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# Dedication for String Quartet

Dennis Breier

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# Dedication

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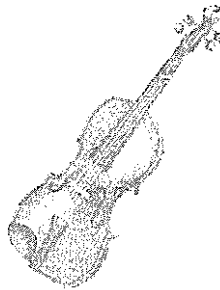
# Inspiration for Dedication, A String Quartet

Dennis Breier

The title of this piece seems at first sight a bit ironic and uncreative, due to the fact that I am submitting this piece for the library dedication. However, the title means so much more than would first meet the eye. It describes not only the dedication ceremony itself, but also the dedication it took to build the library, the dedication that will be taking place inside as students strive to do well academically, and the dedication that it took to write the piece. This is the first piece that I have completely written, and I firmly believe that the idea of the construction of the library helped me finish.

The piece actually mirrors the building of the library in a way. It starts very moderately with a major feel that made me think of the library when it was first going up, no one really knew when it would be done, but they knew it was going to be great when it was. From the end of the first section to the end of the piece is a constant build up to a grand ending that I believe encompasses what the library is, grand. As I wrote the piece I tried to think about what I was thinking as it was going up. I thought about how nice it looked as they added things on, I constantly wondered what was coming next, and looked forward to the day that I could go inside. I tried to really incorporate all of the excitement and anticipation that the library provided to me personally and the campus as a whole in this piece. The library project was a constant build up from the ground breaking ceremony to the coming dedication, and this piece is no different. It builds up from the beginning to end and also helped to build my skills as a composer and my confidence that I can write something from beginning to end.

I really feel as if there will be no loser in this competition, because win or lose, just having the chance to get this piece played in front of an audience will be a proud day for me. I have met a goal that I never thought I would meet, finishing a piece, just as the school has met its goal of building the library. I look forward to the dedication, and I thank you for giving me the opportunity to accomplish my goal. I feel that this is not a competition, but a chance to hopefully be a small part of contributing to the opening of the library.



# Dedication

Dennis Breier

Violin I

*mp* ♩ = 92

Violin II

*mp* ♩ = 92

Viola

*mp* ♩ = 92

Cello

*mp*

Vln. I

5

*mf*

Vln. II

*mf*

Vla.

*mf*

Vc.

*mf*

9

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

13

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

17

Vln. I

Vln. II

Vla.

Vc.

This system of music contains measures 17 through 20. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I part consists of a series of eighth notes with rests. The Violin II part has a melodic line with slurs and ties. The Viola part features a descending eighth-note scale. The Violoncello part has a rhythmic pattern of eighth notes with slurs.

21

Vln. I

Vln. II

Vla.

Vc.

This system of music contains measures 21 through 24. It features the same four staves as the first system: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I part continues with eighth notes and rests. The Violin II part has a melodic line with slurs and ties. The Viola part continues with a descending eighth-note scale. The Violoncello part continues with a rhythmic pattern of eighth notes with slurs.

25

Vln. I

Vln. II

Vla.

Vc.

*mf*

29

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

This system of musical notation covers measures 33 through 36. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I and II staves are in treble clef, while the Viola and Violoncello staves are in bass clef. A forte (f) dynamic marking is present at the beginning of each staff. The Violin I part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Violin II part begins with a half note F4, followed by quarter notes G4, A4, and B4. The Viola part begins with a half note E3, followed by quarter notes F3, G3, and A3. The Violoncello part begins with a half note C3, followed by quarter notes D3, E3, and F3. The measures are divided by vertical bar lines, with the final measure (36) ending with a double bar line.

37

Vln. I

Vln. II

Vla.

Vc.

This system of musical notation covers measures 37 through 40. It features the same four staves as the previous system: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I and II staves are in treble clef, while the Viola and Violoncello staves are in bass clef. The Violin I part continues with a half note D5, followed by quarter notes E5, F5, and G5. The Violin II part continues with a half note C5, followed by quarter notes D5, E5, and F5. The Viola part continues with a half note B2, followed by quarter notes C3, D3, and E3. The Violoncello part continues with a half note G2, followed by quarter notes A2, B2, and C3. The measures are divided by vertical bar lines, with the final measure (40) ending with a double bar line. There are also some additional markings at the end of the system, including a long horizontal line and a small 'o' symbol.



