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String Quartet no. 2 - Caricatures

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Publication Date

2020

Score

Stephen Mitton

String Quartet No. 2

Caricatures



Written for the 2016 Chamber Music Institute
at the University of Nebraska-Lincoln

I. Impetuous

II. Cunning

III. Vain

This quartet is partially inspired by political cartoons and political satire. I am especially interested in the caricaturist's ability to exaggerate bodily features in a way that conveys a certain message about the character of the person being represented. This quartet in miniature is an attempt to create the same effect musically by exploring three different adjectives a political cartoonist might use to describe a person or group he or she is drawing satirically: impetuous, cunning and vain; thus, each movement should be played as a distinct personality.

-Stephen Mitton

Duration: c. 9:00

String Quartet No. 2

Caricatures

Stephen Mitton

I. Impetuous

Exaggerated $\text{♩} = 80$

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

7

Vln. I

Vln. II

Vla. *p*

Vc. *p*
pizz.

2
13

Vln. I
mp *mf* *f*

Vln. II
mf *f*

Vla.
mf *f* *mf* arco

Vc.
mp *mf* *f* *mf*

20

Vln. I
f *mp*

Vln. II
mf *f* *subito p* pizz.

Vla.
mp *f* *subito p* *mp* pizz.

Vc.
mp *f* *subito p*

A

26

Vln. I
p arco

Vln. II
p

Vla.
p arco

Vc.
p

32

Vln. I

Vln. II

Vla.

Vc.

p *mp* *p*

B

38

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mf* *f* *mp* *f* *mf* *f*

mf *f*

45

Vln. I

Vln. II

Vla.

Vc.

mp *p* *pp* *p* *f* *p* *f*

subito p *pp* *f*

subito p *pp* *f*

mp *p* *f*

52

Vln. I *mp*

Vln. II *p mp*

Vla. *p mp*

Vc. *p*

58

Vln. I *mf mp mp*

Vln. II *mf mp*

Vla. *mf mp*

Vc. *mf mp p*

C

arco

Vln. I *mp mp*

Vln. II *mp mp*

Vla. *mp p*

Vc. *sempre p*

71

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 71-76. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. Measure 71 starts with a *mf* dynamic. The Violin I part has a melodic line with a crescendo to *p* by measure 73. The Violin II part also starts with *mf* and has a crescendo to *p* by measure 73, then a decrescendo to *mp* by measure 75. The Viola part starts with *mf* and has a crescendo to *p* by measure 73, then a decrescendo to *mp* by measure 75. The Violoncello part starts with *mf* and has a crescendo to *p* by measure 73, then a decrescendo to *mp* by measure 75.

78

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 78-83. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. Measure 78 starts with a *mp* dynamic. The Violin I part has a melodic line with a decrescendo to *p* by measure 80. The Violin II part starts with *mp* and has a decrescendo to *p* by measure 80, then a decrescendo to *mp* by measure 82. The Viola part starts with *mp* and has a decrescendo to *p* by measure 80, then a decrescendo to *mp* by measure 82. The Violoncello part starts with *mp* and has a decrescendo to *p* by measure 80, then a decrescendo to *mp* by measure 82.

D

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 84-89. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. Measure 84 starts with a *mp* dynamic. The Violin I part has a melodic line with a decrescendo to *p* by measure 86, then a decrescendo to *mp* by measure 88. The Violin II part starts with *mp* and has a decrescendo to *p* by measure 86, then a decrescendo to *mp* by measure 88. The Viola part starts with *mp* and has a decrescendo to *p* by measure 86, then a decrescendo to *mp* by measure 88. The Violoncello part starts with *mp* and has a decrescendo to *p* by measure 86, then a decrescendo to *mp* by measure 88.

90

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

95

Vln. I

Vln. II

Vla.

Vc.

E

101

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p*

108

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *mp* *mf*

p *mf* *p* *mp*

p *mf* *p* *mp*

115

Vln. I

Vln. II

Vla.

Vc.

p *pizz.* *pizz.* *arco*

p *p* *p*

p *mp*

123

Vln. I

Vln. II

Vla.

Vc.

arco *mp* *subito p* *mp* *arco*

mp *subito p* *mp* *mp* *mp*

mp *subito p* *mp* *mp* *mp*

mf *mp* *mf*

130

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

135

Vln. I *mp* *p* *mp*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

142

Vln. I *mf* *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp*

Vc. *mp*

149

Vln. I

Vln. II

Vla.

