

POSTLUDE
for a large ensemble

(2017)

פוסטלוד
לאנסמבל גדול

3

איל אדלר
AYAL ADLER

Andantino sostenuto, poco lontano
♩ = ca. 58

ca. 66

Flute / Picc. Picc. *pp sempre*

Oboe *mp*

Clarinet in B♭ *solo* *mf* *mf* *mp* *p* *mf* *p*

Piano / Crotales (F#, G, B♭) *Crot.* *mp* *mp* *mp* *Pno* *mf*

Violin *mp > pp* *mf* *pp* *pp*

Viola *pp* *mp* *pp* *mf* *pp*

Violoncello *pp* *mf* *pp*

Double Bass

Andantino sostenuto, poco lontano
♩ = ca. 58

ca. 66

s. pont.

ord.

* Piccolo is written on octave lower than sounds.
Double Bass is written an octave higher than sounds.
The score is written in C.

⑥

1/4 tone gliss.

♩ = ca. 63-66

Picc. *mp* *pp*

Ob. *mp* *pp*

Cl. in B♭ *ff* *mf* *5*

Pno *f* *mf* *mf* *dolce* *p*

Vln *pp* *p* *pp* *5* *p* *mf* *3*

Vla *p* *7* *7* *mf* *> p* *mp* *pp* *mf*

Vcl. *s. pont.* *mf* *5* *pp* *ord.* *p* *pp* *5* *mf* *6* *p*

D. B.

10

Musical score for Picc., Ob., Cl. in Bb, Pno, Vln, Vla, Vcl., and D.B. in 5/4 time. The score is divided into three measures. The Picc. part starts with a rest, then plays a melodic line with dynamics *p*, *mf*, and *mf*. The Ob. part plays a melodic line with dynamics *mp*, *mf*, and *p*, including a triplet and a quintuplet. The Cl. in Bb part plays a melodic line with dynamics *p*, *f*, *pp*, *mf*, *pp*, and *mp*. The Pno part features a complex texture with dynamics *p*, *mf*, *mf*, *p*, and *mf*, including a quintuplet and a sextuplet. The Vln part plays a melodic line with dynamics *p*, *p*, *pp*, and *mp*, including a quintuplet and a septuplet. The Vla part plays a melodic line with dynamics *p*, *pp*, *p*, and *mp*, ending with a trill. The Vcl. part plays a melodic line with dynamics *mf*, *p*, *p*, *mp*, and *mf*, including a triplet and a quintuplet. The D.B. part has a rest followed by a chord with dynamic *p*.

13

Picc. *p* *mp* *pp* *p* *mp* *pp*

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

Cl. in B \flat *mp* *mf* *p* *mp* *mf* *p* *pp* *mp*

Pno *mp* *loco* *mp* *f* *loco*

Vln *pp* *p* *mf* *p*

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

Vcl. *p* *mp* *mf* *p*

D. B. *p* *mf* *mp* *mf* *p*

Performance markings include *arco*, *tr.*, *solo*, *loco*, *Sw*, and various dynamic hairpins. Fingerings (5, 3, 6, 9) and articulation (>) are also present.

16

Picc. *mp* *pp*

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

Cl. in B \flat *f* *mf* *f* *p* *mf* *p* *pp* *mf* *p* *mf*

Pno *mp* *f* *mp*

Vln *mf* *pp* *mp* *pp* *mf*

Vla *mp* *p* *mf* *p* *mp* *mp* *p*

Vcl. *mf* *mp* *pp* *mp* *pp*

D. B. *mf* *mp* *p* *mf* *mp* *pp* *mp* *pp* *mp*

overblowing ord.

gliss.

pizz. *arco*

5 3 5 10 9 9 3 5 3 5 9 5

19

Score for measures 19-21, featuring Picc., Ob., Cl. in Bb, Pno, Vln, Vla, Vcl., and D. B. with various dynamics and articulations.

