

## Two Summary Tablets of *Balaḡ* Compositions with Performative Indications from Late-Babylonian Ur

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The tablets BM 113931 and BM 113940, published here, come from Hall's excavations at Ur and were included in Geller's (2005, 98) catalogue of the LB literary tablets of this group.<sup>1</sup> The tablets preserve incipits and extracts of the sequences of sections of the *Balaḡ* *ḏutu-gin<sub>7</sub> è-ta* and the *Balaḡ ukkin-ta eš bar til-la*. Both tablets are written with large script and dividing lines between the various incipits and extracts, and are very likely to have been written by the same scribe.

The tablets contain some syllabic writings and glosses (such as *ú-mu-unumun* in BM 113931, l.e., r.1), as well as peculiar writings, which differ from the version known from other manuscripts of these *Balaḡ*s. These writings may serve as indications for the purpose for which the tablets were copied, namely, for the actual pronunciation during the cultic performances of these *Balaḡ*s. Like other LB tablets containing *Balaḡ*s and *Eršemas*, BM 113931 and BM 113940 contain many indications related to their musical performance (see below).

<sup>1</sup> Tablet measurements: BM 113931 (1919-10-11, 21): 10.4 × 7.6 cm, BM 113940 (1919-10-11, 30): 8.6 × 4 cm. We thank the trustees of the British Museum for permission to publish these tablets and Anne Löhner for reading the article and suggesting many improvements. We are also grateful to Walther Sallaberger for his useful remarks. There is no exact find spot for these tablets, but since much of Hall's excavations took place at the areas in the vicinity of the Eḡišnugal temple, it is possible that the tablets stemmed from a library in the temple or its surroundings. For Hall's excavations at Ur, especially in building "B" located to the south-east of the Eḡišnugal temple, see Hall (1923, 181–188) (we thank C. Walker for the reference to this article). Note that according to Jursa (2005, 137), some archival texts from Ur excavated by Hall belonging to the 1919-10-11 collection (as our tablets), can be dated to the reign of Darius, and that an institutional origin would seem possible for some of them (another group of tablets which was recorded by Hall to be excavated in building "B" stems from the NA period, see Hall 1923, 186; Hall 1930, 164–166; Jursa 2005, 137). Another LB *Balaḡ* tablet from the same group, BM 113930 (1919-10-11, 20) (// CLAM 229–230: a+126–146, 232–233: a+208–219), preserves a colophon naming the *kalû Šamaš-aḥḥē-iddina*. Note the archival text BM 113957 (1910-10-11, 47) cited by Jursa (2005, 137, n. 1065), which deals with the *lilissu*, an instrument which is connected to *kalûtu* and the performance of Emesal prayers.

Both BM 113931 and BM 113940 name Eḡišnugal of Ur in the concluding line of the Balaḡ (before the Eršema), instead of the expected Ekur and Ezida respectively. This local phenomenon of replacing a temple name in the text with the local temple is known from other LB tablets (see Gabbay, forthcoming a).<sup>2</sup>

BM 113931 and BM 113940 belong to a type of tablet which can be termed “summary tablets” or “compendia.”<sup>3</sup> Since Balaḡ compositions are very long and are usually spread over several tablets, attempts were made to condense an entire composition (or even several compositions) into one tablet by means of extracts and incipits. There may have been a variety of purposes for this. It could have been for didactic reasons or for performative reasons (the latter indicated by the syllabic spellings and musical indications seen on some of the tablets).<sup>4</sup>

### BM 113931

The tablet BM 113931 contains incipits and extracts of the sequence of sections of the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta, including the Eršema ù-li-li en zu sá mar-mar, known to be paired with this Balaḡ according to the Nineveh *kalûtu* catalogue,<sup>5</sup> ritual texts,<sup>6</sup> and manuscripts of this Balaḡ which contain this Eršema.<sup>7</sup> The Balaḡ was recently treated anew by Löhnert (2009), focusing on its OB version. The tablet BM 113931 may further facilitate the reconstruction of the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta in the first millennium.

<sup>2</sup> For a similar phenomenon, see BaM Beih. 2, 21, which names É *re-eš* in this formula at the end of the Balaḡ en zu sá mar-mar (while this Marduk Balaḡ names Esaḡil in the Babylonian canonical tradition preserved in K.5160+, see Gabbay 2007b, 301–302).

<sup>3</sup> The designation “compendium” is loaned from the term given by Maul (1994, 203–216) to summary tablets of Namburbi rituals.

<sup>4</sup> Other examples of such compendia are: KAR 99 + KAR 305 + VAT 10553 (Balaḡ nír-ḡál lú è-NE, cf. Gabbay 2007b, 480–490), SBH 35 + CTMMA 2, 2 (Balaḡ abzu pe-el-lá-àm, cf. Gabbay 2007b, 182), TCL 6, 55 (= TCL 16, 41) (probably Balaḡ am-e amaš-a-na), perhaps BaM Beih. 2, 21 (Balaḡ en zu sá mar-mar), and possibly A.3513 (“Chicago catalogue,” Gabbay 2007a, 86–97. It is possible that this is not a catalogue of the various tablets of the Balaḡs listed in it, but actually a compendium summarizing the incipits of the sequence of the various sections of these Balaḡs. However, the sequence of incipits does not entirely correspond to the known sequence of sections of some of these Balaḡs, and thus, it is not certain whether this is a compendium tablet or a catalogue, cf. Gabbay 2007a, 88–89 with n. 8).

<sup>5</sup> 4R<sup>2</sup>, 53+, i–ii 5.

<sup>6</sup> Maul 2000, 403: 10’–11’; RitAcc. 40: 6–7 (see Linssen 2004, 293; Ambos 2004, 178).

<sup>7</sup> TCL 6, 56 and SBH 40 (Gabbay 2007b, 228–240).

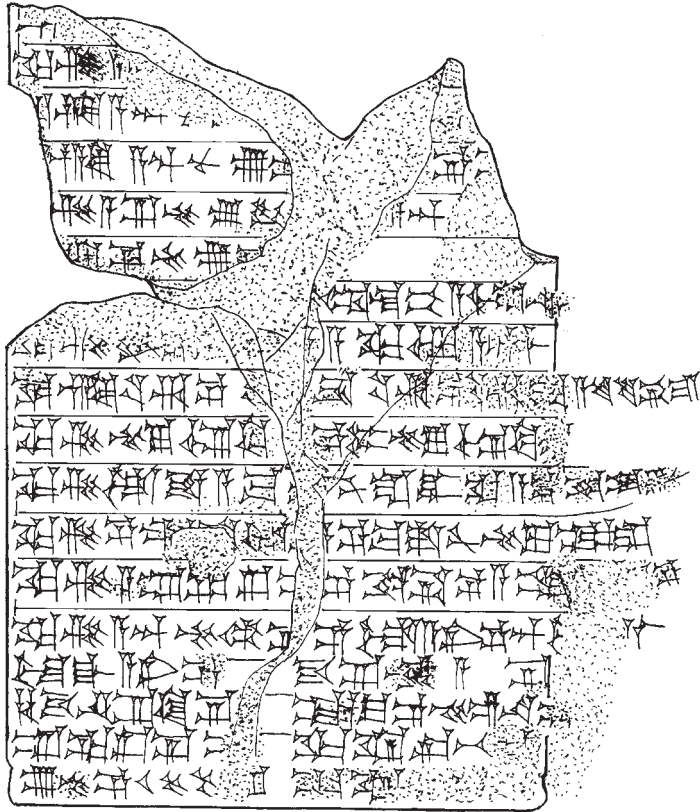


Fig. 1: BM 113931 obv.

