

Full Score

FAÇADE
for septet

(2022)

LIAM RITZ

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Commissioned by Joseph Johnson, with funding support from
the Ontario Arts Council, an agency of the Government of Ontario.



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Façade (2022)

for septet

DURATION: ca. 12 minutes

INSTRUMENTATION:

Clarinet in B-flat
Bassoon
Horn in F
Violin
Viola
Cello
Contrabass (requires C-extension)

Score in C

PROGRAMME NOTE

This piece took its initial inspiration from a quote in James Baldwin's *The Fire Next Time*...

"Love takes off the masks that we fear we cannot live without and know we cannot live within".

While the context of this line was originally relating to American racial tensions in the 1960s, I found myself also drawing connections to how universal this sentiment is – specifically, expressions of identity and authenticity within the queer community.

In its simplest form, this piece is an observation of what we choose to show of ourselves to the world, and what we sometimes feel must hide. It explores the toll this can take on oneself, as well as the liberation felt when not only are we accepted by our communities, but also reach a point where we can allow self-acceptance.

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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, Argentina, and Finland.

Recognized for his work, he has received multiple SOCAN Foundation Young Composers

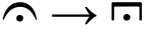
Awards, a City of Hamilton Arts Award, was selected for the inaugural Hamilton Philharmonic Orchestra's Composer Fellowship Program (2018/2019), as well as the 2022 Winnipeg New Music Festival: Composers Institute.

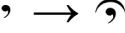
A graduate of the University of Toronto, Ritz's work has been supported by organizations such as the Toronto Arts Council, Canada Council for the Arts, and the RBC Emerging Artists Project.

Contact
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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.

Shortest Fermata  Longest Fermata

Shortest Breath Marking  Longest Breath Marking

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

All glissandi should occur throughout the complete duration indicated.

STRING TECHNIQUES:

s.t (sul tasto): over the fingerboard

s.p (sul ponticello): near the bridge

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

col legno: played percussively with the stick of the bow (always *battuto*)

salt. (saltando): “*throwing*” the bow, resulting in multiple successive staccato notes in one bow.

ord. (ordinaire): return to standard playing

Score in C

Commissioned by Joseph Johnson
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FAÇADE

for septet

Liam Ritz (b.1996)

Adagio (♩ = 50)

The score is for a septet and includes the following parts and instructions:

- Clarinet in B:** Dynamics range from *ppp* to *p*. Includes a triplet of eighth notes.
- Bassoon:** Starts with *f* and *(air noise)*. Later has *pp* and *(ord.)* with a triplet.
- Horn in F:** Starts with *f* and *(air noise)*. Later has *pp* and *(ord.)* with a triplet.
- Violin:** Starts with *fp*. Later has *pp* and a triplet.
- Viola:** Starts with *p* and *salt. IV*. Later has *pp* and triplets.
- Cello:** Starts with *pp* and *molto s.p.*. Later has *pp* and *(ord.)* with a triplet.
- Contrabass:** Starts with *p* and *col legno, salt.*. Later has *pp* and *II arco, ord.*
- B. Cl. (Bass Clarinet):** Starts with *pp*. Later has *mp* and a triplet.
- Bsn. (Bassoon):** Starts with *pp*. Later has *mp* and a triplet.
- Hn. (Horn):** Starts with *mp*. Later has *pp* and *(air noise)* with *f*.
- Vln. (Violin):** Starts with *mp*. Later has *pp* and a triplet.
- Vla. (Viola):** Starts with *p*. Later has *p* and *salt. IV* with *f*.
- Vc. (Cello):** Starts with *p*. Later has *p* and *pizz. gliss.* with *mp*.
- Cb. (Contrabass):** Starts with *mp*. Later has *pp* and *mp*.

FAÇADE

7

B. Cl. *mp* *p* *mp* *pp*

Bsn. *pp* *mp* *p* *mp* *pp*

Hn. *pp* *mp* *p* *pp* *mp* *pp*

Vln. *s.p.* *ord.* *s.p.* *ord.* *sfp* *3*

Vla. *ord.* *pp* *mf* *pp* *gliss.* *IV III*

Vc. *arco* *mf* *pp* *3* *mp*

Cb. *pp* *mp* *pp*

10 *accel.*

B. Cl. *mf* *p* *mf* *p* *3*

Bsn. *mf* *p* *mf* *p* *3*

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

Vln. *mf* *p* *mf* *p*

Vla. *II III* *mf* *p* *mf* *p*

Vc. *p* *mf* *p* *gliss.* *gliss.* *fpp*

Cb. *p* *mf* *p* *fpp*

FAÇADE

A Poco più mosso (♩ = 66)

13

B. Cl. *f* *ppp*

Bsn. *ppp*

Hn. *f* *ppp*

Vln. *f* *ppp*

Vla. *f* *ppp*

Vc. *pizz.* *p*

Cb. *pizz.* *p* *col legno, salt.* *pizz.*

16

molto rit. (♩ ≈ 40)

B. Cl.

Bsn.

