Alessandro Orologio
(1551–1633)

INTRADAE

quinque & sex vocibus

quarum in omni genere instrumentorum
musicorum ussus esse potest

For 5 And 6 Voices

To Be Played On All Kinds Of
Musical Instruments

Score

Edited by
Christian Mondrup

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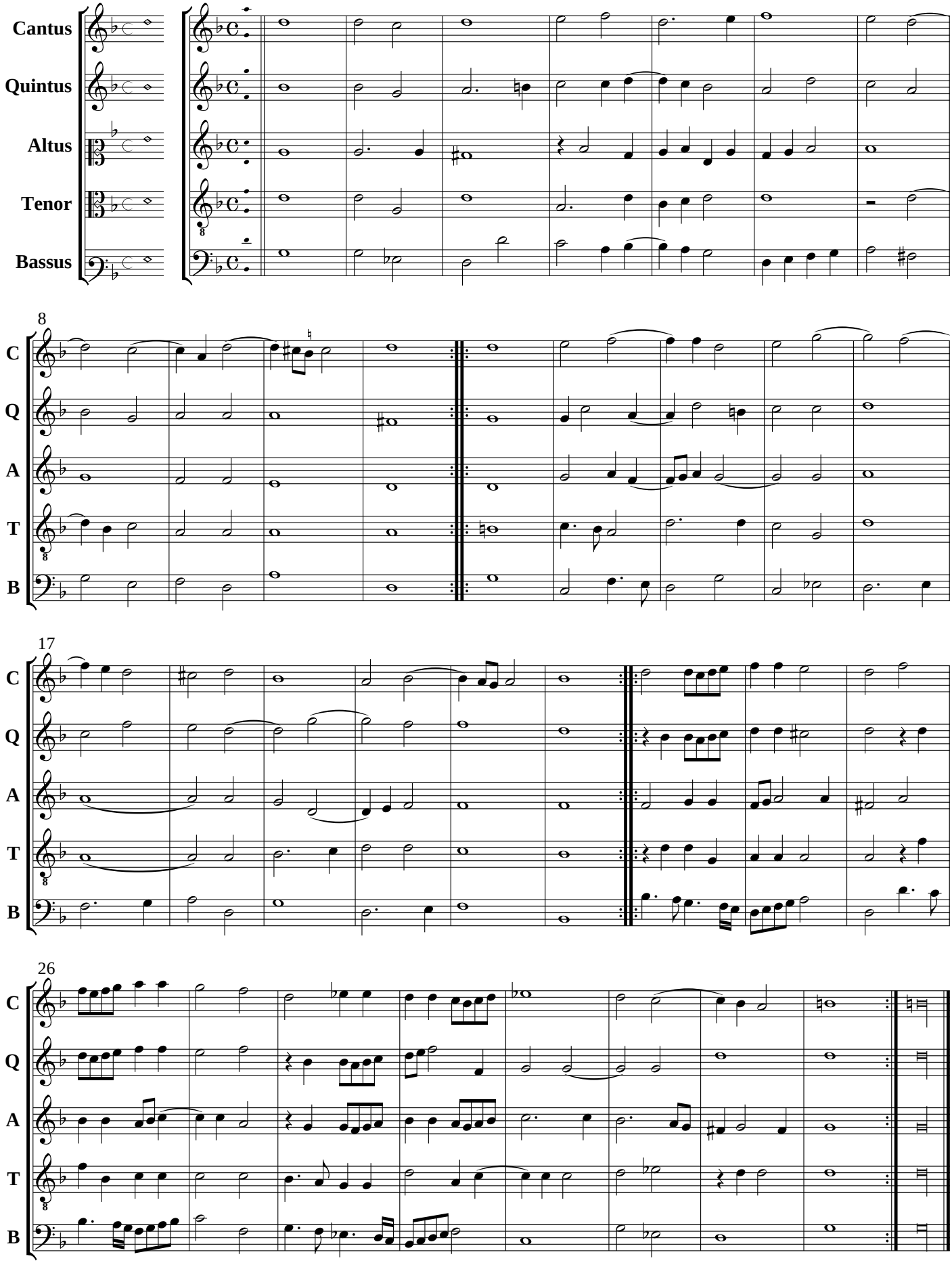
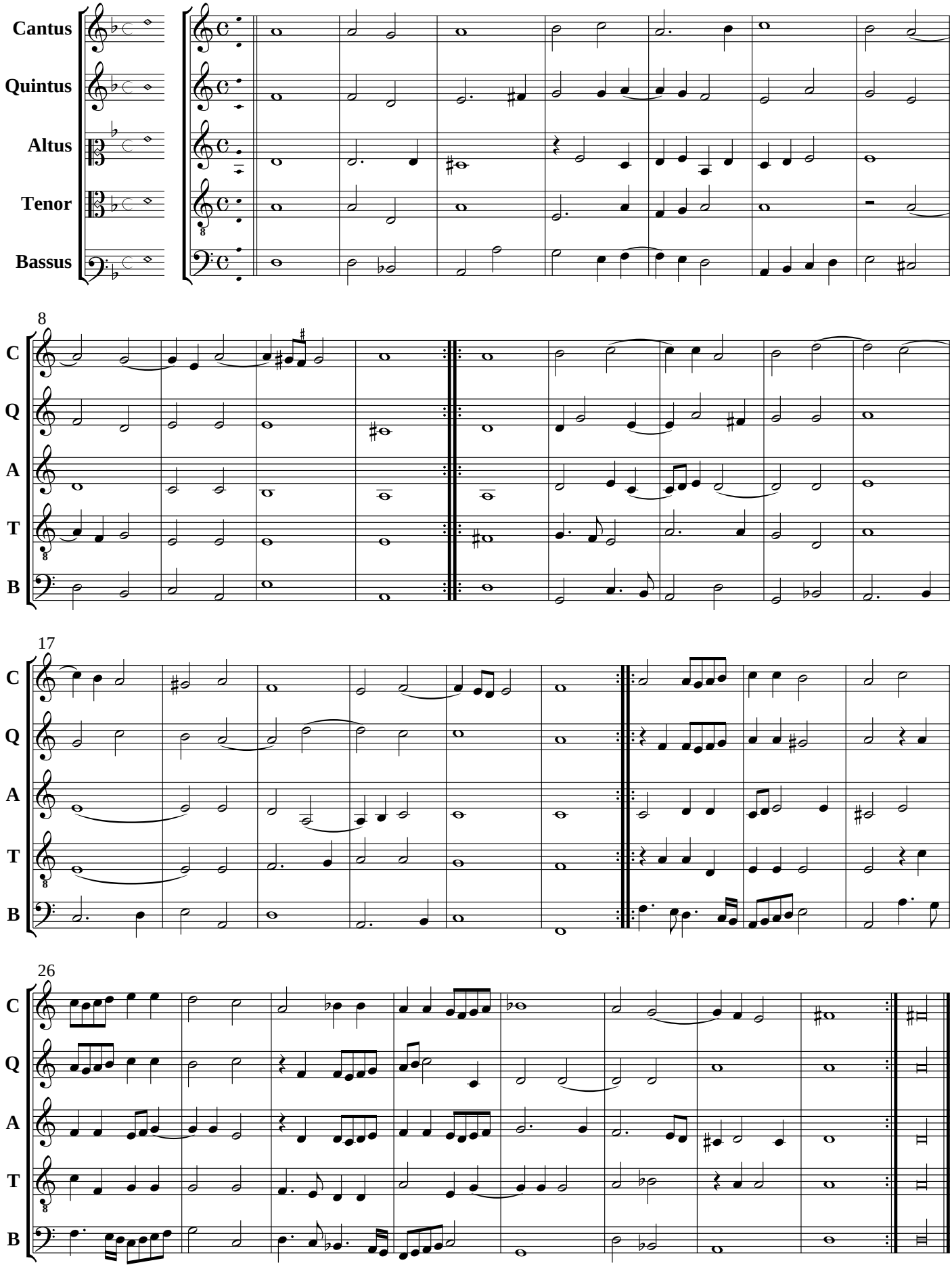
Intrada 1 à 5



Intrada 1 à 5

Transposed a fourth down



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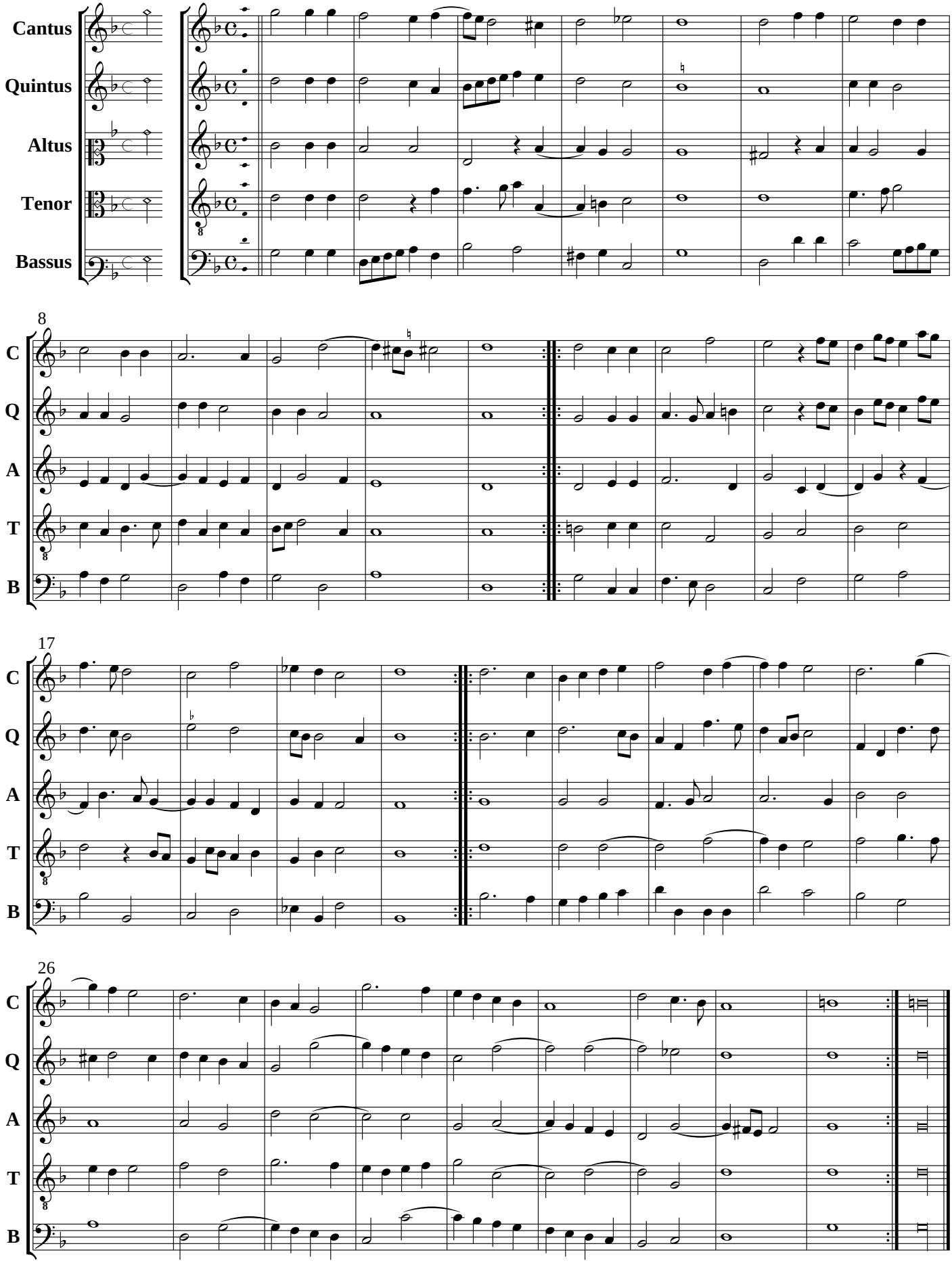

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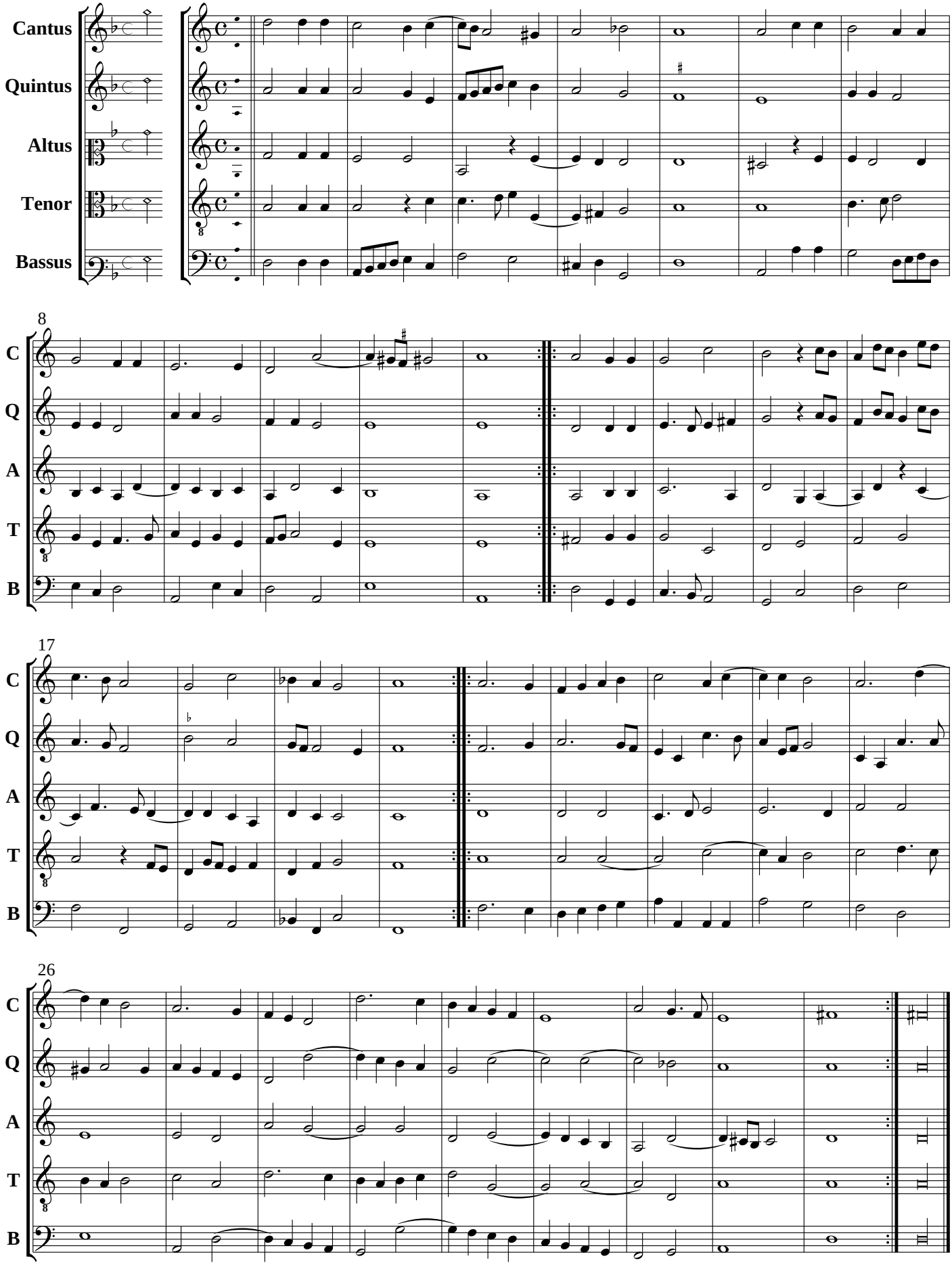

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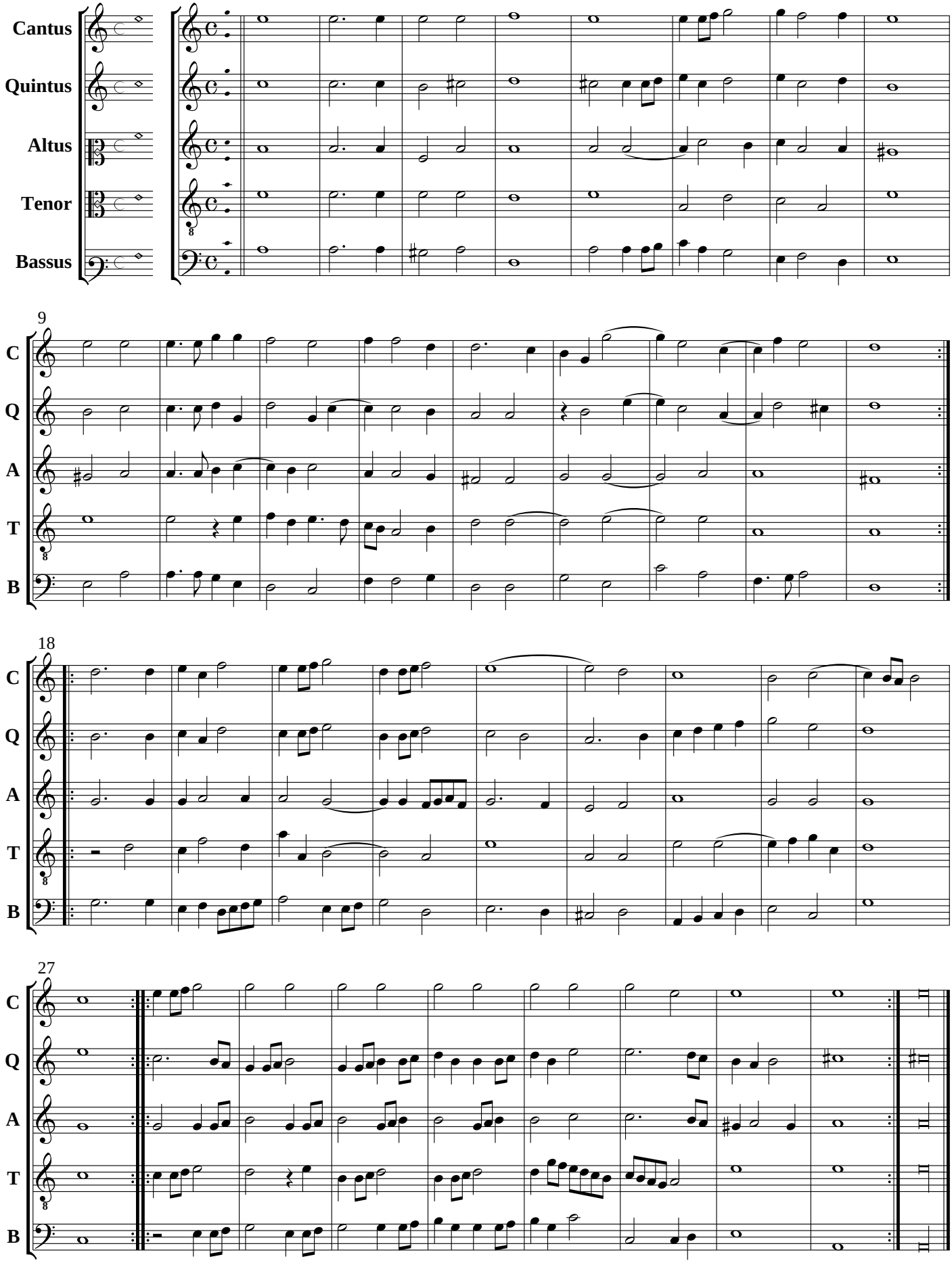

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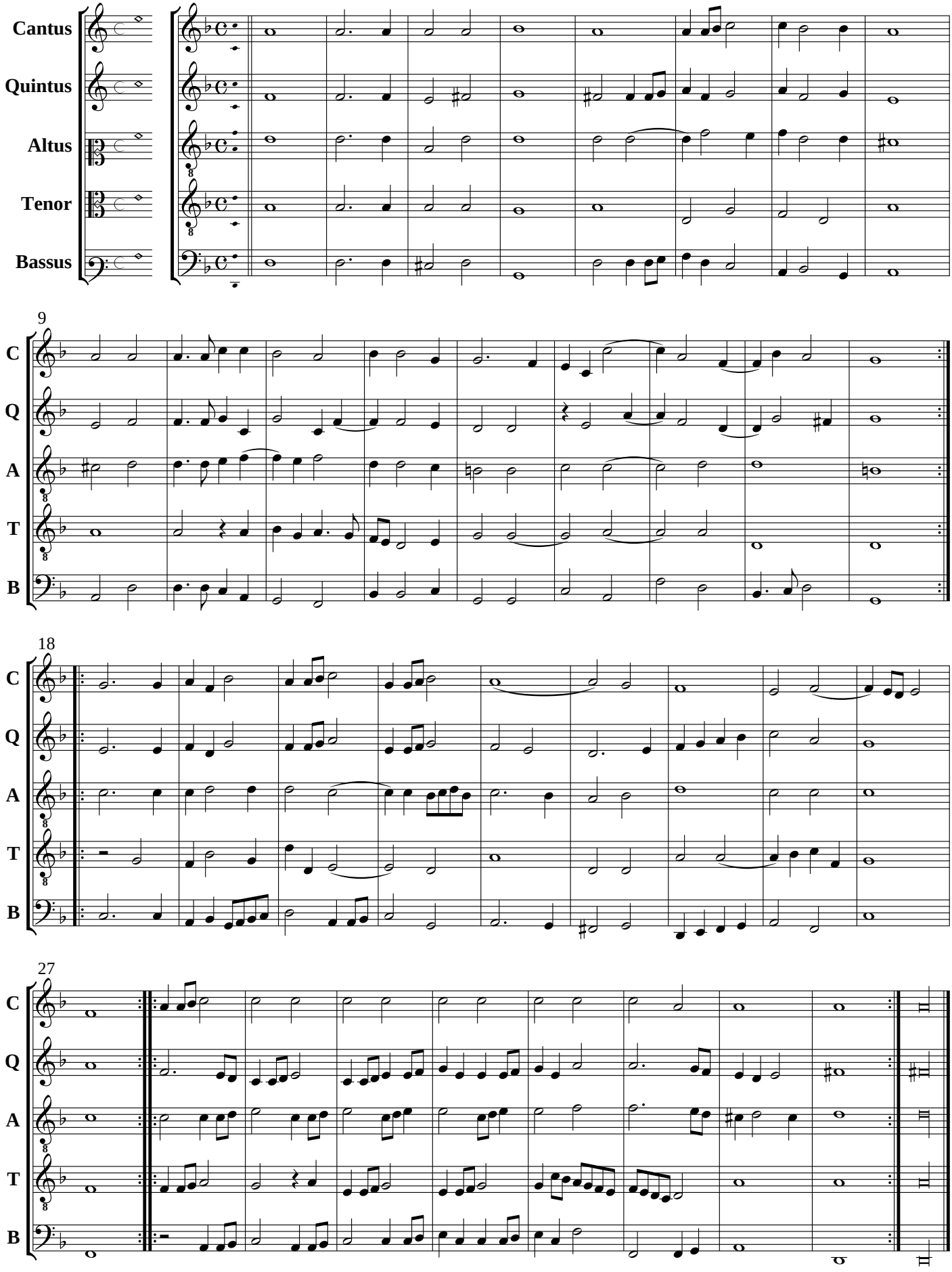

