

Q V I N T V S



5

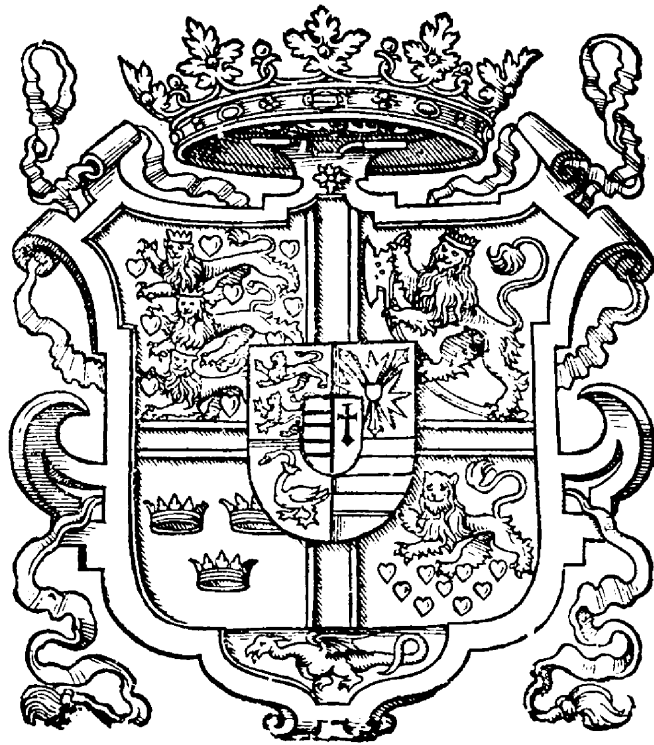
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INTRADAE
ALEXANDRI
OROLOGII,

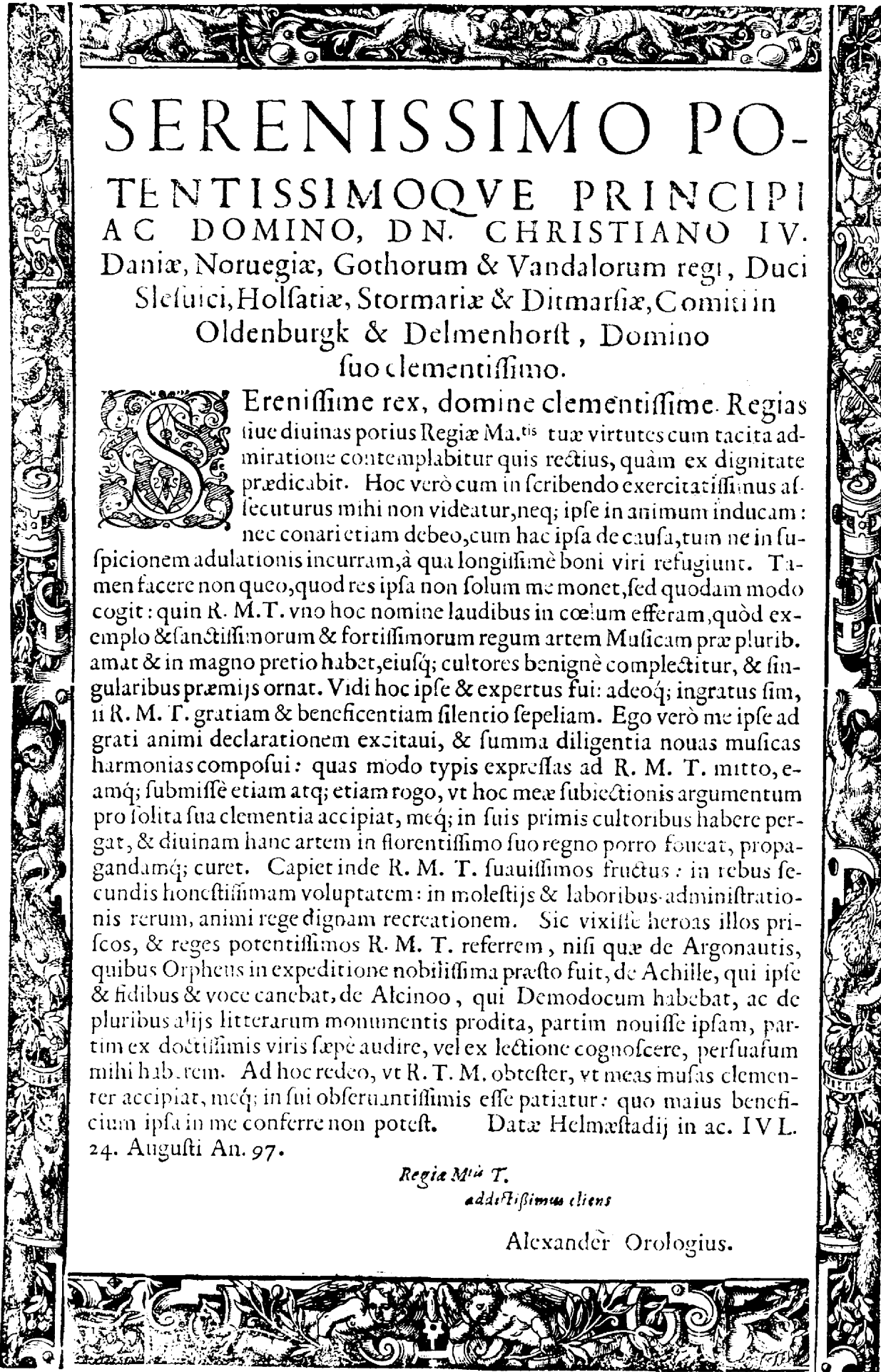
Quinque & sex vocibus,
quarum in omni genere instru-
mentorum musicorum vsus esse potest.