Transliteration

obv.

|    |   |             |
|----|---|-------------|
| 1' | [KA <sup>?</sup> ] [  | ]           |
| 2' | KA ZI 'a' a[n-nu-ú  | ]           |
| 3' | [K]A SED a 'an-nu-ú' [  | ] x [ ]     |
| 4' | [K]A SED a an-nu-ú 'ú' [  | ] kal x [ ] |
| 5' | [KA] ZI a é-ḡu <sub>10</sub> ú šEš.[AB <sup>ki?</sup> à]m (vacat)?  |             |
| 6' | [KA S]ED é-ḡu <sub>10</sub> ú 'é' [zi-ḡu <sub>10</sub> (?)] (vacat) |             |

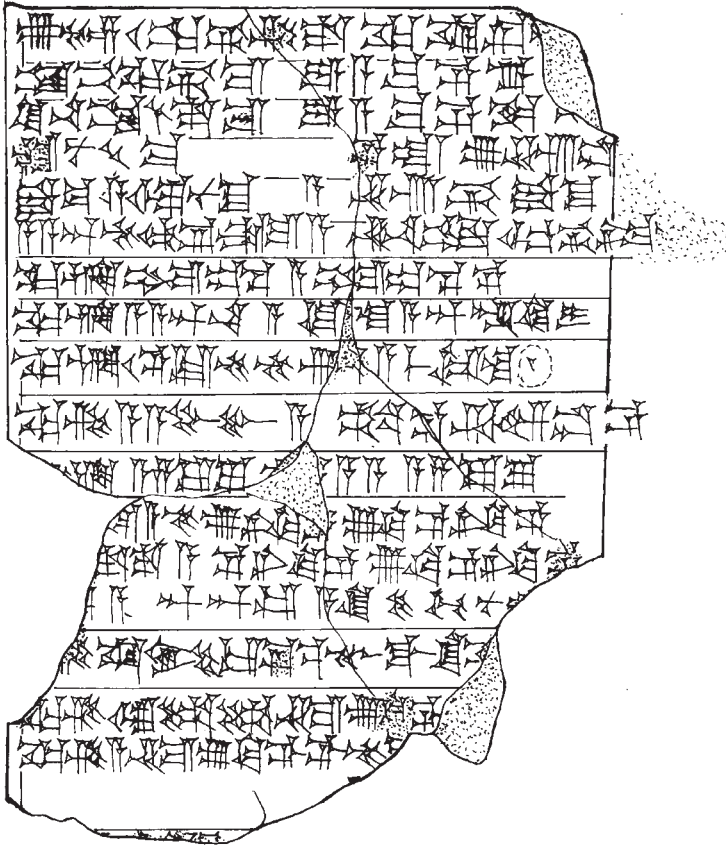


Fig. 1: BM 113931 rev.

- 7' [ ] x(-)gul-la-bi ér-<sup>1</sup>ra<sup>?</sup> <sup>1</sup>na-zal<sup>??1</sup>
- 
- 8' <sup>1</sup>KA<sup>1</sup> <sup>1</sup>ZI<sup>1</sup> x x (x) [ ] <sup>1</sup>a<sup>1</sup>-a gu<sup>1</sup> ḫul <sup>1</sup>àm<sup>1</sup>-me
- 
- 9' KA SED u<sub>4</sub>-ti-e <sup>1</sup>u<sub>4</sub><sup>1</sup>-[ri]-gin<sub>7</sub> u<sub>4</sub>-ri-<sup>1</sup>e u<sub>4</sub>-ri-gin<sub>7</sub><sup>1</sup> a te-te-ga-zu
- 
- 10' KA ZI mu-lu u<sub>6</sub>-<sup>1</sup>di e<sup>1</sup>-lum mu-lu u<sub>6</sub>-di <sup>1</sup>e<sup>?</sup>
- 
- 11' KA ZI dam-gàr(-)a ba-<sup>1</sup>da<sup>1</sup>-kúr-ra dumu ka-a-<sup>1</sup>e-ne<sup>1</sup>-èḡ <sup>1</sup>lu<sup>?</sup>
- 
- 12' KA ZI e <sup>1</sup>úru-ta<sup>1</sup> <sup>1</sup>dam<sup>1</sup>-g[à]r e ba-da-kúr mu-lu šir-ra
- 
- 13' KA ZI a dub-saḡ-ḡá-k[e<sub>4</sub><sup>?</sup>] e eden-ta e a DÚ[B x] x e
-

14' KA ZI a <sup>d</sup>mu-ul-lí[l] e dam-a-ni e <sup>d</sup>ni[n-lí]l-lá  
 15' nin gal-a-ni <sup>r</sup>e<sup>1</sup> gašan é-<sup>r</sup>maḥ<sup>1</sup>-a-ke<sub>4</sub>  
 16' kù gašan nibru<sup>ki</sup>-ke<sub>4</sub> šir-šè e mu-un-na-a[b-bé]  
 17' dub-saḡ-ḡá-ke<sub>4</sub> <sup>r</sup>e<sup>2</sup> ka-naḡ-ḡá til-<sup>r</sup>la<sup>1</sup>  
 i.e. <sup>ú</sup>-mu-un!(<sup>"E"</sup>) umun kur-kur-[r]a ka-naḡ (*vacat*)

(bottom)

rev.

1 <sup>ú</sup>-mu-unumun du<sub>11</sub>-ga zi-da ka-naḡ-ḡá ti[l-la]  
 2 èḡ(-)bi(-)du<sub>11</sub>-ga-zu ia a ba-e-dir-[dir]  
 3 ki na-áḡ-ku<sub>5</sub>-da-zu ia a ba-e-dè-<sup>r</sup>til<sup>1</sup>  
 4 <sup>r</sup>sipa<sup>1</sup> nu-GAM-ma e-zé <sup>ú</sup> en-nun-gub  
 5 su<sub>8</sub>-ba a ù nu-ku a en-nun-ga su<sub>8</sub>-tuš  
 6 a-a <sup>d</sup>mu-ul-líl úru-zu-a en-na dúb-sig<sub>5</sub>-ga-ni ba-a[n-gub]  


---

 7 KA SED lugal abzu si a lugal abzu si e (*vacat*)  


---

 8 KA SED a-a AN.NA a ki<sup>?</sup>-la(-)àm <sup>d</sup>+en-ki i  


---

 9 KA SED umun-e du<sub>5</sub>-mu-ḡu<sub>10</sub> nun-<sup>r</sup>na<sup>1</sup> a me(-)el-la (*ras.*)  


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 10 KA ZI a-a bu-bu a gu<sub>4</sub>-ud-<sup>r</sup>e<sup>1</sup>-re im-DU e  


---

 11 [KA] SED a-za-lu-lu <sup>r</sup>ú<sup>?</sup> [(x)] <sup>r</sup>a<sup>?</sup> a-a a-za-lu-lu  


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 12 [KA SE]D a-wu<sub>4</sub>-ú NI-DI <sup>r</sup>e<sup>1</sup> ú DI e NI-DI e  
 13 [ d]a-da a e NI-DI e ú DI e NI-DI <sup>r</sup>e<sup>1</sup>  
 14 [ ] x A AN <sup>d</sup>uraš a ki še-gu-nu-r[a]  


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 15 [KA Z]I šùdu ŠÈM še-eb é-ḡiš-nu<sub>11</sub>-gal ki N[E-en-gi<sub>4</sub>-gi<sub>4</sub>]  


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 16 KA ZI ù-li-li en zu <sup>ú</sup> <sup>r</sup>sá<sup>1</sup> mar-[mar ]  
 17 KA ZI a en zu <sup>ú</sup> sá mar-mar mu-l[u<sup>??</sup> ]  
 18 (*vacat*) x [ ]  


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 19 [ ] x x x (x) [ ]

(rest broken)

## Notes

5'. The restoration ŠEŠ.[AB<sup>ki</sup>] is hypothetical, but would perhaps fit the mention of Ur in a different section of this Balaḡ (Löhnert 2009, 264: 1, see note to line 7' below).

