

Moby Dick

Act I

Prelude (Kairos) performed in pit on synthesizer

Prologue: Ishmael (on apron). A modern young man. One of us.

I:

Call me Ishmael. (to one side of the house)
Call me Ishmael. (to other side of house)
Call me Ishmael. (dead center)

Some years ago
I thought I would sail
About a little
And see the watery part
Of the world.
(Repeat)
Whenever I find myself
Find myself
Whenever I find myself
Bringing up the rear to every funeral I meet.
Find myself.
Find myself.
Bringing up the rear to every funeral I meet.
Then I count it high time
Then I count it high time
To get to the sea as soon as I can.
Get to the sea as soon as I can.
As soon as I can.
As soon as I can.

Curtain opens slowly revealing the Spouter Inn.

Scene i

Ishmael approaches set from outside. Sign over door shows a spouting whale with words Spouter Inn, Peter Coffin. Dismal place, grey and cold. Ishmael puts on coat. Spears, clubs, harpoons on wall and sea paintings. He walks around looking.

I: Landlord. Landlord.

L: What is it you want?

I: I desire to be accommodated.

L: My house is full.
Not a bed unoccupied.
But avast,
You ain't got no objection
To sharing a harpooner's blanket.

I: I never like to sleep two in a bed
I never like to sleep two in a bed
But if I should ever do so
It would depend on who the harpooner might be

{I: I never like to sleep two in a bed
{L: He never likes to sleep two in a bed

{I: I never like to sleep two in a bed
{L: He never likes to sleep two in a bed

{I: But if I should ever do so
{L: But if he should ever do so

{I: It would depend on who the harpooner might be
{L: It would depend on who the harpooner might be

I: So if you really have no objection
And really have no other place for me

I and L: Why wander around
In a strange part of town
On so bitter a night as this.

(Gradually sounds of mariners drift in from outside until a large group of savage seamen breaks in and dances.)

Sailors:

Our captain stood
Upon the deck
A spyglass in his hand.
A viewing of
Those gallant whales
That blew at every strand.
O, your tubs in you boats, my boys,
And by your braces stand,
And we'll have one of those fine whales,
Hand, boys, over hand!

(Repeat in two parts)
So be cheery, my lads
Let your hearts never fail
While the bold harpooner is striking the whale.
While the bold harpooner is striking the whale.

(Sailors dance off stage)

I: (Curious about bedfellow)
Landlord
What sort of chap is he.
What sort of chap is he.
Does he always keep such late hours?

L: Generally
He's the early bird
Generally
He's the early bird
But tonight he went out peddling
And I don't see what on earth keeps him so late.
Unless, maybe
He can't sell his head.

I: Can't sell his head
Can't sell his head
Can't sell his head
Can't sell his head

L: There are too many heads in the world
There are too many heads in the world
I don't see what on earth keeps him so late
Unless, maybe, he can't sell his head.
Can't sell his head
Can't sell his head

I and L: (Sing previous parts together in two different keys in confusion but resolutely)

I: (exasperated) Landlord!
You and I must understand one another
You and I must understand one another
You and I must understand one another
And that soon without delay.

I now demand of you
I now demand of you
To speak out
And tell me who
Who and what this harpooner is
Who and what this harpooner is
And whether I should be in all respects safe
To spend the night with him
Spend the night with him
Spend the night with him.

L: Well, that's a pretty long sermon for a chap
That rips a little now and then
But be easy, be easy
But be easy, be easy

This harpooner I've been telling you of
Has just arrived
From the South Seas
Where he bought up
A lot of embalmed
New Zealand heads
And he's sold them all
sold them all but one
And that one he's trying to sell tonight
Cause tomorrow's Sunday
And it wouldn't do
To be selling human heads
When folks is going to churches.

I: Depend on it Landlord
That harpooner is a dangerous man
A dangerous man.

I and L: (sing together)

{I: That harpooner is a dangerous man
{L: He pays reg'lar

{I: That harpooner is a dangerous man
{L: I vum, it's Sunday

{I: (Repeats)
{L: Come along then
Won't you come
Do come
Come along then
Do come, do come.

End of Scene i, they exit, landlord leading Ishmael.

Act I

Scene ii

(Ishmael, Landlord, Queequeg)

Ishmael and Landlord climbing the stairs.
Landlord lights lamp in bedroom and leaves.
Ishmael tries on Queequeg's poncho.
Takes off poncho, examines bag and harpoon.
Gets into bed, after turning down lamp.
Queequeg's heavy footsteps heard in hall.
Queequeg enters holding human head (shrunken) and light.
Puts down light and head - takes out tomahawk and wallet.
Clearly a painted cannibal, he performs rites with is god Mojo
to Ishmael's obvious discomfort. Ishmael unseen by Queequeg,
nervously shifts position in bed.
Queequeg finishes with Mojo, humming all the while, blows out light
and jumps in bed.
Ishmael yells, Queequeg grunts and feels him.

