

Alessadro
Orologio
(1555 – 1633)

Intradæ

QUINQUE & SEX VOCIBUS, QUARUM IN OMNI
GENERE INSTRUMENTORUM MUSICORUM
USUS ESSE POTEST

Helmstaedt 1597

Clefs: 
(Mensurstrich)

Alessandro
Orologio
(1555 – 1633)

Intradæ

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(Mensurstrich)

Vista Mare Musica

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Typeset with MuseScore (<http://musescore.org/>). Texts set in Linux Libertine and Linux Biolinum (<http://www.linuxlibertine.org/>).

Typographic ornaments from *Livre de musicque contenant ... chansons et motetz à deux parties*, Louvain, Phalèse & Bellère 1571.

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P R E F A C E

This edition follows as faithfully as possible the original 1597 edition by Jacob Lucius (Helmstaedt). It is a movable-type print in separate parts (six separate booklets). The source used for the edition is the copy in the *British Library* in London.

EDITORIAL REMARKS

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original time signatures and note values have been retained.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently ‘modernized’ when current conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- The original had only a few barlines. For this edition, the parts have been set in score format and measure bars added between staves (*Mensurstriche*), without splitting any note in several tied notes. Original bar lines are rendered with in-staff bar lines.
- Accidentals above the staff are editorial suggestions.
- *Coloratio* is indicated by angle brackets (Γ Ζ).

C R I T I C A L N O T E S :

- 1) Original: =
- 2) Original: final repeat not present.
- 3) Original: E.
- 4) Bar line is original, repeat is not.
- 5) 1^a and 2^a volta not original.

Intrada 1 - à 5

Cantus $\frac{2}{4}$ C ♭

Quintus $\frac{2}{4}$ C ♭

Altus $\frac{2}{4}$ C ♫

Tenor $\frac{2}{4}$ C ♫

Bassus $\frac{2}{4}$ C ♫

12

25

Intrada 2 - à 5

Cantus $\text{G} \frac{2}{2}$ C

Quintus $\text{G} \frac{2}{2}$ C

Altus $\text{F} \frac{2}{2}$ C

Tenor $\text{E} \frac{2}{2}$ C

Bassus $\text{D} \frac{2}{2}$ C

10

21

Intrada 3 - à 5

1)

Cantus 

Quintus 

Altus 

Tenor 

Bassus 



14



28



Intrada 4 - à 5

Cantus G C

Quintus $\text{G} \# \text{C}$

Altus $\text{E} \# \text{C} \diamond$

Tenor $\text{E} \# \text{C} \diamond$

Bassus $\text{B} \# \text{C} \diamond$

10

24

Intrada 5 - à 5

Cantus 

Quintus 

Altus 

Tenor 

Bassus 



10



22



Intrada 6 - à 5

Cantus

Quintus

Altus

Tenor

Bassus

9

21

Intrada 7 - à 5

Cantus

Quintus

Altus

Tenor

Bassus

13

27

Intrada 8 - à 5

Cantus

Quintus

Altus

Tenor

Bassus

11

23

Intrada 9 - à 6

Cantus 

Quintus 

Altus 

Sextus 

Tenor 

Bassus 



8



17

8

21

b

h

Intrada 10 - à 6

Cantus 

Quintus

Altus

Sextus

Tenor

Bassus

11 

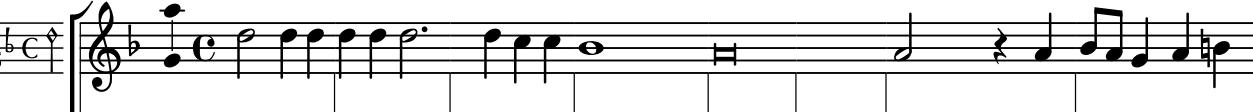
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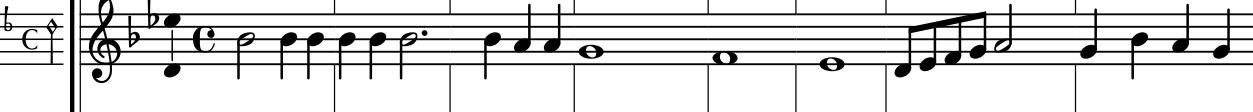
2)

