

# Ricercar 8

Musicque de Joye (c. 1550)

Julio da Modena

Intavolierung - Anton Höger

a-Lute

g-Lute

8

15

20

26

$\dot{\cdot}$   $\uparrow$   $\uparrow$   $\dot{\cdot}$   $\uparrow$  |  $\uparrow$   $\uparrow$   $\uparrow$  |  $\dot{\cdot}$   $\uparrow$   $\uparrow$  |  $\uparrow$   $\uparrow$   $\uparrow$  |  $\dot{\cdot}$   $\uparrow$   $\uparrow$  |  $\uparrow$   $\uparrow$

$h$   $c$   $f$  |  $\delta$   $c$   $f$   $\delta$  |  $f$   $\delta$   $a$   $c$   $\delta$  |  $c$   $\delta$   $a$   $c$   $\delta$   $f$

$a$  |  $a$  |  $\delta$  |  $a$  |  $b$

$c$   $c$   $a$   $\delta$  |  $a$  |  $\delta$  |  $c$  |  $a$  |  $c$  |  $b$   $\delta$   $\delta$   $f$

$\uparrow$   $\uparrow$  |  $\uparrow$   $\uparrow$  |  $\dot{\cdot}$   $\uparrow$   $\uparrow$  | |  $\uparrow$

$c$   $c$   $a$   $\delta$  |  $c$   $c$   $a$   $c$  |  $\delta$   $a$   $\delta$  |  $c$   $\delta$

$c$   $a$   $e$   $c$  |  $a$  |  $c$  | |  $c$

$e$  |  $e$  |  $c$  | |  $c$

31

$\dot{\cdot}$   $\uparrow$  | |  $\dot{\cdot}$   $\uparrow$   $\uparrow$  | |  $\dot{\cdot}$   $\uparrow$   $\uparrow$  | |  $\uparrow$

$\delta$   $a$   $c$   $\delta$   $c$  |  $a$   $h$  |  $i$   $h$  |  $g$   $a$   $c$   $a$  |  $c$   $b$   $a$   $\delta$  |  $b$   $a$   $\delta$   $c$  |  $\delta$   $a$   $\delta$

$c$   $a$   $b$   $\delta$   $a$   $\delta$  |  $b$  |  $c$  |  $h$  |  $h$  |  $g$  |  $c$  |  $b$  |  $a$  |  $\delta$  |  $c$  |  $\delta$   $a$   $\delta$

$c$   $a$   $c$   $e$   $f$  |  $e$   $c$   $a$   $c$   $e$  |  $c$   $c$   $b$   $c$

$a$  |  $a$  |  $a$  | |  $c$   $a$   $e$  |  $c$   $a$   $e$  |  $c$   $a$   $c$   $a$

$a$   $c$  |  $e$  |  $c$  |  $c$  | |  $c$   $a$   $e$  |  $c$   $a$   $c$   $a$

38

$\dot{\cdot}$   $\uparrow$   $\uparrow$  |  $\dot{\cdot}$   $\uparrow$   $\uparrow$  |  $\uparrow$   $\uparrow$   $\uparrow$  |  $\uparrow$   $\uparrow$   $\uparrow$  |  $\uparrow$   $\uparrow$   $\uparrow$  | |

$a$   $\delta$   $c$   $a$   $\delta$  |  $a$   $c$   $a$   $a$  |  $a$

$b$   $a$  |  $c$   $a$  |  $b$   $c$  |  $c$   $c$   $b$   $\delta$   $a$  |  $c$   $a$   $c$   $b$  |  $a$   $e$   $a$

$a$  |  $a$  |  $a$  |  $a$  |  $a$  |  $a$

$c$   $a$   $\delta$   $a$  |  $\delta$   $c$   $a$   $\delta$   $c$  |  $a$  | | |

$c$   $a$   $c$  |  $c$   $c$  |  $a$   $\delta$  |  $c$   $c$  |  $c$   $a$   $c$  |  $c$

$\dot{\cdot}$   $\uparrow$   $\uparrow$  | | | |  $\uparrow$   $\uparrow$

$a$   $\delta$   $c$

$e$   $c$   $a$  |  $e$  |  $c$   $a$   $c$   $a$  |  $e$   $c$  | |  $a$   $\delta$   $c$

$c$   $a$  |  $e$  |  $c$   $a$   $c$   $a$  |  $e$   $c$  | |  $c$

44

$\dot{\cdot}$   $\uparrow$   $\uparrow$  |  $\uparrow$  |  $\uparrow$   $\uparrow$  |  $\dot{\cdot}$   $\uparrow$   $\uparrow$  |  $\uparrow$

$a$  |  $b$   $\delta$   $a$  |  $a$   $\delta$  |  $b$   $a$  |  $\delta$   $a$  |  $\delta$   $b$

$c$   $a$   $\delta$   $a$  |  $\delta$   $c$   $a$   $\delta$   $c$  |  $a$  | | |

$\uparrow$   $\uparrow$   $\uparrow$  |  $\uparrow$   $\uparrow$   $\uparrow$   $\uparrow$   $\uparrow$  | |  $\uparrow$   $\uparrow$   $\uparrow$  | |  $\uparrow$

$a$   $\delta$   $a$   $c$  |  $a$   $a$  |  $e$   $f$   $e$   $f$   $e$   $c$   $e$  |  $a$   $\delta$   $c$  |  $a$   $\delta$   $a$   $c$  |  $\delta$   $c$   $a$

$a$  |  $a$  |  $c$  |  $c$  | |  $c$

$e$   $c$   $a$  |  $\delta$  |  $c$  |  $c$  | |  $c$

49

54

61

67

a

73

Musical notation for measures 73-78. The notation consists of two systems of three staves each. The first system includes dynamic markings (p, f) and accents above the notes. The notes are: a, d, a, a, d, a, d, b, a, d, a, d, b, a, d, c, d, a, a.

79

Continuation of musical notation for measures 79-83. The notation consists of two systems of three staves each. The notes are: a, d, a, a, d, a, d, b, a, d, a, d, b, a, d, c, d, a, a, a, a.

84

Final musical notation for measures 84-85. The notation consists of two systems of three staves each. The notes are: d, d, c, d, c, d, c, a, c, d, a, c, a, b, a, a, a, c. The piece concludes with a double bar line and a fermata.