To Nicanor Zabaleta

JOSEF TAL

CONCERTO FOR HARP AND ELECTRONICS (1971)

NEW VERSION (1980)

מכון למוסיקה ישראלית (מ.מ.י.) ת. ד. 11253, תל־אביב
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IMI 192 rev.

CONCERTO FOR HARP AND ELECTRONICS, commissioned in 1971 by Maestra Nicanor Zabaleta, was premiered by him that year.

In 1980 Josef Tal revised both the harp and electronic parts. This new version has been chosen as a set piece to be performed by the contestants of the second stage at the Eighth International Harp Competition which will take place in Jerusalem in September, 1982.

IMI 192 rev.

Explanation of Basic Signs

		Sharp accents of sonorities
		Accents in quick succession
		Decreasing loudness
		Mixed Sonorities
		Mixed sonorities with metrical accents
		Undefined tape-part
2'15"	=	Two minutes and fifteen seconds
41"— —41"	=	Length of time of particular part
2½"	=	Two and a half seconds

Remarks

The longer solo harp passages are not intended to be executed with exact metronomic precision. Any free time interpretation, however, should be balanced out so that the overall timing (duration) of the passage is maintained.

All parts have an inbuilt tolerance of time which provide the player the possibility to adjust should he/she be late for the beginning of the next tape entry.

The ideal, of course, is to always be exactly in time. In case of a slight time miscalculation, a dovetailing onto the next part is preferable to an early arrival which would result in dead time.

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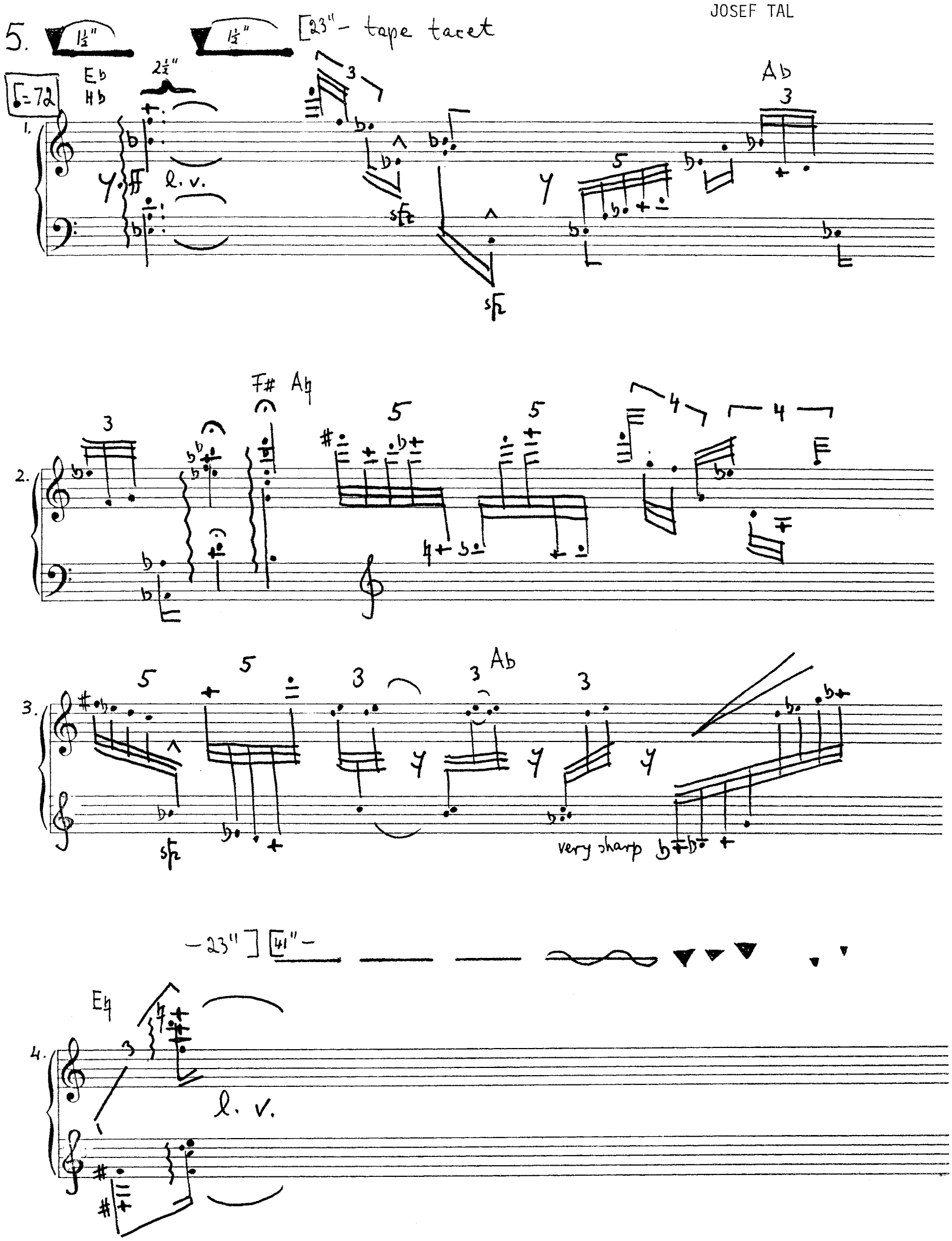
JOSEF TAL



