

NEWS OF THE GOLD LYRE PROJECT



The Finished Gold Lyre of Ur

Over 5,000 pieces of real cut stone, mother of pearl and lapis lazuli are used on the new Gold Lyre of Ur. Each copies the exact shape and size of the original.

Each piece is firmly-based on a warm bed of bitumen-mixture, given to us by Baghdad museum, brought from HIT and sent to us by Mr Ayad Abbas via Abu Dhabi.

It is a perfect bed for such irregular depth stone-inlay. Similar original works using stone set in bitumen can be seen, today, in the British Museum Department of the Ancient Near East.



One of the 105 sections of decoration around the soundboard (63 mm. wide)

The LYRE IN BERLIN !

We gave our second paper about the Lyre and its music, to the 5th Ethno-Archaeological Congress there in September.

We gave a lecture to the assembled archaeologists about how many people had contributed towards making the lyre. Next evening we played at Berlin Ethnological Museum alongside some amazing other ethno-music projects: Irish war horns, sounding stones, Japanese and Vietnamese harps and more lyres.

Mr Bill Taylor and Jennifer Sturdy performed with the Lyre for half an hour and it was a great moment to

watch the audience hear stories that they knew of being brought to life with the Lyre.



Jennifer Sturdy and Bill Taylor

An invitation to take the Lyre to JORDAN

In December 2006 we took part in a UNESCO sponsored Lyre event in Aqaba. Andy Lowings gave a paper and presented some Arabic poetry to the assembly based on the ideas of the last lyre talking.

Shakkar Hatter the most famous Oud player of Jordan had organised the event which featured the local players of the lyre, called there "Al Simsimiya."

The Secretary General of the Ministry of Culture attended, alongside the European Commission and UNESCO representatives. They listened enthusiastically to words sent to us from Ms Leila Gorgius of Canada. The local lyre-playing fishermen also attended and were amazed to see what had been made! We intend to try to arrange an invitation for their group to come to England.

The high spot was to listen to them play in front of the town of Aqaba at the full local amphitheatre.

Thanks go to UNESCO and the Jordanian Ministry of Culture for arranging both the event and for transporting the Lyre to

Amman and 500 miles across the Jordanian desert.



The Simsimiya group of Aqaba Jordan

KENYA Earth Festival

February this year saw the third Laikipia "Great Rift Valley Festival" in Kenya.

We were invited alongside Ayub Ogada and local players who play lyres.

ANGLO GOLD ASHANTI

supported all our transport and so we went to Kenya with the Gold Lyre of Ur in a packing case!



Lyre of Ur and Zebras!

The road to the Game reserve was 7 hours of ruts and trenches, the last 20 miles on dirt roads washed out by local floods. Despite having no suspension or shock absorbers the Lyre arrived undamaged... to be unveiled, to amazed local tribesmen covered in goat-grease makeup. We would not have made it without KLM cargo also being enthusiastically behind the trip for the Lyre of Ur Project in Africa

Ayub Ogada played the Gold Lyre of Ur at the recent Rift Valley Earth Festival in Laikipia Kenya.

Part of an African project to raise awareness of global warming the lyre was presented by Ayub and his band in front of an audience, many of whom had flown in to the site. The conservation area there is around 100,000 acres and overlooks the Great African rift valley.



Sound and stage rehearsals at the Laikipia reserve

Ballet dancers were invited from New York. Siberian throat singers, cellists, sax players and Masai warriors all joined in the concert. It was a privilege to sit under the stars and witness such talent assembled in such stunning surroundings.

Luo group “Kenge Kenge” were also there and have been invited to the UK to appear at WOMAD in July 2007.



The Lyre and Kenyan flame tree.

The Gallmann Foundation promoted the event. The remaining time was spent recording a CD in Nairobi at the famous home of Alan Donovan (below).



Surrounded by the art and crafts of generations of Africans was the best possible venue to create music with other musicians.

Stand by for the finished CD in due course.



