

איל אדלר

דיאלוגים

לפסנתר ואנסמבל גדול (1998 / 2015)

AYAL ADLER

DIALOGUES

(1998 / 2015) FOR PIANO AND LARGE ENSEMBLE

SCORE

IMI 7716

Instrumentation:

- **2 Flutes (Fl. I doubl. Piccolo)**
- **Oboe**
- **Clarinet in B \flat**
- **Trumpet in C**
- **Horn in F**
- **2 Percussion Players:**
 - I: Vibraphone, Xylophone, 3 Tam-tams, Chimes, 4 Wood-Blocks**
 - II: Marimba, 3 Tom-toms, Chinese Gong, 3 Triangles, Chinese Bell-tree**
- **Piano**
- **Violin**
- **Viola**
- **Violoncello**

-
- **The Piccolo sounds an octave higher than written.**
 - **Percussion: always use mallets which enable the most sustained resonant effect. Always let vibrate.**

Score in C

I

Allegretto sostenuto, drammatico ♩ ca 80
rubato

The score is written for a chamber ensemble and piano. The tempo is *Allegretto sostenuto, drammatico* at approximately 80 beats per minute, with a *rubato* marking. The piano part is the most active, featuring four measures of complex rhythmic patterns. The first measure has a 9-measure rhythmic group, the second an 11-measure group, the third a 16-measure group, and the fourth another 9-measure group. Dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). The chamber instruments (Flute I, Fl. II, Ob., Cl. in B \flat , Horn in F, Trumpet in B \flat , Perc. I, Perc. II, Vln, Vla, Vcl.) are mostly silent in this section, with some initial notes in the woodwinds.

Note: The accidentals apply within the beam only.
In the case of immediate repetition, the accidental remains.

rit. ----- Cantabile ca. 66

⑤

Fl. I *p* *p* *mp*

Fl. II *p* *mp* *p*

Perc. I Vib. *p* *pp* *p* *let vibrato*

Pno *p* *mp* *pp* *mp* *pp* *pp* *p* *pp* *p*

sempre legato

5 *8va* *3* *3*

⑨

Fl. I *p* *p* *mf* *p* *mf* *p* *mf* *mp* *mf* *mp*

Fl. II *pp* *mp* *p* *mp* *p* *mp* *mf* *mp* *f*

Perc. I Vib. *mp* *(mp)*

Pno *p* *mp* *p* *mp* *mf* *mp* *pp*

8va *3* *3* *3* *3* *3*

rit. -----



14

ca 72

Fl. I *solo* *f* *p* *pp* *mp* *pp* *mp* *pp* *p* *mf* quarter-tone glissandi

Fl. II *pp* *pp* *mp* *p* *mp* *p* *mp* *mf* quarter-tone glissandi

Ob. *pp* *mf* *p* *pp*

Cl. *mp* *mf* *mp* *mf*

Hn *pp* *mp* *mute*

Tpt *c. sord.* *pp* *mp* *p* *p* *pp* *mp* *mp* *p*

Perc. I *Vib.* *mf* *p* *mf* *p* *mf* *p*

Perc. II *Mar.* *p* *mf* *p* *p*

Vln *flautando* *8va* *pp*

Vla *flautando* *pp*

①9

Fl. I *mf* *p* *mf* *p*

Fl. II *mp* *p* *p* *mf* *p*

Ob. *mp* *mf* *mf*

Cl. *mp* *mf* *mp* *mp* *mf*

Hn *p* *mp* *mp* *mf* *p* *mf*

Tpt *p* *mp* *p* *mf* *mf* *p* *mf*

Perc. I (Vib.) *pp* *mf* *p* *mf* *p*

Perc. II *mp* *f* *p*

Vln *pp* *p*

Vla *p* *pp*

microtonal vib.

21

Fl. I: *mp* *mf* *mf* *mp* *p* *mp* *pp* *p*

Fl. II: *p* *mf* *p* *mp* *p* *mp* *p* *pp* *p*

Ob.: *pp* *mp* *pp* *p* *mp*

Cl.: *p* *mf* *p*

Hn: *p* *mp* *mp* *mp*

Tpt: *mf* *mp* *mf* *pp* *p* *mp*

Perc. I: (Vib.) *mf* *p*

Perc. II: (Mar.) *p* *pp* *p* *pp*

Pno: *mf* *mf*

Vln: *solo* *mp*

Lea. *

Allegro sostenuto, drammatico ♩ ca 80

change to Picc.

