

Fantasia sopra ut re mi fa sol la

Giuliano Tiburtino (c.1510-1569)

Cantus (part 1 of 3)

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

The image displays a musical score for a cantus part, consisting of ten staves of music. The score is written in a single system with a treble clef and a 4/4 time signature. The key signature is one flat (B-flat). The music is a single melodic line with various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70 are indicated above the staves. The score concludes with a double bar line and repeat signs at the end of the final staff.

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Cantus (part 1 of 3)

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

The image displays a musical score for the Cantus part of a fantasia. The score is written on a single staff with a treble clef and a 4/2 time signature. The key signature is one flat (B-flat). The piece is titled "Fantasia sopra ut re mi fa sol la". The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70 marked above the staff. The music consists of a series of notes and rests, with some notes beamed together. The piece concludes with a double bar line at measure 70.

Fantasia sopra ut re mi fa sol la

Giuliano Tiburtino (c.1510-1569)

Tenor (part 2 of 3)

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

5

10

15

20

25

30

35

40

45

50

55

60

65

70

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Tenor (part 2 of 3)

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

5

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65

70

Fantasia sopra ut re mi fa sol la

Giuliano Tiburtino (c.1510-1569)

Bassus (part 3 of 3)

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

The image displays a musical score for the Bassus part of a fantasia. The score is written in a single system with ten staves, each containing a line of music. The time signature is 4/2. The music is a sequence of notes and rests, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 70 marked above the staves. The notes are primarily whole and half notes, with some eighth notes and rests. The piece concludes with a double bar line at the end of the 70th measure.