



JONAH

An Oratorio

Composed by

Richard Dirksen

Libretto by

Day Thorpe

Created from the Old Testament Book and
Father Mapple's Sermon to the Whalers
from Melville's 'Moby Dick'

NOTES

Work on *Jonah* began in November of 1957 and the orchestration was completed in early February, 1958. The work was composed for the annual concert of the glee clubs of the Washington National Cathedral secondary schools, (The National Cathedral School for Girls and the St. Albans School for Boys) under my direction from 1950 until 1969. It was first performed by those able young high school musicians, accompanied by twenty-four members of the National Symphony Orchestra, on February 23, 1958, in the Proctor Gymnasium of the girls' school.

My long enthusiasm for "Moby Dick" was matched by that of my late friend, Day Thorpe, a principal founder of the Opera Society of Washington, and at that time music editor of the Washington Evening Star newspaper. It was his perceptive eye and ear for dramatic material that spurred him to think of the book's ninth chapter in terms of an oratorio libretto.

Although each has its distinctive patina, the styles of the *Book of Jonah* in the King James Version, and of Father Mapple's sermon in Herman Melville's *Moby Dick* are beautifully matched. As divided as they are in time and detail, they dovetail and unite in a nobility and grandeur that makes virtue rather than incongruity of their differences. The librettist has combined the Melville text with the King James in such manner that the narrative of Melville fills out the sketchy account of the Bible, and provides the interpretations of Father Mapple at various stages of the events. The score is laid out in a way unusual to baroque oratorio. The Bible narration and Father Mapple's commentary are given to the whole or part of the chorus, and once to an alto speaking voice. The chorus also serves as the Word of God, and for the suspicious and grumbling mariners on shipboard. Solosts sing the roles of Jonah and the Captain of the ship bound for Tarshish.

The orchestration is for a chamber ensemble of 2 flutes (second doubles piccolo), oboe, trumpet in B flat, horn in F, bassoon, 1 percussionist, (snare, bass, and tenor drums, cymbals, tambourine, castanets, triangle, glockenspiel, xylophone), 1 timpanist (4 drums), and strings, (5,4,3,2,1 for for fifty or fewer voices, but 8,6,5,4,2 or more for larger groups). At times the timpanist must assist with percussion instruments. Bass or Snare drums, and castanets.

On January 19, 1961, the Sunday night before Kennedy's inauguration and in the midst of a raging blizzard, the second performance of *Jonah* was given by the musicians of the Church of the Incarnation in New York City, under the direction of Thomas Dunn. The original version ended with a very quiet and somber orchestral coda. It was agreed by all that it was too quiet and did not satisfy because of the exuberant power developed in the final chorus — *Leave ye eternity to the Lord; for what is man that he should live out the lifetime of his God?* Day Thorpe found the perfect solution by adding a hymn included by Melville in the sermon chapter: *The ribs and terrors of the whale arched over me in dismal gloom. .* Its final stanza concludes with, *"I give the glory to my God, His all the mercy and the power."*

NOTES, cont.

In the ensuing thirty years *Jonah* has been performed only four more times, due in part to the fact that a piano reduction of the full score was never made, and only vocal scores, with occasional instrumental cues were available for the singers. Hence, preparation of the work could be undertaken only by those skilled and bold enough to teach and accompany from a full score in manuscript. Now, in my retirement, with the time to correct, edit, reorchestrate, improve, and reassemble the score for computer engraving, I have "finished" this work, and commend it to you. Its performance time is 50 minutes — they pass swiftly.

Richard Wayne Dirksen
Washington, D.C.
May 24, 1993

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JONAH

Libretto by Day Thorpe

Music by Richard Dirksen

I - Command

Now the word of the Lord came unto Jonah, saying: Arise, go to Nineveh, that great city, and cry against it; for their wickedness is come up before me.

II - Disobedience

But Jonah, was exceeding angry with the Lord, and said, "And are not these Ninevites, these Gentiles, are not they traducers of God and of God's people? And shall I now, therefore, pull the scales from their eyes that they be not destroyed but saved? And thus the Lord whom I have served set me a purifier of the scum? Rather than that I will flee this unfeeling God to the farthest port on the ocean. Now let him sulk here in Joppa or pursue me to Tarshish if he will."

III - Flight

So Jonah rose up to flee the command of the Lord. He found the ship to Tarshish receiving the last items of her cargo, and stepped aboard to see its captain. All the sailors for the moment desisted from hoisting in the goods to mark the stranger's evil eye. Strong intuitions of the man assure the mariners he can be no innocent.

[Mariners] "Jack, he's robbed a widow! Joe, do you mark him? He's a bigamist. Harry, lad, I guess he's the adulterer that broke jail in old Gomorrah. Or belike, one of the missing murderers from Sodom."

* * *

From the presence of the Lord, he is fleeing. See ye not, therefore, that Jonah tried to flee world-wide from God?

IV - Embarkation

[Captain] "Who's there? Who's there?"

[Jonah] "How soon sail ye, sir? I seek a passage in this ship to Tarshish. How soon sail ye, sir?"

[Captain] "We sail with the next coming tide."

[Jonah] "No sooner, sir?"

[Captain] "Soon enough for any honest man that goes a passenger."

[Jonah] "I'll sail with thee. How much? The passage money, how much is that?"

* * *

Thrice the fare he'll ask him now. He'll test the length of this man's purse. A slouched hat, no baggage, a guilty mien! But always sin that pays its way can travel freely and without a passport.

* * *

So Jonah paid, and at once sought out his cabin. All dressed and dusty as he was he threw himself into his berth. He found the little stateroom ceiling almost resting on his forehead. The air was close, and Jonah gasped. Then, in that contracted hole, sunk, too, beneath the ship's waterline, Jonah feels the heralding presentiment of that stifling hour when the whale shall hold him in the smallest of its bowel's wards.

* * *

[Lector] Pinned at its axis against the side, a swinging lamp slightly oscillates in Jonah's room; and the ship, heeling over towards the wharf with the weight of the last bales received, the lamp, flame and all, though in silent motion, still maintains a permanent obliquity with reference to the room; though, in truth, infallibly straight itself, it but made obvious the false, lying levels among which it hung. The lamp alarms and frightens Jonah, as lying in his berth this tormented eyes roll round the place, and this thus-far successful fugitive finds no refuge for his restless glance.

But that contradiction in the lamp more and more appalls him. The floor, the ceiling, and the side, are all awry. "Oh! so my conscience hangs in me!" he groans, "Straight upward, so it burns; but the chambers of my soul are all in crookedness!"

Conscience is the wound, and there is nought to staunch it — so, after sore wrestlings in his berth, Jonah's prodigy of ponderous misery drags him drowning down to sleep.

* * *

The ship casts off her cables and uncheered for Tarshish, all careening, glides to sea.

V - Storm

But the Lord sent out a great wind into the sea, and there was a mighty tempest in the sea. Then the mariners were afraid, and cried every man unto his God. And they came unto Jonah and woke him.

[Mariners] "What meanest thou, O sleeper? Arise, call upon thy God, if so be that God will think upon us, that we perish not!"

* * *

Jonah staggers to his feet, and stumbling to the deck grasps a shroud, to look out upon the sea. But at that moment he is sprung upon by a panther billow leaping over the bulwarks. And ever, as the white moon shows her affrighted face from the steep gullies in the blackness overhead, aghast Jonah sees the rearing bowsprit pointing high upward, but soon beat downward again towards the tormented deep.

Terrors upon terrors run shouting through his soul. In all his cringing attitudes, the God-fugitive is now too plainly known. The sailors marked him. More and more certain grew their suspicions of him, till, to test the truth by very Heaven, they fell to casting lots, to see for whose cause the great tempest was upon them. The lot was Jonah's.

Then said they unto him: "What is thine occupation? Whence comest thou? Thy country? Thy people?"

And he said unto them, "I am an Hebrew, and I fear the Lord, the God of Heaven, which hath made the sea and the dry land."

* * *

Then straightway made he confession of his sin; whereupon the mariners became more and more appalled, but still were pitiful.

[Mariners] "Cast not the guilty one into the sea like a chainless anchor. Let us keep the man as one of us."

But the sea wrought tempestuous against them. Then they feared the Lord exceedingly, and cried, "Have done, then, Lord, as thou wilt."

And with one hand raised invokingly to God, with the other they not unreluctantly lay hold on Jonah and cast him into the sea.

And there was no more sea.

VI - Prayer and Deliverance

Then did the Lord prepare a great fish to swallow up Jonah. From the belly of the whale Jonah prayed unto his God: "I cry by reason of my affliction unto the Lord. For he has cast me into the deep in the midst of the seas: and the floods compass me about: the depths close me round, the weeds are wrapped about my head. I go to the bottoms of the mountains: I observed my lying vanity and forsook my own mercy. But save me now, O Lord, and I will pay thee what I have vowed. Save me now, O Lord, that fled thee."