New Version

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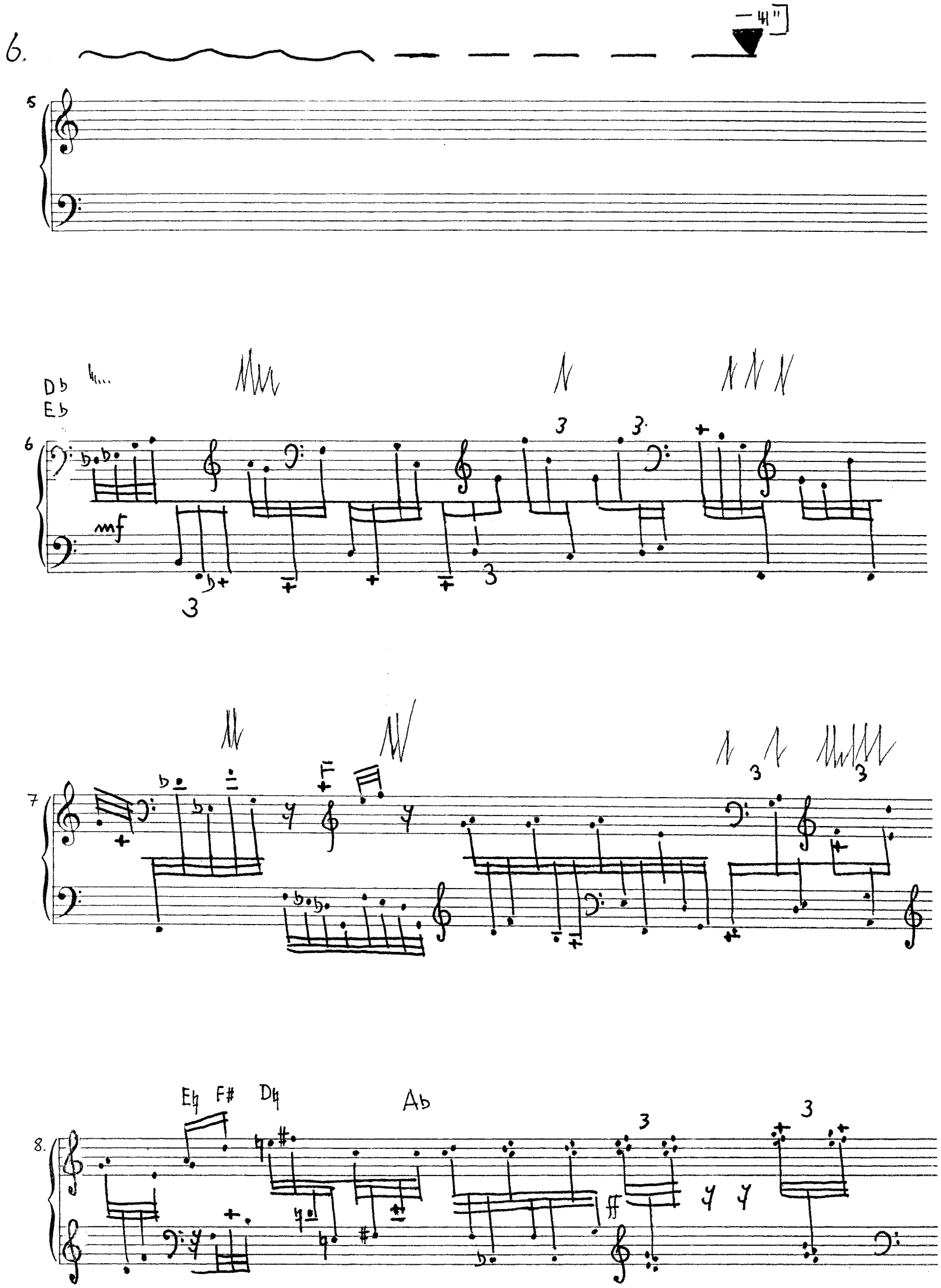
IMI 192 rev.


6.
5
D♭
E♭
6
mf
7
F
8.
E♮
F#
D♮
A♭
ff

9.

mf

10.

3 3 3 Db Eb F♮ A♮ Ab l.v.

ff sfz

11.

A♮ A# C# A♮ Ab D♮ A♮ 3 3

12.

Ab Cb D# E♮ A♮ Ab D♮ 3

(ff)

sfz

8.

13.

14.

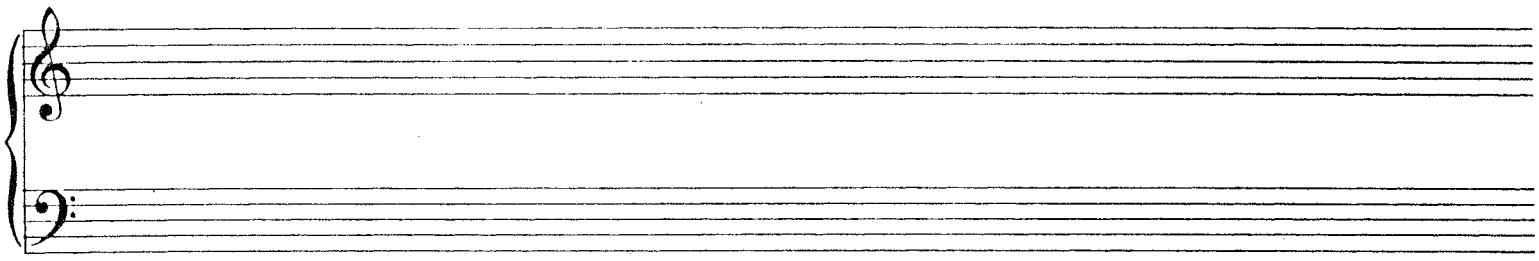
15.

16.

l.v.

[51" – [redacted] –51"]

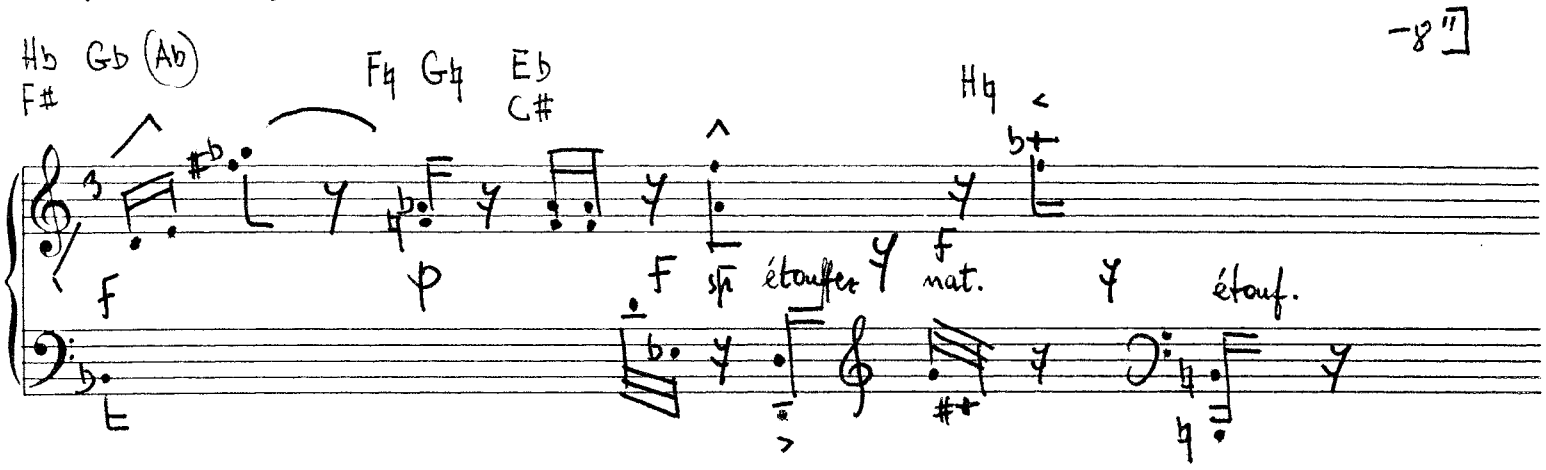
17.



