JONAH'S PRAYER: A COMPOSITION FOR SOLO TENOR, MIXED CHORUS AND TWO PIANOS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Siu-ming Stefan Au, B.A. (Hons), M.M.

Denton, Texas

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Jonah's Prayer is a choral work for solo tenor, a mixed choir of not fewer than 30 members, two pianos and a few percussion instruments to be played by choir members. The piece lasts about 13 minutes; it is a work intended for church choir use but could be performed in other venues as well.

The essay on *Jonah's Prayer* is divided into three chapters. The beginning of Chapter One furnishes a brief account of Jonah's legend found in the Old Testament. This is followed by a discussion about how the legend of Jonah has inspired musical composition. The last part of Chapter One introduces three borrowed pentatonic tunes that form the basis for the piece and describes the sections in *Jonah's Prayer*.

Chapter Two examines how numerology influences the generation of the DISTRESS IDEA and GOD IDEA, two principal ideas in *Jonah's Prayer*. The audio-visual presentations of numerals and the symbolic meanings of some numbers used in *Jonah's Prayer* are also discussed.

The first part of Chapter Three discusses the use of indeterminacy in this piece. The second part studies how Jonah's story, the pitch class G and indeterminacy effect formal organization. The last part of Chapter Three describes the musical and non-musical influences *Jonah's Prayer* may receive.

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CHAPTER ONE

THE BOOK OF JONAH: FROM LEGEND TO MUSIC

Jonah's Legend: A Summary

The book of Jonah tells the legend of a reluctant prophet who fled from God's calling. In Jonah, chapter 1, the prophet Jonah was called to preach to his national enemies, the Ninevites; because of this adversarial relationship with the Ninevites, Jonah resisted the divine call and fled from God. While Jonah was sleeping on a ship traveling southward toward Tarshish, God sent a storm so violent that it threatened to sink the ship. The frightened sailors cried out to their gods, but the sea did not calm; in fact, the wind blew even harder, and the sea became rougher. Then the sailors cast lots and found that Jonah had caused the trouble. He told them that he was running away from the Lord and said only that when he was thrown into the sea, would it become calm. After all human efforts to paddle back to land failed, the sailors complied and threw Jonah overboard, but with great fear of the Lord. God then sent a big fish to swallow Jonah. For three days and nights he was in the belly of the fish, and when his life was ebbing away, he uttered a psalm. Jonah's psalm, or his prayer for mercy, is recounted in Jonah, chapter 2. God heard Jonah's confession, and He commanded the fish to vomit Jonah onto dry land.

In Jonah, chapter 3, the prophet responded to the Lord's call. He went to Nineveh, the capital of Assyria, and to the people he proclaimed God's message: "Forty more days and Nineveh will be overturned." The Ninevites believed the admonition, and

the whole city mourned; every man and woman, the noble and the humble, fasted to show his or her repentance.

The last chapter of Jonah, chapter 4, tells of Jonah's anger at God's mercy toward the evil Ninevites. The legend concludes with God's rebuke to Jonah's complaint.

Jonah and Musical Inspiration

Throughout history, the complex character of the defiant protagonist, Jonah, has intrigued psychologists, historians, literary scholars, and theologians; much has been written on the subject. In fact, the legend has been no less inspiring to musicians. Masterpieces have been composed, each re-telling the story in a different musical style or setting the text in a different fashion. Giacomo Carissimi (1605-1674), who is often linked with the emergence of the oratorio, or the *historia sacra*, contributed to this genre with *Jonas*, one of a total of sixteen similar works. *Jonas*,[1] and his better-known *Jephte*, are to be sung in Latin.

Samuel Felsted (1743-1802) was also attracted by Jonah's story, and his contribution was also an oratorio, *Jonah* (1775).[2] This oratorio is sometimes regarded as the first American oratorio. The libretto, like many of the oratorios in the eighteenth century, was a literary manifestation based on a biblical text. In the nineteenth century,

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[1]Howard E. Smither, *A History of the Oratorio*. Vol. 1, *The Oratorio in the Baroque Era* (Chapel Hill, USA: University of North Carolina Press, 1977).

[2]Little information about Samuel Felsted exists. Robert Eitner suggested that he was a British musician. Thurston Dox suspected Jamaica as Felsted's birthplace, but proposed that the composer may have been brought up or spent some time in England; see Thurston J. Dox, liner notes for *Samuel Felsted, Jonah: An Oratorio*, (Musical Heritage Society Stereo 4870L). The earliest known performance of this Handelian oratorio was in New York on June 11, 1788; this was documented by Oscar Theodore Sonneck in his *Early Concert-life in America (1731-1800)*, 225-226.

interest in the story of Jonah as a source of inspiration temporarily faded.

In the twentieth century the popularity of the story of Jonah revived. According to the investigation of Ralph W. George, far more stage works on Jonah were set than in the previous centuries.[3] This phenomenon is not confined to the drama, but is also evident in music. The American composer Dominick Argento (b. 1927) composed a full-length oratorio titled *Jonah and the Whale*[4] (1973) for tenor and bass soli, mixed chorus, narrator, and instrumental ensemble. The text comes from the composer's translation of an anonymous medieval English poem (ca. 1360), as well as text insertions from Psalms 130 and traditional worksongs. Another example by a twentieth-century composer is a theatrical work, *Jonah*[5] (1979), by the Canadian composer-educator Raymond Murray Schafer (b. 1933). Schafer's interest in Eastern cults and his explorations into languages, mythology and symbolism resulted in a *Gesamtkünstwerk*, combining drama, music, and other arts, an art form which Schafer himself called "confluence music".[6] Schafer's *Jonah* includes , aleatory notations, ametric and arhythmic passages, and improvisation, among other avant-garde practices.

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[3]In his dissertation, *The Book of Jonah as a Source for Drama in the English-speaking Theater* (1981), George W. Ralph said that a total of five works, including two stage works, one play, and two poems, were inspired by Jonah between the 16th and 19th century. Yet between 1920 and 1980 some forty "Jonah" plays appeared in different dramatic forms.

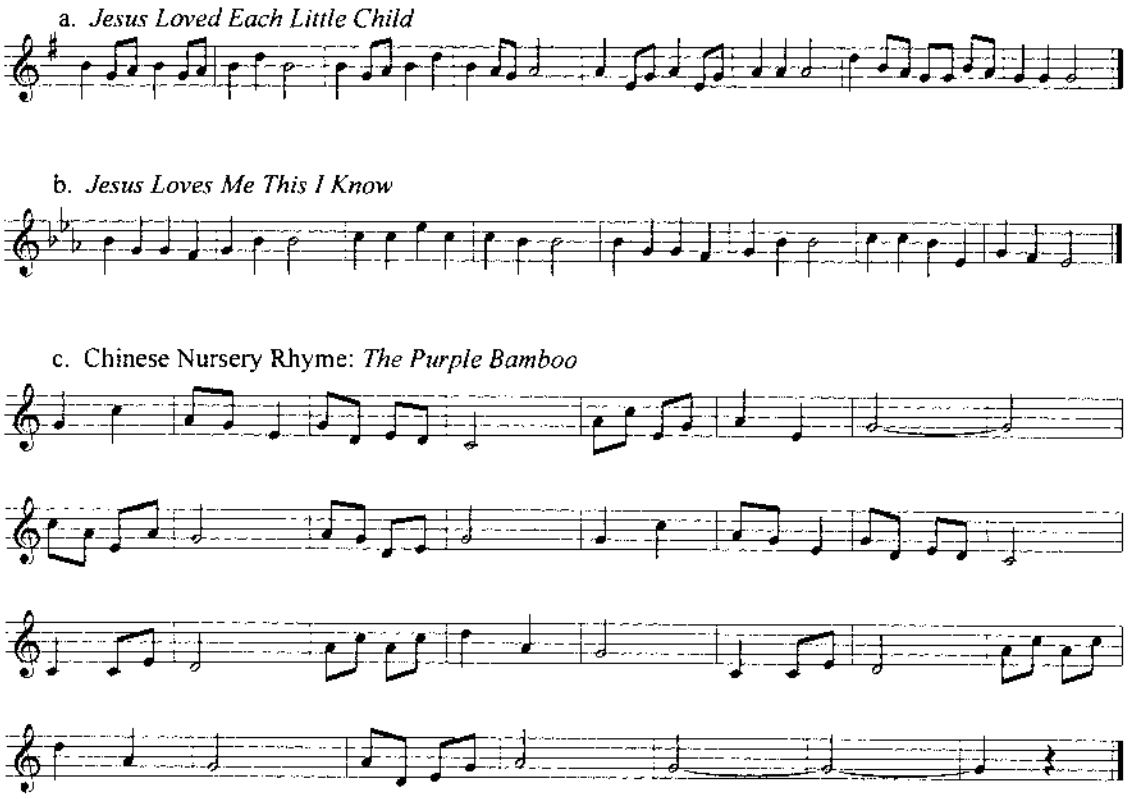
[4]Dominick Argento, *Jonah and the Whale.* (NY: Boosey & Hawkes, Inc., 1976).

[5]Murray R. Schafer, *Jonah: A Musical-Dramatic Work.* (Ontario, Canada: Arcana Editions, 1980).

[6]Nicolas Slonimsky, *Baker's Biographical Dictionary of Twentieth-Century Classical Musicians.* (NY: Schirmer Books, 1997), 1186-1187.

Jonah's Prayer: Sources of Ideas

Jonah's Prayer, the composition under discussion, is a musical work for solo tenor, mixed chorus, two pianos and a few percussion instruments to be played by the choir members. It is a work intended for church choir use but could be performed in other venues as well.



Example 1. Three Borrowed Pentatonic Tunes.

The composition is based on two categories of ideas: numerology and borrowing. In ancient worlds, numbers were believed to bear mystic power that asserted influences on human temperaments. In current practice, some music theorists use numbers 0 to 11

to represent the 12 pitch classes in a chromatic scale.[7] This ancient notion about numerology and the twentieth-century method of counting the pitch classes in a chromatic scale combine to devise the DISTRESS IDEA and the GOD IDEA describing Jonah's different emotions in this piece.

Borrowing fragments of hymn tunes (Example 1a and 1b), with which both churchgoers and non-churchgoers may be well acquainted, enhances the comprehensibility of this work. A Chinese cradle rhyme, *the Purple Bamboo* (Example 1c), is used in this piece to symbolize Jonah's perishing life in the belly of the big fish. These borrowed tunes[8] and the ideas devised from numerology are woven together throughout the work.

Jonah's Prayer: Text and Musical Outline

In *Jonah's Prayer*, only chapter 2 of the book of Jonah is set to music. Although the original psalm text is used, the verses are freely rearranged so as to express the different stages of Jonah's emotion when facing death. The rearrangement reflects the composer's interpretation of the scripture text, which is organized into four sections.

Section I (mm. 1-19), while introducing some basic elements, attempts to evoke an atmosphere of instability characteristic of the sea. In Section II (mm. 20-79), the solo

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[7]For example, Joseph Straus used number 0 to represent C; the other pitch classes are numbered accordingly to show their intervallic relationship from C based on a 12-module (0-11). See Joseph Straus, *Introduction to Post Tonal Theory* (Englewood Cliff, NJ: Prentice Hall, 1990), 3.

[8]The hymn tune *Jesus Loved Each Little Child* was a *contrafactum* on a Chinese melody named CECILIA by Chao Tzŭ-Chen published in 1931; see Daniel Law, ed. *Chinese Praise* (Hong Kong: Christian Communication Ltd., 1992). *Jesus Loves Me This I Know*, a poem written in 1860 by the novelist, Anna Barlett Warner (1827-1915), was set to music by William Batchelder Bradbury (1816-1868) in the same year; see Cecilia Margaret Rudin, *Stories of Hymns We Love* (Chicago, USA: John Rudin & Company Inc., 1934), 52.

tenor, whose part represents Jonah's moaning, sings an ametrical melody to express desperation; the choir either supports the solo voice or intensifies such sentiments.

When Jonah's desperation is transformed into anger, the chorus strengthens his angry emotions with *Sprechstimme*. A few percussion instruments are also used to dramatize the tension. The two pianos continue their role of imitating the violent sea and also introduce some fragments from the hymn tunes (Example 1a), symbolizing the presence of God and His control over the sea.

The choir introduces a Chinese nursery rhyme in Section III (mm. 80-134). The use of a cradle song serves two purposes: Jonah dying and showing his childlike sincerity of repentance. In the last section (mm. 135-144), all the borrowed melodies combine in the style of a chorale to express Jonah's vow. The *glissandos* in the Introduction recur in the closing measure (m. 145), and the piece ends quietly to suggest that the sea, after Jonah's rededication, resumes tranquility.

CHAPTER TWO

FROM NUMEROLOGY TO MUSICAL CREATIVITY

Use of Numerology in Ancient China

Numbers have fascinated mankind since antiquity. Besides their basic arithmetical computations of addition and substraction, multiplication and division, numbers have been hypothesized to possess mystic powers governing both the physical and spiritual universes. Evidence of the practice of numerology in China can be noted in *I-Ching*, or the *Book of Changes*. By combining eight trigrams[1] in different ways, the ancient Chinese read from the oracles to forecast the future. Unfortunately, almost all literature related to its practice was burned during the regime of Chin Shih Huang (246-214 B.C.E.) in the Chin Dynasty (221-207 B.C.E.).[2] Since then, numerology has dropped out of mainstream practices[3] in China, because Confucianism was favored by the Han Dynasty (205 B.C.E.-216 C.E.), as well as by the succeeding dynasties, as the principal ideology.

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[1]Each of the eight trigrams contains three lines; each of which may be either unbroken, broken, and yielding. The eight trigrams can be combined in 64 different ways representing 64 states of being for all living things, including human beings. The 64 state of beings are hidden cycles which governs human behaviors. For discussion on how the trigrams work, readers may refer to Thomas Crump, *The Anthropology of Numbers* (Cambridge: Cambridge University Press, 1990), 52-59.

[2]The feudal state of Chin (879-221 B.C.E.) was originally a state in the *Chou* Dynasty, which later unified the whole country under the *Chin* Dynasty (221-207 B.C.E.)

[3]In Eastern and Western cultures, numerology is most commonly utilized to originate names that may bestow prosperity to the advocates. In Chinese tradition, onomasticians postulate that harmony between a person's lunar birthdate and the number of strokes constituting one's name will insure a person's fortune. In India, the lucky number for a person is the sum of all the letters of one's name reduced to numbers 1 to 9. For information on numbers and names in Occidental practice, readers may refer to Colin C. Sterne, *Arnold Schönberg, The Composer As Numerologist* (NY: Edwin Mellen Press, 1993), 13-23.

Numerology in Ancient Greece

The first systematic religio-philosophical interest in numbers is believed to have appeared in Greece with Pythagoras (c. 580-c. 507 B.C.E.). Pythagoras found that the intervals in the musical scale could be expressed in numerical ratios. Elaborating on the principle of proportion, Pythagoras and other Greek philosophers, especially Plato (427-347 B.C.E.), deduced that the universe was also contained in an inherent mathematical order.[4] Despite hostile criticisms,[5] the Pythagorean, or Neoplatonian theory of numbers had far-reaching influences in Western civilization, in theology, and in music.

Numbers and Music

In the Romanesque period, the allegorical interpretation of numbers created constant theological arguments between pagan philosophers and church fathers, and abundant writings have been documented. Since decipherable modern notations only began to develop around the turn of the first and second millenniums, knowledge about actual musical practices and the extent to which number symbolism influenced musical composition was scarce. Yet one can rightly believe that numbers intrigued composers as well as theologians during this time because many composers were actually trained to be clergymen. Later examples of musical compositions employing numerology include the

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[4]A discussion on numerals and universe can be found in the chapters "Mystical numbers" and "Cosmic music" in Peter's Gorman's book, *Pythagoras: A Life* (Britain: Routledge & Kegan Paul Ltd., 1979), 133-170.

[5]An example of criticism can be noted in *De Caelo*, in which Aristotle criticized the Pythagoreans because they did not seek reasons and causes based on phenomena, but forcibly made the phenomena suit their speculations and presupposed ideas. For details, refer to Christopher Butler, *Number Symbolism* (London: Routledge & Kegan Paul, 1970), 5-7.

following:

Nuper rosarum flores was a motet by Guillaume Dufay (1400-1474) presumably composed in 1436.[6] It was a musical *chef-d'oeuvre* suspected of bearing a structural relationship to the architecture of the Santa Maria del Fiore. One such relationship, according to Charles W. Warren[7] is that the sections of this piece strongly relied on the number 7. Although other numbers were also used, they were of lesser significance.[8]

Almost three centuries later, numerology seemed to remain an influential factor in the process of composition. In the last fugue (Contrapunctus XIX) of his unfinished *die Kunst der Fuge,* Johann Sebastian Bach (1685-1750) used the famous B-A-C-H motif that was obviously carved out from his surname. Carving out a melody from names, or *Soggeto Cavato*, was a much-used compositional technique in the Renaissance. Its practice, nonetheless, can be traced back to ancient Rome and Greece, when numbers were expressed in letters of the alphabet.[9] It may be contended that Bach's practice of

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[6]On March 25, 1436, Pope Eugenius IV dedicated the Santa Maria del Fiore, Florence, with its great dome designed by Filippo Brunelleschi. The cathedral has been regarded as "the father of Renaissance architecture." Dufay had composed the motet *Nuper rosarum flores*, and the Papal choir performed this piece for the event.

[7]Charles W. Warren. "Brunelleschi's Dome and Dufay's Motet" *(The Music Quarterly*, Vol. 59, 1973), 93-105.

[8]Craig Wright argued that the observations by Charles Warren may be inaccurate. He proposed that the inspiration for the formal plan of the motet was most likely the biblical passage 1 Kings 6, which gives the dimensions of the Temple of Solomon. Refer details to Craig M. Wright, "Dufay's *Nuper rosarum flores*, King Solomon's Temple, and the veneration of the Virgin" *(Journal of the American Musicological Society*, 47, Fall, 1994), 395-441.

[9]For example, I=1; X=10; L=50; C=100; M=1,000 are some Roman numerals in use up to date. In Greek and Hebrew, numerals were often associated with names; for example, some argue that 666, the number of the beast in the book of Revelation, actually pointed to Nero Caesar (Greek: *Νέρων Καῖσαρ*), whose name sums up to this number when transliterated into Hebrew: נ (50) + ר (200) + ו (6) + ן (50) + כ (100) + ס (60) + ר (200) = 666. See John MacQueen, *Numerology* (Edinburgh University Press, 1985), 8; John J. Davis, *Biblical Numerology* (Michigan: Baker Book House Co., 1968), 144.

incorporating letters of his surname into the construction of a motif actually reflects his awareness of number symbolism.

Theologian and musicologist Friedrich Smend (1893-1980) claimed that "Bach incorporated traditional biblical numbers into his music: numbers such as 3 to symbolize the Trinity, 10 to symbolize the Commandments and 12 to symbolize the Apostles",[10] and Smend claimed that Bach "regularly used the natural-order number alphabet (A=1 to Z=24) to incorporate significant words into his music as part of a grander scheme of compositional number symbolism."[11] It is also Smend's conjecture that in Bach's time numerology could have been a general practice.[12]

Two hundred years after Bach, numerology remained a favorite practice of some composers. Arnold Schönberg (1874-1951) is believed to have been superstitious about numbers, and his use of numerology in the creative process has been the subject of much study. Colin C. Sterne asserted that the numbers 3, 7, 13, and 21 occurred throughout the construction and composition of Schönberg's *Pierrot Lunaire*.[13] Sterne also argued that

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[10]Ruth M. Tatlow, *Bach and the Riddle of the Number Alphabet* (Cambridge: Cambridge University Press, 1991), 4.

[11]The use of number 9 to represent letters I and J and number 20 to represent letters U and V makes A=1 to Z=24; as each of the 24 letters in ancient Greek had a numerical value, Smend suspected that Bach's music reflected a number practice used in ancient Greece (Tatlow 91, 8; 31).

[12]Ibid, 15-19

[13]Schönberg selected 21 poems from Symbolist Albert Giraud's *Pierrot lunaire*, and then grouped these poems into 3 sets, each containing 7 poems. Each of these poems contains 13 lines of text. See Colin C. Sterne, *Arnold Schönberg, the Composer as Numerologist* (New York: Edwin Mellen Press, 1993), 59-120.

21 might actually be the number representing Schönberg himself.[14]

Numbers 3 and 4

The number 3 is considered to be one of the oldest sacred numbers, and, quite often, a lucky number. In prehistoric China, Fu-Hsi Shi, Yu-Chao Shi, and Chen-Nung Shi were a trio of legendary god-man rulers respectively credited with the introduction of fire, the building of nest-like huts in trees to escape from wild animals, and the art of farming and animal husbandry. In Hindu civilization, Indians believe in Trimurti as their triune god who destroys, creates, and preserves. The number 3 is regarded as one of the lucky numbers in Japan; today the Japanese still celebrates the third, fifth, and seventh birthdays of their children.[15]

The number 4, on the other hand, is the number associated with the created physical world, analogous to the four winds, the four elements (fire, air, water, and earth), the four seasons, the four rivers in Babylonian civilization, and the four ages of the world (gold, silver, bronze, and iron). But the number four is also sometimes regarded as an unlucky number. The Korean and Japanese are superstitious of the numeral, 4, because its pronunciation, *"sha"* in Korean, and *"shi"* in Japanese, has the same sound as the word for death in both languages. In some Korean buildings, the fourth floor is either

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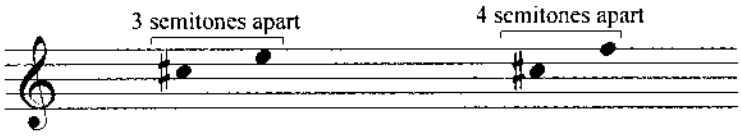
[14]Sterne contended that Schönberg viewed 21 as a governing number of his life. He asserted that Schönberg deliberately scheduled his baptismal date and adopted his baptismal name to conform to the numerologic. He believed Schönberg named his children by manipulating the number 21 and considered the number as a symbol to represent art, artist, and artistic process (see Sterne 93, 9-23; 105-119).

[15]The father-mother-child triad in prehistoric Jericho (over 5,000 B.C.E.), Osiris-Isis-Horus group of the ancient Egyptians (ca. 3,500 B.C.E.), Zeus-Athena-Apollo of the Greeks (ca.2,000 B.C.E.), and Jupiter-Juno-Minerva of the Romans (1,000 B.C.E.) are just a few ancient civilizations among the others that viewed 3 as a sacred number.

skipped or counted using some other symbol, for example, floor F.

Numbers 3 and 4 in *Jonah's Prayer*

The numbers[16] 3 and 4 inspired the most important musical elements in *Jonah's Prayer*. It can be noticed that the meters 3/4 and 4/4 are used alternatively throughout most of the composition. As mentioned earlier, the number 3 is often regarded as a divine, heavenly number, and the number 4 is related to all creation, including, of course, mankind. The alternate use of triple and quadruple meters in *Jonah's Prayer* is, therefore, meant to suggest the struggle between God and Jonah, from which Jonah's distress arises.

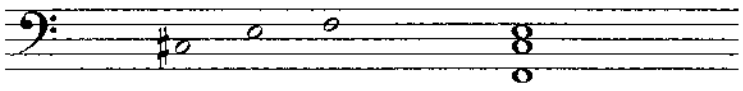


Example 2. Two Dyads Devised from Numbers 3 and 4.

The sonority representing the emotion of distress, the DISTRESS IDEA, is based on two dyads shown in Example 2. The two dyads are built on the numbers 3 and 4. In dyad C#-E, C# and E are separated at a distance of three semitones; in dyad C#-F, the two pitch classes are four semitones apart. The aggregate (C#-E-F), obtained from combining

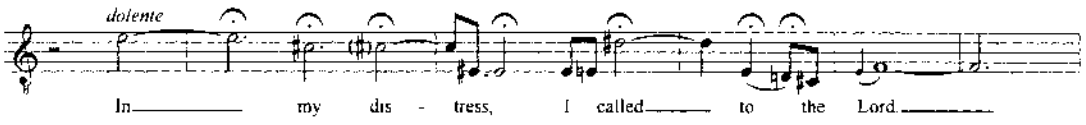
[16]In numerology, the numbers 1 to 9 are called original numerals. All other numbers can be reduced to these original numerals; e.g., the number 84 can be reduced to as 8 + 4 = 12, and 12 can be further reduced to 1 + 2 = 3. The first known use of the numeral zero and other digits was in a Sanskrit text, *Lokavibhaga*, from 458 C.E. The idea was gradually adapted to the West during the expansion of Islam. Readers may refer to Thomas Crump's *The Anthropology of Numbers* (Cambridge University Press, 1990), 45-46. A detail discussion on this topic can be found in Richard Lemay's essay on "Arabic Numerals" in *Dictionary of the Middle Age* (American Council of Learned Societies, 1982), 382-398.

these two dyads, forms the fundamental pitch element representing the emotion of distress.



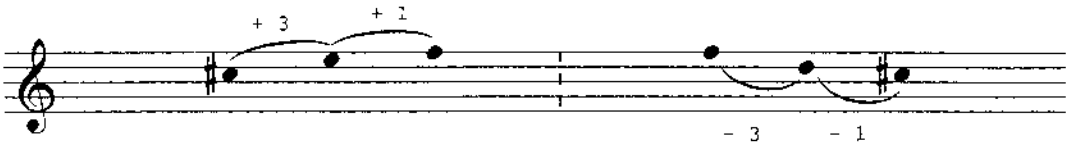
Example 3. Aggregate, and DISTRESS Chord.

The DISTRESS IDEA first appears in mm. 6-8 as a chord (Example 3) in Piano II, then reappears in different forms and transpositions in various sections of *Jonah's Prayer*.



Example 4. Three Forms of the DISTRESS IDEA.

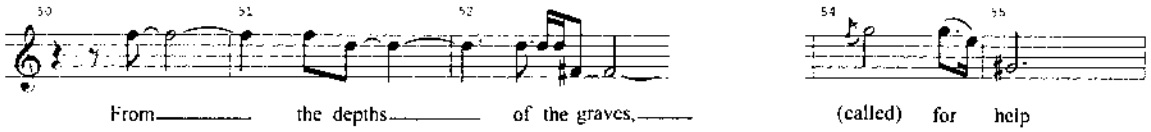
In mm. 44-47 (Example 4), the solo tenor declares Jonah's distress with an ametrical melody built upon the DISTRESS IDEA; that is, upon the numbers 3 and 4. These two numbers are expressed in this musical phrase in three forms. (1) The first segment of this phrase contains three pitch classes, E-C#-E#(F), a rearrangement of the notes in the DISTRESS IDEA. (2) The next segment also contains three pitch classes, namely E-D# in the melody and B in the piano accompaniment. Two dyads are formed: dyad B-E (perfect 4th), and dyad B-D# (major 3rd). The harmonies thus created provide examples of an important unifying aspect of architecture in *Jonah's Prayer*, i.e. the use of



Example 5. DISTRESS IDEA: Original and Retrograde Inverted Form

quartal harmonies, for example in mm. 115-134, and tertian harmonies, mm. 135-143. (3) The last fragment of the distress melody contains pitch classes D natural, C#, and an appogiatura E leading to F. These three pitch classes are derived from a retrograde-inverted form of the original DISTRESS IDEA. Example 5 attempts to illustrate how the two aggregates inherit the same numerical content.

