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THE SONG OF JONAH

an original cantata

for soloist, choir, and orchestra

with

an annotated translation of the Book of Jonah

and

a descriptive analysis of this musical midrash

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Submitted in Partial Fulfillment of Requirements
for Cantorial Ordination
and Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
Debbie Friedman School of Sacred Music
New York, New York—2025

Cantors David Berger and Gerald Cohen, *advisors*

ACKNOWLEDGEMENTS

with enormous gratitude for your tireless assistance

Cantor Jill Abramson
for your logistical acumen

Jeffrie Allan
for keeping my voice grounded

Cantor Joshua Breitzer
for your tremendous guidance

Julian Chin
for always jumping in

Evan Cohen
for your commitment to the Yiddish language

Cantor Gerald Cohen
for your tireless dedication to this project

Samantha Lynn Cohen
for Yiddish translation, beautiful artwork, and limitless love

Cantor Shayna de Lowe
and the clergy and community of Congregation Rodeph Sholom

Joyce Rosenzweig
for playing the impossible and championing the new

Rabbi Joshua Stanton
and the community of East End Temple

Cantor Faith Steinsnyder
for never failing to answer a question

Cantor Azi Schwartz
for reminding me to breathe

Joanna Seifter
for an unfailing willingness to help

J. David Williams
for a steady beat and a guiding hand

Marcus Villegas
for making me sound my best, under the most trying of circumstances

The HUC-JIR Maintenance and Facilities Staff
for always agreeing to move another piece of furniture on my behalf

and to these fearless musicians

Jill Abramson, Kate Amrine, Elana Arian, Jorge Avila, Iván Barenboim, Joshua Breitzer, Will Brockman, Shayna Burack, Samantha Chamberlin, Galit Dadoun-Cohen, Gordon Dale, Pedro d'Aquino, Sarina Elenbogen-Siegel, David Epstein, Phillip Fisherman, Sierra Fox, Leslie Goldberg, Kayana Jean-Philippe, Roxan Jurkevich, Zach Larimer, Jonathan Luik, Ilana Mulcahy, David Newtown, Beth Reinstein, Joyce Rosenzweig, Susan Rotholz, Laura Thompson, Margo Wagner, Chessy Weiner, Tiffany Wu, Julie Zedeck
for bringing this music to life

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Descriptive Analysis

ABSTRACT

The aim of this senior project is two pronged: textual analysis of the Book of Jonah and select commentaries, centered on *Midrash Yonah*; and a newly composed piece of orchestral music inspired by this research. The textual analysis examines the Book of Jonah through close reading, translation, and comparative exploration of midrash and commentary. While the bulk of this project is compositional in nature, the creation of the musical form is based in text and translation. Recognizing both the dearth of existing musical treatments for the Book of Jonah, as well as my own prolonged fascination with the text, I have created a midrashically informed piece of through-composed music, utilizing intertextuality and sources written in a variety of languages.

INTRODUCTION

The Book of Jonah has been essential to my emergent sense of identity for as long as I can remember. My earliest memories of synagogue life—and many of my earliest memories in any capacity—are tied to my understanding of Jonah, as I participated in an original musical written by Simeon Glaser, the rabbi at my childhood congregation. I simultaneously discovered performance, liturgical music, and interpretative midrash in a singular, formative experience which helped shape my personal identity throughout my meandering path to the cantorate. As such, and in an attempt to honor this legacy, I have undertaken a three-fold senior project:

- An exploratory textual analysis of the Book of Jonah, focusing on the complete Hebrew text, incorporating elements from *Midrash Yonah*;
- A newly composed piece of orchestral music which has been inspired by my research;
- A recital, which premiered this new piece of music in conversation with additional, existing music inspired by the Book of Jonah, including biblical

chant, and repertoire from the canon written for voice and orchestra.

In creating a piece of original orchestral music inspired by the Book of Jonah, I have furthered my own skills as composer and orchestrator, and sharpened my abilities to interpret text through music. While intended as a concert piece, I recognize the liturgical placement of the Book of Jonah within the *Yamim Noraim*, and hope that particularly driven institutions could possibly find a home for this music as part of their observance.

Throughout the following sections, I will offer a detailed look into each of these aspects.

TEXTUAL ANALYSIS

In order to most effectively adapt the Book of Jonah musically, it has been essential to engage with the text in a thorough and systematic manner. This textual analysis includes detailed work in translating and synthesizing the Hebrew text as well as an examination of the extant body of literature surrounding the Book of Jonah. In addition to translating the text from Hebrew into English, I have centered intertextuality within this project through undertaking a complete translation of the text into Yiddish.¹ By comparing this multilingual text, I have been able to uncover layers of meaning within the text, and have attempted to best reflect the varying subtextual connotations of the source text through the act of interpretation. Throughout the process, *Midrash Yonah* has remained my primary vehicle for explanatory text, as found within the pages of

¹ I used Y. F. Gezelshaft's Yiddish translation of Tanakh as an initial reference in developing my translation; I am indebted to their work as well as the tireless assistance of Evan Cohen, Samantha Cohen, and Joyce Rosenzweig.

Gezelshaft, Y. F. (1937). *Torah, Neviim u-Khetuvim*. Hebrew Publishing Company.

Yalkut Sh'moni.² Additionally, I have incorporated the entirety of Rashi's commentary on the Book of Jonah, and—for select verses—included the words of Ibn Ezra. Finally, I have found several moments where I have been able to highlight the words of our scholars and sages found within Talmud as well as the midrashic compilation *Ein Yaakov*.³

Rabbinic Texts

While part of what makes the Book of Jonah especially well-suited to adaptation is its relatively narrow narrative scope—and its remarkably dramatic contents—this is also a text with a paucity of descriptive language and emotional motivation. Through examination of the classical midrash, I have furthered my understanding of the text through a classical lens, and incorporated historical rabbinic understanding of the more arcane aspects of the text. For example, in Talmud Bavli, *Nedarim* 38a we learn that the rabbis held that Jonah was rich:

יונה דכתיב ויתן שכרה וירד בה לבא עמהם תרשישה מלפני יהוה⁴ ואמר רבי יוחנן שנתן שכרה של ספינה כולה וא"ר רומנוס שכרה של ספינה היה ארבעת אלפים דינרי זהב.

Of Jonah, it is written: *He paid its wages and went aboard to go with them to Tarshish, away from יהוה*.⁴ And Rabbi Yochanan said: “He paid the wages of the

² There is no singular source for *Midrash Yonah*, and *Yalkut Sh'moni* is a compilation of a range of midrashic texts; in this way, it is an ideal vessel for the multitudinous rabbinic opinions surrounding the Book of Jonah.

³ All the text found within *Ein Yaakov* comes, of course, from the Talmud; it is a particularly useful resource for distilling the narrative midrash within Talmudic discourse from the halakhically driven arguments found throughout.

⁴ Jonah 1:3; see page 37.

entire freight-ship,” and R. Romanus said: “the wages of a freight-ship were four thousand golden *dinars*.”⁵

Additionally, while Jonah is known as both a reluctant and taciturn prophet, in *Midrash Tanchuma*, Vayikra 8:1, the rabbis develop a thorough—albeit brief—backstory for Jonah’s lack of enthusiasm:

ולמה ברח. אלא שפעם ראשונה, שלחו להשיב את גבול ישראל ועמדו דבריו, שנאמר: הוא השיב את גבול ישראל פעם שניה, שלחו לירושלים להחריבה, ועשה הקדוש ברוך הוא ברב רחמיו ונחם על הרעה ולא חרבה, והיו קורין אותו נביא השקה. פעם שלישית, שלחו אל נינוה להחריבה. דן יונה דין בינו לבין עצמו. אמר יונה, אני יודע שהגוים קרובי תשובה הם. עכשו אם אלך בשליחותו, מיד יעשו תשובה, והקדוש ברוך הוא ארץ אפים ורב חסד. ובעת שיעשו תשובה, מיד ירחם, ויקצף הקדוש ברוך הוא על ישראל כמו שעשה בימי סנחריב.

And why did he flee? Well, the first time God sent Jonah to restore the border of Israel, and his words were fulfilled, as it is stated “*He restored the border of Israel*.”⁶ The second time, God sent Jonah to Jerusalem to destroy it; but the Holy One—Blessed is God—worked up God’s great mercies and relented from the bad, and did not destroy it. Therefore, [the people of Israel] would call Jonah a false prophet. The third time, God sent Jonah to Nineveh to destroy it. Jonah judged the case between him and himself—Jonah said: “I know that these non-Jews are close to repentance. Now, if I go on my mission, they will repent immediately and the Holy One—Blessed is God—is long-suffering and of great kindness—at the time that they repent, God will immediately show mercy. And the Holy One—Blessed is God—will become enraged towards Israel, as God did at the time of Sennacherib.”⁷

In this reframing, Jonah’s classic portrayal as a reluctant prophet is challenged by a

⁵ All translations are my own. A full, annotated text of the Book of Jonah is provided within this thesis (see pages 36–63).

⁶ II Kings 14:25

⁷ Jonah here expresses his concern for the welfare and well-being of the Israelite nation, which has famously—and repeatedly—suffered from a lack of religious devotion and the subsequent divine retribution it inspires. Jonah resists prophecy towards the Ninevites out of an abundance of caution; their repentance would do little to aid the status of the Jewish nation.

depiction of a man afraid of the repercussions for his own people if he were to prophesy once more.

Inspired by the traditional layout of *mikraot g'dolot*, I have created a multilingual, translated presentation of the traditional Book of Jonah and *Midrash Yonah* with necessary commentary as the culmination of my textual analysis.

Existing Repertoire

In preparation for my own compositional work, I began a brief survey into the existing repertoire written on the Book of Jonah. As my personal journey to the cantorate has been an exploration of my shared passions for liturgical music and theatrical endeavors; this proved to be an opportunity to dive into a vast musical realm, uncovering hidden gems, and utterly invigorating. Recognizing my own myriad influences, I cast a relatively wide net: from the classical Italian texts of my earliest voice lessons, to the church Latin which became a feature of my educational and professional career, to the worlds of modern music and the contemporary sounds of pop and jazz.⁸

Beginning with *Songs from the Book of Jonah*—the childhood-favorite musical written by Simeon Glaser (1955–2023),⁹ and the inspiration for my own work—I looked for works anchored in the midrashic tradition, expounding upon the existing text and offering commentary. I first explored music from the folk rock tradition which had such a strong influence on its creation. These musical pieces were often free-standing, telling

⁸ Much of this work became the basis for my senior recital, *The Song of Jonah*, presented at Hebrew Union College-Jewish Institute of Religion on September 25th, 2024.

⁹ See page 287.

condensed versions of the Jonah story, or focused on particular aspects. The Jewish musicians *Kol B'Seder* and Josh Nelson (born 1978) have written songs intended for younger audiences. The opera *Porgy and Bess* contains explicit reference to the Book of Jonah in the song *It Ain't Necessarily So*.¹⁰ In fact, the doubt immortalized in the lines

The things that you're liable
to read in the Bible,
It ain't necessarily so.¹¹

comes back time and again throughout midrashic musical interpretation of Jonah. Paul Simon (born 1941) showcases a similar sense of incredulity in his song; his song *Jonah* states

They say, "Jonah, he was swallowed by a whale"
But I say, "There's no truth to that tale
I know Jonah, he was swallowed by a song."¹²

While there is a beautiful flippancy to this interpretation which aligns with Simon's conversational approach to lyrics, there is also an underlying rabbinic logic to this phrase. When Jonah offers his prayer in the second chapter, he offers it to God "יְיָ אֱלֹהֵינוּ" While the root of this word, ענה, is often translated as "to answer," it can also be read as "who

¹⁰ Professor Jack Gottlieb (1930-2011), in his book *Funny, It Doesn't Sound Jewish*, points out that the melodic basis for this song mirrors the melody of the Torah blessing used in Ashkenazic tradition; this reutilization and repurposing of Jewish musical themes would prove influential in my own compositional work, albeit subconsciously.

¹¹ Gershwin, G. and Gershwin, I. (1935). *It Ain't Necessarily So*. *Porgy and Bess*.

¹² Simon, P. (1980). *Jonah*. *One-Trick Pony*.

sings to me.”¹³ If the God within the Book of Jonah is the God who sings, then Jonah is, in fact, swallowed up by a song.

From these individual pieces, I next turned my attention to wider scale compositions. Fascinatingly, the closest analog I found to *Songs from the Book of Jonah* proved to be an adaptation from the popular children’s show *VeggieTales*.¹⁴ While written with an explicitly Christian theology, they do faithfully retell the story through song, and expand upon the existing biblical text in interesting ways. However, I also hoped to locate music both Jewish and orchestral, and in that vein, I happened upon several major works: Mario Castelnuovo-Tedesco’s *Jonah: A Biblical Oratorio*, Hugo Chaim Adler’s *Jonah: A Biblical Cantata*, and Samuel Adler’s *Jonah (The Man Without Tolerance)*. Castelnuovo-Tedesco’s (1895–1968) work¹⁵ is written in both Italian and English, based on the King James version, and tells the entirety of the Jonah story using the biblical text as its libretto; it premiered at the 1954 edition of the *Sagra Musicale Umbra*, an Italian musical festival. Scored for jazz orchestra—with woodwind doublings and dual pianos—as well as male chorus and soloists, it remains under explored and unpublished. The music is distinctly Castelnuovo-Tedesco’s, and utilizes many of his

¹³ From Brown-Driver-Briggs: עָנָה IV. עָנָה vb. sing (Arabic غَنَّى *sing, chant*, غَنَاءٌ *singing, chanting*, etc.; Syriac ܥܢܐ *sing responsively*, ܥܢܐܢܐ *hymn, refrain*; poss. Assyrian *emû, resound* (?); Egyptian *anni* is loan-word according to Bondi).

Brown, F., Driver, S. R., & Briggs, C. A. (2018). *The Brown-Driver-Briggs Hebrew and English Lexicon: With an Appendix Containing the Biblical Aramaic*. Hendrickson Publishers

¹⁴ Their song, *Second Chances*, is quite a bit of fun.

¹⁵ See pages 246–57 and 275–85.

trademark sounds—in particular his tendency towards rhythmic complexity and polytonality. Hugo Chaim Adler’s (1894–1955) work¹⁶ remains frustratingly incomplete. The score was published without accompaniment, and in the intervening years, the orchestration has been lost. Likely composed for his own synagogue—Temple Emanuel in Worcester, Massachusetts, where he premiered many of his pieces—the fragments that exist show an ambitious work which switches fluidly from moments of melodic intensity to passionate interludes of cantorial recitative. Samuel Adler’s (born 1928) composition¹⁷ has been set in both English and German, and is, in many ways, a particularly expansive interpretation: while it predominantly follows the Biblical text, it incorporates moments of Hebrew, Akkadian, Greek, and Aramaic into the settings, as well as a poem by Gertrud Kolmar (1894–1943), which serves as the climactic moment of the entire composition. The piece was commissioned by the Bach Choir of Christus Kirche in Mannheim, Germany, where both Samuel Adler and his father, Hugo Chaim Adler, were born. Through-composed, *Jonah (The Man Without Tolerance)* comes to the Book of Jonah with a clear point of view, and this is reflected not only in the text, but often within the music itself, which is angular and direct, often avoiding a key center or a clear sense of tonality. By the end of the piece, pitch is abandoned all together, as the recitation of the text is presented through spoken word and percussion.

These three pieces tell a fascinating story of the breadth of musical interpretation of the Book of Jonah, and with their stylistic and linguistic differences, showcase the

¹⁶ See pages 262–70.

¹⁷ See pages 271–4.

intense variation possible in the exploration of this text. Equally important to my exploration of Jewish musical settings of Jonah is the examination of the musical influence of the biblical text without the exclusivity of Jewish roots. While a truly comprehensive examination of musical settings of the Book of Jonah would be nearly impossible—and certainly beyond the scope of this project—it felt equally necessary to acknowledge the wealth of available musical material.¹⁸ In that spirit, I searched for music from a broad spectrum of time periods and styles, which led me to Giacomo Carissimi (1605–1674) and his early cantata *Jonas*.¹⁹ With text from the Latin Vulgate, the music is written in a formal, baroque style, and is one of the earliest examples of oratorio, which became the dominant musical idiom of the period. Scored for double chorus, two violins, and continuo, *Jonas* covers the first two chapters of the Book of Jonah before concluding with a remarkably abbreviated—and quasi midrashic—third chapter, giving voice to the prayers of the Ninevites:

Peccavimus, Domine, peccavimus, et in viis tuis non ambulavimus, sed convertere,²⁰ Domine, et convertemur, illumina vultum tuum super nos et salvemur.

We have sinned, Lord, we have sinned. We have not walked in Your ways, but we must repent,²⁰ Lord, we will repent, and the light of Your face will shine upon us and we will be saved.

In Carissimi's hands, Jonah's prayer is abbreviated, and the contrast of the sailors new-

¹⁸ Amongst the neglected materials include the music written to accompany the whale swallowing Pinocchio in the animated Disney classic.

¹⁹ See pages 242–3 and 245.

²⁰ While this word can be translated as “repent,” given the recurring theme of conversion throughout the Book of Jonah, it is fascinating and appropriate to consider the Ninevites as converts.

found faith following their rescue from the storm at sea is even closer to the repentance of the Ninevites. Tellingly, Jonah—a remarkably concise prophet—isn’t even given any words with which to convince the people of Nineveh; in this version, the people offer their prayer solely through the presence of a prophet of God. Their prayer echoes the Hebrew text of the Priestly Blessing: “יֵשׁא יְהוָה פָּנָיו אֵלֶיךָ וְיִשֶּׁם לָךְ שְׁלוֹם”—May God’s countenance shine upon you and bring you peace.”²¹

Dominick Argento (1927–2019) continues this tradition of rewriting in *Jonah and the Whale*,²² which interweaves biblical text, medieval poetry, and sea shanty with Argento’s own idiosyncratic, modernist writing. Writing for narrator, chorus, and a fascinating instrumental ensemble of harp, percussion, and trombone trio, he builds upon familiar tropes within the literature surrounding the Book of Jonah, while adding additional narrative structure and motivation:

With a mighty surge the fish swept to the bottom of the sea,
Where rough rocks rolled in the raging currents,
With the man in its maw, much tortured by dread;
Little wonder it was that he wept in woe!²³

Where the biblical text presents Jonah in a matter-of-fact manner, here, accompanied by the rolling sounds of harp and regal blasts of horn, Jonah is tortured and in woe. And while the music itself often belies the text it presents, this juxtaposition is in itself illuminating, offering depth and nuance to the story.

Finally, beyond these lengthy, weighty pieces, there lies again the simplicity of a

²¹ Numbers 6:26.

²² See pages 258–61.

²³ Text by Dominick Argento, inspired by Jonah 2:1–2.

straightforward song. From rewritten sea shanties to songs of oral tradition, these tunes distill the biblical text to easily digestible lessons. Almeda Riddle (1898–1986), an Arkansas-born folk singer, recalls a melody learned from her aunt:

Now, some people don't believe
That a whale could him receive,
But that doesn't make my song at all untrue.
There are whales on every side,
And big mouths are open wide,
So take care or one may swallow you.²⁴

While the tune is half-remembered, the lyrics remained with her, and their potent imagery reinforce the terror of Jonah's outlandish biblical claims. In a similar manner, Ewald J. Bash (1924–1994) rewrote the lyrics to *Drunken Sailor* to match the power and majesty of the storm: "Fall on your knees for the sea is raging...Lord our God, have mercy on us."²⁵ Amidst this terrible imagery, Louis Armstrong (1901–1971) provides a typically joyful contribution: his *Jonah and the Whale*²⁶ succinctly enumerates the greatest hits of the biblical text, punctuated with the repeated incredulity of "Lord, wasn't that a fish!" Through catchy melody and embellished textual detail, Armstrong fits a surprisingly full picture into two-and-a-half minutes. Mirroring the work of the rabbinic authors, he expands and contracts differing aspects of the source material to maximize the impact upon the listener.

Ultimately, each musical telling of the Book of Jonah is a product of its time and

²⁴ John Quincy Wolf Folklore Collection. (1962). *Jonah and the whale* [MP3]. Batesville, Arkansas.

²⁵ Bash, E. (1964). *Weigh Heigh Up She Rises*.

²⁶ See pages 299–317.

circumstance. Yet within these confines, there are certain similar characteristics. Each musical piece explored and examined revealed a fascinating relationship with the text, pushing towards a vernacular expansion of the biblical material in order to relate the composer's individualistic understanding of the nuanced meaning of the text. Each composer attempted to capture the contemporary imagination through an exploration of either their own personalized musical methodology or the reigning mode of the day—from baroque motet to acoustic rock—while often incorporating distinct modalities of the past.

COMPOSITION

From my earliest conceptions of this project, it has been my intention to present the Book of Jonah in an accessible fashion, using the strengths of musical composition to highlight the various aspects of the story. As Peter Shaffer (1926–2016) wrote on vocal music, “it’s realer than any play! A dramatic poet would have to put all those thoughts down one after another to represent this second of time. The composer can put them all down at once—and still make us hear each one of them.”²⁷ As inspiration for the compositional process, I intended to utilize the various commentaries and midrashic interpretations as an aid in developing a functional libretto for the piece. With these two goals—accessibility and illumination—as my guiding principles, I began to create the underlying linguistic structure of the piece. One of my earliest choices was to present the story of Jonah through multiple languages. Inspired by rabbinic interpretations centering

²⁷ Shaffer, P. (1993). *Amadeus*. Penguin Books. Pg. 66

Jonah's wealth,²⁸ I determined to present Jonah's words solely through biblical Hebrew, as a commentary upon his status and self-worth. Similarly, Jonah's music is often formal, classical, and orchestrally lush, especially at the beginning of the story.

In contrast with the formality of my depiction of Jonah, I strove to present the remaining voices of the story in a different light. The narration is presented predominantly in English, foregrounding the accessibility of the story for the modern audience. The sailors also sing in English,²⁹ while the Ninevites sing in Yiddish—an intentional choice meant to ground the story in the musical and linguistic tradition of the Jewish people. In my earliest conceptions, this language choice maps the migratory patterns of the Jewish people onto Jonah's journey. Jonah leaves his homeland in Israel—carrying the Hebrew language with him—and immediately travels west, as far as possible from God's call. The English of the sailors can therefore be read as the English of the New World, which my own immigrant ancestors encountered for the first time on the seas while en route to their new home. Jonah's westward journey, however, is interrupted; upon his return eastward, he finds himself in a place dissimilar from his homeland. Yet the Nineveh presented in the Book of Jonah is related to the development of Jewish liturgical practice, particularly the rabbinic reconstruction of Yom Kippur. By presenting the word and plight of the Ninevites in Yiddish, I hope to highlight this

²⁸ Rashi on Jonah 1:3 (see page 37), as well as Talmud Bavli, *Nedarim* 38a, which is cited above.

²⁹ According to R. Chanina, “משעבים לשון היו באניה”—There were representatives of all languages on that ship,” a phrase which signifies all the languages of the earth; surely English must have been one of them (*Yalkut Sh'moni* 550; see page 41).

connectivity with our tradition, both liturgical and theatrical.

There is one more voice within the piece: the words attributed to God within the Book of Jonah. I have made the narrative choice to have God's language change depending on circumstance; when these words are part of a narrative declaration, they appear in English; when they are directed at Jonah, they appear in their original Hebrew. And, at times, utilizing the polyphonic texture of choral writing, the word of God is presented in multiple languages simultaneously.³⁰ Finally, throughout the piece, all appearances of the word *Adonai*—and other names of God—within the narration appears with the Ashkenazic musical rendition of the haftarah trope as notated by Abraham Wolf Binder (1895–1966) preserved.

Chapter One

The story of Jonah begins with the famously reluctant prophet fleeing the command to set forth on his journey to Nineveh. Instead, he turns immediately westward, and departs on an ocean voyage, intending to put himself as far as possible from his expected task. Given Jonah's ultimate fate—arguably the most successful prophet in history—the rabbinic tradition gives immense weight to this initial hesitancy, and devote tremendous literary resource to understanding this decision. According to Rashi, Jonah flees Israel under the supposition that outside the law of the land, there would be no way to enforce God's demands. Yet in typical rabbinic fashion, God's law is

³⁰ Akin to the liturgical poem, *L'cha Dodi*, whose first verse states שְׁמֹר וְזָכוֹר בְּדַבָּר אֶחָד—"Guard" and "remember" in a single utterance, a reference to the differing texts of the decalogue found within Exodus and Deuteronomy; similarly, through choral music, the voice of God is presented as a choir of voices singing in unison and harmony and across a linguistic divide.

shown to expand beyond all borders:

אמר לו הקב"ה חייך יש לי שלוחים כיוצא בך לשלוח אחרריך ולהביאך משם משל לעבד כהן שברח
מן רבו ונכנס לבית הקברות אמר לו רבו יש לי עבדים כיוצא בך לשלוח אחרריך ולהביאך משם³¹

The Holy Blessed One said to him, "Come, I have emissaries like you, to send after you and bring you back from there." A parable: There was a priest's slave who fled from his master and took cover in a cemetery. His master said to him, "I have slaves like you, to send after you and bring you back from there."³¹

Further, R. Eliezer adds in a justification for Jonah's flight—his shame that he be called

untruthful *yet again* before the people of Israel: "ולא די שישראל קורין אותי נביא השקר אלא"

אף עובדי אלילים קורין אותי נביא השקר אברהם למקום שאין כבודו שם—Is it not enough that

Israel calls me a false prophet, should the worshipers of stars and planets also call me a

false prophet?"³²

Musically, this introduction is established through the dissonance and instability of the orchestration, which begins with the open strings of the orchestra, playing the familiar intervals of orchestral tuning, before reaching the peak of God's proclamation.³³

Following the command, the music which accompanies Jonah as he flees is quiet and

discomfited, appropriate to this shame-filled act of desperation. Yet the music picks up

tempo as he reaches the sea, turning towards a jaunty melody reminiscent of sea shanty,

reflecting Jonah's emotions as he departs towards the sea: "בשמחת לבו של יונה הקדים ונתן"

³¹ Rashi on Jonah 1:3; see page 37.

³² *Yalkut Sh'moni* 550; see pages 38–9.

³³ See pages 68–72.

שכרה שנאמר—with joy in Jonah’s heart, he paid their wages in advance.”³⁴

Quickly, the music turns towards the oncoming storm,³⁵ which begins to overwhelm the music of the sailors. Using a variation on the musical motifs of haftarah trope—predominantly *gershayim* and *r’vi-i*—the storm builds and grows; yet Jonah remains unsurprised, and the music that accompanies his descent into the hold of the vessel reflects his quiet turmoil: “יונה בצרת נפשו נקרדם ויעף לו”—Jonah, in the destitution of his soul, fell asleep—for he was very weary.”³⁶ The captain of the ship approaches him, and while he sings in his own language, the melody is that of haftarah trope, matching the trope of the original Hebrew phrase. In addition to honoring the musical tradition of the Book of Jonah, this reflects the midrash, which writes in knowledge of Jewish tradition ascribed to the sailors: “שמענו שאלהיך גדול קום קרא אל אלהיך אולי יעשה לנו ככל נפלאותיו שעשה בים—We have heard that your God is great; stand up and call to your God! Maybe he will do for us like the wonders which he made at the sea!”³⁷

The rabbis were, in fact, quite concerned with the apparent conversion of the sailors, and provided extensive justification for their actions; Ibn Ezra tells us that the

³⁴ *ibid.*; see page 41.

³⁵ See pages 77–8.

³⁶ *Yalkut Sh’moni* 550; see pages 41–2.

³⁷ *ibid.*; see page 42.

sailors cries are their belief in God,³⁸ and Rashi tells us that their vows are to convert.³⁹

Following Jonah's declaration⁴⁰—a musically recurring theme within the piece—the

sailors present a cacophony of voices, crying out for explanation, decision, and justice.

Their layered entrances reflect the casting of lots within the story, and the storm rises and

falls according to their actions:

א"ר שמעון עדיין לא קבלו עליהם להשליכו לים עד שהפילו גורלות ונפל הגורל על יונה, מה עשו נטלו כלים שבאניה והשליכו לים להקל מעליהם ולא הועילו, רצו לחזור ליבשה ולא יכלו, נטלו את יונה והעמידוהו על ירכתי הספינה, אמרו רבון העולמים אל תתן עלינו דם וקרא³¹ שאין אנו יודעים מה מעשה של זה האיש, הטילו אותו עד ארכבותיו והים עומד מזעפו נשאו אותו אצלם והים הולך וסוער, הטילו אותו עד טבורו והים עומד מזעפו, נשאו אותו אצלם והים עומד וסוער הטילו אוו על צוארו וכו' (כדלעיל) עד שהטילו כולו שנאמר וישאאו את יונה.^{42, 43}

R. Shimon said: Still, they had not resolved to throw him into the sea until they drew lots, and the lot fell upon Jonah. What did they do? They took all of the cargo and hurled it into the sea to lighten its load, to no avail. They wanted to return to the dry land, but they were not able. They took Jonah and placed him on the stern of the ship, saying: "Master of the worlds, 'do not place upon us innocent blood,'⁴¹ for we do not know what this man has done." They cast him up to his legs and the sea ceased raging; they lifted him up and the sea walked and raged. They cast him up to his navel, and the sea ceased raging; they lifted him up and the sea walked and raged. They cast him up to his neck (as above), until they cast all of him, as it is written: "They lifted Jonah up."^{42, 43}

³⁸ Everyone believed in God, bringing honor and turning to call out God's Holy Name." Ibn Ezra on Jonah 1:14; see page 42.

³⁹ Rashi on Jonah 1:16; see page 43.

⁴⁰ See pages 91–4.

⁴¹ Jonah 1:14; see page 42.

⁴² Jonah 1:16; see page 43.

⁴³ *Yalkut Sh'moni* 550; see page 43.

As Jonah descends into the sea, the music shifts to a wordless prayer, reflecting the “great fear” of the sailors.⁴⁴ As their prayer builds in intensity, the narration concludes with a final musical quote from haftarah trope, signifying the close of the chapter.⁴⁵

Chapter Two

The music for chapter two begins with a fugue on the first two verses;⁴⁶ the highly structured, formal music reflects Jonah’s own sense of worth and status. Yet the playful nature of fugue and counterpoint also align with the journey Jonah undertakes as told in midrash: while his prayer begins at the entrance of the underworld,⁴⁷ Jonah travels beneath the waves and sees “כל מה שבימים ובתהומות”—all that was in the seas and the abysses.⁴⁸ Once Jonah begins his prayer, he not only finds himself within the depths of the sea, but within the cavernousness⁴⁹ of the great fish.⁵⁰ As he looks about him, and experiences both the terror and the wonder of the situation—as Ibn Ezra tells us, “במעשה נס—it must have been a miracle”—the music drops away entirely, and Jonah begins to

⁴⁴ Jonah 1:16; see page 43.

⁴⁵ See pages 114–5.

⁴⁶ See pages 116–22.

⁴⁷ Talmud Bavli, *Eruvin* 19a; see page 44.

⁴⁸ *Yalkut Sh'moni* 550; see page 45.

⁴⁹ For “זכר היה והיה עומד ברייח ולא נתן לב להתפלל—a man could stand in that space without giving heart to prayer,” Rashi on Jonah 2:1; see page 45.

⁵⁰ Despite popular opinion, the great fish is never explicitly referred to as a whale.

chant on his own.⁵¹

The music of Jonah's prayer⁵² starts with haftarah cantillation, and then utilizes modes and motifs common to cantorial recitative. The orchestration remains sparse, filled with echoes and repetitions of Jonah's phrases, showcasing the vastness of the expanse he has found himself in, and the distance he has traveled from his known world. Yet Jonah does not sing in solitude and isolation for long. As the midrash imparts, Jonah's prayer occurs alongside conversation with the great fish:

והראהו נחל גדול של אוקינוס שנאמר וְנָהָר יִסּוּבֵבֵנִי, והראהו שבילי ים סוף שעברו ישראל בתוכם שנאמר סוף חבוש לראשי, והראהו מקום שמשברי הים אליו יוצא שנאמר כל משברייך וגלייך עלי עברו והראהו עמודי ארץ במכוניה שנאמר הארץ בריחיה בערי לעולם, והראהו שאול תחתית שנאמר מבטן שאול שיעתי, והראהו גיהנם שנאמר ותעל משחת חיי, והראהו היכל ה' שנאמר לקצבי הרים, מכאן אנו למדים שירושלים על שבעה הרים עומדת.⁵³

The fish showed him the great torrent of the oceans, as it is said: *the tides encircle me*. And he showed him the paths of the Sea of Reeds which Israel passed through, as it is said: *weeds bind my head*. And he showed him the place where the breaking waves of the sea come forth, as it is said: *All your breaking waves overtake over me*. And he showed him the pillars of the earth at their foundation, as it is said: *the earth is barred against me forever*. And he showed him the lowest part of the underworld, as it is said: *From the depths of the underworld I cry for help*. And it showed him hell, as it is said: *Yet my life ascends from the pit*. And it showed him the Palace of יהוה, as it is written: *I descend to the roots of the mountains*.⁵³

As Jonah moves through these myriad spaces, experiencing the wonders and majesty of this hidden world, the music grows—in tempo, in orchestration, in melodic

⁵¹ Ibn Ezra on Jonah 2:1; see page 46.

⁵² See page 123.

⁵³ *Yalkut Sh'moni* 550, quoting Jonah 2:3–7; see pages 46–7.

expansiveness.

This thickness of texture reflects an additional midrash; according to tradition, Jonah is initially too comfortable within the great fish. Astounded by the wonders he has witnessed—“שהיו שתי עיני הדגה כמין שתי חלונות ומסתכל ורואה כל מה שבים”—for the two eyes of the fish were like two windows, and he could look and see everything in the sea”⁵⁴—we learn that God is displeased, proclaiming:

אני הרחבתי לו מקום במעי דג זכר כדי שלא יצטער והוא אינו מתפלל אני מזמן דגה מעוברת שס"ה אלפים רבבות דגים קטנים כדי שיצטער ויתפלל לפני.⁵⁵

“I made room for him in the belly of this male fish so that he would not grieve, and he does not pray! I will assign a fish pregnant with three hundred sixty five thousand little fish in order to grieve him, and he will pray before Me.”⁵⁵

Even as Jonah experiences the spectacles of the deeps, he finds himself crowded in on all sides, until he is forced to burst forth in prayer. With a final change in the character of

⁵⁴ Rashi on Jonah 2:6; see page 47.

⁵⁵ *Yalkut Sh'moni* 550; see page 47.

the music, Jonah declares his promise:⁵⁶ “וְאֲנִי בְקוֹל תוֹדָה אֶזְבַּח־לָךְ אֲשֶׁר נִדְרָתִי אֲשַׁלֶּמָּה”

—And I, with a voice of thanksgiving, will sacrifice to You, will make

⁵⁶ The midrash offers a more robust prayer from Jonah, which echoes much of the language found within the *machzor* for Yom Kippur:

רבון העולמים אנה אלך מרוחק ואנה מפניך אברח אם אסק שמים* אתה מלך על כל הממלכות ואדון על כל רוזני תבל, כסאך שמי שמים וארץ הדום רגליך, מלכותך במרום וממשלתך בעומק, מעשי כל האדם גלויים לפניך ותעלומות כל גבר פרושות לך, דרכי כל אדם אתה חוקר ומצעדי כל חי אתה בוחן, סתרי כליות אתה יודע, רזי לבבות אתה מבין, כל מסתרים גלויים גך, אין תעלומות לפני כסא כבודך ואין נסתר מנגד עיניך, כל רז ורז אתה סודר וכל דבר ודבר אתה סח, בכל מקום אתה שם, עיניך צופות רעים וטובים בבקשה ממך ענני מבטן שאול והושיעני במצולה ותבא באזניך שועתי ומלא בקשתי, שאתה יושב ברחוק ושומע בקרוב, נקראת מעלה ומוריד נא העלני, נקראת ממית ומחיה הגעתי למות החייני, ולא נענה עד שיחצא דבר זה מפיו ואשר נדרתי להעלות את ליתן ולעשותו לפניהם אשלם ביום ישועות ישראל ואני בקול תודה אֶזְבַּח־לָךְ.°

“Master of the Universe, where can I go from Your Spirit; where can I flee from before You? *If I ascend to the heavens:* * You rule over all sovereignties and are master over all the innumerable worlds. Your throne is in heaven and the earth is Your footstool. Your sovereignty is in the heights and your rule is in the depths. The deeds of all humanity are known before You, and the mysteries of each individual are spread out before You. You investigate the ways of humankind, and You examine the paths of all lives. You know hidden emotions, understand secret hearts, all hiding places are known to You; there are no secrets before Your throne of glory, nothing hidden from Your eyes. You order all mysteries and speak all words; in all places You are there. Your eyes scout out evil and goodness, while I beseech you—from the depths of the underworld—deliver me from the abyss, and bring Your ears to my cry; fulfill my request. For though You may dwell a great distance, You hear as if from nearby; You are called the One who lifts up and brings down—please raise me up! You are called the giver of death and life—I have reached death; revive me!” But he was not answered until this word came from his mouth: “I vow to bring up the Leviathan, and prepare him before them, which I will pay on the day of the salvation of Israel—*And I, with a voice of thanksgiving, will sacrifice to You.*”°

Yalkut Sh'moni 550, quoting *Psalm 138:9 and °Jonah 2:10; see pages 48–50.

peace with my vows; Victory to יְהוָה!”⁵⁷

Following this outburst, the music reprises the theme from the opening fugue, in a grand orchestral manner reminiscent of a piano concerto;⁵⁸ a fitting prelude to what follows, when Jonah is remanded to the dry land. The music here is simple and direct, akin to the sparseness of the text.⁵⁹ The chapter concludes musically quietly and in unison, as Jonah is now finally prepared to face his intended destiny in Nineveh.

Chapter Three

The third chapter of the Book of Jonah begins in a linguistically bold manner: in Yiddish. The music, reprising text from the opening of the first chapter in slightly altered form, is presented as a chorale;⁶⁰ in contrast with the minimalist orchestration and quiet intensity of the previous chapter, this formal introduction to Jonah’s trip to Nineveh showcases the wildly different scenario of the prophet’s arrival. Musically, the chapter is choral and conversational, as the story shifts from Jonah’s introspection to the experience of the Ninevites as they receive the word of God. However, the musical interpretation of this chapter is grounded first and foremost in the language, which deserves a discourse all its own.

