

CELLO

City Faces

for Viola and Cello
(page turner required)

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

CELLO

Performance Time
Approximately 22'06"

Page Turner Required

City Faces

Themes with Permutations

Viola and Cello

Vanessa McClintock

Thoughtfully ♩ = 152

mf

6

11

16

21

25

31

36

41

46

pizz.

arco

pizz.

Gliss.

51 arco $\text{♩} = 120$

56 $\text{♩} = 92$

61 $\text{♩} = 120$

66 $\text{♩} = 120$

70

73 $(\text{♩} = 120)$

76

79 $\text{♩} = 92$

82 *mf*

85

88 *rit.*

92 $\text{♩} = 76$
mf

98

103

108

112

115

119

124

129 $\text{♩} = 66$
pizz.
mf

135

141 arco

146

151

156

161

166 pizz.
mf

171 arco

176

181

186

191

196 *mf* *mf*

200

204

208 *pizz.*

212 *arco* *mf*

216 *pizz.*

220 *arco* *p* *mf* *p* *mf*

224

227 *rit.*

229 *mf*

231 *a tempo* ($\text{♩} = 66$) *mf*

237

241

245 ($\text{♩} = 66$)

249

253

256

259 *poco rit.* ($\text{♩} = 52$)

Detailed description: This musical score is for a duet piece titled 'City Faces' by Vanessa McClintock. It consists of ten staves of music, numbered 227 to 260. The music is written in bass clef with a key signature of one sharp (F#). The time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The tempo markings are 'rit.' (ritardando), 'a tempo', and 'poco rit.' (poco ritardando). The dynamic markings are 'mf' (mezzo-forte). The tempo is specified as 66 beats per minute (♩ = 66) and 52 beats per minute (♩ = 52). The music features a mix of eighth, sixteenth, and quarter notes, with some measures containing triplets and slurs. The overall mood is contemplative and expressive.

262 $(\text{♩} = 52)$

268

274

279 *poco rit.*
a tempo

284 $\text{♩} = 66$ *pizz.*

291 *arco*

297

303

307

311

316

320

323

327

331

334

338 $\text{♩} = 120$

346

353

359 $\text{♩} = 104$

363

367

372

378

383

387

392

399

405

410

rallentando

a tempo

poco rall.

p *mf* *mf*

pizz.

$\text{♩} = 66$

$\text{♩} = 48$

415

420

425

430 *rallentando*
arco *a tempo*
mf

436

443 *poco rall.* ♩ = 66

449 ♩ = 92
arco

454

458

463

Detailed description: This page contains the musical score for measures 415 through 463 of the piece 'City Faces / Duet' by Vanessa McClintock. The score is written for a duet, with parts for both bass and treble clefs. Measures 415-429 are in 4/4 time, featuring eighth-note patterns in the bass and sixteenth-note patterns in the treble. At measure 430, the tempo changes to 'rallentando' and the playing technique is 'arco'. The bass part has a 'mf' dynamic. At measure 436, the tempo returns to 'a tempo'. Measure 443 is marked 'poco rall.' and has a tempo of 66 (♩ = 66). At measure 449, the tempo changes to 92 (♩ = 92) and the technique is 'arco'. The score includes various musical notations such as slurs, ties, and triplets. The key signature has one sharp (F#).

466

469

474

478

(♩ = 92)

482

485

488

491

494

497

rallentando

501 pizz. arco pizz.

505 arco

509

513 ♩ = 120

517 12/8

522 ♩ = 76 pizz.

525

528 arco

531

534 *pizz.* *arco* *poco rall.*

539 *a tempo*

542 *crescendo*

545 *ff* *f*

549 *mp*

Fine, March 21, 2021