

Giacomo Carissimi

(1605 – 1674)

JONAS

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JONAS

Historicus (Cantus)

Cum repleta esset Ninive iniquitate, vox peccatorum ejus clamavit de terra ad Dominum, qui locutus est ad Jonam prophetam de caelo, dicens:

Deus (Bassus)

‘Surge, surge, Jona, surge et vade in Ninivem civitatem grandem et praedica in ea, quia malitia ejus ascendit coram me.’

Historicus (Cantus)

Audivit Jonas vocem Domini, et timuit timore magno et descendit in navim euntem in Tharsim, ut fugeret et eriperet se a facie Domini.

Historicus (Altus)

Et cum processisset in mare, excitavit Dominus procellam vehementem in spiritu tempestatis.

Historicus (Chorus geminus)

Et proeliabantur venti, et Notus et Auster et Africus fremuerunt contra navim, nubes et nimbi, fluctus et turbines, grandines et fulgura, tonitrus et fulmina impetu horribili ceciderunt super mare, et facta est tempestas magna in mari, et terruit nautas clamantes ad deos suos et dicentes:

Nautae (Chorus primus)

‘Dii magni! Dii fortes! Dii caeli! Dii maris! misericordes et potentes, de angustiis et periculis in misericordia ac potentia liberate nos. Dicite tempestati, imperate ventis, praecipite procellis, ut sileant et quiescant et adjuvate nos et salvi erimus.’

Historicus (Cantus)

Jonas autem in interioribus navis in maestitia cordis sui dormiebat sopore gravi et excitavit eum gubernator navis et dixit ei:

Geschichtsschreiber (Sopran)

Als Ninive von Gottlosigkeit erfüllt war, drang von der Erde das Geschrei ihrer Sünder zum Herrn, der vom Himmel zum Propheten Jonas redete und sprach:

Gott (Bass)

«Jonas, mach dich auf und geh in die große Stadt Ninive und predige wider sie, denn ihre Bosheit ist zu mir heraufgekommen.»

Geschichtsschreiber (Sopran)

Jonas hörte die Stimme des Herrn und fürchtete sich sehr. So bestieg er ein Schiff in Richtung Tharsis, um zu fliehen und sich vor dem Angesicht des Herrn zu verbergen.

Geschichtsschreiber (Alt)

Und als er sich auf dem Meer fortbewegte, entfesselte der Herr eine heftige Welle in der Art einer Sturmflut.

Geschichtsschreiber (Doppelchor)

Und die Winde trafen aufeinander: sowohl Südwind und Ostwind als auch der afrikanische Wind brausten wider das Schiff. Wolken und Regenwolken, Fluten und Wirbel, Hagel und Gewitter, Donner und Blitz kamen mit schrecklichem Ungestüm auf das Meer. Es war ein großer Sturm auf dem Meer und er entsetzte die Seeleute, die zu ihren Göttern riefen und sprachen:

Seeleute (Favoritchor)

«Große Götter! Starke Götter! Götter des Himmels und der Meere! Befreit uns aus Not und Gefahr durch eure Barmherzigkeit und Stärke! Besänftigt den Sturm, gebietet den Winden, dass sie sich beruhigen und verstummen und helft uns, damit wir gerettet werden!»

Geschichtsschreiber (Sopran)

Im Schiffsinnern indes fiel Jonas bange Herzens in einen tiefen Schlaf, aber der Steuermann des Schiffs weckte ihn auf und sprach zu ihm:

Gubernator (Altus)

‘Quid tu sopore deprimeris? Surge, surge!
invoca deum tuum, si forte recogitet Deus
de nobis et non pereamus.’

Duo nautae (Chorus primus)

‘Venite, venite, mittamus sortem super nos,
ut sciamus, quare hoc malum sit nobis.’

Historicus (Tenor)

Miserunt ergo sortem, et ecce: sors cecidit
super Jonam. Dixerunt ergo ei viri navis:

Nautae (Chorus primus)

‘Indica nobis, cujus causa malum istud sit.
Quod est opus tuum? quae est terra tua?
quod est iter tuum? vel ex quo populo es
tu?’

Jonas (Tenor)

‘Hebraeus ego sum et Dominum deum
caeli timeo, qui fecit mare et aridam.’

Nautae (Chorus primus)

‘Quid faciemus tibi et cessabit tempestas
ista, quae nobis interitum minatur.’

Jonas (Tenor)

‘Tollite me et mittite in mare! et cessabit
tempestas ista. Scio enim ego, quod
propter me tempestas haec grandis est
super vos.’

Historicus (Chorus geminus)

Tulerunt nautae Jonam et miserunt in
mare: et stetit mare a furore suo.

Historicus (Bassus).

Et praeparavit Dominus cetum grandem, ut
deglutiret Jonam, qui de ventre ceti oravit
ad Deum suum et dixit:

Steuermann (Alt)

«Was versinkst du in Schlaf? Steh auf und
ruf deinen Gott, dass vielleicht er uns rette
und wir nicht umkommen.»

Zwei Seemänner (Favoritchor)

«Kommt, werfen wir das Los unterein-
ander, damit wir wissen, weshalb uns
dieses Unglück widerfahren ist.»

