

Lentils

(2005/2006)

Dganit Elyakim

Lentils_Masterboard

The screenshot displays the 'Lentils_Masterboard' software interface. At the top left, there is a 'generic-input' block with a 'soundfile' label and an 'ad' button. A 'reset everything' button is located in the top center. The main area is a dark red patch with several control sections: 'noisyness threshold' with a slider and 'part1' through 'part3' buttons; 'distortion ramp' and 'granularity' checkboxes; and two 'reset' buttons labeled 'the sliders to their initial values'. A central control panel features sliders for 'short echos level', 'longer echos level', 'reverb level', 'low-pass', 'room size', and 'reverb time', with numerical values like 91, 117, 93, 110, 52, 107, 117, 91, 93, 121, 52, 116. Below these are 'send' buttons for 'revb1' through 'revb4'. The bottom section shows a 'CPU Utilization' meter at 53.0% and a 'startwindow' button. The interface is decorated with images of lentils.

ad soundfile
generic-input

reset everything

noisyness threshold low -- high
part1 >1000 default 180
part2
part3 >1000 default 360

distortion ramp
granularity
noisyness threshold low -- high
part3 >1000 default 360

reverb feedback part 3

reset the sliders to their initial values

short echos level
longer echos level
reverb level
low-pass
room size
reverb time
>91 >117 >93 >110 >52 >107

reset the sliders to their initial values

short echos level
longer echos level
reverb level
low-pass
room size
reverb time
>117 >91 >93 >121 >52 >116

send revb1 send revb2 send revb3 send revb4

LENTILS
by: Dganit Elyakim
Live-Electronics by:
Ronald Boersen

CPU Utilization
53.0 %

startwindow
stop
dac 1 2 3 4

Instrumentation

Voice - alto

Piano

Tape (MIDI piano)

Narrator (female) +

live electronics

Percussion:

Metal oil drum

Thin metal plate or a splash cymbal*

Metal pipe or a ride's cymbal (bell mostly)*

A crash cymbal*

2 Thin metal plates or hi-hat

-All instruments are amplified-

*the percussionist can use maximum 2 of the 3 commercial alternative to the required found objects

