
Pačeknic

...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 Ендрјуа 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 Ендрјуа 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 ha-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-hi şir-ti ri-mat-nin-sú-un
29 šu-tu-ur eli şar-ri-i şa-a-nu-'u-u-du be-el gat-ti

37 ši-i-hu 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 ha-a-a-iṭ kib-ra-a-ti muš-te-'u-u ba-la-a-ṭi
42 ka-ṣid dan-nu-us-su a-na U-ta-na-piš-ti ru-u-u-q-i-i
43 mu-ter ma-ḥa-zi a-na aš-ri-šu-u-nu şa-a u-u-ḥal-li-qu a-bu-bu

44 mu-kin par-ṣi a-na ni-ṣi-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-ši 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 et-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 h̄i-rat et-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-šiḥ

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 şeri 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] şa-a-a-di
162 a-lik şa-a-a-di it-ti-ka ha-rim-tú [ş]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 ij]r-bu-ú e-li şē-ri-šu

195 ul-tu iš-bu-ú la-la-šá
196 pa-ni-šú iš-ta-kan a-na şer bu-li-šú
201 um-ta-at-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 ha-si-sa

214 mu-du-ú lib-da-šú i-še-'-a ib-ra

I ГИЛГАМЕШ

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

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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,

- 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 путао 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 УРУК

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 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 услышао њихов вапај.
94 Призвали су Аруру величанствуену:
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 своме срцу.
103 У дивљини је створила Енкиду, јунака,

III ЕНКИДУ

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 слости,
196 окренуо се лицем ка своме 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

The diagram illustrates the notation for a drum set, mapping specific symbols to instruments and playing techniques. The instruments shown include:

- Bass Drum: Represented by a single vertical line.
- Tom-tom 1, Ordinary: Represented by a vertical line with a small circle at the top.
- Tom-tom 2, Ordinary: Represented by a vertical line with a small circle at the bottom.
- Tom-tom 3, Ordinary: Represented by a vertical line with a small circle in the middle.
- Tom-tom 4, Ordinary: Represented by a vertical line with a small circle at the top and a small circle at the bottom.
- Snare Drum, Ordinary: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a horizontal line.
- Hihat, Foot Pedal: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a diagonal line.
- Hihat Closed, Ordinary: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a diagonal line with a small circle at the end.
- Hihat Open, Bell: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a diagonal line with a small circle at the end.
- Ride Cymbal, Ordinary: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a diagonal line with a small circle at the end.
- Ride Cymbal, Bell: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a diagonal line with a small circle at the end.
- Crash Cymbal, Ordinary: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a diagonal line with a small circle at the end.
- Crash Cymbal, Bell: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a diagonal line with a small circle at the end.
- Splash Cymbal, Ordinary: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a diagonal line with a small circle at the end.
- Splash Cymbal, Bell: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a diagonal line with a small circle at the end.
- China Cymbal, Ordinary: Represented by a vertical line with a small circle at the top and a small circle at the bottom, followed by a diagonal line with a small circle at the end.

Below the symbols, the names of the instruments and techniques are listed in both English and Russian:

- Бас бубњањ
- Том-том 1, "Rimshot"
- Том-том 2, "Rimshot"
- Том-том 3, "Rimshot"
- Том-том 4, "Rimshot"
- Добош, "Rimshot"
- Контра-чинела, затворена, убич.
- Контра-чинела, отворена, звено
- "Райд" чинела, звено
- "Креш" чинела, звено
- "Сплеш" чинела, звено
- "Чајна креш" чинела, убичајено

Below the names, the corresponding Russian text is provided:

- Бас бубњањ
- Том-том 1, убичајено
- Том-том 2, убичајено
- Том-том 3, убичајено
- Том-том 4, убичајено
- Добош, убичајено
- Контра-чинела, педала
- Контра-чинела, отворена, убич.
- "Райд" чинела, убичајено
- "Креш" чинела, убичајено
- "Сплеш" чинела, убичајено
- "Чајна креш" чинела, убич.

