יוסף טל

קונצ׳רטו

לנבל ומוסיקה אלקטרונית (1971 / 1980)

JOSEF TAL

CONCERTO

FOR HARP AND ELECTRONICS (1971 / 1980)

IMI 192

ISRAEL MUSIC INSTITUTE

מכון למוסיקה ישראלית

CONCERTO FOR HARP AND ELECTRONICS was commissioned in 1971 by Maestro Nicanor Zabaleta. It was premiered by him that same year.

In 1980 Josef Tal revised both the harp and electronic parts. This new version has been chosen as a set piece for the second stage of the Eighth International Harp Competition (Jerusalem, September 1982).

A cassette, containing the electronic music accompaniment, is available on sale for private use only, to enable the study and rehearsal of the work. However, a proper tape for concert use is obtainable on rental from the ISRAEL MUSIC INSTITUTE or through its representatives abroad (see back cover).

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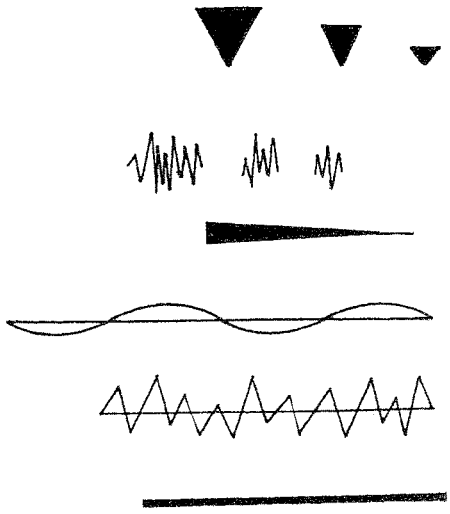
Printed in Israel July 2011

EXPLANATION OF BASIC SIGNS IN THE ELECTRONIC GRAPHIC PART



Sharp accents of sonorities

Accents in quick succession

Decreasing Loudness

Mixed Sonorities

Mixed sonorities with metrical accents

Unspecified tape-part

Note: In public performance the harp must be amplified.

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

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

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

Josef Tal

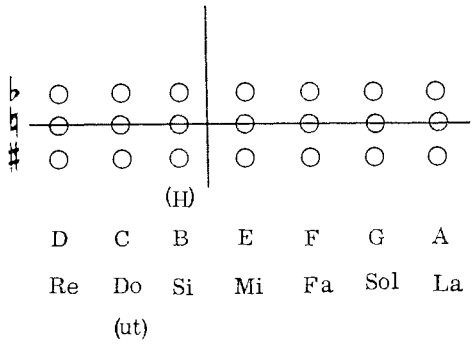
EDITOR'S PREFACE

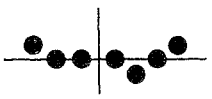
The I.M.I. takes pleasure in presenting a somewhat unconventional publication. In the course of its editing, several problems presented themselves; their solution resulted in the following explanatory table of signs and the "Black and White Pedal Diagrams", which have already been used in a number of our harp publications and have proved to be most satisfactory. Some innovations are included here for the first time.

We sincerely hope that this modest contribution will help towards the establishing of a standard notation for harp works in general, and contemporary harp music in particular.

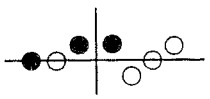
Before submitting the second edition of this work for publication, we consulted with numerous harpists who commented on the helpfulness of the pedal diagram. They also contributed some useful remarks which were incorporated into this edition and which we gratefully acknowledge.

William Y. Elias
May 1982

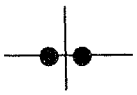




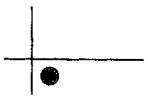
Initial position



Changes of 3 pedals



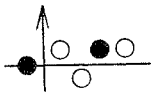
E♮ and B♮



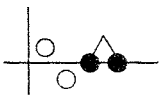
Depress E♯ Pedal

Depress B♭ Pedal

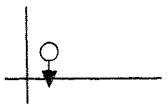
Depress E♭ Ped. at the spot marked with the arrow



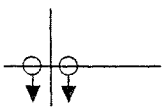
Depress 2 pedals at the spot marked with the arrow



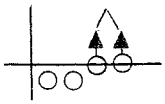
Depress 2 pedals with same foot



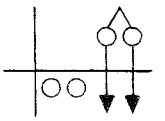
Pedal glissando (slide) from E to E♮ (remaining on the E♮)



Pedal glissandi of B to B♯ and E to E♯



Pedal glissandi (G & A to G♭ & A♭) depressed with same foot



Pedal glissandi (G♭ & A♭ to G♯ & A♯) depressed with same foot

With fingernails

Muffled

Près de la table (à table).
Play near the sounding board.

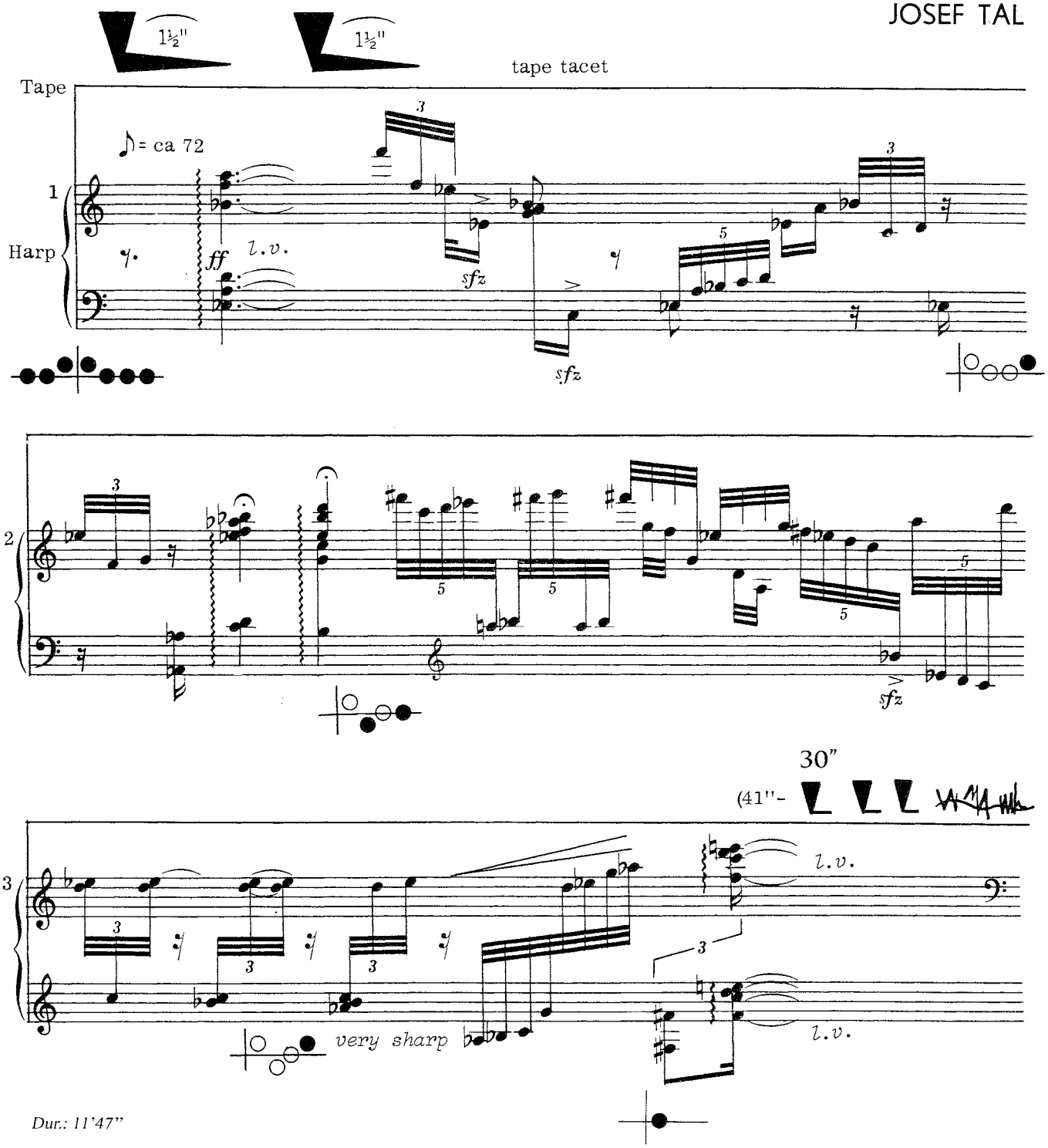
Play specific passage near the sounding board.

קונצ'רטו לנבל ומוסיקה אלקטרונית (1971)

CONCERTO FOR HARP AND ELECTRONICS (1971)

(NEW VERSION - 1980) (גרסה חדשה - 1980)

יוסף טל
JOSEF TAL



Dur.: 11'47"

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IMI 192 rev.

