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# Portraits of a City

For Clarinet, Violin, and Piano Trio

November 2024

- i. Spiraling Architecture
- ii. Life Moves Pretty Fast

ca. 6'

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# Portraits of a City

For Clarinet in B $\flat$ , Violin, and Piano

ca. 6'

## Program Notes

This piece is a reflection on my experiences from when I lived in New York City when I was younger. There were certain emotions that simply being in the city would evoke in any person experiencing it. The two movements are of contrasting style and each have their own musical influences as well as extramusical influences. The musical material in each movement reflects the experiences I wanted to capture.

The first movement begins with an empty and ambiguous sound, to reflect the uncertainty that one might have while navigating the city. The music quickly grows to an expansive volume and range, representing the massive and looming buildings of downtown. The second movement is a fanfare, conveying the triumphant feeling of standing atop a skyscraper and looking over the city, above it all. The title of the movement is, of course, also a quote from Ferris Bueller's Day Off, which is itself a tribute to the city of Chicago.

These two musically distinct movements come together to convey the unique and invigorating feelings of the city, whether as a person living in the city or as a tourist, visiting to see the sights.

## Performance Notes

Both movements: ♩ = ♩ always, any time there is a time signature change.

Breath marks are indicated in the clarinet part as suggested breathing places.

Violin:



Alternate between the two notes at increasing and decreasing speeds, as indicated by the beams.



Gradually increase the pressure used to bow on the strings, until reaching a quasi-overpressure sound. Return to normal bow pressure where indicated.

# Portraits of a City

For Clarinet, Violin, and Piano trio

Transposed Score

Jilin Zhang

## 1. Spiraling Architecture

Playful, light ♩ = 120

Clarinet in Bb

Violin

Piano

Musical score for measures 1-4. The Clarinet in Bb and Violin parts are mostly rests. The Piano part features a rhythmic pattern of eighth notes and chords. Dynamics include *mp* and *f*. A first ending bracket is present in the piano part.

Cl. in Bb

Vln

Pno

Musical score for measures 5-8. The Clarinet in Bb part begins with a melodic line starting at measure 5. The Violin part has a few notes. The Piano part continues with chords and includes a *loco* marking. Dynamics include *f* and *mp*.

Cl. in Bb

Vln

Pno

Musical score for measures 9-12. The Clarinet in Bb part continues its melodic line. The Violin part has notes in measures 10 and 11. The Piano part includes an *8va* marking and a *loco* marking. Dynamics include *p*.

12

Cl. in B $\flat$

Vln

Pno

*mp*

*pp*

*mp*

*mp*

*pp*

*mp*

*p*

16

Cl. in B $\flat$

Vln

Pno

*p*

*p*

*p*

*(p)*

*Sost.*

18

Cl. in B $\flat$

Vln

Pno

*mf*

*f*

*p*

*f*

*mf*

*p*

*f*

*(Sost.)*

*8va*

*loco*

*8va*

22

Cl. in Bb

Vln

Pno

*f*

*p*

*mf*

(Sost.)

25

Cl. in Bb

Vln

Pno

*f*

(Sost.)

28

Cl. in Bb

Vln

Pno

*mf*

(Sost.)

31

Cl. in Bb

Vln

Pno

(Sost.)

34

Cl. in Bb

Vln

Pno

(Sost.)

36

37

Cl. in Bb

Vln

Pno

(Sost.)

*f*

*p*

*mf*

*f*

8va

40

Cl. in Bb

Vln

Pno

*mf*  
*p*  
*loco*

*f*

*mp*

*8va*

42

Cl. in Bb

Vln

Pno

*pp*  
*f sub.*  
*p*  
*f sub.*

*f sub.*

5/16 4/4

45

Cl. in Bb

Vln

Pno

*mp*

47 48

Cl. in Bb

Vln

Pno

*mf*

*p*

*f*

*mp*

sul pont.

