

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.

**S**erenissime rex, domine clementissime. Regias siue diuinas potius Regiæ Ma.<sup>ris</sup> 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 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<sup>ris</sup> T.*

*addictissimus cliens*

Alexander Orologius.





Bassus à 5.

I



Bassus à 5.

2

A 2





Bassus à 5.

3



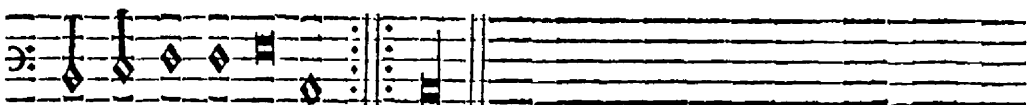
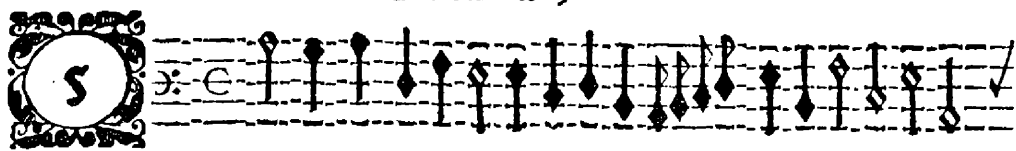
Bassus à 5.

4

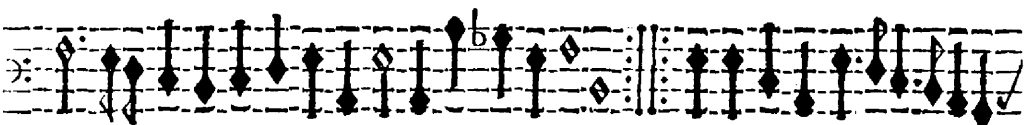
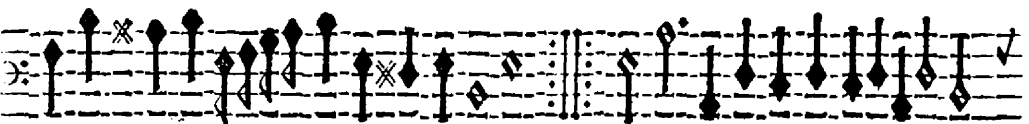




Bassus à 5.



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 first measure is marked with a circled '11'. The score consists of four staves of music in bass clef with a common time signature (C). The music features a sequence of eighth and sixteenth notes, with some measures containing rests or specific rhythmic patterns. The notation includes various note values and rests, typical of a lute tablature transcription.



Bassus à 6.

Musical score for Bassus à 6, measures 15-18. The first measure is marked with a circled '12'. The score consists of four staves of music in bass clef with a common time signature (C). The music continues with similar rhythmic patterns as the previous section, featuring eighth and sixteenth notes. The notation includes various note values and rests, typical of a lute tablature transcription.



Bassus à 6.

13

Musical score for Bassus à 6, exercise 13. It consists of four staves of music in common time. The first staff begins with a treble clef and a common time signature. The second and third staves use bass clefs. The fourth staff ends with a double bar line and repeat dots.



Bassus à 6

14

Musical score for Bassus à 6, exercise 14. It consists of four staves of music in common time. The first staff begins with a treble clef and a common time signature. The second, third, and fourth staves use bass clefs. The fourth staff ends with a double bar line and repeat dots.

B





Bassus à 6.

15



Bassus à 6.

16



Bassus à 6.

Exercise 17 consists of four staves of music. The first staff begins with a decorative circle containing the number 17, followed by a treble clef and a common time signature (C). The music is written in a single line with a 6/8 time signature, featuring a series of eighth and sixteenth notes. The second and third staves continue the piece with similar rhythmic patterns and some rests. The fourth staff concludes with a double bar line and a repeat sign.



Bassus à 6.

Exercise 18 consists of four staves of music. The first staff begins with a decorative circle containing the number 18, followed by a treble clef and a common time signature (C). The music is written in a single line with a 6/8 time signature, featuring a series of eighth and sixteenth notes. The second and third staves continue the piece with similar rhythmic patterns and some rests. The fourth staff concludes with a double bar line and a repeat sign.





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.

24



Bassus à 6.

25



Bassus à 6

26





Bassus à 6.

27



Bassus à 6.

28

F I N I S.



