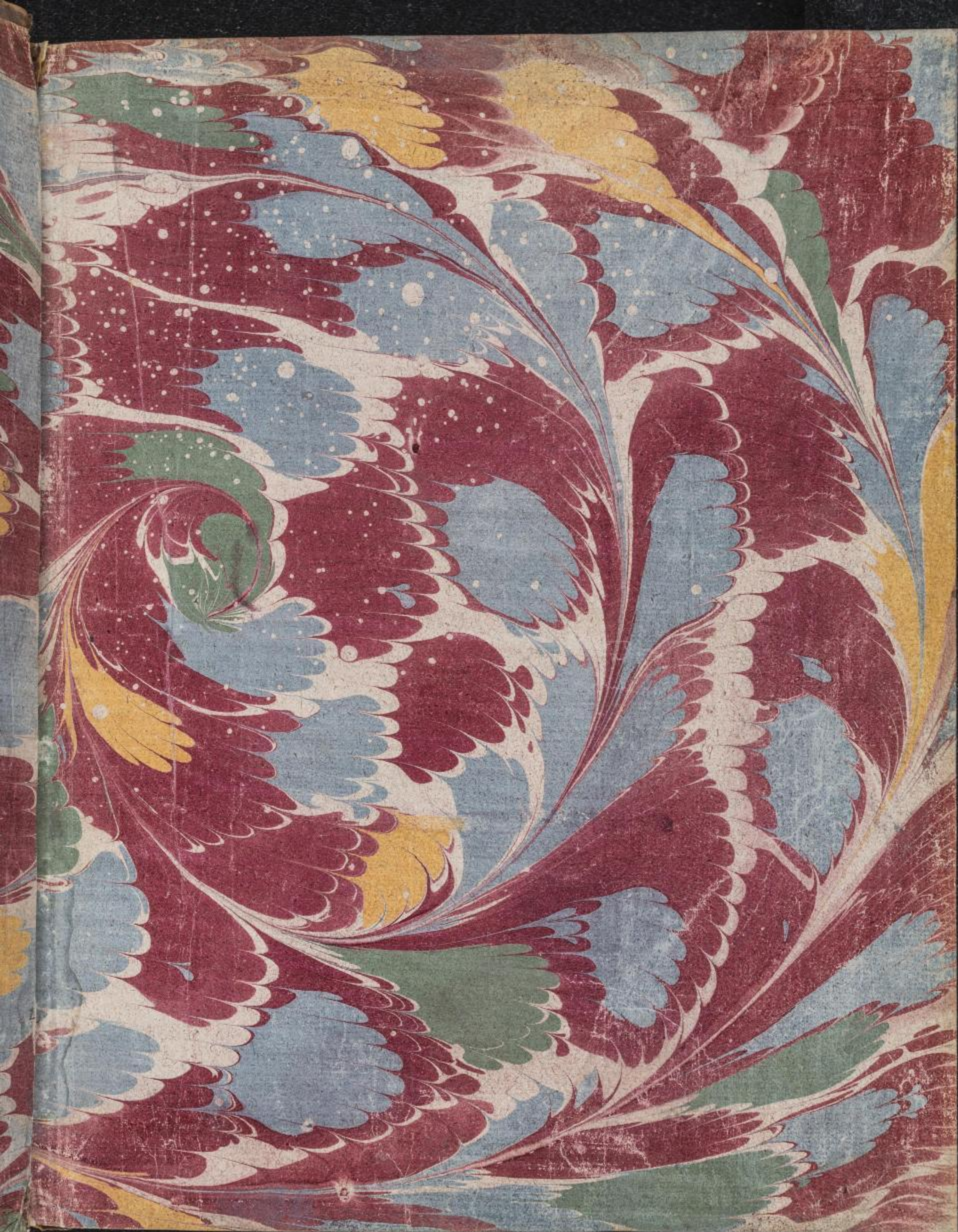




ca
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B58





Q: HORATII FLACCI.
odæ Sex Selectæ

QUAS

Fidibus, Vocalique Musicæ post Sæcula Restitutæ.

SERENISSIMO PRINCIPI

FRIDERICO

PRINCIPI HEREDITARIO

SAXO GOTHANO

D. D. D.

Joseph Antonius Paganelli

SERENISSIMI DUCIS

BRUNSWIGIÆ ET LUNEBURGICÆ

Musicæ Compositor.

Opera Octaua.

*L'Auteur a trouvé plus à propos de faire graver la Basse. Sous la
partie qui chante. que de la mettre Separement.*

Imprimé par Montoulay.



Mus. 2774 - J - 1



[Faint, illegible text, likely bleed-through from the reverse side of the page]

ODE
I.

Mezzo Addagio. *Rectius vives,*

Rec-ti-us vives, Licini, neque altum Semper urgen-do: semper urgendo:

neque, dum procel..... las Cau-tus horrescis, nimium premen-

do Littus ini-quum, ni-mium premendo, premendo littus i-

-ni-quum. Neque dum procel.....

Forte. *Piano.*



las cau-tus hor-

rescis, nimium premen do litus ini-

quum. *Spiritoso.* *Piano.*

Forte. Auream quisquis mediocri-tatem Diligit,

tutus caret obsoleti Sordibus tecti, caret invidenda So- brius

F. P. F. P.

au-la, sobri-us aula... Auream quisquis mediocritatem

Forte. *Piano.*

Di-ligit, tu-tus ca-ret ob-sole-ti Sordibus tecti, tutus ca-ret obso-

le-ti Sordibus tecti ca-ret in-vi-denda Sobrius aula So-bri-

F. *P.*

-us aula.

Presto.

Sæpius ventis

a-gi-ta *tur ingens Pinus, & celsæ graviore ca-su De*

..... *cidunt turres, Feriunt que summos Fulmina mon*

Fortis. *Piano.* 6 4

tes. feriunt que summos Ful *mi-na mon* *tes, ful*

mi-na mon *tes.* *Sæpius ventis*

Fortissimo. 4 *Piano.*

a-gi-ta *tur ingens Pinus, celsæ graviore*

ca. su De ci dunturres, feriuntque summos Fulmina mon...

Piano.

tes, feriuntque summos Fulmi - na mon - tes, Fulmi - na mon -

Fortissimo.

tes.

Recitativo.

Sperat infestis, metuit se - cundis Alte - ram sortem bene praxparatum Pectus.

5b 67

6

informes hyemes reducit Iupiter idem Summovet. non, si male nunc, &

olim Sic erit. quondam cithara tacentem Suscitavit musam, neque semper

arcum Tendit Apollo.

Sarghetto.

Piano. *Forte. P.*

Rebus angustis animosus, atque

Fortis Fortis appare, sapienter idem contrahes vento nimium secundo Turgida

ODE II.

