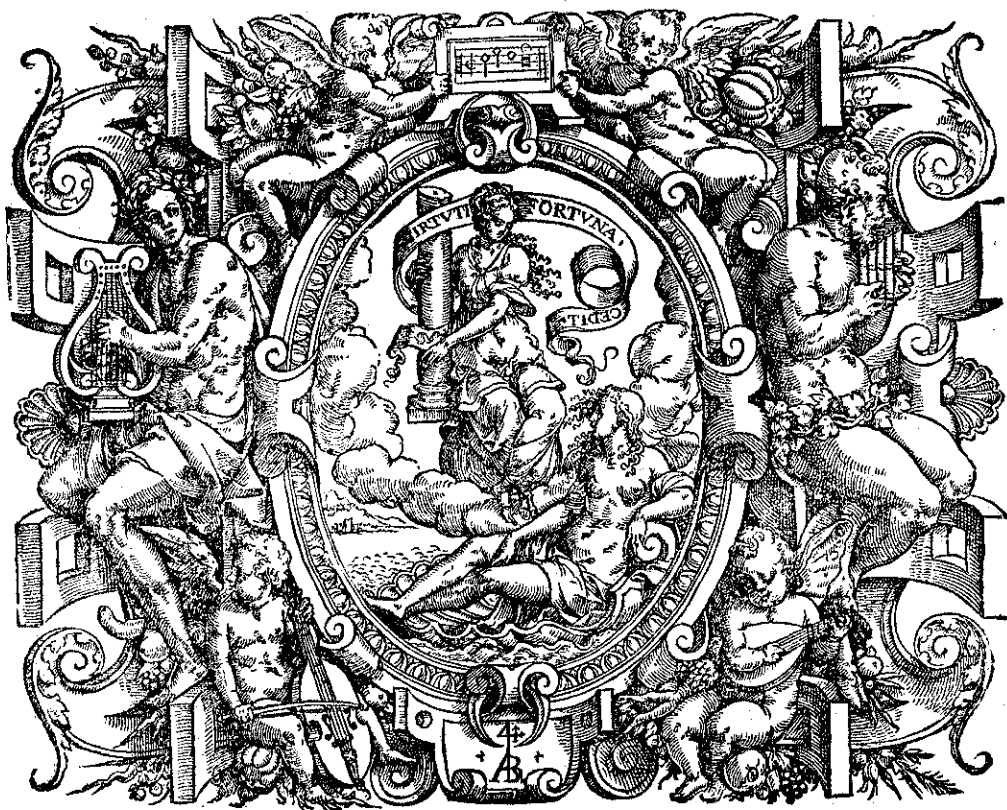


LE TRIOMPHE  
DE  
L'AMOUR,

BALLET ROYAL,  
MIS EN MUSIQUE

*Par Monsieur DE LVLLY, Sur-Intendant de la Musique  
du Roy.*



A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la  
Musique, rue Saint Jean de Beauvais, au Mont Parnasse.

Et se vend à l'Entrée de la Porte de l'Academie Royale de Musique  
rue Saint Honoré.

---

M. DC. LXXXI.

AVEC PRIVILEGE DE SA MAIESTE.



A U R O Y .

**S** I R E ,

*C'EST pour moy une joye bien sensible de connoistre que VOSTRE MAJESTE ne se lasse point de mes Ouvrages , & qu'Elle continue à les recevoir favorablement. Il est bien juste, SIRE, que je travaille sans cesse pour avoir souvent l'honneur de vous en presenter de nouveaux ; Il ne me suffit pas de vous les faire entendre dans les Festes galantes & magnifiques que Vous donnez à Vostre Cour , je ne puis m'empescher de vous les offrir encore dans l'Impression que Vous me permettez d'en faire voir au Public ; ils sont tousiours à Vous de quelque façon qu'ils puissent paraistre , & ils vous appartiennent par tant de droits , que je croy ne vous les pouvoir consacrer en trop de manieres. Je suis obligé de l'avoüer hautement, SIRE, je vous suis redevable du bonheur qui m'a fait trouver tant d'Airs differents qui ne vous ont pas semblez indignes de vostre attention , & que vous avez tesmoigné escouter avec plaisir : l'inclination que j'ay tousiours eüe pour la Musique ne m'a pas tant animé que l'ardente envie que j'ay eüe de vous plaire, & mon genie seroit demeuré foible & languissant s'il n'avoit esté eslevé & soutenu par la force que VOSTRE MAJESTE communique*

à tout ce qui se dévouë à la servir. J'ay bien jugé que j'avois besoin d'un puissant secours, & j'ay voulu suivre l'exemple des Muses, qui toutes sçavantes qu'elles estoient dans le bel Art de l'Harmonie, ont eû recours à un Dieu qui les esclairoit de ses lumieres, & qui presidoit à leurs Concerts; mais j'ay resenty dès mes plus jeunes années que l'Apollon qui me devoit inspirer les Chants que j'avois dessein de composer, n'estoit ny dans les lieux de ma naissance ny sur les sommets du Parnasse; j'ay crû le pouvoir trouver dans le plus florissant Empire de la Terre, & je n'ay pas eû de peine à le reconnoistre aussi-tost que j'ay esté assez heureux pour voir VOSTRE MAJESTÉ. Vous avez bien voulu, SIRE, me permettre de me donner à vous, & de choisir un Maistre si digne de l'estre de toutes les Nations du Monde: Cét avantage a esté suivy de mille autres graces que j'ay receuës de VOSTRE MAJESTÉ, & dont je ne perdray jamais la memoire; Souffrez SIRE, que je ne cesse point de vous en remercier, & que je me serve encore de l'occasion du nouveau present que je vous fais pour renouveler la protestation d'estre toute ma vie avec un zele tres-ardent & un tres-profond respect,

SIRE,

DE VOSTRE MAJESTÉ,

Le tres-humble, tres-obeissant,  
& tres-fidelle Serviteur, & Sujet,  
JEAN BAPTISTE LULLY.



# LE TRIOMPHE DE L'AMOUR.

## BALLET ROYAL.

OUVERTURE.

The first staff of music is in G major, 2/4 time, and begins with a treble clef. It contains the first measure of the Overture.

The second staff of music continues the Overture in G major, 2/4 time, featuring a bass clef.

The third staff of music continues the Overture in G major, 2/4 time, featuring a bass clef.

The fourth staff of music continues the Overture in G major, 2/4 time, featuring a bass clef.

The fifth staff of music continues the Overture in G major, 2/4 time, featuring a bass clef.

The sixth staff of music continues the Overture in G major, 2/4 time, featuring a treble clef.

The seventh staff of music continues the Overture in G major, 2/4 time, featuring a bass clef.

The eighth staff of music continues the Overture in G major, 2/4 time, featuring a bass clef.

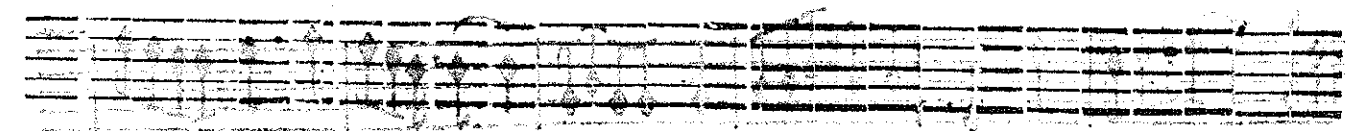
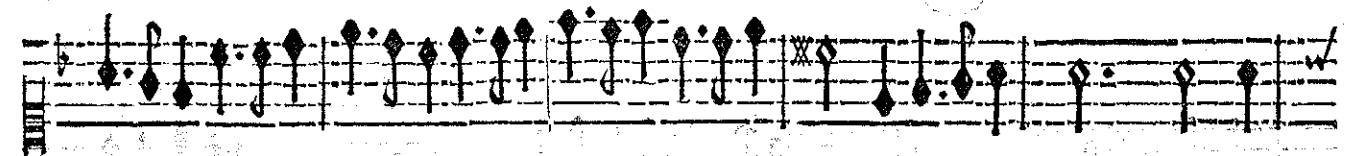
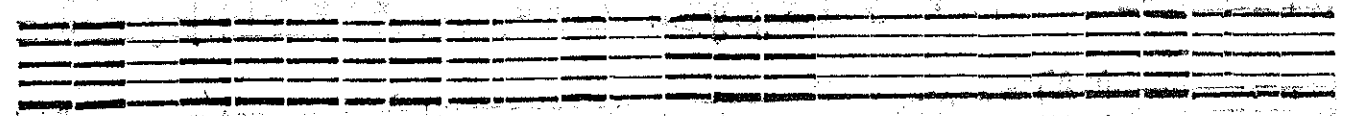
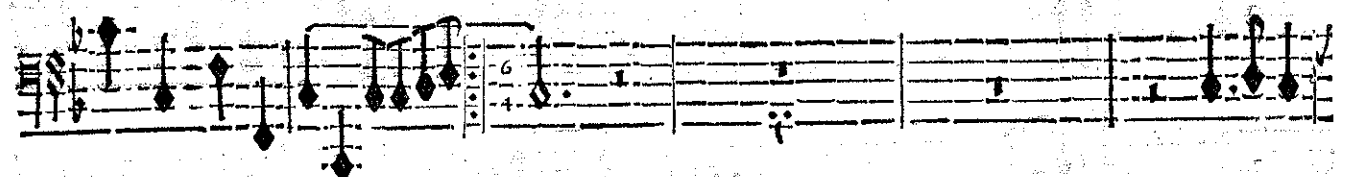
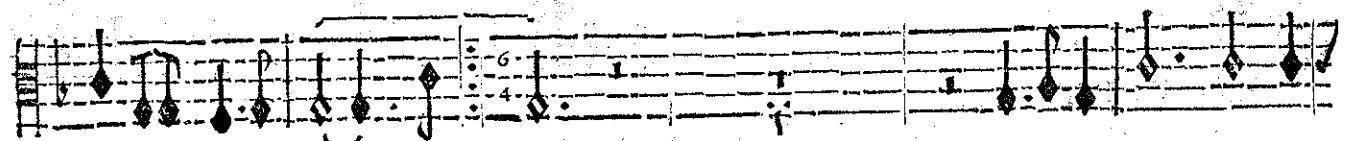
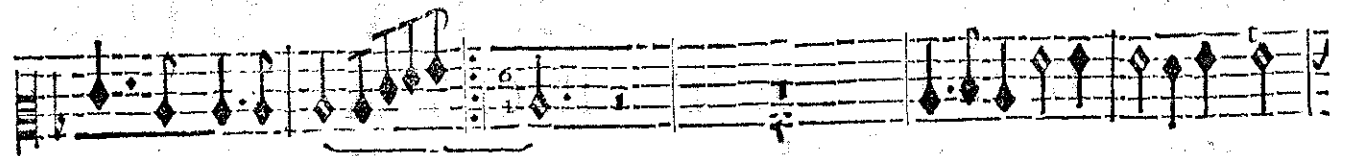
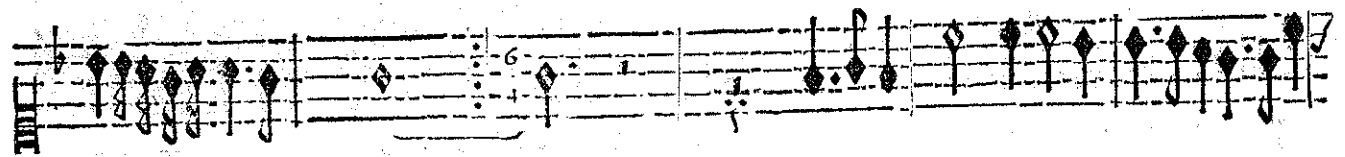
The ninth staff of music continues the Overture in G major, 2/4 time, featuring a bass clef.

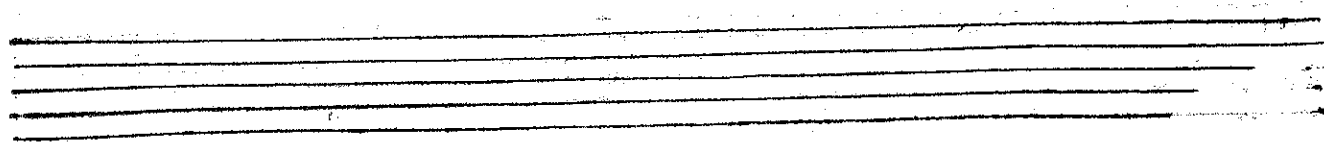
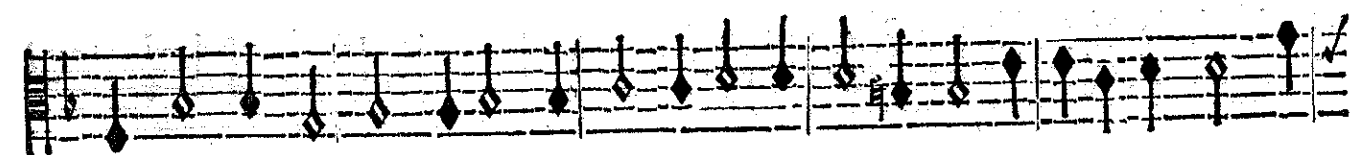
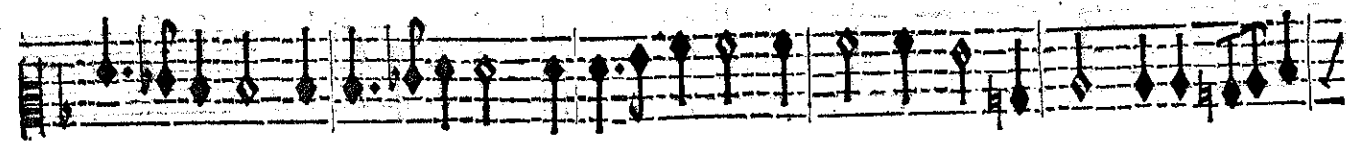
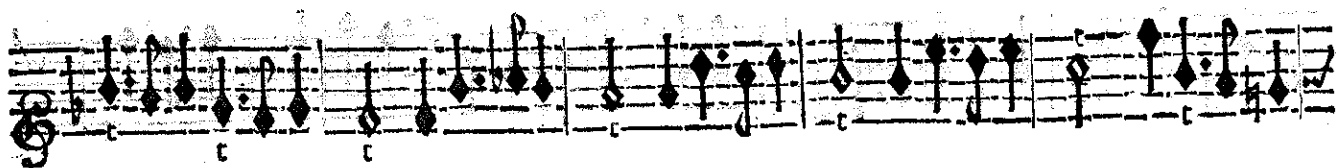
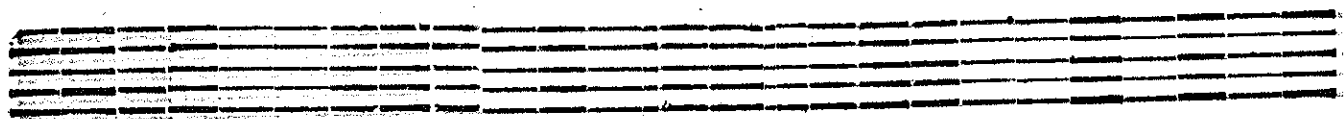
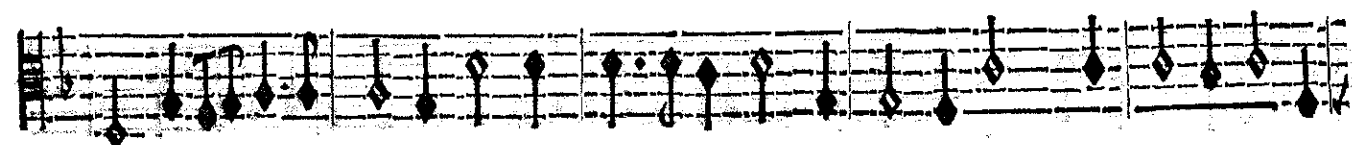
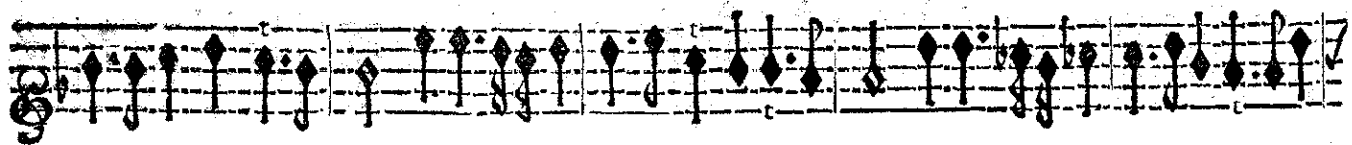
The tenth staff of music continues the Overture in G major, 2/4 time, featuring a bass clef.



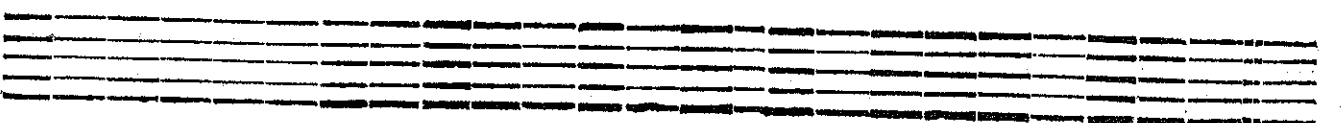
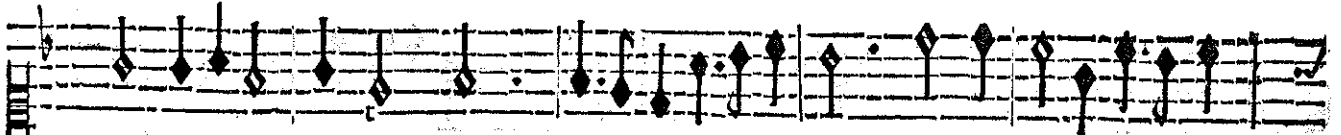
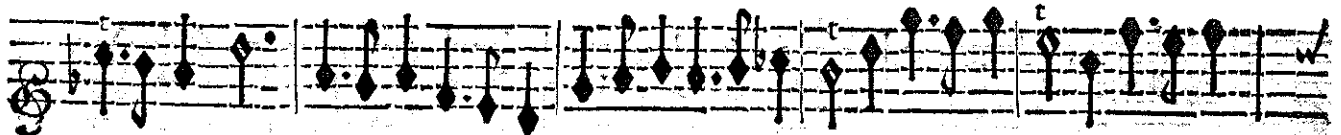
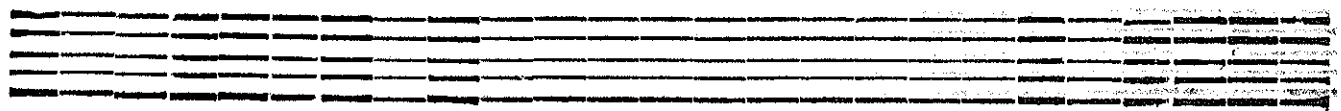
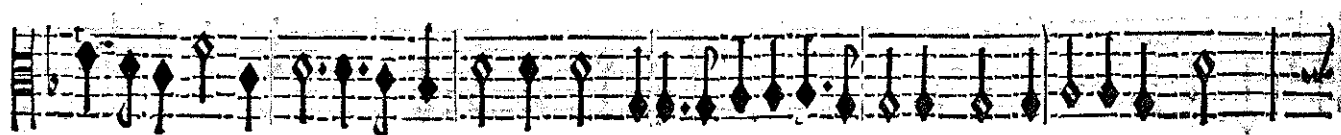
# LE TRIOMPHE

2





LE TRIOMPHE.



DE L'AMOUR

*Lentement.*

*Lentement.*

*Lentement.*

*Lentement.*

*Lentement.*

FIN

Amis, que vous avez tous aimés, et que vous aimez encore.

LE TRIOMPHE

Musical score for 'LE TRIOMPHE' consisting of five staves. The first staff is in treble clef with a key signature of one flat and a common time signature. The subsequent four staves are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like '6' and '2' above the notes, possibly indicating fingerings or specific rhythmic values.

V E N U S.

Musical score for 'VENUS' consisting of two staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef. The music is primarily composed of eighth and sixteenth notes. There are some markings like '2', '4', '6', and '76x' above the notes.

Vn Heros que le Ciel fit naistre, Pour le bonheur de cent Peuples divers, Aime

BASSE-CONTINUE.

Musical score for 'VENUS' consisting of two staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef. The music is primarily composed of eighth and sixteenth notes. There are some markings like 't', 'x', '4', '3', and '6x' above the notes.

mieux calmer l'Uni- vers, que d'achever de s'en rendre le Mai- stre; stre; H

BASSE-CONTINUE.

Musical score for 'VENUS' consisting of two staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef. The music is primarily composed of eighth and sixteenth notes. There are some markings like 't', '3', '6x', '76', and '6' above the notes.

cherche a rendre heureux jusqu'à ses Enne- mis, Tout est par ses tra- vaux dans une Paix pro-

BASSE-CONTINUE.

DE L'AMOUR,

fonde, Ce n'est plus qu'à l'amour qu'il peut estre permis De troubler le repos du Mon-

BASSE-CONTINUE.

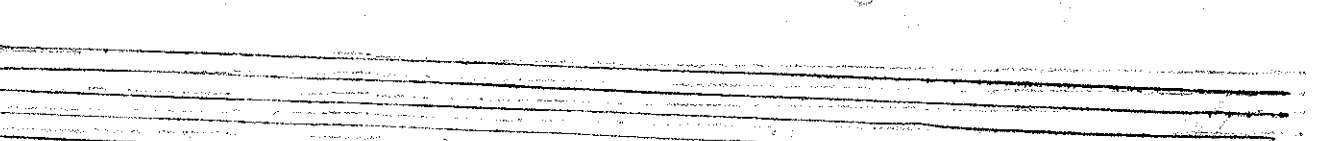
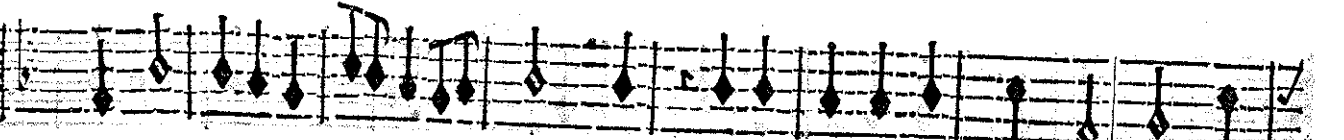
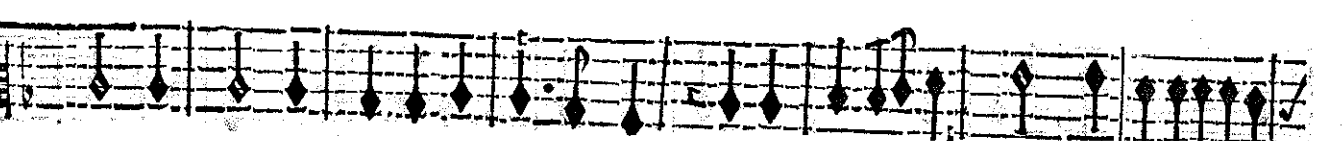
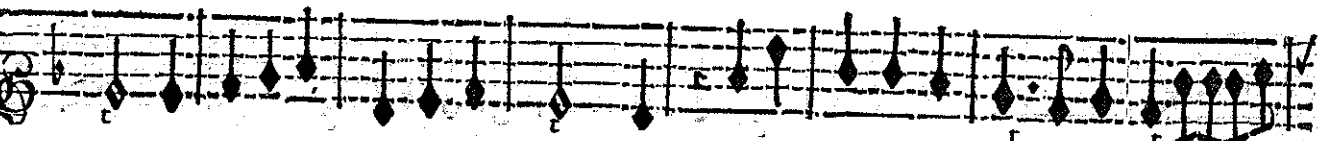
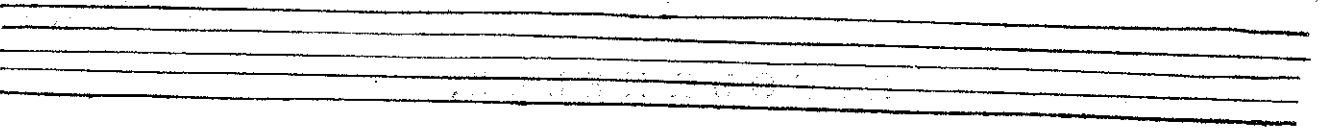
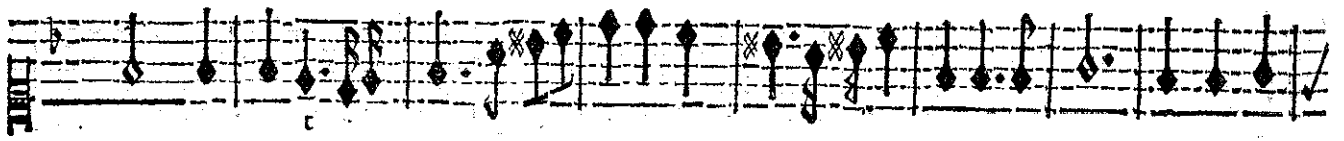
de. Ce n'est plus qu'à l'amour qu'il peut estre permis De troubler le repos du monde.

BASSE-CONTINUE.

RITOURNELLE,

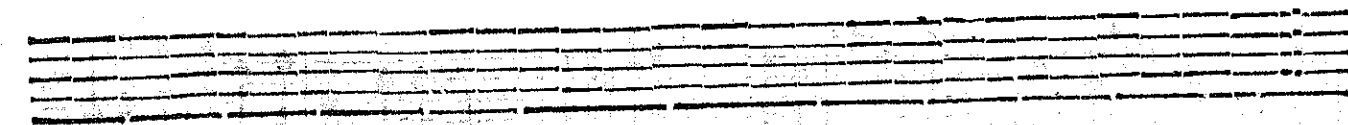
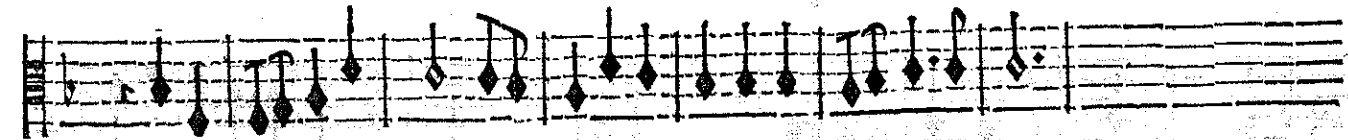
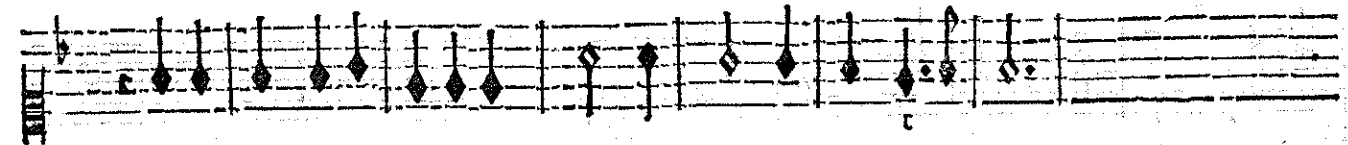
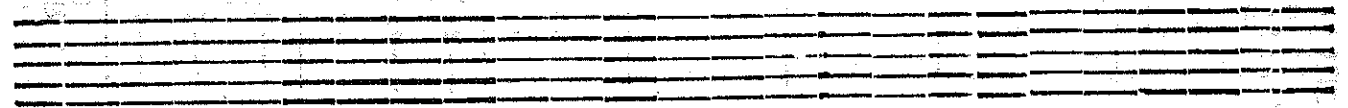
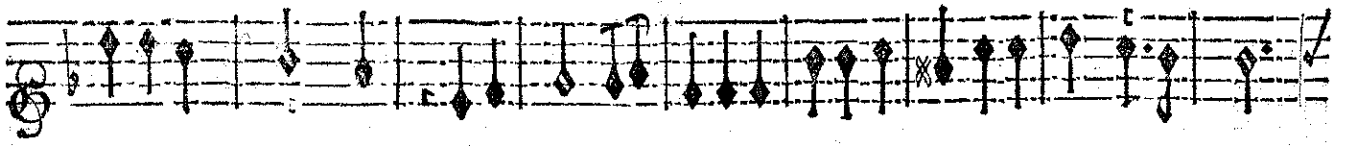
*Pour l' Air suivant, qu'il faut jouer doucement sans presque toucher les cordes.*

LE TRIOMPHE





DE L'AMOUR.



# LE TRIOMPHE V E N U S.

T Ranquiles cœurs, préparez-vous A mille secrettes allar- mes, Vous perdrez ce re-

BASSE-CONTINUE.

pos si doux Dont vous estimez tant les char- mes; Mais les troubles d'amour ont cent

BASSE-CONTINUE.

fois plus d'attraits, Que la plus douce paix. Mais les troubles d'amour ont cent

BASSE-CONTINUE.

fois plus d'attraits Que la plus douce paix. paix.

RITOURNELLE.

Musical staff with notes and clef.

Musical staff with notes and clef.

Musical staff with notes and clef.

BASSE-CONTINUE.

Musical staff with notes and clef.

Musical staff with notes and clef.

Musical staff with notes and clef.

BASSE-CONTINUE.

VENUS.

Musical staff with notes and clef.

Nimphes des Eaux, Nimphes de ce Boccage, Faites briller vos plus charmants ap-

Musical staff with notes and clef.

BASSE-CONTINUE.

Musical staff with notes and clef.

pas, Plaisirs, Graces, suivez mes pas, Qu'avec nous, tout s'enga -

Musical staff with notes and clef.

BASSE-CONTINUE.

# LE TRIOMPHE

A celebrer la gloire de mon fils. Dieux qu'il a surmontez, Mortels qu'il a fou-

BASSE-CONTINUE.

mis venez luy rendre hommage, L'Amour le vainqueur des vainqueurs, va triom-

BASSE-CONTINUE.

pher de tous les cœurs. L'Amour le vainqueur des vainqueurs, va triompher de

BASSE-CONTINUE.

DE L'AMOUR.

CHOEUR.

VIENS.

tous les cœurs.

L'Amour le vainqueur des vain-

L'Amour le vainqueur des vainqueurs Va triompher de tous les cœurs.

L'Amour le vainqueur des vainqueurs Va triompher de tous les cœurs.

L'Amour le vainqueur des vainqueurs Va triompher de tous les cœurs.

L'Amour le vainqueur des vainqueurs Va triompher de tous les cœurs

BASSE-CONTINUE.

LE TRIOMPHE

queurs Va triompher de tous les cœurs.

L'Amour le vainqueur des vainqueurs Va triompher de

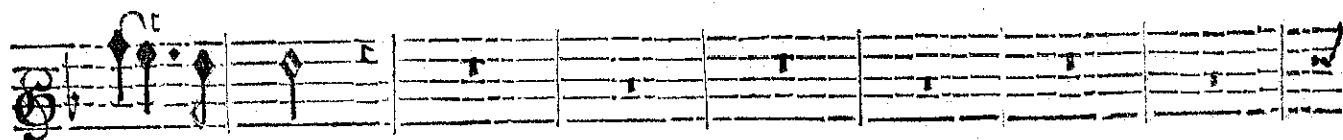
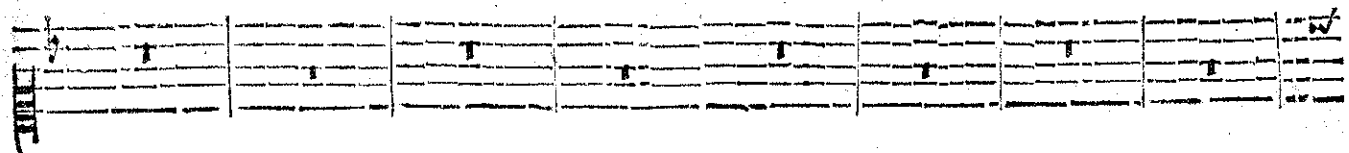
L'Amour le vainqueur des vainqueurs Va triompher de

L'Amour le vainqueur des vainqueurs Va triompher de

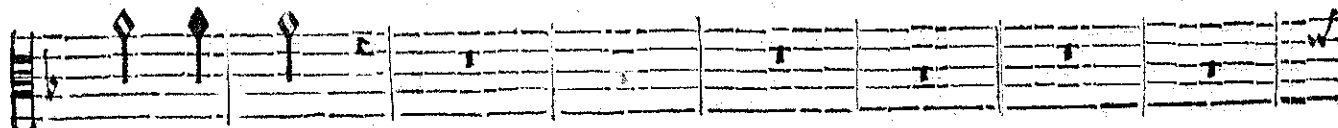
L'Amour le vainqueur des vainqueurs Va triompher de

VIOLONS.

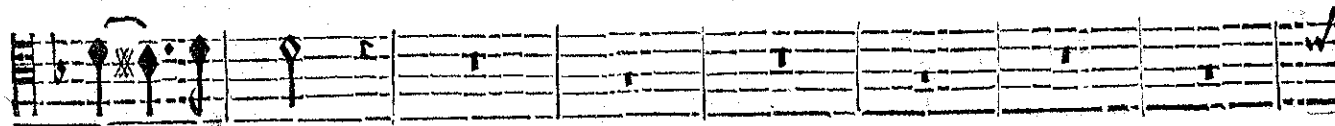
BASSE-CONTINUE.



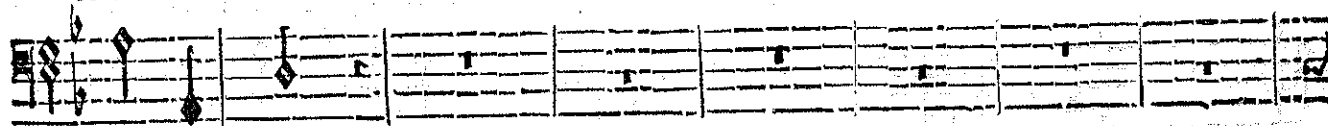
tous les cœurs.



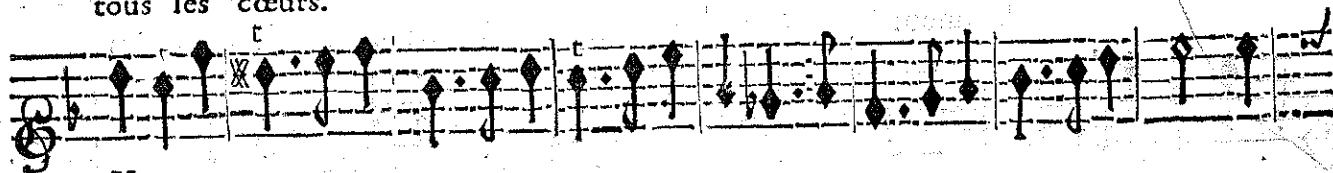
tous les cœurs.



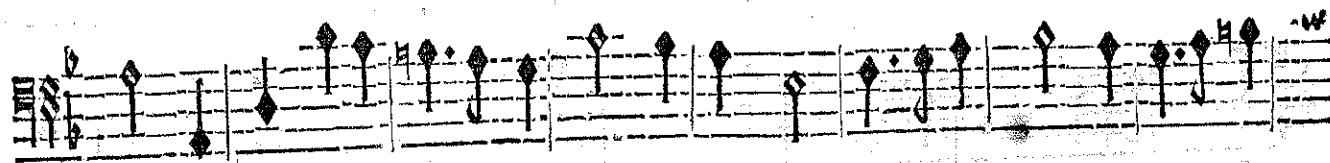
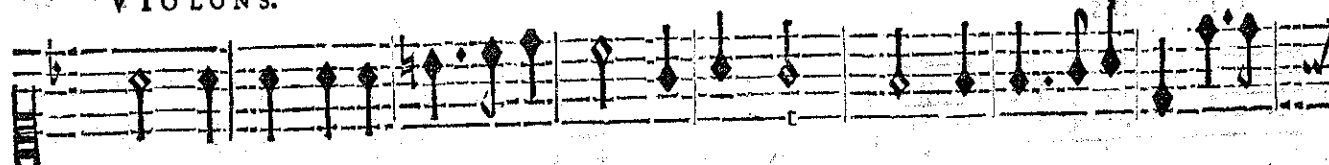
tous les cœurs



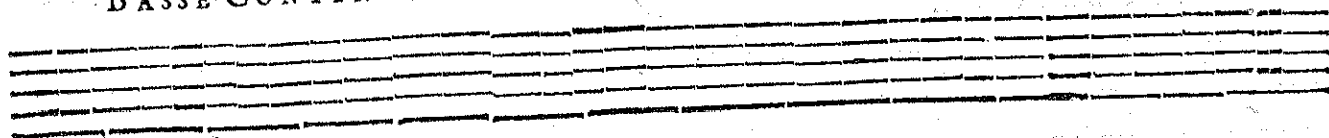
tous les cœurs.



VIOLONS.



BASSE-CONTINUE.





LE TRIOMPHE

L'Amour le vainqueur des vainqueurs Va triompher de tous les

L'Amour le vainqueur des vainqueurs Va triompher de tous les

L'Amour le vainqueur des vainqueurs Va triompher de tous les


L'Amour le vainqueur des vainqueurs Va triompher de tous les

L'Amour le vainqueur des vainqueurs Va triompher de tous les

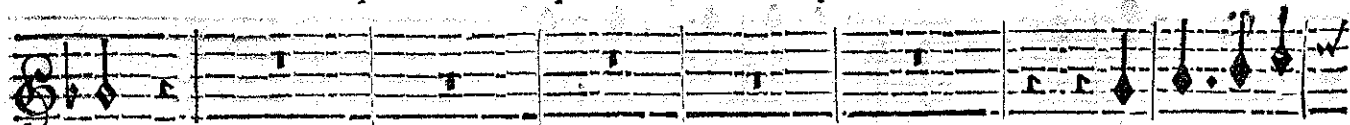
VIOLONS.

BASSE-CONTINUE.

DE L'AMOUR.

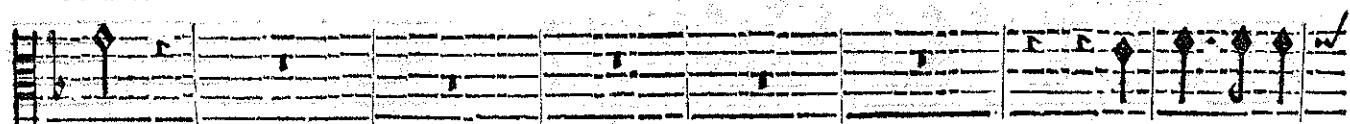


cœurs. L'Amour le vainqueur des vainqueurs Va triompher de tous les cœurs.



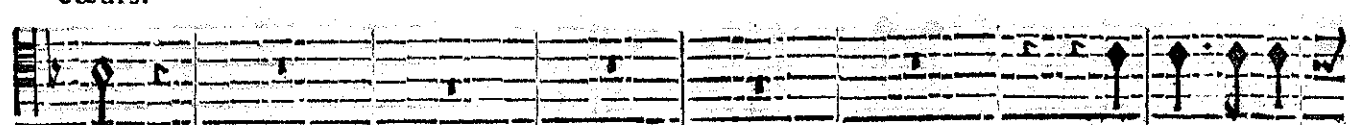
cœurs.

L'Amour le vain-

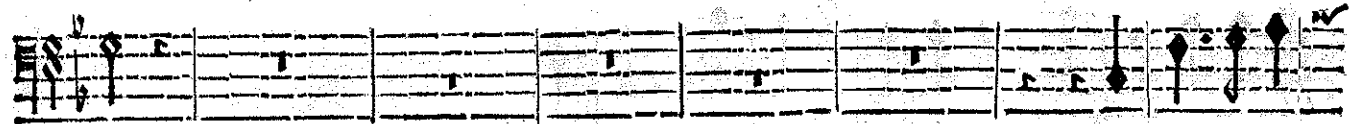


cœurs.

L'Amour le vain-

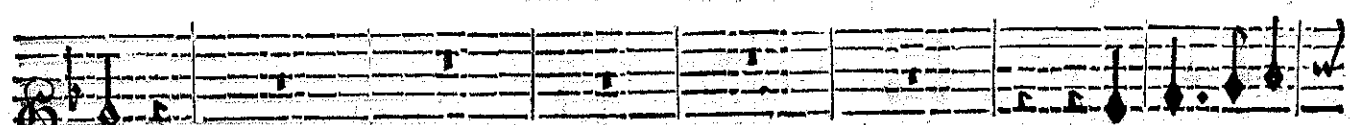


cœurs.

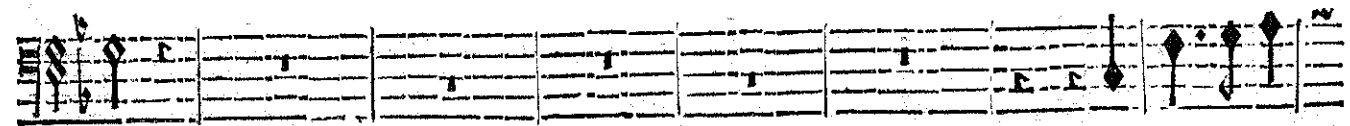
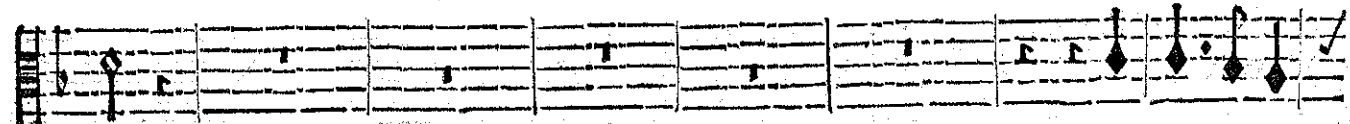
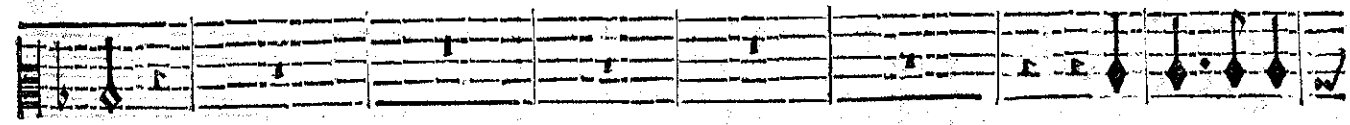
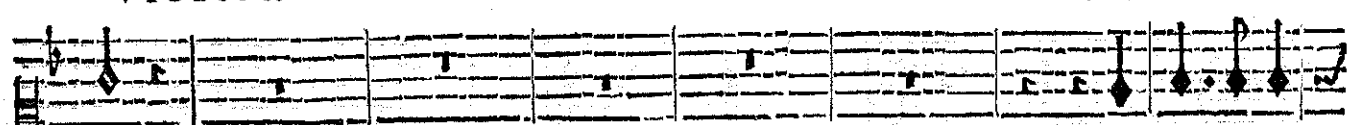


cœurs.

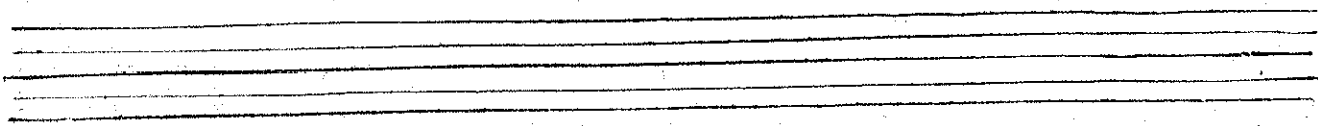
L'Amour le vain-



VIOLONS.



BASSE-CONTINUE.



# L E T R I O M P H E

queur des vainqueurs Va triompher de tous les cœurs.

queur des vainqueurs Va triompher de tous les cœurs.

queur des vainqueurs Va triompher de tous les cœurs.

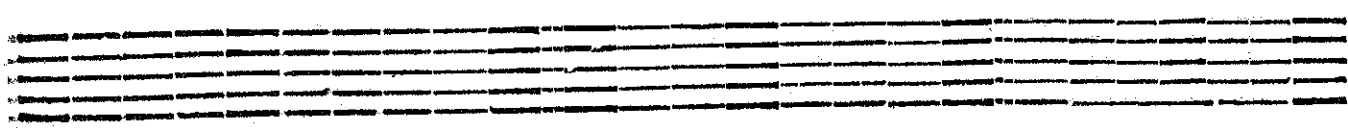
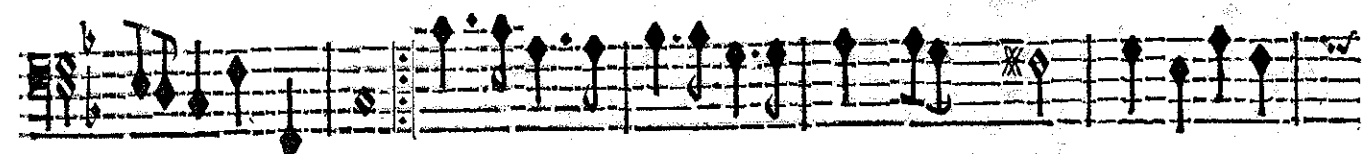
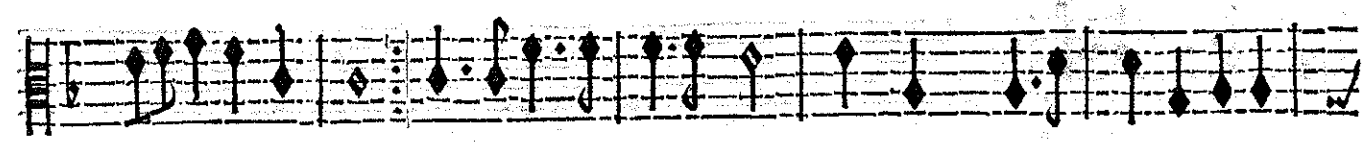
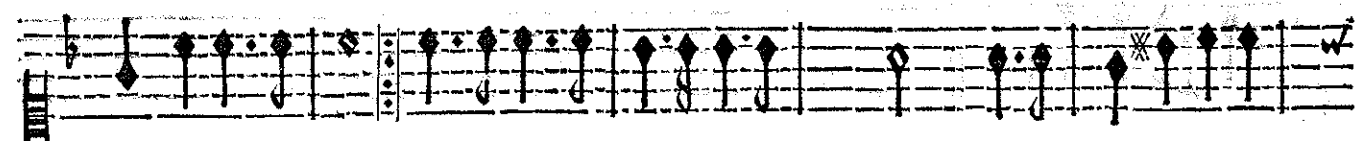
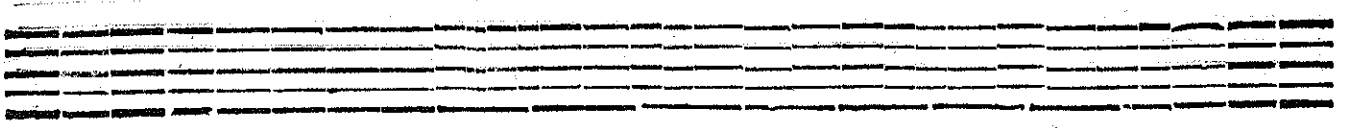
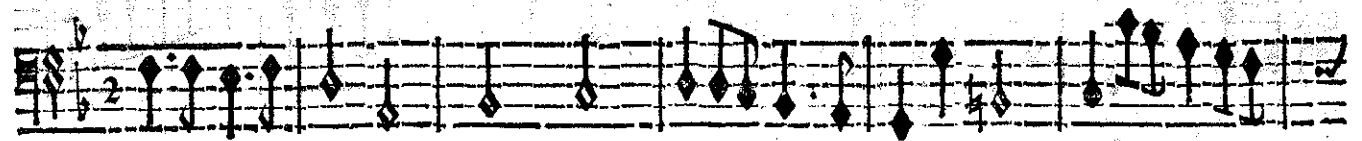
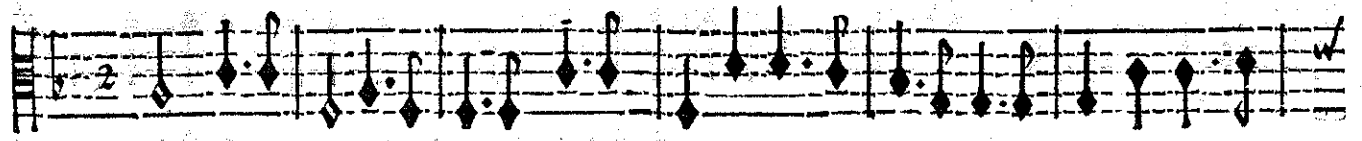
queur des vainqueurs Va triompher de tous les cœurs.

## V I O L O N S.

## B A S S E - C O N T I N U E.

DE L'AMOUR.

*Premiere Entrée des Graces, des Driades & des Nayades.*



LE TRIOMPHE

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in alto clef. The third staff is in tenor clef. The fourth and fifth staves are in bass clef. The music is written in a style characteristic of 18th-century French instrumental music, featuring a mix of eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The system concludes with a double bar line and a repeat sign.

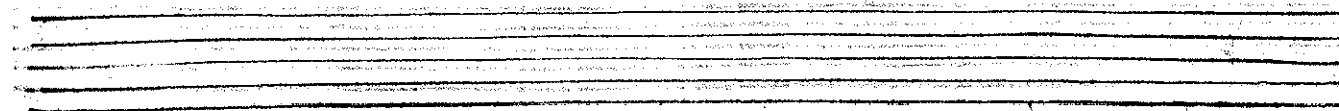
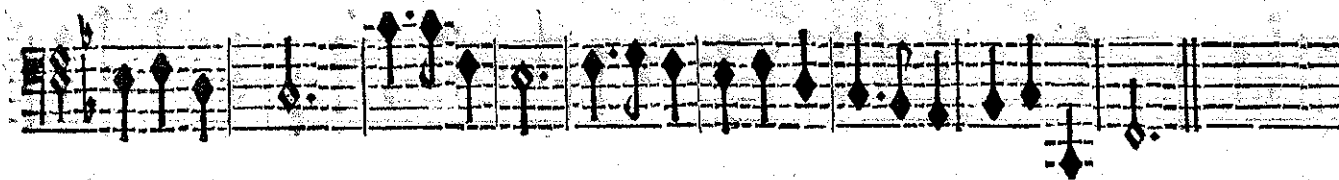
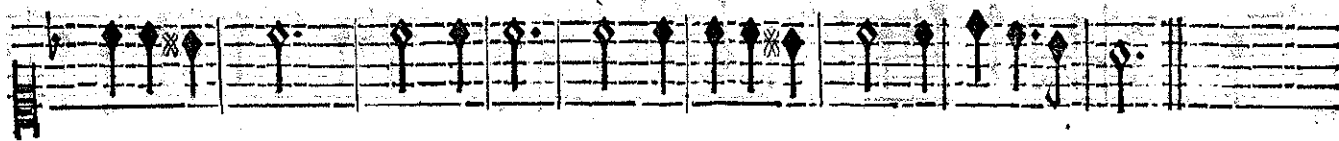
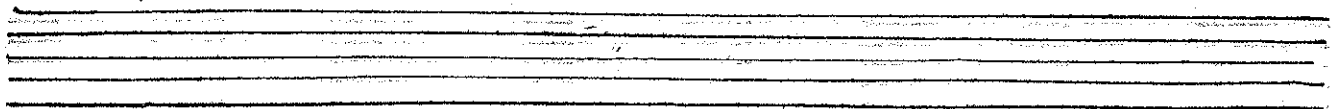
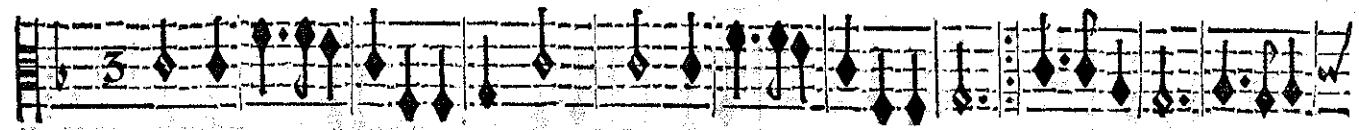
Two empty musical staves, consisting of five lines each, positioned between the first and second systems of the score.

The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat. The second staff is in alto clef. The third staff is in tenor clef. The fourth and fifth staves are in bass clef. The music continues with similar notation to the first system, including various note values and rests. The system concludes with a double bar line and a repeat sign.

Two empty musical staves, consisting of five lines each, positioned at the bottom of the page.

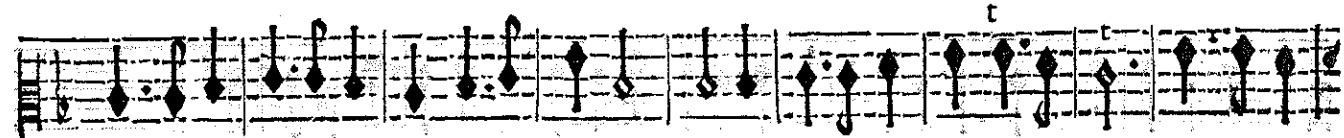
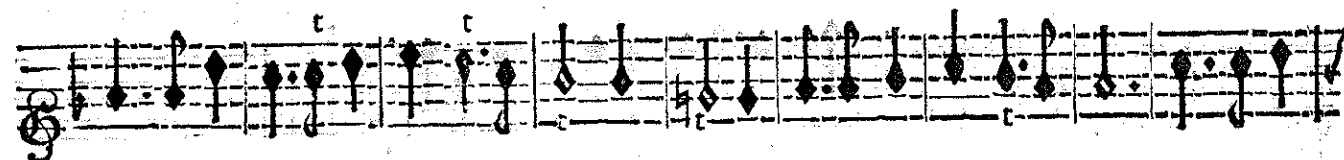
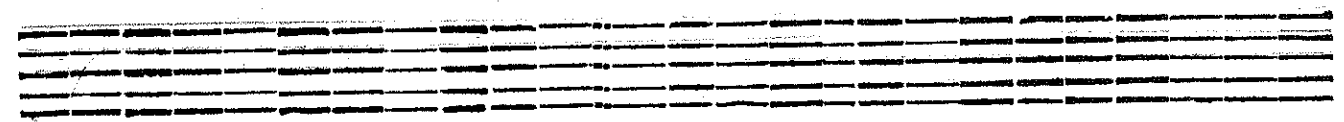
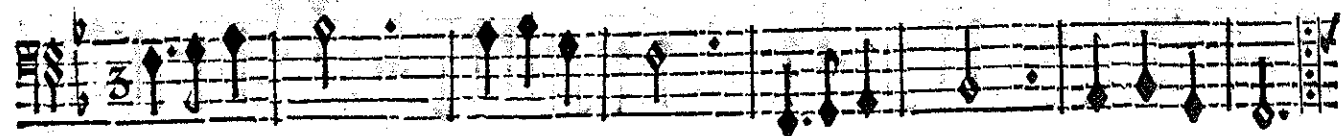
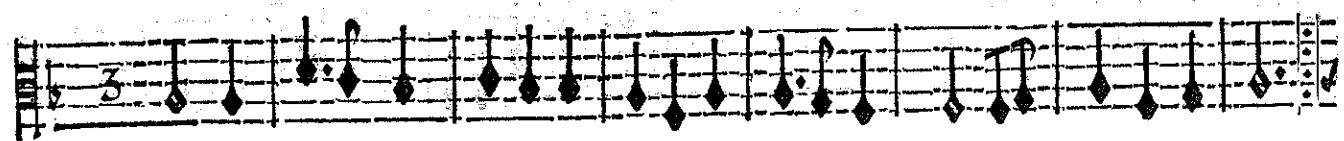
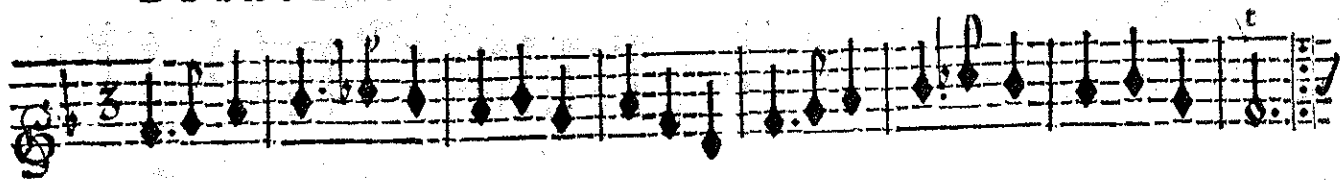
DE L'AMOUR.

MENUET POUR LES MESMES.



# LE TRIOMPHE

DEUXIÈME MENÜET POUR LES MÊMES.





DE L'AMOUR.

Musical score for 'DE L'AMOUR' consisting of five staves. The first staff is in treble clef with a common time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music features a variety of note values including eighth and sixteenth notes, and rests. There are repeat signs at the end of the first and second staves.

ENTREE DES PLAISIRS.

Musical score for 'ENTREE DES PLAISIRS' consisting of five staves. The first staff is in treble clef with a 2/4 time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music features a variety of note values including eighth and sixteenth notes, and rests. There are repeat signs at the end of the first and second staves. The text 'PREMIER AIR.' is written below the first staff.

LE TRIOMPHE

The first system of the musical score consists of five staves. The top staff is in treble clef and contains the main melody, marked with a 'c' (crescendo) and a repeat sign. The second and third staves are in alto clef, and the fourth and fifth staves are in bass clef. The music is written in a style characteristic of 19th-century orchestral scores, featuring various note values, rests, and dynamic markings.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the first and second systems of music.

The second system of the musical score consists of five staves. The top staff is in treble clef and begins with a key signature change to one flat (B-flat). It contains the main melody, marked with a 'c' (crescendo) and a repeat sign. The second and third staves are in alto clef, and the fourth and fifth staves are in bass clef. The music continues with various rhythmic patterns and dynamic markings.

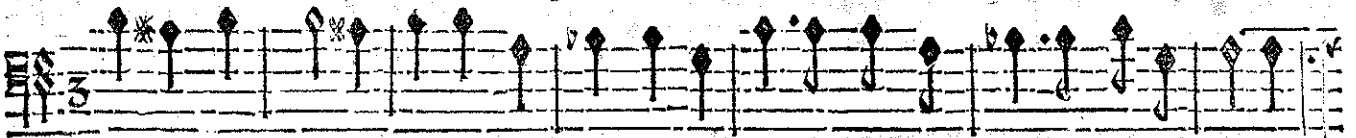
A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.

DEUX PLAISIRS.

PREMIER PLAISIR.



Vn cœur toujours en paix sans Amour sans desirs, Est moins heureux que l'on ne pense ;  
Les maux que fait l'Amour les chagrins, les soupirs, Ne sont des maux qu'en apparence ;

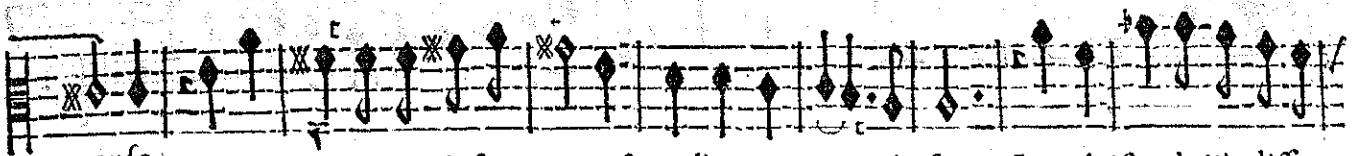


SECOND PLAISIR

Vn cœur toujours en paix sans Amour sans desirs, Est moins heureux que l'on ne pense ;  
Les maux que fait l'Amour les chagrins, les soupirs, Ne sont des maux qu'en apparence ;



BASSE-CONTINUE.



pense ; Les plaisirs de l'indifference, sont d'ennuyeux plaisirs. Les plaisirs de l'indifference ;



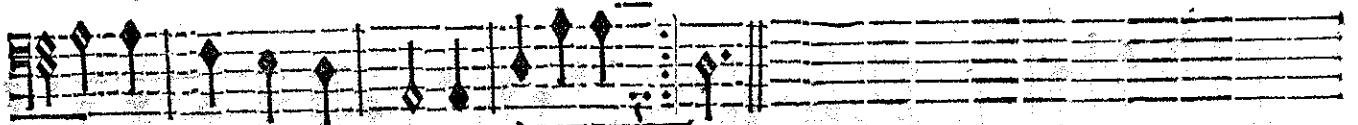
pense ; Les plaisirs de l'indifference, sont d'ennuyeux plaisirs. les plaisirs .ij. de l'indifference ;



BASSE-CONTINUE.



rence, Sont d'ennuyeux plaisirs. les plaisirs.



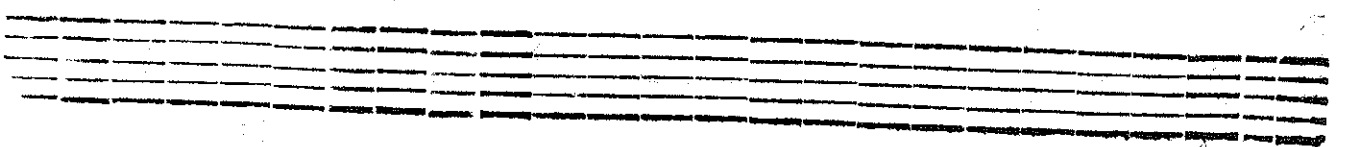
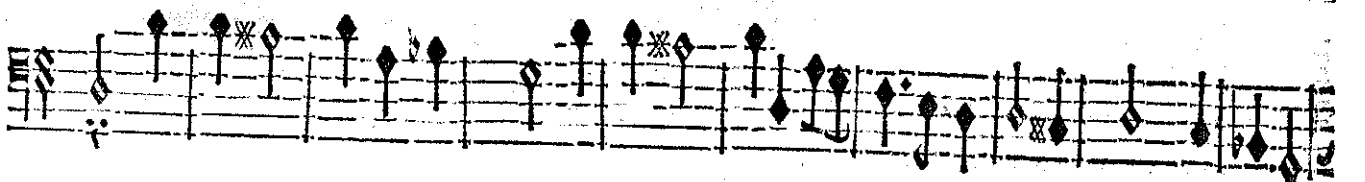
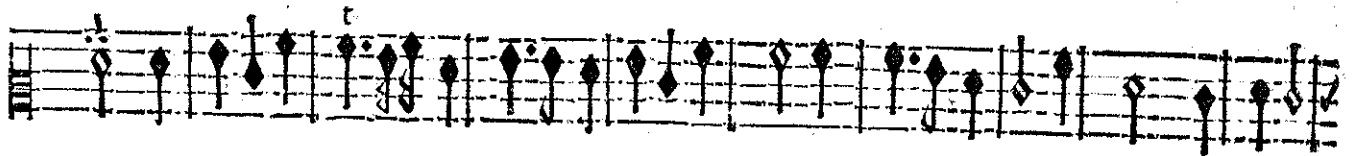
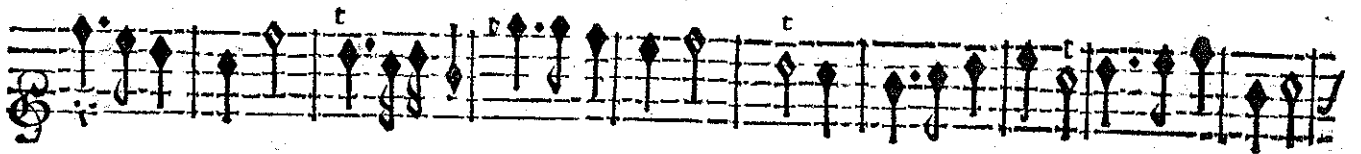
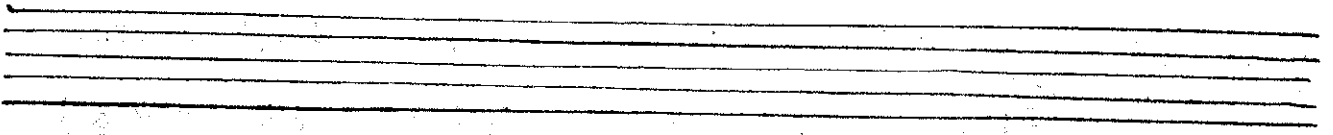
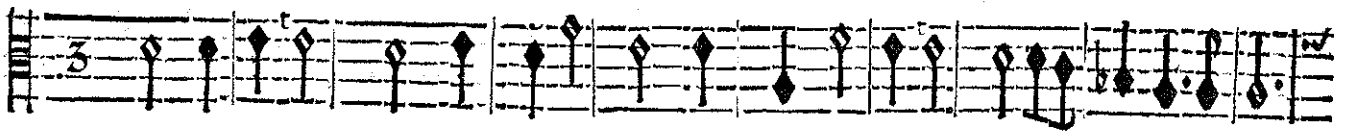
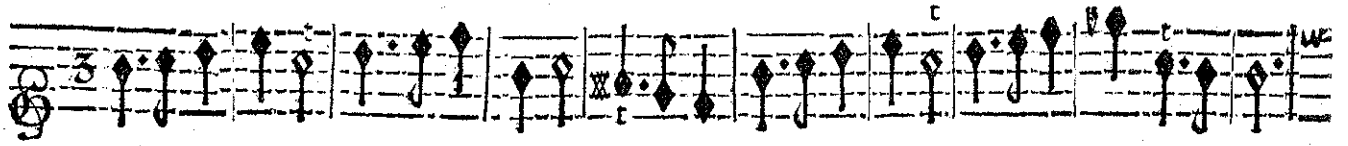
rence, Sont d'ennuyeux plaisirs. les plaisirs.

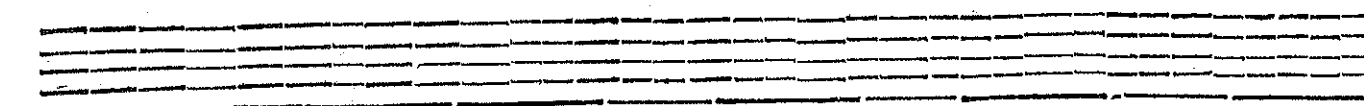
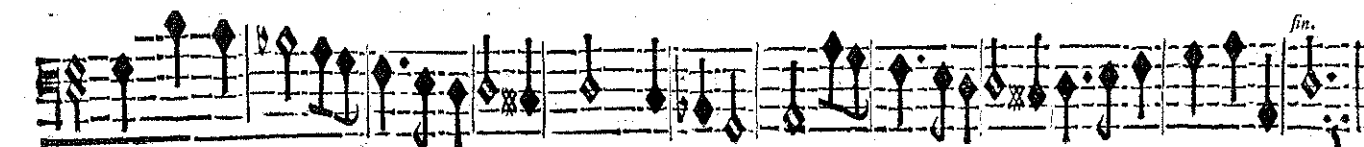
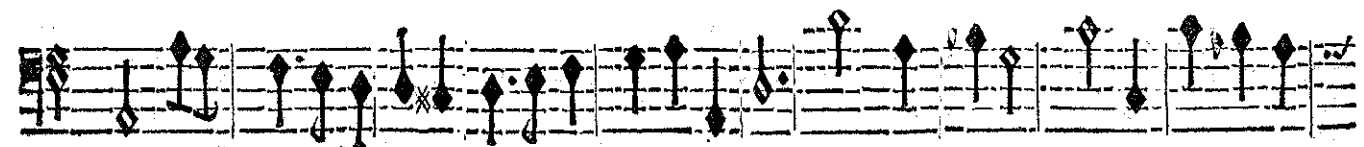
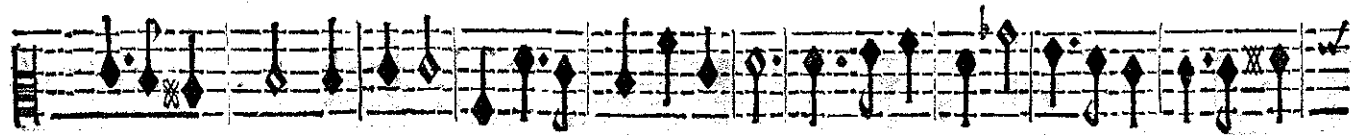


BASSE-CONTINUE.

# LE TRIOMPHE

MENUET POUR LES PLAISIRS.





Les deux Plaisirs chantent le second couplet de l'Air cy-devant, & l'on reprend le Menuet des Plaisirs.

# LE TRIOMPHE

## PRELUDE POUR VENUS ET LES PLAISIRS.

Musical staff 1: Treble clef, 2/4 time signature, first system of notes.

Musical staff 2: Bass clef, 2/4 time signature, second system of notes.

Musical staff 3: Bass clef, 2/4 time signature, third system of notes.

Musical staff 4: Bass clef, 2/4 time signature, fourth system of notes.

Musical staff 5: Bass clef, 2/4 time signature, fifth system of notes.

Empty musical staves.

Musical staff 6: Treble clef, 3/4 time signature, sixth system of notes.

Musical staff 7: Bass clef, 3/4 time signature, seventh system of notes.

Musical staff 8: Bass clef, 3/4 time signature, eighth system of notes.

Musical staff 9: Bass clef, 3/4 time signature, ninth system of notes.

Musical staff 10: Bass clef, 3/4 time signature, tenth system of notes.

Empty musical staves.

Musical score for the first section of 'DE L'AMOUR.' It consists of five staves. The first staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second and third staves are bass clefs. The fourth and fifth staves are also bass clefs. The music is a simple harmonic exercise with a few notes and rests.

V E N U S.

Musical score for the second section of 'DE L'AMOUR.' It consists of two staves. The first staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a bass clef. The music is a simple harmonic exercise with a few notes and rests.

Non, non, il n'est pas possible De contraindre un cœur sen- sible A n'aimer ja-

BASSE-CONTINUE.

Musical score for the third section of 'DE L'AMOUR.' It consists of two staves. The first staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a bass clef. The music is a simple harmonic exercise with a few notes and rests.

mais, C'est pour l'Amour que tous les cœurs sont faits.

BASSE-CONTINUE.



LE TRIOMPHE

VENUS.

Non, non, il n'est pas possible De contraindre un cœur sensible A n'aimer ja-

PREMIER PLAISIR.

Non, non, Non, non, il n'est pas possible De contraindre un cœur sensible A n'aimer ja-

Non, non, Non, non, il n'est pas possible De contraindre un cœur sensible A n'aimer ja-

BASSE-CONTINUE.

ACT II

mais; Non, il n'est pas possible, Non, non, Non, non, il n'est pas possible De con-

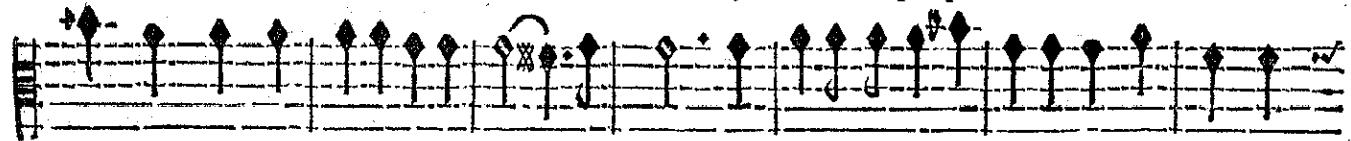
mais; Non, il n'est pas possible, Non, non, il n'est pas possible De con-

mais; Non, non, non, il n'est pas possible, Non, non, il n'est pas possible De con-

BASSE-CONTINUE.



traindre un cœur sensible A n'aimer jamais; Non, non, il n'est pas possible De contraindre un



traindre un cœur sensible A n'aimer jamais; Non, non, il n'est pas possible De contraindre un



traindre un cœur sensible A n'aimer jamais; Non, non, il n'est pas possible De contraindre un



BASSE-CONTINUE.



cœur sensible A n'aimer ja- mais; C'est pour l'amour que tous les cœurs sont faits.



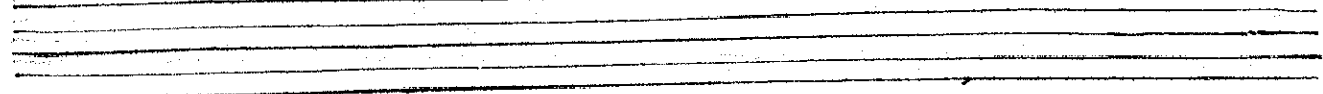
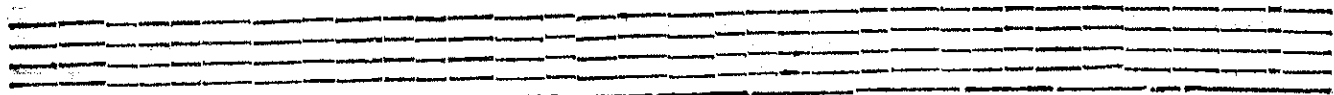
cœur sensible A n'aimer ja- mais; C'est pour l'amour que tous les cœurs sont faits.



cœurs sensible A n'aimer ja- mais; C'est pour l'amour que tous les cœurs sont faits.



BASSE-CONTINUE.



# LE TRIOMPHE

## CHOEUR.

Non, non, il n'est pas possible De cōtraindre un cœur sensible A n'aimer ja-

Non, non, Non, non, il n'est pas possible De cōtraindre un cœur sensible A n'aimer ja-

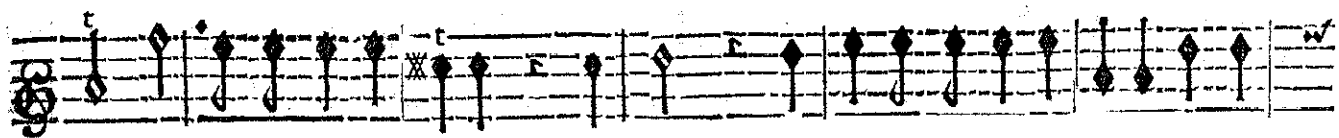
Non, non, Non, non, il n'est pas possible De cōtraindre un cœur sensible A n'aimer ja-

Non, non, il n'est pas possible De cōtraindre un cœur sensible A n'aimer ja-

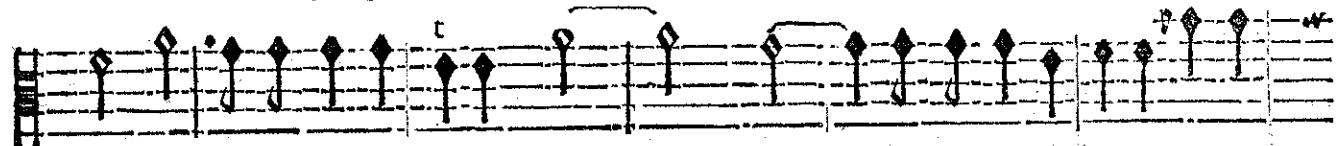
Non, non, il n'est pas possible De cōtraindre un cœur sensible A n'aimer ja-

## VIOLONS.

## BASSE-CONTINUE.



mais; Non, il n'est pas possible, Non, non, Non, non, il n'est pas possible De con-



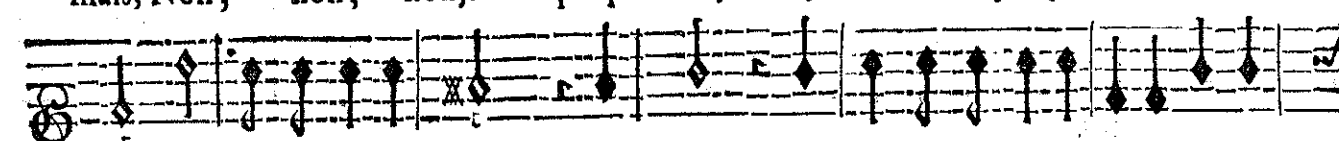
mais; Non, il n'est pas possible, Non, non, il n'est pas possible De con-



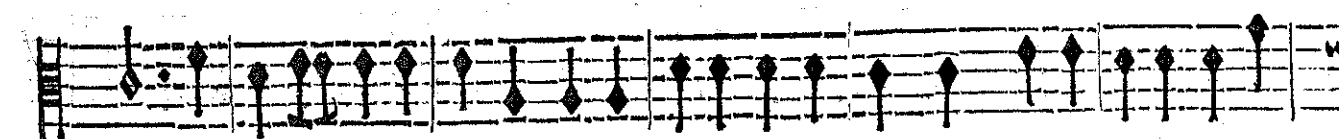
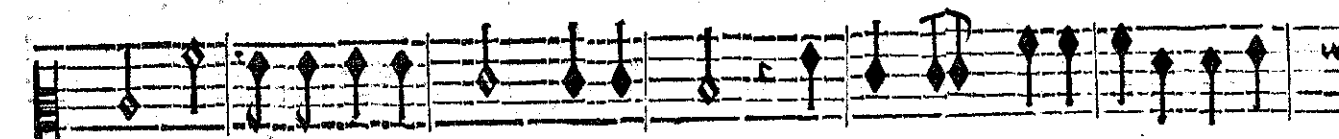
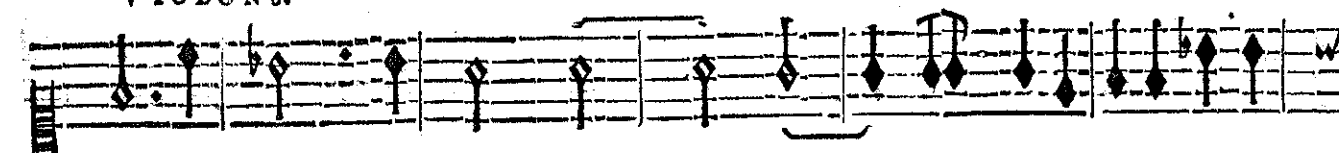
mais; Non, non, Non, non, il n'est pas possible De contraindre un cœur sensible A n'ai-



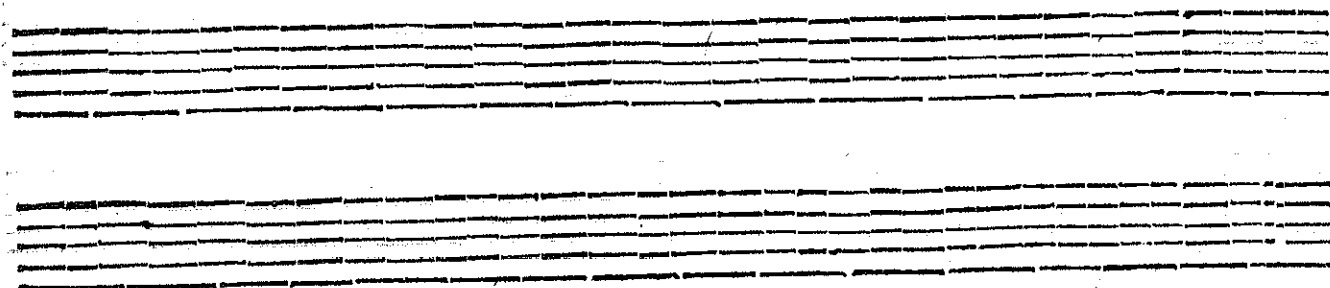
mais; Non, non, non, il n'est pas possible, Non, non, il n'est pas possible De con-



VIOLONS.



BASSE-CONTINUE.



LE TRIOMPHE

traindre un cœur sensible A n'aimer jamais, Non non il n'est pas possible De con-

traindre un cœur sensible A n'aimer jamais, Non non il n'est pas possible, De con-

mer jamais, Nō nō il n'est pas possible Non non non il n'est pas possible, De con-

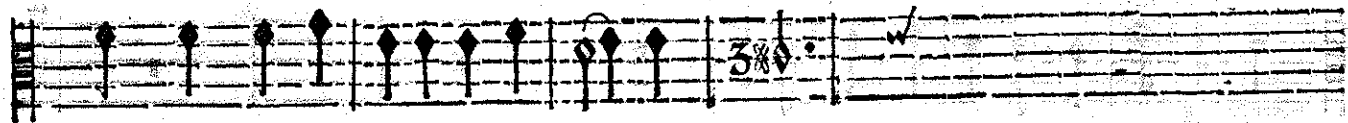
traindre un cœur sensible A n'aimer jamais, Non non il n'est pas possible, De con-

VIOLONS.

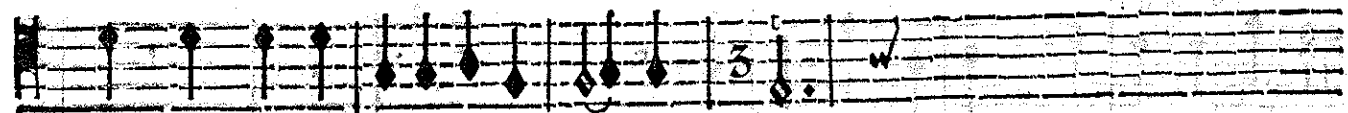
BASSE-CONTINUE.



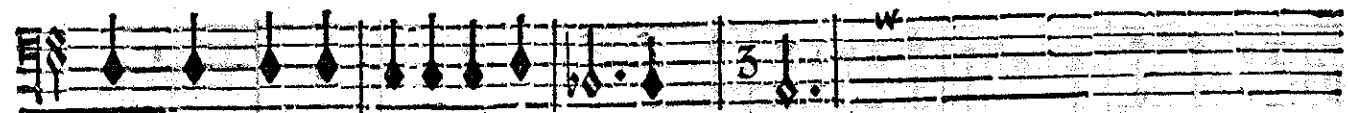
-traindre un cœur sensible A n'aimer ja- mais.



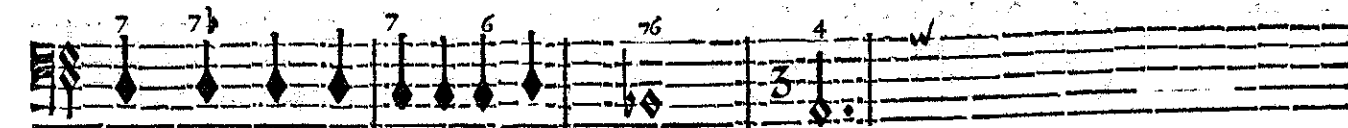
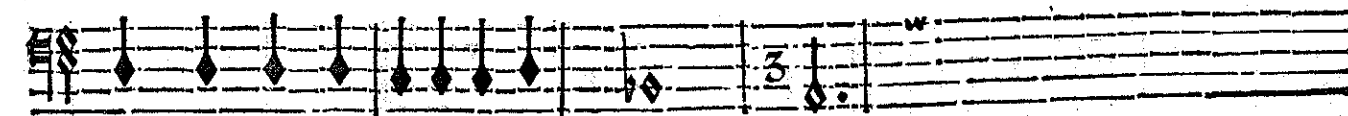
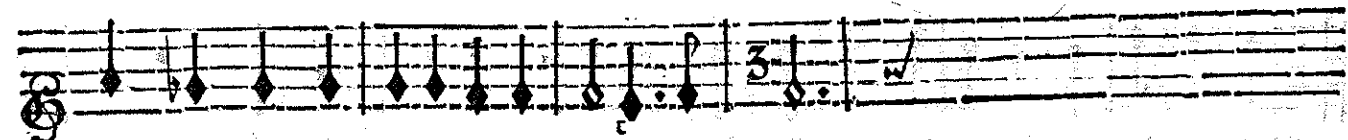
traindre un cœur sensible A n'aimer ja- mais.



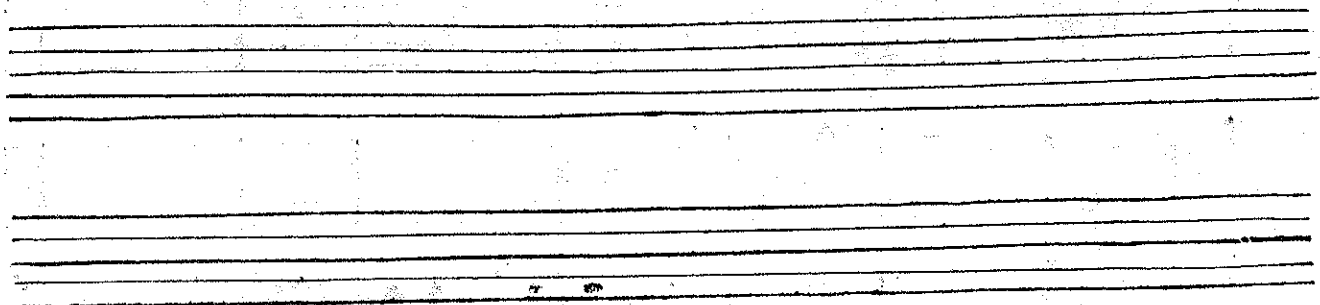
traindre un cœur sensible A n'aimer ja- mais.



traindre un cœur sensible A n'aimer ja- mais.



BASSE-CONTINUE.



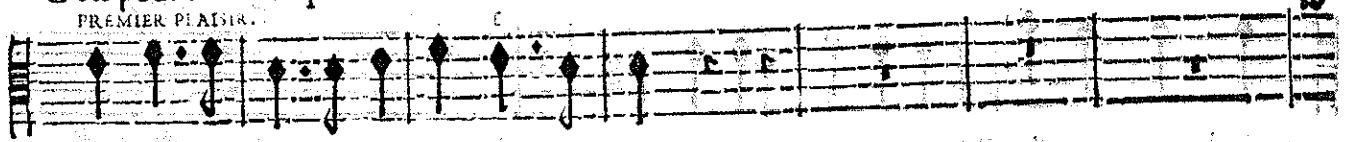
# LE TRIOMPHE

VENUS.



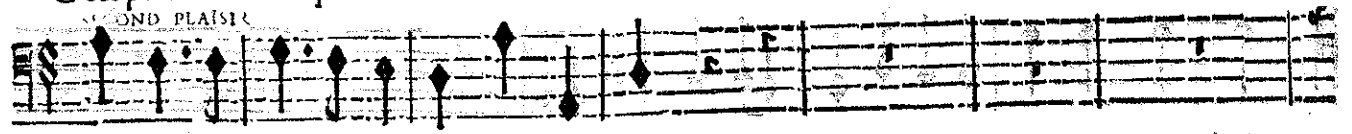
C'est pour l'amour que tous les cœurs sont faits. Cōtre un Dieu si charmāt quel cœur est invin-

PREMIER PLAISIR.

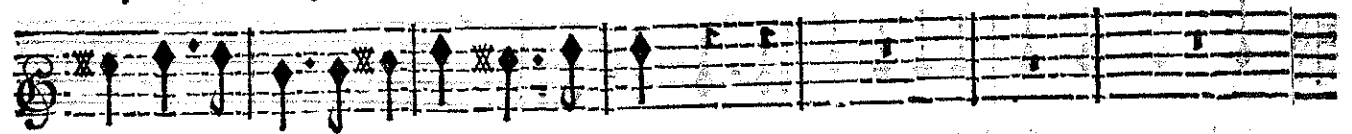


C'est pour l'amour que tous les cœurs sont faits.

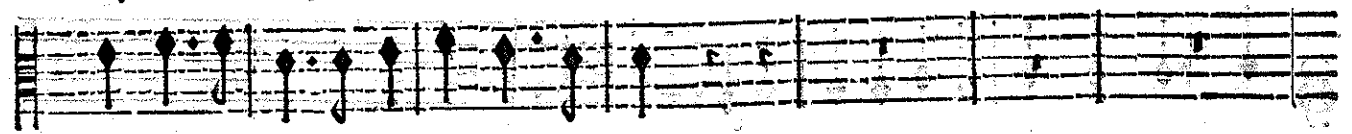
SECOND PLAISIR.



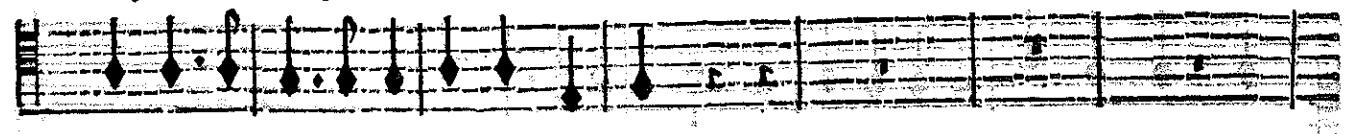
C'est pour l'amour que tous les cœurs sont faits.



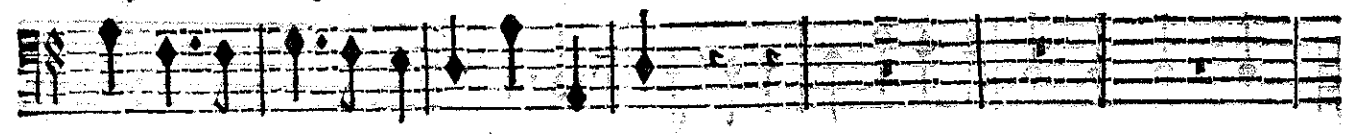
C'est pour l'amour que tous les cœurs sont faits.



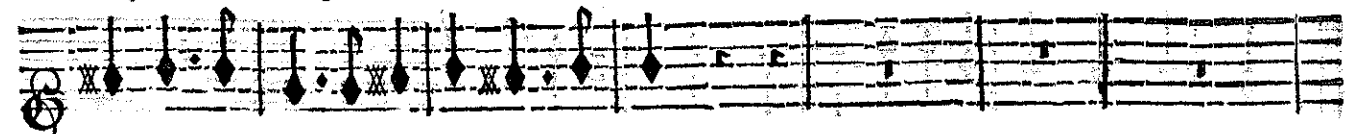
C'est pour l'amour que tous les cœurs sont faits.



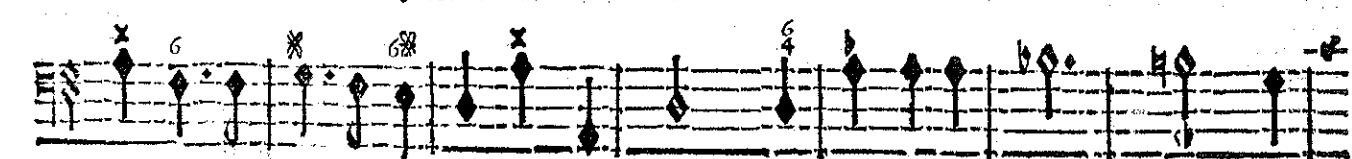
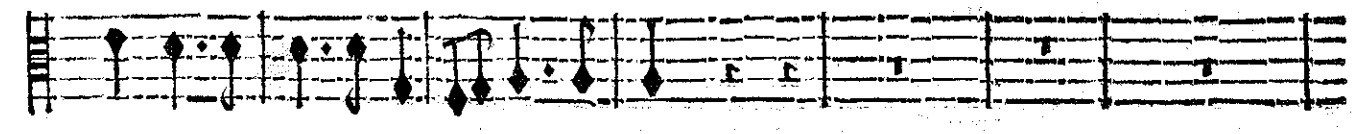
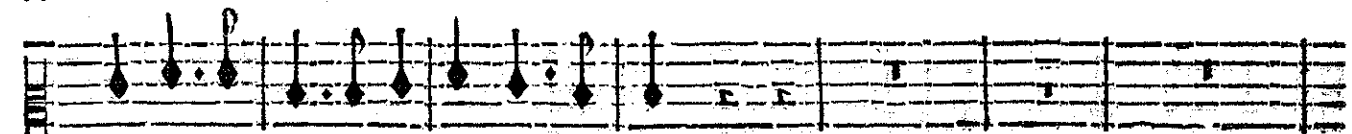
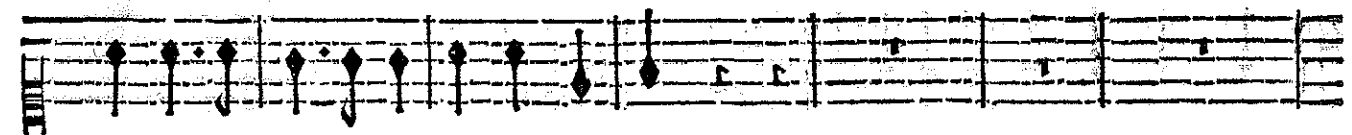
C'est pour l'amour que tous les cœurs sont faits.



C'est pour l'amour que tous les cœurs sont faits.



VIOLONS.



BASSE-CONTINUE.



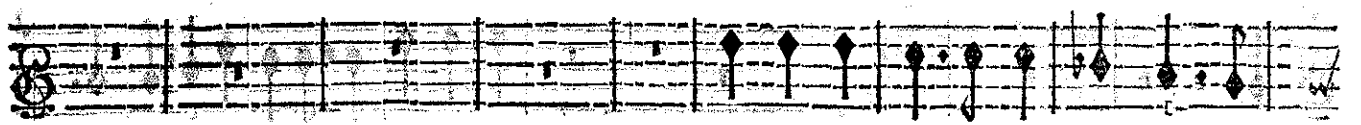
cible, On fuit en vain d'inevitables traits; C'est pour l'amour que tous les cœurs sont



On fuit en vain d'inevitables traits, C'est pour l'amour que tous les cœurs sont



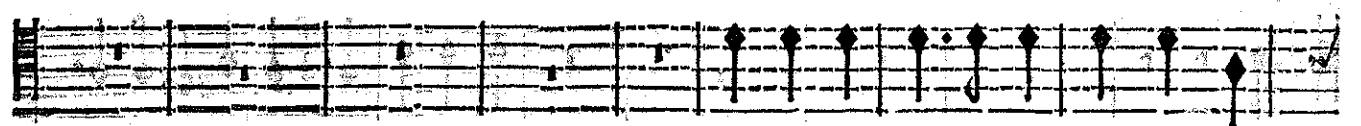
On fuit en vain d'inevitables traits; C'est pour l'amour que tous les cœurs sont



C'est pour l'amour que tous les cœurs sont



C'est pour l'amour que tous les cœurs sont



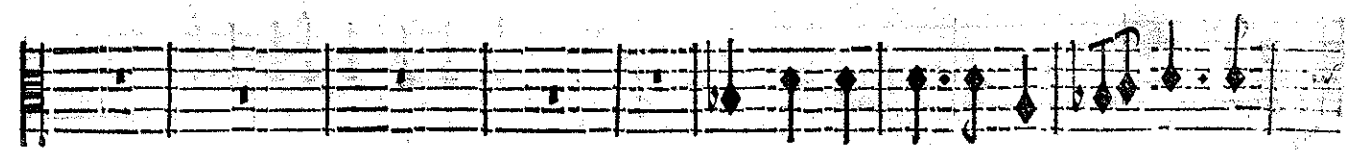
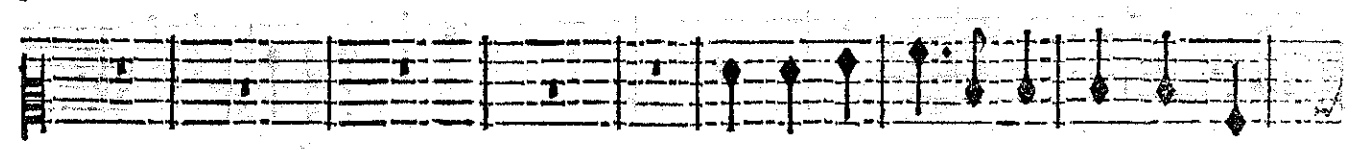
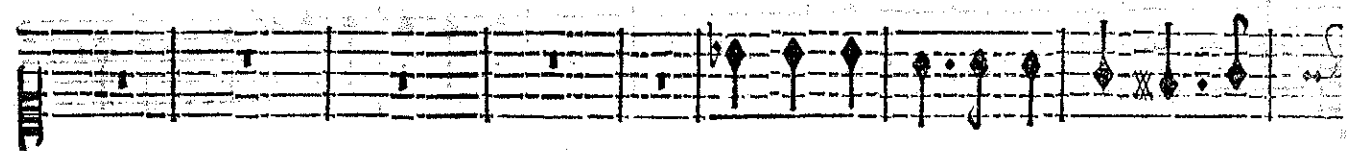
C'est pour l'amour que tous les cœurs sont



C'est pour l'amour que tous les cœurs sont



VIOLONS.



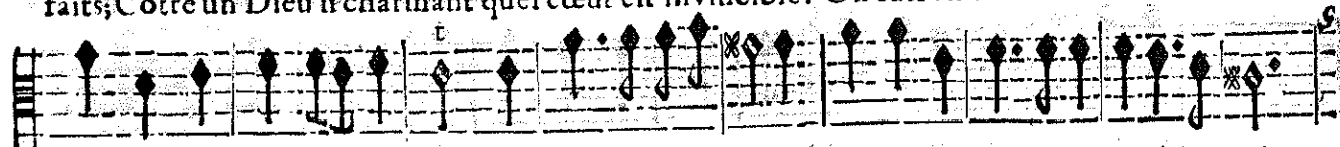
BASSE-CONTINUE.