Q: Who-e debel you?
Who-e debel you?
You no speakee
Damme I killee
You no speakee
Damme I killee

I: Landlord!
For God's sakes
Peter Coffin!
Landlord!
For God's sakes
Peter Coffin!

Q: Who-e debel you?
I: Peter Coffin!
Q: Who-e debel you?
I: Peter Coffin!

Landlord's footsteps heard approaching.

L: Don't be afraid now.
Don't be afraid now.
Queequeg here wouldn't hurt
A hair of your head.

Landlord and Ishmael:

{L: Don't be afraid now.
{I: Why didn't you tell me?

{L: Don't be afraid now.
{I: Why didn't you tell me?

{L: Queequeg here wouldn't hurt a hair of your head.
{I: That that infernal harpooner was a cannibal.

Landlord, Ishmael and Queequeg:

{L: Don't be afraid now, don't be afraid now
{I: Why didn't you tell me, why didn't you tell me
{Q: Me sabbee plenty, me sabbee plenty

{L: Queequeg here wouldn't hurt a hair of your head
{Q: You gettee in, gettee in
{I: That that infernal harpooner was a cannibal.

{L: Don't be afraid now (4 times)
{I: Why didn't you tell me? (4 times)
{Q: You gettee in, gettee in (4 times)

Ishmael steps to bed and gets in, as Queequeg draws back covers.

I: Goodnight, landlord, you may go.
Goodnight, landlord, you may go.
Goodnight, goodnight.
Goodnight, goodnight.
Goodnight, landlord, you may go.

Ishmael and Queequeg:

{I: Landlord, goodnight, goodnight (twice)
{Q: Landlord, you may go (twice)

{I: Landlord, you may go and good night, good night and good night.
{Q: Landlord, good night, good night.

They whisper (falling asleep)

{I: Landlord, you may go.
{Q: Landlord, good night, good night.

End of scene ii, Ishmael and Queequeg go off to sleep, each on his own side of bed.

Act I

Scene iii

Ishmael and Queequeg in bed. Whereas in previous scene they slept each on his own side, they now lie together, as Melville describes, "a cosy loving pair."

Outside light comes up gradually and then goes down gradually, indicating that they have spent the day in bed.

Ishmael: (Pointing to himself)
Ishmael.
Ishmael.

Queequeg: (Pointing to himself)
Queequeg.
Queequeg.

I and Q:

I: Ishmael
Q: Queequeg

I: Ishmael
Q: Queequeg

Q: (Pointing to Ishmael)
Ishmael. Ishmael.

I: (Pointing to Queequeg)
Queequeg. Queequeg.

{I: Queequeg. Queequeg.
{Q: Ishmael. Ishmael.

I: Quishmael. Quishmael.

Q: Ishqueg. Ishqueg.

{I: Quishmael. Quishmael.
{Q: Ishqueg. Ishqueg.

Act I

Scene iv

Father Mapple.
Congregation.

Father Mapple's sermon, on Jonah and the whale. SATB choir. Congregation. In the whaleman's chapel we see a pulpit with a rope ladder, area for choir, pews for congregation.

Choir:

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

Mapple:

Shipmates
This book
Containing only four chapters
Four yarns
Is one of the smallest strands of the mighty cable
Of the Scriptures.
Yet what depths of the soul Jonah's deepline sound
What a pregnant message to us is this prophet.
But what is this lesson
That the book of Jonah teaches?
Shipmates!
It is a two stranded lesson.
A lesson to us all as sinful men
And a lesson to me
As pilot of the living God.

Women (soprano and alto) of choir and congregation:
Of Obeying god. Of Obeying god. (chant by altos)

O most contemptible and worthy of scorn. (chant by sopranos)

Mapple: (accompanied by chanting of altos and sopranos)

At last
After much dodging search
He finds the Tarshish ship
receiving items of her cargo
And as he steps on board
All the sailors
For the moment desist from hoisting in the goods
To mark the stranger's evil eye.

Mapple: O who is there?

O who is there?
O who is there cries the captain at the busy deck.
O how that harmless question mangles Jonah.

Mapple and SATB congregation:

O who is there?
O who is there?
O who is there cries the captain at the busy deck.
And for that instant he almost turns to flee again.

Mapple: (as Jonah)

I seek a passage on this ship.

Congregation:

He seeks a passage on this ship.
He seeks a passage on this ship.
To Tarshish.

Mapple: How soon sail ye sir?

Congregation: How soon sail ye sir
How soon sail ye sir
To Tarshish.

Mapple: (as the captain, facing front)

We sail at the coming tide

Congregation: We sail at the coming tide.

Mapple: (as Jonah)

No sooner, sir?

Now Jonah's captain, shipmate
detects crime in any
He charges him thrice the usual sum
And it's assented to
Then the captain knows that Jonah is a fugitive.

Tenors and Altos in choir:

And now the time of the tide has come
the ship casts off her cables
But the sea rebels
He will not bear
the wicked storm

A dreadful storm comes on
the ship is like to break.
In all this raging tumult
Jonah sleeps his hideous sleep.

Full choir:

What meanest thou o sleeper?
What meanest thou o sleeper?

