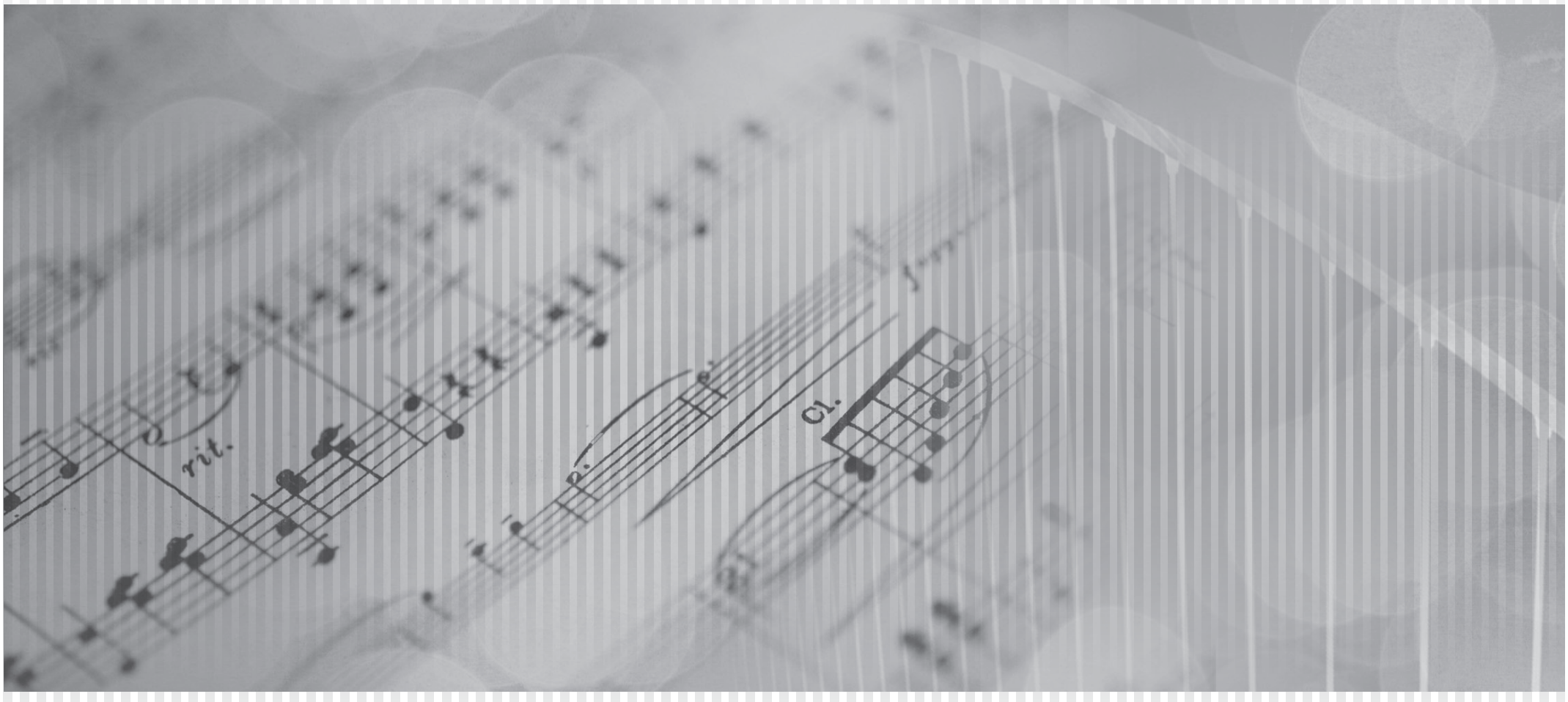
Tsippi Fleischer

Adapa, Op. 76

Grand opera in three acts for counter-tenor, baritone, bass, mixed choir and symphony orchestra (2014)
Libretto: Shlomo Izre'el - an adaptation of an ancient myth (sung in Akkadian)



ציפי פליישר

אדפה, אופ' 76

גרנד אופרה בשלוש מערכות לקונטרה-טנור, בריטון, בס, מקהלה מעורבת ותזמורת סימפונית (2014)
ליברית: שלמה יזרעאל - בעקבות מיתוס עתיק (מושר באכדית)

ISRAEL MUSIC INSTITUTE
מכון למוסיקה ישראלית

To listen through the composer's website: **http://www.tsippi-fleischer.com/disco200016.html** להאזנה באתר המלחינה:

Pay attention: appears as produced in 2016 לתשומת לבכם: באתר מופיעה שנת ההפקה 2016

Composer's website - Discography אתר המלחינה - מדור דיסקוגרפיה

The Grand Opera Adapa

Synopsis

Adapa, the creature that rises up from the sea in the 4,000 year-old Akkadian myth, moves between Earth and Heaven throughout the opera. Earth symbolizes our lives in which the power of fertility and processes of thought dominate, whereas Heaven reflects eternity. After Adapa has risen up to Heaven where he is offered the foodstuffs of eternity – which he refuses – he descends to Earth. At the end of the opera he copulates with the South Wind, the feminine force which, at the beginning of the opera, he had opposed so vigorously.

Fleischer sums up the message of her new opera: "We have not gained eternity. Death is the radiance illuminating our lives throughout our existence, kindling the spark so that our existence shines as brightly as possible".

The protagonists of the opera, in addition to Adapa (counter tenor) are mythical creatures in the guise of gods and natural forces; soloists and choruses perform the roles of the protagonists musically (for example, Earth – mixed choir, South Wind – women's choir, the God of the Sea and the God of Heaven – soloists).

The composer reorganized the ancient myth. The spoken lines remained and were then set to music, without needing sentences of the narrative; essentially, the language of music possesses within itself the power of description, and it conveys a great deal pictorially within the sung text. It conjures up pictures and atmosphere. In addition, the symphonic orchestra also has a most significant function from the descriptive aspect.

This is Grand Opera – a courageous undertaking in the 21st century. There are three acts which include 11 scenes. The whole opera is sung in Akkadian, the most ancient Semitic language. The composer used the lines of the myth in their original form and singers are requested to pronounce the Akkadian text with great precision. The percussive, sharply-defined phonetic character of the language was the source of deep inspiration and propels the music towards a distinctive lustre. What has come to be recognized as the exoticism in "Tsippi Fleischer's resonance" is emphasized, with the powerful presence of one particular tone in each scene being much in evidence and richly enforced in a variety of ways.

Commentary

The Story of the Opera (Tsippi Fleischer)

Act One

Adapa; Adapa meets the South Wind

Scene 1 **Overtura pastorala**

(orchestra only, pictorial)

We find ourselves in the city of Eridu on the shore of the Persian Gulf 4,000 years ago. There are ripples on the surface of the sea; its depths conceal many secrets. Waves begin to swell – beautiful nymphs appear (the women's choir). Their exit leads to Scene 2.

Scene 2 **Adapa has just arisen from the bottom of the sea; he sings for Ea, his master/creator**

Adapa (counter tenor), half fish, half man, created by Ea, God of Wisdom[1], rises from the depths. He floats and sings to his master – the submissive slave is proud that he was chosen by Ea to share his wisdom.

Scene 3 **The South Wind arrives; Adapa confronts her**

The South Wind arrives in strong gusts of wind (women's choir, agitated, with primeval violence).[3] The South Wind represents fertility on Earth; she endeavors with all her might to seduce Adapa. He resists her attempts loudly and forcefully – LA TAKAŠŠADĪNNI – eventually breaking her wing.

Act Two

Drought and desolation: Adapa is preparing to ascend to Heaven

Scene 4 **Earth Requiem (Hymn of the Painful Earth)**

(mixed choir, pictorial)

A blazing sun. The South Wind's wing is broken and she is unable to blow gusts of wind over the Earth. Drought and desolation. No streams of water, the flourishing grassy meadows have turned white with salt; Nisaba, Goddess of Grain, has turned aside her breasts, the womb of Earth is barren, no offspring is forthcoming.

Scene 5 **Duet of Anu and Ilabrat (men's choir)**

Anu (basso profondo), God of the Heavens, the ultimate ruler, looks down from heaven in amazement. Why has the South Wind stopped blowing for seven days? Why has the womb of Earth stopped providing offspring? Knowledgeable Ilabrat (the men's choir), tells Anu what has happened. Anu, angrily, orders that Adapa be brought to him.

Scene 6 **Ea's long (misleading) Aria of Guidance**

Ea (baritone), in his long aria to Adapa, before Adapa is to ascend to Heaven, instructs him cunningly: "In Heaven they will bring you bread of death and water of death[2]. Do not eat or drink anything: then you shall descend to Earth".

1 God of Water, Creation and Knowledge, according to the myth.

2 Here "death" means life cut off by death. But in Heaven Adapa will be offered bread of life and water of life – where "life" means eternal life.

Act Three

Adapa ascends to heaven, tours around, descends to earth

Scene 7 Adapa ascends to Heaven

(orchestra only, pictorial)

Adapa starts to pull away from the Earth. He rises higher and higher into the sky until he reaches the entrance to Anu's temple in Heaven. While ascending, Adapa sees images of vibrant Earth (replicas of brass instruments).

Scene 8 Duet of Dumuzi and Gizzidan (men's choir) with Adapa

Dumuzi and Gizzida are waiting for Adapa at the gates of Heaven; they question him playfully. These two gods divide their time between Earth (in times of fertility) and Heaven (in times of drought).

Scene 9 Anu and Adapa converse in Heaven

The gates of Heaven have opened; Adapa confronts Anu. The mighty Anu instills great fear in him. Adapa tells how, with trembling heart, he bravely cursed the South Wind, who had tried to drown him. Anu declares angrily[3]: "After Ea created Adapa and gave him wisdom, we can give him eternal life". Bread and water are brought to Adapa, and he, remembering Ea's instructions, refuses to eat and drink.[4]

In the dialogue between the furious Anu and Adapa, the latter reveals to the Master of the Pantheon that he had followed Ea's advice not to eat or drink in Heaven. "Therefore", Anu says decisively, "you shall not be given Life (meaning Eternal Life), you inferior human being".

Scene 10 The tour of Heaven; Adapa descends to Earth

Anu leads Adapa on a fascinating tour of Heaven. Adapa is stunned by the amazing scenery, its mystery and mysticism. These are pictures of replicas of the wind instruments on the background of a sustained string orchestra (playing an exotic cluster). Adapa is amazed at the tour of wonderful scenes of eternal life. However, he is not given eternal life. With Anu's last words echoing in his mind, he gradually descends back to Earth.

Scene 11 The South Wind arrives again: Adapa copulates with her in the course of Earth's "Hymn to Fertility"

Adapa is once more on Earth. He realizes: he belongs here on Earth. The South Wind arrives again, now approaching Adapa on Earth. This time she succeeds in seducing him.

FINALE

After the singing of a soprano followed by a harp, we begin to hear syllables of familiar text in the choir. The Earth (mixed choir) has undergone a change. After the curse of drought has been removed, pictures of the fertile Earth drift: first they are bright, later somewhat gloomy.[5] We see flowing streams, flourishing fields and flowers, children playing happily…

3 We encountered him in Scene 5, and here his power is revealed to a greater degree.

4 These are the bread and water of life, "life" having the meaning of eternal life.

5 The moments of farewell from the opera contain some gloom; a certain amount of sorrow still hovers above the world.

LIBTERRO

SHLOMO IZRE'EL

AN ADAPTATION OF AN ANCIENT MYTH

ACT I

ADAPA; ADAPA MEETS THE SOUTH WIND

Scene 1

OVERTURA PASTORALA

(Mostly orchestra)

At the end of the scene the Nymphs (women's choir) enter, uttering vowels in a vocalise type of singing:

NA NA NA...

KA KA KA...

ME ME ME

This type of singing creates an overlap to scene 2.

Scene 2

ADAPA HAS JUST ARISEN FROM THE BOTTOM OF THE SEA, HE SINGS FOR EA HIS LORD/CREATOR

(Counter tenor)

	Akkadian		English
Adapa			**Adapa**
1.	ÉA ŠAR-ÁPŠI	ĀTŮ MÍLKI	*1. O Ea, king of the subterranean-water, finder of counsel*
2.	ANÁKU ÁŠIPU ARÁDKA		*2. I am the sorcerer, your servant*
3.	INA-IMNÍYA ÁLIK	INA-ŠUMĒLÍYA RŮTS'	*3. Walk at my right, rush for help at my left*
4.	TÂKA ÉLLU	ANA-TÊA ŠÚKUN	*4. Install your holy spell in mine*
5.	PĪ́KA ÉLLI	ANA PĪ́YA ŠÚKUN	*5. Install your holy saying in mine*
6.	ÁMATU ELLĪ́TI DÚMMIK'		*6. Make my holy speech a good one*
7.	K'IBĪT-PĪ́YA ŠÚLLIM		*7. Perfect the command of my mouth*

Š is pronounced as *sh* in *ship*

Scene 3

THE SOUTH WIND ARRIVES, ADAPA CONFRONTS HER

(Counter tenor plus women's choir)

A The South Wind arrives

B Duet (The South Wind and ADAPA)

Akkadian

The South Wind (women's choir)

8. MAYYĀL-ŠARRÚTI UŠTAPÁRRIR
9. MAYYĀLA UŠTAPÁRRIR

Adapa

10. NÚNĪ ANA-BÍT BĒ LÍYA ABÂR

The South Wind

11. MAYYÁLA ŠA-T'ŪB-SÚNI ÁT'ĀB
12. MAYYÁLA ÁT'ĀB

Adapa

13. ŪMIŠÁMMA ANA-ÉA NIK'Â ANÁKK'I

The South Wind

14. MAYYÁLA ŠA-T'ŪB-SÚNI ÁT'ĀB
15. MAYYĀL-UŠTAPÁRRIR

English

The South Wind (women's choir)

8. I have spread a royal bed
9. I have spread a bed

Adapa

10. I will be catching fish for my lord

The South Wind

11. I sweetened a bed for a sweet lap
12. I sweetened a bed

Adapa

13. I shall always bring offerings to Ea

The South Wind

14. I sweetened a bed for a sweet lap
15. I have spread a bed

C The struggle (ADAPA and orchestra)

Akkadian

Adapa

16. ŠÚTU
17. LĀ TAKAŠŠADÍNNI
18. ŠÍSĪ Š ´ŪTU
19. ŠĀRÁNĪ AḪḪÉKI
20. MALA-IDÁNNINŪ
21. KÁPPAKI LUŠÉBBIR

English

Adapa

16. O South Wind,
17. You shall not overpower me!
18. Call, O South Wind,
19. The (other) winds, your brothers!
20. As much as they become strong –
21. I shall still break your wing!

[From the original myth:
The South Wind became stronger, blew at him and drowned him; he plunged in his lord's house; in the deep of the sea death confronted him, and in the rage of his heart he cried loudly: ŠÚTU LĀ TAKAŠŠADÍNNI . . . Then he broke her wing.]

Act II

DROUGHT AND DESOLATION; Adapa IS PREPARING TO ASCEND TO HEAVEN

Scene 4

EARTH REQUIEM

HYMN OF THE PAINFUL EARTH

(Atmosphere of Drought and Desolation)
(Mixed choir)

Akkadian		English
Earth		**Earth**
22. SEBET-ÚMI ŠÚTU ANA-MÁTI UL-IZÍKK'A		*22. Seven days the South Wind did not blow toward the land*
23. ELÉNU ZUNNĪŠU ÁDAD ÍŠÁKK'IL		*23. Above – Adad has spared his rains*
24. ŠÁPLIŠ UL-ÍLLIKA MĪLU INA-NÁGBI		*24. Below – no flooding came up from the springs*
25. ÍŠŠUR ÉK'LU IŠPIKĪŠU		*25. The field cut off its yield*
26. ĪTÉDDIL IRTÁŠA NISÁBA		*26. Nisaba (the grain goddess) has turned off her breast*
27. TS'ALMŰTI ÍPTS'Û UGĀRŪ		*27. The dark fields turned white*
28. TS'ÉRU PALKŰ IDRÁNA		*28. The wide steppe produced salt*
29. IBBÁLKAT ÉRTS'ETU RÉMŠA		*29. Earth's womb rebelled:*
30. ŠÁMMU UL-UTS'Á	ŠÚ'Ū UL-Í'RŪ	*30. Grass would not come out, cereals would not grow*
31. IŠŠAKÍNMA ANA-NÍŠĪ ASÁKKU		*31. Plague came down on the people*
32. RÉMU KUTSS'ÚRMA	UL-UŠÉŠIR ŠÉRRA	*32. The womb has tied up and would not produce a child.*

Scene 5

DUET OF Anu AND Ilabrat (men's choir)

DUET IN ARIOSI

(Bass with men's choir)

Akkadian	English
Anu	**Anu**
33. AMMĪNI ŠÚTU IŠTU-SÉBET ÚMĪ ANA-MÁTI LA-IZZÍKK'A	*33. Why hasn't the South Wind blown for seven days toward the land?*
34. AMMÍNI RÉMU KUTSS'ÚRMA UL-UŠÉŠIR ŠÉRRA	*34. Why is the womb tied up and would not produce a child?*
Ilabrat	**Ilabrat**
35. BÉLI	*35. My lord,*
36. ADAPA MÁR ÉA ŠA-SÚTI KAPPÁŠA IŠTÉBIR	*36. Adapa, Ea's son, broke the South Wind's wing.*
Anu	**Anu**
37. NĀRÁRU	*37. Help!*
38. ŠUPÚRMA LILK'ÛNÍŠŠU ANNIKÁ	*38. Send (someone) to bring him here!*

Scene 6

EA'S LONG (MISLEADING) ARIA OF GUIDANCE

(Baritone solo)

	Akkadian		English
Ea			**Ea**
39.	ADAPA		*39. Adapa*
40.	ANA-PĀNĪ ANI ŠARRI ATTA-TALLAK	ANA-ŠAMÊ TELLĪMA	*40. You are going to king Anu, you will ascend to heaven*
41.	ANA-ŠAMÊ INA-ELÎKA	ANA-BĀB ANI INA-T'EḪÎKA	*41. When you have ascended to heaven, when you have approached Anu's gate*
42.	INA-BĀBU ANI	DUMUZI U-GIZZIDA IZZAZZŪ	*42. At Anu's gate Dumuzi and Gizzida will be standing*
43.	IMMARŪKA ILTANA'ALŪKA		*43. They will see you; they will question you:*
44.	ET'LU ANA-MANNI KÂ-EMÂTA	ADAPA ANA-MANNI KARRA LABŠĀTA	*44. You there, for whom are you changed this way? Adapa, for whom are you dressed in a mourning garment?*
45.	ATTA ANA-ŠÁŠUNU TAPPAL		*45. You should answer them:*
46.	INA-MĀTINI ILŪ-ŠINA ḪALK'ŪMA	ANĀKU AKANNA EPŠĒKU	*46. "From our land two gods are missing, and so I have done this".*
47.	ŠUNU ANA-KÂŠA IZAKKARŪ		*47. They will say to you:*
48.	MANNU ILŪ ŠENA	ŠA-INA MĀTI ḪALK'Ū	*48. "Who are the two gods that are missing from the land?"*
49.	ATTA ANA-ŠÂŠUNU TAPPAL		*49. You will answer them:*
50.	DUMUZI U-GIZZIDA		*50. "Dumuzi and Gizzida"*
51.	ŠÚNU AḪÁMIŠ	IPPALLÁSÚMA ITSS'ENEḪḪÚ	*51. They will look at each other and smile*
52.	ŠÚNU 'AMATA-DAMIK'TA	ANA-ANI IK'ABBÛ	*52. They will say something good to Anu*
53.	PĀNĪ BANÛTI ŠA-ANI	ŠUNU UKALLAMŪKA	*53. They will show you the favorable face of Anu*
54.	ANA-PĀNĪ ANI INA-UZUZZIKA		*54. When you stand before Anu,*
55.	AKALA ŠA-MŪTI UKALLŪNIKKUMMA LĀ TAKKAL		*55. You will be offered food of death; do not eat!*
56.	MÊ-MŪTI UKALLŪNIKKUMMA	LĀ-TAŠATTI	*56. You will be offered water of death; do not drink!*
57.	LUBĀRA UKALLŪNIKKUMMA	LITBAŠ	*57. You will be offered a garment; dress!*
58.	ŠAMNA UKALLŪNIKKUMMA	PIŠŠAŠ	*58. You will be offered oil; anoint!*
59.	T'ĒMA ŠA-AŠKUNUKA LĀ-TEMEKKI	AMATA ŠA-AK'BÂKKU LŪ-TS'ABTÁTA	*59. Do not neglect the command I gave you; you must keep to what I said to you*
60.	T'EM-EA Ē-TEMEKKI	ANA-MĀTI LŪ-TATÂRA	*60. Do not neglect Ea's command, and you shall return to Earth.*

ACT III

ADAPA ASCENDS TO HEAVEN, TOURS THERE, DESCENDS TO EARTH

Scene 7

ADAPA ASCENDS TO HEAVEN

(Orchestra only)

Scene 8

DUET OF DUMUZI AND GIZZIDA WITH ADAPA

(Men's choir with counter tenor)

	Akkadian		English
Dumuzi and Gizzida			**Dumuzi and Gizzida**
61.	NĀRÁRU		*61. Help!*
62.	ÉT'LU ANA-MÁNNI KÂ-EMĀTÂ	ADAPA ANA-MANNI KÁRRA LABŠÁTA	*62. You there, for whom are you changed this way? Adapa, for whom are you dressed in a mourning garment?*
Adapa			**Adapa**
63.	INA-MÁTI ILŪ-ŠÉNA ḪALK'ÚMA	ANĀKU KÁRRA LABŠÁKU	*63. From the land two gods are missing, and so I am dressed in a mourning garment Dumuzi and Gizzida*
Dumuzi and Gizzida			**Dumuzi and Gizzida**
64.	MÁNNU ÍLŪ ŠÍNA ŠA-ÍNA MÁTI ḪALK'Ú		*64. Who are the two gods that are missing from the land?*
Adapa			**Adapa**
65.	DÚMUZI GÍZZIDA		*65. Dumuzi and Gizzida.*
Dumuzi and Gizzida			**Dumuzi and Gizzida**
66.	ÁDAPA ANA-PÁNI ÁNI ŠÁRRI K'ÉRBA		*66. Adapa, come in front of Anu*

Scene 9

ANU AND ADAPA CONVERSE IN HEAVEN

(Bass with counter tenor)

	Akkadian	English
Anu		
67.	ÁLKA ÁDAPA	*Come, Adapa*
68.	AMMÍNI ŠA-ŠŪTI-KAPPÁŠA TÉŠBIR	*Why did you break the wing of the South Wind?*
Adapa		
69.	BÉLI	*My lord!*
70.	ÁNA-BĪT BĒLÍYA INA-K'ÁBLAT TÂMTI NÚNI ABÂR	*For my lord's household I was catching fish in the middle of the sea*
71.	ŠÚTU IZĪK'ÁMMA IÂŠI UTT'EBBÂNNI	*The South Wind blew, and me – she drowned*
72.	ÁNA-BĪT BÉLI ULTÁMTS'IL	*I was plunged into the lord's house*
73.	INA-LÍBBI TÂMTI MÚTU IMTAḪRÁNNI	*In the deep of the sea death confronted me*
74.	INA-ÚGGAT LIBBÍYA ŠÚTA ATTÁZAR	*In the rage of my heart I cursed the South Wind*
Anu		
75.	ÉA ŠÚMA ĪTEPÚSSU NÍNU MĪNÁ NIPPÚSSU	*Ea is the one who has made him; (and) we, what can we do (for) him?*
76.	ÉA NÉMEK'A ITTADÍNŠU NÍNU MĪNÁ NINADDÍNŠU	*Ea gave him wisdom (and) we, what shall we give him?*
77.	AKAL-BALÂT'I LEKÂNIŠŠÚMMA LÍKUL	*Bring him the food of life, that he may eat!*
		(Ea's words echo as a remote memory in Adapa's head)
		You will be offered food of death; do not eat!
Adapa		
78.	LÂ AKKAL LĀ-AŠÁTTI	*I shall not eat, I shall not drink!*
Anu		
79.	ÁLKA ÁDAPA! AMMÍNI LĀ-TÁKUL LĀ-TALTÍMA	*Come Adapa, why did you not eat or drink?*
Adapa		
80.	ÉA BÉLĪ IK'BÂ LA-TÁKKAL LĀ TAŠÁTTI	*Ea my lord told me: "Do not eat, do not drink!"*
Anu		
81.	LÂ BALT'ÁTA	*Hence you shall not live!*
82.	ÁYYA NÍŠĪ DÁLLĀTI	*Alas for inferior humanity!*

Scene 10

ANU TAKES ADAPA ON A TOUR OF HEAVEN: ADAPA DESCENDS BACK TO EARTH

(Orchestra only)

Adapa says one sentence only, repeating Anu's words (line 83 in the libretto) – a capella. This happens in the moment between the conclusion of his tour in Heaven and the start of his descent back to Earth.

	Akkadian	English
Adapa		
83.	ÁYYA NÍŠĪ DÁLLĀTI	*Alas for inferior humanity!*

Scene 11

THE SOUTH WIND ARRIVES AGAIN: ADAPA COPULATES WITH HER IN THE COURSE OF EARTH'S "HYMN OF FERTILITY"

(Women's choir; mixed choir)

	Akkadian		English
The South Wind			**The South Wind**
84.	MAYYĀL-ŠARRÚTI UŠTAPÁRRIR	MAYYÁLA UŠTAPÁRRIR	*84. I have spread a royal bed, I have spread a bed*
85.	MAYYÁLA ŠA-T'ŪB-SÚNI ÁT'AB	MAYYÁLA ÁT'AB	*85. I sweetened a bed for a sweet lap, I sweetened a bed*
Earth (concludes) - Hymn of Fertility			**Earth**
86.	ANÚMMA ŠÚTU IZIKK'ÁMMA		*86. Now the South Wind blows again;*
87.	ELÉNU ZUNNÍŠU ÁDAD UŠÁZNAN		*87. Above – Adad pours his rains*
88.	ŠÁPLIŠ ÍLLAKA MÍLU INA-NÁGBI		*88. Below – flooding comes up from the springs*
89.	MÁLI ÉK'LU IŠPIKÍŠU		*89. The field is full of yield*
90.	IPTENÉTTE IRTÁŠA NISÁBA		*90. Nisaba is giving out her breast*
91.	ŠÁMMU UTSS'Á	ŠÚ'Ū I''ÍRŪ	*91. Grass comes out, cereals grow*
92.	ÍTTŪḪ ÉRTS'ETU RÉMŠA		*92. Earth's womb has calmed down*
93.	RÉMU ÚŠŠUR	UŠÉŠŠER ŠÉRRA	*93. The womb has loosened up and could produce a child.*

Orchestration:

2 Flutes (Fl. II/Pic.)
2 Oboes (Ob. II/E. Hn.)
2 Clarinets in B♭ (Cl. II/B. Cl.)
2 Bassoons (Bn. II/D. Bn.)

3 Horns in F
2 Trumpets in C
2 Trombones
Tuba
Timpani/Vibraphone
Percussion (2 players)*

Harp

10 Violins I
8 Violins II
6 Violas
4 Violoncellos
3 Double Basses

Dur.: ca. 65'

* see page XII

List of Percussion

Exposed according to their order of appearance in the various scenes

Sc. 1
- Can or bottle (pouring water into a pot)
- Two stones, river stones or seashore stones (beating with each other)
- Cymbal (medium size)
- Tambourine
- Timpani

Sc. 2
- Chimes (Tubular Bells)

Sc. 3
- Vibraphone (performed by the Timpani player)
- Wood Block
- Temple Block (5 Temple Blocks)
- 2 Congas
- Claves
- Slapstick

Sc. 4
- 3 Tom Tom (very prominent in Sc. 10)
- Dry tree leaves
- Gong (medium size)
- Triangle
- Xylophone
- Marimba
- Glockenspiel

Sc. 5
- Bow Bell
- Church Bell

Sc. 10
- 3 Tom Tom (soft mallets)

Sc. 11
- Plastic Hammer
- Whistle

Table of Symbols

	Very short pause of 'breath'
	Extremely short pause or 'breath'
	Singers' regular pause or breath
	Nonsymmetrical repeat of note
	Vocal a little non-stable pitch
	Moving freely (rhythmically), with quarter-tones involved
	Quickest possible repetition of a note (instrumental)
	Two seashore stones beating with each other quickly, by nonsymmetrical short entrances
	Dry tree-leaves rustling by rubbing, strongly amplified
	Breezing air inside (voiced)
	Exaggerated accent
	Normal accent
	Minimized accent
	Quickly repeated note (vocal)
	Non rhythmicized tremolo – "quick; "quite quick
	Strings – between bridge and tailpiece, arpeggio on four strings
	Sul ponticello - strings
	Breath strongly inside, non-voiced

Some of these instructions appear also close to the symbol in the score itself

"We have not gained eternity. Death is the radiance illuminating our lives throughout our existence, kindling the spark so that our existence shines as brightly as possible".

Composer's credo of the opera

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Note: the numbers that are indicated in the vocal lines refer to the lines' numbers of the running libretto

ACT I

ADAPA; ADAPA MEETS THE SOUTH WIND

SCENE 1

OVERTURA PASTORALA

Score in C

Tsippi Fleischer

A **Senza misura, counting by seconds** ♩ **(= one second) = 60** (total 180"=3:00) B

1 5" 9" 13" 16 19 22

Flute I
Flute II
Oboes I, II
Clarinets in B♭ I, II
Bassoon I
Bassoon II
Horn in F I
Horn in F III
Trumpet in C I
Trumpet in C II
Harp
Violin I 1-6
Violin I 7-8
Violin I 9-10
Violin II 1-4
Violin II 5-6
Viola 7-8
Viola 1-3
Viola 4-6
Violoncello 1-2
Violoncello 3-4
Double Bass

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

I. simile

mutes 1" 1" open

pp stabile

molto legato

In seconds 1" --> 40" no Tuba, no Trb, no Perc

From the composer: all through Scene I the three Horn players coordinate between themselves concerning short breathes

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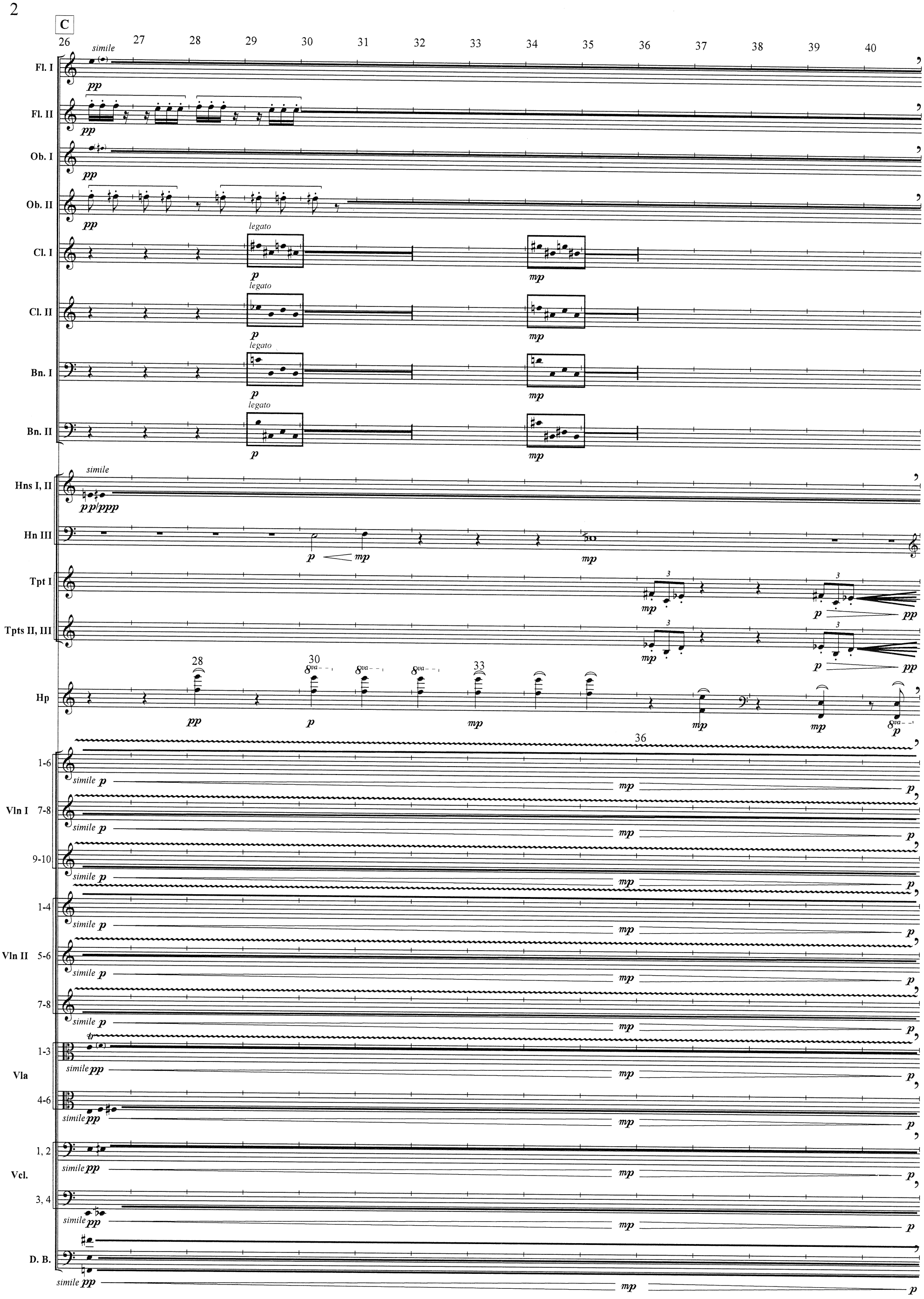


In seconds 26" --> 40" all the instruments playing long notes (incl. trills) have the same dynamics - one long cresc until the end of second 35 and descresc starting in second 36: they will all reach at the end of second 40 some kind of a chord (Fl1 Ob1 Hrn1,2 and all the strings). In all other instruments (Fl2 Ob2 2Cl 2Bsn 2Trp Hrn3 Hrp) - entrances are indicated by strict dynamics.

D

Cl. I
Cl. II
Bn. I
Bn. II
Vln I
Vln II
Vla 1-3 *legato* *pp*
Vla 4-6 *legato* *pp*
Vcl. 1, 2 *p*
Vcl. 3, 4 *p*
D. B. *p*

Cl. I *p*
Cl. II *p*
Bn. I *p*
Bn. II *p*
Vln I
Vln II
Vla 1-3 *(p)*
Vla 4-6 *(p)*
Vcl. 1, 2 *(p)*
Vcl. 3, 4 *(p)*
D. B. *(p)*

In D E F Winds: in D only 2Cl 2Bsn; in E only 2Ob 3 Hrns; in F all the Woodwinds.
In the whole of D E F no Tuba, no Trp, no Trb, no Hrp.

E

16 17 18 19 20 21 22 23 24 25
56 57 58 59 60 61 62 63 64 65

Fl. I

Fl. II

Ob. I & Ob. II correspond with each other, by free non-symmetrical entrances and slight different tempi of same unit (but still quick)

Ob. I

mp↔*mf*

Ob. II

mp↔*mf*

Cl. I

Cl. II

Bn. I

Bn. II

Hns I, II

pp *p* *pp* *p* *mp* *p*

Hn III

pp *p* *pp* *p* *mp* *p*

Hp

1-6

Vln I 7, 8

9, 10

1-4

Vln II 5, 6

7, 8

Vla

Vcl. 1, 2

D. B.

p *mp* *p*

F

26 27 28 29 30 31 32 33 34 35

66 67 68 69 70 71 72 73 74 75

Fl. I
mf(f?) (mf) (mf) mf(f?) mp

Fl. II
p pp

Ob. I
portamento between ♪ and ♩. pp

Ob. II
portamento between ♪ and ♩. pp

Cl. I
portamento between ♪ and ♩. pp

Cl. II
portamento between ♪ and ♩. pp

Bn. I
portamento between ♪ and ♩. pp

Bn. II
portamento between ♪ and ♩. pp

♩ = 60

Hns I, II
(according to seconds) mp pp

Hn III
(according to seconds) mp pp

Vln I
8va p stacc. pp

Vln II 1-4
1. 2. 3. 4. pp stacc. pp

Vln II 5, 6
pp stacc. pp

Vln II 7, 8
pp stacc. pp

Vla 1-3
tr mp pp

Vla 4-6
tr mp pp

Vcl.
tr mp pp

D. B.

♩ (= one second) = 60

G

1 2 3 4 5 6 7 8 9 10
76 77 78 79 80 81 82 83 84 85

Tpt I — with mute — mf — gliss. with trem.

Tpt II — with mute — mf — simile

beat two stones with each other shortly, nonsymmetrical entrances (1'/2")

Perc. I — mp

(2") pour water from a can or bottle into a pot

Perc. II — mp/mf

79 (7") flagolettes, various pitches, sounds quasi aleatoric

Vln I — mp

Vla — p

Vcl. 1, 2 — p

Vcl. 3, 4 — p

D. B. — molto legato — 1.2. — 3. — p

11 12 13 14 15 16 17 18 19 20
86 87 88 89 90 91 92 93 94 95

B. Cl. (Cl. II) — (2") multiphonic trill — mf — 8va

Tpt I — (mf) — gliss. with trem.

Tpt II — (mf) — gliss.

(2") beat two stones... — mp

(1'/2") beat two stones... — 'mp'

Perc. I

Perc. II — bow on cymb. (5") — mp

Vcl. 1, 2 — (p)

Vcl. 3, 4 — (p)

D. B. — 1. 2. — 3. — molto legato — (p)

In G seconds 76" --> 120" winds: no Obs, no Bsns, no Hrns; only Fl1 --> Piccolo, Cl1,2 (Bcl) Trp1,2, Tuba. No Hrp.

21 96 | 22 97 | 23 98 | 24 99 | 25 100 | 26 101 | 27 102 | 28 103 | 29 104 | 30 105

Cl. I
f *ff* *mp*

B. Cl. (Cl. II)
f

Bn. I

Bn. II

99
gliss. with trem.

Tpt I
with mute *mf*

Tpt II

Trb. II (Bass)
with mute wa-wa (4") 5 *mp* *p*

Vln I

Vln II

Vla

Vcl. 1, 2
(p) *p*

Vcl. 3, 4
(p) *p*

D. B. 1. 2. 3.
molto legato *(p)* *p*

[Adapa arrives]

31 106 | 32 107 | 33 108 | 34 109 | 35 110 | 36 111 | 37 112 | 38 113 | 39 114 | 40 115 | 41 116 | 42 117 | 43 118 | 44 119 | 45 120

Picc (Fl. I)

(2 1/2)
Picc.
ff chose very high notes,
nonsymmetrical short entrances

Tuba

♩ = ~ ♪.
with mute (straight)
mp

Timp.

Onstage: full silence. In recording: circle brush softly on skin of Timp.
Timp.
mp

Perc.

I
II
(6")
Tambourine
mp ↔ *mf* *dynamics suggestive with graphic notation*

108

1-4
mf nonsymmetrical short entrances, always together, of this chord
inner conducting by groups of strings

Vln II 5, 6
mf nonsymmetrical short entrances, always together, of this chord
inner conducting by groups of strings

7, 8
mf nonsymmetrical short entrances, always together, of this chord
inner conducting by groups of strings

1, 2
mf nonsymmetrical short entrances, always together, of this chord
inner conducting by groups of strings

Vla 3, 4
mf nonsymmetrical short entrances, always together, of this chord
inner conducting by groups of strings

5, 6
mf nonsymmetrical short entrances, always together, of this chord
inner conducting by groups of strings

Vcl.

1
(*p*)

2
(*p*)

3
(*p*)

4
(*p*)

D. B.

1
(*p*)

2
(*p*)

3
(*p*)

H

121 122 123 124 125 126 127 128 129 130

Fl. I — *nonsymmetrical eighths, portamento* — *pp*

Fl. II — *nonsymmetrical eighths, portamento* — *pp*

Ob. I — *nonsymmetrical eighths, portamento* — *pp*

Ob. II — *nonsymmetrical eighths, portamento* — *pp*

Cl. I — *nonsymmetrical eighths, portamento* — *pp*

Cl. II — *nonsymmetrical eighths, portamento* — *pp*

Bn. I — *nonsymmetrical eighths, portamento* — *pp*

Bn. II — *nonsymmetrical eighths, portamento* — *pp*

Hn I — *pp* — *(pp)*

Hn II — *pp* — *(pp)*

Hn III — *pp* — *(pp)*

Vcl. — *pp* — *p* — *pp*

D. B. — *pp* — *p* — *pp*

H1

♩ (= one second) = 60

131 132 133 134 135 136 137 138 139 140 141 142

Fl. I — *nonsymmetrical eighths, portamento* — *pp*

Fl. II — *nonsymmetrical eighths, portamento* — *pp*

Ob. I — *nonsymmetrical eighths, portamento* — *pp*

Ob. II — *nonsymmetrical eighths, portamento* — *pp*

Cl. I — *nonsymmetrical eighths, portamento* — *pp*

Cl. II — *nonsymmetrical eighths, portamento* — *pp*

Bn. I — *nonsymmetrical eighths, portamento* — *pp*

Bn. II — *nonsymmetrical eighths, portamento* — *pp*

Hn I — (*pp*) — *pp*

Hn II — (*pp*) — *pp*

Hn III — (*pp*) — *pp*

Hp — *p-mp*

Vomen Ch. — 133 *mf* — 138 *mp* — * NA NA NA... NA NA NA...

Vcl. — *pp* — 135 *p* — *pp pp*

D. B. — *pp* — *p* — *pp pp*

* Entrance of Nymphs on the sea (sung by the Women's Choir): Harp serves as a hidden cue only to relate (to orientate) by women singers - each singer sings her individual pitches

143 144 145 146 147 148 149 150 151 152 153 154 155

Fls I, II — (*pp*)

Obs I, II — (*pp*)

Cls I. II — (*pp*)

Bns I, II — (*pp*)

Hns I, II, III — (*pp*)

Hp — (*p-mp*)

Vomen Ch. — *f* *mf* — ...NA NA NA...

Vcl. — *p* — *pp*

D. B. — *p* — *pp*

H2

156 157 158 159 160 161 162 163 164 165 166 167 168 169 170

Fl. I — *nonsymmetrical eighths, portamento* — *pp*

Fl. II — *nonsymmetrical eighths, portamento* — *pp*

Ob. I — *nonsymmetrical eighths, portamento* — *pp*

Ob. II — *nonsymmetrical eighths, portamento* — *pp*

Cl. I — *nonsymmetrical eighths, portamento* — *pp*

Cl. II — *nonsymmetrical eighths, portamento* — *pp*

Bn. I — *nonsymmetrical eighths, portamento* — *pp*

Bn. II — *nonsymmetrical eighths, portamento* — *pp*

Hn I — *pp*

Hn II — *pp*

Hn III — *pp*

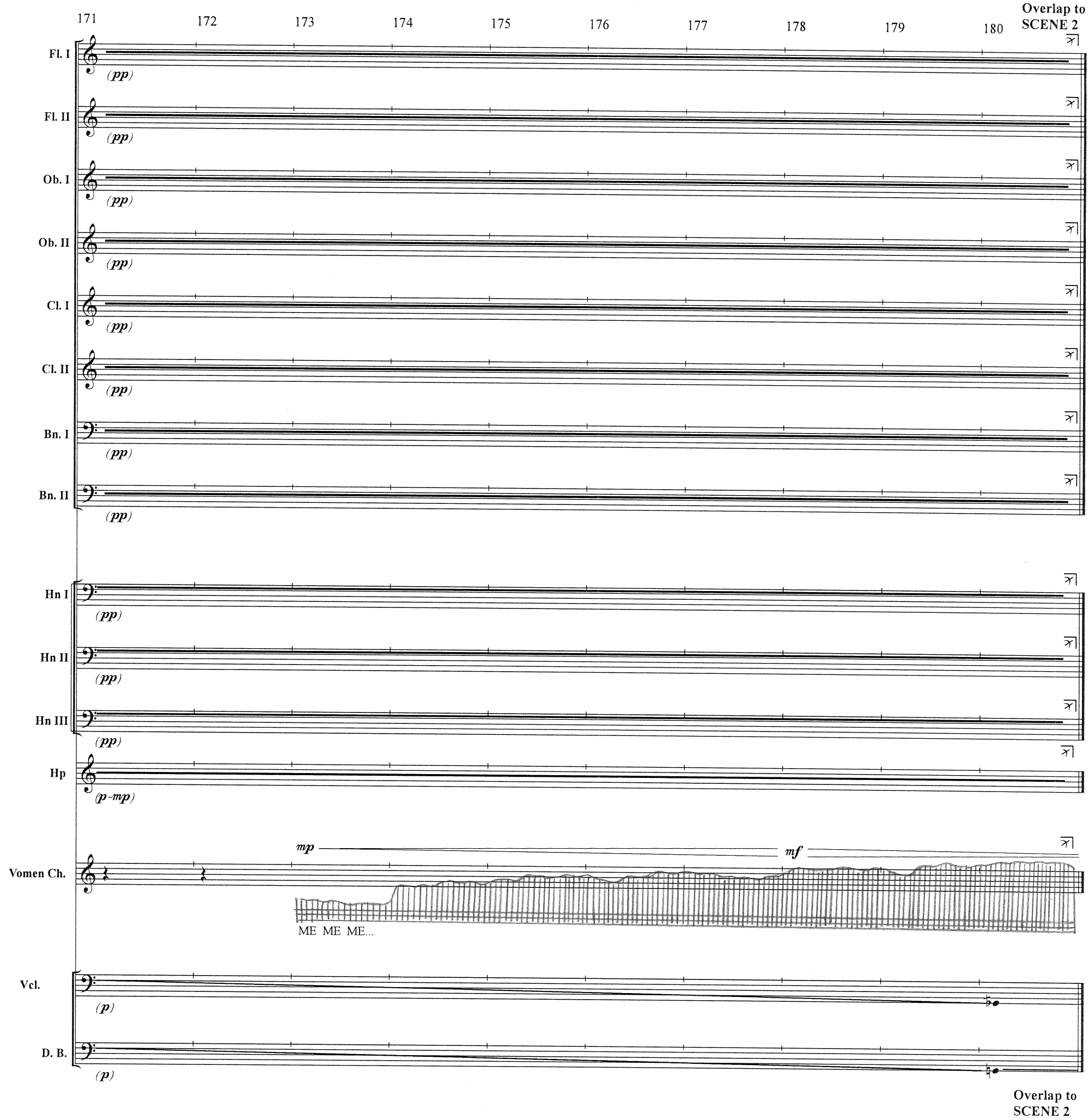
Hp — *p-mp*

Vomen Ch. — *mf* — *f*

KA KA KA...

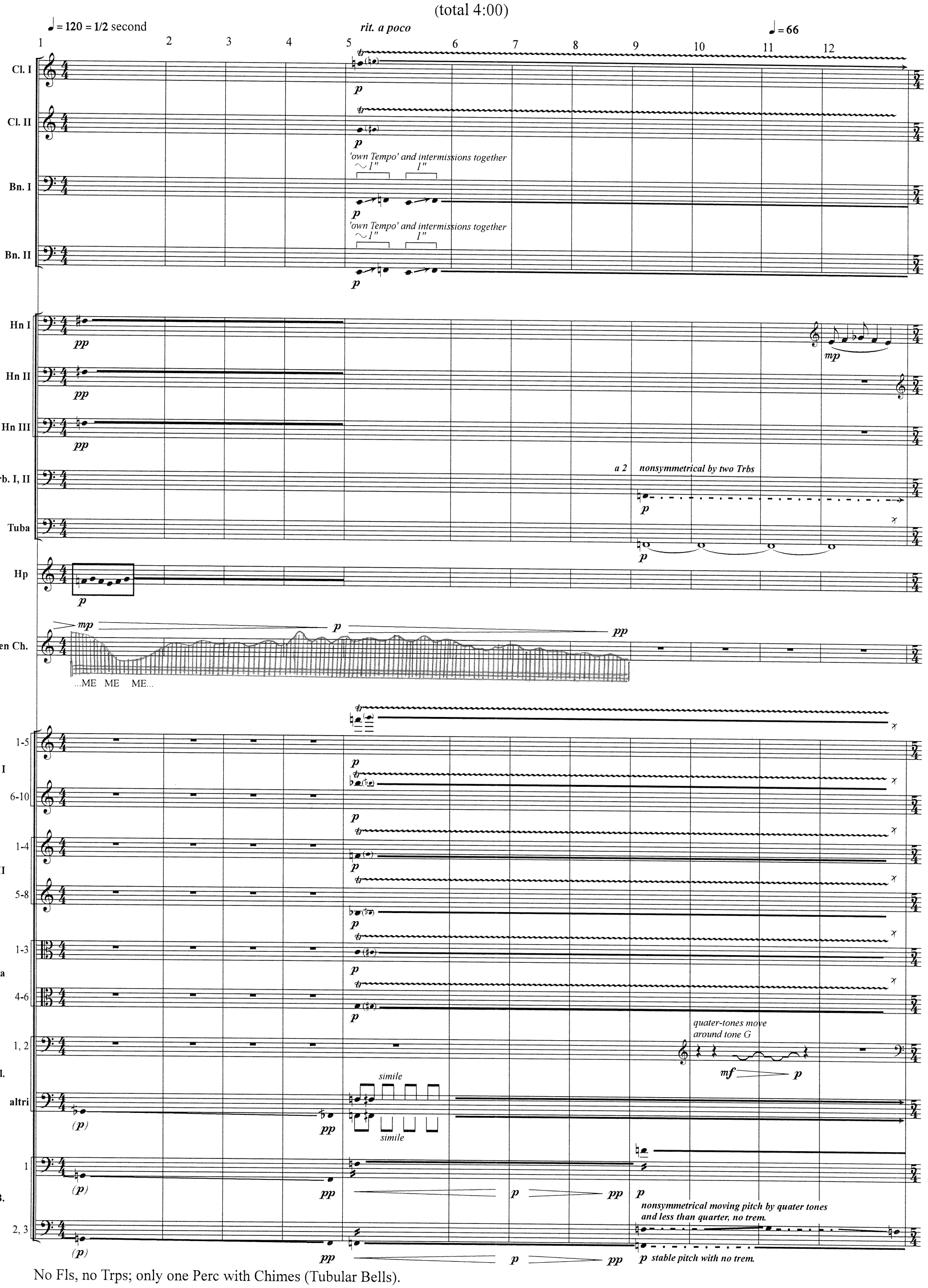
Vcl. — *pp* — *p*

D. B. — *pp* — *p*


171
172
173
174
175
176
177
178
179
180
Overlap to SCENE 2
Fl. I
(pp)
Fl. II
(pp)
Ob. I
(pp)
Ob. II
(pp)
Cl. I
(pp)
Cl. II
(pp)
Bn. I
(pp)
Bn. II
(pp)
Hn I
(pp)
Hn II
(pp)
Hn III
(pp)
Hp
(p-mp)
Vomen Ch.
mp
mf
ME ME ME...
Vcl.
(p)
D. B.
(p)
Overlap to SCENE 2

SCENE 2

ADAPA HAS JUST ARISEN FROM THE BOTTOM OF THE SEA, HE SINGS FOR EA HIS MASTER / CREATOR

(total 4:00)

No Fls, no Trps; only one Perc with Chimes (Tubular Bells).

13 ♩ = 66 con'd 14 15 16 17 18

Ob. I

E. H. (Ob. II)

Cl. I

Cl. II

Bn. I

Bn. II

Hn I

Hn II

Hn III

Trb. I, II

Tuba

Adapa
C. Ten.

(1) E - A A - A — ŠA - R ŠA - R ŠA - R A - - P - ŠI — A-
Ea king of subterranean

Vln I

Vln II

Vla

altri
Vcl.

altri

D. B.

1

2, 3

19 20 21 22 23 24

Ob. I
E. H. (Ob. II)
Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Trb. I, II
Tuba
Perc. I
Hp
Adapa
C. Ten.
Vln I
Vln II
Vla
solo
Vcl.
altri
D. B.

mensural
'own Tempo' together
freely, individually as if conversing, not too quick
con'd in the same way
nonsymmetrical by two Trbs
Chimes (Tubular Bells)
mp two hands play together same assymetry
- - A - TU_ MI - L - KI_____ A - NA - KU_ A - NA - KU A - - - - - ŠI - PU A-RAD-KA A-
finder of counsel (2)I sorcerer your servant
stable pitch with trem.
nonsymmetrical moving pitch by quater tones and less than quarter, no trem.
non trem.

25 26 27 28 29 30

Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Trb. I, II
Tuba
Perc. I
Hp
Adapa
C. Ten.
Vln I
Vln II
Vla
solo
Vcl.
2, 3
4
1, 2
D. B.
3

quite slow

nonsymmetrical by two Trbs

Chimes (Tubular Bells)

- RAD-KA A - RAD - KA
(your servant)

(3) At I - NA IM - NI - YA
my right

quartertones in movement

nonsymmetrical moving pitch by quater tones and less than quarter, no trem.

stable pitch with trem.

31 32 33 34 35

Ob. I
E. H. (Ob. II)
Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Trb. I, II
Tuba
Perc. I
Hp
Adapa
C. Ten.
Vln I
Vln II
Vla
solo
Vcl.
altri
1, 2
D. B.
3

mf *legato* *p* *sub.p* *'own Tempo' together* *1"* *2"or longer* *pp* *ppp*
accel. *molto accel.* *(p)* *mp* *a 2*
Chimes (Tubular Bells) *(mp)*
mp *mf*
A - LIK — K (go)
I - NA ŠU - ME - LI - YA (at my left)
RU - RUTS' TS' (rush for help)
p *nonsymmetrical moving pitch by quater tones and less than quarter, no trem.*

36 37 38 39

Ob. I
E. H. (Ob. II)
Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Trb. I, II
Tuba
Adapa
C. Ten.
Vln I
Vln II
Vla
1-3
4-6
Vcl.
1, 2
3, 4
D. B.
1, 2
3

mp
p
pp
tr
mensural
f
a 2
nonsymmetrical by two Trbs
(p)
(mp)
TS'
TA - KA E - - - - -
(4)
your
spell
nonsymmetrical moving pitch by quater tones
and less than quarter, no trem.

40 41 42 43

Ob. I
E. H. (Ob. II)
Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Trb. I, II
Tuba
Perc. I
Hp
Adapa
C. Ten.
Vln I
Vln II
Vla
1-3
4-6
Vcl.
1, 2
3, 4
D. B.
1, 2
3

pp sub.p mp (mp) mp (mp) (mp) (mp) (p) (p) mensural p mensural p p (p) (p) (p) (p) p p Chimes (Tubular Bells) Chimes (Tubular Bells) f mf same assymetry mp-mf f mf no cresc. sub.f

- LLU (spell) - holy
A - NA TE - - - A to my mouth
ŠU - KUN set

(p) p simile
nonsymmetrical moving pitch by quater tones
and less than quarter, no trem.

44 45 46 47 48 49 50

E. H. (Ob. II)
Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Trb. I, II
Tuba
Perc. I
Hp
Adapa
C. Ten.
Vln I
Vln II
Vla
solo
Vcl.
altri
1, 2
D. B.
3

mp pp p mf (mf) sub.p f ~1" 1" 1" 1" mensural 'own Tempo' together 3 Hns freely individually, as if conversing, not too quick simile inner rit. nonsymmetrical by two Trbs Chimes (Tubular Bells) same assymetry (5) PI - KA E - LLI A - NA PI - YA ŠU - KUN your holy - mouth to my - mouth set a b d d♭ c centered nonsymmetrical moving pitch by quater tones and less than quarter, no trem.

51 52 53 54 55 56

Ob. I — not too quick — mp

E. H. (Ob. II) — mp

Cl. I — mp — (mp) p

Cl. II — mp — (mp) p

Bn. I — mf — own Tempo — mf — sub. mp p

Bn. II — mf — mp p

Hn I — p — mp p/pp

Hn II — inner accel. — mf — mp p

Hn III — mf — mp p

Trb. I, II — nonsymmetrical by two Trbs — mf — mp p

Tuba — mf — mp p

Hp — mf same assymetry — sub. mp p

Adapa
C. Ten. — mf f mf f mf

(6) A - - - - - MA - TU E - LLI - - - TI — DU - MMI-KƏ
speech — holy — make - good

Vln I — mf — mp p

Vln II — mp — mp p

Vla — mf — mp p

solo Vcl. — mf — mp p

altri — nonsymmetrical moving pitch by quater tones and less than quarter, no trem.

D. B. 1, 2 — mf

3 — mf

57 58 59 60 61 62 63

accel. Tempo ♩ = 66 ♩ = 62

Ob. I
E. H. (Ob. II)
Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Tuba
Perc. I — Chimes (Tubular Bells)
Hp
Adapa
C. Ten.
Vln I
Vln II
Vla
Vcl.
D. B.

p *pp* *p* *pp*

mf *mp*

mf (stabile) *accel.* Tempo ♩ = 66 *p chest voice*

KƏ KƏ KƏ KƏ KƏ KƏ KƏ KƏ KƏ KƏ KƏ KƏ

(7) KƏI KƏI

1, 2 3, 4 5, 6

p *pp*

64 65 66 *rit.* *a tempo* 67 68 69 (𝅗𝅥.)

Ob. I
E. H. (Ob. II)
Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Trb. I, II
Tuba
Perc. I
Hp
Adapa
C. Ten.
Vln I
Vln II
Vla
Vcl.
D. B.

mensural, together
mensural, together

Chimes (Tubular Bells)

bisbil.

K'I - BIT PI - YA PI - YA ŠU - LLI M
command - of my mouth make - perfect

1. Vcl. solo
(a) (gb) (f) (a)

1. 2.

mp *mf* *mp* *f* (*f*)

SCENE 3

THE SOUTH WIND ARRIVES, ADAPA CONFRONTS HER

(total 3:00)

I

THE SOUTH WIND ARRIVES [ORCHESTRA]

A

♩ = 68

Tpt I
Tpt II
Trb. I
Trb. II
Timp.
Perc.
D. B.

Vib. *played by Timpanist*

Wood Block

Temple Block

molto vib.

Cl. I
Cl. II
Tpt I
Tpt II
Trb. I
Trb. II
Timp.
Perc.
D. B.

gliss.

flz.

Vib.

W. Block

T. Block

Mar. *(hard mallet)*

molto vib. con'd

quick non rhythmicized trem.

11 12 13 14

Cl. I
Cl. II
Tpt I
Tpt II
Trb. I
Trb. II
Timp.
Perc.
D. B.

(Vib.)
Mar.
(hard mallet)
T. Block
gliss.

15 16 17 18

Vib.

19 20 21 22 23 24

Cl. I
Cl. II
Hn I
Hn II
Hn III
Tpt I
Tpt II
Trb. I
Trb. II
Timp.
Perc.
D. B.

(f) ff f
ff f
ff
(ff)
5
gliss.
6
flz.
non flz.
Vib.
(mf)
Xyl.
Mar.
T. Block
W. Block
sub. f
pizz.
arco
molto vib.

accel.

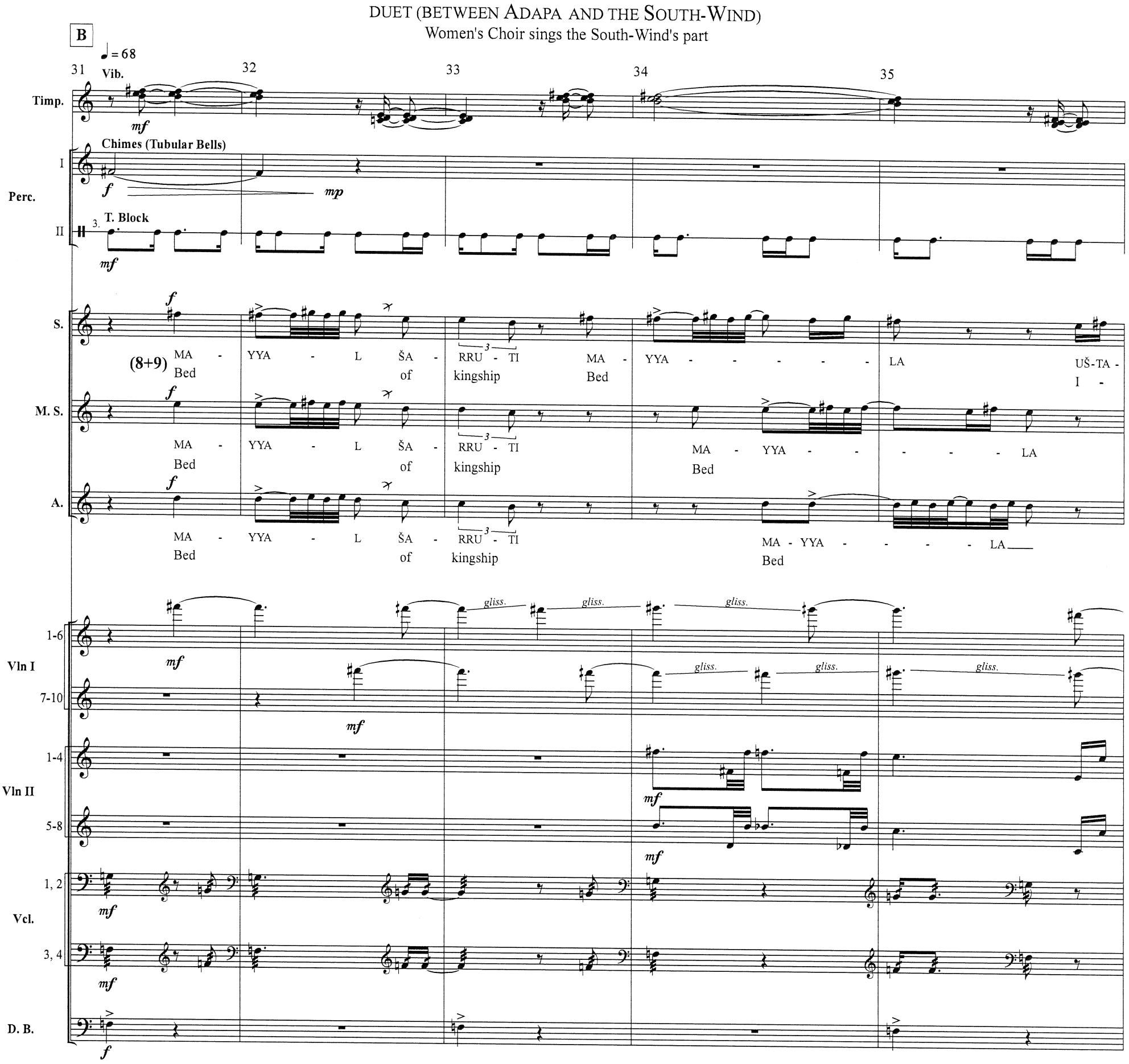
25 26 27 28 29 30

Cl. I
Cl. II
Hn I
Hn II
Hn III
Tpt I
Tpt II
Trb. I
Trb. II
Timp.
Perc.
D. B.

Vib.
Xyl.
W. Block
T. Block
pizz.
arco
molto vib.
flz.

II

DUET (BETWEEN ADAPA AND THE SOUTH-WIND)

Women's Choir sings the South-Wind's part

36 37 38 39 40

Cl. I

mf small accent

Vib.

Timp.

(mf) *p*

I

Perc.

II

3. T. Block

(mf)

Guiro *mf 'slow trem.'* *mp*

Adapa
C. Ten.

f/mf

(10) NU - NI A - NA BIT____
Fish to house

(mf)

S.

mf A - RRIR UŠ - TA - PA - - - - - - - - RRIR
spread

M. S.

mf

UŠ - TA - PA - RRIR PA - - - - - - - - RRIR
I spread

A.

mf

UŠ - TA - PA - RIRR PA - - - - - - - - RRIR
I spread

gliss.

1-6

Vln I

7-10

(mf) *mp*

1-4

Vln II

5-8

(mf) *mp*

1

(mf)

s. pont. *mf*

Vcl.

2

(mf)

mp *simile*

3, 4

(mf)

D. B.

mf

41 42 43 44 45

Cl. I

(mf)

Timp.

Vib.

mf

Chimes (Tubular Bells)

Perc. I

f

mp

Guiro

II

3.

(mf)

T. Block

Adapa
C. Ten.

f

BE - - - - LI - YA A - BAR

of my lord I am - fishing

S.

f mf p

(11-12) MA - YYA - - - - - LA MA -

Bed of kingship

M. S.

f mf p

(11-12) MA - YYA - LA MA -

Bed of kingship

Sop./A. solo

f

(11) ŠA I

A.

f mf p

(11-12) MA - YYA - LA MA -

Bed of kingship

1-6
Vln I
7-10

gliss. gliss.

mf

gliss. gliss.

mf

1-4
Vln II

mf

5-8

mf

1

(mf)

Vcl. 2

(mp)

3, 4

gliss. gliss.

(mf) non tremolo

D. B.

(mf)

46 47 48 49 50

Cl. I

Vib.

Timp.

(mf)

Chimes (Tubular Bells)

I

Perc.

mp p

Guiro

mf mp mf mp

II

3.

mf

T. Block

Adapa
C. Ten.

f/mf

(13) U - MI - ŠA - MMA A - NA E - A
Daily to Ea

(p)

S. - YYA - - - - - LA

(p)

M. S. - YYA - - - - - LA

(f) 3

Sop./A. solo T'U - - - - - B SU - NI A - T - 'A - B
spread good

(p)

A. - YYA - - - - - LA

1-6

(mf)

Vln I

7-10

(mf)

1-4

(mf)

Vln II

5. 6.

5-8 7. 8.

(mf)

1

(mf)

Vcl.

2

(mf)

mp

3, 4

(mf)

Z

pizz.

D. B.

(mf)

51 52 53 54 55

Cl. I

(mf) f

Timp.

Vib.

mf

Perc. I

Chimes

f mp

Guiro

II 3.

(mf)

T. Block

Adapa C. Ten.

(f) ff

NIK - 'A A - NA - KK'I

offering I will offer

S.

f

(14-15) MA - YYA - - - - LA UŠ - TA - PA-RRIR UŠ - TA - PA -

Bed of kingship I spread

M. S.

f

(14-15) MA - YYA - - - - LA UŠ - TA - PA-RRIR PA -

Bed of kingship I spread

A. solo

A.

f

(14-15) MA - YYA - - - LA UŠ - TA - PA-RRIR PA -

Bed of kingship I spread

Vln I 1-6

mf gliss. gliss.

7-10

mf gliss.

Vln II 1-4

mf

5-8

5. 6. 7. 8.

mf f mf

Vcl. 1

2

(mf)

3, 4

(mf)

D. B.

(mf) f

56 57 58 59 60

Timp. Vib. (mf) mp p

Perc. I mp p

II 3. (mf) T. Block (mf) p

S. (f) sub.p pp (pp)
- - - - - - - RRIR MA - YYA - - - - - LA MA - YYA - - - - LA
Bed of kingship

M. S. (f) sub.p pp (pp)
- - - - - - - RRIR MA - YYA - - - - - LA MA - YYA - - - - LA
Bed of kingship

Sop./A. solo f mf 3 mp 3
ŠA I T'U - - - - B spread SU - - - - NI A - T - 'A - B good

A. (f) sub.p pp (pp)
- - - - - - - RRIR MA - YYA - - - - - LA MA - YYA - - - - LA
Bed of kingship

Vln I 1-6 (mf) p

7-10 (mf) p

Vln II 1-4 (mf) mp p

5-8 (mf) mp p

Vcl. 1 (mf) non trem. mp p

2 (mf) non trem. mp p

3, 4 (mf) non trem. mp p

D. B. mf mp/p

III

THE STRUGGLE

(BETWEEN ADAPA AND THE SOUTH-WIND, AT LAST HE BREAKS HER WING)

C

1st. ♩ = 96

2nd. ♩ = 108

61 62 63 64 65

Cls I, II

Hns I, II

Hn III

Tpts I, II

Trb. I, II

Timp.

Timp.

Perc. I II

W. Block

1. 5.

T. Block

Adapa C. Ten.

(16)

ŠU - - - - - -

South - Wind

D. B. 1 2 3

66 67 68 69 70

Cls I, II

Hns I, II

Hn III

Tpts I, II

Trb. I, II

Timp.

Perc. I II

2 Congas

2 Bongos

1. T. Block

5.

Adapa C. Ten.

- - - - - ⓉU

breath strongly inside

D. B. 1 2 3

71 72 73 74 75

Cls I, II

Hns I, II

Hn III

Tpts I, II

Trb. I, II

Timp. (ff)

Perc. I: 2 Bongos ff

II: 2 Congas ff; 1. T. Block; 5. ff

Adapa C. Ten. ff gliss. (17) LA TA - KA - ŠŠA - DI - NNI LA TA - KA - ŠŠA - not you overpower - me *breath strongly inside*

D. B. 1, 2, D.B. (ff)

76 77 78 79 80

Cls I, II ff

Hns I, II ff

Hn III ff

Tpts I, II ff

Trb. I, II ff

Timp. ff

Perc. I: W. Block ff

II: T. Block 1. 5 (ff)

Adapa C. Ten. (ff) gliss. gliss. - DI - - - - NNI

D. B. 1, 2, 3 (ff)

81 82 83 84 85 86

Cls I, II
Hns I, II
Hn III
Tpts I, II
Trb. I, II
Timp.
Perc.
Adapa C. Ten.
D. B.

ff *(ff)* *mf*

W. Block
1. T. Block
5.

sub.f

ff Sprechg. *gliss.*

ŠI - SI ŠU - TU

(18) Call South - Wind

f

ŠA - RA - NI A -

(19) Winds

87 88 89 90 91 92

mp

2 Bongos
2 Congas

fff

-HHE - - - - - - KI

your brothers

93 94 95 96 97 98

Cls I, II
Hns I, II
Hn III
Tpts I, II
Trb. I, II
Perc.
Claves
W. Block
T. Block
Adapa C. Ten.
MA - LA I - DA - NNI - NU
(20) As - much - as they become strong
D. B.

99 100 101 102 103 104 105

Cl. I
Hn I
Hn III
Tpt I
Trb. I, II
Perc.
Claves
T. Block
Slapstick
Adapa C. Ten.
KA-PPA - KI LU - ŠE - - - - BIR
(21) Your wing I - shall - break indeed
screaming highest
gliss.
D. B.

ACT II

DROUGHT AND DESOLATION; ADAPA IS PREPARING TO ASCEND TO HEAVEN

SCENE 4

EARTH REQUIEM

(HYMN OF THE PAINFUL EARTH)

(total ca 9:00)

I ♩ = 64-68

1 2 3 4 5

Bn. I

Bn. II

Trb. I, II

Tuba

S.

M. S.

A.

Ten.

Bar.

Bass

Vln I

Vln II

Vla

Vcl.

D. B.

mf

as a strong whisper — *whisper con'd weak* — *strong*

lips open outside, tongue close to teeth + short quick utterances ~ *octave* *f*

clear high speech

(22) S SE - BET U - MI S

seven days

Š

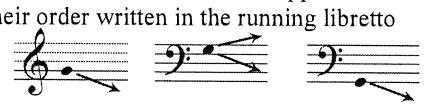
ŠU - U - WUW TU - U - WUW

South - Wind

whistle

From the composer, basic guidance for the whole of Scene 4:

[A] Lines of the libretto do not appear according to their order written in the running libretto

[B] 

If a clear pitch is not indicated please relate to your G according to approximate notation instructed

Remark

bars 1-8: Exposition of Cantus Firmus / Leitmotif - will turn into variative element appearing / repeating

6 7 8 9 10

Bn. I

Bn. II

Trb. I, II

Tuba

Hp

mp *p* *pp* *mp/mf*

Each singer in his / her natural voice individually speaks this whole word quickly several times by his / her individual intermissions; these become larger up till morendo at the end of b. 8

S. M. S. S. /Ms. /A. solo A. Ten. Bar. Bass

f *mf* < *f* > *mf* *f* *pp*

A - NA MA - TI
toward land

UL - 'IZZI(KK)'A
not blew

'p' *whisper* S

f *'detache'* E

mf *Sing pure G* *Sprechg.* *free point of arrival*
E - LE - NU
above

(23)

sing
ZU(N)

cue for A. solo *'p'* *whisper* S

Vln II Vla Vcl. D. B.

simile

cue for A. solo *pp*

mp *p* *pp*

11 12 13

Hp *mp/mf*

S. *whisper* SE - BET U - MI seven days *whisper con'd tongue inside* Š

M. S. *whisper* SE - BET U - MI seven days *whisper con'd tongue inside* Š

S. /Ms. /A. solo ZU - NNI ZU - NNI ZU - NNI ZU - NNI ZU - NNI

A. *mp* *sing relative free pitches around G according to 'graphic' notation* ZU - NNI his - rains *speak* ŠU *sing* A - DAD Adad I - ŠA(KK) - 'IL spares *(pure G)* +8 *sing* IŠ - IŠ - (Š) - ŠUR cut - off (25)

Bar. *whisper* *p/pp* SE - BET U - MI seven days Š

Bar. *whisper* *p/pp* SE - BET U - MI seven days *whisper con'd tongue inside* Š

Bass *whisper* *p/pp* SE - BET U - MI seven days *whisper con'd tongue inside* Š

Vln I (5) (3) (1) (1) *added cue for Alto* (5) *pp*

Vln II *(pp)*

Vla *(pp)*

Vcl. *(pp)*

14 15 16

Hp *bisb.* *p*

A. *mp* EK - 'Ə - LU field *Sprechg.* IŠ - PI - KI - ŠU its - yield *sing* EK - 'Ə - LU EK - 'Ə - LU IŠ - PI - KI - - ŠU

Vln I *B♭ added cue for Alto* (5) (3) (2) *simile* *pp* *(pp) simile*

Vln II *(pp) simile*

Vla *(pp) simile*

Vcl. *(pp) simile*

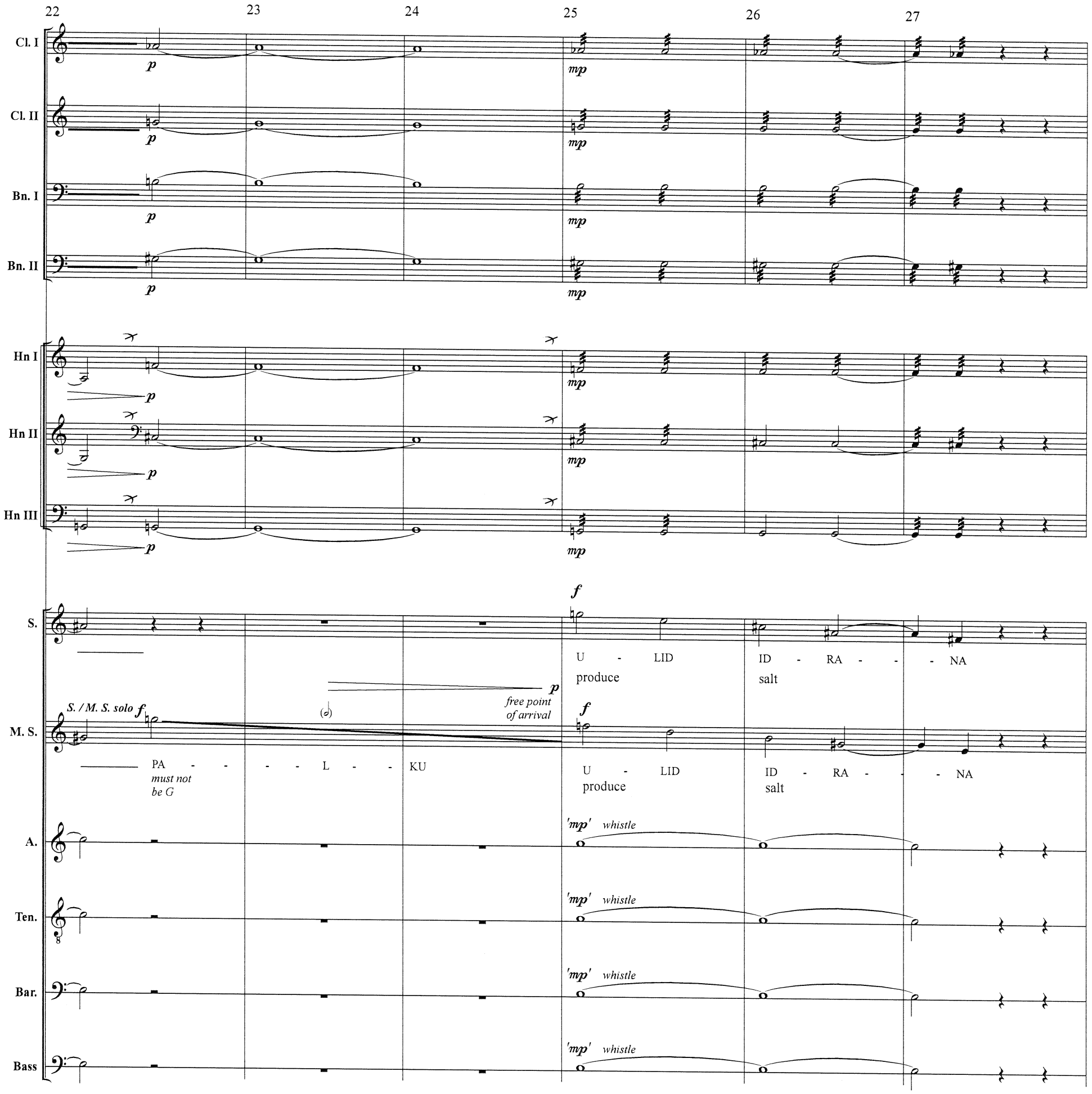
17 18 19 20 21

Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
S.
M. S.
A.
Ten.
Bar.
Bass

(28)

p mp f mf 'mp' whistle

ŠU - U-WUW TU - U-WUW A - NA MA - TI
South - Wind toward land

TS'E - RU PA - L - KU
steppe wild

22
23
24
25
26
27
Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
S.
M. S.
A.
Ten.
Bar.
Bass
p
mp
f
S. / M. S. solo f
free point of arrival
PA - - - L - - KU
must not be G
U - LID
produce
ID - RA - - - NA
salt
'mp' whistle

quickest possible repetition of the note

28 29 30 31 32

Ob. I
Ob. II
Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Timp.
Perc. I
Perc. II
S.
M. S.
A.
Ten.
Bar.
Bass

mp-mf sub.pp mf

2 Bongos

(portamento) mf speech, free pitch mp simile

I - ŠŠA - KIN - MA A - NA NI - ŠI A - - - SA - - -
be - set to people (plague)

(31)

'mf' 'p' whistle

33 34 35 36 37

Bn. I
Bn. II
Hn I
Hn II
Hn III
Tpt I
Tpt II
Timp.
Perc.
Bongos
Claves
S.
M. S.
A.
Ten.
Bar.
Bass

mf f mf f mf f sub.mp sub.p
mp mf mp mf mp mf sub.p sub.pp
f ff fff
ffff Sprechg.
'p' as a weak whisper
whisper strongly
f improvize quickly on this whole word by these two notes
~ octave
mp (pattern as in bar.5)
S
A - SA - KKU- (U) plague
SE - BET U - MI seven days
UL'IZZIKK'A not blew / not below
ŠU - U - WUW South - Wind
TU - U - WUW

38 39 40 41 42

Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Tpt I
Tpt II
S.
M. S.
A.
Ten.
Bar.
Bass

(no accents in instruments, rhythm parallel to singers)

mp-p f ff p mp sub.f

ŠU - U-WUW TU - U-WUW

~ octave

Bar. solo

ŠA-MMU UL-UTS-'A ŠA-MMU UL-UTS - 'A
grass not come-up

all Baritones

ŠA-MMU UL-UTS - 'A

ŠU - 'U
cereals

43 44 45 46 47 48

Cl. I
Cl. II
Bn. I
Bn. II
Hn I
Hn II
Hn III
Tpt I
Tpts II, III

mp *f/ff* *pp*

S.
M. S.
A.
Ten.
Bar.
Bass

as a strong whisper *weak*

S SE - BET U - MI S Š
seven days

lips open outside, tongue close to teeth + short quick utterances

whistle

all Bar.'s *speech* *f* *quite high speech* *ff*

U - - - - L - I - 'ə-RU
not grew

1-6 Vln I
7-10
1-4 Vln II
5-8
Vla 1-6
1, 2 Vcl.
3, 4
D. B. D. B.

" " - non rhythmicized tremolo (quick)
[exists in Table of Symbols]

49 50 51 52

Bns I, II — a 2 — mf — p — pp

Trb. I, II — a 2 — mf — p — pp

Tuba — mf — p — pp

Perc. I — 3 T. Toms — f — Trgl. — mp — pp

Perc. II — 2 Bongos — f — Gong — mf — mp sub.p — II 'p' 'mp' 'mf'

S. — clear high speech ~ octave — f — simile — mf mp mf mp p — ŠU - U - WUW TU - U - WUW A - NA MA - TI — South - Wind — toward land

M. S. — clear high speech ~ octave — f — simile — mf mp mf mp p — ŠU - U - WUW TU - U - WUW A - NA MA - TI — South - Wind — toward land

A. — clear high speech ~ octave — f — simile — mf mp mf mp p — ŠU - U - WUW TU - U - WUW A - NA MA - TI — South - Wind — toward land

Ten. — clear high speech ~ octave — f — simile — mf mp mf mp p — ŠU - U - WUW TU - U - WUW A - NA MA - TI — South - Wind — toward land

Bar. — clear high speech ~ octave — f — simile — mf mp mf mp p — ŠU - U - WUW TU - U - WUW A - NA MA - TI — South - Wind — toward land

Bass — clear high speech ~ octave — f — simile — mf mp mf mp p — ŠU - U - WUW TU - U - WUW A - NA MA - TI — South - Wind — toward land

Dry tree-leaves rustling by rubbing (supplied by composer for the recording).

From the composer: the graphic curve signifies process of some kind of quasi-dynamics plus timbre.

Technical instructions for the dry leaves: strong amplifying should be used close to the hands of percussionist

53 54 55 56 57

Perc. I / II — 'p' — 'pp' — (pp)

S. — p — whistle — turning into breathing-out air — 'p' 'mp' 'p' — whistle

M. S. — p — whistle — turning into breathing-out air — 'p' 'mp' 'p' — whistle

A. — p — whistle — turning into breathing-out air — 'p' 'mp' 'p' — whistle

Ten. — breath before every vowel 'mf' — [a frightening effect] — (27) TS'AL - MU - TI — dark — Sprechg. + breezing air inside with voice — 'mf' — same pitches' as in b. 53-54 — IP - TS'U — simile (voice projection) — became - white — whistle

Bar. — p — whistle — turning into breathing-out air — 'p' 'mp' 'p' — whistle

Bass — p — whistle — turning into breathing-out air — 'p' 'mp' 'p' — whistle

58 59 60 61

Perc. I: Vib. 7 — p/mp motor on — pp motor off — dry leaves enter again — 'p' 'mp' 'p'

Perc. II

Ten.: f [quasi monotonic] → — same pitch > p — IP - TS'U — U - GA - RU — falcetto-highest (speech) — fields

8va

Vln I 1-6: molto vib. — non vib.

Vln I 7-10: mf — f — sub.mp pp — ppp

Vln II 1-4: molto vib. — non vib. — mf — sub.mp pp

Vln II 5-6: mf — sub.mp pp

Vln II 7-8: mf — sub.mp pp

62 63 64 65

Fl. I: f 5 — sub.p pp

Fl. II: f 5 — sub.p pp

Ob. I: mf — sub.p pp

Ob. II: mf — free point of arrival — sub.p pp

Perc. I: Mar. pp

Perc. II: 2 Bongos pp

S.: lips open outside, tongue close to teeth — strong weak (sub.) — simile — mf-f — ŠAP - LI - - - Š - — like whisper

M. S.: lips open outside, tongue close to teeth — strong weak (sub.) — simile — (24) below — pp

A.: lips open outside, tongue close to teeth — strong weak (sub.) — simile — UL - 'IZI(KK)'A — not blew — pp

Ten.: lips open outside, tongue close to teeth — strong weak (sub.) — simile — UL - 'IZI(KK)'A — not blew — pp

Bar.: lips open outside, tongue close to teeth — strong weak (sub.) — simile — UL - 'IZI(KK)'A — not blew — pp

Bass: lips open outside, tongue close to teeth — strong weak (sub.) — simile — UL - 'IZI(KK)'A — not blew — pp

Bar 65 for all singers:
Each singer in his / her natural voice individually speaks this whole word quickly several times by his / her individual intermissions.
*Resembles b. 7-8 but shorter and in total **pp**; except Sopranos*

66 67 68 69

Fl. I — *pp* 5 — *ppp*

Fl. II — *pp* 5 — *ppp*

Ob. I — *pp* — *ppp*

Ob. II — *pp* — *ppp*

Perc. I — Mar. *pp* — *ppp* — *pppp*

Perc. I — 5 T. Block 6 — *f* — *sub.mp* — *p*

Perc. II — 2 Bongos *pp* — *ppp* — *pp*

S. solo — *ff* quite high speech — (*ff*) same high pitch

S. — *mf-f* — *free point of arrival* — *mf/mp* — *mp* — *pp*

UL - I - LLI - KA — not - come

(29) IBBAL IBBAL . . . . . rebelled
repeat quickly this word as many times as possible

MI - LU — flooding

KATh

I - NA — from

NAG - BI — spring

M. S. — *pp* — UL - 'IZI(KK)'A — not blew

A. — *pp* — UL - 'IZI(KK)'A — not blew

Ten. — *pp* — UL - 'IZI(KK)'A — not blew

Bar. — *pp* — UL - 'IZI(KK)'A — not blew

Bass — *pp* — UL - 'IZI(KK)'A — not blew

Bar 67 for all singers:
Each singer in his / her natural voice individually speaks this whole word quickly several times by his / her individual intermissions.
Resembles b. 7-8 but shorter and in total ***pp*** *; except Soprano.*

70 71 73 74

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Perc. I
S. solo
S.
M. S.
A.
Bar.
Vln I
Vln II
Vla 1-3
Vla 4-6
Vcl.
D. B.

Flz.
Vib.
a little lower
ERTS-'E - TU
earth
RE - - - - M-ŠA
her - womb
(28)
TS'E - RU
steppe
PAL - KU
wide
U - LID ID -
produce salt
say with trembling voice, each singer in correlation to graph.
improvize on these exact two notes by quick nonsymmetrical values, successively (=with no inner intermissions)
improvize on these exact two notes by quick nonsymmetrical values, with short inner breaks
martele (sotelle)
staccato
spiccato

75 76 77 78 79

Cls I. II

(p)

Bn. I

p improvize on these exact two notes by quick nonsymmetrical values, successively (=with no inner intermissions)

Bn. II

p sub.pp

mf

Trb. I, II

a 2

Tuba

mf

S.

(mf) -RA - NA salt

as a strong whisper S

weak SE - BET U - MI seven days

strong Š

~ octave f clear high speech ŠU - U - WUW South - Wind

simile TU - U-WUW

M. S.

(mf) -RA - NA salt

as a strong whisper S

weak SE - BET U - MI seven days

strong Š

~ octave f clear high speech ŠU - U - WUW South - Wind

simile TU - U-WUW

A.

as a strong whisper S

weak SE - BET U - MI seven days

strong Š

~ octave f clear high speech ŠU - U - WUW South - Wind

simile TU - U-WUW

Ten.

as a strong whisper S

weak SE - BET U - MI seven days

strong Š

~ octave f clear high speech ŠU - U - WUW South - Wind

simile TU - U-WUW

Bar.

as a strong whisper S

weak SE - BET U - MI seven days

strong Š

~ octave f clear high speech ŠU - U - WUW South - Wind

simile TU - U-WUW

Bass

as a strong whisper S

weak SE - BET U - MI seven days

strong Š

~ octave f clear high speech ŠU - U - WUW South - Wind

simile TU - U-WUW

Vln I

pizz. (pp)

Vln II

pizz. (pp)

Vla

pizz. (pp)

Vcl.

1, 2

pizz. (pp)

between bridge and tailpiece, arpeggio on four strings

l. batt pizz. mp-mf

arco s. pont. inner assymetry p

gliss. mf

3, 4

pizz. (pp)

between bridge and tailpiece, arpeggio on four strings

l. batt pizz. mp-mf

arco s. pont. inner assymetry p

gliss. mf

D. B.

1

pizz. (pp)

between bridge and tailpiece, arpeggio on four strings

l. batt pizz. mp-mf

arco s. pont. inner assymetry between D. B. 1 and D. B. 2,3 p

gliss. mf

2

(pp)

between bridge and tailpiece, arpeggio on four strings

l. batt pizz. mp-mf

arco s. pont. p

gliss. mf

3

(pp)

between bridge and tailpiece, arpeggio on four strings

l. batt pizz. mp-mf

arco s. pont. p

gliss. mf

80 81 82 83 84

rit. *a tempo*

'Cluster chorale'

Bn. I
Bn. II
Hn I
Hn II
Hn III
Trb. I
Trb. II
Tuba

(mf) mp

p pp

larger intermissions

Each singer in his / her natural voice individually speaks this whole word quickly several times by his / her individual intermissions; these become larger up till morendo at the end of b. 82

S.
M. S.
A.
Ten.
Bar.
Bass

f mf f mf f pp

A - NA MA - TI
toward land

UL - IZZI(KK)'A
not blew

Bass (choir): free low pitches according to graph

mf *sing* — *free point of arrival* — *simile (pitches)* — *free point of arrival*

(26) I - TE - DDI - L — IR - TA - ŠA
locked her - breast

Vcl. 1, 2 / 3, 4

D. B. 1 2 3

(mf) mp p

rit. sempre rit. ad lib. A tempo ♩ = 64 ad lib.

85 86 87 88 89 90

Bn. I
Bn. II
Hn I
Hn II
Hn III
Trb. I
Trb. II
Tuba
Perc. I
Perc. II
Bass solo
Bass
Vla 1, 2
Vla 3, 4
Vla 5, 6
Vcl. 1, 2
Vcl. 3, 4
D. B. 1
D. B. 2
D. B. 3

non tremolo
pp
mp
Glock. f
Xyl. f
5 T. Block f
p sing
turns into whisper
Bass solo stops
NI - - - SA - - - BA NI - SA - BA
Nisaba (the grain goddess)
sing lower pitches than before
slower gliss. than before
f
pp
ff
sing very high
'repeat' the R with the tongue very quickly turns into speech
NI - SA - BA RE - MU KUTS - 'U - RRRRRRRRRRR . . . . .
(32) womb
is - tied - up

A tempo ♩= ca. 60 — rit. — II ♩=74

91 92 93 94 95 96

Fls I, II — pp portamento — ppp — a 2 mf — sub.mp — sub.p
Obs I, II — pp portamento — ppp — a 2 mf — sub.mp — sub.p
Cls I, II — pp portamento — ppp — a 2 mf — sub.mp — sub.p
Bns I, II — sub.p — ppp — a 2 mf — sub.mp — sub.p

Hns I, II, III — sub.p — pp portamento — ppp — a 2 mf — sub.mp — sub.p
Tpts I, II — ppp — a 2 mf — sub.mp — sub.p
Trb. I, II — sub.p — pp portamento — ppp — mf — sub.mp — sub.p
Tuba — sub.p — pp portamento — ppp

8va

Perc.
Glock. — I — Vib. sub.p
5 T. Block — II — sub.p

♩= 68

S. — from (32) — mf — RE - MU — womb — from (28) — mp — TS'E - RU — steppe
M. S. — mf — RE - MU — womb — mp — TS'E - RU — steppe
A. — mf — RE - MU — womb — mp — TS'E - RU — steppe
Ten. — mf — RE - MU — womb — mp — TS'E - RU — steppe
Bar. — mf — RE - MU — womb — mp — TS'E - RU — steppe
Bass — Bass solo (only) — mp sing — MA very low — UL 'U - ŠE - - - - - - ŠIR not produce — Bass solo ends ppp — ŠE - RRA child — mf — RE - MU womb — mp — TS'E - RU steppe

rit. ♩= 68

Vln I — 1-6 — pp detache — ppp
Vln I — 7-10 — pp detache — ppp
Vln II — 1-4 — pp detache — ppp
Vln II — 5-8 — pp detache — ppp
Vla — 1-4 — sub.p — pp detache — ppp
Vla — 5, 6 — sub.p — pp detache — ppp
Vcl. — 1, 2 — sub.p — pp detache — ppp
Vcl. — 3, 4 — sub.p — pp detache — ppp
D. B. — 1 — sub.p — pp portamento — ppp
D. B. — 2 — sub.p — pp portamento — ppp
D. B. — 3 — sub.p — pp portamento — ppp

97 98 99 100 101

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hn II
Hn III
Tpts I, II
Trb. I, II
Tuba
Hp
S.
M. S.
A.
Ten.
Bar.
Bass
Vln I
1-4
Vln II
5-8
Vla
Vcl.
D. B.

RE - MU TS'E - RU SE - BET U - MI SE - BET U - MI ŠU - TU A - NA MA - TI MA - TI UL - 'I - ZZIK - 'A
seven days S. - Wind toward land not blew

assymetrical, quick, by two hands together

short gliss.

free point of arrival

everybody Sprechg.

from (29)

1.- 6.
7-10

unis.

102 103 104 105

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hn II
Hn III
Trb. I, II
Tuba
Perc. I
Perc. II
Hp
S.
M. S.
A.
Ten.
Bar.
Bass
Vln I
Vln II
Vla
Vcl.
D. B.

two river stones or sea-shore stones hitting naturally with each other

'mp – mf'

'mf'
dry tree-leaves, strongly amplified

'mp'

(mf) Sprechg.
- BBAL-KAT 'ERTS - 'E - TU
rebelled
ID - RA - NA ID - RA - NA
salt
from (28)
(22) SE - BET U - MI SE-BET U - MI
seven days
ŠU - TU A - NA MA - TI MA - TI
S. - Wind toward land

breath before every vowel
[a frightening effect]
Sprechg. + breezing air inside with voice
(27) T'SAL - MU - TI
dark
IP -

the same pitch as in b. 103-104

106 107 108 109 110

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hn II
Hn III
Perc. I II
II.
S.
M. S.
A.
Ten.
Bar.
Bass
Vln I
Vla
Vcl.
D. B.

mf mp ppp pp (ppp) (28) (22) a 2 8va Sprechg. stabile unis.

UL - 'I-ZIKK-'A I - BBAL-KAT 'ERTS-'E-TU ID - RA-NA ID - RA-NA SE - BET U-MI SE-BET U-MI ŠU - TU A-NA MA-TI MA-TI
not blew rebelled salt seven days S.-Wind toward land

from (29) from (28)

- TS'U - - - - IP - TS'U U - GA - RU
became - white fields

TS'E - RU PA - - L - KU
steppe wide

falcetto-highest (speech) [quasi monotonic] same pitch

111 112 113 114

Fl. I
Fl. II
Ob. I
Ob. II
Cls I. II
Bns I, II
Hn I
Hn II
Hn III
Tuba
Hp
S.
M. S.
A.
Ten.
Bar.
Bass
Vln I
Vln II
Vla
Vcl.
D. B.

(ppp) mf quasi attacca ppp pp mf ff free point of arrival

must not be G

PA - - - - - - L - KU

ŠAP - LI - - Š - - Š

(24) below

Sprechg.

UL - 'I-ZZIK-'A not blew

I - BBAL-KAT 'ERTS-'E - TU rebelled earth

from (29)

from (28) ID - RA - NA ID - RA - NA salt

(22) SE - BET U - MI SE - BET U - MI seven days

8va

115 116 117 118

Fl. I
Fl. II
Ob. I
Ob. II
Cls I. II
Bns I, II
Hn I
Hn II
Hn III
Trb. I, II
Tuba
Timp.
Perc. I
Perc. II
Hp
S.
M. S.
A.
Ten.
Bar.
Bass
Vln I
Vln II
Vla
Vcl. 1, 2
Vcl. 3, 4
D. B.

mf (mf) p pppp pp ppp (ppp) (pp) (ff) short gliss. simile free point of arrival f (f) (mf) 8va Mar. 5 T. Block 2 Bongos mp sub.p Sprechg.

ŠAP - LI - - - Š
UL I - LLI - KA
not come
MI - LU
flooding
I - NA NAG - BI
from spring

ŠU - TU A - NA MA - TI MA - TI
S. - Wind toward land
UL - 'I - ZIKK - 'A
not blew
I - BBAL - KAT 'ERTS - 'E - TU
rebelled earth
ID - RA - NA ID - RA - NA
salt

Coda ♩ = ca. 60-64 **Vertical multipolyphonic thematic unit of quasi parlando effect**

119 120 121 122

Fls I, II — *sub.* **p**

Obs I, II — *sub.* **p**

Cls I, II — *sub.* **p**

Bns I, II — *sub.* **p**

Hn I — *sub.* **p**

Hn II — *sub.* **p**

Hn III — *sub.* **p**

Trb. I, II — *sub.* **p**

Tuba — *sub.* **p**

M. S. — **f**

E - - - LE - - - NU ZU-NNI ZU-NNI ŠU A - DAD I - ŠA - KK'IL

(23) above his-rains Adad spares

M. S. — **f**

E - - - LE - - - NU ZU-NNI ZU-NNI ŠU A - DAD I - ŠA - KK'IL

above his-rains Adad spares

A. — **mp**

(30) ŠA-MMU UL - UTS - 'A ŠA-MMU UL-UTS-'A ŠU - 'U UL-'IƏ-RU ŠU-'U UL-'IƏ-RU

grass not came-up cereals not grew

Ten. — **f**

(25) I - - - - ŠŠUR EK-'Ə-LU IŠ-PI - KI - ŠU_

cut - off field its-yield

Bar. — **mp**

(30) ŠA-MMU UL - UTS - 'A ŠA-MMU UL-UTS-'A ŠU - 'U UL-'IƏ-RU ŠU-'U UL-'IƏ-RU

grass not came-up cereals not grew

Bass — **p**

(31) I - - - ŠŠA - KIN - MA A - NA NI - ŠI A - SA - KKU A - SA - KKU

be-set to people plauge

Vln I — *sub.* **p**

Vln II — *sub.* **p**

Vla — *sub.* **p**

Vcl. 1, 2 — *sub.* **p**

Vcl. 3, 4 — *sub.* **p**

D. B. — *sub.* **p**

A remark: no vertical occidentals in the choir part (as in the whole score)

123 124 125 126

Fls I, II — *sub.* ***pp***

Obs I, II — *sub.* ***pp***

Cls I, II — *sub.* ***pp***

Bns I, II — *sub.* ***pp***

Hn I — *sub.* ***pp***

Hn II — *sub.* ***pp***

Hn III — *sub.* ***pp***

Trb. I, II — *sub.* ***pp***

Tuba — *sub.* ***pp***

M. S. — ***f***

E - - - LE - - - NU — ZU-NNI ZU-NNI - ŠU — A - DAD I-ŠA - KK'IL

above — his-rains — Adad spares

M. S. — ***f***

E - - - LE - - - NU — ZU-NNI ZU-NNI - ŠU — A - DAD I-ŠA - KK'IL

above — his-rains — Adad spares

A. — ***mp***

ŠA-MMU UL-UTS-'A ŠA-MMU UL-UTS-'A — ŠU-'U UL-'IƏ-RU — ŠU-'U UL-'IƏ-RU

grass not come-up — cereals not grew

Ten. — ***f***

I - - - - ŠŠUR — EK-'Ə-LU IŠ-PI - KI - ŠU

cut - off — field its - yield

Bar. — ***mp***

ŠA-MMU UL-UTS-'A ŠA-MMU UL-UTS-'A — ŠU-'U UL-'IƏ-RU — ŠU-'U UL-'IƏ-RU

grass not come-up — cereals not grew

Bass — ***p***

I - - - ŠŠA-KIN - MA — A - NA NI-ŠI — A - SA - KKU — A - SA - KKU

be-set — to people plauge

Vln I — *sub.* ***pp***

Vln II — *sub.* ***pp***

Vla — *sub.* ***pp***

Vcl. 1, 2 — *sub.* ***pp***

Vcl. 3, 4 — *sub.* ***pp***

D. B. — *sub.* ***pp***

Codetta

127 128 129 130 131

♩ = 60 - 62 *rit.*

Fls I, II — *p* — *non vib.* — *pp*

Obs I, II — *p* — *non vib.* — *pp*

Cls I, II — *p* — *non vib.* — *pp*

Bns I, II — *p* — *non vib.* — *pp*

Hn I — *p* — *pp*

Hn II — *p* — *pp*

Hn III — *p* — *pp*

Tpts I, II — *p* — *pp*

Trb. I, II — *p* — *pp*

Tuba — *p* — *pp*

Timp. — *p* — *pp*

Perc. I: Vib. — *p* — *pp*

Perc. II: Cymb. — *p* — *ppp*

Hp — *p* — *pp*

S. — *mp* — *p* — *pp*, *'mp' whisper* — *'ppp'*

(22) SE-BET U - MI seven days — ŠU - TU A - NA MA - TI ŠU - TU A - NA MA - TI S.-Wind toward land — UL - 'I - ZZIK - 'A not blew — Ul - 'I - ZZIK - 'A

M. S. — *mp* — *p* — *pp* — *'pp'* UL'IZZIK'A — *'ppp'*

SE-BET U - MI seven days — ŠU - TU A - NA MA - TI ŠU - TU A - NA MA - TI S.-Wind toward land — UL - 'I - ZZIK - 'A not blew

whisper this whole word many times very quickly (no stops!), then in rit.

variety of 'pitches'

A. — *mp* — *p* — *pp* — *'p' whisper* — *'ppp'*

SE-BET U - MI seven days — ŠU - TU A - NA MA - TI ŠU - TU A - NA MA - TI S.-Wind toward land — UL - 'I - ZZIK - 'A not blew — S

Ten. — *mp* — *p* — *pp*, *'mp' whisper* — *'ppp'*

SE-BET U - MI seven days — ŠU - TU A - NA MA - TI ŠU - TU A - NA MA - TI S.-Wind toward land — UL - 'I - ZZIK - 'A not blew — Ul - 'I - ZZIK - 'A

Bar. — *mp* — *p* — *pp* — *'pp'* UL'IZZIK'A — *'ppp'*

SE-BET U - MI seven days — ŠU - TU A - NA MA - TI ŠU - TU A - NA MA - TI S.-Wind toward land — UL - 'I - ZZIK - 'A not blew

whisper this whole word many times very quickly (no stops!), then in rit.

variety of 'pitches'

Bass — *mp* — *p* — *pp*, *'p' whisper* — *'pp'*

SE-BET U - MI seven days — ŠU - TU A - NA MA - TI ŠU - TU A - NA MA - TI S.-Wind toward land — UL - 'I - ZZIK - 'A not blew — S

Vln I — *non vib. s. pont.* — *p* — *(p)* — *pp*

Vln II — *non vib. s. pont.* — *p* — *(p)* — *pp*

Vla — *non vib. s. pont.* — *p* — *(p)* — *pp*

Vcl. 1, 2 — *non vib. s. pont.* — *p* — *(p)* — *pp*

Vcl. 3, 4 — *non vib. s. pont.* — *p* — *(p)* — *pp*

D. B. — *non vib. s. pont.* — *p* — *(p)* — *pp*

SCENE 5

DUET OF ANU AND ILABRAT (DUET IN ARIOSI)

(Bass) (Men Choir)

(total ca 6:00)

1 ♩ = 60 2 ANU Ist. 3

B. Cl. (Cl. II)
D. Bn (Bn II)
Trb. I, II
Tuba
Timp.
Perc. I — Xyl.
Vla 1-4
Vla 5, 6
Vcl. 1, 2
Vcl. 3, 4
D. B.

4 5 6

Anu Bass — (33) A Why — MMI

7 8 9

B. Cl. (Cl. II) — mp mf mp mf mp mf mp

D. Bn (Bn II) — p

Trb. I, II — mp/mf

Tuba — pp

Timp. — (mp)

Perc. I — (Xyl.) mp/mf

Anu Bass — mp mf — A - - - - - - - - MMI - - - - - - - - NI

Vla 1-4 — p mp

Vla 5, 6 — p mp

Vcl. 1, 2 — p mp

Vcl. 3, 4 — p mp

D. B. — mp mf mp mf mp mf mp

10 11 12

B. Cl. (Cl. II) — mp p mp p mp p mp p mp p

D. Bn (Bn II) — p

Trb. I, II — mp p

Tuba — (pp)

Timp. — mp

Perc. I — Xyl. mp

Anu Bass — mp mf — ŠU - - - - - - - - South - Wind

Vla 1-4 — p

Vla 5, 6 — p

Vcl. 1, 2 — p

Vcl. 3, 4 — p

D. B. — mp p mp p mp p mp p mp p

a little faster
♩ = ca. 68

13 14 15 16

B. Cl. (Cl. II) — mp p pp
D. Bn (Bn II) — p pp mp mf
Trb. I, II — p pp ppp
Tuba — pp
Timp. — mp
Perc. I (Xyl.) — p pp ppp
Anu Bass — mp mf mp voiceless, accented; mf f; T(h) ŠU; free point of arrival
Vla 1-4 — p pp mp mf
Vla 5, 6 — p pp mp mf
Vcl. 1, 2 — p pp mp mf
Vcl. 3, 4 — p pp mp mf
D. B. — mp p pp

17 ♩ = 60 18 19 20 21 22

B. Cl. (Cl. II) — mp mf
D. Bn (Bn II) — mp mf
Tpts I, II — f mp f mf
Trb. I, II — mp mf
Tuba — pp p
Anu Bass — quite voiceless speech; "ff" a strong whisper; -TU IŠ-TU since; mp; short slow trill; f; SE-BET U - - - - MI_ seven days; (f); A - NA toward
Vla 1-4 — mp mf
Vla 5, 6 — mp mf
Vcl. 1, 2 — mp mf
Vcl. 3, 4 — mp mf
D. B. — mp mf

23 ♩ = 60 24 25 26

B. Cl. (Cl. II)
D. Bn (Bn II)
Trb. I, II
Tuba
Perc. I
Anu Bass
Vla 1-4
Vla 5, 6
Vcl. 1, 2
Vcl. 3, 4

Xyl. *alternate between the two intervals by nonsymmetrical rhythms and breaks*

MA land MA

27 28 29

B. Cl. (Cl. II)
D. Bn (Bn II)
Tpts I, II
Trb. I, II
Tuba
Timp.
Perc. 1
Anu Bass
Vla 1-4
Vla 5, 6
Vcl. 1, 2
Vcl. 3, 4
D. B.

Flz.

TI LA not

30 ♩ = ca. 50 *accel.* ♩ = 60 31 32

Cl. I — *f*
B. Cl. (Cl. II) — *f*
D. Bn (Bn II) — *f*
Trb. I, II — *f*
Tuba — *mp/mf*
Xyl.
Perc. I — *f*
Anu Bass — (*fff*) *Sprechg.* I - ZIK - KƏ ZIK - KƏ ZIK - KƏ ZIK - KƏ ZIK - KƏ ZIK - KƏ ZIK - KƏ blows — *ff* ZI — *mf* K'A — *free point of arrival*
Vla 1-4 — *f*
Vla 5, 6 — *mf*
Vcl. 1, 2 — *f*
Vcl. 3, 4 — *mf*
D. B. 1 — *f*
D. B. 2 — *f*
D. B. 3 — *f*
Perc. I — (*mp/mf*) *f*

33 ♩ = 60 34

B. Cl. (Cl. II) — *mp* *p*
D. Bn (Bn II) — *mp* *p*
Trb. I, II — *mp* *p*
Tuba — *pp* *p*
Timp. — *mp* *p*
Xyl.
Perc. I — *mp* *p*
Anu Bass — (*mf*) *f* A - - - - - - - - - - MMI - - - - - - - - - -

35 36 37

B. Cl. (Cl. II) D. Bn (Bn II) Trb. I, II Tuba Timp. Perc. I Anu Bass

Xyl.

- A - - - - - - - - MMI - - - - - - - - - NI

free point of arrival

1, 2 Vla 3, 4 5, 6 Vcl. 1 2 3, 4 D. B.

38 39 40 41 42 43 44

quasi dolce
♩ = ca. 54
♩ = 60

B. Cl. (Cl. II)
D. Bn (Bn II)
Hns I, II, III
Trb. I, II
Tuba
Perc. I ? II
Vib.
Anu Bass
1-4 Vla
5, 6 Vla
1, 2 Vcl.
3, 4 Vcl.
D. B.

a 3

dolce, quasi rubato
permanent gliss

RE - - - - - - MU
womb

45 Tempo ♩ = 68 46 47 Senza misura
ad lib.

Tpt I
Slapstick

regular high speech
very high speech
6-8"

KU - - - - - TS - (S) - UR - MA
is - tied - up

KUTS'URRRRRRRRRRRRRRRRRRR MA
repeat the R with the tongue as much as possible
low speech

48 ♩ = 68 49 50

B. Cl. (Cl. II) — mp mf mp mf mp mf mp mf mp mf (mf)

D. Bn (Bn II) — p

Trb. I, II — p

Tuba — pp

Timp. — mp

Perc. I — Xyl. p

Anu Bass — f fast gliss. UL - 'U - not

1, 2 — p

Vla 3, 4 — p

5, 6 — p

1 — p

Vcl. 2 — p

3, 4 — p

D. B. — mp mf mp mf mp mf mp mf (mf)

51 52 53 54 rit. molto

B. Cl. (Cl. II) — mp mf mp mf mp p pp

D. Bn (Bn II) — (p) p pp

Trb. I, II — p

Tuba — (pp) pp ppp

Timp. — mp

Perc. I — Xyl. p

Anu Bass — mf f mf f mf mp no gliss. quite long gliss. (pp) - ŠE - - - - - - - - - - - - - - - produced ŠIR ŠE - RRA child

1, 2 — p pp

Vla 3, 4 — p pp

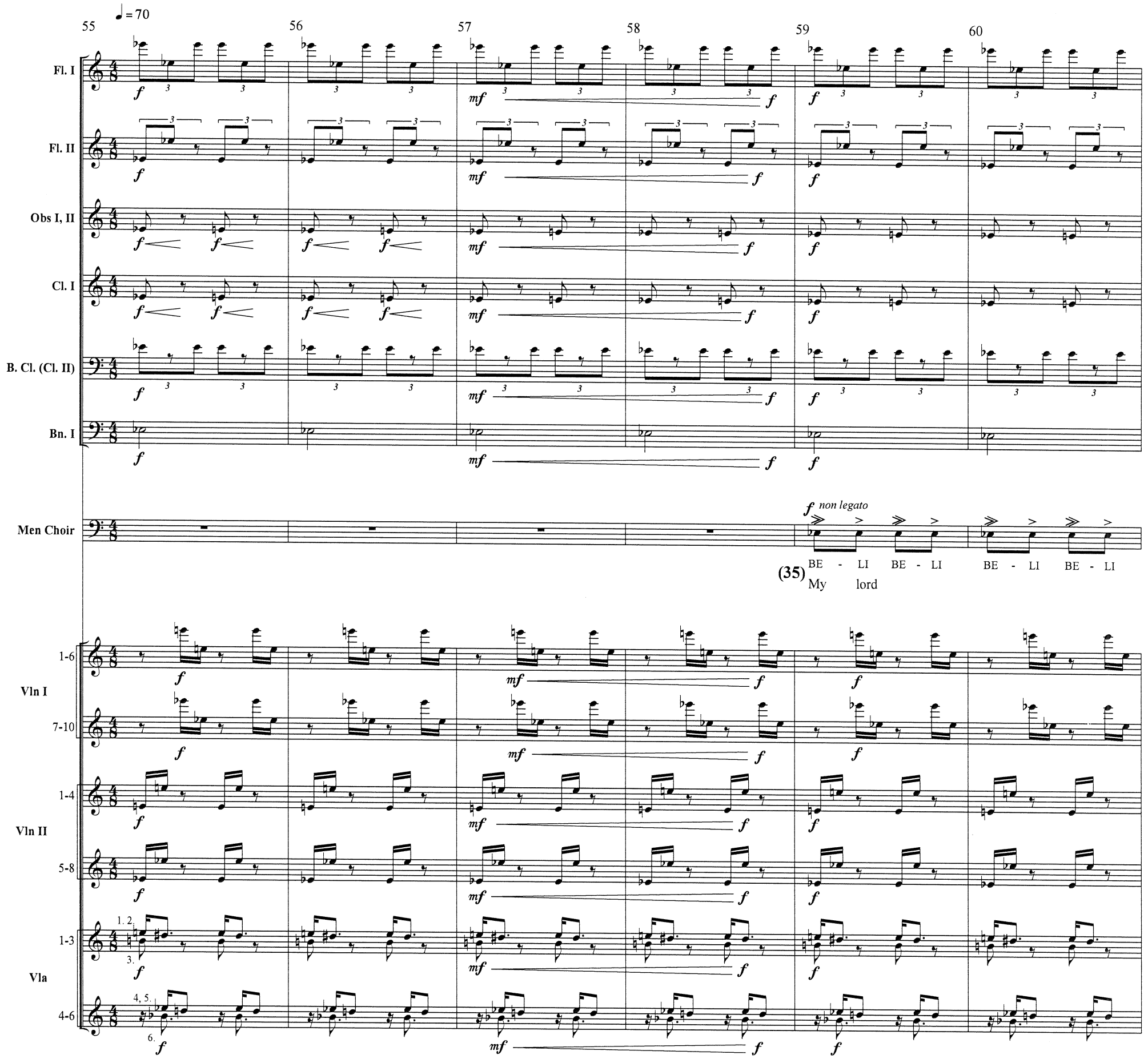
5, 6 — p pp

1 — p pp

Vcl. 2 — p pp

3, 4 — p pp

D. B. — mp mf mp mf mp pp

Ilabrat

♩ = 70
55
56
57
58
59
60
Fl. I
Fl. II
Obs I, II
Cl. I
B. Cl. (Cl. II)
Bn. I
Men Choir
f non legato
BE - LI BE - LI BE - LI BE - LI
(35)
My lord
Vln I
1-6
7-10
Vln II
1-4
5-8
Vla
1-3
4-6
1. 2.
3.
4, 5.
6.
f
mf

61 62 63 (♩ =♪♪♪) 64 65

Fl. I
Fl. II
Obs I, II
Cl. I
B. Cl. (Cl. II)
Bn. I
Men Choir
Vln I
Vln II
Vla
1, 2
Vcl.
3, 4

mf f ff portamento

(f) ff

BE - LI BE - LI BE - LI BE - LI

A - DA - PA

(36) Adapa

1. 2. 3. 4, 5. 6.

66 67 68 69 70 71

Fl. I
Fl. II
Obs I, II
Cls I. II
Bn. I

(ff) sub.mf mf mp

high speech
(ff)
mf Sprechg. f speech
ff f ff

Men Choir

MAR E - A
son of Ea

ŠA - 3 ŠU - TI
the South - Wind

KA KA

Vln I 1-5 6-10
Vln II
Vla 1-3 4-6
Vcl.

non tremolo

(f) sub.mf mf mp

72 73 74 75 76 77 78

Fl. I
Fl. II
Obs I, II
Cls I. II
Bn. I

(mp) f

Men Choir

voiceless, with strong stress
voiceless, with very strong stress
voiceless, with very strong stress
cluster Baritones concluded

f ff (ff)

KA - P KA - P KA - PPƏ KA - PPƏ KAP - PA KAP - PA KAP - PA - ŠA
her wing

Vln I
Vln II
Vla
Vcl.

(mp) f

79 80 81 82 83 84 85 86 ad lib. ♩= 64

Fl. I
Fl. II
Obs I, II
Cls I. II
Bn. I

non tremolo trem.

mp mf p pp

Men Choir

(ff) shout with high pitch
KAP - PA - ŠA
mf unis.
I - - - - - - Š
f as a strong whisper
mf
IŠ - TE -
(mf)
loses pitch and continues "f"
BIRRRRRRRRRRRRRRRRRRRRRRR RRRRRRRRR

Vln I
Vln II
Vla
Vcl.

broke

ANU 2nd.

87 88 89 90 91 92

♩= 56-60
Introduction by orchestral attacca

B. Cl. (Cl. II)
D. Bn (Bn II)
Tuba
Timp.
Glock.
Perc. I
Perc. II
Cow Bell
Hp

f mf mf/f p

8va

Anu Bass

f molto vib.

(37) NA - - - - - RA - - -
help

1-3 Vla
4-6 Vla
1, 2 Vcl.
3, 4 Vcl.
D. B.

93 94 95 96 97 98 99 100

♩ = 80

ad lib.

B. Cl. (Cl. II)
D. Bn (Bn II)
Tuba
Hp
Anu Bass
Vla 1-4 5, 6
Vcl. 1, 2 3, 4
D. B.

(mf) mf mp p (p) pp bisb. 8va molto vib. con'd low voice speech vib. stopped

- RU (U) NA - - - RA - - - - - - RU NA - RA - RU (U)

A tempo ♩ = 80

101 102 103 104 105 106 107

f ff

Perc. I II Church bell / Chimes Glock.

Sprechg. outburst legato strong burst-out, voiceless non tremolo unis.

ŠU - - - (U) - - - - - PƏh - ŠU - - - PUR - MA LIL - KƏ - - - LIL - K'U -

(38) send - and

Ad lib.

108 109 110 111 112 113

B. Cl. (Cl. II) — f ff f mf p pp ppp

D. Bn (Bn II) — p pp ppp

Tuba — ppp pp ppp pppp

Glock.

Perc. I — f

Cymb.

Perc. II — f

Hp — f

Anu Bass — f ff f ff Sprechg. mp mp mf mp mf mp as a strong long whisper

- (U) - - - - NI LIL - K'U - non gliss. NI - - - - - - - Š Š Š Š Š Š

1. 2. 3.

Vla 1-3 — f ff f mf p pp ppp

4, 5. 6.

Vla 5, 6 — f ff f mf p pp ppp

Vcl. 1, 2 — f ff f mf p pp ppp

Vcl. 3, 4 — f ff f mf p pp ppp

D. B. — f ff f mf p pp ppp

A tempo ♩ = 90

accel.

114 115 116 117 118 119 120 121 short fermata

B. Cl. (Cl. II) — mp mf mp mf mp p mp f f ff

D. Bn (Bn II) — p f f ff

Tuba — ppp mp mp mf

Timp. — mp p (p) f f ff

Hp — mp f (f) bisb. ff

bisb.

pitch stabile
normal voice natural speech

Anu Bass — mf mp mf mp mf mp f (f) fff

LIL - K'U - NI - - - ŠŠU A - NNI - KA

to - bring - him here

Vla 1-4 — p mp f f ff

Vla 5, 6 — p mp f f ff

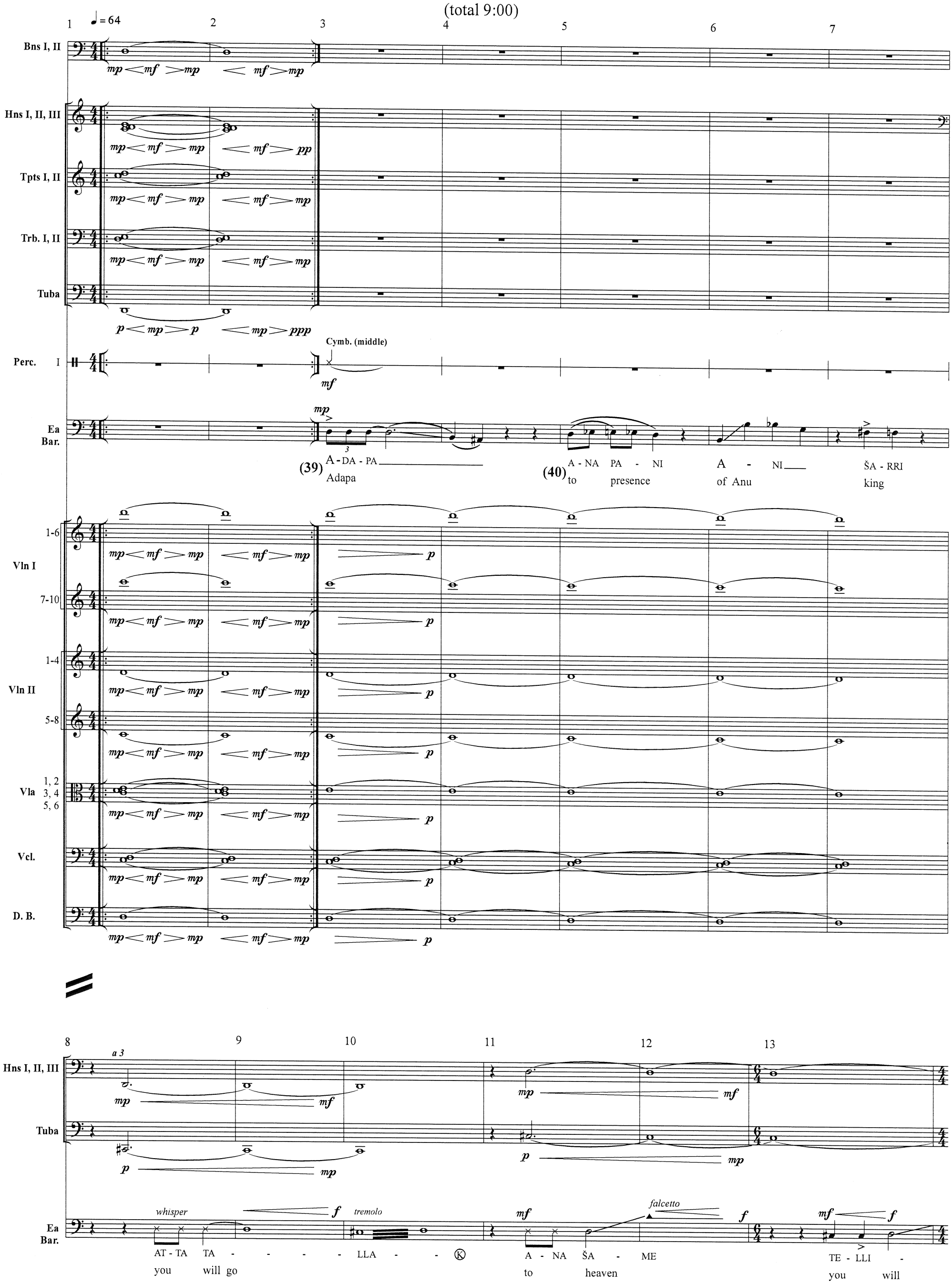
Vcl. 1, 2 — p mp f f ff

Vcl. 3, 4 — p mp f f ff

D. B. — mp mf mp mf mp p mp (f) f f ff

SCENE 6

EA'S LONG (MISLEADING) ARIA OF GUIDANCE

(total 9:00)

No Woodwinds except for Bsn. No Hrp.

14 15 16 17 18

Hns I, II, III (*mf*)

Tuba (*mp*)

Ea Bar. — *free pitch, a little higher than in b. 17*

- MA — A - NA — A - NA ŠA - ME — (E) — I - NA

ascend — (41) to — heaven — when –

Vln I 1-6 7-10 — 8va — *p* — *mp*

Vln II — *p* — *mp*

Vla 1-4 — *p* — *mp*

5, 6 — *p* — *mp*

Vcl. 1, 2 — *p* — *mp*

3, 4 — *p* — *mp*

D. B. — *p* — *mp*

19 20 21 22 23 24

Tpts I, II — *mf* *sub.mp* — (*mp*)

Trb. I, II — *mf* *sub.mp* — (*mp*)

Tuba — *p*

Ea Bar. — *mf* *f* *mp* — *p*

E - - - LI - - - - KA — A - NA BA - B A - NI A - NI A - NI A - NI

your - ascend — to gate - of Anu

1, 2 — *p*

Vcl. 3 — *p*

4 — *p*

D. B. — *p*

25 26 27 28 29

Tuba

(p) (p)

Ea Bar.

A - NI A - NI I - NA T'E-HI - - - - KA T'E-HI - - - - KA

when you approach

mp tr mf mp tr mf

1-3 4-6 Vln I 7-10

1-4 5-8 Vln II

1, 2 3, 4 5, 6 Vla

1, 2 3, 4 Vcl.

D. B.

mp

30 ♩ = 72 31 32 33 34 35

Tpts I, II

f sub. mf

Perc. I

Vib.

f sub. mf

Ea Bar.

mf f>

(42) I - NA BA - BU A - NI A - NI A - NI DU-MU - ZI U -

In gate - of Anu Dumuzi and

1-6 7-10 Vln I

1-4 5-6 Vln II

1-4 5, 6 Vla

1, 2 3, 4 Vcl.

D. B.

mf f mf mp

36 37 38 39 40 41 42

Tpts I, II

Vib.

Perc. I

II

Ea Bar.

no accent

no accent

Cymb. (middle)

short trill

- GI - ZZI - DA — I - ZZA - - - I - ZZA - ZU — (43) I - MMA-RU - - - KA

Gizzida — stand — they - will - see - you

43 44 45 46 47 48

Bns I, II

Hns I, II, III

Ea Bar.

a 2

a 3

speak

IL - TA - NA - ''A - LU - KA — (44) ET - 'Ə - LU — ET - 'Ə - LU — A - NA MA - NNI KA E-MA - TA

they - will - question - you — guy — for — whom — you - have - changed?

49 50 51 52 53 54

Bns I, II

Hn I

Hn II

Hn III

Ea Bar.

Vcl. 1, 2

A - DA - PA A - NA MA - NNI KA - RRA KA - RRA LA - B - ŠA - TA?

Adapa — for — whom — mourning - garb — you — are — dressed?

♩ = 76

55 56 57 58 59

Bns I, II — *nonsymmetrical slow repetitions* — *pp*

Hns I, II — *a 2* — *pp*

Hn III — *pp*

Trb. I, II — *nonsymmetrical slow repetitions* — *pp*

Tuba — *nonsymmetrical slow repetitions* — *ppp/pp*

Ea Bar. — *p* *'portato'*

(45) A - TTA A - NA ŠA - ŠU - NU TA - PPAL____ TA - - - PPAL____ I - NA MA - TI - NI
you to them you - will - answer (46) from our - land

Vln I — *pp*

Vln II — *pp*

Vla — *pp*

Vcl. — *pp*

D. B. — 1. — 2. 3. *pp*

60 61 62 63 64 *accel.*

Bns I, II — *(pp)* — *ppp*

Hns I, II — *(pp)* — *ppp*

Hn III — *(pp)* — *ppp*

Trb. I, II — *(pp)* — *ppp*

Tuba — *(ppp/pp)* — *pppp*

Mar. — Perc. I — Xyl. *mp* — *pp*

Ea Bar. — *mf* *f* *mf* *f*

I - LU____ ŠI - NA____ HALK - 'U - MA HALK - 'U - - - MA
gods two are - missing

Vln I — *(pp)* — *ppp*

Vln II — *(pp)* — *ppp*

Vla — *(pp)* — *ppp*

Vcl. — *(pp)* — *ppp*

D. B. — *(pp)* — *ppp*

molto accel. *a tempo*

65 66 67 68 69 70 71

Ea Bar. — ḪALK - 'U - MA | A - NA - KU | A - NA - KU | A - KAN - NA | EP - ŠE -
I thus | have - done

Vln I 1-6 — *mf* | *p* | *pp*
Vln I 7-10 — *mf* | *p* | *pp*
Vln II 1-4 — *mp* | *p* | *pp*
Vln II 5-8 — *mp* | *p* | *pp*
Vla — *mp* | *p* | *pp*
Vcl. — *p* | *pp*
D. B. — *p* | *pp*

72 73 74 75 76 77

Bn. I — *2 Bns nonsymmetrical to each other (slow as in bar 55)* — *p* | *mp*
Bn. II — *2 Bns nonsymmetrical to each other (slow as in bar 55)* — *p* | *mp*
Hns I, II — *a 2* — *p* | *mp*
Hn III — *p* | *mp*
Trb. I, II — *nonsymmetrical slow repetitions (as in bar 55)* — *p* | *mp*
Tuba — *nonsymmetrical slow repetitions, slower than Bns & Trbs (as in bar 55)* — *pp* | *p*
Perc. I — *mp* Mar. Xyl. *mp*

Ea Bar. — - - KU | (47) ŠU - NU A - NA KA - ŠA | I - ZA - KKA-RU | I - ZA - KKA-RU MA - NNU (48)
they to - you | will - say | who

Vln I 1-6 — *(pp)*
Vln I 7-10 — *(pp)*
Vln II 1-4 — *(pp)*
Vln II 5-8 — *(pp)*
Vla — *(pp)*
Vcl. — *(pp)*
D. B. — *(pp)*

78 79 80 81 82 83

accel. *molto accel.*

Bn. I — *(same slow nature)* *(mp)* *sub.mf* *(mf)*

Bn. II — *(same slow nature)* *(mp)* *sub.mf*

Hns I, II — *a 2* *(mp)* *sub.mf*

Hn III — *(mp)* *sub.mf*

Trb. I, II — *(mp)* *sub.mf*

Tuba — *(p)* *sub.mp*

Perc. — Mar. I — Xyl. *(mp)* *sub.mf*

Perc. — Glock. II — *nonsymmetrical repetitions , a litle faster than Bns* *sub.mf*

Ea Bar. — *mf* *f* *(f)*

I - LU ŠE-NA ŠA I - NA MA - TI ḪALK - 'U ḪALK-'U ḪALK-'U

gods two that from - land are missing?

A tempo ♩ = 72 ♩ = 80

84 85 86 87 88 89

Bn. I — *(mf)* *mp* *(mp)*

Bn. II — *(mf)* *mp*

Hns I, II — *(mf)* *mp*

Hn III — *(mf)* *mp*

Tpts I, II — *a 2* *(mf)* *p* *pp* *mf* *f* *(f)*

nonsymmetrical to each other, quick as Glock.

Trb. I, II — *(mf)* *mp* *(mp)*

Tuba — *(mp)* *p* *(p)*

Perc. — Mar. I — Xyl. *(mf)* *mp*

Perc. — Glock. II — *(mf)* *mp*

Ea Bar. — *mf* *(mf)* *f*

(49) A - TTA A - NA ŠA-ŠU-NU TA - PPAL (50) DU-MU-ZI U - GI-ZZI-DA

you to them will - answer Dumuzi and Gizzida

Orchestral Interlude

90 91 92 93 94

Bns I, II — a 2 — f — (f)

Hns I, II, III — mf — (mf)

Tpts I, II — f — (f)

Trb. I, II — a 2 — mf — (mf)

Tuba — 8va f

Ea Bar. — f — ŠU - NU ___ A - ḪA - MIŠ A-ḪA-MIŠ A ___ (51) they at - each - other

Vln I — f — 1-4 5, 6 7-10 a 3 — (f) sub. mf — mp

Vln II — f — 1-4 5, 6 7, 8 — (f) sub. mf — mp

Vla 1, 2 — f — (f) sub. mf — mp

Vla 3, 4 — f — (f) sub. mf — mp

Vcl. 5, 6 — f — (f) sub. mf — mp

Vcl. 1, 2 — ff — (ff) sub. mf — mp

D. B. 3, 4 — sub. mf — mp

D. B. 1 — f

D. B. 2, 3 — free point of arrival of gliss. — f — (f)

95 96 97 98 99 100

Perc. Mar. — nonsymmetrical short utterances, with big intermissions, resembling broad laughter — simile [from here a little reacting to voice]

Perc. I — p — mp — mf — Trgl.

Perc. Vib. II — p — mp — mf

Ea Bar. — mp speech — mf — f — mf — f

I - PPA - LA - SU - - - MA — look - and

ITS-SE - NE - ḪU ḪU ḪU ḪU ḪU ḪU ḪU ḪU — smile

(52) ŠU - NU 'A - MA - — they thing

101 102 103 104 105

Tpts I, II

Perc. I Trgl. *mp*

Perc. II Vib. *mp-mf*

Ea Bar. *mf* *mp* *speech* *mf* *f*

- TA DA - MIK-'Ə - TA A - NA A - NI A - NI A - NI IK - 'A - BBU (53) PA - NI BA-NU - TI ŠA - A - NI A - NI A - NI

good to Anu will - say face beautiful of Anu

1, 2 3, 4 Vln I 5, 6 7, 8 9, 10 1-4 Vln II 5, 6 7, 8 Vla 1-3 4-6 1, 2 Vcl. 3, 4 1 D. B. 2, 3

p-mp *mp*

Orchestral Interlude

♩ = 70-80

106 107 108 109 110 111

Bns I, II

Hns I, II, III

Tpts I, II — take mute

Trb. I, II — take mute

Timp. — short gliss. — simile — simile

Perc. I — Glock.

Perc. II — Trgl. — Gong

Ea Bar. — ŠU - NU U - KA - LLA - MU - - - KA

they will - show - you — free point of arrival

Vln I 1, 2 / 3, 4 / 5, 6 / 7, 8 / 9, 10

Vln II 1-4 / 5, 6 / 7, 8

Vla 1, 2 / 3, 4 / 5, 6

Vcl.

D. B. 1, 2 / 3

rit. molto **A tempo** ♩ = 70

112 113 114 115 116 117

Hns I, II — *mp* *p* — *p*

Hn III — *mp* *p* — *p*

Tuba — *p* *pp* — *pp*

Timp. — *mp* *(no dim.)* *p* — *p*

Perc. — Glock. I — *mp* *(no dim.)* *p*

II — Gong *p*

Ea Bar. — *p* — *mp*

(54) A - NA PA - NI A - NI A - NI A - NI I - NA U - ZU - ZZI - - -
in front of Anu while you - stand

Vcl. — 1, 2 — *mp* *p* — *p*

3, 4 — *mp* *p* — *p*

D. B. — *mp* *p* — *p*

118 119 120 121 122 123 124

Hns I, II — *(p)* — *p*

Hn III — *(p)* — *p*

Trb. I, II — *a 2* *2 Ten. Trbs, portamento* — *mp*

Tuba — *(pp)* — *pp*

Timp. — *mp*

Ea Bar. — *mf* *f* — *mp*

- ZZI - - - KA (55) A - KA - LA ŠA - MU - TI U - KAL - LU - NI - KKU - - - MMA
food of death they - will - offer - you

Vcl. — 1, 2 — *(p)* — *p*

3, 4 — *(p)* — *p*

D. B. — *(p)* — *p*

125 126 127 128 129 130 131

Hns I, II — a 2 — p
Hn III — p
Trb. I, II — a 2 — 2 Ten. Trbs, portamento — mp
Tuba — pp

Ea Bar. — ff — mp — ff
LA TA - KALL ME MU - TI U - KAL - LU - NI - KKU - - - MMA LA TA -
not you - eat! (56) water - of - death they - will - offer - you not you -

1, 2 Vcl. — p
3, 4 — p
D. B. — p

132 133 134 135 136 137 138

Hns I, II — a 2 — p
Hn III — p
Trb. I, II — a 2 — 2 Ten. Trbs, portamento — mp
Tuba — p

2 Timps — circle with brush on skin — mf
Timp.

(ff) f — short trill — mp — mp
Ea Bar.
- ŠA - TTI LU - BA - RA U - KAL - LU - NI - KKU - - - MA LI - T - BA -
- drink! (57) garment they - will - offer - you dress!

1, 2 Vcl. — p
3, 4 — p
D. B. — p

Short Orchestral Interlude

139 140 141 142 143 144

Bns I, II — *a 2* ♩ = 66 — *f*

Hns I, II — *a 2* — *p* — *f*

Hn III — *p* — *f*

Tpt I — *trill, Tpts with mute (chose mute with composer), nature of trill quite slow* — *mp* — *f*

Tpt II — *mp* — *f*

Trb. I, II — *a 2* — *2 Ten. Trbs, portamento* — *mp* — *f*

Tuba — *pp* — *mf*

Ea Bar. — *f* — *mp* *Sprechg.* — *p* — *mf falcetto*

- (A) - Š — ŠA - M - NA — U - KAL - LU - NI - KKU - - - MA — PI - ŠAŠ PI - ŠAŠ

(58) oil — they - will - offer - you — anoint!

Vln I 1-6 — *p-mp* — *f*

Vln I 7-10 — *p-mp* — *f*

Vln II 1-4 — *p-mp* — *f*

Vln II 5-8 — *p-mp* — *f*

Vla 1, 2 — *p-mp* — *f*

Vla 3, 4 — *p-mp* — *f*

Vla 5, 6 — *p-mp* — *f*

Vcl. 1, 2 — *p* — *p-mp* — *f*

Vcl. 3, 4 — *p* — *p-mp* — *f*

D. B. — *p* — *f*

145 146 147 148 149 150 151 152

Bns I, II
Hns I, II, III
Tpts I, II
Trb. I, II
Tuba
Ea Bar.
Vln I
Vln II
Vla
Vcl.
D. B.

non trem. (f) ff (mf) f

(59)

T'E-MA ŠA AŠ-KU-NU-KA LA TE - MEK-KI

matter that I - set - on - you not you neglect

sub.mp

153 154 155 156 157 158

Timp.
Perc. I
Ea Bar.

ff sub f gliss.

A - MA - TA ŠA A - KƏ - BA - - - - KKU

thing that I - said - to - you

159 160 161 162 163 164 165 166

Bns I, II — a 2 — p — pp

Hns I, II, III — p — pp

Tpts I, II — p — pp

Trb. I, II — p — pp

Tuba — pp — ppp

Timp. — mp — mp/p

Perc. — Vib. mp — Gong p

Ea Bar. — Sprechg. around F — mf/mp — voice-movements of quarter tones — gliss. — p

LU LU TS'AB - TA - - - - TA T'EM E - A
must (60) matter - of Ea

Vln I — p — pp

Vln II — p — pp

Vla 1-4 — p — pp

Vla 5, 6 — p — pp

Vcl. 1, 2 — p — pp

Vcl. 3, 4 — p — pp

D. B. — p — pp

167 168 169 170 171 172 173 174 175

Bns I, II
Hns I, II, III
Tpts I, II
Trb. I, II
Tuba
Ea Bar.
Vln I
Vln II
1-4 Vla
5, 6
Vcl.
D. B.

(pp) ppp
(ppp) pppp
(p) mp mf gliss no dim. no rit.

E - A E - A E - TE - ME - - - KKI A - NA MA - TI LU TA - TA - - - RA
dont - you - neglect, to earth indeed you - will - return

4/4 break for contacting immediately (directly) to the beginning of Scene 7

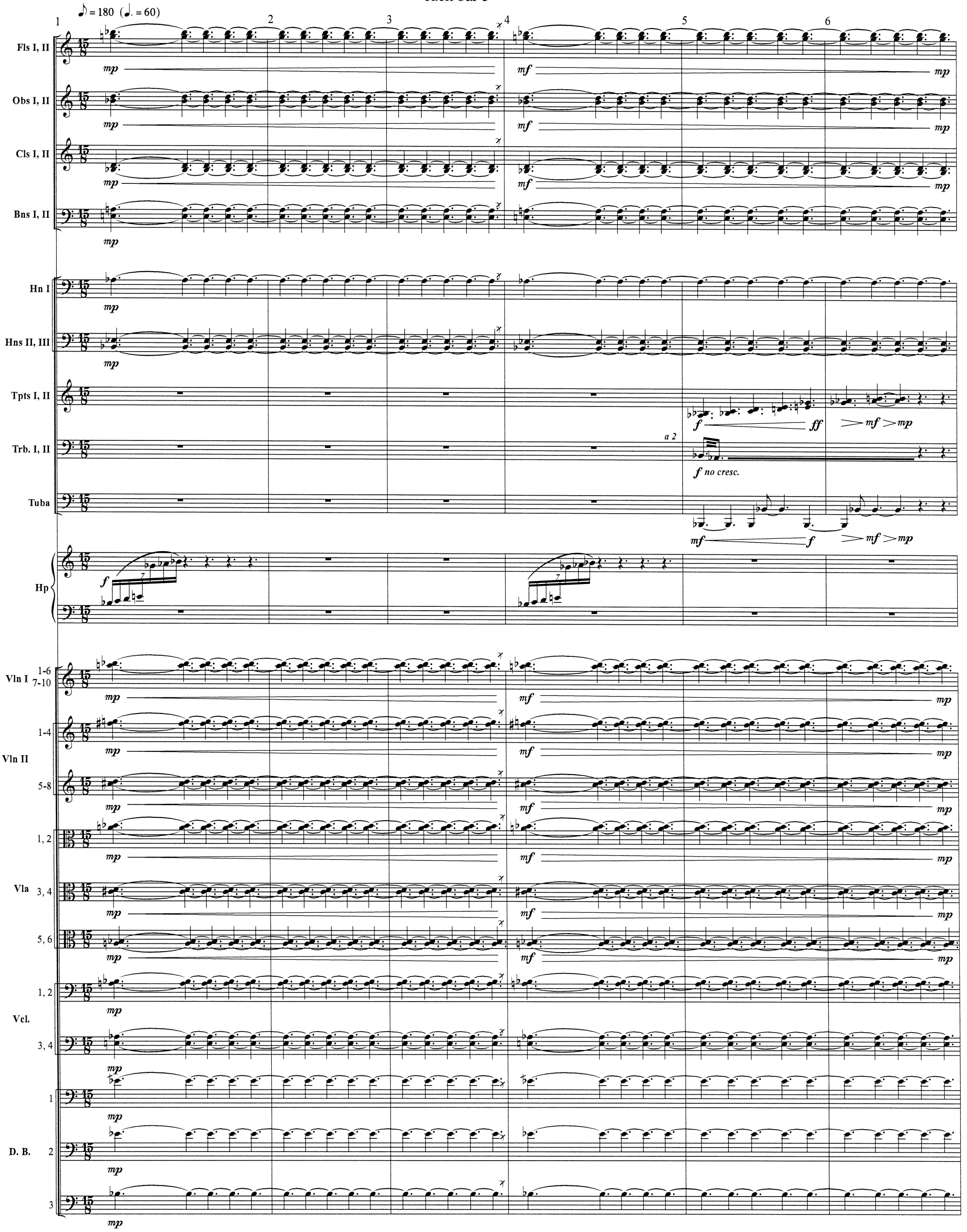
ACT III

ADAPA ASCENDS TO HEAVEN, TOURS THERE, DESCENDS TO EARTH

SCENE 7 (ORCHESTRA ONLY)

ADAPA ASCENDS TO HEAVEN

(Total 2:00 = 120")
each bar 5"

No Perc.
Stable dyn. – Vc, Db, Bsn, Hrn (low pitch): Earth Drone, permanent
Fl, Ob, Cl, Vln, Vla (middle and high pitch): The Ascending, permanent
Trp, Trb, Tuba – Images (utterances)
Hrp – Signal ('stressed' points on beat)

7 8 9 10 11

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hns II, III
Tpt I
Tpt II
Trb. I
Trb. II
Tuba
Hp
Vln I 1-6 7-10
Vln II 1-4 5-8
Vla 1, 2 3, 4 5, 6
Vcl. 1, 2 3, 4
D. B. 1 2 3

mf *f* *ff*

two Trps responding with each other with slight breaks

gliss.

mf quartertones moving freey up and down, quite slowly

12 13 14 15

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hns II, III
Tpt I
Tpt II
Trb. I
Trb. II
Tuba
Hp
Vln I 1-6 7-10
Vln II 1-4 5-8
Vla 1, 2 3, 4 5, 6
Vcl. 1, 2 3, 4
D. B. 1 2 3

(f) mf mf f mf mf f mf mf f mf
(mf) mf
f ff
mf f
7

16 17 18

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hns II, III
Tpt I
Tpt II
Trb. I
Trb. II
Tuba
Hp
Vln I 1-6 7-10
Vln II 1-4 5-8
Vla 1, 2 3, 4 5, 6
Vcl. 1, 2 3, 4
D. B. 1 2 3

nonsymmetrical repetitions
nonsymmetrical repetitions

19 20 21

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hns II, III
Hp
Vln I 1-6 7-10
Vln II 1-4 5-8
Vla 1, 2 3, 4
Vcl. 5, 6 1, 2 3, 4
D. B. 1 2 3

f *ff* *f* *ff* *f*

non accel.

22 23 24

Fls I, II
Obs I, II
Cls I, II
Bns I, II
Hn I
Hns II, III
Hp
Vln I 1-6 7-10
Vln II 1-4 5-8
Vla 1, 2 3, 4 5, 6
Vcl. 1, 2 3, 4
D. B. 1 2 3

f *ff* *fff* *ffff* *(f)*

SCENE 8

DUET OF DUMUZI AND GIZZIDA (MALE CHORUS) WITH ADAPA (CONT. TENOR)

(total ~4:00)

Introduction ♩. = 70

Cornet I

Cornet II

Picc. (Fl. I)

Picc. (Fl. II)

Bns I, II

Cornet I

Cornet II

Ten. Leader

Ten. Line

Bar./Bs Line

Bar./ Bs Leader

(61)

Vln I 1-6

Vln I 7-10

Vln II 1-4

Vln II 5-8

Vla 1, 2 3

Vla 4-6

o... = quick free rhythms along o with NƏ repetitions

free point of arrival

help

From the Composer

Above the Ten. voice (=line) somertimes appears the leading Tenor (=Leader) - one Singer who sings separately.

Under the Bar./Bs voice (=line) sometimes appears the leading Baritone/Bass (=Leader) - one singer who sing separately. Sometimes these two sing with the "lines"

13 14 15 16 17

Picc. (Fl. I)

Picc. (Fl. II)

Bns I, II

Cornet I

Cornet II

Ten. Leader

Ten. Line

Bar./Bs Line

Bar./ Bs Leader

Vln I 1-6

Vln I 7-10

Vln II 1-4

Vln II 5-8

Vla 1-3

Vla 4-6

- RU

NA RA RƏ

intonative speech

(62) ET-'Ə - LU guy

18 19 20 21 22

Picc. (Fl. I)
Picc. (Fl. II)
Bns I, II
Cornet I
Cornet II
Ten. Leader
Ten. Line
Bar./Bs Line
Bar./ Bs Leader
Vln I
Vln II
Vla

1-6
7-10
1-4
5-8
1-3
4-6

f *mf* *mp* *p* *(mf)* *f/mf*

free point of arrival

A-NA MA-NNI — KA — E - - - MA - - - - - - -
for whom — you — are — changed

ANA (the whole word) — KA — E - - - MA - - - - - - -
you — are — changed

ANA (the whole word) — KA — E - - - - - -
you — are — chaged

KA — E - - - - - -
you — are — changed

8va

♩. = ♩ = 70

23 24 25 26 27 28

Picc. (Fl. I)
Picc. (Fl. II)
Bns I, II
Cornet I
Cornet II
Ten. Leader
Ten. Line
Bar./Bs Line
Bar./ Bs Leader
Vln I
Vln II
Vla

(mf) mf f ff

free point of arrival

- TA - MA - DA - PA

Adapa

1-6 7-10 1-4 5-8 1, 2 3 4-6

♩ =♩. = 70

29 30 31 32 33

Picc. (Fl. I)
Picc. (Fl. II)
Bn. I
Cornet I
Cornet II
Ten. Leader
Ten. Line
Bar./Bs Line
Bar./ Bs Leader
Vln I
Vln II
Vla

f speaking chorus

A - NA

KA - - - - - -

mourning - garb

(*f*)

ANA MANNI (the two words)

for whom

sub.mp

Flz.

(no dim.)

a 2

unis.

34 35 36 37 38

♩ = 70

Picc. (Fl. I)
Picc. (Fl. II)
Bns I, II
Cornet I
Cornet II
Ten. Leader
Ten. Line
Bar./Bs Line
Bar./ Bs Leader
Vln I 1-6 7-10
Vln II 1-4 5-8
Vla 1, 2
Vla 3-6

- RRA
LAB - ŠA - TA
you are dressed
free point of arrival

39 ♩ = 70 40 41 42 43

Picc. (Fl. I)
Picc. (Fl. II)
Bn. I
Adapa C. Ten.
Vln I 1-6 7-10
Vln II 1-4 5-8
Vla 1, 2
Vla 3-6

obligato
I - NA MA - TI I - LU ŠE - NA ḪALK - 'U MA
(63) from land gods two are missing
gliss.

44 45 46 47 48 49

Picc. (Fl. I)
Picc. (Fl. II)
Bns I, II
Adapa
C. Ten.
Vln I 1-6 7-10
Vln II 1-4 5-8
Vla 1, 2
Vla 3-6

(mf-mp) mp p
(mf-mp) mp p
obligato I.
mf mp mf mp p
f ff f mp mf no gliss. Sprechg. p
A - NA - - - KU KA - RRA KA-RRA KA-RRA KA-RRA KA-RRA KA-RRA LAB - ŠA - KU
I mourning - garb I am dressed
mp
mp no cresc. p pp
mp mf p (p) pp
mp mf p (p) pp

50 ♩. = 74 51 52 53 54

Picc. (Fl. I)
Picc. (Fl. II)
Bns I, II
Cornet I
Cornet II
Ten. Leader
Ten. Line
Bar./Bs Line
Bar./ Bs Leader
Vln I 1-6 7-10
Vln II 1-4 5-8
Vla 1, 2
Vla 3
Vla 4-6

f
f
mf
mf Flz. sub.mp
mf Flz. sub.mp
mf free point of arrival
(64) MA - NNU I - LU
who gods
p
MA
p
MA
mf free point of arrival
MA - NNU I - LU
who gods
mf
mf
mf
mf

55 56 57 58 59

Picc. (Fl. I)
Picc. (Fl. II)
Bns I, II
Cornet I
Cornet II
Ten. Leader
Ten. Line
Bar./Bs Line
Bar./ Bs Leader
Vln I
Vln II
Vla

free point of arrival

(*mf*) speaking chorus

ŠI - NA
two

ŠA
that

I - NA
from

NA

1-6
7-10
1-4
5-8
1, 2
3
4-6

♩ = 70

60 61 62 63 64 65

Picc. (Fl. I)
Picc. (Fl. II)
Bns I, II
Cornet I
Cornet II
Ten. Leader
Ten. Line
Bar./Bs Line
Bar./ Bs Leader
Vln I 1-6
Vln I 7-10
Vln II 1-4
Vln II 5-8
Vla 1, 2
Vla 3-6

f *sub.f* *(mf)* *obligato* I. *f*

free point of arrival

MA - - - TI land — HALK-'U are missing?

mp MA — HALK-'U are missing?

8va *mf* *div. a 3* *portato*

66 67 68 69

Picc. (Fl. I)
Picc. (Fl. II)
Bn. I
Adapa C. Ten.
Vln I 1-6
Vln I 7-10
Vln II 1-4
Vln II 5-8
Vla 1, 2
Vla 3-6

mp *p* I. *mf* *mf/f* (65) DU - MU - ZI Dumuzi — GI - ZZI - DA Gizzida

portato *pp*

70 ♩ = 90 71 72 73

Picc. (Fl. I)

Picc. (Fl. II)

Bns I, II

mf

Cornet I

Cornet II

f *mf*

f *mf*

All Ten's and Bar's responding (as individuals) to each other, in free quick speech, each one in his most convenient level of pitch

Ten. Leader

mf

DUM ... DUM ... DUM ...

(66)

(mf) *free point of arrival*

A - DA - PA

Adapa

Ten. Line

mf

DUM ... DUM ... DUM ...

(mf) *free point of arrival*

A - DA - PA

Adapa

Bar./Bs Line

mf

GIZ... GIZ... GIZ...

(mf) *free point of arrival*

A - DA - PA

Adapa

Bar./ Bs Leader

mf

GIZ... GIZ... GIZ...

(mf) *free point of arrival*

A - DA - PA

Adapa

Vln I 1-6

mf

7-10

mf

Vln II 1-4

mf

5-8

mf

1-3

1. 2. 3.

mf

Vla 4, 5

mf

6.

mf

From the composer
Bars 71 -72 forthcome
theatrically the
libretto sentence (66)

74 75 76 77

rit. sempre

Picc. (Fl. I) — *mf* | *mf* | *ff*

Picc. (Fl. II) — *mf* | *mf* | *ff*

Bns I, II — *(mf)* | *mf* | *mf* | *ff*

Cornet I — *mf* 5

Cornet II — *mf*

Ten. Leader — *(mf)* A - NA PA - NI A - NA PA - NI / in front - of — *free point of arrival* — *mf* A - NI / Anu — ŠA - RRI / king — *loud Sprechg.* *ff* K'ER - BA / come - near

Ten. Line — *(mf)* A - NA PA - NI A - NA PA - NI / in front - of — *free point of arrival* — *mp* A / ŠA — *loud Sprechg.* *sub.f* *ff* K'ER - BA / come - near

Bar./Bs Line — *(mf)* A - NA PA - NI A - NA PA - NI / in front - of — *free point of arrival* — *mp* A / ŠA — *loud Sprechg.* *sub.f* *ff* K'ER - BA / come - near

Bar./ Bs Leader — *(mf)* A - NA PA - NI A - NA PA - NI / in front - of — *free point of arrival* — *mf* A - NI / Anu — ŠA - RRI / king — *loud Sprechg.* *ff* K'ER - BA / come - near

8va 8va

Vln I 1-6 — *(mf)* | *mf* | *ff*

Vln I 7-8 — *(mf)* | *mf* | *ff*

Vln II 1-4 — *(mf)* | *mf* | *ff*

Vln II 5-8 — *(mf)* | *mf* | *ff*

Vla 1, 2 — *(mf)* | *mf* | *ff*

Vla 3, 4 — *(mf)* | *mf* | *ff*

Vla 5, 6 — *(mf)* | *mf* | *ff*

SCENE 9

ANU AND ADAPA CONVERSE IN HEAVEN

(total 6:00)

A. Anu

1 ♩ = 70 2 3 4

Picc. (Fl. I) — Fl. II — B. Cl. (Cl. II) — D. Bn (Bn II) — Tpt I — Tpt II — Trb. I, II — Tuba — Timp. — Perc. I, II — Adapa C. Ten. — Anu Bass — Vla 1, 2 / 3, 4 / 5, 6 — Vcl. 1 / 2 / 3, 4 — D. B. 1, 2 / 3

Flz. 8va

Xyl.

Trgl.

Basso profondo

(67) A - L - KA A - DA - PA
Come, Adapa

(68) A - - - - MMI - NI
why

no gliss.

unis.

From the composer: the music-style-characters which were already designed for Anu (Scene 5) and Adapa (Scenes 2, 3), Adapa also with corellation with Ea (Scene 6) - are being kept in this scene.

5 6 7 8 9

Ob. I

E. H.

mp

B. Cl. (Cl. II)

(mf)

Bn. I

D. Bn (Bn II)

take Bn

(mf)

Hn I

mp

Hn II

mp

Hn III

mp

Trb. I, II

mf

Tuba

mf

Timp.

Perc. I

Xyl.

(mf)

3

Perc. II

Chimes (Tubular Bells)

mp

Adapa C. Ten.

mp

BE - LI

(69)

Anu Bass

(mf) *f* *ff* *f* *mf* *f* *sub ff*

3

ŠA ŠU - - - TI TƏ KA - KAP(h) KA - P - PA ŠA TEŠ - BIR - RRRRR.....

the South - Wind her wing you broke?

Vln I 1-6

Vln I 7-10

p

Vln II 1-4

Vln II 5-8

p

Vla 1-4

(mf)

Vla 5, 6

(mf)

p

Vcl. 1, 2

(mf)

p

Vcl. 3, 4

(mf)

p

D. B.

unis.

mf

10 11 12 13 14

Ob. I — not too quick — mp
E. H. — (mp)
Bn. I — p — mf — p — pp
Bn. II — p — p — pp
Hn I — (mp)
Hn II — (mp)
Hn III — (mp)
Trb. I, II — (mp) — nonsymmetrical by two Trombones — p
Perc. I — Chimes — p

Adapa C. Ten. — mp — f — p — mf — ff — Sprechg.

(70) BE - LI A - NA BIT____ BE - LI - - - YA I - NA KA'B - LAT TAM - TI____ NU - NI A - BAR (71) ŠU T(h)
my lord, to house - of - my - lord in middle - of sea fish I was fishing South -

Vln I 1-6 — (p) — pp
Vln I 7-10 — (p) — pp
Vln II 1-4 — (p) — pp
Vln II 5-8 — (p) — pp
Vla 1-4 — (p) — pp
Vla 5, 6 — (p) — pp
Vcl. 1, 2 — (p) — pp
Vcl. 3, 4 — (p) — pp
D. B. 1 — pp
D. B. 2 — p nonsymmetrical moving pitch by quater tones and less than quarter, no trem. — pp
D. B. 3 — p — pp

15 16 17 18 19

Perc. II — T. Block — 1. 5. — f — sub.p — sub.f — mf — mf — f

Adapa C. Ten. — ff — speak loudly, normal voice — sub.mf — ff — breath strongly inside — f — mf — f

ŠU - TU I - ZIK I - ZIK I - ZIK - A - - - MMA IA - - ŠI UTT - 'EB UTT - 'EB - BA - NNI____
- Wind blew - at - me - and she - drowned - me

D. B. 1 — f — sub.p — sub.f
D. B. 2 — f — sub.p — sub.f
D. B. 3 — f — sub.p — sub.f

20 21 22 23

Ob. I — not too quick — p — mp mf
E. H. — mf — p
Cl. I — quite slow — mf
B. Cl. (Cl. II) — mf
Bn. I — p
Bn. II — p

Hn I — gradual slower accelerando than in Hn III bar 21 — mp mf
Hn II — mp mf
Hn III — mp < mf — mp mf
Trb. I, II — nonsymmetrical by two Trombones — mp
Tuba — mp — mf

Perc. I — Chimes — mp-mf — mp — p
Hp — mf both hands together — bisb. f bisb.

Adapa — mf/mp — f — mf/mp — f
C. Ten. — (72) A - NA BI - - - - T - BE - LI BE - LI BE - LI UL TAMTS - 'I - - (L)
to house - of lord I plunged

Vln I 1-6 — p — (p) mf
Vln I 7-10 — p — (p) mf
Vln II 1-4 — p — (p) mf
Vln II 5-8 — p — (p) mf
Vla 1-4 — p — (p) mf
Vla 5, 6 — p — (p) mf
Vcl. — p — (p) mf
Vcl. — p — (p) mf
D. B. 1 — p — mf f
D. B. 2 — nonsymmetrical moving pitch by quater tones and less than quarter, no trem. — p — mf f
D. B. 3 — p — mf f

24 25 26 27

E. H. mf sub.mf f

Cl. I f sub.p sub.mf f

B. Cl. (Cl. II) f sub.p sub.mf f

Bn. I (p)

Bn. II (p)

take D. Bn

Hn I same speed of accel. as in b. 23 mp mf

Hn II mp mf

Hn III mp mf

this unit is added to the conversation mf f conclude on

freely, responding to each other mp

freely, responding to each other mp

conclude on mf f

conclude on mf f

Trb. I, II nonsymmetrical by two Trombones mf

nonsymmetrical by two Trombones pp

Tuba p mp

Hp bisb. mf both hands together sub. mp mf bisb.

Adapa C. Ten. breath strongly inside mf f

I - NA LI - BBI TAM-TI

(73) in inside sea

Vln I 1-6 7-10

Vln II 1-4 5-8

Vla 1-4 5, 6

Vcl. 1, 2 3, 4

D. B.

1. solo f p f p

28 29 30 31

Perc. I II

Vib. motor on mf

T. Block 1. 5.

Adapa C. Ten. ff f Sprechg. intonative speech mp mf f

MU - TU I - - - - - TAH - RA - NNI

death confronted me

(74) I - NA U - GGAT LI - - - BBI - YA

in rage - of my - heart

D. B. 1 2 3 f sub.mf

C. Anu

32 33 34 35

Picc. (Fl. I)

Fl. II

B. Cl. (Cl. II)

D. Bn (Bn II)

Tpts I, II

Trb. I, II

Tuba

Timp.

Perc. I: Chimes, Xyl.

Perc. II: T. Block, Trgl.

Adapa C. Ten.: ŠU - TA A - TTA - - - ZAR

South-Wind I cursed

Anu Bass: (75) E - A ŠU - MA

Ea it - is - he - who

Vla 1, 2 / 3, 4 / 5, 6

Vcl. 1 / 2 / 3, 4

D. B. 1 / 2 / 3

36 37 38 39

B. Cl. (Cl. II) (f) mf f mp

D. Bn (Bn II) (f) mf f mp

Tpts I, II p

Trb. I, II (f) mf

Tuba (mf) mp mf mp

Timp. mp

Perc. I Xyl. (f) mf

Anu Bass (f) no gliss. mf f no gliss. mf f mp

I - - - TE PU - SSU NI - NU MI - NA NI - PPU - SSU

made - him we what we - do - for - him?

Vla 1, 2 (f) mf f mp

3, 4 (f) mf f mp

5, 6 (f) mf f mp

Vcl. 1 (f) mf f mp

2 (f) mf f mp

3, 4 (f) mf f mp unis.

D. B. 1 f mf f mp unis.

2 mf mf f mp unis.

3 mf mf f mp

40 41 42 43

B. Cl. (Cl. II) *sub.* ***f***

D. Bn (Bn II) *sub.* ***f***

Trb. I, II *sub.* ***f***

Tuba ***(mp)***

Timp.

Perc. I Xyl. *sub.* ***f***

Anu Bass ***f*** *no gliss.* *voice mild movements of quarter tones up and down*

(76) E - A NE - - - MEK - (K) - 'A - - I - TTA - - - - DIN - ŠU

Ea wisdom gave-him

1, 2 *sub.* ***f***

Vla 3, 4 *sub.* ***f***

5, 6 *sub.* ***f***

Vcl. 1 *sub.* ***f***

2 *sub.* ***f***

3, 4 *sub.* ***f***

D. B. 1 *sub.* ***f***

2 *sub.* ***f***

3 *sub.* ***f***

♩ = 66

44 45 46 47 48 49 50

B. Cl. (Cl. II) — sub.mf — f
D. Bn (Bn II) — sub.mf — f
Trb. I, II — (mp) — f
Tuba — (mp) — mf
Timp. — f
Perc. I — Xyl. — sub.mf — f — Glock. — f
Perc. II — Cow Bell — f/ff
Hp — f — 8va — bisb.
Anu Bass — sub.mf — f — ff — f
NI - NU MI - NA NI - NA - DDIN-ŠU
we what we - give - him?
(77) A - KA - L A - KAL BA - LA - T'I
food - of life
1, 2 — sub.mf — f — ff — sub f
Vla 3, 4 — sub.mf — f — ff — sub f
5, 6 — sub.mf — f — ff — sub f
Vcl. 1 — sub.mf — f — ff — sub f
2 — sub.mf — f — ff — sub f
3, 4 — sub.mf — f — ff — sub f
D. B. 1 — sub.mf — f — ff — sub f
2 — sub.mf — f — ff — sub f
3 — sub.mf — f — ff — sub f

D. Adapa

Ad lib. | A tempo ♩ = 70

51 | 52 | 53 | 54 | 55

Obs I, II
B. Cl. (Cl. II)
Bn. I
D. Bn (Bn II)
Hns I, II
Hn III
Tuba
Timp.
Perc. I
Perc. II
Hp
Adapa C. Ten.
Anu Bass
1-6 Vln I
7, 8 Vln I
9, 10 Vln I
1-4 Vln II
5, 6 Vln II
7, 8 Vln II
1, 2 Vla
3, 4 Vla
5, 6 Vla
1 Vcl.
2 Vcl.
3, 4 Vcl.
D. B.

Glock.
Chimes
both hands together
low voice speech

LE - KA - NI - ŠŠU - MMA
bring him
LI - KUL
let - him - eat
(78) LA not
LA
A - KKA - I eat

E. Anu

56 57 58 59 60

Picc. (Fl. I)
Fl. II
Obs I, II
B. Cl. (Cl. II)
Bn. I
D. Bn (Bn II)
Hns I, II
Hn III
Trb. I, II
Tuba
Timp.
Perc. I
Perc. II
Adapa C. Ten.
Anu Bass
1-6
Vln I 7, 8
9, 10
1-4
Vln II 5, 6
7, 8
1, 2
Vla 3, 4
5, 6
1
Vcl. 2
3, 4
1, 2
D. B. 3

(mf) mf (f) Chimes f Xyl. Trgl. mf f sub ff
- L LA LA 'A-ŠA-TTI LA
not I drink
(79) A - L - KA A - DA - PA
come Adapa!
(mp)

61 62 63

Fl. I

Fl. II

B. Cl. (Cl. II) — (mf) — mf — f

D. Bn (Bn II) — (mf) — mf — f

Trb. I, II — (mf) — mf — f

Tuba — (mf) — mf — f

Timp. — mf — f

Perc. — I: Xyl. (mf) — mf — f — Vib. motor on mf/f; II: Trgl. f

Hp — f — f both hands together — ff

Anu Bass — f — mf ff — mf ff — free point of arrival

A - - - MMI - NI — LA TA - KUL — LA TAL - TAL - TAL - TAL - TAL - TAL - TAL - TAL - TI - MA

why — not - you - ate — not — you - drank

Vla — 1, 2 — 3, 4 — 5, 6 — (mf) — f

Vcl. — 1 — 2 — 3, 4 — (mf) — f

D. B. — 1, 2 — 3 — unis. (mf) — unis. — f

F. Adapa

64 65 66 67 68 69

Obs I, II
Bn. I
Hns I, II
Hn III
Perc. I — Glock. — Chimes
Adapa C. Ten.

(80) E-A BE-LI IK-'Ə-BA LA TA-KKAL (L) LA TA-ŠA-TTI LA
Ea my lord said - to-me not you - eat not you - drink

1-6
Vln I 7-8
9-10
1-4
Vln II 5-6
7-8
Vla 1-4 5, 6
Vcl.
D. B.

G. Anu

♩ = 60

70 71 72 73 74

Picc. (Fl. I)
Fl. II
Obs I, II
Cls I. II
Bns I, II
Hns I, II
Hn III
Tpts I, II
Trb. I, II
Tuba
Perc. I
Perc. II
Anu Bass
Vln I
Vln II
Vla 1-4 5, 6
Vcl.
D. B.

free point of arrival

a 2

p — *mp*

mf

f

Trgl.

speaking in same permanent pitch of voice

mp

LA BALT - 'A - - - TA not you - live

non legato

a little higher

mf-f

LA BAL - T - 'A - - - TA

(81)

unis.

♩ = 64

75 76 77 78 79 80

Picc. (Fl. I)
Fl. II
Obs I, II
Cls I. II
Bns I, II
Hns I, II
Hn III
Tpts I, II
Trb. I, II
Tuba
Perc. II
Anu Bass
Vln I
Vln II
Vla 1-3
Vla 4-6
Vcl.
D. B.

free point of arrival
mf f
I.
a 2
ff
fff
a little higher
LA BAL - T - 'A - - - TA
(82) A - YYA A - YYA NI - ŠI DA -
Alas humanity

81 82 83 84 85

Fl. I
Fl. II
Ob. I
Cl. I
Bn. I
Hn I
Hn II
Tpt I
Trb. I, II
Tuba

Perc. I: Glock. *mf* *mp* | Glock. *mp* *p*

Perc. II: Chimes *mf* | Chimes *mp-mf*

Hp: *mf* *both hands together* | *mp-mf* *both hands together*

Anu Bass: *(f)* *mf* *mp*

- LLA - TI A - YYA A - YYA NI - ŠI DA - LLA - TI

inferior

Vln I: *(mf)* *mp* < *mf* > *mp* | *sub.p* < *mp* > *p*

Vln II: *(mf)* *mp* < *mf* > *mp* | *sub.p* < *mp* > *p*

Vla 1-4: *(mf)* *mp* < *mf* > *mp* | *sub.p* < *mp* > *p*

Vla 5, 6: *(mf)* *mp* < *mf* > *mp* | *sub.p* < *mp* > *p*

Vcl.: *(mf)* *mp* < *mf* > *mp* | *sub.p* < *mp* > *p*

D. B.: *(mf)* *mp* < *mf* > *mp* | *sub.p* < *mp* > *p*

86 87 88 89 *senza (non) rit.* 90

Fl. I

Fl. II

Ob. I

Cl. I

Bn. I

Hn I

Hn II

Trb. I, II

Tuba

Perc. I

Glock.

p *pp* *ppp*

II

Chimes

p *pp* *ppp*

Hp

p *pp* *ppp*

both hands together

p *ppp*

Anu Bass

A - YYA NI - ŠI DA - LLA - - - - - TI

Vln I

(*p*) *ppp* *pppp*

Vln II

(*p*) *ppp* *pppp*

Vla 1-4

(*p*) *ppp* *pppp*

5, 6

(*p*) *ppp* *pppp*

Vcl.

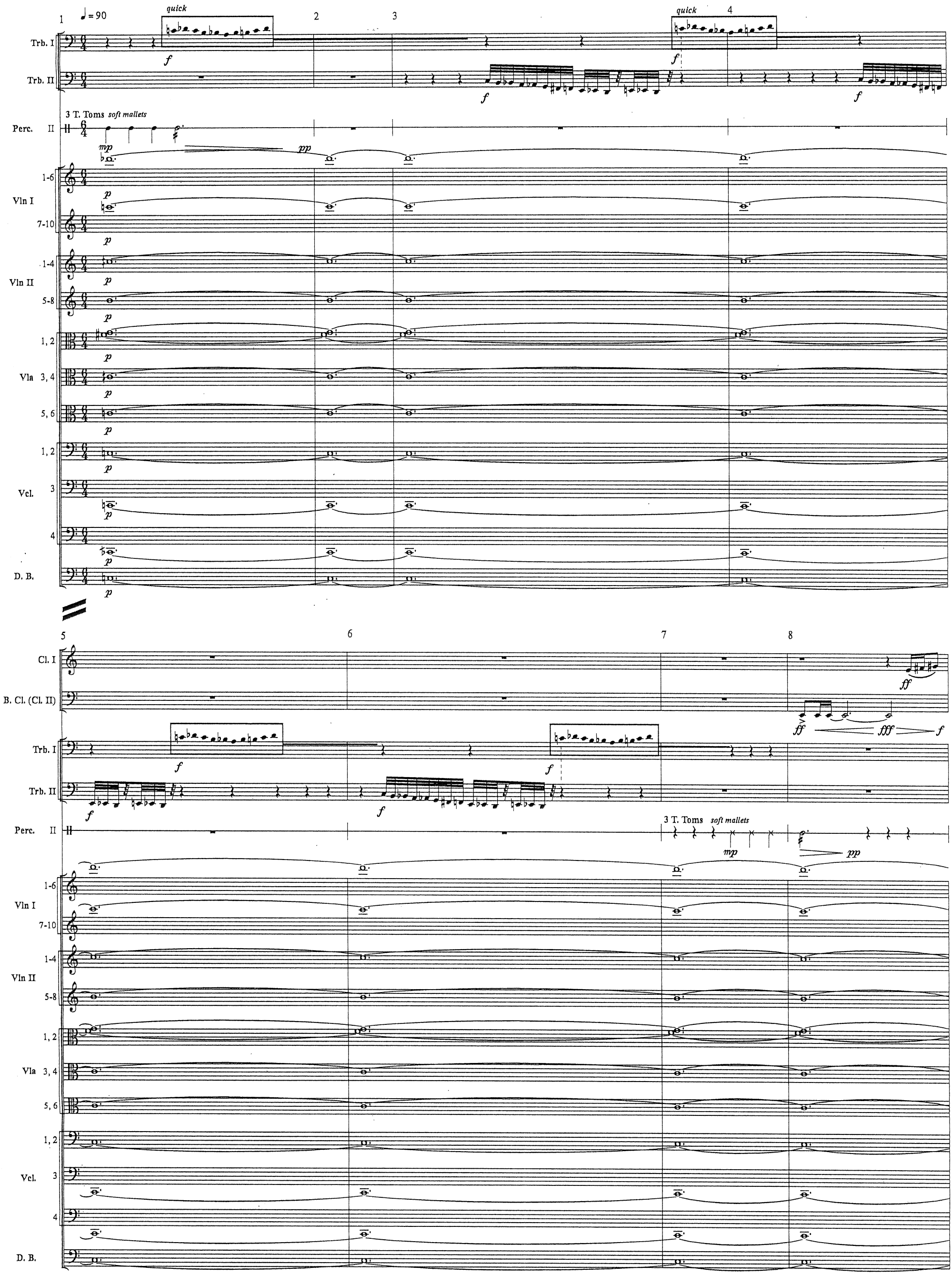
(*p*) *ppp* *pppp*

D. B.

(*p*) *ppp* *pppp*

SCENE 10

ANU TAKES ADAPA ON A TOUR OF HEAVEN; ADAPA DESCENDS TO EARTH

I TOUR OF HEAVEN
(total 3:00)

9 10 11 12 13 14

Ob. I

Ob. II

Cls I. II

B. Cl. (Cl. II)

Trb. I

Trb. II

Perc. II

Vln I 1-6

Vln I 7-10

Vln II 1-4

Vln II 5-8

Vla 1, 2

Vla 3, 4

Vla 5, 6

Vcl. 1, 2

Vcl. 3

Vcl. 4

D. B.

trem. in free manner (but mensural)

start sound below E and raise with lip pressure to correct pitch

free point of arrival

flz.

3 T. Toms *soft mallets*

(ff) *ff* *p* *(f)* *ff* *f* *mf* *f* >*pp* *(p)*

15 16 17 18 19 20

type of wide vibrato with lips free

free (con'd)

Ob. I

Ob. II

flz.

sub. mp pp

Tpt I

Tpt II

Trb. II

with mute (straight)

slow gliss.

Perc. II

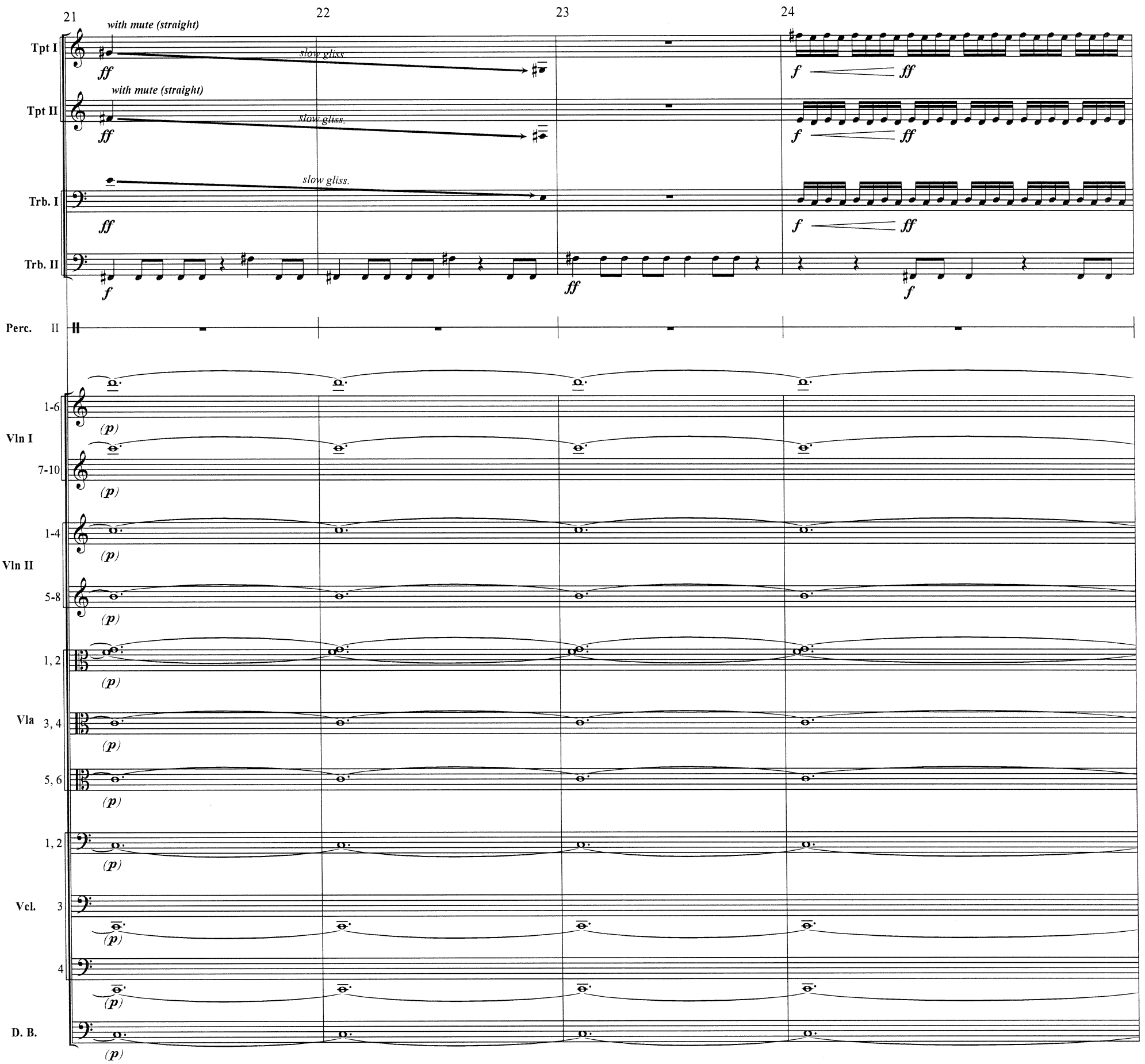
3 T. Toms soft mallets

Vln I

Vln II

Vla

Vcl.

D. B.

21
22
23
24
with mute (straight)
Tpt I
slow gliss.
ff
f
with mute (straight)
Tpt II
slow gliss.
slow gliss.
Trb. I
Trb. II
Perc. II
1-6
Vln I
7-10
1-4
Vln II
5-8
1, 2
Vla
3, 4
5, 6
1, 2
Vcl.
3
4
D. B.
(p)

25 26 27 28 29 30

Hn I — ff — mp
Hn II — ff — mp
Hn III — ff — mp
Tpt I — f — ff
Tpt II — f — ff
Trb. I — f — ff
Trb. II — (f) — ff

Perc. II — 3 T. Toms *soft mallets* — mf — pp — 3 T. Toms *soft mallets* — mf

Vln I 1-6 — (p)
Vln I 7-10 — (p)
Vln II 1-4 — (p)
Vln II 5-8 — (p)
Vla 1, 2 — (p)
Vla 3, 4 — (p)
Vla 5, 6 — (p)
Vcl. 1, 2 — (p)
Vcl. 3 — (p)
Vcl. 4 — (p)
D. B. — (p)

31 32 33

Fl. I
Fl. II
Perc. II
Vln I 1-6
Vln I 7-10
Vln II 1-4
Vln II 5-8
Vla 1, 2
Vla 3, 4
Vla 5, 6
Vcl. 1, 2
Vcl. 3
Vcl. 4
D. B.

34 35

Fl. I
Fl. II
Vln I 1-6
Vln I 7-10
Vln II 1-4
Vln II 5-8
Vla 1, 2
Vla 3, 4
Vla 5, 6
Vcl. 1, 2
Vcl. 3
Vcl. 4
D. B.

36 37 38 39 40 41 42 43 44

Tuba

f *ff* *mf* *f* *ff* *mf* *sub.f* *ff* *mf*

3 T. Toms
soft mallets

Perc. II

mf/f *pp*

Vln I 1-6 *(p)*

Vln I 7-10 *(p)*

Vln II 1-4 *(p)*

Vln II 5-8 *(p)*

Vla 1, 2 *(p)*

Vla 3, 4 *(p)*

Vla 5, 6 *(p)*

Vcl. 1, 2 *(p)*

Vcl. 3 *(p)*

Vcl. 4 *(p)*

D. B. *(p)*

Connection between 10/I and 10/II

For Contra-Tenor:
keep always stable pitches
of intonative speech

A tempo ♩. = 60

45 **Tacet** ♩ = 60 46 47 *rit.* 48 49 ♩ = ♩. 50 ♩.=♩.

Adapa
C. Ten.

f *mf* *mp* *p* *pp* *ppp*

(83) A - YYA A - YYA NI - ŠI NI - ŠI DA - LLA - - - TI
Alas humanity inferior

II ADAPA DESCENDS
(total 3:00)

36 bars
each bar 5" =180"

♪ = 180 (♩. = 60)

51 52 53 54

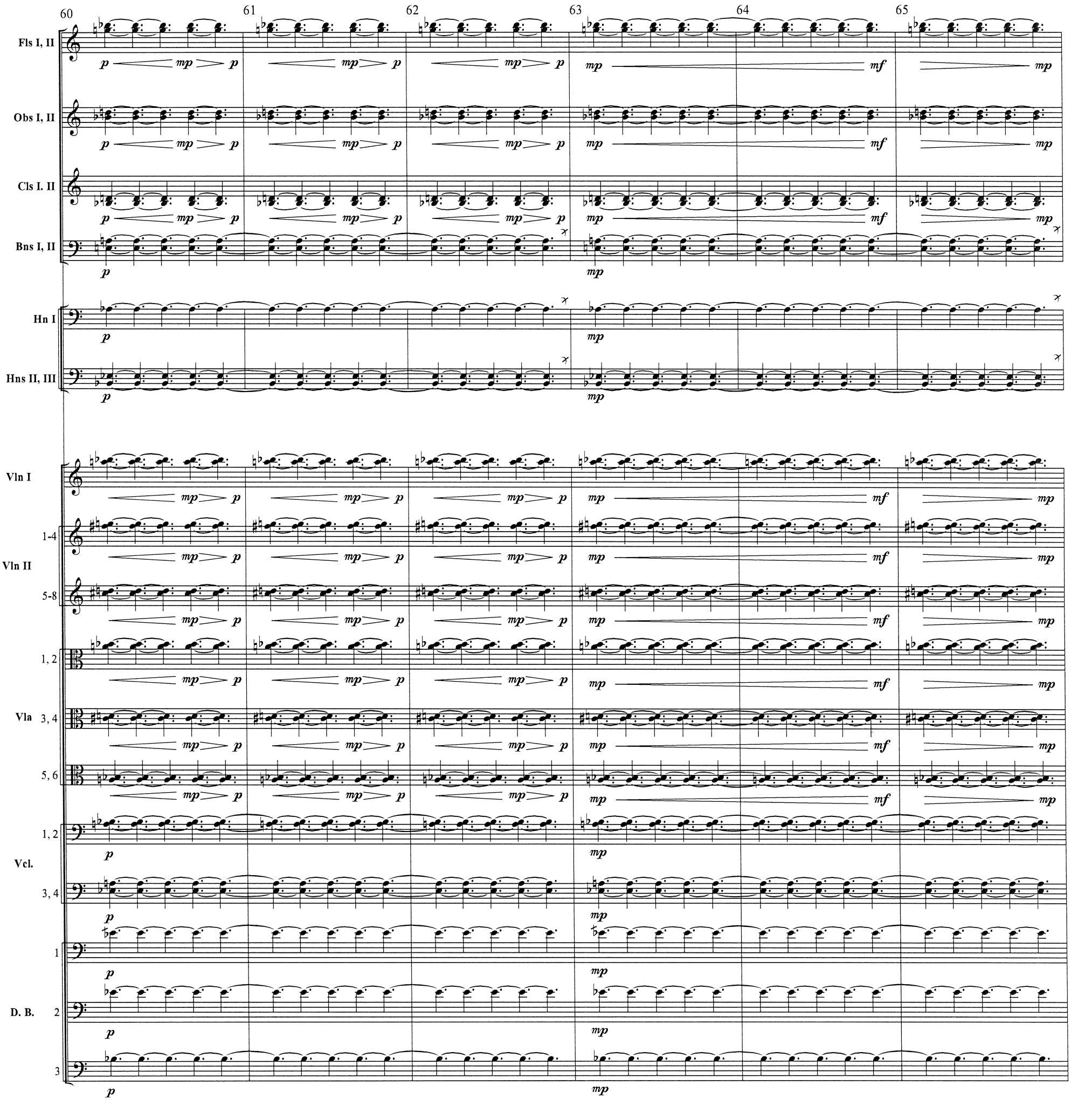
Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hns II, III
Adapa
C. Ten.
Vln I
Vln II 1-4
5-8
Vla 1, 2
3, 4
5, 6
Vcl. 1, 2
3, 4
D. B. 1
2
3

ppp < pp > ppp < pp > ppp — *pp* — *p*

No Perc.
Stable dyn. – Vc, Db, Bsn, Hrn (low pitch): Earth Drone, permanent
Fl, Ob, Cl, Vln, Vla (middle and high pitch): The Ascending, permanent
(resembling somehow page 93)

55 56 57 58 59

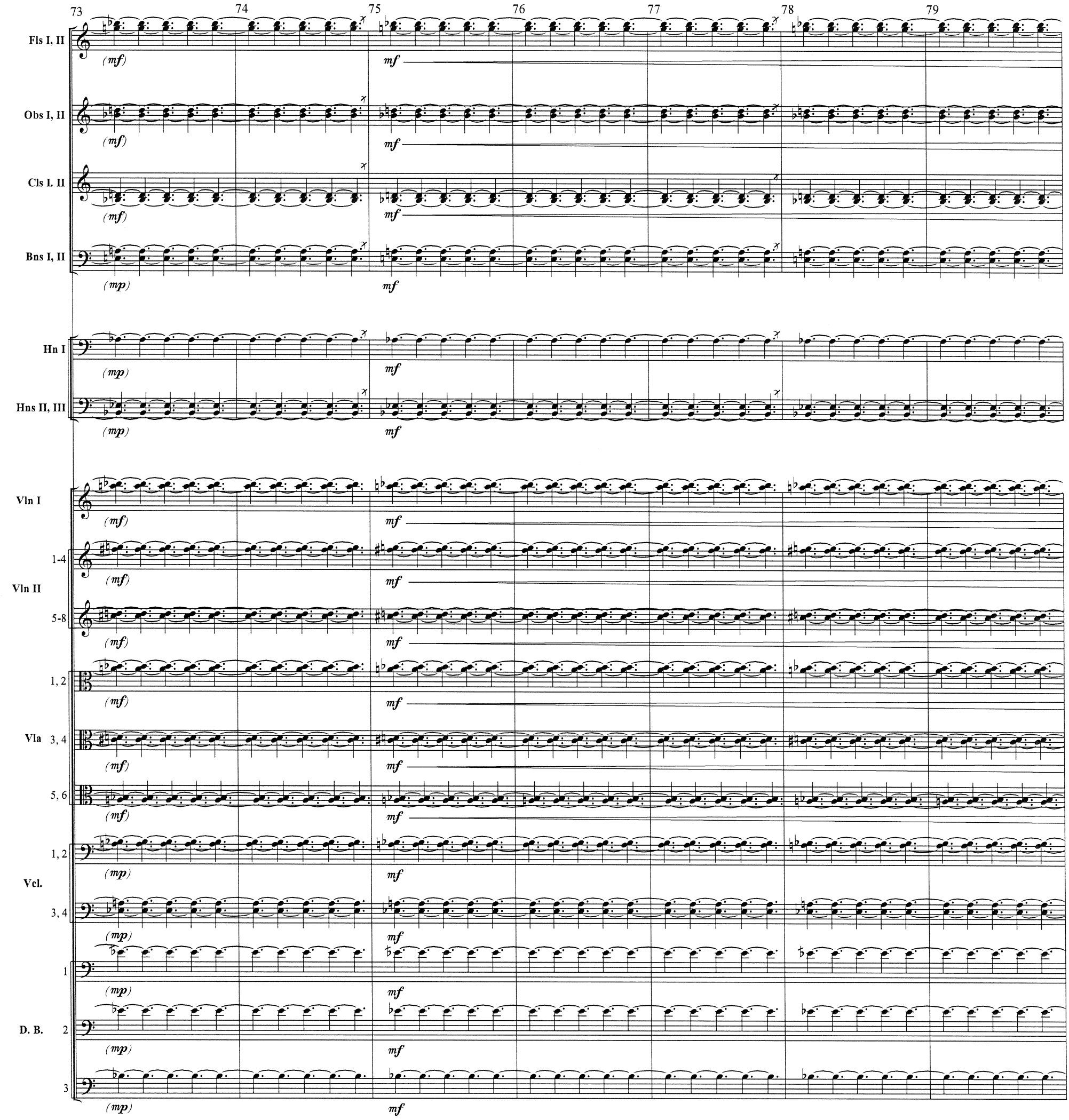
Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hns II, III
Vln I
Vln II 1-4
5-8
Vla 1, 2
3, 4
Vcl. 1, 2
3, 4
D. B. 1
2
3

pp p mp
(pp)

60
61
62
63
64
65
Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hns II, III
Vln I
1-4
Vln II
5-8
1, 2
Vla
3, 4
5, 6
1, 2
Vcl.
3, 4
1
D. B.
2
3
p
mp
mf

66 67 68 69 70 71 72

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hns II, III
Vln I
Vln II 1-4
5-8
Vla 1, 2
3, 4
Vcl. 5, 6
D. B. 1, 2
3

(mp) mf mp mp mf


73
74
75
76
77
78
79
Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hns II, III
Vln I
Vln II
1-4
5-8
Vla
1, 2
3, 4
5, 6
Vcl.
1, 2
3, 4
D. B.
1
2
3
(mf)
mf
(mp)

80 81 82 83 84 85 86

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hn I
Hns II, III
Vln I
Vln II 1-4
5-8
Vla 1, 2
3, 4
Vcl. 5, 6
D. B. 1, 2
3, 4
1
2
3

f *fff* *(mf)*

SCENE 11

THE SOUTH WIND ARRIVES AGAIN; ADAPA COPULATES WITH HER IN THE COURSE OF EARTH'S "HYMN OF FERTILITY"

THE SOUTH WIND ARRIVES AGAIN [ORCHESTRA]

(total 2:00)

1 ♩ = 68 2 3 4 5

Tpt I
Tpts II, III
Trb. I
Trb. II
Timp. — Vib. *played by Timpanist*
Perc. — Wood Block I; Temple Block II
D. B. 1 2 3 — *molto vib.*

6 7 8 9 10

Cl. I
Cl. II
Tpt I — *gliss.*
Tpt II — *gliss.*
Trb. I, II — *flz.*
Timp. — Vib.
Perc. — W. Block I; T. Block II; Mar. *(hard mallet)*
D. B. 1 2 3 — *molto vib. con'd*; *quick non rhythmicized trem.*

11 12 13 14 15 16 17 18

Cl. I
Cl. II
Hn I
Hn II
Hn III
Tpt I
Tpt II
Trb. I, II
Timp.
Perc.
D. B.

(Vib.)
Mar.
(hard mallet)
I
II
T. Block
1
2
3

(f) (mf) mf ff gliss.

19 20 21 22 23 24

Cl. I
Cl. II
Hn I
Hn II
Hn III
Tpt I
Tpt II
Trb. I, II
Timp.
Perc.
D. B.

(f) ff f
(ff) f
(mf)
sub f < ff
pizz. arco
gliss.
flz. non flz.
Vib. Xyl. Mar. T. Block W. Block
R.H. L.H.
molto vib.

25 26 27 28 29 30

accel.

Cl. I — *ff* — *f* *ff*

Cl. II — *ff* — *f* *ff*

Hn I — *(ff)* — *fff*

Hn II — *(ff)* — *fff*

Hn III — *(ff)* — *fff*

Tpt I — *flz.* — *ff*

Tpt II — *flz.* — *ff*

Trb. I, II — *flz.* — *ff*

Timp. — Vib. — *mf*

Perc. — I — *(ff)* — W. Block — *mf*

Perc. — II — T. Block — *(mf)*

D. B. — 1 — *pizz.* — *arco* — *(f)* — *mf* — *molto vib.* — *f*

D. B. — 2 — *pizz.* — *arco* — *(f)* — *mf* — *molto vib.* — *f*

D. B. — 3 — *pizz.* — *arco* — *(f)* — *mf* — *molto vib.* — *f*

♩ = 68

31 32 33 34 35 36

Timp. — Vib. — *mf*

Perc. — Chimes — I — *f* *mp*

Guiro — II — 3. — T. Block — *mf*

S. — *f* — (84) MA - YYA - L ŠA - RRU - TI MA - YYA - - - - LA UŠ-TA - PA-RRIR UŠ - TA - PA -
Bed of kingship I spread

M. S. — *f* — (84) MA - YYA - L ŠA - RRU - TI MA - YYA - - - - LA UŠ - TA - PA-RRIR PA -
Bed of kingship I spread

A. — *f* — (84) MA - YYA - L ŠA - RRU - TI MA - YYA - - - - LA UŠ - TA - PA-RRIR PA -
Bed of kingship I spread

Vln I — 1-6 — *mf* — gliss.

Vln I — 7-10 — *mf* — gliss.

Vln II — 1-4 — *mf* — gliss.

Vln II — 5-8 — *mf* — gliss.

Vcl. — 1, 2 — *mf* — gliss.

Vcl. — 3, 4 — *mf* — gliss.

D. B. — *f*

37 38 39 40 41 42

Timp. Vib. (mf) p mf (mf) (mf)

Perc. I Chimes mf mp slow trem. mp Guiro

II 3. T. Block (mf)

S. (mf) f mf RRIR MA - YYA - - - - - LA MA - YYA - - - - - LA

(84)

M. S. (mf) f mf RRIR MA - YYA - LA MA - YYA - - - - - LA

(84)

A. (mf) f mf RRIR MA - YYA - LA MA - YYA - - - - - LA

(84)

Vln I 1-6 gliss. (mf) mp mf gliss. gliss. (8va)

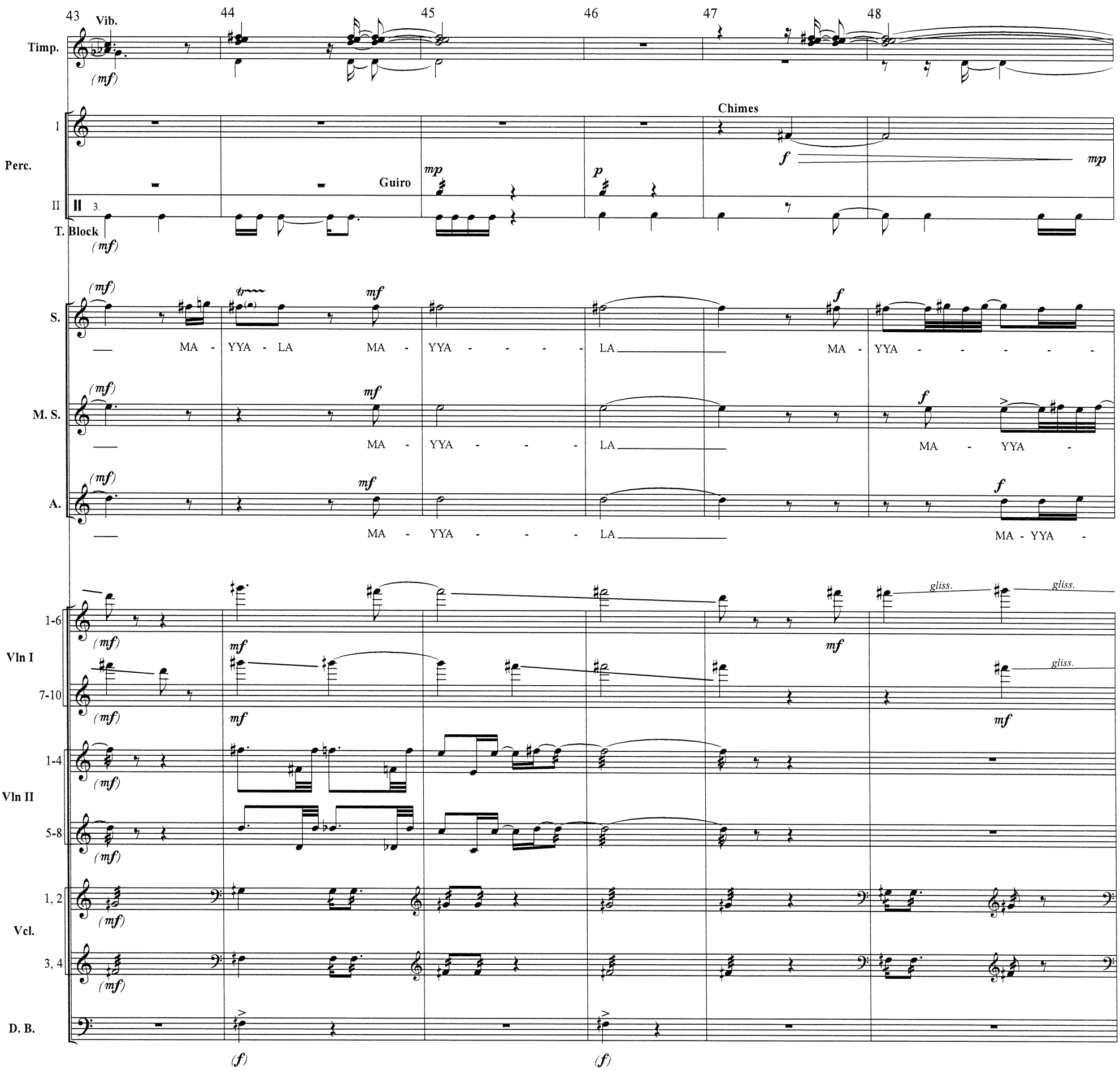
7-10 gliss. (mf) mp mf gliss. gliss. (8va)

Vln II 1-4 (mf) mp mf

5-8 (mf) mp mf

Vcl. 1, 2 (mf)

3, 4 (mf)

D. B. f (f) (f)

43
44
45
46
47
48
Vib.
Timp.
(mf)
Chimes
I
Perc.
Guiro
mp
p
f
mp
II
3.
T. Block
(mf)
(mf)
tr
mf
f
S.
MA - YYA - LA MA - YYA - - - - LA MA - YYA - - - - -
M. S.
MA - YYA - - - LA MA - YYA -
A.
MA - YYA - - - LA MA - YYA -
gliss.
gliss.
1-6
Vln I
7-10
gliss.
1-4
Vln II
5-8
1, 2
Vcl.
3, 4
D. B.
(f)
(f)

49 Vib. 50 51 52 53 54

Timp. (mf)

Perc. I: Chimes mp p

Guiro mp p

II

T. Block (mf)

S. (f) pp f

- LA MA - YYA - - - LA (84) Bed MA - YYA - - - - LA UŠ-TA - I

M. S. (f) pp f

- LA MA - YYA - - - LA (84) Bed MA - YYA - - - - LA

Sop./A. solo mf

(85) ŠA - T'U - Ⓑ SU - NI A - T - 'A - Ⓑ

I spread good

A. (f) pp f

- LA MA - YYA - - - LA (84) Bed MA-YYA - - - - LA

Vln I 1-6 (mf) mp mf gliss.

7-10 (mf) mp mf gliss.

Vln II 1-4 mf mp

5-8 mf mp

Vcl. 1, 2 (mf) sub.mp mf

3, 4 (mf) sub.mp mf

D. B. D. B. (f) mp f

55 56 57 58 59 60

Timp.

Perc. I: Guiro

Perc. II: T. Block

S.: - PA-RRIR UŠ - TA - PA - - - - - - RRIR MA - YYA - - - - LA MA - YYA - - - LA
spread

M. S.: UŠ - TA - PA-RRIR PA - - - - - - RRIR MA - YYA - - - - LA MA - YYA - - - LA
I spread

Sop./A. solo: ŠA T'U - - - Ⓑ SU - - - NI A - T-'A -Ⓑ
(85) I spread good

A.: UŠ - TA - PA-RRIR PA - - - - - - RRIR MA - YYA - - - - LA MA - YYA LA
I spread

Vln I 1-6

Vln I 7-10

Vln II 1-4

Vln II 5-8

Vcl. 1, 2

Vcl. 3, 4

D. B.

HYMN OF FERTILITY (FINALE)
(total 6:00)

Introduction

61 ♩. = 60 one bar lasts 3"

Hp

S. solo — *mf* — A - NU - MMA — (86) [first word]

62 63 64 65 *same nonsymm. rhythms in both hands* — 8va — *mf* — *f* — *f* — *f* — E - - - - - LE - NU — (87) [first word]

Section 1

While the Hymn is being sung by the Vast Mixed Chorus, visions of fertility arise and are observed ; Adapa copulates with the South-Wind

66 67 68 69 70

Fls I, II — *mp*

Obs I, II — *mp*

Hn I — *mp*

Hn II — *mp*

Hn III — *mp*

Tuba — Plastic Hammer — *Plastic Hammer will be performed by the Tuba player* — *mf*

Timp. — *mp*

Perc. I — Glock. *f* — Vib. *mf*

Perc. II — Congas — *p*

Hp — *p* *mp* *ff* — *very quick nonsymnetrical between two hands*

S. solo — *mp* *ff* — (88) [first word] ŠA - P - LI - - - Š — below

Sop. (Leading Voice) — *f* — A - NU - MMA — now — (86) — ŠU - U -

M. S. — *mf* — A - NU - MMA — now — ŠŠU - U -

A. — *p* — A - NU A - NU MA - MA — ŠU - 'U ŠU - 'U ŠU - 'U

Ten. — *mf* — A - NU - MMA — now — ŠU - U -

Bar. — *p* — A - NU A - NU MA - MA — ŠU - 'U ŠU - 'U ŠU - 'U

Vla 1-3 — *mp*

Vla 4-6 — *mp*

Vcl. — *unis.* — *mp* — 1. 2. 3. 4.

From the composer (regarding the Finale) :
After the Introd. (bars 61-68) the libretto (lines 86-93) repeats as a whole (along) twice: in "Section 1", bars 69-101 with the Soprano voice leading; and in "Section 2", bars 104-156 with the Alto voice leading.
Bars 157-160 at the verry end of the opera are in full silence.

For the whole choir:
Each singer in his/her natural voice
individually speaks this whole word
quickly several times by his/her
individual intermissions

71 72 73 74 75

Fls I, II
Obs I, II
Hns I, II
Hn III
Tpts I, II
Tuba
Timp.
Perc. I Congas II
Sop. (Leading Voice)
M. S.
A.
Ten.
Bar.
Bass
Vln I
Vln II
Vla 1-3 4-6
Vcl. 1, 2 3, 4

a 2
with mute
Plastic Hammer
Glock.
Vib.
Sprechg.
(87)
speak in natural voice
same as in b. 72, but improvisation holds syllables in variety of order
(nonsymnetrical repetitions)

- TU - U
I Z I KK 'A MMA
blows
E - LE - NU
above
Z U - N - N I - Š U
his rains
ŠU - TU ŠU - TU ŠU - TU
South-Wind
E LE LE NU E - LE LE - NU E LE LE NU

76 77 78 79

Fls I, II
Obs I, II
Hn I
Hn II
Hn III
Tpts I, II
Tuba
Timp.
Timp.
Perc. I Congas II
Sop. (Leading Voice)
M. S.
A.
Ten.
Bar.
Vln I 1-6 7-10
Vln II
Vla 1-3 4-6
Vcl. 1, 2 3, 4

(mf) p mf mp gliss. free point with mute of arrival Plastic Hammer mf/mp mp mf f p Glock. f Vib. f Congas (p) (mf) f ff tr sub.mp (88) mp mf f p unis.

A - DAD - - - Ⓓ U - ŠAZ - NAN - - - - - Ⓝ ŠAP - LIŠ I - LLA - KA MI - LU MI - LU MI - LU

Adad pours below comes flood

A - DAD A - DAD A - DAD U ŠAZ U ŠAZ NA NA U ŠAZ NAN NAN ŠAP - LIŠ I - LLA MI - LU ŠA I KA LU LU

80 81 82 83 84

Fls I, II
Obs I, II
Hns I, II
Hn III
Tuba
Timp.
Perc. I Congas II
Sop. (Leading Voice)
M. S.
A.
Ten.
Bar.
Bass
Vla
Vcl. 1, 2 3, 4

Plastic Hammer

Vib. Glock.

For the whole choir:
Each singer in his/her natural voice individually speaks this whole word quickly several times by his/her individual intermissions

(89)

I - NA NAG-BI I-NA NAG-BI
from spring
MA - - - LI
is - full
EK-'ə - LU
field
I Š - P I - K I - Š U
its yield / its-yield

I - NA NAG - BI
I - NA I - NA NAG-BI
from spring
MA MA MA MA LI LI
EK - 'ə - EK-'ə - LU
EK-'ə LU-LU

85 86 87 88 89

Fls I, II — *mp* — *p*

Obs I, II — *mp* — *p*

Hns I, II — *mp* — *p*

Hn III — *mp* — *p*

Tpts I, II — *with mute* — *p* — *mp*

Tuba — Plastic Hammer — *mf* — Plastic Hammer — *mp*

Timp. — *mp* — *mp* — *sub.f* — *sub.p*

Perc. I — Glock. *ff* — Vib. *f*

Perc. II — Congas — *(p)* — *p*

Sop. (Leading Voice) — *sub.mf* — *mf* — *sub.ff* — *speech (middle voice)* — *speech (higher voice)* — *sub.mp*

(90) IP - TE - NE - TTE I - R - TA - ŠA NI-SA - BA NI-SA-BA (91) ŠA - MMU UTSS -

opens her - breast Nisaba grass goes - out

M. S. — *sub.mp* — *mf* — *sub.f* — *speech (middle voice)* — *speech (higher voice)* — *sub.p*

IP - TE - NE - TTE I - R - TA - ŠA NI-SA - BA NI-SA-BA ŠA - MMU UTSS -

opens her - breast Nisaba grass goes - out

A. — *p* — *p*

IP TE IP TE NE TE IP TE NE TE IR IR TA TA SA SA NI - SA - BA NI-SA - BA ŠA ŠA MU MU UTSS -

Nisaba goes - out

Ten. — *sub.mp* — *mf* — *sub.f* — *speech (middle voice)* — *speech (higher voice)* — *sub.p*

IP - TE - NE - TTE I - R - TA - ŠA NI-SA - BA NI-SA-BA ŠA - MMU UTSS -

opens her - breast Nisaba grass goes out

Bar. — *p* — *p*

IP TE IP TE NE TE IP TE NE TE IR IR TA TA ŠA ŠA NI - SA - BA NI-SA - BA ŠA ŠA MU MU UTSS -

Nisaba goes - out

Vln I — *tr* — *p* — *mp*

Vln II — *tr* — *p* — *mp*

Vla 1-3 4-6 — *mp* — *(mp)* *mf* < *f* — *sub.p*

Vcl. — *mp* — *(mp)* *mf* < *f* — *sub.p*

90 91 92 93 94

Fls I, II
Obs I, II
Hns I, II
Hn III
Timp.
Perc. I
Perc. II
Sop. (Leading Voice)
M. S.
A.
Ten.
Bar.
Vln I
Vln II
Vla 1-3 4-6
Vcl.

Congas
Glock. f
Vib. f
gliss.
- 'A UTSS-'A ŠŠU - 'U ŠŠU - 'U I-''I-RU
- 'A UTSS-'A ŠU - 'U ŠU - 'U I-''I-RU
- 'A UTSS 'A ŠU - 'U ŠU - 'U ŠU-'U ŠU - 'U I I-''I-RU I-''I-RU ŠU - 'U I-''I-RU I-''I-RU
- 'A UTSS-'A ŠU - 'U ŠU - 'U I-''I-RU
- 'A UTSS - 'A ŠU - 'U ŠU - 'U ŠU-'U ŠU - 'U I I-''I-RU I-''I-RU ŠU - 'U I-''I-RU I-''I-RU
cereals
grow

95 96 97 98 99

Fls I, II
Obs I, II
Hns I, II
Hn III
Tpt I
Tuba
Timp.
Perc.
Sop. (Leading Voice)
M. S.
A.
Ten.
Bar.
Vln I
Vln II
Vla
Vcl.

a 2
with mute
slow movement with quartertones
Plastic Hammer
Glock.
Vib.
Congas
speech (middle voice)
speech (lower voice)
sub.
legato

(92) I - TTUḪ I-TTUḪ ERTS - 'E - TU RE - - M - ŠŠA
calmed earth her - womb

(93) RE - MU U - ŠŠUR U-ŠE - ŠŠER
womb is loosened producing

ERTS - 'E ERTS-'E - TU ERTS-'E - TU RE RE RE RE REM-ŠA REM-ŠA
earth her-womb

RE - MU U - ŠŠUR U - ŠE -
womb is loosened producing

Interlude Harp solo

Section 2

100 101 102 103 104

Fls I, II

Obs I, II

Cls I. II

Bns I, II

Hns I, II

Hn III

Tpt II

Timp.

Perc.
I
Glock.
Vib.
II
Congas

Hp

Sop. (Leading Voice)
ŠŠE - RRA
child

M. S.
ŠŠE - RRA
child

Alto (Leading Voice)

A.
- ŠŠER ŠE - RRA ŠE - RRA ŠE - RRA
child

Ten.
ŠE - RRA

Bar.
- ŠŠER ŠE - RRA ŠE - RRA ŠE - RRA
child

Bass

Vln I

Vln II

Vla
1-3
4-6

Vcl.
1, 2
3, 4

D. B.

no mute

a 2

f equal assymmetry by two hands

(86)
A - NU - MMA
now

A - NU - MMA
now

A NU MA MA A NU

A NU MA MA A NU

Plastic Hammer

performed by one of the Violonists

unis.

105 106 107 108 109

Cls I. II — (mp) — a 2

Bns I, II — (mp)

Hns I, II — (mp)

Hn III — (mp)

Timp. — (mp)

Perc. — I: Glock. mf; Vib. mf — II: Congas (p)

For the whole choir (bar 109):
Each singer in his/her natural voice individually speaks this whole word in normal tempo of speech several times by his/her individual intermissions

S. — mf — IZI(KK)'AMMA blows

M. S. — mf — IZI(KK)'AMMA blows

Alto (Leading Voice) — (mf) — A - NU - MMA (now) — ŠU - U (South - Wind) — (U) — TU - - - U — mf — IZI(KK)'AMMA blows

Ten. — (mp) — (A) — ŠU - U (South - Wind) — TU - - - U — mf — IZI(KK)'AMMA blows

Bar. — (p) — A NU A NU MA MA — ŠU - TU ŠU - TU ŠU - TU (South - Wind) — p — ŠU ŠU ŠU — ŠU - TU ŠU - TU ŠU - TU — mf — IZI(KK)'AMMA blows

Bass — (p) — A NU A NU MA MA — ŠU - TU ŠU - TU ŠU - TU (South - Wind) — p — ŠU ŠU ŠU — ŠU - TU ŠU - TU ŠU - TU — mf — IZI(KK)'AMMA blows

Vla — (mp)

Vcl. — (mp)

D. B. — (mp)

110 111 112 113 114 115

Cls I. II — a 2 — mp

Bns I, II — a 2 — mp

Hns I, II — mp — a 2

Hn III — mp

Timp. — mp — mp

Perc. I — Glock. f — Vib. mf

Perc. II — Congas — (p) — p

Same as in b. 109, but improvisation holds syllables in variety of order, tempo of speech slowlier than in b. 109

S. — mp — Z U - N - N I - Š U — his - rains

M. S. — mp — Z U - N - N I - Š U — his - rains

Alto (Leading Voice) — mf — mp — f — (87) E - - - LE - - - NU — above — Z U - N - N I - Š U — his - rains — A - DAD — D — Adad — U-ŠAZ-NAX - - - — pours

Ten. — speak in natural voice — mp — mf — E - - - LE - - - NU — above — Z U - N - N I - Š U — his - rains — A - DAD — D — Adad — U-ŠAZ-NAX - - - — pours

Bar. — p — mp — p — mp — (87) E LE E LE E LE LE NU LE NU E LE LE NU Z U - N - N I - Š U — his - rains — ADAD A - DAD A - DAD — Adad — U ŠAZ U ŠAZ U ŠAZ

Bass — p — mp — p — mp — E LE E LE E LE LE NU LE NU E LE LE NU Z U - N - N I - Š U — his - rains — ADAD A - DAD A - DAD — Adad — U ŠAZ U ŠAZ U ŠAZ

Plastic Hammer

Vln I — mf

Vla — nock on wood — (mp)

Vcl. 1, 2 — (mp)

Vcl. 3, 4 — (mp)

D. B. 1, 2 — (mp)

D. B. 3 — (mp)

116 117 118 119 120 rit.

Cls I. II
Bns I, II
Hns I, II
Hn III
Trb. I
Trb. II
Tuba
Timp.
Perc. I Congas II
S.
Alto (Leading Voice)
Ten.
Bar.
Bass
Vln I
Vla
Vcl. 1, 2 3, 4
D. B. 1, 2 3

Glock. mf
Vib. mf
Plastic Hammer

(88)

ŠA - P-LIŠ I - LLA-KA MI - LU
below comes flood
I - NA NA - G-BI
from spring
NAG-BI NAG-BI NAG-BI
NAG - BI
U-ŠAZ - NAN NAN
pours
ŠAP-LIŠ I LLA MI MI
below
I - NA I - NA I - NA
from
NAG - BI NAG-BI NAG-BI
spring

121 *rit. molto* 122 123 *a tempo* 124 125

Cls I. II
Bns I, II
Hns I, II
Hn III
Trb. I, II
Tuba
Timp.
Perc. I Congas II
S.
M. S.
Alto (Leading Voice)
Ten.
Bar.
Bass
Vln I
Vla
Vcl. 1, 2 3, 4
D. B. 1, 2 3

(pp) *mf* *p* *pp* *sub.mf* *sub.mp* *sub f* *f* *mp* *a 2*

II. *p (no dim.)* *pp*

Vib.

Congas

Plastic Hammer

I-NA NAG-BI I-NA NAG-BI

I - NA NAG - BI

MA - - - - LI EK - 'Ə -
is - full field

(89)

I - NA I - NA NAG-BI I - NA NAG - BI NAG-BI MA MA MA MA LI LI LI MA-LI MA MA LI LI EK 'Ə EK 'Ə
is - full

126 127 128 129 130 131 132

Cls I. II
Bns I, II
Hns I, II
Hn III
Trb. I, II
Tuba
Timp.
Perc. I Vib. Congas II
S.
M. S.
Alto (Leading Voice)
Ten.
Bar.
Bass
Vln I
Vla
Vcl.
D. B.

(mf) f sub.p mp p

Glock. Vib. Congas

For the whole choir:
Each singer in his/her natural voice individually speaks this whole word in a slow tempo of speech several times by his/her individual intermissions.

ff

IŠ - PI - KI - ŠU
its - yield

LU
I - P - TE - NE - TTE
opens

(90)

EK - 'Ə - LU LU EK 'Ə EK - 'Ə – LU
field

IP TE IP TE IP TE IP TE IP TE IP TE NE TE NE TE NE TE

Plastic Hammer

unis.

133 134 135 136 137 138

Cls I. II — a 2 — pp — sub.mf — p
Bns I, II — a 2 — pp — sub.mf — p
Hn I — a 2 — pp — sub.mf — p
Hn II — pp — sub.mf — p
Hn III — pp — mf — p
Trb. I, II — p — mp — p — p/pp
Tuba — p — mp — p — p/pp
Timp. — p
Glock.
Perc. I — Vib. mp — mf
Perc. II — Congas — (p)
S.
M. S.
Alto (Leading Voice) — (mp) — I - - - - R - TA - - - ŠA — her - breast — speech (middle voice) + Sprechg. — speech (higher middle voice) + Sprechg. — sub.f — NI-SA-BA — NI-SA-BA — Nisaba
Ten. — p — I - - - - R - TA - - - ŠA — her - breast
Bar. — pp — IR IR IR IR IR IR IR IR IR IR IR IR IR IR TA TA TA TA ŠA ŠA ŠA ŠA ŠA ŠA NI NI NI SA NI NI NI NI NI-SA - BA Nisaba — sub.mf — p
Bass — pp — IR IR IR IR IR IR IR IR IR IR IR IR IR IR TA TA TA TA ŠA ŠA ŠA ŠA ŠA ŠA NI NI NI SA NI NI NI NI NI-SA - BA Nisaba — sub.mf — p
Vla — p
Vcl. 1, 2 — pp — sub.mf
Vcl. 3, 4 — pp — sub.mf
D. B. 1, 2 — a 2 — pp — sub.mf
D. B. 3 — pp — sub.mf

139 140 141 142 143 144

Cls I. II
Bns I, II
Hn I
Hn II
Hn III
Trb. I, II
Tuba
Timp.
Perc. I Congas II
M. S.
Alto (Leading Voice)
Ten.
Bar.
Bass
Vln I
Vla
Vcl. 1, 2 3, 4
D. B. 1, 2 3

a 2

Orchestral interlude by Glock. + Vib. alone

Glock. Vib.

(91)

ŠA - MMU UTSS - 'A ŠU 'U I - ''I - RU
grass goes - out cereals grow

ŠA ŠA ŠA ŠA MU MU ŠA - MMU UTSS - 'A UTSS - 'A ŠU ŠU ŠU ŠU - 'U ŠU - 'U I - ''I - RU I - ''I - RU I - ''I - RU I - ''I - RU
grass goes-out cereals grow

Plastic Hammer

Codetta

145 146 147 148 149 150 151

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Tpts I, II
Trb. I, II
Tuba
Timp.
Perc. I
S.
M. S.
Alto (Leading Voice)
A.
Ten.
Bar.
Bass
Vln I
Vln II
Vla
Vcl.
D. B.

a 2 p mp mf

Plastic Hammer

mp/mf

Glock. (mp) p

Vib (p)

For the whole choir:
lowest (chest voice?)
Sprechg! non speech

same sound continued exactly

pp mp p (p) pp

I - TTUḪ I - TTUḪ ERTS - 'E - TU
calmed earth

(92) (93)

RE - - - M - ŠA
her - womb

RE - MU
womb

(93) RE - MU RE - MU
womb

Plastic Hammer

From the Composer:
view of children must be shown

152 153 154 155 156 157 158 159 160

Fls I, II
Obs I, II
Cls I. II
Bns I, II
Hns I, II
Hn III
Tpts I, II
Trb. I, II
Tuba
Perc. I
Perc. II
Hp
S.
M. S.
A.
Ten.
Bar.
Vln I
Vln II
Vla
Vcl. 1
Vcl. 2
Vcl. 3
Vcl. 4
D. B.

a 2 (mf) mf (mf)

A Whistle

Congas solo

f(ff?) mf/f 8va

sub.mf mf (mf)

U - ŠŠUR - Ⓡ U-ŠŠUR U-ŠŠUR U - ŠE - ŠŠER ŠE-RRA
is - loosened producing child