L E T R I O M P H E



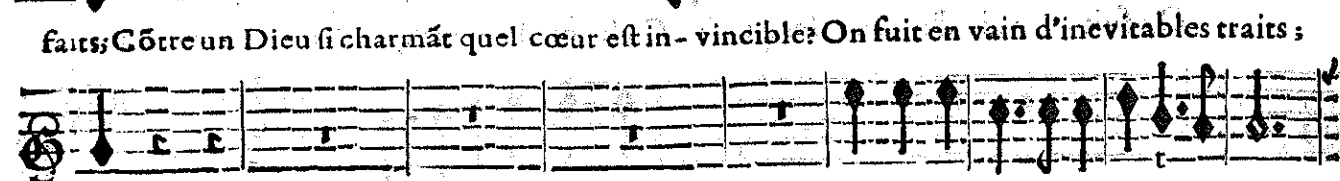
faits; Cōtre un Dieu si charmant quel cœur est invincible? On fuit en vain d'inevitables traits;



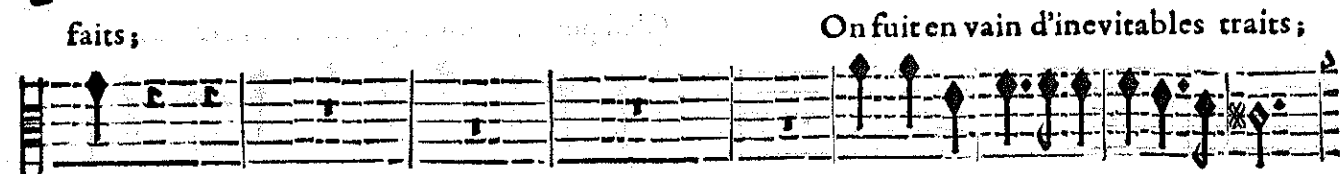
faits; Cōtre un Dieu si charmant quel cœur est invincible? On fuit en vain d'inevitables traits;



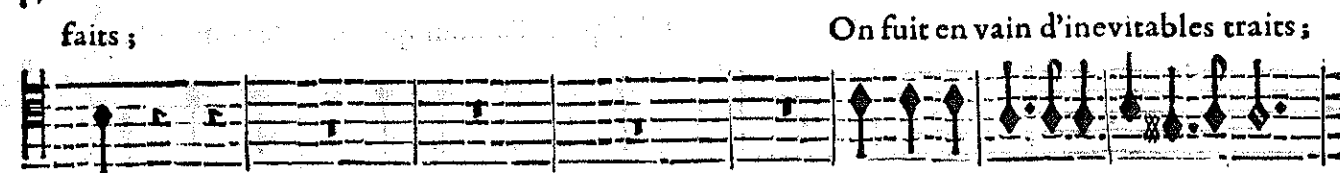
faits; Cōtre un Dieu si charmant quel cœur est invincible? On fuit en vain d'inevitables traits;



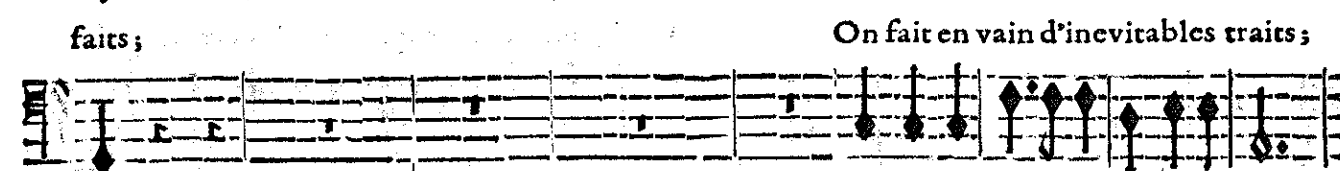
faits; Cōtre un Dieu si charmant quel cœur est invincible? On fuit en vain d'inevitables traits;



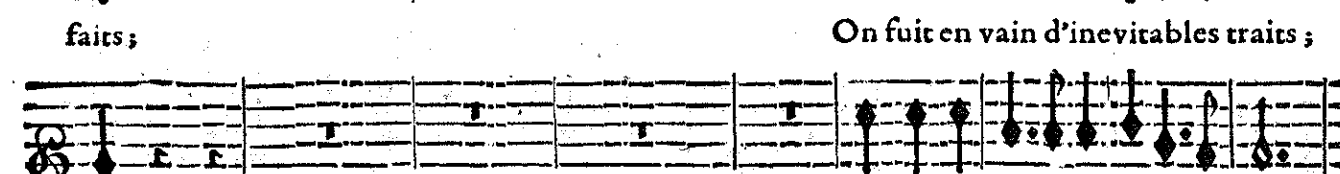
faits; On fuit en vain d'inevitables traits;



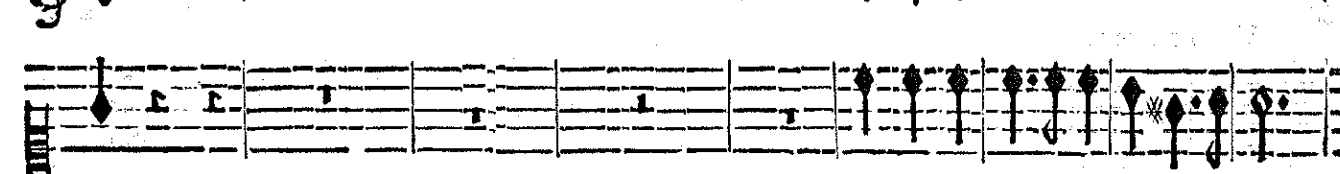
faits; On fuit en vain d'inevitables traits;



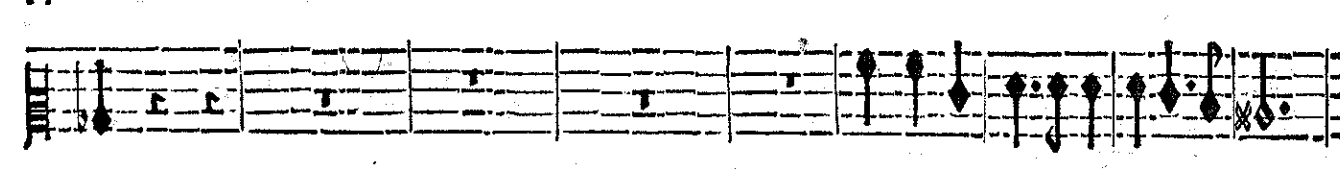
faits; On fait en vain d'inevitables traits;



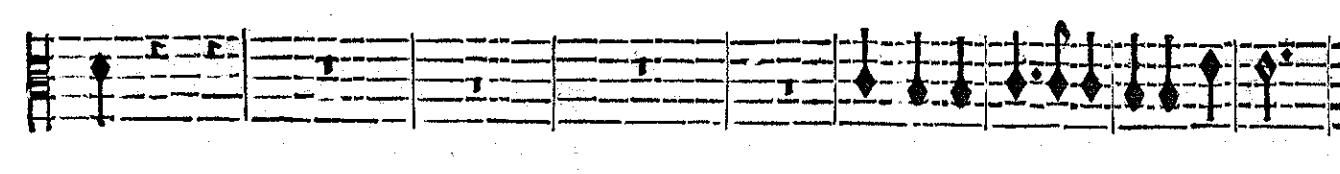
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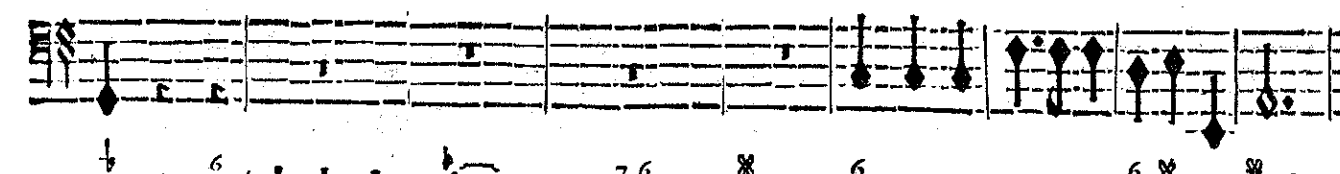
faits; On fuit en vain d'inevitables traits;



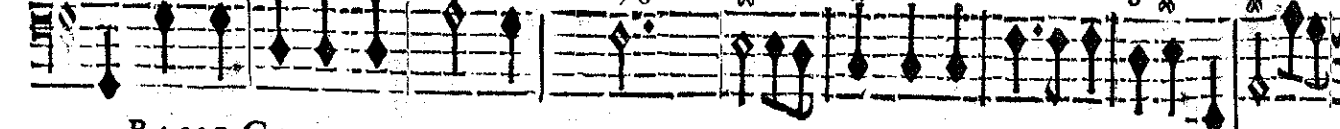
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faits; On fuit en vain d'inevitables traits;

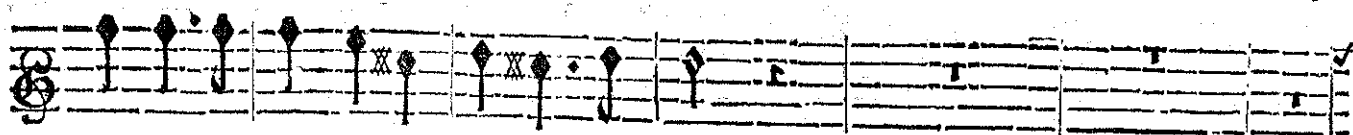


faits; On fuit en vain d'inevitables traits;



faits; On fuit en vain d'inevitables traits;

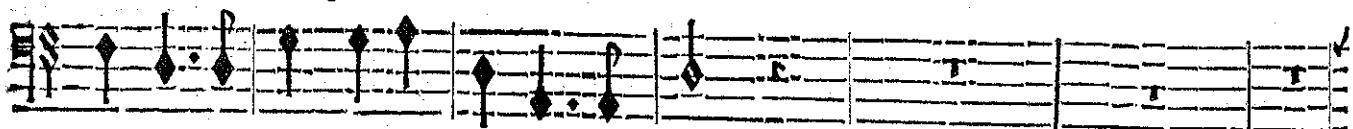
BASSE-CONTINUE.



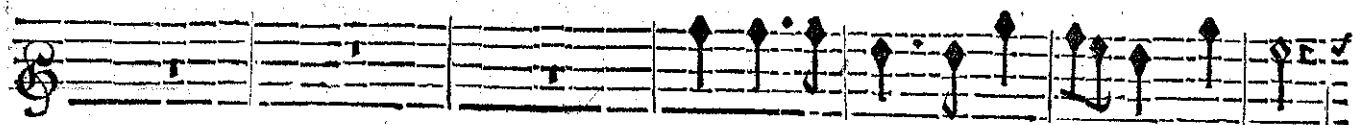
C'est pour l'Amour que tous les cœurs sont faits.



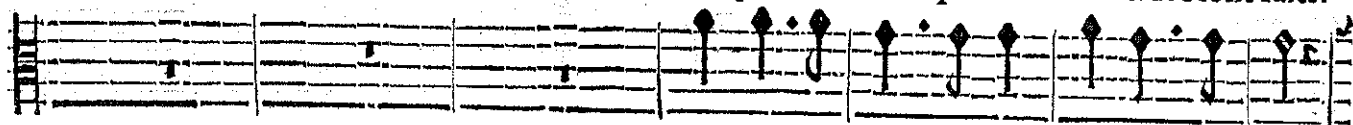
C'est pour l'Amour que tous les cœurs sont faits.



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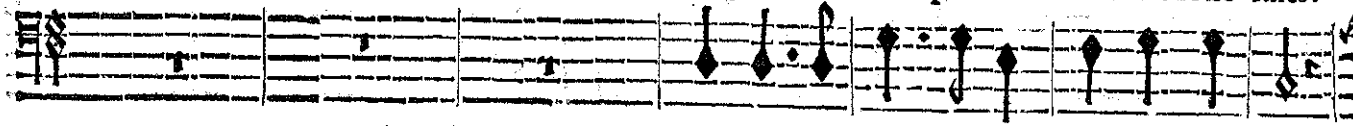
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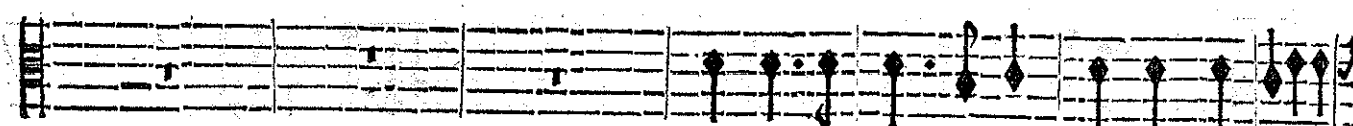
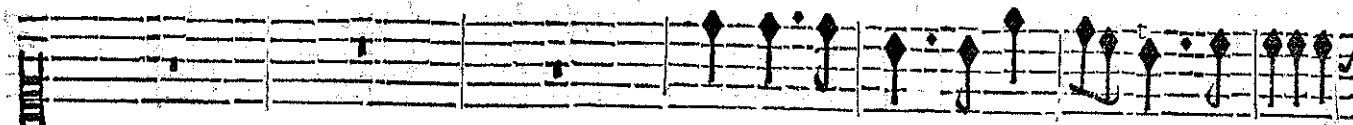
C'est pour l'Amour que tous les cœurs sont faits.



C'est pour l'Amour que tous les cœurs sont faits.



VIOLONS.



BASSE CONTINUE.

# LE TRIOMPHE

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C'est pour l'Amour que tous les cœurs sont faits.

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C'est pour l'Amour que tous les cœurs sont faits.

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C'est pour l'Amour que tous les cœurs sont faits.

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C'est pour l'Amour que tous les cœurs sont faits.

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C'est pour l'Amour que tous les cœurs sont faits.

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C'est pour l'Amour que tous les cœurs sont faits.

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C'est pour l'Amour que tous les cœurs sont faits.

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

VIOLONS.

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

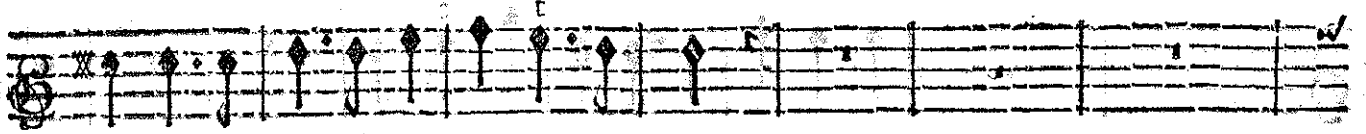
A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

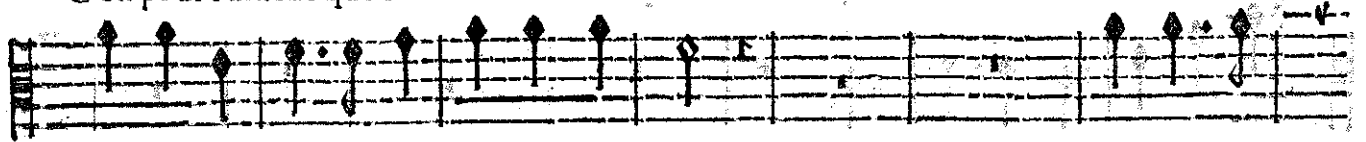
A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

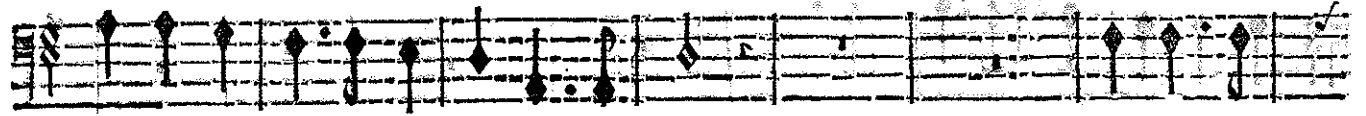
BASSE-CONTINUE.



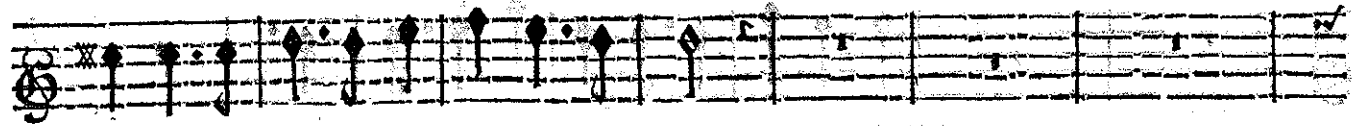
C'est pour l'amour que tous les cœurs sont faits.



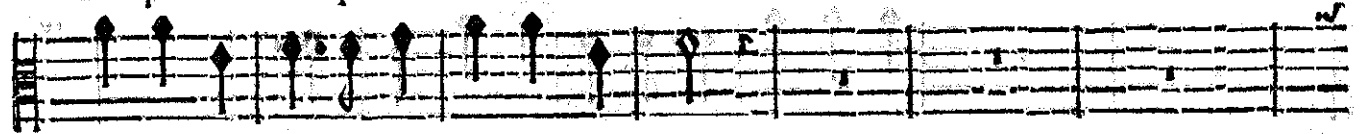
C'est pour l'amour que tous les cœurs sont faits. C'est pour l'a-



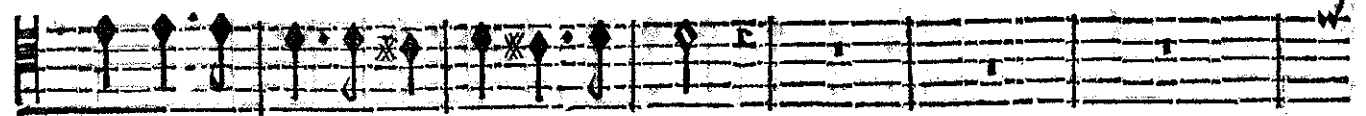
C'est pour l'amour que tous les cœurs sont faits. C'est pour l'a-



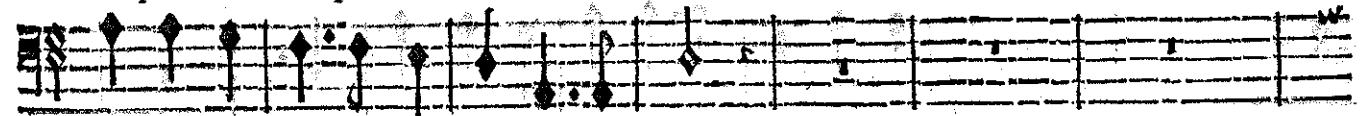
C'est pour l'amour que tous les cœurs sont faits.



C'est pour l'amour que tous les cœurs sont faits.



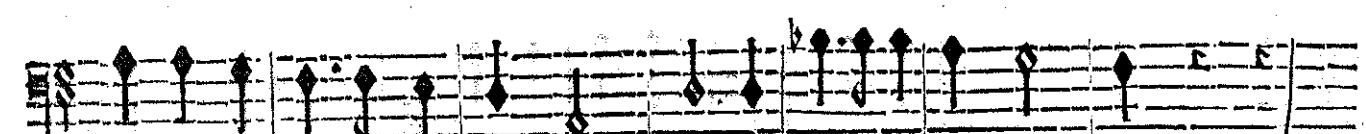
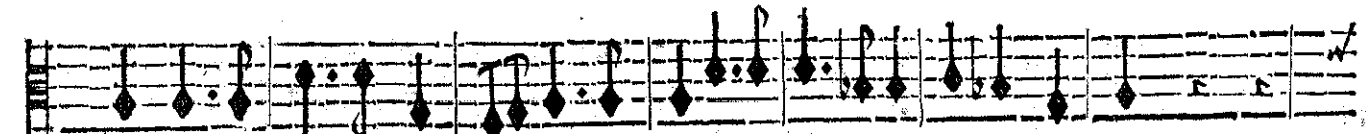
C'est pour l'amour que tous les cœurs sont faits.



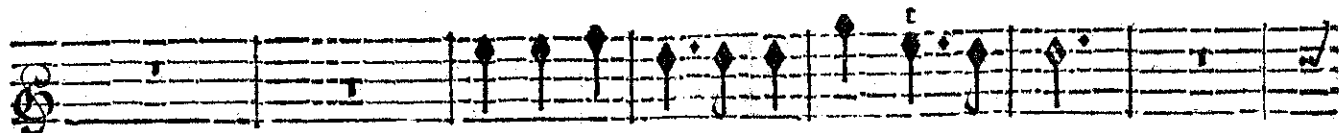
C'est pour l'amour que tous les cœurs sont faits.



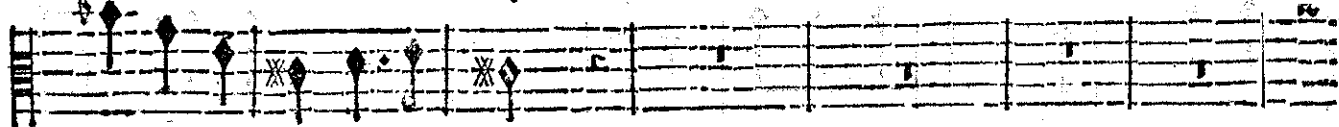
VIOLONS.



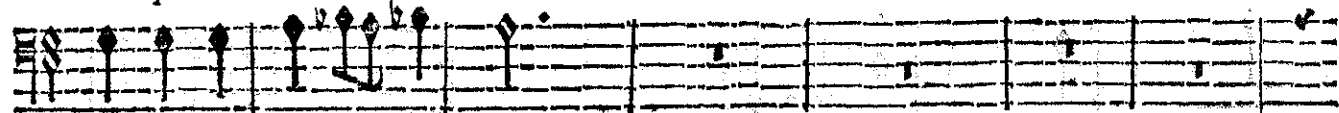
# LE TRIOMPHE



C'est pour l'amour que tous les cœurs sont faits.



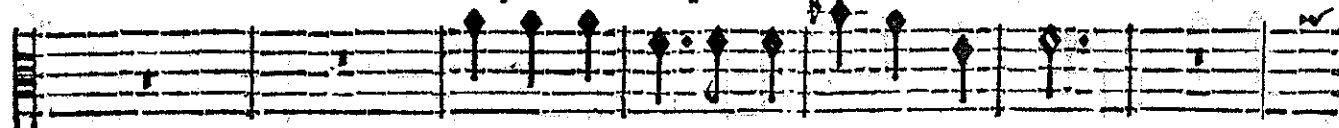
mout que tous les cœurs sont faits.



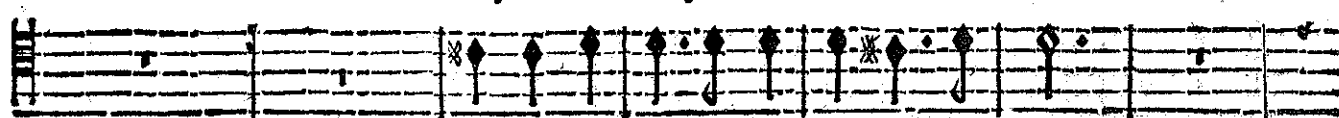
mout que tous les cœurs sont faits.



C'est pour l'amour que tous les cœurs sont faits.



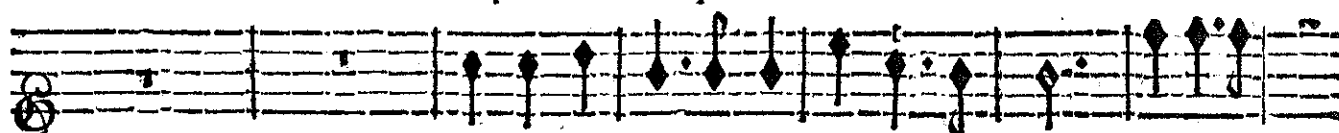
C'est pour l'amour que tous les cœurs sont faits.



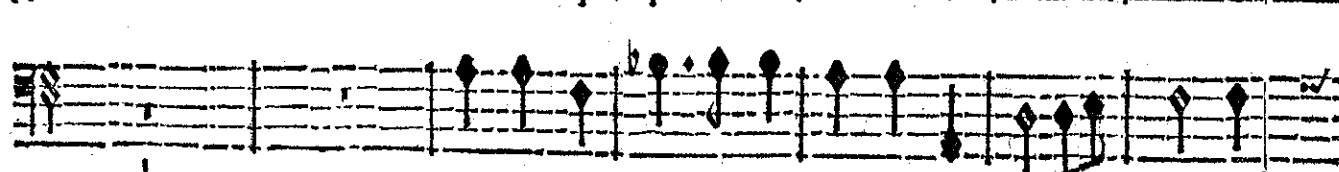
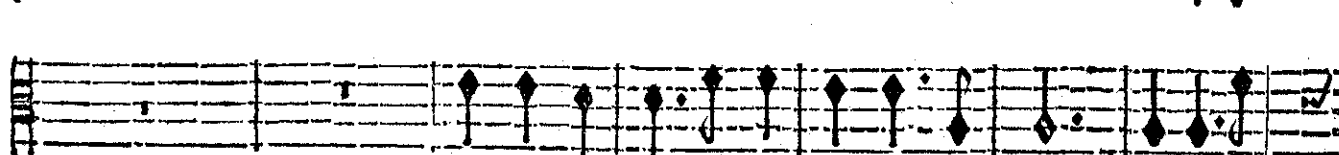
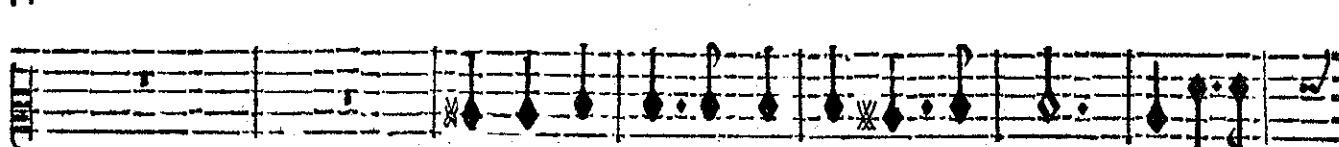
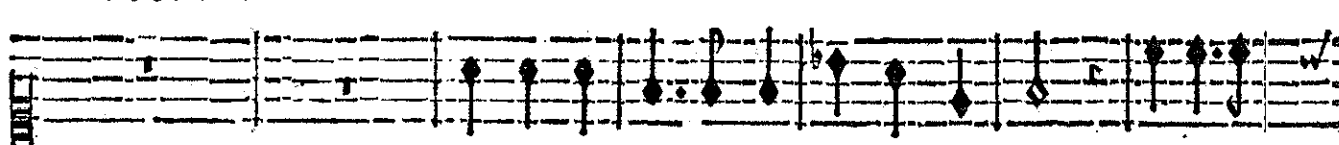
C'est pour l'amour que tous les cœurs sont faits.



C'est pour l'amour que tous les cœurs sont faits.



## VIOLONS.



## BASSE-CONTINUE.



C'est pour l'amour que tous les cœurs sont faits.



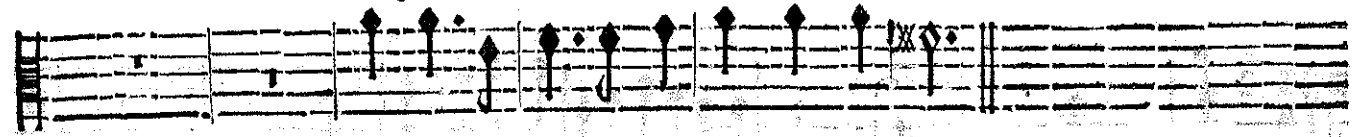
C'est pour l'amour que tous les cœurs sont faits.



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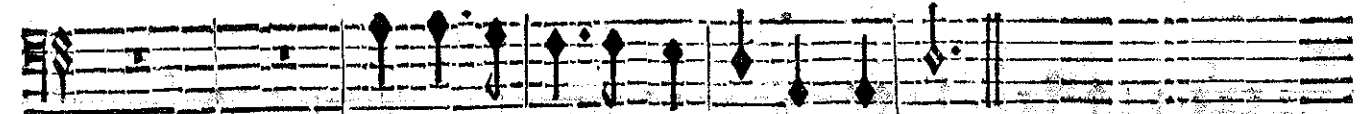
C'est pour l'amour que tous les cœurs sont faits.



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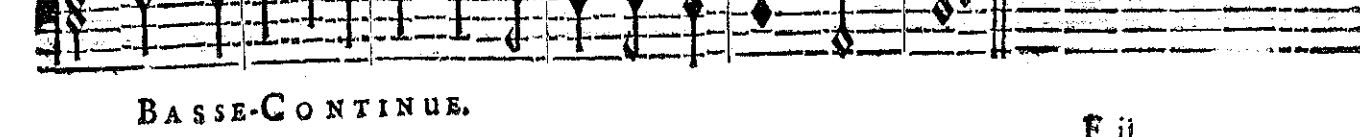
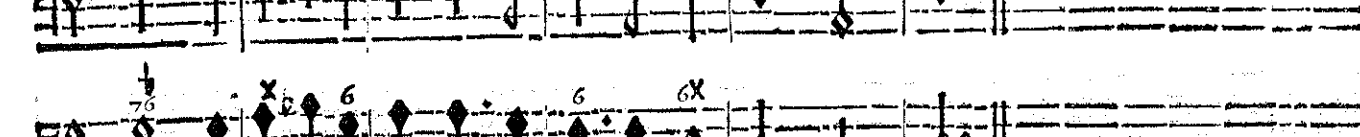
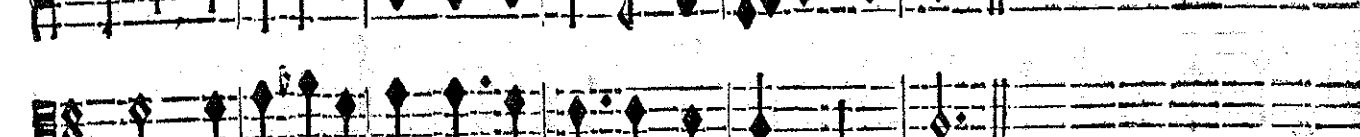
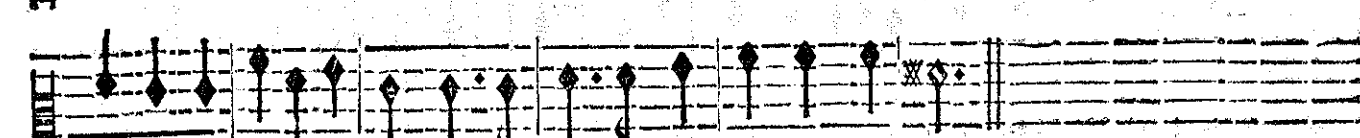
C'est pour l'amour que tous les cœurs sont faits.



C'est pour l'amour que tous les cœurs sont faits.



VIOLONS.



BASSE-CONTINUE.

# LE TRIOMPHE

## ENTRÉE DE MARS ET DE GUERRIERS.

vifte.

Musical staff 1: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, starting with a quarter rest followed by a dotted quarter note.

AIR.

Musical staff 2: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, continuing the melody from the first staff.

Musical staff 3: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, continuing the melody.

Musical staff 4: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, continuing the melody.

Musical staff 5: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, continuing the melody.

Empty musical staff 6: A set of five horizontal lines without any musical notation.

Musical staff 7: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, continuing the melody.

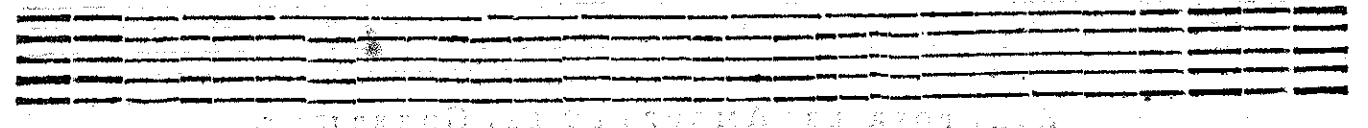
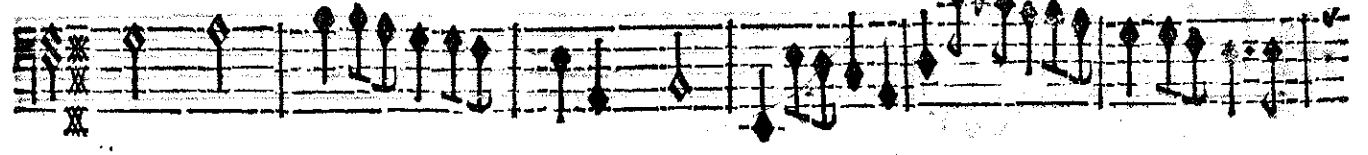
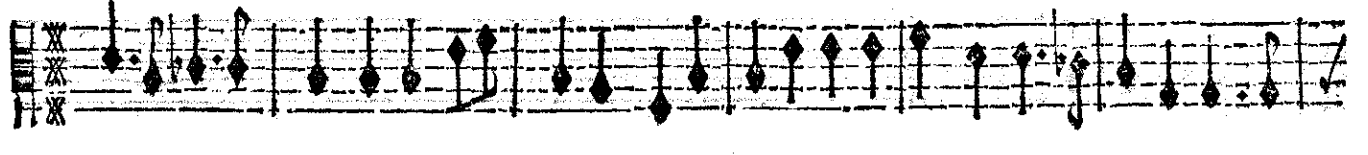
Musical staff 8: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, continuing the melody.

Musical staff 9: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, continuing the melody.

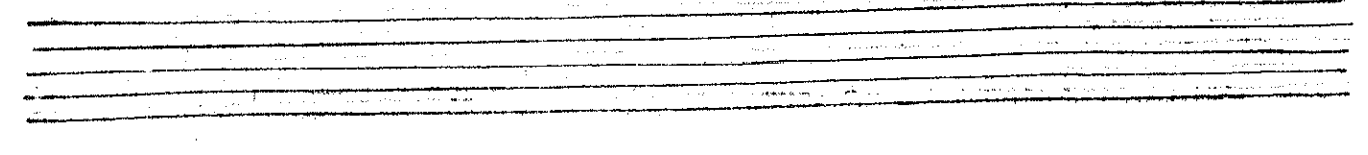
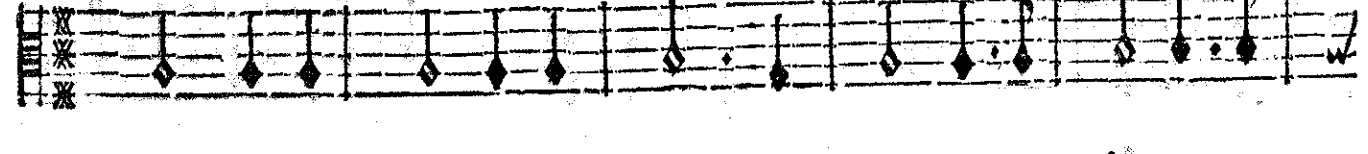
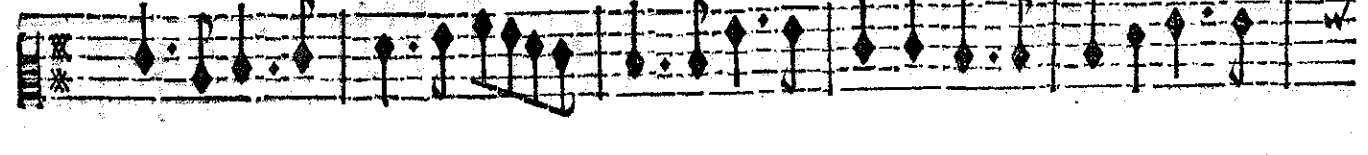
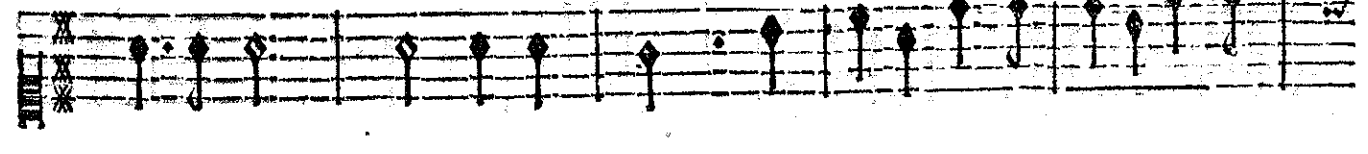
Musical staff 10: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, continuing the melody.

Musical staff 11: Treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, continuing the melody.

Empty musical staff 12: A set of five horizontal lines without any musical notation.



LA SCELTA DI CANTANTE PER VOCE





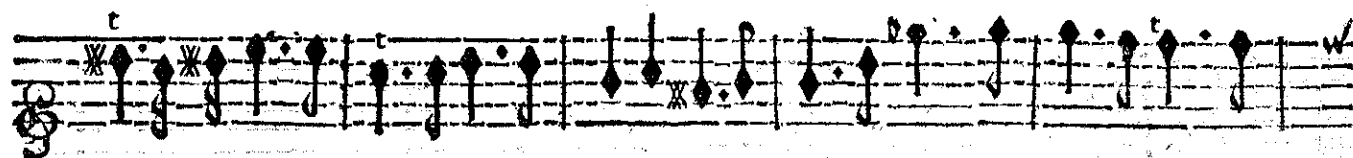
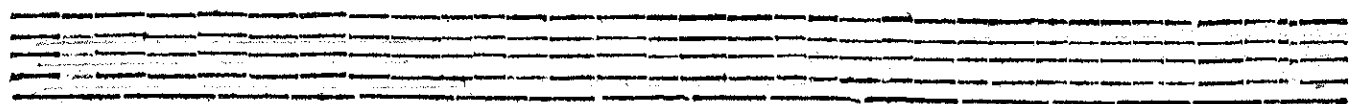
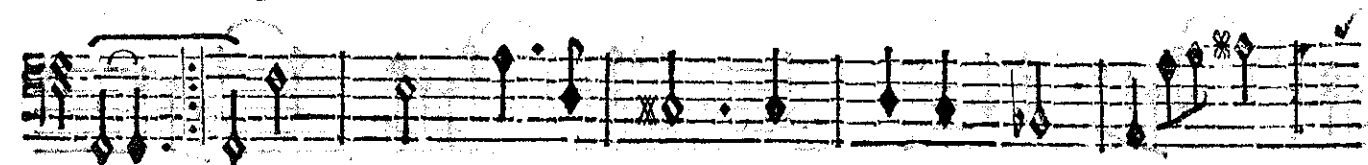
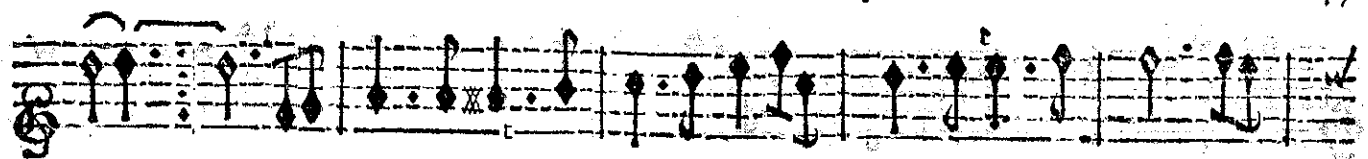
# LE TRIOMPHE

Musical score for five instruments. The first staff is in treble clef with a key signature of one sharp (F#). The remaining four staves are in bass clef with a key signature of one flat (Bb). Each staff begins with a series of notes and rests, followed by a double bar line.

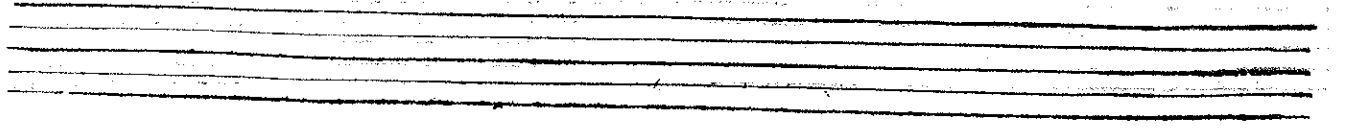
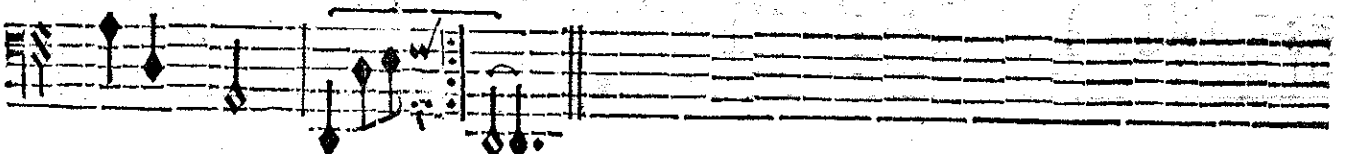
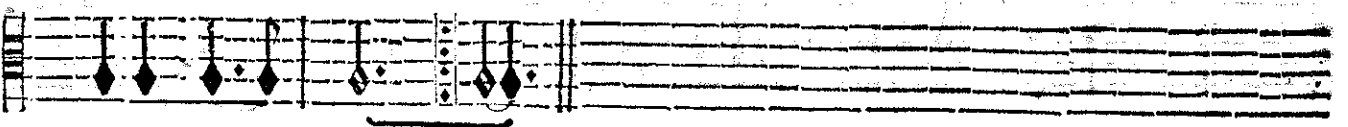
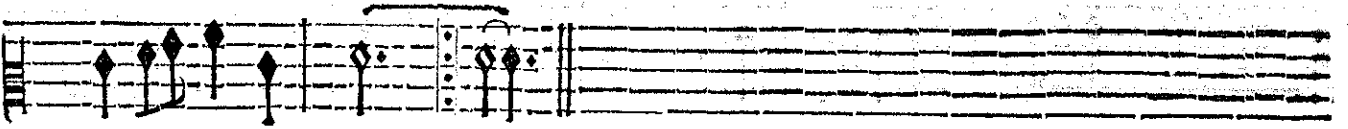
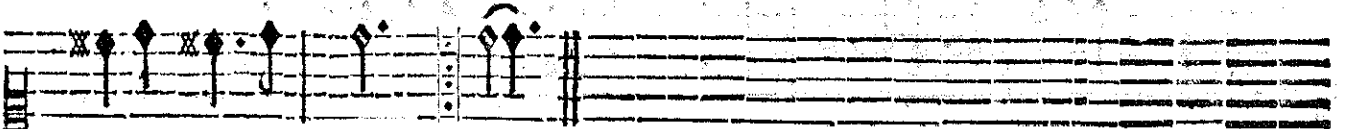
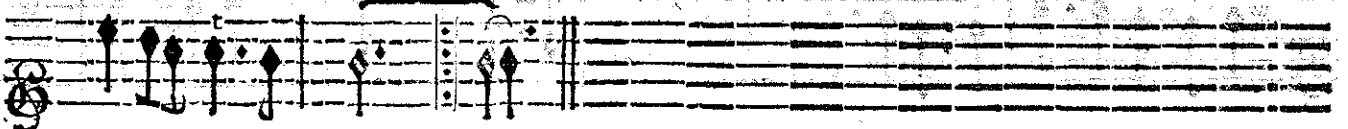
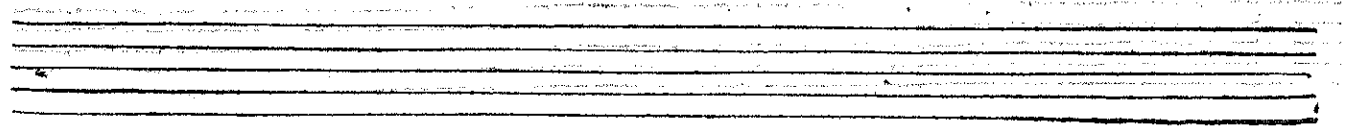
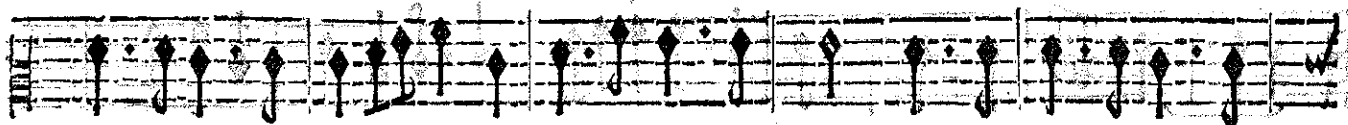
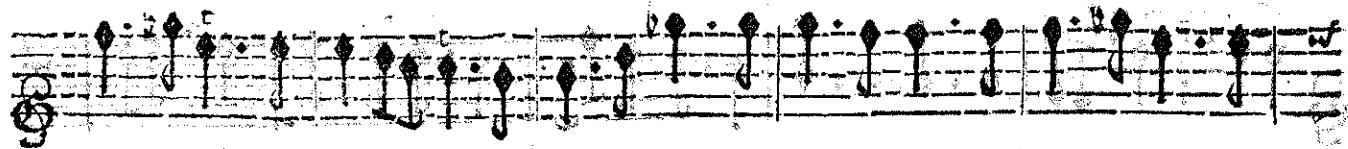
## AIRS POUR LES AMOURS ET LES GUERRIERS.

Musical score for a single instrument, likely a flute or violin. The staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The score is marked "AIR." and "Guz." (Guzon). It consists of a single melodic line with various notes, rests, and ornaments.

DE L'AMOUR,



L E T R I O M P H E



# DE L'AMOUR.

## ENTRÉE DE MARS ET DES AMOURS.

Musical staff 1: Treble clef, 3/4 time signature, first system of notes with trills and slurs.

A I R.

Musical staff 2: Bass clef, 3/4 time signature, second system of notes.

Musical staff 3: Bass clef, 3/4 time signature, third system of notes.

Musical staff 4: Bass clef, 3/4 time signature, fourth system of notes.

Musical staff 5: Bass clef, 3/4 time signature, fifth system of notes.

Empty musical staves.

Musical staff 6: Treble clef, 3/4 time signature, sixth system of notes with trills and slurs.

Musical staff 7: Bass clef, 3/4 time signature, seventh system of notes.

Musical staff 8: Bass clef, 3/4 time signature, eighth system of notes.

Musical staff 9: Bass clef, 3/4 time signature, ninth system of notes.

Musical staff 10: Bass clef, 3/4 time signature, tenth system of notes.

Empty musical staves.

# L E T R I O M P H E

First system of musical notation, treble clef, featuring a series of notes with stems and flags, and rests. The system concludes with a final note and a fermata-like symbol.

Second system of musical notation, bass clef, continuing the sequence of notes and rests.

Third system of musical notation, bass clef, continuing the sequence of notes and rests.

Fourth system of musical notation, bass clef, continuing the sequence of notes and rests.

Fifth system of musical notation, bass clef, continuing the sequence of notes and rests.

Two empty musical staves, one above the other, with no notation.

Sixth system of musical notation, treble clef, continuing the sequence of notes and rests.

Seventh system of musical notation, bass clef, continuing the sequence of notes and rests.

Eighth system of musical notation, bass clef, continuing the sequence of notes and rests.

Ninth system of musical notation, bass clef, continuing the sequence of notes and rests.

Tenth system of musical notation, bass clef, continuing the sequence of notes and rests.

Two empty musical staves, one above the other, with no notation.

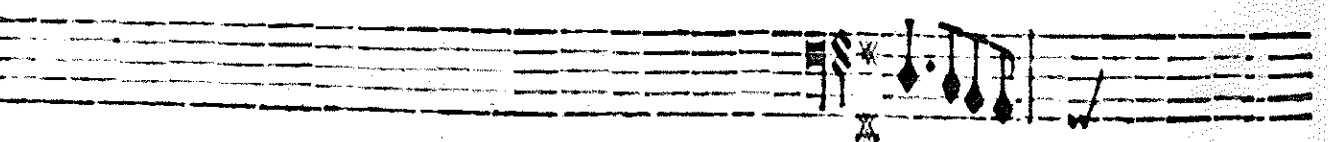
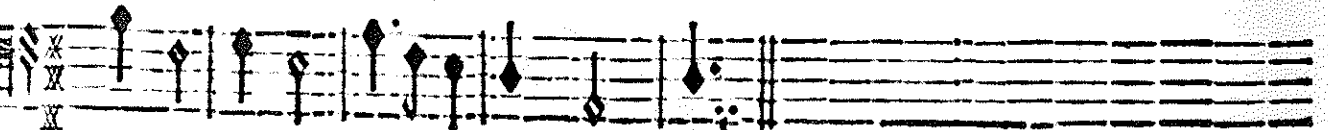
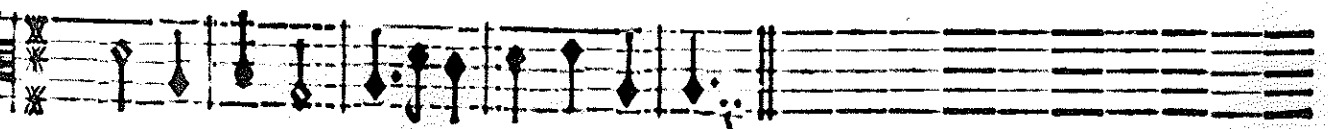
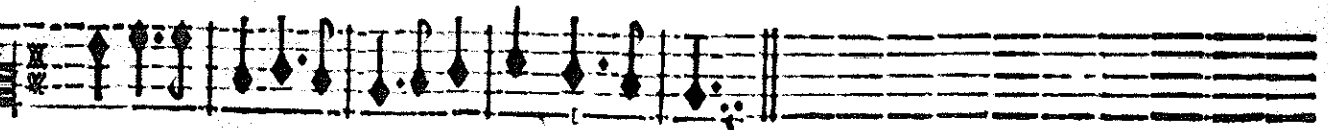
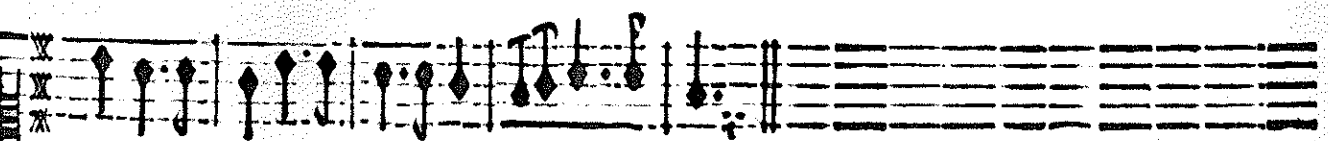
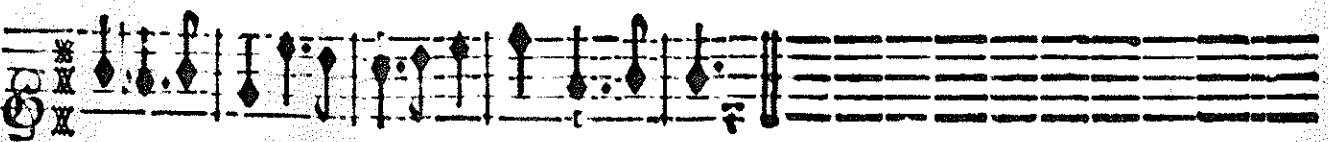
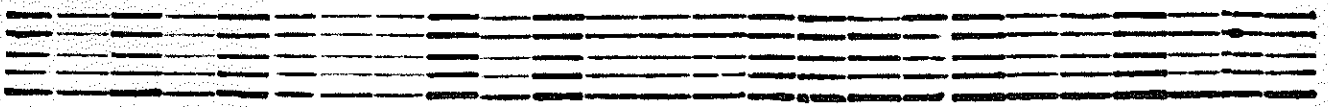
DE L'AMOUR.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, and some slurs. The second staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line. The third and fourth staves are also bass clefs with a key signature of one sharp and a common time signature, containing bass lines. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line. The system ends with a double bar line and a repeat sign.

Two empty musical staves, one above the other, consisting of five lines each.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. It contains a melodic line with eighth and sixteenth notes, and some slurs. The second staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line. The third and fourth staves are also bass clefs with a key signature of one sharp and a common time signature, containing bass lines. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line. The system ends with a double bar line and a repeat sign.

LE TRIOMPHE

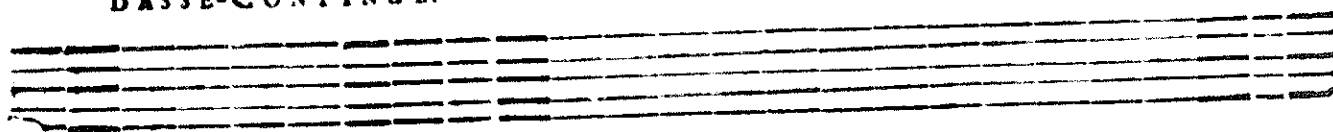


DE L'AMOUR.

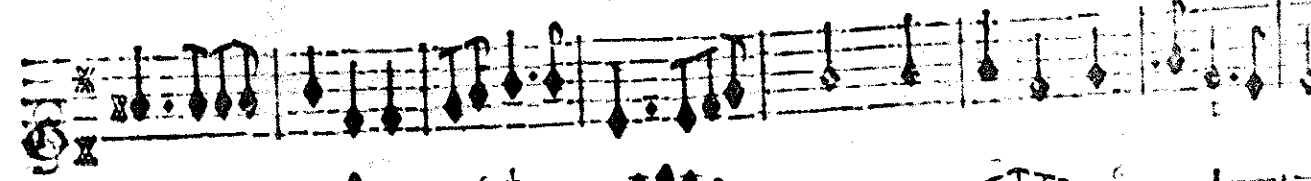
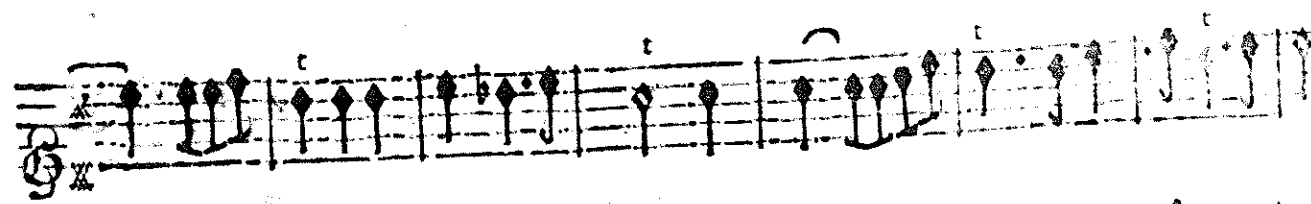
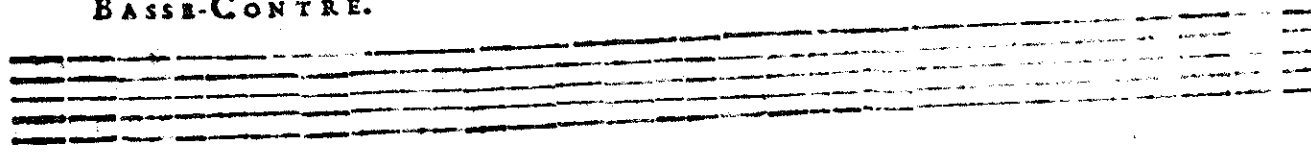
RITOURNELLE POUR AMPHITRITE.



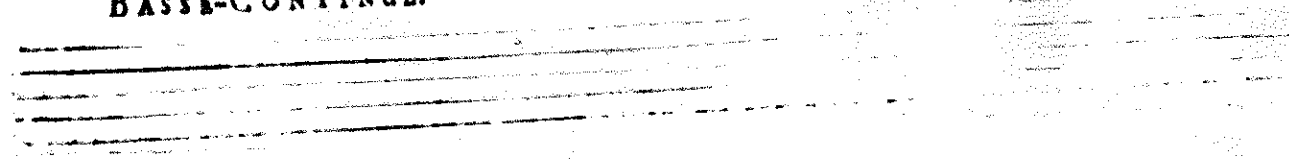
BASSE-CONTINUE.



BASSE-CONTRE.



BASSE-CONTINUE.





## LE TRIOMPHE

AMPHITRITE.



Fierté, severe honneur vous defendez d'aimer; Mais pour gardez nos cœurs nous don-



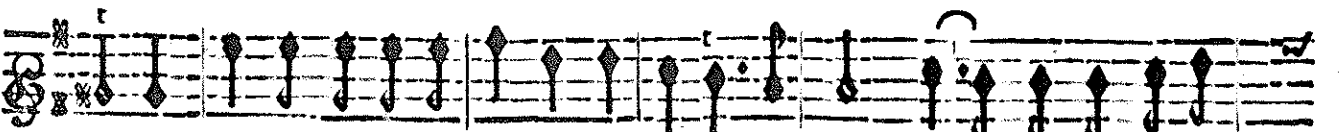
BASSE-CONTINUE.



nez-vous des armes, Fier- armes, Ah que n'empeschez-vo<sup>e</sup> que l'amour ait des



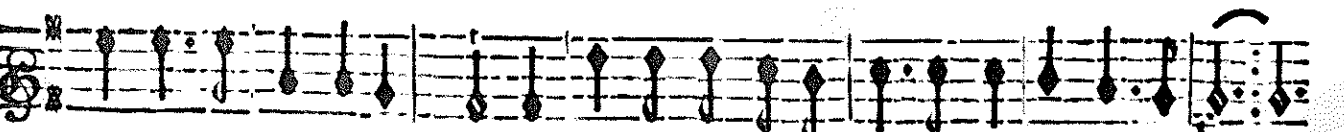
BASSE-CONTINUE.



charmes! Si vous ne voulez-pas qu'il puisse nous charmer, Ah que n'empeschez-



BASSE-CONTINUE.

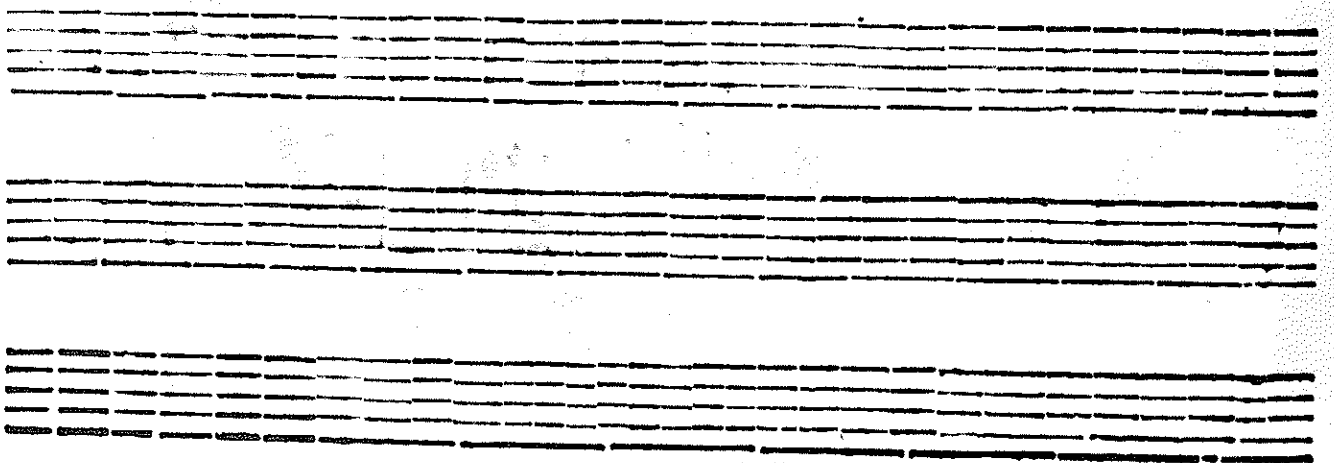


vous que l'amour ait des charmes! Si vous ne voulez-pas qu'il puisse nous charmer. mer.



BASSE-CONTINUE.

*On reprend la Ritournelle.*



NEPTUNE.

First system of Neptune's vocal line, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and quarter notes.

Cedez belle Amphitrite à mes soins amoureux, Cedez à ma perseve- rance, Je

First system of the Bass Continuo accompaniment, featuring a bass clef and a 3/4 time signature. The bass line consists of quarter and eighth notes, providing a steady harmonic foundation.

BASSE-CONTINUE.

Second system of Neptune's vocal line, continuing the melody with various rhythmic values and dynamics.

tiens la vaste Mer sous mon obeif- sance, J'ouvre & ferme à mon gré ses gouffres les plus

Second system of the Bass Continuo accompaniment, with a 6x fingering indicated above the staff.

BASSE-CONTINUE.

Third system of Neptune's vocal line, including a 2x fingering above the staff.

creux, Je souleve les flots & je puis quand je veux Calmer leur vio- lence; Mais

Third system of the Bass Continuo accompaniment, with a 43 measure number above the staff.

BASSE-CONTINUE.

Fourth system of Neptune's vocal line, featuring a 2x fingering above the staff.

quelle que soit ma puif- sance, Si je ne puis flé- chir vostre cœur rigoureux, Je ne puis ja-

Fourth system of the Bass Continuo accompaniment, with a 6x fingering indicated above the staff.

BASSE-CONTINUE.

First system of Amphitrite's vocal line, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a quarter note G4.

AMPHITRITE.

mais e- stre heureux.

Ah! qu'un fidelle Amant est redouta-

Fifth system of the Bass Continuo accompaniment, with a 6x fingering indicated above the staff.

BASSE-CONTINUE.

Second system of Amphitrite's vocal line, continuing the melody.

ble: J'avois juré de fuir un tendre engagement, Je ne le croyois pas un mal inévi-

Sixth system of the Bass Continuo accompaniment, with a 6x fingering indicated above the staff.

BASSE-CONTINUE.

LE TRIOMPHE

table, Pourquoi m'obligez-vous à rompre mon serment? Ah! qu'un fidele Amant est redou-

BASSE CONTINUE.

ta- ble! Que n'aimiez vous moins constamment! Je goustois un repos aimable Je gou-

BASSE-CONTINUE.

rois un bien si charmant, Ah qu'un fidele Amant est redouta- ble!

BASSE-CONTINUE.

NEPTUNE.

Quoy je puis voir enfin cesser vostre rigueur?

BASSE-CONTINUE.

AMPHITRITE.

malgré moy vostre amour vainqueur Me reduit à me rendre; Malgré rendre; Vo' n'auriez pas mō

BASSE-CONTINUE.

ccœur S'il pouvoit encor se deffen- dre. Vo' n'auriez pas mō cœur S'il pouvoit encor se deffēdre.

BASSE-CONTINUE.

A M P H I T R I T E E T N E P T U N E .

AMPHITRITE

IL faut aimer, c'est un fatal destin qui croit s'en affranchir s'abuse, Il faut ai-

NEPTUNE

IL faut aimer, c'est un fatal destin qui croit s'en affranchir s'abuse, Il faut ai-

BASSE-CONTINUE.

mer, c'est un fatal destin qui croit s'en affranchir s'abuse, L'amour arrache a la

mer, c'est un fatal destin qui croit s'en affranchir s'abuse, L'amour arrache a la fin le tri-

BASSE-CONTINUE.

fin le tribut qu'on luy refuse, L'amour arrache a la fin le tribut le tri-

but qu'o luy refuse, L'a- mour arrache a la fin le tribut qu'o luy refuse, le tri-

BASSE-CONTINUE.

but qu'on luy refu- se.

but qu'on luy refu- se. Divinitez qui me faites la cour, Admirez avec

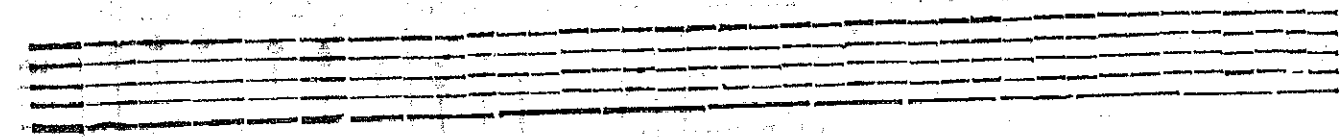
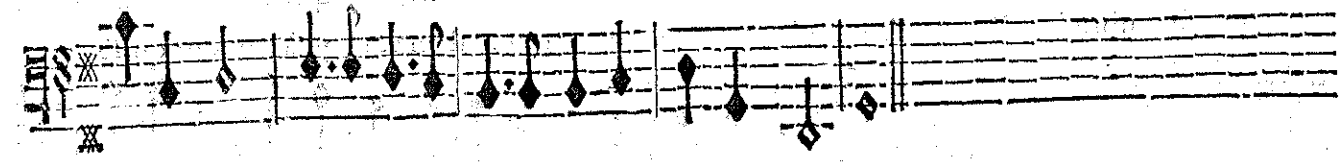
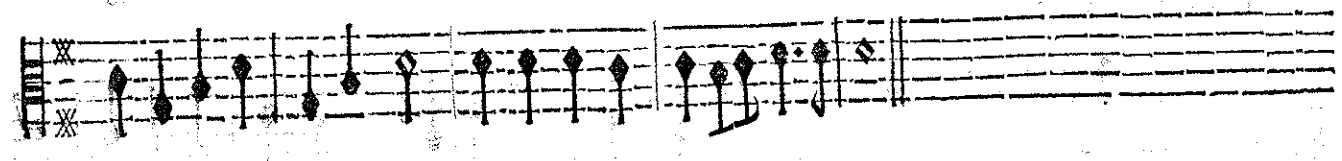
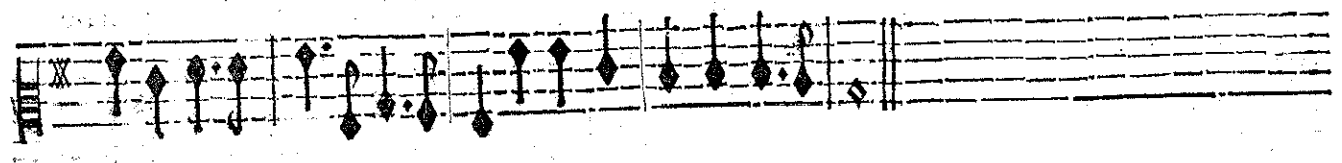
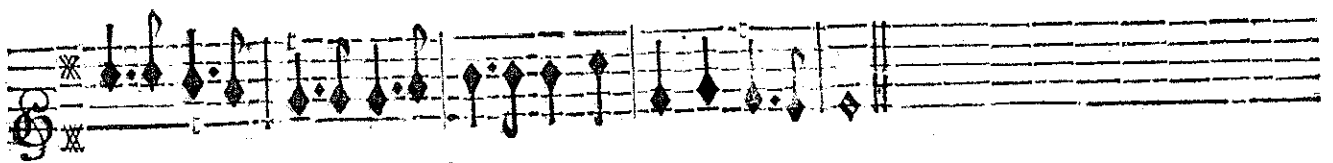
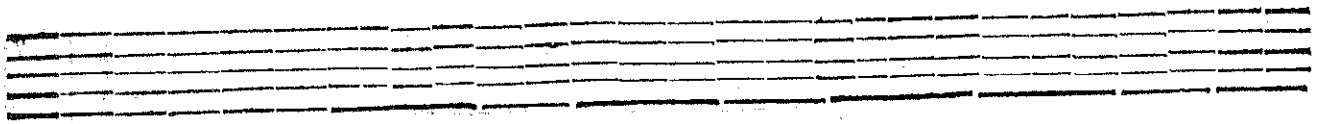
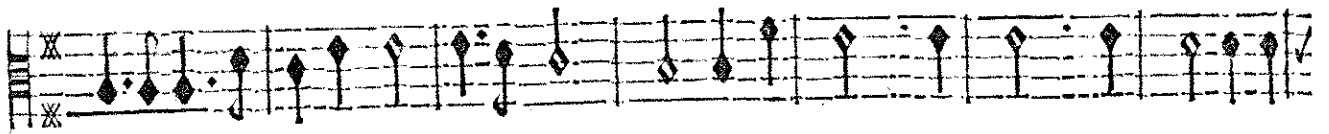
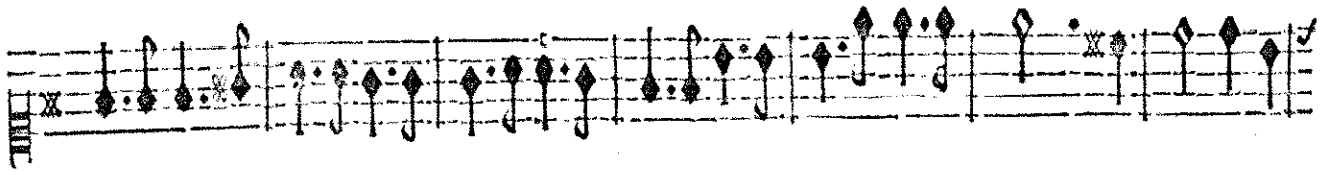
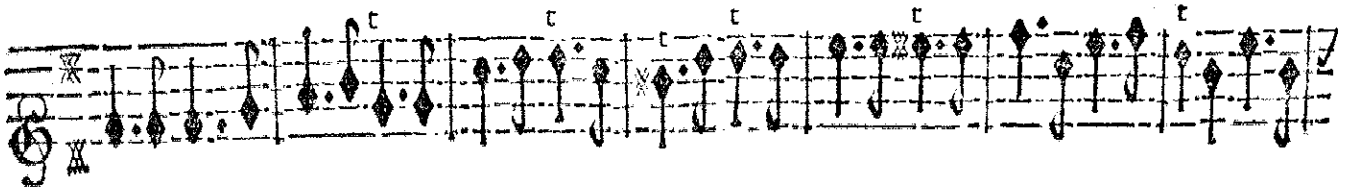
BASSE-CONTINUE.

# LE TRIOMPHE

moi le pouvoir de l'a- mour.

BASSE-CONTINUE.

## ENTREE DES DIEUX MARINS ET DES NERCIDES.



LE TRIOMPHE

AMPHITRITE.

A musical staff for the character Amphitrite, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

C'Est en vain qu'à l'amour on se veut opposer, L'atteinte de ses traits n'en est que plus pro-

NEPTUNE.

A musical staff for the character Neptune, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

C'Est en vain qu'à l'amour on se veut opposer, L'atteinte de ses traits n'en est que plus pro-

A musical staff for the character Neptune, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

BASSE-CONTINUE.

A musical staff for the Bass Continuo, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The accompaniment consists of eighth and sixteenth notes.

fon- de, Son empire est l'écueil où se viennent briser Les plus superbes cœurs du

A musical staff for the character Neptune, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

fonde, Son empire est l'écueil où se viennent briser Les plus superbes cœurs du

A musical staff for the character Neptune, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

BASSE-CONTINUE.

A musical staff for the Bass Continuo, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The accompaniment consists of eighth and sixteenth notes.

mon- de: C'est en vain qu'à l'amour on se veut opposer, Il n'est rien de si froid qu'il ne

A musical staff for the character Neptune, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

mon- de: C'est en vain qu'à l'amour on se veut opposer, Il n'est rien de si froid qu'il ne

A musical staff for the character Neptune, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

BASSE-CONTINUE.

A musical staff for the Bass Continuo, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The accompaniment consists of eighth and sixteenth notes.

puisse embraser, Il brûle jusqu'au sein de l'onde; C'est en vain qu'à l'amour on se

A musical staff for the character Neptune, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

puisse em-braser, Il brûle jusqu'au sein de l'onde; C'est en vain qu'à l'amour ou se

A musical staff for the character Neptune, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

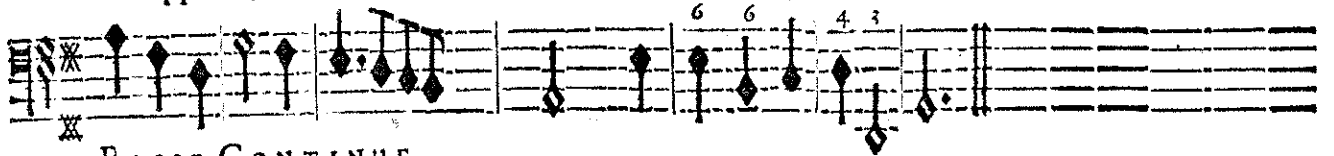
BASSE-CONTINUE.



veut opposer, L'atteinte de ses traits n'en est que plus profonde.

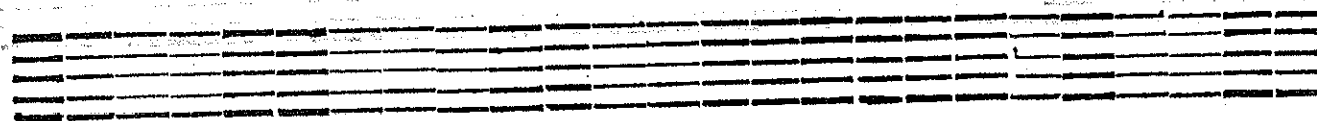
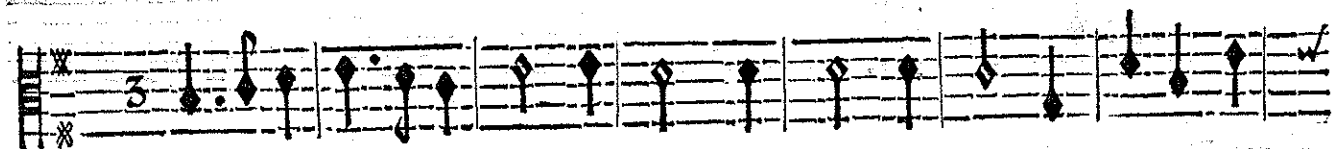
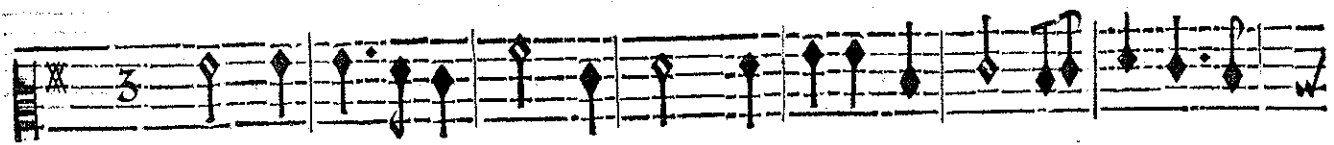
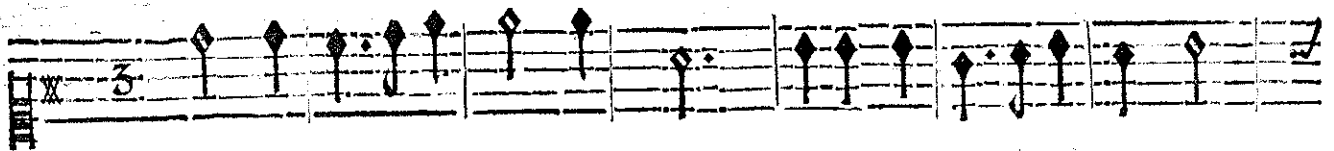
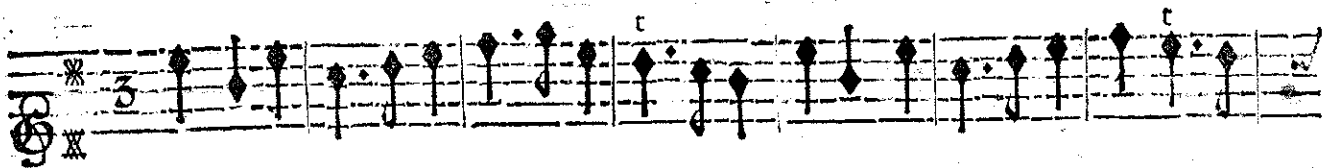


veut opposer, L'atteinte de ses traits n'en est que plus profonde.



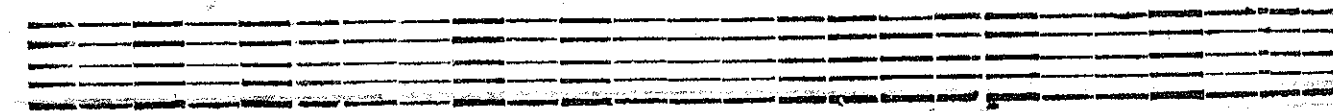
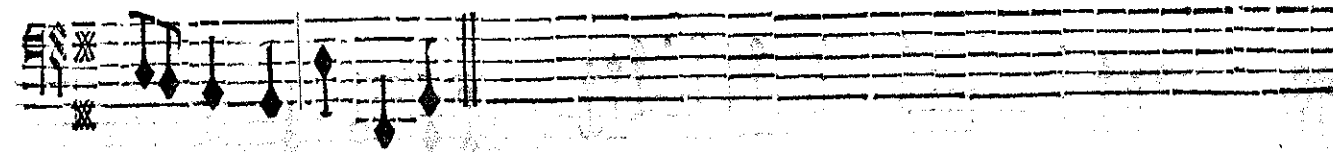
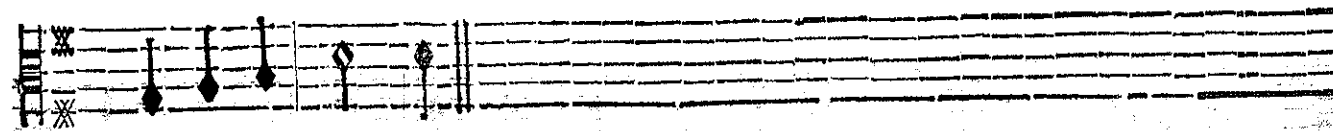
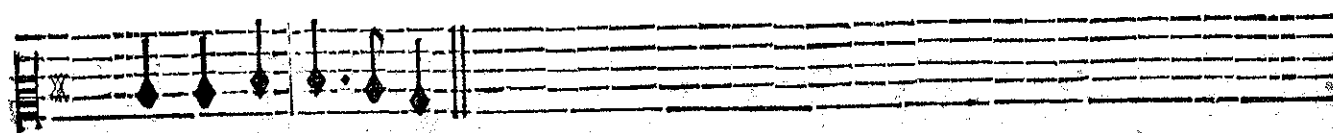
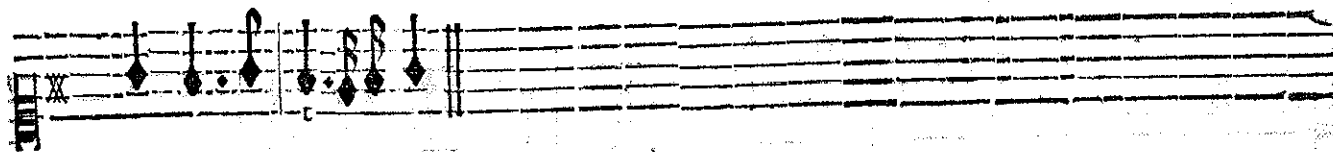
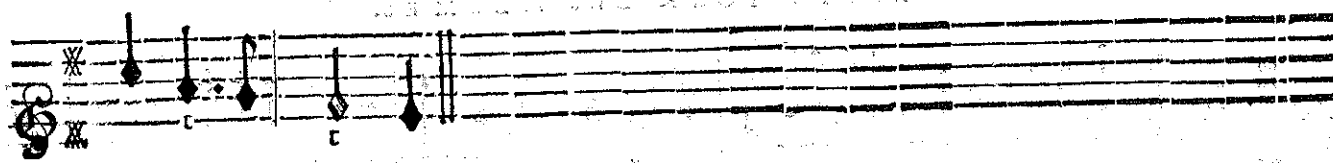
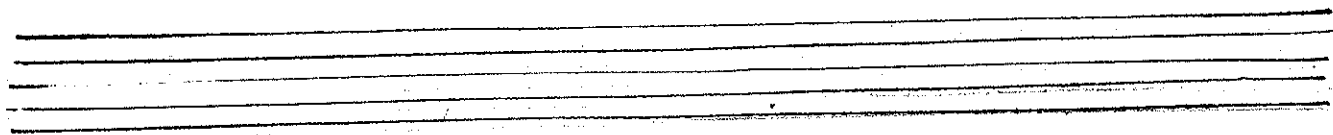
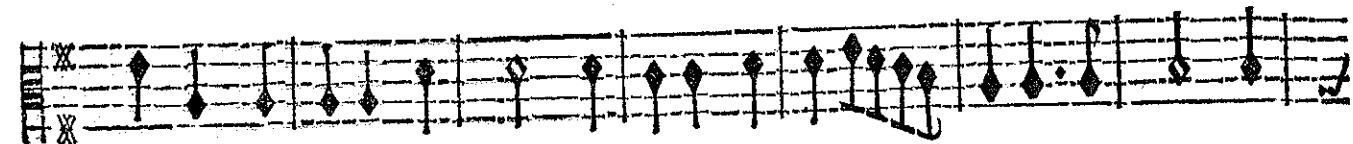
BASSE-CONTINUE.

MENUET POUR LES MESMES.





# LE TRIOMPHE



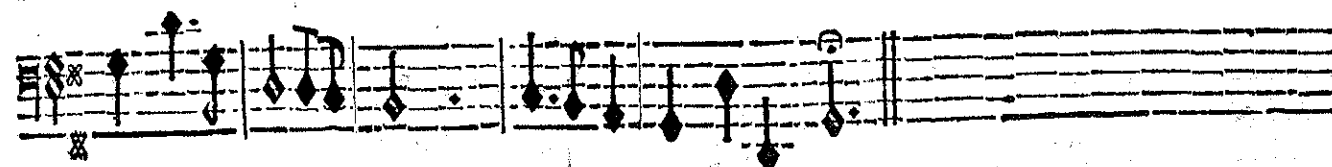
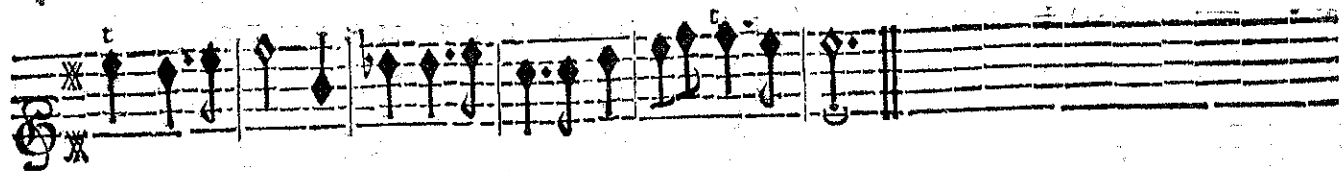
DE L'AMOUR.

TROISIEME AIR POUR LES MESMES.

This musical score is for a piece titled "Troisième Air pour les mêmes" from a collection called "De l'Amour". The score is written for a single melodic instrument, likely a lute or guitar, as indicated by the six-line staves and the presence of a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The piece consists of 16 measures, divided into two systems of eight measures each. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. There are several instances of a double asterisk (\*\*) symbol, which typically denotes a natural sign in older editions. The score concludes with a double bar line and a repeat sign.

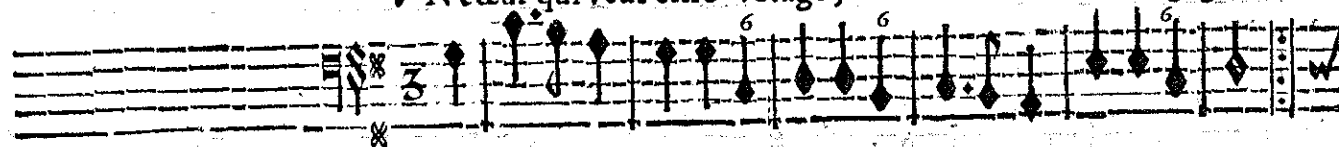
# LE TRIOMPHE

64

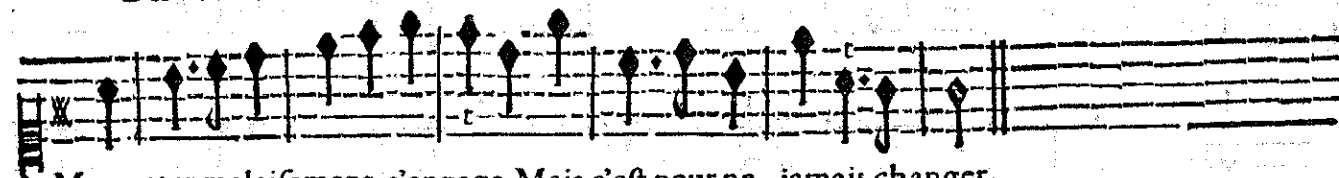


AMPHITRITE.

V N cœur qui veut estre volage, Se laisse aisement engager:



BASSE-CONTINUE.



Mon cœur malaisement s'engage; Mais c'est pour ne jamais changer.



BASSE-CONTINUE.

*On reprend le Menuet cy-devant.*

AMPHITRITE.

A Vant que de prendre une chaisne, Peut-on trop log-tépsy songer :

NEPTUNE.

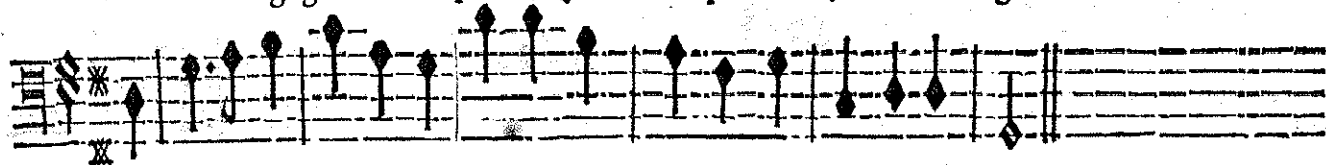
A Vant que de prendre une chaisne, Peut-on trop log-tépsy songer :



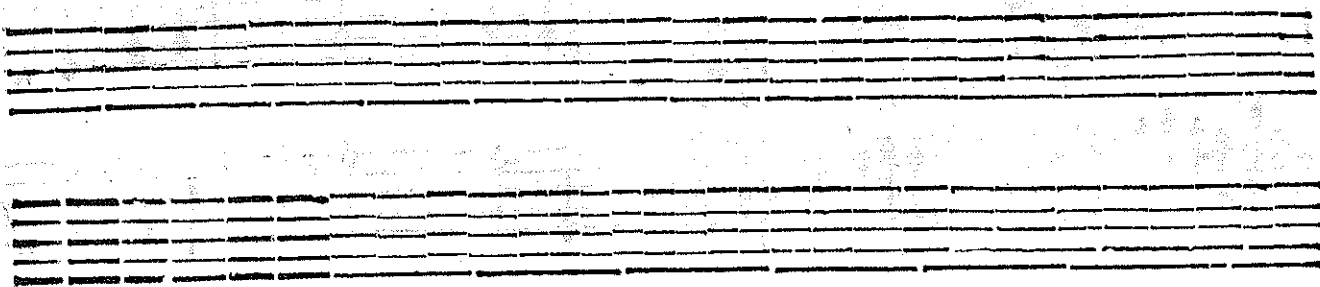
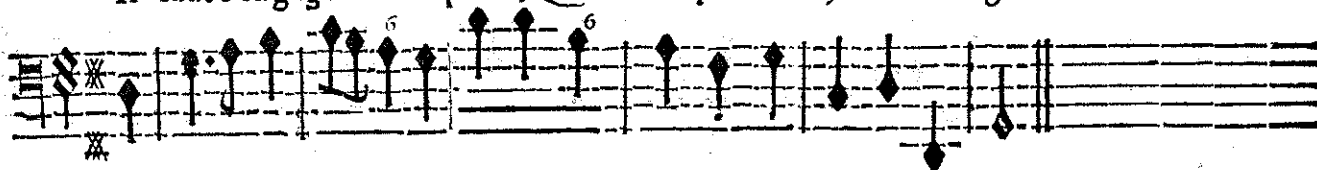
BASSE CONTINUE.



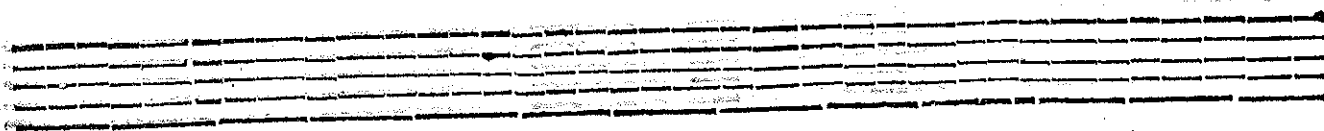
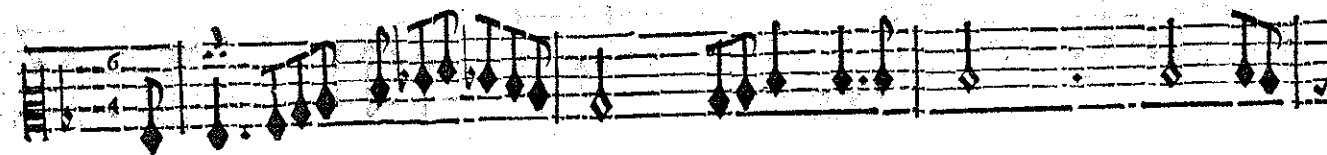
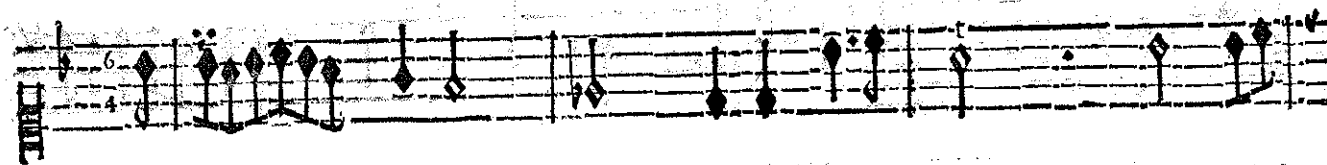
Il faut s'engager avec peine, Quand c'est pour ne jamais changer.



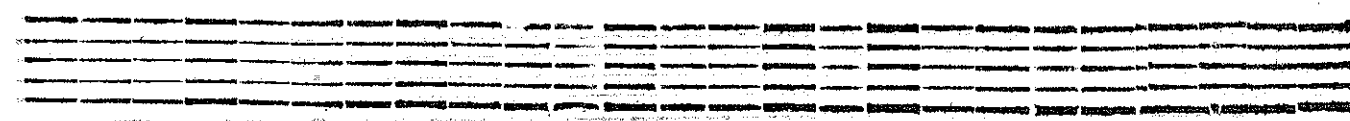
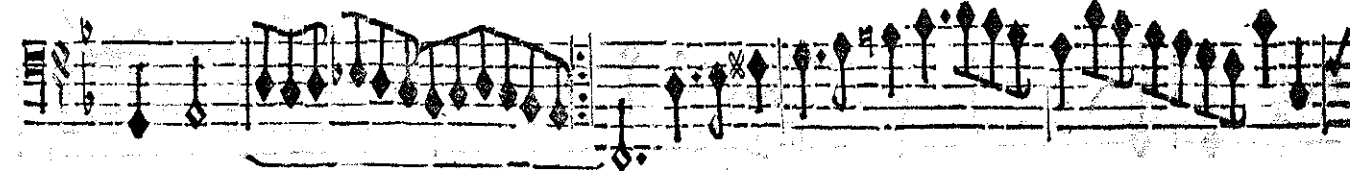
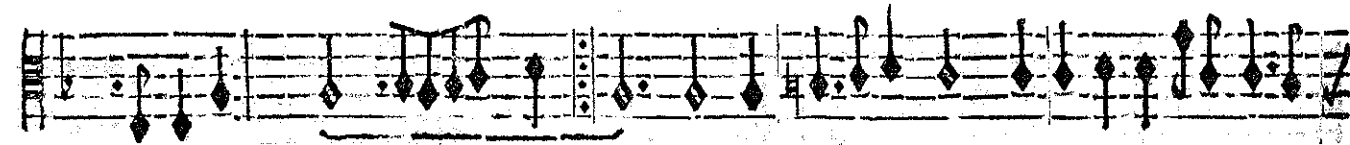
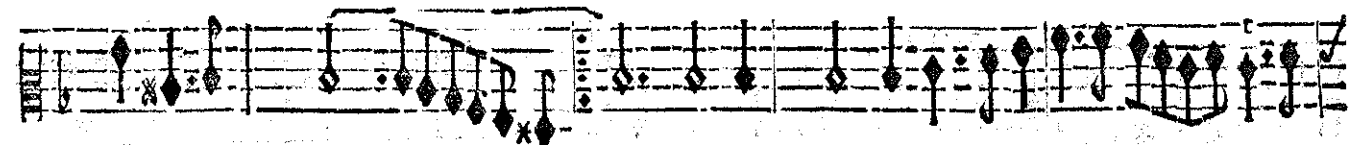
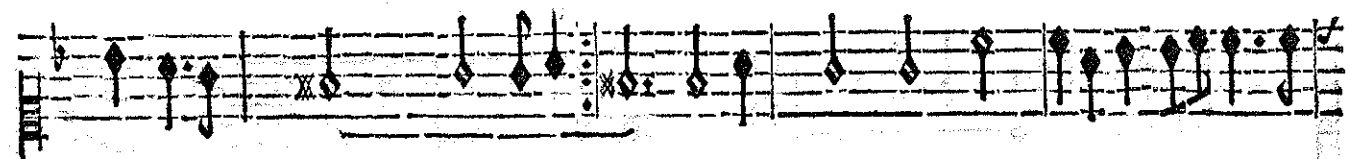
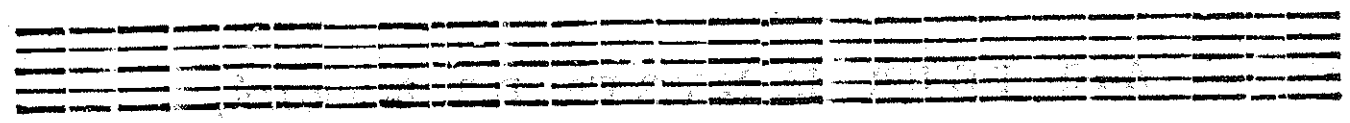
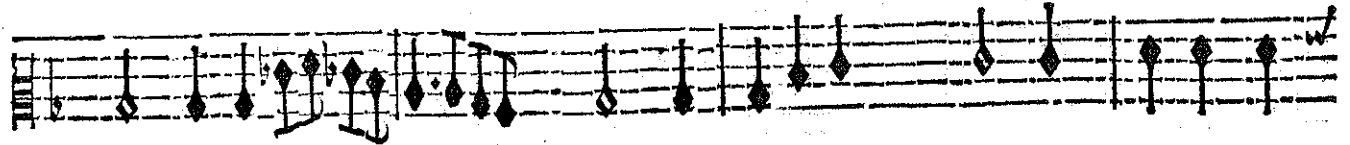
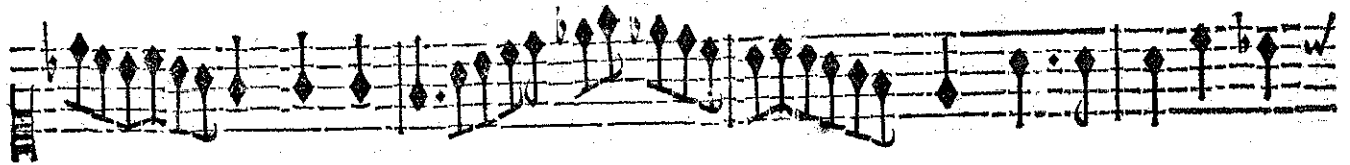
Il faut s'engager avec peine, Quand c'est pour ne jamais changer.

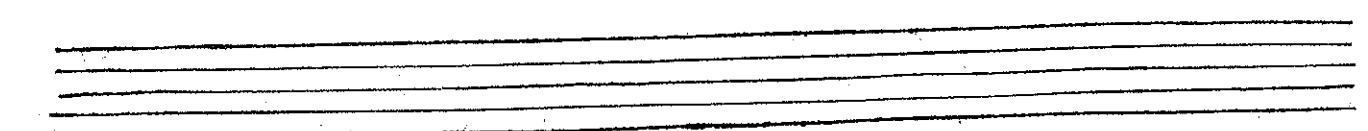
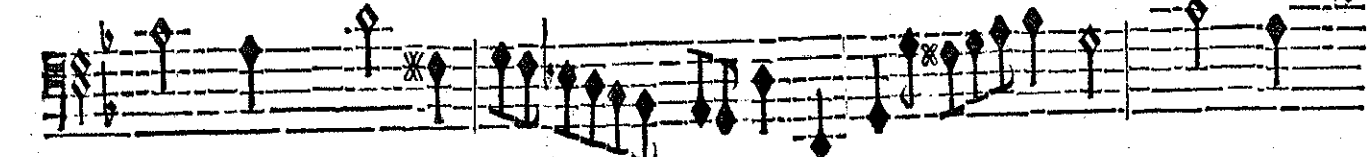
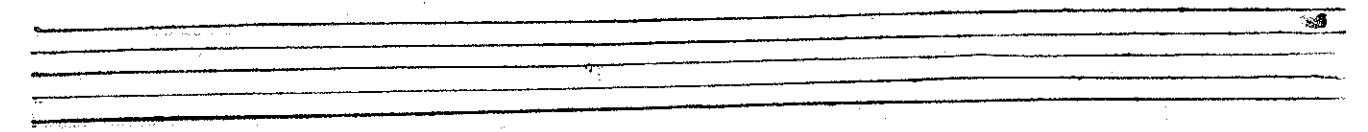
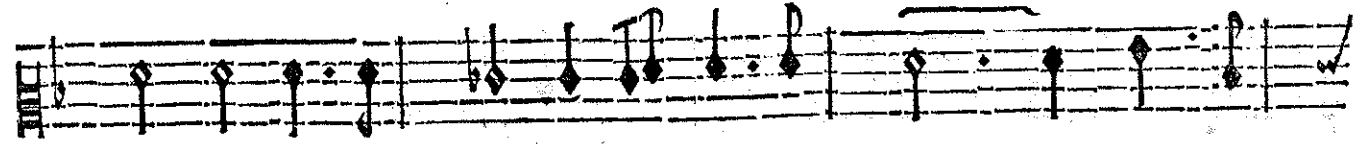


AIR POUR L'ENTREE DE BOREE,  
ET DES QUATRE VENTS.



