
Pažetnik

...of Uruk-the-Sheepfold

for chamber ensemble, singer and narrator

за камерни ансамбл, певани глас и наратора

December 2015

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I G I L G A M E Š

- превод на енглески језик Ендрија Р. Џорџа (Andrew R. George) -

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,

- старовавилонски оригинал, транслитерација Ендрија Р. Џорџа (Andrew R. George) -

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 ḥa-as-su

35 rī-i-mu šá-a lu-gal-bá-an-da Gil-gim-maš git-ma-lu ra-šub-bu
36 e-niq ar-ḥi šir-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-ḥu 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 ḥa-a-a-iṭ kib-ra-a-ti muš-te-'-u-u ba-la-a-ṭi
42 ka-šid dan-nu-us-su a-na U-ta-na-pišt-ti ru-u-u-qi-i
43 mu-ter ma-ḥa-zi a-na aš-ri-šu-u-nu ša-a u-u-ḥal-li-qu a-bu-bu

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

11 ú-u-pi-šú-u dū-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,
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,

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-kū-šú
65 ul i-šī šá-ni-nam-ma te-bu-ú kak-kū
66 i-na pu-uk-ku te-bu-ú ru-ú ú-šú
67 ú-ta-ad da-ri eṭ-lū-tu šá u-ruk i-na ku-kit-ti
68 ul ú-maš-šar Gil-gim-maš mā-ra a-na abi-šú
72 ul ú-maš-šar Gil-gim-maš mār-ta a-na um-mi šá

92 ma-rat qu-ra-di ḥi-rat eṭ-li
93 ta-zi-im-ta-ši-na iš-te-nem-me
94 a-ru-ru is-su-ú ra-bī-tu
95 at-ti a-ru-ru tab-ni-l a-mē-la
96 e-nin-na bi-ni-i zi-kir-šú
97 a-na u-um lib-bi-šú lu-u ma-ḥir
98 liš-ta-an-na-nu-ma uruk liš-tap-ših

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 šēri 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] ša-a-a-di
162 a-lik ša-a-a-di it-ti-ka ḥa-rim-tú [š]am-ḥat ú-ru-ma
165 im-mar-ši-ma i-ṭ[e-e]ḥ-ha-a a-na šá-a-ši
166 i-nak-kir-šú bu-ul-šú š[a i]r-bu-ú e-li šē-ri-šu

195 ul-tu iš-bu-ú la-la-šá
196 pa-ni-šú iš-ta-kan a-na šēr bu-li-šú
201 um-ta-aṭ-ṭu en-ki-dú ul ki-i šá pa-ni la-sa-an-šú
202 ú šu-ú i-ši ṭe-ma ra-pa-áš ḥa-si-sa

214 mu-du-ú lib-da-šú i-še-'-a ib-ra

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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,

- превод енглеског превода оригинала на српски језик Николе Пацек-Ветнића -

1 [Он који је видео Бездан], основе земље,
3 [Гилгамеш, који] је видео Бездан, основе земље,
2 [који је знао . . . ,] чија је мудрост била свеобухватна!

35 Дивљи бик Лугалбанде, Гилгамеш, савршен у снази,
36 којег је дојила света крава, Дивља Крава Нинсун!
29 Који надмаши све (друге) краљеве, обдарен великом
снагом,
37 Гилгамеш тако висок, савршен, и ужасан,

48 две трећине њега су божанске, а само једна људска,
41 који је лутао светом у вечитој потрази за животом,
42 и који је сопственом снагом стигао до Ута-напиштија
Далеког,
43 који је обновио религијске центре које је Потоп уништио,
44 и који је успоставио правилни обред за људски род!

11 Он је саградио зид Урука – уточишта,

II U R U K

63 He goes [about] in the sheepfold of Uruk,
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66 [his] companions are kept on their feet by the ball.
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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,

63 И ходи он [унаоколо] Уруком - уточиштем,
64 влада њиме попут дивљег бика, високо уздигнуте [главе].
65 Он нема себи равног, [његово] оружје увек је спремно,
66 [своје] саборце увек држи на ногама помоћу лопте.
67 Младићи Урука су неправедно узнемирени,
68 Гилгамеш не пушта сина да оде натраг [своме] оцу,
72 [Гилгамеш] не пушта [кћер да оде натраг својој] мајци.