Piano. Forte. Dolce.

P. F. P. F.

In-te-ger vitæ, sce- le- ris que pu- rus sce- le- ris que purus non eget Mauri.

P. F. P.

ja culis, neque arcu, Nec ve-ne natis gra- vi da- sa- gittis,

F. P. F.

Fusce, Fusce, pha-

P.

retra:

In te ger vitæ, sce - lerisque purustion

Forte. *Piano.*

e...get Mau - ris ja - culis, ne... que arcu, Nec vene = na

tis gra

-vi da sa... gittis, Fug - ce, sus - ce, pha

F.

retra.

F. *F.*

Presto.

Si-ve per Syrtes i... traestuosas,

P. F. Piano. 5/4 6/4 5/3

Si-ve fa-tu-rus per in... hospi-ta-lem Cau-casum,

Forte.

vel quae lo-ca fa-bu-losus Lam... bit Hydaspes:

Tasto Solo.

Lam... bit Hydas... pes. Da Capo.

Recitativo.

Namque me Silva lupus in Sa-

Piano.

bi-na, Dum meam canto Sala-gen, & ultra Terminum, cu-ris vapor expe =

Addagio.

=ditus. Fugit inermem Quale portentum neque mili-taris

Allegro. 6* 4* 2*

Dauni-a in latis alit es-cu letis: Nec Juba tellus gene rat le-

=onum A-rida nutrix *Allegro.*

P. Forte *Dolce.* *P.*

Pone-me, pi-gris.

P. F. P.

u-bi nulla campis Arbor aesti-va recre-atur au-

ra: Quod latus mundi, ne bulae, ma-lusque Jupiter urget;

Pone sub curru nimium propinqui Solis, in ter-... ra domibus

Piano.

domi-bus nega-

ta in terra do mibus nega-ta.

F. P. F.

Pone sub..... curru nimium propinqui propinqui Solis,

Piano.

in terra domibus nega..... ta: Pone

propinqui Solis, Pone in terra domibus, domibus nega.....

ta in terra

domibus nega...5....ta.

Forte. P. F P.

quen...tem. *Forte.* *Piano.* Dulce, dulce, dulce ridentem La.lagen a =

= ma.bo, Dulce lo-quentem, Dulce ridentem dulce loquentem. La.lagen ama...

bo, Dul...ce, *F.*

dul...ce, dulce lo-quentem, dulce loquen...tem. *P.* *F.* *P.* *F.*

tu re Delli, memento memento mori = tu...reDe...

Forte.

= li, mori = tu...re Del... li;

Piano.

Aequamemento memento re...bus in arduis Ser = va... re mentem, non

se. cus in bonis Ab in so...lenti tempe.ra...

tam Letitia, mo = ri = tu = re Delli,

F.

memento, memento mori = tu ... re Del ... li, mori = tu ... re

Recitativo.

De ... li, Seu maestus omni tempore vixeris Seu te in remoto

Piano. *Forte.*

gramine perditis Festos recli natum bea-ris, Inte-riore nota Falerni.

Qua pinus ingens, albaque populus Umbra hospitalem consociare amant

Ramis, & obliquo laborat Lymphas fugax trepidare, trepi-dare

Allegro.

trepi dare rivo:

Piano. Forte. P. F.

Huc

vina, & unguenta, & nimium brevas Flores a manæ ferre ju. be rosæ: Dum =

= res, & ætas, & So...rorum Fila... trium patiuntur a...

tra, pa-tiuntur a... tra, pa-tiuntur,

patiuntur a... tra. Huc vina, & unguenta, & nimium breves

Forte.

Flores amarae ferre ju be Rosae; Dum res, res & aetas & so...rorum Fila...

= trium patientur a...

= tra, ferre vina, ferre rosae, Dum res, res aetas, & so...rorum

Fi-la trium patiuntur a.....tra, pa-tientur a.....tra, patien-

-tur a.....tra,

Recitativo.

Forte.

Cedes coemptis saltibus & domo Villa que, flavus quam Tiberis lavit, Cedes,

cedes & extractis in altum Divitiis potitur haeres, Divesne prisonatus qd I-

-nacho, Nil in-terest, an pauper, & in fi-ma De gente sub dio moreris, Victima

nil miserrantis Orvi.

Largo.

Piano. Forte.

Omnes eodem cogimur; omnium Versatur urna, serius, ocyus Sorsexi =

P.

tu..ra, & nos in æ..ternum Exilium impositu..ra cymbæ. nos.

in æ..ternum æternum Exilium im..po..si..tu..ra cym...bæ.

F.

Omnes eodem cogimur; omnium Versatur urna, serius, ocyus

P.

Sors exi = tura, & nos in æ - ternum Exi lium im - po - si -

6 5 7b 5 6 7 6
4 3 4 3 4 5 3

- turacim... bæ, im - po - si - tu - ra - - - - - cymbæ, imposi -

6 7 6 6 5b 7 6 5
5 5

- tura cim... bæ.

5 5 6 7 6 5 7
4 3 Forte.

ODE
IV.

Moderato

6 5 7 4 3 5 6 4 3 7 6 5 4 3 7
Piano, F.

P. F. Dolce. F.

O Nata mecum, O mecum nata Consule Mantio, Seu tu querelas, sive

Piano. 4 3 7 6 5 4 3

ge... ris jocos, Seu... rixam, & in sanos a mores; Seu facilem, pia

4 6 4 5 6

tes... ta, som... num: pia... tes... ta, somnum:

4 Forte. *

O nata mecum, O mecum nata Consule Mantio, Seu tu que.

P. 4 5 4

re. las, sive geris jo. cos, Seu... rixam, & in sanos a mores, Seu faci-lem,

le . ne tormentum ingenio admoves & arcanum joco . so Consilium re . legis, re =

Piano. 4 $\frac{5}{3}$

= legis Lyæo, re . legis Lyæ o, re . . legis Lyæ o .

Forte. $\frac{5}{3}$ $\frac{4}{3}$ $\frac{5}{3}$ $\frac{4}{3}$

Tu le . ne tormentum ingenio admoves, tu ingenio ad =

= moves Plerum . que du ro: tu sapientium, sapientium Curas, & arcanum jo =

= coso Consilium re . legis Lyæ . o Tu le . ne tormentum ingenio admoves & ar =

ca. numjocoso Con-silium re... legis Ly-

o, Consiliumrete gisLyæ...o.

Piano. Forte.

Presto.

