

S E X T V S



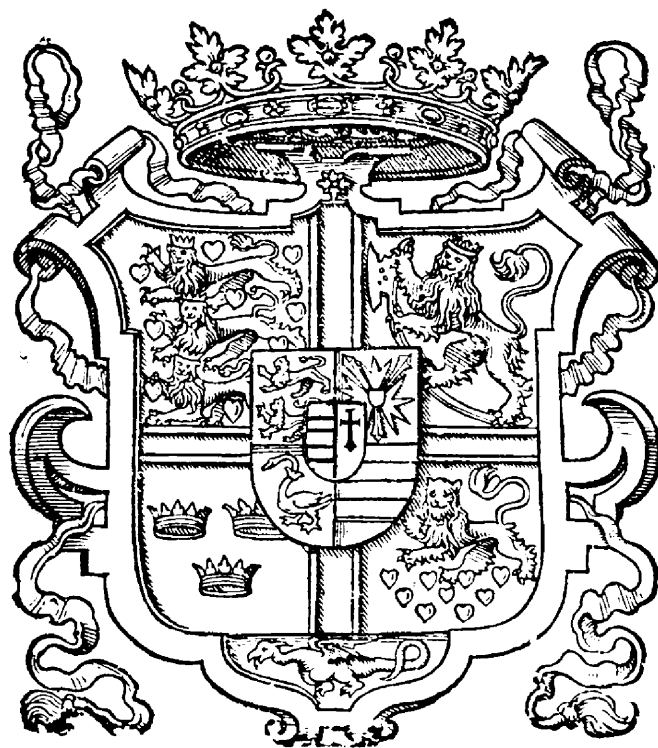
1 5 7 9



INTRADAE  
ALEXANDRI  
OROLOGII,


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

LIBER PRIMVS.



SEXTVS.

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



SERENISSIMO POTENTISSIMOQUE PRINCIPI AC DOMINO, DN. CHRISTIANO IV. Daniae, Noruegiae, Gothorum & Vandalorum regi, Duci Slesuici, Holsatiae, Stormariae & Ditmarsiae, Comiti in Oldenburgk & Delmenhorst, Domino suo clementissimo.

**S**erenissime rex, domine clementissime. Regias siue diuinas potius Regiae Ma.<sup>est</sup> tuae virtutes cum tacita admiratione contemplabitur quis rectius, quam ex dignitate pradicabit. 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 coelum efferam, quòd exemplo & sanctissimorum & fortissimorum regum artem Musicam prae pluribus amat & in magno pretio habet, eiusq; cultores benignè complectitur, & singularibus praemijs 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 meae 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 priscos, & reges potentissimos R. M. T. referrem, nisi quae de Argonautis, quibus Orpheus in expeditione nobilissima praesto 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. M. T. obtester, vt meas musas clementer accipiat, meq; in sui obseruantissimis esse patiatur: quo maius beneficium ipsa in me conferre non potest. Datae Helmæstadij in ac. I V L. 24. Augusti An. 97.

*Regiae Ma<sup>est</sup> T.  
admiratissimus cliens*

Alexander Orologius.

Sextus à 6.

9

The first system of musical notation consists of four staves. The first staff begins with a circled number '9' and a treble clef. The music is written in a single melodic line with a key signature of one flat (B-flat) and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some quarter notes. The system concludes with a double bar line and a repeat sign.

Sextus à 6.