⁵⁷ Jonah 2:10; see page 50.

⁵⁸ See pages 139–40.

⁵⁹ The midrash adds a further embellishment: Jonah is sent nine hundred and sixty eight Persian miles through the air—in full view of the sailors from the first chapter—to return to the dry land. So in awe were they of this action that it ensured the fulfillment of their earlier vows, and they are all declared righteous strangers—a phrase associated with converts to Judaism—as the conclusion to chapter 550 of *Yalkut Sh'moni*; see page 50.

⁶⁰ See pages 143–7.

In many ways, utilizing Yiddish as the language of the Ninevites is a divisive and off-kilter choice. Yet, given the teachings of our rabbis in antiquity, and the centrality of the Book of Jonah within the liturgical day of Yom Kippur, it seemed the most reasonable option. When determining the differing languages used within the composition, it quickly became clear that the people of Nineveh needed to be presented as a form of other—removed from both the sailors, and from the biblical Hebrew that serves as Jonah’s primary means of communication. Yiddish, as an ancestral language, is able to feel equally familiar and foreign to a modern audience. Just as important, the character of the language is ideally suited to contrast the piety of the Ninevites with the religious expectations of Jonah. In fact, the rabbis have long argued over the status of the Ninevites: were they idolators—unworthy of God’s mercy—or were they rather people of God? Ibn Ezra tells us:

כי היו יראים השם הימים הקדמונים, רק עתה בימי יונה החלו לעשות רע, ולולי זה שהיו בתחילה אנשי השם לא היה שולח נביאו אליהם. והנה ראינו ששב תשובה גמורה אין כמוה ולא תמצא כתוב ששברו מזבחות בעלים, או גדעו פסילים והנה מזה נלמוד שלא היו עכו"ם.⁶¹

For they were God-fearing in ancient days—only now in the days of Jonah did they weaken to do wickedness; had it not been for those people of God, they would not have been sent a prophet of God. And behold: they turned so swiftly towards complete, unparalleled repentance—we do not find written that they broke their altars to Baal, or cut down their idols; from this we learn that they were not worshipers of stars and planets.⁶¹

The colorful phrase “worshiper of stars and planets” is commonplace in rabbinic literature, and is a stand-in for paganism; its negative connotations is well-understood. Ibn Ezra points out that the biblical text of the Book of Jonah is devoid of any of the signposts of inappropriate religious worship—*asherah* poles and altars—in regards to the

⁶¹ Ibn Ezra on Jonah 1:2; see page 37.

Ninevites; therefore, not only is their repentance complete, they are themselves people of God, fallen from practice and restored, akin to the people of Israel. Within this framework, therefore, the choice of a traditionally Jewish language to represent these individuals makes perfect sense. Yiddish, as a composite language, expresses both otherness and belonging simultaneously. Similarly, this linguistic determination assists in highlighting the actual arc of the Jonah story: Jonah's blindness to the religious validity of the Ninevites is amplified by his non-acceptance of their linguistic praxis, which leads to his reluctance to acknowledge non-temple-based religious practice as a valid form of Judaism.⁶²

Where the second chapter ends quietly—for even as Jonah accepted the triumph of God, he remains alone—the third chapter begins forcefully, highlighting the expansive grandeur of the city of Nineveh. Midrash tells us Nineveh was a city of incomprehensibly vast population:

והיו שנים עשר שווקים, וכל שוק ושוק היו בו שניים עשר אלף בני חצרות, וכל חצר י"ב בתים, וכל בית ובית שנים עשר גבורים, וכל גבור היו לו י"ב בנים.⁶³

And it had twelve markets, and in every market there were twelve thousand courtyard dwellings, and in each courtyard there were twelve households, and in each household there were twelve strong men, and each strong man had twelve sons.⁶³

⁶² It is, in fact, precisely this model of non-temple-based worship which the rabbis turn to following the destruction of the Temple in 70 CE, and, combined with its vivid descriptions of a ritual fast presented in the text, the Book of Jonah becomes a perfect accompaniment for Yom Kippur worship.

⁶³ *Yalkut Sh'moni* 550; see pages 52–3.

In total, 248,832,000 individuals—without counting the women!⁶⁴ This outlandish claim is represented musically through both chorale and counterpoint: while the narrative begins with homophonic voice, it quickly splits into antiphonal response.⁶⁵ As the chorus sings, “און נינװה איז געווען אַ גרויסע שטאָט פֿאַר גאָט”—Nineveh was a great city of God⁶⁶ even as the text delivered is identical, the citizens of Nineveh reveal the multitude of their thought and position through the fugal nature of the music.

Still, Jonah remains stubborn and unyielding, and when he delivers his prophecy,⁶⁷ it is delivered in the same biblical Hebrew with which he has spoken throughout.⁶⁸ The music continues with a reprise of Jonah’s initial theme from the first chapter, but where the response first occurred instrumentally, now it is carried through the chorus, who first translates Jonah’s words into English before singing their lament for the downfall of Nineveh in their preferred Yiddish. Yet this lament holds the seeds of their

⁶⁴ For reference, the largest city in the world is currently Guangzhou, China, with a population of 70 million individuals.

Encyclopædia Britannica, inc. (n.d.-b). *List of the World’s Largest Cities by Population*. Encyclopædia Britannica. <https://www.britannica.com/topic/list-of-the-worlds-largest-cities-by-population>

⁶⁵ See pages 155–8.

⁶⁶ Jonah 3:3; see page 52.

⁶⁷ See pages 160–3.

⁶⁸ While the original source text is entirely in Hebrew, there is no differentiation between the languages of Jonah and the cultures he interacts with. However, given the opportunity to translate the piece into the vernacular, it felt essential that Jonah maintains his characteristic disdain for these communities; through his insistence on Hebrew, this aspect is highlighted.

redemption; Rashi offers a teaching adapted from Rabbi Akiva, which states:

ולא אמר נחרבת כי נהפכת משמש שתי לשונות רע וטוב אם לא יעשו תשובה נחרבת, ואם יעשו תשובה אז נהפכת על אנשי נינוה קאי שיהפכו מרעה לטובה ויעשו תשובה הג"ה דר"ע:⁶⁹

He did not say “destroyed,” because *overturned* has two meanings: bad and good. If they do not repent, it will be destroyed, and if they do repent then “overturned” refers to the people of Nineveh; they will be changed from bad to good and repent —adapted from Rabbi Akiva.⁶⁹

Immediately upon hearing Jonah’s words, the overturning of Nineveh—the promised destruction—is undercut by their actions. The people of Nineveh believe in God,⁷⁰ proclaim a fast, wear sackcloth, and sit in ashes. And following the lead of his people, the King of Nineveh does the same.

The music for the King’s speech⁷¹ moves fittingly with the Yiddish translation, but can appear at odds with the text. Presented in the style of a *hora*, his music accelerates and builds towards a frenetic, Jewish dance. On first glance, this could feel strange or unexpected. However, there is a midrash which offers elucidation:

רבי נחוניא בן הקנה אומר תדע לך התשובה מפרעה שמרד בהקב"ה מאד מי יהיה אשר אשמע בקלו,⁷² ובלשון שחטא בו בלשון עשה תשובה מי כמכא באלם יהוה,⁷³ והצילו הקב"ה מן המיתה לספר כח וגבורתו שנאמר ואולם בעבור זאת העמדתך⁷⁴ ומלך בנינוה, ואנשי נינוה כותבים כתבי עמל וגוזלים ומתעבין במשכב זכור, ושלח הקב"ה יונה להתנבא עליה להחריב ושמע פרעה ועמד מכסאו וקרע בגדיו ולבש שק והכריז בכל עמו שיצומו כל העם שלשה ימים⁷⁵

Rabbi Nehunya ben HaKaneh said, “May you learn repentance from Pharaoh, who rebelled greatly against the Holy Blessed One: *Who is יהוה that I should*

⁶⁹ Rashi on Jonah 3:4; see page 53.

⁷⁰ As Ibn Ezra reports, Jonah’s arrival is preceded by the arrival of sailors, who tell of the miracles they have experienced, ensuring Jonah’s success (Ibn Ezra on Jonah 3:3); see page 52.

⁷¹ See pages 171–81.

*listen to this voice?*⁷² In the same language in which he sinned, he came to the language of repentance: *Who is like You, יהוה, among the gods that are worshipped?*⁷³ The Holy Blessed One delivered him from death, to recount God's strength and might, as it is written: *Nevertheless, I have spared you for this purpose*⁷⁴ and he reigned in Nineveh. The people of Nineveh wrote fraudulent deeds, robbed, and committed sexual deviance when the Holy Blessed One sent Jonah to prophecy their destruction. Pharaoh heard, and stood from his throne, rent his garments and dressed in sackcloth, and announced to all his people that they should fast three days.⁷⁵

Pharaoh, who had previously hardened his heart in Egypt, is spared by God, and sent to reign in Nineveh. When given the opportunity to respond to a prophecy of God once more, he reacts with alacrity and joy, echoing these words from the Book of Esther:⁷⁶

“אִם-לָעֵת כְּזֹאת הִגַּעְתָּ לְמַלְכוּת” —perhaps you have reached sovereign power for just such a time as this.⁷⁷

Following the declaration of the king, the repentance of the people of Nineveh is complete and absolute.

חזרו כלם מדרכם הרעה אפילו מציאה שאדם מצא בשדות ובכרמים בשווקים וברחובות החזירו לבעלים, ואפילו לבנים של גזל שבנו בפלטין של מלך סתרו הפלטין והחזירו הלבנים לבעליהם, וכל כרם וכרם שהיו בו שתי נטיעות או שני אילנות מן הגזל עקרון והחזירו לבעליהן, וכן בגד שהיו בו שתי פקעיות של גזל קרעו הבגד והחזירו עשו משפט וצדקה וכל עבירה שבידו מתודה ומקבל עליו דין תורה⁷⁸

⁷² Exodus 5:2

⁷³ Exodus 5:11

⁷⁴ Exodus 9:16

⁷⁵ *Yalkut Sh'moni* 550; see page 53–4.

⁷⁶ Traditionally, the rabbis have viewed Purim as a ‘little Yom Kippur,’ a pun on יום הכיפורים—the day of atonement—which contains the word פורים, *Purim*.

⁷⁷ Esther 4:14

They returned all they had gained from their evil ways, even if it was something that a person found in the fields, or in the vineyards, or in the markets, or in the streets—it was returned to its owner. Even if the stolen bricks were used to build the palace of the king—they tore down the palace and returned the bricks to their owner. And in every vineyard in which there were even two saplings or two trees stolen, these were returned to their owner. And every garment which had even two stolen threads, they rent the garment and returned it. They made justice and charity, and confessed every transgression in their hand, and received the judgment of Torah.⁷⁸

These deeds are reflected musically, as the people of Nineveh sing their fate with grandeur and joy. Finally, the movements ends with pastoral lyricism,⁷⁹ as God repents of the evil which was proclaimed upon them, and declares the people redeemed.

Chapter Four

The final chapter begins with an expression of Jonah's rage and frustration; the music is harsh and angular, and the repetition of the text drives home his obsessive thinking.⁸⁰ One of the great ironies of the Book of Jonah is his antithetical response to God's forgiveness—rather than gratitude for this granted mercy, Jonah responds with anger and disdain. Rashi connects this anger to a sense of shame, giving voice to Jonah's concern that he be viewed as a false prophet and a liar amongst the peoples of the earth.⁸¹ Yet Jonah approaches his anger with an overriding sense of fatalism, and his eruption includes excerpts from the famous passage in Exodus denoting the thirteen attributes of

⁷⁸ *Yalkut Sh'moni* 550; see page 55–6.

⁷⁹ See page 186.

⁸⁰ See pages 187–94.

⁸¹ Rashi on Jonah 4:1–2; see page 58.

God: “כִּי יָדַעְתִּי כִּי אַתָּה אֱלֹהֵינוּ וְרַחוּם אַרְךְ אַפִּים וְרַב־חֶסֶד וְנִחָם עַל־הָרָעָה— For I know that You are God—gracious and compassionate, slow to anger, overflowing with kindness and comfort towards the wicked.”⁸² This text from Exodus has become an essential part of our *s’lichot* liturgy, as we ask forgiveness for our transgressions. Echoing this established Jewish practice, the music offers a full choral recitation of this text:⁸³

יְהוָה יְהוָה אֵל רַחוּם וְחַנּוּן אַרְךְ אַפִּים וְרַב־חֶסֶד וְאֱמֶת:
נִצֵּר חֶסֶד לְאַלְפִים נִשְׂא עוֹן וּפָשַׁע וְחַטָּאת וְנִקָּה⁸⁴

יהוה יהוה!—God, compassionate and gracious; slow to anger; overflowing with kindness; and true. You extend kindness to the thousandth generation; You forgive iniquity, transgression, and sin.⁸⁴

While Jonah’s outburst continues in counterpoint, the chorus acts as counterweight, representative of the repentant people of Nineveh behind their city walls, praying in thanksgiving for their redemption, utilizing the sacred text of our people.⁸⁵ Jonah finalizes his speech with a plea for his own death,⁸⁶ saying “מִמָּנִי כִּי טוֹב מוֹתִי מֵחַיִּי—for it is better that I die than live.”⁸⁷

⁸² Jonah 4:2; see page 58.

⁸³ See pages 198–202.

⁸⁴ Exodus 34:6–7

⁸⁵ In contrast to their vernacular outbursts in Chapter Three, the use of Hebrew here is quite intentional, providing both contrast with the tone of Jonah’s anger, and showing the fullness of their devotion, as their sole act of prayer is delivered towards the heavens in formal milieu.

⁸⁶ See page 203.

⁸⁷ Jonah 4:3; see page 58–9.

God responds succinctly and directly: “הֲתִיטֵב תִּרְרָה לְךָ—Do you rejoice in your anger?”⁸⁸ and the music moves from angry and angular to sweeping and grand,⁸⁹ a musical declaration of compassion and empathy expressed chorally, before transitioning towards the final movement of the Book of Jonah. Just as Jonah departs the city, the music moves the story along with a driving *ostinato* and quotations from the Haftarah cantillation which accompanies the written text, as the *kikayon*⁹⁰ appears and subsequently withers. But the *kikayon* was far from any ordinary plant:

העלה קיקיון על ראש יונה בלילה ובשחרית עליו עליו רע"ה עליו וצל כל עלה ולה ארבעה זרת וטפת,
ארבעה אנשים יכולים לישוב בצלו תחת הקיקיון לכבוש את השמה⁹¹

God raised the *kikayon* over the head of Jonah at night, and in the morning covered it with leaves, and each leaf was four handspans long, joined closely together. Four people would be able to sit under the shade of the *kikayon* to recite the *sh'ma*.⁹¹

This extraordinary flora appears overnight, and Jonah rejoices in the comfort it provides, for the midrash tells us that he would otherwise be beset by flies and mosquitoes, making him miserable. This phrase—וּזְבוּבִין וִיתוּשִׁין שְׂרוּיִין עָלָיו—appears throughout the midrash, and mirrors the description provided for the conditions within the great fish.⁹² Just as before, it is his misery that inspires Jonah’s prayer. Yet while his time in the belly of the

⁸⁸ Jonah 4:4; see page 59.

⁸⁹ See page 204.

⁹⁰ As Rashi tells us, “A plant which grows upward with many branches, and provides shade, and this is its name.” Rashi on Jonah 4:6; see page 59.

⁹¹ *Yalkut Sh'moni* 551; see page 59–60.

⁹² *Yalkut Sh'moni* 551; see page 59.

fish inspired Jonah towards piety and his ultimate agreement to prophecy as requested, here Jonah takes a differing tact. Faced with the loss of his beloved *kikayon*, Jonah repeats his earlier request for death: “טוֹב מוֹתִי מֵחַיִּי—It is better that I die than live.”⁹³

Here, in the final verses of the Book of Jonah, the story races towards its famously unsatisfying conclusion:⁹⁴ God speaks to Jonah, and urges compassion through rhetorical question, prior to an abrupt culmination of “וּבְהֵמָה רַבָּה—and many beasts.”⁹⁵ Subsequently, the music follows a similar tact; God’s declaration begins slowly and in choral unison, before broadening towards a swift finale. The music begins in a joyous, klezmer-influenced style prior to a contrapuntal finish, where the words overlap and repeat fugally, with a sudden, inconclusive end.⁹⁶ Our commentators have long argued over the precise implications of this final verse, with Rashi attributing additional layers of meaning to the text—“אֲשֶׁר לֹא יָדָע—who do not know” is attributed to children, while “וּבְהֵמָה רַבָּה—and many beasts” are described as “Adults, who have the intelligence of cattle, and who do not recognize who created them.”⁹⁷ Meanwhile, Ibn Ezra emphasizes the compassion inherent in the text, declaring,

⁹³ Jonah 4:8; see page 60.

⁹⁴ See pages 224–9.

⁹⁵ Jonah 4:11; see page 61.

⁹⁶ The instrumental accompaniment does quote the traditional Haftarah ending phrase to signify the end of a biblical book.

⁹⁷ Rashi on Jonah 4:11; see page 61.

הכתוב דבר דרך שיבינו השומעים, כי השם לא יעמול בכל הבריאות. והנה הטעם אתה חסטה על דבר לא עשית ואיך לא אחוס אני על מעשי⁹⁸

It is written in a way that listeners will understand, for would not God take pains for all of creation? And here is the essence: You had compassion on a thing which you did not make; how could I not have compassion for what I have made?⁹⁸

Ultimately, however, it is midrash which recognizes the need for *nechemta*, for

consolation: באותה שעה נפל על פניו ואמר הנהג עולמך במדת רחמים דכתיב **לֹא־רָצִי אֱלֹהֵינוּ**:

הַרְחֵמֵנוּ וְהַסְלִיחוּנוּ—At that same hour, Jonah fell upon his face and said, ‘May You guide

the world with a measure of mercy, as it is written: *To יהוה our God belongs mercy and forgiveness.*’⁹⁹

Coda

From the discord and unease of the conclusion of the fourth chapter comes the consolation of the final verses of the Book of Micah.¹⁰⁰ Built upon the logic found within the Talmud,¹⁰¹ the might of God found repeatedly within the Book of Jonah is contrasted with this text of renewal and compassion. The music begins quietly, without instruments,

⁹⁸ Ibn Ezra on Jonah 4:9; see page 61.

⁹⁹ *Yalkut Sh'moni* 551; see pages 60–1.

¹⁰⁰ See pages 231–40.

¹⁰¹ אמר רבי יוחנן: כל מקום שאתה מוצא גבורתו של הקדוש ברוך הוא, אתה מוצא ענוותנותו. דבר זה כתוב בתורה, ושנוי בנביאים, ומשולש בכתובים.

Rabbi Yochanan said: “In every place where you find the might of the Holy Blessed One, you find God’s humility. This word is written in Torah, repeated again in the Prophets, and repeated a third time in the Writings.”

Talmud Bavli, *Megillah* 31a

a response to the word of God which concludes the Book of Jonah.¹⁰² As the text progresses, the instruments offer quiet accompaniment, driven by the harp, before a grand reentrance: “יָשׁוּב יְרַחֲמֵנוּ יְכַבֵּשׁ עֲוֹנוֹתֵינוּ”—May You return to us in compassion, forgiving our iniquities.”¹⁰³ The verse continues with “וְתִשְׁלֹךְ בְּמַצְלוֹת יָם”—may You cast our sins into the depths of the sea,” a clear connection to the watery themes of the Book of Jonah, and an apt metaphor for the tradition of *Tashlich*, where sins are figuratively cast into a body of water.¹⁰⁴

The movement draws to a close with polyphony upon the final verse, as the plea for compassion inherent in these verses reaches its culmination. Rashi illuminates the verse by highlighting the additions found within the Targum:

ת"י תתיהב קושטיה דיעקב לבנוהי כמה דקיימתא ליה בבית אל טבות אברהם לזרעיה בתרוהי כמה דקיימתא ליה בין בתריא תדכר לנא עקידת יצחק תתן לנו באמת אשר הבטחת ליעקב האמת לנו דבריד אשר הבטחת ליעקב כי לא אעזבך:¹⁰⁵

The *Targum* gives, “You shall give the truth of Jacob to his sons, as You swore to him in Beth El; the goodness of Abraham to his seed after him, as you swore to him in Batria; remember for us the binding of Isaac.” Truly may You give to us that which was promised to Jacob; may Your word come true which you promised to Jacob: *For I will not forsake you.*¹⁰⁵

¹⁰² One of the earliest citations for the inclusion of this text is found in the siddur of Rav Amran Gaon, who gives the Torah readings for Yom Kippur, and declares the *maftir* for the Book of Jonah is Micah 7:18.

¹⁰³ Micah 7:19; see page 63.

¹⁰⁴ See pages 234–5.

¹⁰⁵ Rashi on Micah 7:20, quoting Genesis 28:15; see page 63.

By having this text overlap,¹⁰⁶ the music reflects the multiplicity of kindnesses offered in antiquity, heightening the urgency of the plea. Finally, the music ends with a unison recitation of this theme,¹⁰⁷ powerfully stated with full orchestral accompaniment, before a long *diminuendo* through the end of the text. The final sound of the piece is a quotation of the *nusach* for the High Holy Days, as the orchestra offers its final instrumental *amen*.¹⁰⁸

¹⁰⁶ The siddur of Rav Amran Gaon tells us to “הקורא שלישי הוא מפטיר בנביא—call out three times the *maftir* of the prophets;” while this literally instructs the three verses read of the Book of Micah, it also supports the repetition of the text found within this section.

¹⁰⁷ See page 238.

¹⁰⁸ See page 240.

The Book of Jonah

תלמוד בבלי, נדרים ל"ח א

א"ר יוחנן כל הנביאים כולם עשירים היו מנ"ל ממשה ומשמואל מעמוס ומיונה.

R. Yochanan said: "All the prophets were rich—it seems this way from Moses, Samuel, Amos, and Jonah."

יונה דכתיב ויתן שכרה וירד בה לבא עמהם תרשישה מלפני יהוה ואמר רבי יוחנן שנתן שכרה של ספינה כולה וא"ר רומנוס שכרה של ספינה היה ארבעת אלפים דינרי זהב.

Of Jonah, it is written: *He paid its wages and went aboard to go with them to Tarshish, away from יהוה*. And Rabbi Yochanan said: "He paid the wages of the entire freight-ship," and R. Romanus said: "the wages of a freight-ship were four thousand golden *dinars*."

¹און דאָס וואָרט פֿון גאָט איז געווען צו יונה, דעם זון פֿון אמֿיטאי, אַזוי צו זאָגן: ²שטיי אויף און גי צו דער גרויסער שטאָט נִינְוָה און רוף אויס צו איר; וואָרום זייער שלעכטיקייט איז אויפֿגעגאָנגען פֿאַר מיר. ³אַבער יונה איז אופֿגעשטאַנען צו אַנטלויפֿן קיין תַּרְשִׁישׁ, אַוועק פֿון גאָט; ער האָט אַראָפֿגענידערט קיין יָפוֹ, און האָט געפֿונען אַ שיף וואָס גייט קיין תַּרְשִׁישׁ. ער האָט אָפֿגעצאָלט איר לֹון און האָט אַראָפֿגענידערט אין איר, כּדי צו גיין מיט זיי קיין תַּרְשִׁישׁ, אַוועק פֿון גאָט. ⁴אַבער גאָט האָט

יְהוָה And there came to pass: the word of to Jonah, son of Amittai, saying: ²Rise up and go to the great city of Nineveh and decry its judgment; certainly its misery has risen up before Me. ³But Jonah arose to flee to Tarshish, away from יְהוָה; he descended to Jaffa, and found a ship bound for Tarshish. He paid its wages and went aboard to go with them to Tarshish, away from יְהוָה. ⁴But יְהוָה hurled a tremendous

רש"י

וקרא עֲבִיָּה. את קריאת:

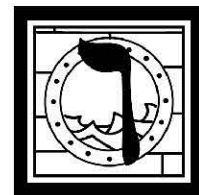
and decry its judgment—My judgment.

לְבָרַח תַּרְשִׁישָׁה. ים ששמו תרשיש והוא בחוצה לארץ אמר אברהם לי הים שאק השכינה שורה ב"ל אמר לו הקב"ה חידך יש לי שלוחים כיוצא בד לשלוח אחריו ולהביאך משם משל לעבד כהן שברח מן רבו ונכנס לבית הקברות אמר לו רבו יש לי עבדים כיוצא בד לשלוח אחריו ולהביאך משם ומה ראה יונה שלא רצה לילך אל נינוה אמר העכו"ם קרובי תשובה הם אם אומר להם ויעשו תשובה נמצאתי מחייב את ישראל שאק שומעים לדברי הנביאים:

מכליתא
ד'רבי שמעון
בן יוחאי
י"ב

to flee to Tarshish—A sea named Tarshish, which is outside the land. Jonah said, "I will flee to the sea, for there is no *Sh'chinah* outside the law of the land." The Holy Blessed One said to him, "Come, I have emissaries like you, to send after you and bring you back from there." A parable: There was a priest's slave who fled from his master and took cover in a cemetery. His master said to him, "I have slaves like you, to send after you and bring you back from there." And what did Jonah see that he did not wish to go to Nineveh? He said, "The worshipers of stars and planets are near to repentance. If I speak to them and they repent, I must find Israel guilty, for they do not hear the words of the prophets."

יְהוָה דְּבַר-יְהוָה
אֶל-יוֹנָה בֶן-אֲמִתַּי
לֵאמֹר: ²קוּם לֵךְ



אֶל-נִינְוָה הָעִיר הַגְּדוֹלָה
וְקָרָא עָלֶיהָ כִּי-עֲלֹתָהּ
רַעְתָּם לִפְנֵי: ³וַיִּקָּם יוֹנָה
לְבָרַח תַּרְשִׁישָׁה מִלִּפְנֵי
יְהוָה וַיֵּרֶד יָפוֹ וַיִּמָּצָא
אֲנִיָּה | בָּאָה תַרְשִׁישׁ וַיֵּתֵן
שְׂכָרָהּ וַיֵּרֶד בָּהּ לְבֹא

ויתן שכרה. הקדים לתת שכרה ואין דרך יורדי הים לתת שכר

הספינה עד שעת היציאה והוא הקדים ולא עוד אלא שנתן

פרקי
ד'רבי אליעזר
י"

שכר כולה:

He paid its wages—He paid its wages in advance, *Pirkei d'Rabbi Eliezer* 10 though it is not customary for seafarers to pay the wages of a freight-ship until the hour of departure, and even more so, he paid the wages of the entirety.

אכן עזרא

נִינְוָה. כִּי הִיוּ יְרֵאִים הַשֵּׁם הַיָּמִים הַקְּדוּמוֹנִים, רַק עֵתָהּ בִּימֵי יוֹנָה הֵחֵלּוּ לַעֲשׂוֹת רָע, וְלֹאִי זֶה שֶׁהָיוּ בְּתַחֲלִילָה אַנְשֵׁי הַשֵּׁם לֹא הָיָה שׁוֹלַח נְבִיאָם אֲלֵיהֶם. וְהֵנָּה רָאִינוּ שֶׁשָּׁב תְּשׁוּבָה גְּמֻרָה אֵין כְּמוֹהָ וְלֹא תִּמְצָא כְּתוּב שֶׁשָּׁבְרוּ מִזְבְּחוֹת בַּעֲלִים, אוֹ גִּדְּעוּ פְּסִילִים וְהֵנָּה מִזֶּה נִלְמֹד שֶׁלֹּא הָיוּ עֹבְרִים.

Nineveh—For they were God-fearing in ancient days—only now in the days of Jonah did they weaken to do wickedness; had it not been for those people of God, they would not have been sent a prophet of God. And behold: they turned so swiftly towards complete, unparalleled repentance—we do not find written that they broke their altars to Baal, or cut down their idols; from this we learn that they were not worshipers of stars and planets.

אָנגעוואָרפֿן אַ גרויסן ווינט אויפֿן ים, און עס איז געוואָרן אַ גרויסער שטורעם אויפֿן ים. און די שיף איז פֿמעט געווען צעבראַכן. ⁵די מאַטראָסן האָבן מורא געשרייען—איטלעכער צו זיין גאָט—און זיי האָבן אָנגעוואָרפֿן דער פֿראַכט פֿונעם שיף צו דער ים, צו עס פֿאַרלייכטערן. אָבער יונה האָט נאָך אַראָפּגענידערט אין האַלט פֿונעם שיף, וווּ ער האָט זיך געלייגט און איז אַרייַנגעפֿאלן אין אַ טיפֿן שלאָף.

wind at the sea, and there was a great storm upon the sea. And the ship was near to breaking. ⁵In fear, the sailors cried out—each to their own god—and hurled the cargo from the ship to the sea, to lighten its load. Yet Jonah went down into the hold of the vessel, where he lay down and fell into a deep sleep. ⁶The captain

רש"י

חֲשֹׁבָה לְהִשָּׁבֵר. נדמית כאלו היא נשברת:

was near to breaking—It appears as if it would break into pieces.

הַמְכֻזָּמִים. בני אדם המנהיגים את הספינה:

the sailors—The sons of Adam who directed the freight-ship.

אִישׁ אֶחָד אֲחֵיהֶם. מן שבעים אומות של עכו"ם היו שם:

each to their own god—From the seventy nations of the worshipers of stars and planets which were there.

אבן עזרא

וַיְהִי הַטֵּיִל. השליך דרך משל, והטעם שהשליכו מהיבשה, על כן לא יכלו להשיב אל היבשה כי לא היה זה רק במקום התחברות הים עם הנהר, והוא סמוך אל היבשה, כי לעולם הוא קשה על הספינות.

והעד שככה היה, שאמר: וַתִּשְׁלִיכֵנִי מִצִּלְהָ בַכֵּל יָמִים וָנָהָר יונה ב"ד יסובבני.

But *hurled*—Threw away; a parable: The reason that God threw it away from the dry land, so that they could not return to the dry land, for it was where the

עִמָּהֶם תִּרְשִׁישָׁה מִלִּפְנֵי יְהוָה: ⁴וַיְהִי הַטֵּיִל רוּחַ-גְּדוֹלָה אֶל-הַיָּם וַיְהִי סֵעַר-גָּדוֹל בַּיָּם וְהַאֲנִיָּה חֲשֹׁבָה לְהִשָּׁבֵר: ⁵וַיִּירָאוּ הַמִּלְחָמִים וַיִּזְעְקוּ אִישׁ אֶל-אֱלֹהֵיוֹ וַיִּטְלוּ אֶת-הַכֵּלִים אֲשֶׁר בָּאֲנִיָּה אֶל-הַיָּם לְהַקֵּל מֵעֲלֵיהֶם וַיּוֹנֶה יָרֵד אֶל-יָרֵכְתִּי הַסְּפִינָה וַיִּשְׁכַּב

sea meets the river, and it was close to the dry land, which is always hard upon freight-ships. And see that it was so: *You cast me into the depths, in the midst of Jonah 2:4 the sea; the tides encircle me.*

ילקוט שמעוני על נ"ך, תקי"ב

תניא ר' אליעזר אומר בחמישי ברח יונה מפני אלהים, ולמה ברח שפעם ראשונה שלחו להשיב את ערי ישראל ועמדו דבריו (ג) שנאמר הוא השיב את ערי ישראל, פעם שנית שלחו על ירושלים להחריבה, כיון שעשו תשובה עשה הקב"ה ברוב רחמי ונחם על הרעה ולא החריבה וקראו אותו נביא השקר, פעם שלישית שלחו אל ניוה להחריבה, דן יונה בינו לבין עצמו ואמר יודע אני שהגוים קרובי תשובה הם ויעשו תשובה ומשלה רוגי על ישראל ולא די שישראל קורק אותי נביא השקר אלא אף עובדי אלילים קורק אותי נביא השקר אברח למקום שאך כבודו שם.

מלכים ב ידכ"ה

A baraita: R. Eliezer said: Jonah fled before God on the fifth day of the week—why did he flee? The first time, God sent him to restore the cities of Israel, and they were attentive of his words, as it is written: "*He II Kings restored the cities of Israel.*" The second time, God ^{14:25} sent him to Jerusalem to destroy it; since they made

דער קאפיטאן האט אים זיך דערנענטערן, און האט געזאגט, "וואס איז מיט דיר, פֿאַר וואָס שלאָפֿט איר אזוי טיף? שטײ אויף און רופֿ צו אײַער גאָט! אַפֿשר וועט דער גאָט זיך אונדז אָנבאַדאַכטן און מיר וועלן ניט אונטערגיין." זיי האָבן געזאָגט אײַנער צום אַנדערן, "לאָמיר וואָרפֿן גורל, כּדי מיר זאָלן זיך אויסלערנען וועמען האָט אויף אונדז דער דאָזיקען בייז געבראַכט." האָבן זיי געוואָרפֿן גורל, און דער גורל איז געפֿאַלן אויף יונה. ⁸ זיי האָבן אים געזאָגט,

approached him and said to him, "How can you be in such a deep sleep? Arise, and call out to your god! Perhaps the god will think of us and we shall not perish." ⁷ The men said to their comrades, "Let us cast lots, that we may learn who brought this evil upon us." They cast lots, and the lot fell on Jonah. ⁸ They said to him, "Tell us

רשׁי

רַב הַזֹּבֵבִל שֶׁר הַמִּלְחִים שֶׁאֵף הֵם נִקְרָאִים חֹבְלֵי הַיָּם וּבִלְעִיז גֹּבִירֵנִי":

The captain—The captain of the sailors; they are also called the seafarers. In French: *gouverneur*.

מֵה לָךְ גִּרְדָּם. מֵה לָךְ לֵהִיט גִּרְדָּם אִךְ עֵתָה עֵת רָדָם:

"How can you be in such a deep sleep?"—What is with you to be sound asleep? Now is no time to sleep.

תהלים קמז"ד
דניאל ו"ד

יִתְעַשֶּׂה. לִשְׁוֹן מַחֲשָׁבָה וְכֵן עֲשֵׂתֵנוּתֵנוּ וּמַלְכָּא עֲשֵׂיתָ:

Psalm 146:4 will think—Language of thought, i.e. *his thoughts*, *Daniel 6:4 "and the king considered"*

כִּלְכּוֹ וְנִפְלְאָה גִּזְרֵיכֶם. הוּאִים הֵיז שֶׁאֵר סַפִּינֹת הוֹלְכוֹת בַּיָּם בְּשֹׁלוֹם וּשְׁלָמָה מִשְׁתַּבְּרָת אִמְרוּ בְּשִׁבְלִי אֶחָד מִמֶּנּוּ הוּא כֵּן מַצִּינוּ בְּפִרְקֵי דֶר' אֵלִיעֶזֶר:

"Let us cast lots"—They saw that other freight-ships were traveling on the sea in peace, and theirs was breaking. They said, "This is happening because of one of us," according to *Pirkei d'Rabbi Eliezer*.

וַיִּרְדָּם: ⁶ וַיִּקְרַב אֵלָיו רַב הַחֵבֶל וַיֹּאמֶר לוֹ מַה-לָּךְ נִרְדָּם קוֹם קְרֹא אֶל-אֱלֹהֶיךָ אוֹלֵי יִתְעַשֶּׂת הָאֱלֹהִים לָנוּ וְלֹא נֹאבֵד: ⁷ וַיֹּאמְרוּ אִישׁ אֶל-רֵעֵהוּ לְכוּ וְנִפְּלֵה גִזְרֹת וְנִדְּעָה בְּשִׁלְמֵי הָרָעָה הַזֹּאת לָנוּ וַיִּפְּלוּ גִזְרֹת וַיִּפֹּל הַגִּזְרִל עַל-יוֹנָה: ⁸ וַיֹּאמְרוּ אֵלָיו

יִלְקוּשׁ שְׁמֵנוּ עַל בִּיךָ, תְּקִיב

true repentance, the Holy Blessed One, in an abundance of mercy, consoled the wicked, and did not destroy it—they called him a false prophet. The third time, God sent him to Nineveh to destroy it; Jonah discussed it with himself, and said, "I know that the nations are near to repentance, and will make repentance. An infuriating truth about Israel: is it not enough that Israel calls me a false prophet, should the worshipers of stars and planets also call me a false prophet? I will flee to a place where the Glory of God is not found.

משל למלך בשר ודם שמתה אשתו כשהיא מניקה ובקש אשה מניקה להניק את בנו, מה עשה קרא למניקתו להניק את בנו כדי שלא יאבד ברעב, מה עשתה מניקתו של מלך הניחה את בנו וברחה, כיון שראה המלך כך שלח אגרת לתפשה ולחבשה בבית האסרוך ולהורידה למקום שיש בו נחשים ועקרבים, לימים עמד המלך על פי הבאר והיתה בוכה וצועקת למלך, נתגלגלו רחמי המלך עליה והפקיד הממלך להעלותה ולהחזירה.

A parable: There was a king of flesh and blood, whose wife died while still nursing, and he asked a wet-nurse to breastfeed his son. What did he do? He called his wet-nurse to breastfeed his son so that he would not perish of hunger. What did the wet-nurse of the king

"זאגט אונדז תיכף, איר וואָס האָט אויף אונדז דער דאָזיקען ביז געבראַכט: וואָס איז אייער געשעפֿט? פֿון וואָנען קומט איר? וואָס איז אייער לאַנד און פֿון וועלכען פֿאַלק קומט איר?" 9 ער האָט זיי געזאָגט, "איך בין אַן עבֿרי! און יהוה—דעם גאָט פֿון די הימלען—האָב איך מורא, דעם וואָס האָט געמאַכט דעם ים און די יבשה." 10 און די מענטשן זיינען געווען אָנגעפֿילט מיט אַ גרויסער פחד, און זיי האָבן אים געזאָגט, "וואָס האָט איר געטאָן?" און די מענטשן האָבן פֿאַרשטאַנען אַז ער איז געווען

now, you who have brought this evil upon us: What is your business? Where have you come from? What is your country and what people do you come from?" 9 He said to them, "I am a Hebrew! And יהוה—the God of the Heavens—do I fear, who made the sea and the dry land." 10 And the men were filled with a great fear, and they said to him, "What have you done?" And the

רש"י

הַיָּדֵה נָא לָנוּ בְּאֶשֶׁר לָמִי. למי חטאת אשר בשביל כן הרעה הזאת לנו:

"Tell us now, you who"—Against whom have you sinned, that this evil should be brought upon us.

