

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

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

Pay attention: appears as produced in 2016
Composer's website - Discography

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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 pastorale

(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 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 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, 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 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.

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)

	<u>Akkadian</u>	<u>English</u>
Adapa		Adapa
1.	ÉA ŠAR-ÁPŠI	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	3. Walk at my right, rush for help at my left
4.	TÁKA ÉLLU	4. Install your holy spell in mine
5.	PÍKA ÉLLI	5. Install your holy saying in mine
6.	ÁMATU ELLÍTI DÚMMIK'	6. Make my holy speech a good one
7.	K'IBÍT-PÍYA 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-ŠARRŪTI UŠTAPÁRRIR
9. MAYYĀLA UŠTAPÁRRIR

Adapa

10. NŪNĪ ANA-BĪT BĒ LÍYA ABĀR

The South Wind

11. MAYYĀLA ŠA-T'UB-SŪNI ÁT'ĀB
12. MAYYĀLA ÁT'ĀB

Adapa

13. ŪMIŠÁMMA ANA-ĒA NIK'Á ANÁKKĪ

The South Wind

14. MAYYĀLA ŠA-T'UB-SŪNI 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 TAKAŠŠADĪNNI
18. ŠÍŠI Š'UTU
19. ŠĀRĀNĪ AHĪĒKI
20. MALA-IDĀNNINŪ
21. KĀPPAKI 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 TAKAŠŠADĪNNI . . . 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

Earth

22. SEBET-ÚMI ŠÚTU ANA-MÁTI UL-IZÍKK'A
 23. ELÉNU ZUNNIŠU ÁDAD ÍŠÁKK'IL
 24. ŠÁPLIŠ UL-ÍLLIKA MÍLU INA-NÁGBI
 25. ÍŠŠUR ÉK'LU IŠPIKĪŠU
 26. ITÉDDIL IRTÁŠA NISÁBA
 27. TS'ALMÚTI ÍPTS'Ū UGĀRŪ
 28. TS'ÉRU PALKÚ IDRĀNA
 29. IBBÁLKAT ÉRTS'ETU RÉMŠA
 30. ŠÁMMU UL-UTS'Á ŠÚ'Ū UL-Í'RŪ
 31. IŠŠAKÍNMA ANA-NÍŠĪ ASÁKKU
 32. RÉMU KUTSS'ÚRMA UL-UŠĒŠIR ŠÉRA

English

Earth

22. Seven days the South Wind did not blow toward the land
 23. Above – Adad has spared his rains
 24. Below – no flooding came up from the springs
 25. The field cut off its yield
 26. Nisaba (the grain goddess) has turned off her breast
 27. The dark fields turned white
 28. The wide steppe produced salt
 29. Earth's womb rebelled:
 30. Grass would not come out, cereals would not grow
 31. Plague came down on the people
 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

Anu

33. AMMÍNI ŠÚTU IŠTU-SÉBET ÚMĪ ANA-MÁTI LA-IZZÍKK'A
 34. AMMÍNI RÉMU KUTSS'ÚRMA UL-UŠĒŠIR ŠÉRA

Ilabrat

35. BÉLI
 36. ADAPA MÁR ÉA ŠA-SÚTI KAPPÁŠA IŠTÉBIR

Anu

37. NĀRÁRU
 38. ŠUPÚRMA LILK'ŪNÍŠŠU ANNIKĀ

English

Anu

33. Why hasn't the South Wind blown for seven days toward the land?
 34. Why is the womb tied up and would not produce a child?

Ilabrat

35. My lord,
 36. Adapa, Ea's son, broke the South Wind's wing.

Anu

37. Help!
 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-ELĪKA	ANA-BĀB ANI INA-T’EHĪKA	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 KĀ-EMĀTA	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-ŠĀŠUNU TAPPAL		45. You should answer them:
46. INA-MĀTINI ILŪ-ŠINA ĦALK’ŪMA	ANĀKU AKANNA EPŠĒKU	46. “From our land two gods are missing, and so I have done this”.
47. ŠUNU ANA-KĀŠA IZAKKARŪ		47. They will say to you:
48. MANNU ILŪ ŠENA	ŠA-INA MĀTI ĦALK’Ū	48. “Who are the two gods that are missing from the land?”
49. ATTA ANA-ŠĀŠUNU TAPPAL		49. You will answer them:
50. DUMUZI U-GIZZIDA		50. “Dumuzi and Gizzida”
51. ŠŪNU AĦĀMIŠ	IPPALLÁSŪMA ITSS’ENEĦĦŪ	51. They will look at each other and smile
52. ŠŪNU ’AMATA-DAMIK’TA	ANA-ANI IK’ABBŪ	52. They will say something good to Anu
53. PĀNĪ BANŪTI 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’BĀKKU LŪ-TS’ABTĀTA	59. Do not neglect the command I gave you; you must keep to what I said to you
60. T’EM-EA Ê-TEMEKKI	ANA-MĀTI LŪ-TATĀRA	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. NĀRĀRU		61. Help!
62. ÊT’LU ANA-MĀNNI KĀ-EMĀTĀ	ADAPA ANA-MANNI KĀRRA LABŠĀTA	62. You there, for whom are you changed this way? Adapa, for whom are you dressed in a mourning garment?
Adapa		Adapa
63. INA-MĀTI ILŪ-ŠĒNA ĦALK’ŪMA	ANĀKU KĀRRA LABŠĀKU	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 ŠĪNA ŠA-ĪNA MĀTI ĦALK’Ū		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-PĀNĪ ÁNI ŠÁRRI K’ÉRBA		66. Adapa, come in front of Anu

Scene 9

ANU AND ADAPA CONVERSE IN HEAVEN

(Bass with counter tenor)

Akkadian

Anu

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

Adapa

69. BÉLI
70. ÁNA-BÍT BÉLÍYA INA-K'ÁBLAT TÁMTI NÚNI ABÁR
71. ŠŪTU IZÍK'ÁMMA IÁŠI UTT'EBBÁNNI
72. ÁNA-BÍT BÉLI ULTÁMTS'IL
73. INA-LÍBBI TÁMTI MÚTU IMTAḤRÁNNI
74. INA-ÚGGAT LIBBÍYA ŠŪTA ATTÁZAR

Anu

75. ÉA ŠUMA ITEPÚSSU NÍNU MÍNÁ NIPPÚSSU
76. ÉA NÉMEK'A ITTADÍNŠU NÍNU MÍNÁ NINADDÍNŠU
77. AKAL-BALÁTI LEKĀNIŠŠÚMMA LÍKUL

Adapa

78. LÁ AKKAL LĀ-AŠÁTTI

Anu

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

Adapa

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

Anu

81. LÁ BALT'ÁTA
82. ÁYYA NÍŠI DÁLLĀTI

English

Anu

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

Adapa

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

Adapa

83. ÁYYA NÍŠI DÁLLĀTI

English

Adapa

83. 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)

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

"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 (END)

Senza misura, counting by seconds ♩ (= one second) = 60

Entrance of Nymphs on the sea (sung by the Women's Choir)

H1 131 132 133 134 135 136 137 *mp*

Women Ch.

NA NA NA...

* *p* 4" 5"

** *ped.* *ped.*

- * Harp serves as a hidden cue only to relate (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).

138 *(mp)* 139 140 141 142 143

Women Ch.

NA NA NA...

(p) 1" 9"

(b♭) *ped.* *ped.*

144 *f* 145 146 147 148 149 150 *mf*

Women Ch.

...NA NA NA...

(p) 5"

(b♭) *ped.*

151 152 153 154 155

Women Ch.

(p) 1"

(b♭) *ped.*

H2 156 157 *mp* 158 *mf* 159 160 161

Women Ch.

KA KA KA...

(p) 6"

ped.

162 163 164 165 166

Women Ch.

... KA KA KA...

(p) 18"

ped.

167 168 169 170 *f*

Women Ch.

... KA KA KA...

(p)

171 172 173 *mp* 174 175

Women Ch.

ME ME ME...

(p)

176 177 178 *mf* 179 180

Women Ch.

... ME ME ME...

(p) 5"

ped.

Overlap to Scene 2

SCENE 2

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

$\text{♩} = 120 = 1/2 \text{ second}$

Women Ch.

mp 2 3 4 *p*

...ME ME ME...

p

5 6 7 8 *rit. a poco* *pp*

Women Ch.

... ME ME ME...

(p) *pp*

9 12 *rit. con'd* $\text{♩} = 66$ *mp*

(Tuba) *(p)*

non symmetrical repetitions

Hn I

13 14 15 16 *mp* *mf* *f*

Adapa C. Ten.

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

(Vln) (E. Hn) *mp*

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

17 *mp* 18 19 20

Adapa
C. Ten.

- ŠI - - - - A - - - - A - TU MI - L -

finder of counsel

(Vln)
(Cl.)
(*mp*)
(Tuba)

21 22 23 24

Adapa
C. Ten.

- KI A - NA - KU A - NA-KU A - - - ŠI - PU A - RAD - KA A -

(2)_I sorcerer your servant

(E. Hn)
(Vln)
(*mp*)

25 26 27 28 29

Adapa
C. Ten.

- RAD-KA A - RAD-KA

(Cl.)
(Vln)
(Bns)
Vcl. abstract fragment: quarter tones in movement

30 31 32 33

Adapa
C. Ten.

I - NA IM - NI - YA A - LI - K I - NA ŠU - ME - LI - YA

(3) At my right go at my left

(Hn)
(Bns)
(*p*)
(*mf*)
(Cl.)
(*mp*)

34 *mp mf mp mf* 35 *mp* 36 *(mp)* 37

Adapa
C. Ten.

RU - TS' TS' TS'
rush for help

(Hn)
p (Bns) *~ 2" pp* *f*

(Tuba)

38 39 *mp* 40 *mp-mf* 41 *f*

Adapa
C. Ten.

(4) TA - KA E - - - LLU
your spell (spell) - holy

(Cl.) *p* (E. Hn) *p* *p*

42 *mf* *no cresc.* 43 *sub f* 44 *mf* 45 *sub p*

Adapa
C. Ten.

A - NA TE - A ŠU-KU[Ⓝ] (5) PI - KA E - LLI A - NA PI - YA
to my mouth set your holy - mouth to my - mouth

(Hp) *mf* (Cl.) *mf* (E. Hn) *mp* (Vcl.) *mp*

46 *(p)* *f* 47 *p* 48 *mp* 49 50

Adapa
C. Ten.

ŠU - KU[Ⓝ]
set

mp (Bn) but octave lower

51 *mf* 52 53 54 55 *f mf f*

Adapa
C. Ten.

(6) ^Λ - - - - MA - TU E - LLI - TI
speech holy

(Tuba) (Hn) (Hns) (Hn) (Cl.)

mf

56 *mf* 57 *mf (stabile)* 58 59 *accel.* 60 Tempo ♩ = 66

Adapa
C. Ten.

DU - MMI-KƏ KƏ KƏ KƏ KƏ KƏ KƏ KƏ KƏ KƏ KƏ
make - good

(Hp) (Chimes) (Hp)

mp *mf* *mp*

61 62 ♩ = 62 63 64 65

Adapa
C. Ten.

p chest voice *mp* *mf* *mp*

(7) KƏI KƏI K'I - BIT PI - YA
command - of my mouth

(Cl.) (Vcl., D. B.) (E. Hn)

p *pp* *mp*

(Tuba, D. B.) (Tuba)

66 67 *rit.* 68 69 *a tempo* *f* *(f)*

Adapa
C. Ten.

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

PI - YA ŠU - LLI M
make - perfect

(Ob.)

mp

THE SOUTH WIND ARRIVES, ADAPA CONFRONTS HER

I

THE SOUTH WIND ARRIVES [ORCHESTRA]

A $\text{♩} = 68$

(Trps) *f* (D. B.)

