HYMNS TO INANNA

THESIS

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By

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The poetry of Sumer, inscribed in cuneiform script on clay tablets dating from 2000 B.C., is considered humanity's earliest written literature. *Hymns To Inanna* is a three-movement, mixed media work based on adapted English translations from ancient Sumerian text. The text is sung by SATB choir and musically illustrated by harp, flutes, percussion, and computer-generated sound (on tape).

My musical setting displays these hymns not as a reflection of antiquity but as a timeless expression of spiritual thought. Certain elements of the composition evoke associations with early culture and music. These components, however, are transformed or merged with musical characteristics of other eras, idioms, and forms thus representing a conceptual and stylistic "bridge" between past, present, and future.
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PREFACE

HYMNS TO INANNA is a three-movement, mixed media work based on English translations from ancient Sumerian text. The text is sung by SATB choir and is musically illustrated by computer-generated sound (on tape) and by an acoustic instrumental ensemble including harp, flutes and percussion.

The purpose of the musical setting is to display these hymns not as a fragment of antiquity but as a timeless expression of spiritual thought.

Certain elements of the composition deliberately evoke associations with early culture and music. These components, however, are transformed or merged with musical characteristics of other eras, idioms, and purposes thus representing a conceptual and stylistic "bridge" between past, present, and future.

History

The Sumerians were a non-Semitic, non-Indo-European people who flourished in southern Babylonia from the beginning of the fourth to the end of the third millenium B.C. During this long stretch of time the Sumerians, whose racial and linguistic affiliations are still unclassifiable, constituted the dominant cultural group of the entire Near East. This cultural dominance manifested itself in three
main areas of impact.

1. The Sumerians created the cuneiform system of writing which was adopted by nearly all the peoples of the Near East and without which the cultural progress of western Asia would have been largely impossible.

2. The Sumerians developed religious and spiritual concepts that profoundly influenced all the peoples of the Near East, including the Hebrews and the Greeks. Moreover, by way of Judaism, Christianity, and Mohammedanism, many of these spiritual and religious concepts have permeated the modern civilized world.

3. The Sumerians produced a vast and highly developed literature, largely poetic in character, consisting of epics and myths, hymns and lamentations, proverbs and "words of wisdom." These compositions are inscribed in cuneiform script on clay tablets which date largely from approximately 2000 B.C.¹ In the course of the past hundred years, thousands of these literary pieces have been excavated, although an even greater number may remain yet undiscovered. As literary products, these Sumerian compositions rank high among the creations of civilized man. Unique and extraordinary in their significance, the clay tablets of Sumer comprise the earliest written literature ever uncovered.

Although the majority of inscribed tablets now available were excavated almost half a century ago, the translation, interpretation, and dissemination of Sumerian literature has made slower progress than its importance would seem to merit. Linguistic and archeological obstacles are the reason. Deciphering the grammar and vocabulary of the Sumerian language (it is unlike any other known language, living or dead) has challenged scholars and translators. Physical characteristics of the source material (the ancient unbaked clay tablets are often found in fragments) are also responsible for textual difficulties. These artifacts however, hold a place of unquestionable importance in the history of civilization; the continuing restoration of Sumerian literature is certain to enrich the humanities with one of the most magnificent groups of documents ever brought to light.

Text

In choosing the text of *Hymns to Inanna* for musical treatment, I have considered both the philosophical content of the literature and the fact that many other religious concepts and writings, contemporary as well as historical, are rooted in Sumerian theological thought.

Multiplying the value of this literature's seminal qualities is the fact that it has come down to us as actually written by the scribes of four thousand years ago. Unlike most religious texts, the liturgical poetry
of Sumer's clay tablets is an original expression, unmodified, uncodified, unedited, and unscathed by scholarly prejudices with diverse motives and ideologies to satisfy. 2

Religions are, by definition, created by the people—not the gods—that they serve. Throughout the millennia of recorded civilization, a diversity of religions has evolved, each reflecting the deep inner beliefs of its collective makers.

The farthest reaches of cultural documentation lead to the ancient Sumerian civilization, where cuneiform writing was first invented and the oldest written literature created.

It was in Sumer that the first great urban centers came into being, and it was in these cities that the cuneiform system of writing was developed through the centuries, to spread over the ancient Near East.

...Sumerian ideas, techniques, and achievements in the areas of religion, education, literature, and law left a deep impression on their neighbors, and to some extent even on the culture of modern Western man. In more than one respect, Sumer may justifiably be designated the "cradle of civilization." 3

Numerous parallels between this progressive culture and our own can be drawn. Their religion, however, shows the influence of a divine figurehead that contemporary theology lacks.

2ibid., pp. 12, 20.

Female deities were worshipped and adored all through Sumerian history... but the goddess who outweighed, overshadowed, and outlasted them all was a deity known to the Sumerians by the name of Inanna, "Queen of Heaven," and to the Semites who lived in Sumer by the name of Ishtar. Inanna played a greater role in myth, epic, and hymn than any other deity, male or female.4

The goddess Inanna is uniquely significant because unlike deities such as Juno or Hathor or Athena or Virgin Mary, she does not represent a small slice of life, a specialized realm of divinity. She is all of life: the glorious and the fearsome, the child and the warrior, the eternity and the now.

