

Et la la la

fol. 30^v - 31^r

Cantus (part 1 of 4)

[?Ninot le Petit (fl. 1500-1520)?]

Canti B numero cinquanta (Venice, 1501/2)

5

3

10

15

20

25

30

35

40

2

6
2

Et la la la

fol. 30^v - 31^r

Altus (part 2 of 4)

[?Ninot le Petit (fl. 1500-1520)?]

Canti B numero cinquanta (Venice, 1501/2)

1 5
10
15 20
25 1
30
35
40 6 2

Et la la la

fol. 30^v - 31^r

Altus (part 2 of 4)

[?Ninot le Petit (fl. 1500-1520)?]

Canti B numero cinquanta (Venice, 1501/2)

1 5
10
20
25 1
30
35
40
62

Et la la la

fol. 30^v - 31^r

Altus (part 2 of 4)

[?Ninot le Petit (fl. 1500-1520)?]

Canti B numero cinquanta (Venice, 1501/2)

1 5
10
15 20
25 1
30
35
40 6
2

Et la la la

fol. 30^v - 31^r

Tenor (part 3 of 4)

[?Ninot le Petit (fl. 1500-1520)?]

Canti B numero cinquanta (Venice, 1501/2)

2 5 2

10 1 20

25 1

30

35

40 62

Et la la la

fol. 30^v - 31^r

Tenor (part 3 of 4)

[?Ninot le Petit (fl. 1500-1520)?]

Canti B numero cinquanta (Venice, 1501/2)

2 5 2
10 1 20
15 25 1
30
35
40 6 2

Et la la la

fol. 30^v - 31^r

Bassus (part 4 of 4)

[?Ninot le Petit (fl. 1500-1520)?]

Canti B numero cinquanta (Venice, 1501/2)

The musical score for Bassus (part 4 of 4) spans six staves of music. The key signature starts in common time (indicated by a 'C') and transitions to 6/2 time (indicated by a '6' over a '2'). Measure numbers are placed above the staves: 1, 5, 10, 15, 20, 25, 30, 3, 35, and 40. The music features various note heads (circles, ovals, and dots) and rests, typical of early printed music notation.