92 Кћер ратника, невеста [младића],
93 [Ану] је услишао њихов вапај.
94 Призвали су Аруру величанствену:
95 „Ти, о Аруру, си створила [човека:]
96 сада уради како он заповеда!
97 Нека буде једнак олуји његовог срца,
98 нека један другоме буду супарници и нека се тако Урук
одмори.”
99 Када Аруру чу ово,
100 Саздала је Ануову идеју у своје срцу.
103 У дивљини је створила Енкиду, јунака,

III 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 И Гилгамеш рече младићу, ловцу:
162 „Иди, о ловче, и поведи са собом свештеницу Шамхат,
165 он ће је видети и прићи ће јој,
166 његово крдо ће га одбацити, иако је одрастао међу њима.”

195 Након што се заситио њених сласти,
196 окренуо се лицем ка своје крду.
201 Енкиду је био ослабљен, није више трчао као некоћ,
202 али је био разуман, он [је био] пун разумевања.

214 његово срце, сада мудро, тражило је пријатеља.

INSTRUMENTATION



Voice, Sung (Soprano); Voice, Spoken (Narrator); Electric Guitar 1°, 2°, 3°; Acoustic Guitar 1°, 2°; 5-String Electric Bass Guitar; Violoncello 1°, 2°, 3°, 4°; Harpsichord; Marimba / Vibraphone (one player); Drum Set (one player)

ИНСТРУМЕНТАЦИЈА

глас, певан (сопран); глас, говорни (наратор); електрична гитара 1°, 2°, 3°; акустична гитара 1°, 2°; петожичана електрична бас гитара; виолончело 1°, 2°, 3°, 4°; чембало; вибрафон / маримба (један свирач); комплет бубњева (један свирач)

INSTRUCTIONS

General Instructions

- ♯ one quarter tone higher
- ## two quarter tones (one semitone) higher
- ### three quarter tones higher
-  *diminuendo* into complete silence
-  *crescendo* out of complete silence
- ♯ “bartok” pizzicato (string should hit the fretboard)

Abbreviation “b. ###” refers to a specific bar in the score, for example: “same as b. 112”.

Electric Guitars, Acoustic Guitars and Electric Bass

Actual sound is given in the form of standard notation. Tablature gives the exact fingerings for the used tuning schemes (*scordatura*). Tunings (*scordatura*) are indicated in the boxes above b. 1 for each instrument. Piano pedal bracket graphics indicate that the chord is to be held without raising any fingers of the left hand for the duration of the bracket. It is left to the player to determine whether a certain passage is going to be played above the fretboard, at the bridge, or in the middle of the two.

Electric Guitars and Electric Bass

Mandatory use of appropriate stompbox effects is indicated by CLEAN / OVERDRIVE / DIST / DELAY instructions, as well as general description of the setting MILD / HARD. Use of fingers or a pick is also indicated by the instructions. Dynamics are to be achieved by right hand technique of picking (when performing accents) as well as pot control, at discretion of the player.

Electric Bass

E-bow settings are indicated by OCTAVE (an octave higher setting) and NORMAL (regular pitch setting) instructions.

Violoncellos

Quarter tones are to be played solely by adjusting the pitch with the left hand. Use of mutes is indicated by WITH / WITHOUT THE MUTE instructions. Position of the bow is indicated by AT THE FRETBOARD / ORDINARY / AT THE BRIDGE instructions. Transition arrows indicate gradual change from one bow position to the other.

Marimba / Vibraphone

White mallet icon indicates use of SOFT mallets; black mallet icon indicates use of HARD mallets. Vibraphone motor is always OFF. ROLL instruction indicates *tremolo* articulation of the constituent notes of the chord.