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 тастијеру)

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 штимања инструмента (*scordatura*). Начин штимања (*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 пасажа.

Електричне гитаре и електрични бас

Обавезна употреба *stompbox* ефекта 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 (убичајено).

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 комплете

...of Uruk-the-Sheepfold

for chamber ensemble, singer and narrator

Sin-Liqe-Unninni (original text)
Nikola Pacek-Vetnić

Nikola Pacek-Vetnić
nikola.pacek.vetnic@gmail.com

I Gilgameš

Soprano

Narrator

Electric Guitar 1^o, Notation

Electric Guitar 1^o, Tablature

Electric Guitar 2^o, Notation

Electric Guitar 2^o, Tablature

Electric Guitar 3^o, Notation

Electric Guitar 3^o, Tablature

Acoustic Guitar 1^o, Notation

Acoustic Guitar 1^o, Tablature

Acoustic Guitar 2^o, Notation

Acoustic Guitar 2^o, Tablature

5-string Bass Guitar, Notation

5-string Bass Guitar, Tablature

Violoncello 1^o

Violoncello 2^o

Violoncello 3^o

Violoncello 4^o

Harpichord

Marimba / Vibraphone

Drum Set

The musical score consists of 15 staves, each representing a different instrument or voice part. The instruments include Soprano, Narrator, Electric and Acoustic Guitars (notation and tablature), Bass, Cello (Violoncello 1^o, 2^o, 3^o, 4^o), Harpichord, Marimba/Vibraphone, and Drum Set. The score is divided into sections by section headers at the top of each page. The first section, 'I Gilgameš', begins with a soprano vocal line and an electric guitar part. Subsequent sections feature different combinations of instruments, such as the harpichord and marimba/vibraphone in the final section. The score includes various musical notations, including standard staff notation, tablature, and performance instructions like 'OVERDRIVE (mild) with fingers' and dynamic markings like ppp, pp, and p.

10

Sopr.

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.

as if from afar

He who saw the Deep,

šá naq - ba i - mu - ru

with E-BOW (OCTAVE setting)

Vibraphone (motor OFF)

20

Sop. **4**
8

Nar.

E. Gtr. 1°, Notation **6**
8 ordinary *mf* *mp*

E. Gtr. 1°, Tab T A B 7 5 9 7 8 6 6

E. Gtr. 2°, Notation **4**
8 *p*

E. Gtr. 2°, Tab T A B 10 8 4 10 8 6

E. Gtr. 3°, Notation **5**
8 *mp* *mf*

E. Gtr. 3°, Tab T A B - - -

A. Gtr. 1°, Notation **4**
8 *sffz*

A. Gtr. 1°, Tab T A B - - - 12

A. Gtr. 2°, Notation **5**
8 *sffz*

A. Gtr. 2°, Tab T A B - - - 2

Bass, Notation **4**
8 *mp* *mp*

Bass, Tab T A B 12 12 3 3 12 12 12 12 3

Vc. 1° **4**
8 *mp* *mp* *sffz*

Vc. 2° **4**
8 *mp* *mp* *sffz*

Vc. 3° **4**
8 *mp* *mp* *sffz*

Vc. 4° **4**
8 *mp* *mp* *sffz*

Hpsd. **4**
8 *f*

Vib. **4**
8 *mp* *p* *mp* *> p* *mp* *= p* *mp* *b*

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

Dr. **4**
8 *sffz*

A

as if from afar

Sop. **4**
8
(mf) ————— *mp* ————— *mf* —————

Gil - gim - maš
Gil - gam - meš;

5

8

ordinary

mf ————— 3 ————— 3 ————— 3 —————

šá naq - ba i - mu - ru ————— iš - di mā - ā - ti —————

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

4

8

Gil - gim - maš,
Gil - gam - meš;

Nar.

