

36

C. *f* *cresc. e rit.*  
 thanks — and re - joice. Oh thanks for

W.  
 thanks — to the Lord, re - joice. Oh thanks for

M.  
 thanks and re - joice. Oh thanks to the Lord for —

36 *f* *cresc. e rit.*

38

C. light and life.

W. light and life.

M. light, we give thanks for life.

38

NOAH:

Go, Creatures, forth, as God doth command  
To multiply soon and replenish the land.  
And do you remember God's implication:  
The Ark saved us all for our own duplication.

NOAH:

Where are the dinosaur eggs now, my dear?  
The time for their hatching  
must be quite near.

WIFE:

Hatching? Oh, dear, I fear a mistake.  
Those big eggs were used up  
to make us a cake.

NOAH:

We'll call it a cake-fate. Earth never more  
Will know the dread tread  
of the great dinosaur.

*(Enter Gryphon's Mate)*

MATE:

Oh, pity me, Noah, don't heartlessly stare.  
I can't find my wife, she's no longer there.

NOAH:

Hence, wretched beast, it matters not where.  
To live out thy life and die without heir.

*(Two Adders approach Noah)*

ADDERS:

Consider us, Noah, and our situation.  
To do the Lord's bidding  
we mean no evasion  
But against multiplying  
we take up our station:  
As ADDERS we cannot do  
MULTIPLICATION.

*(Enter Angel with a small table made of logs)*

ANGEL:

God has seen fit  
all needs to supply  
By means of this LOG TABLE,  
you'll multiply.

*(Exeunt Angel and Adders)*

NOAH:

Go out, happy pairs,  
bring new life to the earth  
Be free, multiply,  
and remember God's worth.



Dance and Procession  
Instruments and Piano or Organ

Caroline Arnold

Allegro

The musical score is written for two parts, I and IV, in a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of four systems of music, each with two staves (I and IV). The time signature changes frequently throughout the piece, including 3/4, 4/4, and 2/4. The first system (measures 1-4) shows a rhythmic pattern of eighth and sixteenth notes in both parts. The second system (measures 5-8) continues this pattern with some rests in the IV part. The third system (measures 9-12) features a more complex rhythmic structure with some longer notes. The fourth system (measures 13-16) includes a double bar line and a fermata over a note in measure 13, followed by a repeat sign and further rhythmic development.

18

First system of music, measures 18-23. It consists of three staves: I (treble clef), II (treble clef), and IV (bass clef). The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes with some rests.

24

Second system of music, measures 24-29. It consists of three staves: I (treble clef), II (treble clef), and IV (bass clef). The key signature has one flat (B-flat). The music continues with eighth and quarter notes.

30

Third system of music, measures 30-35. It consists of three staves: I (treble clef), II (treble clef), and IV (bass clef). The key signature has one flat (B-flat). The time signature changes to 4/4 at the end of the system. The music includes a long note in the first staff.

36

A little faster

Fourth system of music, measures 36-40. It consists of two staves: I (treble clef) and IV (bass clef). The key signature has one flat (B-flat). The time signature is 4/4. The tempo marking "A little faster" is placed above the first staff. The music features a more active eighth-note melody in the first staff.

40

Musical score for measures 40-43. The score is in 4/4 time and features four staves labeled I, II, III, and IV. Staves I and II are in treble clef, while III and IV are in bass clef. The key signature has one flat. Measure 40 starts with a first ending bracket over measures 40-43. A dynamic marking of *f* is present in measure 40. A breath mark *(b)* is placed above the first staff in measure 41. The music consists of eighth-note patterns in the upper staves and quarter-note patterns in the lower staves.

44

Musical score for measures 44-47. The score continues with four staves labeled I, II, III, and IV. The notation includes eighth-note runs in the upper staves and quarter-note accompaniment in the lower staves. A fermata is placed over the final note of measure 47 in the fourth staff.

48

Allargando

Musical score for measures 48-51, marked *Allargando*. The score features four staves labeled I, II, III, and IV. The tempo is indicated by the word *Allargando* above the first staff. The music is characterized by a slower pace and includes a first ending bracket over measures 48-51. The notation includes eighth-note patterns in the upper staves and quarter-note accompaniment in the lower staves.

53 *Maestoso*

I  
II  
III  
IV

Pno.  
or Org.

58

I  
II  
III  
IV

Pno.  
or Org.

