

: ,

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„...of Uruk-the-Sheepfold”

,

: ,

.

„...of Uruk-the-Sheepfold”

,

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1:	68
2:	77
3:	84
	91

1

1.1

1

2

(/ Eric Satie 1919.
Socrate, ; 1920.
/ Jean Cocteau
; / Arthur Honegger 1938.
Jean d'Arc au bûcher / Paul Claudel).

XIX
(*La Terre Promise* 1900.
/ Jules Massenet),
(- *El Niño* / John Adams 2000.
- ; *La
Passion de Simone* / Kaija Saariaho 2013.
).

(*La Chanson du mal-
aimé* / Léo Ferré 1954. *Opéra de
Monte-Carlo*) (*Die
Jakobsleiter* / Arnold Schönberg 1968.
).

¹ John Simpson, Edmund Weiner (ed.): *The Oxford English Dictionary* (Oxford, 1989)

² Smither, Howard E.: *A History of the Oratorio, Volume IV* (Chapel Hill, 2012)

(
Socrates; -
;
Die Jakobsleiter ;
/)

(/ James Furman 1970.
I Have a Dream,
/ Martin Luther King Jr.,
) , (*Gaian Variations*
/ Nathan Currier 2000. . „
”; *The Origin* / Richard Einhorn
/ Charles Darwin).

(1991. EMI
Classics *Liverpool Oratorio*,
/ Paul McCartney / Carl Davis; 2007.
Not the Messiah (He's a Very Naughty Boy)
/ *Monty Python's Life of Brian* / Eric Idle,
/ John Du Prez).

- (*Voices of Light* 1994.
, *Le Passion de*
Jeanne d'Arc 1928. / Carl Theodor Dreyer).

?

1.2 ()

– 1624. (Claudio Monteverdi) *Il Combattimento di Tancredi e Clorinda,*

concitato) ” (. *genere* ³ .

Socrate

³ Drebes, Gerald: *Monteverdis „Kontrastprinzip“, die Vorrede zu seinem 8. Madrigalbuch und das „Genere concitato“* (Online, 1991)

El Niño,

I Have a Dream

XXI

⁴ Walsh, Stephen: *The Music of Stravinsky* (London, 1988)

XXI .

...of Uruk-the-Sheepfold.

(Rivkah Schärf Kluger)

„5

”

;

„6

XXI .

...of Uruk-the-Sheepfold

1.3

⁵ Kluger, Rivkah Schärf: *The Archetypal Significance of Gilgamesh, a Modern Ancient Hero* (Einsiedeln, 2012)

⁶ Ibid.

(. *sha naqba muru*).
- - (Sin-liqe-unninni),
1300. 1000. . . .⁷

XIX

XX

⁷ George, Andrew R.: *The Babylonian Gilgamesh Epic, Introduction, Critical Edition and Cuneiform Texts* (Oxford, 2003)

⁸ (IX, 2012)

⁹ van der Torn, Karel: *Did Ecclesiastes copy Gilgamesh?* (Online, 2002)

¹⁰ West, Martin: *The East Face of Helicon, West Asiatic Elements in Greek Poetry and Myth* (Oxford, 1999)

¹¹ Abusch, Tzvi: *The Development and Meaning of the Epic of Gilgamesh: An Interpretive Essay* (Journal of the American Oriental Society, 2001)

(μ ó) -

(*atapatha br hma a*)

(Alan Millard), „

„12.

¹² A. R. Millard: *A new Babylonian 'Genesis' story* (Tyndale Bulletin 18, 1967)

XIX

(Leonidas

Le Cenci Hamilton) 1884.

XX

(Friedrich Delitzsch),

(. Babel

und Bibel)

(Arthur Ungnad)

1902.

(Theodore Ziolkowski)

13

...of Uruk-the-Sheepfold.

(Thorkild Jacobsen),

„14

(Andrew R. George) :

¹³ Ziolkowski, Theodore: *Gilgamesh Among Us, Modern Encounters with the Ancient Epic* (Ithaca, 2011)

¹⁴ George, Andrew R.: *The Epic of Gilgamesh, the Babylonian Epic Poem and Other Texts in Akkadian and Sumerian* (London, 1999)

„...
,
,
, (...)
, (...)
, (...)
,
... „15
(William L. Morran)
„
„
„16
(Reiner Maria Rilke),
„17
„
„
„
„
„
„
„
„

¹⁵ Ibid.
¹⁶ Moran, William L.: *The Epic of Gilgamesh, a Document of Ancient Humanism* (Toronto, 1991)
¹⁷ Rainer Maria Rilke, Helene von Nostiz: *Briefwechsel, German Edition* (Berlin, 1976)

...¹⁸
2800. . . . ; 2600. . . .
2400. . . . ; ,
2200. . . . ,
19
1300. 1000. . . .
- -
XXI . ?
?

¹⁸ George, Andrew R.: *The Epic of Gilgamesh, the Babylonian Epic Poem and Other Texts in Akkadian and Sumerian* (London, 1999)

¹⁹ Ibid.

1.4

...of Uruk-the-Sheepfold

1.4.1 Socrate, Eric Satie

Socrate

()

(Winnaretta Singer)

1919.

(Victor Cousin)

...of Uruk-the-Sheepfold

(),

, *Socrate*

2003.

165 $\frac{5}{8}$ *f* as if from afar
 He goes [about] in the sheep-fold of U - ru! It - ta-me - tak

170 $\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{16}$

Nar. Hero.

E. Gtr. 1st Notation *f*

E. Gtr. 1st Tab

E. Gtr. 2nd Notation [play on VI string with bent string] *f*

E. Gtr. 2nd Tab

E. Gtr. 3rd Notation *f*

E. Gtr. 3rd Tab

164 – 171,

Socrate

20
 ”
 .) Socrate
 (Cambridge, 2008)

(, .) , (,
 XIX
 (Mario Meunier)”. Orledge, Robert: *Satie the Composer*

Phaidros; ...
Sheepfold ...of Uruk-the-

171 ...
165 -

171 ...
85 - 92

(Paul Collaer)

Socrate, ...
22 ...
22 ... (Robert Orledge)

²¹ Orledge, Robert: *Satie the Composer* (Cambridge, 2008)

²² ... (... , 2010)

slightly more aggressive than the performance given in the previous movement

He goes a-bout in the sheep-fold of U-ruk lord-ing it like a wild bull, his head held high He has not a-ny e-qual, wea-pons be-ing rea-dy com - pa-nions kept on their feet by the ball

ordnary

ordnary

ordnary

ordnary

ordnary

shake the guitar

shake the guitar

85 – 92,

²³ Orledge, Robert: *Satie the Composer* (Cambridge, 2008)

(Rudolf Brucci).