6'. The restoration é-ḡu<sub>10</sub> ú é [zi-ḡu<sub>10</sub>] is very uncertain. No such incipit is preserved, but it is possible that the obverse of the unpublished tablet BM 50746 contained this section, where the phrase é zi-ḡu<sub>10</sub> is repeated several times. The text is almost identical to a section from the Balaḡ a-še-er ḡi<sub>6</sub>-ta (Black 1985, 21: 135 ff.; CLAM 707: a+42 ff.), but without the toponyms related to Uruk (unug<sup>ki</sup>, é-an-na, é-ḡi<sub>6</sub>-pàr-imin-bi, see Black 1985, 122: 145–146; CLAM 707: a 52–53), which are expected to be found in an Inana litany and not in the Enlil litany of our Balaḡ, but, cf. note to line 7 below.

7'. The last sign (zal) is very uncertain. It may actually be the sign A covered with scratches. As to the identification of this line, the phrase gul-la-bi ér-ra appears as part of an incipit of a section belonging to the OB version of the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta: úri<sup>ki</sup> gul-la-gin<sub>7</sub> ér-ra mu-ni-in-zal (Löhnert 2009, 264: 1, 'OB Kirugu 2'). It is also very similar to the incipit of a section of the Balaḡ a-še-er ḡi<sub>6</sub>-ta (Black 1985, 21: 135 ff.; CLAM 707: a+42 ff.). It is possible, that the obverse of BM 50746 mentioned in note to line 6' actually belongs to this incipit and not to the previous one, as supported perhaps by BM 50746: 1': x ki-nim ú-ri(-)x [ ], which would correspond to the mention of Ur in the OB incipit or to ŠEŠ (perhaps to be read ùri in the parallel section of the Balaḡ a-še-er ḡi<sub>6</sub>-ta, cf. Black 1985, 21: 135), i.e., Akkadian *urinnu*.

8'. The first signs of the incipit are very unclear on the tablet, perhaps read: 'ŠEŠ<sup>1</sup>.A[B<sup>?</sup>] or: x 'e<sup>?</sup> x. This section is preserved in the OB version of the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta (VS 2, 7 + 13 and VS 2, 5) and in the form of an extract in UET 6/2, 204: 8–14 (Löhnert 2009, 299–301: 1–18, 'OB Kirugu 3'). The reconstruction of the section was discussed extensively by Löhnert (2009, 294–296). The OB section is not preserved well, but its first lines end with àm-me as in our incipit. UET 6/2, 204: 8 begins with the syllabic writing gù úru ḡul-àm, which would correspond to gù ḡul in our incipit, but ends differently with gig-bi-šè mu<sup>?</sup>-un<sup>?</sup>-x(-x).<sup>8</sup> Cohen (CLAM 102: 177) and Löhnert (2009, 294–295, 299) reconstruct UET 6/2, 204 as the beginning of the section, which would seem to correspond to the sequence of lines in the OB text VS 2, 7 + 13. However, the first millennium text could have had additions to the litany, and the text in UET 6/2, 204: 8–14 could be an extract from the continuation of the section, as in other extracts on this tablet, which do not necessarily begin with the first lines of the sections.<sup>9</sup> The incipit listed in our line could perhaps be identical to the catchline of BM 50746: [ ]-e<sup>?</sup> eden-ta gù ḡul [ ]// [ qí-bi-ti-šú lem-niš<sup>?</sup>[ ] (note that BM 50746 may also contain the previous section, see note to line 7' above).<sup>10</sup> This is also supported by SBH 59, which contains very similar phrases to

<sup>8</sup> The reading of the last signs is uncertain. Perhaps read: x àm<sup>1</sup>-[m]èn<sup>1</sup>? Cf. collations by Ludwig (2009, 187).

<sup>9</sup> See CLAM 81–82:e+128–134, 135–136: f+263–268, f+275–277, 154–155: 20–24, 177–178: 25–32, 188: 15–21.

<sup>10</sup> Note also that this or a similar section may have also served as part of the Balaḡ úru ḡul-a-ke<sub>4</sub> of Gula (CLAM 258: a+90): K. 13984, catchline (CLAM 828): [ ]-e eden-ta [ ]; MLC 2076: r.31' (CLAM 814): TÛN<sup>?</sup>-e!<sup>?</sup>("UN") [ ]; probably BaM Beih. 2, 17: 64–66, i.e., catchline followed by two syllabic lines with glosses (as in lines 1–3 of the tablet).

UET 6/2, 204 (gù úru ħul-a-na gig-bi DI àm-me),<sup>11</sup> but not in the beginning of the section (Löhnert 2009, 294–296). The first preserved line of SBH 59 (probably the first or second line of the section) reads: [ ]-ta [ ] // [ (-)bi-ti-šá [ ] (followed by a litany), which may be identical to the catchline of BM 50746 mentioned above.<sup>12</sup>

9'. This section is not preserved on any of the known manuscripts of the Balāḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta, but is known from SBH 52, rev. as part of the Balāḡ úru ħul-a-ke<sub>4</sub> of Gula and from parallel OB manuscripts: u<sub>4</sub>-ri u<sub>4</sub>-ri-gin<sub>7</sub> te-ga ba-zal (CLAM 258: b+92).

10'. It is not clear whether the line ends with the sign E or that there is nothing written at the end, but simply some scratches. The section mu-lu u<sub>6</sub>-di e-lum mu-lu u<sub>6</sub>-di is not preserved on any of the known manuscripts of the Balāḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta (although cf. n. 12 above), but is known from the Balāḡ mu-tin nu-nus dím-ma of Gula (CLAM 226: a+52). It is also known from the Balāḡ am-e bára an-na-ra ("Chicago catalogue": 6' and probably SBH 26: r.11'ff., see Gabbay 2007a, 94). Its first and last lines are also preserved in the summary tablet TCL 6, 55: 15'–16', probably belonging to the Balāḡ am-e amaš-a-na (CLAM 162: b+193).

11'. This is an incipit of a section known from the Balāḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta (CLAM 102f.: a+196ff.; Löhnert 2009, 322ff., 'OB Kirugu n+1'): dam-gār-ra ba-da-kúr dù ka-naḡ-ḡá al-lù. Note that this section follows the section mu-lu u<sub>6</sub>-di as in our text also in VS 24, 34 and TCL 6, 55: 16'–17' (see on l. 10'). The last part of the line in our tablet is very unclear and therefore the readings of the signs are not certain. Note that the sign dumu (instead of dù) is used also in TCL 6, 55: 17' (cf. Löhnert 2009, 332).

12'. This line is not known as a separate section but is rather a summary of the second and third lines of the section beginning with the incipit cited in the previous line (Löhnert 2009, 322, 'OB Kirugu n+1'): úru-ta dam-gār-ra ba-da-kúr dù ka-naḡ-ḡá al-lù / mu-lu šir-ra èš nibru<sup>ki</sup>-ta. It is curious that this is cited here separately (following a dividing line), as if lines 11' and 12' represent two different sections.

13'. This incipit is not preserved on any of the known manuscripts of the Balāḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta, but may be the incipit of the abbreviated section found in SBH 14: 10–17: šir-saḡ eden-ta kaš<sub>4</sub>-du<sub>11</sub> ì-gul-e (CLAM 321: a+8–14; Balāḡ am-e bára-an-na-ra), although our tablet seems to have dub-saḡ and not šir-saḡ, and the first part of the sign DÚB rather than kaš<sub>4</sub>. However, since the tablet SBH 14 probably contains abbreviated sections, it is possible that the first line of the section in the tablet (SBH 14: 10) is not the incipit of the section, and that the incipit had a variant form. In addition, since the section šir-saḡ eden-ta kaš<sub>4</sub>-du<sub>11</sub> ì-gul-e contains phrases which are possibly to be restored also in a section of the Balāḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta (Löhnert 2009, 350: 1'–2', 360, 'OB Kirugu n+2'), it is possible that this is actually the incipit of the unknown section (or one of two unknown sections) following the section dam-gār-ra ba-da-kúr of the Balāḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta (Löhnert 2009, 346–373, 'OB Kirugu n+2').<sup>13</sup>

<sup>11</sup> Parallel: BM 121074, right column, see Löhnert (2009, 135, n. 488, 296, pl. I).

