

Chris Rogerson

# STRING QUARTET NO. 2

(2013)



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## String Quartet No. 2

- I. Canzonetta: Sweetness
- II. Intermezzo: Dance
- III. Chorale: Stillness

Duration: 20 minutes

This work was commissioned by the Buffalo Chamber Music Society in celebration of the Society's 90<sup>th</sup> anniversary season.

The work was premiered by the Attacca Quartet at Kleinhan's Music Hall in Buffalo, New York on October 8<sup>th</sup>, 2013.

### Performance Note

All "quasi non vib." passages are to be played with fast bows, as in Renaissance-style playing.

### Program Note

I composed my second string quartet from the beginning of 2013 until mid-summer. The first movement is song-like in character, with melody and accompaniment, and is based on Stephen Dunn's moving poem "Sweetness"; the second is a light, fleeting dance; and finally, the last movement explores a spacious chorale. Each section of the work explores the topic of overcoming pain and loss, and is a reflection on the hope that emerges in the wake of tragedy.

### Acknowledgements

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# Sweetness

BY STEPHEN DUNN

Just when it has seemed I couldn't bear  
one more friend  
waking with a tumor, one more maniac

with a perfect reason, often a sweetness  
has come  
and changed nothing in the world

except the way I stumbled through it,  
for a while lost  
in the ignorance of loving

someone or something, the world shrunk  
to mouth-size,  
hand-size, and never seeming small.

I acknowledge there is no sweetness  
that doesn't leave a stain,  
no sweetness that's ever sufficiently sweet ....

Tonight a friend called to say his lover  
was killed in a car  
he was driving. His voice was low

and guttural, he repeated what he needed  
to repeat, and I repeated  
the one or two words we have for such grief

until we were speaking only in tones.

Often a sweetness comes  
as if on loan, stays just long enough

to make sense of what it means to be alive,  
then returns to its dark  
source. As for me, I don't care

where it's been, or what bitter road  
it's traveled  
to come so far, to taste so good.

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for Carol Friedman

# STRING QUARTET NO. 2

## I. Canzonetta: Sweetness

Chris Rogerson  
(2013)

Moderately, ♩ = 60

Violin I  
*p semplice* *mp* *pp* *p dolciss., pained*

Violin II  
*p semplice* *mp* *pp*

Viola  
*p semplice* *mp* *pp*

Cello  
*p semplice* *mp* *pp*

Measures 1-5 of the score. The piece is in 3/4 time and features a key signature of one flat. The dynamics range from *p* to *pp*. The first measure includes the instruction *p semplice*. The second measure includes *mp*. The third measure includes *pp*. The fourth measure includes *p dolciss., pained*. The fifth measure includes a triplet of eighth notes.

Measures 6-9 of the score. The piece continues in 3/4 time. The dynamics range from *p* to *mf*. The sixth measure includes a triplet of eighth notes. The seventh measure includes *mf*. The eighth measure includes *p*. The ninth measure includes *p*.

10 *poco rit.* *a tempo*

*p* *pp* *mp cant.* *p* *mf warmly* *pizz. arco* *mf*

14 *rit.*

*mf warmly* *f* *f* *rit.* *f* *pizz. arco* *pizz. arco* *pizz. arco* *(arco)* *f*

19 *a tempo*

*p* *mp cant.* *mf warmly* *f* *a tempo* *f* *pizz. arco* *pizz. arco* *pizz. arco* *pizz. arco* *f*

24 rit. a tempo rit. a tempo 3

*p* *dolciss., soaring*

*p*

*mp cant.*  
*pizz.*

*p*

29 rit. Pushing forward, ♩ = 72

*ppp distant*

*ppp distant*

*ppp*

*ppp distant*

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

*ppp distant*

35

*mf* *f espress.*

*mf* *f espress.*

*mf* *f espress.*

*mf* *f espress.*

41

41

*p sub.* *f* *mf*

*p sub.* *f* *mf*

*p sub.* *f* *mf*

*p sub.* *f* *mf*

46

46

*p* *pp* *pp* *ppp*

*p* *p cant.* *pp* *ppp*

*p* *pp* *p cant.*

*p* *pp* *pp* *ppp*

54

54

Very slow, ♩ = 40 *poco rit.* *a tempo* Pushing forward, ♩ = 72

*pp* *dolciss.* *pp* *semplice* *quasi non vib.*

*pp* *dolciss.* *pp* *quasi non vib.*

*mf* *pp* *pp* *semplice*

*p* *dolciss., soaring* *mp* *pp* *pp*

60

(poco vib.)

rit.

