Between Two Rivers

A Cycle of Three Works

Katia Tiutiunnik

1999-2002
Canto di Enheduanna
For Flute, Violoncello and Pianoforte

Katia Tiutiunnik

2001
"Canto di Enheduanna" per Flauto, violoncello e pianoforte

Dedicato a Patricia Adkins Chiti

Kalia Mehnik 2001
Katia Tiutiunnik

Lament of the Flutes for Dummuzi
per flauto e pianoforte

2000/32

TauKay
Edizioni Musicali
Lament of the Flutes for Dumuzi

K. piston

1999

c \( \text{\textit{Misterioso}} \)

\( d = 40 \)

(\( \ast \sim \) \( \# \cdot \# \cdot \# \cdot \))
Accelerando
A Tempo
Rinascita
For Mezzo soprano, trombone, percussion, violin and violoncello
Katia Tiutiunnik
2001
**Rinascita**

*Rinascita* (Italian for rebirth), for mezzo soprano, trombone, percussion, violin and violoncello, is the third and last piece belonging to *Between Two Rivers: A Cycle of Three Works*. It was requested by my US colleague Dr. James Michael Bicigo and is dedicated to the memory of my late teacher, Maestro Franco Donatoni.

The text of *Rinascita* is composed of three fragments of Italian translations of Mesopotamian sacred texts, originally written in Sumerian and/or Akkadian cuneiform. All the texts used in *Rinascita* come from: Castellino, Giorgio R. *Testi Sumerici E Accadici. Classici Delle Religioni* (Sezione Prima: Le religioni orientali), edited by Oscar Botto. Torino: Unione Tipografica-Editrice Torinese, 1976.

The first fragment, cited below with my English translation, is from the *Lamentazione a Ishtar* (Lamentation to Ishtar). It forms the text in mm15-22 of *Rinascita*.

> Il nemico strapotente mi ha calpestato come una canna,  
> il senno non mi serve pi’ non capisco pi’ me stessa  
> come la giuncaia gemo notte e giorno.

(The mighty enemy has trampled on me as if I were a reed,  
reason no longer serves me, I no longer understand myself,  
like the reed-fowl I moan night and day.)

The second fragment, cited below with my English translation, is composed of two separate sub-fragments of *Lamentazione sulla Distruzione di Ur* (Lamentation on the Destruction of Ur). These two sub-fragments, the second of which I have altered slightly, form the text of mm55-80 of *Rinascita*.

> La notte, il pianto amaro mi sorprende,  
> e io per tutta la notte me ne sto tremando.
(The night, the bitter cry shocks me
and I, for the whole night, am trembling at it.)

A causa di quei giorni debilitanti, la notte, la notte!
La notte, nel mio letto non godo pi .

(Due to those debilitating days, the night, the night!
The night, in my bed I no longer enjoy.)

The third fragment, cited below with my English translation, is taken from
Preghiere a Nusku (Prayers to Nusku), and comprises the text of mm101-114, of
Rinascita.

Luce, quando entri nella casa dell infermo
colpisci le mascelle del male, calpesta i piedi del male...

(Light, when you enter into the house of the infirm,
strike the jaws of evil, trample on the feet of evil...)

Finally, the fourth fragment, forming the text of the Coda (mm116-124) of
Rinascita, comprises two sub-fragments, cited below with my English translations. The
first sub-fragment is from Preghiere a Nusku (Prayers to Nusku), the same prayer from
which the third fragment is taken (see above). The second sub-fragment is from
Preghiere a Madanu per Ottener Giustizia e Grazia (Prayer to Madanu to Obtain
Justice and Grace).

con te entra il successo,
con te entra la dignit ...

(with you enters success
with you enters dignity)

Introduci la felicit , la felicit
(Introduce happiness, happiness)
Aggressivo Ma Maestoso

\( \text{Tempo} \approx 93 - 99 \)

5 Drum set Graduated Ineffable Rith, Medium Satur.

Peru

\( \text{Tempo} \approx 115 \)

A Tempo \( \text{Tempo} \approx 93 - 99 \)

\( \text{Tempo} \approx 110 \)

Accelerando...