

B A S S V S



1 5 9 7



INTRADAE
ALEXANDRI
OROLOGII,

Quinque & sex vocibus,
quarum in omni genere instru-
mentorum musicorum vsus esse potest.

LIBER PRIMVS.



BASSVS.

HELMAESTADII
In Officina typographica Iacobi Lucij,
M. D. XCVII.

SERENISSIMO POTENTISSIMOQUE PRINCIPI AC DOMINO, DN. CHRISTIANO IV. Daniæ, Noruegiæ, Gothorum & Vandalorum regi, Duci Slesuici, Holsatiæ, Stormariæ & Ditmarsiæ, Comiti in Oldenburgk & Delmenhorst, Domino suo clementissimo.

Serenissime rex, domine clementissime. Regias siue diuinas potius Regiæ Ma.^{ris} tuæ virtutes cum tacita admiratione contemplabitur quis rectius, quam ex dignitate prædicabit. Hoc verò cum in scribendo exercitatissimus affecturus mihi non videatur, neq; ipse in animum inducam: nec conari etiam debeo, cum hac ipsa de causa, tum ne in suspicionem adulationis incurram, à qua longissimè boni viri refugiunt. Tamen facere non queo, quod res ipsa non solum me monet, sed quodam modo cogit: quin R. M. T. vno hoc nomine laudibus in cœlum efferam, quòd exemplo & sanctissimorum & fortissimorum regum artem Musicam præ pluribus amat & in magno pretio habet, eiusq; cultores benignè complectitur, & singularibus præmijs ornat. Vidi hoc ipse & expertus fui: adeoq; ingratus sim, si R. M. T. gratiam & beneficentiam silentio sepeliam. Ego verò me ipse ad grati animi declarationem excitauit, & summa diligentia nouas musicas harmonias composui: quas modo typis expressas ad R. M. T. mitto, eamq; submissè etiam atq; etiam rogo, vt hoc meæ subiectionis argumentum pro solita sua clementia accipiat, meq; in suis primis cultoribus habere pergat, & diuinam hanc artem in florentissimo suo regno porro foueat, propagandamq; curet. Capiet inde R. M. T. suauissimos fructus: in rebus secundis honestissimam voluptatem: in molestijs & laboribus administrationis rerum, animi rege dignam recreationem. Sic vixisse heroes illos prius, & reges potentissimos R. M. T. referrem, nisi quæ de Argonautis, quibus Orpheus in expeditione nobilissima præsto fuit, de Achille, qui ipse & fidibus & voce canebat, de Alcinoò, qui Demodocum habebat, ac de pluribus alijs litterarum monumentis prodita, partim nouisse ipsam, partim ex doctissimis viris sapè audire, vel ex lectione cognoscere, persuasum mihi haberem. Ad hoc redeo, vt R. T. M. obtester, vt meas musas clementer accipiat, meq; in sui obseruantissimis esse patiatur: quo maius beneficium ipsa in me conferre non potest. Data Helmaestadij in ac. IV L. 24. Augusti An. 97.

Regiæ Ma^{ris} T.

addictissimus cliens

Alexander Orologius.





Bassus à 5.

I



Bassus à 5.

2

A 2





Bassus à 5.

3



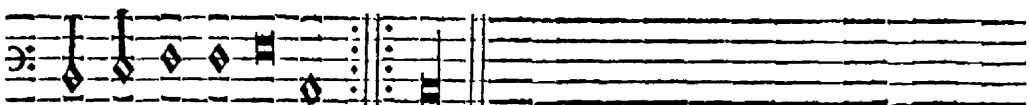
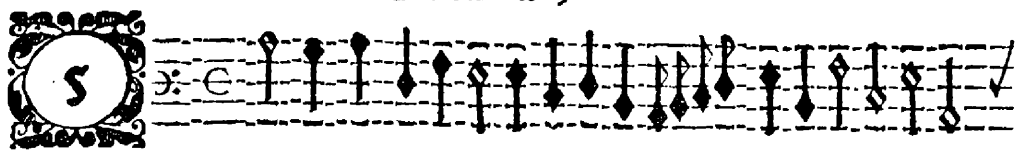
Bassus à 5.

4

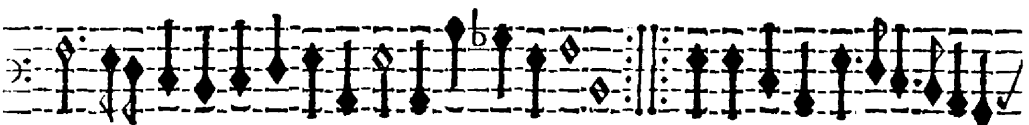
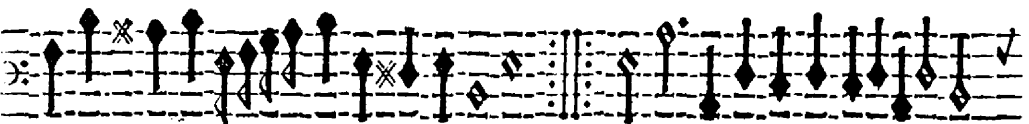




Bassus à 5.



Bassus à 5.



A 3



Bassus à 5.

7



Bassus à 5.

8





Bassus à 6.

9



Bassus à 6.

10



Bassus à 6.



Musical score for Bassus à 6, measures 11-14. The score is written on four staves. The first staff begins with a decorative circle containing the number '11'. The music is in a 6/8 time signature and features a series of descending eighth notes, with some notes marked with an 'x'.