*p* (poco vib.) *mp* *p warmly*

*p* (poco vib.) *mp* *p warmly*

*p* (poco vib.) *mp* *p warmly*

*p* cant. *mp* *p warmly*

66

*mp* *f espress.*

*mp* *f espress.*

*mp* *f espress.*

*mp* cant. *f espress.*

71

Slightly faster (sub.), ♩ = 80

rit.

♩ = 72

*ff* passionately *fff*

*ff* passionately *fff*

*ff* passionately *fff*

*ff* passionately *fff*



75

sf sf  
sf sf  
sf sf  
sf sf

79

rubato

*p sub.* *mp* *p* *fff sub.* *sf sf*  
*p sub.* *mp* *p* *fff sub.* *sf sf*  
*p sub.* *mp* *p* *fff sub.* *sf sf*  
*p sub.* *mp* *p* *fff sub.* *sf sf*

8 8

82

rit. Slow and pained, ♩ = 52

*fff* *f* *pp* *pp*  
*fff* *f* *pp* *pp*  
*fff* *f* *pp* *pp*  
*fff* *f* *pp* *pp*

*pp piz. arco*

87

rit. *a tempo*

*pp* *dolciss.*

*pp* *dolciss.*

*pp* *dolciss.* *pizz.* *arco*

*p* *pp*

91

*ppp*

*ppp*

*ppp*

*ppp*

*pp* *pp* *ppp*

*pp* *ppp* *ppp*

Very slow, ♩ = 40

95

rit.

*ppp* *pp* *dolciss.* *ppp*

*ppp*

*pp* *ppp*

*pp* *ppp*

*pp* *ppp*

*pp* *ppp* *attacca*

## II. Intermezzo: Dance

Presto,  $\text{♩} = 92$   
*molto sul tasto, fast bows*

II

*pp* very light  
*molto sul tasto, fast bows*

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

*pp* pizz.

*p* arco *pp*

6

*p*

*p* *pp*

*p* pizz.

*p*

11

G.P. G.P. G.P. G.P.

*pp* *ppp* *ppp* *ppp*

*pp* *ppp*

17

*f p sub.* *arco* *pizz.* *pizz.* *arco*

*f* *p* *f* *p*

*f p sub.* *pizz.* *arco* *pizz.* *arco*

*f* *p* *mp cant.* *p* *f* *p*

22

*pp* *f p sub.* *arco* *pizz.* *pizz.* *arco*

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

*pp* *f p sub.* *pizz.* *arco* *arco*

*mp* *pp* *f* *p* *mp cant.* *p*

27

Musical score for measures 27-31. The score is in 4/4 time and consists of four staves. The first staff (treble clef) has dynamics *pp* and *ppp distant*. The second staff (treble clef) has dynamics *pp* and *ppp distant*. The third staff (bass clef) has dynamics *pp* and *ppp distant*. The fourth staff (treble clef) has dynamics *mf* and *ppp distant*. The music features a mix of eighth and sixteenth notes with various articulations and slurs.

32

Musical score for measures 32-35. The score is in 4/4 time and consists of four staves. Above the first staff, there is a tempo change to 3/4 and the instruction *(♩=♩) sempre pizz.*. The first staff (treble clef) has dynamics *p* and *mp*. The second staff (treble clef) has dynamics *pp* and *mf*. The third staff (bass clef) has dynamics *pp flautando*, *mf*, and *pp*. The fourth staff (bass clef) has dynamics *p* and *pp*. The music includes sixteenth-note patterns, slurs, and fingerings (5, 6, 5).

36

Musical score for measures 36-39. The score is in 4/4 time and consists of four staves. The first staff (treble clef) has dynamics *mf*. The second staff (treble clef) has dynamics *mp*. The third staff (bass clef) has dynamics *mf*, *p*, *pp flautando*, and *mf*. The fourth staff (bass clef) has dynamics *mf*. The music features slurs, accents, and fingerings (5).