P. F.

Tu spem re =

P. F. P.

ducis mentibus anxiiis, Viresque, addis cornua panperi; Post te,

Forte.

neque i-ratos tremen-ti Regum a-pices, neque

3F.

mi-litum ar-

ma mili-tum ar-ma, Tu sperre-

Piano.

du cis mentibus anxii, Virisque, addis cornua pauperi; Vi-resque, addis

6 4 5 3 *Forte.* *Piano.*

cornua pauperi; Post- te, neque i-ra- tos tremen-

4 3 6 7 6* 6* 6 9 3 9

ti Regum api- ces, ne- que mi- litum ar-

3 9 3 6 5

6 5 6 5 6 5 5 7 6 4

ma mi li - tum ar- ma.

5 6 5 6 5 3* 4 3* 4 3* 6 5 7 6 5 7* 7 6 5 4 3*

Forte.

Andante.

Piano. F. P. F. P. F.

Te, liber, & si litta a...de...rit, Ve... nus, Segnesque.

nodum solve...re Gra...tiv, Vivique producent lucerna, Dum rediens

fu...gat as...tra Phœbus. Dum rediens fugat as...tra

Phæbus. fu...gat.....astra Phæ...bus. *Te.*

Forte. Piano. *F.*

Li.ber, & si leta aderit, Ve...nus, Segnesque nodum solvere. Gra...

F.

tie, Vivaque, produunt lu...cernæ, Dum re...diens fu...gat

F.

as.....tra Phæbus. Dum rediens, rediens fu =

F.

gat.....astra Phæ...bus.

F.

ODE

V.

Recitativo.

Cu neque

sicris scire (nefa) quem mihi, quem tibi Finem Dide. de = rint, Leuono = e:

na Babilonios Tentaris numeros, ut melius, quidquid erit, pati;

Allegro.

Piano.

Forte. P. F. P. F. P. F.

Seu pleures hiemas, seu tribuit Supiter ultimam, Quae nunc op-

Piano.

-po sitis debi-litat pumi cibus ma... re Tyrche

num, de-bilitat,

debi litat mare Tyrche num mare Tyrche num.

Fort.

Seu pleures hiemas, seu tribuit Supi-ter ultimam, Quae nunc opo-sitis debi litat ma

re Tyrre

num, de bilitat, de

bilitat ma re, mare Tyrre num, mare Tyr-

Recitativo.
rhe-num, mare tyrre num, Sapias, vina liques:

& spa-tio brevi Spem longam reseras. Larghetto. Sique.

Atas, carpe diem, carpe diem, quam minimum credula pos-

tero, carpe diem, carpe, carpe quam

minimum credula pos - - - - - tero credula, credula pos - - - - - tero.

Forte

Horace.

ODE VI.

Dialogue,

a due Voci Eguali.

Mezzo Allegro.

Piano.

F.

P.

F.

P.

F.

Do nec gra tus e... ram ti bi, e... ram ti bi, Nec quis quam po ti or

Piano.

brachia can dida Cer vi ci ju ve nis da bat, Per sarum vi gui re ge be a

tior. re ge be a... tior. Do... nec

Forte.

gra tus e... ram ti bi, Nec quis quam po ti or brachia can dida Cer vi ci ju ve nis da bat;

Cer vi ci ju ve nis da bat, Per saru vi gui re ge be a

tior. Persarum vi-gui re ge bea tior. re-ge-be

a-tior.

Forte. Piano. F.

Lydia.

Allegro.

ma-gis Ar-sisti, neque e-rat Lydia post Chloen post Chloen, Multi

Lydi a nomi-nis Ro-mana vi-gui cla-rior Illia; Multi Lydia nomi-nis

Ro...manavigui cla...rior I...liaciarior I li...a.

Forle. F.

Donec non ali a magis Arsiati, ne...que e...rat

Piano.

Lydia post Chloen, multi Lydia nominis Romana vigui cla...

rior I lia: Multi Lydia nominis Ro...mana vi...gui cla...

rior I

-lia.

Recitativo.
Hor.

Me nunc Thressa Chloe regit, Dulces docta modos, & citharæ sciens. Pro

qua non metuam mori, Si parent animæ fata superstiti. Me

Lyd.

torret face mutua Thuri-ni, Calais filius Ornithi, Pro

quo bis patiar mori, Si parent pu-ero fata superstiti. Quid

Hor.

si prisca redit Venus, Diductosque jugo cogit a-heneo? Si flava ex-

6

-cutitur Chloe, Re-jectæ que patet janua Lydiæ?

6

Moderato.
Lyd.

Quanquam sidere pulchri... or Quanquam side re pulchri... or

Hor.

Quanquam side-re pulchri... or Quanquam side-re

4

Il... le est, tu levior cortice, & improbo I-racundior A... dria-

pulchrior Il... la est, tu levior cortice, & improbo I-racundior A... dria-

9

6 7
4 3

6 6
4 3

Tecum vivere a *mem, tecum o*

Tecum vivere a *mem, tecum o*

Figured bass notation: 6, 5, 3, 4, 6, 5, 4, 3, 4, 5, 3, 4

beam libens. Tecum o beam li bens.

beam libens. Tecum o beam li bens.

Figured bass notation: 6, 7, 5, 6, 6, 4, 6, 7, 7, 4, 6, 5, 4, 3, 4

4 3, 5F, *Piano.* *Forte.*

Quanquam side re pulchrior Ille, est tu

Quanquam sidere pulchrior Ille, est tu

Figured bass notation: 6, 4, 6, 7, 9, 7, 5, 7, 7

8, 9, 5, 7, 7

le vior cortice, & improbo I-racundior Adria. I-racundior Adria.
 le...vior cortice, improbo I-racundior Adria. I-racundior Adria.

Tecum vivere a... mem, tecum obeam
 Tecum vivere a... mem, tecum obeam

tecum obeam, o... beam libens. te... cum obeam libens. tecum o... beam li ben. te...
 te cum obeam, o... beam libens. te cum obeam libens. tecum obeam li... bens. te...

cum o... beam li... bens.
 = cum o... beam li... bens.

Piano.

F.

FINE.



