

Orlando di Lasso

12 Bicinien "sine textu"

I.

Soprano (S) and Alto (A) vocal parts are shown in the first system. The keyboard accompaniment is shown in the subsequent systems. The score is in G minor, 3/4 time, and consists of seven systems. Each system includes a vocal line (Soprano and Alto) and a keyboard accompaniment (Right and Left Hand). The piece is marked 'I.' and begins with a repeat sign and a first ending bracket. The music features intricate rhythmic patterns and melodic lines, characteristic of Lasso's style.

Piano accompaniment for the first system, measures 8-11. The music is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth-note patterns and a final half-note chord. The left hand provides a harmonic accompaniment with chords and eighth-note figures.

II.

Vocal entry for the second system, measures 8-11. The Soprano (S) part begins with a whole note rest, followed by a melodic phrase. The Alto (A) part enters with a half note, followed by a melodic line. The system concludes with a double bar line.

Piano accompaniment for the third system, measures 8-11. The right hand has a melodic line with eighth-note patterns and a final half-note chord. The left hand provides a harmonic accompaniment with chords and eighth-note figures.

Piano accompaniment for the fourth system, measures 8-11. The right hand has a melodic line with eighth-note patterns and a final half-note chord. The left hand provides a harmonic accompaniment with chords and eighth-note figures.

Piano accompaniment for the fifth system, measures 8-11. The right hand has a melodic line with eighth-note patterns and a final half-note chord. The left hand provides a harmonic accompaniment with chords and eighth-note figures.

Piano accompaniment for the sixth system, measures 8-11. The right hand has a melodic line with eighth-note patterns and a final half-note chord. The left hand provides a harmonic accompaniment with chords and eighth-note figures.

Piano accompaniment for the seventh system, measures 8-11. The right hand has a melodic line with eighth-note patterns and a final half-note chord. The left hand provides a harmonic accompaniment with chords and eighth-note figures.

III.

Soprano (S) and Alto (A) vocal staves with piano accompaniment. The score is in 8/8 time and features a key signature of one flat (B-flat major or D minor). The piano accompaniment consists of two staves (treble and bass clef) for each system. The vocal lines are written in treble clef. The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs.

IV.

S
T

Two vocal staves, Soprano (S) and Tenor (T), in a key signature of one flat (B-flat) and common time. The Soprano part begins with a treble clef and a '8' above the staff. The Tenor part begins with a bass clef. Both parts feature a melodic line with various note values and rests.

First system of piano accompaniment, consisting of two staves (treble and bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, typical of a Baroque-style keyboard or lute accompaniment.

Second system of piano accompaniment, continuing the complex rhythmic pattern from the first system.

Third system of piano accompaniment, continuing the complex rhythmic pattern.

Fourth system of piano accompaniment, continuing the complex rhythmic pattern.

Fifth system of piano accompaniment, concluding the piece with a final cadence. The piece ends with a double bar line and a repeat sign.

V.

S

T

8

8

8

8

8

8

8

8

VI.

S
T

Musical notation for Soprano (S) and Tenor (T) parts, measures 1-6. The key signature has one flat (B-flat). The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Tenor part begins with a whole rest, followed by quarter notes G3, F3, and E3. Both parts continue with similar rhythmic patterns and melodic lines.

Piano accompaniment, measures 1-6. The right hand features a melodic line with quarter and eighth notes, while the left hand provides a harmonic accompaniment with quarter notes and rests.

Piano accompaniment, measures 7-12. The right hand continues the melodic development with some rests, and the left hand maintains a steady accompaniment.

Piano accompaniment, measures 13-18. The right hand has a more active melodic line with eighth notes, and the left hand continues with quarter notes.

Piano accompaniment, measures 19-24. The right hand features a complex melodic pattern with many eighth notes, and the left hand has a more rhythmic accompaniment.

Piano accompaniment, measures 25-30. The right hand has a melodic line with some rests, and the left hand continues with quarter notes.

Piano accompaniment, measures 31-36. The right hand has a melodic line with eighth notes, and the left hand continues with quarter notes.

Piano accompaniment, measures 37-42. The right hand has a melodic line with eighth notes, and the left hand continues with quarter notes. The piece concludes with a final chord in the right hand.

VII.

The musical score is written for voice and piano. It begins with a Tenor (T) and Bass (B) vocal line. The piano accompaniment follows in a series of systems. The notation includes various note values, rests, and accidentals, typical of a 19th-century vocal and piano score. The piece concludes with a final cadence in the piano part.

VIII.

The musical score is divided into eight systems. The first system is for voice and piano, with a vocal line (T) and a piano accompaniment line (B). The subsequent seven systems are for piano only, each consisting of a treble and bass staff. The music is in common time and features various rhythmic patterns and melodic lines. The score concludes with a double bar line and repeat signs at the end of the eighth system.

IX.

A

T

The musical score is written for voice and piano. It begins with a vocal line for Soprano (A) and Tenor (T) and a piano accompaniment. The piano part is characterized by intricate sixteenth-note patterns. The key signature changes from one flat to two flats in the fourth system. The score concludes with a double bar line and repeat signs.

X.

A

T

Musical score for voice and piano, labeled 'X.' It consists of eight systems of staves. The first system has two staves labeled 'A' and 'T'. The following seven systems each have two staves. The music is in a major key with a common time signature. The vocal line (A) features various melodic phrases, including a prominent eighth-note run in the second system. The piano accompaniment (T) provides harmonic support with chords and rhythmic patterns, including a steady eighth-note accompaniment in the final system.

XI.

T
B

XII.

The musical score is presented in seven systems. Each system consists of two staves for the voices (T and B) and a grand staff for the keyboard accompaniment. The top staff of each system is for the Tenor (T) voice, and the bottom staff is for the Bass (B) voice. The keyboard part is written in a grand staff with a treble and bass clef. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score concludes with a double bar line and repeat signs at the end of the final system.

Finis cantionum duarum vocum.