Bassus à 6.



Musical score for Bassus à 6, measures 15-18. The score is written on four staves. The first staff begins with a decorative circle containing the number '12'. The music continues with descending eighth notes, similar to the previous section.



Bassus à 6.

13



Bassus à 6

14

B





Bassus à 6.

15



Bassus à 6.

16



Bassus à 6.

17

Musical score for Bassus à 6, exercise 17. It consists of four staves of music in bass clef with a common time signature (C). The first staff begins with a circled number '17'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.



Bassus à 6.

18

Musical score for Bassus à 6, exercise 18. It consists of four staves of music in bass clef with a common time signature (C). The first staff begins with a circled number '18'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.





Bassus à 6.

19



Bassus à 6.

20



Bassus à 6.

21



Bassus à 6.

22

B 3





Bassus à 6.

23

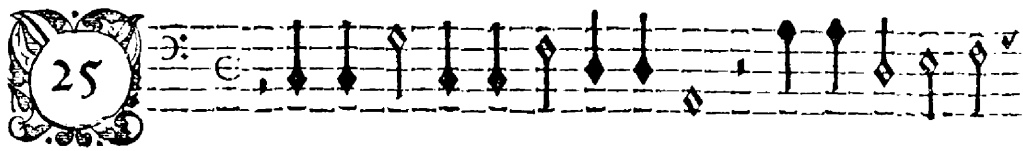


Bassus à 6.

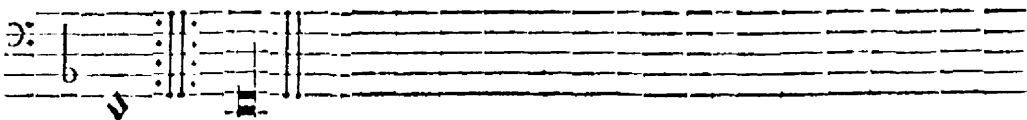
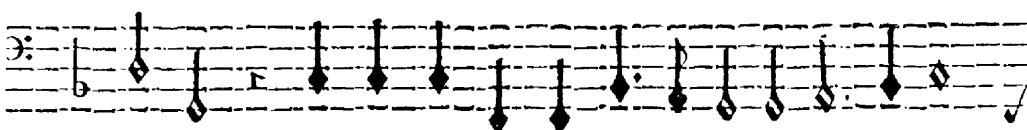
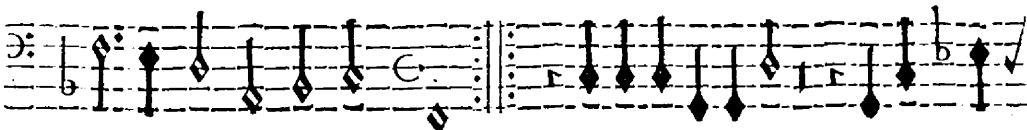
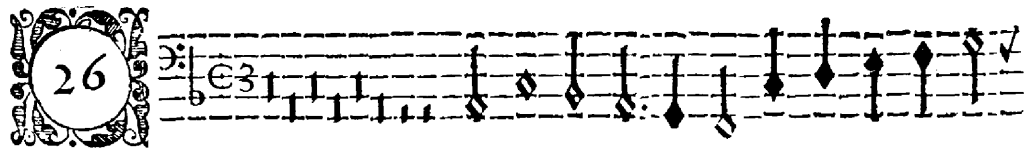
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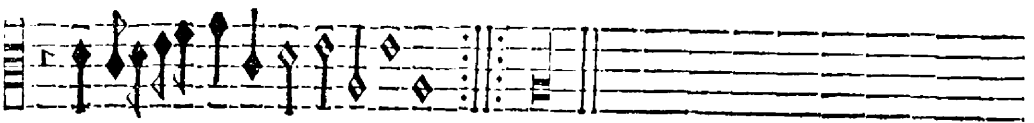
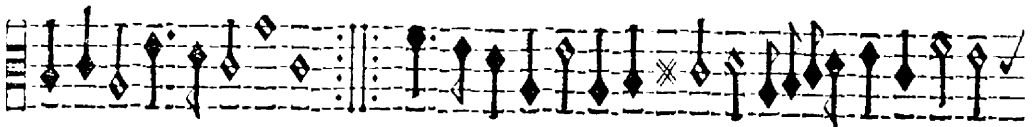
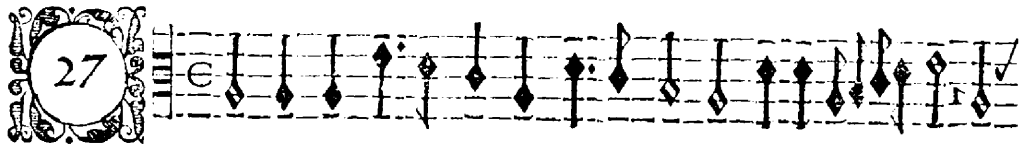
Bassus à 6.



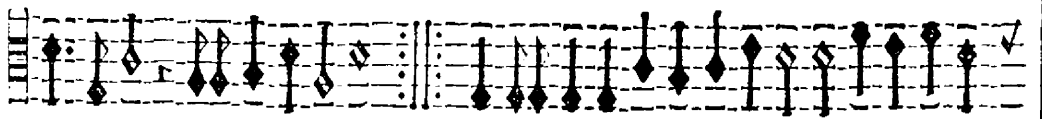
Bassus à 6



Bassus à 6.



Bassus à 6.



F I N I S.