10

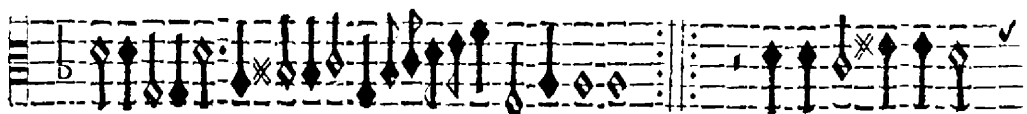
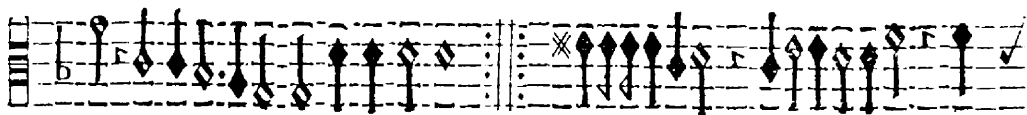
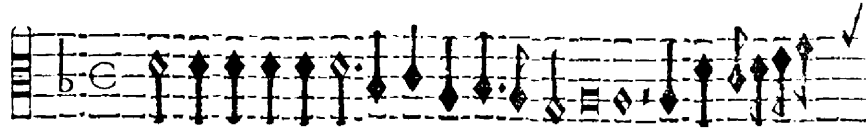
The second system of musical notation also consists of four staves. It begins with a circled number '10' and a treble clef. The notation continues in the same style as the first system, with a key signature of one flat and common time. The music features similar rhythmic patterns and melodic lines, ending with a double bar line and a repeat sign.

A 2

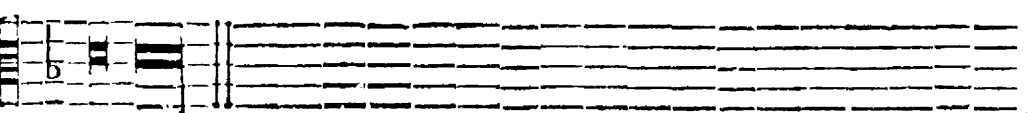
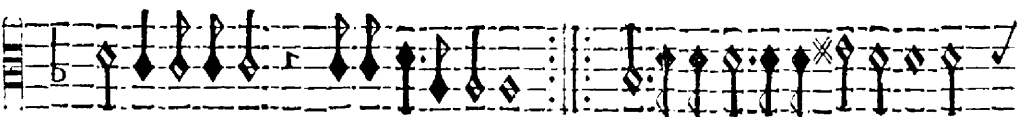




Sextus à 6.



Sextus à 6.





Sextus à 6.

13



Sextus à 6.

14

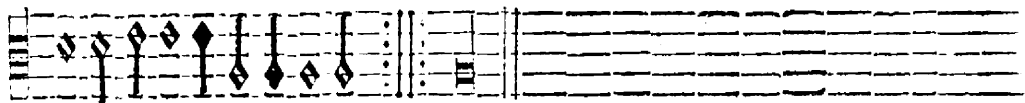
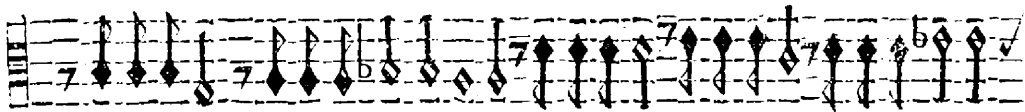
A 3





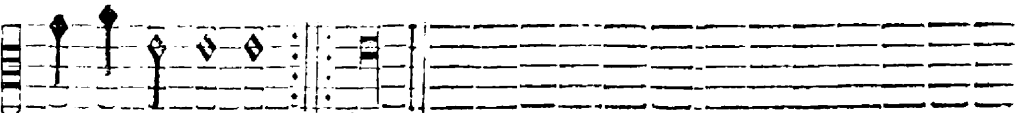
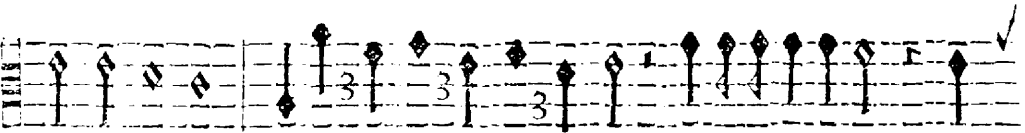
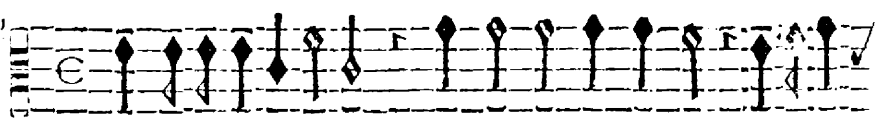
Sextus à 6.

