

יוסף טל

שיר

לבריטון (או אלט), חליל, קרן,
2 תופי טום-טום ולפסנתר (1971)
טקסט: ה. היינה

JOSEF TAL

SONG

FOR BARITONE (OR ALTO), FLUTE, HORN,
2 TOM-TOMS AND PIANO (1971)
TEXT: H. HEINE

SCORE

IMI 222

Israel Music Institute



מכון למוסיקה ישראלית

"SONG" ON VERSES BY HEINRICH HEINE

Vergebens siehst du mich nach Bildern schweifen,
Und siehst mich mit Gefühl und Reimen ringen,-
Und ach! du lächelst gar ob meiner Qual!

Friederike (3)

Ist der holde Lenz erschienen?
Hat die Erde sich verjüngt?

Unterwelt(3)

Oh! die Sprache is so dürftig,
und das Wort ein plumpes Ding;
Wird es ausgesprochen, flattert
Fort der schöne Schmetterling,

Emma (2)

Jüngstens träumte mir: spazieren
in dem Himmelreiche ging ich,
Ich mit dir - denn ohne dich
Wär der Himmel eine Hölle

Katharina (12)

Tief unter uns da wimmelt
das närrische Menschengeschlecht;
Sie schreien un wüten und schelten,
Und haben alle Recht.

Katharina (12)

Doch weiter, weiter, sonder Rast,
Du darfst nicht stille stehen;
Was du so sehr geliebet hast,
Sollst du nicht wiedersehen.

In der Fremde (I)

Zuweilen dünkt es mich, als trübe
Geheime Sehnsucht deinen Blick -

Unterwelt (5)

Nieder führen tausend Steige,
Keiner führt zum Tag Zurück.

Unterwelt (3)

In vain you see me for an image seeking;
You see me as I fight with rimes and feelings;
And yet, alas - you smile at all my pains!

From "Friederike "

Has the lovely spring appeared yet?
Has the earth renewed her youth?

From "Underworld"

O, but language is too scanty,
And a word's an awkward thing:
Once it's uttered, see how soon the
Butterfly has taken wing.

From "Emma"

In a dream of late I saw us
Strolling through the realms of Heaven,
You and I - for without you
Heav'n itself would turn to Hades.

From "Katharina"

Below us far there surges
The frenzy of mad humankind:
All screaming and raving and ranting -
And everyone is right.

From "Katharina"

But farther, farther, never rest.
For you, no pause nor respite:
What you have loved in seasons past
You never shall revisit.

From "In a Foreign Land"

At times, it seems to me a secret
Repining dims your outward gaze.

From "Underworld"

Down there lead a thousand stairways -
None of them leads up to light.

From "Underworld"

(English: Alan Marbé)

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SONG

שיר

FOR BARITONE, (OR ALTO), FLUTE, HORN,
2 TOM-TOMS AND PIANO

(1971)

לבריטון (או אלט), חליל, קרן,
2 תופי טום-טום ולפסנתר

יוסף טל
JOSEF TAL

♩ = 60

Flute

Horn

2 Tom-toms

Baritone

Piano

4

Fl.

Hn.

T. Toms

Bar.

Pno.

VER - GE - BENS SIEHST DU MICH NACH BIL - DERN BIL - DERN
IN VAIN YOU SEE ME FOR AN I - MAGE I - MAGE

8

Fl. *mf* *f* *mf* *open* *p*

Hn. *p*

T.Toms.

Bar. SCHWEI FEN UND SIEHST
SEE KING YOU SEE

Pno. *p* *f*

11

Fl. *f* *mf* *ff*

Hn. *mf* *ff*

T.Toms.

Bar. MICH MIT GE-FUEHL UND REI - MEN RIN-GEN UND, ACH!
ME AS I FIGHT WITH RIMES AND FEE-LINGS AND YET
DU LAE - CHELST GAR OB MEINER
A - LAS YOU SMILE AT ALL MY

Pno. *f*

14

Fl.

Hn.

T. Toms.

Bar.

Pno.

QUAL _____
PAINS _____

18

Fl.

Hn.

T. Toms.

Bar.

Pno.

IST
HAS

IST
HAS

IST DER HOL
HAS THE LOVE

22

Fl.

Hn.

T. Toms

Bar.

Pno.

DE LENZ IST DER HOL - DE
LY SPRING HAS THE LOVE - LY

25

Fl.

Hn.

T. Toms

Bar.

Pno.

LENZ ER - SCHIE - NEN
SPRING A - PPEARED YET

p with stretched forefinger

28

Fl. *ff* *trm*

Hn. *p* *ff* *trm*

T.Toms. *f* *ff* *with flat hand* *with finger-tip*

Bar.

Pno. *ff* *sfz*

30

Fl. *mf* *trm*

Hn. *p* *sfz sfz*

T.Toms. *mf* *f* *with flat hand*

Bar.

