

Livre du Triomphe de L'Amour et

de Bacchus a Philidor L'aince ord.^{re} de La
Musique du Roy 6

LE
TRIOMPHE
DE
L'AMOUR
ET DE
BACHUS
MISE EN MUSIQUE
PAR MONSIEUR
DE LULLY
SURINTENDANT
DE LA MUSIQUE

D V R O Y

Copiée par



Écrit par J. N. Guinet

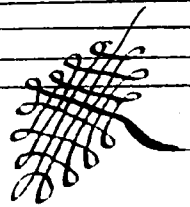
Ouverture

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in alto clef with a key signature of one sharp and a common time signature. The third staff is in alto clef with a key signature of one sharp and a common time signature. The fourth staff is in alto clef with a key signature of one sharp and a common time signature. The fifth staff is in bass clef with a key signature of one sharp and a common time signature. The music is written in a fluid, cursive style characteristic of 18th-century manuscripts.

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

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp and a common time signature. The second staff is in alto clef with a key signature of one sharp and a common time signature. The third staff is in alto clef with a key signature of one sharp and a common time signature. The fourth staff is in alto clef with a key signature of one sharp and a common time signature. The fifth staff is in bass clef with a key signature of one sharp and a common time signature. The music continues in the same cursive style as the first system.

Ce Livre appartient à PHILIDOR l'aîné,
Ordinaire de la Musique du Roy, & Gardé
de tous les Livres de la Bibliothèque de Mu-
sique, l'an 1702.



Le triomphe de

2

The first system of the musical score consists of five staves. The top staff begins with a treble clef and a '2' above it. The music is written in a common time signature and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The subsequent staves provide harmonic support with various rhythmic patterns and rests.

Two empty musical staves, one above the other, with a small number '42' written to the right of the top staff.

The second system of the musical score consists of five staves. The top staff begins with a treble clef. The music continues with a similar complex, rhythmic style as the first system, featuring dense melodic lines and intricate harmonic textures.

Two empty musical staves, one above the other.

L'amour et de Bachua

The first system of the handwritten musical score consists of five staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a fluid, cursive style with various note values, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings. The system concludes with a double bar line and a fermata over the final note.

Three empty musical staves, consisting of three horizontal lines each, positioned below the first system.

The second system of the handwritten musical score consists of five staves. The top staff begins with a treble clef and a key signature of one flat. The notation continues with complex rhythmic patterns and melodic lines. The system ends with a double bar line and a fermata over the final note.

Three empty musical staves, consisting of three horizontal lines each, positioned below the second system.

Le triomphe de

4

Handwritten musical score for the first system, consisting of five staves. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one sharp (F#) and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The system concludes with a double bar line and repeat dots.

Two empty musical staves.

Handwritten musical score for the second system, consisting of five staves. The first staff begins with a treble clef, a 2/7 time signature, and a key signature of two sharps (F# and C#). The music continues with similar notation to the first system, ending with a double bar line and repeat dots.

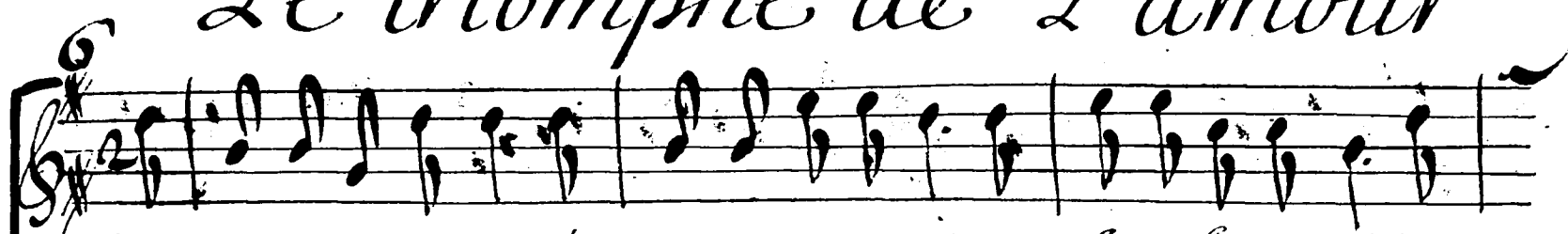
Two empty musical staves.

Bachus et de L'amour

The first system of the handwritten 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 various note values, including eighth and sixteenth notes, and rests. The second staff is an alto clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The third staff is a tenor clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The system concludes with a double bar line and a fermata over the final note.

The second system of the handwritten 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 various note values, including eighth and sixteenth notes, and rests. The second staff is an alto clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The third staff is a tenor clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The fifth staff is a bass clef with a key signature of one sharp and a common time signature, containing a similar melodic line. The system concludes with a double bar line and a fermata over the final note.

Le triomphe de L'amour



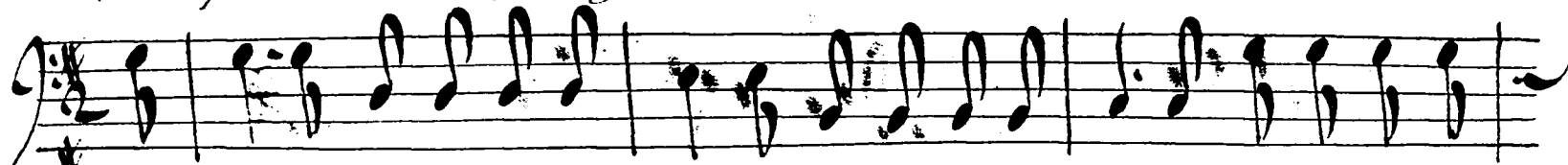
A moy monsieur a moy de grace a moy monsieur en Livre si nous plaist a



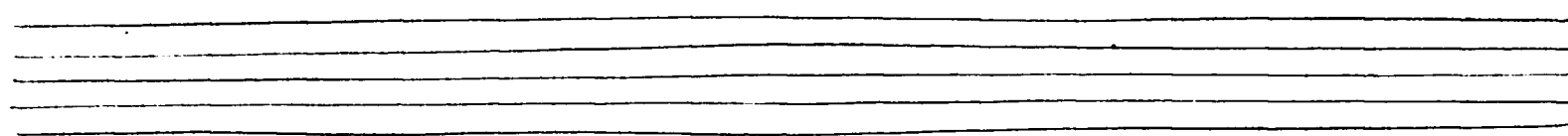
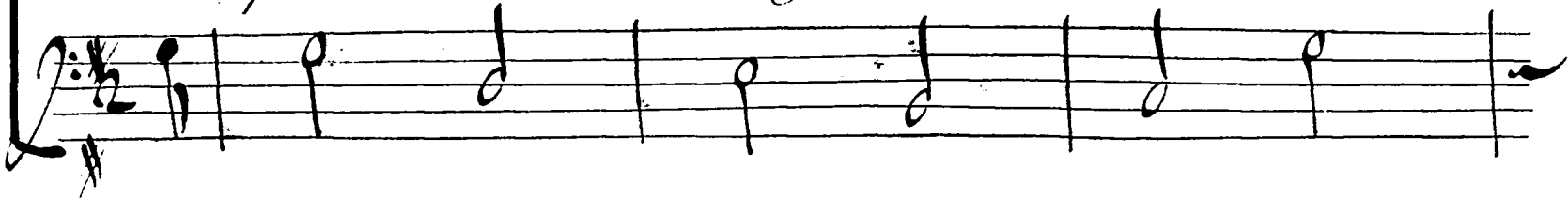
A moy monsieur monsieur a moy de grace a moy monsieur en Livre si nous



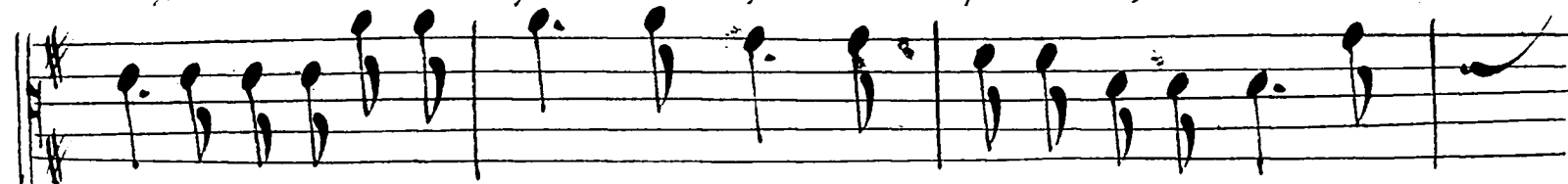
A moy monsieur a moy de grace a moy monsieur en Livre si nous plaist a



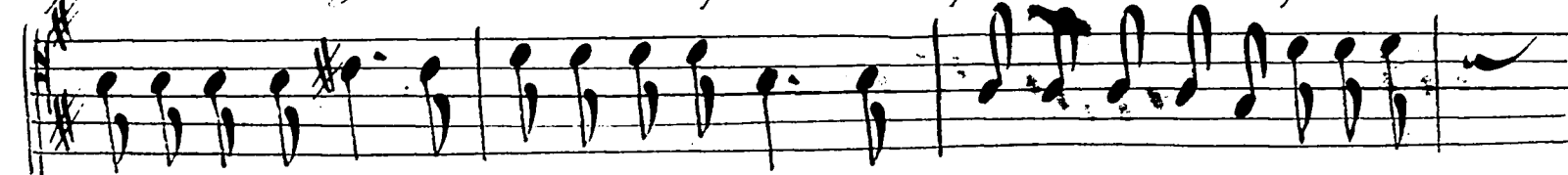
A moy monsieur monsieur a moy de grace si moy monsieur en Livre si nous



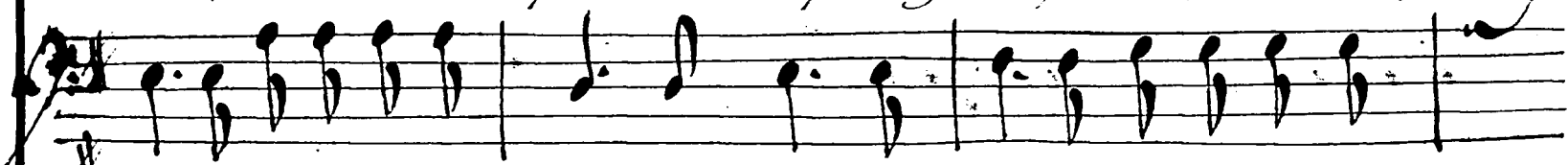
nostre serviteur a moy a moy a moy a moy monsieur a



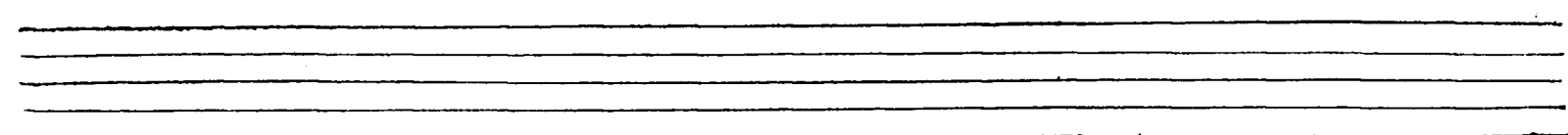
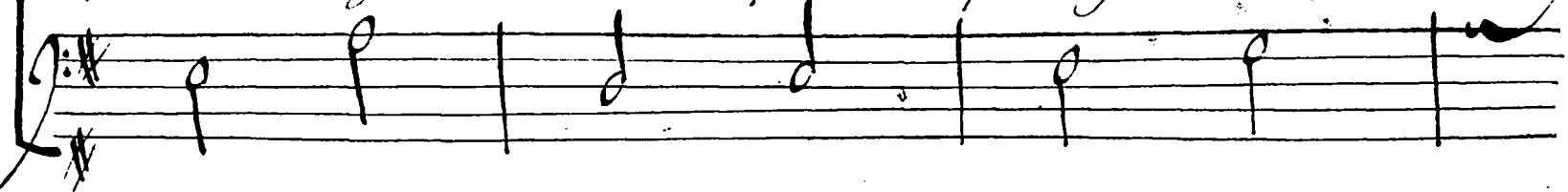
plaist a nostre serviteur a moy a moy monsieur a moy de



nostre serviteur a moy monsieur a moy de grace si nous plaist a moy en



plaist a nostre serviteur a moy a moy de grace a moy mon



et de Bachua

7

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line in G major (one sharp) and 3/4 time. The second and third staves are a two-part instrumental setting. The fourth staff is a vocal line. The fifth staff is a basso continuo line. The lyrics are written below the vocal staves.

may de grace a moy monsieur en Livre, si vous plaist a vostre, serui-

grace a moy monsieur en Livre, en Livre, si vous plaist a vostre, serui

liure, si vous plaist a, vostre, seruiteur a moy a moy monsieur a

sieur de grace a moy monsieur en Livre, si vous plaist a vostre serui

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line in G major (one sharp) and 3/4 time. The second and third staves are a two-part instrumental setting. The fourth staff is a vocal line. The fifth staff is a basso continuo line. The lyrics are written below the vocal staves.

teur a moy monsieur a moy de grace, si vous plaist en Livre, si vous

teur a moy de grace a moy monsieur en Livre, si vous plaist, si vous

moy a moy a moy monsieur a moy en Livre, si vous plaist si vous

teur a moy monsieur a moy de grace, a moy monsieur en Livre, si vous

Le triomphe de L'amour

plaiſt a uoſtre ſeruiſſeur de grace a moy monsieur un Liure ſil uoſſe

plaiſt a uoſtre ſeruiſſeur de grace a moy monsieur un Liure ſil uoſſe

plaiſt a uoſtre ſeruiſſeur de grace a moy monsieur un Liure ſil uoſſe

plaiſt a uoſtre ſeruiſſeur de grace a moy monsieur un Liure ſil uoſſe

plaiſt a uoſtre ſeruiſſeur de grace a moy monsieur un Liure ſil uoſſe

plaiſt a uoſtre ſeruiſſeur a moy monsieur a moy de grace a moy mon

plaiſt a moy a moy monsieur a moy a moy monsieur a moy un

plaiſt a uoſtre ſeruiſſeur a moy de grace a moy monsieur un

plaiſt a uoſtre ſeruiſſeur de grace a moy monsieur un Liure ſil uoſſe

et de Bachus

9

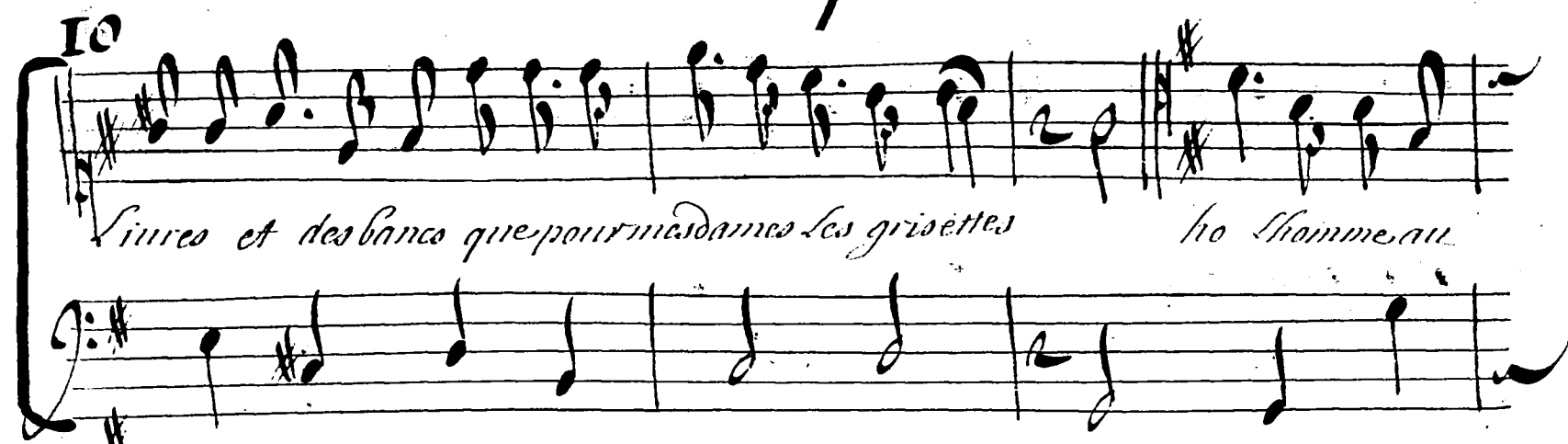
siur un Livre. Si nous plaist a nostre ser uiteur
siur un Livre. Si nous plaist a nostre ser uiteur
siur un Livre. Si nous plaist a nostre ser uiteur Monsieur distingue
siur un Livre. Si nous plaist a nostre ser uiteur

nous parmy les gens qui crient quelques livres icy Les Dames nous en pri
ent
hola hola monsieur ayez la charité de jeter de nostre cos

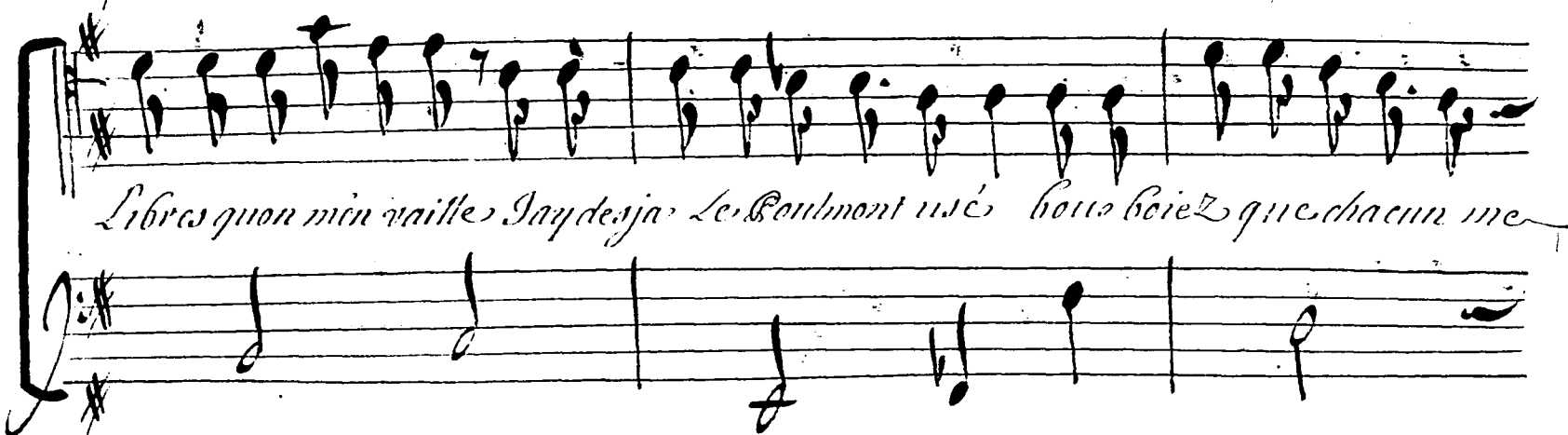
te Mon Dieu quaux personnes bien faites on scait peut rendre honneur ceans ils sont des

Le triomphe de

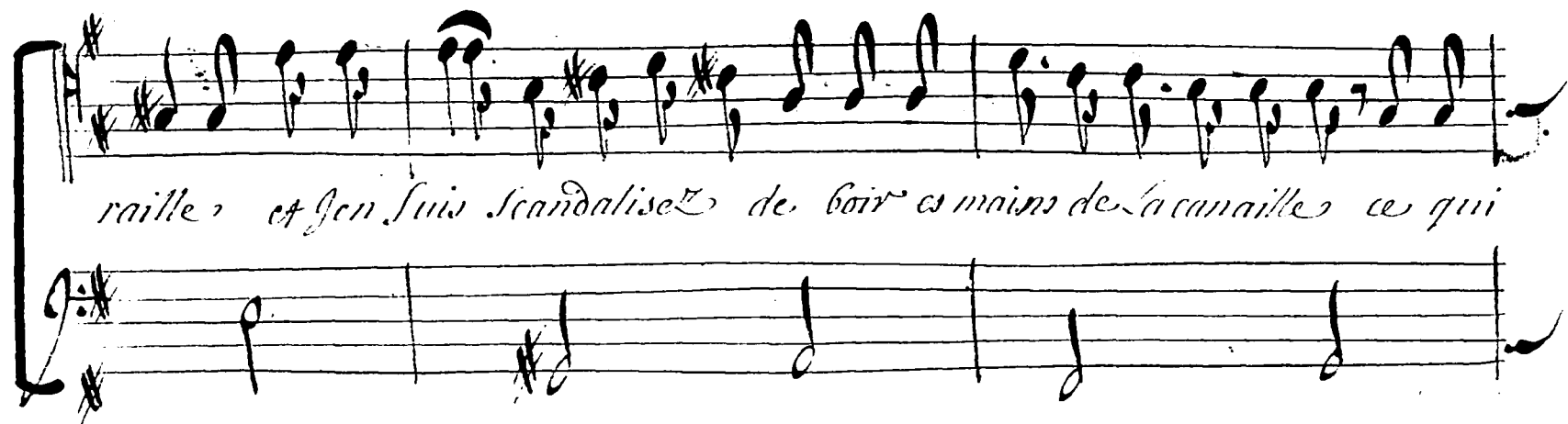
10



Viures et des bancs que pour madames les grisettes ho l'homme au

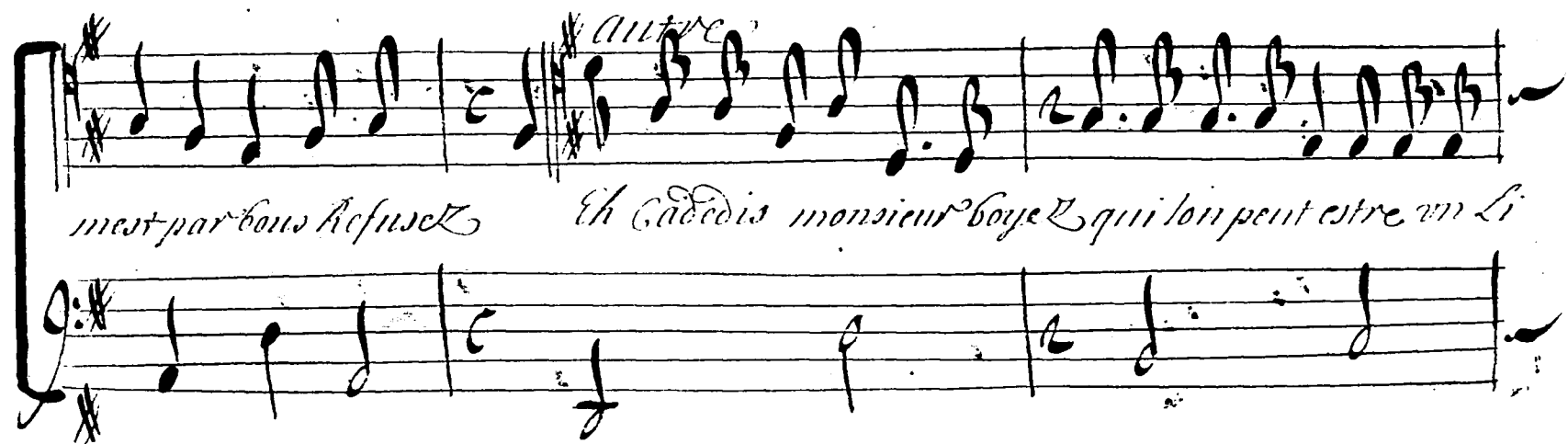


Libres qu'on m'en raille J'ay desja Le Boulmont usé vous boiez que chacun me



raillé et j'en suis scandalisé de voir es mains de la canaille ce qui

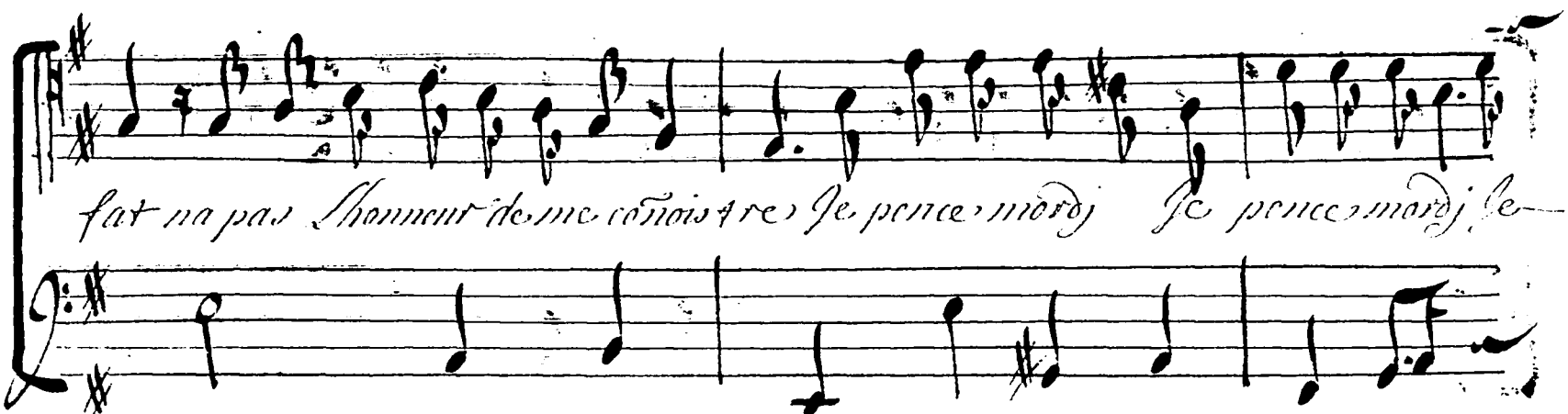
Autre



me est par vous refusé Eh Cécédis monsieur boyez qui lon peut estre en Li



Bret Je vous prie au baron Daskarat Je pense mordi que le



fat na pas l'honneur de me connoître Je pense mordi Je pense mordi le

L'amour et de Bacchus

pençe mordi que se fat na pas l'honneur de me connois tre.

Monsieur le donneur de papier que veut dire si façon de sifre moy le cor

chair tout mon gozier a crier sans que ny pouvre a foit un sifre pardi mon foit mon

sieur respence soute l'estre si ure moy le cor dier tout mon gozier a cri

er sans que ny pouvre a foit un sifre pardi mon foit monsieur je pençe soute

lestre i ure pardi mon foit monsieur je pençe nous l'estre i fre se

Le triomphe de

12

tout cecy franc et net ie suis mal satisfait et cela sans

doute est-aid que nostre fille si bien fait et si gentille de tout

Damouieux Lobjet nait par a son souhait un Livre de Galet pour Lire le su

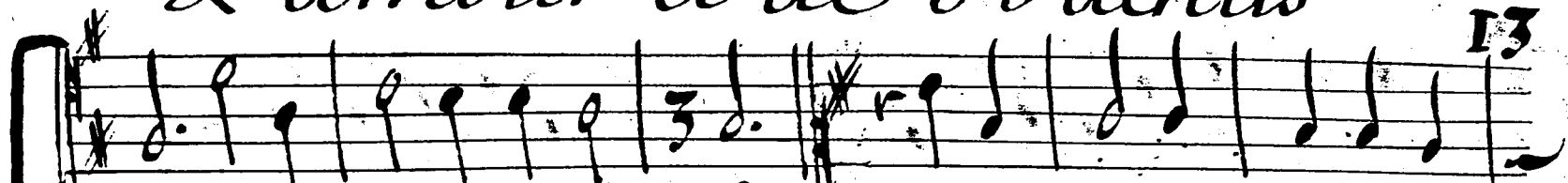
jet du divertissement qu'on fait et que toute nostre famille si

proprement la Bille pour estre placee au sommet de la salle ou lon

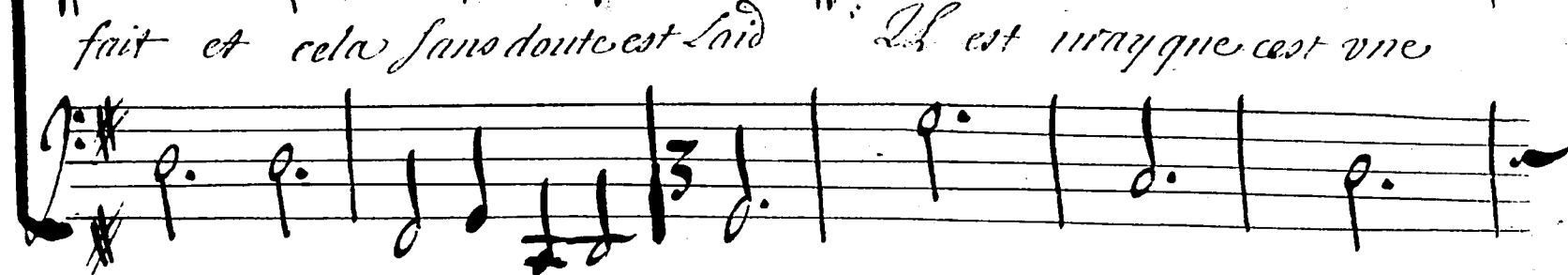
met Les gens de l'intrigue de tout cecy franc et net ie suis mal satisfait

L'amour et de Bacchus

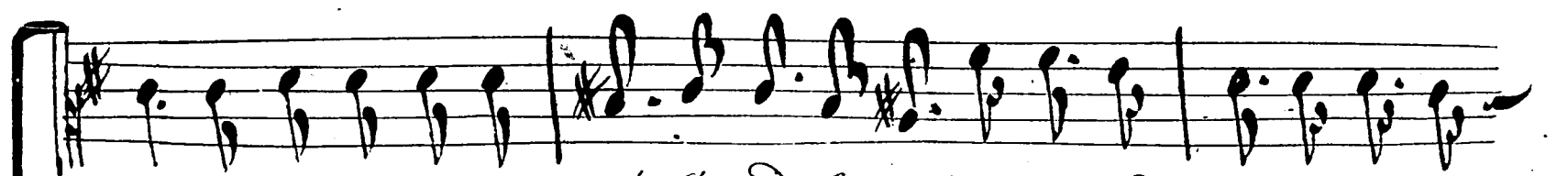
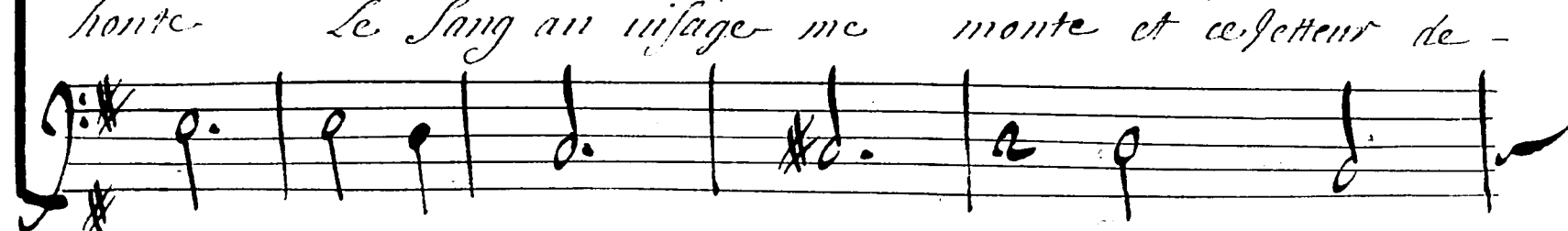
13



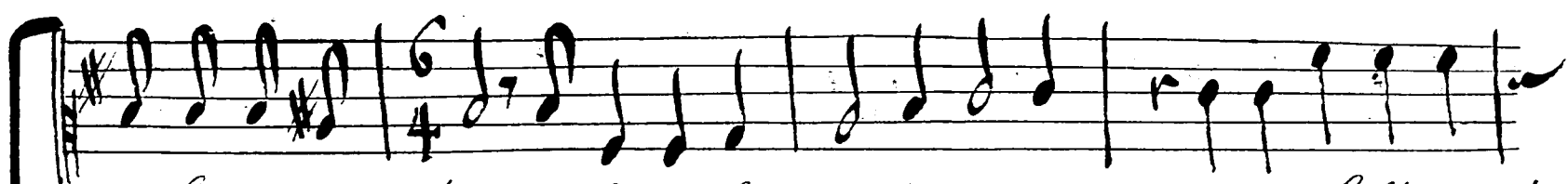
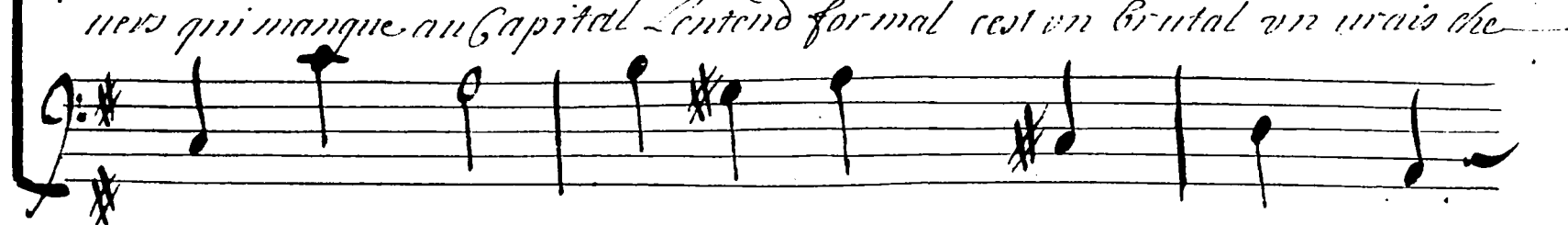
fait et cela sans doute est laid Il est iray que cest vne



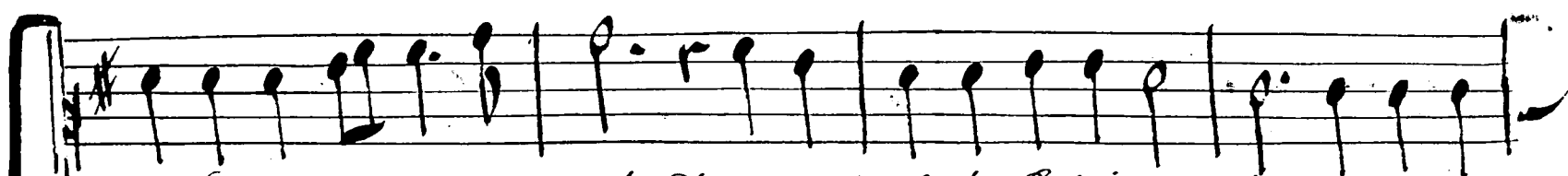
honte Le Sang au visage me monte et ce jetter de -



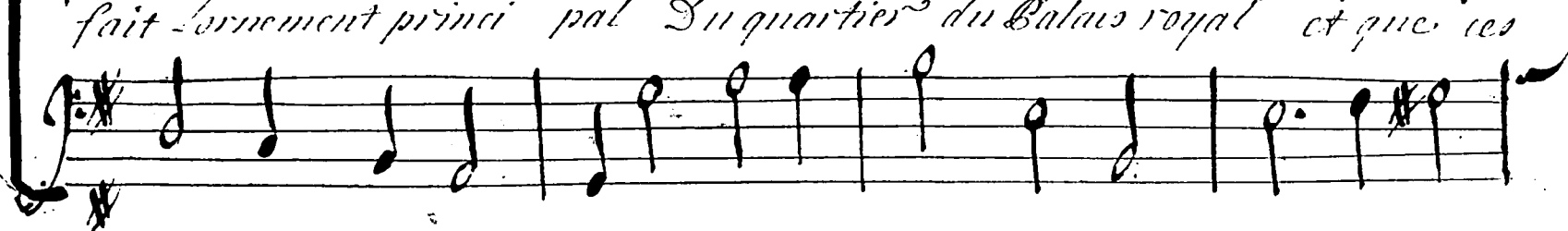
uers qui manque au Capital L'entend formal cest en brutal un vrais die



nal franc animal de faire si peu de conte D'une fille qui



fait l'ornement principal Du quartier du Palais royal et que ces



jours Basse Un conte fut Brender la premiere au bal et que ces jours pas



Le triomphe de

14^{me}

set un comte fut prendre La premier au bal il entend mal cest un bru

tal un vrais cheual franc animal il entend mal cest un brutal un vrais che

ual franc animal ah quel bruit quel fracas quel ca

ha: quel melange quelle confusi on quelle cohie estrange quel de

sordes quel embaras on y seiche Sen ny tient pas.

banne ier suis a uoict Jen Perge dieu medanne ah que Li faire

L'amour et de Bacchus 15

Sais d'auviti-sal de Cians remeur Je perd la tramontade mon

foy moy le foudrois estre hor de Sedano Allons ma mie

Sui nez mes pas Je vous en prie et ne me quittez pas on fait de

nous troppeu de cas et ie suis las de ce fracas tout ce fracas et emba-

ras me pese par trop sur les bras si me prend jamais envie de retourner

de ma mie au bal et ny comedie Je neux qu'on me trespice

Le triomphe de

16

allons ma mie suivez mes pas Je vous en prie et ne me quittez

pas on fait de nous trop peu de cas allons allons ma mie

Suivez mes pas ie vous en prie et ne me quittez pas allons

mon mignon mon fils regardons notre Logis et sortons de ce to

is on l'on peut estre assis ils seront bien estourdis quand ils nous verront for

7 et trop de confusi on Regne dans cette Sale et Jaimerois mieux

L'Amour et de Bacchus

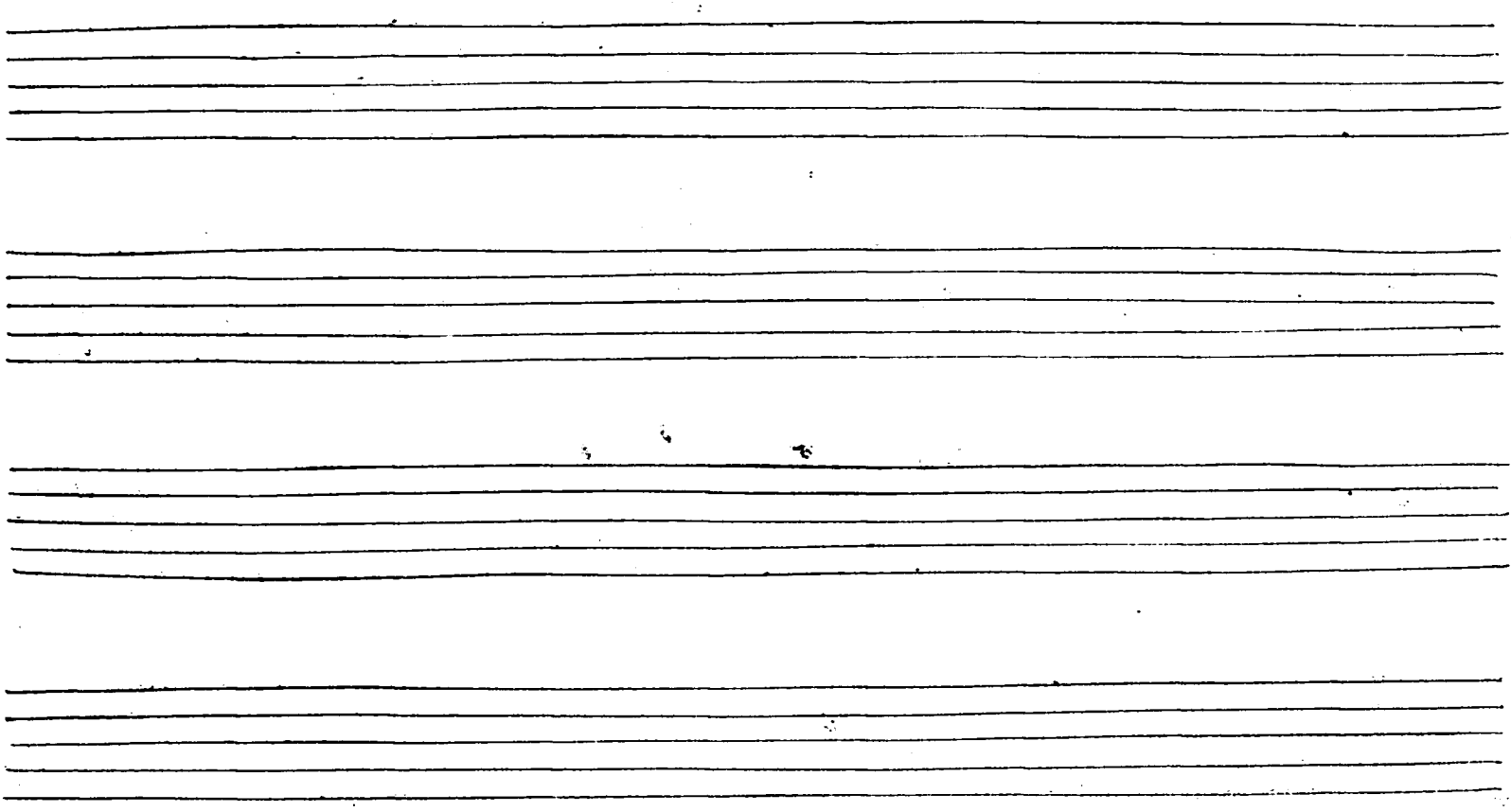
17

estre au milieu de la haine si jamais Je Reviens a semblable Re-

gale Je veux bien Recevoir des soufflets plus de six allons mon mignon mon-

filz Regag mon mignon mon mignon mignon mon filz Regagnons nostre lo-

gis et sortons de ce tódia ou Lon ne peut estre assis



Le triomphe de

18

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 3/4 time signature. The music is written in a cursive hand. The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth staff is a bass clef. The system concludes with a double bar line and repeat dots.

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 (F#) and a 3/4 time signature. The music is written in a cursive hand. The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth staff is a bass clef. The system concludes with a double bar line and repeat dots.

L'amour et de Bachua

19

The first system of the handwritten musical score consists of five staves. The top staff begins with a treble clef and contains a melodic line with various note values and rests. The second staff features a bass clef and contains a more complex melodic line with many sixteenth notes. The third and fourth staves also use bass clefs and contain melodic lines with varying note values. The fifth staff continues the melodic development. The system concludes with a double bar line.

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

The second system of the handwritten musical score consists of five staves. The top staff begins with a treble clef and contains a melodic line. The second staff features a bass clef and contains a complex melodic line with many sixteenth notes. The third and fourth staves also use bass clefs and contain melodic lines with varying note values. The fifth staff continues the melodic development. The system concludes with a double bar line.

A set of five empty musical staves, consisting of five horizontal lines each, positioned at the bottom of the page.