Geschichtsschreiber (Tenor)

Sie warfen also das Los, und siehe: das Los
fiel auf Jonas. So sprachen die Schiffs-
männer zu ihm:

Seeleute (Favoritchor)

«Sag uns an, welchen Grund es für dieses
Unglück gibt. Was hast du verbrochen?
Welches ist dein Land? Wohin reisest du?
Oder aus welchem Volk stammst du?

Jonas (Tenor)

«Ich bin Hebräer und fürchte den Herrn,
den Gott des Himmels, der Meer und
Festland geschaffen hat.»

Seeleute (Favoritchor)

«Was sollen wir mit dir machen, damit
dieser Sturm aufhört, in dem wir unterzu-
gehen drohen?»

Jonas (Tenor)

«Nehmt mich und werft mich ins Meer,
dann wird dieser Sturm aufhören. Ich weiß
nämlich, dass dieser Sturm wegen mir über
euch gekommen ist.»

Geschichtsschreiber (Doppelchor)

Die Seeleute ergriffen Jonas und warfen ihn
ins Meer: und das Meer hielt inne von
seiner Wut.

Geschichtsschreiber (Bass)

Und der Herr schickte einen großen Wal,
der Jonas verschlang; und aus dem Bauch
des Wals betete er zu seinem Gott und
sprach:

Jonas (Tenor)

'Justus es, Domine, et rectum iudicium tuum, potens es et voluntati tuae non est qui possit resistere. Projecisti me in profundum maris et fluctus tui super me transierunt. Justus es, Domine, et rectum iudicium tuum, sed cum iratus fueris, misericordiae recordaberis. Placare, Domine, ignosce, Domine, et miserere.'

Abiectus sum a conspectu oculorum tuorum, accensus est furor tuus et contra me tempestas orta est et infremuerunt venti et fluctus intumuerunt vallavit me abyssus et cetus deglutivit me. Num quid in aeternum projecisti servum tuum? Placare, Domine, ignosce, Domine, et miserere.

Angustiata est in me anima mea et in afflictione multa recordatus sum tui, Domine, Deus meus. Bonus est obedire mandatis tuis et a facie tua non declinare. Ecce ego: mitte me, et obediam tibi. Audi verba mea et exaudi me in angustiis confitentem nomine tuo. Placare, Domine, ignosce, Domine, et miserere.'

Historicus (Chorus primus)

Et imperavit Dominus pisci, et evomuit Jonam, qui praedicavit in Ninive juxta verbum Domini.

Historicus (Cantus)

Et crediderunt Ninivitae; revertentes a via sua mala et agentes paenitentiam dixerunt:

Ninevitae (Chorus geminus)

'Peccavimus, Domine, peccavimus, et in viis tuis non ambulavimus, sed convertere, Domine, et convertemur, illumina vultum tuum super nos et salvi erimus.'

Jonas (Tenor)

«Gerecht bist du, Herr, und gerecht ist dein Urteil. Mächtig bist du und deinem Willen kann sich niemand widersetzen. Du warfst mich in die Tiefe des Meers und deine Fluten gingen über mich hinweg. Gerecht bist du, Herr, und gerecht ist dein Urteil, aber sooft du dich auch erzürntest, hast du dich stets deiner Milde erinnert. Lass dich besänftigen, Herr, vergib, Herr, und erbarme dich.

Wenig bin ich in deinen Augen, entfacht ist deine Wut, und der Sturm war gegen mich gerichtet. Und als die Winde tobten und die Fluten anschwellen, umgab mich der Abgrund und der Wal verschlang mich. Hast du etwa deinen Diener für immer verworfen? Lass dich besänftigen, Herr, vergib, Herr, und erbarme dich.

Meine Seele verzagt in mir und im großen Unglück habe ich mich deiner erinnert, Herr, mein Gott. Gut ist es, deine Gebote zu befolgen und sich nicht von deinem Angesicht abzuwenden. Sieh mich an: verschone mich, und ich werde dir gehorchen. Vernimm meine Worte und erhöre mich in meiner Not, da ich deinen Namen bekenne. Lass dich besänftigen, Herr, vergib, Herr, und erbarme dich.»

Geschichtsschreiber (Favoritchor)

Und Gott gebot dem Fisch, Jonas auszuspeien, und er predigte wider Ninive, dem Wort des Herrn gemäß.

Geschichtsschreiber (Sopran)

Und die Nineviter glaubten und kehrten ab vom Weg ihrer Laster, taten Buße und sprachen:

Nineviter (Doppelchor)

«Wir haben gesündigt, Herr, wir haben gesündigt und gingen nicht auf deinen Wegen. Aber wir kehren um, Herr, und wenden uns dir zu. Lass dein Angesicht leuchten über uns, und wir werden gerettet sein.»

JONAS

No 1 Symphonia

Giacomo Carissimi

Musical score for No 1 Symphonia, measures 1-8. The score is in common time (C) and consists of three staves: Treble, Middle, and Bass. The melody is primarily in the Treble staff, with accompaniment in the Middle and Bass staves.

Musical score for No 1 Symphonia, measures 9-16. The score continues from the previous system, maintaining the same three-staff structure and common time signature.

17 No 2 Historicus (Cantus)

Musical score for No 2 Historicus (Cantus), measures 17-21. The score is in common time (C) and consists of two staves: Treble and Bass. The Treble staff contains the vocal line with Latin lyrics, and the Bass staff provides the accompaniment.