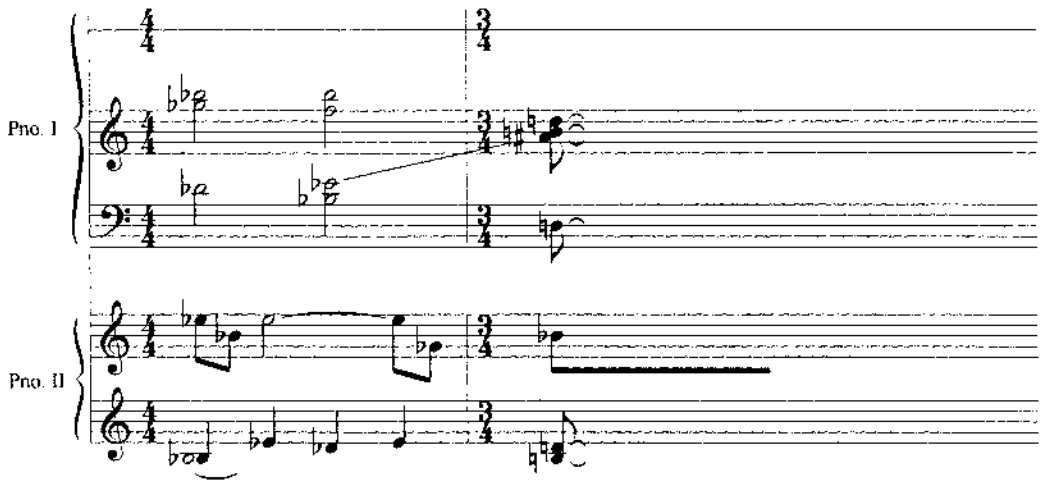
The three forms of the DISTRESS IDEA just mentioned can be found throughout the entire composition. The first form always appears with its descending contour; the second form, presented in various harmonic reinterpretations of 3rds and 4ths, can be found in the piano parts; the third form often keeps the same contour, but in different rhythms.



Example 6. Transpositions of the DISTRESS IDEA.

Example 6 shows a melody that contains the first form of the DISTRESS IDEA. The first of two, F-D-F# (Gb), is used to depict the text "From the depth of the grave" (mm. 50-52); the second, G-E-G# (Ab), describes the text "call for help" (mm. 54-55).

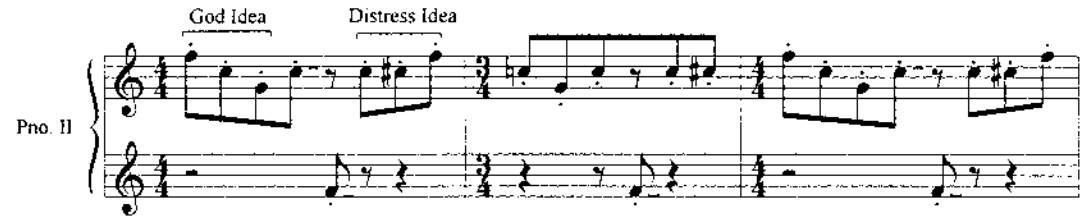
It has been remarked that the second form occurs in various harmonic modifications. Examples 7 and 8 show how numbers 3 and 4 are manipulated in different ways.



Example 7. Harmonic and Melodic Progressions in Thirds and Fourths.

A progression based on chords built on thirds and fourths can be noted in mm. 101-102 (Example 7) in Piano I. The first chord stems from a dyad based on a third, the second chord contains two dyads of fourths; and the chord in m.102 is the DISTRESS chord in its prime form. In the left-hand part of Piano II, the pitch classes, Eb and Db, manifest respectively the intervallic relationship of a perfect 4th and minor 3rd with the Bb sustained below . In the right-hand part, the intervals Bb to Eb (perfect 4th), and Gb to Bb (minor 3rd) also show the use of a number principle in melodic construction.

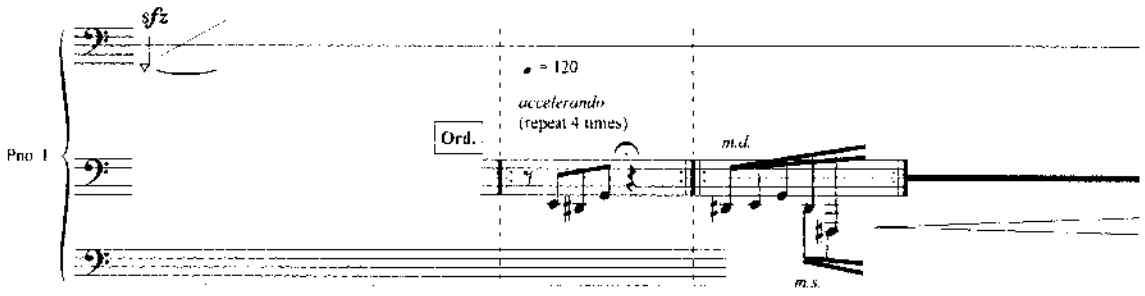
In Example 8, the second form of the DISTRESS IDEA appears alternatively with another dominating pitch element in *Jonah's Prayer*, namely the GOD IDEA. The GOD IDEA is discussed in the next section, Number 7. In this excerpt, the ostinato melodic progression [C#-F-C natural (-G-C)] can be reinterpreted as [Db-F-C natural (-G-C)] if



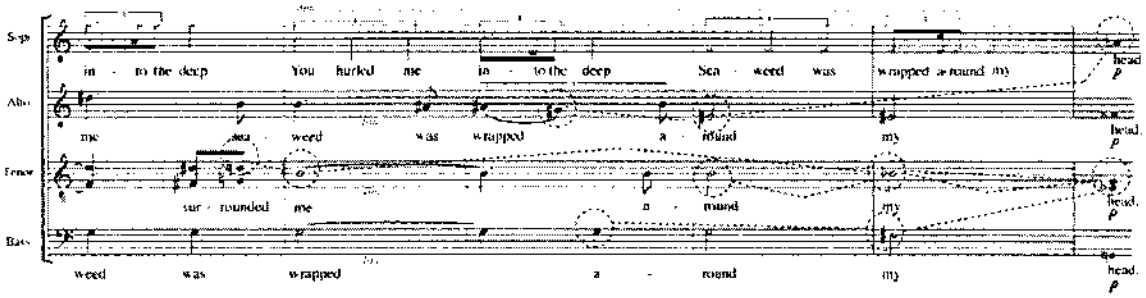
Example 8. Ostinato Based on Thirds and Fourths.

C# is respelled enharmonically. The fragment, thus, reveals its underlying melodic movement based on alternate uses of thirds and fourths. This melodic idea, with minor modifications or embellishments, is used in several places in the chorus, for example, in the alto part between mm. 68-70, showing consistency in the uses of musical elements.

It has been said that the third form of the DISTRESS IDEA exists in the piece in different rhythms while maintaining the same melodic shape. Examples 9 and 10 serve to illustrate these points. In Example 9, the third form of DISTRESS appears as a motif-like figure (E-D#-G) between mm. 3-4. This figure, expanded to include a mirror form of itself, reiterates for 6 seconds, and then gives way to the GOD IDEA in m. 5.



Example 9. DISTRESS Motif in mm. 3-4.



Example 10. DISTRESS IDEA in Chorus

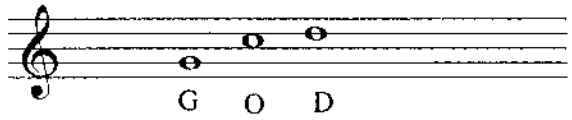
Example 10 shows the third form of DISTRESS IDEA merged into a longer musical context in the chorus, mm. 73-78. As shown in this excerpt, the tenor part is composed of two consecutive uses of the DISTRESS IDEA; the first one is (D-B-Bb), the second one (B-Bb-G). The bass line also outlines the same idea: from [G-F#-(Eb or D# in the tenor)]. The same idea can be noted in the treble parts beginning with G# in the alto, then E# (with an embellished note B in between), and ending with A in the soprano.

The discussion from Example 2 to 10 attempts to show how numbers 3 and 4 are manipulated to become the DISTRESS IDEA and how the DISTRESS IDEA develops into melodies, harmony in *Jonah's Prayer*. There are still more instances showing the application of these two numbers in the music; the examples above are sufficient to illustrate the purpose.

Number 7

Another frequently recurring number in *Jonah's Prayer* is seven. Obviously, the addition of 3 and 4 , godly and manly, produces 7, which is the number that implies totality and perfection. Seven has been regarded as a lucky number in Japanese, Korean, Chinese, and many other cultures. In the Bible, it was accounted that, after God had

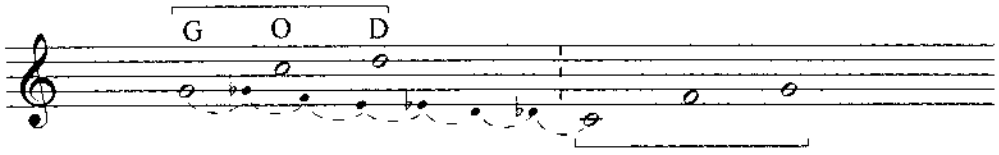
created the heavens and the earth, He blessed the seventh day and made it holy. Jonah's compliance with God's command to preach to the Ninevites marks the prophet's return to God's perfect plan and holy calling. Jonah's act of submissiveness is communicated musically by introducing the GOD IDEA to replace the DISTRESS IDEA.



Example 11. From Numbers to the GOD IDEA.

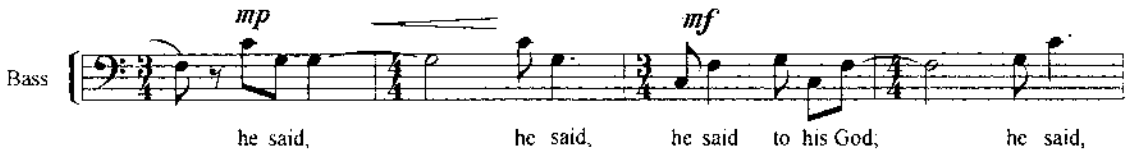
Several symbolic ideas are integrated to represent the GOD IDEA (Example 11). In an ascending chromatic scale beginning on C, if pitch class C is represented by the number 0, then pitch class D and pitch class G will be represented by numbers 2 and 7 respectively. Pitch class G (7), meanwhile, is also the first letter for the word *God*, and G is also sung as *Sol* meaning *the only* in Latin; such "coincidences" provide points of coherence in this piece and are discussed in Chapter Three under the subheading, Pitch Class G as an Organizing Means (p. xxxix). Pitch class C (0) is selected to represent the letter O for three reasons. First, the number 0 and the letter O resemble each other in their shape. Second, it is preferred that when D (2) is selected, the sum of the letters in the word *God* will also be concealed in a multiple of the divine number, 3. The word *God* can be expressed in numerals as *God* = (7 + 0 + 2) = 9, and number 9 = (3 x 3). Third, when the GOD IDEA (G-C-D) is transposed down seven half steps to (C-F-G), the addition of the numerals representing the transposed GOD IDEA also produces the number 3. The transposed GOD IDEA can be expressed in numerals as (0 + 5 + 7) = 12,

and12 can be further reduced to (1 + 2) = 3, or (3 x 4).



Example 12. GOD IDEA Descends 7 Steps.

The notion of transposing the GOD IDEA seven semitones downward (Example 12) is meant to express God's concern for the physical world; this idea is made explicit by incorporating the hymn tune *Jesus Loves Me This I Know* mentioned earlier.



Example 13. GOD IDEA: A Melody with Irregular Rhythm.

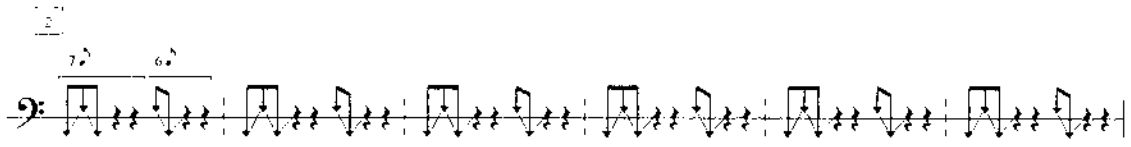
The idea of transposing the GOD IDEA down seven semitones to express God's concern for the world may be simplistic, but the concept that the melodic contours of these two ideas imply different emotions is not without meaning. Employing descending movement to convey somber feelings like death and depression has long been a musical practice.[17] In Example 4, the sustained vocal lines, the falling melodic contours, and the

[17]Word painting was much cultivated in the Renaissance and Baroque period. Examples are plentiful; e.g., Handel used quick, non-stop repeated notes to depict the falling hails in *Israelites in Egypt*. An example in the classical period can be found in the opening of *The Creation* when, after a period of tonal uncertainty, Haydn took a C major chord to convey the idea of light on the phrase "and God said: . . . , and there was light."

dissonant melodic intervals in the melodies based upon the DISTRESS IDEA depict Jonah's yearnings and grief. The discordant leap on the word *call* intensifies Jonah's frustration and his cries for help. On the other hand, the melodies that carry the GOD IDEA are diatonic, and they move within a narrow range without any leaps larger than a fourth besides octave displaying. The erratic and syncopated rhythms in these melodies portray the joyous feelings that the prophet would experience later when he repented and obeyed the Lord's calling; Example 13 is one of many such melodies.

Visual Presentation of Numbers

If 7 is the number of divine perfection and totality -- God's number -- 6, one short, is the number representing imperfection. Man falls short of the glory of God, and Jonah's story of rebellion is an example of man's falling. The number 6 is not used to generate pitch elements; it is, however, used intentionally, together with the other numbers, to render a visual and symbolic presentation of Jonah's thought. The story of Jonah's rebellion and his final repentance to return to God's perfect plan is numerically and musically prepared in the Introduction, mm. 1-12.

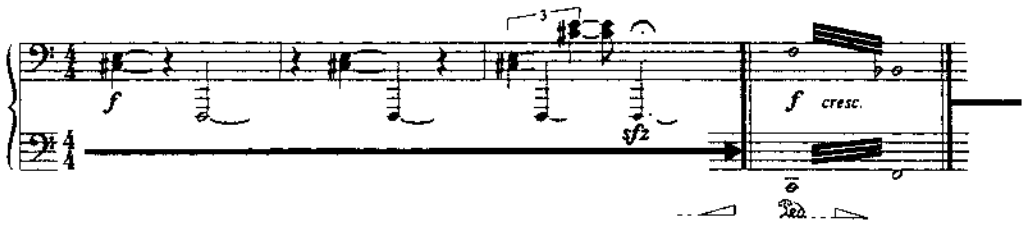


Example 14. Rhythmic Patterns Based on Numbers 7 and 6.

In m. 1 (Example 14), the *glissando* played inside Piano I lasts 6 seconds. Since man falls short of God's glory, 6 is employed to imply the beginning of Jonah's rebellion.

Measure 2 consists of a repetitious rhythmic pattern composed of 1/8th notes and 1/4th rests. The pattern is organized in the ratio of 7 to 6, and it is repeated six times. Alternating 7 with 6 represents Jonah's wobbling between compliance and rebellion.

Measures 3 to 5 (see Example 8) provide another example of presenting Jonah's story through numbers. In m. 3, in Piano I, the three-note DISTRESS IDEA is repeated four times. In the same measure, in Piano II, the notion of drifting from divinity to humanity is conveyed by a rhythmic pattern moving from three pitch classes (D#-E-G) to four pitch classes (D#-E-F#-G). In m. 5, the two pianos combine to present the GOD IDEA (C-F-G), and the sonority is sustained for seven seconds. Jonah's return to God is anticipated in these measures.



Example 15. From DISTRESS IDEA to GOD IDEA.

From mm. 6-12, there are two other musical statements suggesting Jonah's struggle and return, both beginning with the DISTRESS IDEA and concluding with the GOD IDEA. Example 15 shows the first statement found in m. 6, in which the DISTRESS IDEA in Piano II begins with the DISTRESS IDEA and leads to a transposition of the GOD IDEA in m. 9. In addition, a comparison of the two presentations of the GOD IDEA in m. 9 and m. 5 shows that the GOD IDEA (F-Bb-C) in m. 9 is seven half steps below the (C-F-G) in m. 5. The notion that the GOD IDEA is

transposed seven half steps down to convey God's concern for the created world was discussed earlier. In m. 9, the Piano I plays the second statement about Jonah's struggle while the Piano II is continuing with the GOD IDEA. After the DISTRESS IDEA is played six times in the Piano I, both of the pianos lead to the beginning of the chorus section at m. 12. Repetition of the same idea in different levels shows contrast and unity in the Introduction.

Numbers and Tempo Markings

Numbers also played an important role in devising tempos for the piece. Two basic tempos were chosen for the piece, namely M.M.= 72 and M.M.= 84. Both tempos are founded on the numbers 3, 4, 6, and 7 (the reasons for selecting these four numbers were discussed in the previous sections). The tempo marking M.M.= 72 is 6 x 3 x 4, and the tempo marking M.M.= 84 is 7 x 3 x 4. Moreover, both numbers, 72 and 84, can also be reduced to the original number 3, the number for divinity (72 is 7 + 2 = 9 = 3 x 3; 84 is 8 + 4 = 12 = 1 + 2 = 3).

Other tempo markings and timing indications used in this piece are related to indeterminacy, which is discussed in Chapter Three. Some of these numbers include 60, 90, and 120, all multiples of 3. The presence of zero (0) in these numbers does not change the original numerals. Moreover, these numbers can be reduced to their original numerals using the method described above,[18] Readers can observe the number principle easily even though further examples are not provided.

[18]60 can be reduced to (6 + 0) = 6; 90 to (9+0) = (3 x 3); and 120 to (1+2+0) = 3, or (3 x 4).

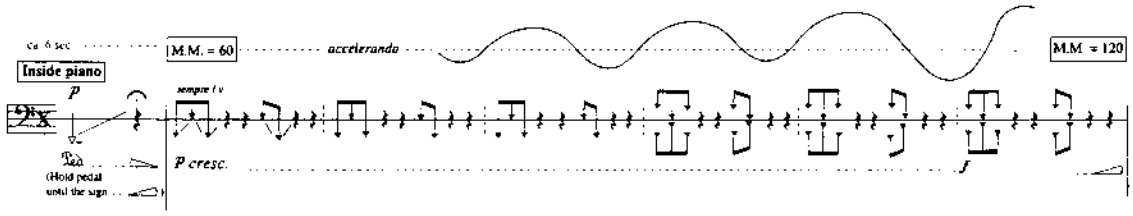
CHAPTER THREE

INDETERMINACY, ORGANIZATION, AND ECLECTICISM

It was mentioned in Chapter One that this piece consists of four sections depicting the instability of the sea and the different emotions of Jonah. In *Jonah's Prayer* the method employed to portray instability is indeterminacy. Indeterminacy is treated using two methods: A and B. Method A does not specify pitch or does it require a strict tempo. Method B specifies definite pitch using proportional notation. The different characters of the techniques help suggest an irony associated with Jonah's personality.

Indeterminacy: Method A

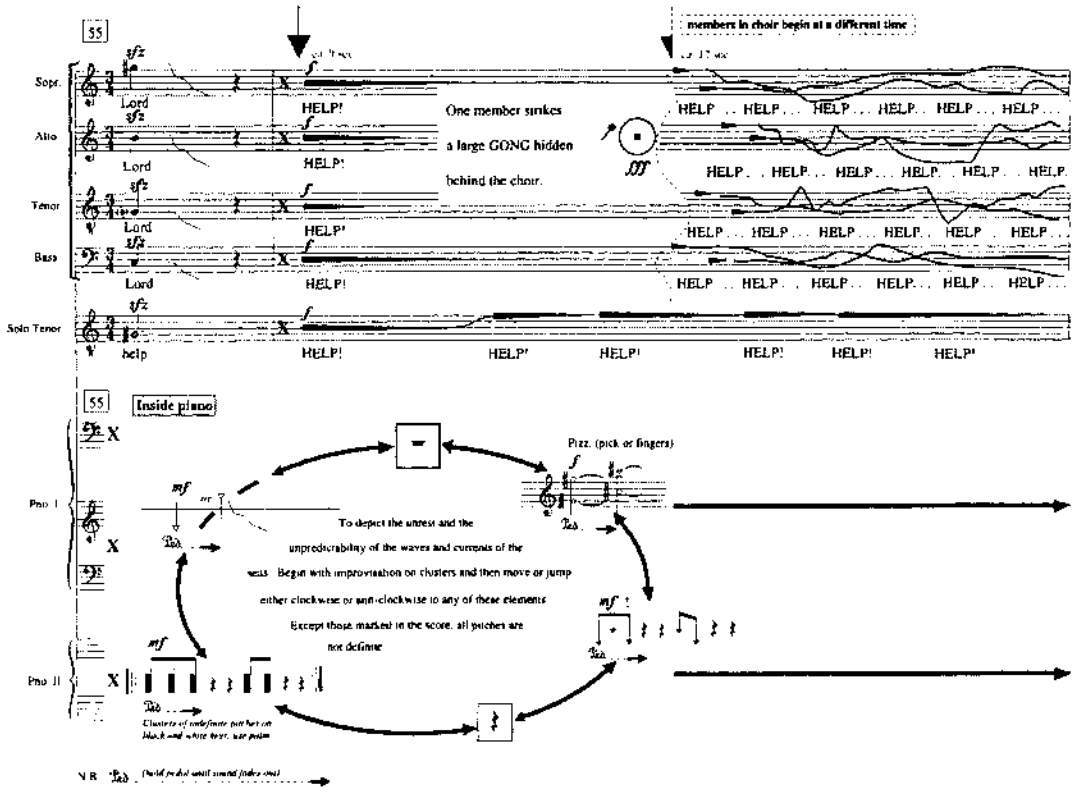
As mentioned above, Method A specifies neither definite pitch elements nor strict tempo. An example of its use in a single part can be noted in the Introduction.



Example 16. Indeterminacy, Method A in Piano I, mm. 1-2.

In mm. 1-2 of Example 16, the roar of the sea waves is imitated by *glissandos* played inside the pianos. The pitch elements are not defined; the pianists are simply asked to perform the *glissandos* at a lower register inside the piano. Although the

rhythms may appear defined in the score, the actual outcome of tempo change from (M.M. = 60) to (M.M. = 120) depends on the pianist's control of the *accelerando*. In addition, the pianists are asked to play the *accelerando* in a wave-like manner. Therefore, tempo change becomes even more erratic. The integration of indeterminate pitch elements and fluctuating tempos in mm.1-2 achieves the desired effect of instability and unpredictability, and sets the general atmosphere for the roar of the waves.



Example 17. Indeterminacy, Method A in a Tutti Passage, mm. 55-56.

Use of indeterminacy, Method A in a tutti passage can be found in mm. 55-56 (Example 17). This excerpt provides an even greater freedom in choosing musical

material. Both pianists I and II may select from a variety of options and manipulate the elements according to their own imagination of the sea waves. The choir also sings random pitches; the overall effect is as unpredictable as the stormy sea.

Indeterminacy, Method A: Time control

Two methods are used to control the time factor for passages using Method A as a means to musical expression. One of two methods is shown in m. 2 (Example 16). In this measure, although there is no time limit restricting the duration, the process of *accelerando* from M.M. 60 to M.M. 120 must simply be achieved within six repetitions of the same rhythmic figure. The performer (Piano I) maintains a high degree of freedom in shaping these figures.

Another method of controlling the time factor consists of assigning time frames to the indeterminate passages. In Example 17, beginning with the second half of m. 56, a time control of 9 plus 12 seconds is set to limit the random yelling. When the chance yelling ceases, the choir and the solo tenor resume metrical tempo and traditional notation; the pianists continue with their improvisation.

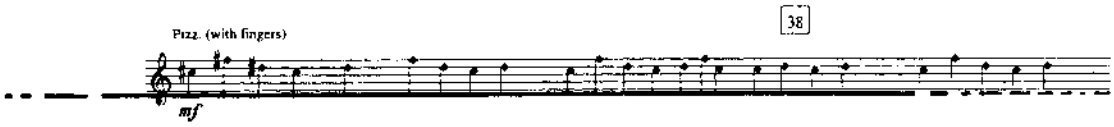
As noted, both pianos begin improvisation at m. 55, then gradually give way and return to metrical and traditional notation between mm. 58-61; first Piano I, then Piano II. It can also be noted there is no set amount of time limiting improvisation. The pianos, therefore, have to follow the choir, which resumes normal singing a few measures earlier. Hence, the choir indirectly limits indeterminacy in the pianos.

In this piece, indeterminacy, Method A is used to portray the unpredictable sea. The pitch element is not defined; the rhythm is not rigid, yet both elements are under

strict control. The uncontrollable is made controllable, the unrepent is made repent, and the Ninevites unworthy of love are worthy and loved; all under God's sovereign plan.

Indeterminacy: Method B

Jonah, as God's prophet, ought to have been a consistent person, but he was not. Jonah's character was so 'indeterminate' that even after he experienced God's lesson and deliverance, he still lived according to his old ego.[1] Method B is selected to depict his personality. Unlike the passages using Method A, passages using Method B contain clearly indicated pitch elements devised either from the DISTRESS IDEA or the GOD IDEA. Whereas the pitch elements are always clearly defined, the rhythmic elements are proportionally notated.

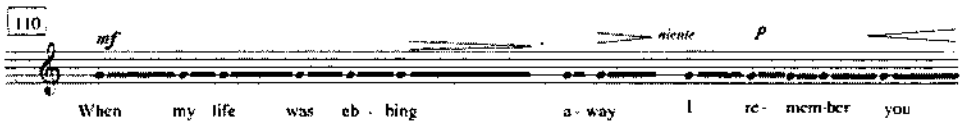


Example 18. Indeterminacy, Method B: Passage with Defined Pitch Elements.

Example 18 shows a musical phrase using Method B as a means of expression in Piano I. Several features in this phrase make this excerpt controllable. First, the pitch elements are clearly defined. Second, the notes are notated proportionally. Although without clearly defined rhythm, the outcome of rhythm is expected to have some degree of accuracy. However controlled, this passage may begin as soon as the previous

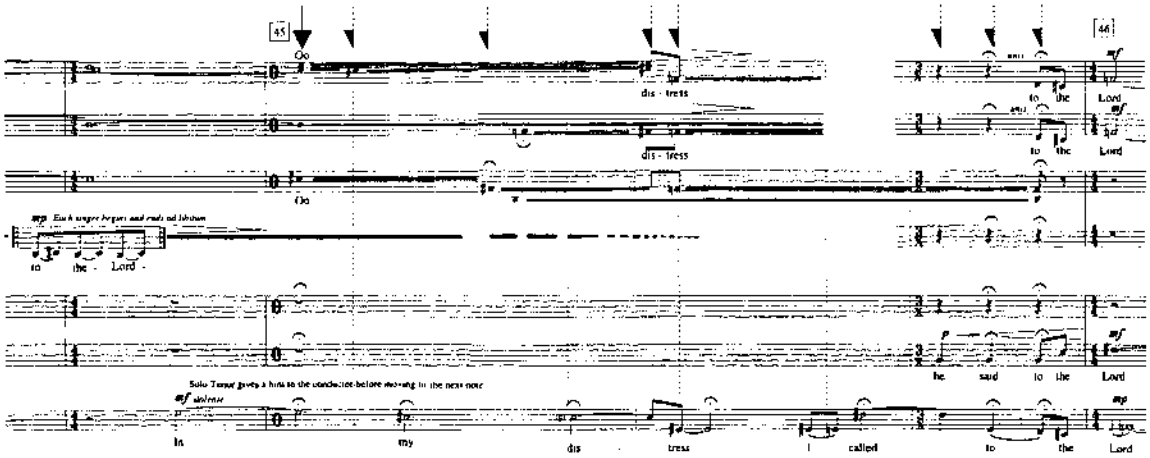
[1] In Jonah, chapter 2, Jonah repented and rededicated to God. Not long after, in chapter 4, he complained God of his mercy to the Ninevites and asked for death.

aleatoric passage ends. It can also end sooner or later depending on the tempo the performer chooses. Since the controlling criteria are few and not strict, the passage actually sounds like a brief collage floating on an existing piece of music. The pianist's job is to play the harmonics, putting them between mm. 34-40.



Example 19. Indeterminacy, Method B: Proportional Notation.

Another passage involving only one part is found in m.110 (Example 19). The solo tenor chants the rhythms of the text in a spoken manner; the conductor stops conducting until the choir resumes; the conductor has no control over the time factor in this measure of the music.



Example 20. A Passage Showing Interaction Between the tenor and Chorus.

An example of indeterminacy, Method B applied to a group can be found between mm. 44-45 (Example 20), where the choir and the solo tenor interrelate with each other. The solo tenor melody contains clearly defined pitch elements, and the values of the notes are also indicated. Nevertheless, in order to loosen the rigidity of expression and provide a feeling of liberty, fermatas are assigned to almost every single note in the solo tenor melody. As such, the solo tenor, who represents Jonah, is the one who truly controls the outcome of the music; the role of the conductor is, therefore, minimized. The conductor's prime function in this passage is to direct the harmonic movement of the chorus so as to provide support and guidance for the soloist.