And the Lord heard, and the Lord spake unto the fish, and it came breaching upward to the warm and pleasant sun, and to all the delights of the air and the earth; and vomited out Jonah upon the dry land.

VII - Epilogue and Hymn

Now having heard the story of Jonah, leave ye eternity to the Lord; for what is man that he should live out the lifetime of his God?

The ribs and terrors of the whale,
Arched over me in dismal gloom,
While all God's sunlit waves rolled by,
And lift me deepening down to doom.

I saw the opening maw of hell;
With endless pains and sorrows there;
Which none but they that feel can tell--
Oh, I was plunging to despair.

In black distress, I called my God,
When I could scarce believe him mine,
He bowed his ear to my complaints--
No more the whale did me confine.

With speed he flew to my relief,
As on a radiant dolphin borne;
Awful, yet bright, as lightning shone
The face of my Deliverer God.

My song for ever shall record
That terrible, that joyful hour!
I give the glory to my God,
His all the mercy and the power.

I—COMMAND

Moderato $\text{♩} = 96$
Narrator (Altos)

1

Musical score for measures 1-3. The top staff is for the Narrator (Altos). The bottom staff is for the Violin/Bass, marked *Legato*. The key signature has two sharps (F# and C#). The time signature is 3/8. The bottom staff contains the following markings: *pp*, *Sim. espress.*, and *Vla.*

4

Musical score for measures 4-7. The top staff is for the Narrator (Altos). The bottom staff is for the Violin/Bass. The bottom staff contains the following markings: *pp*, *Vln.*, *p*, and *Hn./Bsn*. There are dynamic markings *pp* and *p* in the bottom staff.

8

Musical score for measures 8-10. The top staff is for the Narrator (Altos). The bottom staff is for the Violin/Bass. The bottom staff contains the following markings: *+ Fls.*, *pp*, and *p*. There is a boxed letter **A** below measure 10.

11

Musical score for measures 11-13. The top staff is for the Narrator (Altos). The bottom staff is for the Violin/Bass. The bottom staff contains the following markings: *Via.*, *cresc.*, *mp*, and *mf*. There is a bracket with the number 5 above measures 11-13.

14

Sostenuto molto
Bsn.

p *mp* *pp*

Ritard. Stringendo

18

Flutes
Ob.
Hn./Vla.
Bsn.

Tenuto
mp *p sub.*

p

B Moderato

21

Fl. Cadenza
Ob./Bsn.
Hn.

p *pp* *mf*

24

A tempo *mp* cresc.

poco rit.

Then the Word of the Lord came un - to

Strings

f *mp*

Gradually faster to letter C

27 *f*

Jo - nah, say - ing:

+ Winds

cresc.

tr

Brass stacc.

29

f

tr

ff

31

p

Stacc. sempre

34

Stringendo; *cresc. molto*

(♩ = ♩)

mp

I — COMMAND

C Allegro

36

Sop. *ff*
A- rise, a- rise, a- rise!

Alto

Ten. *ff*
A- rise, a- rise, a- rise!

Bass *ff*
A- rise, a- rise, a- rise!

41 **Marcato sempre**

Go to Nin - e - vah, that great ci - ty,

Go to Nin - e - vah, that great ci - ty,

45

and cry a- gainst it, and cry a-

and cry a- gainst it, and cry a-

49

gainst it, and cry a - gainst it, for their

gainst it, and cry a - gainst it, for their

mp

mp

mp

Stacc. f ff p

fp

53

Musical score for measures 53-54. The score is in 7/4 time, with a key signature of one flat. It features two vocal parts and a piano accompaniment. The lyrics are: "wick - ed - ness is come up be -". The piano part includes a *cresc.* marking. The score is divided into two systems, with a time signature change from 7/4 to 5/4 at the beginning of the second system.

55

Musical score for measures 55-58. The score is in 3/4 time, with a key signature of one flat. It features two vocal parts and a piano accompaniment. The lyrics are: "fore me, be - fore me, be -". The piano part includes a *ff* marking. The score is divided into two systems, with a time signature change from 3/4 to 2/4 at the beginning of the second system.

59



f

fore_ me. fore me. *f*

Musical score for measures 59-62. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "fore_ me. fore me." The piano part includes a dynamic marking of *f* and a square box containing the letter 'E' above the first measure.

63

Marcato

Marcato

f **cresc.**

rise, a- rise, a- rise!_ Go to Nin - e-vah, rise, a- rise, a- rise!_ Go to Nin - e-vah, *f* **cresc.**

Musical score for measures 63-66. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: "rise, a- rise, a- rise!_ Go to Nin - e-vah, rise, a- rise, a- rise!_ Go to Nin - e-vah,". The piano part includes dynamic markings of *f* and **cresc.**, and **Marcato** markings above the vocal staves.

69

Musical score for measures 69-73. It features four vocal staves and a piano accompaniment. The lyrics are: "that great ci - ty, and cry a -". The piano part includes dynamic markings *ff* and *f*.

74

Musical score for measures 74-78. It features four vocal staves and a piano accompaniment. The lyrics are: "gainst it. gainst it.". The piano part includes dynamic markings *ff* and *L.h.*.

77

Musical score for measures 77-79. The score consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The time signature is 3/4. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, and dynamic markings such as *f* and *mp*.

80 **F**

Musical score for measures 80-82. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The time signature is 5/4. The lyrics are: "For their wick - ed - ness is come up a - gainst me." The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, and dynamic markings such as *f*, *mp*, and *pp*.

83

Musical score for measures 83-85. It features vocal staves and piano accompaniment. The vocal parts have lyrics: "for their wick - ed - ness is come". Dynamics include *mp* and *fp*. The piano part includes a bassoon (Bsn.) and flute part.

Musical score for measures 83-85, piano accompaniment. It includes parts for Bassoon (Bsn.) and Flutes. Dynamics include *p*, *mp*, and *fp*. The instruction "Sempre stacc." is present.

86

Musical score for measures 86-88. It features vocal staves and piano accompaniment. The vocal parts have lyrics: "up a - gainst me, is come". Dynamics include *f*, *mp*, and *cresc.*

Musical score for measures 86-88, piano accompaniment. It includes parts for Bassoon (Bsn.) and Flutes. Dynamics include *p*, *mf*, and *f*.

88

Musical score for measures 88-90. The score is in 5/4 time and features four vocal staves and a piano accompaniment. The vocal parts have lyrics: "up _ a- gainst me." The piano accompaniment includes a right-hand part starting at measure 90 with the instruction "R.h. Begin cresc. molto". A dynamic marking of *f* is present in the piano part at measure 89. A square box containing the letter "G" is located below the piano part at measure 90.

91

Musical score for measures 91-93. The score continues with four vocal staves and a piano accompaniment. The vocal parts have lyrics: "A- rise, a- rise, a-". The piano accompaniment features a right-hand part with a dynamic marking of *ff sfz* at measure 92. A square box containing the letter "G" is located below the piano part at measure 91.

94

rise, a-rise! Go to Nin-e-vah,

99

that great ci-ty, and cry a-

H

103

Musical score for measures 103-107. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "gainst it, and cry a- gainst it, and cry a -". The score includes dynamic markings such as accents (>) and slurs. The piano part consists of chords and rhythmic patterns in the right and left hands.

108

Musical score for measures 108-112. It features four vocal staves and a piano accompaniment. The lyrics are: "gainst it. A - rise, a - rise, a - rise!_". The score includes dynamic markings such as accents (>) and slurs. The piano part includes a section for Trum./Hn. (Trumpet/Horn) with a *ff* marking and a *Cresc.* (Crescendo) marking. The piano part also features chords and rhythmic patterns in the right and left hands.

113

The musical score is divided into two systems. The first system, starting at measure 113, consists of four staves (two treble and two bass clefs). Each staff contains a long horizontal line, suggesting a sustained or held section, with some notes and rests interspersed. The second system is a piano accompaniment, also in two staves (treble and bass clefs). It features complex chordal textures, including triplets and sixteenth-note patterns. Dynamics include *fff*, *sfz*, and *v*.

Andante ♩ = 84

1 Narrator

Musical score for measures 1-3. The top staff is for the Narrator. The piano accompaniment includes Oboe (Ob.), Bassoon (Bsn.), Flute (Fl.), Horn (Hn.), and Strings. Dynamics include *p* and *mp*. The time signature is 9/8.

4

Musical score for measures 4-7. The piano accompaniment includes Bassoon (Bsn.), Horn (Hn.), and Strings. Dynamics include *p*, *mf*, and *fp*. The time signature is 9/8.