Drum Set Notation and Set Pieces



Bass Drum	Tom-tom 1, Ordinary	Tom-tom 2, Ordinary	Tom-tom 3, Ordinary	Tom-tom 4, Ordinary	Snare Drum, Ordinary	Hihat, Foot Pedal	Hihat Closed, Ordinary	Hihat Open, Ordinary	Hihat Open, Bell	Ride Cymbal, Ordinary	Ride Cymbal, Bell	Crash Cymbal, Ordinary	Crash Cymbal, Bell	Splash Cymbal, Ordinary	Splash Cymbal, Bell	China Cymbal, Ordinary
Бас бубањ	Том-том 1, "Rimshot"	Том-том 2, "Rimshot"	Том-том 3, "Rimshot"	Том-том 4, "Rimshot"	Добош, "Rimshot"	Контра-чинела, затворена, уобич.	Контра-чинела, затворена, уобич.	Контра-чинела, отворена, звоно	„Рајд“ чинела, звоно	„Рајд“ чинела, уобичајено	„Креш“ чинела, звоно	„Креш“ чинела, уобичајено	„Сплеш“ чинела, звоно	„Сплеш“ чинела, уобичајено	„Чјна креш“ чинела, уобич.	
	Том-том 1, уобичајено	Том-том 2, уобичајено	Том-том 3, уобичајено	Том-том 4, уобичајено	Добош, уобичајено	Контра-чинела, педала	Контра-чинела, отворена, уобич.	„Рајд“ чинела, уобичајено	„Креш“ чинела, уобичајено	„Сплеш“ чинела, уобичајено						

УПУТСТВА

Општа упутства

- ♯ четвртина тона више
- ## две четвртине тона (полустепен) више
- ### три четвртине тона више
-  *diminuendo* до потпуне тишине
-  *crescendo* из потпуне тишине
- ♯ „барток“ пицикато (жица треба да удари о тастичеру)

Скраћеница “b. ###” односи се на одређени такт у партитури, на пример: “same as b. 112” („исто као у такту 112”).

Електричне гитаре, акустичне гитаре и електрични бас

Стварни звук је дат у виду стандардне нотације. Табулатура даје тачан прсторед у односу на употребљен начин штивања инструмента (*scordatura*). Начин штивања (*scordatura*) је назначен у оквиру изнад такта 1 за сваки инструмент. Клавирске педалне ознаке обележавају трајање извођења акорда без подизања прстију леве руке. Свирачу се оставља слободан избор позиције десне руке на жицама током свирања сваког појединачног пасаж.

Електричне гитаре и електрични бас

Обавезна употреба *stompbox* ефеката је назначена инструкцијама CLEAN / OVERDRIVE / DIST / DELAY, као и општим описом подешавања MILD / HARD. Свирање прстима или плектрумом је такође назначено у партитури. Динамика деоница се постиже техником десне руке у смислу трзања (код извођења акцената), као и контролом потенциометара гитаре.

Електрични бас

Подешавања E-bow уређаја су назначена упутствима OCTAVE (звучи октаву више) и NORMAL (уобичајено).

Виолончела

Четврт-тонови се свирају искључиво подешавањем висине тона левом руком. Употреба сордине је назначена упутствима WITH / WITHOUT THE MUTE (са / без сордине). Положај гудала је назначен упутствима AT THE FRETBOARD / ORDINARY / AT THE BRIDGE (*sul tasto / ordinario / sul ponticello*). Стрелица указује на постепени прелаз са једне на другу позицију.

Маримба / Вибрафон

Графика са белим батом означава употребу меких палица; графика са црним батом означава употребу тврдих палица. Мотор вибрафона је увек искључен. ROLL упутство означава *tremolo* артикулирање саставних нота акорда.

Бубњеви, нотација и делови комплета

4/8

5/8

4/8

5/8

6/8

4/8

5/8

4/8

Sop.