Le triomphe de

20

Lobimmo

Et mets Elevez vos concerts au dessus du

chant ordi nai re re songez que nous auetz a plaire au plus grand

Roy des Lumi uers songez que nous auetz a plaire au

plus grand Roy des Lumi uers Le grand Titre de Roy

nest que la moindre gloire il est encor plus grand par ses travaux que

riels riels et sa propre valeur et sa propre valeur a cueilly Les Lau

riels et sa propre valeur

L'amour et de Bacchus

21

ers dont il est couronné des mains de la victoire et sa

propre valeur a cueilli les Lauriers dont il est couronné des

mains de la victoire - Suivez Suivez la noble ar

deur qui nous inspire Suivez Suivez la noble ardeur qui nous inspi

re re Tout ce qu'on voit dans son Empire se doit sentir de sa gran

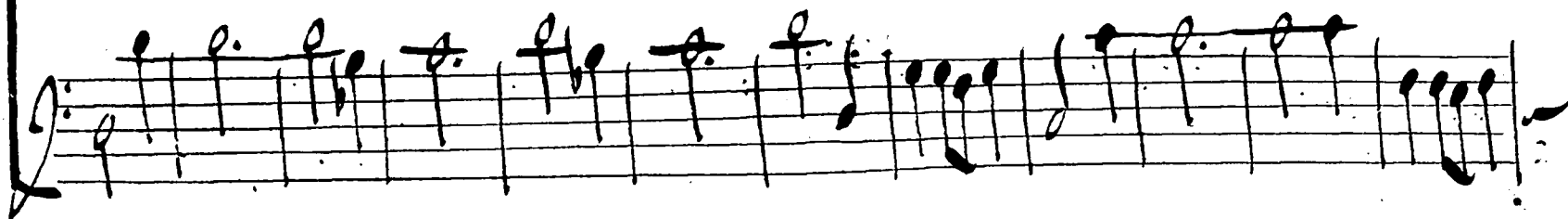
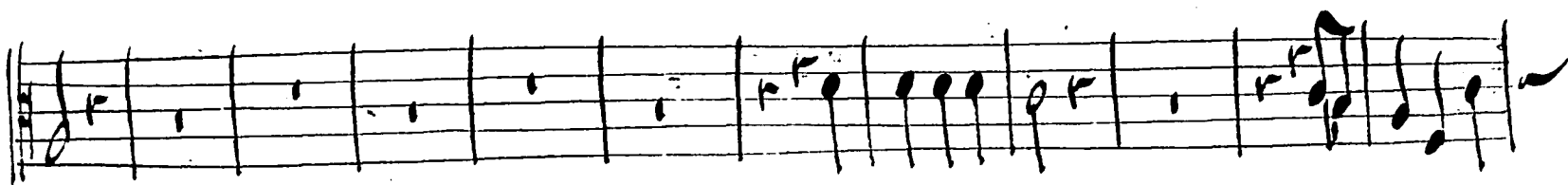
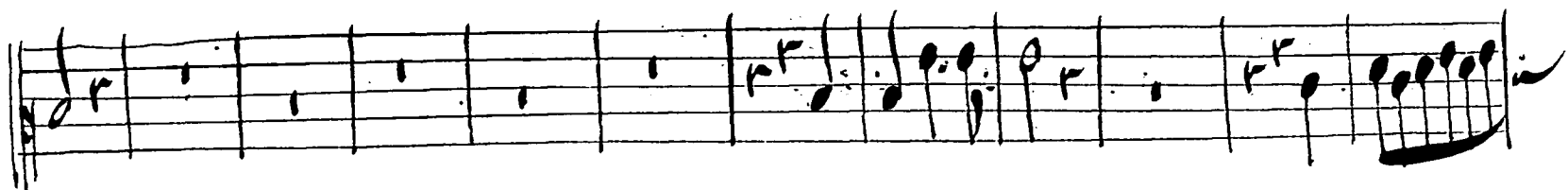
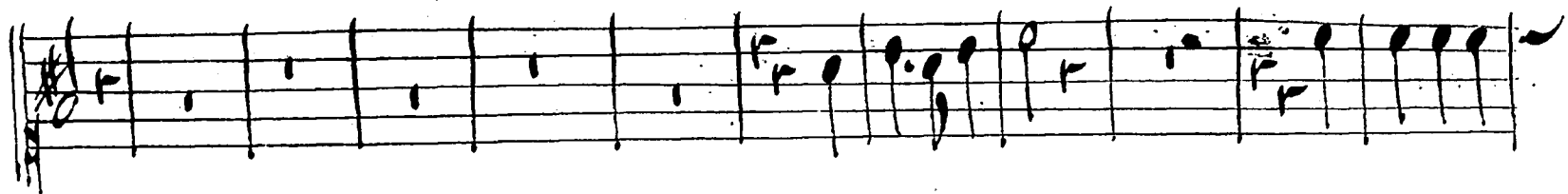
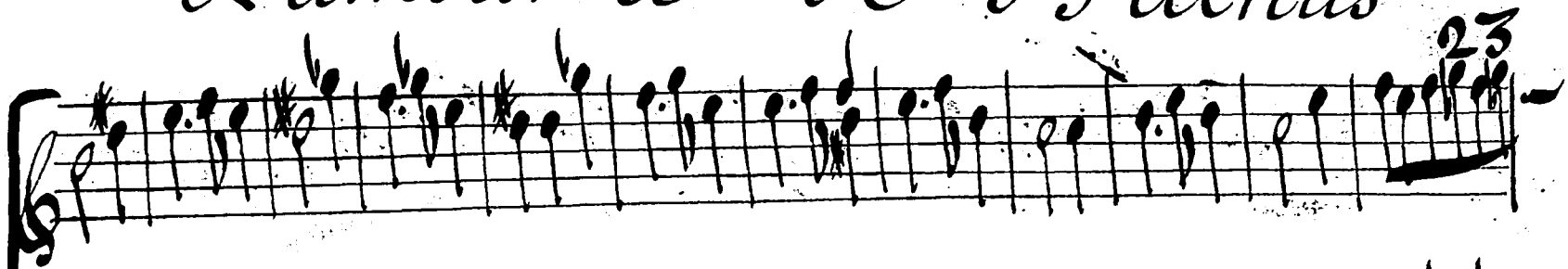
deur Tout ce qu'on voit dans son Empire se doit sentir de sa grandeur

Le triomphe de

22

A handwritten musical score for a piece titled "Le triomphe de". The score is written on ten staves, organized into two systems of five staves each. The first system (staves 1-5) begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The music is characterized by dense, rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. The second system (staves 6-10) continues the piece, featuring a variety of rhythmic textures and melodic lines. The notation is clear and legible, with some ink bleed-through visible from the reverse side of the page.

L'amour et De Bachus



Le triomphe de

24

The first system of the score consists of six staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with many eighth and sixteenth notes. The bottom staff of this system is a bass clef line, likely for a basso continuo or a similar instrument.

Melpomene *Euterpe*

The second system consists of two staves. The top staff is a vocal line with lyrics written below it. The bottom staff is a bass clef line. The lyrics are: "Joynez à mes chants magnifique la pompe de vos ornements, Joynez à mes".

Melpomene

The third system consists of two staves. The top staff is a vocal line with lyrics written below it. The bottom staff is a bass clef line. The lyrics are: "concerts rustique nos agréments les plus charmants votre secours me est neces".

The fourth system consists of two staves. The top staff is a vocal line with lyrics written below it. The bottom staff is a bass clef line. The lyrics are: "saire Je cherche à divertir Le plus auguste Roy qui mérita jamais de se".

L'amour et de Bacchus

Melpomene

25

ni sous la loy tout ce que le soleil esclai
re cest a moy de pretendre a luy
Interp.
Cest a moy Cest a moy de pretendre a luy

plaire Cest a moy de pretendre de pretendre de pretendre a luy plaire cest a
plai re cest a moy cest a moy cest a moy cest a moy de pre

la meme
moy de pretendre a luy plaire cest a moy de luy plaire cest moy dont la voix esclai
moy de pretendre cest a moy de pretendre a luy plaire

ante a droit de celebrer Les exploits Les plus grands grands Les nobles recits que si



Le triomphe de

chante sont les plus dignes jeux des fameux conquérans Les noble récits que re

chante sont les plus dignes jeux des fameux conquérans.

Euterpe

C'est un doux amu le mont que d'aimables chansons

nette Les Douceurs ~~me~~ sont pas faites pour les bergers, lente

ment ment ~~me~~ Les tendres amou rette que son chante a

L'ombre des bois sur les musette ne sont pas quelques fois

L'amour et de Bacchus

27

Des jeux indignes des grands Rois Les Rois

Polymnie

Il faut entre mes soins que mon soin se partage - preparez vous a tout nos

plus aimables jeux pour nous accorder le mariage - a nous secourir toutes

Euterpe

deux Commencez de Repondre a mon Impati - ances nos premiers

Melpomene

Polymnie

soins sont dits a ce que j'entreprends Terminez vous vos differents souffrez qu'en la fa

a Melpomene

neur aujourd'hui je commence Je reserve pour vous mes travaux Les plus grands

Interpé Le triomphe de

28

que nostre accord est doux que nostre accord est doux que tout ce qui nous

Polymer

que nostre accord est doux que nostre accord est doux que tout ce qui nous

Melomone

que nostre accord est doux que nostre accord est doux

Suit l'accorde, comme nous que tout ce qui nous suit que tout ce qui nous suit sac

Suit l'accorde, comme nous que tout ce qui nous suit que tout ce qui nous suit sac

que tout ce qui nous suit qui nous suit que tout ce qui nous suit sac

corde, comme nous que tout ce qui nous suit l'accorde, comme nous

corde, comme nous que tout ce qui nous suit l'accorde, comme nous

corde, comme nous que tout ce qui nous suit l'accorde, comme nous

L'amour et de Bacchus

29

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, with some accidentals and phrasing slurs.

Two empty musical staves, one above the other, with five lines each, positioned between the first and second systems of music.

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music continues with similar rhythmic and melodic patterns as the first system, including some triplet markings and phrasing slurs. The notation is consistent with the first system.

Two empty musical staves, one above the other, with five lines each, positioned at the bottom of the page.

Le triomphe de

30

L'amour et De Bachus

31

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. 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 single system with a brace on the left side.

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

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. 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 single system with a brace on the left side.

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

Le triomphe De

32

Handwritten musical score for five staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. The first staff begins with a treble clef and a 3/2 time signature. The music is written in a cursive, historical style.

Two empty musical staves, consisting of five lines each, positioned below the first system of music.

M. d'Alman

Handwritten musical score with lyrics for four staves. The lyrics are written in a cursive hand below the notes. The first staff has a 3/4 time signature and a treble clef. The lyrics are: "Joignons nos soins et nos voix pour plaire au plus grand des Rois pour plaire au plus". The second staff continues: "Joignons nos soins et nos voix pour plaire au plus". The third staff continues: "Joignons nos soins et nos voix Joignons nos soins et nos voix et nos voix pour plaire au plus". The fourth staff continues: "Joignons nos soins et nos voix".

Two empty musical staves, consisting of five lines each, positioned below the second system of music.

L'amour et de Bacchus

grand des Roix pour plaire au plus grand des Roix

grand des Roix pour plaire au plus grand des Roix

grand des Roix pour plaire au plus grand des Roix Joignons nos soins et nos

Joignons nos soins et nos

Joignons nos soins et nos

Joignons nos soins et nos

Joignons nos soins et nos

Le Triomphe De

mezzo

Joy

Bel.

Joy

cut.

voix pour plaire au plus grand des Rois Joygnons nos soins et nos voix pour

voix pour plaire au plus grand des Roys Joygnons nos soins et nos voix

voix pour plaire au plus grand des Roys Joygnons nos soins et nos voix

voix pour plaire au plus grand des Rois Joygnons nos soins et nos voix

The musical score consists of 14 staves. The first four staves contain vocal lines with lyrics. The fifth staff is a vocal line with lyrics. The sixth staff is a vocal line with lyrics. The seventh staff is a vocal line with lyrics. The eighth staff is a vocal line with lyrics. The ninth staff is a vocal line with lyrics. The tenth staff is a vocal line with lyrics. The eleventh staff is a vocal line with lyrics. The twelfth staff is a vocal line with lyrics. The thirteenth staff is a vocal line with lyrics. The fourteenth staff is a vocal line with lyrics.

L'amour et de Bacchus

mezzo 35

plaire au plus grand des Rois — pour plaire au plus grand des

plaire au plus grand des Rois — Sol.

plaire au plus grand des Rois — tut.

plaire au plus grand des Rois Joignons nos soins et nos voix pour plaire au plus grand des

Joignons nos soins et nos voix

Joignons nos soins et nos voix

Joignons nos soins et nos voix

The image shows a page of handwritten musical notation. At the top, the title 'L'amour et de Bacchus' is written in a large, elegant cursive hand. Below the title, the page is filled with ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th-century French manuscripts. The lyrics are written in French and are interspersed between the staves. The lyrics include 'plaire au plus grand des Rois', 'pour plaire au plus grand des', 'Joignons nos soins et nos voix', and 'tut.'. There are also performance markings such as 'mezzo' and '35' at the top right, and 'Sol.', 'tut.', and 'f' at various points. The handwriting is consistent throughout, suggesting a single scribe.

Le Triomphe de

36

mezp.

Rois

pour plaire au plus grand des Rois.

Rois

pour plaire au plus grand des Rois

Fin.

Rois Joignons nos Soins et nos voix pour plaire au plus grand des Rois Joignons nos

Joignons nos Soins et nos voix

Joignons nos

Joignons nos Soins et nos voix

Joignons nos

Joignons nos Soins et nos voix

Joignons nos

The lower portion of the page contains ten staves of instrumental music. The first two staves are in treble clef, and the remaining eight are in bass clef. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The music appears to be a multi-measure rest or a simple harmonic accompaniment for the vocal parts above.

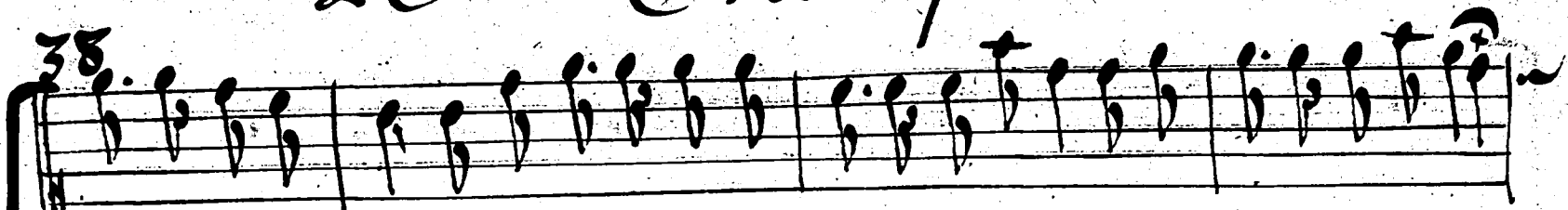
L'amour et de Bacchus

Fin

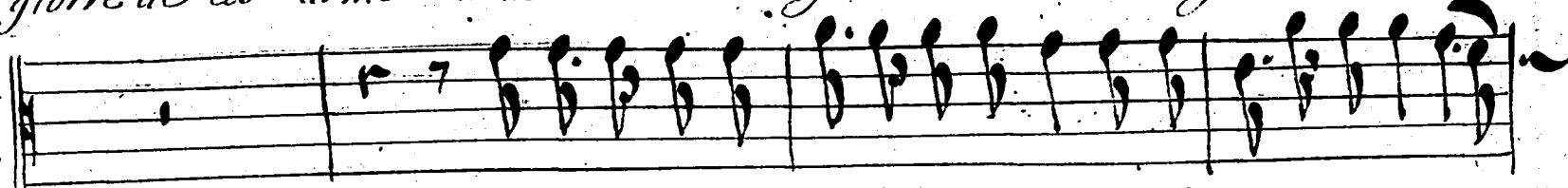
37

Handwritten musical score for 'L'amour et de Bacchus'. The score consists of 13 staves of music. The first two staves are instrumental. The third staff is vocal with the instruction 'fin mesmement' written above it. The lyrics 'Soins et nos voix pour plaire au plus grand des Rois Chantons chantons la' are written below the staff. The following staves are instrumental, each with the lyrics 'Soins et nos voix pour plaire au plus grand des Rois' written below. Each of these instrumental staves ends with the word 'fin' written above the staff. The music is written in a cursive, handwritten style on aged paper.

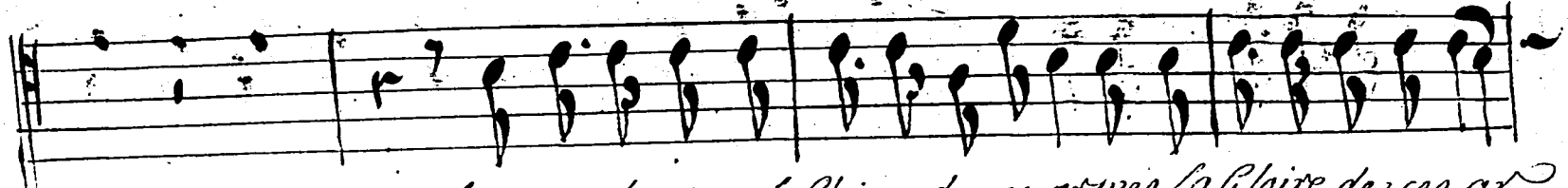
Le Triomphe de




gloire de ces armes chantons chantons La gloire de ces armes La gloire de ces ar



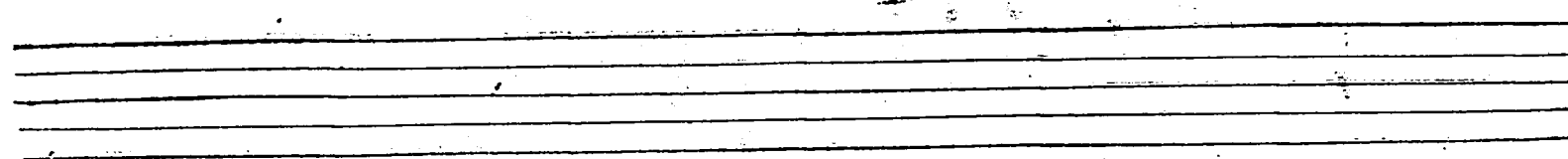
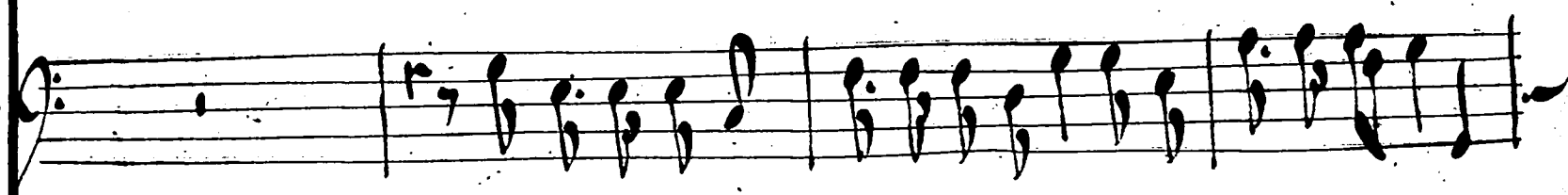
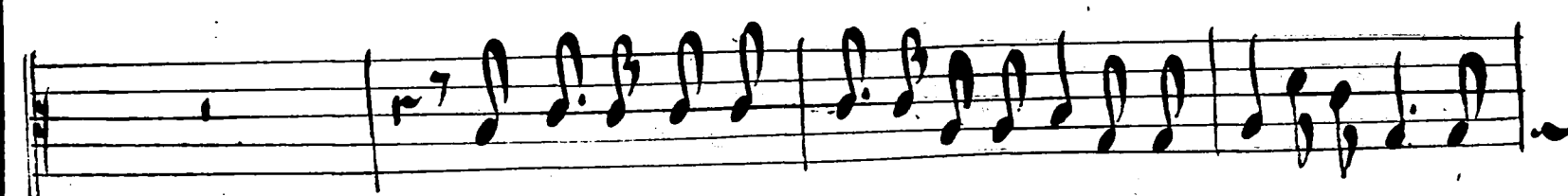
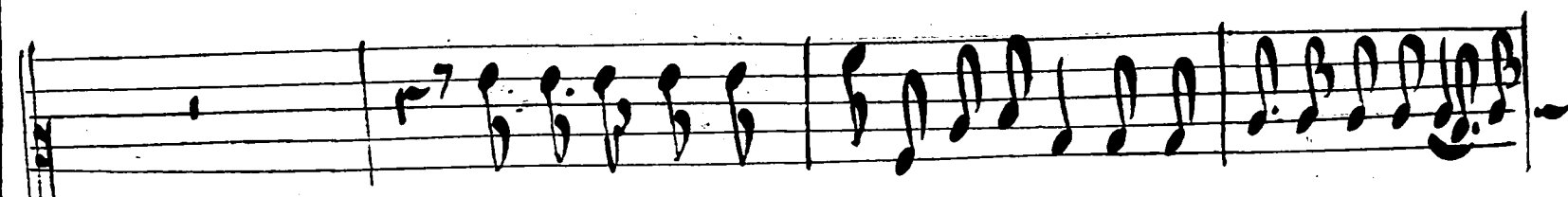
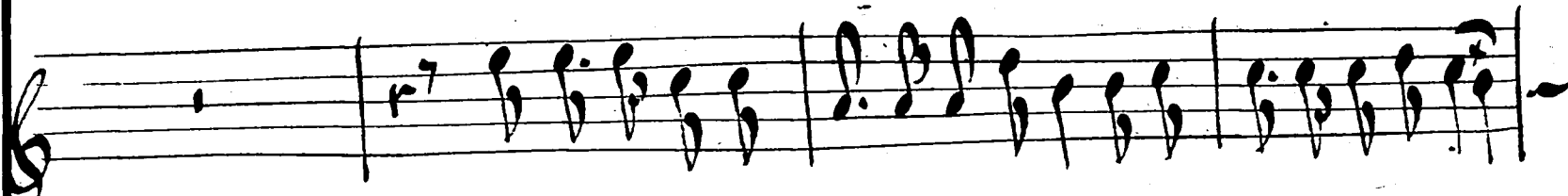
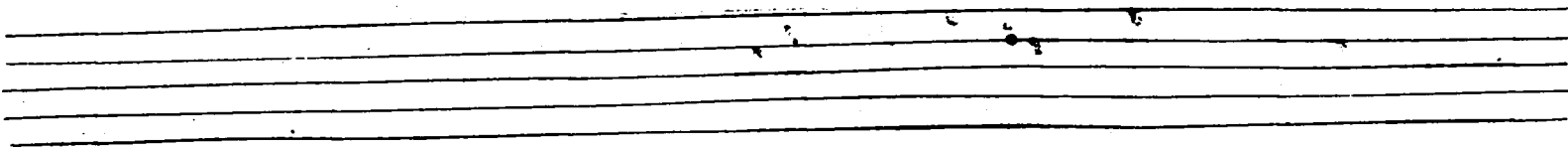
chantons chantons La gloire de ces armes La gloire de ces ar



chantons chantons La gloire de ces armes La gloire de ces ar

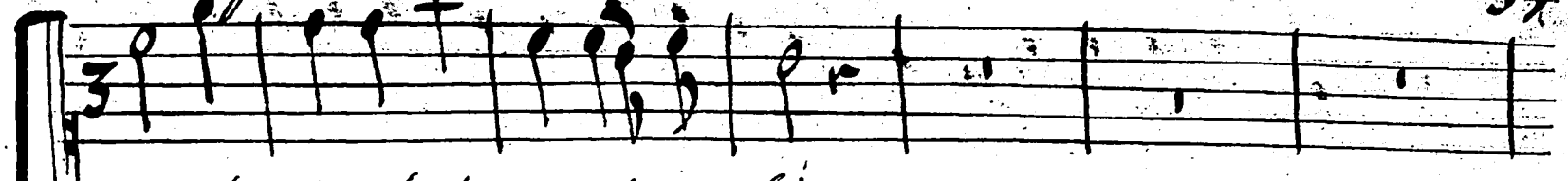


chantons chantons La gloire de ces armes La gloire de ces ar

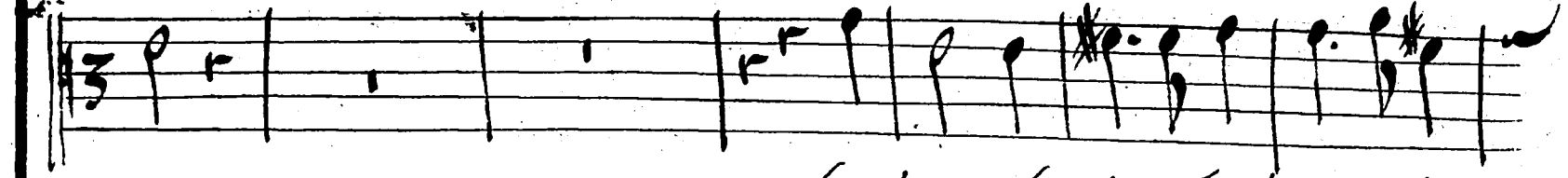


L'amour et de Bacchus

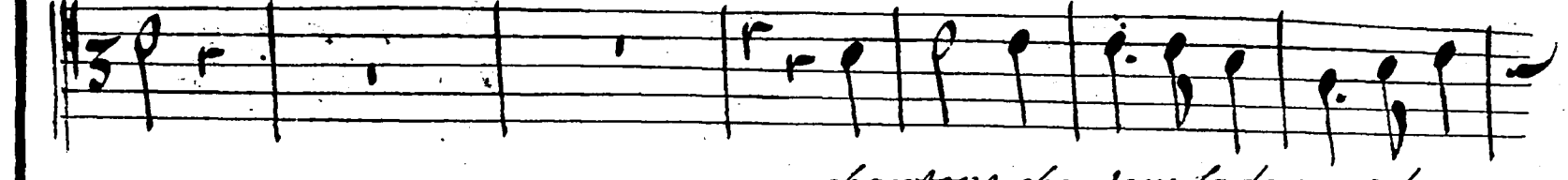
Euterpe



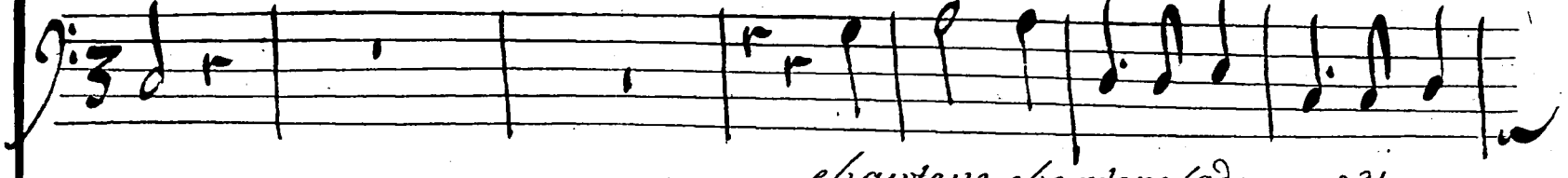
mes chantons la douceur de ces Lois



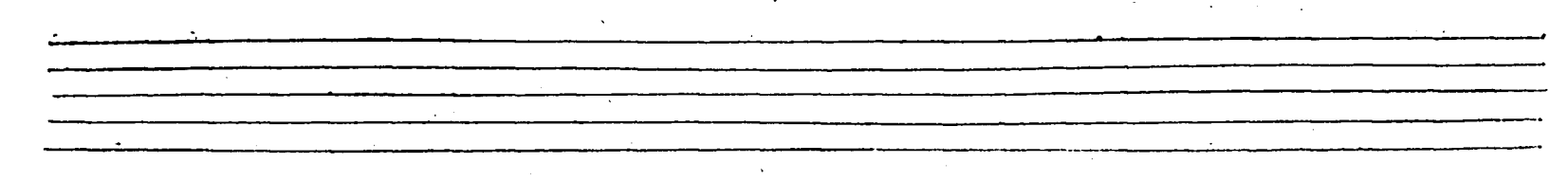
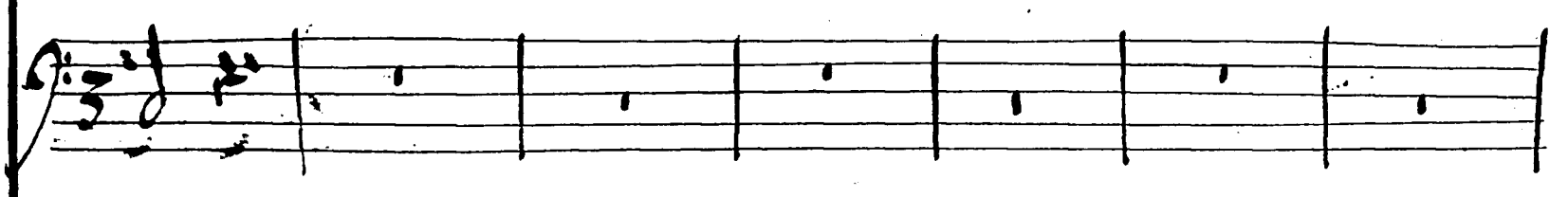
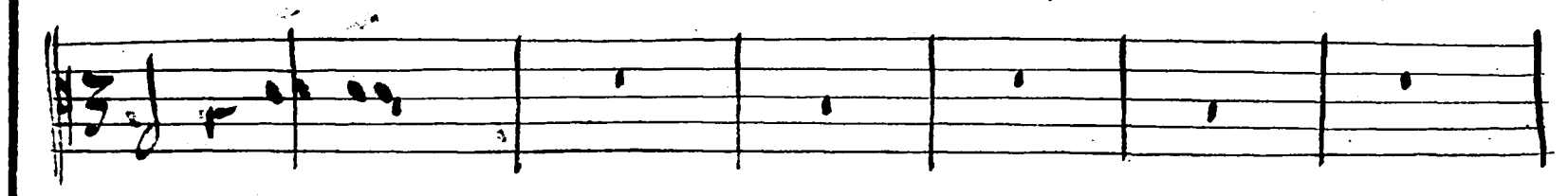
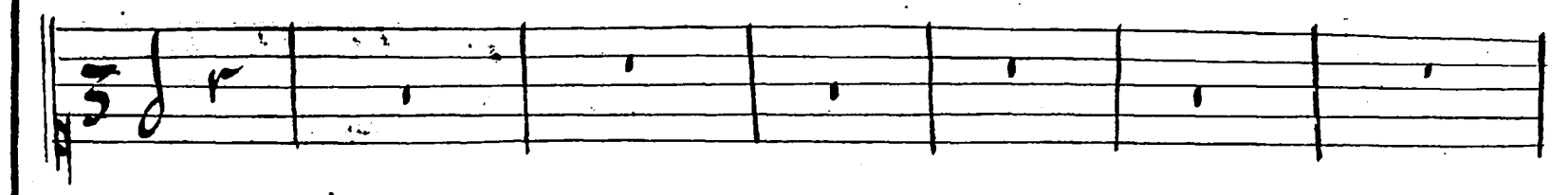
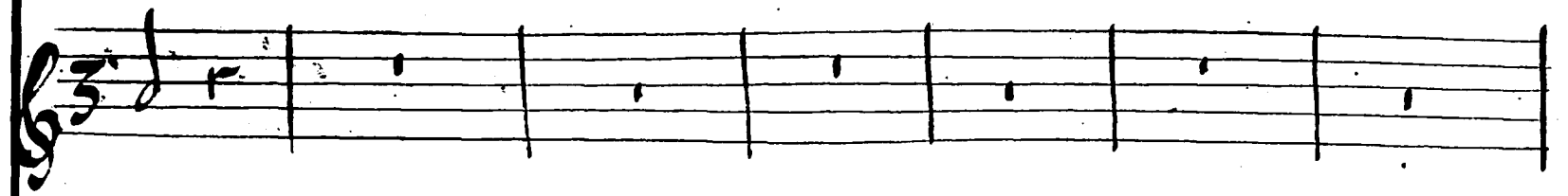
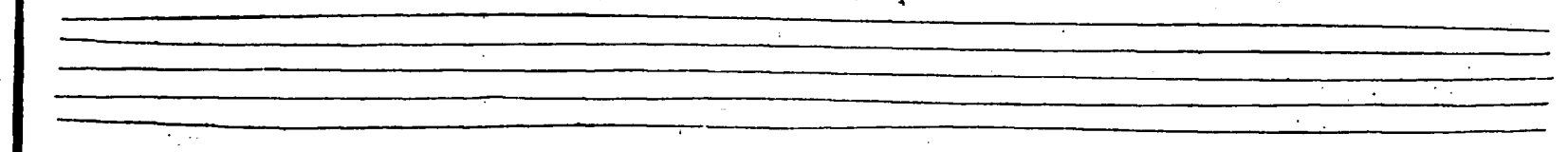
chantons chantons la douceur de ces



chantons chantons la douceur de ces



chantons chantons la douceur de ces



Le Triomphe de Polymnie

40

Musical staff 1: Treble clef, common time signature. The staff contains a melodic line with various note values and rests.

faisons tout retentir du bruit de ses exploits faisons tout retentir du

Musical staff 2: Treble clef, common time signature. The staff contains a melodic line with various note values and rests.

lois

faisons tout retentir du

Musical staff 3: Treble clef, common time signature. The staff contains a melodic line with various note values and rests.

lois

faisons tout retentir du

Musical staff 4: Bass clef, common time signature. The staff contains a melodic line with various note values and rests.

lois

faisons tout retentir

Empty musical staff 5: Five blank staves.

Musical staff 6: Treble clef, common time signature. The staff contains a melodic line with various note values and rests.

Musical staff 7: Treble clef, common time signature. The staff contains a melodic line with various note values and rests.

Musical staff 8: Treble clef, common time signature. The staff contains a melodic line with various note values and rests.

Musical staff 9: Treble clef, common time signature. The staff contains a melodic line with various note values and rests.

Musical staff 10: Bass clef, common time signature. The staff contains a melodic line with various note values and rests.

Musical staff 11: Bass clef, common time signature. The staff contains a melodic line with various note values and rests.

Empty musical staff 12: Five blank staves.

L'Amour et de Bacchus

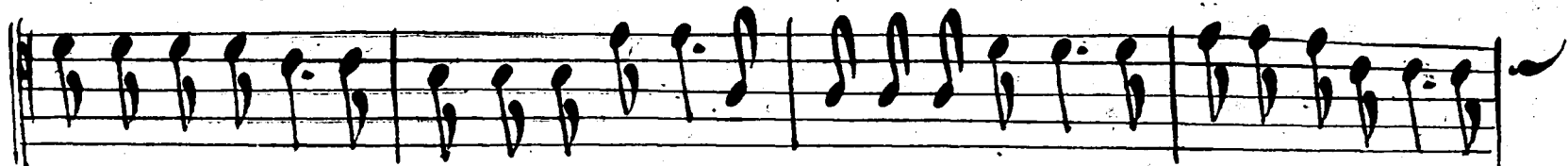
41



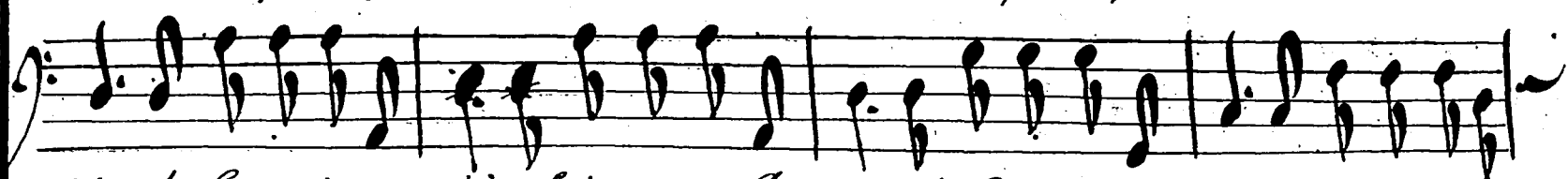
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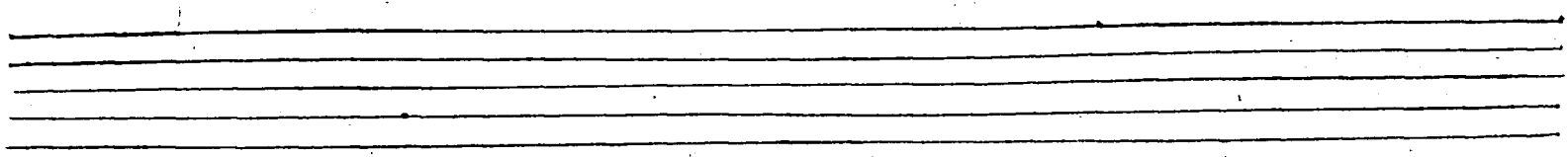
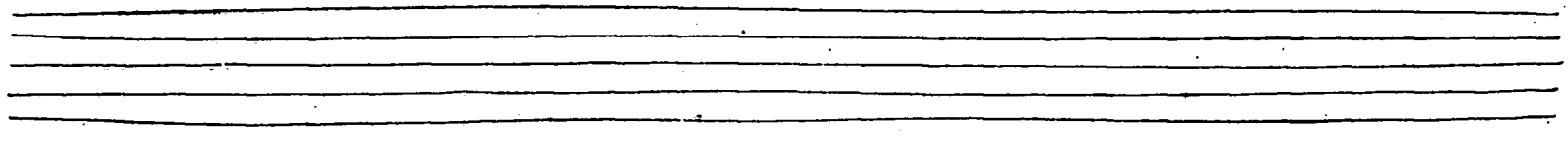
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bruit de ses exploits faisons tout retentir du bruit de ses exploits faisons tout retentir du



exploits du bruit de ces exploits faisons tout retentir du bruit de ces exploits faisons tout retentir

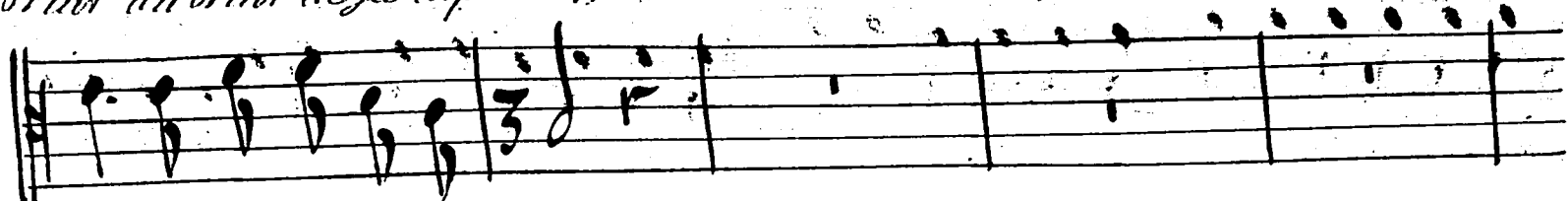


Le triomphe De

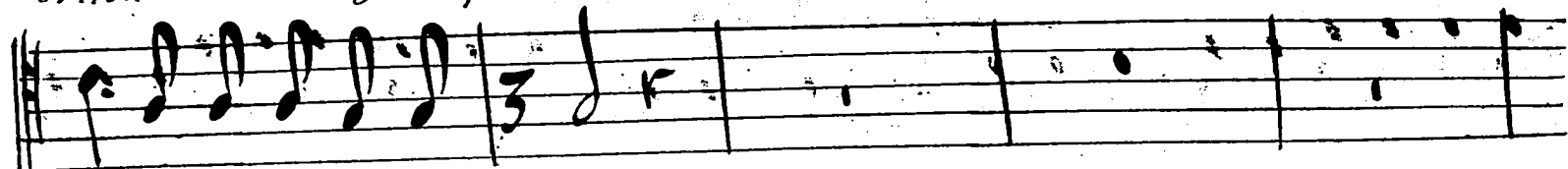
42



bruit du bruit de ses exploits, forment des concerts pleins de charme



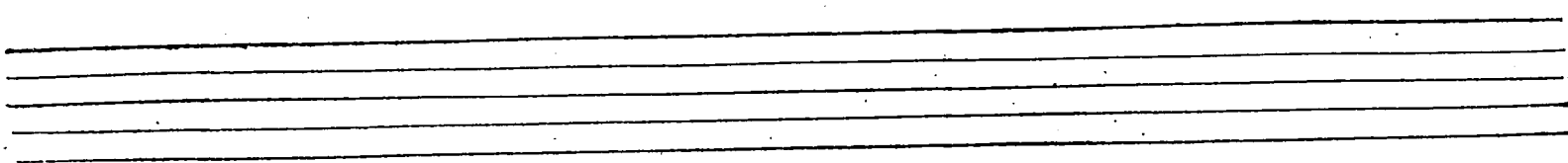
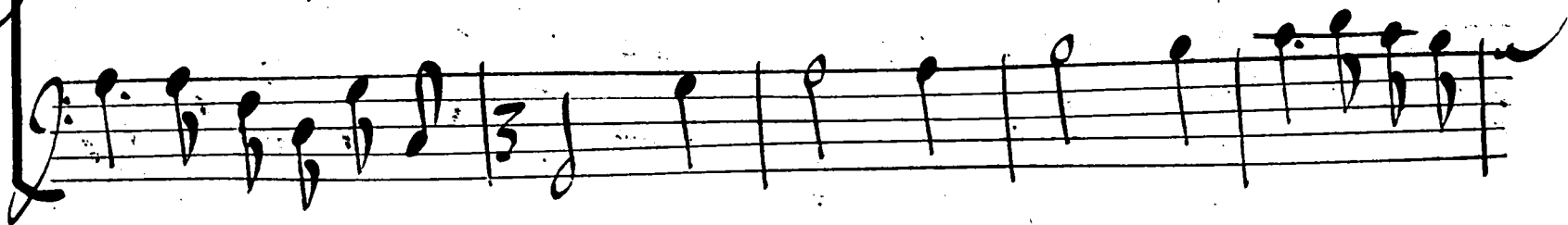
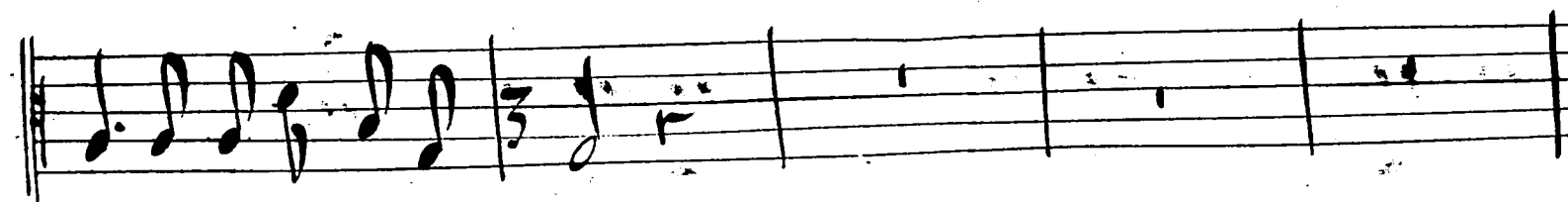
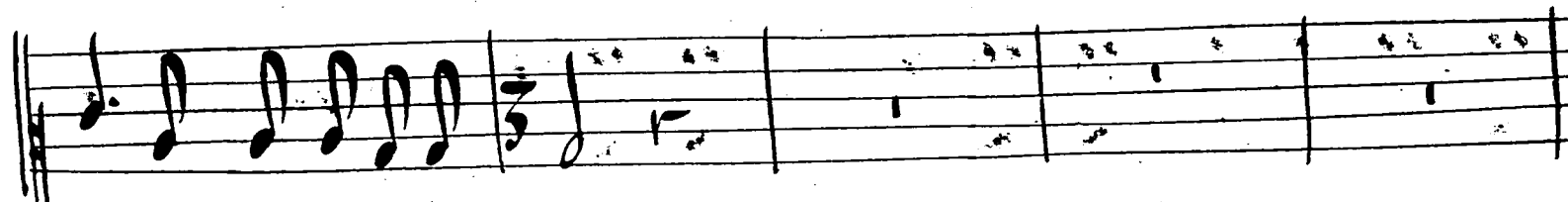
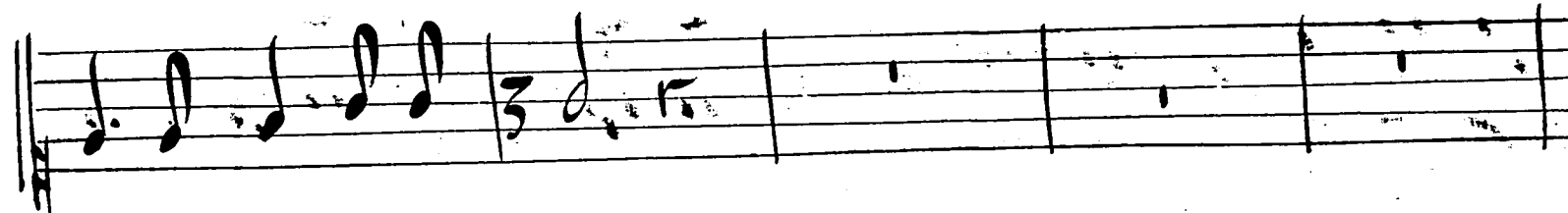
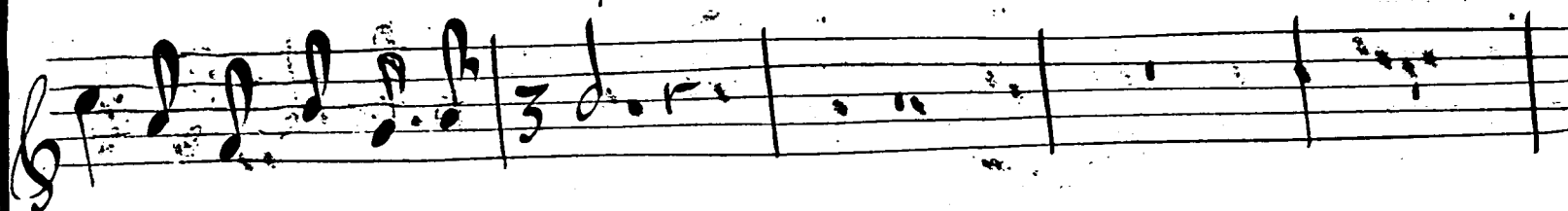
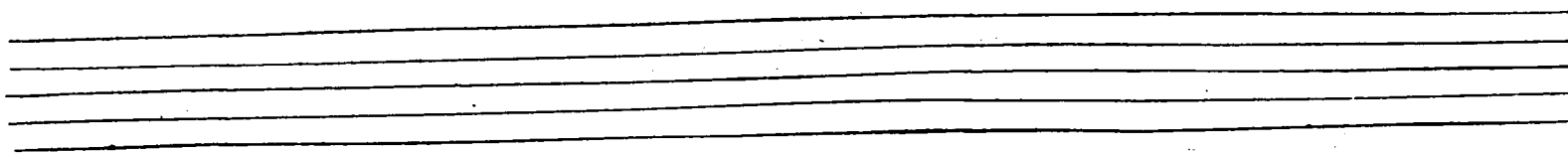
bruit du bruit de ses exploits