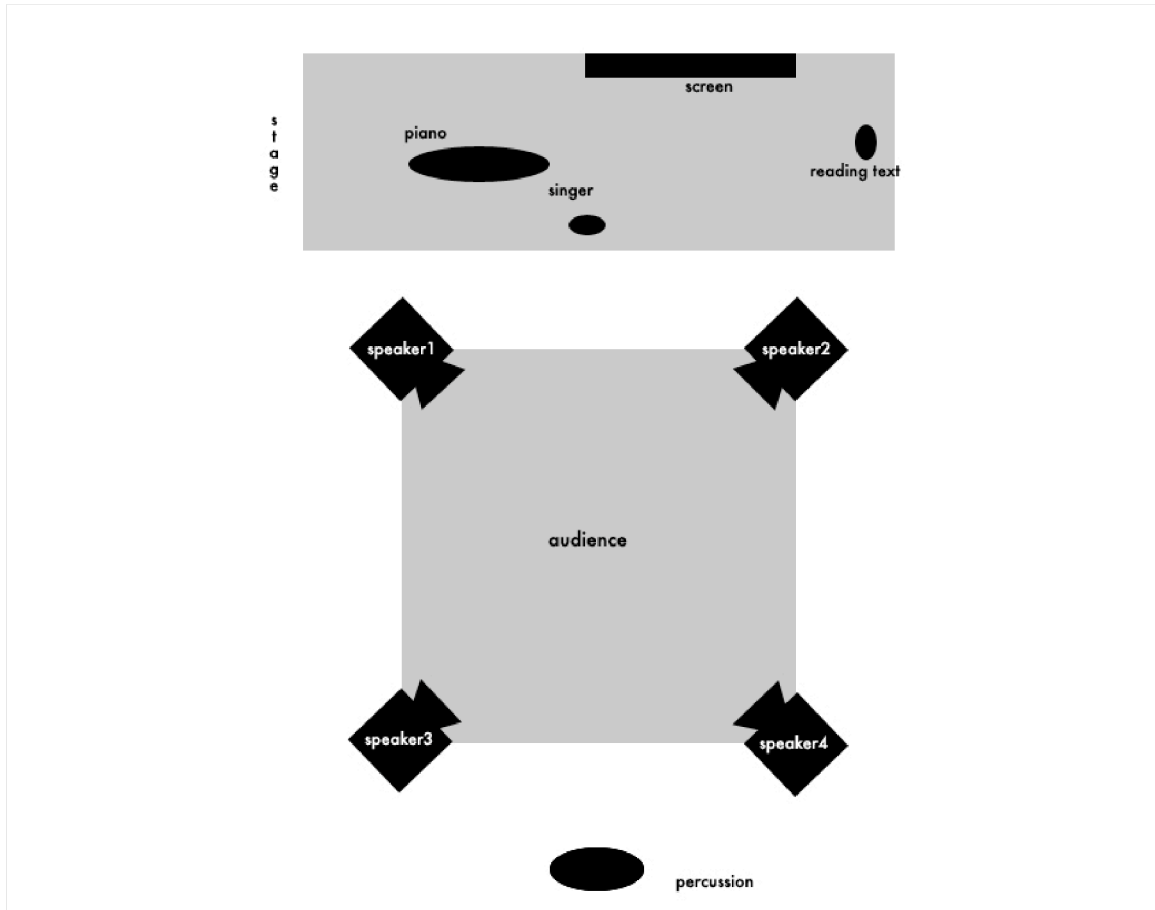
Live electronics - instructions

The application for the live-electronics is programmed in the "MaxMSP" environment and will be supplied by Ronald Boersen on request (ronaldboersen@gmail.com). This does however demand the installation of a free copy of "MaxMSP Runtime" (this can be downloaded from <http://www.cycling74.com>). If this is in some way impossible, there is also a general explanation of the live-electronics supplied with the score that could be used in order to build your own live-electronics.

Apart from the representation of the presence of the electronics and general instructions in the *live-electronics* staff, there is no graphical representation of the audible part of the live-electronics in the score. In order to obtain a good perspective on the behavior of the electronics, you can listen to the recording or an [electronics+ speech]-only version of the piece on the CD supplied with the score. It is also highly recommended to experiment heavily with the electronics during rehearsal.

-Ronald Boersen

Set up

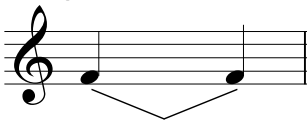


All instruments should be amplified.

Annotations

Singer

pitchbend down



pitchbend up



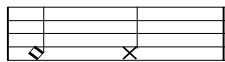
fisting the chest
when singing



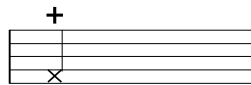
the decay of
the note is
during the rest



undefined pitches



a sigh

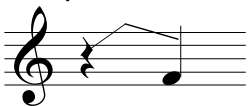


lots of air
while singing



MIDI

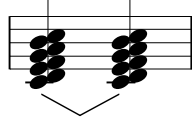
pitchbend down



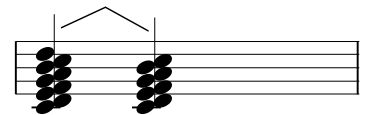
pitchbend up



cluster-
pitchbend up

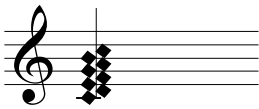


cluster-
pitchbend down



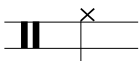
Piano

cluster-
with the entire arm

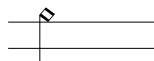


Percussion

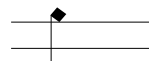
hi hat



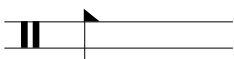
big cymbal (crash)



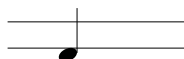
small metal plate (comparable to splash)



metal pipe (ride)



metal oil drum -kick



metal oil drum - side kick



Descriptive manual of the Live-Electronics

This section deals with the live-electronics used in 'Lentils'. It describes the workings of the different elements used and gives a general outline on its functionality within the different parts. It will however not go into the technical details and prior knowledge of DSP design is necessary to program your own application. The tweaking and fine-tuning of the building blocks described below will be left to the programmer's musical knowledge and taste.

General Building Blocks:

- *Spatial Function (SF)*: this function takes a mono input source and routes it to multiple main outputs with a continuously varying delay time (0 – 35 millisecc.) determined by individual low frequency functions.
The varying of the phase difference of the outputs is intended to create a constantly changing spatial field.
- *Grainalator*: as the name suggests this is a modification of a granulator. It consists out of four to six layers of grains with a dynamically specified initial starting point. The grains range from 50 to 3000 millisecc. and play backwards as well as forwards, gradually moving their initial starting point.
The grainalator repeats letters, syllables, words or small phrases of the speaking voice with varying density, inverse depended on the input's amplitude.
- *Glissando*: the input is pitch-shifted by a very small dynamic interval (continuously changing both up and down). The pitch-shifter's output is then feedbacked to its input. This creates a constant slow glissando up and down.