In Sumerian, Inanna's name means literally "Queen of Heaven," and she was called both the First Daughter of the Moon and the Morning and Evening Star (the planet Venus). In addition, in Sumerian mythology, she was known as the Queen of Heaven and Earth and was responsible for the growth of plants and animals and fertility in humankind. Then, because of her journey to the underworld, she took on the powers and mysteries of death and rebirth, emerging not only as a sky or moon goddess, but as the goddess who rules over the sky, the earth, and the underworld. Here was the goddess in all her aspects....5

Like many scholars, archeologists, anthropologists, and philosophers who have dedicated years of creative research toward greater knowledge of Inanna and her people, I am inspired by her limitless persona.

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5Wolkstein and Kramer, op. cit., p. xvi.
Inanna was celebrated and glorified not only in epic and myth, but also in a vast hymnal repertoire consisting of a varied assortment of psalms, lyrics, and chants as well as numerous dirges and threnodies. ... In these hymnal compositions, as in the epics and myths, the goddess emerges as a complex, many-sided personality embodying contrasting attitudes and contradictory characteristics.\(^6\)

The seven hymns known as the Iddin-Dagan Hymns (named for King Iddin-Dagan who reigned around 1900 B.C.) are attempts by the Sumerian temple poet to reveal Inanna’s glory and come close to, as well as to attract, the Goddess of Love, so that she will descend once again from heaven to earth.

The second hymn (Loud Thundering Storm) relates to the monthly worship of Inanna by the gods and people of Sumer. This description of Inanna’s raging, stormy aspects completes the multi-faceted view that the Sumerian poets present of their passionate, fructifying, yet terrifying and unfathomable Goddess.\(^7\)

The hymns to Inanna acknowledge her myriad achievements and aspects. She is radiant, thundering, destructive, defiant, judgemental, kind, generous, peaceful, healing, erotic, decisive, discerning, wise, transcendent, loving, fertile, joyous, and ever youthful. But the fullness of Inanna’s being goes beyond these separate aspects. Inanna is the Goddess of Love. Formed from all of life, the Goddess of Love gives forth desire that generates the energy of the universe.\(^8\)

\(^6\)Kramer, From the Poetry of Sumer, p. 84.

\(^7\)Wolkstein and Kramer, op cit., p. 207.

\(^8\)Ibid., p. 169.
The first hymn to Inanna, "The Holy Priestess of Heaven," is a greeting. Her radiance and light are welcomed from afar. As the daughter of the moon god, she belongs to the sky deities, who are worshipped for their tremendous power, consciousness, majesty, and transcendence.

The second hymn to Inanna changes the perspective of the worshipper from that of a distant bystander to that of a "captured" participant. By means of a monthly ritual, the people of Sumer are raised into a relationship with their goddess.

In the first twelve lines of "Loud Thundering Storm," all that is mysterious, awesome, and beyond human control or knowledge--both in the external world of the raging storm and in the internal world of the emotions of the heart--is likened to the persona of Inanna.

The fifty lines that connect the passionate, destructive Inanna to the magnanimous, all-knowing Inanna are not intact. Yet both in heaven and on earth, dark and frightening moments are followed by calm and order. The end of chaos and the reestablishment of order were symbolized for the people of Sumer by the point in the lunar cycle when "the crescent moon reaches its fullness."

Inanna then assumes her destined role and empowers the holy form of existence; her spiritual force moves from the wild and unpredictable "heart" to the all-knowing and all-
seeing "eye." So, too, the animals, people, and gods who are governed by their uncontrollable instincts go before their queen in order to discover their own form and destiny. What they discover is the experience of being linked to the "eye" or inner light of their goddess. The incredible energy of the storming goddess, now brought into the social order, emanates with such luminosity and intensity that the people are captured and lifted into a state of "greater light."

The final hymn, "Joy of Sumer," is the culmination of the seasonal, monthly, and daily ties created between Inanna and Sumer. She descends from heaven and enters into direct union with the people of Sumer through their earthly king.

Inanna's descent is needed to set in motion the annual cycle of life on earth. The mystery of human life, connected to the mystery of natural life, dwells with the Goddess of Love. Inanna's cosmic light, which shines from the heavens all year, this day appears on earth. Male and female, heaven and earth, mortal and divine have united and a new year has begun. The spirit of love has descended and is reborn on earth.

Hymns to Sumerian deities and kings may have been created for dedications of new temples or statues or for festivals involving public processions. The last hymn in the group, "Joy of Sumer" was clearly recited to celebrate
King Iddin-Dagan’s divine reunion with the goddess Inanna in the traditional religious ritual.9

Dedicated scholarly efforts have provided a substantial body of deciphered, translated works from the original Sumerian, many of them focusing on the goddess Inanna. Since part of my goal in composing this musical work is to advance public appreciation of these early religious and philosophical ideals, I searched among all available writings to find easily understood emotions and verbal images—poems that could carry meaning to a contemporary person without special education in ancient history. The triptych that I chose from the Iddin-Dagan hymns expresses the most enduring, universal themes. Additionally, as a group they complement each other in fully presenting the diverse facets of the goddess and her relationship with the Sumerian people.

The complete edited text for all three movements of Hymns to Inanna appears in fig. 1.

Form

The ancient scribes had a fine sense of emotional balance in the sequence of these hymns, and the order of the musical movements in based on that of the original

FIGURE I: ADAPTED TEXT

I. The Holy Priestess of Heaven

"Hail!!" to the Holy One who appears in the heavens!
"Hail!!" to the Holy Priestess of Heaven!
"Hail!!" to Inanna, Great Lady of Heaven!

Awesome Lady!
You fill the heavens and earth with light!
"Hail!!" to Inanna, First Daughter of the Moon!

Holy Torch! You fill the sky with light!
You brighten the day at dawn!
"Hail!!" to Inanna, Great Lady of Heaven!