bruit du bruit de ces exploits

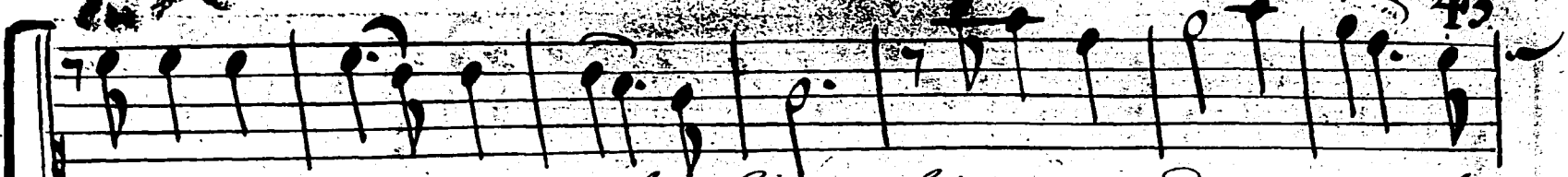


Air bruit du bruit de ces exploits

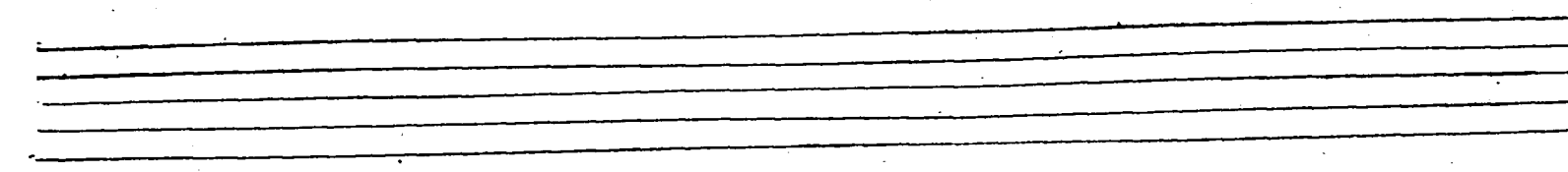
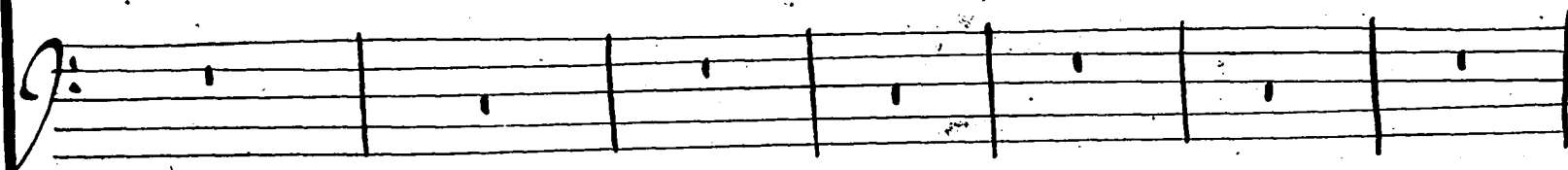
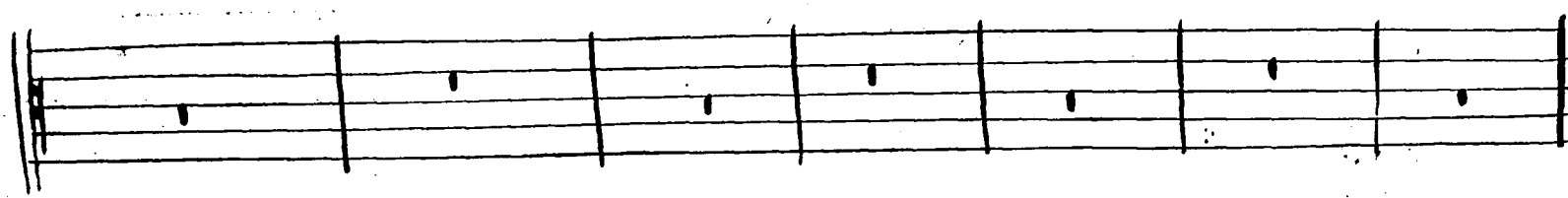
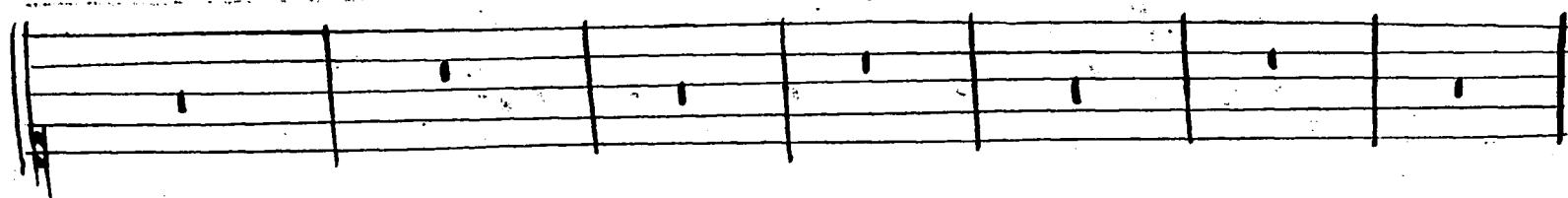
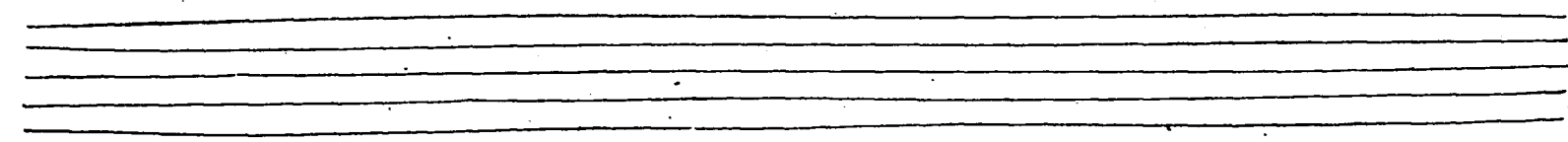
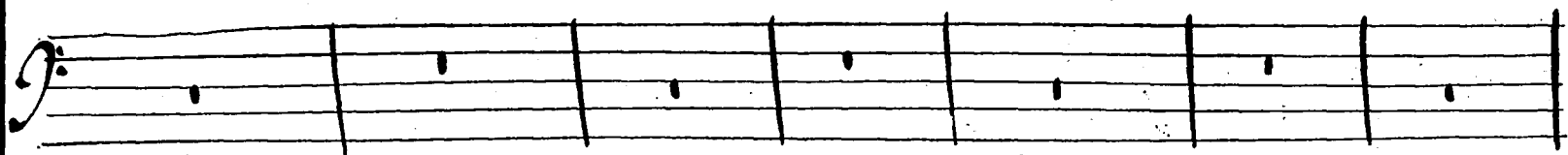
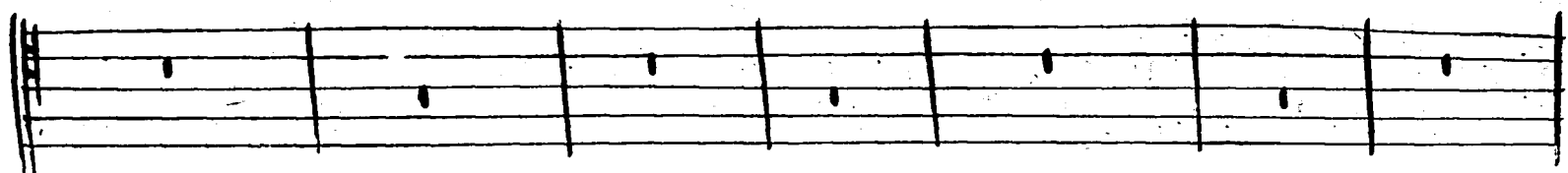
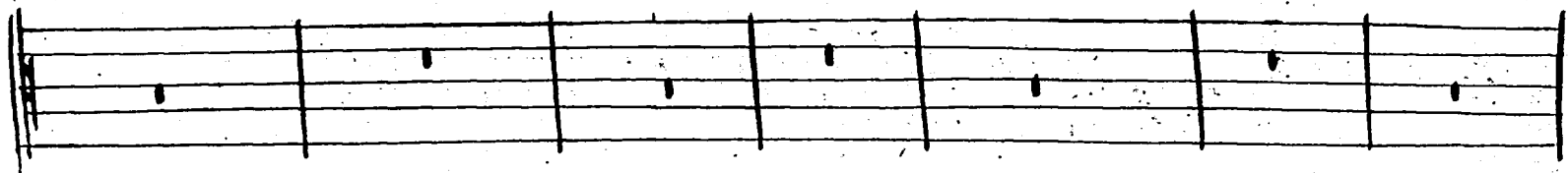


L'amour et de Bacchus

43



faisons enten-dre nos hautbois faisons entendre nos haut-



Le triomphe De

44

The first system of the score consists of four staves. The top staff begins with a treble clef and a 4/4 time signature. The notation is rhythmic, featuring a series of quarter and eighth notes across the four staves, with some rests and dynamic markings.

il faudra mettre un regard dessus de haut bas

The second system of the score consists of eight staves. The top staff uses a treble clef and contains a melodic line with various note values and rests. The subsequent staves continue the musical composition with rhythmic patterns and melodic fragments. The notation is dense and detailed, showing the intricate structure of the piece.

Two empty musical staves are located at the bottom of the page, indicating the end of the written music on this page.

L'amour et de Bacchus 45

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with a small 'x' mark above the staff.

Faisons tout Retentir die

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

Faisons tout Retentir die

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

Faisons tout Retentir die

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

Faisons tout Reten

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

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

Handwritten musical notation on a single staff, featuring a bass clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

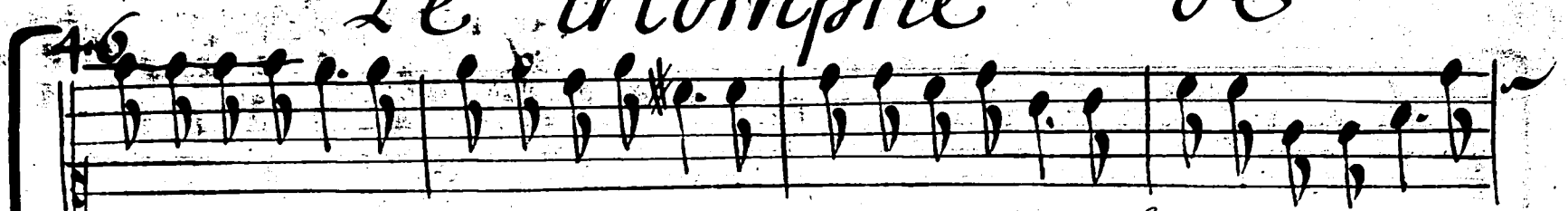
Xmelpomene

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

fai pour tout retentir de bruit de ses la plait

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests.

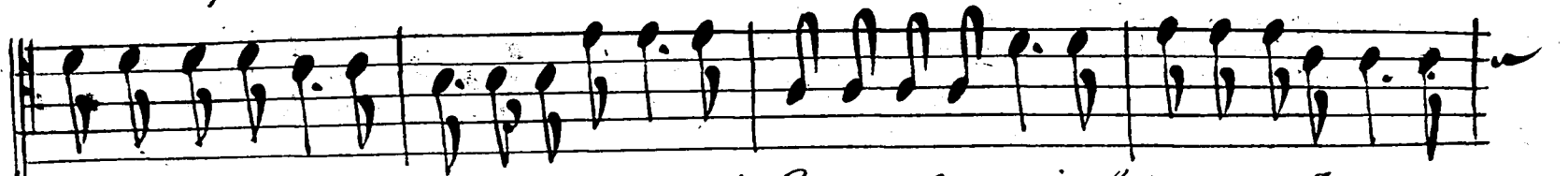
Le triomphe De



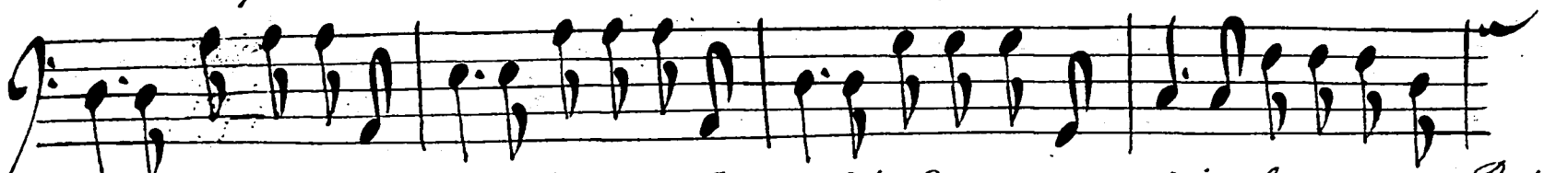
Bruit de ces exploits faisons tout retentir du bruit de ces exploits faisons tout retentir du



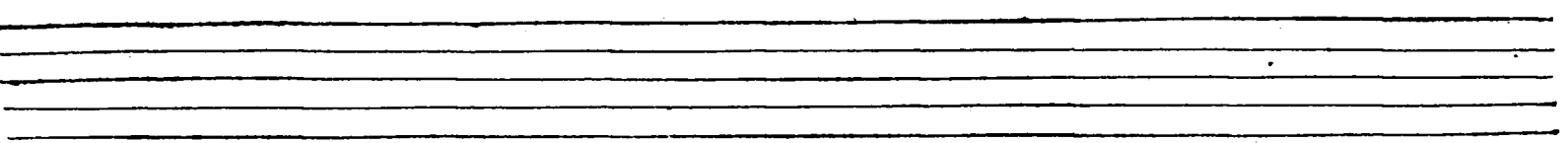
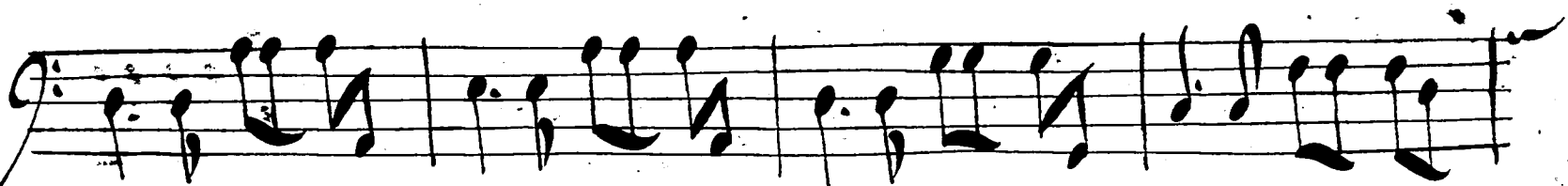
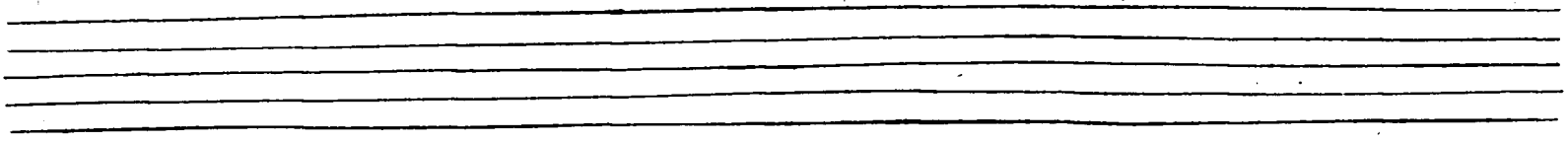
Bruit de ses exploits faisons tout retentir du bruit de ses exploits faisons tout retentir du



Bruit de ces exploits faisons tout retentir du bruit de ses exploits faisons tout retentir du



rit du bruit de ces exploits faisons tout retentir du bruit de ces exploits faisons tout retentir



L'amour et de Bacchus

Entree 47

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, ending with a fermata.

Bruit du bruit de ces exploits faisons tout retentir du bruit de ses exploits Prepa

Handwritten musical notation on a single staff, continuing the melody from the first staff.

Bruit du bruit de ses exploits faisons tout retentir du bruit de ses exploits

Handwritten musical notation on a single staff, continuing the melody.

Bruit du bruit de ses exploits faisons tout retentir du bruit de ses exploits

Handwritten musical notation on a single staff, continuing the melody.

Air du bruit de ses exploits faisons tout retentir du bruit de ses exploits

Two empty musical staves, one for the treble clef and one for the bass clef.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Two empty musical staves, one for the treble clef and one for the bass clef.

Le triomphe de

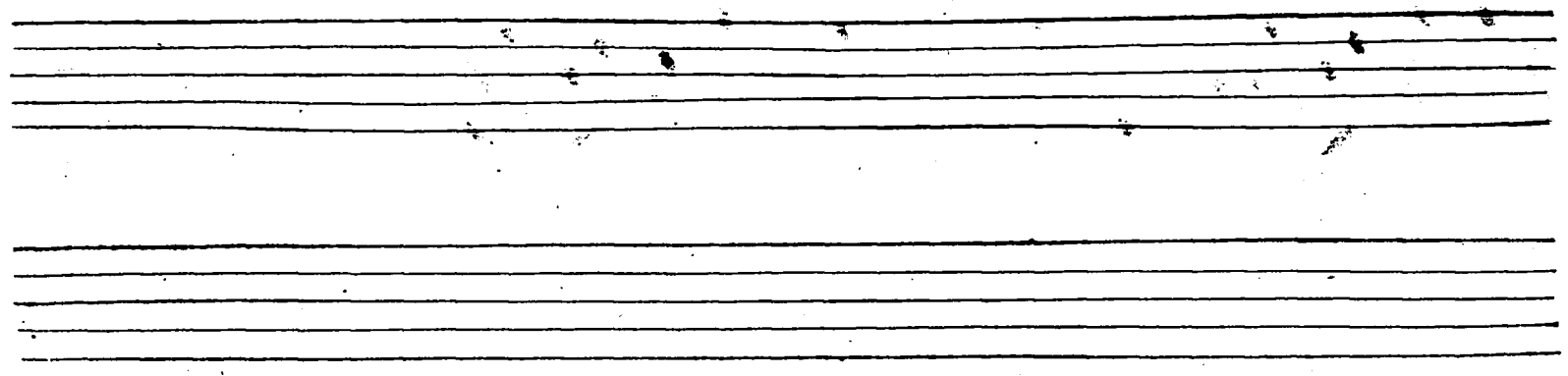
rons Preparons des festes nouvelles Que nos chansons

Soyent Immortelles Que nos ^{airs} ~~chants~~ soient doux et touchans

Que nos ^{airs} ~~chants~~ soient doux et touchans meslons meslons au plus aimables

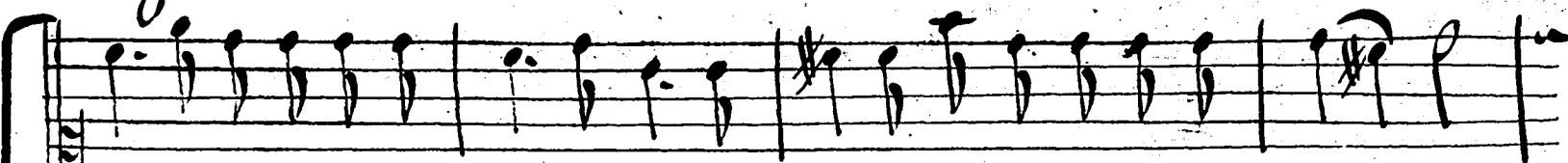
chants Les dance Les plus belles meslons meslons au plus aimables chants Les

dance Les dance Les plus bel



L'amour et de Bacchus

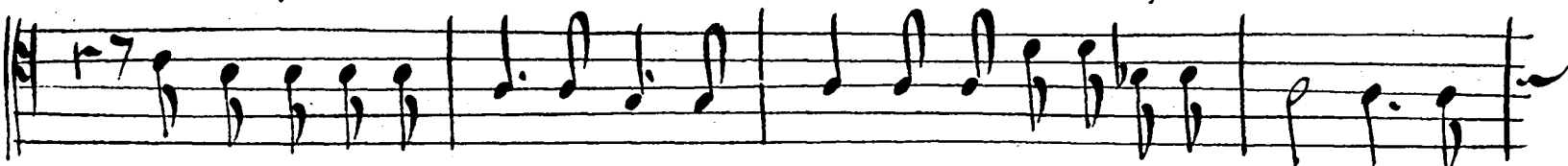
49



Les melons au plus aimables chants Les dances Les dances Les plus bel les



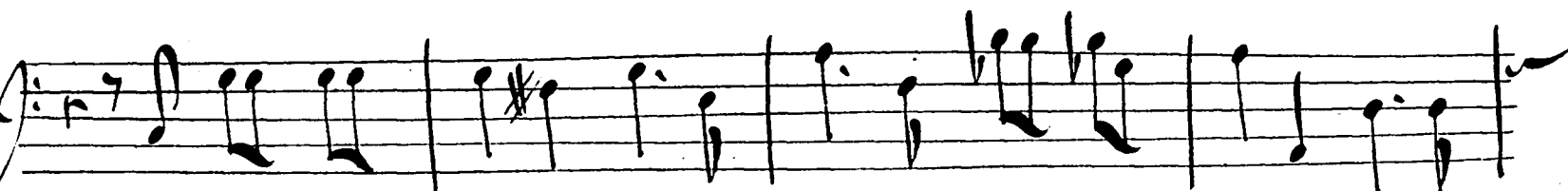
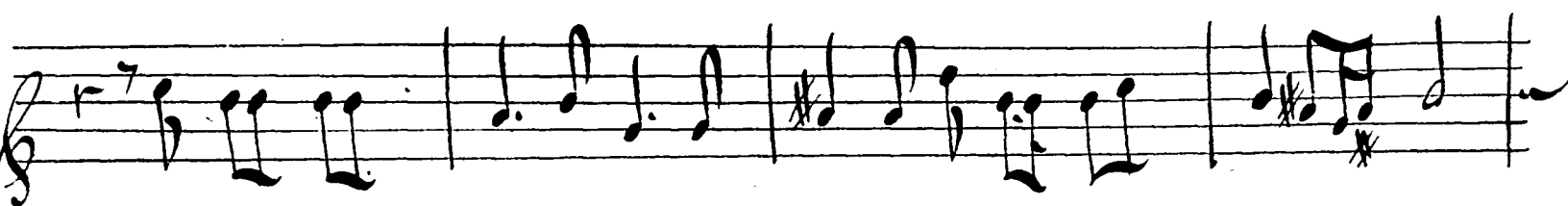
melons au plus aimables chants Les dances Les dances Les plus bel les mes



melons au plus aimables chants Les dances Les dances Les plus belles mes



melons au plus aimables chants Les dances Les dances Les plus belles mes



Le triomphe De

mes lora au plus aimables chants les dances les plus belles les dances les dances les plus belles

Tous au plus aimable chants les dances les dances les plus belles les dances les dances les plus belles

Tous au plus aimables chants les dances les dances les plus belles les dances les dances les plus belles

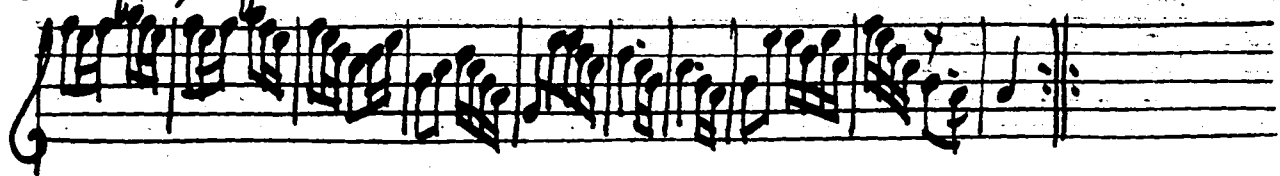
Tous au plus aimables chants les dances les dances les plus belles les dances les dances les plus belles

Tous au plus aimables chants les dances les dances les plus belles les dances les dances les plus belles





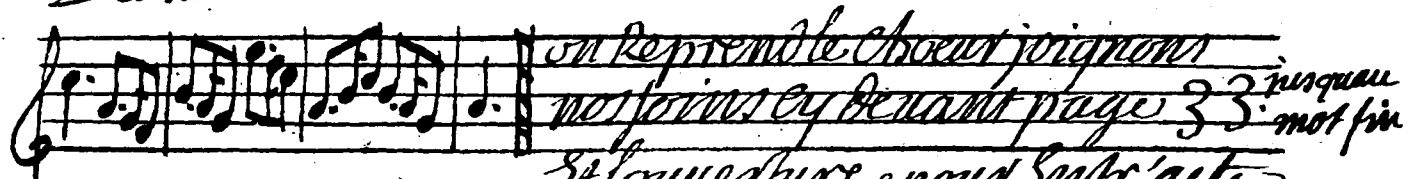
Les Pasques



*per
L. Canarie*

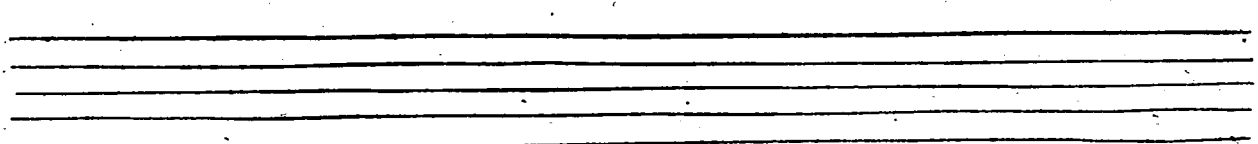
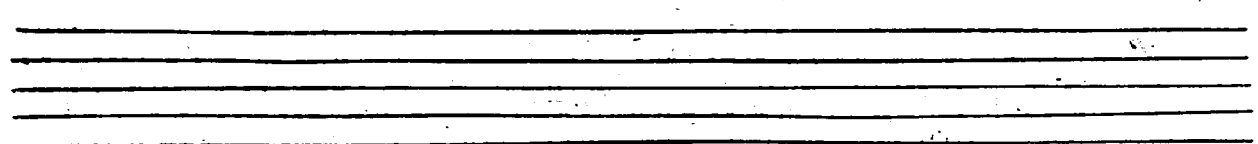
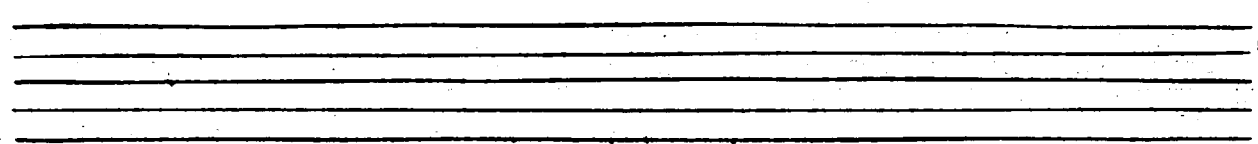
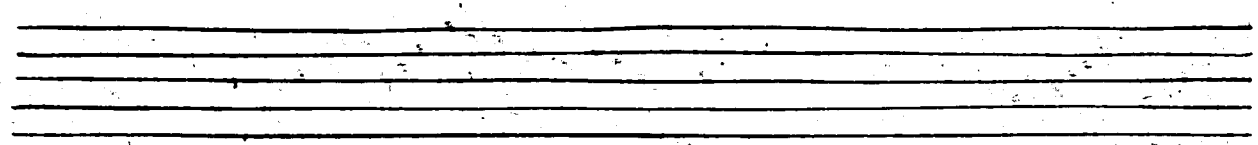
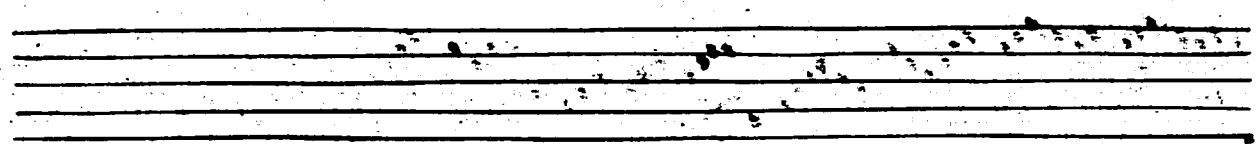
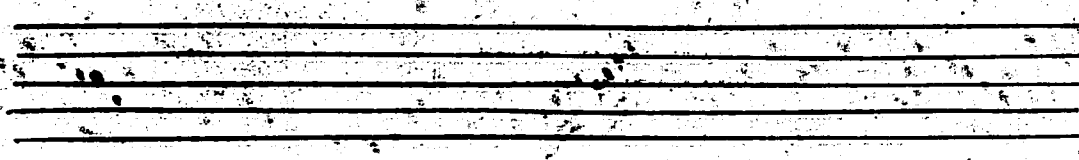


L. Canarie



*on reprend le Choeur joignons
nos joies et de vant page 33 ^{jusqu'à} mot fin
Et l'ouverture pour tout acte
de la on page a la. Re. journal page 51.*

45 minutes



L'Amour et de Bachus

51

Ritournelle

Tercet
Vous chantez sous ces feuillages

deux Rossignols pleins d'amour et de nos tendres Ramages

vous Recueillez tour a tour Les escos de ces bocca ges

ges he las petits oysseaux helas Si nous avions mes maux nous ne

Le triomphe De

chanteriez pas hélas petits oiseaux hélas si nous n'avions mes

Licence
maux nous ne chanteriez pas hé quoy toujours

menant
Languissant sombre et triste hé quoy toujours au pleurs abandonné

Thrice
Toi

Licence
Compte Compte ^{ber}

jour adorant Ga-liste et toujours infortuné

L'Amour et De Bachus

53

meno mosso
fais faictoy quelque effort
ger L'ennuy qui te possede
lento
Et le moyen helas
Et le moyen he-

lento
Ce mal trompera son Remede
las quand le mal est si fort
Je ne gueri

meno mosso
lento
a Tircis prens sur toy plus D'empire
a Tircis prens sur toy plus D'empire
ray qu'a ~~L'Amour~~ ^{ma mort} a Bergers
Rien ne me plus secon

Le triomphe de

54

m.

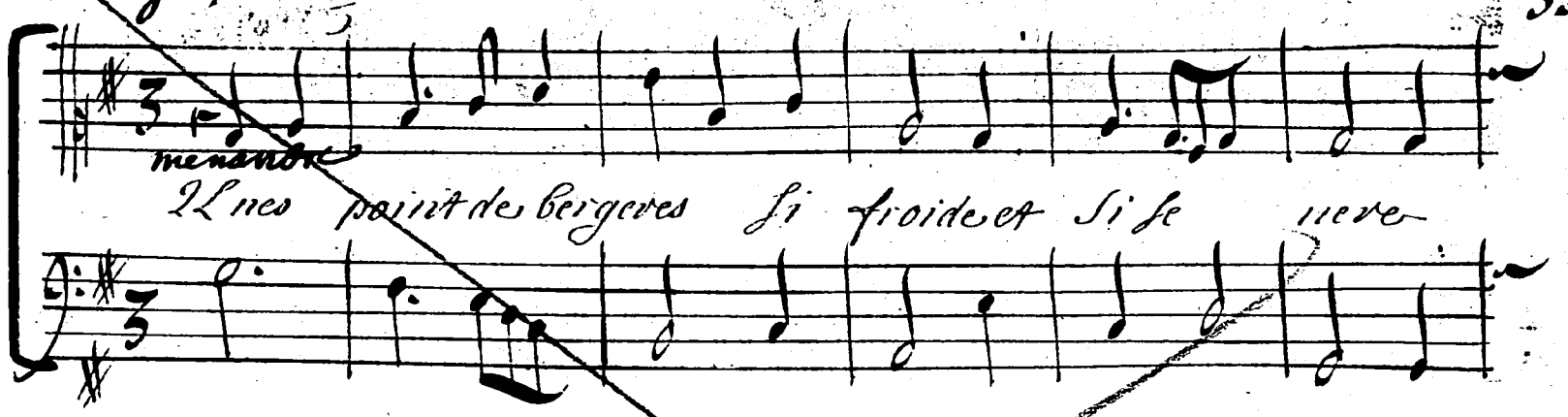
1. C'est trop cest trop céder quelle foiblesse
C'est trop cest trop céder quelle foiblesse
C'est trop cest trop Souffrir quel mal

Il faut prendre Courage il faut prendre cou
il faut prendre Courage il faut prendre cou
Type il faut plus tôt mourir

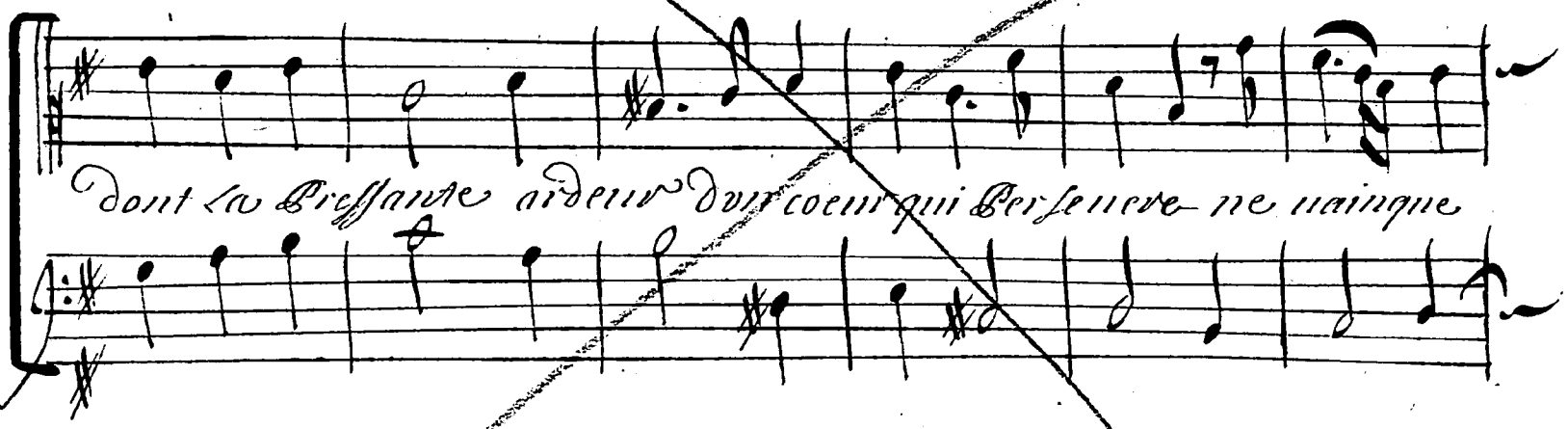
rage
rage
il faut plus tôt mourir

L'amour et de bachua

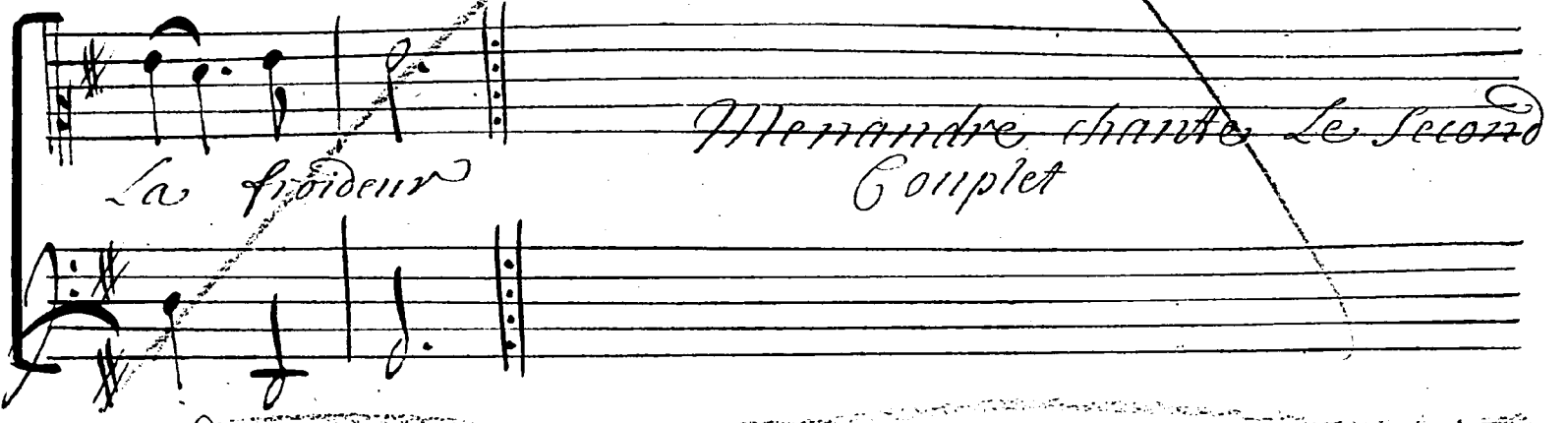
moderato
L'ne point de bergeres si froide et si se mere



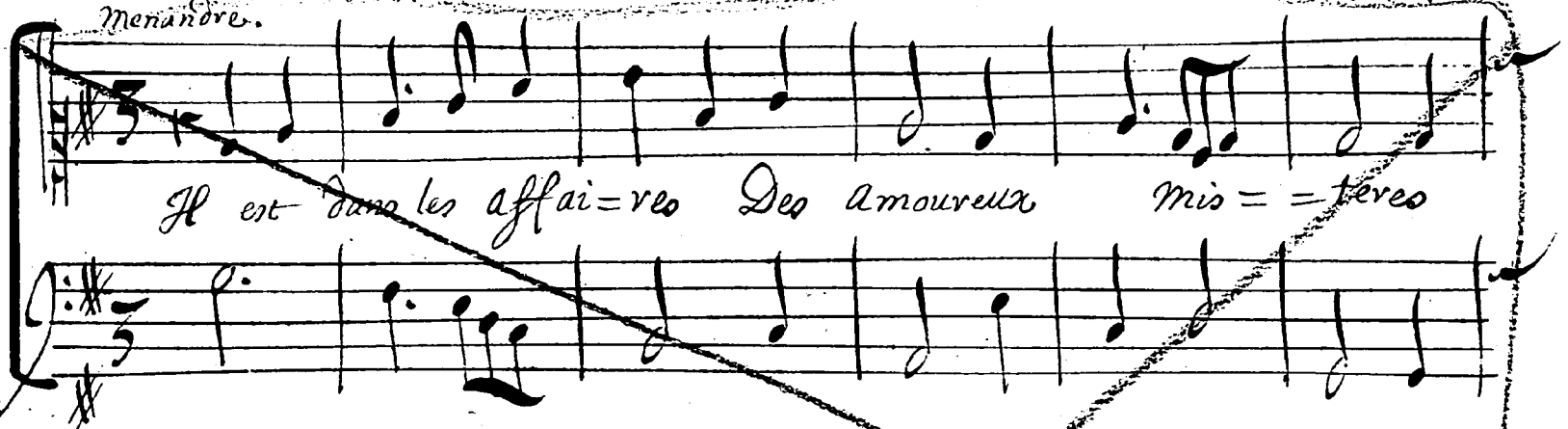
dont la Pressante ardeur d'un coeur qui Persevere ne vainque



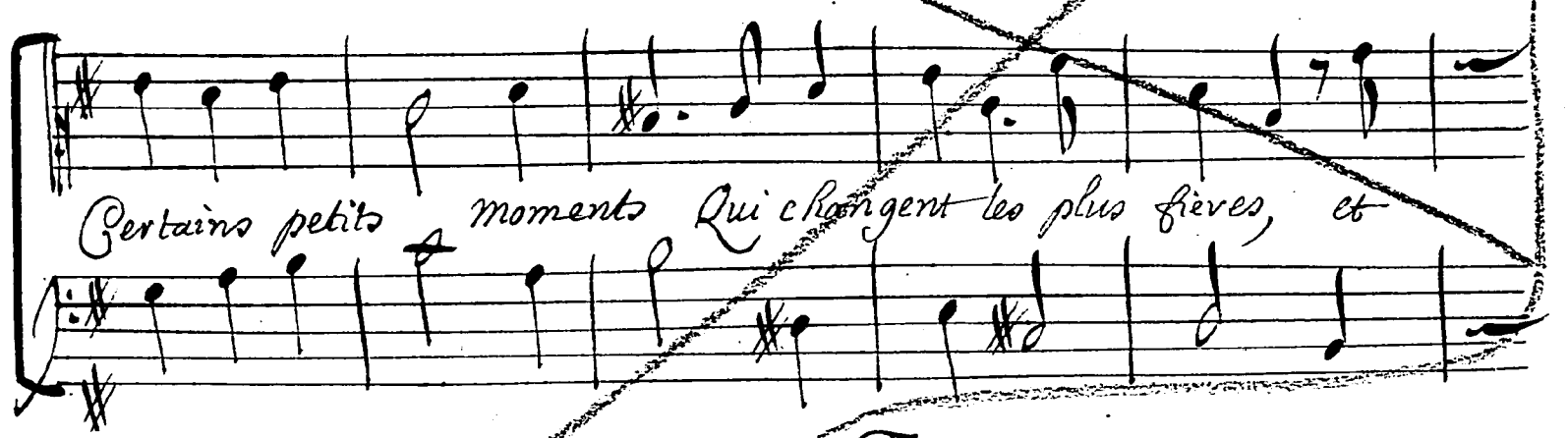
La froideur *Moderato chante Le Second Couplet*



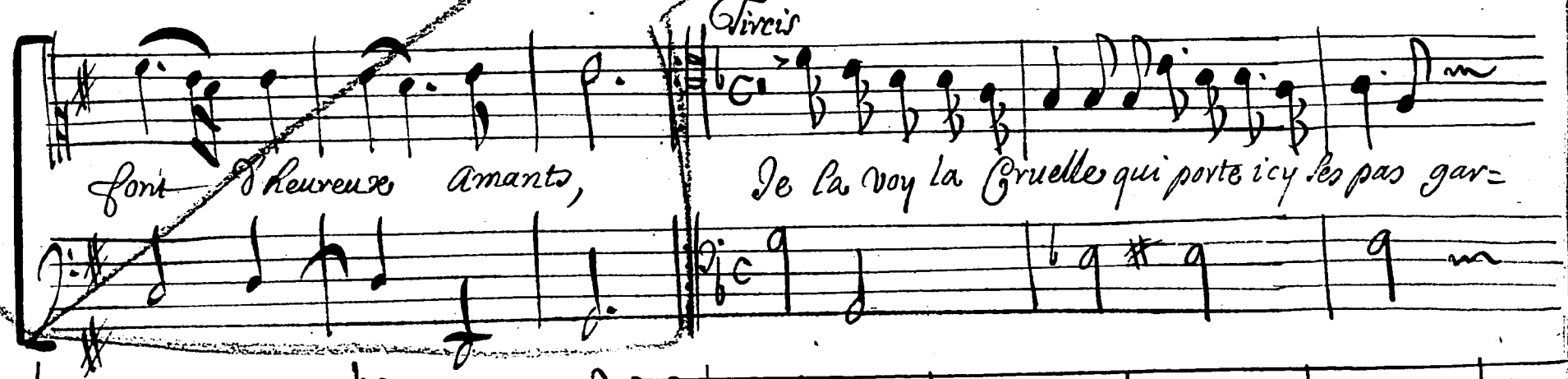
Moderato.
Il est dans les affai=ves Des amoureux Mis = = tere



