

יוסף טל

# מוסיקה קאמרית

לחלילית, מרימבה וצ'מבלו (1982)

JOSEF TAL

## CHAMBER MUSIC

FOR RECORDER, MARIMBA & HARPSICHORD (1982)

SCORE

IMI 6490



הצירוף הצלילי של חלילית, מרימבה וצ'מבלו משרת שני מטרות. מחד, המלחין ניסה לשמר את ייחודו של כל כלי באמצעות מרקם טיפוסי. מאידך, התמזגותם של שלושת כלי הנגינה יוצרת מתח משתנה והוא מותאם לכל אורך היצירה לתפקידים המסוימים. בדרך זאת שני ערכי אינפורמציה מתבטאים בחלל המוסיקלי של היצירה. כל כלי תורם את אמירתו וכולם יחדיו יוצרים את המשמעות המוסיקלית המשותפת.

(י' טל)

The combination of recorder, marimba and harpsichord sounds, serves a dual purpose. On the one hand, the composer has tried to maintain each instrument's individuality using a typical texture. On the other hand, the sound conglomeration of the three instruments creates a varying tension, which is adapted to their corresponding parts throughout the composition. In this way, two information values find concurrent expression within the work's musical space: each instrument contributes its unique statement, while together they yield the joint musical meaning.

(J.Tal)

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to Manuela Christen

## CHAMBER MUSIC

## מוסיקה קאמרית

FOR RECORDER, MARIMBA  
& HARPSICHORD

לחלילית, מרימבה וצ'מבלו

יוסף טל  
JOSEF TAL

*♩ = 69\**  
Soprano

Rec. *soft sticks* *p* *f*

M-ba *mf*

Rec. *f* *3* *5* *3* *sempre f* *3* *p*

M-ba

Rec. *p* *sfz* *f*

M-ba

Rec. *ff* *5* *3* *p* *3*

M-ba

Rec. *mf* *f* *3*

M-ba

\* ACCIDENTALS VALID UNTIL THE END OF THE BAR.

4

13

Rec.

M-ba

Hpd.

**f**

14

Rec.

M-ba

Hpd.

**hard sticks**

15

Rec.

M-ba

Hpd.

16

Rec.

M-ba

Hpd.

17

Rec.

M-ba

Hpd.

Musical score for measures 17-18. The Recorder (Rec.) part features a melodic line with a *ff* dynamic and a triplet of eighth notes. The M-bassoon (M-ba) and Harp (Hpd.) parts provide accompaniment with quintuplets of eighth notes.

18

Rec.

M-ba

Hpd.

Musical score for measures 18-19. The Recorder (Rec.) part continues with a melodic line. The M-bassoon (M-ba) part has a *ff* dynamic. The Harp (Hpd.) part continues with accompaniment.

19

Rec.

M-ba

Hpd.

Musical score for measures 19-20. The Recorder (Rec.) part has a *mf* dynamic. The M-bassoon (M-ba) part has a *p* dynamic. The Harp (Hpd.) part continues with accompaniment.

21

Rec.

M-ba

Hpd.

Musical score for measures 21-22. The Recorder (Rec.) part has a *f* dynamic and includes the instruction "soft sticks". The M-bassoon (M-ba) part has a *p* dynamic. The Harp (Hpd.) part continues with accompaniment.

23

Rec. *p*

M-ba

Hpd. *f*

25

Rec. *f* *mf*

M-ba *f*

Hpd. *f*

27

Rec. *f* *p*

M-ba

Hpd. *p*

29

Rec. *f*

M-ba *p*

Hpd. *f*

31

Rec. *p*

M-ba *f*

Hpd. *f* 3

33

Rec. *f* 5

M-ba 5

Hpd. 5 3

35

Rec. 5

M-ba 5

Hpd. 5

36

Rec. *p* 3

M-ba *p*

Hpd. *p*

38

Rec. *f* *p*

M-ba

Hpd.

40

Rec. *f* *p*

M-ba

Hpd.

43

Rec. *f* *p*

M-ba

Hpd.

46

Rec. *p* *f*

M-ba *pp* *pp*

Hpd.



49

Rec.

M-ba

Hpd.

hard sticks

51 *change to Sopranino*

Rec.

M-ba

Hpd.

*f*

52

Rec.

M-ba

Hpd.

53

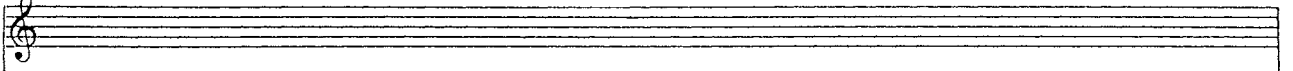


Rec.

M-ba

Hpd.

10

54

Rec.   
M-ba   
Hp. 

55


Rec.   
M-ba   
Hp. 

56

(Sopranino) vibr.