LE TRIOMPHE





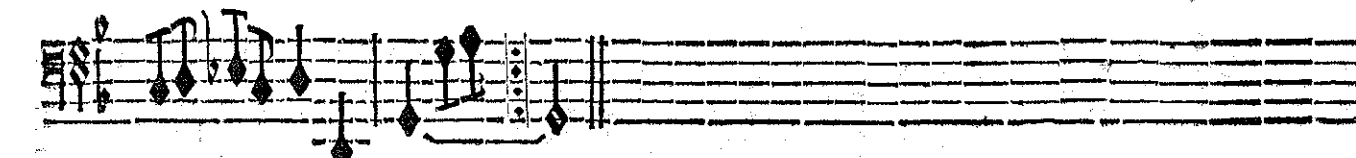
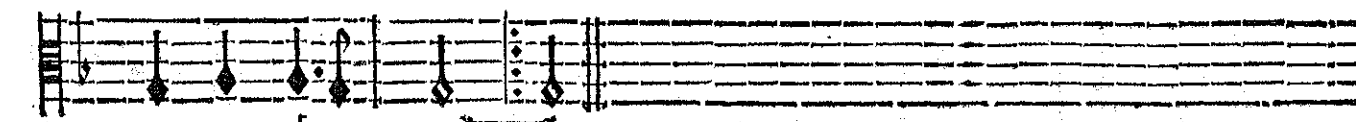
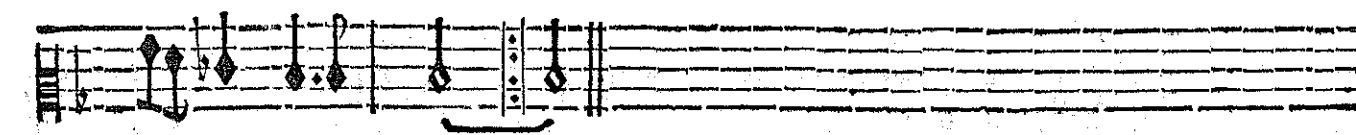
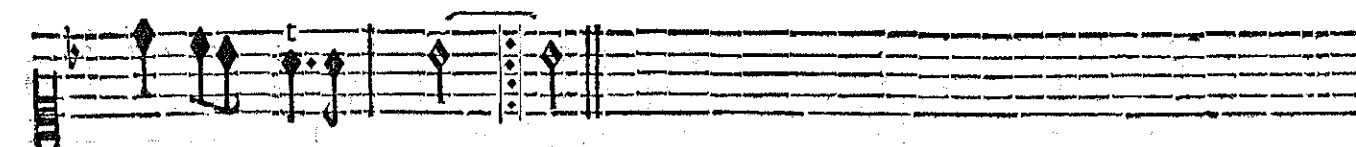
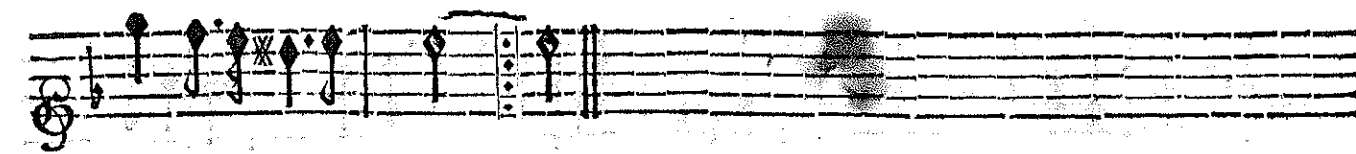
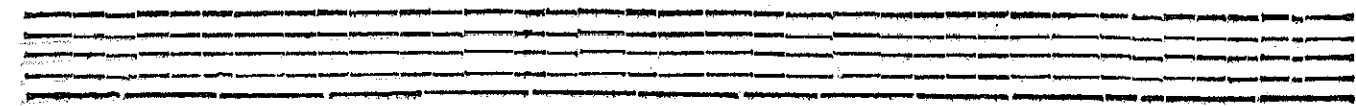
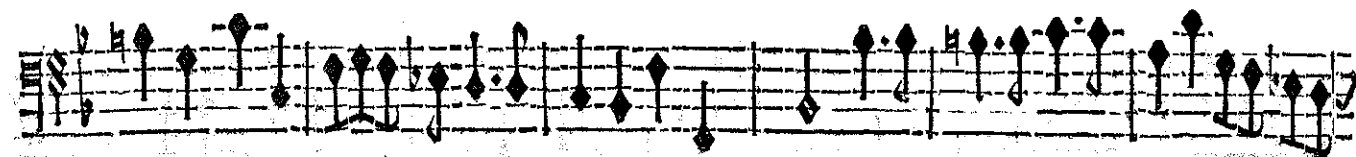
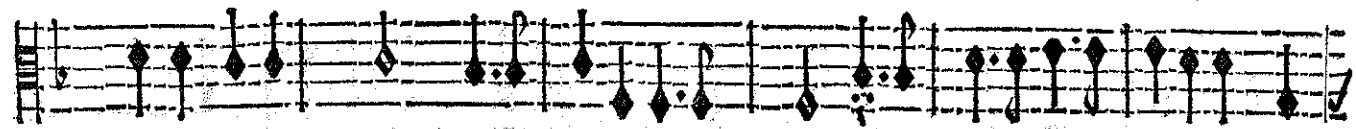
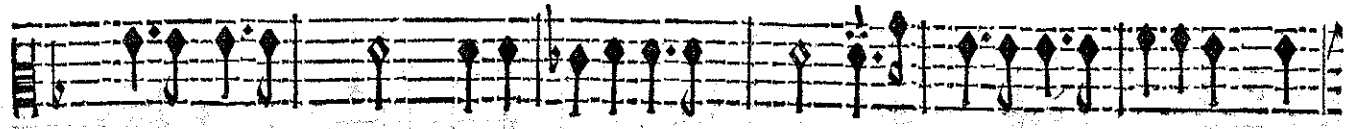
L E T R I O M P H E

Musical score for 'LE TRIOMPHE' consisting of five staves. The first staff is in treble clef with a key signature of one flat and a common time signature. The subsequent four staves are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several repeat signs and dynamic markings throughout the piece.

GAVOTTE POUR ORITHIE ET SES NYMPHES.

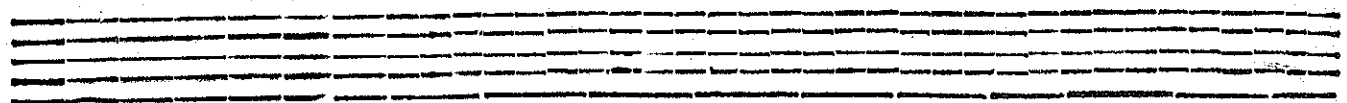
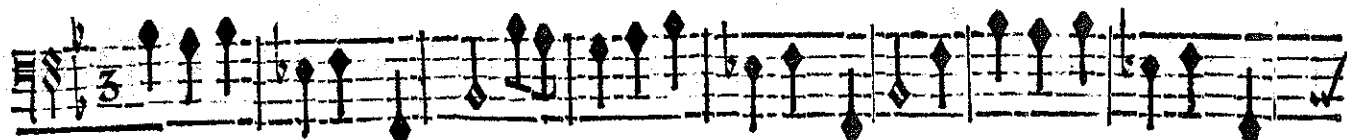
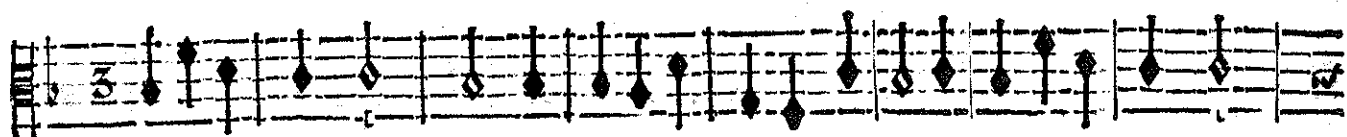
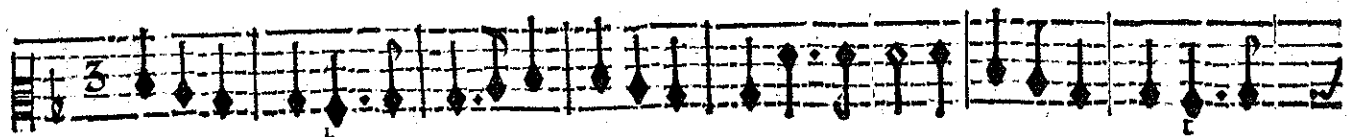
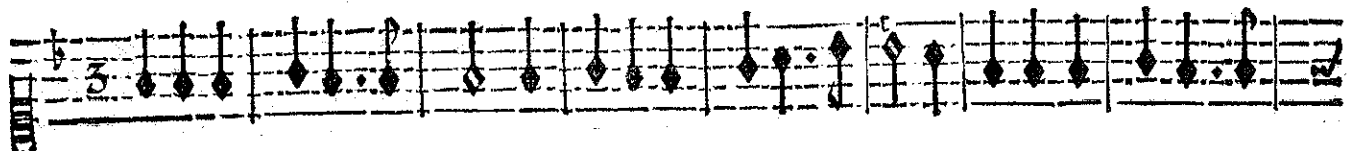
Musical score for 'GAVOTTE POUR ORITHIE ET SES NYMPHES.' consisting of five staves. The first staff is in treble clef with a key signature of one flat and a 2/4 time signature. The subsequent four staves are in bass clef. The music is characterized by a steady eighth-note rhythm. There are several repeat signs and dynamic markings throughout the piece.

DE L'AMOUR.

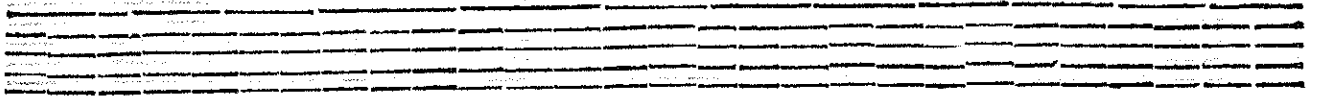




LE TRIOMPHE

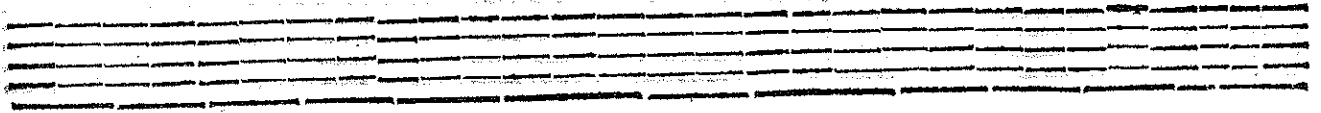


The first piece consists of five staves of music. The first staff is in treble clef, and the second is in bass clef. The third and fourth staves are in alto clef, and the fifth is in tenor clef. The music is written in a single system with a common time signature.

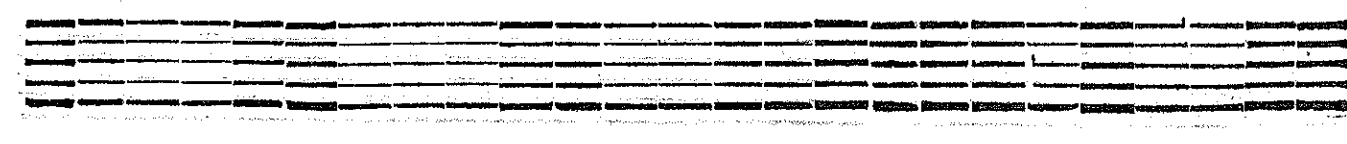
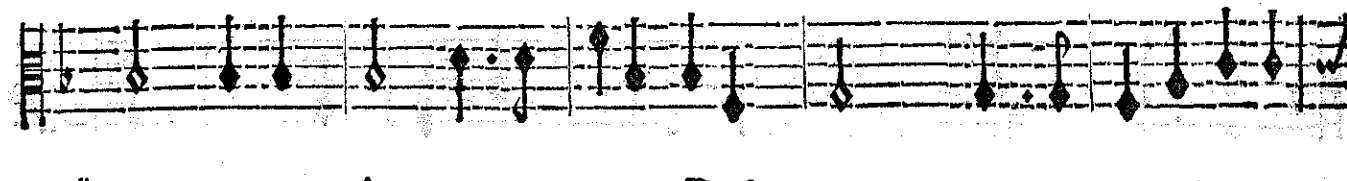
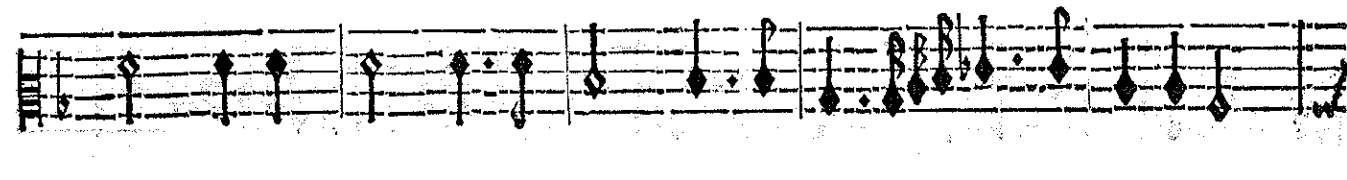
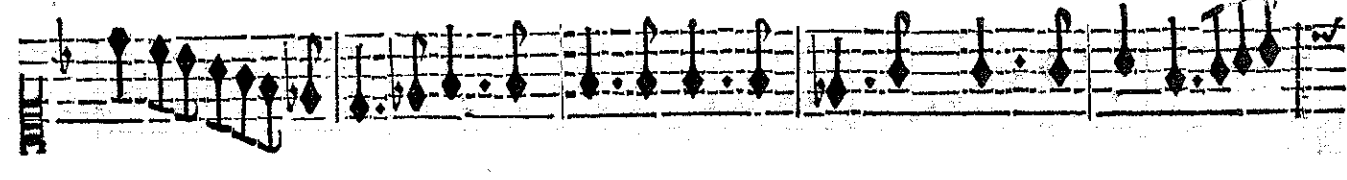
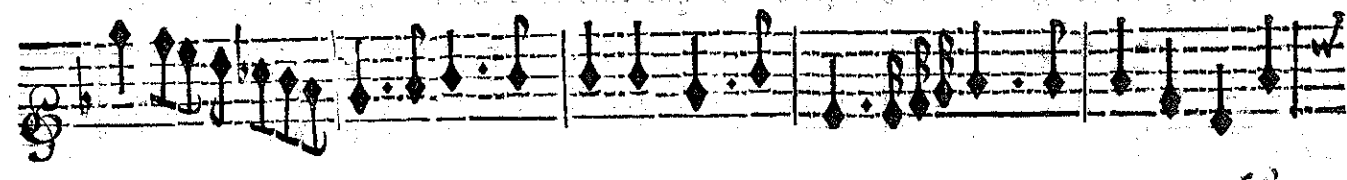
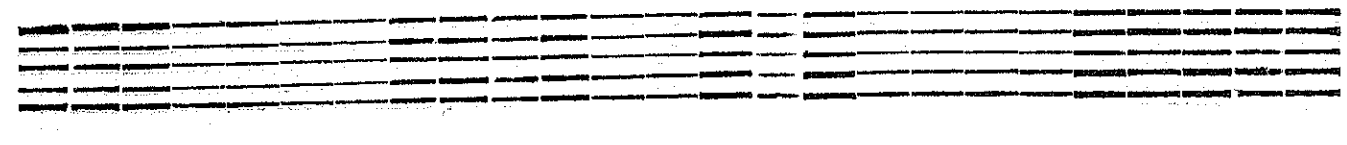
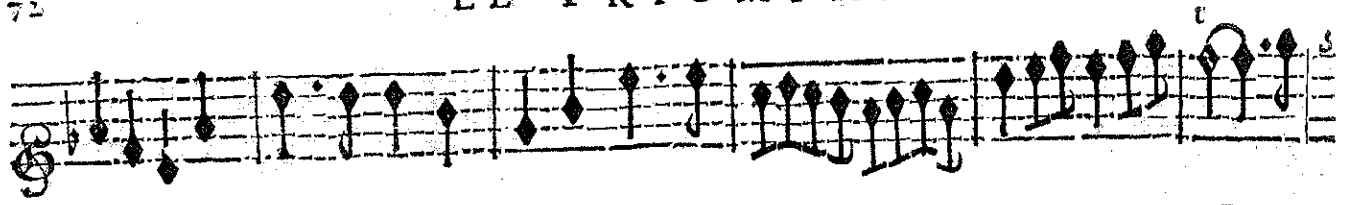


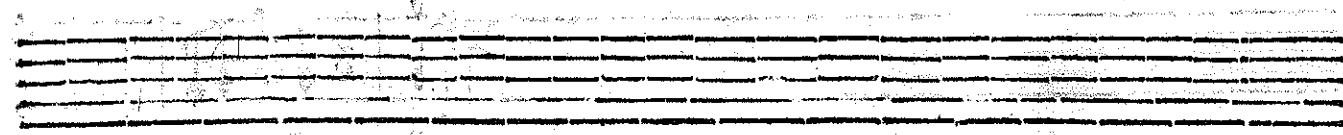
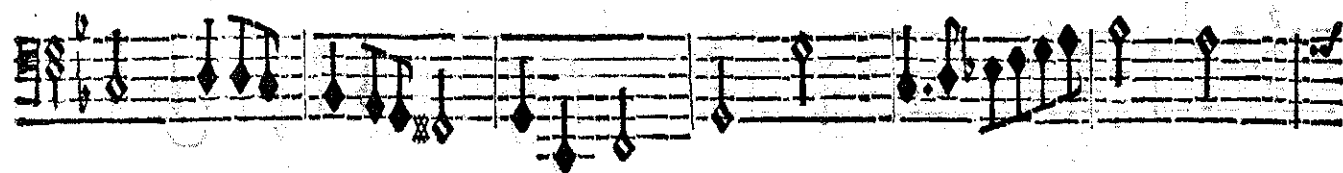
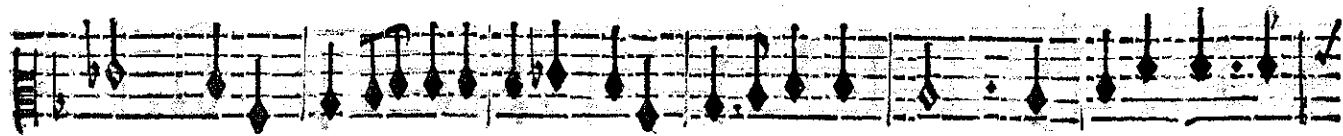
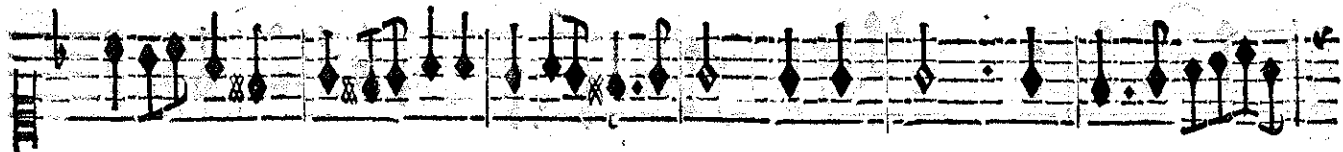
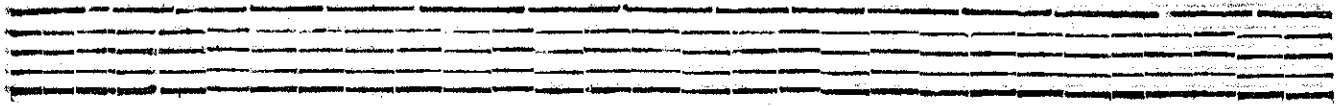
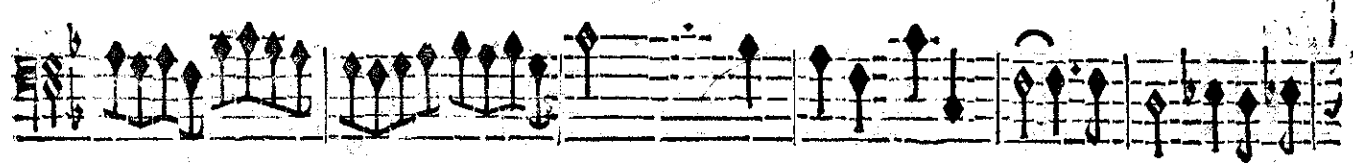
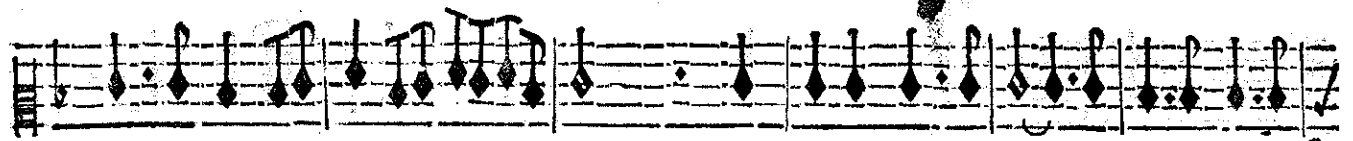
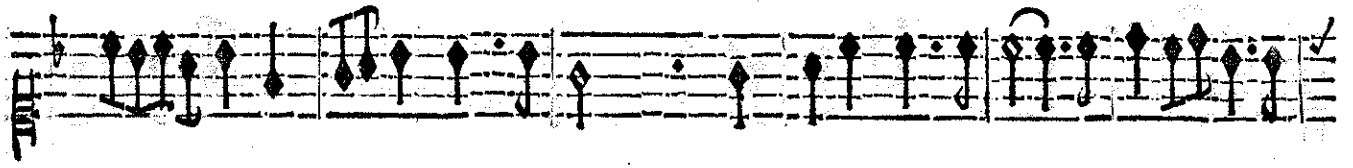
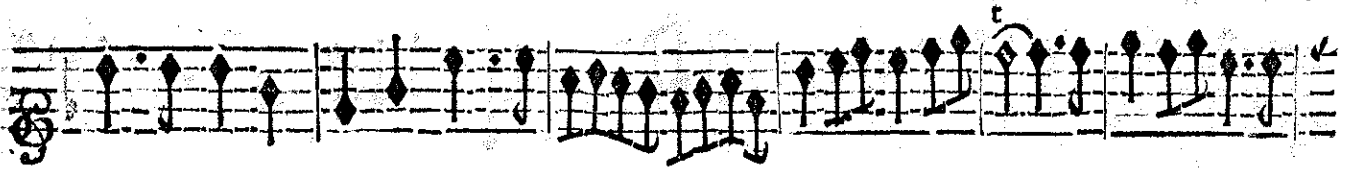
*Air pour Borée & les quatre Vents qui enlèvent Oribie & les Nymphes.*

The second piece consists of five staves of music. The first staff is in treble clef and begins with a '2' time signature. The second staff is in bass clef. The third, fourth, and fifth staves are in alto clef. The music is written in a single system with a common time signature.



# LE TRIOMPHE





LE TRIOMPHE

The musical score consists of ten systems of staves. The first system begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several measures with rests. The second system continues the melodic line. The third system features a change in clef to a bass clef. The fourth system continues with bass clef notation. The fifth system shows a change to a treble clef. The sixth system is a set of empty staves. The seventh system returns to a treble clef. The eighth system continues with treble clef notation. The ninth system continues with treble clef notation. The tenth system begins with a treble clef and ends with a double bar line. The overall style is characteristic of 18th-century French keyboard music.

BASSE-CONTINUUS.

RITOURNELLE POUR DIANE.

First musical staff for Flute d'Allemagne, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

FLUTE D'ALLEMAGNE.

Second musical staff for Flute d'Allemagne, continuing the melody from the first staff.

FLUTE D'ALLEMAGNE.

First musical staff for Basse-Continue, featuring a bass clef and a 3/4 time signature. It includes figured bass notation with numbers 6, 7, and 6, and some notes marked with an 'x'.

BASSE-CONTINUE.

Third musical staff for Flute d'Allemagne, continuing the melody.

Fourth musical staff for Flute d'Allemagne, continuing the melody.

Second musical staff for Basse-Continue, featuring figured bass notation with numbers 76, 4, 76, 76, and 6x.

BASSE-CONTINUE.

Fifth musical staff for Flute d'Allemagne, continuing the melody.

Sixth musical staff for Flute d'Allemagne, continuing the melody.

Third musical staff for Basse-Continue, featuring figured bass notation with numbers 6, x, 6, x, x, 6, 7, and 6.

BASSE-CONTINUE.

Seventh musical staff for Flute d'Allemagne, continuing the melody.

Eighth musical staff for Flute d'Allemagne, continuing the melody.

Fourth musical staff for Basse-Continue, featuring figured bass notation with numbers 6, x, 6, x, x, 6, 7, and 6.

BASSE-CONTINUE.

LE TRIOMPHE  
DIANE,

V A dangereux Amour, va fuis loin de ces bois, Je veux y conserver la Paix & l'in-

BASSE-CONTINUE.

nocen- ce, Les plus grands Dieux t'ont cédé mille fois, Et je pretends toujours te

BASSE-CONTINUE.

faire resistance, Et je pretends toujours te faire resistance, Plus on voit de grands

BASSE-CONTINUE.

cœurs asservis a tes loix, Plus il est beau de braver ta puissance, Va dangereux Amour, va

BASSE-CONTINUE.

fuis loin de ces bois, Je veux y conserver la paix & l'innocen- ce.

BASSE-CONTINUE.

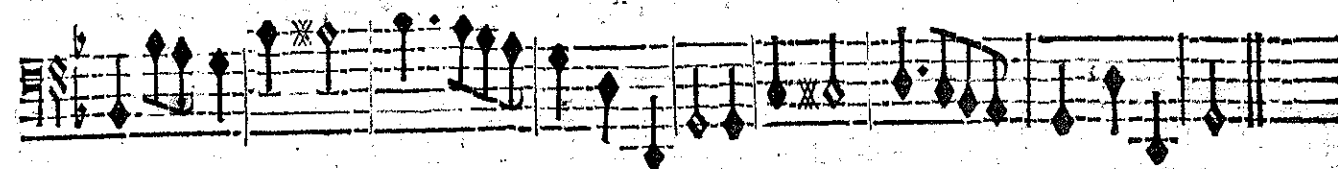
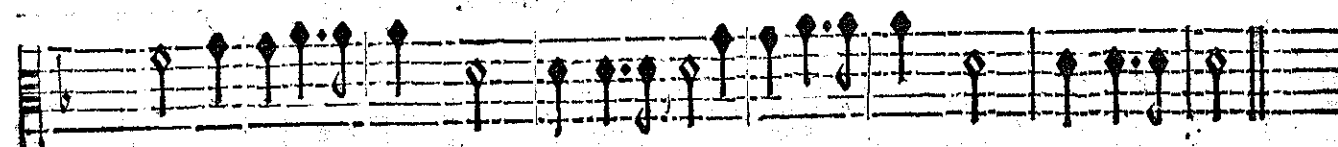
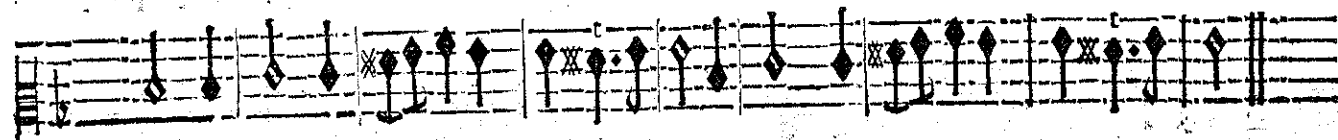
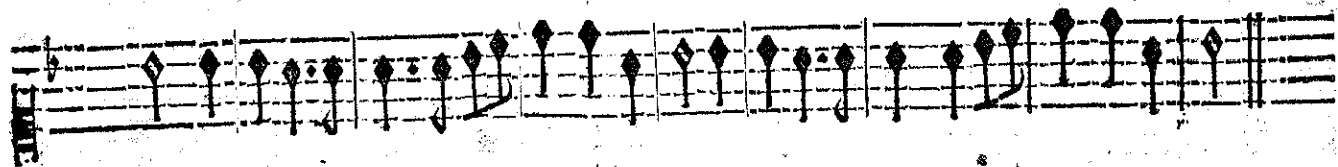
ENTREE DES NYMPHES DE DIANE.

The first system of the musical score consists of five staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a bass clef. The third and fourth staves are also bass clefs. The fifth staff is a treble clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

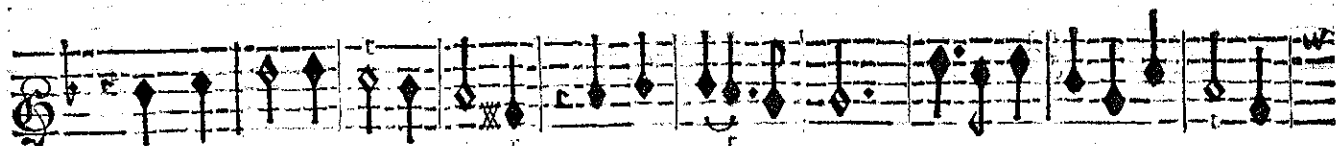
The second system of the musical score consists of five staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a bass clef. The third and fourth staves are also bass clefs. The fifth staff is a treble clef. The music continues from the first system, featuring similar notation and dynamics. There are some markings that look like asterisks or small symbols above certain notes.



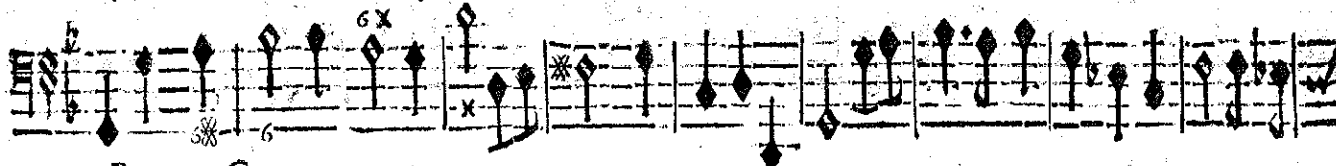
## LE TRIOMPHE



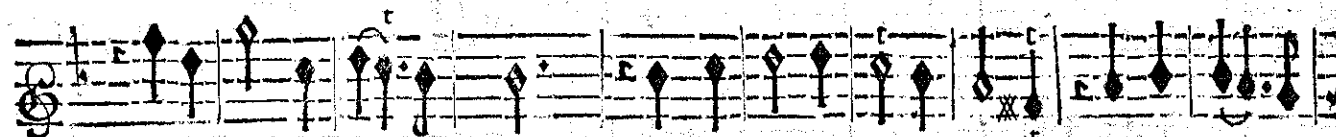
## D I A N E.



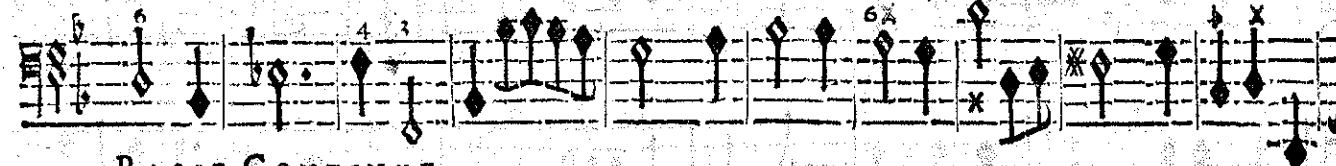
V N cœur maître de luy mesme Est toujours heureux. C'est la liberté que j'aime,



BASSE-CONTINUE.



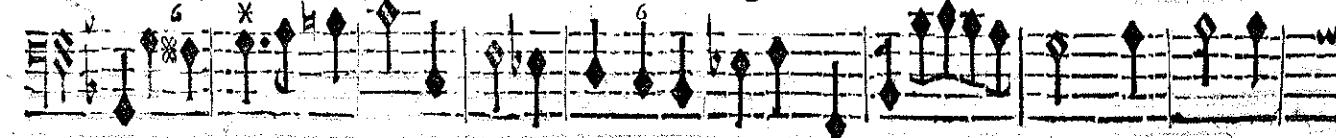
Elle comble tous mes vœux; Un cœur maître de luy mesme Est toujours heu-



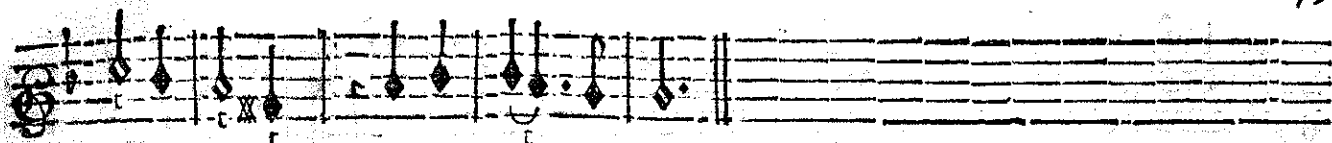
BASSE-CONTINUE.



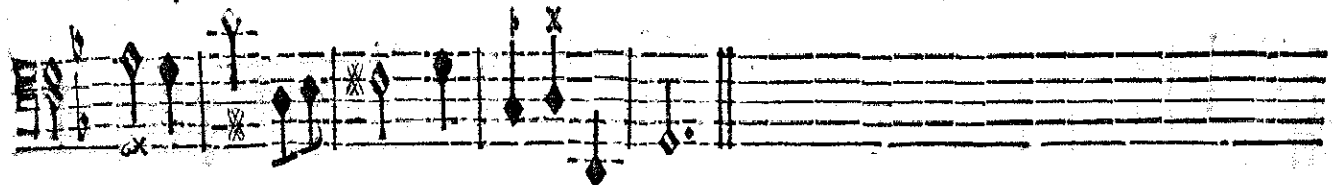
reux. Fuyons la contrainte extrême D'un esclavage amoureux: Un cœur maître



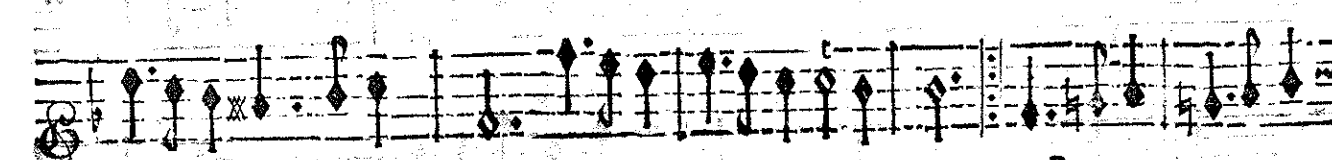
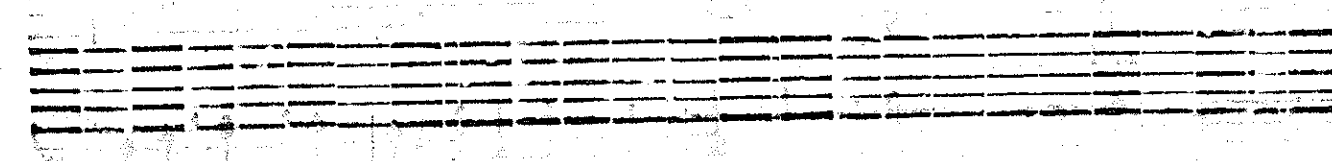
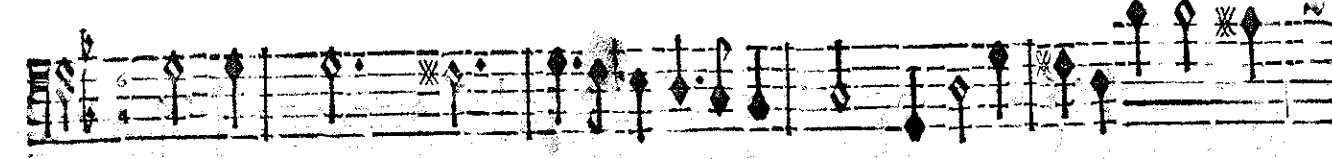
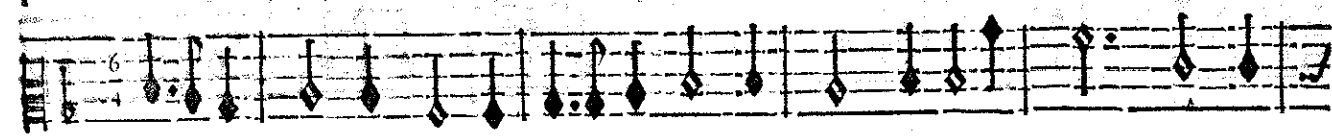
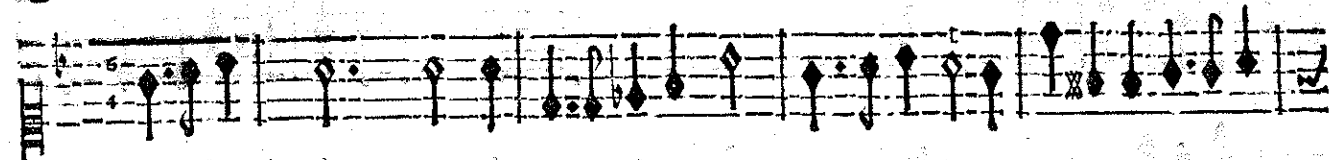
BASSE-CONTINUE.



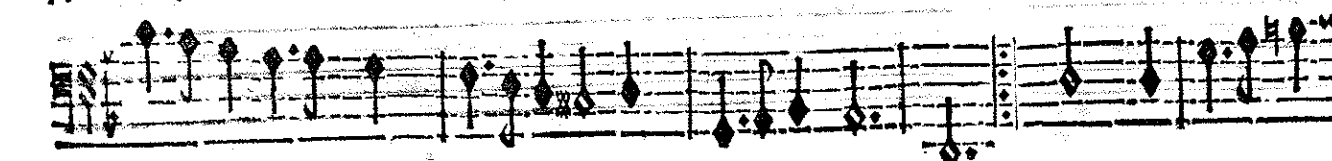
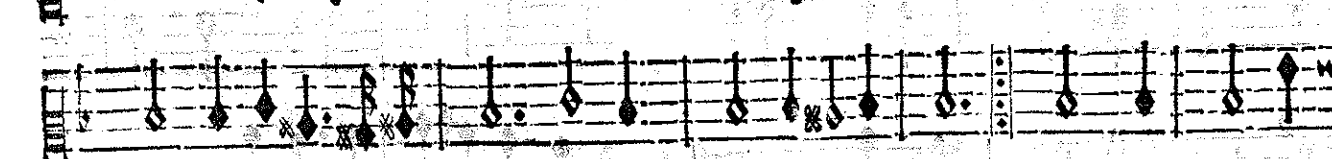
de luy mefine Est roudjours heureux.



DEUXIEME AIR POUR LES NYMPHES DE DIANE.



I. REPRISÉ.



LE TRIOMPHE

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The subsequent four staves are in bass clef. The music is written in a rhythmic style with eighth and sixteenth notes, and rests. The system concludes with a double bar line and a repeat sign.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the first and second systems of music.

The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat. The subsequent four staves are in bass clef. The music continues with similar rhythmic patterns. A double bar line with a repeat sign is located at the end of the top staff.

2. REPRISÉ

The '2. REPRISÉ' section consists of five staves. The top staff is in treble clef with a key signature of one flat. The subsequent four staves are in bass clef. The music features a variety of note values and rests. A double bar line with a repeat sign is at the end of the top staff. The system concludes with a double bar line and a repeat sign.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.

The first section of the score consists of five staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. The subsequent four staves are bass clefs, likely representing different instruments or voices. The music features a variety of note values, including eighth and sixteenth notes, and rests.

D I A N E.

The section for Diane begins with a vocal line on a single staff. Below the vocal line is a basso continuo line. The lyrics are written between the two staves.

Dans ces forests venez suivre nos pas, Vous qui voulez fuir l'Amour & ses flames,  
Ce Dieu si fier, si terrible & si fort, Perd son pouvoir quand on veut s'en deffendre;

BASSE-CONTINUE.

The basso continuo part consists of a single staff of music. It features a series of notes and rests, with some accidentals and a '6x' marking above the staff.

C'est vainement qu'il menace nos ames, Tous ses efforts n'en triomphent pas: pas:  
S'il est des cœurs qu'il oblige à se rendre, C'est qu'en secret ils en font d'ac-cord: cord:

BASSE-CONTINUE.

The second section begins with a vocal line on a single staff. Below it is a basso continuo line. The lyrics are written between the two staves.

Malgré l'amour, au mépris de ses armes, Nostre fierté, ne se rend jamais; Malgré ses

BASSE-CONTRE.

## L E T R I O M P H E

traits nous vivons sans allarmes, Malgré ses traits nous vivons en paix. Malgré ses

BASSE-CONTINUE.

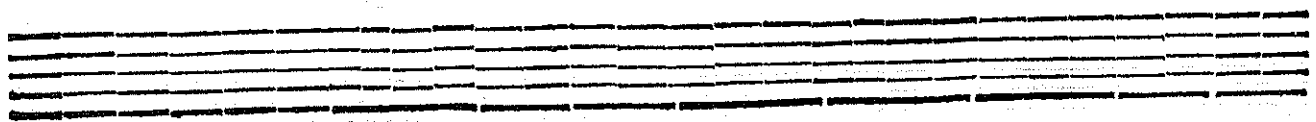
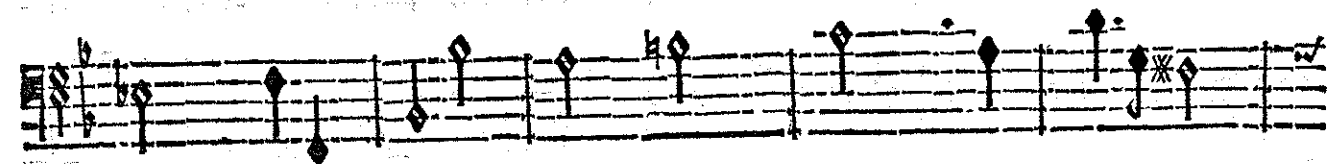
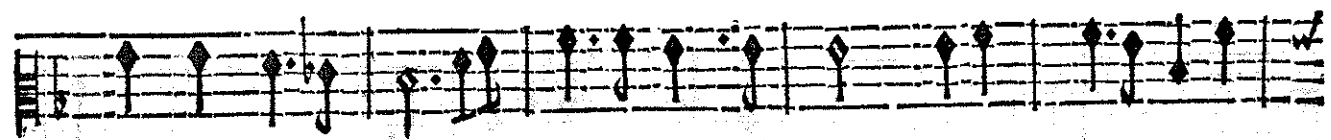
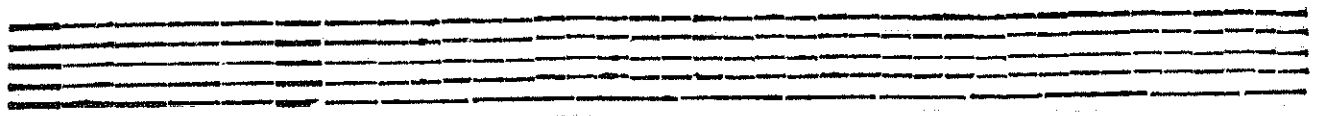
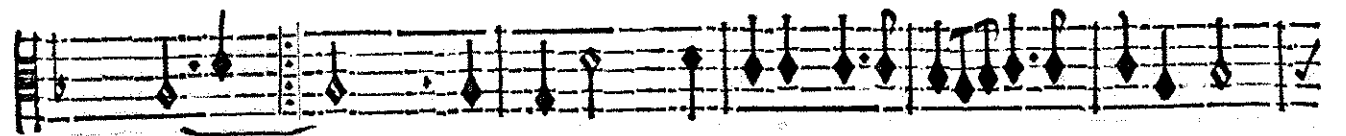
traits nous vivons sans allarmes, Malgré ses traits nous vivons en paix.

BASSE-CONTINUE.

*On reprend le second Air de Nymphes de Diane, & Diane chante le second couplet, & l'on reprend encore le second Air des Nymphes de Diane.*

## ENTRÉE D'ENDIMION.

PREMIER AIR.

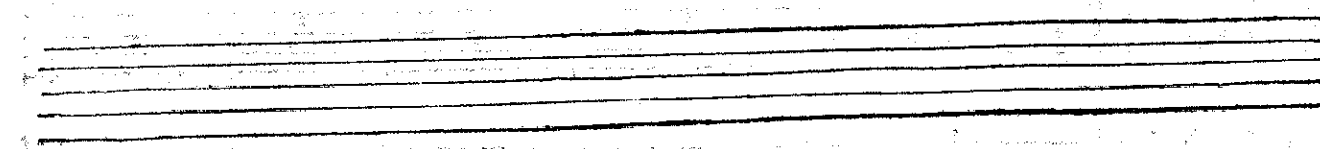
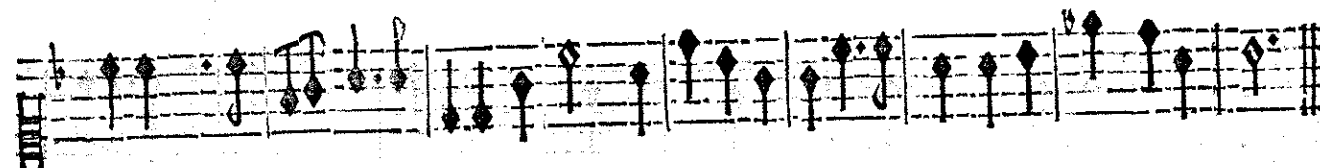
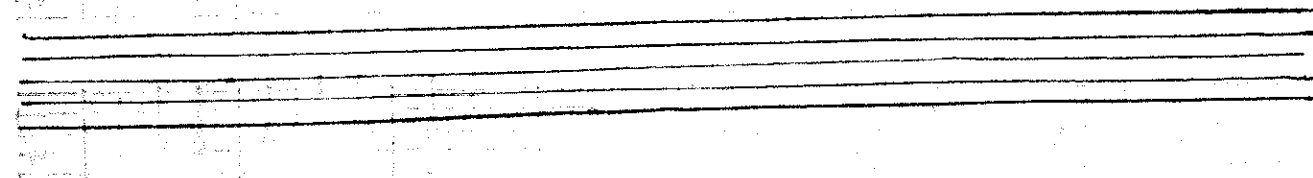
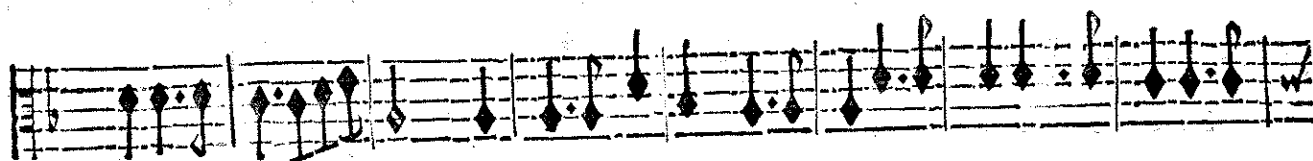


LE TRIOMPHE

Musical score for 'LE TRIOMPHE' consisting of five staves. The first staff is in treble clef with a key signature of one flat and a common time signature. The second staff is in bass clef. The third and fourth staves are in alto clef. The fifth staff is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs and first/second endings indicated by double bar lines and dots.

DEUXIESME AIR POUR ENDIMION.

Musical score for 'DEUXIESME AIR POUR ENDIMION.' consisting of five staves. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second, third, and fourth staves are in bass clef. The fifth staff is in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs and first/second endings indicated by double bar lines and dots.





LE TRIOMPHE

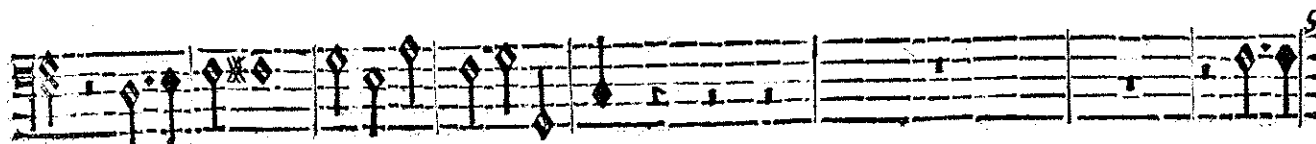
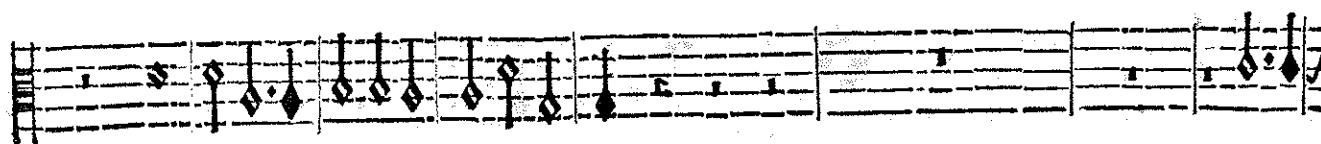
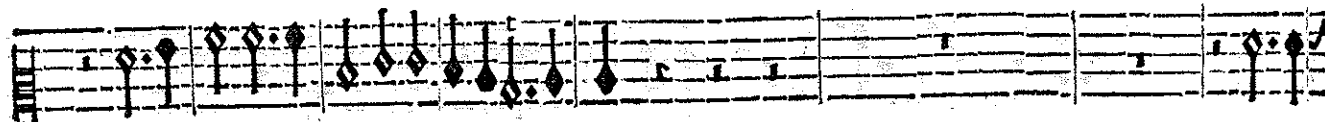
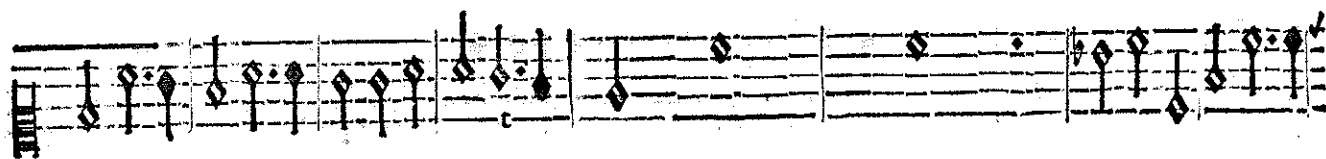
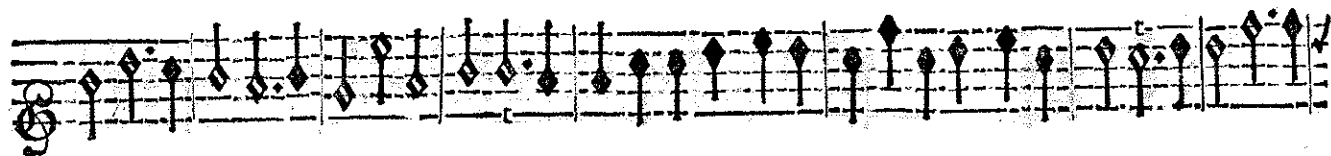
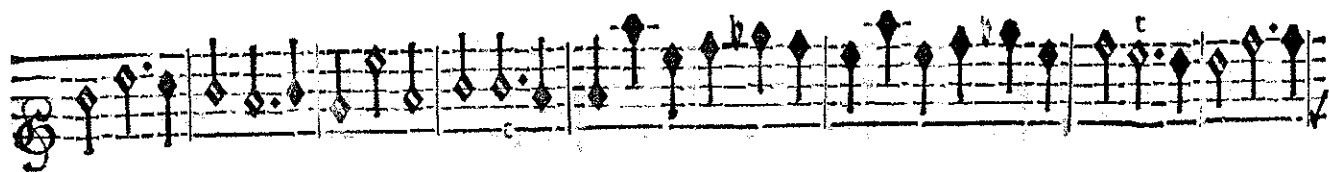
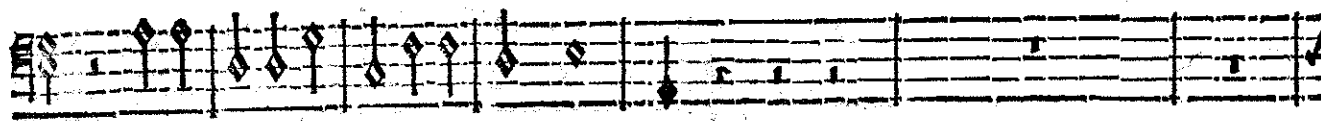
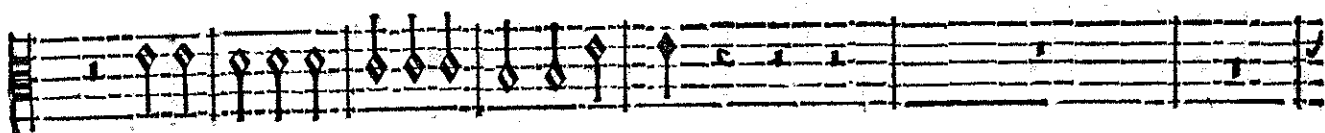
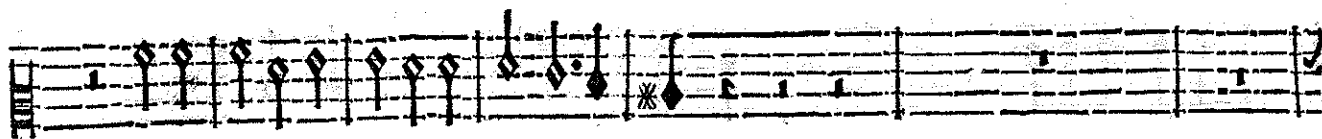
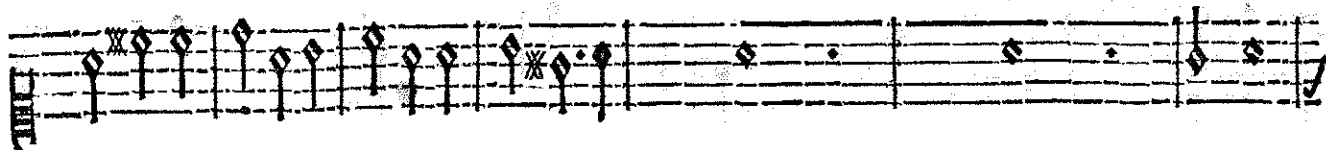
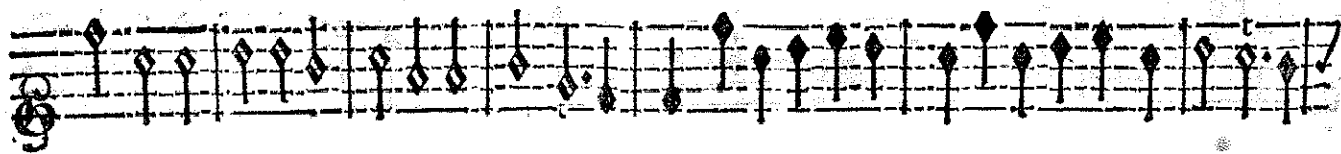
PRELUDE POUR LA NUIT.

BASSE-CONTINUE.

*Tous les Instruments doivent avoir des sourdines & jouer doucement, particulièrement quand les voix chantent, & ne point ôter les sourdines que l'on ne l'ait marqué.*

PREMIER DESSUS.

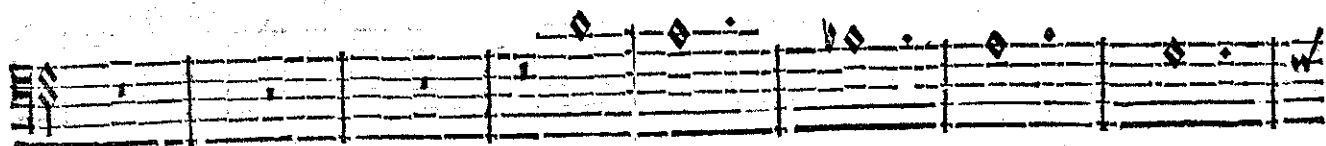
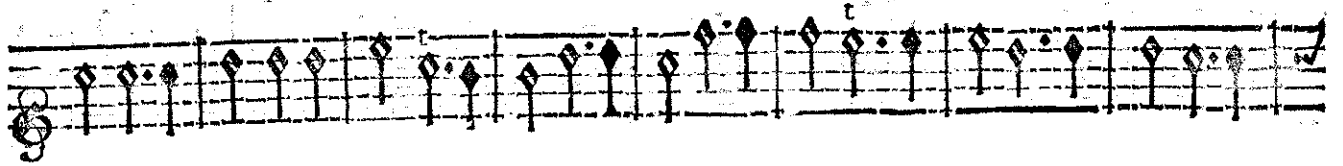
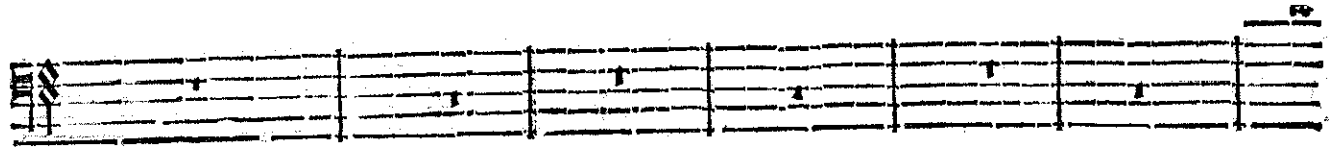
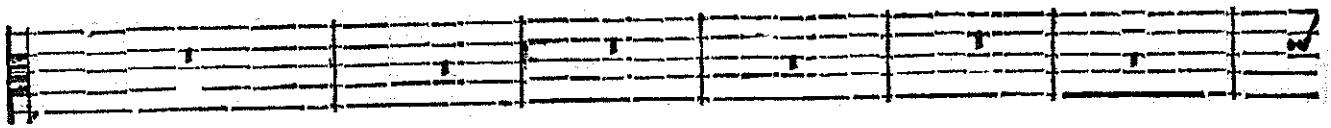
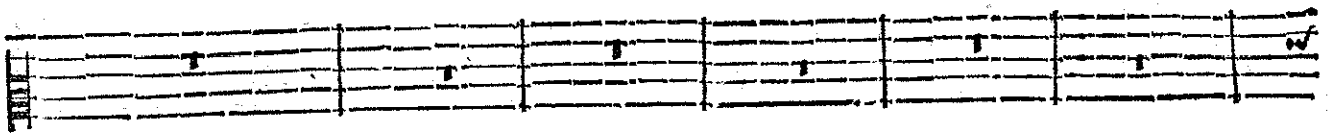
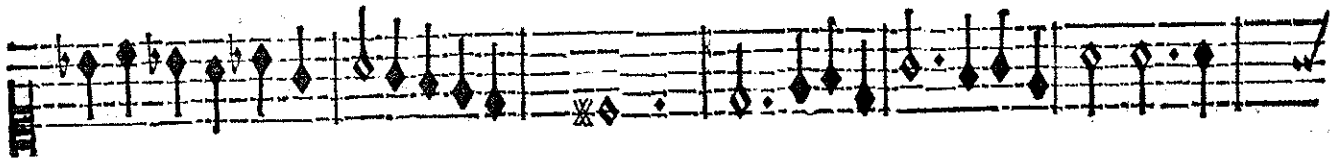
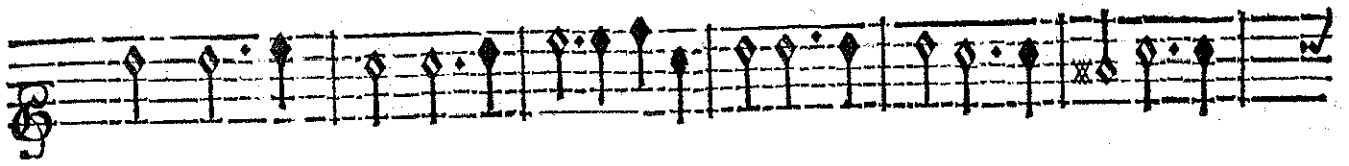
SECOND DESSUS.



LE TRIOMPHE

This musical score, titled "LE TRIOMPHE", consists of 12 staves of music. The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The score includes several dynamic markings, such as *mf* (mezzo-forte) and *ff* (fortissimo), and articulation marks like accents and slurs. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation is arranged in a traditional multi-staff format, with some staves containing multiple systems of notes. The overall style is characteristic of 19th-century musical notation.

DE L'AMOUR.

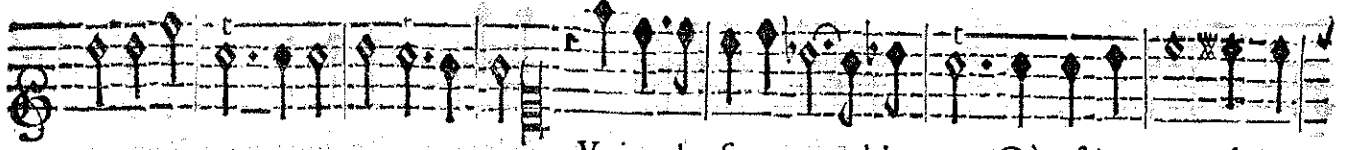


LE TRIOMPHE

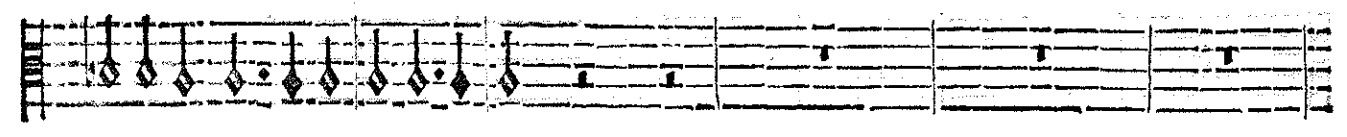
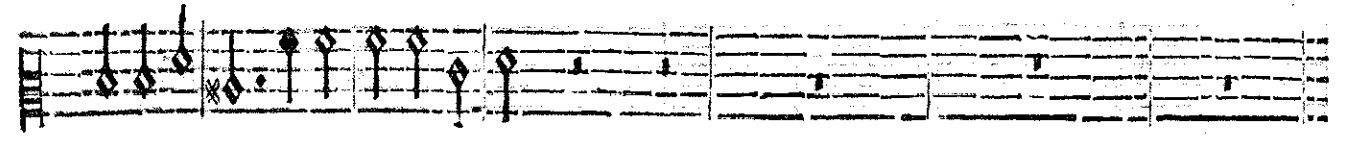
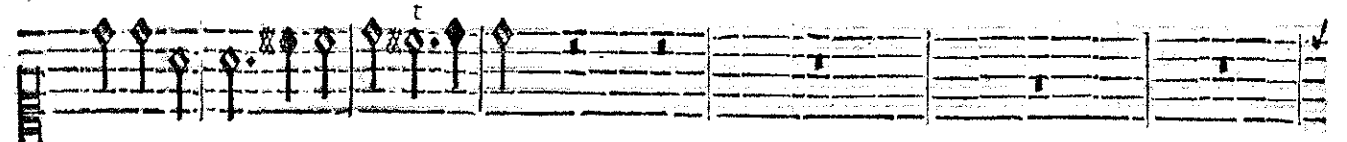
This musical score, titled "LE TRIOMPHE", is arranged in a system of ten staves. The first two staves are in treble clef, the third and fourth in bass clef, and the remaining six staves are in bass clef. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The score is presented in a clear, printed format with a white background and black ink.

DE L'AMOUR.

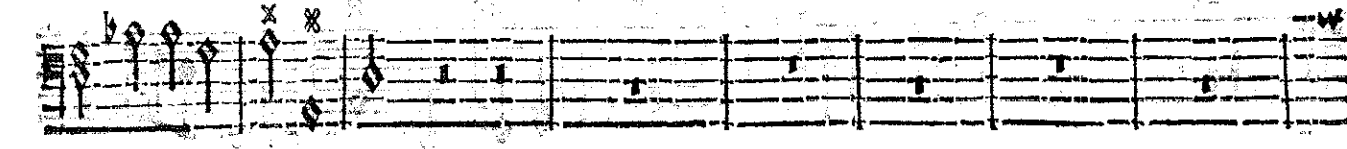
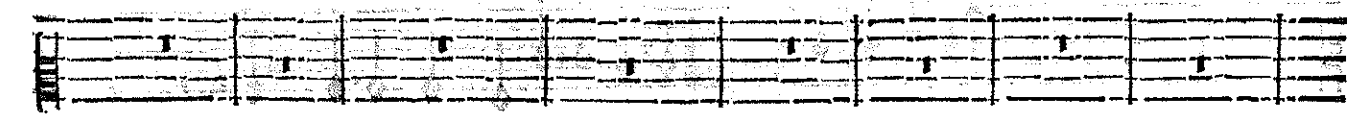
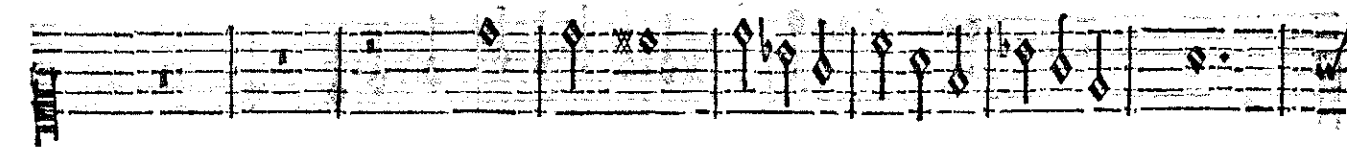
LA N. 1.



Voicy le favora- ble temps Où to' les cœurs doivent



estre paifi- bles. VIOLONS.



# LE TRIOMPHE

LA NVIT.

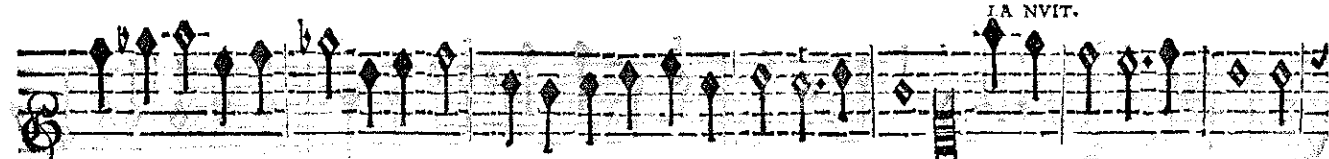
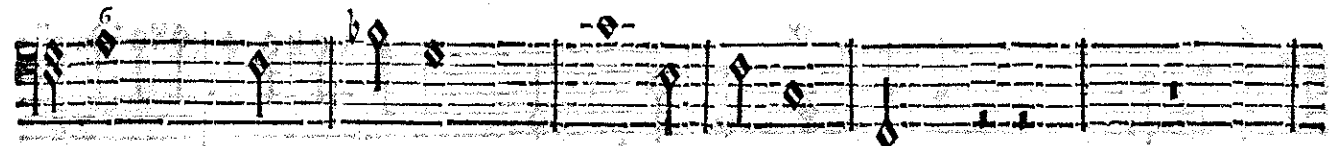
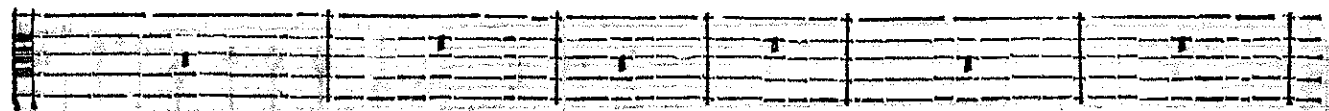
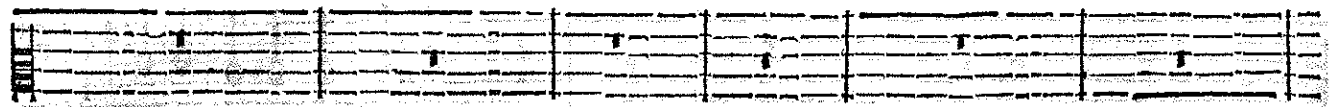
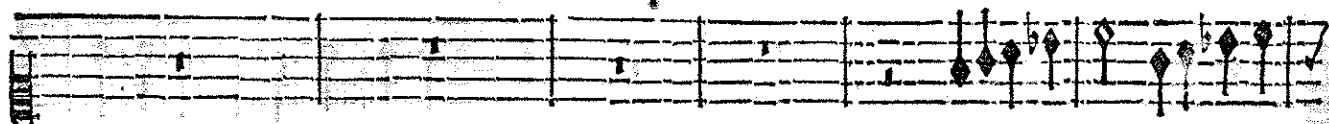
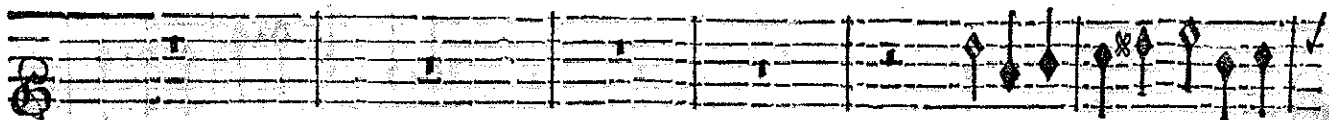
Le silence revient, fuyez, bruits éclatants, Reposez-vous, Reposez-

vous travaux paisibles. VIOLONS. LA NVIT.

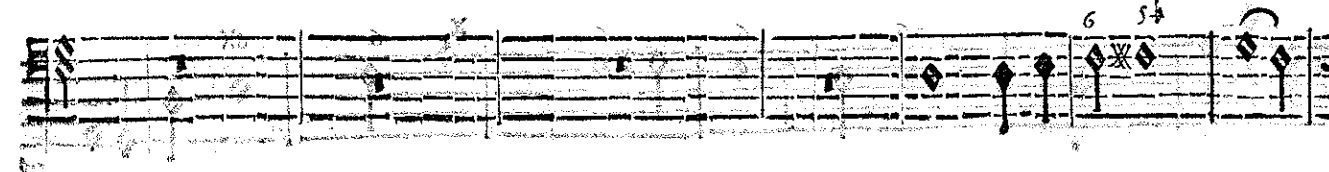
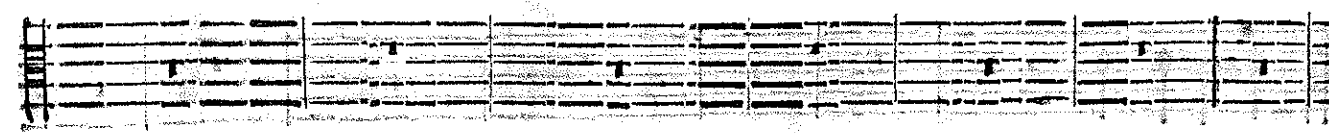
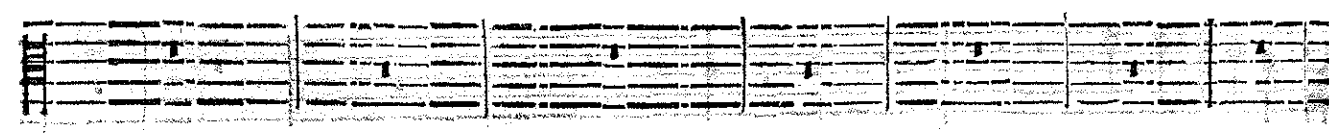
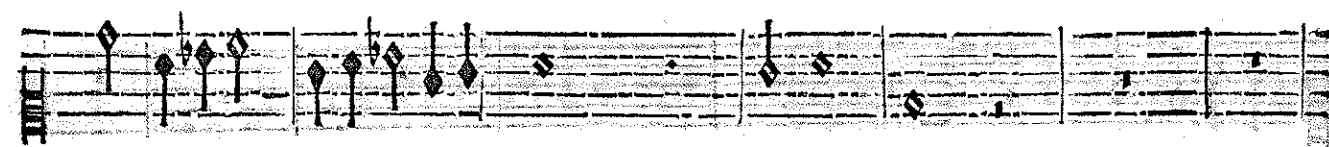
Cœurs agitez de



soins, & de desirs flotans, Soyez calmez dās ces heureux instans. VIOLONS.

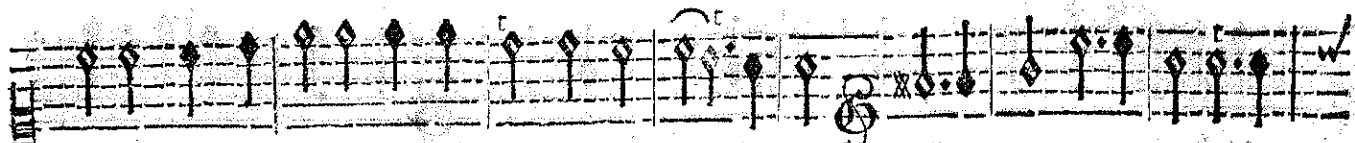


Oubliez vos ennuis cœurs

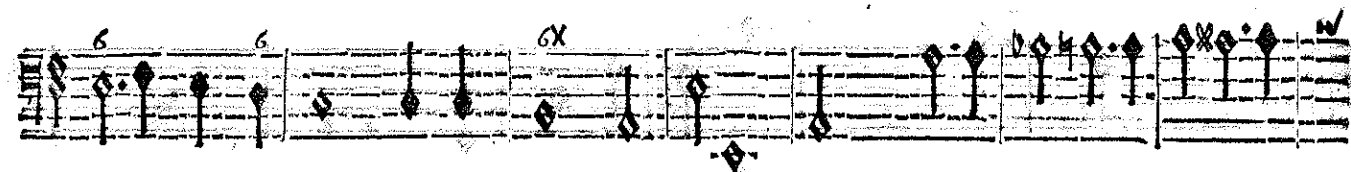
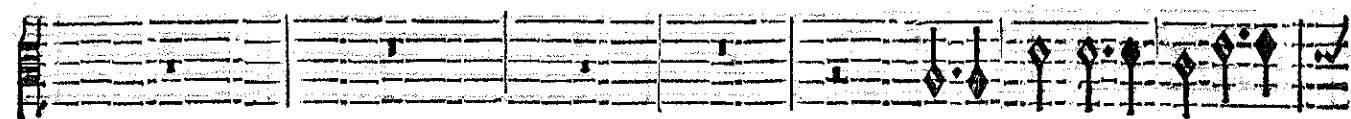
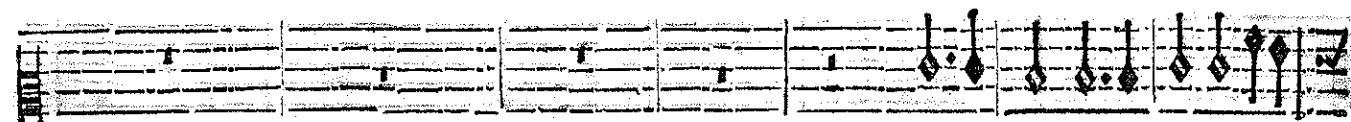
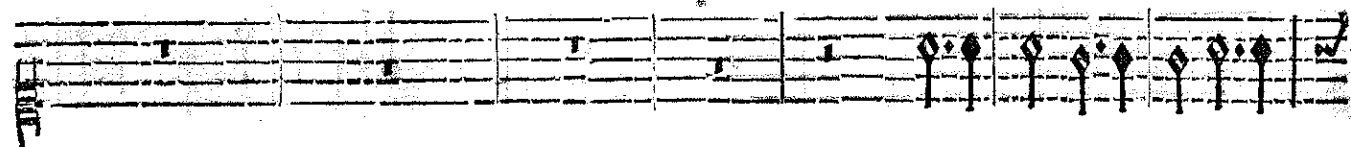
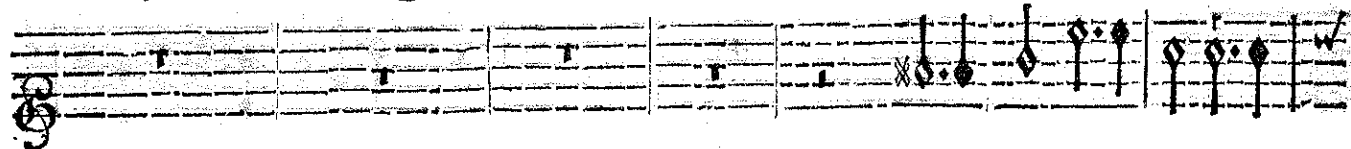




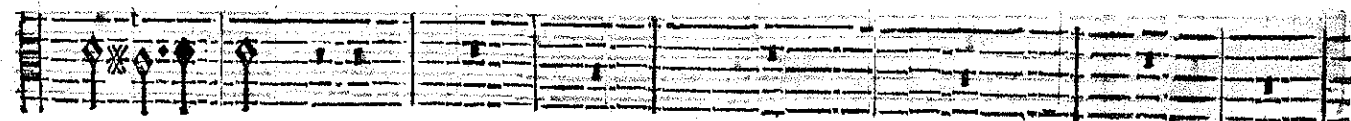
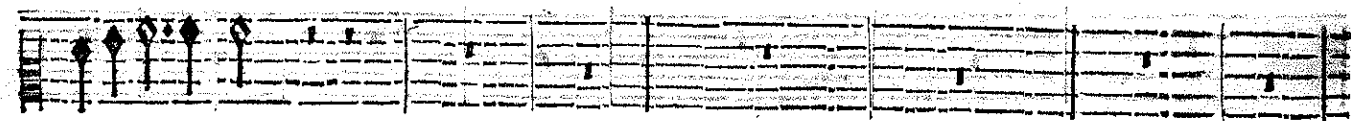
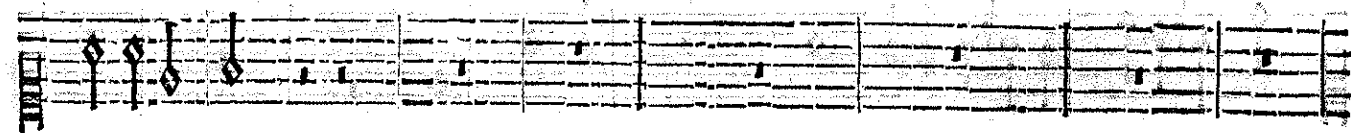
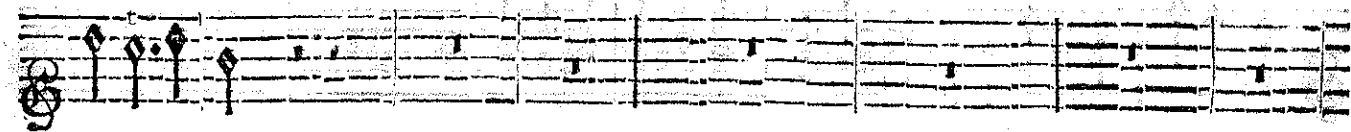
LE TRIOMPHE



tendres, cœurs sensibles, Que l'Amour ne rend pas contents. VIOLONS.

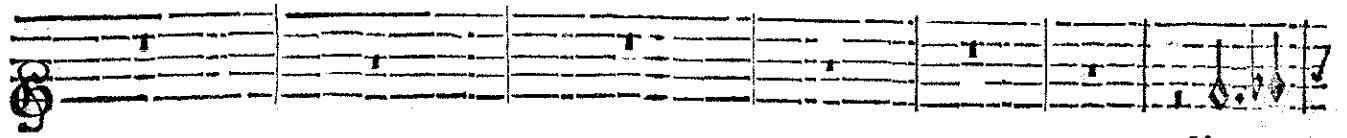


Oubliez vos ennuis cœurs tendres, cœurs sensibles, Que l'Amour ne red pas con-

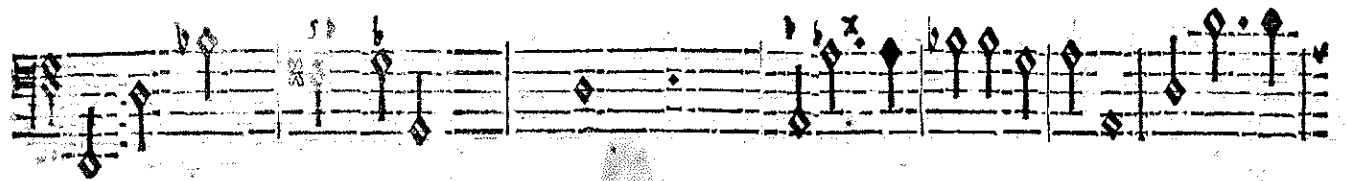
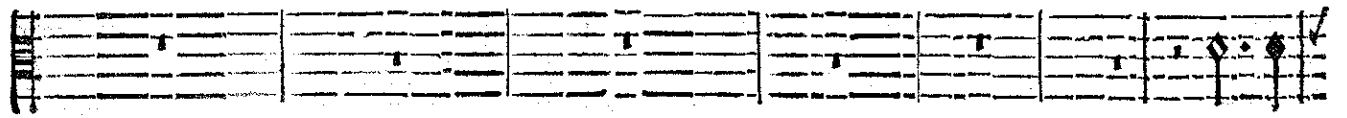
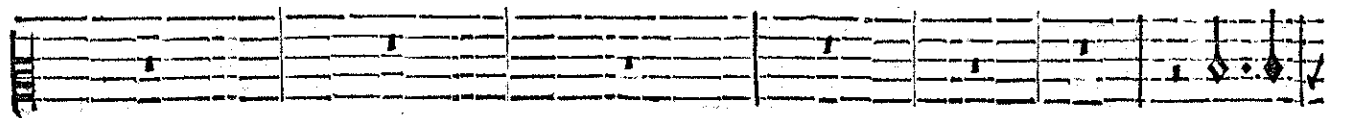
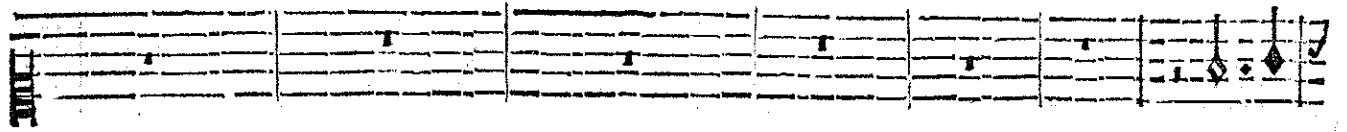




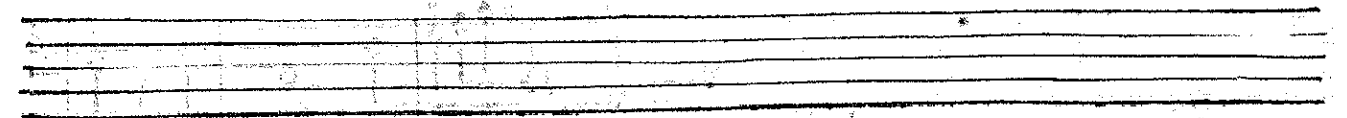
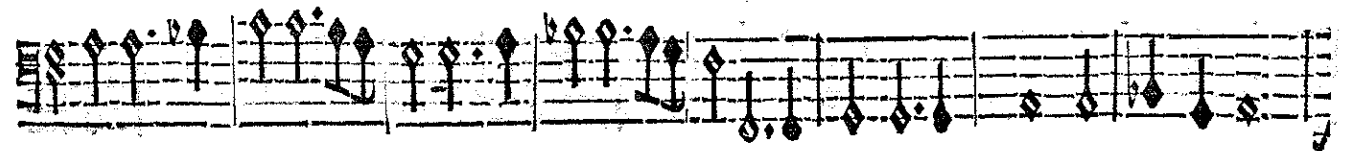
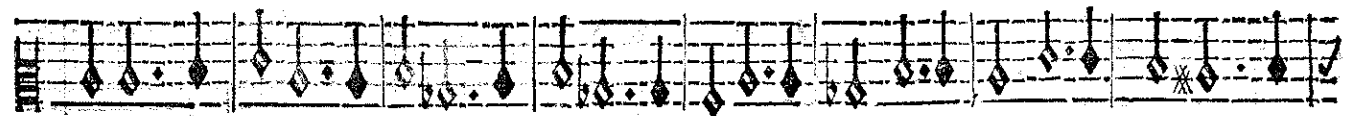
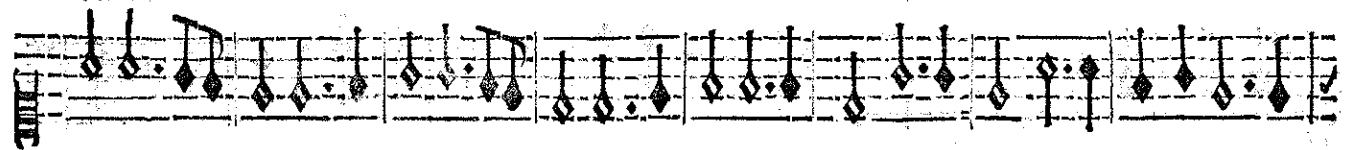
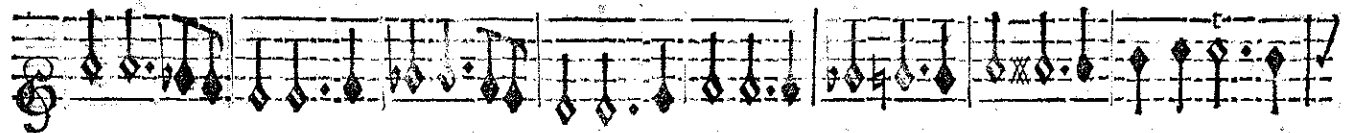
tents, Voicy le favora- ble temps, OÙ tous les cœurs doivent estre paifi- bles.



VIOLONS.



PRELUDE POUR LE MISTERE.

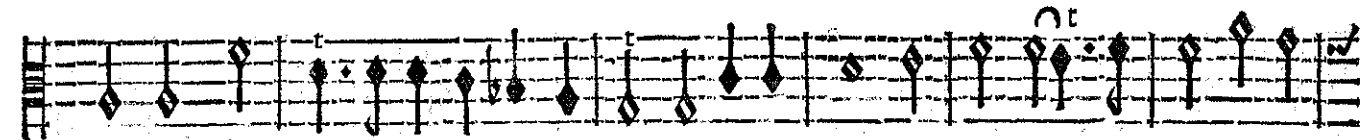
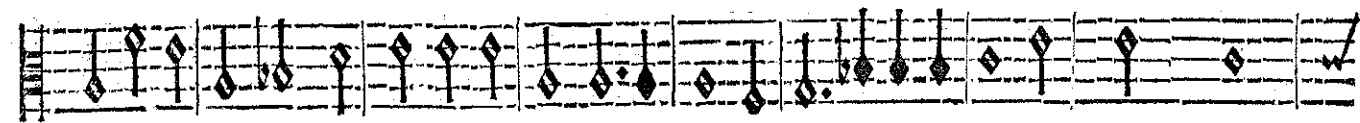
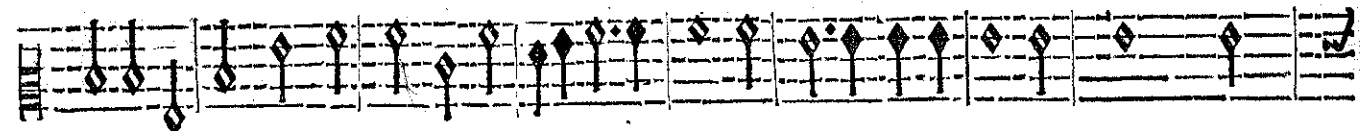
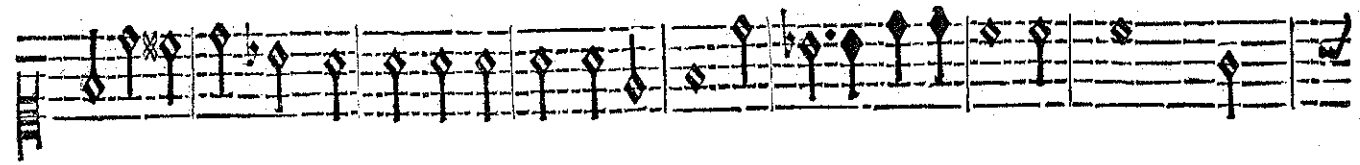


# LE TRIOMPHE

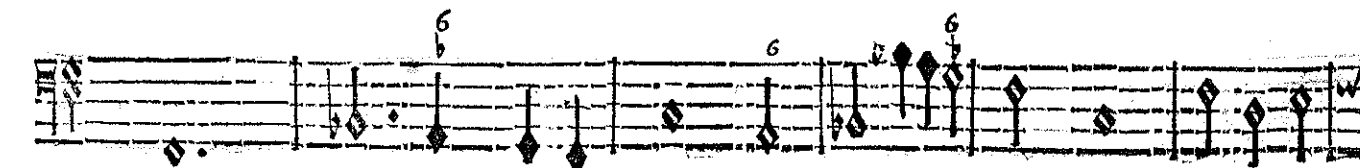
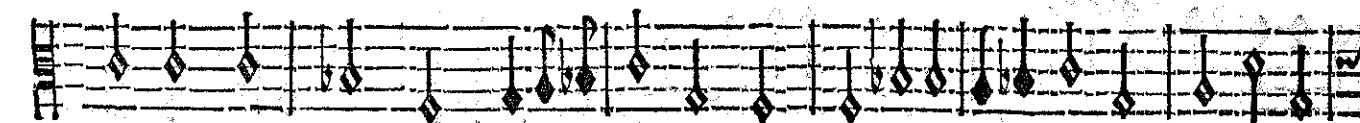
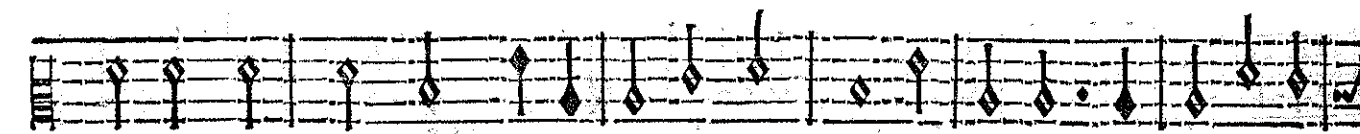
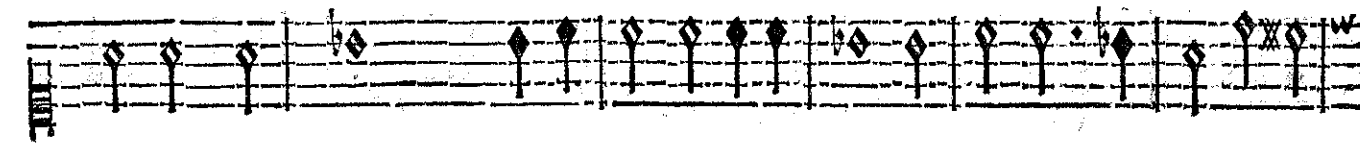
LE MISTERE.



Ou ne peut trop cacher les secrets amoureux. Estends, obscure nuit tes voiles les plus



sombres, Prends soin de redoubler tes ombres En faveur des Amants heureux, On ne



peut trop cacher les secrets amoureux.

VIOLONS.

The image shows a musical score for Violins, page 27 of a piece titled "DE L'AMOUR". The score is written on ten staves. The first staff contains the vocal line with the lyrics "peut trop cacher les secrets amoureux." and the instruction "VIOLONS." below it. The subsequent staves contain the violin part, which is a single melodic line. The music is in a major key and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

# LE TRIOMPHE

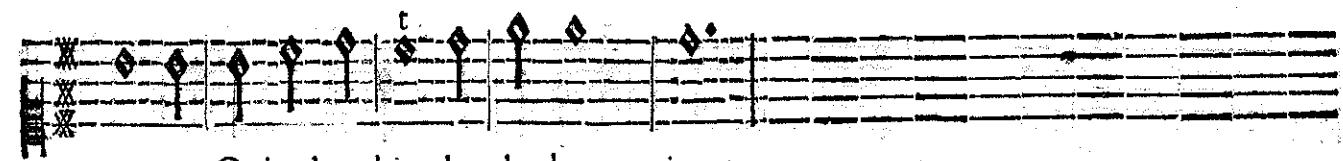
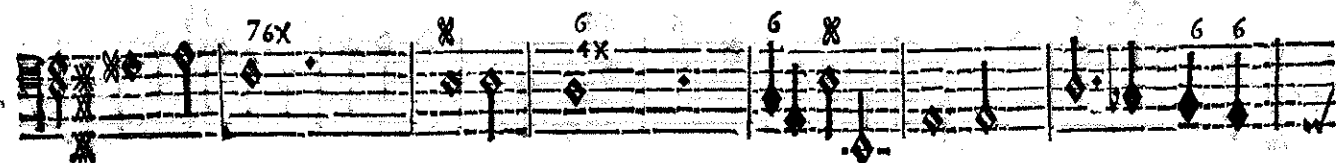
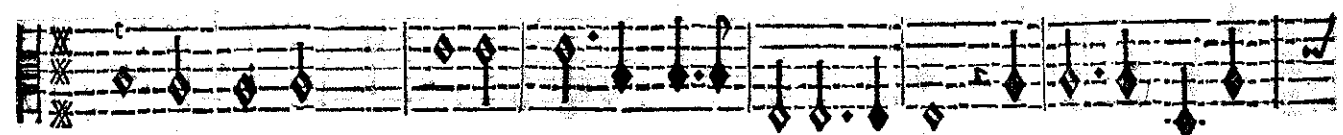
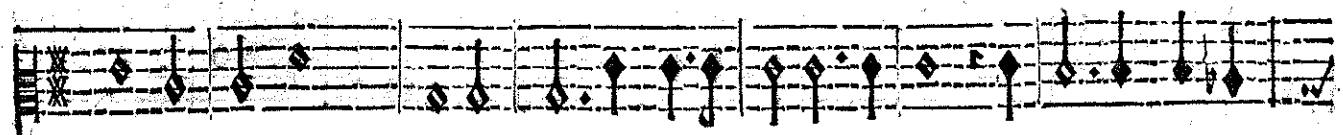
LA NVICT.

Il est des Nuits charmantes qui valent bien les plus beaux jours, Le

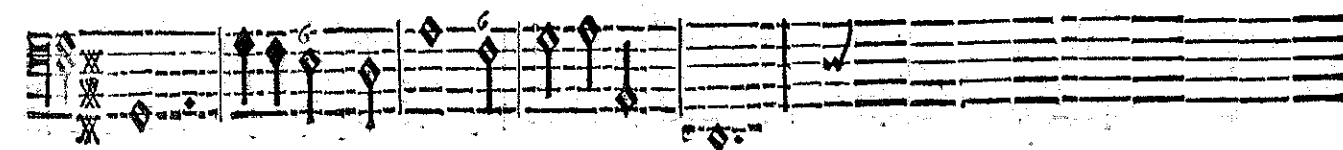
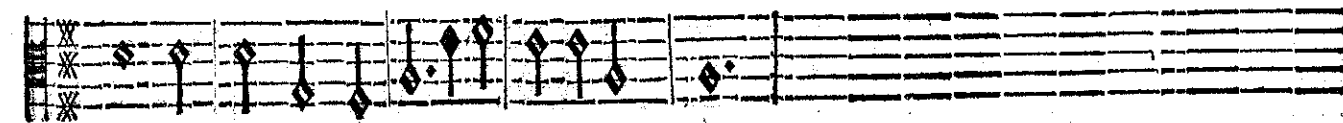
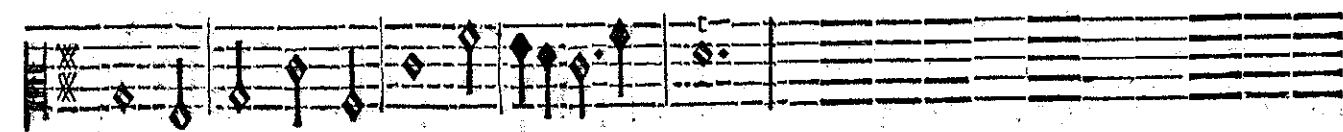
calme & le re- pos font vn puissant secours pour soula-



ger les ames languissantes, L'ombre est favorable aux Amours, Il est des nuits char-



mantes, Qui valent bien les plus beaux jours.



# LE TRIOMPHE

LE MISTERE.

Amour heureux doit se taire, Son bonheur ne dure guere, Lors qu'il ne le cache

pas: pas: Le mistere En doit faire Ses pl<sup>d</sup> doux appas. Le mist. pas.

DE L'AMOUR.  
PRELUDE POUR LA NUIT.  
LE MISTÈRE, ET LE SILENCE.

The first part of the musical score consists of five staves. The first staff is in treble clef, and the second through fifth staves are in bass clef. The time signature is 3/2. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and naturals, and some notes are marked with 'x' or 'o'.

LA NUIT.

A Mans ne craignez rien, L'ombre vous sert d'asile, Veillez heureux Amans, Les plai-

The second part of the musical score consists of seven staves. The first staff is in treble clef, and the second through seventh staves are in bass clef. The time signature is 3/2. The music continues with similar notation to the first part, including notes, rests, and accidentals. The lyrics 'LA NUIT.' are written above the first staff, and 'A Mans ne craignez rien, L'ombre vous sert d'asile, Veillez heureux Amans, Les plai-' are written below the first staff.



# LE TRIOMPHE

LE SILENCE. LE MISTERE

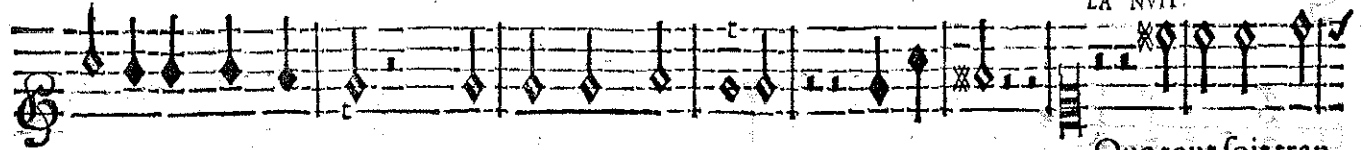
sirs les plus doux veilleront avec vous. Que tout soit tranquille, Taisons-nous. L'e

clar est dangereux le secret est utile, Amants veillez sans bruit il n'est que trop facile d'evei-

LE SILENCE.



