

Henricus Isaac (1450/55 - 1517 Florence)

La Morra

Different solutions for musica ficta*

Discantus

Tenor

Contratenor

(WpH)WK

5

(Wp)WK WNb (Wp)WK WNa+b

(Wp)

9

(WpHA)WK WNb

(Wp)

(A) (A)

13

8

(Wp)WK WNa+b

(H)

♭

♯

The image shows a musical score for three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a whole note chord (F major) in the first measure, followed by a whole note chord (F major) in the second measure, and then a whole note chord (F major) in the third measure. The middle staff is a treble clef with a key signature of one flat (B-flat). It contains a whole note chord (F major) in the first measure, followed by a whole note chord (F major) in the second measure, and then a whole note chord (F major) in the third measure. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a whole note chord (F major) in the first measure, followed by a whole note chord (F major) in the second measure, and then a whole note chord (F major) in the third measure. The score is labeled with '13' at the top left, '8' at the middle left, and '(Wp)WK WNa+b' and '(H)' on the right side. There are also accidentals: a flat (♭) and a sharp (♯) on the right side.

17

8

(HA)WK WNb L not HA SG

21

(WpHA)WK WNb WNb

(WpHA)WK WNa+b

(WpHA)WK WNb WNb

The first system of music is written on a single five-line staff with a treble clef and a key signature of one flat (Bb). The melody begins with a half note G4, followed by a quarter note A4 with a sharp sign (#), and a half note Bb4. The next measure contains a whole note Bb4. The following measure has a quarter note G4 and a quarter rest. The next measure has a quarter note F4 and a quarter rest. The final measure of the system contains a half note E4 and a double bar line.

(WpHA)WK WNa+b

The second system of music is written on a single five-line staff with a bass clef and a key signature of one flat (Bb). It begins with a half note G3, followed by a quarter note F3, and a half note E3. The next measure contains a whole rest. The following measure has a quarter note D3 and a quarter rest. The next measure has a quarter note C3 and a quarter rest. The final measure of the system contains a half note Bb3 and a double bar line.

(W_pHA)WK WNa+b

25

WK WNa+b LF

29

(WpHA)WK WNa+b

33

(H)WK WNb

37

(WpHA) HSG (HA) (HA)

41

45

(HA)WK WNa F

WNa (HA)WK WNa (HA)WNa+b

49

WNa_b

53

WK_b WNb_b WNb_b

WK_b (WpHA)WK WNa_b (WpHA)WK WNa_b (WpHA)WK WNa_b WNb SG_b

57

WK WNb_#

(WpH) WNa_b

*The accidentals in the score are in the sources according to the edition by Wolf, see below. Different solutions and their explanations have been placed above the staves or where there was space. The lute tablatures have been transposed in different ways in the two sources, and I resolved the musica ficta in them to the mode of the score. Wolf did not use Petrucci's Odhecaton (1501) for this piece. There is no flat in the superius of measure 43 in Petrucci's Odhecaton (the editions of Hewitt and Alpers disagreed on this point). Abbreviations:

(Wp) Ed. Johannes Wolf, DTÖ Bd 28, 1907, score nr. 26 p. 90. The flats in this score are in the sources according to Wolf. Wolf's additions of mf have been marked (Wp).

WNa idem, lute tablature (Newsiedler) nr. 17a p. 151, the two lower voices. The mf added by Wolf has been neglected.

WNb idem lute tablature (Newsiedler) nr. 17b p. 152, in three voices.

WK idem keyboard tablature in three voices (Kotter tablature) nr. 18 p. 154.

H. Edition Helen Hewitt 1946 of Petrucci's Odhecaton, nr. 44 p.315. (H) mf added by Hewitt.

SG Manuscript Sankt-Gallen 462, accessible on internet, www.cesg.unifr.ch/virt_bib/handschriften.htm , p.136-137.

L Manuscript Leipzig UB 1494 according to the editions Wolf (crit. app. p.193) and Hewitt.

F Formschneider, printed 1538, according to the editions Wolf (crit.app. p.193) and Hewitt.

A Edition Ulrich Alpers on WIMA of the version in Petrucci's Odhecaton. (A) mf added by Alpers.