

Score

# Follow...

*for string orchestra*

(2023)

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LIAM RITZ

FOR PERUSAL USE ONLY

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*for string orchestra*

(2023)

Commissioned by the Oakville Symphony Youth Orchestra: Philharmonia,  
Caron Allen (Music Director), with support from the SOCAN Foundation.

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*for string orchestra*

**Duration:** ca. 3 minutes

## Composer Note

"When I began to conceive this piece for the Oakville Symphony Youth Orchestra: Philharmonia, I knew that I wanted to create something that would not only have an exciting and somewhat frenetic energy for their musicians, but also challenge them with potentially new musical ideas and techniques.

The piece is constructed of various canonical phrases and gestures, with the musicians essentially having to play "follow the leader" – one section will begin, and the remaining players will successively imitate this shortly after. With this idea, I chose to write in a way that these close imitations quickly produce a melodically dense texture, where individual voices and phrases disappear into the greater mass of sound. As this texture

takes over, any semblance of individual line is lost within the ensemble and becomes one singular machine, seemingly moving in unison.

These sections are broken up by a sparser texture of interlocking and energetic bursts of sound. The different voices are again imitating and responding to one another, with rhythms fitting together in puzzle-like blocks. As the piece progresses, these two main musical ideas alternate back-and-forth, with a constant driving energy that pushes continuously to the very end.

*Follow...* was commissioned by the Oakville Symphony Youth Orchestra: Philharmonia, and Music Director Caron Allen, with support from the SOCAN Foundation."

## 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, Toronto Symphony Orchestra, National Youth Orchestra of Canada, Gemma New, Veronique Lacroix, Etsuko Kimura, Cameron Crozman, and more.

Liam's works have been frequently performed in festivals and workshops across Canada, as well as performances in the United States, Italy, Finland, and Argentina.

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

## Contact

Liam Ritz

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

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# Follow...

for string orchestra

Liam Ritz (b. 1996)

Steady, with drive (♩=100-108)

The image displays two systems of a musical score for string orchestra. The first system (measures 1-4) includes staves for Violin I, Violin II, Violin III\*, Viola, Cello I, Cello II\*, and Contrabass. The second system (measures 5-8) includes staves for Violin I, Violin II, Violin III, Viola, Cello I, Cello II, and Contrabass. The score is in 4/4 time and features various dynamics such as *p*, *f*, *mf*, and *pp*, along with performance instructions like *div., pizz.*, *unis., arco*, and *pizz.*. A large watermark 'ORIGINAL USE ONLY' is overlaid diagonally across the score.

9

Vln. I

Vln. II *pp*

Vln. III

Vla. *pp*

I

Vc.

II

Cb. *p* arco V

**A**

12

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

I *mf*

Vc.

II *mf*

Cb. *mf*





23 **C**

Vln. I (div.) *f* *p* *f* (pizz.) *f* *p* *f*

Vln. II *f* *p* *f* arco *f* *p* *f*

Vln. III *f* *p* *f* arco *f* *p* *f*

Vla. *f* *p* *f* arco *f* *p* *f*

Vc. I *p* *f* *p sub.* *f*

Vc. II *p* *f* *p sub.* *mf* *p*

Cb. *p* *f* *p sub.* *f*

27 (unis.) *p* *f* *p* *f* *div.*

Vln. I *p* *f* *p* *f* *div.*

Vln. II *f* *p* *f* *p* *f* *div.*

Vln. III *f* *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f*

Vc. I

Vc. II

Cb.

**D**

31

Vln. I (div.)

Vln. II (div.)

Vln. III

Vla.

Vc. I

Vc. II

Cb.

non div.

*ff* pesante

*p* molto sost.

*f*

*p* sub.

*ff* pesante

*ff* pesante

pizz. arco

*p* molto sost.

*ff* pesante

*ff* pesante

*p*

**E**

35

Vln. I (div.)

Vln. II (div.)

Vln. III

Vla.

Vc. I

Vc. II

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

arco

div. (arco)

col legno

div. (arco)

col legno

pizz.

*ppp* sul pont.

*f*

*ppp* sul pont.

*f*

*ppp*

*f*

*f*

*f*

*f*

*p*

*p*



47

Vln. I (div.)

Vln. II (div.)

Vln. III

Vla.

I

Vc.

II

Cb.

*p*

*arco*

*f*

*p*

*f*

52

Vln. I

Vln. II

Vln. III

Vla.

I

Vc.

II

Cb.

*mf*

*p*

*arco*

*mf*

*p*

*mf*

*p*

56 unis., arco

Musical score for measures 56-58. The score includes parts for Violin I, Violin II, Violin III, Viola, Violoncello I, Violoncello II, and Contrabass. Measure 56 starts with a dynamic of *mf* and a *v* (vibrato) marking. A crescendo leads to *p* by measure 57. Measure 58 features a *pp* dynamic and an *arco* marking. The Contrabass part begins in measure 58 with a *p* dynamic.

59 **H**

Musical score for measures 59-61. The score includes parts for Violin I, Violin II, Violin III, Viola, Violoncello I, Violoncello II, and Contrabass. Measure 59 starts with a dynamic of *mf*. Measure 60 features a *pp* dynamic. Measure 61 features a *mf* dynamic and a **H** (Harmonics) marking. The Violoncello I and II parts have *mf* dynamics, and the Contrabass part has a *mf* dynamic.







76

Vln. I (div.)

*f* *p*

*ff* pesante

arco

Vln. II (div.)

*pp* *f*

*ff* pesante

ord.

Vln. III

*pp* *f*

*ff* pesante

arco

Vla.

*ff* pesante

arco

I

Vc.

*p* *ff* pesante

arco

II

*p* *ff* pesante

Cb.

*ff* pesante

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