tape tacet = [8" =

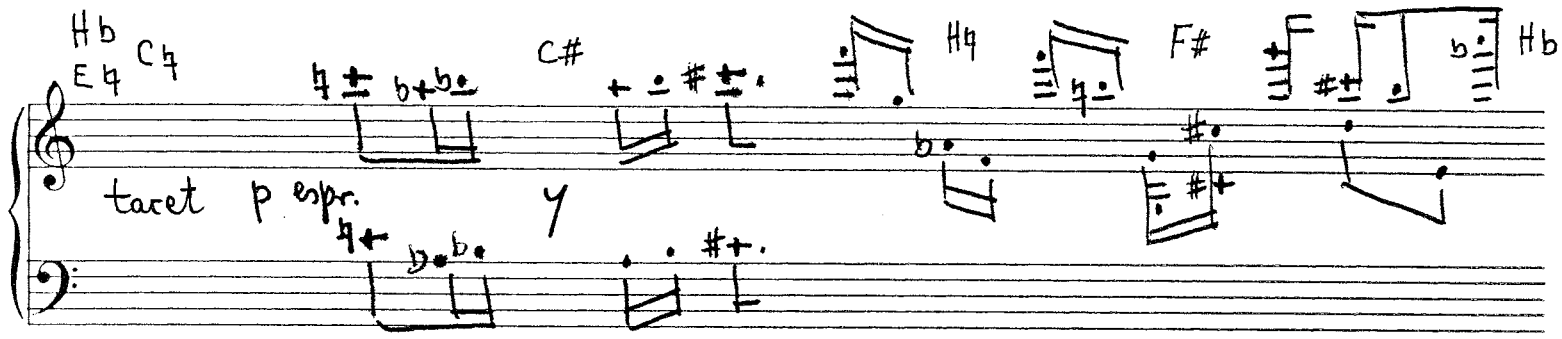
–8"]

18.