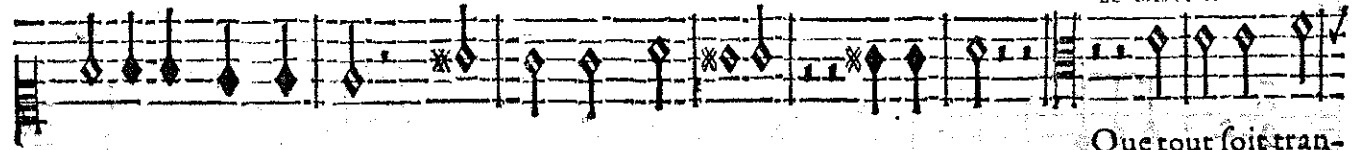
ter les facheux jaloux. Que tout soit tranquile, Taifons-nous, Que tout soit tran-



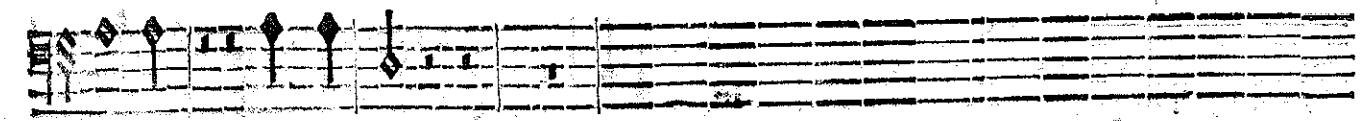
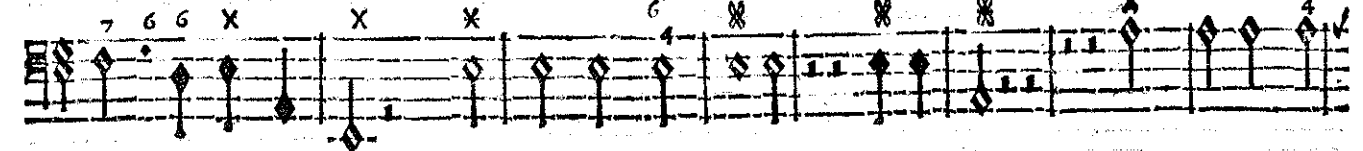
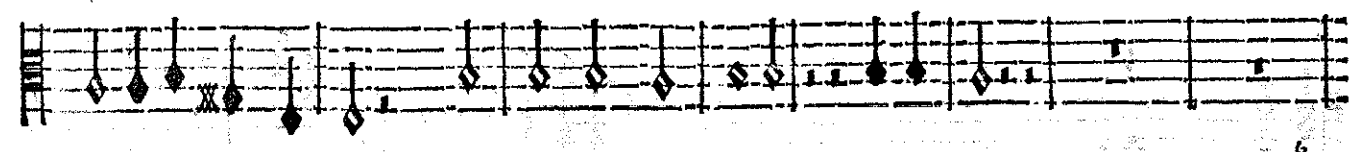
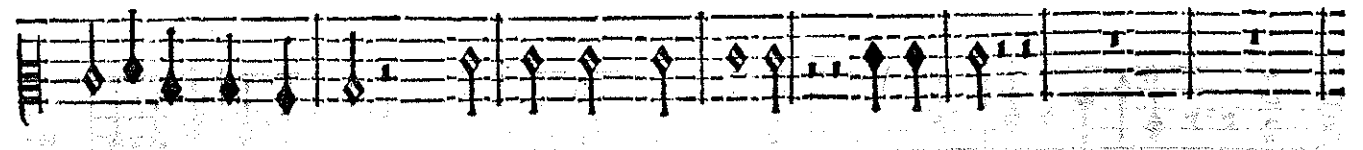
LA NVIT.

Que tout soit tran-

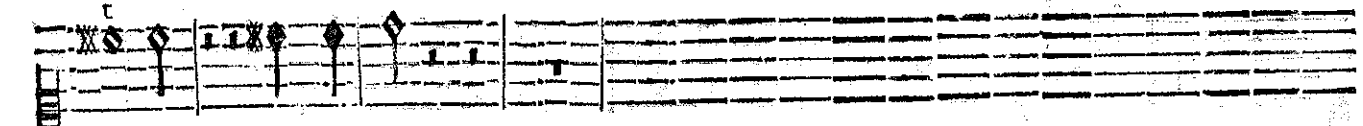
LE MISTRE.



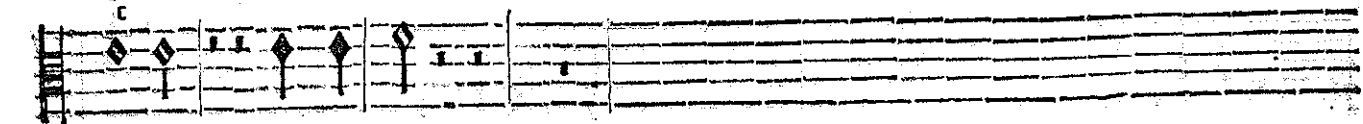
Que tout soit tran-



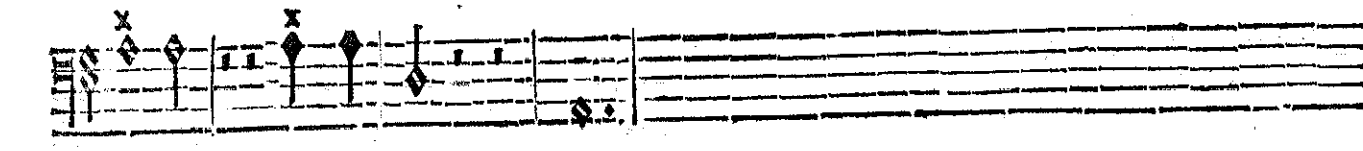
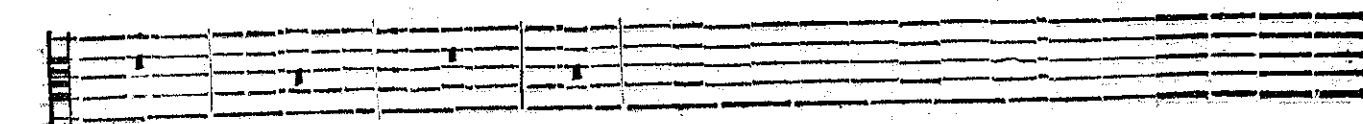
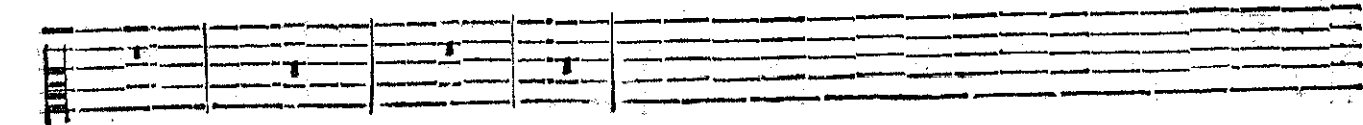
quile, Taifons-nous.



quile, Taifons-nous.



quile, Taifons-nous.



# LE TRIOMPHE

## PRELUDE POUR DIANE.

First system of musical notation in treble clef, 3/2 time signature. It contains five measures of music with various note values and rests.

Second system of musical notation in bass clef, 3/2 time signature. It contains five measures of music.

Third system of musical notation in bass clef, 3/2 time signature. It contains five measures of music.

Fourth system of musical notation in bass clef, 3/2 time signature. It contains five measures of music.

Fifth system of musical notation in bass clef, 3/2 time signature. It contains five measures of music with fingerings (6, 6, 6, 6, 5, 4, 7, 6) and an asterisk (\*) above the fourth measure.

Two empty musical staves.

Sixth system of musical notation in treble clef, 3/2 time signature. It contains five measures of music.

Seventh system of musical notation in bass clef, 3/2 time signature. It contains five measures of music.

Eighth system of musical notation in bass clef, 3/2 time signature. It contains five measures of music.

Ninth system of musical notation in bass clef, 3/2 time signature. It contains five measures of music.

Tenth system of musical notation in bass clef, 3/2 time signature. It contains five measures of music with fingerings (7, 6, x, x, 5, 6, 6, 6) and an asterisk (\*) above the first measure.

Two empty musical staves.

The first system consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with several notes and rests. The second and third staves are bass clefs, likely for a lute or similar instrument, with notes and rests. The fourth and fifth staves are also bass clefs, continuing the accompaniment with various rhythmic values and accidentals.

D I A N E.

The second system features a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The vocal line has lyrics underneath it. The basso continuo line includes figured bass notation (numbers 2, 3, 4, 6) and various musical symbols like asterisks and slurs.

LE ne puis plus bra- ver l'Amour & sa puis- sance, Endimion m'a paru trop char-

BASSE-CONTINUE.

The third system continues with a vocal line and a basso continuo line. The vocal line has lyrics. The basso continuo line includes figured bass notation (numbers 2, 3, 4, 6) and various musical symbols like asterisks and slurs.

mant. Mon trouble s'ac- croist quād j'y pense, Et malgré moy j'y pense à tout mo-

BASSE-CONTINUE.

The fourth system continues with a vocal line and a basso continuo line. The vocal line has lyrics. The basso continuo line includes figured bass notation (numbers 3, 4, 6) and various musical symbols like asterisks and slurs.

ment. Ce Dieu qui fut si fier se lasse enfin de l'estre, Dans des liens hōreux il demeure enga-

BASSE-CONTINUE.

LE TRIOMPHE

g ; Je trouve mon c ur si chang , Que j'ay peine   le recon- noitre, J'ay trop brav  l'a-

BASSE-CONTINUE.

mour, & l'amour s'est ven- g .

BASSE-CONTINUE.

DIANE.

Nuit charmante & paisible, Tu rends le calme   l'Univers, Helas! rends-moy, s'il est pos-

fible, Le repos que je pers, Helas! tend moy s'il est possible, Le repos que je pers.

4 3 6 b6 x 4 x x

LA NVIT.

L'amout veille quand tout repose, Il va troubler les cœurs qu'il a cōtraints d'aimer ;

6 5 6 x x

LE TRIOMPHE

mer; Le premier trouble qu'il cause, Est difficile a calmer, Le premier trouble qu'il

cause, Est difficile a cal- mer. Malgré tous mes ef- forts vn trait fatal me

blesse, Et du fond de mon cœur je ne puis l'arracher; Malgré cher, Qui ne peut vaincre sa foi-

blesse, Doit au moins la cacher. Qui ne peut vaincre sa foiblesse, Doit au moins la cacher.



L E T R I O M P H E

DIANE

Musical staff with notes and a fermata above the first measure.

Sombre Nuit cache moy s'il se peut a moy-

Musical staff with notes.

P R E L U D E.

Musical staff with notes and some accidentals.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes and fingerings (4, 7 6, \* 6, 4).

Musical staff with notes and a 3/2 time signature.

mesme, Preste à mon cœur troublé tes voiles tene-breux, Pour couvrir son desordre ex-

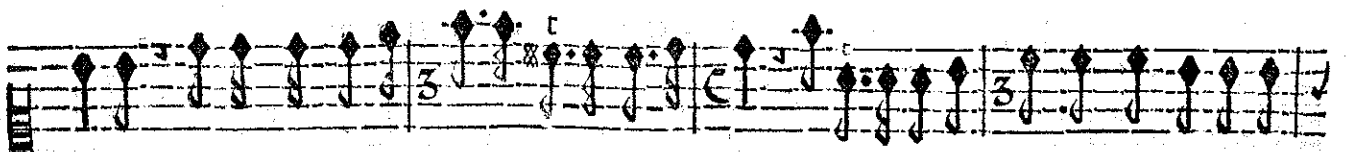
Musical staff with notes and a 3/2 time signature.

Musical staff with notes and a 3/2 time signature.

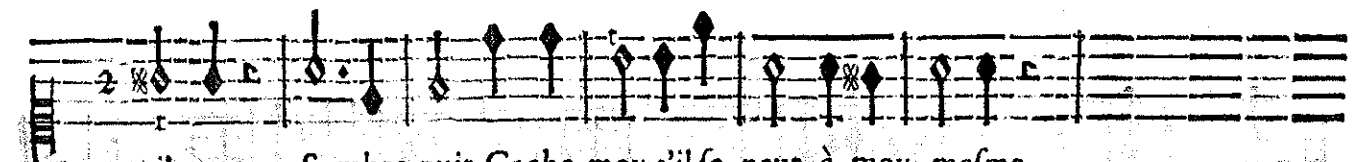
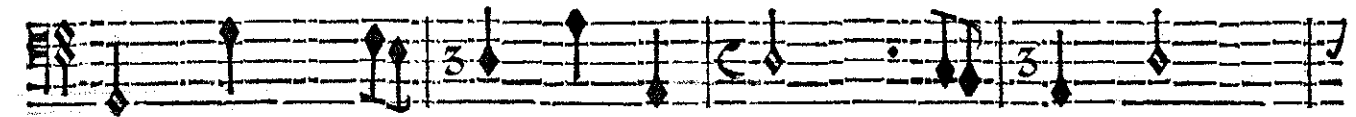
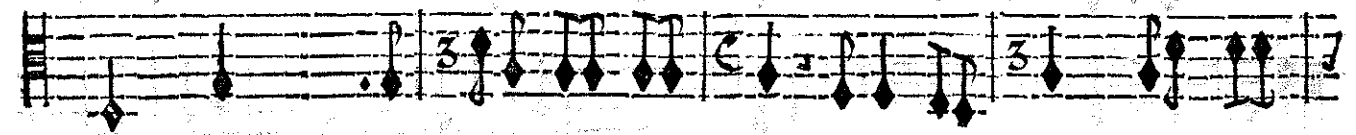
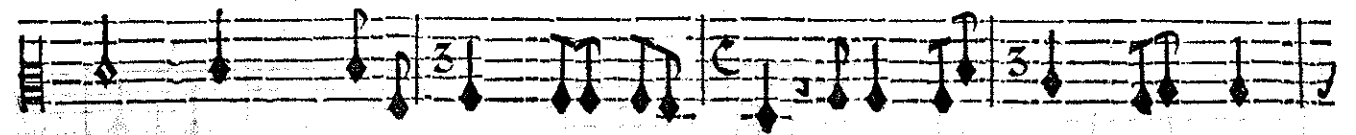
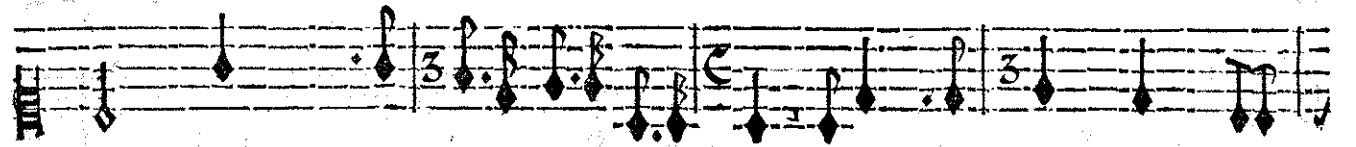
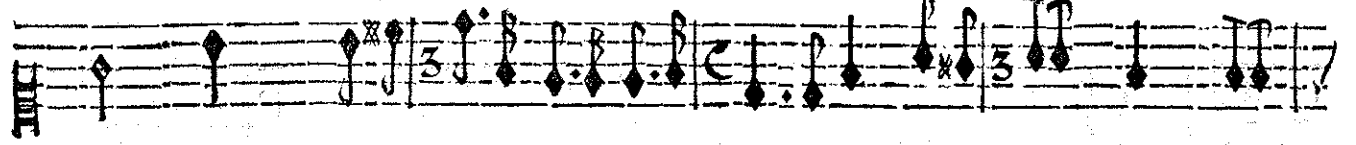
Musical staff with notes and a 3/2 time signature.

Musical staff with notes and a 3/2 time signature.

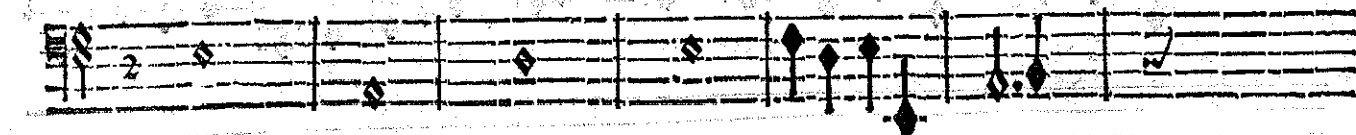
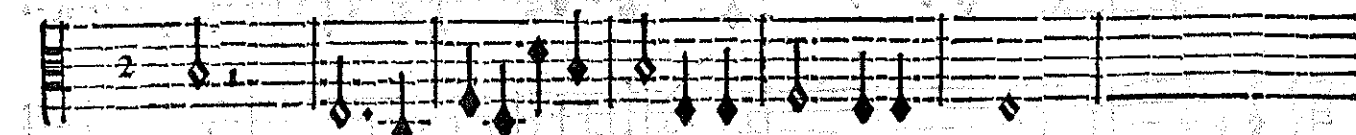
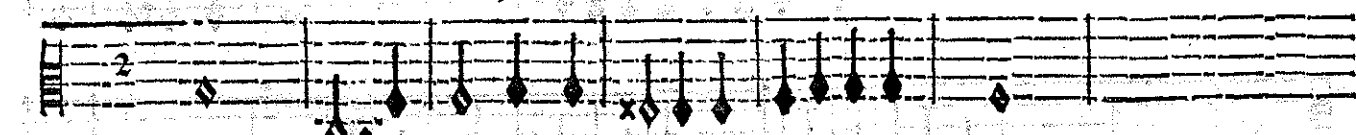
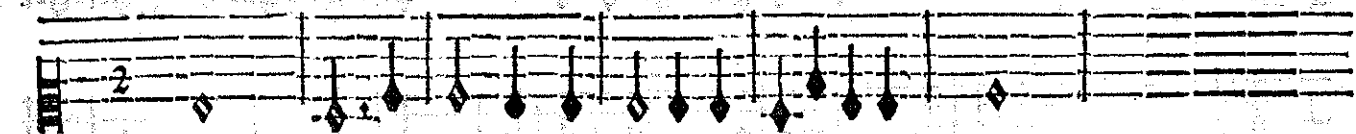
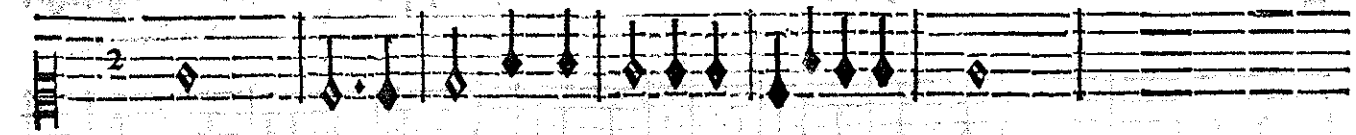
Musical staff with notes, fingerings (7 6, 6 6 X), and a 3/2 time signature.



mesme, Cache à tout l'Univers la honte de mes feux, Dérobe ma foiblesse aux yeux de ce que

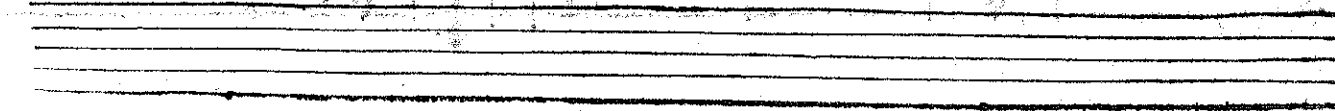
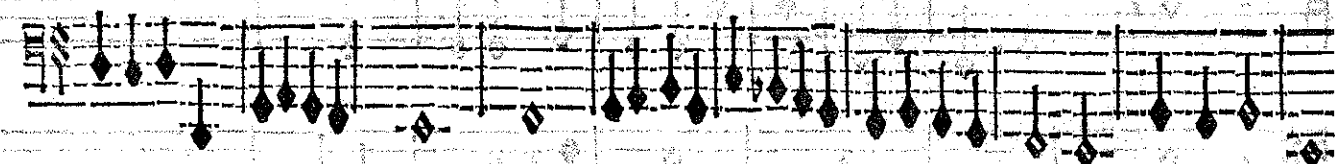
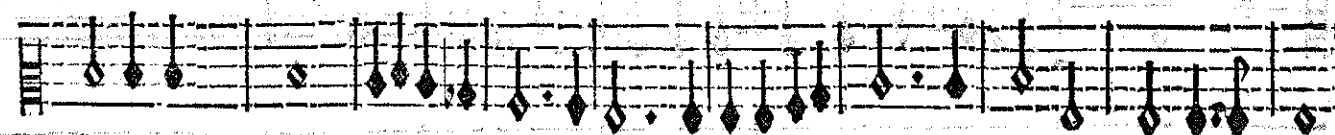
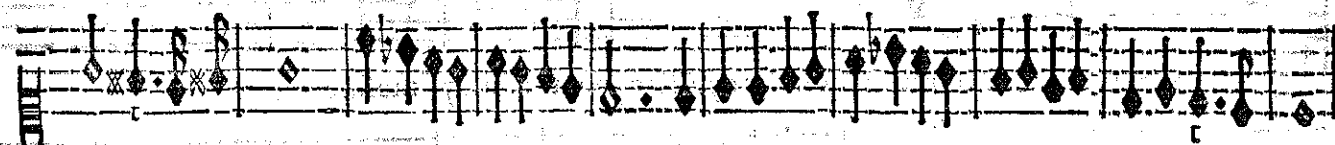
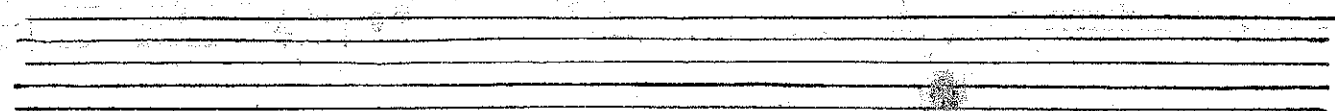
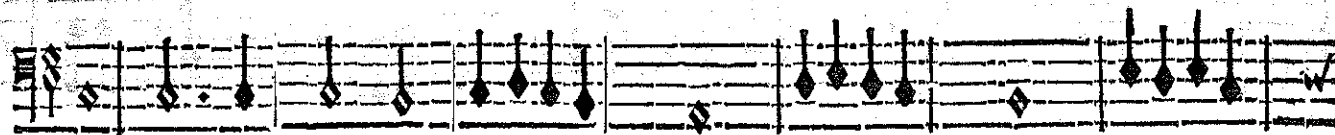
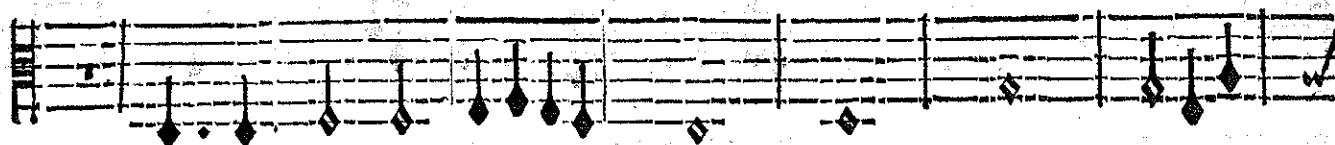


j'ayme, Sombre nuit, Cache-moy, s'il se peut à moy-mesme.



# LE TRIOMPHE

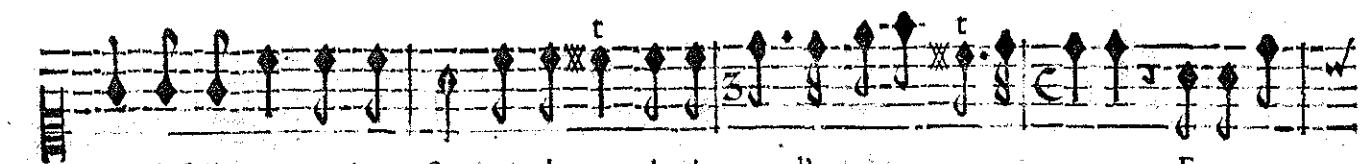
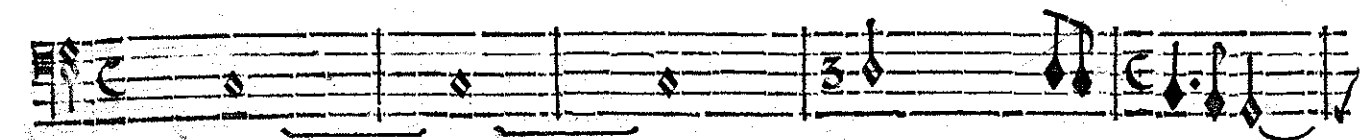
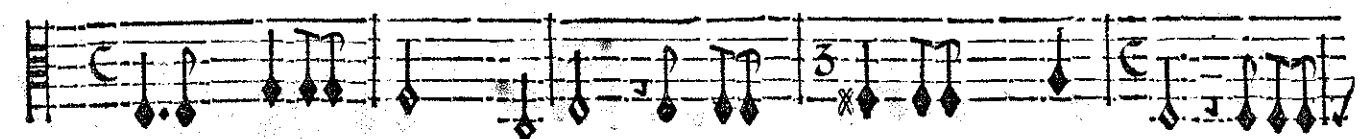
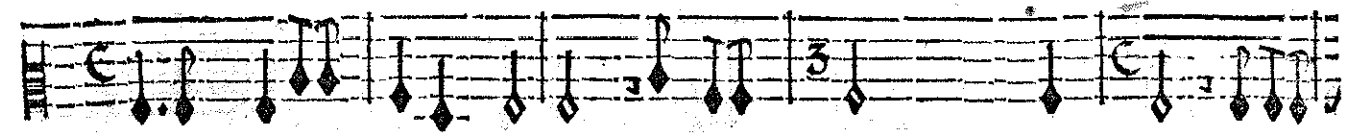
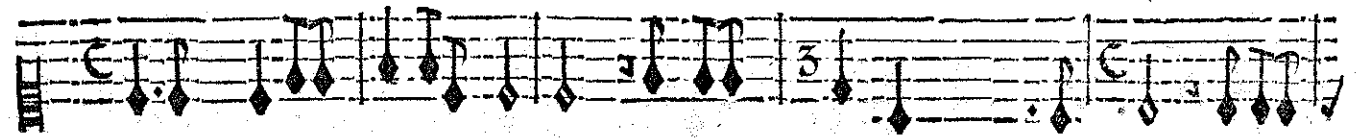
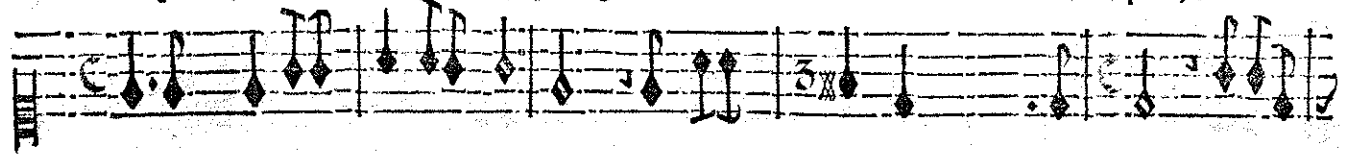
## PRELUDE POUR LA NUIT.



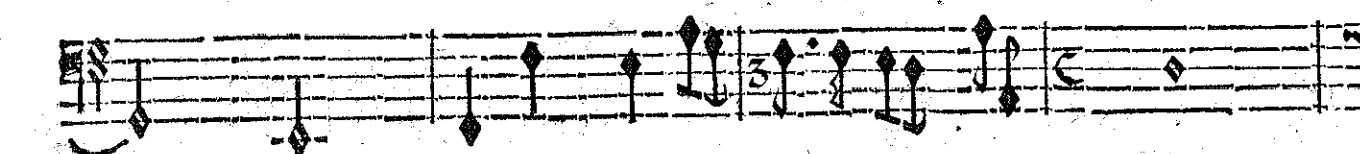
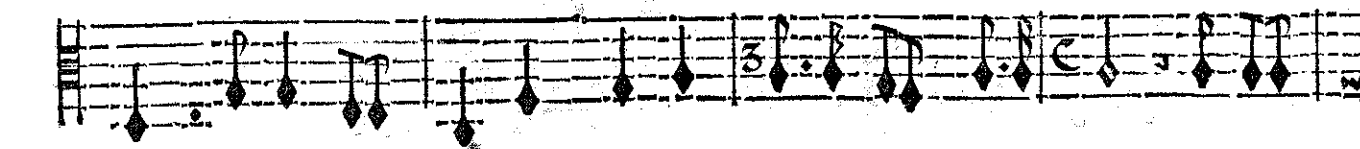
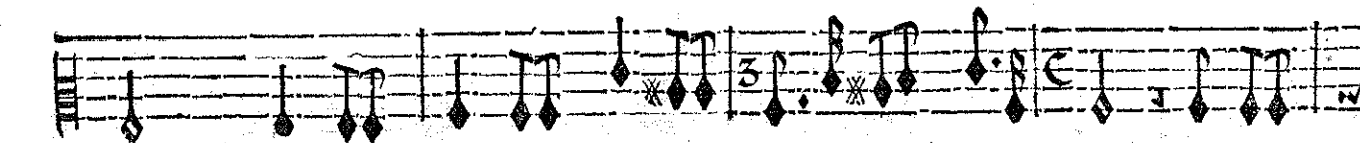
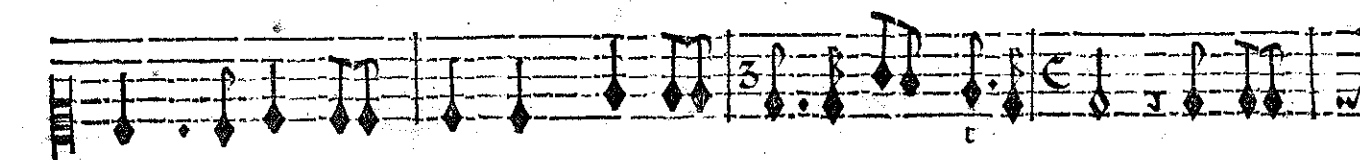
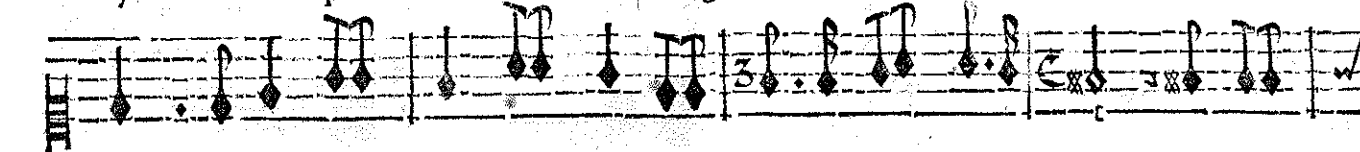
LA NVIT.



Vous qui fuyez la lumiere & le bruit, S'oyes rassemblez-vo'dás mon obscure empire, Secondez-



moy e'est l'amour qui m'instruit A charmer la rigueur d'un amoureux martyrre, Execu-



LE TRIOMPHE

First musical staff of the score, featuring a treble clef and a common time signature. It contains several measures of music with various note values and rests.

rez ce qu'il m'inspire; Qu'Endimion en dormât soit cōduit OÙ Diane en secret soupire; Songes

Second musical staff, continuing the melody from the first staff.

Third musical staff, continuing the melody.

Fourth musical staff, continuing the melody.

Fifth musical staff, continuing the melody.

Sixth musical staff, continuing the melody.

Seventh musical staff, continuing the melody.

obeïſſez aux ordres de la Nuit.

Eighth musical staff, continuing the melody.

Ninth musical staff, continuing the melody.

Tenth musical staff, continuing the melody.

Eleventh musical staff, continuing the melody.

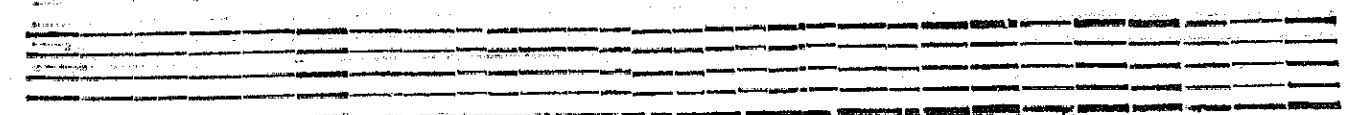
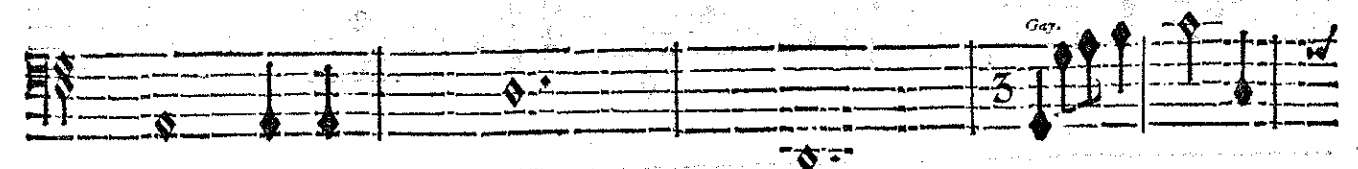
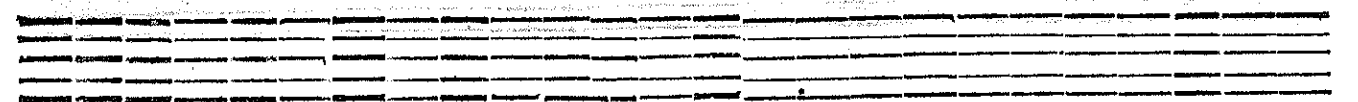
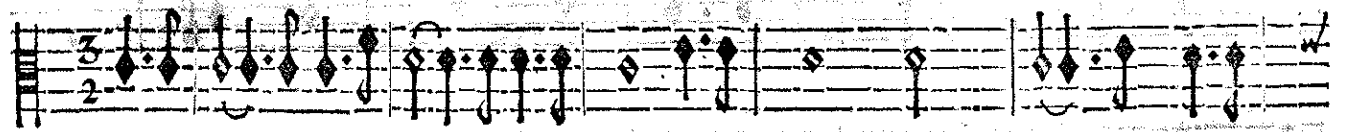
Twelfth musical staff, continuing the melody.

PRELUDE.

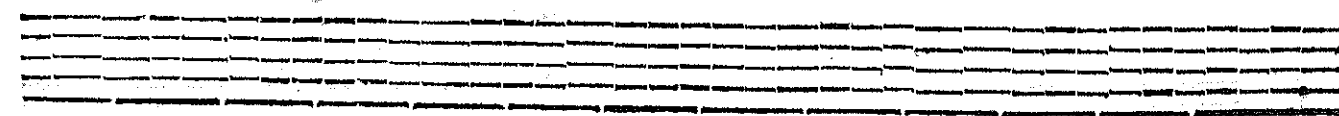
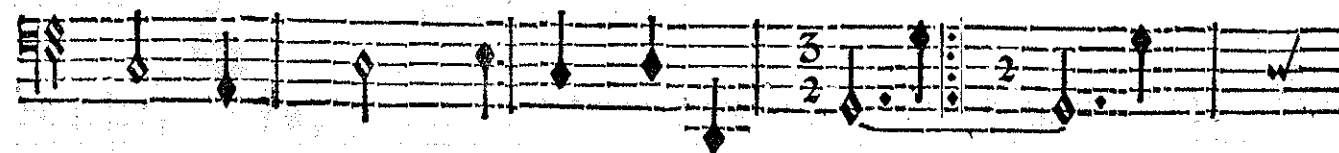
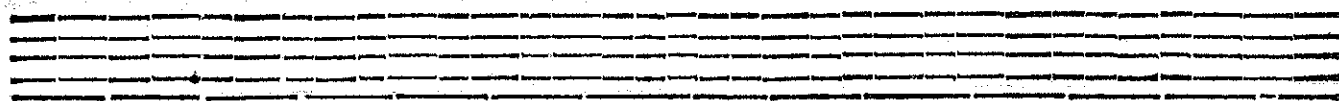
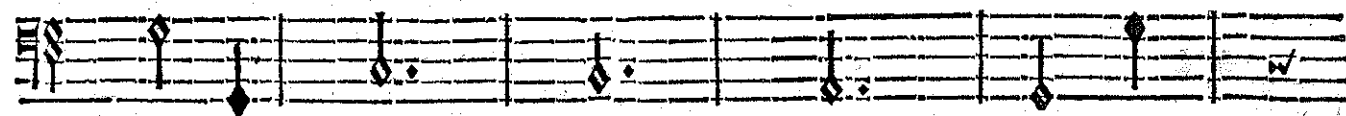
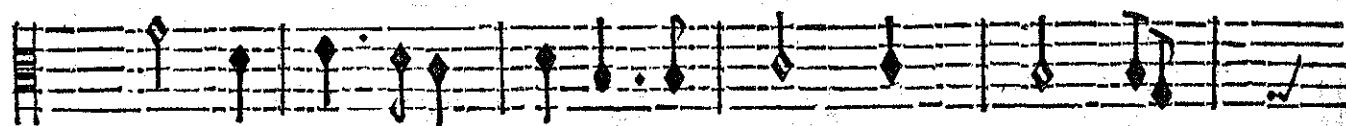
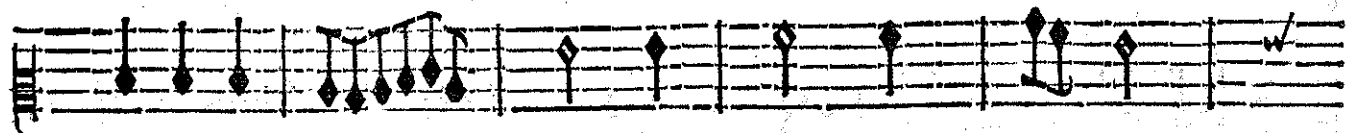
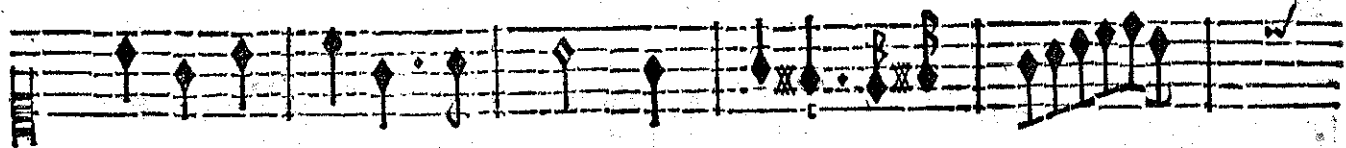
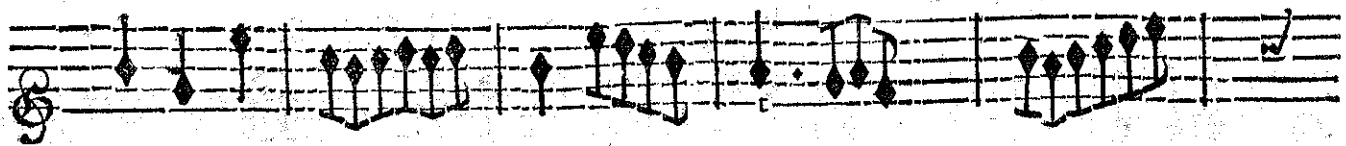
*Il faut ôter les Sourdines.*

DE L'AMOUR.

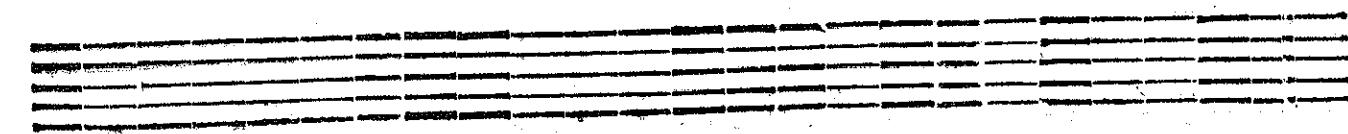
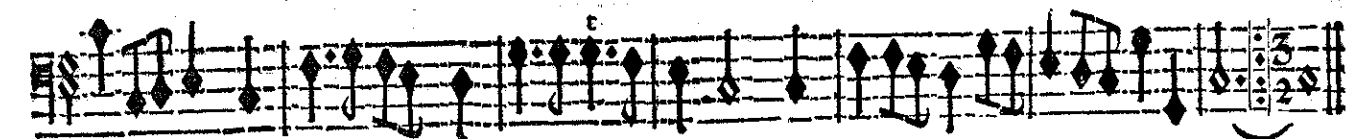
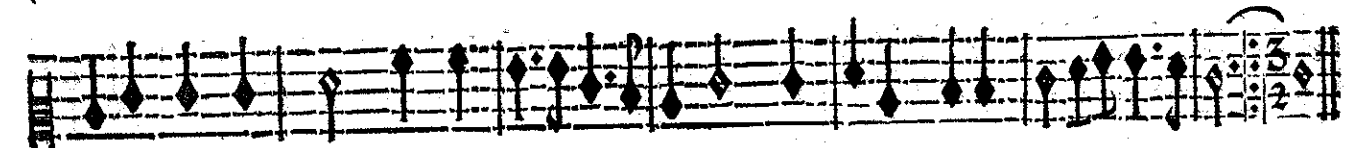
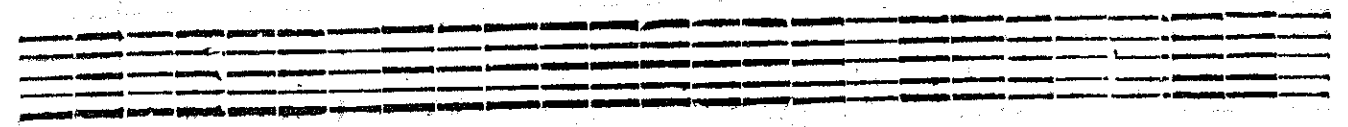
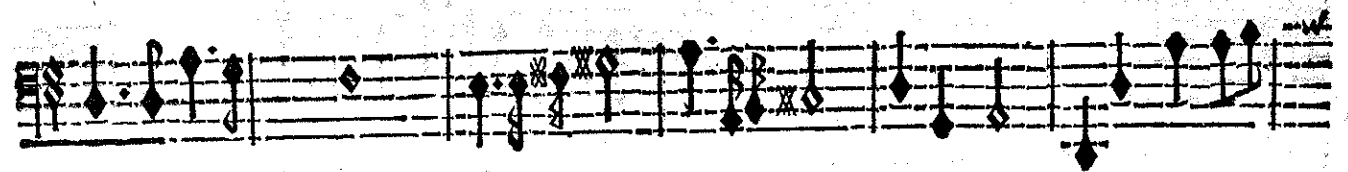
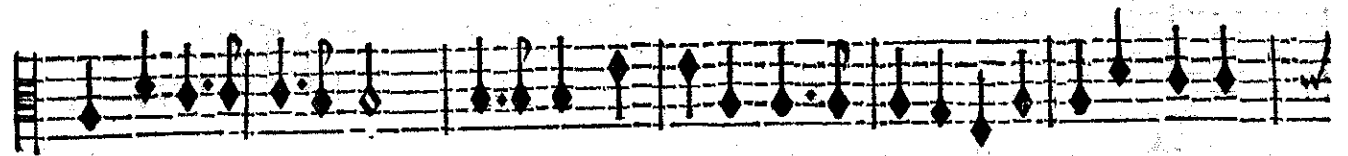
ENTRÉE DES SONGES.



LE TRIOMPHE



DE L'AMOUR





# LE TRIOMPHE ENTREE DES CARIENS.

First staff of music, treble clef, 2/4 time signature, tempo marking *lentement.*

Second staff of music, bass clef, 2/4 time signature, tempo marking *lentement.*

Third staff of music, bass clef, 2/4 time signature, tempo marking *lentement.*

Fourth staff of music, bass clef, 2/4 time signature, tempo marking *lentement.*

Fifth staff of music, bass clef, 2/4 time signature, tempo marking *lentement.*

Sixth staff of music, bass clef, 2/4 time signature, mostly rests.

Seventh staff of music, bass clef, 2/4 time signature, includes figures 6<sup>x</sup> and 6.

## BASSE-CONTINUE.

First staff of the Basse-Continue section, treble clef.

Second staff of the Basse-Continue section, bass clef.

Third staff of the Basse-Continue section, bass clef.

Fourth staff of the Basse-Continue section, bass clef.

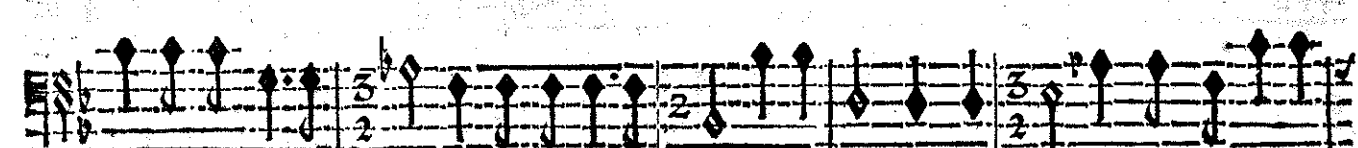
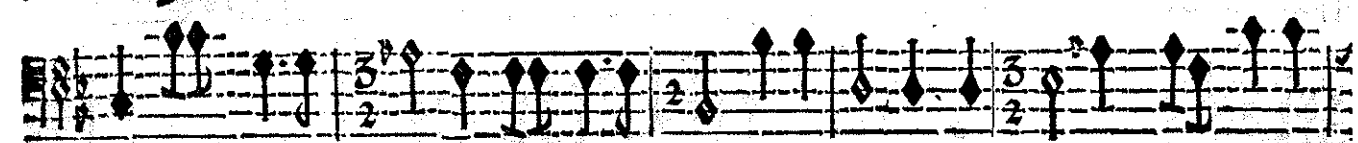
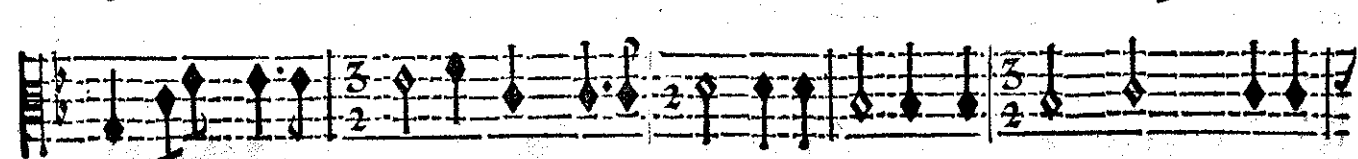
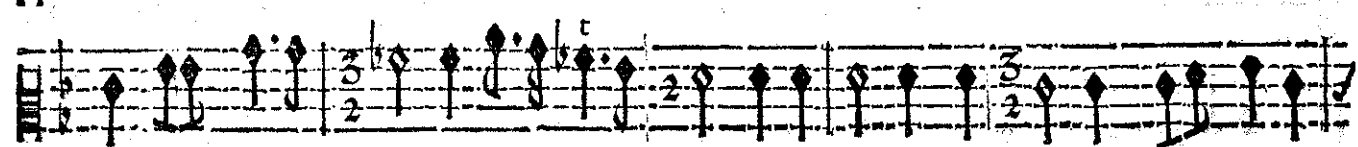
Fifth staff of the Basse-Continue section, bass clef.

Sixth staff of the Basse-Continue section, bass clef, mostly rests.

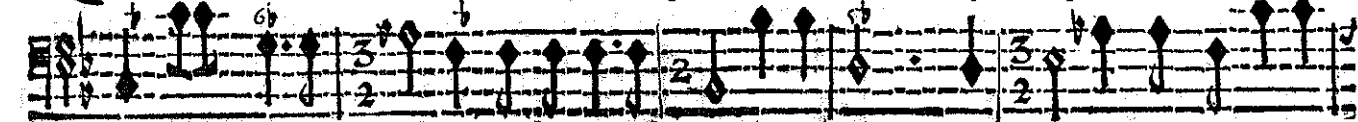
Seventh staff of the Basse-Continue section, bass clef, includes figures 6<sup>x</sup>, 76, 6, and 8.

## BASSE-CONTINUE.

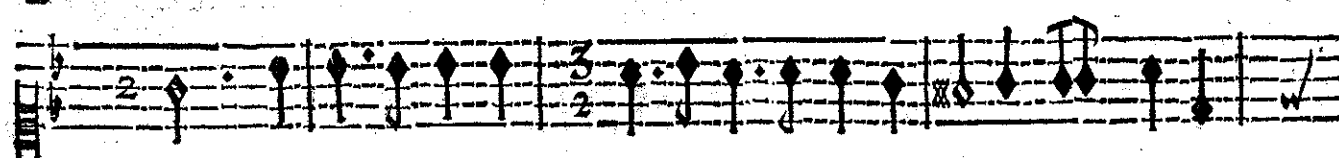
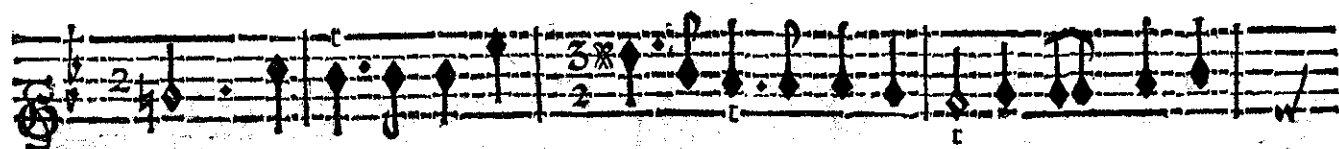
DE L'AMOUR.



Que de Fantômes vains errent de toutes parts! Mille sombres oyseaux poussent des cris fu-



BASSE-CONTINUE.

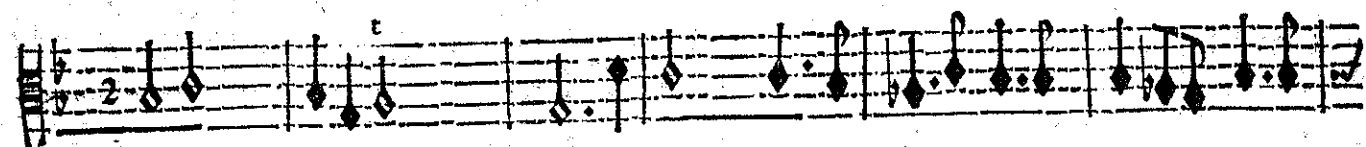


nebres, Diane dans le Ciel se cache à nos regards, Elle nous aban-



BASSE-CONTINUE.

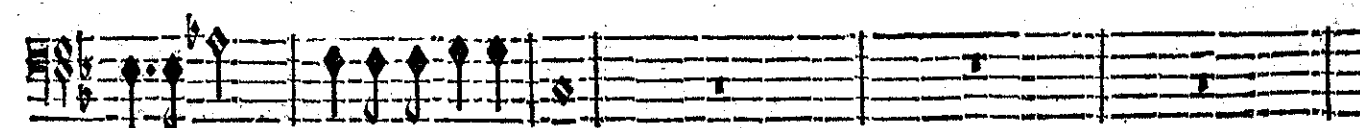
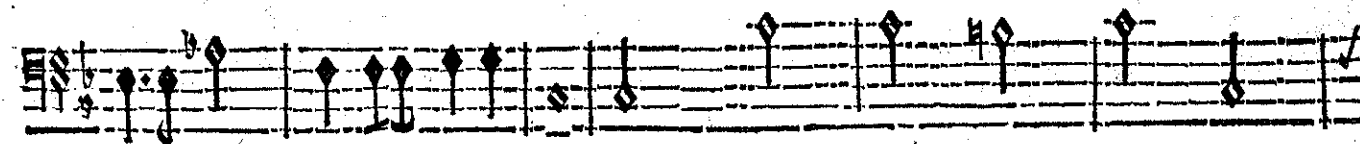
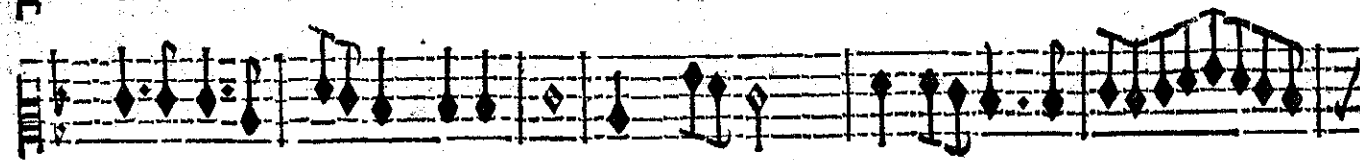
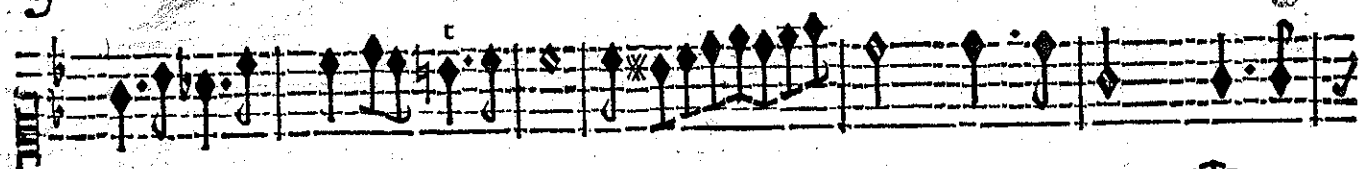
# LE TRIOMPHE



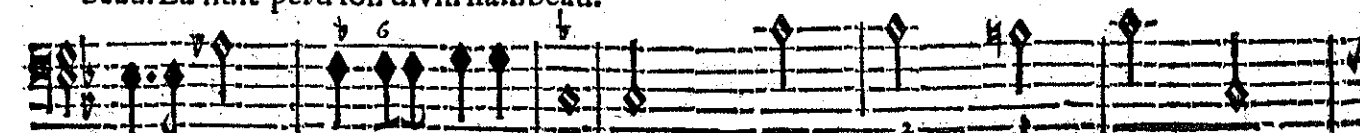
donne à l'horreur des te- nebres? O Dieux! quel prodige nouveau, La nuit perd sō divin flā-



BASSE-CONTINUE.



beau. La nuit perd son divin flambeau.



BASSE-CONTINUE.

DE L'AMOUR.

The first system of the musical score consists of seven staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It features a melodic line with many slurs and ornaments. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in bass clef. The sixth staff is a piano accompaniment in bass clef. The seventh staff is a basso continuo line in bass clef, with figured bass notation including figures 6, 5\*, and 5b.

BASSE-CONTINUER.

The second system of the musical score consists of seven staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It features a melodic line with many slurs and ornaments. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in bass clef. The sixth staff is a piano accompaniment in bass clef. The seventh staff is a basso continuo line in bass clef, with figured bass notation including figures 6, 5\*, and 5b. Below the seventh staff, the lyrics "Vous à qui le sommeil" are written.

BASSE-CONTINUER.

# LE TRIOMPHE.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The subsequent four staves are bass clefs. The music is written in a style typical of 18th or 19th-century French opera, with many sixteenth and thirty-second notes.

fait ressentir ses charmes, Eveillez-vous Eveillez-vous, Que le profondre-

The second system of the musical score consists of one staff, which is a bass clef. It continues the musical line from the previous system, ending with a fermata over a whole note.

BASSE-CONTINUE.

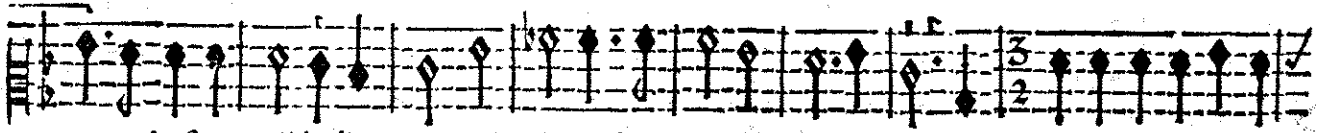
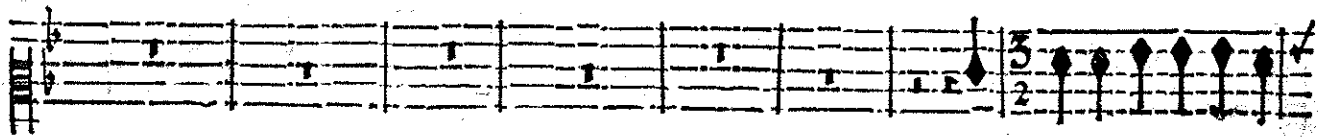
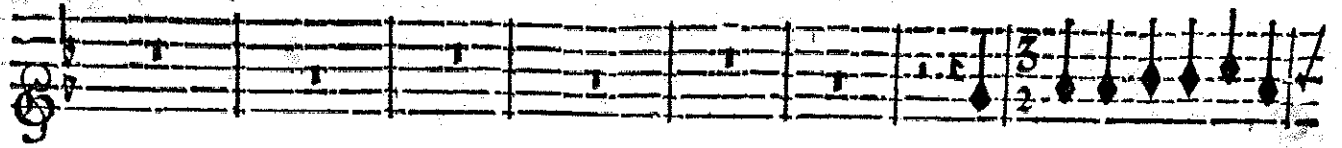
The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The subsequent four staves are bass clefs. The music continues with various rhythmic patterns and ornaments. There are two instances of the word 'Ah' written above the music on the fourth and fifth staves of this system.

pos que vous trouvez si doux, Se chage en mortelles allarmes.

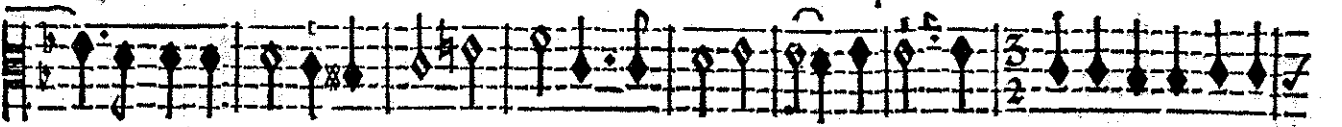
The fourth system of the musical score consists of one staff, which is a bass clef. It continues the musical line from the previous system, ending with a fermata over a whole note.

BASSE-CONTINUE.

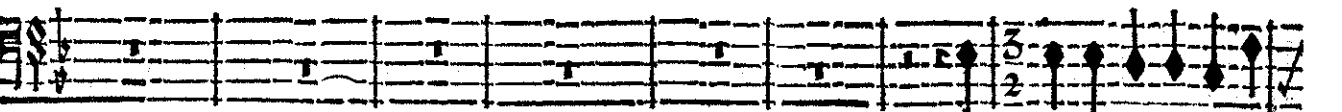
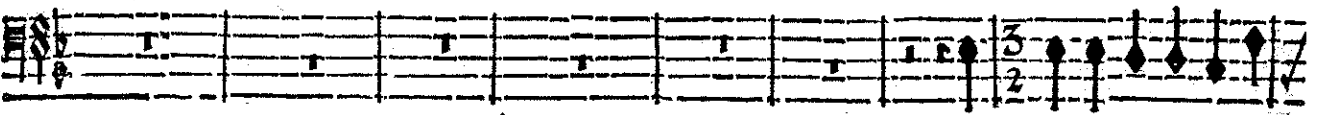
# DE L'AMOUR.



que le sommeil à d'attraits! Ah! ah laissez-nous dormir en paix!



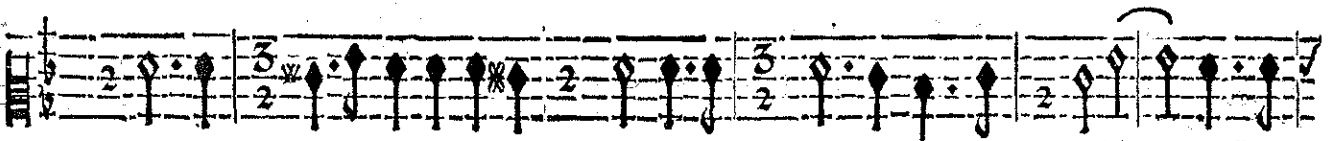
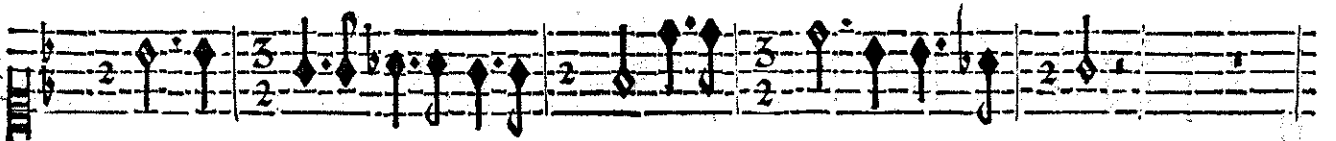
que le sommeil à d'attraits! Ah! ah laissez-nous dormir en paix!



L'affreuse obscurité re-



BASSE-CONTINUE



Ah laissez-



Ah laissez-



double Di- ane dans le Ciel se trouble Et se couvre d'un voile é- pais.



BASSE-CONTINUE

# LE TRIOMPHE

Musical staff with treble clef and a 'Gay.' marking above it.

Musical staff with bass clef and a 'Gay.' marking above it.

Musical staff with bass clef and a 'Gay.' marking above it.

nous dormir en paix! Ah laissez-nous dormir en paix!

Musical staff with bass clef and a 'Gay.' marking above it.

nous dormir en paix! Ah laissez nous dormir en paix!

Musical staff with bass clef and a 'Gay.' marking above it.

Musical staff with bass clef.

Musical staff with bass clef, including fingerings (7, 6, 7, 6, 7, 6, 4, 4) and a 'Gay.' marking.

BASSE-CONTINUE.

Musical staff with treble clef, including a 't' marking.

Musical staff with bass clef, including a 't' marking.

Musical staff with bass clef.

Musical staff with bass clef.

Musical staff with bass clef.

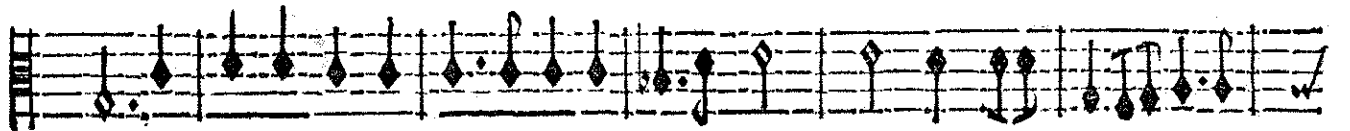
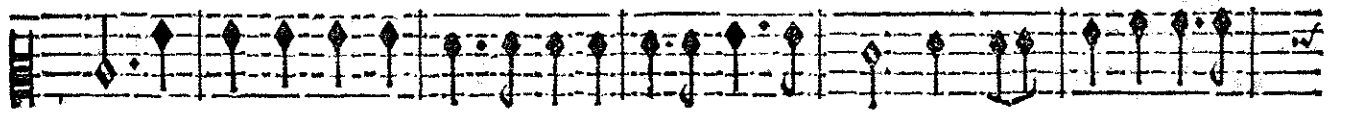
Musical staff with bass clef.

Musical staff with bass clef, including fingerings (6, 5, 7, 6, 6, 4, 4, 6) and a 't' marking.

BASSE-CONTINUE.



DE L'AMOUR.



Ouvrez Ouvrez les yeux, voyez cét Astre sans lumiere Dans le milieu de sa car-



BASSE-CONTINUE.



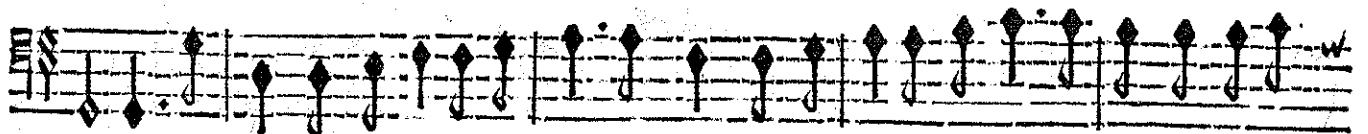
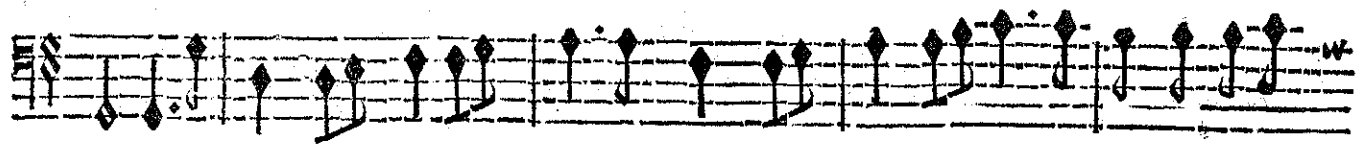
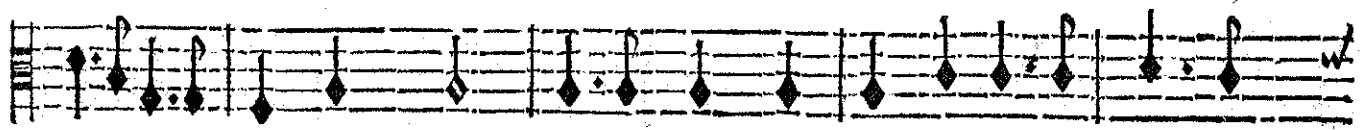
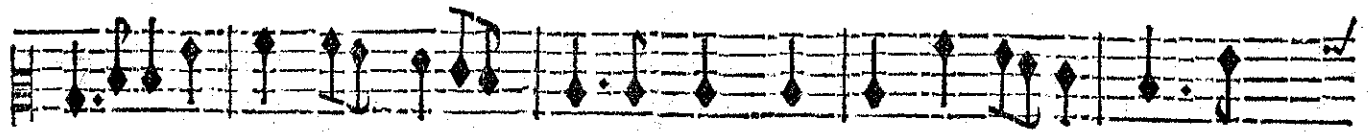
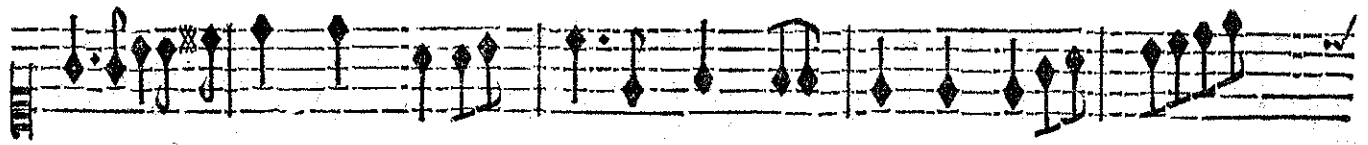
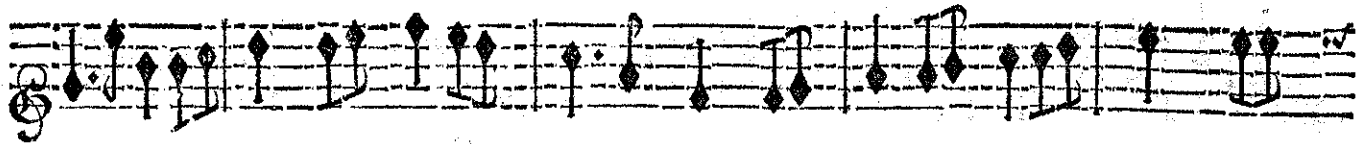
riere; Ouvrez Ouvrez les yeux, voyez cét Astre sans lumiere Dans le milieu de sa car-



BASSE-CONTINUE.



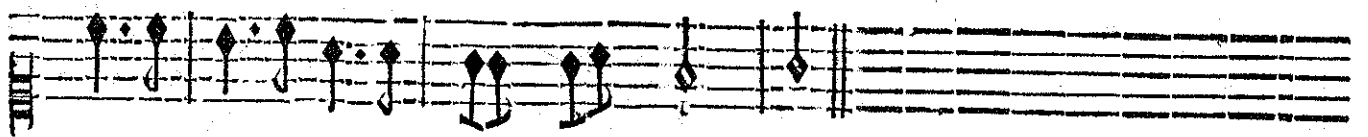
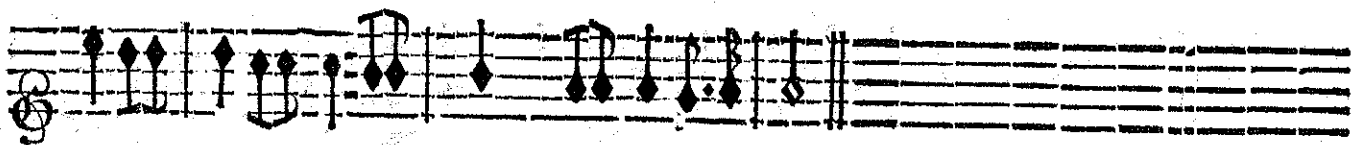
# LE TRIOMPHE



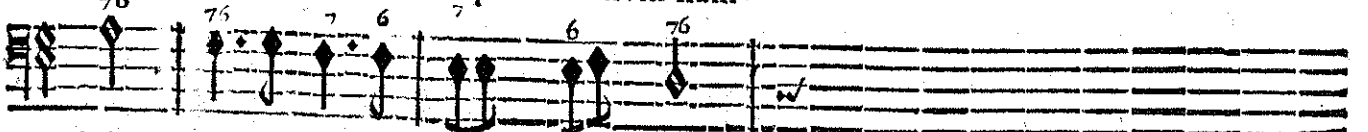
riere; O Dieux! quel prodige nouveau! O Dieux! quel prodige nouveau! La nuit perd son di-



BASSE-CONTINUE.



vin flambeau. La nuit La nuit perd son divin flam-

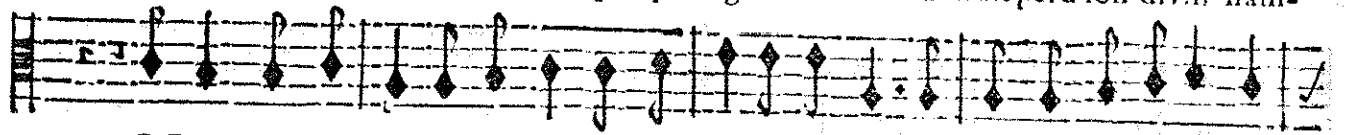


BASSE-CONTINUE.

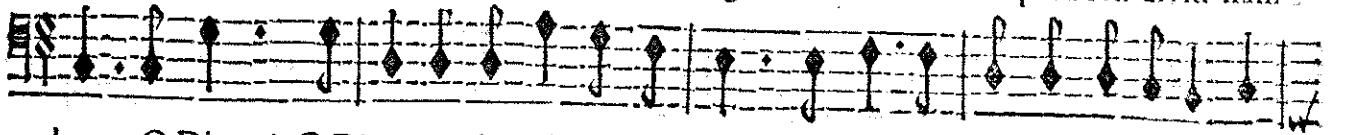
DE L'AMOUR.



O Dieux! quel prodige nouveau! quel prodige nouveau! La nuit perd son divin flam-



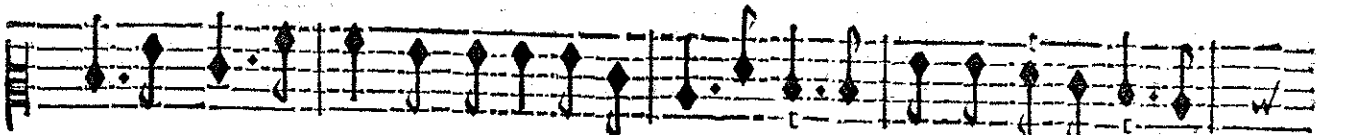
O Dieux! quel prodige nouveau! quel prodige nouveau! La nuit perd son divin flam-



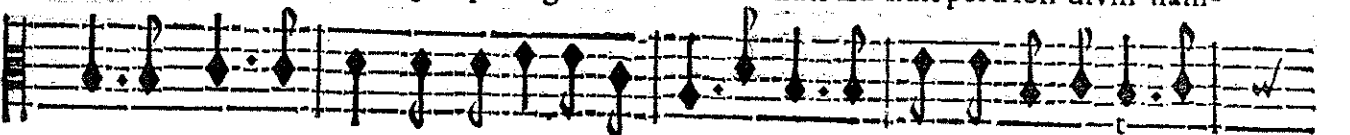
beau. O Dieux! O Dieux! quel prodige nouveau! La nuit La nuit perd son divin flam-



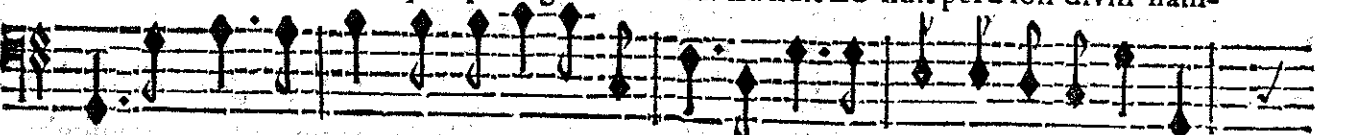
BASSE-CONTINUE.



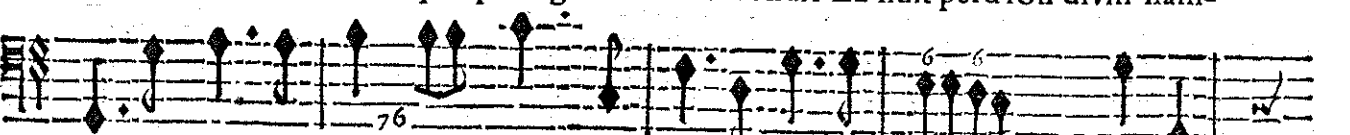
beau. O Dieux! O Dieux! quel prodige nouveau! La nuit La nuit perd son divin flam-



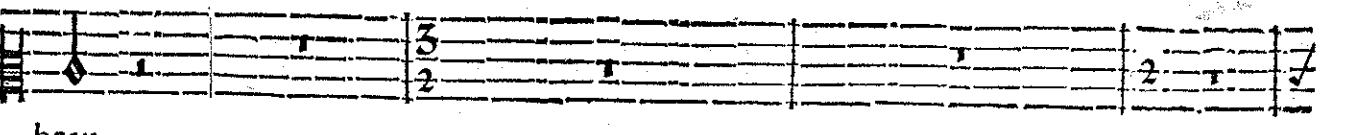
beau. O Dieux! O Dieux! quel prodige nouveau! La nuit La nuit perd son divin flam-



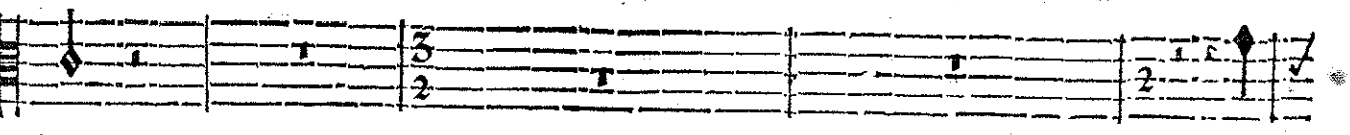
beau. O Dieux! O Dieux! quel prodige nouveau! La nuit La nuit perd son divin flam-



BASSE-CONTINUE.

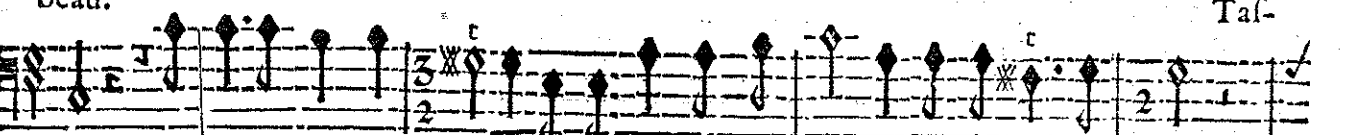


beau.

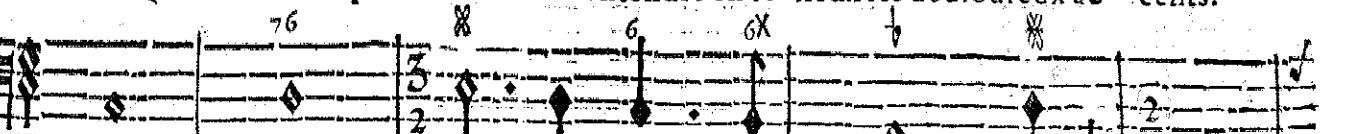


beau.

Taf-

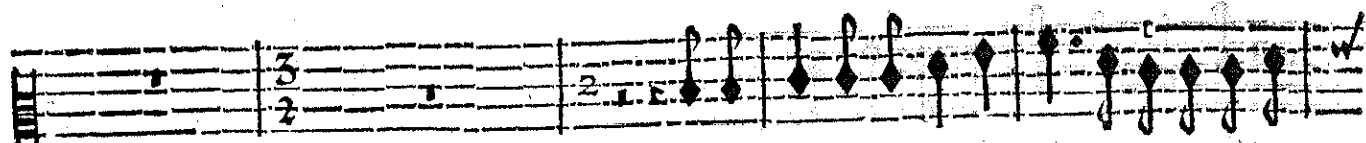


beau. Que nostre voix plain- tive Fasse entendre en to<sup>u</sup> lieux ses douloureux ac- cents.

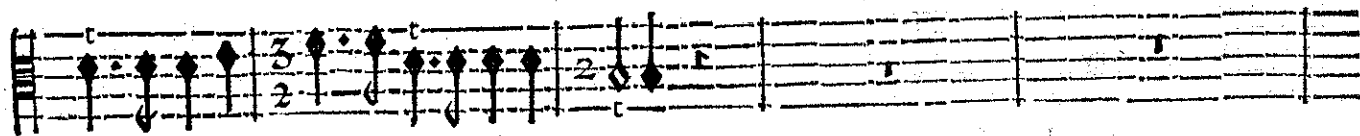


BASSE-CONTINUE.

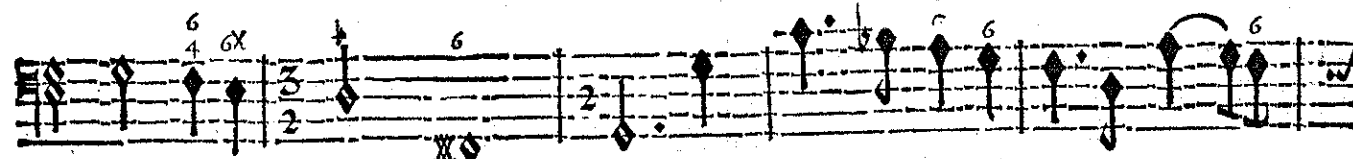
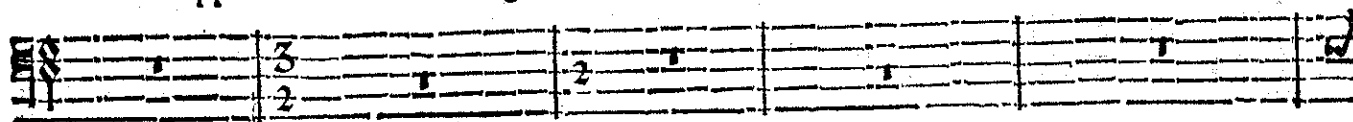
# LE TRIOMPHE



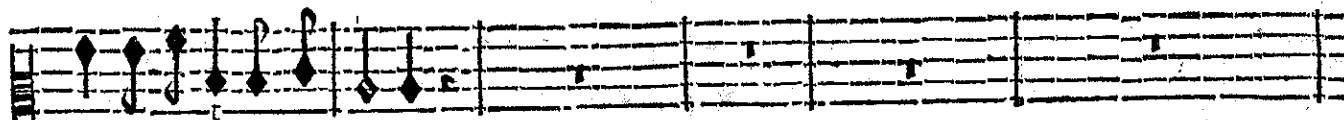
Penetrons par des cris perçans Le voile qui re-



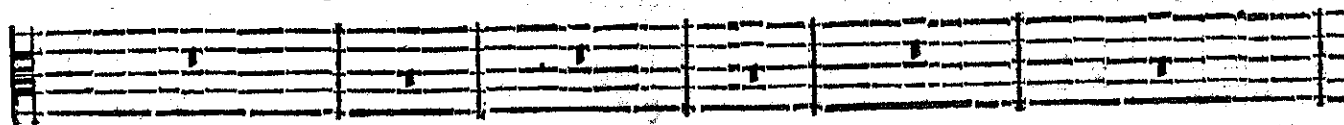
chons de rappel- ler Diane fugi- tive.



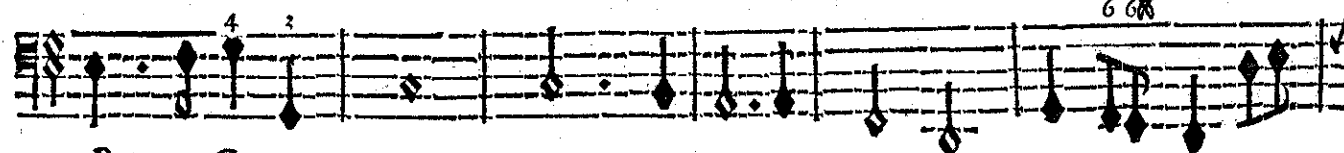
BASSE-CONTINUE.



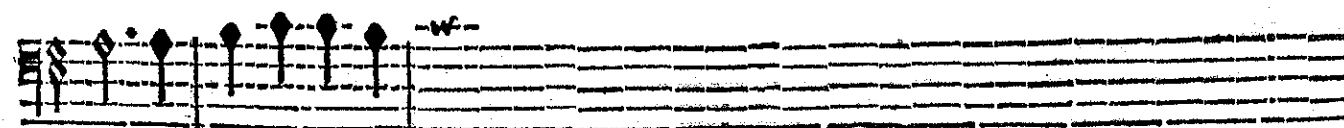
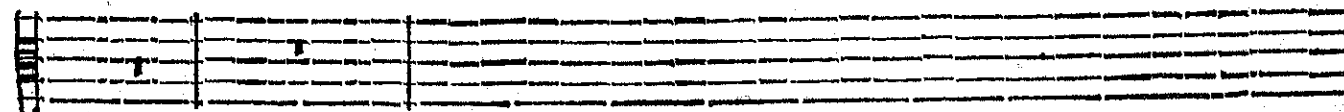
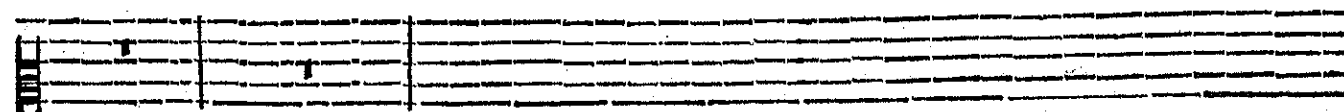
tient sa lumiere captive.



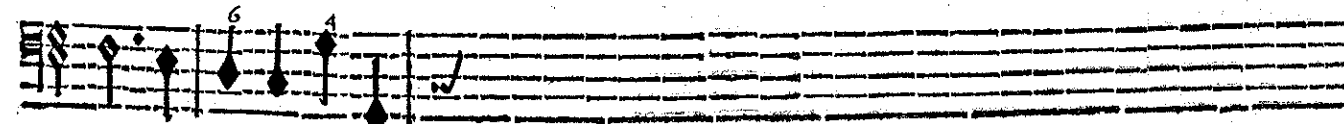
Tout doit se ressentir du trouble de nos cœurs, Elevons jusqu'au



BASSE-CONTINUE.



Ciel le bruit de nos cla-



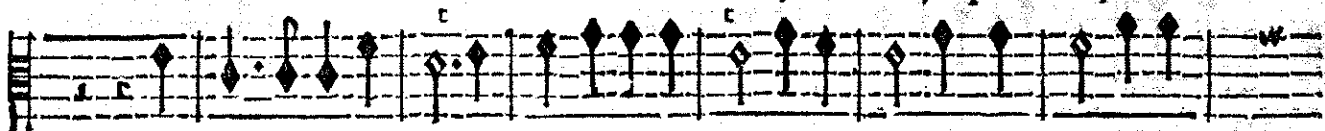
BASSE-CONTINUE.

# DE L'AMOUR.

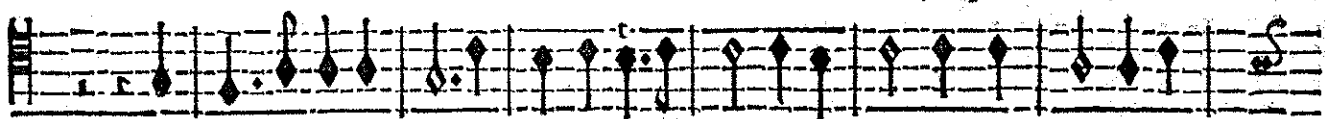
## CHOEUR DES CARIENS.



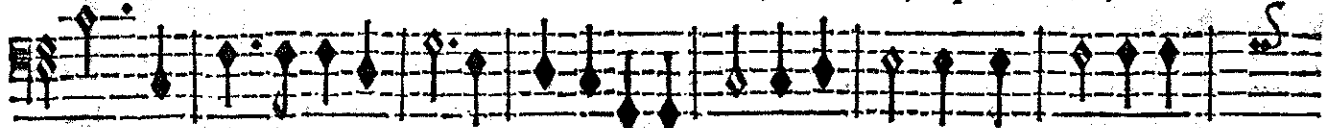
Tout doit se ressentir du trouble de nos cœurs, Elevons jusqu'au Ciel, Ele-



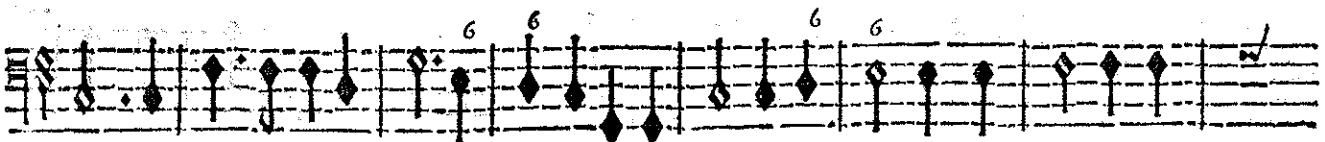
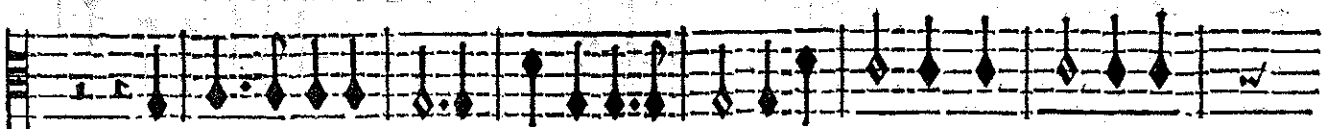
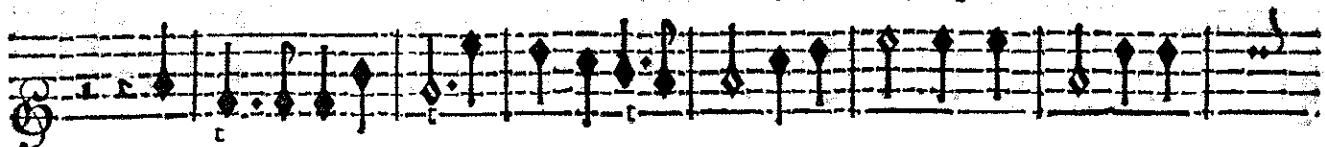
Tout doit se ressentir du trouble de nos cœurs, Elevons jusqu'au Ciel, Ele-



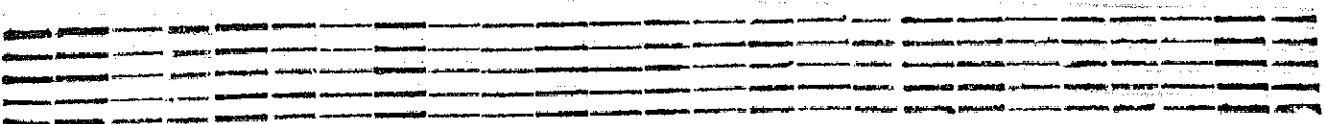
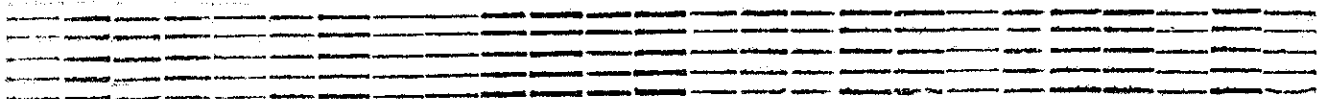
Tout doit se ressentir du trouble de nos cœurs, Elevons jusqu'au Ciel, Ele-



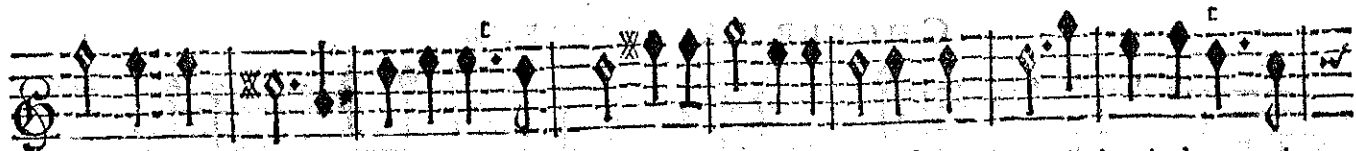
meurs Tout doit se ressentir du trouble de nos cœurs, Elevons jusqu'au Ciel, Ele-



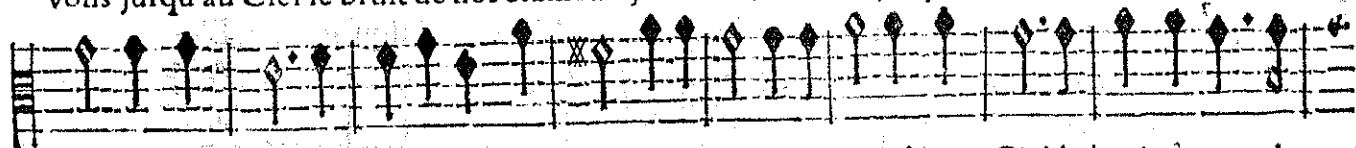
## BASSE-CONTINUE.



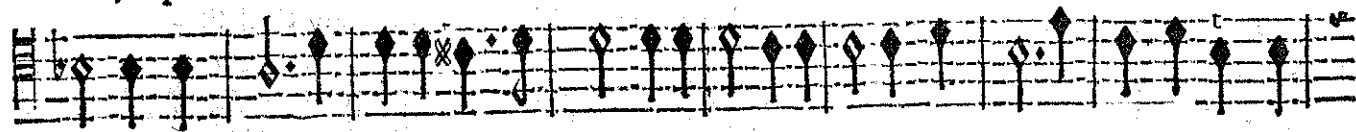
# LE TRIOMPHE



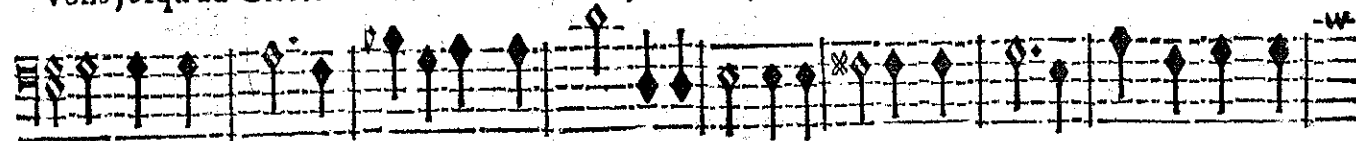
vons jusqu'au Ciel le bruit de nos clameurs, Elevons, élevons jusqu'au Ciel le bruit de nos cla-



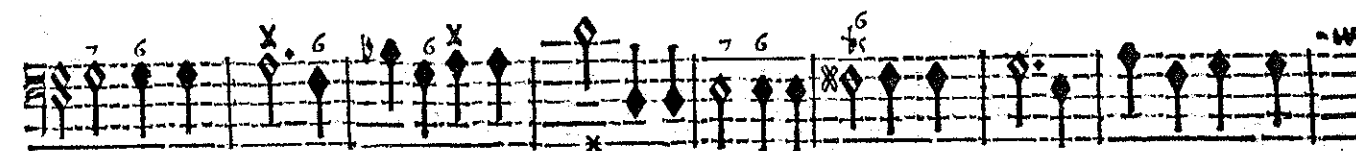
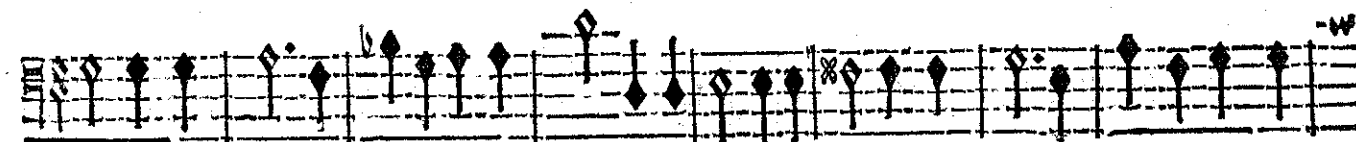
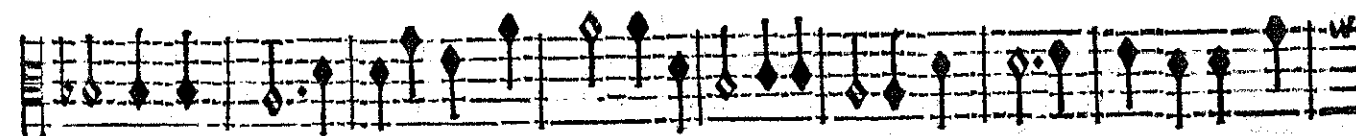
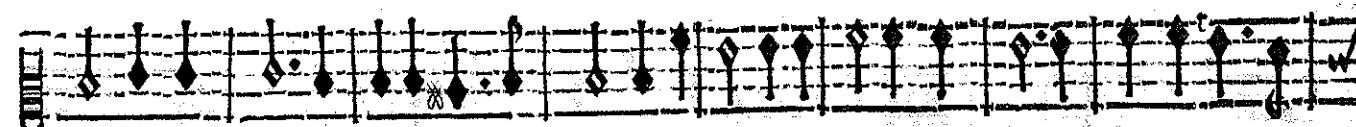
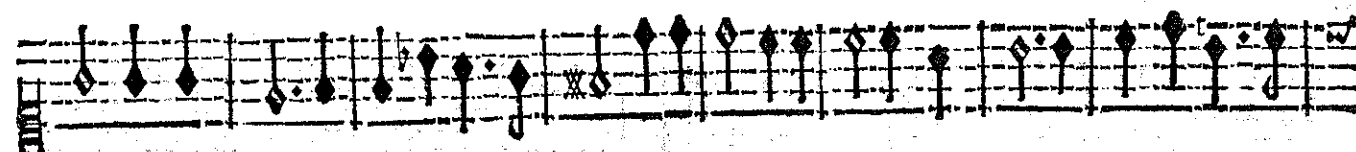
vons jusqu'au Ciel le bruit de nos clameurs, Elevons, élevons jusqu'au Ciel le bruit de nos cla-



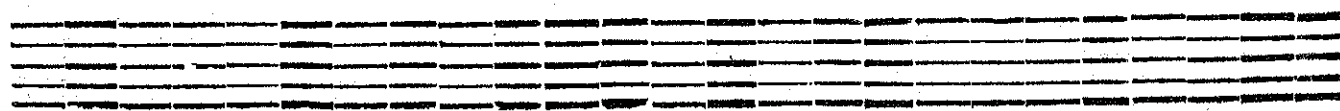
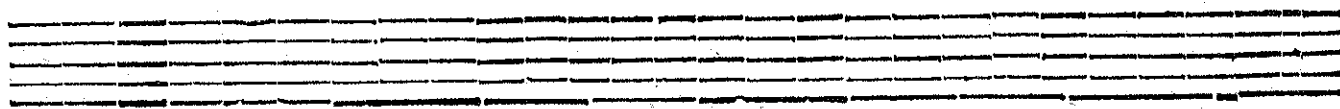
vons jusqu'au Ciel le bruit de nos clameurs, Elevons, élevons jusqu'au Ciel le bruit de nos cla-



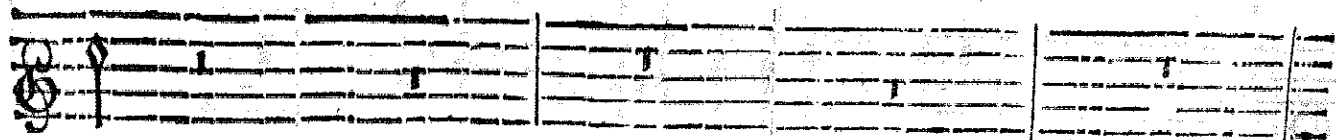
vons jusqu'au Ciel le bruit de nos clameurs, Elevons, élevons jusqu'au Ciel le bruit de nos cla-



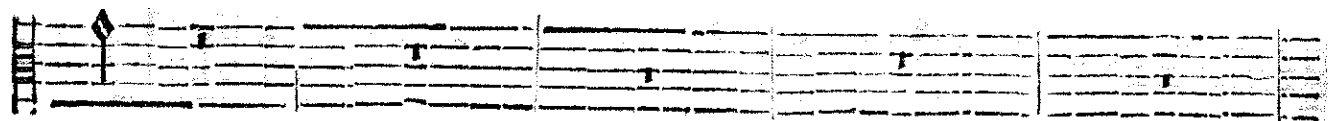
BASSE-CONTINUE.



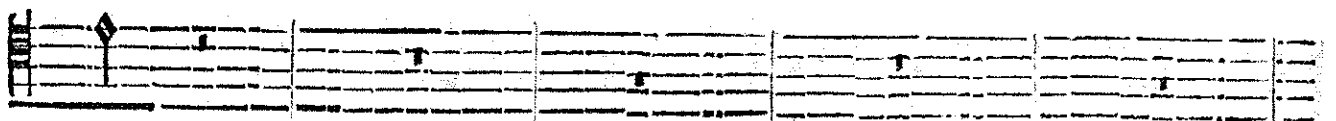
# DE L'AMOUR.



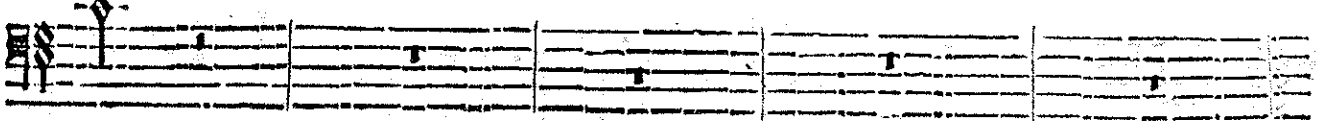
meurs.



