Example 1: Orlando di Lasso, “Carmina Chromatico”, *Prophetiae Sibyllarum*

**Original Latin Text & Various Translations**

Carmina chromatico quae audis modulata tenore
Haec sunt illa quibus nostrae olim arcana salutis
Bis senae intrepido cecinerunt ore Sibyllae.

*Polyphonic songs which you hear in a chromatic tenor*
*These are they, in which our twice-six Sibyls once Sang, with fearless mouths, the secrets of our salvation.*

(Peter Bergquist, 1979)

*These verses which you hear, set in a chromatic style, Are those which, long ago, were uttered by the clear voices Of the twelve sibyls, proclaiming the mysteries of our salvation.*

(Hilliard Ensemble, 1993)

*The prophecies you will hear set chromatically to music Are those that, with fearless mouth, the twelve Sibyls once sang. The secret of our salvation.*

(De Labyrintho, 2006)

*The songs you hear set here in the chromatic mode Are those with which the Sibyls of old, with intrepid mouth, Did twelfe-fold sing the mysteries of our salvation.*

(Weser-Renaissance Bremen, 2009)

*These are songs which proceed chromatically.*
*They are the poems in which the twelve Sibyls, one after the other Once sang the hidden mysteries of our salvation.*

(C. Flanigan/T. Binkley, 1984)

*Well-modulated songs from distant shores you shall hear, Songs through which, in times of yore, the wonder of our salvation Was heralded twelve times in the words of the holy Sibyls.*

(Cantus Cölln, 1994)

*The verses, which you are to hear, set in the chromatic style, Are those in which, long ago, with undaunted voice, The twelve Sibyls sang the mysteries of our salvation.*

(Ensemble Daedelus, 2006)

*Prophetic songs, that you now hear, sung polyphonically to a chromatic tenor, They are [the songs] in which our twice-six Sibyls once sang, with intrepid mouths, the secret of our salvation.*

(M. Roth, et. al.)

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Hermes Trismegistus, Siena Cathedral pavement, c.1488

Lasso Coat-of-Arms, knighted 1570 by Emperor Maximilian II

Lasso, *Prophetiae Sibyllarum* partbook portrait, c. 1558-60
Example 2: Orlando di Lasso, “Carmina Chromatico”, Score & Translation

M. Roth, AMS Indianapolis 2010, p. 2
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Total Triads used (17): C c c# D Eb E e F F# F# G g g# A a Bb B
Total Pitches used (14): C C# D D# Eb E F F# G G# A A# Bb B (pitches not used: Ab Db, Gb)
Tonal type: Low clef, no signature, and G final configuration corresponding to the tonal type representing Mode 8
Melodic interval content, by voice:

<table>
<thead>
<tr>
<th>Voice</th>
<th>Chr. semi-tone</th>
<th>semi-tone</th>
<th>whole-tone</th>
<th>m3</th>
<th>M3</th>
<th>P4</th>
<th>P5</th>
<th>m6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>2.5</td>
<td>9.5</td>
<td>11</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Alto</td>
<td>2.5</td>
<td>11.5</td>
<td>15</td>
<td>6</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Tenor</td>
<td>0</td>
<td>19</td>
<td>13</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Bass</td>
<td>0</td>
<td>5</td>
<td>11</td>
<td>5</td>
<td>7</td>
<td>13</td>
<td>10</td>
<td>0</td>
</tr>
</tbody>
</table>
Examples 3a, b, c, d, e: Lesson Tones & “Carmina chromatico” Opening Motive

Example 3a: Prophecy Tone

Intonation

\[ \text{Lecti-o Isaiae prophetae} \]

Flex/metrum

\[ \text{Ecce salvator tuus venit} \]

Closing formula

\[ \text{Dominus omnipotens} \]

Example 3b: Epistle Tone

Intonation

\[ \text{Lecti-o Epistolar et Pri Pauli Apostoli ad Romanos} \]

Flex/metrum

\[ \text{Venit lumen tuum} \]

Closing formula

\[ \text{et laudem Domino annuntiantes} \]

Example 3c: Gospel Tone

Intonation

\[ \text{Dominus vobiscum Et cum spiritu tuo} \]

Flex/metrum

\[ \text{et concultur ab hominibus} \]

Closing formula

\[ \text{hic magnus vocatur in regno caelorum} \]

