

Michael Kimber

DIALOG
|
KRAKOWIAK

(Dialogue and
Krakovian Dance)

for two violas

SCORE

Dialog i Krakowiak (Dialogue and Krakovian Dance) began as a saxophone solo, *Monolog i Krakowiak*, composed in 2000 for Lawrence Gwozdz, professor of saxophone at The University of Southern Mississippi. Dr. Gwozdz premiered the work both in Poland and in the U.S. in 2001. The composer performed the premiere of a viola version of the work for the Southern California Viola Society in May 2003.

While both solo versions have been performed with good effect, the idea of making this music into some sort of ensemble piece had been in the composer's mind from the beginning. A request by The Irrelevants for a viola/saxophone duo offered the necessary stimulus, and the happy result was *Dialog i Krakowiak*, with the two players sharing the original solo material in alternation with new material, offering both players ample opportunity to explore fully the ranges of their instruments, both technically and expressively.

The Dialog opens with a dramatic and improvisatory solo; this material recurs twice in varied form. The mood of the Dialog is at first pensive and reflective, even sombre. After becoming plaintive, even passionate, it reaches a peaceful conclusion.

The Krakowiak opens with a lively and rhythmic transformation of the opening motive of the Dialog, creating a thematic relationship between the two movements. This idea alternates with syncopated figures and running passages characteristic of this dance associated with the region around Krakow, Poland.

Dialog i Krakowiak was premiered by The Irrelevants in June 2004 at the International Viola Congress in Minneapolis. In August 2004 the composer prepared this version for two violas.

Additional copies are available promptly and
at a very reasonable price from the composer:

Michael Kimber
12 N. Mount Vernon Dr.
Iowa City, IA 52245
(319) 339-7232
mkimber@centurylink.net

For prices and more information, please visit
http://m_kimber.tripod.com

37 41

ten. *calmando*

48 *cresc. ed accel.*

52 *a tempo*

dim. e rit. *mp espr.* *cresc. poco a poco*

60 *cresc.*

66

66-72

f

Measures 66-72: Treble and bass staves. Treble staff has triplets and a 4-measure phrase. Bass staff has triplets and a 5-measure phrase. Dynamics include *f*.

73

73-78

ff *quasi cadenza* *mf*

Measures 73-78: Treble staff has a 3-measure phrase. Bass staff has triplets and a 3-measure phrase. Dynamics include *ff*, *quasi cadenza*, and *mf*.

79

79-84

allarg. molto *a tempo* *mf cresc.* *mp dolce* *veloce* *f*

Measures 79-84: Treble staff has a 4-measure phrase. Bass staff has triplets and a 3-measure phrase. Dynamics include *mf cresc.*, *mp dolce*, *veloce*, and *f*. Tempo markings include *allarg. molto* and *a tempo*.

85

85-91

p

Measures 85-91: Treble staff has a 4-measure phrase. Bass staff has triplets and a 7-measure phrase. Dynamics include *p*.

92-98

cresc. *dim.*

Measures 92-98: Treble staff has a 3-measure phrase. Bass staff has triplets and a 7-measure phrase. Dynamics include *cresc.* and *dim.*.

92

92-98

p *improvvisando*

Measures 92-98: Treble staff has a 3-measure phrase. Bass staff has triplets and a 9-measure phrase. Dynamics include *p* and *improvvisando*.

99

99-105

rall. molto *calmando*

Measures 99-105: Treble staff has a 3-measure phrase. Bass staff has triplets and a 7-measure phrase. Dynamics include *rall. molto* and *calmando*.

41

45 *p* *cresc.* 49 *poco rall.* *a tempo* *mf* *cresc. poco a poco*

57 *f*

65 *cresc.* *ff* *f*

rall. *D.S. al Coda* *dim.* *p*

♠ Coda *ff* *dim.* 65a *mp* *cresc. poco a poco*

sempre cresc. *p subito* *cresc. molto* *ff* *con tutta forza*

*At rapid tempo, the octave harmonic will sound instead of the open A.

for The Irrelevants (Carrie Koffman & Tim Deighton)

Dialog i Krakowiak

(Dialogue and Krakovian Dance)

Viola I

for two violas

Michael Kimber

Dialog

Liberamente 10 11 \vee Andante \downarrow = 60

mp *cresc. poco a poco* *sempre cresc.* *pp* *dim.* *f appassionato* *ten.* *calmando*

48 *p* *improvvisando* *II*

cresc. ed accel.

52 *a tempo* *dim. e rit.* *p* *cresc. poco a poco*

60 *mf* *cresc.*

66 *f*

73 *ff* *mp*

79 *allarg. molto* *a tempo* *mf cresc.* *f* *p*

85

92 *rall. molto* *p*

Krakowiak

Allegro brillante ♩ = 132

f (All eighth-notes in the Krakowiak are staccato.)

rall. 9 *a tempo*

p

15

mf

f

23

f

29

f

37

f

41 45

p *cresc.*

49 *poco rall.* *a tempo*
mf *cresc. poco a poco*

57 *f* *cresc.* *ff*

65 *f*

dim. *rall.* *D.S. al Coda*

⊕ Coda
ff *dim.* *mp*

65a *cresc. poco a poco* *sempre cresc.*

p subito *cresc. molto* *ff*

48 **2** *p* *cresc. ed accel.* *dim. e rit.* **52** *a tempo* *mp espr.*

cresc. poco a poco

60 *mf* **66** *f*

cresc. *ff*

73 *quasi cadenza* *mf* *veloce* *f*

79 *a tempo* *mp dolce*

85 *p*

cresc. *dim.*

92 *p* *improvvisando* *rall. molto*

calmando

Krakowiak

Allegro brillante ♩ = 132

f (All eighth-notes in the Krakowiak are staccato.)

cresc. *rall.* 9 \S *a tempo* *mp*

15 *mf*

3 1 4 0 1 2 3

23 *f*

29

37 *più f*

41 45 *p*

poco rall. 49 *a tempo*
cresc. *mf* *cresc. poco a poco*

57

cresc. *ff*

65 *f*

dim. *rall.* *D.S. al Coda* *p*

ff *dim.*

65a *mp* *cresc. poco a poco* *sempre cresc.*

p *cresc. molto* *ff* *con tutta forza*