-41")

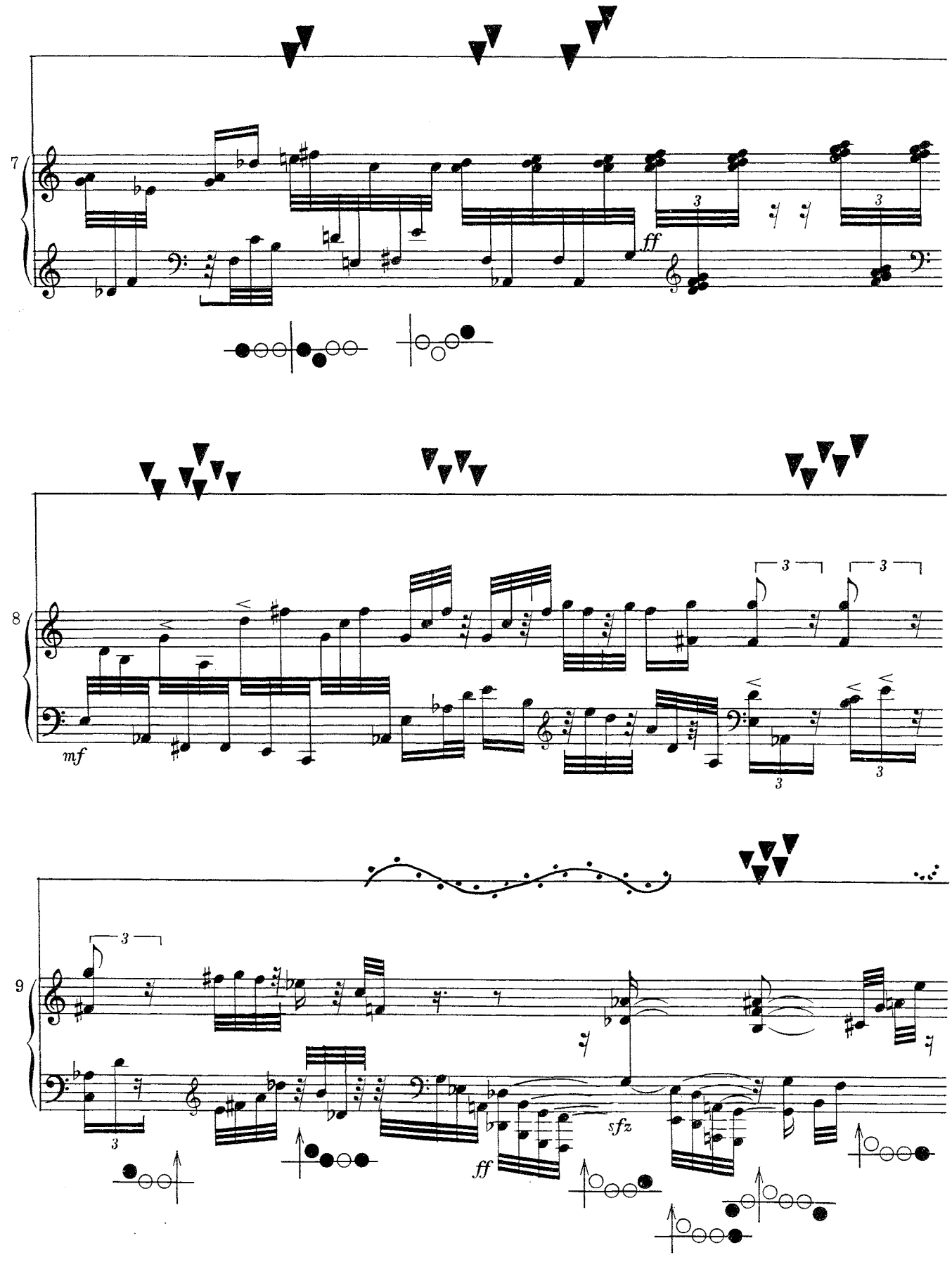
4

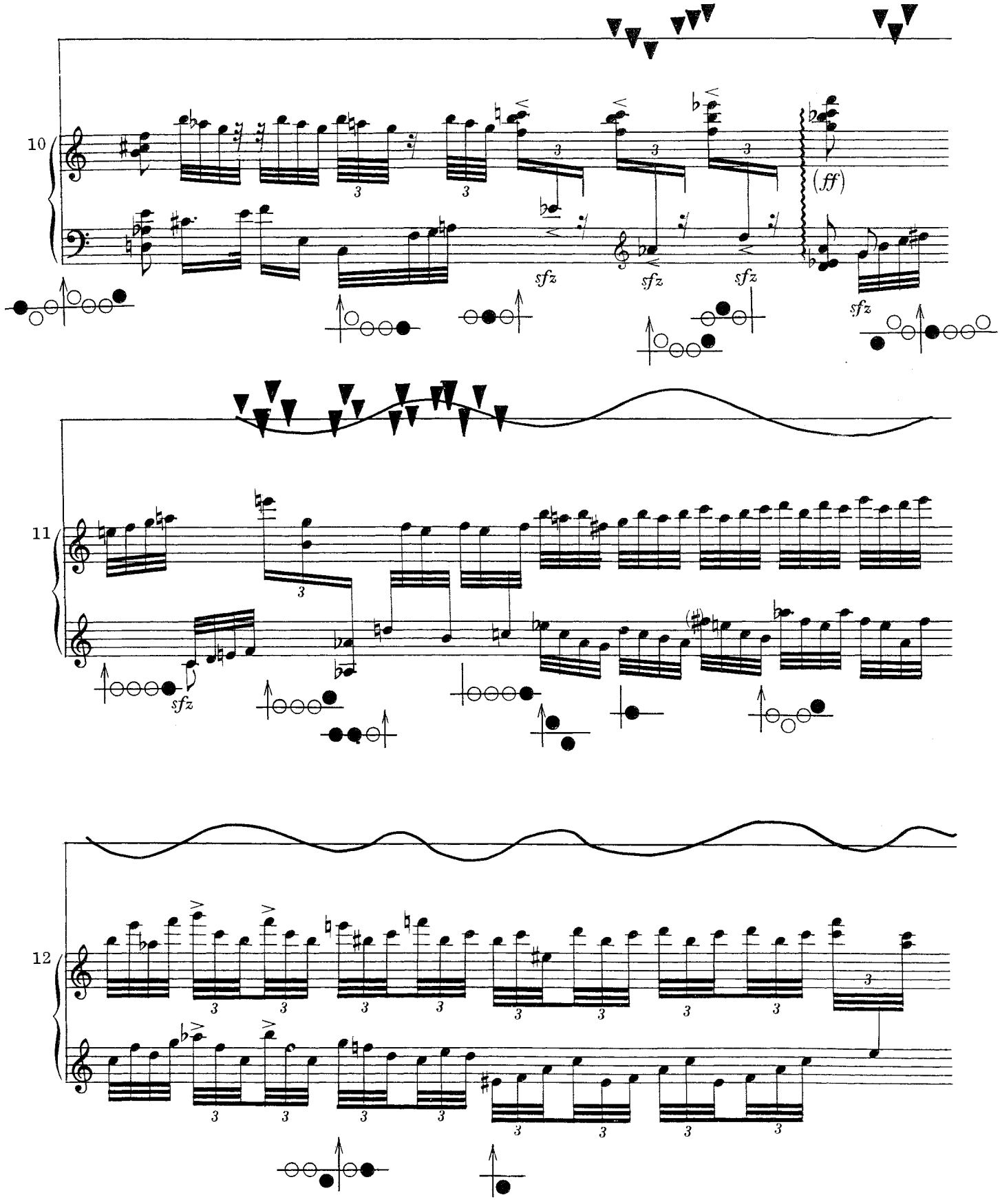
1'11"