Mighty, majestic, and radiant,
You shine brilliantly in the evening;
You brighten the day at dawn.
You stand in the heavens like the sun and moon!
Your wonders are known both above and below!

II. Loud Thundering Storm

Proud Queen of the Earth Gods,
Supreme among the Heaven Gods!
Loud Thundering Storm, you pour your rain over all the
lands and all the people.
You make the heavens tremble and the earth quake.
Great Priestess, who can soothe your troubled heart?

You flash like lightening;
You throw your fire across the earth.
Your deafening command, whistling like the South Wind,
splits apart great mountains.
You trample the disobedient like a wild bull;
Heaven and Earth tremble!
Holy Priestess, who can soothe your troubled heart?

Your frightful cry descending from the heavens devours
its victims.
Your quivering hand causes the midday heat to hover over
the sea.
Your night-time stalking of the heavens chills the land
with its dark breeze.
Holy Inanna, the riverbanks overflow with the flood-waves
of your heart.....

......

x
On the seventh day,
    when the crescent moon reaches its fullness,
You mount the steps to your high throne,
In all majesty.

The gods of the land come before you.
The gods of heaven and earth kneel before you.
The living creatures and the people of Sumer
    come before you, parade before you,
Caught in your gaze
And held in your holy yoke.

III. Joy of Sumer

Radiant, radiant,
My Lady looks in sweet wonder from heaven!
The people of Sumer parade before the holy Inanna.
The Lady Who Ascends into the Heavens,
Inanna, is radiant!
poetry. The overall form of the movements is derived from the structure of the text. Elements of form within the movements also relate to the written and implied content of the hymns.

In the laudatory first movement, "The Holy Priestess of Heaven," choral presentation of the text is the dominant feature. There are brief instrumental interludes as well as instrumental/vocal exchanges, some being imitative in quality.

The "Hail! to Inanna..." refrain is presented with identical rhythmic values and similar harmonizations at each occurrence of the phrase. These words capsulize the message of the entire hymn; their reinforcement creates a foundation and a recurring summary.

The music does not, however, culminate with the broad strokes of this refrain at the end of the movement. It goes one step further: Instead of concluding with more loud declamations of glory, the music moves into a serene chorale that symbolizes the divine wonderment and praise of the worshipping heart.

"Loud Thundering Storm" is loosely programmatic and makes prominent use of taped computer music elements and instrumental forces to accompany the choir.

The fact that a section of text is missing from the original clay tablet introduces an opportunity, not a
problem. Within this movement the transition from stormy chaos to peaceful order is accomplished strictly by musical means, not through verbal explanation. The archeologist's misfortune is the composer's creative challenge.

The music of the final movement, "Joy of Sumer," is rooted to a scintillating ostinato in the taped computer music part of the orchestration. Contrapuntal layers of choir, flutes, harp, and percussion float over the repeating, shifting rhythms of the ostinato.

The movement begins with tape alone. After the first modulation is completed in the computer music solo, canonic phrases in longer rhythmic values enter over the ostinato. The second modulation raises the overall pitch by another semitone and is colored by various combinations of tape with acoustic instruments. The concluding section of "Joy of Sumer," uses textural density and rhythmic complexity to heighten the musical intensity as it approaches the final cadence.

**Orchestration**

The elegant, image-filled poetry of *Hymns to Inanna* makes its own music. Rhythm is uniquely ingrained in the Sumerian language, and even the English translation retains harmonies and cadences of poetic thought. It seems natural that these words be joined with the music of instruments and singing voices, as indeed they were in ancient Sumer.
Artifacts and literary sources document the use of many different instruments, particularly strings and percussion.

The sacred nature of these musical instruments is suggested by texts which relate that offerings were brought to lyres as to statues of the gods.

Harps, lyres, tambourines, kettledrums, reed pipes, double-reed pipes, assorted aerophones, and a wide variety of drums are all specifically mentioned in written materials. Especially fascinating are illustrations of musicians in ancient art. Pictures, relief carvings, plaques, statues, and the uniquely characteristic "cylinder seals" created by ancient Sumerians provide insights and information about ancient art and music.

Music, both instrumental and vocal, played a great role in Sumerian life, and some of the musicians became important figures in temple and court. Beautifully constructed harps and lyres have been excavated in the royal tombs of Ur. Percussion instruments such as the drum and tambourine were quite common, as were pipes of both reed and metal. Poetry and song flourished in the Sumerian schools. Although virtually all the recovered texts are hymns to gods and kings, there is little doubt that music, song, and dance were a major source of entertainment both at home and in the marketplace.

Bow harps feature tuned strings attached to a curved bow on one end and inserted into a boxlike resonator at the

10 Wolkstein and Kramer, op. cit., p.122
other end. Bow harps appeared in Egypt and Sumer at least five thousand years ago and various forms of them are still used in some parts of the world.\(^1\)

There is a special Sumerian hymnal genre known as "balag." The word "balag" probably means "harp," and it may be assumed that the balag chants were accompanied by that musical instrument.\(^12\)

Box lyres, like early harps, date back at least five thousand years, and examples encrusted with gold or silver and precious stones have been found in diggings at the royal cemetery at Ur.\(^13\)

Of the three categories of Sumero-Babylonia instruments--percussion, winds, and strings--the strings are traditionally associated with potency and with the cult that is played before the goddess Inanna and the king. The harp's sound is said "to drown out the southern storm," providing us with some idea of the loudness of the music it produced. Other texts liken the sound of a stringed instrument, perhaps a lyre, to the thunder of the Storm God. Bulls--the animal symbol of storm and


\(^{12}\) Samuel Noah Kramer, From the Poetry of Sumer (Berkeley, 1979), p. 15.