Hn.

Vln. I

Vln. IV

Vla. *arco*

Vc. *pp* *arco*

Cb. *pp*

FAÇADE

Subito Tempo I (♩ = 50)

poco accel.

19

B. Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.
Cb.

B senza misura (♩ ≈ 40)

22

B. Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.
Cb.

FAÇADE

B♭ Cl. *pp* *pp* *f* *pp*

Bsn. *pp* *pp* *f* *pp*

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

Vln. ord. *pp* s.p. *pp* *f* *pp*

Vla. ord. *pp* s.p. *pp* *f* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

C a tempo (♩ = 50)

B♭ Cl. *pp*

Bsn. *pp*

Hn. *pp*

Vln. s.p. *ppp* *pp*

Vla. *ppp* *pp*

Vc. *pp*

Cb. arco *pp*

FAÇADE

molto rit.

a tempo

27

B. Cl. *pp* *sfp* *pp*

Bsn. *pp* *sfp* *pp*

Hn. *pp* *sfp* *pp*

Vln. *pp* *sfp* *pp*

Vla. *pp* *sfp* *pp*

Vc. *sfp* *pp*

Cb. *p* *sfp* *pp*

30

B. Cl. *pp* *p* *pp* *mp*

Bsn. *pp* *p* *pp* *mp*

Hn. *p* *pp* *mp* *pp*

Vln. *p* *pp* *p* *pp* *pp*

Vla. *p* *pp* *pp*

Vc. *mf*

Cb. *pp*

cresc. poco a poco

FAÇADE

33

B. Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

p

mf espr. 3

p

mf espr. 3

p

p

35

rit.

a tempo

rit.

B. Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

mp

pp

pp

pp

mp dolce

pp

mp

pp

pp

pp

pp

FAÇADE

D ♩ = 44

39

B. Cl. *tr* *p* *ppp*

Bsn. *p* *ppp*

Hn. *p* *ppp*

Vln. *ppp* *mf* *pp* *mp* *pp*

Vla. *ppp* *mf* *pp* *mp* *sfpp* *molto s.p.*

Vc. *mp* *ppp*

Cb. *mp* *ppp*

allargando

41

B. Cl. *p* *ppp* *mp* *ppp*

Bsn. *ppp* *p* *ppp*

Hn. *sf (in p)*

Vln. *p* *pp* *p* *ppp* *mp* *pp* *pp* *pp*

Vla. *pp* *p* *pp* *pp* *pp* *pp*

Vc. *mf* *ppp*

Cb. *mf* *ppp*

FAÇADE

E senza misura (♩ ≈ 40)

43

B. Cl. *pp lontano*

Bsn. *pp*

Hn. *solo f pp mf p pp molto*

Vln. *pp lontano sfpp pizz.*

Vla. *pp lontano p*

Vc. *pizz. p arco pp s.p.*

Cb. *pizz. p*

B. Cl. *pp*

Bsn. *pp*

Hn. *p sf 3 pp p pp*

Vln. *pizz. p arco pp*

Vla. *arco p pp*

Vc. *ord. p pp*

Cb. *arco p pp*

← ♩ ≈ ♩ →

76

FAÇADE

F a tempo (♩=132/♩=88)

44

B. Cl. *pp* *poco cresc.*

Bsn. *pp* *poco cresc.*

Hn. *cresc. poco a poco*

Vln. *pp* *poco cresc.*

Vla. *pp* *pizz.* *poco cresc.*

Vc. *pp* *pizz.* *poco cresc.*

Cb. *p* *poco cresc.*

48

B. Cl. *p*

Bsn. *p poco sostenuto*

Hn. *mf* *p* *mf* *p leggiero*

Vln. *p leggiero* *arco* *pizz.* *arco*

Vla. *p leggiero* *pizz.* *arco*

Vc. *p leggiero* *arco*

Cb. *arco* *p poco sostenuto*

FAÇADE

52 *tr* *f* **G** *cresc. poco a poco*

B♭ Cl. *f* *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Hn. *mf* *p* *mf* *p*