The war-ri-or's daugh-tar, the young man's bride, A-nu was lis-ten-ing... to their com-plaints They sum-moned A-
 do not choke, let it die out on its own

same as b. 112 same as b. 111

E. Gtr. 1, Notation
 E. Gtr. 1, Tab
 E. Gtr. 2, Notation
 E. Gtr. 2, Tab
 E. Gtr. 3, Notation
 E. Gtr. 3, Tab
 Bass, Notation
 Bass, Tab
 Vc. 1
 Vc. 2
 Vc. 3
 Vc. 4
 Mar.
 Dr.

ordinary → at the bridge → ordinary
 ordinary → at the bridge → ordinary
 ordinary → at the bridge → ordinary
 ordinary → at the bridge → ordinary
 roll ordinary roll roll

131 – 138,

),

„...[Anu] was listening to their complaints...”²⁵

diminuendo

Socrate

) *musique d'ameublement* (

)”²⁶.

in Bb,

in C,

...of Uruk-the-

Sheepfold

...of

Uruk-the-Sheepfold

stompbox

1.4.2 *Voices of Light*, Richard Einhorn

Voices of Light

1994.

Le Passion de Jeanne d’Arc 1928.

²⁵ „...[] ...”.

²⁶ Orledge, Robert: *Satie the Composer* (Cambridge, 2008)

„27

„28

„29

...of Uruk-the-Sheepfold.

The musical score consists of the following parts:

- Electric Guitar 1: Notation and Tablature. Includes 'OVERDRIVE (mid) with fingers' and 'scordatura E 2A d 3g h 3p'.
- Electric Guitar 1': Tablature.
- Electric Guitar 2: Notation and Tablature. Includes 'OVERDRIVE (mid) with fingers' and 'scordatura E 2A d 3g h 3p'.
- Electric Guitar 2': Tablature.
- Electric Guitar 3: Notation and Tablature. Includes 'scordatura E 2A d 3g h 3p'.
- Electric Guitar 3': Tablature.
- Violoncello 1', 2', 3', and 4': Notation. Includes 'with the nose' instruction.

1 – 10,

27 Einhorn, Richard:

Voices of Light (Sony Music 62006, 1995)

28 Ibid.

29 Ibid.

Voices of Light

of Light

...of Uruk-the-Sheepfold:

Voices

10 77 – 84

1 –

The musical score is arranged in a system of seven staves. The top three staves are for electric guitars (E. Gtr. 1, 2, and 3), each with a notation line and a corresponding guitar tab line below it. The fourth staff is for the bass (Bass, Notation) with a bass tab line below it. The fifth staff is for the drums (Dr.).

- E. Gtr. 1:** Notation and Tab. Includes a *ff* dynamic marking and a "DIST (hard) with pick" instruction.
- E. Gtr. 2:** Notation and Tab. Includes a *ff* dynamic marking and a "DIST (hard) with pick" instruction.
- E. Gtr. 3:** Notation and Tab. Includes a *ff* dynamic marking and a "DIST (hard) with pick" instruction.
- Bass:** Notation and Tab. Includes a *ff* dynamic marking and a "OVERDRIVE (mid) with pick" instruction.
- Dr:** Includes a *ff* dynamic marking and instructions to "shake the gymbal" and "click the gymbal".

77 – 84,

, ;

,

,

.

.

,

—

.

—

,

”

”

,

30

,

(?)

.

,

.

”

”

,

(Domremy),

.

,

,

,

”

”

³⁰ Considone, Basil: *INTERVIEW, Composer Richard Einhorn* (Online, 2016)

(Peter van der Merwe),

, *glissando*

„³²

„³³

...of Uruk-the-Sheepfold

2013.

...of Uruk-the-Sheepfold

*Voices of Light
Sheepfold*

...of Uruk-the-

53 – 55

142 – 148

³¹ „

„ Considone, Basil: INTERVIEW, Composer Richard Einhorn (Online, 2016)

³² van der Merwe, Peter: *Origins of the Popular Style, the Antecedents of Twentieth-Century Popular Music* (Oxford, 1989)

³³ Ibid.

C **3** **8** **55** **4** **8** **5** **8** **6** **8** **3** **8**

Sop. *Gil - gim - - ma!* *ū-u-pi-ūi-ū di-u-rn* *šā - ā u-ruk su-pū-ā - rī-*
Gil - gam - - me! *He built the wall* *of U-ruk the sleep*

Nr. *can ters that the De-luge has de-royed, and e-stab-lished the prop-er rights for the hu-man race*

E. Gtr. 1: *Dist. Hard. with pick* *OVERDRIVE (yeld with fingers)*

E. Gtr. 2: *Dist. Hard. with pick* *OVERDRIVE (yeld with fingers)*

A. Gtr. 1: *f* *at the bridge* *at the bridge* *at the bridge* *at the bridge* *ordinary*

A. Gtr. 2: *f* *at the bridge* *at the bridge* *at the bridge* *at the bridge* *ordinary*

Brns. *f* *at the bridge* *at the bridge* *at the bridge* *at the bridge* *ordinary*

Vc. 1: *f* *at the bridge* *at the bridge* *at the bridge* *at the bridge* *ordinary*

Vc. 2: *f* *at the bridge* *at the bridge* *at the bridge* *at the bridge* *ordinary*

Vc. 3: *f* *at the bridge* *at the bridge* *at the bridge* *at the bridge* *ordinary*

Vc. 4: *f* *at the bridge* *at the bridge* *at the bridge* *at the bridge* *ordinary*

Hrpt. *f*

Mar. *To Vib.* *Vibraphone (over 2/4)* *Marmba*

Dr. *f* *at the bridge* *at the bridge* *at the bridge* *at the bridge* *at the bridge* *Crack the cymbal*

Vocals: ru - ru, the great one: "You, o A - ru - ru, cre - a - ted [man:] now cre - ate what he su - ggests!
 do not think, let it de out on its own
 DIST (hard) with pick
 same as b. 112

E. Git. 1: Notation, Tab
E. Git. 2: Notation, Tab
E. Git. 3: Notation, Tab
A. Git. 1: Notation, Tab
A. Git. 2: Notation, Tab
Bass: Notation, Tab
Vc. 1-4: Notation
Hped: Notation
Mu: Notation
Dr: Notation

Musical notation includes dynamics such as *mf*, *f*, and *ff*, and performance directions like "DIST (hard) with pick" and "OVERDRIVE (mid) with pick". The score is arranged in a multi-stem format with systems for each instrument.