Part 1.1 (bar 21 – 86):

Track the level of noisiness of the input and select small grains (± 50 millisecc.) of high noisiness (phonetic: g, sh, k, etc.). Depending on the input, select a grain once every second (average). These grains should be reverberated (large space) and sent to the main outputs.

Part 1.2 (bar 68 – 86):

Take the grains as selected in *part 1.1* and delay them with two dynamic delay lines with changing delay times. Pass each delay line through a *Glissando*, as well as routing one of the delay lines through a comb filter with a high feedback coefficient and a delay time of approximately 18.18 millisecc. (equivalent to "A" or 55 Hz). Each result of these processes should go through an *SF* before being sent to the main outputs.

Part 2 (bar 108 – 169):

This part consists out of a 4-layer *Grainalator* with its initial starting points set every eleventh attack and the grain size influenced by the voice's amplitude. Each individual layer of grains goes through an *SF* before being sent to the main outputs. Two layers are additionally pitch-shifted one octave down. The two remaining layers are pitch-shifted two octaves down. The pitch-shifted sound should be reverberated and sent to the main outputs.

From bar 108 to 133 the grains are of "letter" size with very low density.

From bar 134 to 150 the grains are of "short phrase" size with medium density.

From bar 151 to 169 the grains are of "word" size with high density.

Part 3.1 (bar 187 – 260):

In this section do the same as in *part 1.1*. Additionally select and make a grain every thirteenth attack of the voice. Pass these grains through *Glissando*, reverberate (large space) and send to the main outputs.

Part 3.2 (bar 216 – 260):

Take the grains as selected in *part 3.1* and apply a 6-layer *Grainalator* with the grain size determined by the voice's amplitude. Route each grain layer to a quadraphonic rotating panner with slow individual cycle time and speed.

Send the results to the main outputs.

Part 3.3 (bar 223 – 260):

Gradually add a small amount of prerecorded background noise to the incoming sound before processing.

Part 4 (bar 216 – end):

Delay all four output-channels of *part 3* by approximately 40 seconds and reverberate. Add additional *Glissando* to two of these channels and send everything to the main outputs. This will form the Coda of the piece (after the other performers have stopped).

All electronics are quadraphonic. An overall interface should be added to give the DSP performer sufficient musical control. Reverb could be applied in several cases, but always in moderation and good taste.

For reference you can listen to a demo recording of the electronics supplied with the score (Lentils DVD: rehearsal menu).

Ronald Boersen

The text in Lentils is composed of an original text and two variations on it, written by algorithms rooted in conditional probability tables. In addition, the alto sings one sentence which is stressed through the piece: Ana ma braid el adas- "I am not crazy about lentils" in a Palestinian slang in a certain region. Whilst the original text could be somewhat translated to English (with all limitations that translation has), the two variations couldn't since the computer failed to serve as an interpreter of its own texts.

Original text - translation:

I live in between The Wise Men of Chelm and the citizens of Sodom and Gommorah
And so do you
Here, the second hand souls have opened up a chai.
Their headquarters stands right in front of my window
Blocking my view

In this fixed game
You will be my 'Kapparot' chicken
Bleed all over my head
And I will pretend it is an early menstruation
That's the deal

You will scream at me that I am selfish
While I pack my suitcase
I will ignore it
You will bitch-slap me
When you bitch-slap me, I'll stab you with a knife
You will bleed all over my carpet
And I'll send you to hell and back
I don't have money for dry cleaning
You will forgive

Eventually, you will gather enough courage for both of us
You will swallow your pride
Excuse my obnoxious behaviour due to the unfortunate circumstances that are called my past
Confront me and ask
Why?