2 3 4 5

6 *f* (Trbs)

7 8 9 10

11 (Trps) *f* 5

12 13 14 15

16 *f* 17 18 19 *ff* 20 5

21 (Trbs) *ff* 22 23 (Xyl.) *ff* (W. Block) 24 (Trps) 6 25

nock on wood

26 *accel.* *ff* 27 28 29 30

Detailed description: This is a musical score for an orchestral piece. It is written in 4/4 time with a tempo of 68 beats per minute. The key signature has two sharps (F# and C#). The score is divided into six systems, each containing a grand staff (treble and bass clefs). The first system (measures 1-5) features a trumpet (Trps) in the treble and a double bass (D.B.) in the bass. The second system (measures 6-10) features a trumpet (Trbs) in the treble. The third system (measures 11-15) features a trumpet (Trps) in the treble. The fourth system (measures 16-20) features a trumpet (Trbs) in the treble. The fifth system (measures 21-25) features a trumpet (Trbs) in the treble, a xylophone (Xyl.) in the bass, and a wood block (W. Block) in the bass. The sixth system (measures 26-30) features a trumpet (Trbs) in the treble. Dynamics include *f* (forte), *ff* (fortissimo), and *accel.* (accelerando). There are also markings for 'nock on wood' and 'W. Block'. The score is marked with measure numbers 1 through 30.

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

B 31 $\text{♩} = 68$ 32 33 34

S. *f* (8+9) MA - YYA - L ŠA - RRU - TI MA - YYA - - - -
Bed of kingship Bed

M. S. *f* MA - YYA - L ŠA - RRU - TI MA - YYA -
Bed of kingship Bed

A. *f* MA - YYA - L ŠA - RRU - TI MA - YYA -
Bed of kingship Bed

(Vib., Chimes) *f*

35 36 37 38

S. *mf* - LA UŠ-TA - PA-RRIR UŠ - TA - PA - - - RRIR
I - spread

M. S. *mf* - - - LA UŠ - TA - PA-RRIR PA - - - RRIR
I spread

A. *mf* - - - LA UŠ - TA - PA-RRIR PA - - - RRIR
I spread

f *mf* *mp*

39 *f/mf* 40 41 42

Adapa C. Ten. (10) NU - NI A - NA BIT BE - - - LI - - - YA A -
Fish to house of my lord I

(Cl., Vcl.) *mf*

43 44 45 46

Adapa C. Ten. - BAR
am - fishing

S. (11-12) MA - YYA - - - - LA MA - YYA -
Bed of kingship

M. S. (11-12) MA - YYA - - - LA MA - YYA -
Bed of kingship

A. solo (11) ŠA T'U - B
I spread

A. (11-12) MA - YYA - LA MA - YYA -
Bed of kingship

(Vib.) *f* *mf* *p*

* 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#.

47 48 49 *f/mf* 50

Adapa
C. Ten.

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

S.
(*p*) - LA

M. S.
(*p*) - LA

A. solo
(*f*) SU - NI ³ A - T - 'A - B
good

A.
(*p*) - LA

(*mf*) (Cl., Vcl.)

51 52 53

Adapa
C. Ten.

(*f*) NIK - 'A A - NA - (KK)'I
offering I will offer

S.
(14-15) MA - YYA - - -
Bed of kingship

M. S.
(14-15) MA - YYA - - -
Bed of kingship

A.
(14-15) MA - YYA - -
Bed of

(Vib., Chimes)

(*mf*) (*f*)

54 55 56 57

S. *(f)* LA UŠ - TA - PA-RRIR UŠ - TA - PA - RRIR MA -
I spread Bed

M. S. *(f)* LA UŠ - TA - PA-RRIR PA - RRIR MA -
I spread Bed

Sop. /
A. solo *(f)* ŠA
I

A. *(f)* LA UŠ - TA - PA-RRIR PA - RRIR MA -
kingship I spread Bed

(f)

58 59 60

S. *pp* YYA - LA MA - YYA - LA
of kingship

M. S. *pp* YYA - LA MA - YYA - LA
of kingship

A. solo *mf* T'U B SU - NI A - T - 'A - B
spread good

A. *pp* YYA - LA MA - YYA - LA
of kingship

mp *pp*

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

1. $\text{♩} = 96$
2. $\text{♩} = 108$

C

62 63 64 65 66

Adapa
C. Ten.

(16) ŠU - - - - - ①U -
South - Wind

(Hns, Tpts)
ff

*nock on wood

67 68 69 70 71

Adapa
C. Ten.

breath strongly inside

(17) LA TA - KA - ŠŠA - DI - NNI LA TA - KA - ŠŠA -
not you overpower - me

breath strongly inside

72 73 74 75

Adapa
C. Ten.

ff *gliss.*

76 77 78 79 80 81

Adapa
C. Ten.

ff *gliss.*

- DI - NNI

* For the Pianist: in all places (until b. 105) the sign \times meansnock on wood of piano.

82 **ff** *Sprechg.* 83 84 85 **f**

Adapa C. Ten. *gliss.* *gliss.*

(18) ŠI - SI ŠU - TU ŠA -

Call South - Wind Winds

86 87 88 89 **fff**

Adapa C. Ten. **fff**

- RA - NI A - HHE - - - - (K) -

your brothers

sub.f **ff**

90 91 92 93

ff *mf* *mp*

94 95 96 97 **fff**

Adapa C. Ten. **f** **fff**

MA - LA I - DA - NNI - NU

(20) As - much - as they become strong

ff

98 ♩ = 114 99 100 101 **ff**

Adapa
C. Ten.

(21) KA - PPA - KI
Your wing

102 103 104 105

Adapa
C. Ten.

U - ŠE - - - - BBIR
I - shall - break indeed

reflects the strong hit on the Slapstick

fff

gliss.

screaming highest

fff

fff

ACT II

DROUGHT AND DESOLATION; ADAPA IS PREPARING TO ASCEND TO HEAVEN

SCENE 4

EARTH REQUIEM

(HYMN OF THE PAINFUL EARTH)

I

$\text{♩} = 64-68$

as a strong whisper

whisper con'd weak

strong

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

S.

(22) S SE - BET U - MI S

seven days

M. S.

(22) S SE - BET U - MI S

seven days

A.

(22) S SE - BET U - MI S

seven days

Ten.

(22) S SE - BET U - MI S

seven days

Bar.

(22) S SE - BET U - MI S

seven days

Bass

(22) S SE - BET U - MI S

seven days


whistle

whistle

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

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

5 *clear high speech*
~ octave *f*

S. *ŠU - U - WUW TU - U - WUW*
South - Wind

M. S. *ŠU - U - WUW TU - U - WUW*
South - Wind

A. *ŠU - U - WUW TU - U - WUW*
South - Wind

Ten. *ŠU - U - WUW TU - U - WUW*
South - Wind

Bar. *ŠU - U - WUW TU - U - WUW*
South - Wind

Bass *ŠU - U - WUW TU - U - WUW*
South - Wind

6 *f* *mf* *f* *mf* *f*

3 *f* *mf* *f* *mf* *f*

3 *f* *mf* *f* *mf* *f*

3 *f* *mf* *f* *mf* *f*

3 *f* *mf* *f* *mf* *f*

3 *f* *mf* *f* *mf* *f*

3 *f* *mf* *f* *mf* *f*

UL - 'IZZI(KK)'A
not blew

UL - 'IZZI(KK)'A
not blew

UL - 'IZZI(KK)'A
not blew

UL - 'IZZI(KK)'A
not blew

UL - 'IZZI(KK)'A
not blew

UL - 'IZZI(KK)'A
not blew

UL - 'IZZI(KK)'A
not blew

(Vla) *non symmetrical quick repetitions*
mf

(low Strings and Winds) *ped.*
(light)

8 9 10 11

S. *pp* *p'* whisper

M. S. *pp* *p'* whisper

S. / M.S. A. solo *f* 'detache'

A. *pp* Sing pure G *mf* Sprechg. sing *mp* sing relative free pitches around G according to 'graphic' notation speak

(23) E - LE - NU ZUⓈ ZU - NNI ŠU
above his - rains

Ten. *pp* *p'* whisper whisper

Bar. *pp* *p'* whisper whisper

Bass *pp* *p'* whisper whisper

cue for A. solo

(Strings) *p* simile

simile

	12	13	14	15
S.	 SE - BET U - MI seven days	 Š		
M. S.	 SE - BET U - MI seven days	 Š		
A.	 A - DAD I - ŠA(KK) - 'IL Adad spares	 IŠ - IŠ - (Š) - ŠUR (25) cut-off	 EK - 'Ə - LU field	 IŠ - PI - KI - ŠU its - yield
Ten.	 SE - BET U - MI seven days	 Š		
Bar.	 SE - BET U - MI seven days	 Š		
Bass	 SE - BET U - MI seven days	 Š		
			added cue for Alto	
	 (p) simile con'd	 p	 simile	

M. S. *f* ŠU - U-WUW TU - U-WUW *f* A - NA MA - TI *mf*
South-Wind toward land

A. *sing* 3 3 3 *f* ŠU - U-WUW TU - U-WUW *f* A - NA MA - TI *mf*
EK - 'Ə-LU EK - 'Ə-LU IŠ - PI - KI - ŠU South-Wind toward land

Ten. *f* ŠU - U-WUW TU - U-WUW *f* A - NA MA - TI *mf*
South-Wind toward land

Bar. *f* ŠU - U-WUW TU - U-WUW *f* A - NA MA - TI *mf*
South-Wind toward land

Bass *f* ŠU - U-WUW TU - U-WUW *f* A - NA MA - TI *mf*
South - Wind toward land

Bb added
cue for Alto

p *cue for everybody in b. 17*

19 20 21 22 23 24

S. TS'E-RU PA - L - KU must not
steppe wild be G

M. S. TS'E-RU PA - L - KU must not
steppe wild be G

A. 'mp' whistle

Ten. 'mp' whistle

Bar. 'mp' whistle

Bass 'mp' whistle

S./M. S. solo
PA - L - KU (p)

free point
of arrival

(Cls) (Hns) (+Cls)

p mp p

(Bn)

From the composer for M.S. in b. 20: listen
already in b. 19 to the G \sharp in the Cl's fragment

25 ** f* 26 27 28 (portamento)

S. U - LID ID - RA NA I - ŠŠA - KIN - MA
produce salt be - set

M. S. U - LID ID - RA NA (31) I - ŠŠA - KIN - MA
produce salt be - set

A. *'mp'* whistle *'mf'* whistle

Ten. *'mp'* whistle *'mf'* whistle

Bar. *'mp'* whistle *'mf'* whistle

Bass *'mp'* whistle *'mf'* whistle

mp *mf*

* 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!)

29 *mf* speech, free pitch 30 *mp* 31 *simile* 32

S. A - NA NI - ŠI A - SA - - - (K)
to people (plague)

M. S. A - NA NI - ŠI A - SA - - - (K)
to people (plague)

A. *p'* whistle

Ten. *p'* whistle

Bar. *p'* whistle

Bass *p'* whistle

sub pp *mp/p* quickest possible repetition of the note

(Winds)

33

as a weak whisper
p'

whisper strongly

34

35 *improvize quickly on this whole word by these two notes*
f

S. SE - BET U - MI
seven days
UL'IZZIKK'A
not blew

M. S. **fff** *Sprechg.*
A - SA - KKU- (U)
plague
whisper strongly
SE - BET U - MI
seven days
UL'IZZIKK'A
not blew
improvize quickly on this whole word by these two notes
f

A. *as a weak whisper*
p'
whisper strongly
SE - BET U - MI
seven days
UL'IZZIKK'A
not below
improvize quickly on this whole word by these two notes
f

Ten. *as a weak whisper*
p'
whisper strongly
SE - BET U - MI
seven days
UL'IZZIKK'A
not blew
improvize quickly on this whole word by these two notes
f

Bar. *as a weak whisper*
p'
whisper strongly
SE - BET U - MI
seven days
UL'IZZIKK'A
not blew
improvize quickly on this whole word by this note
f

Bass *as a weak whisper*
p'
whisper strongly
SE - BET U - MI
seven days
UL'IZZIKK'A
not blew
improvize quickly on this whole word by this note
f

f ff fff **mf f mf mf f**

~ octave
mp (pattern as in bar.5)

36 S. ŠU - U - WUW South-Wind

37 TU - U - WUW

38

M. S. ŠU - U - WUW South-Wind

A. ŠU - U - WUW South-Wind

Ten. 8 ŠU - U - WUW South-Wind

Bar. *mf* Bar. solo *mp*

(30) ŠA - MMU UL - UTS - 'A ŠA - MMU
grass not come - up

Bass ~ octave
mp ŠU - U - WUW South-Wind

TU - U - WUW

mp *p* *mp-mf*

From the composer:
no accents in the instruments,
 parallel to the singers

39 40 41 42

S. *mp* *mf*
~ octave
ŠU - U-WUW TU-U-WUW

M. S. *mp* *mf*
~ octave
ŠU - U-WUW TU-U-WUW

A. *mp* *mf*
~ octave
ŠU - U-WUW TU-U-WUW

Ten. *mp* *mf*
~ octave
ŠU - U-WUW TU-U-WUW

Bar. (Bar. solo) *ff* *ff*
UL-UTS-'A ŠA-MMU UL-UTS-'A ŠU - 'U
cereals

Bass *mp* *mf*
~ octave
ŠU - U-WUW TU-U-WUW

(Winds) *f* *ff* *f* *p* *mp sub.f*
ped. ped.