\(^{13}\) David Reck, op.cit., p. 129.
fertility gods--are carved into the soundboxes of lyres excavated at the Royal Cemetery at Ur. The bull thus seemingly emits the thunderous sound of this stringed instrument.\textsuperscript{14}

Allusions to the tautness of the strings of instruments such as lyres are found in Sumerian and Akkadian love charms to ensure potency.\textsuperscript{15}

The art of drum making and playing was obviously highly developed and specialized. The tigi-, lilis-, and sem- drums and the ub-, meze-, and ala- tambourines are among the instruments whose names and importance are known to us from their many mentions in ancient literature, but whose exact descriptions and playing techniques are uncertain.

In Sumerian sacred art, tambourines are usually held by nude female figures and, in one instance, on a cylinder seal from Mari, by the goddess Ishtar/Inanna. Accordingly, the instrument is associated with sexual love, and with seduction, and perhaps with the cult of the goddess.\textsuperscript{16}

Small pottery statuettes of women playing round frame drums with their hands have been dug from the

\textsuperscript{14}Wolkstein and Kramer, \textit{op. cit.}, pp. 198-199.


\textsuperscript{16}Wolkstein and Kramer, \textit{op. cit.}, p. 196.
ruins of Ur (2000 B.C.); similar drums, often associated with rattling jangles attached, are played to this day in the Middle East, where they are still associated with the singing and dancing of women. ...this instrument migrated to Europe (along with many others from the Middle East) where it became known as the tambourine, and where--nearly four thousand years after Ur--it is played by the women of gypsy ensembles and Salvation Army bands!  

The ancient Egyptian and biblical sistrum (it dates from at least 2500 B.C.) is used to this day by the congregation and priests of the Ethiopian Coptic Church to praise the Lord in services and sound.  

Although specific musical performance instructions are not notated in the original text of Hymns to Inanna, the playing of string instruments and drums are described in some of the collection's hymns. It seems likely that the antiphons or refrains that occur in this composition would have been accompanied by one or several instruments.  

This work, therefore, combines the oldest types of instruments (drums, harp, flutes, etc.) with the most modern (digital) and symbolizes the musical pulse of Inanna spanning the centuries.  

Texture  
The textures of this work are comprised of singers, instruments, and tape; these are all used individually and

17 Reck, op. cit., p. 105.  
18 Ibid., p. 98.  
in every possible combination. The tape is co-ordinated with choir and instruments by time markings and sound cues notated in the score.

The voices of the choir are employed in both traditional and contemporary writing styles. Ancient literary sources make frequent mention of song, chant, and recitation (which may include instrumental accompaniment.) Scholars have also concluded that antiphony was common, although exact styles and applications are yet to be ascertained.

"The early second-millenium poem called The Exaltation of Inanna has choruses, probably to be sung antiphonally...."20

My setting of Hymns To Inanna uses some elements of chant and antiphony in the second movement, "Loud Thundering Storm." It begins with a liturgical call and response. The turbulent, storming section which then unfolds employs some samples of antiphonal psalmody (split phrases or alternating verses). In the setting of "Your deafening command, whistling like the South Wind, splits apart great mountains," (p. 60-61) the phrase moves from full choir, to soprano soloist, back to full chorus. At the end of the storm, the phrase "Holy Priestess, who can soothe your troubled heart..." is repeated responsorially.

The final section of this movement also features several chanted and sung phrases presented in a responsorial texture.

In the first movement, The Holy Priestess of Heaven, there are many examples of two other traditional compositional techniques, chorale and counterpoint. Imitative textures [Example: "To the Holy Priestess..." (pp. 4-5, mm.#15-18)] alternate with thick choral harmonies [Example: "Hail to [anna..." (pp. 5-6, mm.#19-23)] throughout the movement.

Other contrapuntal devices used in this setting include suspension (p. 23, mm.#83-86) and imitation of harmonized choral phrases by instruments and instrumental groups (pp. 32-37, mm.#124-141).

These textures are not always strictly traditional, however. Contrary contrapuntal motion is freely shifted into parallel motion using intervals such as 4ths, 5ths, or 7ths. (Example: p. 23, mm.#86-88)
In "Joy of Sumer" the canonic entrance of women's voices and flutes (pp. 97-100, mm.#38-45) confirms musically a sense of grace and balance. The section immediately following (pp. 100-102, mm.#46-53) typifies strict tonal imitation at regular intervals of time displacement.

The next phrase (pp. 103-104, mm.#54-57) employs a combination of contrapuntal devices: species counterpoint in longer durational values, strict imitation, and derivative counter-melody. A contrasting effect is created by the chanted unison (at the octave) that follows.

The conclusion of "Joy of Sumer" is a more complex contrapuntal vocal arrangement overlaid with rich instrumental textures. Complete melodic phrases as well as smaller motives are imitated, altered, and exchanged. The increasing thickness and complexity of the choral and instrumental patterns heightens intensity toward conclusion: a sudden alignment of pitch and rhythm (symbolizing transcendental unity) cadencing over brilliant streams of sound from the computer music tape.
Hymns To Inanna incorporates composite timbres involving the highlighting of acoustic timbres through complementary programming of computer generated timbres.

The taped part of the instrumentation is used in a different way within each of the three movements.

In the first, it precedes the acoustic forces. It is a ringing primal pulse, a call to worship, an awakening of consciousness.