E. Gtr. 1°, Notation

OVERDRIVE (mild) with pick

3

mf

E. Gtr. 1°, Tab

T A B

7 7

E. Gtr. 2°, Notation

CLEAN with pick

3

f

E. Gtr. 2°, Tab

T A B

0 0

E. Gtr. 3°, Notation

OVERDRIVE (mild), with fingers

3

mf

E. Gtr. 3°, Tab

T A B

9 7

7 7

A. Gtr. 1°, Notation

3

sffz

A. Gtr. 1°, Tab

T A B

5 2

7 7

A. Gtr. 2°, Notation

3

sffz

A. Gtr. 2°, Tab

T A B

4 2

2

with E-BOW (NORMAL setting)

Bass, Notation

3

mp

Bass, Tab

A B

8

Vc. 1°

without the mute

3

sffz

Vc. 2°

without the mute

3

mp

Vc. 3°

without the mute

3

mf

Vc. 4°

without the mute

3

sffz f

Hpsd.

3

f

3

p

Marimba

3

mf

Vib.

3

mf

Dr.

3

mf

3

*mp**mp*

choke the cymbal

3

mf

choke the cymbal

3

mf

choke the cymbal

3

f

B

5 8 4 8 5 8 6 8 5 8 4 8

Sop.

Nar. Wildbull of Lu-gal- ban- da, Gil-gam- meš, per-fect in strength, suck-ling of the e-xalt-ed cow, Wild Cow Nin- sun! Sur-pass-ing all o-ther kings, he-ro en dowed with a su-perb phy- sique, Gil

E. Gtr. 1°, Notation

E. Gtr. 1°, Tab

E. Gtr. 2°, Notation

E. Gtr. 2°, Tab

E. Gtr. 3°, Notation

E. Gtr. 3°, Tab

OVERDRIVE (mid) with fingers

A. Gtr. 1°, Notation

A. Gtr. 1°, Tab

A. Gtr. 2°, Notation

A. Gtr. 2°, Tab

A. Gtr. 3°, Notation

A. Gtr. 3°, Tab

Bass, Notation

(mp)

Bass, Tab

Vc. 1° at the fretboard

Vc. 2° at the fretboard

Vc. 3° at the fretboard

Vc. 4° ordinary

Hpsd.

p

Mar.

mf

Dr.

mf

f

mf

4 **5** **3** **5**

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

OVERDRIVE (hard) with fingers

A. Gtr. 1°, Notation

A. Gtr. 1°, Tab

A. Gtr. 2°, Notation

A. Gtr. 2°, Tab

A. Gtr. 3°, Notation

A. Gtr. 3°, Tab

Bass, Notation

(mf)

Bass, Tab

Vc. 1°

(mf)

ordinary → at the bridge ordinary

Vc. 2°

(mf)

ordinary → at the bridge ordinary

Vc. 3°

(mf)

ordinary → at the bridge ordinary

Vc. 4°

(mf)

ordinary → at the bridge ordinary

Hpsd.

(p)

Mar.

(mf)

choke the cymbal

Dr.

f mf f mf ffz f mf f mf ffz

70

Sop. $\frac{3}{8}$ (p) $\frac{5}{8}$ $\frac{4}{8}$

Nar. 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

He who saw the Deep, the foun - da-tion of the coun-try Gil - ga-mesh, who saw the Deep, the foun - da-tion of the coun-try who knew...waswise in e-very-thing!

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

E. Gtr. 1°, Tab T A B 1-1-1-1-1-1

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

E. Gtr. 2°, Tab T A B 0-0-0-0-0-0

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

E. Gtr. 3°, Tab T A B 9-9-9-9-14-14

A. Gtr. 1°, Notation

A. Gtr. 1°, Tab T A B

A. Gtr. 2°, Notation

A. Gtr. 2°, Tab T A B

Bass, Notation (mp) >

Bass, Tab T A B

Vc. 1°

Vc. 2°

Vc. 3°

Vc. 4°

Hpsd.

Mar.

Dr.

II Uruk

20

4
8**5**
8

80

♩ = 80

3
8**4**
8**5**
8**6**
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.