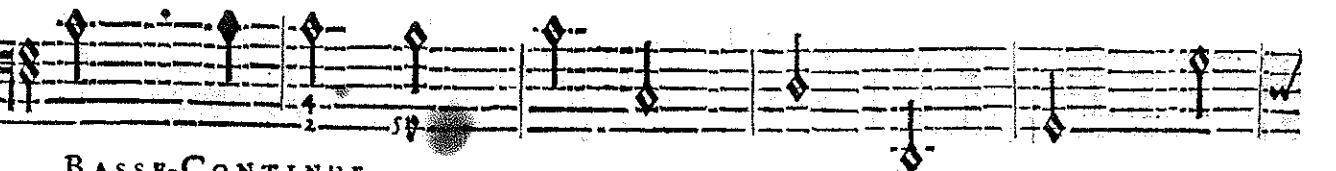
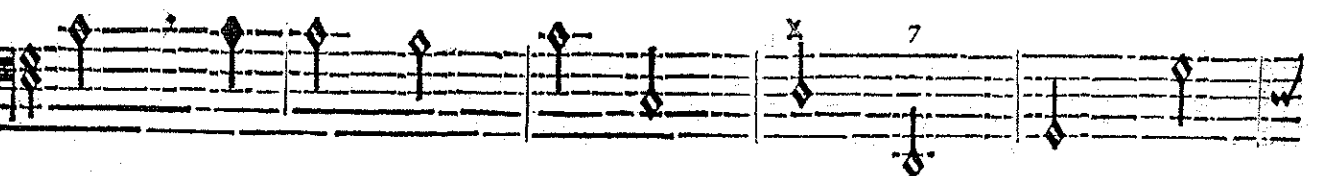
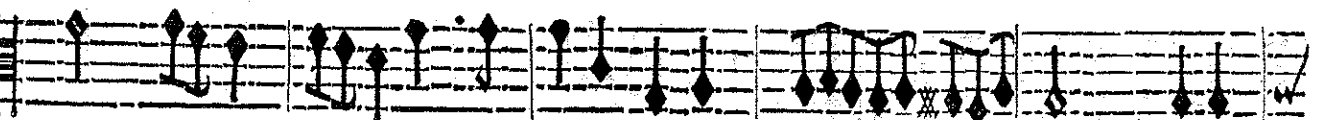
meurs.



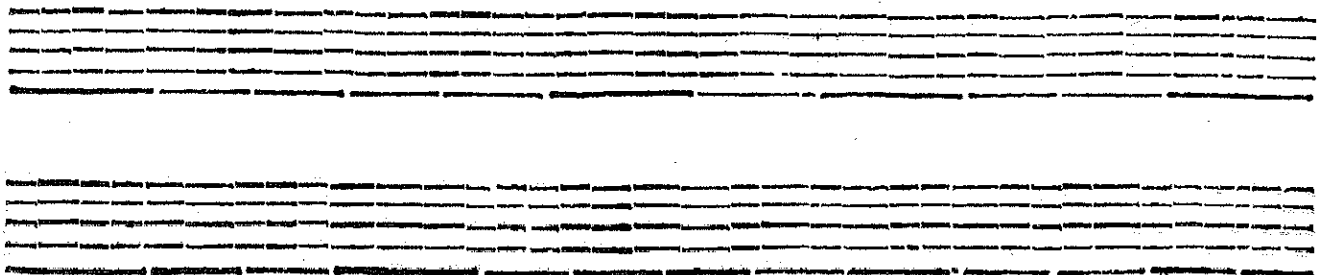
meurs.



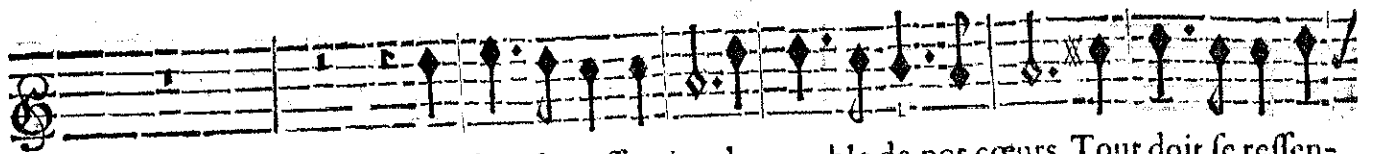
meurs.



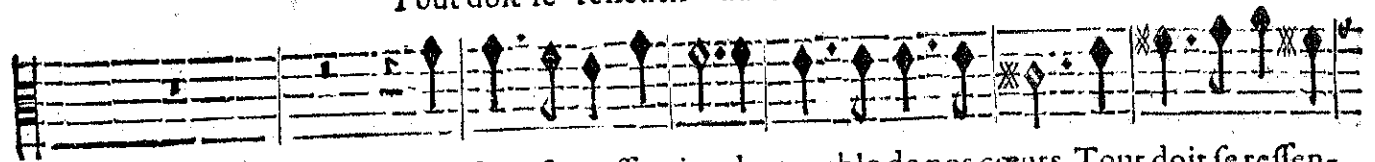
BASSE-CONTINUE.



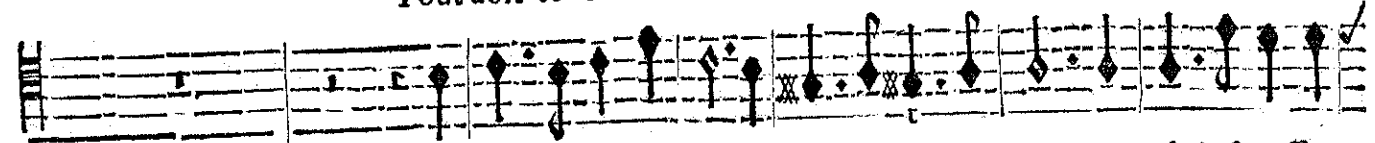
# LE TRIOMPHE.



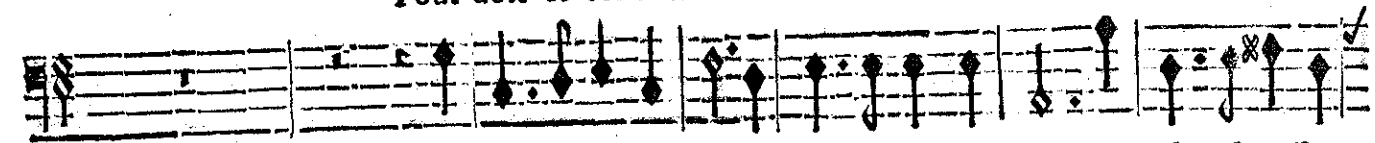
Tout doit se ressentir du trouble de nos cœurs. Tout doit se ressen-



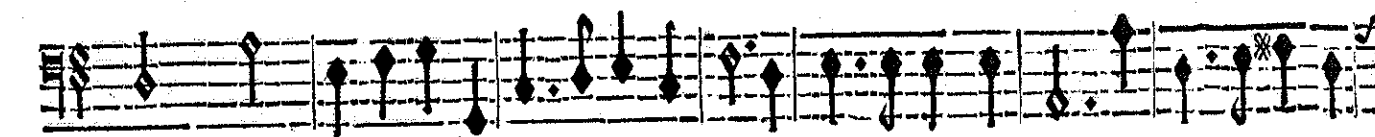
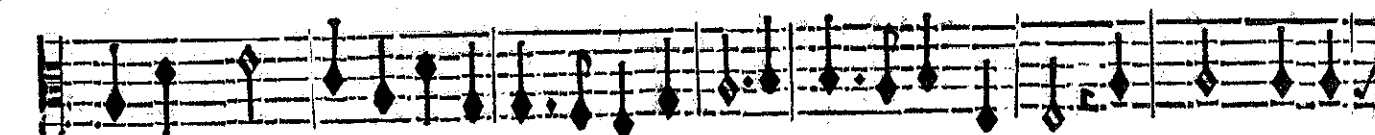
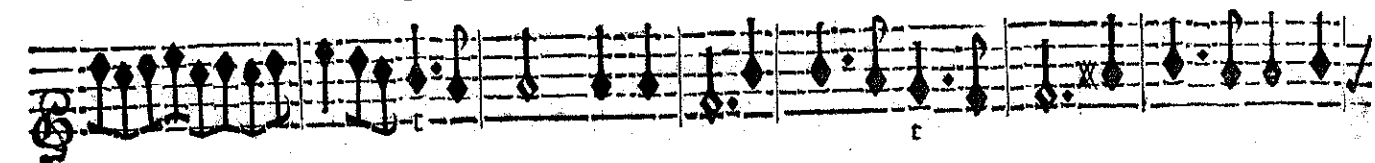
Tout doit se ressentir du trouble de nos cœurs. Tout doit se ressen-



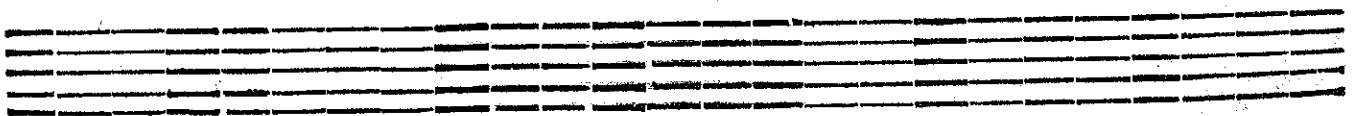
Tout doit se ressentir du trouble de nos cœurs. Tout doit se ressen-



Tout doit se ressentir du trouble de nos cœurs. Tout doit se ressen-



## BASSE CONTINUE.



D E L' A M O U R .



tir du trouble de nos cœurs, Elevons, Elevons jusqu'au Ciel le bruit de nos clameurs. Ele-



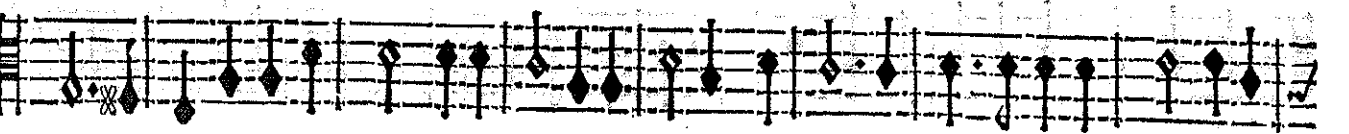
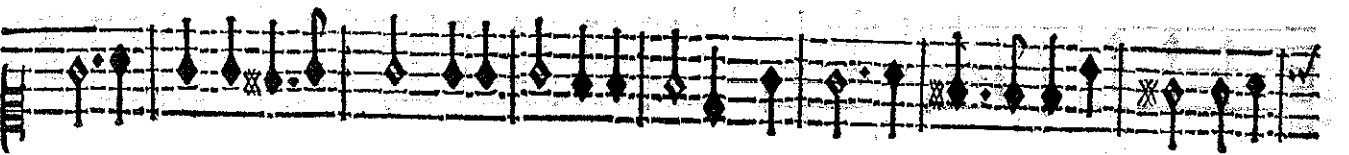
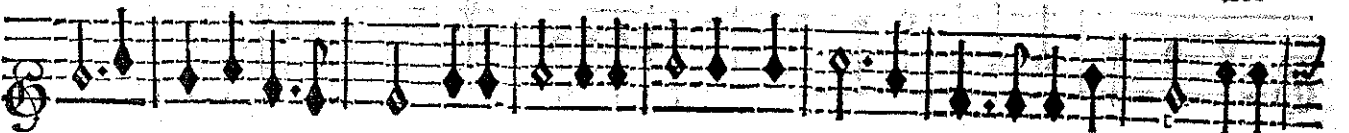
tir du trouble de nos cœurs, Elevons, Elevons jusqu'au Ciel le bruit de nos clameurs. Ele-



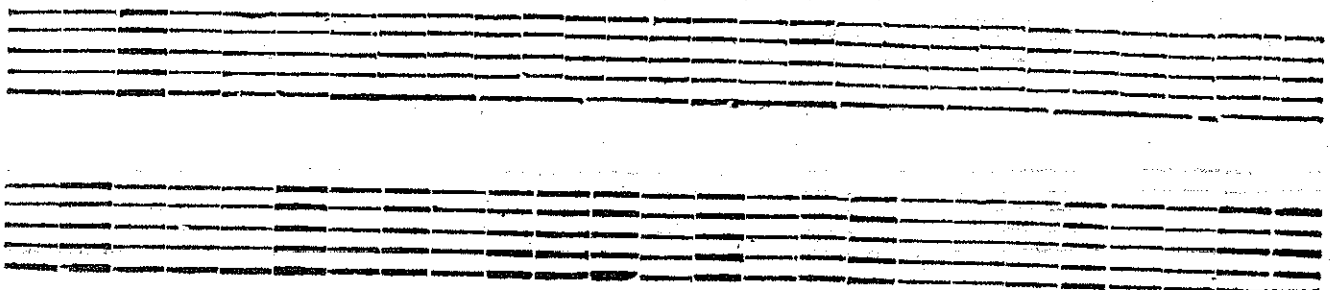
tir du trouble de nos cœurs, Elevons, Elevons jusqu'au Ciel le bruit de nos clameurs. Ele-



tir du trouble de nos cœurs, Elevons, Elevons jusqu'au Ciel le bruit de nos clameurs. Ele-



BASSE-CONTINUE.





# LE TRIOMPHE



vons jusqu'au Ciel Elevons jusqu'au Ciel le bruit de nos clameurs. Elevons El vons jusqu'au



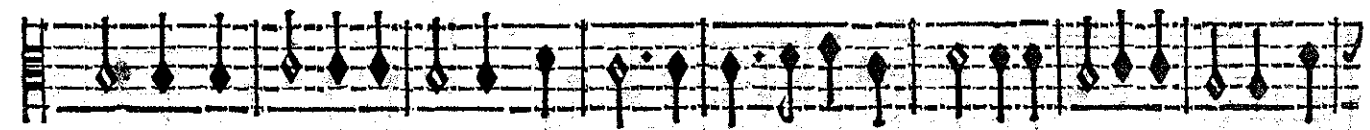
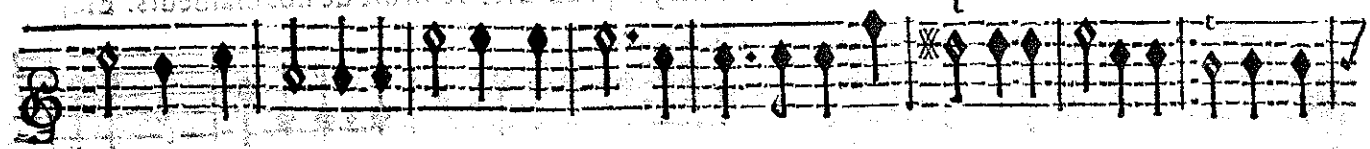
vons jusqu'au Ciel Elevons jusqu'au Ciel Le bruit de nos clameurs. Elevons Elevons jusqu'au



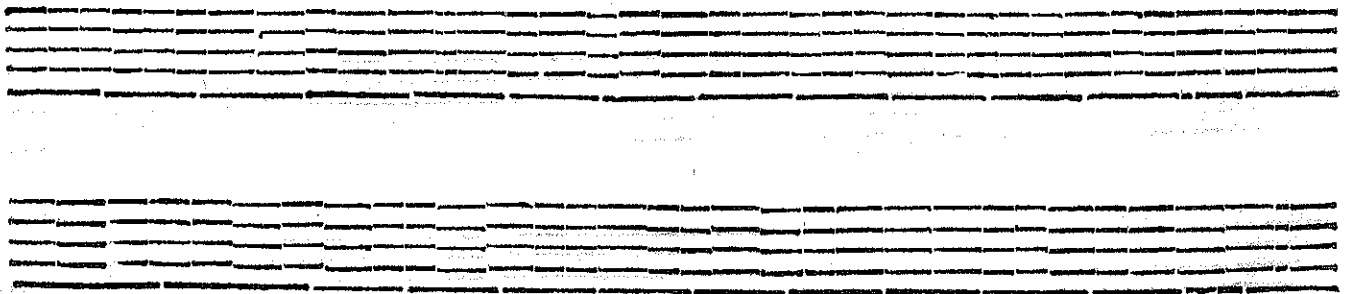
vons jusqu'au Ciel Elevons jusqu'au Ciel Le bruit de nos clameurs. Elevons Elevons jusqu'au



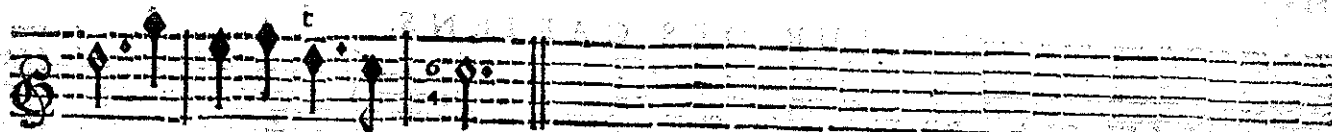
vons jusqu'au Ciel Elevons jusqu'au Ciel Le bruit de nos clameurs. Elevons Elevons jusqu'au



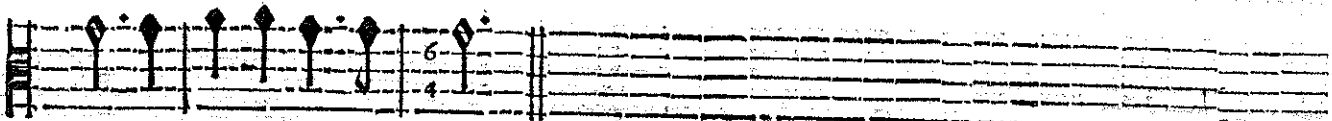
BASSE-CONTINUE.



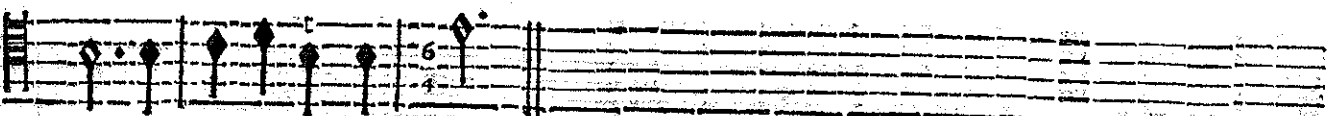
DE L'AMOUR.



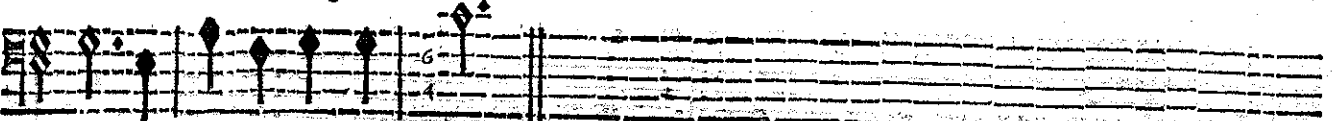
Ciel le bruit de nos cla- meurs.



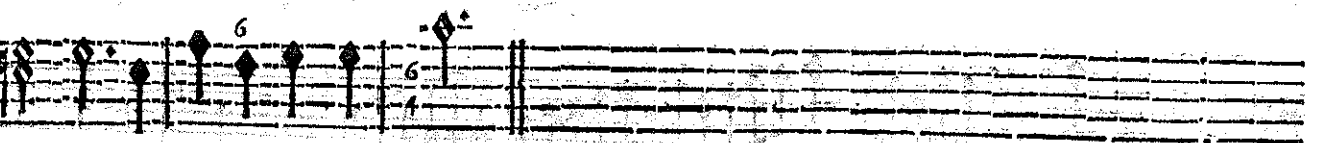
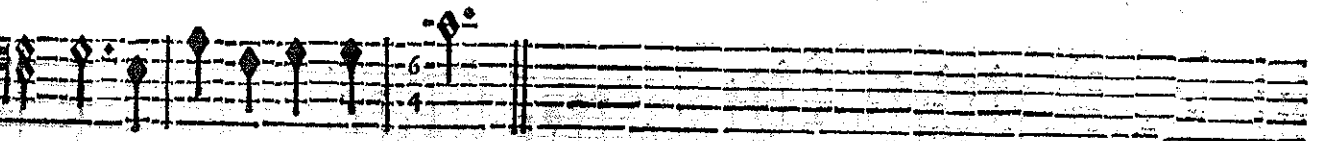
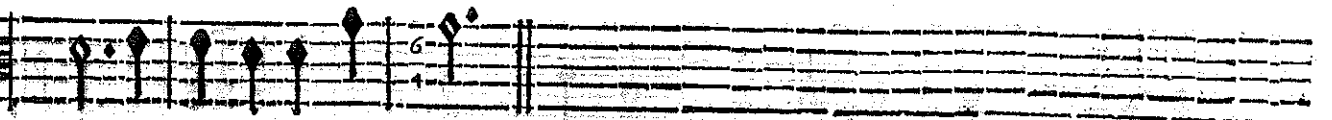
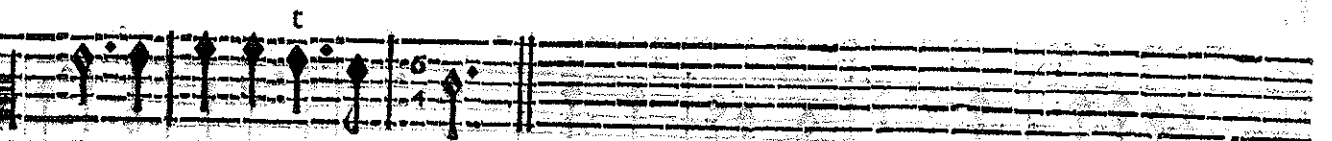
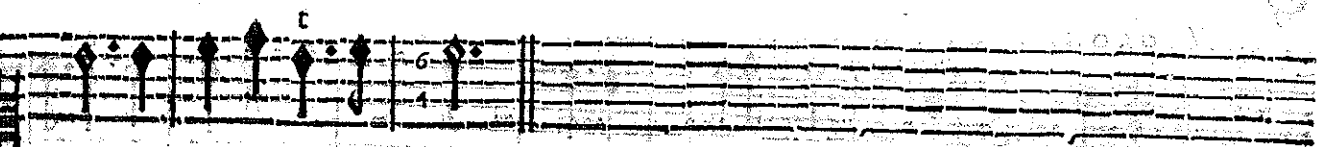
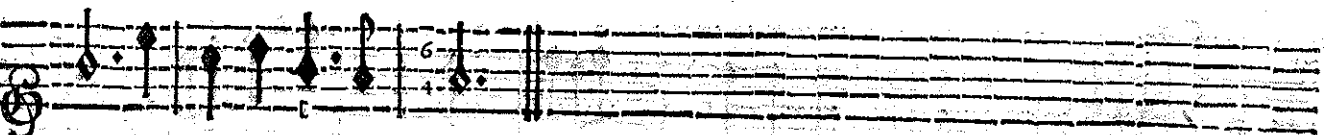
Ciel le bruit de nos cla- meurs.



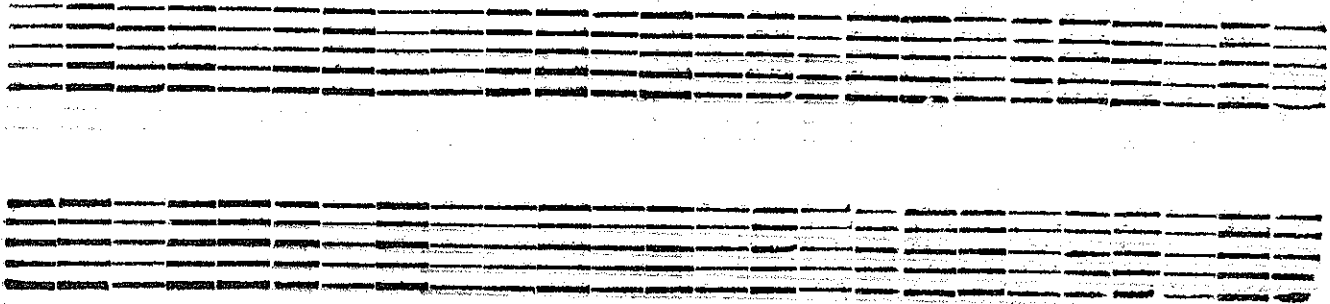
Ciel le bruit de nos cla- meurs.



Ciel le bruit de nos cla- meurs.



BASSE-CONTINUE.



# LE TRIOMPHE

## CHOEUR DES CARIENS.

Four staves of vocal music, likely for Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef and a 3/4 time signature. The music consists of a series of quarter notes, with some staves showing a melodic line and others showing a more rhythmic accompaniment.

*Gay.*

A single staff of music for Violins, starting with a treble clef and a 3/4 time signature. The music is marked 'Gay.' and features a series of eighth notes and sixteenth notes, with some slurs and accents.

VIOLONS.

A single staff of music for Violins, continuing the piece with a treble clef and a 3/4 time signature. The music features a series of eighth notes and sixteenth notes, with some slurs and accents.

A single staff of music for Violins, continuing the piece with a treble clef and a 3/4 time signature. The music features a series of eighth notes and sixteenth notes, with some slurs and accents.

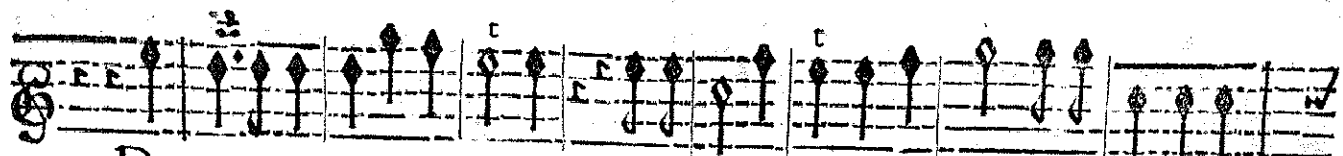
A single staff of music for Violins, continuing the piece with a treble clef and a 3/4 time signature. The music features a series of eighth notes and sixteenth notes, with some slurs and accents.

A single staff of music for Violins, continuing the piece with a treble clef and a 3/4 time signature. The music features a series of eighth notes and sixteenth notes, with some slurs and accents.

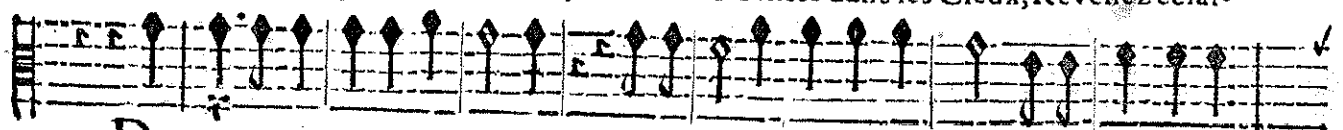
A single staff of music for Bassoon, starting with a bass clef and a 3/4 time signature. The music features a series of eighth notes and sixteenth notes, with some slurs and accents. A '6' is written above the staff in the final measure.

BASSE-CONTINUE.

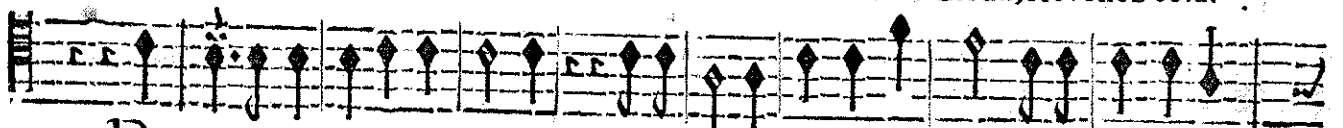
Four empty musical staves, likely for other instruments or voices, positioned at the bottom of the page.



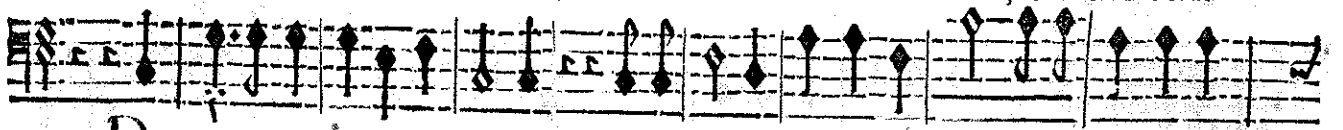
Diane dissipez nos craintes, Revenez briller dans les Cieux, Revenez éclai-



Diane dissipez nos craintes, Revenez briller dans les Cieux, Revenez éclai-



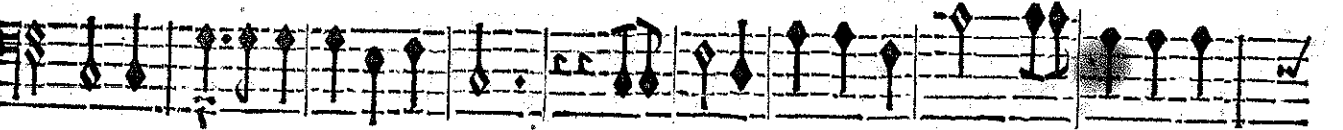
Diane dissipez nos craintes, Revenez briller dans les Cieux, Revenez éclai-



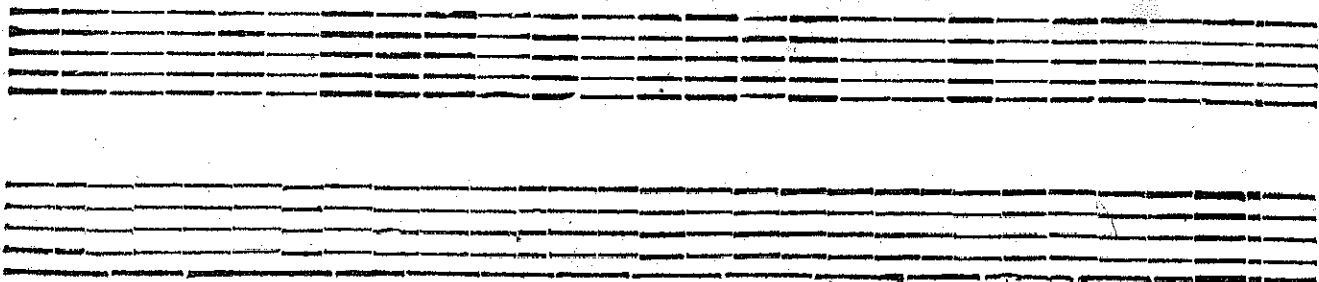
Diane dissipez nos craintes, Revenez briller dans les Cieux, Revenez éclai-



VIOLONS.



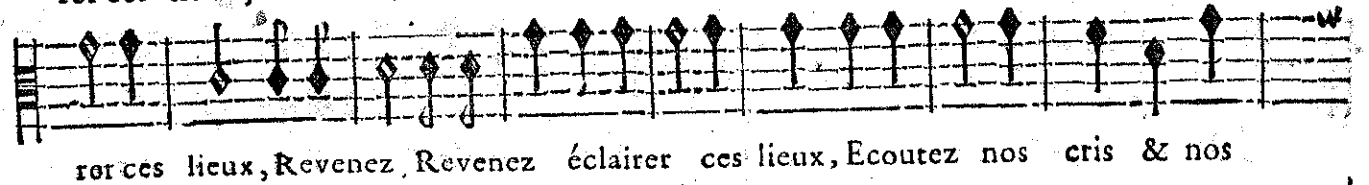
BASSE-CONTINUE.



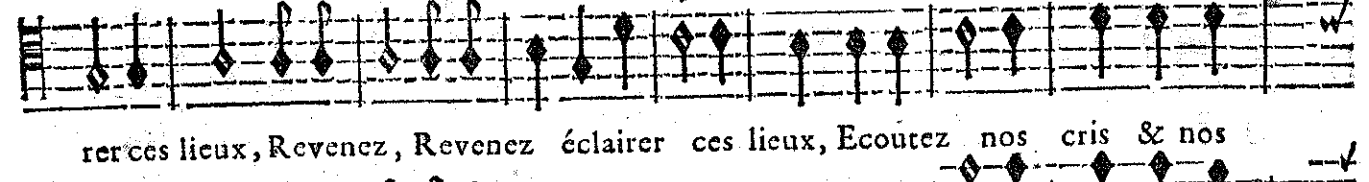
# LE TRIOMPHE



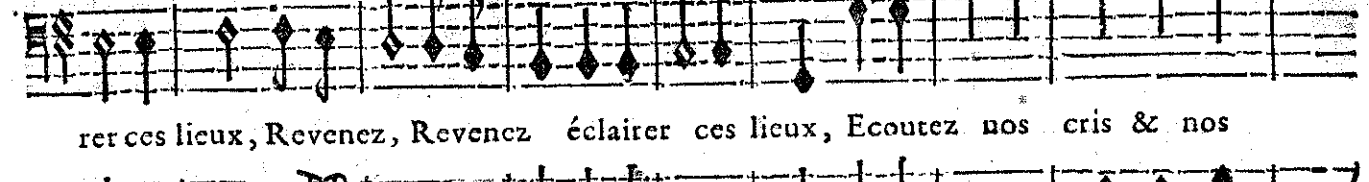
rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos



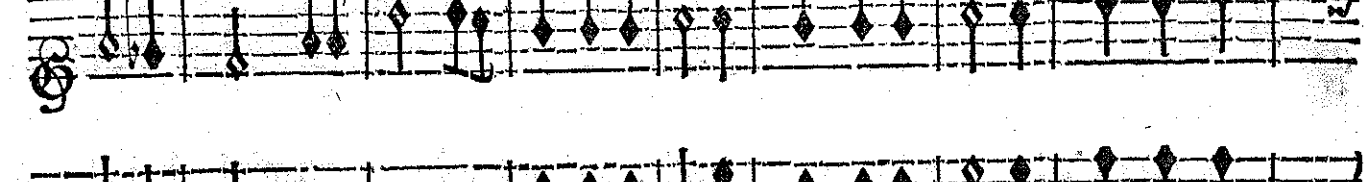
rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos



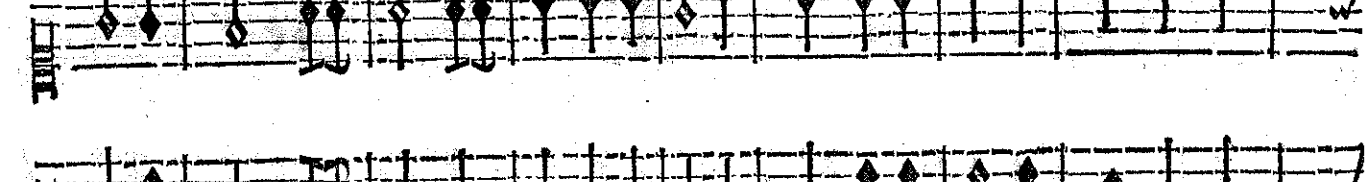
rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos



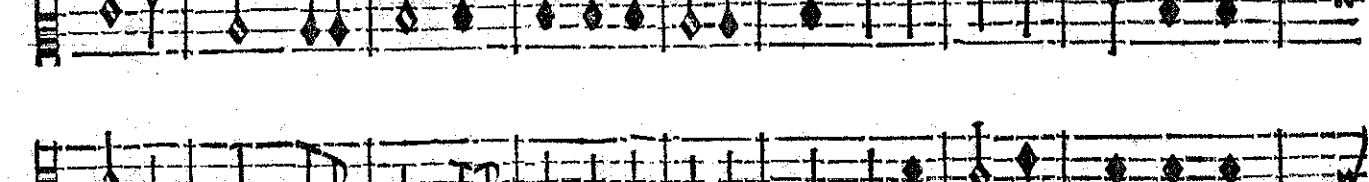
rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos



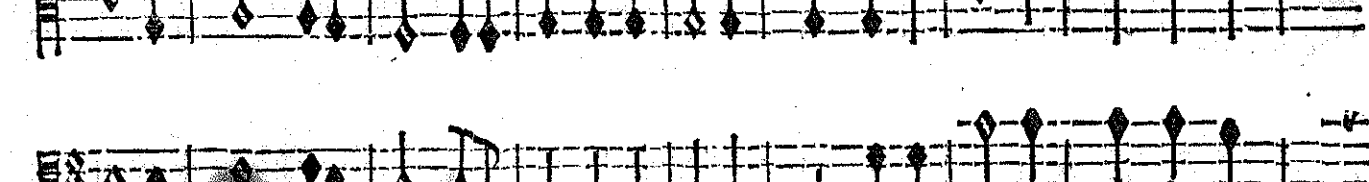
rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos



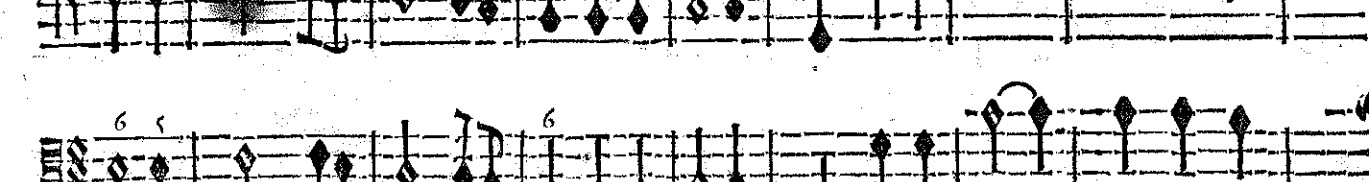
rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos



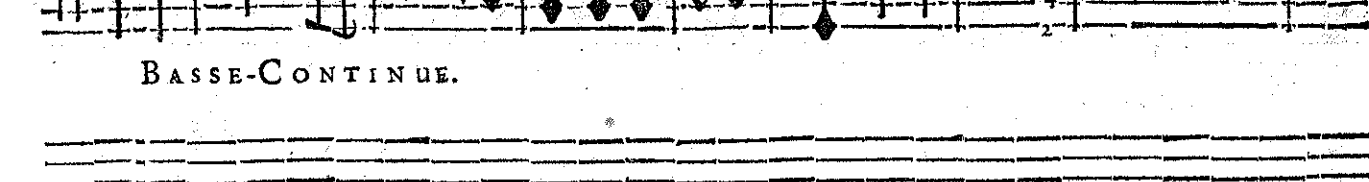
rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos



rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos

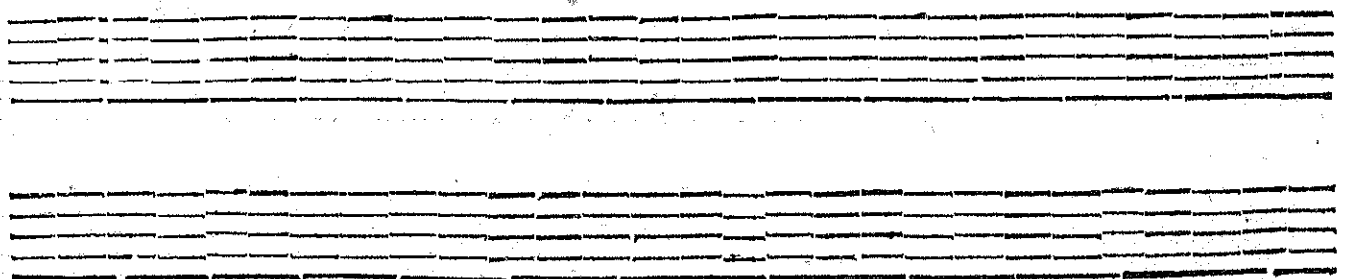


rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos



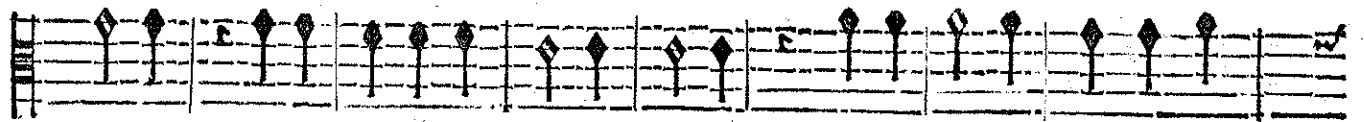
rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos

## BASSE-CONTINUE.

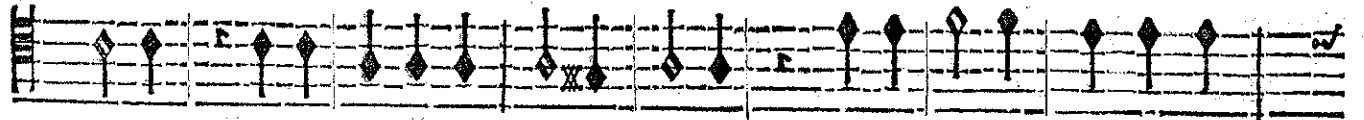




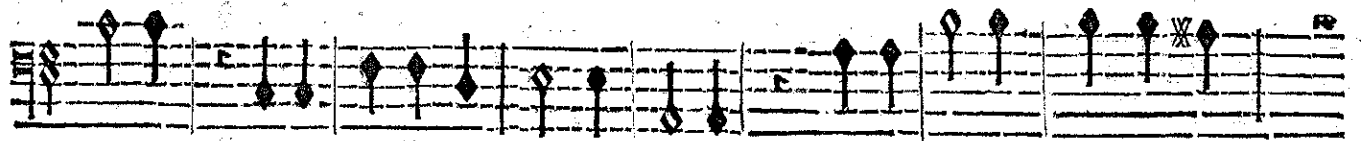
plaintes, Ralumez vos clartez esteintes, Ecoutez nos cris & nos



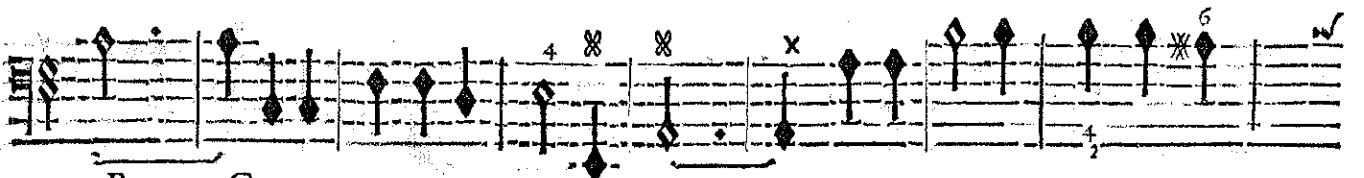
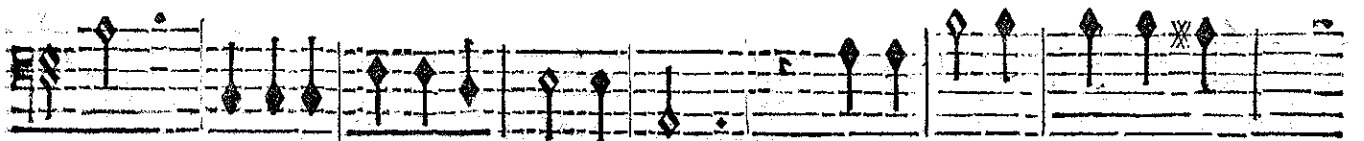
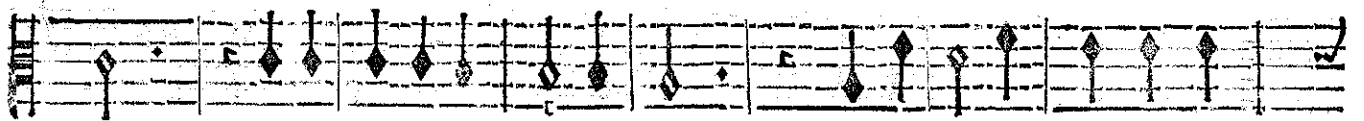
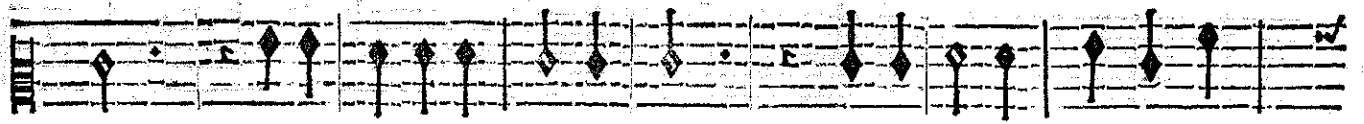
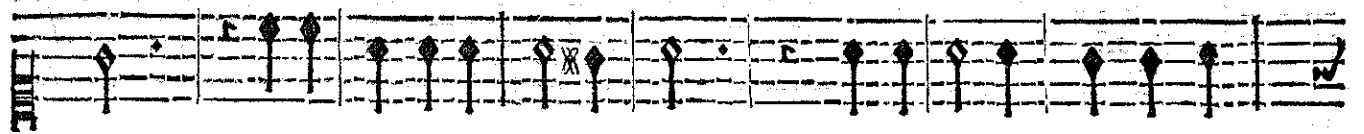
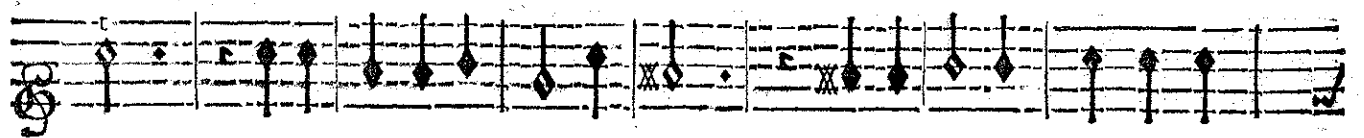
plaintes, Ralumez vos clartez esteintes, Ecoutez nos cris & nos



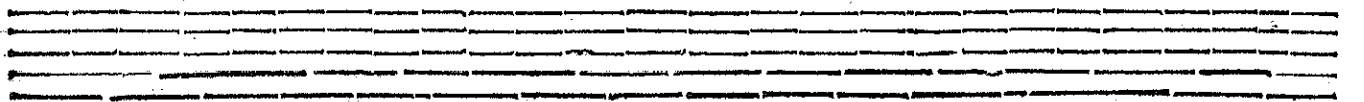
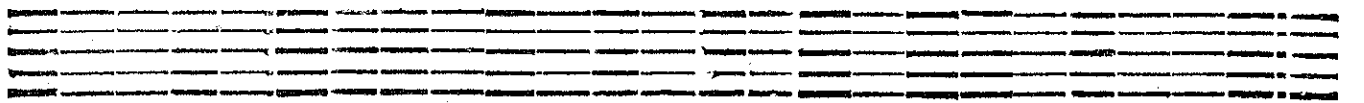
plaintes, Ralumez vos clartez esteintes, Ecoutez nos cris & nos



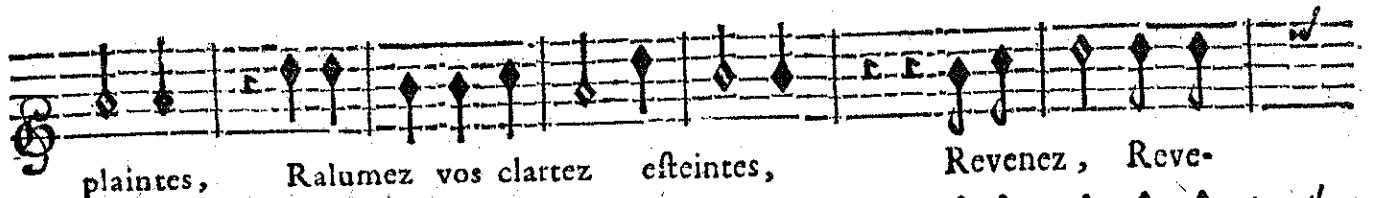
plaintes, Ralumez vos clartez esteintes, Ecoutez nos cris & nos



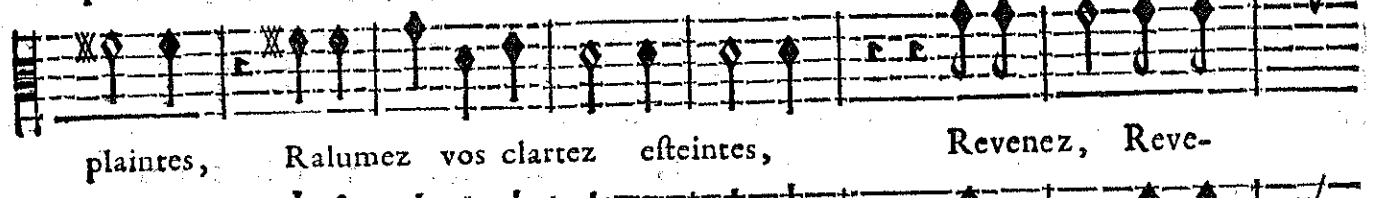
BASSE-CONTINUE.



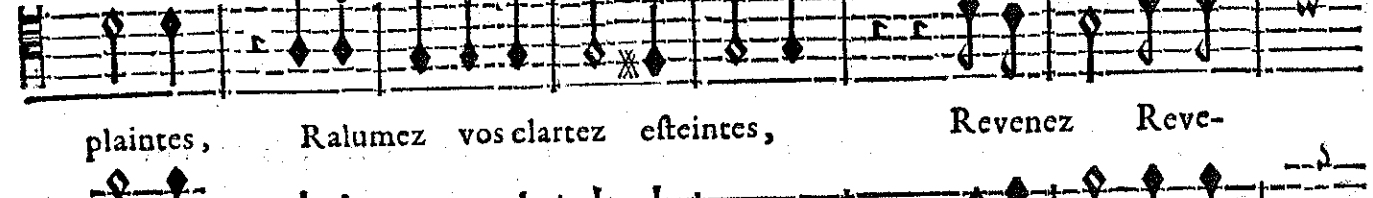
# LE TRIOMPHE



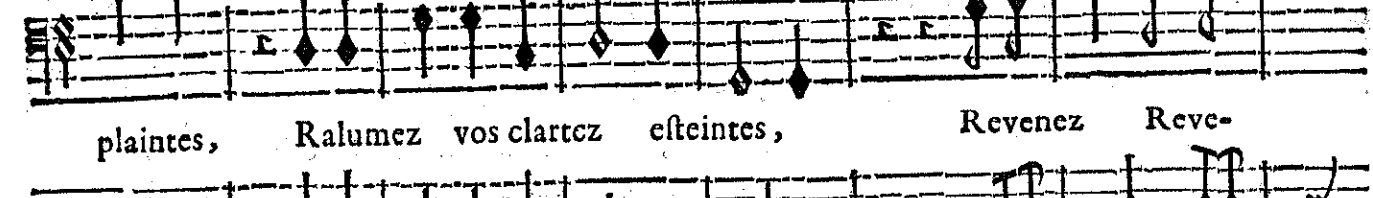
plaintes, Ralumez vos clartez esteintes, Revenez, Reve-



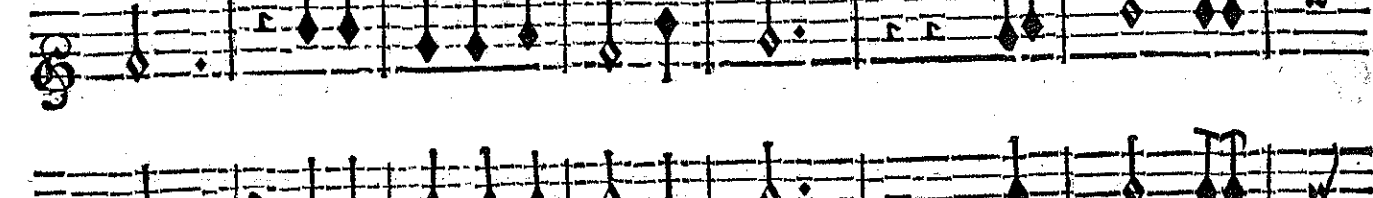
plaintes, Ralumez vos clartez esteintes, Revenez, Reve-



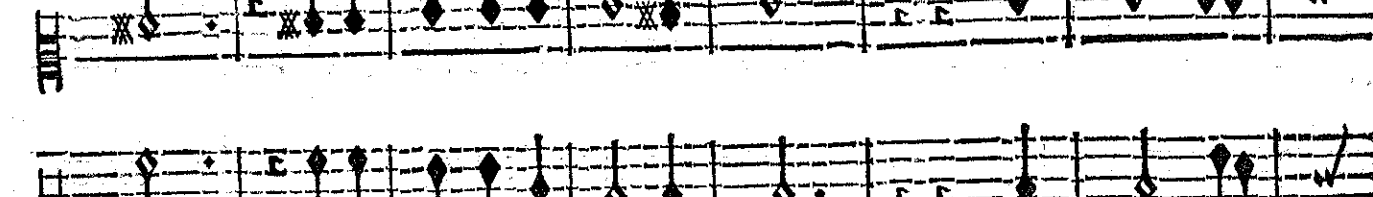
plaintes, Ralumez vos clartez esteintes, Revenez Reve-



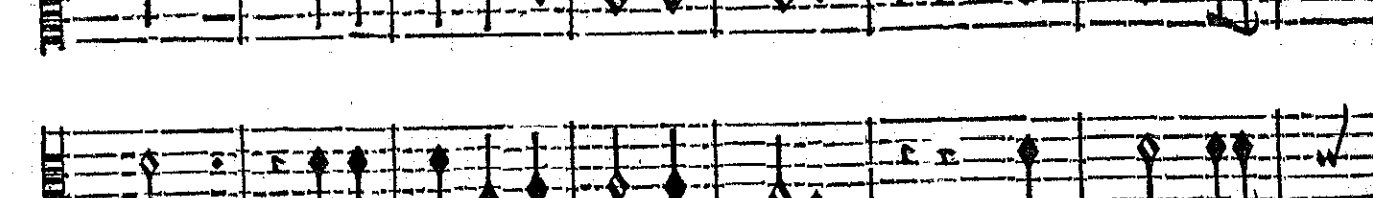
plaintes, Ralumez vos clartez esteintes, Revenez Reve-



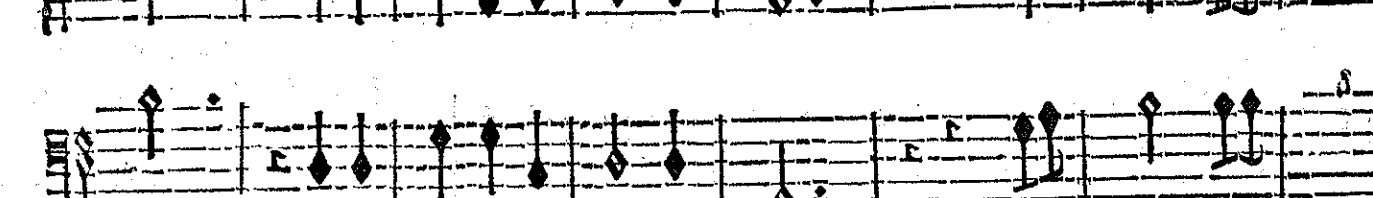
plaintes, Ralumez vos clartez esteintes, Revenez Reve-



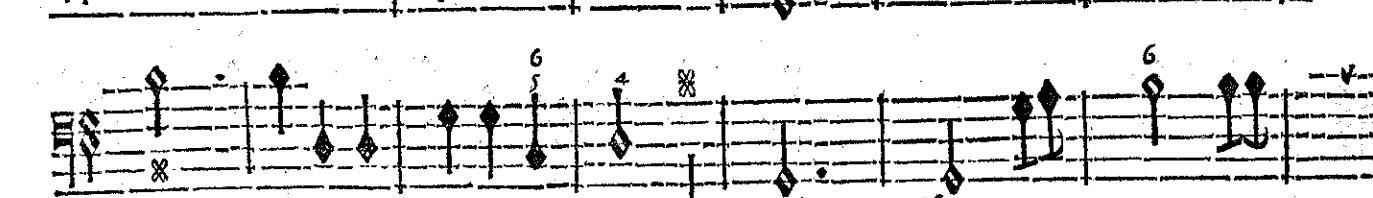
plaintes, Ralumez vos clartez esteintes, Revenez Reve-



plaintes, Ralumez vos clartez esteintes, Revenez Reve-

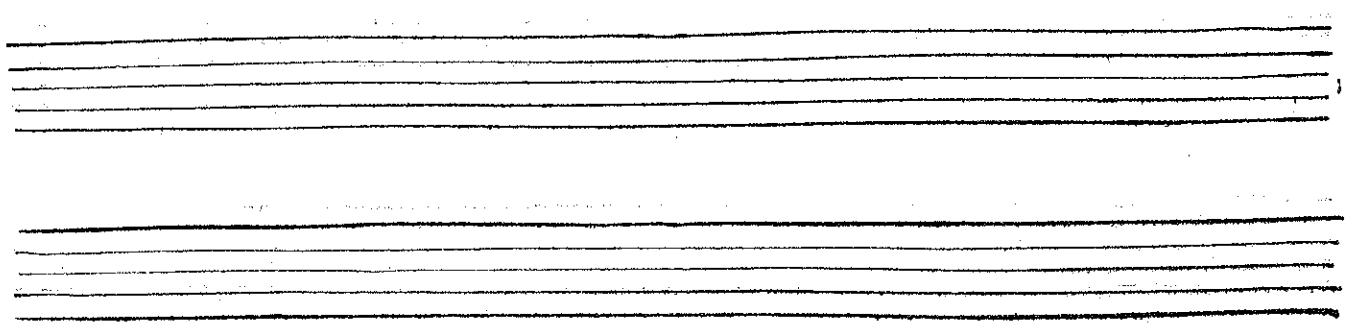


plaintes, Ralumez vos clartez esteintes, Revenez Reve-



plaintes, Ralumez vos clartez esteintes, Revenez Reve-

BASSE-CONTINUE.



nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-  
nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-  
nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-  
nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-

BASSE-CONTINUE.



L E T R I O M P H E

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez, briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

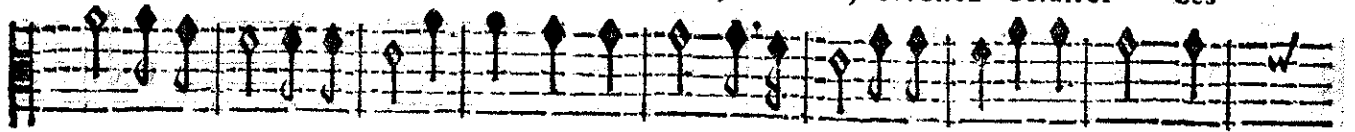
nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

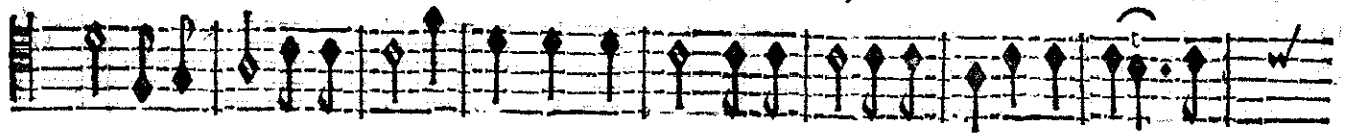
BASSE-CONTINUE.



lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces



lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces



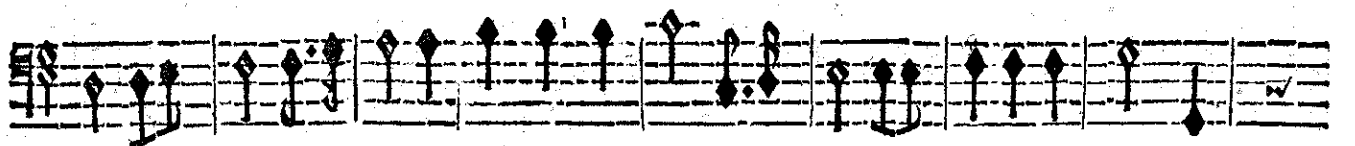
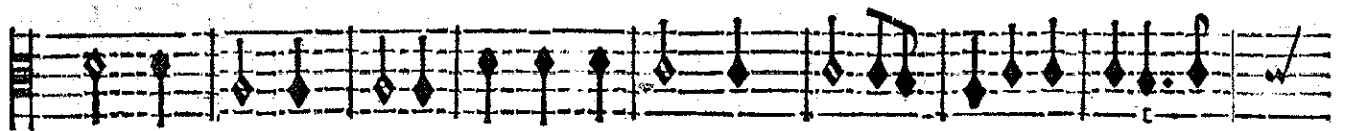
lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces



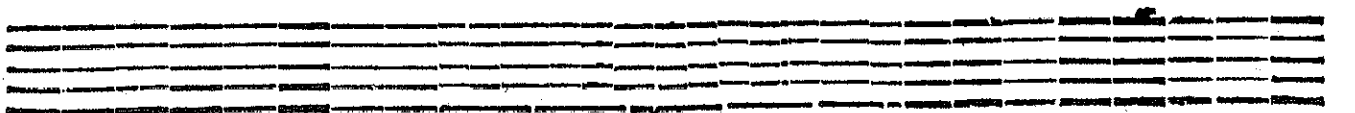
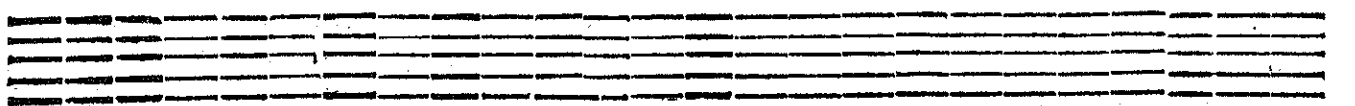
lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces



VIOLONS.



BASSE-CONTINUE.



# LE TRIOMPHE

First musical staff, containing notes and rests.

Reve-

Second musical staff, containing notes and rests.

Reve-

Third musical staff, containing notes and rests.

Reve-

Fourth musical staff, containing notes and rests.

Reve-

Fifth musical staff, starting with the marking "Gay." and containing notes and rests.

VIOLONS.

First musical staff for Violons, containing notes and rests.

Second musical staff for Violons, containing notes and rests.

Third musical staff for Violons, containing notes and rests.

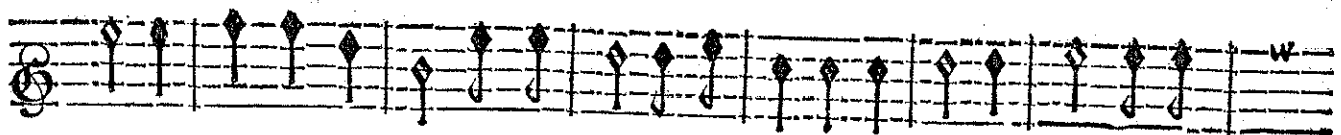
Fourth musical staff for Violons, containing notes and rests.

Fifth musical staff for Violons, containing notes and rests.

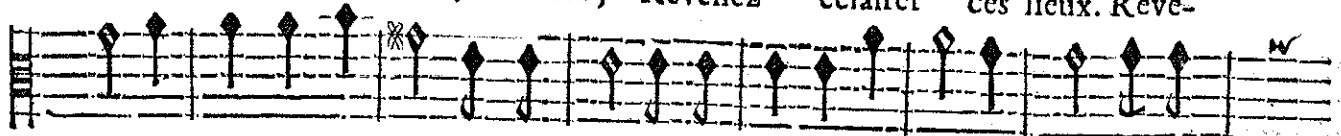
BASSE-CONTINUE.

Empty musical staff for Basse-Continue.

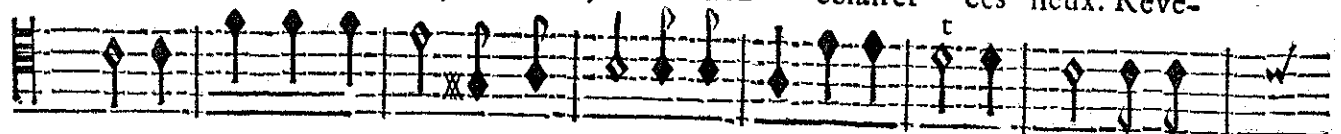
Empty musical staff for Basse-Continue.



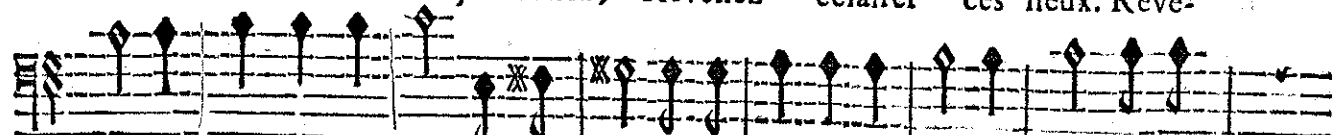
nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-



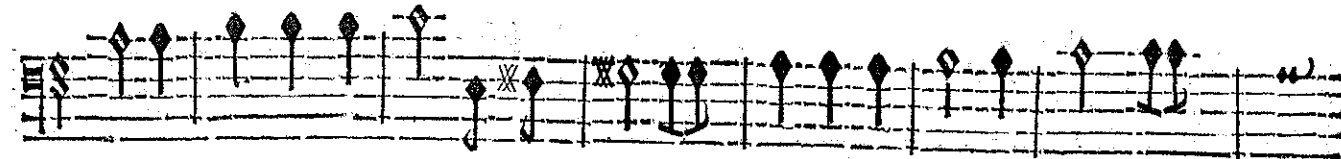
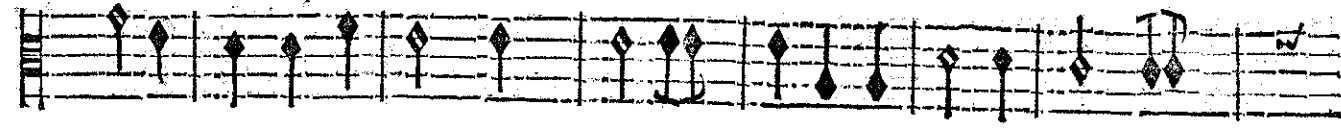
nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-



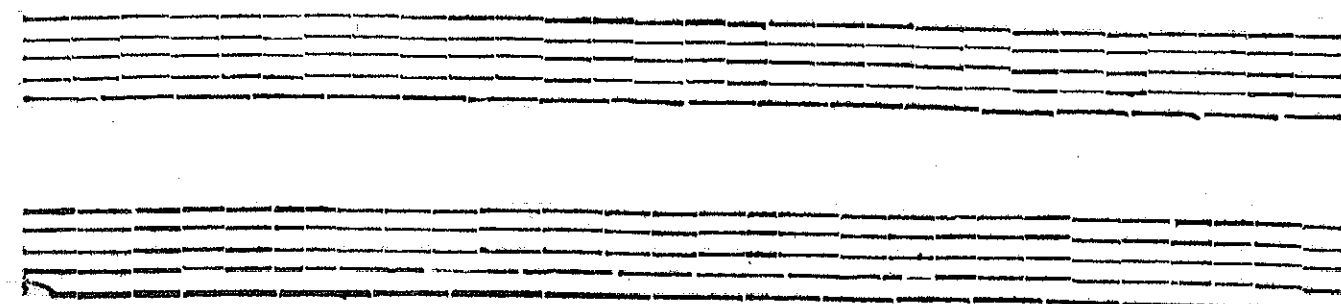
nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-



nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-



BASSE-CONTINUE.



L E T R I O M P H E

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez, briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces

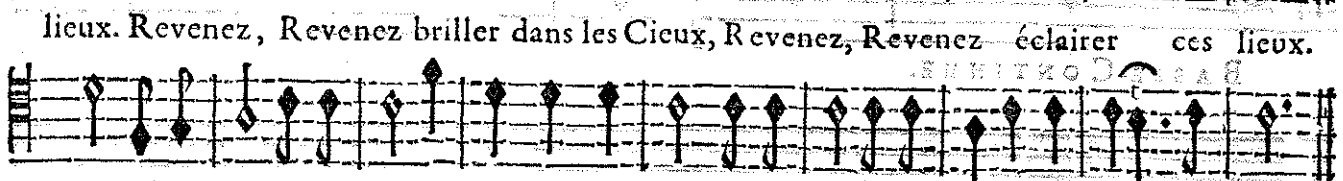
BASSE-CONTINUE.



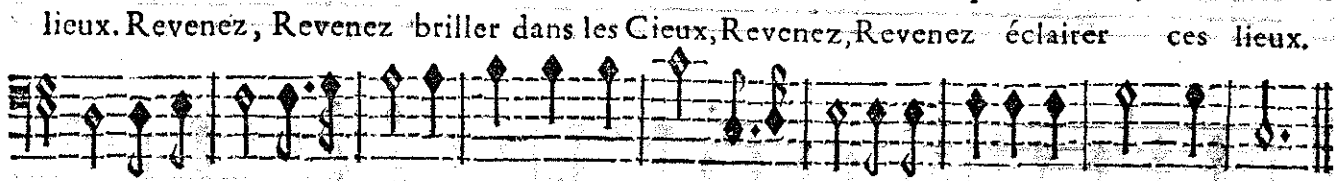
lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces lieux.



lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces lieux.



lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces lieux.

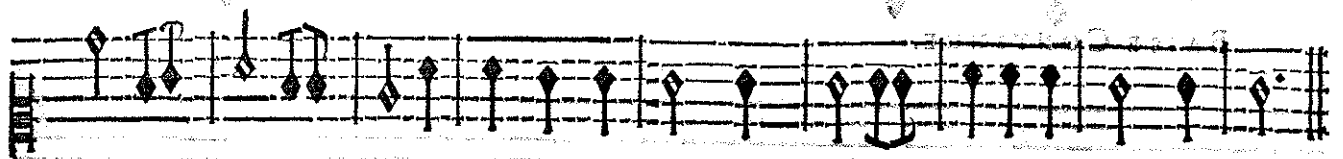


lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces lieux.

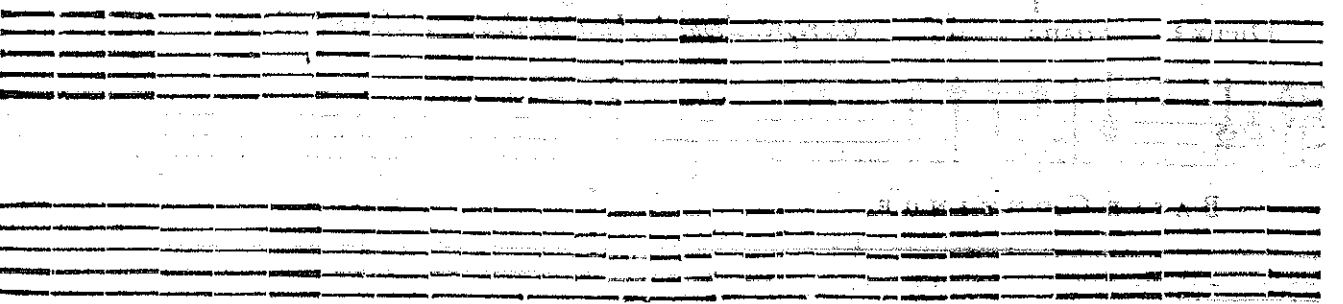


lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces lieux.

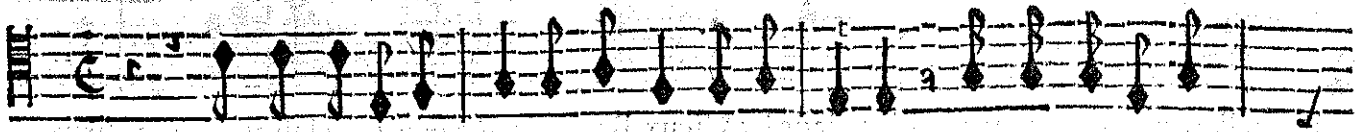
VIOLONS.



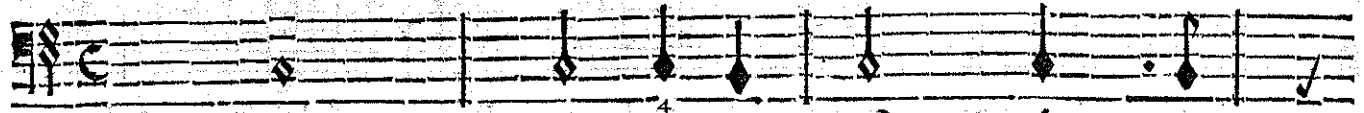
BASSE-CONTINUE.



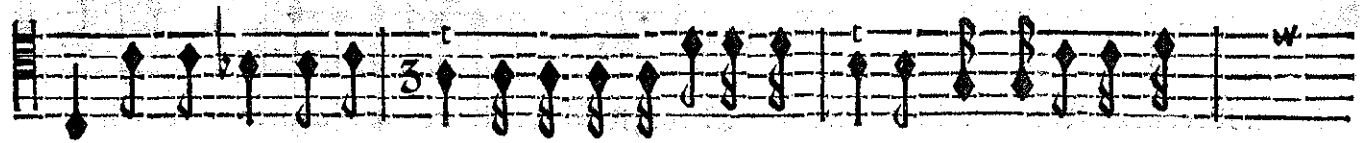
LE TRIOMPHE  
UN CARIEN.



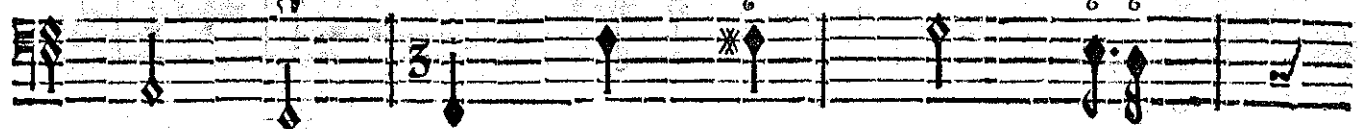
DE quel funeste mal sentez-vous les atteintes? Qui vous a pû trou-



BASSE-CONTINUE.



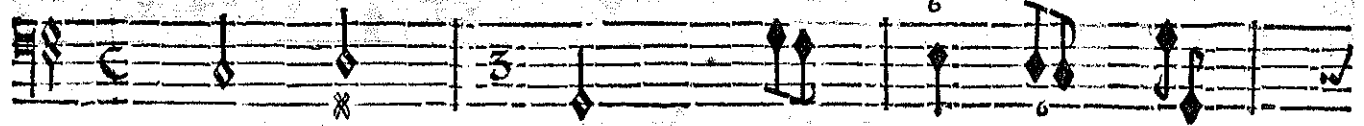
bler? est-ce un charme odieux, Qui par de fatales contraintes Vous arrache du



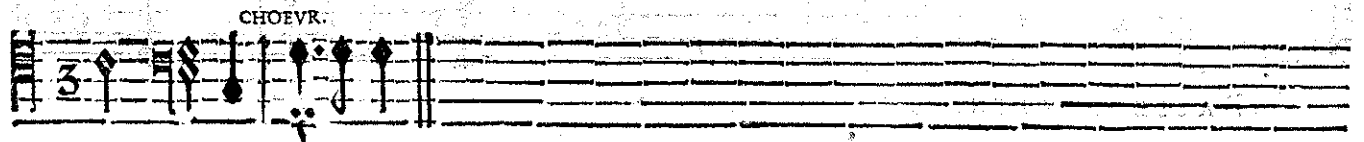
BASSE-CONTINUE.



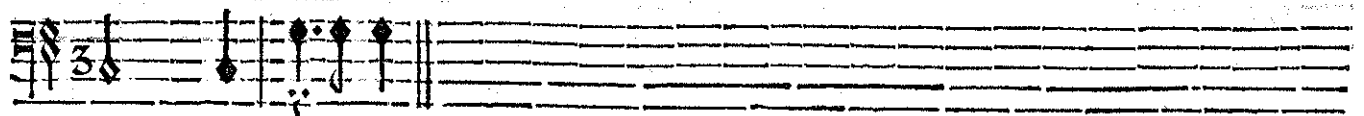
Ciel & vous cache à nos yeux? Sommes-nous menacés par le courroux des



BASSE-CONTINUE.



Dieux? Diane dis- *On reprend tout le chœur cy-devant, Diane dissipez nos craintes.*



BASSE-CONTINUE.

DE L'AMOUR.  
ENTREE DES CARIENS.

The musical score consists of ten systems of staves. The first system begins with a treble clef and a 6/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the piece. The score is arranged in a traditional format with a treble staff on top and a bass staff below. The music concludes with a double bar line and repeat dots.



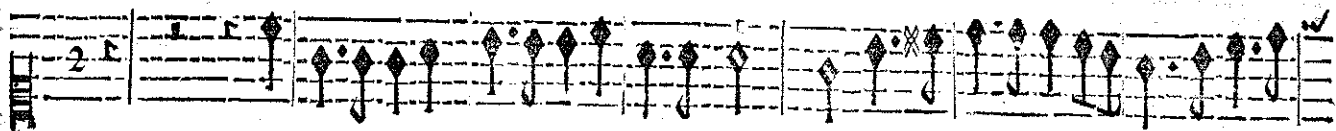
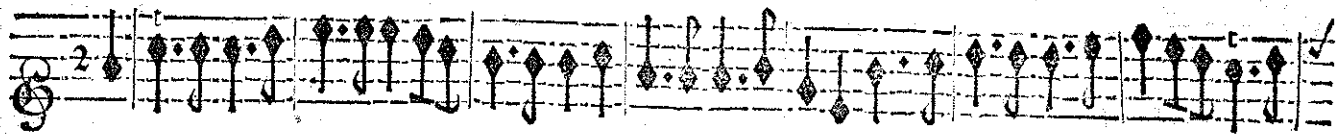
# LE TRIOMPHE

This musical score, titled "LE TRIOMPHE", is arranged for a grand staff and includes parts for several instruments. The score is organized into systems, each containing a vocal line (soprano and alto clefs), a piano part (treble and bass clefs), and a cello/contrabass part (bass clef). The music is written in a key with one flat (B-flat major or D minor) and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *mf* and *f*. The score concludes with a double bar line and repeat dots. There are several empty staves at the bottom of the page, likely for additional instruments or parts.

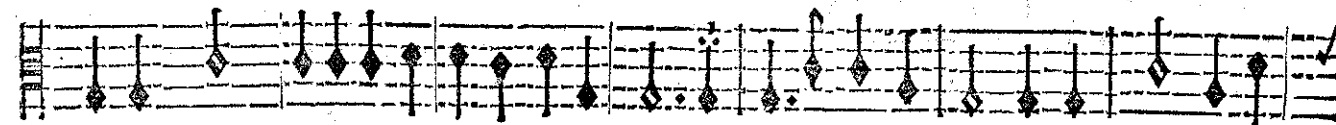
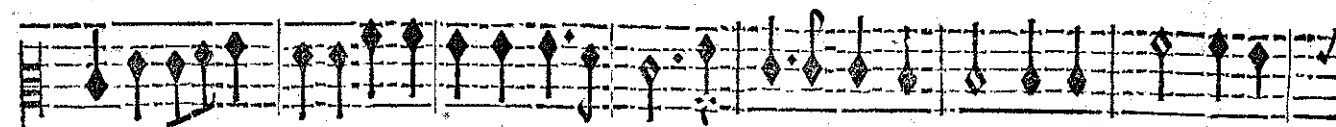
# DE L'AMOUR.

## PRELUDE

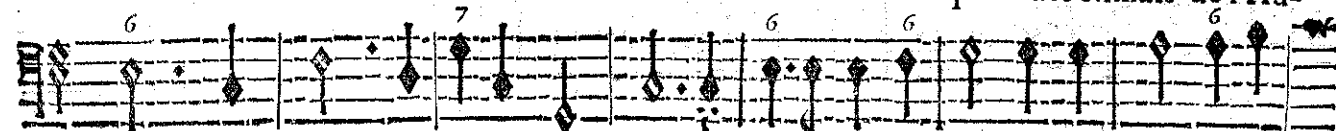
*Pour un Indien qui vient annoncer la venue de Bacchus & d'Ariadne.*



L'INDIEN



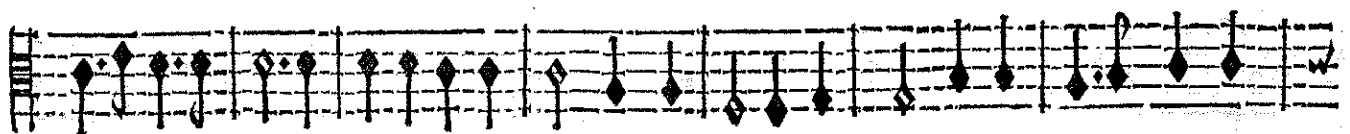
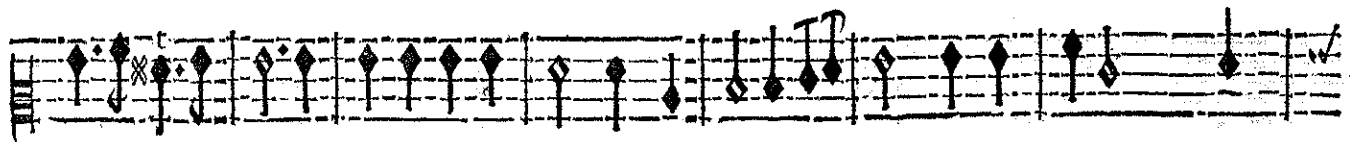
Bacchus revient vainqueur des climats de l'Au-



LE TRIOMPHE

rore, Il traîne après son char mille Peuples vain- cus: Il

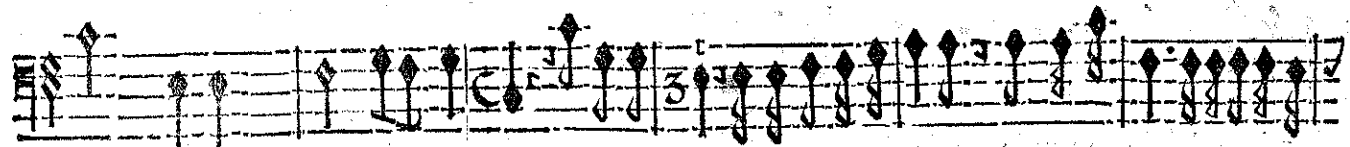
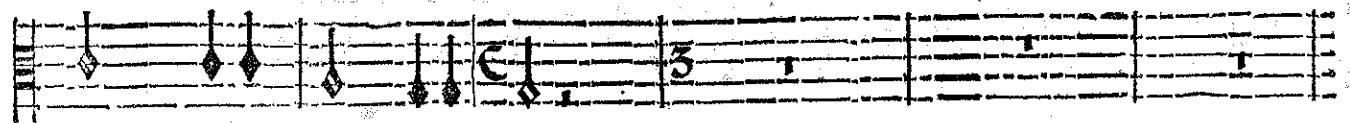
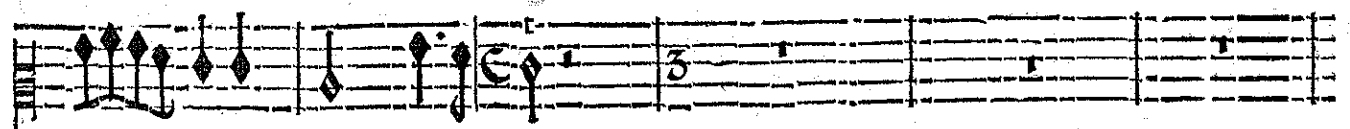
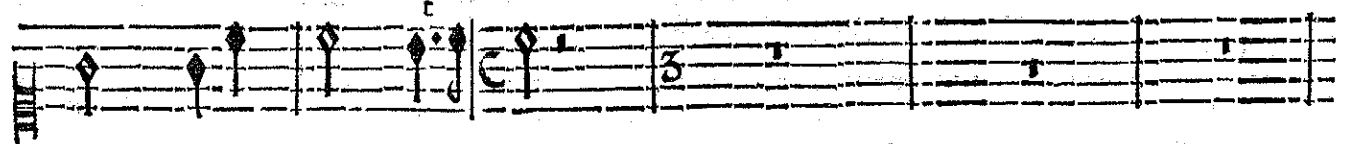
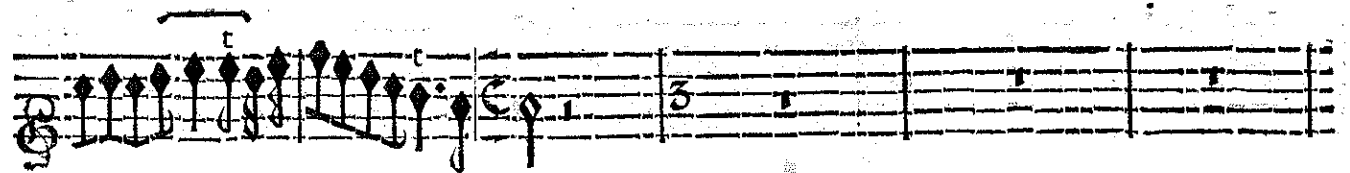
méprisoit l'Amour, mais l'Amour est encore Un vainqueur plus puissant mille



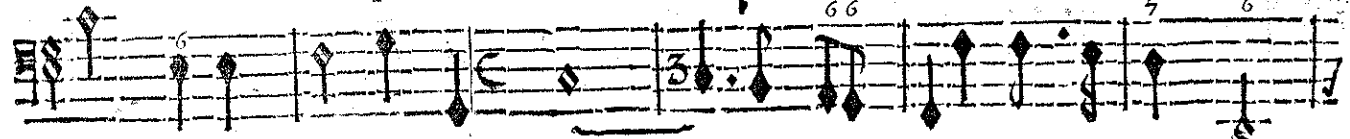
fois que Bachus, Il méprisoit l'amour, mais l'amour est encore Un vainqueur plus puis-



BASSE-CONTINUE.



sant mille fois que Bachus. Il aime enfin, sa fierté se defarme, D'ü seul regard Ariane le



BASSE-CONTINUE.

# LE TRIOMPHE

charme; A ce superbe cœur l'Amour donne des fers. Bacchus n'a

BASSE-CONTINUE.

trionphé du monde qu'avec peine, Et qu'après cent travaux divers; vers; L'a-

BASSE-CONTINUE.



# LE TRIOMPHE

## DEUX INDIENNES DE LA SUITE DE BACHUS.

PREMIERE INDIENNE.



Non, non, la plus fiere Liberté Contre l'Amour n'est pas en feureté Entre les bras de

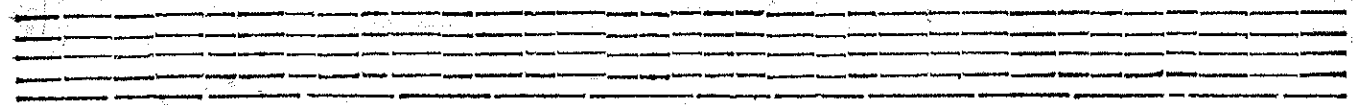
SECONDE INDIENNE.



Non, non, la plus fiere Liberté Contre l'Amour n'est pas en feureté Entre les bras de



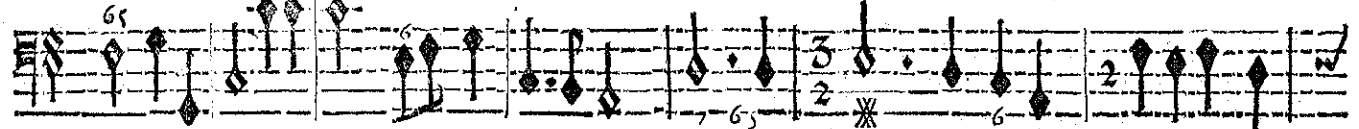
BASSE-CONTINUE.



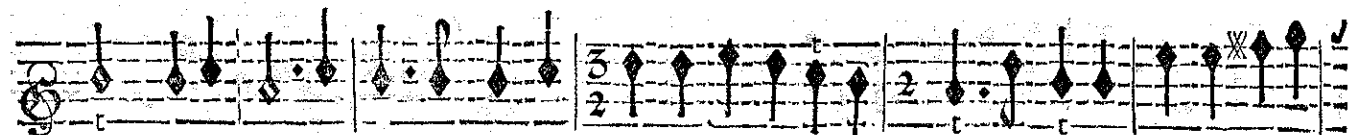
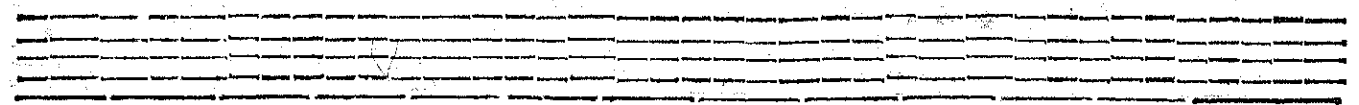
la Victoire. L'esclat de mille Exploits d'eternelle memoire N'exempte pas des tour-



la Victoire. L'esclat de mille Exploits d'eternelle memoire N'exempte pas des tour-



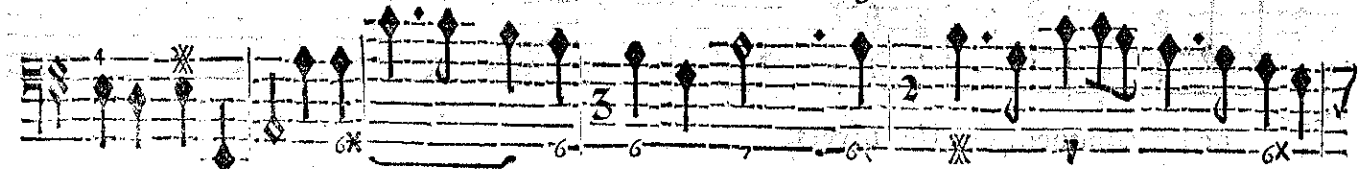
BASSE-CONTINUE.



ments amoureux, On n'est pas moins atteint d'un mal si dangereux Pour estre au comble de la



ments amoureux, On n'est pas moins atteint d'un mal si dangereux Pour estre au comble de la



BASSE-CONTINUE.



DE L'AMOUR.

Gloi-re; Non, non, la plus fiere Liberté Contre l'Amour n'est pas en seureté

Gloi-re; Non, nō, non, non, la plus fiere Liberté Contre l'Amour n'est pas en seureté

BASSE-CONTINUE.

Entre les bras de la Victoi-

Entre les bras de la Victoi-

BASSE-CONTINUE.

PREMIERE INDIENNE.

re.

SECONDE INDIENNE.

re.

L'INDIEN.

Tout ressent les feux de l'Amour Sa flâme va plus loin que la clarté du jour.

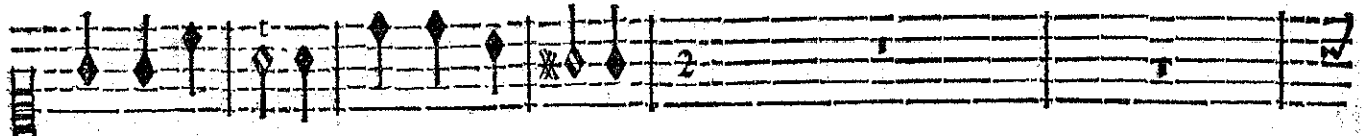
BASSE-CONTINUE.



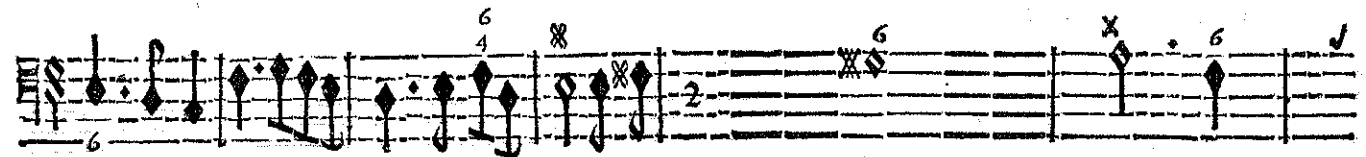
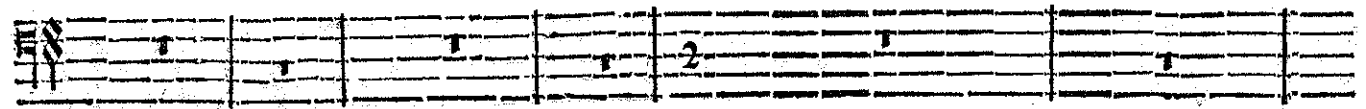
# LE TRIOMPHE



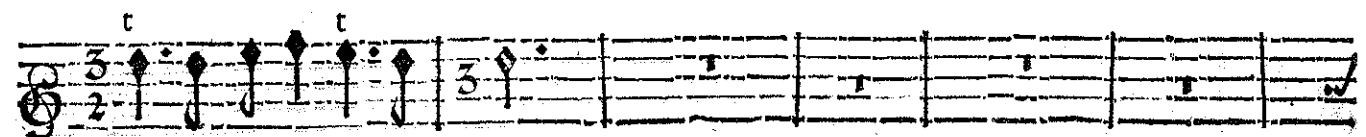
Dans les plus froids climats Est-il un



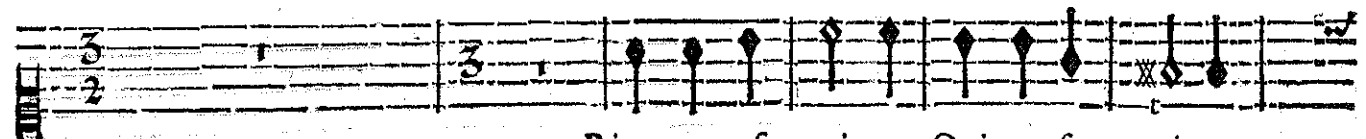
Rien ne respire Qui ne fou- pire.



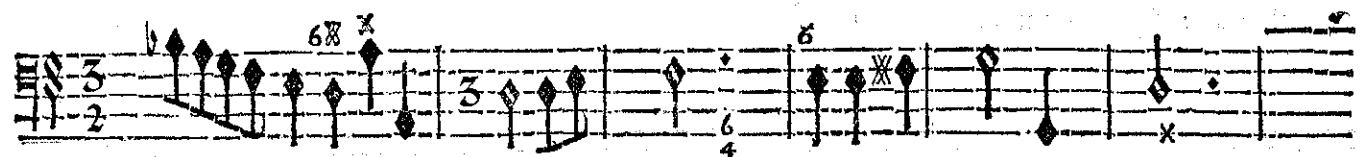
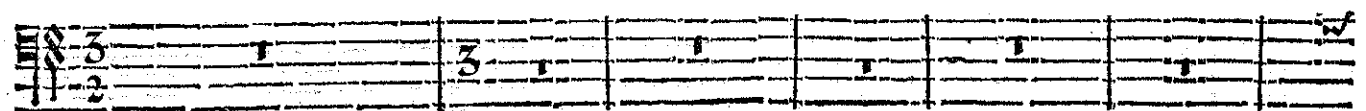
BASSE-CONTINUE.



cœur qui ne s'enflamme pas.



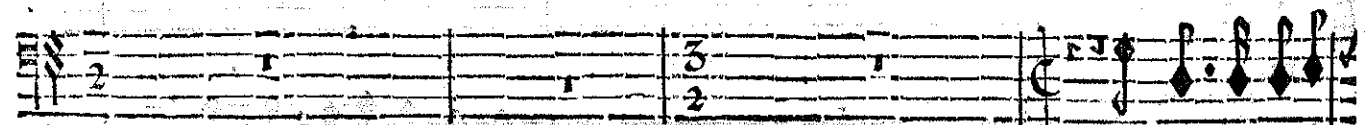
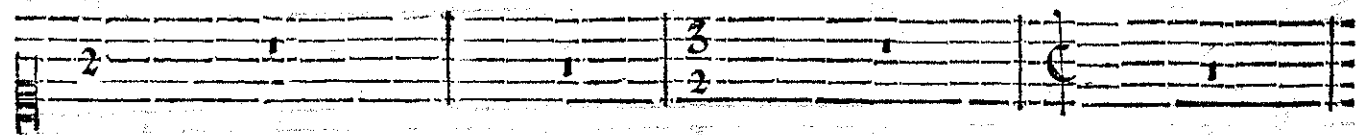
Rien ne ref- pire Qui ne fou- pire.



BASSE-CONTINUE.

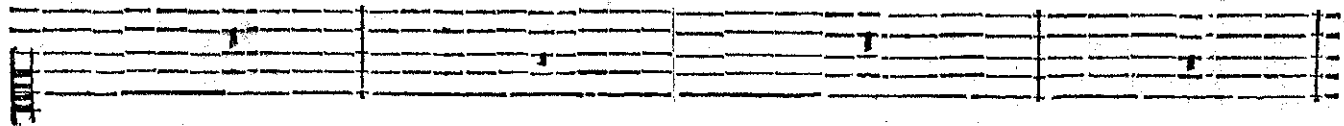
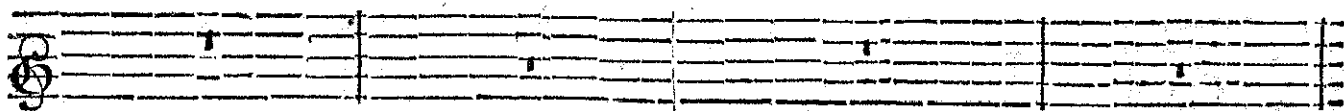


Dans les plus froids climats Est-il un cœur qui ne s'enflamme pas.



Plus loin que le So-

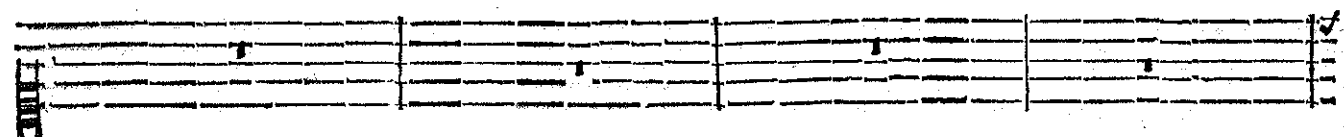
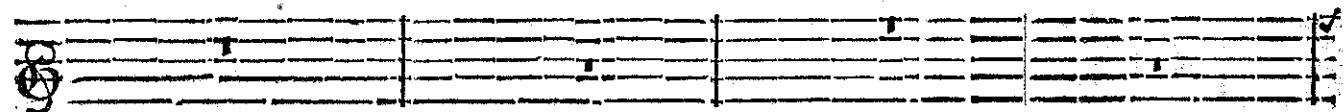
BASSE-CONTINUE.



leil dans ce vaste carriere Ne porte la lumiere, De l'amoureuse ardeur on ressent les ap-



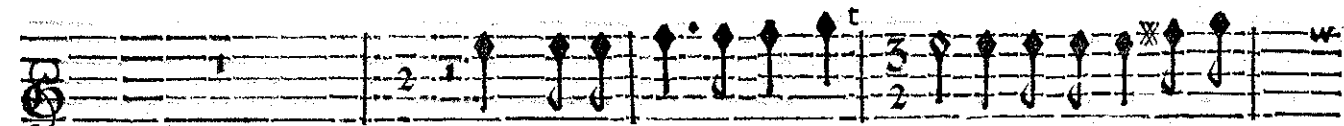
BASSE-CONTINUE.