Nar.

as if from afar
mp *šá naq-ba i - mu - ru*
He who saw the Deep,

E. Gtr. 1', Notation

E. Gtr. 1', Tab

E. Gtr. 2', Notation

E. Gtr. 2', Tab

E. Gtr. 3', Notation

E. Gtr. 3', Tab

A. Gtr. 1', Notation

A. Gtr. 1', Tab

A. Gtr. 2', Notation

A. Gtr. 2', Tab

Bass, Notation

Bass, Tab

Vc. 1'

Vc. 2'

Vc. 3'

Vc. 4'

Hpsd.

Mar.

Dr.

Dr.

Dr.

4/8 6/8 ordinary *mf* 4/8 *mp* 5/8 *p* 4/8 *mp* < *mf* 5/8 *mf* 4/8

Sop. *mf* *mp* *p* *mp* < *mf* *mf*

šá naq - ba i - mu - ru iš - di iš - di iš - di mā - ā - ti
 He who saw the Deep, the foundation foundation foundation of the country,

Nar.

E. Gtr. 1', Notation *mp* *mp* *mf* *mp* *mp* *mf*

E. Gtr. 1', Tab

E. Gtr. 2', Notation *mp* *mp*

E. Gtr. 2', Tab

E. Gtr. 3', Notation

E. Gtr. 3', Tab

A. Gtr. 1', Notation *sfz*

A. Gtr. 1', Tab 12

A. Gtr. 2', Notation *sfz*

A. Gtr. 2', Tab 2

Bass, Notation *mp* *mp*

Bass, Tab 12 12 3 3 12 12 12 12 12 12 3

Vc. 1' *mp* *mp* *sfz* *mp* *mp* *mp* *mp*

Vc. 2' *mp* *mp* *sfz* *mp* *mp* *mp* *mp*

Vc. 3' *mp* *mp* *sfz* *mp* *mp* *mp* *mp*

Vc. 4' *mp* *mp* *sfz* *mp* *mp* *mp* *mp*

Hpsd.

Vib. *mp* *p* *mp* *mp* > *p* *mp* > *p* *mp* > *p* *mp*

Dr. *sfz*

choke the cymbal
 black diamond notehead is used to notate a rimshot or bell hit

4/8 (mf) as if from afar mp 3 mf 5/8 ordinary mf 4/8 f 5/8

Sop. *Gil - gim - maš, Gil - gam - meš, šá naq - ba i - mu - ru iš - di mā - ā - ti Gil - gim - maš, Gil - gam - meš,*
He who saw the Deep, the foundation of the country,

Nar.

E. Gtr. 1', Notation *OVERDRIVE (mild) with pick* mf 3

E. Gtr. 1', Tab 9 7 5 7 9 7 5 7

E. Gtr. 2', Notation *CLEAN with pick* mf 3

E. Gtr. 2', Tab 0 10 8 4 10 8 4

E. Gtr. 3', Notation *OVERDRIVE (mild), with fingers* mf 3

E. Gtr. 3', Tab 9 5 7 7 9 5 7 7

A. Gtr. 1', Notation *ff* 3

A. Gtr. 1', Tab 5 2 5 2 9 5 7 7 9 5 7 7

A. Gtr. 2', Notation *ff* 3

A. Gtr. 2', Tab 4 2 4 2 10 8 8 10 8 8

Bass, Notation *with E-BOW (NORMAL setting)* mp

Bass, Tab 8

Vc. 1' *without the mute* *ff* 3 *mp* *mf* *ff* *f* *mp* *mf* *ff* *f* *mp* *mf* *ff* *f* *mp* *mf* *ff* *f*

Vc. 2' *without the mute* *ff* 3 *mp* *mf* *ff* *f* *mp* *mf* *ff* *f* *mp* *mf* *ff* *f* *mp* *mf* *ff* *f*

Vc. 3' *without the mute* *ff* 3 *mp* *mf* *ff* *f* *mp* *mf* *ff* *f* *mp* *mf* *ff* *f* *mp* *mf* *ff* *f*

Vc. 4' *without the mute* *ff* 3 *mp* *mf* *ff* *f* *mp* *mf* *ff* *f* *mp* *mf* *ff* *f* *mp* *mf* *ff* *f*

Hpsd. *f* 3 *f* *p* 3 *f*

Vib. *Marimba* *mf* *f* *mf* *mp* *mf* *mp* *mf* *f* *mf* *f* *Marimba* *Vibraphone (motor OFF)*

Dr. *choke the cymbal* *ff* 3 *mf* *f* *ff* *choke the cymbal* *mf* *f* *choke the cymbal* *mf* *f*

bow changes are to be as non audible as possible

5
8

4
8

5
8

6
8

5
8

4
8

Sop.

