

# **Tarquinio Merula**

(1595 - 1665)

„*Surge prospera amica mea*“

**C.B.**

aus

SYMBOLAE  
DIVERSORVM MUSICORVM  
Binis, Ternis, Quaternis, & Quinis vocibus  
cantandae. Vna cum Basso ad Organum.  
Ab admodum reverendo  
D. LAVRENTIO CALVO  
In Cathedrali Ticinensi AEdē Musico.  
In lucem editae.

**Venetia 1621 (=RISM 1620<sup>2</sup>/1621<sup>4</sup>)**

herausgegeben von Gunther Morche, Heidelberg, August 2010  
gesetzt von Hermann Hinsch mit M-Tx

Das Kopieren ist nur für den nicht kommerziellen Gebrauch erlaubt.

c<sup>1</sup>

Sur - - - - ge, sur-ge, sur-ge pro-pe-ra a - mi-ca me -

Detailed description: This system contains the first two measures of the piece. It features a vocal line in a soprano clef (C1) with a treble clef and a common time signature. The vocal line has rests in both measures. The piano accompaniment is in a bass clef with a common time signature and a key signature of one flat. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

3

- a, — sur-ge, sur - ge, sur-ge, sur-ge spe-ci - o - sa — me - a et ve - ni -

Detailed description: This system contains measures 3 and 4. The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and harmonic patterns as in the previous system.

5

Sur - - - - ge

— sur-ge, sur-ge pro-pe-ra a - mi-ca me -

Detailed description: This system contains measures 5 and 6. The vocal line has a rest in measure 5 and then begins with the word 'ge' in measure 6. The piano accompaniment continues with the same melodic and harmonic patterns.

7

sur-ge, sur-ge pro-pe-ra a - mi-ca me - a — spe - ci - o - sa

- - - a spe - ci - o - sa me - - - - a

Detailed description: This system contains measures 7 and 8. The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and harmonic patterns.

9

me - - - a et ve - - - - - ni,

et ve - - - - - ni

11

sur-ge, sur - ge, sur-ge, sur - ge co-lum-ba me - a in fo-ra-mi - ni-bus

sur-ge, sur - ge, sur-ge, sur - ge in fo-ra-mi - ni-bus pe - trae

13

pe - trae\_ in ca - ver - - - na ma - ce - - - ri - ae,

in ca - ver - - - na ma - ce - ri - ae

15

surge, sur - ge, surge, sur - ge ami - ca me - a formo - sa me - - - a\_

surge, sur - ge, surge, sur - ge co-lum-ba me - - - -

17

— sur-ge, sur - ge, sur-ge, sur - ge o-sten-de mi - hi fa - - ci-em tu - am,  
a, sur-ge, sur - ge, sur - ge

19

— o-sten-de mi - hi, o-sten-de mi - hi fa - - ci-em tu - am  
o-sten-de mi - hi, o-sten-de mi - hi fa - - ci-em tu - am

21

so - net vox tu - - a so - net vox tu -  
so - net vox tu - - a

6 6 6 7 #3 5 6 6 6 7 #3 5 6 6 6

23

- a in au - ri-bus me - - is  
so - net vox tu - - a in au - ri-bus

7 3 5 6 6 7 3

25

me - - - - - is

vox e - nim tu - a dul - cis

2 3 4 5 4 3

27

vox e - nim tu - a dul - cis et fa - ci - es

et fa - ci - es tu - - - - a de - co - - ra vox

29

tu - - - a de co - - ra vox e - nim tu - a dul - cis

e - nim tu - a dul - cis et fa - ci - es tu - a dul - -

31

et fa - ci - es tu - a de - co - - ra

cis et fa - ci - es tu - - - - a de - co - ra, -

33

surge, sur - ge, sur-ge, sur - ge for-mo - sa me - a co-lum-ba me - - - a

surge, sur - ge, surge, sur - ge a - mi-ca me - - - - -

35

— sur-ge, sur - ge, sur-ge, sur - ge a - mi-ca me - a, co-lum-ba me - a

a, sur-ge, sur - ge, sur - ge for-mo-sa me - a, a - mi-ca

37

for - mo - sa me - - a surge, surge,

me - - a surge, surge, surge, surge, surge

38

sur-ge a - - mi-ca me - a, a - mi-ca me - - - - - a

sur-ge a - - mi-ca me - a, a - mi-ca me - - - - - a

## Übersetzung des lateinischen Textes

Surge propera amica mea speciosa mea et veni. Surge columba mea in foraminibus petrae in caverna maceriae. Ostende mihi faciem tuam sonet vox tua in auribus meis. Vox enim tua dulcis et facies tua decora. Surge formosa mea columba mea amica mea. (ex Canticum canticorum Salomonis, Cap. 2)	Erhebe dich eilends, meine Freundin, meine Schönste und komm her zu mir. Fliege auf, meine Taube, draußen im Fels, aus den Höhlen der Felswand. Lass mich dein Antlitz sehen, denn ich höre deine Stimme. Lieblich nämlich ist dein Gesang und deine Gestalt sehr schön. Erhebe dich eilends... (aus dem Hohenlied Salomons, Kap. 2)
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