

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

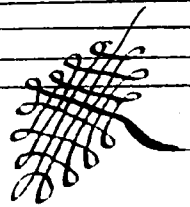
Ouverture

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 2/4 time signature. The second staff is in alto clef with a key signature of one sharp and a 2/4 time signature. The third staff is in alto clef with a key signature of one sharp and a 2/4 time signature. The fourth staff is in alto clef with a key signature of one sharp and a 2/4 time signature. The fifth staff is in bass clef with a key signature of one sharp and a 2/4 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 6/4 time signature. The second staff is in alto clef with a key signature of one sharp and a 6/4 time signature. The third staff is in alto clef with a key signature of one sharp and a 6/4 time signature. The fourth staff is in alto clef with a key signature of one sharp and a 6/4 time signature. The fifth staff is in bass clef with a key signature of one sharp and a 6/4 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 is in treble clef and begins with a '2' above the staff. The second staff is in bass clef. The third and fourth staves are in alto clef. The fifth staff is in bass clef. The music is written in a single system with a brace on the left side. The notation includes various note values, rests, and dynamic markings.

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

The second system of the musical score consists of five staves. The top staff is in treble clef. The second staff is in bass clef. The third and fourth staves are in alto clef. The fifth staff is in bass clef. The music is written in a single system with a brace on the left side. The notation includes various note values, rests, and dynamic markings.

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

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.

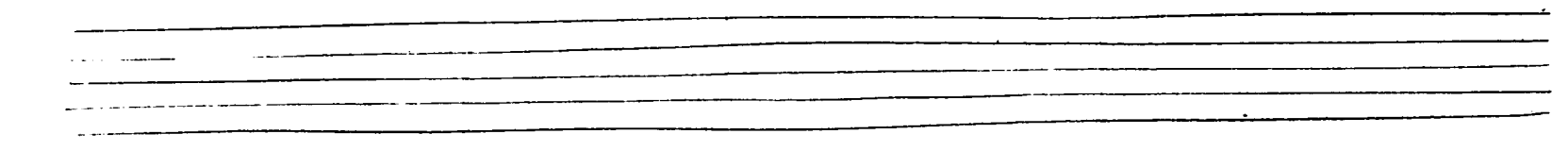
The second system of the handwritten musical score consists of five staves. The top staff begins with a treble clef and a key signature of one flat. The notation continues with similar rhythmic patterns and melodic lines as the first system, featuring slurs and ties. The system ends with a double bar line and a fermata.

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

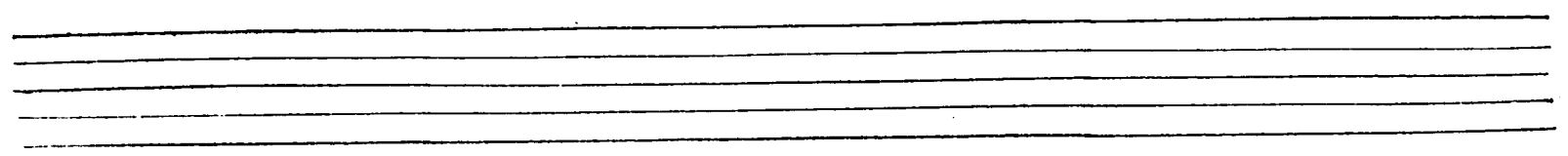
Le triomphe de

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 features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. The notation is dense and characteristic of 18th-century manuscript style.



Handwritten musical score for the second system, consisting of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/7 time signature. The music continues with similar notation to the first system, including various note values and rests.



Bachus et de L'amour

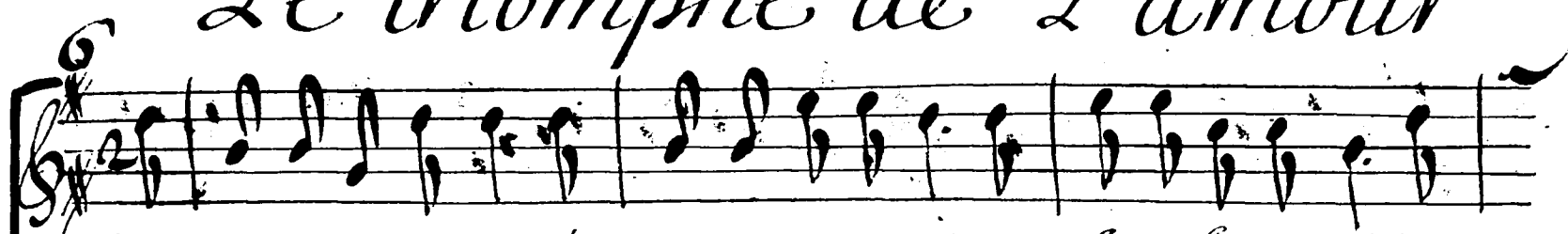
The first system of the handwritten musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is an alto clef with a key signature of one 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.

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

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 and a common time signature. It contains a melodic line with various note values 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.

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

Le triomphe de L'amour



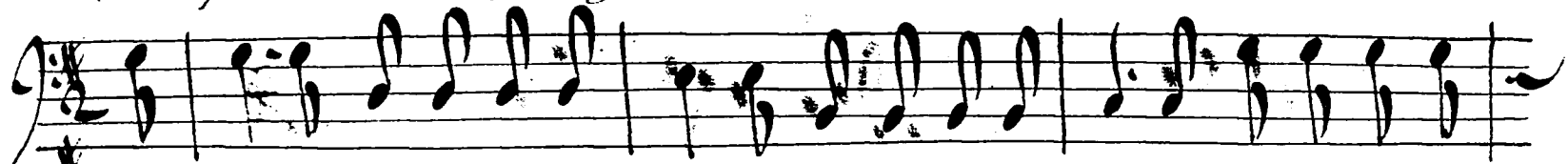
A moy monsieur a moy de grace a moy monsieur en Livre si nous plaist a



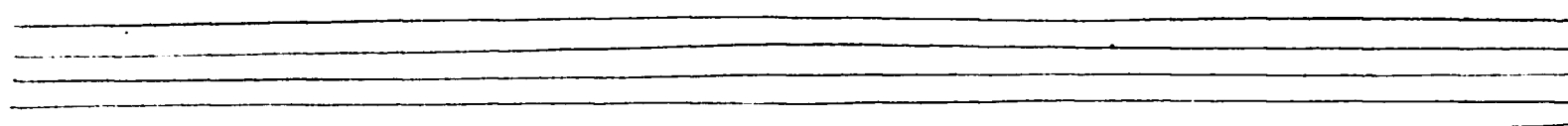
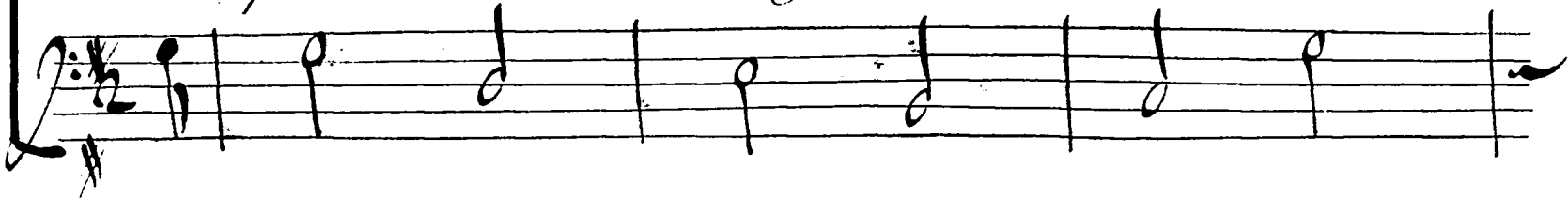
A moy monsieur a moy de grace a moy monsieur en Livre si nous



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



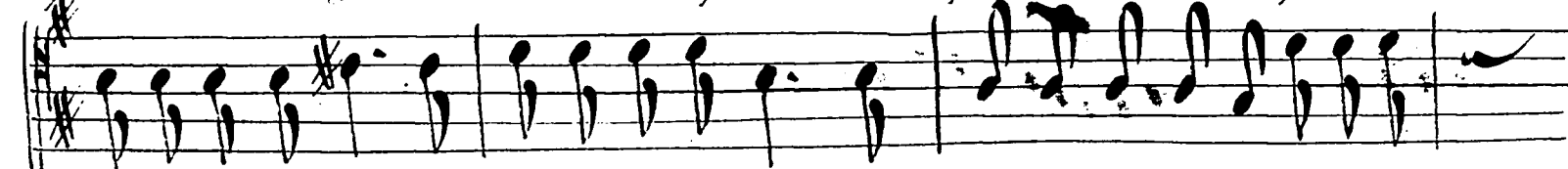
A moy monsieur monsieur a moy de grace si moy monsieur en Livre si nous



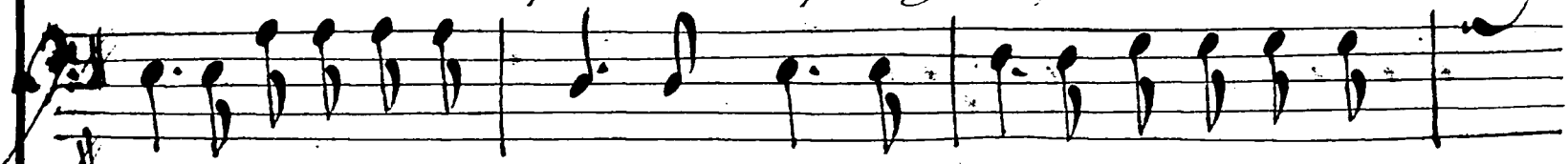
nostre serviteur a moy a moy a moy a moy monsieur a



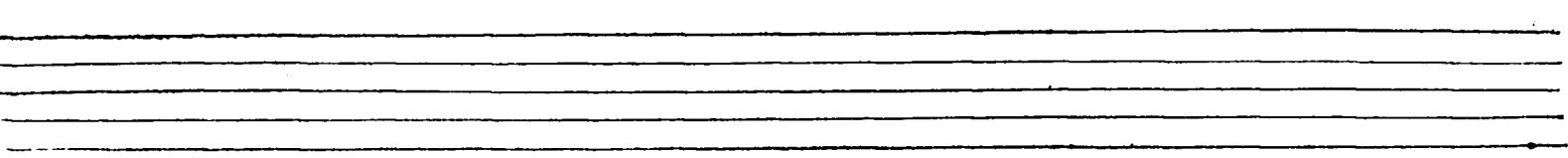
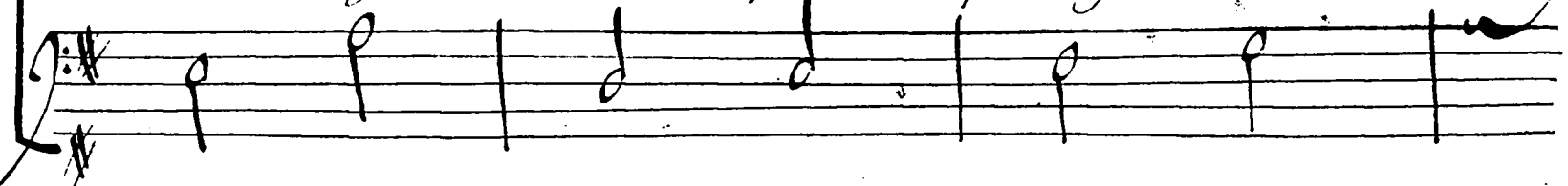
plaist a nostre serviteur a moy a moy monsieur a moy de



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 a vocal line (treble clef) and a basso continuo line (bass clef). The music is in a key with two sharps (F# and C#) and a common time signature. The lyrics are written below the vocal line.

moy 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

ivre, 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 a vocal line (treble clef) and a basso continuo line (bass clef). The music continues from the first system. The lyrics are written below the vocal line.

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 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

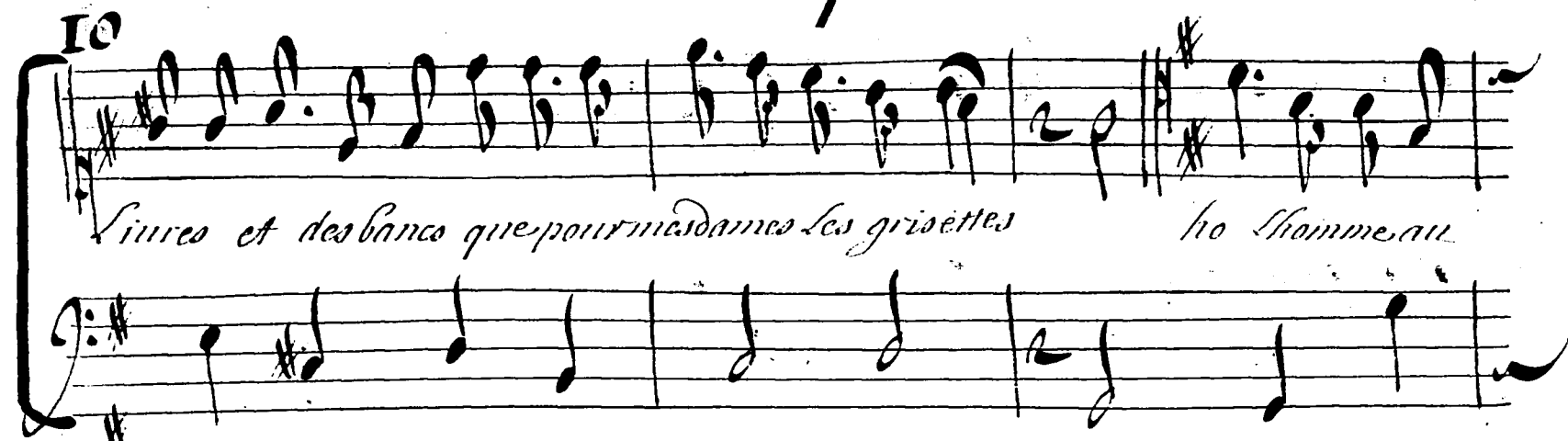
siur un Livre. Si nous plaist a nostre ser uiteur
siur un Livre. Si nous plaist a nostre ser uiteur
siur un Livre. Si nous plaist a nostre ser uiteur Monsieur distingue
siur un Livre. Si nous plaist a nostre ser uiteur

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

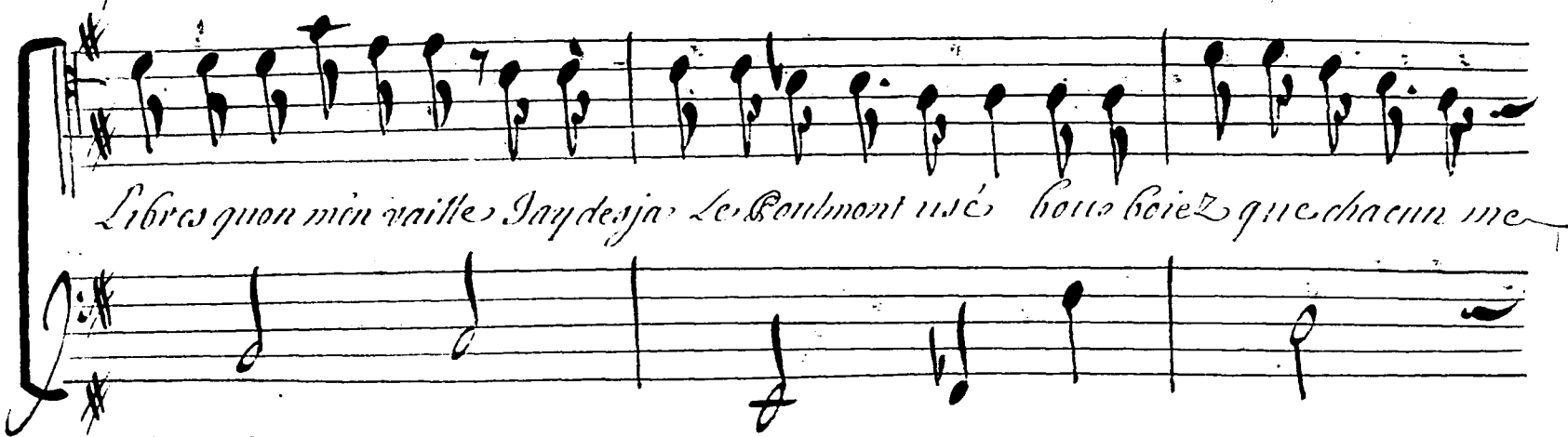
te Mon Dieu quaux personnes bien faites on sçait peut rendre honneur ceans ils sont des

Le triomphe de

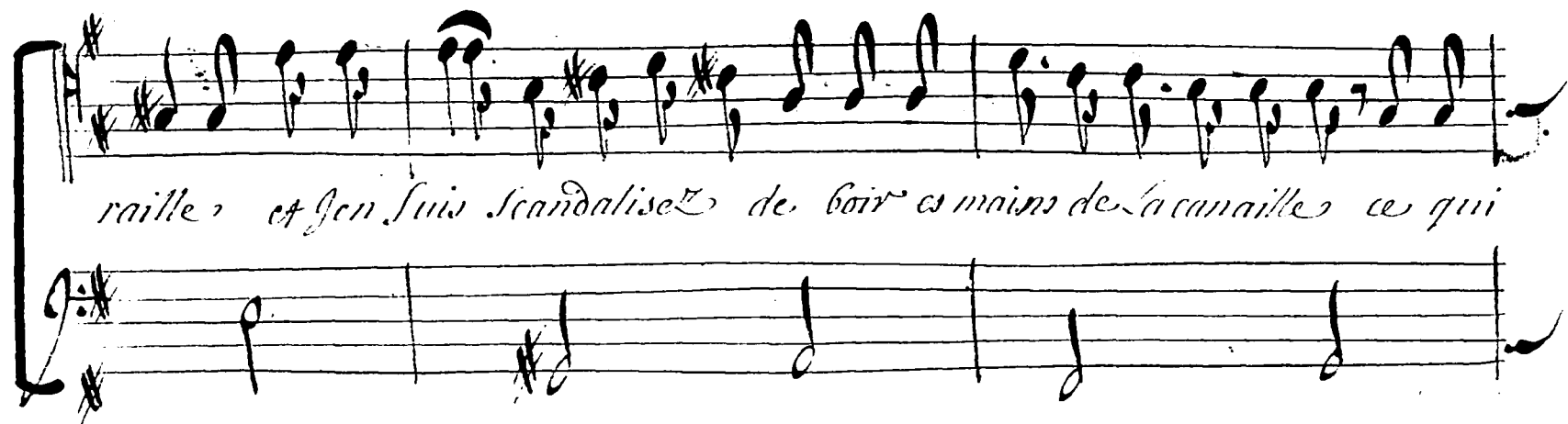
10



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

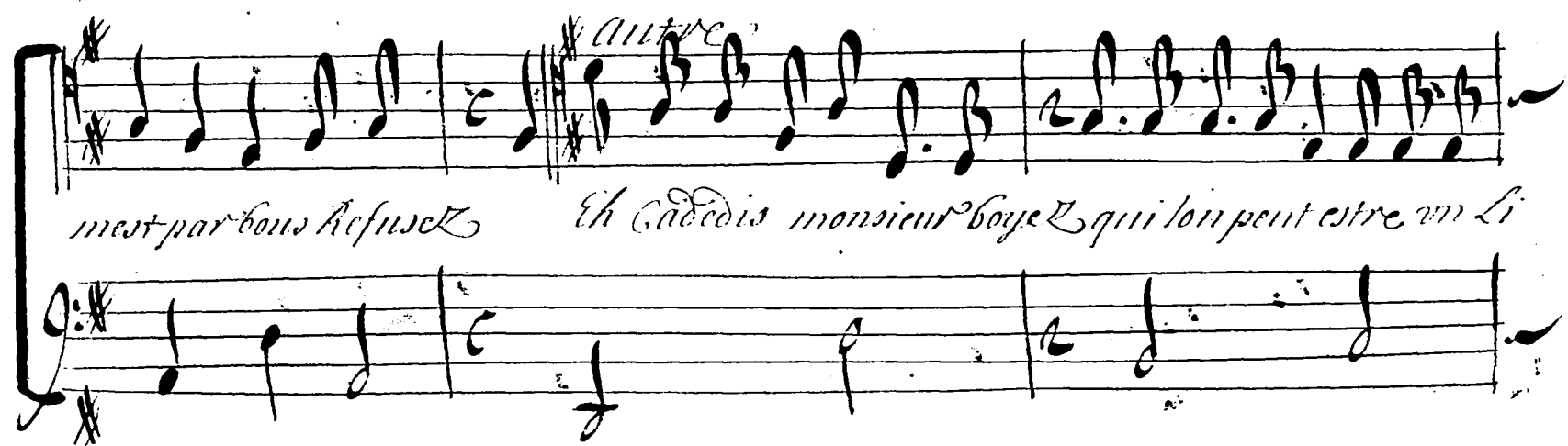


Libres qu'on m'en raille J'ay déjà Le Boulmont usé vous boiez que chacun me



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

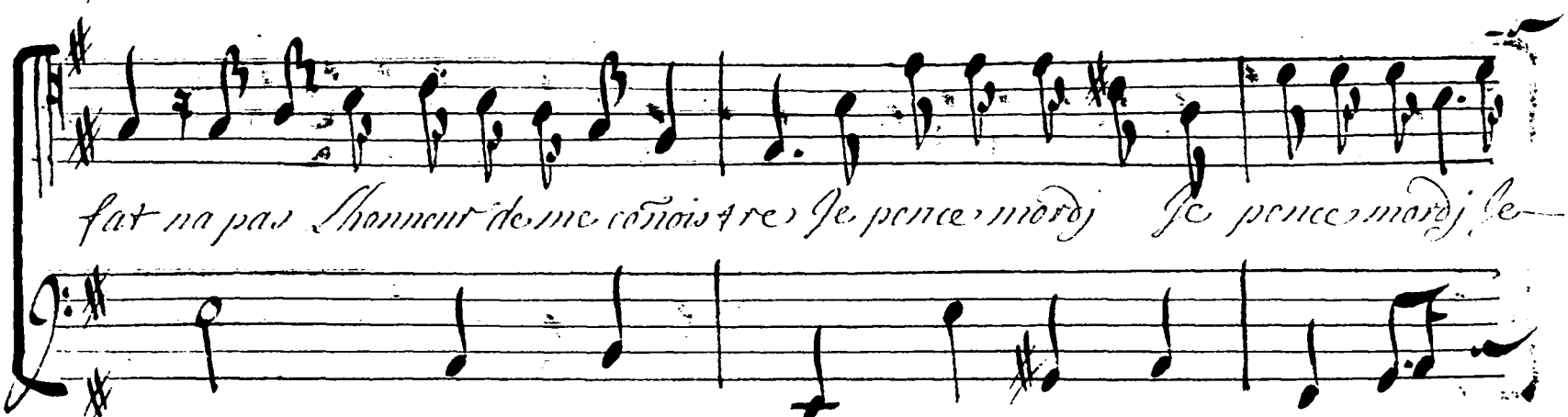
Autre



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 pense soute

lestre i ure pardi mon foit monsieur je pense 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 tant

Damoureux 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

nat 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 L'un conte fut Brender la premiere au bal et que ces jours pas

Le triomphe de

14^{me}
setz 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

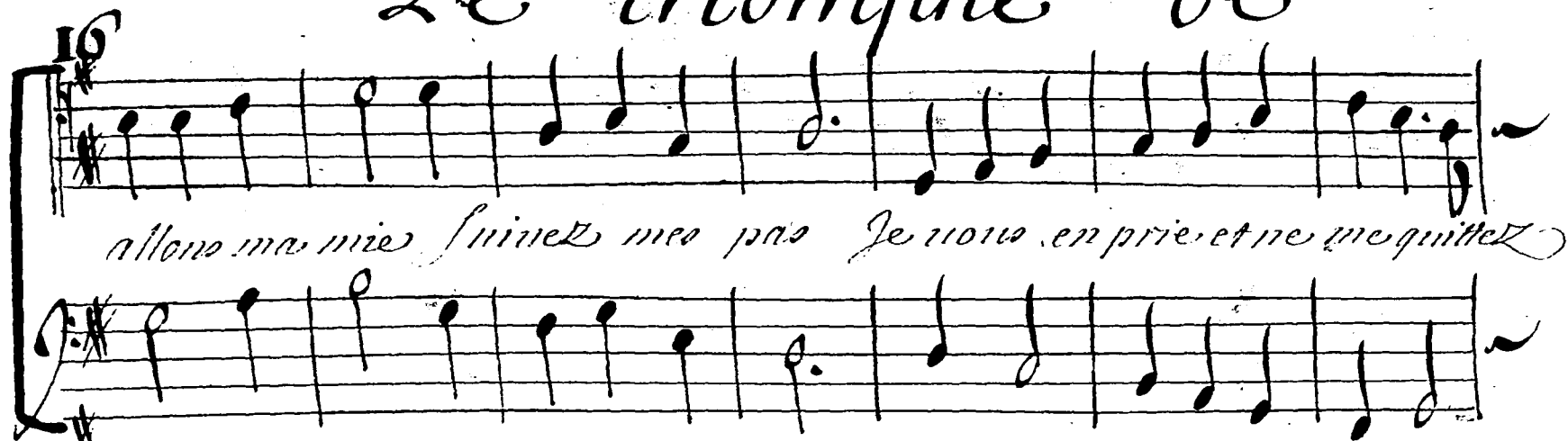
nous trop pen de cas et ie suis las de ce fracas tout ce fracas et emba

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

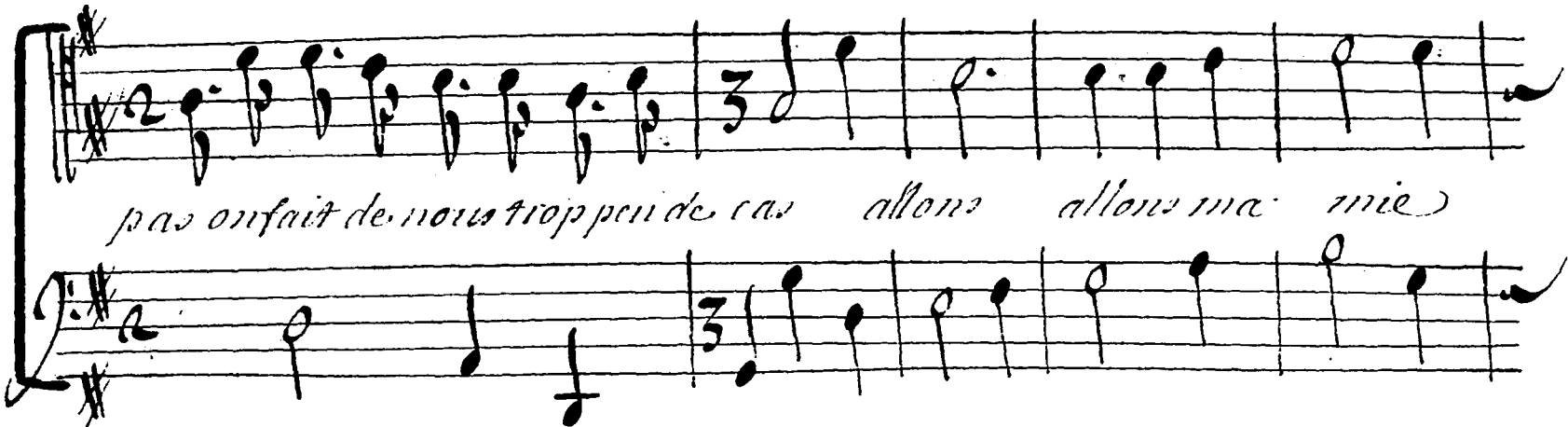
de ma mie au bal et ny comedie Je neux qu'on me trespice

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 verraient for



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

L'Amour et de Bacchus

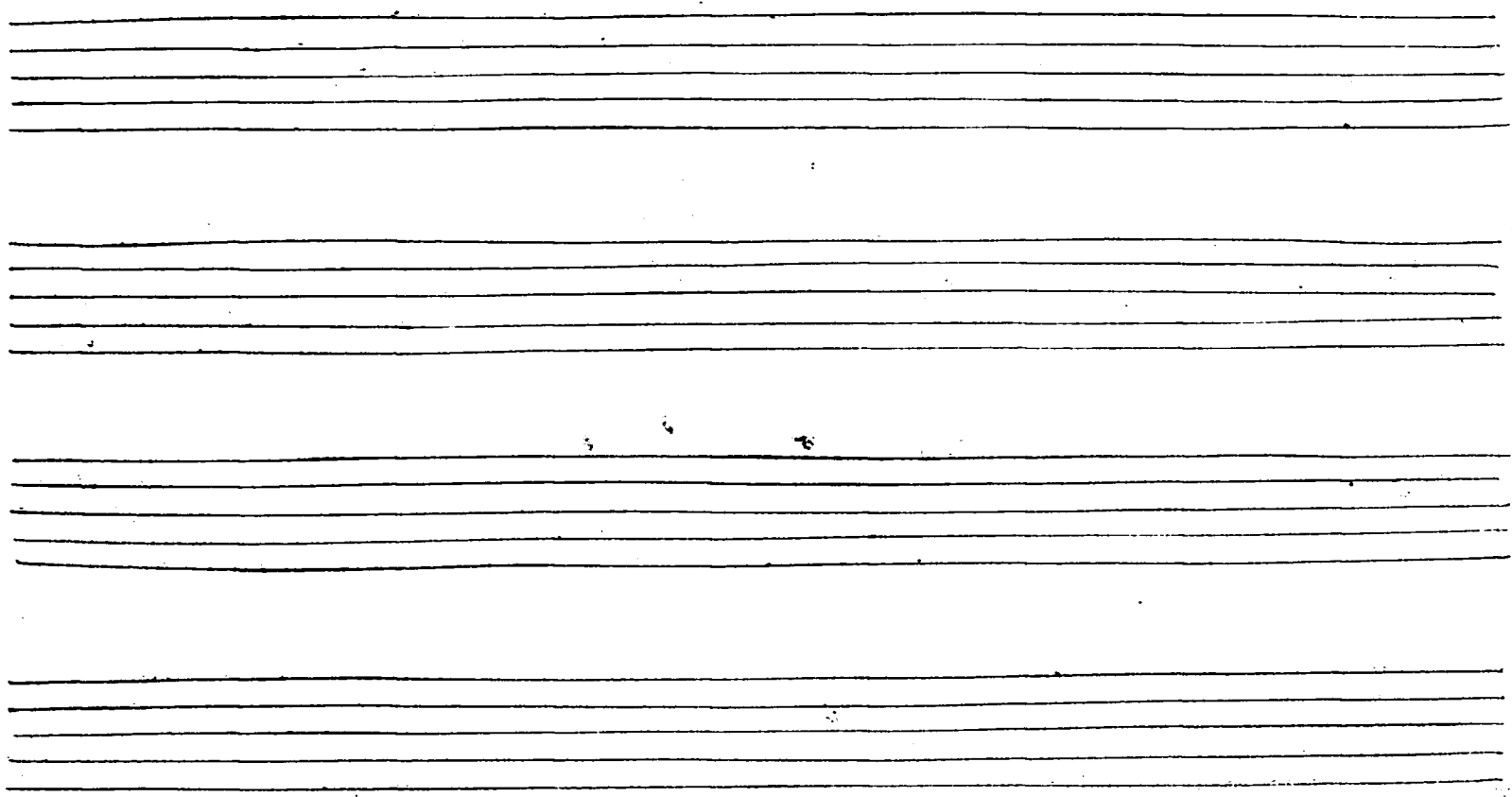
17

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

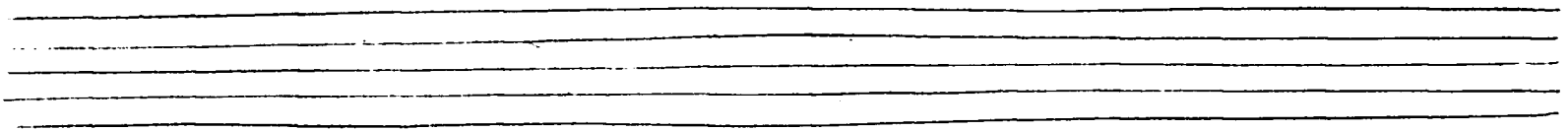
gis et sortons de ce tódia ou Lon ne peut estre assis



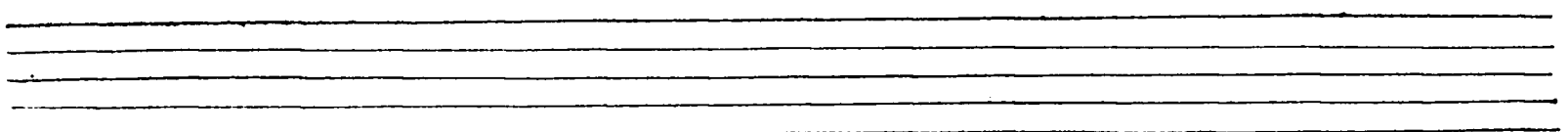
Le triomphe de

18

The first system of the handwritten musical score consists of five staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive hand and includes various note values, rests, and repeat signs. The system concludes with a double bar line and a fermata.