The tape part of "Loud Thundering Storm" plays many roles. Wild, uncontrollable, powerful forces of nature and emotion are represented sonically. The juxtaposition of the live choir, chanting and singing, against the thick, wailing glissandos of a "synthetic choir" create an interesting drama and a form of textural counterpoint.

Contrasting the second movement's thick layers of sound is the pristine tape ostinato in "Joy of Sumer." The pattern is expressed in traditional notation, and there is a further difference in its use as the musical foundation for the movement as a whole.

Instrumental forces are used soloistically and sectionally, as well as providing accompaniment to choir and vocal solo material.

This work explores coloristic aspects of percussion instruments in addition to their rhythmic significance. Rhythmic motives are present in all components of the ensemble, providing a unifying force.
Tonal Organization

In Sumerian music, development can be traced from a pentatonic scale to a later heptatonic scale. Hymns to Inanna uses these prototypes of tonal organization as well as the expanded vocabulary of contemporary music.

Pitch materials for choir and instruments include a wide variety of structures: Pentatonic, diatonic, non-tonal, and quartal elements are used freely to suit the changing character of the text.

The computer-generated music incorporates a variety of techniques: Realization of tonal music representable in standard notation; computer programmed elements that imitate sounds of nature or are similar to known acoustic instruments; application of "random-value" and quasi-random functions; and combinations and/or variations on the above methods.

Performance Considerations

The integration of tape with acoustic forces presents both logistical and musical challenges. Coordinating the

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elements in a practical, dependable manner is critical for success in performance.

Composers have approached this problem with a variety of possible solutions. Some of these precedents, however, would be difficult with the large ensemble required by *Hymns to Inanna*; others seem to overlook the musical sensibilities of live performers. In my scoring, the different ways that the tape is used in each movement determine multiple answers to the same question.

In the first movement, performers follow the tape without the need for subsequent cues.

"Loud Thundering Storm" uses the tape as an ever-changing sonic environment. The piece moves forward by means of logical, well-spaced sound cues that have a reasonable amount of inherent flexibility in coordinating with performers' responses. Detailed information about cue intervals and characteristics is notated in the score.

The final movement maintains the constant, repetitive tempo of the computer music. The tape part is completely notated and can be integrated through traditional musical means.

Other performance considerations include: careful text placement in the choral setting to provide logical metric stress and melodic contour in words and phrases, and practical, idiomatic scoring for instruments.
Conclusion

The emotional and spiritual impact of any piece of music is exclusively a personal experience on the part of the listener. It cannot be judged objectively.

Musical appropriateness in the setting of a text or the scoring of instruments and voices, however, can be critically discussed with objective, as well as aesthetic, criteria.

Is the mood of the music harmonious with the content of the text? Is the structure logical? Are the abilities of the ensemble used to good advantage? Is the work coherent in form? Individual tastes and preferences understandably account for personal responses to music, yet there are many questions that can aid in evaluating the degree to which a piece of music meets its own intended goals.

Any compositional method employed in writing music—from functional harmony to serialism, indeterminacy, or computer-assisted composition—implies a superstructure of subjective choices. The fulcrum of decision is the ear of the composer.

I believe it is important for music to offer satisfaction and meaning to performers because they seek to
express their own hearts through it. They create the living sounds of musical communication.

Music does not fully exist until it is realized in performance. The notated score is a representation of music in a form apart from itself: it is a set of instructions, a recipe for the actualization of music.

There is unquestionable artistry in the judicious, creative skill of musical notation. There can be pure genius in the alchemy of composition.

But it is the real vibrations of music, its physical textures, sonorities, and rhythms, that connect earthly ears to abstract illuminations.

In Sumerian, the word for ear and wisdom is the same. The ear, which is located mostly internally and is coiled like a spiral or labyrinth, takes in sounds and begins to transform the imperceptible into meaning. 22

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22 Wolkstein and Kramer, op. cit., p. 156.
PERFORMANCE NOTES

Instrumentation

Large SATB choir (some solo parts)
4 Flutes (1st Flutes doubles on piccolo)
1 Harp
Percussion ensemble (minimum number of players = 4)
Timpani
Bass Drum
Cymbals
Large Gong
Small Gong
Suspended Cymbal
Triangle
Crotale
Tambourine
Glockenspiel
Chime
Snare Drum
Tom-tom
Sistrum
Bell Tree
Vibrabone
Wind Chimes
Tam-Tam
Wind Sounds (may be wind machine or other device)
2 Bows (for use in bowing vibraphone and tam-tam)

Sound system (stereo tape recorder, amplification, and high-fidelity speakers) required for tape playback

Additional Instructions

Tape Coordination:
The tape part is supplied as a stereo reel-to-reel recording. The first section of tape is a test tone at 0 dB for setting levels in rehearsal.
"STOP" and "START" cues (there is one tape segment in each movement) are notated in the score. Colored leader tape is spliced between each tape segment to mark the endings of the segments and to facilitate cueing. After stopping when a tape section has been played, cue up the next movement's tape segment by advancing to the end of the intervening leader tape.
In the middle of the second movement, *Loud Thundering Storm*, sounds from the tape serve as coordination cues to the conductor and the performers. This part of the score is largely non-metric; boxed numbers (which are measure numbers in all the rest of the score) are used in this section as *cue numbers*. Dark arrows under the cue numbers indicate cues that must be given by the conductor (pointing down) and sound cues (pointing up) from tape or instruments. Dotted lines also provide coordination references.