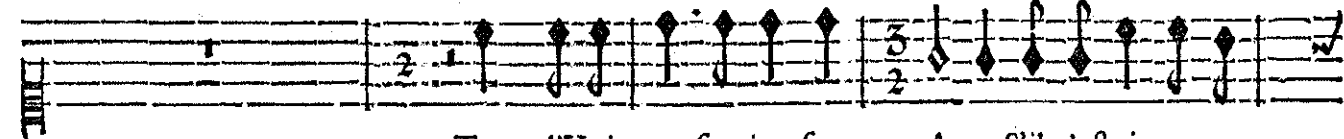
pas. Plus loin que le Soleil dans sa vaste carriere Ne porte la lumiere De l'amoureuse ar-



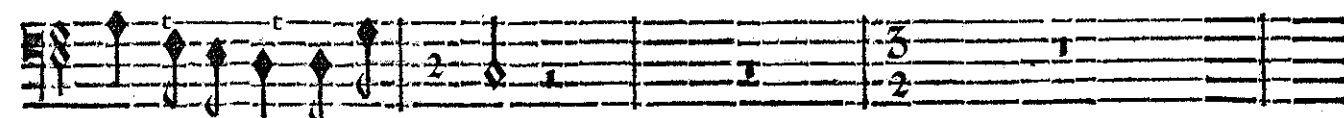
BASSE-CONTINUE.



Tout l'Univers seroit sans Ame s'il n'estoit pene-



Tout l'Univers seroit sans Ame S'il n'estoit pene-



deur on ressent les ap- pas.



BASSE-CONTINUE.

LE TRIOMPHE

tré d'une fi douce flâ- me, Tout l'Univers feroit fans Ame S'il n'estoit pene-

tré d'une fi douce flâ- me, Tout l'Univers feroit fans Ame S'il n'estoit pene-

tré d'une fi douce flâ- me, Tout l'Univers feroit fans Ame S'il n'estoit pene-

BASSE-CONTINUE.

tré d'une fi douce flâ-

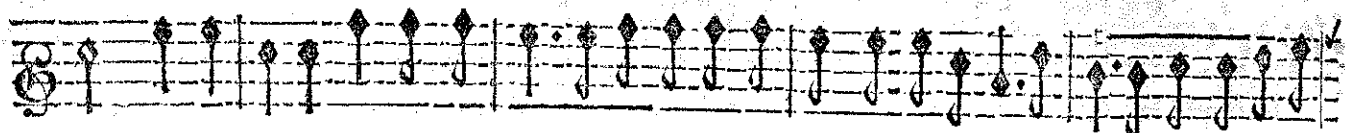
tré d'une fi douce flâ-

tré d'une fi douce flâ-

BASSE-CONTINUE.

# D E L' A M O U R.

L'INDIEN, LES DEUX INDIENNES, ET LE CHOEUR.



me. Tout ressent les feux de l'Amour, Sa flâme va plus loin que la clarté du jour. Sa flâme va plus



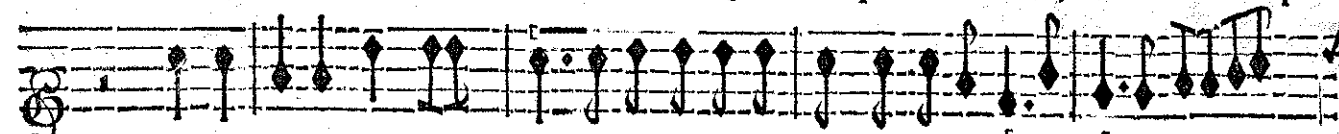
me. Tout ressent les feux de l'Amour, Sa flâme va plus loin que la clarté du jour. Sa flâme va plus



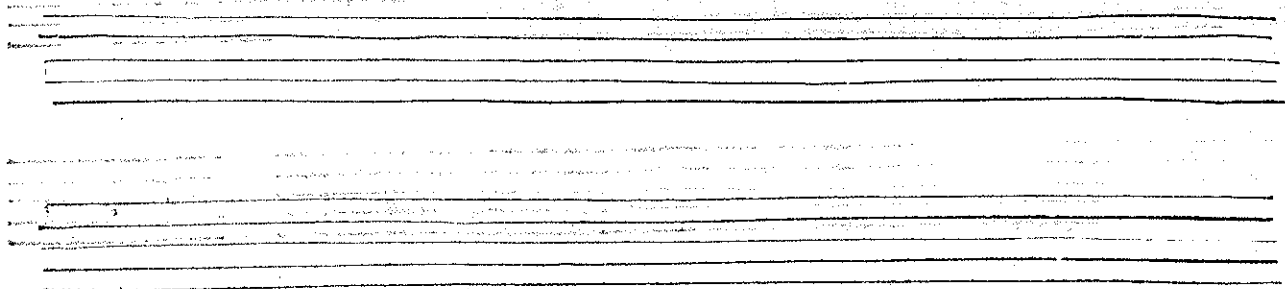
Tout ressent les feux de l'Amour, Sa flâme va plus loin que la clarté du jour. Sa flâme va plus



Tout ressent les feux de l'Amour, Sa flâme va plus loin que la clarté du jour. Sa flâme va plus



BASSE-CONTINUE.



# LE TRIOMPHE

PRIMIERE INDIENNE.

loin que la clarté du jour. Tout ressent les feux de l'Amour, Sa flâme va plus

SECONDE INDIENNE.

loin que la clarté du jour. Tout ressent les feux de l'Amour, Sa flâme va plus

L'INDIEN.

loin que la clarté du jour. Tout ressent les feux de l'Amour, Sa flâme va plus

loin que la clarté du jour.

Sa flâme va plus

BASSE-CONTINUE.

DE L'AMOUR.

PREMIERE

loin que la clarté du jour. Tout ressent les feux de l'Amour, Sa flâme va plus

SECONDE

loin que la clarté du jour. Tout ressent les feux de l'Amour, Sa flâme va plus

L'INDIEN.

loin que la clarté du jour. Tout ressent les feux de l'Amour, Sa flâme va plus

loin que la clarté du jour.

Sa flâme va plus

BASSE-CONTINUE.

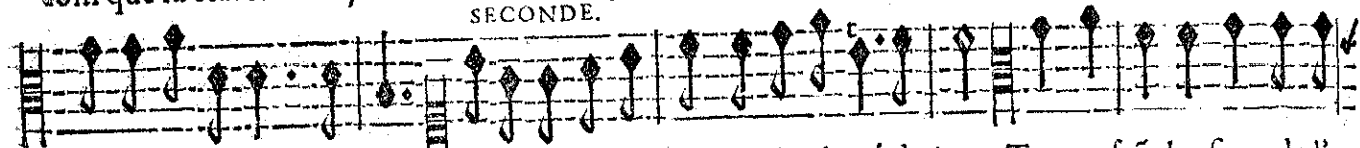
# LE TRIOMPHE

PREMIERE.



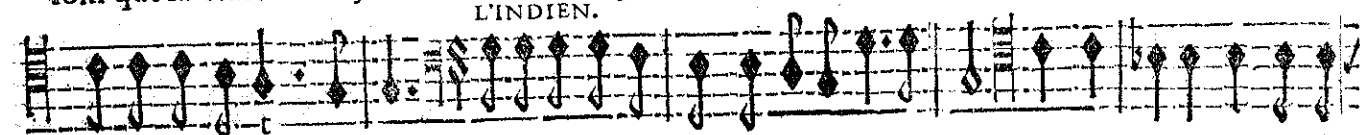
loin que la clarté du jour. Sa flâme va pl° loin que la clarté du jour. Tout ressent les feux de l'a-

SECONDE.

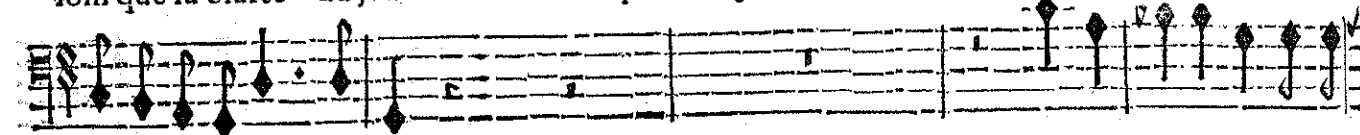


loin que la clarté du jour. Sa flâme va pl° loin que la clarté du jour. Tout ressent les feux de l'a-

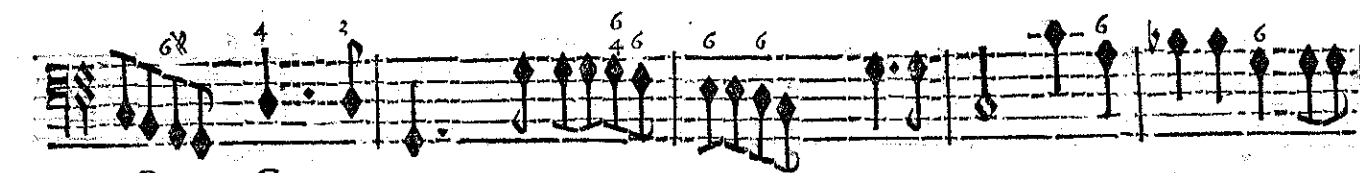
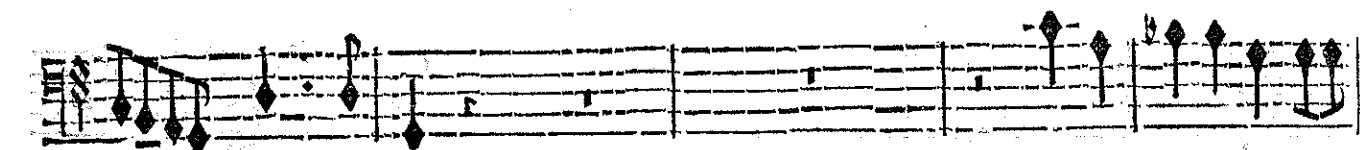
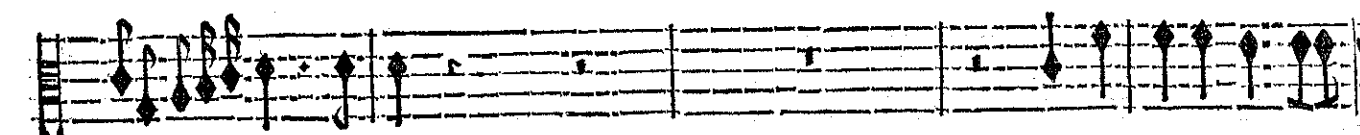
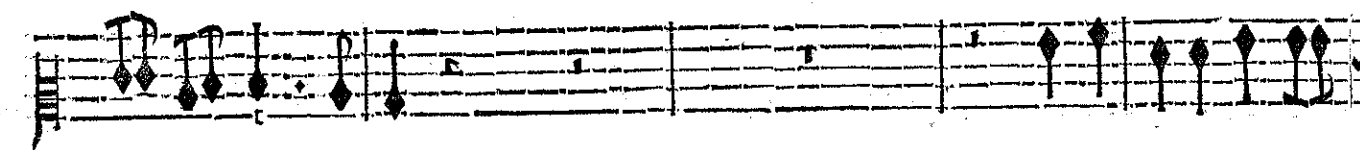
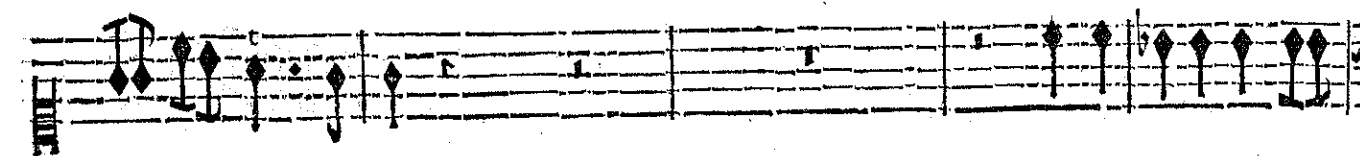
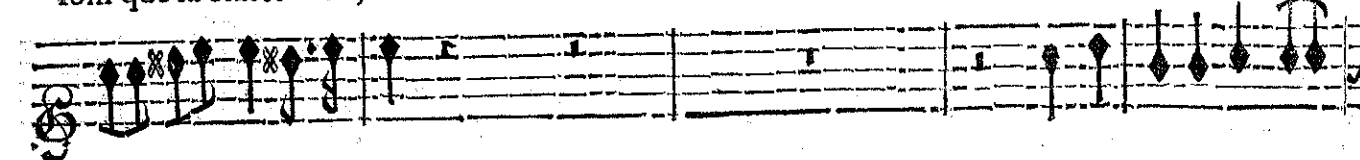
L'INDIEN.



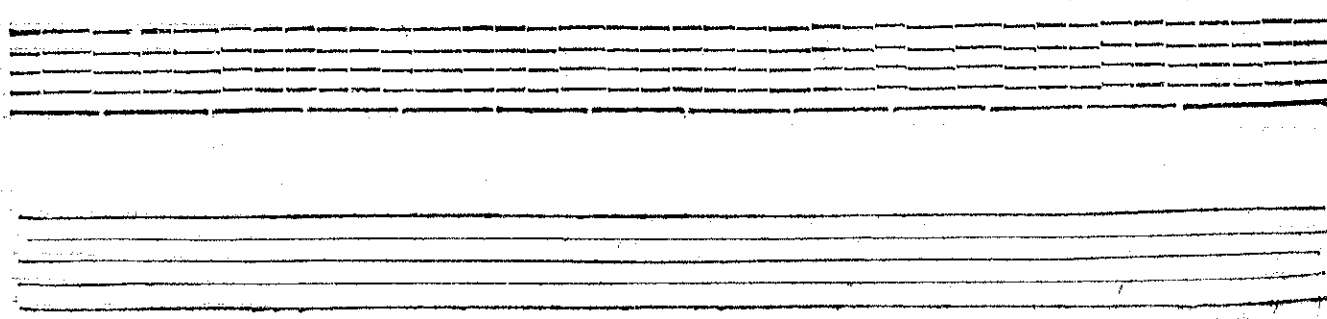
loin que la clarté du jour. Sa flâme va pl° loin que la clarté du jour. Tout ressent les feux de l'a-



loin que la clarté du jour. Sa flâme va pl° loin que la clarté du jour. Tout ressent les feux de l'a-



BASSE CONTINUE



DE L'AMOUR.

PREMIERE.

PREMIERE.



mour. Sa flâme va pl<sup>o</sup> loin que la clarté du jour. Tout resset les feux de l'amour. Sa flâme va plus

SECONDE.

SECONDE.



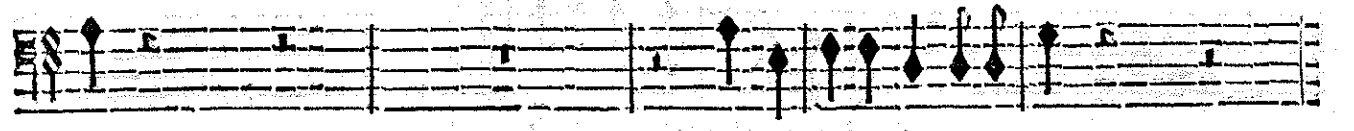
mour. Sa flâme va pl<sup>o</sup> loin que la clarté du jour. Tout resset les feux de l'amour. Sa flâme va plus

L'INDIEN.

L'INDIEN.

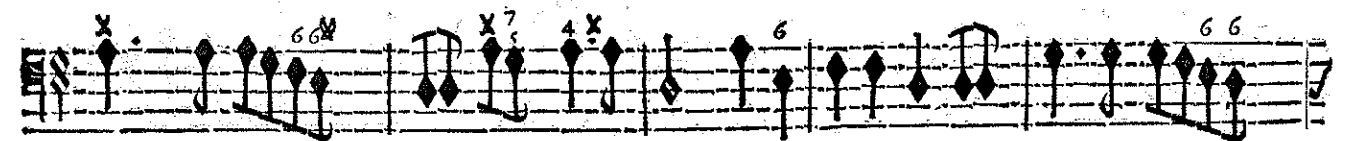
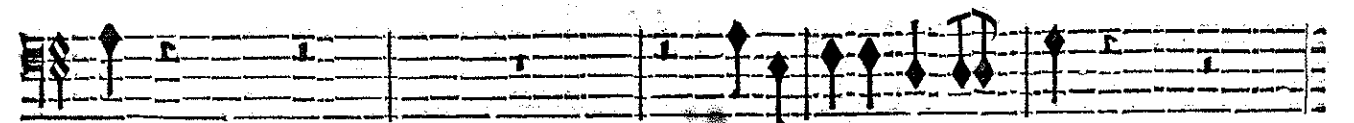
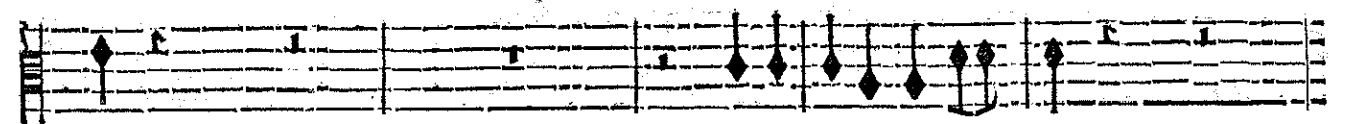
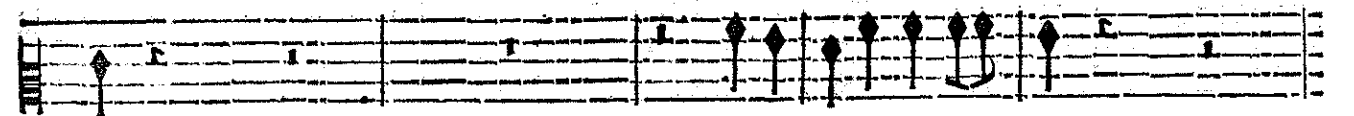
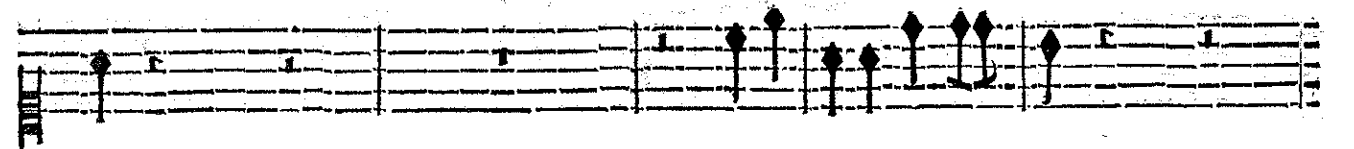
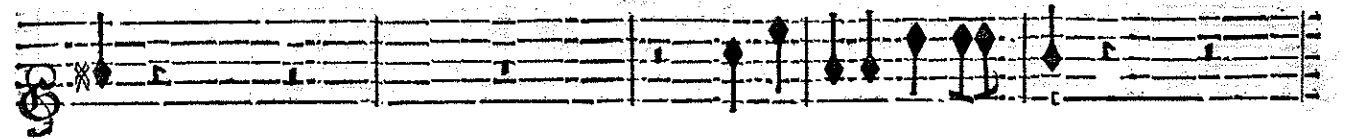


mour. Sa flâme va pl<sup>o</sup> loin que la clarté du jour. Tout resset les feux de l'amour. Sa flâme va plus

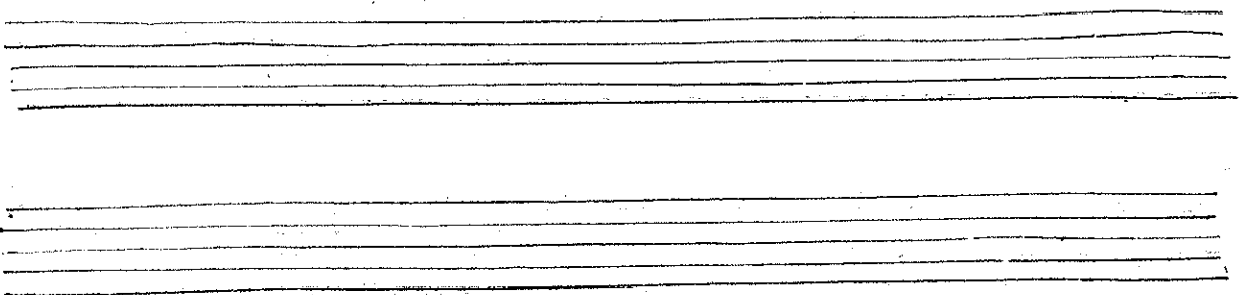


mour.

Tout resset les feux de l'amour.



BASSE-CONTINUE.





# LE TRIOMPHE

loin que la clarté du jour. Sa flâme va plus loin que la clarté du jour. Tout ressét les feux de l'A-

PREMIERE.

loin que la clarté du jour. Sa flâme va plus loin que la clarté du jour. Tout ressét les feux de l'A-

SECONDE.

loin que la clarté du jour. Sa flâme va plus loin que la clarté du jour. Tout ressét les feux de l'A-

L'IND.

loin que la clarté du jour. Sa flâme va plus loin que la clarté du jour. Tout ressét les feux de l'A-

Sa flâme va plus loin que la clarté du jour.

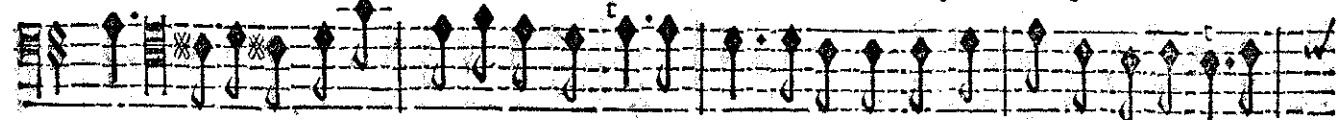
BASSE-CONTINUE.



mour. Sa flâme va plus loin que la clarté du jour. Sa flâme va plus loin que la clarté du



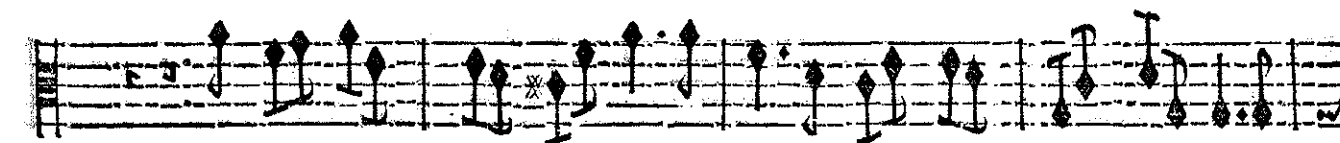
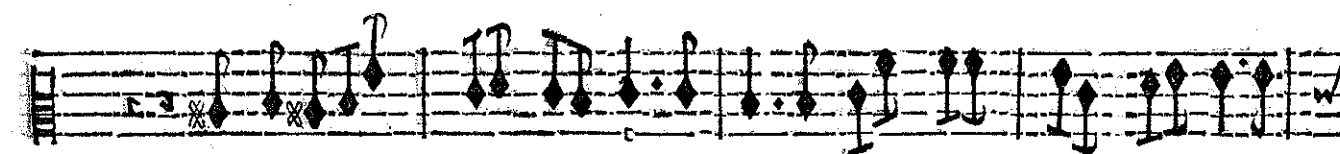
mour. Sa flâme va plus loin que la clarté du jour. Sa flâme va plus loin que la clarté du



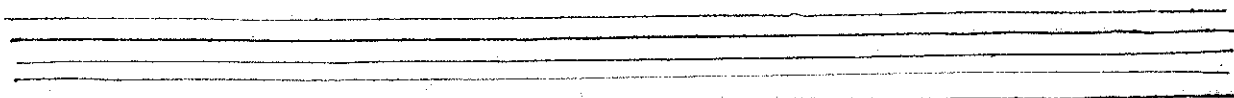
mour. Sa flâme va plus loin que la clarté du jour. Sa flâme va plus loin que la clarté du



Sa flâme va plus loin que la clarté du jour. Sa flâme va plus loin que la clarté du



BASSE-CONTINUE.



# LE TRIOMPHE

PREMIERE.

jour. Sa flâme va plus loin que la clarté du jour. Sa flâme va plus loin que la clarté du jour.

SECONDE.

jour. Sa flâme va plus loin que la clarté du jour. Sa flâme va plus loin que la clarté du jour.

L'INDIEN.

jour. Sa flâme va plus loin que la clarté du jour. Sa flâme va plus loin que la clarté du jour.

jour. Sa flâme va plus loin que la clarté du jour.

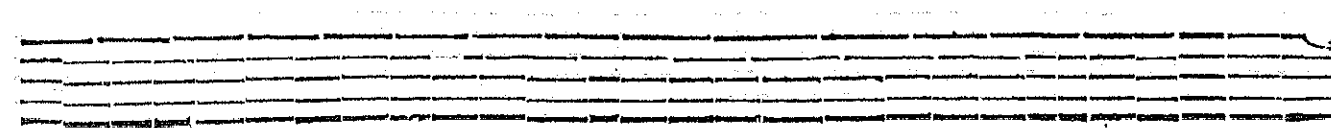
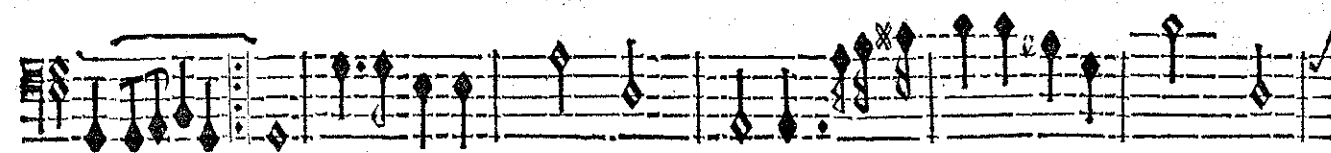
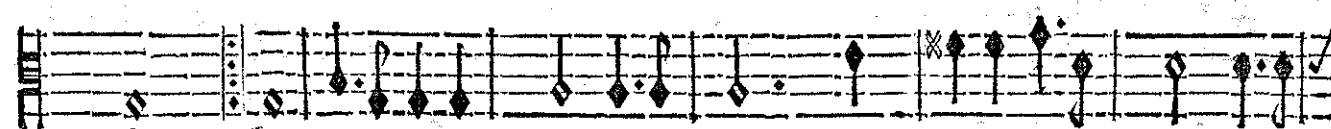
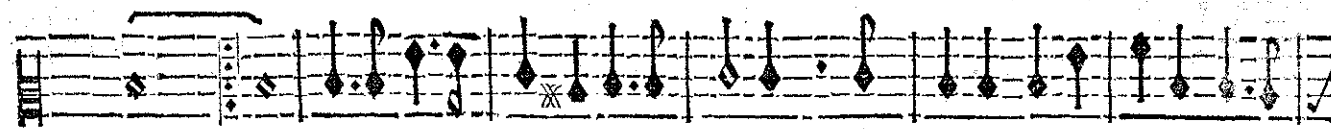
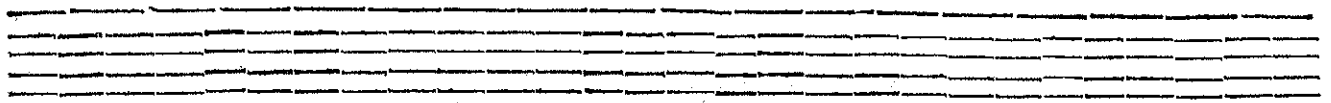
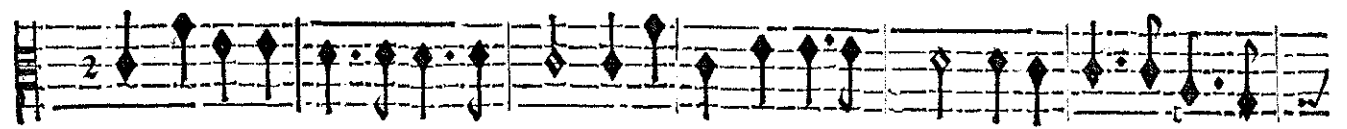
BASSE-CONTINUE.

DE L'AMOUR.

ENTREE DE BACCHUS, D'INDIENS, D'ARIANE ET DE DAMES GREQUES.



PREMIER AIR.



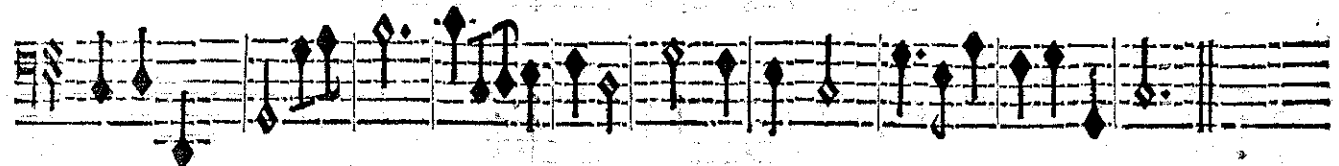
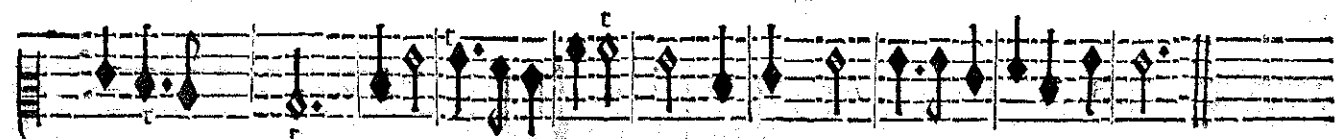
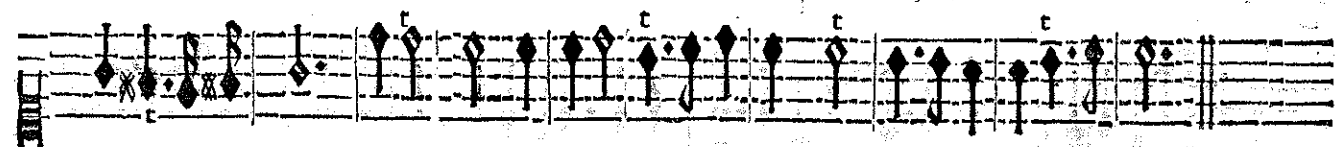
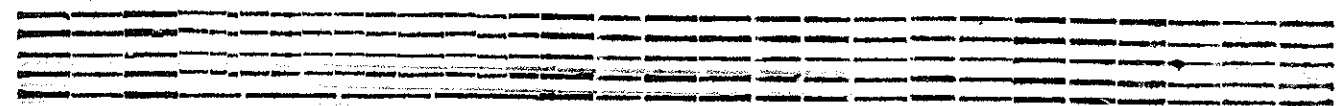
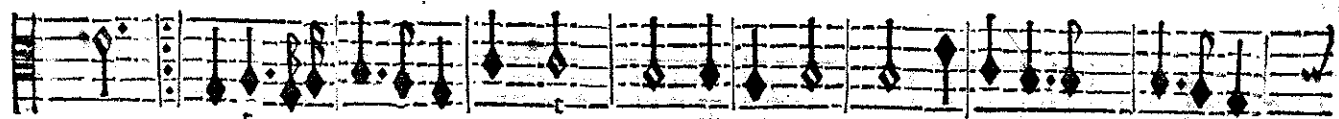
# LE TRIOMPHE

Musical score for 'LE TRIOMPHE' consisting of five staves. The first staff is in treble clef, and the subsequent four staves are in bass clef. The music features a variety of note values including eighth and sixteenth notes, with some triplets. Trills are indicated by the letter 't' above certain notes. The piece concludes with a double bar line and repeat dots.

## MENUET POUR LES MESMES.

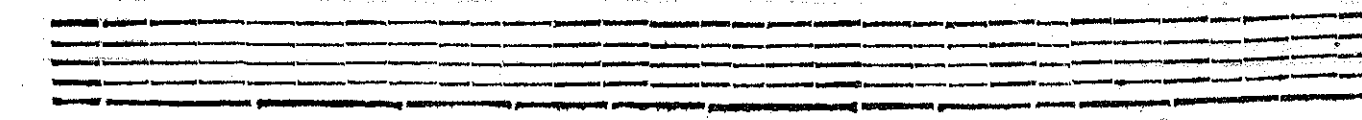
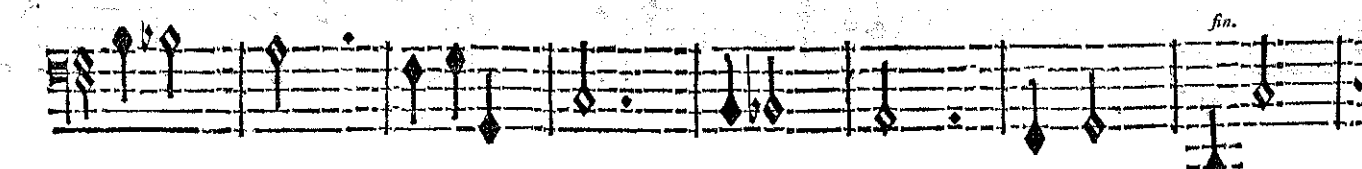
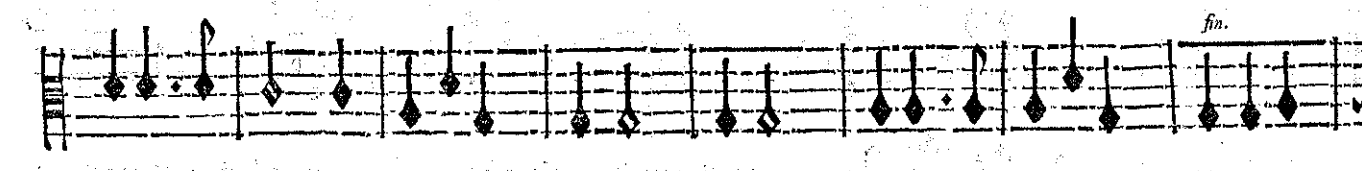
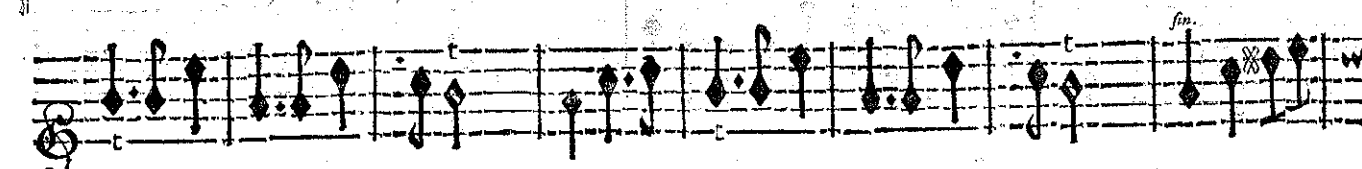
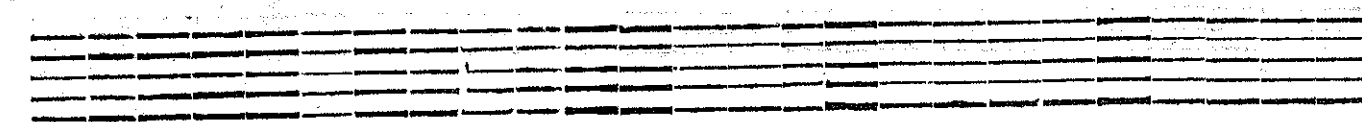
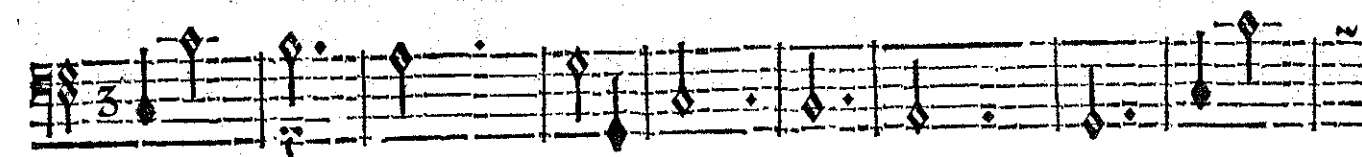
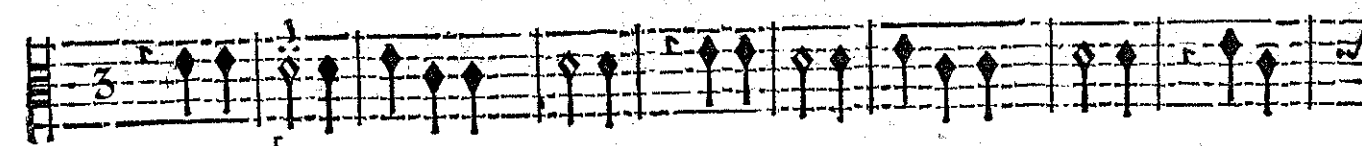
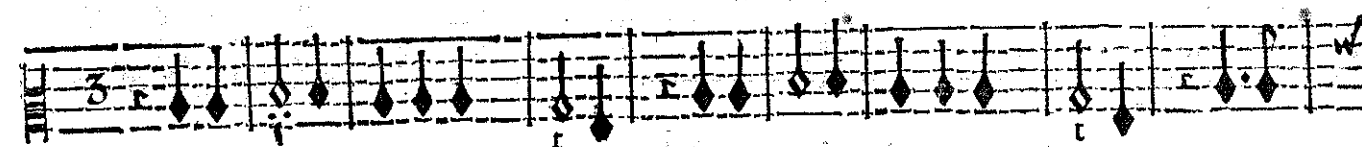
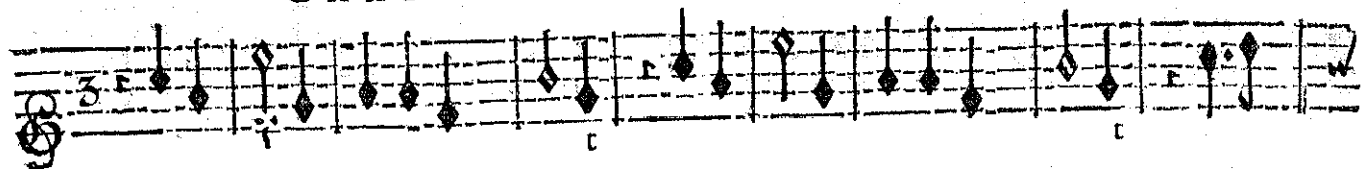
Musical score for 'MENUET POUR LES MESMES.' consisting of five staves. The first staff is in treble clef, and the subsequent four staves are in bass clef. The piece is in 3/4 time, as indicated by the '3' time signature. The music is characterized by a steady eighth-note accompaniment with a melodic line of eighth notes. Trills are marked with 't' above notes. The score ends with a double bar line and repeat dots.

DE L'AMOUR.

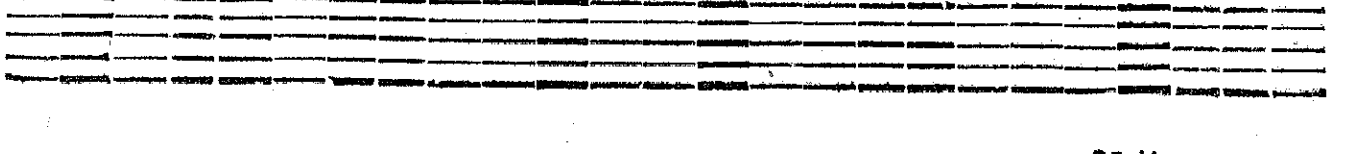
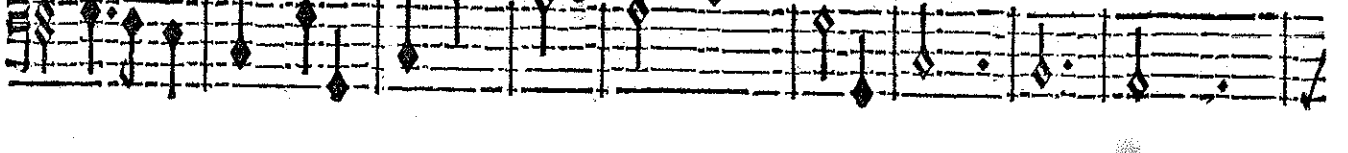
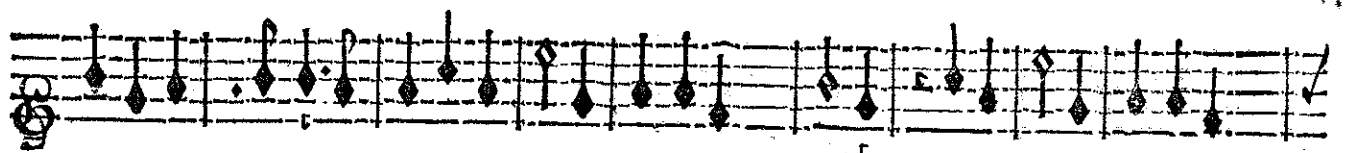
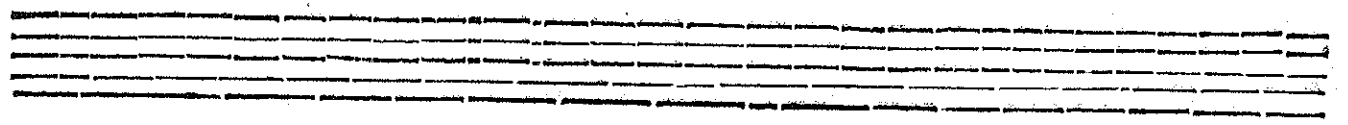
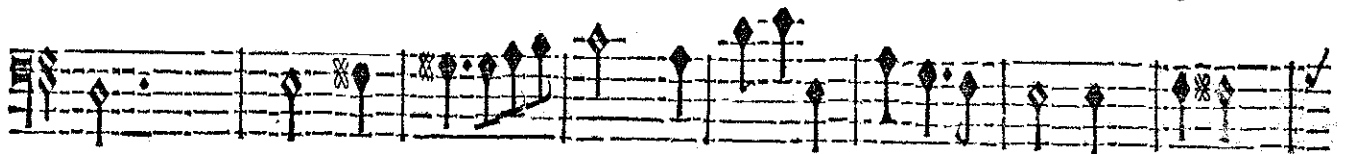
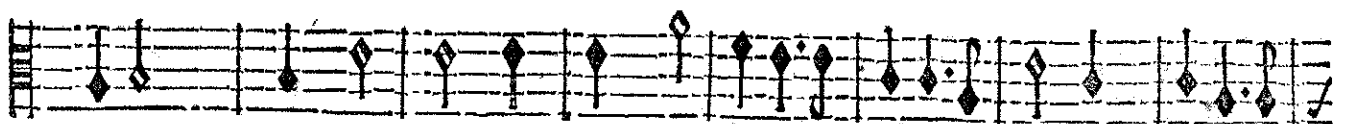
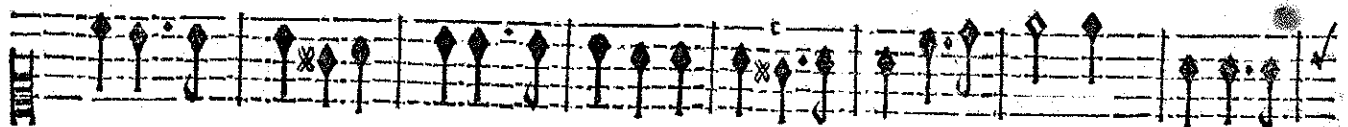
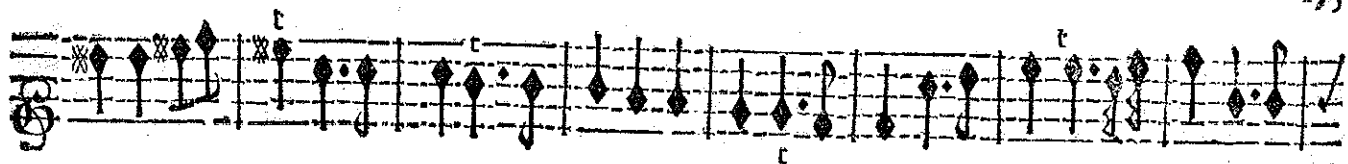


# L E T R I O M P H E

## CHACONNE POUR LES MESMES.

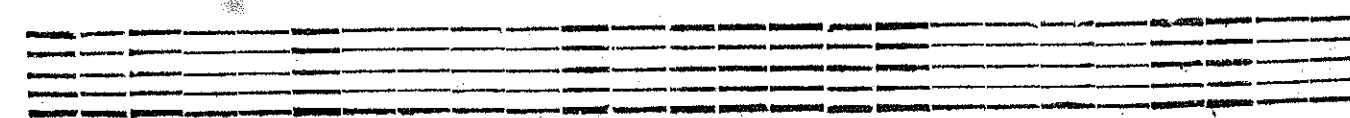
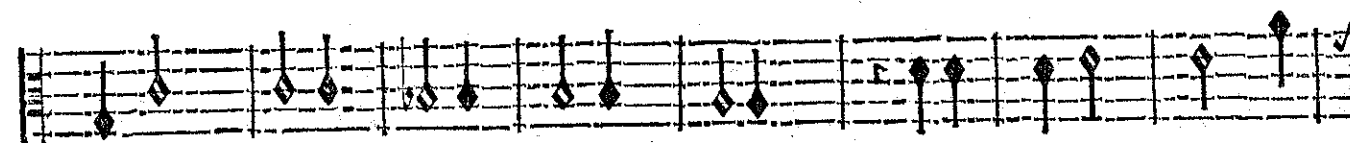
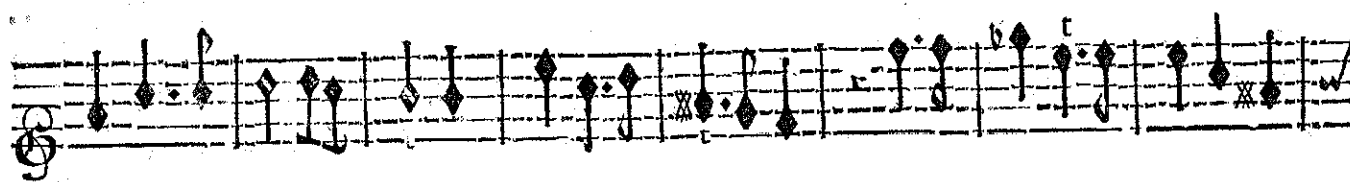
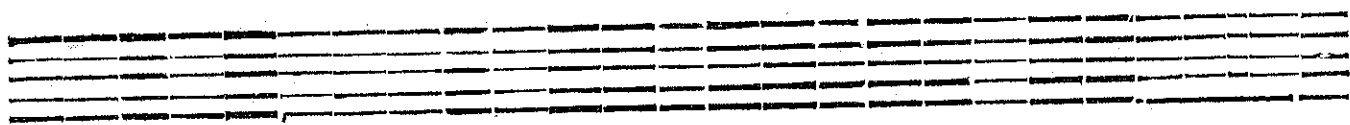
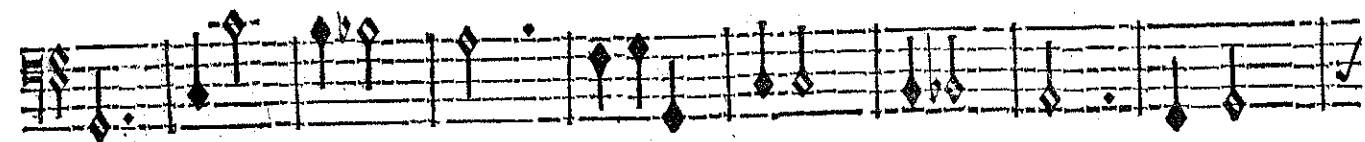
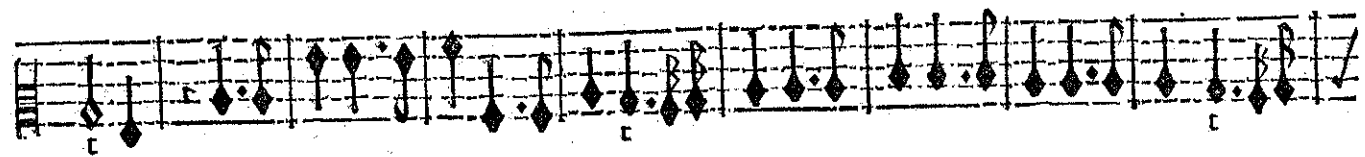


DE L'AMOUR.

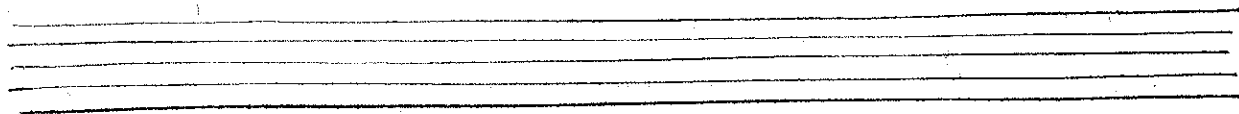
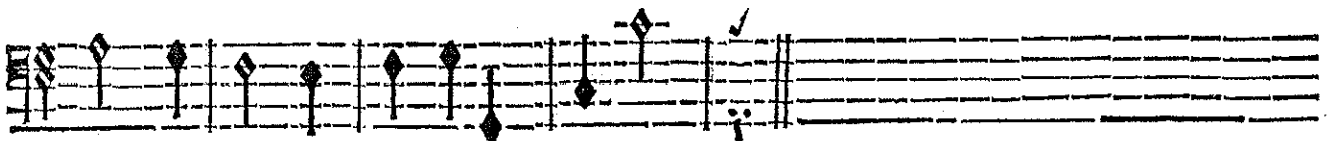
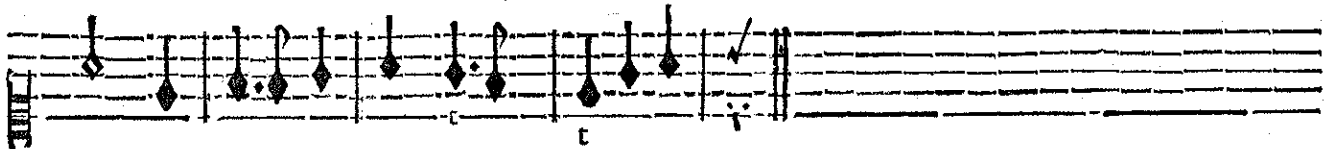
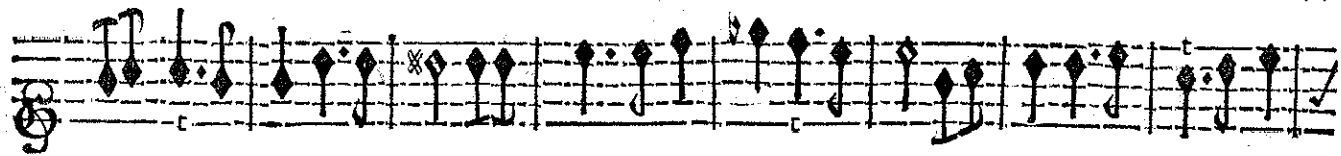




# LE TRIOMPHE

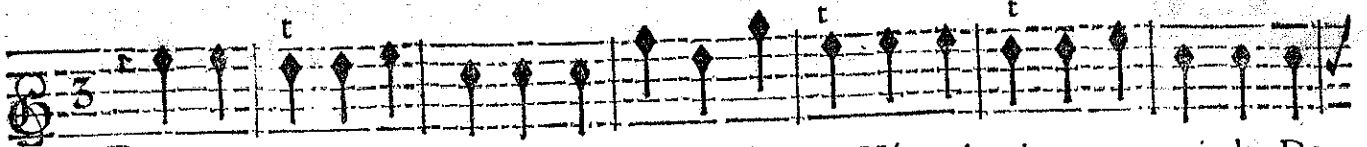


DE L'AMOUR.

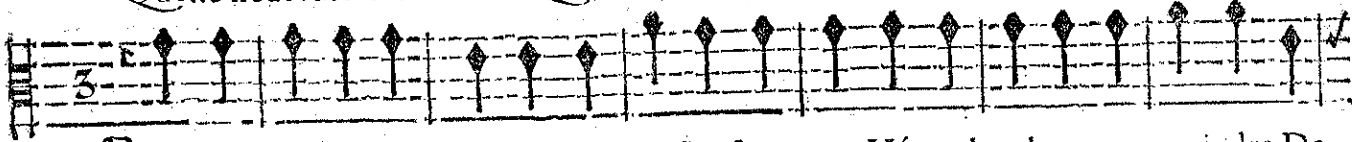


## LE TRIOMPHE

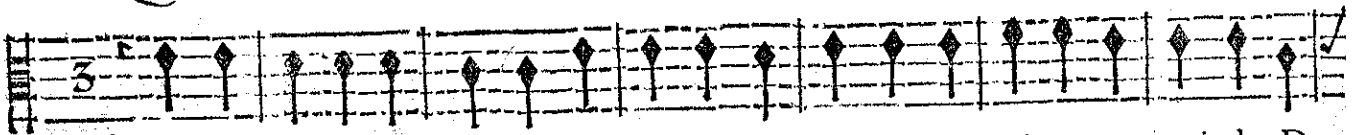
CHŒUR D'INDIENS.



Pourquoy tant se contraindre Pour garder son cœur? Hé quel mal peut-on craindre De  
Quelle heureuse foiblesse! Quel heureux tourment! Nō, l'amour ne nous blesse Que



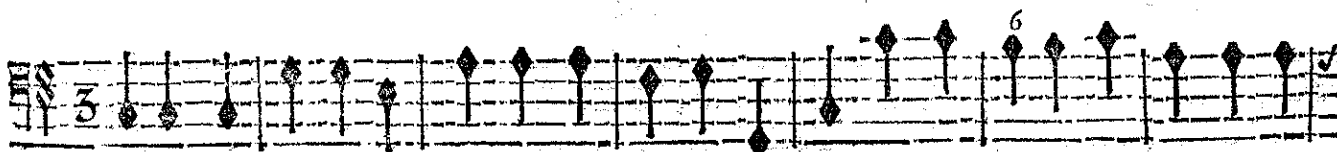
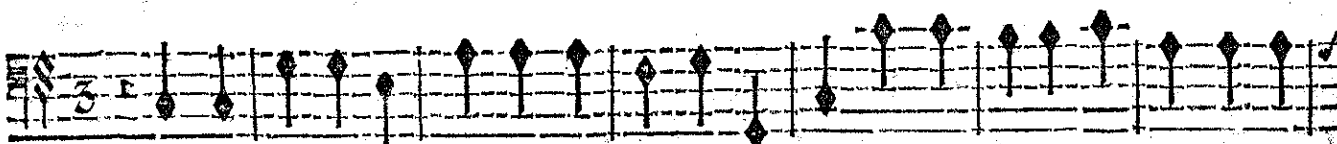
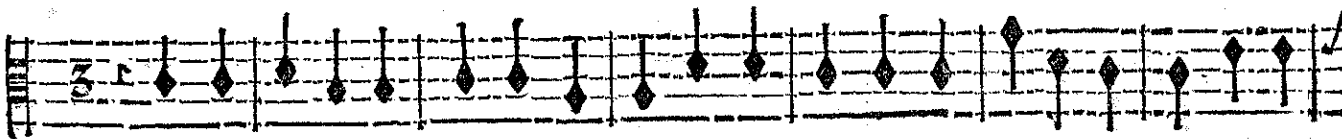
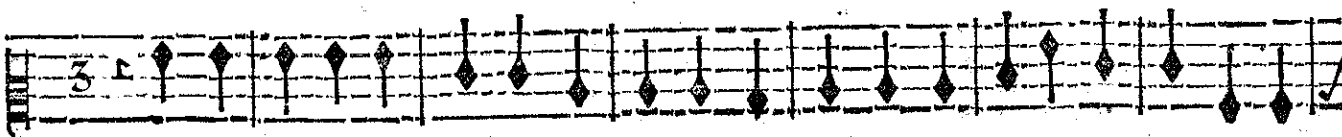
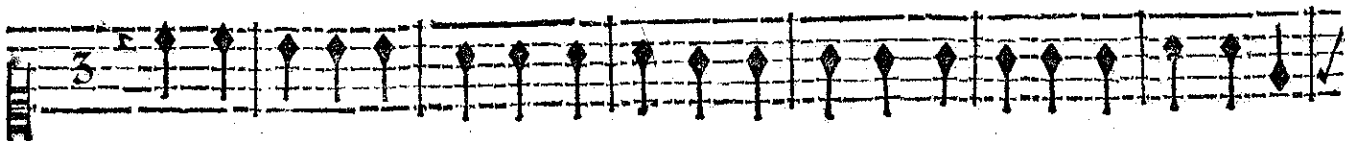
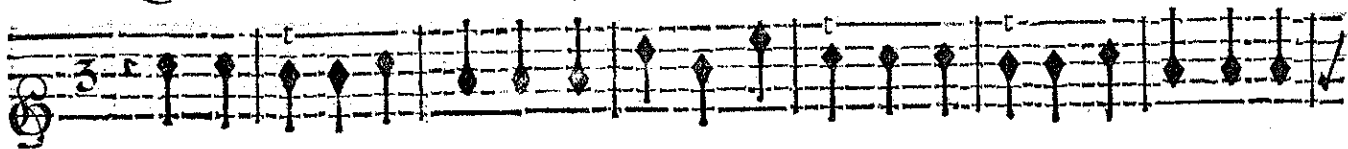
Pourquoy tant se contraindre Pour garder son cœur? Hé quel mal peut-on craindre De  
Quelle heureuse nouvelle! Quel heureux tourment! Nō, l'amour ne nous blesse Que



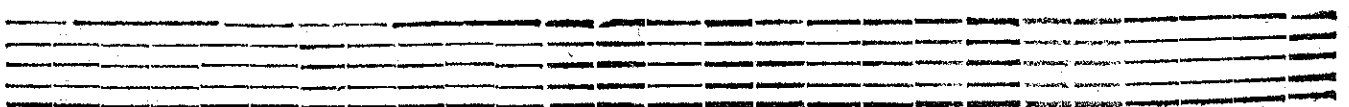
Pourquoy tant se contraindre Pour garder son cœur? Hé quel mal peut-on craindre De  
Quelle heureuse foiblesse! Quel heureux tourment! Nō, l'amour ne nous blesse Que

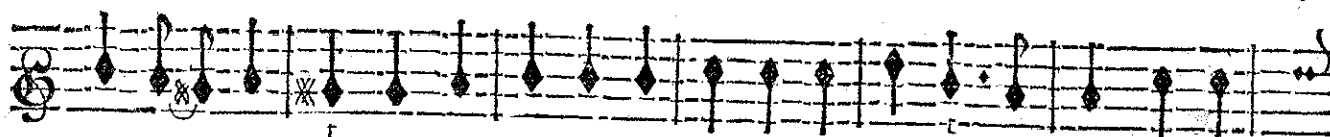


Pourquoy tant se contraindre Pour garder son cœur? Hé quel mal peut-on craindre De  
Quelle heureuse foiblesse! Quel heureux tourment! Nō, l'amour ne nous blesse Que



BASSE-CONTINUE.

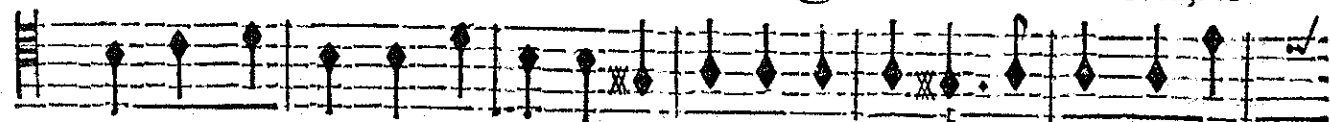




l'Amour vainqueur? Pourquoi tant se contraindre Pour garder son cœur? Hé quel d'un trait charmant: Quelle heureuse foiblesse! Quel heureux tourment! Non, l'A-



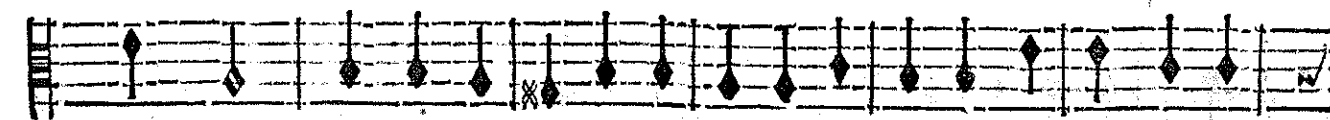
l'Amour vainqueur? Pourquoi tant se contraindre Pour garder son cœur? Hé quel d'un trait charmant: Quelle heureuse foiblesse! Quel heureux tourment! Non, l'A-



l'Amour vainqueur? Pourquoi tant se contraindre Pour garder son cœur? Hé quel d'un trait charmant: Quelle heureuse foiblesse! Quel heureux tourment! Non, l'A-

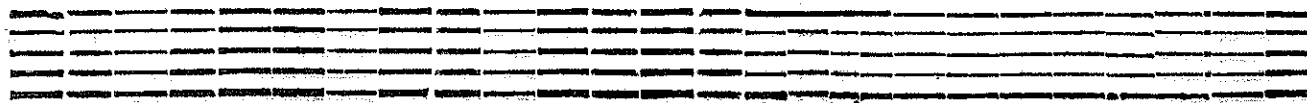


l'Amour vainqueur? Pourquoi tant se contraindre Pour garder son cœur? Hé quel d'un trait charmant: Quelle heureuse foiblesse! Quel heureux tourment! Non, l'A-

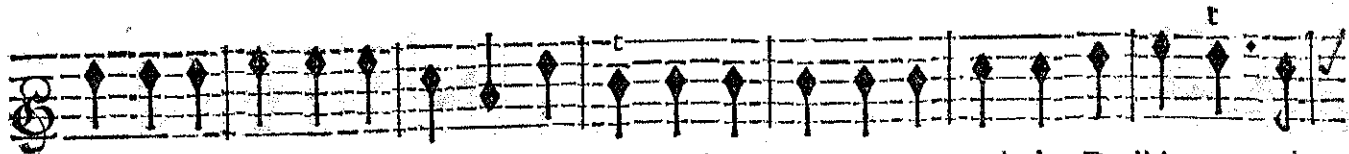


BASSE-CONTINUE.

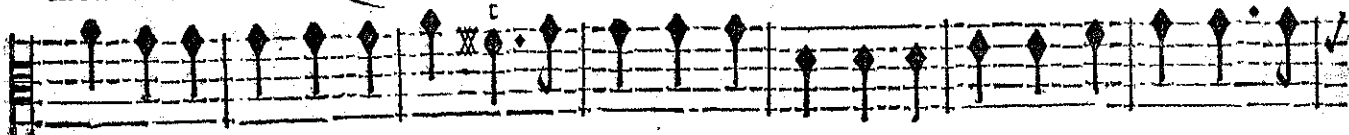
CHATELAIN



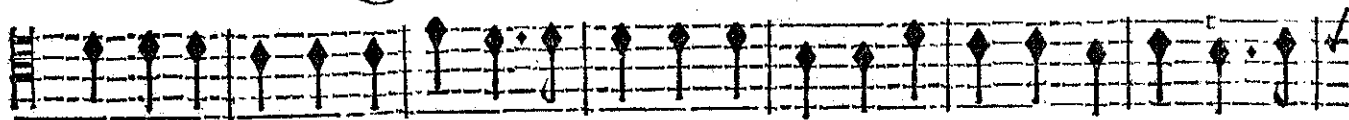
# LE TRIOMPHE



mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vain-  
mour ne nous blesse Que d'un trait charmât: Nō, l'Amour ne nous blesse Que d'un trait char-



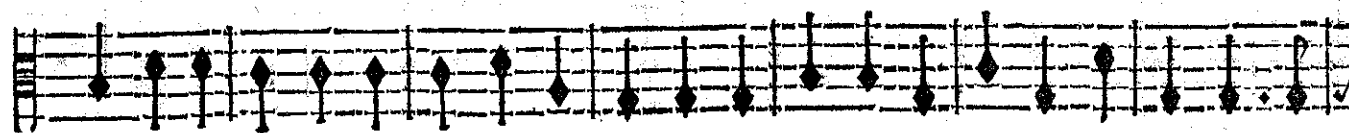
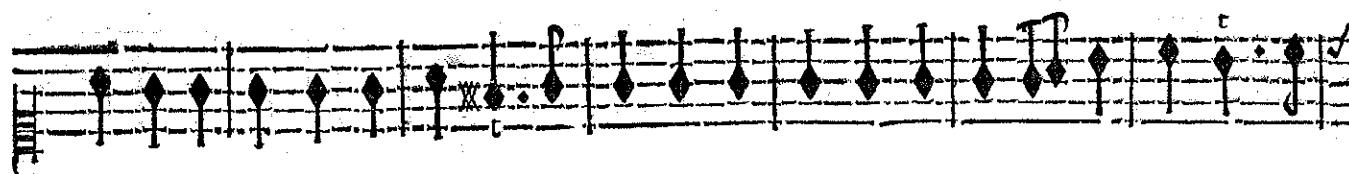
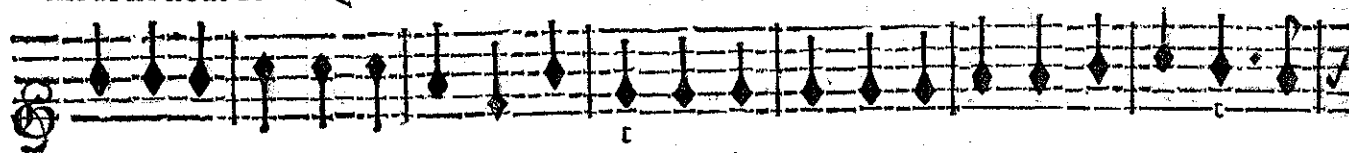
mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vain-  
mour ne nous blesse Que d'un trait charmât: Nō, l'Amour ne nous blesse Que d'un trait char-



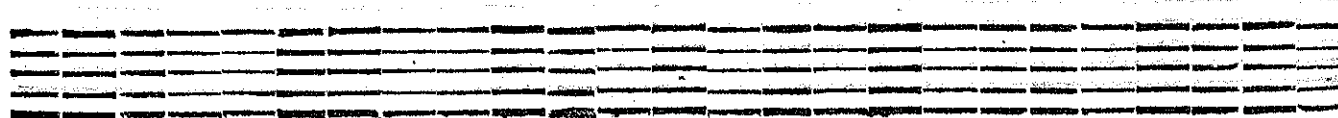
mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vain-  
mour ne nous blesse Que d'un trait charmât: Nō, l'Amour ne nous blesse Que d'un trait char-

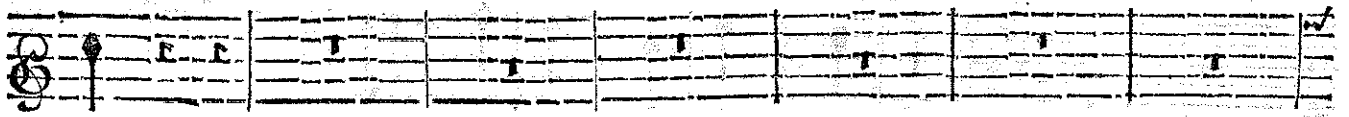


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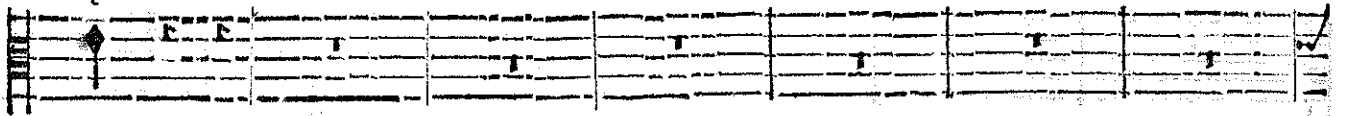


BASSE-CONTINUE.

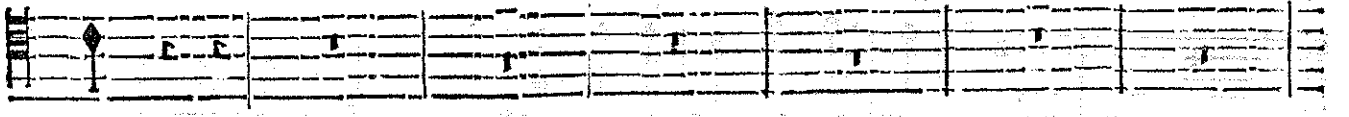




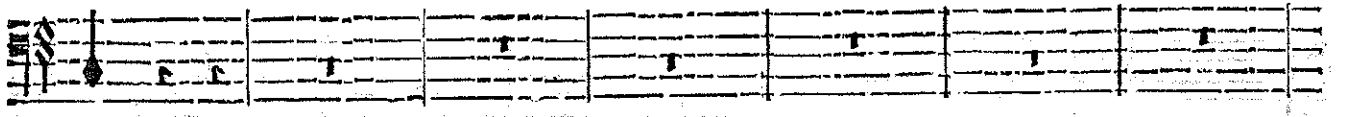
queur.  
mant.



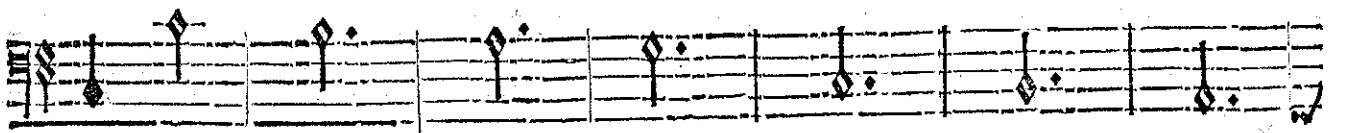
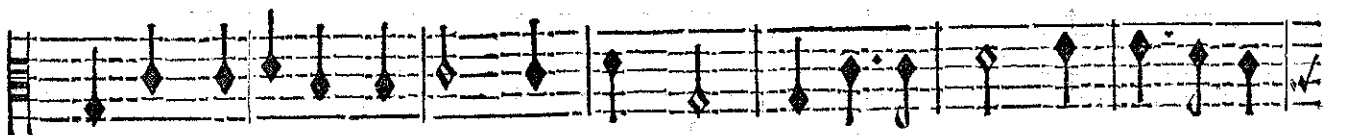
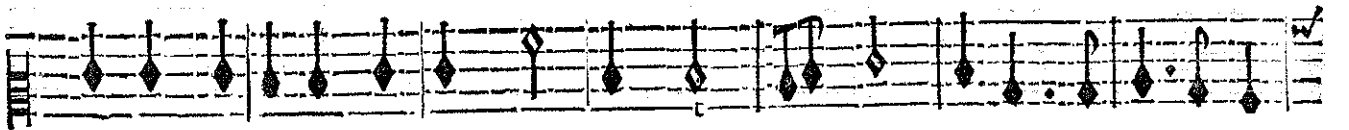
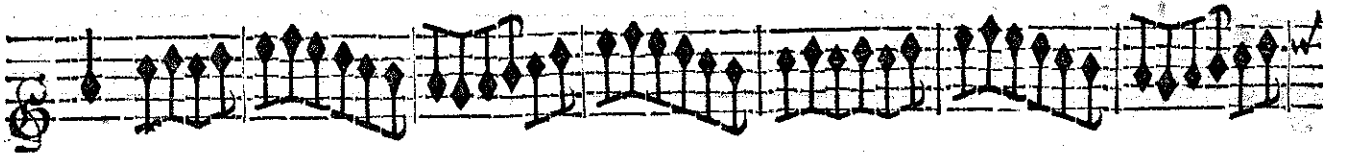
queur.  
mant.



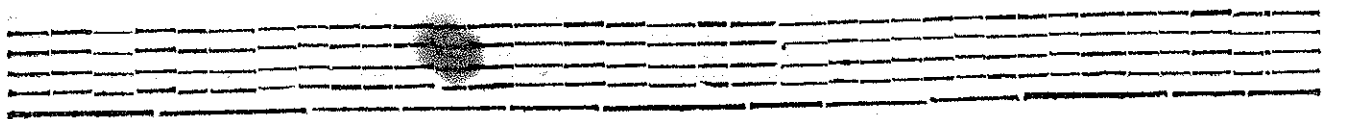
queur.  
mant.



queur.  
mant.



BASSE-CONTINUE.



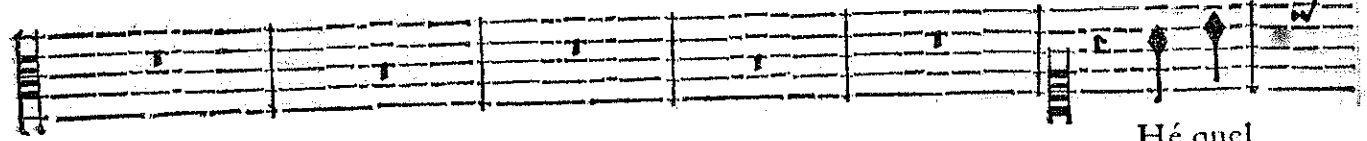
# LE TRIOMPHE

PREMIERE INDIENNE.



Pourquoy tant se contraindre Pour garder son cœur? Hé quel  
Quelle heureuse foiblesse! Quel heureux tourment! Non, l'A-

SECONDE INDIENNE.

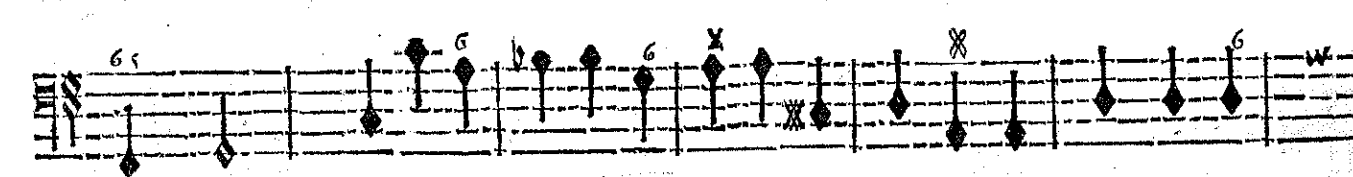
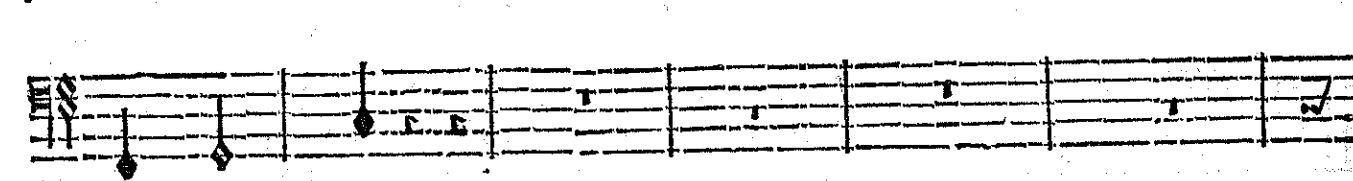
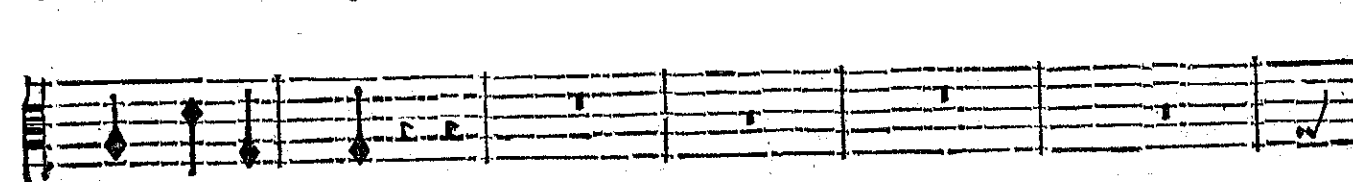
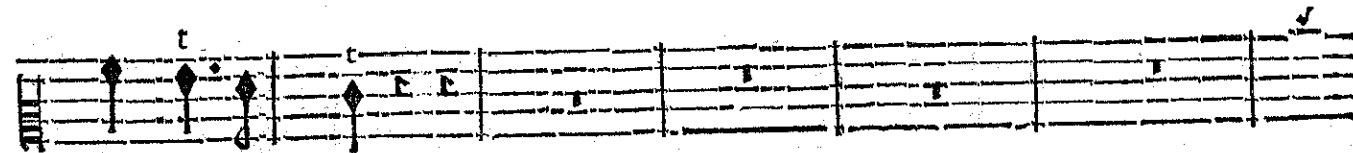
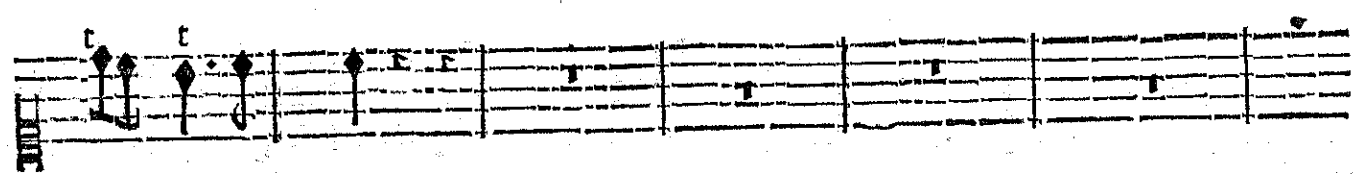
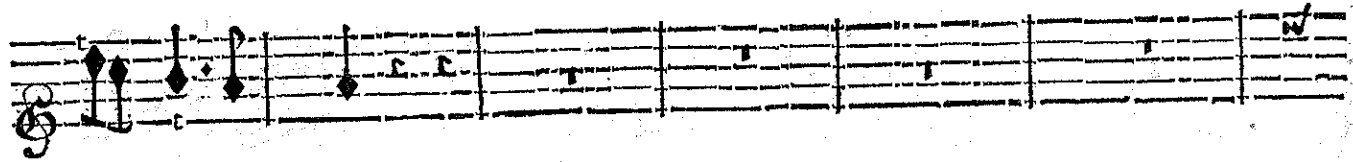
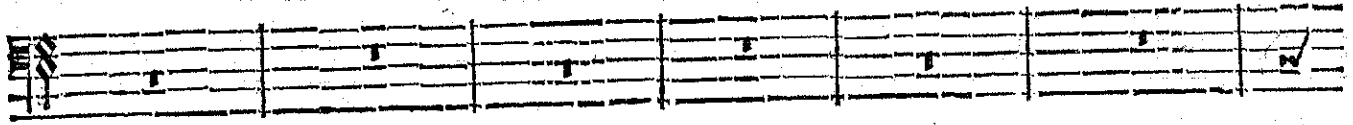


Hé quel  
Non, l'A-

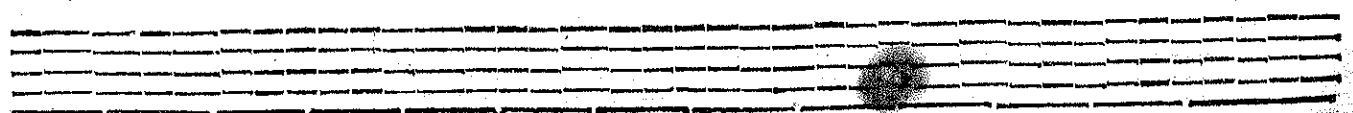
L'INDIEN.

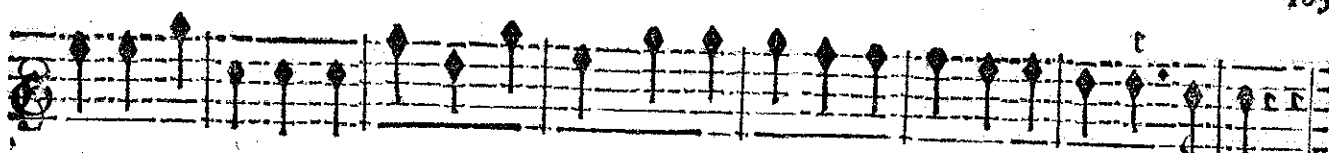


Pourquoy tant se contraindre Pour garder son cœur? Hé quel  
Quelle heureuse foiblesse! Quel heureux tourment! Non, l'A-

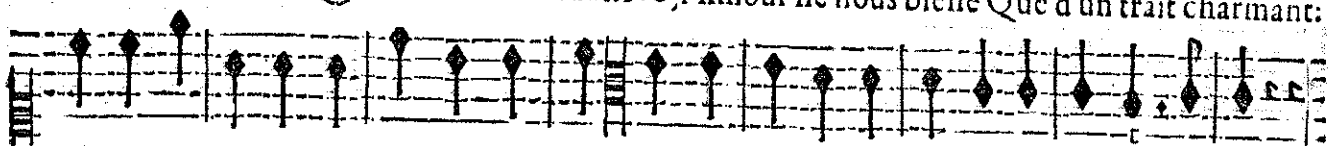


BASSE-CONTINUE.

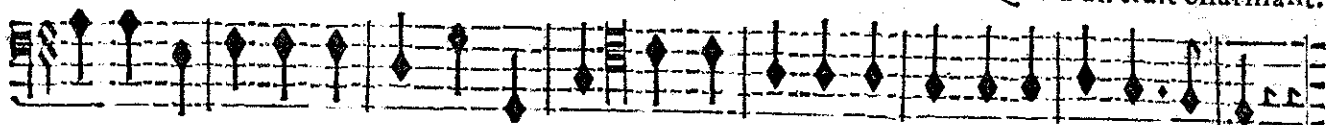




mal peut-on crâdre De l'Amour vaïqueur? Hé quel mal peut-on crâdre De l'Amour vainqueur?  
mour ne nous blesse Que d'un trait charmât: Nō, l'Amour ne nous blesse Que d'un trait charmant:



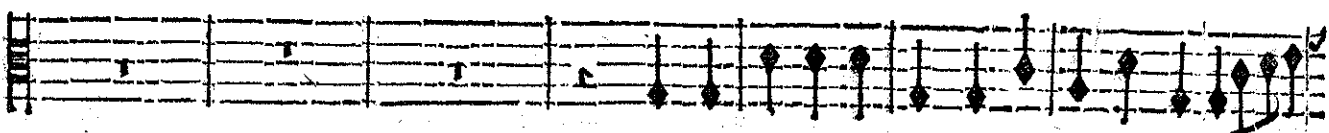
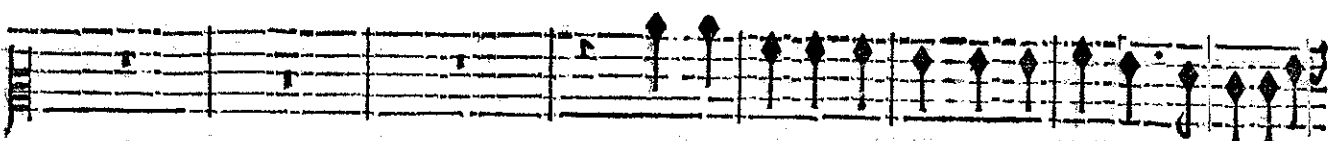
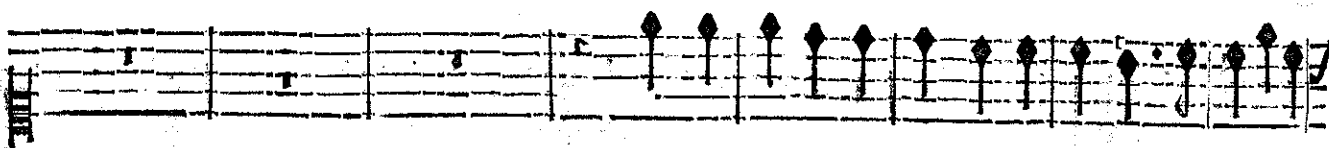
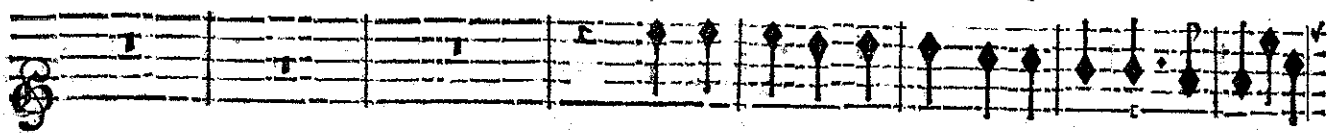
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mour ne nous blesse Que d'un trait charmât: Nō, l'Amour ne nous blesse Que d'un trait charmant:



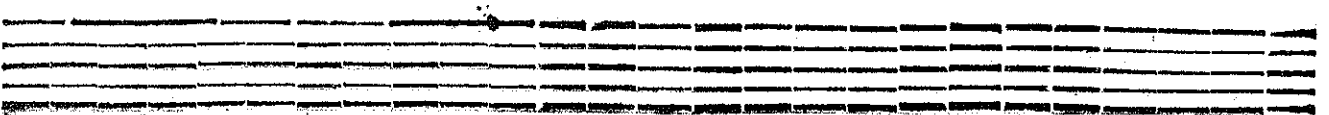
mal peut-on crâdre De l'Amour vaïqueur? Hé quel mal peut-on crâdre De l'Amour vainqueur?  
mour ne nous blesse Que d'un trait charmât: Nō, l'Amour ne nous blesse Que d'un trait charmant:



Hé quel mal peut-on crâdre De l'Amour vainqueur?  
Non, l'Amour ne nous blesse Que d'un trait charmant:

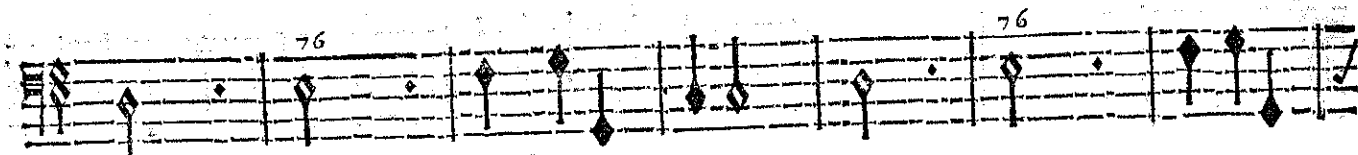
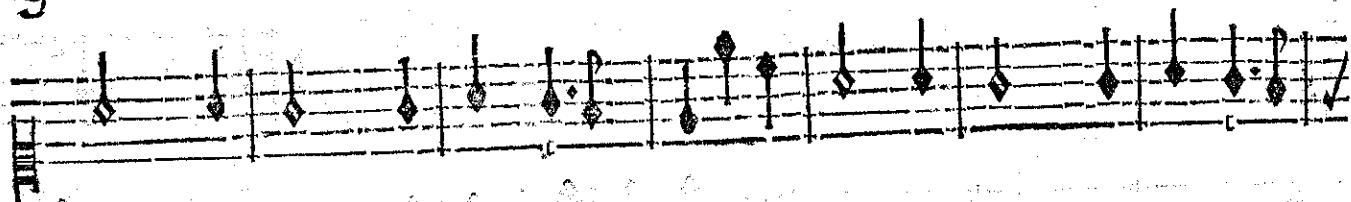
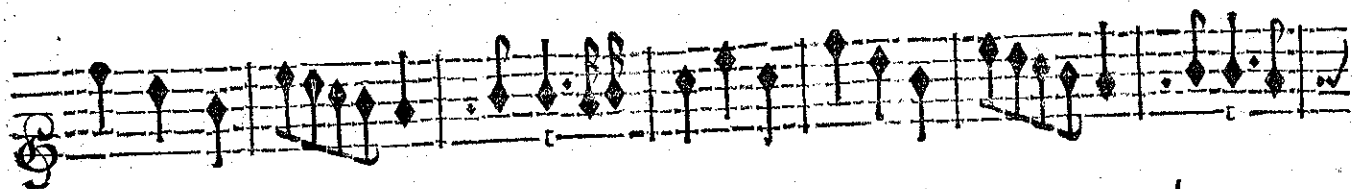
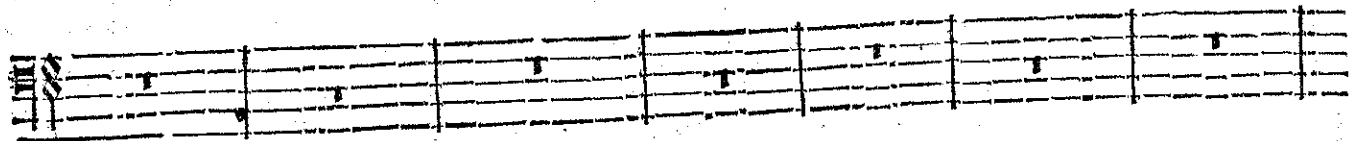
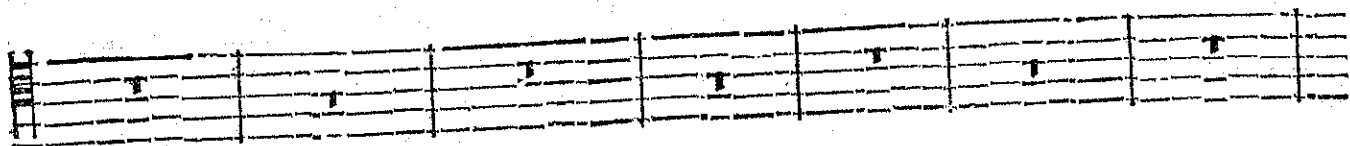
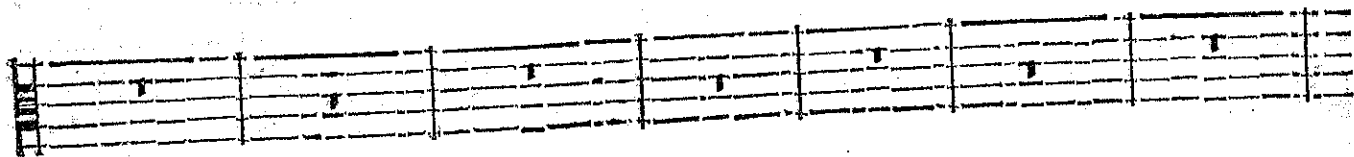
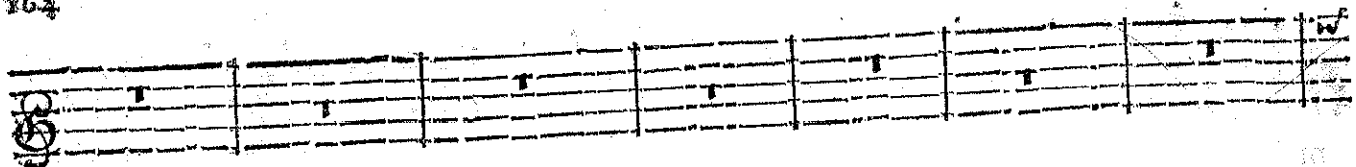


BASSE-CONTINUE.

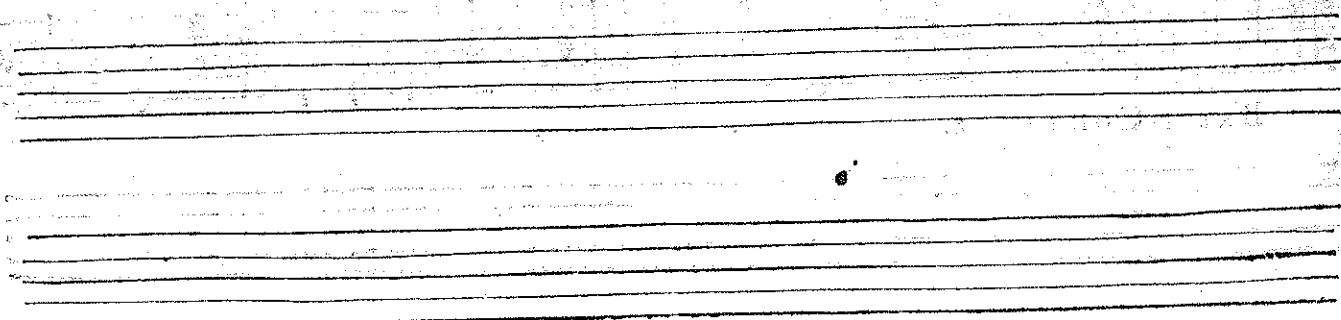




# LE TRIOMPHE



BASSE-CONTINUE.



DE L'AMOUR.

PREMIERE.



Pourquoy tât se cōtraindre Pour garder sō cœur? Hé quel mal peut-on craindre De l'Amour vain-  
Quelle heureuse foiblesse! Quel heureux tourmēt! Nō, l'amour ne nous blesse Que d'un trait char-

SECONDE.

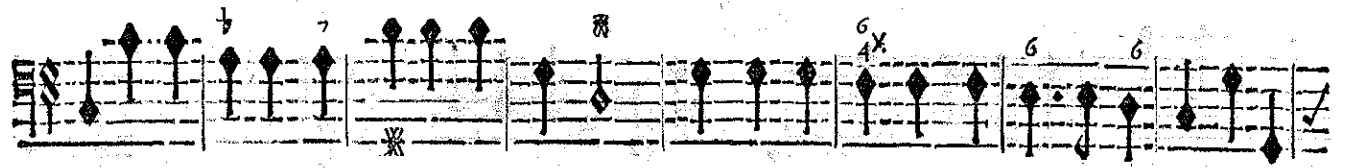
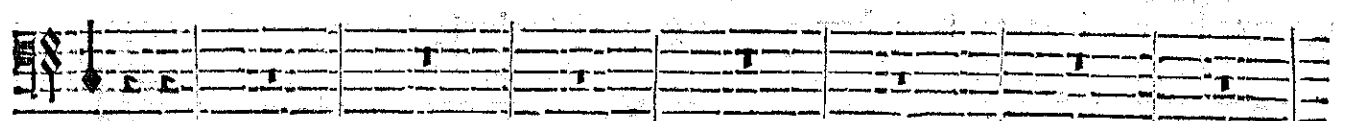
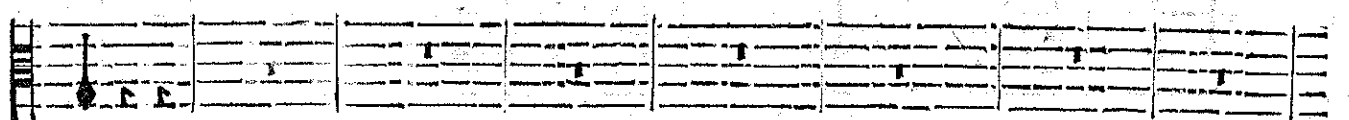
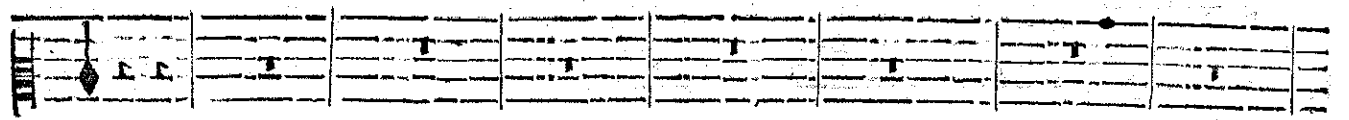
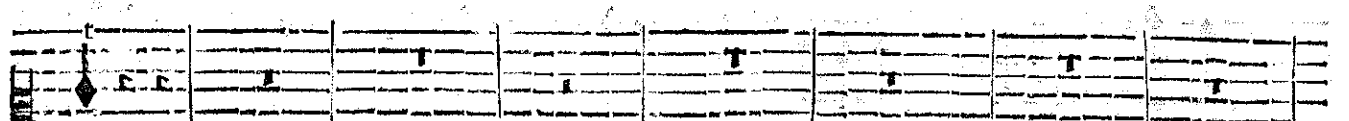
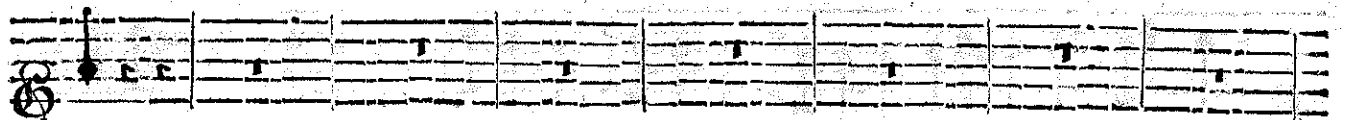
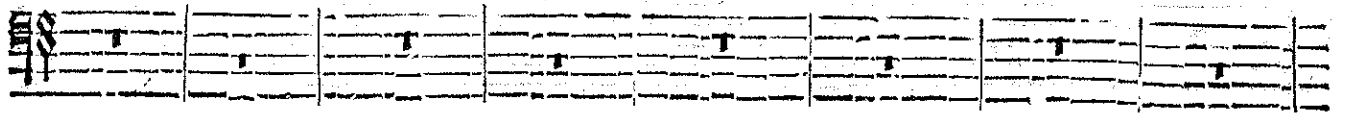


Pourquoy tât se cōtraindre Pour garder sō cœur? Hé quel mal peut-on craindre De l'Amour vain-  
Quelle heureuse foiblesse! Quel heureux tourmēt! Nō, l'amour ne nous blesse Que d'un trait char-

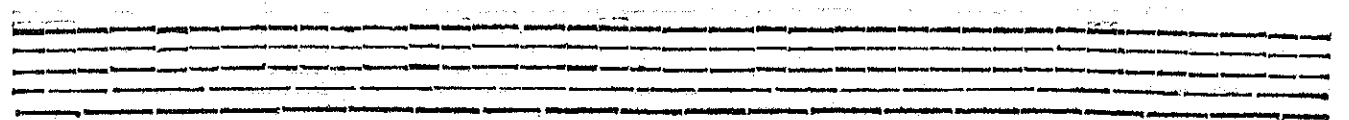
TROISIEME.