Nar.

E. Gtr. 1', Notation

E. Gtr. 1', Tab

E. Gtr. 2', Notation

E. Gtr. 2', Tab

E. Gtr. 3', Notation

E. Gtr. 3', Tab

A. Gtr. 1', Notation

A. Gtr. 1', Tab

A. Gtr. 2', Notation

A. Gtr. 2', Tab

Bass, Notation

Bass, Tab

Vc. 1'

Vc. 2'

Vc. 3'

Vc. 4'

Hpsd.

Mar.

Dr.

OVERDRIVE (mild)
with fingers

mf

7

mf

mf

f

mf

mf

mf

(mp)

(mp)

mf

at the fretboard

ordinary

at the fretboard

ordinary

at the fretboard

ordinary

(mp)

mf

p

mf

mf

mf

f

mf

4
8

5
8

3
8

5
8

Sop.

Nar.

ga-meš,so tall,per-fect and ter-ri-ble, two thirds of him god, but a third of him hu-man who scou-red the world-re-gions e-ver sear-ching for life, who reached by his strength U-ta-na-piš-ti, the Far A-way who re-stored the cult

E. Gtr. 1', Notation

E. Gtr. 1', Tab

E. Gtr. 2', Notation

E. Gtr. 2', Tab

E. Gtr. 3', Notation

E. Gtr. 3', Tab

A. Gtr. 1', Notation

A. Gtr. 1', Tab

A. Gtr. 2', Notation

A. Gtr. 2', Tab

Bass, Notation

Bass, Tab

OVERDRIVE (hard)
with fingers

Vc. 1'

Vc. 2'

Vc. 3'

Vc. 4'

Hpsd.

Mar.

Dr.

choke the cymbal

choke the cymbal

ordinary → at the bridge ordinary

ordinary → mp sfz

ordinary → at the bridge ordinary

ordinary → mp sfz

ordinary → at the bridge ordinary

ordinary → mp sfz

ordinary → at the bridge ordinary

ordinary → mp sfz

f mf sfz f mf sfz f mf sfz f mf sfz

Sop. *Gil - gim - - maš! ú-u-pi-šú-u dū-u-ra šá - a u-ruk su-pú-u - ri_*
Gil - gam - - meš! He built the wall of U-ruk the sheep

Nar. *cen-ters that the De-luge has de- stroyed, and e-stab-lished the pro-per rights for the hu-man race*

E. Gtr. 1', Notation *DIST (hard) with pick ff OVERDRIVE (mild) with fingers f*

E. Gtr. 1', Tab

E. Gtr. 2', Notation *DIST (hard) with pick ff OVERDRIVE (mild) with fingers f*

E. Gtr. 2', Tab

E. Gtr. 3', Notation *DIST (hard) with pick ff*

E. Gtr. 3', Tab

A. Gtr. 1', Notation *f sff*

A. Gtr. 1', Tab

A. Gtr. 2', Notation *f sff*

A. Gtr. 2', Tab

Bass, Notation *(mf) f mp*

Bass, Tab

Vc. 1' *ordinary at the bridge ordinary at the bridge ordinary mp*

Vc. 2' *ordinary at the bridge ordinary at the bridge ordinary mp*

Vc. 3' *ordinary at the bridge ordinary at the bridge ordinary mp*

Vc. 4' *ordinary at the bridge ordinary at the bridge ordinary mp*

Hpsd. *(p)*

Mar. *To Vib. Vibraphone (motor OFF) Marimba*

Dr. *f mp ff choke the cymbal sff*

3 8 (p) 5 8 4 8

Sop.
- ti
of the country...