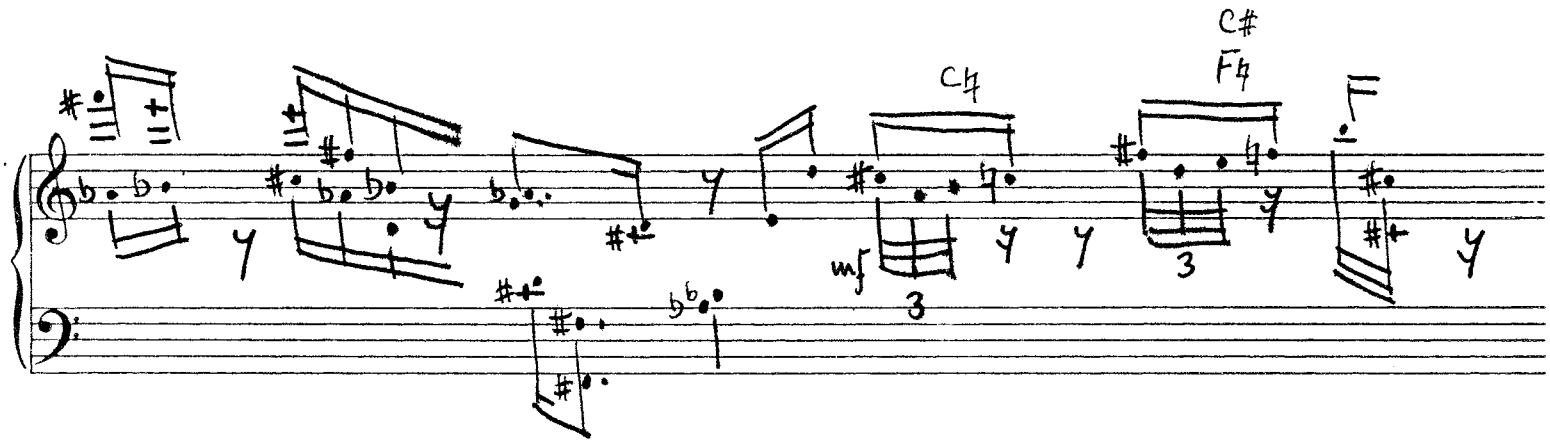


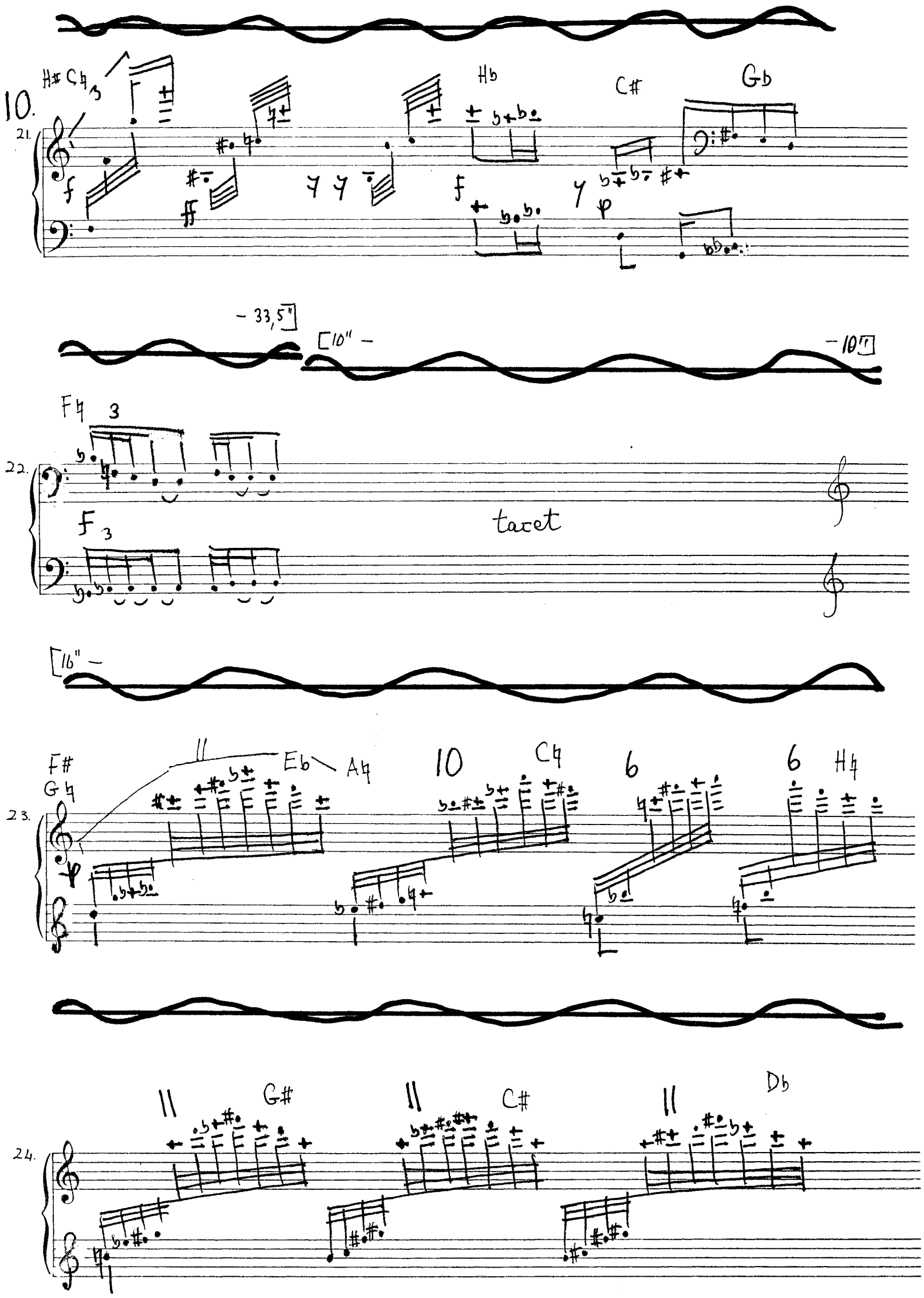
[3½" – –3½"] [33½" –

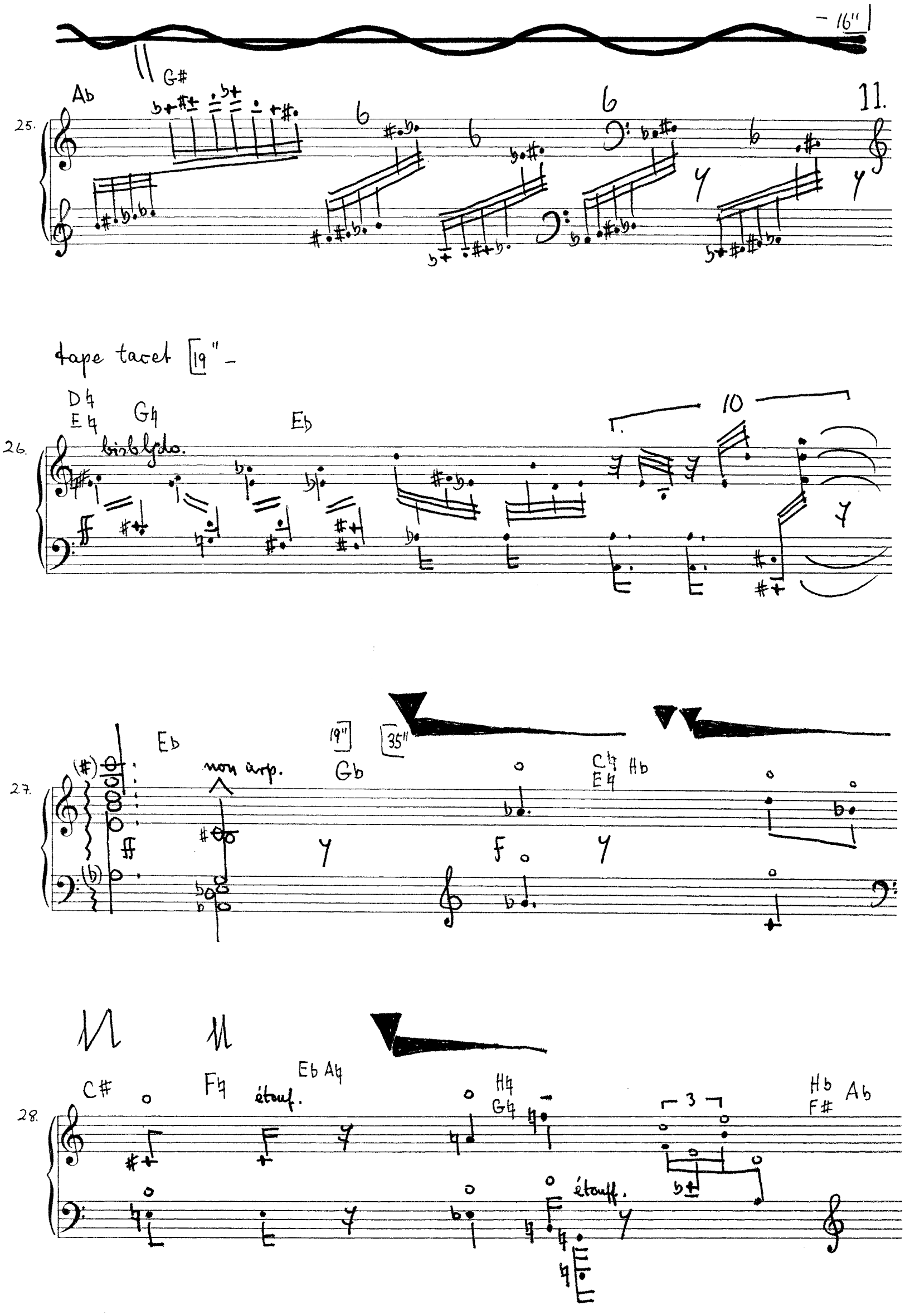
19.



20.




10.
21.
H# C♮
Hb
C#
Gb
- 33,5"]
[10" -
- 10"]
22.
F♮
tacet
[16" -
23.
F#
G♮
Eb
A♮
10
C♮
6
6
H♮
24.
G#
C#
Db



– 16"
25.
Ab
G#
11.
tape tacet [19" –
26.
D♮
E♮
G♮
Eb
10
27.
Eb
non arp.
19"
Gb
35"
C♮
E♮
Hb
28.
C#
F♮
étouf.
Eb A♮
H♮
G♮
3
Hb
F#
Ab
étouff.

12.

29.

près de la table

30.

mat.

près d.l.t.

31.

mat.

32.

étouff.

fin

33.