<sup>12</sup> Note that the reverse of SBH 59 (not copied by Reisner) may have contained the section mu-lu u<sub>6</sub>-di e-lum u<sub>6</sub>-di, followed by a catchline to the section dam-gār-ra ba-da-kúr (Löhnert 2009, 135 and pl. XIV), corresponding to the incipits listed in lines 10'–11' of our text. This may perhaps indicate that SBH 59 is actually a manuscript of the Balāḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta, despite the variant ħul-a-na (lines 16'–19' // BM 121074, right col. 14'–17') for gù úru ħul-àm in UET 6/2, 204: 8 (Löhnert 2009, 299: 1).

<sup>13</sup> If so, the many lines in this section which are not found in the corresponding section of the Balāḡ am-e bára-an-na-ra do not necessarily imply that the section was different in both Balāḡs, but rather that SBH 14: 10–17 only offers an extract of it.



14'.-r.6. These lines are an extract from a section of the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta (Löhnert 2009, 354–356: 24'–34', 'OB Kirugu n+2'). If this section is indicated also by the previous line (cf. note to l. 13' above), it would be curious that a dividing line separates lines 14'–r.6 from line 13', but a similar phenomenon occurs in lines 11'–12' (see note above). Alternatively, it is possible that two unidentified sections (and not only one) followed the section *dam-gàr-ra ba-da-kúr* of the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta (cf. Löhnert 2009, 103, 346), the first one beginning with the incipit listed in line 13' of our text, and the second presented in the extract in lines 14'–r.6.

Line 17' seems to differ from the only other manuscript preserving the beginning of the line, BM 35362: 2', which appears to have: *a1-DU [ ]*, but note that the OB manuscript VS 10, 127: 16' has *dub<sup>2</sup>-za* in the middle of the line (Löhnert 2009, 354: 27'), perhaps corresponding to *dub-saḡ* in our text. Some other interesting variants in our text are line r.2: *èḡ(-)bi(-)du<sub>11</sub>-ga-zu* for *èḡ bí-du<sub>11</sub>-ga-zu*, line r.4: *en-nun-gub* for *i-ni-in-gub*, line r.5: *su<sub>8</sub>-tuš* for *bí-tuš* and *ba-e-tuš*, and line r.6: *en-na dúb-sig<sub>5</sub>-ga-ni* for *è-NI dub-sa<sub>6</sub>-ga-na*.

r.7. This incipit, although probably without the doubling of the phrase as in our tablet, is found in other manuscripts of the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta (following the section cited in the previous line of our tablet) (cf. Löhnert 2009, 374: 1, 'OB Kirugu n+3'):<sup>14</sup>

A 9' *ṽluga1<sup>1</sup>-e ṽZU<sup>2</sup>.AB<sup>1</sup> s[i]*  
 B r.5' *ṽluga1<sup>21</sup>-[e?] ṽZU<sup>2</sup>.AB<sup>2</sup> si<sup>21</sup> e u<sub>4</sub>-ul-la úru-ḡu<sub>10</sub> u*  
 C r.52 [ ] *s[i]ṽ u<sub>4</sub>-ul-la u<sub>18</sub>-ru-ḡu<sub>10</sub>*  
 B r.6' [ *ap<sup>2</sup>-sa<sup>2</sup>]-a ṽma<sup>21</sup>-lu-ú šá-qu-ú na-ak-lu<sub>4</sub>*

5.8–9. We are unable to identify these incipits. These incipits, as well as the incipit in line r.10, indicate that the gap between 'OB Kirugu n+3' and 'OB Kirugu n+4' (Löhnert 2009, 374–383) most probably consisted of more than one section (cf. already Löhnert 2009, 377).

r.10. This section is not preserved in any of the known manuscripts of the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta, but is known from the Balaḡ *a gal-gal buru<sub>14</sub> su-su* of Nergal (CLAM 506ff.: a+91 ff.), where it contains a Nergal lityny (which may not have been the case in the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta). The incipit is preserved in two manuscripts of the Balaḡ *a gal-gal buru<sub>14</sub> su-su* (note that in text I, the performative indication *a* appears in the same place as in our line):<sup>15</sup>

B 8' [ ] *šá i-da-bu-bu gu<sub>4</sub>-da a-[ ]*  
 I 38 *a a-a [b]u-[b]u a gu<sub>4</sub>-da a-a-re im-DU*

r.11. This section is preserved in SBH 40 obv., belonging to the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta:<sup>16</sup> *[a-za-lu-lu a]-za-lu-lu // a-ḡu-lap ni-šī* (SBH 40: 1; Löhnert 2009, 379, 'OB Kirugu n+4'; cf. also CLAM 132: c+164).<sup>17</sup>

r.12–14. The first two lines seem to be glosses and notations related to the performance and not part of the text (see below). Rev. 14 contains the first line of the long god lityny

<sup>14</sup> Sigla: A = BM 35362; B = CTMMA 2, 3; C = 4R<sup>2</sup>, 11.

<sup>15</sup> Sigla according to CLAM 500: B = BM 55474 (CLAM 833); I = SBH 9.

<sup>16</sup> SBH 40: r.19' (collated): ... ṽér-šem<sub>4</sub><sup>11</sup>-ma<sup>1</sup> ṽutu-ṽgin<sub>7</sub><sup>11</sup> è-t[a]<sup>1</sup> (Gabbay 2007b, 233, pl. 10; Löhnert 2009, 151).

<sup>17</sup> Note that the fragment in the right corner copied by Reisner, does not belong here (Gabbay 2007b, 230, n. 56; Löhnert 2009, 151).



known from several Balaḡs, usually as their last section.<sup>18</sup> It is not certain whether the sign AN before <sup>d</sup>uraš is part of the text or part of a performative gloss (i.e., *a*<sub>4</sub> <sup>d</sup>uraš). For the writing an <sup>d</sup>uraš (as opposed to an uraš), see BaM Beih. 2, 22: 5' and the OB text VS 2, 11: r.2 (CLAM 280: e+173, 355: a+189).

r.15. This is the standard concluding line of Balaḡs in the first millennium,<sup>19</sup> but the temple name is not expected to be Eḡišnugal in the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta, which is an Enlil composition, and Ekur would have been expected. The line, most probably to be restored with é-kur, is preserved at the end of the OB text PBS 1/1, 8 (CLAM 107: d+273; Löhnert 2009, 165, pl. III): šùd-bi še-eb [é-kur]-r[a-ta] ki na-an-gi<sub>4</sub>-gi<sub>4</sub>-r[a]. The mention of Eḡišnugal reflects a Late Babylonian local tradition of the city of Ur, which altered the Enlil/Nippur theology of this line to Sîn and his temple Eḡišnugal (Gabbay, forthcoming a). The same occurs in BM 113940: r.4 edited below. The sign ŠEM after šùdu is not expected.<sup>20</sup> The sign which is usually found in the first millennium formula of this line is NE (probably: šùdu-dè).

r.16-18. This is the incipit of the Eršema associated with the Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta (see above). The first line is preserved in TCL 6, 56: 1 (Gabbay 2007b, 231; note that the performative indications are very similar to our text): [( )] [ù-li-li] 'en' zu u 'sá' mar-mar an-nu-u u mi-ḥir 'a<sub>4</sub>' 'en' zu u 'en' zu u 'sá' mar-mar

If the end of line r.17 of our text indeed has mu-[1u], perhaps it reflects the formula mu-lu ta-zu mu-un-zu, often appearing in Emesal texts, especially in the Balaḡ en zu sá mar-mar mu-lu ta-zu mu-un-zu (CLAM 402: [1]). Note, however, that according to TCL 5, 56: 1, there is no indication for this phrase in the Eršema.

r.19. This line could have preserved the incipit of a second part of the Eršema or an extract from this section, as is the case in BM 113940 (see below), or the incipit of the first section of another Balaḡ (perhaps Balaḡ u<sub>4</sub>-dam ki àm-ús, which follows Balaḡ <sup>d</sup>utu-gin<sub>7</sub> è-ta according to the canonical sequence from Nineveh).