Indeterminacy, Method B: Time control

While defined pitch elements and proportional notation intend to give the performers precise description about the pitch elements and relative durations of notes, the intention is deliberately contradicted. This has been shown in Examples 18-20. In Example 18, the pianist (Piano I) is actually the one to determine when the music occurs, not the choir conductor. Similarly, in Examples 19 and 20, interpretations realized by the solo tenor will affect the duration of the piece; his power to control through his singing actually surpasses the conductor's authority.

In the legend of Jonah, the prophet thought his fleeing would negate God's intention; he believed he could control his only destiny and thus avoid preaching to the Ninevites. In this piece, Method B is used to depict Jonah's personality. The pitch element is defined; the notes are proportionally notated, yet both elements are uncontrolled. Jonah's plan is ineffective, his thought is futile, and his flight nearly

brought a catastrophe to others, all from the prophet's egocentricity.

Organization in *Jonah's Prayer*

One frequently employed strategy in the work's formal organization is repetition, either exact or modified. In *Jonah's Prayer* some content elements are recapitulated; this will be discussed in the following paragraphs. The importance of pitch class G, and the two categories of indeterminacy used in this composition will also be discussed. Table I summarizes the structure of *Jonah's Prayer*

Table I

OVERVIEW OF THE ORGANIZATION OF *JONAH'S PRAYER*

Section	Measures (no. of measures)	Indeterminacy, Method	Measure number
I	1-19 (19)	A	1-2
		B	3-9
II	20-79 (59)	B	35-39
		B	43-45
		A	55-60
		A	72-76
		B	78-79
III	80-134 (54)	B	102-104
		B	110
IV	135-146 (11)	A	145-146

N.B. A = Indeterminacy, Method A; B = Indeterminacy, Method B

The Story as an Organizing Means

It is noted in Table 1 that the piece is organized into four sections with two longer sections between two shorter sections, thus modeling an AB-BA form. The AB-BA design, which forms the macro-structure of the piece, can also be found in miniature in the shorter divisions. A comparison of m. 2 and m. 145 will demonstrate how the same principle is applied to rhythmic patterns The [(3+2+2)(2++2+2)] pattern in m. 2 is mirrored in m. 145 as [(2+2+2)(3+2+2)]. In m. 2, the rhythmic pattern and the phrase marked *crescendo e accelerando* aim to excite the mood of a stormy sea; in m. 145 the rhythmic pattern (mirrored) and the phrase marked *ritenuto e smorzando* convey the return to serenity.

Another example where opposing ideas play a role in formal organization in the piece can be found between the two longer sections. In this composition, Section II portrays Jonah's struggle and distress, and his dying murmur is depicted in m. 78. The turning point of Jonah's fate begins with the tinkle of a triangle symbolizing an angel's wand in m.79; this is followed by the piano imitating the wavering celestial bells from m. 80 to m. 101.

Pitch Class G as an Organizing Means

The symbolic connotation of pitch class G and number 7 was discussed in Chapter Two (p. xxvii). Pitch class G (7) was used to portray aloneness or '*Sol*', the character of God. In addition to its symbolic connotation, G also plays an important role in the formal organization of *Jonah's Prayer*. Three musical instances based on a monotone G can be found; each describing a spiritual aspect of Jonah, and musically, each initiating a

different style of writing and color. These three instances are found in mm. 12-19, m. 110, and m. 144 respectively. The first of them illustrates the proclamation the soprano (ANGEL) narrates about Jonah's miserable situation; the monotonous narration leads to a chorus which is minimalistic in concept. The second one, m. 110, represents Jonah's confession which is followed by ensemble singing supported by the choir in quartal harmony. Jonah's vow in m.144 leads into an indeterminate phrase, fading away to symbolize calmness.

Indeterminacy as an Organizing Means

Two methods of indeterminacy in *Jonah's Prayer* were discussed earlier; each instance of their occurrences is like a sign post cueing a new sub-division. Table 1 also shows how these two methods of indeterminacy are organized: two large sections with the same design can be noted . Each section consists of five sub-divisions, in which the first and the last are based on Method A, and the three divisions in between are based on Method B, thus showing a tripartite design.

Eclecticism: Past in the present, and Presence in the Past

Advancements in scholarship, education, and technology in this century have granted musicians more opportunities to survey music and other disciplines from past to present. These may challenge and also inspire composers to combine several musical idioms, making their compositions more interesting and pertinent. John Corigliano, one such composer, once remarked, "If I have my own style, I'm not aware of it," he said, "I don't think of style as the basic unifying factor in music, . . . I feel very strongly that a

composer has a right to do anything he feels is appropriate, and the stylistic consistency is not what makes a piece impressive."[2] This is the same perspective *Jonah's Prayer* shares; in fact, besides musical influences, influences from grief psychology can be traced in the work.

Jonah's Prayer is influenced by the practices of John Cage and other composers who employed indeterminacy in their music. Apart from a predilection for this stylistic idiom in this work, the piece also shows the influence of minimalism. Except for mm.135-143, where traditional melodies can be found, all other melodies in the chorus are built upon a three-note figure (see Example 11) reiterating itself at different pitch levels, either in irregular rhythmic patterns or as *quasi-ostinato* figures.

One practice of contemporary music involves including collages and quotations of music from the past. In *Jonah's Prayer*, borrowed tunes are employed to convey extra-musical meaning and to enhance greater comprehensibility. For example, the hymn tune *Jesus Loved Each Little Child* (Example 1a), suggests that God loves the world and the Ninevites, Jonah's national enemies. This pentatonic hymn and two other tunes of the same scalar construction are juxtaposed with the angular, chromatic DISTRESS melody (Chapter Two, Examples 3 and 5), reflecting a compound use of harmonic languages.

Another example showing the eclectic use of styles involves including an imitation of chorale in mm. 135-143. In this 'chorale', the principal tune, *Jesus Loved Each Little Child* is sung by the solo tenor, doubled by the soprano. The counterpoint

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[2]Ramsey, Phillip. "A talk with John Corigliano." (liner notes for Concerto for Oboe and Orchestra and *Poem in October*), RCA Records ARL 1-2534.

supporting the chorale tune are the other two borrowed melodies: the alto and the bass sing the hymn tune *Jesus Loves Me This I Know* (Example 1b), and the tenor sings the Chinese melody, *The Purple Bamboo* (Example 1c). These three borrowed tunes are so arranged that the overall effect is like a principal melody in a chorale, harmonically supported by chords.

A still older practice can be noted in the way the voice is handled, noticeable in mm.12-19, m.110 and m.144. In these instances, the practice of using monophonic recited tones in medieval masses is imitated. First, the voice is asked to sing with a straight tone and in a recitative-like manner. Secondly, the voice sings to the rhythm of the text and exact duration is not written out in m. 110. The value for each syllable in mm.12-19 is written out only for the convenience of performance so that the sopranos can sing together. In m. 144, although the rhythms are metrically notated, the solo tenor can sing the rhythm of the text according to his wish.

Eclecticism: Psychology

In *Jonah's Prayer*, eclecticism of ideas is not confined to music alone; other disciplines also assert their influences on the piece. The influence of number symbolism or numerology and its significance in the process of generating musical elements was discussed in Chapter Two. How indeterminacy works in the piece and how it effects formal organization was also addressed earlier in this chapter. In addition to these influences, grief psychology or the psychology of mourning also helps organize the scripture verses into four sections.

It was remarked in Chapter One that the composer rearranged the scripture verses

from Jonah, chapter 2 to express the four different stages of emotions Jonah showed upon facing death. Through the stages, the conflict of interest between God and Jonah is also resolved. The four stages are identical to the four phases of mourning, namely a) sadness and denial; b) desperation and anger; c) epression and feeling guilty; and d) acceptance of facts and reorganized behavior.[3]

To Jonah, God's calling compelled him to change his values and routines. It was, therefore, a crisis; Jonah denied the calling and fled southward. When he was swallowed into the belly of the big fish, he felt desperate and hopeless; then he moaned and became resentful. When his life was ebbing away, he admitted his sin. Eventually, he accepted God's calling, and vowed to do good.

In *Jonah's Prayer*, the four phases of mourning are musically depicted 1) from m. 43, Jonah, in his distress, sang a somber melody; 2) from m.57, he complained it was God's fault to hurl him into the sea; he was angry; 3) from m.85, he learned that he was banished to the roots of the mountains because he fled from God's calling, and he had sinned; and 4) from m.111, he remembered the Lord and rededicated to faith.

Conclusion

An examination of the ideas and techniques in *Jonah's Prayer* reveal their interrelation. By integrating the ideas generated from numerology, the three borrowed pentatonic tunes, and a few stylistic practices used between the 1950s' and 1970s', the composer created a musical composition combining eastern flavors and western musical

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[3]James William Worden, *Grief Counseling & Grief Therapy: A Handbook for the Mental Health Practitioner*, (NY: Springer Publishing Co, Inc, 1991), 21-36.

practices. Whether the work sounds Oriental or Occidental, sacred or secular will be largely dependent upon, besides musical experience, the geographical location of one's mind and soul.

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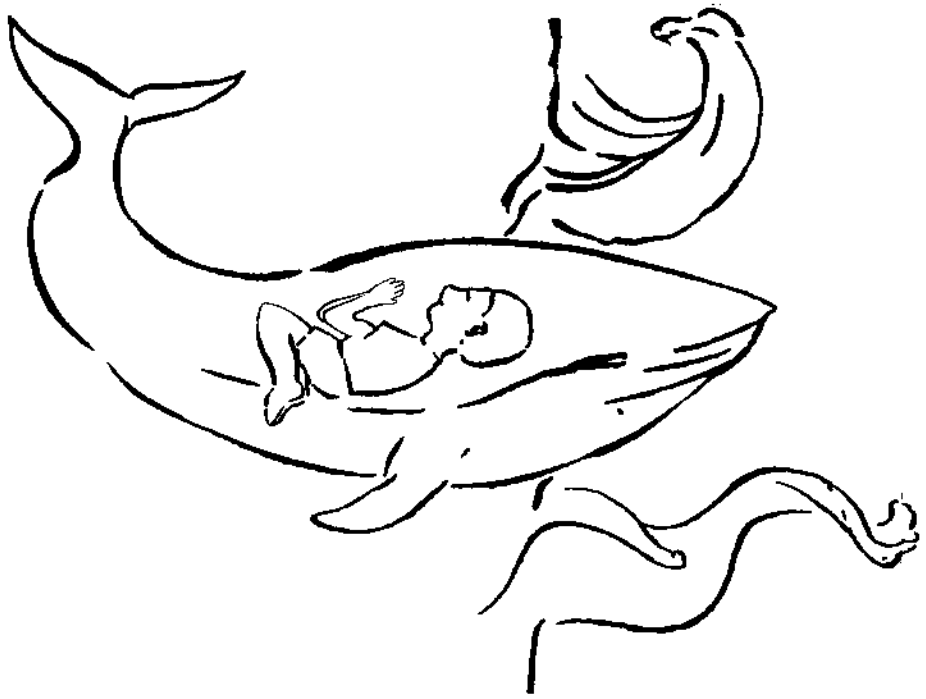
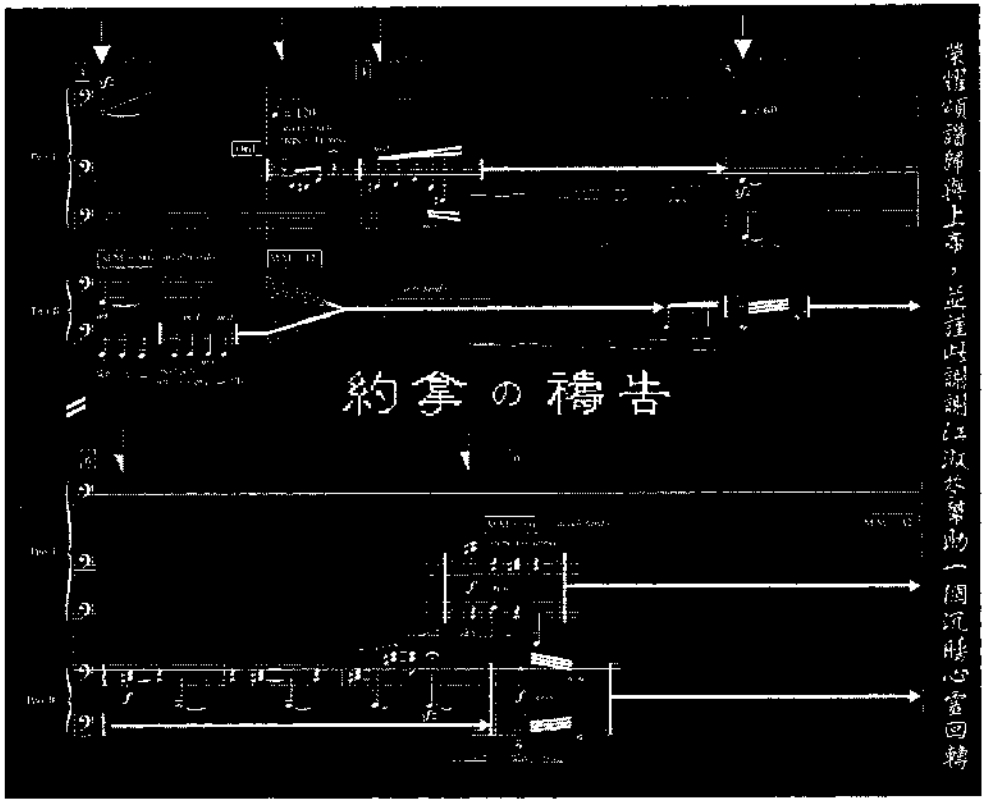
Jonah's Prayer

A Composition for Solo Tenor, Mixed Chorus and 2 Pianos

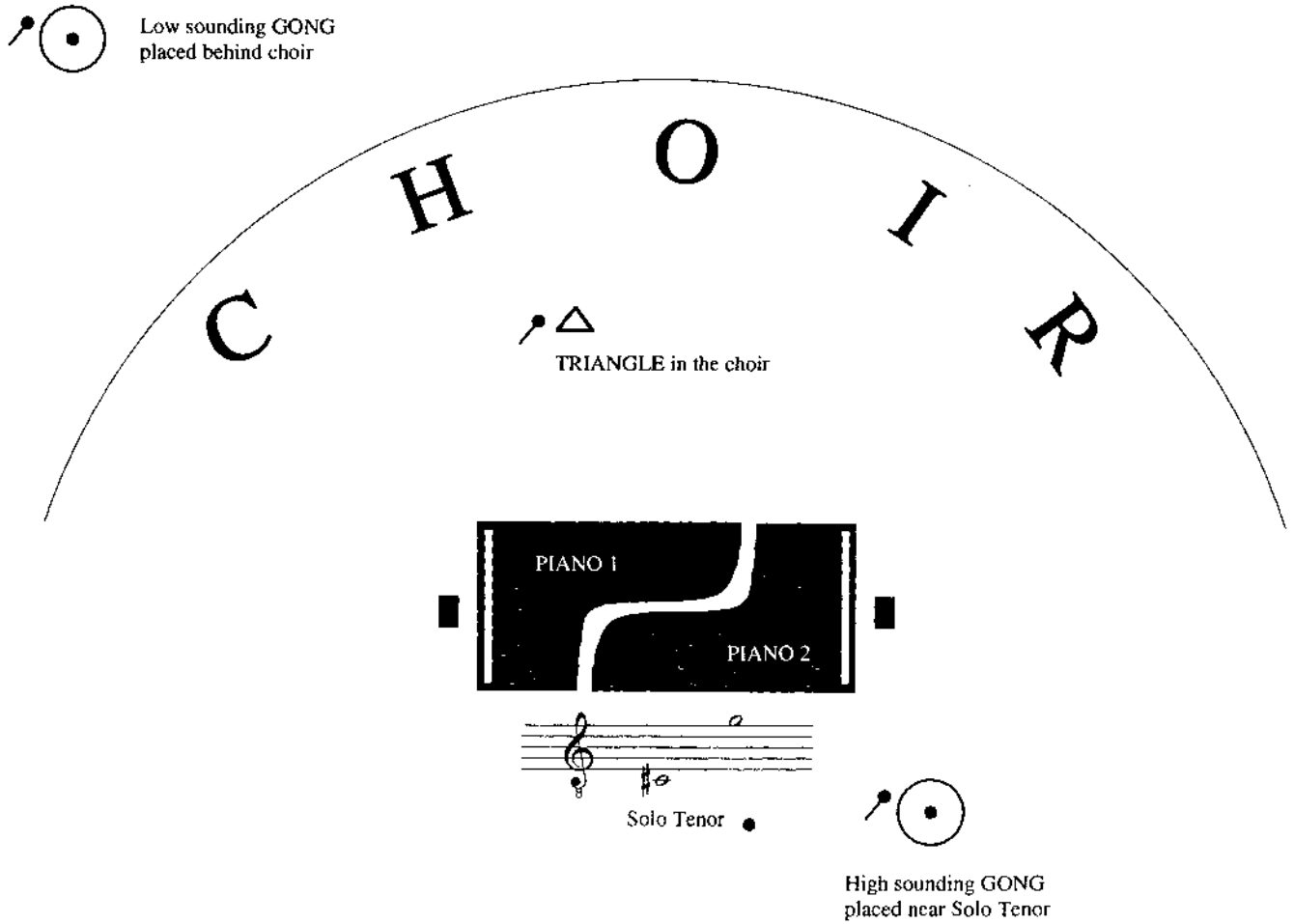


Stefan S. Au


約拿の禱告

Performance Notes

(STAGE SETUP)



(TERMS AND SIGNS)

CONDUCTOR

ca. 6 sec

indicates principal beat (conduct with both hands); subordinate beat (use one hand only).

There is a duration of about 6 seconds between the beats.

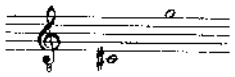
Beginning ( ) and end ( ) of unconducted passages.

Long fermata

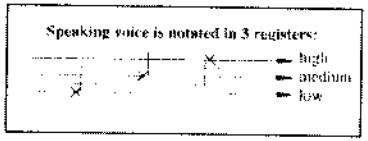
M.M. = 60 — *accelerando* — M.M. = 120

Begin at M.M.= 60, then accelerate to M.M.=120 in a wave-like manner

VOICE



Solo Tenor

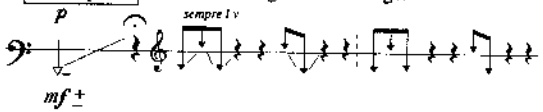


: Indefinite pitch at high register.

mf^{+}_{-}: Louder or softer than *mf* determined by performer(s).

PIANOS

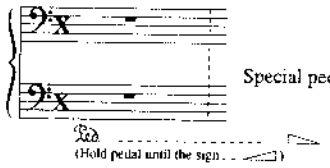
Inside piano Move fingers over strings.



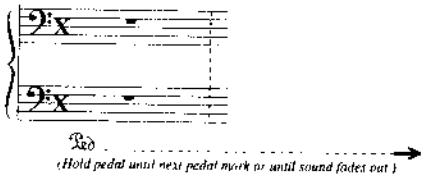
: Notes written using non traditional shapes are to be performed inside piano. A bass clef indicates that the lower register of the piano is preferred, and vice versa.

ord. : Resume normal way of playing on the keyboard.

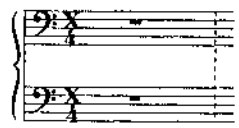
Pizz. : Pluck the strings inside piano with a shard guitar pick or fleshy part of fingers as indicated.



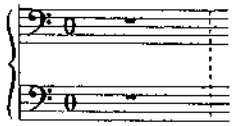
Special pedalings



OTHERS



$\frac{X}{4}$: Four beats of irregular durations in a measure.



0 : Ametrical

Jonah's Prayer

From inside the fish, Jonah prayed to the Lord, his God.
He said:
"In my distress, I called to the Lord,
and he answered me.
From the depths of the grave, I called for help,
and you listened to my cry.

You hurled me into the deep,
into the very heart of the seas,
and the currents swirled about me;
all your waves and breakers swept over me.

I said, 'I have been banished from your sight;
yet I will look again toward your holy temple.'

The engulfing waters threatened me,
the deep surrounded me;
seaweed was wrapped around my head.
To the roots of the mountains I sank down;
the earth beneath barred me in forever.
But you brought my life up from the pit;
O Lord my God.

"When my life was ebbing away,
I remembered you, Lord.
and my prayer rose to you
to your holy temple.

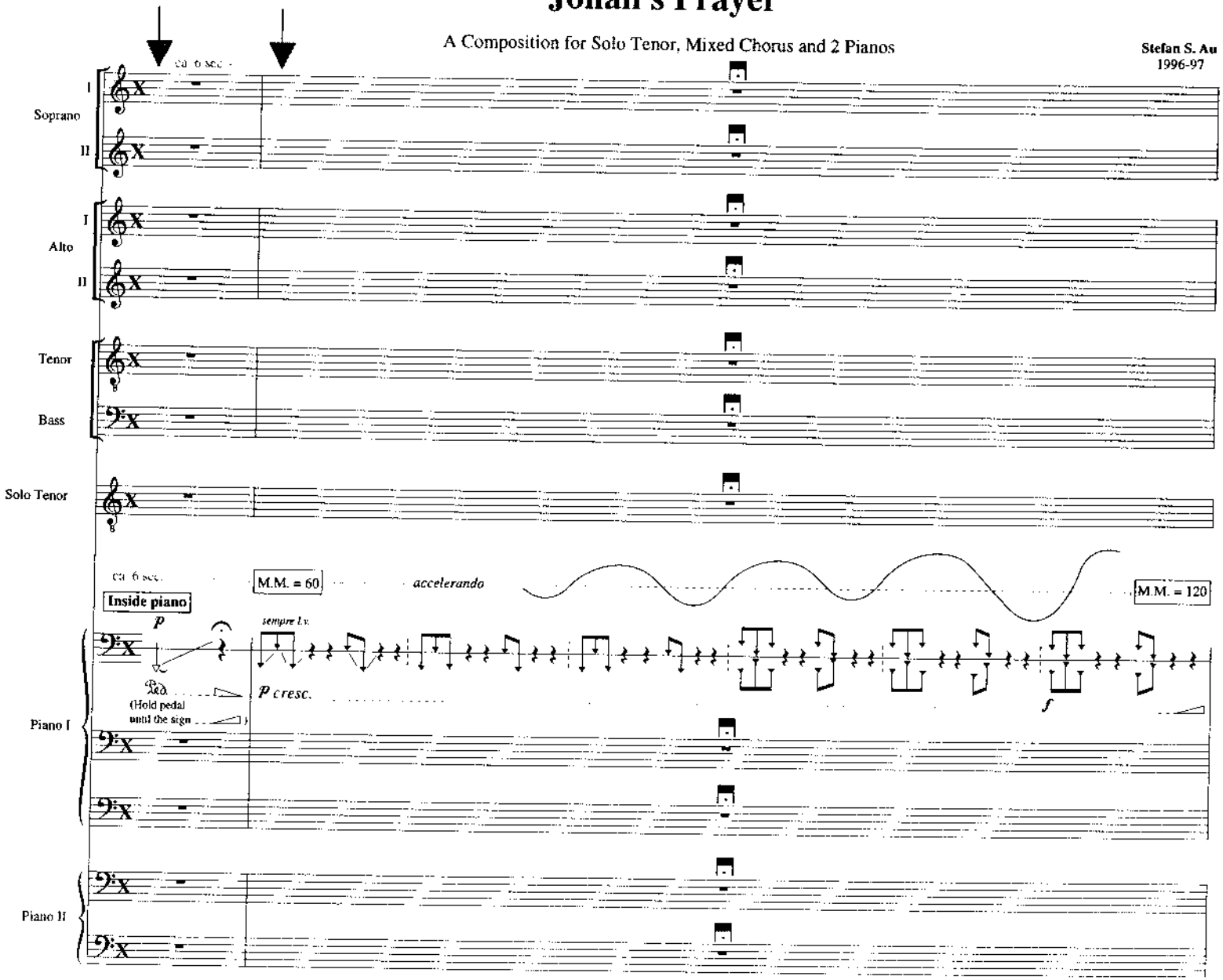
Those who cling to worthless idol
forfeit the grace that could be theirs.
But, I with a song of thanksgiving
will sacrifice to you.
What I have vowed I will make good.
Salvation comes from the Lord."

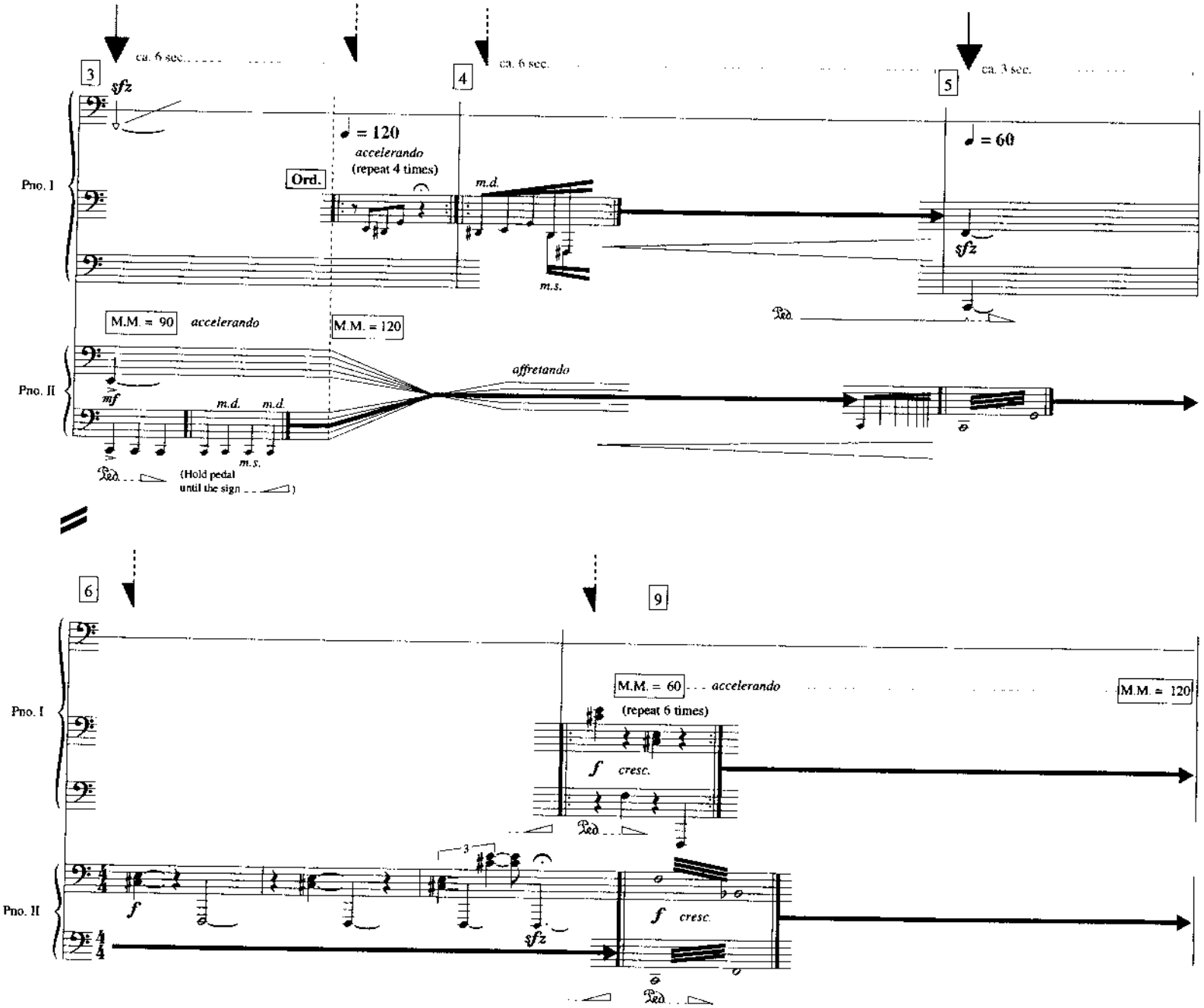
And the Lord commanded the fish, and it vomited Jonah onto dry land.

