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)



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

Pay attention: appears as produced in 2016

Composer's website - Discography

לתשומת לבכם: באתר מופיעה שנת ההפקה 2016 אתר המלחינה - מדור דיסקוגרפיה

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http://www.imi.org.il imi.org.il@gmail.com

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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 Wisdom¹, 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 llabrat (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 death². 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, DE-SCENDS 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 angrily³: "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.

<u>Scene 11</u> 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

ĀTÚ MÍLKI

INA-ŠUMĒLÍYA RŪTS'

ANA-TÊA ŠÚKUN

ANA PĪYA ŠÚKUN

1. ÉA ŠAR-ÁPŠI

2. ANÁKU ÁŠIPU ARÁDKA

3. INA-IMNÍYA ÁLIK

4. TÂKA ÉLLU

5. PĪKA ÉLLI

6. ÁMATU ELLÍTI DÚMMIK'

7. K'IBĪT-PĪYA ŠÚLLIM

Š is pronounced as sh in ship

English

Adapa

- 1. O Ea, king of the subterranean-water, finder of counsel
- 2. I am the sorcerer, your servant
- 3. Walk at my right, rush for help at my left
- 4. Install your holy spell in mine
- 5. Install your holy saying in mine
- 6. Make my holy speech a good one
- 7. Perfect the command of my mouth

THE SOUTH WIND ARRIVES, ADAPA CONFRONTS HER

(Counter tenor plus women's choir)

A The South Wind arrives

B Duet (The South Wind and **A**DAPA)

Akkadian

The South Wind (women's choir)

- 8. MAYYĀL-ŠARRŪTI UŠTAPÁRRIR
- 9. MAYYĀLA UŠTAPÁRRIR

Adapa

10. NÚNĪ ANA-BÍT BĒ LÍYA ABÂR

The South Wind

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

Adapa

13. ŪMIŠÁMMA ANA-ÉA NIK'Â ANÁKK'I

The South Wind

- 14. MAYYÁLA ŠA-T'ŪB-SỐNI 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 TAKAŠŠADĪ́NNI
- 18. ŠÍSĪ Š 'ŪTU
- 19. ŠĀRĀNĪ AHHĒKI
- 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 SEBET-ÚMI ŠÚTU ANA-MÁTI UL-IZÍKK'A 22. 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 ŠÁPLIŠ UL-ÍLLIKA MĪLU INA-NÁGBI 24. Below – no flooding came up from the springs 24. 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 TS'ALMÚTI ÍPTS'Û UGĀRŪ 27. The dark fields turned white 27. TS'ÉRU PALKÚ IDRÁNA 28. The wide steppe produced salt 28. IBBÁLKAT ÉRTS'ETU RÉMŠA 29. Earth's womb rebelled: 30. ŠÁMMU UL-UTS'Â 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

Anu

DUET OF ANU AND ILABRAT (men's choir)

DUET IN ARIOSI

(Bass with men's choir)

Akkadian	English

33. 34.	AMMÍNI ŠÚTU IŠTU-SÉBET ÚMĪ ANA-MÁTI LA-IZZÍKKA AMMÍNI RÉMU KUTSSÚRMA UL-UŠÉŠIR ŠÉRRA		Why hasn't the South Wind blown for seven days toward the land? Why is the womb tied up and would not produce a child?
llabrat		llabrat	
35.	BÉLI	<i>35</i> .	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 ANNIKÂ	<i>38</i> .	Send (someone) to bring him here!

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'eţîka	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:
	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 ḤALKʾŪMA	ANĀKU AKANNA EPŠĒKU	46.	"From our land two gods are missing, and so I have done this".
47.	ŠUNU ANA-KŠA IZAKKARŪ		47.	They will say to you:
48.	MANNU ILŪ ŠENA	ŠA-INA MĀTI ḤALK'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 AḤÁMIŠ	IPPALLÁSÚMA ITSS'ENEḤḤÚ	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-ĀNI	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 UKALLŪNIKKUM	MA 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.	Т'ЕМ-ЕА Ё-ТЕМЕККІ	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		<u>English</u>	
Dumu	zi 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 mourning garment Dumuzi and Gizzida	ı a
Dumu	zi and Gizzida		Dumuzi and Gizzida	

64. MÁNNU ÍLŪ ŠÍNA ŠA-ÍNA MÁTI ḤALK'Ú

Adapa

65. DÚMUZI GÍZZIDA

Dumuzi and Gizzida

66. ÁDAPA ANA-PÁNI ÁNI ŠÁRRI K'ÉRBA

64. Who are the two gods that are missing from the land? Adapa

65. Dumuzi and Gizzida.

Dumuzi and Gizzida

66. Adapa, come in front of Anu

ANU AND ADAPA CONVERSE IN HEAVEN

(Bass with counter tenor)

Akkadian

_

Anu

- 67. ÁLKA ÁDAPA
- 68. AMMÍNI ŠA-ŠŪTI-KAPPÁŠA TÉŠBIR

Adapa

- 69. BĒLI
- 70. ÁNA-BĪT BĒLÍYA INA-K'ÁBLAT TÂMTI NŪNI ABÂR
- 71. ŠÚTU IZĪK'ÁMMA IÁŠI UTT'EBBÁNNI
- 72. ÁNA-BĪT BĒLI ULTÁMTS'IL
- 73. INA-LÍBBI TÂMTI MÚTU IMTAHRÁNNI
- 74. INA-ÚGGAT LIBBÍYA ŠÚTA ATTÁZAR

Anu

- 75. ÉA ŠÚMA ĪTEPÚSSU NĪNU MĪNÁ NIPPÚSSU
- 76. ÉA NÉMEK'A ITTADÍNŠU NÍNU MĪNÁ NINADDÍNŠU
- 77. AKAL-BALÁT'I LEKÂNIŠŠÚMMA LÍKUL

Adapa

78. LÁ AKKAL LĀ-AŠÁTTI

Anu

79. ÁLKA ÁDAPA! AMMÍNI LĀ-TÁKUL LĀ-TALTÍMA

Adapa

80. ÉA BÉLĪ IK'BÁ LA-TÁKKAL LĀ TAŠÁTTI

Anu

- 81. LÁ BALT'ÁTA
- 82. ÁYYA NÍŠĪ DÁLLĀTI

- 67. Come, Adapa
- 68. Why did you break the wing of the South Wind?

Adapa

Anu

- 69. My lord!
- 70. For my lord's household I was catching fish in the middle of the sea

English

- 71. The South Wind blew, and me she drowned
- 72. I was plunged into the lord's house
- 73. In the deep of the sea death confronted me
- 74. In the rage of my heart I cursed the South Wind

Anu

- 75. Ea is the one who has made him; (and) we, what can we do (for) him?
- 76. Ea gave him wisdom (and) we, what shall we give him?
- 77. 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. I shall not eat, I shall not drink!

Anu

79. Come Adapa, why did you not eat or drink?

Adapa

80. Ea my lord told me: "Do not eat, do not drink!"

Anu

- 81. Hence you shall not live!
- 82. 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

33. ÁYYA NÍŠĪ DÁLLĀTI

Adapa

83. Alas for inferior humanity!

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

(Women's choir; mixed choir)

93. RÉMU ÚŠŠUR

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 ÁTAB	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'Â	ŠÚ'Ū I"ÍRŪ	91.	Grass comes out, cereals grow
92.	ÍTTŪḤ ÉRTS'ETU RÉMŠA		92.	Earth's womb has calmed down

93. The womb has loosened up and could produce a child.

UŠÉŠŠER ŠÉRRA

"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".

