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String Quartet no. 2 - Caricatures

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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 *p*

Vln. II *p*

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*

A

20

Vln. I *f* *mp*

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

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

Vc. *mp* *f* *subito p*

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*

45

Vln. I

Vln. II

Vla.

Vc.

mp *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*

Detailed description: This system contains measures 52 through 57. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). The Violin I part starts with a half note G4, followed by eighth notes A4, B4, and C5. The Violin II part has a half note G4, followed by eighth notes A4, B4, and C5. The Viola part has a half note G3, followed by eighth notes A3, B3, and C4. The Violoncello part has a half note G2, followed by eighth notes A2, B2, and C3. Dynamics include *mp* for Violin I, *p* and *mp* for Violin II, *p* and *mp* for Viola, and *p* for Violoncello. There are hairpins indicating crescendos and decrescendos.

58

Vln. I *mf mp mp*

Vln. II *mf mp*

Vla. *mf mp*

Vc. *mf mp p*

Detailed description: This system contains measures 58 through 63. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). The Violin I part starts with a half note G4, followed by eighth notes A4, B4, and C5. The Violin II part has a half note G4, followed by eighth notes A4, B4, and C5. The Viola part has a half note G3, followed by eighth notes A3, B3, and C4. The Violoncello part has a half note G2, followed by eighth notes A2, B2, and C3. Dynamics include *mf* for Violin I, *mf* and *mp* for Violin II, *mf* and *mp* for Viola, and *mf*, *mp*, and *p* for Violoncello. There are hairpins indicating crescendos and decrescendos.

C

arco

Vln. I *mp*

Vln. II *mp*

Vla. *mp p*

Vc. *sempre p*

Detailed description: This system contains measures 64 through 69. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). The Violin I part starts with a half note G4, followed by eighth notes A4, B4, and C5. The Violin II part has a half note G4, followed by eighth notes A4, B4, and C5. The Viola part has a half note G3, followed by eighth notes A3, B3, and C4. The Violoncello part has a half note G2, followed by eighth notes A2, B2, and C3. Dynamics include *mp* for Violin I, *mp* for Violin II, *mp* and *p* for Viola, and *sempre p* for Violoncello. There are hairpins indicating crescendos and decrescendos.

71

Vln. I

Vln. II

Vla.

Vc.

mf

p

mp

Detailed description: This system contains measures 71 through 77. The first violin part (Vln. I) starts with a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The second violin part (Vln. II) has a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The viola part (Vla.) has a half note G3, followed by quarter notes A3 and B3, then a dotted half note C4. The cello part (Vc.) has a half note G2, followed by quarter notes A2 and B2, then a dotted half note C3. Dynamics include *mf* and *p* with hairpins, and *mp* in the second system.

78

Vln. I

Vln. II

Vla.

Vc.

mp

p

mp

Detailed description: This system contains measures 78 through 84. The first violin part (Vln. I) has a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The second violin part (Vln. II) has a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The viola part (Vla.) has a half note G3, followed by quarter notes A3 and B3, then a dotted half note C4. The cello part (Vc.) has a half note G2, followed by quarter notes A2 and B2, then a dotted half note C3. Dynamics include *mp* and *p* with hairpins, and *mp* in the second system.

D

Vln. I

Vln. II

Vla.

Vc.

mp

p

mp

p

mp

Detailed description: This system contains measures 85 through 91. The first violin part (Vln. I) has a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The second violin part (Vln. II) has a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The viola part (Vla.) has a half note G3, followed by quarter notes A3 and B3, then a dotted half note C4. The cello part (Vc.) has a half note G2, followed by quarter notes A2 and B2, then a dotted half note C3. Dynamics include *mp* and *p* with hairpins, and *mp* in the second system.

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 *mp* *mf* *mp* *mf*

Vln. II *p* *mf* *p* *mp*

Vla. *p* *mf* *p* *mp*

Vc. *p* *mf* *p* *mp*

115

Vln. I *p* pizz.

Vln. II *p* *p pizz.* arco

Vla. *p* *p*

Vc. *p* *mp*

123

Vln. I arco *mp*

Vln. II *mp* subito *p* *mp*

Vla. *mp* subito *p* *mp*

Vc. *mf* *mp* *mf*

130

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

F

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.

f

f

G

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*

180

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

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

Vla. *mp* *f* *ff*

Vc. *mp* *f* *ff*

186

Vln. I
Vln. II
Vla.
Vc.

mf *mp* *mf* *mp* *mf* *mp*

Detailed description: This system covers measures 186 to 191. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). Measures 186-187 show a dynamic increase from *mf* to *mp*. Measures 188-191 show a dynamic decrease from *mp* to *mf*. The Violin I and II parts have melodic lines with slurs and accents. The Viola and Violoncello parts provide harmonic support with chords and moving lines.

192

Vln. I
Vln. II
Vla.
Vc.

p *pp* *p* *pp* *p* *pp*

Detailed description: This system covers measures 192 to 196. The key signature has one sharp (F#). Measures 192-193 show a dynamic decrease from *mf* to *p*. Measures 194-196 show a dynamic decrease from *p* to *pp*. The Violin I part has a melodic line with a slur and an accent. The Violoncello part has a long note in measure 194. The Viola and Violoncello parts have moving lines.

197

Vln. I
Vln. II
Vla.
Vc.

fff *fff* *fff* *fff*

Detailed description: This system covers measures 197 to 200. The key signature has one sharp (F#). Measures 197-199 show a dynamic increase from *pp* to *fff*. Measure 200 shows a dynamic decrease from *fff* to *mf*. The Violin I and II parts have melodic lines with slurs and accents. The Viola and Violoncello parts have moving lines.

II. Cunning

Misterioso ♩ = 52

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

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

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

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

Measures 1-4. Time signatures: 4/4, 5/4, 6/4. Dynamics: *p*, *pp*. Performance instructions: *Con sord.*, *Misterioso*.

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

Vln. II: *mp*, *p*

Vla.: *mp*, *p*

Vc.: *mp*, *p*

Measures 5-8. Time signatures: 6/4, 7/4, 4/4. Dynamics: *mf*, *mp*, *p*. Performance instructions: *freely*.

sul pont.

ord.

Vln. I *pp*

Vln. II *pp* sul pont. ord.

Vla. *pp* sul pont. ord.

Vc. *pp* sul pont. ord. *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*

rit.

20

Vln. I *p* *ppp*

Vln. II *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

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 dynamic markings of *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The Violin I part features triplets and slurs. The Violin II part features triplets and slurs. The Viola part features a long note with a slur and a dynamic marking of *mf*. The Cello part features a pizzicato line with a dynamic marking of *p*.

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

p

mf

48

Vln. I

Vln. II

Vla.

Vc.

f

f

f

mp

p

p

mp

p

mp

rit.

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. *mp* *mf* *mp*

Vln. I *p* *pp*

Vln. II *p*

Vla. *pp*

Vc. *pp*

rit.

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 *mp*

Vln. II *mf* *p* 3

Vla. *mf*³ *p*

Vc. *mf* *p*

87

Vln. I *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

91

Vln. I *mp* *p* *pp* *mp* *a tempo* 3 3

Vln. II *ppp* *mp*

Vla. *ppp* *p* *pizz.*

Vc. *ppp* *p*

G

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*

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

mp

f

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

p

ff

fff

p

ff

fff

p

ff

fff

a tempo