The second system of the handwritten musical score consists of five staves. It continues the musical notation from the first system, maintaining the same key signature and time signature. The notation includes various rhythmic patterns and melodic lines across the staves, ending with a double bar line and a fermata.



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 starts with an alto clef and features a more complex, rhythmic accompaniment. The third staff uses a bass clef and continues the accompaniment. The fourth staff is a vocal line with a treble clef, showing a melodic phrase. The fifth staff is a bass line with a bass clef, providing harmonic support. The system concludes with a double bar line.

A set of five empty musical staves, consisting of five horizontal lines, positioned below the first system.

The second system of the handwritten musical score also consists of five staves. The top staff begins with a treble clef and contains a melodic line. The second staff starts with an alto clef and features a complex, rhythmic accompaniment. The third staff uses a bass clef and continues the accompaniment. The fourth staff is a vocal line with a treble clef, showing a melodic phrase. The fifth staff is a bass line with a bass clef, providing harmonic support. The system concludes with a double bar line.

A set of five empty musical staves, consisting of five horizontal lines, positioned below the second system.

Le triomphe de

20

Lobimmo

Et mets Elevez nos 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 cueilly 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

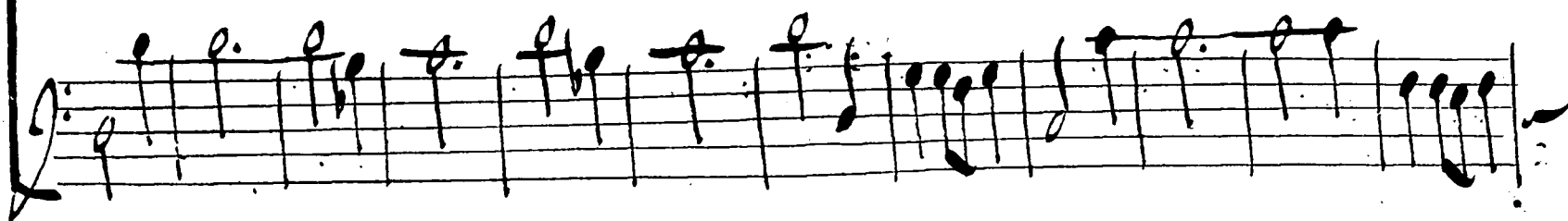
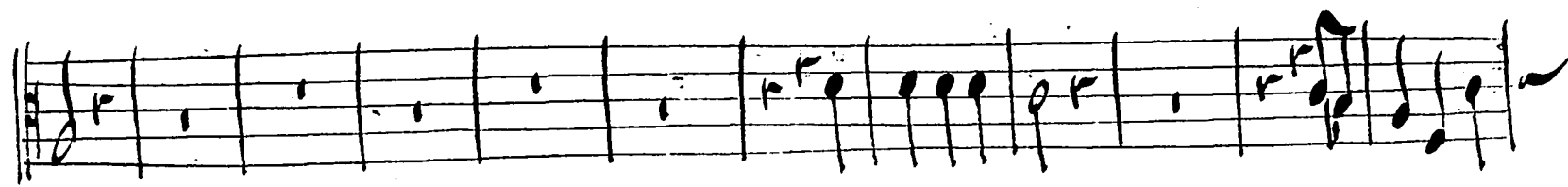
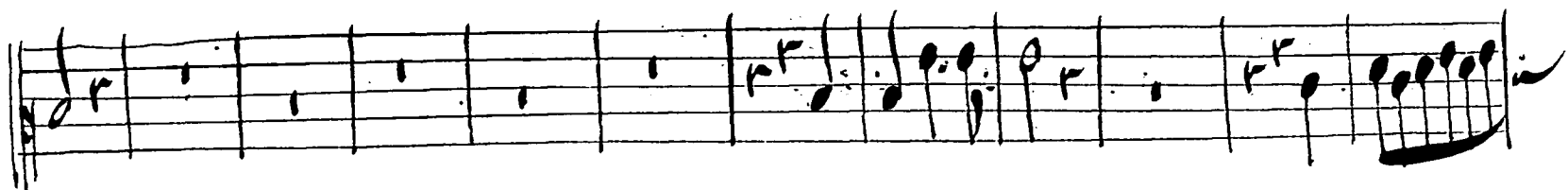
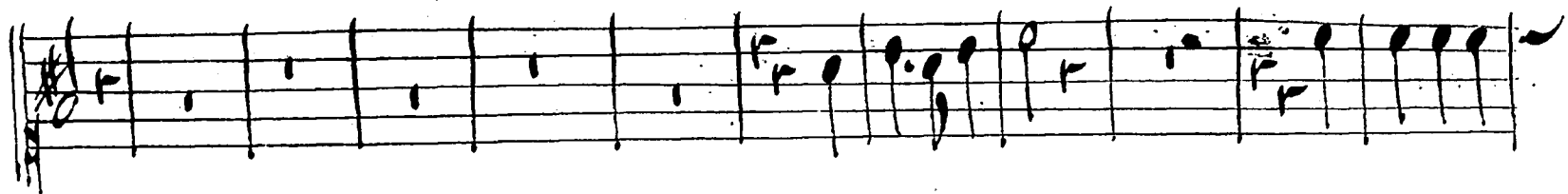
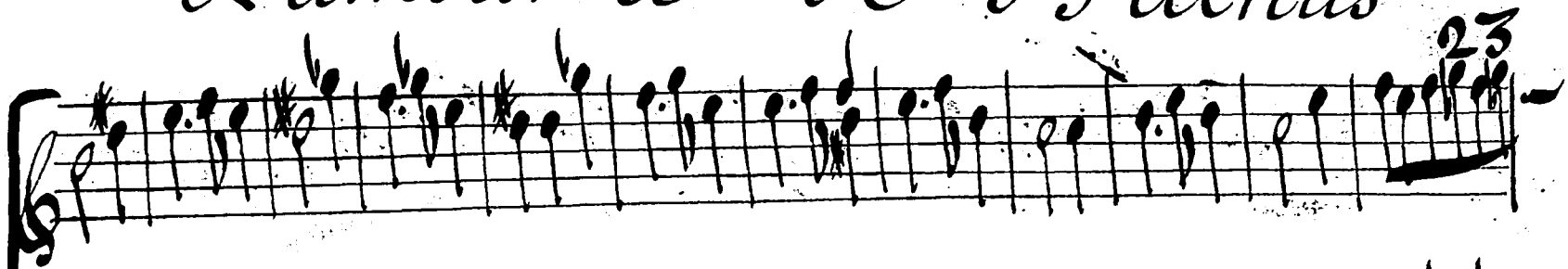
deur Tout ce qu'on voit dans son Empire se doit sentir de sa grandeur

Le triomphe de

22

A handwritten musical score for a piece titled "Le triomphe de". The score is written on ten staves, with the first two staves of each system in treble clef and the remaining six in bass clef. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in black ink on aged paper.

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 line with a bass clef.

Melpomene *Euterpe*

The second system consists of two staves. The top staff is a vocal line with a treble clef, starting with a common time signature (C). The bottom staff is a bass line with a bass clef. The lyrics are written below the staves.

Joignez à mes chants magnifique la pompe de vos ornements, Joignez à mes

Melpomene

The third system consists of two staves. The top staff is a vocal line with a treble clef. The bottom staff is a bass line with a bass clef. The lyrics continue below the staves.

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 a treble clef. The bottom staff is a bass line with a bass clef. The lyrics continue below the staves.

saire Je cherche à divertir le plus auguste Roy qui m'aura jamais de te

L'amour et de Bacchus

Melpomene

25

mi sous la loy tout ce que le soleil esclai
re cest a moy de pretendre a luy
luteo
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 ~~est~~ 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

Polymerie

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

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

Euterpe *Melpomene*

deux Commencez de Repondre a mon Impati - ances nos premieres

Polymerie *a Melpomene*

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

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

Le triomphe de

28

Euterpe

Musical staff for Euterpe, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

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

Polymnie

Musical staff for Polymnie, continuing the melodic line with similar notation to the previous staff.

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

Melpomene

Musical staff for Melpomene, continuing the melodic line.

que, nostre accord est doux que nostre accord est doux

Musical staff for Melpomene, continuing the melodic line.

Musical staff for Melpomene, continuing the melodic line.

Suit Saccorde, comme nous que tout ce qui nous suit que tout ce qui nous suit Sac

Musical staff for Melpomene, continuing the melodic line.

Suit Saccorde, comme nous que tout ce qui nous suit que tout ce qui nous suit Sac

Musical staff for Melpomene, continuing the melodic line.

que, tout ce qui nous suit qui nous suit que tout ce qui nous suit Sac

Musical staff for Melpomene, continuing the melodic line.

Musical staff for Melpomene, continuing the melodic line.

corde, comme nous que tout ce qui nous suit saccorde, comme nous

Musical staff for Melpomene, continuing the melodic line.

corde, comme nous que tout ce qui nous suit saccorde, comme nous

Musical staff for Melpomene, continuing the melodic line.

corde, comme nous que tout ce qui nous suit saccorde, comme nous

Musical staff for Melpomene, continuing the melodic line.

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 slurs visible.

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

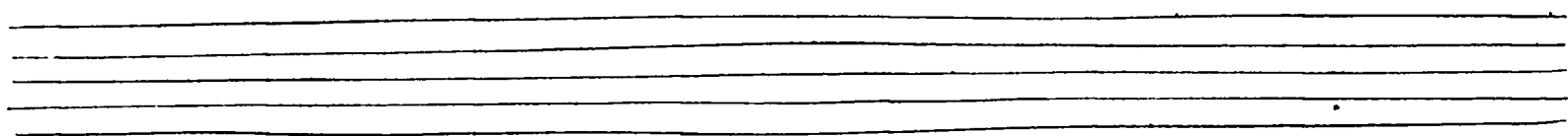
The second system of the handwritten musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves are in alto clef. The music continues with similar rhythmic patterns and notation as the first system, including eighth and sixteenth notes, rests, and slurs. The handwriting is consistent throughout the piece.

A set of five empty musical staves, consisting of three middle staves and two outer staves, positioned at the bottom of the page.

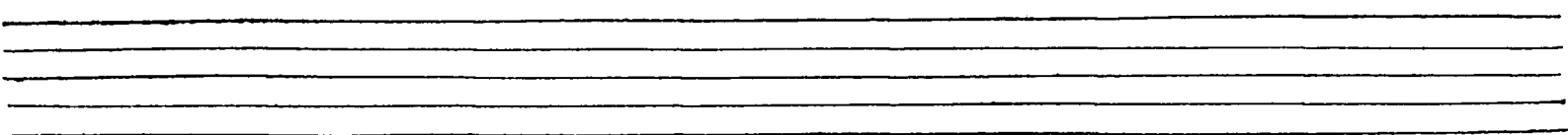
Le triomphe de

30

Handwritten musical score for the first system, measures 30-35. It consists of five staves: a treble clef staff with a 30 measure starting point, followed by four staves in various clefs (treble, alto, tenor, bass). The music is written in a historical style with various note values and rests.



Handwritten musical score for the second system, measures 36-41. It consists of five staves: a treble clef staff, followed by four staves in various clefs (treble, alto, tenor, bass). The music continues from the first system.



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, located 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 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, located at the bottom of the page.

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'Allegro

Handwritten musical score with lyrics for four staves. The time signature is 3/4. The lyrics are written in a cursive hand below the notes.

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

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

The musical score consists of ten staves. The first two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth, fifth, sixth, and seventh staves are instrumental lines, likely for a lute or guitar, with lyrics written below them. The eighth, ninth, and tenth staves are instrumental lines without lyrics. The notation includes various note values, rests, and clefs.

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

Handwritten musical score for "Le Triomphe De". The score consists of 14 staves. The first four staves contain vocal lines with lyrics: "voix pour plaire au plus grand des Rois Joygnons nos soins et nos voix pour" (repeated). The fifth staff is a bass line. The sixth staff is a treble line. The remaining staves (7-14) are instrumental accompaniment. Performance markings include "mezzo", "Joy", "Bel.", and "cut.".

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 handwritten musical score for a piece titled "L'amour et de Bacchus". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 7/8. The tempo marking "mezzo" is written above the first staff, and the number "35" is written in the top right corner. The lyrics are written in French and are repeated across several staves. The lyrics include "plaire au plus grand des Rois", "pour plaire au plus grand des", "Joignons nos soins et nos voix", and "pour plaire au plus grand des". There are also performance markings such as "Sol.", "tut.", and "mezzo". The notation includes various note values, rests, and bar lines.

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

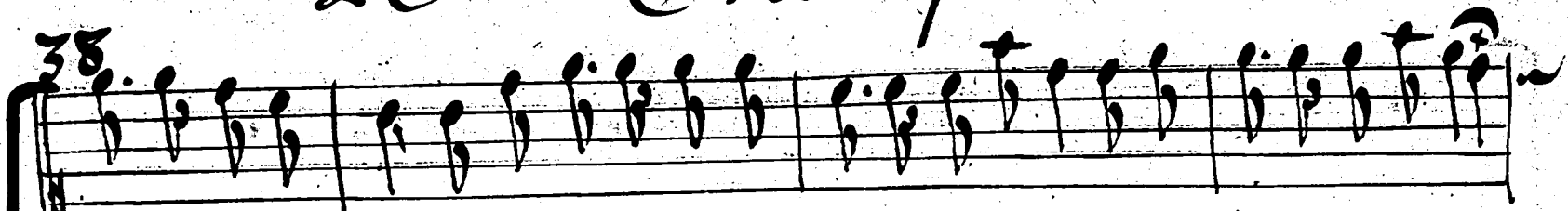
The lower portion of the page contains ten staves of instrumental music. The first two staves are in treble clef, and the remaining eight are in bass clef. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The music appears to be a multi-measure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

L'amour et de Bacchus

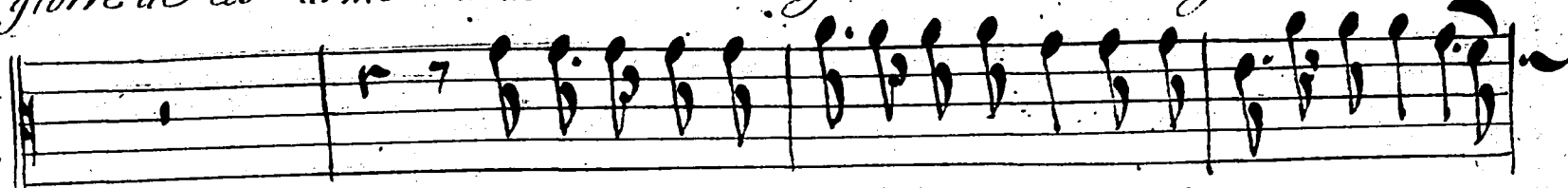
Fin 37

The image shows a handwritten musical score for a piece titled "L'amour et de Bacchus". The score is written on ten staves. The first two staves are instrumental. The third staff begins with the lyrics "Soins et nos voix pour plaire au plus grand des Rois Chantons chantons la" and is marked "fin mephonere". The following seven staves each contain the lyrics "Soins et nos voix pour plaire au plus grand des Rois" followed by "fin". The notation includes various note values, rests, and clefs, typical of a handwritten manuscript.

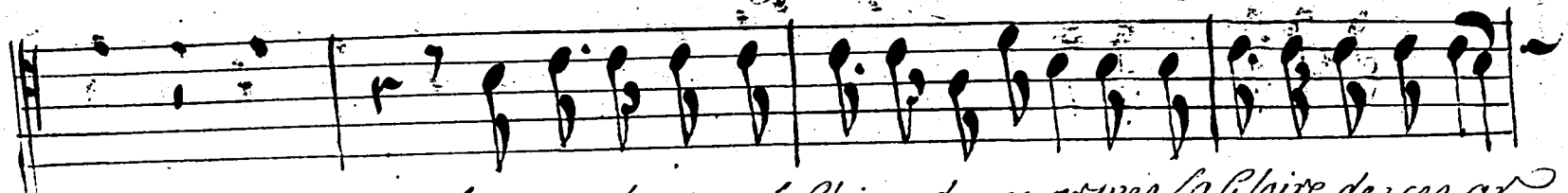
Le Triomphe de



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



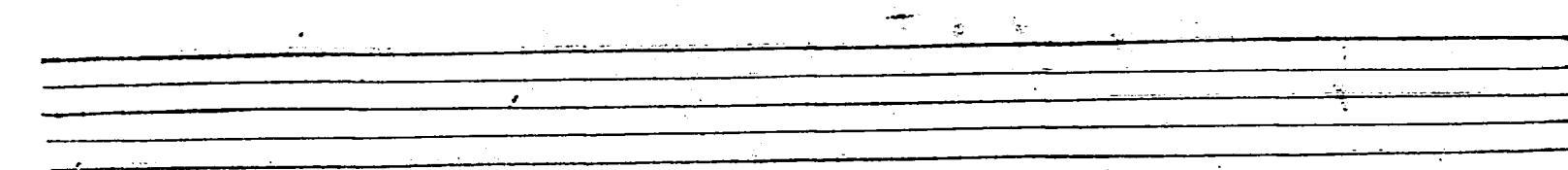
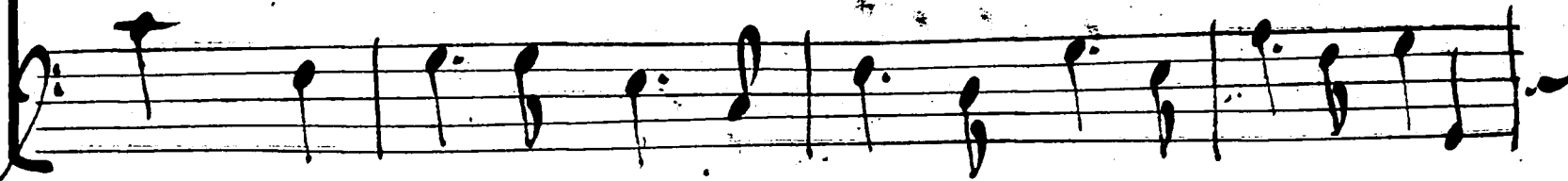
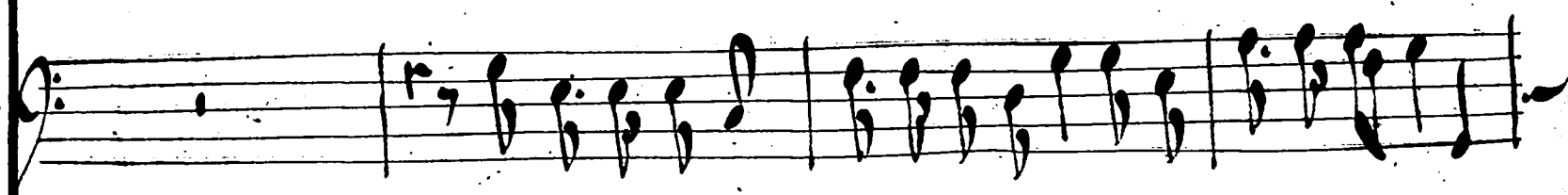
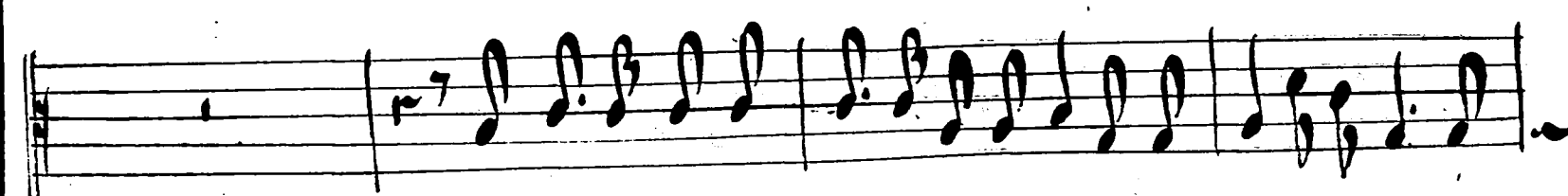
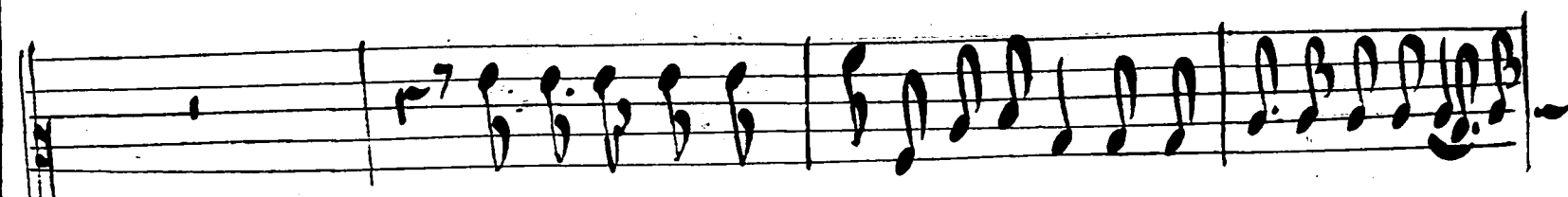
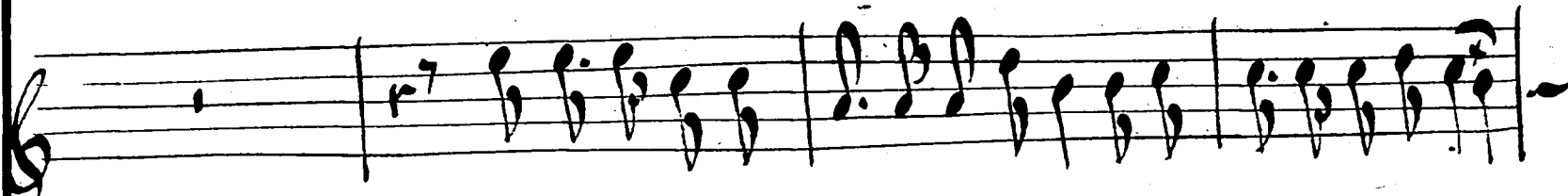
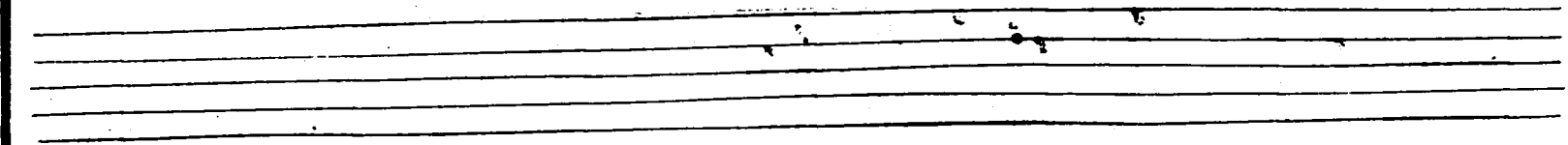
chantons chantons La gloire de ces armes La gloire de ces ar



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

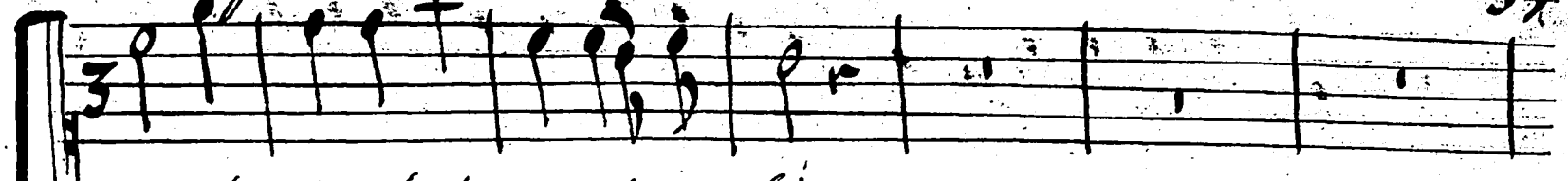


chantons chantons La gloire de ces armes La gloire de ces ar

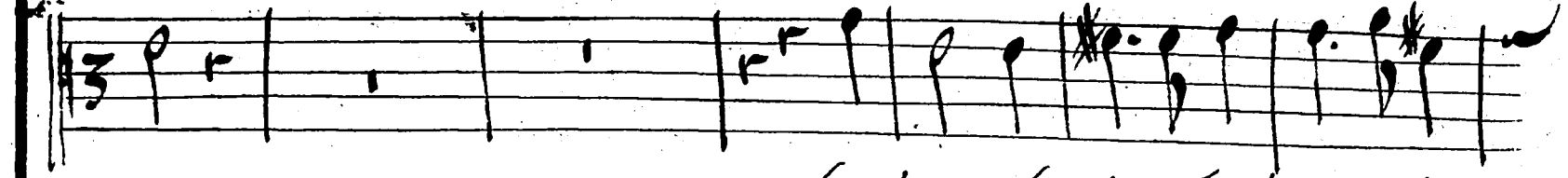


L'amour et de Bacchus

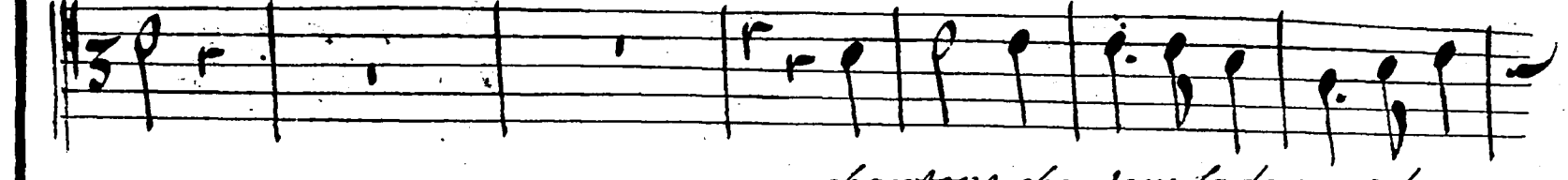
Euterpe



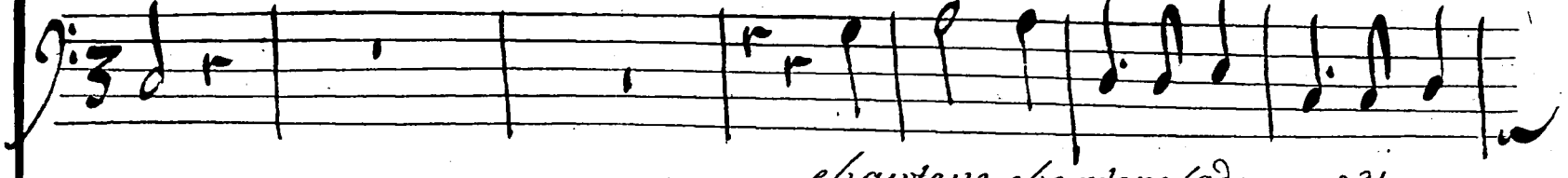
mes chantons la douceur de ces Lois



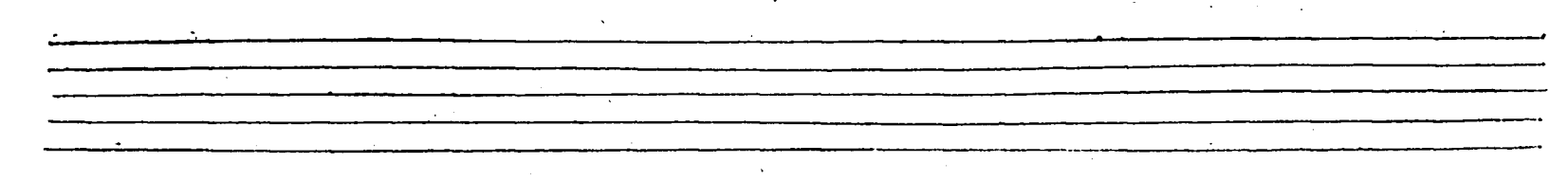
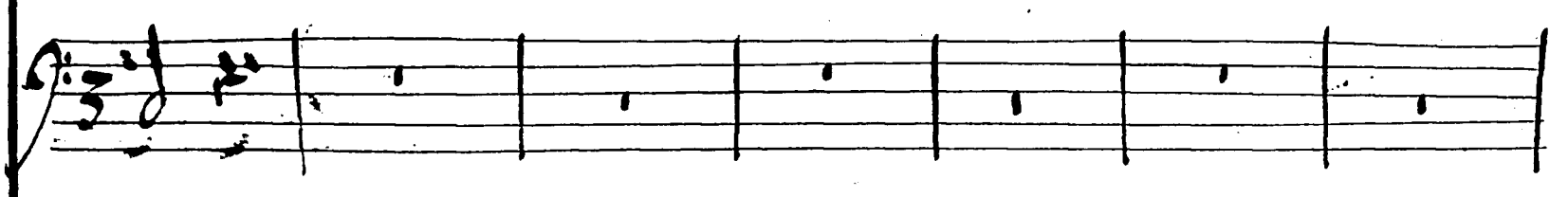
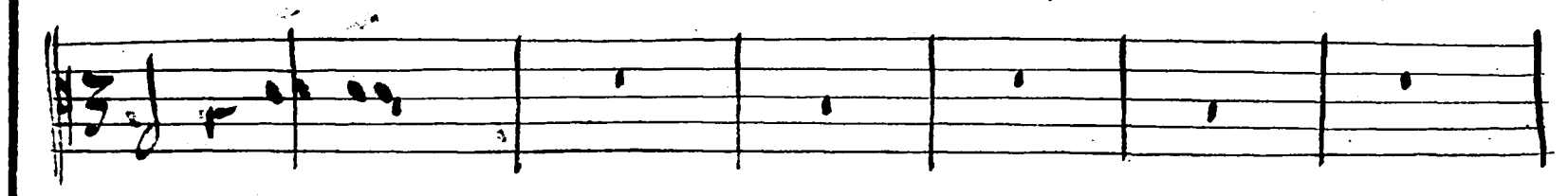
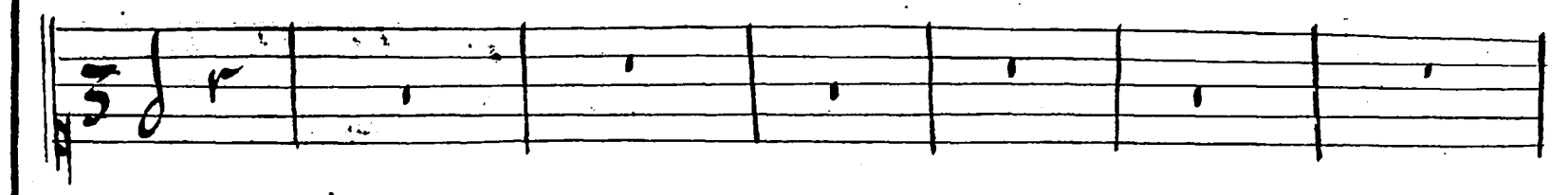
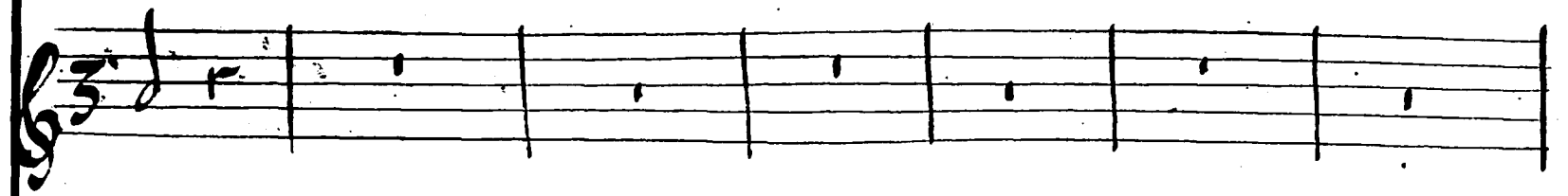
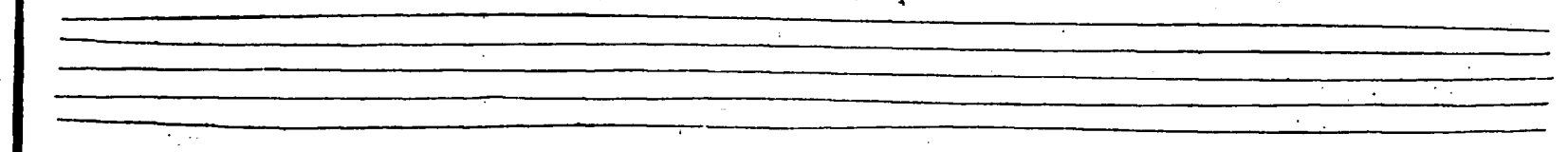
chantons chantons la douceur de ces



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, starting with a C-clef. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes.