43 44 45 46

as a strong whisper *weak*

S. SE - BET U - MI S
seven days

M. S. SE - BET U - MI S
seven days

A. SE - BET U - MI S
seven days

Ten. SE - BET U - MI S
seven days

Bar. *all Bar.'s* *f* *speech* *very high speech* *ff*
U - L - I - 'Θ-RU
not grew

Bass SE - BET U - MI S
seven days

(Winds, Strings) *mp* *f/ff* *p*

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

clear high speech ~ octave

simile

mf mp

47

S.

Š

ŠU - U-WUW TU - U-WUW A - NA MA - TI

South-Wind toward land

48

49

M. S.

Š

ŠU - U-WUW TU - U-WUW A - NA MA - TI

South-Wind toward land

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

clear high speech ~ octave

simile

mf mp

A.

Š

ŠU - U-WUW TU - U-WUW A - NA MA - TI

South-Wind toward land

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

clear high speech ~ octave

simile

mf mp

Ten.

whistle

ŠU - U-WUW TU - U-WUW A - NA MA - TI

South-Wind toward land

clear high speech ~ octave

simile

mf mp

Bar.

whistle

ŠU - U-WUW TU - U-WUW A - NA MA - TI

South-Wind toward land

clear high speech ~ octave

simile

mf mp

Bass

whistle

ŠU - U-WUW TU - U-WUW A - NA MA - TI

South-Wind toward land

(p)

mf

50 *mf* > *mp* > *p* 51 52 53 54

S. *mf* > *mp* > *p*

M. S. *mf* > *mp* > *p*

A. *mf* > *mp* > *p* breath before every vowel

Ten. *mf* > *mp* > *p* 'mf' [a frightening effect]

Bar. *mf* > *mp* > *p*

Bass *mf* > *mp* > *p*

(27) TS'AL-MU - TI
dark
Sprechg. + breezing air
inside with voice

(dry tree leaves)

mp *mf* *p*

pp *ppp*

55 56 57 58

S. *pp* whistle turning into breathing-out air *'p' < 'mp' > 'p'* whistle

M. S. *pp* whistle turning into breathing-out air *'p' < 'mp' > 'p'* whistle

A. *pp* whistle turning into breathing-out air *'p' < 'mp' > 'p'* whistle

Ten. *'mf'* same pitches' as in b. 53-54 *f* [quasi monotonic] IP - TS'U U - fields
became white falcetto-highest (speech)

Bar. *pp* whistle turning into breathing-out air *'p' < 'mp' > 'p'* whistle

Bass *pp* whistle turning into breathing-out air *'p' < 'mp' > 'p'* whistle

(Vln) *8^{va}* *mp-mf* 7
(Vib. motor on) *ped.*

[illegible]

	64	65	66	67
S.	<p><i>mf</i></p> <p>(24) ŠAP-LI - - - Š - - - below</p>	<p><i>mf</i></p> <p>UL - - - I - LLI-KA - - -</p>	<p><i>mf</i></p> <p>not - come</p>	
M. S.	<p>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 <i>pp</i> ; except Soprano.</p>	<p>UL- 'IZI(KK)'A not blew</p> <p><i>pp</i></p>		<p>UL- 'IZI(KK)'A not blew</p> <p><i>pp</i></p>
A.		<p>UL- 'IZI(KK)'A not blew</p> <p><i>pp</i></p>		<p>UL- 'IZI(KK)'A not blew</p> <p><i>pp</i></p>
Ten.		<p>UL- 'IZI(KK)'A not blew</p> <p><i>pp</i></p>		<p>UL- 'IZI(KK)'A not blew</p> <p><i>pp</i></p>
Bar.		<p>UL- 'IZI(KK)'A not blew</p> <p><i>pp</i></p>		<p>UL- 'IZI(KK)'A not blew</p> <p><i>pp</i></p>
Bass		<p>UL- 'IZI(KK)'A not blew</p> <p><i>pp</i></p>		<p>UL- 'IZI(KK)'A not blew</p> <p><i>pp</i></p>
		<p>UL- 'IZI(KK)'A not blew</p>		<p>UL- 'IZI(KK)'A not blew</p>
	<p><i>sub p</i></p>	<p><i>p</i></p>	<p><i>pp</i></p>	<p><i>pp</i></p>

*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.*

68 *quite high speech* **ff** *(29) IBBAL IBBAL...*
rebelled
repeat quickly
this word as many
times as possible

69 *same high pitch* **ff** KATH

70 *a little lower* **mf** ERTS - 'E - TU
 earth

71 RE - M - ŠA
 her - womb

S. solo

S. **mp** MI-LU
 flooding

mp I - NA NAG-BI
 from spring

pp

(T. Block) 6 **f**

(Bongos) **sub. mp** **pp** **mp** 3

(Vln) **mp** 3

(Vib.) **(mp)** **p**

|| *say with trembling voice, each singer in correlation to graph.*

72 **mf** TS'E - RU
 (28) steppe

73 PAL - KU
 wide

74 U - LID ID - RA - NA
 produce salt

75

S. **mf**

M. S. **mf**

(28) TS'E - RU PAL - KU U - LID ID - RA - NA
 steppe wide produce salt

p

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

R.H.

pp

	76	77	78	79
S.	as a strong whisper S	weak SE - BET U-MI Š seven days	strong SE - BET U-MI Š seven days	clear high speech ~ octave f ŠU - U-WUW TU - U-WUW South - Wind simile
M. S.	as a strong whisper S	weak SE - BET U-MI Š seven days	strong SE - BET U-MI Š seven days	clear high speech ~ octave f ŠU - U-WUW TU - U-WUW South - Wind simile
A.	as a strong whisper S	weak SE - BET U-MI Š seven days	strong SE - BET U-MI Š seven days	clear high speech ~ octave f ŠU - U-WUW TU - U-WUW South - Wind simile
Ten.	as a strong whisper S	weak SE - BET U-MI Š seven days	strong SE - BET U-MI Š seven days	clear high speech ~ octave f ŠU - U-WUW TU - U-WUW South - Wind simile
Bar.	as a strong whisper S	weak SE - BET U-MI Š seven days	strong SE - BET U-MI Š seven days	clear high speech ~ octave f ŠU - U-WUW TU - U-WUW South - Wind simile
Bass	as a strong whisper S	weak SE - BET U-MI Š seven days	strong SE - BET U-MI Š seven days	clear high speech ~ octave f ŠU - U-WUW TU - U-WUW South - Wind simile
<p>(Vcl.)</p> <p><i>mp</i> <i>p</i> non symmetrical repetitions (D. B.) <i>mf</i></p> <p>(reflects effects in low strings)</p> <p>ped.</p>				

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

80 *f* *mf* *f* *mf* *f* 81 *f* 82 *rit.* *a tempo* 83 *pp*

S. A - NA MA - TI UL - IZZI (KK) 'A
toward land not blew

M. S. A - NA MA - TI UL - IZZI (KK) 'A
toward land not blew

A. A - NA MA - TI UL - IZZI (KK) 'A
toward land not blew

Ten. A - NA MA - TI UL - IZZI (KK) 'A
toward land not blew

Bar. A - NA MA - TI UL - IZZI (KK) 'A
toward land not blew

Bass A - NA MA - TI
toward land

Bass (choir): free low pitches according to graph
simile (pitches)

(26) I - TE - DDI - L - IR -
locked her -

(low Strings and Winds)

(low Winds)

Z = non rhythmicized tremolo

84 Bass solo *p* sing

85 NI - SA - BA NI - SA - BA
Nisaba (the grain goddess)

86 *rit. sempre*

87 *rit.* turns into whisper stops

88 Bass solo stops

Ad lib.

free point of arrival

- TA-ŠA
- breast

sing lower pitches than before

NI - SA - BA

slower gliss. than before

(*p*)

pp



A tempo ♩ = 64

ad. lib.

A tempo ♩ = ca. 60

89

90

91

92

mp

rit.

Bass solo

UL - 'U - ŠE - ŠIR
not produce

sing very high

'repeat' the R with the tongue very quickly turns into speech

f

ff

sing *mp*

MA very low

(32) RE - MU
womb

KUTS - 'U - RRRRRRRRRRRR...
is - tied - up

mp

sub p

pp

(Winds, Strings)

8va-1

II

♩ = 74

93 94 95 96

S. *mf* *mp*

from (32) RE - MU TS'E - RU
womb from (28) steppe

M. S. *mf* *mp*

RE - MU TS'E - RU
womb steppe

A. *mf* *mp*

RE - MU TS'E - RU
womb steppe

Ten. *mf* *mp*

RE - MU TS'E - RU
womb steppe

Bar. *mf* *mp*

RE - MU TS'E - RU
womb steppe

Bass *ppp* *mf* *mp*

Bass solo
ŠE - RRA child RE - MU TS'E - RU
womb steppe

Piano *(pp)* *ppp* *(Winds) mf* *sub.mp* *sub.p*

97 98 99

mf *f* *(f)*

S. RE - MU TS'E - RU SE - BET U - MI SE - BET U - MI
seven days

M. S. RE - MU TS'E - RU SE - BET U - MI SE - BET U - MI
seven days

A. RE - MU TS'E - RU SE - BET U - MI SE - BET U - MI
seven days

Ten. RE - MU TS'E - RU SE - BET U - MI SE - BET U - MI
seven days

Bar. RE - MU TS'E - RU SE - BET U - MI SE - BET U - MI
seven days

Bass RE - MU TS'E - RU SE - BET U - MI SE - BET U - MI
seven days

(p) *mf* *(f)*

(Fl.)