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QUAS

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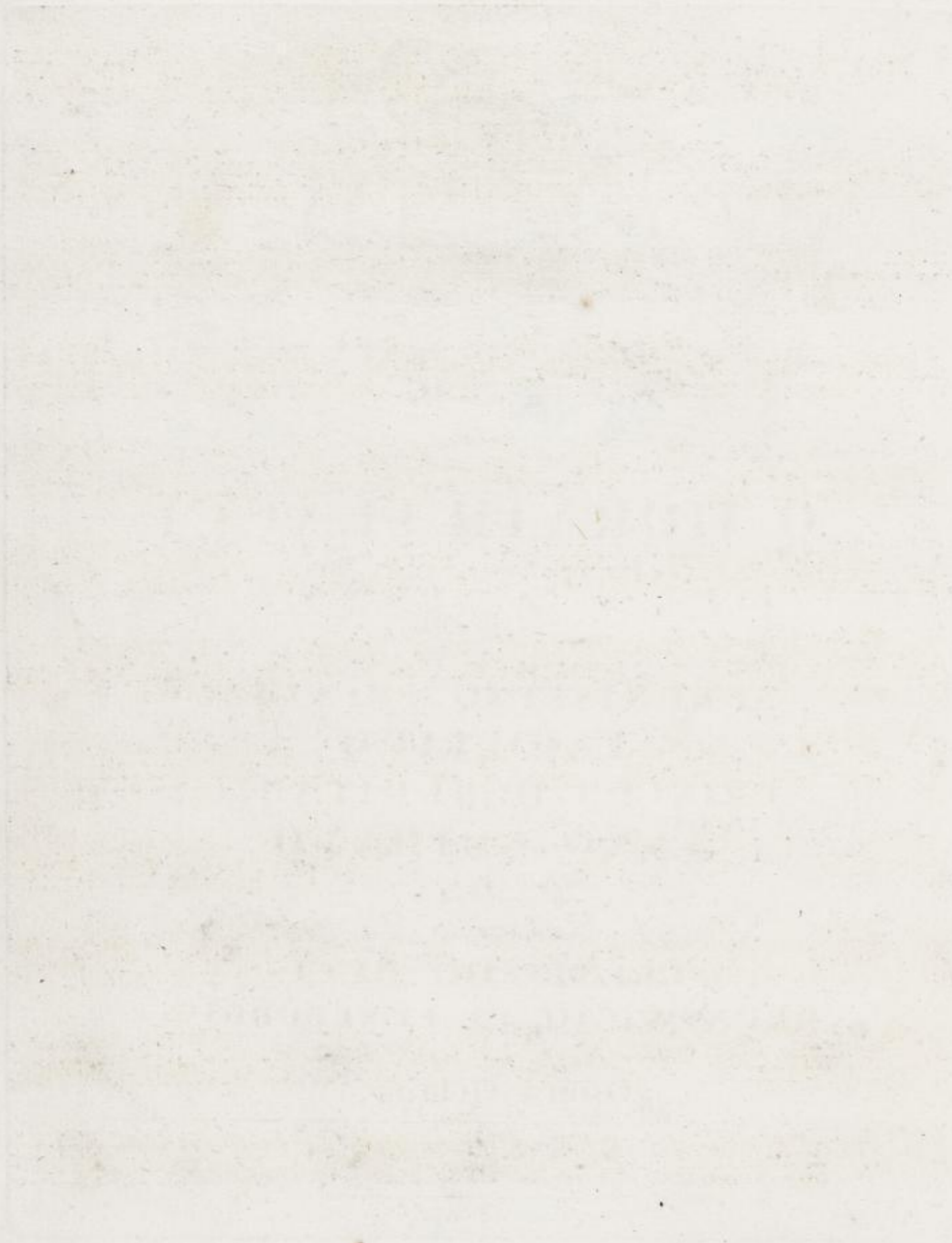
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Mus. 2774-J-1





Primo. I

ODE I *Mezzo Adagio Forte*

Piano.

P.

F.

P.

F.

Spiritoso.

Dolce. *F.* *P.*

Fortissimo.

P.

F. *P.*

F.

Primo.

Presto.

Piano.

Forte. *P.*

P. *F.*

F. *P.*

F.

Recitativo
lento

Larghetto.

P. *F.* *P.*

F. *P.*

Primo.

3

The first section of the music consists of six staves. The top staff begins with a *Fort.* dynamic and a *Piano.* dynamic. The second staff has an *F.* dynamic. The third staff has *P.* and *F.* dynamics. The fourth staff has *F.* and *P.* dynamics. The fifth staff has *F.* dynamics. The sixth staff has *F.* dynamics. The music is written in treble clef with a key signature of two sharps (F# and C#).

ODE II.

Maestoso Addagio

The second section of the music consists of eight staves. The top staff has *P.*, *F.*, and *Dolce.* dynamics. The second staff has *D.*, *F.*, *P.*, and *F.* dynamics. The third staff has *D.*, *F.*, *P.*, and *F.* dynamics. The fourth staff has *F.*, *D.*, *F.*, and *P.* dynamics. The fifth staff has *F.* dynamics. The sixth staff has *F.* dynamics. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is *Maestoso Addagio*. The section ends with the instruction *Volti subito*.

Primo.

The musical score consists of 12 staves of music. The first staff is marked with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. The second staff includes the instruction *Forte Piano.* The third staff has dynamic markings *F.*, *P.*, and *F.* The fourth staff is marked *Presto.* and includes *Dolz.*, *F.*, and *P.* The fifth staff has *F.* and *P.* markings. The sixth staff has *F.* and *P.* markings. The seventh staff has *F.* and *P.* markings. The eighth staff includes the instruction *Recitativo accompagnato* and *Addagio.* The ninth staff has *Da Capo se piace.*, *Lento.*, and *D.* markings. The tenth staff has *F.* and *F.* markings. The eleventh staff is marked *Allegro.* The twelfth staff has *P.*, *F.*, and *D.* markings.

Primo.

5

The musical score is written on 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff starts with a *Forte* (F.) dynamic and contains a triplet of sixteenth notes. The second staff features a *Piano* (P.) dynamic and another triplet. The music continues with intricate sixteenth-note patterns and occasional triplet markings. The dynamics fluctuate between *Forte* and *Piano*. The piece ends on the twelfth staff with a double bar line and repeat dots.

Primo.

7

The musical score consists of 14 staves of handwritten notation. The first staff begins with the tempo marking *Piano.* and the dynamic marking *Forte.* followed by a *P.* (Piano). The second staff contains dynamic markings *F.* and *P.*. The third staff contains *F.* and *P.*. The fourth staff contains *F.* and *P.*. The fifth staff contains *F.* and *P.*. The sixth staff contains *P.*. The seventh staff contains *P.*. The eighth staff contains *F.* and *P.*. The ninth staff contains *F.* and *P.*. The tenth staff contains *F.* and *P.*. The eleventh staff contains *F.* and *P.*. The twelfth staff contains *F.* and *P.*. The thirteenth staff contains *F.* and *P.*. The fourteenth staff contains *F.* and *P.*. The score includes various musical notations such as slurs, wavy lines, and dynamic markings. The final staff ends with a double bar line and a repeat sign.

Primo.

Allegro.

Piano. *Forte.* *P.* *F.* *P.*

F. *P.* *F.* *P.*

F. *P.*

Largo.

Recitativo tacet

F. *P.*

Primo.