Picc.: *mp*, *mf*, *mf*

Ob.: *mp*, *mf*, *(mf)*, airy sound, *ppp sempre*, *p*, *p*

Cl. in Bb: *p*, *mf*, *ppp sempre*, *p*, *p*

Pno: *mf*, *f*, *mp*, *mp*, *f*

Vln: *mp*, *p*, *mf*, *p*, *mf*

Vla: *mp*, *mf*, *pp*, *mf*, *mp*

Vcl.: *mp*, *mf*, *p*, *p*, *mp*

D. B.: *mp*, *mf*, *p*, *mp*, *mf*

Articulations: *tr.*, *1/4 tone gliss.*, *Sw*, *loco*, *Sw*

22

Picc. *mp* *f* *mf* *mf* *f* *ff* *take Fl.*

Ob. *f* *fff*

Cl. in B \flat *mp* *f* *mf* *mf* *f* *mf* *fff*

Pno *f* *ped. ** *ped. **

Vln *mp* *mf* *f* *ord.* *f* *mf* *5 mf* *f* *mf* *fff*

Vla *mf* *f* *ord.* *mf* *f* *mf* *p* *mf* *mp* *mf* *fff*

Vcl. *mf* *mp* *f* *ord.* *mf* *f* *mf* *p* *5* *fff*

D. B. *p* *5* *f* *f* *mf* *p*

Annotations: *overblowing*, *ord.*, *loco*, *increased bow pressure*, *15^{ma}*

31

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

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

Cl. in B \flat *mf* *mf* *p* *f* *mp* *pp*

Pno

Vln. *mp* *p* *mp* *mf* *p* *mp* *mf* *p* *gliss.* *mf*

Vla. *mf* *mf* *p* *mp* *p*

Vcl. *gliss.* *mf* *p* *p*

D. B. *pp* *mp* *p*

36 *più mosso* ca.76 *Grave* ca. 63

Fl. *mf* *f* *mf* *frull.* *ord.* *fp* *mp*

Ob. *più f* *mp*

Cl. in B♭ *f* *mp*

Pno *loco* *più f* *f* *più f*
*ped. _____** *ped. _____** *ped. _____**

Vln *p* *f* *Grave* ca. 63

Vla *più f*

Vcl. *più f*

D. B. *più f*

40

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

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

Cl. in Bb *p* *pp* *p* *pp* *pp*

Pno *mp* *p* *loco* *ped.* *ped.*

Vln *5* *3*

Vla *solo espr. con vibr.* *f* *mp* *f* *pp* *mf* *mp* *mf* *p* *gliss.*

Vcl. *mp* *pp* *mf* *p*

D. B. *mp* *p* *mp* *pp*

44

Fl. *pp* *pp* *p* *p* *1/4 tone gliss.*

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

Cl. in B♭ *mp* *pp* *p* *mp* *pp* *mp*

Pno *mf* *mf*

Vln *pp* *mp* *mfp*

Vla *mf* *mp* *mf* *pp* *mp* *mf* *pp* *1/4 tone gliss.*

Vcl. *mf* *p* *pp* *mp* *f* *solo espr. con vibr. gliss.*

D. B. *mp* *p* *mp* *p* *mp* *p*

48

Fl. *pp* 5

Ob. *p* *mp* *p* *p* *pp* *tr* *5* *5*

Cl. in B \flat *Sub* *tr* *tr* *loco* *5* *5*

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

Vln *pp* *mp* *p* *mf* *p* *mp* *p* *5* *7* *7* *3* *5*

Vla *5* *mf*

Vcl. *mf* *p* *mf* *pp* *p* *mf* *p* *mf* *p* *5* *3* *5* *gliss.* *mf* *mp*

D. B. *mf* *p* *pp* *5*

52

Fl. $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{6}{4}$
Ob. $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{6}{4}$
Cl. in B \flat . $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{6}{4}$
Pno $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{6}{4}$
Vln $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{6}{4}$
Vla $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{6}{4}$
Vcl. $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{6}{4}$
D. B. $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

Fl. f
Ob.
Cl. in B \flat . f
Pno f , mp , $espr.$, p , mf , $tr. loco$, mf
Vln f
Vla pp , p , mf , mp , mf , mf , $espr.$, mp , $1/4$ tone gliss.
Vcl. mf , mp , mf , p , mf , pp , mp , p , mf , p , mp
D. B. f , p , $espr.$, mp

58

ca. 69

Fl.

mf 5 3 mf 6 5 3 5

Ob.

mf 5 5 6 5 mf 5

Cl. in B \flat

mf

Pno

mf mp p

Vln

ca. 69

s. pont. p mf p

increased bow pressure

5 5 solo espr. f mp

Vla

p mp espr. mp f

Vcl.