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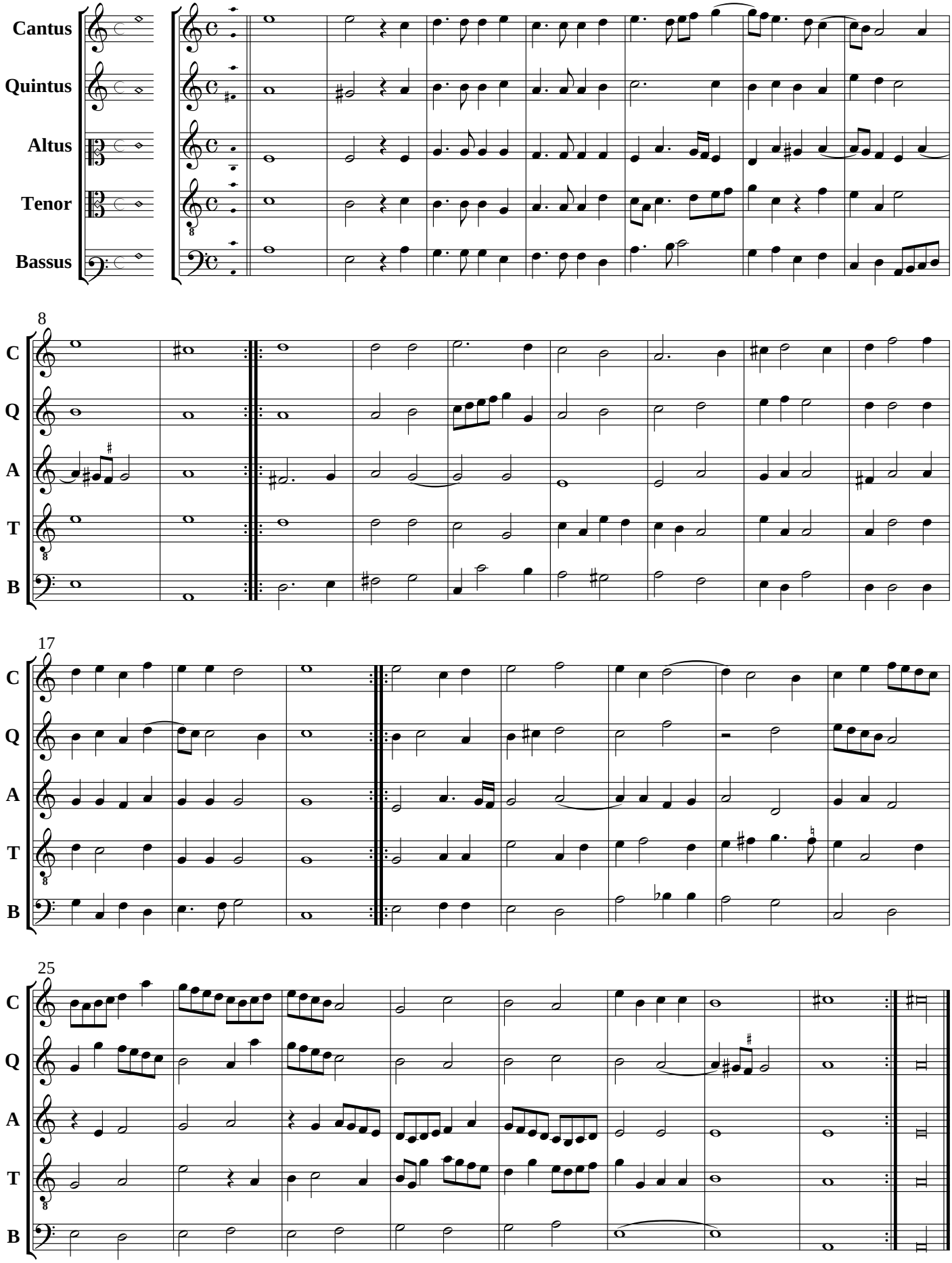

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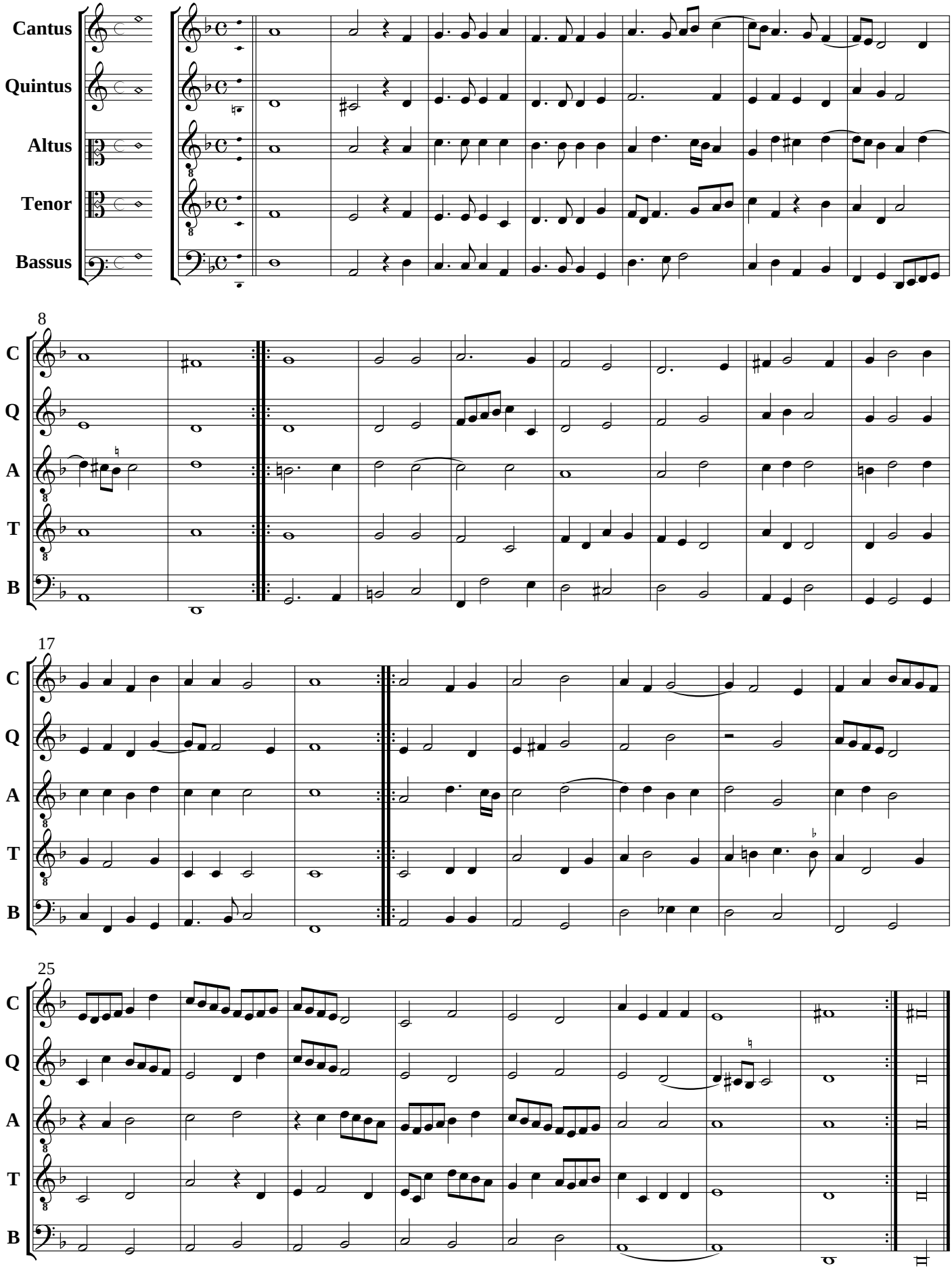

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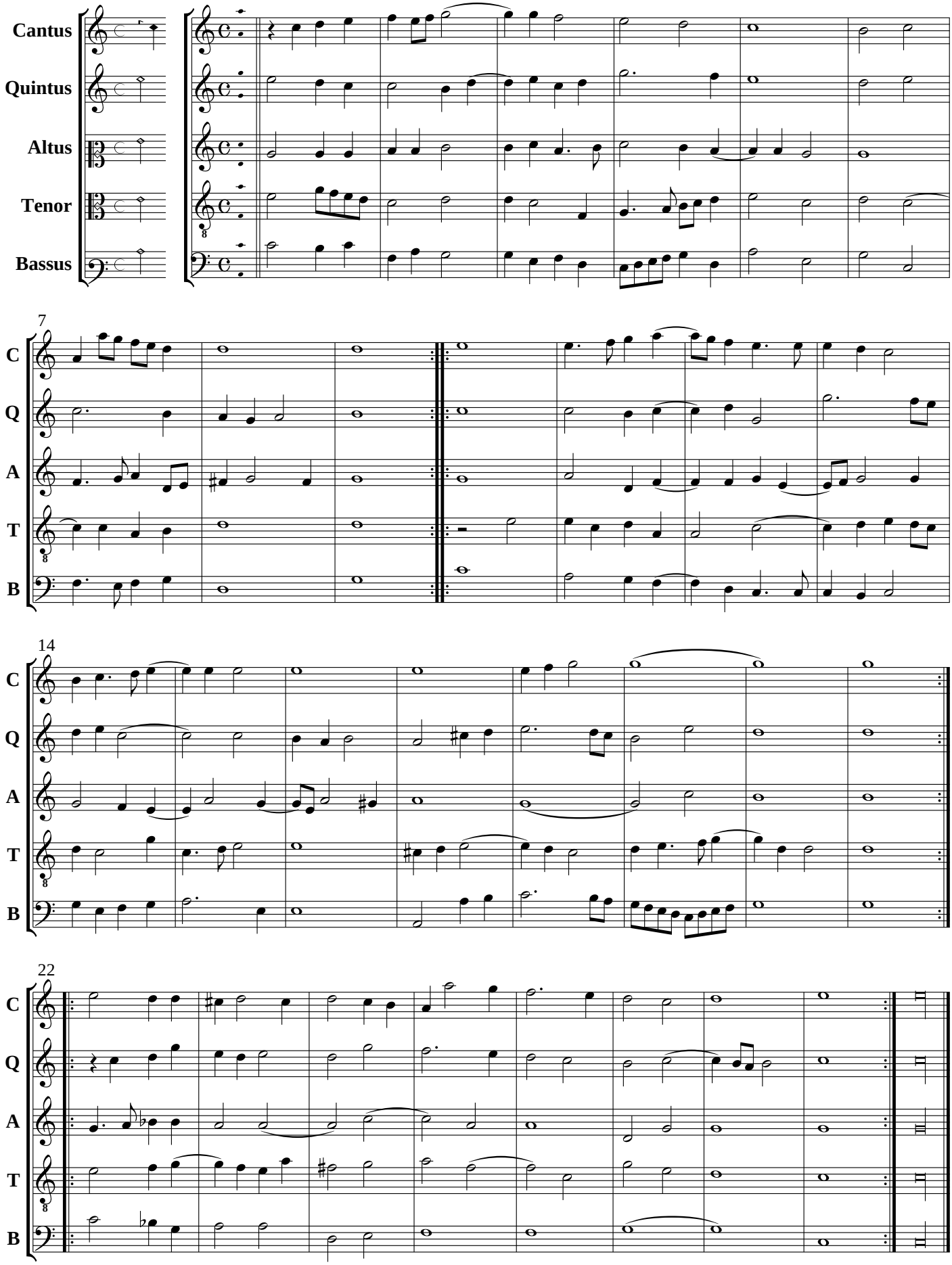

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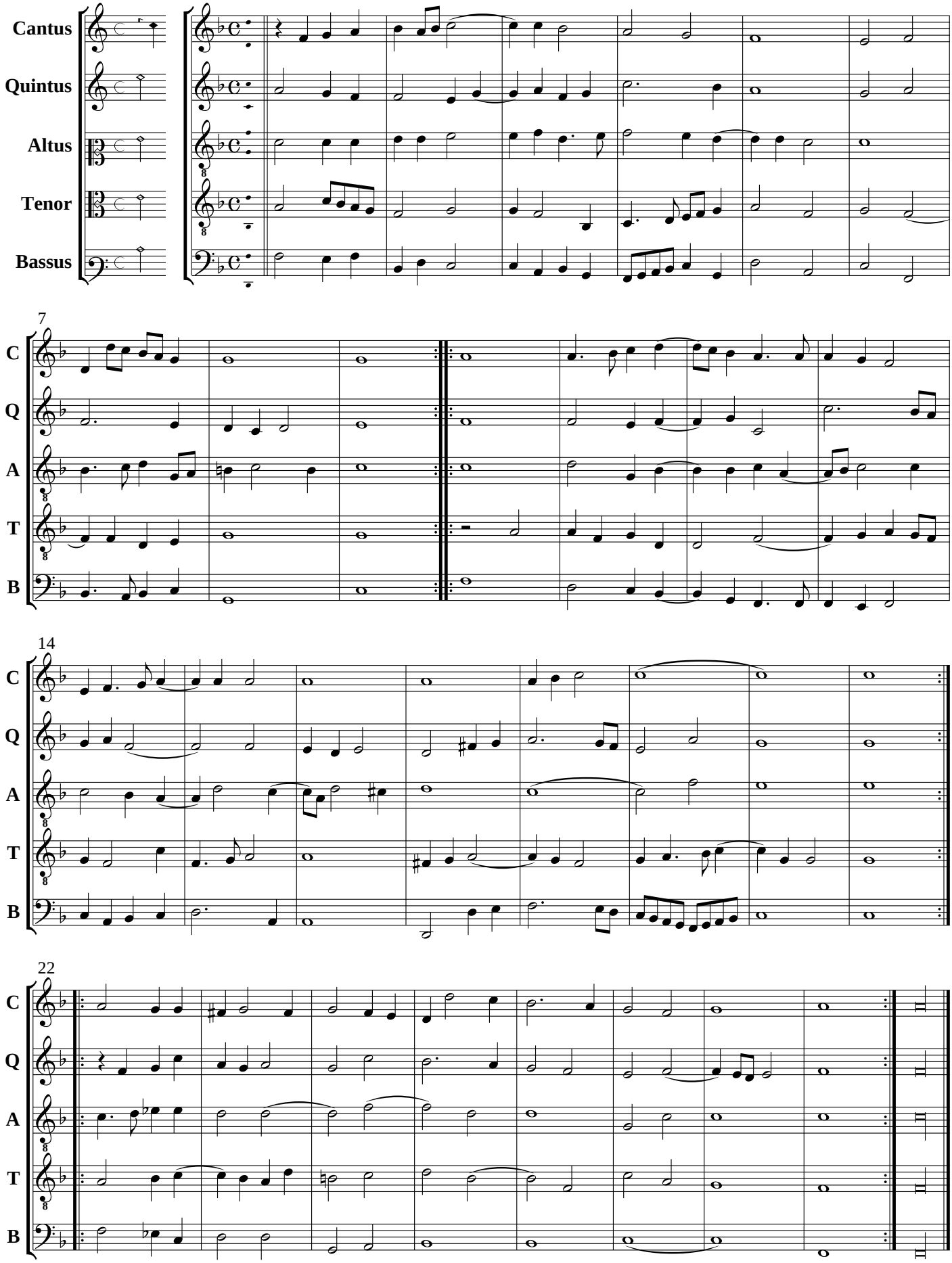

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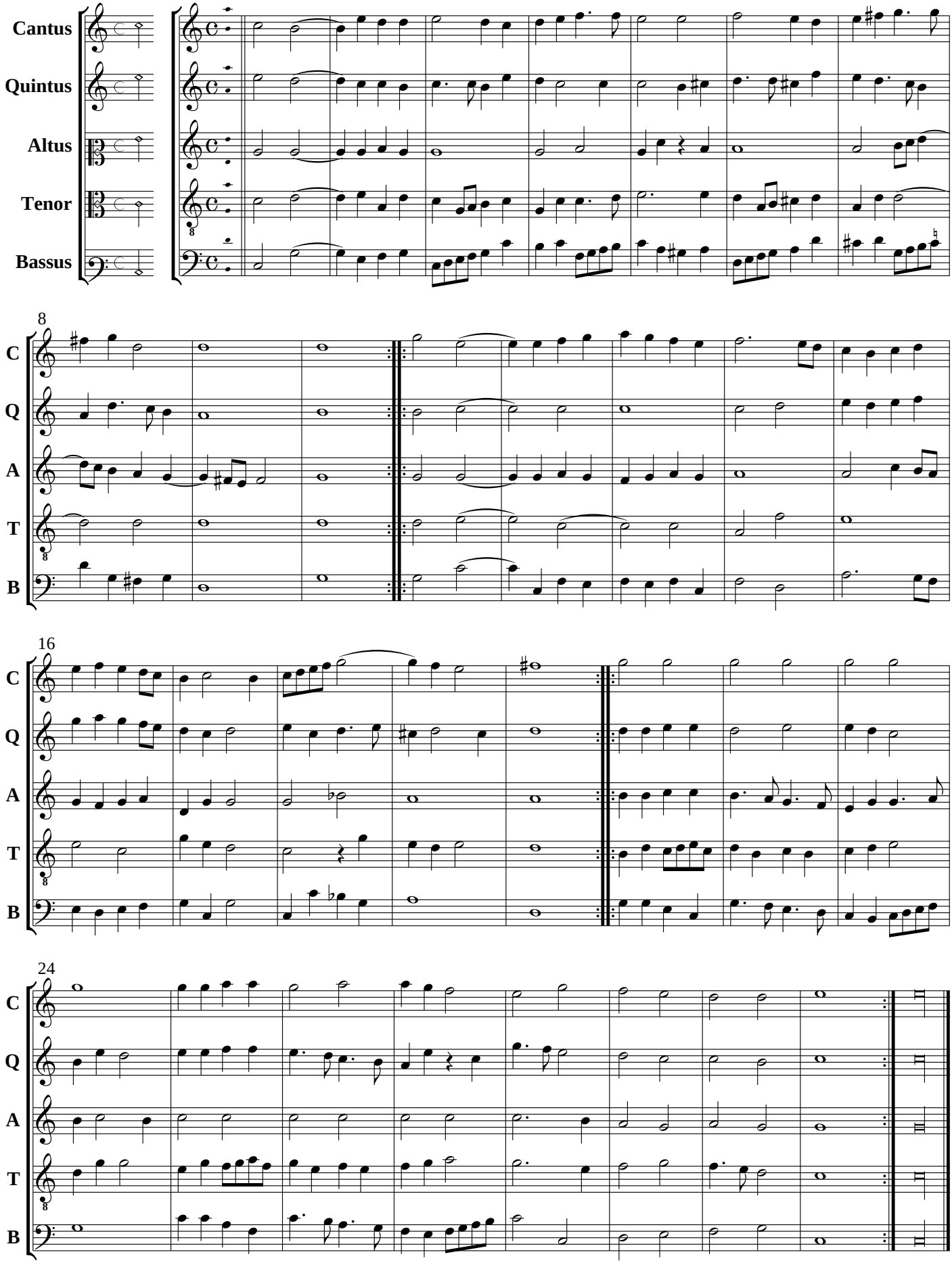

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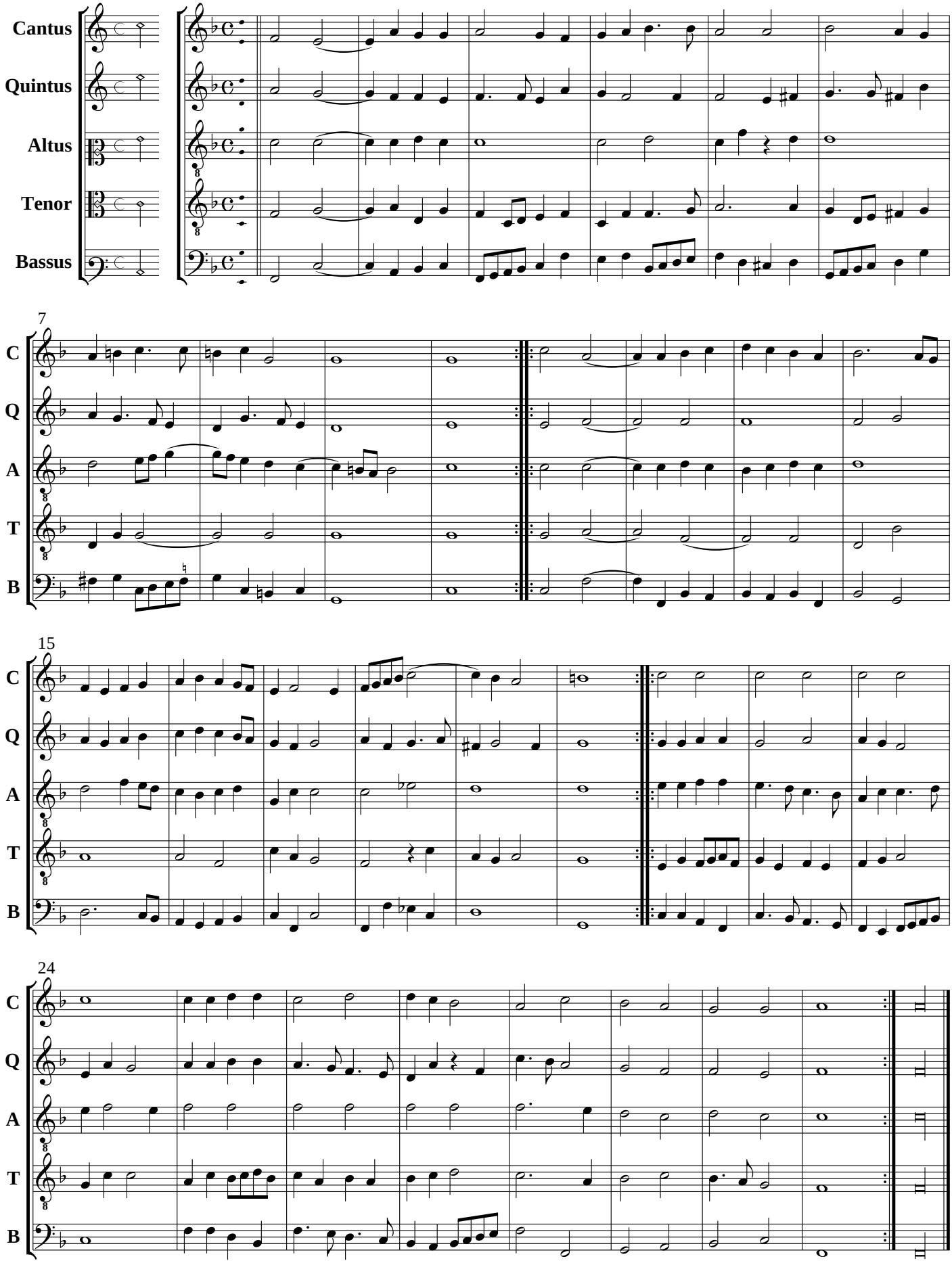