23

The score consists of the following parts:

- Fl. I:** Starts with *pp*, then *pp*, *fp*, and *ppp*. Includes a circled measure number 23.
- Fl. II:** Starts with a quintuplet (5).
- Cl.:** Starts with a quintuplet (5) and *pp*, then *fp* and *ppp*.
- Hn:** Starts with a triplet (3) and *pp*.
- Tpt:** Starts with a triplet (3) and *pp*, with the instruction "remove mute".
- Perc. I:** Starts with *mp*, then *f*. Includes the instruction "Ch. Gong".
- Perc. II:** Starts with *f*, then *f*.
- Pno:** Starts with a quintuplet (5) and *mp*. Includes a section marked "(loco)" with a 9:2 ratio and dynamics *mf* to *f*. An 8va line is indicated above the right hand.
- Vcl.:** Starts with *fp*, then *mf*, and *p*. Includes the instruction "vib. poco a poco" and a 14:3 ratio.

26

(Ch. Gong)

Perc. II *f mp pp*

Pno *mf ff pp mp p*

Vcl. *p mf pp mp pp p pp*

14:3

15:3

10

5

29

Ob. *dolce ca 82 p pp mp p*

Cl. *dolce p pp p mp p pp*

Hn *dolce mute p*

Tpt *dolce p pp p pp p*

Pno *p mp pp p*

Vcl. *pp mp*

remove slowly

33

Fl. I *mf* *f* *mf* *f*

Fl. II *mf* *f* *mf* *f*

Ob. *p* *pp* *mp* *pp* *p* *mf* *p* *mp* *mf*

Cl. *mp* *p* *pp* *mp* *p* *p* *mf* *p*

Hn. *pp* *mp* *mf* *p* *mp* *mf* *mp* *mf*

Tpt. *p* *mp* *p* *pp* *p* *mp* *pp* *p*

Vln. *sempre pp* *1/4 tone gliss. (bend the pitch)*

Vla. *sempre pp* *1/4 tone gliss. (bend the pitch)*

Vcl. *sempre pp* *1/4 tone gliss. (bend the pitch)*

Detailed description of the musical score: The score is for measures 33-36. It includes parts for Flute I and II, Oboe, Clarinet, Horn, Trumpet, Violin, Viola, and Cello. The woodwinds and brass play melodic lines with various dynamics (pp, p, mp, mf, f) and articulations. The strings play sustained chords with a 'sempre pp' dynamic and include a '1/4 tone gliss. (bend the pitch)' instruction. The key signature has one sharp (F#) and the time signature is 4/4.

con moto, leggero ♩ ca. 88

38

Fl. I: *f*, *mf*, *mf*, *mp*, *mp*, *p*, *mf*, *mf*, *p*, *mf*

Fl. II: *mf*, *f*, *mf*, *mp*, *p*, *mf*, *mp*, *mp*, *mf*, *p*

Ob.: *mp*, *pp*

Cl.: *p*, *pp*

Hn.: *pp*

Tpt.: *mf*, *pp*

Perc. I: Xyl. *mf*, *mp*, *mp*

Vln.: *mf*

Vla.: *mf*

Vcl.: *mf*

cantabile, leggero

42

Picc. *f* *mf* *mp* *p* *mf* *p* *mf* *p* *mp* *p*

Fl. II *mf* *mf* *mp* *mp* *mp* *p* *mp* *p* *mf* *p* *mp* *mf* *p* *mf*

Perc. I *mf* *mf* *mp* *mp* *mp* *p* *mp* *p* *mf* *p* *mp* *mf* *p* *mf*

Perc. II Xyl. / Mar. *mf* *mp* *mf* *mp*

46

Picc. *mf* *p* *mf* *mp* *mf* *mp* *p* *change to Fl.* *meno mosso, espr.* ca. 66

