

VIOLA

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.

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Performance Time
Approximately 22'06"

Page Turner Required

City Faces

Themes with Permutations

Vanessa McClintock

Viola and Cello

Thoughtfully $\text{♩} = 152$

4

mf

8

12

mf

16

20

24

28

32

36

40

44 *pizz.* *arco*

48

52 $\text{♩} = 120$ *pizz.* *arco* LH *arco*

56 $\text{♩} = 92$

60 $\text{♩} = 120$

64

68

72 $(\text{♩} = 120)$ 2

77

81 $\text{♩} = 92$

Detailed description: This is a musical score for a duet, spanning measures 44 to 81. The notation is primarily in 12/8 time, with some changes to 4/4 and 6/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions like 'pizz.' (pizzicato) and 'arco' (arco) are present. A tempo change to 120 bpm is indicated at measure 52, and another to 92 bpm at measure 56. A double bar line with a '2' above it appears at measure 72. The score concludes with a final measure at 81, marked with a tempo of 92 bpm.

85

89

93

97

101

105

109

113

117

121

mf

rit.

$\text{♩} = 76$

125

131 $\text{♩} = 66$

137 *mf* *p* *p* *3* *2*

144 *p* *3* *mf*

150 *p* *p* *mf* *3*

155 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

158 *3*

162 *3* *3* *3* *3*

166 *p* *p*

171 *mf*

Detailed description: This musical score is for a duet piece titled 'City Faces' by Vanessa McClintock. It consists of ten staves of music, numbered 125 to 171. The notation is primarily in treble and bass clefs, with some staves using a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte) are indicated throughout. There are also markings for *3* (triplets) and *2* (second). A tempo marking of $\text{♩} = 66$ is present. The score is written in a clean, professional style with clear notation and dynamic markings.

175 *p* *mf* *p* *mf* 3

178 *p* *mf* *p* *mf* 3

182 *p* *mf* 3

186

190

194

197

200

203

206

Detailed description: This musical score is for a duet in 12/8 time, featuring two staves. The key signature has one sharp (F#). The score spans measures 175 to 206. Measures 175-181 and 186-187 contain melodic lines with dynamic markings of *p* (piano) and *mf* (mezzo-forte), and include triplet markings. Measures 182-185 and 190-193 contain more complex melodic and harmonic textures, including triplets and slurs. Measures 194-206 consist of a continuous, intricate rhythmic pattern in the right hand, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

209

212

215

219

222

225

228

234

238

246

pizz.

arco

rit.

a tempo

p

mf

4

♩ = 66

Detailed description: This is a musical score for a duet, measures 209-246. The score is written in bass clef for measures 209-234 and treble clef for measures 238-246. The key signature has two flats (B-flat and E-flat). The time signature is 3/4, with a 3/4 measure at measure 228. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 209 starts with a bass clef and a 3/4 time signature. Measures 212, 215, 219, 222, 225, and 228 continue in the same key and time signature. Measure 228 includes a tempo change from 'rit.' to 'a tempo' and a dynamic marking of 'p'. Measure 234 starts with a new section marked 'mf' and a tempo of 66 (♩ = 66). Measures 238 and 246 continue in the same key and time signature, with a 4-measure rest in measure 238.

(♩ = 66)

251

255

poco rit.

259

♩ = 52

(♩ = 52)

263

267

270

273

276

poco rit.

280

a tempo

♩ = 66
pizz.

286 arco

290 pizz.

294 arco

298

302 pizz.

306 arco

310

314

318

322

This musical score is for a duet piece titled 'City Faces' by Vanessa McClintock, specifically measures 286 through 322. The notation is written on ten staves. The first two staves (measures 286-293) are in bass clef, while the remaining eight staves (measures 294-322) are in treble clef. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and sixteenth notes, often beamed together. There are also rests and dynamic markings. The markings 'arco' and 'pizz.' (pizzicato) are placed above the staves at measures 286, 290, 294, 302, and 306 respectively. The piece concludes with a final measure (322) featuring a half note and a quarter note.

326

330

334

338

♩ = 120

342

347

352

♩ = 104

357

361

365

The musical score is written in treble and bass clefs. It features various time signatures including 4/4, 3/4, and 2/4. The tempo changes from 120 to 104. The score includes various musical notations such as notes, rests, and accidentals.

369

373

376

379

382

385

390

395

400

405

$\text{♩} = 66$

p

mf

a tempo

rallentando

poco rall.

$\text{♩} = 48$

Detailed description: This page contains the musical score for measures 369 through 405 of the piece 'City Faces / Duet' by Vanessa McClintock. The score is written for a single melodic line on a treble clef staff. Measures 369-384 are in 4/4 time. At measure 385, the tempo is marked '♩ = 66', the key signature changes to one flat (B-flat), and the time signature changes to 4/4. Measures 385-394 are marked with a piano (*p*) to mezzo-forte (*mf*) crescendo hairpin. At measure 395, the time signature changes to 12/8. Measures 395-404 are marked 'a tempo'. At measure 405, the tempo is marked '♩ = 48' and the time signature changes to 6/8. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Performance markings include *p*, *mf*, *a tempo*, *rallentando*, and *poco rall.*

410 

415 
LH pizz. arco pizz. arco

420 

425 

430 
rallentando pizz. arco *a tempo* *mf*

435 

439 

443 
poco rall.

448 
♩. = 66

452 
pizz. ♩. = 92

456

460

463

467

470

472

474

476

480

483

arco

(♩. = 92)

The musical score is written for a duet in 12/8 time. It consists of ten staves of music, numbered 456 to 483. The key signature has one sharp (F#). The notation includes various musical symbols such as eighth notes, quarter notes, and rests. There are several triplets indicated by a '3' over the notes. A slur labeled 'arco' appears above the staff starting at measure 460. A tempo marking '(♩. = 92)' is placed above the staff at measure 480. The score ends with a double bar line at measure 483.

487 *Gliss.*

491

495

498 *rallentando*

502 *pizz.*

507 *arco*

512 $\text{♩} = 120$
pizz.

517 *arco*

522 $\text{♩} = 76$

525

528

531

534

537 *poco rall.* *a tempo*

540

542 *crescendo*

544

546 *ff* *f*

549 *mp*

Detailed description: This page contains measures 528 through 549 of a musical score. The notation is primarily in bass clef with a 12/8 time signature, indicated by a 'C' with a vertical line through it. Measures 528-536 are in bass clef. At measure 537, the tempo changes from 'poco rall.' to 'a tempo'. Measures 540-544 are in treble clef. At measure 546, the dynamics are marked 'ff' and 'f'. At measure 549, the dynamic is marked 'mp'. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with phrasing slurs and dynamic markings.