51

Cl. in Bb

Vln

Pno

*p*

*f*

*p*

*f*

*f*

ord.

55 56

Cl. in Bb

Vln

Pno

*ff*

*p*

*mp*

*f*

*mp*

59 *sotto voce*

Cl. in Bb

Vln

Pno

*p*

*ff*

62

Cl. in Bb

Vln

Pno

*mp*

*ff sub.*

*f*

*ff sub.*

*ff sub.*

64

Cl. in Bb

Vln

Pno

*ppp*

*p*

*pp*

*f*

6 6 6 6 6 6 3

gradually increase pressure

66

Cl. in Bb

*f sub.* *ff* *mf* *p*

Vln

heavy bowing ord.

*f* *ff* *mf* *p*

Pno

*f* *ff* *mf* *p*

71

Cl. in Bb

*f*

Vln

*f*

Pno

*mf*

*Red.*

73

Cl. in Bb

Vln

Pno

*Red.*

75

Cl. in Bb

Vln

Pno

*f*

*f*

(*Red.*)

77

Cl. in Bb

Vln

Pno

rall.....

(*Red.*)

81 a tempo

Cl. in Bb

Vln

Pno

*p*

*p*

*p*

85

Cl. in Bb

Vln

Pno

85

86

87

*tr*

*f*

*mf*

*mp*

*mf*

*8va*

Detailed description: This system contains measures 85, 86, and 87. The Clarinet in Bb (Cl. in Bb) has rests in measures 85 and 86, followed by a trill (tr) in measure 87. The Violin (Vln) has rests in measures 85 and 86, then a forte (f) note in measure 86 and a mezzo-forte (mf) note in measure 87. The Piano (Pno) part consists of chords in the right hand and bass notes in the left hand. Dynamics include mezzo-piano (mp) and mezzo-forte (mf). An 8va marking is present in measure 87.

88

Cl. in Bb

Vln

Pno

88

89

90

*f*

*f*

*pp*

*ff*

*ff*

Detailed description: This system contains measures 88, 89, and 90. The Clarinet in Bb (Cl. in Bb) plays a melodic line starting in measure 88. The Violin (Vln) plays a similar melodic line, with dynamics of forte (f) and fortissimo (ff). The Piano (Pno) part features chords in the right hand and bass notes in the left hand, with dynamics of pianissimo (pp) and fortissimo (ff). The system concludes with a double bar line.

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Portraits of a City

2. Life Moves Pretty Fast

Energetic, graceful ♩ = 144

Clarinet in Bb

Violin

Piano *mp*

8va...  
(Led.)

4

Cl. in Bb

Vln

Pno *f*

*p*

*p*

(8)  
(Led.)

Cl. in Bb

Vln

Pno

(8)  
(Led.)

9 10

Cl. in Bb

Vln

Pno

*mf*

*mf*

*ff*

(8)  
(Led.)

12

Cl. in Bb

Vln

Pno

(Led.)

15

Cl. in Bb

Vln

Pno

18

Cl. in Bb

Vln

Pno

21

22 (♩ = ♩)

Cl. in Bb

Vln

Pno

*f*

*mp*

*percussive*

*mp*

*mp*

24

Cl. in Bb

Vln

Pno

*f*

*f*

27

Cl. in Bb

Vln

Pno

*mf*

30

Cl. in Bb

Vln

Pno

*mp*

*mf*

33

Cl. in Bb

Vln

Pno

*mp*

*f*

*mf*

38

36

Cl. in Bb

Vln

Pno

*mf* *f*

*mf* *f*

*percussive* *legato*

*f*

39

Cl. in Bb

Vln

Pno

*f*

42

Cl. in Bb

Vln

Pno

*f*

*mf*

45

Cl. in Bb

Vln

Pno

Measures 45-47 of the score. The Clarinet in Bb (Cl. in Bb) part begins at measure 45 with a rest, followed by a melodic line starting at measure 46. The Violin (Vln) part plays a rhythmic pattern of eighth notes. The Piano (Pno) part features a steady accompaniment of chords. Dynamics include a forte (*f*) marking in measure 46.