I will shed a tear and explain that
In between spacing-time and timing-space
I have less time
And need more space
That I won't share my birthright
I am not crazy about lentils

[Translated by David Rinaldi and Dganit Elyakim]

הסקסט המקורי

אני גרה בשוב
בין ממלכת חכמי חלם
לבין סדום ועמורה
וגם אתה

כאן
אנשי הסחורה המשומשת
פתחו רשת
הסניף המרכזי
ניצב מול חלון חדרי
מסתיר לי את הנוף

במשחק המכור מראש הזה
אתה תהיה תרנגול הכפרות שלי
תדמם לי על הראש
ואני אעמיד פנים
שזה המחזור שלי שהקדים
זו העיסקה

אתה תצרח עלי שאני אנוכית
בזמן שאני אארוז את המזודות
אני אתעלם
אתה תעיף לי סטירה
אתה תעיף לי סטירה- אני אדקור בסכין
אתה תדמם לי על השטיח
ואני אעיף אותך לאלף עזאזל
אין לי כסף לניקוי יבש
אתה תסלח

בסוף תאזור מספיק אומץ בשביל שנינו
תבלע את האגו הנפוח שלך
תתרץ את התנהגותי המבחילה
באוסף האירועים המצער
שנקרא העבר שלי
תתיצב מולי ותשאל
למה

אני אזיל דמעה ואסביר
שבין זמנים שמתפשטים בחלל
וחלל שמתפשט בזמן
לי יש פחות זמן
וצורך ביותר חלל
שאני לא אמכור את בכורת
למה שאני לא משתגעת על עדשים

Phonetics - Original Text

ani gara beyeshuv bein mamlechet chachmey chelem
leven idom vaamora
vegam ata
kan
anshey haschora hameshumeshet
patchu reshet
hasnif hamerkazi
nitsav mul chalon chadri
mastir li et hanof

bamischak hamachur merosh haze
ata tihye tarnegol hakaparot sheli
tedamem li al harish
vaani aamid panim
sheze hamachzor sheli sh-hekdim
zu haiska

ata titsrach alay sheani enochit
bezman sheany eeroz et hamizvadot sheli
ani etalem
ata taiif li stira
ata taiif li stira- ani edkor besakin
ata tedamem li al hashatiach
veani aaiif otcha leelef azazel
ein li kesef lanikui yavesh
ata tislach

basof taazor maspiik omets bishvil shenu
tivla et haego hanafuach shelcha
tetarets et hitnahguty hamagilla
beosef haeruim hametsaer
shenikra haavar sheli
tityatsev mul vetishal
lama?

ani azil dimaa veasbir
sheben zmanim shemitpashtim bachalal
vechalal shemitpashtet bazman
li yesh pachot zman
vetsorech beyoter chalal
sheani lo emkor et bchoraty
lama sheani lo meta al adashim

ואריאציה 1

אתה בישוב שנקרא עדשים
אתה תהיה לי סטירה
תעיף לי את הנוף
ואני אתעלם
לי יש פנים
תסלח לי על האגו
אני גרה לי בחלל יבש
אנשי הסניף שמתפשטים
פתחו אותך בסכין
אתה תצרר
סדום ועמורה
אין לי חלון בזמן
אעמיד רשת לניקוי
ממלכת המזוודות המשומשות
וחלל חדרי המצער
תתרץ זמו וצורך שמתפשט
וגם תדמם
ברצף שבין זמנים
למה לאזור אומץ
אני לא אזיל דמעה

אתה ניצב מול חלל
שאני אמכור בסוף
בין הארועים שלי לבין שלך – אני לא משתגעה
אני אארוז את בכורתי המבחילה
למה לי סטירה?
במשחק המרכזי הזה שהקדים
תרנגול הכפרות הנפוח מסתיר את התנהגותי
תעיף עליי פחות כסף
העסקה אנוכית ביותר
אתה תחליט לי על העבר
אתה תתייצב כאן
שזה על הראש המכור שלי
אתה תבלע את שנינו
ותשאל על חכמי חלם
זו הסחורה תדמם מולי
בזמן שאני אעיף את השטיח לאלף עזאזל
ואסביר מראש
שאני אדקור בשביל המחזור

Phonetics- 1st Variation

ata nitsav mul chala
she'ani emkor basof
ben haeruim sheli leven shelcha
ani lo mishtaga'at
ani e'eroz et bchorati hamavchila
lama li stira?