<sup>18</sup> Cf. CLAM 134: f+227, 234; c+251, 280: e+174, 355: a+189, 303: c+125, 389: b+129, 420: a+47, 491: f+207, BaM Beih. 2, 22: 5'.

<sup>19</sup> Note the recent interpretation suggested by Löhnert (2009, 24–29) for the OB formula: šùd-bi še-eb TN-ta ki-na diḡir gi<sub>4</sub>-gi<sub>4</sub>-ra. In any case, in the first millennium the phrase was understood differently, as indicated by the use of the signs NE and en (and not na and AN), and by the Akkadian translation of this line preserved in two tablets, BM 38756: 10' (*i-na ik-ri-bi li-b[it-ti] ...*) and K.5160+ r.iii 28' (*[ina ikribi ]i-bit-ti É.MIN ana áš-ri-š[á?] ...*), which may reflect: *ina ikribi libitti TN ana ášriša litūr* (Gabbay 2007b, 201, 301). The fact that the line includes performative indications would seem to indicate that (at least in the first millennium, but likely also earlier) it was not a subscript (cf. Löhnert 2009, 27–29), but rather a concluding line which was part of the performed composition (performative indications are found with this line also in the “Converse tablet” r.30, see note to BM 113940 r.4 below, and SBH 23 r.26). This is further supported by the Akkadian translation to this line in the two tablets mentioned above. The separation from the previous section by a dividing line was perhaps for ritual reasons, e.g. change of place of performance for this line. Note the similar format of many first millennium Eršemas where a modal clause (“Do not abandon your city ...”) separated by dividing lines ends the compositions (see Gabbay 2007b, 16–17).

<sup>20</sup> Could this be a writing indicating šu<sub>12</sub>-ùb (cf. šùd-bi in OB texts, Löhnert 2009, 24–29)? Or could this be a musical instruction referring to the Eršema that follows (to be performed with the ŠEM = *ḫalhallatu*)?

## BM 113940

The tablet BM 113940 contains incipits and extracts of the sequence of sections of the Balaḡ ukkin-ta eš-bar til-la, including the Eršema ur-saḡ a-ma-ru ḫu-luḫ-ḫa, known to be paired with this Balaḡ according to the Nineveh *kalûtu* catalogue<sup>21</sup> and according to manuscripts of this Balaḡ which contain this Eršema or a catchline to it.<sup>22</sup>

## Transliteration

obv.

1' [ ] ṛma<sup>21</sup>-al-ṛla<sup>1</sup> ṛgul-gul<sup>1</sup>-[ ]

2' [ ] mu-lu ú ḫa-ma-D[U ]

3' [ ] x-DU ú ú ú ki-bal(-)àm(-)gul-ṛgul-e<sup>1</sup>

4' [ íb-bé ù]-ṛna<sup>1</sup>-nam ú ù-na-nam

5' [ -n]a<sup>2</sup> a íb-bé ù-ṛna-nam<sup>1</sup> e KA a-e<sup>2</sup>("MAR"?) DU ma-a<sub>4</sub> EN<sup>2</sup>  
na NU ma-a<sub>4</sub>

6' (vacat) i-lu-ú i-lu-ú

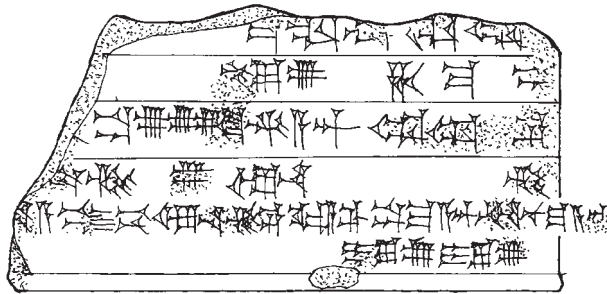


Fig. 3: BM 113940 obv.

<sup>21</sup> 4R<sup>2</sup>, 53+ i-ii 30.

<sup>22</sup> "Converse tablet" and K. 11211 (Lambert 1971, 346, 352; Gabbay 2007b, 349–350).

bottom

rev.

- 1 [ ] 'úru<sup>1</sup>-na a<sub>4</sub> ú-mu-un 'DU<sup>21</sup> 'úru-na<sup>1</sup> a<sub>4</sub> AN.NA a a a na-  
'áġ<sup>2</sup>-ba<sup>21</sup> 'úru<sup>21</sup>-na a
- 2 [ ] e na-áġ-'zé-eb-ba<sup>1</sup> e-lu<sub>4</sub> a-wu<sub>4</sub>-ú úru-na 'a<sup>1</sup> e-lu<sub>4</sub> a-wu<sub>4</sub>-u
- 
- 3 [ umun-ra mu-lu sís]kur-ra-ke<sub>4</sub> 'e<sup>1</sup> sískur dè-ra-  
ab-bé a
- 
- 4 [ šùdu šÈM<sup>2</sup> še-eb] 'é<sup>1</sup>-ġiš-nu<sub>11</sub>-gal ki NE-en-gi<sub>4</sub>-gi<sub>4</sub>
- 
- 5 [ ur-saġ a-ma-ru] 'ĥu-luĥ-ĥa<sup>1</sup> me-lám ĥuš a-ri-a e
- 
- 6 [ ] úru ki-bé gi<sub>4</sub>-a (ras.) a-wu<sub>4</sub>-u za-e umun-bi NE-ġen e
- 
- 7 [ ] 'e<sup>1</sup>? KI<sup>1</sup> 'ka<sup>2</sup>-naġ<sup>21</sup> x 'íb<sup>1</sup>? [ ] x (x) [ ]

rest broken

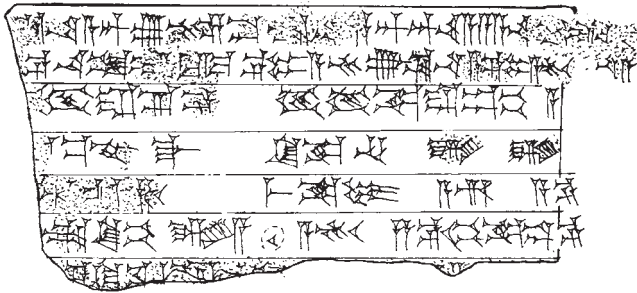


Fig. 4: BM 113940 rev.

## Notes

1'. Since the incipit in line 2' is identified as the incipit of a section of the Balag ukkin-ta eš-bar til-la (CLAM 485: c+83, see note to line 2'), the incipit in this line would have been expected to correspond to the incipit of the previous section of the same Balag: a šeg<sub>10</sub>-gi<sub>4</sub>-a-ni-ta kur al-gul-gul-e (CLAM 484: c+65), but unless 'ma<sup>21</sup>-al-'la<sup>1</sup>-gul-gul-[e<sup>2</sup>] in our line is a variant for al-gul-gul-e, this would not correspond to the expected incipit. Note that the incipit of the section before this also has a similar phrase (CLAM 482: c+43).<sup>23</sup>

<sup>23</sup> Cohen's restoration is probably based on the last three lines of the section, which seem to correspond to the first lines (CLAM 484: c+62-64), and on an OB section with the incipit: a-ma-ru na-nam kur al-gul-gul (CLAM 277: b+94, cf. 302: [a+99]).

2'. This is the incipit of a section known from the Balaḡ ukkin-ta eš bar til-la: [ i-gub]-bé-en mu-lu ḫa-ma-gub (CLAM 485: c+83).