100 101 102

sub. mp *free point of arrival* *mf* *Sprechg. everybody* *Sprechg.* *mp*

S. ŠU - TU A-NA MA-TI MA-TI UL - 'I-ZZIK - 'A I - BBAL-KAT 'ERTS-'E - TU ID -
S. - Wind toward land not blew from (29) rebelled from (28) salt

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

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

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

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

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

(mf) *sub. p* *mp* *p* (Ob.)
(Vla)

103 *p* *5*

S. - RA - NA ID - RA - NA

M. S. - RA - NA ID - RA - NA

A. *p* *5* *ppp* SE (22) seven - BET U - MI SE - BET U - MI ŠU - TU A - NA MA - TI MA - TI
S. - Wind toward land

Ten. *p* *5* *mf'* *breath before every vowel* *[a frightening effect]* *mf'* *the same pitch as in b. 103-104*
8 - RA - NA ID - RA - NA (27) T'SAL - MU - TI IP -
dark Sprechg. + breezing air inside with voice

Bar. *p* *5* *ppp* SE seven - BET U - MI SE - BET U - MI ŠU - TU A - NA MA - TI MA - TI
S. - Wind toward land

Bass *p* *5* *ppp* SE seven - BET U - MI SE - BET U - MI ŠU - TU A - NA MA - TI MA - TI
S. - Wind toward land

pp *pp* *5* *p* (two stones) *(p)* (leaves)

nock on wood

106 *ppp* 3 *Sprechg.* 107 108 *(ppp)* 5

A. UL - 'I-ZIKK - 'A I - BBAL-KAT 'ERTS- 'E-TU ID RA - NA ID - RA - NA (22) SE -
not blew from (29) rebelled from (28) salt seven

Ten. 8 TS'U - - - - IP - TS'U U GA - RU _____
became - white fields

f [quasi monotonic] → *same pitch* *mp*

Bar. *ppp* 3 *Sprechg.* *(ppp)*
UL - 'I - ZIKK - 'A I - BBAL-KAT 'ERTS- 'E-TU ID RA-NA ID - RA-NA SE -
not blew rebelled salt seven

Bass *ppp* 3 *Sprechg.* *(ppp)*
UL - 'I-ZIKK - 'A I - BBAL-KAT 'ERTS- 'E-TU ID - RA-NA ID - RA-NA SE -
not blew rebelled salt seven

Piano *(pp)* 3 *(p)* 5 *f* (Hns an octave lower)
(leaves) (stones) (Winds)

109 *f stabile* 110 111 must not be G

S. (28) TS'E - RU PA - - - L - KU PA -

steppe wide

M. S. *f stabile* TS'E - RU PA - - - L - KU PA -

steppe wide

A. (*ppp*) - - BET U-MI SE-BET U-MI ŠU - TU A-NA MA-TI MA-TI UL-'I-ZZIK-'A I -

days S. - Wind toward land not blew **from (29)** rebelled

Ten. *ppp* SE - BET U-MI SE-BET U-MI ŠU - TU A-NA MA-TI MA-TI UL-'I-ZZIK-'A I -

seven days S. - Wind toward land not blew rebelled

Bar. (*ppp*) - - BET U-MI SE-BET U-MI ŠU - TU A-NA MA-TI MA-TI UL-'I-ZZIK-'A I -

days S. - Wind toward land not blew rebelled

Bass (*ppp*) - - BET U-MI SE-BET U-MI ŠU - TU A-NA MA-TI MA-TI UL-'I-ZZIK-'A I -

days S. - Wind toward land not blew rebelled

(Hn) *sub. mf* (*pp*)

112 113 114 *ff* *free point of arrival*

S. - - - L-KU (24) ŠAP - LI - - - Š
below

M. S. - - - L-KU

A. - BBAL-KAT 'ERTS-'E-TU ID RA-NA ID-RA-NA SE - BET U-MI SE - BET U-MI
earth from (28) salt (22) seven days

Ten. - BBAL-KAT 'ERTS-'E-TU ID RA-NA ID-RA-NA SE - BET U-MI SE - BET U-MI
earth salt seven days

Bar. - BBAL-KAT 'ERTS-'E-TU ID RA-NA ID-RA-NA SE - BET U-MI SE - BET U-MI
earth salt seven days

Bass - BBAL-KAT 'ERTS-'E-TU ID RA-NA ID-RA-NA SE - BET U-MI SE - BET U-MI
earth salt seven days

(mf) (pp) (mf) (pp)

(Ob.)

115 (*ff*) *simile* 116 *free point of arrival* 117 *f*

S. ŠAP - LI - - - Š UL I-LLI-KA MI - LU
not come flooding

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

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

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

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

(*mf*) (*pp*) (*pp*) (*p*)

Coda ♩ = ca. 60-64

Vertical multipolyphonic thematic unit of quasi parlando effect (short interlude)

118 (f) 119 mf 120

S. I - NA NAG-BI (23) E - - - LE - - - NU ZU-NNI ZU-NNI - ŠU
from spring above his - rains

M. S. (23) E - - - LE - - - NU ZU-NNI ZU-NNI ŠU
above his-rains

A. (ppp) 5 pppp mp (30) ŠA-MMU UL-UTS-'A ŠA-MMU UL-UTS-'A
- RA-NA ID-RA-NA grass not came-up

Ten. (ppp) 5 pppp f (25) 1 - - - - ŠŠUR
8 - RA-NA ID-RA-NA cut - off

Bar. (ppp) 5 pppp mp (30) ŠA-MMU UL-UTS-'A ŠA-MMU UL-UTS-'A
- RA-NA ID-RA-NA grass not came-up

Bass (ppp) 5 pppp p (31) I - - - ŠŠA - KIN - MA A - NA NI - ŠI
- RA-NA ID-RA-NA be-set to people

(Hp) pp non symmetrical repetitions mf sub p
pp 5 ppp

122

123

121

S. *f*
A - DAD I-ŠA - KK'IL
Adad spares
E - LE - NU
above

M. S. *f*
A - DAD I-ŠA - KK'IL
Adad spares
E - LE - NU
above

A. *mp*
ŠU - 'U UL'IΘ-RU
cereals not grew
ŠU-'U UL-'IΘ-RU
ŠA-MMU UL-UTS-'A ŠA-MMU UL-UTS-'A
grass not come-up

Ten. *f*
8 EK-'Θ-LU IŠ-PI - KI - ŠU I-
field its-yield cut-

Bar. *mp*
ŠU - 'U UL'IΘ-RU
cereals not grew
ŠU-'U UL-'IΘ-RU
ŠA-MMU UL-UTS-'A ŠA-MMU UL-UTS-'A
grass not come-up

Bass *p*
A - SA - K KU A - SA - K KU I - ŠŠA-KIN - MA
plauge be-set

(p)

124 125 126

S. *ZU-NNI ZU-NNI - ŠU*
his-rains
A - DAD I-ŠA - KK'IL
Adad spares

M. S. *ZU-NNI ZU-NNI - ŠU*
his-rains
A - DAD I-ŠA - KK'IL
Adad spares

A. *ŠU - 'U UL-'IṬ - RU*
cereals not grew
ŠU-'U UL-'IṬ-RU

Ten. *8 - - - - ŠŠUR*
- off
EK-'Ṭ-LU IŠ - PI - KI - ŠU
field its - yield

Bar. *ŠU - 'U UL-'IṬ - RU*
cereals not grew
ŠU-'U UL-'IṬ-RU

Bass *A - NA NI - ŠI*
to people
A - SA - K KU
plauge
A - SA - K KU

(p)

128

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a piano (p) dynamic, followed by a mezzo-piano (mp) section. The melody consists of a series of eighth and sixteenth notes, with a final measure marked with a fermata. The accompaniment provides a steady harmonic foundation with chords and single notes.

[illegible]

SCENE 5
DUET OF ANU AND ILABRAT (DUET IN ARIOSI)
(Bass) (Men Choir)

ANU Ist.

$\text{♩} = 60$
(Xyl.)

mp
(B. Cl., D. B.)

(Tuba, D. Bn)

3 4

Anu Bass *mf*

(33) A - Why

(mp)

5 6

Anu Bass *f*

MMI

7 8

Anu Bass *mp*

- A - - - - - MMI - - - - -

(mp)

10

9 *mf*

Anu Bass

-NI

(Xyl.)

(*mp*)

(B. Cl., D. B.)

(Tuba, D. Bn)

12

11 *mp* *mf*

Anu Bass

ŠU - - - - -

South - Wind

13 *mp* *mf* *mp* *voiceless, accented* *a little faster* ♩ = ca. 68

Anu Bass

- - - - - T(h)

p *pp*

16

15 *mf* *f* *quite voiceless speech* *"ff" a strong whisper* ♩ = 60

Anu Bass

ŠU - - - - - free point of arrival > TU IŠ-TU since

(Trps Flz.)

pp *f*

(Tuba, D. Bn)

18 $(\text{♩} = 60)$ 19 20 *short slow trill* **f**

Anu Bass

SE - BET U - - - MI -
seven days

(B. Cl., D. B.) **mp** **f**

mp (Tuba, D. Bn)

21 22 23 $\text{♩} = 60$ 24 **ff** **f** **ff**

Anu Bass

A - NA MA - - - - -
toward land

(Xyl.) **mf** (Trbs)

25 **f** **ff** 26 **f** 27 **mf** **f**

Anu Bass

- MA - - - - - TI -

(Xyl.) (B. Cl., D. B.) (Tuba, D. B.)

28 **mf** **f** **mf** 29 **fff**

Anu Bass

LA - - - - -
not

(Trps Flz.) **ff**

$\text{♩} = 50 \sim$ *accel.* $\text{♩} = 60$

30 (*fff*) *Sprechg.* 31 *ff* *mf* 32 *free point of arrival*

Anu Bass

I - ZIK-KƏ ZIK-KƏ ZIK-KƏ ZIK-KƏ ZIK-KƏ ZIK-KƏ ZIK-KƏ ZI K'A

blows

(Xyl.)

(Trbs) *f*

$\text{♩} = 60$ 33 (*mf*) 34 *f*

Anu Bass

(34) A - - - - - MMI

Why

8[↑](Vla) *mp* 3 3 3 3 *p* 3 3 3 3 3 3

(B. Cl., D. B.) (Tuba, D. Bn)

35 *p* 36

Anu Bass

- A - - - - - MMI

pp 3 3 3 3 *p* 3 3 3 3 3 3

37 *mf* 38 *free point of arrival* 39 *dolce* $\text{♩} = \text{ca. } 54$ *quasi rubato* *mp permanent gliss*

Anu Bass

- NI RE - - -

womb

mp 3 3 3 3 *p* (Vcl., D. B.)

(Tuba, D. Bn) *ped.*

40 $\text{♩} = 60$ 41 42 43 44

Anu Bass

p MU

pp *mf* *mp* *f* *mf* *pp*

p → → *ped.*

Tempo $\text{♩} = 68$ 46 → 47 Senza misura ad lib. very high speech 6-8" *mp*,

Anu Bass

f regular high speech *ff* *ff*

KU - - - TS - (S) - UR-MA KUTS'URRRRRRRRRR MA
is-tied - up repeat the R with the tongue as much as possible low speech

(Trps) Flz.

f

$\text{♩} = 60$ 48 49

(Xyl.)

8↑ (Vla) *mp* 3 3 3 3 3 3 3 3

(B. Cl., D. B.)

(Tuba, D. Bn)

50 51

Anu Bass

f fast gliss. *mf* *f*

UL - 'U - - ŠE - - - - -
not produced

(*mp*) 3 3 3 3 3 3 3 3

52 *mf* *f* 53 *mf* 54 *rit. molto* *mp* no gliss. *quite long gliss.* *pp*

Anu Bass

ŠIR SE - RRA child

(mp) *p*

ILABRAT

55 $\text{♩} = 70$ 56 57 58

f

59 *f non legato* 60 61 62 63

Ilabrat Men Choir

(35) BE - LI BE - LI BE - LI BE - LI BE - LI BE - LI

My lord

f

64 $(\text{♩} = \text{♩})$ 65 *non legato* *ff* 66 *high speech* 67 *mf* *f* *Sprechg. speech*

Ilabrat Men Choir

(36) A - DA - PA MAR E - A ŠA - ŠU - TI

Adapa son of Ea the South-Wind

ff (Winds, Strings) *f*

[illegible]

$\text{♩} = 56-60$ 88 89 90 91 $\text{♩} = 60$ 92

Introduction by orchestral attacca

Anu Bass

(37) NA - - RA -
help

(Glock.) (Hp)

(Strings) *f mf f mf f mf f mf f mf*

93 *mp* 94 *mf* 95 $\text{♩} = 80$ *f molto vib. con'd* 96 97

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

(Hp bisb.)