Soprano 1
Soprano 2
Alto
Tenor
Bass



Intrada 11 - à 6

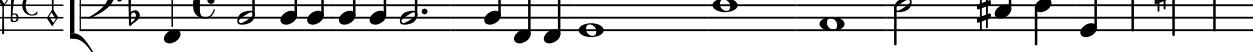
Cantus 

Quintus 

Altus 

Sextus 

Tenor 

Bassus 

9



19

s
b

27

s
b

Intrada 12 - à 6

Cantus

Quintus

Altus

Sextus

Tenor

Bassus

6

14

S



Intrada 13 - à 6

Cantus C

Quintus C

Altus C

Sextus C
8

Tenor C
8

Bassus C

7

17

Soprano
Alto
Tenor
Bass
Bass

28 2)

Soprano
Alto
Tenor
Bass
Bass

Intrada 14 - à 6

Cantus

Quintus

Altus

Sextus

Tenor

Bassus

4

9

A musical score for five voices (Soprano 1, Soprano 2, Alto, Tenor, Bass) in common time. The key signature changes from G major (no sharps or flats) to A major (one sharp). The vocal parts are mostly homophony, with some melodic variation. Measure 9 starts with a forte dynamic. Measures 10-11 show more rhythmic complexity with eighth-note patterns. Measure 12 concludes with a half note followed by a fermata.

13

A continuation of the musical score. The vocal parts remain mostly homophony. Measure 13 begins with a forte dynamic. Measures 14-15 show more rhythmic complexity. Measure 16 concludes with a half note followed by a fermata.

Musical score page 18, system 3. The score consists of six staves. The top staff (treble clef) starts with a dotted half note followed by eighth notes. The second staff (treble clef) has a measure starting with a quarter note. The third staff (treble clef) has a measure starting with a quarter note. The fourth staff (treble clef) has a measure starting with a quarter note. The fifth staff (treble clef) has a measure starting with a quarter note. The bottom staff (bass clef) has a measure starting with a quarter note.

Musical score for orchestra, page 23, measures 1-10. The score consists of six staves. Measures 1-10 are shown, separated by vertical bar lines. Measure 1 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 2 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 3 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 4 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 5 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 6 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 7 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 8 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 9 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 10 starts with a bass clef, a key signature of one sharp, and a common time signature.

Intrada 15 - à 6

4)

Cantus

Quintus

Altus

Sextus

Tenor

Bassus

5

Cantus

Quintus

Altus

Sextus

Tenor

Bassus

8

8

14

14

19

b

b

b b b

25

#

#

#

Intrada 16 - à 6

Cantus C

Quintus C

Altus C

Sextus C
8

Tenor C
8

Bassus C

7

15

Γ 3 1

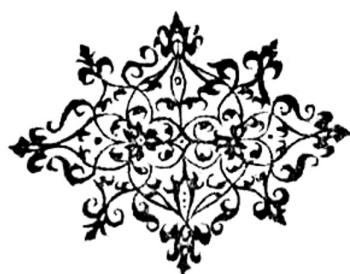
Γ 3 3 3

Γ 3 3 3

8 Γ 3 3 3

8 Γ 3 3 3

Γ 3 3 3 1



Intrada 17 - à 6

Cantus

Quintus

Altus

Sextus

8

Tenor

Bassus

8

17

Soprano (S):

Alto (A):

Tenor (T):

Bass (B):

Basso continuo (C):

24

Soprano (S):

Alto (A):

Tenor (T):

Bass (B):

Basso continuo (C):

Intrada 18 - à 6

Cantus 

Quintus 

Altus 

Sextus 

Tenor 

Bassus 



9



18

s

27

b

Intrada 19 - à 6

Cantus C

Quintus C

Altus C

Sextus C

Tenor C

Bassus C

8

17



1
2
3
4
5

25



1
2
3
4
5

Intrada 20 - à 6

Cantus C

Quintus C

Altus C
8

Sextus C
8

Tenor C
8

Bassus C

8 4)

15

This musical score page contains five staves of music. The top staff begins with a measure number 4) above it. The second staff starts with a measure number b). The third staff has a '8' below it. The fourth staff has a '8' below it. The bottom staff has an '8' below it. The music consists of various note heads and stems, with some measure lines being thicker than others.