DIST (hard) with pick

DIST (hard) with pick

OVERDRIVE (mild) with pick

choke the cymbal

choke the cymbal

**4
8** **5
8****4
8****5
8****6
8****4
8**

Sop. -

Nar. slightly more aggressive than the performance given in the previous movement
He goes a-bout in the sheep-fold of Uruk lord-ing it like a wild bull, his head held high
He has not a-ny e-qual, wea-pons be-ing ready 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 (mild)
with pick

Bass, Notation

Bass, Tab

ordinary

Vc. 1°

ordinary

Vc. 2°

ordinary

Vc. 3°

ordinary

Vc. 4°

ordinary

Hpsd.

f

Mar.

choke the cymbal

Dr.

choke the cymbal

f

Sop. **4**
8

Nar. **5**
8

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

CLEAN (mid)
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.

f

D

5 *as if from afar* 8 *mf* 105 3 *f* 4 *f* 5 *mf* 6 *7* 16

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

Nar. 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.

choke the cymbal

Dr.

f

24

f = 80
ordinary

110

Sop. **7** **16** **4** **8** **6** **8** **9** **16** **4** **8** **6** **8** **7** **16**

u - ul ú - u - maš - šar Gil - gim - maš_ mā - ra a - na_ a - bi - šú
Gil - gam - mes lets no son go free [his] fa - other,

Nar.

E. Gtr. 1', Notation

OVERDRIVE (hard) with pick

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.

Sop. *f*

7 **16** **4** **8** **7** **8** **11** **16** **4** **8** **6** **8**

u - ul ú - u - maš - šar Gil - gim - maš mär - ta a - na um - mi -
Gu - gam - meš lets no [daugh - ter] go free to to her] mo - ther.

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 (hard) with pick

OVERDRIVE (mild)

OVERDRIVE (hard) with pick

OVERDRIVE (mild)

OVERDRIVE (hard) with pick

OVERDRIVE (mild)

OVERDRIVE (hard) with pick

OVERDRIVE (hard) with pick

do not choke, let it fade out on its own

8

Sop. - sa

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

E. Gtr. 1^o, Notation same as b. 112 do not choke, let it die out on its own same as b. 112

E. Gtr. 1^o, Tab T 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19
A 16 20 16 20 16 20 16 20 16 20 16 20 16 20 16 20
B 16 20 16 20 16 20 16 20 16 20 16 20 16 20 16 20

E. Gtr. 2^o, Notation same as b. 112 do not choke, let it die out on its own same as b. 112

E. Gtr. 2^o, Tab T 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
A 0 6 0 6 0 6 0 6 0 6 0 6 0 6 0 6 0 6
B 0 6 0 6 0 6 0 6 0 6 0 6 0 6 0 6 0 6

E. Gtr. 3^o, Notation DIST or OVERDRIVE (mild or hard), with DELAY with pick

E. Gtr. 3^o, Tab T 9 10 8 8 8 8 8 8 8 8 8 8 8 8 8 8
A 7 11 11 8 7 11 11 8 7 11 11 8 7 11 11 8 7 11 11
B 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

A. Gtr. 1^o, Notation V 3 V 3 V 3 V 3 V 3 V 3 V 3 V 3

A. Gtr. 1^o, Tab T 7 11 11 8 7 11 11 8 7 11 11 8 7 11 11 8 7 11 11
A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

A. Gtr. 2^o, Notation V 3 V 3 V 3 V 3 V 3 V 3 V 3 V 3

A. Gtr. 2^o, Tab T 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Bass, Notation with E-BOW (NORMAL setting)

Bass, Tab A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Vc. 1^o ordinary at the bridge

Vc. 2^o ordinary at the bridge

Vc. 3^o ordinary at the bridge

Vc. 4^o ordinary at the bridge

Hpsd.

Mar. roll mp mf roll ordinary mp mf

Dr. f

Sop.