(mf) *mp*

(Bt)

ad. lib. **A tempo** $\text{♩} = 80$

98 99 100 *low voice speech* 101 *vib. stopped* 102 103

f *legato* *ff*

- RU - - NA - RA - RU - (U) ŠU - (U) - - PŲh -
(38) send - and strong burst-out, voiceless

(mp) *f ff*

104 *f* *legato* 105 *ff* *Sprechg. outburst* 106 107 108 *f* *ff*

- ŠU - PUR - MA LIL - KŲ - - LIL - K'U - (U) -

(Hp, Glock.)

(Strings) *f no trem.*

Ad lib.

110 *sprechg.* *mp*

111 *mp* *< mf >* *mp* *< mf >* *mp* *< mf >* *mp* as a strong long whisper

112

113

Anu Bass

- NI LIL - K'U - NI - - - - - š š š š š š

f *ff* *non gliss.* *ped.*

(*f*) *p* *pp*

A tempo ♩ = 90

114

115

116 *mf*

117

Anu Bass

LIL - K'U - NI - - - -

to - bring - - - - him

mp (B. Cl., D. B.) (Tuba, D. Bn)

118 *mp* *< mf >* *mp* *< mf >* *mp* *accel.* *pitch stabile* *normal voice natural speech* *short fermata* *f* *ff*

119

120

121

Anu Bass

-ŠŠU - - - - A - NNI - KA

here

(*mp*) (B. Cl., D. B.) (Tuba, D. Bn) *f* *sub. p* *ped.*

19 *mf* 20 *f* 21 *mp* 22 *p* 23

Ea Bar. E - LI - - - KA A - NA BA - B
your - ascend to gate - of

mf sub. mp (Vcl.) *p* to pianist: only D with trill

ped. light ped.

24 25 26 (p) 27 *mp*

Ea Bar. A - NI A - NI A - NI A - NI A - NI A - NI I - NA T'E - HI -
Anu when you approach

(p) (Vcl.) (Vln) *mp* (Vcl., D. B.) ped.

light ped.

28 29 30 $\text{♩} = 72$ 31

Ea Bar. - KA T'E - HI - - - KA

(mp) *mf* *f*

ped. ped.

32 (mf) 33 34 35 *f*

Ea Bar. I - NA BA - BU A - NI A - NI A - NI Du - MU - ZI U -
(42) In gate-of Anu Dumuzi and

(Vib.) *f* (Trps)

ped.

36 (*f*) 37 38 39 40

Ea Bar. - GI-ZZI-DA I - ZZA - I - ZZA - ZU (43) I - MMA-RU -
Gizzida stand they-will - see -

mf *mp* *mf* (Cymb.)

41 42 short trill 43 44 45

Ea Bar. - KA IL - TA - NA - 'A - LU - KA (44) ET-'Ə-LU
- you they - will - question - you guy

(*mf*) *mp* speak

(Hns, Bn) *mp*

46 (*mp*) 3 47 48

Ea Bar. ET - 'Ə - LU A - NA - MA - NNI KA E-MA - - TA
for whom you - have - changed?

(*mp*) (Hn) (Bns)

49 (*mp*) 50 51 52

Ea Bar. A-DA-PA A - NA MA - NNI KA - RRA KA - RRA
Adapa for whom mourning-garb

(*mp*) (Hn)

53 *p* 54 *mf* 55 *p* 'portato' 56

Ea Bar. LA-B - ŠA - TA? (45) A - TTA A - NA ŠA - ŠU - NU
you are dressed? you to them

(Hns) *mp* *pp* (Vln) *pp*

ped. (low Winds, Strings)

57 58 59 60

Ea Bar. TA - PPAL TA - PPAL I - NA MA - TI - NI I - LU
you - will - answer (46) from our - land gods

(*pp*) (*pp*) (*pp*) (*pp*)

(Xyl., Mar.) *mp*

61 62 63 64

Ea Bar. ŠI - NA HALK - 'U - MA HALK - 'U - MA
two are - missing

(*pp*) (*pp*) (*pp*) (*pp*)

(*mp*) (*mp*) (*mp*) (*mp*)

65 66 67 68 69

Ea Bar. HALK - 'U - MA A - NA - KU A - NA - KU
I thus

molto accel. *a tempo* *mp*

(Strings) *mp*

70 *(mp)* 71 *p* 72 73 *mp* 74

Ea Bar. A - KAN - NA EP - ŠE - KU (47) ŠU - NU A - NA KA - ŠA _____
have - done they to - you

p *pp* *p non symmetrical slow repetitions*

(Trbs)

(Tuba)

75 *(mp)* 76 *f* 77 *mp* 78 *mf* *f*

Ea Bar. I - ZA-KKA-RU _____ I - ZA-KKA-RU MA-NUU I - LU _____
will - say (48) who gods

slow, non symmetrical movement (Bns) (Xyl., Mar.)

mp *mp* *slow, non symmetrical movement* (Bns)

(Tuba)

79 *mf* *f* 80 *(f)* 81 82 *accel.* 83 *molto accel.*

Ea Bar. ŠE-NA _____ ŠA I-NA MA-TI _____ ĦALK - 'U ĦALK-'U ĦALK-'U
two that from - land are missing?

(Glock.) *non symmetrical repetitions, little faster than Bn*

(Xyl., Mar.) *mf* (Bn)

(Trbs, Tuba)

A tempo ♩ = 72

84 85 *mf* 86 87 *(mf)* 88 *f*

Ea Bar. (49) A - TTA A-NA ŠA-ŠU-NU _____ TA - PPAL _____ DU-MU-ZI U -
you to them will - answer (50) Dumuzi and

(Glock.) *(mf)* *mp* (Bn)

90 $\text{♩} = 80$ **Orchestral Interlude** 91 92

89 **Ea Bar.** $\text{♩} = 80$ **Orchestral Interlude**

- GI-ZZI-DA
Gizzida

tutti
f

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

ŠU - NU A - HA - MIŠ A-HA-MIŠ A I - PPA-LA-SU - - MA ITS-SE-NE-
(51) they at - each - other look - and smile

(Vlins) *mf* *mp p* nonsymmetrical short instrumental utterances, with big intermissions, resembling broad laughter (Mar.)

97 **Ea Bar.** *f* *mf* *f*

- - HU HU HU HU HU HU HU HU (52) ŠU - NU 'A - MA - they thing

mp p *(mp)* *mf*

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

- TA DA-MIK-'Ə-TA A-NA A-NI A-NI A-NI IK - 'ABBU PA - NI BA-NU - TI
good to Anu will-say (53) face beautiful

(Strings) *p-mp* *p-mp* *(Tlps)* *mp*

Orchestral Interlude ♩ = 70-80
109 110

105 106 107 *free point of arrival* 108 109 110

mf *p*

Ea Bar.
ŠA - A-NI A-NI A-NI ŠU-NU U - KA-LLA-MU - KA
of Anu they will - show-you

(*mp*) (*p*) (Winds, Strings) (*mp*) (*mf*)

111 112 *rit. molto* 113 *A tempo* ♩ = 70 114 115

F# reflects F# in Hn; D# reflects D# in D. B. (54) A - NA PA - NI A-NI A-NI A-NI
in front of Anu

(*mp*) (*p*) (*p*)

116 117 118 119

(*p*) *mp* *mf* *f* *sub.*

Ea Bar.
I - NA U - ZU - ZZI - - - ZZI - - - KA
while you - stand

(*p*)

120 121 122 123 124

mp

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

(*mp*) (Ten. Trb.)

125 *ff* 126 127 *mp* 128 129

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

130 131 *ff* 132 133 *f* 134 *short trill*

Ea Bar. - MMA LA TA - ŠA - TTI LU - BA - RA
not you - drink! (57) garment

135 *mp* 136 137 138 *mp* 139 *f*

Ea Bar. U - KAL-LU NI - KKU - - - MA LI - T - BA - (A) - Š
they - will - offer - you dress!

140 *p* *Sprechg.* 141 *mp* 142 143

Ea Bar. ŠA - M - NA U - KAL - LU NI - KKU - - - MMA
(58) oil they - will - offer - you

(Trps - mute)
mp instead of E \sharp

Orchestral
interlude

144 *mf* *falcetto* 145 146 147 148

Ea Bar. $\text{♩} = 66$

PI - ŠAŠ PI - ŠAŠ
anoint!

(Strings) *mp* *f* *no trem.* *no trem.* *ff*

149 *f* *>* 150 151 152 *sub. mp* 153 154 *ff*

Ea Bar. (59) T'E - MA ŠA AŠ-KU-NU-KA LA TE - MEK-KI
matter that I - set-on - you not you neglect

155 *sub. f* 156 157 158 *gliss.*

Ea Bar. A - MA - TA ŠA A - KƏ - BA - - - KKU
thing that I - said - to - you

Sprechg. around F + gliss. 160 161 162 163

159 *mf/mp* *voice-movements of quarter tones* *mf/mp*

Ea Bar. LU LU TS'AB - TA - - - TA
must

(Vib.) (Winds, Strings)

mp (Timp.) *ped.* *p*

164 165 166 167 168

Ea
Bar.

p

(60) T'EM E - A E - A E - A E - TE - ME -
matter - of Ea___ dont - you - neglect,___

pp

(Tuba)

169 170 171 172 173 174 175

Ea
Bar.

mp *mf* *no dim.* *no rit.*

- - KKI A - NA MA - TI LU TA - TA - RA _____
to earth indeed you - will - return

(pp)

$\text{♩} = 76$

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) sometimes
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"

Introduction ♩. = 70

(Cornet I)

f

(Cornet II)

f

4

5

6

(*f*)

(*f*)

(*f*)

(Flz.)

(Flz.)

(Flz.)

[illegible]

16

17

18

15

Ten. Lead.

Ten. Line

Bar. / Bs Line

Bar. / Bs Lead.

(mf)

NA RA RƏ

(mf)

NA RA RƏ

mp

RƏ

f intonative speech

3

(62) ET-’Ə-LU
guy

(Vln)

mf

(Bns)

19

20

21

22

Ten. Lead.

Ten. Line

Bar. / Bs Line

Bar. / Bs Lead.

f

free point of arrival

A - NA MA - NNI

for whom

mp

ANA (the whole word)

mf

KA E

you are

changed

free point of arrival

MA

free point of arrival

ANA (the whole word)

KA

you

are

changed

free point of arrival

E

are

changed

free point of arrival

KA

you

are

changed

(Picc.)

(Vln)

mf

8va

23 *mp* *f* 24 25 26

Ten. Lead. 8 - TA *mp* *f*

Ten. Line 8 - TA *(mf)* *f*

Bar. / Bs Line - MA - - - TA *(mf)* *f*

Bar. / Bs Lead. - MA - - - TA *(mf)* *f*

mf *8va* (Winds, Strings) *mf* (Bns)

27 *f* 28 *ff* *f* 29 *f* speaking chorus 30 31

Ten. Lead. 8 A - DA - PA Adapa *f* speaking chorus A - NA

Ten. Line *mf* A *f* speaking chorus A - NA

Bar. / Bs Line *mf* A *f* speaking chorus A - NA

Bar. / Bs Lead. *f* A - DA - PA Adapa *ff* *f* speaking chorus A - NA

(Cornet) *mf* *f* *mf* *f* *8va* (Bns)

32 33 34

sub. mp

Ten. Lead. KA - - - - - RRA

mourning - garb

Ten. Line *(f)* ANA MANNI (the two words) KA - - - - - RRA

for whom mourning - garb

Bar. / Bs Line *(f)* ANA MANNI (the two words) KA - - - - - RRA

for whom mourning - garb

Bar. / Bs Lead. *sub. mp* KA - - - - - RRA

mourning - garb

(Picc.) *mf* (Cornet) *mf*

(Bns) (Vla, Bns)

35 36 37 38 free point of arrival 39 ♩ = 70

Ten. Lead. LAB-ŠA - TA LAB-ŠA - TA LAB-ŠA - TA LAB-ŠA - TA

you are dressed you are dressed you are dressed you are dressed

Ten. Line LAB-ŠA - TA LAB-ŠA - TA LAB-ŠA - TA LAB-ŠA - TA

you are dressed you are dressed you are dressed you are dressed

Bar. / Bs Line LAB-ŠA - TA LAB-ŠA - TA LAB-ŠA - TA LAB-ŠA - TA

you are dressed you are dressed you are dressed you are dressed

Bar. / Bs Lead. LAB-ŠA - TA LAB-ŠA - TA LAB-ŠA - TA LAB-ŠA - TA

you are dressed you are dressed you are dressed you are dressed

(Picc.) *f* (Winds) *mp* *p* *mf*

(Cornet) (Strings) (Bn)

Adapa C. Ten. 40 *mf* 41 *f* 42 *mf* 43 44 45 *ff*

(63) I - NA MA-TI I-LU ŠE-NA HALK-'U MA A - NA - KU
from land gods two are missing I

(Vln) (Picc.) (Vln)

mp *mf* *mp* *p*

mf *mf*

Adapa C. Ten. 46 47 *mp* 48 *mf* 49 *p*

KA-RRA KA-RRA KA-RRA KA-RRA KA-RRA KA-RRA LAB - ŠA - KU
mourning - garb I am dressed

no gliss. Sprechg.