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

Musical staff 2: Treble clef, common time signature, starting with a C-clef. The melody continues with a quarter rest and then eighth notes.

lois

faisons tout retentir du

Musical staff 3: Treble clef, common time signature, starting with a C-clef. The melody continues with a quarter rest and then eighth notes.

lois

faisons tout retentir du

Musical staff 4: Bass clef, common time signature, starting with a C-clef. The melody continues with a quarter rest and then eighth notes.

lois

faisons tout retentir

Musical staff 5: Treble clef, common time signature, starting with a C-clef. The melody continues with a quarter rest and then eighth notes.

Musical staff 6: Treble clef, common time signature, starting with a C-clef. The melody continues with a quarter rest and then eighth notes.

Musical staff 7: Treble clef, common time signature, starting with a C-clef. The melody continues with a quarter rest and then eighth notes.

Musical staff 8: Treble clef, common time signature, starting with a C-clef. The melody continues with a quarter rest and then eighth notes.

Musical staff 9: Bass clef, common time signature, starting with a C-clef. The melody continues with a quarter rest and then eighth notes.

Musical staff 10: Bass clef, common time signature, starting with a C-clef. The melody continues with a quarter rest and then eighth notes.

L'Amour et de Bacchus

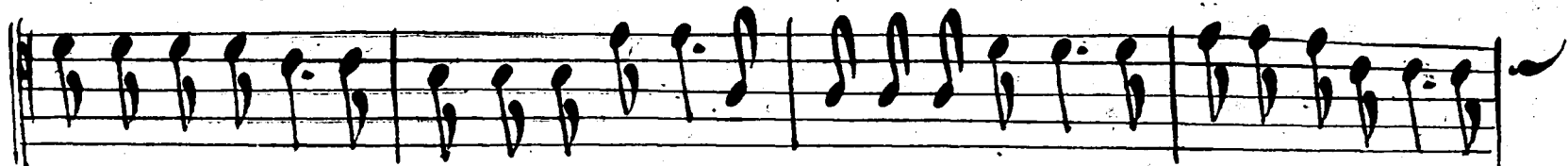
41



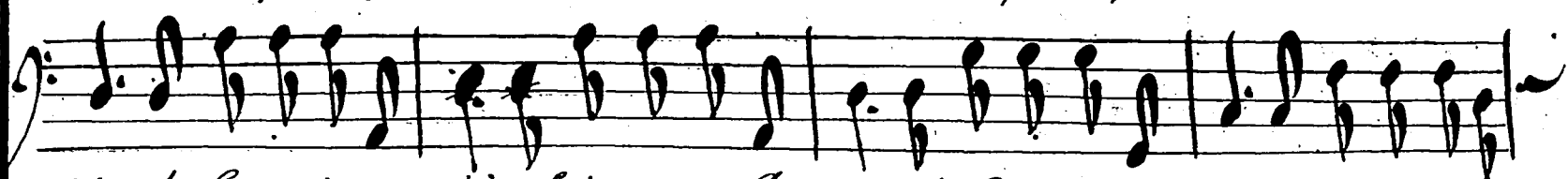
Bruit de ces exploits faisons tout retentir du bruit de ses exploits faisons tout retentir du



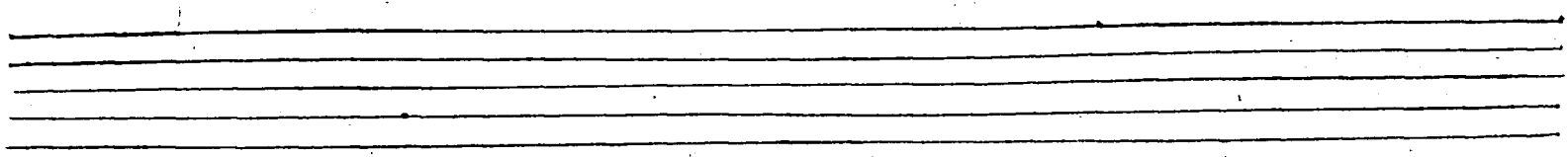
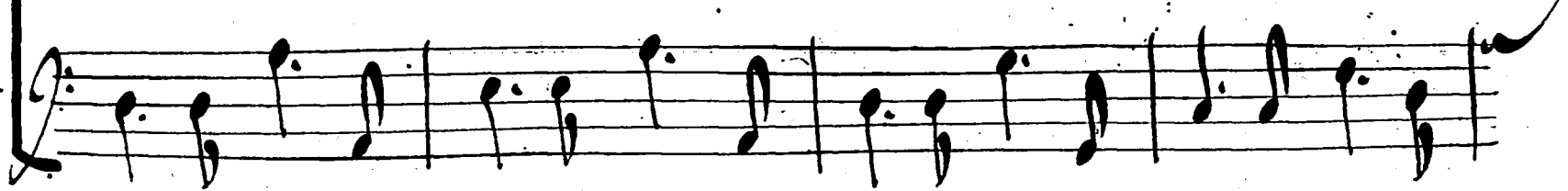
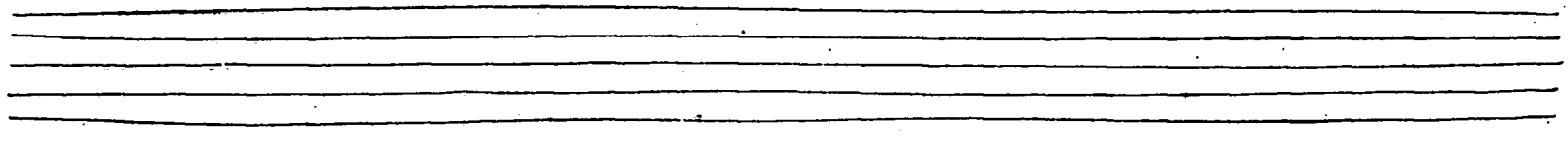
bruit de ses exploits faisons tout retentir du bruit de ses exploits faisons tout retentir du



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

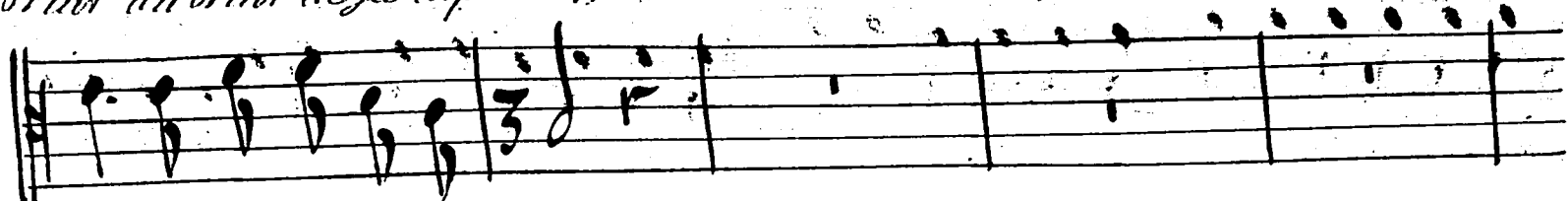


Le triomphe De

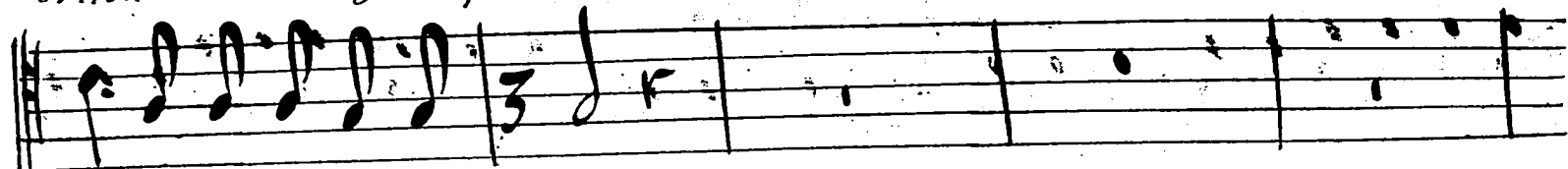
42



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



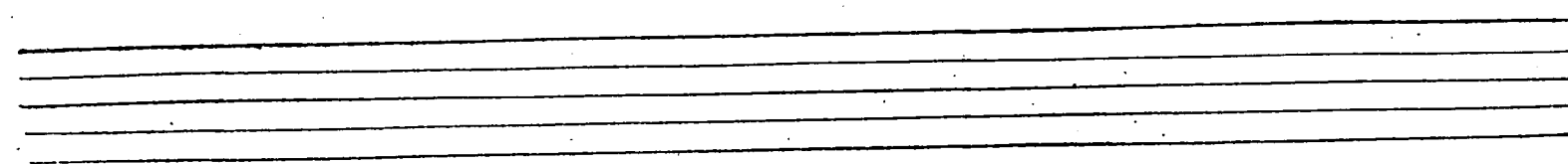
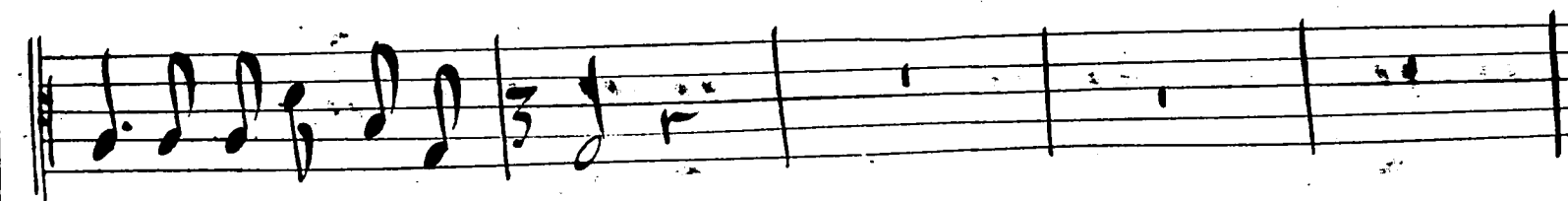
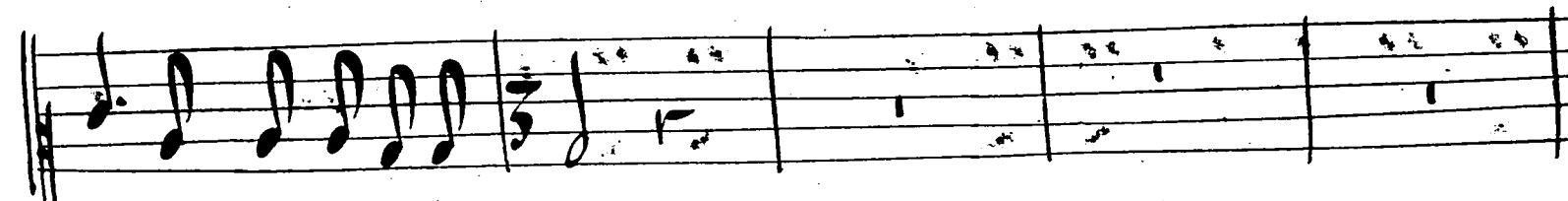
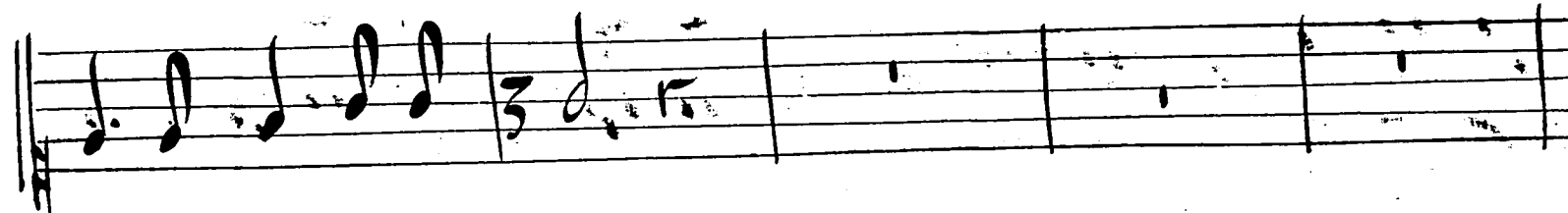
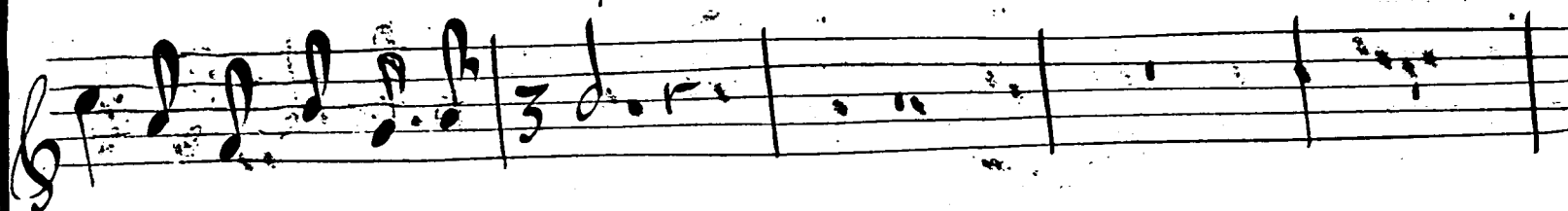
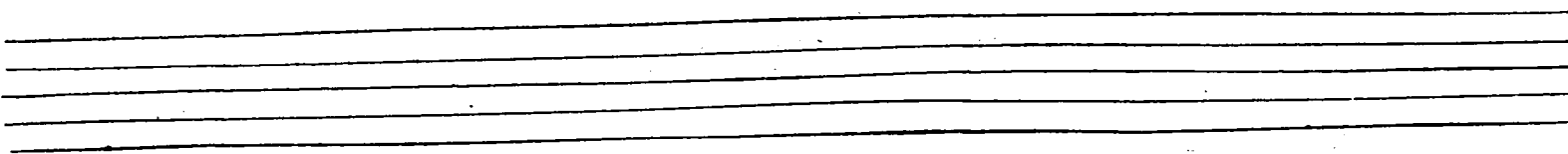
bruit du bruit de ses exploits



bruit du bruit de ces exploits



bruit du bruit de ces exploits



L'amour et de Bacchus

43

Musical staff with notes and lyrics: *faisons enten-dre nos hautbois faisons entendre nos haut*

faisons enten-dre nos hautbois faisons entendre nos haut

Musical staff with notes

Musical staff with notes

Musical staff with notes

Empty musical staff

Musical staff with notes

Musical staff with notes

Musical staff with notes

Musical staff with notes

Musical staff with notes

Musical staff with notes and lyrics: *faisons enten-dre nos hautbois faisons entendre nos haut*

Empty musical staff

Le triomphe De

4/4

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

Musical staff 1, treble clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

Faisons tout Retentir die

Musical staff 2, treble clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

Faisons tout Retentir die

Musical staff 3, treble clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

Faisons tout Retentir die

Musical staff 4, bass clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

Faisons tout Reten

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

Musical staff 5, treble clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

Musical staff 6, treble clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

Musical staff 7, treble clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

Musical staff 8, treble clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

Musical staff 9, bass clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

Musical staff 10, bass clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

Xmelpomenu

Musical staff 11, treble clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

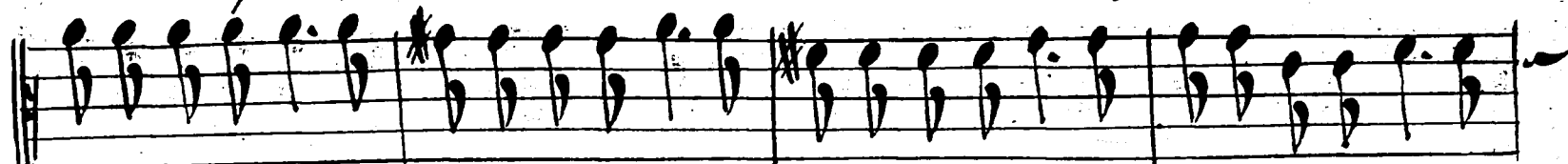
fai pour tout retentir de bruit de fer la plait

Musical staff 12, treble clef, C major, 4/4 time. The staff contains a series of notes and rests, ending with a fermata.

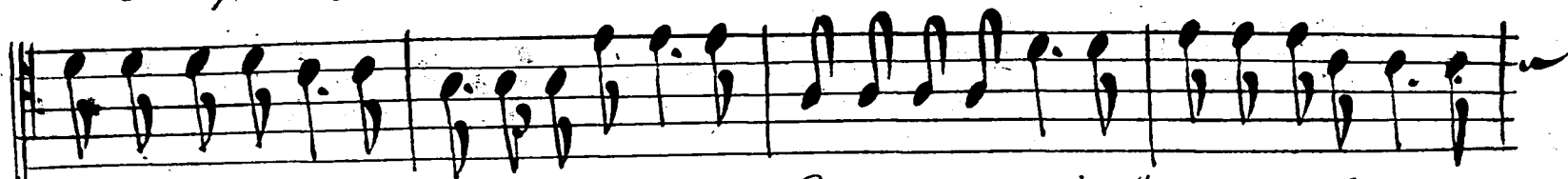
Le triomphe De



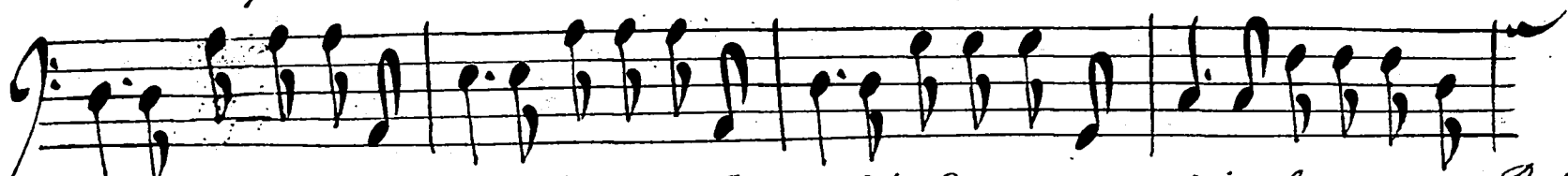
Bruit de ces exploits faisons tout retentir du bruit de ces exploits faisons tout retentir du



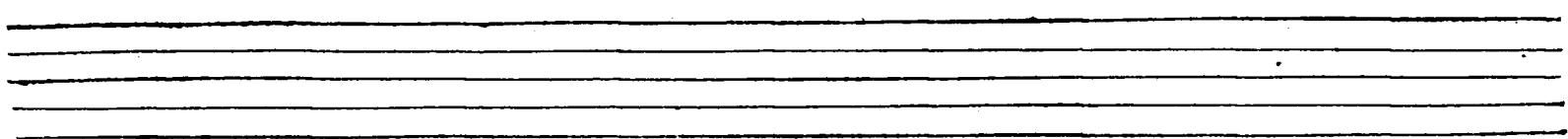
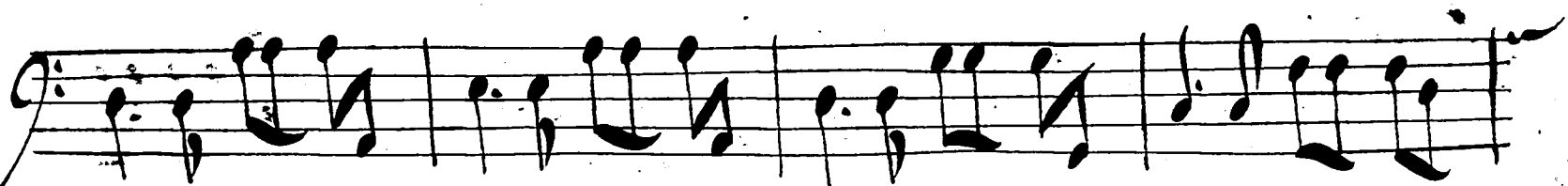
Bruit de ses exploits faisons tout retentir du bruit de ses exploits faisons tout retentir du



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, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

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

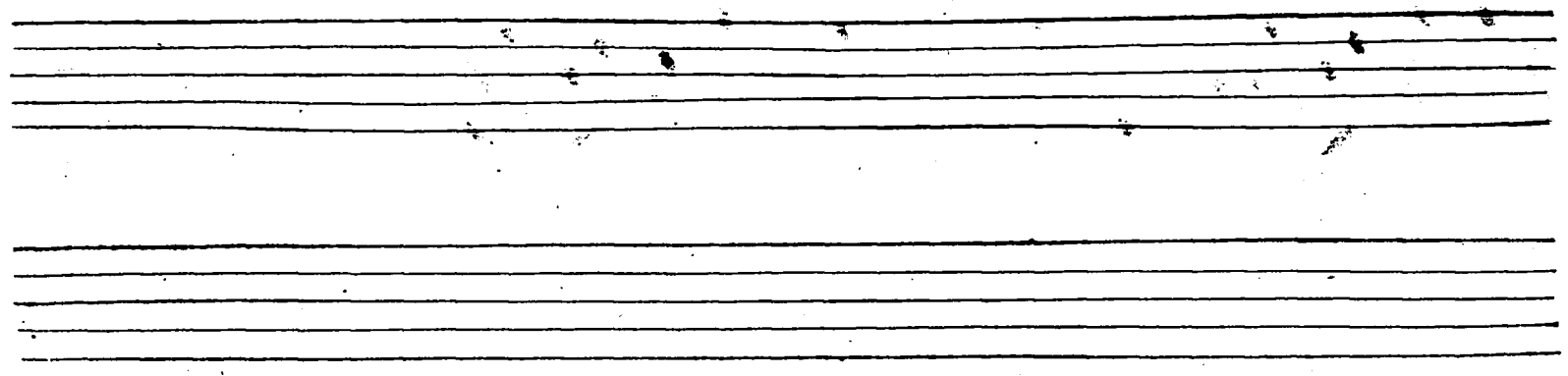
rons Preparons des festes nouvelles Que nos chansons

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

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

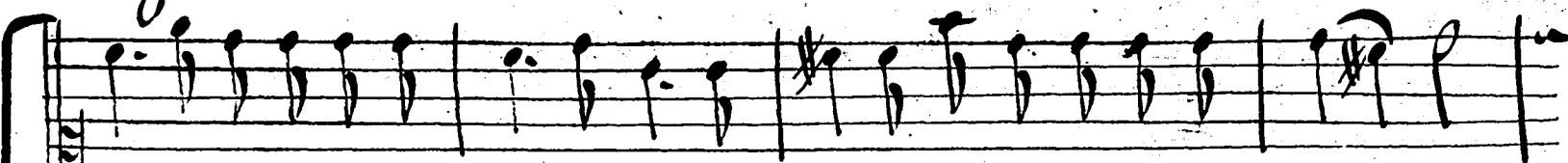
chants Les dance Les plus belles meslons meslons au plus aimables chants Les

dance Les dance Les plus bel



L'Amour et de Bacchus

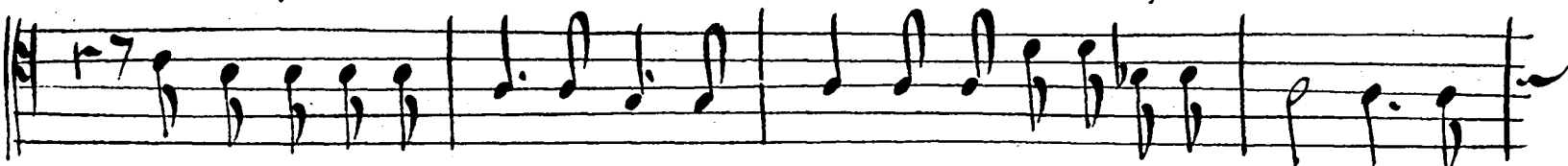
49



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



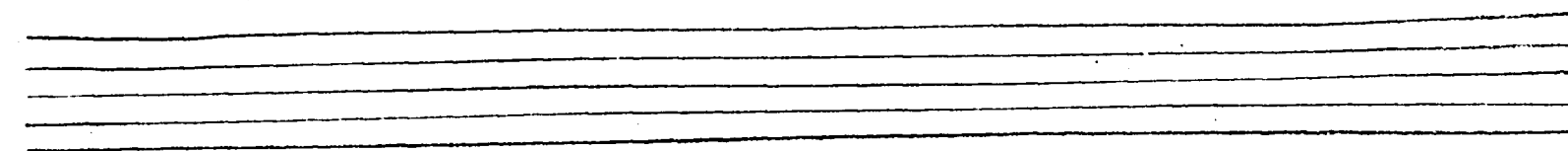
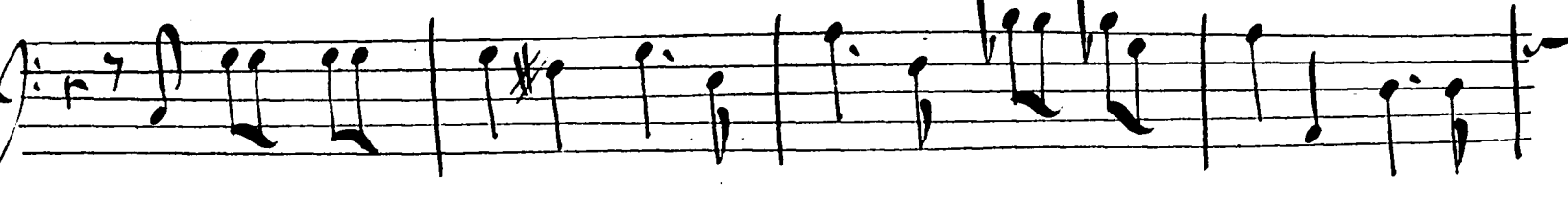
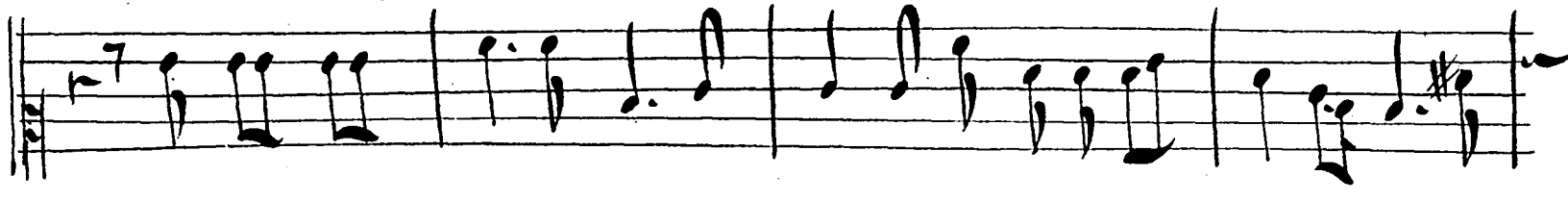
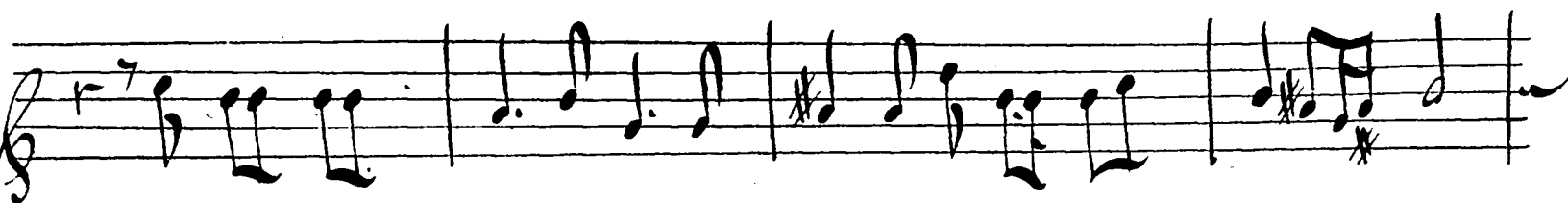
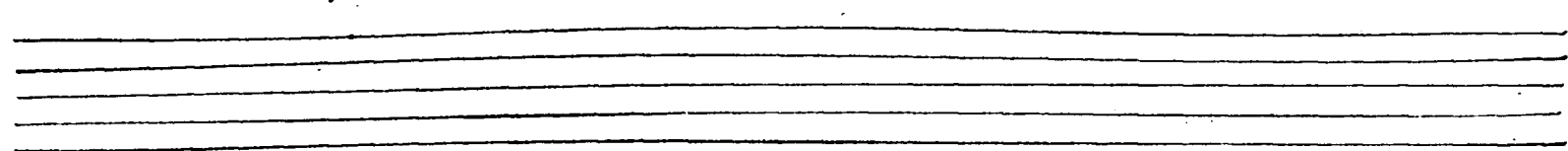
melons au plus aimables chants Les dances Les dances Les plus bel les mes



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 lors 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

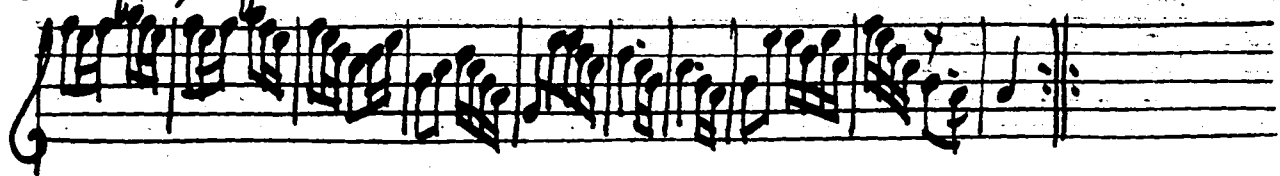
Tous au plus aimables chants les dances les dances les plus belles les dances les dances les plus belles

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





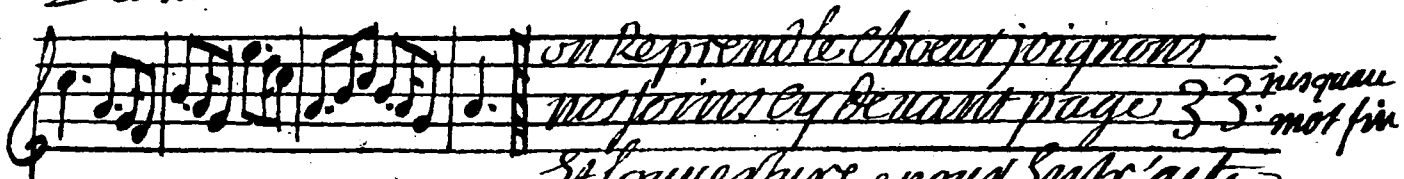
Les Pasques



*per
L. Canarie*

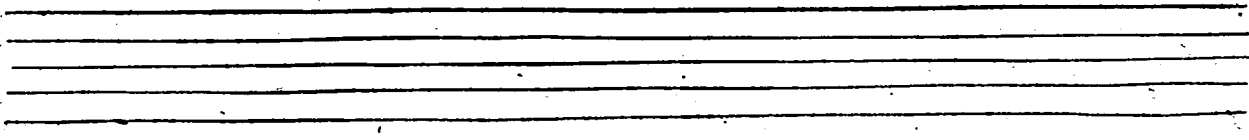
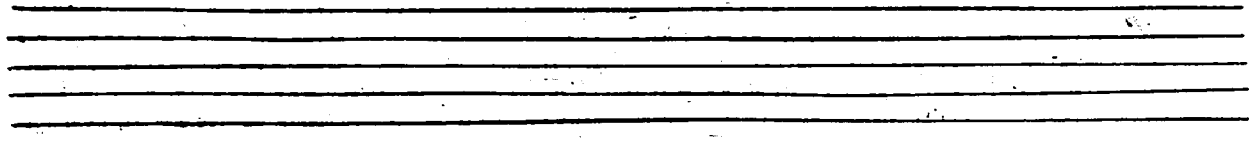
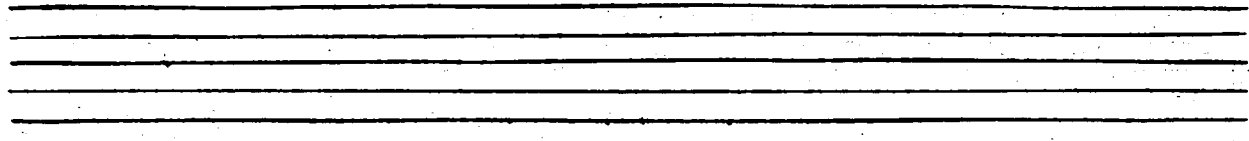
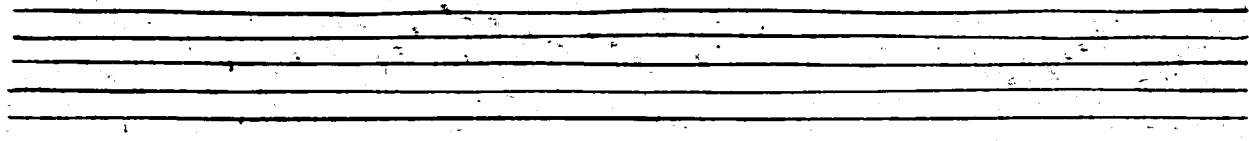
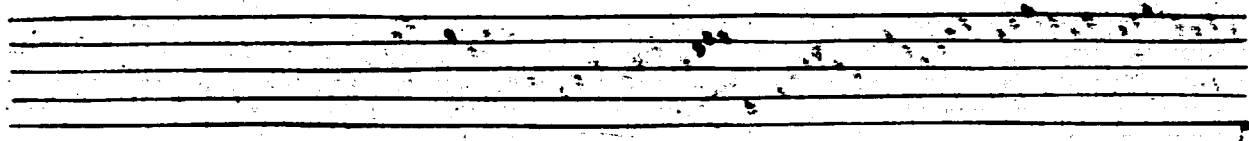
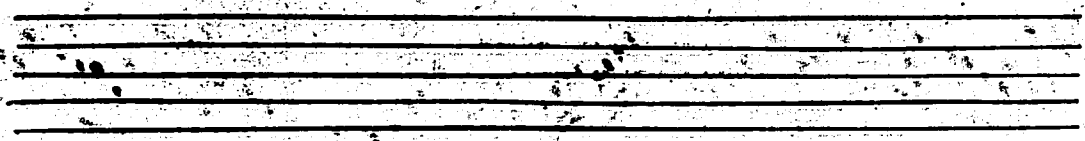


L. Canarie



*on reprend le Choeur joignons
nos voix et demandez page 33 ^{jusqu'à} mot fin
Et l'ouverture pour tout acte
de la on page a la. Re. nouvelle 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 quia ~~L'Amour~~ ^{ma mort} a Bergers
Rien ne me plus secon

Le triomphe de

54

m.