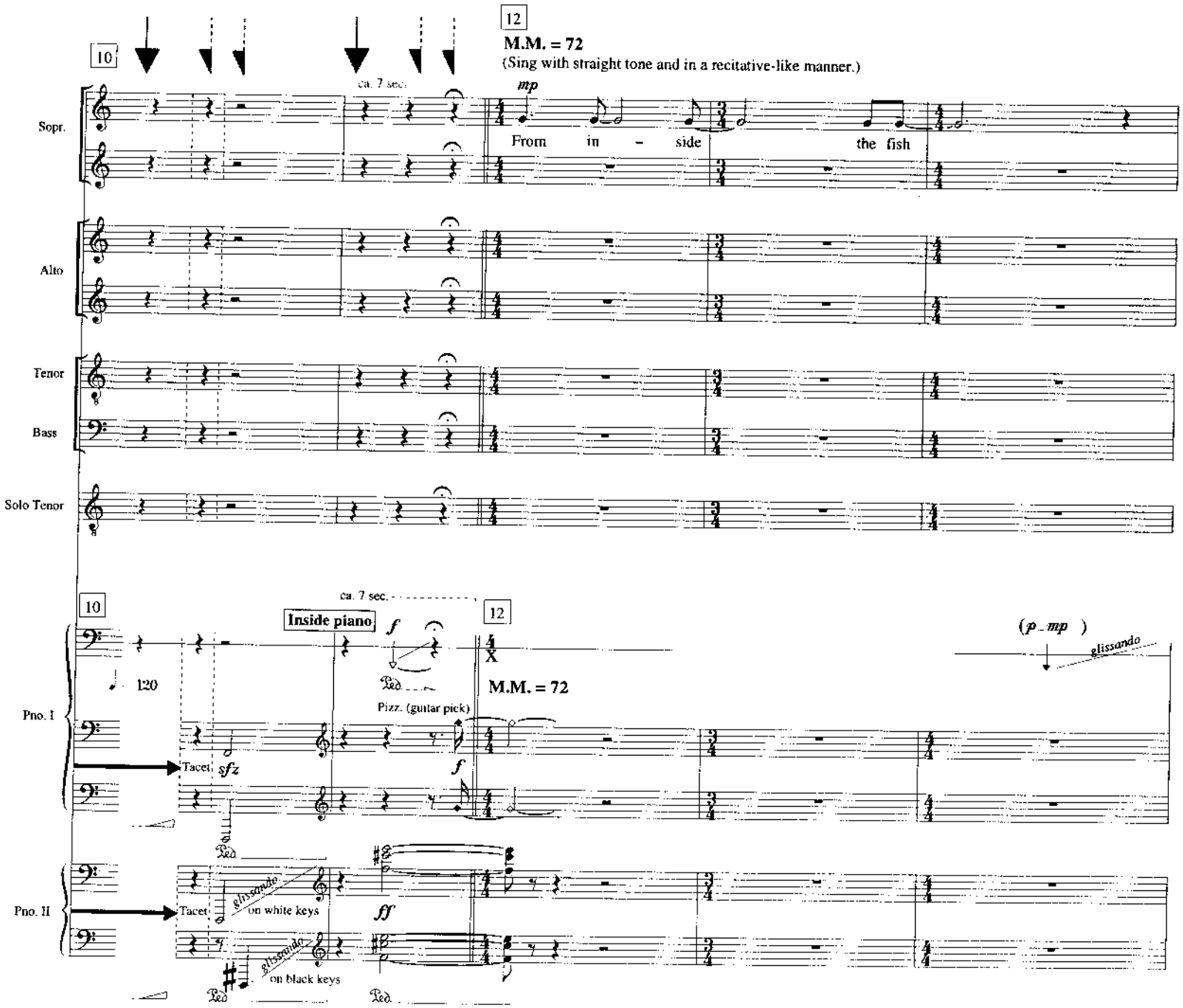
Jonah's Prayer

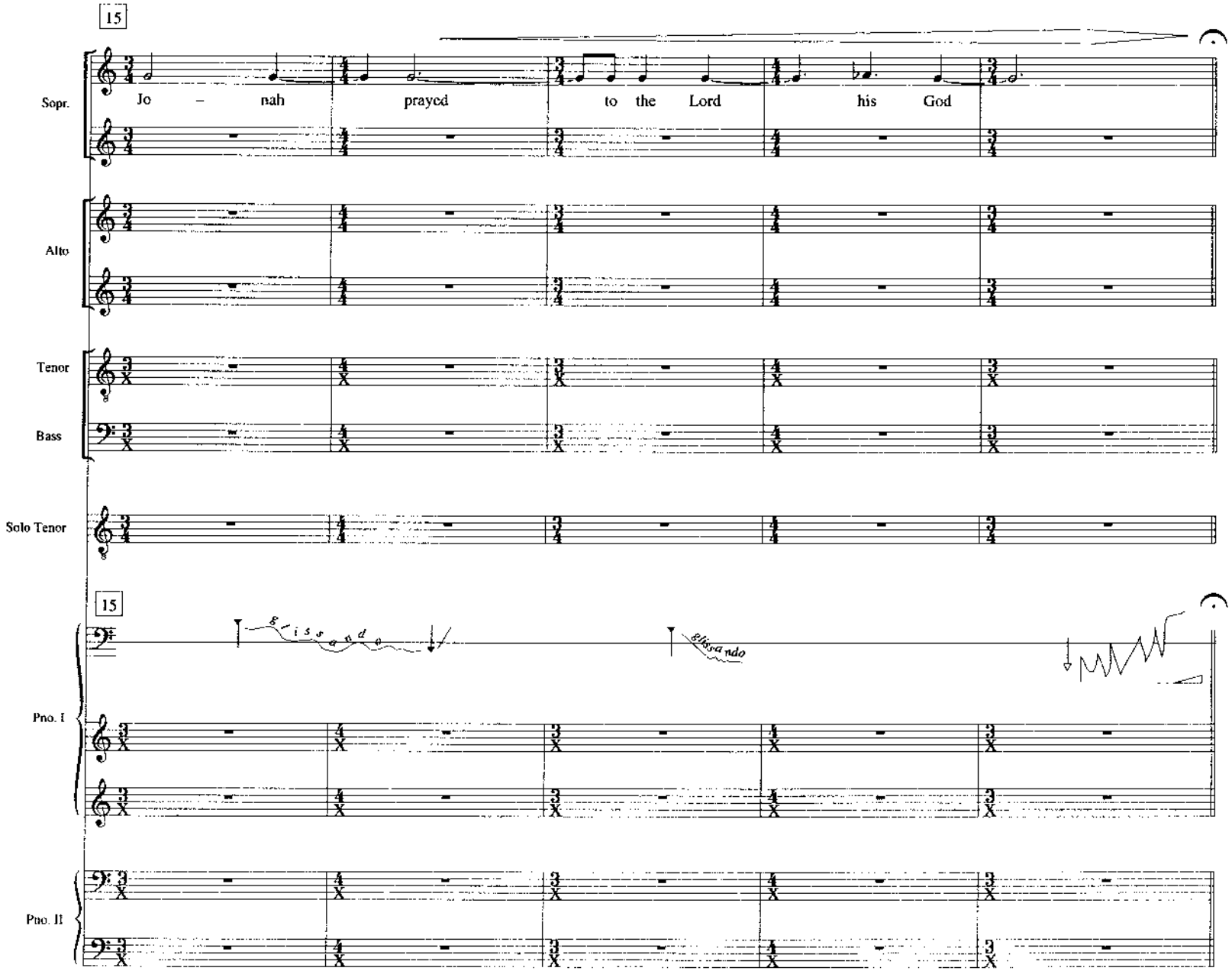
A Composition for Solo Tenor, Mixed Chorus and 2 Pianos

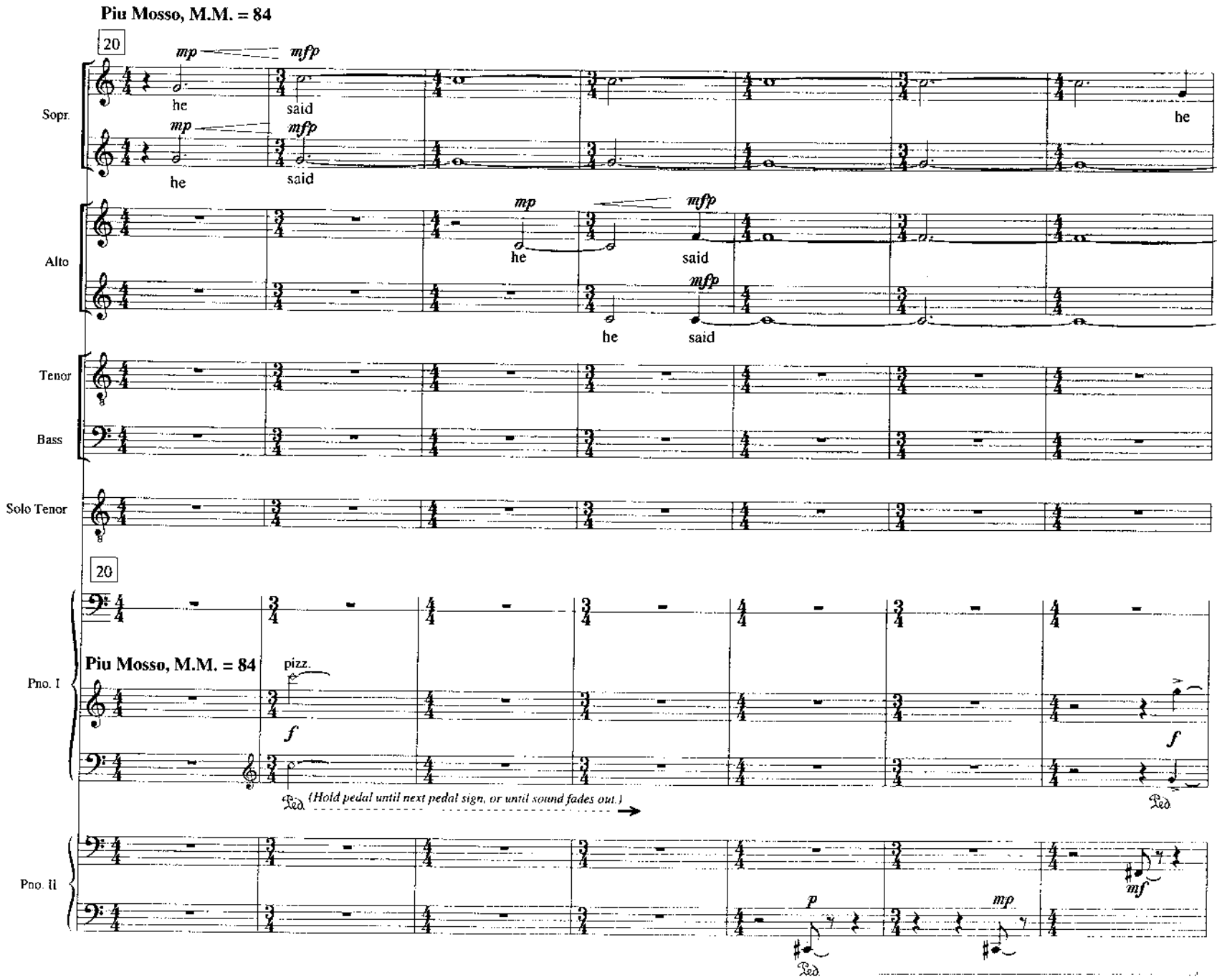
Stefan S. Au
1996-97

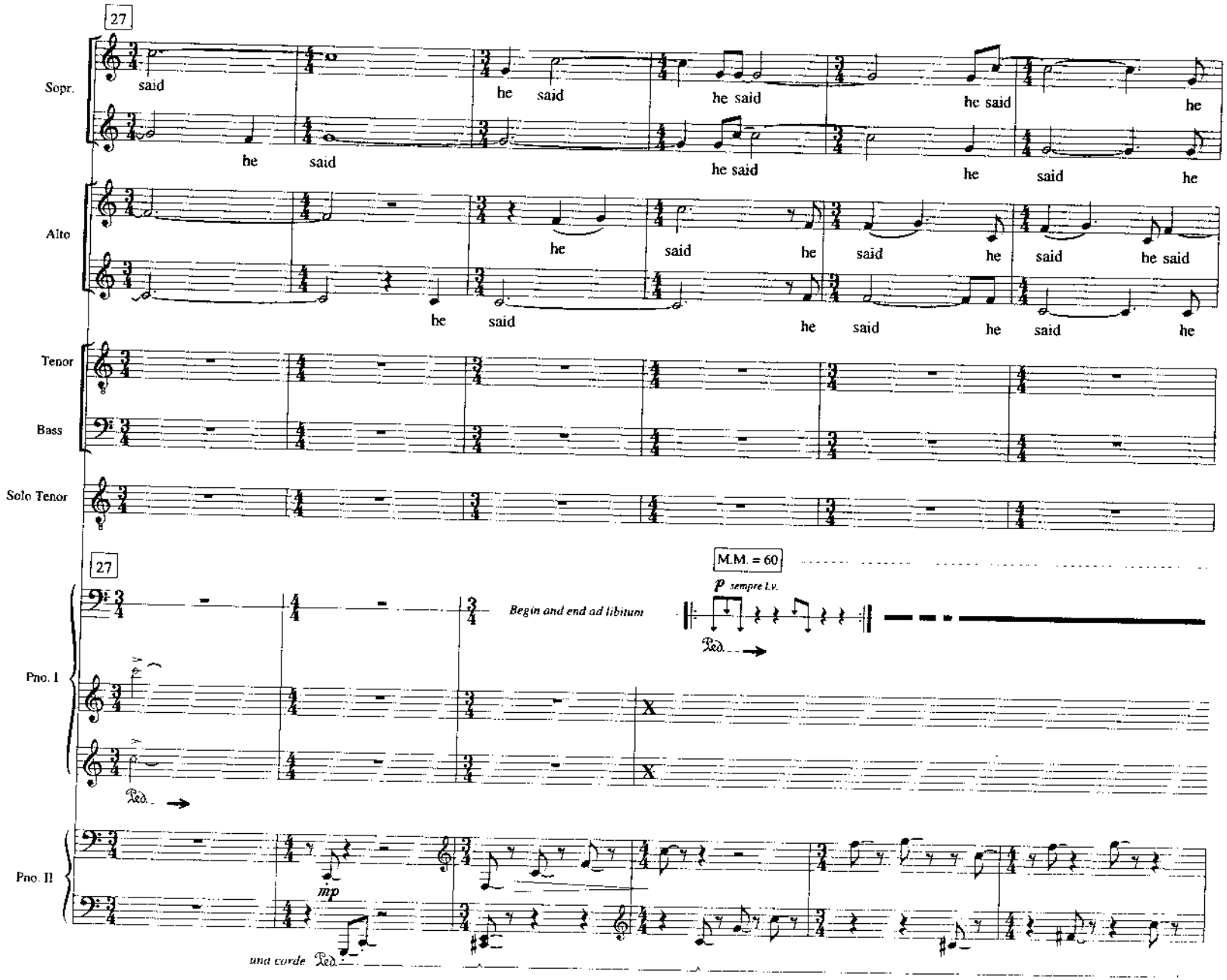


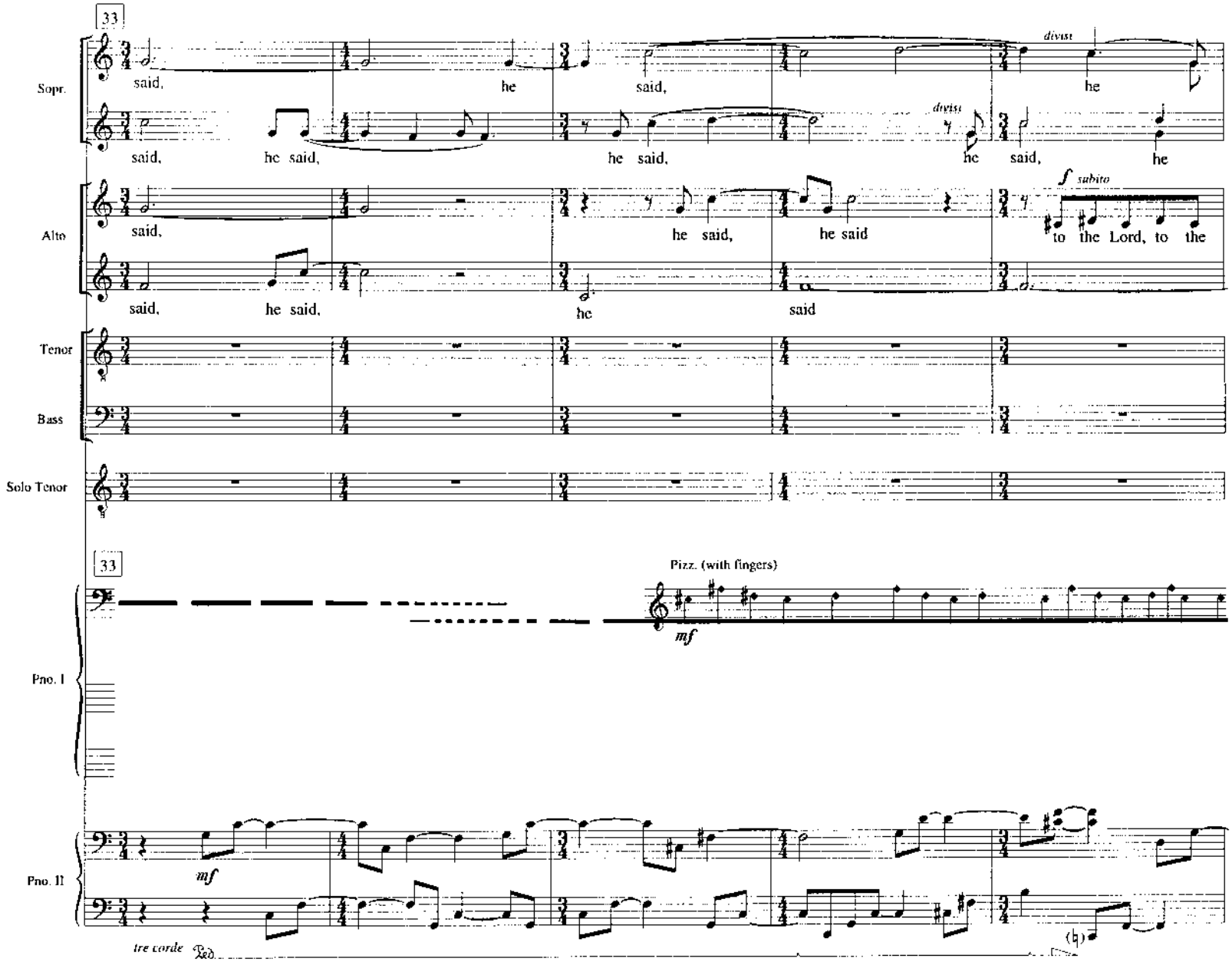

3
ca. 6 sec.
4
ca. 6 sec.
5
ca. 3 sec.
Pno. I
sfz
♩ = 120
accelerando
(repeat 4 times)
Ord.
m.d.
m.s.
♩ = 60
sfz
Ped.
M.M. = 90
accelerando
M.M. = 120
Pno. II
affretando
mf
m.d.
m.d.
m.s.
Ped.
(Hold pedal
until the sign)
6
9
Pno. I
M.M. = 60
accelerando
M.M. = 120
(repeat 6 times)
f
cresc.
Ped.
Pno. II
3
f
sfz
f
cresc.
Ped.

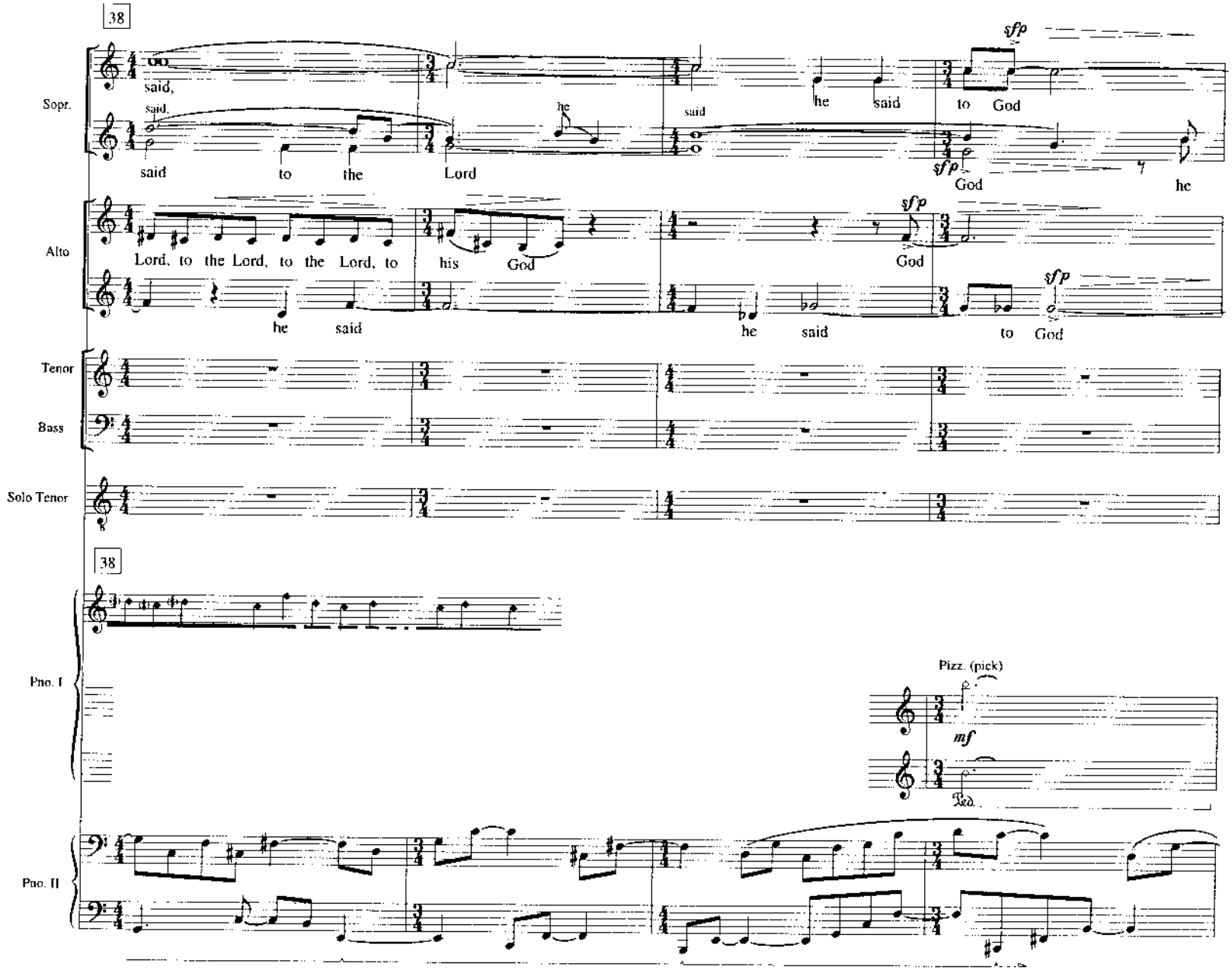

10
12
M.M. = 72
(Sing with straight tone and in a recitative-like manner.)
ca. 7 sec.
mp
From in - side the fish
Sopr.
Alto
Tenor
Bass
Solo Tenor
10
ca. 7 sec.
Inside piano
f
12
(p - mp)
glissando
120
M.M. = 72
Pizz. (guitar pick)
Pno. I
Tacet
sfz
f
Pno. II
Tacet
glissando
on white keys
ff
glissando
on black keys

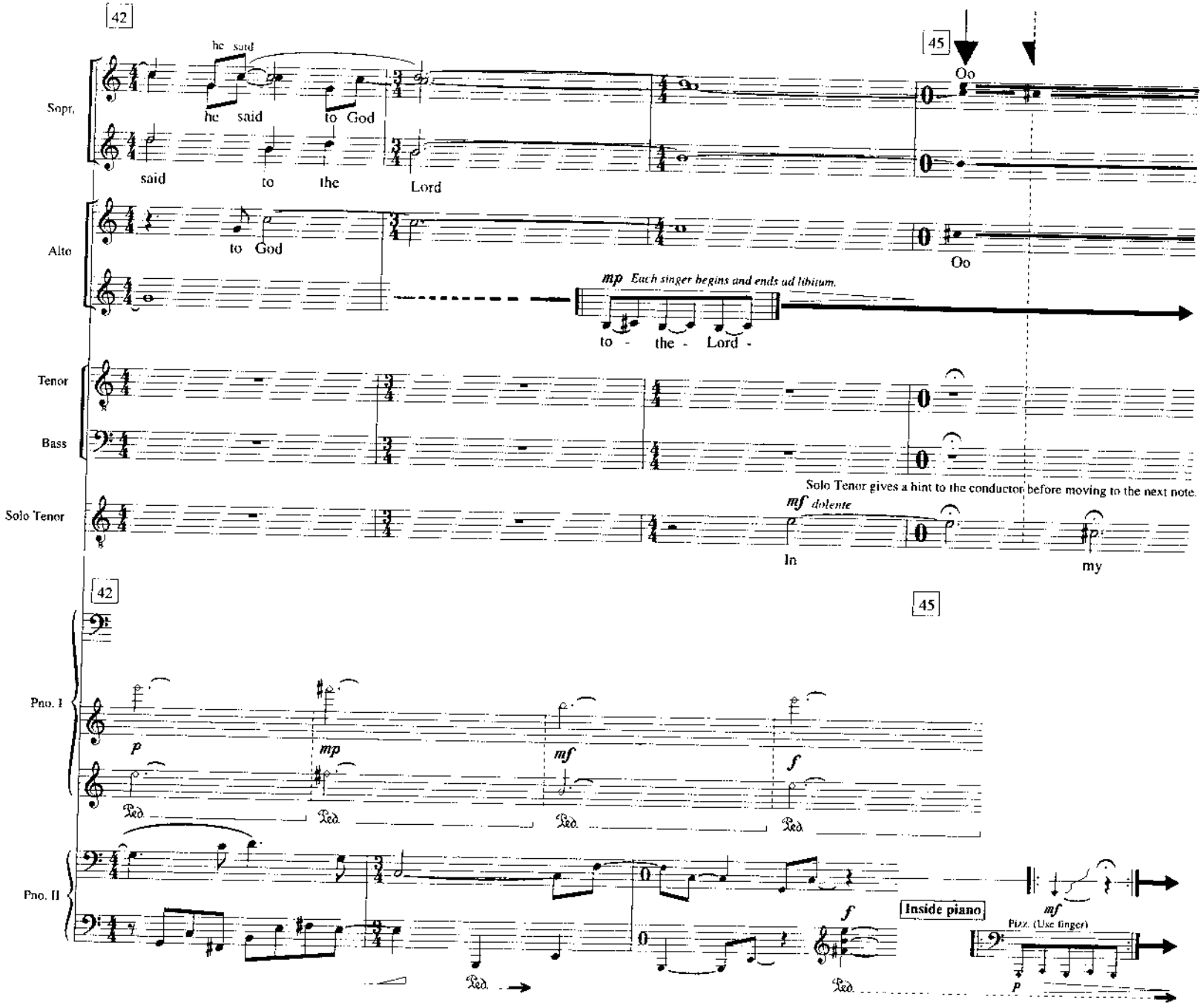

15
Sopr.
Jo – nah prayed to the Lord his God
Alto
Tenor
Bass
Solo Tenor
15
glissando
glissando
Pno. I
Pno. II

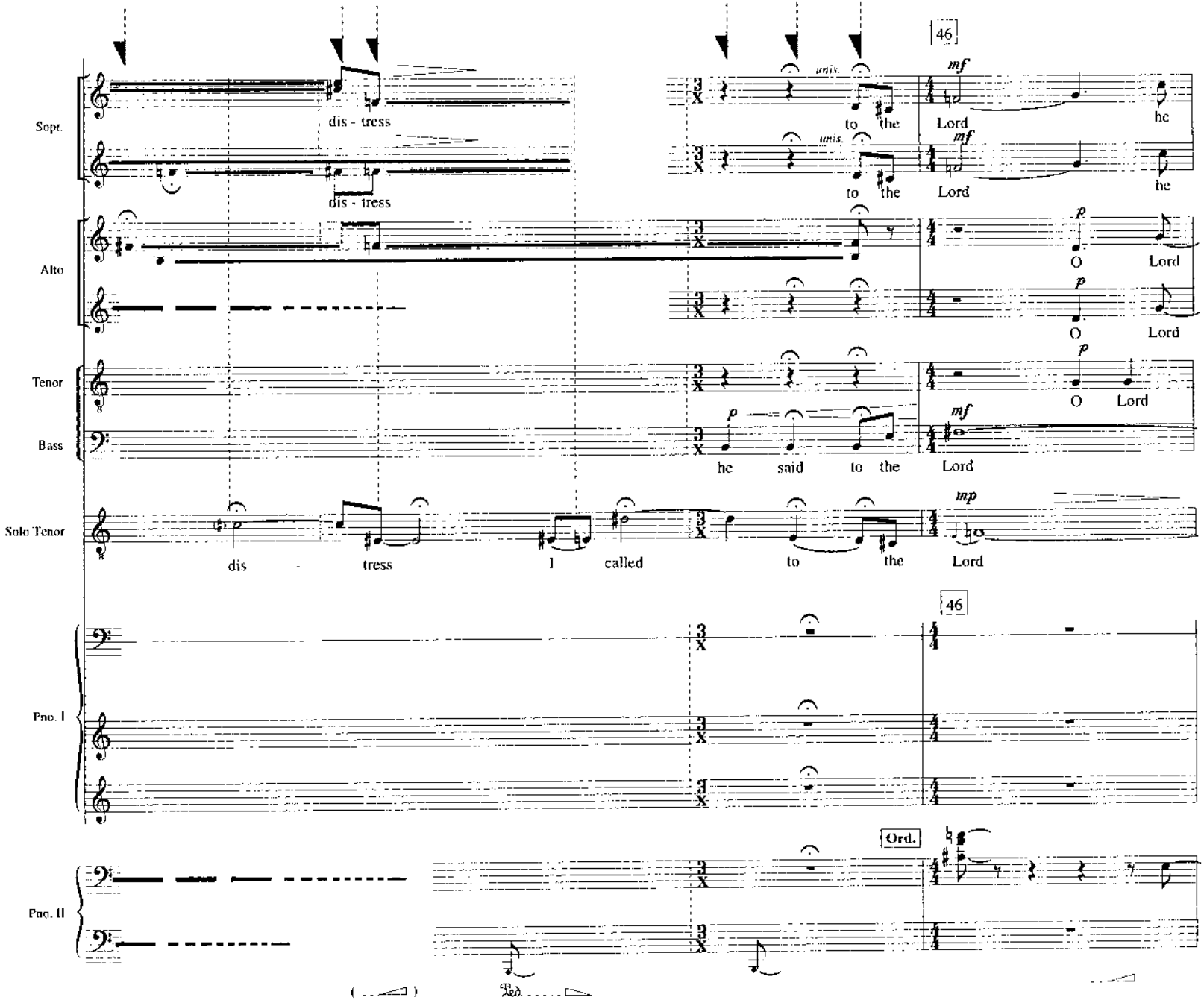

Piu Mosso, M.M. = 84
20
Sopr.
Alto
Tenor
Bass
Solo Tenor
mp
mfp
he
said
20
Piu Mosso, M.M. = 84
Pno. I
Pno. II
pizz.
f
(Hold pedal until next pedal sign, or until sound fades out.)
p
mf

