

25. Ricercar

Francesco da Milano

1)

2)

3)

4)

5)

- 1) Note one course lower in orig.
- 2) e in orig.
- 3) Note one course higher in orig.
- 4) c in orig.
- 5) Note added by editor.

45) *f* *p*

50) *p*

55) *f* *p* 1) *a* 60) *a*

65) *f* *p* 2) *f* *p* *f* *p*

70) *f* *p* 3) *f* *p* *f* *p*

75) *p* 4) *p* *f* *p* *f* *p*

80) *f* 5) *f* *p* *f* *p*

1) Notes in these 6 ½ bars inserted by editor from Milano (154?)

2) 3 chords inserted by editor here to make the transition. Or, we could delete 6 ½ bars after bar 56, as in the original.

3) Note inserted by editor.

4) d in orig.

5) 5 ½ rather repetitive bars missing here that are in *ibid.*

85

b a b d a r | d b a d | b a d a b d a | r d r a | r a d r | a d r f a
 a f r | d [d] r a | a e | r a r | a r a | d a

1)

90

d r a a | r d a r d | a r d a r | a r b d a | b d a r d
 d f e | r a b | a d a b | d r b d a | b d a r d
 a r d a r [e]

2)

95

r d a r d | a a r d a r | d a b d a b a | r a b d a | d [a] b d
 a r e b d | r a b d b [a] | r a b d a b a | r a b d a | a d [a] b d
 a r d a r

3)

4)

100

a a r d f d r a r a r | f d r a | f d a
 b a b | d b a | d r a d r d r a r | d d | f d d | r d a r
 d r r a | r r a | [a] | a d | f e a r e r

5)

110

r d f d r a d | f d a r f d r a | a b d b a | f
 d d d | f d a r | d d | d b | a b d b a | r a | r a a
 a f e a r e r | a a | [e] a r e | r e r a d r

6)

115

d a r d f d | r a d r d a | d a r d | r d r d a r d | f d r a d r d
 e a | a r e | a b r a | r | a a | a b
 a | r e | d a r a | a | a | a r

120

a d r a | r a d r d r a r | d a | d a f f
 r a d b | r a r a r | a a r a r | a a d | d
 e a d | a a | r a r [e] a r | d f f

1) e in orig.

2) d in orig. Same in bars 110 and 120.

3) Note added by editor.

4) Notes exchanged in orig.

5) Note one course higher in orig.

6) c in orig.

Appendix

Deleted notes at bar 81 from Milano (154?). f. 4v

The image displays musical notation for six bars, numbered 82 through 87. Each bar is represented by a five-line staff. Above each staff, there are rhythmic flags and note stems. Below the staffs, the notes are written as letters: 'b', 'a', 'a', 'r', 'a', 'r', 'δ', 'a', 'r', 'δ', 'f', 'r', 'δ', 'r', 'a', 'δ', 'a', 'a', 'b', 'δ', 'a', 'δ', 'a', 'r', 'e', 'f', 'δ', 'f'. The notes are arranged in a way that suggests a specific melodic line, with some notes appearing to be deleted or altered. The notation is presented in a clean, black-and-white format.