Cum re - ple - ta es - set Ni - ni - ve i - ni - qui - ta - te, vox pec - ca -

Musical score for No 2 Historicus (Cantus), measures 22-26. The score continues from the previous system, with the vocal line in the Treble staff and accompaniment in the Bass staff.

to - rum e - jus cla - ma - vit de ter - ra ad Do - mi - num, qui lo - cu - tus

Musical score for No 2 Historicus (Cantus), measures 27-31. The score continues from the previous system, with the vocal line in the Treble staff and accompaniment in the Bass staff.

est ad Jo - nam pro - phe - tam de cae - lo, di - cens:

31 **No 3 Deus (Bassus)**

'Sur-ge, sur-ge, Jo-na, sur-ge et va-de in Ni-ni-vem ci-vi-ta-tem gran-dem

35

et prae-di-ca, et prae-di-ca in e-a, qui-a ma-li-ti-a e-jus a-

39

scen _____ - dit co-ram me.'

42 **No 4 Historicus (Cantus)**

Au-di-vit Jo-nas vo-cem Do-mi-

44

ni et ti-mu-it ti-mo-re ma-gno et de-scen-dit in na-vim e-un-tem in

49

Thar-sim, ut fu _____ - ge-ret et e-ri-pe-ret se a fa-ci-e Do-mi-ni.

53 **No 5 Historicus (Altus)**

Et cum pro-ces-sis-set in ma-re, ex-ci-ta-vit Do-mi-nus pro-cel-lam ve-he-

56

men-tem in spi-ri-tu tem-pe-sta _____ - tis.

60 No 6 Historicus (Chorus geminus)

Et proe-li - a - ban - tur ven - ti, et No - tus

Et proe-li - a - ban - tur ven - ti, et No - tus

8 Et proe-li - a - ban - tur ven - ti, et No - tus

Et proe-li - a - ban - tur ven - ti, et No - tus

Et proe-li - a - ban - tur ven - ti, et

Et proe-li - a - ban - tur ven - ti, et

8 Et proe-li - a - ban - tur ven - ti, et

Et proe-li - a - ban - tur ven - ti, et

Piano accompaniment for the first system, consisting of three staves (treble, middle, and bass clefs).

et A - fri-cus fre-mu e - runt con - tra na - vim, et No - tus
 et A - fri-cus fre-mu e - runt con - tra na - vim, et No - tus
 8 et A - fri-cus fre-mu e - runt con - tra na - vim, et No - tus
 et A - fri-cus fre-mu - e - runt con - tra na - vim, et No - tus

Au - ster, et No - tus et
 Au - ster, et No - tus et
 Au - ster, et No - tus et
 Au - ster, et No - tus et

et A - fri - cus fre - mu e - runt con - tra na - vim, et Au - ster,

et A - fri - cus fre - mu e - runt con - tra na - vim, et Au - ster,

8 et A - fri - cus fre - mu e - runt con - tra na - vim, et Au - ster,

et A - fri - cus fre - mu e - runt con - tra na - vim, et Au - ster,

Au - ster, et No - tus et

Au - ster, et No - tus et

8 Au - ster, et No - tus et

Au - ster, et No - tus et

et A - fri-cus fre-mu e - runt con-tra na -

et A - fri-cus fre-mu e - runt con-tra na -

8 et A - fri-cus fre-mu e - runt con-tra na -

et A - fri-cus fre-mu - e - runt con-tra na -

A - fri-cus fre-mu-e - runt con-tra na - vim, fre - mu - e - runt con-tra na -

A - fri-cus fre-mu-e - runt con-tra na - vim, fre - mu e - runt con-tra na -

8 A - fri-cus fre-mu-e - runt con-tra na - vim, fre - mu - e - runt con-tra na -

A - fri-cus fre-mu-e - runt con-tra na - vim, fre - mu - e - runt con-tra na -

Piano accompaniment for the first system, measures 72-75. The right hand has a whole rest in measure 72, followed by a quarter rest in measure 73, and then a melodic line in measures 74 and 75. The left hand has a whole rest in measure 72, followed by a quarter rest in measure 73, and then a bass line in measures 74 and 75.

Vocal and piano accompaniment for the second system, measures 76-79. The vocal line consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics: "vim, nu - bes et nim - bi, gran - di - nes et ful - gu - ra,". The piano accompaniment consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics: "vim, nu - bes et nim - bi, gran - di - nes et ful - gu - ra,". A small number '8' is written above the Tenor staff in measure 76.

Vocal and piano accompaniment for the third system, measures 80-83. The vocal line consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics: "vim, flu - ctus et tur - bi - nes,". The piano accompaniment consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics: "vim, flu - ctus et tur - bi - nes,". A small number '8' is written above the Tenor staff in measure 80.