8

Musical score for measures 8-10. The piano accompaniment includes Oboe (Ob.), Bassoon (Bsn.), Flute (Fl.), and Strings. Dynamics include *mp*, *p*, *mf*, and *pp*. The time signature is 10/8. A *Ritard.* marking is present.

11

Poco piu mosso

Musical score for measures 11-15. The top staff contains the vocal line for the Narrator with lyrics: "Jo-nah was ex-ceed-ing an-gry with the Lord, and said:". The piano accompaniment includes Bassoon (Bsn.) and Strings. Dynamics include *mf* and *p*. The time signature is 10/8. A *Ritard.* marking is present.

B Recitative
Jonah

13

3

Are not these Nin - e - vites, these Gen - tiles, are not they tra - duc - ers of God, and of God's

Strings pizz.

16

peo - ple? And shall I now there - fore pull the scales from their eyes, that they be

(arco)

19

not des - troyed, but be saved? And thus, the Lord, whom I have served, set me a pur - i - fi - er of the scum?

C

23

Adagio e sostenuto

mp

Rath -

p

Sim. espress.

27

er than that I will flee this un-feel-ing God, I will flee this un-feel-ing

mp *pp* *mp*

31

God to the far-thest port on the o-cean.

pp *mp* *pp* *mp* *pp* *mp*

34


Now let him sulk here in Jop-pa, or pur-sue me to Tar-shish if he

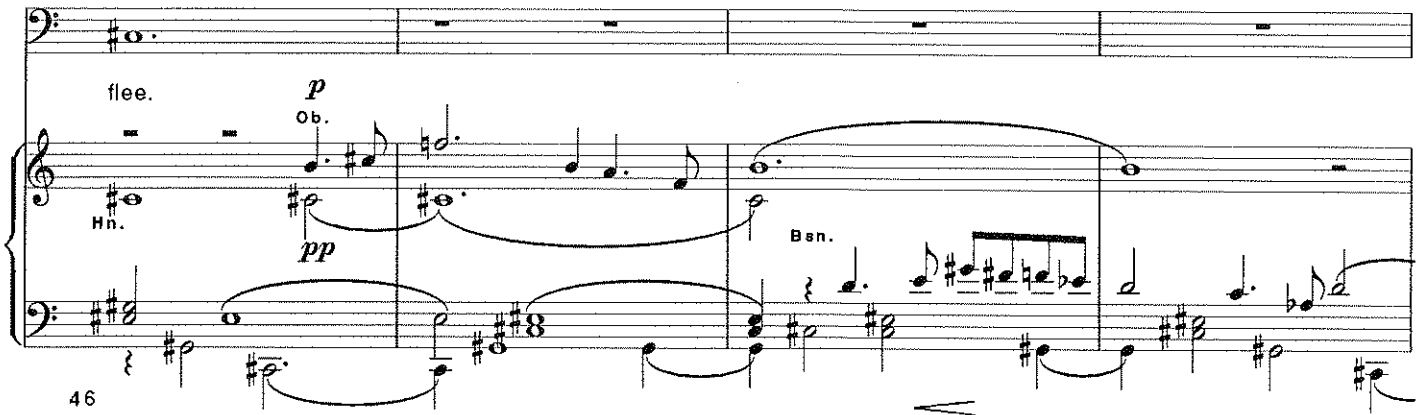
pp *p*

38

will. Rath-er than that I would

mp *pp* *Poco rit.*

4  A tempo



46

flee. *p*
Ob.

Hn. *pp* Bsn.

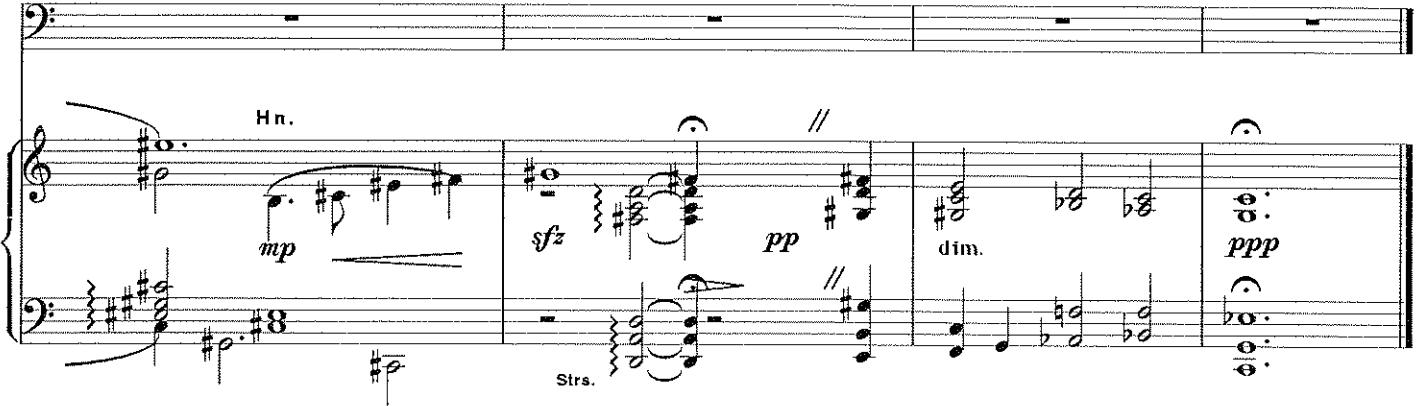
Detailed description: This system contains measures 46, 47, and 48. It features a bass line and two piano staves. The bass line has a whole note chord at the start of each measure. The piano staves contain melodic lines for various instruments. Measure 46 has a dynamic of *pp*. Measure 47 has a dynamic of *p*. Measure 48 has a dynamic of *p*. There are slurs and phrasing marks throughout.



49 Ritard. *p* Adagio molto

Fl.

Detailed description: This system contains measures 49, 50, and 51. It features a bass line and two piano staves. The bass line has a whole note chord at the start of each measure. The piano staves contain melodic lines for various instruments. Measure 49 has a dynamic of *p*. Measure 50 has a dynamic of *p*. Measure 51 has a dynamic of *p*. There are slurs and phrasing marks throughout.



Hn. *mp* *sfz* *pp* dim. *ppp*

Strs.

Detailed description: This system contains measures 52, 53, 54, and 55. It features a bass line and two piano staves. The bass line has a whole note chord at the start of each measure. The piano staves contain melodic lines for various instruments. Measure 52 has a dynamic of *mp*. Measure 53 has a dynamic of *sfz*. Measure 54 has a dynamic of *pp*. Measure 55 has a dynamic of *ppp*. There are slurs and phrasing marks throughout.

1 Allegretto ♩ = 96

Stringendo

Sop. *mp* So *f* So

Alto *mp* So Jo - nah,

Ten. *mp* So *f* So

Bass *mp* So Jo - nah,

Winds *p* + Strs. *p* *mp*

5

ff A tempo

f Jo - nah rose up to flee the com -

Jo - nah rose up to flee the com -

Jo - nah rose up to flee the com -

Jo - nah rose up to flee the com -

mf *f*

8 **Ritard.** **Andante**
dim. *p*

mand of the Lord.
mand of the Lord.
mand of the Lord.
mand of the Lord.

Ob.
FL.
Hn.
Via. R.h.

pp
p

3 3 3

12

Ritard. **Morendo**

3 3 3

A

Moderato, quasi recit.

15

Narrator

Cantabile
Vcl./Bsn.

p *mf* *f* *p*

19

mp *f* *p*

He found the ship to Tar-shish

23

f *sfz* *p* *mf*

re - ceiv - ing the last i - tems of her car - go, and

26

Poco stringendo

f *f* *sfz*

stepped a - board to see its cap - tain. All the

29 *mp* **Meno mosso**

sail- ors, for the mo- ment, de- sist- ed from hoist- ing in the goods to

f (Portamento) *sfz*

33 **Ritard.** **B** **A tempo**

mark the stran- ger's e- vil eye.

Vcl.

37 *pp* **Poco ritard.** **Lento** *mp*

Strong in- tu- i- tions of the

mf *sfz* *p*

41 **3**

man as- sure the mar- i- ner he can be no in- no- cent.

Hn./Bsn.



Allegretto

45

Tenor

Bass

p Jack, *mp* Jack, *mf* he's robbed a wid-ow!

mf Joe do you

Winds/Glock

pp

pp

50

Meno mosso

mark him!

p He's a big - a - mist!

p Or be - like one of the mis - sing

pp

54

Allegro: 1/2 note = 88

mur - der - ers from So - dom.

pp Jack, Jack, he's robbed a wid - ow.

p Joe, do you

mp

pp

59

mark him, do you mark him? *pp* He's a big - a - mist.

pp Jack, Jack, he's robbed a wid - ow.