D♮ H♮
E♯ A♯

D♭ C♭ H♭
E♮ A♭

left: { D♭ — D♮ — D♭ / C♭ — C♮ — C♭ }
right: { A♯ — A♮ — A♯ / G♯ — G♮ — G♯ }

D♮ A♮
G♮

34.

C♮ C♯ F♮ H♮ E♮ A♭ F♯ D♭

[32" – – 32"]

35.

tacet

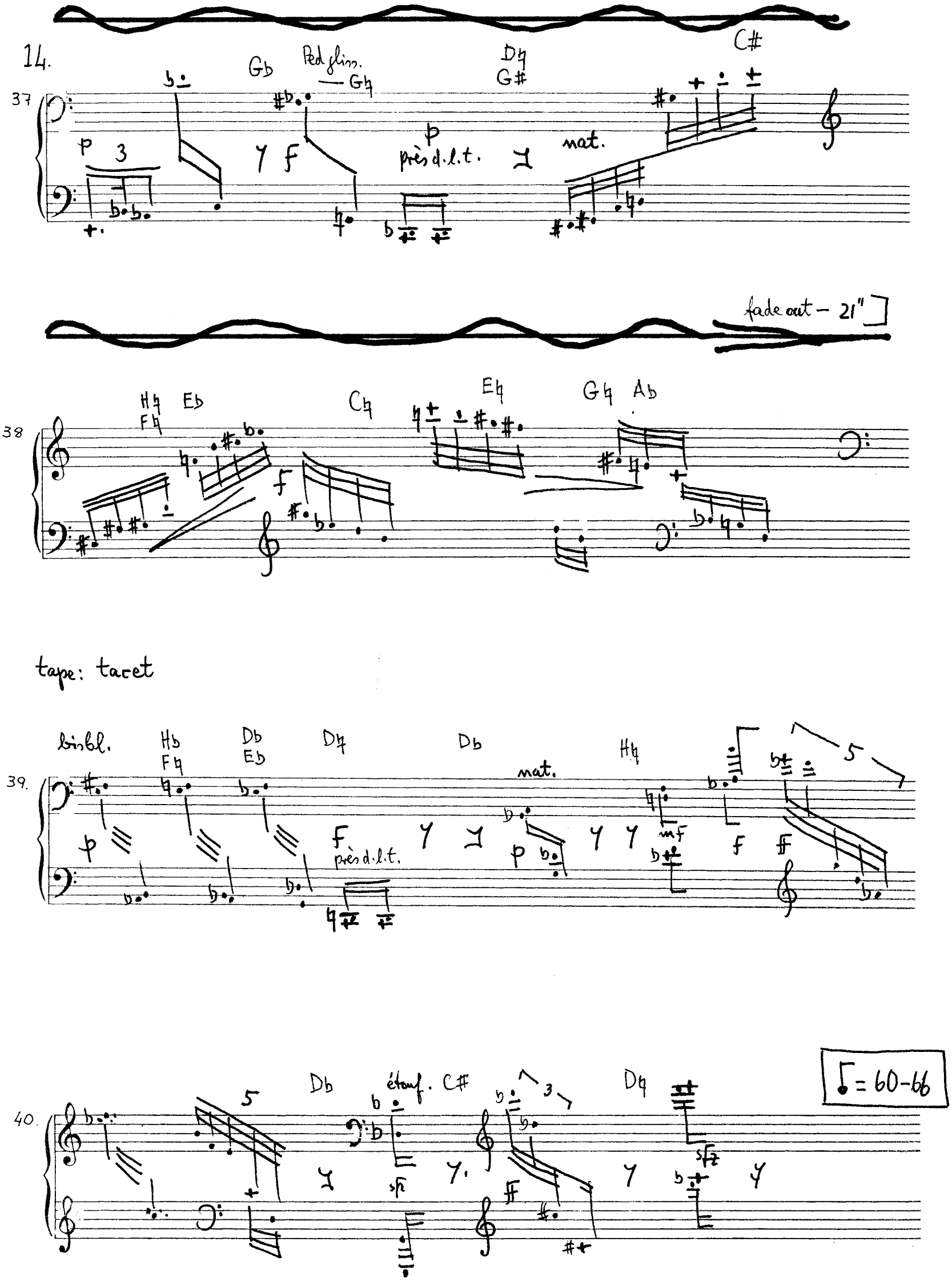
[21" –
[3½" – 3½"]

36.

H♭

mF

nail near table


14.
37
Gb
Ped gliss.
— G♮
D♮
G#
C#
p
3
f
p
près d.l.t.
nat.
fade out – 21"
38
H♮
F♮
Eb
C♮
E♮
G♮
Ab
f
tape: tacet
bisbl.
Hb
F♮
Db
Eb
D♮
Db
nat.
H♮
5
39.
p
f
près d.l.t.
p
mf
f
ff
40.
5
Db
étouf.
C#
3
D♮
sfz
ff
♩ = 60-66

♩=60-66

41.

C♯

H♮

mf

left hand prominent

42.

F♯

F♮

F♯

5

sfz

43.

F♮

5

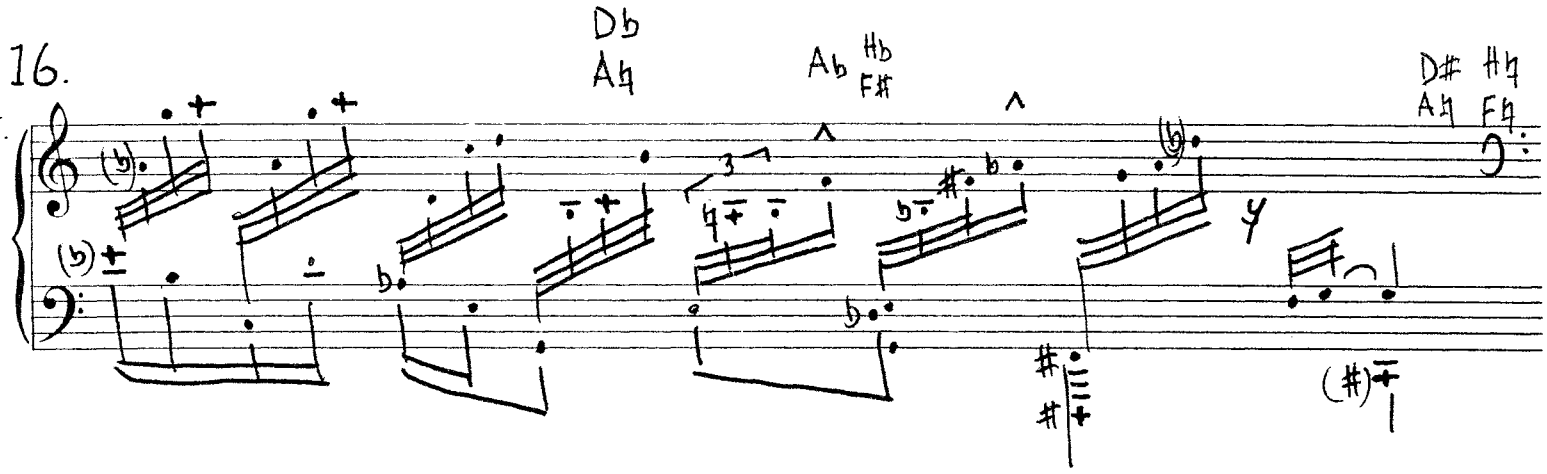
3 3 3 3

44.

mf

16.

