

DIALOGUE  
FOR SOLO FLUTE

FOR PERUSAL ONLY

2013

THE INSPIRATION FOR **DIALOGUE** CAME FROM AN UNLIKELY SOURCE. COMPOSER EARL KIM (1920-1998) WROTE A SONG CYCLE FOR SOPRANO AND CHAMBER ENSEMBLE IN 1982 ENTITLED *WHERE GRIEF SLUMBERS*. THE CYCLE'S FOURTH SONG, OPHELIA, OPENS WITH A BEAUTIFUL AND TRAGIC SOLO SOPRANO LINE. KIM'S MELODY PLAYS WITH INTERVALLIC MATERIAL RELATED TO THE MAJOR 7<sup>TH</sup>, A DISSONANT INTERVAL WHICH JUXTAPOSES NICELY WITH THE CONSONANT OCTAVE. *DIALOGUE* EXPLORES AND DEVELOPS RELATED INTERVALLIC IDEAS ON THE FLUTE BUT ADDS A CRUCIAL COMPONENT, THE INTERPLAY OF A VOCAL LINE SUNG BY THE FLUTE PLAYER. AS A RESULT OF THE MELODIC FLUTE LINE AGAINST THE VOCAL DRONE, AN INTERFERENCE OCCURS WHICH DISTORTS BOTH THE FLUTE AND THE VOCAL LINE. AN EERIE AND INTRIGUING SOUND ENSUES.

FOR PERUSA ONLY

# DIALOGUE

FOR SOLO FLUTE

Calm and free  
(♩ = approx 60)

Flute

Voice\*\*

\*Dynamics apply to flute and vocal lines  
\*\*Vocal line may be sung in any comfortable range

5

Intensity slowly builds

9

Intensity wanes slightly      ♩ = 72      Intensity builds again

12

15

rit.      3-4"      A tempo

17 *mp* *f*

20 *p* *ppp*

Whistle tone

Bend pitch down, then back up to E.

23 *mp* *ppp*

bisbigliando

Whistle tone

**B** *mf* *mp*

$\text{♩} = 96$

*accel.*  $\text{♩} = 112$

32 *mf*

*accel.*

Bend pitch down, then back up to Ab.

**C** *mf*

*rit.*  $\text{♩} = 144$

42 *f* *f* *mp*

49 *p* *f*

57 *mf* *f* (Maintain forte)

65 *mp* *mf*

71 *f* Abrupt cutoff

78 *ff* *p*

**D** 3-5" Calm and free, like the beginning

flutter

Phrase begins with an aggressive attack and transforms into a gentle, lyric tone.

86

Musical notation for measures 86-91. The system consists of two staves. The top staff contains a melodic line with various rhythmic values and accidentals. The bottom staff contains a bass line with longer note values. The key signature has one flat, and the time signature changes from 5/4 to 4/4 and then to 3/4.

92

Musical notation for measures 92-98. The system consists of two staves. The top staff has a melodic line with dynamics *mp* and *mf*. The bottom staff has a bass line. The time signature is 3/4.

99

Musical notation for measures 99-104. The system consists of two staves. The top staff has a melodic line with dynamics *pp*. The bottom staff has a bass line. The time signature changes from 4/4 to 3/4, 6/4, 3/4, 4/4, 3/4, and 4/4.

105

Musical notation for measures 105-107. The system consists of two staves. The top staff has a melodic line with a fermata. The bottom staff has a bass line with a fermata. The time signature changes from 4/4 to 5/4 and then to 7/4.

108

Musical notation for measures 108-111. The system consists of two staves. The top staff has a melodic line with a fermata and a hairpin indicating a crescendo. The bottom staff has a bass line with a fermata and a hairpin indicating a crescendo. The time signature is 7/4.