

(Heinrich) Isaac: La mi la sol
Basevi, f. 38v-40r

Music score for the first system of the four-part setting. The score consists of four staves: Cantus (soprano), Contra (alto), Tenor, and Bassus (bass). The music is written in common time. The Cantus and Contra staves begin with a treble clef, while the Tenor and Bassus staves begin with a bass clef. The key signature changes from C major to G major (one sharp) at measure 10. The notation uses black dots for note heads, with vertical stems extending either upwards or downwards. Measure 1 starts with a whole note followed by half notes. Measures 2-4 show a repeating pattern of eighth-note pairs. Measures 5-7 continue the eighth-note pattern. Measures 8-9 show a more complex rhythmic pattern with sixteenth-note figures. Measures 10-12 show a return to the eighth-note pattern. Measures 13-15 show a final variation of the eighth-note pattern.

Music score for the second system of the four-part setting. The score consists of four staves: Cantus (soprano), Contra (alto), Tenor, and Bassus (bass). The music is written in common time. The Cantus and Contra staves begin with a treble clef, while the Tenor and Bassus staves begin with a bass clef. The key signature changes from C major to G major (one sharp) at measure 10. The notation uses black dots for note heads, with vertical stems extending either upwards or downwards. Measure 1 starts with a whole note followed by half notes. Measures 2-4 show a repeating pattern of eighth-note pairs. Measures 5-7 continue the eighth-note pattern. Measures 8-9 show a more complex rhythmic pattern with sixteenth-note figures. Measures 10-12 show a return to the eighth-note pattern. Measures 13-15 show a final variation of the eighth-note pattern.

Music score for the third system of the four-part setting. The score consists of four staves: Cantus (soprano), Contra (alto), Tenor, and Bassus (bass). The music is written in common time. The Cantus and Contra staves begin with a treble clef, while the Tenor and Bassus staves begin with a bass clef. The key signature changes from C major to G major (one sharp) at measure 10. The notation uses black dots for note heads, with vertical stems extending either upwards or downwards. Measure 1 starts with a whole note followed by half notes. Measures 2-4 show a repeating pattern of eighth-note pairs. Measures 5-7 continue the eighth-note pattern. Measures 8-9 show a more complex rhythmic pattern with sixteenth-note figures. Measures 10-12 show a return to the eighth-note pattern. Measures 13-15 show a final variation of the eighth-note pattern.

29

This system contains three staves of music. The top staff is in treble clef, the middle staff is in treble clef with a 'G' below it, and the bottom staff is in bass clef. The music consists of vertical stems with diamond and black dot heads, and horizontal strokes.

38

This system contains three staves of music. The top staff is in treble clef, the middle staff is in treble clef with a 'G' below it, and the bottom staff is in bass clef. The music consists of vertical stems with diamond and black dot heads, and horizontal strokes. A sharp sign is placed above the top staff at the beginning of the measure.

48

This system contains three staves of music. The top staff is in treble clef, the middle staff is in treble clef with a 'G' below it, and the bottom staff is in bass clef. The music consists of vertical stems with diamond and black dot heads, and horizontal strokes. A sharp sign is placed above the top staff at the beginning of the measure.

58

68

Secunda pars

78

87

97

106