Piano accompaniment for the fourth system, measures 84-87. The bass line continues from the previous system, with a whole rest in measure 84, followed by a quarter rest in measure 85, and then a melodic line in measures 86 and 87.

im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per ma - re,

im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per ma - re,

8 im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per ma - re,

im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per ma - re,

to - ni - trus et ful - mi - na, im - pe - tu hor -

to - ni - trus et ful - mi - na, im - pe - tu hor - ri - bi -

8 to - ni - trus et ful - mi - na, im - pe - tu hor -

to - ni - trus et ful - mi - na, im - pe - tu hor -

im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per

im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per

8 im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per

im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per

ri - bi - li ce - ci - de - runt su - per ma - re, ce - ci - de - runt su - per

li ce - ci - de - runt su - per ma - re, ce - ci - de - runt su -

8 ri - bi - li ce - ci - de - runt su - per ma - re, ce - ci - de - runt su - per

ri - bi - li ce - ci - de - runt su - per ma - re, ce - ci - de - runt su - per

Piano accompaniment for the first system, measures 81-83. The music is in 4/4 time. Measure 81 has a whole note chord in the right hand and a half note in the left. Measure 82 has a whole rest in the right hand and a whole note in the left. Measure 83 has a quarter rest in the right hand and a quarter note in the left, followed by eighth notes in both hands.

Vocal staves for the first system, measures 81-83. The lyrics are: ma - re, et fa - cta est tem - pe - stas ma - gna in ma - ri, ma - re, et fa - cta est tem - pe - stas ma - gna in ma - ri, ma - re, et fa - cta est tem - pe - stas ma - gna in ma - ri, ma - re, et fa - cta est tem - pe - stas ma - gna in ma - ri.

Vocal staves for the second system, measures 84-86. The lyrics are: ma - re, et fa - cta est tem - pe - stas - per ma - re, et fa - cta est tem - pe - stas ma - re, et fa - cta est tem - pe - stas ma - re, et fa - cta est tem - pe - stas.

Piano accompaniment for the second system, measures 84-86. The music continues with a bass line of quarter notes and eighth notes.

Piano introduction for measures 85-87. The music is in 4/4 time and consists of three staves: Treble, Middle, and Bass. Measure 85: Treble (G4, A4, B4), Middle (G4, A4, B4), Bass (G2, A2, B2). Measure 86: Treble (G4, A4, B4, C5), Middle (G4, A4, B4), Bass (G2, A2, B2). Measure 87: Treble (G4, A4, B4), Middle (G4, A4, B4), Bass (G2, A2, B2).

Vocal and piano accompaniment for measures 88-90. The music is in 4/4 time. Measures 88-90 contain the lyrics: "et fa - cta est tem - pe - stas ma - gna, tem - pe - stas ma - gna in ma -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Measure 89 includes a first ending bracket with a repeat sign and a first ending fermata.

Vocal and piano accompaniment for measures 91-93. The music is in 4/4 time. Measures 91-93 contain the lyrics: "ma - gna in ma - ri, tem - pe - stas ma - gna, tem - pe - stas ma - gna". The piano accompaniment continues with the same rhythmic pattern. Measure 92 includes a first ending bracket with a repeat sign and a first ending fermata. Measure 93 includes a first ending bracket with a repeat sign and a first ending fermata.

Piano accompaniment for the first system, measures 88-91. The music is in 7/8 time and consists of three staves: treble, middle, and bass. The melody is primarily in the treble and bass staves, with the middle staff providing harmonic support.

Vocal staves for the first system, measures 88-91. The lyrics are: ri, Au - ster, nu - bes, flu - ctus, in four measures. The music is in 7/8 time. The first three staves are for different vocal parts, and the fourth is the bass line. A small '8' is written in the first measure of the third staff.

Vocal staves for the second system, measures 92-95. The lyrics are: in ma - ri, A - fri-cus, nim - bi, tur - bi-nes, in four measures. The music is in 7/8 time. The first three staves are for different vocal parts, and the fourth is the bass line. A small '8' is written in the first measure of the third staff.

Piano accompaniment for the second system, measures 92-95. The music is in 7/8 time and consists of a single bass staff. The melody continues from the first system.

gran - di - nes, to - ni - trus, im - pe - tu hor - ri - bi - li ce - ci -

gran - di - nes, to - ni - trus, im - pe - tu hor - ri - bi - li ce - ci -

⁸ gran - di - nes, to - ni - trus, im - pe - tu hor - ri - bi - li ce - ci -

gran - di - nes, to - ni - trus, im - pe - tu hor - ri - bi - li ce - ci -

ful - gu - ra, ful - mi - na,

ful - gu - ra, ful - mi - na,

⁸ ful - gu - ra, ful - mi - na,

ful - gu - ra, ful - mi - na,

de - runt su - per ma - re, im - pe -

de - runt su - per ma - re, im -

8 de - runt su - per ma - re, im

de - runt su - per ma - re, im -

im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per

im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per

8 im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per

im - pe - tu hor - ri - bi - li ce - ci - de - runt su - per

tu hor - ri - bi - li ce - ci - de - runt su - per ma - re,

- pe - tu hor - ri - bi - li ce - ci - de - runt su - per ma - re,

8 - pe - tu hor - ri - bi - li ce - ci - de - runt su - per ma - re,

- pe - tu hor - ri - bi - li ce - ci - de - runt su - per ma - re,

ma - re, ce - ci - de - runt su - per ma - re,

ma - re, ce - ci - de - runt su - per ma - re,

8 ma - re, ce - ci - de - runt su - per ma - re,

ma - re, ce - ci - de - runt su - per ma - re,

Piano accompaniment for the first system, measures 100-102. The music is in 7/8 time and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vocal staves for the first system, measures 100-102. The lyrics are:
 et fa - cta est tem-pe-stas ma-gna in ma - ri, et fa - cta est tem-pe-stas
 et fa - cta est tem-pe-stas ma-gna in ma - ri, et fa - cta est tem-pe-stas
 8 et fa - cta est tem-pe-stas ma-gna in ma - ri, et fa - cta est tem-pe-stas
 et fa - cta est tem-pe-stas ma-gna in ma - ri, et fa - cta est tem-pe-stas