63

p Joe, do you mark him, do you mark him? *pp* He's a big - a - mist.

pp Jack, Jack, he's

pp Sempre stacc.

Vcl./Bass.

67

robbed a wid - ow.

p

Joe, do you mark him, do you mark him?

70

pp
He's a big - a - mist. Har - ry, lad, guess he's the a -

pp Jack, Jack, he's robbed a wid - ow. Joe, do you

pp *mp*

74

dult - er - er that broke jail at old Go - mor - rah.

mark him, do you mark him? He's a big - a - mist. *mp* Jack, Jack, he's

mp

+ Ban.

77

mp Joe, do you mark him, do you mark him?

robbed a wid - ow. *mp* Or Fl./Picc./Bell be - like one of the mis - sing mur -

mp Trum.. Hn.. *mp*

80

He's a big-a-mist. Or be-like one of the mis-sing mur-
 der-ers from So-dom.

mp Joe, do you mark him, do you mark him?
f

p

E

83

He's a big-a-mist Jack, Jack, he's robbed a wid-ow. Jack, Jack, he's
 der-ers from So-dom.

mp Jack, Jack, he's robbed a wid-ow. Jack, Jack, he's
mp

mp Strs. Sempres stacc.

87

robbed a wid-ow. Joe, do you mark him, he's a big-a-mist. Joe, do you
 do you

mf Joe, do you mark him, he's a big-a-mist. Joe, do you
p

mf *p*

91

f mark him, he's a big - a - mist. *f* Jack, Jack, he's robbed a wid - ow. Jack, Jack, he's

f *f* *f* *f*

Stacc. + Winds.

95

robbed a wid - ow he's robbed a wid - ow. *ff* Joe,

ff *ff* *ff* *ff*

Brass

98 Slightly increase speed to letter F

Joe, do you mark him? Joe, Joe, do you

sfz *sfz* *sfz* *sfz*

102

mark him, do you mark him, do you mark him?

sfz

105

sfz *mp*

107

lad, I guess he's the adulterer that broke

f

Brass

110

jail in old Go-

112

114

Soprano *f*
Alto
Tenor From the pres - ence of the
Bass *f*

Full orch. *f*

117

Lord he is flee - ing.

119

From the pres - ence of the

122

Lord he is flee - ing.

H
124
Soprano

Alto

Tenor

Bass

p

From the pres - ence of the Lord he is

p *p*

Jack, he's robbed a

p

sfz *p*
Staacc. sempre

sfz

126

flee - ing, from the pres - ence of the Lord he is

flee - ing, from the pres - ence of the Lord he is

wid - ow, Jack, he's robbed a

wid - ow, Jack, he's robbed a

cresc.

cresc.

cresc.

cresc.

128

f *p*

flee - ing, from the pres - ence of the Lord, From the pres - ence of the Lord he is

f *f* *p* *p*

wid - ow! Joe, do you mark him,

f *p*

130

cresc.

flee - ing, from the pres - ence of the Lord he is flee - ing, from the pres - ence of the Lord he is

cresc. *cresc.*

Joe, do you mark him, Joe, do you mark him?

cresc.

132 *f* **I** *ff*

flee - ing, from the pres - ence of the Lord,

From the pres - ence of the Lord he is

f *ff*

He's a big a - mist.

From the pres - ence of the Lord he is

134

flee - ing, from the pres - ence of the Lord he is

flee - ing, from the pres - ence of the Lord he is

flee - ing, from the pres - ence of the Lord he is

flee - ing, from the pres - ence of the Lord he is

cresc.

136

flee - ing, from the pres - ence of the Lord,
 From the pres - ence of the Lord;
 flee - ing, from the pres - ence of the Lord,
 From the pres - ence of the Lord;

+ Full orch.

ff

138

from the pres - ence of the Lord,
 from the pres - ence of the Lord,
 from the pres - ence of the Lord,
 from the pres - ence of the Lord,

J
140

from the pres - ence of the Lord, from the pres - ence of the Lord,
from the pres - ence of the Lord, from the pres - ence of the Lord,

This block contains the vocal and piano accompaniment for measures 140 and 141. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The vocal parts have lyrics: "from the pres - ence of the Lord,". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

142

from the pres - ence of the Lord, from the pres - ence of the Lord,
from the pres - ence of the Lord, from the pres - ence of the Lord,

This block contains the vocal and piano accompaniment for measures 142 and 143. It features four vocal staves and a grand staff for piano. The vocal parts have lyrics: "from the pres - ence of the Lord,". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. A triplet of eighth notes is marked in the right-hand piano part in measure 143.

Diminendo

144

from the pres - ence of the Lord,
from the pres - ence of the Lord.
from the pres - ence of the Lord,
from the pres - ence of the Lord.

Detailed description: This block contains the vocal and piano accompaniment for measures 144 and 145. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The lyrics are "from the pres - ence of the Lord,". The music is in a key with one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

poco a poco to ms. 154

Detailed description: This block shows the piano accompaniment for measures 144 and 145. It includes a grand staff with treble and bass clefs. The right hand plays chords, with a large oval marking a specific chord in measure 145. The left hand plays a rhythmic eighth-note accompaniment. The tempo marking "poco a poco" and the instruction "to ms. 154" are present.

146 *mf*

From the pres - end of the
mf
From the pres - end of the

Detailed description: This block contains the vocal and piano accompaniment for measures 146, 147, and 148. It features four vocal staves and a grand staff for piano. The lyrics are "From the pres - end of the". The music is in the same key and time signature as the previous section. The piano accompaniment features a more complex rhythmic pattern with some chords in the right hand and eighth notes in the left hand.

Detailed description: This block shows the piano accompaniment for measures 146, 147, and 148. It includes a grand staff with treble and bass clefs. The right hand plays chords and some melodic lines, while the left hand plays a rhythmic accompaniment. The dynamics are marked as *mf*.

149 *mp*

Musical score for measures 149-150. The score is in 6/2 time and consists of five staves. The first four staves are vocal parts for Soprano, Alto, Tenor, and Bass, each with the lyrics "Lord,". The fifth staff is for the piano accompaniment, with the word "Flutes" written above the treble clef. The piano part features a melodic line in the right hand and a bass line in the left hand.

150

p

Musical score for measures 150-151. The score is in 6/2 time and consists of five staves. The first four staves are vocal parts for Soprano, Alto, Tenor, and Bass, with lyrics "He is flee - ing". The fifth staff is for the piano accompaniment, with the word "p" written below the treble clef. The piano part features a melodic line in the right hand and a bass line in the left hand.

152

from the pres - ence of the

from the pres - ence of the

Molto ritardando
154

Meno mosso

Lord, the Lord.

Lord, the Lord.

dim. // *pp*

dim. // *pp*

dim. // *pp*

dim. // *pp*

mp // *pp*

p

K
157 A tempo

Poco ritardando

Andante 72 mm

pp
See ye
pp

Bsn. solo
pp
Strs. opt. to ms. 178

160 *pp*

Sempre *pp*

See ye not, see ye not, there-fore, that Jo - nah, that Jo - nah tried to
not. see ye not?
pp
Sempre pp

pp

165

flee world - wide from God? See ye

tried to flee world - wide from God,

p

p

169 Crescendo

not, see ye not, see ye not, there - fore, that Jo - nah

see ye not, see ye not, there - fore, that Jo - nah

f

mp

f

mp

mp

173

tried to flee world - wide from God? dim. *mf* *pp*

tried to flee world - wide from God? dim. *mf* *pp*

Detailed description: This block contains the vocal and piano parts for measures 173 through 177. The vocal line is written in a soprano clef with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo), with a *dim.* (diminuendo) marking. A hairpin symbol indicates the volume change. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Vcl. solo

Detailed description: This block shows a piano solo section corresponding to measures 173-177. It is written in a grand staff. The right hand plays a melodic line with some grace notes, while the left hand provides a harmonic accompaniment. The dynamics are consistent with the vocal part, including *mf*, *pp*, and *dim.* markings.

178

Detailed description: This block contains five empty musical staves, likely for string instruments, covering measures 178 through 182. The staves are arranged in a grand staff format (treble and bass clefs).

Strs. *mp* *f* *fp* *ppp*

Detailed description: This block shows the piano accompaniment for measures 178 through 182. It is written in a grand staff. The right hand has a melodic line with some grace notes, and the left hand has a more rhythmic accompaniment. Dynamics include *mp* (mezzo-piano), *f* (forte), *fp* (fortissimo), and *ppp* (pianississimo). A hairpin symbol indicates the volume change. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

1 Andante
Narrator

Poco ritard.