Certains petits moments Qui changent les plus fievres, et



Tercis
sont d'heureux amants, De la voy la Cruelle qui porte icy les pas gar=



sons d'estre ven d'elle L'Ingrate helas! ni viendrait pas



Le triomphe De

Climene

Viens dans nostre village voici Le jour uoyci Le jour ^{qu'on} ~~que~~ doit cele-

bre La feste de L'amour que cherche tu dans ce bocage Je

cherche Le Repos Le Silence et L'ombra ge Tu deurois

Bien plus tost songer a sanga ger chque peut faire

une bergere sans un ber ger ger Ton malheur me doit Rendr

Sage tu nas choisi qu'un Inconstant Si mon berger devient uolage

L'amour et de bachus

Elimens

57

il me est permis de n'en faire autant on goüste la dou

ceur d'un amour eter - nelle quand on fait l'heureux d'un fi

delle berger ger et quand on aime un Infi delle

on a le plaisir de changer et quand on aime un Infi

delle on a le plaisir de changer

Quoy l'amour de Jircis ne s'a point attendrie Lors qu'on ten veut par

Le triomphe de

Ver tu ne raconte jamais Ne Resue plus ou ie men

Caliste

mais laisse moy dans ma Resuevie ah que sou ce feillage espais il est

Doux de Reuer en paix

Climene

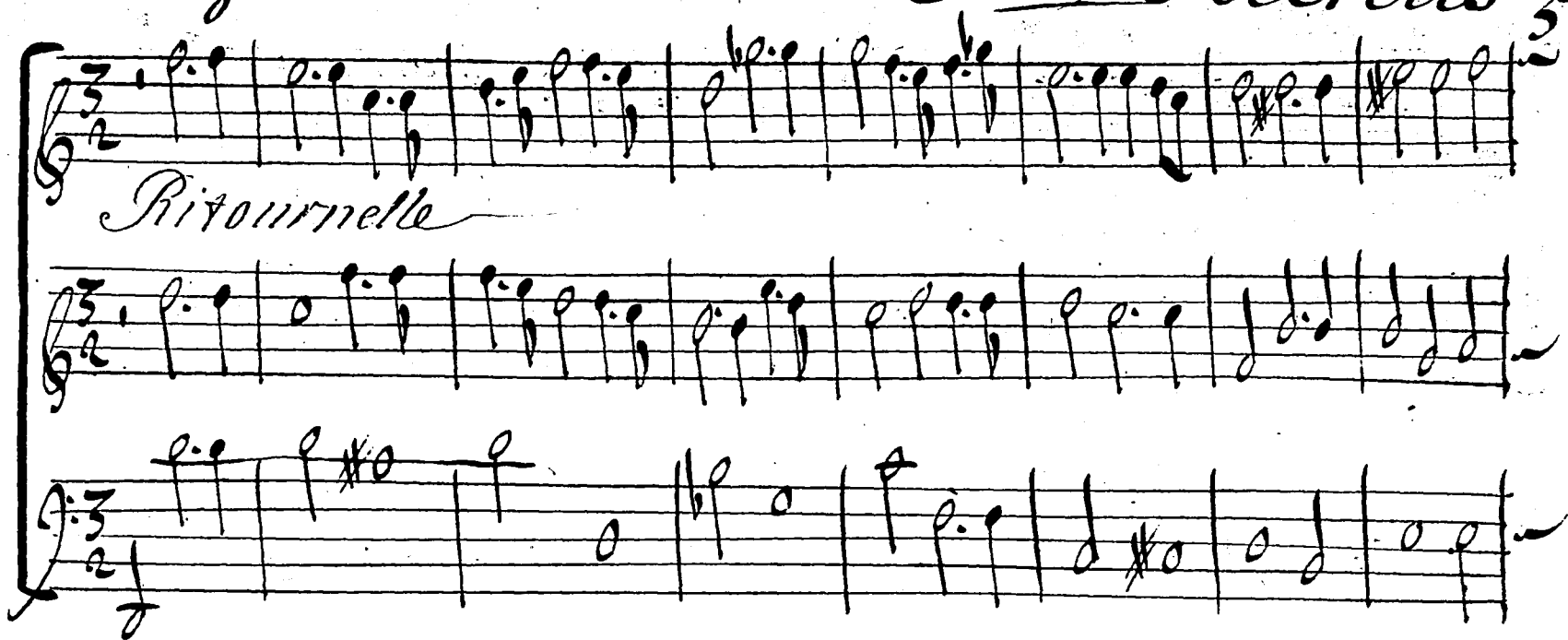
Je ne tre point dans un mistere que tu ne a Reser uer uer

mais un coeur sans affaire ne donne point tant a Reser mais un

coeur sans affaire ne donne point tant a Reser

L'amour et de Bachus 59

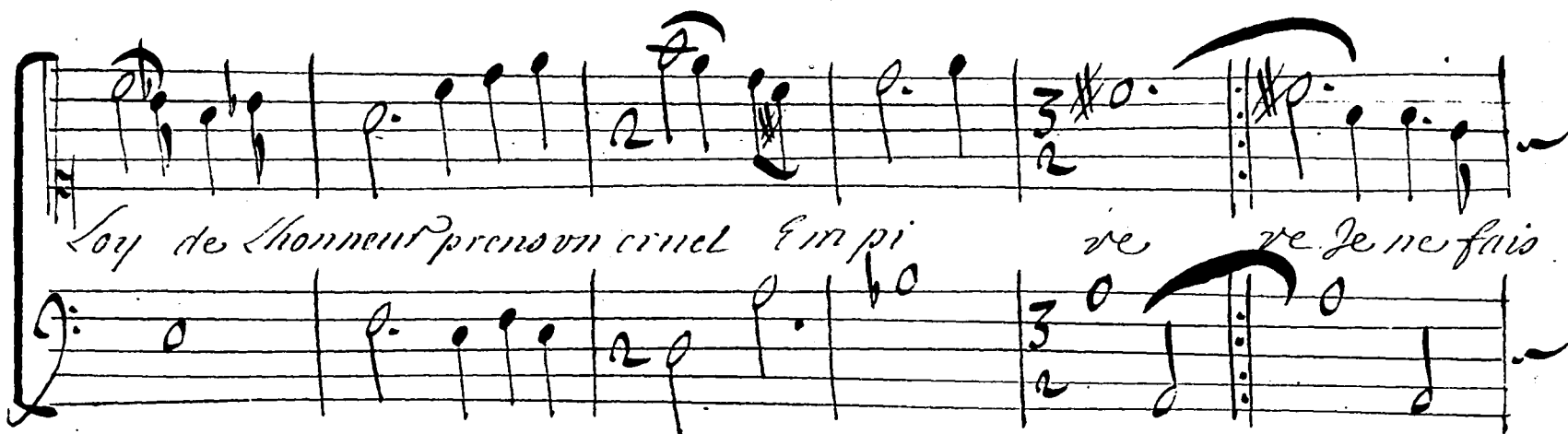
Ritournelle



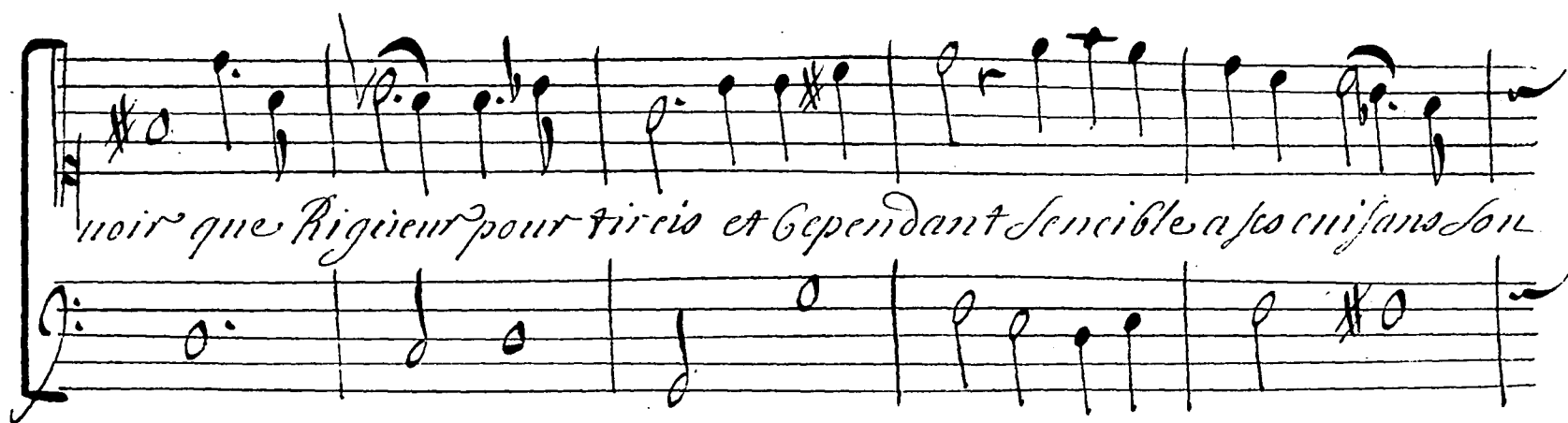
Caliste
ah que sur nostre cœur la sueur



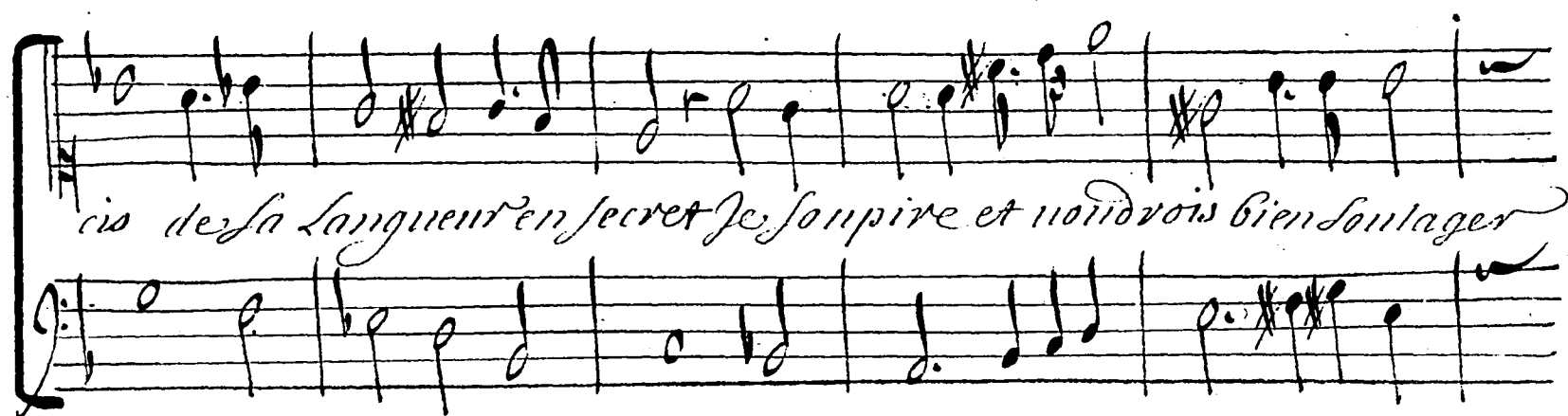
Soy de l'honneur prend un cruel Empi re re Je ne fais



noir que Rigieur pour Vircis et Cependant sensible a ses cruifans son



no de sa Langueur en secret Je soupire et n'allois bien soulagé



Le triomphe de

Son mari re Gest a nous seuls que ie se dix arbres nalez pas Le Redi

re Gest a nous seuls que se Le dis arbres nalez pas Le Redi re

Puisque le Ciel a voulu nous former avec un coeu qui amour peut en fla

mer quelle Rigueur Impitoyable contre des truits si doux nous force a nous ar

mer et pourquoy sans estre blasmable ne peut on pas aimer ce que Lon trouve aima

ble helas petits oiseaux que nous estes heureux de ne sentir nulle cor

L'amour et de Bacchus

61

Trainte et de pouivoir s'iiire sans crainte le doux a partement de nos

coeur a moi veira

Mais le sommeil sur ma paupiere verse de ses pleurs la gre-

able fraicheur donnons nous a lui tout entiere - nous n'avons point de loy le-

riere qui defende a nos sens d'engouter la douceur

*Caliste serboor
Sur un galon*

Tircis

Vers ma belle ennemie portons sans bruit nos pas Et ne Reveillons

Le triomphe de

60

pas la Rigueur endormi e

Ritornelle pour les flutes

L'Amour et de Bacchus

mezzo
Dormez Dormez beaux yeux adorables vainqueurs Dormez Dor
mezzo
Dormez Dormez beaux yeux ado- rables vainqueurs Dormez Dor
mezzo
Dormez Dormez beaux yeux adorables vainqueurs Dormez Dor

mez beaux yeux adorables vainqueurs et gouttes Le Repos et gout
mez beaux yeux adorables vainqueurs et gouttes Le Repos et gout
mez beaux yeux ado rables vainqueurs et gouttes Le Repos et gout

le repos
Ayez la douceur que nous otez au coeur
le repos
Ayez la douceur que nous otez au coeur *Tris*
le re pos
Ayez la douceur que nous otez au coeur Silence Le = tite oy

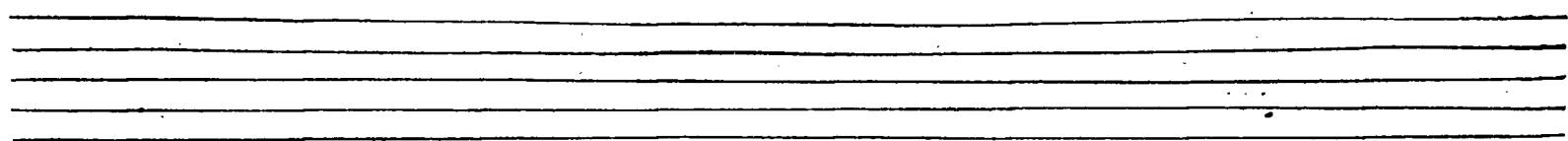
Le triomphe de

64

Seaux mentes agités nule chose Coulez

Doucement Ruisseaux cest calis te qui Repo le Coill

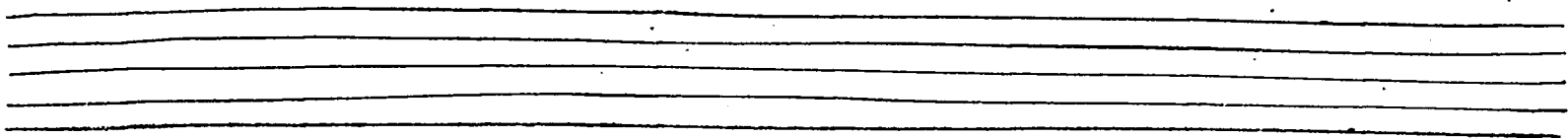
lez Doucement Ruisseaux cest caliste qui Repo le



menandre
Dormez Dormez Dormez beauxyeux Dormez Dormez beaux

licasts
Dormez Dormez Dormez beauxyeux Dormez Dormez beaux

thruis
Dormez Dormez beauxyeux Dormez



L'amour et de Bacchus 65

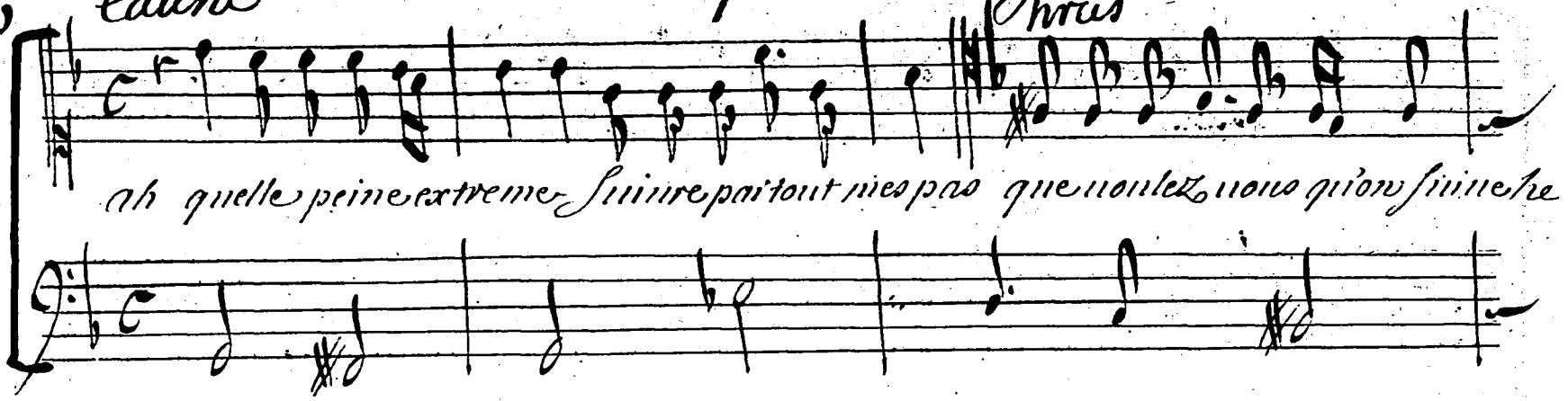
yeux Dormez Dormez beaux yeux Dormez Dormez beaux
yeux Dormez Dormez beaux yeux Dormez Dormez beaux
Dormez Dormez beaux yeux Dormez Dormez beaux

yeux Dormez beaux yeux Dormez Dormez Dormez beaux
yeux Dormez beaux yeux Dormez Dormez Dormez beaux
yeux Dormez beaux yeux Dormez Dormez beaux yeux Dor
mer beaux
yeux Dor=
mer beaux

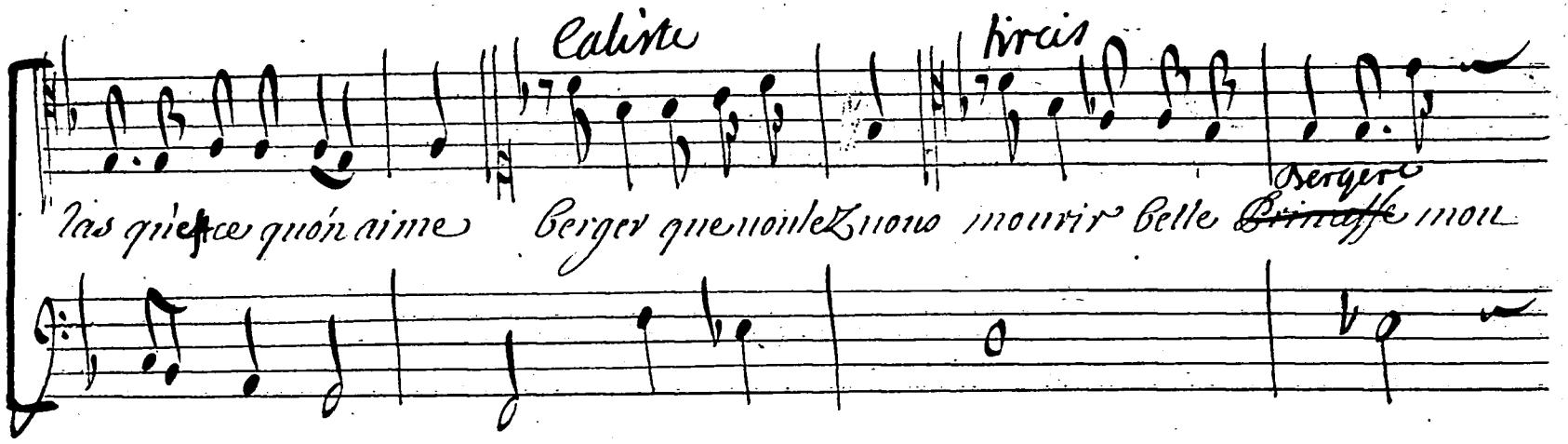
yeux Dormez Dormez beaux yeux yeux Dormez Dormez beaux yeux
yeux Dormez Dormez beaux yeux yeux Dormez Dormez beaux yeux
mer = = Dor ~~mer~~ beaux yeux
Dormez beaux yeux

66 Caliste Le triomphe De Tiris

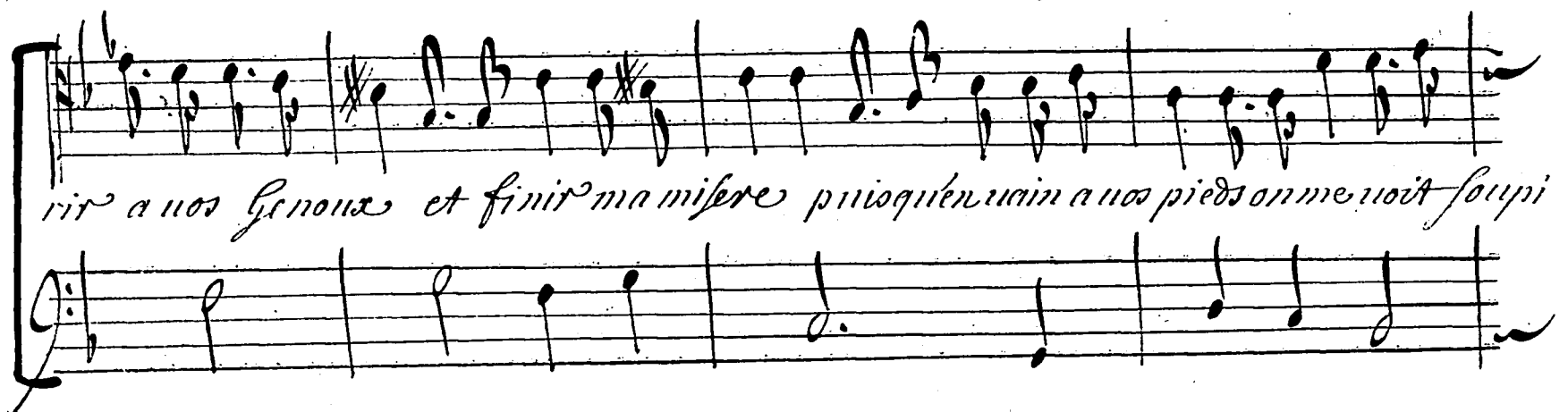
ah quelle peine extreme Si un repait tout mes pas que voulez vous qu'on finisse



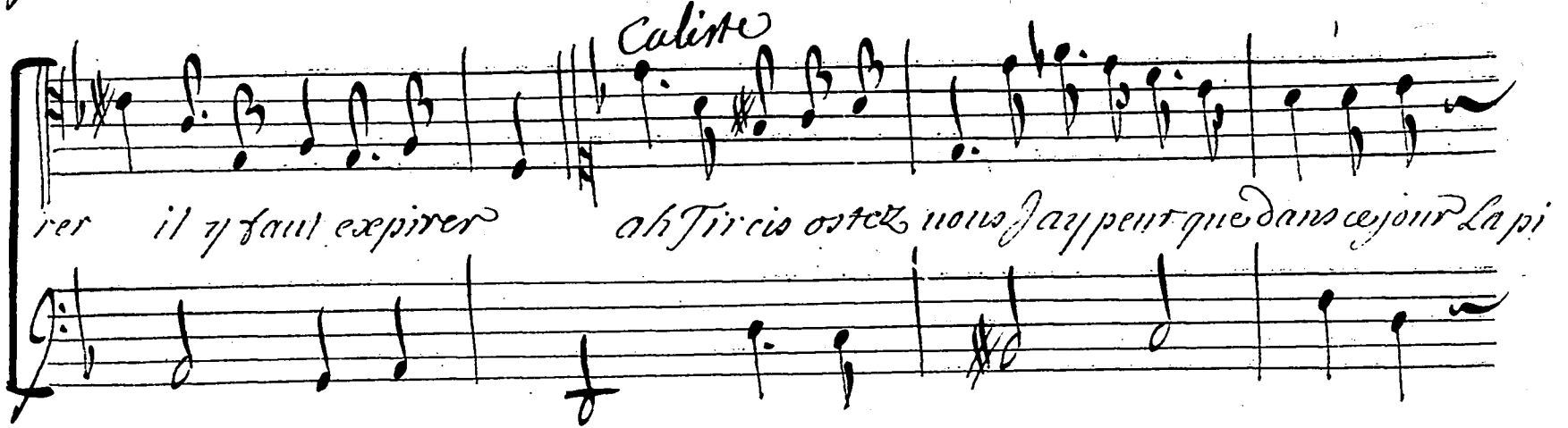
Nas qu'on aime Berger que voulez vous mourir belle Princesse mou



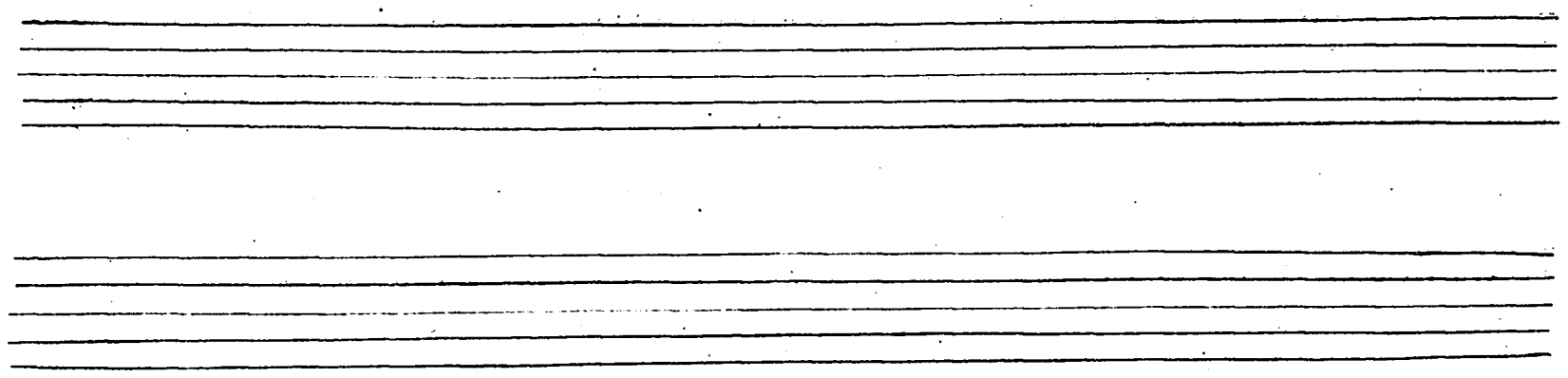
rir a nos genoux et finir ma misere puis qu'en vain a nos pieds on me voit soupi



rer il y faut expirer ah Tiris ostez nous Jay peur que dans ce jour La pi



tie dans mon coeur n'introduit La mour

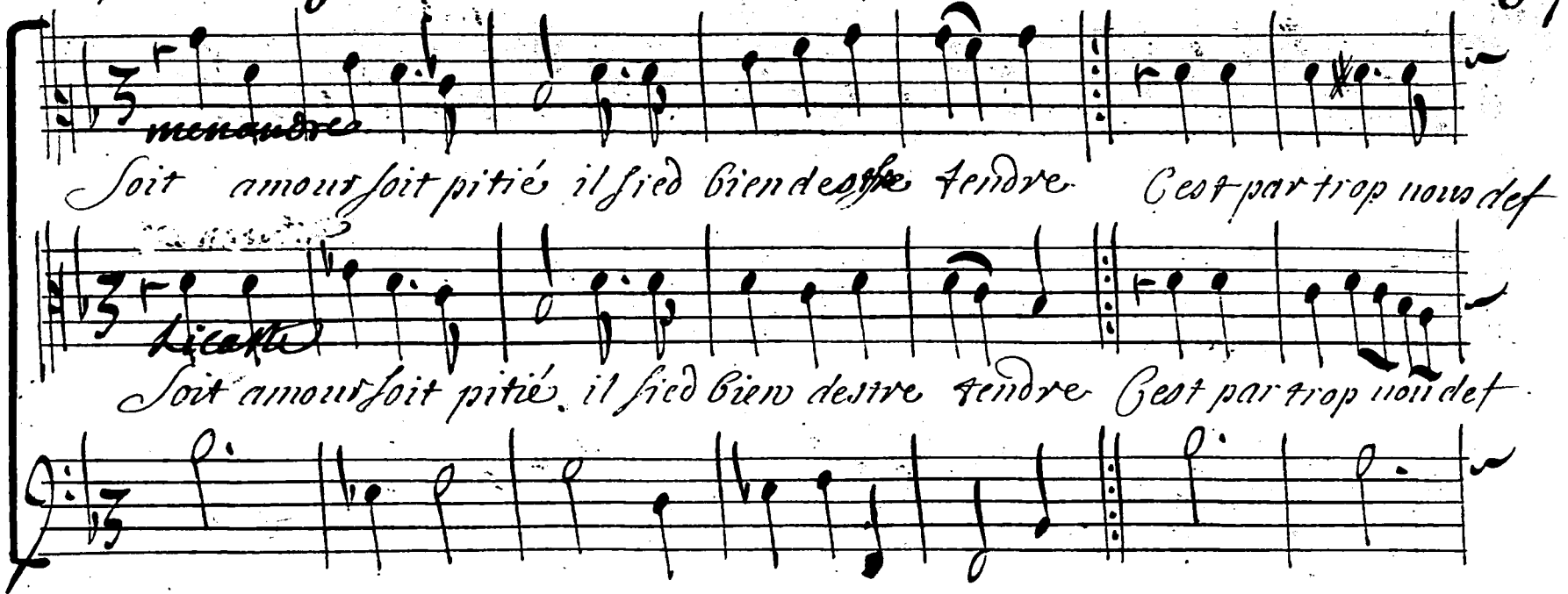


L'amour et de Bacchus

67

menandres
Soit amour soit pitié il sied bien de se rendre. C'est par trop nous de

licelle
Soit amour soit pitié il sied bien de se rendre. C'est par trop nous de



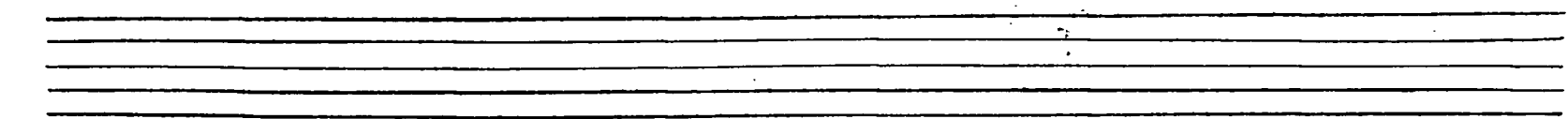

rendre Bergere il faut se rendre a sa longue amitié Soit a

rendre Bergere il faut se rendre a sa longue amitié Soit a

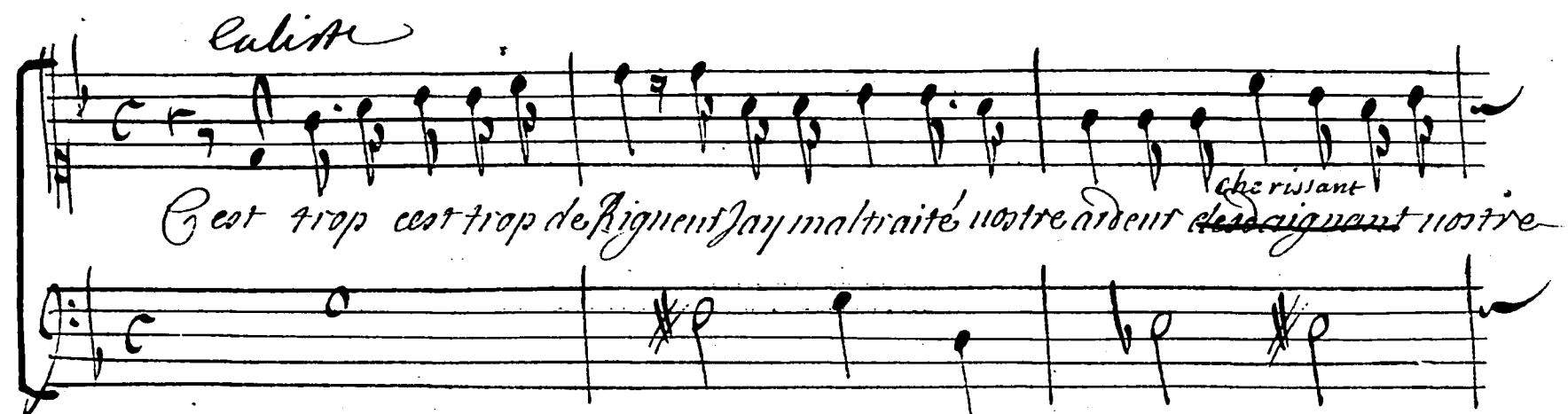


mour soit pitié il sied bien de se rendre

mour soit pitié il sied bien de se rendre



caliste
C'est trop c'est trop de s'ignorer j'ay maltraité vostre ardent ^{cherissant} desoignant vostre



Le Triomphe De

trius
Sonne uangel nous de mon coeur Trius Je uous le donne o Ciel Bergeris Caliste ah

trius
Jesuus hors de moy Si lon meust de plaisirs Je dois perdre La uie Digne

mezanone
Bric de ta foy o Sort Digne de uie

fortement

Lair des magiciens 78.
La chaconne p. 82.

in diffie

rance et pour ce langoureux ton coeur est adoucy

L'amour Et de Bachus

Galiste

69

Le Destin le veut ainsi Prenez sous deux Côtés ce

Ces amants qu'on pousse à bout L'amour fait verser des Lar

mes mais ce n'est pas notre goust Et La bouteille a des charmes

Le Triomphe de

70

qui nous consolent de nous Et la bonteit rudes charmes qui nous con

Solent de tout Aux amants tout

L'Amour Et de Bacchus

71

C. Alife *alternativement avec le chœur*

Champestres diuini tes faunes Drianes sortez

Lilafte

Champestres Diuini tes faunes Drianes sortez

Tircis

Champestre Diuini tes faunes Drianes sortez

Jorstant et Sitandre

Champestres Diuini tes faunes Drianes sortez

De nos Paisibles retrait tes tes Mestez pas a nos

De nos Paisibles retrait tes tes Mestez pas a nos

De nos Paisibles retrait tes tes Mestez pas a nos

De nos Paisibles retrait tes tes Mestez pas a nos

De nos Paisibles retrait tes tes Mestez pas a nos

Le triomphe de

Sous et tracez de sur l'erbette l'image de nos chansons

Sous et tracez de sur l'erbette l'image de nos chansons

Sous et tracez de sur l'erbette l'image de nos chansons

Sous et tracez de sur l'erbette l'image de nos chansons

Lamariee

Tournez pour le p^{er} air
 by deffous

~~deffous~~

L'amour Et de Bachus

75

A handwritten musical score consisting of five staves. The notation includes various note values, rests, and bar lines. The music is written in a single system, with each staff containing a line of music. The notation is somewhat dense, with many notes and some complex rhythmic patterns.

A handwritten musical score with lyrics and performance instructions. The score is written in a single system with six staves. The lyrics are written below the notes. The performance instructions are written above the notes. The score includes a variety of note values and rests. The lyrics are: "Ritourd nelle", "faisons l'amour", "Chocut", "faisons", "Remise", "faisons l'amour", "fin", "faisons l'amour jus qu'au mot fin".

Ritourd nelle

faisons l'amour

Chocut

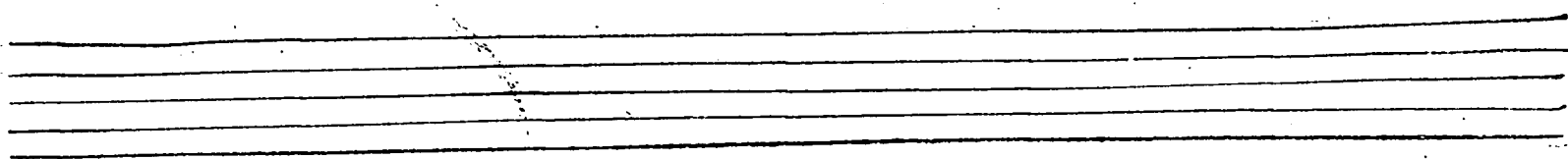
faisons

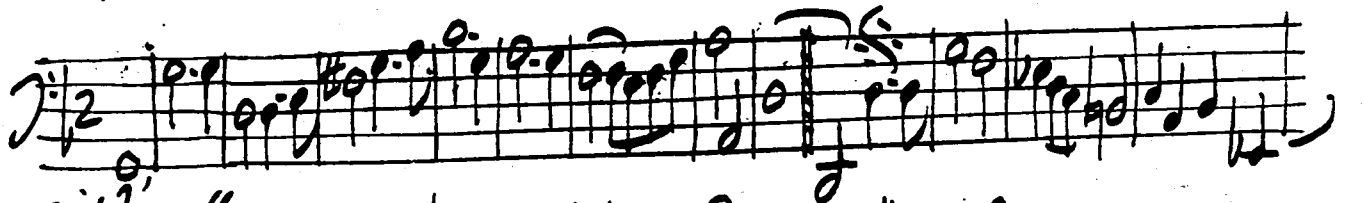
Remise

faisons l'amour

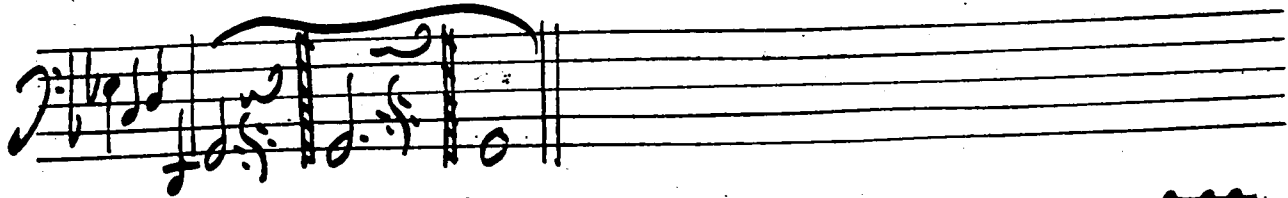
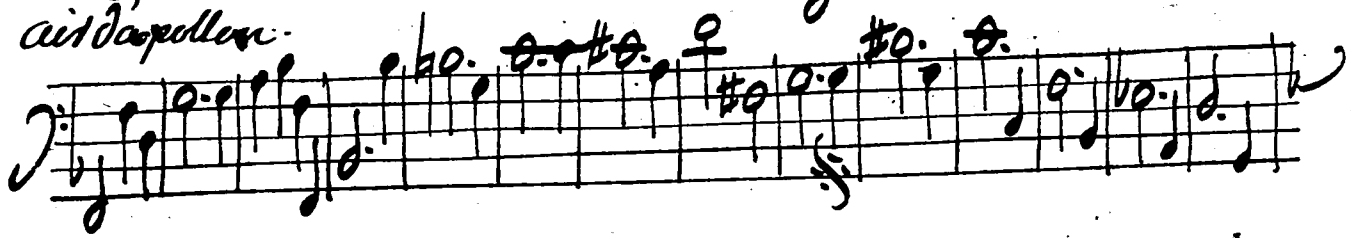
fin

faisons l'amour jus qu'au mot fin





air d'apollon.

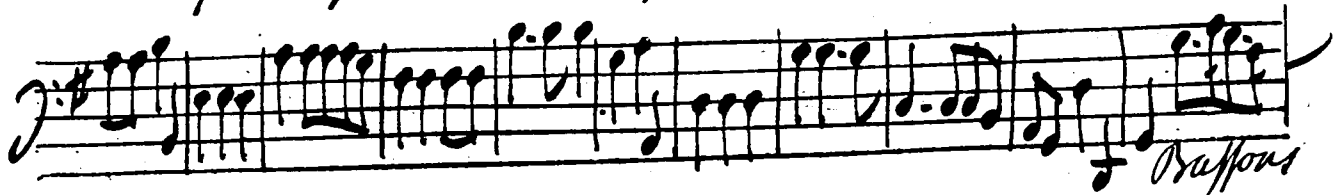


que l'empire



que l'empire

truffons



Le triomphe de

74

A handwritten musical score consisting of five staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style.

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

A handwritten musical score consisting of four staves. The first three staves contain musical notation. The fourth staff contains the lyrics: *J'en puis souffrir l'outrage que Caliste fait à ma foy Dans le fond de ma*. The notation continues on the fourth staff, with some notes appearing below the line.

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

L'amour et de Bachus 75

coeur J'irrage quelle aime en autre que moy Dans le fond de mon coeur :||: J'irrage quelle

aime en autre que moy quelle aime quelle aime en autre que moy Dans le fond de mon coeur J'irrage quelle

aime en autre que moy Dans le fond de mon coeur :||: J'irrage quelle aime en autre que

Le triomphe de

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

moy Jeurrage quelle aime un autre que moy Deu en charment mon fait entendre quels

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

ont le secret de me rendre tel quil faut estre pour charmer Ca

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

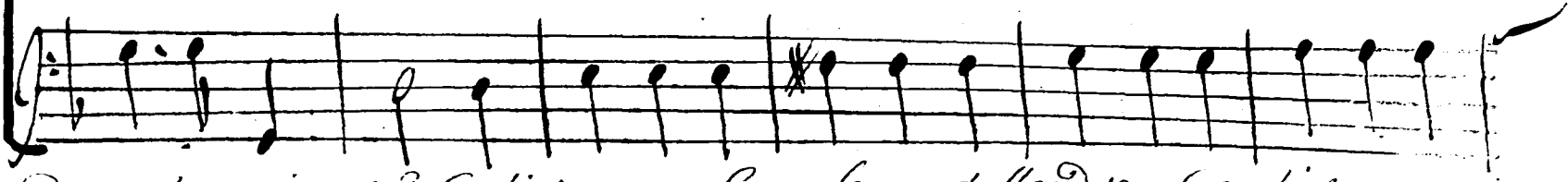
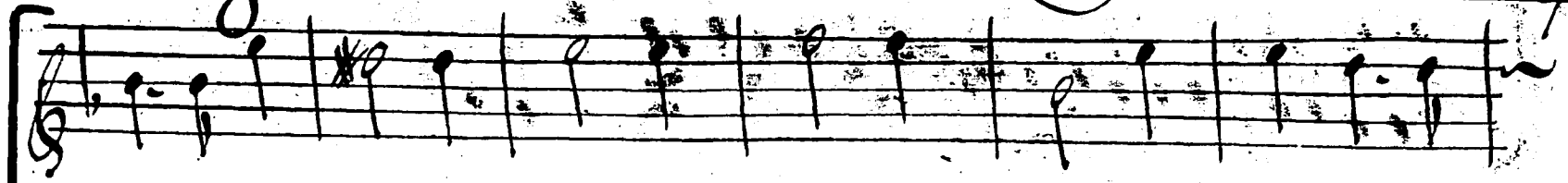
Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

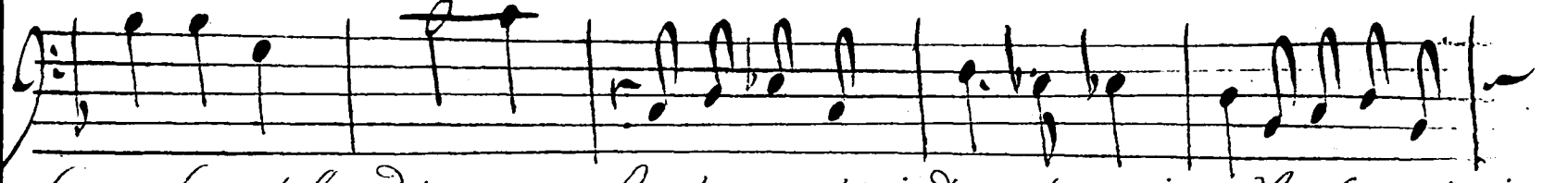
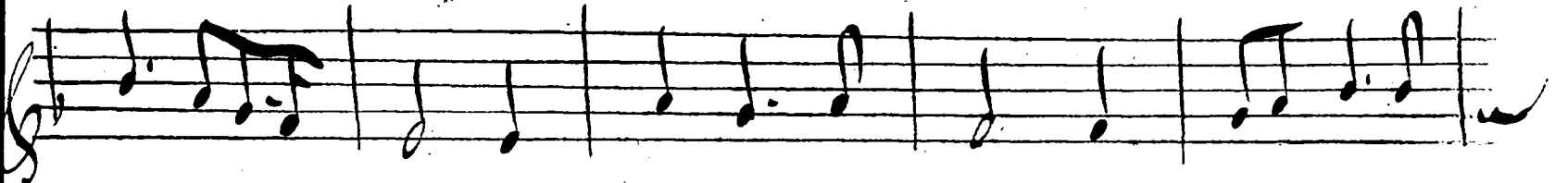
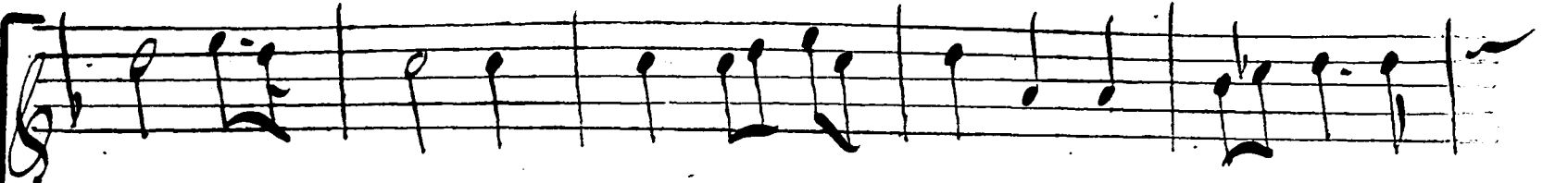
liste aura bon sen deffordre Je la contraindray de maimer ie la contrain

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of one flat. The melody continues with eighth and sixteenth notes.