(Vln) (mp) *p* *pp*

mp *p*

50 $\text{♩} = 74$ 51 52 53 *mf* 54 *free point of arrival*

Ten. Lead. 8 (64) MA - NNU I - LU
who gods

Ten. Line 8 MA

Bar. / Bs Line MA

Bar. / Bs Lead. MA *free point of arrival*

(Picc.) *f* (Vln) *mf*

(Bns)

MA - NNU I - LU
who gods

$\text{♩} = 70$

Adapa
C. Ten.

mf *mp*

DU-MU - ZI

(65) Dumuzi

mf *mp*

(Vln) (Bn)



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

$\text{♩} = 90$

Adapa
C. Ten.

mf *mp* *p*

GI-ZZI-DA

Gizzida

Ten.
Lead.

8

DUM... GIZ... GIZ...

Ten.
Line

8

DUM... GIZ... GIZ...

Bar. / Bs
Line

DUM... GIZ... GIZ...

Bar. / Bs
Lead.

DUM... GIZ... GIZ...

mf

f
(Cornet)

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

73 (*mf*) *free point of arrival* 74 (*mf*) *free point of arrival*

Ten. Lead. 8 *mf* *free point of arrival* *free point of arrival*
 (66) A-DA-PA A-NA PA - NI A-NA PA - NI
 Adapa in front-of

Ten. Line 8 *mf* *free point of arrival* *free point of arrival*
 A-DA-PA A-NA PA - NI A-NA PA - NI
 Adapa in front-of

Bar. / Bs Line 8 *mf* *free point of arrival* *free point of arrival*
 A - DA - PA A - NA PA - NI A - NA PA - NI
 Adapa in front-of

Bar. / Bs Lead. 8 *mf* *free point of arrival* *free point of arrival*
 A - DA - PA A - NA PA - NI A - NA PA - NI
 Adapa in front-of

mf (Cornet, Vln) 5

(Bn)

76 *rit. sempre*77 *loud Sprechg.*

75 *mf* 76 *rit. sempre* 77 *loud Sprechg.*

Ten. Lead. 8 *mf* *ff*
 A - NI ŠA - RRI K'ER - BA
 Anu king come - near

Ten. Line 8 *mp* *ff*
 A ŠA K'ER - BA
 come - near

Bar. / Bs Line 8 *mp* *ff*
 A ŠA K'ER - BA
 come - near

Bar. / Bs Lead. 8 *mf* *ff*
 A - NI ŠA - RRI K'ER - BA
 Anu king come - near

mf *ff*

(Winds, Strings)

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 in this scene.

A. Anu

♩ = 70

Basso profondo *mf* 2 3

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

(Trps) (Xyl.) *mf* (Strings) *
* this G \sharp reflects G \sharp in the full score

no gliss. 4 5 *f* (*mf*) *f*

(68) A - - - MMI - NI ŠA - - - ŠU - - - TI
why the South - Wind

(Trbs) (Xyl.)

(Tuba, D. B.)

6 *ff* *f* 7 *mf* *f* 8 *sub ff*

Anu Bass TƏ KA - KA-P(h) KA - PPA - ŠA - TEŠ - BIR - RRRR....
her wing you broke?

(E. Hn) *mp*

B. Adapa

Adapa
C. Ten.

9 *mp* 10 *mp* 11

(69) BE - LI (70) BE - LI A - NA BIT - - - BE - LI - - - YA
my lord, to house - of - my - lord

(E. Hn) (Hns) *mp* (Hns)

(Strings)

Adapa C. Ten.

12 I - NA KA'B - LAT TAM-TI _____ NU - NI A - BAR ŠU T(h)
in middle - of sea fish I was fishing (71) South -

13 *f* 14 *mf* *ff* *Sprechg.*

(Vlns) *p* *pp*

Adapa C. Ten.

15 *ff* *speak loudly, normal voice* *sub. mf* 16
ŠU - TU I - ZIK I - ZIK I - ZIK - A - - - MMA
- Wind blew - at - me - and

(T. Block) *f* *nock om wood* *sub. p*

Adapa C. Ten.

17 *ff* *breath strongly inside* 18 *f* 19 *mf* *f*
IA - - - ŠI UTT - 'EB UTT - 'EB - BA-NNI _____
she - drowned - me

(f) *mf* *f*

Adapa C. Ten.

20 *mf/mp* 21 *f* 22 *mf/mp* 23 *f*
(72) A-NA BI - - - T - BE-LI BE - LI BE - LI _____ UL TAMTS-'I ①
to house-of lord I plunged

(E. Hn) *mp* (E. Hn, Chimes) (Hns) (Trbs, Hp bisb.) *f*

(Vcl.)

Adapa C. Ten.

24 *breath strongly inside* **mf** 25 **f** 26 27

(73) I - NA LI - BBI TAM - TI
in inside sea

(Cl.) (E. Hn) *same speed of accel. as in b. 23* **f** **mp** (Hn) **mf** **f**

Solo Vcl. (wave of glissandi with quartertones) accompanied by D. B., Vcl., Bns

Adapa C. Ten.

28 **ff** 29 *intonative speech* **mp** 30 **mf**

MU - TU I - - - M - TAH - RA - NNI (74) I - NA U - GGAT
death confronted me in rage - of

(Tuba) **f** (T. Block) **mf** (Vib.)

Sprechg.

Adapa C. Ten.

31 **f** 32 33 **fff**

LI - - - BBI - YA ŠU - TA A - TTA - - - ZAR
my-heart South-Wind I cursed

(mf) (Vib.) (Chimes) (T. Block) (Xyl.) **ff** **no** **ck** **f**

C. Anu

Anu Bass

34 **f** 35 **f**

(75) E - A ŠU - MA
Ea it-is - he - who

(Xyl.) **f**

(Tuba, D. Bn, D. B.)

*D, G, D#, G# in the inner voice of piano,
reflect in many cases quarter tones in the strings*

36 *mf* *no gliss.*

Anu Bass

I - - - TE PU - SSU NI - NU

made-him we

(Trbs)

(B. Cl., Timp.)

38 *f* *mf* *no gliss.* *f* *39* *mp*

Anu Bass

MI - NA NI - PPU - SSU

what we - do - for - him?

mp

40 *f* *41* *no gliss.*

Anu Bass

(76) E - A NE - - - MEK - (K)

Ea wisdom

f *f* (B. Cl., Timp.)

voice mild movements
of quarter tones
up and down

42 *f* *sub. mf* *f*

Anu Bass

'A I - TTA - - - DIN - ŠU NI - NU MI - NA

mp gave-him we what

sub. mf *f*

45 *ff* $\text{♩} = 66$ 47 48 *f* 49

Anu Bass

NI - NA - DDIN - ŠU — (77) A - KA - L A - KAL
we-give-him? food - of

tutti

(*f*) *ff* *f* (low Winds, low Strings)

50 *f* 51 52 *ad lib.*
low voice speech

Anu Bass

BA - LA - T'I LE - KA - NI - ŠŠU - MMA LI - KUL
life bring him let - him - eat

mp

D. Adapa

53 $\text{♩} = 70$ 54 55

Adapa C. Ten.

(78) LA LA A - KKA -
not I eat

(Glock.) *f* *mp*

56 *f* 57 58 *sub. ff*

Adapa C. Ten.

L LA LA 'A - ŠA-TTI LA
not I drink

(Chimes) *trem.* *f* *no trem.*

* Fire placard always holds the sentence being sung simultaneously

E. Anu

59 *f* 60 *ff*

Anu Bass

(79) A - L - KA A - DA - PA
come Adapa!

(Xyl.)
(Strings) *mf*

61 *f* 62 *mf* *ff* 63 *mf* *ff* free point of arrival

Anu Bass

A - MMI - NI LA TA - KUL LA TAL-TAL-TAL-TAL-TAL-TAL-TI-MA
why not-you - ate not you - drank

(Trbs) (Hp)

(*mf*) both notes in the right hand assymetrical together *f* the E \sharp in the left hand reflects \flat in the Vla

(Tuba, D. B.)

F. Adapa

64 *f/mf* 65 66 *ff*

Adapa C. Ten.

(80) É - A BE - LI IK 'Ə - BA
Ea my lord said-to-me

(Glock.)

f *mf* *mp* *mf*

67 *f/mf* 68 69 *ff*

Adapa C. Ten.

LA TA - KKAL (L) LA TA - ŠA - TTI LA
not you - eat not you - drink

mf

G. Anu

speaking in same permanent pitch of voice 71 72 a little higher 73 74

70 *mp* *mf-f*

Anu Bass

(81) LA BALT - 'A - TA LA BAL - T - 'A - TA

not you - live
non legato tutti (Trips - mute)

mp-mf

ped. ped.

75 a little higher 76 77 78 79 80 ♩ = 64

Anu Bass

LA BAL - T - 'A - TA

(82) A-YA A-YA NI - ŠI DA -
Alas humanity

f *ff* *fff* *f*

ped.

81 82 *mf* 83 84 *mp* 85

Anu Bass

- LLA - TI A - YA A - YA NI - ŠI DA - LLA - TI

inferior

(Glock., Chimes, Hp)
no trem.

mp (*mp*) *p* *mp* *p*

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

Anu Bass

A - YA NI - ŠI DA - LLA - - - TI

p *ppp* *pp* *ppp*

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 between the conclusion of his tour in the Heaven
and the start of his descend back to the Earth.

$\text{♩} = 90$ 1 - 35

(Strings) 36 *p* 37 *f* 38 *ff* 39 *f* 40 *ff* 41 *mf* *sub.f* 42

(Tuba)

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

Connection between 10/I and 10/II

43 Adapa C. Ten. 44 45 *Tacet* 46 *f* 47 *mf* *mp* *rit.*

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

48 Adapa C. Ten. 49 *p* 50 *pp* 51 *ppp* *A tempo* $\text{♩} = 60$ $\text{♩} = 180$ ($\text{♩} = 60$)

- LLA - TI

52 53 54 *tutti pp* *p*

55 - 86

ff

* this sentence of Adapa is inspired by the last sentence of Anu in Scene 9:
rhythms and melodic silhouette

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

$\text{♩} = 68$

(Trps)

f

(D. B.)

2 3 4 5 6

7 8 9 10 11 12 13

(Trps)

(Trps)

f

f

14 15 16 17 18

f

19 20 21 22 23 24

ff

(Trps)

(Xyl.)

ff (W. Block)

(Trps)

nock on wood

25 26 27 28 29 30

flz.

accel.

ff

$\text{♩} = 68 \text{ con'd}$ 32 33 34

S. *f* (84) MA - YYA - L ŠA - RRU - TI MA - YYA - - -

Bed of kingship

M. S. *f* (84) MA - YYA - L ŠA - RRU - TI MA - YYA -

Bed of kingship

A. *f* (84) MA - YYA - L ŠA - RRU - TI MA - YYA -

Bed of kingship

(Vib.) *mf* (T. Block)

(Vlns) *8^{va}* (Vib.)

