Josef Tal

Concerto

for harp and magnetic tape (1971/1980)
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).
EXPLANATION OF BASIC SIGNS IN THE ELECTRONIC GRAPHIC PART

\[ \text{Sharp accents of sonorities} \]
\[ \text{Accents in quick succession} \]
\[ \text{Decreasing Loudness} \]
\[ \text{Mixed Sonorities} \]
\[ \text{Mixed sonorities with metrical accents} \]
\[ \text{Unspecified tape-part} \]

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

IMI 192 rev.
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 J. Elias
May 1982

Re Do Si Mi Fa Sol La

(DG)

Initial position

Changes of 3 pedals

E# and Bb

Depress E# Pedal

Depress Bb Pedal

Depress G Ped. at the spot marked with the arrow

Depress 3 pedals at the spot marked with the arrow

Depress 3 pedals with same foot

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

Pedal glissando of G# to G# and E to E#

Pedal glissando (Gb & Ab to G# & A#) depressed with same foot

Pedal glissando (Gb & Ab 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.

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