

איל אדלר

דיאלוגים

לפסנתר ואנסמבל גדול (2015)

AYAL ADLER

DIALOGUES

(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 large 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 complex, featuring several measures with fermatas and accents, and dynamic markings ranging from *f* to *p*. The woodwind and brass parts are mostly rests, with some initial notes in the first measure.

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

rit. **Cantabile** ♩ ca. 66

FL. I
FL. II
Perc. I
Pno

Vib. *p* *pp* *p* *let vibrato*

mp *p* *mp* *p*

mp *pp* *mp* *pp*

p *pp* *mp* *pp*

p *pp*

rit.

FL. I
FL. II
Perc. I
Pno

Vib. *mp*

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

pp *mp* *p* *mp* *p* *mp* *mf* *mp* *f*

mp *mp* *mp* *(mp)* *mp*

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

ca 72

14

Fl. I *solo*
f > *p*
pp *mp*
pp *mp* >
pp *p*
mf

Fl. II *solo*
pp < *pp*
mp
p
mp > *p* < *mp*
mf

Ob.
pp
mf
p
pp

Cl.
mp
mf
mp < *mf*

Hn
pp
mp

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
pp

Vla
pp

flautando *pp*

flautando *pp*

8va

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 (8va) *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*

Allegro sostenuto, drammatico ♩ ca 80

change to Picc.

23

Fl. I *pp* *pp* *fp* *ppp*

Fl. II

Cl. *pp* *fp* *ppp*

Hn *pp*

Tpt *pp* remove mute

Perc. I *mp* *f*

Perc. II *f* *f*

Pno *mp* *mf* *f* *9:2*

Vcl. *fp* *mf* *p* *vib. poco a poco* 14:3

Ch. Gong

26

(Ch. Gong)

Perc. II *f* *mp* *pp*

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

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

29

ca 82

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

Cl. *dolce* *p* *pp* *p* *mp* *p* *pp*

Hn. *dolce* *p*

Tpt. *dolce* *p* *pp* *p* *pp* *p*

Pno *p* *mp* *pp* *p* *remove slowly*

Vcl. *pp* *mp*

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 Violoncello. The woodwinds and brass parts are highly active with various dynamics and articulations. The string parts are more sustained, with specific instructions for glissandos and pitch bending in the lower strings. 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* *mp* *mf* *p* *mf* *mp*

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*

Pno

50

pp

6

mf

f

5

p

mf

pp

mp

pp

8va

4/4

4/4

3/4

4/4

4/4

4/4

Detailed description: This system contains measures 50 through 53 of a piano score. Measure 50 is in 3/8 time, marked *pp*, with a sixteenth-note scale marked with a '6'. Measure 51 is in 4/4 time, marked *mf*. Measure 52 is in 3/8 time, marked *f*, with a sixteenth-note scale marked with a '5'. Measure 53 is in 4/4 time, marked *p*, with a *mf* dynamic for the first half and *pp* for the second half. A *pp* dynamic is also present in the second half of measure 53, with a *mp* dynamic indicated by a hairpin. An *8va* marking is above the final note. The system concludes with a double bar line.

Cl.

54

p

pp

Pno

mf

Vcl.

pp

ppp

4/4

4/4

4/4

4/4

Detailed description: This system contains measures 54 through 57. Measure 54 is in 4/4 time, marked *p*. Measure 55 is in 4/4 time, marked *pp*. Measure 56 is in 4/4 time, marked *mf*. Measure 57 is in 4/4 time, marked *pp*. The piano part (Pno) spans measures 54-57, starting with *mf*. The violin part (Vcl.) spans measures 54-57, starting with *pp* and ending with *ppp*. The system concludes with a double bar line.

II

Andantino, lontano ♩ ca 63

(imitate Jananese Shakuhachi)

58

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

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

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

64

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

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

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

69

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 Ch. Gong Ch. Bell tree 3 Tom-ts Ch. Gong
p *p* *mp* *p* *mf* *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* *pp* *con vib.* *pp < >* *ppp*

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

85

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

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

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

89

89

Fl. I: *pp*, *mp*, *pp*

Fl. II: *pp*, *mp*, *pp*

Ob.: *pp*, *mp*, *pp*

Hn: *pp*, *mp*, *pp*

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

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

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

93

93

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

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

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

Cl.: *p*, *mp*, *mf*, *mp*, *mf*

Hn: *p*, *pp*, *p*

Tpt: *p*

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

Vla: *mp*, *p*, *mf*, *p*, *mf*, *mp*, *mf*, *f*, *mf*, *f*

Vcl: *pp*, *p*, *mf*, *p*, *mp*, *mf*

97

Fl. I

Fl. II

Ob.

