

Arlette de l'opéra fleur de paille

arrangée par M^r Vitzthum

quand l'hymen vient couronner l'amour

Basso Continuo

ariette de l'opera fleur de pine
Basso Continuo

Handwritten musical score for Basso Continuo, titled "ariette de l'opera fleur de pine". The tempo is marked "allegro moderato". The score consists of 14 staves of music, featuring various rhythmic values (quarter, eighth, sixteenth notes, rests) and dynamic markings (pp, p, f, cresc, decresc). The notation includes clefs, key signatures, and bar lines.

ariette de l'opera fleur de pine

arrangée par M^r Vitzthum

quand l'himen vient couronner l'amour

violino primo

ariette de Lopera fleur de pine violino primo. allegro moderato

Handwritten musical score for Violino Primo, featuring 14 staves of music. The notation includes various dynamics such as *p*, *cres*, *pp*, *f*, and *bis*. The music is written in a single system across the page.

ariette de Lopera fleur de pine

arrangée par M^r vitzthum B

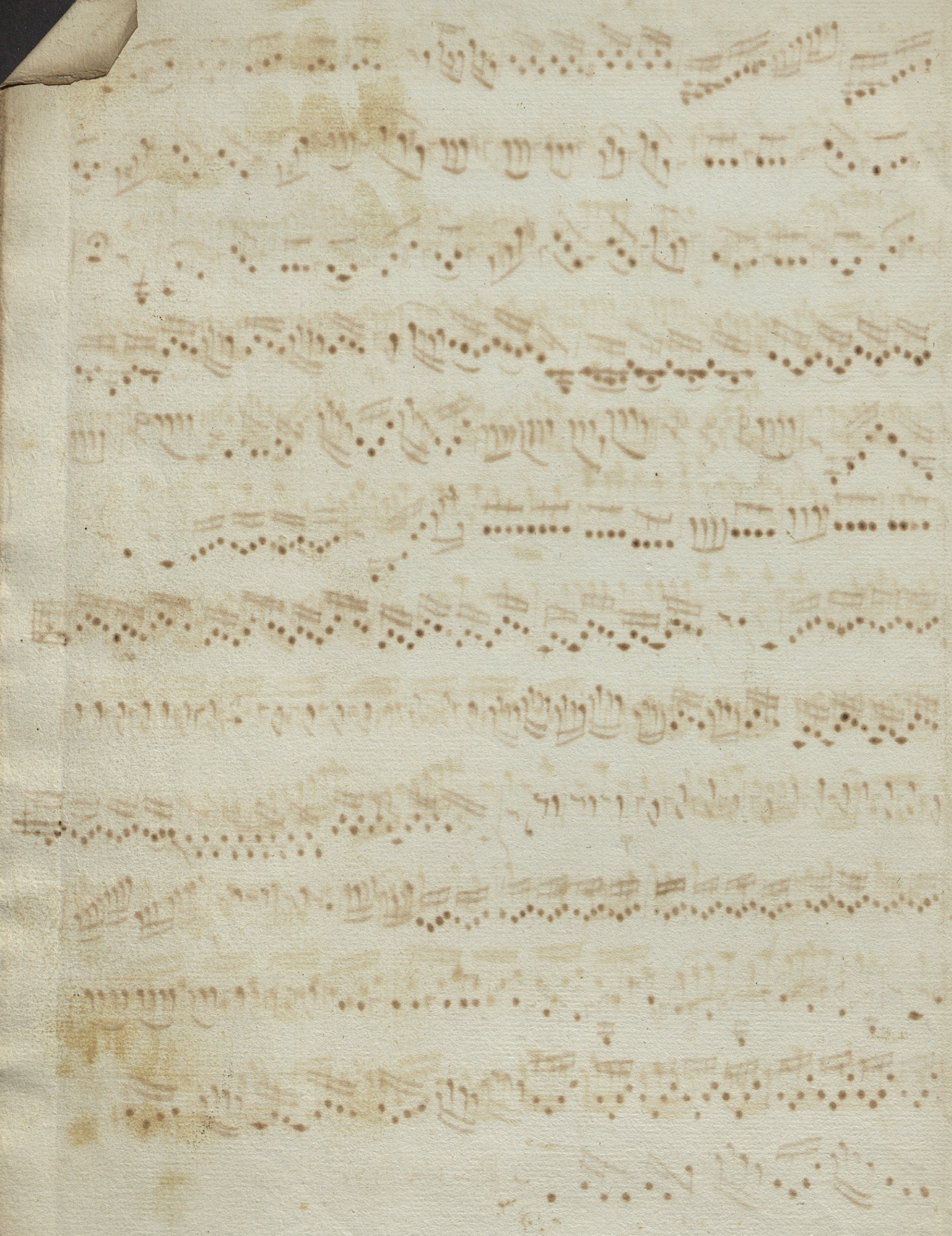
Violino Secondo

quand l'hi men vient couronner l'amour

ariette de l'opera fleur de pine violino secondo =
allegro moderato

Handwritten musical score for Violino Secondo, first page. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'allegro moderato'. The score contains various musical notations including notes, rests, and dynamic markings such as *f*, *pp*, *cres*, and *p*. A bracket labeled 'bis' is placed over the eighth staff. The notation is dense and characteristic of 19th-century manuscript notation.