Fl. II *p* *mf* *mp* *mf* *mf* *mp* *mp* *p*

Perc. I *mf* *mp* *mp* *p* *pp*

Perc. II *p*

Pno *ff* *cantabile* *espr.* *ff* *ff*

50

Pno

pp 6 mf f 5 p mf pp mp 8va

Detailed description: This system contains measures 50 through 53 of a piano score. Measure 50 is in 3/8 time and features a sixteenth-note melody in the right hand with a forte dynamic (f) and a sixteenth-note accompaniment in the left hand. Measure 51 is in 4/4 time with a half-note melody in the right hand and a half-note accompaniment in the left hand. Measure 52 is in 3/8 time with a sixteenth-note melody in the right hand and a sixteenth-note accompaniment in the left hand. Measure 53 is in 4/4 time and features a half-note melody in the right hand with an octave sign (8va) and a half-note accompaniment in the left hand. Dynamics include pp, mf, f, p, and mp.



54

Cl.

Pno

Vcl.

p pp mf pp ppp

Detailed description: This system contains measures 54 through 57. Measure 54 is in 4/4 time and features a quarter-note melody in the clarinet (Cl.) with a piano dynamic (p) and a quarter-note accompaniment in the piano (Pno) and violin (Vcl.). Measure 55 is in 4/4 time with a half-note melody in the Cl. and a half-note accompaniment in the Pno and Vcl. Measure 56 is in 4/4 time with a half-note melody in the Cl. and a half-note accompaniment in the Pno and Vcl. Measure 57 is in 4/4 time with a half-note melody in the Cl. and a half-note accompaniment in the Pno and Vcl. Dynamics include p, pp, mf, and ppp.

II

Andantino, lontano ♩ ca 63

(imitate Jananese Shakuhachi)

Fl. I *solo non vibr.* *pp* *mf* *mf* *mp* *pp* *mf* *5 mp* *5 mf* *5 p* *5 mp*

Perc. I T. Bells *p* S. Tam-t. T. Bells *mp* M. Tam-t. *p*

Perc. II L. Trgl. *mp* M. Trgl. *mp* 3 Tom-ts *mp*

Fl. I *mp* *5 p* *5 ppp* *pp* *f* *p*

Perc. I L. Tam-t. *p* T. Bells *p*

Perc. II L. M. Trgl. *mf* M. Trgl. *mf* 3 Tom-ts *p* Ch. Gong *pp* Ch. Bell tree *p*

Fl. I *p* *mf* *mp* *mf* *p* *mf* *mp* *f* *mf* *f* *mp* *ff*

Perc. I S. Tam-t. M. Tam-t. *mf*

Perc. II 3 Tom-ts *p* Ch. Gong *p* Ch. Bell tree *mp* 3 Tom-ts *p* Ch. Gong *f*

74

Fl. I *p* *p < mf* *mp* *pp* *mf* *pp* *mf* *p* *pp* *mp* *pp* *mp* *pp* *p* *pp*

Perc. I 3 W. Bls *p* *mp* *pp* T. Bells *pp* *pp*

Perc. II Ch. Bell tree *p* 3 Tom-ts *pp* *p* S. Trgl. *p*

Vln *ppp*

Vla *ppp < pp*

Vcl. *ppp*

Allegretto moderato, cantabile, espressivo ca 69

79

Fl. I *mp* *p* *mp* *p* *pp*

Perc. II Ch. Gong *pp*

Vln *pp* *p* *pp* *pp* *con vib.* *pp* *pp*

Vla *pp* *mp* *pp < >* *ppp*

Vcl. *poco cresc.* *pp* *ppp* *ppp* *con vib.* *pp*

85

Vln *mp* *p* *mp* *pp* *p*

Vla *p* *p* *pp* *pp* *mp* *pp* *p*

Vcl. *pp* *ppp* *p > pp* *pp* *p* *pp* *pp* *pp*

89

Fl. I

Fl. II

Ob.

Hn

Vln

Vla

Vcl.

pp mp pp pp mp pp mp p

mp p mp p mp p mp p

mp p mp p mp p mp p

pp mp p mp p mp p mp p

mp p mp p mp p mp p mp p

mp p mp p mp p mp p mp p

93

Fl. I

Fl. II

Ob.

Cl.