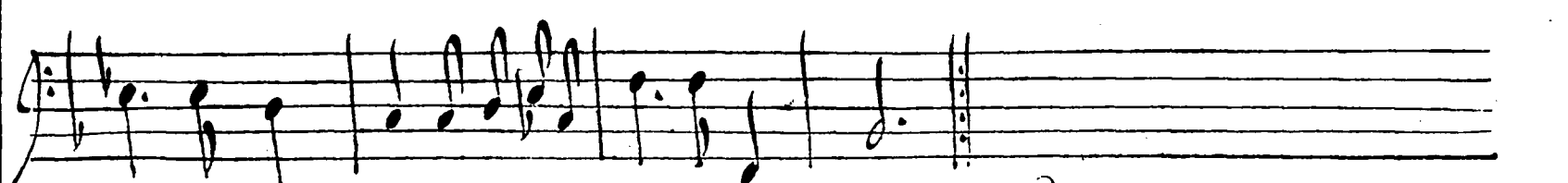
L'amour et de Bachue



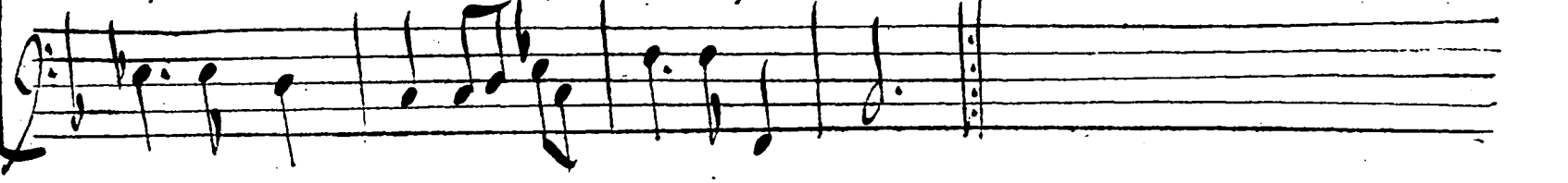
eray de maimer Caliste aura beau sen deffendre Ca liste aura



beau sen deffendre- Je la contraindray de maimer Ja la contrain



eray de maimer Je la contraindray de maimer



Le Triomphe de

air des magiciens

Handwritten musical score for the first system, consisting of five staves. The notation includes treble and bass clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and accidentals. The piece is titled "Le Triomphe de" and "air des magiciens".

Handwritten musical score for the second system, consisting of five staves. The notation includes treble and bass clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and accidentals.

L'amour Et de Bacchus

79

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a single system with a common time signature. The notation includes various note values, rests, and bar lines, with some notes marked with a '7' above them, possibly indicating a specific rhythmic value or a correction. The system concludes with a double bar line and a fermata.

Two empty musical staves, one in treble clef and one in bass clef, positioned below the first system.

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues from the first system, maintaining the same notation style. It concludes with a double bar line and a fermata.

Tourne
la Châ

Le triomphe de

Dresse des appas ne nous Refuse pas la Grace qu'im
 Dresse des appas ne nous Refuse pas la Grace qu'im
 Dresse des appas ne nous Refuse pas la Grace qu'im

plore nos bou ches Nous tenpri ons par tes Rubans
 plore nos bou ches Nous tenpri ons par tes Ru bans
 plore nos bouches nous tenpri ons par tes Rubans

Par tes boucles de Di amans ton Rouge ta poudre tes
 Par tes boucles de Diamans ton Rouge ta poudre tes
 Par tes boucles de Dia mans ton Rouge ta poudre tes

L'amour Et de. Bachua

81

monches ton masque ta coiffe et tes gans ton Rouge ta poudre tes
monches ton masque ta coiffe et tes gans ton Rouge ta poudre tes
monches ton masque ta coiffe et tes gans ton Rouge ta poudre tes

monches ton masque ta coiffe et tes gans ton masque ta coiffe et tes
monche ton masque ta coiffe et tes gans ton masque ta coiffe et tes
monche ton masque ta coiffe et tes gans ton masque ta coiffe et tes

gans
gans
gans O Toy qui peut rendre agrea

Le Triomphe de

ble Les visage Les plus maltraités Repard venu de ses at

traits deux ou trois de ces charités bles sur ce museau tordu tout

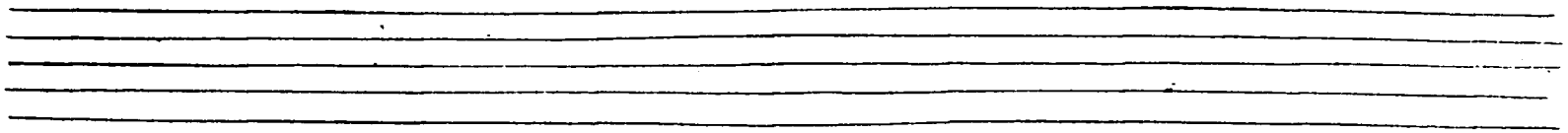
traits

Chaconne des magiciens

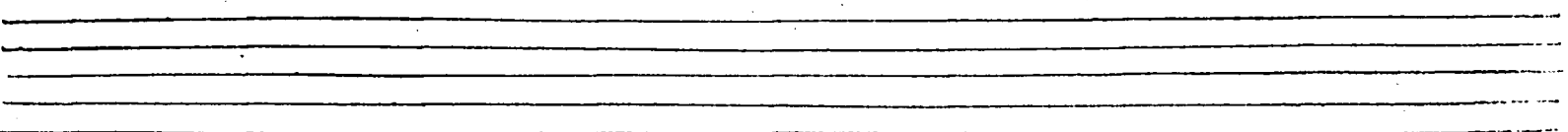
2. air

L'amour Et de Bacchus 85

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and accidentals, typical of 18th-century manuscript notation.



The second system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and accidentals, typical of 18th-century manuscript notation.



84.

Ballet du triomphe

Handwritten musical score for five staves, measures 84-88. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes, rests, and beams. The music is written in a fluid, cursive style.

Two empty musical staves, one with a treble clef and one with a bass clef, positioned below the first system of music.

Handwritten musical score for five staves, measures 89-93. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes, rests, and beams. The music is written in a fluid, cursive style.

Champestre divinites p ly de vant
page 71.

Two empty musical staves, one with a treble clef and one with a bass clef, positioned at the bottom right of the page.

De L'amour & de Bacchus

85

ah quil est beau Le Jouuen ceau ah quil est beau

Ah quil est beau Le Jouuen ceau ah quil est beau

Ah quil est beau Le Jouuen ceau ah quil est beau

Ah quil est beau Le Jouuen ceau ah quil est beau

Le Jouuenceau quil ne faire mourir de bel les

Le Jouuenceau quil ne faire mourir de bel les

Le Jouuenceau quil ne faire mourir de bel les

Le Jouuenceau quil ne faire mourir de bel les

aupres de Luy Les plus cruelles ne pourront tenir

aupres de Luy Les plus cruelles ne pourront tenir

aupres de Luy Les plus cruelles ne pourront tenir

aupres de Luy Les plus cruelles ne pourront tenir

Le triomphe De

^{leurs}
 Dans ~~la~~ peau ah quil est beau Le Jouvenceau ah quil est
 Dans sa peau ah quil est beau Le Jouvenceau ah quil est
 Dans sa peau ah quil est beau Le Jouvenceau ah quil est

beau Le Jouvenceau ho ho ho ho ho ho ho ho ho ho
 beau Le Jouvenceau ho ho ho ho ho ho ho ho ho ho
 beau Le Jouvenceau ho ho ho ho ho ho ho ho ho ho

ho ho ho ho ho ho ho quil est beau ho ho ho ho ho ho ho
 ho ho ho ho ho ho ho quil est beau ho ho ho ho ho ho ho
 ho ho ho ho ho ho ho quil est beau ho ho ho ho ho ho ho

L'amour et de Bachua

ho ho ho ho ho ho ho ho ho ho qui est beau

ho ho ho ho ho ho ho ho ho ho qui est beau

ho ho ho ho ho ho ho ho ho ho qui est beau

qui est joy

qui est joy

qui est joy

Qu'on beau visage a davan tige tout luy Rit tout luy

Le triomphe de

rit tout luy fait la cour que lon verra dans ce boc

rage de bergeres mouvoir L'Amour Et de ber

gers cre ver de Rage que lon ver ra Dans ce boc

Lamour Et de Bachus

Handwritten musical score for the first system. It consists of three staves: a vocal line on a treble clef staff and two piano accompaniment staves on a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are written below the piano accompaniment.

cage de Bergerres mouvir Damour de Bergerres mou

Handwritten musical score for the second system. It consists of three staves: a vocal line on a treble clef staff and two piano accompaniment staves on a grand staff. The lyrics are written below the piano accompaniment.

rir mouvir Damour Et de Bergeres creuer cre

Handwritten musical score for the third system. It consists of three staves: a vocal line on a treble clef staff and two piano accompaniment staves. The lyrics are written below the piano accompaniment.

uer de Rage

Silvandre Le triomphe de forestant

forestant forestant est tu la beau comme je dois être il

na me voir sans me connoître ô forestant ah te voi

la pourquoy t'amuser de la sorte

forestant Silvandre
 Qu'importe qu'importe he quoy ne veux tu pas aller on nous de

vous aller ensemble ton impatience est peu forte

L'amour et de Bacchus

91

Qui importe qui importe — *Maître* neux tu souffrir en ce jour que le

foible Dieu L'amour sur le Dieu du vin L'emporte — Qui m

porte qui importe — Allons cest trop Railler ah qui croit tu par

Le Triomphe de

Silvandre

92

1er Quel badinage tu n'est pas sage La feste de bacchus com-

mence ra bintots allons sans tarder Sauvatage- allons y

florestant
Boire comme il faut il est bien doux de boire on

peut en faire gloire quand on a pas de quoy charmer Bac

cu Scait consoler un amant misérable mais

quand on est ai mable mais quand on est aimable il n'est

L'Amour Et de bachus 93

rien de si doux que Daimer mais quand on est ai

mable il nest rien de si doux de si doux que dai

Silvandre *forestant*
mer que neux tu dire Donnent ce Caprice nouveau Re

garde Considere admire

ah quil est beau ho ho ho ho ho ho ho ho ho ho ho ho ho

Le Triomphe de

hoquit est beau ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho hoquit est beau

Silvanore

Dis moy donc Je te prie de quelle folle Peuvrie Ton ferncaup et Rem-

ply Qui est Joly hi hi hi hi hi hi hi hi hi hi hi hi qui est Joly

Consulte La fontaine La plus prochaine mire toy dans son eau

L'Amour Et de Bacchus 95

ah qu'il est beau ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho ho qu'il est beau

Je suis digne de Raillerie on me fait une fourberie mais si re la

met en oubli mais si re la met en oubli non non les impos

teurs n'auront pas de quoy Rire Regarde Considere admire

ah ie mais nous Bayez de manoir empelj

Le triomphe de

The first system consists of four staves of musical notation. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music features a melodic line in the upper staves and a supporting bass line in the lower staves.

The second system consists of four staves of musical notation, continuing the piece. The notation is consistent with the first system, featuring a melodic line and a supporting bass line.

Qui est joy hi hi hi hi hi hi hi hi hi hi qui est joy

florepan

The third system consists of four staves of musical notation. The top staff contains lyrics, and the bottom three staves contain musical notation. The lyrics are: "C'est un tour des Lutins errants dans ce bocage Dont il faut que ie sois nan".

C'est un tour des Lutins errants dans ce bocage Dont il faut que ie sois nan

Silvanore

florepan

The fourth system consists of four staves of musical notation. The top staff contains lyrics, and the bottom three staves contain musical notation. The lyrics are: "gés hé hé hé hé hé hé hé hé hé Au his quand ie suis outre".

gés hé hé hé hé hé hé hé hé hé Au his quand ie suis outre

L'Amour Et De Bacchus

97

mar

7115

Silvandre.

A mia me uen tu cratre re

Songeons plus qu'à boire ne songeons plus qu'à boire Sijurons la

mour ~~Surons bacchu sifurons l'amour~~ et le chagrin qui nous racus ~~et le chagrin sifurons bac~~ courons au vin

cus courons au vin Courons au vin Cou rons au vin au



Le triomphe de

fuyons l'amour *fuyons la*
vin au vin au vin au vin *fuyons l'amour*

mour *et le chagrin* *et le chagrin*
Et le chagrin *fuyons l'amour* *Et le chagrin* *fuyons la*

Suivons Bacchus *Couvons au vin* *Couvons au*
mour *couvons au vin* *Couvons au vin* *au*

vin *fuyons l'amour* *et le chagrin* *Suivons Bacchus* *Suivons bac*
vin *au vin* *au vin* *au vin* *au*

Con L'amour Et de Bacchus

eu Couvons au vin Cou vons au vin au vin au
vin Couvons au vin Cou vons au vin au vin au

vin au vin au vin Ma Bergere a chan
vin au vin au vin

ge Je veux chager Comme el le suis les
filxandre

Loys de Bacchus tu ten trouveras bien heurenx qui peut ai

mer vne beauté fi del le plus heurenx plus heu
forstaut

Le triomphe de

philusandre

reux qui peut naimer ^{trien} ~~parait~~ viens avec nous goûter la

me quitte une volage beauté comme elle a quitté

te profite de sa perfidie viens jouir viens jouir

de la liberté Profite de sa perfidie

viens jouir de la liberté

Damon

C'est pour servir clovis que ie quitte di

L'amour et de Bacchus 101

meine Et mon coeur sans aimer ne scauroit vivre un

jour qui s'engage une fois peu bien changer de chaine mais il

est malade de s'chaper a l'amour mais il est malai

se mais il est malade de s'chaper a l'amour

Situandre

Sous l'amoureuse Empire on est point sans tourment ie te

plains pauvre Amant Languy Jemy soupire L'air

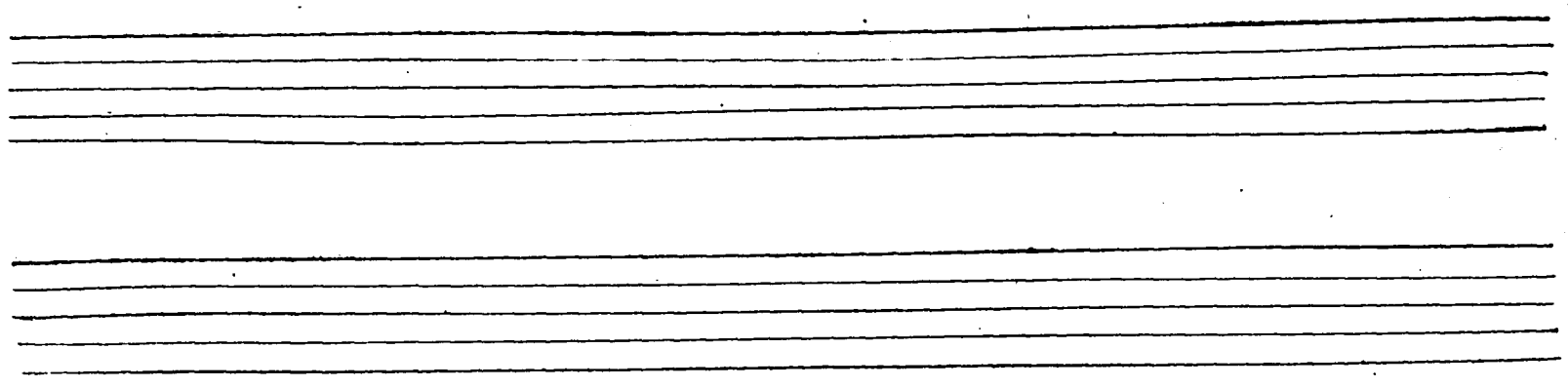
Le triomphe de

guyfemy soupire *nous allons Rire* *nois*

al ton Rire *nous allons Pi re fuyons l'amour sur*

Climene
Voicy mon infidel Amant
Ma volage Scavance *Vangeons*

vangeons nous vangeons nous de son Inconstance o La douce man
nous vangeons nous de son Inconstance o La douce vengeance qu'on heu

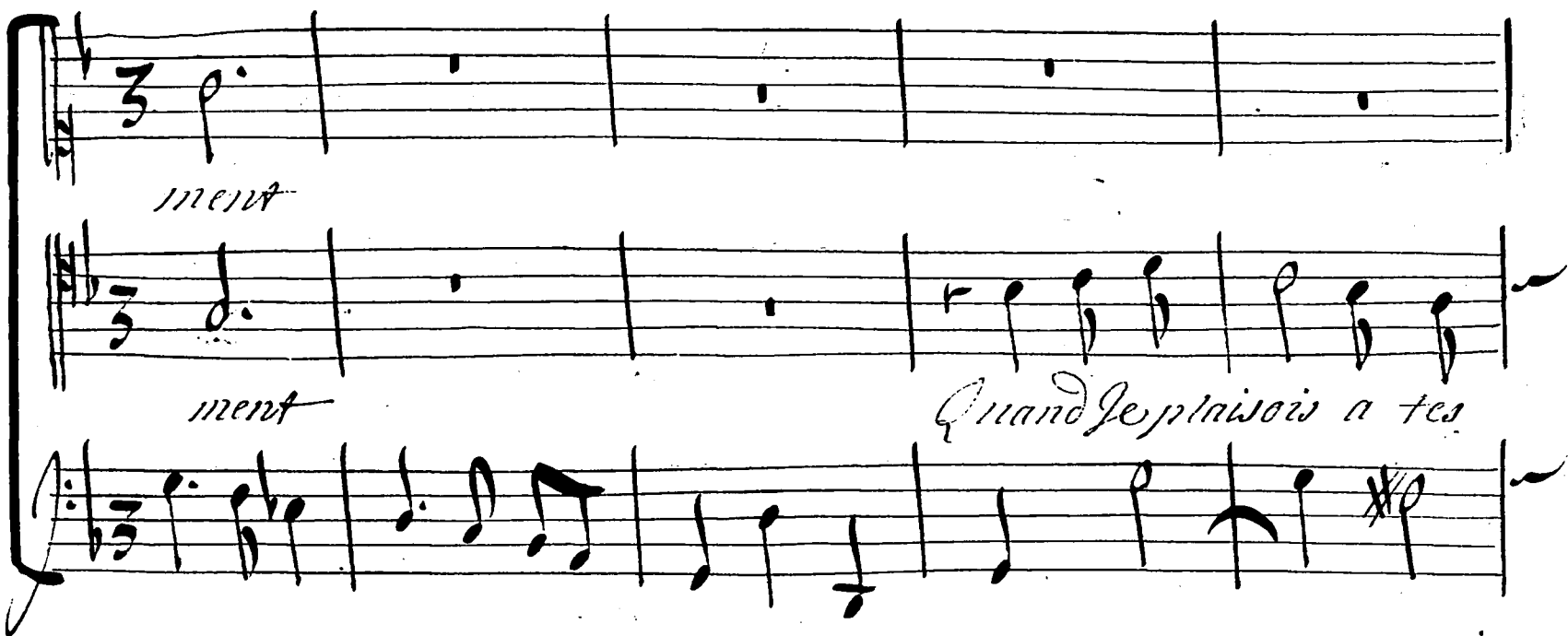


L'amour et de Bacchus

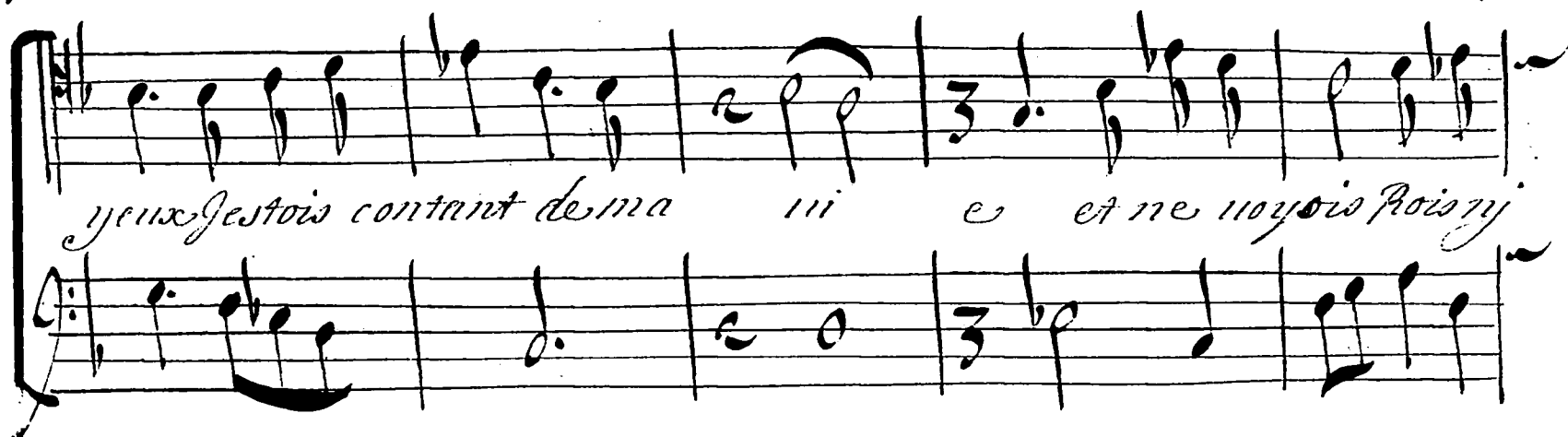
103



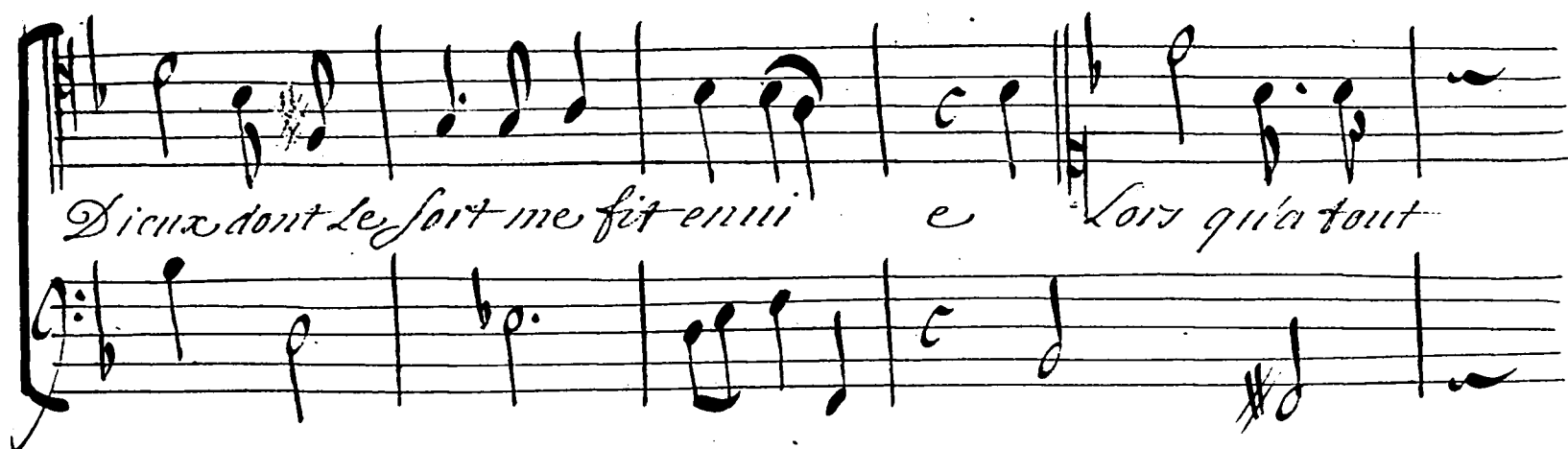
geance qu'un heureux changement o' la douce vangeance qu'un heureux change-
reux qu'un heureux changement o' la douce vangeance qu'un heureux change-



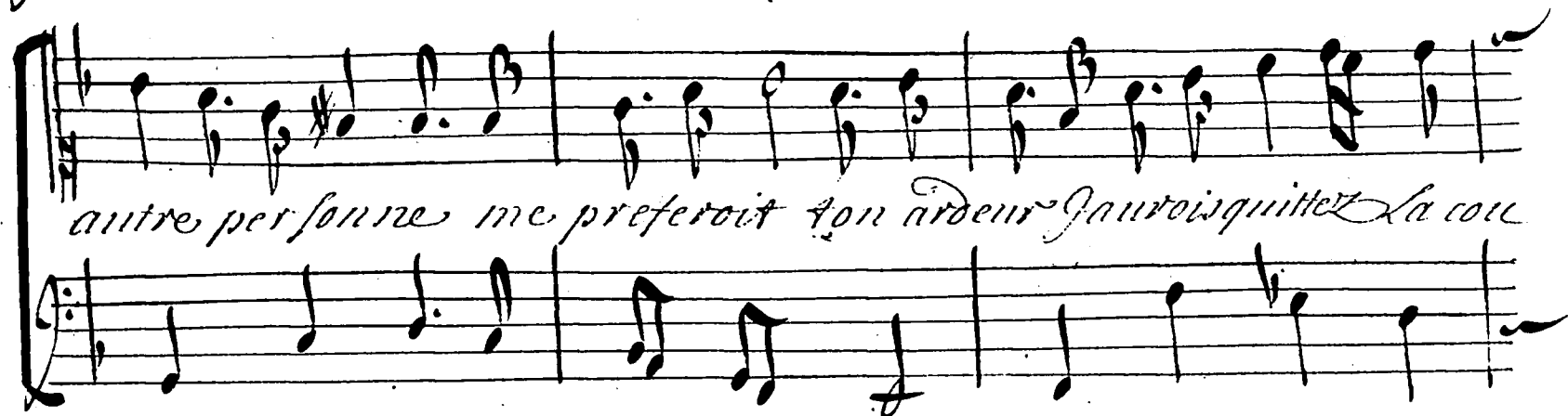
ment
ment Quand Je plaisois a tes



yeux J'estois content de ma iii e et ne voyois Roisij



Dieu dont le sort me fit eniii e Lors qu'a tout



autre per sonne me preferoit ton ardeur J'aurois quitté la cou

Le triomphe de

ronne pour Reigner de sur son coeur un autre aquery mon ame des

seux que J'auois pour toy un autre auangé ma flame des foibles

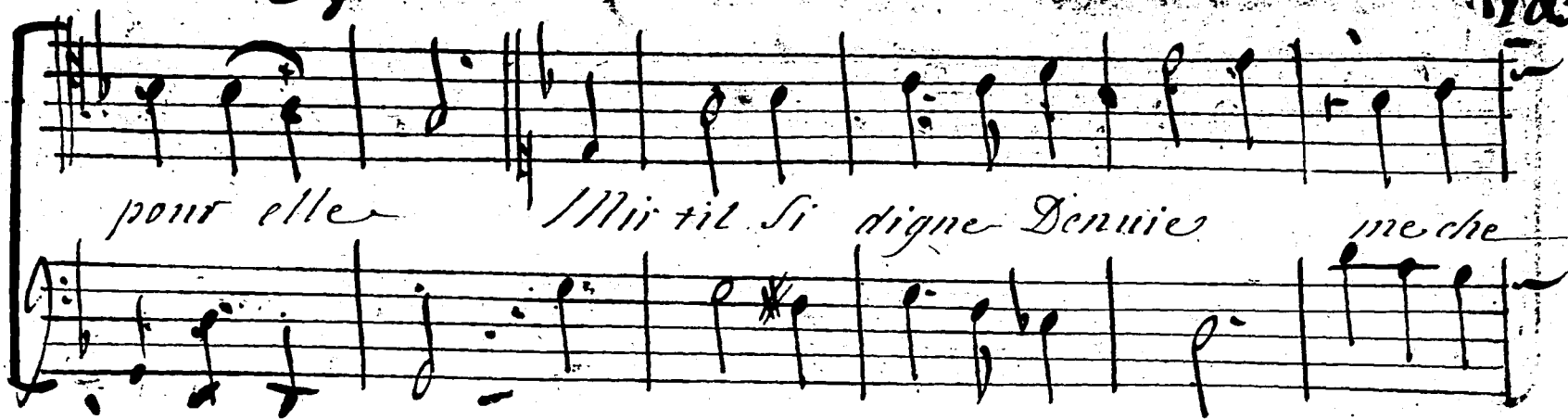
ses de ta soy Glo ris qu'on uante si fort

mame d'un ^{ardent} ~~amour~~ fi delle Si ses yeux non

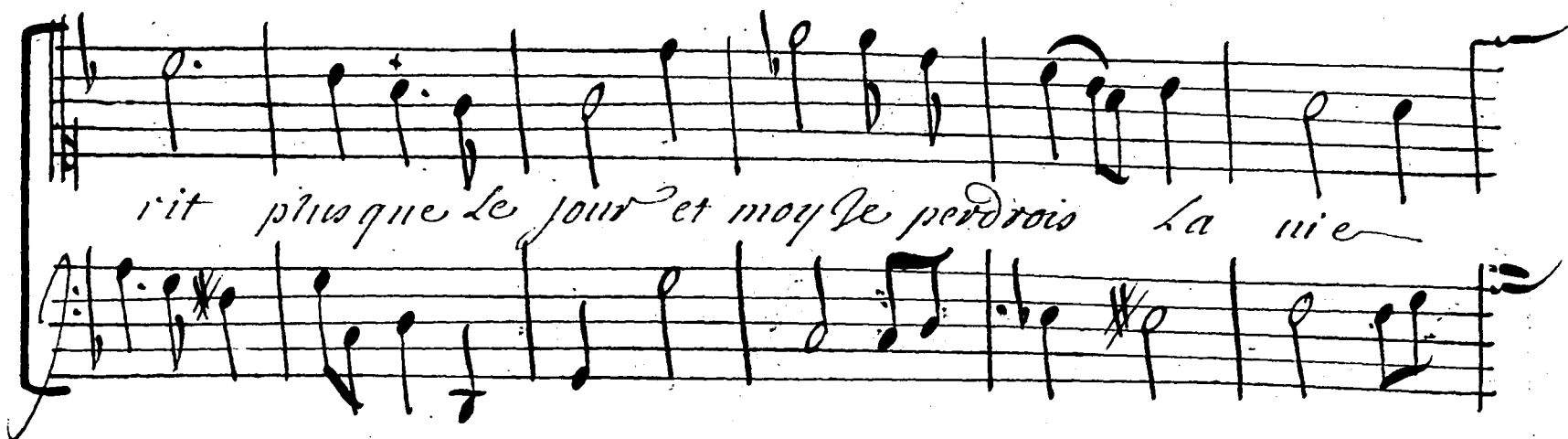
Loient ma mort Je mourrois Je mourrois contant pour el

le si ces yeux uouloient ma mort Je mourrois Je mourrois contant

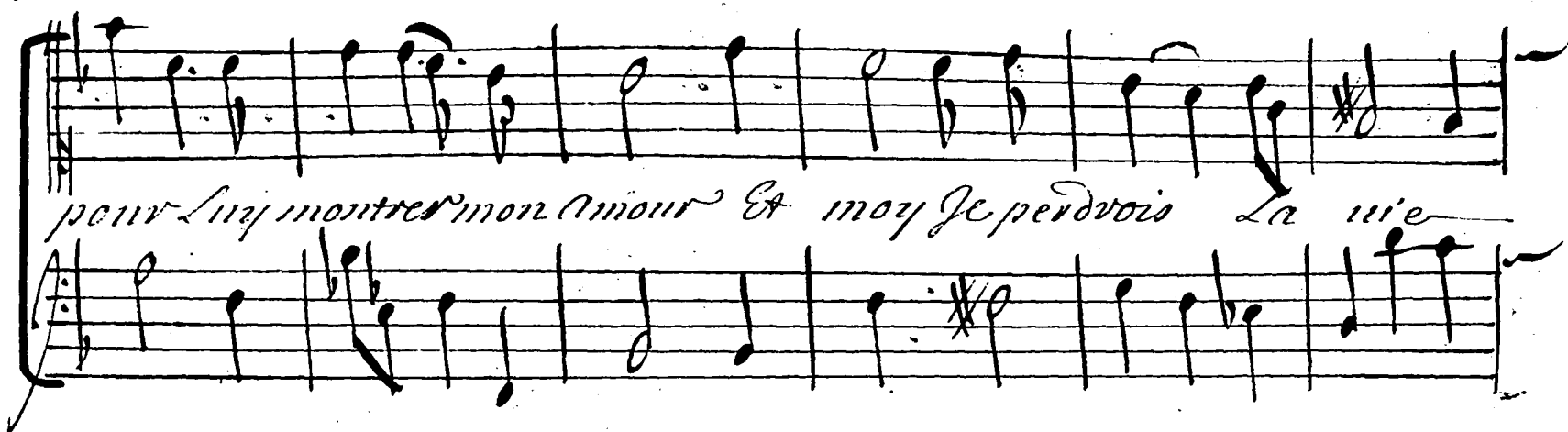
L'Amour & de Bacchus



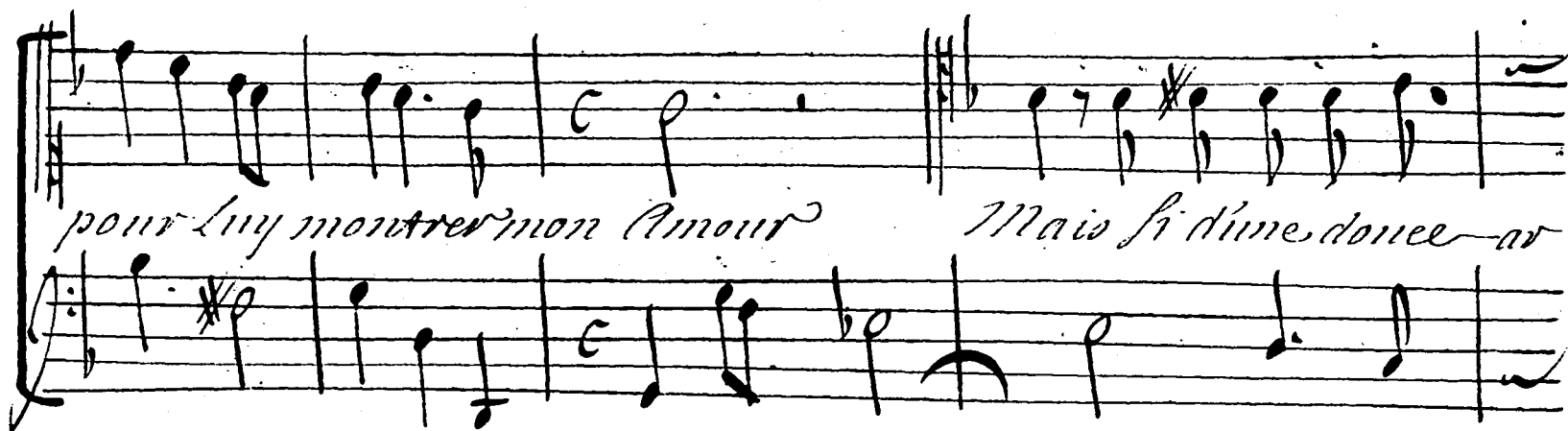
pour elle / Mais si digne Denuie me che



rit plus que le jour et moy Je perdrois La vie



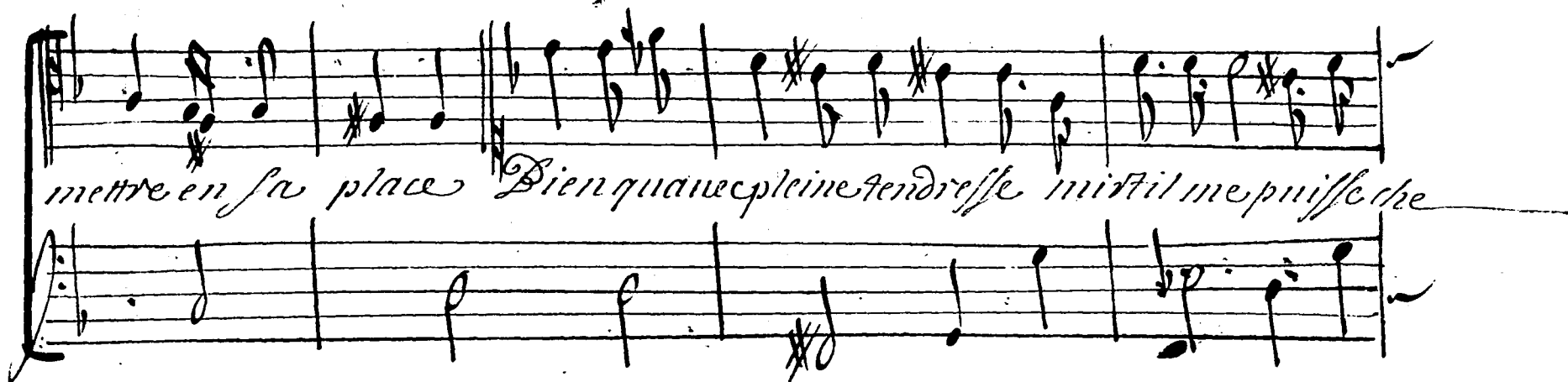
pour luy montrer mon Amour Et moy Je perdrois La vie



pour luy montrer mon Amour / Mais si digne d'ouee ar



deur quelque Renaissante trace / Chassoit cloris de mon coeur pour te Re



mettre en sa place / Bien qu'une pleine tendresse / mit il me puisse che

Le Triomphe De

rir avec toyse le confesse Je voudrois Je voudrois vivre et mourir

rir ah ah plus que jamais aimons nous ah ah
ah ah plus que jamais aimons nous aimons nous aimons

plus que jamais aimons nous aimons nous aimons nous aimons nous et iii
nous ah ah plus que jamais aimons nous aimons nous et iii

nous et mourons et vivons et mourons en des lieux si doux
nous et mourons et vivons et mourons en des lieux si doux Et iii

L'Amour de Bacchus

107

Et vivons et mourons en des Liens si doux et vivons et vi
vons et mourons et mourons en des Liens si doux et vivons et mou

vons et mourons et mourons en des Liens si Doux—
vons et vivons et mourons en des Liens si Doux—

Amants que nos querelles sont aimables et bel les
Amants que nos querelles sont aimables et belles
Amants que nos querelles sont aimables et bel les
Amans que nos querelles sont aimables et bel les

Le Triomphe de

108

2 Bergers

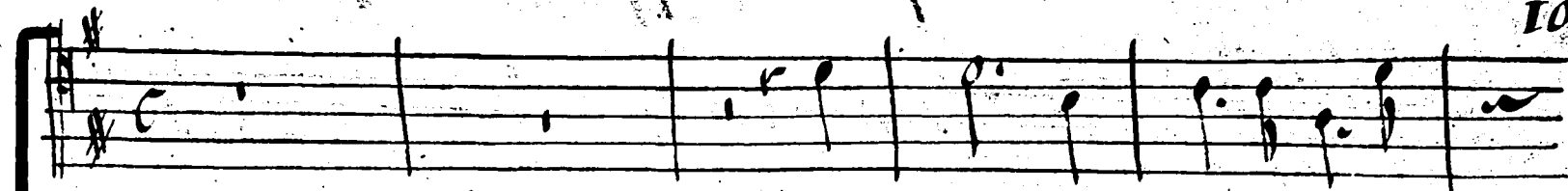
Qu'on y voit succeder de plaisirs de tendres se querelles
Qu'on y voit succeder de plaisirs de tendres se querelles

vous sans cesse pour vous raccommoder querelles vous sans cesse pour vous raccom
vous sans cesse pour vous raccommoder querelles vous sans cesse pour vous raccommo

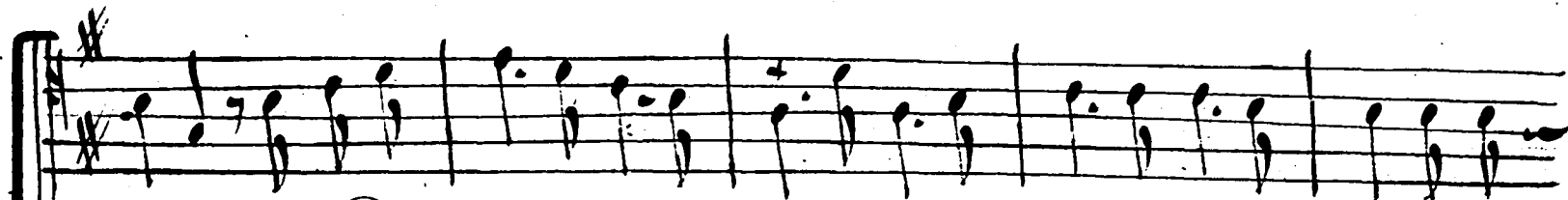
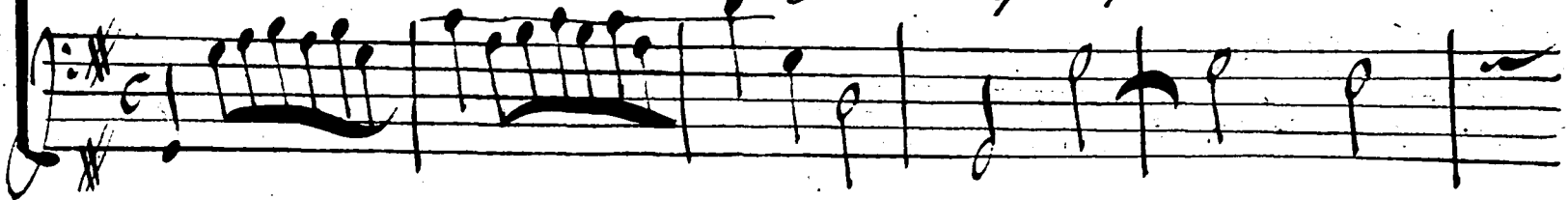
der Amants querelles querelles sont aimables et bel les
Amants que vos querelles sont aimables et bel les
Amants que vos querelles sont aimables et bel les
Amants que vos querelles sont aimables et bel les

L'amour & de Bacchus

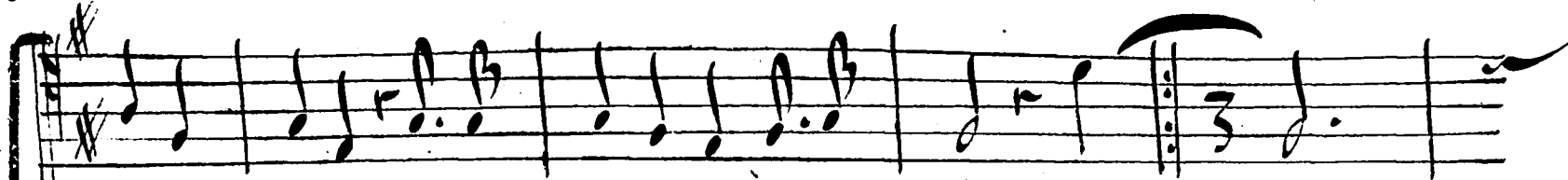
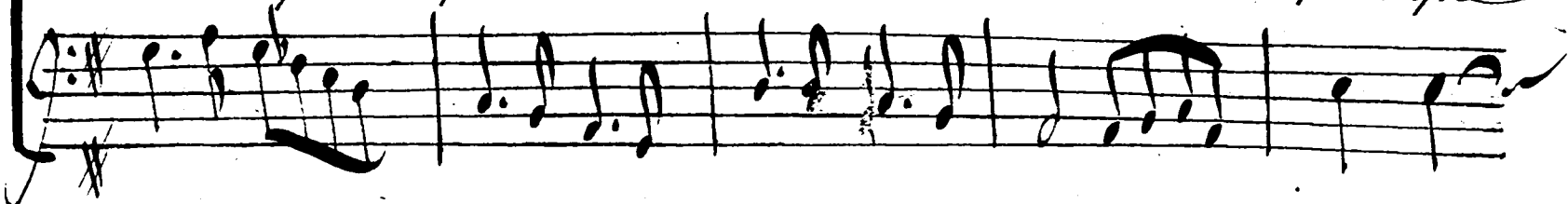
109



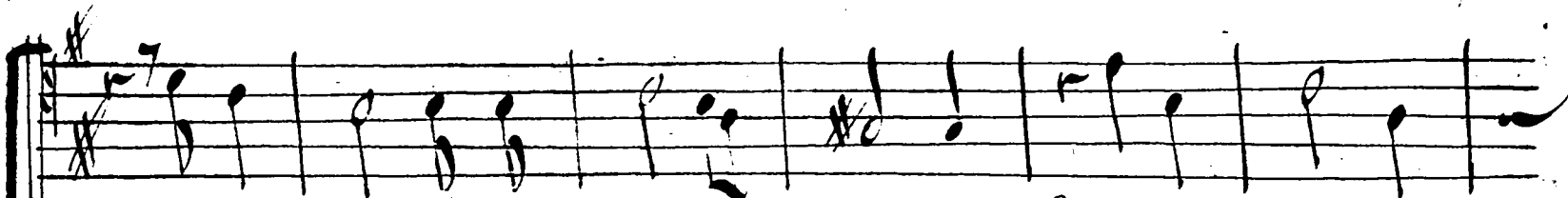
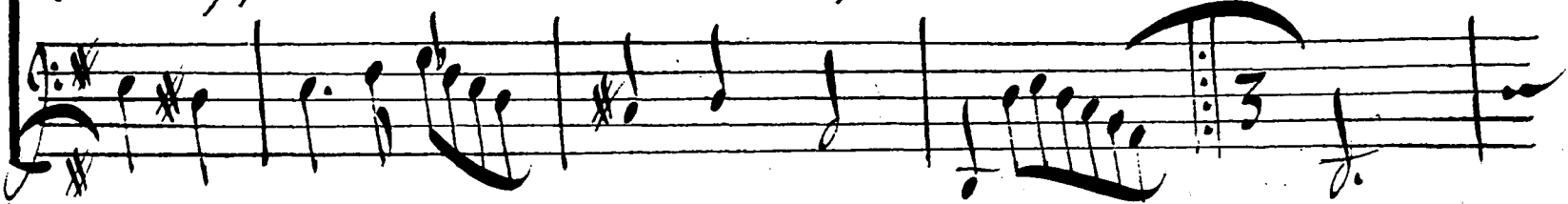
Venez que rien ne vous ar