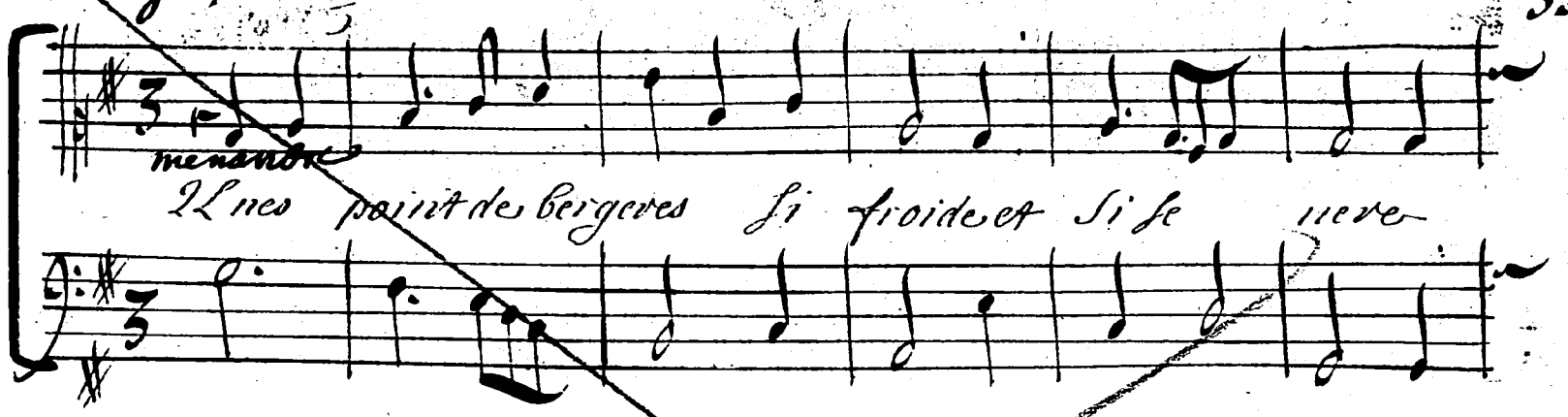
1. C'est trop cest trop céder quelle foiblesse
C'est trop cest trop céder quelle foiblesse
C'est trop cest trop Souffrir quel mal

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

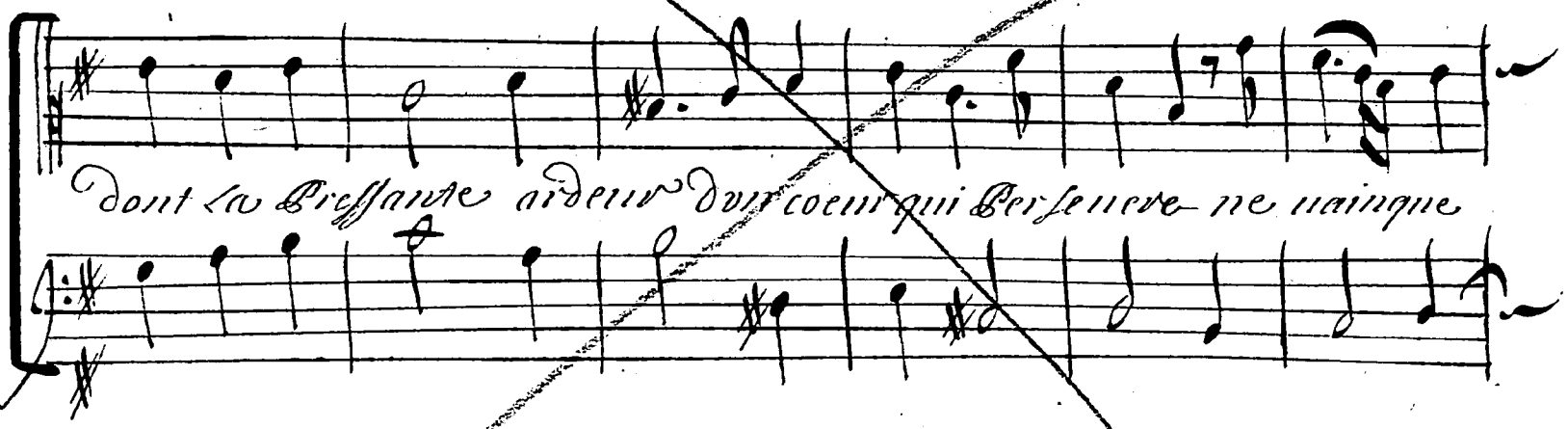
rage
rage
il faut plus tôt mourir

L'amour et de bachua

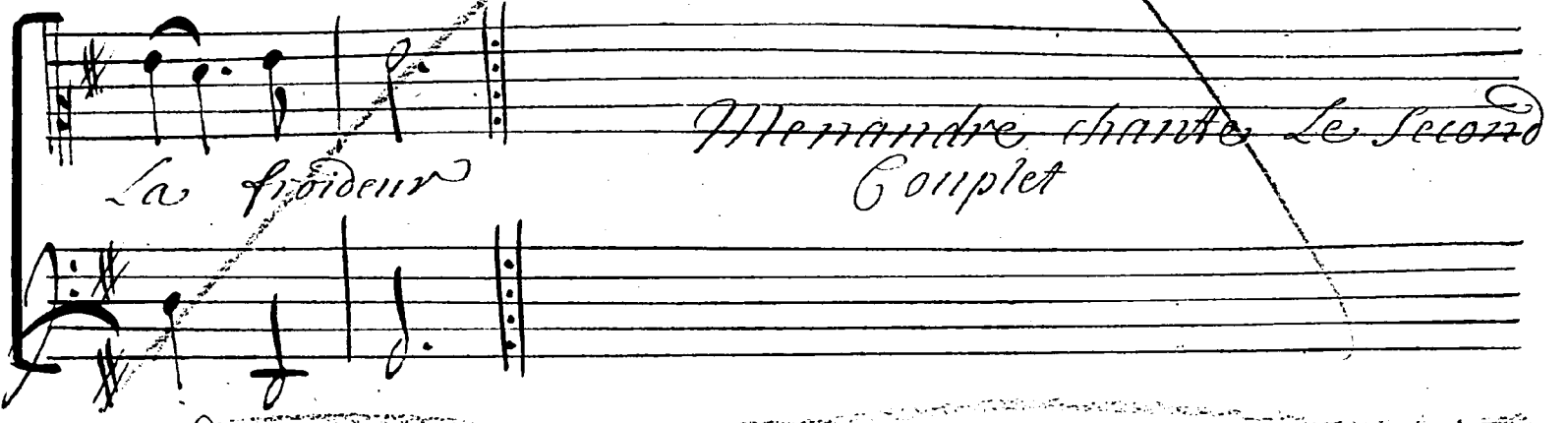
moderato
L'ne point de bergeres si froide et si se mere



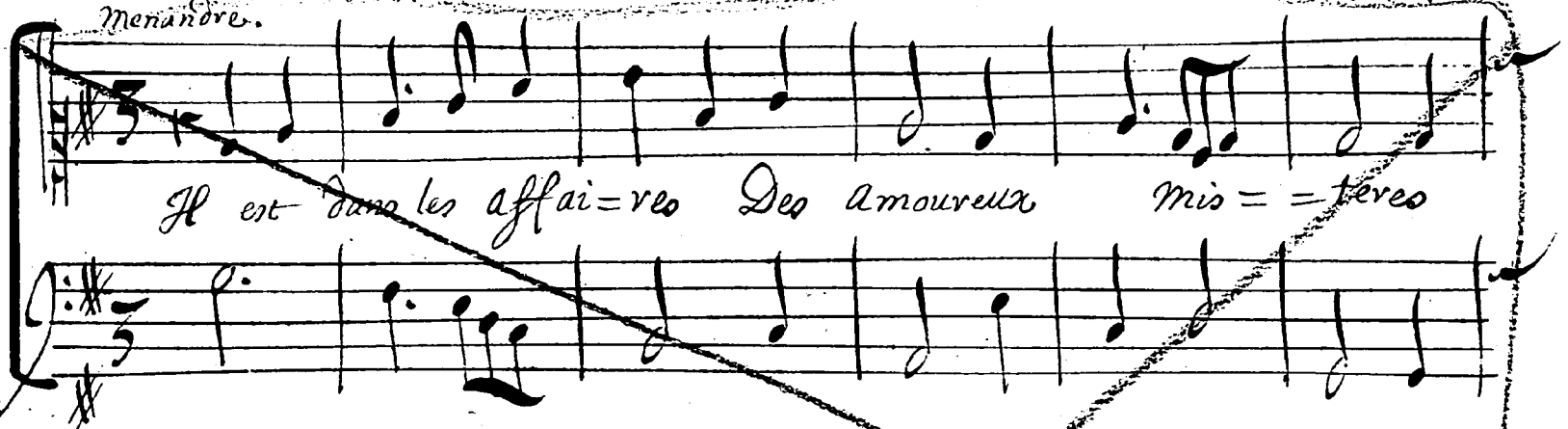
dont la Pressante ardeur d'un coeur qui Persevere ne vainque



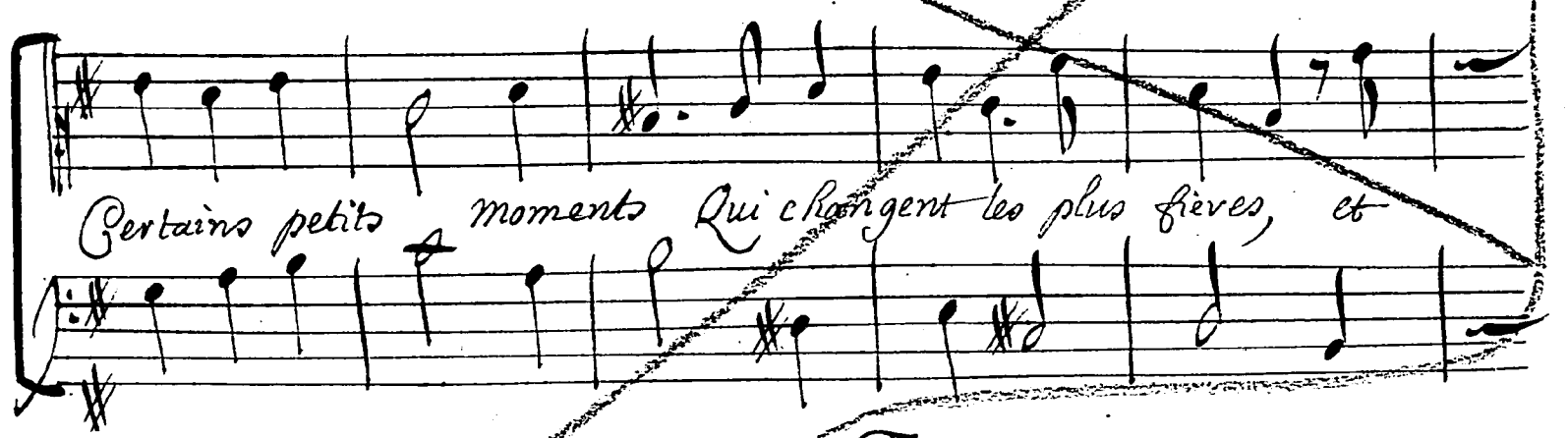
La froideur *Moderato chante Le Second Couplet*



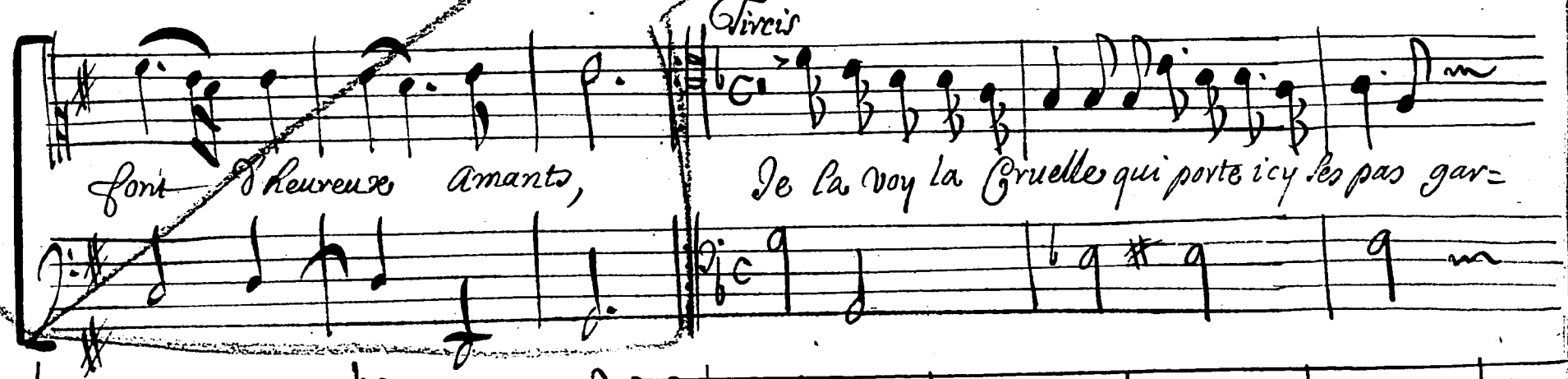
moderato.
Il est dans les affai=ves Des amoureux Mis = = terees



Certains petits moments Qui changent les plus fieves, et



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



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



Le triomphe De

Climene

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

Galiste

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

Climene

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

Bien plus tot songer a sanga ger eh que peut faire

Galiste

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

Climene

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

L'amour et de bachus

Elimen

57

il me est permis de 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 ta 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

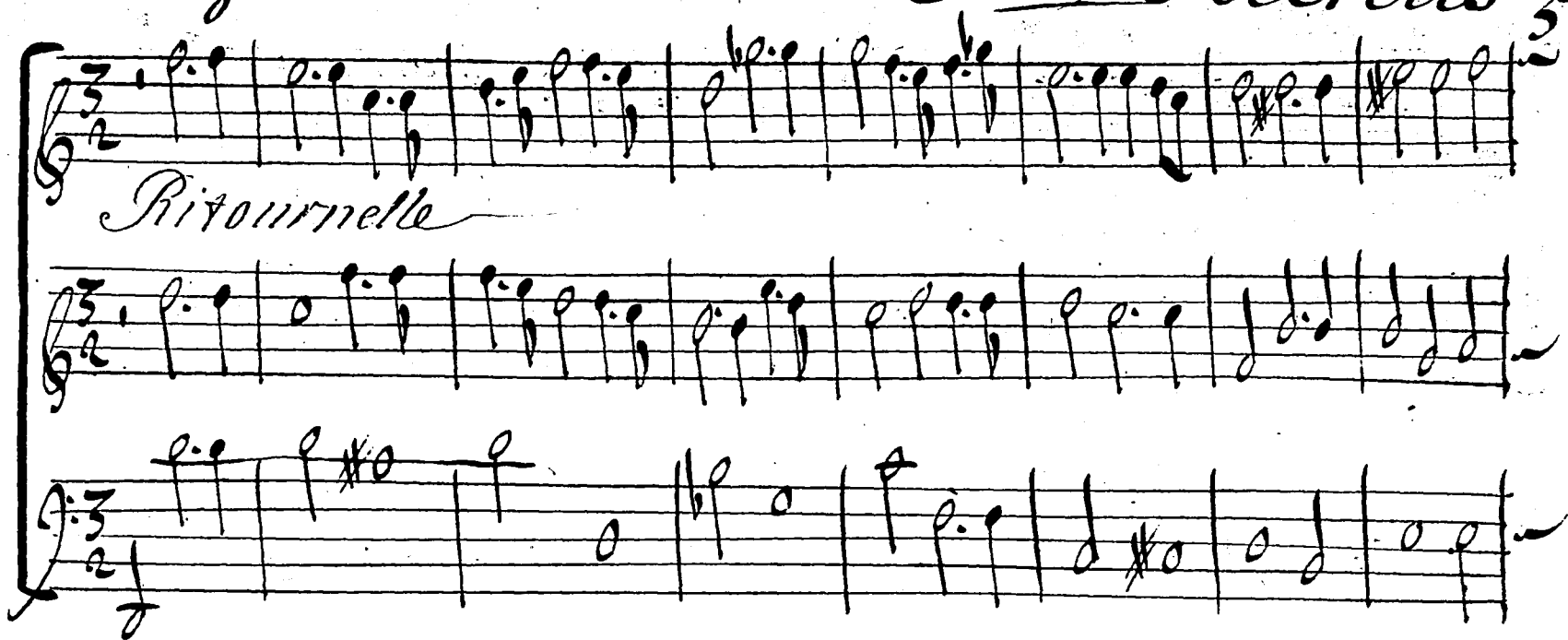
Je ne tre point dans un mistere que tu ne a Reser uer uer

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

coeur sans affaire ne donne point tant a Reuer

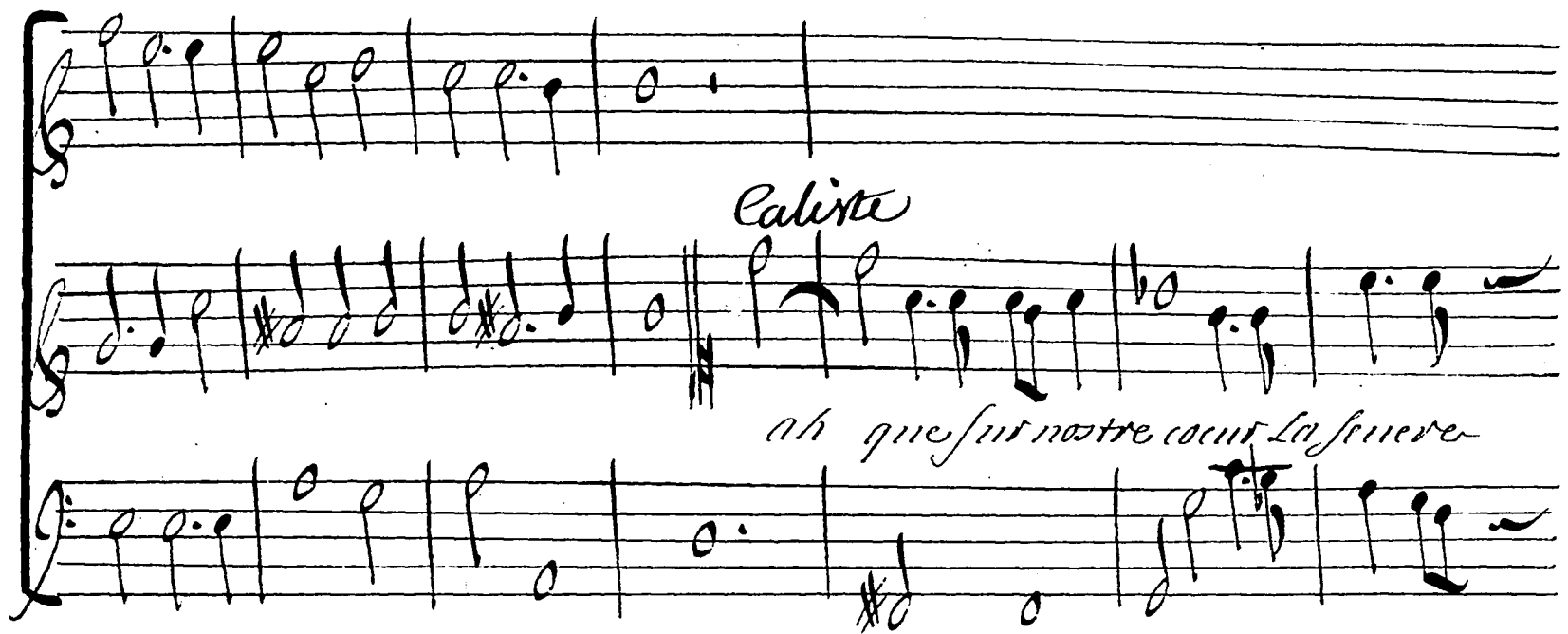
L'amour et de Bachus 59

Ritournelle

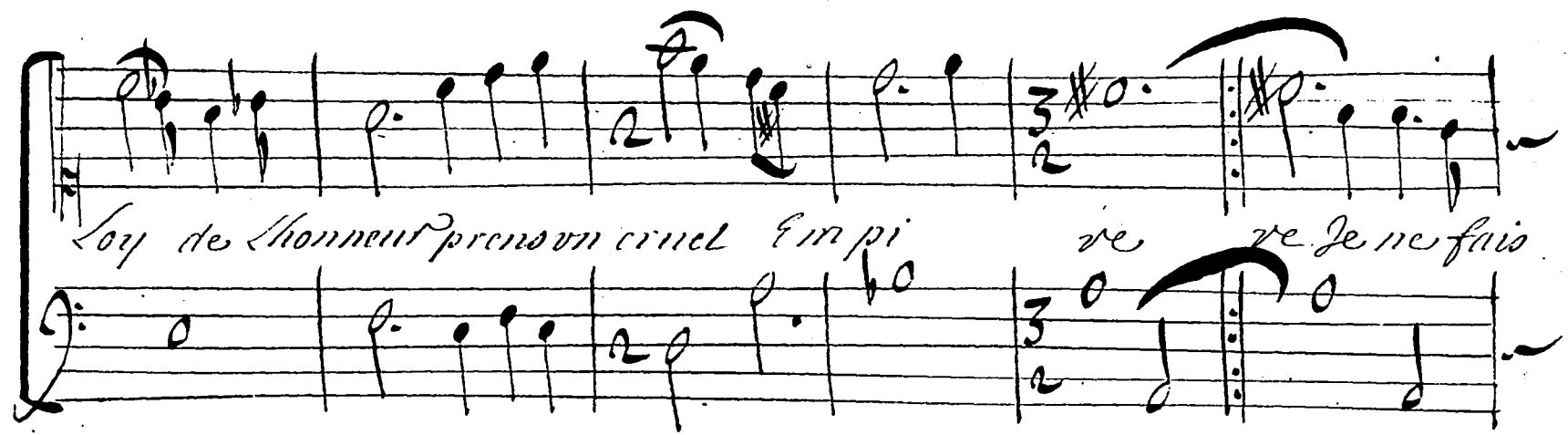


Caliste

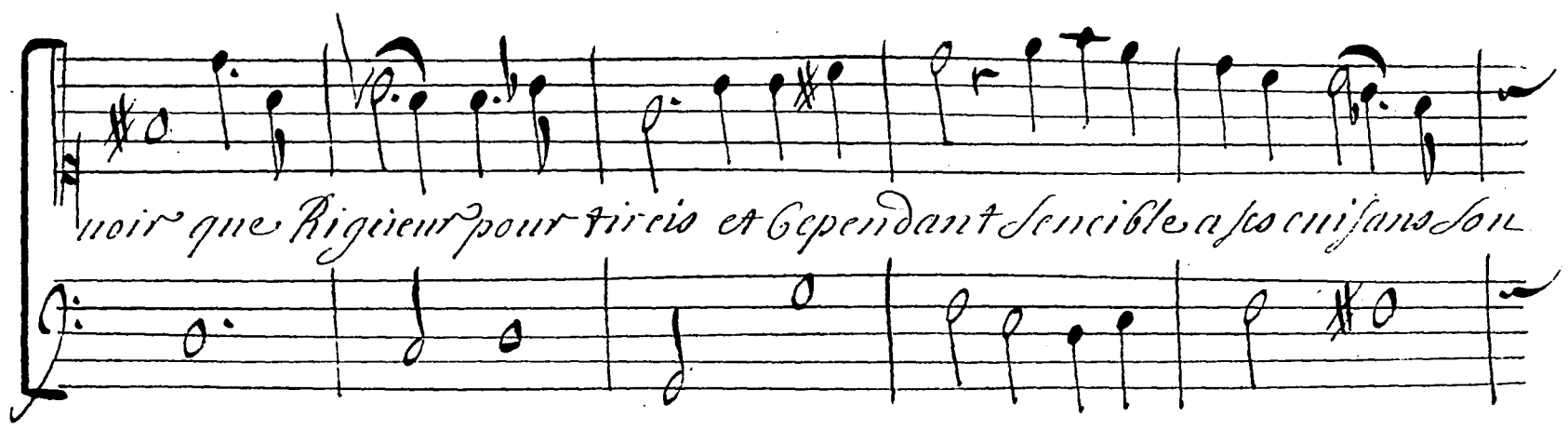
ah que sur nostre cœur la sueur



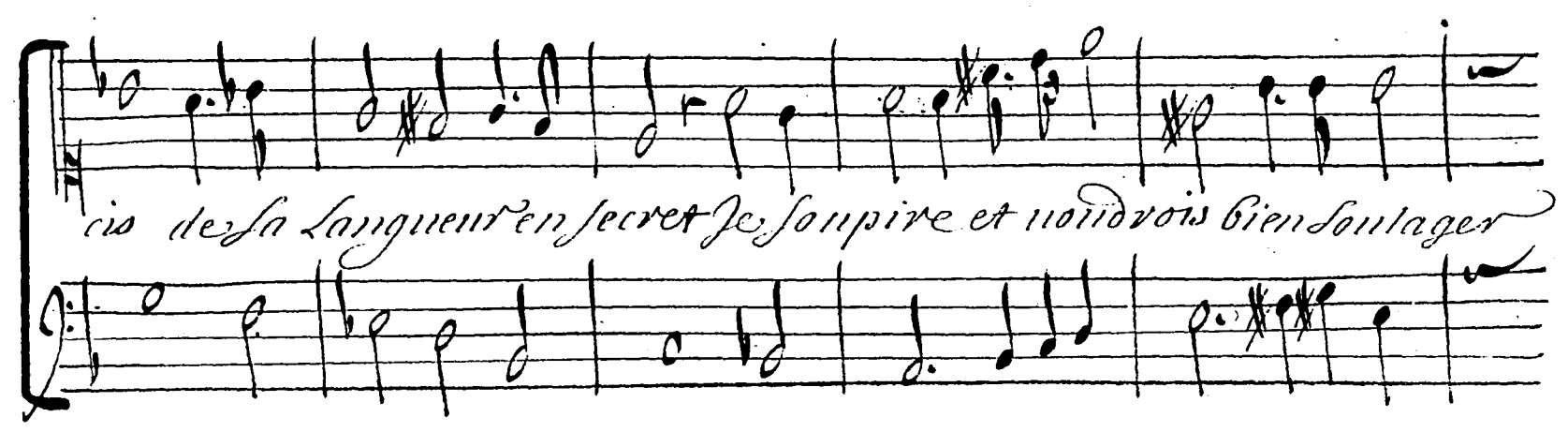
Soy de l'honneur prend un cruel Empi re re Je ne fais



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

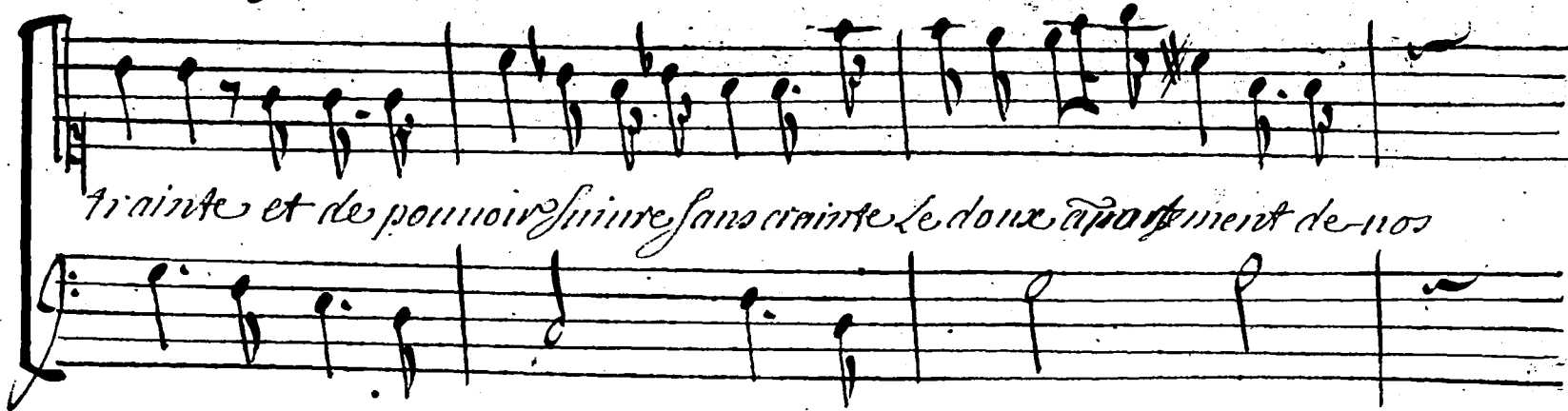
mer quelle Rigueur Impitoyable contre des truits si doux nous force a nous ar

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

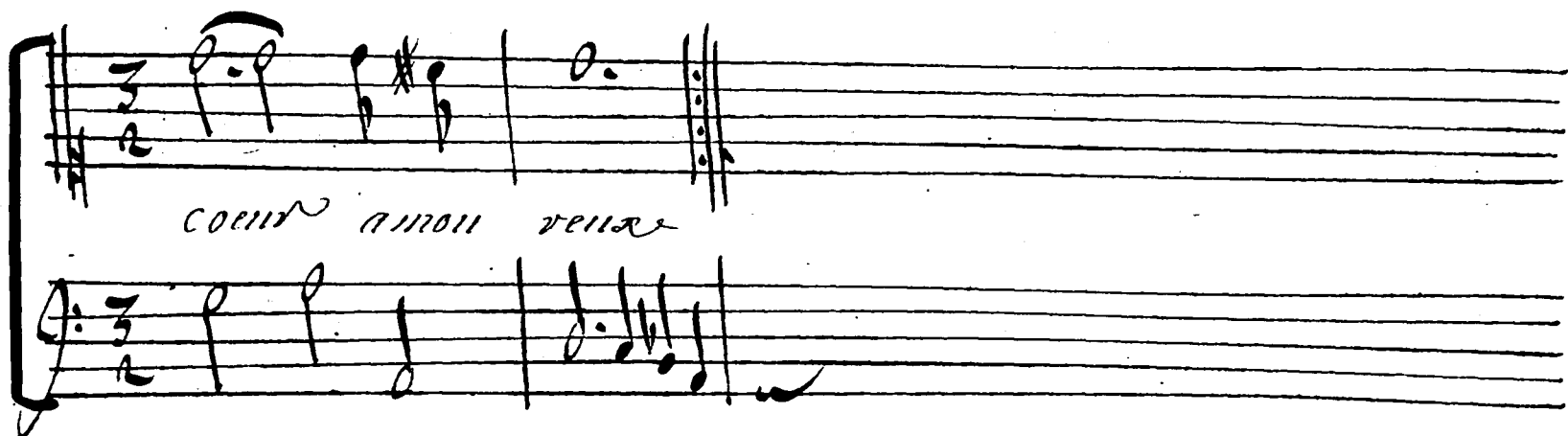
ble helas petits oiseaux que nous estes heureux de ne sentir nulle cor