Hn

Tpt

Vln

Vla

Vcl.

p mfp mf p

p mfp pp p

mp pp p pp

p mp mp mf mp mf

p remove mute pp p

p

solo mf p mf mp mf f

mp p mp mf f mf f

pp con vibr. mf p mf solo mp mf f mf

pp con vibr. mf p mp p mp

97

Fl. I *mf* *p* *f* *p*

Fl. II *mf* *p* *f* *p*

Ob. *p* *f* *pp* *p*

Cl. *mp* *mp* *poco cresc.* *mf* *f* *f* *mf* *p*

Hn. *p* *mf* *p*

Tpt. *mf* *p* *mf* *p*

Vln. *f* *mf* *ff* *mf*

Vla. *mf* *f* *gliss.* *mf* *f* *ff* *mf*

Vcl. *mf* *f* *ff* *mf*

Detailed description: This page of a musical score contains measures 97 through 100. It features eight staves for various instruments: Flute I, Flute II, Oboe, Clarinet, Horn, Trumpet, Violin, Viola, and Violoncello. The music is written in treble clef for the woodwinds and violins, and bass clef for the horns, trumpet, and cello. The score includes dynamic markings such as *mf*, *p*, *f*, *pp*, *mp*, *poco cresc.*, *ff*, and *gliss.*. It also contains performance instructions like *3* (triplets), *5* (quintuplets), and *8va* (octave). The measures are divided into four measures per staff, with a repeat sign at the end of measure 100.

N
101

Fl. I
ppp

Fl. II
ppp

Cl.
p *pp* *>ppp*

Hn.
insert mute

Tpt.
mute
p

Pno.
ff *ff* *mp espr.* *mf*

Vln.
p
1/4 tone gliss. (bend the pitch)

Vla.
p
1/4 tone gliss. (bend the pitch)

Vcl.
p *pp* *<>* *<>* *>ppp*

con moto **ca. 63**
non vibr.
8va-

rit. ----- *meno mosso*

rit.

ca 54 - 56

106 (8^{va})

Fl. I *mp* *mf* *mf* *mp* *p* *mf* *p*

Fl. II *mf* *p* *mf* *mf* *p* *mp* *mf* *p* *mf* *p* *ppp*

Cl. *mf* *p* *f* *mf*

Hn

Tpt *mp* *p* *ppp*

Pno *mp*

Vln *ppp*

Vla *ppp*

blow inside the instrument
remove reed

loco

flz.

8^{va}

III

Lento, misterioso
poco rubato, dolce

110 ca 63

Pno

mp slow arpeggio

p *p* *pp*

mp

113

Con moto ca. ♩ = 80

ff *f* *mf* *pp* *fff* *f* *fff* *f* *fff*

p *mp* *pp*

ff *mf* *pp*

1/2 1/2

117

meno mosso ca 69

a tempo ca 80

rubato rit.

a tempo ca 80

ff *pp* *pp* *f*

p *mp* *pp*

pp *mp* *pp*

pp *f*

calmo \bullet ca. 66

(120)

Fl. I *pp* *cresc. poco a poco* *mp* *p* *mp* *p* *mf*

Fl. II *pp* *p* *pp* *mp* *pp*

Ob. *pp* *mf*

Cl. *pp* *pp* *mp* *p* *mf*

Hn

Tpt *p* *mp* *mf*

Perc. I Vib. *mf* *p*

Pno *mf* *ff* *mf* *ff* *mp* *mf* *pp*

5 solo

10

3

5

quarter - tone glissandi

5

5

5

5

5

5

5

5

5

6

(123)

Fl. I *pp* *mp* *mf* *p* *mf* *mp*

Fl. II *mp* *p* *p* *p* *p*

Ob. *p* *mp* *mf* *p* *mf* *p*

Cl. *p* *mf* *p* *pp* *p* *mf*

Hn *mute* *p* *mf* *p* *mp*

Tpt *mp* *p* *mf* *p* *mf* *p* *mf* *mf*

Perc. I (Vib.) *mf* *p*

Detailed description: This page of a musical score, numbered 123, features seven staves. Flute I (Fl. I) plays a melodic line with dynamics *pp*, *mp*, *mf*, *p*, *mf*, and *mp*. Flute II (Fl. II) provides harmonic support with dynamics *mp*, *p*, and *p*. Oboe (Ob.) and Clarinet (Cl.) parts include various dynamics such as *p*, *mp*, *mf*, *pp*, and *mf*. Horn (Hn) is marked *mute* and plays with dynamics *p*, *mf*, and *mp*. Trumpet (Tpt) has dynamics *mp*, *p*, *mf*, *p*, *mf*, *p*, and *mf*. Percussion I (Perc. I) is marked (Vib.) and plays with dynamics *mf* and *p*. The score includes numerous slurs, accents, and fingering numbers (5) throughout.