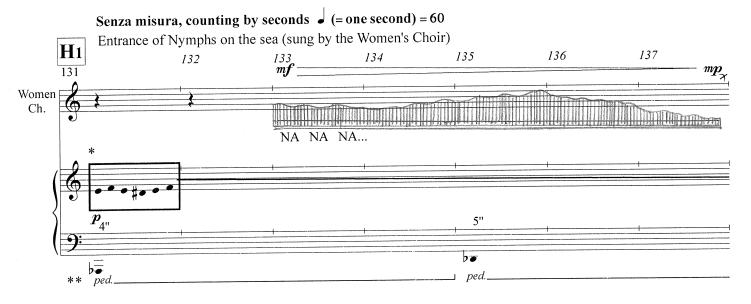
Composer's credo of the opera

Contents

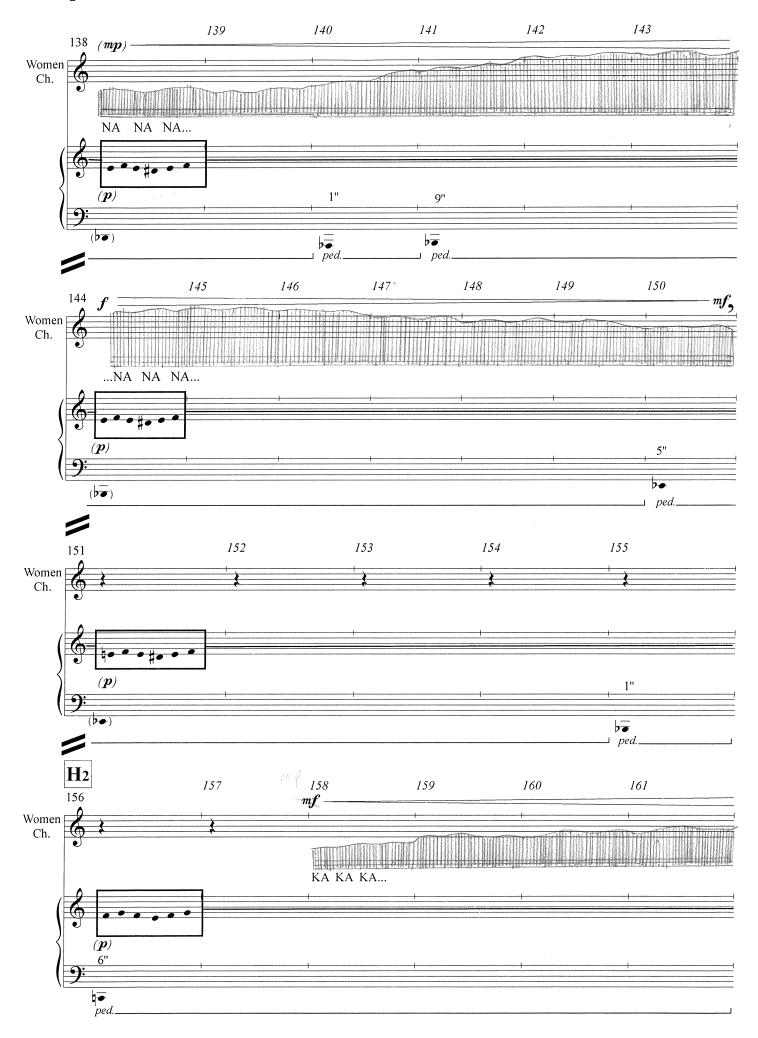
Act I	Scene	1		1
	Scene	2		4
	Scene	3		8
Act II	Scene	4		16
	Scene	5		50
	Scene	6		59
Act III	Scene	7	(69
	Scene	8	(69
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	Scene	10		85
	Scene	11		86

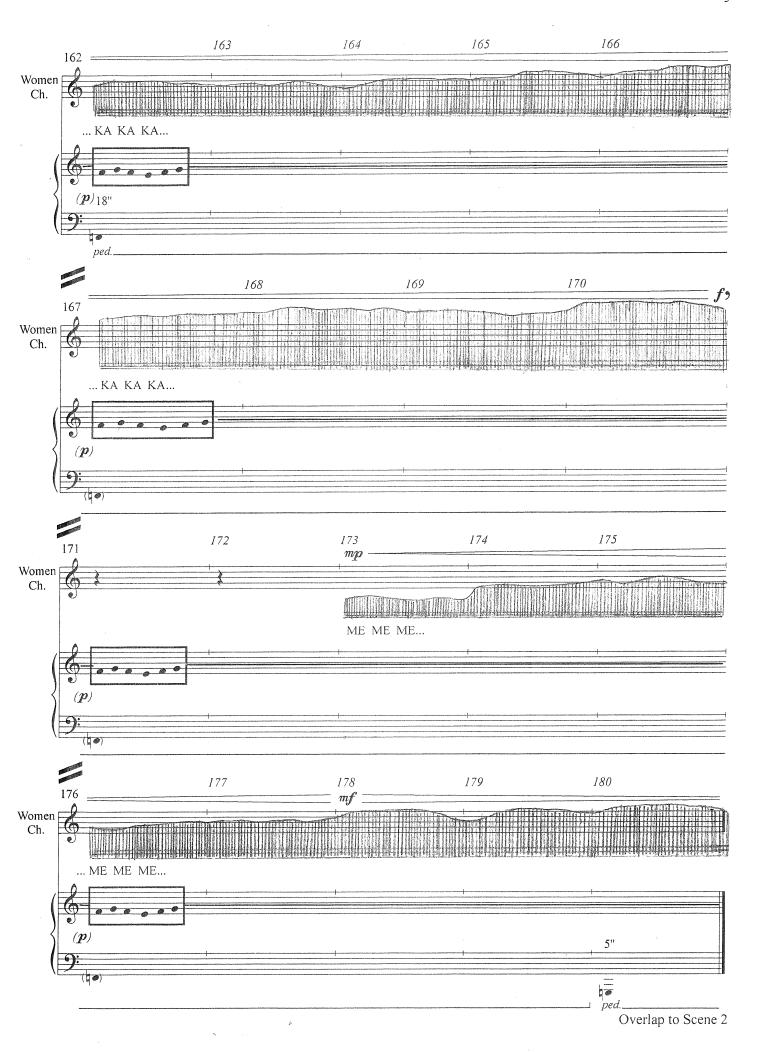
Note: the numbers that are indicated in the vocal lines refer to the lines' numbers of the running libretto

ACT I ADAPA; ADAPA MEETS THE SOUTH WIND SCENE 1 OVERTURA PASTORALA (END)

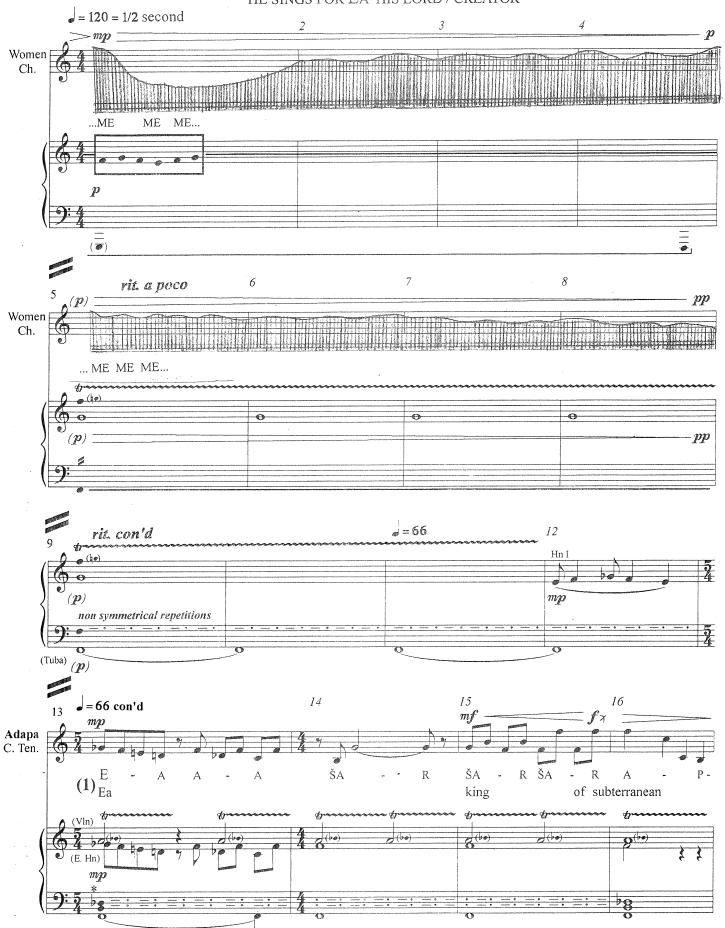


- * Harp serves as a <u>hidden</u> cue only to <u>relate</u> (to orientate) by singers each singer sings her individual pitches.
- ** For seconds 131-180 (pages 1-3, page 4 until b. 8 in Scene 2) long low notes reflect long glissandi in the D. Bass. To the pianist: you may lift gently the pedal and repeat the tone wherever you like (especially prominent in page 3.





SCENE 2 ADAPA HAS JUST ARISEN FROM THE BOTTOM OF SEA, HE SINGS FOR EA HIS LORD / CREATOR



^{*} The harmonic interval b-db in the left hand reflects slight movement in the pair of Bassoons: the assymetrical repetitions continue, equal in both tones.