Handwritten musical score for Violino Secondo, second page. The score continues on ten staves. It maintains the same key signature and tempo. The notation includes various musical notations including notes, rests, and dynamic markings such as *f*, *pp*, *cres*, and *p*. The score concludes with a double bar line and the word 'fin' followed by the number '171'.



Handwritten musical score on the right page, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *cres* (crescendo), *f* (forte), *p* (piano), and *pp* (pianissimo).
- Tempo/Character markings:** *And* (Andante).
- Key signature:** The music is written in a key with one sharp (F#), likely D major or B minor.
- Staff 3:** Contains a section of music that has been heavily crossed out with dense, dark ink.
- Staff 10:** Ends with a double bar line and a final flourish.

The manuscript is written in a cursive, handwritten style, characteristic of 18th or 19th-century musical notation.

Handwritten musical score on the right page, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *pp*, *cres*, *f*, *fp*, and *ff*. The piece concludes with a double bar line and the word *fin* followed by the number 171.

Handwritten musical score on the left page, featuring ten staves of music. The notation is mostly illegible due to fading and bleed-through from the reverse side of the page.

ariette de l'opéra fleur de pîre allegro moderato

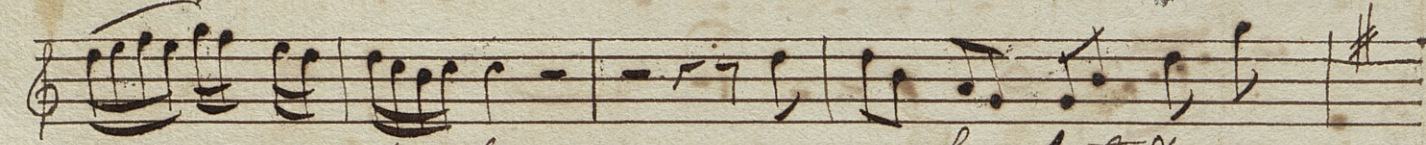
22



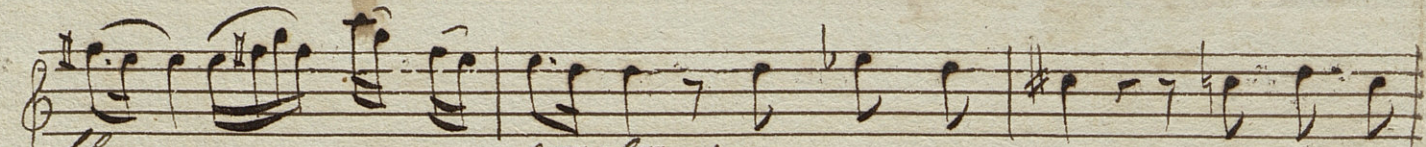
quand l'hi men vient cou - ron ner - La mour - - -