Mapple:

The frightened master comes to him
And shrieks in his dead ear.

Congregation and choir:

Arise, Arise!
Arise, Arise!
The frightened master comes to him
And shrieks in his dead ear.

Congregation and choir:

Arise, Arise!
Arise, Arise!

Mapple:

Jonah struggles to his feet
Stumbling to the deck
Terrors upon terrors
Shouting through his soul.

Tenors and Basses in Choir;

Whence comest thou?
What is thine occupation?
Whence cometh thou?

Full choir:

Thy country!
What people?

Mapple : (as Jonah)

I am a Hebrew! he cries
And then
I fear the God of Heaven
Who hath made the sea
And the dry land.

And now behold
Jonah taken up
As an anchor
And dropped into the sea
When instantly an oily calmness

Floats out from the East
And the sea is still.
He scarce heeds the moment
When he drops into the yawning jaws
Awaiting him.
The whale shoots* to all his ivory teeth
Then Jonah prayed unto the Lord.
He feels that his punishment is just
He leaves all deliverance to God.

Shipmates
God is everywhere
He spake unto the fish.
The whale came breaching up
And vomited Jonah upon the dry land.
(speaks with accompaniment)
And the word of the Lord came a second time, and Jonah,
Bruised and beaten did the Almighty's bidding.

And what was that shipmates?
To preach the truth to the face of falsehood
That was it!

Shipmates
This is that other lesson
And woe to him the pilot of the living god who slights it.
Woe to him whom the world charms from gospel duty.
Woe to him who would not be true.

Act I
Scene v

Peleg, Ishmael, Queequeg, Sailors, Wives, Children.

Peleg signs sailors on board the Pequod.
He sits before the curtain on apron. Passing cavalcade moves by. Boxes, barrels, bags being carried on and off.

Ballet.

Ishmael:
Is this the captain of the Pequod?

Peleg:
Suppose it be the captain of the Pequod
What does thou want
Dost thou want
Of him?'

I: I was thinking of shipping.

P: Thou wast was thou
I see thou art no Nantucketer
Ever been in a stove boat?

* Shoots or shows?
* Yes?

I: No sir
No sir
I never have.

P: Dost thou know
Nothing about whaling?

I: Nothing sir
But I have no doubt
I shall learn.

P: But what takes thee to whaling?
I want to know that.

I: Well, sir
I want to see what whaling is
I want to see the world.

P: Want to see what whaling is
Have you clapped eye on Captain Ahab?

I: Who is Captain Ahab, sir?

P: Captain Ahab is the master of this ship.

I: I am mistaken then
I thought I was speaking
To the captain himself.

P: Thou art speaking to Captain Peleg
Captain Ahab has only one leg.

I: What do you mean sir?
What do you mean sir?
Was the other one lost by a whale?

P: Lost by a whale?
Young man come nearer me.
Young man come nearer to me.
It was devoured, chewed up, crunched
By the most monstressest permacetti
that ever chipped a boat.

P: A----

I: Yes
But I should like to see him.

P: But I don't think thou wilt be able to.
I don't know what's the matter with him
But he keeps close inside the house
A sort of sick
He's a grand ungodly God-like man
He's a grand ungodly God-like man
He's a grand ungodly God-like man
Is Ahab.

Ahab's above the common
Ahab's been in colleges
As well mong the cannibals
Been used to deeper wounds than the waves
Fixed his lance in mightier stranger foes
Than whales.
Aye the keenest
And surest
Of all our isle.

Oh, he ain't Captain Bildad
No he ain't Captain Peleg
He's Ahab boy!
Ahab boy!
And Ahab of old thou knowest was a crowned king.

I: When that wicked king was slain
The dogs did not lick his blood.

P: Come hither to me lad
Never say aboard the Pequod
Never say it anywhere
Anywhere.
Captain Ahab did not name himself.
Twas a foolish whim
Of his crazy widowed mother
Who died when he was only a twelvemonth old
And yet the old squaw said
the name would somehow prove prophetic
I wish to warn thee
It's a lie.
I know Captain Ahab well
He is a good man
So goodbye to thee and wrong not Captain Ahab
Because he happens to have a wicked name.
Besides my boy he has a wife
A sweet girl.
By that girl that old man had a child.
No, no, my lad.
Stricken, blasted, thou' he be
Ahab has his humanities.
Ahab has his humanities.
(Repeats).

They sign and edge away.

* Should this be "though"?

Act I

Scene vi

Elijah
Ishmael
Queequeg

On Apron, as Ishmael and Queequeg edge away from Peleg they bump into Elizah, a weird looking man who latches on to them.

Elijah:

Shipmates!
Shipmates!
Have you shipped on that ship?
Have you shipped?
Have you shipped?
Have you shipped
Shipped in her.
Shipped in her?

I: You mean the ship Pequod I suppose.

E: Anything down there bout your souls?

I: About what?

E: He's got enough though.
He's got enough though.
He's got enough though

I: Of what?

E: Perhaps you haven't got any. Perhaps you haven't got any.
I: What are you jabbering about? What are you jabbering about?