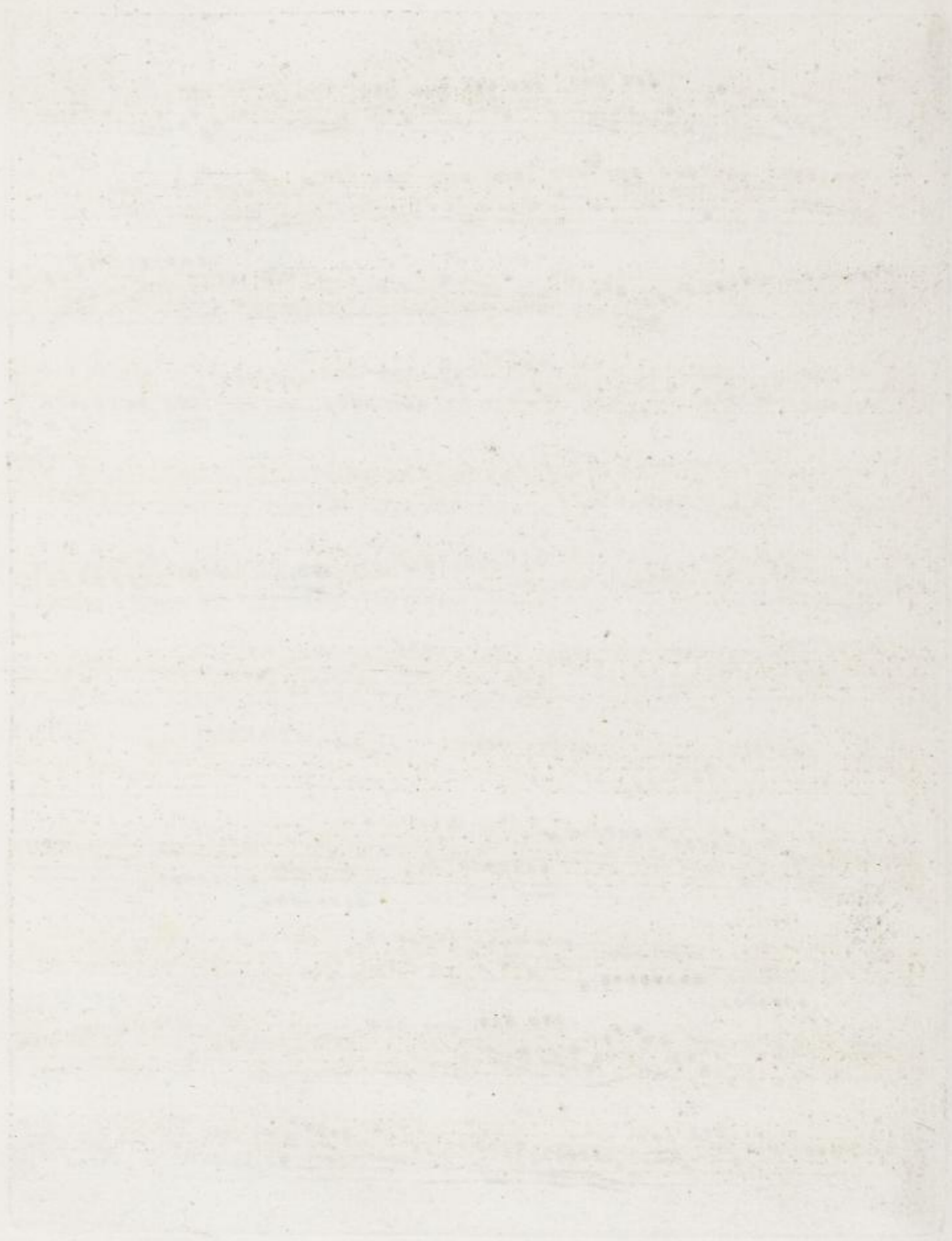
9

The image shows a page of handwritten musical notation. The top section, titled "Primo.", consists of ten staves of music in a key with two flats and a 4/4 time signature. It features various dynamics such as *Forte.*, *Piano.*, and *Dolce.*, along with triplets and other rhythmic markings. The bottom section, titled "ODE IV. Moderato", is in a key with one flat and a common time signature. It contains ten staves of music with dynamics like *F.*, *P.*, and *Dolce.*, and includes a section labeled "Volti Subita" at the end.

Primo.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked *Allegro*. The dynamics are varied, starting with *Forte* and moving to *Piano* and *Recitativo tacet* sections. The score includes numerous slurs, accents, and trills. The piece ends with a *Volta* marking.

Fragment of musical notation from the adjacent page, showing staves with notes and clefs.



Primo.

Presto.

Piano.

Forte.

P. *F.* *P.* *F.* *P.* *F.* *P.* *F.* *P.* *F.* *P.* *F.* *P.* *F.*

Primo.

This page contains a handwritten musical score for a solo instrument, likely a violin or flute, consisting of 13 staves. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The score is marked "Primo." at the top left and "13" at the top right. The music features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and triplet markings. Dynamics are indicated by "Forte" (F), "Piano" (P), and "Andante". There are also markings for "Forte" and "Piano" on the 5th and 6th staves. The score concludes with a double bar line and a fermata on the final note of the 13th staff.

Primo

The musical score is written on ten systems of staves. The first system begins with a treble clef and a key signature of one flat. The second system includes a *Recitativo* marking. The third system features a *Forte* dynamic and a *Larghetto* tempo marking, with a time signature change to 3/8. The fourth system includes a *Piano* dynamic. The fifth system is marked *Sigue*. The score contains numerous triplets, slurs, and other performance instructions. The piece concludes with a double bar line and a repeat sign.

O DE VI

Mezzo Allegro.

Piano. Forte.

Allegro.

The musical score is written on 14 staves. It starts with a treble clef and a key signature of one flat. The initial time signature is 3/4. The first staff contains the title 'O DE VI' and the tempo marking 'Mezzo Allegro.'. The second staff has dynamic markings 'Piano.' and 'Forte.'. The third staff has 'F' and 'P.'. The fourth staff has 'F'. The fifth staff has 'F'. The sixth staff has 'P.'. The seventh staff has 'F', 'P.', and 'F.'. The eighth staff has the tempo marking 'Allegro.'. The ninth staff has 'P.'. The tenth staff has 'F.'. The eleventh staff has 'P.'. The twelfth staff has 'F.'. The thirteenth staff has 'P.'. The fourteenth staff has 'P.'. The piece ends with a 2/4 time signature.

Primo.

Forte.

Recitativo Tacet.

Moderato

F.P. *F.P.* *F.Piano.* *F. P.*

F. P. *F.* *P.*

F. *P.*

P.