Two forms of time notation are included to facilitate ensemble/tape coordination. Total elapsed time appears at the bottom next to the tape notation section of the score. At the top, approximate time (in seconds) between cues is shown next to the boxed cue numbers.

\[
\uparrow = \text{highest possible pitch}
\]
\[
\downarrow = \text{lowest possible pitch}
\]

Pitch clusters indicate approximate pitches.

pp. 81 - 82: Choir enters immediately when the tape "choir" begins to fade.

Notations ("Tenor," etc.) given with vocal solos suggest possibilities, not limitations. Strong, expressive singers are desirable, regardless of part classification.

To minimize visual clutter, rests are omitted in some particular instances.

Percussion: Lines or staves where no notes are played on a full page (all movements).

All sections, pp. 58 - 82: Lines or staves where no material is played between cue numbers.
HYMNS TO INANNA

I. The Holy Priestess of Heaven

Soprano

Alto

Tenor

Bass

Flutes

Harp

Timpani

Susp. Cym.

Triangle

Tape
Soprano

Alto

Tenor

Bass

Flute 1

Flute 2

Flute 3

Flute 4

Harp

Timpani

Bass Drum

Cymbals

Gong

Susp. Cym.

Triangle

Tape

poco accel.

Hail! Hail! Hail! to the Holy Priestess of Heaven!
Majestically

Soprano

Alto

Tenor

Bass

Flutes

Flutes

Harp

Timpani

Bass Drum

Cymbals

Gong

Susp. Cym.

Triangle

Crotalos

Tape
Soprano

Alto

Tenor

Bass

Flutes

Harp

Timpani

Bass

Drum

Cymbals

Gong

Susa.

Cym.

Triangle

Tambourine

Crotales

Tape
Brilliant

Soprano

Alto

Tenor

Bass

Flute 1

Flute 2

Harp

Timpani

Bass Drum

Tambourine

Gong

Snare Drum

Triangle

Cymbal

Tape
You fill the Heavens Heavens and Earth with Light!

Animated
Glorious

Soprano

Hail to thee! First Daughter of the Moon!

Alto

Hail to thee! First Daughter of the Moon!

Tenor

Hail to thee! First Daughter of the Moon!

Bass

Hail to thee! First Daughter of the Moon!
Holy Torch! You fill the sky with
Soprano

Light! Light! Light! Light! with Light Light

Alto

mf

Ho-ly Torch! Fill the sky Fill the sky with Light

Tenor

mf

Ho-ly Torch! Fill the sky Fill the sky with Light You bright-en

Bass

Ho-ly Torch! Light! with Light Light You bright-en

Flutes 1 2

Flutes 3 4

Harp

Timpani

Bass Drum

Cymbals

Gong

Susp. Cym.

Triangle

Tape
Resounding, magnificent

Soprano:

Alto:

Tenor:

Bass:

Flutes:

Harp:

Timpani:

Bass Drum:

Cymbals:

Gong:

Suspended Cymbal:

Triangle:

Tape:
Soprano

Alto

Tenor

Bass

Flutes

Harp

Timpani

Tuba

Drum

Cymbals

Gong

Sax.

Susp.

Cym.

Triangle

Percussion
(solo) You shine

Soprano
You shine brilliantly in the evening, You

Alto
You shine brilliantly in the evening, You

Tenor
You shine brilliantly in the evening, You

Bass
You

Flutes 1 2

Flutes 3

Harp

Timpani

Bass
Drum
Cymbals
Gong
Suspended Cymbals
Triangle

Tape
Soprano

You stand in the Heavens like the sun and the moon at dawn.

Alto

You stand in the Heavens like the sun and the moon at dawn.

Tenor

You stand in the Heavens like the sun and the moon at dawn.

Bass

You stand in the Heavens like the sun and the moon at dawn.
Soprano
You stand in the Heav'ns like the sun and the moon

Alto
You stand like the sun and the moon

Tenor
You stand like the sun and the moon

Bass
You stand like the sun and the moon

Flutes

Harp

Timpani

Bass Drum

Cymbals

Gong

Susp. Cym.

Triangle

Tape
Soprano

Alto

Tenor

Bass

Flutes

Flute 2

Harp

Timpani

Bass Drum

Gong

Serp. Cym.

Triangle

Crotale

Tape
Soprano

Alto

Tenor

Bass

Flute 1
Flute 2

Flute 3
Flute 4

Harp

Timpani

Drum

Cymbals

Gong

Suspended Cymbals

Triangle

Tape
II. Loud Thundering Storm

1. Loud Thundering Storm

2. Motto rubato

3. Soprano

4. Alto

5. Tenor

6. Bass

7. Flutes

8. Harp

9. Timpani

10. Bass Drum

11. Cymbals

12. Gong


14. Triangle

15. Crotal Tap

16. Tape Tacet
Soprano
Alto
Tenor
Bass

Flute 1
Flute 2

Harp

Timpani
in the distance

Bass
Drum

Cymbals

Gong

Susp.
Cym.

Triangle

Snare
Drum

Tape
Forceful, marcato

Soprano

Alto

Tenor

Bass

Flutes 1

Flutes 2

Harp

Timpani

Bass Drum

Cymbals

Gong

Swiss Cym.

Triangle

(change to Wind chimes)

Loud Thun-der-ing Storm,

Loud Thun-der-ing Storm,

Loud Thun-der-ing Storm,

Loud Thun-der-ing Storm,

Loud Thun-der-ing Storm,

Loud Thun-der-ing Storm,

Loud Thun-der-ing Storm,

Loud Thun-der-ing Storm,
Lightly, whispering, not together

Rain, rain, rain, rain, ...