Nar.
He who saw the Deep, the four - da - tion of the coun - try Gil - ga - mesh, who saw the Deep, the four - da - tion of the coun - try who knew...was wise in e - very - thing!...

substantial liberties in performance as far as rhythm is concerned are allowed adhere more to the natural speech rhythm than the one written out below

E. Gtr. 1', Notation
DIST (hard) with pick
ff

E. Gtr. 1', Tab

E. Gtr. 2', Notation
DIST (hard) with pick
ff

E. Gtr. 2', Tab

E. Gtr. 3', Notation
DIST (hard) with pick
ff

E. Gtr. 3', Tab

A. Gtr. 1', Notation

A. Gtr. 1', Tab

A. Gtr. 2', Notation

A. Gtr. 2', Tab

Bass, Notation
(mp)

Bass, Tab

Vc. 1'
mp

Vc. 2'
mp

Vc. 3'
mp

Vc. 4'

Hpsd.

Mar.

Dr.

Il Uruk

♩ = 80

80

♩ = 76

4
8

5
8

3
8

4
8

5
8

6
8

Sop. Staff with treble clef and a whole rest.

Nar. Staff with treble clef and a whole rest.

E. Gtr. 1', Notation Staff with treble clef, a whole rest, and a 'DIST (hard) with pick' annotation.

E. Gtr. 1', Tab Staff with guitar tablature and a whole rest.

E. Gtr. 2', Notation Staff with treble clef, a whole rest, and a 'DIST (hard) with pick' annotation.

E. Gtr. 2', Tab Staff with guitar tablature and a whole rest.

E. Gtr. 3', Notation Staff with treble clef, a whole rest, and a 'DIST (hard) with pick' annotation.

E. Gtr. 3', Tab Staff with guitar tablature and a whole rest.

A. Gtr. 1', Notation Staff with treble clef and a whole rest.

A. Gtr. 1', Tab Staff with guitar tablature and a whole rest.

A. Gtr. 2', Notation Staff with treble clef and a whole rest.

A. Gtr. 2', Tab Staff with guitar tablature and a whole rest.

Bass, Notation Staff with bass clef, a whole rest, and an 'OVERDRIVE (mild) with pick' annotation.

Bass, Tab Staff with bass guitar tablature and a whole rest.

Vc. 1' Staff with bass clef and a whole rest.

Vc. 2' Staff with bass clef and a whole rest.

Vc. 3' Staff with bass clef and a whole rest.

Vc. 4' Staff with bass clef and a whole rest.

Hpsd. Staff with bass clef and a whole rest.

Mar. Staff with bass clef and a whole rest.

Dr. Staff with a drum set icon, a whole rest, and 'choke the cymbal' annotations.

4
8

5
8

3
8

4
8

5
8

6
8

4
8

Sop.

slightly more aggressive than the performance given in the previous movement

Nar. 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. 1', Notation

E. Gtr. 1', Tab

E. Gtr. 2', Notation

E. Gtr. 2', Tab

E. Gtr. 3', Notation

E. Gtr. 3', Tab

A. Gtr. 1', Notation

A. Gtr. 1', Tab

A. Gtr. 2', Notation

A. Gtr. 2', Tab

OVERDRIVE (mid)
with pick

Bass, Notation

Bass, Tab

ordinary

Vc. 1'

ordinary

Vc. 2'

ordinary

Vc. 3'

ordinary

Vc. 4'

Hpsd.

Mar.

choke the cymbal

choke the cymbal

Dr.

4
8

5
8

3
8

4
8

5
8

4
8

Sop.

Nar.

The young men of U-ruk are wrong-full-y vexed, Gil ga-mesh lets no son, no daugh-ter go

CLEAN (mild)
with pick

E. Gtr. 1', Notation

E. Gtr. 1', Tab

CLEAN (mild)
with pick

play on VI string with bent string; intonation going slightly off is acceptable

E. Gtr. 2', Notation

E. Gtr. 2', Tab

CLEAN (mild)
with pick

E. Gtr. 3', Notation

E. Gtr. 3', Tab

A. Gtr. 1', Notation

A. Gtr. 1', Tab

A. Gtr. 2', Notation

A. Gtr. 2', Tab

CLEAN (mild)
with pick

Bass, Notation

Bass, Tab

Vc. 1'

Vc. 2'

Vc. 3'

Vc. 4'

Hpsd.