Nar. The war-ri-or's daugh-ter, the young man's bride, A - nu was lis-ten - ing to their com - plaints They sum-mon-ed A-

E. Gtr. 1^o, Notation same as b. 112 do not choke, let it die out on its own same as b. 112

E. Gtr. 1^o, Tab T 19 19 A 20 20 B 16 16 20 20

E. Gtr. 2^o, Notation same as b. 112 5 do not choke, let it die out on its own same as b. 112 5 5

E. Gtr. 2^o, Tab T 19 19 A 20 20 B 16 16 20 20

E. Gtr. 3^o, Notation mf f mp mf p

E. Gtr. 3^o, Tab T 9-12-10 A 14-14-8-8 B 6-9-7-2-3-3-3-1-1-1-1

A. Gtr. 1^o, Notation V 1 3 5

A. Gtr. 1^o, Tab T 7 A 11-11-8 B 8

A. Gtr. 2^o, Notation V 1 3 5

A. Gtr. 2^o, Tab T 5 5 5 5

Bass, Notation mf

Bass, Tab A 0 B

Vc. 1^o ordinary → at the bridge → ordinary

Vc. 2^o ordinary → at the bridge → ordinary

Vc. 3^o ordinary → at the bridge → ordinary

Vc. 4^o ordinary → at the bridge → ordinary

Hpsd.

Mar. roll ordinary roll

Dr.

28

68

48

58

48

145

80(1)

58

48

58

A musical score for soprano voice, page 10, featuring ten staves of music. The vocal line begins with a rest followed by eighth-note patterns. The piano accompaniment consists of eighth-note chords.

Nar. (Vocal part) and Piano (Accompaniment) score. The vocal part includes lyrics: 'the great one', 'You are the created [man]', 'now create what he suggests!'. The piano part has dynamic markings like forte (f), piano (p), and sforzando (sf).

same as b. 112

do not choke, let it die out on its own

DIST (hard)
with pick

Gtr. 1st
position

Gtr. 1°,
Tab

same as b. 112 5

do not choke, let it die out on its own

DIST (hard)
with reverb

Gr. 2,
rotation

mf

f

f

Measure 11: The first measure shows a melodic line in G major with a key signature of one sharp. The notes are eighth and sixteenth notes. Measure 12: The second measure continues the melodic line. The third measure begins with a dynamic *f*, followed by a sustained note with a grace note and a fermata. The fourth measure concludes the section.

A musical score for guitar in 3rd position. The staff shows a melodic line with various note heads and stems. Above the staff, there are several grace notes indicated by small vertical strokes with stems pointing upwards. Some of these grace notes have numerical markings above them, such as '2', '3', and '8va'. There are also slurs and curved lines connecting groups of notes. The score is divided into measures by vertical bar lines.

Musical score for Gtr. 1st position, showing measures 1 through 10. The score includes a treble clef, a key signature of one sharp, and a common time signature. Measure 1 starts with a dynamic *f*. Measures 1-3 show a descending eighth-note pattern. Measures 4-5 are rests. Measures 6-7 show a descending eighth-note pattern. Measures 8-9 are rests. Measures 10-11 show a descending eighth-note pattern.

OVERDRIVE (mild)
with pick

A musical score for Violin 1 (Vc. 1st) on a bass clef staff. The score consists of two measures. The first measure begins with a grace note followed by a sixteenth-note pattern: B, A, G, F#; C, B, A, G; D, C, B, A. This is followed by a eighth-note B and a sixteenth-note G. The second measure contains a single eighth-note rest. The score includes dynamic markings (p, f), performance instructions (3, l), and slurs.

A musical score for Viola 2 (Vc. 2^o) spanning ten measures. The score begins with a dynamic *f*. The first measure features a grace note above a sixteenth note, both marked with a 'V'. The second measure contains a sixteenth-note pattern with a '2' over the first note and a '5' over the fifth note. Subsequent measures (3-10) consist primarily of rests, with occasional short vertical strokes or dashes indicating performance instructions.