מה מלאכתך. שמא פשעת באומנותיך:

What is your business?—Perhaps you were transgressive in your work.

ומאין תבא. שמא על אנשי אותו מקום נגזרה גזירה אפ' אן אתה בה:

Where have you come from?—Perhaps a decree was passed upon the people of that place even if you were not there.

ואי מזה עם אתה. שמא עמך חטאו:

What people do you come from?—Perhaps your people have sinned.

הַיָּדֵה-נָא לָנוּ בְּאֶשֶׁר
לְמִי-הָרָעָה הַזֹּאת לָנוּ
מִהַמְּלָאכָתְךָ וּמֵאֵין תָּבוֹא
מֶה אֲרָצְךָ וְאִי-מֶזֶה עִם
אֶתָּה: 9 וַיֹּאמֶר אֵלֵיהֶם
עֲבָרִי אֲנֹכִי וְאֶת-יְהוָה אֱלֹהֵי
הַשָּׁמַיִם אֲנִי יֹרָא אֲשֶׁר-
עָשָׂה אֶת-הַיָּם וְאֶת-
הַיַּבֶּשֶׁה: 10 וַיִּירָאוּ הָאֲנָשִׁים
יִרְאָה גְדוֹלָה וַיֹּאמְרוּ אֵלָיו

ילקוט שמעוני על נ"ד, תק"נ

do? She put down his son and fled. As soon as the king saw this, he sent a dispatch to place her in prison, and take her to a place with serpents and scorpions. After a few days, the king stood at the mouth of the pit, and she cried and wept to the king. The mercy of the king rolled over her, and the royal decree went out that she be lifted out and restored.

כך יונה כיון שברח מן הקב"ה הסגירו בים במעי הדג עד שצעק לפני הקב"ה והוציאו, ירד ליפו ולא מצא אניה לירד שם והיתה אניה מיפו מהלך שני ימים, מה עשה הקב"ה הביא עליה רוח סערה והחזירה ליפו וראה יונה ושמח שמחה גדולה אמר עכשו אני יודע שדרכי מיושרת לפני, אמר להם ארד עמכם, אמרו לו הרי אני הולכים לאי היס תרשישה, א"ל אעפ"כ, בשמחת לבו של יונה הקדים ונתן שכרה שנאמר ויתן

יונה אי"ג שברה וירד בה.

So it is with Jonah. As soon as he fled from the Holy Blessed One, he was imprisoned within the bowels of the fish until he cried before the Holy Blessed One, and he was brought forth. He went down to Jaffa, and found no ship bound there, for the ship for Jaffa was already two days gone. What did the Holy Blessed

אנטלויפן פון גאָט, אַז ער האָט דאָס זיי געזאָגט.
 11 זיי האָבן אים געזאָגט, "וואָס זאָלן מיר טאָן מיט
 אייך צו באַרוקן אַרום אונדז דעם ים?" וואָרום דער
 ים האָט שפּאַצירט און געצאָרענט. 12 ער האָט זיי
 געזאָגט, "הייבט מיד אויף און וואַרפֿט מיד אַרײַן אין
 ים, און וועט דער ים אַרום אייך באַרוקן—פֿאַר איך
 ווייס אַז דער גרויסער שטורעם איז אויף אייך צוליב
 מיר." 13 און די מענטשען האָבן גערודערט זיך
 אומצוקערן צו דער יבשה, אָבער זיי האָבן נישט

men knew that he was fleeing from the
 presence of יהוה, for he had told them.
 11 They said to him, "What must we do to
 you to quiet the sea around us?" For the
 sea walked and raged. 12 He said to them,
 "Lift me up and hurl me into the sea! And
 the sea will quiet around you—For I know
 that this terrible storm came upon you
 because of me." 13 The men rowed to return

רש"י

מה זאת עשית. למה עשית כן לברוח מן מושל כזה:

"What have you done?"—Why have you done this, to
 flee from before a Ruler such as this?

אבן עזרא

ויראו. כנגד שאמר אני ירא. ויאמרו לו: מה זאת עשית.
 והטעם איך עשית זה לברוח מלפני השם, כי הוא גילה סודו
 להם.

filled with a great fear—Contrary to what is said, I will
 be afraid. And they said to him, "What must we do?"
 Meaning: "How can you do this, to run away from
 God?" For he had revealed his counsel to them.

ויאמרו אליו מה לעשה. והטעם: תן לנו עצה מה נעשה.

They said to him, "What must we do"—The meaning:
 give us advice on what we are to do.

וישתוק הים. כמו: וישמחו וישתקו.

quiet the sea—As if: they rejoiced and were silent.

מה-זאת עשית כי-ידעו
 האנשים כי-מלפני יהוה
 הוא ברח כי הגיד להם:
 11 ויאמרו אליו מה-נעשה
 לך וישתק הים מעלינו כי
 הים הולך וסער: 12 ויאמר
 אליהם שאוני והטילני אל-
 הים וישתק הים מעליכם
 כי יודע אני כי בשלי
 הסער הגדול הזה עליכם:

ילקוט שמעוני על ב"ד, תק"ב

One do? There came a storm-wind upon the ship and it
 was returned to Jaffa. Jonah saw this and rejoiced
 greatly, saying: "Now I know my path to Jaffa is
 smooth." He said to them, "I will go down with you."
 They said to him, "We are going to the islands of the
 sea of Tarshish." He said to them, "Nevertheless!"
 And with joy in Jonah's heart, he paid their wages in
 advance, as it is said: *He paid its wages and went Jonah 1:3
 aboard.*

פרשו לים עמד עליהם רוח סערה מימינם ומשמאלם וכל
 האניות עוברות ובאות בשלום ובשתיקה ואותה אניה בצרה
 גדולה וחשבה להשבר, ר' חנינא אומר משעבים לשון היו
 באניה וכל אחד אלוהו בידו ומשתחווים ואומרים נקרא איש אל
 אלוהו והאל אשר יענה ויציל הוא האלהים וקראו ולא הועילו
 מאומה, זינה בצרת נפשו נקדם ויעף לו, בא אליו רב החובל
 אמר לו אנו עומדים בק מות לחיים ואתה נרדם מאיזה עם
 אתה.

They set out to sea, and a storm-wind stood upon their
 right and their left, while all the ships passed by in
 peace and quiet, their ship was in great trouble, and
 was near to breaking. R. Chanina said: There were
 representatives of all languages on that ship, and each
 one had his god in his hand, bowing down. They said,
 "Let each man call upon his god, and the god which
 answers and saves us is God!" They called out, and

געקענט, וואָרום דער ים האָט אַרום זיי שפּאַצירט און געצאָרענט. ¹⁴זיי האָבן גערופֿן צו גאָט, און האָבן געזאָגט: "זייט אזוי גוט, יהוה, זייט מוחל לאַז אונדז ניט אונטערגיין צוליב די נשמה פֿון דעם דאָזיקען מאַן. לייגט אונדז ניט אַוועק אומשולדיק בלוט. וואָרום איר, יהוה, האָט באַגערט דאָס צו טאָן." ¹⁵זיי האָבן אויפֿגעהויבן יונה, און האָבן אים

to the dry land, but they did not prevail, for the sea walked and raged about them. ¹⁴They cried out to יהוה, saying: "Please, יהוה, please do not let us perish for the soul of this man. Do not place upon us innocent blood. For You, יהוה, desired to do this." ¹⁵They lifted Jonah up and hurled

רש"י

ויזחזרו האנשים. יגעו ועסקו כחותר במחתרת:

The men rowed—They toiled and labored like miners underground.

בנפש האיש הזה. בעון שנשלח יד בנפשו:

for the soul of this man—For the sin of placing a hand upon his life.

אבן עזרא

ויאמר. מתאוה ומבקש למות ולא תשוב נינוה לשם, ולא היה אומר להם ככה, לולי ששמע מפיהם כי ישליכוהו.

He said—He desires and seeks to die, and not return to Nineveh; he would not have told them so had he not heard from them that they would toss him overboard.

ויקראו. האמינו כולם בשם הנכבד ושבו לקרא אליו.

They cried out—Everyone believed in God, bringing honor and turning to call out God's Holy Name.

כאשר חפצת. שהתברר להם, כי בעבורו הים סוער.

desired to do this—That it became clear for them, while for him the sea raged.

¹³וַיַּחְתְּרוּ הָאֲנָשִׁים לְהָשִׁיב
אֶל־הַיִּבְשָׁה וְלֹא יָכְלוּ כִּי
הֵים הוֹלֵךְ וְסֹעֵר עֲלֵיהֶם:
¹⁴וַיִּקְרְאוּ אֶל־יְהוָה וַיֹּאמְרוּ
אָנָּה יְהוָה אֱלֹהֵי נַאֲבָדָה
בְּנַפְשׁ הָאִישׁ הַזֶּה וְאַל־תִּתֵּן
עָלֵינוּ דָם נָקִיא כִּי־אַתָּה
יְהוָה כְּאִשֶּׁר חָפַצְתָּ עֲשֵׂיתָ:
¹⁵וַיִּשְׂאוּ אֶת־יוֹנָה וַיַּטְּלוּהוּ

ילקוט שמעוני על נ"ך, תקי"ג

their idols were of no use. Jonah, in the destitution of his soul, fell asleep—for he was very weary. The captain came to him and told him, "We stand between life and death, and you are asleep? Which people are you from?"

יונה א"ט אמר לו עברי אנכי, אמרו לו שמענו שאלהיך גדול קום קרא אל אלהיך אולי יעשה לנו ככל נפלאותיו שעשה בים, אמר יונה אייב להם בשבילי צרה זאת שאנוי והטיכנוי אל הים.

He replied, "I am a Hebrew!" They said to him, "We *Jonah 1:9* have heard that your God is great; stand up and call to your God! Maybe he will do for us like the wonders which he made at the sea!" He said to them, "This trouble is because of me; *lift me up and hurl me into the sea!*" *Jonah 1:12*

א"ר שמעון עדין לא קבלו עליהם להשליכו לים עד שהפילו גורלות ונפל הגורל על יונה, מה עשו נטלו כלים שבאניה והשליכו לים להקל מעליהם ולא הועילו, רצו לחזור ליבשה ולא יכלו, נטלו את יונה והעמידוהו על ירכתי הספינה, אמרו יונה איידי רבון העולמים אל תתן עכינו דם נקיא שאין אנו יודעים מה מעשה של זה האיש, הטילו אותו עד ארכבותיו והים עומד מזעפו נשאו אותו אצלם והים הולך וסוער, הטילו אותו עד

אַרײַנגעוואָרפֿן אין ים, און דער ים האָט זיך
אויפֿגעהערט פֿון זײַן צאָרענען. ¹⁶און די מענטשן
האַבן פֿאַר גאָט גרויס מורא געהאַט; זיי האָבן
געבראַכט קרבנות צו גאָט און זיך געשווערן נדרים.

him into the sea. And the sea ceased from
its raging. ¹⁶And the men were filled with a
great fear of יהוה. They sacrificed to יהוה
and swore vows.

רש"י

וידרו נדרים. שיתגידו:

and swore vows—to convert.

אבן עזרא

וישא, מועפּו, דרך משל, כמו: זועפים.

They lifted... raging—For example, as if they were
sulking.

ויראו, ויזבחו. אחרי צאתם.

And the men... sacrificed—After they left.

אַל־הַיָּם וַיַּעֲמֵד הַיָּם מִזְעָפוֹ:
¹⁶וַיִּירָאוּ הָאֲנָשִׁים יְרָאָה
גְּדוֹלָה אֶת־יְהוָה וַיִּזְבְּחוּ־
זֶבַח לַיהוָה וַיִּדְּרוּ נְדָרִים:

ילקוט שמעוני על נ"ד, תק"י

טבורו והים עומד מזעפּו, נשאו אותו אצלם והים עומד וסוער
הטילו אוו על צוארו וכו' (בדלעיל) עד שהטילו כולו שנאמר

וַיִּשְׁאָאוּ אֶת יוֹנָה.

R. Shimon said: Still, they had not resolved to throw
him into the sea until they drew lots, and the lot fell
upon Jonah. What did they do? They took all of the
cargo and hurled it into the sea to lighten its load, to no
avail. They wanted to return to the dry land, but they
were not able. They took Jonah and placed him on the
stern of the ship, saying: "Master of the worlds, *do not* *Jonah*
place upon us innocent blood, for we do not know ^{1:14}
what this man has done." They cast him up to his legs
and the sea ceased raging; they lifted him up and the
sea walked and raged. They cast him up to his navel,
and the sea ceased raging; they lifted him up and the
sea walked and raged. They cast him up to his neck (as
above), until they cast all of him, as it is written: *They* *Jonah*
lifted Jonah up. ^{1:15}

תלמוד בבלי, עירובין י"ט א

ואמר רבי ירמיה בן אלעזר ג' פתחים יש לגיהנם אחד במדבר
ואחד בים וא' בירושלים.

And R. Jeremiah b. Elazar said: "The gates of Gehenna
have three entrances: one in the desert, one in the sea, and
one in Jerusalem."

בים דכתיב מבטן שאול שועתי שמעת קולי.

In the sea, for it is written: *From the depths of the
underworld I cry for help; You hear my voice.*

1 ואון גאָט האָט אָנגעברייט אַ גרויסן פיש
איינצושלינגען יונה, און יונה איז געווען אין די
אינגעווייד פון פיש דריי טעג און דריי נעכט. 2 און
יונה האָט מתפלל געווען צו גאָט זיין האָר, פון די
אינגעווייד פון דעם פיש.

1 assigned a great fish to swallow
Jonah; Jonah remained in the bowels of the
fish three days and three nights. 2 Jonah
prayed to יהוה his God from the bowels of
the fish.

רש"י

יִמֵּן יְהוָה דָּג גָּדוֹל
לְבַלֵּעַ אֶת-יוֹנָה
וַיְהִי יוֹנָה בִּמְעֵי
הַדָּג שְׁלֹשָׁה יָמִים וּשְׁלֹשָׁה
לַיְלֹת: 2 וַיִּתְּפֹלֵל יוֹנָה אֶל-
יְהוָה אֱלֹהָיו מִמְּעֵי הַדָּגָה:



ילקוט שמעוני על ב"ד, תקנ"ב

ר' מאיר אומר ממונה היה הדג לבלוע את יונה מששת ימי
יונה ב"א בראשית שנאמר וימן יהוה דג גדול, נכנס לתוך פיו כאדם
שנכנס לביהכ"נ גדולה והיו שתי עיניו כחלונות אמר פנסאות
מאירות ליונה,

R. Meir said, "The fish was appointed to swallow
Jonah from the six days of creation, as it is written:
assigned a great fish. He entered its mouth like a *Jonah 2:1*
man enters a great synagogue, and its two eyes were as
windows—that is to say, lanterns giving light to
Jonah."

ר' מאיר אומר מרגלית היתה תלויה במעיו של דג ומאירה
ליונה כשמש הזה שהאיר בגבורה וראה יונה כל מה שבימים
ובתהומות,

R. Meir said, "There was a pearl hanging in the bowels
of the fish, which gave light to Jonah like the sun
shining at midday, and Jonah saw all that was in the
seas and the abysses."

א"ל הדג ליונה אי אתה יודע שיומי בא להתאכל לתוך פיו של
לויטן, אמר לו הוליכני אצלו ואני מציל אותי ואותך מפיו,
הוליכו אצל לויטן, אמר לו בשבילך ירדתי לראות את מדורך
בים, ולא עוד אלא שאני עתיד לירד וליתן חבל בראשך
ולעשות סעודה ממך לצדיקים, הראהו חותמו של אברהם
אבינו הביט לברית וראה לויטן וברח מלפניו מהלך שני ימים,
אמר לו אני הצליחך מפיו של לויטן הראני כל מה שבימים
ובתהומות,

The fish said to Jonah, "Don't you know that the day
has come for me to be consumed by the mouth of the
Leviathan?" He said to him, "Lead me to him, and I
will deliver you from his mouth—lead me to the

דג גדול. זכר היה והיה עומד בריוח ולא נתן לב להתפלל רמז
הקב"ה לדג והקיא לתוך פיה של נקבה שהיתה מלאה עוברי'
והיה שם בדוחק ויתפלל שם שנאמר ממעי הרגה:

a great fish—But since a man could stand in that space
without giving heart to prayer, the Holy Blessed One
beckoned to the fish, and he was disgorged into the
womb, filled with embryos, and it was there that he
hurried to pray, as it is written: *from the bowels of the*
fish.

וימן יהוה. אותן ט"ז יום שחסרו ישראל מן המן שלא אכלו מ'
שנים שלמים המן זה לקח הקב"ה ופירנס את הדג שלא יעוכל
יונה במעיו וגם יונה אכל בתוכו מזה המן לכן נאמר וימן
אותיות י"ו מ"ן וכן וימן קיקיון שהיה אוכל ד' עומרים לכן נאמר יונה ד"ר
ד' פעמים וימן ובלשון יון נקרא מן קיקא ועל זה נאמר קי"ן
יו"ן:

assigned—Refers to those sixteen days that Israel
was without manna, for they did not eat manna a full
forty years. Later on, the Holy Blessed One took this
manna, and sustained the fish so that Jonah would not
be digested in its bowels—and Jonah also ate from this
manna. Therefore, it is stated וימן, the letters י"ו—
prepared—*ווימן קיקיון*, *Jonah 4:6* sixteen days of manna. Similarly, *ווימן קיקיון*, *prepared*
a kikayon—for it ate four portions; therefore, וימן is
written four times. And in Greek manna is called *kika*,
which is why it is written *kikayon*—manna in Greek.

יהוה אלהיו. שיתף דין ורחמים זכות אברהם ויצחק:

his God—Who combined justice and mercy, a
merit of Abraham and Isaac.

³און ער האט געזאגט:

"איד האב גערופן פון מיין ניוט צו גאט,
און ער האט מיר געענטפערט;
פון דעם בויד פון אונטערערד האב איד געשריען,
האסטו צוגעהערט מיין קול.
⁴ווארום האסטו מיך אריינגעווארפן
אין דער טיפעניש, אין הארצן פון די ימען,
און דער שטראם האט מיך ארומגענומען;
אלע דינע וועלן און אינזן
זיינען אריבערגעגאנגען איבער מיר.

³He said:

"I call out in my distress to יהוה—
Who sings to me—
From the depths of the underworld
I cry for help; You hear my voice.
⁴You cast me into the depths,
in the midst of the sea;
the tides encircle me—
All your breaking waves overtake over me.

רש"י

מבטן שאול שועת. מבטן הדג שהוא כשאול לי:

From the depths of the underworld I cry for help—
From the belly of the fish, which is like the underworld
to me.

כל משברייך וגלך. כל נחשולוהי דימא על שם שהנחשול
משבר ומפרק את הים:

*All your breaking waves overtake me—*All the waves
of the sea, since the waves break and divide the sea.

ממע' הדגה. זה יעקב:

*from the bowels of the fish—*this is Jacob.

אבן עזרא

ויהי יונה. אן כח באדם לחיות במעי הדגה כפי שעה, ואף כי
זה המספר רק במעשה נס.

*Jonah remained—*No man has the strength to live in
the bowels of a fish for even an hour; for this duration:
it must have been a miracle.

⁵וַאֲנִי אֹמְרִי
נִגְרַשְׁתִּי מִנֶּגֶד עֵינֶיךָ
אֶדְ אוֹסִיף לְהִבִּיט
אֶל-הַיָּם קִדְשֶׁךָ:
⁶אֶפְפוּנִי מִיָּם עַד-נֶפֶשׁ
תְּהוֹם יִסְבְּבֵנִי
סוּף חֲבוּשׁ לְרֹאשִׁי:

³וַיֹּאמֶר

קִרְאתִי מִצָּרָה לִי

ילקוט שמעוני על ב"ד, תק"ג

Leviathan." Jonah said to the Leviathan, "I have come
down for you, to see your dwelling place in the sea,
and no more; but in the future I will come down and
seize your head and make a feast of you for all the
righteous!" And Jonah showed him the seal of
Abraham our father, and Leviathan gazed at the
covenant, and fled from his face two days' journey.
Jonah said to the fish, "I have saved you from the
mouth of the Leviathan; now show me all that is in the
seas and the abysses!"

יונה ב"ד והראהו נחל גדול של אוקינוס שנאמר וגהר יסובבני, והראהו
יונה ב"ד שבלי ים סוף שעברו ישראל בתוכם שנאמר סוף חבוש
לראשי, והראהו מקום שמשברי הים אליו יוצא שנאמר כל
יונה ב"ד משברייך וגלך עברו והראהו עמודי ארץ במכוניה
יונה ב"ד שנאמר הארץ בריחיה בעדי לעולם, והראהו שאול תחתית
יונה ב"ד שנאמר מבטן שאול שועת, והראהו גיהנם שנאמר ותעל
יונה ב"ד משחת זחי, והראהו היכל ה' שנאמר לקצבי הרים, מכאן אנו
למדים שירושלים על שבעה הרים עומדת,

The fish showed him the great torrent of the oceans, as
it is said: *the tides encircle me*. And he showed him *Jonah 2:4*

5 ואנן איך האָב געוועסט געזאָגט:
איך בין פאַרטריבן פון פאַר דינע אויגן;
אַבער איך וועל ווידער נאָך קוקן
אויף דיין הייליקן טעמפל.
6 וואָסערן האָבן מיד אַרומגענומען,
טייכגראַז איז געווען געוויקלט אַרום מיין קאָפּ.

5 And I proclaim I am driven away
from before Your eyes;
Will I ever again look
upon Your holy temple?
6 Water surrounds my soul,
the abyss encircles me;
Weeds bind my head.

רש"י

And I proclaim—When I was lifted into the sea, “Here I am dead and I was driven away from before Your eyes.”

אך. ראיתי שקיימתני כל אלו הימים דעתי כי אוסף להביט
אל היכל קדשך:

Will I ever—I saw that you sustained me all my days, for I know that I will once again look upon Your holy temple.

סוף חבוש כראשי. ימא דסוף תלי לעיל מן ריש, שהראהו
פרקי דרבי אליעזר
הקב"ה ים סוף ואך עברו ישראל בתוכו שהיו שתי עיני הדגה
כמין שתי חלונות ומסתכל ורואה כל מה שבים:

Weeds bind my head—Literally, weeds hang from my head. For the Holy Blessed One showed him the Sea of Reeds, and how Israel passed through it—for the two eyes of the fish were like two windows, and he could look and see everything in the sea.

Pirkei
d'Rabbi
Eliezer 10

אבן עזרא

ואני אמרתי ואלהי מלגד עיניך. הם השמים.

And I proclaim I am driven away from before Your eyes—They are the heavens.

אפפוני מים עד נפש. עד הגיעה נפשי למות.

Water surrounds my soul—Until my soul was touching death.

5 וְאֲנִי אֹמְרָתִי
נִגְרַשְׁתִּי מִנֶּגֶד עֵינֶיךָ
אֶךְ אוֹסִיף לְהִבִּיט
אֶל-הַיֵּיכָל קֹדֶשְׁךָ:
6 אַפְפוּנִי מִיַּם עַד-נַפְשִׁי
תְּהוֹם יִסְבְּבֵנִי
סוּף חָבוּשׁ לְרֹאשִׁי:

ילקוט שמעוני על נ"ך, תקי"ב

the paths of the Sea of Reeds which Israel passed through, as it is said: *weeds bind my head*. And he showed him the place where the breaking waves of the sea come forth, as it is said: *All your breaking waves overtake over me*. And he showed him the pillars of the earth at their foundation, as it is said: *the earth is barred against me forever*. And he showed him the lowest part of the underworld, as it is said: *From the depths of the underworld I cry for help*. And it showed him hell, as it is said: *Yet my life ascends from the pit*. And it showed him the Palace of יהוה, as it is written: *I descend to the roots of the mountains*. From this we learn that Jerusalem stands upon seven mountains.

וראה שם אבן שתיה קבועה בתהומות, וראה שם בני קרח עומדים ומתפללים עליה, והיה יונה שלשה ימים ושלשה לילות במעי הדג ולא התפלל, אמר הקב"ה אני הרחבתי לו מקום במעי דג זכר כדי שלא יצטער והוא אינו מתפלל אני מזמן דגה מעוברת שם"ה אלים רבבות דגים קטנים כדי שיצטער ויתפלל לפני, מפני שהקב"ה מתאוה לתפלתן של צדיקים,

And it was seen that there was a drinking stone fixed in the abyss, and there the sons of Korach stood and prayed upon it—while Jonah was in the belly of the fish three days and three nights without prayer. The Holy Blessed One said, “I made room for him in the belly of this male fish so that he would not grieve, and he does not pray! I will assign a fish pregnant with three hundred sixty five thousand little fish in order to grieve him, and he will pray before Me,” for the Holy Blessed One desires the prayers of the righteous.

באותה שעה זימן לו הקב"ה דגה מעוברת ואמרה לו דגה לדג

צו די גרונטן פון די בערג האָב איך גענידערט,
די ערד [האַט פאַרשלאָסן] פאַר מיר
אירע ריגלען אויף אייביק.
אַבער דו האָסט אויפגעבראַכט פון גרוב מיין לעבן,
דו גאָט מיין האָר.

I descend to the roots of the mountains,
the earth is barred against me forever;
Yet my life ascends from the pit,
יהוה my God.

רש"י

לְקַצְבִּי הָרִים יִרְדָּתִי. לסוף מדת ההרים הקבועים על התהום
ירדתי:

I descend to the roots of the mountains—Beyond the
end of the known mountains—through the abyss—do I
descend.

הָאָרֶץ בְּרִיזְיָהּ בְּעָדִי. כנגדי למעלה ממני סגור ולא אצא
לעולם, בעדי כמו וסגרת הדלת בעדך וכן כל בעד שבמקרא
מלכים ב
ד"ד
א"ב ב"ד

the earth is barred against me—For I am driven away;
II Kings 4:4 above me it is shut and I will never go out. Barred as
in shut the door behind you, as is all instances of
Job 2:4 barred in scripture: skin against skin, a limb against a
limb.

לְעוֹלָם. מוסב על מה שאמר למעלה ואני אמרתי גִּזְרֹשְׁתִּי וְאֲנִי
אמרתי הָאָרֶץ בְּרִיזְיָהּ סגורים בעדי לעולם:

forever—This refers to what is said above: I proclaim I
am driven away and I proclaim ... the earth is barred
against me—closed against me forever.

וְתַעֲלֵי מִשְׁחַת זַיִּי. אבל כבר ראיתי כאן גיהנם ומשם העליתי
דרכי אליעזר
" והנני עתה כנגד תחת ההיכל שבירושלים כענן שנאמר אך
יונה ב"ה
אוסיף להביט אל היכל קדשך ותבא אליך תפילתי אל
היכל קדשך:

Yet my life ascends from the pit—But I have already
Pirkei d'Rabbi Eliezer 10 seen the pit, and from there You brought me up, and
here I am now before the Temple in Jerusalem,
corresponding to what is written: Will I ever again look

לְקַצְבִּי הָרִים יִרְדָּתִי
הָאָרֶץ בְּרִיזְיָהּ בְּעָדִי
לְעוֹלָם וְתַעֲלֵי מִשְׁחַת
תַּי יְהוָה אֱלֹהֵי:

ילקוט שמעוני על ב"ד, תק"נ

איש נביא שבמעיד שגרני הקב"ה לבלועו אם אתה פולטו הרי
טוב ואם לאו אני בולעך עמו, אמר לה מי יודע אם הדבר
שאתה אומר אמת, אמר לו לויתן, הלכו אצל לויתן, אמרה לו
דגה לויתן מלך על כל דגי הים אי אתה יודע ששגרני הקב"ה
אצל דג זה לבלוע איש נביא שבמעיו, אמר לה הן, אמר לו דג
ללויתן אימתי, אמר לו בשלש שעות אחרונות כשידד הקב"ה
לצחק בי שמעתי כן, מיד פלטו ובלעתו הדגה והיה בעער גדול
מתוך הדוחק ומתוך הטנוף, מיד כוון לבו בתפלה שנאמר
ויתפכל יונה אכל יהוה אלהיו ממעי הדגה,

At that exact hour, the Holy Blessed One assigned a
pregnant fish, and she said—one fish to the other—
“There is a human prophet which is in your bowels
that the Holy Blessed One has sent me to swallow. If
you will spit him out, then good. And if you will not, I
will swallow you up with him!” He said to her, “Who
knows if this thing which you say is true?” She said to
him, “The Leviathan.” “Lead me to the Leviathan.”
The female fish said to the Leviathan, “King of all the
fishes of the sea, do you know if the Holy Blessed One
sent me to the fish to swallow the human prophet
which is in his bowels?” He said to her “Yes.” The
male fish said to the Leviathan, “When?” He said to
him, “In the past three hours, when the Holy Blessed
One came down to play with me; then I heard.”
Immediately, he spit him out, and the female fish
swallowed him up—and he was in great sorrow amidst
the pressure and the filth; immediately he directed his
heart in prayer, as it is said: *Jonah prayed to his God from the bowels of the fish.* *Jonah 2:2*

אמר רבון העולמים אנה אלך מרוחק ואנה מפניך אברח אם
אסך שמים אתה מלך על כל הממלכות ואדון על כל רוחני

תהלים קלח"ט

⁸ווען מיין זעל איז געווען פאַרחלשט אין מיר,
האַב איך אָן גאַט געדאַכט,
און מיין תפילה איז געקומען צו דיר,
אין דיין הייליקן תעמפל.
⁹די וואָס האַלטן זיך אָן פאַלשע נישטיקייטן
פאַרלאָזן זייער גענאָדיקן;

⁸When my soul is enfeebled,
I remember יְהוָה;
My prayer comes before You
in Your holy temple.

⁹Those who keep the vanity of falsehood
leave behind goodness.

רש"י

Jonah 2:5 upon Your holy temple?—And my prayer came to You, to Your holy temple.

בַּהֲתַעֲטָף. באשתלהיות וכן בהתעטף נפשם וכן בַּעֲטָף עוֹלָם: איכה ב"יא

Lamentations 2:11 enfeebled—When it grew faint; therefore, their enfeebled souls as in enfeebled young.

מִשְׁמָרִים הַבָּלִי שׁוֹא. אותן שעובדים לעב"ם:

My prayer comes before You—Those who worship the stars and the constellations.

חֲסִדִּים יַעֲזֹבוּ. יראת הקב"ה שכל חסדם וטובתם מאתו יעזובו

אבל אני איני כן אלא בְּקוֹל תּוֹדָה אֲזַבְחָה כִּךְ כִּךְ תִּרְגַּם יִזְנֶתָ יונה ב"י
ופרקי דר' אליעזר דרשו כלפי המלחים שעזבו חסדם שהיו
מטיבים לעב"ם ונתגיירו:

Jonah 2:10 leave behind goodness—The fear of the Holy Blessed One, from whom all good and pleasing things come, is left behind; but I am not like that—with a voice of thanksgiving, will sacrifice to You—this is how it is written in the targum. But in Pirkei d'Rabbi Eliezer, it is preached that the sailors left behind the shame of their worship of the stars and the constellations and converted.

אבן עזרא

בַּהֲתַעֲטָף. כמו: כי יעטף.

enfeebled—As in: because he will wrap himself in t'fillin.

⁸בַּהֲתַעֲטָף עָלַי נַפְשִׁי
אֶת־יְהוָה זָכַרְתִּי
וְתָבוֹא אֵלַי תְּפִלָּתִי
אֶל־הַיֵּכָל קִדְשֶׁךָ:
⁹מִשְׁמָרִים הַבָּלִי־שׁוֹא
חֲסִדִּים יַעֲזֹבוּ:

ילקוט שמעוני על נ"ך, תקי"ב

בוֹחֵן, סתרי כליות אתה יודע, רזי לבבות אתה מבק, כל
מסתרים גלויים גך, אך תעלומות לפני כסא כבודך ואין נסתר
מנגד עיניך, כל רז ורז אתה סודר וכל דבר ודבר אתה סח, בכל
מקום אתה שם,

He said, "Master of the Universe, where can I go from Your Spirit; where can I flee from before You? *If I Psalms 138:9 ascend to the heavens: You rule over all sovereignties and are master over all the innumerable worlds. Your throne is in heaven and the earth is Your footstool. Your sovereignty is in the heights and your rule is in the depths. The deeds of all humanity are known before You, and the mysteries of each individual are spread out before You. You investigate the ways of humankind, and You examine the paths of all lives. You know hidden emotions, understand secret hearts, all hiding places are known to You; there are no secrets before Your throne of glory, nothing hidden from Your eyes. You order all mysteries and speak all words; in all places You are there.*

תבל, כסאך שמי שמים וארץ הדום רגליך, מלכותך במרום
וממשלתך בעומק, מעשי כל האדם גלויים לפנים ותעלומות כל גבר
פרושות לך, דרכי כל אדם אתה חוקר ומצעדי כל חי אתה עיניך
צופות רעים וטובים בבקשה ממך ענני מבטן שאול והושיעני
במצולה ותבא באוניך שועתי ומלא בקשתי, שאתה יושב ברחוק
יונה ב"י ושומע בקרוב, נקראת מעלה ומוריד נא העלני, נקראת ממית ומחיה
הגעת למות החיני, ולא נענה עד שיחצא דבר זה מפיו ואשר נדרתי
להעלות את ליותי ולעשותו לפניהם אשלם ביום ישועות ישראל
ואני בְּקוֹל תּוֹדָה אֲזַבְחָה כִּךְ.

Your eyes scout out evil and goodness, while I beseech you—from the depths of the underworld—deliver me

¹⁰אָבער איך וועל שלאַכטן צו דיר,
מיט אַ קול פון דאַנקעניש;
וואָס איך האָב אַ נדר געטאָן וועל איך באַצאָלן.
די ישועה איז ביי גאָט.
¹¹און גאָט האָט געהייסן דעם פיש, און ער האָט
אויסגעשפיגן יונה אויף דער יבשה.

¹⁰And I, with a voice of thanksgiving,
will sacrifice to You,
will make peace with my vows;
Victory to יהוה!"

¹¹And יהוה spoke to the fish, and it
disgorged Jonah upon the dry land.

רש"י

ישועתה ליהוה. נדרי שלמים ותודה אשלם לשם ישועות אשר
לה', ישועתה כמו לישועתה וכן קומה עזרתה כלנו לעזרה תהלים
מד"כ

Victory to יהוה!—I will pay vows of peace and
thanksgiving towards the victory of יהוה. Victory: as in
Psalms 44:27 salvation; therefore, *Arise and help us*—to be our help.

אבן עזרא

ואני, אשר נדרתי - במעי הדג.

And I, will vow—From the bowels of the fish.

ויאמר - דרך משל שהכריחוהו לעשות חפץ השם.

And spoke—This is a metaphor; God compelled the
fish to do the will of God.

¹⁰וְאֲנִי בְּקוֹל תּוֹדָה
אֶזְבַּחַהּ-לְךָ
אֲשֶׁר נִדְרָתִי אֲשַׁלֶּמָּה
יְשׁוּעָתָה לַיהוָה:
¹¹וַיֹּאמֶר יְהוָה לְדָג
וַיִּקָּא אֶת-יוֹנָה אֶל-הַיַּבְשָׁה:

ילקוט שמעוני על ב"ד, תק"נ

from the abyss, and bring Your ears to my cry; fulfill
my request. For though You may dwell a great
distance, You hear as if from nearby; You are called the
One who lifts up and brings down—please raise me
up! You are called the giver of death and life—I have
reached death; revive me!" But he was not answered
until this word came from his mouth: "I vow to bring
up the Leviathan, and prepare him before them, which
I will pay on the day of the salvation of Israel—*And I, Jonah
with a voice of thanksgiving, will sacrifice to You.*" 2:10

מיד רמז הקב"ה לדג והקיא את יונה תתקס"ח פרסאות
ליבשה וראו המלחים את כל האותות והנפלאות שעשה
יונה ב"ש הקב"ה עם יונה והשליכו איש את אלהיו שנאמר במשמים
הבלי שוא, וחזרו ליפו ועלו לירושלים ומלו בשר ערלתם
יונה אי"ש שנאמר וייראו האנשים יראה גדולה, וכי זבח זבחן, אלא
ברית מיללה שהוא כדם זבח וסדרו איש אשתו ובניו וכל אשו
לו לאלהי יונה וסדרו ושלמו ועליהם הוא אומר ועל גרי הצדק:

Immediately, the Holy Blessed One moved the fish to
disgorge Jonah nine hundred and sixty eight Persian
miles onto the dry land; and the sailors saw all the
signs and wonders that the Holy Blessed One had
made with Jonah, and they cast aside their gods, as it is
said: *Those who keep the vanity of falsehood.* They *Jonah 2:9*
returned to Jaffa, went up to Jerusalem, and
circumcised the flesh of their foreskins, as it is written:
And the men were filled with a great fear. But was this *Jonah*
sacrifice a true sacrifice? These covenants of *1:16*
circumcision were like the blood of sacrifice, and each
man vowed his wife and all his children and all he had
to the God of Jonah, and these vows were completed.
Of them it is said: they were all righteous strangers.

תלמוד בבלי, יבמות צ"ח א

ויהי דבר יהוה אל יונה שֵׁנִית לֵאמֹר שְׁנִית דְּבָרָה עִמּוֹ שְׁכִינָה
שְׁלִישִׁית לֹא דְבָרָה עִמּוֹ וְהַכְתִּיב (מ"ב יד כג) הוּא הֵשִׁיב אֶת גְּבוּל־
יִשְׂרָאֵל מִלְּבֹאֵן חֲמַת עַד יָם הָעֶרְבָה כְּדִבְרֵי יְהוָה וְגו' אֲשֶׁר דִּבֶּר
בְּיַד עַבְדּוֹ יוֹנָה בֶּן אֲמִתַּי הַנָּבִיא.

מלכים ב'
יד י"ח

And the word of יהוה came to Jonah a second time, saying
—Is it the second time which the *Sh'chinah* spoke with
him, not the third time? As is written: *He restored the*
territory of Israel from Lebohamath to the Sea of Arabah,
according to the word of יהוה... which was spoken by the
hand of God's servant, Jonah, son of Amittai, the prophet.