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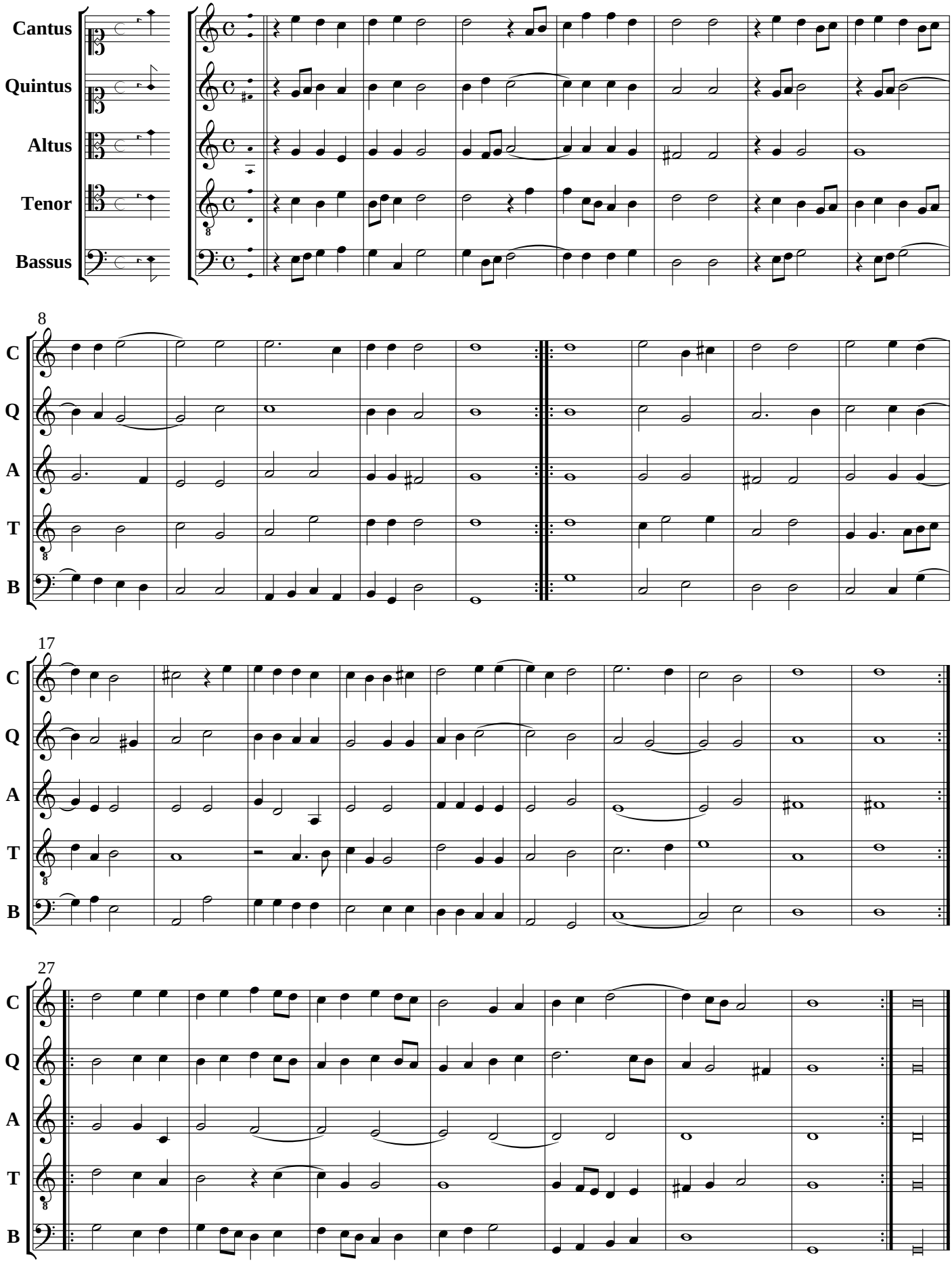

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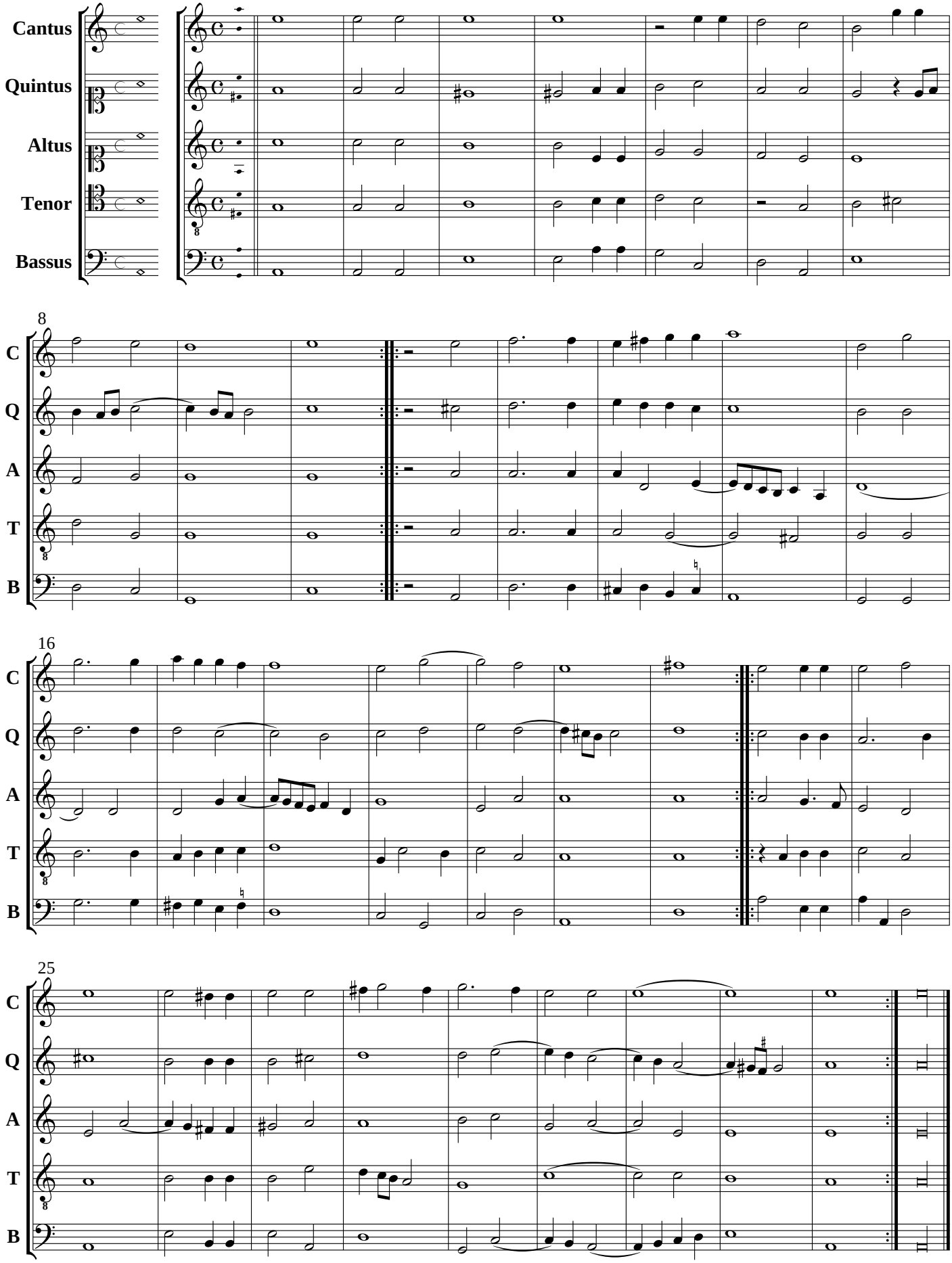

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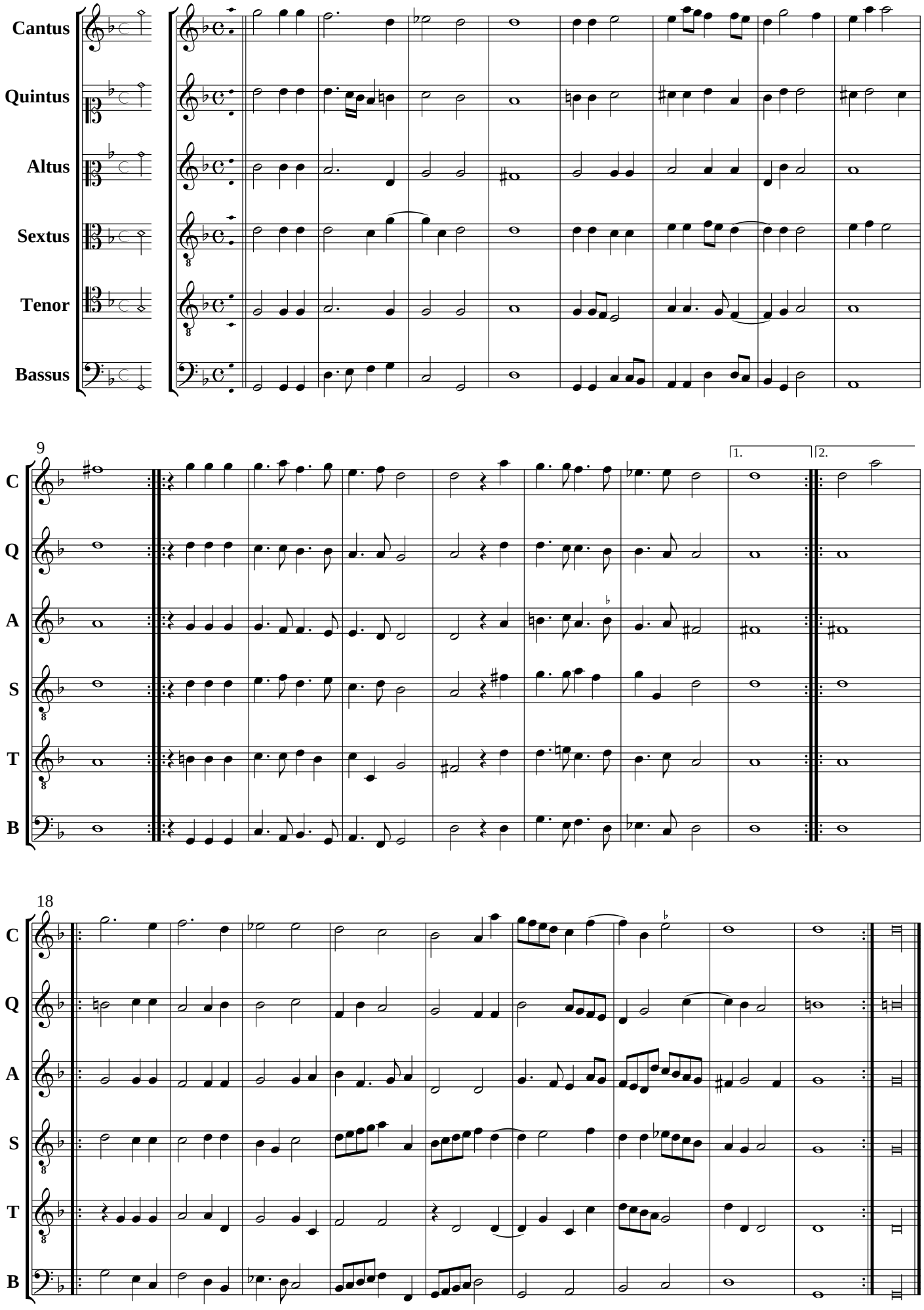

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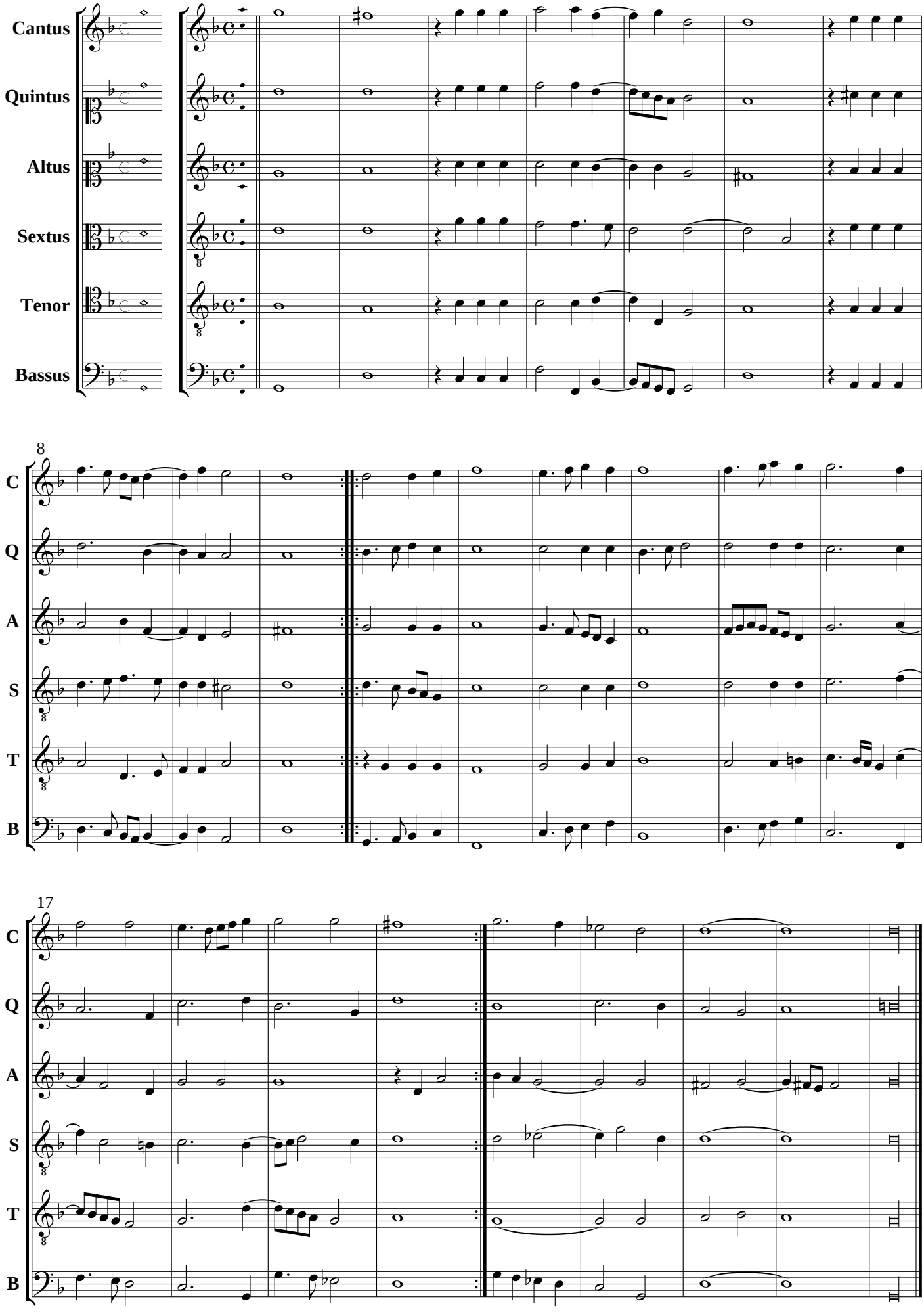

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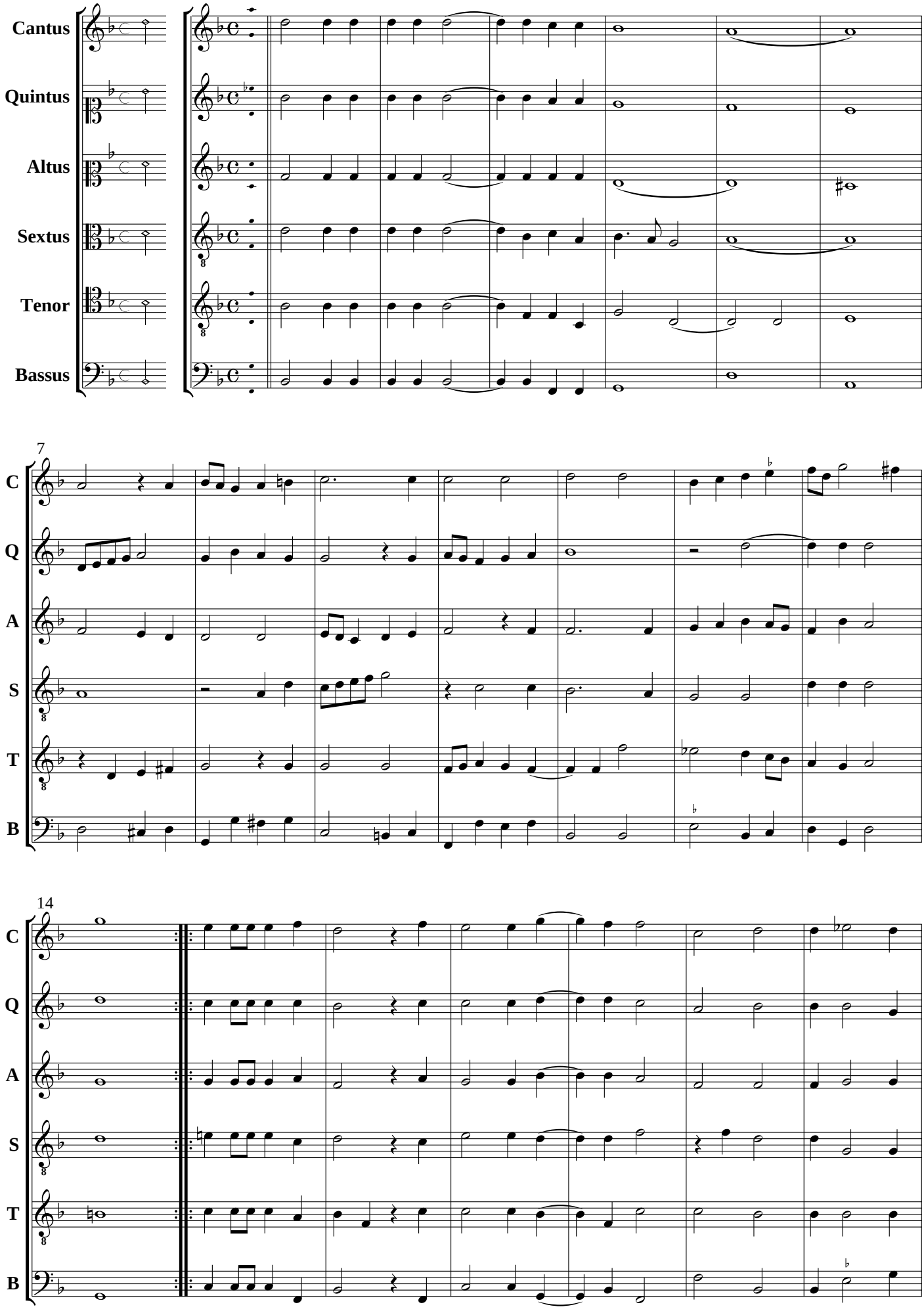