L'amour et de Bacchus

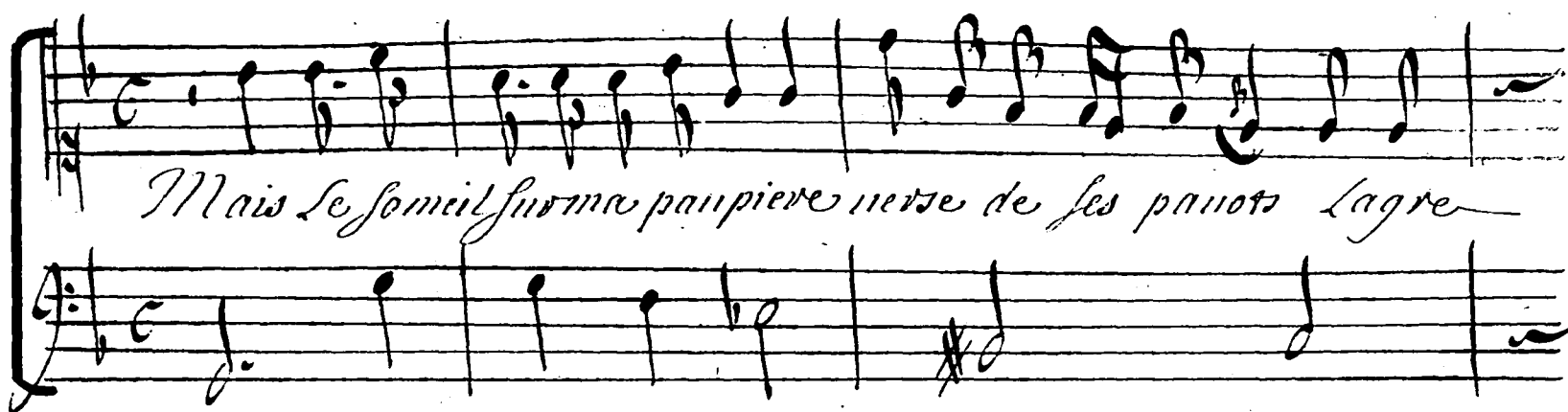
61



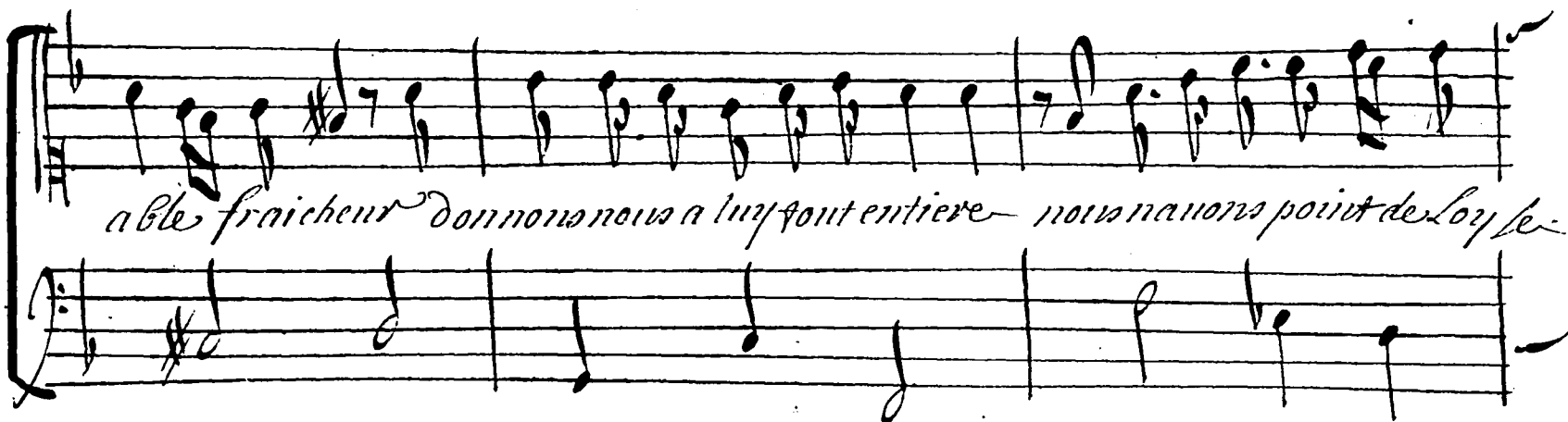
Craincte et de pouivoir s'ivre sans craincte le doux appartement de nos



coeur a moi veill



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

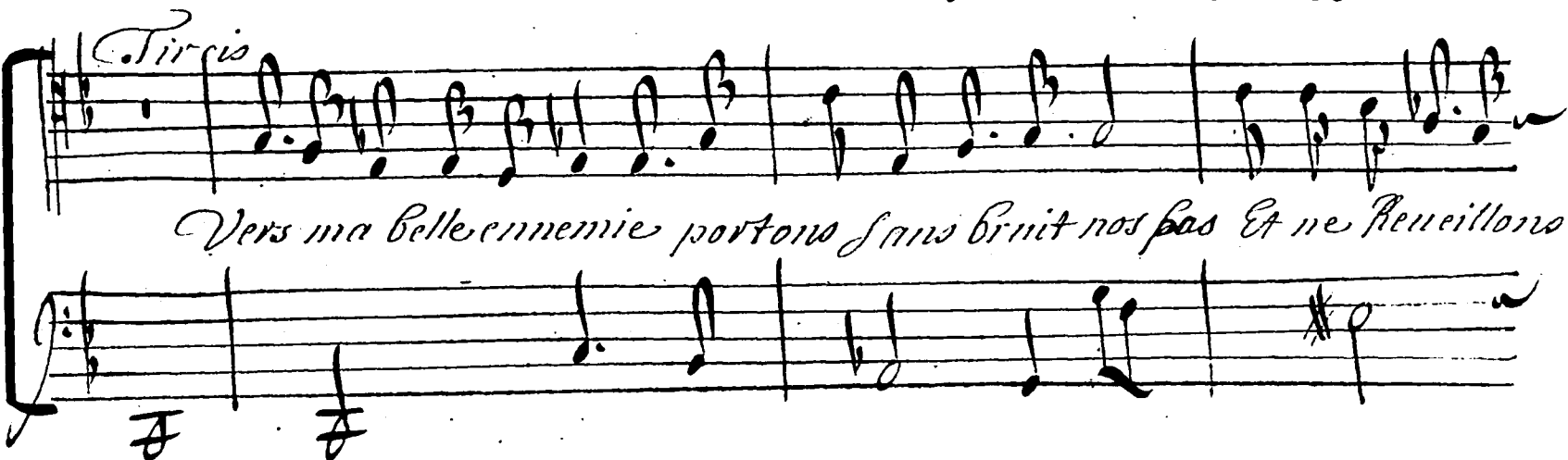


able fraicheur donne nous a luy tout entiere - nous n'avons point de loy le-



riere qui defende a nos sens d'engouter la douceur

Caliste serboor
Sur un balcon



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

Ritornelle pour les flutes

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

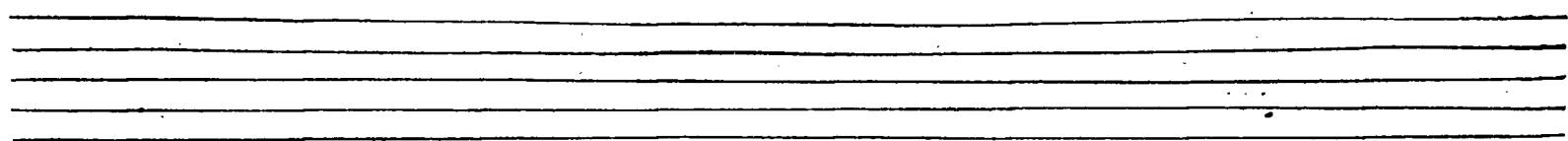
Le triomphe de

64

Seaux mentes n'agitent nule chose Coulez

Doucement Ruisseaux cest calis te qui Repo le Coil

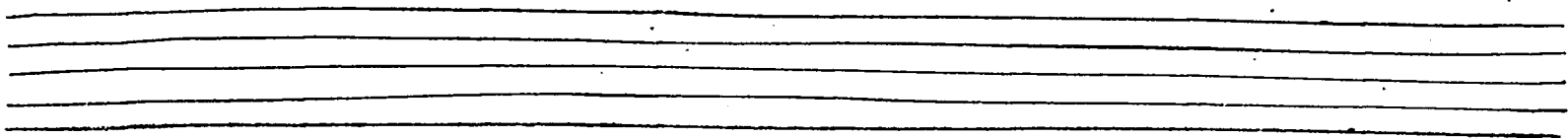
lez Doucement Ruisseaux cest caliste qui Repo le



menandre
Dormez Dormez Dormez beaux yeux Dormez Dormez beaux

ti casto
Dormez Dormez Dormez beaux yeux Dormez Dormez beaux

thruis
Dormez Dormez beaux yeux 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 *Tircis* De

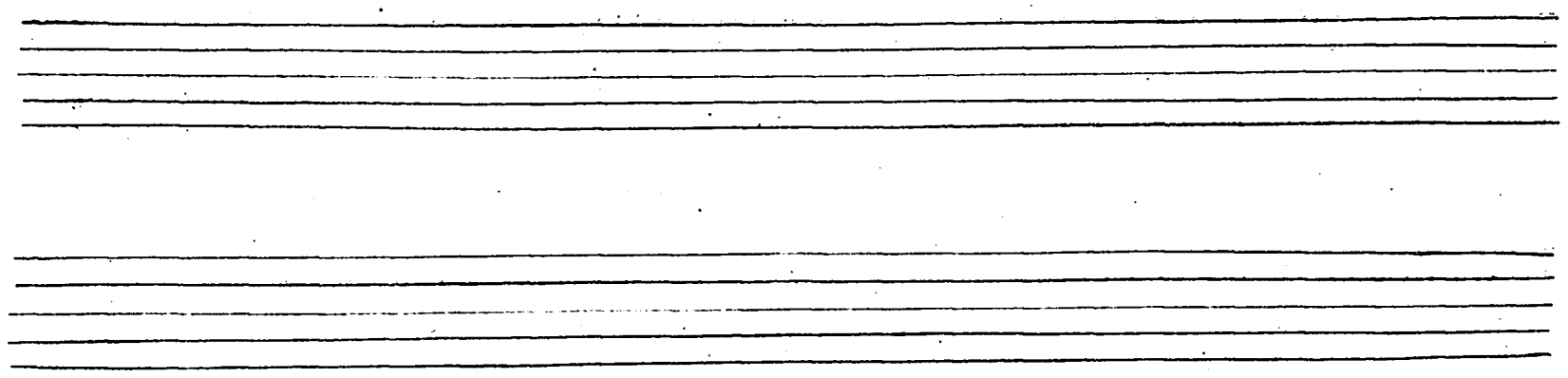
ah quelle peine extreme Si un repait tout mes pas que voulez vous qu'on finisse

Nas qu'on aime *Caliste* Berger que voulez vous mourir belle *Tircis* *Berger* Princeesse 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 *Caliste* ah Tircis ostez vous j'ay peur que dans ce jour La pi

tie dans mon coeur n'introduit la mour

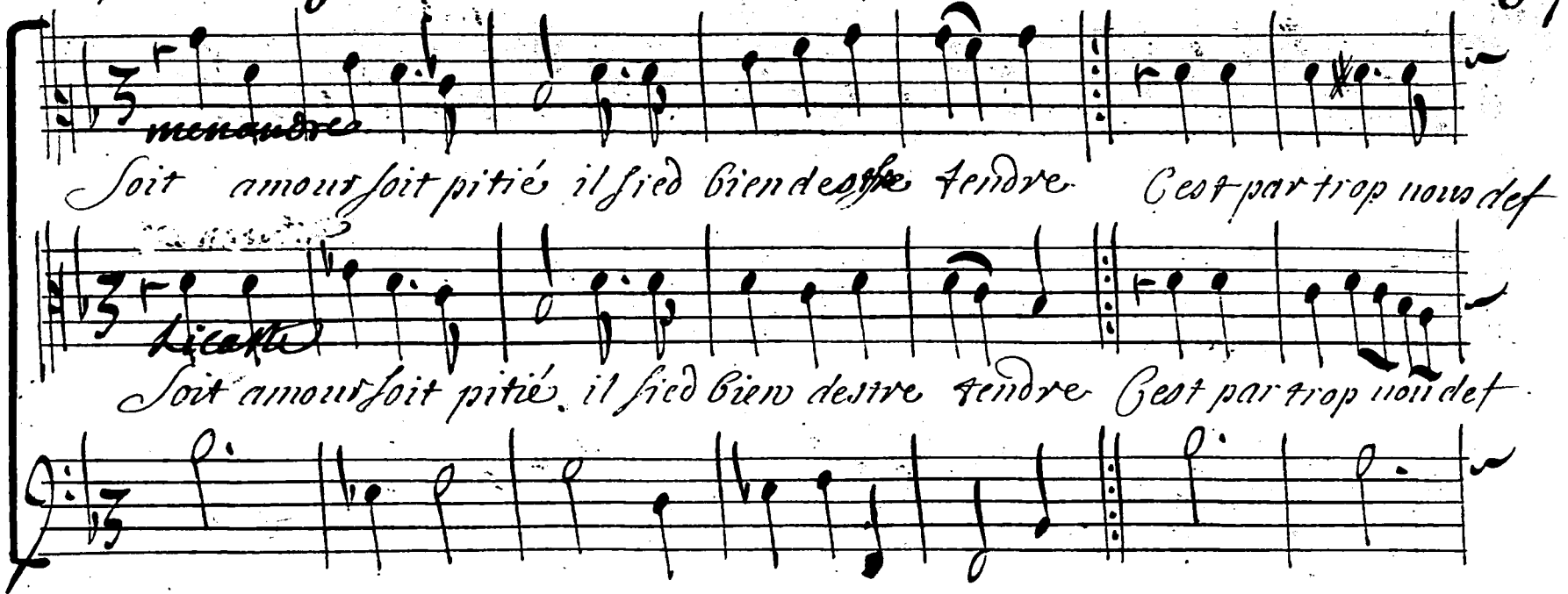


L'amour et de Bacchus

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



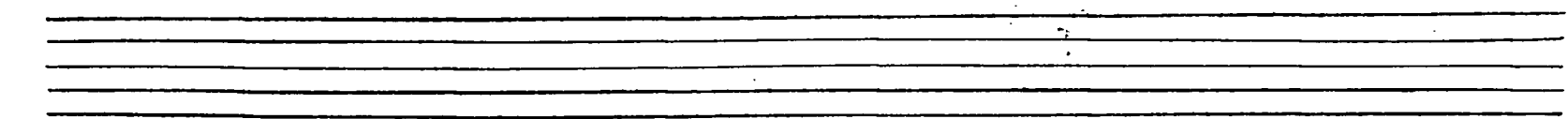

rendre Bergere il faut se rendre a sa longue amitié Soit a

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

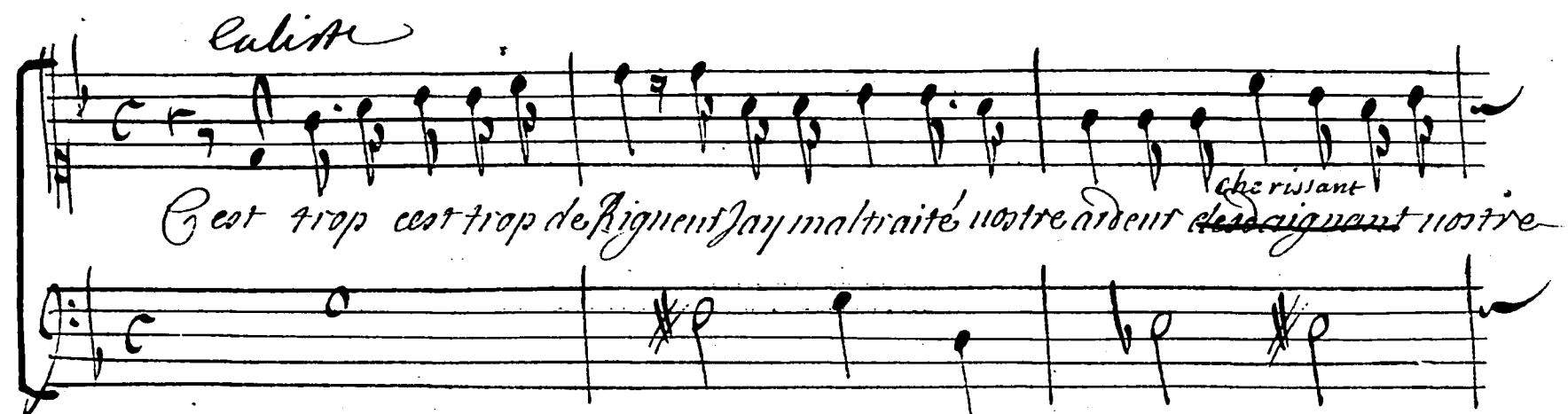


mour soit pitié il sied bien de se rendre

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

Handwritten musical score for the first system, measures 1-12. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 3/4 time. The lyrics are written below the staves.

qui nous consolent de tous Et la bonteit des charmes qui nous con-

Handwritten musical score for the second system, measures 13-24. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 3/4 time. The lyrics are written below the staves.

Solent de tout Aux amants tout

Four sets of empty musical staves, each consisting of five lines, arranged vertically at the bottom of the page.

L'Amour Et de Bacchus

71

C. Alife *alternativement avec le chœur*

Champestres diuini tes faunes Drianes sortez
Lilafte
Champestres Diuini tels faunes Drianes sortez
Tircis
Champestre Diuini tes faunes Drianes sortez
Jorstant et Situanre
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

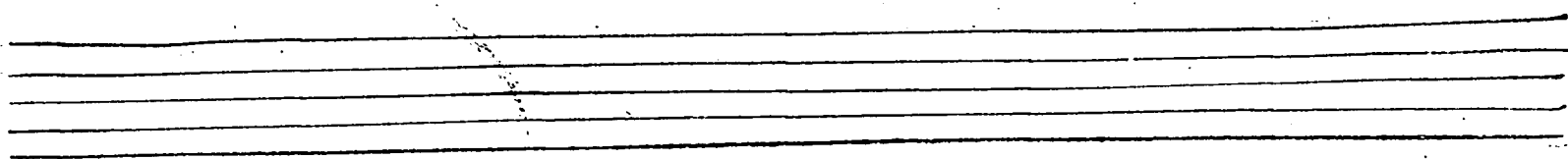
~~deffous~~

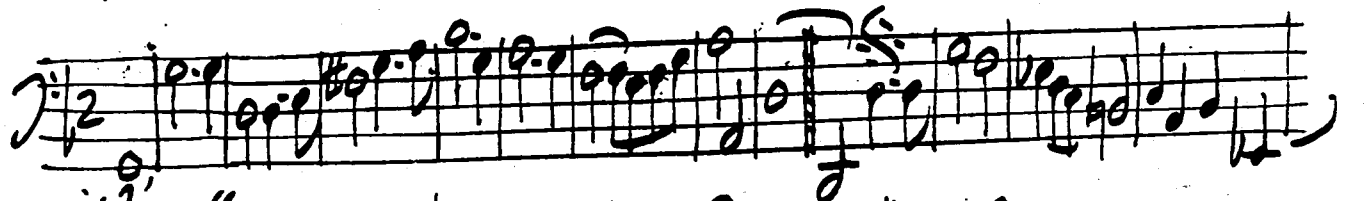
L'amour Et de Bachus

75

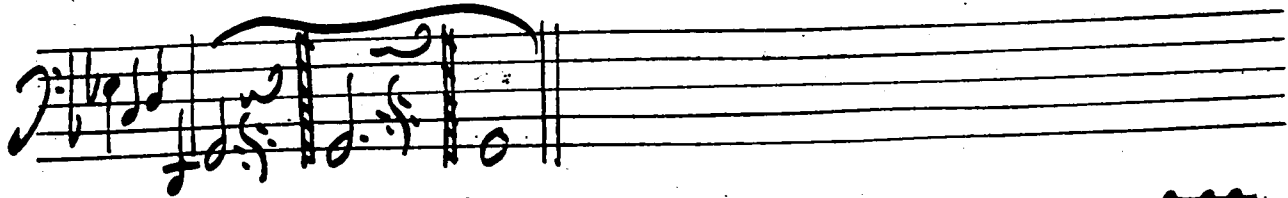
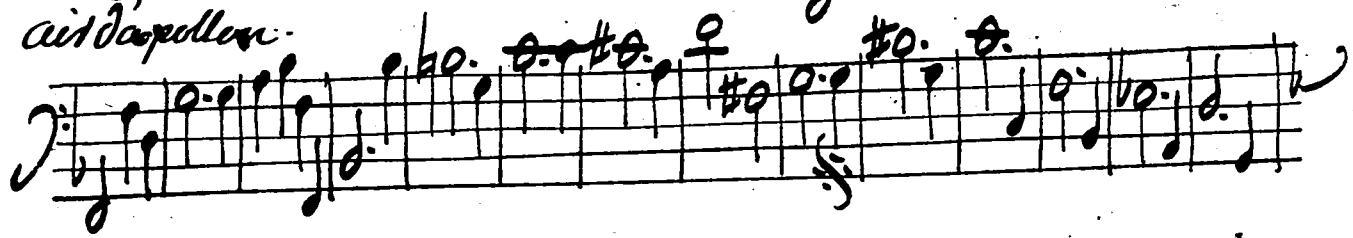
A handwritten musical score consisting of five staves. The notation includes various note values, rests, and phrasing slurs. The piece concludes with a double bar line and repeat dots on the final staff.

A handwritten musical score with lyrics and performance instructions. The score is written on six staves. The lyrics are: "faisons l'amour", "Chocur", "faisons", "Reprise", "faisons l'amour", "fin", and "faisons l'amour jus qu'au mot fin". Performance instructions include "Ritourd nelle" and "Chocur". The score ends with a double bar line and repeat dots.





air d'apollon.

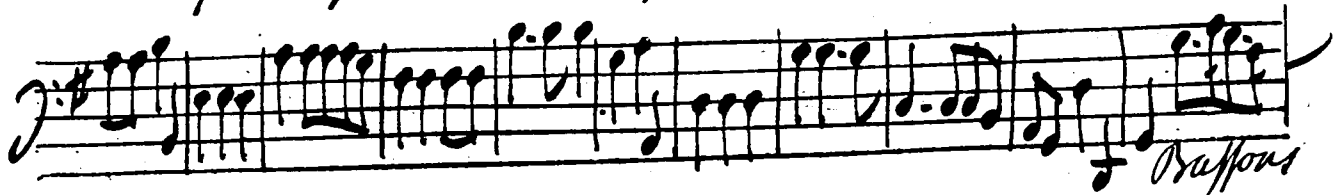


que l'empire



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 following lyrics in French: *J'en puis souffrir l'outrage que Caliste fait à ma foy Dans le fond de ma*. The notation continues on the fourth staff, ending with a fermata.

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

L'amour et de Bacchus 75

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

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

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

Le triomphe de

Handwritten musical notation for the first system, consisting of two staves with treble clefs. The notes are in a 3/2 time signature.

Handwritten musical notation for the second system, consisting of two staves with treble clefs. The notes are in a 3/2 time signature.

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

Handwritten musical notation for the third system, consisting of two staves with treble clefs. The notes are in a 3/2 time signature.

Handwritten musical notation for the fourth system, consisting of two staves with treble clefs. The notes are in a 3/2 time signature.

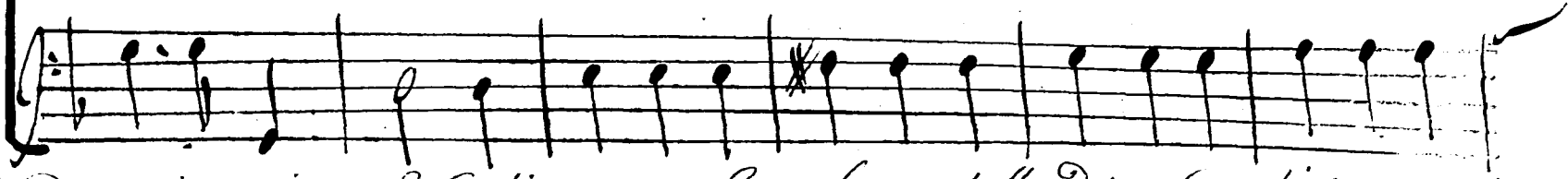
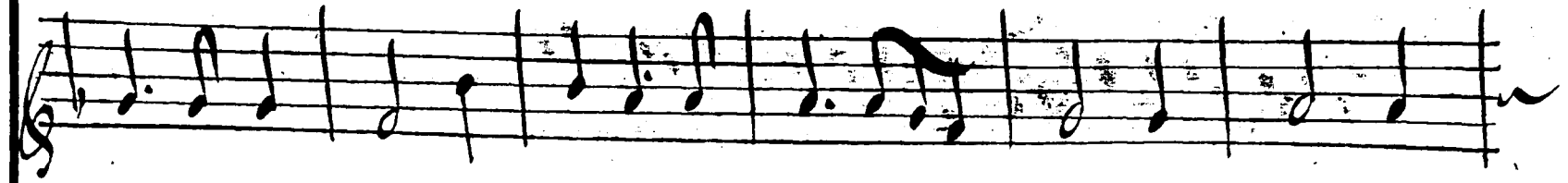
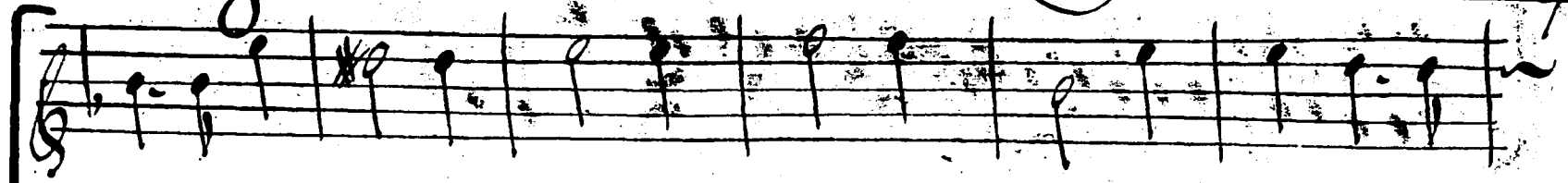
ont le secret de me rendre tel quil faut estre pour charmer Ca

Handwritten musical notation for the fifth system, consisting of two staves with treble clefs. The notes are in a 3/2 time signature.

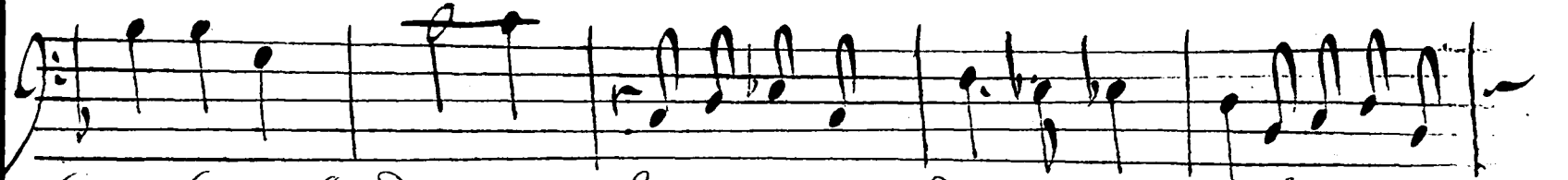
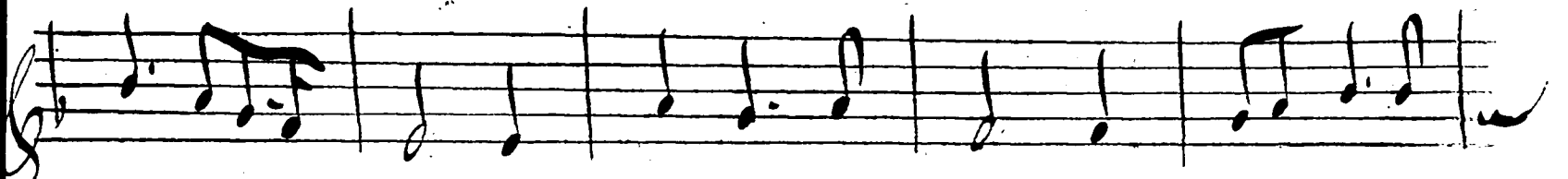
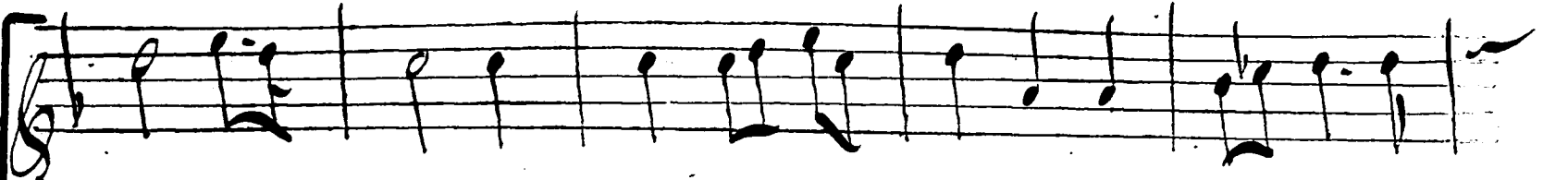
Handwritten musical notation for the sixth system, consisting of two staves with treble clefs. The notes are in a 3/2 time signature.

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

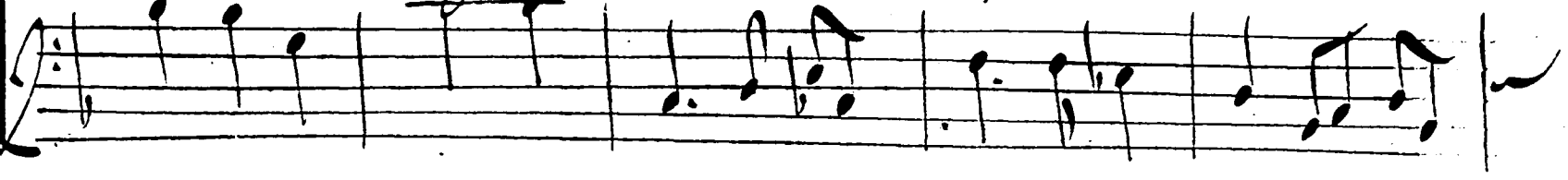
L'amour et de Bachue



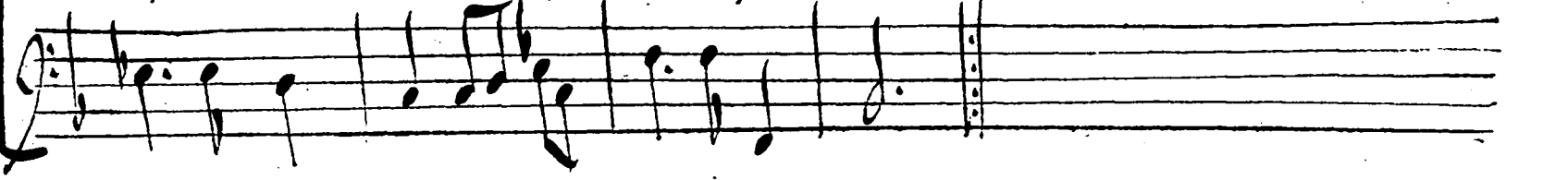
eray de maimer Caliste aura beau sen deffendre Ca liste aura



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 key signature of one flat, and a 2/4 time signature. The music features various note values, rests, and dynamic markings.

Handwritten musical score for the second system, consisting of five staves. The notation includes treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The music features various note values, rests, and dynamic markings.

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.

