

# Ricercar

Johann Pachelbel (1653-1706)

Soprano

Alto

Tenor

Bass

This system contains the first seven measures of the vocal entry. The Soprano part is mostly rests, with a single quarter note G4 in the final measure. The Alto part begins with a half note G4, followed by a half note F#4, and then a melodic line of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The Tenor part has rests for the first four measures, then a half note G3, followed by a half note F#3, and then a melodic line of eighth notes: G3, A3, B3, A3, G3, F#3, E3, D3. The Bass part has rests for all seven measures.

8

S

A

T

B

This system contains measures 8 through 14. The Soprano part has a half note G4, followed by a half note F#4, and then a melodic line of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The Alto part has a half note G4, followed by a half note F#4, and then a melodic line of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The Tenor part has a half note G3, followed by a half note F#3, and then a melodic line of eighth notes: G3, A3, B3, A3, G3, F#3, E3, D3. The Bass part has rests for the first six measures, then a half note G2, followed by a half note F#2, and then a melodic line of eighth notes: G2, A2, B2, A2, G2, F#2, E2, D2.

15

S

A

T

B

This system contains measures 15 through 21. The Soprano part has a half note G4, followed by a half note F#4, and then a melodic line of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The Alto part has a half note G4, followed by a half note F#4, and then a melodic line of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The Tenor part has a half note G3, followed by a half note F#3, and then a melodic line of eighth notes: G3, A3, B3, A3, G3, F#3, E3, D3. The Bass part has a half note G2, followed by a half note F#2, and then a melodic line of eighth notes: G2, A2, B2, A2, G2, F#2, E2, D2.

22

S  
A  
T  
B

30

S  
A  
T  
B

37

S  
A  
T  
B

45

S  
A  
T  
B

53

Score for measures 53-60. The system includes four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature has two flats (B-flat and E-flat). Measure 53 starts with a treble clef and a key signature change to two flats. The Soprano part has a whole rest. The Alto part has a whole rest. The Tenor part has a half note G4, a quarter note F#4, and a half note E4. The Bass part has a whole note D3. The system continues with similar harmonic textures, ending with a whole note chord in measure 60.

61

Score for measures 61-68. The system includes four staves labeled S, A, T, and B. The key signature has two flats. Measure 61 starts with a treble clef. The Soprano part has a whole note G4. The Alto part has a half note G4 and a half note F#4. The Tenor part has a whole note G3. The Bass part has a whole note D3. The system continues with various melodic and harmonic developments, ending with a whole note chord in measure 68.

69

Score for measures 69-76. The system includes four staves labeled S, A, T, and B. The key signature has two flats. Measure 69 starts with a treble clef. The Soprano part has a whole note G4. The Alto part has a half note G4 and a half note F#4. The Tenor part has a whole note G3. The Bass part has a whole note D3. The system continues with various melodic and harmonic developments, ending with a whole note chord in measure 76.

77

Score for measures 77-84. The system includes four staves labeled S, A, T, and B. The key signature has two flats. Measure 77 starts with a treble clef. The Soprano part has a whole note G4. The Alto part has a half note G4 and a half note F#4. The Tenor part has a whole note G3. The Bass part has a whole note D3. The system continues with various melodic and harmonic developments, ending with a whole note chord in measure 84.

84

Four-part vocal setting (Soprano, Alto, Tenor, Bass) in G minor. Measure 84 begins with a Soprano half note G4 and a Bass half note G2. The Soprano line features a melodic phrase with a sharp sign on the second measure. The Alto and Tenor lines provide harmonic support with various note values. The Bass line has a long rest in measure 84 and then enters with a half note G2. The system concludes with a double bar line.

92

Continuation of the four-part vocal setting. Measures 92-97 show more complex rhythmic patterns, including eighth and sixteenth notes in the Soprano and Alto parts. The Tenor and Bass parts continue with a steady harmonic accompaniment. The system ends with a double bar line.

98

Continuation of the four-part vocal setting. Measures 98-104 feature a variety of note values and rests. The Soprano part has a melodic line with some grace notes. The Alto and Tenor parts have more active lines with eighth and sixteenth notes. The Bass part provides a solid harmonic foundation. The system ends with a double bar line.

105

Continuation of the four-part vocal setting. Measures 105-111 show the vocal parts moving through various intervals and rhythms. The Soprano and Alto parts have more melodic activity, while the Tenor and Bass parts provide harmonic support. The system concludes with a double bar line.

112

Four-part vocal setting (Soprano, Alto, Tenor, Bass) in B-flat major. Measure 112: Soprano has a melodic line starting on G4, while the other parts have rests. Measures 113-117: The Soprano part continues with a melodic line, while the other parts provide harmonic support with various note values and rests.

118

Four-part vocal setting. Measure 118: Soprano has a rest, while the other parts have notes. Measures 119-125: The Soprano part has a long rest, while the other parts continue with their melodic and harmonic lines.

126

Four-part vocal setting. Measure 126: Soprano has a rest, while the other parts have notes. Measures 127-133: The Soprano part has a long rest, while the other parts continue with their melodic and harmonic lines.

134

Four-part vocal setting. Measure 134: Soprano has a rest, while the other parts have notes. Measures 135-141: The Soprano part has a long rest, while the other parts continue with their melodic and harmonic lines.

142

Four-part vocal setting (Soprano, Alto, Tenor, Bass) in B-flat major. Measure 142 starts with a Soprano entry. The Alto part features a melodic line with a trill in measure 148. The Tenor and Bass parts provide harmonic support with sustained notes and moving lines.

Soprano (S), Alto (A), Tenor (T), Bass (B)

150

Continuation of the musical score. The Soprano part has a melodic line with a trill in measure 156. The Alto part has a melodic line with a trill in measure 153. The Tenor and Bass parts provide harmonic support with sustained notes and moving lines.

Soprano (S), Alto (A), Tenor (T), Bass (B)

158

Continuation of the musical score. The Soprano part has a melodic line with a trill in measure 164. The Alto part has a melodic line with a trill in measure 161. The Tenor and Bass parts provide harmonic support with sustained notes and moving lines.

Soprano (S), Alto (A), Tenor (T), Bass (B)

166

Continuation of the musical score. The Soprano part has a melodic line with a trill in measure 172. The Alto part has a melodic line with a trill in measure 169. The Tenor and Bass parts provide harmonic support with sustained notes and moving lines.

Soprano (S), Alto (A), Tenor (T), Bass (B)