

Michael Kimber

MONOLOG
|
KRAKOWIAK

(Soliloquy and Krakovian Dance)

for viola solo

MONOLOG I KRAKOWIAK

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After hearing me perform my *Sonata (1997)* for solo viola, a colleague of mine, saxophone professor Dr. Lawrence Gwozdz, came backstage and said to me simply, "I like your piece. We need to talk." When later we did talk, he requested a solo saxophone piece. *Monolog i Krakowiak* was composed in the summer of 2000, and Dr. Gwozdz (of Polish descent, hence the Polish title) premiered it a few months later.

While the piece was originally conceived for and performed on alto saxophone, it was composed with viola in hand. It is my hope that the viola version will be as enthusiastically received as the saxophone version has been.

Michael Kimber

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for Lawrence Gwozdz

Monolog i Krakowiak

(Soliloquy and Krakovian Dance)

VIOLA SOLO

Michael Kimber

Monolog

Liberamente

f *improvvisando* *riten.*

p *lontano*

Andante ♩ = 60

mp *cresc. poco a poco* *sempre cresc.* *pp dolcissimo* *dim.*

f appassionato

calmando

p improvvisando

cresc. ed accel. dim. e rit.

a tempo mp espr. cresc. poco a poco

Musical score for piano, consisting of multiple staves. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. Dynamics include *mf*, *cresc.*, *f*, *ff*, *mp dolce*, *p*, and *dim.*. Performance instructions include *quasi cadenza*, *allarg. molto*, *calmando*, and *rall. molto*. Fingerings are indicated by numbers 1-5. The score is written in a key signature with one flat (B-flat) and a 2/4 time signature.

Krakowiak

Allegro brillante ♩ = 132

The first staff of music is in 2/4 time and begins with a dynamic marking of *f*. It features a series of eighth notes, some with accents and slurs. A four-measure rest is indicated by a '4' above the staff. The key signature has one flat (B-flat).

f NOTE: All eighth-notes in this movement (except in ties) are to be played staccato.

The second staff continues the eighth-note pattern. It includes a *cresc.* (crescendo) marking and a *rall.* (rallentando) marking. The dynamic marking changes to *mp* (mezzo-piano).

The third staff begins with a section marked *a tempo*. The eighth-note pattern continues with various slurs and accents.

The fourth staff features a dynamic marking of *mf* (mezzo-forte) and includes a two-measure rest marked with a '2'.

The fifth staff continues the eighth-note pattern with a dynamic marking of *f* (forte) and a four-measure rest marked with a '4'.

The sixth staff features a dynamic marking of *f* (forte) and includes a repeat sign (double bar line with dots) and a two-measure rest marked with a '2'.

The seventh staff continues the eighth-note pattern with a dynamic marking of *f* (forte) and a two-measure rest marked with a '2'.

The eighth staff features a dynamic marking of *f* (forte) and includes a zero-measure rest marked with a '0' and a two-measure rest marked with a '2'.

The ninth staff continues the eighth-note pattern with a dynamic marking of *f* (forte) and includes a two-measure rest marked with a '2'.

The tenth staff features a dynamic marking of *p* (piano) and includes a three-measure rest marked with a '3' and a two-measure rest marked with a '2'.

The eleventh staff continues the eighth-note pattern with a dynamic marking of *p* (piano) and includes a one-measure rest marked with a '1' and a three-measure rest marked with a '3'.

The twelfth staff features a dynamic marking of *p* (piano) and includes a two-measure rest marked with a '2' and a two-measure rest marked with a '2'.

p
più f

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

cresc. poco a poco

f *cresc.*

ff

f

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

Coda

ff *dim.* *mp*

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

cresc. poco a poco *sempre cresc.*

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