

Score

LIAM RITZ
SYNCHRONIZATIONS

for harp and percussion

FOR PERUSAL USE ONLY

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SYNCHRONIZATIONS

for harp and percussion

(2014)

Premiered September 26, 2014 at Walter Hall, Toronto, Ontario
Sanya Eng (harp) and Ryan Scott (percussion)

Synchronizations (2014)

for harp and percussion

Duration: 8 minutes

Percussion Instrumentation:

Temple Bowl (tuned to C)
Vibraphone
Medium Pan Gong
Glockenspiel
Medium Chinese Cymbal
Large Tam-Tam
Wine Glass (tuned to C#)

Programme Note

Synchronizations explores the relationship between the harp and percussion as they shift in and out of unity with each other. The opening section acts as a thesis statement to this idea, showing the gentle pull from a unified sound to then opening out into two entirely separate entities. As the piece progresses, the harp and percussion share roles and trade

ideas back and forth. It follows a constant ebb and flow of the parts, concluding by finally pulling completely together.

Synchronizations was written for the 2014 Canadian Contemporary Music Workshop and was premiered by Sanya Eng (harp) and Ryan Scott (percussion).

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.

Ritz's 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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written for Ryan Scott and Sanya Eng

Synchronizations

for harp and percussion

Liam Ritz (b.1996)

senza misura 20"

Percussion
Temple Bowl (C²)
Vibraphone
Med. Pan Gong
Med. Chinese Cymbal
Lrg. Tam-Tam
Wine Glass (C²)

Harp

1

2

3

a tempo (♩=80)

Temple Bowl Vibraphone Gong

mf *pp* *ff* *pp* *mf* *p* *f* *mp*

E² F² G² A² *) C² # C² ♭ C²

D² C² B²

C² # C² ♭ C²

B²

C² B²

8

*) Pedal changes for this motive should be done quickly and smoothly, to avoid any potential pedal buzzing.

**) Vibraphone pitch-bending is produced by pressing hard-mallet firmly against nodal-point of bar, striking bar with "normal-mallet", then dragging hard-mallet away from nodal-point.

7 **Glockenspiel** **Cymbal** **Vibraphone**

pp

Faster (♩=96) **molto accel.** - - - - -

12 **Tam-Tam**

ff

8^a 1

A: ff
B: (thunder effect)*

ffz

ffz

17 **1** **Flowing** (♩=72)

Cymbal

mp

mp

E: F# G# A#
D: C# B#

19 **Glockenspiel**

pp

mp

3

*) Thunder effect is produced by performing a fast and loud glissando between notes indicated in cluster, resulting in strings rattling against each other and creating a thunder-like sound.

21 *accel.* - - - - -

cresc. poco a poco

cresc. poco a poco

22

cresc. poco a poco

Subito meno mosso (♩=60)
molto accel. - - - - -

23

Vibraphone

f

f

ff

C# D#
A# F#

29 **2** Frantically (♩=92)

f

mf

34

Musical score for measures 34-39. The right hand plays a rhythmic pattern of eighth notes in a minor key. The left hand provides harmonic support with chords. A fingernail technique is indicated for a forte (f) chord in measure 39.

40

Musical score for measures 40-45. The right hand continues the rhythmic pattern. The left hand features a forte (ff) chord in measure 40, followed by a piano (p) section with a crescendo (cresc.) leading to a second forte (ff) chord in measure 45. An 8va. 1. marking is present in measure 41, and a 2-measure rest is shown in measure 45.

46

Musical score for measures 46-50. The right hand continues the rhythmic pattern. The left hand features a forte (ff) chord in measure 46, followed by a piano (p) section with a subito (subito) marking. Chord changes are indicated: F# and Bb in measure 47, sf (sforzando) in measure 48, Ab and Db in measure 49, mf (mezzo-forte) in measure 50, and Bb in measure 51.

51

Musical score for measures 51-55. The right hand continues the rhythmic pattern. The left hand features a piano (p) section in measure 51, followed by a mezzo-piano (mp) section with a d.l.t. (diminuendo) marking in measure 55.

3

57 Glockenspiel

Musical score for measures 57-62. The top staff is for Glockenspiel, and the bottom two staves are for piano. The key signature has two flats. Measure 57 has a 3:5 ratio. Measure 60 has a 2-measure rest. Measure 61 has a 3:5 ratio. Measure 62 has a 4:5 ratio. Chords F^b and B^b are indicated in the piano part.

63

Musical score for measures 63-68. The top staff is for Glockenspiel, and the bottom two staves are for piano. The key signature has two flats. Measure 63 has a 3:5 ratio. Measure 65 has a 4:5 ratio. Dynamics mp and mf are indicated. Chords D[#], A[#], and E[#] are indicated in the piano part.

69

Musical score for measures 69-74. The top staff is for Cymbal and Glockenspiel, and the bottom two staves are for piano. The key signature has two flats. Measure 69 has a dynamic of f. Measure 71 has a 2-measure rest. Measure 72 has a 2-measure rest. Chords G^b, B[#], and B[#] are indicated in the piano part.

75

Musical score for measures 75-80. The top staff is for Vibraphone, and the bottom two staves are for piano. The key signature has two flats. Measure 75 has a dynamic of p. Measure 76 has a dynamic of f. Measure 77 has a dynamic of p. Measure 78 has a dynamic of f. Chords G[#], F^b, and F[#] are indicated in the piano part.

81

p ————— *f* ————— *p* ————— *f* —————

mf $G^\#$ B^b $A^\#$ *mf*

87 [Gong] Cymbal

p ————— *f* ————— *p* ————— *f* —————

$B^\#$ *f* *p* $E^\#$ $D^\#$ *ff*

93

p ————— *f* —————

cresc. ← 5. —————

99 ($\text{♩} = 90$) Temple Bowl

mf 8^{va}

fff (thunder effect) *sffz*

gliss. *gliss.*

$E^\#$ $F^\#$ $G^\#$ $A^\#$
 $D^\#$ $C^\#$ $B^\#$

4 Mysteriously (♩=50)

101 **Vibraphone** (pitch bend)

pp *ff* *pp* *ff*

(thunder effect) *sfz* super-ball stick ↑*

105 (pitch bend) **Gong** *pp* *ff* *p* *mf* *p*

pp cresc. B[♯]

5 Serene; Distant (♩=40)

109 **Wine Glass** **) *p* **Tam-Tam** *p* **Glockenspiel** *pp*

pizz. ord. E^b F[♯] G[♯] A^b D[♯] F[♯] D^b C[♯] B^b D[♯] F[♯] *pp*

115 *mf*

mf

*) Using two super-ball sticks, drag mallet-head firmly down the length of the indicated harp strings. Technique should produce a "whale-like" drone when done correctly.

**) Holding base of the glass stem, gently but firmly trace the rim of the wine glass with wetted finger; producing, sustained ringing tone.

129 Tam-Tam

mp

mf

pp *pp*

gliss.

C# B#
E# F# G#

132 Glockenspiel

pp

mf

pp

Eb F# G#
C# B#

135 Gong Glockenspiel

mf

mf repeat figure as fast as possible

p

3 5 5

138 Vibraphone Glockenspiel

mf

p *f* *p*

141 Vibraphone rit. poco a poco - - - - -

pp *pp*

143 Temple Bowl

diminuendo *pp* *pp*

8^{a.} 1

(non-harm.)

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