

4)

p

5)

ff sfz pp pp sul pont f

6)

loco molto intenso flag. sfz (non diminuendo) p

7)

pp mf f

(8) Vln. II

p sfz

Musical score for measures 8-9. The score is written for four staves (two treble clefs and two bass clefs). Measure 8 features a *ff* dynamic for the first two staves and a *p* dynamic for the last two staves, with the instruction *(molto espressivo, con suono)*. Measure 9 features a *ff* dynamic for the first two staves and a *p* dynamic for the last two staves, also with the instruction *(molto espressivo, con suono)*. The music includes various note values, rests, and dynamic markings.

Musical score for measures 9-10. The score is written for four staves. Measure 9 features a *p* dynamic for the first two staves and a *sfz* dynamic for the last two staves, with a triplet of eighth notes in the first two staves. Measure 10 features a *p* dynamic for the first two staves and a *sfz* dynamic for the last two staves, with a triplet of eighth notes in the first two staves. The music includes various note values, rests, and dynamic markings.

B

Musical score for measures 10-11. The score is written for four staves. Measure 10 features a *p* dynamic for all staves, with the instruction *(molto espr. con suono)*. Measure 11 features a *p* dynamic for all staves, with the instruction *(molto espr. con suono)*. The music includes various note values, rests, and dynamic markings.

C

11

pp

pp

Vcl: Turn page here!

12

3

3

f

13

5

5

5

mf

mf

mf

pizz.

arco

sfz

ff

3

(12) *Vla.* (13)

Vcl. *pizz.* *arco* *mf* *ff* *sforz.*

14

pp *p* *sub.pp*

15

ff *ff* *ff* *ff* *(p)* *(p)*

16

sforz. *sforz.*

17.

pp tr tr tr tr perdendosi
 pp tr# tr# tr# perdendosi
 pp tr tr tr# perdendosi
 pp tr# tr# tr# perdendosi

D
 18. ♩ = 88 (più lento)

p pp p pp p
 p pp pp p
 p pp p
 p pp p

19.

f p
 p
 p

20.

f p sub. pp p
 p sub. pp p
 p sub. pp p
 p sub. pp p

(21) Vln. I_s etc.

E

21

5

p *mf* *mf espr.* *f* *pp*

22

3

p *mf* *pp* *f*

5

23

gliss. *mf* *f* *f*

24

3

sub.p *pp sul tasto* *loco* *p*

pp sul tasto *loco* *p*

pp sul tasto *loco* *p*

5

F

25

f *p*

26

mf *f* *sub.p*

3:2

27

p *mf* *f* *sub.p*

pizz. *mf*

Vin. II
Vla. } Turn page here!

G

28

p *f* *mf* *sfz*

arco *mf* *sfz*

(28)

Vln. I
Vln. II
(Vla.)
(Vcl.)
mf
arco Vla.
mf

29

con sord.
p sul pont.
sempre mf
sempre mf
con sord.
p sul pont.
pizz.
mf
pizz.
mf

30

simile
simile

31

f
f
perdendosi
perdendosi

32) *senza sord.*

arco
p
arco
p
senza sord.
cresc.

33) *senza sord. loco*

cresc.
mf
f
senza sord.
loco

34) *senza sord.*

mf
f
senza sord.

35)

mf
f
senza sord.

36

Violin I: *mf*, *flag.*, triplet 3

Violin II: *f*, *flag.*

Viola: *f*

Cello/Double Bass: *mf*, triplet 3

I

37

alla corda

Violin I: *pp*, *alla corda*

Violin II: *pp*, *alla corda*, triplet 3

Viola: *pp*, *alla corda*, triplet 3

Cello/Double Bass: *pp*, *parte eminente*, triplet 3

38

Violin I: triplet 3

Violin II: triplet 3

Viola: triplet 3

Cello/Double Bass: triplet 3

39

Musical score for measures 39-39.5. It consists of four staves: two treble clefs and two bass clefs. The music is highly rhythmic with many sixteenth notes. A triplet of eighth notes is marked with a '3' above it in the third staff.