35 36 37 38

S. *mf* - LA UŠ - TA - PA-RRIR UŠ - TA - PA - - - *f* - RRIR MA - (84)

I spread

M. S. *mf* - - - LA UŠ - TA - PA-RRIR PA - - - RRIR

I spread

A. *mf* - - - LA UŠ - TA - PA-RRIR PA - - - RRIR

I spread

8^{va} (*mf*) (Vib.) (Chimes) (T. Block) (D. B.)

39 40 41 42 43

S. *mf*
- YYA - - - LA MA - YYA - - - LA - - - MA -

M. S. *f* *mf*
(84) MA - YYA - LA MA - YYA - - - LA - - -

A. *f* *mf*
(84) MA-YYA - LA MA - YYA - - - LA - - -

8^{va} (Vln, Vib.)
(Vln) (Chimes) (Vib.)

44 45 46 47 48

S. *tr* *mf* *f*
- YYA-LA MA - YYA - - - LA - - - MA YYA - - -

M. S. *mf* *f*
MA - YYA - - - LA - - - MA - YYA -

A. solo *mf* *f*
MA - YYA - - - LA - - - MA-YYA - -

8^{va} (Vln, Vib.)
mf (Chimes) (D. B.)

49 *(f)* *pp* 50 51 52

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

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

Sop. / A. solo *mf* (85) ŠA T'U - - - (B) SU - NI³ A - T - 'A - (B) good

A. *(f)* *pp* - LA MA - YYA - - - LA

mf (Vcl.) reflect *(Vib.)* (Chimes)

53 54 55 56

S. - YYA - - - LA UŠ-TA - PA - RRIR UŠ - TA - PA -

M. S. *f* (84) Bed MA - YYA - - - LA UŠ - TA - PA-RRIR PA -

A. solo *f* (84) Bed MA-YYA - - - LA UŠ - TA - PA-RRIR PA -

A. *f* (84) Bed MA-YYA - - - LA UŠ - TA - PA-RRIR PA -

mp *(mf)* *(Vib.)* *(Vib.)*

F# in b. 51, 53, 55, 57, 59
reflect F# in the D. B.

58 59 60

S. *pp* RRIR MA - YYA - - - LA MA - YYA LA

M. S. *pp* RRIR MA - YYA - - - LA MA - YYA LA

A. solo *f* (85) ŠA I T'U spread *mf* SU - - - NI *mp* A - T - A - (B) good

A. *pp* RRIR MA - YYA - - - LA MA - YYA LA

mf *mp* *mp* *p*

8va

HYMN OF FERTILITY (FINALE)

Introduction $\text{♩} = 60$

61 62 63 64

Sop. solo (from the choir) *mf* A - NU-MMA [first word]

(86)

same non symm. rhythms in both hands

(Hp) *mf*

65 66 67 68

Sop. solo (from the choir) *f* E - - - LE - NU *mp* (87) [first word] *ff* (88) ŠA - P - LI - - - Š [first word] below

8va

f *p* *mp* *ff* *mp*

(Winds, Strings)

very quick non symmetrical between two hands

R.H. LH

From the composer (regarding the Finale) :

After the Intro. (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.

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

$\text{♩} = 60$

Sop. (Leading Voice) *f* 69 (86) A - NU - MMA now 70 ŠU - U - 71 TU - U

M. S. *mf* A - NU - MMA now 70 ŠŠU - U - 71 TU - U

A. *p* A - NU A - NU MA-MA 70 ŠU - 'U ŠU - 'U ŠU - 'U 71 ŠU - TU ŠU - TU ŠU - TU South-Wind

Ten. *mf* 8 A - NU - MMA now 70 ŠU - U - 71 TU - U

Bar. *p* A - NU A - NU MA-MA 70 ŠU - 'U ŠU - 'U ŠU - 'U 71 ŠU - TU ŠU - TU ŠU - TU South-Wind

(Glock.) *mp* 8 *ped. (light)*

(Timp.) *ped. (light)*

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

72 *mf* *f* 73 *mf* Sprechg. 74

Sop.
(Leading Voice)
I Z I (KK) 'A MMA
blows
(87) E - LE - NU

M. S.
mf *f*
I Z I (KK) 'A MMA
blows
E - LE - NU

A.
mf *f* *p*
I Z I (KK) 'A MMA
blows
E LE LE NU E - LE LE - NU E LE LE NU

Ten.
mf *f*
I Z I (KK) 'A MMA
blows
E - LE - NU

Bar.
mf *f* *p*
I Z I (KK) 'A MMA
blows
E LE LE NU E - LE LE - NU E LE LE NU

Bass
mf *f*
I Z I KK 'A MMA
blows

(Vlns) (non symmetrical repetitions by 3 Vlns) (Vlns) (Glock., Vib.)
mf *f* *mf*
(instead of gliss in Vlns)

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

75 *mf* same as in b. 72, but improvisation holds syllables in variety of order (76) *mf* 77 *f*

Sop. (Leading Voice)
 Z U - N - N I - Š U
 his rains
 A - DAD - - - - -
 Adad
 U - ŠAZ - NA - - -
 pours

M. S.
 Z U - N - N I - Š U
 his rains
 A - DAD - - - - -
 Adad
 U - ŠAZ - NA - - -
 pours

A.
 Z U - N - N I - Š U
 his rains
 A - DAD A - DAD A - DAD
 Adad
 U ŠAZ U ŠAZ NA NA

Ten.
 Z U - N - N I - Š U
 his rains
 A - DAD - - - - -
 Adad
 U - ŠAZ - NA - - -
 pours

Bar.
 Z U - N - N I - Š U
 his rains
 A - DAD A - DAD A - DAD
 U ŠAZ U ŠAZ NA NA

Bass
 Z U - N - N I - Š U
 his rains

mf Trpts contradictive (mute) assym. repetition

(Trps) (Fl., Ob.) (Fl., Trpts.)
 (Vla) (Vcl.) (Ob.)
 (Timp.)

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

78 *ff*

Sop. (Leading Voice)

(88) ŠAP-LIŠ I - LLA - KA MI - LU MI - LU MI - LU
below comes flood

M. S. *f*

ŠA I KA LU LU

A. *p*

U ŠAZ NAN NAN ŠAP - LIŠ I - LLA MI - LU
below

Ten. *f*

ŠA I KA LU LU

Bar. *p*

U ŠAZ NAN NAN ŠAP - LIŠ I - LLA MI - LU
below

(Vla, Vcl.) (Fl.) (Fl., Ob.) (Vla, Tpts mute) (Fl., Ob., Hn) *sub.p*

(Glock., Vib.) (Vcl.)

(Timp.)

E \flat in the left hand reflects E \flat in the Vcl.

80 (*mp*) 81 *sub.f* 82 *ff*

Sop. (Leading Voice) I - NA NAG-BI I-NA NAG-BI (89) MA - - - LI EK-'Θ - LU
from spring is - full field

M. S. (*p*) *sub.mf* (*p*) *ff*
I - NA NAG - BI MA - - - LI EK-'Θ - LU
from spring is - full field

A. (*p*) (*p*) *mf*
I - NA I-NA NAG - BI MA MA MA MA LI LI EK - 'Θ - EK-'Θ - LU
from spring

Ten. (*p*) *sub.f* *ff*
I - NA NAG - BI MA - - - LI EK-'Θ - LU
from spring is - full field

Bar. (*p*) (*p*) *mf*
I - NA INA NAG - BI MA MA MA MA LI LI EK - 'Θ - EK'Θ - LU
from spring

Bass (*p*) *sub.mf* *ff*
I - NA INA NAG - BI MA MA MA MA LI LI EK - 'Θ - EK'Θ - LU
from spring

(Fl., Ob., Hn) *p* (*Vib.*) *ff*

$D\sharp$ in the left hand reflects $D\sharp$ in the Vcl.

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

(like in bars 72, 75) 84

83 *f* 85 *sub. mf*

Sop. (Leading Voice) *f* *sub. mf*

M. S. *f* *sub. mp*

A. *mf* *f* *p*

Ten. *f* *sub. mp*

Bar. *mf* *f* *p*

Bass *f*

I Š - P I - K I - Š U IP - TE - NE -

its yield (90) opens

its - yield opens

EK - 'Θ LU - LU I Š - P I - K I - Š U IP TE IP TE NE TE

its - yield

its - yield opens

EK - 'Θ LU - LU I Š - P I - K I - Š U IP TE IP TE NE TE

its - yield

I Š - P I - K I - Š U

its - yield

(Vib.) (Glock.) (Fl.) (Winds) (Vln†8)

mp *mf* *mp*

F# in the left hand reflects F# in the Vcl.

C# in the left hand reflects C# in the Vcl.

86

Sop. (Leading Voice)

- TTE I - - R TA - ŠA NI - SA - BA NI - SA - BA

her - breast Nisaba

87

mf *sub ff* *speech (middle voice)* *speech (higher voice)*

M. S.

- TTE I - - R TA - ŠA NI - SA - BA NI - SA - BA

her - breast Nisaba

mf *sub ff* *speech (middle voice)* *speech (higher voice)*

A.

IP TE NE TE IR IR TA TA SA SA NI - SA - BA NI - SA - BA

Nisaba

p

Ten.

- TTE I - - R TA - ŠA NI - SA - BA NI - SA - BA

her - breast Nisaba

mf *sub ff* *speech (middle voice)* *speech (higher voice)*

Bar.

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

Nisaba

(Winds) (Vln, Tpts)) (Hns) (Glock, Vib.)

(mp) *(mp)* *f* *ff*

89 *sub. mp* *(mp)* *gliss.*

Sop.
(Leading Voice)

(91) ŠA - MMU UTSS - 'A UTSS - 'A ŠŠU - 'U ŠŠU -
grass goes - out cereals

M. S.

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

A.

ŠA ŠA MU MU UTSS - 'A UTSS 'A ŠU - 'U ŠU - 'U ŠU - 'U
goes - out cereals

Ten.

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

Bar.

ŠA ŠA MU MU UTSS - 'A UTSS - 'A ŠU - 'U ŠU - 'U ŠU - 'U
goes - out cereals

(Winds)

p

(Timp., Strings)

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

F# reflects F#

92 *(mp)* *mf* *f* 93 94

Sop. (Leading Voice)
- 'U I - ''I-RU
grow

M. S.
- 'U I - ''I-RU
grow

A.
ŠU - 'U I I - ''I-RU I - ''I-RU ŠU - 'U I - ''I-RU I - ''I-RU
grow

Ten.
8
- 'U I - ''I-RU
grow

Bar.
mp
ŠU - 'U I I - ''I-RU I - ''I-RU ŠU - 'U I - ''I-RU I - ''I-RU
grow

(p) *mp* (Vib.) *fff* (Glock.) *fff*
(no Timp.)

100

speech (middle voice) *f* 95 *sub. mp* speech (lower voice) *mp* 96 *mf* 97 *f* *mf*

Sop. (Leading Voice)

I - TTUH I-TTUH ERTS - 'E - TU RE -
(92) calmed earth her - womb

speech (middle voice) *mf* speech (lower voice) *sub. mp* *mp* *mf* *mp*

M. S.

I - TTUH I-TTUH ERTS - 'E - TU RE -
calmed earth her -

A.

ERTS - 'E ERTS - 'E - TU ERTS - 'E - TU RE RE
earth

speech (middle voice) *mf* speech (lower voice) *sub. mp* *mp* *mf* *mp*

Ten.

I - TTUH I-TTUH ERTS - 'E - TU RE -
earth

Bar.

ERTS - 'E ERTS - 'E - TU ERTS - 'E - TU RE RE
earth

(Winds)

(Timp., Strings)

ped.

to the pianist:
I know there are
only five fingers...