6 gliss. pp p mf p mp p mfp

D. B.

5 pp mf p mp mf p mf

overblowing

overblowing

f

f

Allegretto drammatico, con moto ♩ ca.66

70

Picc. *ff* *mf* *mp* *p*

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

Cl. in B. *ff* *mf* *mp* *p* *pp* *mf*

Pno *ff* *mf* *mf*

Allegretto drammatico, con moto ♩ ca.66

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

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

Vcl. *ff* *mf* *mf* *p* *pp* *p*

D. B. *ff* *mf* *mf* *p* *f* *mp*

75

Picc. *pp* *mp* *p* *mf* *gliss.* *p* *mf*

Ob. *pp* *p* *pp*

Cl. in B \flat *mp* *pp* *p* *mf* *1/4 tone gliss.*

Pno *mp* *dolce* *f* *ped.*

Vln *fmp* *1/4 tone gliss.* *sub.pp*

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

Vcl. *mp* *mf* *gliss.* *mf* *sub.pp*

D. B. *f* *pp sempre*

80

change to Fl.

meno mosso

Picc.

Ob.

Cl. in B \flat

Clarinetist: change to Glockenspiel

Pno

Vln

Vla

Vcl.

D. B.

f

mp

pp

f

p

f

pp sempre

pp

pp sempre

pp sempre

ppp

ppp

ppp

9

3

Allegretto cantabile, dolce ♩ ca. 66

85

Fl. *mp* > *pp* *ord.* *ppp* change to Picc.

Ob. *mp* > *pp* *ppp* < *mf*

Cl. in B_♭ (Gfsp.) Glock. *mp* *p* *dolce* *p* *mp* 3 5

Pno *mp* *mf* *mf* *p* *mf* 3 5 5

mp *mf* 1/2

Allegretto cantabile, dolce ♩ ca. 66

Vln *pp* flautando. "dreamy" sound. slow bow

Vla *pp* flautando. "dreamy" sound. slow bow 3

Vcl. *pp* flautando. "dreamy" sound. slow bow 5

D. B. *ppp* loco flautando. "dreamy" sound. slow bow *pp*

89 Picc.

The musical score consists of seven staves. The Piccolo staff (top) has a circled measure number 89 and a 'Picc.' marking. It features a melodic line with dynamics *mfpp*, *pp*, *mp*, *pp*, *pp*, *mp*, and *p*. The Oboe staff has dynamics *mfpp* and *ppp*. The Clarinet in Bb (Glsp.) staff has dynamics *mp*, *p*, *mp*, and *pp*. The Piano staff has dynamics *p*, *mf*, *loco*, *mf*, *loco*, *f*, and *mf*. The Violin staff has a tremolo marking. The Viola staff has dynamics *mfpp* and a tremolo marking. The Violoncello staff has a tremolo marking and dynamics *mfpp*. The Double Bass staff has a tremolo marking. The score includes various musical notations such as slurs, ties, and fingerings (5, 6, 3, 5, 5, 3, 5, 5, 3).

93

Picc. *mfpp* *ppp* take Fl.

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

Cl. in B_♭ (Gfsp.) *p* *mp* *p* take B_♭ Cl.

Pno *mf* *loco* *mf* *(mf)* *loco* *mp*

Vln *f* *pp*

Vla *f* *pp*

Vcl. *ppp* *p* *mp* *p* *mp*

D. B.

98 **Allegro con moto** ca. 69

Fl. *pp* *mf* *frull.* *ord.*

Ob. *pp* *p* *mf*

Cl. in B♭ *pp* *mf*

Pno *mp* *dim.* *pp*

Vln *ppp* *mf* *f* *loco*

Vla *pp* *mp* *mp* *pp* *mf*

Vcl. *pp* *remove mute* *mp* *mp* *pp* *mf*

D. B. *pp* *pp* *mp* *mp* *pp* *mf*

104 Allegretto cantabile ♩ ca. 60

Fl. *sub. p < più f* *ord.* *change to Picc.*

Ob. *sub. p < più f*

Cl. in B \flat *sub. p < più f* *pp* *mf*

Pno *mp* *dolce* *f* *mp* *mf* *f* *mf* *f* *mf* *f*

péd. *péd.*

Vln *sub. p < f*

Vla

Vcl.

D. B.

113 *accel. poco a poco* *più mosso* ♩ ca. 88

Picc. *f* *ff* take Fl.

Ob. *f* *ff*

Cl. in B \flat *f* *ff*

Pno *f* *ped.*

Vln *f* *pp* *f*

Vla *pp* *f*

Vcl. *pp* *f*

D. B. *pp* *f*

116

Musical score for a chamber ensemble. The score is in 2/4 time and consists of eight staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb.), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vcl.), and Double Bass (D. B.). The score is divided into three measures. The first measure is in 2/4 time, and the second and third measures are in 3/4 time. The Flute, Oboe, and Clarinet in Bb parts are mostly silent, with some notes in the second and third measures. The Piano part features complex rhythmic patterns with fingerings (6, 7, 5) and dynamics (mp, f). The Violin part has a melodic line with fingerings (6, 3, 6, 6, 3) and dynamics (mp). The Viola, Violoncello, and Double Bass parts are mostly silent.