LIBER PRIMVS.



QVINTVS.

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 tue diuinas potius Regiæ Ma.^{tis} tuæ virtutes cum tacita admiratione contemplabitur quis rectius, quàm ex dignitate prædicabit. Hoc verò cum in scribendo exercitatissimus assecutus 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 foveat, 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 Alcinoo, qui Demodocum habebat, ac de pluribus alijs litterarum monumentis prodita, partim nouisse ipsam, partim ex doctissimis viris sæpè audire, vel ex lectione cognoscere, persuasum mihi haberem. Ad hoc redeo, vt R. M. T. obtester, vt meas musas clementer accipiat, meq; in sui obseruantissimis esse patiat: quo maius beneficium ipsa in me conferre non potest. Data Helmæstadij in ac. IUL. 24. Augusti An. 97.

Regia M^{te} T.

admiratissimus cliens

Alexander Orologius.



Quintus à 5.

I

The first system of music consists of four staves. The first staff begins with a circled 'I' in a decorative frame. The music is written in a 5/8 time signature with a key signature of one flat. It features a series of eighth and sixteenth notes, with some notes marked with an asterisk (*). The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff concludes the system with a double bar line and a final chord.

Quintus à 5.

2

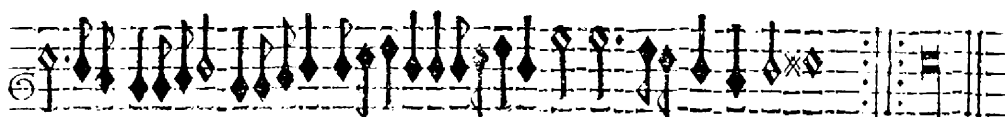
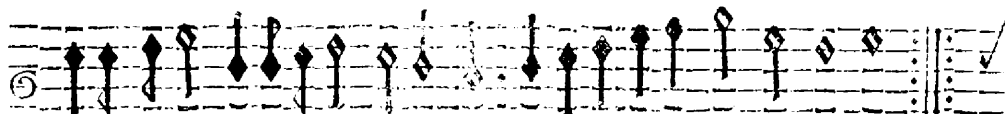
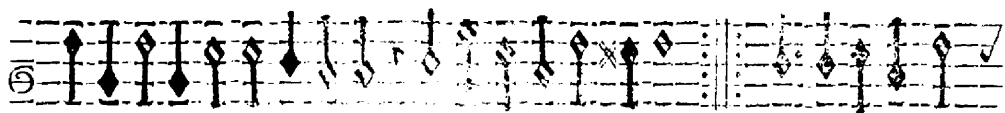
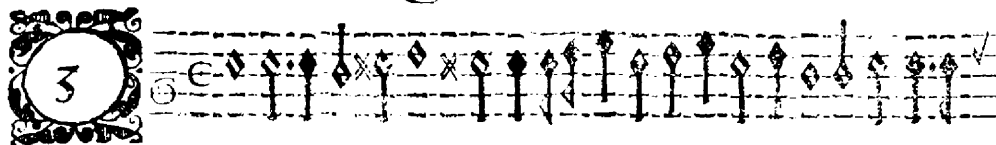
The second system of music also consists of four staves. It begins with a circled '2' in a decorative frame. The notation continues with eighth and sixteenth notes, maintaining the 5/8 time signature and one flat key signature. The music includes various rhythmic patterns and some notes marked with an asterisk (*). The system ends with a double bar line and a final chord.