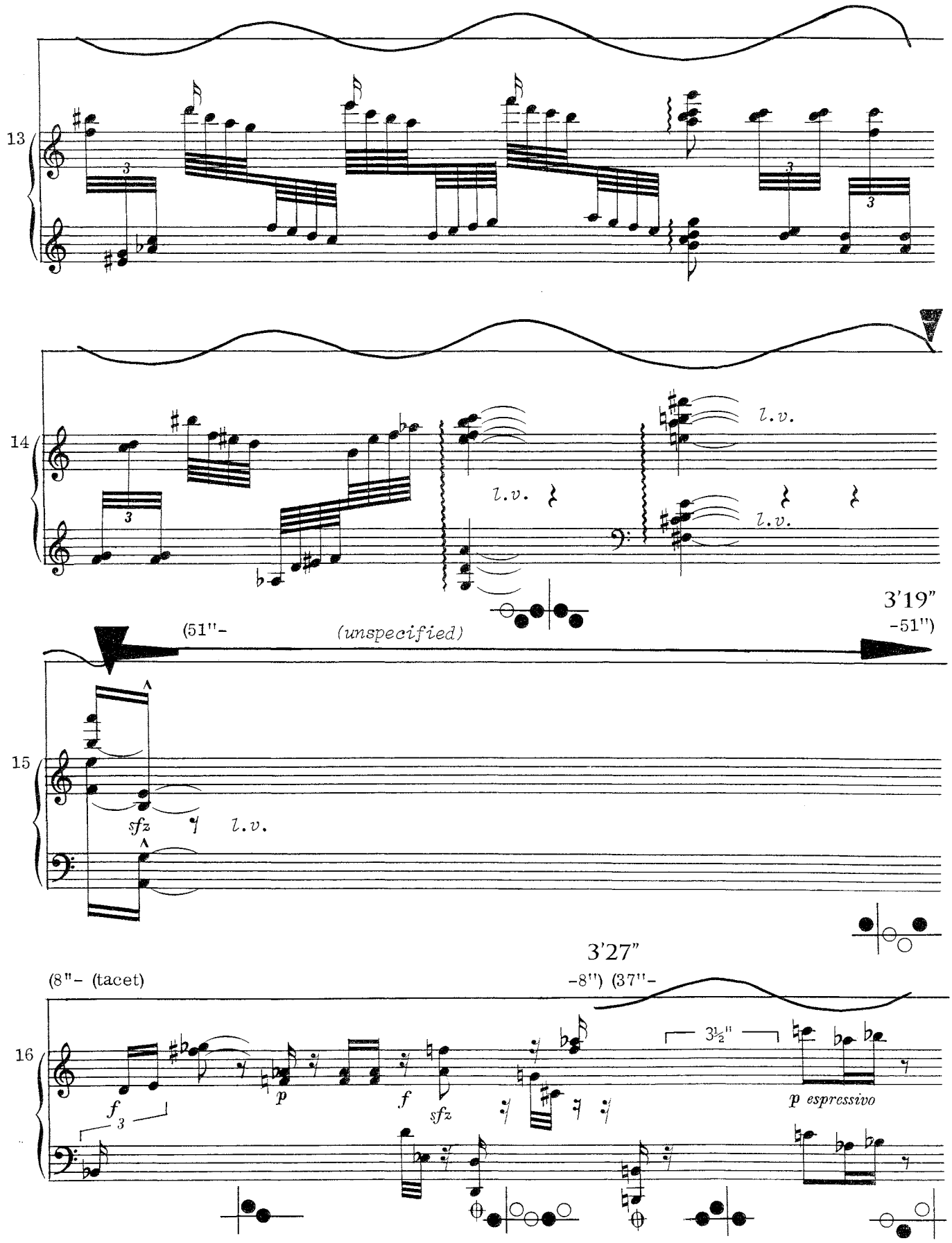
5

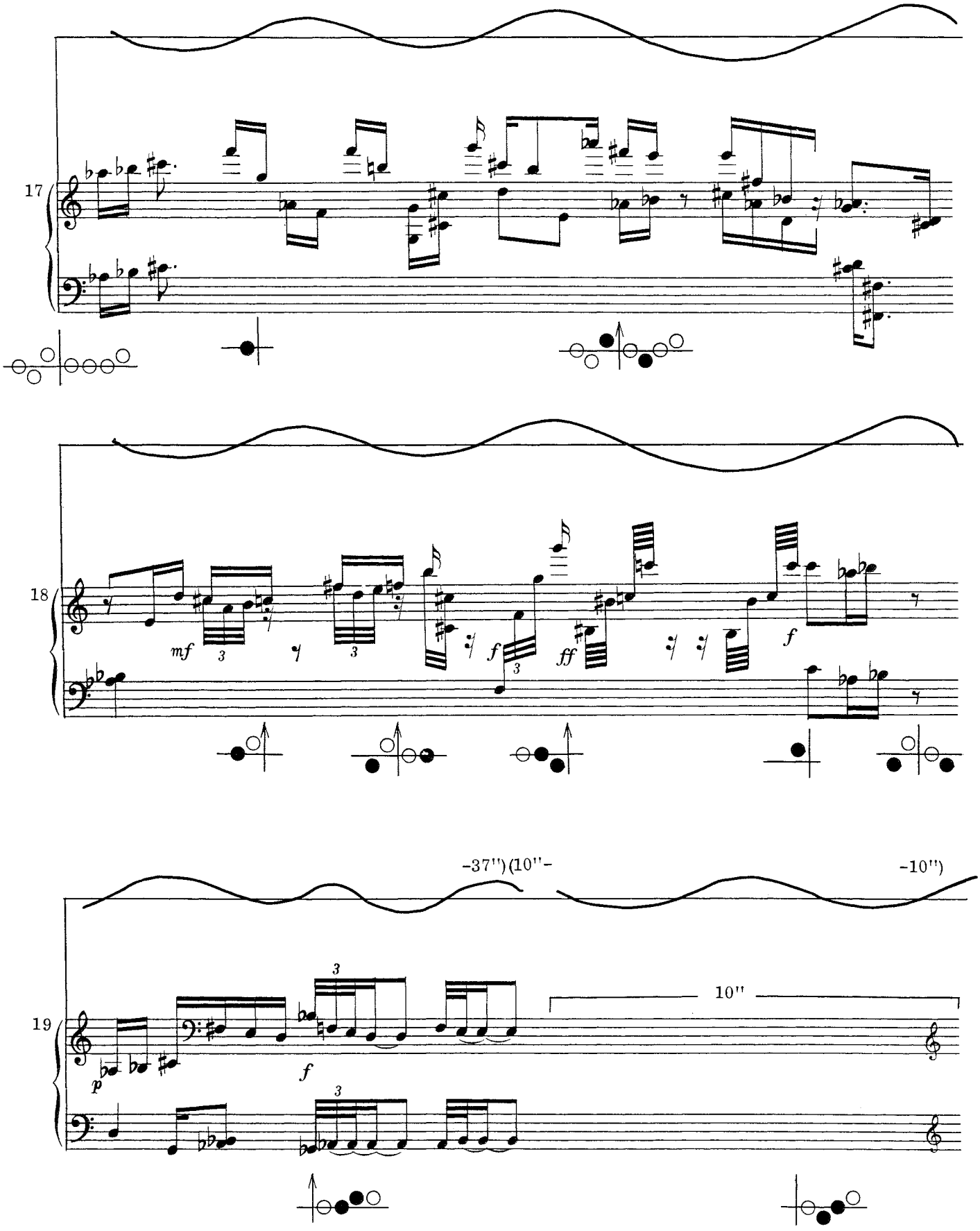
mf

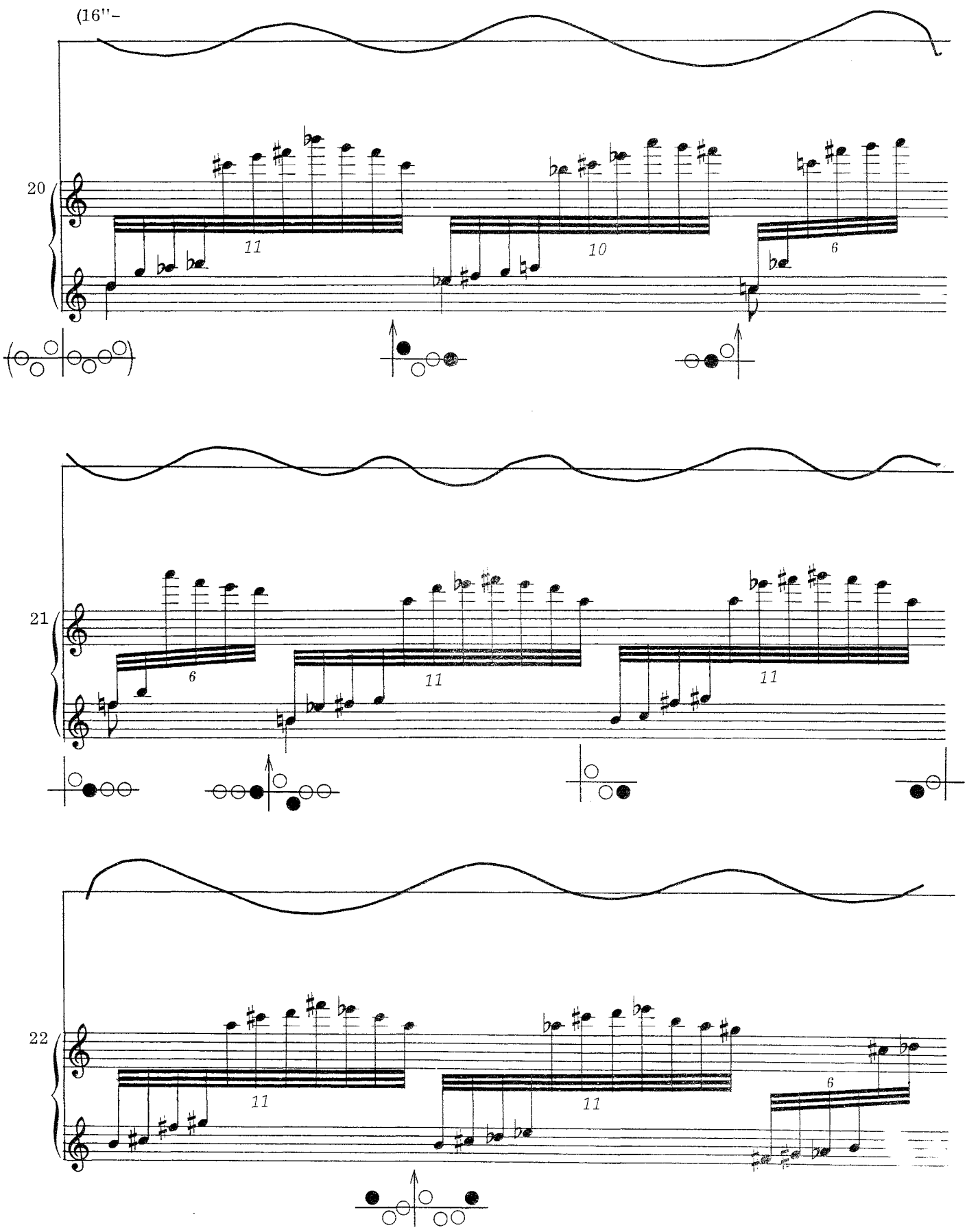
6

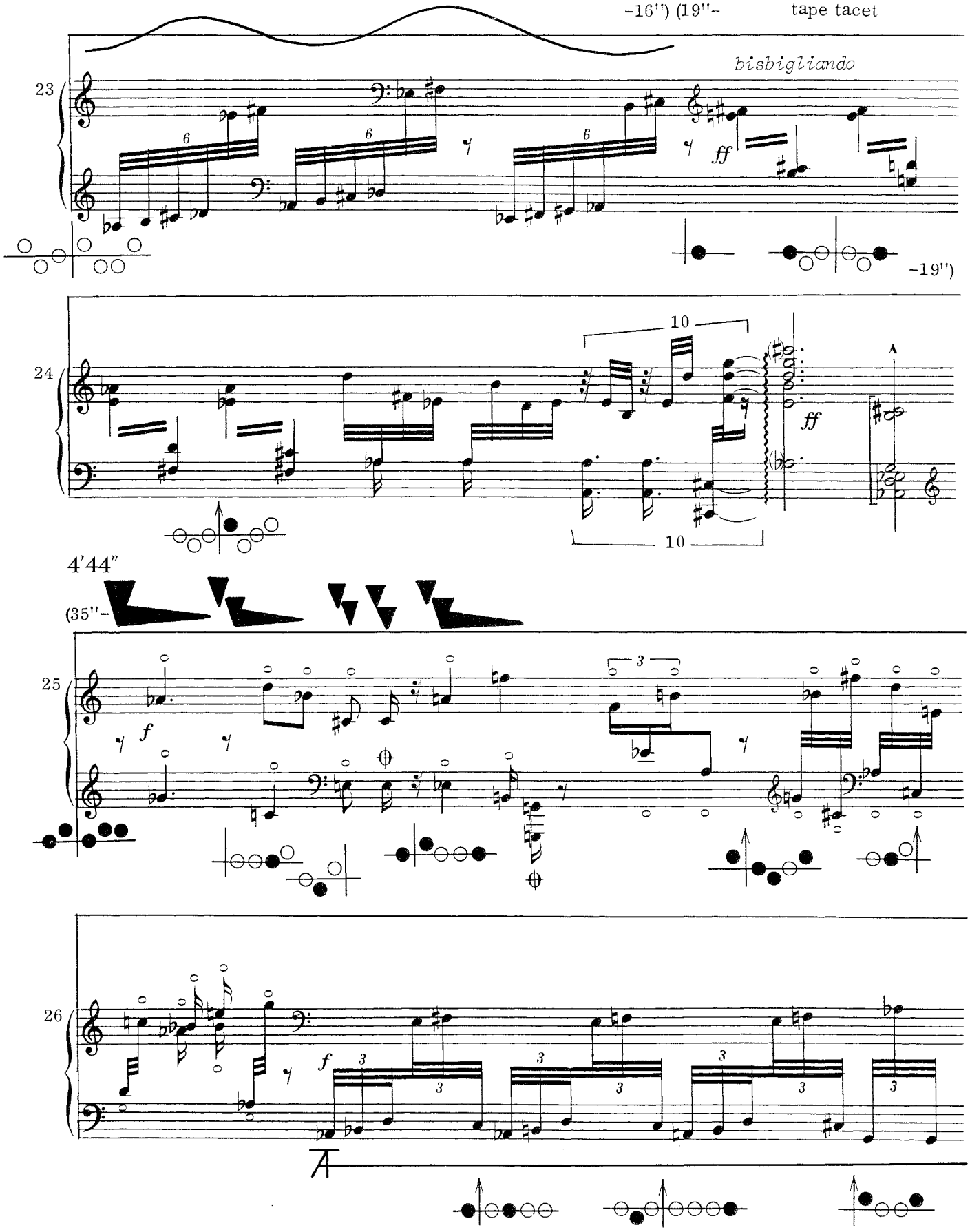

7
ff
8
mf
9
sfz
ff

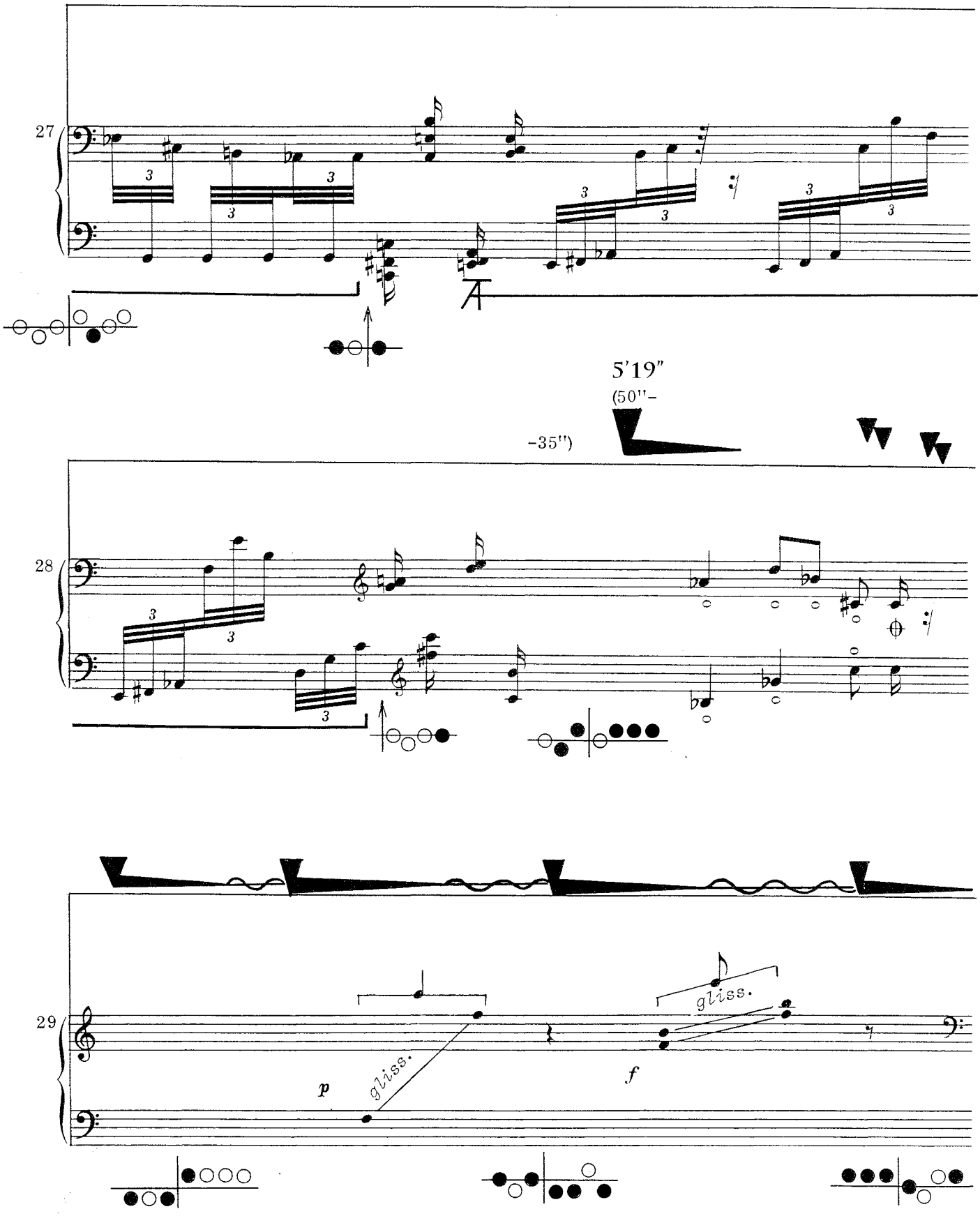

