

Liquide perle Amor

Luca Marenzio
(1553 - 1599)

Transcription - Anton Höger

Diminitionen von Antonio Terzi

Canto

Li- qui- de per- le A- mor- da gl'oc- chi

Quinto

Li- qui- de per- le A- mor

g - L1

g - L2

4

spar- se, Li- qui- de

da gl'oc- chi spar- se,

per- le A- mor, li- qui- de

da gl'oc- chi spar- se,

per- le A- mor da gl'oc- chi spar-

da gl'oc- chi spar- se, da

re, Ma lass' ohi-

re,-

c e a h f e c a e c a a a d b a c b c a b c b d a a d f h a e a c a a d

a a b a d c

a b

a b

a a

c

b

me,-

Ma lass' ohi-

a c d a h

b c a d a b d a c a b c a b c e c a b c a b

a c d a c c a e c e b c a b

a a d c a c

a a

b c

a

Ma lass' ohi-me,

me,- ohi-

a a d c a d c a c d c a c h f d a c d f h a

c a e c a c a b a d c a

a a d c a c a b a a

c c c b c

e a c a

ohi-me, ohi-me,-

me, ohi-me, ohi-

f c a c d a c d a k c d f h k c a d c a d c

a c d a c e a c

f c f c f c

d a d e

e e e

c c c

che'l co-re Di-mag-gior
 me che'l co-re Di-mag-gior

fo-co m'ar-se.
 fo-co m'ar-se.

&

Ahi! Ahi,-

h f k h f d c a d c a c d a c d f d c a d b a c a e c e a c a b

1 c a c f d a

a a

&&

Ahi! Ahi,- che ba-sta-va so-lo, Ahi,-

che ba-sta-va so-lo, Ahi,-

d a c d c f d c d c a d c a b d a b a c a a c a

a a c a c c d d c a c d b d f f

c e a c a b d f f

&-

Ahi,- che ba- sta- va

che ba- sta- va so-

The piano accompaniment consists of three staves. The top staff uses letter notation (a, c, d, f, h) with dynamic markings (f, h) and slurs. The middle and bottom staves use letter notation (a, c, e, b) with dynamic markings (f) and slurs.

&+

so- lo,

lo A- dar-

The piano accompaniment consists of three staves. The top staff uses letter notation (a, h, f, d, b, a, b, a, b) with dynamic markings (f, h) and slurs. The middle and bottom staves use letter notation (a, c, e, b) with dynamic markings (f) and slurs.

40

Ahi,- che ba-sta- va
mi mor-te,

42

so-lo
A dar-mi

A-dar - mi mor-
 Ahi, che ba-sta- va

Musical notation includes notes, rests, and dynamic markings (f, p) across multiple staves.

te il pri- mo ar-
 so- lo A dar- mi mor- te il

Musical notation includes notes, rests, and dynamic markings (f, p) across multiple staves.

The image displays a musical score for a vocal piece, likely a setting of the 'Ave Maria' by Franz Schubert. It consists of two vocal staves at the top and a figured bass line below them. The vocal staves are in G major (one sharp) and 4/4 time. The first staff has the lyrics 'den- te duo-' and the second staff has 'pri- mo ar- den- te'. The figured bass line is written on a single staff with a treble clef and contains numerical figures and accidentals (sharps and flats) indicating the harmonic structure for the basso continuo. The figures are:
 First measure: a d f h a d c a
 Second measure: c b d a
 Third measure: b c a b a c d a d c a d a c d f
 The bass line is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the third measure. The figures are written in a stylized, handwritten font.

The musical score is written for three parts: vocal, piano, and guitar. The vocal part is in the treble clef with a key signature of one flat (B-flat). The piano part is in the bass clef with a key signature of one flat. The guitar part is in the treble clef with a key signature of one flat. The score is divided into two measures. The first measure contains the vocal melody, piano accompaniment, and guitar accompaniment. The second measure contains the vocal melody, piano accompaniment, and guitar accompaniment. The vocal part is written in a simple, melodic style. The piano part is written in a simple, harmonic style. The guitar part is written in a simple, harmonic style.