40

J

Musical score for measures 40-40.5. It consists of four staves. A box containing the letter 'J' is positioned above the first staff. Dynamics include *mp*, *mf*, and *f*. The instruction *col legno* appears on the second, third, and fourth staves. There are triplet markings (3) and a '2' above notes in the first three staves.

41

Vln. I: Turn page here!

Musical score for measures 41-41.5. It consists of four staves. A box containing the text 'Vln. I: Turn page here!' is positioned above the first staff. Dynamics include *pp*, *mf*, and *f*. The instruction *sempre col legno* is written above the second, third, and fourth staves. There are triplet markings (3) above notes in the second, third, and fourth staves.

(40) *Vln. I*
(*Vel.*) 16 - 3 - 7
mf < *f* <

42 *p*
nat. 3 3 3
nat. 3 3
nat. 3 3

43 *f* *p*
3 3 3 3 3 3 3 3

44 *f* *pizz.* *sfz* *arco, col legno 3* *f*
pizz. *sfz* *sfz* *sfz* *sfz* *arco, col legno 3*
pizz. *sfz* *sfz* *sfz* *sfz* *arco, col legno* *f*

45 *pp* *p* *p*
nat. *p* < *mf* *p* *pp*
nat. *pp* *nat.* *p* *pp*
p < *mf* *p* *pp*

K

46

46

nat. *flag.* *pp* *mf*

p *mf* *pp* *p*

47

f *p* *f* *p* *p*

p *pp* *p*

pp *mf* *f* *nat.* *pp* *p*

Detailed description: This system contains measures 46 and 47. Measure 46 features a melodic line in the upper voice with dynamics *mf*, *pp*, and *mf*, and a bass line with dynamics *p*, *mf*, *pp*, and *p*. Measure 47 features a melodic line with dynamics *f* and *p*, and a bass line with dynamics *p* and *pp*. The notation includes various note values, rests, and slurs.

47

47

f *p* *f* *p* *p*

p *pp* *p*

48

pp *mf* *f* *tr* *tr* *tr* *tr* *pp* *mf* *f* *sfz* *p*

tr *tr* *tr* *tr* *pp* *mf* *f* *sfz* *p*

pp *mf* *f* *sfz* *p*

Detailed description: This system contains measures 47 and 48. Measure 47 features a melodic line with dynamics *f* and *p*, and a bass line with dynamics *p* and *pp*. Measure 48 features a melodic line with dynamics *pp*, *mf*, *f*, and *sfz*, and a bass line with dynamics *pp*, *mf*, *f*, and *sfz*. The notation includes trills and slurs.

48

48

pp *mf* *f* *tr* *tr* *tr* *tr* *pp* *mf* *f* *sfz* *p*

tr *tr* *tr* *tr* *pp* *mf* *f* *sfz* *p*

pp *mf* *f* *sfz* *p*

49

ff *3* *sfz* *3* *ff* *3*

ff *3* *sfz* *3* *ff* *3*

Detailed description: This system contains measures 48 and 49. Measure 48 features a melodic line with dynamics *pp*, *mf*, *f*, and *sfz*, and a bass line with dynamics *pp*, *mf*, *f*, and *sfz*. Measure 49 features a melodic line with dynamics *ff* and *sfz*, and a bass line with dynamics *ff* and *sfz*. The notation includes triplets and slurs.

49

49

ff *3* *sfz* *3* *ff* *3*

ff *3* *sfz* *3* *ff* *3*

Detailed description: This system contains measures 49 and 50. Measure 49 features a melodic line with dynamics *ff* and *sfz*, and a bass line with dynamics *ff* and *sfz*. Measure 50 features a melodic line with dynamics *ff* and *sfz*, and a bass line with dynamics *ff* and *sfz*. The notation includes triplets and slurs.