10
(ff)
sfz
sfz
sfz
sfz
11
sfz
12

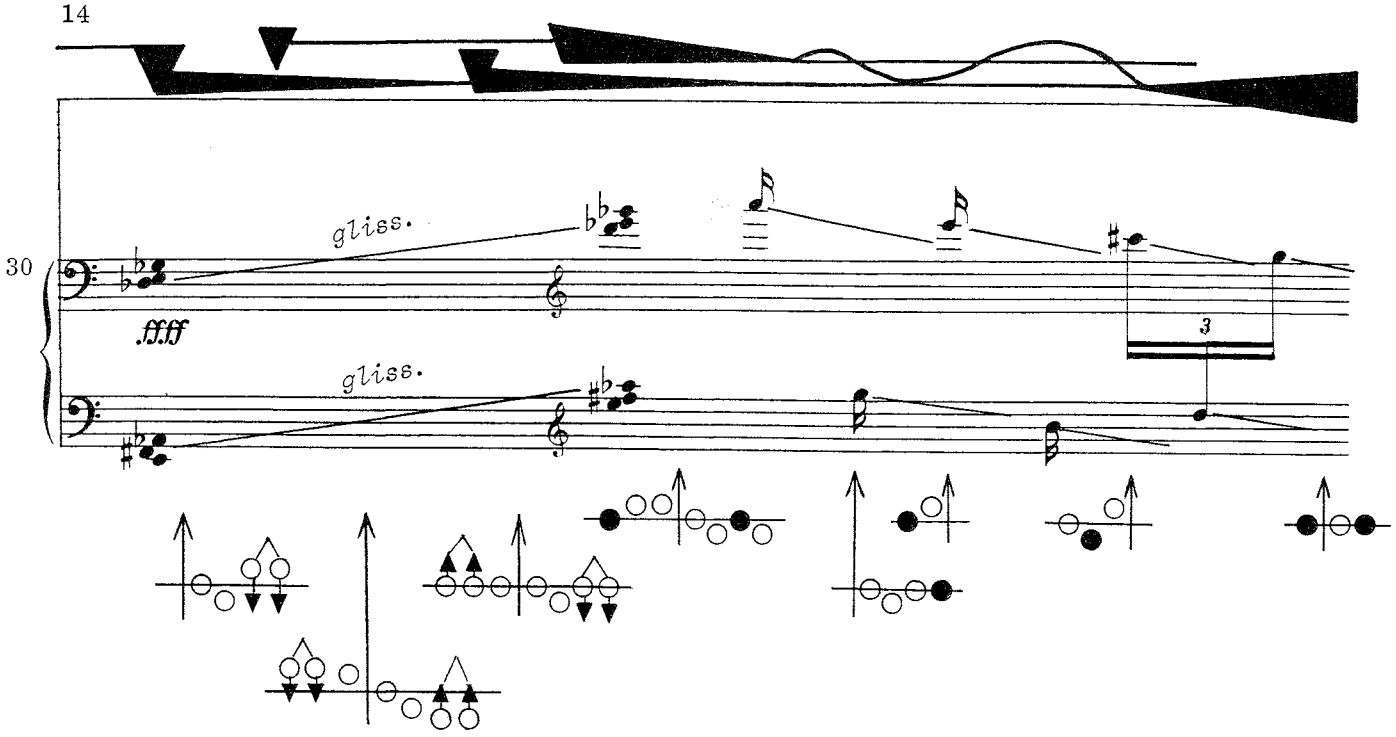

13
14
l.v.
l.v.
l.v.
3'19"
(51"-
(unspecified)
-51")
15
sfz
l.v.
3'27"
(8"- (tacet)
-8") (37"-
16
3½"
f
p
f
sfz
p espressivo