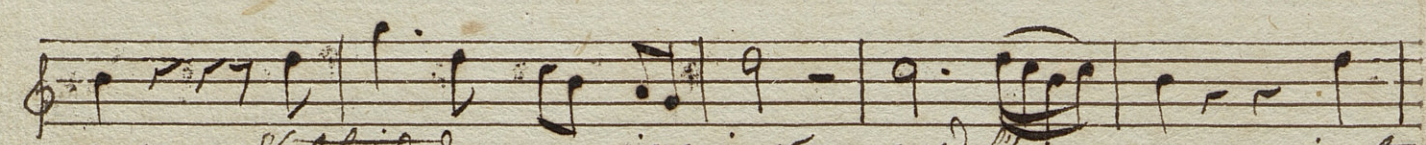
ah! - que sa chai - ne nous - en chan te que sa chai ne



nous - en chan te un coeur bru lant du ne



fla - - - me cons tan te trou ve a ses voeux trou ve a ses



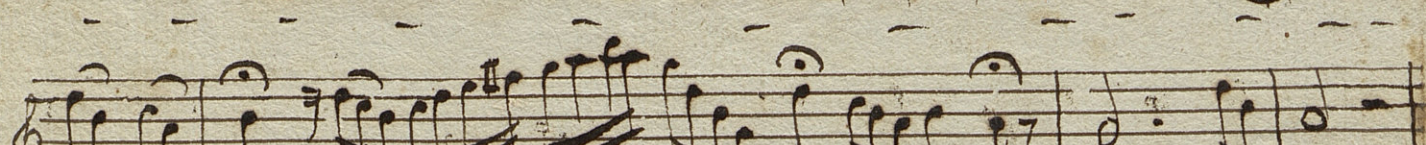
voeux l'al trait du pre mier jour quand l'hi - men vient



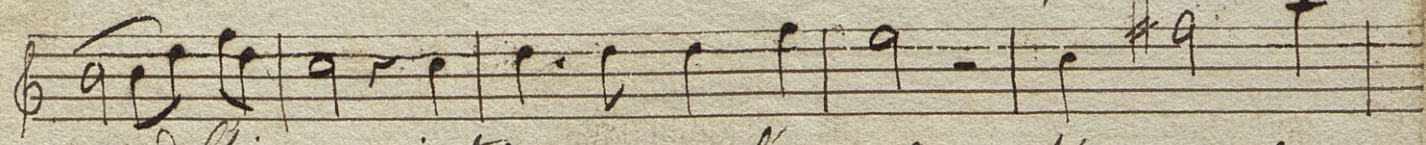
cou ron ner - la mour ah! - - que sa chai ne



ah! que sa chai ne nous en chan te nous en chan - -



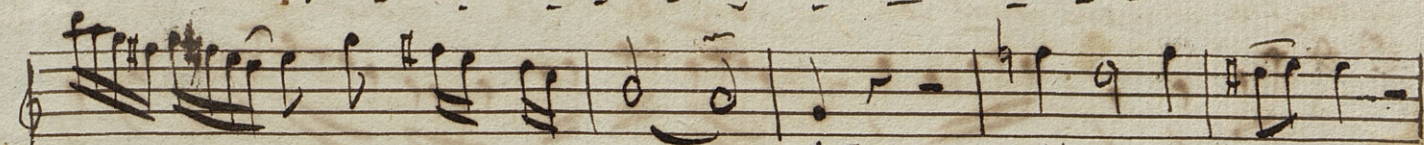
te quand l'hi men



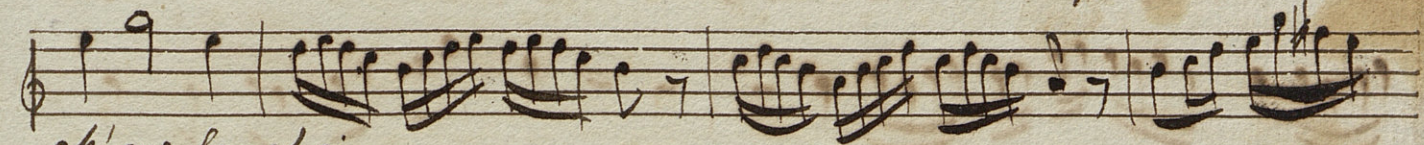
quand l'hi men vient cou ron ner la mour ah! que sa