20

This musical score page contains five staves of music. The top staff begins with a measure number 4) above it. The second staff starts with a measure number b). The third staff has a '8' below it. The fourth staff has a '8' below it. The bottom staff has an '8' below it. The music consists of various note heads and stems, with some measure lines being thicker than others.

Intrada 21 - à 6

4)

Cantus

Quintus

Altus

Sextus

Tenor

Bassus

8

16

Soprano 1
Soprano 2
Alto
Tenor
Bass

25

Soprano 1
Soprano 2
Alto
Tenor
Bass

Intrada 22 - à 6

Cantus C

Quintus C

Altus C

Sextus C

Tenor C

Bassus C

This section contains six staves, each labeled with a vocal part: Cantus, Quintus, Altus, Sextus, Tenor, and Bassus. The Cantus staff begins with a quarter note followed by a series of eighth notes. The Quintus staff follows with a similar pattern. The Altus, Sextus, and Tenor staves also begin with quarter notes. The Bassus staff begins with a half note. All staves use common time and G major (indicated by a C). The music consists of six measures of eighth-note patterns.

9

This section continues the musical score from measure 9. It consists of six staves, each labeled with a vocal part: Cantus, Quintus, Altus, Sextus, Tenor, and Bassus. The music continues with eighth-note patterns, maintaining the common time and G major key signature established in the previous section.

16

8

21

8

Intrada 23 - à 6

Cantus C

Quintus C

Altus C

Sextus C
8

Tenor C
8

Bassus C

6

13 4)

1 2 3 4 5

22 4) 5) 1. | 2.

1 2 3 4 5

Intrada 24 - à 6

Cantus

Quintus

Altus

Sextus

Tenor

Bassus

6

11

A musical score for five voices (Soprano, Alto, Tenor, Bass, and a fifth voice) in common time. The key signature is A major (no sharps or flats). The music consists of six measures. The first measure starts with a half note in the soprano staff followed by eighth-note patterns in the other voices. The second measure features eighth-note patterns in all voices. The third measure has eighth-note patterns in the soprano, alto, tenor, and bass voices. The fourth measure continues with eighth-note patterns. The fifth measure has eighth-note patterns in the soprano, alto, tenor, and bass voices. The sixth measure concludes with eighth-note patterns in the soprano, alto, tenor, and bass voices.

16

A musical score for five voices (Soprano, Alto, Tenor, Bass, and a fifth voice) in common time. The key signature changes to E major (one sharp). The music consists of six measures. The first measure starts with a half note in the soprano staff followed by eighth-note patterns in the other voices. The second measure features eighth-note patterns in all voices. The third measure has eighth-note patterns in the soprano, alto, tenor, and bass voices. The fourth measure continues with eighth-note patterns. The fifth measure has eighth-note patterns in the soprano, alto, tenor, and bass voices. The sixth measure concludes with eighth-note patterns in the soprano, alto, tenor, and bass voices. A small number '1)' is placed in the center of the page below the fifth measure.

Intrada 25 - à 6

Cantus

Quintus

Altus

Sextus

Tenor

Bassus

This section contains six staves of musical notation for voices. The voices are labeled from top to bottom: Cantus, Quintus, Altus, Sextus, Tenor, and Bassus. Each staff begins with a clef (G, A, C, C, F, C) and a 'C' indicating common time. The music consists of short note patterns, primarily eighth and sixteenth notes, separated by vertical bar lines.

6

This section continues the musical score from the previous page, starting at measure 6. It contains six staves of musical notation for voices. The voices are labeled from top to bottom: Cantus, Quintus, Altus, Sextus, Tenor, and Bassus. Each staff begins with a clef (G, A, C, C, F, C) and a 'C' indicating common time. The music consists of short note patterns, primarily eighth and sixteenth notes, separated by vertical bar lines.