120

Fl. *pp* *rit.* *ca. 66*

Ob. *p* *mf* *pp*

Cl. in B♭ *p* *mp* *p* *mp* *p*

Pno

Vln *p* *pp* *rit.* *ca. 66*

Vla *ord. cantabile* *p* *mp* *p* *f* *solo espr. con vibr.*

Vcl. *p* *mp* *p* *p* *p*

D. B. *pp* *p*

124

Fl. *mf*

Ob. *mf*

Cl. in B. *p* *pp* *p* *pp* *p* *p*

Pno *mp* *loco* *péd.* *loco*

Vln *mf*

Vla *f* *p* *f* *mp* *mf* *f* *mp*

Vcl. *pp* *mp* *p* *mf* *pp* *p* *mp*

D. B. *pp* *mp* *p* *p*

The score consists of seven staves. The Flute and Oboe parts are relatively simple, with a few notes and rests. The Clarinet in B-flat part is more complex, featuring a series of sixteenth-note patterns with dynamic markings ranging from *pp* to *p*. The Piano part is a dense accompaniment with many chords and a *péd.* (pedal) marking. The Violin, Viola, Violoncello, and Double Bass parts are all highly technical, featuring many triplets and sixteenth-note runs. The Violoncello and Double Bass parts have dynamic markings like *pp*, *mp*, and *p*. The Viola part has dynamic markings like *f*, *p*, *mp*, *mf*, and *f*. The Violin part has a dynamic marking of *mf*. The Piano part has dynamic markings like *mp* and *loco*. The score is in a key with one flat and a 3/4 time signature.

Allegretto con forza ca. 60-63

128

Fl. *pp*

Ob. *pp*

Cl. in B \flat *>pp* *p* *mf*

take Bass Cl.

Bass Cl. *f* *mp* *fff* *ff* *pp*

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

Allegretto con forza ca. 60-63

15^{ma}

Vln *ppp* *pp*

Vla *f* *mp* *mp* *ff* *ff* *mp* *ff* *pp*

Vcl. *p* *f* *ff* *mp* *ff* *pp*

D. B. *mp* *ff* *ff* *mp* *fff* *ff*

1/4 tone gliss.

135

Cantabile, misterioso, grave \downarrow ca. 63

(8^{va}), change to Picc.

Fl. *pp*

Ob.

Bass Cl. *mp* *p* *mf* *mp* *mp* *p* *mf* *pp* *<>* *pp* *1/4 tone gliss.* *take B \flat Cl.*

Pno *mf* *mp* *tr* *mf* *5* *espr. dolce* *3* *6* *8^{va}* *loco* *f*

Cantabile, misterioso, grave \downarrow ca. 63

(15^{ma})

Vln

Vla

Vcl. *mp* *p* *mf* *mp* *f* *5* *3*

D. B. *insert mute* *pp*

142

Andantino sostenuto, lontano ♩ ca. 48

Picc.
f 5 *ff*

Ob.
f 3 3 3 *ff*
solo, espr.
p 3 5

Cl. in B \flat
f 7 *fff*

Pno
8^{va}
(8^{va})
mf 3 5 *mp* 5 *ff*
mf 5 *ped.*

Vln
con vibr.
(15^{ma})

Vla

Vcl.
f *ff*

D. B.

147

meno mosso ♩ ca. 30

The musical score is arranged in a system with seven staves. The instruments are Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. in B \flat), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vcl.), and Double Bass (D. B.). The time signature is 3/4. The Piccolo part is mostly silent. The Oboe part features a melodic line with dynamics *p*, *mp*, *pp*, and *ppp*, including triplets and a quintuplet. The Clarinet in B-flat part has dynamics *pp*, *pp*, and *ppp*. The Piano part includes a left-hand accompaniment with dynamics *f* and *mp*, and a right-hand part with dynamics *mp* and *ppp*. The Violin part starts with *con vibr.* and *pp*, then *ord.* and *meno mosso*. The Viola and Violoncello parts have dynamics *pp*. The Double Bass part has a simple bass line. The score includes various performance markings such as *15^{ma}*, *8^{va}*, *loco*, and *ppp*.