3'. This is the incipit of a section known from the Balaḡ ukkin-ta eš bar til-la: ḡuruš kala-ga šu-du<sub>7</sub>-ḡá ki-bal-a gul-gul-[ ] (CLAM 486: d+108). The writing DU in our line may reflect ḡen, syllabically corresponding to ḡá (or ḡe<sub>26</sub>) in the preserved part of the incipit of this section of the Balaḡ according to SBH 12: 10'. According to the catchline of BL 158+K.19695, this sign seems to be omitted: ḡuruš kala-ga šu du<sub>7</sub> k[i ].

4'-6'. These lines correspond to the incipit of a section of the Balaḡ ukkin-ta eš-bar til-la (CLAM 487: d+137, and the new manuscript BM 113918: 1-2 from LB Ur, see score transliteration below). This section follows the section of this Balaḡ quoted in the previous line (see note to line 3'). For the performative indications in Lines 5'-6', see below. The repetition of ù-na-nam in the second part of the line is indicated by other manuscripts preserving this line (contra Lambert 1971, 344: 1, CLAM 487: d+137), and by the Akkadian translation to the line: *kadriš kadrišma*, the second word previously read as PI SAG MA, see Lambert (1971, 348: "The pi sag ma suggests nothing Sumerian, but it could be Akkadian (*pi-riš-ma* 'it is a section'? a kind of gloss?)." As noted, this should actually be read: *kád<sup>1</sup>-riš-ma*, corresponding to ù-na-nam (an alternative Akkadian translation is also offered by most of the manuscripts). Following is a score transliteration of the sources for this line:<sup>24</sup>

|   |       |   |
|---|-------|---|
| A | 1     | [ib]-bé ù-na-nam ù-[ ]  |
| D | 1     | [ ] ù-na-[ ]  |
| G | 10'   | [ ]-bé ù-na-nam [ ]   |
| M | r.31' | [ ] ù-na-[(?)]  |
| O | 1     | ib-bé ù-na-n[a <sup>?</sup> ]   |
| P | 1'    | (traces)  |
| Q | 1     | [ -n]a-nam ù-na-n[am <sup>?</sup> ]   |
| D | 2     | [ ] <i>kád<sup>1</sup></i> ("PI")- <i>riš-ma</i> [(?)]  |
| G | 11'   | [ <i>ug-ga</i> ] <i>t-su kád-riš<sup>?</sup></i> (over RU <sup>?</sup> ) <i>ká[d<sup>2</sup>-riš<sup>?</sup>-má<sup>?</sup></i> |
| M | r.32' | [ ]- <sup>r</sup> <i>riš<sup>1</sup>-ma</i> ( <i>vacat</i> ) [(?)]  |
| P | 2'    | (traces)  |
| Q | 2     | [ ]- <sup>s</sup> <i>u<sup>2</sup> <sup>r</sup>kád<sup>1</sup>-riš<sup>r</sup> kád<sup>1</sup>-riš-ma</i>                       |
| D | 3     | [ ]- <sup>t</sup> <i>ti-šú šá ka-ad-ru-ti-šú</i> [(?)]  |
| M | r.33' | [ ] <i>ka<sup>2</sup>-á[d<sup>2</sup>-<sup>r</sup>ru<sup>?</sup>-<sup>t</sup>ti<sup>?</sup>-šú<sup>?</sup></i>                  |
| P | 3'    | [ ]- <sup>t</sup> <i>ti-šú <sup>r</sup>ša<sup>?</sup> k[a<sup>2</sup>- ]</i>  |

r.1-2. These lines correspond to the incipit of a section of the Balaḡ ukkin-ta eš-bar til-la (probably following the incipit quoted in the previous lines, CLAM 490: f+205 and BM 113918, catchline). The incipit is also preserved with performative indications in the

However, what is listed as the second line of the section in CLAM 482: c+44, is actually the first line on the top of the tablet K.3238 (BL 158)+K.19695, thus likely to be the first line of the section, and therefore the incipit, or at least the first part of the incipit, should probably be restored differently.

<sup>24</sup> Sigla according to CLAM 479, except for BM 113918: A = 81-2-4, 303 (CLAM 821); D = "Converse tablet" (Lambert 1971, 340); G = K.10303 (Lambert 1971, 349; collated); M = SBH 12; O = VS 10, 154 (OB); P = K.5180 (CLAM 832; collated; parallel text); Q = BM 113918 (unpublished).

“Converse tablet” (r.6): *umun<sup>e</sup> úru-ni-a<sup>a</sup> na-<sup>a</sup>-áġ-zé-eb ba-an-tar-re e e na-áġ-zé-eb-ba ana šir-ru* (Lambert 1971, 342).

r.3. This is the incipit of a section of the *Balaġ ukkin-ta eš bar til-la* (CLAM 491: f+204). The incipit is preserved with performative indications in the “Converse tablet” (r.17’): *MIN u umun-ra mu-lu sískur-ra-ke<sub>4</sub> e sískur dè-ra-ab-bé* (Lambert 1971, 343).

r.4. This is the standard concluding line of *Balaġs*, known also from the *Balaġ ukkin-ta eš bar til-la* (CLAM 492: f+248). The line is preserved with performative indications in the “Converse tablet” (r.30): [*šù*] *d-dè e še-eb e é-zi-da-ta a ki i NE-en-gi<sub>4</sub>-gi<sub>4</sub> i* (Lambert 1971, 343). For the mention of the *Eġišnugal* instead of *Ezida*, cf. BM 113931: r.15 with note above.

r.5. This is the incipit of the *Eršema* associated with the *Balaġ ukkin-ta eš bar til-la* (see above). The “Converse tablet” (line r.32) preserves the incipit with performative indications as the catchline (Lambert 1971, 343, 346: 32; Gabbay 2007b, 349): [*ur*]-*saġ a-ma-ru ħu-luĥ-ĥa MIN me-lám ħuš ní ri e-e TA a e-e a an-nu-u a an-nu-u ‘ana DU<sub>12</sub>-ru<sup>21</sup>*. The end of the incipit ([ ] *ní ri*) is also preserved in K.11211: 10’ (Lambert 1971, 352; Gabbay 2007b, 350). Note the variant *a ri-a* for *ní ri* in the incipit of the *Eršema* in our tablet.

r.6–7. It is not certain to what these lines refer. It is possible that they refer to incipits of sections of the *Eršema*, which are not preserved. The second part of line 6 is preserved as part of the formula *za-e umun-bi NE-ġen na-an-šub-bé-en dè-ra-ab-bé a-ra-zu dè-ra-ab-bé*, followed by two more lines, ending supplication sections found in other *Emesal* prayers.<sup>25</sup>

## Performative Indications in BM 113931 and BM 113940<sup>26</sup>

### BM 113931

Left margin: KA-SED (3, 4, 6, 9; r.7–9, 11, 12)

KA-ZI (2, 5, 8, 10–14; r.10, 15, 16, 17)

Face: *a* (5, 9, 13, 14; r.5, 5, 7–10, 17) *e* (12, 12, 13, 13, 14, 14, 15, 16, 17; r.7, 10)  
*a-a AN.NA a* (8) *i* (r.8)  
*a-e* (r.13) *ú* (5, 6; r.4, 16, 17)  
*a an-nu-ú* (2, 3, 4) *ia-a* (r.2, 3)  
*a-wu<sub>4</sub>-ú* (r.12) NI-DI *e ú* DI *e NI-DI e* (r.12, 13)

<sup>25</sup> See Löhnert (2009, 192: 122–124; 254–256; CLAM 100: 125–127, 136: f+275–277, 326: e+150–152, 390–391: c+167–169, 472: a+75–77, 530: 99–101, SBH 11: [r.21’–23’], BL 9a+BL 73: r.45–47 (*Eršema nir-ġál lú è-NE: a+81*, Gabbay 2007b, 391–401).

<sup>26</sup> The ordering of performative indications follows the same principles as the table in Mirelman (2010, 248–257). Repeated indications in the same line are shown by simple repetition of the attestation.