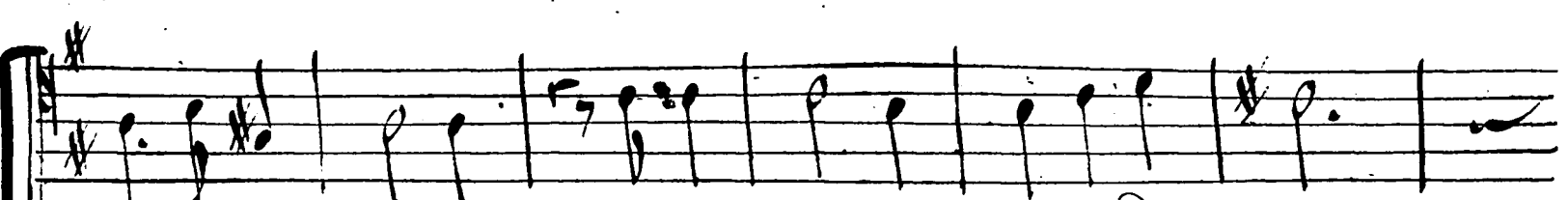
reste ne perdez point d'heureux moment venez tous voir la feste que



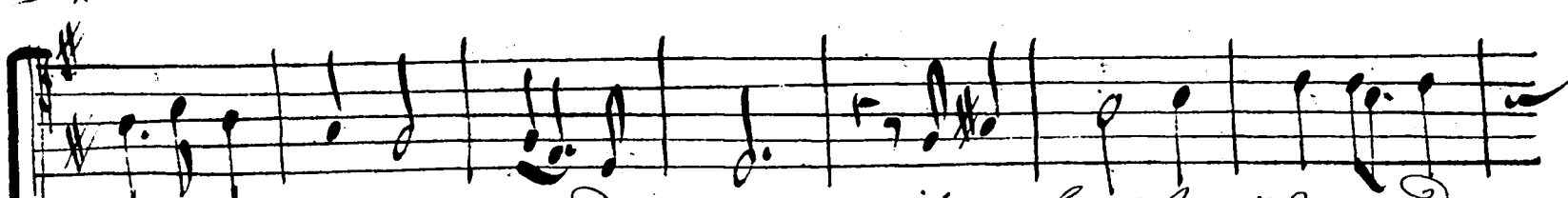
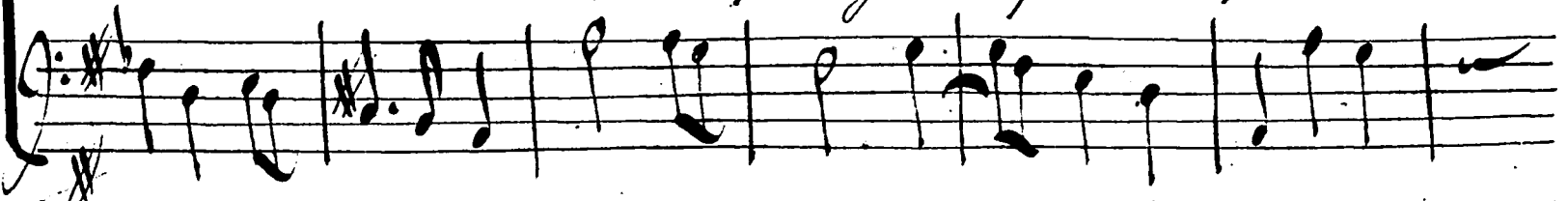
l'on appreste a l'honneur d'un Dieu si charmant venez maintenant



Les plaisirs ou l'amour connue sont les plus char



nants de la vie il en faut jouir quand on peut



on ne les a pas quand on veut il en faut jouir quand on



Le Triomphe de

110

peut on ne les apas quand on veut on ne les apas

Les plaisirs ou l'amour conuie

Les plaisirs ou l'amour conuie

quand on veut Les plaisirs ou l'amour conuie

Les plaisirs ou l'amour conuie

Les plaisirs ou l'amour conuie

Sont les plus charmans de la vie Les en faut Jou

Sont les plus charmans de la vie il en faut Jou

Sont les plus charmant de la vie il en faut Jou

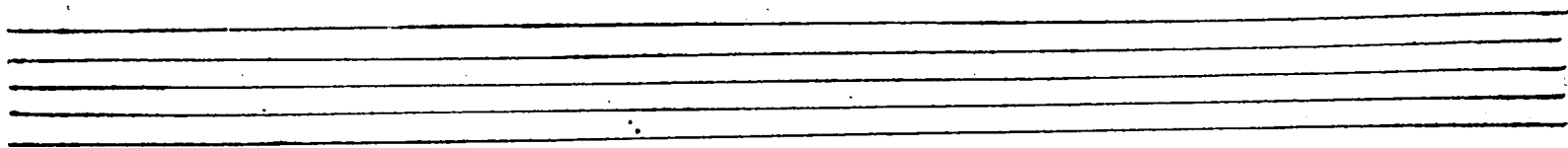
Sont les plus chamants de la vie il en faut Jou

Sont les plus chamants de la vie il en faut Jou

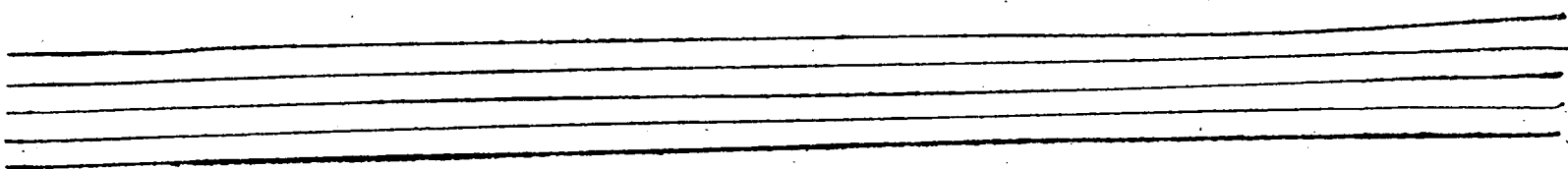
L'Amour Et De Bacchus

III

ir quand on peut on ne les a pas quand on veut il en
ir quand on peut on ne les a pas quand on veut il en
ir quand on peut on ne les a pas quand on veut il en
ir quand on peut on ne les a pas quand on veut il en



faut jouir quand on peut on ne les a pas quand on veut
faut jouir quand on peut on ne les a pas quand on veut
faut jouir quand on peut on ne les a pas quand on veut
faut jouir quand on peut on ne les a pas quand on veut



Le triomphe de

112

on ne les a pas quand on veut
on ne les a pas quand on veut
on ne les a pas quand on veut
on ne les a pas quand on veut
on ne les a pas quand on veut

This block contains five staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below each staff. The music consists of simple rhythmic patterns, primarily using quarter and eighth notes.

This block contains five staves of handwritten musical notation. The first staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The fifth staff is a bass clef with a key signature of one sharp (F#) and a 6/4 time signature. The music is more complex than the first block, featuring various note values and rests.

L'amour et de Bacchus

115

The first system of the handwritten 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). The subsequent four staves are bass clefs. The music is written in a cursive, handwritten style with various note values, rests, and bar lines. The system concludes with a double bar line.

A set of five empty musical staves, consisting of three treble clef staves and two bass clef staves, positioned below the first system.

The second system of the handwritten 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). The subsequent four staves are bass clefs. The music is written in a cursive, handwritten style with various note values, rests, and bar lines. The system concludes with a double bar line.

A set of five empty musical staves, consisting of three treble clef staves and two bass clef staves, positioned below the second system.

Le Triomphe De

114

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The subsequent four staves are in bass clef. The music is written in a fluid, cursive style with various note values, rests, and accidentals. The system concludes with a double bar line and a fermata over the final note.

A set of five empty musical staves, consisting of a grand staff (treble and bass clefs) and three additional blank staves below.

The second system of the handwritten musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The subsequent four staves are in bass clef. The music continues from the first system, featuring similar rhythmic patterns and melodic lines. The system concludes with a double bar line and a fermata over the final note.

A set of five empty musical staves, consisting of a grand staff (treble and bass clefs) and three additional blank staves below.

Ballet du Triomphe

116

a justez nos chalumeaux et meslons nos chansonnettes

aux chants des Petits oiseaux *La même entrée des berges*

Les Zephirs entre ces oiseaux fait mille cour-ses

crépé et Les Rossignols nouveaux de leurs doits ces

amou - ret - tes parles mien ore Ba maux Bre

mez Berges nos musettes a justez nos chalumeaux

De Bacchus Et De L'amour

et me lors nos cha liments au chant de

tu oiseaux

ah quil est Doux belle fil iii e ah quil est doux

de semflamer il faut retrancher de la vi e

ce qu'on en passe Sans ai mer ah quil es Doux

Belle fil iii e ah quil est Doux de semflamer

Les Triomphe de

Handwritten musical score for five staves, likely for a string ensemble or orchestra. The notation includes treble and bass clefs, a 3/2 time signature, and various rhythmic values such as eighth and sixteenth notes. The music is written in a single system with a brace on the left side.



Allegro

Quand peu de Raison on se plaint d'un martire qui succombent de

Si doux moments un moment de bonheur dans l'ambitieux empire re

pare dix ans de malheur

Le Triomphe De

Chantons tous de l'amour le pouvoit adora ble Chantons tous dans ces lieux serai

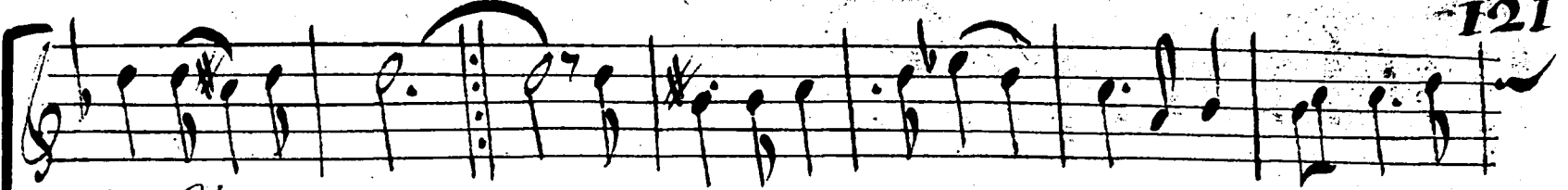
Chantons tous de l'amour le pouvoit adora ble Chantons tous dans ces lieux serai

Chantons tous de l'amour le pouvoit adora ble Chantons tous de ces lieux ces ai

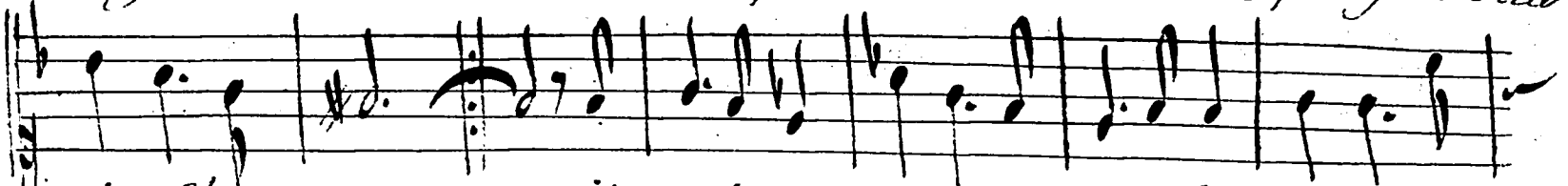
Chantons tous de l'amour le pouvoit adora ble Chantons tous dans ces lieux ces ai

Lamour Et De Bachus

121



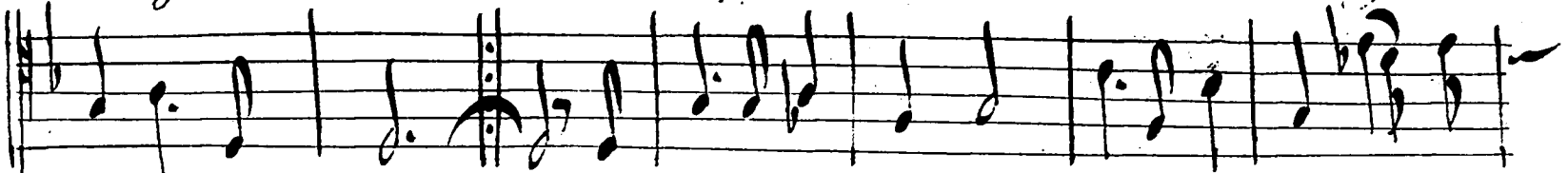
traits Glori eux en il est le plus aimable et le plus grand des



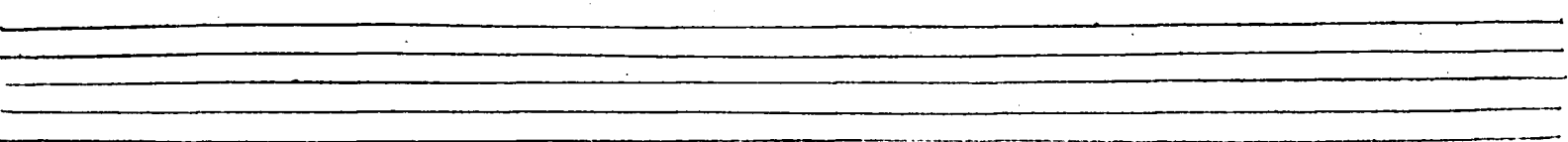
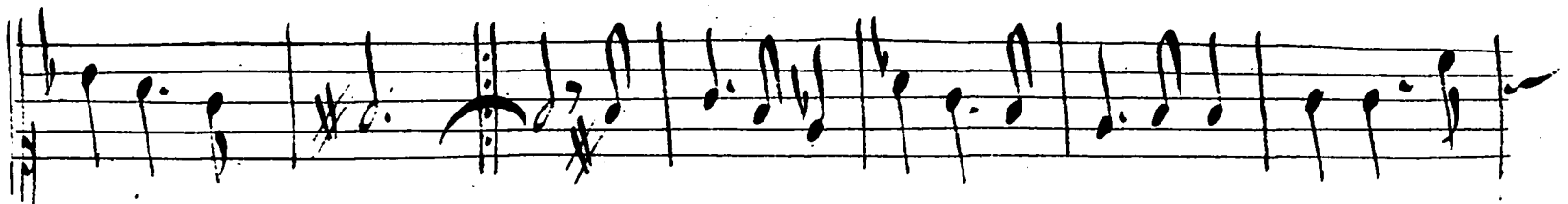
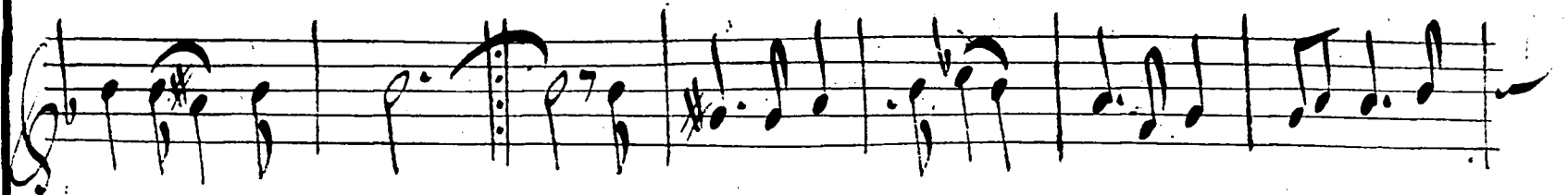
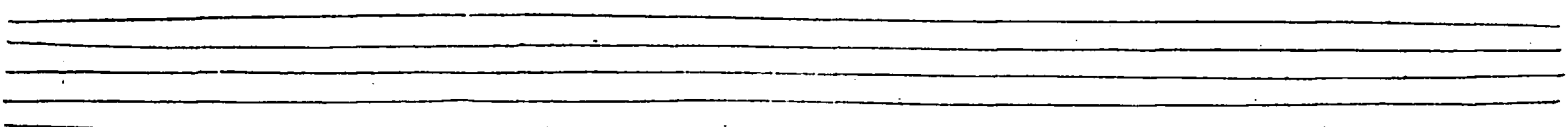
traits Glori eux en il est le plus aimable et le plus grand des



traits Glori eux en il est le plus aimable et le plus grand des

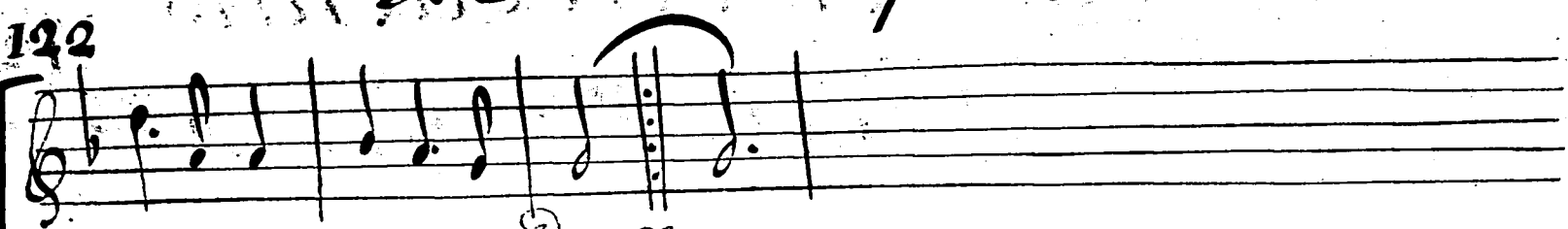


traits Glori eux en il est le plus aimable et le plus grand des

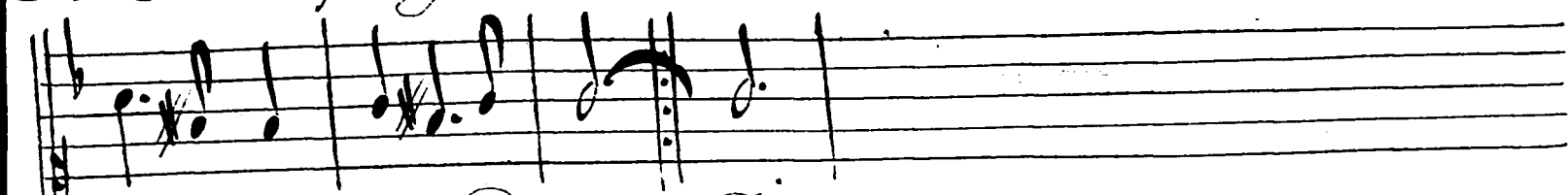


Le Triomphe de

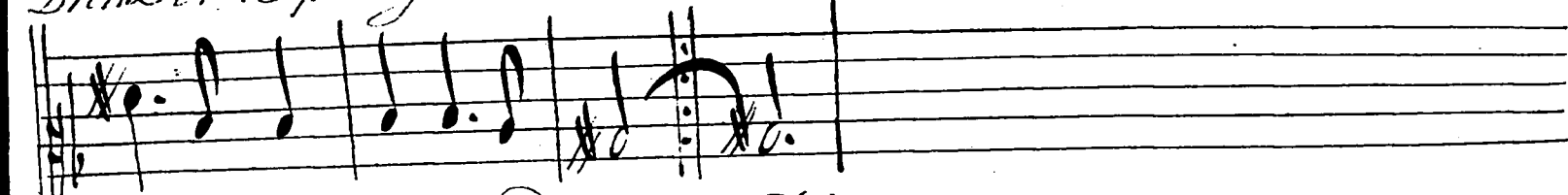
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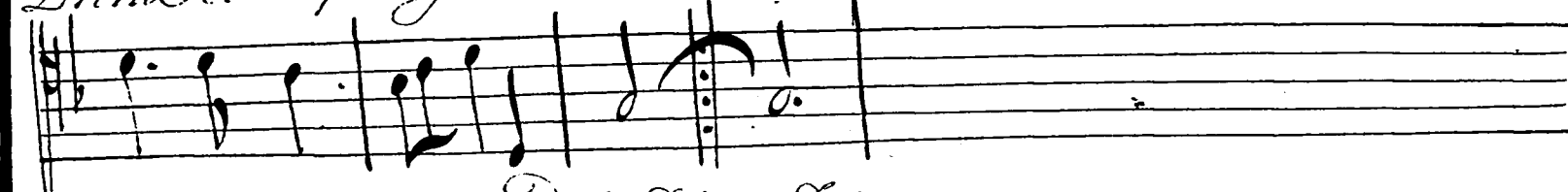
Dieux, et le plus grand des Dieux Dieux



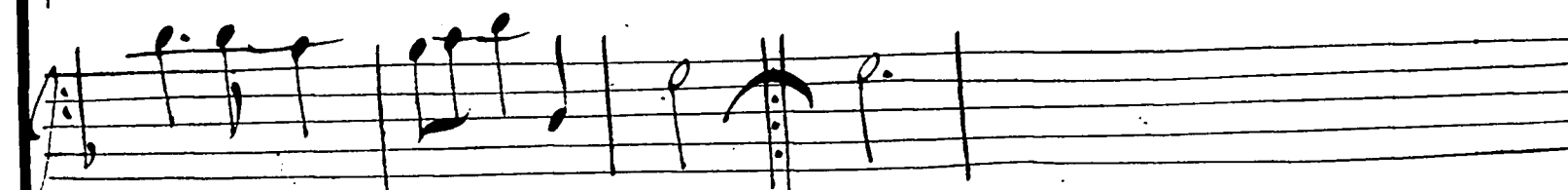
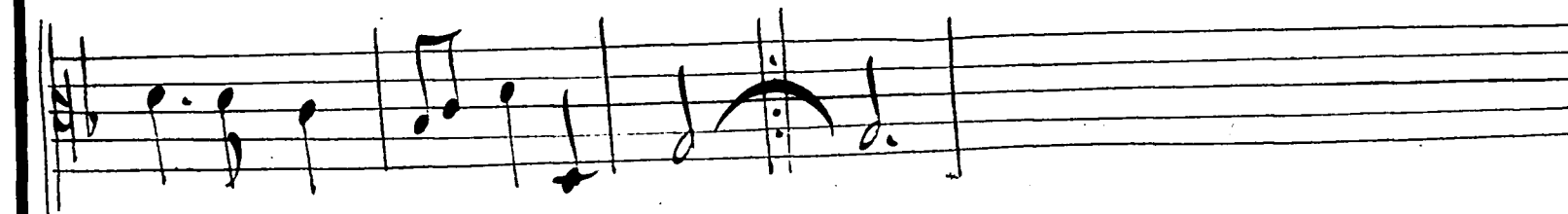
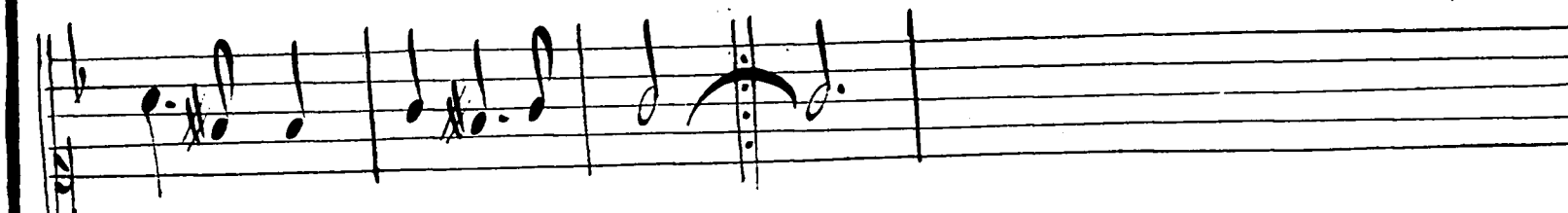
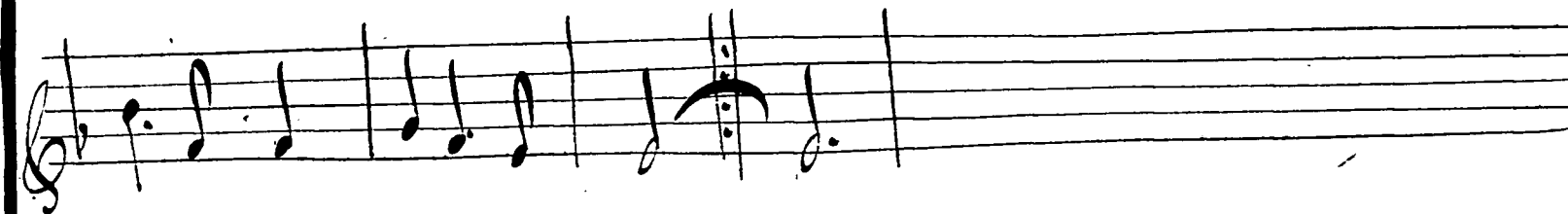
Dieux, et le plus grand des Dieux Dieux



Dieux, et le plus grand des Dieux Dieux



Dieux, et le plus grand des Dieux Dieux



Silvanore L'amour et de Bachus

123

Arrestez arrestez cest trop entre prendre vi

autre Dieu dont nous suivons les pas S'oppose a cet honneur qu'il a

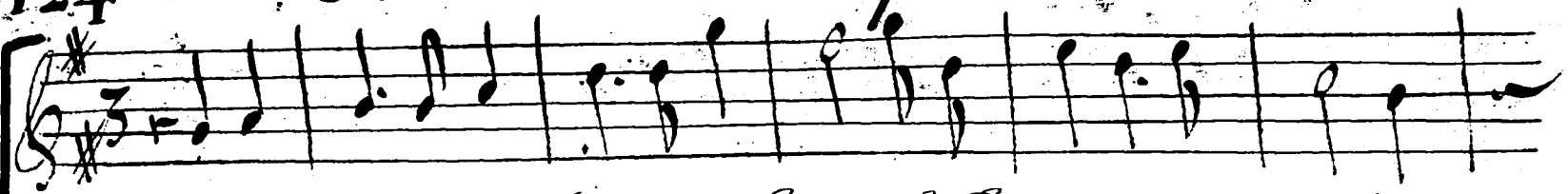
mour osent Renverser nos misettes et vos ^{voies} ~~sautes~~ a des filles si

Donc Bacus seul Bacus seul peut Preten dre Et nous

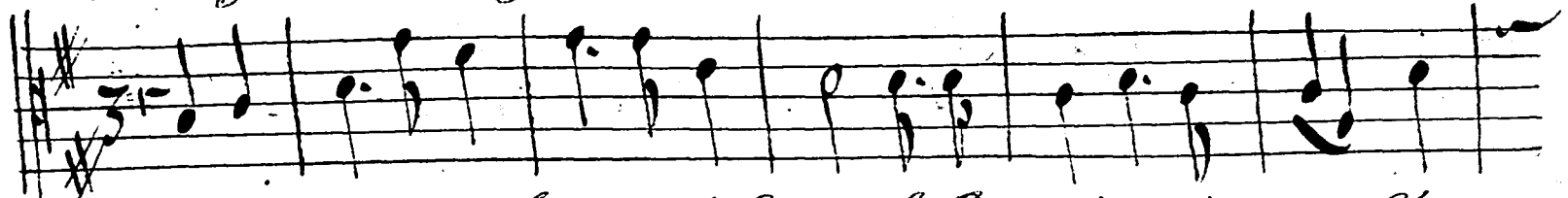
Sommes icy pour deffendre ces ~~droits~~ ^{droits} et nous Sommes icy

pour deffendre les Droits pour deffendre les

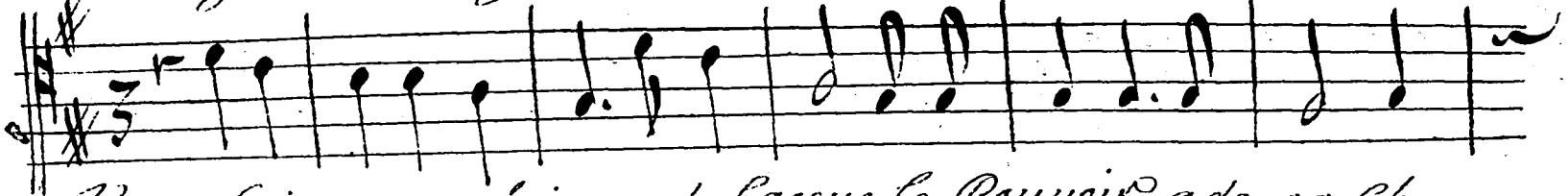
Le Triomphe de



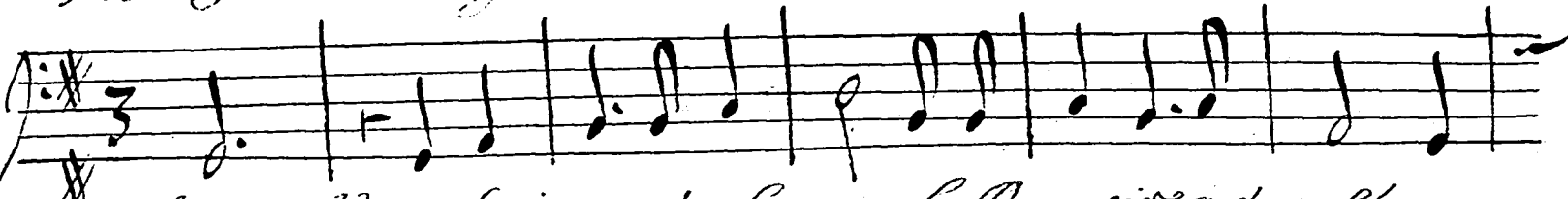
Nous finions nous finions de baccus Le Pouvoir adora ble



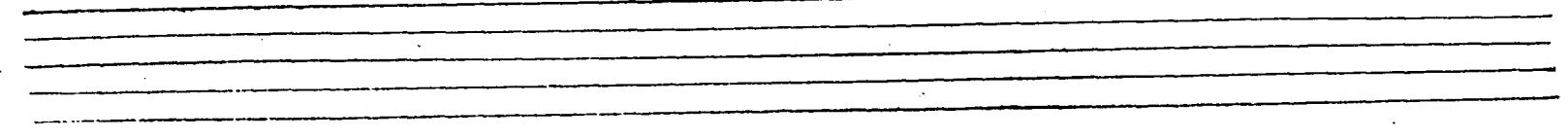
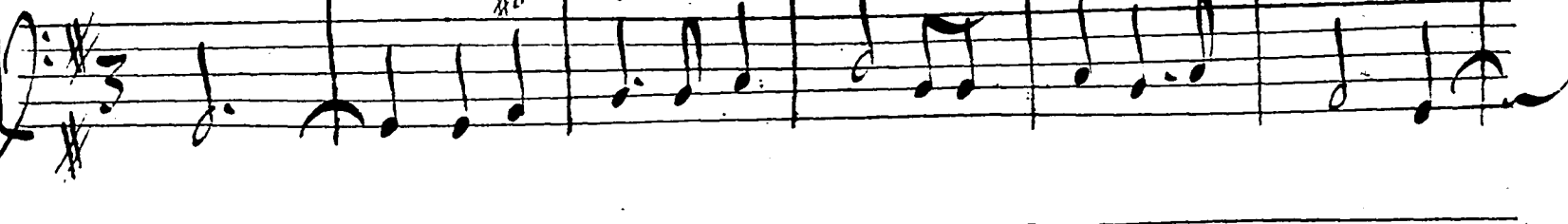
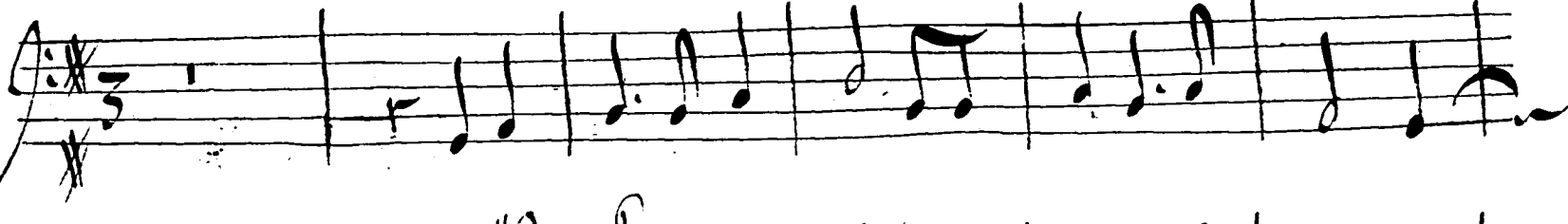
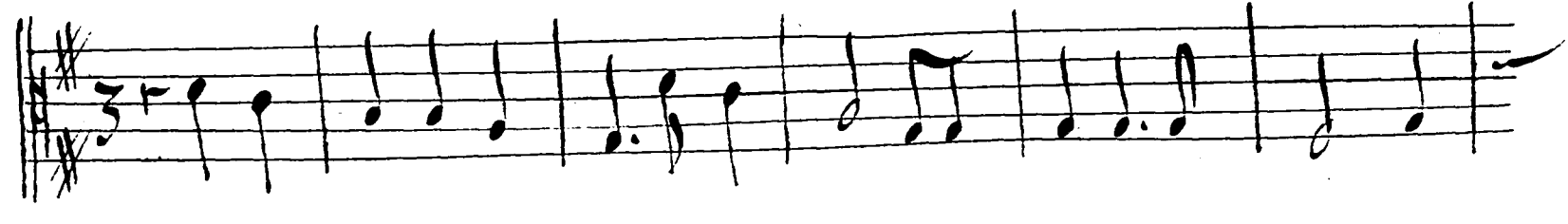
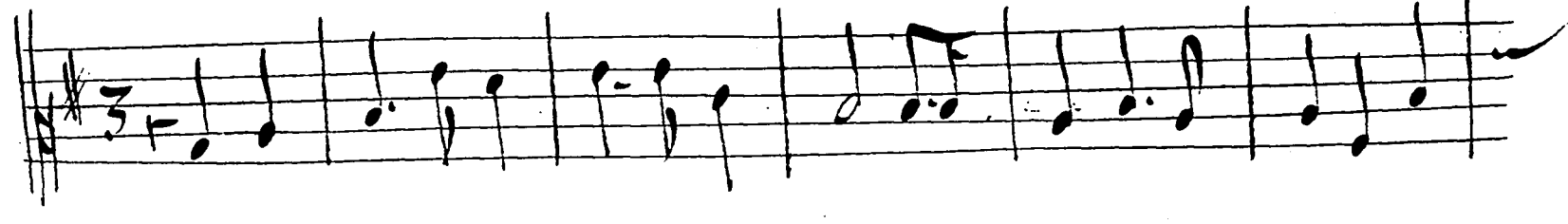
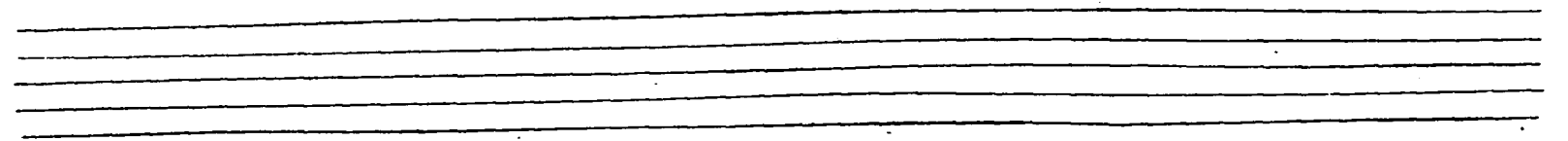
Nous finions nous finions de baccus Le Pouvoir adora ble



Nous finions nous finions de baccus Le Pouvoir adora ble

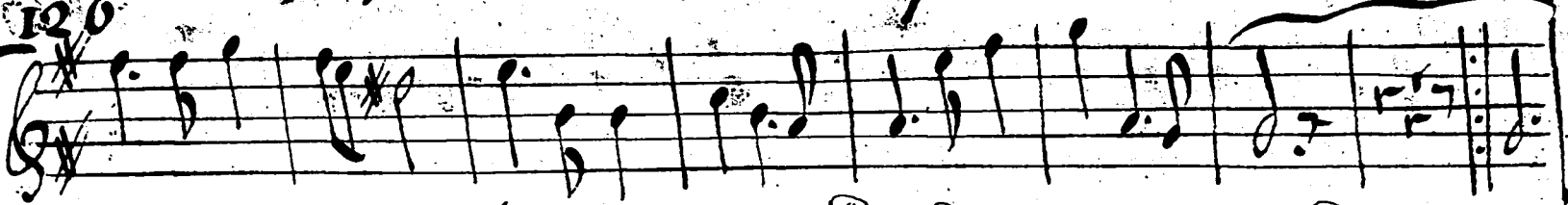


Droits Nous finions de baccus Le Pouvoir adora ble

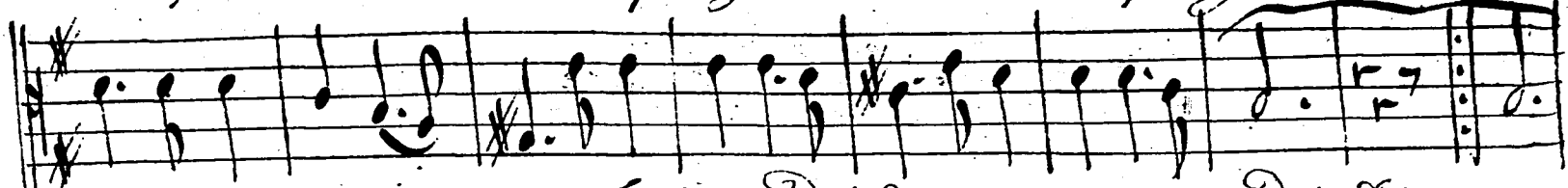


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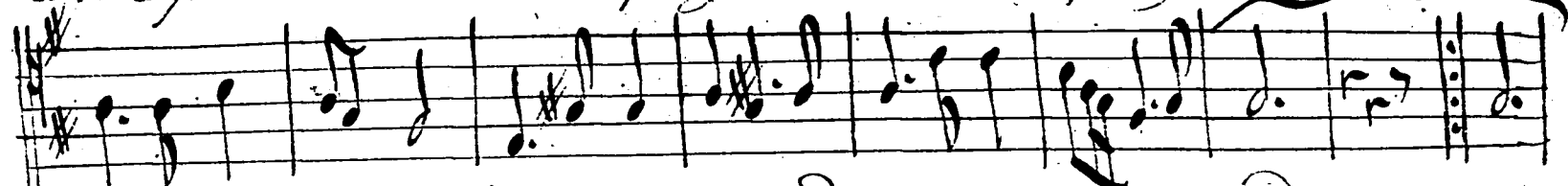
126



est le plus aimable et le plus grand des Dieux et le plus grand des Dieux



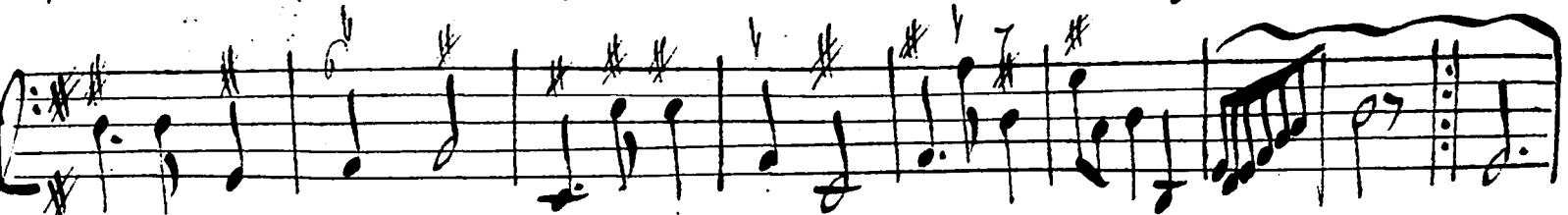
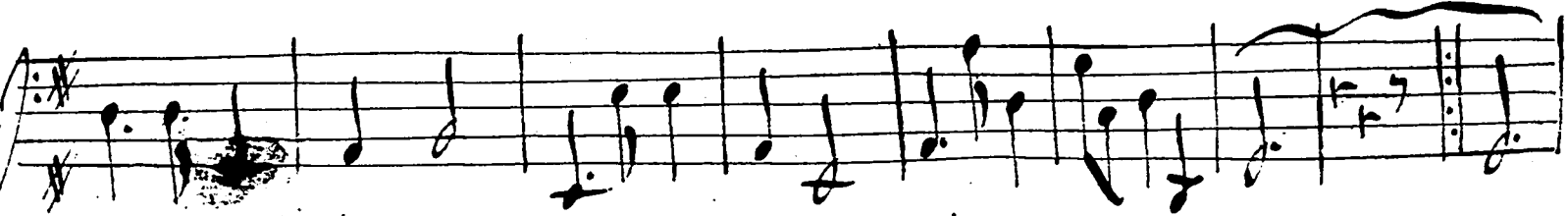
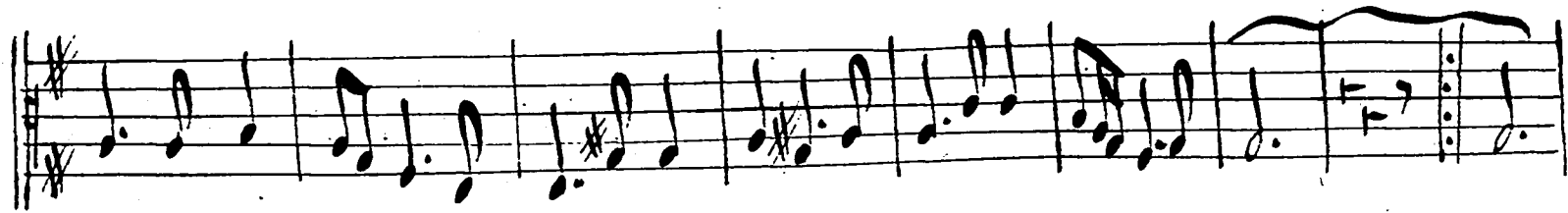
est le plus aimable et le plus grand des Dieux et le plus grand des Dieux



est le plus aimable et le plus grand des Dieux et le plus grand des Dieux



est le plus aimable et le plus grand des Dieux et le plus grand des Dieux



L'amour Et de Bachus

127

C'est le printemps qui rend l'ame a nos champs semez de fleurs

et cest l'amour et sa flame qui font Revivre nos coeurs

le soleil chasse les ombres Dont le Ciel est obscur

cy cy Et des ames Les plus sombres D'accus

Le triomphe de

128

Handwritten musical score for 'Le triomphe de'. The score is written on four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is in alto clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The lyrics 'chasse le son' are written below the third staff. The music consists of rhythmic patterns and melodic lines. There are some handwritten annotations, including '17' and '17', near the lyrics.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically below the first section of the score.