E: Ye've shipped have ye
Names down on paper
Well what is signed is signed.

I: You mean the ship Pequod I suppose.

E: Anything down there bout your souls?

E: Names down on paper, Well what's signed is signed, what will
be, will be.

I: Come along Queequeg, Come along Queequeg, come come along,
Let's leave this crazy man.

E: You haven't seen Old Thunder yet (3x) AHAB!
I: You haven't seen Old Thunder yet (3x) AHAB!

I: They say he's sick but he'll be right before long.

E: Look ye when Captain Ahab is all right
Then this left arm of mine will be right
And not before.

E and I: A-A-A-A- Morning to you, A-, Morning to you, A-

I: But stop, tell me your name.

E: Elijah. (Repeats and fades).

Act I

Scene vii

All astir at the wharf. The Pequod is about to sail on Christmas Day. The ship loaded with beef, bread, water, fuel. Iron hoops, staves. Barrels everywhere. Sailors, wives, children. Peleg gives orders to Starbuck and crew to weigh anchor.

Peleg:

Aft there!
Ye sons of bachelors
Mister Starbuck
Drive them aft
Man the capstan
Blood and thunder
Jump!
Jump! Jump! Jump!

Sweet fields beyond the swelling flood
Stand dressed in living green
So to the Jews old Canaan stood
While Jordan rolled between.

Peleg continues to sing the hymn while the sailors sing a raucous chorus. He is joined by the wives who try to outsing their husbands.

Sailors: Sing a song about the girls in Booble Alley
Booble Alley
Sing a song.

P: Luck to ye Starbuck.

Women: Luck to ye all.

P: Luck to ye shipmates.

Women and Men: Hurrah! Hurrah!
Hurrah and away!
Hurrah and away!
Away!
Away!

The ship slowly heads out, to waving and cheering of crowd.

End of Act I

CALL ME ISHMAEL

Act II

Prelude — Chronos

scene i

The quarterdeck: Ahab and whole crew.

A great activity. Sailors come and go, performing necessary tasks. Perhaps Ahab standing still, not seen at first by the audience but only when he is lighted or begins to move.

Ahab: Send everybody aft.

Starbuck: Sir!

Ahab: Send everybody aft.

Starbuck: Sir!

Ahab: Mastheads come down.

(Ahab addresses the crew assembled in front of him.)

Ahab: What do you do when you see a whale?

Crew: Sing out for him!

Ahab: Good!
And what do ye next men?

Crew: Lower away and after him!

Ahab: And what tune is it
Ye pull to men?

Crew: A dead whale
Or a stove boat.

Ahab: All ye mast haulers have before now heard me
Give orders bout a white whale
Give orders bout a white whale
Look men
Do you see this Spanish ounce of gold
Do you see it?
Do you see it?
Do you see it?
Mister Starbuck, hand me yon top maul!

(Starbuck fetches the maul while Ahab shows the gold coin to the crew. Ahab proceeds to nail it in rhythm with music)

Ahab: For whoever of thee
Raises me

A white headed whale
A white whale
For who ever of thee
Raises me
A white whale
With a wrinkled brow
And a crooked jaw
It's a white whale I say
It's a white whale I say
It's a white whale I say
It's a white whale I say
It's a white whale
A white whale.

Tashtego:

Captain Ahab
That white whale
Must be the same
That some call Moby Dick.

Ahab: Moby Dick!

Tashtego: Does he fan tail a little curious, sir,
Before he goes down?

Daggoo: And has he a curious spout, too?

Queequeg: And he have
One, Two, Three
One, Two, Three
Iron in him hide
All twistee twistee
Like him (can't find the word)

Ahab: Corkscrew!
Men
It is Moby Dick
That you have seen.
Moby Dick!

Starbuck:

Captain Ahab
I have heard of Moby Dick.
Was it not Moby Dick
Who took off they leg?

Ahab:

Who told thee that?
Aye, Starbuck.
Aye, my hearties all around.
It was Moby Dick that dimasted me
Moby Dick that brought me to this
Dead stump I stand on, now!
Aye, aye, aye.
Aye, aye, aye.
And
I'll

Chase him round Good Hope and
Round the Horn
Round the Horn
And round the Norway maelstrom
Before I give it up.

Ahab:

And this is what ye have shipped for men.
To hunt that white whale.
That white whale.
I think you do look brave
I think you do look brave.

(Repeats while sailors sing)

Sailors: Aye, aye

Aye, aye (Repeat with Ahab)

Ahab and Sailors:

Ahab: God bless thee,
God bless thee,
God bless thee,
God bless thee.

Sailors: A sharp eye for the white whale
A sharp lance for Moby Dick.

Ahab: But

What's this long face about
Mister Starbuck
Wilt thou not chase the white whale?
Art not game for Moby Dick?

Starbuck:

I am game
For his crooked jaw
And for the jaws of Death too
Captain Ahab
But I came here to hunt whales
Not my commander's vengeance.

Ahab: Then let me tell thee

That my vengeance
Will fetch a great premium
Here (Smites his chest).