Musical staves for Narrator and Jonah. Both staves are empty, indicating that the characters are silent during this section.

Piano accompaniment for the first section. The right hand is labeled 'Ob./Vln.' and the left hand is labeled 'Bsn./Vla. Legato'. The music is in 4/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and a triplet of eighth notes. The left hand provides a steady accompaniment with slurs.

7 **A** *mf*
A tempo

Vocal line for the second section. It begins with a square box containing the letter 'A'. The tempo is marked 'A tempo' and the dynamic is 'mf'. The lyrics are: 'The cap-tain is at his bus-y desk hur-ried-ly mak-ing out his pa-pers for the car-go.' The music includes a triplet of eighth notes. The rest of the staff is empty.

Piano accompaniment for the second section. The right hand has a few notes with a slur and a fermata, ending with a piano (*p*) dynamic. The left hand has a few notes with a slur and a fermata.

11

Wood Block on cue

Wood block and piano accompaniment for the third section. The wood block part is marked with a forte (*f*) dynamic and consists of a rhythmic pattern of eighth notes. The piano accompaniment is mostly empty.

Piano accompaniment for the third section. The right hand has a melodic line with slurs and a fermata, ending with a mezzo-forte (*mf*) dynamic. The left hand has a few notes with a slur and a fermata, also ending with a mezzo-forte (*mf*) dynamic.

B

14

Allegro
The Captain

f

Jonah Who's there? Who's there?

mf Pizz. Strings
mf + Winds *f*
Strs. *p*

19

mf

How soon sail ye, sir? How soon sail ye, sir? I seek

Staccato

24

a pas - sage in this ship to Tar - shish. How soon sail ye sir?

29

Fl./Ob. 8va

Full orch.

f

f

mp

f

mp

C

34

Recitative

We sail with the next com - ing tide.

Hn. *mp*

Bsn.

Timp. *pp*

38

A tempo

Recitative

No soon - er? No soon - er, sir?

Soon enough for any honest man that goes a pas - sen - ger.

p

pp

D
42 A tempo

Musical score for measures 42-46. The system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I'll say with thee,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *mp* for the vocal line and *f* for the piano accompaniment. A section of the piano accompaniment is marked "Full orch." and "Stms." with a *p* dynamic.

47

Musical score for measures 47-51. The system includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics "I'll say with thee. How much the pas-sage mon-ey,". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *f* for the vocal line and *mp* and *mf* for the piano accompaniment.

52

Musical score for measures 52-56. The system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "how much is that?". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *mf* for the piano accompaniment and *ff* for the vocal line. A section of the piano accompaniment is marked "Full" and "Winds" with a *tr* (trill) marking.

58 E (♩ = ♩)

Tenors *f*

Basses

Thrice the fare he'll ask him now;

Stacc. *f*

Hn./Trum. *dim.*

Strings *Cantabile*

Vlc./Bsn.

64 cresc.

He'll test the length of this man's purse. A slouched hat, no

mp

Fl./Ob. *f* cresc.

70 F *ff*

bag - gage, a gui - ty mien!

ff dim.

77

mf

But al- ways sin that pays its way can

mf

mf *mp* *mp*

84

dim.

p

trav - el free - ly, can trav - el free - ly, can

dim.

p

Bsn./Vic. *p* *pp*

86

Meno mosso

// Tempo I

trav - el free - ly, and with - out a pass - port //

// *pp*



89

Narrator

Musical score for measures 89-90. The top staff is for the Narrator. The piano accompaniment includes a string tremolo (Stra. trem.) and piano (pp) dynamics. The key signature has one sharp (F#) and the time signature is 6/4.

91

Poco ritard.

Piu mosso
Molto espressivo
quasi recitativo

Musical score for measures 91-93. The vocal line begins with the lyrics "So Jo-nah paid and at once sought out his". The piano accompaniment features a sostenuto (Sost.) marking and piano (pp) dynamics. The key signature changes to two flats (Bb) and the time signature is 4/4.

94

cresc.

Musical score for measures 94-96. The vocal line continues with the lyrics "cab-in. All dressed and dus-ty as he was, he threw him-self in-to his berth." The piano accompaniment includes a crescendo (cresc.) marking. The key signature remains two flats (Bb) and the time signature is 4/4.

97

mp

Musical score for measures 97-99. The vocal line continues with the lyrics "He found the lit-tle state-room ceil-ing al-most rest-ing on his fore-head." The piano accompaniment includes a mezzo-piano (mp) marking and piano (pp) dynamics. The key signature remains two flats (Bb) and the time signature is 4/4.



100 *Poco ritard.*

All singers on this pitch! Steady and distinct

The air was close, and Jo - nah gasped. Then in that con - tract - ed hole, sunk

Muted str., sustained and glissandi throughout.

ppp

103

to be - neath the ship's wa - ter line, Jo - nah feels the her - ald - ing pre - sent - i - ment

105

of that stiff - ing hour when the whale shall hold him in the smal - lest of its bow - el's wards.

108 **Adagio** ♩ = 52
Glockenspiel L.v.

mp (Narration) Pinned at its axis against the side/
a swinging lamp slightly oscillates in Jonah's /

Vln. harmonics 8va, gliss.

Vla./Vlc./D.B. harm. 8va

pp *p*

111

room, and the ship, heeling over towards / received, the lamp, flame and all, though in slight /
the wharf with weight of the last bales / motion, still maintains a permanent obliquity with /

pp *p*

113

reference to the room; though, in truth, infallibly straight / which it hung. The lamp alarms and frightens /
itself, it but made obvious the false, lying levels among / Jonah, as lying in his berth his tormented eyes /

pp *p*

J
115

roll round the place, and this thus far successful fugitive finds no/
refuge for his restless glance. But that contradiction in the lamp /
more and more appals him. The floor, the /
ceiling, and the sides are all awry. /

117

"Oh! so my conscience hangs in me!", he /
groans, "straight upward, so it burns;/
But the chambers of my soul are
all in crookedness!"

119

Conscience is the wound, and there is naught to /
staunch it. So, after sore wrestlings in his berth, /
Jonah's prodigy of ponderous misery
drags him drowning, down to sleep.

122 **K** Andante $\text{♩} = 72$
Sop./Ten.

Alto/Bass *mp*

Hn. Vins. muted The
Strings Ban. *p*

126 *mp*

And un- cheered for Tar- shish, glides to
ship casts off her ca- bles, all ca- reen - ing,

129 **Ritardando**

sea. glides to sea. *ppp*
all ca- reen - ing glides, glides to sea. **Bosun's Pipe** *ppp*

V — STORM

1 Allegro ♩ = 120

1
Strings *pp*
Timp. *pp*

Measures 1-8: The strings play a rhythmic pattern of eighth notes in the bass clef. The timpani plays a series of eighth notes in the bass clef. The upper staff shows a melodic line for strings starting in measure 5, marked *pp*.

9
Fls. *mp*

Measures 9-15: The strings continue their rhythmic pattern. The flutes enter in measure 9 with a melodic line, marked *mp*. The timpani continues with eighth notes.

16
Ob./Bsn. *mp*
Sim. stacc. *tr*

Measures 16-20: The oboe/bassoon enters in measure 16 with a melodic line, marked *mp*. The strings play a staccato rhythmic pattern, marked *Sim. stacc.* and *tr*. The timpani continues with eighth notes.

21
Via. *mp*
Tr. muted
Stacc.

Measures 21-25: The viola enters in measure 21 with a melodic line, marked *mp*. The trumpet plays a staccato rhythmic pattern, marked *Tr. muted* and *Stacc.*. The strings continue with eighth notes.

26
+ Hn. *sfz*

Measures 26-30: The horn enters in measure 26 with a melodic line, marked *sfz*. The strings continue with eighth notes. The timpani continues with eighth notes.

A^V — STORM

32

Strs./Fl.

pp

Timpani

39

ff

Tr./Hn. muted

Stacc.

Strs. col legno

45

sfz

tr.

B

49

Ob./Bsn.

tr.

3

53

Vla. 4

Vln. *pp*

Fl.

4

58 Tr./Hn. muted

62

66

Br. open

ff

Picc.

3

70

3

75

3

80 (♩ = ♩)

sfz

Timp.

ff

Vcl./Bass

pp

86

Via./Ban.

p

+ Winds

92 (♩ = ♩)

6/8

6/8

97

Crescendo

poco a poco

f

Tr./Hn.

