

T E N O



5 9 7



INTRADAE
ALEXANDRI
OROLOGII,

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

LIBER PRIMVS.



T E N O R .

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 & Ditmarsæ, Comiti in Oldenburgk & Delmenhorst, Domino suo clementissimo.

Serenissime rex, domine clementissime. Regias siue diuinas potius Regiæ Ma.^{gis} tuæ virtutes cum tacita admiratione contemplantur 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 cælum 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 priscos, & 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. Datæ Helmstadij in ac. IV L. 24. Augusti An. 97.

*Regiæ M^{gis} T.
additissimus cliens*

Alexander Orologius.





Tenor à 5



Musical notation for the first system, consisting of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and bar lines.



Tenor à 5.



Musical notation for the second system, consisting of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and bar lines.

A 2





Tenor à 5

3



Tenor à 5.

4





Tenor à 5.

5



Tenor à 5.

6

A 3





Tenor à 5.

7



Tenor à 5.

8





Tenor à 6.

9

Musical notation for the first system, starting with a circled number 9. It consists of four staves of music in a single system, featuring various note values and rests.



Tenor à 6.

10

Musical notation for the second system, starting with a circled number 10. It consists of four staves of music in a single system, featuring various note values and rests.





Tenor à 6.

II



Tenor à 6.

12



Tenor à 6.

13



Tenor à 6.

14

B





Tenor à 6.

15



Tenor à 6.

16





Tenor à 6.

17



Tenor à 6.

18





Tenor à 6.

19



Tenor à 6.

20



Tenor à 6.

21



Tenor à 6.

22

B 3



Tenor à 6.

23



Tenor à 6.

24





Tenor à 6.

25



Tenor à 6.

26



Instrumentis eiusdem generis.

Tenor à 6.

27



Instrumentis eiusdem generis.

Tenor à 6.

28