Sequentia sancti Evangelii secundum Matthaeum

Example 3d: “Carmina chromatico” mm. 1-2:
Example 4: Orlando di Lasso “Carmina chromatico”, *Prophetiae Sibyllarum*
(Spectrum of Hexachord Transpositions)

\[
\begin{array}{cccccc}
F# \ (6\#) & B & F# & C# & g#/G# & d#/D# & a#/A#\\
B \ (5\#) & E & B & F# & c#/C# & g#/G# & d#/D#\\
E \ (4\#) & A & E & B & f#(F#) & c#(C#) & g#(G#)\\
A \ (3\ #) & D & A & E & b(B) & f#(F#) & c#(C#)\\
D \ (2\#) & G & D & A & e(E) & b(B) & f#(F#)\\
\end{array}
\]

G \ (1\#) hard hexachord
C \ G \ D \ a(A) \ e(E) \ b(B)

C \ (0) natural hexachord
F \ C \ G \ d(D) \ a(A) \ e(E)

F \ (1b) soft hexachord
Bb \ F \ C \ g(G) \ d(D) \ a(A)

Bb \ (2b)
Eb \ Bb \ F \ e(C) \ g(G) \ d(D)
Examples 5a, b, c: Lasso “Carmina chromatico”, *Prophetiae Sibyllarum*

**Text & Corresponding Hexachord Transpositions (soprano underlay)**

### 5a Line 1

<table>
<thead>
<tr>
<th>Car-mi-na</th>
<th>chro-ma-ti-co</th>
<th>quae</th>
<th>au-dis</th>
<th>mo-du-la-ta</th>
<th>te-no-re</th>
</tr>
</thead>
</table>

Triads: C G G B c# E E f# f# D#/ G/C C F Bb D c#/D

Triads (mi-fa): c b d# e g# a c# d b c a Bb f# g f mi fa b

B (5#) * mi fa [soprano]

E (4 #) * mi fa [soprano]

A (3 #) * mi fa [soprano]

D (2#) * mi fa [bass]

G (1 #) * mi fa [tenor]

C (0 ) [alto]

F (1b) * mi fa [tenor]

Bb (2b)

### 5b Line 2

<table>
<thead>
<tr>
<th>Haec *</th>
<th>sunt il-la</th>
<th>qui-bus</th>
<th>nos-trae</th>
<th>o-lim</th>
<th>ar-ca-na</th>
<th>sa-lu-tis</th>
</tr>
</thead>
</table>

Triads: C E A D G e F# F# B E g#/ E A D G G C

Triads (mi-fa): c c# d a f g g f# d e f# g b c

F# (6#) mi fa [tenor]

B (5#) mi fa [bass]

E (4 #) * mi fa [soprano]

A (3 #) * mi fa [soprano]

D (2#) mi fa [bass]

G (1 #) * mi fa [tenor]

C (0 ) [alto]

### 5c Line 3

<table>
<thead>
<tr>
<th>Bis se-</th>
<th>nae in-tre-pi-do</th>
<th>ce-ci-ne-</th>
<th>runt</th>
<th>ce-ci-ne-</th>
<th>runt</th>
<th>o-re</th>
<th>Si-byl-lae.</th>
</tr>
</thead>
</table>

Triads: C F D gm Eb Bb Bb F a G E A D gm F Bb F a C (F#/D)

Triads (mi-fa): c f f#/ g'/ d E-b f e f# g a Bb Bb a c# d Bb a c b

B (5#) * mi fa [alto]

E (4 #) * mi fa [alto]

A (3 #) * mi fa [alto]

D (2#) * mi fa [alto]

G (1 #) * mi fa [alto]

C (0 ) * mi fa [alto]

F (1b) * mi fa [alto]

Bb (2b) * mi fa [tenor]
Example 6: Orlando di Lasso, “Carmina chromatico”, Prophetiae Sibyllarum

Table of half-note Harmonic/Rhythmic Durations

<table>
<thead>
<tr>
<th>Line/Phrase</th>
<th>Harmonies</th>
<th>Half-note Durations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase 1 (mm 1-9): triads</td>
<td>c Bb F</td>
<td>1 2 1 (Flat side: 4)</td>
</tr>
<tr>
<td>durations</td>
<td>C G D f# E c# B</td>
<td>5 8 4 3 3 3 4 (Sharp side: 30)</td>
</tr>
<tr>
<td>Phrase 2 (mm. 9-18): triads</td>
<td>C G e D A E B g# F#</td>
<td>6 7 2 4 4 7 2 1 2 (all Sharp side: 35)</td>
</tr>
<tr>
<td>durations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrase 3: (mm. 18-25): triads</td>
<td>F# B I / g</td>
<td>1.5 5.5 2 6.5 3 3.5 5 1.5 1.5 1 (Flat side: 22)</td>
</tr>
<tr>
<td>durations</td>
<td>G D A E</td>
<td>(Sharp side: 9)</td>
</tr>
</tbody>
</table>

Bibliography


