

Fantasia 3

VdGS à 3 #12

Thomas Lupo (1571-1627)

XX konincklycke fantasien (Mathysz press, Amsterdam, 1648)

[Cantus] [Altus] [Bassus]

5

10

15

20

Fantasia 3 (score)

2

Musical score for Fantasia 3, page 2, showing measures 1 through 25. The score consists of three staves: Treble, Alto, and Bass. The key signature is one flat, and the time signature is common time. The music features various note values including eighth and sixteenth notes, with dynamic markings like forte and piano. Measure 1 starts with a forte dynamic in the treble staff. Measures 2-3 show a transition with eighth-note patterns. Measures 4-5 continue with eighth-note patterns, followed by a measure of rests. Measures 6-7 show more eighth-note patterns. Measures 8-9 continue with eighth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 show eighth-note patterns. Measures 18-19 show eighth-note patterns. Measures 20-21 show eighth-note patterns. Measures 22-23 show eighth-note patterns. Measures 24-25 show eighth-note patterns.

25

Continuation of the musical score for Fantasia 3, page 2, showing measures 26 through 30. The staves remain the same: Treble, Alto, and Bass. The key signature changes to no sharps or flats. The music continues with eighth-note patterns, maintaining the established rhythmic and harmonic patterns from the previous measures.

Continuation of the musical score for Fantasia 3, page 2, showing measures 31 through 35. The staves remain the same: Treble, Alto, and Bass. The key signature changes back to one flat. The music continues with eighth-note patterns, maintaining the established rhythmic and harmonic patterns from the previous measures.

30

Continuation of the musical score for Fantasia 3, page 2, showing measures 36 through 40. The staves remain the same: Treble, Alto, and Bass. The key signature changes back to one flat. The music continues with eighth-note patterns, maintaining the established rhythmic and harmonic patterns from the previous measures.