## BM 113940

|       |  |   |
|-------|--|---|
| Face: | <i>a</i> (5; r.1, 2, 3)                              | <i>e</i> (5; r.3, 5, 6)   |
|       | <i>a-wu<sub>4</sub>-u</i> (r. 2, 6)                  | <i>ú</i> (2, 4)   |
|       | <i>a-wu<sub>4</sub>-ú</i> (r.2)                      | <i>ú-ú-ú</i> (3)  |
|       | <i>a<sub>4</sub> AN.NA a-a-a</i> (r.1)               | <i>i-lu-ú i-lu-ú</i> (6)  |
|       | <i>a<sub>4</sub> ú-mu-un</i> ʾDU <sup>21</sup> (r.1) | KA <i>a e<sup>2</sup> DU ma-a<sub>4</sub> EN<sup>2</sup> na NU ma-a<sub>4</sub></i> (5) |

Isolated performative vowels *a*, *e*, *ú* in both tablets (and one *i* in BM 113931) are well known from other LB Balaḡs and Eršsemas, and were recently collected by Mirelman (2010, 248–257). Generally, the distribution of performative vowels in these tablets follows what is known from other Emesal prayers of this period. The most common single vowels in the corpus are, in descending popularity, /a/, /e/, /u/ and /i/. The vowel /i/ is rare, as it is in our texts. /a/ and /e/ are the most common isolated vowels, as they are here. The isolated vowel *ú* is used instead of *u* in our texts; this is unusual in comparison with the rest of the corpus where *u* is more commonly attested. The sequence *a-e* is well attested, see Mirelman (2010, 252). *ú-ú-ú* is similar to *ú-ú* in MLC 1868 r.14 (CLAM 809). The glide *ia-a* (BM 113931 r.2, 3) has no direct parallel with other LB performative indications. However, sequences such as (*e*)-*ia*-(*a*) are featured in at least one identified OB text with performative indications (Mirelman/Sallaberger 2010, 185–186). We follow Krecher (1967, 277), in understanding the performative indications A.AN and MU (in the sequence *a-MU-u*) in our texts, and in many other texts (see references by Mirelman 2010, 248–257), according to their LB values *a<sub>4</sub>* and *wu<sub>4</sub>* (i.e., *a-wu<sub>4</sub>-u*<sub>(2)</sub>). In addition, the sequence *ma-a<sub>4</sub>* appearing twice in BM 113940: 5' and in parallels (see Mirelman 2010, 254, 257) may have actually indicated the LB value *wa<sub>6</sub>-a<sub>4</sub>*.

Mirelman (2010, 244–245) suggested an interpretation of isolated performative vowels and vowel-sequences as mnemonic solmisation sequences, where relative pitch is indicated by vowel quality. In this interpretation, the vowel indications refer to the relative pitch in which the words or phrases they relate to are to be performed. The relative pitch sequence is (high to low) generally /i/, /e/, /a/, /o/, /u/.<sup>27</sup> The vowels /e/, /a/ and /o/ are not in strict sequence, but /i/ is generally highest and /u/ generally lowest. Thus, /i/ would indicate a high pitch singing and /u/ would indicate a low pitch singing.

*an-nu-ú* is a well known indication meaning “high, of singing” (Lambert 1971, 344; Mirelman 2010, 246–257). The forms in our texts (written *an-*

<sup>27</sup> However, there is no evidence to suggest that /o/ is represented in LB performative indications.

*nu-ú* and AN.NA), preceded by *a*, *a*<sub>4</sub>, or *a-a*, are known elsewhere (see Mirelman 2010, 248, 253, 255). We understand these indications to refer to an additional higher pitch than the regular relative pitch of the vowel /a/ within the sequence /i/, /e/, /a/, /o/, /u/.<sup>28</sup>

The sequence *e-lu*<sub>4</sub> *a-wu*<sub>4</sub>-*ú* (BM 113940 r.2, twice) also occurs (with variant spellings) in TCL 15, 11: 3, 10, 20–34. *e-lu*<sub>4</sub> is probably an exclamation, similar to *ilú* (see Mirelman 2010, 251–257). The repeated sequence *ilú ilú* (BM 113940: 6) occurs also elsewhere (see Mirelman 2010, 255–257).

The sequence NI-DI *e ú* DI *e* NI-DI *e* is repeated exactly in two consecutive lines (BM 113931 r. 12–13). This is unusual for such a long sequence, and it is not clear whether this is actually a performative indication or part of the text. The element NI-DI (with NI read as i?) can perhaps be related to TCL 6, 55: 15': an *u* ki-a *ú* i-di *mi-ḥir ú-ú* i-di x; cf. also CTMMA 2, 3: 12, which has x (ras.) DI in the left margin.<sup>29</sup>

The sign DU is found as a performative indication in BM 133940: 5 and probably also r.1. This may perhaps be compared to *a* DU in the “Converse tablet”: r.5 (cf. Mirelman 2010, 257). Perhaps DU here stands for *kānu*, “to be firm, remain, last,” indicating a sustained pitch on the preceding vowel (cf. also the indication NU TIL in other tablets, referring also to a performance without interruption, see appendix below). In BM 113940: 5, the first part of the line may indicate sustained vocal notes on the relative pitches indicated by the vowels *a* and *e*. In line r.1, the sign DU (if read correctly) may indicate that the relative pitch *a*<sub>4</sub> with the word /umun/ in the line, is to be extraordinarily sustained.

The performative indications in the second part of BM 113940: 5 are enigmatic. EN may refer to *adi*, “until”, i. e., a performance of *ma*<sub>4</sub>-*a* up to a certain point (na? perhaps referring to the element na in *ù-na-nam* of the incipit?), after which it is not (NU) to be performed. EN = *adi* here may be compared to TA, perhaps standing for *istu*, “from”, which occurs in vowel sequences in other tablets as well, see references listed by Mirelman (2010, 254, 255–257).<sup>30</sup>

<sup>28</sup> W. Sallaberger (personal communication) suggested to understand *an-nu-u*<sub>(2)</sub> and *a-n-na* here as interjections, corresponding to the vowels following them.

<sup>29</sup> Another possibility is that *ni-di* stands for *nidu*, known also from the musical term *nid qabli*, but here referring to something else (cf. Mirelman 2010, 246). Since *nidu* may be written with the sign ŠUB, perhaps *ni-di* here is comparable to ŠUB (at times followed by a vowel), which appears in other tablets containing Emesal prayers, see references by Mirelman (2010, 250, 257). If so, DI standing alone in lines r.12–13 of our text would have to be interpreted differently.

<sup>30</sup> Note that *a-di* follows a performative indication in an incipit of a section of an Emesal prayer also in BaM Beih. 2, 15: 3' (cf. Gabbay 2007b, 111).



## KA ZI and KA SED

BM 113931 contains the performative indications KA ZI and KA SED before each section.<sup>31</sup> We know of no parallel to this.<sup>32</sup> Perhaps this refers to the voice (KA = GÛ = *rigmu*) in which the sections should be performed, indicating a high or raised voice (ZI = *tebû*), and a low or quiet voice (SED = *pašāḥu*, *pašḥu*). ZI = *tebû* (or a related adjectival form) has the general meaning “rise, pulsate.” SED = *pašāḥu* (or a related adjectival form) has the general meaning “relax, soothe.” The juxtaposition of KA SED with *annû* “high, of singing” in BM 113931: 4 would suggest that the opposition between KA ZI and KA SED is not between high and low pitch, but between other vocal qualities. The opposition of ZI and SED may signify “loud” (ZI = *tebû*, “raised”) vs. “quiet” (SED = *pašḥu*, literally: “calm”).

But perhaps this apposition is more complex. An application of ZI = *tebû* (perhaps *tēbû*, “pulsating,” in this context?) to vocal music may suggest vocal tremolo or ‘vibrato’, meaning a constant, slight pulsation or oscillation in pitch. As observed by Nathan Wasserman, *pašāḥu* (= SED) can also have a specific meaning “to make flat” (particularly in relation to “ironing out wrinkles” in cloth).<sup>33</sup> Thus, we might guess that the opposition of *tebû* vs. *pašāḥu* may signify vocal tremolo (*tebû*) vs. the absence of tremolo (*pašāḥu*).