17
18
mf
f
ff
f
-37")(10"-
-10")
19
10"
p
f


(16"-
20
11
10
6
21
6
11
11
22
11
11
6

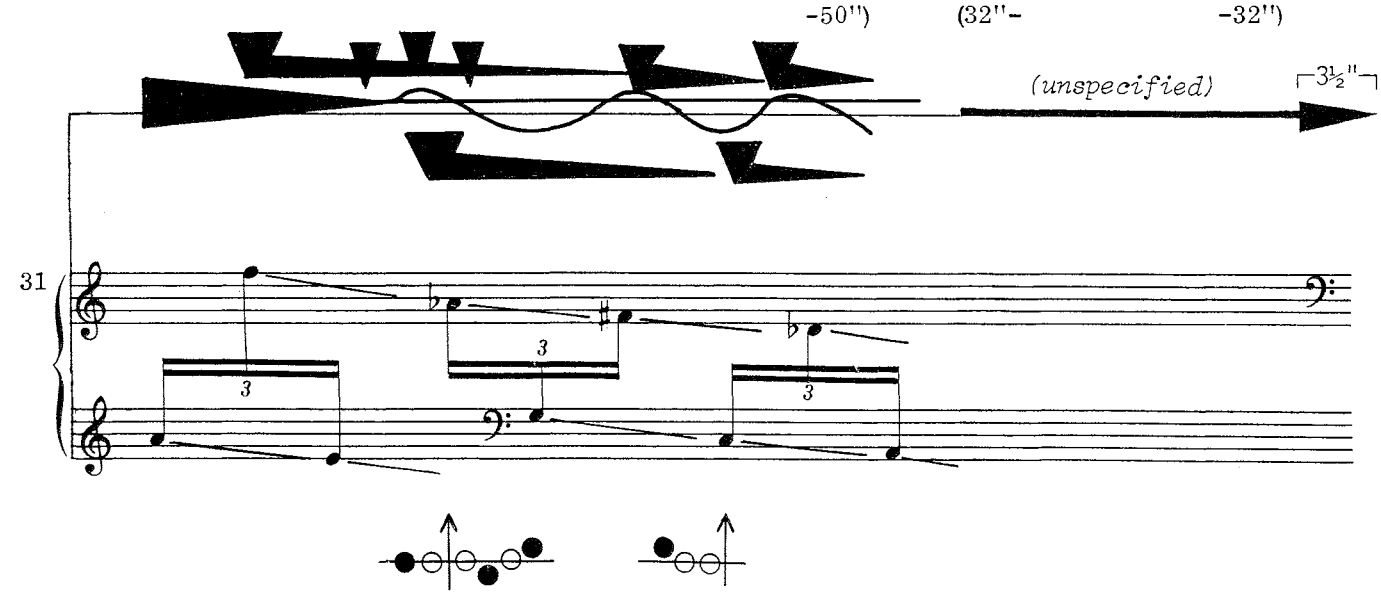

4'26"
-16") (19"-
tape tacet
bisbigliando
23
ff
-19")
24
10
ff
10
4'44"
(35"-
25
f
3
26
f
3
A


27
5'19"
(50"-
-35")
28
29
gliss.
gliss.
p
f



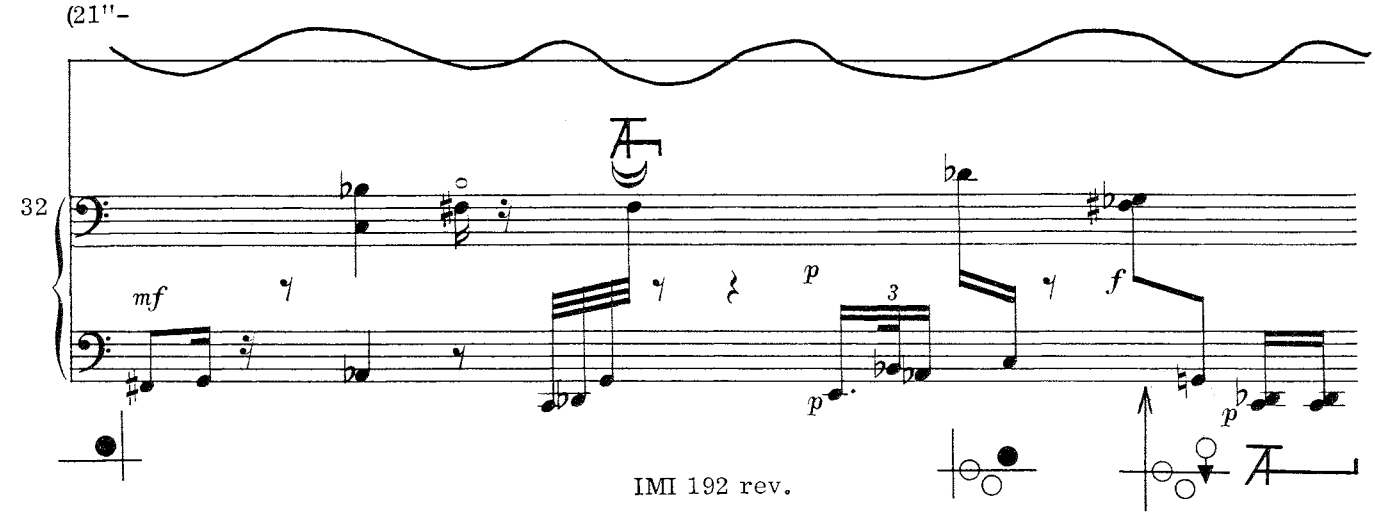
6'10"

-50") (32"- -32")



6'42"