39

Musical score for measures 39-41. The score is in 3/4 time and features four staves: Violin I, Violin II, Cello/Double Bass, and Flute. Measure 39 shows the Cello/Double Bass playing a sixteenth-note scale with a *pp* dynamic. Measure 40 features a *mf* dynamic. Measure 41 includes the Flute part with *arco flautando* and *f* dynamics, and the Cello/Double Bass with *f* dynamics. Fingerings 6 and 5 are indicated for the Cello/Double Bass.

42

Musical score for measures 42-45. The score continues with four staves. Measure 42 has a *p* dynamic for the Violin I. Measure 43 features *f* dynamics for the Violin I and Cello/Double Bass, and *arco* for the Violin II. Measure 44 includes *mp* dynamics for the Violin I and Cello/Double Bass, and *ff* for the Violin II. Measure 45 features *ff* dynamics for the Violin I and Cello/Double Bass, and *f* for the Violin II. Fingerings 6 and 5 are indicated for the Cello/Double Bass.

46

Musical score for measures 46-49. The score continues with four staves. Measure 46 has *mf* dynamics for the Violin I and Cello/Double Bass, and *ff* for the Violin II. Measure 47 features *f* dynamics for the Violin I and Cello/Double Bass, and *arco* for the Violin II. Measure 48 includes *mp* dynamics for the Violin I and Cello/Double Bass, and *ff* for the Violin II. Measure 49 features *mf* dynamics for the Violin I and Cello/Double Bass, and *f* for the Violin II. Fingerings 6 and 5 are indicated for the Cello/Double Bass.

50

Musical score for measures 50-52. The score is in 2/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. Measure 50 starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. Measure 51 features a piano (*p*) dynamic with a *sub.* (sustained) marking. Measure 52 continues with a piano (*p*) dynamic. The music includes sixteenth-note runs, slurs, and fingering numbers (6, 5, 6) above the notes.

53

Musical score for measures 53-56. The score is in 2/4 time and consists of four staves. Measure 53 starts with a mezzo-forte (*mf*) dynamic. Measure 54 features a fortissimo (*fp*) dynamic. Measure 55 features a forte (*f*) dynamic. Measure 56 features a forte (*f*) dynamic. The music includes sixteenth-note runs, slurs, and fingering numbers (6, 7) above the notes. There are also dynamic markings like *mf*, *fp*, and *f* throughout the system.

57

Musical score for measures 57-60. The score is in 2/4 time and consists of four staves. Measure 57 starts with a mezzo-forte (*mf*) dynamic. Measure 58 features a mezzo-forte (*mf*) dynamic. Measure 59 features a forte (*f*) dynamic. Measure 60 features a piano (*p*) dynamic with a *sub.* (sustained) marking. The music includes sixteenth-note runs, slurs, and fingering numbers (6, 5, 6) above the notes. There are also dynamic markings like *mf*, *f*, and *p* throughout the system.

61

Musical score for measures 61-64. The score is written for four staves: two treble clefs and two bass clefs. The time signature changes from 3/4 to 2/4 and back to 3/4. The first staff features a melodic line with triplets and accents, starting with a forte (*f*) dynamic. The second staff has a similar melodic line with triplets. The third staff provides harmonic support with chords and single notes. The fourth staff contains a bass line with sustained notes and rhythmic patterns.

65

Musical score for measures 65-69. The score continues with four staves. The time signature remains 3/4. The first staff has a melodic line with triplets and accents. The second staff has a similar melodic line with triplets. The third staff provides harmonic support. The fourth staff contains a bass line. A dynamic marking of *ff* passionately appears in the second staff at measure 67, with a hairpin crescendo leading to it. The score ends with a double bar line at measure 69.

70

Musical score for measures 70-73. The score continues with four staves. The time signature remains 3/4. The first staff has a melodic line with accents. The second staff has a similar melodic line with accents. The third staff provides harmonic support. The fourth staff contains a bass line. The score ends with a double bar line at measure 73.



74

*p sub.* *ffp* *ffp sub.*

*p sub.* *ffp* *ffp sub.*

*p sub.* *ffp* *ffp sub.*

*p sub.* *ffp* *ffp sub.*

79

*ffp* *ffp* *ff* *ff* *ffp* *ff*

*ffp* *f* *ffp* *ff*

*ffp* *f* *ffp* *ff*

*ffp* *f* *ffp* *ff*

*poco rit.*

8 9 10

83

Slower, but still flowing, ♩ = 92

*p* *pp* *p dolciss., soaring* *mf* *p sub.*

*p* *mp* *pp* *mp* *p sub.*

*p* *mp* *pp*

*p* *mp* *pp*

*poco rit.*

87

a tempo

poco rit.