Vocal staves for the second system, measures 103-105. The lyrics are:
 et fa - cta est tem-pe-stas ma-gna in ma - ri,
 et fa - cta est tem-pe-stas ma-gna in ma - ri,
 8 et fa - cta est tem-pe-stas ma-gna in ma - ri,
 et fa - cta est tem-pe-stas ma-gna in ma - ri,

Piano accompaniment for the second system, measures 103-105. The music continues with the same rhythmic pattern as the first system.

ma - gna, tem - pe - stas ma - gna in ma - ri,

ma - gna, tem - pe - stas ma - gna in ma - ri,

8 ma - gna, tem - pe - stas ma - gna in ma - ri,

ma - gna, tem - pe - stas ma - gna in ma - ri,

tem - pe - stas ma - gna, tem - pe - stas ma - gna in ma - ri,

tem - pe - stas ma - gna, tem - pe - stas ma - gna in ma - ri,

8 tem - pe - stas ma - gna, tem - pe - stas ma - gna in ma - ri,

tem - pe - stas ma - gna, tem - pe - stas ma - gna in ma - ri,

et ter - ru - it nau - tas cla - man - tes ad

et ter - ru - it nau - tas cla - man - tes ad

8 et ter - ru - it nau - tas cla - man - tes ad

et ter - ru - it nau - tas cla - man - tes ad

cla - man - tes, cla - man - tes ad

cla - man - tes, cla - man - tes ad

8 cla - man - tes, cla - man - tes ad

cla - man - tes, cla - man - tes ad

de - os su - os et di - cen - tes:

de - os su - os et di - cen - tes et di - cen - tes:

8 de - os su - os et di - cen - tes, et di - cen - tes:

de - os su - os et di - cen - tes:

de - os su - os et di - cen - tes:

8 de - os su - os et di - cen - tes, et di - cen - tes:

de - os su - os et di - cen - tes, et di - cen - tes:

115 No 7 Nautae (Altus, Tenor et Bassus primi Chori)

8 'Di - i ma - gni! Di - i for - tes! Di - i cae - li!

8 'Di - i ma - gni! Di - i for - tes! Di - i cae - li!

'Di - i ma - gni! Di - i for - tes! Di - i cae - li!

118

8 Di - i ma - ris! mi - se - ri - cor - des et po - ten - tes,

8 Di - i ma - ris! mi - se - ri - cor - des et po - ten - tes,

Di - i ma - ris! mi - se - ri - cor - des et po - ten - tes,

121

8 de an - gu - sti - is et pe - ri - cu - lis in mi - se - ri - cor - di -

8 de an - gu - sti - is et pe - ri - cu - lis in mi - se - ri - cor - di -

de an - gu - sti - is et pe - ri - cu - lis in mi - se - ri - cor - di -

125

8 a ac po - ten - ti - a li - be - ra - te, li - be - ra - te nos,
8 a ac po - ten - ti - a li - be - ra - te, li - be - ra - te nos,
a ac po - ten - ti - a li - be - ra - te, li - be - ra - te nos,

128

8 de an - gu - sti - is et pe - ri - cu - lis in mi - se - ri - cor - di -
8 de an - gu - sti - is et pe - ri - cu - lis in mi - se - ri - cor - di -
de an - gu - sti - is et pe - ri - cu - lis in mi - se - ri - cor - di -

132

8 a ac po - ten - ti - a li - be - ra - te, li - be - ra - te nos.
8 a ac po - ten - ti - a li - be - ra - te, li - be - ra - te nos.
a ac po - ten - ti - a li - be - ra - te, li - be - ra - te nos.

135

(solo)

Im - pe - ra - te ven - tis,

(solo)

Di - ci - te tem - pe - sta - ti,

(solo)

Prae - ci - pi - te pro - cel - lis,

138

(tutti)

ut si - le - ant et qui - es - cant et ad - ju - va - te

(tutti)

ut si - le - ant et qui - es - cant et ad - ju - va - te

(tutti)

ut si - le - ant et qui - es - cant et ad - ju - va - te

142

nos et sal - vi e - ri - mus, et sal - vi e - ri - mus.'

nos et sal - vi e - ri - mus, et sal - vi e - ri - mus.'

nos et sal - vi e - ri - mus, et sal - vi e - ri - mus.'

146 **No 8 Historicus (Cantus)**

Jo - nas au - tem in in - te - ri - o - ri - bus na - vis in mae -

The score consists of a vocal line in treble clef and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line starts with a whole note, followed by a half note and a quarter note.

149

sti - ti - a cor - dis su - i dor - mi - e - bat so - po - re gra - vi,

The score continues with a vocal line in treble clef and a bass line in bass clef. The vocal line features a mix of eighth and quarter notes. The bass line consists of half and quarter notes.