Vc.

mf

f

f

mf

mf

156

Vln. I

Vln. II

Vla.

Vc.

G

f

f

162

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mp

f

f

mp

f

168

Vln. I *mp* *f* *p* pizz.

Vln. II *mp* *f* *p* pizz.

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*

174

Vln. I arco *mp* *f* *ff*

Vln. II arco *mp* *f* *ff*

Vla. *mp* *mf* *ff*

Vc. *mp* *mf* *ff*

H

180

Vln. I *mp* *f* *ff*

Vln. II *mp* *f* *ff*

Vla. *mp* *mf* *ff*

Vc. *mp* *mf* *ff*

186

Vln. I

Vln. II

Vla.

Vc.

mf

mp

192

Vln. I

Vln. II

Vla.

Vc.

p

pp

197

Vln. I

Vln. II

Vla.

Vc.

fff

II. Cunning

Misterioso ♩ = 52

Violin I: *Con sord.*, *p*, *Con sord.*, *pp*

Violin II: *Con sord.*, *p*, *pp*

Viola: *Con sord.*, *p*, *pp*

Cello: *Con sord.*, *p*, *pp*

Tempo: *Misterioso*, ♩ = 52

Time signatures: 4/4, 5/4, 6/4

Violin I starts with a rest in 4/4, then enters in 5/4 with a quarter note, followed by a triplet in 6/4. Violin II, Viola, and Cello play a similar melodic line in 4/4, transitioning to 5/4 and 6/4.

Vln. I: *mf*, *freely*, *3*, *6*, *3*, *3*

Vln. II: *mp*, *p*

Vla.: *mp*, *p*

Vc.: *mp*, *p*

Tempo: *Misterioso*, ♩ = 52

Time signatures: 6/4, 7/4, 4/4

Violin I has a melodic line with a triplet in 6/4, a *freely* section in 7/4 with a sextuplet, and another triplet in 4/4. Violin II, Viola, and Cello play a similar melodic line in 6/4, transitioning to 7/4 and 4/4.

sul pont.

ord.

Vln. I *pp*

Vln. II *pp* sul pont. ord.

Vla. *pp* sul pont. ord.

Vc. *pp* *mp* 6 3

Vln. I *mp* *mf*

Vln. II *mp* *mf* 6

Vla. *mf* 6 3

Vc. *mp*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* 3 6 3 *pp*

Vc. *f* 3 *pp*

rit.

a tempo

13

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

B

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

3

20

Vln. I *p* *ppp*

Vln. II *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

rit.

3 5

III. Vain

Playful ♩ = 152

Musical score for Violin I, Violin II, Viola, and Cello. The score is in 12/8 time and features a dynamic marking of *f* (forte). The Violin I and II parts play a melodic line with accents and slurs. The Viola part plays a similar melodic line. The Cello part is mostly silent, with a few notes in the final measure.

Musical score for Violin I, Violin II, Viola, and Cello. The score is in 12/8 time and features a dynamic marking of *mp* (mezzo-piano). The Violin I part plays a melodic line with triplets and slurs. The Violin II part plays a similar melodic line. The Viola part plays a melodic line with a dynamic marking of *p* (piano) and *mf* (mezzo-forte). The Cello part plays a bass line with a dynamic marking of *p* (piano) and a pizzicato (*pizz.*) marking.

5

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *f* *mp* *sim.*

Vc. *arco* *pizz.* *mf* *f* *mp*

8

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *arco*

A

Vln. I *ff* *p* *sim.*

Vln. II *ff* *p* *sim.*

Vla. *ff* *p*

Vc. *ff* *mp*

14

Vln. I *mp* *f mp* *mf*

Vln. II *mp* *f mp* *mf*

Vla. *mp* *f p*

Vc. *mp* *f p*

sim.

17

Vln. I *f* *ff agitato*

Vln. II *f* *ff agitato*

Vla. *f*

Vc. *f*

20

Vln. I *mp* *p*

Vln. II *ff* *p* *mp*

Vla. *ff* *p*

Vc. *ff* *p*

B

Vln. I

Vln. II

Vla.

Vc.

mp *mp*

mf *fp*

p *mp*

p *mp*

27

Vln. I

Vln. II

Vla.