Starbuck:

Vengeance on a dumb brute
That simply smote thee from blindest instinct.
Madness! Madness!
Madness! Madness!
To be enraged with a dumb thing
Seems blasphemous.

Ahab: Hark ye again the little lower layer

The lower layer
All visible objects
Are but as pasteboard masks
If men will strike
Strike through the mask

If men will strike
Strike through the mask
Strike through the mask.
He tasks me he heaps me
He tasks me he heaps me
I see in him outrageous strength
With an inscrutable malice
That inscrutable thing
Is what I chiefly hate.

Talk not to me of blasphemy man!
Talk not to me of blasphemy man!
I'd strike the sun
If it insulted me! (Repeat verse)

But look ye Starbuck
Let it go, let it go,
O let it go.
The crew man the crew
Are they not one and all
With Ahab
In the matter of the whale?

Starbuck and Ahab together:

Ahab: With Ahab in the matter of the whale. (Repeat)

Starbuck: God keep me, keep us all. (Repeat)

(Low laughter from the hold — wind vibrations —
Flap of sails. High soprano, spirits of the deep.)

Ahab: The measure, the measure
Crew: The measure, the measure

Ahab: Drink and pass
Drink and pass
The crew alone now drink.

Crew: Drink and pass
Drink and pass
The crew alone now drink.

Ahab: (In the manner of conducting a ceremony or ritual)

Advance ye mates
Advance ye mates
Cross your lances full
Before me. (Repeat verse)
Down lances
I appoint ye three cupbearers
To my pagan kinsmen there
My valiant harpooners there.
Cut your seizings
Draw the poles
Ye harpooners
Ye harpooners stab me not
With that keen steel.

Cant them
Cant them over
Turn up
The socket
Know ye not the goblet end.

So, now ye cupbearers advance
Now, three to three ye stand
Hold them while I fill. (Ahab pours drink into harpoon heads.)

Drink and swear
Drink and swear
Death to Moby Dick
God hunt us all
God hunt us all
If we do not hunt Moby Dick to his death.
Death to Moby Dick!

(Crew drinks and sings)

Crew: Death to Moby Dick!

(Starbuck alone turns away)

scene ii

Starbuck at end of last scene walks away from crew and Ahab through the closing curtain to stand on apron and sing "Stand by Me":

Starbuck: My soul is more than matched
She's overmanned
And by a madman
He drilled deep down
And blasted all the reason out of me.
I think I see his impious end
But feel that must help him to it.
Will — I
Nil — I
He tows me with a cable
I have no knife to cut.
And yet there is hope
Time and tide flow wide
I would up heart
Were it not like lead.
O God, to sail
With such a heathen crew
Whelped somewhere
By the sharkish sea.
O life, tis now I do feel GARY "TIS" OR 'TIS?
The latent horror in thee.
Yet I will try to fight ye
Ye grim phantom futures.
Stand by me
Stand by me
Hold me
Bind me
Stand by me

Stand by me
Stand by me
Stand by me.

(Kneels and prays while singing final refrain.)

scene iii

Ballet — Infernale

The crew dances a demonic and drunken revel.

scene iv

Pip's song

Pip, the small black cabin boy to Ahab, is played by a soprano. Pip is mad, like the fool in King Lear, after which Melville has patterned the Ahab-Pip relationship. Some think that in Shakespeare's time the Fool and Cordelia (in Lear) were played by the same actor (a young boy) or actress, hence the soprano voice for Pip.

Pip: Jollies
Jollies
Lord help such
Jollies
But here they go all cursing
And here I don't
And here I don't.
But there they go all cursing
And here I don't
And here I don't.
Fine prospects to 'em
They're on the road to heaven.
Heaven.
O thou big white God aloft there
O thou big white God aloft there
Have mercy on this small black boy down here
Preserve him from all men who have no bowels
To feel fear.
Jollies
Jollies
Lord help such
Jollies.
But there they go all cursing
And here I don't
And here I don't.
But there they go all cursing
And here I don't
And here I don't.
Fine prospects to 'em
They're on the road to heaven.
Fine prospects to 'em
They're on the road to heaven.

Heaven.

scene v

First Lowering

Curtain opens to reveal a three masted ship. Each mast has a harpooner on it as lookouts for whales.

Tashtego: There she blows!
 There she blows!
 There she blows!
 Blows!
 Blows!
 There she blows!
 There, there!
 There she blows!
 There, there!
 There she blows!
 Blows!
 Blows!

Daggoo: Where away?

Tashtego: On the leebeam five miles off.
 A school of them
 There go flukes.

Ahab: Quick, steward
 Time, time.

There is instant movement, everyone scurrying to their posts and boats ready to lower after the whales. Crew suddenly stops and stares as phantoms (Ahab's personal boatmen) appear led by Fedallah.

Ahab: Ready there Fedallah?

Fedallah: Ready.

Four boats are lowered. Men jump in.

Starbuck: Captain Ahab? (questioning Ahab's strange crew)

Ahab: Spread yourselves.
 Give way
 All around.