Musical score for measures 87-90. The score is in 4/4 time and consists of four systems of staves. The first system (measures 87-88) is marked 'a tempo'. The second system (measures 89-90) is marked 'poco rit.'. Dynamics include *p*, *pp*, *mp*, and *p*. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

91

a tempo

poco rit.

Musical score for measures 91-94. The score is in 4/4 time and consists of four systems of staves. The first system (measures 91-92) is marked 'a tempo'. The second system (measures 93-94) is marked 'poco rit.'. Dynamics include *pp*, *ppp*, *p*, *mf p sub.*, *mp pp sub.*, and *mp pp sub.*. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

95

a tempo

Musical score for measures 95-98. The score is in 4/4 time and consists of four systems of staves. The first system (measures 95-96) is marked 'a tempo'. The second system (measures 97-98) is marked 'poco rit.'. Dynamics include *p*, *pp*, *mp*, *pp*, and *p*. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

99 poco rit. a tempo

*ppp* *mp*  
*pp sub.* *mf*  
*ppp* *mp*  
*ppp* *mp*

103 poco rit. a tempo

*pp dolciss.* *mp*  
*ppp* *mf*  
*ppp* *mp*  
*ppp* *mp*

107 Tempo I (Presto),  $\text{♩} = 92$   
molto sul tasto, fast bows

*p* *pp* *pp very light*  
*p* *mp* *pp very light*  
*p* *pp* *pp very light*  
*p* *pp*

114

*p* *pp* *p*

*ppp distant*

*pp flautando*

119

*pp* *p* *pp* *pp flautando*

*p* *pp* *mp* *pizz.* *ppp*

*p* *pp* *pp*

*pp* *p*

123 poco rit.

*a tempo*

*ppp* *pp very light*

*pp very light*

*arco* *mp gliss. ad lib. (l)*

*flautando* *mp* *p* *pp*

127

*mp* gliss. *ad lib.* (1)

*p* *pp* *ppp*

*pizz.* *arco*

G.P.

132

*f* off the string

*f* *mf*

*pizz.* *arco*

G.P.

137

*mp* *pp*

*mp* *pp*

*mp* *pp*

*mp* *pp*

G.P.

*poco rit.*

Slightly slower, ♩ = 92

142

*mp gliss. ad lib. (I)*

*p* *pp* *ppp* *mp gliss. ad lib. (II) pizz.*

*pizz.* *p*

*p*

146

Tempo I (Presto), ♩ = 92

*attacca*

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

*mp gliss. ad lib. (I)* *pizz.* *arco* *port.* *pp* *pizz.*

*mp gliss. ad lib. (I)* *p* *pp*

### III. Chorale: Stillness

Spacious, ♩ = 56  
con sord., quasi non. vib.

*ppp* *dolciss.*  
con sord., quasi non. vib.

*ppp* *dolciss.*  
con sord., quasi non. vib.

*ppp* *dolciss.*  
con sord., quasi non. vib.

*ppp* *dolciss.*

(poco vib.)

*mf* *p*

(poco vib.)

*mf* *p*

(poco vib.)

*mf* *p*

(poco vib.)

*mf* *p*

7 Pushing forward, ♩ = 72

*pp* *p* *mf* *pp* *mp* *ppp*

*pp* *p* *mf* *pp* *p* *ppp sub.*

*pp* *p* *mf* *pp* *p* *ppp sub.*

*pp* *p* *mf* *pp* *p* *ppp sub.*

15 rit. a tempo quasi cadenza

*p* *espr.* *pp* *ppp*

*p* *espr.* *pp* *p cant.*

*p* *espr.* *pp*

*p* *espr.* *pp*

23

Musical score for measures 23-28. The score is in 4/4 time and features a vocal line and three piano accompaniment staves. The vocal line begins with a five-measure rest, followed by a melodic line starting on a half note. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. Dynamics include *p cant.*, *ppp*, *pp*, and *mp*. Performance instructions include *senza sord.* and *full and warm*. A five-measure rest is indicated in the vocal line.

