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Dedication for String Quartet

Dennis Breier

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Dedication

For String Quartet

Dennis Breier

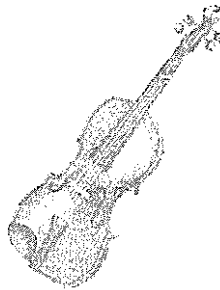
Inspiration for Dedication, A String Quartet

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 contains measures 17 through 20 of a musical piece. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I part consists of a single half note in each measure. The Violin II part plays a series of eighth-note patterns, often beamed in groups of four. The Viola part features a melodic line with dotted rhythms and slurs. The Violoncello part provides a bass line with eighth-note patterns and slurs. The measures are divided by vertical bar lines, with measure numbers 17, 18, 19, and 20 indicated at the beginning of each measure.

21

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 21 through 24 of a musical piece, continuing from the previous system. It features the same four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The musical notation continues with similar patterns to the previous system, including single half notes for Violin I, eighth-note patterns for Violin II, a melodic line for Viola, and a bass line for Violoncello. The measures are divided by vertical bar lines, with measure numbers 21, 22, 23, and 24 indicated at the beginning of each measure.

25

Vln. I

Vln. II

Vla.

Vc.

mf

Measures 25-28. Vln. I and Vln. II play a melody of eighth notes. Vla. plays a melody of quarter notes. Vc. plays a melody of eighth notes. All instruments start with a crescendo leading to a mezzo-forte (*mf*) dynamic at measure 26.

29

Vln. I

Vln. II

Vla.

Vc.

Measures 29-32. Vln. I and Vln. II play a melody of eighth notes with slurs. Vla. plays a melody of quarter notes. Vc. plays a melody of eighth notes. All instruments start with a crescendo leading to a mezzo-forte (*mf*) dynamic at measure 30.

33

Vln. I

Vln. II

Vla.

Vc.

Measures 33-36 of the musical score. The first violin (Vln. I) and second violin (Vln. II) parts begin at measure 33 with a forte (*f*) dynamic. The viola (Vla.) part also begins at measure 33 with a forte (*f*) dynamic. The cello (Vc.) part begins at measure 33 with a forte (*f*) dynamic. The score shows four measures of music, with measure numbers 33, 34, 35, and 36 indicated at the top of the first staff.

37

Vln. I

Vln. II

Vla.

Vc.

Measures 37-40 of the musical score. The first violin (Vln. I) and second violin (Vln. II) parts continue at measure 37. The viola (Vla.) part continues at measure 37. The cello (Vc.) part continues at measure 37. The score shows four measures of music, with measure numbers 37, 38, 39, and 40 indicated at the top of the first staff. The music concludes with a double bar line and a fermata on the final note of each part.

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 II play a descending half-note scale from G4 to B3. Vla. plays a descending half-note scale from G3 to B2. Vc. plays a descending eighth-note scale from G3 to B1. All parts are marked *mf*.

61 *rit.*

Vln. I

Vln. II

Vla.

Vc.

rit.

rit.

rit.

Measures 61-64. All parts are marked *rit.* Vln. I plays a descending half-note scale from G4 to B3. Vln. II plays a descending half-note scale from G4 to B3. Vla. plays a descending half-note scale from G3 to B2. Vc. plays a descending eighth-note scale from G3 to B1.

65

Vln. I

Vln. II

Vla.

Vc.

69 *rit.* a tempo

Vln. I

rit. a tempo

Vln. II

rit. a tempo

Vla.

rit. a tempo

Vc.

73

Vln. I

Vln. II

Vla.

Vc.

This system of music contains measures 73 through 76. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin I part begins with a measure rest and then plays a series of eighth notes with slurs. The Violin II part plays a sequence of half notes. The Viola part plays half notes, followed by a sixteenth-note pattern in measure 76. The Violoncello part plays a rhythmic pattern of eighth and sixteenth notes, ending with a half note in measure 76.

77

Vln. I

Vln. II

Vla.

Vc.

This system of music contains measures 77 through 80. It features the same four staves as the previous system. Measures 77 and 78 continue the patterns from the previous system. In measure 79, the Violin I and Violoncello parts have a crescendo hairpin leading to a forte (*f*) dynamic. The Viola part also has a crescendo hairpin. In measure 80, all four parts are marked with a forte (*f*) dynamic. The Violin I and Violoncello parts play a series of eighth notes, while the Violin II and Viola parts play half notes.

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.

97 *cresc. poco a poco*

Vln. I

Vln. II

Vla.

Vc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

101 *ff*

Vln. I

Vln. II

Vla.

Vc.

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

Measures 113-116. Vln. I and Vln. II play dotted half notes. Vla. and Vc. play eighth notes. All parts are marked *fff*.

117

Vln. I

Vln. II

Vla.

Vc.

3

3

3

3

Measures 117-120. Vln. I and Vln. II play dotted half notes. Vla. and Vc. play eighth notes. All parts are marked *fff*. Measures 119-120 feature triplets in all parts.