3

3

3

3

102

3

3

3

3

106

ff
Marcato

7

111 l.h.

sfz

D Tempo I

115

Stra.

p

mp

8vb

8vb

E 122

Soprano

Alto

But the Lord sent out a great wind in- to the

mf *f*

mf *f*

p

pp

128

sea, and there was a migh - ty tem - pest in the sea. Then the mar - i ners were a -

133

fraid, and cried, ev - ery man, un - to his God. And they came un - to

F (♩ = ♩)

139

Jo - nah, and woke him. Tenor "What mean - est thou, What mean - est thou, O O

Bass "What mean - est thou, O O

144

p

sleep - er? A - rise, call up - on thy God, if so be that God will
 sleep - er? A - rise, call up - on thy God, if so be that God will

150

mf

f

think up - on us, that we per - ish not, that we per - ish not, that we

156

ff

Soprano

Jo - nah

Alto

Strs.

per - ish not!"

161

stag - gers to his feet, and stum - bl - ing to the deck, grasps a shroud to look out up - on the

166

sea; but at that mo - ment, he is sprung on by a

+ Winds

169

pan - ther bil - low leap - ing ov - er the bul - warks.

ff

> fp

172

Musical score for measures 172-174. The score is for a piano and strings. The piano part features a melodic line in the right hand and a supporting line in the left hand. The strings are indicated by a fermata in the first two measures. The dynamic marking *fp* (fortissimo piano) is present in the second measure.

175

Musical score for measures 175-178. The score is for a piano and strings. The piano part features a melodic line in the right hand and a supporting line in the left hand. The strings are indicated by a fermata in the first two measures. The dynamic marking *p* (piano) is present in the second measure. A box containing the letter 'H' is located below the piano part in the second measure. The text '+ Hn./Tr.' is written above the piano part in the first measure.

179

Musical score for measures 179-182. The score is for a piano and strings. The piano part features a melodic line in the right hand and a supporting line in the left hand. The strings are indicated by a fermata in the first two measures. The dynamic marking *p* (piano) is present in the second measure. The text 'And ev - er as the white moon' is written below the piano part in the second measure. The text 'Strs. pizz.' (strings pizzicato) is written above the piano part in the second measure. The dynamic marking *sfz* (sforzando) is present in the first measure of the piano part. The dynamic marking *pp* (pianissimo) is present in the third measure of the piano part.

183

mf dim.

shows her af-fright-ed face from the steep gui-lies in the black-ness ov-er-head.

Ob./Hn./Bsn.
Strs.

□

187

mf = *mf*

mf

A-ghost, Jo-nah sees the rear-ing

p
mp *p*

192

f

bow-sprit, point-ing high up-ward, but soon beat down-ward a-gain to-ward the tor-

f
Pizz.
f *mp* *p*

196

ment - ed deep.

+ Winds

p

199

Soprano and Alto

J Presto $\text{♩} = \text{♩}$

Ter - rors up - on ter - rors run

Bass and Tenor

mp

201

Same accents always

shout - ing through his soul, Ter - rors up - on ter - rors run

mp

203

shout - ing through his soul, Ter - rors up - on ter - rors run

205

shout - ing through his soul, run shout - ing through his soul,

207 *f*

Same accents always

Ter - rors up - on ter - rors run Ter - rors up - on ter - rors run

210

shout - ing through his soul, Ter - rors up - on ter - rors run

This system contains measures 210 and 211. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a xylophone section in measure 211.

212

shout - ing through his soul, run shout - ing through his soul,

Xylophone
f

K

This system contains measures 212 and 213. It features a vocal line with lyrics and a piano accompaniment. A xylophone part is introduced in measure 213 with a forte (*f*) dynamic. A rehearsal mark **K** is placed at the beginning of measure 213.

214 *ff*

Same accents always

Ter - rors up - on ter - rors run shout - ing through his soul, Ter - rors up - on ter - rors run

ff

This system contains measures 214 and 215. It features a vocal line with lyrics and a piano accompaniment. The piano part is marked with a fortissimo (*ff*) dynamic. The instruction "Same accents always" is written above the piano part.

217

shout - ing through his soul, Ter - rors up - on ter - rors run shout - ing through his soul, run

ff

220

shout - ing through his soul, run shout - ing through his soul. In all his cring - ing

8va

sfz

223 *fp*

p

Grad. accel. to ms. 240

at - ti - tudes, the God fug - i - tive is now too plain - ly known, the

fp *p*

mf *p* Pizz.

227 *f*

God fug-i-tive is now too plain-ly known, the God fug-i-tive is

S.D. snares off

231

now too plain-ly known, is now too plain-ly known, is now too plain-ly

235

known. *pp*

Diminuendo poco a poco *ppp*

M
239

Moderato recitativo

Espressivo
mf

Narrator

The sail - ors marked him.

Tenor

Bass

Vcl./Basa

p

mp

242

3

3

More and more cer - tain grew their sus - pi - cions of him, til, to tell the

245

truth by ver - y heav - en, they fell to cast - ing lots, to

247

see for whose cause the great tem-pest was up-on them. The lot was

cresc. *mp*

249

N *Piu mosso*

Jo-nah's. Then said they un-to him;
What is thy oc-cu-pa-tion? Whence com-est thou? Thy

Hn./Bsn.
mf

252

coun-try, thy peo-ple?

Adagio moderato
mf

254 **Jonah**

I am an He - brew, and I fear the Lord, the God of

Molto cantabile
mp

mf

257

heav - en, which hath made the sea and ³ the dry land.

cresc.
mf

261

Ritard.

f *Vcl. solo*

Vcl. *cresc.* *f*

Dim.

265

Musical score for measures 265-266. The system includes a bass line, a vocal line, and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a half note in the left hand. The vocal line has a triplet of eighth notes. The dynamic marking is *pp*.

266

A tempo

Musical score for measures 266-268. The system includes a bass line, a vocal line, and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a half note in the left hand. The vocal line has a triplet of eighth notes. The dynamic marking is *p*. The string section (Strs.) is marked *pp*.

269

mp

Musical score for measure 269. The system includes a bass line, a vocal line, and a piano accompaniment. The vocal line has the lyrics: "I fear the Lord, the God of heav'n." The piano part features a triplet of eighth notes in the right hand and a half note in the left hand. The dynamic marking is *mp*.



Andante

Ritard.

A tempo

273

Soprano

Alto

Tenor

Bass

mp

Then

straight - way made he con - fes - sion

3

Four vocal staves (Soprano, Alto, Tenor, Bass) for measures 273-276. The Soprano staff has a treble clef and a key signature of one flat. The Alto, Tenor, and Bass staves have their respective clefs. The Alto staff has a treble clef. The Tenor staff has a treble clef. The Bass staff has a bass clef. The music is mostly rests for the vocalists in these measures.

Piano accompaniment for measures 273-276. The right hand has a treble clef and a key signature of one flat. The left hand has a bass clef. The music features chords and melodic lines. Dynamics include *mp* (mezzo-piano) and *p* (piano). A *dim.* (diminuendo) marking is present. A *Strs.* (strings) marking with *pp* (pianissimo) is also present.

277

of his sin; where - up - on the

cresc.

5

mar - i - ners be - came more and more ap - palled,

Four vocal staves (Soprano, Alto, Tenor, Bass) for measures 277-280. The Soprano staff has a treble clef and a key signature of one flat. The Alto, Tenor, and Bass staves have their respective clefs. The Soprano staff has a treble clef. The Alto staff has a treble clef. The Tenor staff has a treble clef. The Bass staff has a bass clef. The music is mostly rests for the vocalists in these measures.

Piano accompaniment for measures 277-280. The right hand has a treble clef and a key signature of one flat. The left hand has a bass clef. The music features chords and melodic lines. Dynamics include *cresc.* (crescendo) and *pp* (pianissimo).

Stringendo

279

but still were pit-i-ful.

molto



Allegro

282

Cast not the
 Cast not the guilt-y one, the
 Cast not the guilt-y one, the
 Cast not the guilt-y one, the

286

guilt - y one in - to the sea, the guilt - y one in - to the sea, the guilt - y one in - to the sea,

(words above)

guilt - y one in - to the sea, the guilt - y one in - to the sea, the guilt - y one in - to the sea,

(words above)

f
Full Orch.

7

289

289

293

f

Musical score for measures 293-295. It features four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics: "Like a chain - less an - chor, Like a chain - less an - chor,". The piano accompaniment consists of a right-hand melodic line and a left-hand bass line. The dynamic marking *f* is present at the beginning of the section.

296

ff

Musical score for measures 296-298. It features four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics: "Like a chain - less an - chor,". The piano accompaniment consists of a right-hand melodic line and a left-hand bass line. The dynamic marking *ff* is present at the beginning of the section. The score includes a time signature change from 12/8 to 9/8. The piano accompaniment ends with a dynamic marking *fp*.