Stubb: Pull, pull
 My fine hearts alive
 Pull, pull
 My little children
 Why don't you break
 Your backbones, my boys.

(His crew stare at newcomer's boat with Ahab and phantoms)

What is it?
What is it?

What is it
You stare at?
What is it?
What is it?
Those chaps in yonder boats?
They are only five more hands
Only five more hands
Come to help us
Never mind from where
The more the merrier
Never mind
From where
The more the merrier
Pull, then, do pull.
Pull, then, do pull.
They are only five more hands
Only five more hands
Come to help us
Come to help us.
Never mind the brimstone
Devils are good fellows enough.
Come to help us
Come to help us.

All four boats tear along after whales in different directions.
Boat of Flask comes into view.

Flask: (Full of excitement, dancing up and down)

Roar and pull.
Roar and pull.
Beach me
Beach me
On their backs!
Lay me on
Lay me on
O lay me on
Lord I shall go staring mad!

Boat of Starbuck comes in view.

Starbuck: (To Queequeg)
Stand up!
Give it to him!

(Queequeg lets fly with his harpoon)

Quick black out, end of scene.

Scene vi

A squeeze of the hand.

Apron. Ishmael and three other crewmen sit squeezing spermaceti from the freshly killed whales. They are all high on the aromatic vapours.

Ishmael: As I sat there at my ease

Cross legged on the deck
Under a blue tranquil sky.

I forgot our oath
Washed my hands and heart of it
In that in expressible sperm.

Ishmael and three others: (perhaps in Barbershop quartet harmony)

Squeeze squeeze
Squeeze squeeze
Squeeze squeeze
All the morning long
I almost melted into it
Such a friendly feeling
Squeeze
Squeeze
Squeeze.

Ishmael: Let us squeeze hands all around
Squeeze ourselves in each other
Squeeze ourselves universally
Into the very milk and sperm of kindness
Come, Come, Squeeze.

(Ishmael and others repeat chorus.)

Ishmael: Would that I could
Squeeze that sperm forever
I'm ready to squeeze eternally
In thoughts and visions of night
I saw two rows of angels
Squeezing in Paradise.

(Ishmael and others repeat chorus, and fade.)

scene vii

The tapping of Perth on the forge becomes synchronous with Ahab's strange walk where his ivory leg taps alternately with the thump of his foot.

Perth hammers at anvil harder.

Ahab:

Look here
I want a harpoon made
I want a harpoon made
One a thousand yoke of fiends
could not part.
Twelve Roods for its shank
Quick I'll blow the fire.
A flaw
Work that over again.

Perth plunges hot steel in water and Ahab gets steam in his face.

Ahab:

(in pain)
A ----- !
Would's't thou brand me, Perth?

Perth:

Pray god not that
Yet I fear something Captain Ahab
Is not this harpoon for the White Whale?

Perth
&

Ahab:

{P: For the White Whale?}
{A: For the white fiend!}

Ahab:

But now for the barbs
thou must make them thyself

Perth forges the barbs and then attempts to plunge the harpoon into the water.

Ahab stops him.

Ahab:

No
Water for that
I want it of the true death temper.

Ahoy there
Tashtego
Queequeg

Daggoo

What say ye pagans

Will ye give me blood
As will cover this barb.

Harpooners:

Yes

Ahab:

Ego non baptizo te
Ego non baptizo te
In nomine patris
In nomine patris
Sed in nomine Diaboli
Sed in nomine Diaboli
Sed in nomine Diaboli!

Scene viii

Ahab and Pip are alone in this scene. First we see Ahab, working on a navigation exercise, after the introduction joined by Pip.

Ahab: Ha Pip!
Come to help, eh Pip!

Pip: Pip?

Whom call ye Pip?
Pip jumped from the whale boat.
Pip's missing.
Let's see now if ye haven't fished him up.
Let's see now if ye haven't fished him up.
Pip?
Whom call ye Pip?
Whom call ye Pip?
Whom call ye Pip?

Ahab: Where sayest that Pip was boy?

Pip: Astern, sir, astern.

Ahab: And who art thou?

Pip: Whom call thee Pip?

Ahab: Boy, and who art thou?

Pip: Whom call thee Pip?

Ahab: Who art thou?

{Pip: Pip, who's seen Pip?
{Ahab: Thou, who art thou?

{Pip: Who's seen Pip?
{Ahab: Who art thou?

Pip: Bellboy, sir.
Ship's crier.
Ding, dong, ding.
Pip, Pip, Pip.

{Pip: Bellboy, sir, ship's carrier. Ding, dong, ding. Pip, Pip, Pip.
{Ahab: Oh, ye frozen heavens. Look down there.

{Pip: Who's seen Pip? Who's seen Pip? Who's seen Pip?
{Ahab: Look down here. Look down here. Look down here.

Ahab: Here boy.
Ahab's cabin
Shall be Pip's home henceforth.

While Ahab lives.

{Pip: While Ahab lives. While Ahab lives.
{Ahab: While Ahab lives. While Ahab lives.