Marimba

Mar.

choke the
cymbal

choke the
cymbal

Dr.

105

f *mf* *mf* *f* *f* *mf* *f*

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

as if from afar

f *mf* *mf* *f* *f* *mf* *f*

Sop. i - na su - pu - ru šá - a u - ruk šu - ú it - ta - na - lak
 He goes [about] in the sheep-fold of U - ruk,

Nar. free com - pa-nions kept on their feet by the ball

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

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

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

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

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

Bass, Notation
 Bass, Tab

Vc. 1'
 Vc. 2'
 Vc. 3'
 Vc. 4'

Hpsd.

Mar.

Dr. choke the cymbal choke the cymbal

f

4
8

Sop. *sa*

Nar. The war-ri-or's daugh-ter, the young man's bride,

E. Gtr. 1', Notation *mp* *p* *mp* *mf* *f* *mp*

E. Gtr. 1', Tab

E. Gtr. 2', Notation *mp* *p* *mp* *mf* *f* *mp*

E. Gtr. 2', Tab

E. Gtr. 3', Notation *mf* *f* *p* *mp*

E. Gtr. 3', Tab

A. Gtr. 1', Notation *mp* *mf* *f* *mp* *mf*

A. Gtr. 1', Tab

A. Gtr. 2', Notation *mp* *mf* *f* *mp* *mf*

A. Gtr. 2', Tab

Bass, Notation *mf* *mf* *mf* *mf* *mf*

Bass, Tab

Vc. 1' ordinary → at the bridge *mp* *mf* *f* *mp* *mf*

Vc. 2' ordinary → at the bridge *mp* *mf* *f* *mp* *mf*

Vc. 3' ordinary → at the bridge *mp* *mf* *f* *mp* *mf*

Vc. 4' ordinary → at the bridge *mp* *mf* *f* *mp* *mf*

Hpsd.

Mar. roll *mp* roll *mf* roll *f* ordinary roll *mp* roll *mf*

Dr. *f*

same as b. 112 do not choke, let it die out on its own same as b. 112

same as b. 112 do not choke, let it die out on its own same as b. 112

DIST or OVERDRIVE (mild or hard), with DELAY with pick

with E-BOW (NORMAL setting)

5/8

4/8

3/8

4/8

5/8

6/8

7/8

4/8

Sop.

Nar.
Let him be e-qual to the storm of his heart! Let them ri-val each o-ther, and so let U-ruk be res-ted.'

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

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

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

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

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

Bass, Notation
Bass, Tab

Vc. 1' ordinary

Vc. 2' ordinary

Vc. 3' ordinary

Vc. 4' ordinary

Hpsd.

Mar.

Dr. choke the cymbal

Sop. *f* $\frac{5}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{16}$

i - na su - pu - ru šá - a u - ruk šu - - ú - - it - ta - na - lak
 He goes [about] in the sheep-fold of U - ruk!

Nar. hero.

E. Gtr. 1', Notation *f*

E. Gtr. 1', Tab

E. Gtr. 2', Notation *f* play on VI string with bent string

E. Gtr. 2', Tab

E. Gtr. 3', Notation *f*

E. Gtr. 3', Tab

A. Gtr. 1', Notation *f* play on VI string with bent string

A. Gtr. 1', Tab

A. Gtr. 2', Notation *f*

A. Gtr. 2', Tab

Bass, Notation *f*

Bass, Tab

Vc. 1' *f*

Vc. 2' *f*

Vc. 3' *f*

Vc. 4' *f*

Hpsd. *f*

Mar. *f*

Dr. *f* choke the cymbal

3
8

4
8

6
8

5
8

3
8

8
8

Sop.

Nar.
with you Sam hat, the har-lot. He will see her and go up to her, his herd will be e stranged from him, though he grew up in its pre sence.'