Rain, rain, rain, rain,

Over all the lands and all the people.

Rustling pizzando (upper register)

Random pitches, plucked

Tympani

Bass Drum

Cymbals

Gong

Sosp. Cym.

Triangle

Wind Chimes

Tape
Soprano

 Alto

 Tenor

 Bass

 Piccolo

 Flutes 3

 Flutes 4

 Harp

 Timpani

 Bass

 Drum

 Cymbals

 Gong

 Susp., Cymth.

 Triangle

 Tape
Soprano  
Alto  
Tenor  
Bass  
(solo)
Piccolo  
Flutes  
(3)
Flutes  
(4)
Harp  
Timpani  
Bass  
Drum  
Gong  
Susp.  
Cymb.  
Triangle  
Snare Drum  
Tap  
People  
People  
People  
Harsh, overblown octaves
Thunder Effect
Tam-Tam
Taps
Forceful, marcato

You make the Heavens tremble

Harp

Timpani

Bass Drum

Tam-Tam

Gong

Suspended Cymbals

Triangle

Tape
Alto
Tenor
Bass
Flutes 2
Flutes 3
Soprano
You make the Heav - ens trem - ble
You make the Heav - ens trem - ble
You make the Heav - ens trem - ble
You make the Heav - ens trem - ble
Flute 1
Flute 2
Flute 3
Flute 4
Harp
Timpani
Bass
Drum
Cymbals
Gong
Surp.
Cym.
Triangle
Tape
You make the Heavens tremble and the Earth quake. You make the Heavens.
Soprano

Alto

Tenor

Bass

Flutes 1

Flutes 2

Harp

Timpani

Bass Drum

Cymbals

Gong

Suss. Cym.

Triangle
Soprano
Heart, your troubled Heart?

Alto
Heart?
solo

Tenor
Heart, your troubled Heart?

Bass
Heart, your troubled Heart?

Piccolo

Flutes

Harp

Timpani

Bass Drum

Cymbals

Gong

Sust. Cymb.

Triangle

Tom-Tom

Tape
Flutes
Harp Thunder Effect
Timpani
Bass Drum
Cymbals
Gong
Susp. Cym.
Triangle
Tam-Tam
Taps
Violent

(Articulate all consonants very persuasively)

Soprano

Alto

Tenor

Bass

Piccolo 1

Flutes 2

Harp

Timpani

Bass Drum

Cymbals

Gong

Surp. Cym.

Triangle

Tape
Soprano
Flash like lightning!

Alto
Flash like lightning!

Tenor
Flash like lightning!

Bass
Flash like lightning!

Piccolo

Flute

Harp

Tune all drums to lowest possible pitch

Timpani
Bass Drum
Cymbals
Gong
Snare Cym.
Triangle

Tape
Soprano
plus your fire across the

Alto
plus your fire across the

Tenor
plus your fire across the

Bass
plus your fire across the

Flutes

Harp

(Basses possible pitch)

Timpani

Bass

Drum

Cymbals

Gong

Surname

Cym.

Triangle

Tape ON

Tape
Approximate time between cues: 10".

Soprano
Earth

Alto
Earth

Tenor
Earth

Bass
Earth

Flutes 1 2
Flutes 3 4

Harp

Timpani

Bass Drum

Gong

Susp. Cym.

Triangle

Wind Sounds

Solo

Long "vocal" glissandos

Tape

Time = 0:00  Total elapsed time = 0:10
Soprano Solo (approximate pitched)

Siren-like, piercing

whistling like the South wind

Splits a part great mountains

Alto

Splits a part great mountains

Tenor

Splits a part great mountains

Bass

Splits a part great mountains

Piccolo

(ALL Flutes)

Flute

Scrape strings with fingernails

Harp

Timpani

Bass Drum

Wind Sounds

Bowed Tam-Tam

Suspended Cymbals

Triangle

Bowed Vibrasphone

Tape
Individually (NOT together) (Shouted) (Together)

**Suprano:**

**Alto:**

**Tenor:**

**Bass:**

**Flutes 1 & 2:**

**Harp:**

**Timpani:**

**Drum:**

**Cymbals:**

**Gong:**

**Susp. Cym.:**

**Triangle:**

**Thunderclap:**

**Tape:**

2:08
Soprano
(Shout)
like a wild bull
Heaven
like a wild bull
Heaven
like a wild bull
Heaven
like a wild bull
Heaven

Alto

Tenor

Bass

Flutes

Flutes

Harp

Timpani

Bass Drum

Cymbals

Gong

Susp. Cyth.

Triangle

Thunderclap

Tape

2:21
Soprano

Alto

Tenor

Bass

Flutes 1 2

Flutes 3 4

Harp

Timpani

Bass Drum

Cymbals

Tam-Tam

Susb. Cym.

Triangle

Tone
Soothe your troubled heart?
Solo

Soprano

Alto

Tenor

(Whisper)

Bass

Soothe your troubled heart.

Who can soothe your troubled heart?

Who can, who can, who can

Holy Priestess, who can soothe your heart.

Flutes

Flutes

Harp

Timpani

Bass Drum

Cymbals

Gong

Swiss Cymbals

Triangle

Rain

Tape
Soprano:
Soothe your troubled heart?

Alto:
Soothe your heart troubled heart?

Tenor:
Troubled heart?

Bass:
Troubled heart?

Flutes 1 2

Flutes 3 4

Harp

Timpani

Cymbals

Gong

Sosp. Cym.