Both KA and ZI are used in other LB performative indications (although not together). KU ZI is used as a musical indication in BaM Beih. 2, 17: 3, 66 (left margin), 22: 2' (left margin), 38: 4', and perhaps also TCL 6, 55: 20' (left margin).<sup>34</sup> KA appears in the sequence KA *i* in CT 42, 1: 41 (left margin) and KA *a* in CT 42, 1 r. 18 (left margin), and probably also KA *a-e* in BM 113940: 5' (see above). In these cases, it seems probable that the vowels following KA are additional to whatever is meant by KA. The appearance of KA followed by a vowel in CT 42, 1 and BM 113940: 5', and the appearance of the term KU ZI in the Uruk texts mentioned above, all occur at structurally important sections of the text. In all cases, the indication appears at the first or second line of a new section, indicated by a preceding dividing line, usually at the left margin before the beginning of

<sup>31</sup> It is likely that these performative indications were also found in the unpreserved left side of BM 113940.

<sup>32</sup> Cf. Erimḥuṣ VI 43: KA.S[ED<sup>s</sup>]<sup>i</sup>-id g[a<sup>?</sup>]-x-[x] (MSL 17, 82).

<sup>33</sup> We thank N. Wasserman for making available to us a preliminary version of his discussion of *pašāḥu* from a forthcoming study.

<sup>34</sup> This would be quite homonymous to the reading GÛ ZI.

the line (as in our text).<sup>35</sup> Thus, these indications, together with KA ZI and KA SED, may apply to a whole section, as it clearly does in BM 113931.

It is possible that ZI is related to Old Babylonian references to *zi* in a musical context, although their interpretation is problematic.<sup>36</sup> The musical term *zi(-zi)* is paired with either *ḡá-ḡá* or *šú-šú* in the context of vocal or instrumental performance (Shehata 2009, 351–354). All three terms occur in sequence in a musical section of Proto-Lú (MSL 12, 55: 625–627). *zi-zi* and *šú-šú* probably refer to instrumental performance in Šulgi B 160 (Krispijn 1990, 1): *zi-zi-i šú-šú-ba ḡeš mu-e-ḫur-ḫur*, and Šulgi C ii 78' (cf. Krispijn 1990, 6): *zi-zi-i šú-šú-bi in-ga-zu*. The same pair also occurs with reference to the *tigi* and *za-am-za-am* in Šulgi E 34 (Krispijn 1990, 6): *zi-zi-i šú-šú tigi za-am-za-am-ma-ka ki bí-zu-zu-a*. Although these references seem to deal with instrumental performances, it is possible that some interchange between instrumental and vocal terminology is to be expected. A probable usage of the term *zi-zi* with reference to vocal performance (*šir*), this time paired with *ḡá-ḡá*, occurs in Dumuzi-Inana J (Alster 1985, 223: 29'): *e-ne-ne šir im-zi-zi-ne šir im-ḡá-ḡá-ne*.<sup>37</sup>

### Appendix: Additions to the Corpus of Late Babylonian Texts with Performative Indications

Nine texts with performative indications can now be added to the 47 which have already been listed by Mirelman (2010, 258–260). Almost all of the performative indications in these newly identified texts are already

<sup>35</sup> The indication appears in the middle of the line only in BaM Beih. 2, 17: 3 and BaM Beih. 2, 38: 4', and at the end of the incipit in BM 113940: 5'. The indications in CT 42, 1: 41 and r.18 occur in the beginning of sections (CLAM 386–387: a+40, a+74), and so do those in BaM Beih. 2, 17: 3 and 66 (CLAM 256: a+29, second line of the section, 258: a+90). The indication in BaM Beih. 2, 22: 2' probably occurs at the beginning of the last section of a Balaḡ (the tablet probably had an indication of skipped lines in its broken part). The indication in BaM Beih. 2, 38: 4' occurs in the second line of a section (// CTMMA 2, 8: r.12'). The indication in TCL 6, 55: 20' occurs in the first line of a section (CLAM 164: c+247). The indication in BM 113940:5' occurs with the incipit of a section.

<sup>36</sup> Note that *ZI* (= *nasāhu*) also appears as a technical term for the tuning of stringed instruments (cf. Krispijn 1990, 5–6), but it is unlikely that it is connected to *ZI* in our text.

<sup>37</sup> Alster (1985, 219, 221, 223–224: 36–37) suggests that the text itself refers to the performance of an Eršema, although this is not possible to determine considering the fragmentary nature of the text.

well known (see list below). The use of the vowels *a* and *e* directly preceding half lines is an entirely typical usage of performative indications. BM 83026 is particularly interesting for its use of more complex performative indications. The use of šÚ on the left margin of BM 83026 is known from several other texts, alone and in combination with other signs, see Mirelman (2010, 250). NU-TIL (MIN) *e* in BM 83026: r.5'–6' must be interpreted as a variant (with the vowel *e*) of NU-TIL *a*, which appears on the left margin of SBH 1 r.19' (read as NU-BAD-A in Mirelman 2010, 250). These vowels are likely to be performative indications; such vowels are appended to other marginal performative indications, such as KA, šÚ and šUB, see Mirelman (2010, 249–250). A reading of NU-TIL as singing “without stopping” may refer to a continuous performance without interruption.<sup>38</sup>

Following is a list of the new texts containing performative indications:

- BM 39367:** Duplicates CLAM 53: 67–78 (Balaḡ abzu pe-e1-lá-àm). There is a broken sign on 7', left margin, which is probably a performative indication.
- BM 78401:** Unidentified bilingual Emesal fragment related to Enki/Ea. Some lines parallel Kramer (1985, 116 ff.). The performative indication *a* is used in the middle of lines 7, 9, 12 and 14, and *e* is used in the same way in line 5.
- BM 82937:** Unidentified bilingual Emesal fragment concerning a goddess. Line obv.(?) 5'–8' parallel Cohen (1981, 64), no. 79: 34–35. Obv.(?) 3' has an *a* sign on the left margin. Rev.(?) 10' has a broken sign on the left margin which is probably a performative indication.
- BM 83026:** Obv. parallels Cohen (1981, 113–114) no. 1.2: 19–30'; CLAM 227–228: a+93–104, 328: f+184–195; Gabbay (2007b, 443 and 568–569; Balaḡ section/Eršema dilmun<sup>ki</sup> niḡin-na). Line 2' has a broken sign on the left margin, and line 8' has a clear šÚ on the left margin. R.1' has broken signs on the left margin (perhaps *e* x šÚ). R.5'–6' and 13', left margin: NU-TIL, r.6': MIN E.
- BM 113931:** (edited above)
- BM 113932:** From LB Ur. Obv. contains an Enki-Marduk litany. The first lines of the reverse duplicate VS 24, 27. The performative indication *a* directly precedes the second half-line in 16' and 17', and r.7', 9', 11', 13', 15'.
- BM 113940:** (edited above)
- BM 114010:** From LB Ur (edition: Gabbay, forthcoming b). The vowel *u*, probably to be understood as a performative indication, follows the exclamation e-1a-1u at the end of line r.8
- BM 114079:** From LB Ur. Duplicates CLAM 707–709: a+61–78 (Black 1985, 22–23: 154–171). The performative indications *e* in lines 6'–8', r.2'–3', and *a* in r.1, directly precede the second half line.

<sup>38</sup> Note Cohen (1981, 30) no. 29: 22 (Gabbay 2007b, 307; Eršema nam-mu-un-šub-bé-en): šir-re nu-ti-le ba-n[i<sup>i</sup>- ] // šī-ri-iḡ la qa-te-e<sup>1</sup>taš<sup>2</sup>-[ku-na<sup>2</sup> ] “You [set<sup>2</sup>] a wail that is unending!”

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