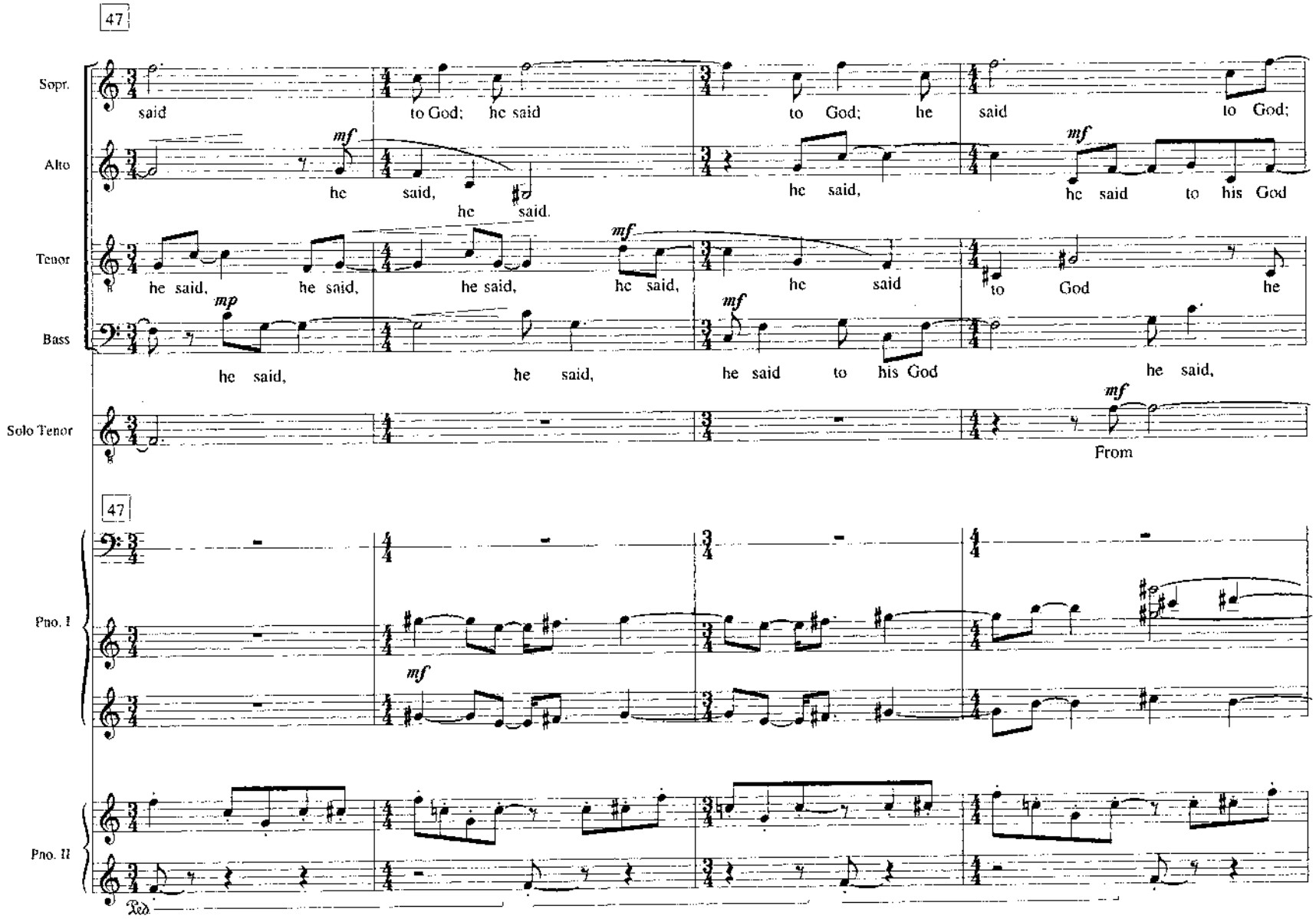

27
Sopr.
said
he said
he said
he said
he
he
said
he said
Alto
he
said
he
said
he
said
he said
he
said
he
said
he
Tenor
Bass
Solo Tenor
27
M.M. = 60
p sempre l.v.
Begin and end ad libitum
Ped.
Pno. I
X
X
Ped.
Pno. II
mp
una corde
Ped.

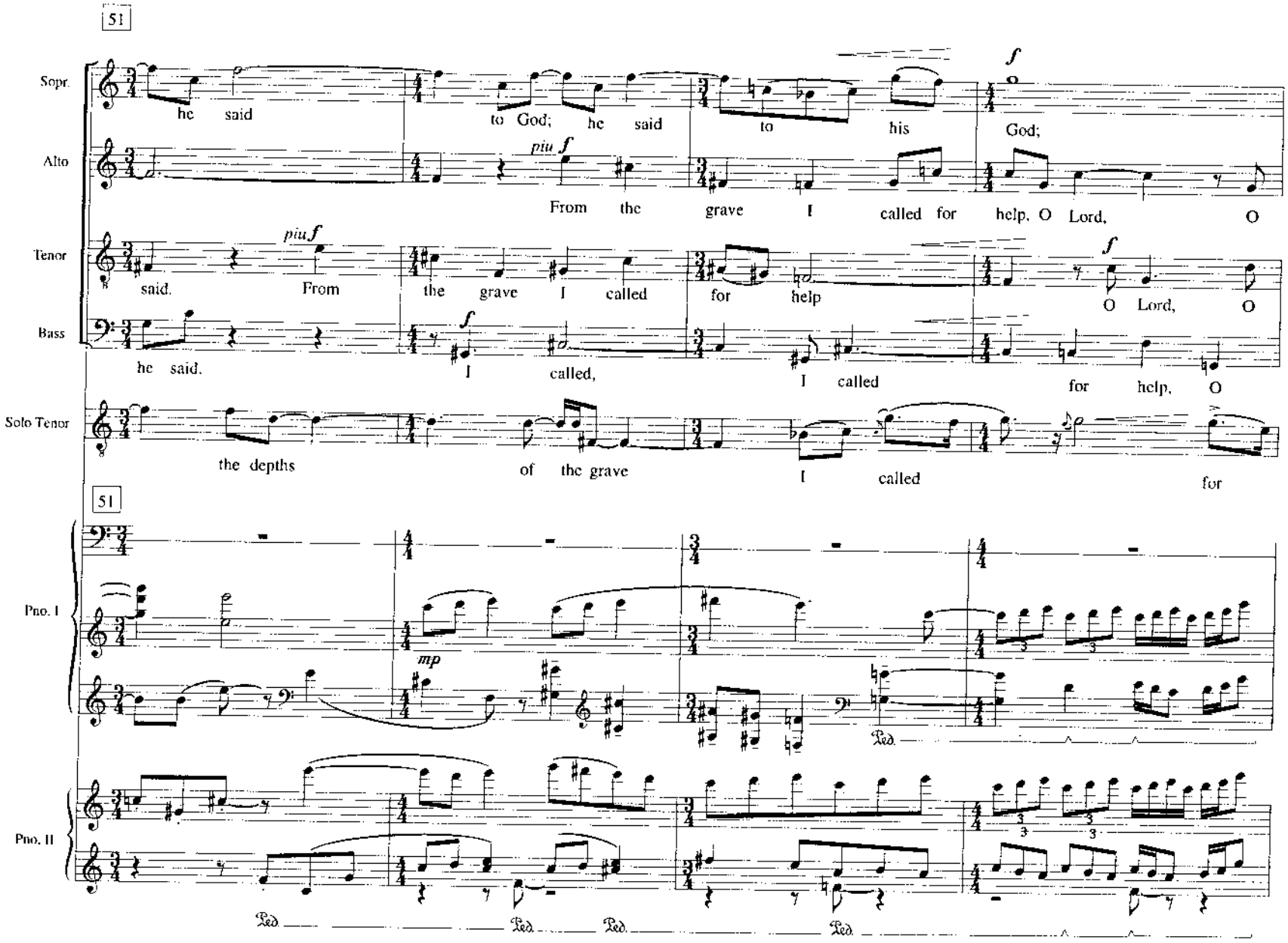

33
Sopr.
said,
he
said,
he
divisi
said,
he said,
he said,
he
said,
he
Alto
said,
he said,
he said,
f subito
to the Lord, to the
said,
he said,
he
said
Tenor
Bass
Solo Tenor
33
Pizz. (with fingers)
mf
Pno. I
Pno. II
mf
tre corde
Ped.

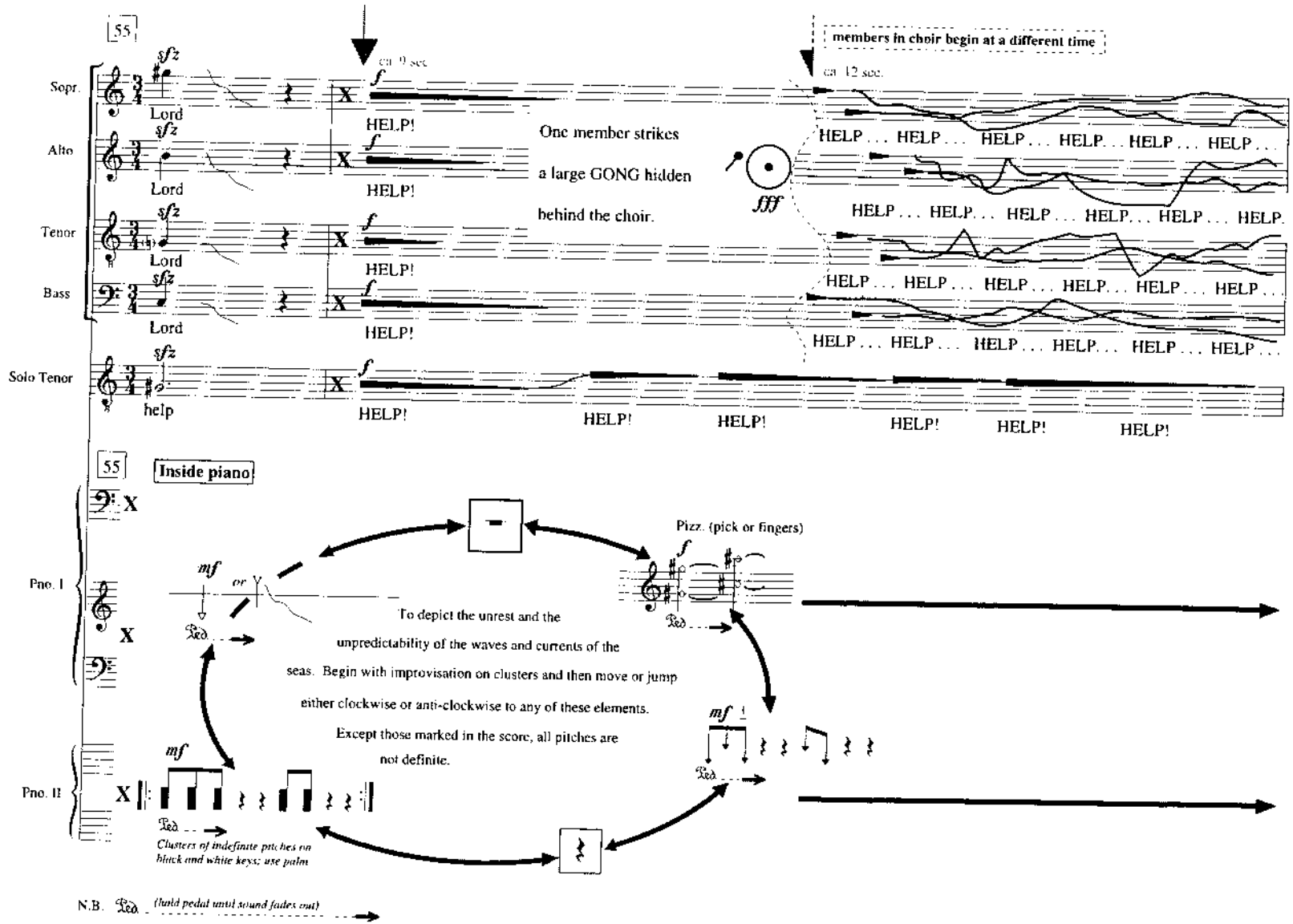

38
Sopr.
said,
said
to
the
Lord
he
said
he
said
to
God
sfp
God
he
Alto
Lord, to the Lord, to the Lord, to
his
God
God
sfp
he
said
he
said
to
God
sfp
Tenor
Bass
Solo Tenor
38
Pno. I
Pizz. (pick)
mf
Ped.
Pno. II

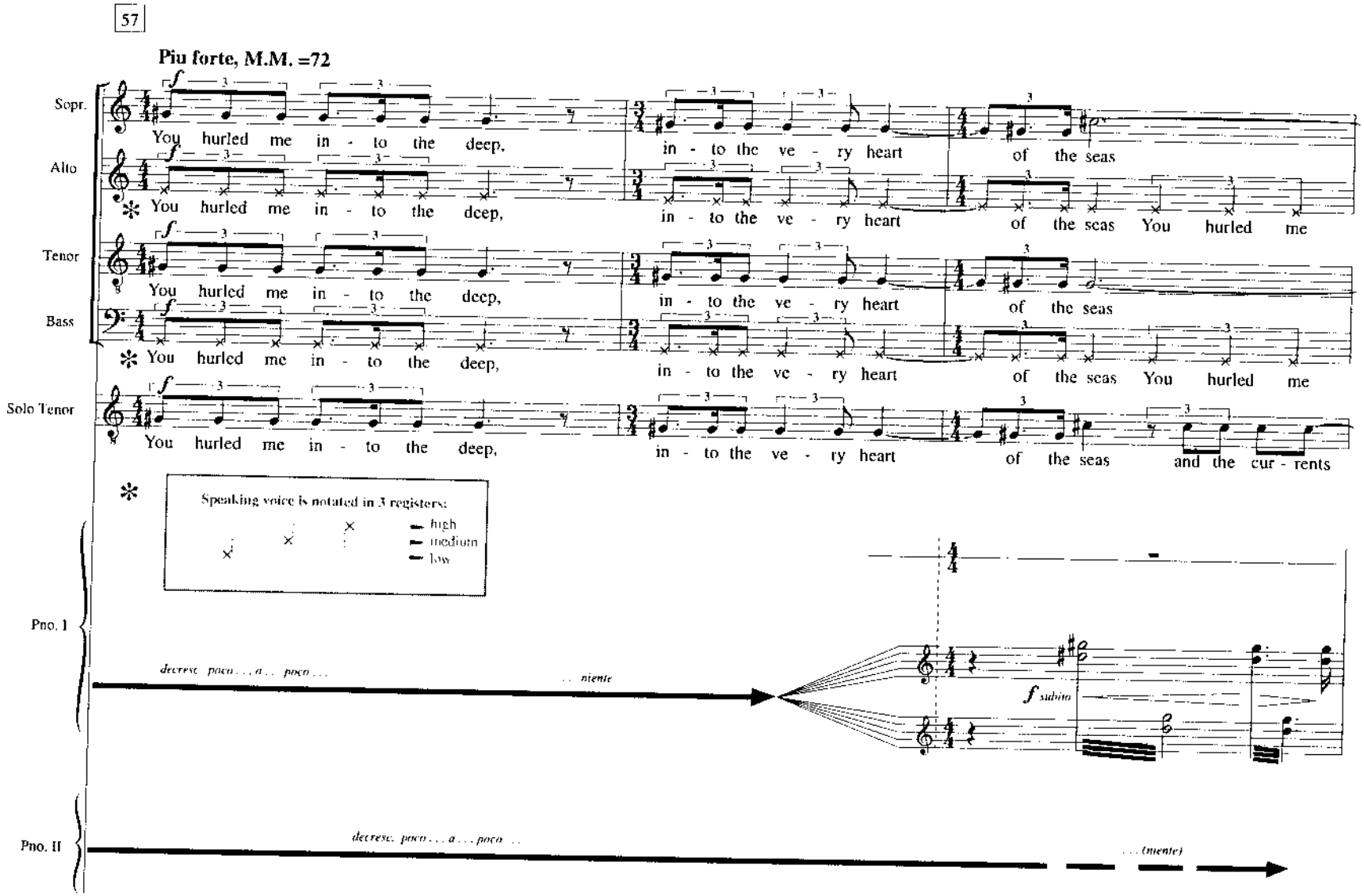

42
45
he said
he said to God
said to the Lord
Oo
Sopr.
to God
Oo
Alto
mp Each singer begins and ends ad libitum.
to - the - Lord -
Tenor
Bass
Solo Tenor gives a hint to the conductor before moving to the next note.
mf dolente
In
my
Pno. I
p
mp
mf
f
Ped.
Pno. II
Inside piano
mf
Pizz. (Use finger)
p

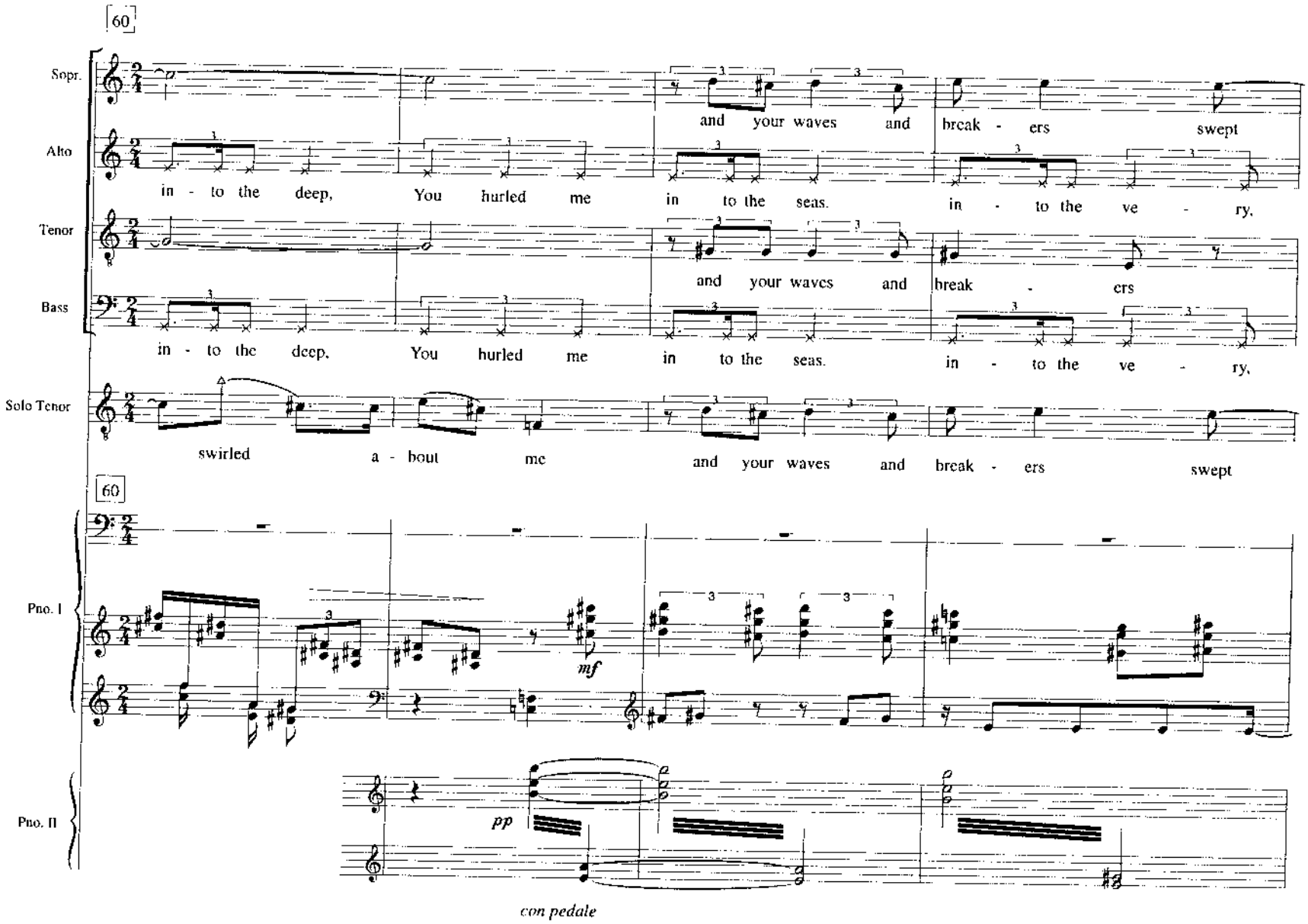

Sopr.
Alto
Tenor
Bass
Solo Tenor
Pno. I
Pno. II
dis - tress
dis - tress
46
unis.
mf
to the Lord he
unis.
mf
to the Lord he
p
O Lord
p
O Lord
p
O Lord
p
he said to the
mf
Lord
mp
dis - tress I called to the Lord
46
Ord.
Ped.

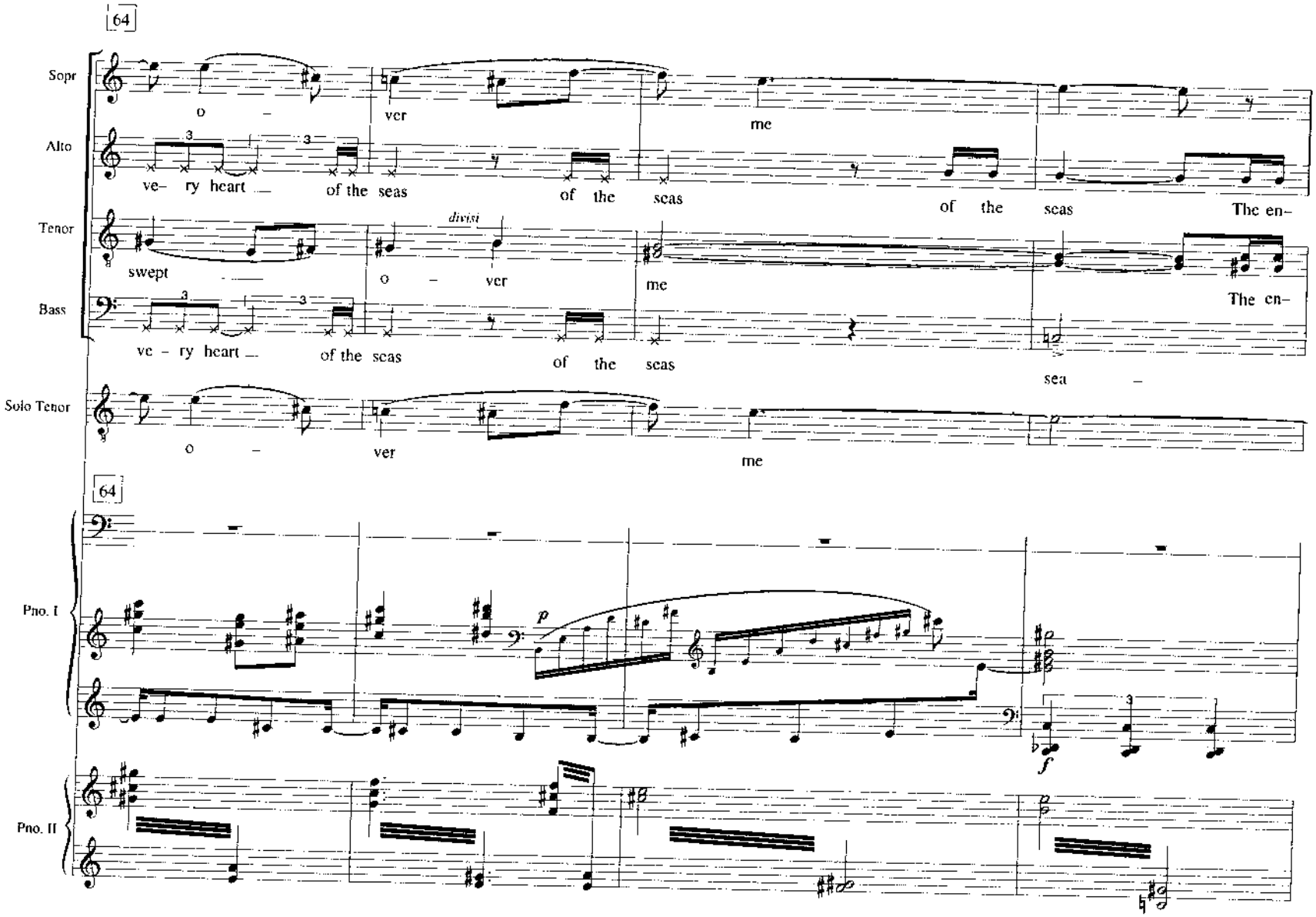

47
Sopr.
said
to God; he said
to God; he
said
to God;
Alto
mf
he said,
he said.
he said,
mf
he said to his God
Tenor
mf
he said, he said, he said, he said, he said
to God he
Bass
mp
he said, he said,
mf
he said to his God
he said,
Solo Tenor
mf
From
47
Pno. I
mf
Pno. II
Ped.