48

Cl. in Bb

Vln

Pno

Measures 48-50 of the score. The Clarinet in Bb (Cl. in Bb) part has a rest in measure 48 and enters in measure 49. The Violin (Vln) part continues with eighth notes, marked with *mp* and *f*. The Piano (Pno) part maintains its accompaniment, marked with *mp*. Dynamics include *f* and *mp* markings.

51

Cl. in Bb

Vln

Pno

Measures 51-53 of the score. The Clarinet in Bb (Cl. in Bb) part continues its melodic line, marked with *f*. The Violin (Vln) part plays eighth notes, marked with *f*. The Piano (Pno) part continues with chords, marked with *f*. A 7:6 time signature change is indicated at the end of measure 53.

54

3+2+2

3+3+2

Cl. in Bb

Vln

Pno

*ff*

*ff sub.*

59

2+2+3

Cl. in Bb

Vln

Pno

*p*

64

3+2+2

3+3+2

Cl. in Bb

Vln

Pno

*p*

68

70

Cl. in Bb

Vln

Pno

71

Cl. in Bb

Vln

Pno

74

Cl. in Bb

Vln

Pno

77

Cl. in Bb

Vln

Pno

*f*

*f*

*f*

This system contains measures 77, 78, and 79. The Clarinet in Bb part features a continuous eighth-note pattern with slurs and accents. The Violin part has a long note in measure 77, followed by a sixteenth-note pattern in measure 78, and a dotted quarter note in measure 79. The Piano part consists of chords with accents in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* (forte) in measures 77 and 78, and *f* in measure 79.

80

Cl. in Bb

Vln

Pno

*più f*

*mf*

*mp*

*mf*

6

This system contains measures 80, 81, and 82. The Clarinet in Bb part continues with eighth-note patterns, including a sixteenth-note triplet in measure 81. The Violin part has a dotted quarter note in measure 80, a sixteenth-note pattern in measure 81, and a dotted quarter note in measure 82. The Piano part features chords with accents in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *più f* (pizzicato forte) in measure 80, *mf* (mezzo-forte) in measure 81, and *mp* (mezzo-piano) in measure 82. A '6' is written below the violin staff in measure 81.

83

Cl. in Bb

Vln

Pno

*f*

This system contains measures 83, 84, and 85. The Clarinet in Bb part continues with eighth-note patterns. The Violin part has a dotted quarter note in measure 83, a sixteenth-note pattern in measure 84, and a dotted quarter note in measure 85. The Piano part features chords with accents in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* (forte) in measure 84.

86

Cl. in Bb

Vln

Pno

*ff*

*ff*

*ff*

II

91

Cl. in Bb

Vln

Pno

*fff*

*fff*

*fff*

96

98

Cl. in Bb

Vln

Pno

*mp*

*mp*

*mp*

101 *poco accel.*..... *molto accel.*.....

Cl. in Bb *mf cresc.* *f molto cresc.*

Vln *mf cresc.* *f molto cresc.*

Pno *mf cresc.* *f molto cresc.*

105

Cl. in Bb

Vln

Pno

108 *Fast* ♩ = 240

Cl. in Bb *ff*

Vln *ff*

Pno *ff*

Musical score for measures 111-114, featuring Cl. in Bb, Vln, and Pno. The score is divided into two systems. The first system (measures 111-113) shows the Cl. in Bb playing a melodic line with eighth notes and quarter notes, the Vln playing a harmonic accompaniment with chords and eighth notes, and the Pno playing a rhythmic accompaniment with chords and eighth notes. The second system (measures 114) continues the same parts, with the Cl. in Bb ending on a whole note and the Vln and Pno playing chords. A large watermark 'PERUSAL SCORE © 2026 JULIN ZHANG' is overlaid diagonally across the page.