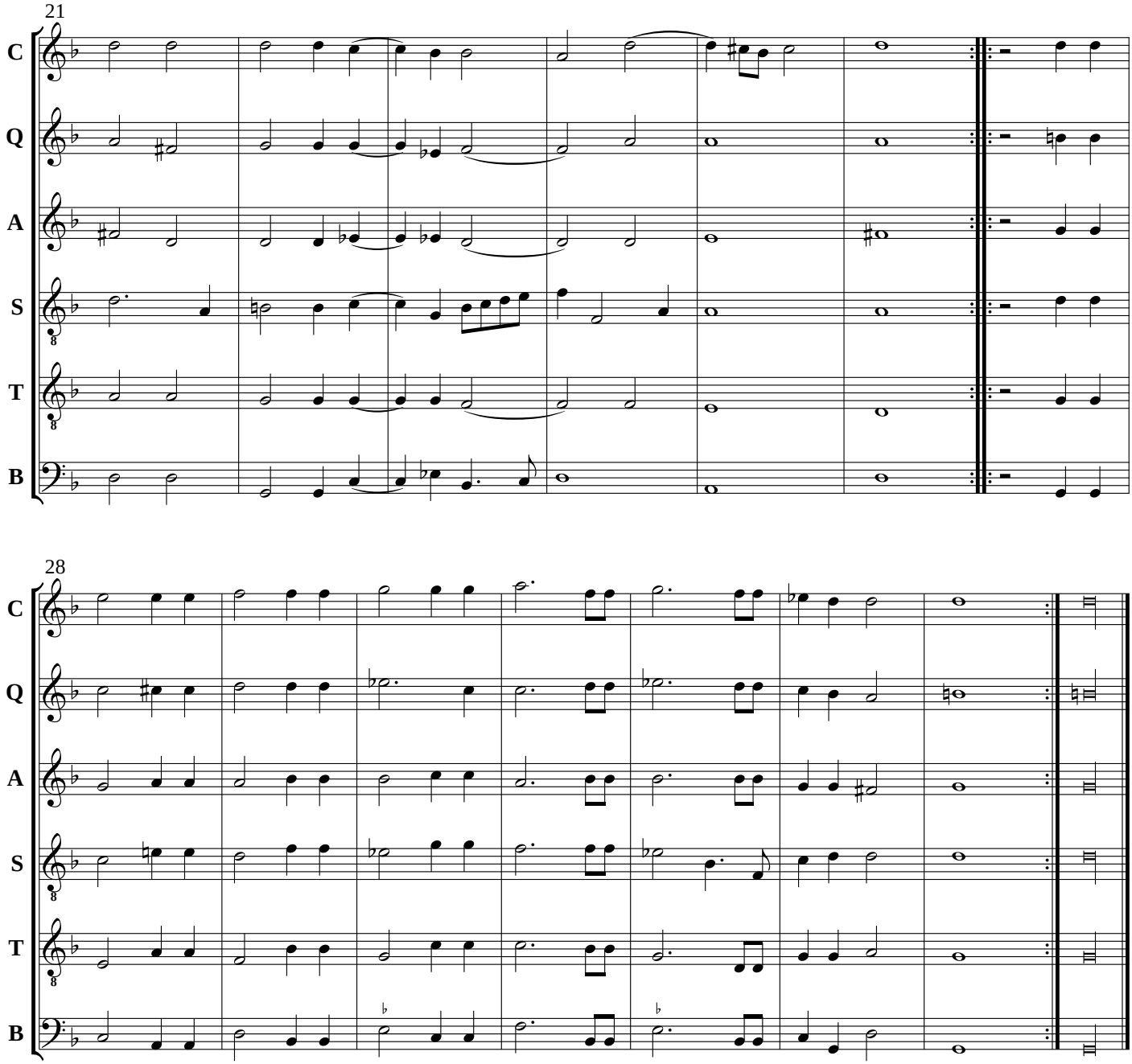
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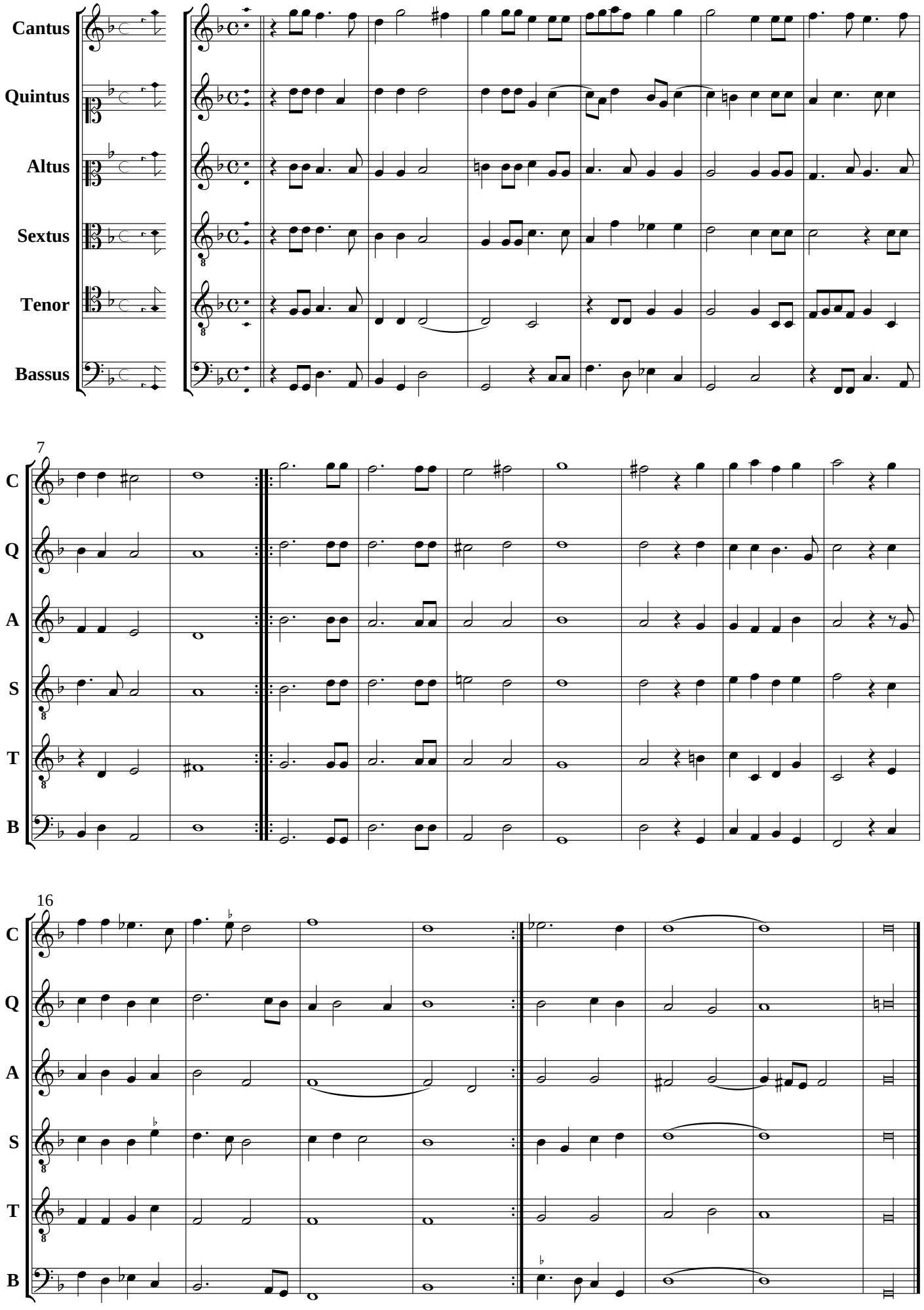

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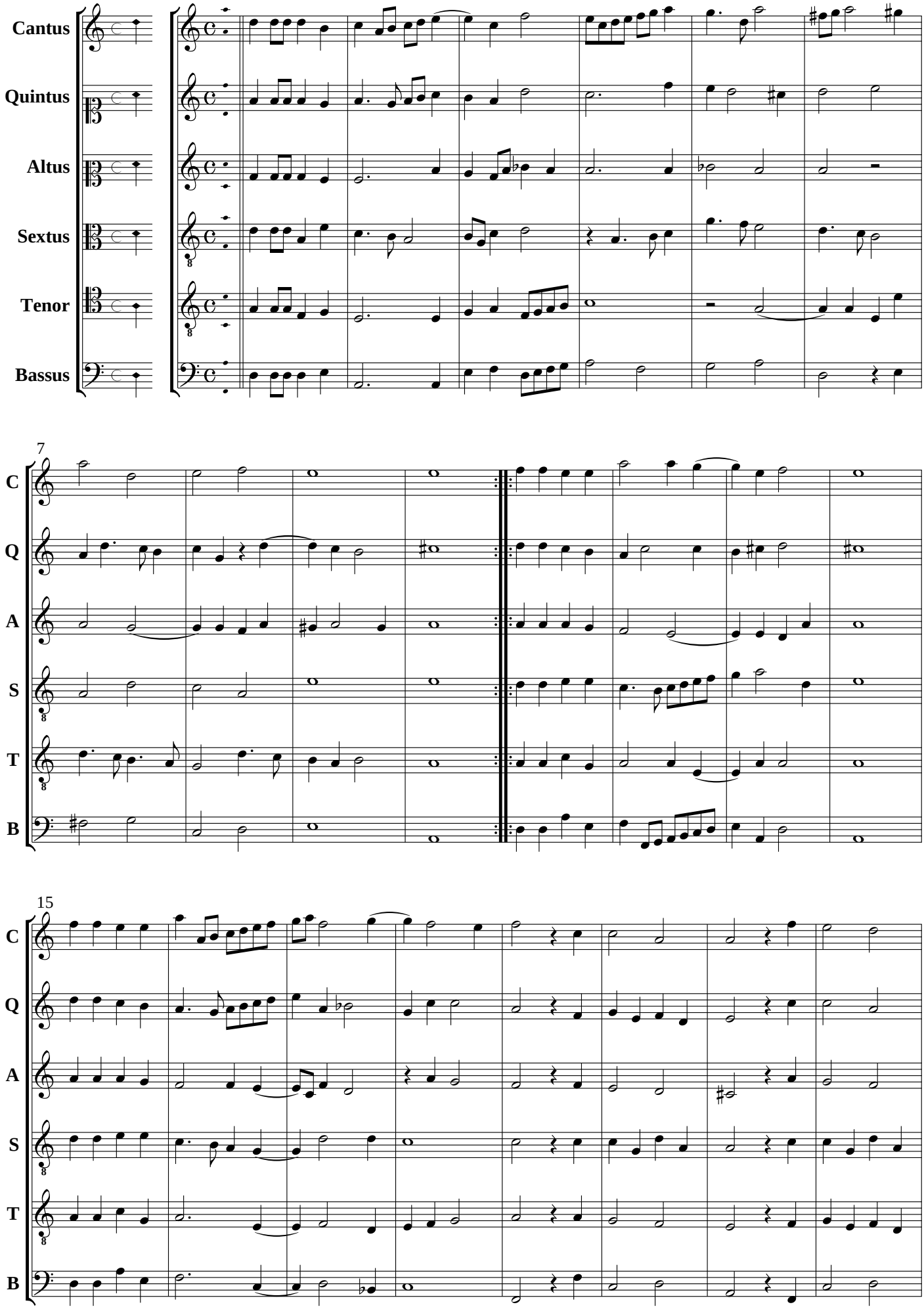

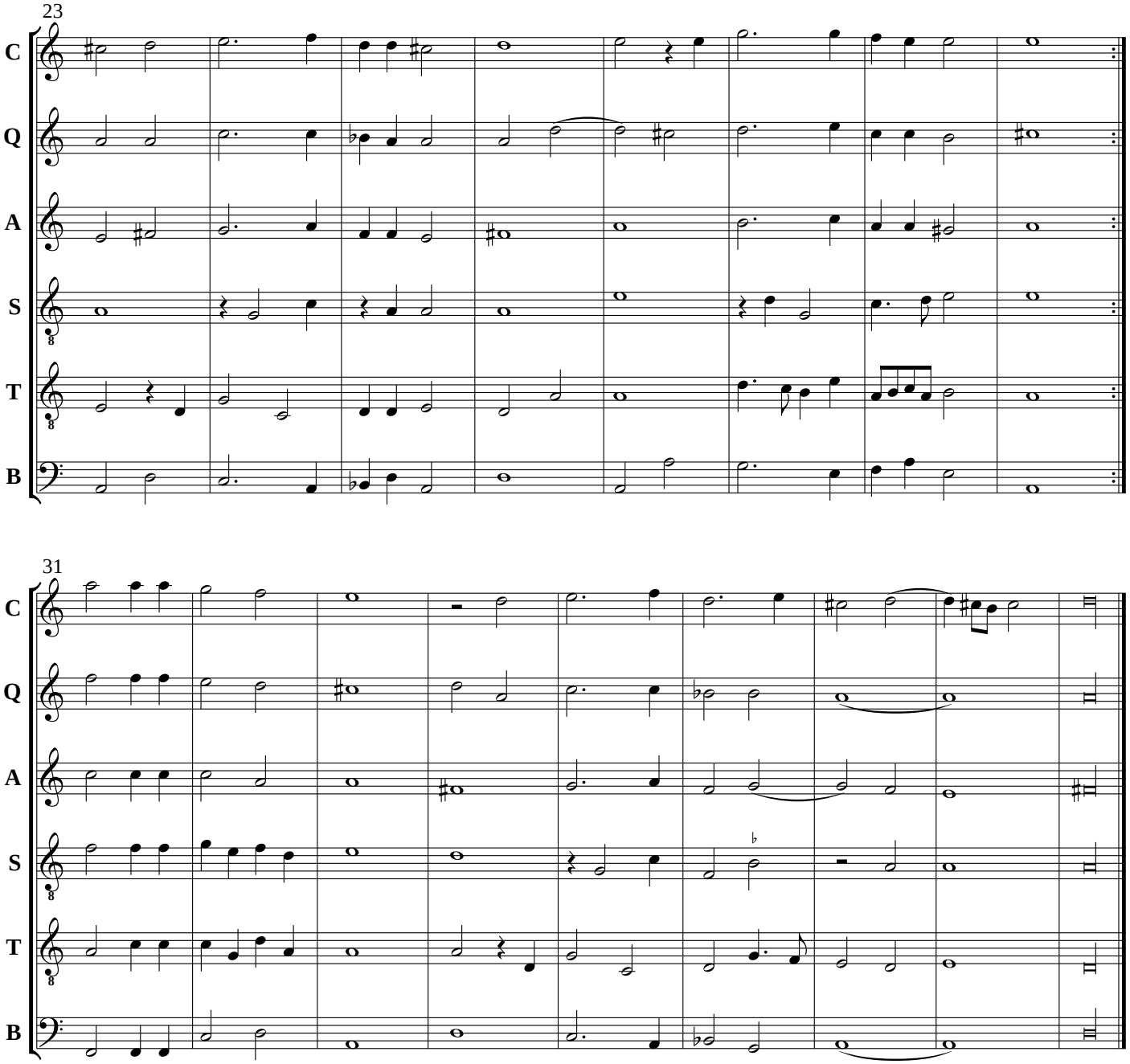
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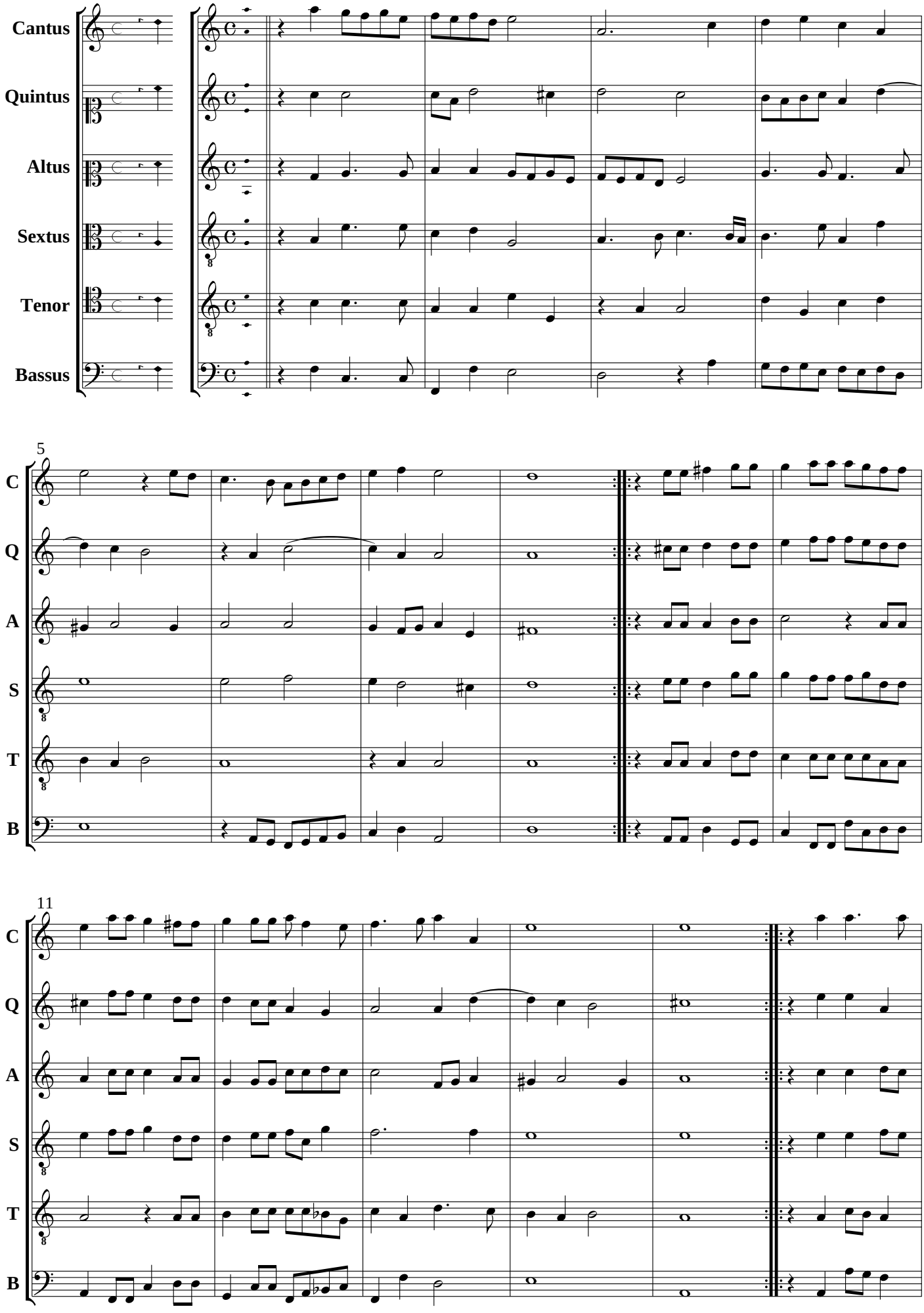
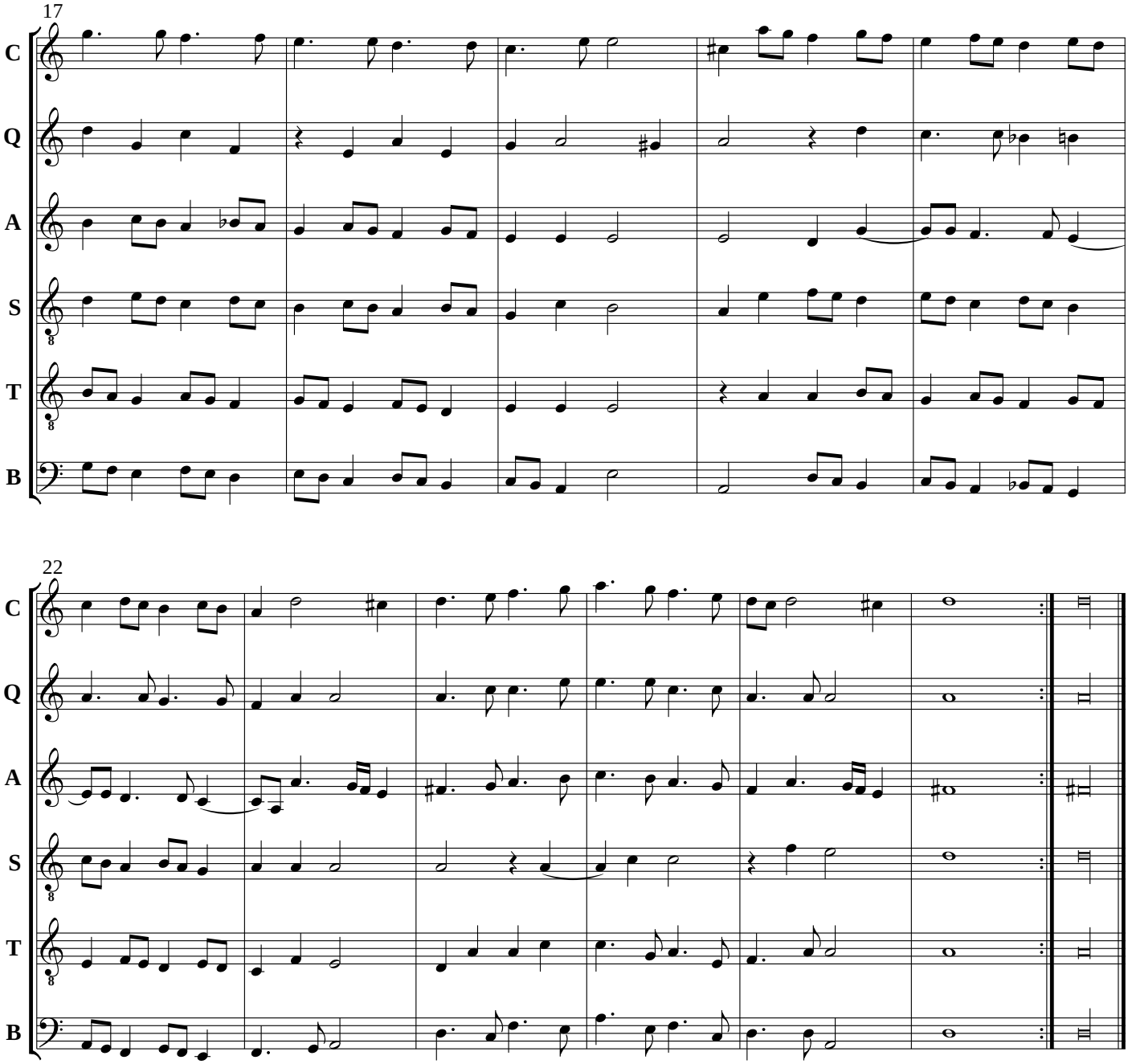
Intrada 14 à 6

