Josef Tal

Concerto No. 5

for piano and magnetic tape (1964)

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Explanations:

\[\begin{align*}
\text{\textbf{[ - 13" - ]}} & \text{ means:} \\
\text{from this point to this point: 1 minute and 3 seconds}
\end{align*}\]

\[\text{\textbf{\nabla}} = \text{sharp accentuated sound complexes}\]

Each connection between Tape solo/entrance of Piano/start 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 together with a minimum of loss of material, because this might cause loss of timing too.

\[\text{Joseph Tal}\]