Vln. *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

56 *mf* *gliss.* *molto leggero*

B♭ Cl. *mf* *molto leggero*

Bsn. *molto leggero*

Hn. *mf* *molto leggero*

Vln. *molto leggero*

Vla. *molto leggero*

Vc. *molto leggero*

Cb. *gliss.* *molto leggero*

59

B. Cl. *f pp cresc. poco a poco*

Bsn. *f pp cresc. poco a poco*

Hn. *ffp cresc. poco a poco*

Vln. *f pp cresc. poco a poco*

Vla. *f pp cresc. poco a poco*

Vc. *f pp cresc. poco a poco*

Cb. *f pp cresc. poco a poco*

62

B. Cl. *f* *molto*

Bsn. *f* *molto*

Hn. *f* *molto*

Vln. *f* *molto*

Vla. *f* *molto*

Vc. *f* *molto*

Cb. *f* *molto*

FAÇADE

H Subito meno mosso (♩ = 44)

66

B. Cl. *ppp* *pp* *ppp*

Bsn. *ppp* *pp* *ppp*

Hn. *ppp* *p*

Vln. *ppp* molto flaut. 3

Vla. *ppp* molto flaut. 3 3 3

Vc. *ppp* sub.

Cb. *ppp* sub.

68 rit.

B. Cl. *p* *ppp* *p* *ppp* *mf*

Bsn. *p* *ppp* *p* *ppp* *mf*

Hn. *ppp* *p* *ppp* *mf*

Vln. 3 *mf*

Vla. 3 *mf*

Vc. *mf* 5:4

Cb. *mf* 5:4

FAÇADE

Subito più mosso (♩=132/♩=88)

Subito meno mosso (♩ = 44/♩= 88)

70

B. Cl. *p* *ppp*

Bsn. *p* *ppp*

Hn. *p* *ppp*

Vln. ord. I II *p leggiero* *ppp molto flaut.* 5

Vla. pizz. arco *p* *ppp molto flaut.*

Vc. *p leggiero* *ppp molto flaut.*

Cb. *p* *ppp molto flaut.*

18 18 18 18 18 18

Subito più mosso (♩=132/♩=88)

74

B. Cl. *p cresc. poco a poco*

Bsn. *p cresc. poco a poco*

Hn. *p* *mf* *p*

Vln. ord. *p cresc. poco a poco*

Vla. ord. *p cresc. poco a poco*

Vc. ord. *p cresc. poco a poco*

Cb. ord. *p cresc. poco a poco*

18 18 18 18 18 18

77 rit. (♩ ≈ 44)

B♭ Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.
Cb.

I senza misura (♩ ≈ 72)

80

B♭ Cl.
Bsn.
Hn.
Vln.
Vla.
Vc.
Cb.

B♭ Cl. *p* 7 *pp* 7

Bsn. *p* 6

Hn. *p* *pp*

Vln. *molto*

Vla. *f* *ppp* *molto* *f* *molto s.p.* *tr* *ppp* *molto*

Vc. *f* *ppp* *molto* *f* *molto s.p.* *tr* *ppp* *molto*

Cb. *molto*

Ja tempo (♩ = 66)

B♭ Cl. *mf* *pp* *ppp*

Bsn. *pp* *ppp* 3

Hn. *mf* *pp* *ppp* 3

Vln. *pp* ord. *p cantabile*

Vla. *pp dolciss.* ord. *ppp < f* *ppp leggiero*

Vc. *pp dolciss.* ord. *ppp < f* *ppp*

Cb. *pp* *p cantabile*

FAÇADE

poco rit. *a tempo*

82

B. Cl. *pp*

Bsn. *p ppp* *ppp* *p ppp* *ppp*

Hn. *p ppp* *ppp* *p ppp* *ppp*

Vln. *pp* *p*

Vla. *pp*

Vc. *pp*

Cb. *pp*

accel. *molto rit.* ♩ = 66

85

B. Cl. *mp* *pp* *mf*

Bsn. *mp* *pp* *p* *pp* *mf*

Hn. *mp* *pp* *p* *pp* *mf*

Vln. *mp* *pp* *mp* *pp* *p*

Vla. *mp* *pp* *p*

Vc. *mp* *pp* *mp* *pp* *p*

Cb. *mp* *pp* *mf*

K **Meno mosso** (♩ = 44)

89

B. Cl. *pp lontano*

Bsn. *pp lontano*

Hn. *pp lontano*

Vln. *pp lontano*

Vla. *pp lontano*

Vc. *pp lontano*

Cb. *pp lontano*

93

B. Cl. *mp* *ppp*

Bsn. *mp* *ppp*

Hn. *ppp*

Vln. *ppp*

Vla. *mp* *ppp*

Vc. *ppp*

Cb. *ppp*

FAÇADE

L *molto accel.* ($\text{♩} \approx 88$) *a tempo* ($\text{♩} = 44$) *Subito più mosso* ($\text{♩} = 66$)

97

B. Cl. *p* *mf* *pp cantabile* *pp*

Bsn. *p* *mf* *pp cantabile* *pp*

Hn.

