

12 Short Ricercari for Renaissance Lute

Stephen Wentworth Arndt

Ricercar 01

Stephen Wentworth Arndt

5

9

12

15

18

22

1

Ricercar 02

Stephen Wentworth Arndt

[illegible]

6

	B	D	D.	B	D	B		D		B		
d	a	b	c	a	b	c	b	a	b	d	a	b
	c	a	a	c	d	e	f	d	e	f	c	a

[illegible]

13 

[illegible]

20

20

21

22

23 

Ricercar 03

Stephen Wentworth Arndt

5

9

14

18

22

1

Ricercar 04

Stephen Wentworth Arndt

6

10

14

18

22

26

1

Ricercar 05

Stephen Wentworth Arndt

5

9

13

17

21

25

1

The musical score for Ricercar 05 is written on a grand staff. It begins with a common time signature (C). The first system contains measures 1-4. The second system contains measures 5-8. The third system contains measures 9-12. The fourth system contains measures 13-16. The fifth system contains measures 17-20. The sixth system contains measures 21-24. The seventh system contains measures 25-28, ending with a double bar line and a repeat sign. The notation includes various note values, rests, and dynamic markings (f, ff). The key signature is one flat (B-flat).

Ricercar 06

Stephen Wentworth Arndt

5

9

13

17

21

25

Ricercar 07

Stephen Wentworth Arndt

5

9

13

17

21

25

The musical score for Ricercar 07 is presented in a grand staff format. It begins with a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte). The score is divided into measures by vertical bar lines, with measure numbers 5, 9, 13, 17, 21, and 25 indicated on the left. The piece concludes with a double bar line at the end of the final measure.

Ricercar 08

Stephen Wentworth Arndt

1

5

9

13

17

21

25

Ricercar 09

Stephen Wentworth Arndt

1

4

7

10

13

17

20

24

Handwritten musical notation for measure 24. The staff shows a sequence of notes: a, c, a, a, b, c, c. The notes are written with letter names and accidentals (sharps, flats) above the staff. The bass staff is empty.

27

Handwritten musical notation for measure 27. The staff shows a sequence of notes: a, c, b, a, c, a, c, a, b, a, c, b, a, c, a, a, e, a, b, c. The notes are written with letter names and accidentals (sharps, flats) above the staff. The bass staff is empty.

Ricercar 10

Stephen Wentworth Arndt

1

2

3

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11

12

13

14

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16

17

18

19

20

21

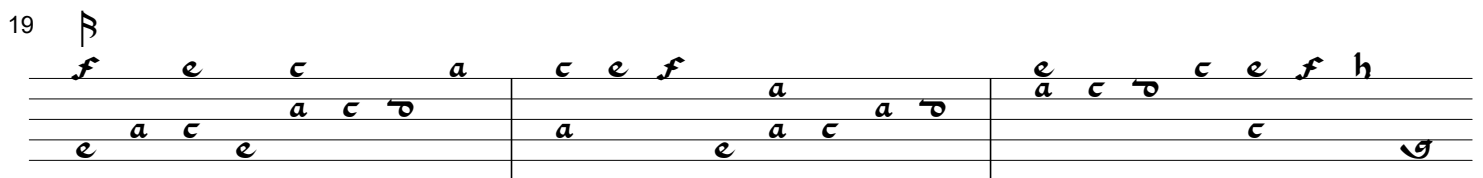
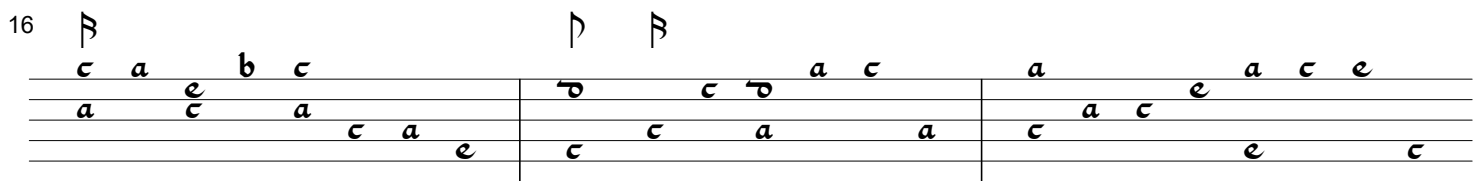
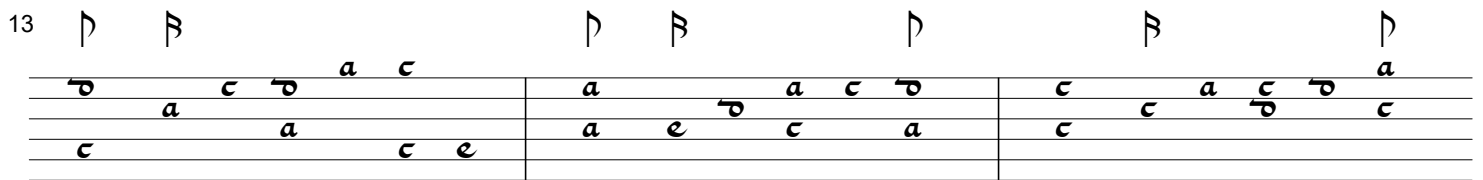
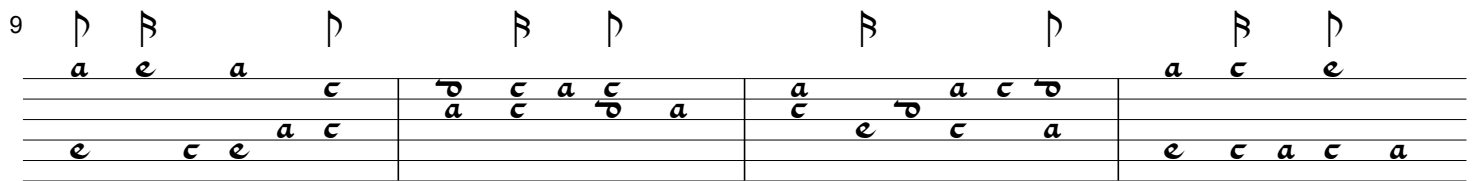
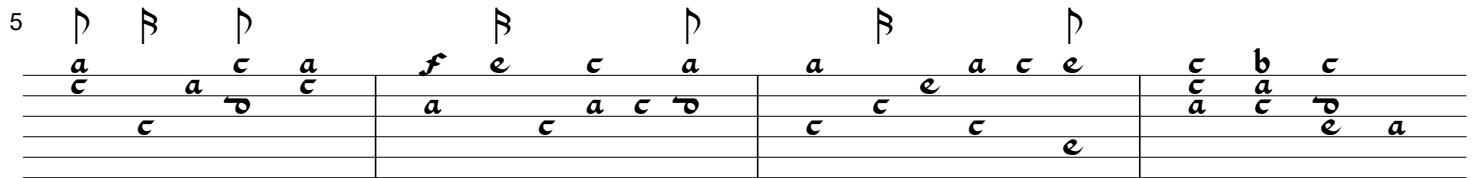
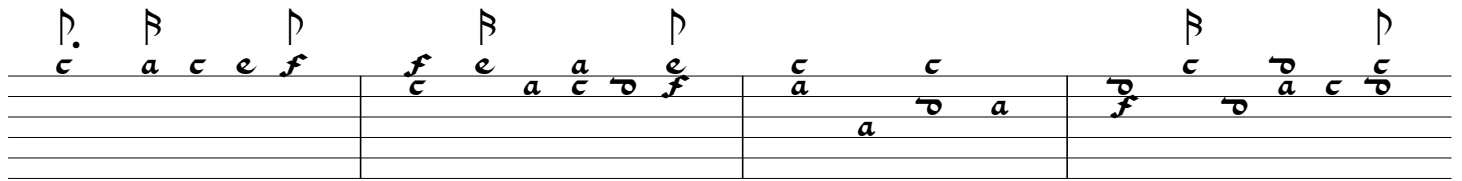
22