Pno. *mf* *grv*

32

Fl. *trmn*

Hn. *trmn* *brassy* *p*

T.Toms. *sfz* *sfz*

Bar. *sfz*

HAT DIE ER-DE SICH VER-JUENGT
HAS THE EARTH RE-NEWED HER YOUTH

Pno. *trmn* *8va* *p*

35

Fl. *p*

Hn. *with soft Timpani sticks* *p*

T.Toms. *p* *edge* *sfz*

Bar. *p* *mf*

OH! DIE SPRACHE IST SO DUERF-TIG UND DAS WORT EIN PLUM-PES
O, BUT LANG-UAGE IS TOO SCAN-TY AND A WORD'S AN AWK-WARD

Pno. *p*

38

Fl. *brassy* *mf* 7

Hn.

T. Toms. *wood-sticks edge* 3 *with thick end on center of drum* 5 *p* 3

Bar. *p* *mf* 3

Pno.

DING
THING

WIRD ES AUS-GE-SPRO-CHEN
ONCE IT'S U-TTERED, SEE HOW

FLAT TERT
SOON THE

40

Fl. *f* 3

Hn.

T. Toms. *zoco* *ff* *f* *p* *pp*

Bar. 3

Pno. 3

FORT DER SCHOE-NE SCHMET-TER-LING
BUT TER FLY HAS TA-KEN WING.

42

Fl. *p* *con sord.*

Hn. *with flat hand, on center* *p*

T.Toms.

Bar. *p.*

JUENG-STENS TRAEUM TE MIR
IN A DREAM OF LATE

Pno. *p*
ped.

46

Fl.

Hn. *with forefinger*

T.Toms. *p* *mf*

Bar. *ppp.*

TRAEUM TE
DREAM ING

Pno.

50

Fl.

Hb.

T. Toms.

Bar.

Pno.

with soft Timpani-sticks

pp

pp

mf

sf

sfz

senza sord.

brassy

TRAEUM DREAM

TRAEUM - TE DREAM - ING

SPA-ZIE-REN I SAW US

SPA-ZIE - REN I SAW US

IN DEM HIM - MEL-REI - CHE STROLLING THROUGH THE REALMS OF

54

Fl.

Hn.

T. Toms.

Bar.

Pno.

pp

p

f

GING HEA - VEN

GING HEA - VEN

ICH MIT - DIR YOU AND - I

56

Fl.

Hn.

T. Toms.

Bar.

Pno.

wooden end of (Timpani) sticks

on edge

on center

DENN OH - NE DICH WAER, OH - NE DICH WAER DER HIM - MEL EI - NE HOEL - LE HOEL - LE
 FOR WITH - OUT YOU FOR WITH - OUT YOU HEA - VY IT - SELF WOULD TURN TO HADES HADES

58

Fl.

Hn.

T. Toms.

Bar.

Pno.

half p

stopped

wood-sticks

pp p

TRAEUM - TE MIR
 IN A DREAM

61

Fl. *mf* *open* *tr mm*

Hh. *flat hand* *mf* *sfz* *sfz*

T. Toms. *mf*

Bar. *pp* *b.*

Pno. *mf*

TRAUM - TE
DREAM - ING

8va

63

Fl. *b* *tr mm*

Hh. *tr mm*

T. Toms. *(with flat hand)* *f*

Bar. *ff*

Pno. *8va* *tr mm*

HAT HAS DIE ER - DE SICH VER - JUENGT
HAS THE EARTH RE,NEWED HER YOUTH

65

Fl. *b* *tr mm*

Hn. *tr mm* *brassy* *p*

T. Toms

Bar.

Pno. *b* *tr mm* *8va* *p*

67

Fl.

Hn. *f* *sfz* *sfz*

T. Toms

Bar.

Pno. *mf* *ped* *ped*

69

71

mp
tr *mm*

p

mf

TIEF UN - TER UNS DA WIM (with closed lips) MELT WIM - MELT WIM - MELT
 BE LOW US FAR THERE SUR - - - GES SUR - GES SUR - GES

tr mm

tr mm

f

ped

Musical score for measures 73-74. The score includes parts for Flute (Fl.), Horn (Hn.), Tom-toms (T. Toms.), Baritone (Bar.), and Piano (Pno.).

- Fl.:** Measure 73 starts with a circled 73 and a 5-measure slur. Measure 74 has a tempo marking $\text{♩} = 80$ and dynamics *sfz*.
- Hn.:** Measure 73 has a dynamic *f*. Measure 74 has a dynamic *sfz*.
- T. Toms.:** Measure 74 has the instruction "with wood-sticks" and a dynamic *sfz*.
- Bar.:** Measure 74 has a dynamic *f* and a triplet of notes marked with 'x'.
- Pno.:** Measure 74 has a tempo marking $\text{♩} = 80$ and dynamics *sfz*.

Lyrics for Baritone:
DAS NAER-RI-SCHEN MEN-SCHEN-GE-SCHLECHT
THE FRENZY OF MAD HUMAN KIND

Musical score for measures 75-76. The score includes parts for Flute (Fl.), Horn (Hn.), Tom-toms (T. Toms.), Baritone (Bar.), and Piano (Pno.).