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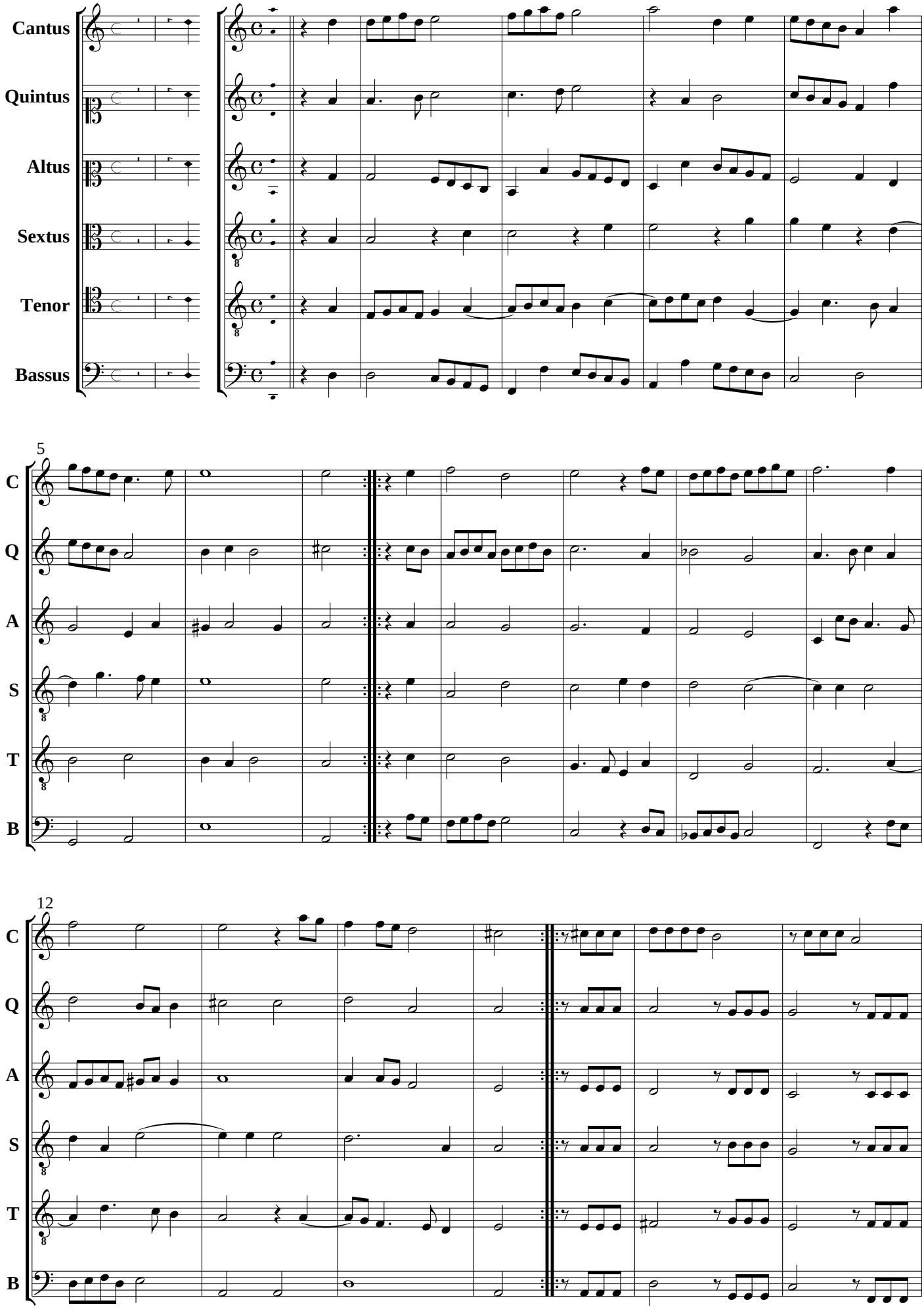
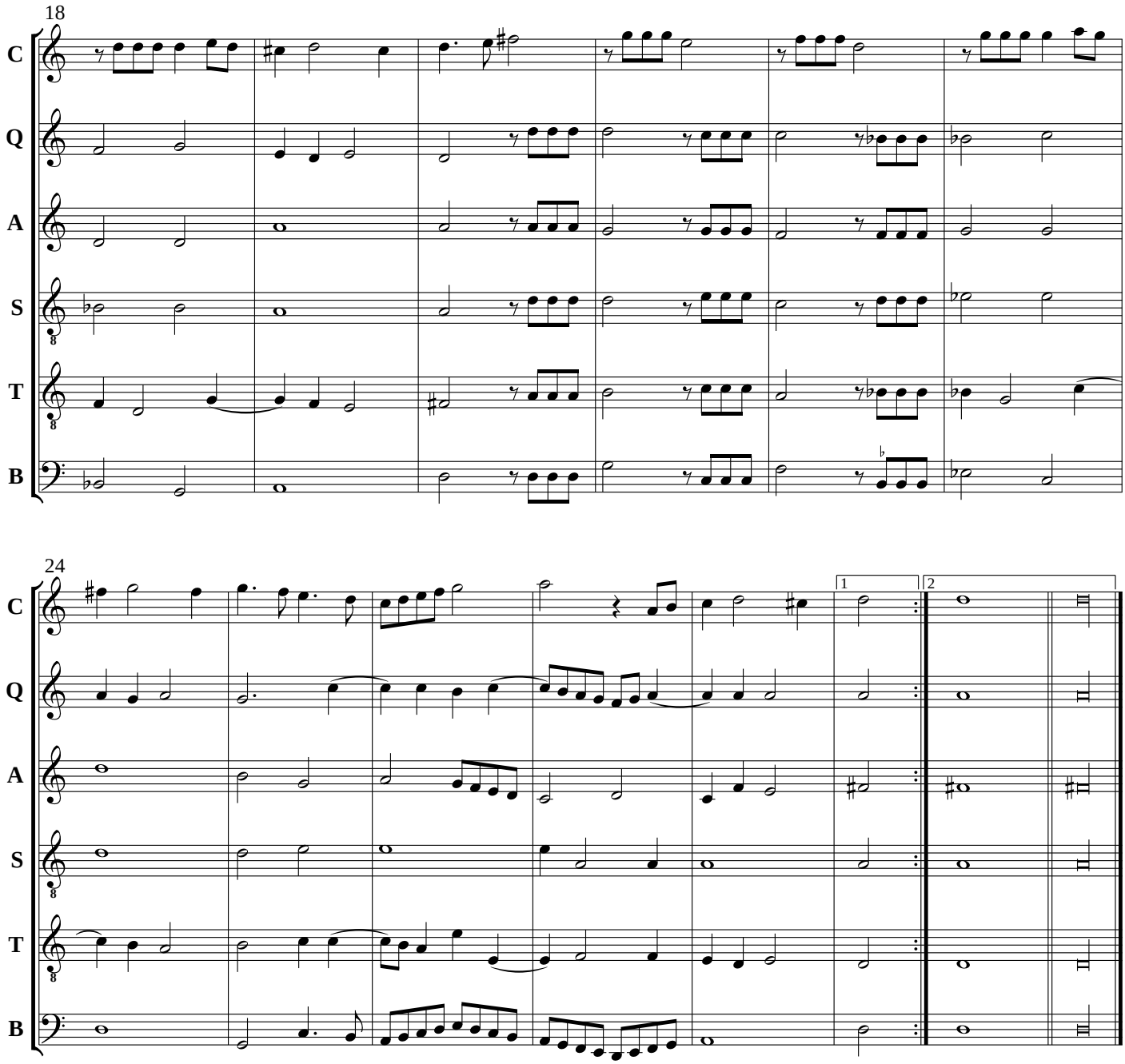
Intrada 15 à 6

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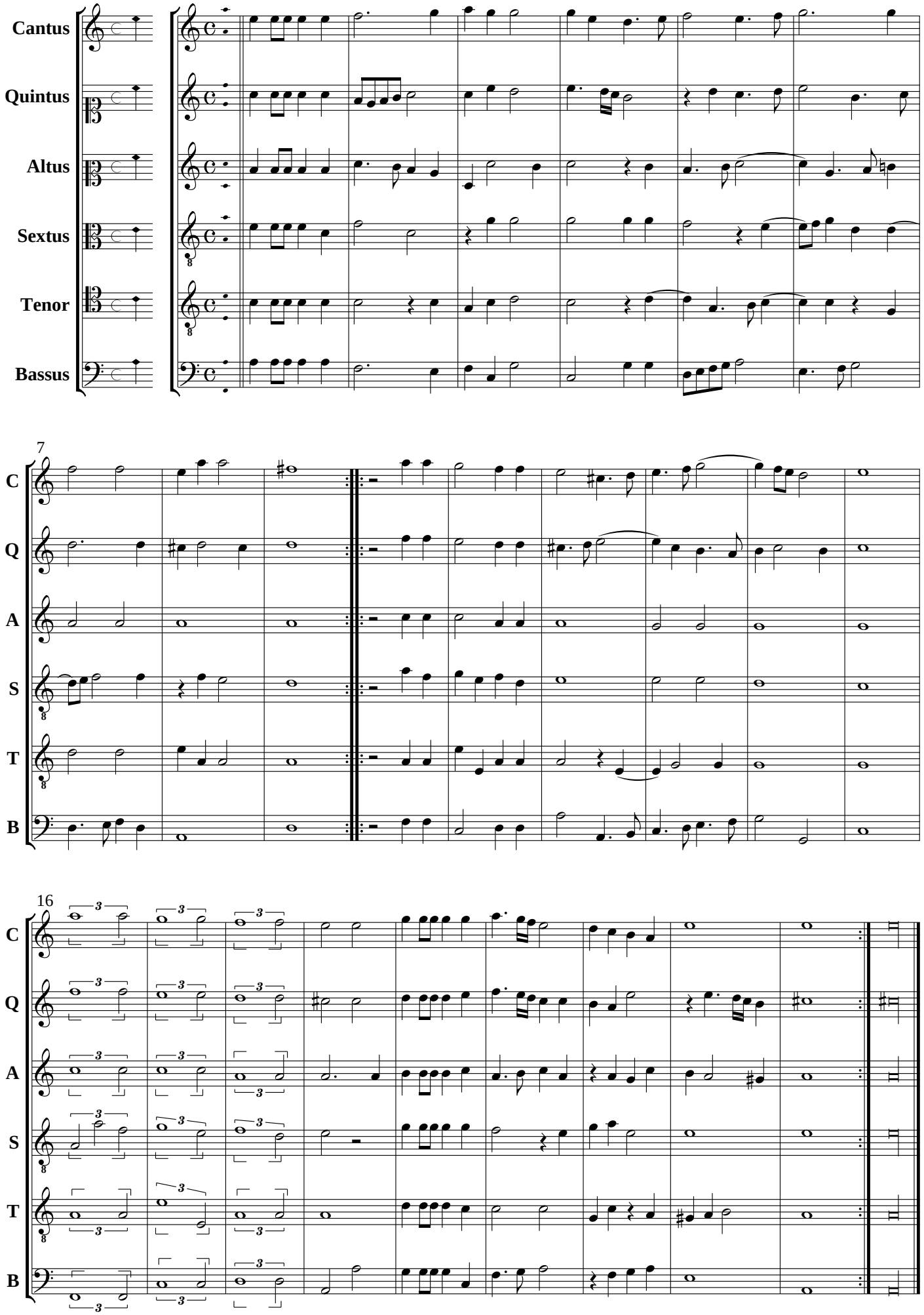

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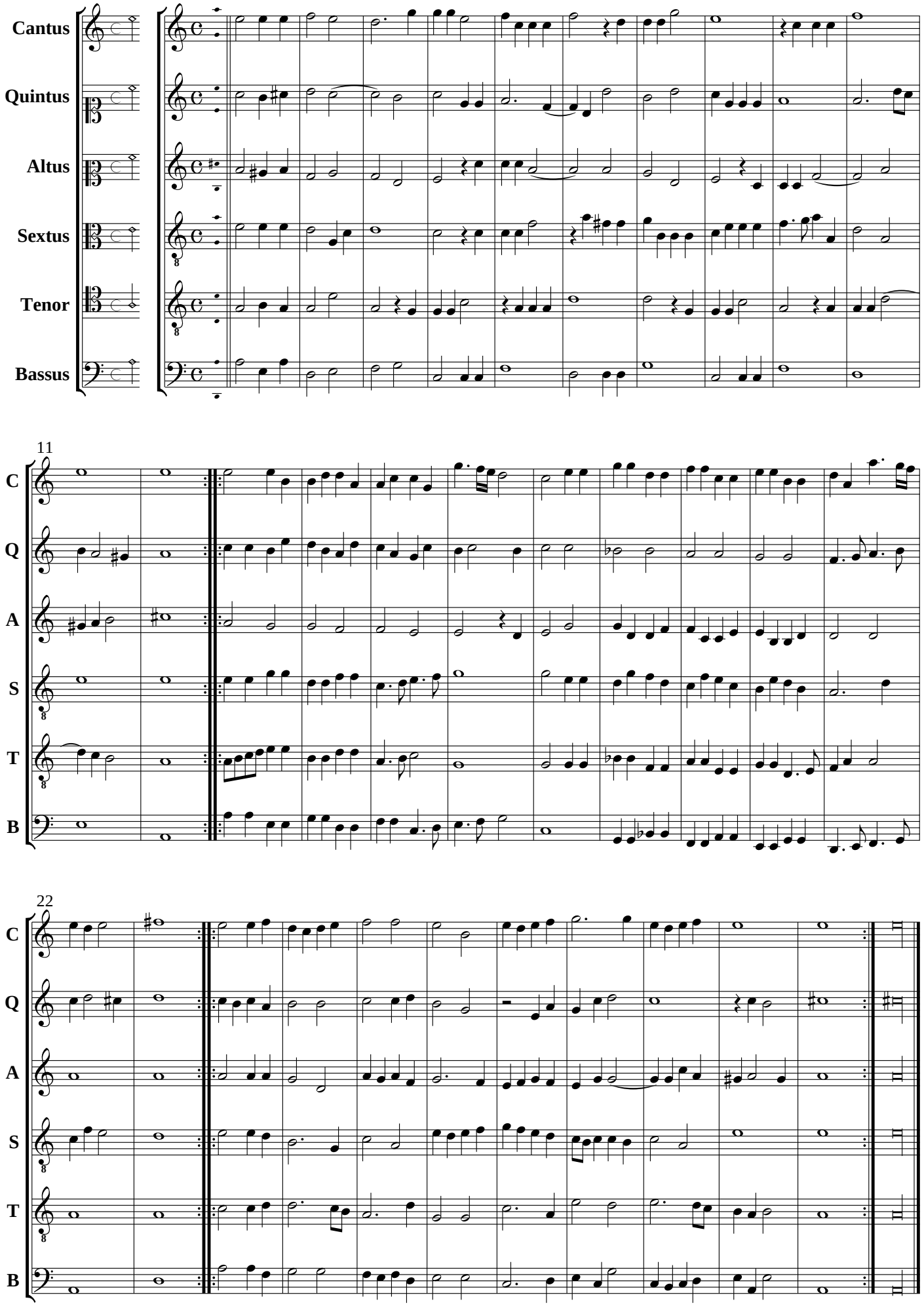

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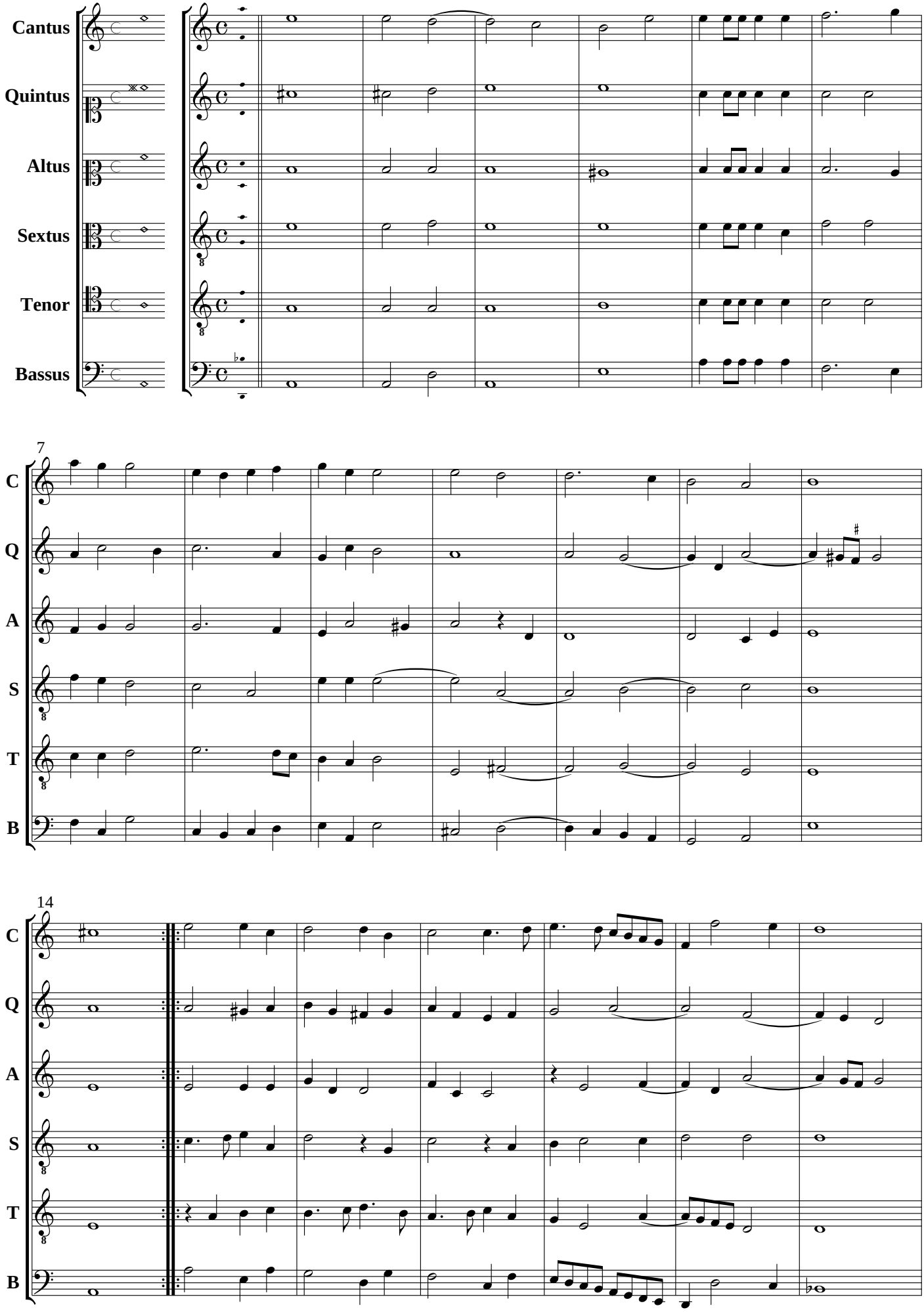

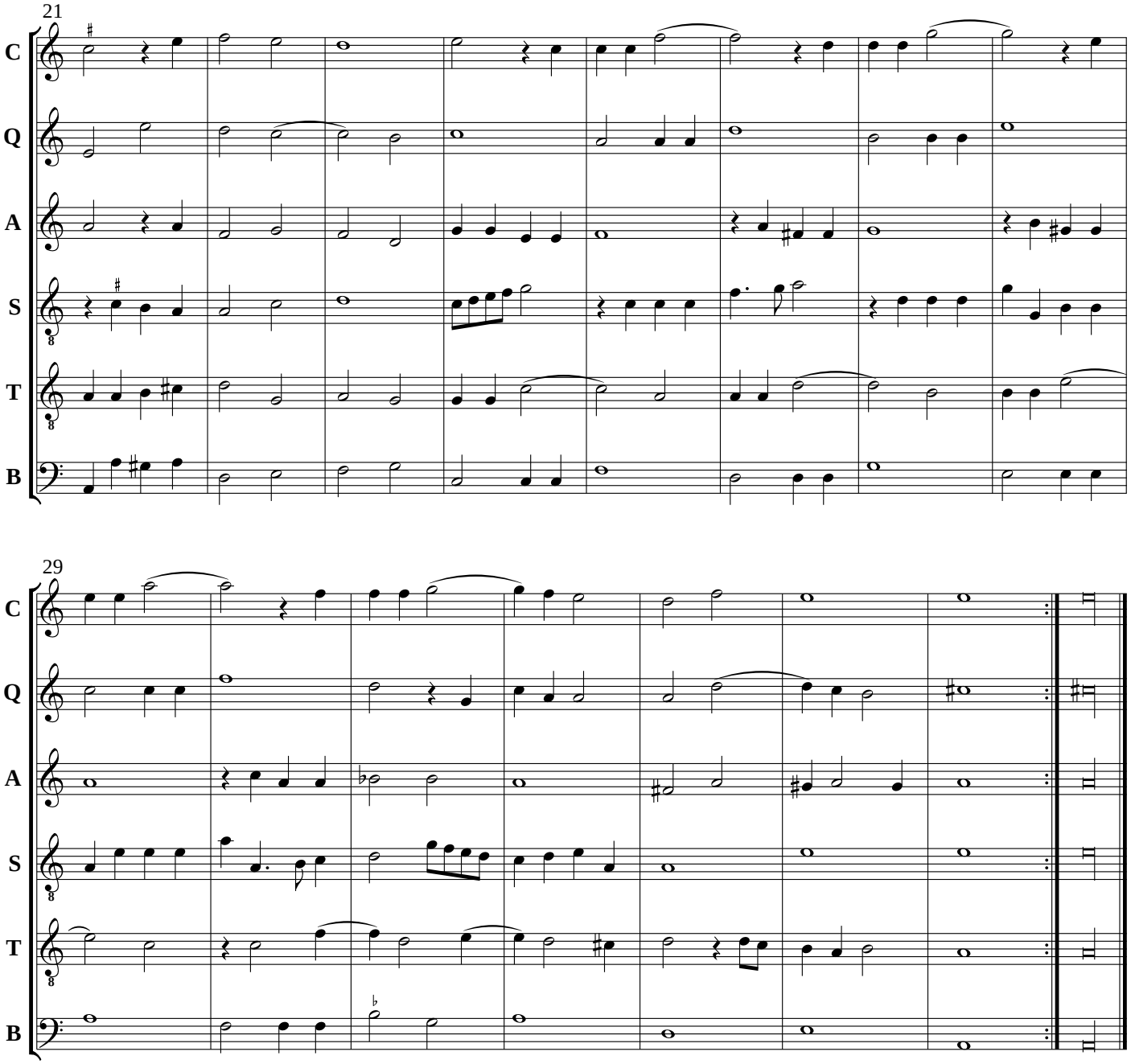
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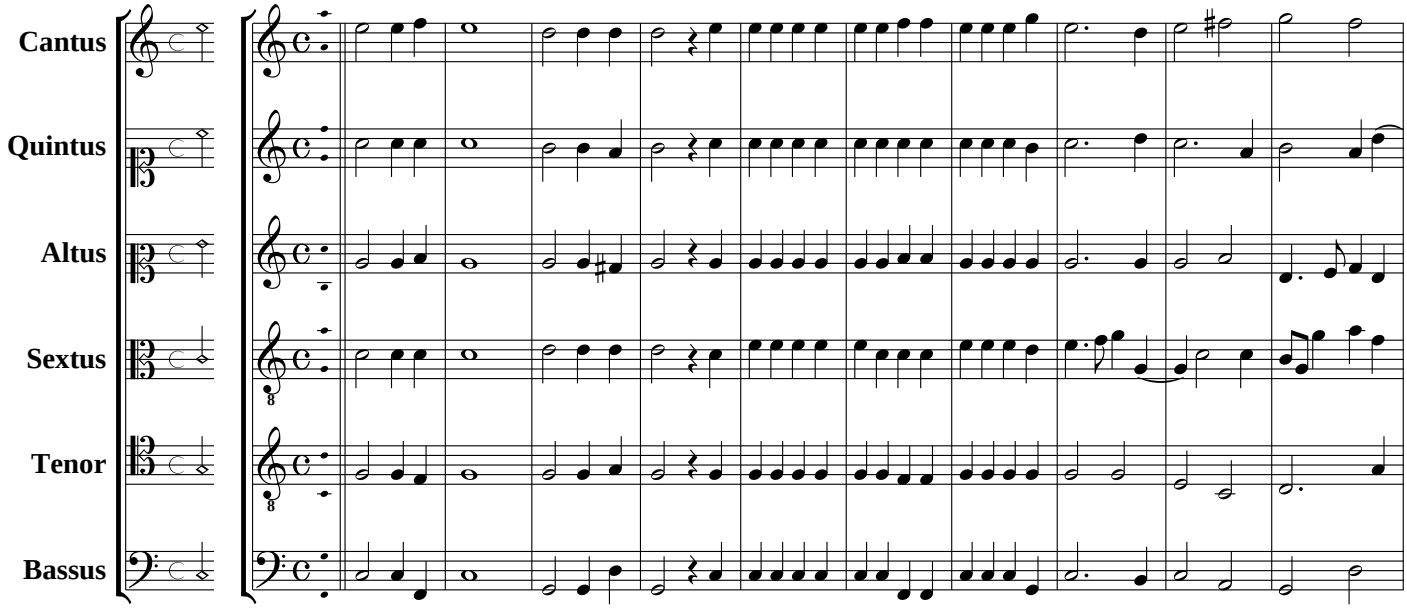