153

et ex - ci - ta - vit e - um gu - ber - na - tor na - vis et di - xit e - i:

The score continues with a vocal line in treble clef and a bass line in bass clef. The vocal line has a more active melody with many eighth notes. The bass line is simpler, with half and quarter notes.

157 **No 9 Gubernator (Altus)**

'Quid tu so - po - re de - pri - me - ris? sur - ge, sur - ge! in - vo - ca de - um

The score consists of a vocal line in treble clef and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The bass line begins with a whole note, followed by half and quarter notes.

161

tu - um, si for - te re - co - gi - tet De - us de no - bis et non pe - re - a - mus.'

The score continues with a vocal line in treble clef and a bass line in bass clef. The vocal line has a complex melody with many eighth and sixteenth notes. The bass line consists of half and quarter notes.

165 **No 10 Nautae (Bassus divisi primi Chori)**

'Ve - ni - te, ve - ni - te, mit - ta - mus sor - tem su - per

The score consists of a vocal line in bass clef and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The bass line begins with a whole note, followed by half and quarter notes.

168

8 ni - te, mit - ta - mus sor - tem su - per nos mit - ta - mus sor - tem
nos, ve - ni - te, ve - ni - te, mit - ta - mus sor - tem

171

8 su - per nos, ut sci - a - mus, qua - re hoc ma - lum sit no - bis.
su - per nos, ut sci - a - mus, qua - re hoc ma - lum sit no - bis.'

176 **No 11 Historicus (Tenor)**

8 Mi - se - runt er - go sor - tem, et ec - ce: sors ce - ci - dit su - per

179

8 Jo - nam. Di - xe - runt er - go e - i vi - ri na - vis:

183 **No 12 Nautae (Cantus, Altus et Bassus primi Chori)**

'In - di - ca no - bis, cu - jus cau - sa ma - lum
'In - di - ca no - bis, cu - jus cau - sa ma - lum
'In - di - ca no - bis, cu - jus cau - sa ma - lum

186

(solo)

i - stud sit. Quod est o - pus tu - um? (solo)

i - stud sit. Quae est ter - ra tu - a? (solo)

i - stud sit. Quod

189

vel ex quo po - pu - lo es tu?'

vel ex quo po - pu - lo es tu?'

est i - ter tu - um? vel ex quo po - pu - lo es tu?'

192 No 13 Jonas

8 'He-brae-us e - go sum et Do-mi-num de - um cae - li ti - me - o,

195

8 qui fe - cit ma - re et a - ri - dam.'

197 No 14 Nautae (Cantus, Al-

'Quid fa - ci - e - mus

'Quid fa - ci - e - mus

198 **tus et Bassus primi Chori)**

ti - bi et ces - sa - bit tem - pe - stas i -
 'Quid fa - ci - e - mus ti - bi et ces - sa - bit tem - pe - stas i -
 ti - bi et ces - sa - bit tem - pe - stas i -

201

sta, quae no - bis in - te - ri - tum mi - na - tur.'
 sta, quae no - bis in - te - ri - tum mi - na - tur.'
 sta, quae no - bis in - te - ri - tum mi - na - tur.'

206 **No 15 Jonas**

8 'Tol - li - te me et mit - ti - te in ma - re! tol - li - te me et mit - ti - te in ma - re!

210

8 et ces - sa - bit tem - pe - stas i - sta. Sci - o e - nim e - go,

214

8 quod pro - pter me tem - pe - stas haec gran - dis est su - per vos.'

218 No 16 Historicus (Chorus geminus)

The musical score is written in common time (C) and consists of a piano accompaniment and four vocal parts. The piano part is written in treble and bass clefs. The vocal parts are written in treble and bass clefs. The lyrics are in Latin and are repeated across the four vocal parts.

Vocal Part 1 (Soprano):
 Tu - le-runt nau - tae Jo - nam et mi - se - runt in ma - re: et

Vocal Part 2 (Alto):
 Tu - le-runt nau - tae Jo - nam et mi - se - runt in ma - re: et

Vocal Part 3 (Tenor):
 8 Tu - le-runt nau - tae Jo - nam et mi - se - runt in ma - re: et

Vocal Part 4 (Bass):
 Tu - le-runt nau - tae Jo - nam et mi - se - runt in ma - re: et

ste - tit ma - re a fu - ro - re su - o.
 ste - tit ma - re a fu - ro - re su - o.
 8 ste - tit ma - re a fu - ro - re su - o.
 ste - tit ma - re a fu - ro - re su - o.
 ste - tit ma - re a fu - ro - re su - o.
 ste - tit ma - re a fu - ro - re su - o.
 8 ste - tit ma - re a fu - ro - re su - o.
 ste - tit ma - re a fu - ro - re su - o.