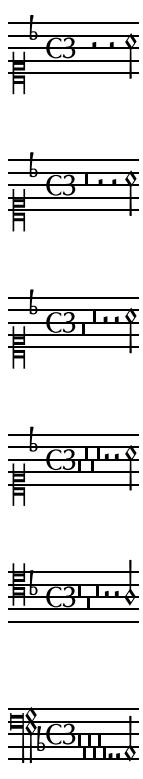
13

This musical score consists of five staves of music. The top staff begins with a dotted half note followed by eighth notes. The second staff starts with a dotted half note and includes two sharp signs above the staff. The third staff features a dotted half note and a quarter note. The fourth staff has a dotted half note and a quarter note. The bottom staff begins with a dotted half note and ends with a bass clef. The music is set in common time.

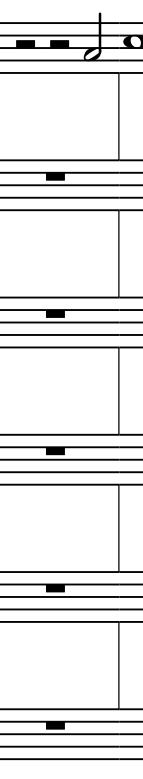
21

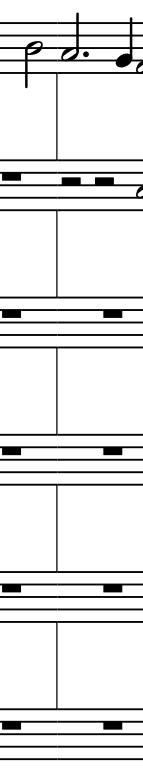
This musical score consists of five staves of music. The top staff begins with a dotted half note followed by eighth notes. The second staff starts with a dotted half note and includes two sharp signs above the staff. The third staff features a dotted half note and a quarter note. The fourth staff has a dotted half note and a quarter note. The bottom staff begins with a dotted half note and ends with a bass clef. The music is set in common time.

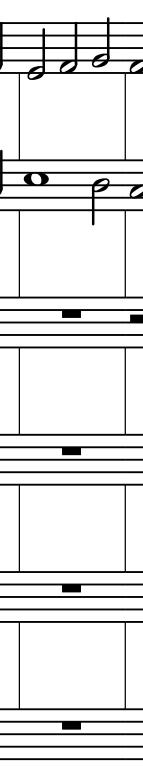
Intrada 26 - à 6

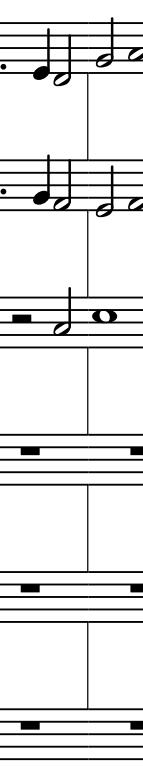
Cantus 

Quintus 

Altus 

Sextus 

Tenor 

Bassus 

10



20

A musical score for five voices (SATB plus basso continuo). The music consists of five staves. Measures 20-23 show mostly eighth-note patterns. Measure 24 begins with a basso continuo entry, indicated by a 'b' below the staff, followed by eighth-note patterns. Measure 25 concludes with a final cadence.

26

A continuation of the musical score. Measures 26-29 feature eighth-note patterns. Measure 30 begins with a basso continuo entry, indicated by a 'b' below the staff, followed by eighth-note patterns. Measure 31 concludes with a final cadence.

Intrada 27 - à 6
Instrumentis eiusdem generis.

Cantus 

8 

16

A musical score for five voices. The music consists of six staves, each with a treble clef. Measures 16 through 22 are shown. Measure 16 starts with a forte dynamic. Measures 17-20 show various rhythmic patterns, including eighth and sixteenth notes. Measure 21 begins with a forte dynamic. Measure 22 concludes with a forte dynamic.

23

A musical score for five voices. The music consists of six staves, each with a treble clef. Measures 23 through 29 are shown. Measure 23 starts with a forte dynamic. Measures 24-27 show various rhythmic patterns, including eighth and sixteenth notes. Measure 28 begins with a forte dynamic. Measure 29 concludes with a forte dynamic.

Intrada 28 - à 6
Instrumentis eiusdem generis.

Cantus C ♪

Quintus C ♫

Altus C ♫

Sextus C ♫

Tenor C ♫

Bassus C ♫

9

18

8

24

#