כשם שנהפך נינוה מרעה לטובה כך בימי ירבעם בן יואש נהפך
להם לישראל מרעה לטובה:

Just as Nineveh was overturned from evil to good, so too
in the days of Jeroboam, son of Joash, was Israel
overturned from evil to good.

¹און דאָס וואָרט פֿון גאָט איז געווען צו יונה אַ צווייט מאל, אַזוי צו זאָגן: ²שטיי אױף, און גיי צו דער גרויסער שטאָט נִינְוָה, און רוף אױס צו איר די אױסרוּפֿונג וואָס איך רעד צו דיר. ³איז יונה אױפֿגעשטאַנען, און ער איז געגאַנגען קיין נִינְוָה, אַזוי ווי דאָס וואָרט פֿון גאָט; און נִינְוָה איז געווען אַ גרויסע שטאָט פֿאַר גאָט דריי טעג גאַנג. ⁴און יונה האָט אָנגעהויבן אַרײַנגיין אין שטאָט אין טאָג גאַנג,

¹And the word of יהוה came to Jonah a second time, saying: ²Rise up and go to the great city of Nineveh and call out to her the proclamation which I have said to you. ³Jonah rose up, and he went to Nineveh, according to the word of יהוה. And Nineveh was a great city of God, three days walk across. ⁴And Jonah started to enter the city—one day's walk—and he cried out

אבן עזרא

ויהי. פעם שנית.

And ... came—A second time.

קום. הוא יורה כי לא הלך דרך שתרחק נינוה, אם ישלחהו שנית ילך.

Rise up—God shows that he did not go on a journey that would keep him from Nineveh; therefore, if he is sent a second time, he will go.

ויקום. אמר רבי ישועה: כי הלכו אנשי הספינה אל נינוה והגידו דבר יונה, על כן האמינו ומלת לאלהים פירשתיה.

rose up—Rabbi Yeshuah said: Because the sailors went to Nineveh and reported the words of Jonah, therefore he was believed. And the word of God explains this.

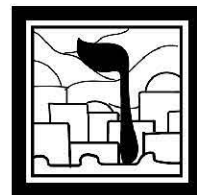
ויזכר. יש אומרים: כי נהפכת—שנהפכה ממעשיה הרעים וזה דרש אינו נכון, רק הדבר, כמו: רגע אדבר.

ירמיהו
יח"ז

started—It is said that overturned means that it would overturn itself through its evil deeds, but this interpretation is not correct. Rather it is like these words: At this moment I speak.

Jeremiah
18:7

יְהִי דְבַר־יְהוָה
אֶל־יוֹנָה שְׁנִית
לֵאמֹר: ²קוּם לֵךְ
אֶל־נִינְוָה הָעִיר הַגְּדוֹלָה
וּקְרָא אֵלֶיהָ אֶת־הַקְּרִיאָה
אֲשֶׁר אָנֹכִי דֹבֵר אֵלֶיךָ:
³וַיָּקֻם יוֹנָה וַיֵּלֶךְ אֶל־נִינְוָה
כַּדְּבַר יְהוָה וְנִינְוָה הִתְהַוְּתָה
עִיר־גְּדוֹלָה לָאֱלֹהִים מֵהֶלֶךְ
שְׁלֹשֶׁת יָמִים: ⁴וַיַּחֲלֵל יוֹנָה



ילקוט שמעוני על נ"ך, תק"נ

וּקְרָא אֵלֶיהָ אֶת הַקְּרִיאָה וְנִינְוָה הִתְהַוְּתָה עִיר גְּדוֹלָה לָאֱלֹהִים. יונה גי'כ, ג
כתיב ואת רסן בק נינוה ובין כלח היא העיר הגדולה אך אנו יודעים אם נינוה היא העיר הגדולה אם כלח היא עיר גדולה, אלא ממה דכתיב ונינוה היתה עיר גדולה הוי נינוה היא עיר גדולה, יונה גי'ג
אלא ממה דכתיב ונינוה היתה עיר גדולה הוי נינוה היא עיר גדולה. נינוה היתה מהלך (ארבעים) [שלשת] ימים. והיו שנים עשר שווקים, וכל שוק ושוק היו בו שניים עשר אלף בני חצרות, וכל חצר י"ב בתים, וכל בית ובית שנים עשר גבורים, וכל גבור היו לו י"ב בנים, והיה יונה מכריז בשוק והיה קולו נשמע מהלך ארבעים יום והיו שומעים קולו כל בית ובית, באותה שעה הניע הדבר לאסנפר מלך נינוה:

And call out to her the proclamation ... Nineveh was a great city of God—It is recorded that Nineveh is between Resen and Kalach, a great city. But how can we know if it is Nineveh that is the great city or if it is Kalach that it is the great city—from what is written: Nineveh was a great city. It is clear that Nineveh is the great city. Nineveh was a journey of many days. And it had twelve markets, and in every market there were twelve thousand courtyard dwellings, and in each

Jonah 3:3

און ער האָט אויסגערופֿן און האָט געזאָגט: "נאָך פֿערציק טעג און נִינְוָה ווערט איבערגעקערט!"⁵ און די מענטשן פֿון נִינְוָה האָבן געגלויבט אין גאָט, און זיי האָבן אויסגערופֿן אַ פֿאַסטטאָג, און האָבן זיך אָנגעטאָן אין זאַק פֿון זייער גרעסטן ביז זייער קלענסטן.⁶ און דאָס וואָרט האָט דערגרייכט צום מלך פֿון נִינְוָה, און ער איז אויפֿגעשטאַנען פֿון זיין טראָן, און האָט אויסגעטאָן זיין מאָנטל פֿון זיינע הענט, און האָט זיך צוגעדעקט מיט זאַק, און זיך געזעצט אויף אַש.⁷ און ער האָט געשריגן, און האָט

and said: "Only forty more days and Nineveh shall be overturned!"⁵ And the people of Nineveh believed in God. And they proclaimed a fast and wore sackcloth—from the great to the small. ⁶And this word reached the King of Nineveh, and he stood from his throne, and he took off his mantle, and he covered himself with sackcloth, and sat in ash. ⁷And he cried

רש"י

נִהְפָּכָת. נחרבת. ולא אמר נחרבת כי נהפכת משמש שתי לשונות רע וטוב אם לא יעשו תשובה נחרבת, ואם יעשו תשובה אז נהפכת על אנשי נינוה קאי שיהפכו מרעה לטובה ויעשו תשובה הג"ה דר"ע:

Overtured—Destroyed. He did not say "destroyed," because *overtured* has two meanings: bad and good. If they do not repent, it will be destroyed, and if they do repent then "overtured" refers to the people of Nineveh; they will be changed from bad to good and repent—adapted from Rabbi Akiva.

אדרתו. לבוש יקריה:

his mantle—An expensive garment.

אבן עזרא

וַיֵּאֱמִינוּ. כמו: וַיֵּאֱמֵן הָעָם. והטעם: באלהים—בדבר אלהים. שמות ד"לא

Exodus 4:31 believed in—Like: *And the people believed.* And the essence is "in God,"—in the word of God.

לְבוֹא בְּעִיר מִהֶלֶךְ
יוֹם אֶחָד וַיִּקְרָא וַיֵּאמֶר
עוֹד אַרְבָּעִים יוֹם וְנִינְוָה
נִהְפָּכָת: ⁵וַיֵּאֱמִינוּ אַנְשֵׁי
נִינְוָה בִּאלֹהִים וַיִּקְרְאוּ-צוֹם
וּלְבוּשׁוֹ שָׂקִים מִגְדוֹלָם
וְעַד-קִטְנֵם: ⁶וַיֵּצֵא הַמֶּלֶךְ
אֶל-מֶלֶךְ נִינְוָה וַיִּקֶּם מִכְסָּאוֹ
וַיַּעֲבֵר אֶדְרֵתוֹ מֵעָלָיו
וַיִּכֶּס שֵׁק וַיֵּשֶׁב עַל-הָאֶפֶר:

ילקוט שמעוני על נ"ד, תק"נ

courtyard there were twelve households, and in each household there were twelve strong men, and each strong man had twelve sons. When Jonah proclaimed in the market, his voice could be heard forty days' distant; his voice was heard in every household—and at the same hour these words reached the King of Nineveh.

רבי נחוניא בן הקנה אומר תדע לך התשובה מפרעה שמרד שמות ה"ב בהקב"ה מאד מי יהוה אשר אשמע בקלו, ובלשון שחטא בו שמות טו"א בלשון עשה תשובה מי כמכה באלים יהוה, והצילו הקב"ה מן שמות ט"ו המיתה לספר כח וגבורתו שנאמר ואוכלם בעבור זאת העמדתיו ומלך בנינוה, ואנשי נינוה כותבים כתבי עמל וגוזלים ומתעבין במשכב זכור, ושלח הקב"ה זונה להתנבא עליה להחרב ושמע פרעה ועמד מכסאו וקרע בגדיו ולבש שק והכריז בכל עמו שיצומו כל העם שלשה ימים והעמיד אנשים לבד ונשים לבד וכן בהמה מצד אחד וילדיה מצד אחד והילדים רואים שדי אמם ובוכים וגם אמם רואים הילדים ובוכים והיו יותר משנים עשר רבוא אדם, יום ששלח לזונה לנינוה, ולאחר ארבעים יום שבו לדרכיהם הרעים יום ששלח לזונה לנינוה,

געזאגט אין נינוה, "אויף דעם באַפֿעל פֿון דעם מלך און זיינע גרויסקייט, אזוי צו זאגן: 'קיין מענטש און קיין בהמה—רינדער אָדער שאַף—זאָל נישט פֿאַרזוכן דאָס מינדסטע; נישט זיי זאָלן זיך פֿיטערן, און נישט זיי זאָלן טרינקען וואַסער.⁸ מענטש און בהמה זאָלן זיין צוגעדעקט מיט זאַק; און מע זאָל רופן צו גאָט מיט שטאַרקייט, און מע זאָל זיך אומקערן איטלאַכער פֿון זיין שלעכטן וועג, און פֿון דעם אומרעכט וואָס אין זייערע הענט.⁹ ווער ווייס, אפשר ווידער וועט

out and said in Nineveh: "On the order of the King and his greatness, proclaim: 'Man and beast—herd and flock—shall not taste anything, nor graze, nor drink water. ⁸They shall cover themselves in sackcloth, man and beast, and call to God in strength; let each man turn back from their evil ways and from the injustice which is in their hands. ⁹Who knows? God may turn

רש"י

ויעק. צוה והכריז:

He cried for help—Commanded and proclaimed.

מטעם המלך וגדוליו. מעצת המלך וגדוליו ציוו להכריז:

By the judgment of the King and his greatness—By the counsel of the king and his advisors, it was commanded to announce.

ויקראו אל אלהים בזוֹקָה. אסרו אמהות לבד והולדות לבד אמרו לפניו רבש"ע אם אין אתה מרחם עלינו אין אנחנו מרחמים על אלו:

and call to God in strength—They imprisoned the handmaidens alone and the children alone, and said before God, "Sovereign of the Universe—if you will not have compassion upon us, then we will not have compassion upon them!"

מי יודע. עבירו' שבדו ישוב:

Who knows?—The transgressions which are in their hands, they shall repent.

ויעק ויאמר בנינוה
מטעם המלך וגדליו לאמר
האדם והבהמה הבקר
והצאן אל-יטעמו מאומה
אל-ירעו ומים אל-ישתו:
ויתכסו שקים האדם
והבהמה ויקראו אל-
אלהים בחזקה וישבו איש
מדרך הרעה ומן-החמס
אשר בכפיהם: מי-יודע

ילקוט שמעוני על נ"ך, תק"נ

ולאחר ארבעים יום שבו לדרכיהם הרעים יותר מן הראשונים
אויב כבייב ונבלעו המתים בשאול תחתית שנאמר מעיר מתים ינאקו:

Rabbi Nehunya ben HaKanah said, "May you learn repentance from Pharaoh, who rebelled greatly against the Holy Blessed One: *Who is יהוה that I should listen Exodus 5:2 to this voice?* In the same language in which he sinned, he came to the language of repentance: *Who is like You, יהוה, among the gods that are worshipped? Exodus 15:11* The Holy Blessed One delivered him from death, to recount God's strength and might, as it is written: *Nevertheless, I have spared you for this purpose* and he reigned in Nineveh. The people of Nineveh wrote fraudulent deeds, robbed, and committed sexual deviance when the Holy Blessed One sent Jonah to prophecy their destruction. Pharaoh heard, and stood from his throne, rent his garments and dressed in sackcloth, and announced to all his people that they should fast three days. And they stood—men alone, and women alone; beasts on one side and children on the other. And the children saw the breasts of their mothers and cried, and the mothers saw their children and cried, and there were more than twelve thousand

גאט חרטה האבן, און זיך אָפּקערן פֿון זיין גרימצאָרן, און מיר וועלן ניט אונטערגיין. ¹⁰האָט גאט געזען זייערע מעשים, אַז זיי האָבן זיך אומגעקערט פֿון זייער שלעכטן וועג, און גאט האָט חרטה געהאַט אויף דעם בייז וואָס גאט האָט גערעדט זיי צו טאָן, און גאט האָט עס ניט געטאָן.

and repent, may turn from anger upon us, that we may not vanish.” ¹⁰God perceived their actions, how they turned back from their evil ways; and God repented of the evil which was proclaimed upon them, and did not do it.

רש"י

וַיִּזְחַם הָאֱלֹהִים. נתעשת על הרעה לשוב ממנה:

God repented—God will come to God’s senses about this evil, to turn back from it.

אבן עזרא

ומלת ושב – על השם הנכבד.

And the word *will turn*: on the honorable Name.

וַיִּרְא הָאֱלֹהִים. שיאמינו בו. וככה בפרשנו: כִּפְנֵי הָאֱלֹהִים. שמות יחייב

God perceived—That they believed in God. Like in Exodus 18:12 Parashat Yitro: before God.

וַיִּזְחַם. דברה תורה כלשון בני אדם.

repented—Torah speaks with the language of humanity.

יָשׁוּב וַיִּנָּחֵם הָאֱלֹהִים וְשָׁב
מִחֲרוֹן אַפּוֹ וְלֹא נֶאֱבַד:
¹⁰וַיִּרְא הָאֱלֹהִים אֶת-
מַעֲשֵׂיהֶם כִּי-שָׁבוּ מִדֶּרֶכָם
הָרָעָה וַיִּנָּחֵם הָאֱלֹהִים עַל-
הָרָעָה אֲשֶׁר-דִּבֶּר לַעֲשׂוֹת-
לָהֶם וְלֹא עָשָׂה:

ילקוט שמעוני על נ"ך, תקי"ב

people the day that Jonah was sent to Nineveh. Yet after forty days, they returned to the evil ways of the day Jonah was sent to Nineveh, and after forty more days, they returned to even more evil ways than at the beginning. And the dead were swallowed up by the depths of the underworld, as it is written: *the dead groan in the city.*" Job 24:12

וַיִּקְרְאוּ אֶל אֱלֹהִים בַּחֲזָקָה, אר"ש בן חלפתא חציפא נצח לבישא כל שכן לטובו של עולם, ועמד מלך מכסא מלכותו וכו' (בדלעל), והגביה זונקי שדים שלהם כלפי מעלה ואמר להקב"ה בבכי גדול עשה בשביל אלו שלא חטאו, ביום שלישי חזרו כלם מדרכם הרעה אפילו מציאה שאדם מצא בשדות ובכרמים בשווקים וברחובות החזירו לבעלים, ואפילו לבנים של גל שבנו בפלטק של מלך סתרו הפלטק והחזירו הלבנים לבעליהם, וכל כרם וכרם שהיו בו שתי נטיעות או שני אילנות מן הגל עקרו והחזירו לבעליהן, וכן בגד שהיו בו שתי פקעיות של גל קרעו הבגד והחזירו עשו משפט וצדקה וכל עבירה שבידו מתודה ומקבל עליו דין תורה אם סקילה סקילה אם שרפה שרפה, ואפילו מכר אדם לחברו בית חורבה ומצא בו ממון וכו' כמעשה מלכא קציא. מה היה עושה הדין בקש

ילקוט
שמעוני
תשכ"ז

שטר של אותה חורבה ומצא ל"ה דורות ומצא יורש לאותו האיש שהטמן אותו ממון והחזירו לבעלי:

And call to God in strength—R. Shimon ben Halafta said, "If the persevering conquers even the bad man, so much more so the Good One of the world. The king stood from the throne of his sovereignty, etc. (as above): They took up all their ill-gotten gains, and cried to the Holy Blessed One a great lament for what they had done to those without sin. And on the third day they returned all they had gained from their evil ways, even if it was something

that a person found in the fields, or in the vineyards, or in the markets, or in the streets—it was returned to its owner. Even if the stolen bricks were used to build the palace of the king—they tore down the palace and returned the bricks to their owner. And in every vineyard in which there were even two saplings or two trees stolen, these were returned to their owner. And every garment which had even two stolen threads, they rent the garment and returned it. They made justice and charity, and confessed every transgression in their hand, and received the judgment of Torah—if they were to be put to death by stoning, they were put to death by stoning; if they were to be put to death by fire, they were put to death by fire. And even if a man sold his friend a ruined house and money was found there, etc., as was done by King Katzia—What would the judge do? He would ask for the deed to the same ruin, and would search fifty-five generations to find an heir for the man who had hidden the money, and return it to them.”

Yalkut
Sh'moni
727

וירא האלהים את מעשיהם. א"ר יצחק ארבעה דברים מקרעין גזר דינו של אדם, צדקה, צעקה, שנוי השם, ושנוי מעשה. צעקה

משלי י"ב
יונה ג"י

דכתיב ויצעקו אל יהוה בצר להם ממצוקותיהם יצילים. צדקה דכתיב וצדקה תציל ממות. שנוי השם דכתיב ויאמר אלהים

בראשית
יז"ט

אל אברהם שרי אשתך וגו'. שנוי מעשה דכתיב וירא האלהים את מעשיהם וגו', ויש אומרים אף שנוי מקום שנאמר ויאמר יהוה

בראשית
יב"א

אל אברהם כך כך, והדר ואעשך כלני גדולי, ואידך ההוא זכותא דארעא דישאל הוא דקא גרים. שני רבותינו סדר תעניות כיצד מוציאין התיבה לרחוב של עיר ונותנין אפר מקלה על גבי תיבה ובראש הנשיא ובראש אב בית דין וכל אחד ואחד נוטל ונותן

בראשית
יב"א

בראשו, וזקן שבהם אומר לפנייהם דברי כבושים אחינו לא שק ולא תענית גורמים אלא תשובה ומעשים טובים גורמים שנאמר וירא

יונה ג"י

האלהים את מעשיהם כי שבו מדרכם, ואומר ויתכסו שקים האדם והבהמה, מאי עבוד אסרו הבהמות לחוד וולדות לחוד, אמרו

לפניו רבש"ע אם אין אתה מרחם עלינו אין אנחנו מרחמים על אלו. ויקראו אל אלהים בחזקה, מאי אמור, אמר שמואל אמרו לפניו

דבש"ע עלוב ושאנני עולב צדיק ורשע מי נדחה מפני מי.

Jonah
3:10
Psalm
107:6

God perceived their actions—R. Isaac said, “Four things tear up a decree of judgment which is placed upon a person: charity, prayer, change of name, and change of deed.” On prayer, it is written: *In distress they cried to יהוה,*

Genesis
17:15

and God delivered them from their straits. On charity, it is written: *charity will deliver from death.* On change of

Genesis
12:1

name, it is written: *God said to Abraham, “Your wife...”* On change of deed, it is written: *God perceived their actions...* And there are those who add change of place, as it is written: *God said to Abram, “Go forth!”* and some

Genesis
12:2

add *I will make you a great nation* that the reward of Israel is strengthened. Our teachers changed the order of the

Jonah
3:8

fasts, the manner in which the ark is brought into the streets of the city, where the ashes from the roast are placed upon the ark, how at the start of the year and the start of Av, every member of the tribunal lifts and places them upon

their head, and the oldest amongst them says to them these words of consolation: “Siblings! It is not sackcloth or fasting that brings about repentance, but good deeds!” As it is written: *God perceived their actions, how they turned*

from their ways. And he said: *They shall cover themselves in sackcloth, man and beast.* And why did they bind the

beasts separately and the children separately? They said before the Sovereign of the Universe, “If you will not have

mercy on us, then we will not have mercy on them!” They called out to God in strength—and what was said? They

said what Samuel said before the Sovereign of the Universe: “If one is humble and the other is not, a righteous one

and a wicked one: whom should give way to whom?”

וישובו איש מדרכו הרעה וזמן החמס, אמר שמואל אפילו גזל מריש ובנאו בבירה מקעקע הבירה ומחזיר מריש לבעליו. ופליגא דר'

יוחנן דא"ר יוחנן מה שהיה בכף ידיהם החזירו בשדה תיבה ומגדל לא החזירו:

“A person who returns from their wicked ways and from violence,” said Samuel. “For even if they took a stolen beam and built a castle with it, they would destroy the castle and return it to its owner.” But Rabbi Yochanan disagrees, saying, “What was in the palms of their hands they returned, but what was locked in their strongboxes or towers, they did not return.”

תלמוד בבלי, תעניות ט"ז א

והזקן שבהם אומר לפניהם דברי כבושין אחינו לא נאמר באנשי
נינוה וירא האלהים את שקם ואת תעניתם אלא וירא האלהים
את מעשיהם כי שבו מדרכם הרעה

An elder amongst them would say before them words of
shame: "Our siblings, it is not said of the people of
Nineveh that God saw their sackcloth and their fast days,
but rather, *God saw their deeds, how they turned back
from their evil ways.*"

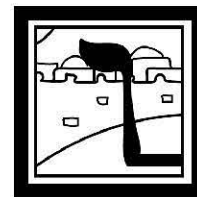
וכן הוא אומר בקבלה וקרעו לבבכם ואל בגדיכם ושובו
אל יהוה אלהיכם:

Therefore, he would say in rebuke, *Rend your hearts and
not your garments, and turn back to יהוה your God.*

¹דאָס האָט צעשמעטערן יונה, און איז זיין בעס פאַרברענט. ²ער האָט תפילה געטאָן צו גאָט, אזוי צו זאָגן: "ביטע גאָט: איז דאָס וואָס כ'האָב געזאָגט וואָלט געשען ווען בין איך געווען אין מיין אייגענע לאַנד? דערפאַר האָב איך באַשליסן אַנטלויפֿן צו תַּרְשִׁישׁ. איך ווייס אַז איר זײַט גאָט—גענדיק און רחמנותדיק, אײַנהאַלטן דעם בעס, אײַבערפֿלייך מיטן חסד, און באַקוועמלעכקײט צום רשע. ³און אײַצט, גאָט, נעמט ביטע מיין נשמה, וואָרעם ס'איז

¹This shattered Jonah, and his anger burned. ²He prayed to יהוה, saying: "Please יהוה: is this not what I said would come to pass when I was in my own land? This is why I decided to flee to Tarshish. For I know that You are God—gracious and compassionate, slow to anger, overflowing with kindness, and comfort towards the wicked. ³And now, יהוה, please take my

יִרַע אֶל-יוֹנָה
רָעָה גְדוֹלָה וַיָּחַר
לֹו: ²וַיִּתְפַּלֵּל



אֶל-יְהוָה וַיֹּאמֶר אָנָּה יְהוָה
הֲלוֹא-זֶה דְּבָרִי עַד-הַיּוֹתִי
עַל-אַדְמָתִי עַל-כֵּן קִדְמָתִי
לְבָרַח תַּרְשִׁישָׁה כִּי יָדַעְתִּי
כִּי אַתָּה אֱלֹהֵי-חַנוּן וְרַחוּם
אֶרְךְ אַפִּים וְרַב-חֶסֶד וְנֶחֱם
עַל-הָרָעָה: ³וְעַתָּה יְהוָה

שמות לדי"ו

ילקוט שמעוני על נ"ד, תקני"א

כיון שראה הקב"ה באנשי נינוה ששבו מדרכם נח מכעסו ועמד מבסא דין וישב על כסא רחמים ונתרצה ואמר סלחת, מיד נפל יונה על פניו ואמר רבש"ע יודע אני שחטאתי לפניך מחול לעוני שברחת לי לים שלא ידעתי כח גבורתך, ועכשו יונה ד"ב ידעתי שנאמר ידעתי כי אתה אלהי חנון ורחום,

Since it is firmly established that the Holy Blessed One saw the people of Nineveh had turned from their path, God rested from God's anger, and stood from the Throne of Judgment and turned towards the Throne of Mercy, and relenting said, "I will forgive you." Immediately, Jonah fell upon his face and said, "Sovereign of the Universe, I know that I have sinned before You—I fled from the desert to the sea in guilt, ignoring Your strength and power. And now I know it, as it is said: *For I know that You are God—gracious and compassionate.*"

א"ל הקב"ה אתה חסד על כבודי וברחת מלפני לים, אף אני חסתי על כבודך והצלתיך מבטן שאול ומרוב חמה שהיה במעי הדגה נשרף בגדו ומעילו ושערותיו הובוק ויתושך ונמלים ופרעושים שרויים עליו ומצערין אותו עד שבקש נפשו למות

רש"י

פרקי
דרכי אליעזר
"

Pirkei
d'Rabbi

Eliezer
10

וירע אלהי יונה. אמר עכשיו יאמרו העכו"ם שאני נביא השקר:

This shattered Jonah—He said, "Now the worshipers of stars and planets will say that I am a false prophet!"

הלא זה דברי. יודע אני שאם יחזרו בתשובה לא תחריב ואהיה שקרן בעיניהם:

is this not what I said—I know that if they return in repentance, You will not destroy them, and I will be a liar before their eyes.

אבן עזרא

וירע. שנחם השם.

shattered—That they were forgiven by God.

ויתפכל. פירשתיו.

prayed—his interpretation.

בעסער וואָס איך שטאַרב ווי לעב. 4 גאָט האָט געזאָגט, "פֿאַר וואָס פֿרייען זיך דיר אין דיין פֿעס?" 5 יונה איז ארויסגעגאַנגען פֿון שטאָט, און געזעסן אויף מיזרח פֿונעם שטאָט. ער האָט א סכּה געמאַכט און איז געזעסן אונטער זײַנער שאַטן, ביז ער וועט זען וואָס איז געשען צום שטאָט. 6 גאָט האָט באַשטימט אַ קיקיון אַרױפֿצושפּרינגען אײַבערן יונה, צו זײַן אַ שאַטן אײַבערן זײַנער קאַפּ, און אים מציל זײַן פֿון אומבאַקוועמקײט. און יונה איז זייער משמח

soul, for it is better that I die than live." 4 *Jonah said, "Do you rejoice in your anger?"* 5 *Jonah departed the city, and sat east of the city. He made a sukkah there and sat underneath its shadow, until he should see what happened to the city.* 6 *Jonah prepared a kikayon to spring up over Jonah, to be a shade upon his head, and deliver him from discomfort. And Jonah*

רש"י

וימן. לשון הזמנה:

prepared—an expression of designation.

להציל כל מרעתו. מחוס השמש:

deliver him from discomfort—From the heat of the sun.

קיקיון. עשב הגדל למעלה בענפים רבים ומציל וכך שמו:

kikayon—A plant which grows upward with many branches, and provides shade, and this is its name.

אבן עזרא

ויצא. שב להזכיר דברי יונה ואשר קרהו לפני מלאת ארבעים

יום, בדרך: ויפגע במקום. גם: ויקח יוסף את שניהם:

departed—Recall again the words of Jonah, and that which happened before the completion of the forty days, as follows: *he came upon a certain place. Also: Joseph took the two of them.*

קח־נָא אֶת־נַפְשִׁי מִמֶּנִּי כִּי
טוֹב מוֹתִי מִחַיִּי: 4 וַיֹּאמֶר
יְהוָה הֲהִיטֵב תָּרָה לְךָ:
5 וַיֵּצֵא יוֹנָה מִן־הָעִיר וַיֵּשֶׁב
מִקְדָּם לָעִיר וַיַּעַשׂ לוֹ שֵׁם
סֹכָה וַיֵּשֶׁב תַּחְתֶּיהָ בַּצֵּל עַד
אֲשֶׁר יֵרָאֶה מֶה־יְהִיָּה
בָּעִיר: 6 וַיִּמֶן יְהוָה־אֱלֹהִים
קִיקְיוֹן וַיַּעַל | מֵעַל לְיוֹנָה
לְהִיזֹת צֵל עַל־רֹאשׁוֹ לְהַצִּיל

ילקוט שמעוני על נ"ד, תקני"א

שנאמר וישאל את נפשו למוות, מכאן אמרו כל שאפשר לו לבקש רחמים על חברו או להחזירו בתשובה ואינו מחזירו בא לידי צער,

The Holy Blessed One said to him, "You looked upon my honor with compassion and came quickly from the sea; therefore I too shall have compassion upon your honor and deliver you from the depths of the underworld." For the heat of the bowels of the fish burned his clothes, his coat, and his hair; and there were flies, mosquitoes, ants, and fleas upon him—making him miserable—until he begged his soul to die, as it is said: *He asked his soul to perish.* (Jonah 4:8) From this it is said that anyone who is able to ask for mercy for his friend—or return him to repentance—and does not return him, will come to grief.

מה עשה הקב"ה העלה קיקיון על ראש יונה בלילה ובשחרית עליו עליו רע"ה עליו וצל כל עלה ולה ארבעה זרת וטפח, ארבעה אנשים יכולים לישב בצלו תחת הקיקיון לכבוש את השמה, זמן הקב"ה תולעת והכה את הקיקיון ויבש ומת וזובוב ויתושך שרויין עליו ומצערם אותו מכל צדדים עד שבקש נפשו למוות,

What did the Holy Blessed One do? God raised the

ויד געווען פֿונעם קיקיון. ⁷גאָט האָט באַשטימט אַ וואָרעם אַרױפֿצושפּרינגען פֿעלות־השחר פֿונעם קומעדיקען טאָג, און האָט עס פֿאַרווונדיקן דעם קיקיון, און עס פֿאַרוועלקט. ⁸ווען די זון איז אויפֿגעהייבן, גאָט האָט באַשטימט אַ האָרבן מיזרח־זױנט, און די זון האָט דעם קאָפּ פֿון יונה פֿאַרווונדיקן, און ער פֿאַלט אין חלשות. ער האָט זיין נשמה געבעטן אומקומען, אזוי צו זאָגן: "ס'איז בעסער וואָס איך שטאַרב ווי לעב." ⁹גאָט האָט

took great pleasure in the kikayon. ⁷And God prepared a worm to spring up at dawn of the next day, and it wounded the kikayon, and it withered. ⁸When the sun rose, God prepared a harsh east wind, and the sun wounded Jonah's head, and he grew faint. He asked his soul to perish, saying: "It is better that I die than live."

רש"י

ותך. התולעת את הקיקיון במקום שיאמר לזכר ויד יאמר לשון נקבה ותך:

wounded—The worm to the *kikayon*. But where it should say ויד—masculine—it instead says ותך—feminine.

זרישית. אמרו רבותינו בשעה שמנשבת משתקת כל הרוחות מפניה והיא חמה מאד וכן ת"י שתיקא:

harsh—Our rabbis say, "At the time that it blows, it paralyzes all the winds before it, and it is very hot. Therefore, the *Targum* states: silencing.

ויתעבֶה. פשמי"ר בלע"ז:

and he grew faint—*pâmer*, in French.

אבן עזרא

ימן, לְמִזְרַח. יום שמחתו בקיקיון.

prepared, at dawn—The day of his happiness in the *kikayon*.

לֹא מִרְעָתוֹ וַיִּשְׁמַח יוֹנָה
עַל־הַקִּיקְיוֹן שְׂמִיחָה גְדוֹלָה:
וַיִּמָּן הָאֱלֹהִים תּוֹלַעַת
בְּעֵלּוֹת הַשַּׁחַר לְמַחֲרַת וַתֵּךְ
אֶת־הַקִּיקְיוֹן וַיִּיבֶשׁ: ⁸וַיְהִי |
כְּזֶרַח הַשֶּׁמֶשׁ וַיִּמָּן אֱלֹהִים
רוּחַ קָדִים חֲרִישִׁית וַתֵּךְ
הַשֶּׁמֶשׁ עַל־רֹאשׁ יוֹנָה
וַיִּתְּעַלֶּף וַיִּשְׁאַל אֶת־נַפְשׁוֹ
לָמוֹת וַיֹּאמֶר טוֹב מוֹתִי

ילקוט שמעוני על נ"ד, תקני"א

kikayon over the head of Jonah at night, and in the morning covered it with leaves, and each leaf was four handspans long, joined closely together. Four people would be able to sit under the shade of the *kikayon* to recite the *sh'ma*. The Holy Blessed One designated a worm, and it struck the *kikayon*, and it withered and died. And the flies and mosquitoes were upon him from all sides—making him miserable—until he begged his soul to die.

באותה שעה זלגו עיניו דמעות כמטר לפני הקב"ה, ואמר לו יונה מפני מה אתה בוכה יש לך צער על זה שלא גדלתו לא הכנסת בתוכו זבל ולא השקית בו מים לילה אחד חיה ולילה אחת יבש כך חסת עליו ואני לא אחוס על נינוה העיר הגדולה, באותה שעה נפל על פניו ואמר הנהג עולמך במדת רחמים

דניאל ט"ט דכתיב לְאֹדֹנִי אֱלֹהֵינוּ הַרְחִימֵנוּ וְהַסְכֵּלֵנוּ:

At that same hour, tears flowed from his eyes like rain before the Holy Blessed One, and God said to Jonah, "Why are You crying? You have grief for this, which you did not grow, nor spread manure for, and did not water it—for one night it lived, and in one night it withered, yet you pity it. Should I not have compassion upon Nineveh, that great city?" At that

געזאגט צום יונה, "פֿאַר וואָס פֿרייען זיך דיר אין דיין פֿעס וועגן דעם קיקיון?" ער האָט געזאָגט, "איך פֿריי זיך אין מיין פֿעס ביז טויט." ¹⁰ גאָט האָט געזאָגט, "דו האָסט מיטלייד געפֿילט פֿאַרן קיקיון, פֿאַר וואָס דו האָסט געארבעט, אויך ניט געהאָדעווען; וואָס איז געבוירען געוואָרען איין נאַכט און איז געשטורבן די נעקסטע. ¹¹ זאָל איך מיטלייד ניט געפֿילט פֿאַרן נִינְוָה, יענע גרויסע שטאָט, וווּ זיינען דאָרט מער ווי הונדערט צוואַנציק טויזנט לעבען וועמען ווייס ניט די רעכטע האַנט פֿון לינקס, און אַ סאָך בהמהות."

⁹God said to Jonah, "Do you rejoice in your anger about the kikayon?" He said, "I rejoice in my anger to the point of death." ¹⁰He said, "You had compassion for the kikayon, which you did not labor for, nor did you grow; which was born one night and perished the next. ¹¹"Should I not have compassion on Nineveh, that great city, in which there are more than a hundred and twenty thousand lives who do not know their right hand from their left, and many beasts."

רש"י

לֹא עֲמַלְתָּ בּוֹ. בחרישה זוריעה והשקאת מים:

which you did not labor for—with plowing, sowing, or watering.

שֶׁבֶן לַיְלָה. כמו בן לילה לא גדל אלא לילה אחד:

which was born one night—like "overnight." It only grew for one night.

who do not know...—children.

וּבְהֵמָה רַבָּה. בני אדם גדולים ודעתן כבהמה שאינם מכירים מי בראם:

and many beasts—Adults, who have the intelligence of cattle, and who do not recognize who created them.

מֵחַיִּי: ⁹וַיֹּאמֶר אֱלֹהִים
אֶל-יוֹנָה הַהֵיטֵב חָרָה-לָךְ
עַל-הַקִּיקָיוֹן וַיֹּאמֶר הֵיטֵב
חָרָה-לִּי עַד-מוֹת: ¹⁰וַיֹּאמֶר
יְהוָה אֶתָּה חֲסַת עַל-
הַקִּיקָיוֹן אֲשֶׁר לֹא-עָמַלְתָּ בּוֹ
וְלֹא גִדַּלְתּוֹ שֶׁבֶן-לַיְלָה הָיָה
וּבֶן-לַיְלָה אָבָד: ¹¹וְאַנִּי לֹא
אָחוּס עַל-נִינְוָה הָעִיר
הַגְּדוֹלָה אֲשֶׁר יֵשׁ-בָּהּ
הַרְבֵּה מִשְׁתִּים-עֹשִׂים רַבּוֹ
אָדָם אֲשֶׁר לֹא-יָדַע
בֵּין-יְמִינוֹ לְשִׁמְאֹלָו וּבְהֵמָה
רַבָּה:

ילקוט שמעוני על נ"ד, תקנ"א

same hour, Jonah fell upon his face and said, "May You guide the world with a measure of mercy, as it is written: *To our God belongs mercy and forgiveness.*" *Daniel 9:9*

אבן עזרא

וַיֹּאמֶר. הכתוב דבר דרך שיביו השומעים, כי השם לא יעמול בכל הבריאות. והנה הטעם אתה חסתה על דבר לא עשית ואיך לא אחוס אני על מעשי?

said—It is written in a way that listeners will understand, for would not God take pains for all of creation? And here is the essence: You had compassion on a thing which you did not make; how could I not have compassion for what I have made?

תלמוד בבלי, מגילה ל"א א

אמר רבי יוחנן: כל מקום שאתה מוצא גבורתו של הקדוש ברוך הוא, אתה מוצא ענוותנותו. דבר זה כתוב בתורה, ושני בנביאים, ומשולש בכתובים.

Rabbi Yochanan said: "In every place where you find the might of the Holy Blessed One, you find God's humility. This word is written in Torah, repeated again in the Prophets, and repeated a third time in the Writings."