F. *P.* *F.*

P.

F. *P.* *F.*

FINE

[Faint, illegible handwriting on a grid background]



Q: HORATII FLACCI.
 Odæ Sex Selectæ

QUAS

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1771
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1800

Secondo.

3

Piano. *Forte.*

P. *F.*

P. *F.*

P. *F.*

P. *F.*

P. *F.*

P. *F.*

Recitativo tacet.

Larghetto. *P.* *F.* *P.*

F. *P.*

F. *Volti Subito.*

Secondo.

Piano. *Forte.*

ODE II. *Maestoso.* *Dolce.*

Secundo.

5

Forte. Piano. *F.* *P.*

Dolce. *F.* *D.*

P.
Presto.

P.
F.

Da Capo se piace.

Recitativo accompagnato. *Allegro.*

Lento. *Addagio.* *F.*

Allegro.

P. *F.*

Volti subito

Secondo.

Piano. *Forte.*

ODE III. *Adagio.*

Dolce.

Volti subito

Secondo.

The musical score is written in G major (one sharp) and consists of 12 staves. The dynamics and tempo markings are as follows:

- Staff 1: *Piano.* (initially), *Forte.* (later), *P.* (at the end)
- Staff 2: *F.*, *P.*, *F.*
- Staff 3: *P.*
- Staff 4: *F.*, *P.*
- Staff 5: *F.*, *P.*
- Staff 6: *F.*, *P.*
- Staff 7: *F.*, *P.*
- Staff 8: *Lento.*, *Recitativo.*, *F.*, *Dolce.*
- Staff 9: *F.*, *D.*, *F.*
- Staff 10: *Allegro.*, *F.*
- Staff 11: *P.*, *F.*, *P.*

Secondo.

Piano.

Forte. *P.*

O
D
E
I
V.

Moderato.

F. *P.* *F.* *P.* *F.*

Secondo.

II

Piano.

The musical score consists of 12 staves of music in treble clef, with a key signature of two sharps (F# and C#). The piece begins with a *Piano* dynamic. The first staff features a melodic line with many slurs and ornaments. The second staff continues this line with similar ornamentation. The third staff introduces a *Forte* dynamic. The fourth staff contains a section marked *Recitativo tacet.* in a 3/8 time signature, followed by an *Allegro* section. The fifth staff includes triplets and dynamic markings of *P.* and *F.*. The sixth staff continues with *F.* and *P.* dynamics. The seventh staff has a *F.* dynamic. The eighth staff has a *P.* dynamic. The ninth staff has a *P.* dynamic. The tenth staff has a *P.* dynamic. The eleventh staff has a *P.* dynamic. The twelfth staff concludes with *F.*, *P.*, and *F.* dynamics. The score is filled with intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and ornaments.

Seondo.

The image shows a page of handwritten musical notation for a piece titled "Seondo". The page is numbered "12" in the top left corner. The music is written on 12 staves, each beginning with a treble clef and a common time signature (C). The tempo is marked "Presto" at the beginning of the first staff. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings are used throughout, including "Piano" (P), "Forte" (F), and "Forte" (F) with a plus sign (+). There are also some asterisks (*) and plus signs (+) placed above or below notes. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Secondo.

The musical score consists of 12 staves of handwritten notation. The first four staves are in a common time signature and feature rapid sixteenth-note passages. The fifth staff is marked *Piano*. The sixth staff is marked *Andante* and changes to a 3/4 time signature, with dynamics alternating between *F* and *P*. The seventh staff includes a triplet of eighth notes. The eighth staff features a wavy line indicating a tremolo. The final four staves continue with melodic lines, including a triplet of eighth notes in the tenth staff. The score concludes with a double bar line and repeat dots.

Secondo.

Forte.
Recitativo.
Piano.
Larghetto.
Segue.
F.
P.
F.

[Faint, illegible text or markings on the page]



Q: HORATII FLACCI.

odæ Sex Selectæ

QUAS

Fidibus, Vocalique Musica post Sæcula Restitutæ.

SERENISSIMO PRINCIPI

FRIDERICO

PRINCIPI HEREDITARIO

SAXO GOTHANO

D. D. D.

Joseph Antonius Paganelli

SERENISSIMI DUCIS

BRUNSWIGIÆ ET LUNEBURGIÆ

Musicæ Compositor.

Opera Octaua.

*L'Auteur a trouvé plus à propos de faire graver la Basse. sous la
partie qui chante. que de la mettre Separement.*

Imprimé par Montoulay.

Mus. 2774 - J-1



Handwritten musical score on aged paper, featuring multiple staves of notation. The text is faint and difficult to read, but appears to be a musical manuscript.

Alto Viola.

Ode I.

Mezzo Adagio. *Piano.* *Forte.*

P. *F.* *Spiritoso.*

Dolce. *F.*

F. *P.* *F.* *P.*

P. *F.* *Presto.*

P.

F. *P.*

F.

P. *F.*

P. *F.*

Recitativo, tacet.

P. *Larghetto.* *F. P.* *F.*

Alto Viola.

Piano. *Forte.* 13 *F.*

ODE II *Moderato.* *P.* *F.* *Dolce.* *F.*

P. *F.* *P.* *F.* *P.* *F.*

Presto. *P.P.* *F.* *P.* *Tene.*

Da Capo. *Recitativo.* *D.* *F.* *Allegro.* *P.* *F.* *D.* *F.* 20

Alto Viola.

Piano. 18 *F.* *F.*

Forte. *P.* *F.* *Larghetto.* *Dolce.*

F. *P.* *F.* *P.* *F.* *P.* *F.* *P.* *F.*

P. *F.* *P.* *F.* 22 *F.*

26 *P.* *F.*

ODE III. *Addagio.* *P.* *F.* *D.* *F.*

D. *F.* *P.* 31

F. 34 *Recitativo.* 40

Allegro.

Alto Viola.

35 58
Musical staff with notes and rests.

Forle.

Musical staff with notes and rests.

Piano.

Recita-
tivo. tact.

Largo.

F.

21
Musical staff with notes and rests.

P.

F.

P.

22
Musical staff with notes and rests.

F.

ODE
IV. *Allegro Moderato.*
Musical staff with notes and rests.

P.

F.

13
Musical staff with notes and rests.

P.

F.

Dolce.

F.

10
Musical staff with notes and rests.

F.

P.

Musical staff with notes and rests.

F.

Recitativo,
Tacet.

3
Musical staff with notes and rests.

Allegro.

P.

F.

Musical staff with notes and rests.

P.

F.

35 42
Musical staff with notes and rests.

F.

Musical staff with notes and rests.

F.

P.

F.

Alto Viola.