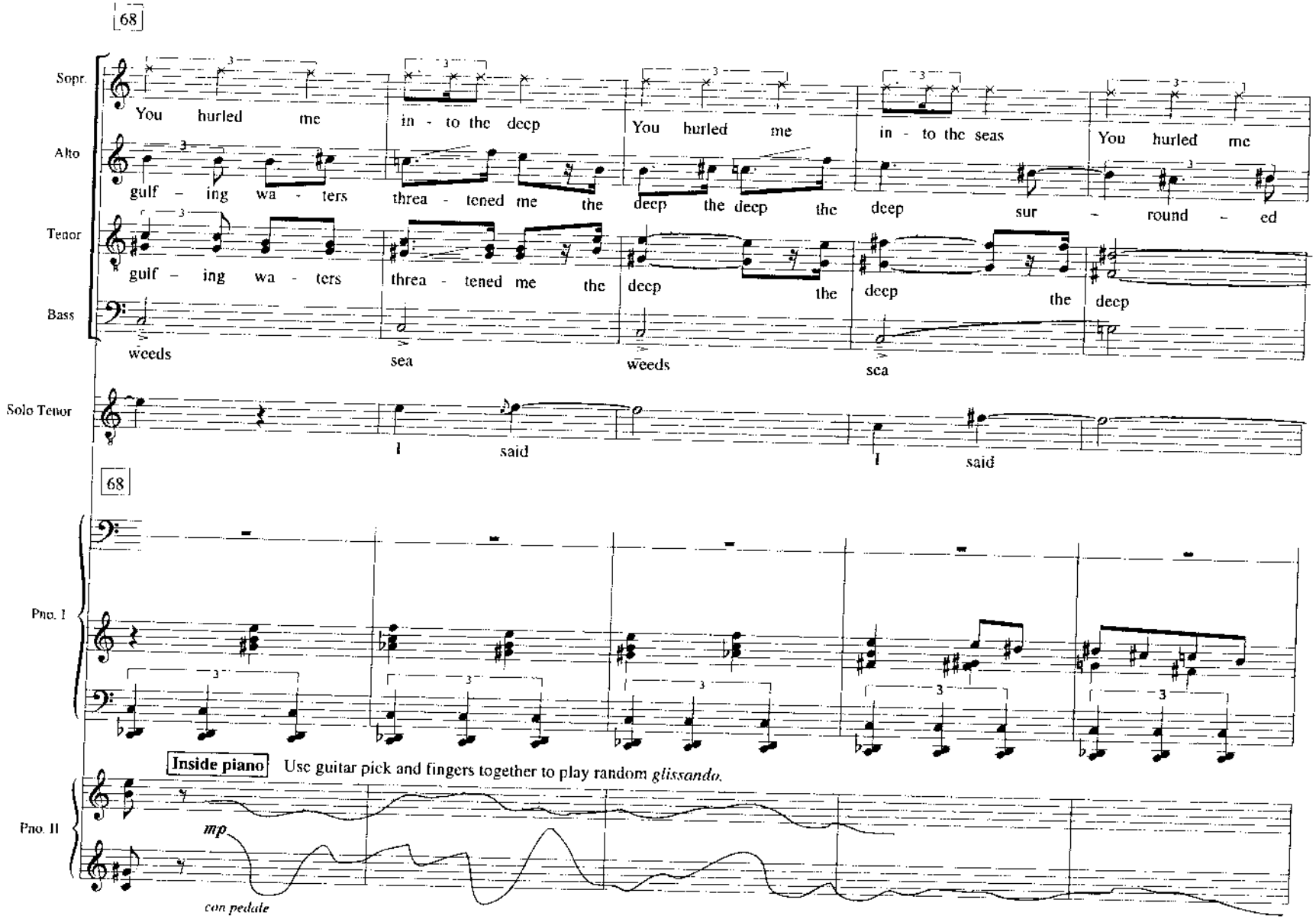

51
Sopr.
he said
to God; he said
to his
f
God;
Alto
piu f
From the grave I called for help, O Lord, O
Tenor
piu f
said. From
the grave I called
for help
f
O Lord, O
Bass
f
he said.
I called,
I called
for help, O
Solo Tenor
the depths
of the grave
I called
for
51
Pno. I
mp
Ped.
Pno. II
Ped.
Ped.
Ped.
Ped.

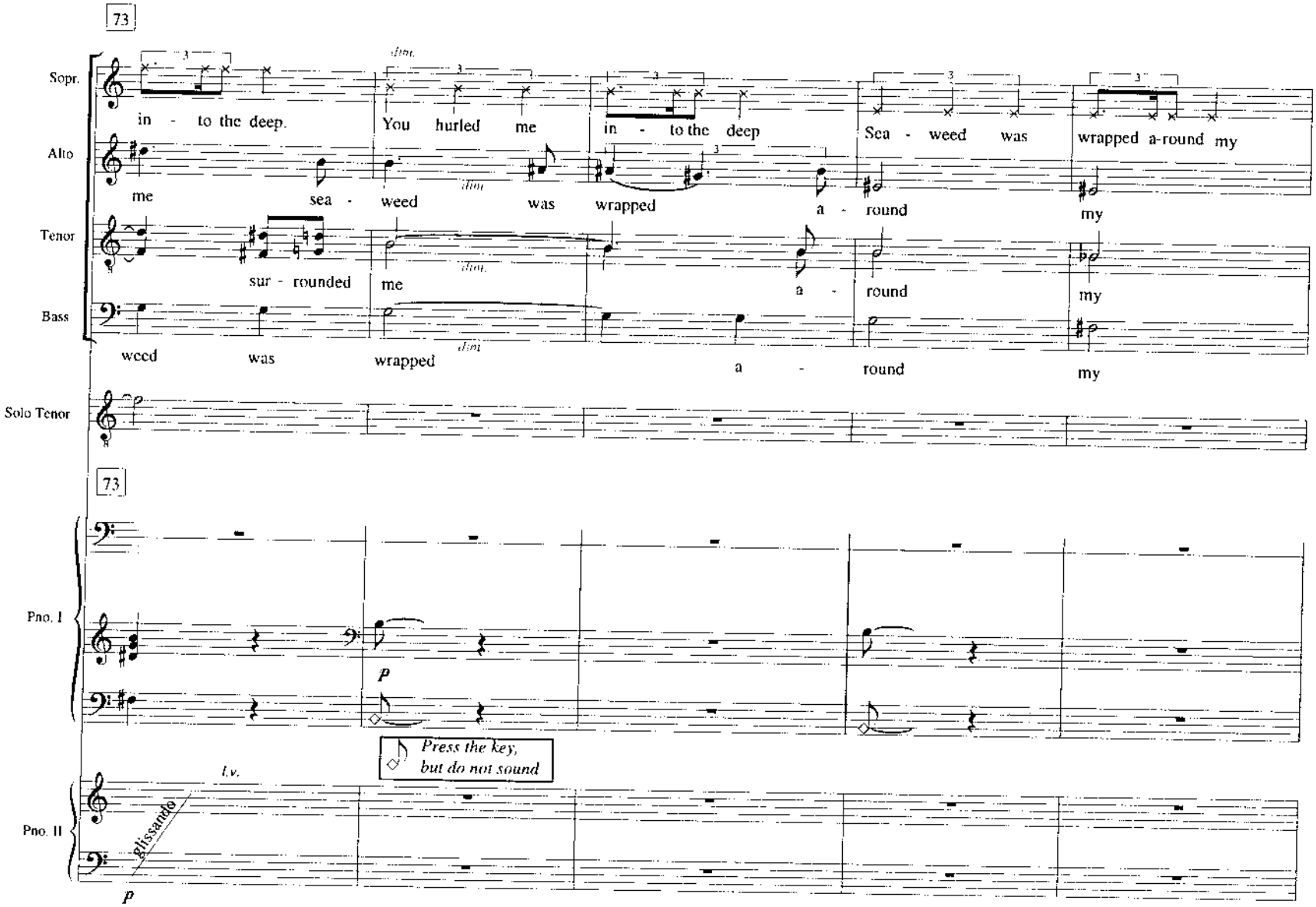

55
members in choir begin at a different time
ca. 9 sec.
ca. 12 sec.
Sopr.
Alto
Tenor
Bass
Solo Tenor
Lord
help
HELP!
HELP . . . HELP . . . HELP . . . HELP . . . HELP . . . HELP . . .
One member strikes
a large GONG hidden
behind the choir.
fff
Inside piano
Pno. I
Pno. II
Pizz. (pick or fingers)
To depict the unrest and the
unpredictability of the waves and currents of the
seas. Begin with improvisation on clusters and then move or jump
either clockwise or anti-clockwise to any of these elements.
Except those marked in the score, all pitches are
not definite.
Clusters of indefinite pitches on
black and white keys; use palm
N.B. (hold pedal until sound fades out)

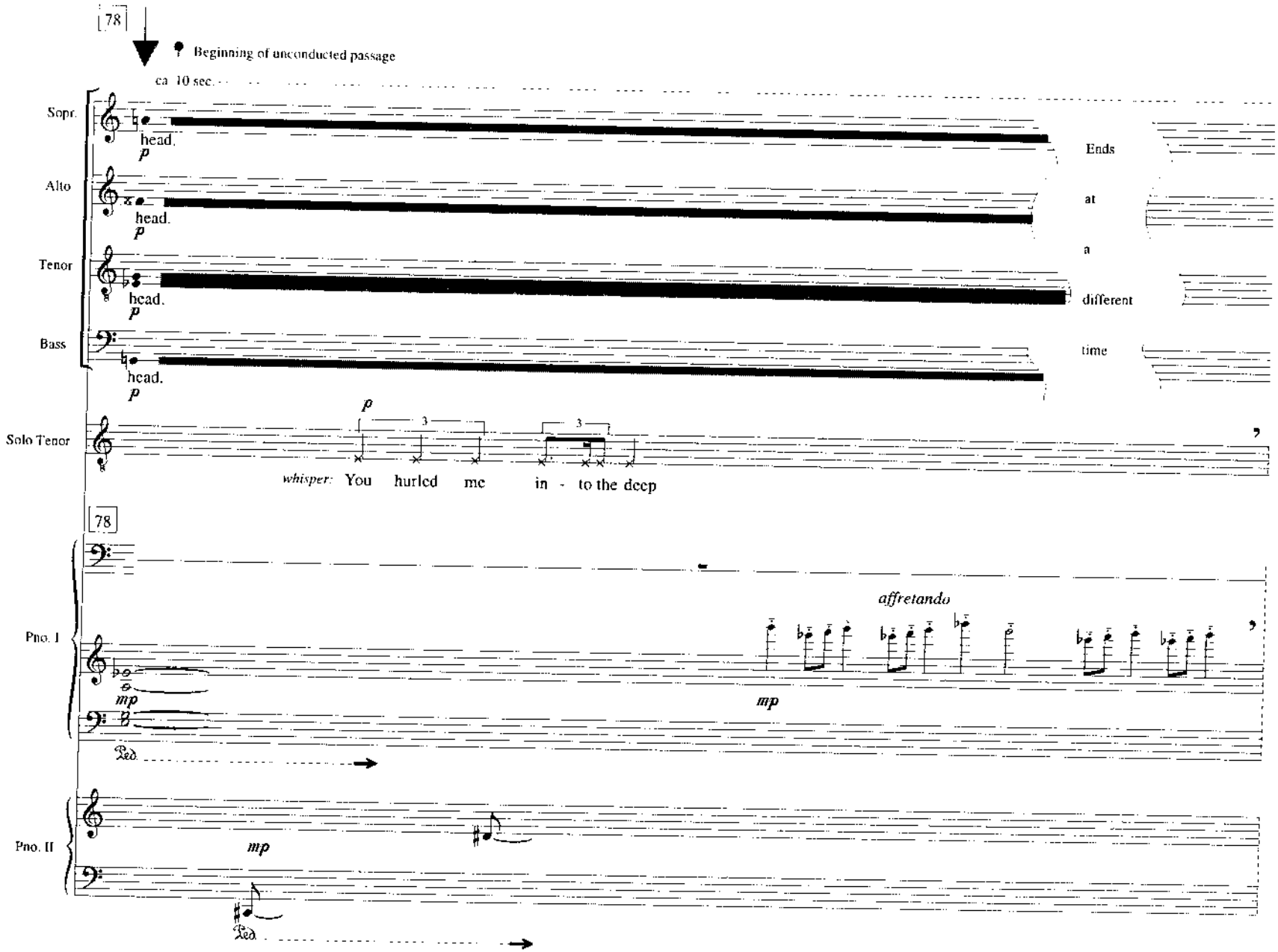

57
Piu forte, M.M. =72
Sopr.
Alto
Tenor
Bass
Solo Tenor
You hurled me in - to the deep,
in - to the ve - ry heart
of the seas
You hurled me
and the cur - rents
Speaking voice is notated in 3 registers:
high
medium
low
Pno. I
Pno. II
decresc. poco . . . a . . . poco . . .
. . . niente
f subito
decresc. poco . . . a . . . poco . . .
. . . (niente)

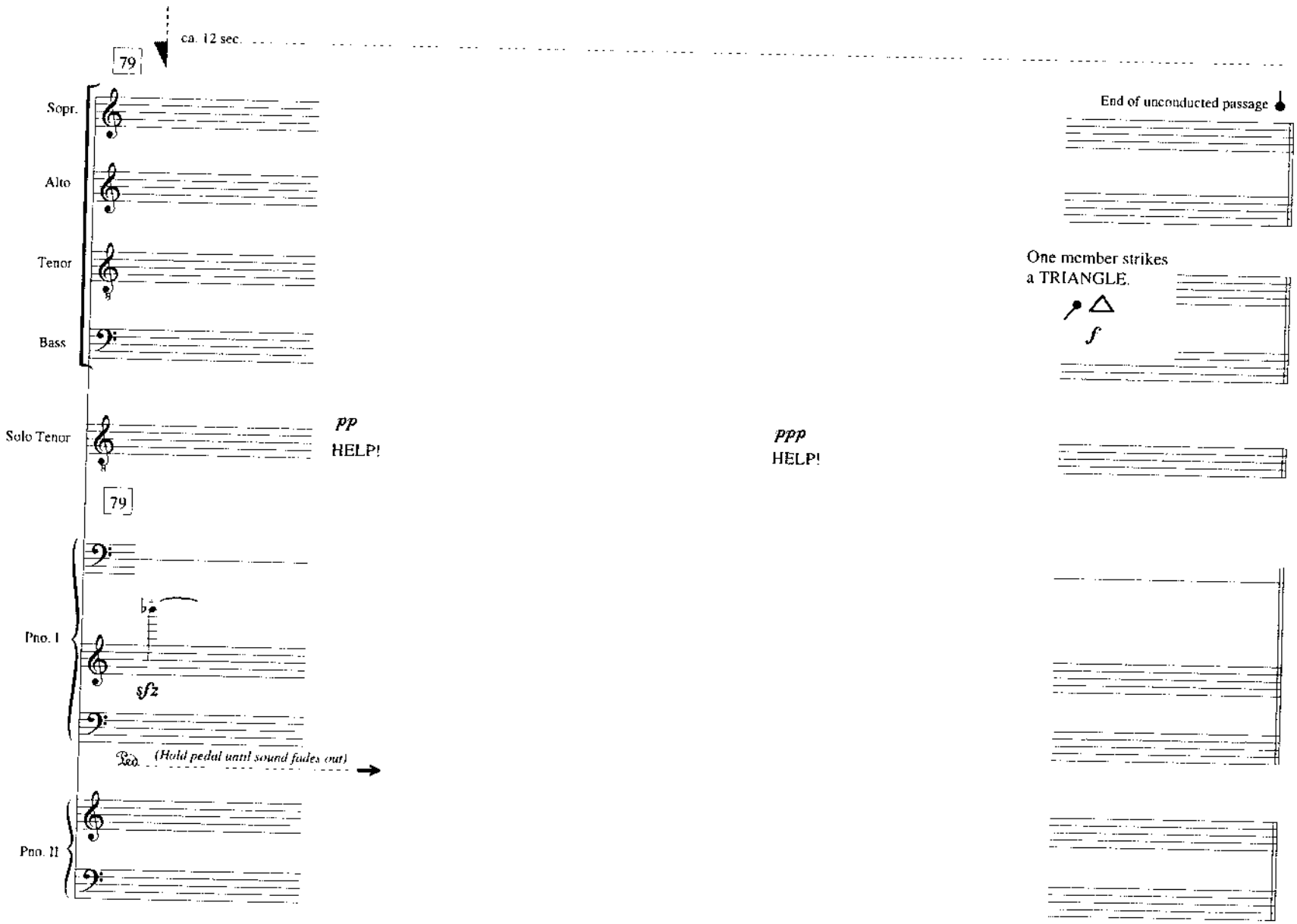

60
Sopr.
Alto
Tenor
Bass
Solo Tenor
and your waves and break - ers swept
in - to the deep, You hurled me in to the seas. in - to the ve - ry,
and your waves and break - ers
in - to the deep, You hurled me in to the seas. in - to the ve - ry,
swirled a - bout me and your waves and break - ers swept
60
Pno. I
mf
Pno. II
pp
con pedale

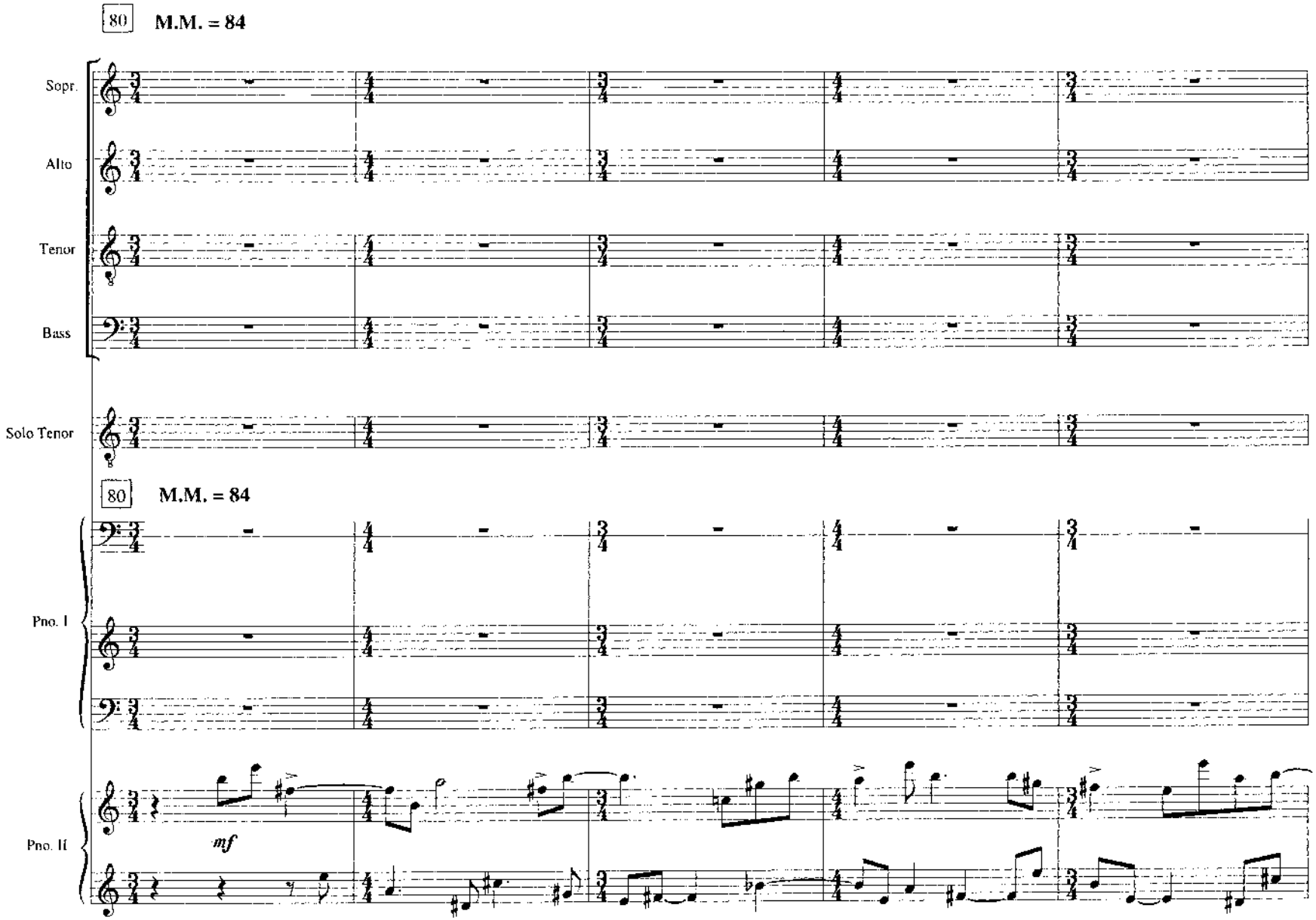

64
Sopr
o – ver me
Alto
ve– ry heart of the seas of the seas of the seas The en–
Tenor
divisi
swept o – ver me
Bass
ve – ry heart of the seas of the seas sea –
The en–
Solo Tenor
o – ver me
64
Pno. I
p
f
Pno. II

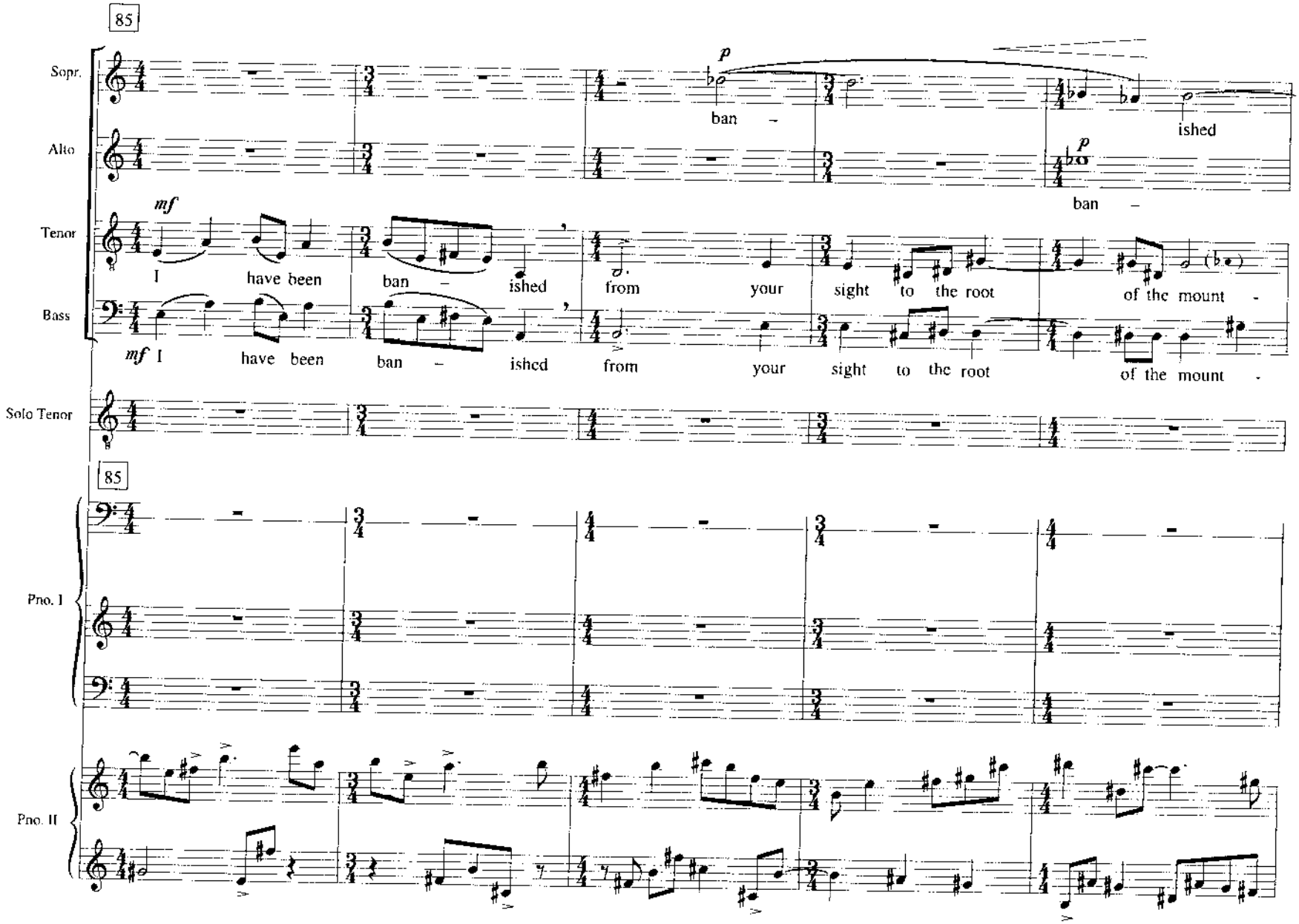

68
Sopr.
You hurled me in - to the deep You hurled me in - to the seas You hurled me
Alto
gulf - ing wa - ters threa - tened me the deep the deep the deep sur - round - ed
Tenor
gulf - ing wa - ters threa - tened me the deep the deep the deep
Bass
weeds sea weeds sea
Solo Tenor
I said I said
68
Pno. I
Inside piano Use guitar pick and fingers together to play random glissando.
Pno. II
mp
con pedale

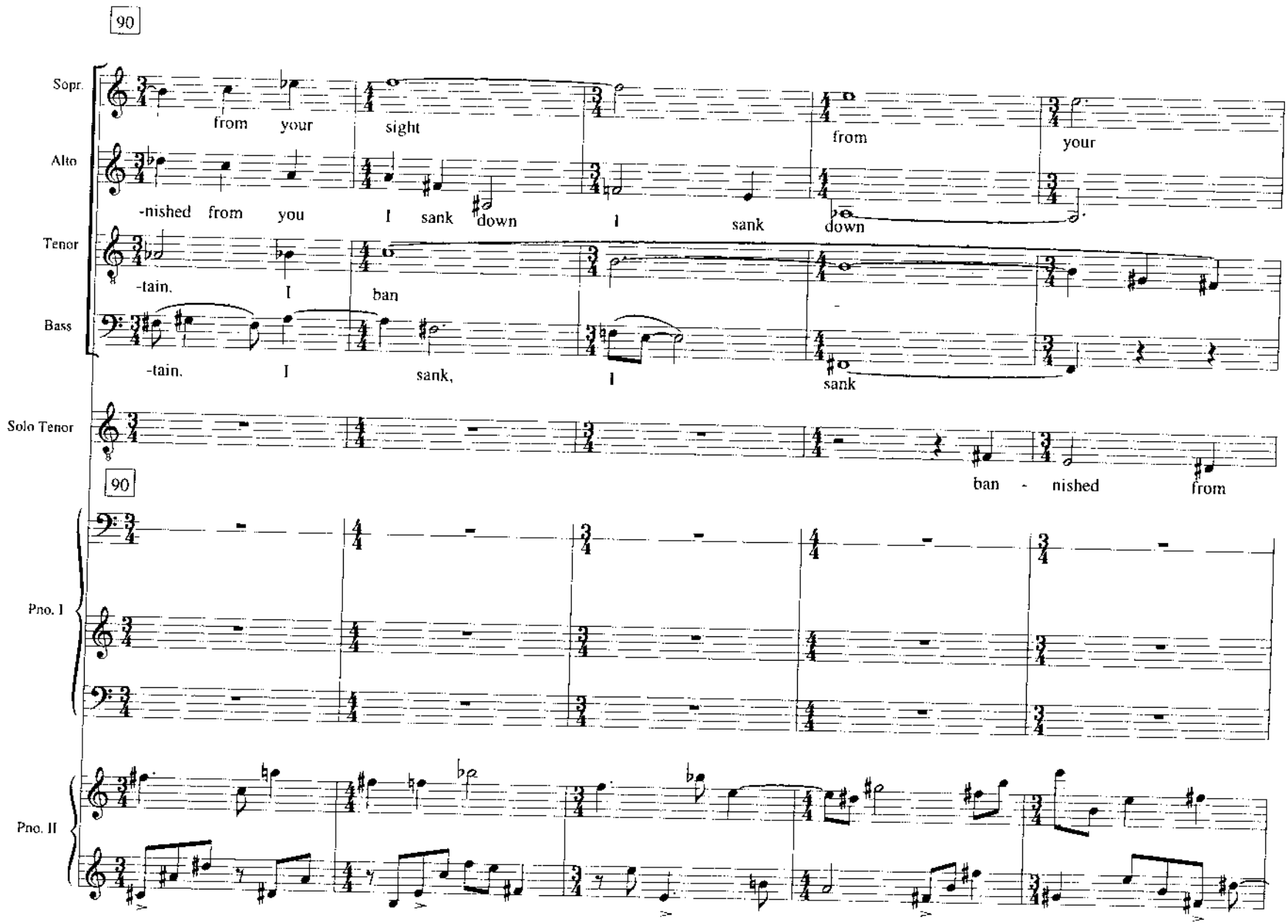

73
Sopr.
Alto
Tenor
Bass
Solo Tenor
Pno. I
Pno. II
in - to the deep.
You hurled me
in - to the deep
Sea - weed was
wrapped a-round my
me
sea - weed
was wrapped
a - round
my
sur - rounded
me
a - round
my
weed
was
wrapped
a - round
my
dim.
p
Press the key,
but do not sound
l.v.
glissando
p