SCENE 3 THE SOUTH WIND ARRIVES, ADAPA CONFRONTS HER

THE SOUTH WIND ARRIVES [ORCHESTRA]



DUET (BETWEEN ADAPA AND THE SOUTH-WIND) Women Choir sings the South-Wind's part





^{*} From the composer, especially for the singers: the F# in the left hand in bars 41-49 reflect F[†] in the D. Bass, full score. Since bar 51 the D. Bass plays a real F#.



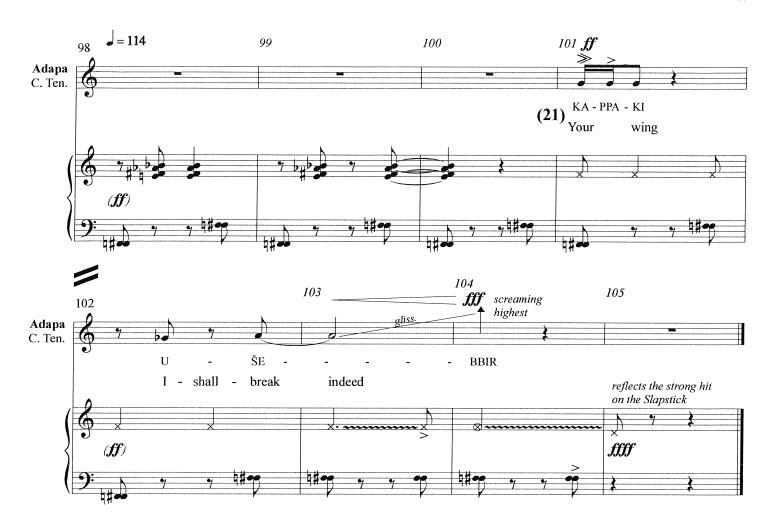


III
THE STRUGGLE
(BETWEEN ADAPA AND THE SOUTH-WIND, AT LAST HE BREAKS HER WING)



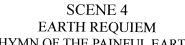
^{*} For the Pianist: in all places (until b. 105) the sign \times means nock on wood of piano.