15



Sextus à 6.

16





Sextus à 6.

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Sextus à 6.

18

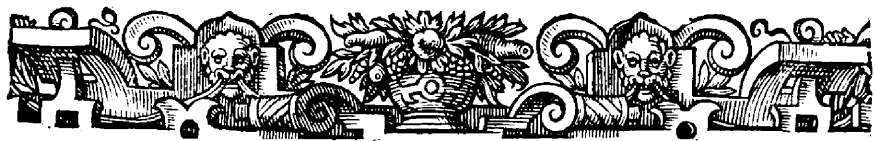
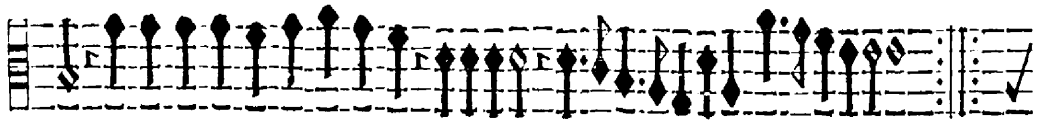
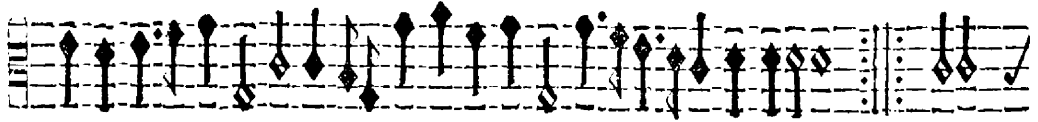
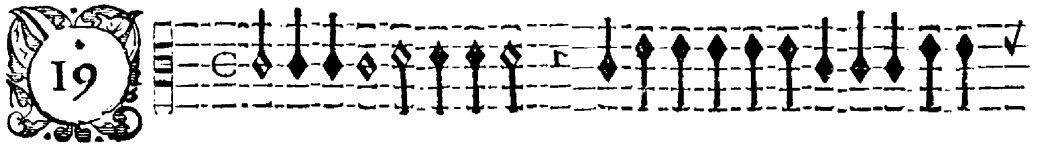
A 4



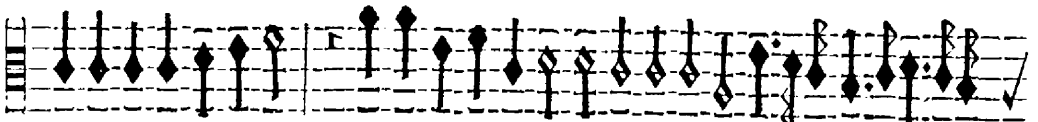
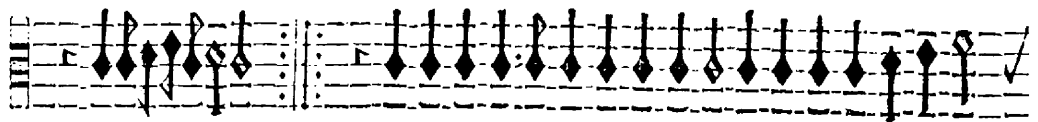




Sextus à 6.



Sextus à 6.





Sextus à 6.

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Sextus à 6.

22





Sextus à 6.

23



Sextus à 6.

24





Sextus à 6.

25



Sextus à 6.

26





*Instrumentis eiusdem generis.*

Sextus à 6.

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*Instrumentis eiusdem generis.*

Sextus à 6.

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F I N I S.



