Concerto No. 5

FOR PIANO AND ELECTRONICS (1964)

IMI 068
Explanations:

\[
\begin{array}{c}
\text{\[ - 13\] means:} \\
\text{from this point to this point: 1 minute and 3 seconds}
\end{array}
\]

\[\nabla\] = sharp accentuated sound complexes

Each connection between Tape solo - entrance of Piano -
entrance of Tape again - etc. has an imbuilt tolerance.
Exact timing is ideal, but short overlapping is in any
case better than dead points when, for example -
a Piano solo reaches the end too early for the
entrance of the Tape.
The sound balance between the Piano and the Tape
must be carefully rehearsed in every respective
auditorium. Neither Tape nor Piano shall dominate.
The Tape must be carefully handled with. Should
a tape-split occur, both ends must be put to-
gether with a minimum of loss of material,
because this might cause loss of timing too.

Josef Tal

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