We managed to pull in research into modern players of the Lyre in Kenya and discovered the master Nyatiti player at the Nairobi Conservatoire of Music (pictured above). A Japanese lady (his pupil) had recently been on TV playing the Nyatiti lyre to huge national acclaim.

JEWELLERY

The **Lyre of Ur Project** was lucky enough to have gold donated to us and there was a little left over as off-cuts. Silversmiths have contacted us and are now working on jewellery to accompany the presentation of the Lyre



Lapis and gold choker
(British Museum) 22mm x 180mm

We are making this lovely piece of neck-ware again from these same original materials. Each lady in the death pit graves in Ur was wearing similar adornments.

In the British Museum there are some 46 similar pieces and we were lucky to be given access, to touch and to examine them all.

What a strange experience it is to feel something that was last worn as the person went to her ceremonial death.

This choker is created from Lapis lazuli drilled three times through each to receive thread. Alternating with the lapis sections are pure gold triangles with identical ridges for the thread to pass through. We have formed these gold sections over papyrus stems of increasing diameter and they will look amazing. Drilling lapis is presently the problem as it takes much time even with a diamond drill.

Once again how they did this 5,000 year as ago is only to be guessed at.

Each of the pieces of this necklace has some seven ridges. Most of the necklaces have eleven sections of pure gold, but some had thirteen. Is this significant at all?

The Queen's wig also had a Solid Silver crown-like arrangement topped with three gold daisy leaves. We have also recreated this to fit into the wig created for us.



Head-dress of one of the ladies from Ur, who went to their deaths wearing their royal regalia.

Many thanks to the British Museum for their help in allowing us access to view the gold treasures from Ur and to measure and record it in detail.

Cindy Pezzi, goldsmith from Metropolitan University London has already finished one recreation of one part of the jewellery, identical, 'official' Royal regalia. Amongst which is a stunning hair decoration.

Gold Olive leaves are set amongst strips of lapis and carnelian beads and set off by a silver hair comb topped with lucky symbols. a necklace of gold leaves shown on the next page.

Thanks to the Metropolitan University of London for extending access for Cindy to the workshops there. Cindy is now involved in much larger metal conservation. She is in France restoring the bronze bells of a church in Normandy!



Original 'Leaves of Pure Gold at British Museum' [Pic Abigail Percy]

Musician and lyre player Ayub Ogada tells that his people say that they came from Lower Egypt many, many, generations ago. Some say they lived even in the Middle East for a time.

It is an intriguing idea and perhaps true.

The Luo community still play LYRES today. Their neighbours, the Kisii, also by the Nile in Lake Victoria, play a larger sort of Lyre called "Obokano". It has the same bassy sound and has cords of leather and thick string to create what is a real 'growling noise of a musical instrument'!



The necklace of one Ayub's backing singer-ladies is shown above "***This necklace is Luo...***" Grace told us. Yet, it is the same style, with the same leaves, as that on Queen Pu Abi's head (shown here below) worn 4,550 years ago!

The Luo are fishermen of the river Nile and say they come from Sudan and "the north". "We have been here in Kenya for only 2,000 years" they say. "Our language is the same in many ways to that spoken in Sudan, but we also have Luo groups in Tanzania, Uganda and even across in central Africa."



Luo musicians looking at the Lyre of Uru in Kenya



Lady Pu-Abi's Gold jewellery
(British Museum)

The LUCKY DAISY.



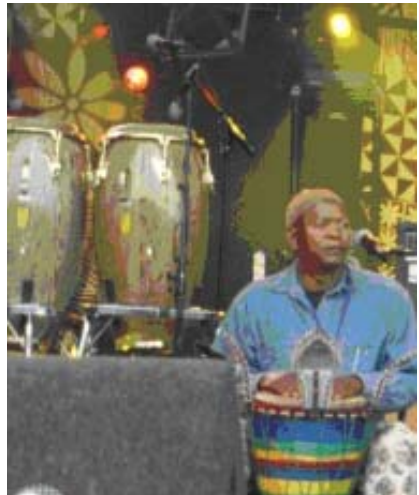
The Royal game of Ur [Pic J Sturdy]

In many of the excavations of Sumeria there were found these eight-pointed daisy-like features. They appear everywhere and were meant to be lucky symbols. One is used on the head dress of the attendants found in the graves at Ur and shown above.