Triangle

Thunder

Tape

4:00
Enter individually (NOT together) on random pitches. Imitate tape: Long glissandos (lengths of varying duration) with vibrato.

Tape

4:30

5:00
Very dramatic and intense

Alto/Mezzo-Sopr. Solo

ff (Spoken)

Your frightful cry
descending from the heavens devour its victims.

Your quiv-er-ing hand

Rain, Thunder, and Surf continue
Your quiverings hand causes the mid-day heat to hover over the sea.
Solo
Emphatic, NOT fast

Your night-time stalking of the heavens chills the land with its dark breeze.

Holy Inanna!

Rain, Thunder, and Surf continue

Tape
Tutti (Response - Spoken together)

Solo

ff

Holy Inanna!

ff (spoken)

Holy Inanna, the riverbanks overflow with the flood-waves of your heart!

Tutti

Soprano

Holy Inanna!

Alto

Solo

Tenor

Holy Inanna!

Bass

Holy Inanna!

Tutti

Flutes 1 2

Flutes 3 4

Harp

Timpani

Bass Drum

Cymbals

Gong

Suss. Cym.

Triangle

Rain, Thunder, and Surf continue

Tape
Tutti

Response - Spoken together

Soprano

Holy Inanna, the riverbanks overflow with the flood-waves of your heart!

Alto

Holy Inanna, the riverbanks overflow with the flood-waves of your heart!

Tenor

Holy Inanna, the riverbanks overflow with the flood-waves of your heart!

Bass

Holy Inanna, the riverbanks overflow with the flood-waves of your heart!

Flutes

Flutes 4

Harp

Timpani

Bass Drum

Cymbals

Gong

Susp. Cym.

Triangle

Rain, Thunder, and Surf continue

Tape
TACET TO END OF TAPE

Soprano

Alto

Tenor

Bass

Flutes

Flutes

Harp

Timpani

Bass Drum

Cymbals

Gong

Susp. Cym.

Triangle

Bubbling, pointillistic texture

Crashing Surf

Rain and Thunder

8:40
80

Soprano
Alto
Tenor
Bass

Flutes 1 2
Flutes 3 4

Harp

Timpani

Bubbling, pointillistic texture

Threatening, sustained chords

Tape

Crashing Surf

9:30
Distant, ethereal choir
Repeats - Sustains - Fades

Segue

Bubbling, pointillistic texture
Very slow and peaceful

Solo

Ah

On the seventh day

pp

Tape off
when the crescent moon reaches its fullness
You mount the steps to your high throne
In all majesty, in all majesty
In all majesty, in all majesty
Ah

In all majesty, in all majesty
In all majesty, in all majesty
Proclaiming

In all majesty, all majesty, all majesty,

In majesty, all majesty, all majesty, all majesty,

In majesty, all majesty, all majesty, all majesty,

In majesty, all majesty, all majesty, all majesty,

In majesty, all majesty, all majesty, all majesty,

In majesty, all majesty, all majesty, all majesty,
The gods of Heaven and Earth kneel before you—

Ah kneel before you—

Ah kneel before you—
Soprano

Alto

Tenor

Bass

The living creatures and the people of

Flutes 1

Flutes 2

Harp

Timpani

Bass Drum

Cymbals

Gong

Suspended Cymbals

Triangle

Tape
Summer come before you, parade before you,

Flutes

Harp

Timpani

Bass

Drum

Cymbals

Gong

Susp. Cym.

Triangle

Tape
caught in your gaze, And
caught in your gaze, And
caught in your gaze, And
caught in your gaze, And

caught in your gaze, And
caught in your gaze, And
caught in your gaze, And

caught in your gaze, And
caught in your gaze, And
caught in your gaze, And
caught in your gaze, And
Soprano

 Alto

 Tenor

 Bass

 Flutes

 Harp

 Timpani

 Bass Drum

 Cymbals

 Gong

 Susp. Cymb.

 Triangle

 Tape
III. Joy of Sumer

Soprano

Alto

Tenor

Bass

Flutes 1

Flutes 2

Flutes 3

Harp

Percussion

Vibraphone

Tape
Computer Music
TAPE
Lady looks in sweet wonder from heaven.

My Lady looks in sweet wonder.

Distance my Lady looks in sweet wonder.

Soprano

Alto

Tenor

Bass

Flutes

Flutes

Harp

Percussion

Vibraphone

Tape
Radiant from heaven. In an
The people of Sumer...
heav-ens In-an-na In-an-na
Lady who ascends in to the heav-ens
heav-ens In-an-na In-an-na In-an-na In-an-na

In-an-na In-an-na In-an-na In-an-na In-an-na

heav-ens In-an-na In-an-na In-an-na In-an-na In-an-na
Ecstatic

Soprano

Alto

Tenor

Bass

Flutes 1 2

Flutes 3 4

Harp

Percussion

Vibraphone

Tape

Radiant, Radiant, Radiant Inanna! Radiant, Radiant
Soprano

Alto

Tenor

Bass

1 Flutes

2 Flutes

Harp

Percussion

Vibraphone

Tape

Radi-ant In-an-na

Radi-ant In-an-na Is Radi-ant

Radi-ant In-an-na

Radi-ant In-an-na Is Radi-ant

Radi-ant In-an-na
**Unified**

_Soprano_

_Holy Inanna_

_Altos_

_Holy Inanna_

_Tenors_

_Holy Inanna_

_Basses_

_Holy Inanna_

_Flutes 1 2 3 4_

_Harp_

_Percussion_

_Vibraphone_

_Tape_