Lamour Et De Bacchus

Bacchus est Reueré sur la terre et sur son de et la

Bacchus est Reueré sur la terre et sur son de et la

Bacchus est Reueré sur la terre et sur son de

Bacchus est Reueré sur la terre et sur son de et la

Bacchus est Reueré sur la terre et sur son de et la

Bacchus est Reueré sur la terre et sur son de

Bacchus est Reueré sur la terre et sur son de et la

Bacchus est Reueré sur la terre et sur son de

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Bacchus est Reueré sur la terre et sur son de et la

Bacchus est Reueré sur la terre et sur son de et la

Bacchus est Reueré sur la terre et sur son de et la

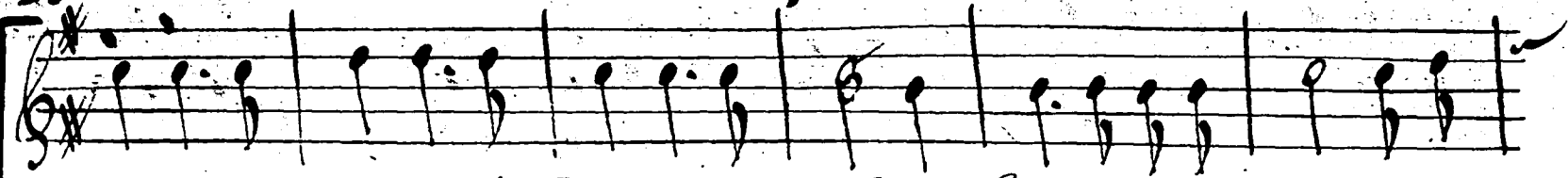
Bacchus est Reueré sur la terre et sur son de et la

Bacchus est Reueré sur la terre et sur son de et la

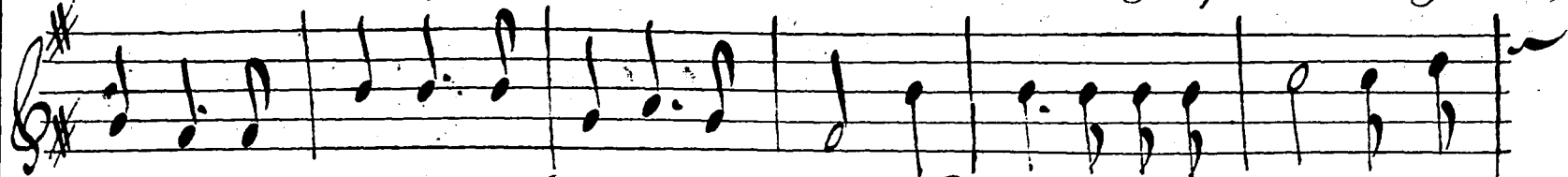
Bacchus est Reueré sur la terre et sur son de et la

Le triomphe de

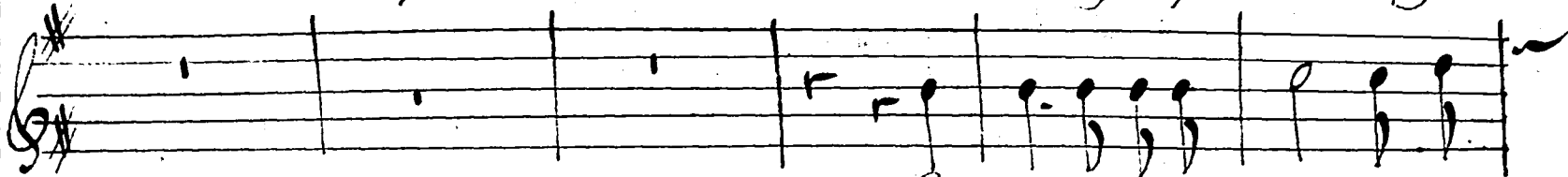
130



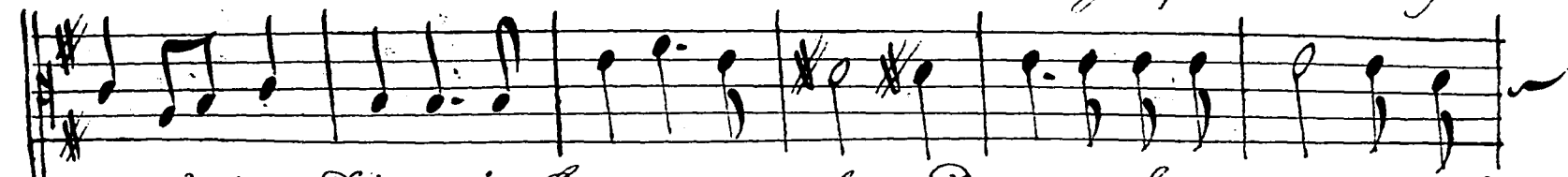
mour est un Dieu qu'on Revere en tous lieux Baccus a son pouvoir a son



mour est un Dieu qu'on Revere en tous lieux Baccus a son pouvoir a son



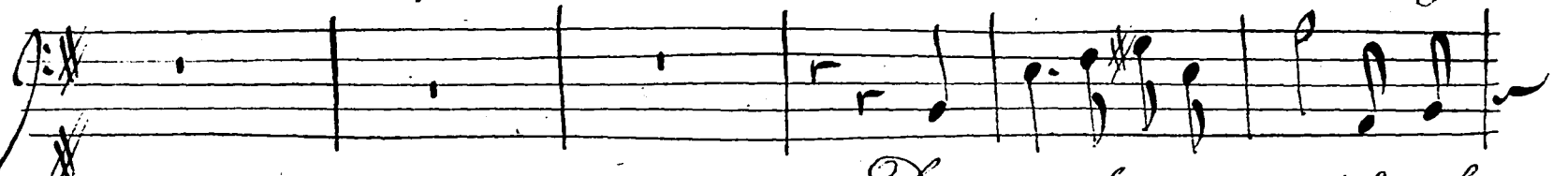
Baccus a son pouvoir a son



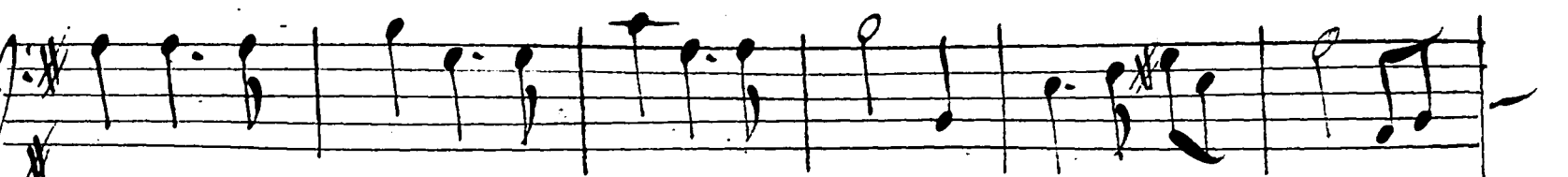
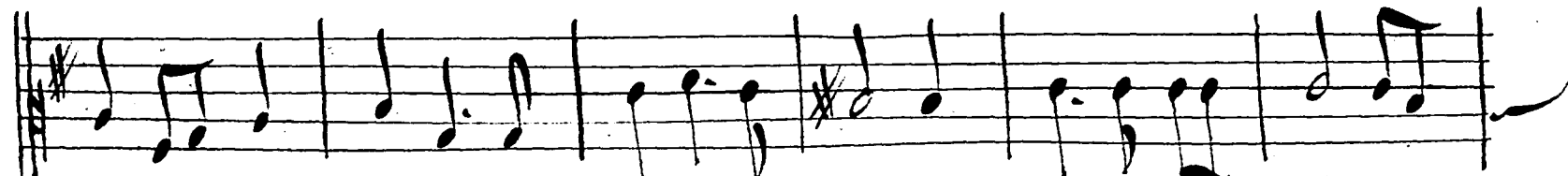
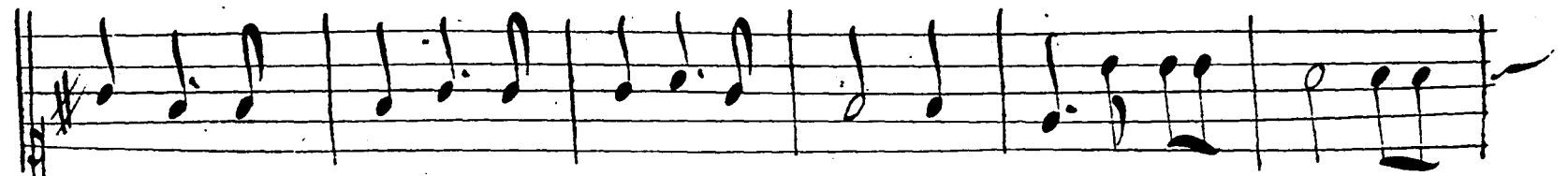
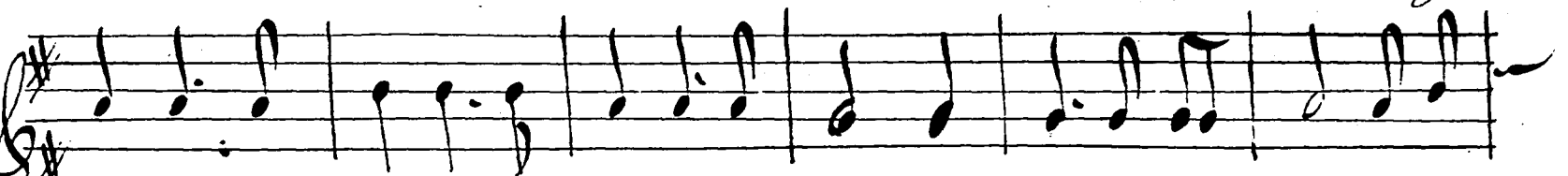
mour est un Dieu qu'on Revere en tous lieux Baccus a son pouvoir a son



mour est un Dieu qu'on Revere en tous lieux Baccus a son pouvoir a son



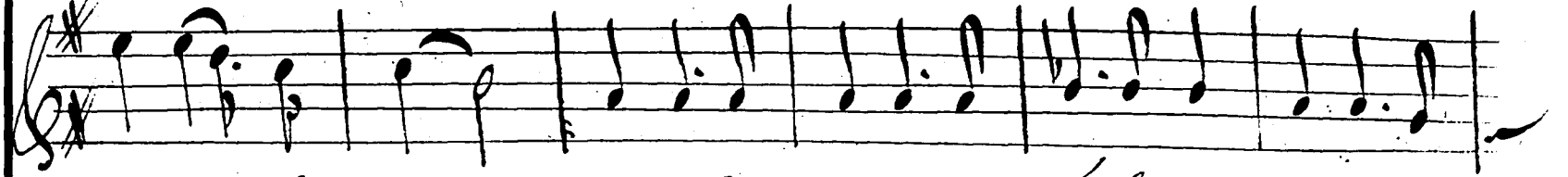
Baccus a son pouvoir a son



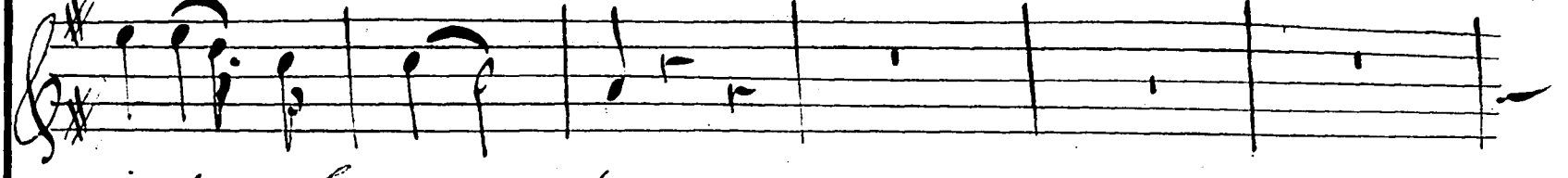
L'amour et de Bacchus 131



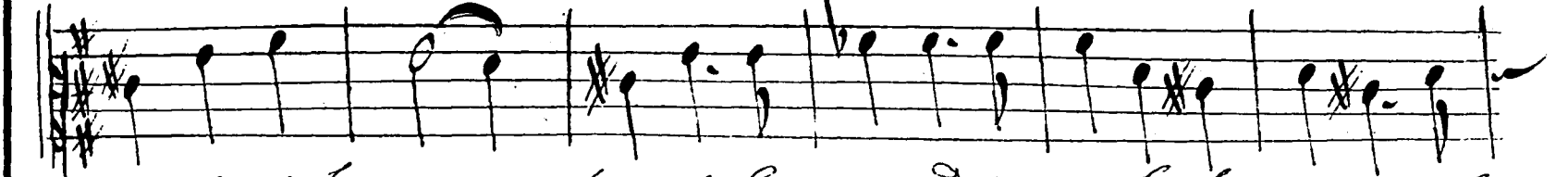
mis tout le monde et Bacchus a dompté les hommes et les



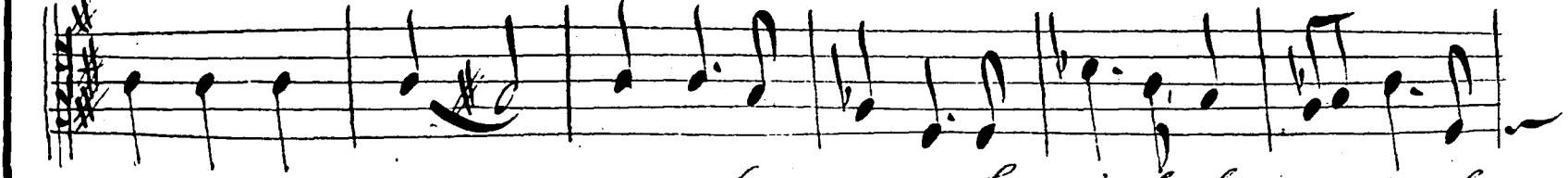
mis tout le monde et Bacchus a dompté les hommes et les



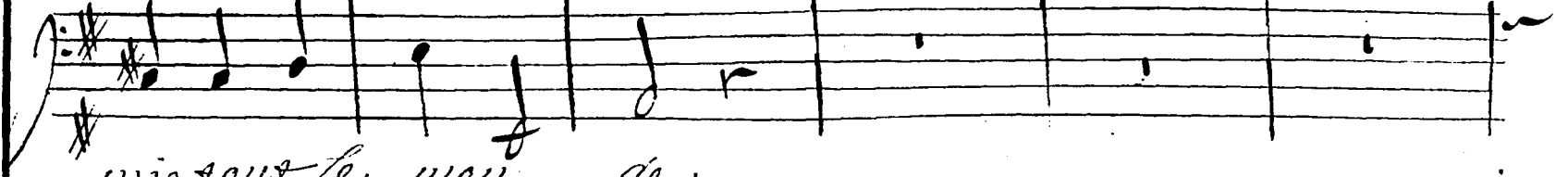
mis tout le monde



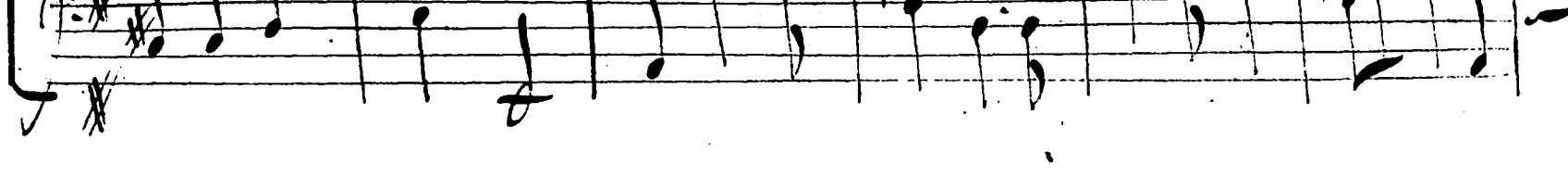
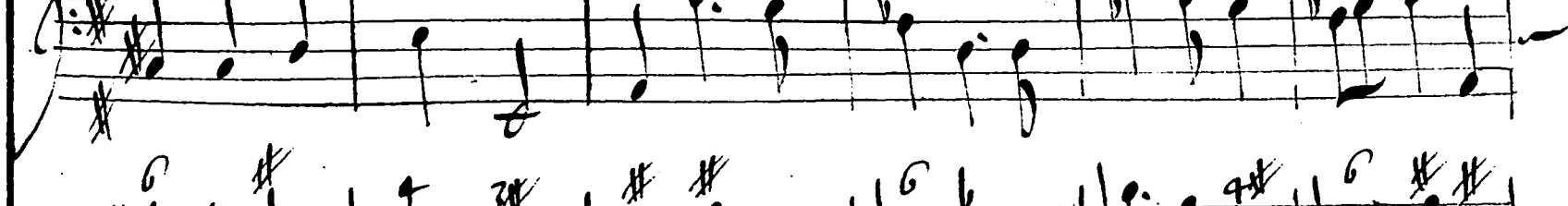
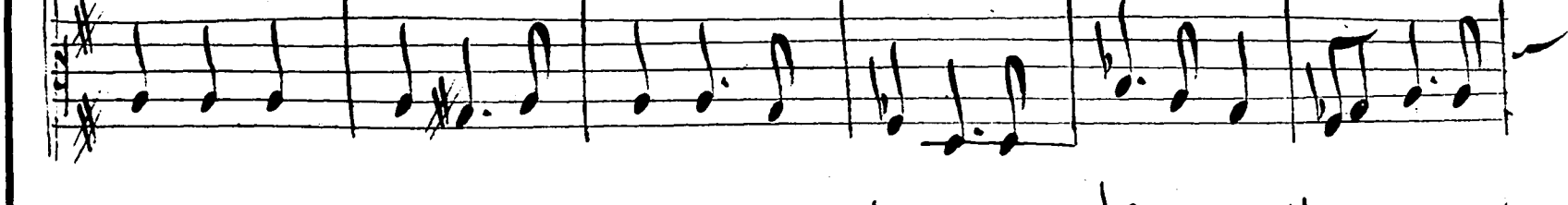
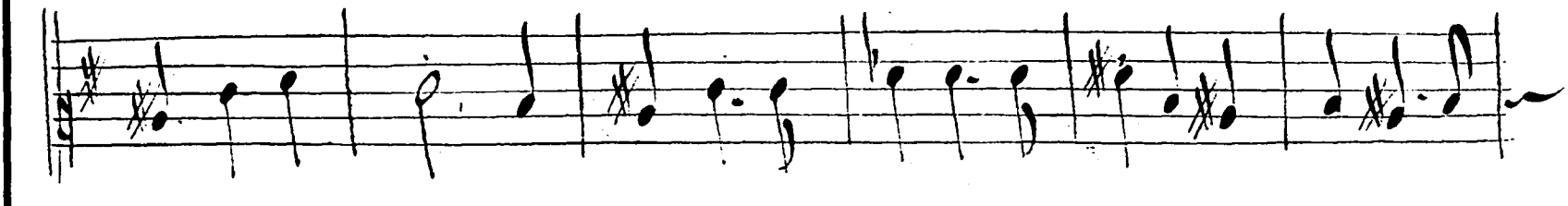
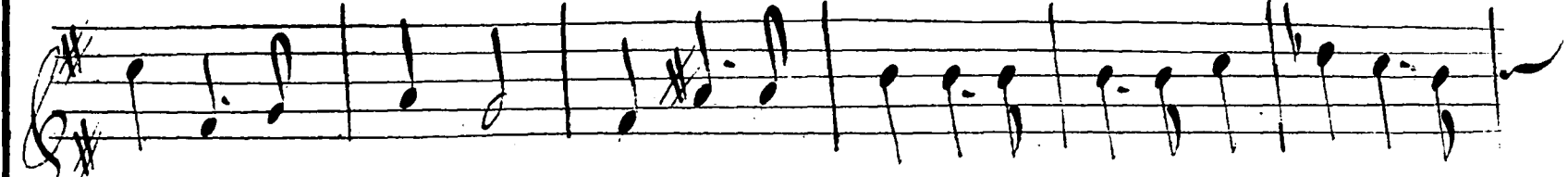
mis tout le monde et Bacchus a dompté les hommes et les



mis tout le monde et l'amour a soumis les hommes et les



mis tout le monde



Le Triomphe de

de Rien napeü Rien napeü esgaler sa douceur sans se con

de Rien napeü Rien napeü esgaler sa douceur sans se con

Rien na pü Rien napeü esgaler sa douceur sans se con

de Rien napeü Rien napeü esgaler sa douceur sans se con

de Rien napeü Rien napeü esgaler sa douceur sans se con

Rien napeü esgaler sa douceur sans se con

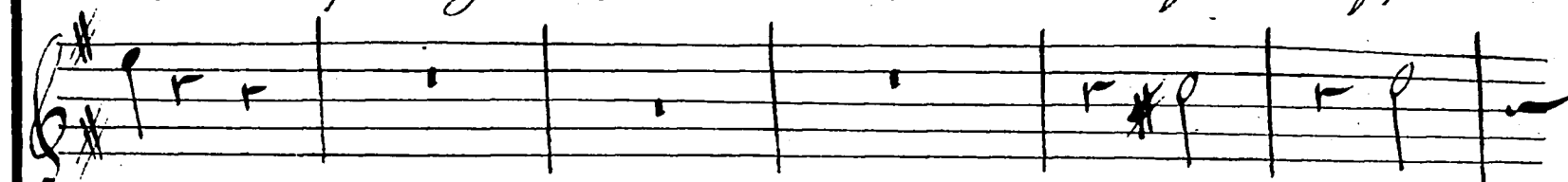
L'amour Et de Bachus



de Rien n'apü esgaler ses charmes Precieux fi fi



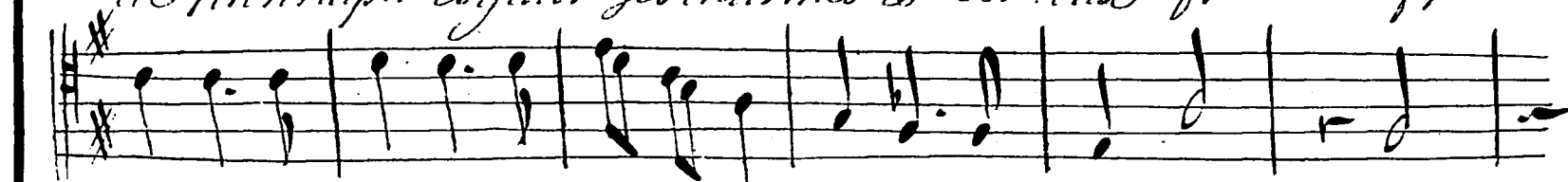
de Rien n'apü esgaler ses charmes Precieux fi fi



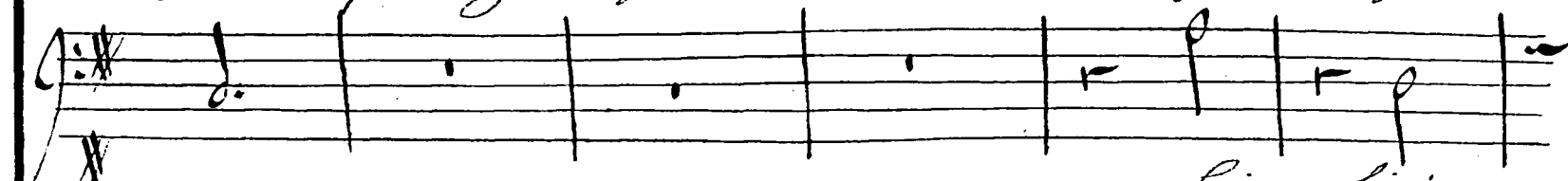
de fi fi



de Rien n'apü esgaler ses charmes Precieux fi fi



de Rien n'apü esgaler ses charmes Precieux fi fi



de fi fi



Le Triomphe de

134

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes.

fi de l'amour et de ses focux ah quel Plaisir d'aimer

Handwritten musical notation on a single staff, continuing the melody from the first staff.

fi de l'amour et de ses focux ah quel Plaisir d'aimer

Handwritten musical notation on a single staff, continuing the melody.

fi de l'amour et de ces focux

Handwritten musical notation on a single staff, continuing the melody.

fi de l'amour et de ses focux

Handwritten musical notation on a single staff, continuing the melody.

fi de l'amour et de ses focux

Handwritten musical notation on a single staff, continuing the melody.

fi de l'amour et de ses focux

ah

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, concluding the piece with a final flourish. The staff includes various musical symbols such as accidentals and rests.

L'amour Et de Bacchus

1135

Handwritten musical score for 'L'amour Et de Bacchus'. The score is written on ten systems of staves. The first system includes a vocal line with lyrics 'ah quel Plai' and a piano accompaniment. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system includes a vocal line with lyrics 'ah quel Plaisir de voi de' and a piano accompaniment. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment. The tenth system continues the piano accompaniment. The score is written in a cursive style with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written in a cursive hand below the vocal lines.

Le triomphe de

136

A musical staff with a treble clef and a key signature of one sharp (F#). It contains the first line of a melody, starting with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5, and ending with a quarter rest.

quel Plaisir Daimer

A musical staff with a treble clef and a key signature of one sharp (F#). It contains the second line of the melody, consisting of a half note C5, a half note D5, a half note E5, and a half note F#5.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains the third line of the melody, consisting of a half note G5, a half note A5, a half note B5, and a half note C6.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains the fourth line of the melody, consisting of a half note D6, a half note E6, a half note F#6, and a half note G6.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains the fifth line of the melody, consisting of a half note A6, a half note B6, a half note C7, and a half note D7.

A musical staff with a bass clef and a key signature of one sharp (F#). It contains the first line of a bass line, starting with a quarter note G2, followed by quarter notes F#2 and E2, then a half note D2, and ending with a quarter rest.

ah quel plaisir quel plaisir

A musical staff with a bass clef and a key signature of one sharp (F#). It contains the second line of the bass line, consisting of a half note C2, a half note B1, a half note A1, and a half note G1.

A musical staff with a bass clef and a key signature of one sharp (F#). It contains the third line of the bass line, consisting of a half note F#1, a half note E1, a half note D1, and a half note C1.

A musical staff with a bass clef and a key signature of one sharp (F#). It contains the fourth line of the bass line, consisting of a half note B0, a half note A0, a half note G0, and a half note F#0.

A musical staff with a bass clef and a key signature of one sharp (F#). It contains the fifth line of the bass line, consisting of a half note E0, a half note D0, a half note C0, and a half note B0.

A musical staff with a bass clef and a key signature of one sharp (F#). It contains the sixth line of the bass line, consisting of a half note A0, a half note G0, a half note F#0, and a half note E0.

A musical staff with a bass clef and a key signature of one sharp (F#). It contains the seventh line of the bass line, starting with a quarter note D1, followed by quarter notes C1 and B0, then a half note A0, and ending with a quarter rest.

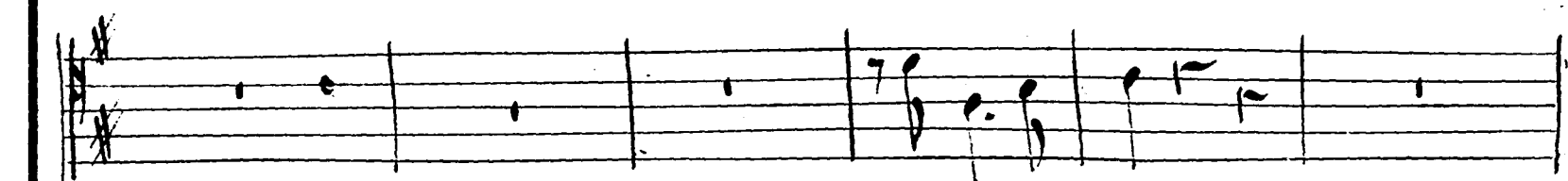
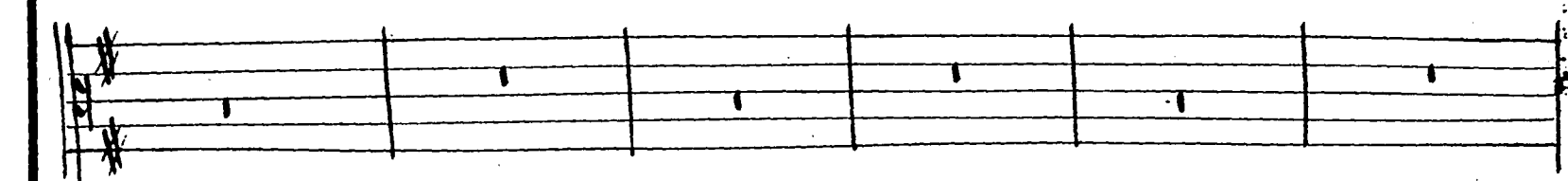
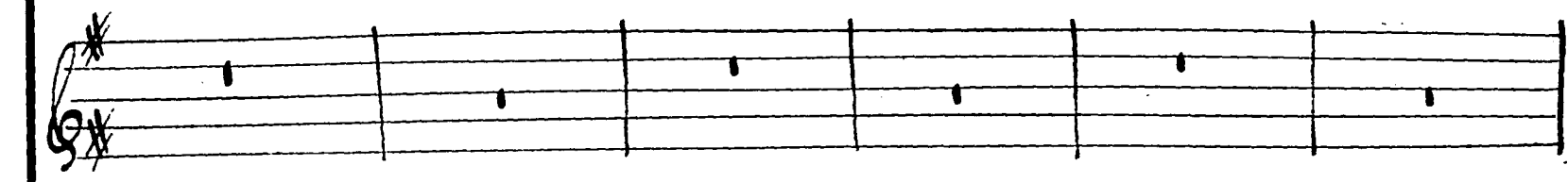
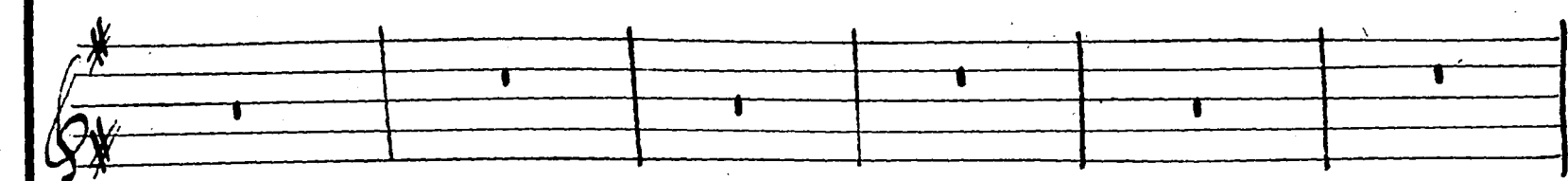
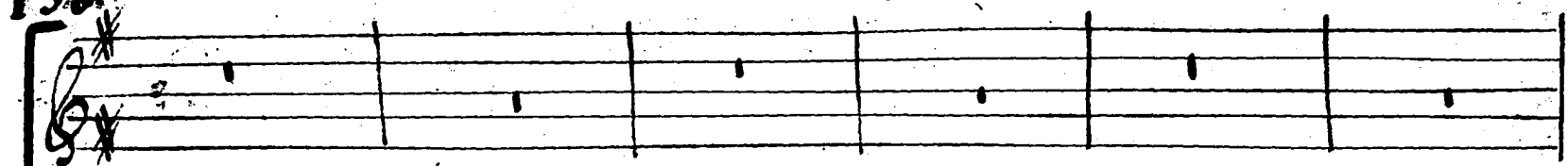
L'Amour et de Bacchus

137

The musical score consists of ten staves. The first five staves are instrumental accompaniment. The sixth staff contains the vocal line with the lyrics: *a qui vit sans Amour la vie est sans appas*. The seventh staff continues the vocal line with the lyrics: *de boire* and *C'est moi*. The remaining staves are instrumental accompaniment. The final staff includes figured bass notation: *4 3# 7b 7b # 6 #6 4 3#*.

Le triomphe de

138

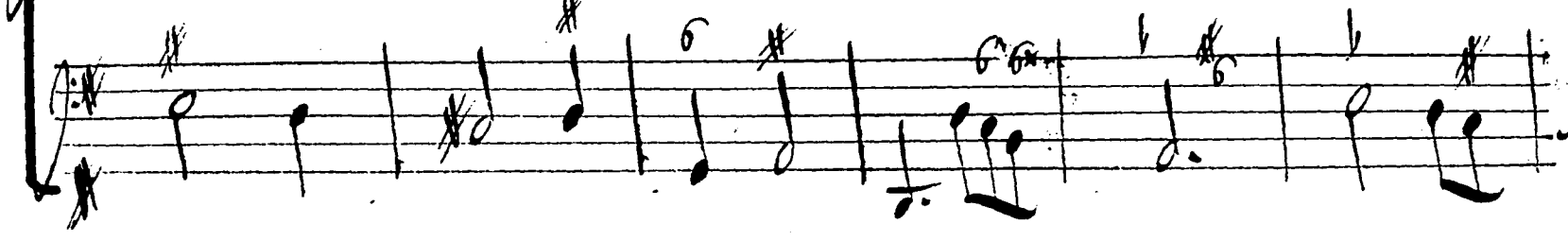
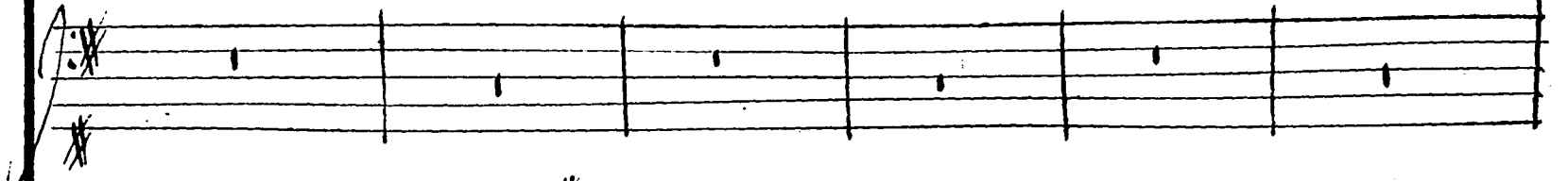
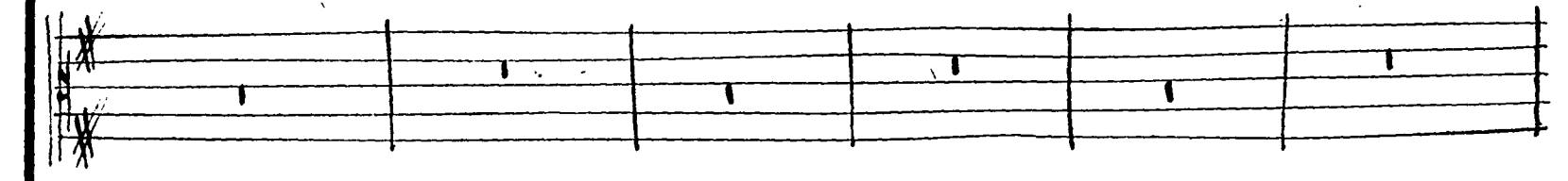
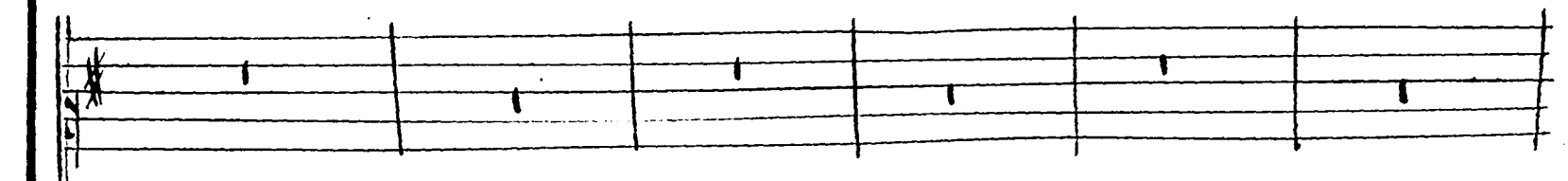
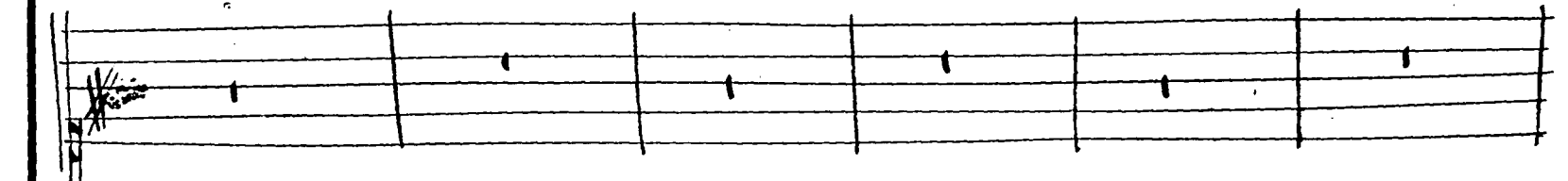
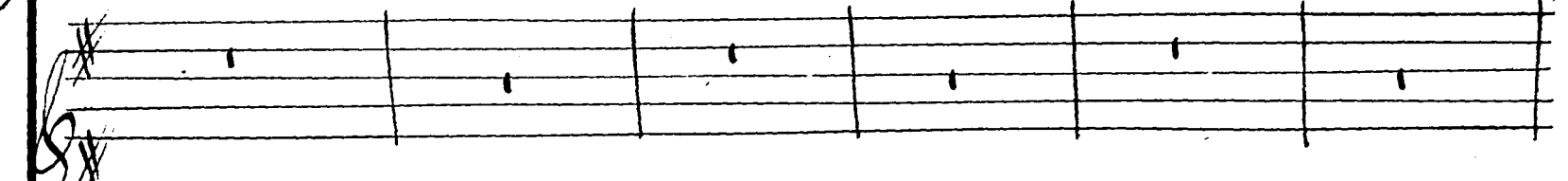


aimables fers



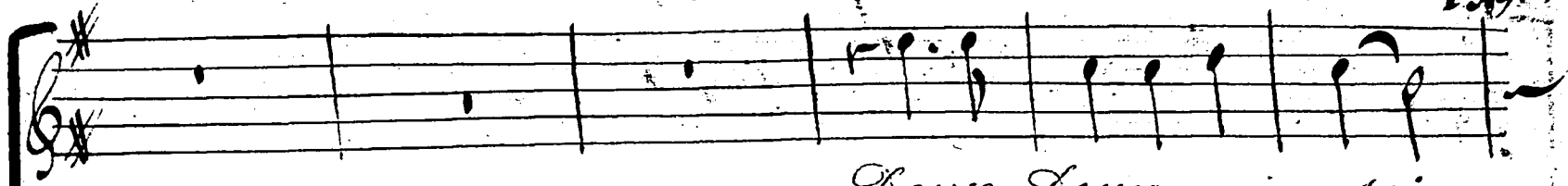
virgine de vin et de noivre

Donce victoi



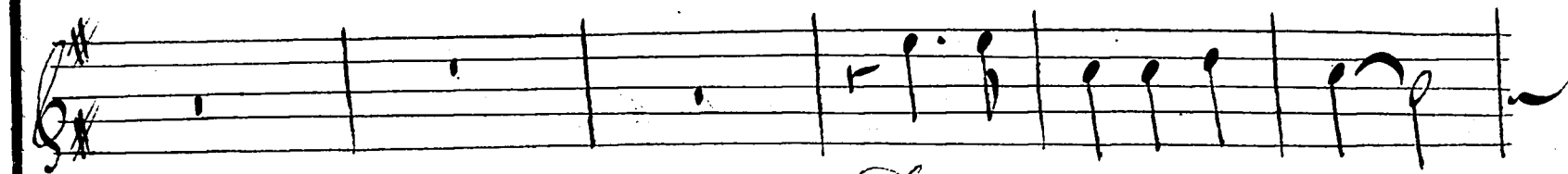
L'Amour Et de Bacchus

139



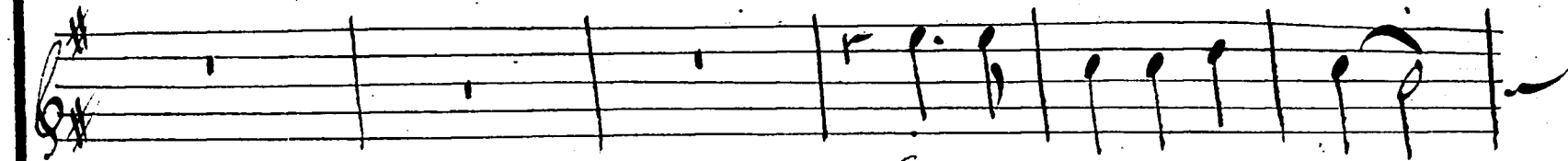
First musical staff with treble clef, key signature of one sharp (F#), and common time signature. It contains a melodic line with a series of quarter notes and rests.

Douce Douce nie toi



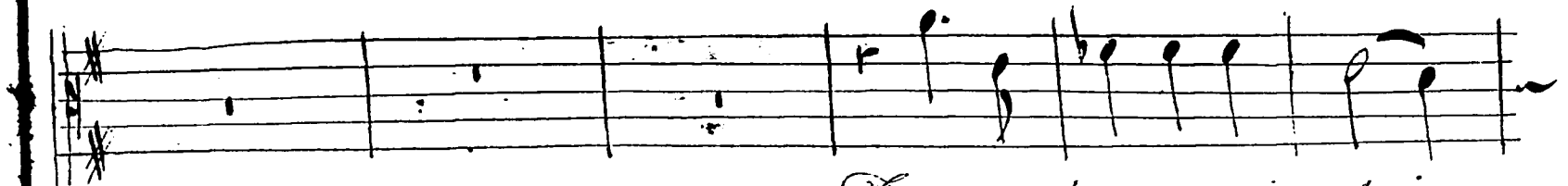
Second musical staff, identical to the first, containing a melodic line with quarter notes and rests.

Douce douce nie toi



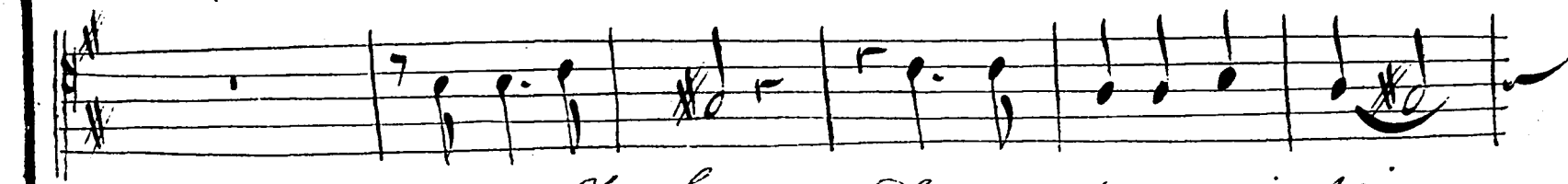
Third musical staff, identical to the first, containing a melodic line with quarter notes and rests.

Douce douce nie toi



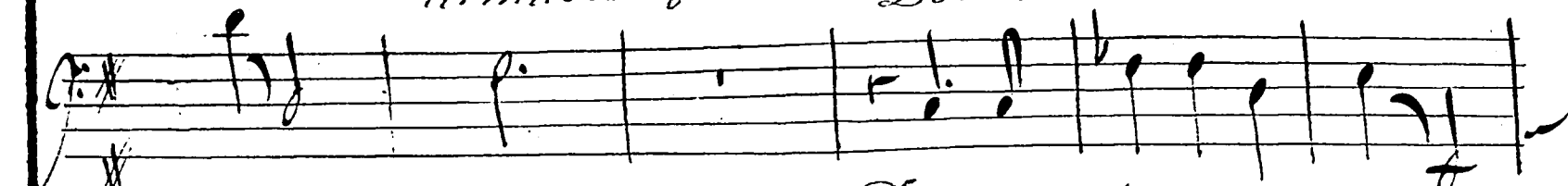
Fourth musical staff, identical to the first, containing a melodic line with quarter notes and rests.

Douce douce nie toi



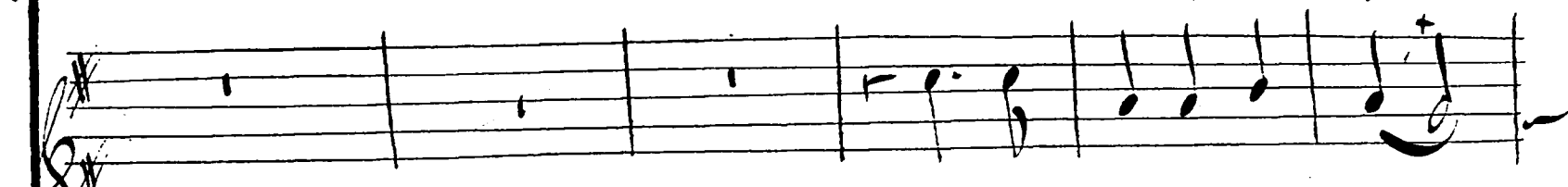
Fifth musical staff, identical to the first, containing a melodic line with quarter notes and rests.

aimables fers Douce douce nie toi

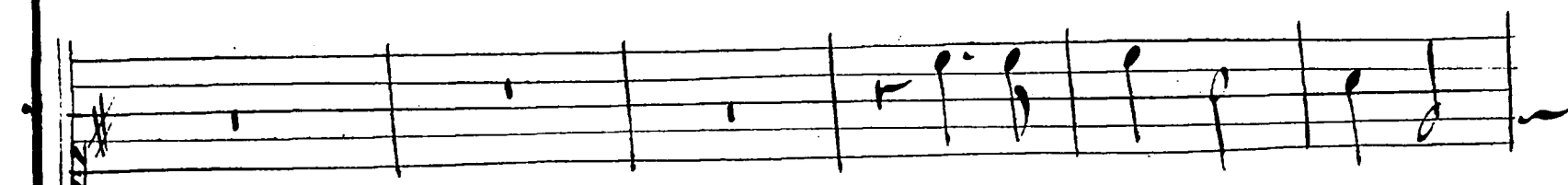


Sixth musical staff, identical to the first, containing a melodic line with quarter notes and rests.

