Piano Concerto with Electronics
No 4.

Igor Fjel
Piano Concerto No. 4

with electronic accompaniment

by

Josef Tal

Piano-Edition

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For the performance of the Piano Concerto No. 4 with electronic accompaniment two loudspeakers have to be placed on the stage and eventually one small loudspeaker behind the piano for the acoustic better orientation of the soloist. The specification of the loudspeaker-system depends on the size of the auditorium. The recorded tape of the electronic accompaniment is available with speed 7/5 or 15. The tape-machine—served by an technician—shall not be seen on the stage.

The electronic sounds on the tape have been produced by a function-generator and arranged by a multi-track recording system, specially built for the process of electronic music. The only exception is a short phrase, sung by a soprano to the Hebrew text: "sch'baschamajim u waareez" — "who is in heaven and on earth". This phrase again is a sound-source for the development of numerous sound-variations.

Josef Tal
born 1910
Notes:

1. \( \square \) = short resonance
2. \( \square \) = long resonance
3. \( \_ \) = Pedal
4. a) \( 8'' = 8^{th} \) second
   b) \( 1'22'' = \) one minute, twenty-two seconds
5. \( \ldots \ldots \) = pitches which are more or less recognizable as defined degrees
6. \( \cdots \cdots \) = percussion sounds
7. \( \bigcirc \) = complex sound, accentuated
8. \( \square \quad \square \quad \square \quad \square \ldots = \) row of irrational number of beats
9. \( \ldots \ldots \ldots \) = percussion sounds in periodical rhythms
10. \( \ldots \ldots \) = complex sound-line, mostly in microtone-interval
11. \( \ldots \) or \( \ldots \ldots \ldots \ldots \) = repetition of preceding unit
12. \( \bigtriangledown \) = sudden cut