The image shows a musical score for a piece titled 'The Great Flood'. The score is written for four vocal parts (I, II, III, IV) and piano/organ accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score begins at measure 63. The vocal parts are written in treble clefs (I, II) and bass clefs (III, IV). The piano/organ part is written in treble and bass clefs. The music features a mix of eighth and quarter notes, with some measures containing sustained notes or chords. The piano/organ part provides harmonic support with chords and a steady bass line.

READER: And the Lord said in his heart, I will not again curse the ground for man's sake, neither will I smite any more every living thing as I have done. And God spoke unto Noah, saying: And I, behold, I, establish my covenant with you, and with your seed after you. Neither shall all flesh be cut off any more by the waters of a flood, nor shall there be any more a flood of waters to destroy the earth. Lo, I shall set a rainbow in the cloud, and it shall be for a token of the covenant between me and the earth. And it shall come to pass, when the cloud bringeth rain over the earth, that the rainbow shall be seen in the cloud. And I will look upon it that I, even I, may remember the everlasting covenant between me and every living thing that is upon the earth.

# The Rainbow

Child Soprano with instruments or guitar

Caroline Arnold

Musical notation for the first system, measures 1-5. The system includes a vocal line in treble clef, a piano accompaniment in bass clef with chords, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "In the sky, in the twi - light of this—".

Chords: G, G, Bmin, C

Musical notation for the second system, measures 6-11. The system includes a vocal line in treble clef, a piano accompaniment in bass clef with chords, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "gloom,— God's hand hath made the— rain - bow bloom, A".

Chords: G, D(6), Emn, D6/4 A7, D, G

Musical notation for the third system, measures 12-17. The system includes a vocal line in treble clef, a piano accompaniment in bass clef with chords, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "to - - - ken of love, un - brok - - - en His cove - nant.—".

Chords: C, Bmin, C7, D7(6/5), G

18

No \_\_\_\_\_ more will flood \_\_\_\_\_ be our doom, \_\_\_\_\_ lo, the

18

D G Bmin C Amn Bmn(6/4)

24

rain - bow. \_\_\_\_\_

24

G Emin C Amin7 G



# The Waters Shall No More

*p* Andante con moto

Soprano  
The wa - ters shall no more be - come a flood to des - troy all

Alto  
The wa - ters shall no more flood to des - troy, the

Tenor  
The wa - ters shall no more, no more flood to des -

Bass  
The wa - ters shall no more flood to des -

Piano  
*p* Andante con moto

4 *cresc.*

S  
flesh, while earth re - main - eth, re - main - eth, while earth re - main - eth,

A  
wa - ters shall no more while earth re - main - eth, re - main - eth

T  
troy, while earth re - main - eth, earth re - main - eth, earth re - main - eth,

B  
troy while earth re - main - eth, earth re - main - eth

Pno.  
4 *cresc.*

8 *mf*

S  
seed time, and har-vest time, and cold and heat.

A  
seed time, har-vest time, cold and heat, win-ter and sum-mer and

T  
seed time, har-vest, cold and heat, win-ter and sum-mer and

B  
seed time, har-vest, cold and heat, win-ter and sum-mer and

Pno. *mf*

12

S  
Day and night shall not cease, seed time and har-vest time, and cold and heat,

A  
day, Night shall not cease, seed time and har-vest time, cold and heat and

T  
day, night, shall not cease, seed time, har-vest time, cold and heat,

B  
day, night, shall not cease, seed time and har-vest time, cold and heat and

Pno.

17 *allargando*

S  
win - ter and sum - mer and day and night shall not cease. th - is is

A  
win - ter and sum - mer and day and night shall not cease. th - is is

T  
win - ter and sum - mer and day and night shall not cease. This is

B  
win - ter and sum - mer and day and night shall not cease. This is

Pno. *allargando*

21 *Segue*

S  
God's peace.

A  
God's peace.

T  
God's peace.

B  
God's peace.