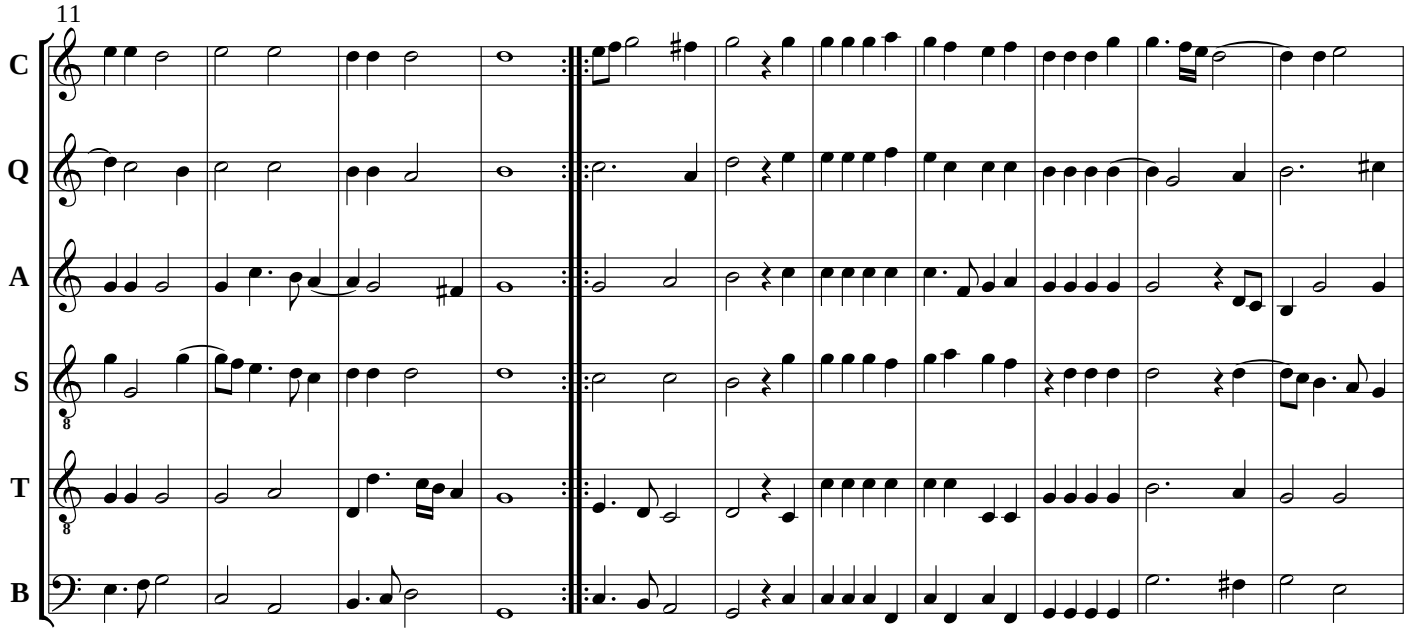

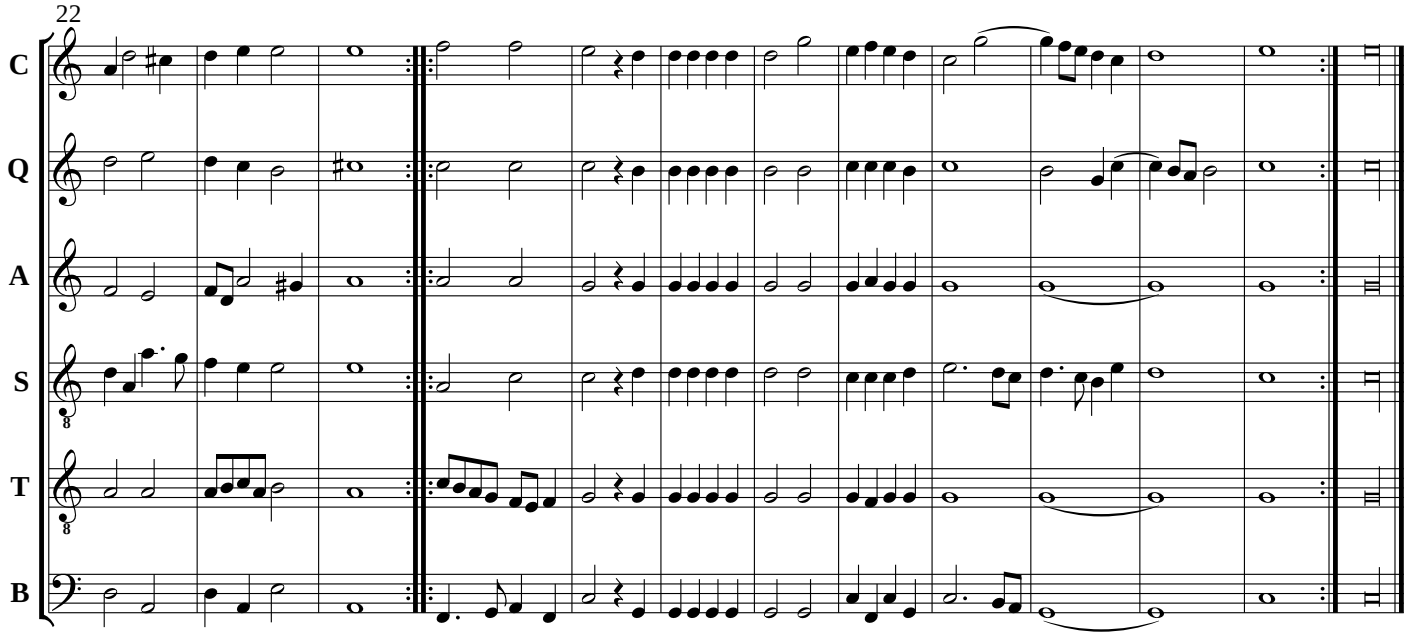

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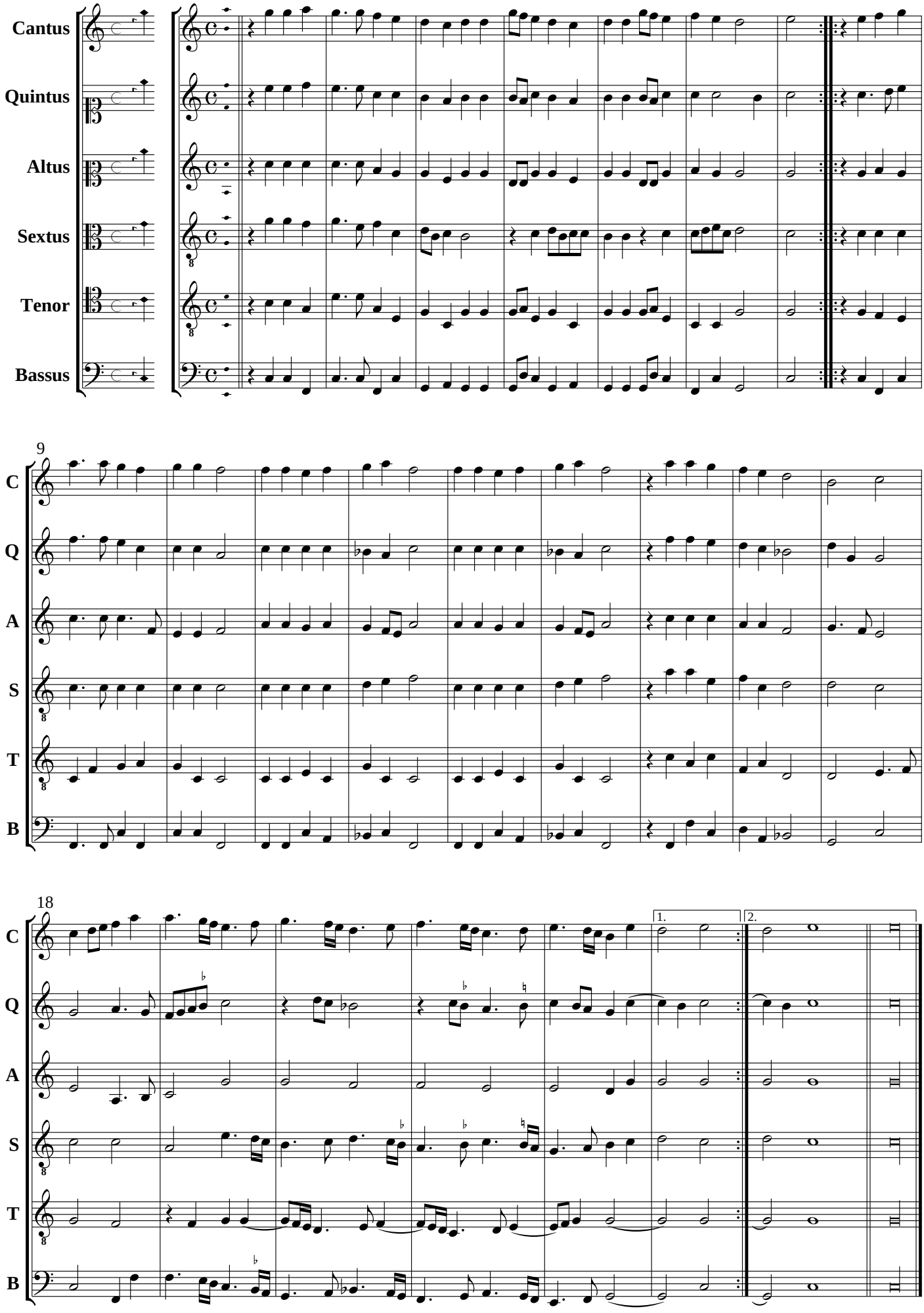

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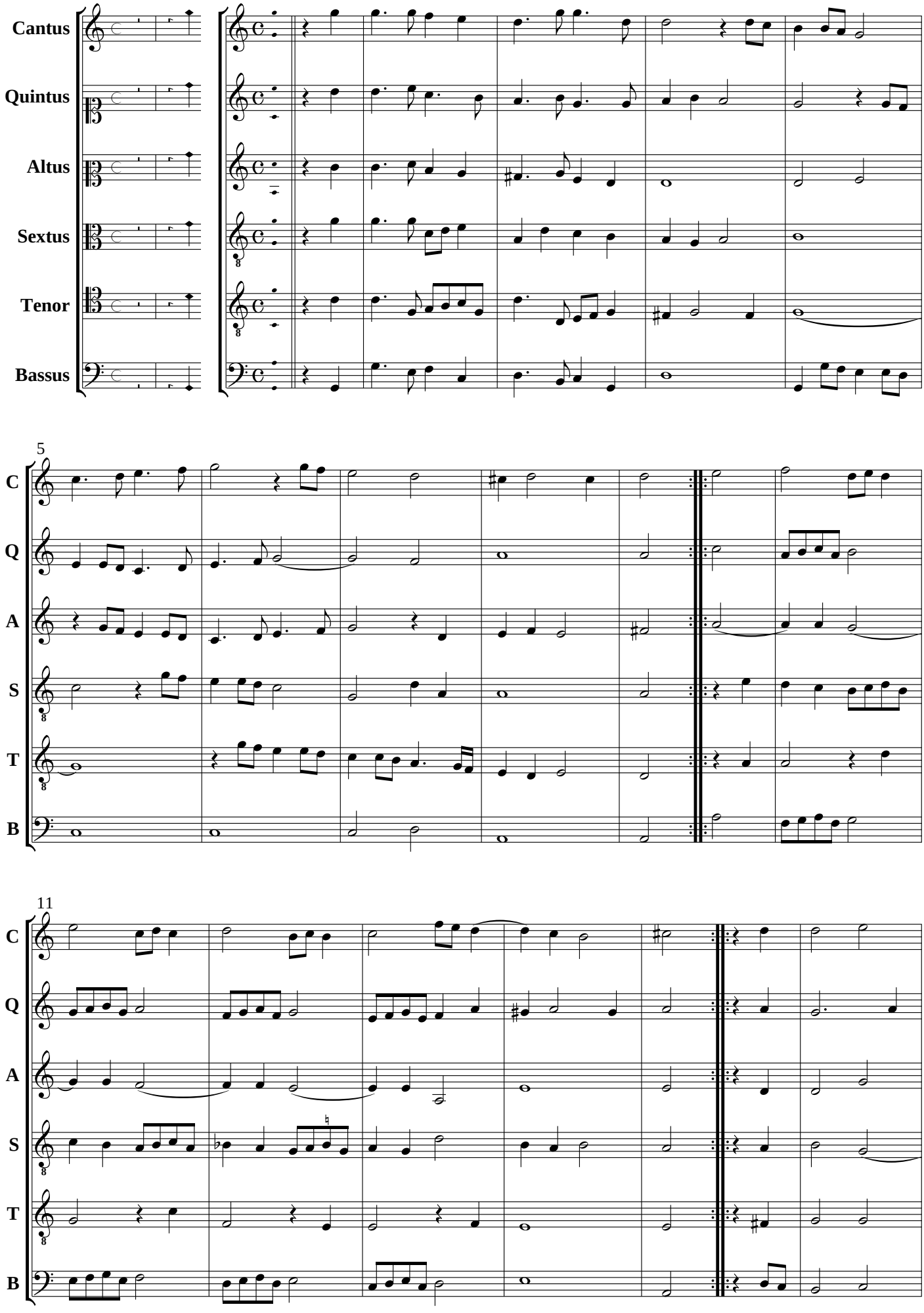

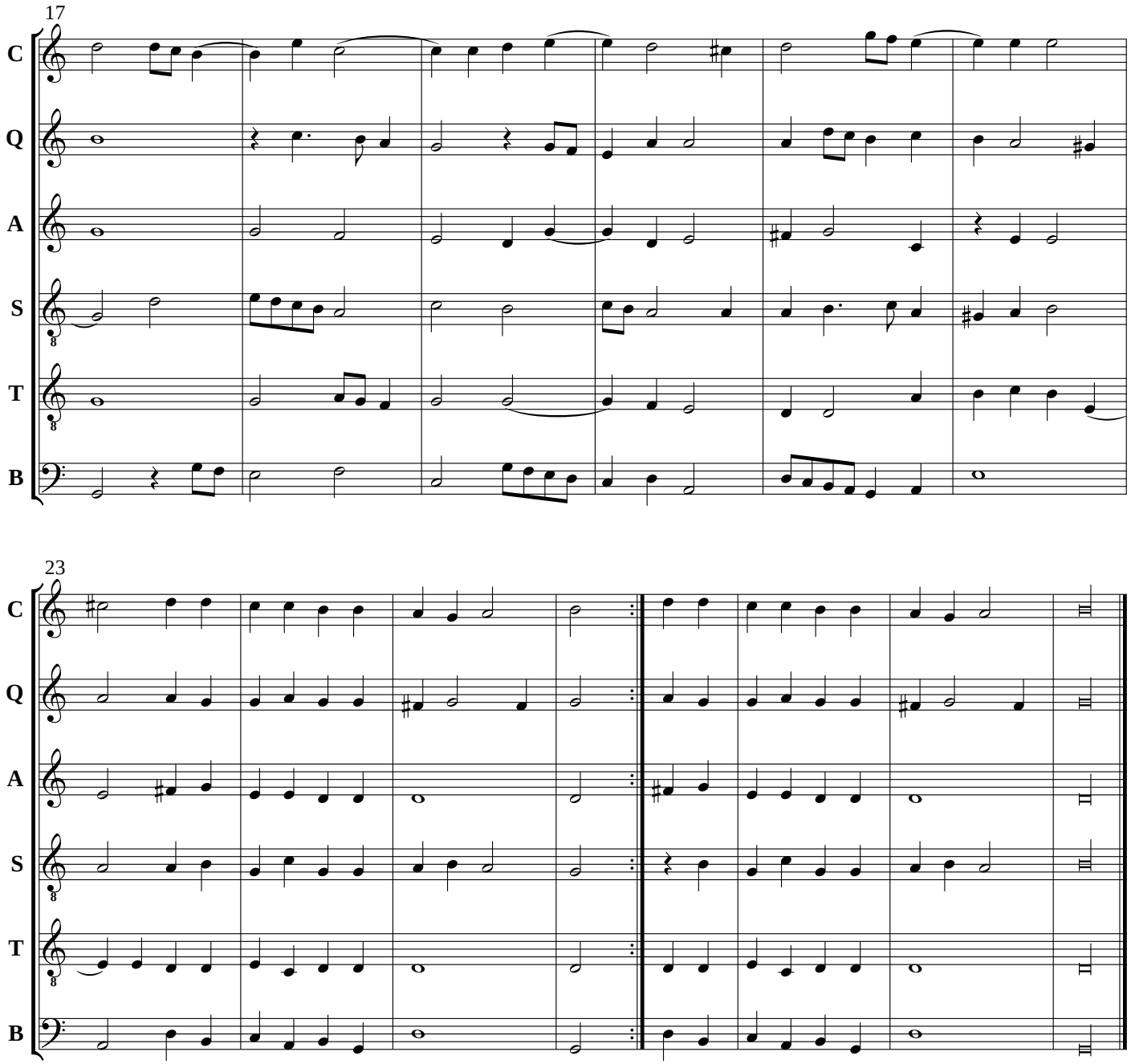
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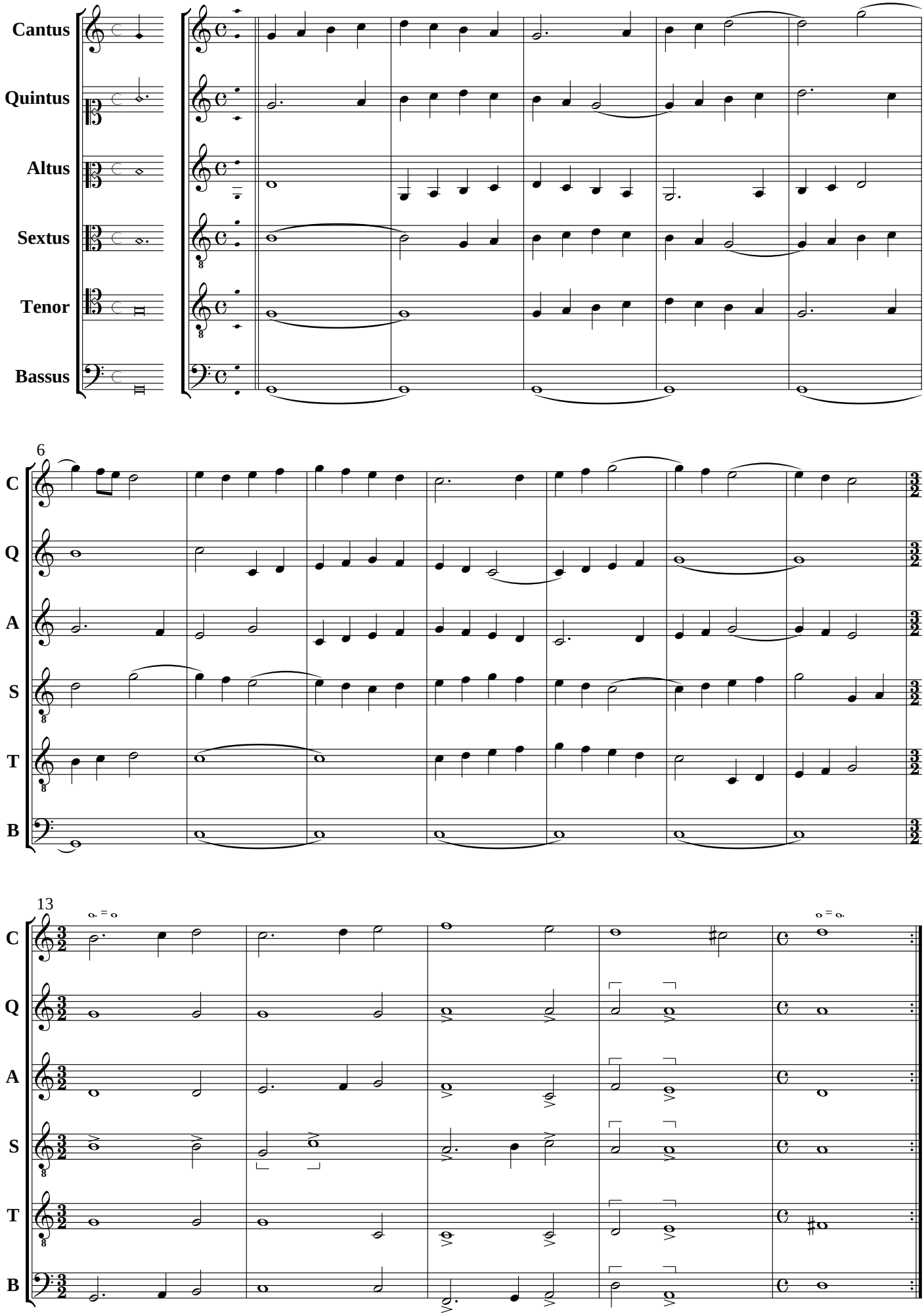