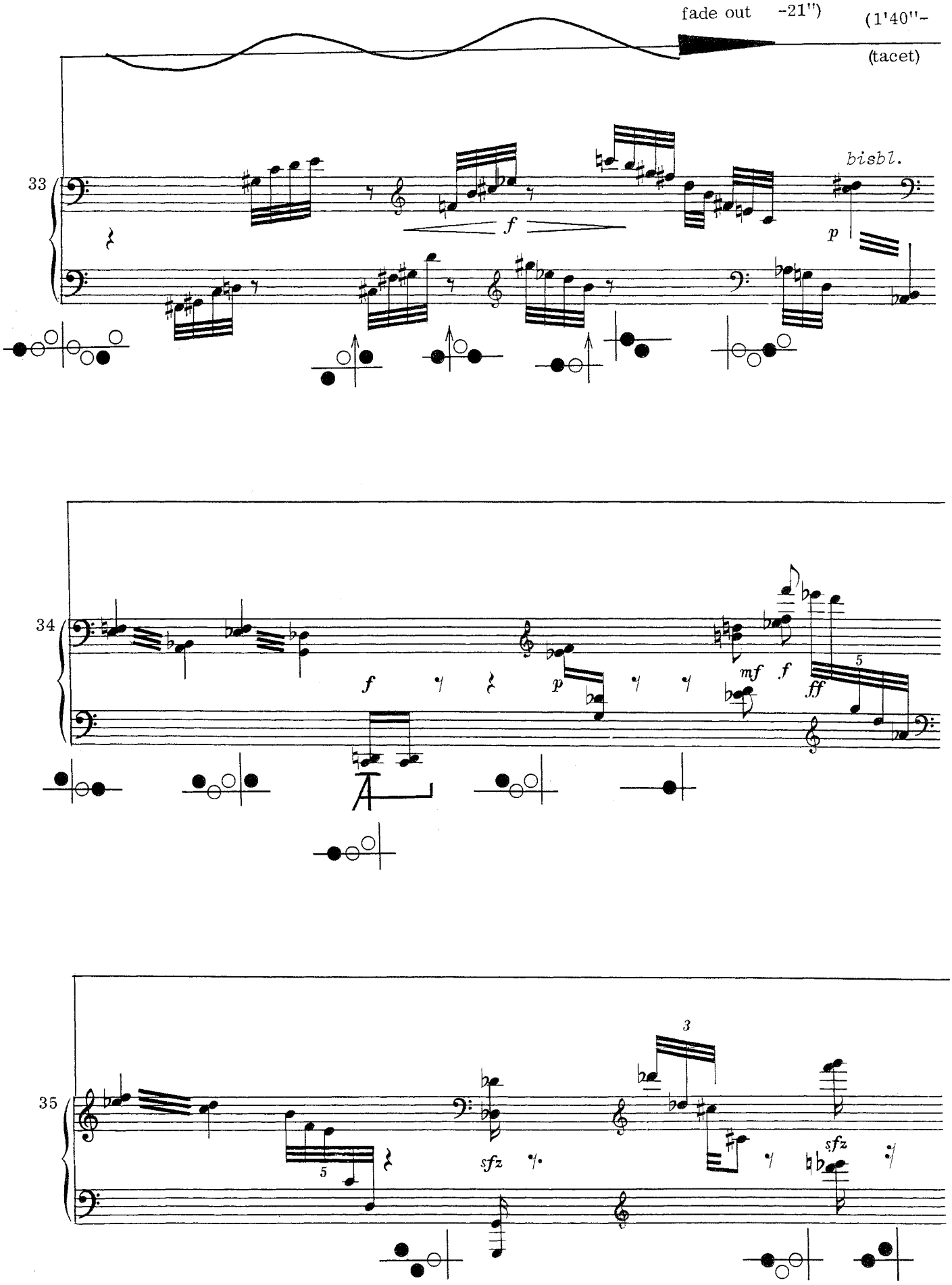
(21"-

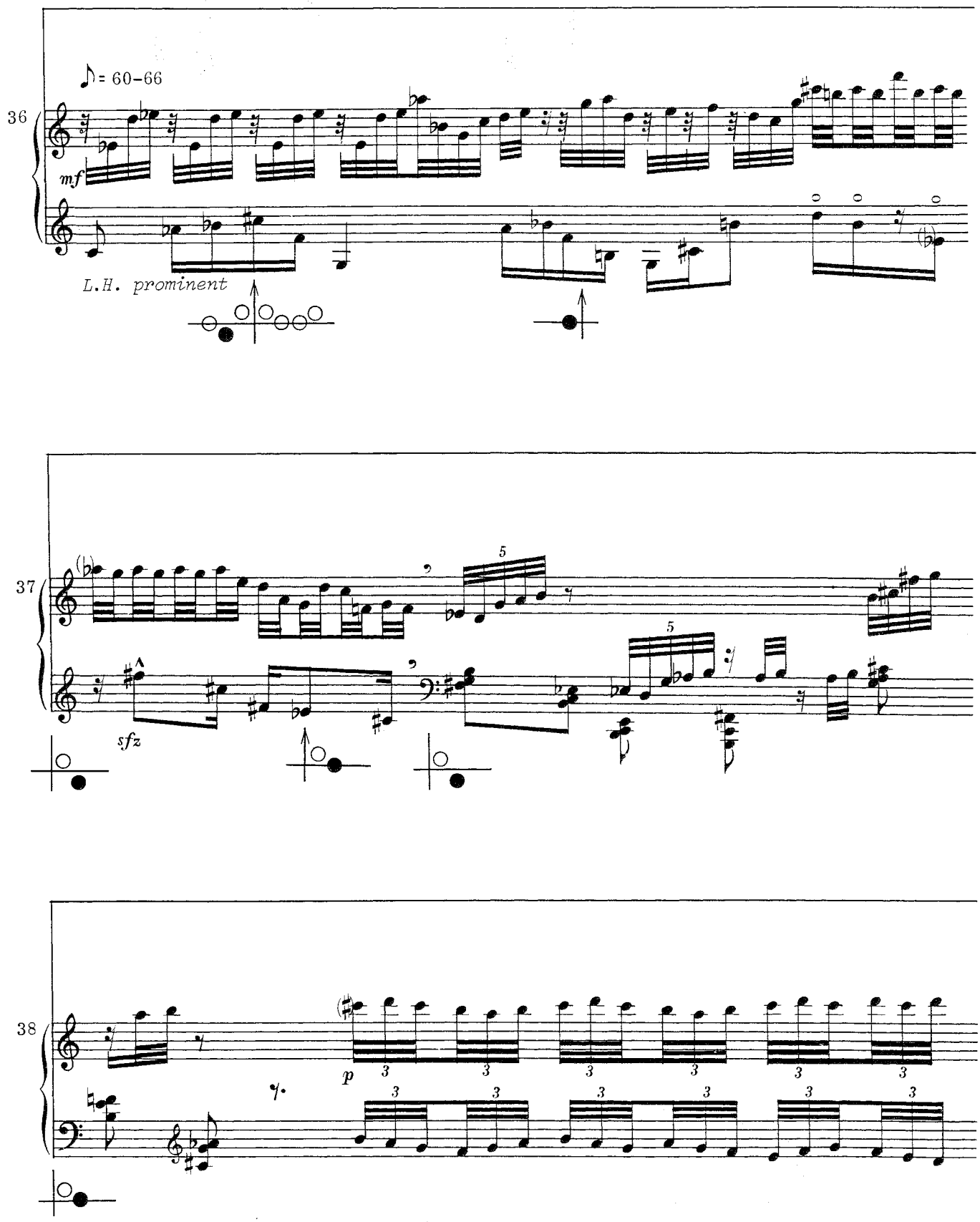


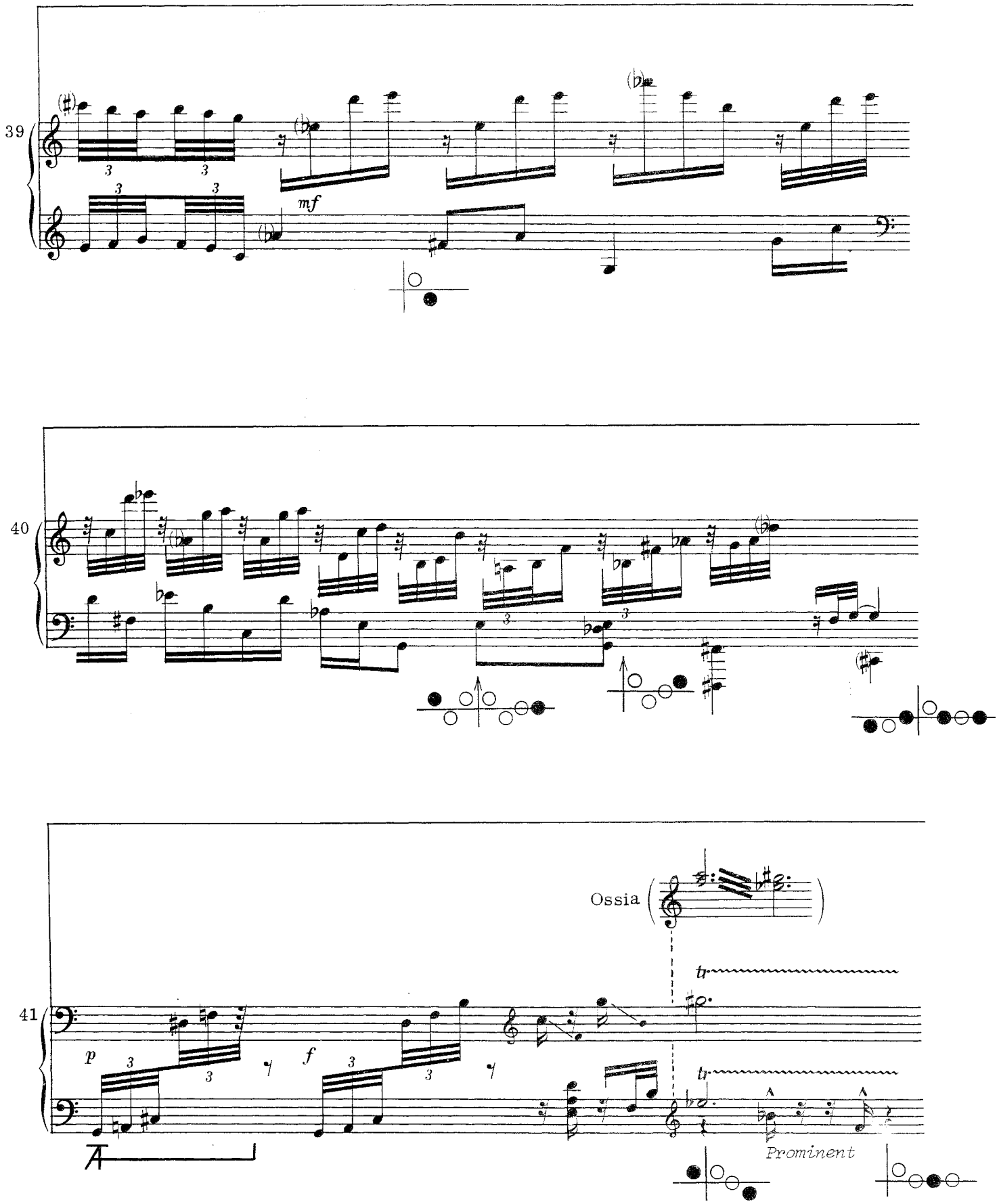
7'07"