23

24

Ricercar 11

Stephen Wentworth Arndt



25

5

The musical score for measures 5-8 is as follows:

Measure 5: Voice: *e* (ornamented with a mordent). Piano: Right hand: *e* (quarter), *a* (quarter), *e* (quarter). Left hand: *e* (quarter), *a* (quarter), *e* (quarter).

Measure 6: Voice: *a* (ornamented with a mordent), *c* (ornamented with a mordent), *e* (ornamented with a mordent), *f* (ornamented with a mordent), *e* (ornamented with a mordent). Piano: Right hand: *e* (quarter), *a* (quarter), *e* (quarter). Left hand: *e* (quarter), *a* (quarter), *e* (quarter).

Measure 7: Voice: *f* (ornamented with a mordent). Piano: Right hand: *e* (quarter), *a* (quarter), *e* (quarter). Left hand: *e* (quarter), *a* (quarter), *e* (quarter).

Measure 8: Voice: *a* (ornamented with a mordent), *c* (ornamented with a mordent), *e* (ornamented with a mordent), *f* (ornamented with a mordent), *e* (ornamented with a mordent). Piano: Right hand: *e* (quarter), *a* (quarter), *e* (quarter). Left hand: *e* (quarter), *a* (quarter), *e* (quarter).

29

[illegible]

Ricercar 12

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1 2 3 4

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

C *c* *b* *a* *b* *a* *b* *d* *b* *a* *c* *a* *b*

c *a* *b* *d* *b* *a* *c* *a* *b*

5 6 7 8

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

a *b* *c* *c* *d* *b* *a* *c* *a* *c* *a* *a* *b* *a* *c* *c* *c* *a*

a *c* *d* *a* *c* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a*

9 10 11

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

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

a *c* *d* *a* *a* *d* *c* *a* *c* *a* *c* *a* *c* *a*

12 13 14 15

a *d* *a* *b* *a* *a* *b* *d* *c* *d* *a* *c* *a* *c* *d* *c* *d* *c* *a* *b* *d*

c *a* *b* *a* *b* *b* *d* *c* *d* *b* *a* *b* *a* *b* *a* *c* *a* *b* *d* *c*

d *c* *a* *c* *c* *e* *c* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a*

16 17 18 19

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

a *a* *c* *b* *c* *a* *e* *a* *c* *a* *a* *b* *a* *b* *a* *c* *e*

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

20 21 22 23

c *c* *a* *c* *d* *a* *a* *d* *a* *b* *d* *a* *a* *d* *a*

a *a* *c* *c* *a* *a* *c* *a* *b* *a* *c* *b* *a* *c* *a*

c *a* *a* *d* *d* *f* *d* *c* *d* *a* *c* *a* *c* *d* *f*

24 25 26

f *d* *a* *c* *a* *c* *a* *c* *a* *c* *e* *a* *a* *d*

a *a* *c* *a* *c* *a* *c* *e* *a* *c* *a* *c* *a* *c*

c *c* *a* *c* *d* *a* *c* *e* *a* *c* *a* *c*

27

27

A
 Bb
 C
 Bb
 A

A
 Bb
 C
 Bb
 A

A
 Bb
 C
 Bb
 A

30

30

A
 Bb
 C
 Bb
 A

A
 Bb
 C
 Bb
 A

A
 Bb
 C
 Bb
 A