Two empty musical staves, one in treble clef and one in bass clef, 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, and the bottom staff is in bass clef. The music continues from the first system, featuring similar notation with note values, rests, and bar lines. The system concludes with a double bar line and repeat dots.

Tourne
la Châ

Le triomphe de

Desse des appas ne nous Refuse pas la Grace qu'im
 Dessé des appas ne nous Refuse pas la Grace qu'im
 Dessé 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

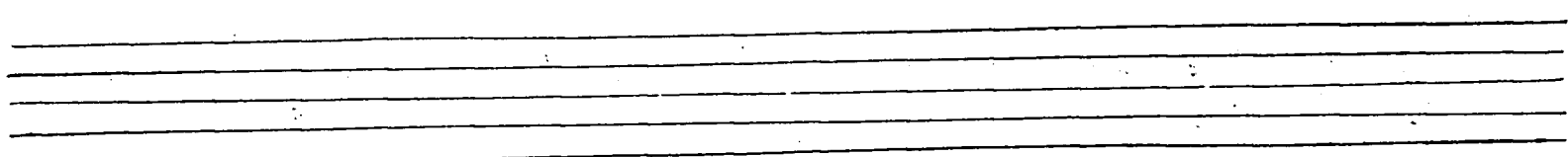
gans
gans
gans O Toy qui peut rendre agrea

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

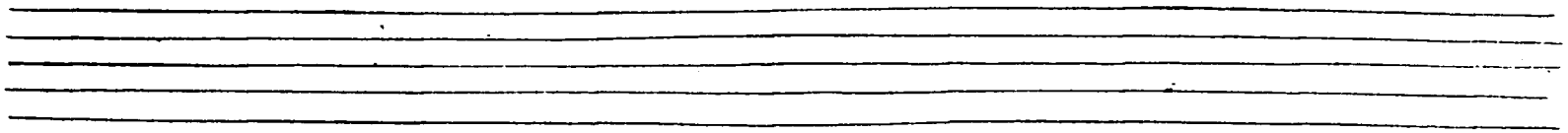


Chaconne des magiciens

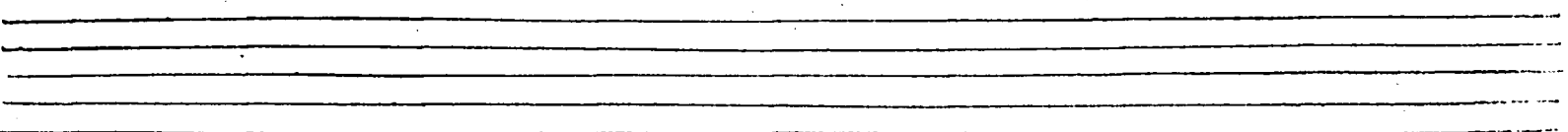
2. air

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, continuing from the first system. It features the same clefs and notation style. The music continues with similar rhythmic and melodic patterns, ending with a final cadence on the bottom staff.



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.

Three empty musical staves, consisting of three horizontal lines each, 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.

Three empty musical staves, consisting of three horizontal lines each, positioned at the bottom right of the page.

De L'amour & de Bacchus

85

ah quil est beau Le Jouven ceau ah quil est beau

Ah quil est beau Le Jouven ceau ah quil est beau

Ah quil est beau Le Jouven ceau ah quil est beau

Ah quil est beau Le Jouven ceau ah quil est beau

Le Jouvenceau quil ne faire mourir de bel les

Le Jouvenceau quil ne faire mourir de bel les

Le Jouvenceau quil ne faire mourir de bel les

Le Jouvenceau 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

Lamour de Bachua

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

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

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

quil est joy

quil est joy

quil 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

sage de bergeres mouvoir L'Amour Et de ber

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

L'Amour Et de Bacchus

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics underneath. The middle and bottom staves are piano accompaniment. The lyrics for this system are: "cage de Bergerres mouvir D'Amour de Bergerres mou".

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics underneath. The middle and bottom staves are piano accompaniment. The lyrics for this system are: "vir mouvir D'Amour Et de Bergeres creuer cre".

Handwritten musical score for the third system. It consists of three staves. The top staff is a vocal line with lyrics underneath. The middle and bottom staves are piano accompaniment. The lyrics for this system are: "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 moi

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

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 Sauvantage- 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 miserable 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 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 mainoir empelj

Le triomphe de

The first system consists of four staves of music. 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 rhythmic pattern of eighth and sixteenth notes.

The second system consists of four staves of music. 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 continues with a rhythmic pattern of eighth and sixteenth notes.

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

florepan

The third system consists of two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music continues with a rhythmic pattern of eighth and sixteenth notes.

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

Silvanore

florepan

The fourth system consists of two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music continues with a rhythmic pattern of eighth and sixteenth notes.

gés hé hé hé hé hé hé hé hé hé Au ris quand ie suis outre

L'Amour Et De Bacchus

97

mar

7115

Silvandre.

A mis me uen tu crain re

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

mour et le chagrin qui nous racour courons au vin
Surons Bacchus surons l'amour et le chagrin Surons Bac

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

Lays 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} ~~point~~ 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 malaisé de s'chaper a l'amour mais il est malai

sé mais il est malaisé 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

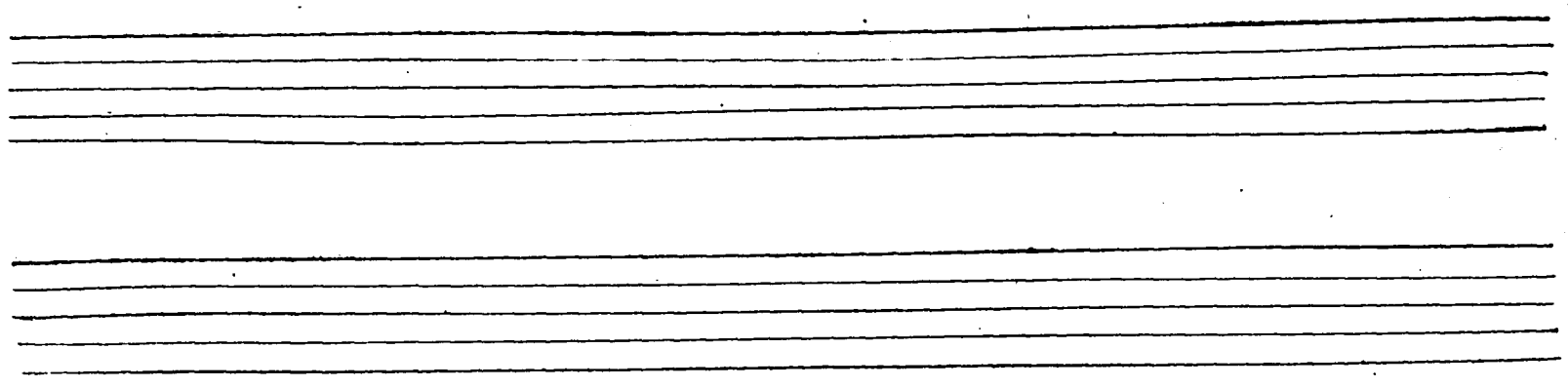
Le triomphe de

quy Jemy Soupire *nous allons Rire* *nois*

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

Climene
Voyci 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



Lamour Et de Bachus

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

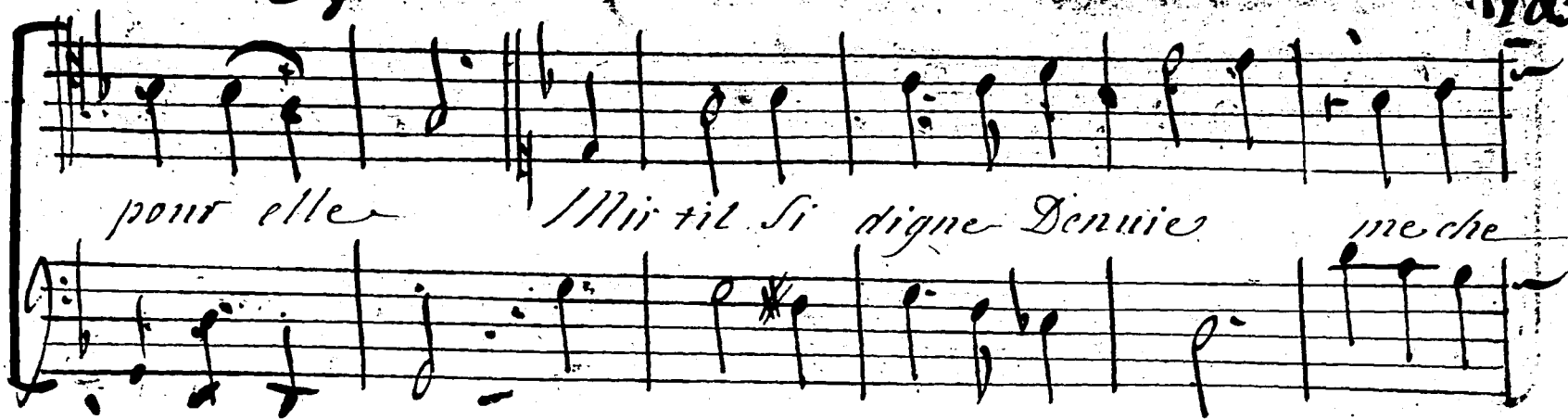
ses de ta soy Glo ris qu'on uante si fort

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

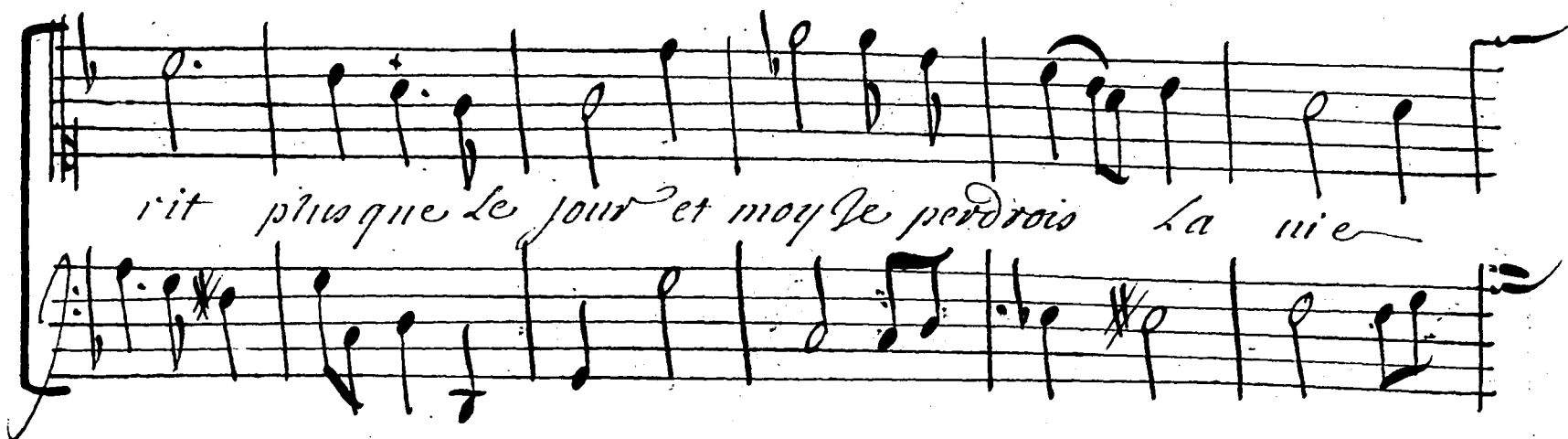
Loient ma mort Je mourrois Je mourrois contant pour el

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

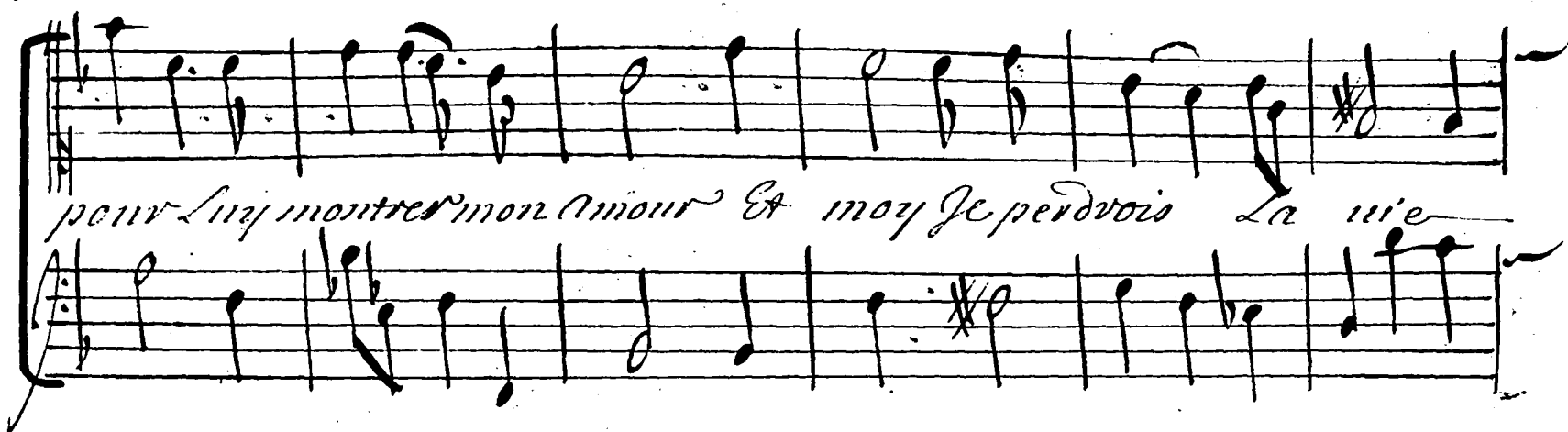
L'Amour & de Bacchus



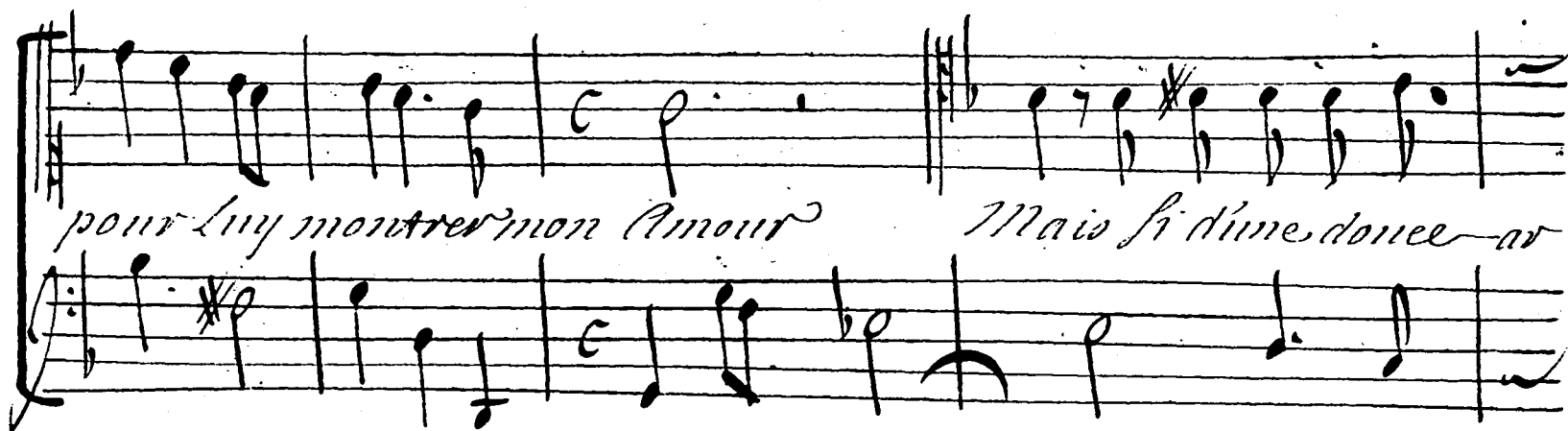
pour elle / Mais si digne Denuie me che



rit plus que le jour et moy Je perdrois La vie



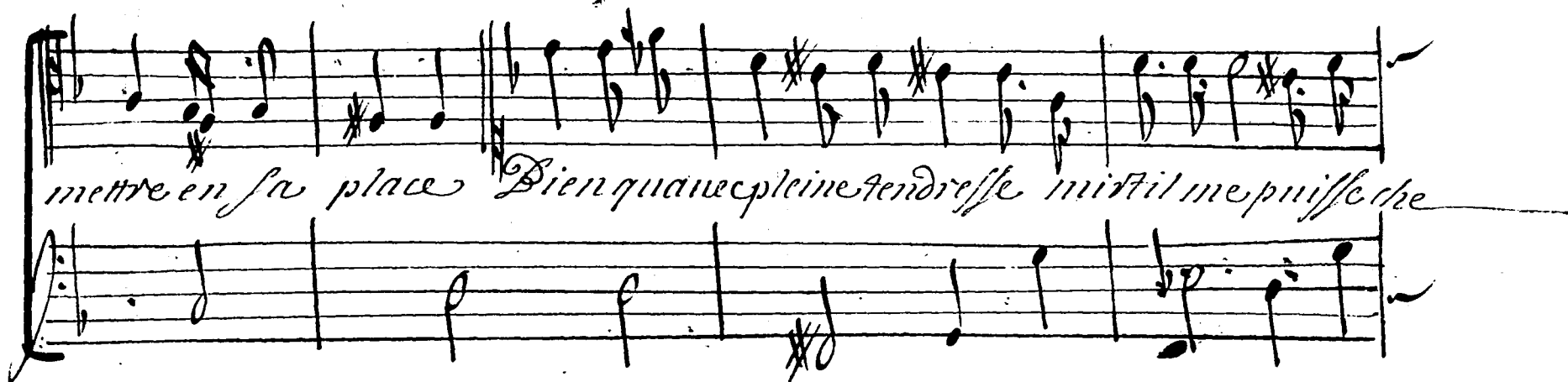
pour luy montrer mon Amour Et moy Je perdrois La vie



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 toy Je 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 raccommoder
vous sans cesse pour vous raccommoder querelles vous sans cesse pour vous raccommoder

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

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

The first system of the musical score consists of five staves. Each staff contains a line of handwritten musical notation in a single system. Below the fifth staff are three empty staves.

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

The second system of the musical score consists of five staves. Each staff contains a line of handwritten musical notation in a single system. Below the fifth staff are three empty staves.

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 is accompanied by the French lyrics "on ne les a pas quand on veut" written in cursive below it. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript.

This block contains five staves of handwritten musical notation, continuing the piece from the first block. It features five staves of music with various note values and rests, but without accompanying lyrics. The notation is consistent with the first block, showing a continuation of the musical piece.

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 fluid, cursive style characteristic of 18th-century manuscripts. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values, rests, and bar 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 five horizontal lines, positioned below the first system of music.

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 continues in the same cursive style as the first system. The system concludes with a double bar line and a fermata over the final note.

A set of five empty musical staves, consisting of five horizontal lines, positioned below the second system of music.

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.

L'Amour de Bachus

115

Five staves of handwritten musical notation, likely for an instrumental ensemble. The notation includes various note values, rests, and articulation marks. The staves are grouped together with a large bracket on the left side.

Chœur

Handwritten musical score for a vocal choir. The score consists of seven staves of music with lyrics in French. The lyrics include: *ficanti ficanti*, *non si non si*, *tous les dieux*, *non si par li di do lor,*, *non, non*, and *non, non,*. The score includes various musical notations such as notes, rests, and dynamic markings.

ficanti ficanti *non si non si*

tous les dieux

non si par li di do lor,

non, non *non, non,*

fin du concert *Depuis le Prologue 43 m.*

Ballet du Triomphe

116

a justez nos chalumeaux et meslons nos chansonnettes

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

Les Zephus entrée ces oiseaux fait mille courses

crépète et Les Rossignols nouveaux de leurs voix ces

amou - ret - tes paroles au ten 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



Allegro

Quand peu de Raison on se plaint D'un martire qui succent de

Si doux moments un moment de bonheur Sans lamonteux empire re

pare dix ans de malheur

L'amour et de Bacchus 119

un moment de bonheur dans l'amoureux empire repare Dix

Un moment de bonheur dans l'amoureux empire repare Dix

The first system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment with figured bass notation: 6 5 4, 6, 6, 6, 6, 6 5 4.

ans de plaisirs

ans de Malheurs

The second system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a piano accompaniment with figured bass notation: 6, 4, 4, 3.

A series of ten empty musical staves, likely for further notation or as a placeholder.

Le Triomphe De

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

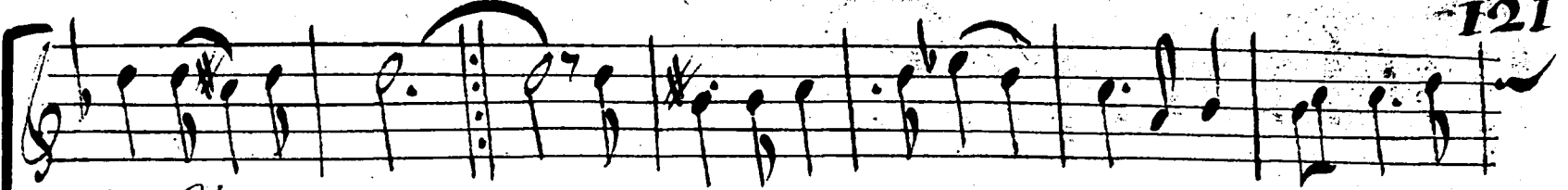
Chantons tous de l'amour le pouvoit adora ble Chantons tous dans ces lieux serai

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

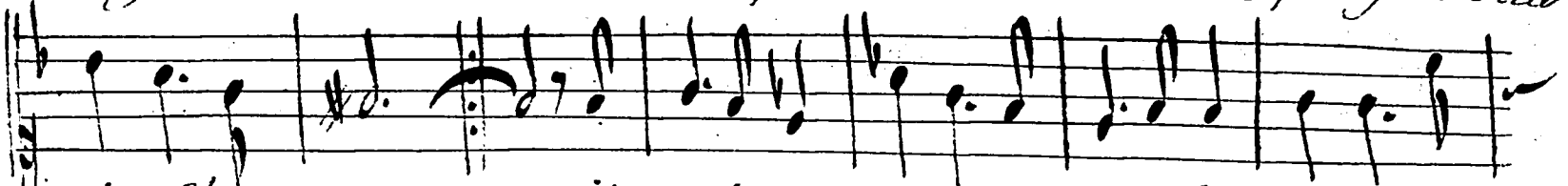
Chantons tous de l'amour le pouvoit adora ble Chantons tous dans ces lieux ces ai

Lamour Et De Bachus

121



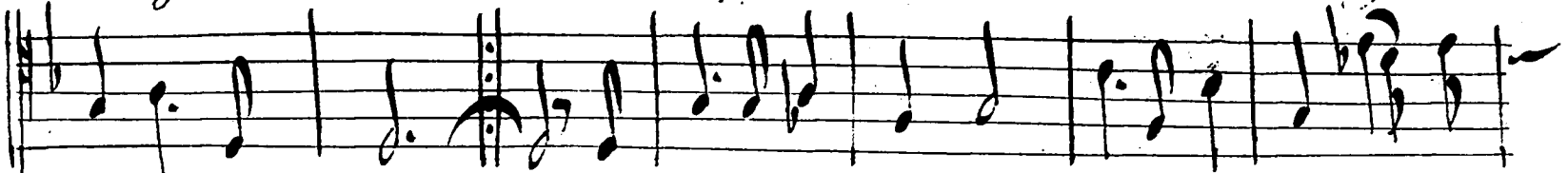
traits Glori eux en il est le plus aimable et le plus grand des



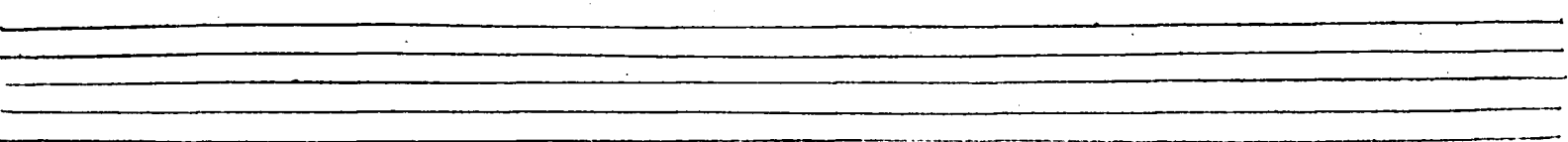
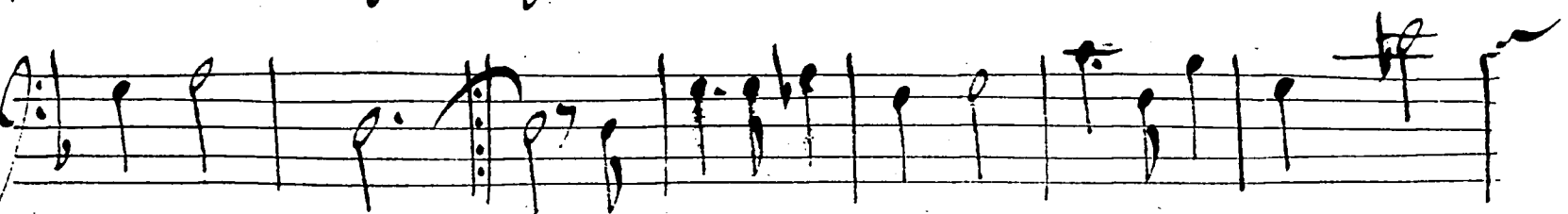
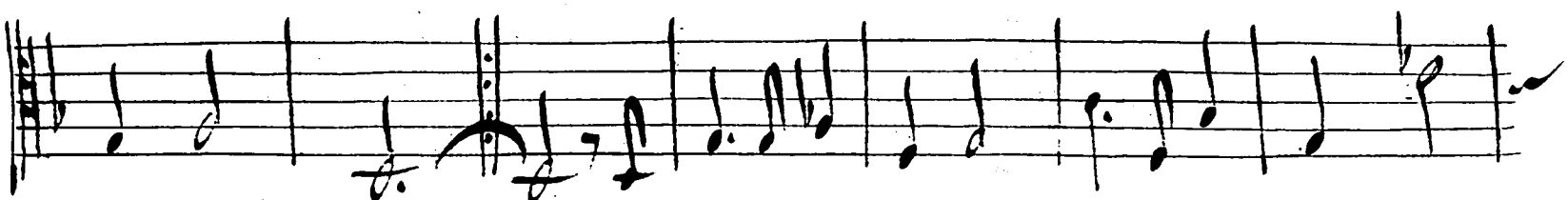
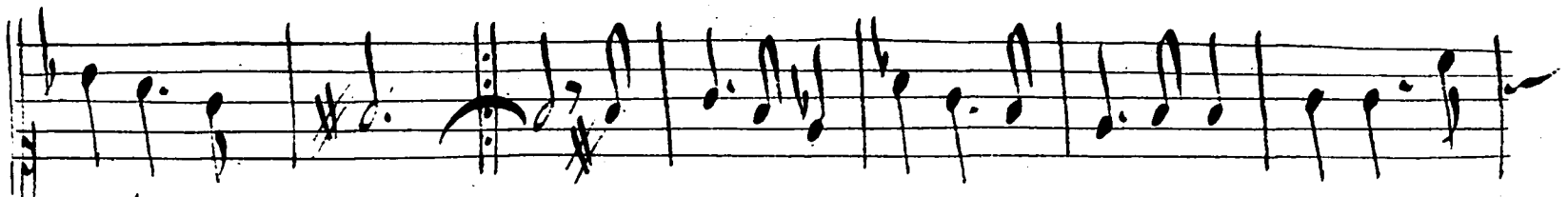
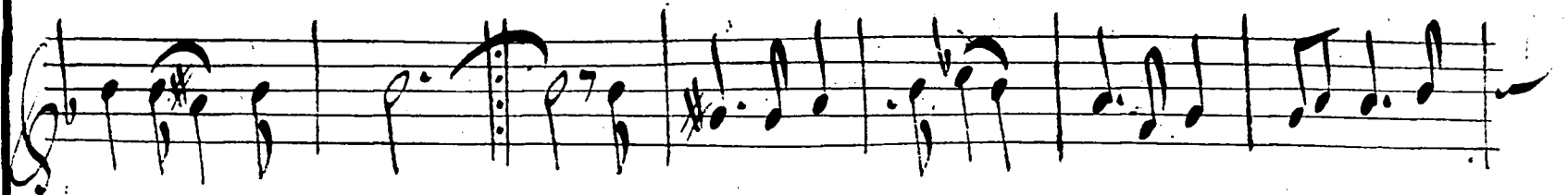
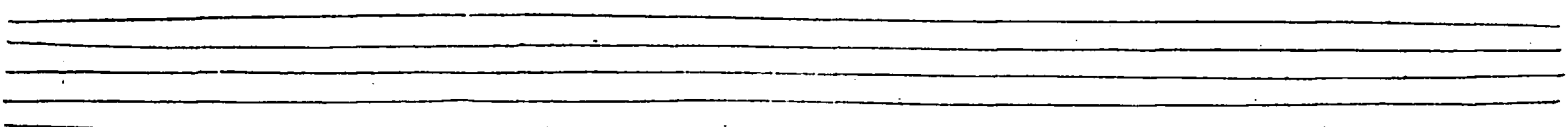
traits Glori eux en il est le plus aimable et le plus grand des



