respective of where they are placed.

Shortest Fermata  →  →  Longest Fermata

Shortest Breath Marking  →  Longest Breath Marking

→ Arrows indicate a gradual shift between techniques.
For example, changing between sul tasto to sul ponticello.

VIOLIN

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

salt. (saltando) = "throwing" the bow, resulting in multiple successive staccato notes in one bow

ord. (ordinaire) = return to standard playing/cancelling previous instruction

HARP

Rolling of chords is marked when it is specifically wanted, however the performer may use their discretion when it is not indicated.

String damping/muting has been left to the discretion of the performer and should be executed based on note values and additional markings such as articulations or l.v. (laissez vibrer) indications.

Harmonics are written an octave below sounding-pitch. When a harmonic produces a pitch other than an octave (e.g. sounding at the 12th), the sounding-pitch is clarified with a parenthetical note.

p.d.l.t. = "près de la table" (playing closer to the soundboard)

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I. Lullaby – night-music

Liam Ritz (b.1996)

Violin

Distant; ephemeral (♩=72)

Harp

Distant; ephemeral (♩=72)

ppp < p ppp

pp

pppp

tr

tr

molto flaut., sul pont.

salt.

III

IV ord. tr

6

salt.

ord.

flaut., s.t.

s.p.

pp lontano e molto legato

pp

(strike with palm)

11

16

Poco più mosso (♩=80)

loco

pp

Poco più mosso (♩=80)

pp

21

molto accel. (♩=108) rit. (ord.) m.s.p. II

Poco meno mosso (♩=66)

pp dolciss.

molto accel. (♩=108) rit. Pochissimo

Poco meno mosso (♩=66)

pp dolciss.

25

loco

p

pp

mf

pp

30

rit.

Tempo I (♩=72)

loco

poco

f

pp

rit.

Tempo I (♩=72)

rit. ----- *Meno mosso* (♩=60)

36 *mf* *p* *pp*
p risoluto e sostenuto

rit. ----- *Meno mosso* (♩=60)

poco p.d.l.t. *p* *sf* *ppp*

rit. -----

41 *sf (in ppp)* *p* *ppp* *pp*

rit. -----

ord.

Tempo I (♩=72)

45 *ppp lontano*

Tempo I (♩=72)

ppp lontano

v *(strike with palm)*

rit. -----

49 *ppp* *pp*

rit. -----

II. Working Song

Violin *Steady, mechanical* (♩=108) *pizz.* *col legno, salt.* *pizz.*

Harp *Steady, mechanical* (♩=108) *poco p.d.l.t.* *p* *mf*

5 *arco, m.s.p.* *pp* *mf*

8 *pp* *f* *pp* *f* *ff* *pp*

11 *m.s.p.* *(c.l.b.)* *(ord., m.s.p.)* *(c.l.b.)* *(ord., m.s.p.)* *pp* *ff* *p* *f* *pp* *f* *p*

14 (L.H.)
f *mf* *pp*
f *p sub.*

17
f *pp* *f* *ff* *p sub. legato e dolce*
pp *f* *p dolciss.* *ord.*

20
sf *sf*

24
(non-harm) *(non-harm)* *fp* *III*
f

28
sim. *poco p.d.lt.* *p*

32

m.s.p. *f* ord. *pp* *leggiero*

36

s.p. *f* ord. *p* sub. III *sim.* *pp*

40

sim. IV III II III *sim.* *cresc. poco a poco*

44

(ord.)

47

m.s.p. *ffpp* *leggiero* ord. *pp* *leggiero*

50

Musical score for measures 50-51. The system consists of three staves: a single treble clef staff for the right hand and a grand staff (treble and bass clefs) for the left hand. The key signature is one sharp (F#). Measure 50 is in 4/4 time, and measure 51 is in 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

52

Musical score for measures 52-53. The system consists of three staves: a single treble clef staff for the right hand and a grand staff for the left hand. The key signature is one sharp. Measure 52 is in 4/4 time, and measure 53 is in 3/4 time. The right hand continues with a melodic line, and the left hand accompaniment remains consistent.

