

# *City Faces~SQ*

for String Quartet

IV Partition

Music by  
Vanessa McClintock

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# *City Faces*

## for Viola & Cello Duet, or String Quartet

*City Faces* is an episodic conversation between two storytellers in the original version for viola and cello, and four with the expanded string quartet version. A third version is an extraction of the fourth “partition” of the string quartet, with an ending suitable for a standalone version.

The piece is a continuous succession of several sections divided into five partitions (not movements), and each with its own personality. All contribute to a greater whole, not unlike William Saroyan's "The Human Comedy." Each episode or section eventually can be traced to the original motif, presented at the very beginning by the cello, or to one of its conversions.

The original working title was "The City Has Many Faces," with a subtitle of "Themes and Permutations." Each permutation—or variation—in some way depicts elements of any city or town but leaves it to the imagination of the listener to visualize, imagine, or perhaps sense what each one is. The segments might be about people, places, ideas, emotions—all depending on the individual's responses to the music. It was written originally as a duet for viola and cello; with the quartet, the music has expanded linearly, vertically, and harmonically.

Each listener will have unique experiences. At least a few elements likely will emerge: anxiety, joy, faith, fear, compassion, love, and hope, as each person will hear, see, imagine, and sense similarly and differently.

In the string quartet version, with the expansion from two to four instruments, the physical demands placed on the viola and especially the cello are considerably mitigated. Nevertheless, the cello is the “Atlas” throughout the entirety. The endings of each section are marked with fermati and double-bar lines, and in the quartet adaptation, an empty measure to provide a three second pause. This is to allow the musicians the option to pause for page turns and—especially for the cellist—to rest. From a purely musical standpoint, they may choose to continue *attacca*. The original viola part is now shared with the two violins but retains much of its original presence.

Tempi and dynamics are relative to the music hall, and the skill and interpretation of the musicians. The music must *BREATHE*.

Throughout the performance, the governing concept is that of *conversations* and interactions between the performers.

The original duet version was started in August 2021 and completed in March 2022. The string quartet version was completed in August 2021 but received minor tweaks through to August 2022.

Performance time is approximately twenty-three minutes.

Vanessa McClintock



# City Faces

*for String Quartet*  
*(extracted partition IV)*

Vanessa McClintock

$\text{♩} = 60$

rallentando

*a tempo*

Violin I

Violin II

Viola

Cello

386 1

392 7

398 13

404 19

$\text{♩} = 48$

poco rall.

pizz.

410

25

416

31

422

37

43

43

rit.

♩ = 48

pizz.

pizz.

arco

pizz.

Musical score for four staves (treble, alto, bass, and bass) in common time. The key signature is one flat. Measure 434 starts with eighth-note patterns. Measure 435 begins with sixteenth-note patterns. Measure 436 continues sixteenth-note patterns. Measure 437 shows eighth-note patterns again. Measure 438 concludes with eighth-note patterns. Measure 439 begins with sixteenth-note patterns. Measure 440 concludes with eighth-note patterns.

Musical score for four staves. Measure 440 starts with eighth-note patterns. Measure 441 begins with sixteenth-note patterns. Measure 442 continues sixteenth-note patterns. Measure 443 shows eighth-note patterns again. Measure 444 concludes with eighth-note patterns. Measure 445 begins with sixteenth-note patterns. Measure 446 concludes with eighth-note patterns.

Musical score for four staves. Measure 446 starts with eighth-note patterns. Measure 447 begins with sixteenth-note patterns. Measure 448 continues sixteenth-note patterns. Measure 449 shows eighth-note patterns again. Measure 450 concludes with eighth-note patterns. Measure 451 begins with sixteenth-note patterns. Measure 452 concludes with eighth-note patterns.

Musical score for four staves. Measure 452 starts with eighth-note patterns. Measure 453 begins with sixteenth-note patterns. Measure 454 continues sixteenth-note patterns. Measure 455 shows eighth-note patterns again. Measure 456 concludes with eighth-note patterns. Measure 457 begins with sixteenth-note patterns. Measure 458 concludes with eighth-note patterns.

## City Faces / IV / Vanessa McClintock

rit.

$\text{♩} = 60$

pizz.  
arco  
arco

458 73

arco

464 79

poco rall.

$\text{♩} = 48$        $\text{♩} = 60$

470 85

476 91