226 **No 17 Historicus (Bassus)**

Et prae-pa - ra - vit Do - mi - nus ce - tum gran - dem, ut de - glu - ti - ret

230

Jo - nam, qui de ven - tre ce - ti o - ra - vit ad De - um su - um et di - xit:

234 **No 18 Jonas**

8 'Ju - stus es, Do - mi - ne, et re - ctum ju - di - ci - um tu - um,

238

8 po - tens es, et vo - lun - ta - ti tu - ae non est qui pos - sit re - si - ste -

242

8 re. Pro - je - ci - sti me in pro - fun - dum ma - ris et flu - ctus tu - i su - per

245

8 me trans - i - e - runt. Ju - stus es, Do - mi - ne, et re - ctum ju - di - ci - um

249

8 tu - um, sed cum i - ra - tus fu - e - ris, mi - se - ri - cor - di - ae

253

8 re - cor - da - be - ris. Pla - ca - re, Do - mi - ne, i - gno - sce, Do - mi - ne,

256

8 et mi - se - re - re, et mi - se - re - re.'

262

8 'Ab - je - ctus sum a con - spe - ctu o - cu -

266

8 lo - rum tu - o - rum, ac - cen - sus est fu - ror tu - us et con - tra me tem -

270

8 pe - stas or - ta est, et

273

8 in - fre - mu - e - runt ven - ti et flu - ctus in - tu - mu - e

276

8 - runt val - la - vit me a - bys - sus et ce - tus, et ce - tus de - glu - ti - vit me.

280

8 Num quid in ae - ter - num pro - je - ci - sti ser - vum tu - um? Pla - ca - re, Do - mi - ne,

284

8 i - gno - sce, Do - mi - ne, et mi - se - re - re, et mi - se -

288

8 re - re.' 'An - gu - sti - a - ta est in

294

8 me a - ni - ma me - a et in af - fli - cti - o - ne mul - ta re - cor - da - tus

298

8 sum tu - i, Do - mi - ne, De - us me - us. Bo - num est o - be - di - re man -

302

8 da - tis tu - is et a fa - ci - e tu - a non de - cli - na - re.

306

8 Ec - ce e - go: mit - te me, et o - be - di - am ti - bi.

310

8 Au - di ver - ba me - a et ex - au - di me, et ex - au - di me in an - gu - sti -

314

8 is con - fi - den - tem no - mi - ne tu - o. Pla - ca - re, Do - mi - ne, i - gno - sce, Do - mi - ne,

318

8 et mi - se - re - re, et mi - se - re - re.

323 **No 19 Historicus (Altus, Tenor et Bassus primi Chori)**

Et im-pe-ra - vit Do-mi-nus pi - sci, et e - vo - mu-it Jo

326

Jo - nam, qui prae-di - ca - vit in Ni - ni - ve ju - xta ver - bum Do - mi - ni.

331 **No 20 Historicus (Cantus)**

Et cre - di - de - runt Ni - ni - vi - tae; re - ver - ten - tes a vi - a

334

su - a - ma - la et a - gen - tes pae - ni - ten - ti - am, et a - gen - tes pae - ni -

338

ten - ti - am di - xe - runt:

'Pec - ca - vi-mus, Do - mi - ne,
 ca - vi - mus, pec - ca - vi-mus, Do - mi - ne,
 8 ca - vi - mus, pec - ca - vi - mus, Do - mi - ne
 ca - vi - mus, pec - ca - vi-mus, Do - mi - ne,

'Pec - ca - vi - mus, Do - mi - ne,
 'Pec - ca - vi - mus, Do - mi - ne, pec -
 8 'Pec - ca - vi-mus, Do - mi - ne, pec -
 'Pec - ca - vi-mus, Do - mi - ne, pec -

The musical score consists of a piano accompaniment and three vocal parts. The piano part is written in treble and bass clefs. The vocal parts are written in treble and bass clefs. The lyrics are in Latin and are distributed across the vocal lines.

Piano Accompaniment:

- Staff 1 (Treble): C_4 - D_4 - E_4 - F_4 - G_4 - A_4 - B_4 - C_5 - B_4 - A_4 - G_4 - F_4 - E_4 - D_4 - C_4
- Staff 2 (Bass): C_3 - D_3 - E_3 - F_3 - G_3 - A_3 - B_3 - C_4 - B_3 - A_3 - G_3 - F_3 - E_3 - D_3 - C_3

Vocal Lines:

- Staff 3 (Soprano): pec - ca - vi - mus, et in vi - is
- Staff 4 (Alto): pec - ca - vi - mus, et in
- Staff 5 (Tenor): pec - ca - vi - mus, pec - ca - vi - mus, et in vi - is tu -
- Staff 6 (Bass): pec - ca - vi - mus, pec - ca - vi - mus,
- Staff 7 (Soprano): ca - vi - mus, pec - ca - vi - mus,
- Staff 8 (Alto): ca - vi - mus, pec - ca - vi - mus,
- Staff 9 (Tenor): ca - vi - mus, pec - ca - vi - mus,

Piano accompaniment for the first system, consisting of three staves (treble, middle, and bass clefs) with rests.

tu - is non am - bu - la - vi-mus, non am - bu - la - vi-mus,
8 vi - is tu - is non, non am - bu - la - vi - mus,
is non, non, non am - bu - la - vi-mus,

non,
non,
8 non,
non,

Piano accompaniment for the second system, consisting of one bass clef staff with notes.

Piano accompaniment for the first system, consisting of three staves: two treble clefs and one bass clef.