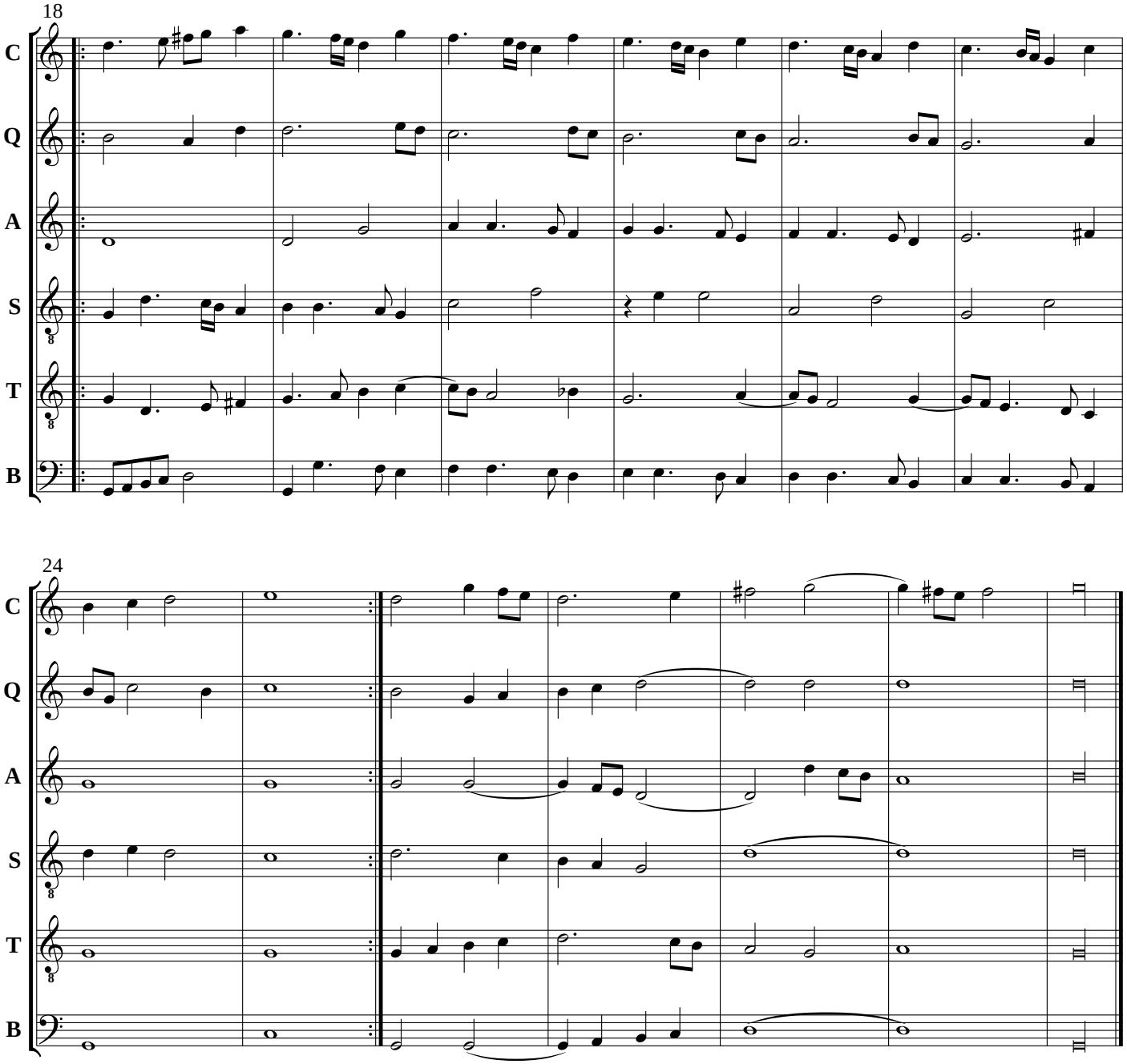
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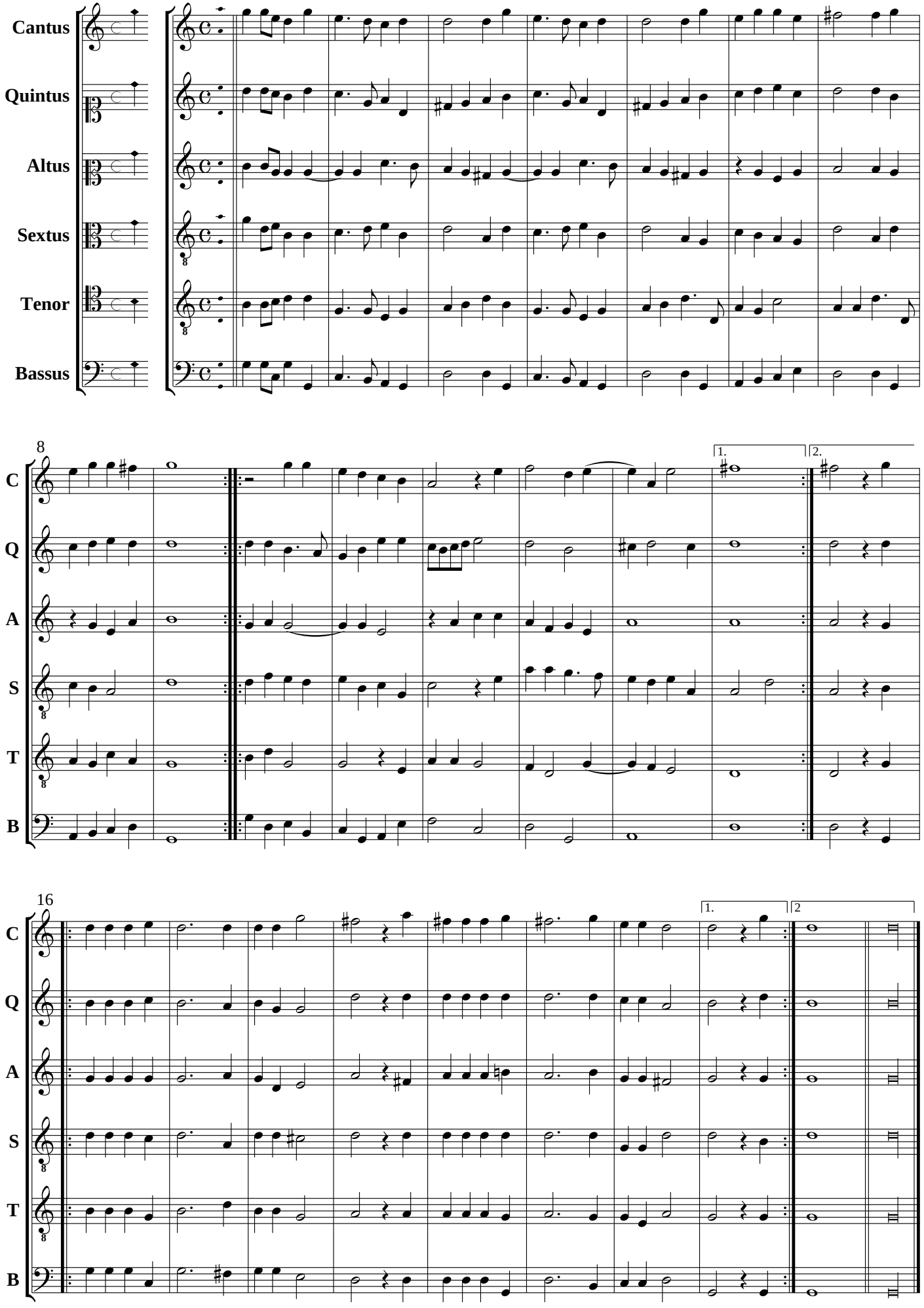
Intrada 23 à 6



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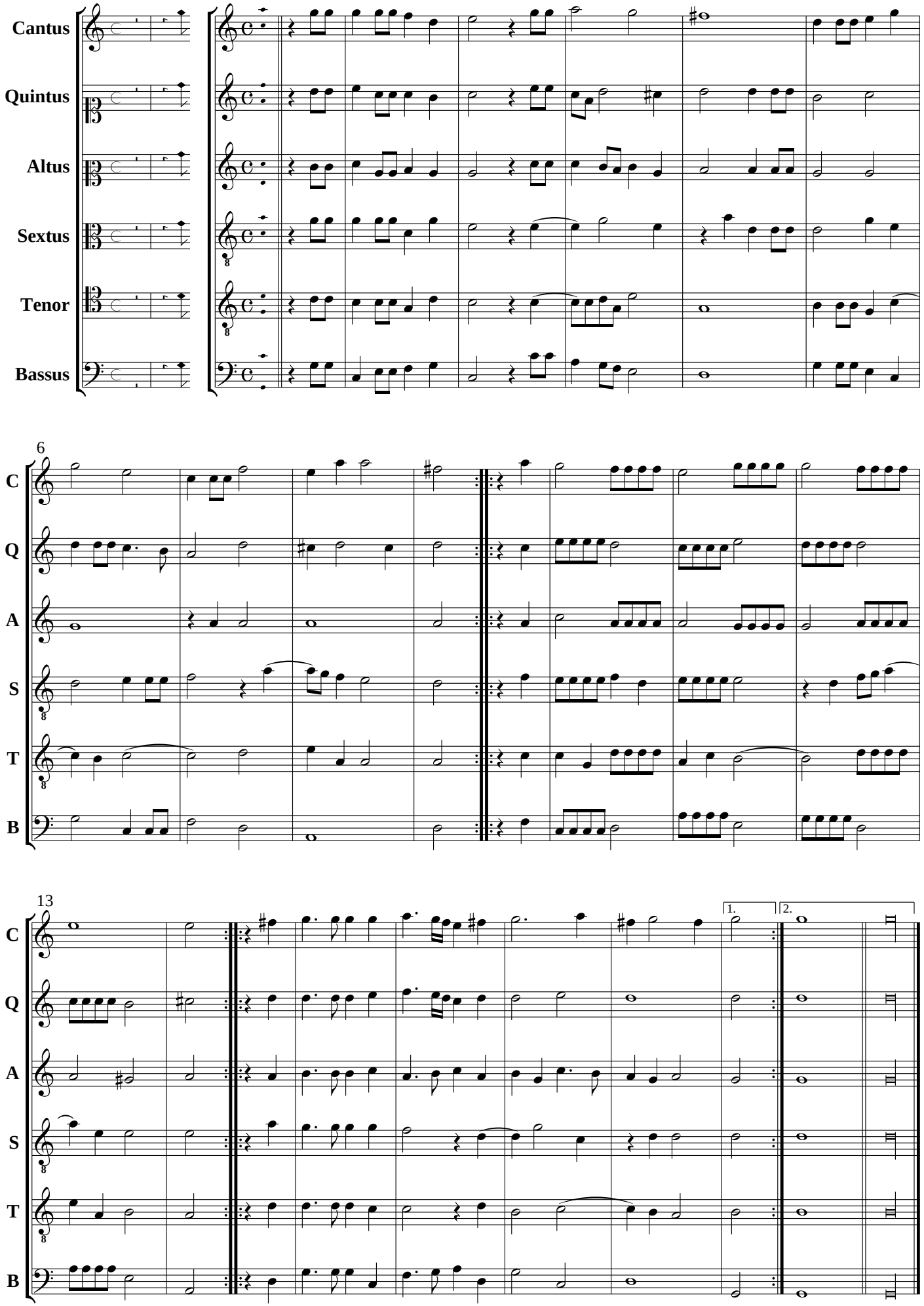

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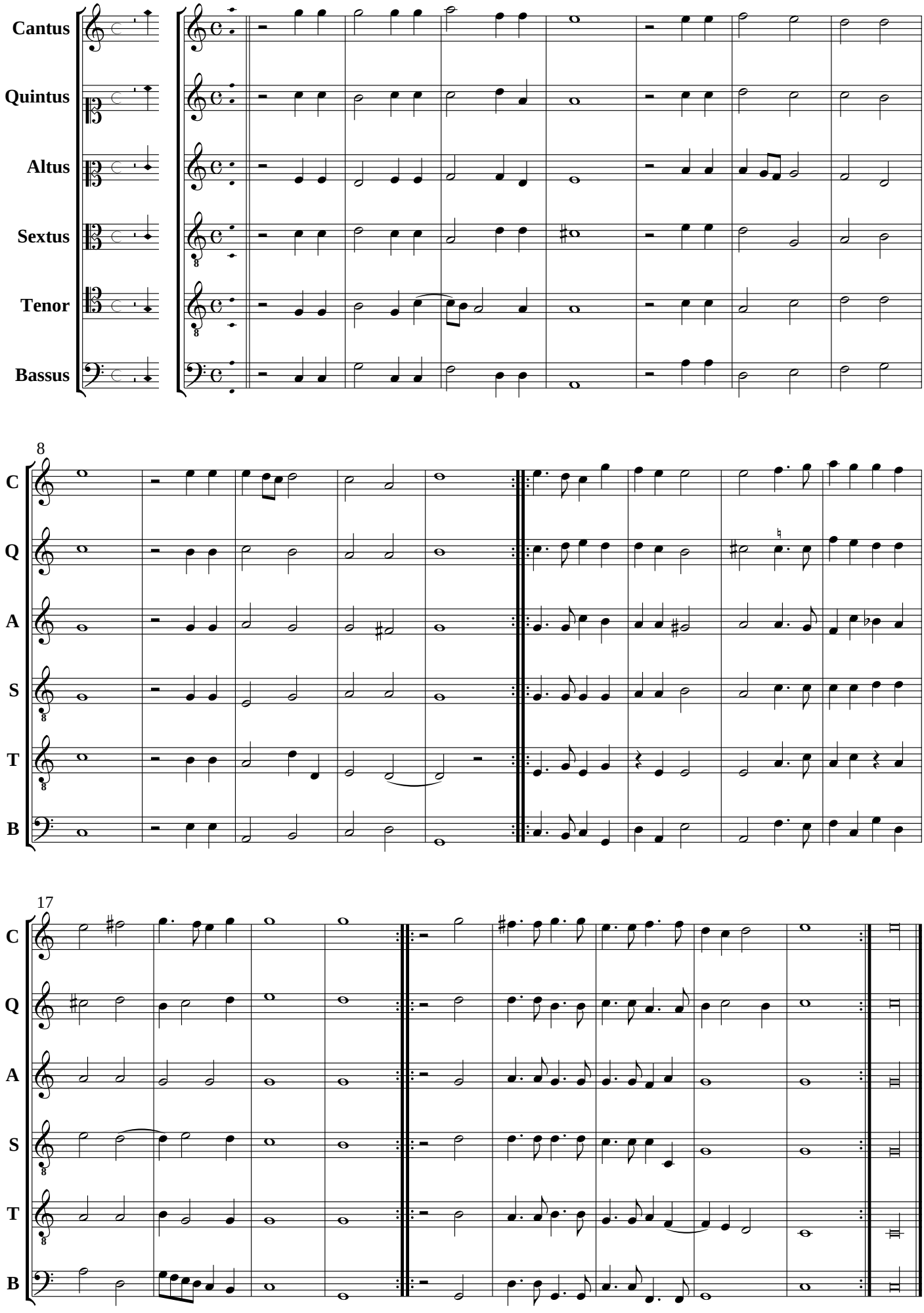

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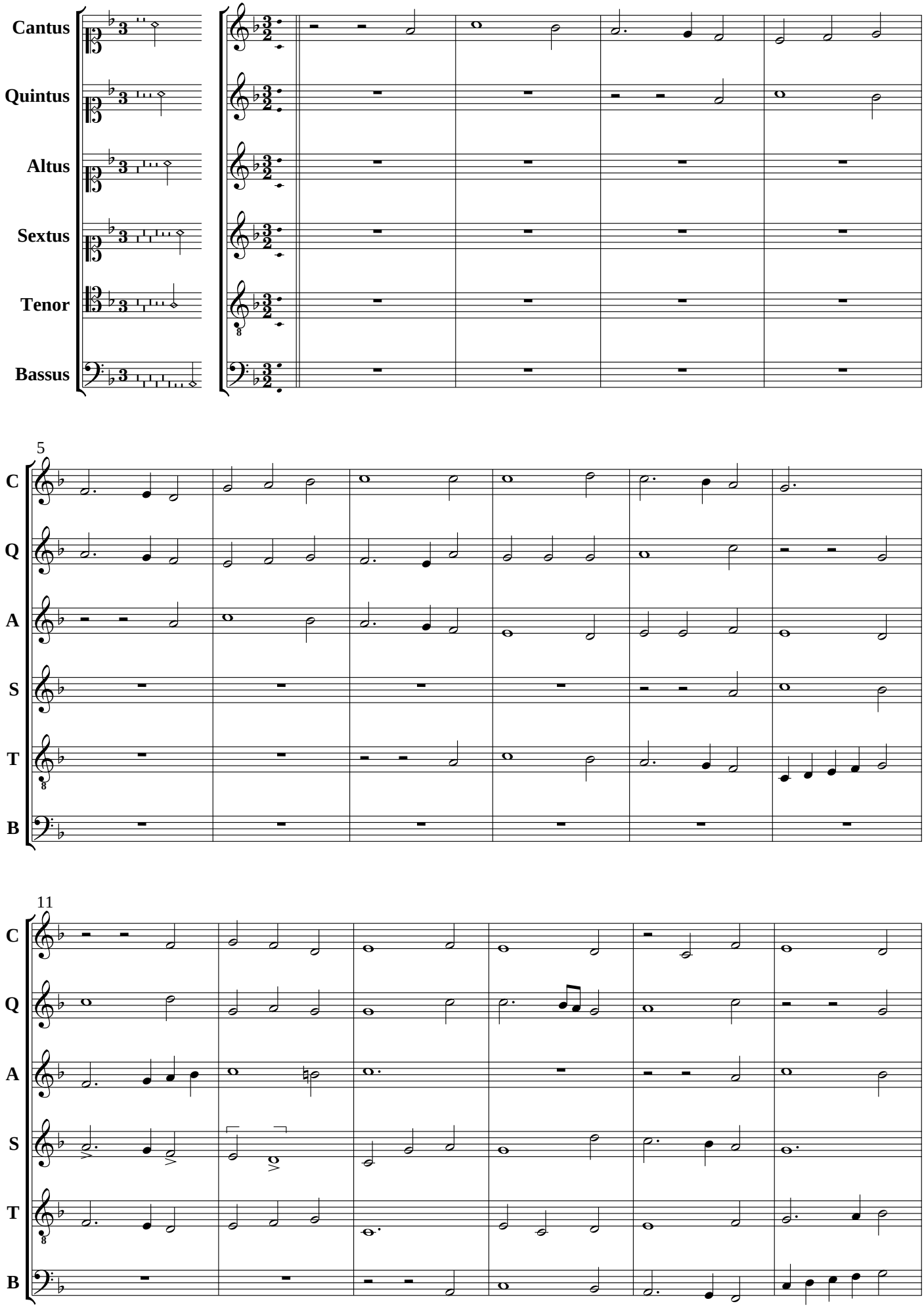