Vc.

f *ff*

f *ff*

ff *pizz.*

ff *mp*

30

Vln. I

Vln. II

Vla.

Vc.

mp *p* *mp* *mf*

mp *p* *mp* *mf*

mp *p* *arco*

p

33

Vln. I

Vln. II

Vla.

Vc.

f *mp*

f *mp*

mf *f*

mf

36

Vln. I

Vln. II

Vla.

Vc.

mp

fp *pp*

mf *fp* *pp*

fp *pp*

C

Vln. I

Vln. II

Vla.

Vc.

mp

pizz. *arco* *p*

p *mp* *p*

42

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mf

mp

p

45

Vln. I

Vln. II

Vla.

Vc.

p

mf

p

mf

mf

rit.

48

Vln. I

Vln. II

Vla.

Vc.

f

f

f

mp

p

p

mp

D Slower $\text{♩} = 60$

Vln. I *mp*

Vln. II *mp*

Vla. *p* *mp*

Vc. *pp* *p*

55

Vln. I *p* *mp* *f*

Vln. II *pp* *mp* *f*

Vla. *pp* *mp* *f*

Vc. *mp* *detache* *f*

59

Vln. I *mp* *pp*

Vln. II *pp* *mp* *pp sempre*

Vla. *pp* *mp* *pp sempre*

Vc. *pp* *mp*

detache

Vln. I *mp* *mf*

Vln. II

Vla.

Vc. *detache* *mf*

Vln. I *p* *mf*

Vln. II *detache* *mp* *mf*

Vla. *detache* *mp* *mf* *mp*

Vc. III *mp* *mf* *mp*

Vln. I *p*

Vln. II *p*

Vla. III *pp*

Vc. *pp*

F Subito Tempo I

Vln. I *mp*

Vln. II

Vla. *pizz.* *arco* *mp*

Vc. *pizz.* *arco* *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

84

Vln. I

Vln. II

Vla.

Vc.

mp

mf

p

mf³

mf

p

Detailed description: This system contains measures 84, 85, and 86. The music is in 6/8 time, with a key signature of one flat. The first violin (Vln. I) and second violin (Vln. II) parts feature eighth-note patterns. The viola (Vla.) and cello (Vc.) parts have longer note values, with the cello playing a triplet of eighth notes in measure 85. Dynamics include mezzo-piano (mp), mezzo-forte (mf), and piano (p). A hairpin crescendo is shown in the Vln. I part.

87

Vln. I

Vln. II

Vla.

Vc.

p

pp

pp

pp

p

p

Detailed description: This system contains measures 87, 88, 89, and 90. The first violin (Vln. I) part is mostly sustained notes with a hairpin crescendo. The second violin (Vln. II), viola (Vla.), and cello (Vc.) parts feature sixteenth-note patterns. Dynamics include piano (p) and pianissimo (pp). A hairpin crescendo is shown in the Vln. I part.

91

Vln. I

Vln. II

Vla.

Vc.

rit.

a tempo

G

mp

p

pp

mp

ppp

ppp

ppp

pizz.

p

Detailed description: This system contains measures 91, 92, and 93. Measure 91 begins with a ritardando (rit.) marking. A box labeled 'G' is placed above measure 92. The tempo returns to 'a tempo' at the start of measure 93. The first violin (Vln. I) part has a complex rhythmic pattern with triplets. The second violin (Vln. II), viola (Vla.), and cello (Vc.) parts are mostly sustained notes. Dynamics include mezzo-piano (mp), piano (p), pianissimo (pp), and pianissimo-pianissimo (ppp). A hairpin crescendo is shown in the Vln. I part.

94

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

arco

96

Vln. I

Vln. II

Vla.

Vc.

f

mp

f

mp

f

mp

f

mp

pizz.

99

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

arco

ff

mp

102

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

pp

105

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *f* > *p*

ppp

p

sfz

detache

H

108

Vln. I *mf* *come sopra*

Vln. II *mf* *come sopra*

Vla. *mp*

Vc. *pp* > *mp*

111

Vln. I

Vln. II

Vla.

Vc.

mf

f

mp

mf

114

Vln. I

Vln. II

Vla.

Vc.

ff

mp

f

ff

mf

mp

pizz.

arco

mf pizz.

mp arco

118

Vln. I

Vln. II

Vla.

Vc.

p

ff

fff

a tempo

p

ff

fff

p

ff

fff

p

ff

fff