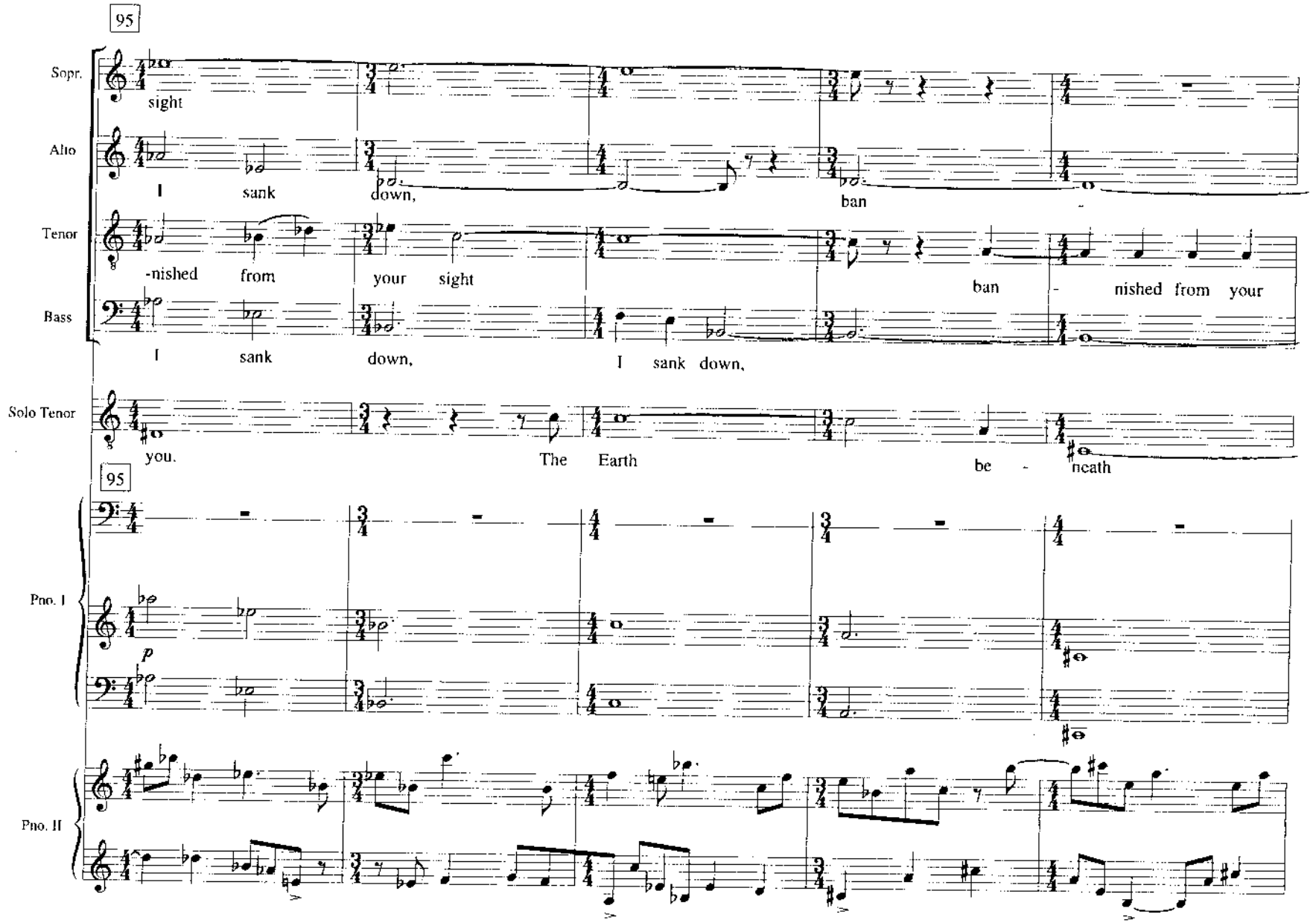

78
Beginning of unconducted passage
ca 10 sec.
Sopr.
head.
p
Alto
head.
p
Tenor
head.
p
Bass
head.
p
Ends
at
a
different
time
Solo Tenor
p
3
3
whisper: You hurled me in - to the deep
78
Pno. I
mp
Ped
affretando
mp
Pno. II
mp
Ped

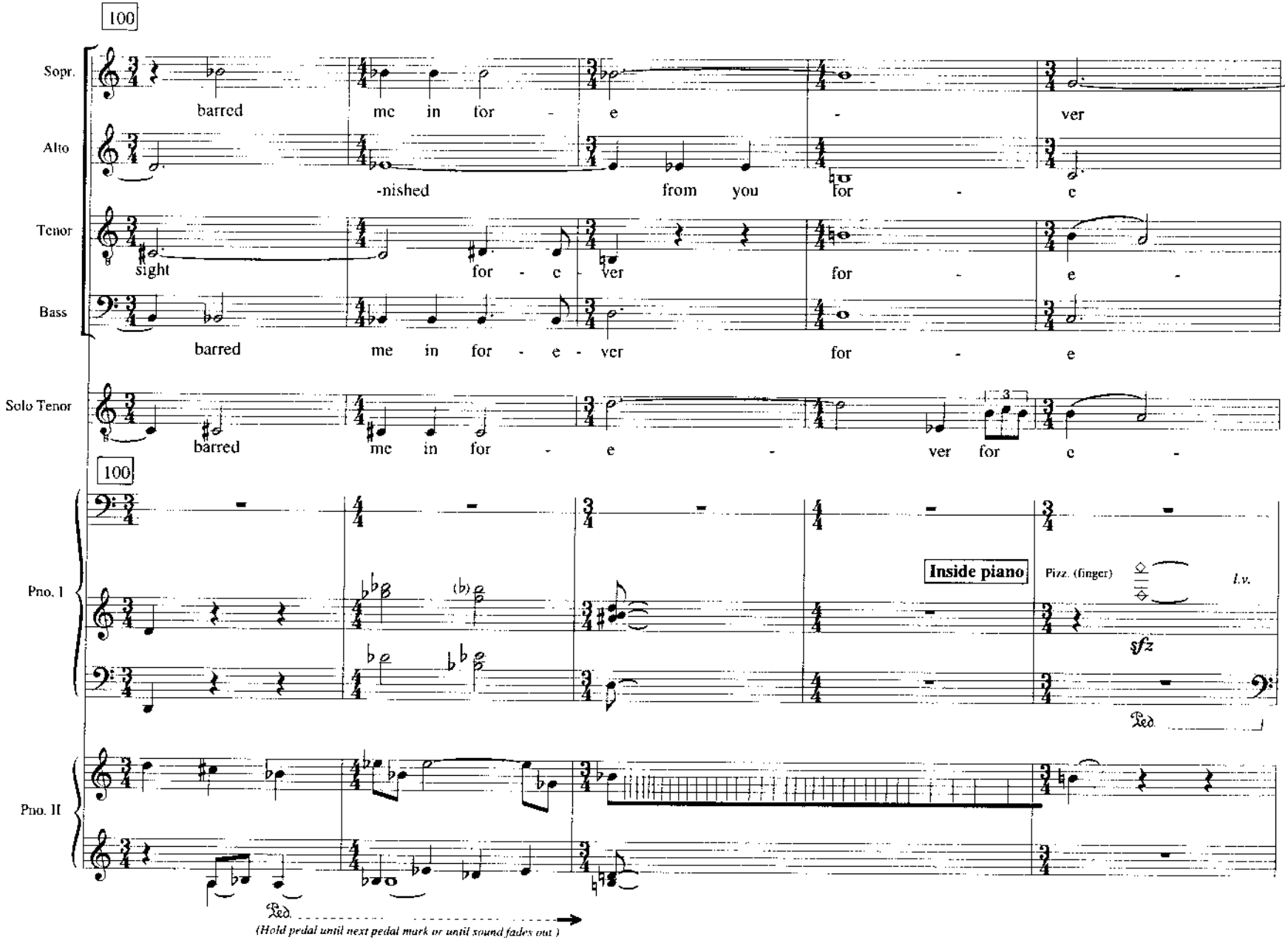

ca. 12 sec.
79
Sopr.
Alto
Tenor
Bass
Solo Tenor
pp
HELP!
79
Pno. I
sfz
Ped.
(Hold pedal until sound fades out)
Pno. II
End of unconducted passage
One member strikes
a TRIANGLE.
f
ppp
HELP!

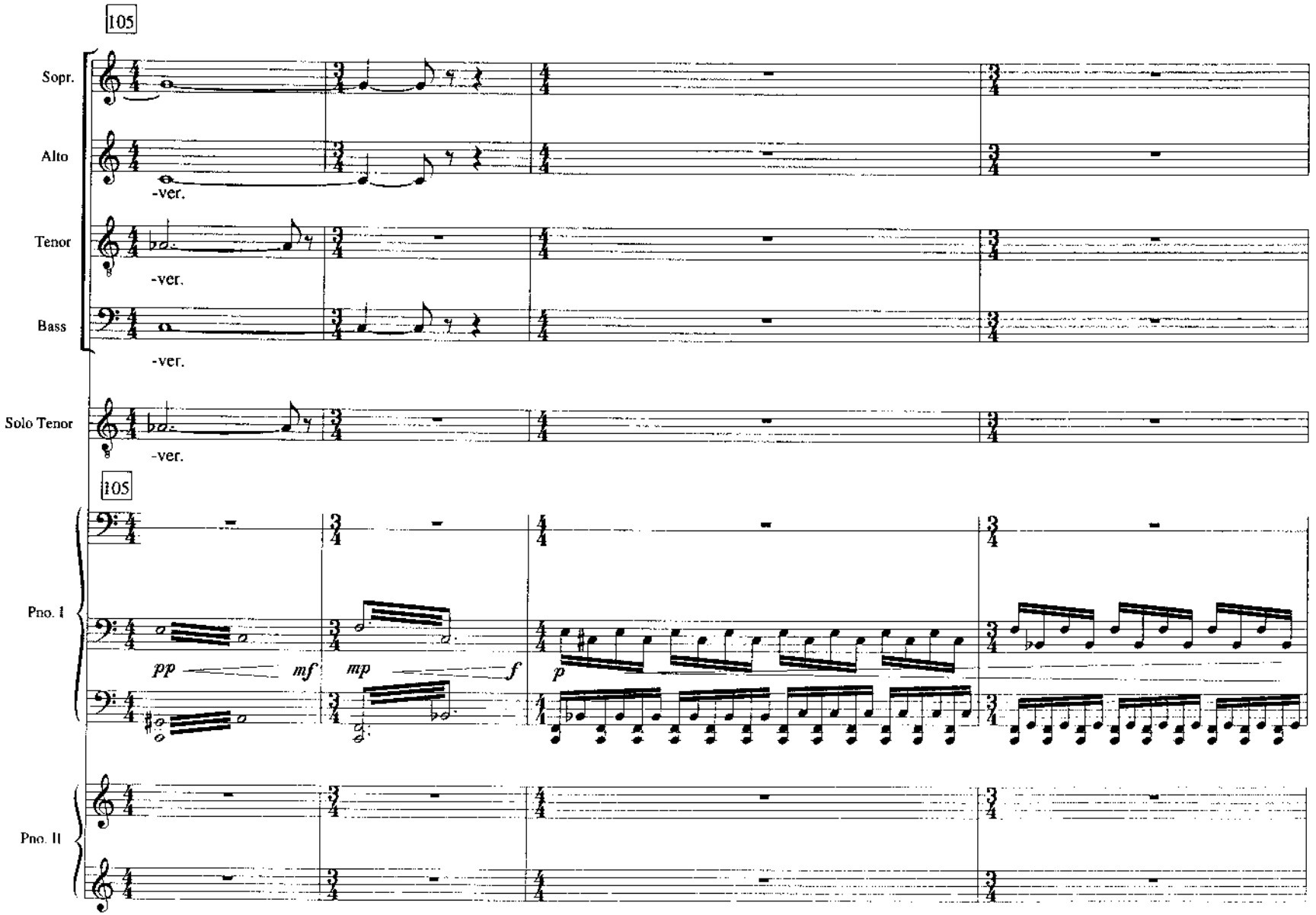

80
M.M. = 84
Sopr.
Alto
Tenor
Bass
Solo Tenor
80
M.M. = 84
Pno. I
Pno. II
mf

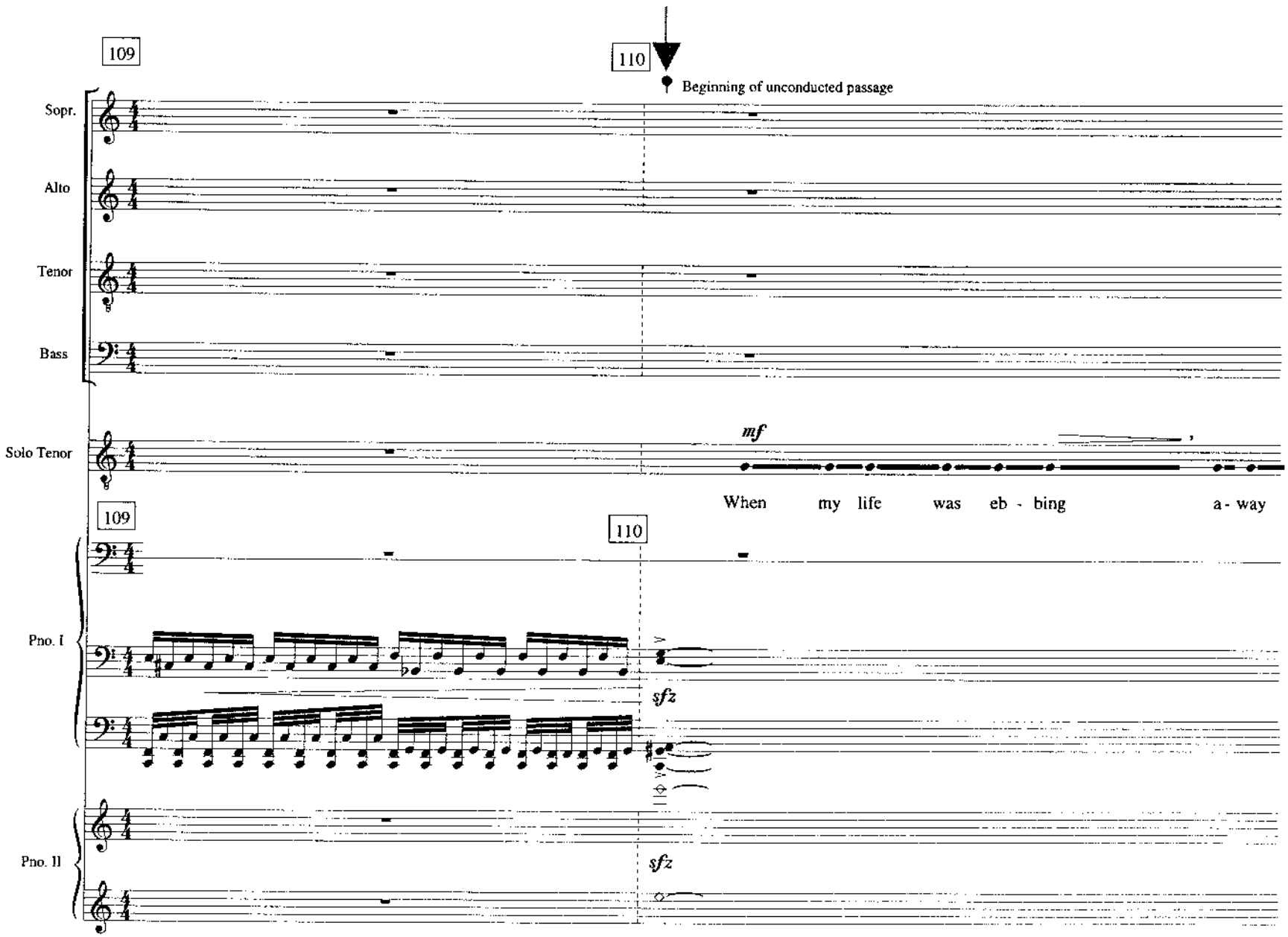

85
Sopr.
Alto
Tenor
Bass
Solo Tenor
Pno. I
Pno. II
p
ban –
ished
p
ban –
mf
I have been ban – ished from your sight to the root of the mount -
mf I have been ban – ished from your sight to the root of the mount -
85

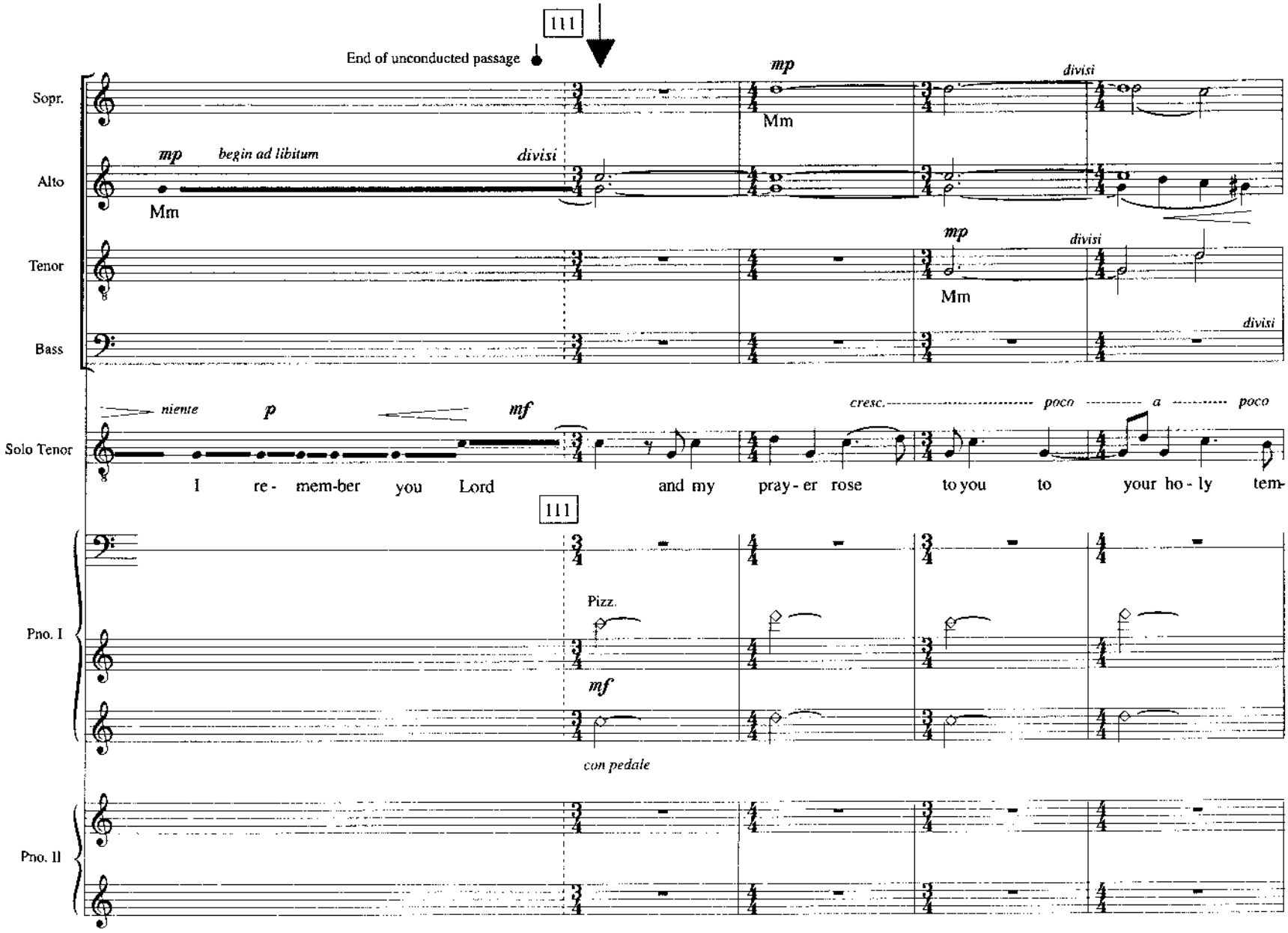

90
Sopr.
from your sight from your
Alto
-nished from you I sank down I sank down
Tenor
-tain. I ban
Bass
-tain. I sank, I sank
Solo Tenor
ban - nished from
90
Pno. I
Pno. II

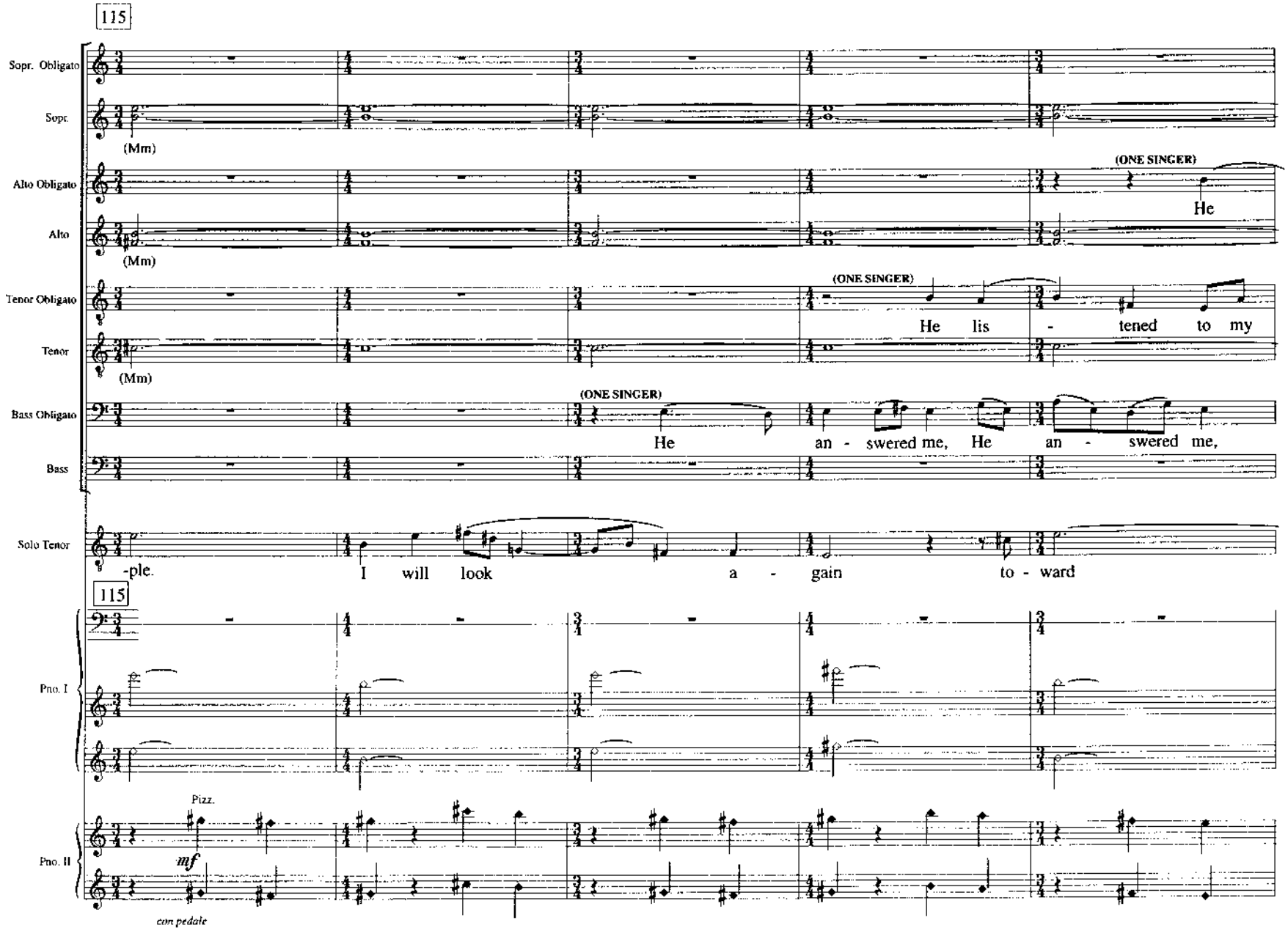

95
Sopr.
sight
Alto
I sank down, ban
Tenor
-nished from your sight ban - nished from your
Bass
I sank down, I sank down,
Solo Tenor
you. The Earth be - neath
95
Pno. I
p
Pno. II

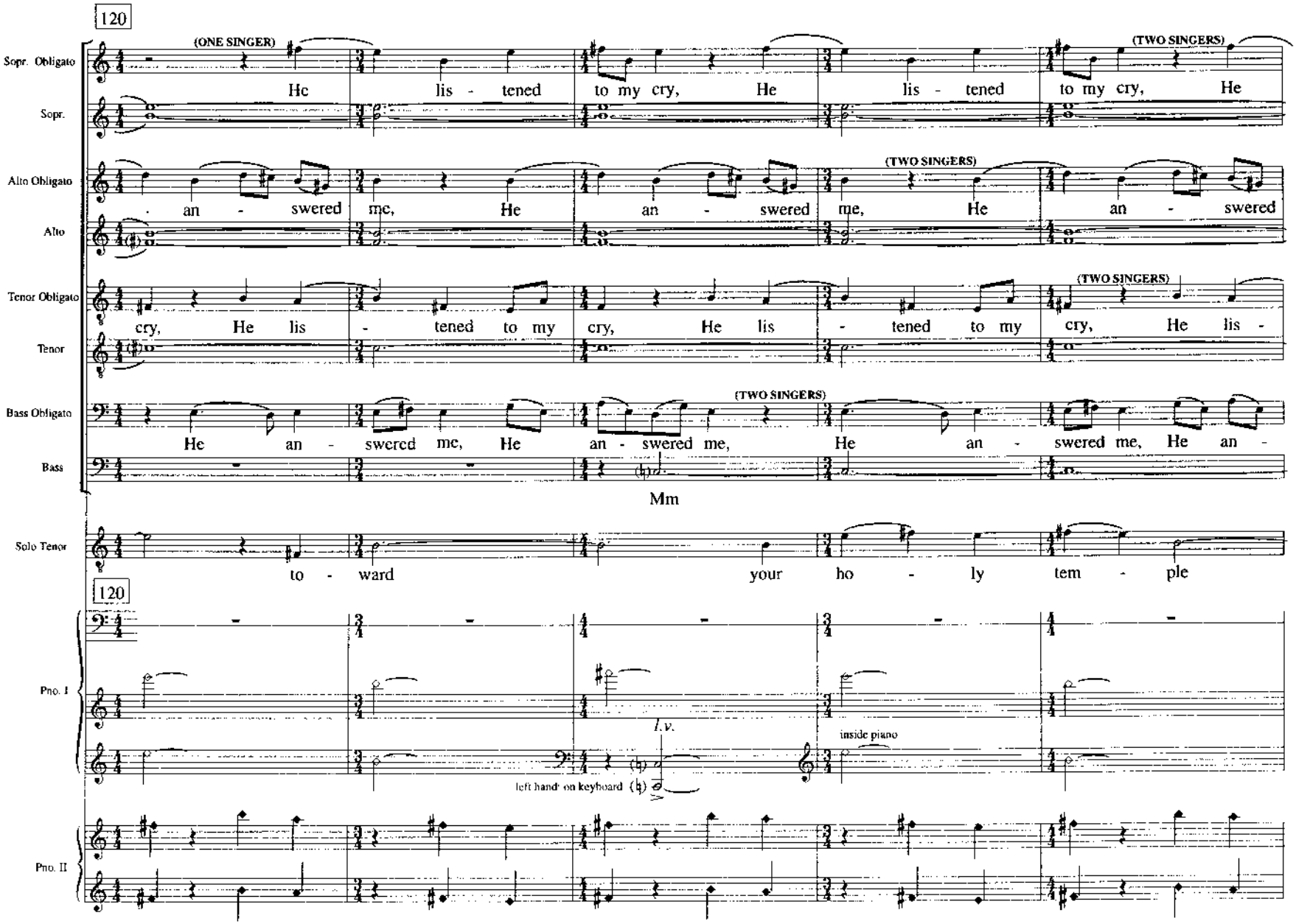

100
Sopr.
barred me in for - e - ver
Alto
-nished from you for - e
Tenor
sight for - e - ver for - e -
Bass
barred me in for - e - ver for - e
Solo Tenor
barred me in for - e - ver for e -
3
100
Pno. I
Inside piano
Pizz. (finger)
l.v.
sfz
Ped
Pno. II
Ped.
(Hold pedal until next pedal mark or until sound fades out.)