299 *ff*

Let us keep the man as one of us, Let us keep the

ff

Let us keep the man as one of us, Let us keep the

ff 4

fp *fp* *fp* *ff* 4

R Adagio in 4

303

man as one of us. And the sea rose tem-

man as one of us.

Marcato molto *ff* 4 4 *mp*

Hn.

306 **Pesante** **Pesante** **cresc.** **>**

pes- tu- ous a- gainst them, then they feared the Lord ex- ceed- ing- ly, and cried:

Pesante **cresc.**

309

Strs./Bsn.. **Tr./Hn.**

fp *mp* *p* *mp* *mf* **3**

311

Musical score for measures 311 and 312. The score is written for four staves: three treble clefs and one bass clef. Measures 311 and 312 are mostly empty, with only a few notes in the bass clef staff. The piano part (measures 311-312) features a treble clef staff with chords and a bass clef staff with a continuous eighth-note accompaniment. The piano part includes a triplet of eighth notes in measure 312.

313

Musical score for measures 313 and 314. The score is written for four staves: three treble clefs and one bass clef. Measures 313 and 314 are mostly empty, with only a few notes in the bass clef staff. The piano part (measures 313-314) features a treble clef staff with chords and a bass clef staff with a continuous eighth-note accompaniment. The piano part includes a triplet of eighth notes in measure 313.

314

Musical score for measures 314-315. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a Flute/Piccolo. The key signature has one sharp (F#) and the time signature is 3/4. The string parts feature sixteenth-note patterns with slurs and accents. The Flute/Piccolo part has a rest in measure 314 and a sixteenth-note pattern in measure 315. The number '6' is written above the string parts in measure 315.

315

Musical score for measures 315-316. The score is written for a string quartet and a Flute/Piccolo. The key signature has one sharp (F#) and the time signature is 3/4. The string parts feature sixteenth-note patterns with slurs and accents. The Flute/Piccolo part has a rest in measure 315 and a sixteenth-note pattern in measure 316. The instruction "Cresc. molto" is written below the Flute/Piccolo part in measure 315. The number "8vb" is written at the bottom right of the page.

Poco stringendo

316

ff

Have done, then, Lord,

ff

Have done, then, Lord,

ff

sfz

3

318

S *Meno mosso*

Hushed

pp

have done, then, Lord, as thou wilt, as thou wilt.

And with

have done, then, Lord, as thou wilt, as thou wilt.

And with

pp

sfz

pp

322 and evenly intense

poco cresc.

one hand raised in-vok-ing-ly to God, with the oth-er they not un-re-luc-tant-ly lay

one hand raised in-vok-ing-ly to God, with the oth-er they not un-re-luc-tant-ly lay

poco cresc.

Ritard.

325

hold on Jo-nah; and cast him in-to the sea, and there was no more sea.

hold on Jo-nah; and cast him in-to the sea, and there was no more sea.

cresc.

1 Andante moderato (In 3)

Jonah

Soprano

Alto

Tenor

Bass

Then did the

Glockenspiel

Cantabile

Vcl.

Via.

p

4

Poco stringendo; molto

Lord pre - pare a great fish to swal - low up Jo - nah.

Fl./Glock.

pp

Hn.

Bsn.

mp

pp

7

Ritard.

A

Empty musical staves for woodwinds and strings, including a bass line and four treble staves.

Musical score for Oboe (ob.) and Piano. The Oboe part features a melodic line with slurs and accents, ending with a *Sirs.* marking. The Piano accompaniment includes chords and moving lines in both hands, with dynamic markings *p* and *mp*. A measure number **12** is indicated at the start of the piano part.

Empty musical staves for woodwinds and strings, including a bass line and four treble staves.

Musical score for Piano, continuing from the previous system. It features a complex accompaniment with chords and moving lines in both hands, including a *mp* dynamic marking.

Empty musical staves for strings and woodwinds.

Flute 1 (Fl.) and Bassoon (ob.) part. The Flute 1 part features a melodic line with a dynamic marking of *pp* and a *dim.* instruction. A five-measure rest is indicated with a '5' above the staff. The Bassoon part provides harmonic support with a dynamic marking of *pp*.

Vocal line with lyrics: "From the bel - ly of the whale Jo - nah prayed un - to his". The music is marked *pp*.

Piano accompaniment for the vocal line, marked *pp*.

26

mp *cresc.*

I cry, by rea-son of my af-flic-tion,

God, from the bel-ly of the whale Jo-nah prayed un-to his

Sempre pp

30

mp

un-to the Lord, for he has cast me in-to the

From the bel-ly of the whale Jo-nah

2nd alto *p*

God, from the bel-ly of the whale Jo-nah

33 *mf*

deep in the midst of the seas. And the floods compass me about,

prayed un - to his God, from the bel - ly of the whale Jo - nah

prayed un - to his God, from the bel ly of the whale Jo - nah

37 *mf*

the depths close me round; the weeds are wrapped a-

prayed un - to his God, *1st alto* from the *pp* bel - ly of the

prayed un - to his, God, from the bel ly of the

The musical score is written for a choir and piano. It features a bass line and four vocal staves (Soprano, Alto, Tenor, Bass). The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system starts at measure 33 and ends at measure 36. The second system starts at measure 37 and ends at measure 40. The lyrics are: 'deep in the midst of the seas. And the floods compass me about, prayed un - to his God, from the bel - ly of the whale Jo - nah'. The piano accompaniment consists of chords and arpeggiated figures. There are triplets in measures 33, 34, 37, and 38. Dynamics include *mf* and *pp*. A '1st alto' part is indicated in measure 38. A square box containing the letter 'C' is present in measure 36.

40

bout my head. I go to the bot-toms of the whale Jo-nah prayed un-to his God; From the bel-ly of the

2nd sop.

44

moun-tains. I ob-served my ly-ing whale Jo-nah prayed un-to his God, from the bel-ly of the

1st sop.

48 *cresc. Poco Ritenuto*

van - i - ty, and for - sook my own mer - cy. But

whale Jo - nah prayed un - to his God, from the

whale Jo - nah prayed un - to his, God, from the

save *mp* me now, O Lord, and I will pay thee what I have vowed; but

bel - ly ly of the whale Jo - nah prayed un - to his God, from the

bel - ly of the whale Jo - nah prayed un - to his God, from the

p *p* *p*

p

The musical score is arranged in a standard four-staff format. The top staff is the vocal line, with lyrics underneath. The second and third staves are for the vocal accompaniment. The bottom two staves are for the piano accompaniment. The score is divided into two systems. The first system (measures 48-50) features a vocal line with lyrics 'van - i - ty, and for - sook my own mer - cy. But' and 'whale Jo - nah prayed un - to his God, from the'. The piano accompaniment includes a bass line and a treble line with chords. The second system (measures 51-54) features a vocal line with lyrics 'save me now, O Lord, and I will pay thee what I have vowed; but' and 'bel - ly ly of the whale Jo - nah prayed un - to his God, from the'. The piano accompaniment continues with chords and a bass line. Dynamics include *mp* (mezzo-piano) and *p* (piano). Performance markings include *cresc. Poco Ritenuto* and a box containing the letter 'D'.

55 *mf* save me now, O Lord, and I will pay thee what I have

bel - ly of the whale Jo - nah prayed un - to his

mf bel - ly of the whale Jo - nah prayed un - to his

p

58 *p* vowed.

God, Jo - nah prayed, Jo - nah prayed, Jo - nah prayed, Jo - nah

f God, Jo - nah prayed, Jo - nah prayed, Jo - nah prayed, Jo - nah

The musical score is arranged in a system with five staves. The top staff is a bass line. The second and third staves are vocal lines with lyrics. The fourth staff is a grand staff (piano accompaniment). The fifth staff is a bass line. Dynamics include *mp*, *p*, and *pp*. A *Via. solo* marking is present in the piano part.

mp *p* *pp*

prayed, Jo - nah prayed un - to his God.

mp *p* *pp*

prayed, Jo - nah prayed un - to his God. From the

mp *p* *pp*

Save me now, O Lord, that fled thee;

pp

bel - ly of the whale Jo - nah prayed un - to his God, from the

pp

Via. solo *mp*

67

71 *p* *cresc.*

save me now, O Lord, that

bel - ly of the whale Jo - nah prayed un - to his

f *mp*

74 *p*

fled thee; save me now, O Lord, that fled thee.

God, Jo - nah prayed un - to his God, un - to his God.

dim. *ppp* *ppp*

p *dim.* *ppp*

F

79

Allegro brillante

Sop.

Alto *f*

A cappella Ten.