¹⁸ווער איז ווי איר, גאָט—אזעקטראָגן אומרעכט און אויסקערן עבירה פֿאַר דער גלייביקע קנין; איר פֿאַרגליווערט ניט אויף המשכדיק כּעס אייער פנים, אבער פֿרייען אויף חסד. ¹⁹מעגט איר איינאונדז רחמנות אומגעקערט, פֿאַרגעבן אונדזערע אומרעכט; מעגט איר אונדזערע חטאים אַריינגעוואַרפֿן אין די טיפֿענישן פֿונעם ים. ²⁰מעגט איר אמת געבן צום יעקב, חסד צום אברהם; אַז איר האָט זיך אונדזערע אבות געשווערן אין די אלטע טעג.

¹⁸Who is like You, O God—Carrying off iniquity and sweeping away transgression for the faithful of Your heritage; You do not harden Your face in continuous anger, but delight in kindness. ¹⁹May You return to us in compassion, forgiving our iniquities; may You cast our sins into the depths of the sea. ²⁰May You give truth to Jacob, kindness to Abraham; as You swore to our ancestors in days of old.

רש"י

תתן אמת ליעקב. ת"י תתיב קושיה דיעקב לבנוהי כמה דקיימתא ליה בבית אל טבות אברהם לזרעהי בתרוהי כמה דקיימתא ליה בין בתריא תדכר לנו עקידת יצחק תתן לנו באמת אשר הבטחת ליעקב האמת לנו דברך אשר הבטחת ליעקב כי לא אעזבך:

בראשית כט"ו

May You give truth to Jacob—The Targum gives, "You shall give the truth of Jacob to his sons, as You swore to him in Beth El; the goodness of Abraham to his seed after him, as you swore to him in Batria; remember for us the binding of Isaac." Truly may You give to us that which was promised to Jacob; may Your word come true which you promised to Jacob: *For I will not forsake you.*

Genesis

28:15

חסד לאברהם. שכר חסד אשר לאברהם אשר צוה לבניו לשמור דרך ה' לעשו' צדקה ומשפט ולכך לא נאמר וחסד אלא חסד האמת שתאמת לנו את הבטחת יעקב היא תהיה תשלום גמול חסדו של אברהם:

kindness to Abraham—The wages of kindness; when

י־אֵל כְּמוֹךְ נִשְׂא
עֶזְרָתְךָ וְעִבְרָתְךָ
פֶּשַׁע לְשִׁאֲרֵית
נִחַלְתָּ לֹא-הֶחֱזִיק לְעַד אִפּוֹ
כִּי-חָפֵץ חֶסֶד הוּא: ¹⁹יָשׁוּב
יִרְחַמֵּנוּ יְכַבֵּשׁ עֲוֹנוֹתֵינוּ
וְתִשְׁלֵיךְ בַּמַּצְלוֹת יָם
כָּל-חַטֹּאתֵינוּ: ²⁰תִּתֵּן אֱמֶת
לְיַעֲקֹב חֶסֶד לְאַבְרָהָם
אֲשֶׁר-נִשְׁבַּעְתָּ לְאַבְתֵּינוּ
מִימֵי קֶדֶם:



Abraham commanded his sons to guard the way of God, to make righteousness and justice. Therefore, it does not said "and kindness," but rather "kindness." This truth, which shall confirm for us the promise of Jacob, will be the reward payment for the kindness of Abraham.

אשר נשבעת. בעקידתו של יצחק ב' נשבעתי לכם יהוה כי יען אשר עשית וגומר:

as You swore—at the binding of Isaac, *If it please, I swear*—יהוה declares—because you have done...

סדר ר' עמרם גאון

ויקרא יח"ג ובמנחה מוציאין ספר תורה, וקורין שלשה מן כמעשה ארץ מצרים עד קדושים תהיו, ומפטיר ועלו מושיעים ונבואת יונה מיכה ז"ל ומי אל כמוך נישא עין. והקורא שלישי הוא מפטיר בנביא.

And on *mincha*, at the beginning of the Torah service, call out three times from *Like the deeds of the land of Egypt* until *You shall be holy*, and the *maftir* is *Saviors shall go up*, and the prophet *Jonah*, and *Who is like You, O God—Carrying off iniquity*. And call out three times the *maftir* of the prophets. Leviticus 18:3–19:2 Obadiah 1:21 Micah 7:18

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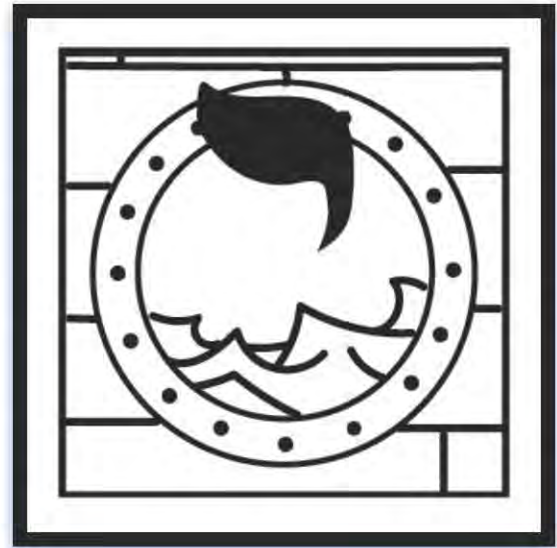
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THE SONG OF JONAH



דאָס ליד פֿון יונה



שִׁירַת יוֹנָה

3/1/25

The Song of Jonah

Chapter 1

Justin Callis

With great intensity (♩ = 82)

Flute

Oboe

Clarinet in Bb

Bass Clarinet

Tenor Sax

Trumpet in Bb

Trombone

Percussion

Bells

to Chimes

Harp

Violin I

Violin II

Viola

Cello

Double Bass

p

mp

cresc.

The Song of Jonah

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

cresc.

accel.

cresc.

Chapter 1

A Solemnly (♩ = 60)

Fl.
Ob.

B♭ Cl.

E♭ Cl.
T. Sax.

E♭ Tpt.

Tbn.

Perc. Chimes to Cymbals

Hp.

Pno.

S.
Va - y' - hi d' - var A - do - nai el Yo - nah ben A - mit - tai lei - mor. Va - y' -

A.
Va - y' - hi d' - var A - do - nai el Yo - nah ben A - mit - tai lei - mor.

T.
Va - y' - hi d' - var A - do - nai el Yo - nah ben A - mit - tai lei -

B.
Va - y' - hi d' - var A - do - nai el Yo - nah ben A - mit -

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Song of Jonah

Chapter 1

The image shows a page from a musical score for 'The Lord of the Rings: The Two Towers'. The score is for the 'Horns of Gondor' theme. It includes parts for the following instruments and voices:

- Fl. Ob.
- B♭ Cl.
- B. Cl. T. Sax.
- B♭ Tpt.
- Tbn.
- Perc.
- Harp (Hp.)
- Soprano (S.)
- Alto (A.)
- Tenor (T.)
- Bass (B.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

The vocal parts (Soprano, Alto, Tenor, Bass) have the lyrics: "up, rise up and go!". The score is marked with 'f' (forte) and includes a 'Bells' section and a 'to Glockenspiel' section. The score is written in 2/4 time and features a key signature of one sharp (F#).

The Song of Jonah

C **Narrator:** Rise up and go to the great city of Nineveh and deny its judgment; certainly its misery has risen up before Me.

acc. *rit.*

B♭ Cl. *p*

B. Cl.

T. Sax.

B♭ Tpt. *p* *mute*

Tbn. *p* *mute*

Perc. *Glockenspiel* *mp* *to Cymbals*

Pno. *p*

Vln. I *pizz.* *mp* *cresc.* *sub. p*

Vln. II *pizz.* *mp* *sub. p*

Vla. *p*

Vc. *p*

D.B. *p*

Chapter 1

[D] **Narrator:**

But Jonah arose to flee to Tarshish, away from A - do - nai, he descended to Jaffa, and found a ship bound for Tarshish.

20

p

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

p

Hp.

p

gliss

Pno.

20

p

S.

p

mf

Kum leichi el Ni - ri' - veih ha - ir ha - g' - do - lah. Uh

A.

p

mf

Kum leichi el Ni - ri' - veih ha - ir ha - g' - do - lah. Uh

T.

p

mf

Kum leichi el Ni - ri' - veih ha - ir ha - g' - do - lah. Uh

B.

p

mf

Kum leichi el Ni - ri' - veih ha - ir ha - g' - do - lah. Uh

Vln. I

arco

Vln. II

arco

p

Vla.

p

Vc.

p

D.B.

pizz

mf

The Song of Jonah

[E] Rhythmically (♩ = 108)

Narrator:

He paid its wages and went aboard to go with them to Tarshish, away from A - do - nai.

Fl. Ob. *mp*

B♭ Cl. *mp*

B. Cl. T. Sax. *mp*

Perc. *mf* *8va* Cymbals

Hp. *<*

S. Uh Ah Uh Uh Ah Uh

A. Uh Ah Uh Uh Ah Uh

T. Uh Ah Uh Uh Ah Uh

B. Uh Ah Uh Uh Ah Uh

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

Chapter 1

28 But A - do - nai. hurried a tremendous wind at the sea, and there was a great storm upon the sea.

Fl. Ob.

B♭ Cl. *cresc.*

B. Cl. T. Sax. *cresc.*

E♭ Tpt. *mp* *mute*

Tbn. *mp*

Perc. *A* *to Timpani*

Hp. *gliss* *mp*

S. *Uh* *Ah* *Uh* *Uh* *Ah* *cresc.*

A. *Uh* *Ah* *Uh* *Uh* *Ah* *cresc.*

T. *Uh* *Ah* *Uh* *Uh* *Ah* *cresc.*

B. *Uh* *Ah* *Uh* *Uh* *Ah* *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

The Song of Jonah

[illegible]

Chapter 1

In fear, the sailors cried out—each to their own god— and hurled the cargo from the ship to the sea, to lighten its load. *rit.* to Oboe

36

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Perc. to Bells

36

Hp. *mp* *cresc.* *gliss.* *gliss.*

Pno.

36

S. Va - y' - hi sa - ar ga - dol, sa - ar ga - dol ba - yam.

A. Va - y' - hi sa - ar ga - dol, sa - ar ga - dol ba - yam.

T. ru - ach g' - do - lah el ha - yam.

B. ru - ach g' - do - lah el ha - yam.

36

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vcl. *cresc.*

D.B. *cresc.*

The Song of Jonah

G Peacefully (♩ = 68) acc. solo *mp*

Narrator: Yet Jonah went down into the hold of the vessel, where he lay down and fell into a deep sleep, The captain approached him and said to him, 'How

40 **Bells** **to Glockenspiel** **Glockenspiel** **to Cymbals**

p *mp* *arco* *pizz.* *cresc.* *mp* *pizz.* *p*

44 **can** **you** **be** **in** **such** **a** **deep**

44 **Oboe** *p* *cresc.* *p* **Cymbals** *p*

44 *p* *cresc.* *p*

44 *p*

44 *p*

Chapter 1

47 *piu mosso* *f* *rit.* *p*

sleep? A rise, and call out to your god! Per

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

Bass Clarinet

mf

mf

Chimes

to Rain Stick

Perc.

to Chimes

Rain Stick

to Tompani

p

Pno.

dim.

Vln. I

arco *pp cresc.* *dim.* *p*

Vln. II

arco *pp cresc.* *dim.* *p*

Vla.

arco *p* *dim.*

Vc.

arco *p* *cresc.* *dim.*

D. B.

The Song of Jonah

51 *a tempo* *cresc.* *dim.*

happ the god will think of us and we shall not perish

B. Cl.
T. Sax. *pp* *cresc.* *to Tenor Sax*

51 *pp* *mute* *cresc.*

B♭ Tpt.
Tbn. *pp* *mute* *cresc.*

51 *mp*

Hp.

51 *pp* *cresc.* *mp* *cresc.*

Fno.

51 *pp* *cresc.* *mp* *cresc.*

Vln. I *pp* *cresc.*

Vln. II *pp* *cresc.*

Vla. *pp* *cresc.* *mp* *cresc.*

Vc. *pp*

D.B. *pp*

Chapter 1

1 Agitated ($\text{♩} = 152$)

Oboe Narrator: The men said to their comrades.

Fl. Ob.

B♭ Cl.

56 **Timpani** **G**

Perc.

56 *mp* *mf*

Hp.

pp *gliss* *gliss* *mp*

Fno.

56 *mp* *mf*

S.

56 *mp* *cresc.*

A.

56 *mp*

Vln. I

56 *mp* *cresc.*

Vln. II

D.B.

arco *mf*

Let us cast lots, that
Let us cast

The Song of Jonah

60

Fl.
Ob.

cresc.

B♭ Cl.

dim.

to Cymbals

Perc.

cresc.

Hp.

gliss.

gliss.

dim.

Pno.

cresc.

dim.

S.

we may learn who brought this a - vil u -

A.

lots, that we may learn who brought this

T.

Let us cast lots, that we may learn,

B.

Let us cast lots, that we may

Vln. I

dim.

Vln. II

cresc.

dim.

Vla.

mp

cresc.

Vc.

mp

cresc.

D.B.

cresc.

dim.

Chapter 1

The Song of Jonah

68 Narrator: They cast lots, and the lot fell on Jerah. rit.

Fl. Ob.

B♭ Cl.

cresc.

B. Cl. T. Sax.

Tenor Sax

B♭ Tpt.

Tbn.

Timpani

Perc.

to Timpani

Hp.

Pno.

S.

lots

A.

lots

T.

Let us cast lots

B.

cresc.

Ah

Vln. I

Vln. II

Vla.

Vc.

cresc.

D.B.

f

Va

f

Va

f

Va

f

Chapter 1

[J] a tempo

B. Cl.
T. Sax.

71 *dim.* *cresc.*

B♭ Tpt.

71 *dim.* *cresc.*

Tbn.

71 *dim.* *cresc.*

Perc.

71 *f* **to Cymbals**

Pno.

71 *f* *cresc.*

S.

yo - - - m' - ru ei - lav. "Tel us

A.

yo - - - m' - ru ei - lav. "Tel us

T.

yo - - - m' - ru ei - lav. "Tel us

B.

yo - - - m' - ru ei - lav. Tel us

Vln. I

71 *cresc.*

Vln. II

71 *cresc.*

Vla.

71 *cresc.*

Vc.

71 *cresc.*

D.B.

71 *f* *cresc.*

The Song of Jonah

molto rit.

75

B♭ Cl.

B. Cl.
T. Sax.

f

mp

6

B♭ Tpt.

Tbn.

f

f

Perc.

Cymbals

to Timpani

Timpani

to Glockenspiel

Hp.

f

p

Pno.

75

S

now, you who have brought e - vil u - pon us.

A

now, you who have brought e - vil u - pon us.

T

now, you who have brought e - vil u - pon us.

B

now, you who have brought e - vil u - pon us.

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

Chapter 1

[K] a tempo

Oboe

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

Tbn.

79 **Glockenspiel**

Perc.

79

Hp.

79

Pno.

79 *mp* *cresc.*

S.

79 *mp* *cresc.*

"What is your busi- ness? Where have you come from?"

A.

mp *cresc.*

"What is your busi- ness? Where have you come

T.

mp *cresc.*

"What is your coun- try and

B.

mp

"What is your

Vln. I

79 *mp* *cresc.*

Vln. II

mp *cresc.*

Vla.

mp *cresc.*

Vc.

mp *cresc.*

D.B.

mp *pizz.* *cresc.*

The Song of Jonah

83

Fl. Ob.

B♭ Cl.

B♭ Cl. T. Sax.

Tbn.

Perc.

Pno.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

to Bells

mp

mp

mp

mp

cresc.

What is your count ry?"

from? What peo - ple do you come from?"

what peo - ple do you come from?"

count ry? What peo - ple do you come from?"

Va

Va

Va

Va

Chapter 1

87

Jonah: *mf*

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax. *to Bass Clarinet*

Pno. *sub p* *cresc.*

S. *cresc.*
yo - - mer a lei - hem.

A. *cresc.*
yo - - mer a lei - hem.

T. *cresc.*
yo - - mer a lei - hem.

B. *cresc.*
yo - - mer a lei - hem.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

The Song of Jonah

[M] Passionately (♩ = 52)

ri a - no - chi, v' - et A - do -

Fl. Ob. *p*

Perc. *p* **Bells**

Hp. *p* *cresc.* *dim.*

Pno. *p*

Vc. *mp*

91

93

Fl. Ob. *p*

Perc. *p*

Hp. *dim.* *cresc.*

Pno. *(8va)*

Vla. *mp*

Vc. *pizz.*

D.B. *mp*

91

93

95

97

99

101

103

105

107

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111

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119

121

123

125

127

129

131

133

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999

Chapter 1

95

8 hei-ha-sha-ma-yum a-ni ya-rei a-sheer a-

95

Fl. Ob.

95

Perc.

95

Harp

95

Pno.

95

Vla.

Vc.

D.B.

mp

dim.

The Song of Jonah

[illegible]

Chapter 1

Narrator:
And the men were filled with a great fear, and they said to him,

99

shah."

Fl.
Ob.

to Flute //

pp

B♭ Cl.

6

dm.

pp

B♭ Cl.
T. Sax.

dm.

pp

B♭ Tpt.

mute //

pp

Tbn.

mute //

pp

Perc.

to Chimes

Chimes

to Timpani //

p

Hp.

3 6 3 6

dm.

pp

Pno.

(8va)

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

dm.

pp

D.B.

pp

arco //

The Song of Jonah

[N] Solemnly (♩ = 60)

Narrator:

And the men knew that he was fleeing from the presence of — A - do —

Pno. *mp*

S *10/ sempre p* *3* "What have you done? What have you done?" Ki yad - u ha - a - na - shim ki mi - lif -

A *sempre p* *3* "What have you done? What have you done?" Ki yad - u ha - a - na -

T *sempre p* *3* "What have you done? What have you done?" Ki yad -

B *sempre p* "What have you done?"

Vln. I *10/ pizz. p* *pp* *arco* *pp* *6*

Vln. II *pp* *6*

Vc. *pizz. pp* *3* *pizz.* *pp* *3*

D.B. *pp*

Chapter 1

This musical score is for the 'The Lord's Prayer' from the film 'The Godfather Part II'. It is a full orchestral score with vocal soloists. The score is written for a large ensemble, including vocal soloists (Soprano, Alto, Tenor, Bass), woodwinds (Bass Clarinet, Tenor Saxophone, B♭ Trumpet, Trombone, Percussion, Harp), strings (Violins I & II, Viola, Violoncello, Double Bass), and a vocal soloist (Soprano). The score is in 4/4 time and features a key signature of one flat (B♭). The lyrics are in Latin: 'nei A - do - nai. Va - yom - ru ei - lav: shim ki mi - lif - nei A - do - nai. Va - yom - ru ei - lav: u ha - a - ra - shim ki mi - lif - nei A - do - nai. Va - yom - ru ei - lav: What have you done? ki mi lif - nei A - do - nai. Va - yom - ru ei - lav:'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'sfz' and 'cresc.'. The score is divided into measures, with measure numbers 103 and 104 indicated at the beginning of some staves.

The Song of Jonah

Driving (♩ = 116)

Jonah: *mf* Sa

Perc. 106 *D, A* *A* *mp* *cresc.* *p*

A 106 *mp* *cresc.* What must we do? What must we do?

Vln. I 106 *p*

Vln. II *p*

Vla. *p*

Vc. *p* pizz.

D.B. *p*

110 *cresc.* u - ni va - ha - ti - lu - ni el ha - yam y' - yish -

B♭ Tpt. 110 *p* *mute* *cresc.*

Tbn. 110 *p* *cresc.*

Perc. 110 *A* *cresc.*

Hp. 110 *mp*

A 110 *mp* *cresc.* What must we do? What must we do?

B 110 *mp* *cresc.* For the sea walked and raged.

Vln. I 110 *mp* *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

Chapter 1

114

tok... lia - yam... mei - a - lei - chem... Ki yo

Fl. Ob.

114

Flute

mp

B♭ Cl.

mp

cresc.

B♭ Cl. T. Sax.

114

Bass Clarinet

mp

cresc.

B♭ Tpt.

114

open

mf

Perc.

114

8va

mp

Fno.

114

mf

cresc.

S

Qui - et the sea a - round us, qui - et the sea a - round us.

mp

cresc.

A

What must we do? What must we do?

T

mf

Uh

B

For the sea walked and raged.

Vln. I

114

mp

cresc.

Vln. II

114

mp

Vla.

114

mp

Vc.

114

mp

D.B.

114

mp

The Song of Jonah

118

dei - a - ni - ki y' - she - li - ha - sa - ar ha - ga - dol - ha - zeh a - lei - chem.

Fl. Ob.

mf *cresc.*

B♭ Cl.

mf *cresc.*

B. Cl. T. Sax.

mf *cresc.*

B♭ Tpt.

cresc.

Tbn.

mf

Perc.

mf *cresc.*

Hp.

cresc. *f* *gliss.*

Pno.

cresc.

S

Qui - et the sea - a - round us, qui - et the sea - a - round us.

A

What must we do? What must we do?

T

Un - What must we do to you? Un Un - What must we do to you? Un

B

mf *cresc.* *f*

For the sea walked and raged.

Vln. I

mf *cresc.*

Vln. II

mf *cresc.*

Vla.

cresc.

Vo.

cresc.

D.B.

cresc.

Chapter 1

[P]

Narrator:

The men rowed to return to the dry land, but they did not prevail, for the sea walked and raged about them.

122

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

122

Perc.

to Rain Stick

Rain Stick

to Bells

mf

Hp.

122

Pno.

122

S.

Qui - et the sea a - round us, qui - et the sea a - round us.

A.

What must we do?

T.

Uh What must we do to you? Uh Uh What must we do to you? Uh

B.

For the sea walked and raged.

122

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

The Song of Jonah

126 *accel.*
Narrator:

They cried out to A - do - nai, saying:

Fl. Ob. *mf* *cresc.* *f*

B♭ Cl. *mf* *cresc.* *f*

E♭ Tpt. *mf* *mute* *cresc.*

Tbn. *mf* *mute* *cresc.*

Perc. *mf* *cresc.* *f* *to Cymbals*

Hp. *f*

Pno. *f*

S. Qui - et the sea a - round us, qui - et the sea a - round us:

A. What must we do? What must we do?

T. Uh... What must we do to you? Uh... Uh... What must we do to you?

B. For the sea walked and raged. Please do not let us,

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

Chapter 1

Q Agitated (♩ = 152)

Fl. Ob.

B♭ Cl.

Perc. *Cymbals* *to Triangle*

Pno. *mp*

S. *mp*
A - na - A - do - nai,

A. *mp*
A - na - A - do - nai,

T. *mf*
Please do not let us pe - rish for the soul of this man.

B. *mf*
Please do not let us pe - rish for the soul of this man.

Vc. *mp*

Fl. Ob. *Flute* *mp*

Pno. *mp*

S. *mp*
a - na A - do - nai,

A. *mp*
a - na A - do - nai,

T. *mp*
Please do not let us pe - rish for the soul of this man.

B. *mp*
Please do not let us pe - rish for the soul of this man.

Vc. *mp*

The Song of Jonah

138

Fl.
Ob.

B♭ Cl.
mp

B. Cl.
T. Sax.
mp

Perc.
Triangle
mp

Pno.

S.
mp
A - na A - do - nai,

A.
mp
A - na A - do - nai,

T.
mf
Do not place u - pon us.

B.
mp
Please do not let us pe - rish for the soul of this man.

Vc.

Chapter 1

142

Fl.
Ob.

cresc.

B♭ Cl.

cresc.

B. Cl.
T. Sax.

cresc.

Perc.

cresc.

Hp.

gliss

Pno.

cresc.

S.

cresc.

a - na A - do - nai,

A.

cresc.

a - na A - do - nai,

T.

in - no - cent blood, in - no - cent blood.

B.

cresc.

Please do not let us pe - rish for the soul of this man.

Vc.

cresc.

The Song of Jonah

[R]

Fl. Ob. *f*

B♭ Cl. *f*

B. Cl. T. Sax. *f*

B♭ Tpt. *open* *mf*

Tbn. *open* *mf*

Perc. *mf*

Hp. *mf*

Pno. *f*

S. *f*
For You, A - do - nai, de -

A. *mf*
Do not place u - pon us

T. *mf*
A - na A - do - nai,

B. *mf*
Please do not let us pe - rish for the soul of this man.

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *f* *pizz.*

D.B. *f*

Chapter 1

[illegible]

The Song of Jonah

154

Fl. Ob. *ff*

B♭ Cl. *ff*

B. Cl. T. Sax.

B♭ Tpt. *f*

Tbn. *f*

Perc. *f*

Hp. *f*

Pno. *ff*

S. *ff* For You, A - do - nai, de -

A. *ff* Do not place u - pon us

T. *ff* A - na. A - do - nai,

B. *ff* Please do not let us pe - rish for the soul of this man.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Chapter 1

158

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

to Oboe

cresc.

cresc.

cresc.

cresc.

cresc.

to Timpani

gliss.

si - red to do this.

in - no - cent blood, in - no - cent blood.

a - na A - do - nai,

Please do not let us pe - rish for the soul of this man.

The Song of Jonah

S rit.
Narrator: They lifted Jonah up and hurled him into the sea.

Fl.
Ob. *p*

B♭ Cl.
B. Cl.
T. Sax. *p*

B♭ Tpt. *p*
mute

Tbn. *p*
mute

Perc. *mp* Timpani D to Cymbals

Hp. *p*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *arco*

Chapter 1

T Fervently ($\text{♩} = 52$)
Narrator: And the sea ceased from its raging

Fl.
Ob.

B♭ Cl.

Perc. Cymbals

Hp. *pp*

Fno. *pp*

S. *pp*
Oo.

A. *pp*
Oo.

T. *pp*
Oo.

B. *pp*
Oo.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

to Flute

The Song of Jonah

170 Narrator:
And the men were filled with a great fear of A - do - nai

Perc.

170 *cresc.*

Hp.

Pno.

170 *cresc.*

S
Oo yi - - - ra g' - do -

A
Oo yi - - - ra g' - do -

T
Oo yi - - - ra g' - do -

B
Oo yi - - - ra g' - do -

Vln. I

Chapter 1

174

Perc.

Hp.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

cresc.

cresc.

lah

et

lah

et

lah

et

lah

et

p

cresc.

cresc.

The Song of Jonah

178

They sacrificed to A - do - nai

Perc. to Timp

Hp.

Pno.

S. *dim.* A - - - do - - - nai, *cresc.* va - yi - d' -

A. *dim.* A - - - do - - - nai, *cresc.* va - yi - d' -

T. *dim.* A - - - do - - - nai, *cresc.* va - yi - d' -

B. *dim.* A - - - do - - - nai, *cresc.* va - yi - d' -

Vln. I *dim.*

Vln. II *dim.*

Vla. *mp* *cresc.* *dim.*

Chapter 1

182

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Flute

Bass Clarinet

Timpani [D, A]

cresc.

sfz

and

ru n' - da - rim.

mp

The Song of Jonah

molto rit.

185

SWOPE

VOWS

mp

185

p

Vln. I

sub p

Vln. II

sub p

Vla.

sub p

Vc.

sub p

D.B.

sub p

The Song of Jonah

[illegible]

Chapter 2

11

Perc. *mf*

Hp. *mf* *gliss*

S *man* A - do - nai, va - y' - man A - do - nai, dag, ga - do), liv - lo - a ei - Yo - nah;

A *mp* Va - y' - hi, va - y' - hi Yo - nah bim ei, bim - ei ha - dag

T *cresc.* sh' - lo - shah ya - mim u - sh' - lo - shah lei - lot, sh' - lo - shah ya - mim u - lei - lot.

B *f* Ya - y' -

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *pizz.* *mf*

Vc. *p* *cresc.*

D.B. *pizz.* *p* *cresc.*

The Song of Jonah

[B]

Fl. Ob. *mp* *cresc.*

B♭ Cl. *mp* *cresc.*

B. Cl. T. Sax. *mp* *cresc.*

B♭ Tpt. *mp* *cresc.*

Tbn. *mp* *cresc.*

Perc. *f* *to Cymbals* *Cymbals* *to Timpani*

Hp. *f* *gliss.*

S. *mp* *f*
 Va - y' - hi, va - y' - hi Yo - nah bim - ei, bim - ei ha - dag Va - y' -

A. *cresc.* *f*
 sh' - lo - shah ya mim u - sh' - lo - shah lei lot, sh' - lo - shah ya mim u - lei - lot. Va - y' -

T. *mf* *f*
 Va-yit-pa-leil Yo - nah ei A - do - nai E - lo - hav mi - m' - ei ha - da - gah, Va - y' -

B. *f*
 man A - do - nai, va - y' - man A - do - nai, dag - ga - dol liv - lo - a et Yo - nah, Va - y' -

Vln. I *mp* *f*

Vln. II *mp*

Vla. *f*

Vc. *cresc.*

D.B. *cresc.*

Chapter 2

The Song of Jonah

[D]

Narrator:

Jonah prayed to A - do - nai his God from the bowels of the fish.

Fl. Ob. *p* *cresc.*

B♭ Cl. *sub p* *cresc.*

B. Cl. T. Sax. *sub p* *cresc.*

Perc. *p* *cresc.*

Hp. *p*

S. *hi* Yo - nah bin ei ha - dag sh' - lo - shah ya mim u sh' - lo -

A. *yit* pa - leil Yo nah, sh' - lo - shah ya

T. *mp* Va - yit pa - leil Yo nah ei A - do -

B. *p* V' - yit pa - leil Yo -

Vln. I *sub p* *cresc.*

Vln. II *sub p* *cresc.*

Vla. *p* *cresc.*

Vc. *sub p* *cresc.*

D.B. *sub p* *cresc.*

Chapter 2

26

rit.
Jonah:

p

Fl.
Ob.

26

to Oboe

dim.

B♭ Cl.

dim.

B. Cl.
T. Sax.

26

Perc.

dim.

Hp.

26

mp

Pno.

26

mp

S.

shah lei lot.

A.

min u sh' - lo - shah lei lot.

cresc.

T.

nai E - lo - hav mi - m' - ei ha - da - gah.

cresc.

B.

nah el A - do - nai E - lo - hav mi - m' - ei ha - da - gah.

Vln. I

26

dim.

Vln. II

dim.

Vla.

dim.
arco

Vc.

dim.
arco

D.B.

dim.

The Song of Jonah

E With quiet desperation ($\text{♩} = 52$)

yo mer: Ka - ra ti mi - tza - ra *cresc.*

B♭ Cl.

Perc. *to Chimes*

Hp. *gliss* *p*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

33 *li* *el A - do - nai* *dolce* *va - ya - a - nei* *furioso* *ni;* *mi -* *p*

Chapter 2

37 be - ten sh' - ol shi - va - - - ti sha - ma - ta ko - li Va - tash - li -

37 *p*

37 *p*

δ_{ac}

p

p

F

chei ni m' - tzu - la bil - vav ya - min v' - na - har y' - go v' - vei

41 *mp*

Chimes

to Glockenspiel

mp

The Song of Jonah

45 *f* *mf*

ri; kol mish - ba - re - cha v' - ga - le - cha a - lai a - ya - ru. Ya - a - ni a -

Fl.
Ob.

to Flute

Perc.

Glockenspiel

to Timpani

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page, numbered 45, is for 'The Song of Jonah'. It features a vocal line at the top with lyrics in Hebrew and English. The vocal line is marked with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. Below the vocal line are staves for various instruments: Flute (Fl.), Oboe (Ob.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The percussion part includes Glockenspiel and Timpani. The harp and piano parts are marked with a forte (*f*) dynamic. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are also marked with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Chapter 2

[G]
 mar - ti nig - rash - ti mi - ne - ged ei - ne - cha; ach - o - sif l' - ha - bit el hei -
 Perc. Timpani G to Cymbals Cymbals to Chimes
 Hp. sfz bliss
 S. mp sfzp cresc. Ah
 A. mp sfzp cresc. Ah
 T. mp sfzp cresc. Ah
 B. mp sfzp cresc. Ah
 Vln. I. mp sfzp cresc.
 Vln. II. mp sfzp cresc.
 Vla. mp sfzp cresc.
 Vc. mp sfzp cresc.
 D.B. mp sfzp cresc.

The Song of Jonah

55

chrai kod she cha. A - la -

Fl. Ob.

Flute

B♭ Cl.

pp

p

Perc.

Chimes

to Cymbals

mp

55

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D.B.

pizz.

p

Hearbroken (♩ = 116)

mp

Chapter 2

[H]

fu - ni - ma - yim ad - ne - fesh, ad - ne - fesh t' -

Fl.
Ob.

to Oboe

B♭ Cl.

B. Cl.
T. Sax.

mp

Bass Clarinet

mp

Perc.

Cymbals

mp

Hp.

mp

Pno.

mp

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

The Song of Jonah

64 *mf*

hom. y' - so - y' - vei - ni suf cha - yush l' - ro - shi l' - kitz

B♭ Cl.

B. Cl.
T. Sax.

Perc.

fp *cresc.* *to Glockenspiel*

64 *cresc.* *gliss*

Hp.

64 *cresc.*

Pno.

64 *cresc.*

Vln. I

Vln. II

Vla.

Vc.

D.B. *cresc.*

Chapter 2

1

vei ha-rim ya-ra-d' - ti ha a - retz b' - ri - che - lia va - a -

Fl. Ob. *mf* **Oboe**

B♭ Cl. *mf*

B. Cl. T. Sax. *mp* **Glockenspiel** **to Cymbals**

Perc. *mp*

Hp. *gliss*

Pno.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mf*

The Song of Jonah

72 *cresc.* *f* *poco accel.* *rit.* *sub. p*

di - o - lam; ya - ta - al - mi - sha - chat cha - yai, cha - yai A - do -

Fl. Ob. *cresc.* *to Flute*

B♭ Cl. *cresc.*

B. Cl. T. Sax. *cresc.*

Perc. *fp* *Cymbals* *to Bells* *Bells* *mf*

Hp. *cresc.* *gliss*

Pno. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

Chapter 2

[illegible]

The Song of Jonah

The musical score is for the vocal solo 'I see the light' from 'The Lord of the Rings: The Two Towers'. It is a 3/8 time signature piece. The vocal line is in G major and features a melodic line with lyrics: 'teif a lai raf shi et A - do'. The tempo is marked 'Strident (♩ = 58)' and the dynamics range from *mf* to *espressivo*. The instrumental accompaniment includes a Percussion part with Cymbals and Glockenspiel, and a string section (Vln. I, Vln. II, Vla., Vc., D.B.) playing a rhythmic pattern. The score is marked with a 'J' in a box at the beginning.

[illegible]

Chapter 2

90

yo ei ie cha v fi la ti ei hei

Fl. Ob.

Flute

mp

B. Cl.

B. Cl. T. Sax.

mp

E♭ Tpt.

mute

mp

Tbn.

mute

mp

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

The Song of Jonah

94

Fl. Ob. *chal* *kod* *she* *cha.* *M' - sha - m' -*

B♭ Cl. *dim.*

B. Cl. T. Sax. *dim.*

E♭ Tpt. *dim.*

Tbn. *dim.*

Perc. *fp* *Cymbals* *to Triangle*

Hp. *dim.*

Pno. *dim.*

Vln. I *mp* *dim.*

Vln. II *mp* *dim.*

Vla. *mp* *dim.*

Vc. *dim.*

D.B. *dim.*

con fuoco

6

Chapter 2

[K] rit.

Fl. Ob. *mp* *open* *mf* *to Oboe*

B♭ Cl. *mp* *open* *mf* *to Tenor Sax*

B. Cl. T. Sax. *mp* *open* *mf*

E♭ Tpt. *mp* *open* *mf*

Tbn. *mp* *open* *mf*

Perc. *mf* *cresc.* *Triangle* *to Timpani*

Hp. *mf* *gliss*

Pno. *mf*

S. *mp* *cresc.* *Ah*

A. *mp* *cresc.* *Ah*

T. *mp* *cresc.* *Ah*

B. *mp* *cresc.* *Ah*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf* *pizz.*

The Song of Jonah

Declamatory (♩ = 60) *appassionato*

Va - a - ni b' kol to - dah ez - b' - cha lach a - sher na - dar

Fl. Ob. *p* *mp* *cresc.*

B. Cl. T. Sax. *mp* *cresc.*

E♭ Tpt. *mp* *cresc.*

Tbn. *mp* *cresc.*

Perc. *fp* *mp* *cresc.*

Hp. *mp* *gliss.*

S. *sfz* *cresc.* Oo. Ah.

A. *sfz* *cresc.* Oo. Ah.

T. *sfz* *cresc.* Oo. Ah.

B. *sfz* *cresc.* Oo. Ah.

Vln. I. *mp* *cresc.*

Vln. II. *mp* *cresc.*

Vla. *fp* *mp* *cresc.*

Vc. *fp* *mp* *cresc.*

D. B. *arco* *mp* *cresc.*

Chapter 2

106

Fl. Ob. *ff* *cresc.* *f* *to Flute*

B♭ Cl. *f*

B. Cl. T. Sax. *mf* *f*

E♭ Tpt. *mf* *f*

Tbn. *mf* *f*

Perc. *mf* *cresc.* *f*

Hp. *mf* *gliss.* *f*

Pno. *mf* *f*

S. *y' shu a tah*

A. *y' shu a tah*

T. *y' shu a tah*

B. *y' shu a tah*

Vln. I *mf* *cresc.* *f*

Vln. II *mf* *cresc.* *f*

Vla. *mf* *cresc.* *f*

Vc. *mf* *cresc.* *f*

D.B. *mf* *cresc.* *f*

The Song of Jonah

Maestoso (♩ = 60)

M

Fl. Ob. *mp*

B♭ Cl. *mp*

Perc. *f* **Cymbals** **to Bells** *mf* **Bells** *cresc.*

Hp. *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Chapter 2

più mosso

112

Fl.
Ob.

cresc.

to Oboe

rit.

B♭ Cl.

cresc.

Perc.

112

Hp.

cresc.

112

Pno.

cresc.

112

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc.

cresc.

D.B.

cresc.

The Song of Jonah

[N]

Narrator:
And A - do - nai spoke to the fish.

p

to Timpani

Hp.