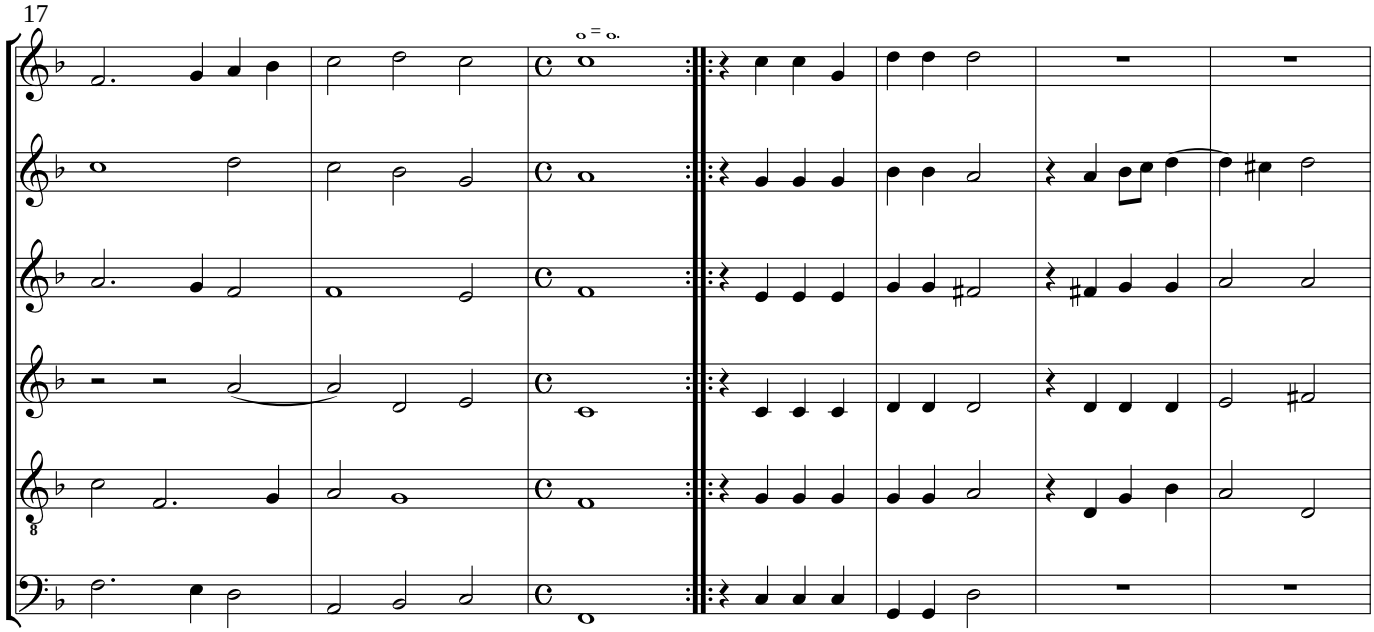
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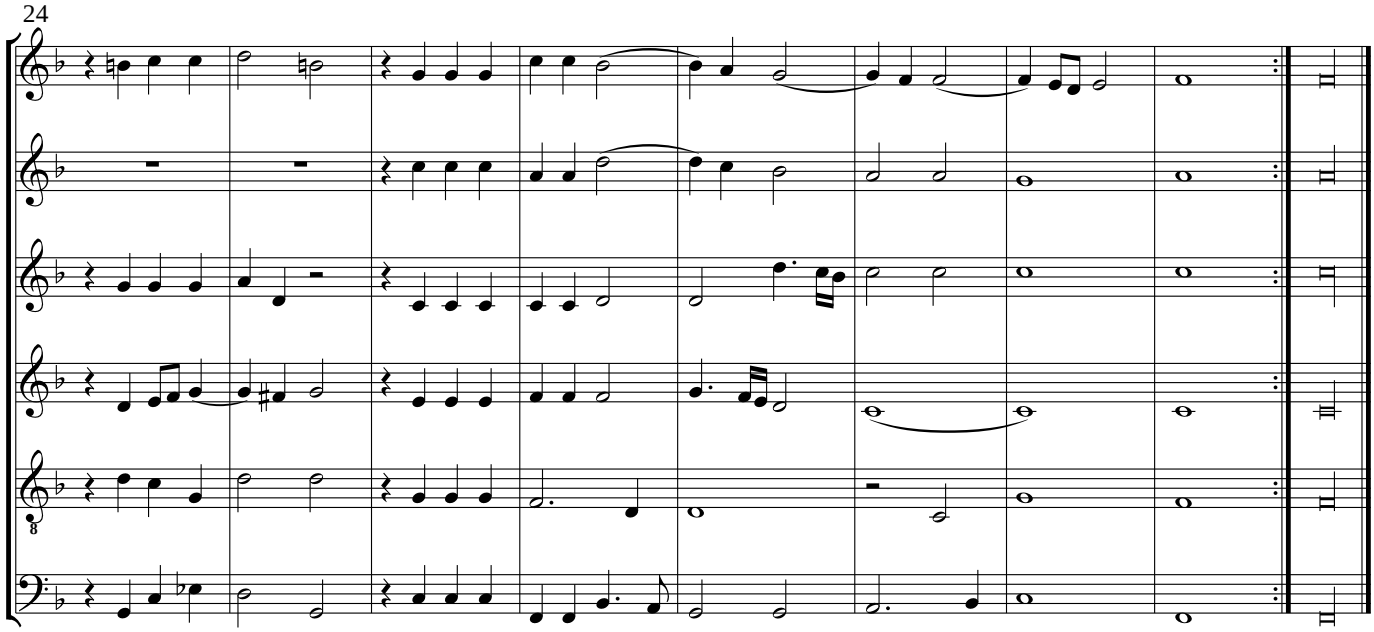
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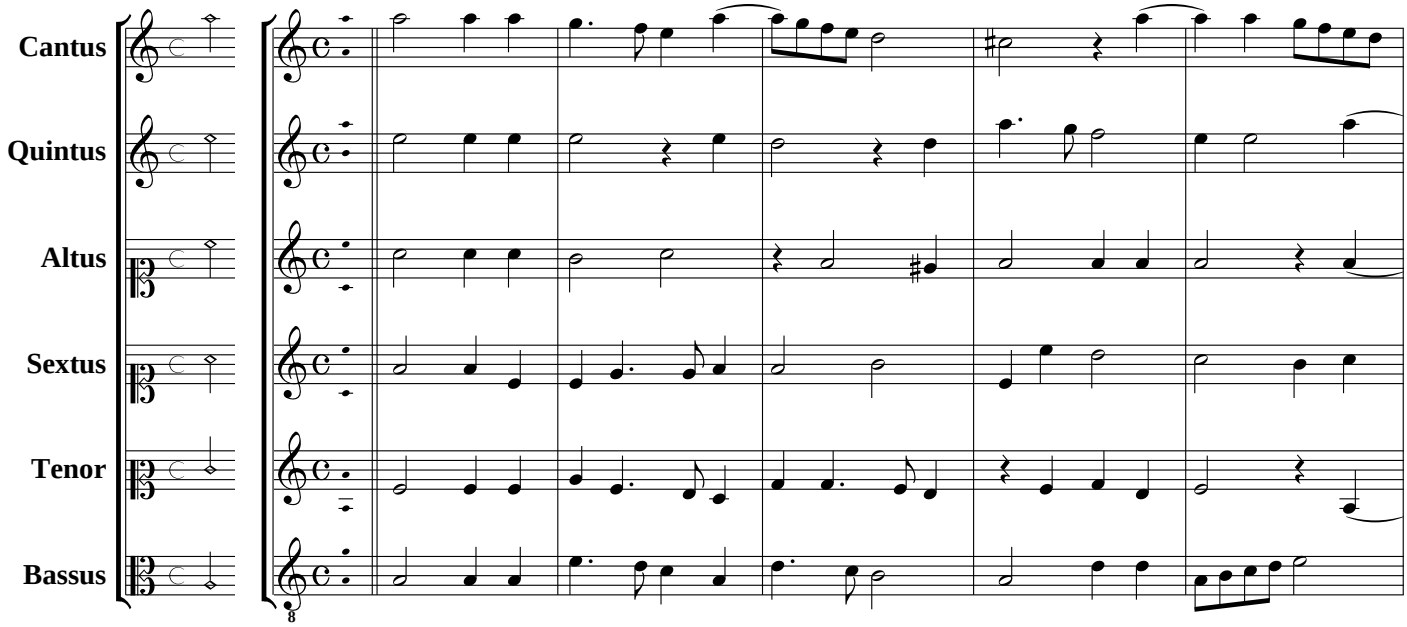
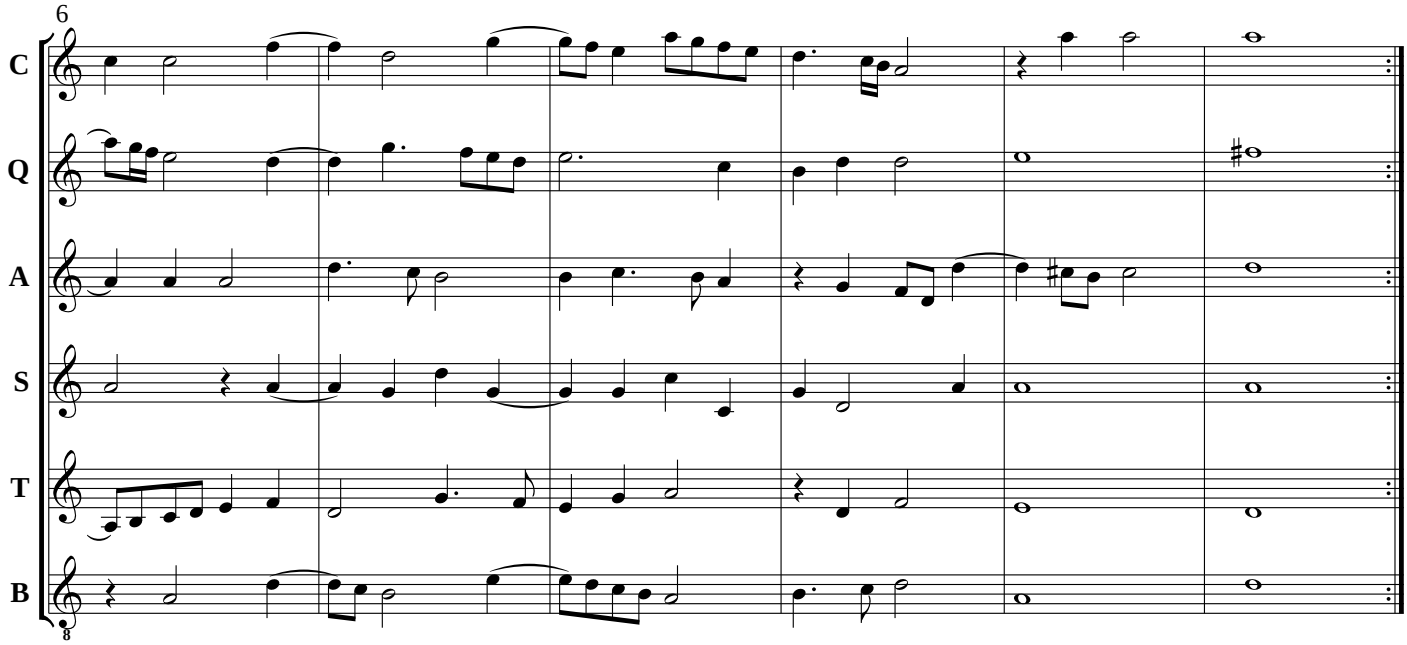
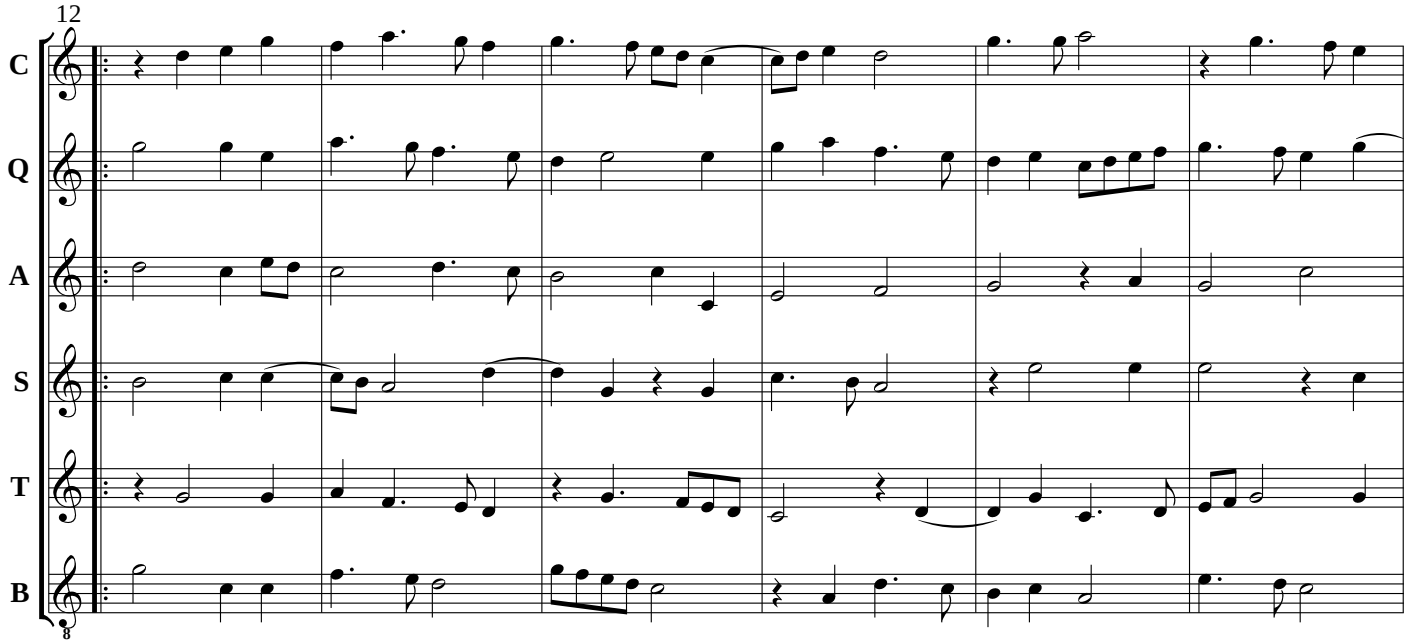
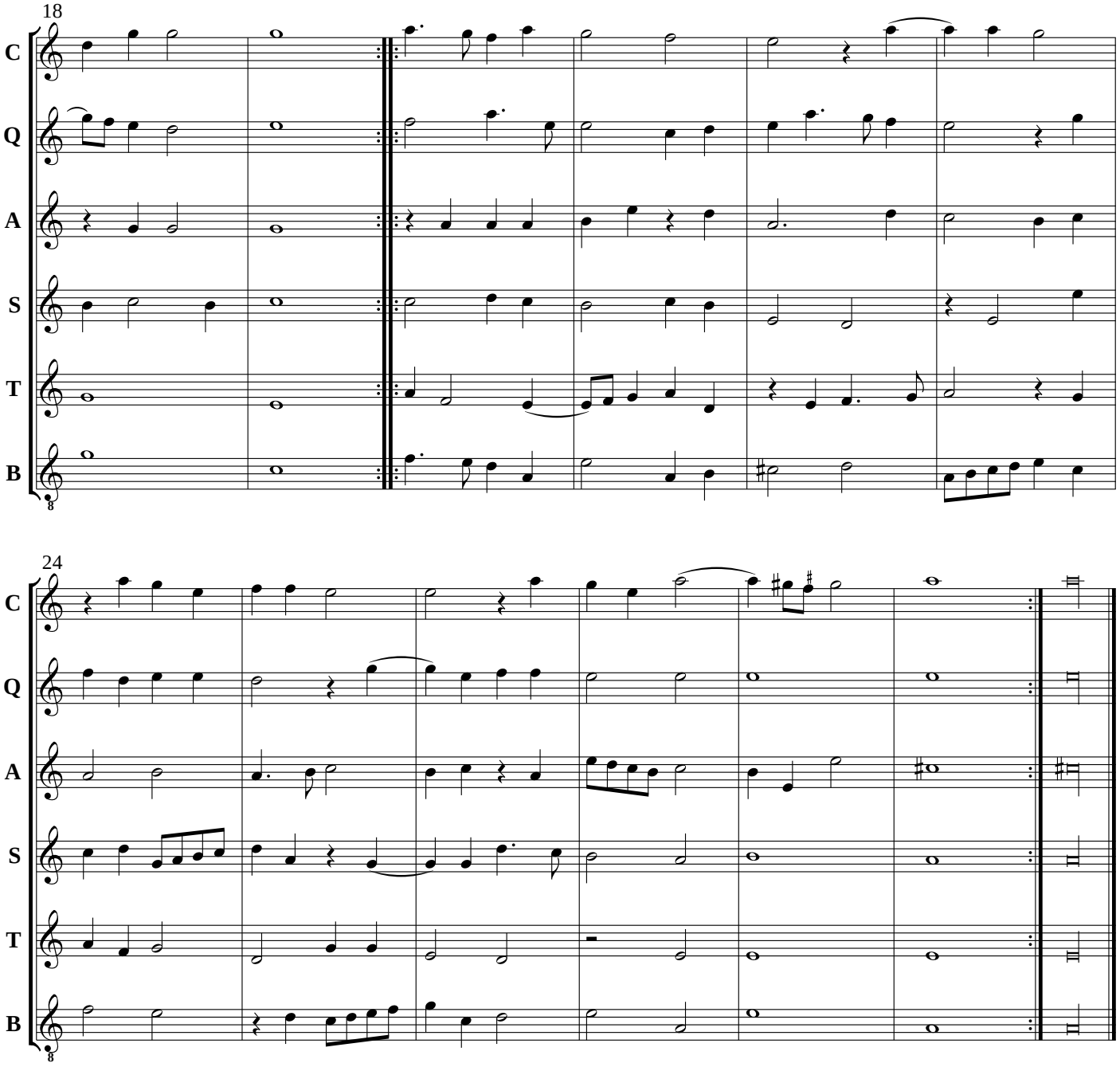
Intrada 27 à 6

Instrumentis eiusdem generis / *For Instruments of the Same Kind*





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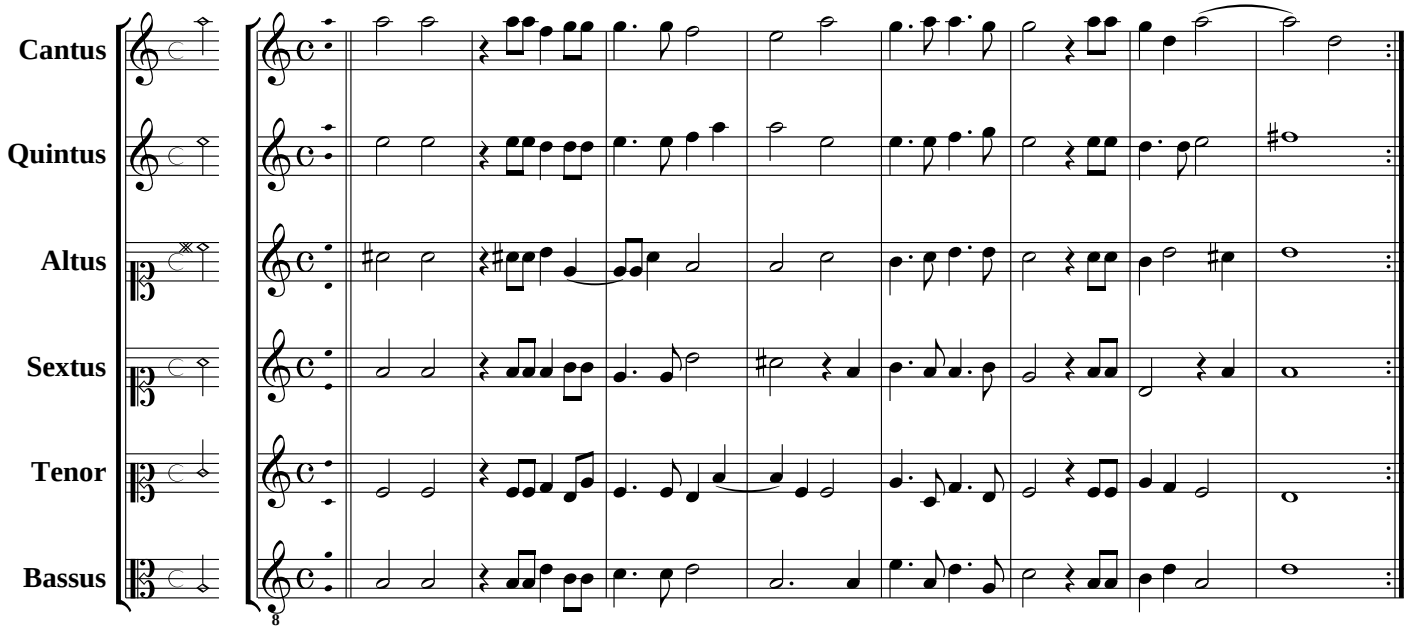
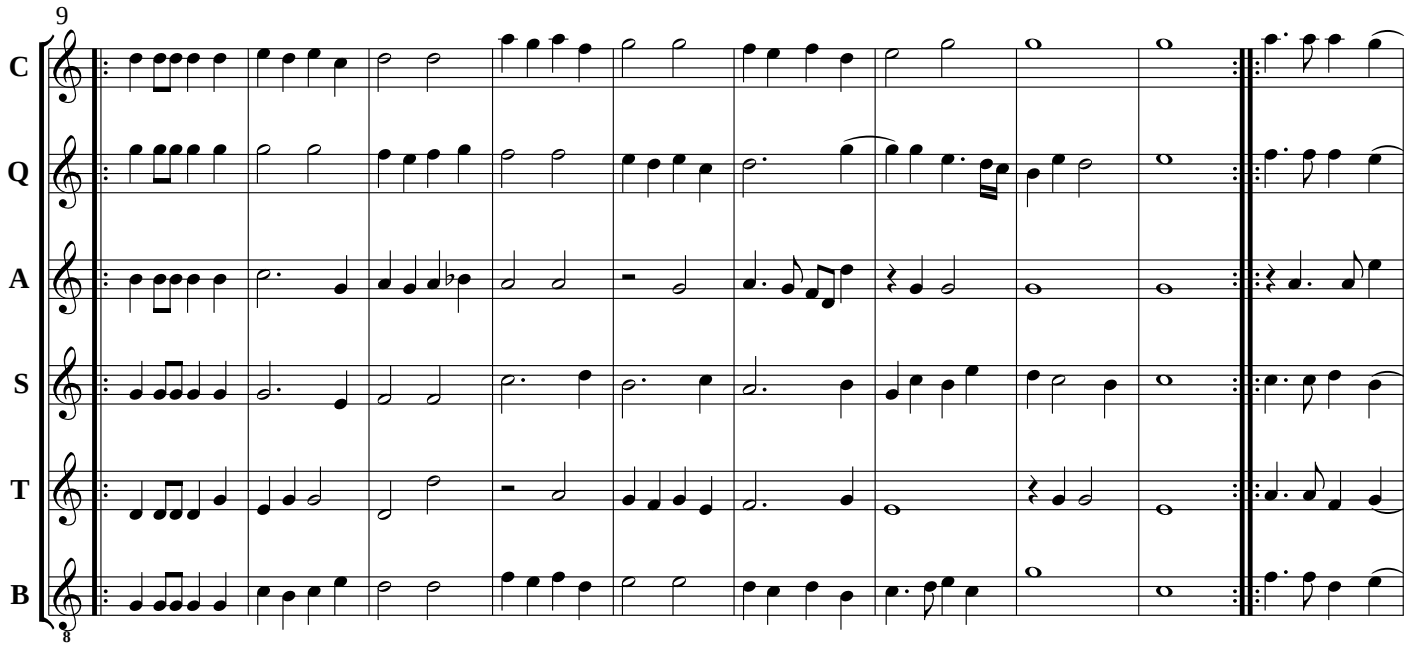
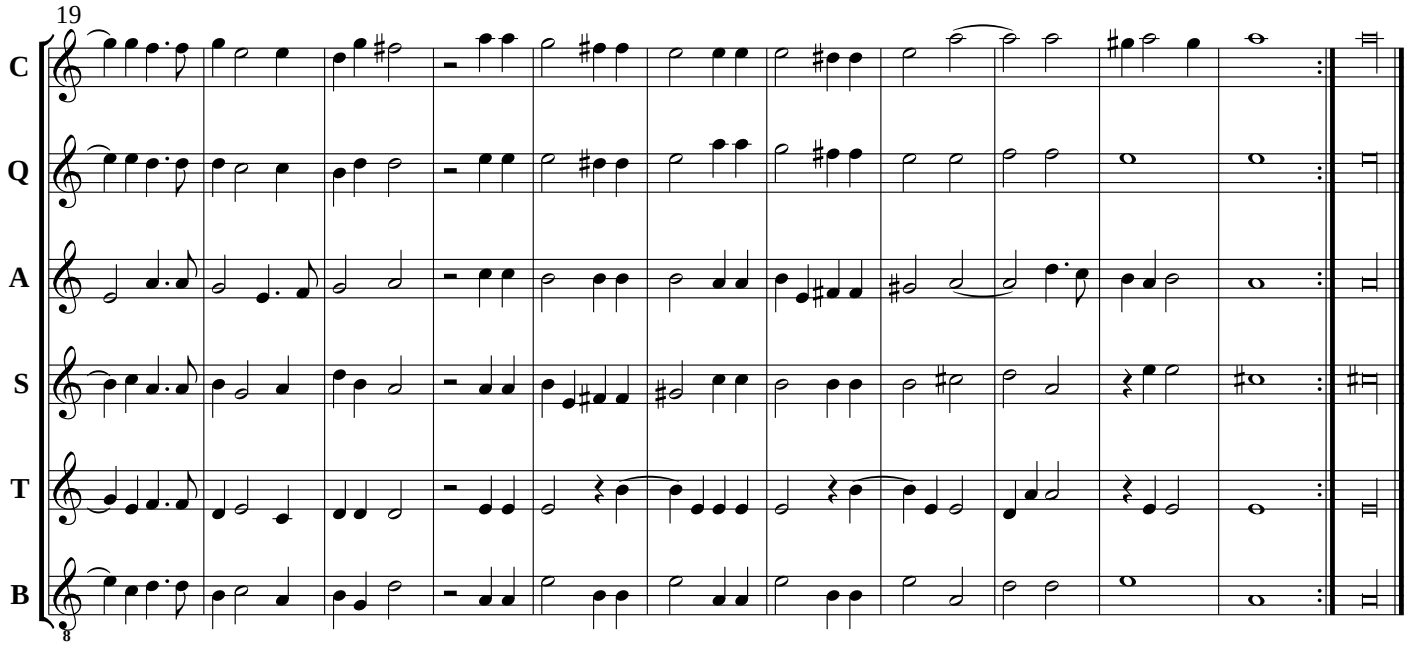
Intrada 28 à 6

Instrumentis eiusdem generis / *For Instruments of the Same Kind*







Critical notes

The Italian composer Alessandro Orologio (1551–1633) was born into a family of horologists in Aurava, a village in the neighbourhood of the Northern Italian town Udine. 1573 he was appointed to the music company of Udine after having most likely received his education as a musician there. He left Udine 1578 and joined the court music chapel of the Holy Roman Empire of German Nations in Prague. He served as a trumpeter and became vice chapelmaster 1603.

Among the travels of Alessandro Orologio was a visit 1594–1595 to Kassel where he served at the court chapel of Landgrave Moritz von Hessen-Kassel (1572–1632). There he encountered John Dowland (1563–1626), who became a few years later a highly paid musician at the court of the Danish king Christian IV (1577–1648). There is no evidence that Orololologio was ever appointed to the Danish court. But Jown Dowland may have introduced him to the King. Orologio dedicated most of his published music to sovereigns of his acquaintance. And so he did with his collection of 5–6 part instrumental pieces *Intradae Quinqve & Sex Vocibus* published 1597 in Helmstedt by Jacob Lucius and dedicated to Christian IV.[1]

Source: *Intradae Quinqve & Sex Vocibus, quarum in omni genere instrumentorum musicorum usus esse potest* (**1597**), original partbooks preserved at the Royal Library, Copenhagen.

Coloured notation within triple meter (*hemiola temporis*) in **1597** is marked with brackets plus accentuation signs.

Transpositions a quarter or fifth down (*alla quarta / quinta bassa*) of the *chiavette* notated, high range pieces nos. 1–6 are additions by the editor.

Intrada 3

Measure 6, Cantus, note 3: fusa flag missing in **1597**.

Intrada 9

The first and second endings are added by the editor.

Intrada 13

Measure 20, Sextus, note 4: "d" in **1597**.
Measure 21, Sextus, note 1: "d" in **1597**.

Intrada 15

The first and second endings are added by the editor.

Intrada 19

Measure 33, Quintus, note 1: minima in **1597**.

Intrada 20

Measure 15: "barline" in all parts in **1597**.
The first and second endings are added by the editor.

Intrada 23

Measure 10-15: written out repeat in **1597**.
Measure 15: "barline" in **1597**, most likely indicating the start of a repeated section 3.
The first and second endings are added by the editor.

Intrada 24

The first and second endings are added by the editor.

[1] See Franco Colussi (ed.), *Alessandro Orologio (1551-1633) musico friulano e il suo tempo*, Atti del convegno internazionale di studi Pordenone, Udine, S. Giorgio della Richinvelda 15–17 ottobre 2004, Udine 2008.