

# 7. Sibylla Hellespontica

from: Prophetiae Sibyllarum - alla quinta bassa

Orlande de Lassus (Mons 1532 - München 1594)

Musical notation for measures 1-4. The score is in G minor (one flat) and common time (C). It features a treble and bass clef. The music consists of chords and single notes, with some notes tied across measures.

5

Musical notation for measures 5-8. The score continues with chords and single notes, maintaining the G minor key and common time signature.

9

Musical notation for measures 9-12. The score continues with chords and single notes, maintaining the G minor key and common time signature.

13

Musical notation for measures 13-16. The score continues with chords and single notes, maintaining the G minor key and common time signature.

17

Musical notation for measures 17-20. The score continues with chords and single notes, maintaining the G minor key and common time signature.

21

Musical notation for measures 21-24. The score continues with chords and single notes, maintaining the G minor key and common time signature.

The image displays a keyboard transcription of a musical piece, organized into four systems of staves. Each system begins with a measure number: 25, 29, 33, and 37. The notation is written in a single clef system (treble and bass clefs) with a key signature of one flat (B-flat). The music is characterized by a chromatic descending line in the upper voice, often accompanied by sustained chords in the lower voice. The piece concludes with a double bar line at the end of the fourth system.

This keyboard transcription has been based on the edition by Daniel Harmer in the Werner Icking Music Archive. The *Prophetiae Sibyllarum ... chromatico more singulari confectae* have been composed before 1571, but published at Munich in 1600. The 7th Sibylla Hellespontica is the first of a pair with the 8th Sibylla Phrygia. The original clefs are the *chiavetti* G2, C2, C3 and F3, indicating that the piece should sound a fifth or a fourth down, depending on its key signature. This is the version *alla quinta bassa*. I also made a version *come stà* of this piece.