bamischak hamerkazi haze shehekdim
tarnegol hakaparot hanafuach
mastir et hitnahaguti
ta'iif alay pachot kesef
ha'iska enochit beyoter

ata tachlit li al ha'avar sheli
ata tityatsev kan
sheze al harosh hamachur sheli
ata tivla et shenu
vetish'al al chachmey chelem

zu haschora tedamem muli
bezman she'ani a'iif et hashatiach
le'elef azazel
ve'asbir merosh
she'ani edkor bishvil hamachzor

ata beyeshuv shenikra adashim
ata tihyie li stira
ta'iif li et hanof
ve'ani etalem
li yesh panim
tislach li al haego
ani gara li bechalal yavesh

anshey hasnif shemitpashtim
patchu otcha besakin
ata titsrach
sssdom va'amora

en li chalon bazman
a'amid reshet lenikuy
mamlechet hamizvadot hameshumashot
vechalal chadri hametsa'er

tetarets zman vetsorech shemitpashet
vegam tedamem
beretsef sheben zmanim
lama le'ezor omets
ani lo azil dim'aa

ואריאציה 2

בסוף תאזור מספיק אומץ בשביל שנינו תבלע את אנשי הסחורה המשומשת תדמם לי כסף לניקוי יבש אתה כאן	אני אנוכית בזמן שאני אארוז את בכורתי למה שאני אנוכית בזמן שאני אארוז את האגו הנפוח שלך תתרץ את בכורתי למה שאני אנוכית בזמן שאני אארוז את האגו הנפוח שלך תתרץ את המזודות שלי למה שאני אנוכית בזמן שאני אעיף את האגו הנפוח שלי אתה תעיף את המזודות אתה תעיף לי סטירה אתה תסלח זו העיסקה
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Phonetics - 2nd variation

ani enochit
bezman sheany e'eroz
et bchoraty

lama she'ani enochit
bezman sheany e'eroz
et haego hanafuach shelcha

tetarets et bchoraty
lama she'ani enochit
bezman she'any e'eroz
et haego hanafuach shelcha

tetarets et hamizvadot sheli
lama she'ani enochit
bezman she'ani a'iif
et haego hanafuach shelcha

ata ta'iif li et hamizvadot sheli
ata ta'iif li stira
ata tislach
zu haiska

basof ta'azor maspik omets bishvil shnenu
tivla et anshey haschora hameshumeshet
tedamem li kesef
lenikuy yavesh
ata kan

anshey haschora hameshumeshet
patchu reshah
hasnif hamerkazi nitsav mul chalon chadry
masfir li kesef
ata kan

tedamem li kesef
lenikuy yavesh
ata kan

Lentils

Music and text: Dganit Elyakim

$\text{♩} = 115$

Score for the first system, measures 1-6:

- Voice:** Treble clef, rests.
- Live Electronics:** Percussion clef, rests.
- SpeakingVoice:** Treble clef, rests.
- Piano:** Grand staff, rests.
- MIDI:** Bass clef, rests. Text: *random MIDI notes 1-30 (32nds)*
- Percussion:** Percussion clef, rests.



Score for the second system, measures 7-8:

- MIDI:** Bass clef, continuous stream of notes.



Score for the third system, measures 9-11:

- Pno.:** Grand staff, notes with *f* dynamic. Text: *9 aggressive*
- MIDI:** Bass clef, notes.
- Perc.:** Percussion clef, notes.



Score for the fourth system, measures 12-15:

- Voice:** Treble clef, notes. Text: *a*
- Pno.:** Grand staff, notes with *mf* dynamic. Text: *a*
- MIDI:** Bass clef, notes.
- Perc.:** Percussion clef, notes.

16

Voice

a a a na na a na

Pno.

f p f

MIDI

Perc.



19

♩ = 79

Voice

na na na a

gliss.

m

L-Elect.

open input [part 1]

move [noisiness threshold] slider downwards

APATHIC

Spk. Voice

ata nitsav mul chahal she'ani emkor basof

Pno.

mp p

esspressivo

MIDI

Perc.

sub. p

24

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

ben ha'ruim sheli leven shelcha ani lo mishtaga'at ani eeroz et bchoraty hamavchila



31

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

lama li stira? — bamischak hamerkazi haze shehekdim tarnegol hakaparot hanafuach mastir et hitnahaguti

39

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

taif alay pachot kesef haiska enochot beyoter ata tachlit li al ha'avar sheli ata tityatsev kan



46

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

sheze al harosh hamachur sheli ata tivla et shenu vetishal al chachmey chelem zu haschora tedamem muli

a na - mmm

53

Voice

ma m ma

L-Elect.

Spk. Voice

bazman sheani aaif et hashatiach le'elef azazel veasbir merosh she'ani adkor bishvil hamachzor

Pno.