99

98 *legato* *mp*

Sop. (Leading Voice) *mf*

M. S. *p*

A. *mp*

Ten. *p*

Bar. *mp*

(93)

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

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

RE RE REM-ŠA REM-ŠA
her - womb

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

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

RE RE REM-ŠA REM-ŠA
her - womb

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

(Winds) (Vib.)

mp *p* *mp* *mf*

(Timp., Strings)

for Tpt with mute C

100 *f* 101 *ff* 102 103

Sop. (Leading Voice)

ŠŠE-RRR
child

M. S.

ŠŠE-RRR
child

A.

- ŠŠER ŠE - RRA ŠE-RRR ŠE-RRR
child

Ten.

8 ŠE - RRA

Bar.

- ŠŠER ŠE - RRA ŠE-RRR ŠE-RRR
child

Bass

Instrumental Interlude (*Hp solo*)

(Glock.)

(Vln)

(Winds)

f

(mf)

(f)

Section 2

105

106

104

S.

M. S.

Alto
(Leading Voice)

mf

(86) now

A - NU - MMA A - NU - MMA ŠU - U

South - Wind

Ten.

mp

now

A - NU - MMA (A) ŠU - U

South - Wind

Bar.

p

A NU MA MA A NU A NU A NU MA MA ŠU-TU ŠU-TU ŠU-TU

South - Wind

Bass

p

A NU MA MA A NU A NU A NU MA MA ŠU - TU ŠU - TU ŠU - TU

South - Wind

(Cl., Bn)

mp

(Hp stops)

p

(low Winds, low Strings)

(Cl.)

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 parallelly
to the vocal line of the Tenor
by the Fourth (Quarta) Harmonic interval down.

107

S. *mf*

M. S. *mf*

Alto
(Leading Voice) *mf*

Ten. *mf*

Bar. *p* *mf*

Bass *p* *mf*

(U) _____ TU - - - U

šU šU šU šU - TU šU - TU šU - TU IZI(KK)'AMMA blows

(Vib.) (Glock.) *mf* *mp*

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

111

112

113

110

S. *mp*

M. S. *mp*

Alto (Leading Voice) *mf* speak in natural voice *mp*

Ten. *mp*

Bar. *p* *mp*

Bass *p* *mp*

(87) above

E - - - LE - - - NU

Z U - N - N I - Š U

his - rains

E LE E LE E LE LE NU LE NU E LE LE NU Z U - N - N I - Š U

his - rains

* nock on wood (Vib.) *mf* (Glock.) *f* (Winds) *mp*

* the same in the full score by Vla

* the same in the full score by Vla

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

114 *mp*

Alto (Leading Voice)

A - DAŔ _____ D U-ŠAZ - NAŔ - - - - - *f* 116 *ff*

Adad *mp* pours

Ten.

A - DAŔ _____ D U-ŠAZ - NAŔ - - - - - *mf* *ff*

Adad pours

Bar.

p *mp* *mf*

A DAD A - DAD A - DAD U ŠAZ U ŠAZ U ŠAZ U-ŠAZ - NAN NAN

Adad pours

Bass

p *mp* *mf*

A DAŔ A - DAD A - DAD U ŠAZ U ŠAZ U ŠAZ U-ŠAZ - NAN NAN

Adad pours

(Vcl.)

(*mp*)

118 119 *mp*

Alto (Leading Voice)

(88) ŠA - P-LIŠ I - LLA-KA MI - LU I - NA NA - G-BI

below comes flood from spring

p

Ten.

ŠA - P-LIŠ I - LLA-KA MI - LU I - NA NA - G-BI

below comes flood from spring

p

Bar.

ŠAP - LIŠ I LLA MI MI I - NA I - NA I - NA

below from

p

Bass

ŠAP - LIŠ I LLA MI MI I - NA I - NA I - NA

below from

p

(Winds) (*p*) (Glock., Vib.) (*mf*) (Tuba, Trb., Vla)

(Tuba, D. B.) (Timp.) (Tuba)

rit. 121122 *rit. molto*

Alto (Leading Voice) 120 *p*
NAG-BI NAG-BI NAG-BI
I - NA NAG-BI I-NA NAG-BI

Ten. *pp*
NAG - BI
I - NA NAG - BI

Bar. *pp*
NAG - BI NAG-BI NAG-BI
I - NA I - NA NAG-BI I-NA NAG-BI NAG-BI

Bass *pp*
NAG - BI NAG-BI NAG-BI
I - NA I - NA NAG-BI I-NA NAG-BI NAG-BI
spring

(Tuba) *pp*
(Timp.) *p*

A tempo

124

125

Alto (Leading Voice) 123 *sub.f*
MA - - - - LI
(89) is - full
EK - 'ə -
field

Ten. *sub.mf*
MA - - - - LI
is - full
EK - 'ə -
field

Bar. *sub.mp*
MA MA MA MA LI LI
LI MA-LI MA MA
LI LI EK 'ə EK 'ə
is - full

Bass *sub.mp*
MA MA MA MA LI LI
LI MA-LI MA MA
LI LI EK 'ə EK 'ə
is - full

mf (Vib.)

126 *(f)* *ff*

Alto (Leading Voice)

Ten.

Bar.

Bass

EK - 'Ə - LU LU EK 'Ə EK - 'Ə - LU

field field

(mp) *sub. mf*

(mf) *sub. mf*

EK - 'Ə - LU LU EK 'Ə EK - 'Ə - LU

field

(mf) *f* (Glock.)

For the whole choir (bars 128-129): 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.

128 *ff* *sub. mp* *Alto* *130* *sub. mp* *131*

Sop. M. Sop. Alto (Leading Voice)

Ten.

Bar.

Bass

IŠ - PI - KI - ŠU I - - - P - TE - - - NE - - -

its - yield (90) opens *sub. mp*

IŠ - PI - KI - ŠU I - - - P - TE - - - NE - - -

its - yield *ff* opens *sub. pp*

IŠ - PI - PI - KI - - - IP TE IP TE IP TE IP TE IP TE IP TE

its - yield *ff* *sub. pp*

IŠ - PI - KI - ŠU IP TE IP TE IP TE IP TE IP TE IP TE

its - yield

f (Winds) *p* (Vla) *mp*

(Trbs, Tuba)

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)

132 133 134 For Trbs and Tuba see the remark (*mp*) under b. 130-131

Alto (Leading Voice) - TTE - I - - - her - breast

Ten. - TTE - I - - - her - breast

Bar. *pp* NE TE NE TE NE TE IR IR IR IR IR IR IR IR IR IR

Bass *pp* NE TE NE TE NE TE IR IR IR IR IR IR IR IR IR IR

(+Vib.) (+Glock.) *pp* (Winds) *p* (Vcl., D. B.)

135 136 137 *speech (middle voice) sub.f + Sprechg.* *speech (higher middle voice) + Sprechg.*

Alto (Leading Voice) - R - TA - - - ŠA - NI-SA - BA NI-SA-BA

Ten. - R - TA - - - ŠA - Nisaba

Bar. *sub.mf* IR IR TA TA TA TA ŠA ŠA ŠA ŠA ŠA ŠA NI NI NI SA NI NI

Bass *sub.mf* IR IR TA TA TA TA ŠA ŠA ŠA ŠA ŠA ŠA NI NI NI SA NI NI

(Glock., Vib.) *sub.mf* stress on B \flat stress on C stress on D \sharp E \flat reflects D \sharp

Alto (Leading Voice) 138

(91)

139 *p* 140 *f*

Ten. 8

Bar. *p* *pp*

Bass *p* *pp*

(Cl., Bn)

(Trbs, Tuba, low Strings) *pp* *mp* *mf*

NI NI NI-SA - BA ŠA - - MMU UTSS - 'A
Nisaba grass goes - out

ŠA ŠA ŠA ŠA MU MU ŠA - MMU UTSS - 'A UTSS - 'A
grass goes - out

NI NI NI-SA - BA ŠA ŠA ŠA ŠA MU MU ŠA - MMU UTSS - 'A UTSS - 'A
Nisaba grass goes - out

stress on A (Timp.) *D₃ reflects D₄ in the Vcl., D. B.*

Alto (Leading Voice) 141 *sub.p* 142 *sub. mp* 143 *f*

Ten. 8 *sub.p* *sub. mp* *mf*

Bar. *sub.pp* *pp* *p* *mp*

Bass *sub.pp* *pp* *p* *mp*

ŠU ŠU ŠU ŠU- 'U ŠU- 'U I - 'I - RU I - 'I - RU I - 'I - RU
cereals grow

ŠU ŠU ŠU ŠU- 'U ŠU- 'U I - 'I - RU I - 'I - RU I - 'I - RU
cereals grow

ŠU ŠU ŠU ŠU- 'U ŠU- 'U I - 'I - RU I - 'I - RU I - 'I - RU
cereals grow

pp/p *p* *mf*

From bar 141 D₃ and D₄
together reflect their sound
simultaneously in the Hns

mp Trills by Trb. and Tuba, starting with their
special level of *mp* in Dynamics

Orchestral Interlude

144

S. *pp* (92) I - TTUH I - TTUH ERTS - 'E - TU
calmed earth

A. *pp* I - TTUH I - TTUH ERTS - 'E - TU
calmed earth

Ten. *pp* I - TTUH I - TTUH ERTS - 'E - TU
calmed earth

Bar. *pp* I - TTUH I - TTUH ERTS - 'E - TU
calmed earth

Bass *pp* I - TTUH I - TTUH ERTS - 'E - TU
calmed earth

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

146 same sound continued exactly

147

mp *p* (*p*) *pp*

(Glock.) *mp*

(Vib.) *p* *sub. mp* *p*

Codetta

149

150

148

S. *mf* (93) RE - MU womb

M. S. *mf* RE - MU womb

A. *p* RE - MU womb (93) RE - MU womb

Ten. *p* RE - MU womb *mp* RE - MU womb *mf* RE - MU womb

Bar. *p* RE - MU womb *mp* RE - MU womb

Bass *p* RE - MU womb *mp* RE - MU womb

(Tutti without Hns)

(no Trb., Tuba, D. B.)

From the composer: stable *mf* until the very end

151 *mp* *f* *sub.mf* 152 153 154

S. RE - MU U - ŠŠUR - (R) U - ŠŠUR U - ŠŠUR U -
is - loosened producing

M. S. RE - MU U - ŠŠUR - (R) U - ŠŠUR U - ŠŠUR U -
is - loosened producing

A. RE - MU U - ŠŠUR - (R) U - ŠŠUR U - ŠŠUR U -
is - loosened producing

Ten. RE - MU U - ŠŠUR - (R) U - ŠŠUR U - ŠŠUR U -
is - loosened producing

Bar. *mf* U - ŠŠUR - (R) U - ŠŠUR U - ŠŠUR U -
is - loosened producing

Bass *mf* U - ŠŠUR - (R) U - ŠŠUR U - ŠŠUR U -
is - loosened producing

(*mp*) *mf* (*mf*) *mf* *f* *mf* *f* *mf*
nock on wood
(Congas solo)
(Tuba)

D# reflects D# in Vcl.1;
A# reflects A# in the Vcl.3

Two Congas, low and high,
play these rhythms.
The differentiation of volume
(*mf*, *f*) should assist the
impression of low and high Congas

To the pianist:
please do play
the low E in the
left hand

In bar 155 view of children
will be shown

155 (mf) 156 157 (mf) 158 159 160

S. *(mf)* - ŠE - ŠŠER ŠE - RRA child *(mf)*

M. S. *(mf)* - ŠE - ŠŠER ŠE - RRA child *(mf)*

A. *(mf)* - ŠE - ŠŠER ŠE - RRA child *(mf)*

Ten. *(mf)* 8 - ŠE - ŠŠER ŠE - RRA child *(mf)*

Bar. *(mf)* - ŠE - ŠŠER ŠE - RRA child *(mf)*

Bass *(mf)* - ŠE - ŠŠER ŠE - RRA child *(mf)*

** whistle ff*

ped.

To the pianist: please
do play the low C#
in the left hand

* The pianist will whistle by
his mouth or have a special
children whistle toy