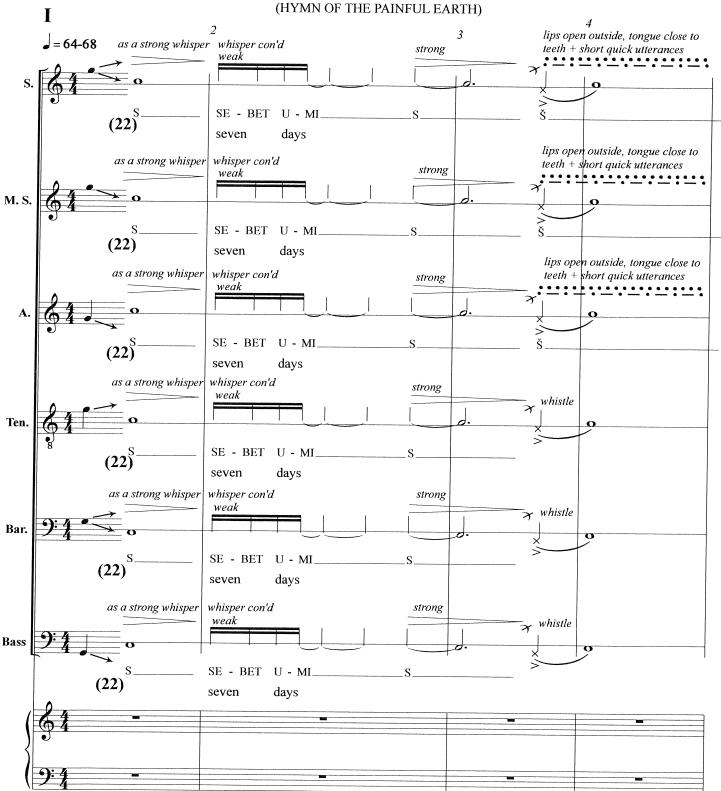




ACT II

DROUGHT AND DESOLATION; ADAPA IS PREPARING TO ASCEND TO HEAVEN

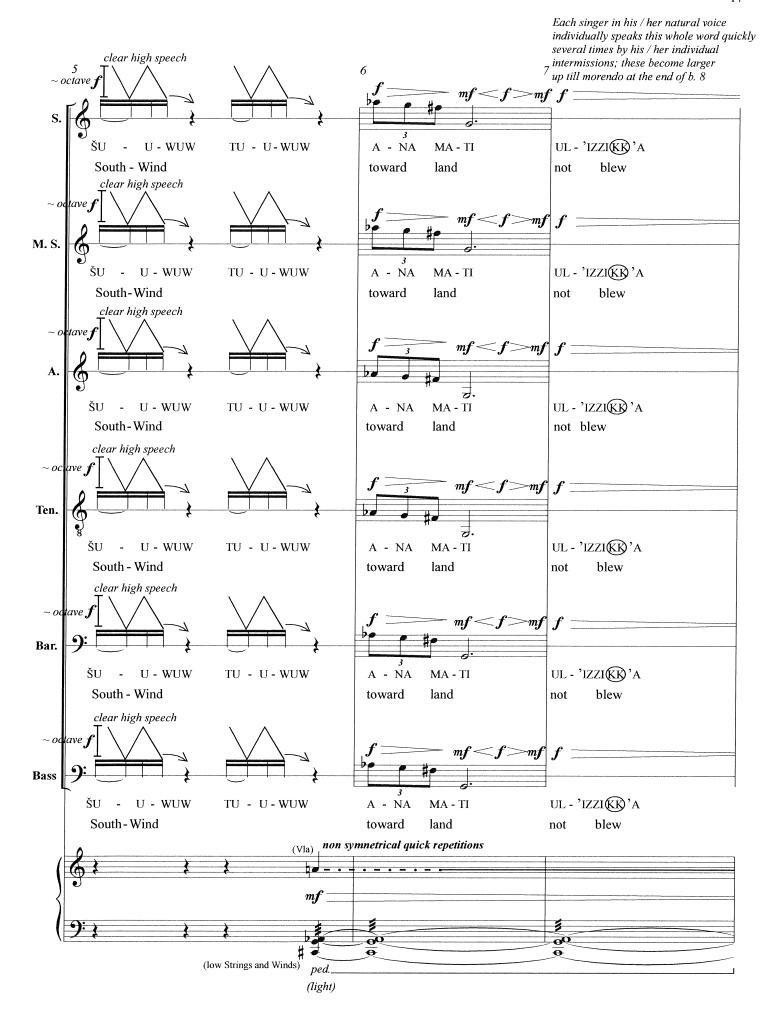


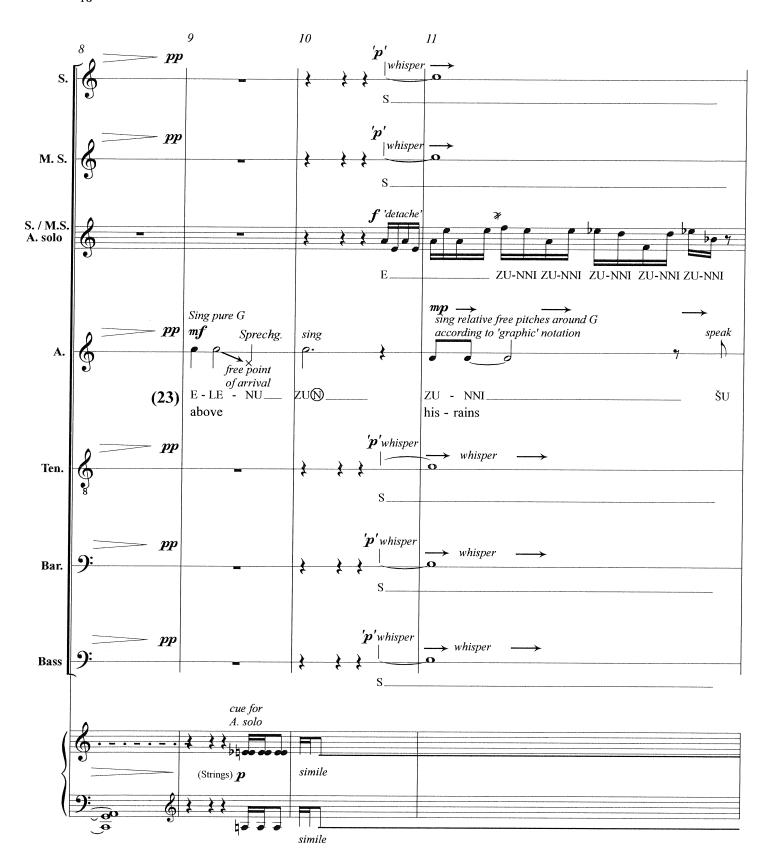


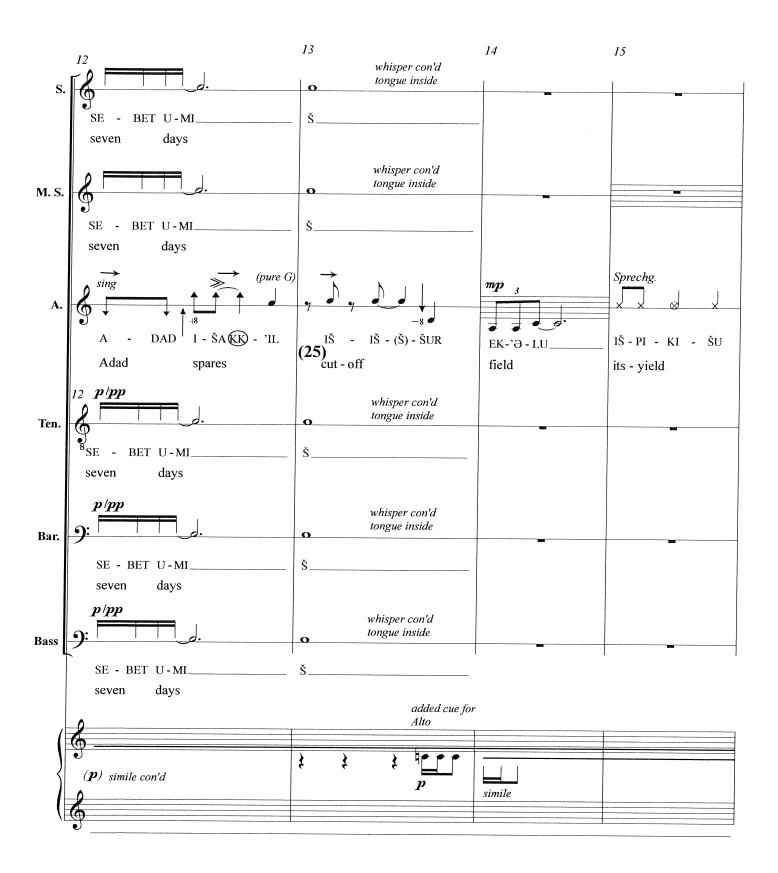
From the composer, basic guidance for the whole of Scene 4:

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

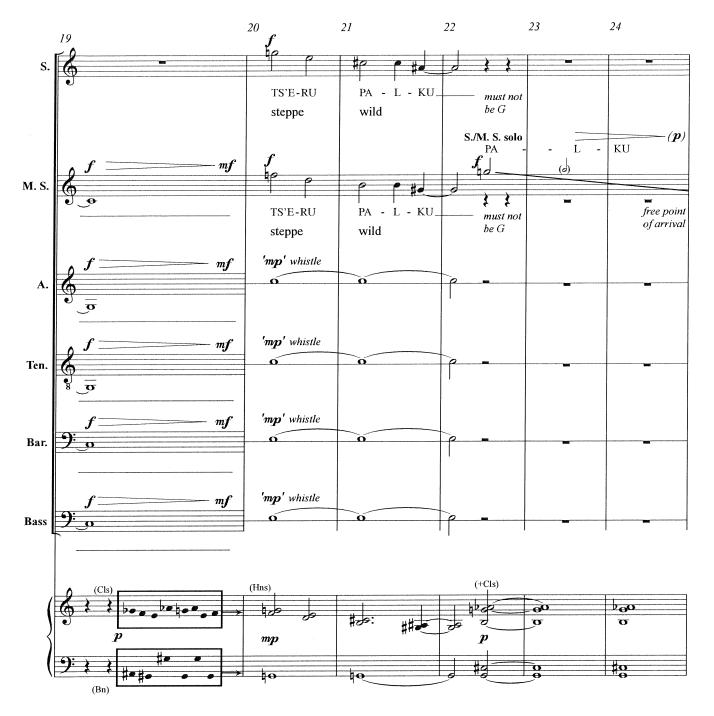
If a clear dear pitch is not indicated please relate to your G according to approximate notation instructed