Vc. 3^o

f

3

5

5

Hpsd. { - - - - - | - - - - - | f | 3 |

Musical score for Marimba, measures 1-10:

- Measure 1: Roll (dynamic f)
- Measure 2: Ordinary pattern (dynamic ff)
- Measure 3: Ordinary pattern
- Measure 4: 5y pattern
- Measure 5: -
- Measure 6: -
- Measure 7: -
- Measure 8: ff
- Measure 9: -
- Measure 10: - (marked with a '3')

Sop. **4** **8** **5** **8**

Nar. When A - ru-ru heard this, she craf-ted A-nu's i-de-a in her heart. In the wild she cre-a-ted En - ki - du, the

CLEAN (mid) with pick

E. Gtr. 1°, Notation

E. Gtr. 1°, Tab

E. Gtr. 2°, Notation play on VI string with bent string; intonation going slightly off is acceptable

E. Gtr. 2°, Tab

E. Gtr. 3°, Notation

E. Gtr. 3°, Tab

A. Gtr. 1°, Notation play on VI string with bent string; intonation going slightly off is acceptable

A. Gtr. 1°, Tab

A. Gtr. 2°, Notation

A. Gtr. 2°, Tab

CLEAN (mid) with pick

Bass, Notation

Bass, Tab

Vc. 1°

Vc. 2°

Vc. 3°

Vc. 4°

Hpsd. *p*

Marimba

Mar.

Dr.

choke the cymbal choke the cymbal

160

3 **8** **4** **8** **5** **8** **4** **8**

f

Sop. 5 8 f 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

E. Gtr. 1°, Tab A 8-8-8 8-8 4-4-4 4-4-4 11-11-11 11-8-8-8 7-7-7-7 7-8
B 6-6-6 6-6 6-6-6 6-6 6-6-6 6-6 6-6-6 6-6

E. Gtr. 2°, Notation play on VI string with bent string

E. Gtr. 2°, Tab T A 6-6-6 6-6 11-11-11 11-11-11 11-11-11 11-11-11 11-11-11 11-11-11
B 4-4-4 4-4 4-4-4 4-4 4-4-4 4-4 4-4-4 4-4

E. Gtr. 3°, Notation

E. Gtr. 3°, Tab T A 5-5-5 5-5 5-5-5 5-5 5-5-5 5-5 5-5-5 5-5
B 5-5-5 5-5 5-5-5 5-5 5-5-5 5-5 5-5-5 5-5

A. Gtr. 1°, Notation play on VI string with bent string

A. Gtr. 1°, Tab T A 6-6-6 6-6 11-11-11 11-11-11 11-11-11 11-11-11 11-11-11 11-11-11
B 4-4-4 4-4 4-4-4 4-4 4-4-4 4-4 4-4-4 4-4

A. Gtr. 2°, Notation

A. Gtr. 2°, Tab T A 5-5-5 5-5 5-5-5 5-5 5-5-5 5-5 5-5-5 5-5
B 5-5-5 5-5 5-5-5 5-5 5-5-5 5-5 5-5-5 5-5

Bass, Notation f

Bass, Tab A 0 0 0 0 0 0 4 4 4 0 0 0 0 0 0 4 4 4 4

Vc. 1°

Vc. 2°

Vc. 3°

Vc. 4°

Hpsd. f

Mar.

Dr. > > > 5 > > > 5 > > > 5 > > > 5 choke the cymbal choke the cymbal

4

8

190

8

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.

III Enkidu

♩ = 56

195

200 rit.

H ♩ = 40

35

Sop. *Gil - gim - maš_ a - na šá - šu - ma i - zak - ka - ra a - na a - a - a - di_*

Nar. *Gil - gam - meš said to him, to the hun - ter...*

calmly, with no aggression or excitement
Gil-gam-meš said to him, to the hun-ter: 'Go, o hun-ter, take

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. *p f*

Vibraphone (motor OFF)

Mar. *mf*

Dr. *p f choke the cymbal choke the cymbal choke the cymbal*

Sop. -

Nar. 5 3 3 with you Šam hat, the har-lot. 8 8 He will see her and go up to her, 8 his herd will be e stranged from him, though he grew up in its pre sence.'