29

Musical score for measures 29-33. The score is in 4/4 time. The vocal line features a five-measure rest followed by a melodic line with a *rit.* marking and a *port.* marking. The piano accompaniment includes a five-measure rest in the vocal line. Dynamics include *p espr.*, *mp*, *p*, and *pp*. Performance instructions include *rit.* and *port.*. A five-measure rest is indicated in the vocal line.

34

Musical score for measures 34-38. The score is in 4/4 time. The vocal line features a five-measure rest followed by a melodic line with a *poco rit.* marking. The piano accompaniment includes a five-measure rest in the vocal line. Dynamics include *mp*, *p*, *mf*, and *ppp*. Performance instructions include *poco rit.*. A five-measure rest is indicated in the vocal line.



40 a tempo senza sord. rit. Tempo I Pushing forward, ♩ = 72 quasi non vib.

Violin I: *pp*, *ppp*, *ppp*, *p* espr., *pp* semplice quasi non vib.

Violin II: *pp*, *ppp*, *ppp*, *ppp*, *p*, *pp* quasi non vib.

Viola: *pp*, *ppp*, *ppp*, *ppp*, *p*, *pp* quasi non vib.

Cello/Double Bass: *pp*, *ppp*, *ppp*, *ppp*, *p*, *pp* semplice

47 (poco vib.) rit. Tempo I

Violin I: *p* (poco vib.), *mp*, *pp*

Violin II: *p* (poco vib.), *mp*, *pp*

Viola: *p* cant., *mp*, *pp*

Cello/Double Bass: *p* (poco vib.), *mp*, *pp*

53

Violin I: *p* espr., *pp*, *mp*

Violin II: *p* espr., *mp*

Viola: *p* espr., *mp*

Cello/Double Bass: *p* espr., *mp*

59 Slower, ♩ = 52

*mf* *p* *pp*

*mf* *p* *pp*

*mf* *p cant.* *pp dolciss.*

*mf* *p* *pp*

65 Tempo I

*p espr.*

*ppp* *p espr.*

*p*

*ppp mp* *p* *mp*

70 Pushing forward, ♩ = 72

*mp* *ff*

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

*mp* *ff > mf* *ff* *p sub.* *ff* *mf* *f*

*ff > mf* *ff* *p sub.* *ff*

76

*ff* *mf sub.*

81

poco rit. G.P. Faster, ♩ = 72 senza sord.

*p* *pp* *p cant.* *G.P.* *p* *pp* *p* *senza sord.* *senza sord.* *senza sord.*

*p espr.* *p* *p* *p* *p* *p* *p* *p*

*sul tasto* *sul tasto*

89

*p* *pp* *ppp* *ppp* *ppp*

*sul tasto* *sul tasto*

97

con sord. sul tasto, non vib.

con sord. *ppp* distant sul tasto, non vib.

con sord. *ppp* distant sul tasto, non vib.

con sord. *ppp* distant sul tasto, non vib.

*pp* *ppp* distant

104

(poco vib.)

*p* espr. (poco vib.) *p*

(poco vib.) *p*

(poco vib.) *p*

(poco vib.) *p*

*p* espr. *mf*

110

Tempo I

*p* warm, but hushed *pp* *p*

*p* warm, but hushed *pp* *p*

*p* warm, but hushed *pp* *p*

*p* warm, but hushed *pp* *p*

117

Musical score for measures 117-123. The score is in 4/4 time and consists of four staves: Treble, Bass, Alto, and Bass. The music begins in 2/4 time at measure 117 and changes to 4/4 at measure 118. Dynamics include *f*, *p*, *pp*, and *p > pp*. The piece concludes with a fermata at the end of measure 123.

124 Slower, ♩ = 52

Musical score for measures 124-130. The tempo is marked "Slower" with a quarter note equal to 52 beats per minute. The score is in 4/4 time and consists of four staves: Treble, Bass, Alto, and Bass. Dynamics include *ppp*, *pp* *dolciss.*, and *f*. The piece concludes with a fermata at the end of measure 130.

131

Musical score for measures 131-137. The tempo is marked "molto rit.". The score is in 4/4 time and consists of four staves: Treble, Bass, Alto, and Bass. Dynamics include *pp* *prayerful*, *p* *espr.*, *pp*, *mp*, and *pp*. The piece concludes with a fermata at the end of measure 137.