50 **L** $\text{♩} = 112$ *Tempo primo*

51 *Tempo vivo (animato)*

52

53

54

ff *molto intenso*

55

pizz. gliss. *gliss.*

56

mf *mf arco* *sempre ff arco* *sempre ff*

57

sempre ff

62

ff

63

sfz

64

tr# pp cresc. tr#

65

tr# mf pp poco rit.

String Quartet No.2 by Josef Tal

Don't be misled into thinking that the very first tone of the work is a "distortion" for which the recording technicians are responsible. You are listening to what might be termed an electronic event which tells of the dynamic development of the tone F from instability to stability.

This strongly dynamic and aggressive development, achieved in the first twenty seconds of the work, sounds like a "motto" the second part of which — the addition of the new tones — is developed into the entire composition. The dynamism expressed in this "motto" would appear to be the abstract theme which is the subject under discussion in the work. Obviously, in order to describe dynamism, the opposite, static condition needs to be looked at as well. However, on listening to this quartet one cannot but realize that its music does not aspire to achieve the tranquility of a static frame of mind but to re-iterate "dynamism" as a central theme in many variations — as it were, a "song of praise" to dynamism. Josef Tal's sober glance investigates matters thoroughly and presents them in their natural conflict between ascending and dropping or descending tendencies. Tal does not conceal the tension attached to ascending, nor does he avoid a description of the helplessness and perhaps even exasperation connected with descending. Nevertheless, Tal clearly comes to the conclusion that dynamism is the positive basis of life and that descent, rest and relaxation, in denying this positive basis, intimate the awareness of mortality. In this quartet of one movement Tal avoids the accepted time-signatures (4/4, 3/4 etc.) which by association, lead to a classical sentence-structure. Instead of a fixed meter he chooses a fixed pulse — of quavers — which enables the music to move forward freely and in the length of time required in order to expend the energy concentrated in every sentence. The entire movement in its general lines, follows upon the principle of sonata-form with its enunciation, development and recapitulation and thus expresses Tal's point of view as regards the need for continuity between the present and the past. What is characteristic of his compositional method is that he succeeds — by means of freely-decorated variations — in expressing the traditional privilege of the composer to freedom within the limits of the law, in spite of the fact that the 12-tone row develops through pre-determined permutations.

In the Enunciation there are two groupings divided by a silence of approximately five seconds which can be described as the first and second upflows. As mentioned, the "first upflow" opens with a composition: on F and with the accretion of the tone row. Immediately after this, three consecutive "waves" swell up. A most conspicuous event marks the end of the "first upflow". The "whisper" — actually a static movement of tones which pivot upon themselves — now appears in its most important guise: that of an electronic tape moving along slowly, as it were. This slow progression of "note against note" emphasizes the lack of dynamic purpose which marks this motif. A short, fast trill introduces the silence. What characterizes the second upflow and affords it a higher degree of importance than the first upflow is the fact that, while in the first upflow the dynamic ascents ended with the "failure" of the whispers and the foam, here in the second upflow, the "whispers" are the first to appear and out of them the dynamic "waves" ascend with renewed vigor.

The Development Section commences without a break. It has three large groupings. Block A starts with a melodic theme (Wave 1) which develops into a quasi-recitative and ends in chords. Block B presents a new-sounding melody clearly having its source in the whisper which in the past accompanied the melodic theme. Block C includes a new recitative in the center of which are slow chords broadening out into a more or less independent block to mark the "lowest" area of the work — in as far as the dynamics are concerned. The Recapitulation establishes even more firmly that dynamism is the subject under discussion in this work.

After having heard Josef Tal's second quartet the listener is not left with somber thoughts about the immutability of life — but rather, with a positive sensibility of conflict itself being the essence of life and an increased ability to stand up to life's demands: continual movement into the future.

Nathan Mishori