Ahab takes Pip's hand and leads him offstage.
Act III

Scene ix

The candles - Ahab, Starbuck, Stubb, Crew
Lightning strikes the masts during a typhoon. During the storm, Starbuck attempts to throw the lightning conductors overboard (chains) but Ahab stops him and takes them in his hands passing electricity through

his body. then after proclaiming himself a child of fire, he gives the fire back to the lightning which then leaps up much higher than before.

Intro - curtain open. Gale force winds. Storm, lightning.

Stubb: Bad work.
Bad work.
But the sea will have its way.
For one can't fight it.
One can't fight it.
the sea will have its way.

Starbuck: Avast, Stubb.
Let the typhoon sing
And strike his harp in the rigging.
But if thou art
A brave man
Then thou wilt hold thy peace.

Stubb: But I am not a brave man.
I sing to keep my spirits up.
There's no way to stop my singing
But to cut my throat.

{Stubb and Starbuck: Who's there?

Ahab: Old Thunder, Old Thunder.

Starbuck: The rods, the rods, the rods
Are they overboard?
Drop them over fore and aft.

Ahab: Avast! Let them be.
Avast! Let them be.

The three masts begin to glow and burn like candles as three prongs of lightning come out of each mast.

Starbuck: Look aloft, look aloft!

Crew: Look aloft, look aloft!

Stubb: Have mercy on us all!

Crew: Have mercy on us all!

Ahab: Aye aye men
Aye aye men
Look up at it
Mark it well

Ahab: The white flame but lights the way
To the white whale
The white flame but lights the way
To the white whale
To the white white whale

O thou clear spirit of clear fire
O thou clear spirit of clear fire

I now know thee
I now know thee
Thou clear spirit
Thou clear spirit
Thou clear spirit of clear fire
I now know thee
I now know thee
Thou spirit
Thou spirit
Thou spirit of clear fire
Whom on these seas I as Persian once did worship
On these seas I did worship
Til in the sacramental act
So burned by thee
So burned by thee
That to this hour
To this hour
I bear the scar
Bear the scar
Bear the scar
I know thee
I know thee
I know, know, Thee.
O thou clear spirit
Of thy fire
Thou madest me
And like a true son of fire
I bring it back to thee. (Lighting leaps up three times higher)
I own thy speechless power
I own thy speechless power
The lightning flashes though my skull
Mine eyeballs ache and ache
Yet blindfold will I talk to thee
Light though thou be
Light though thou be.
There burn the flames
There burn the flames
O thou magnanimous.
But thou art but my fiery father
My flaming self
Through thy flaming self.
Leap up and lick the sky
I leap with thee
I burn with thee
Would be welded to thee
I worship thee.

Starbuck: The boat
Look at the boat old man! (Ahab's boat is stove in
God, God is against thee and his baptized harpoon
Tis an ill voyage is on fire)
Ill begun, ill continued
Home! Go home!
Home! Go home!

Crew rushes to masts and raises a half-mutinous cry.

Ahab: (with conviction, calmly)

All your oaths to hunt the white whale.
All your oaths to hunt the white whale.
Are as binding as mine
As binding as mine
And that you may know, that you may know
To what tune this heart beats
Look ye here I blow out the last flame.

(Sings out the flame with long held note with word "flame.")

Crew runs from him in terror, except three harpooners, three mates, and Ishmael who watch the action and bear witness to Ahab's awesome power.
Act III

scene x

Comic scene - Stubb and Flask on apron before closed curtain.

Stubb: Jolly is the gale
and a joker is the whale
O jolly is the gale
And a joker is the whale.

Flask: Flourishin' his tail
Flourishin' his tail
Flourishin' his tail
Flourishin' his tail

Flask and/or Stubb wags his/their bottom(s).

{Both: O jolly is the gale
And a joker is the whale
O jolly is the gale
And a joker is the whale, oh!

Stubb: Flourishin' his tail

Flask: Such a funny sporty gamy

Stubb: Flourishin' his tail

Flask: Jesty joky hoky poky

Stubb: Flourishin' his tail, oh
Flourishin' his tail.

{Both: O thunder splits the ships
But he only smacks his lips (Smack lips)
O thunder splits the ships
But he only smacks his lips (Smack lips)

Stubb: Tastin of this flip

Flask: Such a funny sporty gamy

Stubb: Tastin of this flip

Flask: Jesty joky hoky poky

Stubb: Tustin of this flip, oh
Tustin of this flip.

{Flask: A----- (To tune of Beethoven's Ninth)
{Stubb: O jolly is the gale
And a joker is the whale
O jolly is the gale
And a joker is the whale

{Flask: (Whistles his tune)
{Stubb: (Ha Ha Ha's his tune)

Both exit and gradually fade out with music.

Scene xi

Ahab: Starbuck.

Starbuck: Sir.

Ahab: It is a mild mild wind
A mild mild wind
And a mild looking sky
On such a day
I struck my first whale.
Forty years ago
Forty years ago
Forty years
Forty years
Forty years ago, ago.
For forty years to make war
On the horrors of the deep
Deep
Deep.
Close
Stand close to me
Close, stand close to me.
Starbuck let me look into a human eye
It is better than to gaze on God himself.
This is the magic glass
I see my wife and child in thine eye.