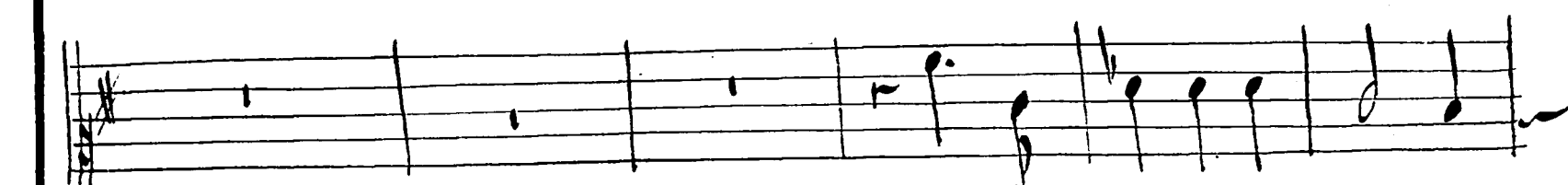
re Douce douce nie toi



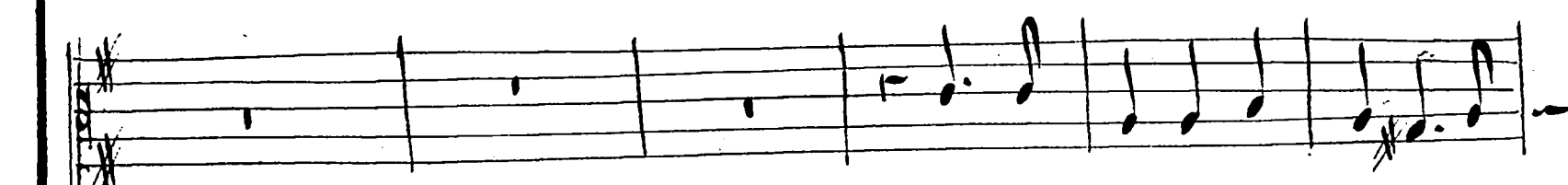
Seventh musical staff, identical to the first, containing a melodic line with quarter notes and rests.



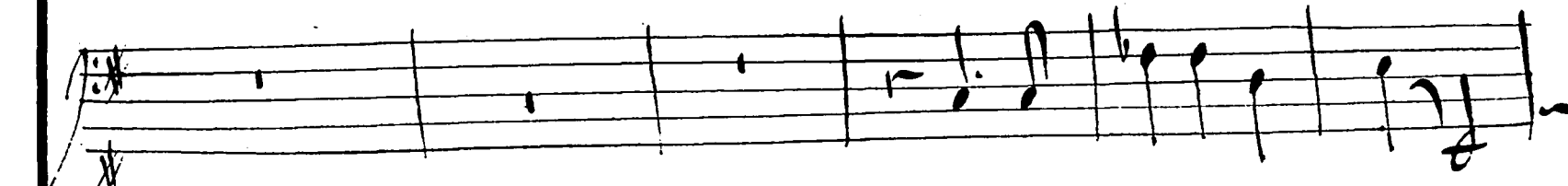
Eighth musical staff, identical to the first, containing a melodic line with quarter notes and rests.



Ninth musical staff, identical to the first, containing a melodic line with quarter notes and rests.



Tenth musical staff, identical to the first, containing a melodic line with quarter notes and rests.



Eleventh musical staff, identical to the first, containing a melodic line with quarter notes and rests.



Twelfth musical staff, identical to the first, containing a melodic line with quarter notes and rests.

Le triomphe de L'amour

140

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

re ah ah quel plaisir Daimer ah ah

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

re ah ah quel plaisir Daimer ah ah

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

re ah ah

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

re ah ah quel plaisir Daimer ah ah

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

re ah ah quel plaisir Daimer ah ah

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

re ah ah

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

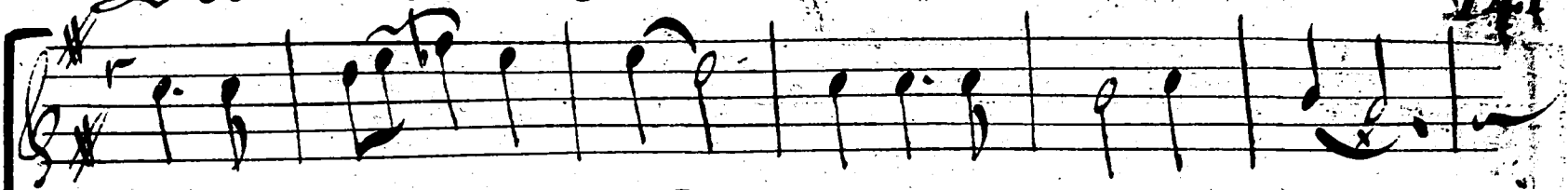
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

L'Amour Et De Bacchus

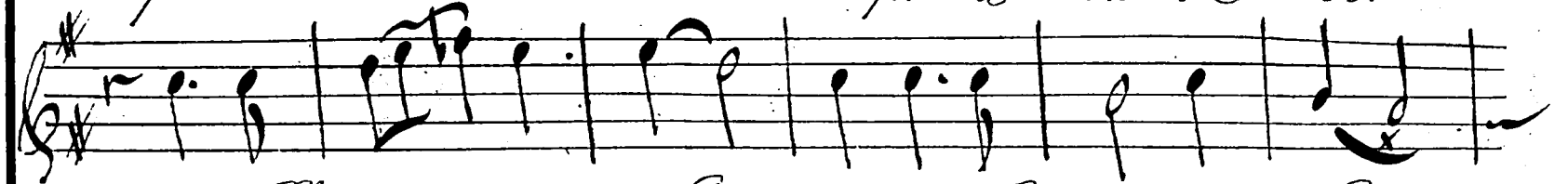
141



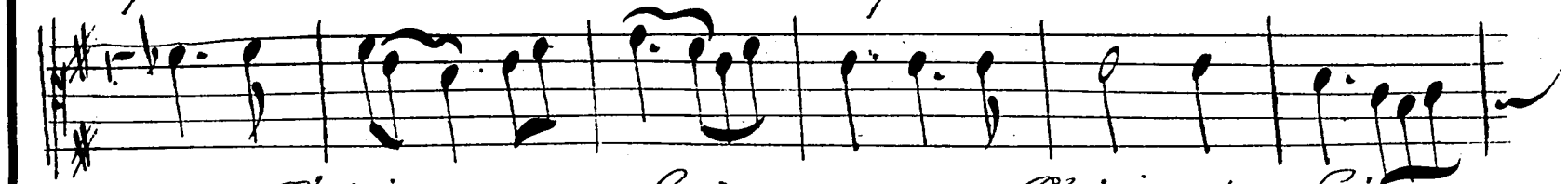
quel Plaisir de boi re-quel Plaisir de boi



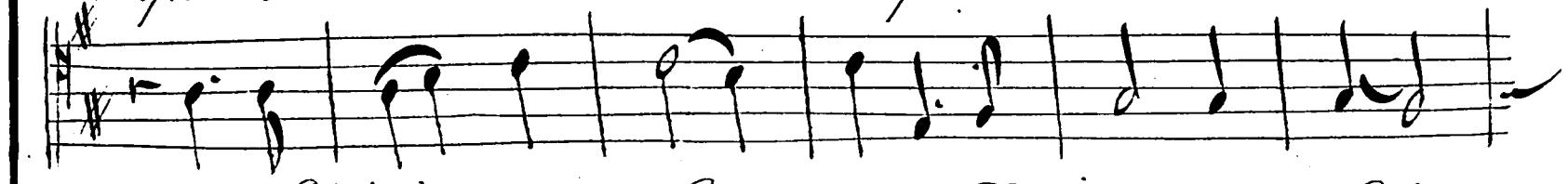
quel Plaisir de boi re-quel Plaisir de boi



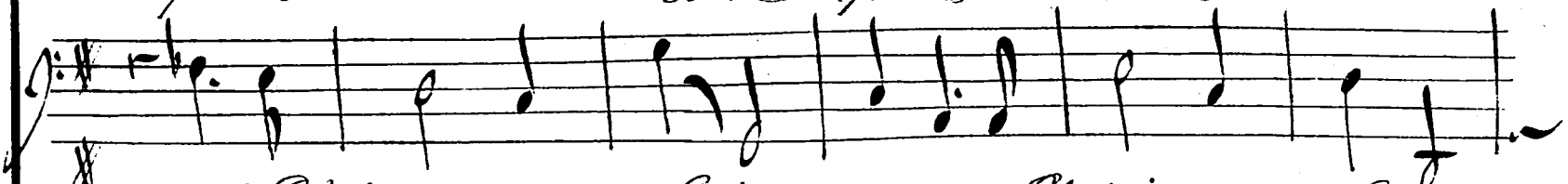
quel Plaisir de boi re-quel Plaisir de boi



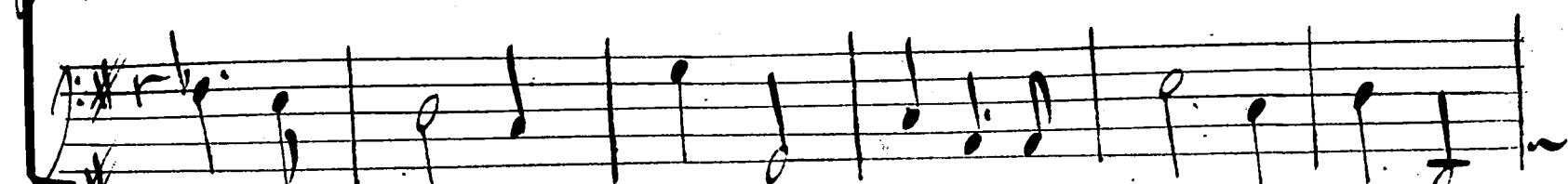
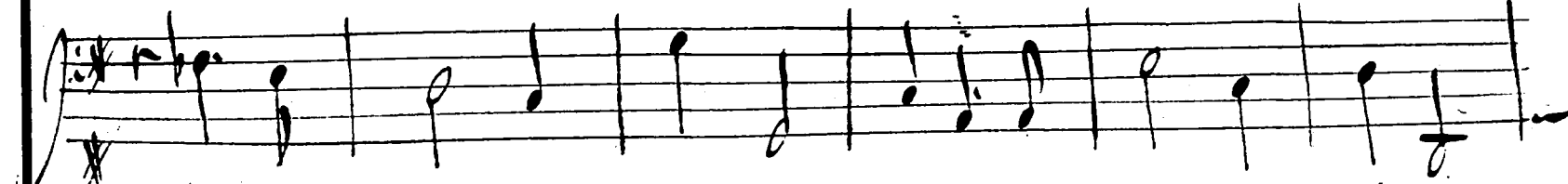
quel Plaisir de boi re-quel Plaisir de boi



quel Plaisir de boire quel Plaisir de boi



quel Plaisir de boi re-quel Plaisir de boi



Le triomphe de

142

re non non cest un abis non non

re non non cest un abis non non

re non non cest un abis non non

re non non cest un abis non non cest un abis non non cest un a

re non non non cest un abis non non cest un abis cest un abis non

re non non non non non non non cest un a

L'Amour et de Bacchus

145

The musical score consists of ten staves. The first five staves contain vocal lines with lyrics in French. The lyrics are:
1. *ce n'est un abis ce n'est un abis non non c'est un abis Le*
2. *c'est un abis c'est un abis non non c'est un abis Le*
3. *c'est un abis c'est un abis non non c'est un abis*
4. *bis non non c'est un abis non non c'est un abis c'est un abis Le*
5. *non c'est un abis non c'est un abis non non c'est un abis Le*
The remaining five staves (6-10) contain instrumental accompaniment, likely for a lute or guitar, with no lyrics. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals.

Le triomphe De

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes.

plus grand Dieu de tous Le plus grand Dieu de tous Cest l'amour cest bac

Handwritten musical notation on a single staff, identical in notation to the first staff.

plus grand Dieu de tous Le plus grand Dieu de tous cest l'amour cest bac

Handwritten musical notation on a single staff, identical in notation to the first staff.

Le plus grand Dieu de tous cest bac

Handwritten musical notation on a single staff, identical in notation to the first staff.

plus grand Dieu de tous Le plus grand Dieu de tous cest l'amour cest bac

Handwritten musical notation on a single staff, identical in notation to the first staff.

plus grand Dieu de tous Le plus grand Dieu de tous Cest l'amour cest bac

Handwritten musical notation on a single staff, identical in notation to the first staff.

Le plus grand Dieu de tous cest bac

Handwritten musical notation on a single staff, identical in notation to the first staff.

Handwritten musical notation on a single staff, identical in notation to the first staff.

Handwritten musical notation on a single staff, identical in notation to the first staff.

Handwritten musical notation on a single staff, identical in notation to the first staff.

Handwritten musical notation on a single staff, identical in notation to the first staff.

Handwritten musical notation on a single staff, identical in notation to the first staff.

L'amour et de Bacchus

145

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes.

c110 cest Bacchus cest L'amour cest Bacchus cest La

Handwritten musical notation on a five-line staff, continuing the melody from the first staff.

c110 cest Bacchus cest L'amour cest Bacchus cest La

Handwritten musical notation on a five-line staff, continuing the melody.

c110 cest Bacchus cest Bacchus

Handwritten musical notation on a five-line staff, continuing the melody.

c110 cest L'amour cest L'amour cest Bacchus cest La

Handwritten musical notation on a five-line staff, continuing the melody.

c110 cest L'amour cest Bacchus cest L'amour cest Bacchus cest La

Handwritten musical notation on a five-line staff, continuing the melody.

c110 cest Bacchus cest Bacchus

Handwritten musical notation on a five-line staff, continuing the melody.

Handwritten musical notation on a five-line staff, continuing the melody.

Handwritten musical notation on a five-line staff, continuing the melody.

Handwritten musical notation on a five-line staff, continuing the melody.

Handwritten musical notation on a five-line staff, continuing the melody.

Handwritten musical notation on a five-line staff, continuing the melody.

Le Triomphe de

mour cest l'amour cest Baccus cest Baccus
mour cest l'amour cest Baccus cest Baccus
cest Baccus cest Baccus
mour cest l'amour cest Baccus cest Baccus
mour cest l'amour cest Baccus cest Baccus
cest Baccus cest Baccus

The musical score consists of ten systems of staves. Each system typically contains two staves (treble and bass clef) with handwritten musical notation. The lyrics are written in a cursive hand below the staves. The piece is in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and bar lines. The lyrics are: "mour cest l'amour cest Baccus cest Baccus".

L'écrite *L'amour Et de bachus* 147

C'est trop ce trop bergers et pourquoy et pour

quoy ces debats souffrez quand un Partij La Rai

son nous affem ble L'amour a des Douceurs ba

cus a des appas ce sont deux Dieux qui sont fort

bien ensem ble ne les separons pas

ne les separons pas

Le Triomphe de

145



Mestons donc leurs Douceurs aimables mestons nos voix dans ces



Mestons donc leurs Douceurs aimables mestons nos voix dans ces



Mestons donc leurs Douceurs aimables



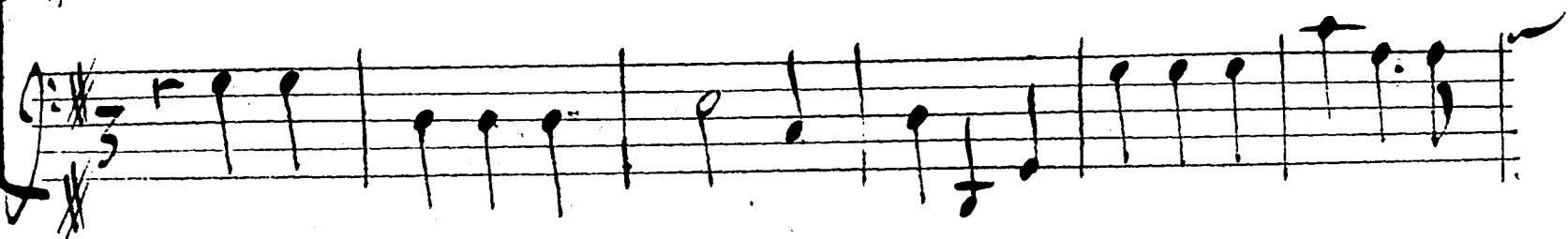
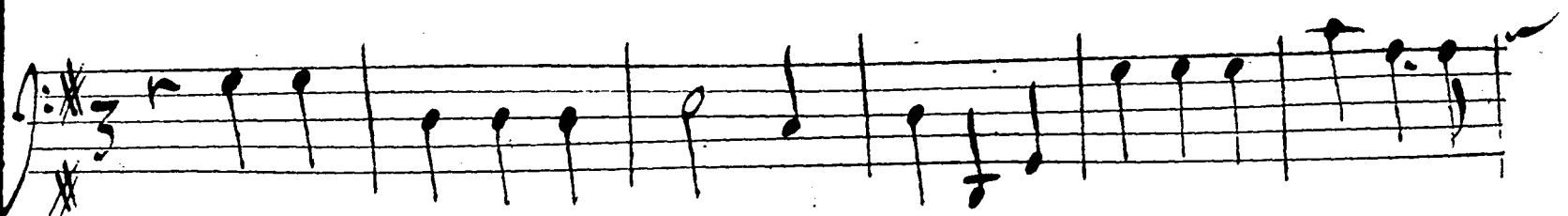
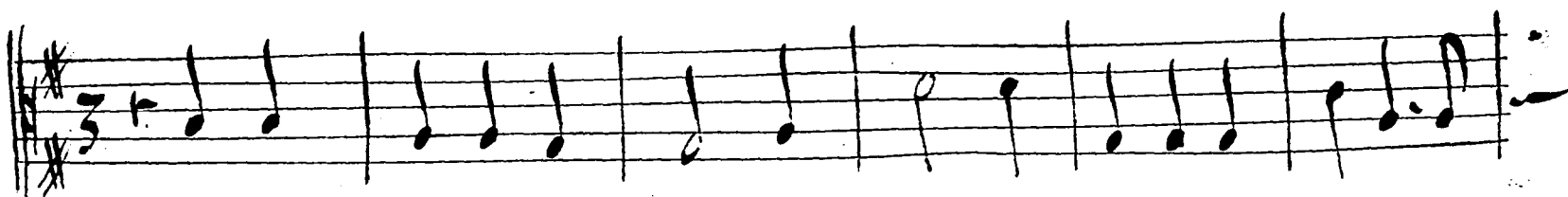
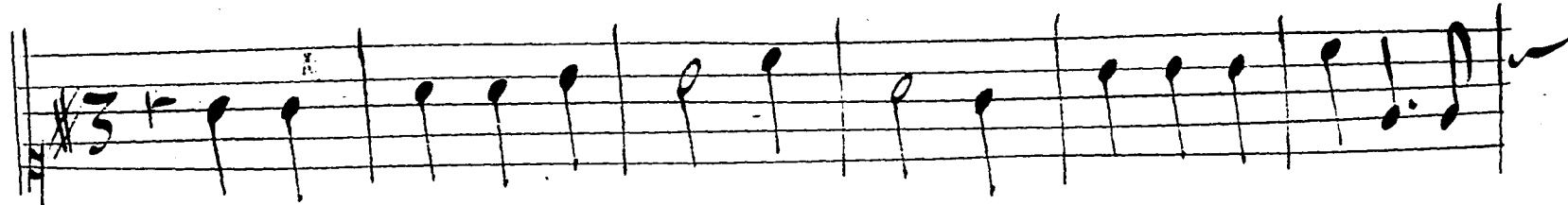
Mestons donc leurs Douceurs aimables mestons nos voix dans ces



Mestons donc leurs Douceurs aimables mestons nos voix dans ces



Mestons donc leurs Douceurs aimables



Le triomphe de

First musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including a triplet of eighth notes.

Gles et faisons et Repetter aux echos d'alentour et fai

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

Gles et faisons Repetter aux echos d'alentour et fai

Third musical staff, featuring a more sparse melody with longer note values.

Gles et fai

Fourth musical staff, showing a more active melodic line.

Gles et faisons Repetter aux echos d'alentour et faisons Reppet

Fifth musical staff, continuing the melodic development.

Gles et faisons Repetter aux echos d'alentour et faisons Reppet

Sixth musical staff, featuring a similar melodic pattern to the second staff.

Gles et faisons Repet

Seventh musical staff, showing a continuation of the melodic theme.

Eighth musical staff, continuing the melodic line.

Ninth musical staff, continuing the melodic line.

Tenth musical staff, continuing the melodic line.

Eleventh musical staff, continuing the melodic line.

Twelfth musical staff, continuing the melodic line.



L'Amour Et De Bacchus

Sans repeter aux eschors d'alentour et faisons Repetter et fai

Sans Repeter aux eschors d'alentour et faisons Repetter et fai

Sans Repeter aux eschors d'alentour et faisons Repetter et fai

Sans Repeter aux eschors d'alentour et faisons Repetter et fai

Sans Repetter aux eschors d'alentour et faisons Repetter

Sans Repetter aux eschors d'alentour et fai

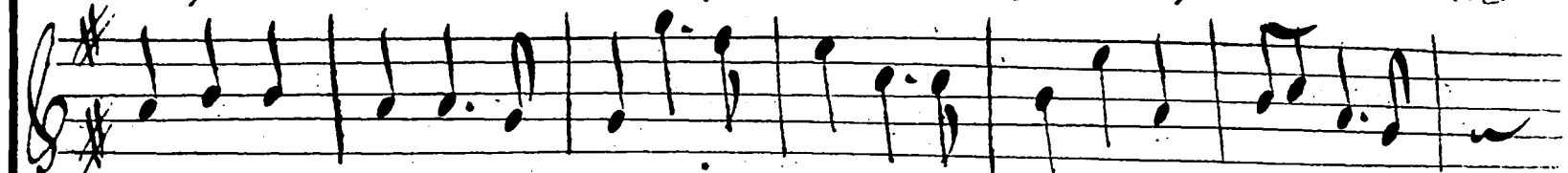
The musical score consists of 14 staves. The first six staves are in treble clef with a key signature of one sharp (F#). The seventh staff is in alto clef with a key signature of one sharp. The eighth staff is in bass clef with a key signature of one sharp. The remaining six staves are in bass clef with a key signature of one sharp. The lyrics are written in French and are repeated across the staves, with some variations in punctuation and capitalization.

L'amour Et De Bacchus

155



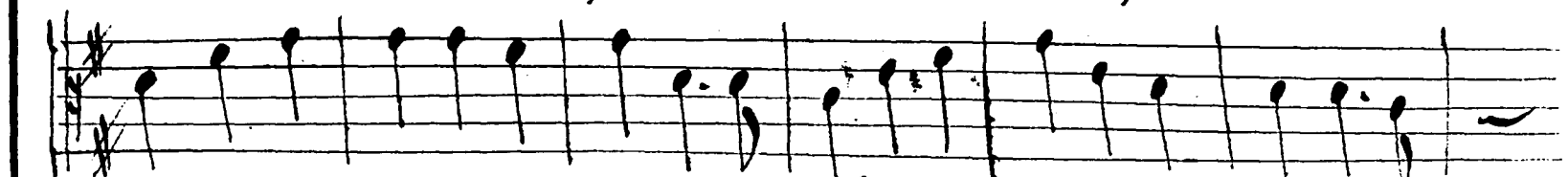
Doux que Bacchus et l'amour quil nest Rien de si doux que Bacchus et la



Doux que Bacchus et l'amour quil nest Rien de si doux que Bacchus et la



quil nest Rien de si doux que Bacchus et la



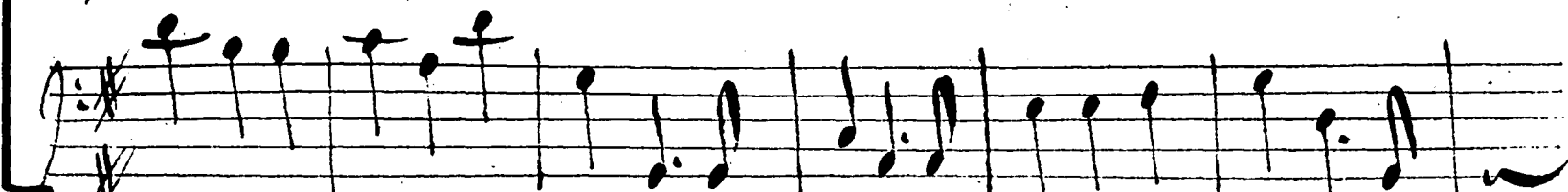
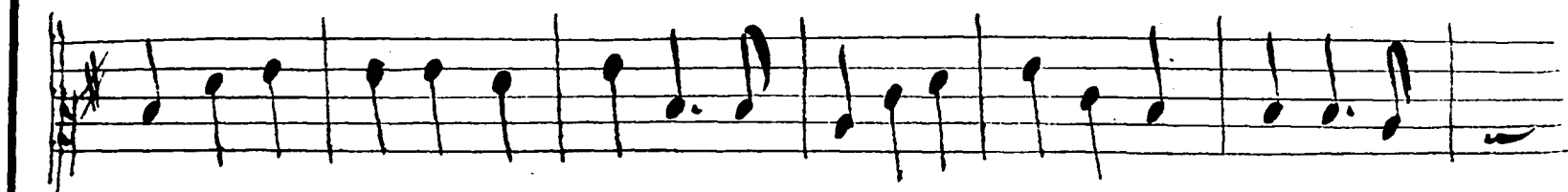
Doux que Bacchus et l'amour quil nest Rien de si doux que Bacchus et la



Doux que Bacchus et l'amour quil nest Rien de si doux que Bacchus et la

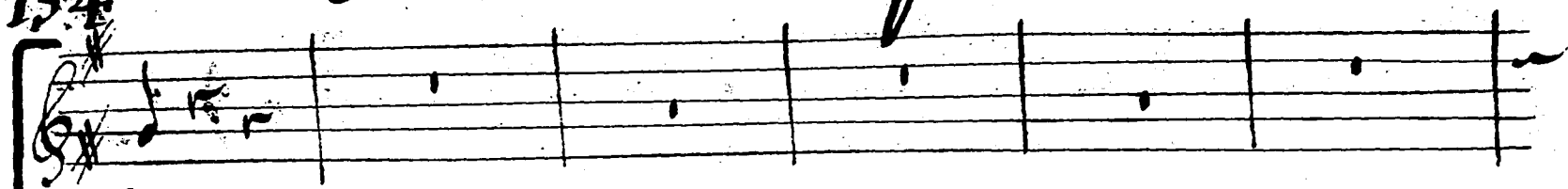


quil nest Rien de si doux que Bacchus et la

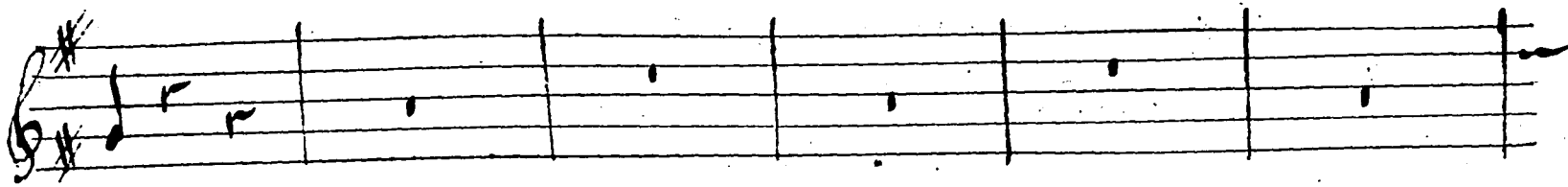


Le Triomphe de

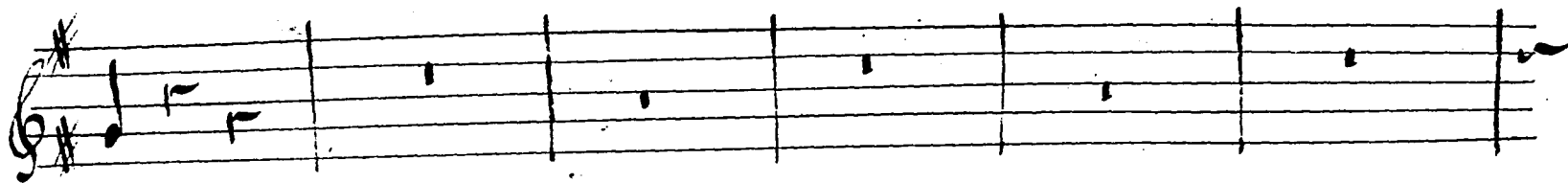
154



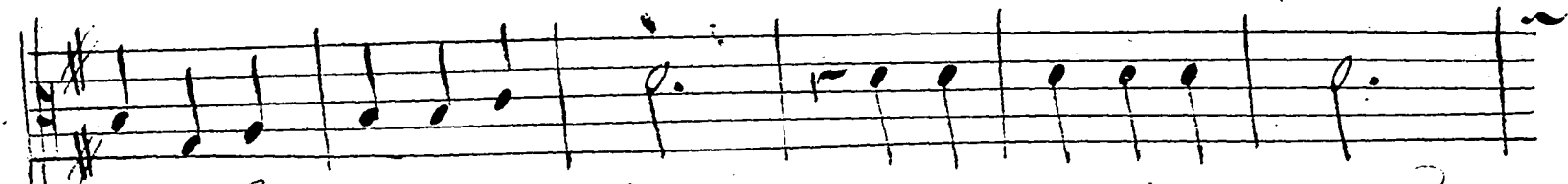
mour



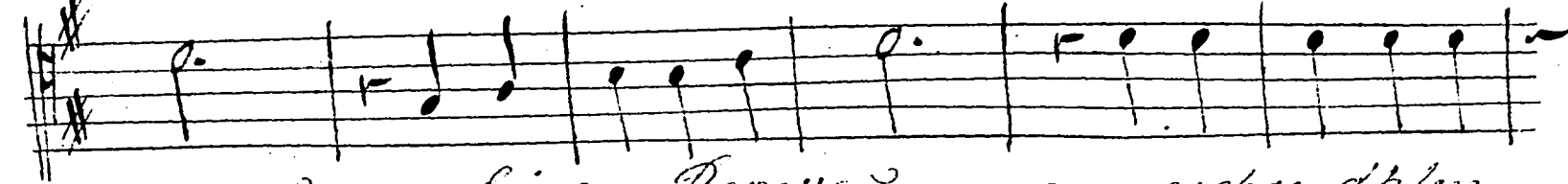
mour



mour



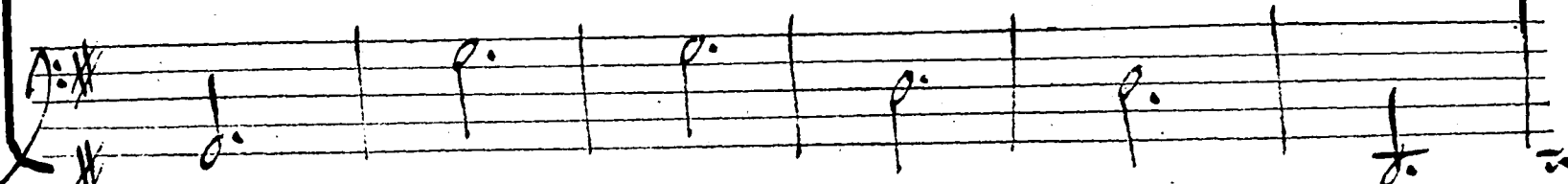
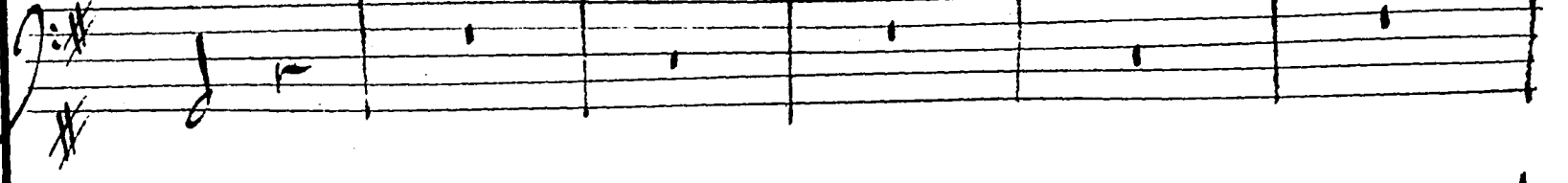
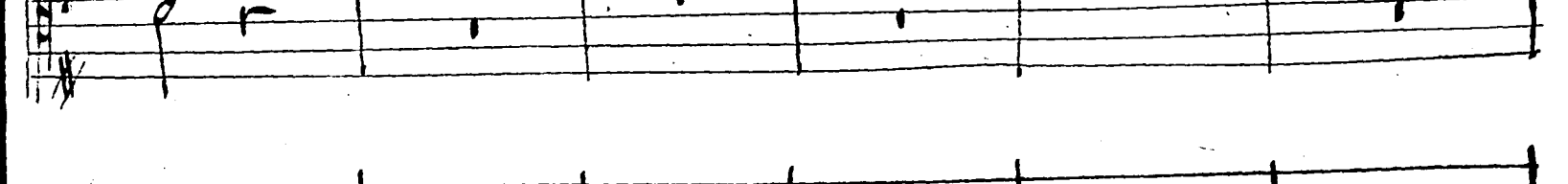
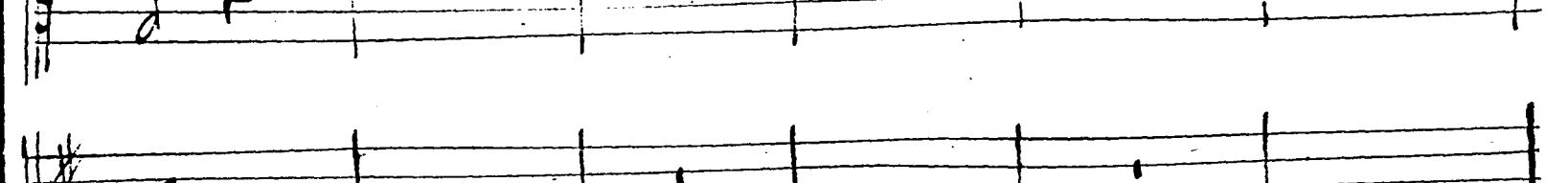
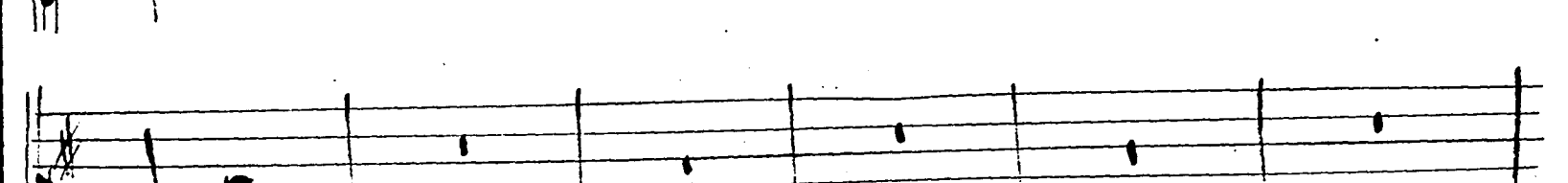
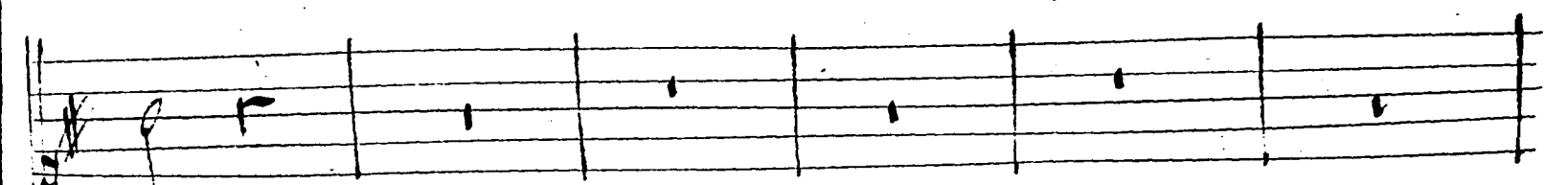
mour et faisons repetter aux eschos d'aler tout



mour et faisons Repetter aux eschos d'aler



mour



Le Triomphe de

156



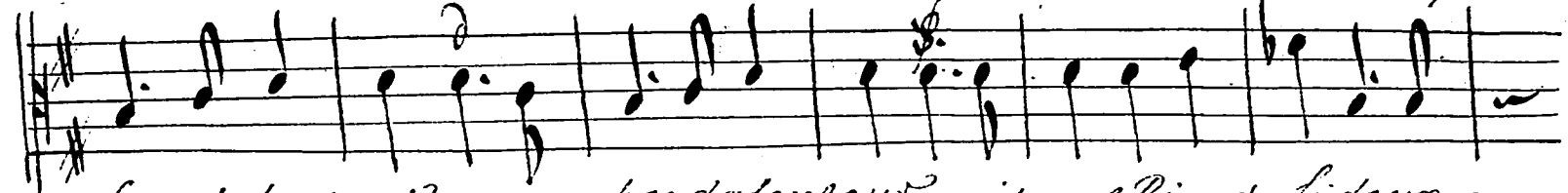
ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac



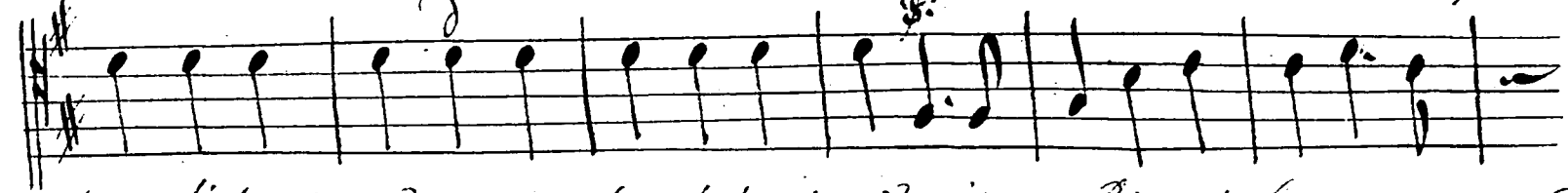
ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac



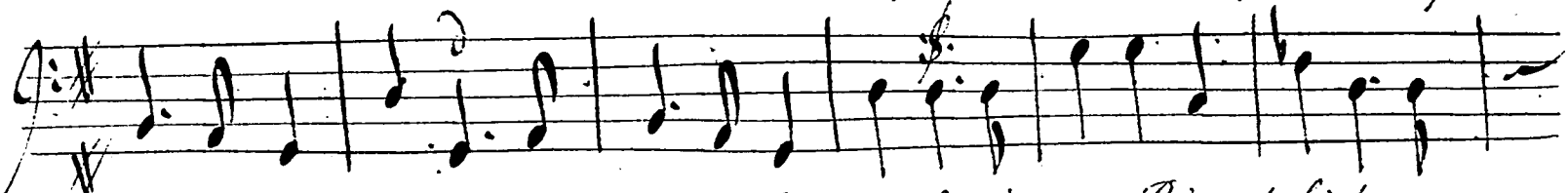
ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac



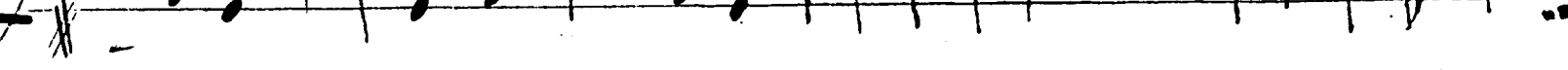
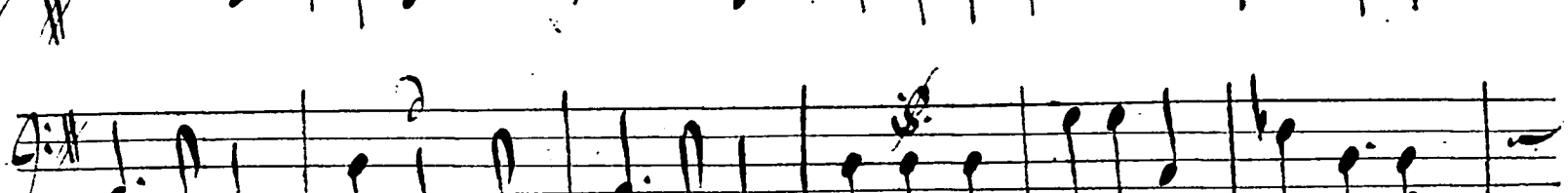
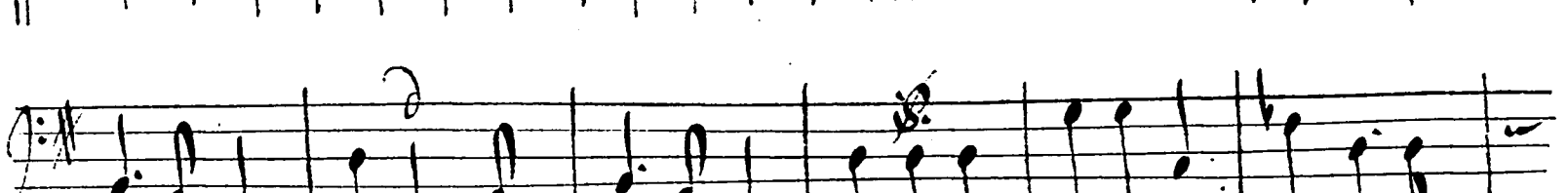
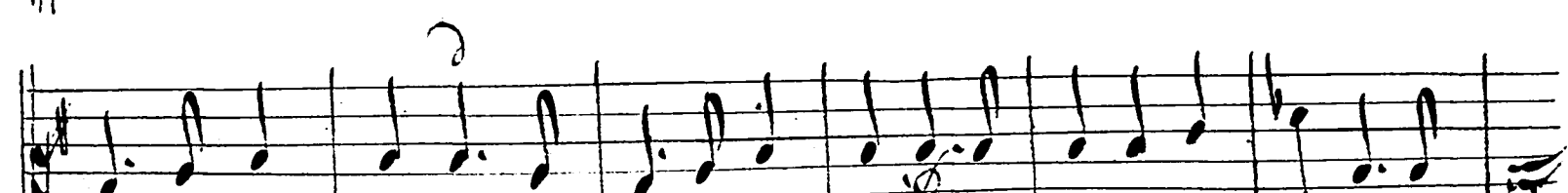
ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac



ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac

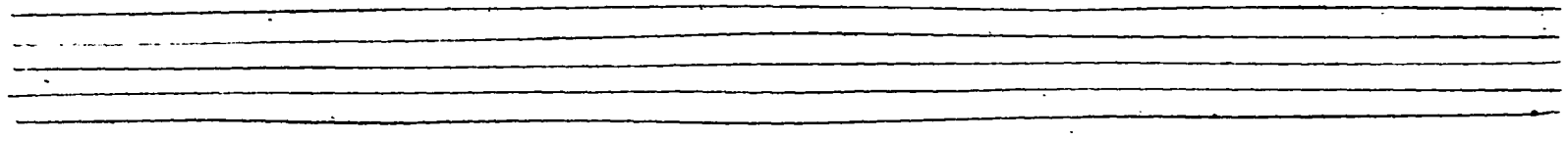


ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac

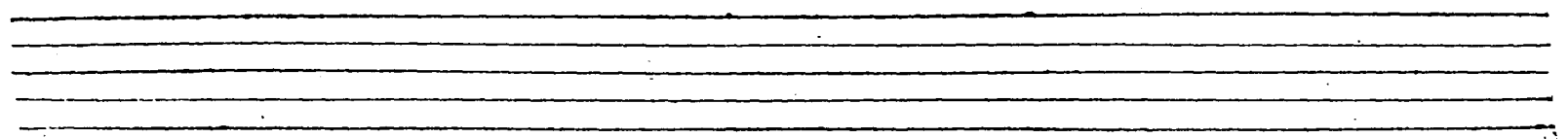


Entrée Le Triomphe de

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a fluid, cursive style. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The notes are mostly eighth and sixteenth notes, with some quarter notes. The second staff continues the melody with similar rhythmic values. The third staff features a mix of quarter and eighth notes. The fourth staff has a more active melodic line with many sixteenth notes. The fifth staff concludes the system with a long note followed by a group of sixteenth notes.



The second system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music continues from the first system. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The notes are mostly eighth and sixteenth notes, with some quarter notes. The second staff continues the melody with similar rhythmic values. The third staff features a mix of quarter and eighth notes. The fourth staff has a more active melodic line with many sixteenth notes. The fifth staff concludes the system with a long note followed by a group of sixteenth notes.



L'amour et de Bacchus

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A handwritten musical score consisting of five staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style.

Le Choeur Redoit, Et faisons
Repetter, ou est cette marque §:

