

Fantasia sopra fa mi fa re ut

Giuliano Tiburtino (c.1510-1569)

Cantus (part 1 of 3)

Fantasia, et ricercari à 3 voci (Scotto press, Venice, 1549)

The musical score is written in mensural notation on a five-line staff with a treble clef and a 4/2 time signature. The key signature is one flat (B-flat). The score consists of six staves of music. Measure numbers are indicated above the staves: 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50. The notation includes various note values (minims, crotchets, quavers), rests, and beams. The piece concludes with a double bar line at measure 50.

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Cantus (part 1 of 3)

Fantasia, et ricercari à 3 voci (Scotto press, Venice, 1549)

The musical score is written on six staves in 4/2 time. It begins with a treble clef and a key signature of one flat (B-flat). The piece is marked with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The piece concludes with a double bar line at measure 50.

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1 5 10 15 20 25 30 35 40 45 50

Fantasia sopra fa mi fa re ut

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Tenor (part 2 of 3)

Fantasia, et ricercari à 3 voci (Scotto press, Venice, 1549)

1 5 10 15 20 25 30 35 40 45 50

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Tenor (part 2 of 3)

Fantasia, et ricercari à 3 voci (Scotto press, Venice, 1549)

1

5

10

15

20

25

30

35

40

45

6

50

Fantasia sopra fa mi fa re ut

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Bassus (part 3 of 3)

Fantasia, et ricercari à 3 voci (Scotto press, Venice, 1549)

5

10

15

20

25

30

35

40

45

6
2

50

Fantasia sopra fa mi fa re ut

Giuliano Tiburtino (c.1510-1569)

Bassus (part 3 of 3)

Fantasia, et ricercari à 3 voci (Scotto press, Venice, 1549)

The musical score is written on a single staff in 4/4 time. It begins with a treble clef and a common time signature (C). The key signature has one flat (B-flat). The piece consists of 50 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 50 marked above the staff. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals (sharps, flats, and naturals). The piece concludes with a double bar line at measure 50.

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Bassus (part 3 of 3)

Fantasia, et ricercari à 3 voci (Scotto press, Venice, 1549)

5

10

15

20

25

30

35

40

45

50