Musical staff 1: Presto section, measures 1-7. The staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some trills and slurs.

Presto.

Musical staff 2: Piano section, measures 8-14. The music continues with similar rhythmic patterns, ending with a trill and a fermata.

Piano.

Musical staff 3: Forte section, measures 15-25. The music features a mix of eighth and sixteenth notes, with a fermata at measure 25.

Forte.

Musical staff 4: Forte section, measures 26-32. The music continues with eighth and sixteenth notes, ending with a trill and a fermata.

F.

Musical staff 5: Andante section, measures 33-36. The tempo changes to Andante, and the music features a 3/4 time signature. It begins with a piano (P) dynamic and includes a fermata.

Andante.

Musical staff 6: Andante section, measures 37-43. The music continues with a mix of piano (P) and forte (F) dynamics, ending with a fermata.

Musical staff 7: Andante section, measures 44-50. The music features a mix of piano (P) and forte (F) dynamics, ending with a fermata.

Musical staff 8: ODE V. Recitativo section, measures 51-57. The section is marked 'ODE V. Recitativo' and begins with a treble clef, common time, and one flat. The music is in a recitativo style, featuring a mix of eighth and sixteenth notes.

Musical staff 9: Allegro section, measures 58-64. The tempo changes to Allegro, and the music features a mix of piano (P) and forte (F) dynamics, ending with a fermata.

Allegro.

Musical staff 10: Allegro section, measures 65-71. The music continues with a mix of piano (P) and forte (F) dynamics, ending with a fermata.

Musical staff 11: Allegro section, measures 72-78. The music features a mix of piano (P) and forte (F) dynamics, ending with a fermata.

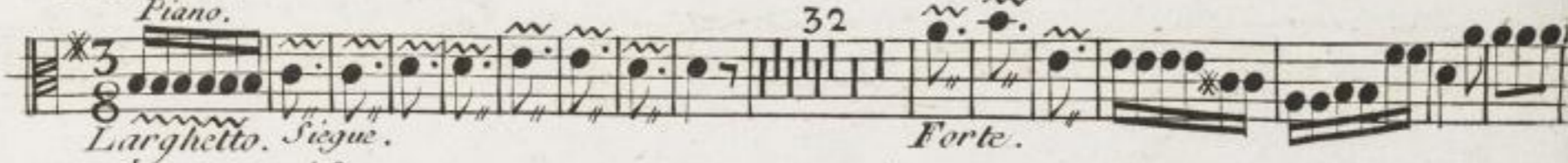
Musical staff 12: Allegro section, measures 79-85. The music continues with a mix of piano (P) and forte (F) dynamics, ending with a fermata.

Alto Viola.

7



Recitativo.
Piano.



32

Forte.



40

F.

ODE
VI.

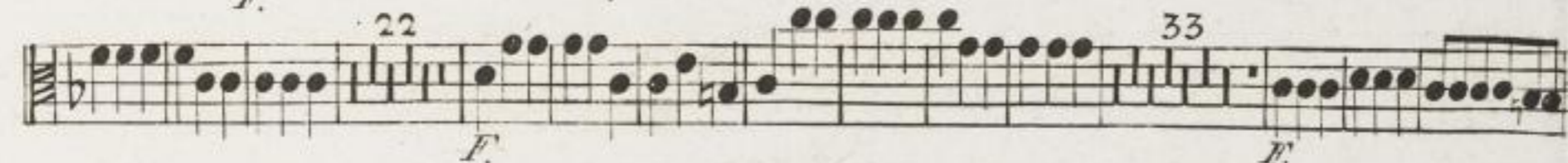


Mezzo Allegro.

P.



F. P. F.



22

F.

33

F.



P. F.


2/4



Allegro.

29

F.



32

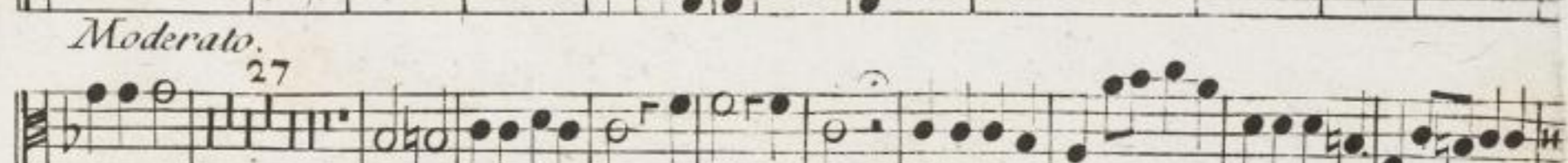
F.



22

F.

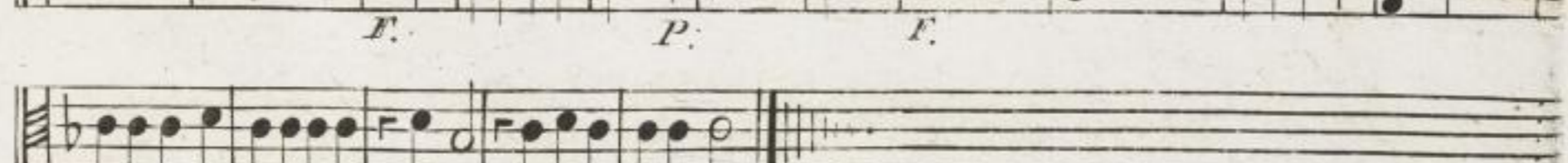
Recita-
tivo tact



Moderato.