Even today one can see this design frequently appearing. Why is this?

Here above the symbol also appears in the Game of Ur. This game is on show at the British Museum and it is still played to day in Western India in the port city of Cochin. It is without any doubt the oldest still used game in the world and has been played for perhaps 5,000 years.

Could Cochin be where the game originated from or where it was transferred to during the time of Sumeria? It is firm evidence of contact between cultures and shows that common conceptions of travel are misplaced.



Here is the Daisy (top left) used once again, at "LIVE 8 Africa Calling".



Gabriel plays the Lyre on the bus in Kenya (pic A.L.)

Although some tunings are similar there are huge variations, and Everett Igobwa lists over 26 to his knowledge. Ayub Ogada from Kenya stresses that melody isn't just the basis for the lyre so tunings aren't the only important aspect of playing.

Ayub Ogada's CDs are available from WOMAD Real World Records.



Picture of Lyre players in Saudi Arabia in the 19th century.

Francis Falceto, French supporter of Ethiopian lyre playing sent us his extract on playing, written with the help of Alemu Aga player from Addis Ababa.

Amazingly Alemu's instrument has 8 strings but he only uses 5 of them. Others are used to rest the hand upon.

Click on and experience the unusual sound of this ancient lyre!

www.youtube.com

(Enter "Ur" and "Lyre")



Ayub Ogada at
Live 8 Africa Calling July 2005



Gold Bull's Head Work at West Dean College Sussex completed

Goldsmith Daniel Huff, part Of West Dean College spent months creating the Bull's Head shown here



Melody Zamolio, Student Goldsmith at West Dean College with part of our gold donation.

[Pic J Sturdy]

SILVER LYRE RECONSTRUCTION!

Some time ago we were donated enough dry, hard-grained cedar-wood needed to recreate the Silver Lyre, shown here



Silver Lyre at British Museum.

Covered in pure silver sheet this will be an amazing sight, played alongside the Gold lyre. These two lyres were certainly heard together and so it is important that they be recreated together. We are asking for a donor for the modest amount of silver needed to cover this work, about £1,000 worth.

MEDIA COVERAGE

BBC

You may well have seen our programme on “Harps through Time” by “Sky TV” which was broadcast recently on S4C. Introduced by Royal Harpist **Catrin Finch**, it covered in 90 minutes, the harp in its many forms developing to present times.

The National Geographic Magazine

featured the Lyre of Ur Project in its French edition in November 2005. One whole page was devoted to our Project.

Editors of the US Edition declared it “a cool idea”.

“**Song Lines**” The most prestigious folk music journal in UK covered the Project last year.

You can hear the sound of the Lyre being played on our website

www.lyre-of-ur.com

THE BBC WORLD SERVICE covered us at great length in Kenya recently.

Their newsreader Anjalya took particular interest in the ideas and interviewed us all for radio and for the national TV network



“The Nation”, Kenya’s newspaper published two articles on Ayub Ogada.

DUBAI

Plans are now in hand to go to Dubai for a fund raising venture for an orphanage supported there.

We are pleased to be donating members to this trip which we are certain will release money for this fine cause.

Edinburgh Harp Festival

harp students..... who were inspired with the Lyre of Ur story..... themselves gave a lecture in Ontario in 2006.

They made a small donation of which we are very appreciative. It would be fantastic to be able to travel over to Canada to show the Lyre there.

DECORATION OF THE LYRE OF UR



Decoration of the Lyre has now been completed

One of the longest and hardest jobs to recreate this instrument was to replicate the vast amount of cut stone and shell work on it.

To do this work, we set out to firstly look very very carefully at the photograph above and used it as a guide! Day after day!