Starbuck: O my captain O my captain
Noble soul
Grand old heart
After all.
O my captain O my captain
Noble soul
Grand old heart
After all.
Away with me
Let us fly these deadly waters
Let us fly these deadly waters
Let us home
Home!
O my captain O my captain

Noble soul
Grand old heart
After all.
I think sir they have such mild blue days as this
In Nantucket.

Ahab: They have
They have
I have seen them some summer day
In the morning
In the morning
About this time
The boy vivaciously wakes
Sits up in bed
and his mother tell him of me
Of cannibal old me
How I'm abroad
Upon the deep
Upon the deep.
But yet will come back to dance him again
Yet will come back to dance him again

(Repeats as if in a trance, staring, while Starbuck sings)

Starbuck: Tis my Mary
My Mary herself
She promised the boy
Every morning
Should be carried to the hill
Should be carried to the hill
To catch his first glimpse of his father's sail
Of his father's sail

(Ecstatic, but out of touch)

Yes yes no more it is done!
Yes yes no more it is done!
We head for Nantucket
We head for Nantucket
Come my captain study the course
And let us away.

(Manx seafaring tune is heard)

(No one moves, every eye on Ahab)

Ahab: What is it?
What nameless inscrutable unearthly thing is it?
What cozening hidden lord and master
And cruel remorseless emperor commands me
That against all natural lovings and longings
I keep pushing and crowding and jamming myself on all the time.

Is Ahab Ahab?
Is it I, God or who lifts this arm?
But if the great sun move not of himself
But by some invisible power

How does this one heart beat
This one small brain think thoughts
Unless God does that beating
Does that thinking
Does that living
And not I.

(Ahab stands fixed, stares, as sailors "dead march" offstage and Starbuck turns sorrowfully away.)

scene xii

Daybreak - Complete cast emerges during scene.

Music sets scene.

We hear the whales song. Moby dick (sung by a high soprano) sings his aria.

Moby Dick: (Vocalized singing, no words).

Ahab: What do y'see?

Tashtego: Nothing sir.

Ahab: What do y'see?

Tashtego: Nothing sir.

Ahab: There she blows!

There she blows!

Moby Dick!

Moby Dick!

Moby Dick: (Sings his song with Ahab as a duet.)

Crew: There she blows!

There she blows!

Moby Dick!

Moby Dick!

Moby Dick: (Sings with crew as duet.)

Starbuck: Great god

But for one simple instant

Show thyself

Never

Never wilt thou capture him old man

Shall we be dragged by him to the bottom of the sea?

Shall we be towed by him to the infernal world?

O, O, O, O, O, O ----

Impiety and blasphemy to hunt him more

To hunt him more

To hunt him more

Ahab: Starbuck

Of late

I've been strangely moved to thee

But in the matter of the whale

The matter of the whale

Ahab is forever Ahab man

Ahab is forever Ahab man
This whole act's immutably decreed
Was rehearsed by thee and me
A billion years before this ocean rolled
Fool I am the fate's lieutenant
I act under orders
Look that thou obeyest mine.

(Musical interlude while boats are gotten ready and crew gets in waiting for Ahab.)

Ahab: Starbuck
I am old
Shake hands with me man.

(Ahab prepares to get into boat.)

Starbuck: O my captain go not.

(Ahab gets into boat.)

Ahab: Lower away!

Boats are lowered and gradually the stage is filled with white light as we see Ahab striving with the whale in struggle. the whale is seen only as an immense white form, whose color gradually takes over everything, turning everything formerly highly colored to white. the white light builds to a dazzling intensity as we hear sounds of the ship breaking up and vaguely see it as it disappears into the light.

White - the dissolving force.
Fire and light - the burning force.

Suddenly the female chorus, dressed in black as a Greek chorus, standing on risers, to the side of the stage, sing, A Cappella, then joined by orchestra:

Chorus: Kyrie! Kyrie! Eleison!
Christe! Christe! Eleison!
Eleison! Eleison!
Eleison! Eleison! Eleison!

Directly into Epilogue.

EPILOGUE

Ishmael: (Sits on coffin and sings.)

The drama's done
The drama's done
Done
Why
Then
Does anyone
Step forth
Step forth.
Cause one did survive the wreck
Yes one did survive the wreck.

I alone am escaped to tell you
I only, I alone
You alone were here to listen

You only, you alone.

Hear my tale
Please attend me
Open your heart
And hear what I say.

Though the years I have come to tell you
You only, you alone
Though the years you have come to attend me
Me only, me alone.

Life goes on, never ending
Only a song will remain with you.

I alone am escaped to tell you
I only
I alone.

(Music continues, taken from very opening of the opera, as Ishmael, whistling along, hands in pockets, exits, leaving coffin on stage.)

Bows: First entire cast sings "We alone have escaped, etc."
Second individual bows done to going out music from end of Act I.