Pno. *Segue*

# Ein Feste Burg

Choirs and Congregation

J.S. Bach

Organ

Bridge optional

The Lord God doth protect us yet, His might has been our  
The wa - ter shall no more pre - vail, all crea - tures lives to



5

sa - ving. With cru - el storms we were be - set, safe went we thru the ra - ving. For  
se - ver. For now the rain - bow will not fail, to show God's love for ev - ver. The



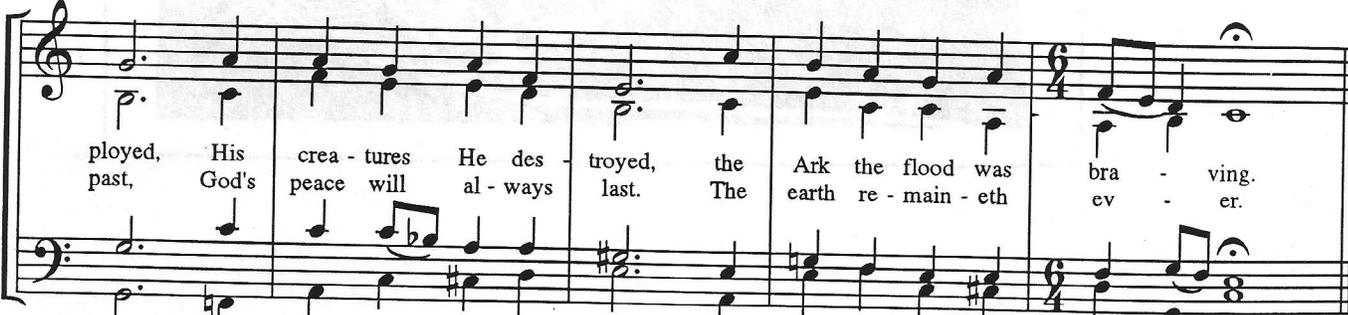
10

God was wroth in - deed, with all earth's sins and greed, He wa - ter cold em -  
rain - bow now shall be, a cov - enant we can see, the fa - tal flood is



15

ployed, His crea - tures He des - troyed, the Ark the flood was bra - ving.  
past, God's peace will al - ways last. The earth re - main - eth ev - er.



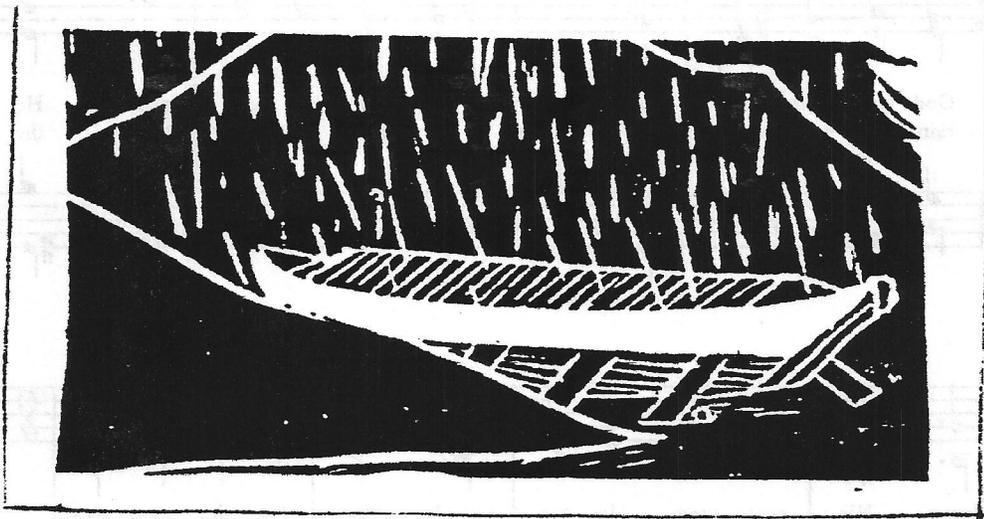
## ABOUT *THE GREAT FLOOD*

*The Great Flood* was written for the First Unitarian Church of Columbus, Ohio, and presented there on November 26, 1967. It was also produced on June 1, 1969 by the Unitarian-Universalist Church of Kent, Ohio, and revived in 1981.

I am most grateful to Ray DeMattia, who not only transcribed the music from manuscript, he gently urged me onward with patience and persistence. Thanks also to Robert Henning, Jr. for his support in developing the original work, and to Rick DeMattia and Seth Henning for their help with the layout and design.

The delightful woodcuts illustrating this edition of *The Great Flood* are from a cloth-covered folder titled *The Flood* found in an antique store in East Cleveland, Ohio in 1968. The 30-odd prints in the collection were individually matted but unbound. Although individual names appear on some prints, no other writing or explanation of their provenance was found in the folder. I have taken the liberty of incorporating a selection of them without permission, with deep gratitude to the artists.

Caroline Arnold  
Kent, Ohio  
September, 2001



Music in this edition set in *Finale* by Raymond DeMattia

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