E. Gtr. 1°, Notation -

E. Gtr. 1°, Tab T A B -

E. Gtr. 2°, Notation -

E. Gtr. 2°, Tab T A B -

E. Gtr. 3°, Notation -

E. Gtr. 3°, Tab T A B -

A. Gtr. 1°, Notation (pp) sub ff ff p -

A. Gtr. 1°, Tab T A B -

A. Gtr. 2°, Notation (pp) sub ff ff p -

A. Gtr. 2°, Tab T A B -

Bass, Notation -

Bass, Tab T A B -

Vc. 1° (p) ordinary → at the bridge

Vc. 2° (p) ordinary → at the bridge

Vc. 3° (p) ordinary → at the bridge

Vc. 4° (p) ordinary → at the bridge

Hpsd. 8⁰⁰ 3 3 f -

Marimba 3 mf -

Vib. -

Dr. sub ff sffz p choke the cymbal 3 3 choke the cymbal 3 3 choke the cymbal 3 3 sffz

I ♩ = 56 **215** **6** **4** **220** **8**
Sop. **8** **8** **8** **8** **8**
 im - mar - si - ma i - e - e - ha - a a - na a - na sá - - a - si
 He will see her and will go up to her.
Nar.
 CLEAN with fingers DIST (hard) with pick
E. Gtr. 1°, Notation
E. Gtr. 1°, Tab
 CLEAN with pick DIST (mild) with pick
E. Gtr. 2°, Notation
E. Gtr. 2°, Tab
 CLEAN with fingers DIST (hard) 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
 OVERDRIVE (mild) with E-BOW (NORMAL setting) OVERDRIVE (mild) with fingers OVERDRIVE (mild) with E-BOW (NORMAL setting) OVERDRIVE (mild) with fingers OVERDRIVE (mild) with E-BOW (NORMAL setting) OVERDRIVE (mild) with fingers OVERDRIVE (mild) with E-BOW (NORMAL setting)
Bass, Notation
Bass, Tab
 ordinary f ordinary ff
Vc. 1°
Vc. 2°
 f at the bridge
Vc. 3°
 mf at the bridge
Vc. 4°
Hpsd.
Mar.
 choke the cymbal choke the cymbal choke the cymbal choke the cymbal choke the cymbal
Dr. f

rit.

Sop. **8** **8** **4** **8** **6** **8** **225** **5** **8** **4** **8** **8**

Nar. After 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

at the bridge
Vc. 1°

at the bridge
Vc. 2°

at the bridge
Vc. 3°

at the bridge
Vc. 4°

Hpsd.

Mar.

Dr.

J = 40

230 4 8 6 8 4 8 235 8 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.

Vib.

Dr.

OVERDRIVE (mild) with fingers

CLEAN with fingers

OVERDRIVE (mild) with fingers

mf

OVERDRIVE (mild) with fingers

CLEAN with fingers

OVERDRIVE (mild) with fingers

f

CLEAN with fingers

OVERDRIVE (mild) with fingers

f

with E-BOW (NORMAL setting)

with the mute

with the mute

with the mute

with the mute

p

Vibrphone (motor OFF)

choke the cymbal

choke the cymbal

mf << f

choke the cymbal

39

4 8 6 8 5 8 240 4 8 8 8 6 8

Sop.

Nar.

E. Gr. 1°, Notation

E. Gr. 1°, Tab

E. Gr. 2°, Notation

E. Gr. 2°, Tab

E. Gr. 3°, Notation

E. Gr. 3°, Tab

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°

Hpsd.

Vib.

Dr.

choke the cymbal

ffz ——————○ *mf* ——————*f* *ffz* *ffz*

245

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.

Vib.

Dr.

CLEAN with fingers

OVERDRIVE (mid) with fingers

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

250 41