

# DREI KLAVIERSTÜCKE

*for solo piano*

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LIAM RITZ

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## DREI KLAVIERSTÜCKE

*for solo piano*

(2018)

- I. Schattenhaft (*fließend aber nicht schnell*).... 1
- II. Adagietto..... 12
- III. Rondo. Finale..... 14

Premiered on April 22, 2018 at Church of the Holy Trinity, Toronto ON:

León Bernsdorf (piano)

# DREI KLAVIERSTÜCKE (2018)

*for solo piano*

**DURATION:** 10 minutes

## Programme Notes:

I. Schattenhaft (fließend aber nicht schnell)

II. Adagietto

III. Rondo. Finale

Drei Klavierstücke is a three movement work for solo piano, commissioned by German pianist, León Bernsdorf. The piece is loosely inspired by the symphonic works of Gustav Mahler. Each movement begins with a tempo or expressive marking borrowed from the works of Mahler, and these act as the impetus defining the rest of the movement.

The opening movement is titled “Schattenhaft (fließend aber nicht schnell)”, which translates to “shadowy (*flowing but not fast*)” and is borrowed from the scherzo of Mahler’s 7<sup>th</sup> Symphony. I took this indication and aimed to create an ambiguous yet constantly moving atmosphere to underline the entire movement, with occasional glimpses of clarity and light.

The second movement, “Adagietto”, takes its name from the fourth movement of Mahler’s 5<sup>th</sup> Symphony. What is interesting about the Mahler Adagietto, are the contradictory opening markings of having the titular marking of “Adagietto”, and the additional tempo indication of “sehr langsam” (*very slowly*). Through this movement I tried to craft a slow and distant recounting of the original symphonic score, and produce the lingering resonance of Mahler’s writing.

The third and final movement takes its name again from the ending of Mahler’s 7<sup>th</sup> Symphony, Rondo – Finale. The piece moves between alternating sections of mechanical, typewriter-esque perpetual motion, gentle cascading lines, and rhythmically-asymmetrical repeated grooves.

## Composer Biography:

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

As a composer, Liam has been fortunate to work with outstanding musicians and ensembles including the Hamilton Philharmonic Orchestra, the Toronto Symphony Orchestra, Gemma New,

Veronique Lacroix, Etsuko Kimura, Cameron Crozman, and more.

His works have been frequently performed across Canada in festivals and workshops such as the Canadian Contemporary Music Workshop, the Scotia Festival of Music, the University of Toronto:

New Music Festival, the Hamilton Philharmonic Orchestra's *What Next Festival*, and at the Orford Music Academy. In addition, Liam's works are often programmed by musicians in solo and chamber recitals, including recent performances in the United States, Italy, and Finland.

Recognized for his work, Liam has twice received the Pierre Mercure SOCAN Foundation Young Composers Prize, first for his *Sonata for Solo Marimba* (2017) and *Drei Klavierstücke* (2019). His works have been supported by organizations such

as the Toronto Arts Council, Canada Council for the Arts, and the RBC Emerging Artists Project. In addition, Liam was selected as the inaugural winner of the Hamilton Philharmonic Orchestra's *Composer Fellowship Program*, in their 2018/19 Season, and received a City of Hamilton Arts Award in 2020.

Liam received a Bachelor of Music from the University of Toronto, studying composition under Abigail Richardson-Schulte.