It was a simple yet protracted business and went on over seven months last year. Using lapis lazuli, shell and pink limestone on a bed of bitumen the results are beautiful.



Rear arm

Looking carefully at the original on the Baghdad museum picture, one can see exactly how the person 5,000 years ago approached the task.

Originally starting off making a list of pieces and then cutting them, one soon realises that this was rather done by eye back then.

The difficult end piece seemed to be on the left hand side...did the maker always work from right to left perhaps?

There are 40 panels which have some 3,000 pieces, on the arms alone (the soundboard required another 2,000 pieces!). This huge number soon makes one proficient in cutting and applying the stone and shell. The finish, we think, has the same 'imperfect' look as the original.

From time to time one has to choose if a piece fails the quality test. It may perhaps be just a little too small or too angular. Do you let it go and pass on or reject it and re-cut another piece?

And now and then you say "it will do" and then you see that the maker 5,000 years ago has taken the same decision to accept a slightly wrong piece!

Using only copper discs and lathes feeding silica sand onto the disc would be a laborious process back then to cut the 35,000 cuts needed for just one instrument.

Even today, 5 diamond discs were worn out in the process.

.....And one discovers such things in doing this again, by hand.

Where the player's arm

used to rub against the arm of the Lyre (set on the corner of the back arm) there is a "rubbing strip".

Perhaps the small pieces used to fall off there.... and had to be repaired?

She probably had to give it back to the maker to have it repaired.

WEBSITE

www.lyre-of-ur.com

EVERYONE who e-mails us says how well made the site is!

Thanks to Mr Keith Jobling for his fantastic support. Keith is part of MUSIC LINK in Lincolnshire and he has an amazing database of everything that is happening in 'Lincs' in the music and arts worlds.

Latest news!

Hear the LYRE OF UR being played on the BBC live on the Internet on our website

**We use the safe custody of
Lloyds TSB Bank**

Thank you to all the Lloyds TSB Bank employees who follow our story each time we appear there, with interest and patience.

It is our aim that anyone with connection to these ancient instruments, from any community or race or religion be invited to be involved in promoting the Project.



Eritrean lyre player
(picture J Sturdy)

Would you like to hear what we have produced?

Would you like to hear it played near you?

Contact us

Tel +44 (0) 1733 253068

E-mail: info@lyre-of-ur.com

FUND RAISING

It may seem that all this response means that we are also inundated with offers of money! Nothing could be further from the truth and we have actually modest amounts.

We need finance for every aspect of the project; from making promotional letters. to assist visits to generate support; to help to pay the telephone bills; the postage bills; the van hire; for the instrument boxes, flights and other travel costs.

If you would like to sponsor a particular aspect of this project, we would be delighted to hear from you!

This is here a real, international team making a well-loved and famous instrument that predates our world divisions.

It can have a huge impact for good in every community.



ACS Photography Market Deeping

Gold arms by Simon Benney the famous Fine Metal Workers of Knightsbridge London.

Gold Bulls Head by Daniel Huff and Tonny Beentjes. West Dean Sussex and Albuquerque New Mexico.

The Bands of Gold decoration on the arms of the Lyre were laid on by Royal Goldsmith, Alun Evans who works for Simon Benney the famous Fine Metal Workers of London.

This took almost three weeks of work, full time, and required careful cutting-out of the templates, firstly on paper and then in GOLD. It was done using gold sheet and nailed in place using hand-made nails. Nailed!

There are 34 references in our research that show both silver and copper tacks being used to attach metal sheathing to wood. Back then laser and welding techniques were absent so we had to use the methods of the time.

We have used hardened silver tacks, dome headed and hand-made.

Absolutely authentic, as was done 4,550 years ago.

MUSIC with the Gold Lyre

We are getting more confident about how to play the Lyre now. Everyone wants to hear it, of course but modern ears are attuned to a different type of music. The whole ideas of what constitutes music is a new field and a new journey for the project team.