27

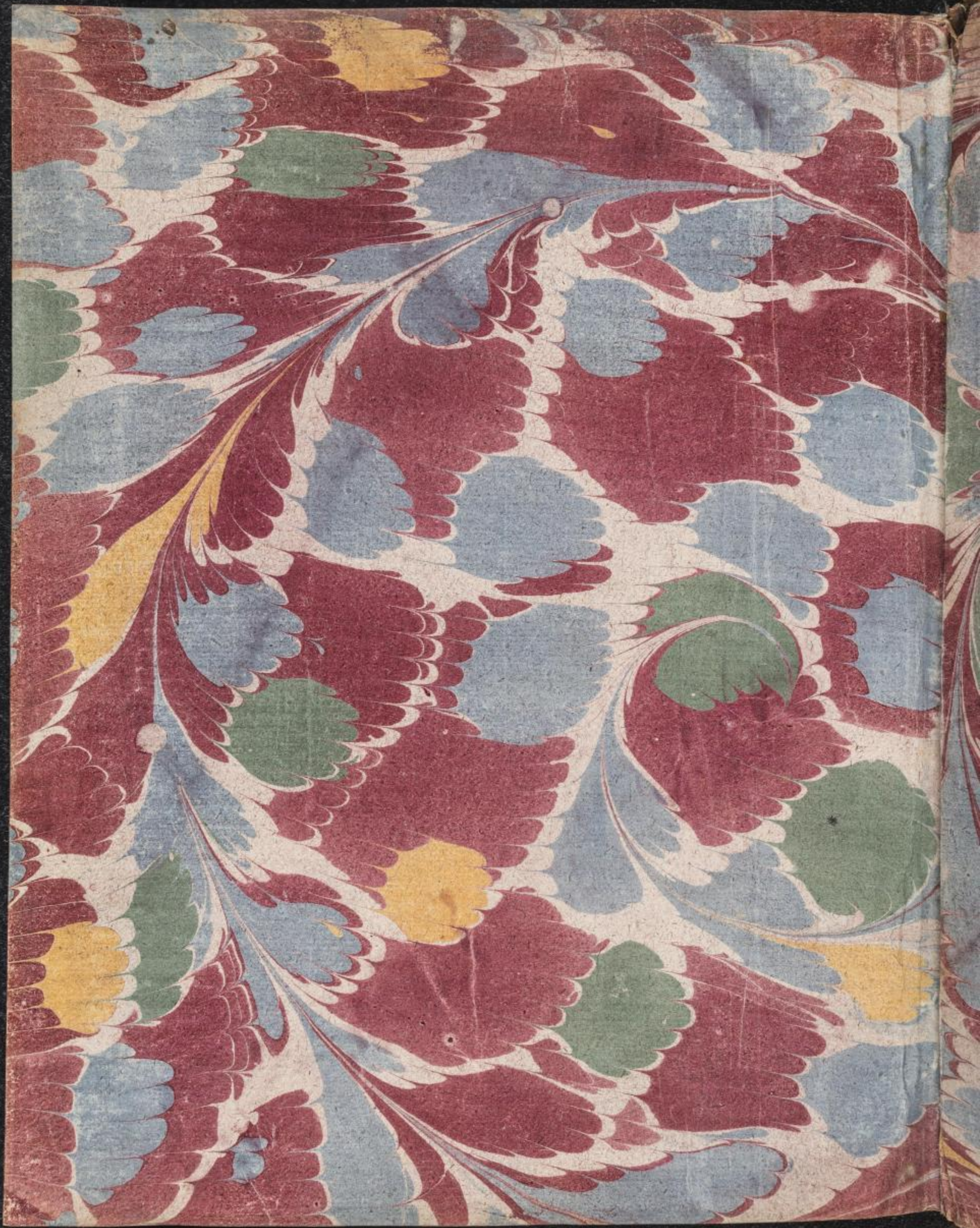
F. P. F.

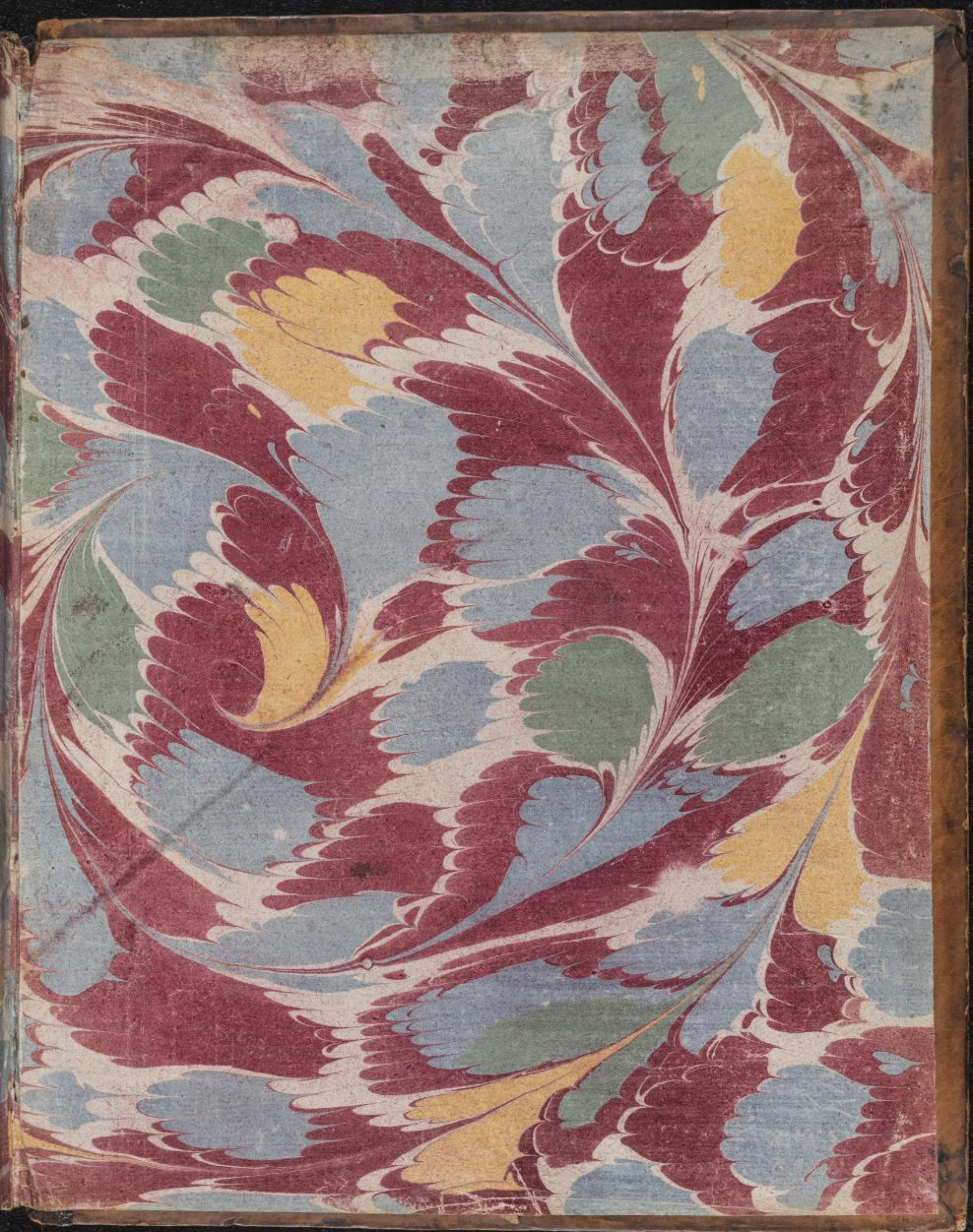


FINE.



(Müs. $\frac{2774}{31}$)







M...
2
3

J. A.
Paganelli
Op. 8

Horatii
odae 6

Musica

2774

| | |
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| J | 1 |
|---|---|