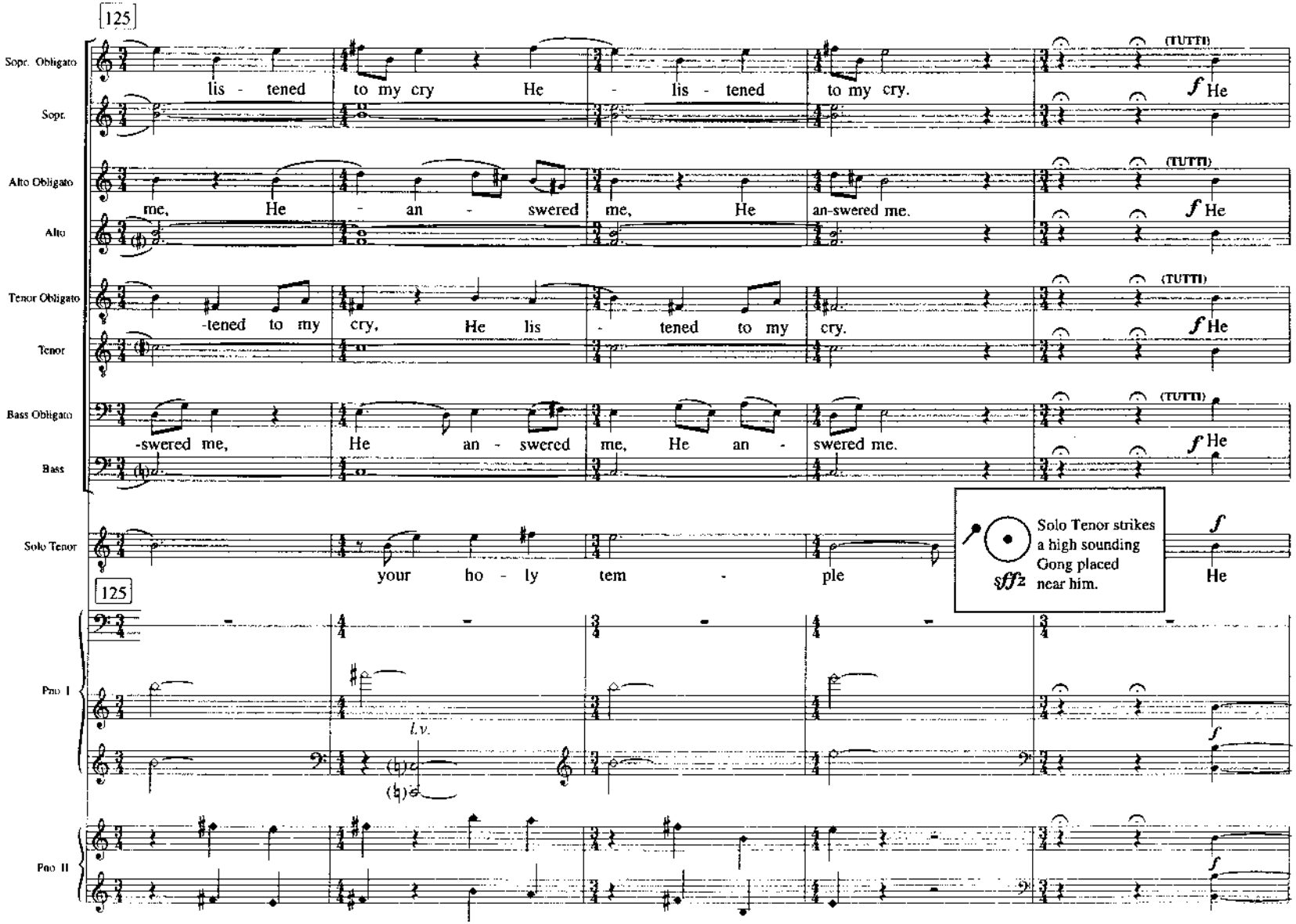

105
Sopr.
Alto
-ver.
Tenor
-ver.
Bass
-ver.
Solo Tenor
-ver.
105
Pno. I
pp
mf
mp
f
p
Pno. II

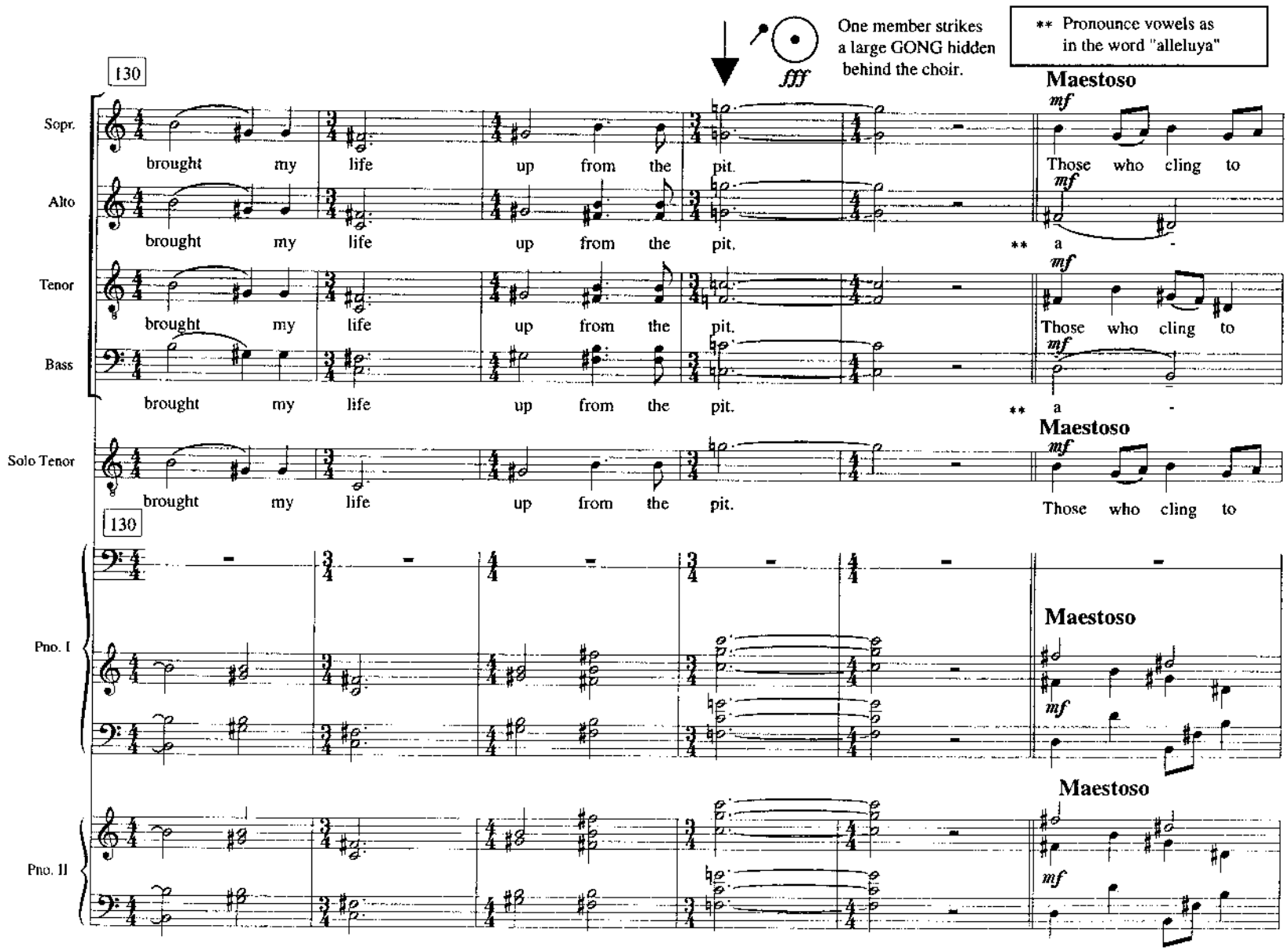

109
110
Beginning of unconducted passage
Sopr.
Alto
Tenor
Bass
Solo Tenor
mf
When my life was eb - bing a - way
109
110
Pno. I
sfz
Pno. II
sfz

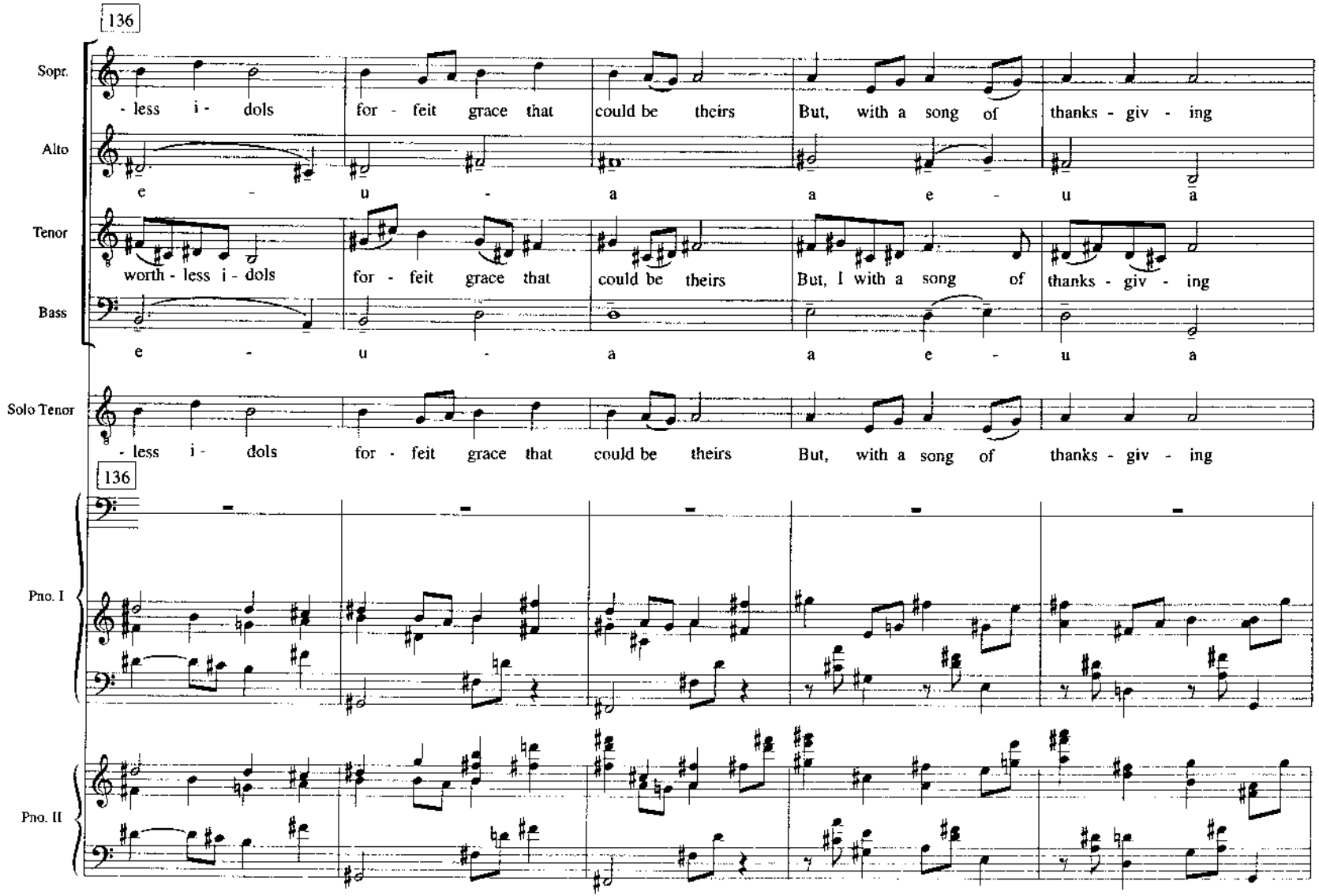

111
End of unconducted passage
Sopr.
Alto
Tenor
Bass
Solo Tenor
Pno. I
Pno. II
mp
Mm
divisi
begin ad libitum
niente
p
mf
cresc.
poco
a
poco
I re- mem-ber you Lord and my pray- er rose to you to your ho- ly tem-
Pizz.
con pedale

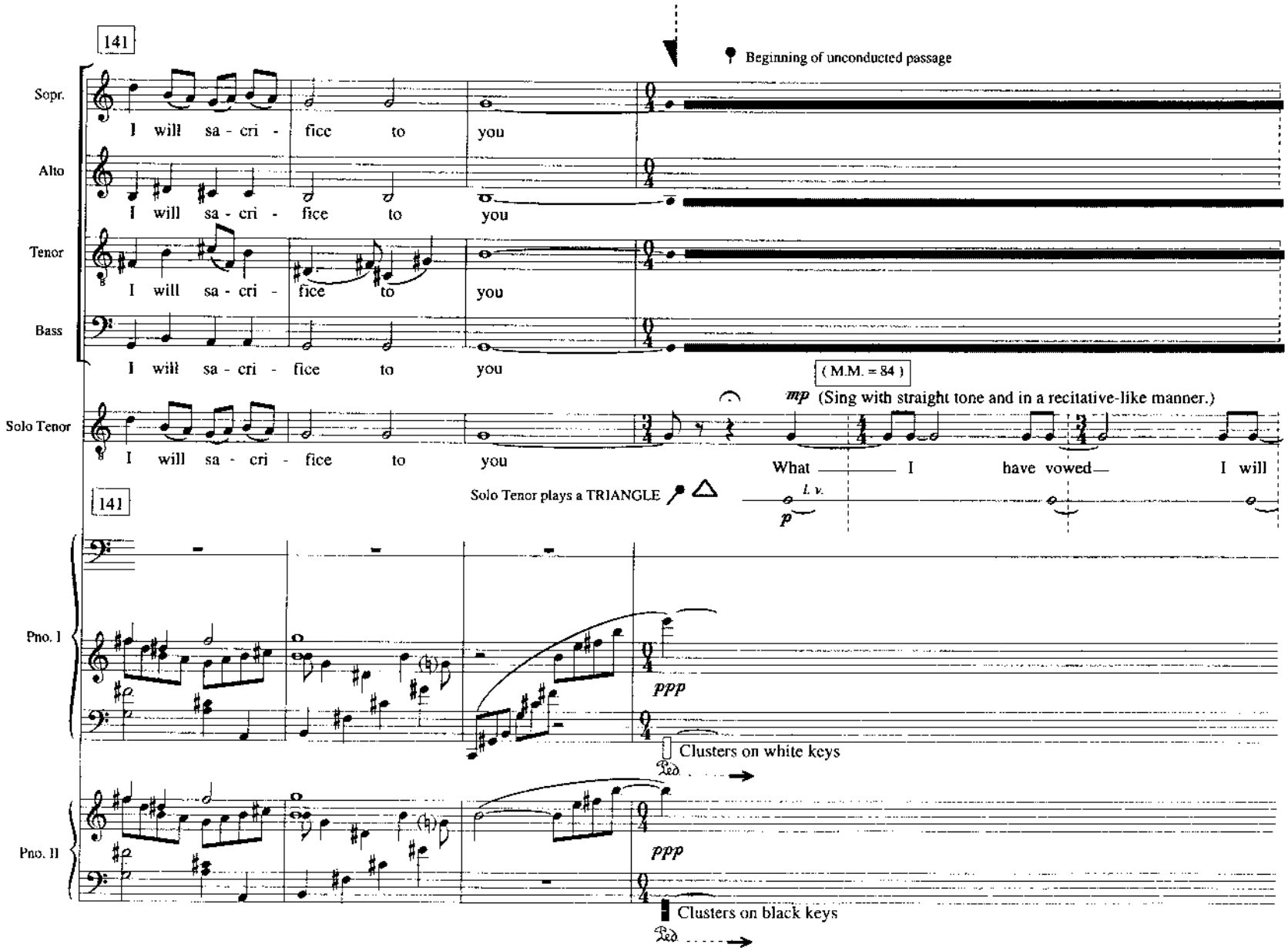

115
Sopr. Obligato
Sopr.
(Mm)
Alto Obligato
(ONE SINGER)
He
Alto
(Mm)
Tenor Obligato
(ONE SINGER)
He lis - tened to my
Tenor
(Mm)
Bass Obligato
(ONE SINGER)
He an - swered me, He an - swered me,
Bass
Solo Tenor
-ple. I will look a - gain to - ward
115
Pno. I
Pizz.
Pno. II
mf
con pedale

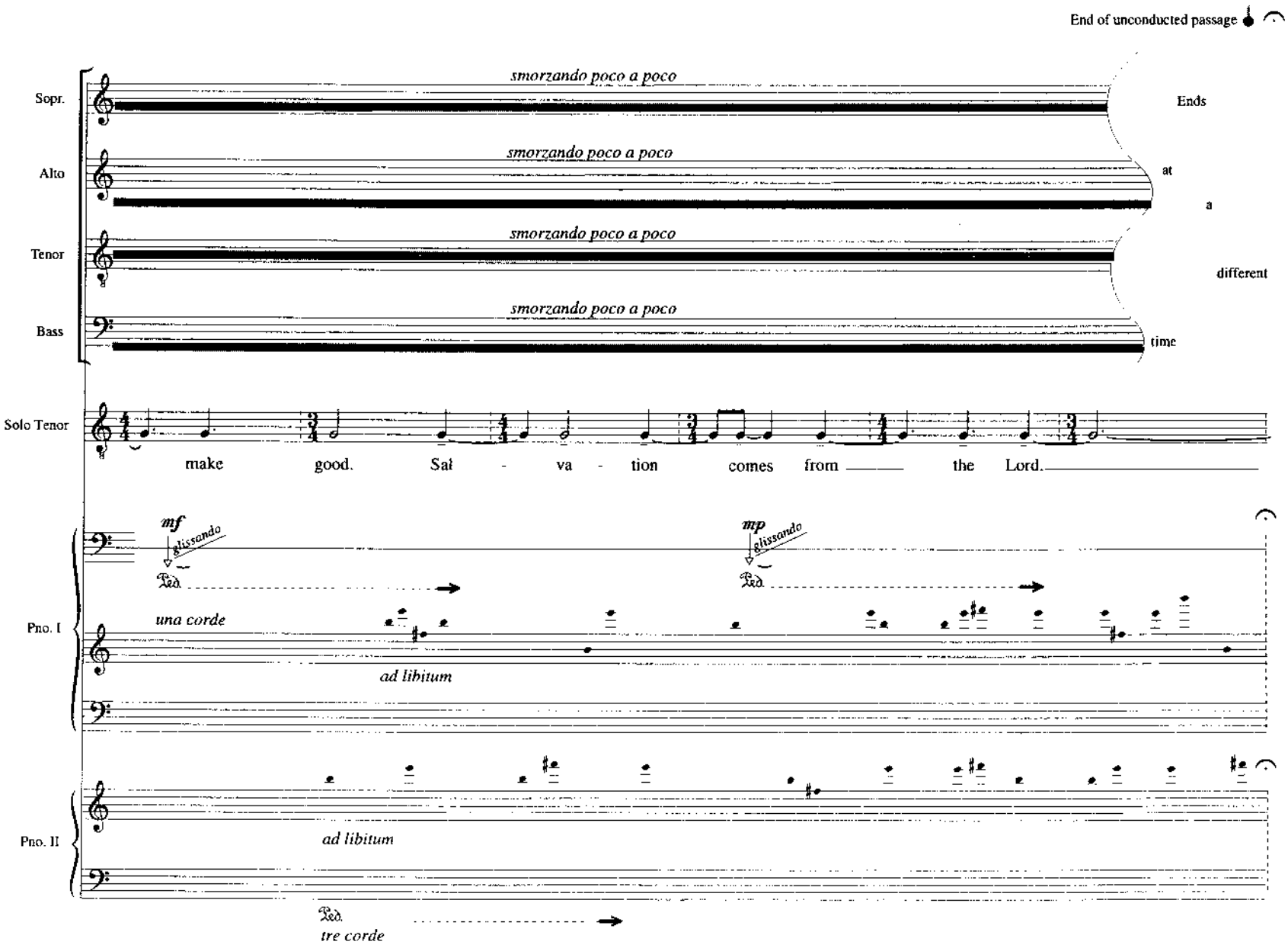

120
(ONE SINGER)
(TWO SINGERS)
Sopr. Obligato
Sopr.
He lis - tened to my cry, He lis - tened to my cry, He
Alto Obligato
Alto
(TWO SINGERS)
an - swered me, He an - swered me, He an - swered
Tenor Obligato
Tenor
(TWO SINGERS)
cry, He lis - tened to my cry, He lis - tened to my cry, He lis -
Bass Obligato
Bass
(TWO SINGERS)
He an - swered me, He an - swered me, He an - swered me, He an -
Mm
Solo Tenor
to - ward your ho - ly tem - ple
120
Pno. I
l.v.
inside piano
left hand on keyboard
Pno. II

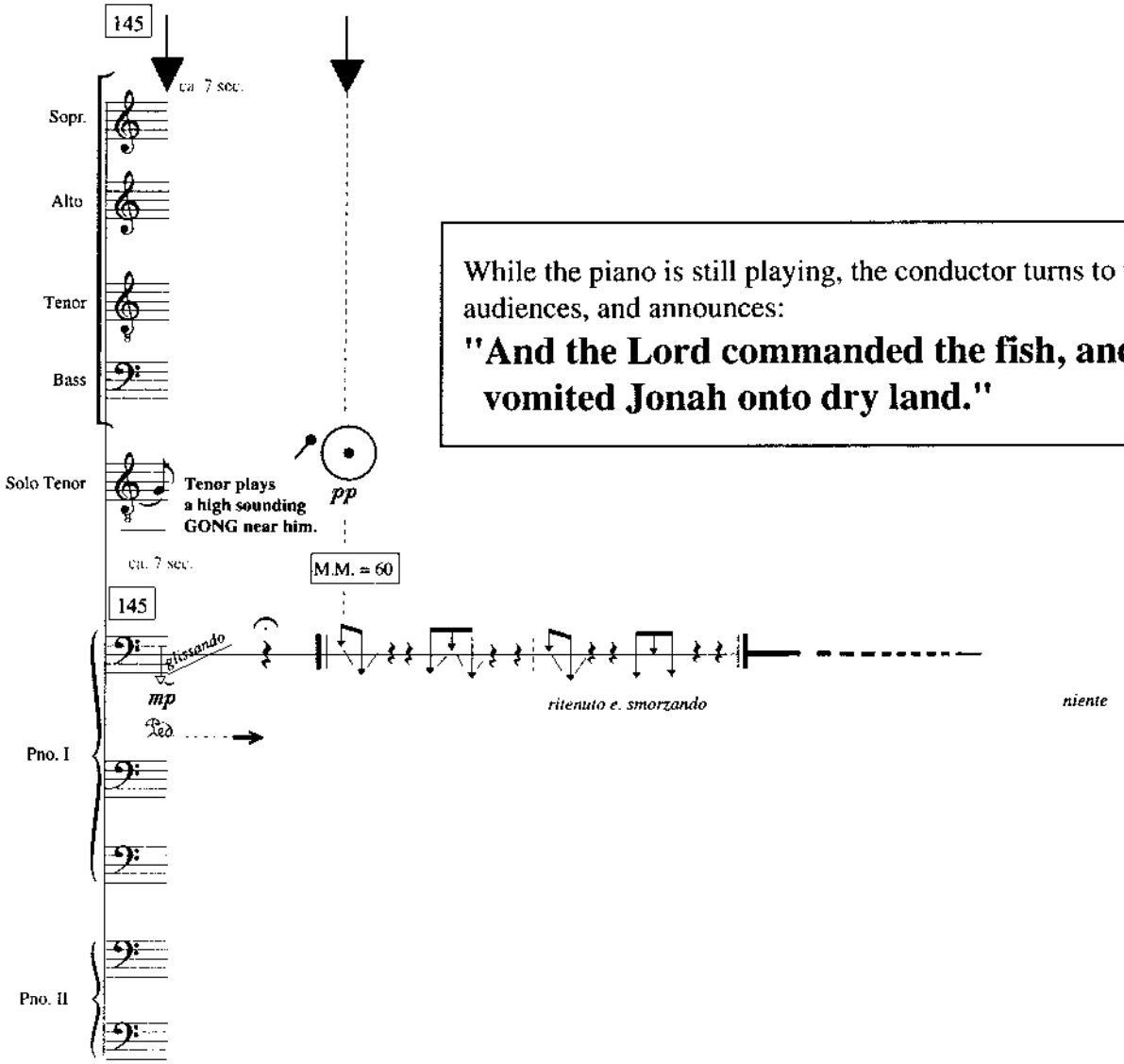

125
Sopr. Obligato
Sopr.
Alto Obligato
Alto
Tenor Obligato
Tenor
Bass Obligato
Bass
Solo Tenor
Pno I
Pno II
lis - tened to my cry He - lis - tened to my cry.
me, He - an - swered me, He an-swered me.
-tened to my cry, He lis - tened to my cry.
-swered me, He an - swered me, He an - swered me.
your ho - ly tem - ple
(TUTTI)
f He
Solo Tenor strikes a high sounding Gong placed near him.
sfffz
l.v.


130
fff
One member strikes a large GONG hidden behind the choir.
** Pronounce vowels as in the word "alleluya"
Maestoso
mf
Sopr.
Alto
Tenor
Bass
Solo Tenor
Pno. I
Pno. II
brought my life up from the pit.
Those who cling to
** a -


136
Sopr.
- less i - dols for - feit grace that could be theirs But, with a song of thanks - giv - ing
Alto
e - u - a a e - u a
Tenor
worth - less i - dols for - feit grace that could be theirs But, I with a song of thanks - giv - ing
Bass
e - u - a a e - u a
Solo Tenor
- less i - dols for - feit grace that could be theirs But, with a song of thanks - giv - ing
136
Pno. I
Pno. II


141
Beginning of unconducted passage
Sopr.
I will sa - cri - fice to you
Alto
I will sa - cri - fice to you
Tenor
I will sa - cri - fice to you
Bass
I will sa - cri - fice to you
(M.M. = 84)
mp (Sing with straight tone and in a recitative-like manner.)
Solo Tenor
I will sa - cri - fice to you
What — I have vowed— I will
Solo Tenor plays a TRIANGLE
l. v.
p
141
Pno. I
ppp
Clusters on white keys
Ped.
Pno. II
ppp
Clusters on black keys
Ped.


End of unconducted passage
Sopr.
Alto
Tenor
Bass
smorzando poco a poco
smorzando poco a poco
smorzando poco a poco
smorzando poco a poco
Ends
at
a
different
time
Solo Tenor
make good. Sal - va - tion comes from the Lord.
mf
glissando
mp
glissando
Ped.
una corde
ad libitum
Pno. I
Pno. II
ad libitum
Ped.
tre corde



While the piano is still playing, the conductor turns to the audiences, and announces:

"And the Lord commanded the fish, and it vomited Jonah onto dry land."