Barnaby Brown, musician of Glasgow recently contacted us to say that he had created the famous “twin pipes” from the Royal Graves of Ur. Barnaby is a music teacher in Scotland and is an expert in Sardinian music where he lived for many years before returning to the UK.

The twin thin-bore silver pipes were also found in the graves and have been recreated by him.

The main problem is which way up they are played, which results in totally different tones!



Barnaby and Andy discuss ideas

January 2006[pic I Urch]

As a pipe player himself he felt that it would be good to play alongside the Gold Lyre we have made.

We played together on January 7th 2006 and this moment is on the web in a two-minute clip in youtube.

Barnaby Brown has a wealth of experience regarding pipe-playing and ancient music, and explains the importance of understanding the nature of music in the context of how it might have been played.....and indeed, how it is often played today.

“The concert environment with its formal set-pieces, lengths and seated audiences is not the only way” he explained. “Time is needed.”

This is reflected in the old style of Pibroch pipe playing with its slow development. This can take many minutes and creates the mood which often then explodes into a climactic finish. Strangely enough this is the style of much African music that takes a long time to develop.

“Music,” says Barnaby “can be repetitive and hypnotic, affecting its listeners in a different way than we might wish, today in our modern world.

Rhythm and beat can be pleasing just as much as melody which today can be the most important aspect”.

Dr Anne Kilmer USA

We were recently given a big boost by Dr Anne Kilmer who spent her life with cuneiform texts from Sumeria. She was the first person to translate the ancient Hymn of Hummia and who decoded the texts referring to music and ancient scales.

There is a vigorous and vociferous group of musicologists who are fascinated by this field of interpreting such clues in order to ascertain implied tunings. It is at the extreme end of advanced theory we feel but is testimony to human curiosity and intellectual rigour.

Anne, though now retired, has given her support to the project and we will meet her one day soon.

Dr Kilmer’s CD of 7 modes for an ancient Lyre is available from **J Smith Bella Roam Music in California.**

This hugely complex field of musicology is concerned with how strings might be tuned and how the music might have sounded.

The conclusions that Dr Kilmer has arrived at are that Greek modes, (seven to be exact) were highly likely to have been used even in 2,550 BC. Her paper is available on this subject.

Canadian musicologist Everett Igbwe from York University Ontario has allowed us to take an extract from his PhD thesis on tunings of modern African Lyres which cover the area from Egypt to Tanzania

yet which most likely derive from the earliest lyres of Mesopotamia.

It would appear that African tunings are not in any way an exact science. To some peoples “exact” is an unknown word, like “perfect”.



Greek lyre player experimenting with the Lyre of Ur



Playing the Lyre of Ur in Kenya

El Mastaba Centre for Egyptian Folk Music support the LYRE!

In Port Said, Egypt, a folklore troupe plays LYRES in the old way still today, under leader Mr Zakaria Ibrahim

We were invited to attend the NILE FESTIVAL recently in London by Mr Francis Falcetto where groups who played the Lyre were performing.

Francis promotes the Ethiopian Lyre tradition of East Africa and was there with the group called El Tambura an eclectic mix of lyre, ouds, drums song and Egyptian dance.

The Sufi tradition is surely still strong today and in no time, backstage, an impromptu concert was taking place with all kinds of instruments and dancers joining in!

Whirling dervishes insisted on taking our project administrator Jennifer Sturdy into the dance and, once again, the common language of music and fun was spoken across a huge cultural divide. It was some time later that the manager insisted that the waiting audience outside be at last attended to!

Leader Mr Zakeria Ibrahim is a fount of enthusiasm and promotes El Tanbura and the Zar and many other exotic instruments of the region across the world. He has set up a Folklore association in Cairo devoted to these instruments.

El Tambura recently toured the UK and are not to be missed the next time. They will appear next at WOMAD in July 2007

THE MYSTERIOUS ‘ZAR’ Ceremony!