45.



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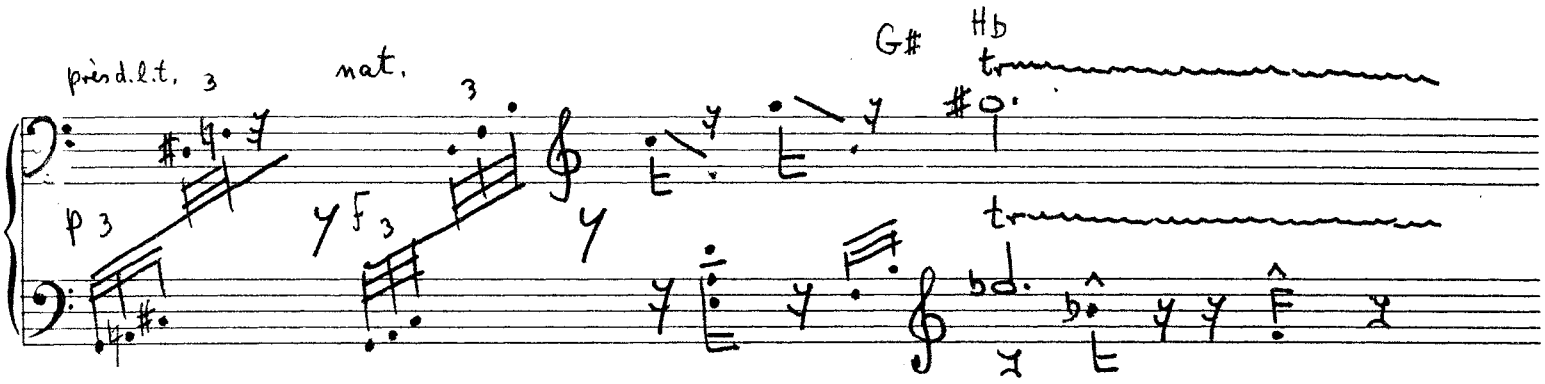
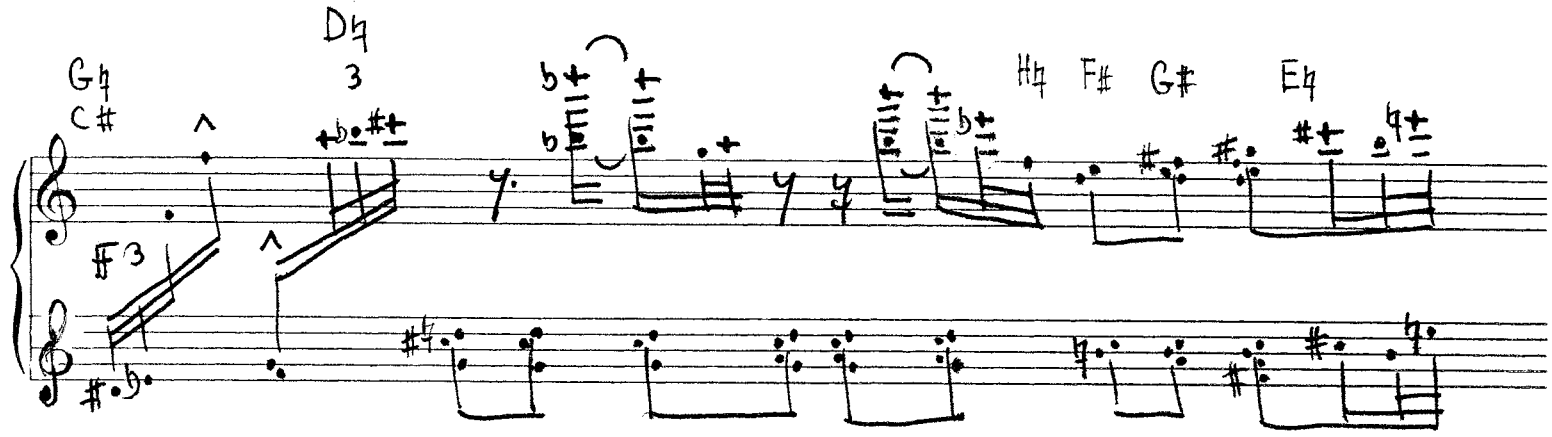
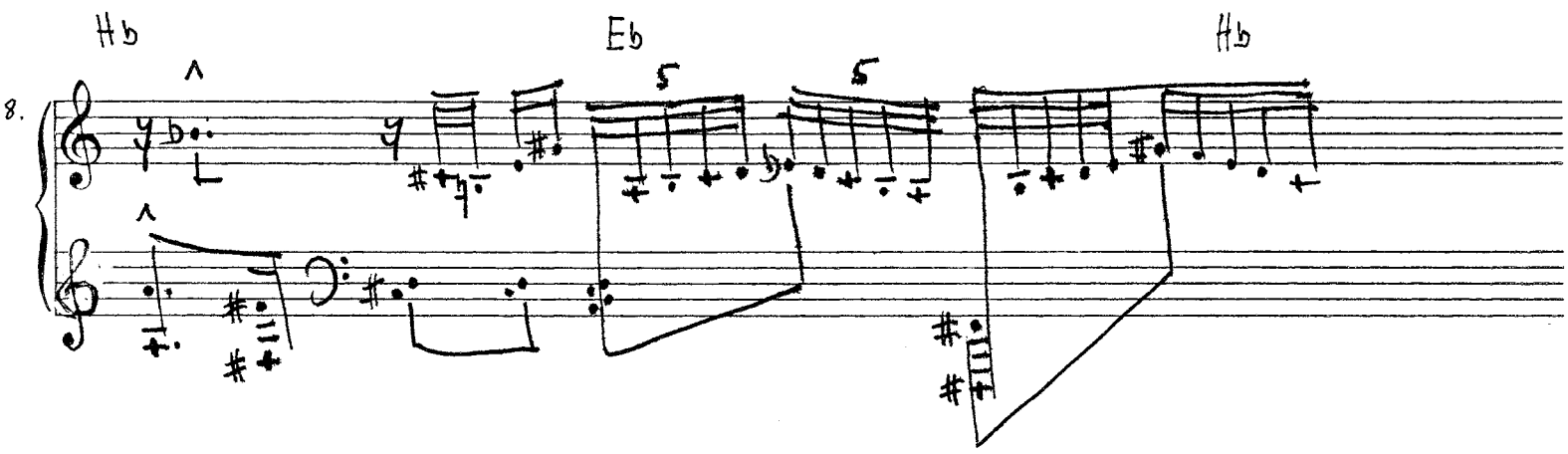
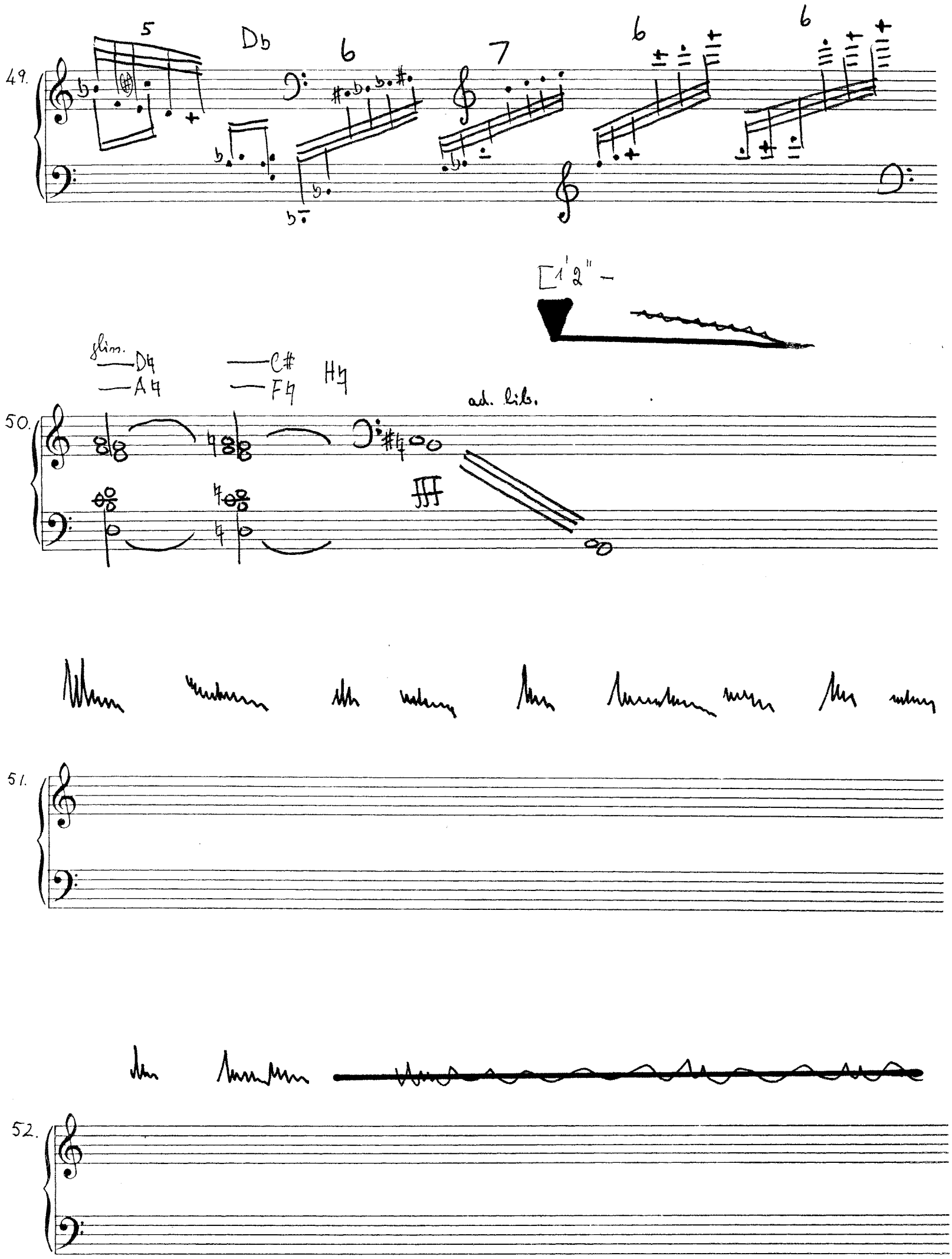