Rec.   
M-ba   
Hp. 

59

Rec.   
M-ba   
Hp. 

61 *tranquillo*  
Rec. *p* *f* *p* *mf*

64 *a tempo*  
*f* *p* *f* *p* *f*

67 *tranquillo*  
*sfz* *sfz* *sfz* *f* *mf*

69 *p*

71 *vibr.* *ff* *mf* *p*

74 *change to Soprano*  
Rec. *p*

M-ba

Hpd. *p*

76  
Rec.

M-ba

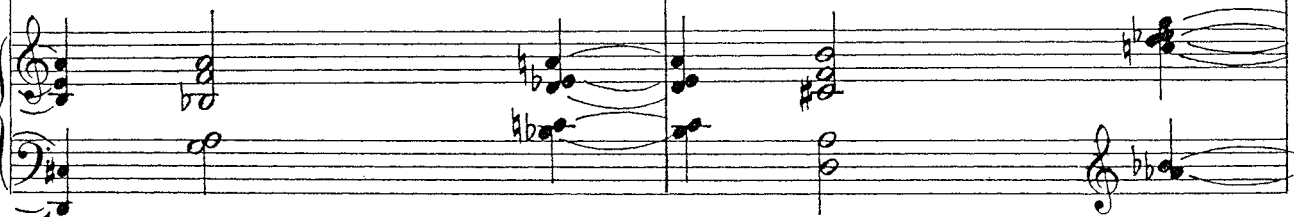
Hpd. *f* *p* *f*

78

Rec.   
M-ba   
Hp. 

*soft sticks*  
*pp*

80

Rec.   
M-ba   
Hp. 

82

Rec.   
M-ba   
Hp. 

83

Rec.   
M-ba   
Hp. 

(Soprano)

84  
Rec. *p* *trm#*

85  
Rec. *p*

86  
Rec. *mf* *f*  
M-ba *hard sticks* *pp*

87  
Rec. *p* *f*  
M-ba *f*

88  
Rec. *ff*  
M-ba

89  
Rec. *mf* *f* *ff*  
M-ba *p* *mf*  
Hp.d. *p*

Detailed description of the musical score: The score is for measures 84 through 89. It features three main parts: Soprano (Rec.), M-ba (Mellophone), and Hp.d. (Harp).  
 - Measure 84: Soprano part starts with a piano (*p*) dynamic and includes a trill marked with a sharp sign (*trm#*).  
 - Measure 85: Soprano part continues with a piano (*p*) dynamic.  
 - Measure 86: Soprano part has a dynamic range from mezzo-forte (*mf*) to forte (*f*). The M-ba part is marked with *hard sticks* and *pp* (pianissimo).  
 - Measure 87: Soprano part has dynamics from piano (*p*) to forte (*f*). The M-ba part is marked with forte (*f*).  
 - Measure 88: Soprano part is marked with fortissimo (*ff*).  
 - Measure 89: Soprano part has dynamics from mezzo-forte (*mf*) to fortissimo (*ff*). The M-ba part has dynamics from piano (*p*) to mezzo-forte (*mf*). The Hp.d. part is marked with piano (*p*).

90

Rec. *p*

M-ba *pp*

Hpd. *p*

91

Rec. *mf*

M-ba *p*

Hpd. *p*

92

Rec. *f*

M-ba *f*

Hpd. *f*

93

Rec. *ff*

M-ba *f*

Hpd. *f*

94

Rec.

M-ba.

Hpd.

95

Rec.

M-ba.

Hpd.

96

Rec.

M-ba.

Hpd.

97

Rec.

M-ba.

Hpd.

The musical score is divided into four systems, each corresponding to a measure number (94, 95, 96, 97). Each system contains three staves: Recorder (Rec.), M-bassoon (M-ba.), and Harpsichord (Hpd.).

- Measure 94:** The Recorder part begins with a trill (tr.) and a fermata. The M-bassoon part has a dynamic marking of *ff*. The Harpsichord part features a complex texture with multiple voices.
- Measure 95:** The Recorder part has a glissando (gliss.) and a fermata. The M-bassoon part has a dynamic marking of *ff*. The Harpsichord part features a complex texture with multiple voices.
- Measure 96:** The Recorder part has a dynamic marking of *ff*. The M-bassoon part has a dynamic marking of *ff*. The Harpsichord part features a complex texture with multiple voices.
- Measure 97:** The Recorder part has a dynamic marking of *ff*. The M-bassoon part has a dynamic marking of *ff*. The Harpsichord part features a complex texture with multiple voices.

98

Rec.

M-ba

Hpd.

99

Rec.

M-ba

Hpd.

100

Rec.

M-ba

Hpd.

101

Rec.

M-ba

Hpd.



102

Rec.

M-ba

Hpd.

104

*mf*

*p*

*f*

*f*

*p*

*p*

Dur.: ca. 12'

45'