Lyres are played throughout East Africa today. In Egypt, Sudan, Ethiopia, Somalia, Kenya, Uganda and in Eritrea.

The Horniman Museum has a fine example of an Eritrean Lyre or RABABA used still today in an ancient ZAR CEREMONY



**Picture thanks to the
Horniman Museum archive.**

Called a “Healing Ceremony” we have no idea what this might be and are fascinated by the ideas of “healing music” to cure mental problems.

The mere mention of this ancient and suspect tradition brings an immediate reaction from anyone from Egypt to Sudan

Do you know? We have found that even today in the Middle East region players still perform this old pre-Islamic ceremony in a language that they don’t even speak. What can this be about?

Latest pictures



*On Stage at the Royal Albert Hall
With Mr Dergham Owenati*

KIND THANKS to Mr Keith Jobling who has spent endless time to create our website. Not only that but he has helped with all the photography and donated a PC to the project.



Kazem Al Saher and the Lyre
[Pic Stephen]



*Tara Jaff and Ayub Ogada
playing for the BBC Radio*



Arriving back at London Cargo

Daisy Cameo from Italy!

Last summer we were lucky enough to receive another amazing donation of a CAMEO SHELL plaque made by hand in Torre del Greco Italy.

Florindo the manager there has donated the daisy motif, used on the end of the yoke of the Lyre. Made by Mr Paolo (aged over seventy) it is exactly the same and is made of mother of pearl and inset with red and blue coloured sections. Cameos are still made there Italy to this day and the skill of olden days still remains there.

It can be seen on the end of the yoke of the Lyre of Ur picture on page one of this Newsletter.

WIGS, HAIRPIECES AND CLOTHES!

We have had a kind gift of a hand-knotted wig, created in Wales, London and Kent.

It uses (what we feel is) the correct hair-piece as was used in Sumeria. It has 50% human hair and authentic stuffing and took some weeks to create. It is based upon surviving records of what might have been the styles of the time but as usual little is really known.

Thanks are due to wigmaker Mr David Williams and Ms Claudia Stolze who both do work for the Royal Opera House, London. The type of human hair is "Asian". We are told that this is all important as there are particular aspects to all types of hair in wig making!

Special thanks to Ms Amanda Lennox of Bromley Kent who made up the foundation for the wig.

LYRES STILL PLAYED IN AFRICA TODAY!



Kenyan Lyre "Nyatiti"
(Eight strings, reed bridges)

The BEGUNA LYRE is played in Ethiopia today. It is a larger version of the Kenyan lyre and more like the Gold Lyre of Ur. It is strummed gently and accompanies singing.

According to legend it is descended from the harp that King David (who defeated Goliath) played 3,000 years ago to help Saul sleep.

The son of the Queen of Sheba (Menelik 1st) is said to have introduced it to Abyssinia (modern day Ethiopia) at the time of King Solomon. It is also played in Islamic Eritrea, showing that it crosses cultural divides.

It was in more modern times, banished from the airwaves and TV for over 20 years in Ethiopia, because of the communist regime there, but now it is having a revival of interest.

The Lyre remains an endangered instrument but it has many supporters.

Mr Alemu Aga plays the Ethiopian “Bergana” today in Addis Ababa.

Alemu is an ordinary hardware shopkeeper yet as a passionate musician and as a Christian he plays music to the glory of God, to tell stories but also to tell the odd ‘double entendre’.

Like all music, words can be powerful things and within the music are hidden comments that are immediately picked up by Ethiopians steeped in the tradition of the Bergana style:-

A typical Verse:

What is happening to this
mule of mine?

It is misbehaving unusually

Seeing what is happening to
its neighbour

It started to throw off its
load

Harp and dulcimer maker

Jonathan Letcher, instrument maker to the Golden Lyre project, recently represented the group at a conference in Cairo, organised by the project for the **Revival of Pharaonic Music**, which was founded by Professor Dr. Khairy Al Malt of Helwan University.