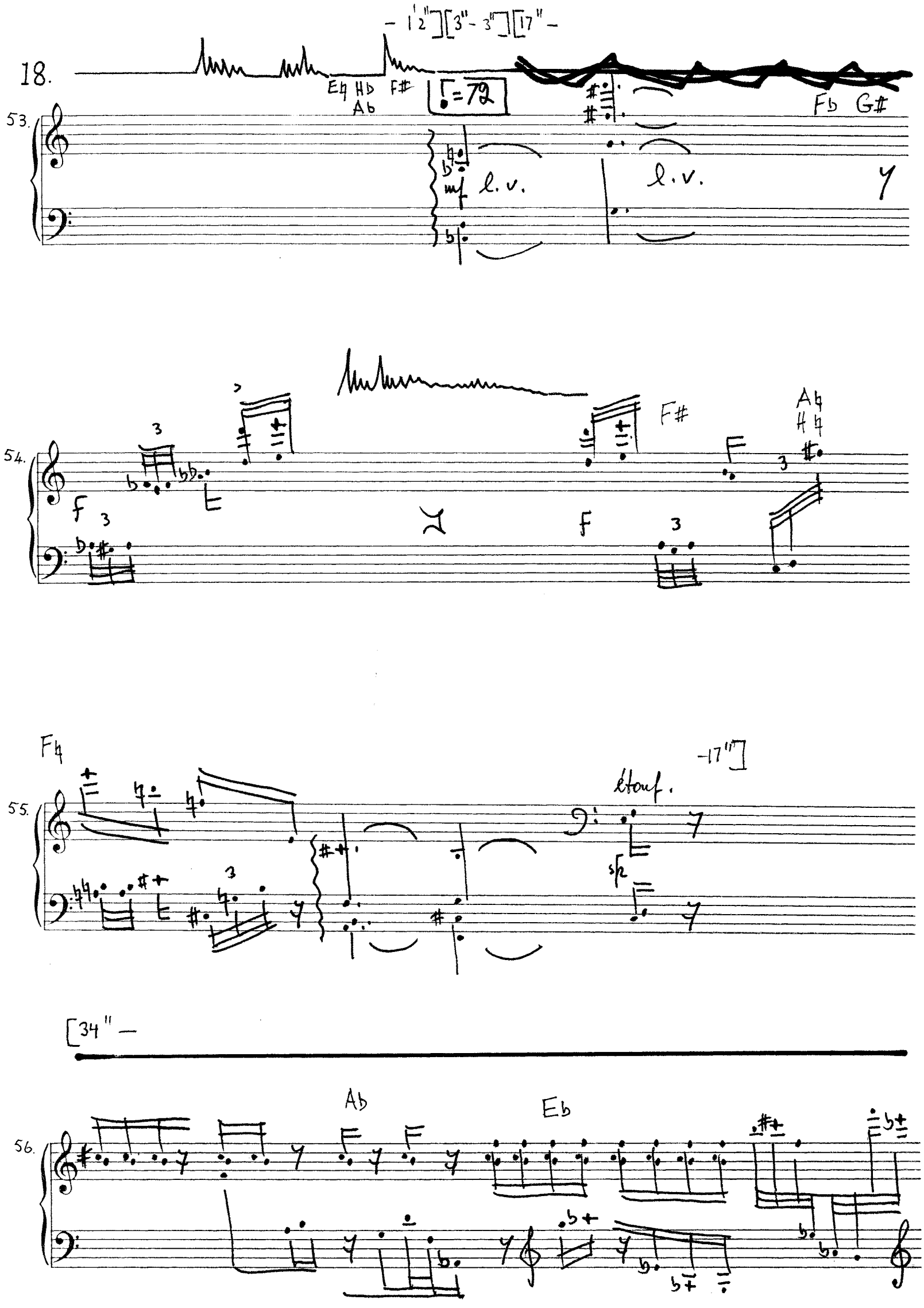
47



48.




49.
5
D♭
6
7
6
6
[1'2" –
glin.
D♮
A♮
C#
F♮
H♮
ad. lib.
50.
51.
52.


18.
53.
54.
55.
56.
l.v.
étouf.
Ab
Eb

57

A♮

58.

E♯

E♭

A♭

59.

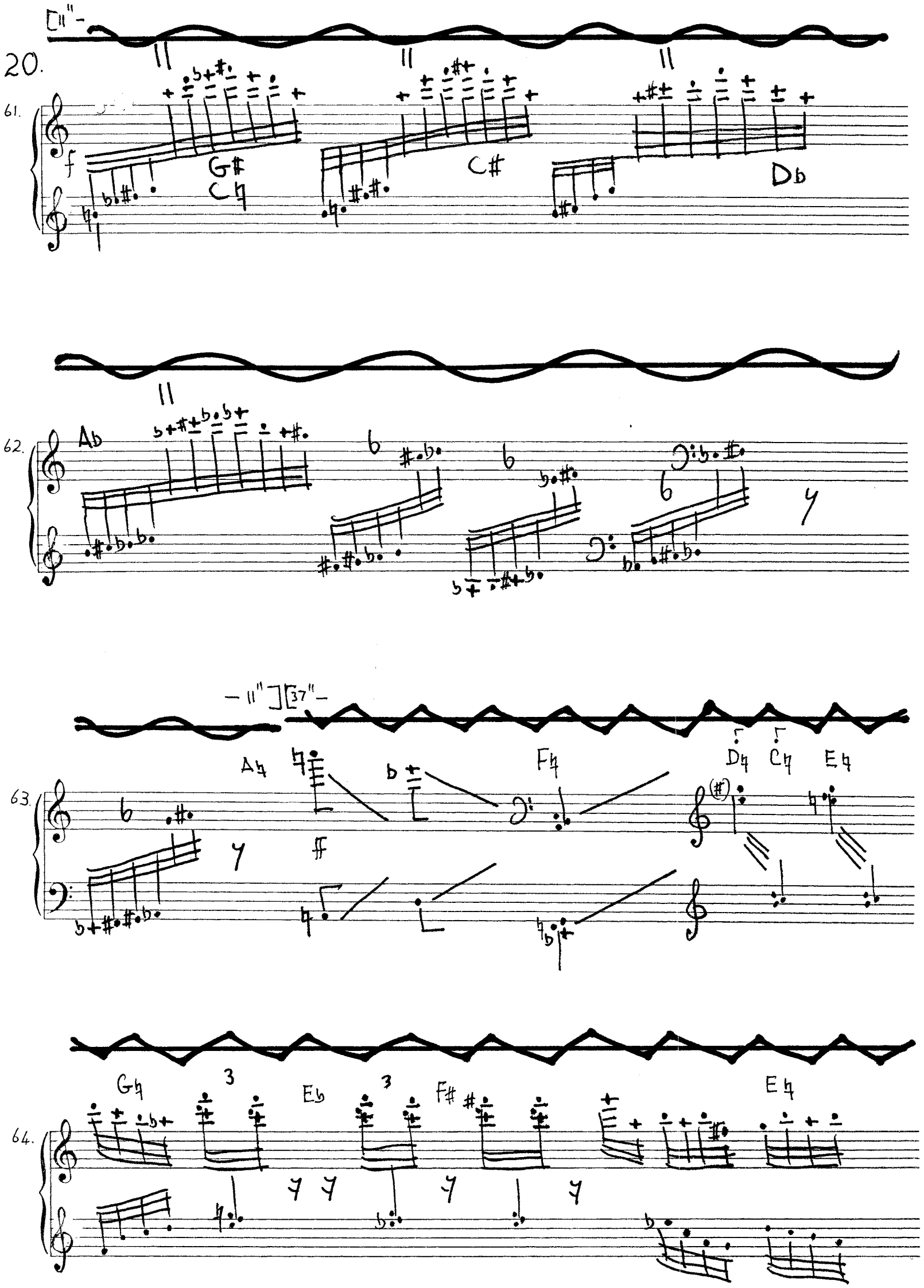
F♯

F♮

60.

– 34"] [4" – tape tacet

– 4"]


20.
61.
G♯
C♮
C♯
D♭
62.
A♭
63.
A♮
F♮
D♮
C♮
E♮
64.
G♮
E♭
F♯
E♮

65. Ab 3 3 H# F♮ E#

66. H♮ E♮ 7 Eb D# 7 C♮ 7 Ab 3

67. 6 C# A♮ 6 6 6 6

— 37" —

68. E♮ F# 6 l. v. time

Jerusalem 1980