()

...of Uruk-the-Sheepfold,
Voices of Light. ,

” , „³⁴

Voices of Light
, *...of Uruk-the-Sheepfold*

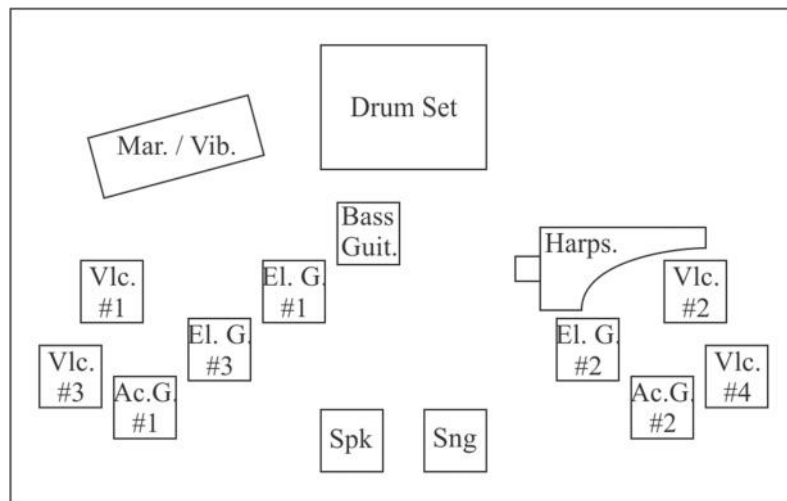
³⁴ Considone, Basil: *INTERVIEW, Composer Richard Einhorn* (Online, 2016)

2

„...of Uruk-the-Sheepfold...”

2.1

...of Uruk-the-Sheepfold



: Spk – , Sng – , El.G. #1 – , El.G. #2 –
 , El.G. #3 – , Ac.G. #1 – , Ac.G. #2 –
 , Bass Guit. – , Vlc. #1 – , Vlc. #2 – , Vlc. #3 –
 , Vlc. #4 – , Hpsd. – , Mar./Vib. – / , Drum Set -

...of Uruk-the-Sheepfold

...of Uruk-the-Sheepfold

()

35





() , (,) , () , *e-bow*³⁶ , *stompbox* 37 , *overdrive distortion* , () , (*delay, reverb, phlanger* , .)

...of *Uruk-the-Sheepfold*

36

37

” Brewster, David M.: *Introduction to Guitar Tone & Effects, an Essential Manual for Getting the Best Sounds from Electric Guitars, Amplifiers, Effect Pedals, and Digital Processors* (Milwaukee, 2003)

2.2

...of Uruk-the-Sheepfold

” *attacca* - ”

(, ,) ,

:

• : , ; ; ;

- :
- ;
- ;
- ;
- :
- ;

2.2.1

38

„ 1,0”.

The image shows two staves of musical notation. The first staff has six measures and the second staff has seven measures. Both staves are in treble clef and have a key signature of one sharp (F#). The notation includes various chord symbols and rhythmic markings.

Musical score for four violas (Vc. 1, 2, 3, 4) showing measures 18-24. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mp' and 'pp'.

18 – 24,

e-bow

„39 („ 40).

41,

³⁹ George, Andrew R.: *The Babylonian Gilgamesh Epic, Introduction Critical Edition and Cuneiform Texts* (Oxford, 2003)

⁴⁰ Ibid.

41

tremolo sul ponticello

fortissimo

The image shows a musical score for three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation consists of dense tremolos on the bridge of the instrument, indicated by the instruction 'tremolo sul ponticello'. The dynamics are marked as 'fortissimo' (ff). The score is divided into three measures by vertical bar lines. The first measure shows a tremolo on the bridge. The second measure shows a tremolo on the bridge. The third measure shows a tremolo on the bridge. The score ends with a double bar line.

Electric Guitar 1:
Notation
ppp

Electric Guitar 1:
Tablature

Electric Guitar 2:
Notation
ppp
CHORDS (mid) with fingers
pp

Electric Guitar 2:
Tablature

Electric Guitar 3:
Notation

Electric Guitar 3:
Tablature

1 – 10,

:

;

,

,

:

E. Gtr. 1:
Notation
mp mf

E. Gtr. 1:
Tab

E. Gtr. 2:
Notation
mp

E. Gtr. 2:
Tab

E. Gtr. 3:
Notation

E. Gtr. 3:
Tab

18 – 24,

(39 – 40, 60 – 61)

:

39 – 43,

39 – 40

54 – 55,

67 – 68.

42 – 43,

54 – 55

29 – 30,

A. Gtr. 1:
Notation
A. Gtr. 1:
Tab

A. Gtr. 2:
Notation
A. Gtr. 2:
Tab

25 – 32,

/ ,

33 – 35:

Harp.

Mar.

Wireframe (optional Gtr.)

To Mar.

33 – 38,

/

„

”

20 25,

,

tremolo

39 – 40,

53 – 55

:

Dr.

choke the gymbal

choke the gymbal

choke the gymbal

39 – 43,

= 41 =

gis^l

9 – 10: „šá-a naq-ba i-mu-ru”.

„iš-di ma-a-ti”

20 – 25

e^l

d^l

26 – 27

– *a^l*.

18 – 27:

18 – 27:

20 ordinary *mf* *mp* *p* *mf* *mf*

šá - naq - ba i - mu - ru. iš - di. iš - di. iš - di. má - a - ti.

He who saw the Deep, the foundation foundation di foundation of the country.

25 **A** *mf* *mf* *mf* *mf* ordinary *mf* *f*

Gil - gim - meš. šá naq - ba i - mu - ru. iš - di má - a - ti. Gil - gim - meš.

Gil - gam - meš. He who saw the Deep, the foundation of the country, Gil - gim - meš.

18 – 32,

„šá-a naq-ba i-mu-ru”

29 – 30

gis^l

62 – 67

33.

2.2.2

E. Gtr. 3', Notation
E. Gtr. 3', Tab

Musical notation for E. Gtr. 3' showing notation and guitar tablature. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tablature shows fret numbers on strings 1 through 6.

77 – 84,

85 – 92, 93 – 100, 101 –

108, 156 – 163, 164 – 171.

109 – 120, 144 – 155, 172 – 184, 185 – 192.

E. Gtr. 1', Notation
E. Gtr. 1', Tab

E. Gtr. 2', Notation
E. Gtr. 2', Tab

A. Gtr. 1', Notation
A. Gtr. 1', Tab

A. Gtr. 2', Notation
A. Gtr. 2', Tab

Musical notation for E. Gtr. 1', E. Gtr. 2', and A. Gtr. 1' and 2'. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tablature shows fret numbers on strings 1 through 6. Annotations include 'OVERDRIVE (hard) with pick', 'OVERDRIVE (mid)', and 'OVERDRIVE (soft) with pick'. Dynamics markings include *f*, *mf*, and *mp*.