E. Gtr. 1', Notation
E. Gtr. 1', Tab
E. Gtr. 2', Notation
E. Gtr. 2', Tab
E. Gtr. 3', Notation
E. Gtr. 3', Tab

A. Gtr. 1', Notation
A. Gtr. 1', Tab
A. Gtr. 2', Notation
A. Gtr. 2', Tab

Bass, Notation
Bass, Tab

OVERDRIVE (mild) with fingers
OVERDRIVE (hard) with pick

pp, *sub. ff*, *sfz*, *p*, *ff*, *p*, *mp*, *mf*

Vc. 1'
Vc. 2'
Vc. 3'
Vc. 4'

Hpsd.
Marimba
Vib.
Dr.

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

p, *f*, *sub. ff*, *sfz*, *p*, *sub. ff*, *sfz*, *p*, *sfz*

Sop. *f* 3 *mf* *mf* *mf* *mf* *mf* *mp* *mp*

im - mar - ši - ma i - e - e - ha - a a - na a - na šá - a - ši.

He will see her and will go up to her.

Nar.

E. Gtr. 1', Notation *f* *mf* *mf* *mp* *mp*

E. Gtr. 1', Tab

E. Gtr. 2', Notation *ff* *mf* *f* *mf* *mp*

E. Gtr. 2', Tab

E. Gtr. 3', Notation *f* *mf* *mf* *mp* *mp*

E. Gtr. 3', Tab

A. Gtr. 1', Notation

A. Gtr. 1', Tab

A. Gtr. 2', Notation

A. Gtr. 2', Tab

Bass, Notation *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Bass, Tab

Vc. 1' ordinary *f* *f* *mf* *f* *ff* *f* *mf*

Vc. 2' ordinary

Vc. 3' *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vc. 4' *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Hpsd.

Mar.

Dr. *f* choke the cymbal

8
8

4
8

6
8

5
8

4
8

8
8

Sop.

Nar.

Af-ter he was sa-ted in her de-lights, he turned his face to-wards his herd. En-ki-du was di-mi-nished, but he had rea-son. His heart now wise was see-king a friend.

E. Gtr. 1', Notation

E. Gtr. 1', Tab

E. Gtr. 2', Notation

E. Gtr. 2', Tab

E. Gtr. 3', Notation

E. Gtr. 3', Tab

A. Gtr. 1', Notation

A. Gtr. 1', Tab

A. Gtr. 2', Notation

A. Gtr. 2', Tab

Bass, Notation

Bass, Tab

Vc. 1'

Vc. 2'

Vc. 3'

Vc. 4'

Hpsd.

Mar.

Dr.

4
8

6
8

5
8

4
8

8
8

6
8

Sop.

Nar.

E. Gtr. 1', Notation

E. Gtr. 1', Tab

E. Gtr. 2', Notation

E. Gtr. 2', Tab

OVERDRIVE (mild) with fingers

E. Gtr. 3', Notation

E. Gtr. 3', Tab

A. Gtr. 1', Notation

A. Gtr. 1', Tab

A. Gtr. 2', Notation

A. Gtr. 2', Tab

Bass, Notation

Bass, Tab

Vc. 1'

Vc. 2'

Vc. 3'

Vc. 4'

Hpsd.

Vib.

Dr.

choke the cymbal

sfz *mf* *f* *sfz* *sfz*

6/8 4/8 8/8 3/8 4/8 6/8 5/8 4/8

Sop.

Nar.

E. Gtr. 1', Notation

E. Gtr. 1', Tab

CLEAN with fingers

OVERDRIVE (mild) with fingers

E. Gtr. 2', Notation

E. Gtr. 2', Tab

E. Gtr. 3', Notation

E. Gtr. 3', Tab

A. Gtr. 1', Notation

A. Gtr. 1', Tab

A. Gtr. 2', Notation

A. Gtr. 2', Tab

Bass, Notation

Bass, Tab

Vc. 1'

Vc. 2'

Vc. 3'

Vc. 4'

Hpsd.

Vib.

Dr.