For inquiries regarding performance and materials:

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für León Bernsdorf

# DREI KLAVIERSTÜCKE

## I. Satz

Liam Ritz (b.1996)

Schattenhaft (*fließend aber nicht schnell*) (♩ = 66)

*ff*

*ppp* *leggero*

10

2

*fff (!)*

3

*ppp*

*fff (!)*

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4

*ppp*

12:8

3:2

5

*p(!)*

3

*fff(!)*

6

*mp*

17

*p*

7

*ppp*

10

10

12:8

3:2

8

10 11 10 10

Plötzlich langsamer (ohne zu schleppen) (♩ = 52)

9

6 3 6

*fpp*  
*mp*  
*pp*

Ped. - - - - -

11

8<sup>a-1</sup> 8<sup>a-1</sup> 8<sup>a-1</sup>

*f* *mp*

3 3

Ped. - - - - -

13

*pp* *p*

5 7

*molto rit.* *a tempo*

Ped. - - - - - \* Ped. - - - - - \*

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15 *8<sup>a</sup>* *8<sup>a</sup>*

18 Ped. \* Ped. \*

17 *8<sup>a</sup>* *8<sup>a</sup>*

19 Ped. \* Ped. \*

19 *8<sup>a</sup>* 3 7 5

19 Ped. \*

20 *8<sup>a</sup>* 3 7 5

19 Ped. \*

21 *8<sup>a</sup>* *molto rit.* *8<sup>a</sup>* 3 7 19 *sf* *sf*

19 Ped. \* Ped. \*



First system of musical notation, measures 1-4. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. Both staves feature a sequence of eighth notes with a dotted line above the first measure labeled  $8^a$ . The right hand plays chords in the upper register, while the left hand plays a single-note line in the lower register.

Second system of musical notation, measures 5-8. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. Both staves feature a sequence of eighth notes with a dotted line above the first measure of each system labeled  $8^a$ . The right hand plays chords in the upper register, while the left hand plays a single-note line in the lower register.

Third system of musical notation, measures 9-16. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The system is divided into two parts. The first part (measures 9-12) features a sequence of eighth notes with a dotted line above the first measure labeled  $8^a$ . The second part (measures 13-16) is marked **fff** and features a sequence of chords in the upper register. The right hand plays chords in the upper register, while the left hand plays a single-note line in the lower register.

Fourth system of musical notation, measures 17-24. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The system is divided into two parts. The first part (measures 17-20) is marked **fff** and features a sequence of chords in the upper register. The second part (measures 21-24) is marked **fff** and features a sequence of chords in the upper register. The right hand plays chords in the upper register, while the left hand plays a single-note line in the lower register.

29 *fff* *pp* *fff* *senza rit.*

31 Più mosso subito (♩ = 76) *mp* *f* 8<sup>a</sup>

34 8<sup>a</sup> 8<sup>a</sup>

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Etwas gehalten (♩ = 70)

37 *rit.* *mf* *f* *pp cresc.* *8<sup>a</sup>* *3* *6*

39 *8<sup>a</sup>* *loco* *rit.* *f* *ff* *pp* *3*

Wieder wie zu Anfang (*nicht eilen*) (♩ = 66)

42 *10* *10* *10*

45 *10* *10* *10*

48

10

50

*molto rit.*

*p*

4/4

52

Schattenhaft (*fließend aber nicht schnell*) (♩ = 66)

*mp* *leggiero*

*p* *molto espr.*

10

*cresc. poco a poco*

4/4

53

*(p)*

3

4/4

54

Musical score for measures 54-55. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 54 features a treble clef staff with a melodic line containing a triplet of eighth notes. The grand staff has a bass clef staff with a rhythmic accompaniment of eighth notes and a treble clef staff with a melodic line. A dynamic marking of *(mp)* is present in the grand staff. Measure 55 continues the melodic and rhythmic patterns.

55

Musical score for measures 55-56. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 55 features a treble clef staff with a melodic line containing a 7-measure rest and a triplet of eighth notes. The grand staff has a bass clef staff with a rhythmic accompaniment and a treble clef staff with a melodic line. A dynamic marking of *(f)* is present in the grand staff. Measure 56 continues the melodic and rhythmic patterns. A time signature change to 4/4 is indicated at the end of measure 55.