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

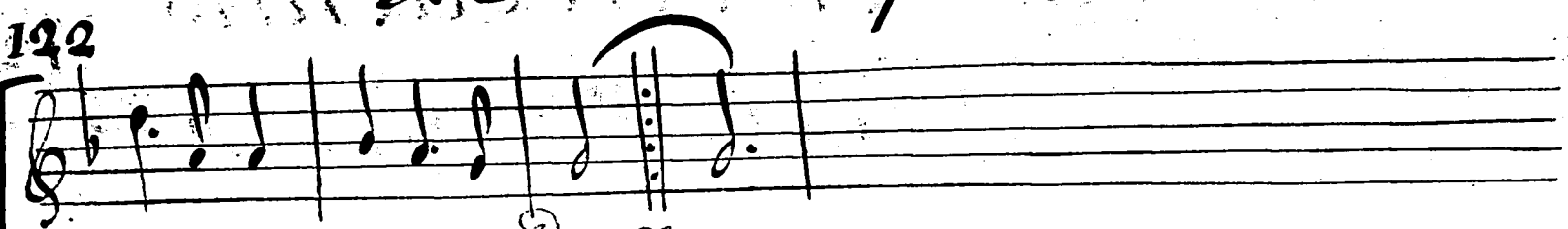


traits Glori eux en il est le plus aimable et le plus grand des

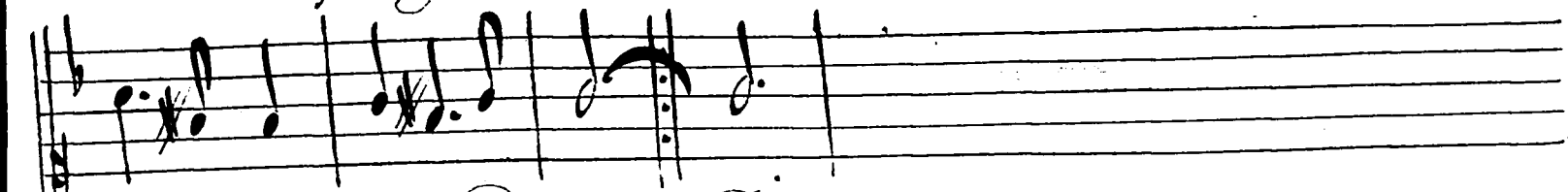


Le Triomphe de

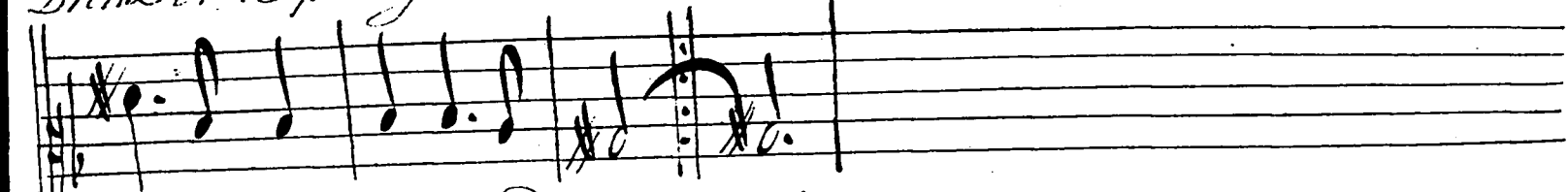
122



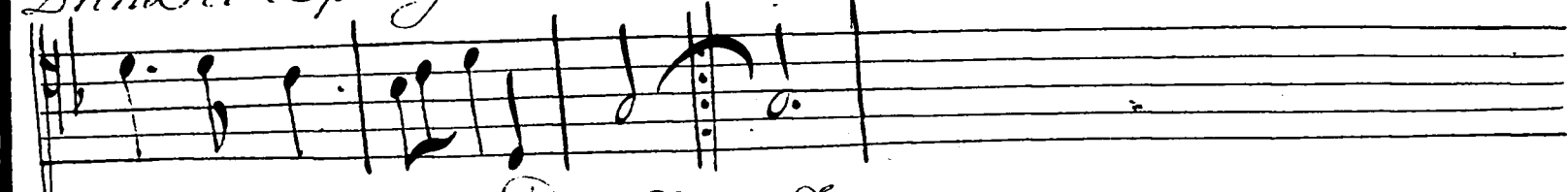
Dieux, et le plus grand des Dieux Dieux



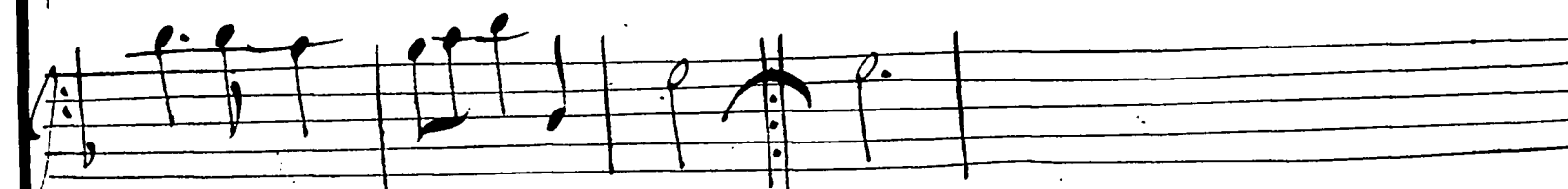
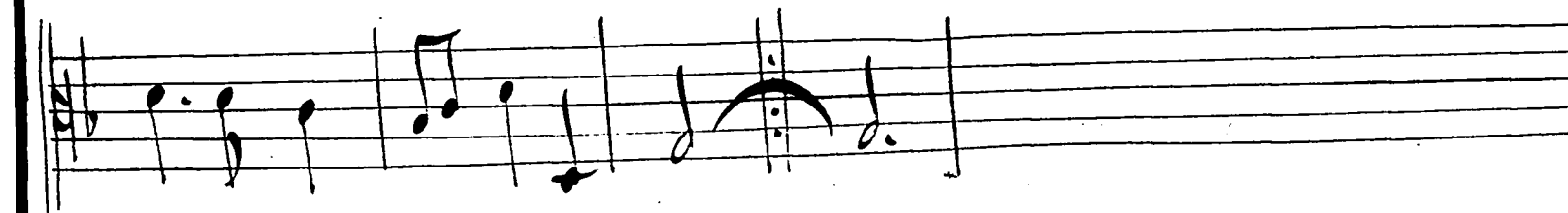
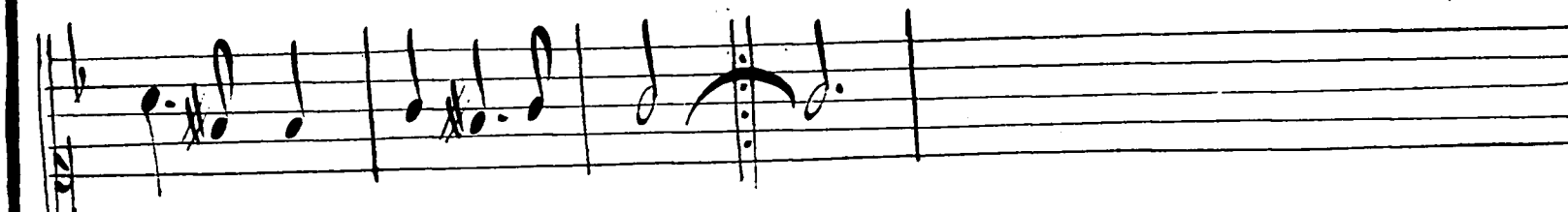
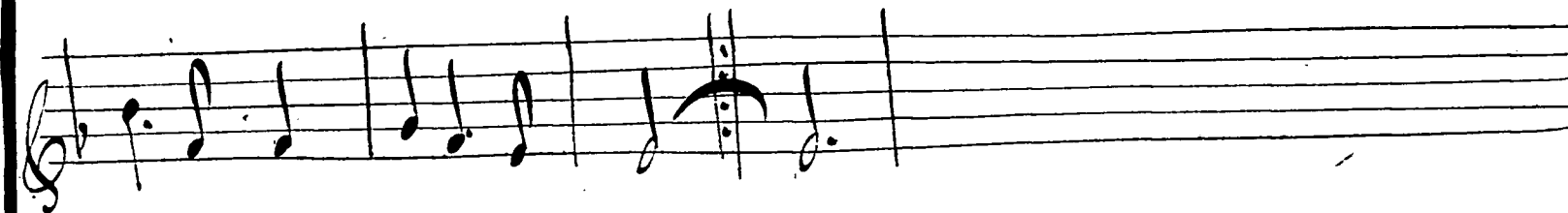
Dieux, et le plus grand des Dieux Dieux



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

autre Dieu dont nous suivons les pas S'oppose a cet honneur qui la

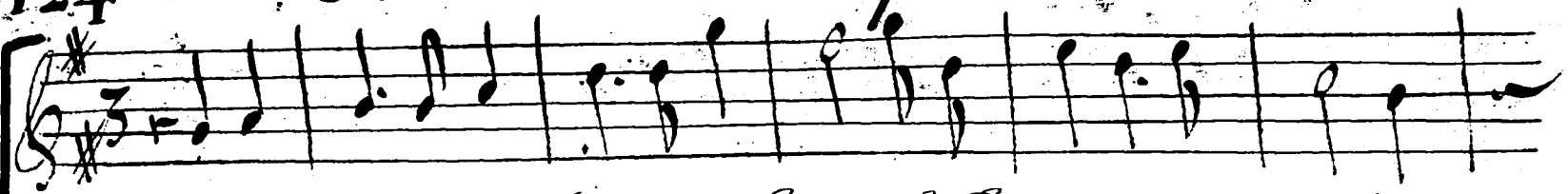
mour osent Renorre nos misettes et vos ^{vois} ~~hauts~~ a des filles si

Doux Bacus seul Bacus seul peut Breten dre Et nous

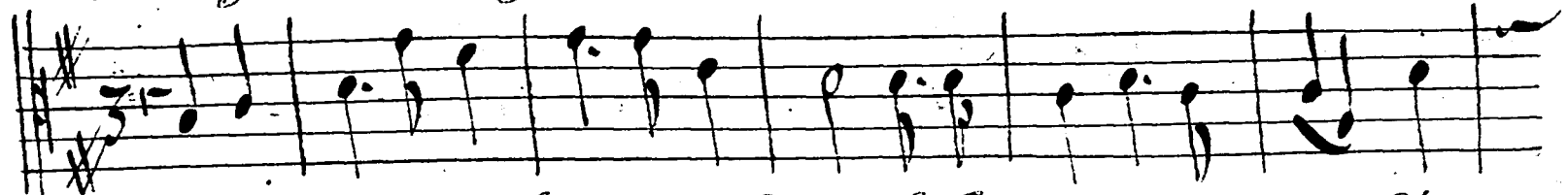
Sommes icy pour deffendre ces ^{Droits} ~~Droits~~ et nous Sommes icy

pour deffendre les Droits pour deffendre les

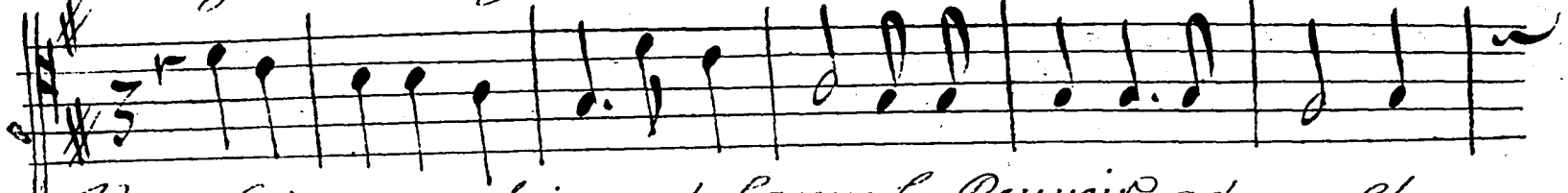
Le Triomphe de



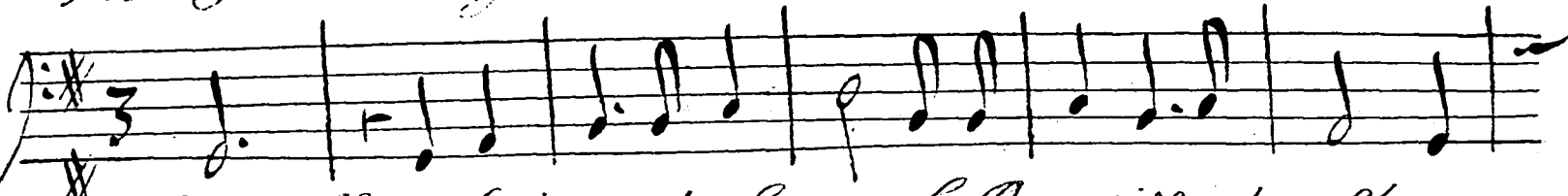
Nous suivons nous suivons de baccus Le Pouvoir adora ble



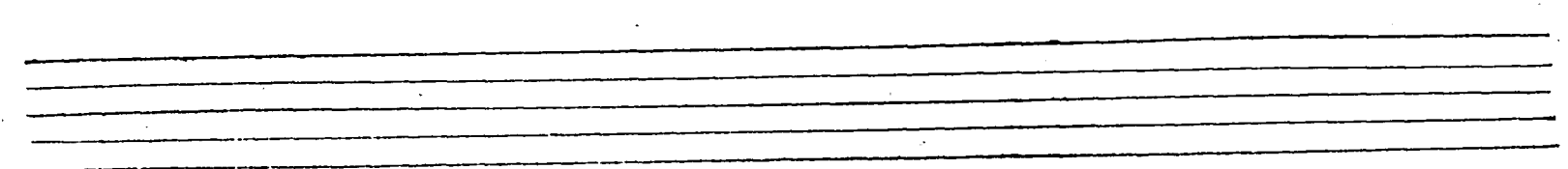
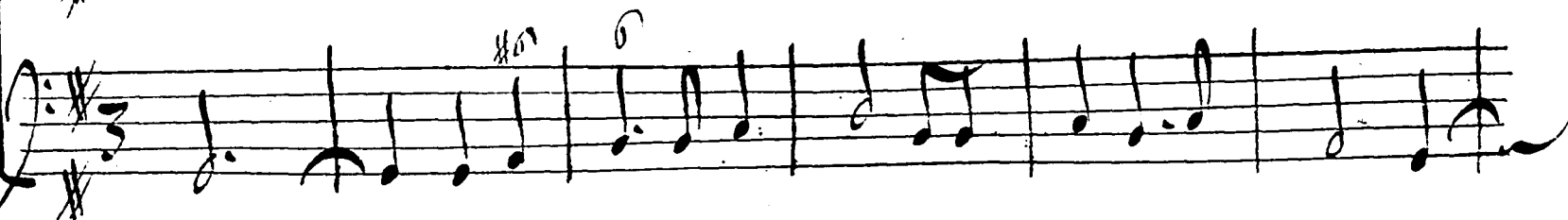
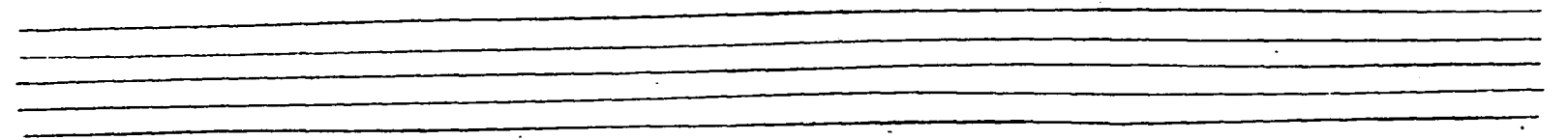
Nous suivons nous suivons de baccus Le Pouvoir adora ble



Nous suivons nous suivons de baccus Le Pouvoir adora ble

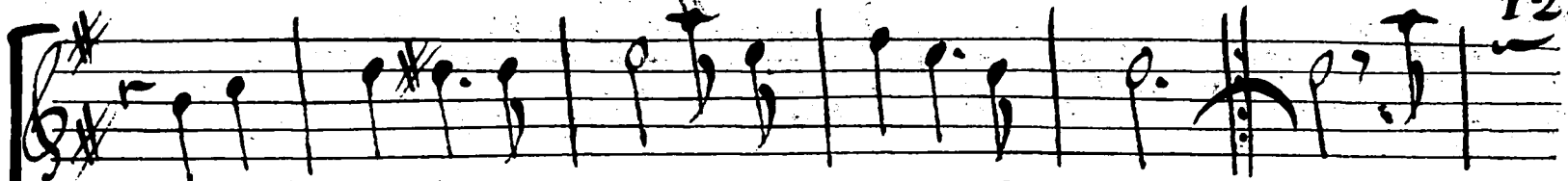


Droits Nous suivons de baccus Le Pouvoir adora ble



L'amour de Bachus

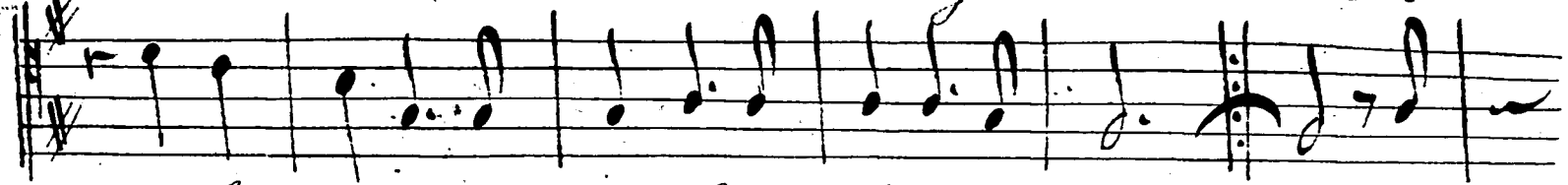
125



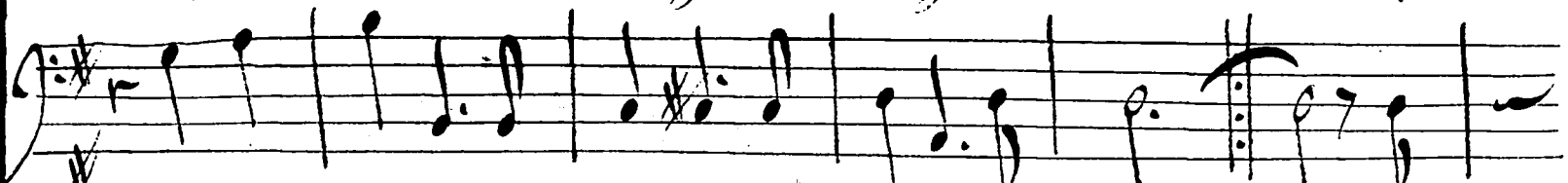
Nous sommes en tous lieux ses traits glori eux eux il



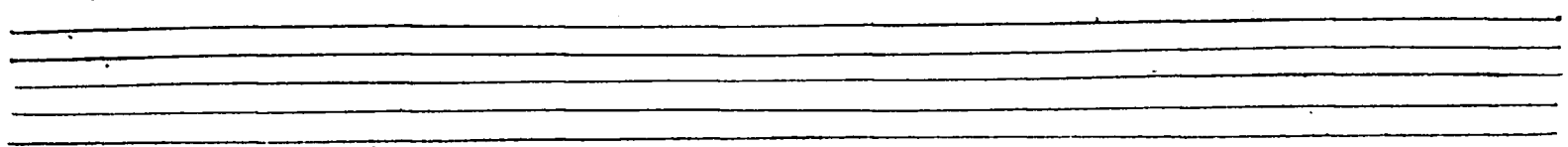
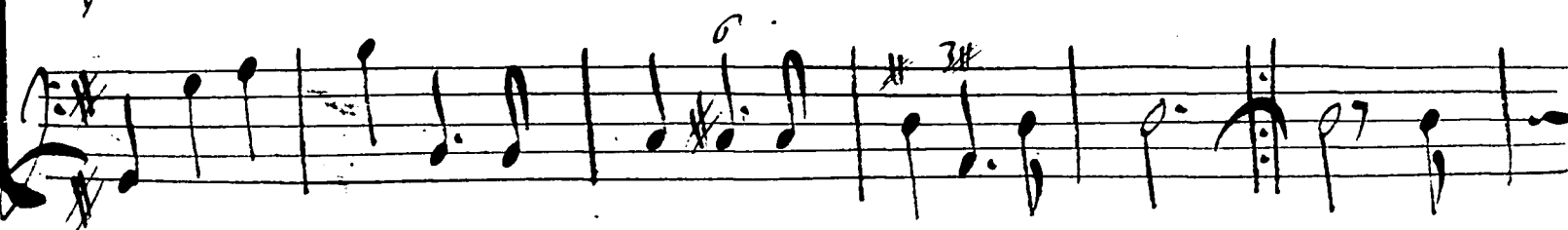
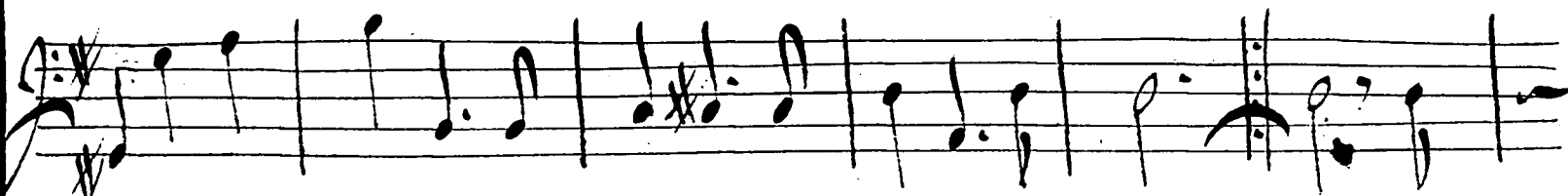
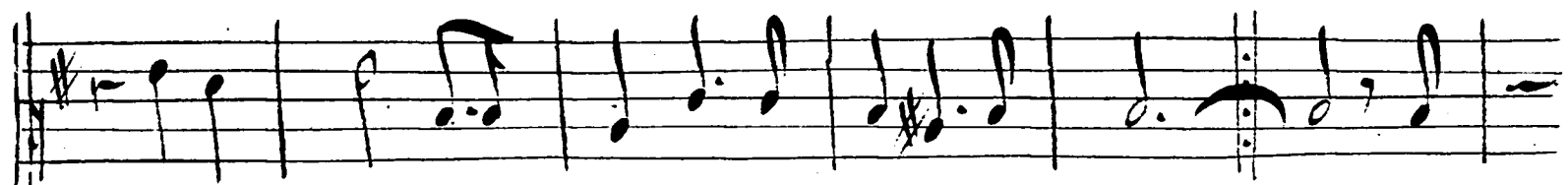
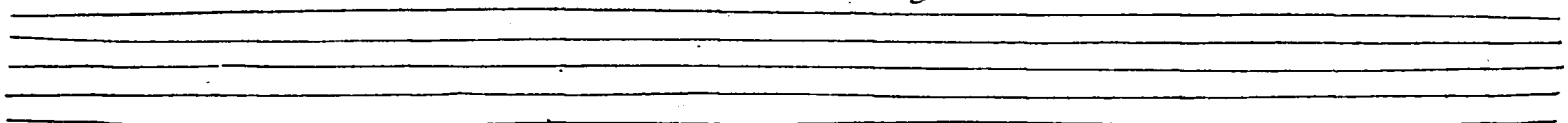
Nous sommes en tous lieux ses traits glori eux eux il



Nous sommes en tous lieux ses traits glori eux eux il

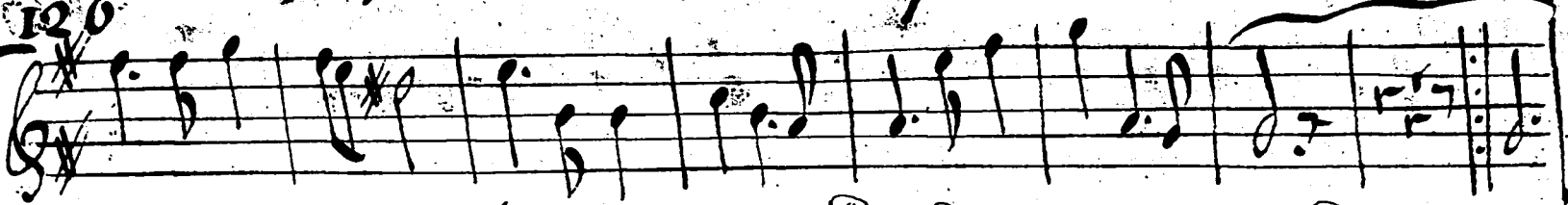


Nous sommes en tous lieux ses traits glori eux eux il

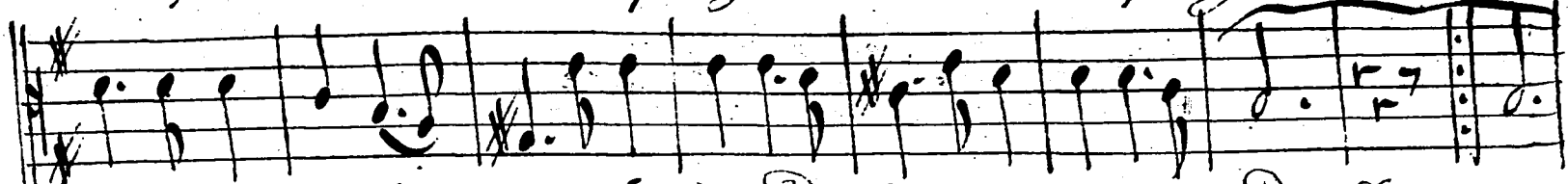


Le Triomphe de

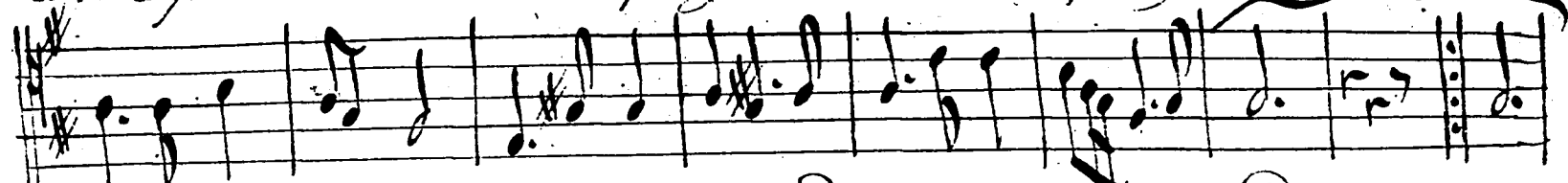
126



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



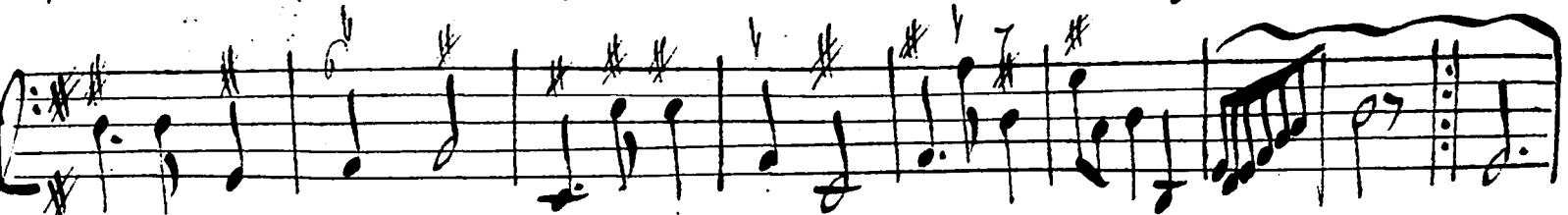
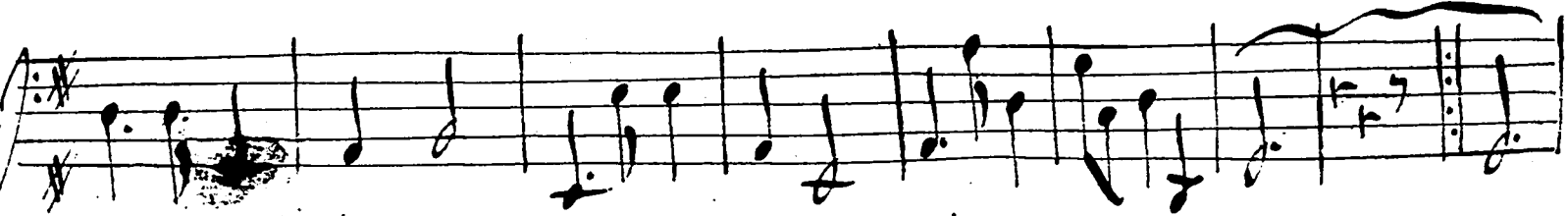
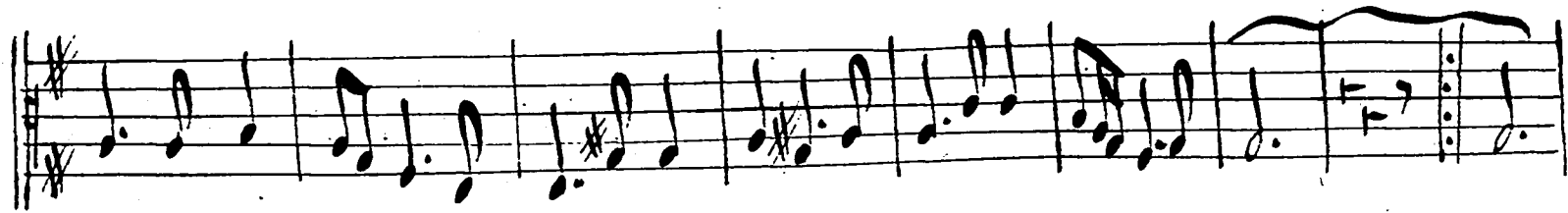
est le plus aimable et le plus grand des Dieux et le plus grand des Dieux



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

The first system of the handwritten musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The vocal line is written on the second staff from the top, with lyrics underneath: "chasse le son". The piano accompaniment is written on the first and third staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.

A series of ten empty musical staves, each consisting of five horizontal lines, provided for further notation. These staves are arranged vertically and are currently blank.

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

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

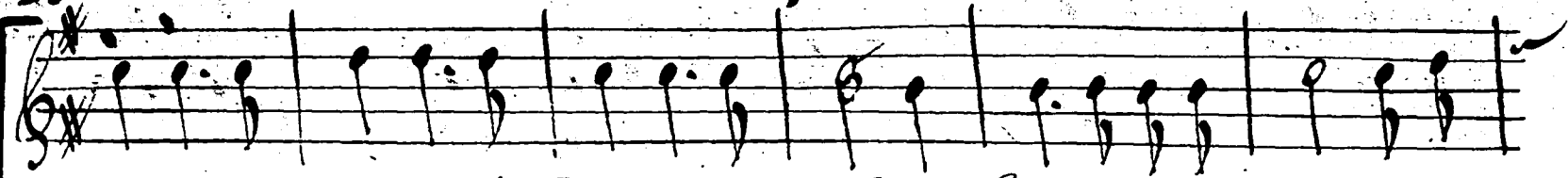
Bacchus est Reueré sur la terre et sur son de et la

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

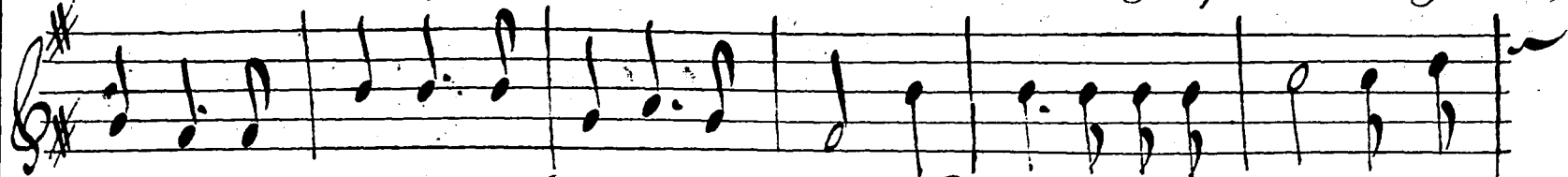
Bacchus est Reueré sur la terre et sur son de et la

Le triomphe de

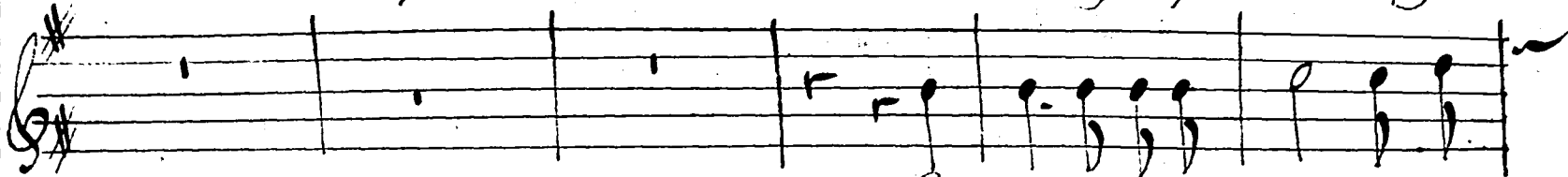
130



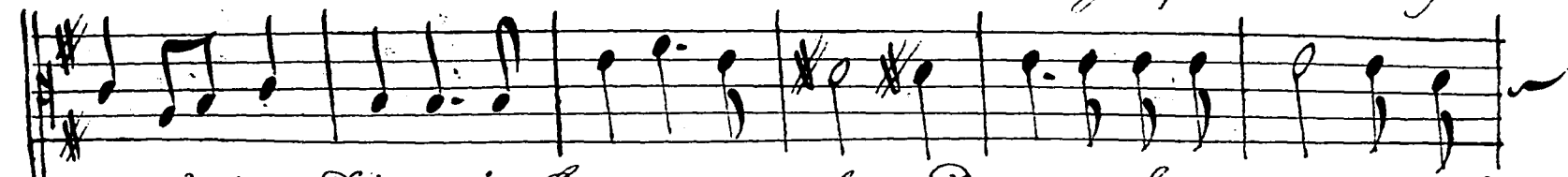
mour est un Dieu qu'on Revere en tous lieux Baccus a son pouvoir a son



