

יוסף טל

סונטה

לכינור ופסנתר (1951/1952)

JOSEF TAL

SONATA

FOR VIOLIN AND PIANO (1951/1952)

SCORE

IMI 6620 P

ISRAEL MUSIC INSTITUTE



מכון למוסיקה ישראלית

יוסף טל (נולד בשנת 1910), הפסנתרן, הקומפוזיטור והפדגוג הירושלמי הנודע, תרם לאוצר המוסיקה הישראלית יצירות בעלות סגנון אישי מובהק — החשובות ביניהן היצירות שחבר בהשראת עולם התנ"ך והאגדה העתיקה, דוגמת השירה הכוריאוגראפית „יציאת מצרים“ (1945/6) והקאנטטה הסימפונית „חנה ובניה“ (1948/9).

הסונאטה לכנור ולפסנתר (הושלמה בספטמבר 1951 ועובדה מחדש במרץ 1952) היא דוגמה אופיינית לסגנונו ההפעתי התקיף של טל; הקומפוזיטור מגיש בה נסיון צורתי חדש ומענין, על-ידי עיבוד הסונאטה התלת-פרקית בתבנית פרק הסונאטה הקלאסי הראשון: הפרק הפותח מכיל את חלקו הראשון, בו בולט הנושא הראשון, הפרק השני המתון מקביל להבעת הנושא השני, ובו גם פתוח, ואילו בפרק הסיום באים חלק החזרה וקודה.

נגינת-הבכורה התקיימה בספטמבר 1951 בירושלים, בשעת שדורה על-ידי אלי גורן ודורין סטאנפילד; הנוסח המעובד נתקבל לבצוע בחגיגת 1952 של החברה הבינלאומית למוסיקה בת-זמננו (זאליצבורג, יוני 1952).
אורך הנצוץ: 12 דקות.

Joseph Tal (born Joseph Gruenthal in 1910), pianist, composer and pedagogue in Jerusalem, has contributed some strikingly individual works to the music of Israel — most noteworthy among them are the compositions inspired by the world of the Bible and the ancient legend such as the choreographic poem “Exodus” (1945/6) and the symphonic cantata “A Mother Rejoices” (1948/9).

The Sonata for Violin and Piano (completed September 1951 and revised for publication in March 1952) is typical of Tal’s forcefully expressive style; in form it presents the interesting and novel experiment of shaping a three-movement-Sonata in the scheme of a classical first-movement, with the opening Moderato representing the first-subject section and exposition, the Andantino corresponding to second-subject expression and development, and the final movement (Moderato) given to recapitulation and Coda.

The first performance of the Sonata took place in Jerusalem in September 1951, when Eli Goren and Doreen Stanfield broadcast it over Kol Israel; the revised version was accepted for the I. S. C. M. Festival at Salzburg (June 1952). Duration: 12 minutes

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SONATA

FOR VIOLIN AND PIANO

(1951/1952)

סונטה

לכינור ופסנתר

Violin part edited by Lorand Fenyves

יוסף טל

JOSEF TAL
(1910-2008)

Moderato ♩-78

Violin

Piano

p espr.

p

p espr.

dolce

f

fz

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17

p dolce *pp* *sub. pp*

22

non cresc. *sub. mf* *pp sul tasto* *p* *cantabile*

25

perdendosi (ppp) *mp espr.* *pp* *sfz*

30

sf *molto energico* *mf* *sfz*

34 *sfx*

36 *intenso*

38 *non decresc.* *ff* *subp* *riten.*

40 *a tempo, ma più tranquillo* *pp* *sul tasto* *perdendosi* *dolciss.*

43 *loco*
mp cantab, sempre dolciss. non cresc.
pp dolce

46

49

52
sonore
mf
fp

56 **Tempo I**

mf fp (p)

pespr.

Measures 56-60: The system begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the bass clef with a 7/4 time signature. The right hand of the piano part features a melodic line with slurs and accents, marked *mf*. The left hand provides a rhythmic accompaniment with slurs and accents, marked *fp*. A dynamic marking *(p)* is present at the end of the system.

61

pp espr.

dolce

Measures 61-67: The treble clef staff begins with a whole rest. The piano accompaniment continues in the bass clef. The right hand has a melodic line with slurs and accents, marked *pp espr.*. The left hand has a rhythmic accompaniment with slurs and accents, marked *dolce*.

68

f

p dolce

sub ppp

Measures 68-74: The treble clef staff begins with a whole rest. The piano accompaniment continues in the bass clef. The right hand has a melodic line with slurs and accents, marked *f*. The left hand has a rhythmic accompaniment with slurs and accents, marked *p dolce* and *sub ppp*.

75

ppp

non cresc.

sub. mf

8

Measures 75-80: The treble clef staff begins with a whole rest. The piano accompaniment continues in the bass clef. The right hand has a melodic line with slurs and accents, marked *ppp*. The left hand has a rhythmic accompaniment with slurs and accents, marked *non cresc.* and *sub. mf*. A dynamic marking *8* is present at the end of the system.

79 *sul tasto*
pp
cantabile

81
perdendosi
pp

84
mp espr.
mf

88
ff
molto energico
sfz
f

90

intenso

Detailed description: This system contains measures 90 and 91. It features three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in a minor key, indicated by a key signature of two flats. Measure 90 consists of a series of eighth-note chords in the treble and bass clefs. Measure 91 continues with similar chords, with a dynamic marking of *intenso* above the treble staff.

92

ff non decresc.

Detailed description: This system contains measures 92 and 93. It features three staves: a single treble clef staff at the top and a grand staff below. Measure 92 has a treble staff with a few notes and a grand staff with a complex chordal texture. Measure 93 continues with a similar texture. A dynamic marking of *ff non decresc.* is placed above the treble staff in measure 93.

94

riten. a tempo

sub. p. *pp* *creso.* *f*

dim. *pp* *f*

Detailed description: This system contains measures 94 and 95. It features three staves: a single treble clef staff at the top and a grand staff below. Measure 94 is marked *riten.* and *sub. p.*. Measure 95 is marked *a tempo*. The music shows a dynamic progression from *pp* to *f* in both the treble and bass staves. A *dim.* marking is present in the bass staff of measure 94.

96

ff *f sonore* *mf*

attacca

Detailed description: This system contains measures 96 and 97. It features three staves: a single treble clef staff at the top and a grand staff below. Measure 96 starts with a treble staff containing a few notes and a grand staff with a complex texture. Measure 97 continues with a similar texture. Dynamic markings include *ff* in the treble staff, *f sonore* in the bass staff, and *mf* in the bass staff. The system concludes with the instruction *attacca*.

II

Andantino ♩=112

1

p dolce

5

arioso, semplice

p *mf* *pp*

10

sub.p *mf* *sfz* *sfz*

15

sfz *sfz* *pp*

Ped.

18

p *mf* *sub.p*
pp cantabile *mf* *p* *ppp*

23

poco rit. . . . a tempo

pp *p espr.*
pp *pp* *Ped.*

27

3

29

sempre pp

31 *poco rit. a tempo*

pp
mf

33

mf

35

37

ff non affrettando

f
sfz
sfz

40

sfz sfz sfz sfz sfz ff

43

tranquillo

ten. espr. ten. poco rubato

p pp pp sfz

47

tempo deciso

(poco) p fp attacca

III

1

Moderato ♩=76

p fp

5

con brio

ben marcato

f sfz

spicc. sempre non accel.

8

mp *simile*
mf *p*

12

cresc. *f* *p espr.*
p

17

restez

23

mf *f*
mf *f giocoso*
Ped. *Ped.*

26

Ped. *Ped.* *Ped.* *Ped.*

29

ff *ff*

Ped. *Ped.*

31

Ped. *Ped.*

33

ff *sfs* *sfs*

Ped. *Ped.*

35

37

molto marcato
non riten.

p

39

sub. pp *cresc.* *f*

sub. pp *f*

40

ff *f* *sonore* *mf*

Duration: ca. 12'