Cl.

Hn

Tpt

Vln

Vla

Vcl.

mf

p

f

pp

p

mp

mp

poco cresc.

mf

f

f

mf

p

p

mf

mf

p

f

f

mf

mf

f

ff

mf

mf

f

ff

mf

mf

f

ff

mf

mf

f

ff

mf

gliss.

8va

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.
8^{va}

rit. ----- *meno mosso* ● ca 54 - 56 *rit.*

Fl. I (8va) *mp* *mf* *mf* *mp* *p* *mf* *p*

Fl. II (8va) *loco* *mf* *p* *mf* *mf* *p* *mp* *mf* *p* *mf* *ppp*

Cl. *blow inside the instrument*
remove reed *mf* *p* *f* *mf*

Hn

Tpt *mp* *p* *ppp* 5

Pno *mp* 8vb

Vln (8va) *ppp*

Vla *ppp*

III

Lento, misterioso
poco rubato, dolce

110 **ca 63**

mp slow arpeggio

p *p* *pp*

113 **Con moto ca. ♩ = 80**

ff *f* *mf* *pp* *ppp* *f* *ppp* *f* *ppp*

loco

117 **meno mosso ca 69**

a tempo ca 80

rubato rit.

a tempo ca 80

ff *pp* *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* *p* *mf*

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

Hn

Tpt *p* *mp* *mf*

Perc. I *mf* *p*

Vib. *mf* *p*

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

5 solo

quarter - tone glissandi

5

10

3

5

5

5

5

8va

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 complex melodic line with dynamic markings from *pp* to *mp*. Flute II (Fl. II) provides harmonic support with dynamics from *mp* to *p*. Oboe (Ob.) and Clarinet (Cl.) parts include various articulations and dynamics like *pp* and *mf*. Horn (Hn.) is marked *mute* and plays a melodic line with dynamics *p* and *mf*. Trumpet (Tpt.) has a melodic line with dynamics *mp*, *p*, *mf*, and *mf*. Percussion I (Perc. I) is marked (Vib.) and plays a sustained chord 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 ♩ ca. 69

Pno

pp

①

②

③

con moto

Pno

p

④

⑤

⑥

Pno

mp

⑦

⑧

⑨

Pno

mf

⑩

⑪

⑫

Pno

f

f

f

- * 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

142 13 14 15 16

f 3 *piu f* *ff* 6

(conductor)
a tempo ca 66

FL. I 146 1 2 3 4

FL. II

Cl.

Pno

mf 3 *ff* *mf* *p*

mf 3 *ff* *mf* *p*

mf 3 *ff* *mf* *p*

f 6 5 *mf* 3 *ff*

ca 76

change to Picc.

Vib.

3 Tom-ts

Rec. *

(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*

(154) (ca 76)

FL. I
 FL. II
 Ob.
 Cl.
 Hn
 Perc. I
 Vib.
 Pno
 Vln
 Vla
 Vcl.

p, *mf*, *f*, *mp*, *fmp*, *f*, *loco*, *ped.*, *insert mute*

7, 6, 5, 3, 5, 6, 7, 3, 5, 6, 7

più mosso ca 88

a tempo ca 76

FL. I (157) *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 *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

rit.

a tempo

mf *p* *mf* *mp*

mf *fmp* *mf*

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.

7 6 7 10 5 6

8^{va} 8^{va}

166

Perc. I

Perc. II

Pno

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

ped. ped. ped.

3 3 5 7 7 7 7

ca 80

168

Fl. I

Fl. II

Ob.

Cl.

Hn

Tpt

Perc. I

Perc. II

Pno

Vln

Vla

Vcl.

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

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

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

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

ff *mf* *mp* *pp*

f *f*

pp *mf* *pp*

(mute)

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* *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*

1/2 remove slowly

Duration 15 min.