Vocal and piano accompaniment for the second system, including lyrics for three voices and piano accompaniment.

non, non am - bu - la - vi - mus,

non, non am - bu - la - vi - mus, sed con - ver - te - re,

8 non, non am - bu - la - vi - mus, sed con - ver - te - re,

non, non am - bu - la - vi - mus, sed con - ver - te - re, Do - mi -

Vocal and piano accompaniment for the third system, including lyrics for three voices and piano accompaniment.

non, non am - bu - la - vi - mus,

non, non am - bu - la - vi - mus,

8 non, non am - bu - la - vi - mus,

non, non am - bu - la - vi - mus,

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The vocal line includes lyrics in Latin. The lyrics are: "Do - mi - ne, et con - ver - te - mur, et con - ver - te - ne, et con - ver - te - mur, et con - ver - te - et con - ver - te - et con - ver - te -". The score includes various musical notations such as rests, notes, and accidentals.

mur, et con - ver - te - mur,

mur, et con - ver - te - mur, il -

8 mur, et con - ver - te - mur, il - lu - mi - na vul - tum tu - um su - per

mur, et con - ver - te - mur, il - lu - mi - na vul - tum

mur, et con - ver - te - mur,

mur, et con - ver - te - mur,

mur, et con - ver - te - mur,

Three staves of musical notation, each containing a whole rest in every measure of the three-measure system.

Three staves of musical notation. The top staff is a vocal line with lyrics: "lu - mi-na vul-tum tu - um su - per nos et sal - vi, et". The middle staff is a vocal line with lyrics: "8 nos et sal - vi, et sal - vi, et". The bottom staff is a basso continuo line with lyrics: "tu - um su - per nos et sal - vi, et sal".

Three staves of musical notation, each containing a whole rest in every measure of the three-measure system.

A single bass clef staff containing four measures of music, each with a single note: a half note G, a quarter note A, a half note B, and a quarter note C.

The musical score consists of piano accompaniment and vocal parts. The piano part is written in treble and bass clefs. The vocal parts are written in treble and bass clefs. The lyrics are in Latin and are repeated across several systems.

System 1:

- Piano: Treble clef, bass clef.
- Vocal: Treble clef, bass clef.

System 2:

- Vocal: Treble clef, bass clef.
- Lyrics: et sal - vi, et sal - vi, et sal -

System 3:

- Vocal: Treble clef, bass clef.
- Lyrics: sal - vi e - ri-mus, et sal - vi, et

System 4:

- Vocal: Treble clef, bass clef.
- Lyrics: sal - vi e - ri-mus, et sal - vi, et sal - vi,

System 5:

- Vocal: Treble clef, bass clef.
- Lyrics: - vi e - ri-mus, et sal - vi, et sal - vi, et

System 6:

- Vocal: Treble clef, bass clef.
- Lyrics: et sal - vi, et sal - vi,

System 7:

- Vocal: Treble clef, bass clef.
- Lyrics: et sa - vi, et sal - vi,

System 8:

- Vocal: Treble clef, bass clef.
- Lyrics: et sal - vi, et sal - vi, et sal -

System 9:

- Vocal: Treble clef, bass clef.
- Lyrics: et sal - vi, et sal - vi, et sal -

vi, et sal - vi e - ri - mus, et sal - vi, et sal - vi,

sal - vi e - ri - mus, et sal - vi, et sal - vi,

8 et sal - vi e - ri - mus, et sal - vi, et sal -

sal - vi, et sal - vi, et sal - vi, et sal -

et sal - vi, et sal - vi, et sal - vi, et sal -

et sal - vi e - ri - mus, et sal - vi, et

8 vi, et sal - vi e - ri - mus, et sal - vi, et sal - vi,

vi e - ri - mus, et sal - vi, et sal - vi, et

et sal - vi e - ri - mus, et sal - vi e - ri -

et sal - vi e - ri - mus, et sal - vi e - ri -

8 vi, et sal - vi e - ri - mus, et sal - vi e - ri -

vi e - ri - mus, et sal - vi e - ri -

vi, et sal - vi e - ri - mus, et sal - vi e - ri -

sal - vi e - ri - mus, et sal - vi e - ri -

8 et sal - vi e - ri - mus, et sal - vi, et sal - vi e - ri -

sal - vi, et sal - vi, et sal - vi e - ri -

The musical score consists of a piano accompaniment and several vocal parts. The piano part is written in treble and bass clefs. The vocal parts are written in treble and bass clefs. The lyrics are in Latin and are repeated across the vocal parts.

Piano Part:
 Treble clef: C_4 - D_4 - E_4 - F_4 - G_4 - A_4 - B_4 - C_5
 Bass clef: C_3 - D_3 - E_3 - F_3 - G_3 - A_3 - B_3 - C_4

Vocal Parts:
 Treble clef: C_4 - D_4 - E_4 - F_4 - G_4 - A_4 - B_4 - C_5
 Bass clef: C_3 - D_3 - E_3 - F_3 - G_3 - A_3 - B_3 - C_4

Lyrics:
 mus, et sal - vi e - ri - mus.
 mus, et sal - vi e - ri - mus.
 8 mus, et sal - vi e - ri - mus.
 mus, et sal - vi e - ri - mus.
 mus, et sal - vi e - ri - mus.
 mus, et sal - vi e - ri - mus.
 8 mus, et sal - vi, et sal - vi e - ri - mus.
 mus, et sal - vi e - ri - mus.