41

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

45

*accel.*

Vln. I

Vln. II

Vla.

Vc.

*cresc. accel.*

*cresc. accel.*

*cresc. accel.*

*cresc.*

49

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

53

Vln. I

Vln. II

Vla.

Vc.

57

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

Measures 57-60. Vln. I and Vln. II play a melodic line with a crescendo leading to *mf*. Vla. plays a similar melodic line with a crescendo leading to *mf*. Vc. plays a rhythmic accompaniment of eighth notes with a crescendo leading to *mf*.

61

Vln. I

Vln. II

Vla.

Vc.

*rit.*

*rit.*

*rit.*

*rit.*

Measures 61-64. All instruments are marked with a *rit.* instruction. Vln. I and Vln. II play a melodic line with a ritardando. Vla. plays a similar melodic line with a ritardando. Vc. plays a rhythmic accompaniment of eighth notes with a ritardando.

65

Vln. I

Vln. II

Vla.

Vc.

Measures 65-68. Vln. I and Vln. II play a melodic line with a slur and a fermata. Vla. and Vc. play a steady eighth-note accompaniment.

69 *rit.* a tempo

Vln. I

*rit.* a tempo

Vln. II

*rit.* a tempo

Vla.

*rit.* a tempo

Vc.

Measures 69-72. Measures 69-70 are marked *rit.* and measures 71-72 are marked *a tempo*. Vln. I and Vln. II play a melodic line. Vla. and Vc. play a steady eighth-note accompaniment.

73

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 73 through 76. Vln. I plays a melodic line with eighth-note pairs and slurs. Vln. II plays a sustained harmonic accompaniment of half notes. Vla. plays a sustained harmonic accompaniment of half notes, with a sixteenth-note pattern starting in measure 75. Vc. plays a melodic line with eighth notes and a half note in measure 75.

77

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 77 through 80. Vln. I and Vln. II both have crescendo hairpins leading to a forte (*f*) dynamic in measure 79. Vln. I then plays a descending melodic line. Vln. II plays a sustained harmonic accompaniment. Vla. plays a sixteenth-note pattern in measures 77-78, then a sustained harmonic accompaniment of half notes from measure 79. Vc. plays a melodic line with eighth notes, with a crescendo hairpin leading to a forte (*f*) dynamic in measure 79.

81

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

85

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

89

Vln. I

Vln. II

Vla.

Vc.

93

Vln. I

Vln. II

Vla.

Vc.

cresc. poco a poco

97

Vln. I

Vln. II

Vla.

Vc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

101

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*



105

Vln. I

Vln. II

Vla.

Vc.

109

Vln. I

Vln. II

Vla.

Vc.

113

Vln. I

*fff*

Vln. II

*fff*

Vla.

*fff*

Vc.

*fff*

Measure 113: Vln. I (D5, E5), Vln. II (D5, E5), Vla. (C4, D4), Vc. (C3, D3).  
Measure 114: Vln. I (F5, G5), Vln. II (F5, G5), Vla. (E4, F4), Vc. (E3, F3).  
Measure 115: Vln. I (A5, B5), Vln. II (A5, B5), Vla. (G4, A4), Vc. (G3, A3).  
Measure 116: Vln. I (C6, B5), Vln. II (C6, B5), Vla. (A4, G4), Vc. (A3, G3).

117

Vln. I

Vln. II

Vla.

Vc.

3

3

3

3

Measure 117: Vln. I (D5, E5), Vln. II (D5, E5), Vla. (C4, D4), Vc. (C3, D3).  
Measure 118: Vln. I (F5, G5), Vln. II (F5, G5), Vla. (E4, F4), Vc. (E3, F3).  
Measure 119: Vln. I (A5, B5), Vln. II (A5, B5), Vla. (G4, A4), Vc. (G3, A3).  
Measure 120: Vln. I (C6, B5), Vln. II (C6, B5), Vla. (A4, G4), Vc. (A3, G3).