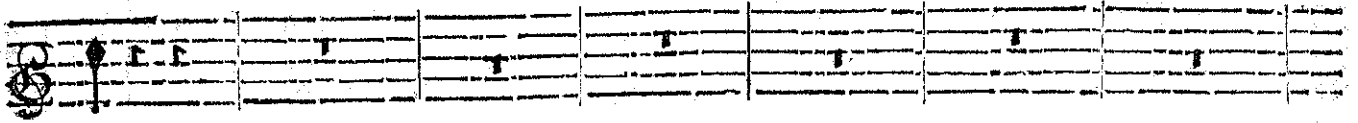
Pourquoy tât se cōtraindre Pour garder sō cœur? Hé quel mal peut-on craindre De l'Amour vain-  
Quelle heureuse foiblesse! Quel heureux tourmēt! Nō, l'amour ne nous blesse Que d'un trait char-



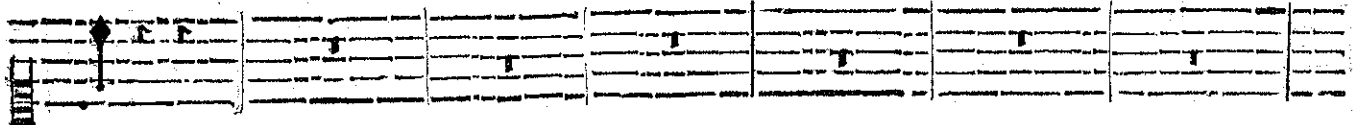
BASSE-CONTINUE.



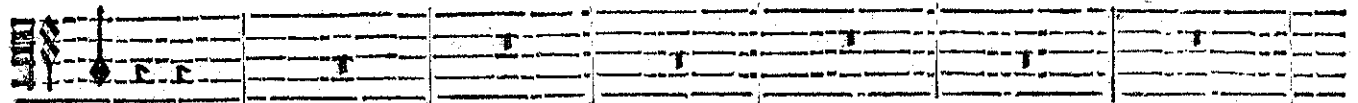
# LE TRIOMPHE



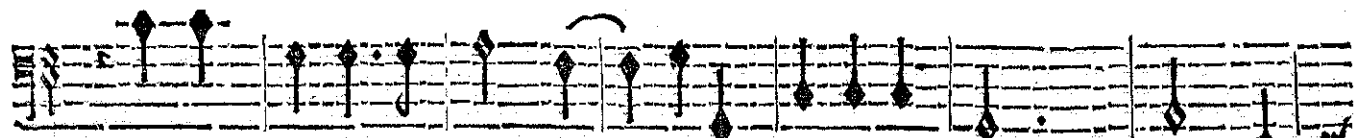
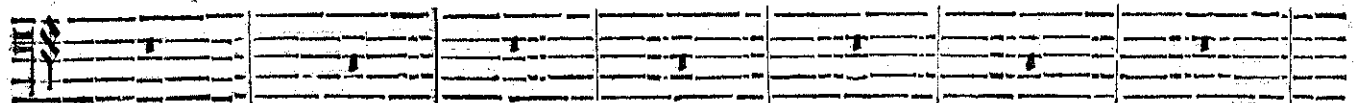
queur.  
mant.



queur.  
mant.



queur.  
mant.



BASSE-CONTINUE.



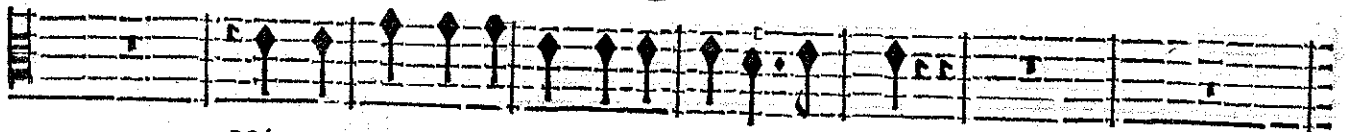
DE L'AMOUR.



Hé! quel mal peut-on craindre De l'amour vainqueur?  
Non, l'amour ne nous blesse Que d'un trait charmant.



Hé! quel mal peut-on craindre De l'amour vainqueur?  
Non, l'amour ne nous blesse Que d'un trait charmant.



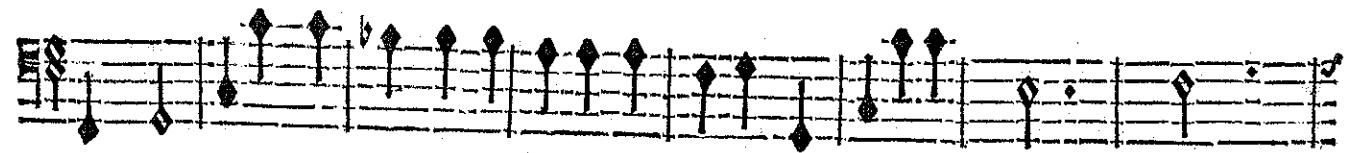
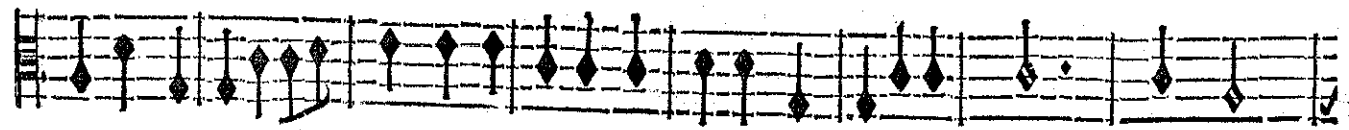
Hé! quel mal peut-on craindre De l'amour vainqueur?  
Non, l'amour ne nous blesse Que d'un trait charmant.



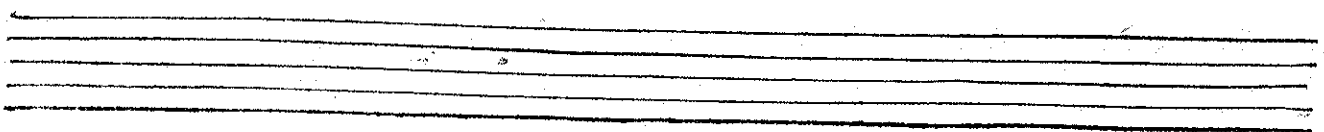
Hé! quel mal peut-on craindre De l'amour vainqueur?  
Non, l'amour ne nous blesse Que d'un trait charmant.



VIOLONS.



BASSE-CONTINUE.



# LE TRIOMPHE

First musical staff with notes and rests.

Pourquoy tant se con-  
Quelle heureuse foi-

Second musical staff with notes and rests.

Pourquoy tant se con-  
Quelle heureuse foi-

Third musical staff with notes and rests.

Pourquoy tant se con-  
Quelle heureuse foi-

Fourth musical staff with notes and rests.

Pourquoy tant se con-  
Quelle heureuse foi-

Fifth musical staff with notes and rests.

Sixth musical staff with notes and rests.

Seventh musical staff with notes and rests.

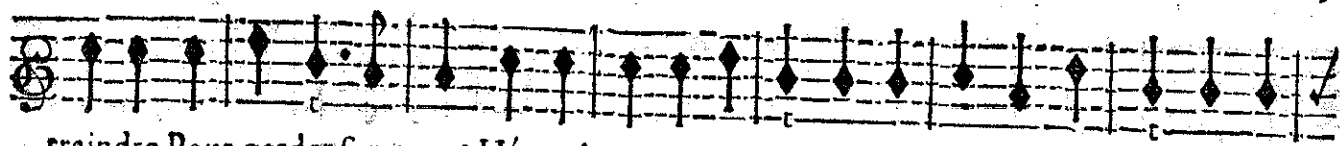
Eighth musical staff with notes and rests.

Ninth musical staff with notes and rests.

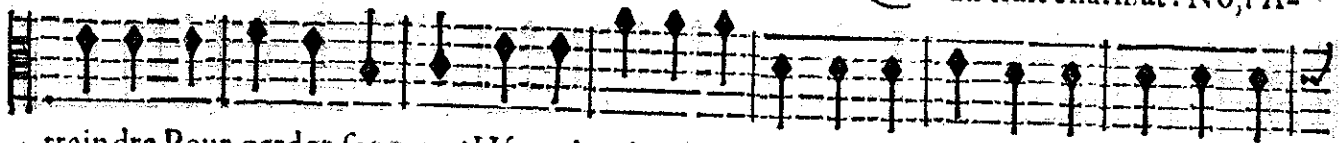
Tenth musical staff with notes and rests.

BASSE-CONTINUE.

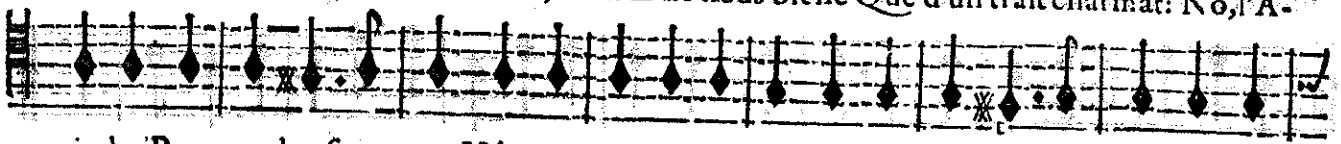
Empty musical staff at the bottom of the page.



craindre Pour garder son cœur? Hé quel mal peut-on craindre De l'Amour vainqueur? Hé quel  
blessé! Quel heureux tourment! Nō, l'amour ne nous blesse Que d'un trait charmant: Nō, l'A-



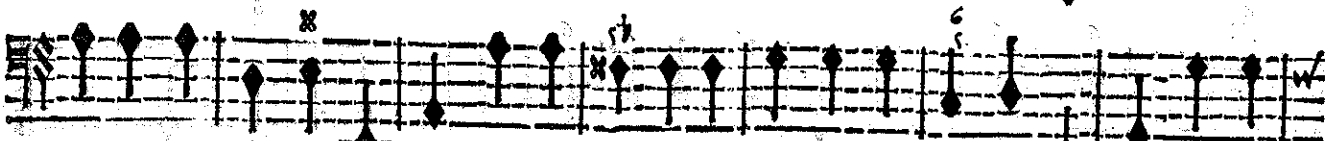
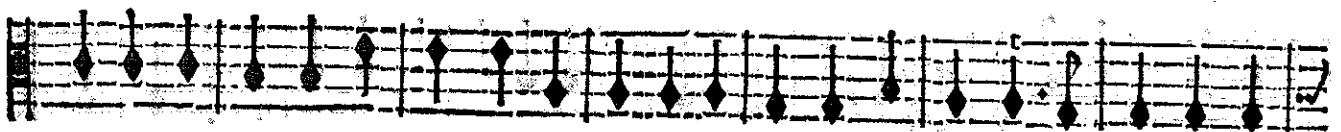
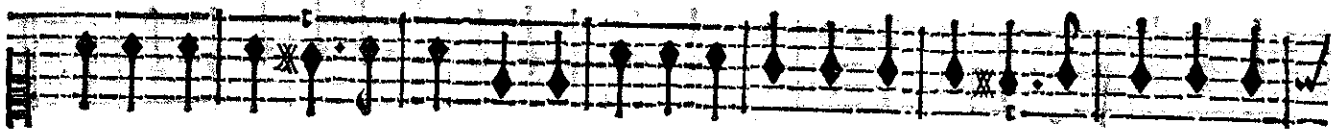
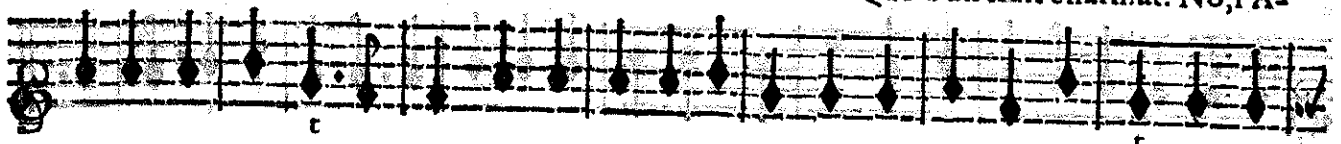
craindre Pour garder son cœur? Hé quel mal peut-on craindre De l'Amour vainqueur? Hé quel  
blessé! Quel heureux tourment! Nō, l'amour ne nous blesse Que d'un trait charmant: Nō, l'A-



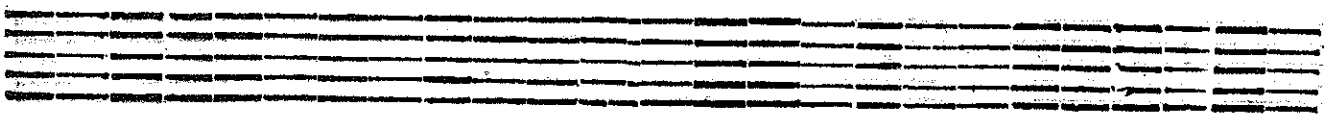
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blessé! Quel heureux tourment! Nō, l'amour ne nous blesse Que d'un trait charmant: Nō, l'A-



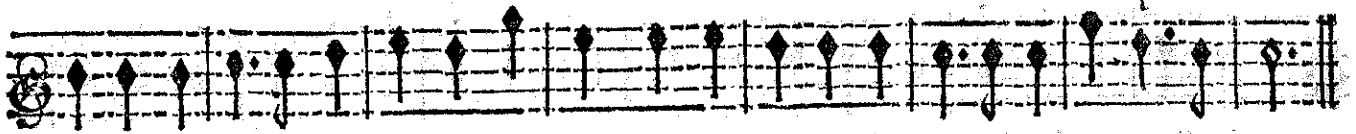
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blessé! Quel heureux tourment! Nō, l'amour ne nous blesse Que d'un trait charmant: Nō, l'A-



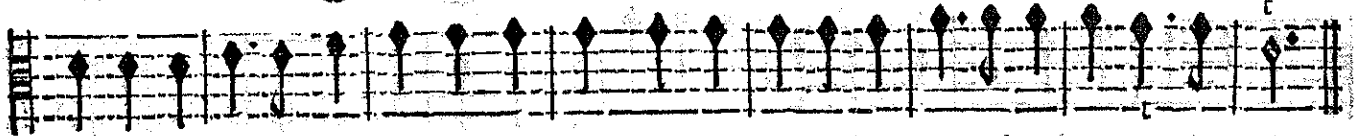
BASSE-CONTINUE.



LE TRIOMPHE



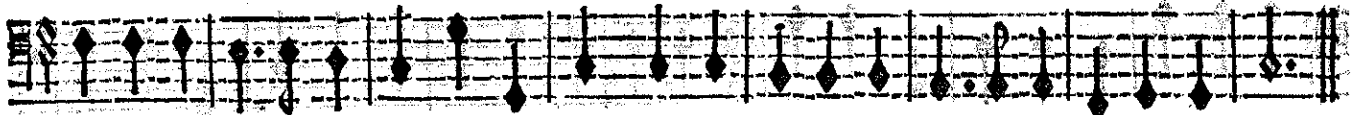
mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vainqueur?  
mour ne nous blesse Que d'un trait charmât: Nō, l'amour ne nous blesse Que d'un trait charmant:



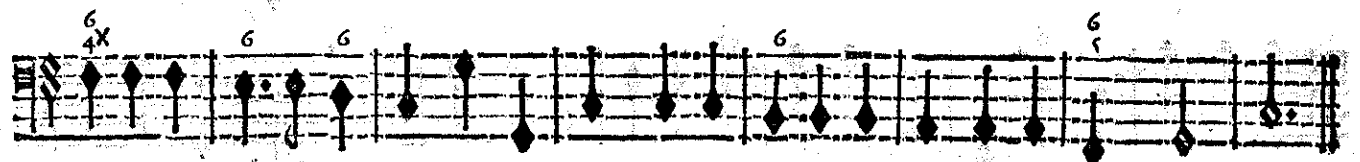
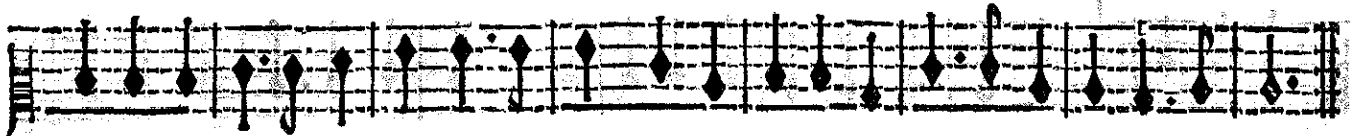
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mour ne nous blesse Que d'un trait charmât: Nō, l'amour ne nous blesse Que d'un trait charmant:



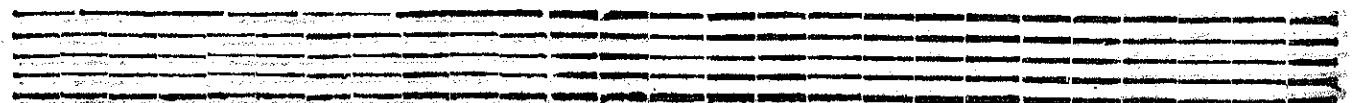
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mour ne nous blesse Que d'un trait charmât: Nō, l'amour ne nous blesse Que d'un trait charmant:



mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vainqueur?  
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BASSE-CONTINUE.



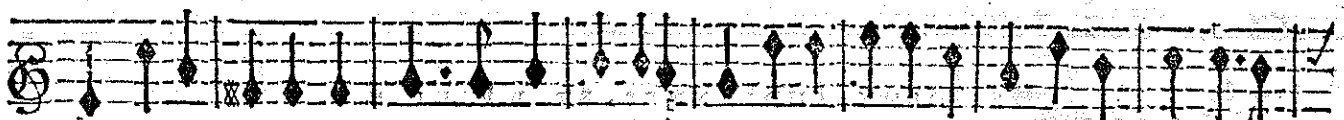
SECONDE INDIENNE.



ON se plaint sans raison d'estre sensible, Tous les biens sans l'Amour sont des biens im-par-



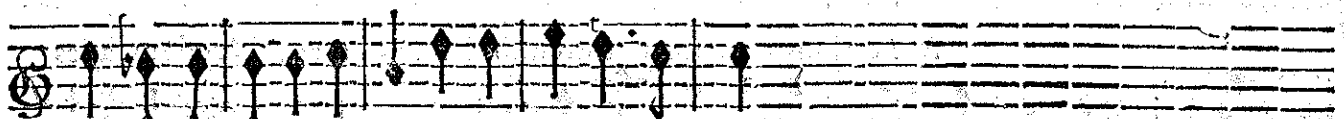
BASSE-CONTINUE.



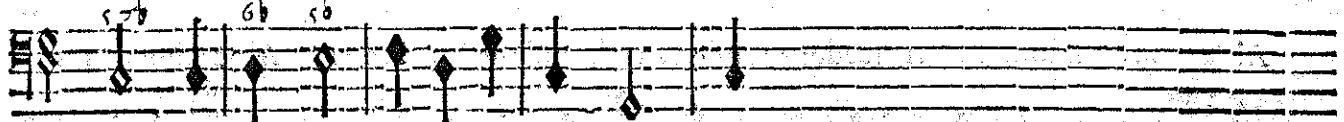
faits; On se lasse d'un cœur toujours paisi- ble, On s'ennuye à la fin d'une trop longue



BASSE-CONTINUE.



paix. On s'ennuye à la fin d'une trop longue paix.



BASSE-CONTINUE.

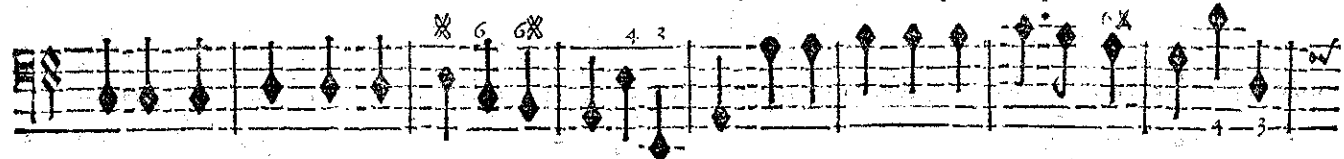
*On reprend la petite Reprise du Chœur, Pourquoi tant se contraindre ♯  
En suite dequoy l'on jouë la Chaconne.*

*Après que les Violons ont joué la Chaconne, on chante le second complet du Chœur, Quelle heureuse foiblelle, &c. Et en suite la premiere Indienne chante ce qui suit.*

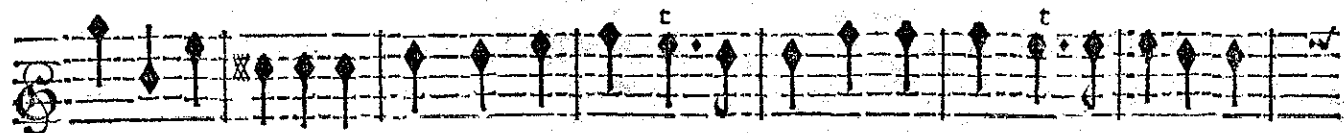
PREMIERE INDIENNE.



SEs douleurs font verfer de douces lar- mes, Il accroist les plaisirs par ses allar-



BASSE-CONTINUE.



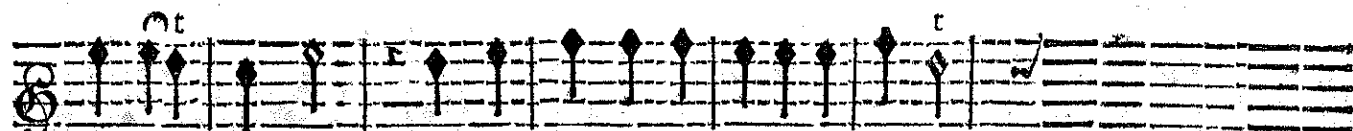
mes, Il nous cause des maux dont les Dieux sont jaloux; Ah! quel cœur peut tenir contre



BASSE-CONTINUE.



LE TRIOMPHE



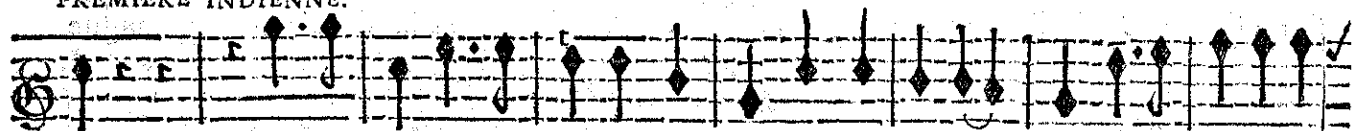
ses char- mes. Ah! Ah! quel cœur peut tenir contre ses char-



BASSE-CONTINUE.

LES DEUX INDIENNES, ET L'INDIEN.

PREMIERE INDIENNE.

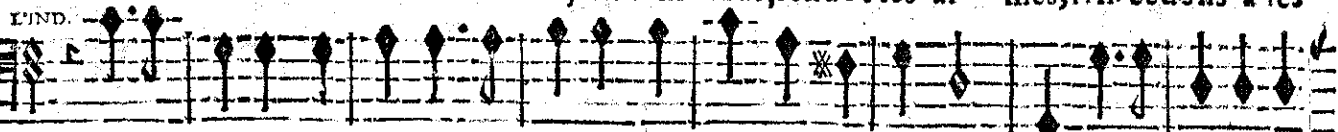


mes? Ah! cedons, Ah! cedons, rendons-nous, rendōs les ar- mes, Ah! cedons à ses

SECONDE INDIENNE.



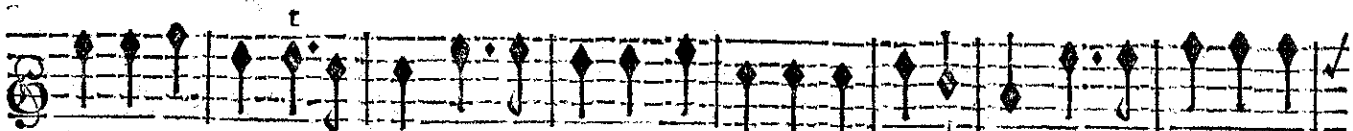
Ah! cedons, rendons-nous, rendōs les ar- mes, Ah! cedons à ses



Ah! cedons, rendons-no° Ah! cedons, rendons-no°, rendons les armes, Ah! cedons à ses



BASSE-CONTINUE.



coups, Il n'est rien de si doux; Ah! cedons rendons-no°, rendōs les armes. Ah! cedons, rendons-



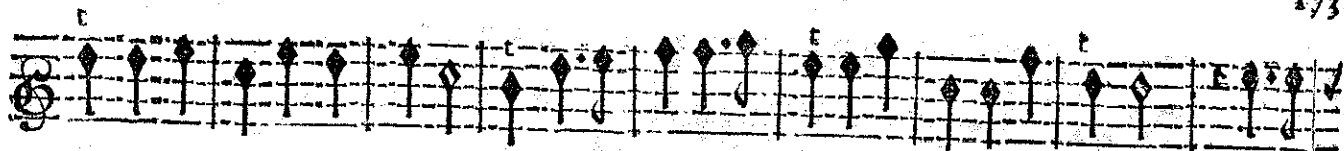
coups, Il n'est rien de si doux; Ah! cedons, rendons-no°, rendōs les armes Ah! cedons, rendons-



coups Il n'est rien de si doux; Ah! cedons, rendons-no°, rendōs les armes; Ah! Ah! ce-



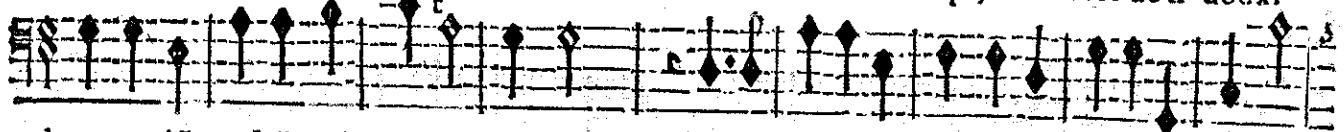
BASSE-CONTINUE.



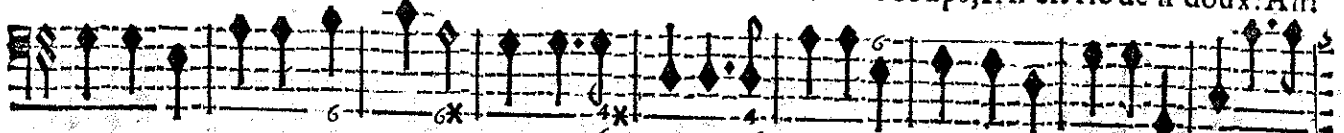
nous, rendōs-no°, Rendons les armes: Ah! cedons à ses coups, Il n'est rié de si doux. Ah! Ah! ce-



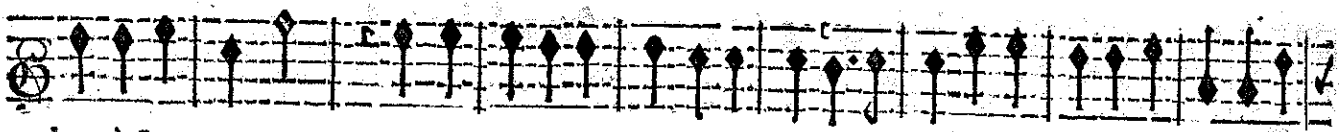
nous, rendōs-no°, Rendons les armes: Ah! cedons à ses coups, Il n'est rié de si doux.



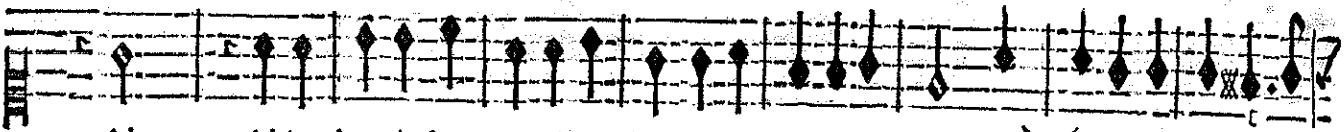
nous, rendōs-no°, Rendons les armes: Ah! Ah! cedons à ses coups, Il n'est rié de si doux. Ah!



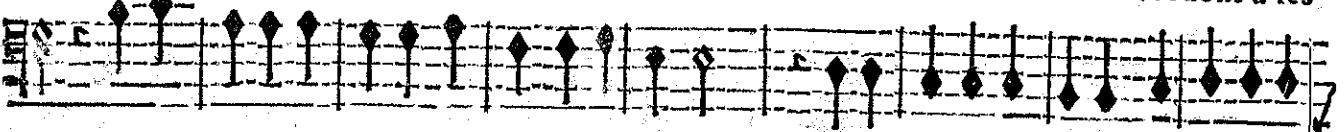
BASSE-CONTINUE.



nous, rendōs-no°, Rendons les armes: Ah! Ah! cedons à ses coups, Il n'est rié de si doux. Il n'est rié Il n'est rien de si



nous, rendōs-no°, Rendons les armes: Ah! Ah! cedons à ses coups, Il n'est rié de si doux. Ah! Ah! cedons à ses



nous, rendōs-no°, Rendons les armes: Ah! Ah! cedons à ses coups, Il n'est rié de si doux. Ah! Ah! cedons à ses



BASSE-CONTINUE.



nous, rendōs-no°, Rendons les armes: Ah! Ah! cedons à ses coups, Il n'est rié de si doux.

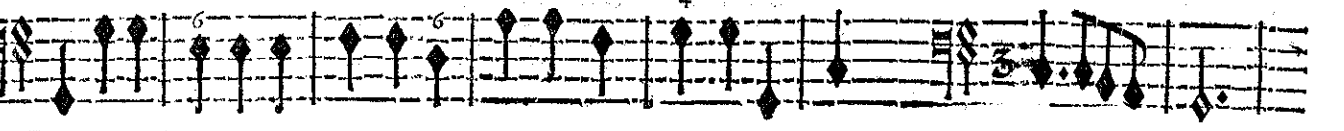
*On reprend le Chœur.  
Quelle heureuse foiblesse!  
jusqu'à la fin.*



nous, rendōs-no°, Rendons les armes: Ah! Ah! cedons à ses coups, Il n'est rié de si doux. Il n'est rien Il n'est rien de si



nous, rendōs-no°, Rendons les armes: Ah! Ah! cedons à ses coups, Il n'est rié de si doux. Ah! Ah! cedons à ses

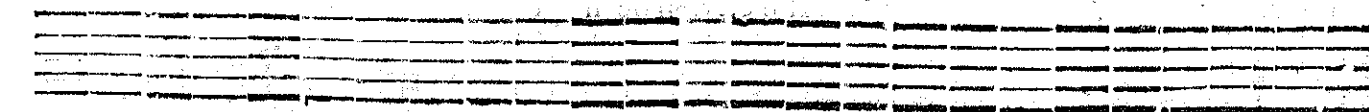
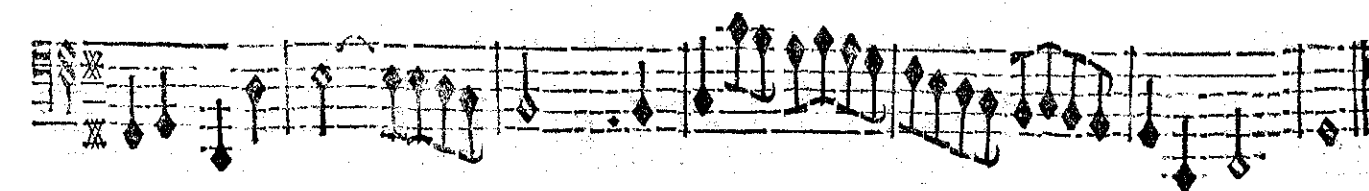
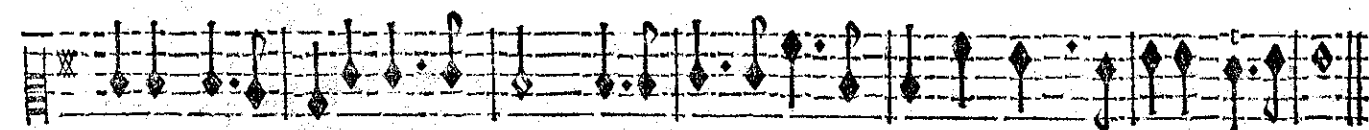
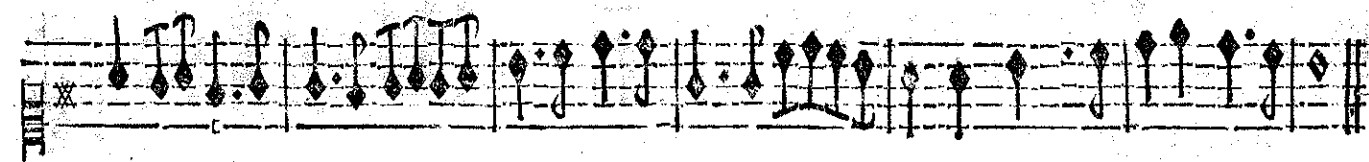
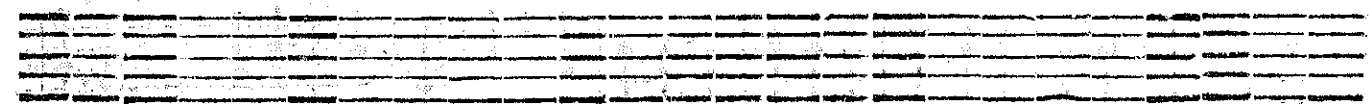
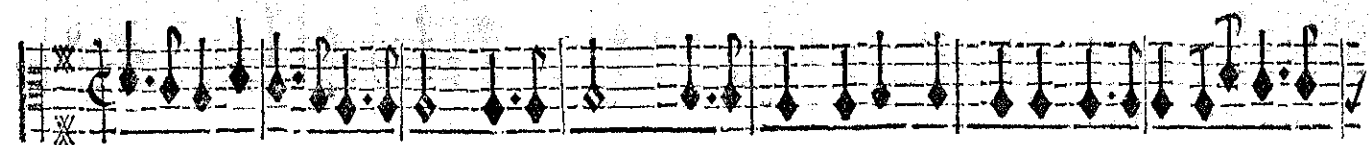
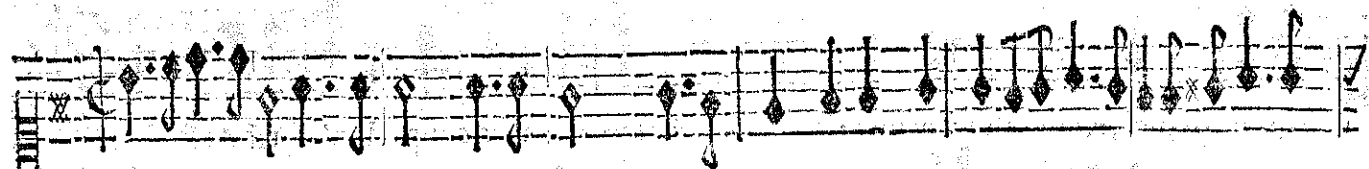
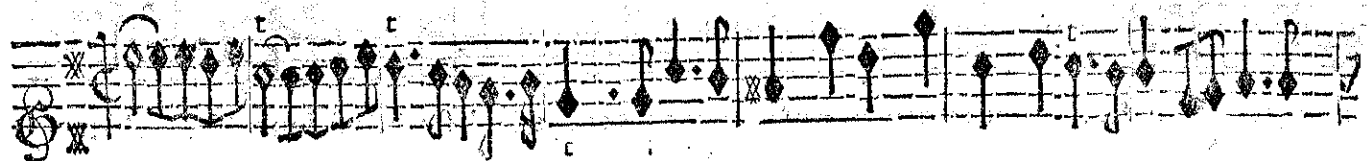


BASSE-CONTINUE.

*Derniere mesure du Chœur.*

# LE TRIOMPHE

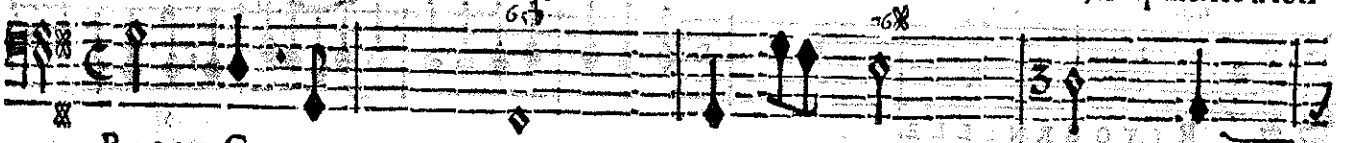
PRELUDE POUR MERCURE.



DE L'AMOUR.  
MERCURE.



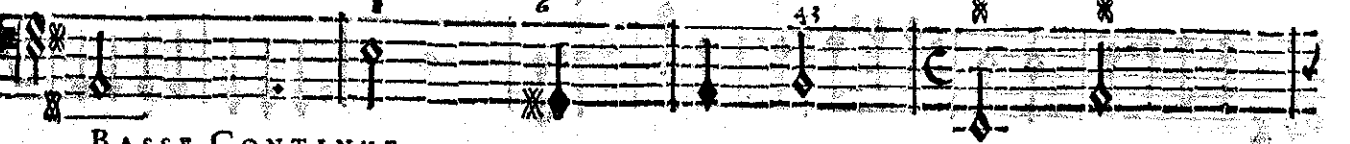
D'Une affreuse fureur Mars n'est plus animé, Et les Amours l'ont defarmé; Amphitrite à son



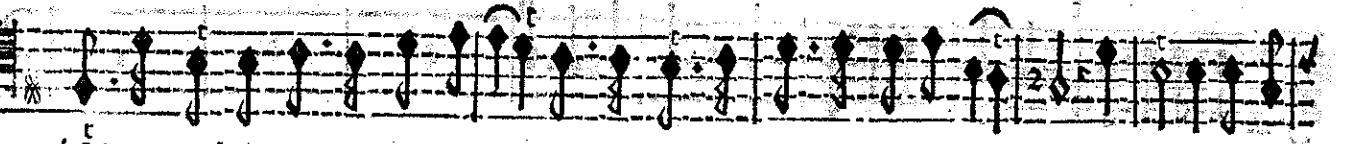
BASSE-CONTINUE.



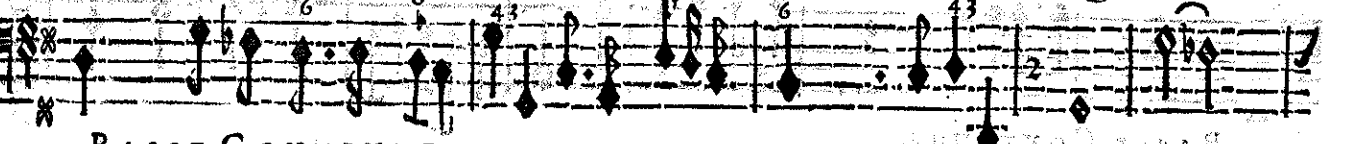
tour brûle au milieu de l'onde; Au milieu des glaçons Borée est enflâmé; Diane & Bacchus ont ai-



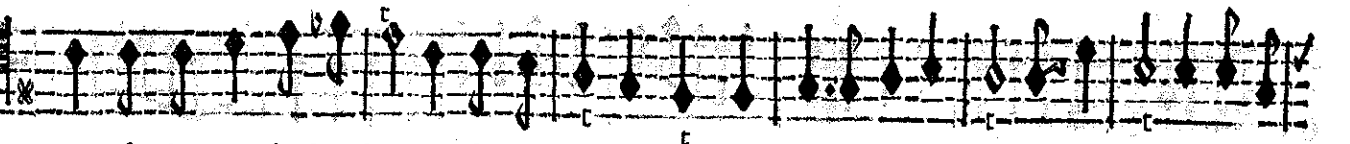
BASSE-CONTINUE.



mé; L'Amour doit vaincre tout le Monde. L'Amour doit vaincre tout le Mōde. Que sert cōtre l'A-



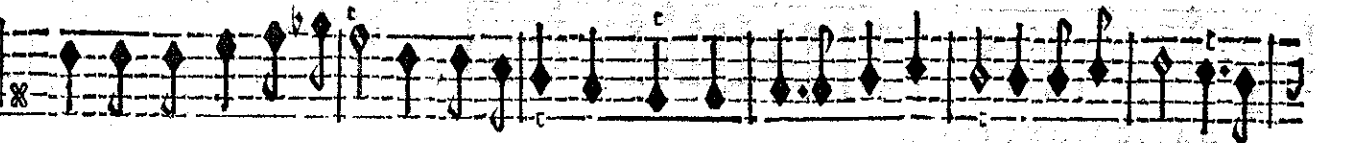
BASSE-CONTINUE.



mour de s'armer de fierté? Dans ses liens charmants il faut que tout s'engage; Que sert cōtre l'A-



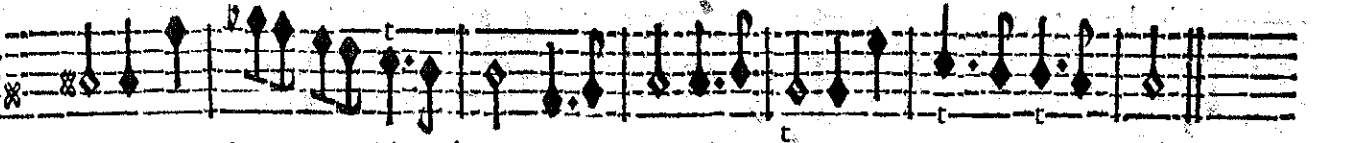
BASSE-CONTINUE.



mour de s'armer de fierté? Dans ses liens charmants il faut que tout s'engage; Un si doux esclava-



BASSE-CONTINUE.



vage Vaut bien la liberté. Un si doux esclavage Vaut bien la liber- té.



BASSE-CONTINUE.

# LE TRIOMPHE

Gay.

RITOURNELLE.

Gay.

RITOURNELLE.

Gay.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

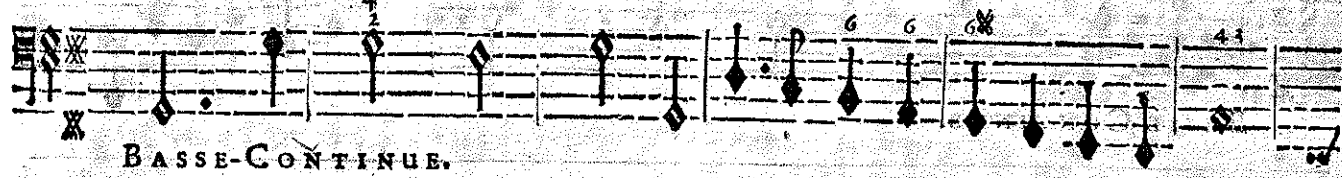
BASSE-CONTINUE.

DE L'AMOUR.

MERCURE.



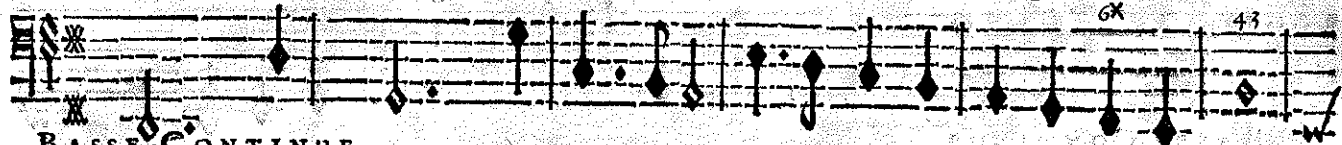
SUIVONS l'Amour, portons sa chaî- ne, N'attendons pas qu'il nous entraî-



BASSE-CONTINUE.



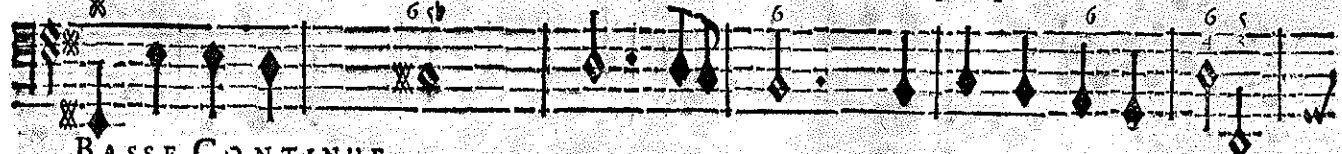
ne; SUIVONS l'Amour, portons sa chaî- ne, N'attendons pas qu'il nous entraî-



BASSE-CONTINUE.



ne; SUIVONS l'Amour, portons sa chaî- ne, N'attendons pas qu'il nous entraî-



BASSE-CONTINUE.



ne, Tout reconnoît son pouvoir souverain, Epargnons-nous la peine D'y résister en



BASSE-CONTINUE.



# LE TRIOMPHE

A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of notes and rests, including some with asterisks and a '6' above a note.

vain, Tout reconnoist son pouvoir souverain, Epargnós-nous la peine D'y resister en

A musical staff for the basso continuo, with a bass clef and a key signature of one flat. It features a sequence of notes and rests, with figures such as '6', '76', and '6' written above the staff.

BASSE-CONTINUE.

A musical staff with a treble clef, a key signature of one flat, and a common time signature. It contains a series of notes and rests, including some with asterisks and a '6' above a note.

vain. Suivons l'Amour portons sa chaî- ne, N'attendons pas qu'il nous entraif-

A musical staff for the basso continuo, with a bass clef and a key signature of one flat. It features a sequence of notes and rests, with figures such as '4', '6', '6', '6X', and '43' written above the staff.

BASSE-CONTINUE.

A musical staff with a treble clef, a key signature of one flat, and a common time signature. It contains a series of notes and rests, including some with asterisks and a '6' above a note.

ne; Suivons l'Amour, portons sa chaî- ne, N'attendons pas qu'il nous entraif-

A musical staff for the basso continuo, with a bass clef and a key signature of one flat. It features a sequence of notes and rests, with figures such as '6' and '43' written above the staff.

BASSE-CONTINUE.

A musical staff with a treble clef, a key signature of one flat, and a common time signature. It contains a series of notes and rests, including some with asterisks and a '6' above a note.

ne; Suivons l'Amour, portons sa chaî- ne, N'attendons pas qu'il nous entraif-

A musical staff for the basso continuo, with a bass clef and a key signature of one flat. It features a sequence of notes and rests, with figures such as '6', '6', '6', and '43' written above the staff.

BASSE-CONTINUE.

DE L'AMOUR.

CHŒUR DE DIVINITEZ.

Suivons l'Amour, portons sa chaif- ne, N'attendons pas qu'il nous entraif-

Suivons l'Amour, portons sa chaif- ne, N'attendons pas qu'il nous entraif-

ne. Suivons l'Amour, portons sa chaif- ne, N'attendons pas qu'il nous entraif-

Suivons l'Amour, portons sa chaif- ne, N'attendons pas qu'il nous entraif-

BASSE-CONTINUE.



# LE TRIOMPHE

ne, Suivons l'Amour, portons sa chaif- ne, N'attendons pas qu'il nous entraif-

ne, Suivons l'Amour, portons sa chaif- ne, N'attendons pas qu'il nous entraif-

ne, Suivons l'Amour, portons sa chaifne, N'attendons pas qu'il nous entraif-

ne, Suivons l'Amour, portons sa chaif- ne, N'attendons

ne, Suivons l'Amour, portons sa chaif- ne, N'attendons

ne, Suivons l'Amour, portons sa chaif- ne, N'attendons

ne, Suivons l'Amour, portons sa chaif- ne, N'attendons

ne, Suivons l'Amour, portons sa chaif- ne, N'attendons

ne, Suivons l'Amour, portons sa chaif- ne, N'attendons

ne, Suivons l'Amour, portons sa chaif- ne, N'attendons

BASSE-CONTINUE.

DE L'AMOUR.

BASSE-CONTINUE.

MULTIPLY BY 100

# LE TRIOMPHE

ne; Suivons l'amour portons sa chaî- ne; N'attendons pas qu'il no° entraî-

ne; Suivons l'amour portons sa chaî- ne; N'attendons pas qu'il no° entraî-

ne; Suivons l'amour portons sa chaî- ne; N'attendons pas qu'il no° entraî-

ne; Suivons l'amour portons sa chaî- ne; N'attendons

BASSE-CONTINUE.

BASSE-CONTINUE

DE L'AMOUR.

ne; qu'il no' entrai- ne; Suivōs l'Amour, portōs sa chaî- ne; N'attendōs

ne; qu'il no' entrai- ne; Suivōs l'Amour, portōs sa chaî- ne; N'attédōs pas qu'il no' en-

ne; qu'il no' entrai- ne; Suivōs l'Amour, portōs sa chaî- ne; N'attédōs pas qu'il no' en-

pas qu'il no' entrai- ne; Suivōs l'Amour, portōs sa chaî- ne;

pas qu'il no' entrai- ne; Suivōs l'Amour, portōs sa chaî- ne;

pas qu'il no' entrai- ne; Suivōs l'Amour, portōs sa chaî- ne;

pas qu'il no' entrai- ne; Suivōs l'Amour, portōs sa chaî- ne;

pas qu'il no' entrai- ne; Suivōs l'Amour, portōs sa chaî- ne;

pas qu'il no' entrai- ne; Suivōs l'Amour, portōs sa chaî- ne;

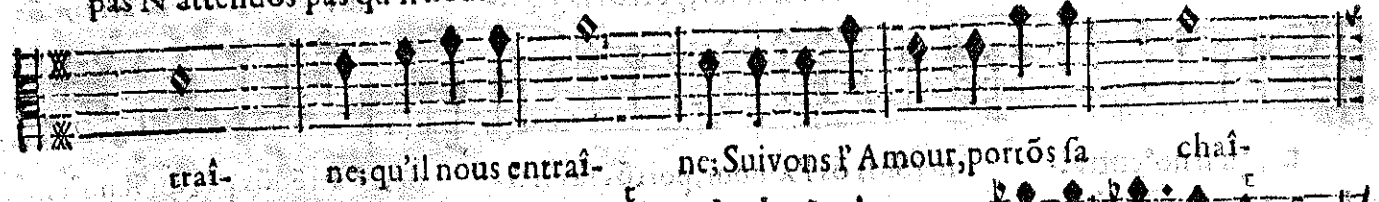
pas qu'il no' entrai- ne; Suivōs l'Amour, portōs sa chaî- ne;

BASSE-CONTINUE.

# LE TRIOMPHE



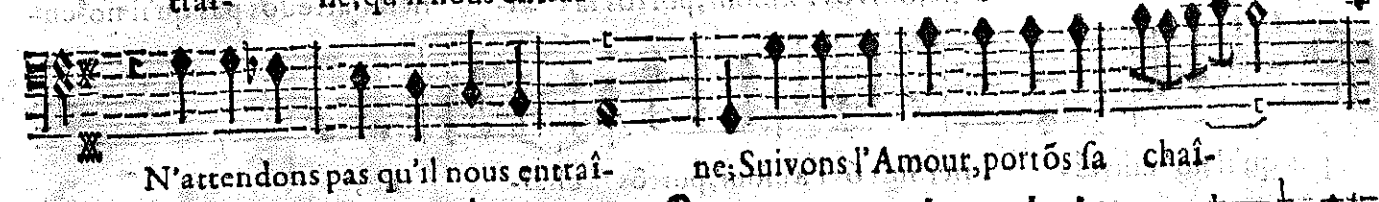
pas N'attendōs pas qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-



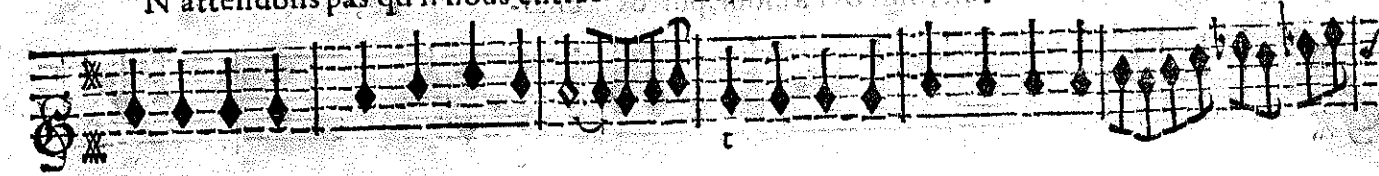
traî- ne; qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-



traî- ne; qu'il nous entraî- ne; Suivons l'Amour, portōs portons fa chaî-



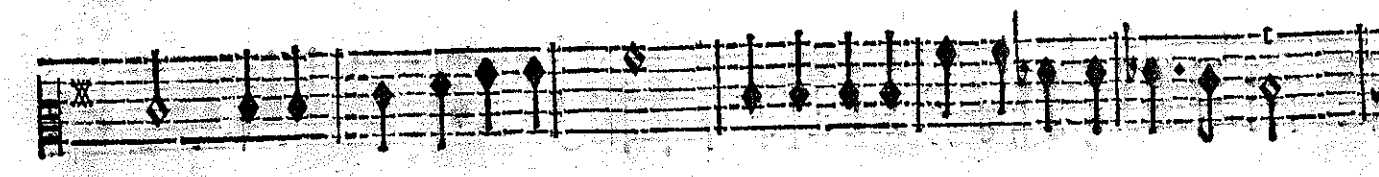
N'attendons pas qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-



N'attendons pas qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-



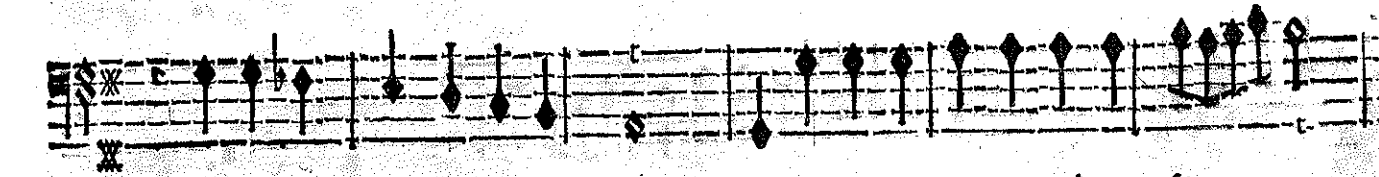
N'attendons pas qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-



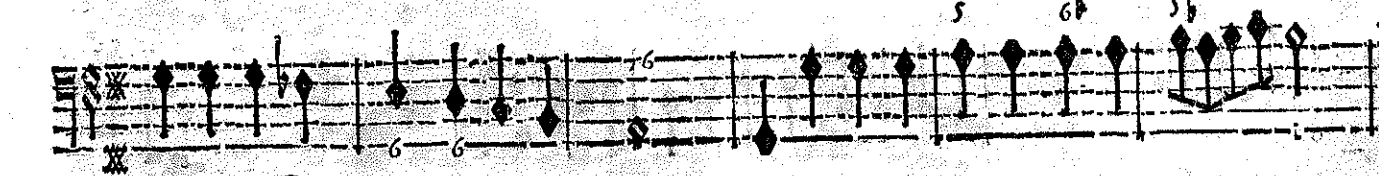
N'attendons pas qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-



N'attendons pas qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-

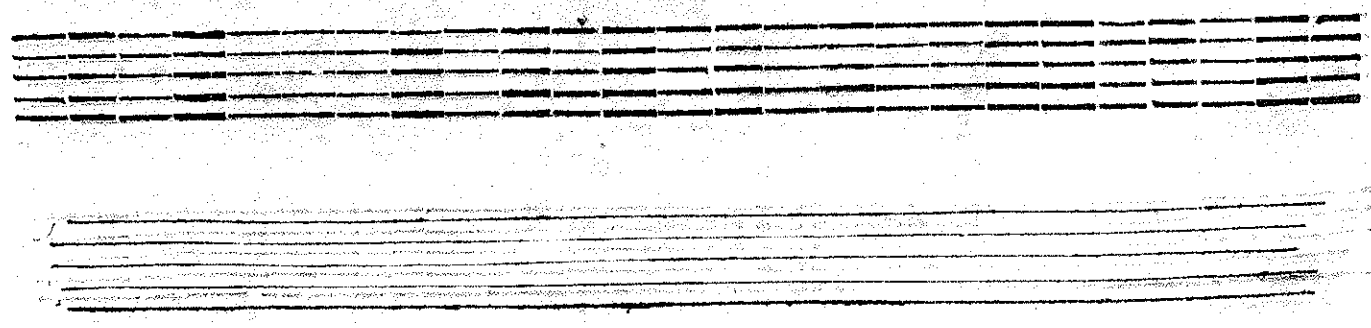


N'attendons pas qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-



N'attendons pas qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-

BASSE-CONTINUE.



ne; N'attendons pas qu'il no'entraî- ne; N'attendōs pas qu'il no'en-

ne; N'attendons pas qu'il no'entraî- ne; N'attendōs pas qu'il no'en-

ne; N'attendons pas qu'il no'entraî- ne; N'attendōs pas qu'il no'en-

ne; N'attendons pas qu'il no'entraî- ne; N'attendōs pas qu'il no'en-

BASSE-CONTINUE.

traî- ne; Tout recōnoist sō pouvoir souverain, Epargnōs-no' la peine D'y resister en

traî- ne; Tout recōnoist sō pouvoir souverain, Epargnōs-no' la peine D'y resister en

traî- ne, Tout recōnoist sō pouvoir souverain, Epargnōs no' la peine D'y resister en

traî- ne; Tout recōnoist sō pouvoir souverain, Epargnōs-no' la peine D'y resister en

BASSE-CONTINUE.



vain. Tout recōnoist sō pouvoir souverain, Epargnōs-nous la peine D'y resister en vain.

vain. Tout recōnoist sō pouvoir souverain, Epargnōs-nous la peine D'y resister en vain.

vain. Tout recōnoist sō pouvoir souverain, Epargnōs-nous la peine D'y resister en vain.

vain. Tout recōnoist sō pouvoir souverain, Epargnōs-nous la peine D'y resister en vain.

vain. Tout recōnoist sō pouvoir souverain, Epargnōs-nous la peine D'y resister en vain.

vain. Tout recōnoist sō pouvoir souverain, Epargnōs-nous la peine D'y resister en vain.

vain. Tout recōnoist sō pouvoir souverain, Epargnōs-nous la peine D'y resister en vain.

vain. Tout recōnoist sō pouvoir souverain, Epargnōs-nous la peine D'y resister en vain.

vain. Tout recōnoist sō pouvoir souverain, Epargnōs-nous la peine D'y resister en vain.

vain. Tout recōnoist sō pouvoir souverain, Epargnōs-nous la peine D'y resister en vain.

BASSE-CONTINUE.

On reprend le Chœur. ♪ Suivons l'Amour, &c. jusqu'à l'endroit où il y a fin.



# LE TRIOMPHE

## ENTRÉE D'APOLLON ET DE QUATRE BERGERS HEROYQUES.

Musical notation for the first system, including a treble clef and the word "AIR." below the staff.

Musical notation for the second system.

Musical notation for the third system.

Musical notation for the fourth system.

Empty musical staves.

Musical notation for the fifth system, with "Premiere reprise." written below.

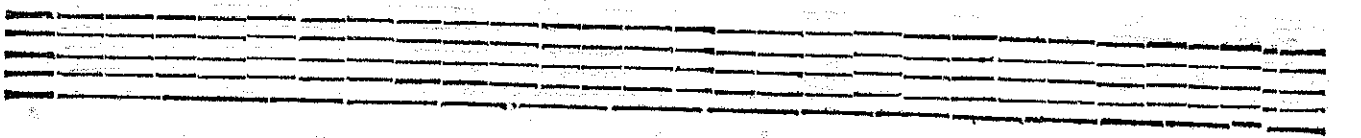
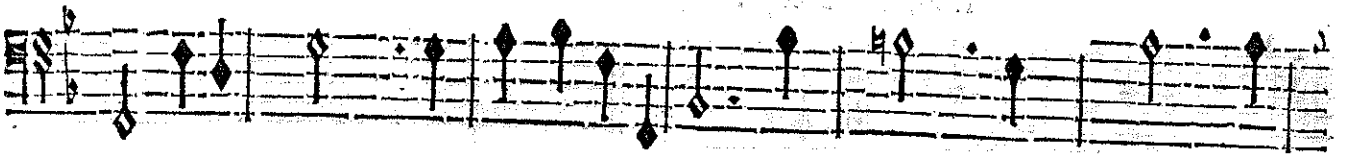
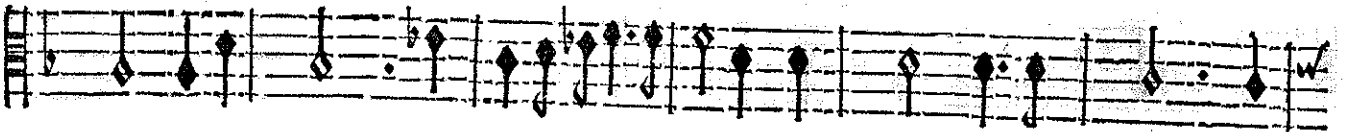
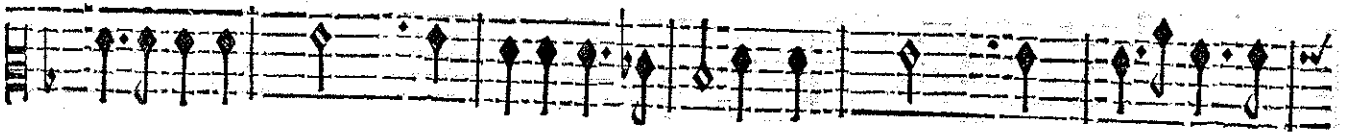
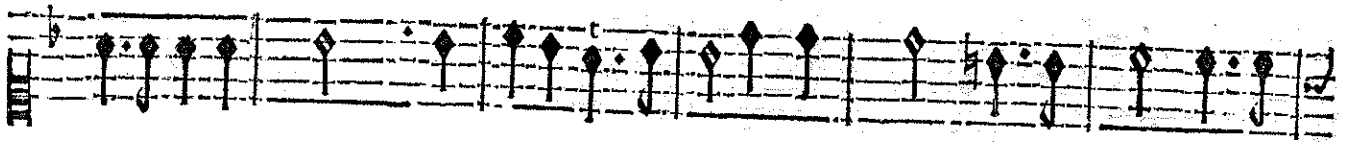
Musical notation for the sixth system, with "Premiere reprise." written below.

Musical notation for the seventh system, with "Premiere reprise." written below.

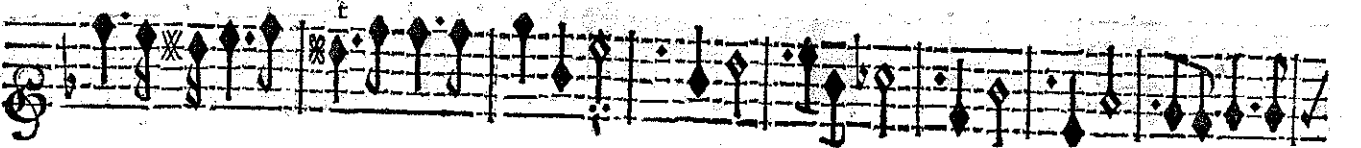
Musical notation for the eighth system, with "Premiere reprise." written below.

Musical notation for the ninth system, with "Premiere reprise." written below.

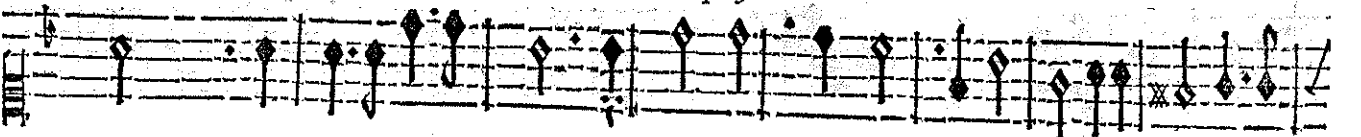
Empty musical staves.



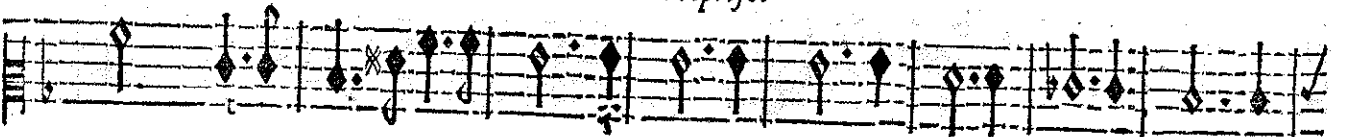
adagio alla prima con acciaccatura



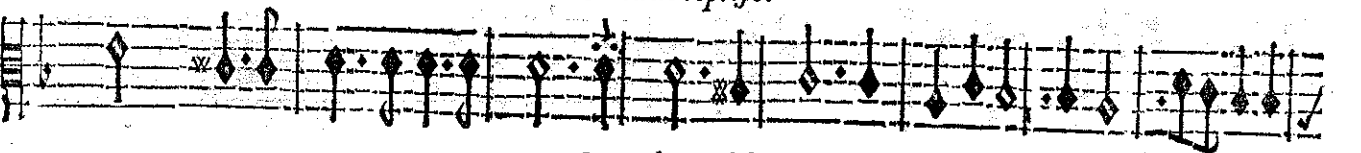
*Seconde reprise.*



*Seconde reprise.*



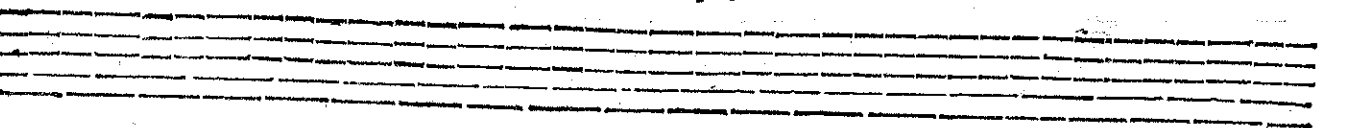
*Seconde reprise.*



*Seconde reprise.*



*Seconde reprise.*



# LE TRIOMPHE

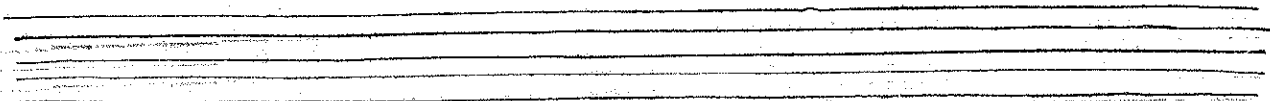
1. Repr. 2. Repr.

1. Repr. 2. Repr.

1. Repr. 2. Repr.

1. Repr. 2. Repr.

1. Repr. 2. Repr.



## DEUXIEME AIR POUR LES MESMES.

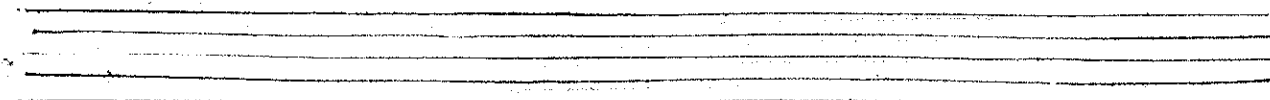
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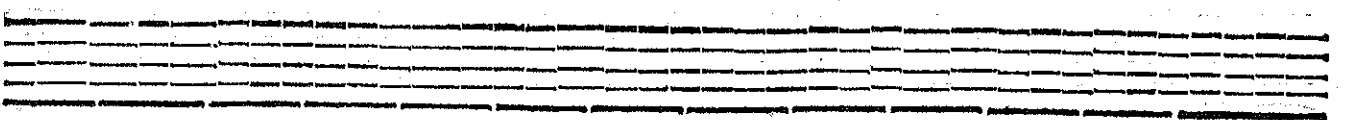
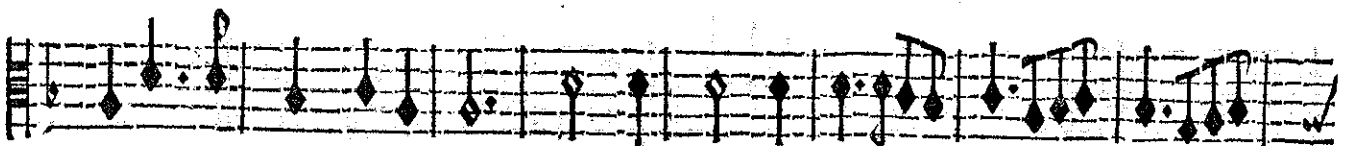
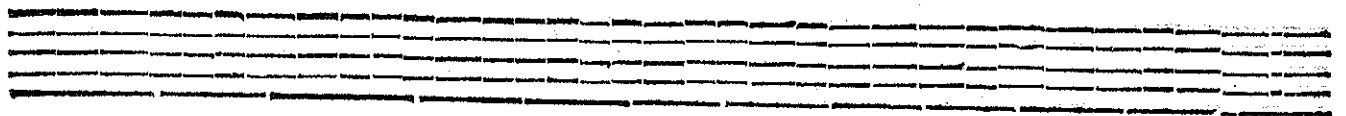
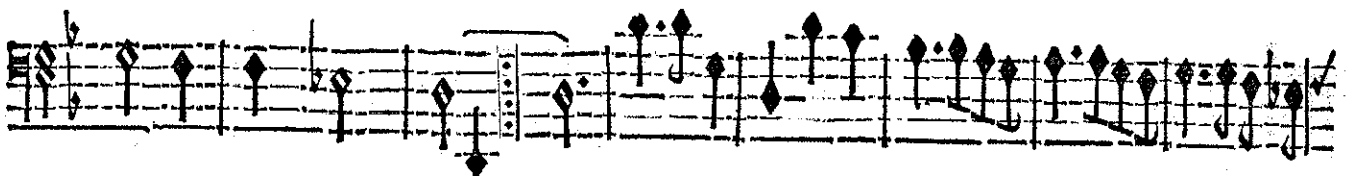
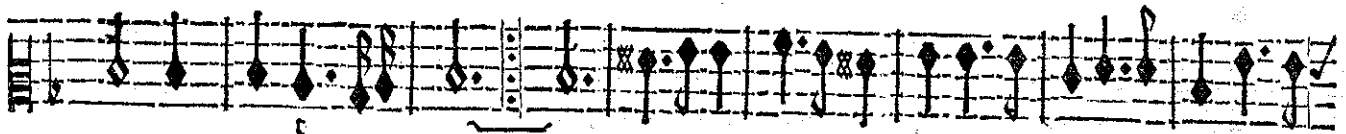
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3

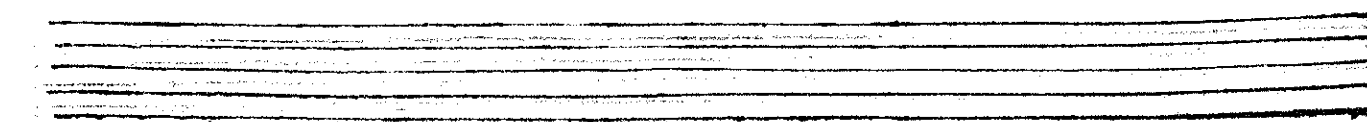
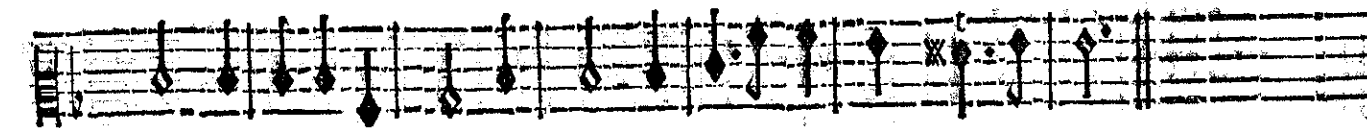
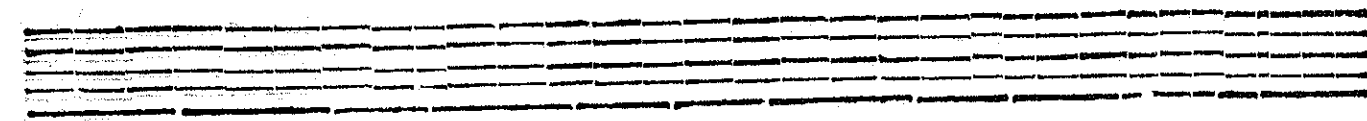
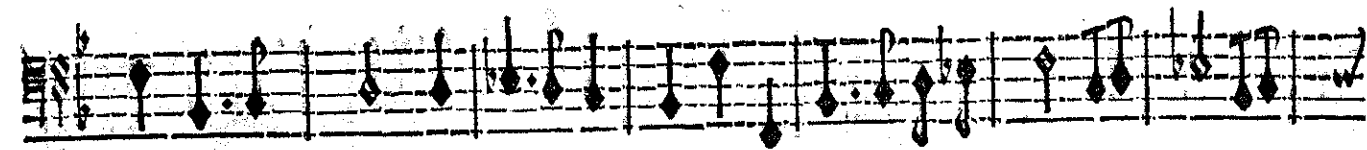
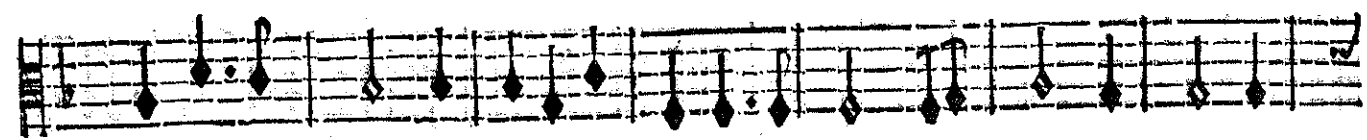
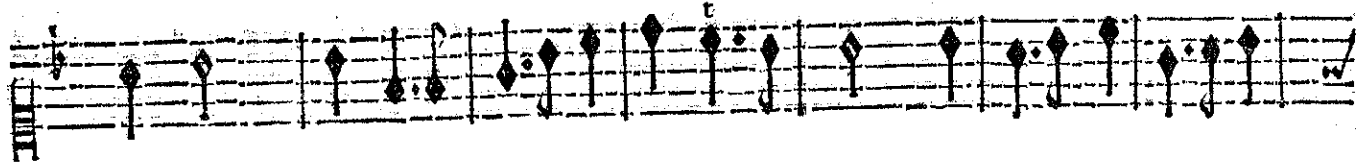
3

3





# LE TRIOMPHE



DE L'AMOUR.  
ENTRÉE DE PAN, D'ARCAS ET DE SILVAÏNS.  
RITOURNELLE POUR LES HAUTOIS.

Musical notation for the first system, featuring two staves for Hautbois (Hautbois I and II) and two staves for Basson (Bassoon). The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values and articulation marks.

BASSON.

Musical notation for the second system, continuing the piece with Hautbois and Basson parts. It includes dynamic markings such as 'c' (crescendo) and 'f' (forte).

Musical notation for the third system, featuring Hautbois and Basson parts. It includes dynamic markings such as 'c' (crescendo) and 'f' (forte).

ARCAS.

Musical notation for the fourth system, featuring the vocal line for Arcas and the Basson-Continu. The lyrics are: "Que l'Empire amoureux Est un charmant Empi- re/ Les Amans les plus malheu-".

BASSE-CONTINUE.

Musical notation for the fifth system, featuring the Basson-Continu and another Basson-Continu part. The lyrics continue: "reux Sont enchantez de leur marty- re, Que l'Empire amoureux Est un charmant Empi-".

BASSE-CONTINUE.

LE TRIOMPHE  
CHOEUR DES SYLVAINS.

Que l'empire amoureux est un charmât empi- re,

re. Que l'empire amoureux est un charmât empire.

Que l'empire amoureux est un charmât empire.

Que l'empire amoureux est un charmât empi- re.

HAUTBOIS.

HAUTBOIS.

BASSON.

BASSE-CONTINUE.

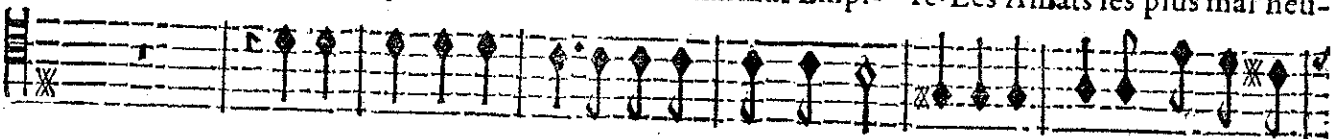
DE L'AMOUR.



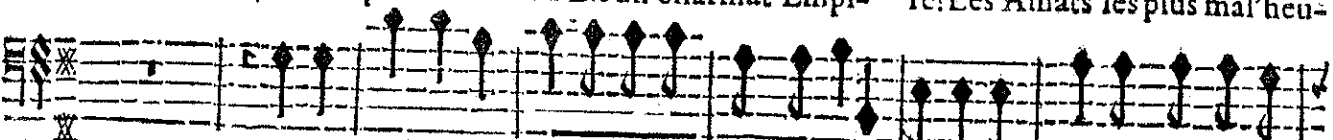
Que l'Empire amoureux Est un charmât Empi- re! Les Amâts les plus mal'heura



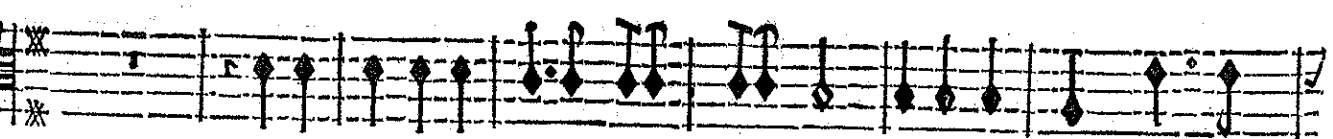
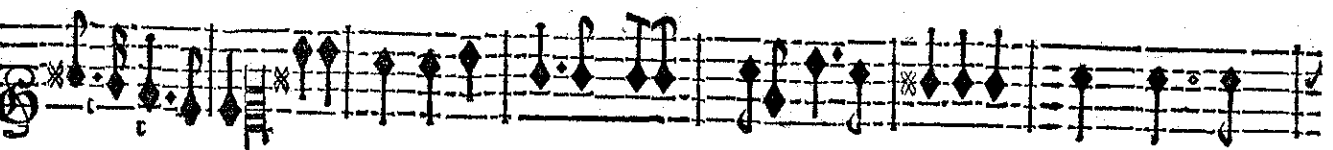
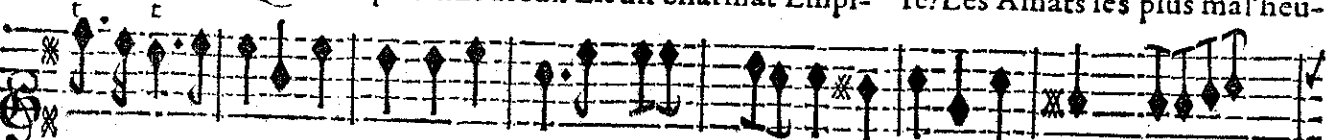
Que l'Empire amoureux Est un charmât Empi- re! Les Amâts les plus mal'heura



Que l'Empire amoureux Est un charmât Empi- re! Les Amâts les plus mal'heura



Que l'Empire amoureux Est un charmât Empi- re! Les Amâts les plus mal'heura

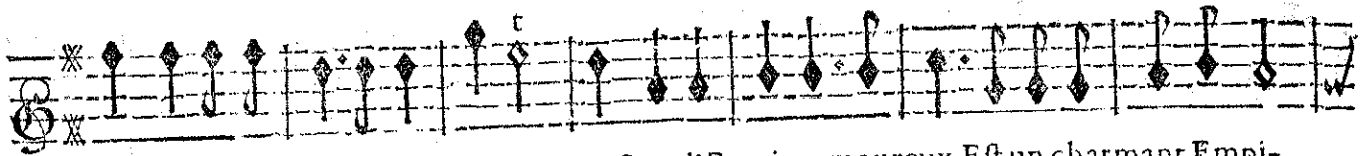


BASSE-CONTINUE.

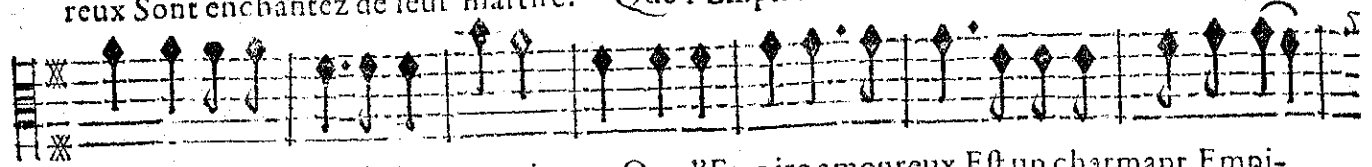
6 5 4 3 2 1 6 6



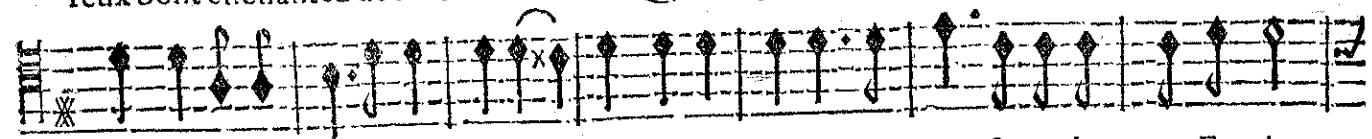
# LE TRIOMPHE



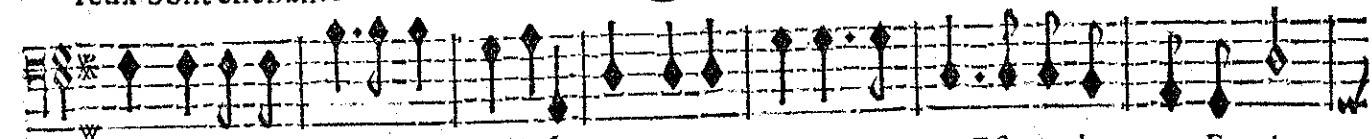
reux Sont enchantez de leur martire. Que l'Empire amoureux Est un charmant Empi-



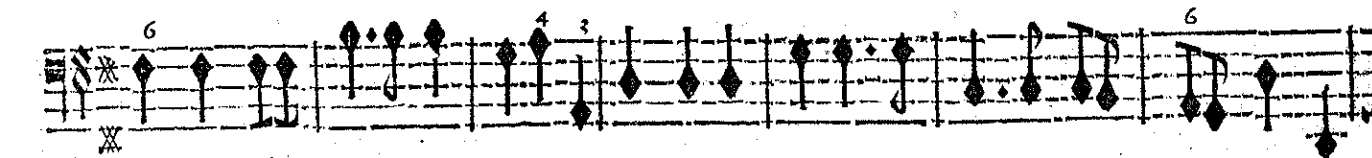
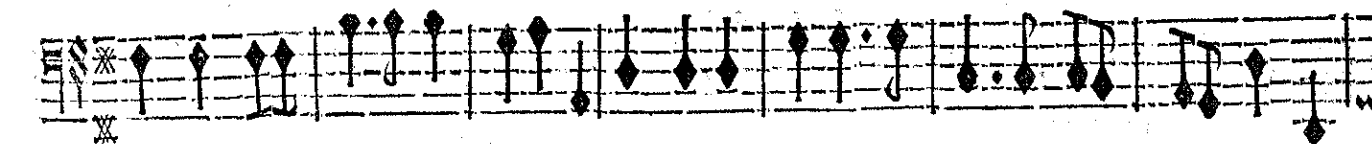
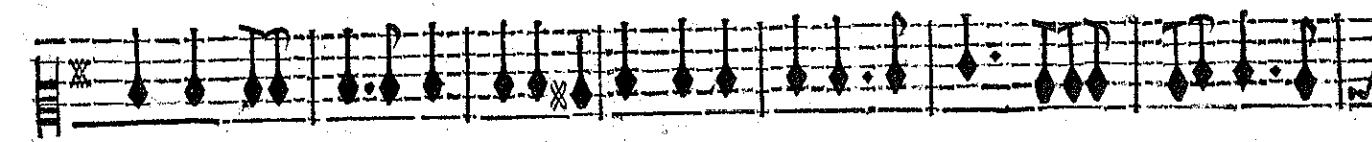
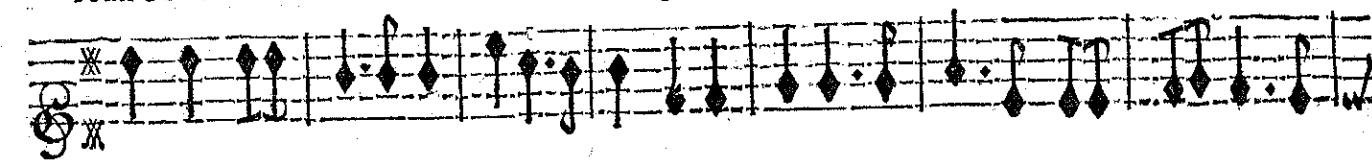
reux Sont enchantez de leur martire. Que l'Empire amoureux Est un charmant Empi-



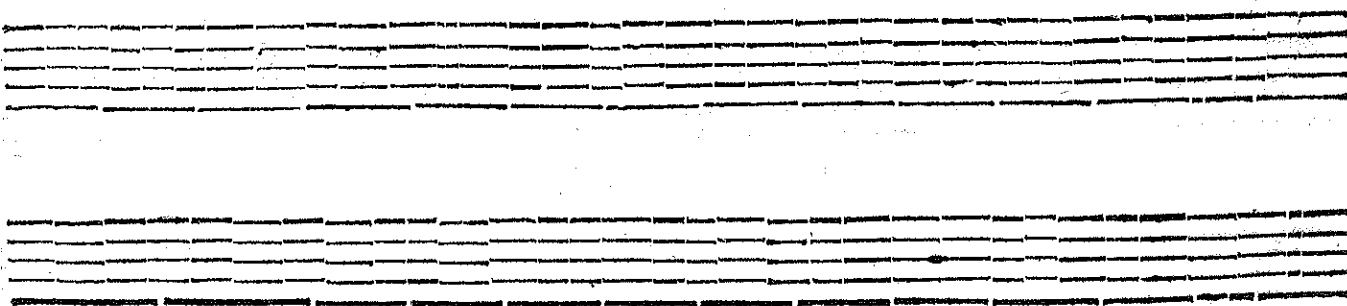
reux Sont enchantez de leur marti- re. Que l'Empire amoureux Est un charmant Empi-



reux Sont enchantez de leur marti- re. Que l'Empire amoureux Est un charmant Empi-



BASSE-CONTINUE.



# DE L'AMOUR.

First system of musical notation for the Soprano voice part, featuring a treble clef and a key signature of one flat.

re!

Que l'em-

Second system of musical notation for the Soprano voice part.

re!

Que l'em-

Third system of musical notation for the Soprano voice part.

re!

Que l'em-

Fourth system of musical notation for the Soprano voice part.

re!

Que l'em-

First system of musical notation for the Flute (Hautbois) part, featuring a treble clef and a key signature of one flat.

H A U B O I S .

Second system of musical notation for the Flute (Hautbois) part.

H A U B O I S .

Third system of musical notation for the Flute (Hautbois) part.

Fourth system of musical notation for the Flute (Hautbois) part.

First system of musical notation for the Bassoon (Basson) part, featuring a bass clef and a key signature of one flat.

B A S S O N .

Second system of musical notation for the Bassoon (Basson) part.

B A S S E - C O N T I N U E .

Empty musical staff for the Bass Continuo part.

Empty musical staff for the Bass Continuo part.

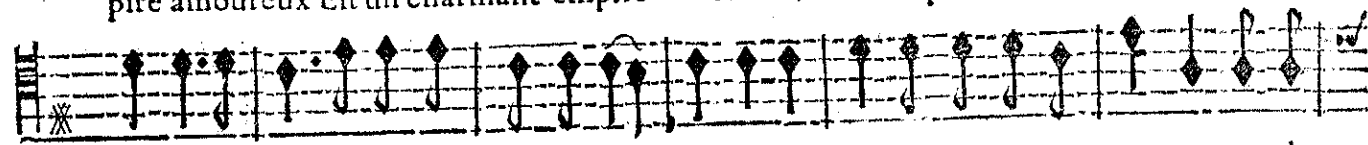
# LE TRIOMPHE



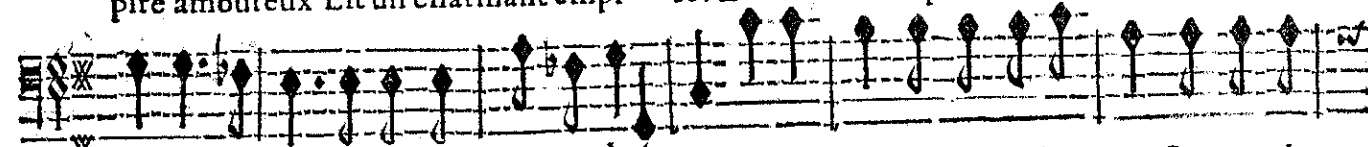
pire amoureux Est un charmant empire! Les amants les plus malheureux Sont enchan-



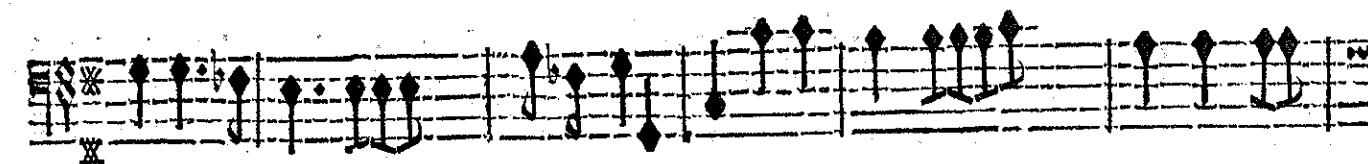
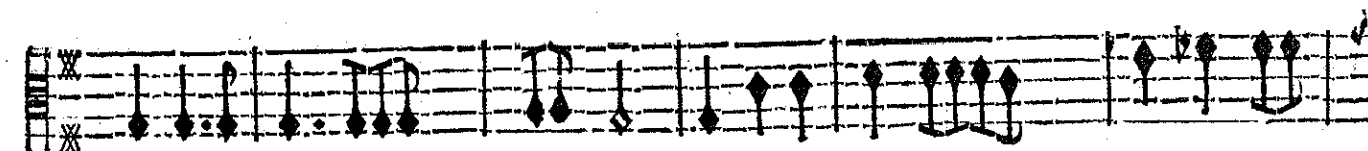
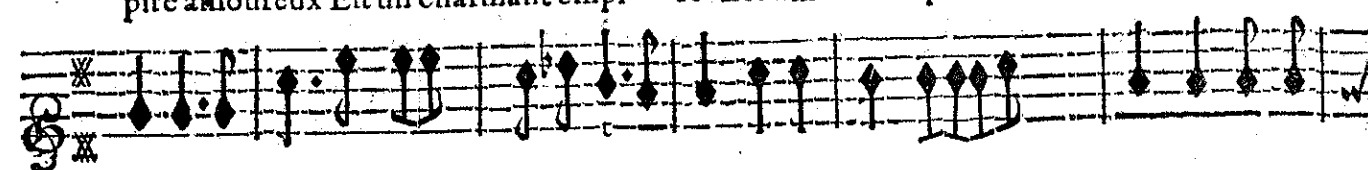
pire amoureux Est un charmant empire! Les amants les plus malheureux Sont enchan-



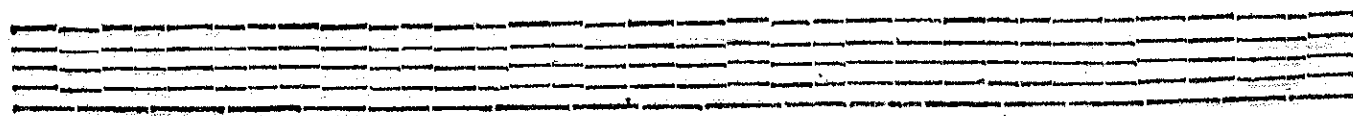
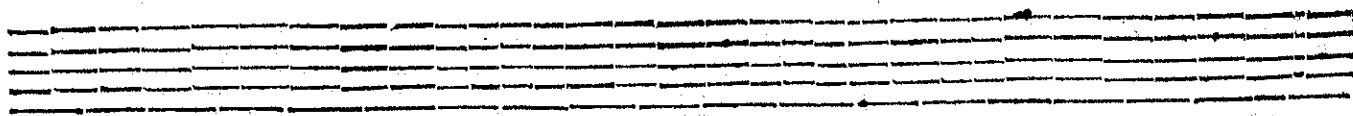
pire amoureux Est un charmant empi- re! Les amants les plus malheureux Sont enchan-



pire amoureux Est un charmant empi- re! Les amants les plus malheureux Sont enchan-



BASSE-CONTINUE.



DE L'AMOUR.

rez de leur martire; Que l'empire amoureux Est un charmant empire!

rez de leur marti- re; Que l'empire amoureux Est un chamant empire!

rez de leur marti- re; Que l'empire amoureux Est un charmât empi- re!

rez de leur martire; Que l'empire amoureux Est un charmât empi- re!

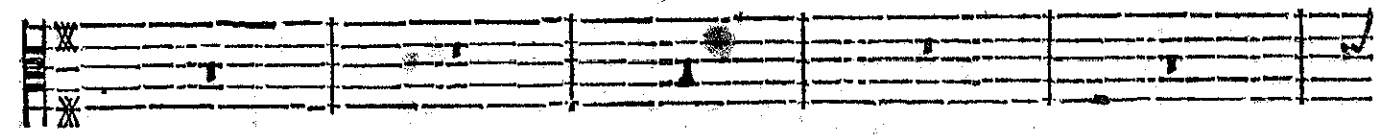
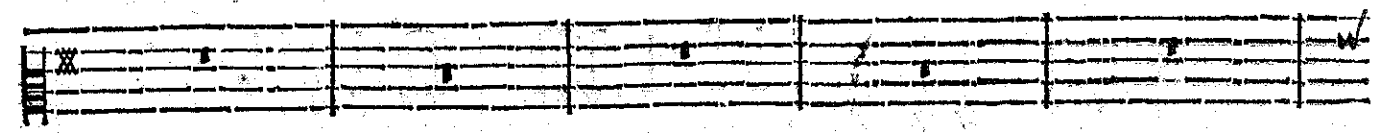
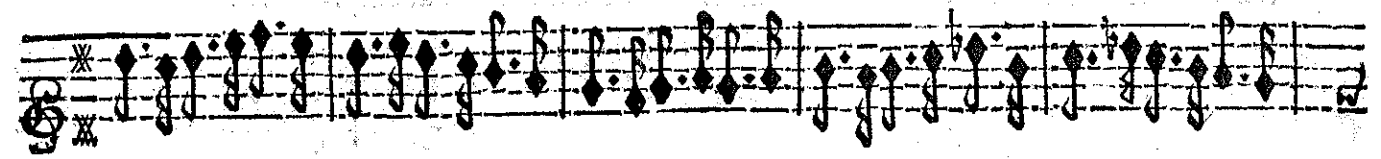
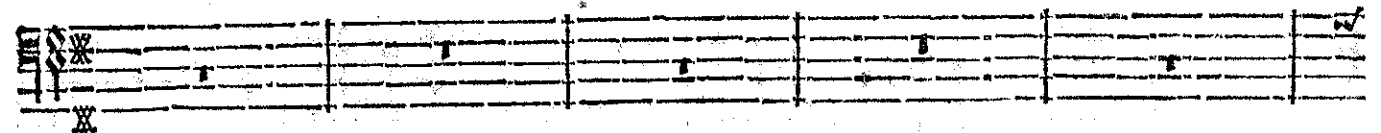
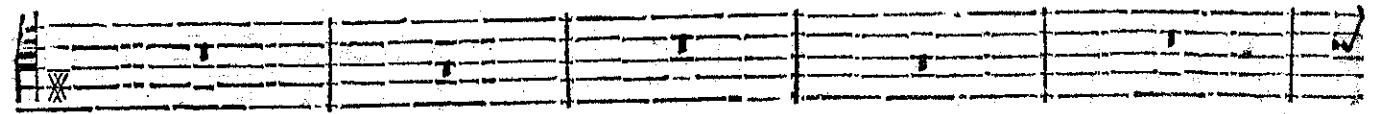
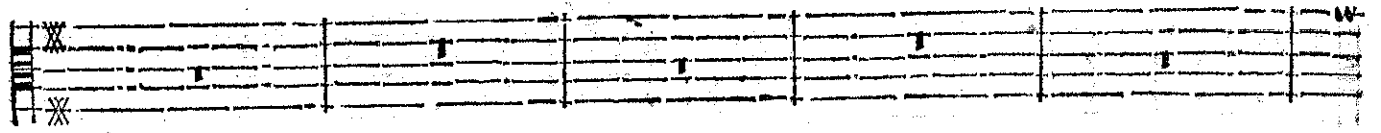
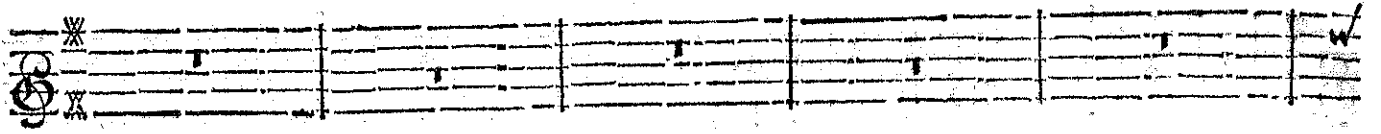
HAUT-BOIS.

HAUT-BOIS.

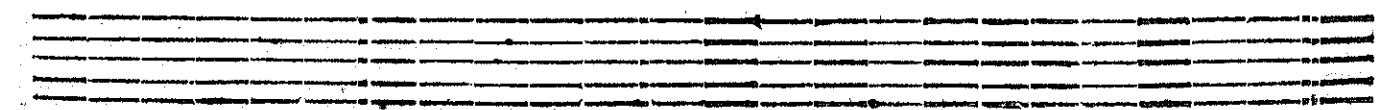
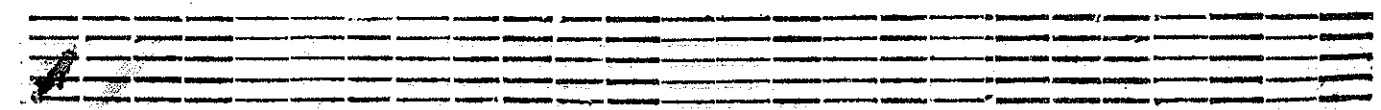
BASSON.

BASSE-CONTINUE.