172 – 177,

The image shows a detailed guitar score for a multi-guitar ensemble. It consists of six systems of staves. The first three systems are for Electric Guitars 1, 2, and 3, each with a notation staff and a tablature staff. The last two systems are for Acoustic Guitars 1 and 2, each with a notation staff and a tablature staff. The score includes various musical notations such as notes, rests, and dynamics. Specific effects are indicated above certain sections: 'OVERDRIVE (hard) with pick' and 'OVERDRIVE (mid)'. The tablature provides precise fret numbers and picking directions. A note at the end of the third electric guitar system reads 'do not choke, let it fade out on its own'.

177 – 184,

„

1,0”.

:

A musical staff in G major (one sharp) showing a sequence of chords: G major (G-B-D), D major (D-F-A), and G major (G-B-D).

,

„

1,0”,

(

)

,

:

E. Gtr. 1', Notation
 E. Gtr. 1', Tab
 E. Gtr. 2', Notation
 E. Gtr. 2', Tab
 E. Gtr. 3', Notation
 E. Gtr. 3', Tab
 Bass, Notation
 Bass, Tab
 Dr. Syn. 1'

DIST (hand) with pick
 ff
 DIST (hand) with pick
 ff
 DIST (hand) with pick
 ff
 OVERDRIVE (ped) with pick
 ff
 choke the cymbal
 ff

77 - 84,

rubato

). 86

85 $\text{♩} = 80$ $\frac{4}{8}$ $\frac{5}{8}$ $\text{♩} = 76$ 90 $\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{8}$

Voices, Spoken
 He goes a-bout in the sheep-fold of U-ruk lord-ing it like a wild bull, his head held high He has not a-ny e-qual, wea-pons be-ing rea-dy com-pa-nions kept on their feet by the ball

E. Gtr. 2f, Notation
 E. Gtr. 2f, Tab

E. Gtr. 2f, Notation
 E. Gtr. 2f, Tab

E. Gtr. 3f, Notation
 E. Gtr. 3f, Tab

Bass, Notation
 Bass, Tab

VC. 1f
 VC. 2f
 VC. 3f
 VC. 4f

Hpad

Dr. Sys. 1f

OVERDRIVE (mid with pick)

ordinary

choke the symbol

choke the symbol

85 – 92,

„ 1,0”,

:



, „ 1,0”, ()

93 – 100 :

101 – 108

, „ 1,0”, , d# , ,

102.

D

Voice: *mf* *f* *mf* *f* *mf* *f*

105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120

5 8 3 8 4 8 5 8 6 8 7 16

es / from afar

I = na, su = pu = ri, sa = a u = rik su = u, it = ta-na = lak, He goes [about] in the sheep-fold of U = rik,

101 – 108,

109 – 120

1,0”

A. Gr. 1' Notation
A. Gr. 1' Tab
A. Gr. 2' Notation
A. Gr. 2' Tab
Bass, Notation
Bass, Tab
Vc. 1'
Vc. 2'
Vc. 3'
Vc. 4'

with E-BOW (NORMAL setting)

ordinary → at the bridge

121 – 130,

crescendo

„ 1,0” (127 – 128).

„ 1,0”.

(144 – 192)

85 – 92

144 – 156

coda

185 – 192,

2.2.3

The image shows a musical score for three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef. The score consists of three measures. The first measure has a repeat sign. The second measure has a repeat sign. The third measure has a repeat sign and ends with a double bar line. The notes are mostly whole notes and half notes.

193 – 194

33,

194 – 195

24,

195 – 196

III Enkidu

♩ = 56 195 200 ms. **H** ♩ = 40 27

Voice, Song
 Gi - gim - med, e - na sa - lu - ma i - zak - ka - re e - na Da - a - a - a -
 Gi - gam - med said to him, to the hun - ter, to the hun - ter, take

Voice, Splan
 Gi-gam-med said to him, to the hun-ter; Go, o hun-ter, take

E. Gtr. 1: Notation
 OVERDRIVE SWIRL with fingers
 CLEAN with fingers
 OVERDRIVE SWIRL with fingers

E. Gtr. 1: Tab

E. Gtr. 2: Notation
 CLEAN with fingers

E. Gtr. 2: Tab

E. Gtr. 3: Notation
 CLEAN with fingers

E. Gtr. 3: Tab

A. Gtr. 1: Notation

A. Gtr. 1: Tab

A. Gtr. 2: Notation

A. Gtr. 2: Tab

Bass: Notation
 OVERDRIVE SWIRL with pick

Bass: Tab

Vc. 1: ordinary

Vc. 2: ordinary

Vc. 3: ordinary

Vc. 4: ordinary

Hand

Mbr

Dr. 1: slide the symbol
 slide the symbol
 slide the symbol

193 – 202,

202

() ,

$$as^1 - c^2.$$

193 - 200,

202 .

193 - 199

201,

(204 - 206,

208, 212).

(210 - 212).

214 - 220

-
193 - 199,

221 - 227,

tremolo

223 - 242 () 227 - 243 (

),

„ 1,0”

A. Gtr. 1' Notation

A. Gtr. 1' Tab

A. Gtr. 2' Notation

A. Gtr. 2' Tab

A. Gtr. 1' Notation

A. Gtr. 1' Tab

A. Gtr. 2' Notation

A. Gtr. 2' Tab

A. Gtr. 1' Notation

A. Gtr. 1' Tab

A. Gtr. 2' Notation

A. Gtr. 2' Tab

A. Gtr. 1' Notation

A. Gtr. 1' Tab

A. Gtr. 2' Notation

A. Gtr. 2' Tab

221 – 250,

3

„...of Uruk-the-Sheepfold...”

...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold.

...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold.

...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold.

...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold.

...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold.

...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold.

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...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold.

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...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold. ...of Uruk-the-Sheepfold.

3.1

sha naqba muru

(2003, . 538-557)

...of Uruk-the-Sheepfold.

1. (1 – 10)
2. (11 – 62)
3. (63 – 91)
4. (92 – 102)
5. (103 – 112)
6. (113 – 147)
7. (148 – 166)
8. (167 – 214)
9. (215 – 243)
10. (244 – 300)

⁴³ Kluger, Rivkah Schärf: *The Archetypal Significance of Gilgamesh, a Modern Ancient Hero* (Einsiedeln, 2012)

⁴⁴ Ibid.

⁴⁵

” „46

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”47

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”48

ina kukitti,

” „49

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ George, Andrew R.: *The Babylonian Gilgamesh Epic, Introduction Critical Edition and Cuneiform Texts* (Oxford, 2003)

⁴⁹ Ibid.

contra naturam –

opus

„...“

201

202

...⁵⁰

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⁵⁰ Ibid.

3.2

„1 [,], , ,
3 [,] , ,
2 [. . . ,] !...”⁵¹

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⁵¹ Ibid.

11 – 62

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36 37

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⁵² Ibid.

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...of Uruk-the-Sheepfold

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⁵⁴ Ibid.

⁵⁵ Ibid.

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68 72

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93 [] .

94 :

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96 !

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98 :?

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68 72

93 94

95, 96, 97 98

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100 .

103 , ,

⁵⁶ Ibid.

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...of Uruk-the-Sheepfold

„...“

161

162

165

166

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58

⁵⁷ Ibid.

⁵⁸

harlot

⁵⁹ George, Andrew R.: *The Babylonian Gilgamesh Epic, Introduction Critical Edition and Cuneiform Texts* (Oxford, 2003)

„...“

195

196

201

202

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„...“

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...of Uruk-the-Sheepfold

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⁶⁰ Ibid.

⁶¹ Ibid.

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...of

Uruk-the-Sheepfold.

3.3

I G I L G A M E Š

1 [He who saw the Deep, the] foundation
of the country,

3 [Gilgameš, who] saw the Deep, the
foundation of the country

2 [who knew . . . ,] was wise in
everything!

35 Wild bull of Lugalbanda, Gilgameš,
perfect of strength,

36 suckling of the exalted cow, Wild-Cow
Ninsun!

29 Surpassing all (other) kings, hero
endowed with a superb physique,

37 Gilgameš so tall, perfect and terrible,

48 two thirds of him god but a third of him
human.

41 who scoured the world-regions ever
searching for life,

42 and reached by his strength Uta-napišti
the Far-Away;

43 who restored the cult-centers that the
Deluge destroyed,

44 and established the proper rites for the
human race!

11 *He built the wall of Uruk-the-
Sheepfold,*

1 šá-a naq-ba i-mu-ru iš-di ma-a-ti

3 Gil-gim-maš ša-a naq-ba i-mu-ru iš-di
ma-a-ti

2 ...i-du-u ka-la-mu a-as-su

35 *r-i-mu šá-a lu-gal-bá-an-da Gil-gim-
maš git-ma-lu ra-šub-bu*

36 *e-niq ar- i ir-ti ri-mat-nin-sú-un*

29 *šu-tu-ur eli šar-ri-i ša-a-nu-'-u-u-du be-
el gat-ti*

37 *ši-i- u Gil-gim-maš gi-it-ma-lu ra-šub-
bu*

48 *šit-tin-šu-u il-um-ma šul-lul-ta-šu-u a-
me-lu-tu*

41 *a-a-a-i kib-ra-a-ti muš-te-'-u-u ba-la-
a- i*

42 *ka-šid dan-nu-us-su a-na U-ta-na-piš-ti
ru-u-u-qi-i*

43 *mu-ter ma- a-zi a-na aš-ri-šu-u-nu ša-a
u-u- al-li-qu a-bu-bu*

44 *mu-kin par- i a-na ni-ši-i a-pa-a-ti*

11 *ú-u-pi-šú-u d -u-ra šá-a u-ruk su-pú-u-
ri*

I I U R U K

63 He goes [about] in the sheepfold of
Uruk,

64 lording it like a wild bull, his [head]
held high.

65 He has not any equal, [his] weapons
being ready,

63 *i-na su-pu-ru šá u-ruk šu-ú it-ta-na-lak*

64 *ug-da-áš-šá-ár ri-ma-niš šá-qu-ú kak-
k -šú*

65 *ul i-š šá-ni-nam-ma te-bu-ú kak-k*

66 [his] companions are kept on their feet
by the ball.

67 The young men of Uruk are wrongfully
vexed,

68 Gilgameš lets no son go free to [his]
father,

72 [Gilgameš] lets no [daughter go free to
her] mother.

92 The warrior's daughter, the young
[man's] bride,

93 [Anu] was listening to their complaint.

94 They summoned Aruru, the great one:

95 'You, O Aruru, created [man:]

96 now create what he suggests!

97 Let him be equal to the storm of his
heart,

98 let them rival each other and so let
Uruk be rested.'

99 When Aruru heard this,

100 she fashioned Anu's idea in her heart.

103 In the wild she created Enkidu, the
hero,

66 *i-na pu-uk-ku te-bu-ú ru-ú ú-šú*

67 *ú-ta-ad da-ri e-l -tu šá u-ruk i-na ku-
kit-ti*

68 *ul ú-maš-šar Gil-gim-maš m -ra a-na
abi-šú*

72 *ul ú-maš-šar Gil-gim-maš m r-ta a-na
um-mi šá*

92 *ma-rat qu-ra-di i-rat e -li*

93 *ta-zi-im-ta-ši-na iš-te-nem-me*

94 *a-ru-ru is-su-ú ra-b -tu*

95 *at-ti a-ru-ru tab-ni-I a-m -la*

96 *e-nin-na bi-ni-i zi-kir-šú*

97 *a-na u-um lib-bi-šú lu-u ma- ir*

98 *liš-ta-an-na-nu-ma uruk liš-tap-ši*

99 *a-ru-ru an-ni-ta i-na še-me-šá*

100 *zik-ru šá a-nim ib-ta-ni i-na lib-bi-šá*

103 *i-na ri en-ki-dú ib-ta-ni qu-ra-du*

I I I E N K I D U

161 Gilgameš said to him, to the hunter:

162 'Go, O hunter, take with you Šamhat
the harlot.

165 He will see her and will go up to her,

166 his herd will be estranged from him,
though he grew up in its presence.'

195 After he was sated with her delights,

196 he turned his face towards his herd.

201 Enkidu was diminished, *his running
was not as before,*

202 but he had reason, *he [was] wide of
understanding.*

214 his heart (now) wise was seeking a
friend.

161 *Gil-gim-maš a-na šá-šu-ma i-zak-ka-
ra [a-na] a-a-a-di*

162 *a-lik a-a-a-di it-ti-ka a-rim-tú
[š]am- at ú-ru-ma*

165 *im-mar-ši-ma i- [e-e] -ha-a a-na šá-a-
ši*

166 *i-nak-kir-šú bu-ul-šú š[a i]r-bu-ú e-li
-ri-šú*

195 *ul-tu iš-bu-ú la-la-šá*

196 *pa-ni-šú iš-ta-kan a-na r bu-li-šú*

201 *um-ta-a - u en-ki-dú ul ki-i šá pa-ni
la-sa-an-šú*

202 *ú šu-ú i-ši e-ma ra-pa-áš a-si-sa*

214 *mu-du-ú lib-da-šú i-še-'-a ib-ra*

...of Uruk-the-Sheepfold

,
2016.

17. 2016.

23 . :

1°

2°

3°

1°

2°

1°

2°

3°

4°

/

1:

1.1

62

63

$$„x_n = P x_{n-1} - Q x_{n-2}”$$

/ Leonardo Bonacci Fibonacci,

64

$$„U_n (1, -1) = F_n” \quad „V_n (1, -1) =$$

L_n ”,

: 2/1, 3/2, 5/3, 8/5,

1.2

”

”

)

„n“

„n - 1“,

62

/ François Édouard Anatole Lucas,

63

64

= 68 =

(0)	(1)	1	2	3	5	8	13	21	34	55	89	144
233	377	610	987	1597	2584	4181	6765	10946	17711	28657	46368	...

$x \pmod{n}$, x
 $y \pmod{n}$, y
 $n = 12$, n
 7 , Y

(0)	(1)	1	2	3	5	8	1	9	10	7	5	0
5	5	10	3	1	4	5	9	2	11	1	0	...

(0)	(1)	1	2	3	5	1	6	0	6	6	5	4
2	6	1	0	1	1	2	3	5	1	6	0	...

$n = 12$ $n = 7$:

⁶⁵ (0) (1) = 69 =

(2) (1)⁶⁶ 3 4 7 11 18 29 47 76 123 199
 322 521 843 1364 2207 3571 5778 9349 15127 24476 39603 64079
 103682 167761 271443 439204 710647 1149851 ...

(2) (1) 3 4 7 11 6 5 11 4 3 7
 10 5 3 8 11 7 6 1 7 8 3 11
 2 1 3 4 7 11 ...

, „n = 12“

(2) (1) 3 4 0 4 4 1 5 6 4 3
 0 3 3 6 2 1 3 4 0 4 4 1
 5 6 4 3 0 3 ...

, „n = 7“

„n = 12“ (3, 4, 7, 11)

1.3

„ n- ”

„n = 12“ ()

„n = 7“ ():

(0) (1) 1 2 3 5 8 1 9 10 7 5 0
5 5 10 3 1 4 5 9 2 11 1 0 ...

, „n = 12“

(0) (1) 1 2 3 5 1 6 0 6 6 5 4
2 6 1 0 1 1 2 3 5 1 6 0 ...

, „n = 7“

, :

(2) (1) 3 4 7 11 6 5 11 4 3 7
10 5 3 8 11 7 6 1 7 8 3 11
2 1 3 4 7 11 ...

, „n = 12“

(2) (1) 3 4 0 4 4 1 5 6 4 3
0 3 3 6 2 1 3 4 0 4 4 1
5 6 4 3 0 3 ...

, „n = 7“

. :

3 16 20 12 20 8 16 12

, „n = 12“,

4 9 12 15 9 2 10 7

, „n = 7“,

25 26 25 29 22 17 25

, „n = 12“,

11 16 10 12 11 16 10

, „n = 7“,

= 71 =

„n = 7“
 „ n- ” :
 „ ”,
 :

1	1					
2	2	4	8	16	32	64
3	3	6	9	12	18	24
5	5	10	15	20	25	30
7	7	14	21	28	35	42
11	11	22	33	44	55	66

„ ” „ n- ”

„n = 7“,

„ ” n-
 :

2 6 9 10 6 2 5 7

„n = 7“
 „ n- ”

1.4

:

2 6 9 10 6 2 5 7

„n = 7“
 „ n- ”

, :

$$= 72 =$$

11 16 10 12 11 16 10

, „n = 7“,

:

6 9 10 6 2 5
11 16 10 12 11 16

, „n = 6“
m3 („ ”)
„ ”), „n = 9“ $v3 + 1/4$ („ ”)
„ ”), „n = 10“ 4 („ ”)
)

a) : a d# (



1.5

„ 1,0”

:
= 73 =

„n = 12“;

„n = 7“;

;

„n = 12“;

.

,

:

3	5	8	1	9	10	7	5	0	5	5	10	3	1	4	5	9	2	11	1	0
9			12			15			9			2			10			7		
16			20			12			20			8			16			12		

()

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„(3, 9)“, „(5, 9)“

„(8, 9)“);

•

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„(3, 9) 16 (5, 9) 16 (8, 9)“);

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„(6, 9) 8 (10, 9)

8 (16, 9)“).

1.6

„

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„ (

) ” ” (

;

„(6, 9) 8 (10, 9) 8

(16, 9)“ „n = 0,3“:

- „(1, 8) (2, 7) (2, 4) (3, 0) (2, 7) (2, 4) (4, 8) (2, 7)“⁶⁷;
- „(2, 3) 2 (3, 3) 2 (5, 3)“.

„ 0,3”.

„ 0,4”, „ 0,7” „ 1,1”

1.7

„

: „ 0,3” - „(2, 3) 2 (3, 3) 2 (5, 3)“, „
 1,0” - „(6, 9) 8 (10, 9) 8 (16, 9)“.
 „ 0,3”,
 „ 1,0” -

- „ 0,3”: *a a# h c d d# e g g#*
- „ 1,0”: *a c e g# c# f# a# f# a#*



„ 0,3”, 68 ()



„ 1,0”,

2:

2.1

„ , „ n-

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23		
0	1	1	2	3	5	8	13	21	34	55	89	144	233	377	610	987	1597	2584	4181	6765	10946	17711	28657	46368	
(mod 12)	0	1	1	2	3	5	8	1	9	10	7	5	0	3	5	10	3	1	4	5	9	2	11	1	0
(mod 12),	3	3	3	16	16	20	20	12	12	12	12	20	20	8	8	16	16	16	16	16	12	12	12	12	0
(mod 7)	0	1	1	2	3	5	1	6	0	6	6	5	4	2	6	1	1	1	2	3	5	1	6	0	0
(mod 7),	4	4	9	9	12	12	15	15	15	15	9	9	9	2	2	10	10	10	10	7	7	7	7	7	0
(mod 7),	2	2	6	6	9	9	10	10	10	10	6	6	6	2	2	5	5	5	5	7	7	7	7	7	0

„n = 12” ; (mod 12), - ; (mod 7), - „n = 7” ;

2.2

2.2.1

	.0,3	(.0,3)	.0,4	(.0,4)	.0,4	(.0,4)	.0,7	(.0,7)	.0,7	(.0,7)	.1,0	(.1,0)	.1,0	(.1,0)	.1,1	(.1,1)
.0,3	3	3	3,6	4	4	6,3	6	6	6,3	9	9	9	9	9,9	9,9	10
2,7	5	5	6,4	6	6	11,0	11	11	11,0	8	8	16	16	18	18	10
4,8	2	2	3,2	3	3	5,6	5,6	5,6	5,6	6	6	16	16	8,8	8,8	9
2,7	3	3	3,6	4	4	6,3	6	6	6,3	9	9	9	9	9,9	9,9	10
3,0	3	3	4,0	4	4	7,0	7	7	7,0	5	5	10	10	11	11	10
2,4	2	2	3,2	3	3	5,6	5,6	5,6	5,6	6	6	16	16	8,8	8,8	9
2,7	3	3	3,6	4	4	6,3	6	6	6,3	9	9	9	9	9,9	9,9	10
1,8	2	2	2,4	2	2	4,2	4	4	4,2	3	3	6	6	6,6	6,6	7

2.2.2

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0) ¹	.1,1	(.1,1)
3,6	4	4,8	5	8,4	8	12	12	13	13
6	6	8	8	14	14	10	20	22	22
4,8	5	6,4	6	11	11	12	16	18	18
3,6	4	4,8	5	8,4	8	9	12	13	13
5,4	5	7,2	7	13	13	12	18	20	20
4,8	5	6,4	6	11	11	20	16	18	18
3,6	4	4,8	5	8,4	8	12	12	13	13
0,6	1	0,8	1	1,4	1	1	2	2,2	2

2.2.3

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,1	(.1,1)
4,5	5	6	6	11	11	15	15	17	17
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
4,5	5	6	6	11	11	15	15	17	17
3	3	4	4	7	7	5	10	11	11
0	0	0	0	0	0	0	0	0	0
4,5	5	6	6	11	11	15	15	17	17
4,2	4	5,6	6	9,8	10	7	14	15	15

1

2.2.4

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,0	(.1,0)	.1,1	(.1,1)
2,7	3	3,6	4	6,3	6	9	9	9,9	9	9,9	10
6	6	8	8	14	14	10	20	22	20	22	22
4,8	5	6,4	6	11	11	8	16	18	16	18	18
2,7	3	3,6	4	6,3	6	9	9	9,9	9	9,9	10
3	3	4	4	7	7	5	10	11	10	11	11
4,8	5	6,4	6	11	11	8	16	18	16	18	18
2,7	3	3,6	4	6,3	6	9	9	9,9	9	9,9	10
3	3	4	4	7	7	5	10	11	10	11	11

2.2.5

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,1	(.1,1)
0,6	1	0,8	1	1,4	1	2	2	2,2	2
2,4	2	3,2	3	5,6	6	4	8	8,8	9
4,8	5	6,4	6	11,1	11	8	16	18	18
0,6	1	0,8	1	1,4	1	2	2	2,2	2
0,6	1	0,8	1	1,4	1	1	2	2,2	2
4,8	5	6,4	6	11,1	11	8	16	18	18
0,6	1	0,8	1	1,4	1	2	2	2,2	2
1,8	2	2,4	2	4,2	4	3	6	6,6	7

2.2.6

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,1	(.1,1)
3	3	4	4	7	7	5	10	11	11
1,2	1	1,6	2	2,8	3	2	4	4,4	4
3	3	4	4	7	6	5	8	8,8	8,8
5,4	5	7,2	7	13	13	9	18	20	20
3	3	4	4	7	6	5	8	8,8	8,8
3	3	4	4	7	7	5	10	11	11
3	3	4	4	7	7	5	10	11	11

2.2.7

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,1	(.1,1)
2,1	2	2,8	3	4,9	5	7	7	7,7	8
0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0
2,1	2	2,8	3	4,9	5	7	7	7,7	8
0,6	1	0,8	1	1,4	1	1	2	2,2	2
0	0	0	0	0	0	0	0	0	0
2,1	2	2,8	3	4,9	5	7	7	7,7	8
6,6	7	8,8	9	15	15	11	22	24	24

2.3 ,

2.3.1 ,

0,3	#	h	c	d	d#	e	g#
0,4	#	c	c#	d#	f	g	a#
0,7	h	d	f	g#	h	d	g#
1,0	c	e	g#	c#	f#	a#	f#
1,1	c	f	a#	d#	g#	c#	a#

2.3.2 ,

0,3	c	c	d	f	g	c	d#	f
0,4	c	c	d#	f#	a	d#	g	a
0,7	c	c	e	a#	e	d	a	c#
1,0	c	c#	g	d#	c	d	c	f#
1,1	c	c#	g	e	d	f#	f	h

2.3.3 ,

0,3	g	a	a#	a#	h	d	d	e
0,4	g	a#	c#	c#	d#	f#	f#	a
0,7	g	c	f#	f#	a	d#	d#	g#
1,0	g	d	a#	a#	d#	a#	a#	f
1,1	g	d#	h	h	f	c#	c#	a#

2.3.4

0,3	c	d	d#	f#	g#	a	c	d#	e			
0,4	c	d	e	g	a	h	d	f#	g#			
0,7	c	e	g	c	e	h	c	g	a#			
1,0	c	f	a#	f#	h	d#	h	a	d			
1,1	c	f#	h	g#	c#	f#	d#	c#	f#			

2.3.5

0,3	d#	e	f	g	g#	h	h	c	c
0,4	d#	e	f	g#	g#	a	c	c#	d
0,7	d#	f	f#	h	c	c	f#	a	a
1,0	d#	f#	g	d#	e	f	c#	f	f#
1,1	d#	g	g#	f	f#	g	e	g#	a

2.3.6

0,3	e	f#	g	g#	h	c	c#	d	d#
0,4	e	f#	g#	a#	c#	d#	f	f#	g#
0,7	e	g#	h	d	a	c	d#	f	g#
1,0	e	a	d	f#	d#	g#	c	d	g
1,1	e	a#	d#	g#	f#	h	e	f#	h

2.3.7

,

0,3	d	f	f#	f#	f#	g	g#	g#	g#	a	g#	g#	a
0,4	d	f#	f#	g#	g#	g#	g#	a#	a#	a#	a#	a#	h
0,7	d	a	c	c	c	c	d#	d#	d#	d#	d#	d#	f
1,0	d	c#	e	e	e	f	f	a	a	a	a	a	c
1,1	d	d	f#	f#	f#	g	g	h	h	h	h	h	d#

3:

3.1

” n- ”

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28		
.																														
.	2	1	3	4	7	11	18	29	47	76	123	199	322	521	843	1364	2207	3571	5778	9349	15127	24476	39603	64079	103682	167761	271443	439204	710647	1149851
(m. 1.2)	3	4	4	7	11	6	5	11	4	3	7	10	5	3	8	11	7	7	6	1	7	8	3	11	2	1	3	4	7	11
	25				26				25				29				22					17				25				
(m. 7)	3	4	0	4	4	1	5	6	4	3	0	3	3	6	2	1	3	4	4	0	4	4	1	5	6	4	3	0	3	
	11				16				10				12				11					16				10				

3.2

3.2.1

	.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,1	(.1,1)
6,6		7	8,8	9	15	15	11	22	24	24
3,3	3		4,4	4	7,7	8	11	11	12	12
	0,3	0		0,4	0,7			25	1	1,1
6,6		7	8,8	9	15	15	11	22	24	24
2,1	2		2,8	3	4,9	5	7	7	7,7	8
	0,3	0		0,4	0,7			25	1	1,1
6,6		7	8,8	9	15	15	11	22	24	24
1,2	1		1,6	2	2,8	3	4	4	4,4	4
	0,3	0		0,4	0,7			25	1	1,1
6,6		7	8,8	9	15	15	11	22	24	24
0,9	1		1,2	1	2,1	2	3	3	3,3	3

3.2.2

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,0	(.1,0) ²	.1,1	(.1,1)	1,1
9,6	7	8,8	9	15	15	11	11	22	22	24	24	24
3,3	3	4,4	4	7,7	8	11	11	11	11	12	12	12
0,6	0	0,4	0	0,7	1	1	1	25	1	1,1	1,1	1
9,6	7	8,8	9	15	15	11	11	22	22	24	24	24
2,1	2	2,8	3	4,9	5	7	7	7	7,7	7,7	8	8
0,6	0	0,4	0	0,7	1	1	1	25	1	1,1	1,1	1
9,6	7	8,8	9	15	15	11	11	22	22	24	24	24
1,2	1	1,6	2	2,8	3	4	4	4	4,4	4,4	4	4
0,6	0	0,4	0	0,7	1	1	1	25	1	1,1	1,1	1
9,6	7	8,8	9	15	15	11	11	22	22	24	24	24
1,8	1	1,2	1	2,1	2	3	3	3	3,3	3,3	3	3

3.2.3

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,0	(.1,0)	.1,1	(.1,1)	1,1
6	6	8	8	14	14	10	10	20	20	22	22	22
5,5	6	5,5	6	5,5	6	5	5	5	5,5	5,5	6	6
0,3	0	0,4	0	0,7	1	1	1	25	1	1,1	1,1	1
6	6	8	8	14	14	10	10	20	20	22	22	22
3	3	4	4	7	7	10	10	10	11	11	11	11
0,3	0	0,4	0	0,7	1	1	1	25	1	1,1	1,1	1
6	6	8	8	14	14	10	10	20	20	22	22	22
2,1	2	2,8	3	4,9	5	7	7	7	7,7	7,7	8	8
0,3	0	0,4	0	0,7	1	1	1	25	1	1,1	1,1	1
6	6	8	8	14	14	10	10	20	20	22	22	22
0,9	1	1,2	1	2,1	2	3	3	3	3,3	3,3	3	3

3.2.4

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,1	(.1,1)
7,2	7	9,6	10	17	17	12	24	26	26
2,1	2	2,8	3	4,9	5	7	7	7,7	8
	1,5		2		3,5		5		5,5
7,2	7	9,6	10	17	17	12	24	26	26
3,3	3	4,4	4	7,7	8	11	11	12	12
	1,5		2		3,5		5		5,5
7,2	7	9,6	10	17	17	12	24	26	26
2,4	2	3,2	3	5,6	6	8	8	8,8	9
	1,5		2		3,5		5		5,5
7,2	7	9,6	10	17	17	12	24	26	26
0,9	1	1,2	1	2,1	2	3	3	3,3	3

3.2.5

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,1	(.1,1)
6,6	7	8,8	9	15	15	11	22	24	24
2,4	2	3,2	3	5,6	6	8	8	8,8	9
	6,6		7		15		22		24
6,6	7	8,8	8,8	15	15	11	22	24	24
2,1	2	2,8	3	4,9	5	7	7	7,7	8
	6,6		7		15		22		24
6,6	7	8,8	8,8	15	15	11	22	24	24
0,3	0	0,4	0	0,7	1	1	1	1,1	1
	6,6		7		15		22		24
6,6	7	8,8	8,8	15	15	11	22	24	24
1,8	2	2,4	2	4,2	4	6	6	6,6	7

3.2.6

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,1	(.1,1)
9,6	10	13	13	22	22	16	32	35	35
0,3	0	0,4	0	0,7	1	1	1	1,1	1
5,1	5	6,8	7	12	12	17	17	19	19
9,6	10	13	13	22	22	16	32	35	35
0,6	1	0,8	1	1,4	1	2	2	2,2	2
5,1	5	6,8	7	12	12	17	17	19	19
9,6	10	13	13	22	22	16	32	35	35
3,3	3	4,4	4	7,7	8	11	11	12	12
5,1	5	6,8	7	12	12	17	17	19	19
9,6	10	13	13	22	22	16	32	35	35
0,9	1	1,2	1	2,1	2	3	3	3,3	3

3.2.7

.0,3	(.0,3)	.0,4	(.0,4)	.0,7	(.0,7)	.1,0	(.1,0)	.1,1	(.1,1)
6	6	8	8	14	14	10	20	22	22
4,4	4	4,4	4	7,7	8	11	11	12	12
0,3	0	0,4	0	0,7	1	25	1	1,1	1
6	6	8	8	14	14	10	20	22	22
2,1	2	2,8	3	4,9	5	7	7	7,7	8
0,3	0	0,4	0	0,7	1	25	1	1,1	1
6	6	8	8	14	14	10	20	22	22
1,2	1	1,6	2	2,8	3	4	4	4,4	4
0,3	0	0,4	0	0,7	1	25	1	1,1	1
6	6	8	8	14	14	10	20	22	22
0,9	1	1,2	1	2,1	2	3	3	3,3	3

3.3 ,

3.3.1 ,

0,3	d#	d#	g	g	h	h	c	d#	d#	f	g#
0,4	d#	d#	g#	g#	d	d	d#	g#	g#	a#	d
0,7	d#	e	h	c	a	a	c	g	g#	c	g
1,0	d#	e	d#	e	f	f	a	g#	g#	d	c#
1,1	d#	e	e	f	g	g	h	h	c	f#	f#

3.3.2 ,

0,3	a	a#	d#	e	f	a#	c	f	f	f#	h
0,4	a	a#	f	f	f#	c#	d#	a#	a#	h	f#
0,7	a	h	a#	h	c#	c	e	d#	d#	f	e
1,0	a	c	e	f	g#	c#	f#	a#	a#	c#	f
1,1	a	c#	f#	g	a#	f	h	e	e	g	c#

3.3.3 ,

0,3	f	f#	a	a	a#	c#	d	c#	f	f	g#	g
0,4	f	f#	a#	a#	h	d#	f	d#	a	a	c	h
0,7	f	f#	c#	d	e	h	d#	c	a#	h	d	c#
1,0	f	g	f	f	a	g	c	g	a#	h	c#	h
1,1	f	g	f#	f#	a#	a	d#	a#	d	d#	f#	f

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