MIDI

Perc.

59

Voice

a na m m

L-Elect.

Spk. Voice

ata beyashuv shenikra adashilm ata tiheye li stira taiif li et hanof veani etalem

Pno.

MIDI

Perc.

move [noisiness threshold] slider back to 1000

64

Voice: a na m a na a na ana open [glissand]
faders output

L-Elect. ||

Spk. Voice: li yesh panim tislich li al haego ani gara li bechalal yevesh anshey hasni f shemitpashtim

Pno.

MIDI

Perc. *pp*

70

Voice: *ba* na a na ma

L-Elect. ||

Spk. Voice: patchu otcha besakin ata titsrach sssdom va'amora ein li chalon bazman aamid reshet lenikuy

Pno.

MIDI

Perc. *mp*

75

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

mamlechet hamizvadot hameshumashot vechalal chadri hametsaer tetarets zman

ARTICULATED

ff

pp mf

80

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

vetsorech shemitpashet vegam tedamem beretsef shebein zmanim

a na

5

83

Voice

a m m bbb

L-Elect. close input [part 1]

Spk. Voice lama lazor omets? ani lo azildimaa

Pno.

MIDI

Perc.



85 $\text{♩} = 115$

Voice

L-Elect.

Pno.

MIDI

Perc.

86

Voice

L-Elect. fade out [glissandi] faders (the residue)

Pno.

MIDI

Perc.



88

Voice

Pno.

MIDI

Perc.

baaa

b

b

3



90

Voice

ba

bbbbbb

Pno.

mp

MIDI

Perc.



92

Voice

b b baaa

Pno.

f

mp

MIDI

Perc.

3

94

Voice

Pno.

MIDI

Perc.

b b b

mf



96

Voice

Pno.

MIDI

Perc.

b b baa aa b b b b bbbb

p

99

Voice

bbbb b b b

Pno.

mp p

MIDI

Perc.



102

Voice

b b b baa

Pno.

MIDI

Perc.

105 (f. tongue) gliss. rrrr open input [part 2]

Spk. Voice

Pno. *mp* *marcato*

MIDI *mf*

Perc.

108 *con fuoco*

Spk. Voice *MODERATLY AGITATED AND ARTICULTED*
ani enochit bezman sheani eeroz

Pno. *f*

MIDI *fff*

Perc.

111

Voice

L-Elect.

Spk. Voice et bchorati lama sheani enochit

Pno.

MIDI

Perc.

113

Voice

L-Elect.

Spk. Voice bezman sheani eeroz et haego hanafuach shelcha

Pno.

MIDI

Perc.

bā rrrrr

p

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

117 *gliss.*

Spk. Voice

Pno.

MIDI

Perc.

120

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

122

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

125

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

127

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

129

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

ata taif et hamizvadot sheli

ata ta'if li stira

ba rrrr

131

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

ata tislach

gliss.

rrr

133 *gentle*

Voice *mp* rid rid rid rid

L-Elect. *mp* rid rid rid rid

Spk. Voice zu ha'iska *SOTTO VOCE* senza marcato basof ta'azor maspik omets bishvil shenu

Pno. *mp*

MIDI

Perc. *gentle*
sub.p

136

Voice rid rid rid rid rid rid rid rid (sim.)

L-Elect.

Spk. Voice tivla et anshey haschora hameshumeshet tedamem li kesef

Pno. *pp*

MIDI

Perc.

141

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

lenikuy yavesh

ata kan

3

cresc.

p

144

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

tedamem li kesef

lenikuy yavesh

3

146

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

ata kan

tedamem li kesef

ba rrrr

148

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

ata kan

gliss.

rrrr

con fuoco

151

Voice

L-Elect. *a*

MODERATLY AGITATED AND ARTICULATED

Spk. Voice *anshey haschora hameshumeset*

Pno. *7/8 marcato* *4/4* *patchu reshet*

MIDI

Perc.

153

L-Elect.

Spk. Voice *hasnif hamerkazi nitsav mul chalon chadry*

Pno.

MIDI

Perc.

close [input part 2] when "ata kan" is picked up by the granulator

L-Elect.

Spk. Voice *mastir li kesef* *ata kan*

Pno.

MIDI

Perc.

L-Elect.

Spk. Voice *tedamem li kesef*

Pno.

MIDI

Perc.

gradually fade out [granulator] +
(close input [part 2] if still open)

163

L-Elect.