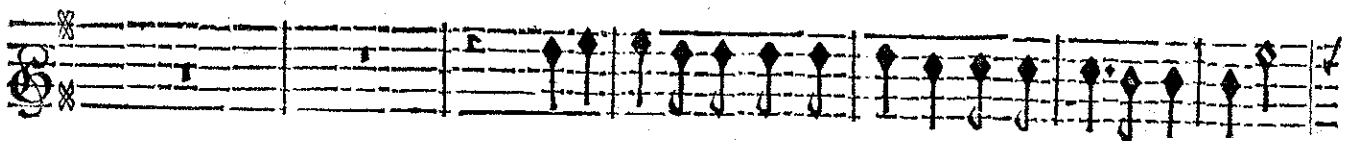
# LE TRIOMPHE.



BASSE-CONTINUE.



DE L'AMOUR.



Les amârs les pl<sup>o</sup> malheureux Sõt enchantez de leur marti-



Les amârs les pl<sup>o</sup> malheureux Sõt enchantez de leur marti-



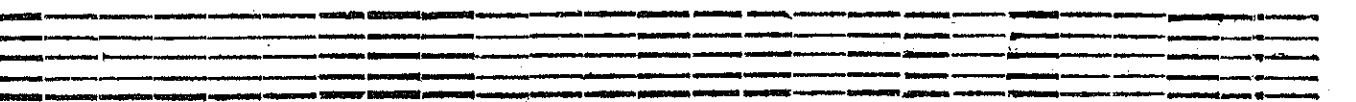
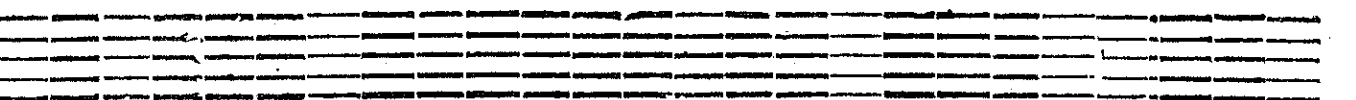
Les amârs les pl<sup>o</sup> malheureux Sõt enchantez de leur marti-



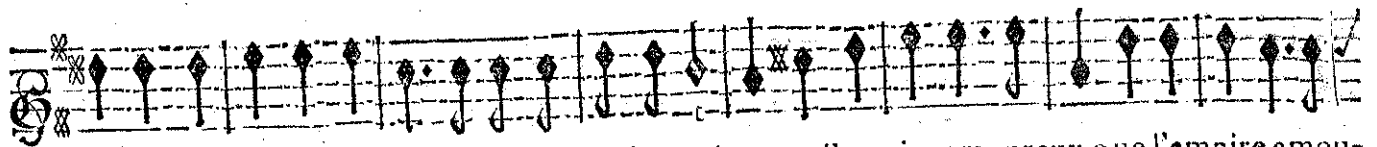
Les amârs les pl<sup>o</sup> malheureux Sõt enchantez de leur marti-



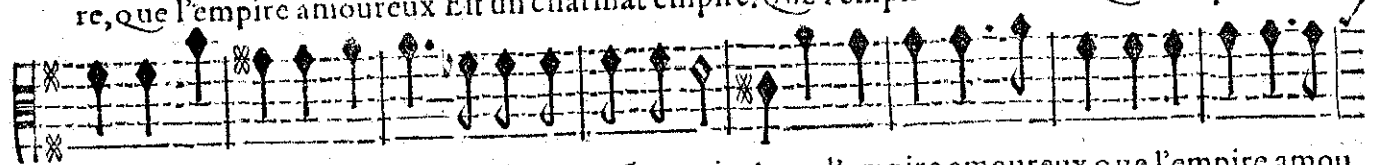
BASSE-CONTINUE.



# LE TRIOMPHE



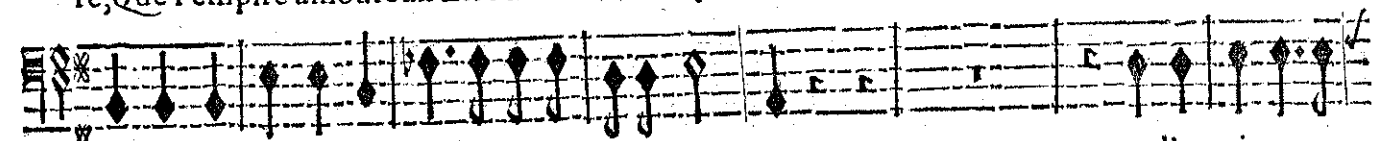
re, que l'empire amoureux Est un charmât empire! que l'empire amoureux que l'empire amou-



re, que l'empire amoureux Est un charmât empire! que l'empire amoureux que l'empire amou-

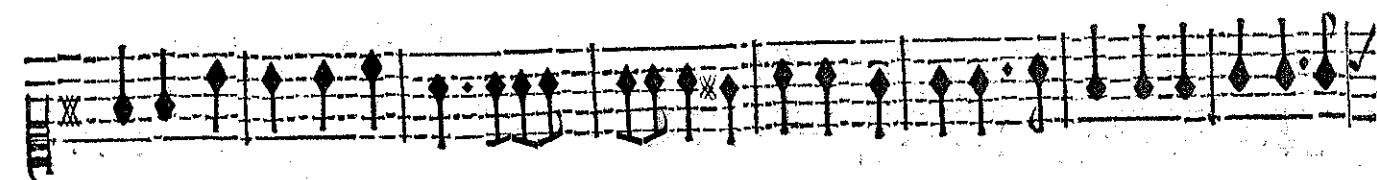
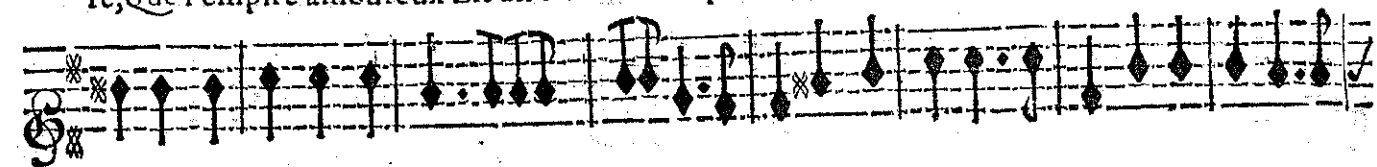


re, que l'empire amoureux Est un charmât empi- re! que l'empire amoureux que l'empire amou-

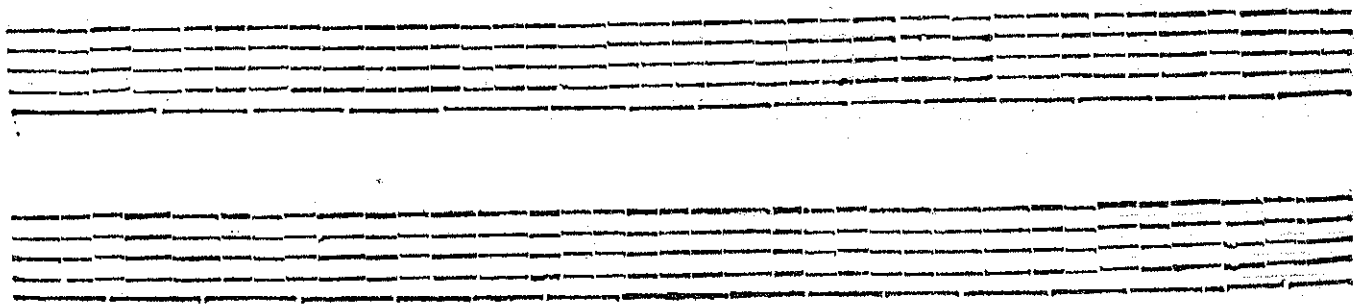


re, que l'empire amoureux Est un charmât empire!

que l'empire amou-



BASSE-CONTINUE.



D E L' A M O U R.

reux est un charmant empire. Que l'empire amoureux est un charmant empi- re

reux est un charmant empi- re Que l'empire amoureux est un charmant empi- re. L'A-

reux est un charmant empire. Que l'empire amoureux est un charmant empi- re.

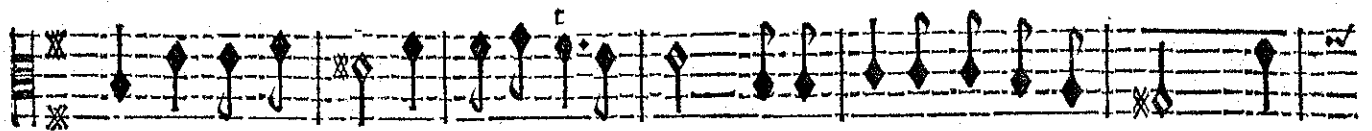
reux est un charmant empire. Que l'empire amoureux est un charmant empi- re.

5 6 6 6

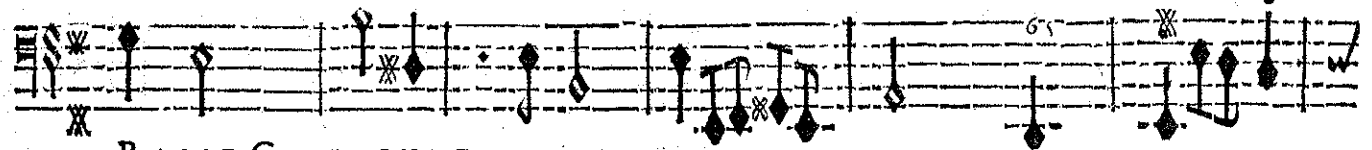
BASSE-CONTINUE.



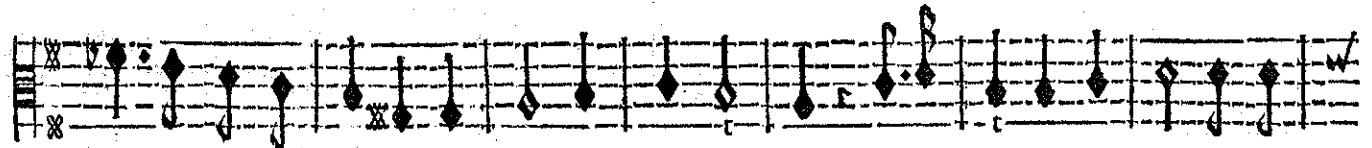
# LE TRIOMPHE



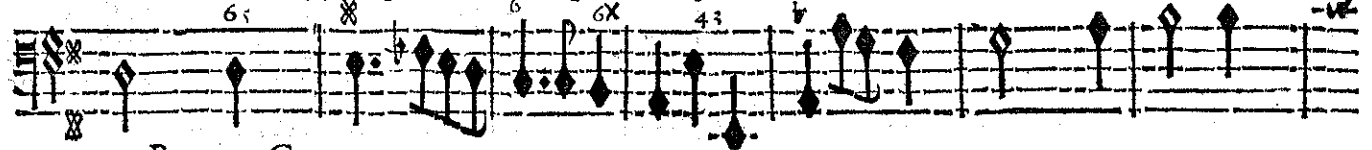
mour mené avec luy mille agreables jeux, Ses liens font d'aimables nœuds, Et



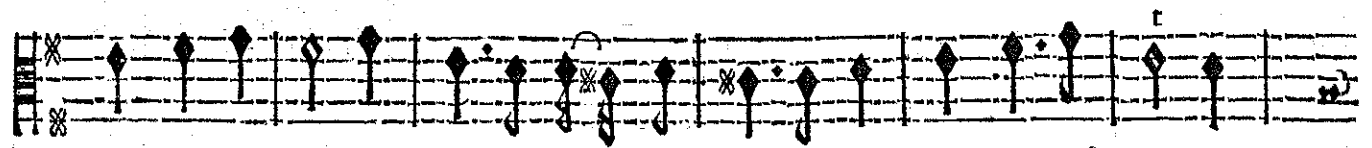
BASSE-CONTINUE.



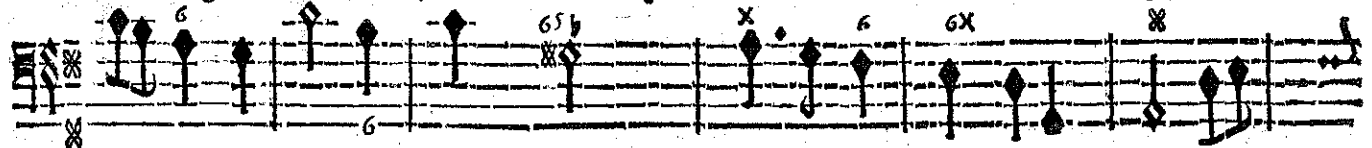
rien n'a tant d'appas que l'ardeur qu'il inspire, L'esperance adoucit un tour-



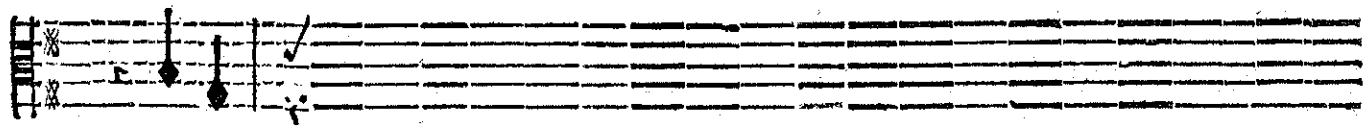
BASSE-CONTINUE.



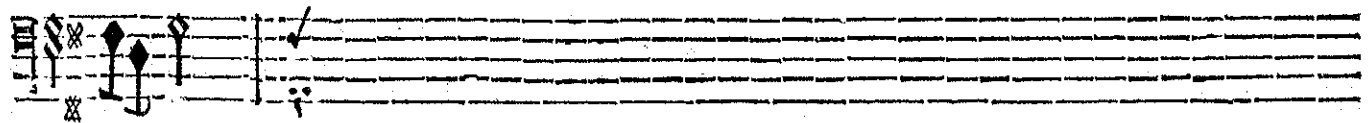
ment rigoureux, Toujours avec plaisir un tendre cœur soupire:



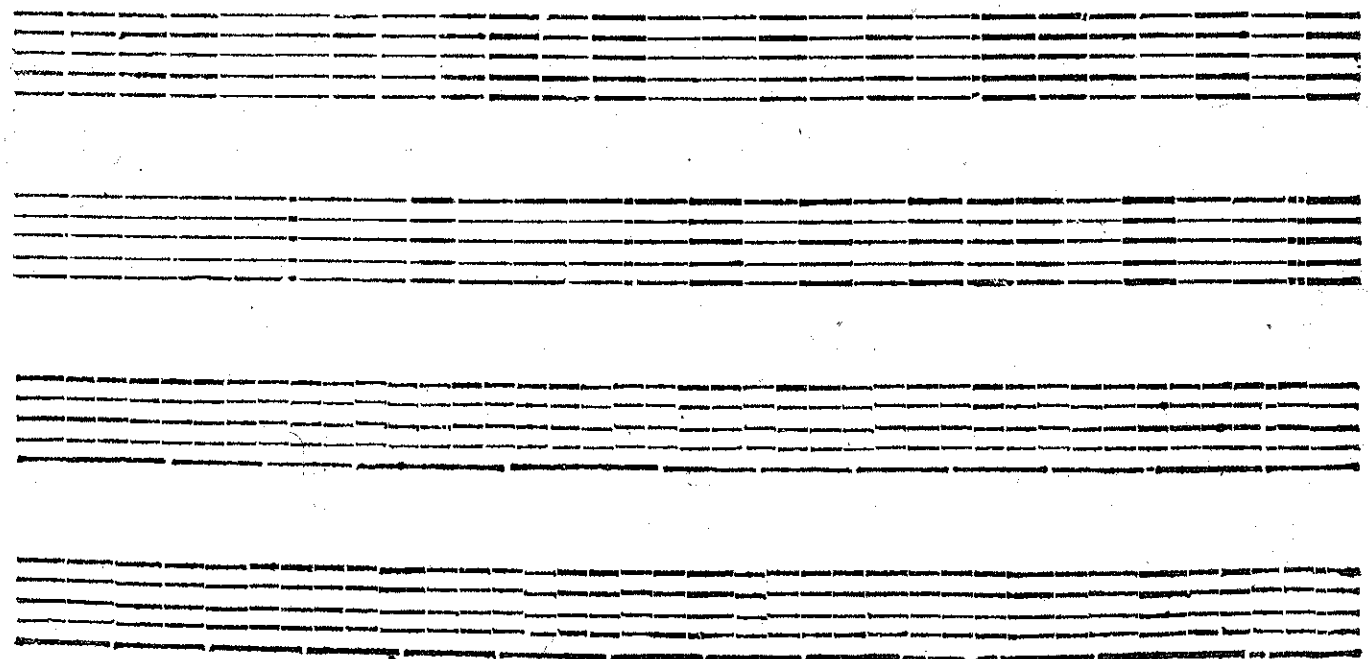
BASSE-CONTINUE.



Quel'Empire, &c. comme cy-devant jusques à la fin du Chœur.



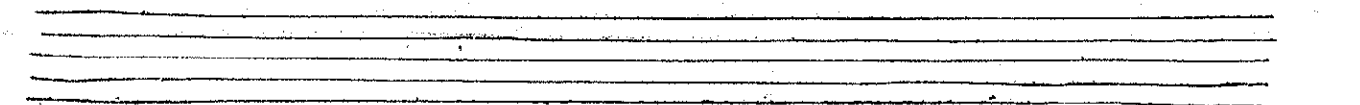
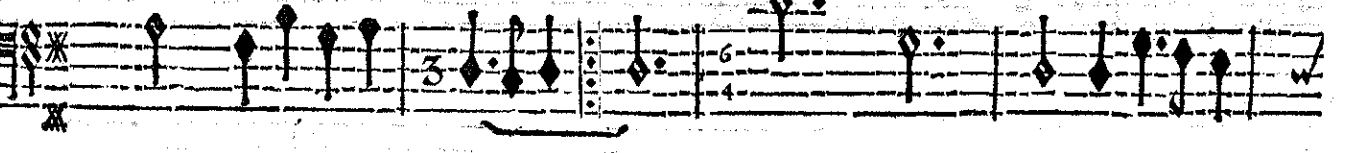
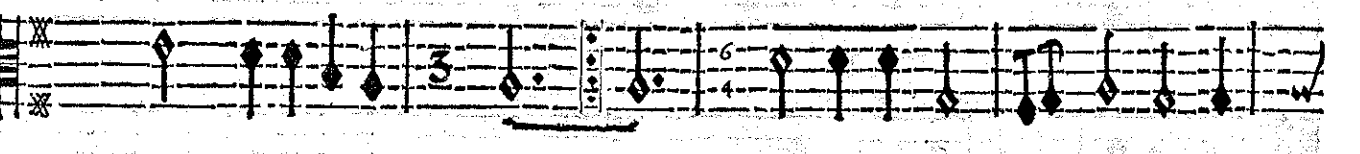
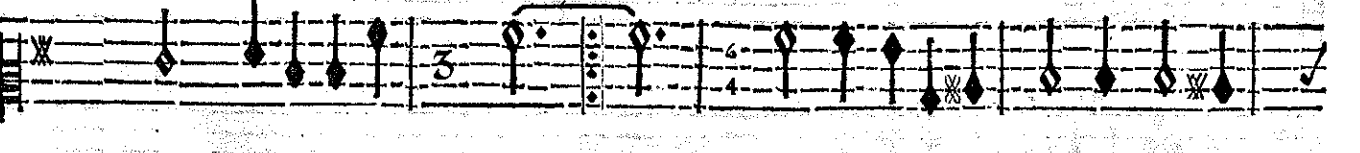
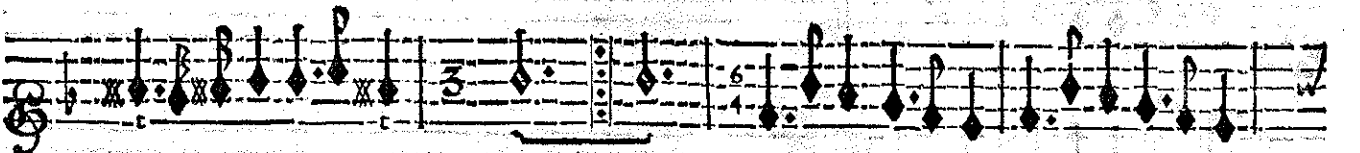
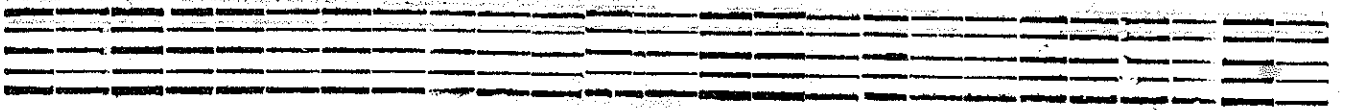
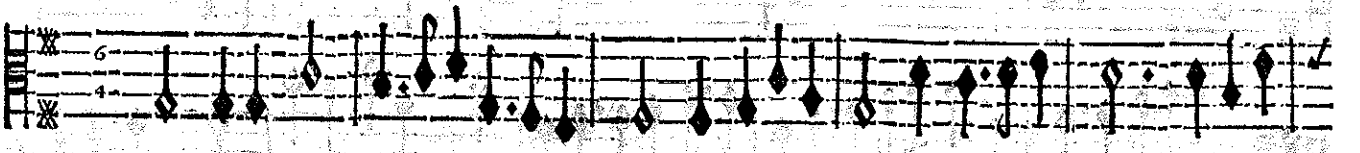
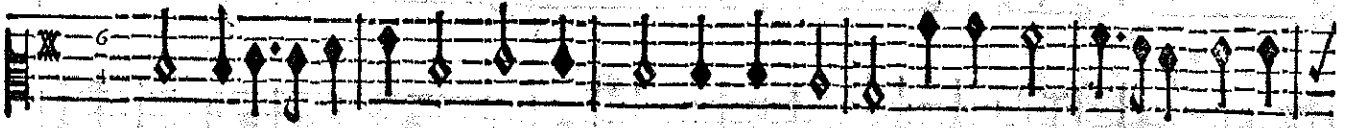
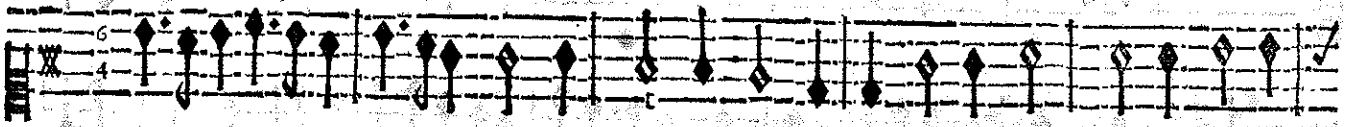
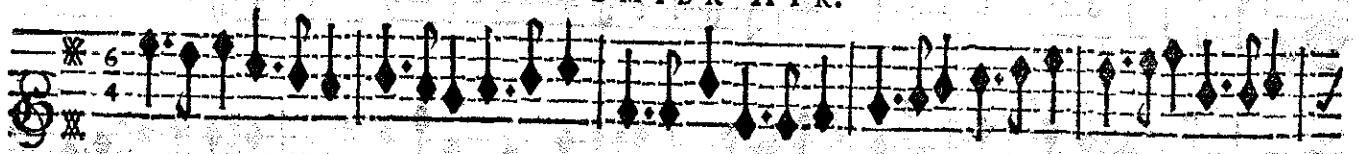
BASSE-CONTINUE.



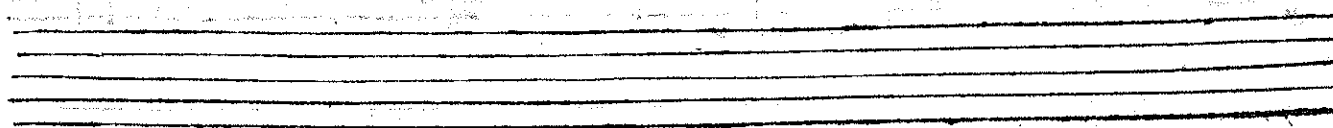
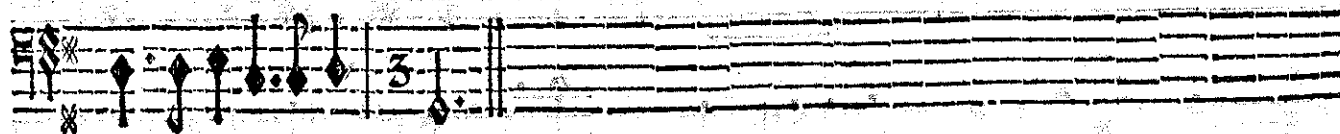
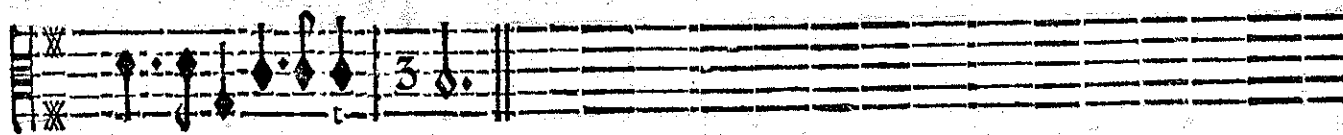
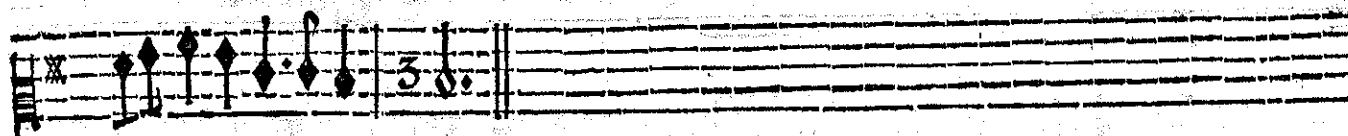
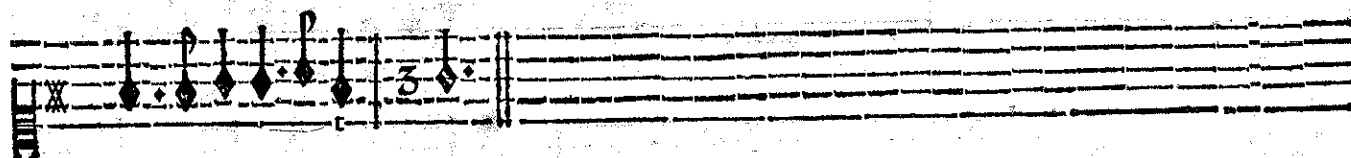
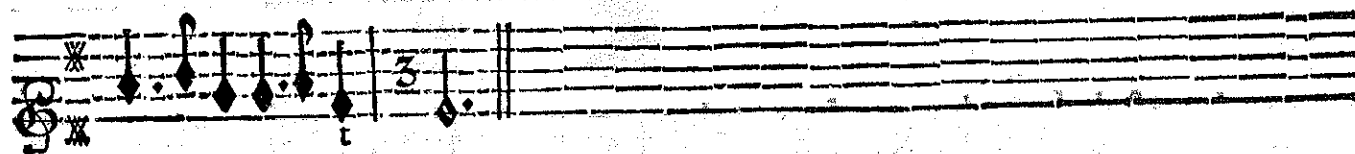
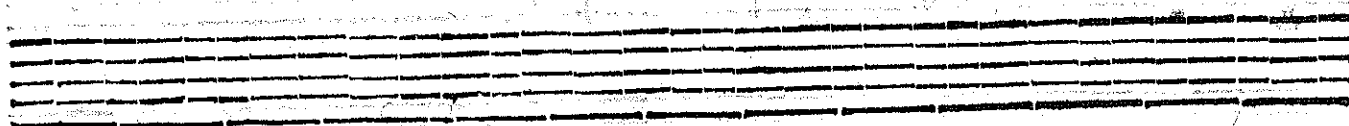
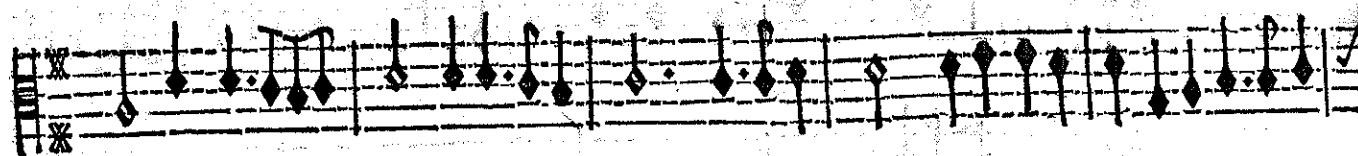
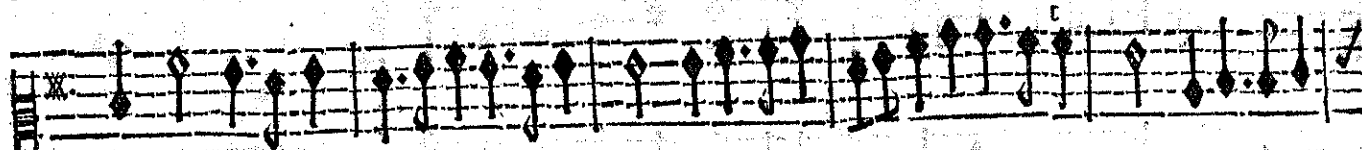
D E L' A M O U R.

ENTREE DE PAN ET DE QUATRE SYLVAINS.

PREMIER AIR.



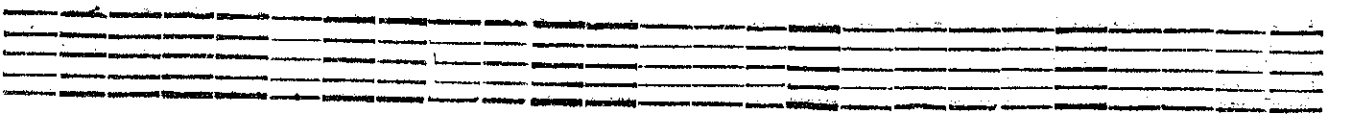
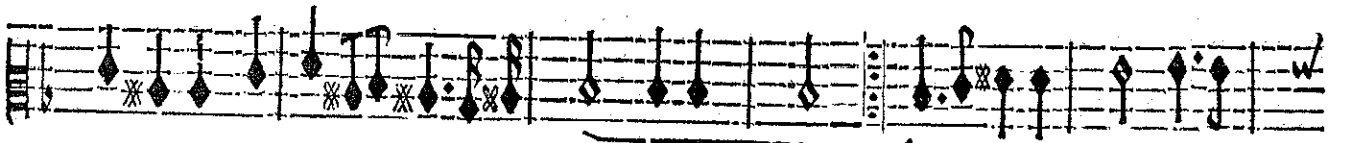
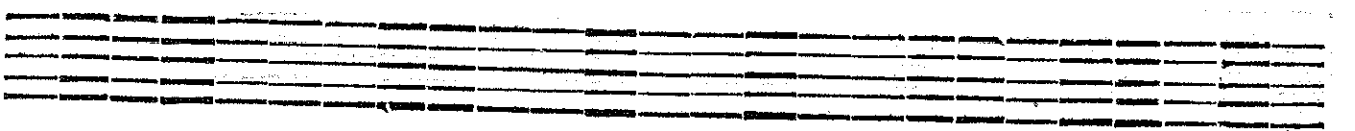
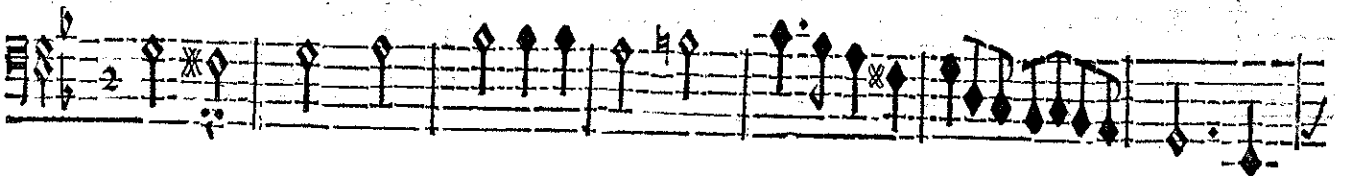
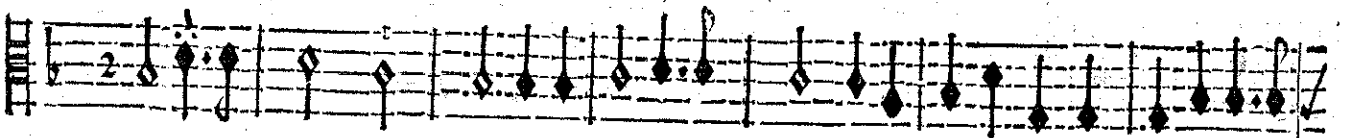
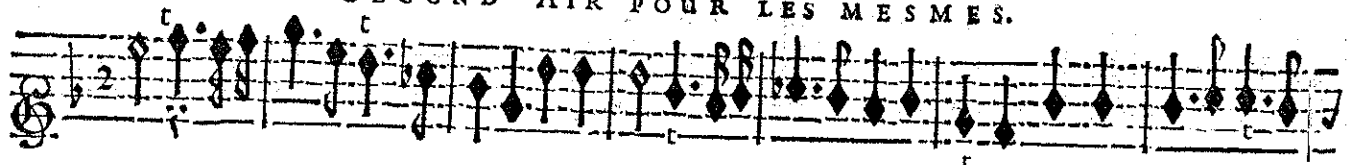
# LE TRIOMPHE



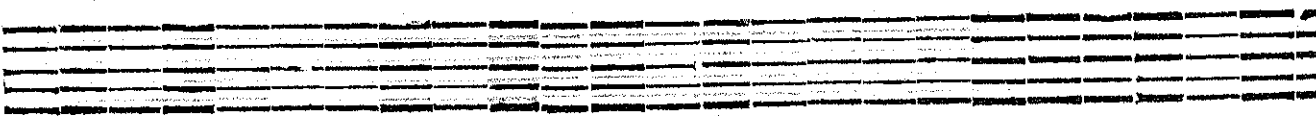
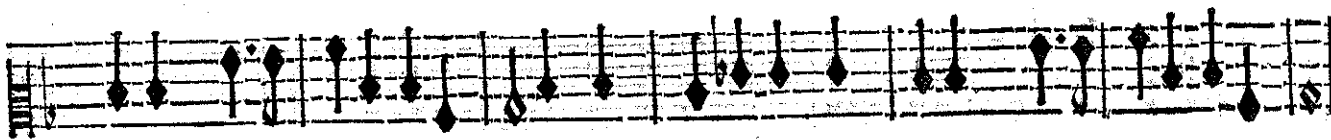
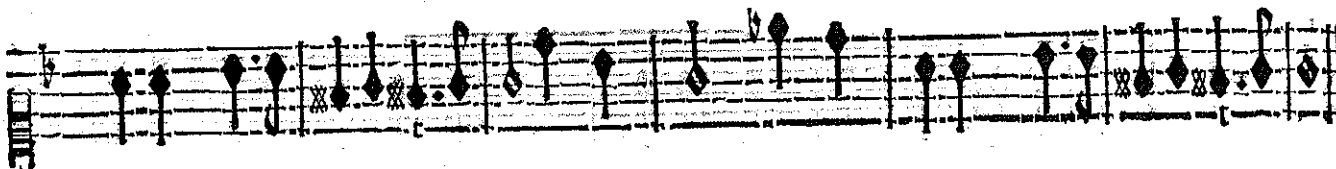
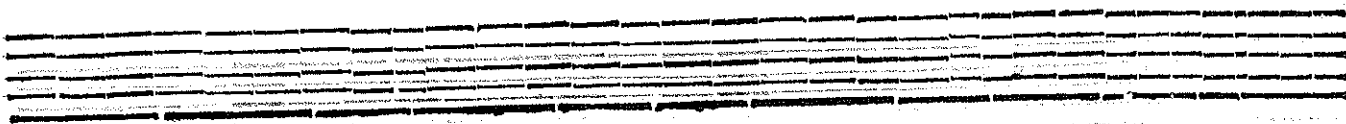
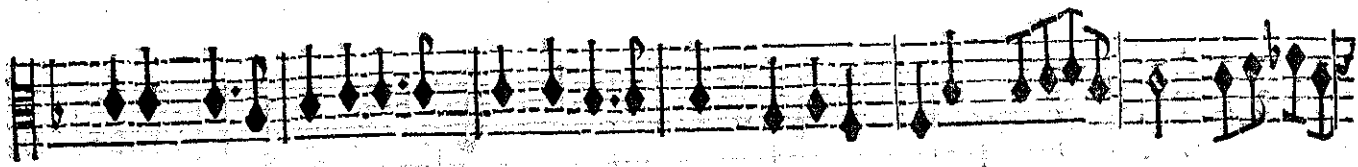
# DE L'AMOUR.

195

SECOND AIR POUR LES MESMES.



# LE TRIOMPHE



# DE L'AMOUR.

ENTRÉE DE FLORE, DE ZEPHIRE, DE NYMPHES DE FLORE, ET DES ZEPHIRS.

## PREMIER AIR.

This musical score is for a piece titled "DE L'AMOUR" (Of Love), page 197. The subtitle is "ENTRÉE DE FLORE, DE ZEPHIRE, DE NYMPHES DE FLORE, ET DES ZEPHIRS." (Entrée of Flora, Zephyrus, Nymphs of Flora, and Zephyrus). The main title of the piece is "PREMIER AIR" (First Air). The score consists of 14 staves of music. The first five staves are for a single melodic line, likely for a flute or violin. The next five staves are for a second melodic line, likely for a second flute or violin. The final four staves are for a basso continuo or keyboard accompaniment. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs and first/second endings throughout the piece. The notation includes clefs, key signatures, and dynamic markings.



Five staves of musical notation, likely for a vocal line and a basso continuo line, in a minor key with a 2/4 time signature. The notation includes various note values, rests, and bar lines.

*Airs chanté par une Nympe de Flore.*

First line of musical notation for the song, featuring a vocal line with lyrics and a basso continuo line.

Que de fleurs vôt esclore! Le Zephire aime Flore; L'amour viét rendre heureux Les cœurs  
 Goûtez, Amants fidelles, Des douceurs éternelles. Heureuses les Amours Qui peu-

Second line of musical notation for the song, continuing the vocal line and basso continuo.

BASSE-CONTINUE.

Third line of musical notation for the song, continuing the vocal line and basso continuo.

rouchez de ses feux; Nos plus charmants Boccages N'ont pas toujours leurs feuillages, Mais  
 vent durer toujours,

Fourth line of musical notation for the song, continuing the vocal line and basso continuo.

BASSE-CONTINUE.

Fifth line of musical notation for the song, continuing the vocal line and basso continuo.

les Amâts cõtêts ôr de beaux jours en to' réps. mais les Amâts cõtêts ôr de beaux jours en to' réps.

Sixth line of musical notation for the song, continuing the vocal line and basso continuo.

BASSE-CONTINUE.



# LE TRIOMPHE

PRELUDE POUR L'AMOUR.

Musical staff for Tailles ou Flutes d'Allemagne, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

TAILLES OU FLUTES D'ALLEMAGNE.

Musical staff for Quinte de Flutes, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

QUINTE DE FLUTES.

Musical staff for Petite Basse de Flutes, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

PETITE BASSE DE FLUTES.

Musical staff for Grande Basse de Flutes et Basse-Continue, featuring a bass clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

GRANDE BASSE DE FLUTES ET BASSE-CONTINUE.

Musical staff for Basse-Continue, featuring a bass clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

Musical staff for Basse-Continue, featuring a bass clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

Musical staff for Basse-Continue, featuring a bass clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

Musical staff for Basse-Continue, featuring a bass clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

BASSE-CONTINUE.

Musical staff for Basse-Continue, featuring a bass clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

Musical staff for Basse-Continue, featuring a bass clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

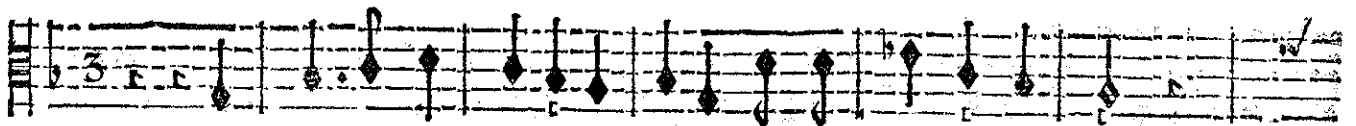
Musical staff for Basse-Continue, featuring a bass clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

Musical staff for Basse-Continue, featuring a bass clef, a 3/4 time signature, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with various articulations.

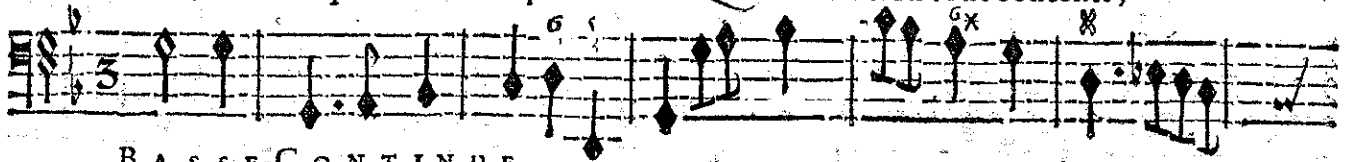
BASSE-CONTINUE.

# DE L'AMOUR,

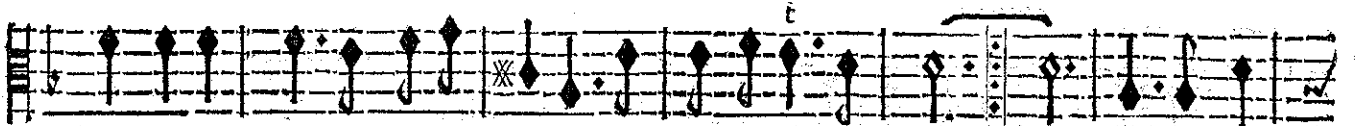
CHANSON POUR ARCAS.



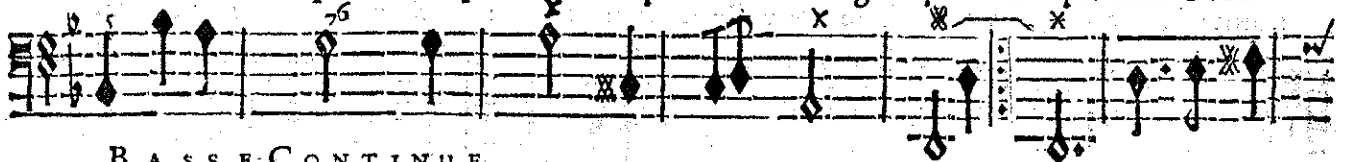
Il faut qu'un Amant persevere Quand ses vœux sont contents;



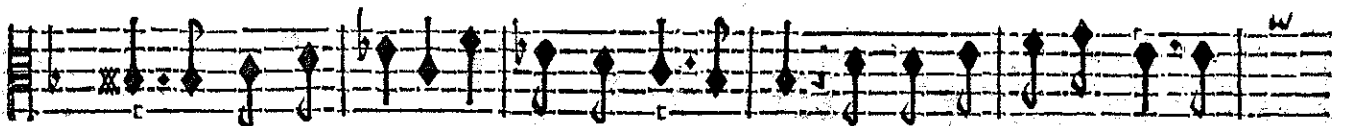
BASSE-CONTINUE.



Mais vne amour qu'on desespere Ne peut durer longtemps. temps. Une Beau-



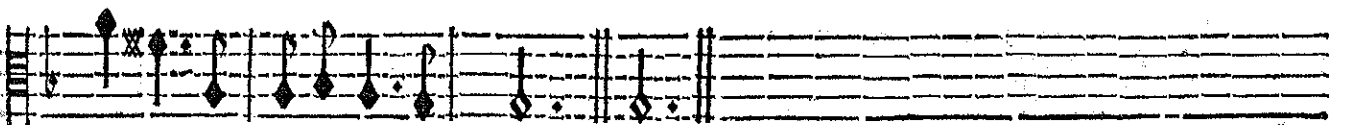
BASSE-CONTINUE.



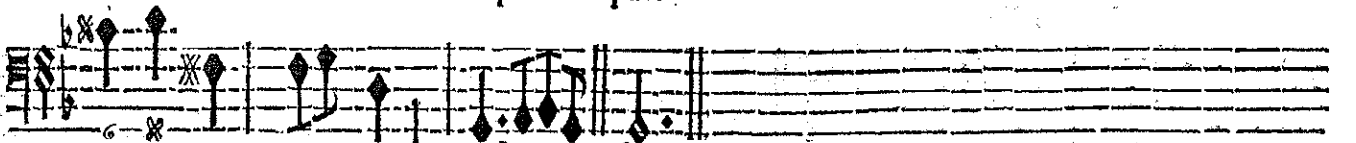
té toujours cru- elle Perd ses plus doux appas, Et qui mesprise un cœur fi-



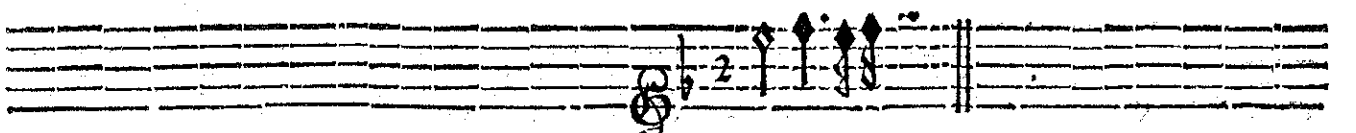
BASSE-CONTINUE.



delle Ne le merite pas. pas.



BASSE-CONTINUE.



*Les Instruments jouent le second Air cy-devant page 195.*

# LE TRIOMPHE

## SECOND COUPLET

Si le changement vous offense Changez à votre tour, Ne cherchez

BASSE-CONTINUE.

point d'autre vengeance Qu'une nouvelle amour: Si la Vo-lage vous ra-

BASSE-CONTINUE.

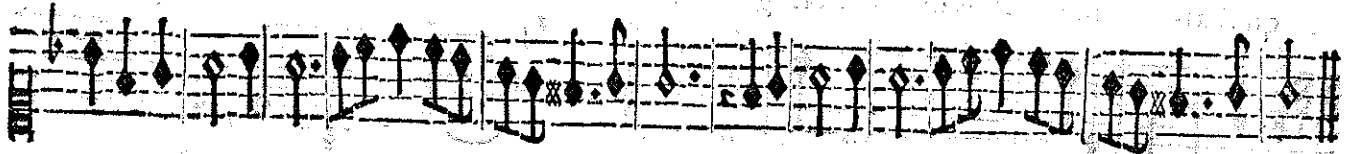
pelle, Meprifez les appas; Qui peut trahir un cœur fidelle Ne

BASSE-CONTINUE.

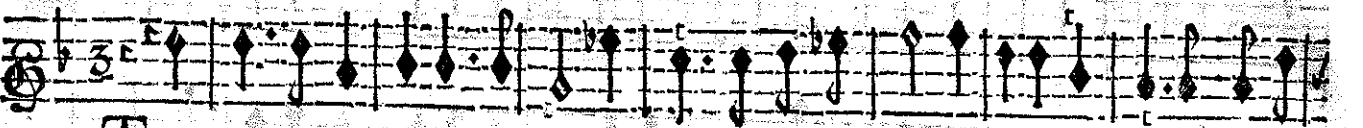
le merite pas. pas.

BASSE-CONTINUE.

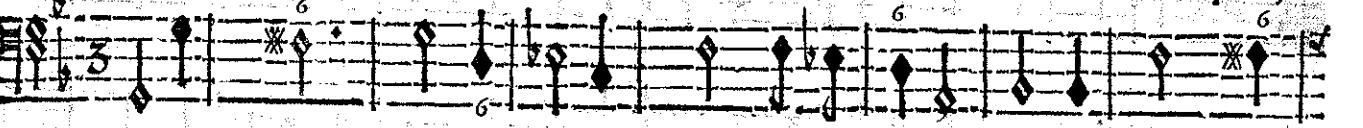
Les Instruments reprennent encore le second Air cy-devant page 195.



L'AMOUR.



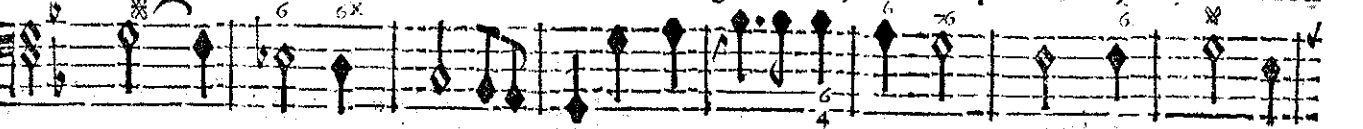
Tout ce que j'attaque se rend; Tout cede à mon pouvoir extrême; L'enchaîne quād je



BASSE-CONTINUE.



veux le plus fier Conquerant, Et j'abaisse a mon gré la Majesté suprême. Et j'abaisse a mon



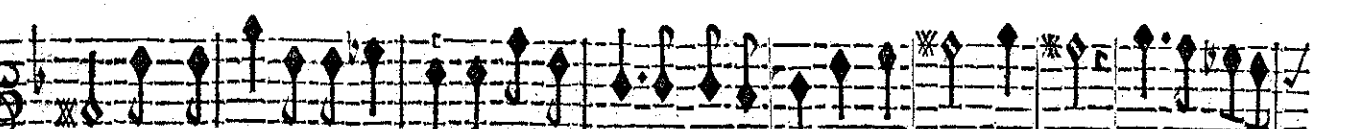
BASSE-CONTINUE.



gré la Majesté suprême. préme. Dans le Ciel Jupiter mesme, Suit mes loix en soupi-



BASSE-CONTINUE.

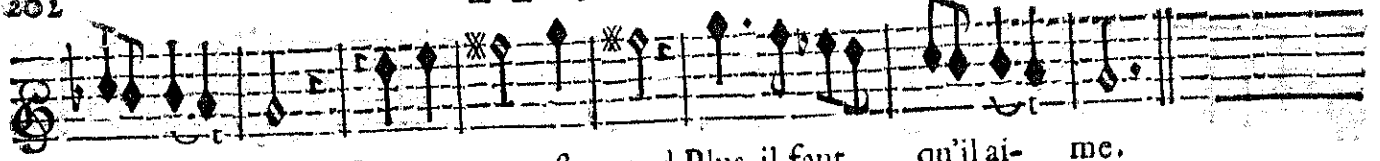


rant: Dás le Ciel, Jupiter mesme, Suit mes loix en soupirāt: Pl<sup>9</sup> vn cœur est grand plus il faut

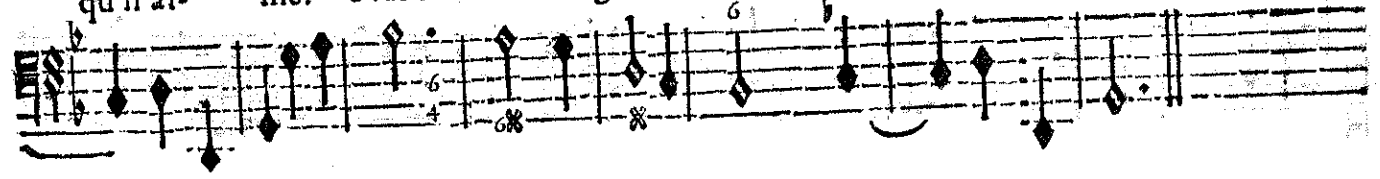


BASSE-CONTINUE.

# LE TRIOMPHE



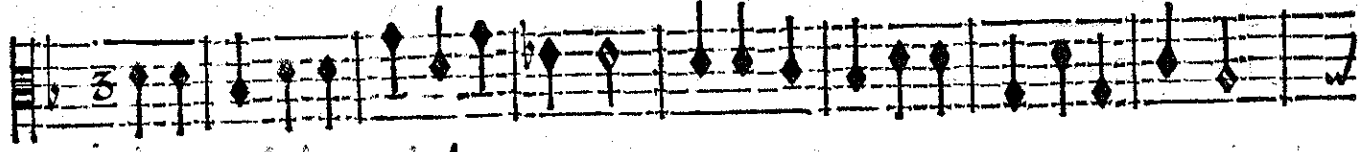
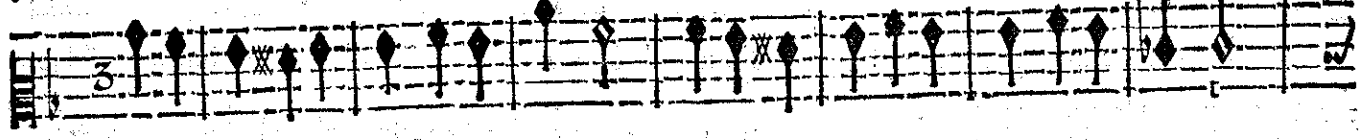
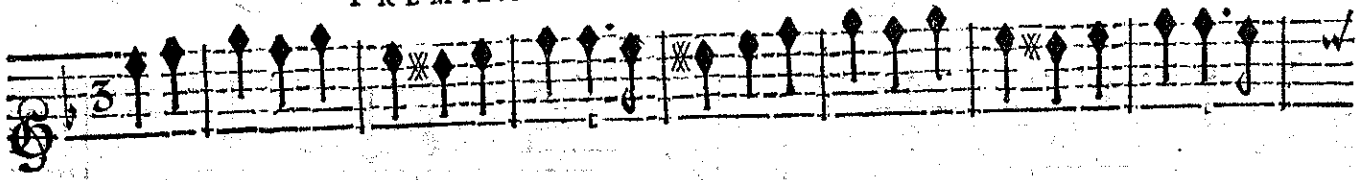
qu'il ai- me. Plus un cœur est grand Plus il faut qu'il ai- me.



## BASSE-CONTINUE.

*Les Flûtes reprennent leur prélude, & l'Amour chante, Plus un cœur est grand, &c.*

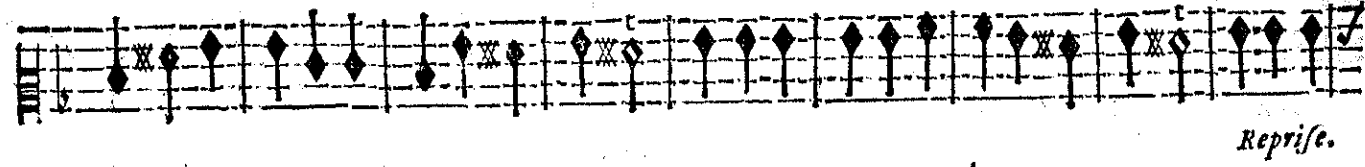
### PREMIER AIR POUR LA JEUNESSE.



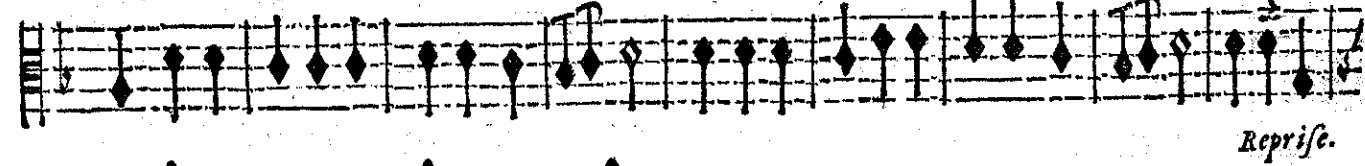
*Reprise.*



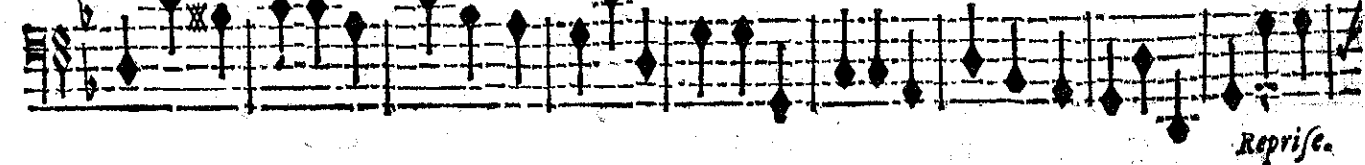
*Reprise.*



*Reprise.*

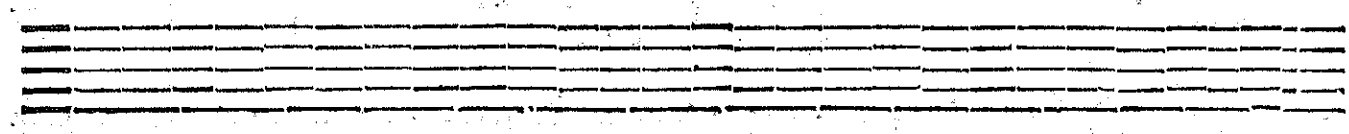
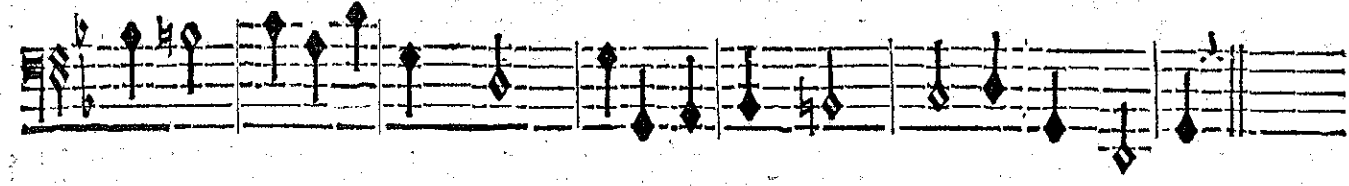
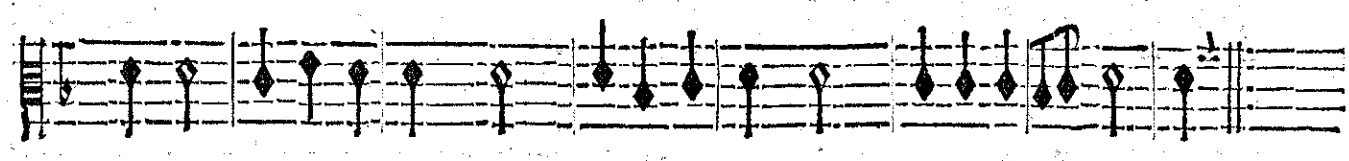
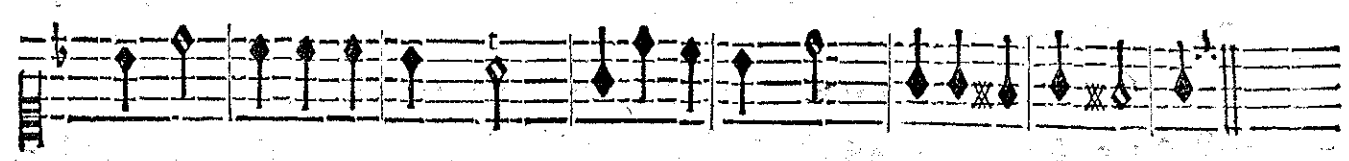
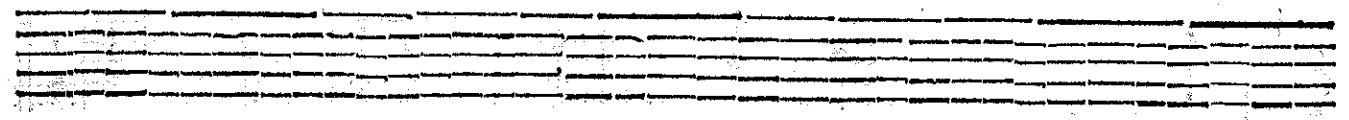
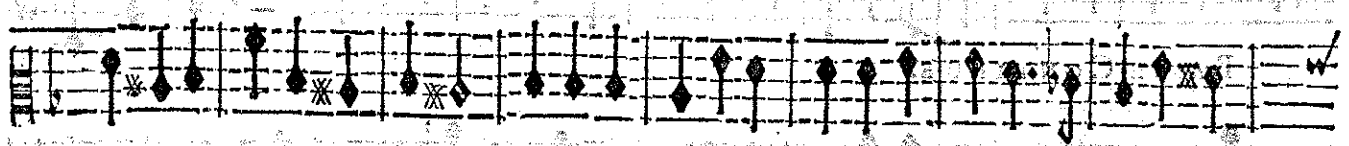


*Reprise.*

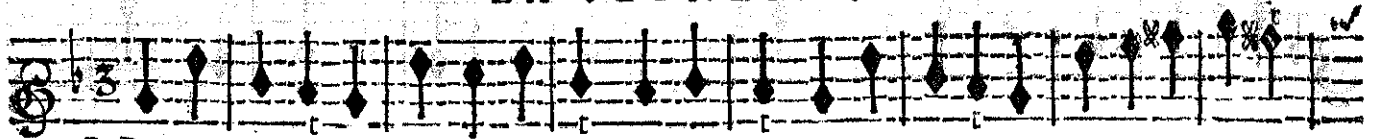


*Reprise.*

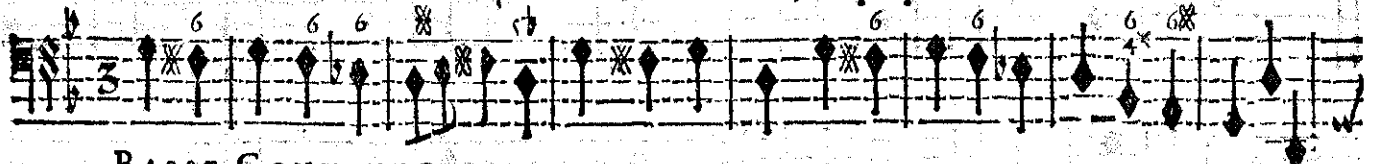
3 D E L' A M O U R.



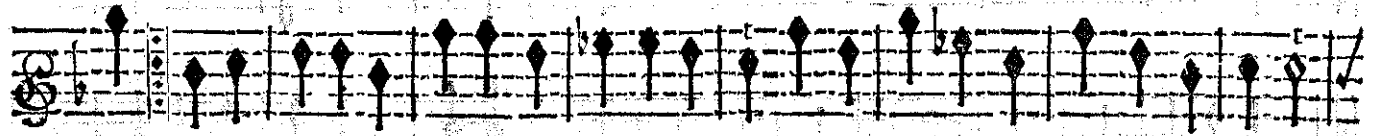
# LE TRIOMPHE LA JEUNESSE.



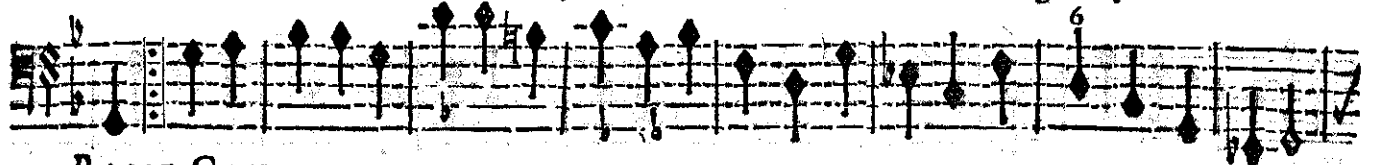
NE troublez pas nos jeux, importune raison, Vous aurez vostre tour fiere sage-  
Nous devons à l'amour les plus beaux de nos ans, Il prepare nos cœurs à la tendref.



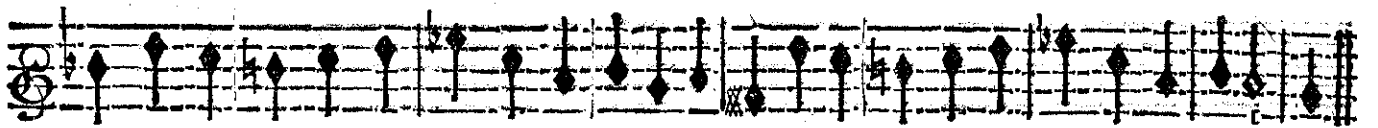
BASSE-CONTINUE.



se; Vos severes conseils ne sont pas de saison, Reservez vos chagrins pour la vieilles-  
se; Il s'amuse avec nous à des jeux innocens, No<sup>us</sup> laissons les chagrins pour la vieilles.



BASSE-CONTINUE.

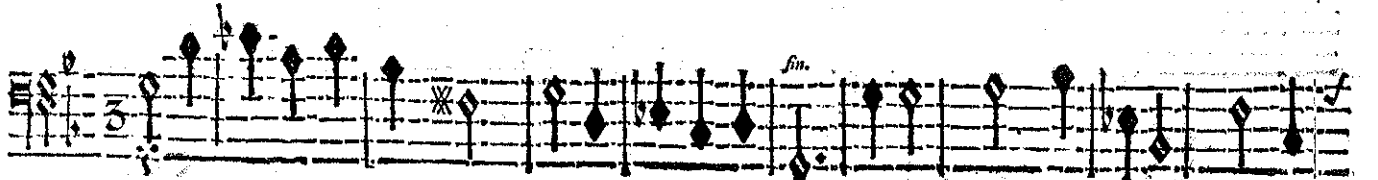


se; To<sup>us</sup> nos jours sont charmés tout rit à nos desirs, C'est le tēps des plaisirs Que la jeunesse.  
se; To<sup>us</sup> nos jours sont charmés, tout rit à nos desirs, C'est le tēps des plaisirs Que la jeunesse.



BASSE-CONTINUE.

## DEUXIESME AIR POUR LES MESMES.





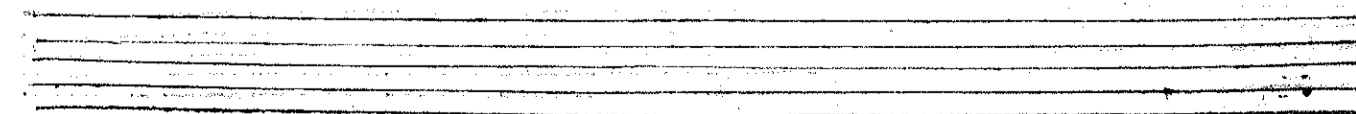
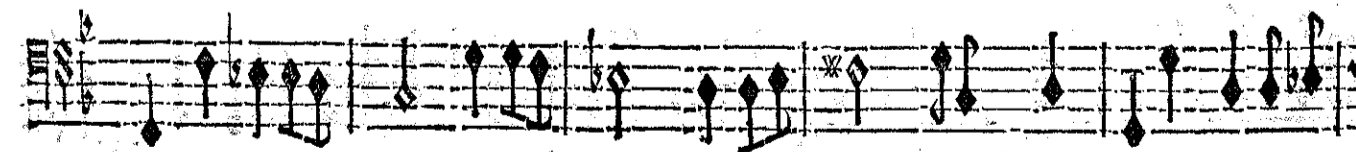
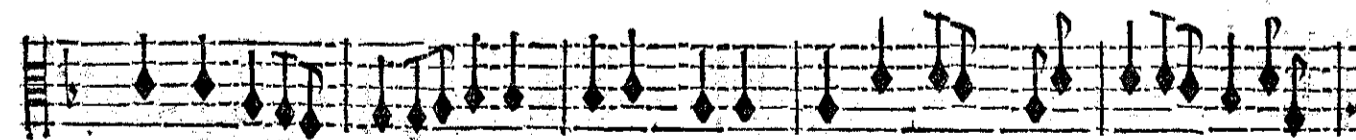
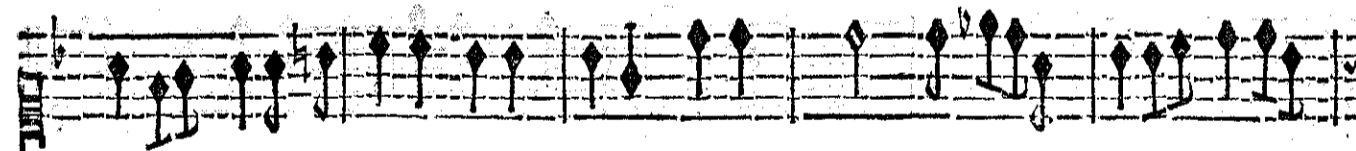
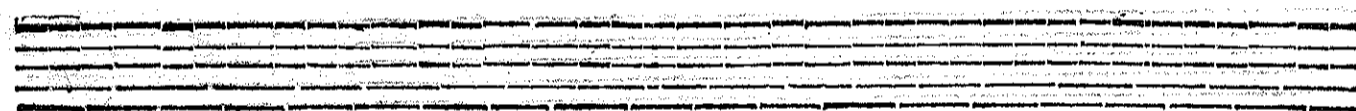
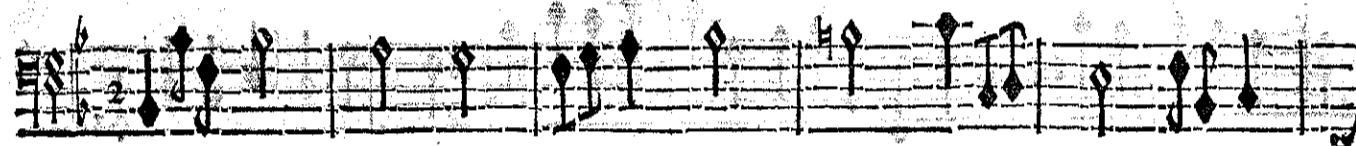
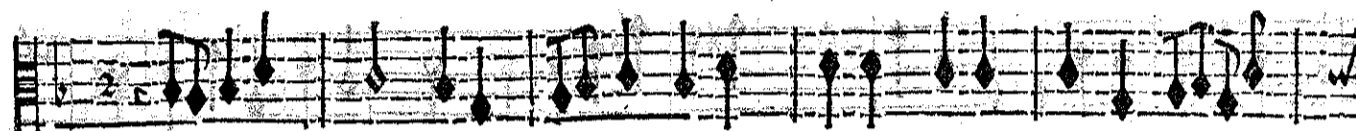
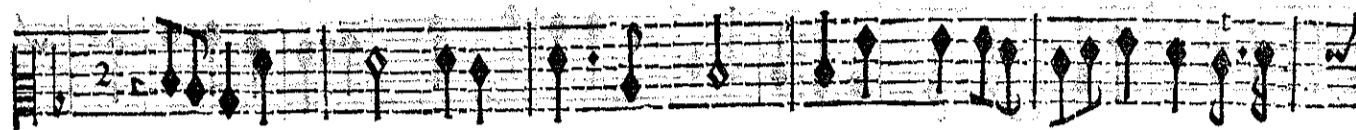
DE L'AMOUR.

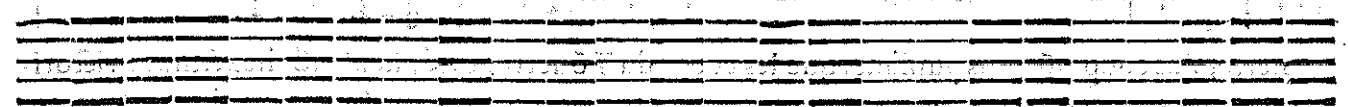
This musical score is arranged in ten systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, and clefs. The first system begins with a treble clef and a key signature of one flat. The second system starts with a bass clef. The third system uses a bass clef with a 'C' time signature. The fourth system begins with a bass clef and a 'P' dynamic marking. The fifth system starts with a bass clef and a 'P' dynamic marking. The sixth system is a blank staff. The seventh system begins with a treble clef and a 'C' time signature. The eighth system starts with a bass clef and a 'C' time signature. The ninth system begins with a bass clef and a 'C' time signature. The tenth system starts with a bass clef and a 'C' time signature. The score concludes with a double bar line and repeat signs.



# LE TRIOMPHE

## PRELUDE POUR JUPITER.

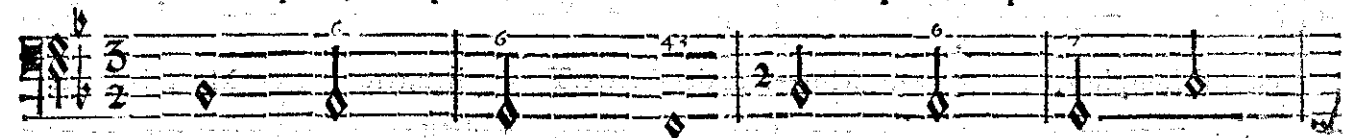




JUPITER.



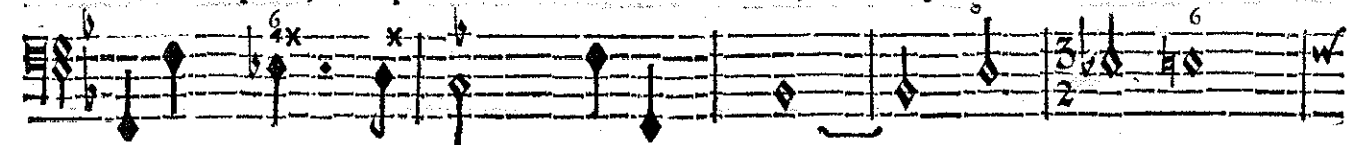
Triomphez, triomphez Amour victorieux; Triomphez, triomphez des Mortels & des



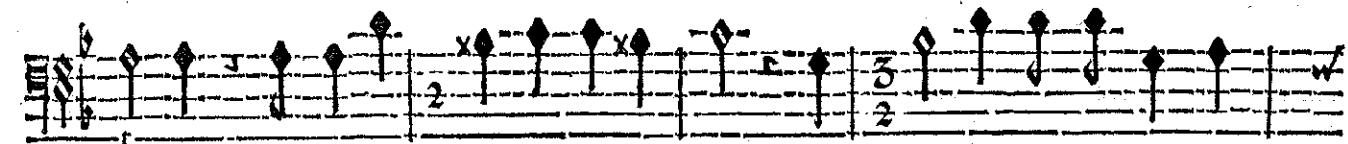
BASSE-CONTINUE.



Dieux, Triomphez, triomphez des Mortels & des Dieux, Vous imposez des loix à toute la Na-



BASSE-CONTINUE.



ture Vous enflamez le sein des Mers; Vos feux percent la nuit obs-



BASSE-CONTINUE.

Musical staff with notes and clef.

cure Du sejour profond des Enfers: Vostre chaîne s'estend aux deux bouts de la

Musical staff with notes and clef.

BASSE-CONTINUE.

Musical staff with notes and clef.

Terre; Vos traits s'eslevet jusqu'aux Cieux: Vos coups sont plus puissants que les coups du Ton-

Musical staff with notes and clef.

BASSE-CONTINUE.

Musical staff with notes and clef.

nerre; Vos coups sont plus puissants que les coups du Tõnerre; Triõphez, triõphez Amour victori-

Musical staff with notes and clef.

BASSE-CONTINUE.

Musical staff with notes and clef.

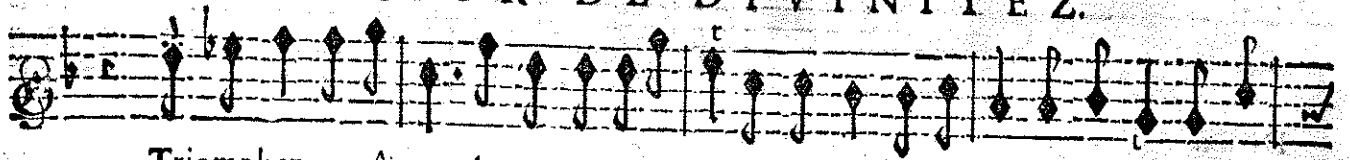
eux, Triomphez, triomphez des Mortels & des Dieux. Triomphez, triõphez des Mortels & des

Musical staff with notes and clef.

BASSE-CONTINUE.

Empty musical staves.

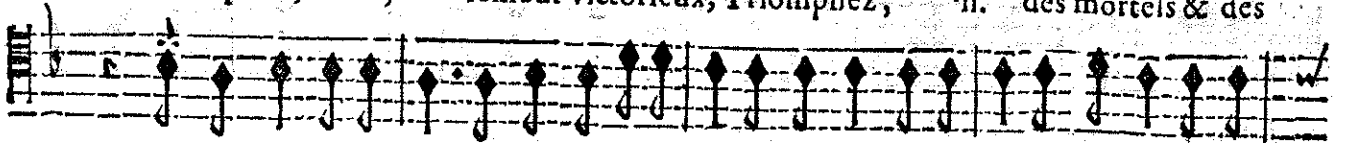
CHOEUR DE DIVINITEZ.



Triomphez, .ij. Amour victorieux, Triomphez, .ij. des mortels & des



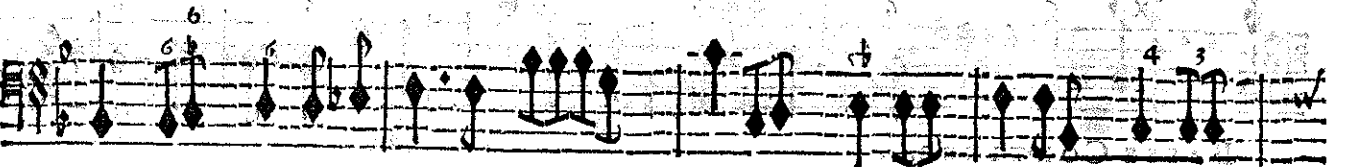
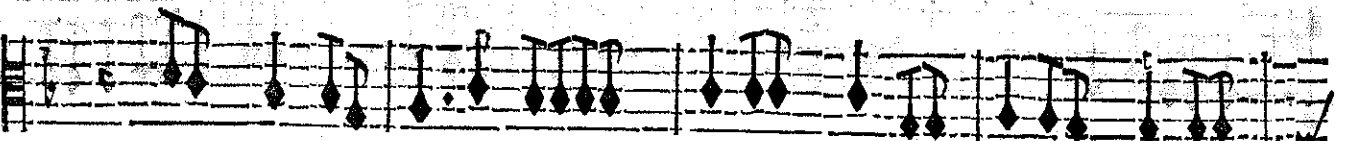
Triomphez, .ij. Amour victorieux, Triomphez, .ii. des mortels & des



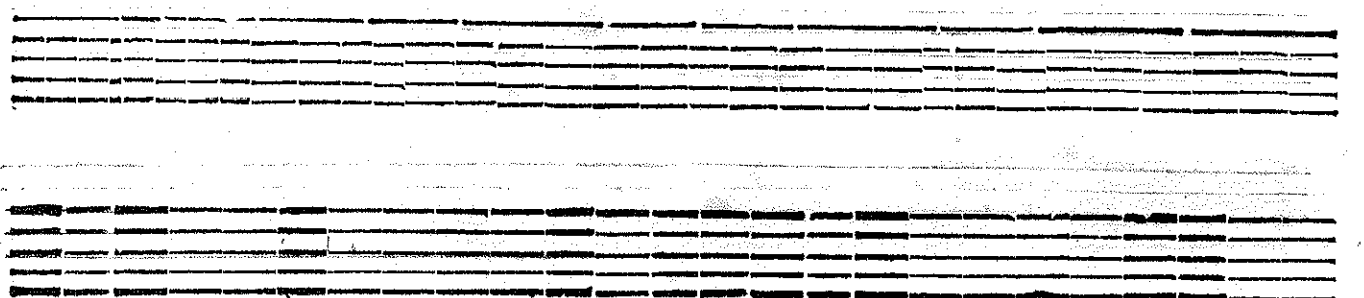
Triomphez, .ij. Amour victorieux, Triomphez, .ij. des mortels & des



Dieux. Triomphez, .ij. Amour victorieux, Triomphez, .ij. des mortels & des



BASSE-CONTINUE.



# LE TRIOMPHE

Dieux.

Dieux.

Dieux.

Dieux.

VIOLONS.

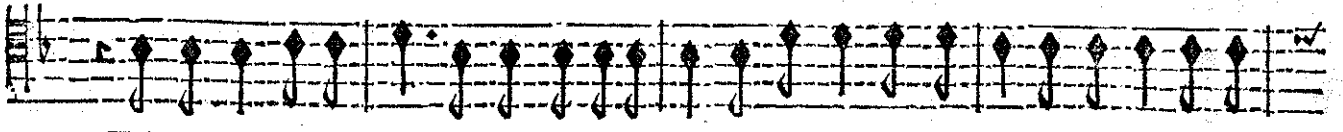
BASSE-CONTINUE.



Triomphez, .ij. Amour victorieux, Triomphez, .ij. des mortels & des



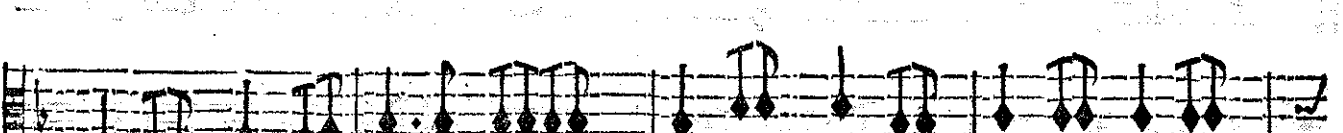
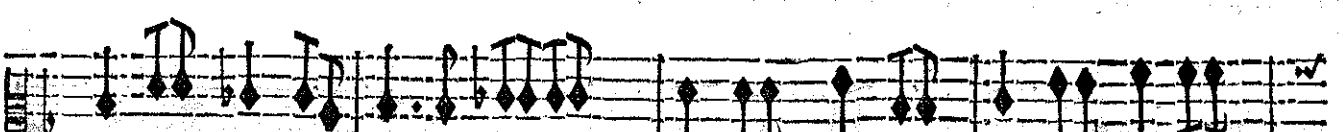
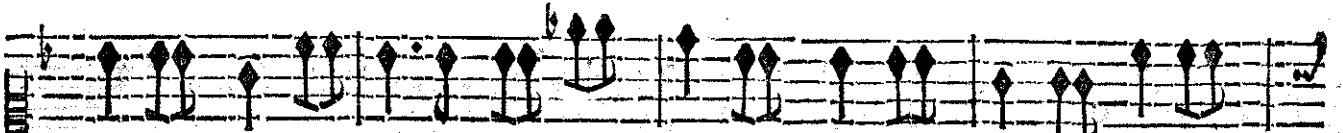
Triomphez, .ij. Amour, victorieux, Triomphez, .ij. des mortels & des



Triomphez, .ij. Amour victorieux, Triomphez, .ij. des mortels & des



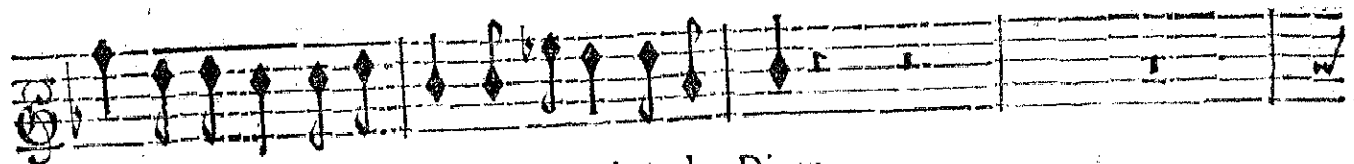
Triomphez, .ij. amour victorieux, Triomphez, .ij. des mortels & des



BASSE-CONTINUE.

CHIFFRE

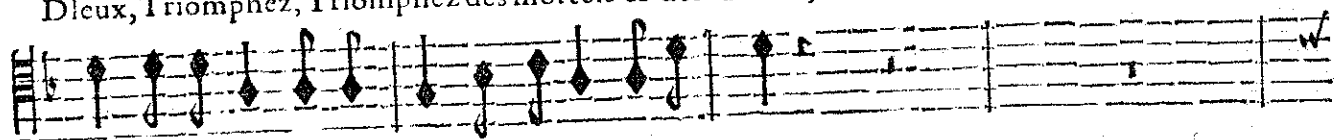
LE TRIOMPHE



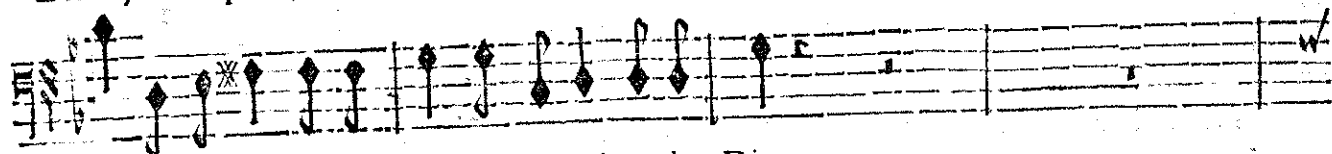
Dieux, Triomphez, Triomphez des mortels & des Dieux,



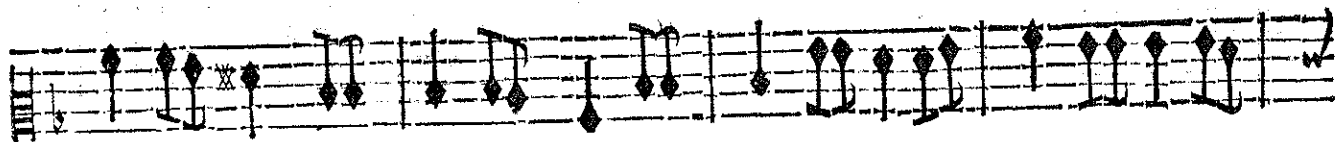
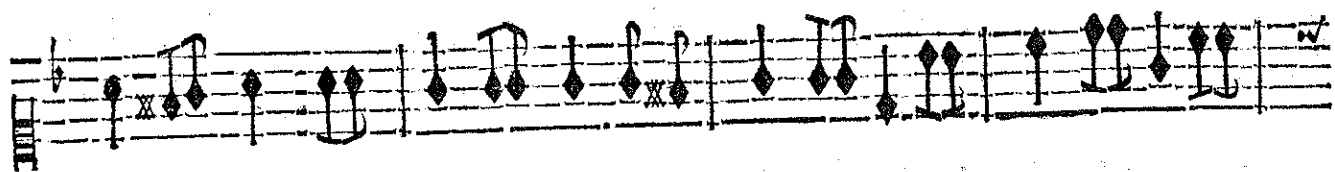
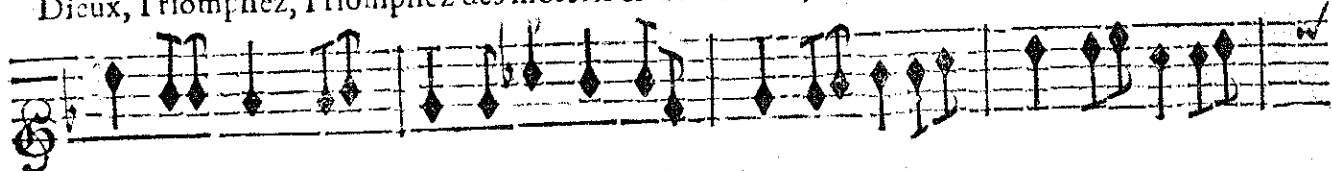
Dieux, Triomphez, Triomphez des mortels & des Dieux,



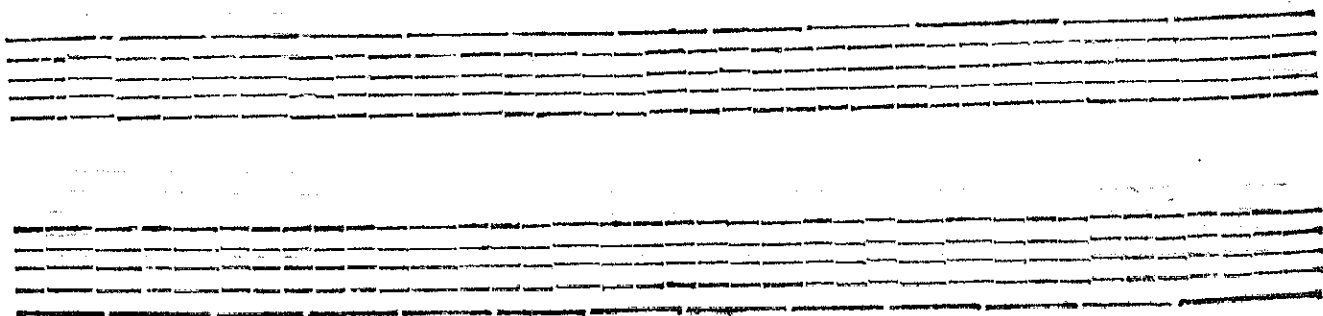
Dieux, Triomphez, Triomphez des mortels & des Dieux,



Dieux, Triomphez, Triomphez des mortels & des Dieux,



BASSE-CONTINUE.



DE L'AMOUR.



Triomphez .ij. des mortels & des Dieux.



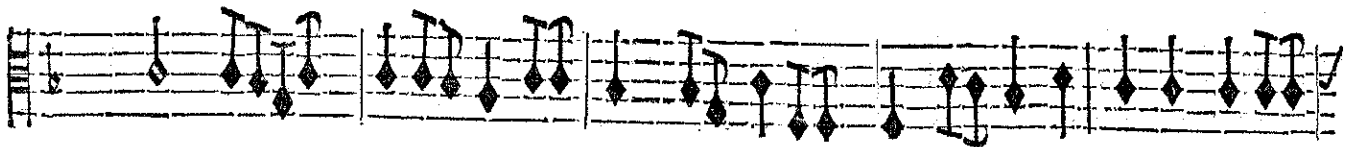

Triomphez .ij. des mortels & des Dieux.



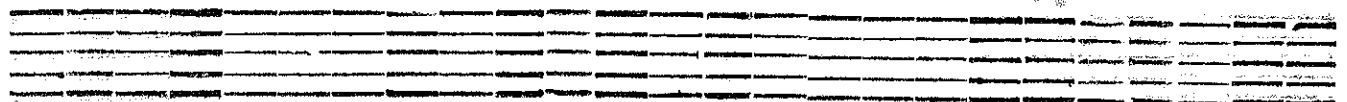

Triomphez .ij. des mortels & des Dieux.



Triomphez .ij. des mortels & des Dieux.



BASSE-CONTINUE.





LE TRIOMPHE

Triomphez .ij. Amour victorieux, Triôphez, Triom-

Triomphez .ij. Amour victorieux, Triôphez, Triom-

Triomphez .ij. Amour victorieux, Triôphez, Triom-

Triomphez .ij. Amour victorieux, Triôphez, Triom-

BASSE-CONTINUE.



phez des mortels & des Dieux. Triōphez &c.

Triōphez .ij. des mortels & des



phez des mortels & des Dieux. Triōphez &c.

Triōphez .ij. des mortels & des



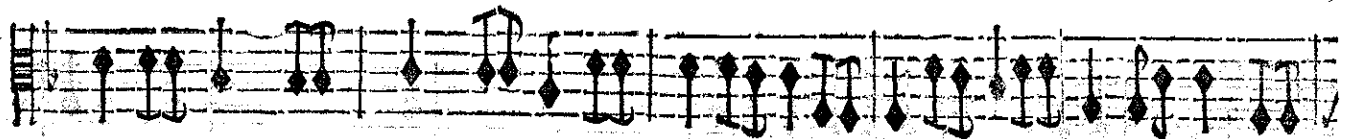
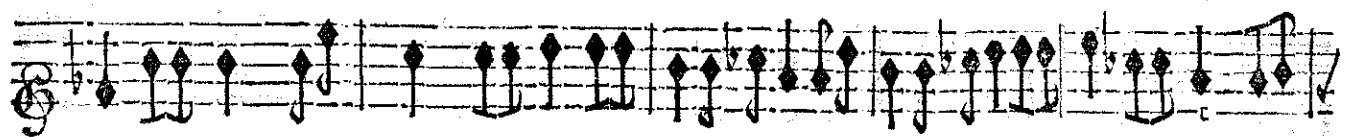
phez des mortels & des Dieux. Triōphez &c.

Triōphez .ij. des mortels & des

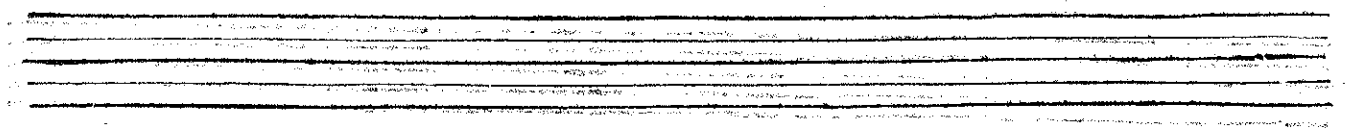
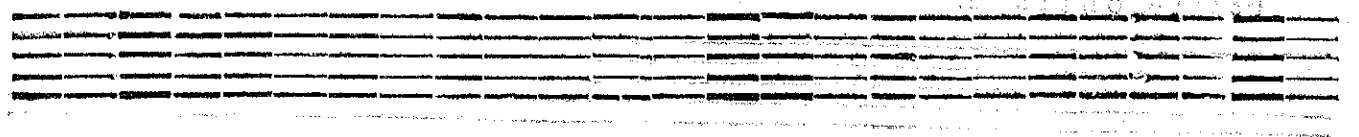


phez des mortels & des Dieux. Triōphez &c.

Triōphez .ij. des mortels & des



BASSE-CONTINUE.



LE TRIOMPHE

*fin.*

Dieux. Vous imposez des loix à toute la Nature; Vous enflammez le sein des Mers; Vos

*fin.*

Dieux. Vous imposez des loix à toute la Nature; Vous enflammez le sein des Mers; Vos

*fin.*

Dieux. Vous imposez des loix à toute la Nature; Vous enflammez le sein des Mers; Vos

*fin.*

Dieux. Vous imposez des loix à toute la Nature; Vos

*fin.*

VIOLONS.

*fin.*

*fin.*

*fin.*

*fin.*

*fin.*

BASSE-CONTINUE.

feux percent la nuit obscure Du sejour profond des Enfers: Vostre chaîne s'e-

feux percent la nuit obscure Du sejour profond des Enfers: Vostre chaîne s'e-

feux percent la nuit obscure Du sejour profond des Enfers: Vostre chaîne s'e-

feux percent la nuit obscure Du sejour profond des Enfers: Vostre chaîne s'e-

BASSE-CONTINUE.

# LE TRIOMPHE

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

BASSE-CONTINUE.

CHIFFRE DE BASS

traits s'elevent jusqu'aux Cieux; Vos coups sont plus puissants que les coups du Ton-

traits s'elevent jusqu'aux Cieux; Vos coups sont plus puissants que les coups du Ton-

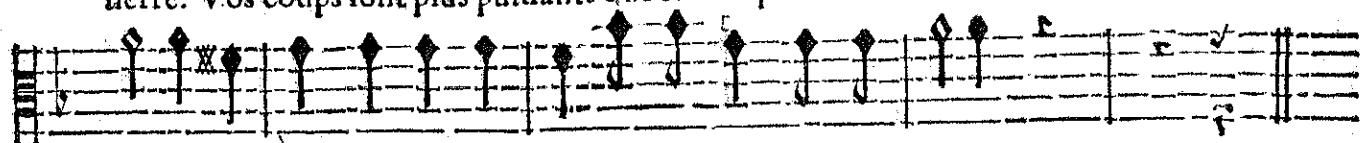
traits s'elevent jusqu'aux Cieux; Vos coups sont plus puissants que les coups de Ton-

Vos coups sont plus puissants que les coups du Ton-

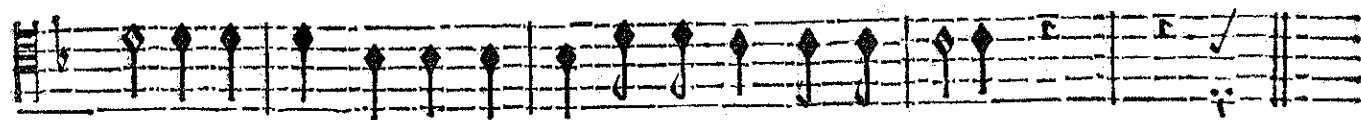
BASSE-CONTINUE.



nerre. Vos coups sont plus puissants que les coups du Tonnerre.



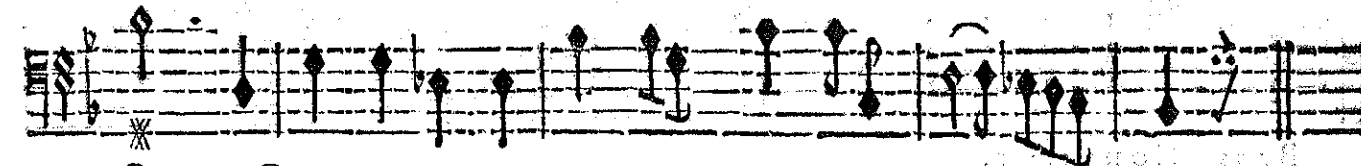
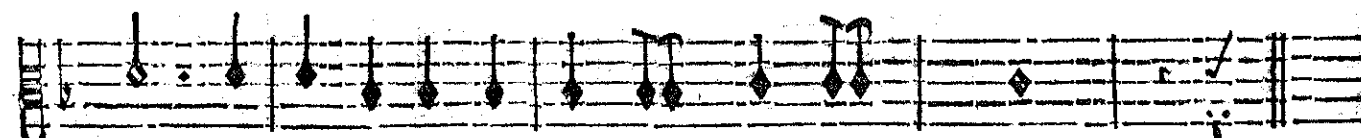
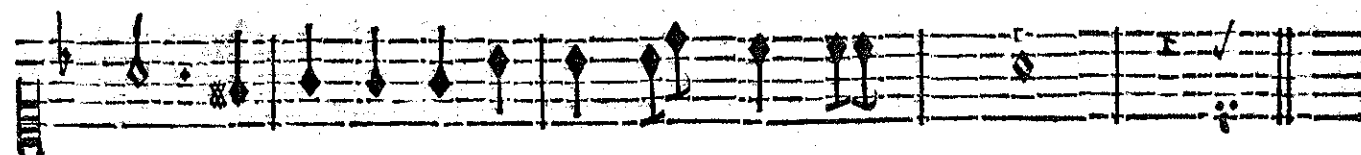
nerre. Vos coups sont plus puissants que les coups du Tonnerre.



nerre. Vos coups sont plus puissants que les coups du Tonnerre.



nerre. Vos coups sont plus puissants que les coups du Tonnerre.



BASSE-CONTINUE.

On reprend le Chœur. Triomphez, &c. jusques à l'endroit où est ce mot fin.