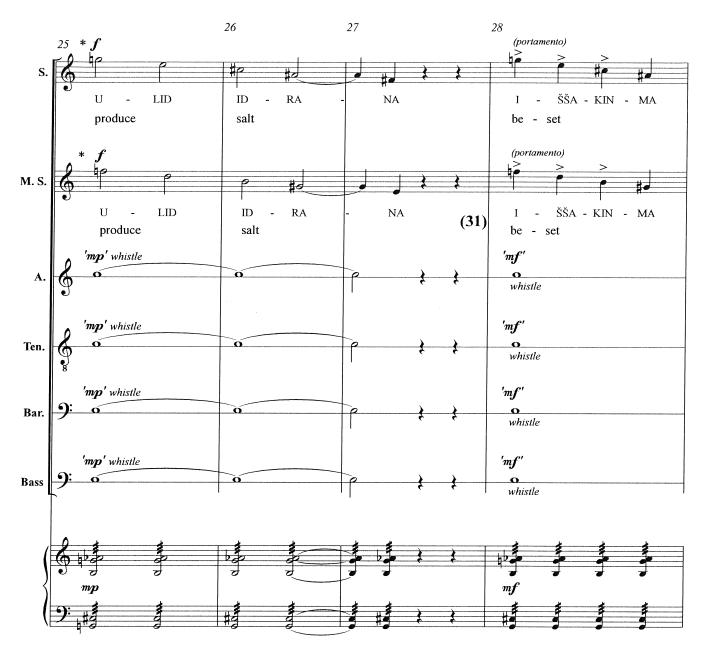






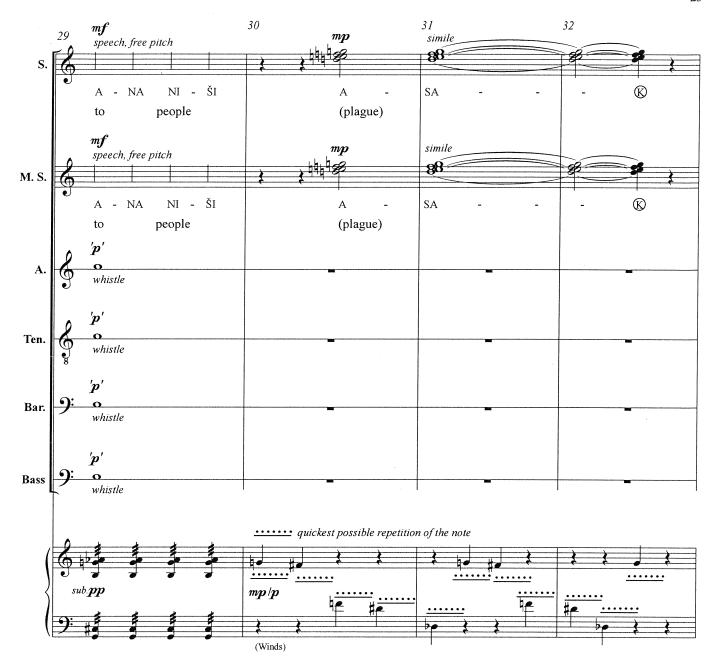


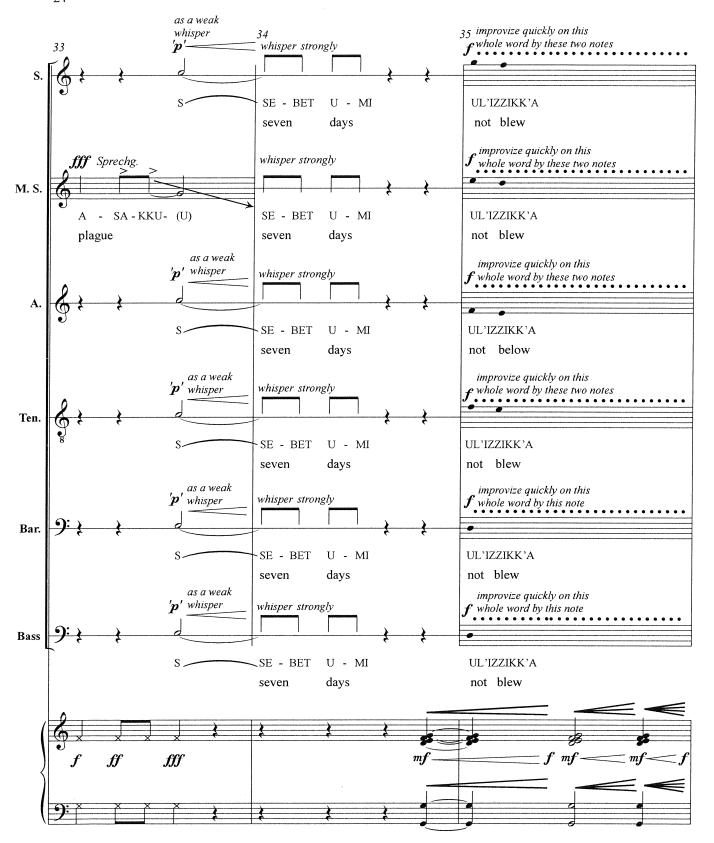
From the composer for M.S. in b. 20: listen already in b. 19 to the G^{\natural} in the C1's fragment



* From the composer:

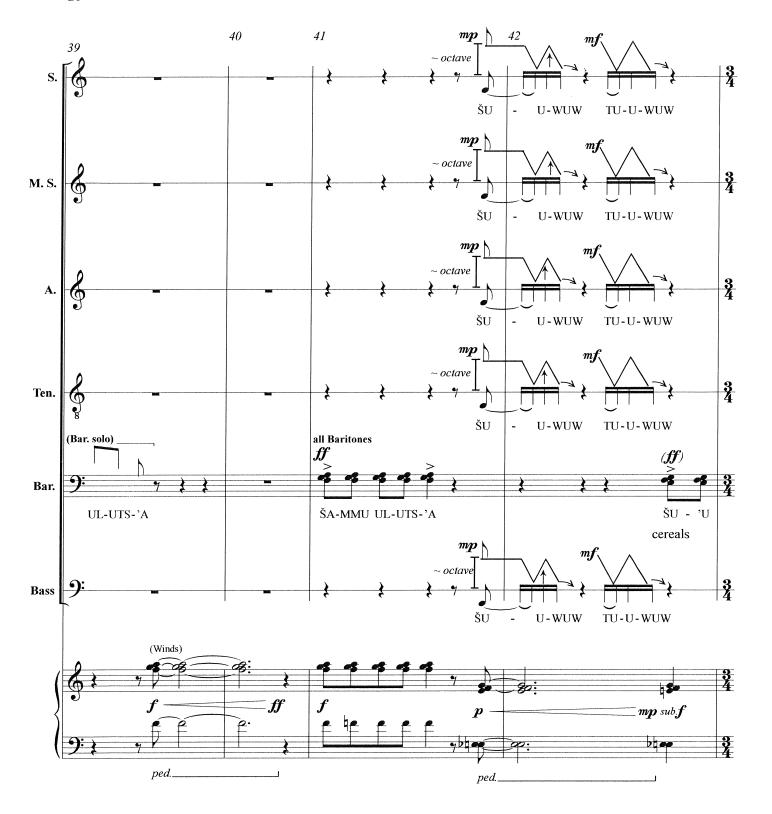
For S. and M. S. singers in b. 20-32: all of you should memorize the tones sung already in bars 20-21: these will repeat in various ways with no help of the orchestra (orchestra will even disturb you!)

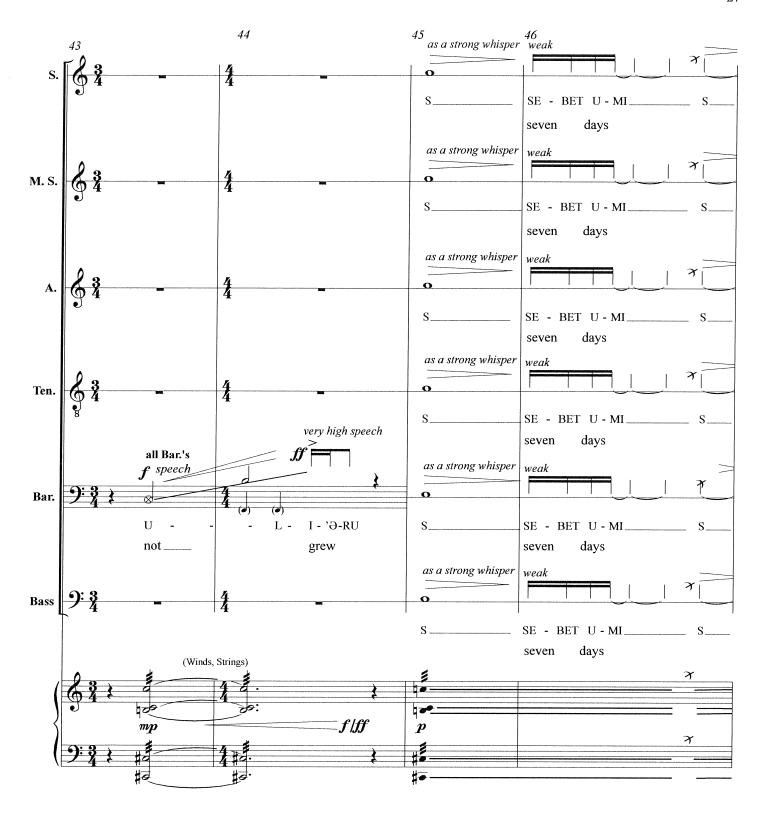


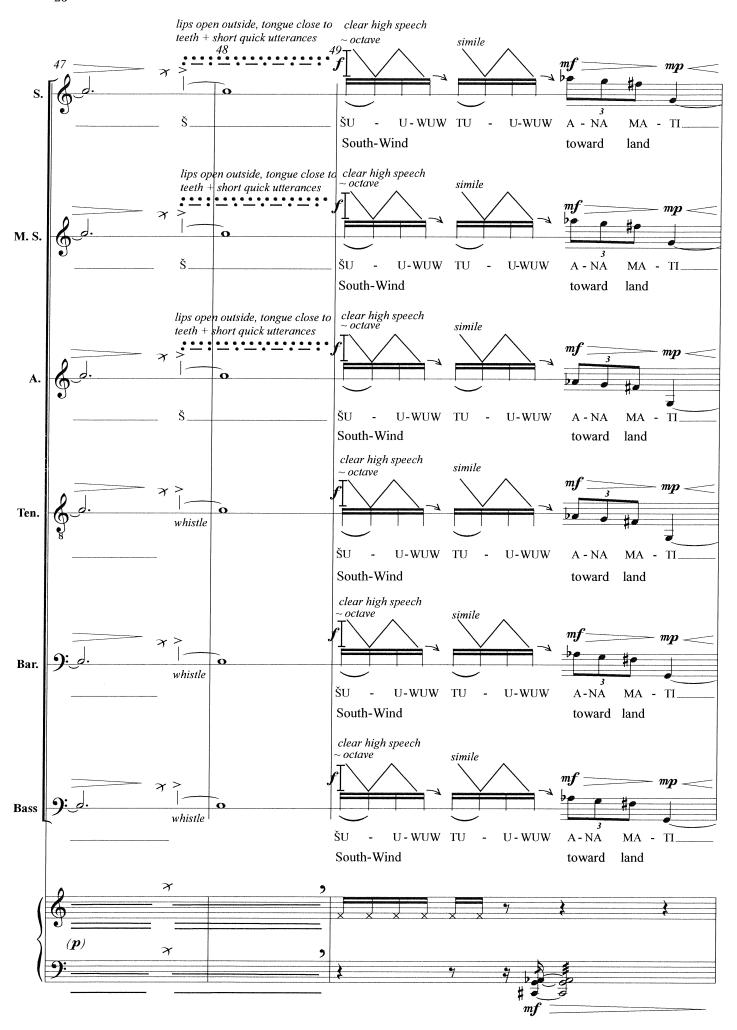


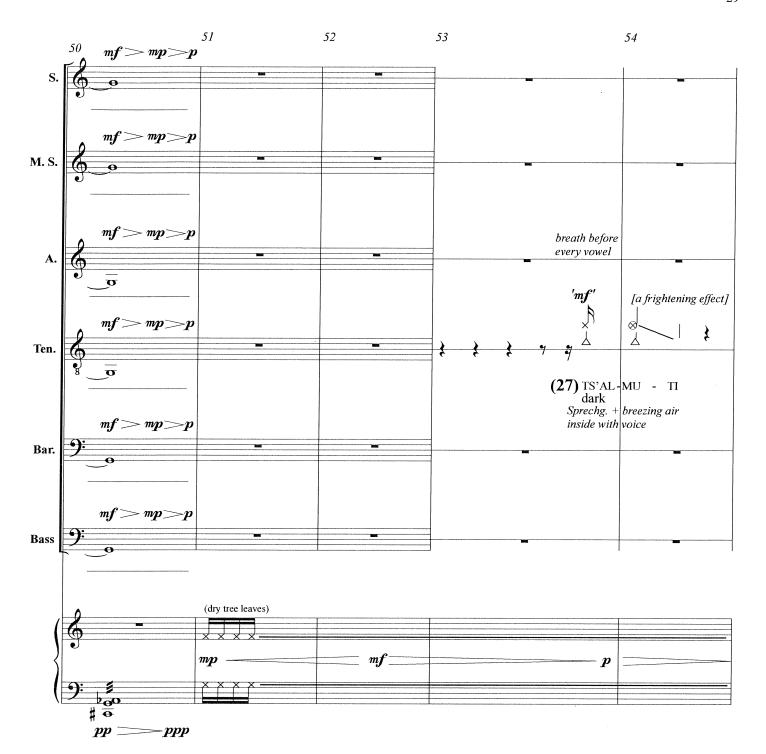


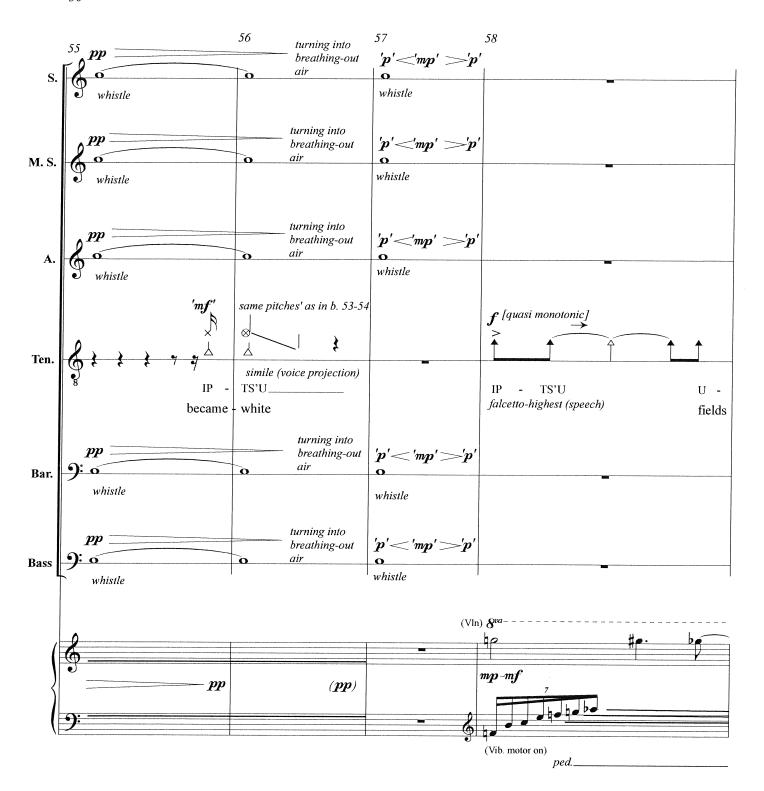
From the composer: <u>no</u> accents in the instruments, parallel to the singers



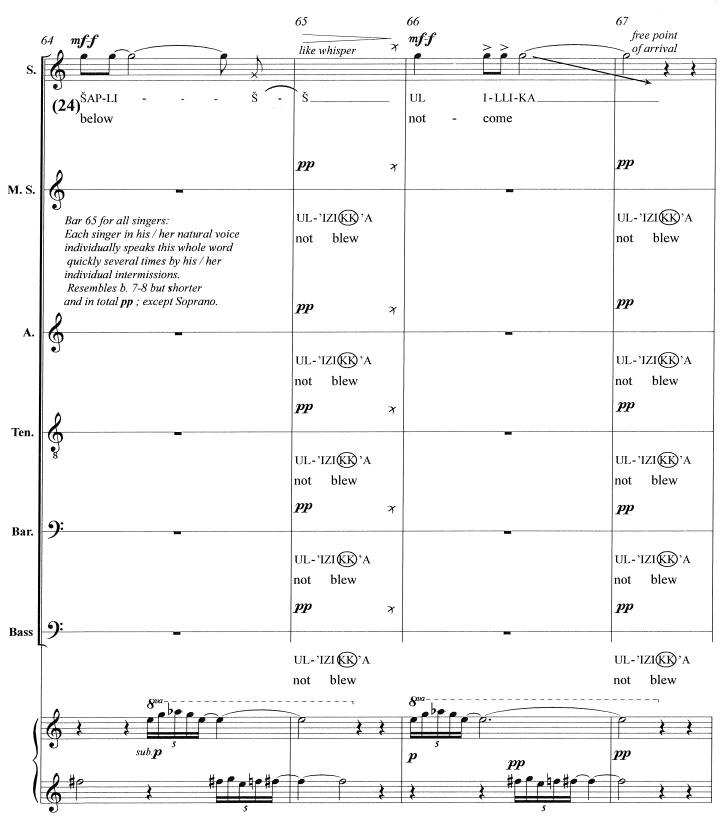




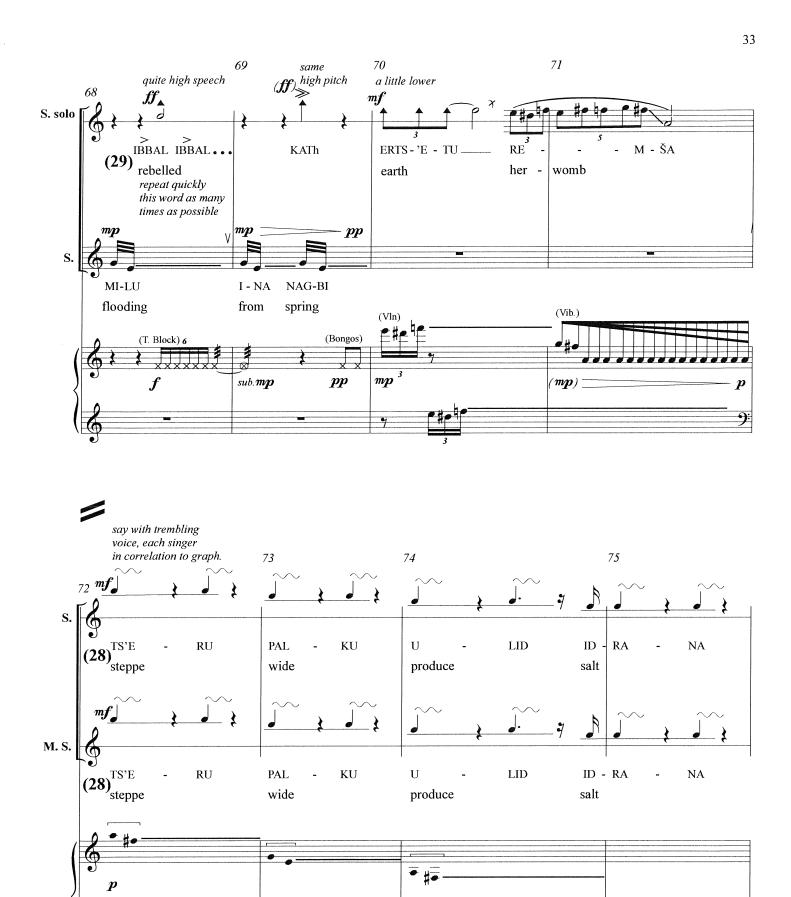








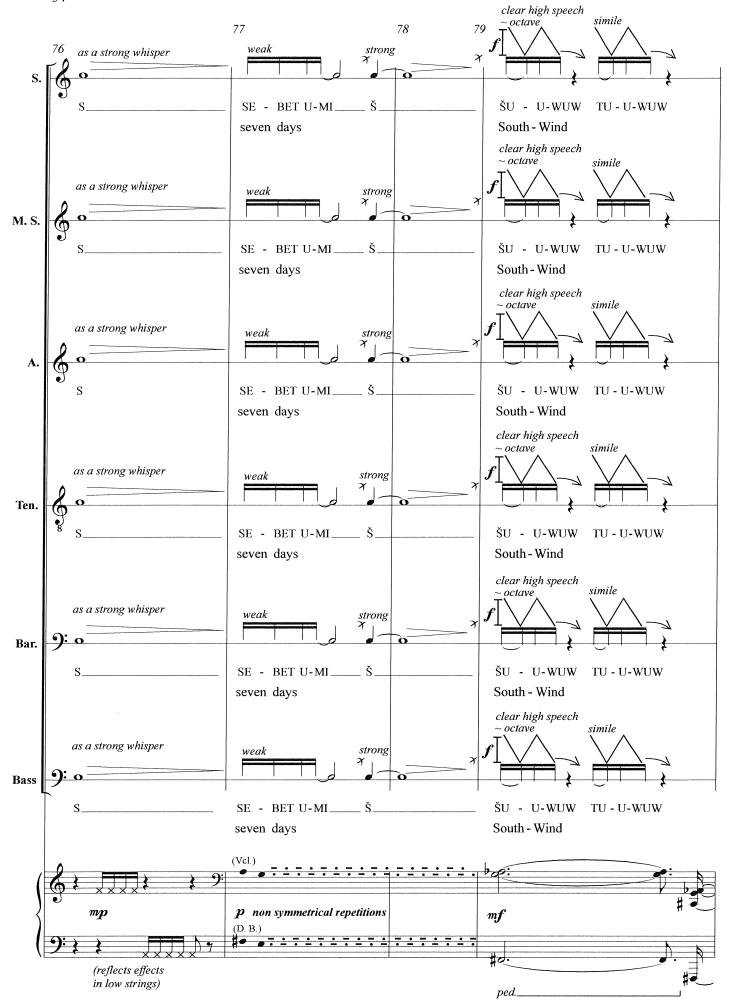
Bar 67 for all singers:
Each singer in his / her natural
voice individually speaks
this whole word quickly several
times by his / her individual
intermissions.
Resembles b. 7-8 but shorter
and in total pp; except Soprano.



R.H.

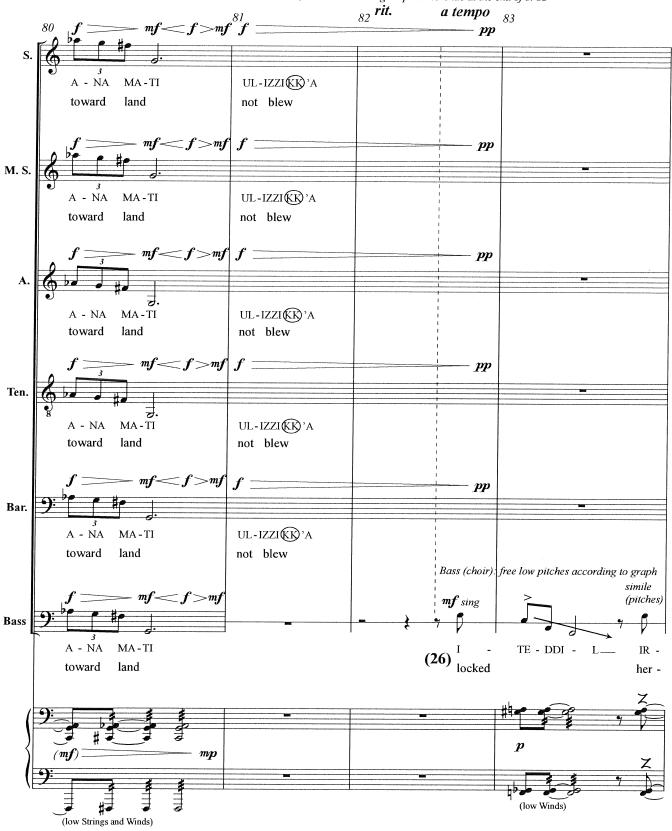
improvize on these pairs of notes by quick non symmetrical values with short inner breaks

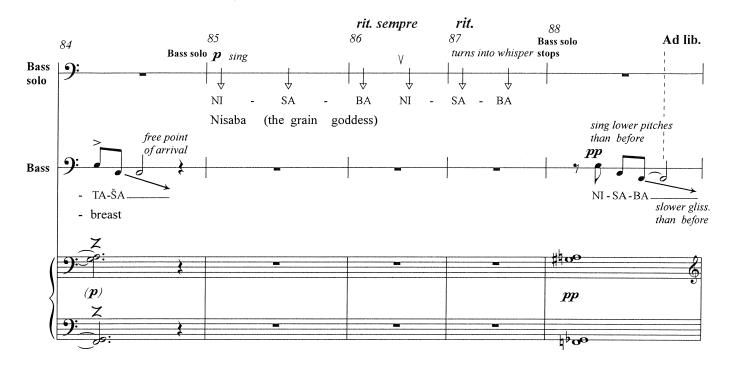
pp

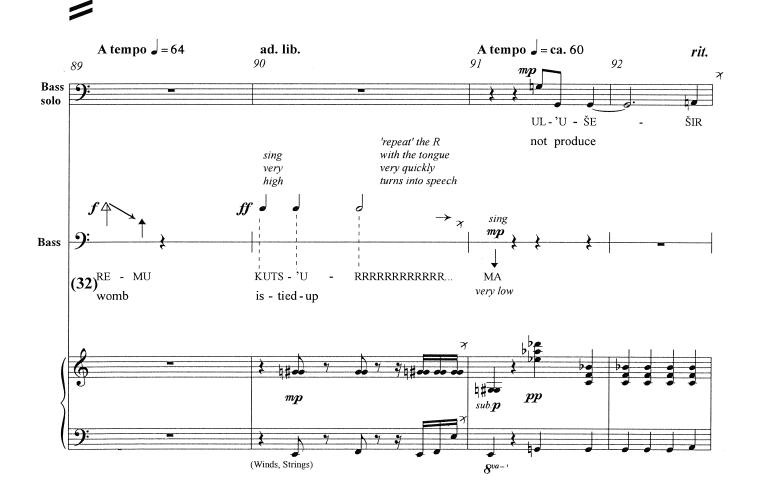


larger intermissions

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





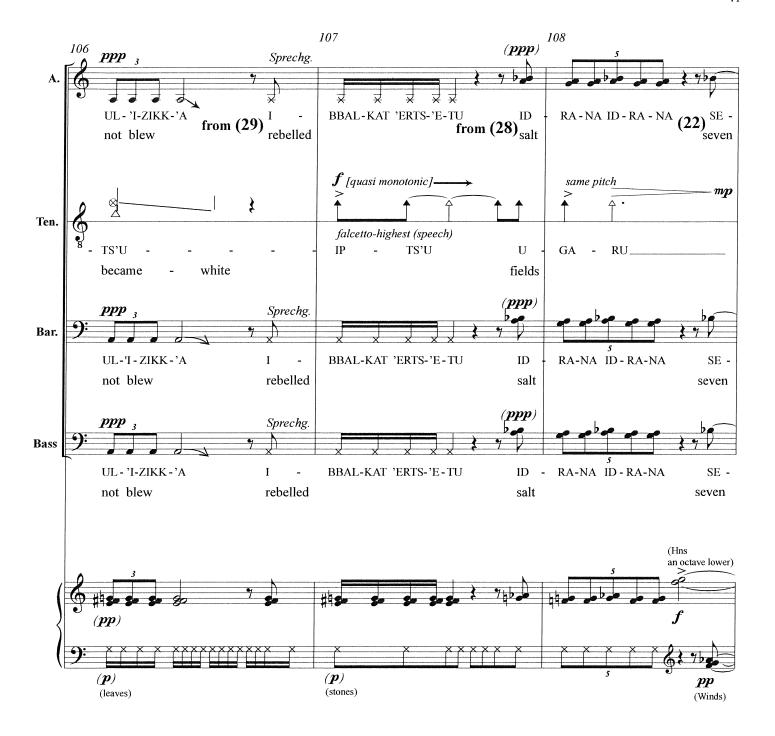
















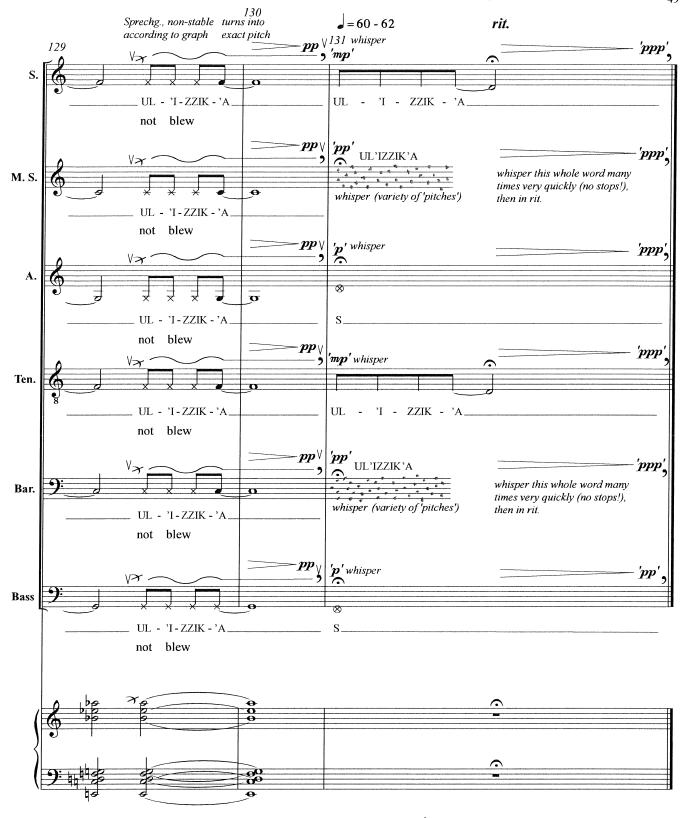








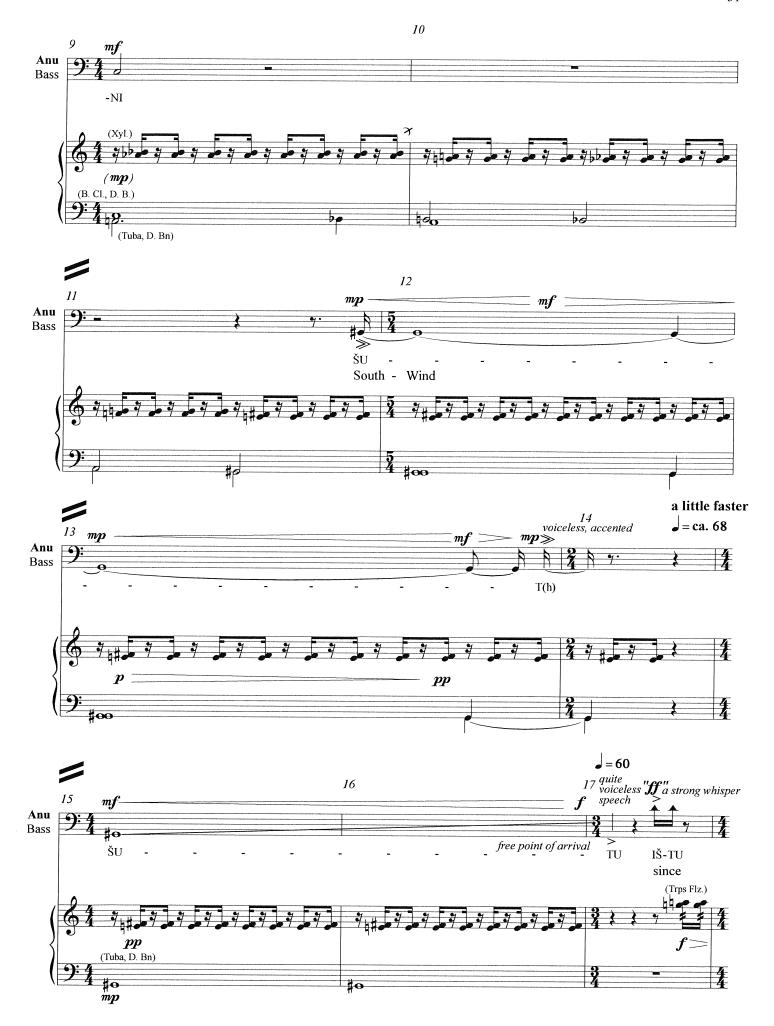




SCENE 5 DUET OF ANU AND ILABRAT (DUET IN ARIOSI)

(Bass) (Men Choir)





















SCENE 6





















ACT III ADAPA ASCENDS TO HEAVEN, TOURS THERE, DESCENDS TO EARTH

SCENE 7 (ORCHESTRA ONLY) ADAPA ASCENDS TO HEAVEN

Pages 93-98 in full score; dur. 2 minutes

SCENE 8 DUET OF DUMUZI AND GIZZIDA (MALE CHORUS) WITH ADAPA (CONT. TENOR)

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"

















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



ANU AND ADAPA CONVERSE IN HEAVEN

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













G. Anu



SCENE 10

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

Adapa says one sentence [number (83) in the libretto] - a-cappella, bars 46-49. This happens in the moment beetween the conclusion of his tour in the Heaven and the start of his descend back to the Earth.



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









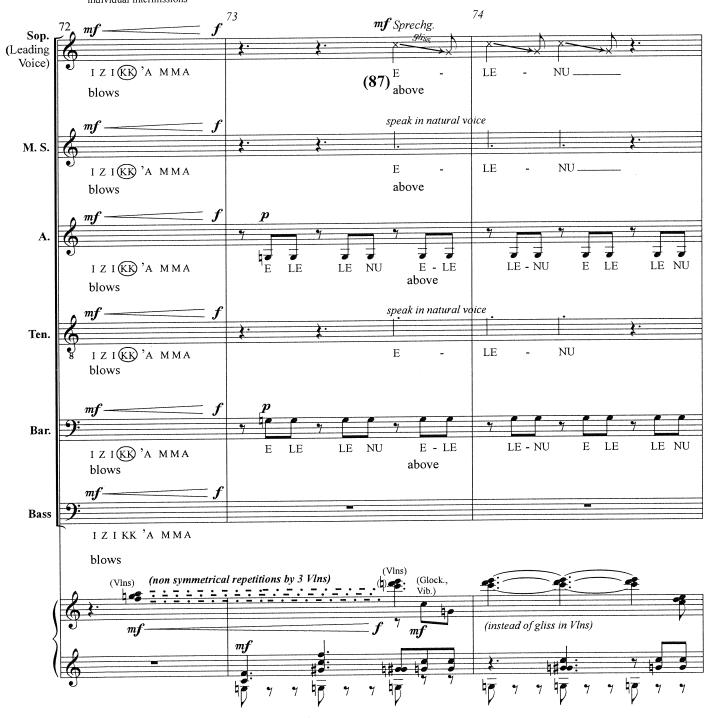


From the composer (regarding the Finale):
After the Introd. (bars 61-68) the libretto (lines 86-93) repeats as a whole (along) twice: in "Section 1", bars 69-101 with the Soprano voice leading; and in "Section 2", bars 104-156 with the Alto voice leading.
Bars 157-160 at the very end of the opera are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



To the pianist: you may always repeat long bowed notes

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



From the Composer to the singers: non pitched Perc (Congas and Plastic Hammer) are not reflected in the piano



The long repeating harmonic interval of high F4-G4 (b. 76-77) in the right hand in the piano reflect glissando in the Tpts with mute





D in the left hand reflects D; in the Vcl.

Sop. (Leading Voice)

M. S.

Ten.

Bar.

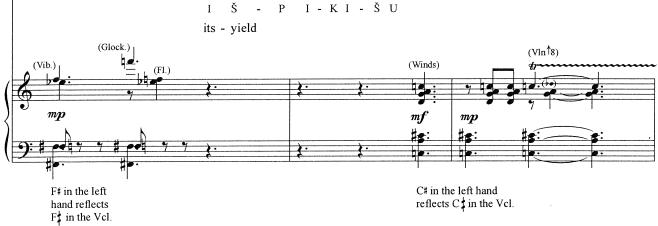
Bass

ЕК - 'Ә

mf

EK - 'Ə



















To the pianist: notes in brackets should be omitted. They are written for the orientation of the singers To the singers, please pay attention: from now on there is permanently a line in the Piano which goes parallely to the vocal line of the Tenor by the Fourth (Quarta) Harmonic interval down.



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









The Trbs and Tuba play long bowed accord, but in order to create cresc. and decresc. the bow was omitted in the piano (left hand)











in the left hand

children whistle toy