Bass *f*

And the Lord heard, and the Lord heard, and the Lord, and the Lord, and the

83

Lord heard, the Lord heard, and the Lord spake un- to the fish, and it came

87

breach - ing up ward, breach - ing up - ward, up - ward, up - ward to the warm and

91

Marcato

pleas - ant sun, and to all the de - lights of the air and the earth, and to all the de -

95

lights of the air and the earth, and to all the de- lights of the air and the earth, and to all the de-

98

Meno mosso

lights of the air and the earth; and vom - it - ed out

100

Stringendo

Meno mosso

Jo - nah up - on the dry land. And the

103

Poco adagio

Lord heard Jo - nah, heard Jo - nah.

pp Segue VII

1 **Andante moderato**

Sop.

Alto

Ten.

Bass

Espressivo

Strs.

Hn.

5

9 *mp*

Now, hav - ing heard the stor - ry of Jo - nah,
Now, hav - ing heard the stor - y of Jo - nah,

mp

Now, hav - ing heard the stor - ry of Jo - nah,
Now, hav - ing heard the stor - y of Jo - nah,

mp

13

leave ye e -

leave ye e -

mf

mf

p

18

tern - i - ty to the Lord;

tern - i - ty to the Lord;

f

f

f

f

Ban./Tr.

pp

B

22

26 *Cresc. poco a poco*

Musical score for measures 26-28. The score is written for four staves: three treble clefs and one bass clef. Measures 26 and 27 are empty staves. Measure 28 contains musical notation for the piano part, featuring triplets in both hands and a fermata over the first measure of the triplet in the right hand.

29

Musical score for measures 29-31. The score is written for four staves: three treble clefs and one bass clef. Measures 29 and 30 are empty staves. Measure 31 contains musical notation for the piano part, featuring a fermata over the first measure, followed by a section marked *Pesante* with fingerings 5, 6, 6, and 6. The notation includes triplets and sixteenth-note patterns.

Poco ritenuto *f* **C**

32

for what is man that he should

f

for what is man that he should

f

6 6

3 3 3

f

3 3

cresc. **C** *Crescendo molto*

34

live out the life - live time of his God, for what is

live out the life - live time of his God, for what is

cresc.

Crescendo molto

3 3 3

3 3

6 3 7

ff *Molto sostenuto* — 3 —

37

man that he should live out the life - time of his

ff

man that he should live out the life - time of his

ff
8va

40

God?

God?

43

Four empty musical staves (treble and bass clefs) for measures 43 through 46.

Musical notation for measures 43-46. The upper staff contains chords with some notes tied across measures. The lower staff contains a triplet of eighth notes in measures 43 and 45, and a triplet of eighth notes in measure 45.

47

Poco ritard. Meno mosso

Four empty musical staves (treble and bass clefs) for measures 47 through 50. The tempo markings "Poco ritard." and "Meno mosso" are positioned above the staves.

Musical notation for measures 47-50. The upper staff features a melodic line with a fermata in measure 49. The lower staff features a bass line with a fermata in measure 49. A piano dynamic marking (*p*) is present in measure 50.

51

pp

Ritard. Lento

56

p *dim.*



6 **Tempo I, piu mosso**

With power and expression!

The ribs and ter- rors of the whale arched.

p

pp

Str. pizz.

D.B./Ban.

65

o-ver me in dis-mal gloom, and all God's sun-lit waves rolled by and left me

69

p

I saw the op'-ning maw of
 deep'ning down to doom. I saw the op'-ning

72

cresc.

hell, with end-les pain and sor- row there; which
 maw of hell, with end- less pain and sor- row there; which

75

none but they that feel can tell, Oh, I was plunging to des-

78

F

pair. In black dis-tress I called my God, when

to des-pair. In black dis-tress I called my God, when

81

cresc. *f*

I could scarce be - lieve him mine; he bowed his ear to

cresc.

I could scarce be - lieve him mine; he bowed his ear to

cresc. *f*

84

dim. *mf*

my com - plaints — no more the whale did me con - fine. With

dim. *mf*

my com - plaints — no more the whale did me con - fine. With

dim. *mf*



8

speed he flew to my re-lief, as on a ra-diant dol-phin

90

borne; Aw-ful, yet bright as light-ni-ng shown the

cresc. *f*

cresc. *f* *sfz*

3 And. *

93

face of my De- liv- er- er God, the face of my de- liv- er- er God, the

face of my De- liv- er- er God, the face of my de- liv- er- er God, the

cresc. *mf* *cresc.* *mf* *cresc.*

cresc. *mf* *cresc.*

Detailed description: This block contains the first system of music, measures 93-96. It features four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano and alto register, with lyrics: "face of my De- liv- er- er God, the face of my de- liv- er- er God, the". The piano accompaniment is in a bass register. Dynamics include *cresc.* and *mf*. There are accents (>) over the notes.

97

face of my de- liv- er- er God, my

face of my de- liv- er- er God, my

ff *ff* *ff*

f 3

Detailed description: This block contains the second system of music, measures 97-100. It features four vocal staves and two piano accompaniment staves. The vocal parts continue with lyrics: "face of my de- liv- er- er God, my". The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *ff* and *f*. There are accents (>) over the notes.

100

God, my, God, my

God, my, God, my

3

sfz *f* *ff*

Detailed description: This system contains measures 100, 101, and 102. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts have lyrics: "God, my, God, my" in measure 100 and "God, my, God, my" in measure 101. Measure 102 is a whole rest for the vocalists. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *sfz*, *f*, and *ff*. There are accents (>) over notes in the vocal parts.

103

God. My song for - ev - er

God. My song for - ev - er

Ritenu *f* **A tempo, meno mosso**

Detailed description: This system contains measures 103, 104, and 105. It features four vocal staves and two piano staves. The vocal parts have lyrics: "God. My song for - ev - er" in measure 103 and "God. My song for - ev - er" in measure 104. Measure 105 is a whole rest for the vocalists. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* and *sfz*. A tempo change is indicated from **Ritenu** to **A tempo, meno mosso**. There are accents (>) over notes in the vocal parts.

sfz *sfz* *sfz* *f*

Timp. **8ub**

Detailed description: This system shows the piano accompaniment for measures 103, 104, and 105. It includes two piano staves and a timpani part. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *sfz* and *f*. The timpani part is marked **8ub** and has a wavy line indicating a roll. There are accents (>) over notes in the piano parts.

107

shall re - cord that ter - ri - ble, that joy - ful hour; I give the
shall re - cord that ter - ri - ble, that joy - ful hour; I give the
that ter - ri - ble, that

12/8

This system contains the vocal and piano accompaniment for measures 107 through 110. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in 12/8 time and G major. The lyrics are: "shall re - cord that ter - ri - ble, that joy - ful hour; I give the". The piano accompaniment consists of chords and moving lines in both hands.

110

glo - ry to my God; his all the mer - cy, and the
glo - ry to my God; his all the mer - cy, and the

cresc. *ff*

cresc. *ff*

cresc. *ff*

This system contains the vocal and piano accompaniment for measures 110 through 113. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in 9/8 time and G major. The lyrics are: "glo - ry to my God; his all the mer - cy, and the". The piano accompaniment features a prominent bass line in the left hand and chords in the right hand. Dynamics include *cresc.* and *ff*.

113

Sustained and powerful to end!

pow'r. I give the glo - ry to my God; his all the

pow'r. I give the glo - ry to my God; his all the

Detailed description: This block contains the musical notation for measures 113, 114, and 115. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lyrics are: "pow'r. I give the glo - ry to my God; his all the". The music is in a major key with a key signature of one sharp (F#). The tempo/mood is "Sustained and powerful to end!".

116

Rit. poco a poco

Ten.

mer - cy, and the pow'r, his all the mer - cy, and the

mer - cy, and the pow'r, his all the mer - cy, and the

Detailed description: This block contains the musical notation for measures 116, 117, and 118. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lyrics are: "mer - cy, and the pow'r, his all the mer - cy, and the". The music is in a major key with a key signature of one sharp (F#). The tempo/mood is "Rit. poco a poco" (Ritardando) and "Ten." (Tenero). The piano accompaniment includes a prominent bass line in the left hand.

1 **1^o *argando*** **Molto *rallentando***

The score is written for four voices in the first system and piano accompaniment in the second system. The first system has four staves: three treble clefs and one bass clef. The notes are mostly half notes with slurs. The second system has two staves: treble and bass clefs. The piano part features chords and rhythmic patterns. Performance markings include 'power.' in the first system, 'sfz' in the first and second systems, 'Non diminuendo' and 'Longa' in the second system, and '8ub' at the bottom right.

power. *sfz* *sfz* *sfz*

fff *sfz* *sfz* *f* *Non diminuendo* *Longa*

8ub



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An Oratorio

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Libretto by

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Father Mapple's Sermon to the Whalers
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