The two projects have many shared aims, and it is possible that future co-operation could be useful to them both, especially as a number of ancient lyres, preserved by the dry climate, have been discovered in Egyptian tombs, some of which have some technical similarities to the Golden Lyre.

After the conference, Jon spent a week helping Professor Dr. Ricardo Eichmann of Berlin, the archaeologist and leading authority on ancient lutes, together with

a group of diploma students from the university, to build reproductions of two early lutes - a spike lute with a tortoiseshell bowl from the Pharaonic period, and a Coptic lute from the third century AD



Standing in the back row: Prof Eichmann, second from the right, and Dr. Khairy, in the white jacket, with Jonathan.

The two students sitting in front of them (Abdulbaset Nasser, holding a lyre) and (Mohammed Maged who helped organise the conference) were especially kind and helpful in looking after the foreign guests.

The enthusiasm of all the students showed how enjoyable and worthwhile such co-operative projects can be. Supported by the **Arts Council of Great Britain**.



In January 2007 the Lyre of Ur Project became officially registered as a Charity in the United Kingdom.

Donations (from UK taxpayers) can allow us to recoup 25% back from the government, as all donations are allowed to be made from your pre-tax money.

Please ask for a Gift Aid Form

Winston Churchill Fellowship in January 2007, Andy Lowings was awarded a Winston Churchill Fellowship.

"This is a truly great honour and it will allow me the time to go and to investigate Lyre playing in the world today, particularly in the Middle East and North Africa. It would not have come about without such a supportive and thoughtful project team."

The title of the award was "The modern legacy of an ancient civilisation".

This allows travel to Egypt, Ethiopia, Sudan and Kenya meeting local players of lyres and recording and seeing what might be the background to this common instrument of the area that might just have connections back to ancient history itself.

Fellowships are open to all and exist in the memory of the Sir Winston Churchill.

Amazing international artistic support continues to come in to the Gold Lyre of Ur Project...

Two CD of tracks about the Gold Lyre of Ur were sent to us in UK from the USA recently. The destruction of the original Lyre in Baghdad has shocked many people and it is testimony to the power of e mail and the internet that close contacts can now be made across the whole world.

Particular thanks and congratulations to Mr Chris Green... a construction worker from North West Canada, who was touched by the project, and still as yet unmet in person, sent this poetry over to us by e-mail.....

COME SIT CLOSER

C. Chris Green

Come now, sit closer.

My voice is weak, for I haven't been able to speak for such a long time, and I do have things to say to those who will hear.

The last time I remember being able to speak freely was long ago, in the chamber of my Queen in the city of Ur.

Well, perhaps not so freely, for in that cool and fragrant chamber I could only grieve and sorrow, I could only cry, I could only give voice to the sorrows and miseries of that land, for the Queen, my Queen, our great Queen, had died.

The last time I spoke, it was to give voice to a lament, a greater lament than had been heard in the land between the rivers,

it was through me that the land
gave voice to its pain and grief.
It was through me that the land,
the people
yea, it was through me that even
the gods,
gave a final lament for the
Queen, my Queen, our Queen,
and for her attendants, who
were my attendants.

It was through me that those
two mighty rivers,
It was through me that the
mighty land of Sumer,
It was through me that the very
gods themselves
sang their misery.

Such a burden, such a misery,
such a great sorrow
for a simple instrument to give
voice to,
and I have had a great need to
rest.
And so I have been silent for a
long time.
I have rested now, for a long
time,
but the time for lamenting has
ended.

Come, sit closer. Draw near.
My voice is weak, for I haven't
be able to speak

for such a long time,
and I do have things to say to
those who will listen
and I do have things to say to
those who will hear.
Come, sit closer. Draw near.
Listen.
Listen, and when you hear the
melodies played upon my
strings,
you may hear words which are
ready to be born,
and you may hear words which
say:
The time for lamenting has
ended,
and it is time to sing of joy, it is
time to give jubilation.

Come, sit closer. Draw near.
My voice is weak, for I haven't
been able to speak,
for such a long time.

