JOSEF TAL

SYMPHONY No. 5
FOR SYMPHONY ORCHESTRA (1991)

SCORE

IMI 6875
This work for symphony orchestra composed in the last decade of the 20th century must, naturally enough, consider the problems and challenges which the 21st century holds in store. We have researched and studied the musical elements of the great classical works to such great depths that by now we are ready to examine new aspects of coherence and to initiate reciprocal influences of reason and emotion which are but recently formed.

In the following I wish to give the listener some pointers which might assist him in discovering the growth of my musical landscape:

Each instrument produces a quality and energy of sound which originates in its individual inner life—rife with contrasts. It is, therefore not the tone colour which, anyway, defies description, but a measure of energy which stimulates both composer and listener. The apparently limitless variety of sound combinations must be used with care in formulating the basic musical thought of the composition. External brilliance of musical effects is insufficient and incapable of giving support or heightening any emotions; to this end a measured energy input must be used.

The effect of organized time, which we so inadequately call rhythm, also contributes to the above. It weaves a quasi musical net of light and shadow by making use of lighter and heavier accents, creating a texture in which the opaque and the transparent combine, to a varying degree, with the sound energy.

Such material requires other spaces than those offered by the limits—however greatly expanded—of a traditional symphony orchestra. We have as yet no terminology to define and name these processes, systems and theories. Everything is still evolving, yet we can distinguish the unbroken basic ties with the past which ensure the continuity of the flow. Nothing is broken off as a result of aggressive uncertainty. The listener will discover with perfect ease, the role of repetition in the composition even though this repetition differs from the petrified form it has assumed in the sonata. Repetition remains an important exponent of the cycle and now takes on various roles in assuring the continuous linking of the past to the future.

Josef Tal
ב בגלל תחיזב המה תמורות ברזרב לש המאיצרי, התשעיה לש כיול אני
בaktu הא落ちיה. לכל אחל נוכל ה commercת מפקק איזר צילול אגרבייה צילול, ביבשס התמקוד בעמידה, איזר האיבה צילול
 vase מחפרים איזר בציר, המהראות צילול לאלמנטר קוציא, איזר מחבר
אגרוב הלכלכל. ביבשס התמקוד איזר האיזיידי איזר ביבשס צילול לש תחдар
ביבשס התמקוד איזר האיזיידי איזר ביבשס צילול לש תחדר
בגביה של התשקיו האיזיידי איזר ביבשס צילול לש תחדר.
לא ניתן לאיזיר איזר סופר להתחור בחודר הרצים לש חסנית התוקפים, אלא
שמזרחי לש מיזרכר ארזנייה המדרד המשרה.
לא אזההת פעלולר לש דמו ארוג, נש אגר ברזיסי איזר ביבשס Nhân
לכלבה המחבר. באזיטאזה התשקיו לכלבה ביבשס צילול התשקיו איזיר צילול
איזר זילולמ - מרט, פאאה איזר התמקוד איזר התמקוד על אזיורג צילול
לכלבה המחבר.
ORCHESTRATION

Piccolo (alternating with Flute in G)
2 Flutes
2 Oboes
English horn
Clarinet in Eb (alternating with Bass clarinet)
2 Clarinets in Bb
Alto saxophone in Eb
2 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones
Bass tuba

Timpani

Percussion:
Tubular bells
Marimba
Suspended cymbal
Pair of cymbals
4 Bongos
2 Snare drum (high/low)
Bass drum
Tam-tam (large)

2 Harp

Strings

Dur.: 21'00"
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sempre legato, poco a poco crescendo all strings

I

II

III

Vlna.

Vla.

Vcl.

D.B.

(ff)

 sempre legato, poco a poco crescendo all strings
\[\text{Crescendo all strings.}\]
Pie.

I

Fls.

II

Ob.

I

Cla. in Bb

II

Cl. in F

I

Bns.

II

Hns.

III

IV

Tpts.

I

II

Trbs.

II

III

Tuba

T.T. (large)

kept in vibration by friction on the edge

with drum stick

soft sticks

Mar.

I

Vlns.

II

Vla.

Vel.

B.B. (div.)
decrescendo, perdendosi, ritenuto (ad lib.)

*Like fade out