Spk. Voice *tedamem li kesef* *ata kan*

Pno.

MIDI

Perc.

166

L-Elect.

Pno.

MIDI

169

L-Elect.

Pno.

MIDI

172

Pno.

MIDI



175

Voice

Pno.

MIDI

Perc.

ff el el el el el

177

Voice

Pno.

MIDI

Perc.

el el el el el el

179

Voice

Pno.

MIDI

Perc.

sim.

181

Voice

Pno.

MIDI

Perc.



183

Voice

Pno.

MIDI

Perc.

el el el

♩. = 79

185

Voice

el el el el el el el e

gliss.

open input [part 3] + open output [crunchlator] faders

L-Elect.

Spk. Voice

ani gara beyeshuv

Pno.

espressivo

MIDI

Perc.

188

Voice

mp a

move [noisiness threshold] slider, follow the text

L-Elect.

Spk. Voice

ben mamlechet chachmey chelem leven sdom va'amora vegam ata kan anshey hashchora

Pno.

MIDI

Perc.

pp

196

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

hameshumeshet patchu reshet hasnif hamerkazi nitsav mul chalon chadri mastir li et hanof

a das a

3



203

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

bamischak hamachur merosh haze ata tihiye tarnegol hakaparot sheli tedamem li al harosh

a

3

3

3

209

Voice *3*
dadadadas a a

L-Elect. start [granualary] button + [reverb feedback part 3] button

Spk. Voice ve'ani aamid panim sheze hamachzor sheli shehekdim zu haiska

Pno.

MIDI

Perc.



215

Voice a a

L-Elect.

Spk. Voice ata titsrach alai sheani anochit bezman she'ani eeroz et hamizvadot

Pno.

MIDI

Perc. *cresc.* *3*

220

Voice: a a das a

L-Elect. start [distortion ramp]

Spk. Voice: ani etalem ata taif li stira ata taif li stira

Pno.

MIDI

Perc. 3

224

Voice: da da das a a das a a a a

L-Elect.

Spk. Voice: ani edkor besakin ata tedamem li al ha'shataich veani aaf otcha le'elef azazel

Pno.

MIDI

Perc. 3

228

Voice: a das a a a adas

L-Elect. [MIDI Staff]

Spk. Voice: eil li kesef lenikuy yavesh ata tislach

Pno. [Piano Staff]

MIDI [MIDI Staff]

Perc. [Percussion Staff]



232

Voice: a

L-Elect. [MIDI Staff]

Spk. Voice: *MODERATLY AGITATIVE* basof ta'azor maspek omets bishvil shenu tivla et haego hanafuach shelcha

Pno. [Piano Staff]

MIDI [MIDI Staff]

Perc. [Percussion Staff]

235

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

tetaruts et hitnahaguti hamavchila beosef ha'eruim ha'metsaer shenikra ha'avar sheli

a a 5 a

238

Voice

L-Elect.

Spk. Voice

Pno.

MIDI

Perc.

tityetsev muli ve tishal lama?

a das

ppp

241

L-Elect.

MIDI

f *ppp* *ff* *pppp* *pp*

p *ff* *ppp* *f* *pp*

ppp



243

L-Elect.

Spk. Voice

ani azil domaa veasbir sheben zmanim

melancholic

Pno.

mp

mp *ff* *pp* *fff* *ppp* *fff*

ppp

245

L-Elect.

Spk. Voice *shemitpashtim bachalal* *vechalal*

Pno. *mp*

MIDI

247

L-Elect.

Spk. Voice *vechalal* *shemitpashet* *bazman*

Pno.

MIDI

249

L-Elect.

Spk. Voice *li yesh pachot zman*

Pno.

MIDI

15^{ma}

ppp *p*

5 *5* *3* *5*

fff *pp* *pp*

251

L-Elect.

Spk. Voice *vetsorech beyoter chalal*

Pno.

MIDI

mp *f* *ppp*

ff *pp*

5 *5*

mp *pp* *8^{va}*

254

L-Elect.

Spk. Voice sheani lo emkor et bchoraty

Pno.

MIDI

257

L-Elect.

Spk. Voice lama she'ani

Pno.

MIDI

259

start of the coda
(duration approximately 50")

L-Elect.

Spk. Voice lo mishtaga'at al adashim

Pno.

MIDI



263

close input [part 3] +
stop [reverb feedback part 3]

L-Elect.

Pno. *rubato*
dim