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Dialogues for Piano and Large Ensemble

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Author

Adler, Ayal

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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 chords 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 *p* *mp*

FL. II *p* *mp* *p*

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

Pno *p* *mp* *pp* *mp* *pp* *sempre legato* *pp* *p*

rit......

FL. I *p* *mf* *p* *mf* *mp* *mf* *mp*

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

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

Pno *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*

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*

14:3 15:3 10 5

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*

Vcl. *mf* *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)*

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*

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

Pno

50

pp

6

mf

f

5

p

mf

pp

mp

pp

8va

4/4

4/4

4/4

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 final measure of the system. An *8va* marking is above the final measure. 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

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 55-57, starting with a *mf* dynamic. The violin part (Vcl.) spans measures 56-57, starting with a *pp* dynamic and ending with a *ppp* dynamic. The system concludes with a double bar line.

II

Andantino, lontano ♩ ca 63

(imitate Jananese Shakuhachi)

58 *solo non vibr.*

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

64

Fl. I *mp* *p* *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*

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 *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* *pp* *con vib.* *pp < >* *ppp*

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

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)
7 *mp* 7 *loco* 3 *mf* 3
5 *mf* 4 *mp* 5
p *mf* 5

FL. II
(8va)
loco *mf* 6 5 *p* 6 *mf* 4 *flz.* 5 *mf* *p* 3 *mp* 7 *mf* *p* 3 *mfp* 5 *p* 3 *mf* 5 *p* *ppp*

Cl.
*blow inside the instrument
remove reed*
mf 5 *mf* 3 *p* *f* *mf*

Hn

Tpt
mp 5 *p* *ppp* 5

Pno
mp
8va

Vln
(8va) *ppp*

Vla
ppp

III

Lento, misterioso
poco rubato, dolce

110 ca 63

Pno

mp slow arpeggio

p *p* *pp*

mp *mp*

113

Con moto ca. ♩ = 80

Pno

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

p *mp* *pp*

loco

P

1/2 1/2

117

meno mosso ca 69

a tempo ca 80

rubato rit.

a tempo ca 80

Pno

ff *pp* *pp* *f*

p *mp* *pp*

pp

l.h. *r.h.*

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 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*, 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 loco f*

126

Pno *f p mf f mf mp mf*

128

Pno *p f ff p f mp f*

hesitant, poco rubato \bullet ca. 69

Pno

pp

①

②

③

pp 3

p 3

con moto

Pno

p

④

⑤

⑥

p

mp

⑦

⑧

⑨

mp

mf 3

mf 3

5

Pno

f

⑩

⑪

⑫

f

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

142 13 14 15 16

f 3 *piu f* *ff* 6

(conductor)
a tempo • ca 66

FL. I 1 2 3 4

FL. II

Cl.

Pno

146 1 2 3 4

mf 3 *ff* *mf* *p*

mf 3 *ff* *mf* *p*

mf 3 *ff* *mf* *p*

f 6 5 *ff* 6 3 3

(148) **ca 76**

change to Picc.

FL. I *mf* *ff* *mf* *mf*

FL. II *mf* *ff* *mf*

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

Cl. *mf* *ff* *mf* *p* *mfpp* *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*

Reo. *

(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*

ped. 3 5 6 7 5 6 5

(154) (ca 76)

FL. I *p* *mf* *f* *mp* *f* *mf*

FL. II *p* *mf* *f* *p* *f*

Ob. *f* *mp* *f*

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

Hn *f* *mf* *f* *insert mute*

Perc. I Vib. *fmp* *f*

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

Vln *f* *mf*

Vla *f* *mf* *f*

Vcl. *f* *mf* *f* *p*

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

p 5 *mf*

mf 6 *p* 5 *mf*

mf 5 *mp*

rit.

a tempo

accel.

Pno *mf* 5 *p* 6 5 *fmp* 11 7 7 *mf* 5

ped.

Vln *f*

Vla *f*

Vcl. *f*

(163) (ca 76)

(4 W. Bls)

(3 Tom-ts)

Perc. I

Perc. II

Pno

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

ped. *fmp* *f* *fmp*

(166)

Perc. I

Perc. II

Pno

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

ped. *f* *f* *f*

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*

(mute) *p*

Vib. *ff* *mf* *mp* *pp*

f *f*

pp *mf* *pp*

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*

remove slowly 1/2

Duration 15 min.