A 2

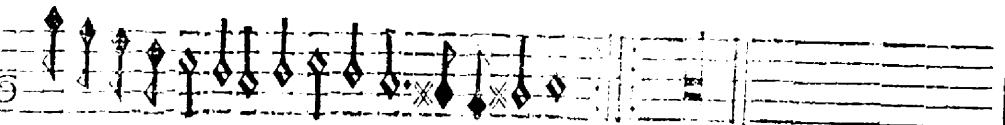
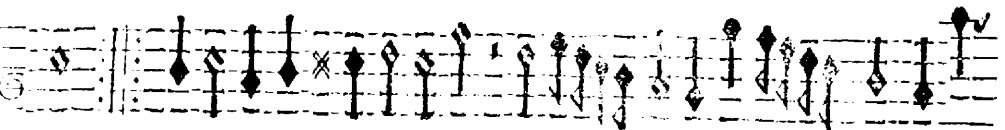
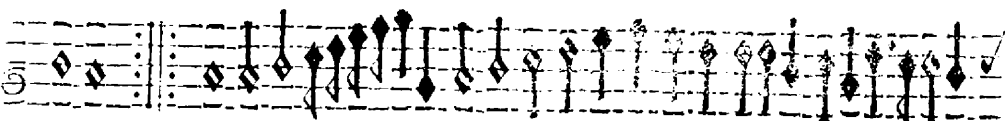
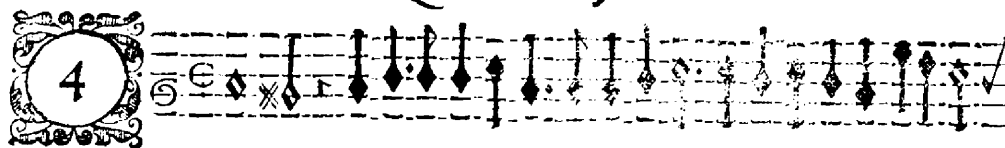




Quintus à 5.



Quintus à 5.





Quintus à 5.

5



Quintus à 5.

6

A 3





Quintus à 5.

7



Quintus à 5.

8





Quintus à 6.

9



Quintus à 6.

10



Quintus à 6.

II

Musical score for Quintus à 6, system 1. It consists of four staves of music. The first staff begins with a circled 'II' and a treble clef. The music is in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and repeat signs. The fourth staff ends with a double bar line and a repeat sign.



Quintus à 6.

12

Musical score for Quintus à 6, system 2. It consists of four staves of music. The first staff begins with a circled '12' and a treble clef. The music is in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and repeat signs. The fourth staff ends with a double bar line and a repeat sign.





Quintus à 6.

13



Quintus à 6.

14

B





Quintus à 6.

15



Quintus à 6.

16





Quintus à 6.

17



Quintus à 6.

18





Quintus à 6.

19



Quintus à 6.

20





Quintus à 6.

21



Quintus à 6.

22



Quintus à 6.

23



Quintus à 6.

24





Quintus à 6.

25



Quintus à 6.

26





Instrumentis eiusdem generis.

Quintus à 6.

27

Musical notation for exercise 27, consisting of four staves of music in 6/8 time. The notation includes various rhythmic values and rests, with a repeat sign and a double bar line at the end of the fourth staff.



Instrumentis eiusdem generis.

Quintus à 6.

28

Musical notation for exercise 28, consisting of four staves of music in 6/8 time. The notation includes various rhythmic values and rests, with a repeat sign and a double bar line at the end of the fourth staff.

F I N I S.