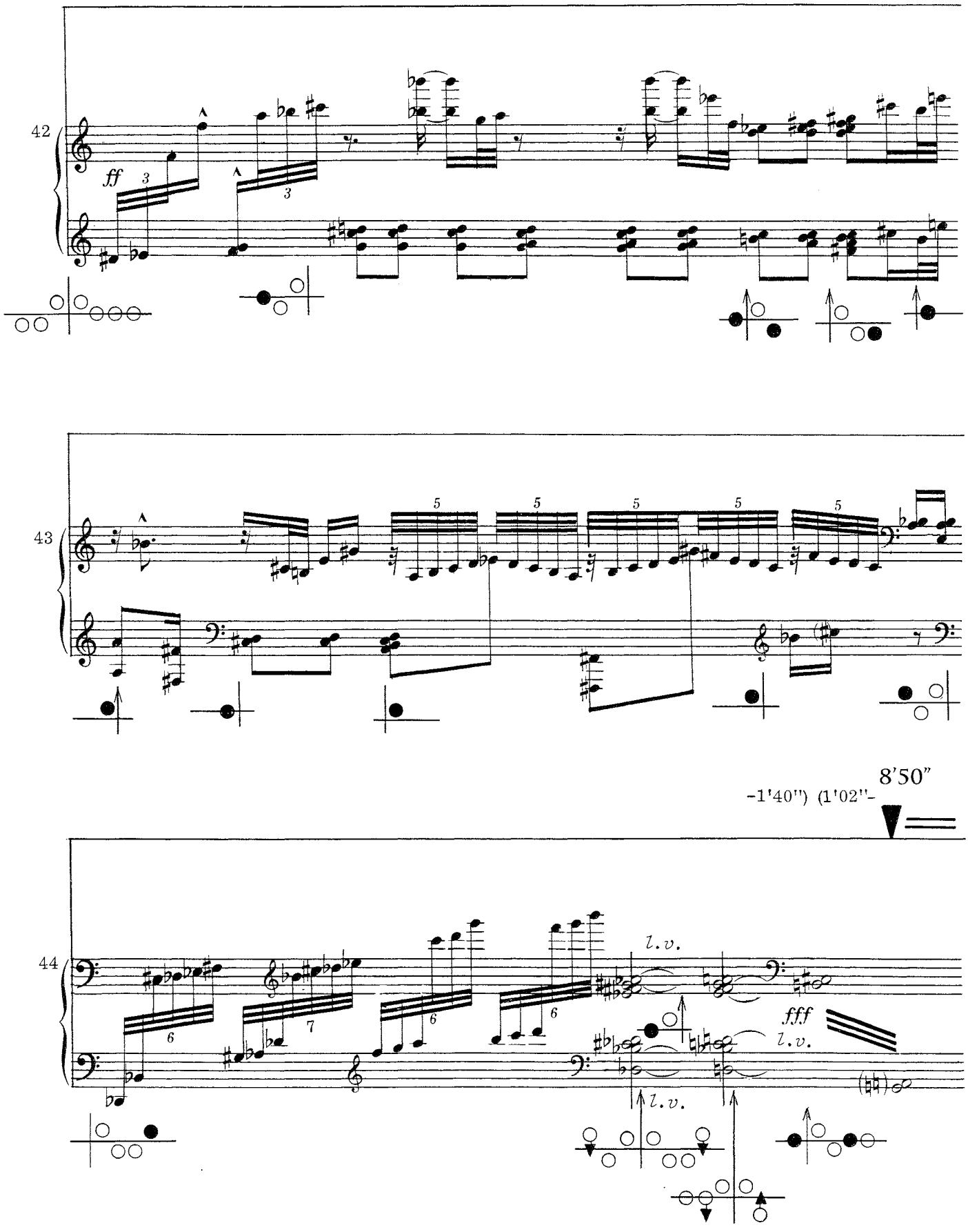
fade out -21") (1'40"-

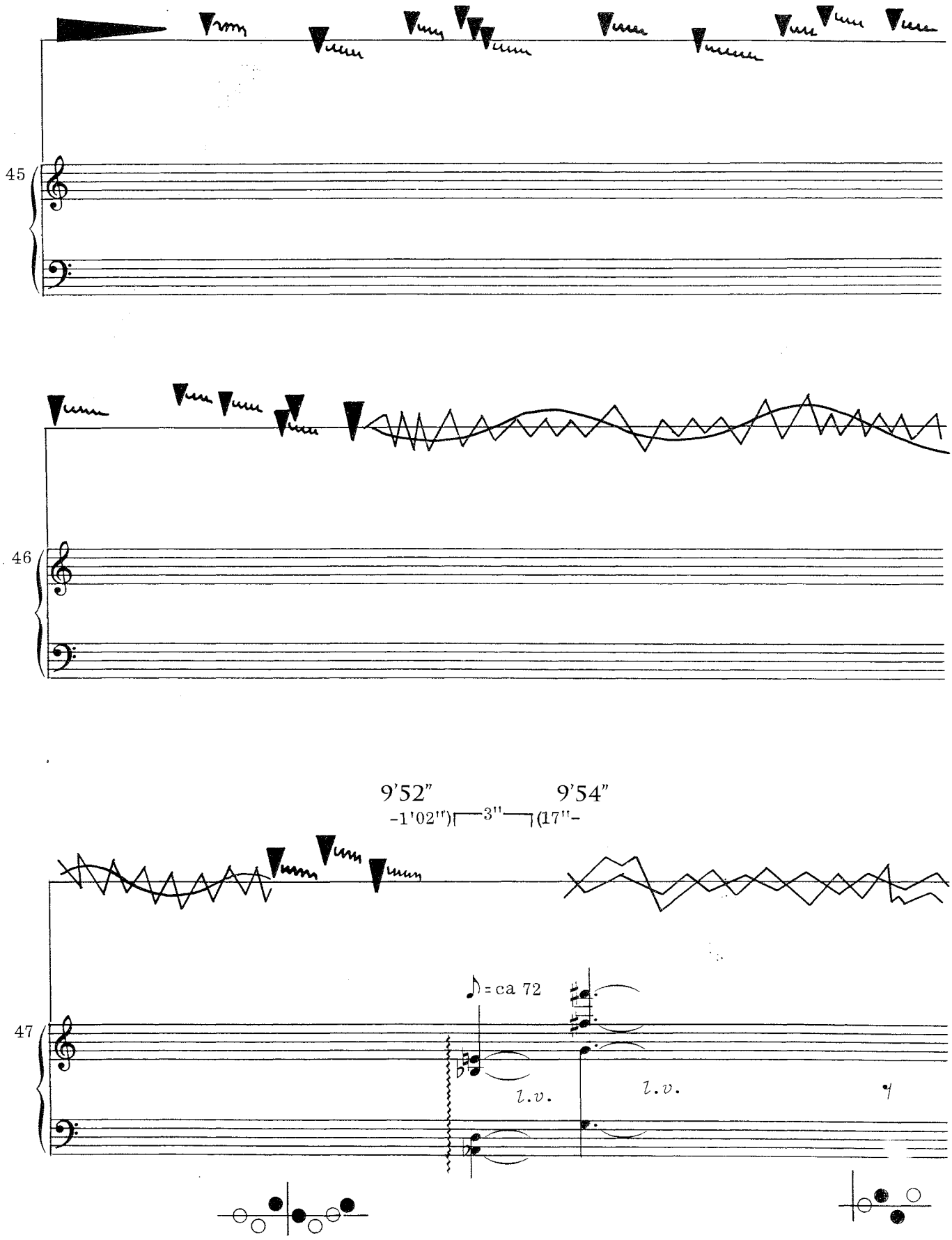
(tacet)