Vln.

Vla. *p* *mf* *pp cantabile* *pp*

Vc.

Cb.

Meno mosso ($\text{♩} = 44$)

101

B. Cl. *ppp* *sfpp* *p cantabile* *sf (in p)*

Bsn. *ppp* *sfpp* *p cantabile* *sf (in p)*

Hn. *pp*

Vln. *pp dolce*

Vla. *ord.* *ppp* *sfpp* *p cantabile* *sf (in p)*

Vc. *pizz.* *pp* *arco* *pp*

Cb. *pizz.* *pp* *arco* *pp*

FAÇADE

rit.

M Subito più mosso (♩=132/♩=88)

105

B. Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

p

p leggiero

p leggiero

p

Subito meno mosso (♩ = 44/♩ = 88)

Subito più mosso (♩=132/♩=88)

109

B. Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp molto flaut.

ppp molto flaut.

ppp molto flaut.

ppp molto flaut.

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

ord.

ord.

ord.

ord.

FAÇADE

113

Musical score for measures 113-115. The score is for a woodwind and string ensemble. The instruments are B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/8. Measure 113 starts with a treble clef and a 4/8 time signature. Measure 114 changes to a 3/4 time signature. Measure 115 changes to a 12/8 time signature. The woodwinds play melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment with triplets and slurs. A 'gliss.' marking is present in the Cb. part in measure 114.

B♭ Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

mf *p* *mf*

gliss.

116

Musical score for measures 116-118. The score continues for the same instruments as the previous system. The key signature remains one sharp (F#) and the time signature is 12/8. Measure 116 starts with a treble clef and a 12/8 time signature. Measure 117 changes to a 2/4 time signature. Measure 118 changes to a 3/4 time signature. The woodwinds play melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment with triplets and slurs.

B♭ Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

FAÇADE

molto rit.

(♩ ≈ 44)

N
119

B. Cl. *f*

Bsn. *f*

Hn. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

molto

8^a loco

O ♩ = 44
124

B. Cl. *ppp*

Bsn. *p*

Hn. *ppp sub.*

Vln. *ppp*

Vla. *ppp*

Vc. *ppp sub.*

Cb. *ppp sub.*

tr

ppp *p* *ppp* *p* *ppp*

ppp *p* *ppp* *p*

ppp *mf* *pp* *mp* *pp*

ppp *mf* *pp* *mp* *sfpp* *molto s.p.*

ppp sub. *mp* *ppp*

ppp sub. *mp* *ppp*

allargando

126

B♭ Cl. *p* *ppp* *mp* *ppp* *molto*

Bsn. *ppp* *p* *ppp* *molto*

Hn. *sf (in p)* *3* *3* *3*

Vln. *p* *pp* *p* *ppp* *mp* *pp* *ppp* *molto*

Vla. *ord.* *pp* *p* *pp* *ppp* *molto*

Vc. *mf* *ppp* *molto*

Cb. *gliss.* *mf* *ppp* *molto*

P a tempo (♩ = 44)

128

B♭ Cl. *pp lontano*

Bsn. *pp lontano*

Hn. *f* *p*

Vln. *pp lontano*

Vla. *pp lontano* *pp*

Vc. *pp* *p* *pp* *p*

Cb. *pp* *p* *pp* *p*

132

B. Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

mp *pp* *mp* *pp* *pp* *mp* *mf*

136

B. Cl.

Bsn.

Hn.

Vln.

Vla.

Vc.

Cb.

mp *pp* *pp* *ppp* *pp* *ppp* *p*

rit.

FAÇADE

Q Poco meno mosso (♩ = 40) rit.

140

B. Cl.

Bsn.

Hn.

Vln.
pp *dolciss.*

Vla.
pp *dolciss.*

Vc.
pp

Cb.
pp

Lento assai (♩ = 72)

143

B. Cl.
p *ppp*

Bsn.
p *ppp*

Hn.
p (air noise) *p*

Vln.
pp *lontano* *ppp* *molto flaut.* *s.p.* *molto s.p.*

Vla.
pp *lontano* *ppp* *molto flaut.* *s.p.* *molto s.p.*

Vc.
pp *lontano* *ppp* *molto* *ppp* *molto s.p.*

Cb.
pp *lontano* *ppp* *molto s.p.*