54

Musical score for measures 54-55. The system consists of three staves: a single treble clef staff for the right hand and a grand staff for the left hand. The key signature is one sharp. Measure 54 is in 3/4 time, and measure 55 is in 2/4 time. The right hand features a melodic line with slurs, and the left hand accompaniment consists of chords and single notes.

56

Musical score for measures 56-57. The system consists of three staves: a single treble clef staff for the right hand and a grand staff for the left hand. The key signature is one sharp. Measure 56 is in 2/4 time, and measure 57 is in 3/4 time. The right hand features a melodic line with slurs. The left hand accompaniment includes the instruction *cresc. poco a poco* in both the treble and bass clef staves.

58

Musical score for measures 58-59. The system consists of three staves: a single treble clef staff for the right hand and a grand staff for the left hand. The key signature is one sharp. Measure 58 is in 3/4 time, and measure 59 is in 2/4 time. The right hand features a melodic line with slurs, and the left hand accompaniment consists of chords and single notes.

60

f *ff* *sf* *mf* *feroce*

63

ff *mf* *mf*

66

ff *mf* *mf*

69

ff *mf* *ff*

Poco più mosso (♩=116)

72

mf *mf* *mf* *mf*

76 *accel. poco a poco*

accel. poco a poco

80 *Ancora più mosso* (♩=124)

f *p sub.*

Ancora più mosso (♩=124)

f *poco p.d.lt.* *p*

84

88

ossia:

92

ossia:

96 *ossia:*

Musical score for measures 96-100. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes. The key signature has one sharp (F#) and the time signature is 4/4.

100 *ossia:*

(ord.) *pp* *f* *ord.* *p sub. legato e dolce*

Musical score for measures 100-104. The vocal line starts with a fermata and then continues. The piano accompaniment is marked with dynamics like *pp*, *f*, and *p sub.* The key signature has one sharp (F#) and the time signature is 4/4.

104 *pp lontano*

Musical score for measures 104-108. The piano accompaniment is marked with *pp lontano*. The key signature has one sharp (F#) and the time signature is 4/4.

108

Musical score for measures 108-111. The piano accompaniment continues with a similar texture. The key signature has one sharp (F#) and the time signature is 4/4.

111 *(senza rit.)*

Musical score for measures 111-115. The piano accompaniment concludes with a final chord. The key signature has one sharp (F#) and the time signature is 4/4.

v

III. Elegy

Slowly, without movement (♩=60)

Violin

Harp

ppp

pp

continuous phrase

5

5

4

ppp

sfpp

p

ppp

5

3

7

p

ppp

sf

mp

ppp

3

3

3

3

ten.

10

rit. - - - - a tempo

rit. - - - - a tempo

13

rit.

rit.

16

Freely; with rubato (♩=60-76)

Freely; with rubato (♩=60-76)

18

ten.

mf molto espress.

allargando - - - -

f appassionato

ppp

allargando - - - -

f appassionato

pp

IV. Ballade

Violin

Slowly, with longing (♩=60-66)

p cantabile e molto sost.

mf *p* 3

Harp

Slowly, with longing (♩=60-66)

mf *pp* (echo) *mf* *pp*

6 6 6 5

5

pp *p* *pp* 3 5

mf *pp* *mf* *pp*

6 6 5 5

9

mf espress. 3 *f* *p* 3

mf *p* *mf*

6 6 11

12 *mf* rit. - - - - -

15 *p* *mf p* *f*

13 *f* *a tempo* *p* *poco rit.* - - - - - *a tempo*

a tempo *sfmp* *pp* *poco rit.* - - - - - *a tempo*

17 *mp* *p* *f* *pp* *rit.* - - - - - *a tempo*

rit. - - - - - *a tempo* *pp (echo)*

21 *mf* *pp* *mf* *pp*

6 5

rit. - - - - -

25

rit. - - - - -

mf

mp

pp

a tempo

27

mf risoluto e sostenuto

a tempo

accel. poco a poco

31

accel. poco a poco

35

cresc. poco a poco

ff

gliss.

pp

mf

39 Più mosso (♩=108) molto rit. - - - Tempo I (♩=60-66)

ff *loco* *pp*

44

mf *pp* *mf* *p*

48

mf molto espress. *poco sf* *f* *p dolciss.*

52

rit. *morendo* *ppp*

rit. *mf* *pp (echo)* *ppp*