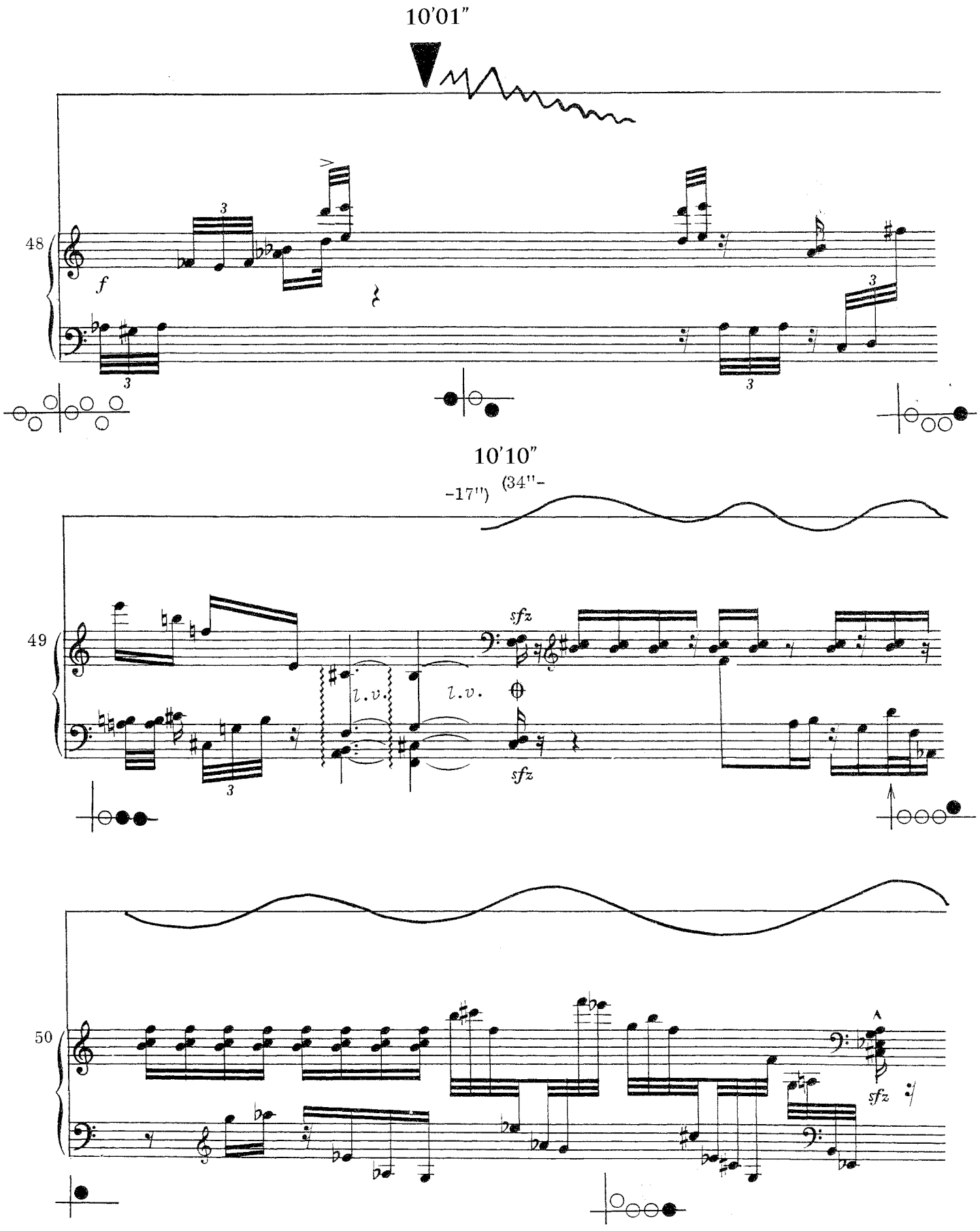


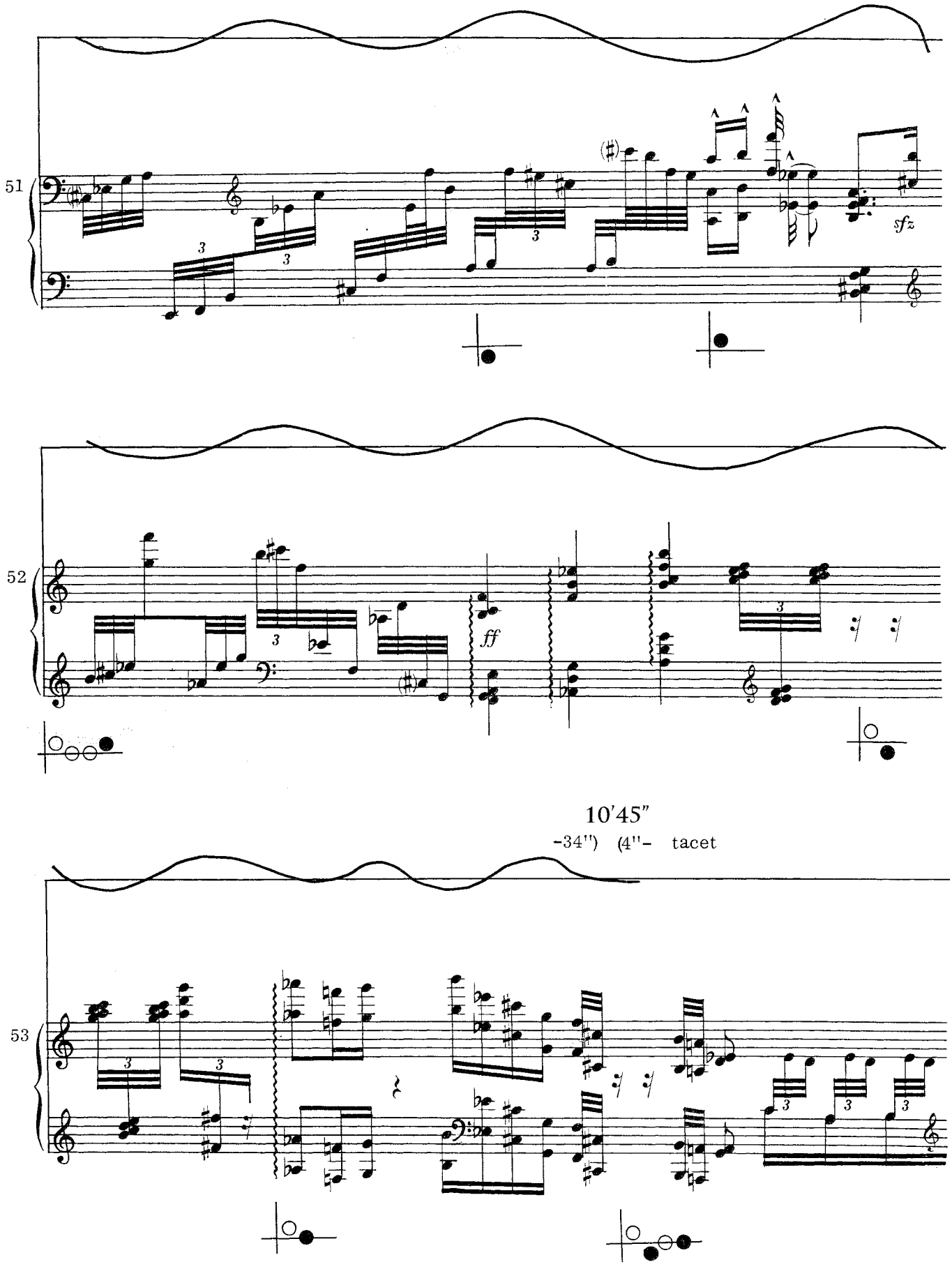

♪ = 60-66
36
mf
L.H. prominent
37
sfz
5
5
38
p
3
3
3
3
3
3
3
3
3
3
3
3


39
mf
40
41
Ossia
tr
tr
p
f
Prominent

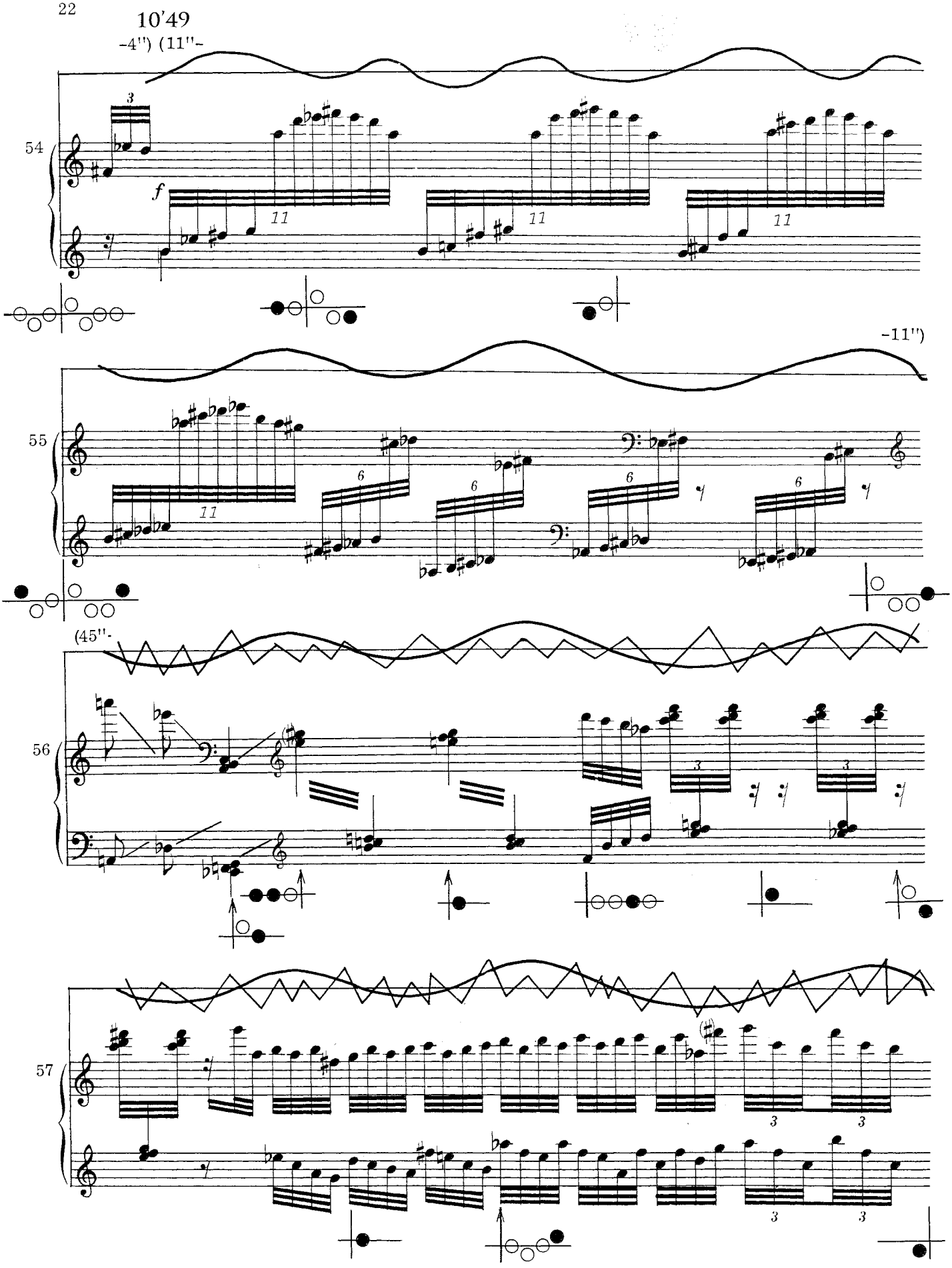

42
ff
43
8'50"
-1'40") (1'02"-
44
l.v.
fff
l.v.
l.v.

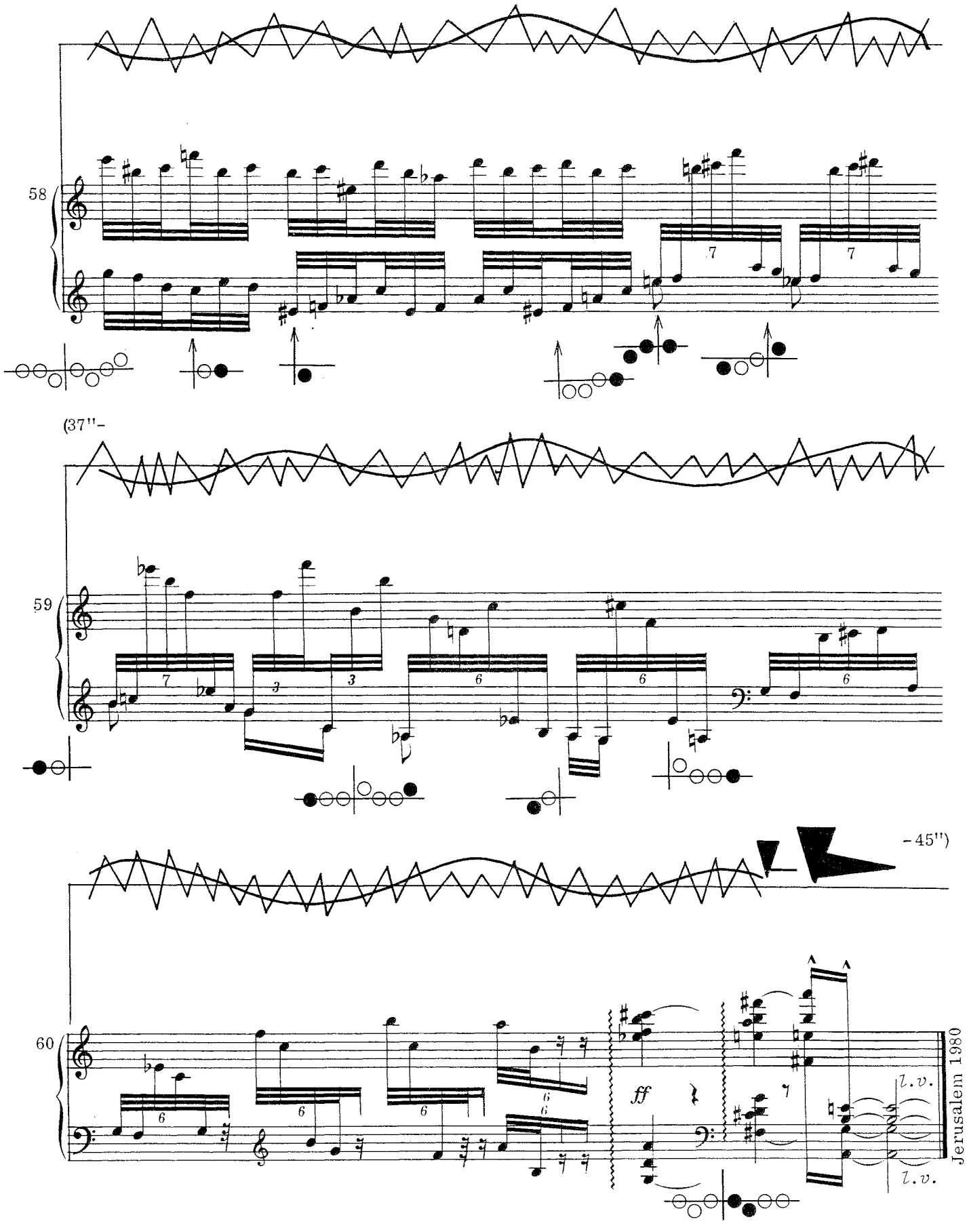

45
46
9'52"
-1'02")
3"
(17"-
9'54"
47
= ca 72
l.v.
l.v.


10'01"
48
f
10'10"
(34"-
-17")
49
sfz
l.v.
l.v.
sfz
50
A
sfz


51
sfz
52
ff
10'45"
-34") (4"- tacet
53

10'49




58
(37"-
59
-45")
60
ff
l.v.
l.v.
Jerusalem 1980