114

S. *p* Va - yo - mer A - do - nai la - dag, *cresc.* va - ya - kei et Yo -

A. *p* Va - yo - mer A - do - nai la - dag, *cresc.* va - ya - kei et Yo -

T. *p* Va - yo - mer A - do - nai la - dag, *cresc.* va - ya - kei et Yo -

B. *p* Va - yo - mer A - do - nai la - dag, *cresc.* va - ya - kei et Yo -

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Chapter 2

117 and it disgorged Jonah upon the dry land.

Fl. Ob.

B. Cl. T. Sax.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D. B.

117

Oboe

3

Timpani G

p

ppp

nah

el ha - ya - ba - shah

nah

el ha - ya - ba - shah

nah

el ha - ya - ba - shah

nah

el ha - ya - ba - shah

ppp

ppp

ppp

ppp

ppp

ppp

3/1/25

The Song of Jonah

Chapter 3

Justin Callis

Maestoso (♩ = 86)

Flute
Oboe

Clarinet in B♭

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Ohoe

mp

mf

cresc.

p

Un dos vort fun Got iz ge - ven tsu Yo - nan a tsveyt mol, dos

Un dos vort fun Got iz ge - ven tsu Yo - nan a tsveyt mol, dos

Un dos vort fun Got iz ge - ven tsu Yo - nan a tsveyt mol, dos

Un dos vort fun Got iz ge - ven tsu Yo - nan a tsveyt mol, dos

p

cresc.

p

cresc.

p

cresc.

p

cresc.

Chapter 3

5

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Perc.

Hp.

Pno.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

mf *sub. p* *mf* *sub. p* *mf* *sub. p* *f*

Chimes *to Bells* *mf*

mp *cresc.* *p* *8va* *p*

mp *mf* *p* *f*

mp *mf* *mp* *mp* *mp* *mp* *f*

vort fun Got iz ge - ven tsu Yo - nan a tsveyt mol, un dos

vort fun Got iz ge - ven tsu Yo - nan a tsveyt mol,

vort fun Got iz ge - ven tsu Yo - nan a tsveyt mol,

vort fun Got iz ge - ven tsu Yo - nan a tsveyt mol,

mp *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p*

The Song of Jonah

Chapter 3

[illegible]

B poco più mosso

And the word of A - do - nai came to Jonah a second time, saying:

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

147

Chapter 3

With urgency (♩ = 136)

Fl.
Ob.

B♭ Cl.

B. Cl.
T. Sax.

to Flute

to Tenor Sax

Trpt.

Tbn.

Perc.

Hp.

Pno.

S

A

T

B

20

up, rise up and go, and go to the

up, rise up and go, and go to the

Rise up, up, and go, go to the

Rise up, up, and go, go to the

20

Vln. I

Vln. II

Vla.

Vc.

D.B.

148

The Song of Jonah

[illegible]

Chapter 3

D

Fl. Ob.

B♭ Cl.

B. Cl.
T. Sax.

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.

S
call, call out, call out to her the

A
call, call out, call out to her the

T
f And call out, call out, her the

B
f And call out, call out, her the

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *f* *mf* *f* *mf* *f* *mf*

to Bass Clarinet

(8^m) - - -

28

28

150 *mf*

The Song of Jonah

32

Fl. Ob. *cresc.*

B♭ Cl. *cresc.*

B. Cl. *Bass Clarinet* *mp* *cresc.*

T. Sax. *mp* *cresc.*

B♭ Tpt. *p* *cresc.*

Tbn. *mf*

Perc. *cresc.*

Hp. *mp* *cresc.* *gliss.*

Pno. *cresc.*

S. *f* *mf*
pro - cla - ma - tion which I have said to you. Iz

A. *f* *mf*
pro - cla - ma - tion which I have said to you. Iz

T. *f* *mf*
pro - cla - ma - tion which I have said to you. Iz

B. *f* *mf*
pro - cla - ma - tion which I have said to you. Iz

Vln. I *cresc.* *mf*

Vln. II *cresc.*

Vla. *cresc.*

Ve. *cresc.*

D.B. *cresc.*

Chapter 3

E

Fl. Ob. *mf* *cresc.* **to Oboe**

B♭ Cl. *mf* *cresc.*

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Perc. **to Chimes**

Hp. *mf* *cresc.*

Pno. *mf*

S. *cresc.*
Yo - nah oof - ge - shita - nen, un er iz ge - gang - en,

A. *cresc.*
Yo - nah oof - ge - shita - nen, un er iz ge - gang - en,

T. *cresc.*
Yo - nah oof - ge - shita - nen, un er iz ge - gang - en,

B. *cresc.*
Yo - nah oof - ge - shita - nen, un er iz ge - gang - en,

Vln. I *cresc.*

Vln. II *mf* *pizz.* *dim.*

Vla. *mf* *pizz.* *dim.*

Vc. *mf* *pizz.* *dim.*

D.B. *mf* *dim.*

-152-

The Song of Jonah

40

Narrator: Jonah rose up, and he went to Nineveh,

B♭ Cl. *p*

B. Cl. T. Sax. *p*

Perc. *p* Chimes to Triangle Triangle *p* *cresc.*

Hp. *p*

Pno. *p* *cresc.*

S *sub. p* *cresc.*
un er iz ge - gang - en keyn Ni - ne - veh,

A *sub. p* *cresc.*
un er iz ge - gang - en keyn Ni - ne - veh,

T *sub. p* *cresc.*
un er iz ge - gang - en keyn Ni - ne - veh,

B *sub. p* *cresc.*
un er iz ge - gang - en keyn Ni - ne - veh,

Vln. I *sub. p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Ve. *p* *cresc.*

D.B. *p* *cresc.*

Chapter 3

44

Narrator: according to the word of God;

B♭ Cl. *cresc.*

B. Cl.
T. Sax. *fp*

B♭ Tpt. *p*

Tbn. *p*

Perc. *to Cymbals* *Cymbals* *fp*

Hp.

Pno. *p* *fp*

S. *keyn* *Ni - ne - veh, a-zoy vi dos vort* *fun* *Got;*

A. *keyn* *Ni - ne - veh, a-zoy vi dos vort* *fun* *Got;* *fp*

T. *keyn* *Ni - ne - veh, a-zoy vi dos vort* *fun* *Got;* *mf*

B. *keyn* *Ni - ne - veh, a-zoy vi dos vort* *fun* *Got;*

Vln. I *arco* *fp*

Vln. II *arco* *fp*

Vla. *arco* *fp*

Vc. *arco* *fp*

D.B. *arco* *fp*

154

The Song of Jonah

F

Fl. Ob. *mf* **Ob oe**

B♭ Cl. *mf*

B. Cl. T. Sax. *mf*

B♭ Tpt.

Tbn.

Perc. **to Bells**

Hp. *mf*

Pno. *mf* *8va*

S. *mf* *un*

A. *mf* *un* *Ni - ne-veh iz ge - ven a*

T. *Ni - ne-veh iz ge - ven a groys - e shtot far*

B. *un* *Ni - ne-veh iz ge -*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *pizz.*

D.B. *mf*

Chapter 3

This page contains the musical score for measures 53 through 56 of Act II, Scene 1. The instruments listed are Flute/Oboe (Fl. Ob.), Bass Clarinet (B♭ Cl.), Baritone Clarinet/Tenor Saxophone (B. Cl. T. Sax.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Ve.), and Double Bass (D.B.). The vocal parts include lyrics in Russian and Yiddish. The music features various dynamics such as *mp* (mezzo-piano) and *f* (forte). The percussion part includes a section labeled "Bells". The string sections provide harmonic support with sustained notes and moving lines.

The Song of Jonah

Narrator: And Nineveh was a great city of God, three days walk across.

[illegible]

Chapter 3

G **Declamatory** (♩ = 60) **Narrator:** And Jonah started to enter the city—one day's walk—

B♭ Cl.

B. Cl.
T. Sax.

B♭ Tpt.

Tbn.

Perc.
mf

Hp.
mf

Pno.
mf

S.
gong. *cresc.*
Yo - nah hot an-ge-hoy-bn a - rayn - geyn in shtot eyn—

A.
gong. *cresc.*
Yo - nah hot an-ge-hoy-bn a - rayn - geyn in shtot eyn—

T.
gong. *cresc.*
Yo - nah hot an-ge-hoy-bn a rayn - geyn in shtot eyn—

B.
gong. *cresc.*
Yo - nah hot an-ge-hoy-bn a rayn - geyn in shtot eyn—

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

D.B.
mf

The Song of Jonah

61 Narrator: And he cried out and said: open

B \flat Tpt. open

Tbn. open

Perc.

Hp. *cresc.*

Pno. *cresc.*

S. *61*
tag gang, un er hot oys - ge - ru - fn un hot ge - zagt:

A. *61*
tag gang, un er hot oys - ge - ru - fn un hot ge - zagt:

T. *61*
tag gang, un er hot oys - ge - ru - fn un hot ge - zagt:

B. *61*
tag gang, un er hot oys - ge - ru - fn un hot ge - zagt:

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Ve. *cresc.*

D.B. *cresc.*

Chapter 3

[H] Jonah:
mf

"Od ar - ba - im.

B \flat Tpt.

Tbn.

Perc. *f*

Hp. *mf* *cresc.* *dim.*

Pno. *mp* *8va*

S *p*
On - ly for - ty days,

A *p*
On - ly for - ty days,

T *p*
On - ly for - ty days,

B *p*
On - ly for - ty days,

Vln. I *63*

Vln. II

Vla.

Ve. *mp*

D.B.

The Song of Jonah

65

8

yom

2

2

cresc.

y' - Ni - n' -

Perc.

Hp.

Pno.

(8va)

65

cresc.

mp

cresc.

on - ly for - ty more days, on - ly for - ty more days and

A

cresc.

mp

cresc.

on - ly for - ty more days, on - ly for - ty more days and

T

cresc.

mp

cresc.

on - ly for - ty more days, on - ly for - ty more days and

B

cresc.

mp

cresc.

on - ly for - ty more days, on - ly for - ty more days and

Vla.

Vc.

D.B.

pizz.

mp

Chapter 3

67

veih neh - pa - chet, v' - Ni - n' - veih neh 2

to Timpani

Perc.

Hp.

Pno.

(Suo)

S

Ni - ne - veh, Ni - ne -

A

Ni - ne - veh, Ni - ne -

T

Ni - ne - veh, Ni - ne -

B

Ni - ne - veh, Ni - ne -

Vln. I

mp

Vln. II

mp

Vla.

Vc.

D.B.

The Song of Jonah

69
pa - - - - - chet."

B♭ Tpt. *mp* *cresc.*

Tbn. *mp* *cresc.*

Perc. Timpani C to Cymbals

Hp. *mp*

Pno. *cresc.*

69
S veh shall be o - ver - turned!

A veh shall be o - ver - turned!

T veh shall be o - ver - turned!

B veh shall be o - ver - turned!

69
Vln. I

Vln. II

Vla.

Vc.

D.B. *arco*

Chapter 3

1 $\text{♩} = \text{♩}$

Fl. Ob. Oboe to Flute

B♭ Cl.

B. Cl. T. Sax. Bass Clarinet

B♭ Tpt.

Tbn.

Hp.

Pno.

71 *p*
S. *Nokh fer - tsik teg, nokh fer - tsik*

A. *p*
Nokh fer - tsik teg, nokh fer - tsik

T. *p*
Nokh fer - tsik teg, nokh fer - tsik

B. *Nokh fer - tsik*

71
Vln. I *p*

Vln. II *p*

Vla. *p*

Ve. *p*

D.B. *p*

The Song of Jonah

J

S *f* teg un Ni - ne - veh vert i - ber - ge - kert. Un di

A *f* teg un Ni - ne - veh vert i - ber - ge - kert. Un di

T *f* teg un Ni - ne - veh vert i - ber - ge - kert. Un di

B *f* teg un Ni - ne - veh vert i - ber - ge - kert. Un di

79

S men - tshn fun Ni - ne - veh ho - bn ge - gloybt in

A men - tshn fun Ni - ne - veh ho - bn ge - gloybt in

T men - tshn fun Ni - ne - veh ho - bn ge - gloybt in

B men - tshn fun Ni - ne - veh ho - bn ge - gloybt in

Chapter 3

[illegible]

The Song of Jonah

Narrator: And they proclaimed a fast and wore sackcloth—from the great to the small.

Fl. Ob. *cresc.*

B♭ Cl. *cresc.*

B. Cl. T. Sax. *cresc.*

Hp. *cresc.*

Pno. *cresc.*

S. *hó - bn zikh on - ge - ton in zak fun zey - er*

A. *hó - bn zikh on - ge - ton in zak fun zey - er*

T. *hó - bn zikh on - ge - ton in zak fun zey - er*

B. *hó - bn zikh on - ge - ton in zak fun zey - er*

Vln. I. *cresc.*

Vln. II. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

Chapter 3

36

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

Perc.

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

dim.

dim.

dim.

Cymbals

to Oboe

to Tenor Sax

Glockenspiel

gliss

gre - stn biz zey - er klen - stn.

gre - stn biz zey - er klen - stn.

gre - stn biz zey - er klen - stn.

gre - stn biz zey - er klen - stn.

p

p

The Song of Jonah

K Narrator: And this word reached the King of Nineveh, and he stood from his throne, and he took off his mantle, and he covered himself with sackcloth, and sat in ash.

Fl. Ob. **Oboe** *mp*

B♭ Tpt. *mp* *mute*

Tbn. *mp* *mute*

Hp. *mp*

Pno. *mp*

Vln. I *88*

Vln. II *3*

Vla. *p*

Ve. *p*

D.B. *p*

Chapter 3

90

Narrator: *mf* *cresc.*
Un er hot ge-shri - gn, un hot ge -

Fl. Ob.

B. Cl.

Tenor Sax
 B. Cl.
 T. Sax. *mf* *dim.*

B. Tpt.

Tbn.

Perc. *Glockenspiel* *mp* *to Timpani*

Hp.

Pno. *dim.*

Vln. I *dim.*

Vln. II *dim.*

Vla.

Ve.

D.B. *dim.*

The Song of Jonah

Freely

92 **mf** **King:**

zogt in Ni-ne-veh — Oyf dem ba-fel fun dem Me-lech un zä-ne grois - keyt, a-zoi tsu zo - gn: Keyn

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Perc. **fp** **Timpani C** **to Triangle**

Hp.

Pno. **cresc.** **gliss**

Vln. I **fp**

Vln. II **fp**

Vla. **fp**

Vc. **fp**

D.B. **fp**

Chapter 3

L Playful (♩ = 82) *mp*

mensc un keyn be - hey - mah, rin - der o - der shof,

Fl. Ob.

B♭ Cl. *mp solo* *mp* 5

B♭ Tpt. *mute* *mp*

Perc. **Triangle** *mp*

Pno. *mp*

Vln. I *95 solo* *mp*

D.B. *pizz.* *mp*

97 *cresc.*

zol nit far - zu - khn dos mind - ste,

Fl. Ob.

B♭ Cl.

B♭ Tpt.

Perc.

Pno.

Vln. I *97*

D.B.

The Song of Jonah

99

Fl. Ob.

B♭ Cl.

B♭ Tpt.

Perc.

Pno.

Vln. I

D.B.

99

nit zey zo in fi te m

101

cresc.

101

Fl. Ob.

B♭ Cl.

B♭ Tpt.

Perc.

Pno.

Vln. I

D.B.

101

101

nit zey zo in trin ken va ser.

to Chimes

Chapter 3

Rubato

103

con affetto

cantabile

cresc.

Mentsh un be-hey - mah — zo - ln zayn — tsu - ge - dekt mit zak; un me zol —

B♭ Cl.

Perc.

Chimes

to Glockenspiel

Glockenspiel

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

f

mp

f

mp

f

cresc.

The Song of Jonah

106

B♭ Cl. *ru - fn tsu Got mit sh'ar keyl, un me zol zikh um =* *dim.*

Perc. *cresc.* *to Bells* *Bells* *f* *to Timpani* *gliss* *8va*

Hp. *cresc.*

S *mp* *Ru - fn tsu Got,*

A *mp* *Ru - fn tsu Got,*

T *mp* *Ru - fn tsu Got,*

B *mp* *Ru - fn tsu Got,*

Vln. I 106

Vln. II *cresc.*

Vla. *cresc.*

Ve. *cresc.*

D.B.

Chapter 3

100

ker - n it - le - kher fun zayn shlekh - tn veg, un

Hp. *mp*

S *zayn shlekh - tn veg,*

A *zayn shlekh - tn veg,*

T *zayn shlekh - tn veg,*

B *zayn shlekh - tn veg,*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mf*

5

The Song of Jonah

112 *rit.* *cresc.* *a tempo*

fun dem um - rakht vos in zey - er - e hent.

Fl. Ob. *mp*

B♭ Cl. *mp* *solo*

B. Cl. T. Sax. *mp* *p*

B♭ Tpt. *mute mp*

Tbn. *mute mp*

Perc. *Timpani C, F mp fp* *to Tambourine*

Hp. *gliss 7*

S *cresc.* vos in zey - er - e hent.

A *cresc.* vos in zey - er - e hent.

T *cresc.* vos in zey - er - e hent.

B *cresc.* vos in zey - er - e hent.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Ve. *fp*

D.B. *arco fp*

Chapter 3

accl. poco a poco

Ver vey's ef - sher vi - der vef

Ver vey's ef - - - sher kha -

Ver vey's ef - - - sher kha -

Ver vey's ef - - - sher kha -

Ver vey's ef - - - sher kha -

so

178

The Song of Jonah

117 *cresc.*

Got kha - ro - te ho - bn, Got kha - ro - te ho - bn,

Fl.
Ob.

cresc.

B♭ Cl.

B. Cl.
T. Sax.

cresc.

B♭ Tpt.

cresc.

Tbn.

cresc.

Perc.

cresc.

Hp.

gliss 7

Pno.

(8va)

117 *cresc.*

S ro - te ho - bn,

A *cresc.* ro - te ho - bn,

T *cresc.* ro - te ho - bn,

B *cresc.* ro - te ho - bn,

Vln. I

Vln. II *cresc.*

Vla.

cresc.

Vc.

cresc.

D.B.

179 *cresc.*

Chapter 3

Dance-like (♩ = 116)

119

un zikh óp - ker - n fun zayn grím - tso - m,

Fl.
Ob.

B♭ Cl.

B. Cl.
T. Sax.

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.
cresc.

S
Oo

A
Oo

T
Oo

B
Oo

Vln. I
s

Vln. II

Vla.

Vc.

D.B.

180

The Song of Jonah

rall.

121 *f*

un mir ve - In nit un - ter - geyn.

Fl.
Ob.

B♭ Cl.

B. Cl.
T. Sax.

to Bass Clarinet

B♭ Tpt.

Tbn.

Perc.

Hp.

gloss 7

Pno.

121 *mf*

S un mir ve - In nit un - ter - geyn. Hot Got ge -

A *mf* un mir ve - In nit un - ter - geyn. Hot Got ge -

T *mf* un mir ve - In nit un - ter - geyn. Hot Got ge -

B *mf* un mir ve - In nit un - ter - geyn. Hot Got ge -

Vln. I

Vln. II

Vla.

Vc.

D.B.

181

Chapter 3

[illegible]

The Song of Jonah

Narrator: God saw their deeds, how they turned back from their evil ways,

126 Timpani F **rit.** **a tempo** to Chimes

Perc. *mf*

Hp. *cresc.* *gliss* *dim.* *p*

Pno. *cresc.* *dim.*

S. *sub. p*
zey - er shlekh - tn veg, un Got hot kha - ro - te ge - hat

A. *sub. p*
zey - er shlekh - tn veg, un Got hot kha - ro - te ge - hat

T. *sub. p*
zey - er shlekh - tn veg, un Got hot kha - ro - te ge - hat

B. *sub. p*
zey - er shlekh - tn veg, un Got hot kha - ro - te ge - hat

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Ve. *cresc.*

D.B. *cresc.*

Chapter 3

[illegible]

The Song of Jonah

[illegible]

Chapter 3

Narrator: And God repented of the evil which was proclaimed upon them, and did not do it

rit.

135

Fl. Ob. *mf*

B♭ Cl. *mf*

B. Cl. T. Sax. *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Perc. *mf* Timpani F

Hp. *mf*

Pno. *mf*

S. *ton.*

A. *ton.*

T. *ton.*

B. *ton.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

to Chimes

Chimes

gliss

186

3/1/25

The Song of Jonah

Chapter 4

Justin Callis

With anger (♩ = 152)
con fuoco

Flute
Oboe
mf

Clarinet in B♭
sfp

Bass Clarinet
Tenor Sax
sfp

Trumpet in B♭
mf

Trombone
sfp

Percussion
Triangle
Cymbals to Triangle
mf
mf
cimale
sfx

Piano
f

Violin I
mf
con fuoco

Violin II
mf
con fuoco

Viola
mf
con fuoco

Cello
mf

Double Bass
mf

Chapter 4

[illegible]

The Song of Jonah

A

Fl. Ob. *to Oboe*

B♭ Cl.

B. Cl. T. Sax. *to Bass Clarinet*

Tbn.

Timpani D, A *to Triangle*

Perc. *f* *Triangle* *mp*

Pno. *con fuoco* *mf*

S. yei - ra, va - yei - ra, va -

A. yei - ra, va - yei - ra, va -

T. yei - ra, va - yei - ra, va -

B. yei - ra, va - yei - ra, va -

Vln. I

Vln. II

Vla.

Vc.

D.B. *pizz*

Chapter 4

[illegible]

The Song of Jonah

B

Fl. Ob. *mp*

B♭ Cl. *mp*

Perc. *mf* *Triangle* *to Triangle*

Hp. *con fuoco* *mf*

Pno. *mf*

S. *mf* *ra - ah,*

A. *yei - ra, va - yei - ra, va -*

T. *yei - ra, va - yei - ra, va -*

B. *yei - ra, va - yei - ra, va -*

Vln. I *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Ve. *mf*

D.B. *mf*

Chapter 4

21

Fl.
Ob.

B♭ Cl.

Perc. to Bells

Hp.

Pno.

S
ra - ah g' - do - lah;

A
yei - ra g' - do - lah;

T
yei - ra el Yo - nah, *f* Va

B
yei - ra el Yo - nah, *f* Va

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Song of Jonah

C

Fl. Ob. *mf*

B♭ Cl. *mf*

B. Cl. T. Sax. *mf* **Bass Clarinet**

B♭ Tpt. *mf*

Tbn. *sfz*

Perc. **Bells** *f*

Hp. *f*

Pno. *f*

S. *mf* 25 *ra - ah,*

A. *mf* *yeh - ra, ra - ah, va - yeh - ra, ra - ah, va -*

T. *yeh - char lo, va - yeh - char lo, va -*

B. *yeh - ra, va - yeh - ra, va -* 25 *arco*

Vln. I *f*

Vln. II *f* *arco*

Vla. *f*

Vc. *f*

D.B. *f*

Chapter 4

29

Fl.
Ob.

B♭ Cl.

B. Cl.
T. Sax.

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

sfz

sfz

to Chimes

mf

mf

mf

mf

arco

arco

ra - ah e' - do - lah;

yei - ra ra - ah e' - do - lah;

yi - char lo, va - yi - - char lo,

yei - ra el Yo - nah,

Va - yit - pa -

Va - yit - pa -

Va - yit - pa -

Va - yit - pa -

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The Song of Jonah

Fl. Ob.

B♭ Cl.

Tbn.

Perc.

Hp.

Pno.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

Chimes

to Glockenspiel

Glockenspiel

leil el A - do - nai, va - yit - pa - leil el A - do - nai, va - yit - pa -

leil el A - do - nai, va - yit - pa - leil el A - do - nai, va - yit - pa -

leil el A - do - nai, va - yit - pa - leil el A - do - nai, va - yit - pa -

leil el A - do - nai, va - yit - pa - leil el A - do - nai, va - yit - pa -

mp

p

cresc.

cresc.

cresc.

cresc.

mp

p

arco

Chapter 4

rit.

37

Narrator: He prayed to A-do-nai saying

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Ve.

D.B.

cresc.

cresc.

Bass Clarinet

mp

mp

mp

Cymbals

to Cymbals

p

cresc.

gliss

196

The Song of Jonah

E In desperation (♩ = 82)

Jonah: *mf*

cresc.

A - na A - do - nai ha - lo - zeh d' - va - ri ad he - yo - ti al ad - ma - ti, al ad - ma - ti, al

Fl.
Ob.

B♭ Cl.

B. Cl.
T. Sax.

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.

mp

8^{ves}

21

Vln. I
fp

Vln. II
fp

Vla.
fp

Vc.
mf

D.B.
mf

Chapter 4

45

kein ki - dam - ti liv-ro - ach Tar-shi shah, al kein ki - dam - ti liv-ro - ach Tar-shi shah;

Fl. Ob. *cresc.* **to Flute**

B♭ Cl. *cresc.* **to Tenor Sax**

B. Cl. T. Sax. *cresc.*

Perc. **to Timpani** **Timpani D, G** *p*

S *p* A - do -

A *p* A - do -

T *p* A - do -

B *p* A - do -

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

The Song of Jonah

[illegible]

Chapter 4

53 *mf*
e - rech a - pa - yim

Fl. Ob. *cresc.*

B♭ Cl. *cresc.*

B♭ Tpt. *cresc.* *mp*

Tbn. *cresc.* *mp*

Perc. *mp* *cresc.*

Hp.

Pno.

S *mf*
che - sed ve - e - met, no - tzeir

A *mf*
che - sed ve - e - met, no - tzeir

T *mf*
che - sed ve - e - met, no - tzeir

B *mf*
che - sed ve - e - met, no - tzeir

Vln. I

Vln. II

Vla.

Ve.

D.B.

200

The Song of Jonah

[illegible]

Chapter 4

60

ah. Ah. V' - a -

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Ve.

D.B.

cresc.

mf

f

fe - sha y' - cha - to - oh y' - na - keih.

fe - sha y' - cha - to - oh y' - na - keih.

fe - sha y' - cha - to - oh y' - na - keih.

fe - sha y' - cha - to - oh y' - na - keih.

202

The Song of Jonah

G

tah A-do-nai kach na et naf-shi mi-me-ni ki tov mo-ti mei cha-yai.

Fl. Ob. *f* *mp*

B♭ Cl. *f*

B. Cl. T. Sax.

Perc. *fp* *to Cymbals* *Cymbals* *p*

Hp. *sub. p*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Ve. *fp*

D.B. *fp*

63

Va -

Va -

Va -

Va -

Va -

Chapter 4

67 *accel.*

Narrator:

A-do-nai said:

Fl. Ob.

B. Cl.

B. Cl. T. Sax.

Perc.

Hp.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Ve.

D.B.

yo - mer A - do - nai, va - yo - mer A - do - nai

yo - mer A - do - nai, va - yo - mer A - do - nai

yo - mer A - do - nai, va - yo - mer A - do - nai

yo - mer A - do - nai, va - yo - mer A - do - nai

"Ha - hei -

The Song of Jonah

H **Soothingly** (♩ = 108) **to Oboe**

Fl. Ob. *p*

B♭ Cl. *p*

B. Cl. T. Sax. **to Bass Clarinet**

Perc. **to Chimes**

Hp. *p* *cresc.*

B. *cresc.* *mp*

Ve. *p* *cresc.*

D.B. *p* *cresc.*

75

Hp. *mp* *cresc.*

75 S. *p* *cresc.* *mf*

B. *cresc.*

Vla. *p* *cresc.*

Ve. *mp* *cresc.*

D.B. *mp* *cresc.*

teiv cha - rah lach, ha - hei - teiv cha - rah lach? Ha - hei -

Ha - hei - teiv cha - rah lach, ha - hei - teiv cha - rah lach, cha - rah lach?

teiv cha - rah lach, ha - hei - teiv cha - rah lach? Ha - hei -

Chapter 4

1

Perc. Chimes to Cymbals

Hp. *mf* *cresc.*

Pno. *mp* *cresc.*

S *mp* *cresc.*
Ha - hei - teiv... cha - rah lach, cha - rah lach?

A *mp* *cresc.*
"Do you re - joice in your an - ger? Do

T *mp*
"Do you re - joice in your an - ger?

B *cresc.* *f*
teiv cha - rah lach, ha - hei - teiv cha - rah lach? Ha - hei -

Vln. II *p* *cresc.*

Vla. *mp* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

The Song of Jonah

83

Perc. Cymbals

Hp. *f* *dim.* *mp* *gliss*

Pno. *mf* *dim.*

S *mf* *cresc.*
 Ha-hei-teiv... sha-rah lach, ha-hei-teiv, cha-rah lach, cha-rah lach?

A you... re-joice in your an-ger?

T *cresc.* Do you... re-joice in your an-ger? *mf* Ha-hei-

B *dim.* *mf*
 teiv cha-rah lach, ha-hei-teiv cha-rah lach? Ha-hei-

Vln. II *mp* *dim.* *s*

Vla. *mf* *dim.*

Vc. *f* *dim.*

D.B. *f* *dim.*

Chapter 4

J to Chimes

Perc.

Hp. *mf*

Pno. *mf*

S *mf* *dim.*

A *mf* *dim.*

T *mf* *dim.*

B *mf* *dim.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

The Song of Jonah

91

B♭ Cl.

Perc.

Chimes

to Timpani

mf

Hp.

dim.

p

Pno.

dim.

p

(8va)

S

you

re - joice in your an - ger?

A

you

re - joice in your an - ger?

T

teiv cha - rah lach,

ha - hei - teiv cha - rah lach?

B

teiv cha - rah lach,

ha - hei - teiv cha - rah lach?

Vln. I

dim.

p

Vln. II

dim.

p

Vla.

dim.

p

Vc.

dim.

p

D.B.

dim.

p

pizz.

Chapter 4

[K] Narrator: Jonah departed the city, and sat east of the city. He made a *sukkah* there and sat underneath its shadow,

B♭ Cl. *pp*

Perc. *pp* pizz.

Vc. *pp*

D.B. *pp*

until he should see what happened to the city

A - do - nai E - lo -

cresc.

S *pp* *pp*

A *pp* *pp*

T *pp* *pp*

B *pp* *pp*

Vla. *pp* arco

Vc. *pp*

D.B.

The musical score is written for a narrator and a full orchestra. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system includes the Narrator, B♭ Clarinet, Percussion, Violoncello, and Double Bass. The second system includes Soprano, Alto, Tenor, Bass, Viola, Violoncello, and Double Bass. The narrator's part is in a single line, while the vocal parts are in a choir setting. The instrumental parts are for B♭ Clarinet, Percussion, Violoncello, Double Bass, Viola, and Violoncello. The score includes dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo). The tempo is marked with a 'K' in a box. The score is for Chapter 4, which is part of a larger work.

The Song of Jonah

L

him prepared a kikayon to spring up over Jonah, to be a shade upon his head, and deliver him from discomfort. And Jonah took great pleasure in the kikayon.

Fl.
Ob.

B♭ Cl.

Perc.

S
Oo

A
Oo

T
Oo

B
Oo

Vln. I
pp cresc.

Vln. II
pp cresc.

Vla.
cresc.

Vc.
cresc.

D.B.
cresc.

Chapter 4

M Narrator: And God prepared a worm to spring up at dawn of the next day, and it wounded the *kikayon*, and it withered

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

Perc.

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

to Chimes

The Song of Jonah

N

Narrator: When the sun rose, God prepared a harsh east wind.

Fl. Ob. *p* *cresc.*

B♭ Cl. *p*

B. Cl. T. Sax. *p*

B♭ Tpt. *p* *mute*

Tbn. *p* *mute*

Perc. *p* Chimes to Triangle

Hp. *p* *cresc.*

Pno. *p* *cresc.*

S. *mp* Va - yish - al et naf - sho

A. *mp* Va - yish - al et naf - sho

T. *mp* Va - yish - al et naf - sho

B. *mp* Va - yish - al et naf - sho

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Ve. *p* *cresc.*

D.B. *p* *cresc.*

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Chapter 4

115 Narrator: and the sun wounded Jonah's head, and he grew faint. He asked his soul to perish, saying:

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Perc.

Triangle

mp

cresc.

Hp.

Pno.

(8va)

115

S.

cresc.

la - mut, va

A.

cresc.

la - mut, va

T.

cresc.

la - mut, va

B.

cresc.

la - mut, va

Vln. I.

Vln. II.

Vla.

Ve.

D.B.

214

to Tenor Sax

The Song of Jonah

O **Rubato** **Jonah:** *f* *mp* *p* *gliss*

Tov mo - ti, tov mo - ti, tov mo - ti,

Fl. Ob. *f* *to Flute*

Perc. *sfz* *to Cymbals* *Cymbals* *mp* *p*

Hp. *p* *gliss*

Pno. *sfz*

S. 118 yo - mer:

A. yo - mer:

T. yo - mer:

B. yo - mer:

Vln. I *sfz* *sub. p*

Vln. II *sfz* *sub. p*

Vla. *sfz* *sub. p*

Vc. *sfz* *sub. p*

D.B. *arco* *sub. p*

Chapter 4

122

cresc.

toy mo - li mei cha - yai.

Fl. Ob.

mf

B♭ Cl.

p cresc.

B. Cl. T. Sax.

mf

Tenor Sax

B♭ Tpt.

mf

Tbn.

mf

Perc.

to Timpani

Timpani A, D

mf

Hp.

gliss

gliss

Pno.

mf

f

gliss

S

p cresc.

Oo, mei cha - yai.

A

p cresc.

Oo, mei cha - yai.

T

p cresc.

Oo, mei cha - yai.

B

p cresc.

Oo, mei cha - yai.

Vln. I

f

Vln. II

Vla.

Vc.

D.B.

216

The Song of Jonah

P With fire (♩ = 108)

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax. to Bass Clarinet

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.

S. *p*
God said, "Do you re-joice in your an-ger

A. *p*
God said, "Do you re-joice in your an-ger

T. *p*
God said, "Do you re-joice in your an-ger

B. *p*
God said, "Do you re-joice in your an-ger

Vln. I *sub. p*

Vln. II *sub. p*

Vla. *sub. p*

Ve. *sub. p*

D.B. *sub. p*

126

p

cresc.

sub. p

sub. p

sub. p

sub. p

sub. p

Chapter 4

[illegible]

The Song of Jonah

Q

Fl. Ob. *mp* *cresc.*

B♭ Cl. *mp* *cresc.*

B. Cl. T. Sax. *mp* *cresc.*

Perc. *mp* *cresc.*

Hp. *p* *cresc.*

Pno. *mp* *cresc.*

S *mf* *cresc.*

A *mf* *cresc.*

T *mf* *cresc.*

B *mf* *cresc.*

Vln. I *mp* *pizz.* *cresc.*

Vln. II *mp* *pizz.* *cresc.*

Vla. *mp* *pizz.* *cresc.*

Vc. *mp* *pizz.* *cresc.*

D.B. *mp* *pizz.* *cresc.*

134 *mf*

God said, "Do you re - joice in your an - ger a - bout the ki - ka - yon?"

God said, "Do you re - joice in your an - ger a - bout the ki - ka - yon?"

God said, "Do you re - joice in your an - ger a - bout the ki - ka - yon?"

God said, "Do you re - joice in your an - ger a - bout the ki - ka - yon?"

Chapter 4

138 *Jonah: mf*

"Hei - teiv cha - rah - li ad ma - vel!"

Fl. Ob. *mf* *cresc.*

B♭ Cl. *mf* *cresc.*

B. Cl. T. Sax. *mf* *cresc.*

Perc. *mf* *cresc.* *to Cymbals* *Cymbals* *fp* *gliss.* *mf*

Hp. *mp* *cresc.* *mf*

Pno. *cresc.* *mf*

138 (Sua) *f*

S And he said: Va -

A And he said: Va -

T And he said: Va -

B And he said: Va -

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

-220 *rec.*

R

[illegible]

Chapter 4

S *Sweepingly, with grandeur* (♩ = 74)

B♭ Cl.

B. Cl.
T. Sax.

Perc.
Chimes to Bells

Hp.

Pno.

S
145
had com - pas - sion for the ki - ka - yon, which you did not la - bor for, nor did you.

A
had com - pas - sion for the ki - ka - yon, which you did not la - bor for, nor did you.

T
had com - pas - sion for the ki - ka - yon, which you did not la - bor for,

B
had com - pas - sion for the ki - ka - yon, which you did not la - bor for,

Vln. I

Vln. II

Vla.

Vc.

D.B.
pizz.

The Song of Jonah

140

B♭ Cl. *cresc.*

B. Cl.
T. Sax. *cresc.*

Perc. *to Tambourine*

Hp.

Pno.

S
140
grow; which was born one night and which pe - rished the next."

A
grow; which was born one night and which pe - rished the next."

T
nor did you grow; which pe - rished the next

B
nor did you grow; which pe - rished the next

Vln. I
140

Vln. II

Vla.

Ve.

D.B.

Chapter 4

T **accl.** **Flute**

Fl. Ob.

B♭ Cl.

Perc. **Tambourine** *p*

Hp. *sub. p*

Pno. *sub. p*

S *152 sub. p (hushed)*
Should I not have com - pas - sion, have com - pas - sion on Nin - veih,

A *sub. p (hushed)*
Should I not have com - pas - sion, have com - pas - sion on Nin - veih,

T *sub. p (hushed)*
Should I not have com - pas - sion, have com - pas - sion on Nin - veih,

B *sub. p (hushed)*
Should I not have com - pas - sion, have com - pas - sion on Nin - veih,

Vln. I *152 sub. p*

Vln. II *sub. p*

Vla. *sub. p*

Vc. *sub. p*

D.B. *sub. p*

The Song of Jonah

156

Fl. Ob. *mf*

B. Cl. *mf* *cresc.*

B. Cl. T. Sax. *mf* *cresc.*

Perc. *mf* *cresc.* *to Timpani*

Hp. *mf* *cresc.* *gliss*

Pno. *mf* *cresc.* *gliss*

S *mf*
that great cit - y, in which there are more than a hund - red and twent - y thou - sand lives,

A *mf*
that great cit - y, in which there are more than a hund - red and twent - y thou - sand lives,

T *mf*
that great cit - y, in which there are more than a hund - red and twent - y thou - sand lives,

B *mf*
that great cit - y, in which there are more than a hund - red and twent - y thou - sand lives,

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

Chapter 4

U Conclusively (♩ = 116)

Fl. Ob. *f* *cresc.*

B♭ Cl. *cresc.* *s*

B. Cl. T. Sax. *cresc.* *to Tenor Sax*

Perc. *f* *cresc.* *to Cymbals* *Cymbals* *to Timpani* *fp*

Hp. *8va-1* *<*

Pno. *f* *cresc.* *s*

S *160* *f* *sfz*
should I not have com - pas - sion on Ni - ne - veh.