poco agitato ♩ ca. 69

125

Fl. I *mf* *mp* *f*

Fl. II *mf* *mp* *ff*

Ob. *ff*

Cl. *p* *ff*

Hn *p* *f*

Tpt *p* *ff*

Pno *ff* *p* *f* *loco*

126

Pno *f* *p* *mf* *f* *mf* *mp* *mf*

128

Pno *p* *f* *ff* *p* *f* *mp* *f*

hesitant, poco rubato $\text{ca. } 69$

130 ① *pp*

② *pp* 3

③ *p* 3

con moto

133 ④ *p*

⑤ *p* 3

⑥ *mp*

136 ⑦ *mp* 3

⑧ *mf* 3

⑨ *mf* 3 5

139 ⑩ *f* 3

⑪ *f*

⑫ *f* 3

- * Directions to the pianist:
1. Start 1, then 2 (5" ca after 1); move to 3 while 1 is still being played and continue similarly.
 2. Start each phrase as indicated, then improvise freely, using the small fragments; move to the next phrase after ca 5".
 3. The Ped. is held over, and is changed every 12" ca.
 4. Make a slight pause before the entrance of the next fragment, while the other hand is still playing.
 5. Phrases 10 to 16 are played without a pause (improvise, using trills, repeated notes, triplets etc...).

Pno

132 13 14 15 16

f 3 *piu f* *ff* 6

Detailed description: This block contains the piano accompaniment for measures 13 through 16. Measure 13 starts with a forte (*f*) dynamic and a triplet of eighth notes. Measure 14 is marked *piu f* and continues the triplet pattern. Measure 15 features a fortissimo (*ff*) dynamic and a sixteenth-note triplet. Measure 16 continues with a fortissimo (*ff*) dynamic and sixteenth-note sextuplets.

(conductor)
a tempo • ca 66

Fl. I 146 1 2 3 4

Fl. II

Cl.

Pno

mf 3 *ff* *mf* *p*

f 6 5 *mf* 3 *ff*

Detailed description: This block contains the woodwind and piano parts for measures 146 through 150. Measures 146-148 are for Flute I, Flute II, and Clarinet, each playing a triplet of eighth notes with dynamics *mf*, *ff*, and *mf* respectively. Measures 149-150 are for the piano, featuring a forte (*f*) dynamic and sixteenth-note sextuplets and triplets, with dynamics *mf* and *ff* indicated. The conductor's tempo marking is *a tempo* at approximately 66 beats per minute.

148 **ca 76** **change to Picc.**

Fl. I *mf* *ff* *mf* *mf*

Fl. II *mf* *ff* *mf* *mf*

Ob. *mf* *ff* *mf* *p* *mf*

Cl. *mf* *ff* *mf* *p* *mf* *p* *sub.p*

Hn *mf*

Tpt *mf*

Perc. I **Vib.** *mf* *p*

Perc. II **3 Tom-ts** *mf*

Pno *mf*

Vln *pp* *p* *mf* *p* *mf* *sub.p*

Vla *pp* *p* *mf* *p* *mf* *sub.p*

Vcl. *pp* *mf* *p* *mf* *sub.p*

Leo *

(151) **change to Fl.**

Picc. *ff*

Fl. II *ff*

Ob. *ff* *p*

Cl. *ff* *p* 3

Hn *ff* *p*

Tpt

Perc. II 3 Tom-ts *mf*

Pno *f* *mf* *f* *mf*

Vln *ff* *p*

Vla *ff*

Vcl. *ff*

(ca 76)

