

Michael Kimber

DIALOG
|
KRAKOWIAK

(Dialogue and
Krakovian Dance)

for alto saxophone and viola

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 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 viola solo; this material recurs twice in varied form — once with saxophone and again with viola. 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. 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.

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

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for The Irrelevants (Carrie Koffman & Tim Deighton)

Dialog i Krakowiak

(Dialogue and Krakovian Dance)

for E-flat alto saxophone and viola

Michael Kimber

Dialog

Liberamente

The musical score is written for E-flat alto saxophone (Sax) and viola (Vla) in 3/4 time. It begins with a dynamic of *f* and the instruction *improvvisando*. The score includes various musical notations such as triplets, slurs, and fingering numbers (0, 1, 2, 3, 5). Performance markings include *accel.*, *riten.*, *p lontano*, *mp*, *cres. poco a poco*, *sempre cresc.*, *pp*, *pp dolcissimo*, and *dim.*. Measure numbers 11, 19, 23, and 31 are indicated in boxes. The piece concludes with a dynamic of *f appassionato*.

37 41

ten. *calmando*

48 *p* *improvvisando* *cresc. ed accel.* *p*

52 *dim. e rit.* *a tempo* *mp espr.* *cresc. poco a poco* *5*

60 *mf* *cresc.*

66

f

73

ff
quasi cadenza
mf

79

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

85

p *cresc.* *dim.*

92

p *improvvisando*

p *rall. molto*
calmando

Krakowiak

Allegro brillante ♩ 132 (All eighth-notes in the Krakowiak are staccato.)

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand (treble clef) features a melody with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *cresc.*. A fingering of 4 is shown in the left hand.

Musical notation for measures 9-14. Measure 9 is marked with a box containing the number 9 and the tempo change *a tempo*. The tempo is marked *rall.* and the dynamics are *p* in the right hand and *mp* in the left hand.

Musical notation for measures 15-22. Measure 15 is marked with a box containing the number 15. The dynamics are *mf* in both hands.

Musical notation for measures 23-28. Measure 23 is marked with a box containing the number 23. The dynamics are *f* in both hands. A fingering of 1 is shown in the left hand.

Musical notation for measures 29-36. Measure 29 is marked with a box containing the number 29. The dynamics are *f* in both hands.

Musical notation for measures 37-44. Measure 37 is marked with a box containing the number 37. The dynamics are *più f* in both hands. Fingering numbers 3 and 2 are shown in the left hand.

41

45

p *cresc.* *mf* *cresc. poco a poco*

p *mf*

poco rall. *a tempo*

57

f

65

cresc. *ff* *f*

rall. *D.S. al Coda*

dim. *p*

♩ Coda

65a

ff *dim.* *mp* *cresc. poco a poco*

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

p *ff*

for *The Irrelevants* (Carrie Koffman & Tim Deighton)

Dialog i Krakowiak

(Dialogue and Krakovian Dance)

for E-flat alto saxophone and viola

E-flat Alto
Saxophone

Michael Kimber

Dialog

Liberamente 10 11 Andante ♩ = 60

mp *cresc. poco a poco*

sempre cresc.

pp

dim.

f appassionato

ten.

calmando

Musical score for a single melodic line in treble clef. The score consists of ten staves of music, with measure numbers 48, 52, 60, 66, 73, 79, 85, and 92 marked in boxes. The key signature is one flat (B-flat).

Performance instructions and dynamics include:

- p* improvvisando (measures 48-51)
- cresc. ed accel.* (measures 52-55)
- a tempo* (measures 56-59)
- dim. e rit.* (measures 60-63)
- cresc. poco a poco* (measures 64-67)
- mf* (measures 68-72)
- cresc.* (measures 73-76)
- f* (measures 77-80)
- ff* (measures 81-84)
- mp* (measures 85-88)
- allarg. molto* (measures 89-92)
- a tempo* (measures 93-96)
- rall. molto* (measures 97-100)
- p* (measures 101-104)

Rhythmic and technical markings include:

- 5 (measures 48-51)
- 3 (measures 52-55)
- 3 (measures 60-63)
- 3 (measures 64-67)
- 5 (measures 68-72)
- 3 (measures 73-76)
- 2 (measures 81-84)
- 3 (measures 89-92)
- 5 (measures 93-96)

The score concludes with a double bar line and a fermata over the final note.

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

57 *f* *cresc.* *ff*

65 *f*

rall. D.S. al Coda
dim.

Coda
ff *dim.* *mp*

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

p subito *cresc. molto* *ff* 3 6

for The Irrelevants (Carrie Koffman & Tim Deighton)

Dialog i Krakowiak

(Dialogue and Krakovian Dance)

Viola

for E-flat alto saxophone and viola

Dialog

Michael Kimber

Liberamente

Musical score for the first section of "Dialog". It begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The tempo is marked "Liberamente". The first measure is marked with a fermata and a dynamic of *f*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 5, 10, 0, 5). Performance instructions include *improvvisando*, *accel.*, and *riten.*. The section concludes with a dynamic of *p lontano*.

11 Andante ♩ = 60

Musical score for the second section of "Dialog". It begins with a bass clef, a 3/4 time signature, and a key signature of one flat. The tempo is marked "Andante" with a metronome marking of ♩ = 60. The first measure is marked with a dynamic of *mp*. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 4, 3, 4, 3, 5, 3, 1, 2, 3, 1, 3, 5, 1). Performance instructions include *cresc. poco a poco*, *sempre cresc.*, *pp dolcissimo*, *f 5 appassionato*, and *calmando*. Measure numbers 19, 23, 31, 37, and 41 are indicated in boxes.

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** *a tempo* *mp*

mf **15**

3 **1** **0** **4** **0** **1** **2** **3**

23 *f*

29 *p*

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*