- Fl.:** Measure 75 has a circled 75 and dynamics *sfz*. Measure 76 has dynamics *sfz*.
- Hn.:** Measure 75 has dynamics *sfz*. Measure 76 has dynamics *sfz* and the instruction "brassy +".
- T. Toms.:** Measure 75 has a dynamic *sfz*. Measure 76 has a dynamic *sfz*.
- Bar.:** Measure 75 has a dynamic *f* and a 3-measure slur. Measure 76 has a dynamic *sfz* and a 3-measure slur.
- Pno.:** Measure 75 has dynamics *sfz*. Measure 76 has dynamics *sfz*.

Lyrics for Baritone:
NAER-RI-SCHE SCHLECHT SIE SCHREI-EN UND WUE-TEN UND SCHEI-TEN SCHREI-EN
MAD HU-MAN KIND ALL SCREAM-ING AND RAV-ING AND RANT-ING SCREAM-ING

77 $\text{♩} = 60$

Fl. *sfz* *sfz* *sfz* *sf*

Hn. *sfz* *sfz* *sfz* *sf*

T. Toms. *sfz* *sfz* *sf* *sfz*

Bar. *mf* *sf* *f*

WUE-TEN RAV-ING WUE-TEN RAV-ING SCHREI-EN WUE-TEN SCREAM-ING RAV-ING UND HA-BEN AL-LE RECHT AND EV-RY ONE IS RIGHT DOCH BUT

Pno. *8va.* $\text{♩} = 60$ *3* *3* *3* *3* *sfz*

79

Fl. *blow air over mouthpiece*

Hn. *sf* *blow air over mouthpiece* *half stopped* *half stopped*

T. Toms.

Bar. *p*

WEI-TER, WEI-TER, WEI-TER, SON-DER RAST - AST - ST DU DARFST-NICHT STIL - LE STEHEN
 FAR- THER, FAR- THER, FAR- THER, NEVER REST - EST - ST FOR YOU, NO PAUSE NOR RESPITE

Pno.

82

Fl. *p* *intenso open*

Hn. *p*

T. Toms.

Bar. *mf*

WAS DU SO SEHR SO SEHR GE - LIE BET
 WHAT YOU HAVE LOVED HAVE LOVED IN SEA - - - SONS

Pno.

85

Fl. *f* *stopped*

Hn. *f* *mf*

T. Toms. *forafingers* *ppp* *5*

Bar. *3*

LIE - BET HAST HA - ST SOLLST DU NICHT
 SEA - SONS PAST PA - ST YOU NE - VER

Pno.

88

Fl.

Hn.

T. Toms.

Bar.

Pno.

WIE-DER - SEHEN
SHALL RE - VIST

open half stopped open half stopped

p *sfz*

92

Fl.

Hn.

T. Toms.

Bar.

Pno.

sfzp *sfz* *f* *sfz* *sfz*

f *sfz*

95

Fl. *mf* *sfz*

Hh. *mf-p* *sfz*

T. Toms.

Bar. *p*

Pno. *mf* *p*

ZU WEI - LEN
AT TIMES IT

99

Fl. *fix mouthpiece reversed*

Hh. *half stopped* *open*

T. Toms. *pp*

Bar. *DUENKT ES MICH SEEMS TO ME ALS A TRUE SE*

Pno.

102

Fl.

Hh. *half stopped* — *open* — *half stopped* *fix mouthpiece back to normal position*

T. Toms.

Bar. *BE*
CRET

Pno.

104

Fl. *mf* *pp*

Hh. *stopped* *mf* *ff*

T. Toms.

Bar. *p* *pp* *ff*

GE - HEI — — — — — *ME* *GE - HEI - ME* *SEHN*
RE - PIN — — — — — *ING* *RE - PIN - ING* *DIMS*

Pno. *ped*

107

Fl. *p* *mf* *p*

Hn. *p* *open*

T. Toms. *pp* *mf* *pp* *with woodsticks* *3*

Bar. *pp* *mf*

SUCHT YOUR
DEI-NEN BLICK OUT WARD GAZE

Pno.

110

Fl. *mf* *f* *mf*

Hn. *mf* *ff* *f*

T. Toms. *mf* *mf*

Bar. *mf*

NIE- DER-FUEH-REN TAU-SEND STEI-GE
DOWN THERE LEAD A THOU.SAND STAIR.WAYS

Pno. *8va* *8va bassa*

112

Fl. *p* *pp*

Hn. *p* *pp* *with fingertip*

Toms. *p*

Bar. *p* KEI - NER FUEHRT KEI - NER
NONE OF THEM NONE OF

Pno. *8va* *8va* *8va* *bb*

114

Fl. *p*

Hn. *mf* *5*

T. Toms. *pp*

Bar. FUEHRT ZUM FUEHRT ZUM
THEM LEADS THEM LEADS

Pno. *pp* *ped* *8va* *8va* *8va*

116

Fl. *pp*

Hn. *tr mm*

T. Toms.

Bar. TAG UP ZU - RUECK TO LIGHT

Pno. *(ped.)*

118

Fl. *p* *perdendosi*

Hn. *p* *perdendosi*

T. Toms. *with 2 soft felt sticks pp*

Bar.

Pno. *ppp*

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