154

Fl. I *p* *mf* *f* *mp* *f* *mfp*

Fl. II *p* *mf* *f* *p* *f*

Ob. *f* *mp* *f*

Cl. *mf* *f* *mp* *f*

Hn *f* *mfp* *f* *insert mute*

Perc. I Vib. *fmp* *f*

Pno *f* *loco* *mf* *f* *ped.* *f*

Vln *f* *mfp*

Vla *f* *mfp* *f*

Vcl. *f* *mfp* *f* *p*

più mosso ca 88

a tempo ca 76

157

Fl. I *f* *p* *mf* *f* *ff*

Fl. II

Ob. *f* *f*

Cl. *f* *f*

Hn *mute* *f* *f*

Tpt *mute* *f* *f*

Perc. I L. Tam-t. *mp*

Perc. II 3 Tom-ts *f* *mf*

Pno *dolce* *mf* *f* *ff* *mf*

Vln *f* *p* *mf* *f* *ff*

Vla *p* *mf* *f* *ff*

Vcl. *mf* *f* *ff*

ped. ped. ped. ped.

160

Fl. I *f*

Fl. II *f*

Ob. *f*

Cl. *f*

Hn *f*

Tpt *f*

Perc. I 4 W. Bls

Perc. II 3 Tom-ts

p 5 *mf*

mf 6 *p* 5 *mf* *accel.*

rit.

a tempo

mf 5

p 6

fmp 11

mf 5

ped.

ped.

ped.

ped.

Vln *f*

Vla *f*

Vcl. *f*

163 (ca 76)

(4 W. Bls)

(3 Tom-ts)

Perc. I

Perc. II

Pno

f *mp* *f* *mp* *f* *fmp* *fmp*

ped. ped. ped. ped. ped. ped.

166

Perc. I

Perc. II

Pno

mf *mf* *p* *p* *f* *f* *f*

ped. ped. ped.

ca 80

168

Fl. I

Fl. II

Ob.

Cl.

Hn

Tpt

Perc. I

Perc. II

Pno

Vln

Vla

Vcl.

mf *ff* *mf* *p* *p* *3* *3* *3* *3* *sim.* *f* *p* *p* *p*

mf *ff* *mf* *p* *p* *3* *3* *3* *3* *sim.* *f* *p* *p* *p*

mf *ff* *mf* *p* *p* *3* *3* *3* *3* *sim.* *f* *p* *p* *p*

mf *ff* *mf* *p* *p* *3* *3* *3* *3* *sim.* *f* *p* *p* *p*

ff *mf* *mp* *pp*

f *f* *pp* *mf* *pp*

pp *pp* *mf* *pp*

(mute) *p* *3*

171

Fl. I *mf* *mp* *mf* *f*

Fl. II *mf* *p* *mf* *mp* *mf* *f*

Ob. *mf* *mp* *mf* *f*

Cl. *mf* *mp* *mf* *f*

Hn. (mute) *mf* *mp* *mf* *mp* *f*

Tpt. *mf* *mp* *mf* *f*

Perc. I Vib. *mp* *mf* *mp*

Perc. II Chinese Gong

Pno. *f* *ff* *mp*

Vln. *mf* *f* *f*

Vla. *f* *f*

Vcl. *mf* *f* *f*

espressivo, sonoe, cantabile ♩ ca 63

174

Fl. I *fff*

Fl. II *fff*

Ob. *fff*

Cl. *fff*

Hn *ff*

Tpt *ff*

Perc. I *ff*

Perc. II *ff*

3 W. Bls *mf* 5

L. Trgl. *f*

M. Trgl.

Pno *fff* *f* *fff* *fff* *mf*

Vln *fff*

Vla *fff*

Vcl. *fff*

178

Perc. I 3 W. Bls T. Bells

Perc. II Ch. Gong S. Trgl. Ch. Gong

Pno *f* 6 7 7 7 *f loco* 3 3 3 *mf*

182

Perc. I 3 W. Bls *dolce*

Perc. II Ch. Bell tree *mp* *dolce* M. Trgl. *p*

Pno *espr. dolce* *mf* *mf* *mp* *mp* *mp* *p*

change Ped. while holding the chord

186

tempo rubato, meno mosso ca 56 *rit.*

Perc. I 3 W. Bls *mp* *pp*

Perc. II S. Trgl. *p* *pp* *ppp*

Pno *pp* *ppp*

remove slowly