chai - - - - -



- - - - - ne nous en chan - - te ah! que sa chai ne



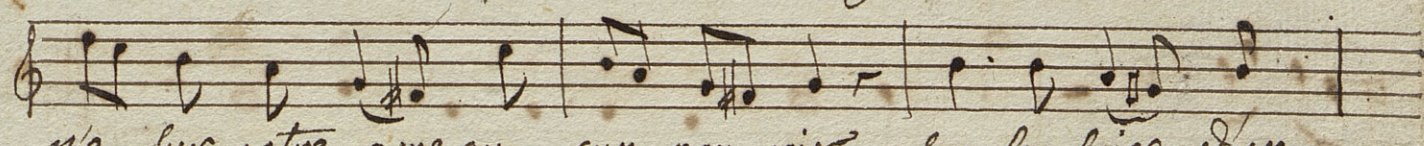
ah! que sa chai - - - - -



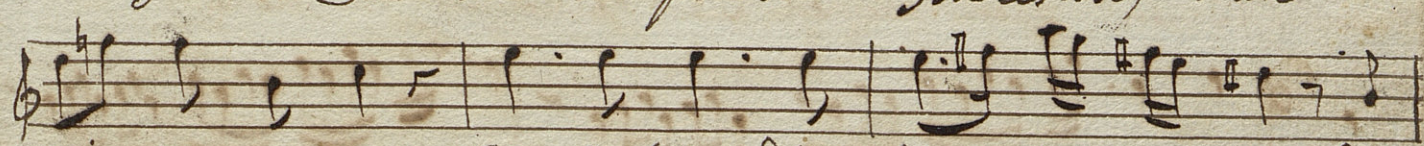
- - - - - ne nous en



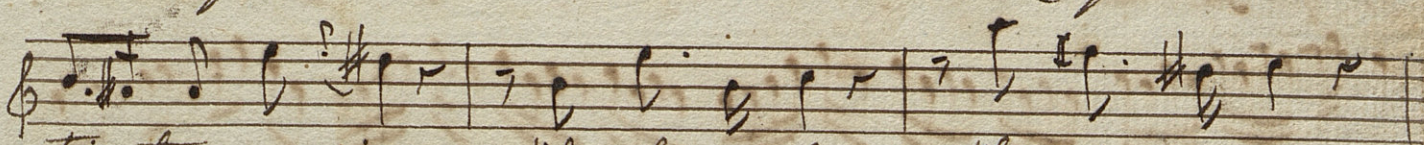
chan - - - - te si l'ob ject au quel on nous lie



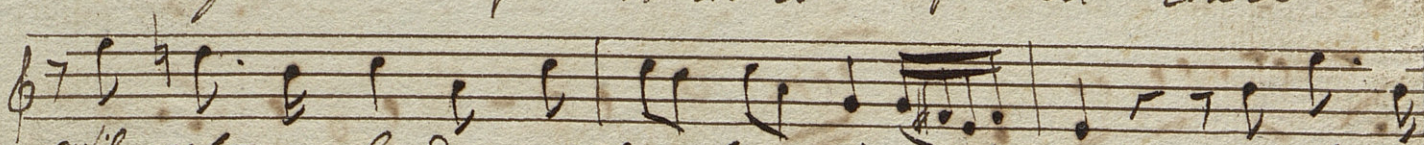
n'a sur notre ame au cun pou voir sous les loix d'un



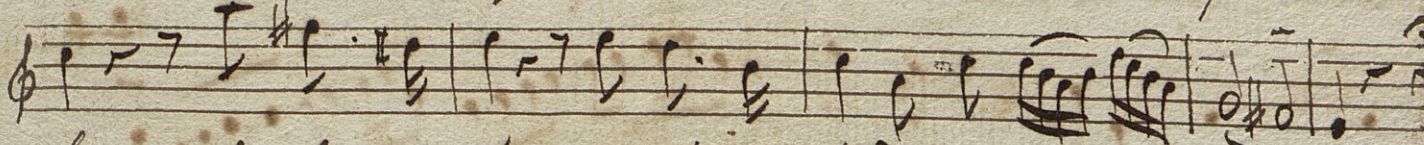
tris te pou voir sous les loix d'un tris - te pou voir d'un



tris te pou voir qu'il est cru el qu'il est cru el



qu'il est cru el de pas ser sa vi - - e qu'il est cru



el qu'il est cru el qu'il est cru el de pas ser sa - vi - e mais

quand l'hi - men vient cou - ron ner - la - mour - - -
ah! - - que sa chai ne nous == en chan - - - te que sa
chai ne nous - en chan te un coeur brulant du ne
fla me cou s'ar te trou ve a ses noeuds trou ve a ses noeuds l'at
trait du pre mier jour quand l'hi men vient cou ron ner la mour
quand l'hi men quand l'hi men vient cou ron ner la mour
ah! que sa chai - - - - - ne nous en
chan te nous en chan - - - te ah que sa chai ne
ah! que sa chai ne nous en chan - - - - - te

nous en chan - - - - -
te