A *f* *sfz*
should I not have com - pas - sion on Ni - ne - veh.

T *f* *sfz*
should I not have com - pas - sion on Ni - ne - veh.

B *f* *sfz*
should I not have com - pas - sion on Ni - ne - veh.

Vln. I *160* *f* *cresc.*

Vln. II *f* *cresc.*

Vla. *f* *cresc.*

Ve. *f* *cresc.*

D.B. *f* *cresc.*

The Song of Jonah

V

Fl. Ob. *mf* *cresc.*

B♭ Cl. *mf* *cresc.*

B. Cl. T. Sax. *mf* *cresc.*

B♭ Tpt. *mf* *cresc.*

Tbn. *mf* *cresc.*

Perc. *mf* *cresc.* **Timpani** C, G

Hp. *mf* *cresc.*

Pno. *mf* *cresc.*

S. 164 *mf* *dim.* *mp*
 who don't know their right hand from their left, who don't know their right hand from their left,

A. *mf* *dim.* *mp*
 who don't know their right hand from their left, who don't know their

T. 8 *mf* *dim.*
 who don't know their right hand from their left,

B. *mf*
 who don't know their

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Ve. *mf* *cresc.*

D.B. *mf* *cresc.*

Chapter 4

168

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Tbn.

Perc.

Hp.

Pno.

168

S

who don't know their right hand from their left, and man - y beasts,

A

right hand from their left, who don't know their right hand from their left, and man - y

T

who don't know their right hand from their left, who don't know their right hand from their left, and

B

right hand from their left, who don't know their right hand from their left, and man - y

168

Vln. I

Vln. II

Vla.

Vc.

D.B.

228

The Song of Solomon

172

Fl. Ob.

cresc.

fp

sfz

B♭ Cl.

cresc.

fp

to Bass Clarinet

sfz

B. Cl. T. Sax.

cresc.

B♭ Tpt.

cresc.

fp

open

sfz

Tbn.

cresc.

fp

sfz

Perc.

cresc.

fp

to Cymbals

Cymbals

sfz

Hp.

cresc.

p

p

Pno.

cresc.

fp

3

S.

172

(Sua) cresc.

fp

man - y

beasts."

A.

cresc.

fp

man - y

beasts."

T.

cresc.

fp

man - y

beasts."

B.

cresc.

fp

man - y

beasts."

Vln. I

172

cresc.

fp

sfz

Vln. II

cresc.

fp

sfz

Vla.

cresc.

fp

sfz

Vc.

cresc.

fp

sfz

D.B.

cresc.

fp

sfz

arco

Chapter 4

[illegible]

The Song of Jonah

Coda

W

Hushed ($\text{♩} = 40$)

to Oboe

Fl. Ob.

B♭ Cl.

B. Cl. T. Sax.

B♭ Tpt.

Perc.

Chimes

to Cymbals

177

p

S

eil ka - mo - cha no - sei a - von *cresc.* *v' - o*

A

eil ka - mo - cha no - sei a - von

T

eil ka - mo - cha no - sei a - von

B

eil ka - mo - cha no - sei a - von

181

Perc.

Cymbals

Hp.

181

pp

S

veir *cresc.* al pe - sha lish - ei - rit *cresc.* na - cha - la - to; *cresc.* lo he - che -

A

v' - o - veir lish - ei - rit *cresc.* na - cha - la - to; *cresc.* lo he - che -

T

v' - o - veir lish - ei - rit *cresc.* na - cha - la - to; *cresc.*

B

v' - o - veir lish - ei - rit *cresc.* na - cha - la - to; *cresc.*

Vln. I

Vln. II

pp

pp

Micah 7:18-20

185 to Bells

Perc. Bells

mp

Hp.

S
zik la - ad a - po *cresc.* kí cha - feitz che - sed

A
zik la - ad a - po *cresc.* kí cha - feitz che - sed

T
lo he - che - zik la - ad a - po *cresc.* kí cha - feitz che - sed

B
lo he - che - zik la - ad a - po *cresc.* kí cha - feitz che - sed

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*

The Song of Jonah

180 to Cymbals rit.

Perc. *cresc.*

Hp.

S *mf*
hu, ki cha - feitz che - sed hu. Ya -

A *mf*
hu, ki cha - feitz che - sed hu. Ya -

T *mf*
hu, ki cha - feitz che - sed hu. Ya -

B *mf*
hu, ki cha - feitz che - sed hu. Ya -

Vln. I

Vln. II

Vla.

Vc.

Micah 7:18–20

[illegible]

The Song of Jonah

This page contains musical staves for measures 197 through 200. The instruments listed are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Percussion (Perc.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). Measures 197 and 198 feature vocal entries for Soprano, Alto, Tenor, and Bass with lyrics in Chinese. Measures 199 and 200 continue the orchestral accompaniment, including woodwinds and strings.

Micah 7:18-20

Y

Fl. Ob.

B♭ Cl.

Bass Clarinet

B. Cl. T. Sax.

Timpani C, G

Perc.

Hp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Ve.

D.B.

p

cresc.

sub. p

mp

200

Ti - tein e - met l' - Ya - a -

tein e - met l' - Ya - a - kov che sed

Ti - tein e - met l' - Ya - a - kov che

Ti - tein e - met l' - Ya - a - kov

solo

sub. p

pizz.

mp

cresc.

pizz.

mp

cresc.

pizz.

mp

cresc.

pizz.

mp

cresc.

The Song of Jonah

[illegible]

Micah 7:18-20

Maestoso (♩ = 62)

to Flute

Fl. Ob. *mf*

B♭ Cl. *mf*

B. Cl. T. Sax. *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Perc. *mf* to Cymbals Cymbals *p*

Hp. *mf* *sub. p* *gliss*

Pno.

S. *sub. p* *f*
tein e - met l' - Ya - a - kov che sed l' - Av - ra - ham, a -

A. *sub. p* *f*
tein e - met l' - Ya - a - kov che sed l' - Av - ra - ham, a -

T. *sub. p* *f*
tein e - met l' - Ya - a - kov che sed l' - Av - ra - ham, a -

B. *sub. p* *f*
tein e - met l' - Ya - a - kov che sed l' - Av - ra - ham, a -

Vln. I. *mf* *sub. p*

Vln. II. *mf* *sub. p*

Vla. *sub. p*

Ve. *sub. p*

D.B. *mf* *sub. p* 238

The Song of Jonah

[illegible]

Micah 7:18–20

[illegible]

Appendix A:
Existing Repertoire

Symphonia

Giacomo Carissimi

ed. Justin Callis

Violin I

Violin II

Violin I and Violin II staves. Measure 1: Violin I has a dotted quarter note G4, Violin II has a dotted quarter note G4. Measure 2: Violin I has a quarter note A4, Violin II has a quarter note A4. Measure 3: Violin I has a half note B4, Violin II has a half note B4. Measure 4: Violin I has a quarter note C5, a quarter rest, and a quarter note D5; Violin II has a quarter note C5, a quarter rest, and a quarter note D5.

Vln. I

Vln. II

Violin I and Violin II staves. Measure 5: Violin I has a quarter note E5, Violin II has a quarter note E5. Measure 6: Violin I has a quarter note F5, Violin II has a quarter note F5. Measure 7: Violin I has a half note G5, Violin II has a half note G5. Measure 8: Violin I has a half note A5, Violin II has a half note A5.

Vln. I

Vln. II

Violin I and Violin II staves. Measure 9: Violin I has a quarter rest, a quarter note B5, a quarter note C6, and a quarter note D6; Violin II has a quarter rest, a quarter note B4, a quarter note C5, and a quarter note D5. Measure 10: Violin I has a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5; Violin II has a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. Measure 11: Violin I has a half note B5, Violin II has a half note B4. Measure 12: Violin I has a quarter note C6, a quarter rest, and a quarter note D6; Violin II has a quarter note C5, a quarter rest, and a quarter note D5.

Symphonia

13

Vln. I

Vln. II

13

The image shows a musical score for three instruments: Violin I (Vln. I), Violin II (Vln. II), and Cello/Double Bass. The score is written on three staves. The first staff (Vln. I) is in treble clef and contains a sequence of notes: a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, and a half note F#5. The second staff (Vln. II) is in treble clef and contains a sequence of notes: a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, and a half note F#5. The third staff (Cello/Double Bass) is in bass clef and contains a sequence of notes: a half note G3, a half note A3, a half note B3, a half note C4, a half note D4, a half note E4, and a half note F#4. The number 13 is written above the first staff and below the third staff, indicating the measure number. The score ends with a double bar line.

Jonah

Chapter 1:1–2

ed. Justin Callis



Historicus

Giacomo Carissimi

ed. Justin Callis

A musical score system in 4/4 time. The treble staff contains a melody starting with a quarter rest, followed by eighth and quarter notes. The lyrics 'Au - di - vit Jo - nas vo - cem Do - mi - ni et' are written below the staff. The bass staff contains a simple accompaniment of half notes.

Au - di - vit Jo - nas vo - cem Do - mi - ni et

A musical score system in 4/4 time. The treble staff continues the melody with a key signature change to one sharp (F#). The lyrics 'ti - mu - it ti - mo - re - ma - gno et de - scen - dit in na - vim e - un - tem in' are written below the staff. The bass staff continues the accompaniment.

ti - mu - it ti - mo - re - ma - gno et de - scen - dit in na - vim e - un - tem in

A musical score system in 4/4 time. The treble staff features a melodic line with a slur over the first four measures. The lyrics 'Thar - sim, ut fu - ge - ret et e - ri - pe - ret se a fa - ci - e Do - mi - ni.' are written below the staff. The bass staff continues the accompaniment.

Thar - sim, ut fu - ge - ret et e - ri - pe - ret se a fa - ci - e Do - mi - ni.

The Book of Jonah

Prologue and Tempest

Mario Castelnuevo-Tedesco

ed. Justin Callis

Molto Agitato (in 2)
mf

But the Lord sent out a great wind in - to the sea
Mail Si - gnor man - dō un gran ven - to so - pra al mar

Tenor Sax

Timpani
pp

Percussion

Piano 1
p *f*

Piano 2
p *f*

Cello
p

Double Bass
p

The Book of Jonah

5

f

And there was a might - y tem - pest in the sea
Eu - na gran iem - pe - sta sor - sé in mez - zo al mar,

T. Sx. *fp* *mf* *espress.*

B♭ Tpt. *f*

Tbn. *f*

Perc. *fp*

Pno. 1 *fp* *f*

Pno. 2 *fp* *f*

Vc.

D.B.

The musical score is written for a vocal soloist and a full orchestra. The vocal part (T. Sx.) is in a soprano range, with lyrics in English and Italian. The instrumental parts include B♭ Trumpet, Trombone, Percussion, Piano 1 and 2, Violoncello, and Double Bass. The score is in 3/4 time and features a variety of dynamics and articulations.

Prologue and Tempest

8

f

So that the ship was like to be broken.
Si - che la na - ve e - ra in - pe - ri - en. glo.

T. Sx.

B♭ Tpt.

Tbn.

f

Perc. to Cymbals

Pno. 1

Pno. 2

Vc.

D.B.

f

pizz.

f

pizz.

f

The Book of Jonah

11

B \flat Tpt. *f* *ritmico*

Tbn. *f* *ritmico*

Perc. *mf* Cymbals

Pno. 1 *f* *ritmico* *ff*

Pno. 2 *f* *ritmico*

Vc. *arco* *f*

D.B. *arco* *f*

2/4

The musical score is for a piece titled "The Book of Jonah". It is written for a large ensemble and is in 2/4 time. The score begins at measure 11. The instruments and their parts are as follows:

- B \flat Tpt. (B-flat Trumpet):** Plays a melodic line in the treble clef, starting with a half note G \flat and moving up to a half note A \flat in the next measure. The dynamic is *f* and the style is *ritmico*.
- Tbn. (Trombone):** Plays a similar melodic line in the bass clef, starting with a half note F \flat and moving up to a half note G \flat . The dynamic is *f* and the style is *ritmico*.
- Perc. (Percussion):** Features a cymbal roll starting in measure 11, marked *mf*.
- Pno. 1 (Piano 1):** Plays a rhythmic accompaniment in the treble clef, marked *f* *ritmico*. In measure 13, it transitions to a more complex, rapid figure marked *ff*.
- Pno. 2 (Piano 2):** Plays a rhythmic accompaniment in the bass clef, marked *f* *ritmico*.
- Vc. (Violoncello):** Plays a sustained chord in the bass clef, marked *arco* and *f*.
- D.B. (Double Bass):** Plays a sustained chord in the bass clef, marked *arco* and *f*.

The score concludes with a double bar line at the end of measure 13.

A un poco portemento (ma sempre agitato) *3* Prologue and Tempest

And the ma - ri - ners were a - fraid
E te - me - va - no i ma - ri - nai

Fl.

B♭ Cl.

T. Sx.

B♭ Tpt.

Tbn.

Perc.

Pno. 1

Pno. 2

T

B

Vc.

D.B.

f marcato

f marcato

250

The Book of Jonah

18 *f*

And *E o* - cried *gna* - no eve - ry man un - to his god *dio, prio*

Fl.

B♭ Cl.

T. Sx.

B♭ Tpt.

Tbn.

Perc.

Pno. 1

Pno. 2

T.

B.

Vc.

D.B.

251

The musical score is written for a large ensemble. The vocal soloist part is in treble clef with lyrics. The woodwinds (Flute, B♭ Clarinet, Tenor Saxophone) and brass (B♭ Trumpet, Trombone) parts are in treble and bass clefs. The percussion part is in a single staff. The piano part consists of two staves (Pno. 1 and Pno. 2) in treble and bass clefs. The vocal ensemble parts (Tenor and Bass) are in treble and bass clefs. The string parts (Violoncello and Double Bass) are in bass clefs. The score includes various musical notations such as dynamics (f), articulation (accents), and phrasing (slurs). The lyrics are written below the vocal line.

Prologue and Tempest

22

And
Gel -

cast
to - va - no

forth
le

wares
mer -

in -
ci in

to
fon -

the
do al

sea
mgr,

to
la

Fl.

B♭ Cl.

T. Sax.

B♭ Tpt.

Tbn.

Perc.

Pno. 1

Pno. 2

T

B

Vc.

D.B.

mf

mf

mf

mf

8va

8va

8va

Oh!

252

The Book of Jonah

26

light na - ve ad - the al - ship leg of ge - them. rir.

Fl.

B♭ Cl.

T. Sx.

B♭ Tpt.

Tbn.

Perc.

Pno. 1

Pno. 2

(8va)

T.

B.

Vc.

D.B.

253

Detailed description: This is a page of a musical score for 'The Book of Jonah'. The page number '26' is in the top left. The score includes parts for a vocal soloist (Vc.), woodwinds (Fl., B♭ Cl., T. Sx.), brass (B♭ Tpt., Tbn.), percussion (Perc.), piano (Pno. 1, Pno. 2), and double bass (D.B.). The vocal line has lyrics: 'light na - ve ad - the al - ship leg of ge - them. rir.' The piano part features a prominent triplet melody in both hands, marked 'ff'. The woodwinds and brass have various melodic and harmonic parts, with some woodwinds playing triplets. The percussion part has a simple rhythmic pattern. The double bass part provides a harmonic foundation. The page number '253' is at the bottom center.

Prologue and Tempest

30 *f espress.*

But Ma Jo - nah was gone down in to the sides of the
Gio - na e - ra sce - in so nel - da sti va del - la

Fl.

B♭ Cl.

T. Sx.

B♭ Tpt.

Tbn.

Perc. Triangle

to Triangle

Pno. 1

Pno. 2

T. 30 *f* Oh! *mf* Oh!

B. *f* *mf*

Vc.

D.B.

254

Detailed description: This is a page from a musical score, page 30, titled 'Prologue and Tempest'. The score is for a vocal soloist and a full orchestra. The vocal part has lyrics in English and Italian. The instrumental parts include Flute, B♭ Clarinet, Tenor Saxophone, B♭ Trumpet, Trombone, Percussion (Triangle), Piano 1 and 2, Tenor and Bass, Violoncello, and Double Bass. The score features various musical notations such as notes, rests, triplets, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). There are also performance instructions like 'f espress.' and 'to Triangle'. The page number '30' is in the top left, and '254' is at the bottom center.

The Book of Jonah

[illegible]

Prologue and Tempest

38

p And *E* lay *gia* down *ceva*, *pp* and *e* was *dor* fast *mi* a *va*

T. Sx.

B^b Tpt.

Tbn.

Pno. 1

Pno. 2

T

B

Vc.

D.B.

p

The Book of Jonah

42

sleep.
forte.

T. Sx.

pp

B \flat Tpt.

pp

Tbn.

pp

Timpani

Perc.

pp

Pno. 1

Pno. 2

p

Vc.

pp

D.B.

pp

pizz.

pizz.

In the Belly of the Whale

Intermezzo

Dominick Argento

arr. Justin Callis

Quasi cadenza

Trombone *mf* *cresc.* Narrator: A

4 wild wallowing whale, by God's own will Beaten up from the abyss,

Tbn. *ff* *f* *f*

4 Trgl. *mf*

4 Hp. *mf* *mf* *mf*

7 T. Sx. *mf* *rallentando* by that boat was

7 B♭ Tpt. *mf*

Tbn. *f* *mf*

[A] Amabile e grazioso (♩. = 56 ca.)
floating.

Tbn. *mp* *molto cantabile* *mf*

9 Hp. *mp* (etc.) *mf*

In the Belly of the Whale

12

Tbn.

4

4

12

Hp.

15

B♭ Tpt.

mp

mf

Tbn.

mp

mf

15

Hp.

mp

mf

18

B♭ Tpt.

Well aware of the

man awash in the waters, The

mp

Tbn.

mp

18

Hp.

mf

mp

mf

7

Detailed description: The musical score is for a piece titled 'In the Belly of the Whale'. It features three main instrumental parts: Tbn. (Trombone), B♭ Tpt. (B-flat Trumpet), and Hp. (Harp). The score is divided into three systems, each containing two staves. The first system (measures 12-14) shows the Tbn. and Hp. parts. The second system (measures 15-17) adds the B♭ Tpt. part. The third system (measures 18-19) continues with all three parts. The lyrics 'Well aware of the man awash in the waters, The' are written above the B♭ Tpt. staff in measures 18 and 19. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are also some numerical markings (4, 7) and a crescendo hairpin in the Tbn. part.

Intermezzo

21 whale swam swiftly to swallow him up.

T. Sx. *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Trgl.

Hp. *f* *f<ff* *subito mf* etc.

Touching nary a tooth, Jonah tumbled down its throat. With a

24

T. Sx. *mp* *mp*

B♭ Tpt. *mp* *mp*

Tbn. *mp* *mf* *mp* *mf* *mp*

Trgl. *mp*

Hp. *mp* *mp* *sfz* *mf*

-260-

In the Belly of the Whale

mighty surge the fish swept to the bottom of the sea. raging currents, With the man in its maw, much tortured by dread;
Where rough rocks rolled in the Little wonder it was that he wept in woe!

27

Hp.

The musical score is for a piano accompaniment, indicated by the 'Hp.' label. It consists of two staves. The upper staff is in bass clef and contains four measures of music. The first two measures each have a dynamic marking of *sfz* followed by *mf*. The third measure has a dynamic marking of *f*, and the fourth measure has a dynamic marking of *p*. The lower staff is also in bass clef and contains four measures. The first two measures each have a dynamic marking of *mp*. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also some special markings like *sfz* and *mf* in the upper staff.

Jonah

A Biblical Cantata

Hugo Chaim Adler

arr. Justin Callis

Quasi Adagio
solo

Flute *p* *cresc.*

F1. *mf* *mp* *rit.*

Pno. *p*

A **Adagio ma non lento**

Out of my af - flic - tion I called u - pon the Lord, and He an - ³swered

F1. *p*

B♭ Cl. *p*

Pno.

Jonah

11

me Out of the bel-ly of the ne - ther world, I cried u - pon the Lord, and

Fl.

B♭ Cl.

Vln.

Pno.

p

mp

14

Thou heard-est my voice.

Fl.

B♭ Cl.

Vln.

Pno.

cresc.

cresc.

fz

Red

A Biblical Cantata

B

For Thou didst cast me in-to the depth in the heart of the

Fl.

B♭ Cl.

Vln.

Pno.

p

p

cresc.

p

mf

p

sea; And the

Fl.

B♭ Cl.

Vln.

Pno.

p

solo

mf

p

mp

C

flod was round a - bout me, all Thy waves and Thy

23

Fl.

B♭ Cl.

Vln.

Pno.

p

cresc.

p

bil - lows passed o - ver me,

26

Fl.

B♭ Cl.

Vln.

Pno.

mp

mp

mp

A Biblical Cantata

28 *rit.*

and I said:

Fl.

B♭ Cl.

Vln.

Pno.

cresc.

D Slower

I am cast out be - fore Thine eyes when my soul

Fl.

B♭ Cl.

Vln.

Pno.

mp

mf

Jonah

33

faint - ed with - in me, I re - mem - ber the Lord

33

Fl.

B♭ Cl.

33

Vln.

33

Pno.

36

and my prayer came in - to Thy Ho - ly

36

Fl.

B♭ Cl.

36

Vln.

36

Pno.

A Biblical Cantata

E

Tem - ple.

Fl. *solo*

B♭ Cl.

Vln.

Pno.

Fl. *mf* *mp* *cresc.*

3

p *cresc.*

38 3/4 42

F**Tempo I**

There - fore I will sa - cri - fice un - to Thee with the voice of thanks - giv - ing

45

Fl.

B♭ Cl.

Vln.

Pno.

p

p

p

p

49

That which I have vowed, I will pay, sal - va - tion is of the

49

Fl.

B♭ Cl.

Vln.

Pno.

cresc.

cresc.

A Biblical Cantata

52

Lord.

Fl.

sub. p

B♭ Cl.

sub. p

Vln.

sub. p

Pno.

Jonah

The Man Without Tolerance

Samuel Adler
arr. Justin Callis

Largo $\text{♩} = 52$

p

Ka-ra - ti mi-tza-rah li el A-do-nai va-ya-a-nei-ni;

solo

mf

pp

8va

Bass Clarinet

Organ

Più mosso $\text{♩} = \text{♩}$

mf

mi - be - ten sh' - ol shi - va - ti sha - ma - ta ko - li.

B. Cl.

p

Va-tash-li-chei-ni m'-tzu - lah bil - vav ya - mim v'-na-har y' - so - v' - vei-ni; kol mish-ba -

mf

B. Cl.

mf

re - cha v'-ga-le - cha a - lai a - va - ru. Va - a - ni, a - ni a - mar - ti

B. Cl.

Jonah

17

mp *mf*

nig - rash - ti mi - ne - ged ei - ne - cha; ach o - sif l' - ha - bit el hei - chal kod -

B. Cl.

p

Org.

p

21

she - cha, A - fa - fu - ni ma - yim ad ne - fesh t' - hom y' - so - v' - vei - ni; suf cha - vush l' - ro - shi.

B. Cl.

Org.

p

3 + 2 2 + 3

26

f

L' -

Org.

mf *pp*

The Man Without Tolerance

3 + 2

30

kitz - vei ha - rim ya - ra - d' - ti ha - a - retz b' - ri - che - ha va - a - di l' - o -

Fl. *solo* *mf* 3

34

lam; va - ta - al mi - sha - chat cha - yai A - do - nai E - lo -

Fl.

37

hai. B' - hit - a - teif a - lai naf - shi et A - do -

Fl. *f* *mf*

3 + 2

40

nai za - char - ti; va - ta - vo ei - le - cha t' - fi - la - ti el

Fl.

Org.

Jonah

44

hei - chal kod - she - cha.

Org. *mp*

48

mf

M' - sham-rim hav - lei shav cha - s' - dam ya - a - zo - vu. Va - a -

Org.

51

ni b' - kol to - dah ez - b' - chah lach a - sher na - dar - ti a - sha -

B. Cl. *solo* *mf*

54

lei - mah; y' - shu - a - tah IA - do - nai.

B. Cl.

Org. *f*

The Book of Jonah

Nineveh

Mario Castelnuevo-Tedesco

arr. Justin Callis

Moderato

Narrator: *mp* *mf* *p*

So Jo - nah a - rose and went un - to Ni - ne - veh, ac - cord - ing to the voice of the
Gio - na si al - zò e an - dò ver - so Ni - ne - ve, se - con - do il co - mando del Si -

Flute
Oboe

Clarinet in B \flat

Tambourine

Piano 2

Cello

Double Bass

p *mf* *p*

dolce e legato *p*

pizz. *p* *pizz.* *p*

The Book of Jonah

4

Lord.
gnor.

Fl.
Ob.

B \flat Cl.

B \flat Tpt.

Tamb.

Trgl.

Pno. 1

Pno. 2

Vc.

D.B.

p

mp

p

p

p

to Flute

8va

Nineveh

[A]

Grave e solenne

mf

Now
Or

Ni - ne - veh
Ni - ni - ve

was
era

an ex - ceed - ing great
un - im - men - sa

ci - ty
cit - ta - de

Flute
solo

mf

mp

mp

mp

p

mp

mp

mp

8va

The Book of Jonah

9

of three days jour - ney
a tre gior - ni di mar - cia

Fl.
Ob.

T. Sx.

B♭ Tpt.

Tbn.

Timp.

Pno. 2

Vc.

D.B.

mf *p*

mf *p*

mf *p*

(8va)

to Oboe

Nineveh

11

And E Jo - nah be - gan to en - ter in - to the ci - ty
 Gio - na gum - se al - le por - te del - la cit - ta - de

B♭ Cl. *solo*
f

T. Sx. *mp*

B♭ Tpt. *mute*
mp

Tbn. *mute*
mp

Tamb.

Pno. 2

Vc. *p*

D.B. *p*

8va

The Book of Jonah

13

one day's jour - ney
ad un giorno di mar - cia

B♭ Cl.

T. Sx.

B♭ Tpt.

Tbn.

Tamb.

Pno. 2

Vc.

D.B.

f *mf*

f *mf*

f *mf*

(8va)

13

Detailed description: This is a page from a musical score for 'The Book of Jonah'. It features a vocal line at the top with lyrics in English and Italian. Below the vocal line are staves for B♭ Clarinet, Trombone, B♭ Trumpet, and Tuba, all playing sustained notes with dynamic markings of *f* and *mf*. A Tambourine part follows with a rhythmic pattern of eighth notes. The Piano 2 part consists of a bass line with dotted rhythms. The Violoncello and Double Bass parts also feature dotted rhythms. The page is numbered 13 at the top left and bottom left.

Nineveh

15

f

And he cried and said:
E gri - do co - si:

Oboe

Fl.
Ob.

mf

B \flat Cl.

mf

B \flat Tpt.

solo

mp

Trgl.

Pno. 1

mf

Pno. 2

Vc.

mf

D.B.

mf

The Book of Jonah

B
Jonah: *ff* *>*

"Yet for - ty days and Ni - ne - veh shall be ³o - ver - thrown."
"Fra qua - ran - ta gior - ni Ni - ni - ve di - strut - ta sa - rà."

Fl.
Ob. *ff*

B♭ Cl. *ff*
open

B♭ Tpt. *f marcato*

Tbn. *ff marcato*

Cym. *mp*

Pno. 1

Pno. 2

Vc. *f*
arco

D.B. *f*
arco

Nineveh

20

Fl.
Ob.

B♭ Cl.

Tbn.

Cym.

Pno. 1

Pno. 2

Vc.

D.B.

ff marcato

ff marcato

ff marcato

3

The musical score is for a piece titled "Nineveh". It features a full orchestral ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Trombone (Tbn.), Cymbal (Cym.), Piano 1 (Pno. 1), Piano 2 (Pno. 2), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of two flats (B♭ and E♭) and a 4/4 time signature. A rehearsal mark "20" is placed at the beginning of the first staff. The first three measures of the score show the Flute and Oboe playing a melodic line, the B♭ Clarinet playing a similar line, the Trombone playing a rhythmic pattern, the Cymbal playing a steady pulse, and the Piano 1 and Piano 2 playing a harmonic accompaniment. The Violoncello and Double Bass enter in the fourth measure with a strong, accented rhythm marked "ff marcato". The score continues with various instrumental textures and dynamics.

The Book of Jonah

C Dramatic!

T. Sx.
 B \flat Tpt.
 Tbn.
 Pno. 1 *ff*
 Pno. 2 *ff*
 Vc.
 D.B.

The musical score is written for a large ensemble. The woodwinds (T. Sx., B \flat Tpt., Tbn.) play a melodic line with sustained notes and some grace notes. The pianos (Pno. 1, Pno. 2) play a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes, marked *ff*. The strings (Vc., D.B.) play a simple, sustained bass line. The score includes dynamic markings such as *ff* and *8va*, and a rehearsal mark **23**.

Nineveh

27

T. Sx. *mf* *mp*

B♭ Tpt. *mf* *mp*

Tbn. *mf* *mp*

Timp. *mf* *mp*

Pno. 1 *mf* *mp* *p*

Pno. 2 *mf* *mp* *p*

Vc. *mf* *mp* *p*

D.B. *mf* *mp* *p*

The musical score for 'Nineveh' is written for a large ensemble. It begins at measure 27. The instruments and their parts are as follows:

- T. Sx. (Trumpet in E-flat):** Plays a melodic line with a *mf* dynamic, transitioning to *mp* in the second measure.
- B♭ Tpt. (Trumpet in B-flat):** Plays a similar melodic line to the T. Sx., also with *mf* and *mp* dynamics.
- Tbn. (Trombone):** Plays a lower melodic line, mirroring the dynamics of the trumpets.
- Timp. (Timpani):** Provides a rhythmic accompaniment with *mf* and *mp* dynamics.
- Pno. 1 & 2 (Pianos):** Both pianos play a complex, arpeggiated accompaniment. Pno. 1 has an *8va* (octave up) marking. Pno. 2 has an *8va* (octave up) marking. Dynamics range from *mf* to *p*.
- Vc. (Violoncello):** Plays a melodic line with a *mf* dynamic, transitioning to *mp* and then *p*.
- D.B. (Double Bass):** Provides a rhythmic accompaniment with a *mf* dynamic, transitioning to *mp* and then *p*.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamics *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano) are used throughout to indicate volume changes. The *8va* markings indicate that the piano parts are to be played an octave higher than written.

Jonah

Chapter 4:5

ed. Justin Callis

The musical score is written on three staves in G major (one sharp). The lyrics are in Hebrew with English transliteration below each staff.

Staff 1:
Va - yei - tzei___ Yo - nah___ min ha - ir___ va - yei - shev mi - ke - dem la - ir;___

Staff 2:
va - ya - ash lo sha'n___ su - kat___ va - yei - shev tach - te - ha ba - tzeil___

Staff 3:
ad___ a - sher___ yir eh___ mah yih - yeh___ ba - ir. ___

Kikayon

Sim Glaser

arr. Justin Callis

Wistful (♩ = 90)

Recorder

Piano

Rec.

Pno.

A Jonah:
mp

Ki - ka - yon, fi - nest friend I've e - ver known, sweet - est tree that's

Ac.Gtr.

Pno.

p

p

cresc.

mp

mp

p

to Clarinet

The musical score is written for four instruments: Recorder, Piano, Acoustic Guitar, and Vocal. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Wistful (♩ = 90)'. The Recorder part begins with a rest for two measures, then plays a melody starting on G4, marked with a piano (*p*) dynamic. The Piano part provides harmonic support with chords and moving lines, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) in the second system. The Acoustic Guitar part plays a rhythmic accompaniment, marked with a mezzo-piano (*mp*) dynamic. The Vocal part, labeled 'Jonah:', enters in the third system with the lyrics 'Ki - ka - yon, fi - nest friend I've e - ver known, sweet - est tree that's', marked with a mezzo-piano (*mp*) dynamic. A box labeled 'to Clarinet' indicates a transition for the Recorder part.

Kikayon

10

e - ver grown, I give my thanks to you.

B♭ Cl.

10

Dm *etc.* Dm7(♭5) Fm7 F9

Ac. Gtr.

10

Pno.

p cresc.

13

Lay - ing down my wear-y mind was all but drowned. Now there's-no-thing

B♭ Cl.

mp *cresc.*

13

E♭ Ebm7(add4) D♭9 Ab/C

Ac. Gtr.

mp *cresc.*

13

Pno.

mp *cresc.*

Kikayon

17

but the sound of your rust-ling leaves.

B \flat Cl.

Ac. Gtr.

Pno.

B \flat Gm6/C A 9sus/B

to Violin

B

mp

Ki - ka - yon, pur - est flow'r the wind has blown, I'm prais-ing God your

B \flat Cl.

mp *cresc.* *mp* *cresc.*

Vln.

p

Pno.

mp

Kikayon

25

seed was sown, I find com - fort in your shade.

B♭ Cl.

mp *cresc.*

Vln.

Pno.

28

mf

Peo - ple cheat and lie, but all you do is sa - tis - fy. Be my plant for

B♭ Cl.

mf *cresc.*

Vln.

mp *cresc.*

Pno.

mf *cresc.*

Kikayon

32

all my life, my ki - ka - yon.

B♭ Cl.

Vln.

Pno.

32

32

to Guitar

35

Chorus: *mf*

And

B♭ Cl.

to Recorder

mp

A 9sus/B

Ac.Gtr.

mp

Pno.

35

mp

The musical score is written for five parts: Vocal, B♭ Clarinet, Violin, Piano, and Acoustic Guitar. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 32 and ends at measure 34. The vocal line has the lyrics 'all my life, my ki - ka - yon.' The B♭ Clarinet and Violin parts have melodic lines. The Piano part has a rhythmic accompaniment. The Acoustic Guitar part has a rhythmic accompaniment. The second system starts at measure 35 and ends at measure 37. The vocal line has the lyrics 'Chorus: mf' and 'And'. The B♭ Clarinet part has a melodic line. The Violin part has a melodic line. The Piano part has a rhythmic accompaniment. The Acoustic Guitar part has a rhythmic accompaniment. There are performance markings such as 'to Guitar', 'to Recorder', and 'A 9sus/B'.

Kikayon

C

cresc.

38

Ac.Gtr.

Pno.

God de-sig-na-ted a worm at dawn to gnaw through the es-sence of the ki-ka-yon.

A G/A F#m7 Em

mf

41

Ac.Gtr.

Pno.

Soon the hap-pie-est mo-ment Jo-nah had e-ver known was gone.

D E/D Dm G sus G

mf

to Violin

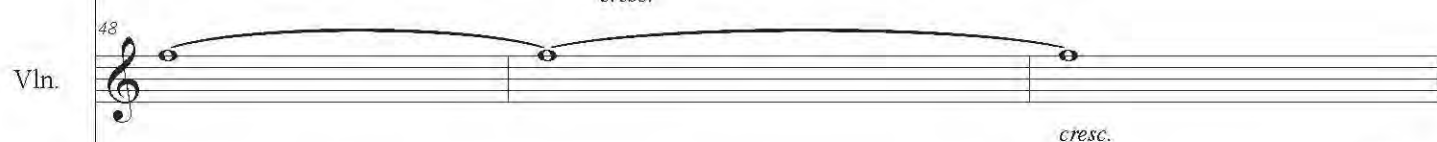
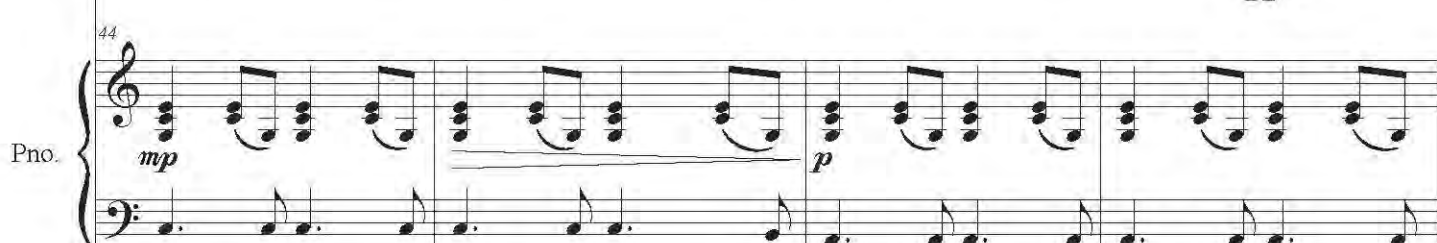
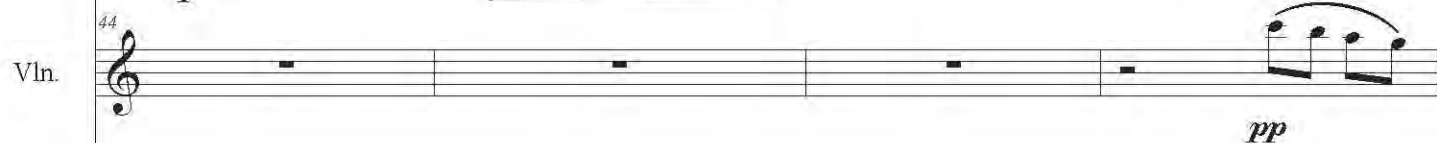
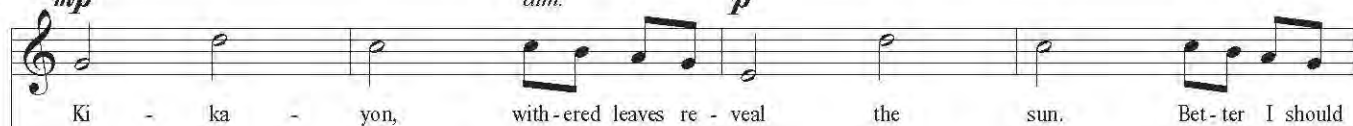
Kikayon

D Jonah:

mp

dim.

p



Kikayon

51 *mf* *dim.*

I've been blue be - fore, when I lost some-thing I a - dore, but tell me what is

Rec. *mp* *cresc.*

Vln. *mp* *cresc.*

Pno. *mf*

55

all this for? And where's my ki - ka - yon?

Rec. *p*

Vln. *p*

Pno. *p*

58

Vln. *p*

Pno.

E Chorus: *mf*

God asked Jo - nah, — "Why so sad? To pi - ty a pos - ses - sion that you hard - ly had, — You

61

Vln. *mf* *mp*

Pno. *mf*

64

did not la - bor to make it grow not e - ven a tad. Calm down, —

Vln. *cresc.*

Pno.

Kikayon

[F] C *solo* Am/C

E.Gtr.

Vln. *p*

Pno. *mp*

71 Dm Dm7(b5) Fm7 F9

E.Gtr.

B♭ Cl. *mp*

Vln. *cresc.*

Pno. *cresc.*

Detailed description: The musical score is for a piece titled 'Kikayon'. It is written for five instruments: Electric Guitar (E.Gtr.), Violin (Vln.), Piano (Pno.), B-flat Clarinet (B♭ Cl.), and another Electric Guitar (E.Gtr.). The first system (measures 67-70) features a 'solo' for the first E.Gtr. with a C major chord, followed by an Am/C chord. The Vln. and Pno. parts are marked with 'p' and 'mp' respectively. The second system (measures 71-74) shows a key change to F major, indicated by the F major chord and the F9 chord. The Vln. and Pno. parts are marked with 'cresc.' (crescendo). The B♭ Cl. part enters in measure 74 with a 'mp' dynamic. The E.Gtr. part in measure 74 has a 'p' dynamic. The score is in F major and 4/4 time.

Kikayon

74 Eb Ebm7(add4) Db9 Ab/C

E.Gtr.

Bb Cl.

Vln.

Pno.

mp *cresc.* *cresc.* *cresc.*

78 Bb Gm6/C A 9sus/B

E.Gtr.

Bb Cl.

Vln.

Pno.

p

Kikayon

82

Vln.

Pno.

p

pp

Measures 82-84. The Violin part has a long note with a slur. The Piano part features a melody in the right hand and a bass line in the left hand, with dynamics *p* and *pp*.

85

Pno.

Measures 85-87. The Piano part continues with a melody in the right hand and a bass line in the left hand, ending with a double bar line.

Jonah and the Whale

Louis Armstrong

ed. Justin Callis

Drum Set

Organ

Piano

Guitar

Double Bass

solo

pizz.

D \flat D \flat G \flat D \flat G \flat G $^\circ$ D \flat D \flat 7 G \flat G \flat m

Jonah and the Whale

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five instruments: Vocal (D.S.), Organ (Org.), Piano (Pno.), Guitar (Gtr.), and Double Bass (D.B.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four measures. The vocal part (D.S.) begins with a vocal line. The organ (Org.) and piano (Pno.) parts provide harmonic support, with the piano part featuring a melodic line in the right hand and a bass line in the left hand. The guitar (Gtr.) part is a simple accompaniment, and the double bass (D.B.) part provides a steady bass line. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Jonah and the Whale

A

Jo-nah was a man got a word from the Lord, to go and preach the gos-pel to a sin-ful land. But

D. S.

Org.

Pno.

Gtr.

D.B.

7

Db Eb7 Eb7b5 Ab7

7

Db Eb7 Eb7b5 Ab7

The musical score is for a piece titled "Jonah and the Whale". It features a vocal line at the top with lyrics: "Jo-nah was a man got a word from the Lord, to go and preach the gos-pel to a sin-ful land. But". Below the vocal line are five instrumental parts: Drums (D. S.), Organ (Org.), Piano (Pno.), Guitar (Gtr.), and Double Bass (D.B.). The score is marked with a rehearsal symbol 'A' and a measure rest '7'. The organ part has a complex chord structure with a double bar line and a key signature change. The piano, guitar, and double bass parts have a similar chord structure. The drums part is marked with a double bar line and a key signature change.

Jonah and the Whale

The musical score for "The Storm" is presented in a multi-staff format. The vocal line (Soprano) begins at measure 11 with the lyrics: "he got on a ship and he tried to get a-way, and he ran in-to a storm in the mid-dle of the sea. — Now the". The D.S. (Double Bass) part follows, marked with a double bar line and a repeat sign. The Organ (Org.) part is shown in two staves, with chords indicated below the notes: D \flat , A \flat +, D \flat , G \flat , E \flat 9, E \flat m 7, D \flat , A \flat 7, and D \flat . The Piano (Pno.) part is shown in two staves, with chords indicated below the notes: D \flat , A \flat +, D \flat , G \flat , E \flat 9, E \flat m 7, D \flat , A \flat 7, and D \flat . The Guitar (Gtr.) part is shown in two staves, with chords indicated below the notes: D \flat , A \flat +, D \flat , G \flat , E \flat 9, E \flat m 7, D \flat , A \flat 7, and D \flat . The Double Bass (D.B.) part is shown in two staves, with chords indicated below the notes: D \flat , A \flat +, D \flat , G \flat , E \flat 9, E \flat m 7, D \flat , A \flat 7, and D \flat .

Jonah and the Whale

15

Lord, he made the waves just to roll so high, the ship be-gan to sink and they all be-gan to cry. So they

15

D. S.

15

Org.

15

Pno.

15

Gtr.

15

D.B.

Db

Gb Eb7b5 Ab7

Db

Gb Eb7b5 Ab7

The musical score is arranged for a vocal line and five instrumental parts: D.S. (Drum Set), Organ, Piano, Guitar, and Double Bass. The key signature is B-flat major (two flats). The score begins at measure 15. The vocal line features a melody with lyrics: "Lord, he made the waves just to roll so high, the ship be-gan to sink and they all be-gan to cry. So they". The D.S. part consists of a simple drum pattern. The Organ part provides harmonic support with sustained chords and moving lines. The Piano part features a steady bass line with occasional chords. The Guitar part plays a rhythmic pattern of eighth notes. The Double Bass part provides a solid foundation with a steady bass line. Chord symbols are provided for the Organ, Piano, and Guitar parts: Db, Gb, Eb7b5, and Ab7.

Jonah and the Whale

19

pulled old Jo-nah out of the hold, and they chucked him in the wa-ter just to light-en up the load. Now the

19

D. S.

19

Org.

19

Pno.

19

Gtr.

19

D.B.

F° F° E° A♭7 A♯+ D♭ D♭m A♭7 D♭

F° F° E° A♭7 A♯+ D♭ D♭m A♭7 D♭

The musical score is arranged for a vocal line and five instrumental parts: D.S. (Drum Set), Organ (Org.), Piano (Pno.), Guitar (Gtr.), and Double Bass (D.B.). The key signature is three flats (B-flat, E-flat, A-flat). The score begins at measure 19. The vocal line has lyrics: "pulled old Jo-nah out of the hold, and they chucked him in the wa-ter just to light-en up the load. Now the". The D.S. part shows a simple drum pattern. The Organ, Piano, and Double Bass parts provide harmonic support with chords and bass lines. The Guitar part consists of a rhythmic pattern of eighth notes. The chord sequence is: F°, F°, E°, A♭7, A♯+, D♭, D♭m, A♭7, D♭.

Jonah and the Whale

B

Lord made a whale long and wide And he

23

B♭ Cl.

23

Tbn.

23

D. S.

23

Org.

B♭m Fm F7

23

Pno.

23

S
A

Lord, Lord, was-n't that a fish! —

23

T

Lord, Lord, was-n't that a fish! —

23

B

B♭m Fm F7

23

Gtr.

23

D.B.

Jonah and the Whale

swal-lowed up Jo - nah hair and hide! Uh huh.

B♭ Cl.

Tbn.

D. S.

Org.

B♭m F7 B♭m

Pno.

S
A

T

B

B♭m F7 B♭m

Gtr.

D.B.

Lord, Lord, was-n't that a fish! —

Lord, Lord, was-n't that a fish! — Hm —

Jonah and the Whale

31

Uh huh. Now Now Jonah

B♭ Cl.

Tbn.

D. S.

Org.

Pno.

S
A

T

B

Gtr.

D.B.

f *p*

f *p*

B♭m E7 B♭m F7 B♭m

Lord. Lord.

f *mp*

Lord. Hm Lord.

f *mp*

B♭m F7 B♭m F7 B♭m

Jonah and the Whale

C

Jo - nah starts to pray in the bel - ly of the whale, He re -
must have been a bad man he must have been a sinner! Cause when the

B♭ Cl.

Tbn.

D. S.

Org.

Pno.

S
A

T

B

Gtr.

D.B.

35

pp

f

Oo.

Lord, Lord, was - n't that a fish!

Bbm Ab F7

Jonah and the Whale

39

1. 2.

pent - ed of his sins like a man in jail.
whale got him down he didn't like his dinner.

B♭ Cl.

Tbn.

D. S.

Org.

Pno.

S
A

T

B

Gtr.

D.B.

pp *f*

Oo. Lord, Lord, was-n't that a fish! was-n't that a fish!

pp *f*

Oo. Lord, Lord, was-n't that a fish! Hm was-n't that a fish! Hm

pp *f*

B♭m F 7♭5 B♭m F 7♭5 B♭m

B♭m F 7♭5 B♭m F 7♭5 B♭m

Jonah and the Whale

44.

Uh huh. Well he

B♭ Cl.

44

f *p*

Tbn.

44

f *p*

D. S.

44

Org.

44

B♭m F 7 B♭m F 7 B♭m

Pno.

44

S

A

44

f *mp*

Lord. Lord.

T

8

f *mp*

Lord. Hm. Lord.

B

f *mp*

B♭m F 7 B♭m F 7 B♭m

Gtr.

44

D.B.

44

Jonah and the Whale

D

swam a-round the o - cean sick as he could be, Lord, Lord, was-n't that a fish! And

48

D. S.

Org.

48

B \flat m A \flat F7

Pno.

48

S

A

48

ff

Ah — Oo —

p

T

8

ff

Ah — Oo —

p

Oo —

B

ff

Ah — Oo —

B \flat m A \flat F7

Gtr.

48

D.B.

48

Jonah and the Whale

52

af - ter three days— whoop!— he had to set him free! Lord, Lord,

B♭ Cl.

Tbn.

D. S.

Org.

Pno.

S
A

T

B

Gtr.

D.B.

B♭m G♭ B♭m G♭ B♭m

Hm Oo Lord, Lord,

f

B♭m G♭ B♭m G♭ B♭m

Jonah and the Whale

[illegible]

Jonah and the Whale

58

whale spit Jon - ah out on the dry land, And he

D. S.

Org.

Bbm Ab F7

Pno.

S
A

Oo Oo

T

8

B

Lord, Lord, was-n't that a fish!

Bbm Ab F7

Gtr.

D.B.

Detailed description: This is a musical score for a song titled 'Jonah and the Whale'. The score is written for a vocal quartet (Soprano, Alto, Tenor, Bass) and a band consisting of Drums (D.S.), Organ (Org.), Piano (Pno.), Guitar (Gtr.), and Double Bass (D.B.). The music is in the key of B-flat major (three flats) and 4/4 time. The score begins at measure 58. The vocal parts have lyrics: 'whale spit Jon - ah out on the dry land, And he' for the Soprano and Alto parts, and 'Lord, Lord, was-n't that a fish!' for the Tenor and Bass parts. The instrumental parts include a drum line with a double bar line, an organ line with chords, a piano line with a rhythmic pattern, a guitar line with a rhythmic pattern, and a double bass line with a rhythmic pattern. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'Bbm' (B-flat major).

Jonah and the Whale

62

went on to preach-ing like a right-eous man. Then the

B♭ Cl.

Tbn.

D. S.

Org.

B♭m Ebm6 B♭m Ebm B♭m F7 B♭m

Pno.

S
A

p Oo Oo *f* Lord, Lord, was-n't that a fish!

T

f Oo Lord, Lord, was-n't that a fish!

B

f B♭m Ebm6 B♭m Ebm B♭m F7 B♭m

Gtr.

D.B.

Jonah and the Whale

E

peo - ple quit their sins when they heard him in the town, So when you

66

D. S.

Org.

Pno.

S. A.

T.

B.

Gtr.

D.B.

66

67

68

69

70

71

72

73

74

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5

Jonah and the Whale

[illegible]

Appendix B:
Recital Program

RECITAL PRESENTED BY

Justin Callis

HUC-JIR DFSSM FIFTH YEAR CANTORIAL STUDENT

שִׁירַת יוֹנָה—THE SONG OF JONAH—דָּאָס לִיד פֿון יוֹנָה



WEDNESDAY, SEPTEMBER 25TH, 2024

22ND OF ELUL 5784



DEBBIE FRIEDMAN
SCHOOL OF
SACRED MUSIC

In many ways, this recital has been a lifetime in the making. When I was six years old, Rabbi Sim Glaser at Congregation Beth Israel announced his new musical, *Songs from the Book of Jonah*. So many of my earliest musical memories are connected to this piece of music—waiting in line for what felt like hours while everyone auditioned; being on stage with dozens of puppets; singing for my community. When I applied to cantorial school, I wrote in depth about this transformative moment of liturgical theatre. And now that I have reached this moment, being able to revel in these memories has been such a joyful experience.

My personal journey to the cantorate has been an exploration of my shared passions for liturgical music and theatrical endeavors; taking this opportunity to dive into the vast musical repertoire surrounding the Book of Jonah and uncovering these hidden gems while simultaneously engaging in my own personal act of creation has been utterly invigorating. Like many musicals, this performance will unfold in two acts. The first act tells the story of Jonah through existing material, while mirroring my own musical path: from the classical Italian texts of my earliest voice lessons, to the church Latin which became a feature of my educational and professional career, to the worlds of modern music and the contemporary sounds of pop and jazz. The second act is the premiere of *The Song of Jonah*, an original cantata for soloist, choir, and orchestra, which weds my love of storytelling to the liturgical sounds of our collective memories, filtered through my own idiosyncratic compositional style.

Thank you for being here for this extraordinary moment; I have no idea how five years could have possibly gone by quite this fast. If this is your first time entering into the world of Jonah, I bid you welcome. And for those of you who have already immersed yourself within its twists and turns, welcome back. And now, let the music begin!

THIS RECITAL HAS BEEN GENEROUSLY SUPPORTED BY

Cantor Shayna DeLowe
and the community of Congregation Rodeph Sholom

Rabbi Joshua Stanton
and the community of East End Temple

The David Iselin Senior Recital Fund

Cantor Howard Stahl

Cantor Daniel Mutlu

Cantor Azi Schwartz

Rabbi Michael Pincus

ACT I

CHAPTER I

פרק א

SYMPHONIA

Jonas

Giacomo Carissimi

JONAH 1:1–2

Haftarah Trope

HISTORICUS

Jonas

Giacomo Carissimi

PROLOGUE AND TEMPEST

The Book of Jonah: A Biblical Oratorio

Mario Castelnuovo-Tedesco*

CHAPTER II

פרק ב

IN THE BELLY OF THE WHALE

Jonah and the Whale

Dominick Argento

JONAH'S PRAYER

Jonah: A Biblical Cantata

Hugo Chaim Adler**

JONAH'S PRAYER

Jonah (The Man Without Tolerance)

Samuel Adler*

CHAPTER III

פרק ג

NINEVEH

The Book of Jonah: A Biblical Oratorio

Mario Castelnuovo-Tedesco*

CHAPTER IV

פרק ד

JONAH 4:5

Haftarah Trope

KIKAYON

Songs from the Book of Jonah

Sim Glaser**

JONAH AND THE WHALE

Louis Armstrong

*North American Premiere

**New York Premiere

THE SONG OF JONAH

שִׁירַת יוֹנָה — דָּאָס לִיד פֿון יוֹנָה

a newly composed cantata for soloist, choir, and orchestra



The complete text of the Book of Jonah, with attendant commentaries, can be found by scanning this QR code.

The Song of Jonah tells the story of Jonah through music in three languages—English, Hebrew, and Yiddish. This project is presented in partial fulfillment of the requirements for Cantorial Ordination at Hebrew Union College-Jewish Institute of Religion.

This world premiere performance is conducted by:

J. David Williams

The members of the orchestra are:

Kate Amrine, Elana Arian, Jorge Avila, Iván Barenboim, Kayana Jean-Philippe, Roxan Jurkevich, Zach Larimer, Jonathan Luik, David Newtown, Joyce Rosenzweig, Susan Rotholz, Laura Thompson, Tiffany Wu, Julie Zedeck

The members of the chorus are:

Jill Abramson, Shayna Burack, Joshua Breitzer, Galit Dadoun-Cohen, Pedro d'Aquino, David Epstein, Phillip Fisherman, Sierra Fox, Leslie Goldberg, Ilana Mulcahy

Cantor Gerald Cohen, *compositional advisor*

Cantor Joshua Breitzer, *recital advisor*

SYMPHONIA
Jonas
 Giacomo Carissimi

Violin
 Elana Arian
 Jorge Avila

Continuo
 Pedro d'Aquino

JONAH 1:1–2
 Haftarah Trope

¹And there came to pass: the word of יהוה
 to Jonah, son of Amittai, saying:
²Rise up and go to the great city of Nineveh
 and decry its judgment;
 certainly its misery has risen up before Me.

יְהוָה דִּבְרֵיהוָה
 אֶל־יוֹנָה בֶן־אֲמִתַּי לֵאמֹר:
 קוּם לֵךְ אֶל־נִינְוֶה
 הָעִיר הַגְּדוֹלָה וְקִרְא עָלֶיהָ
 בִּיַּעֲלֹתָהּ רָעָתָם לִפְנֵי:

HISTORICUS¹
Jonas
 Giacomo Carissimi

Jonah heard the voice of God,	<i>Audivit Jonas vocem Domini,</i>
and was filled with a great fear,	<i>et timuit timore magno</i>
and went down in a ship bound for Tarshish,	<i>et descendit in navim euntem in Tharsim,</i>
that he might flee and save himself	<i>ut fugeret et eriperet se</i>
from the face of God.	<i>a facie Domini.</i>

Pedro d'Aquino, *continuo*

GIACOMO CARISSIMI (1605–74) spent the majority of his life living in Rome, where he served as *maestro di cappella* at the Collegium Germanicum. While little is known of his personal life, his musical output included sixteen biblical oratorios, which were especially popular during the Lenten season, when the performance of opera was prohibited. Written some time prior to 1649, *Jonas* tells the story of the book of Jonah using the Latin Vulgate as well as occasional interpretation from an unknown librettist. The piece is written for soloists, double chorus, two violins, and continuo.²

¹ Jonah 1:3

² Romagnoli, A. (2006). *Jephte; Jonas; Dai più riposti abissi*. Naxos Music Library.

Encyclopædia Britannica, Inc. *Giacomo Carissimi*. Encyclopædia Britannica. <https://www.britannica.com/biography/Giacomo-Carissimi>

PROLOGUE AND TEMPEST³
The Book of Jonah: A Biblical Oratorio
 Mario Castelnuovo-Tedesco

But the Lord sent out a great wind into the sea, *Ma il Signor mandò un gran vento sopra al mar,*
 and there was a mighty tempest in the sea, *E un'abile gran tempesta sorse in mezzo al mar,*
 so that the ship was like to be broken. *Sicché la nave era in periglio.*

Then the mariners were afraid, *E temevano i marinai,*
 and cried every man unto his god, *E ognuno supplicava il proprio dio,*
 and cast forth the wares into the sea, *Gettavano le merci in fondo al mar,*
 to lighten the ship of them. *la nave ad alleggerir.*

But Jonah was gone down into the *Ma Giona era sceso nella*
 sides of the ship; and was fast asleep, *stiva della nave e dormiva forte,*
 And lay down, and was fast asleep. *E giaceva, e dormiva forte.*

<i>Cello</i>	<i>Clarinet</i>	<i>Trombone</i>
David Newtown	Iván Barenboim	Julie Zedeck
<i>Bass</i>	<i>Tenor Saxophone</i>	<i>Percussion</i>
Jonathan Luik	Zach Larimer	Roxan Jurkevich
<i>Flute</i>	<i>Trumpet</i>	<i>Piano</i>
Chessy Weiner	Kate Amrine	Pedro d'Aquino Joyce Rosenzweig

Men's Chorus: Cantor Joshua Breitzer, Will Brockman, David Epstein, Phillip Fisherman

Julian Chin, *conductor*

MARIO CASTELNUOVO-TEDESCO (1895–1968) was an internationally renowned composer and teacher. *The Book of Jonah: A Biblical Oratorio* (Opus 151), was written in 1951, and premiered September 30th, 1954 at the Sagra Musicale Umbra, the oldest musical festival in Umbria, now in its 79th year. Written for soloist, men's chorus, and orchestra—in an untraditional, big band influenced combination—the score remains unpublished. The original manuscript is held at the Library of Congress with the remainder of his papers, and is presented here in excerpt as its American premiere of this work.⁴

³ Jonah 1:4–5; text adapted by Mario Castelnuovo-Tedesco from the King James Version.

⁴ With thanks to the Mario Castelnuovo-Tedesco estate, and Diana Castelnuovo-Tedesco for her warm advice and enthusiasm.

Biography. Mario Castelnuovo-Tedesco. (2018, February 27). <https://mariocastelnuovotedesco.com/biography/>

IN THE BELLY OF THE WHALE⁵*Jonah and the Whale*

Dominick Argento

A wild wallowing whale, by God's own will
 Beaten up from the abyss, by that boat was floating.

Well aware of the man awash in the waters,
 The whale swam swiftly to swallow him up;
 Touching nary a tooth, Jonah tumbled down its throat.

With a mighty surge the fish swept to the bottom of the sea,
 Where rough rocks rolled in the raging currents,
 With the man in its maw, much tortured by dread;
 Little wonder it was that he wept in woe!

*Tenor Saxophone**Trombone*

Zach Larimer

Julie Zedeck

*Trumpet**Harp*

Kate Amrine

Tiffany Wu

DOMINICK ARGENTO (1927–2019) was born in Pennsylvania, earning degrees from Peabody Conservatory and the Eastman School of Music. He joined the faculty of the University of Minnesota in 1958, where he taught generations of students while crafting a unique musical language all his own. He devoted much of his career to vocal music, writing operas and oratorios, including *Jonah and the Whale*, written in 1973 and jointly commissioned by Plymouth Congregation Church and the Cathedral Church of Saint Mark in Minneapolis, MN. The libretto, the composer's own, is formed by his translation of *Patience, or Jonah and the Whale*, a medieval English poem, as well as the texts of traditional sea shanties, work songs, and the biblical text of the Book of Jonah.⁶

⁵ Text by Dominick Argento, inspired by Jonah 2:1–2.

⁶ *Composer Biography: Dominick Argento*. Boosey & Hawkes. <https://www.boosey.com/composer/Dominick+Argento?type=BIOGRAPHY>

JONAH'S PRAYER⁷
Jonah: A Biblical Cantata
 Hugo Chaim Adler

Out of my affliction I called upon the Lord,
 and He answered me
 Out of the belly of the netherworld,
 I cried upon the Lord, and Thou headset my voice.

For Thou didst cast me into the depth in the heart of the sea;
 And the flood was round about me,
 all Thy waves and Thy billows passed over me,
 and I said:

“I am cast out before Thine eyes when my soul fainted within me,
 I remember the Lord and my prayer came into Thy Holy Temple.”

Therefore I will sacrifice unto Thee with the voice of thanksgiving;
 That which I have vowed, I will pay, salvation is of the Lord.

Violin

Clarinet

Elana Arian

Iván Barenboim

Flute

Piano

Chessy Weiner

Joyce Rosenzweig

HUGO CHAIM ADLER (1894–1955), born in Germany, he fled his native Mannheim in 1939, carrying with him dozens of manuscripts which otherwise would have been subject to destruction. Upon his arrival in America, he served as the cantor and music director of Temple Emanuel in Worcester, MA, where he premiered many of his compositions, including numerous cantatas and two complete services. *Jonah: A Biblical Cantata*, written in 1949, was composed for cantor, choir, and orchestra—yet the only extant music that remains is a single vocal score, devoid of accompaniment, and held by the National Library in Israel. The orchestration presented here is a recreation based on existing cue notes from the score, as well as an examination of his wider canon of works. His papers, which include myriad examples of composition and correspondence, are held by the Hebrew Union College-Jewish Institute of Religion in New York, where he served in an advisory capacity from its founding.⁸

⁷ Jonah 2:3–5; 8; 10 from *The Book of Jonah: An American Translation*. University Press of Chicago.

⁸ *Adler, Hugo*. Milken Archive of Jewish Music. <https://www.milkenarchive.org/artists/view/hugo-adler>

JONAH'S PRAYER
Jonah (The Man Without Tolerance)
 Samuel Adler

קָרָאתִי מִצָּרָה לִי אֱלֹהִים	"I call out in my distress to יהוה—
וַיַּעֲנֵנִי	Who sings to me—
מִבְּטֶן שְׂאוֹל	From the depths of the underworld
שׁוֹעֲתִי שְׁמַעַת קוֹלִי:	I cry for help; You hear my voice.
וַתִּשְׁלִיכֵנִי	You cast me into the depths,
מִצּוֹלָה בְּלִבְבַּי יָמִים	in the midst of the sea;
וְנָהָר יִסְבְּבֵנִי	the tides encircle me—
כָּל־מִשְׁבָּרֶיךָ וְגִלְיָה עָלַי עֲבְרוּ:	All your breaking waves overtake over me.
וְאֲנִי אֹמְרָתִי נִגְרַשְׁתִּי	And I proclaim I am driven away
מִנֶּגֶד עֵינֶיךָ	from before Your eyes;
אֶדְאוּסִיף לְהִבִּיט	Will I ever again look
אֶל־הֵיכַל קִדְשֶׁךָ:	upon Your holy temple?
אֶפְפּוֹנִי מֵיָם עַד־נַפְשִׁי	Water surrounds my soul,
תְּהוֹם יִסְבְּבֵנִי	the abyss encircles me;
סוּף תְּבוּשׁ לְרֹאשִׁי:	Weeds bind my head.
לְקַצְבֵּי הָרִים יִרְדָּתִי	I descend to the roots of the mountains,
הָאָרֶץ בְּרַחֲמֶיהָ בְּעַדִּי לְעוֹלָם	the earth is barred against me forever;
וַתַּעַל מִשְׁחַת תַּיִי	Yet my life ascends from the pit,
יְהוָה אֱלֹהֵי:	יהוה my God.
בְּהִתְעַטֵּף עָלַי נַפְשִׁי	When my soul is enfeebled,
אֶת־יְהוָה זָכַרְתִּי	I remember יהוה;
וַתָּבוֹא אֵלַיךָ תַּפְלָתִי	My prayer comes before You
אֶל־הֵיכַל קִדְשֶׁךָ:	in Your holy temple.
מְשֻׁמְרִים הַבְּלִי־שׁוֹא	Those who keep the vanity of falsehood
חֲסִדִּים יַעֲזֹבוּ:	leave behind goodness.
וְאֲנִי בְּקוֹל תּוֹדָה	And I, with a voice of thanksgiving,
אֶזְבְּחָה־לָּךְ	will sacrifice to You,
אֲשֶׁר נִדְרָתִי אֲשַׁלֶּמָּה	will make peace with my vows;
יִשׁוּעָתָה לִיהוָה:	Victory to יהוה!"

Flute

Bass Clarinet

Organ

Zach Larimer

Iván Barenboim

Pedro d'Aquino

SAMUEL ADLER (born 1928) is one of the foremost composers and educators of the twentieth century. *Jonah: The Man Without Tolerance*, written in both German and English, was commissioned by the Bach Choir of the Christ's Kirche in Mannheim, Germany, and premiered there in 2004. While he is appropriately lauded for his rhythmic complexity and his melodic variety, he is likely best known to synagogue communities for his indelible setting of *HaMotzi*.⁹

⁹ Jonah 2:3–10; *Samuel Adler: Composer*. Samuel Adler: Biography. <https://www.samuelhadler.com/biography>

NINEVEH¹⁰*The Book of Jonah: A Biblical Oratorio*

Mario Castelnuovo-Tedesco

So Jonah arose, and went unto Nineveh, according to the voice of the Lord.	<i>Giona si alzò e andò verso Nineve, secondo il comando del Signor.</i>
Now Nineveh was an exceeding great city of three days' journey.	<i>Or Nineve era un immensa cittade a tre giorni di marcia.</i>
And Jonah began to enter into the city one day's journey, and he cried, and said, "Yet forty days, and Nineveh shall be overthrown!"	<i>E Giona giunse alle porte della cittade ad un giorno di marcia e gridò così, "Fra quaranta giorni Nineve distrutta sarà."</i>

*Cello**Flute**Trumpet*

David Newtown

Chessy Weiner

Kate Amrine

*Bass**Oboe**Trombone*

Jonathan Luik

Kayana Jean-Philippe

Julie Zedeck

*Piano**Clarinet**Percussion*Pedro d'Aquino
Joyce Rosenzweig

Iván Barenboim

Roxan Jurkevich

Tenor Saxophone

Zach Larimer

Julian Chin, *conductor*

MARIO CASTELNUOVO-TEDESCO (1895–1968) wrote an astonishing quantity and variety of music throughout his lifetime. Born in Florence, and educated at the Conservatory in Bologna, his virtuosic technique and unparalleled sense of rhythmic adventurousness inspired a compositional output that spans a wide array of genres and styles. While he is known within the cantorate for his inventive settings of liturgy and sephardic folk songs, during his time in America he began to turn his attention more towards film composition, including the scores to *And Then There Were None* (1945) and *The Loves of Carmen* (1948). In addition to his compositional work, he was a beloved teacher, and his students include musical luminaries such as Henry Mancini, Nelson Riddle, and John Williams.

¹⁰ Jonah 3:3–4; text adapted by Mario Castelnuovo-Tedesco from the King James Version.

JONAH 4:5
Haftarah Trope

⁵Jonah departed the city, and sat east of the city.
He made a sukkah there and sat
underneath its shadow,
until he should see what happened to the city.

וַיֵּצֵא יוֹנָה מִן־הָעִיר וַיֵּשֶׁב מִקְדָּם לָעִיר
וַיַּעַשׂ לוֹ שֹׁם סֹפָה וַיֵּשֶׁב
תַּחְתֶּיהָ בַּעֲל
עַד אֲשֶׁר יֵרָאֶה מִה־יְהִיָּה בָּעִיר:

KIKAYON¹¹
Songs from the Book of Jonah
Sim Glaser

Kikayon, finest friend I've ever known,
sweetest tree that's ever grown, I give my thanks to you.
Laying down my weary mind was all but drowned.
Now there's nothing but the sound of your rustling leaves.

Kikayon, purest flower the wind has blown,
I'm praising God your seed was sown, I find comfort in your shade.
People cheat and lie, but all you do is satisfy.
Be my plant for all my life, my *kikayon*.

And God designated a worm at dawn to gnaw through the essence of the *kikayon*.
Soon the happiest moment Jonah had ever known was gone.

Kikayon, withered leaves reveal the sun.
Better I should die alone, than live with such distress.
I've been blue before, when I lost something I adore,
but tell me what is all this for? And where's my *kikayon*?

God asked Jonah, "Why so sad? To pity a possession that you hardly had.
You did not labor to make it grow not even a tad. Calm down."

<i>Violin</i>	<i>Clarinet</i>	<i>Piano</i>
<i>Guitar</i>	<i>Recorder</i>	Joyce Rosenzweig
Elana Arian	Iván Barenboim	<i>Unison Choir</i>
<i>Electric Guitar</i>	<i>Percussion</i>	Shayna Burack, Samantha Chamberlin, Sarina
Dr. Gordon Dale	Sierra Fox	Elenbogen-Siegel, Leslie Goldberg, Ilana Mulcahy, Margo Wagner

¹¹ Inspired by Jonah 4:6–10.

RABBI SIMEON GLASER (1955–2023), the son of a rabbi father and a holocaust survivor mother, was ordained by HUC-JIR in 1989. He began his career at Congregation Beth Israel in West Hartford CT before spending the remainder of his career at Temple Israel in Minneapolis, MN. As a composer, he was known as the “rock and roll rabbi,” and he wrote numerous songs and multiple musicals, including *Songs from the Book of Jonah* and *The Dragon Who Liked to Spit Fire*. His book *Pieces of Work: 36 Sermons, Conversations, Stories and Mystical Musings* was published in 2023.¹²

JONAH AND THE WHALE¹³

Louis Armstrong

Jonah was a man got a word from the Lord,
to go and preach the gospel to a sinful land.
But he got on a ship and he tried to get away,
and he ran into a storm in the middle of the sea.

Now the Lord, he made the waves just to roll so high,
the ship began to sink and they all began to cry.
So they pulled old Jonah out of the hold,
and they chucked him in the water just to lighten up the load.

Now the Lord made a whale long and wide	<i>Lord, Lord, wasn't that a fish!</i>
And he swallowed up Jonah hair and hide!	<i>Lord, Lord, wasn't that a fish!</i>
Now Jonah starts to pray in the belly of the whale,	<i>Lord, Lord, wasn't that a fish!</i>
He repented of his sins like a man in jail.	<i>Lord, Lord, wasn't that a fish!</i>

Now Jonah must have been a bad man, he must have been a sinner!
Cause when the whale got him down he didn't like his dinner!
Well he swam around the ocean sick as he could be,
And after three days—whoop!—he had to set him free!

So the whale spit Jonah out on the dry land,
And he went on to preaching like a righteous man.
Then the people quit their sins when they heard him in the town,
So when you hear the call don't you turn the gospel down.

¹² Rabbi Simeon “Sim” Glaser. (2023, April 18). <https://www.hodroffepsteinmemorialchapels.com/obituaries/Simeon-Sim-Glaser/#!/Obituary>

¹³ This text is inspired by the major story moments of the Book of Jonah, predominantly found within the first three chapters. It does, however—likely inadvertently—refer to some midrash in the fourth verse, particularly *Yalkut Sh'moni Nach* 550.

<i>Clarinet</i>	<i>Piano</i>	<i>Bass</i>
Iván Barenboim	Julian Chin	Jonathan Luik
<i>Trombone</i>	<i>Organ</i>	<i>Percussion</i>
Leslie Goldberg	Pedro d'Aquino	Margo Wagner
<i>Guitar</i>	<i>Soloists:</i> Shayna Burack, Sierra Fox, Beth Reinstein	
Dr. Gordon Dale	<i>Choir:</i> Cantor Joshua Breitzer, Will Brockman, Samantha Chamberlin, Sarina Elenbogen-Siegel, David Epstein, Phillip Fisherman, Ilana Mulcahy	

LOUIS ARMSTRONG (1901–1971) defined the sound of jazz music for a generation. Known for his distinctive voice and fearless trumpet solos, his songs are heard around the world. Louis Armstrong grew up in a diverse New Orleans. He purchased his first trumpet with money he earned working for the Jewish Karnofsky family, and wore a Star of David necklace in tribute to their kindness his entire life. Towards the end of his life, he wrote Louis Armstrong + The Jewish Family in New Orleans, LA., The Year of 1907, documenting his time spent with the Karnofsky family and their influence upon him. “Jonah and the Whale” comes from his 1958 album, *Louis and the Good Book*, which features a mixture of spirituals and original tunes in lively arrangements. The conductor’s score is currently held within the Smithsonian Archives, and it is presented here in its original arrangement.¹⁴

¹⁴ *Biography*. Louis Armstrong House Museum. <https://www.louisarmstronghouse.org/biography/>

THE SONG OF JONAH

שִׁירַת יוֹנָה — דָּאָס לִיד פֿון יוֹנָה

CHOIR

Soprano

Cantor Jill Abramson
Shayna Burack
Ilana Mulcahy

Alto

Cantor Galit Dadoun-Cohen
Sierra Fox
Leslie Goldberg

Tenor

Cantor Joshua Breitzer
David Epstein

Bass

Pedro d'Aquino
Phillip Fisherman

ORCHESTRA

Violin

Elana Arian
Jorge Avila

Flute

Susan Rotholz

Trumpet

Kate Amrine

Oboe

Kayana Jean-Philippe

Trombone

Julie Zedeck

Viola

Laura Thompson

Clarinet

Iván Barenboim

Percussion

Roxan Jurkevich

Cello

David Newtown

Bass Clarinet
Tenor Saxophone

Harp

Tiffany Wu

Bass

Jonathan Luik

Zach Larimer

Piano

Joyce Rosenzweig

J. David Williams, *conductor*

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ACKNOWLEDGMENTS

with enormous gratitude for your tireless assistance

Cantor Jill Abramson
for your logistical acumen

Jeffrie Allan
for keeping my voice grounded

Cantor Joshua Breitzer
for your tremendous guidance

Julian Chin
for always jumping in

Evan Cohen
for your commitment to the Yiddish language

Cantor Gerald Cohen
for your tireless dedication to this project

Samantha Lynn Cohen
for Yiddish translation, beautiful artwork, and limitless love

Cantor Shayna de Lowe
and the clergy and community of Congregation Rodeph Sholom

fearless singers:

Jill Abramson, Shayna Burack, Joshua Breitzer, Will Brockman, Samantha Chamberlin,
Galit Dadoun-Cohen, Pedro d'Aquino, Sarina Elenbogen-Siegel, David Epstein, Phillip Fisherman,
Sierra Fox, Leslie Goldberg, Ilana Mulcahy, Beth Reinstein, Margo Wagner
for raising your voice in song

intrepid instrumentalists:

Kate Amrine, Elana Arian, Jorge Avila, Iván Barenboim, Gordon Dale, Pedro d'Aquino, Sierra Fox,
Leslie Goldberg, Kayana Jean-Philippe, Roxan Jurkevich, Zach Larimer, Jonathan Luik, David Newtown,
Joyce Rosenzweig, Susan Rotholz, Laura Thompson, Margo Wagner, Chessy Weiner, Tiffany Wu, Julie Zedeck
for bringing these pieces to life

Joyce Rosenzweig
for playing the impossible and championing the new

Rabbi Joshua Stanton
and the community of East End Temple

Cantor Faith Steinsnyder
for never failing to answer a question

Cantor Azi Schwartz
for reminding me to breathe

Joanna Seifter
for an unfailing willingness to help

J. David Williams
for a steady beat and a guiding hand

Marcus Villegas
for making me sound my best, under the most trying of circumstances

The HUC-JIR Maintenance and Facilities Staff
for always agreeing to move another piece of furniture on my behalf