56

Musical score for measures 56-57. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 56 features a treble clef staff with a melodic line containing a triplet of eighth notes. The grand staff has a bass clef staff with a rhythmic accompaniment and a treble clef staff with a melodic line. A dynamic marking of *(f)* is present in the grand staff. Measure 57 continues the melodic and rhythmic patterns. A time signature change to 4/4 is indicated at the end of measure 56.

57

Musical score for measures 57-58. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 57 features a treble clef staff with a melodic line containing a 7-measure rest. The grand staff has a bass clef staff with a rhythmic accompaniment and a treble clef staff with a melodic line. A dynamic marking of *(f)* is present in the grand staff. Measure 58 continues the melodic and rhythmic patterns. A time signature change to 4/4 is indicated at the end of measure 57.

58

3

10

10

12:8

3:2

*ff*

59

3

10

*mf*

60

5

7

3

$\frac{3}{4}$

61

8<sup>a</sup>

8<sup>a</sup>

Red.

\*

## II. Satz Adagietto

Sehr Langsam (♩ = 40)  
(let ring until silent)

\*) sharply remove finger from key of x-notehead, in time

Blank page to facilitate page turn.

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### III. Satz

Rondo. Finale (♩ = 132)

Musical notation for measures 1-4. The piece is in 2/4 time. The right hand plays a melody of eighth notes with a sharp sign, and the left hand plays a bass line of eighth notes. The dynamic marking is *pp stacc.*

Musical notation for measures 5-8. The notation continues with eighth notes in both hands. Measure 8 ends with a fermata over the final notes.

Musical notation for measures 9-12. The right hand has a more complex rhythmic pattern with some chords. The left hand continues with eighth notes. Dynamic markings *mf* and *p* are present.

Musical notation for measures 13-16. Measure 13 starts with a fermata. Measure 14 has a dynamic marking *f*. Measure 15 has a dynamic marking *p*. The piece concludes with a final chord in measure 16.

17

(♩ = ♩)  $\flat \flat \flat$   $8^a$

*cresc.* *f*

21

25

29

$8^a$

33

37

*p*

41

*f*

45

*p* *f*

49

*f*

52

*ff* *mp* *ff* *sfppp*

(8<sup>a</sup>)

57

*ppp*

(8<sup>a</sup>)

61

(8<sup>a</sup>)

65

(8<sup>a</sup>)

69

*accel. poco a poco*

*cresc. poco a poco*

(8<sup>a</sup>)

73

*loco*

78 Drängend (♩ = 138)

Musical score for measures 78-80. The piece is titled "Drängend" with a tempo of ♩ = 138. The score is in bass clef with a key signature of one flat (B-flat). The first system shows measures 78-80. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic marking *ff* is present at the beginning of the system.

8<sub>b</sub> both hands

Musical score for measures 81-83. The score continues from the previous system. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic marking *ff* is present at the beginning of the system.

(8<sub>b</sub>)

Musical score for measures 84-87. The score continues from the previous system. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic marking *pp* (!) is present in the middle of the system.

(8<sub>b</sub>)

Musical score for measures 88-91. The score continues from the previous system. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic markings *ff* and *pp* (!) are present in the system.

(8<sub>b</sub>)

Musical score for measures 92-95. The score continues from the previous system. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment.

(8<sub>b</sub>)

96

(8b)

(8b)

loco

loco

101

*sfppp*

*sf*

105

*sf*

*sf*

*sf*

109

*p cresc.*

*p*

113

*sf*

*sf*

117

*mf cresc. poco a poco*

122

126

130

134

*ff*

8<sup>a</sup> both hands

138

mf

f

← 5 ♩ = 4 ♩ →

142

loco

mf

mf

f

8<sup>a</sup> both hands

146

fff

p stacc.

fff

p stacc.

149 Tempo I (♩ = 132)

mf

f

152

mp

mp

f

155

*mf* *ff*

158

*sfmf* *cresc. poco a poco*

162

166

*ff*

169

repeat ad. lib; accel. until quasi-tremolo

*8<sup>a</sup> both hands*

*molto cresc.*

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