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



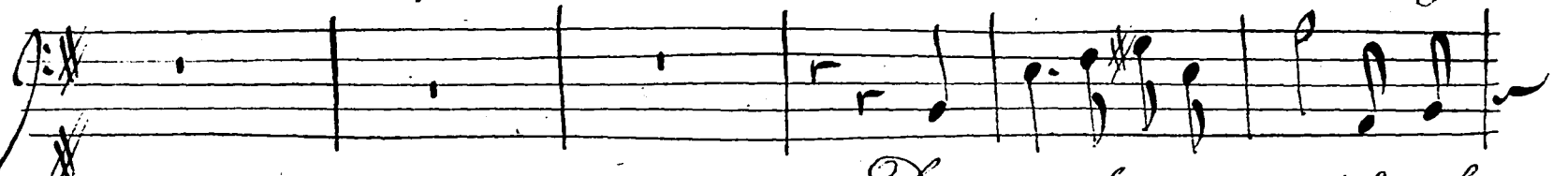
Baccus a son pouvoir a son



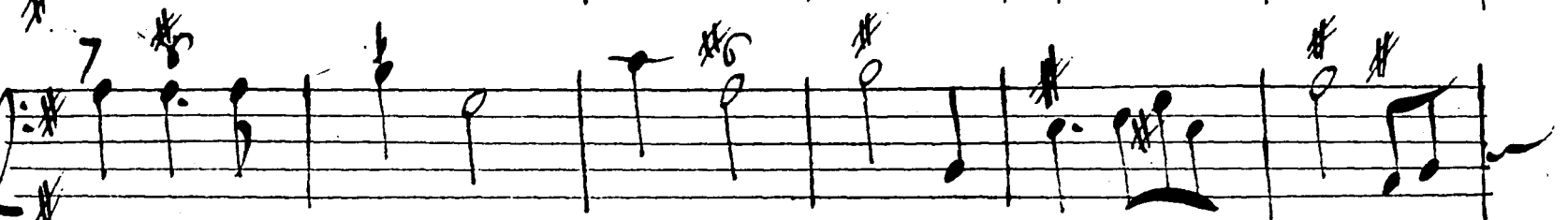
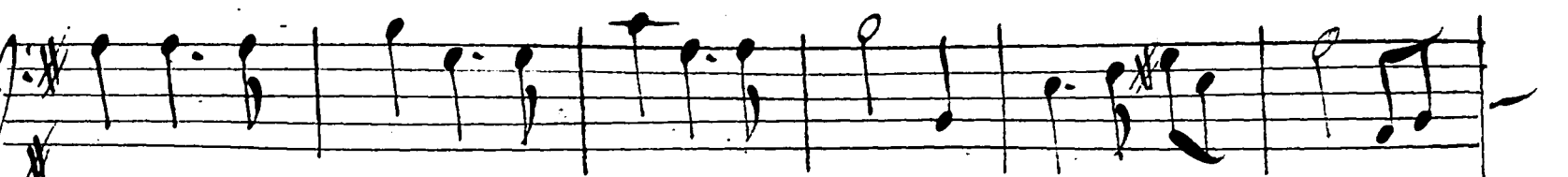
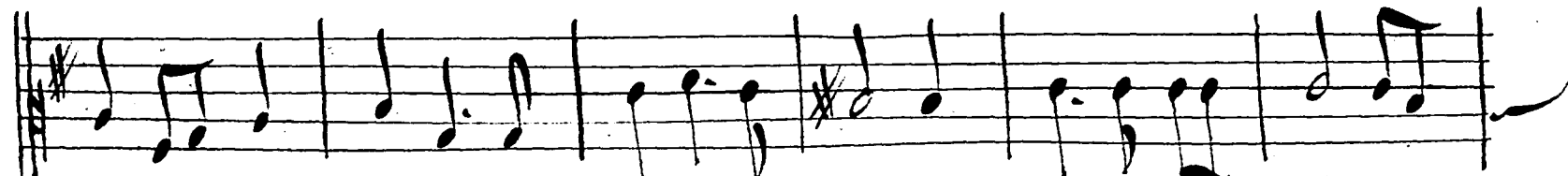
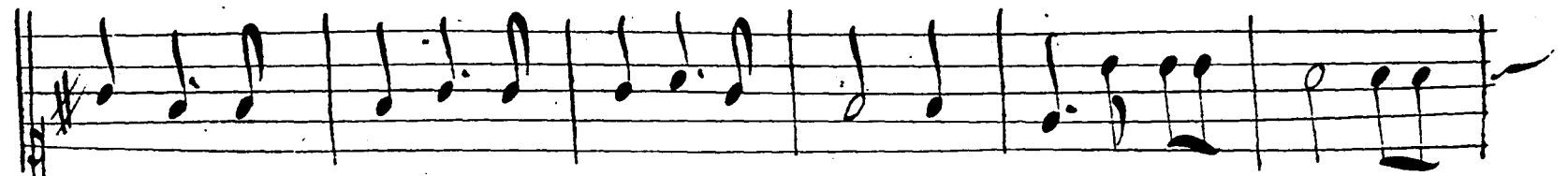
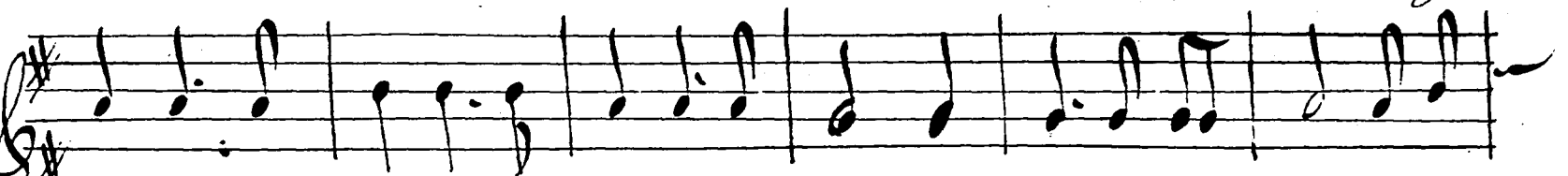
mour est un Dieu qu'on Revere en tous lieux Baccus a son pouvoir a son



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



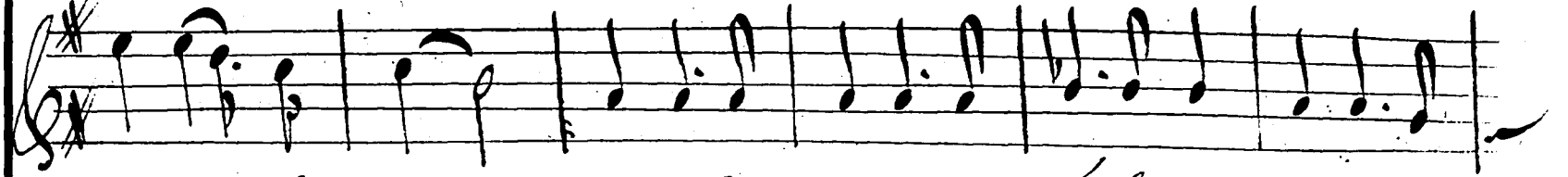
Baccus a son pouvoir a son



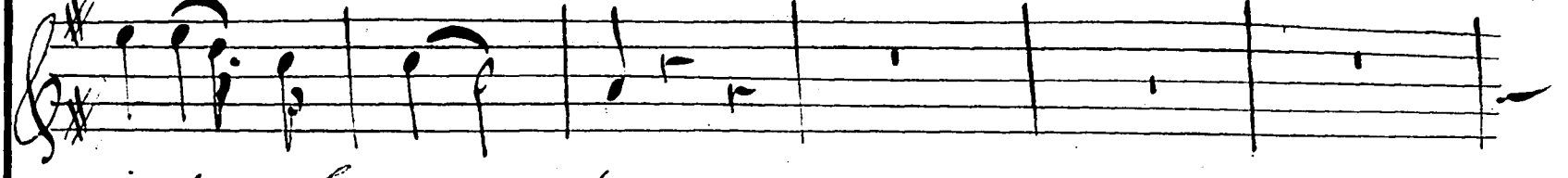
L'amour et de Bacchus 131



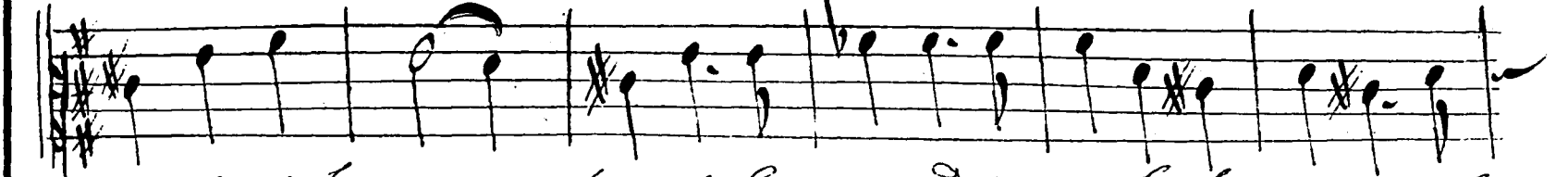
mis tout le monde et Bacchus a dompté les hommes et les



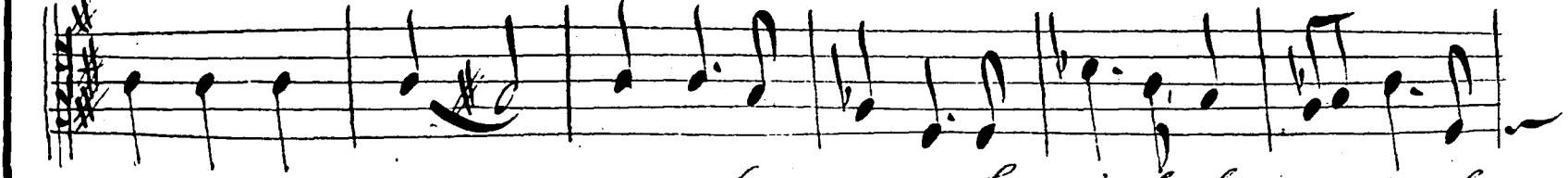
mis tout le monde et Bacchus a dompté les hommes et les



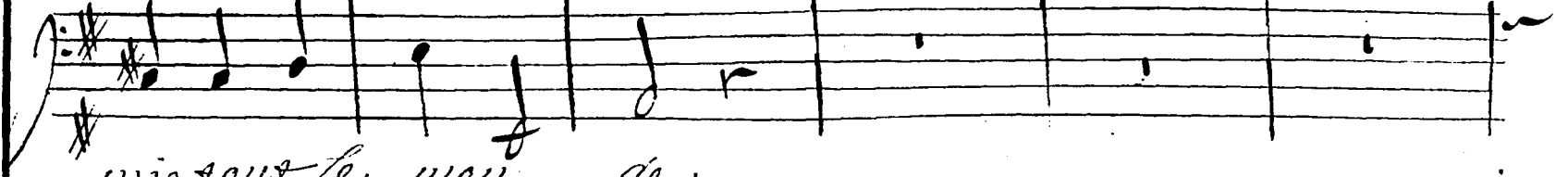
mis tout le monde



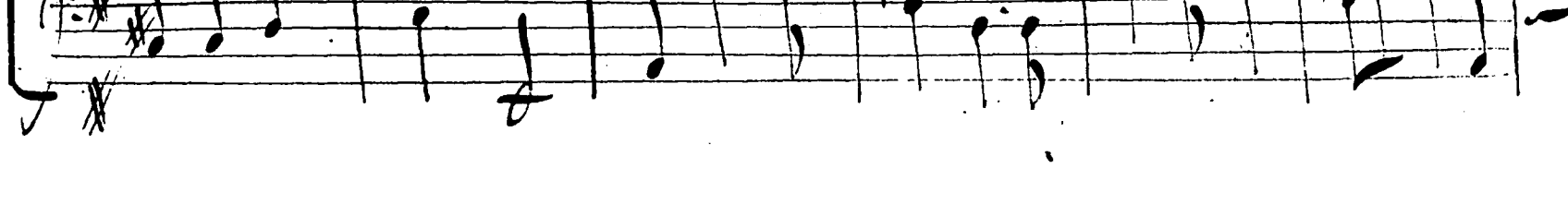
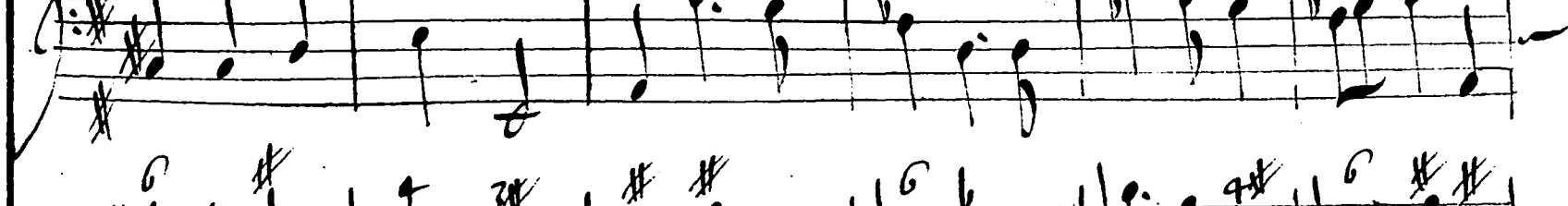
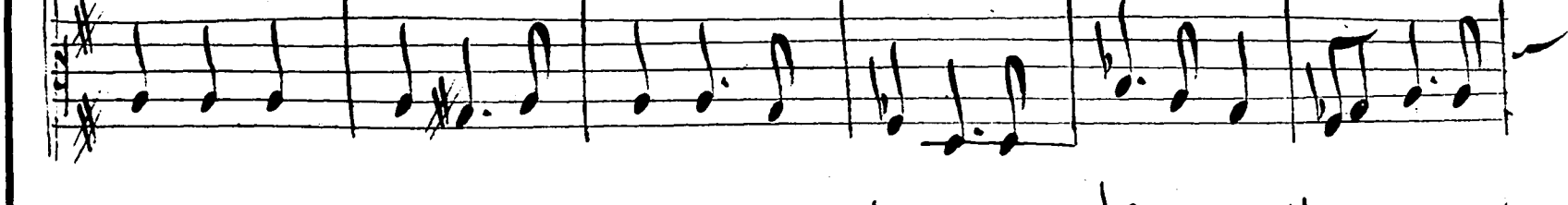
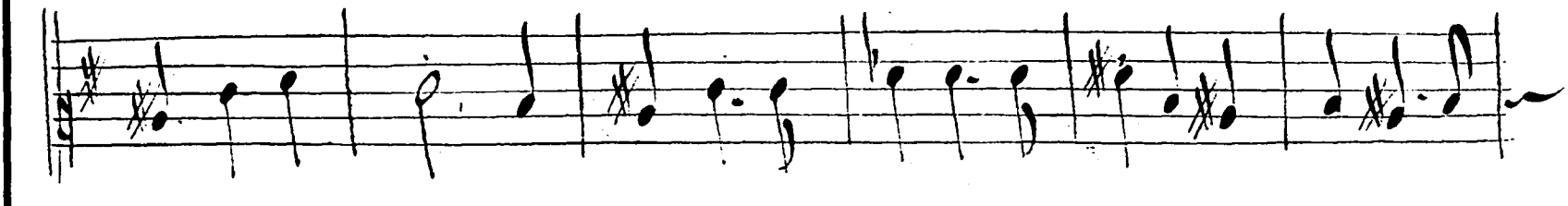
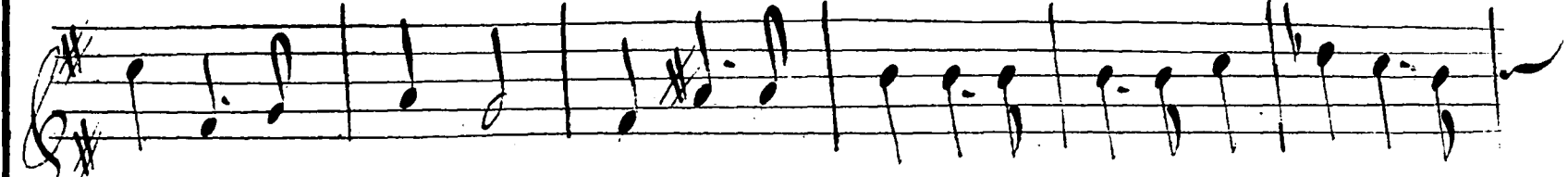
mis tout le monde et Bacchus a dompté les hommes et les



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 Precieuz fi fi

de Rien n'apü esgaler ses charmes Precieuz fi fi

de fi fi

de Rien n'apü esgaler ses charmes Precieuz fi fi

de Rien n'apü esgaler ses charmes Precieuz fi fi

de fi fi

7 6 # 170 # #

Detailed description: This is a handwritten musical score for a piece titled "L'Amour Et de Bachus". The page is numbered "133" in the top right corner. The music is written on ten systems of staves. Each system consists of a vocal line (treble clef) and a lute line (bass clef). The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time. The lyrics are written in a cursive hand below the vocal lines. The lyrics are: "de Rien n'apü esgaler ses charmes Precieuz fi fi" (repeated), "de fi fi", and "de". At the bottom of the page, there are some numerical figures and symbols: "7 6 # 170 # #".

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 eighth and quarter 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.

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 includes a vocal line with lyrics 'ah quel Plaisir de voi de' and a piano accompaniment. The score is written in a cursive style with a key signature of one sharp (F#) and a common time signature (C).

Le triomphe de

136

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests.

quel Plaisir Daimer

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, primarily consisting of quarter notes and rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, primarily consisting of quarter notes and rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, primarily consisting of quarter notes and rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, primarily consisting of quarter notes and rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests.

ah quel plaisir quel plaisir

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, primarily consisting of quarter notes and rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, primarily consisting of quarter notes and rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, primarily consisting of quarter notes and rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, primarily consisting of quarter notes and rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, primarily consisting of quarter notes and rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests. There are some handwritten annotations above the staff, including the number '7/16' and a sharp sign.

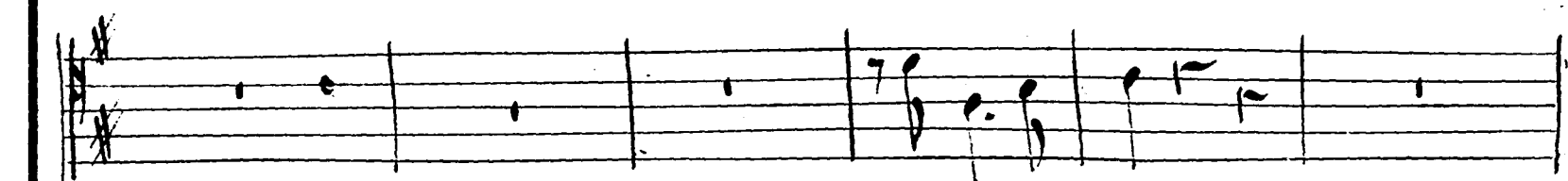
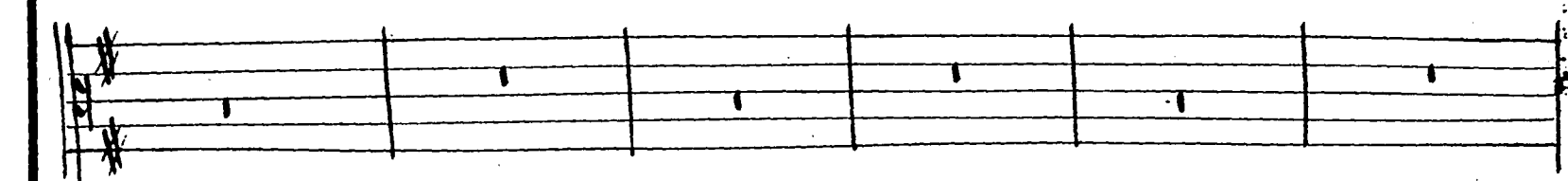
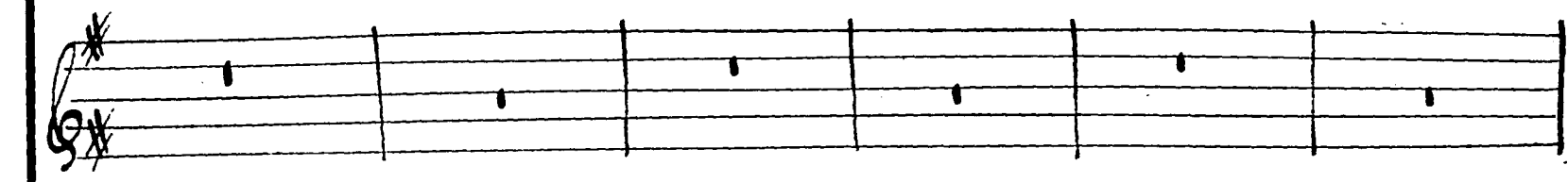
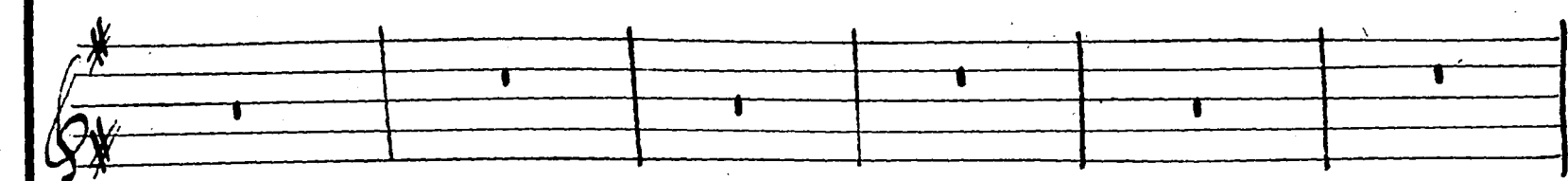
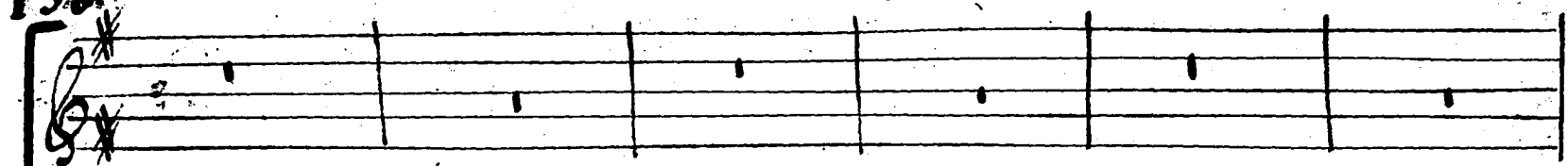
L'amour et de Bacchus

137

The image shows a handwritten musical score for a piece titled "L'amour et de Bacchus". The score is written on ten staves. The first five staves are instrumental, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are mostly whole and half notes. The sixth staff contains the lyrics: "à qui vit sans Amour la vie est sans appas". The seventh staff contains the lyrics: "de boire" and "C'est moi". The eighth, ninth, and tenth staves are instrumental, with the tenth staff featuring some handwritten annotations above the notes, including "76", "6", and "4 34".

Le triomphe de

138

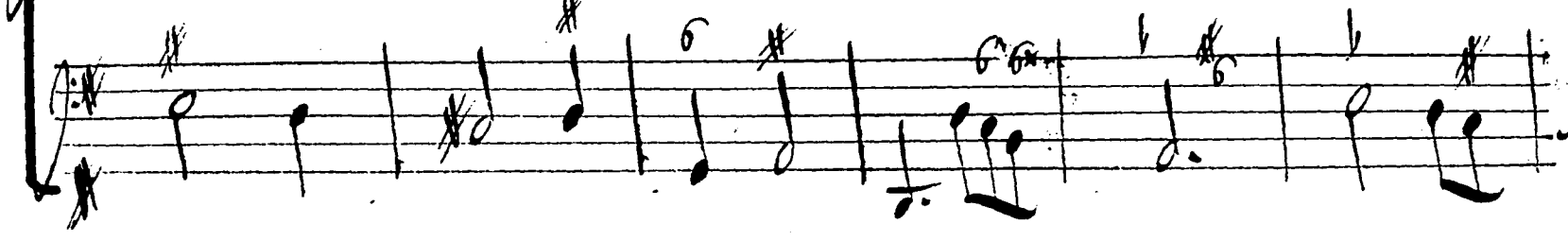
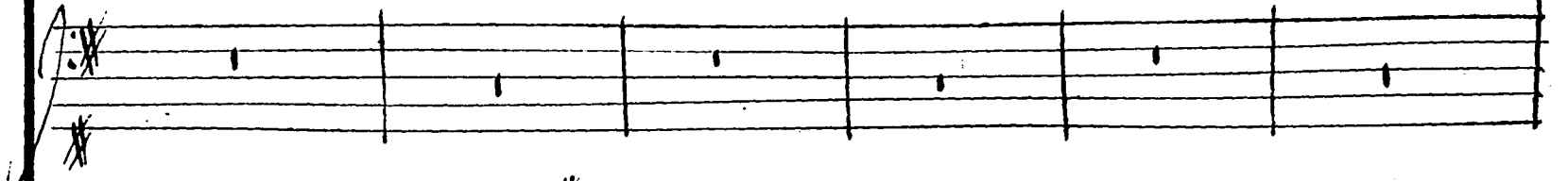
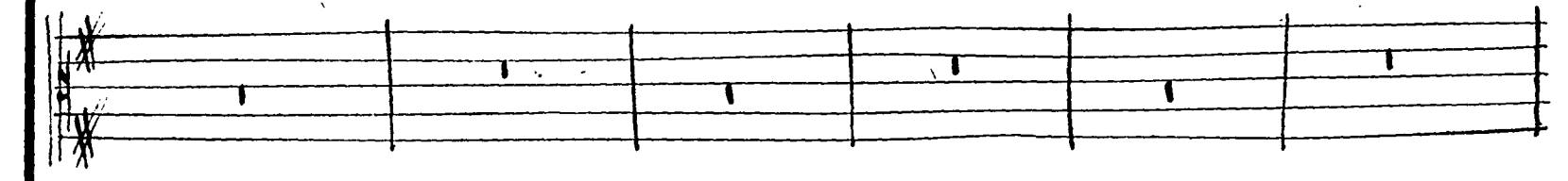
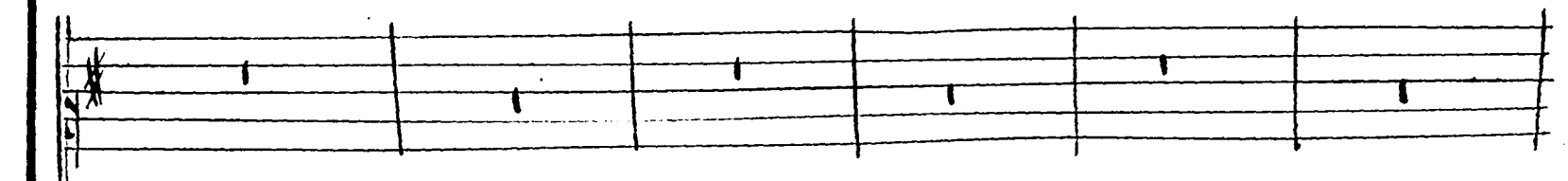
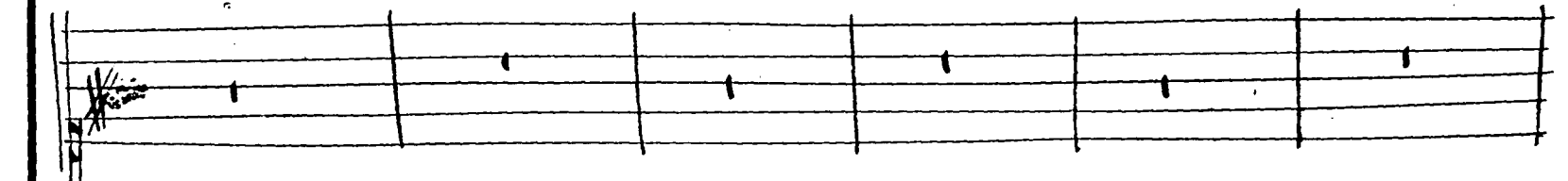
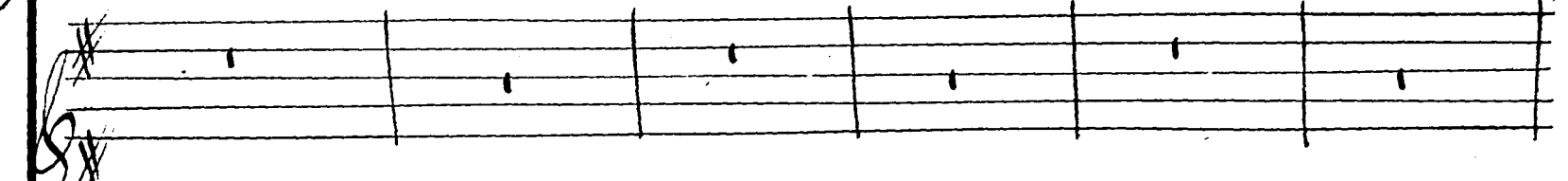


aimables fers



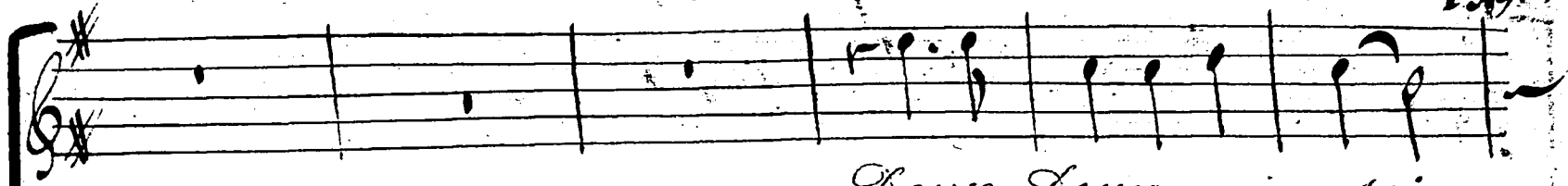
virgine de vin et de noivre

Donce victoi



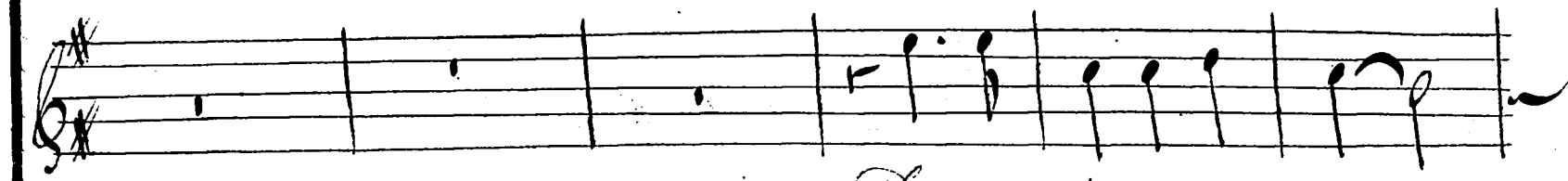
L'Amour Et de Bacchus

139



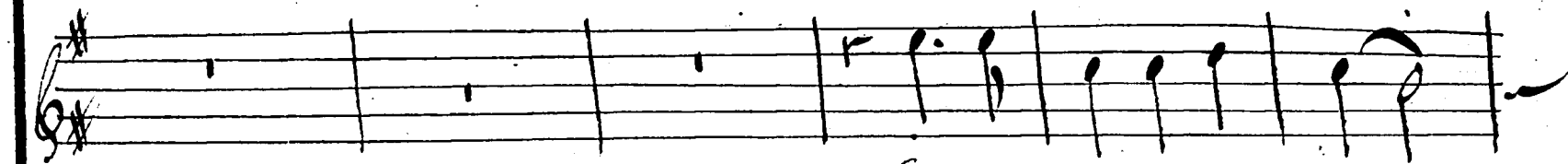
First musical staff with treble clef, key signature of one sharp (F#), and common time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4.

Douce Douce me toi



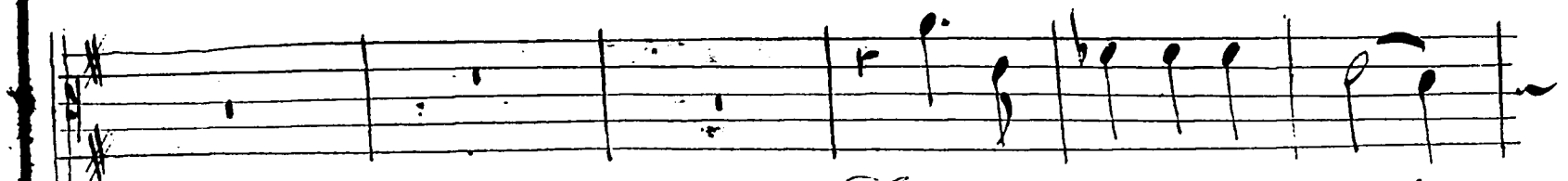
Second musical staff, identical to the first.

Douce douce me toi



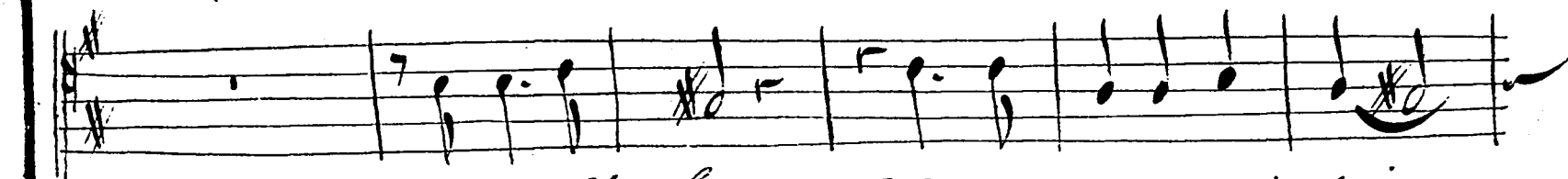
Third musical staff, identical to the first.

Douce douce me toi



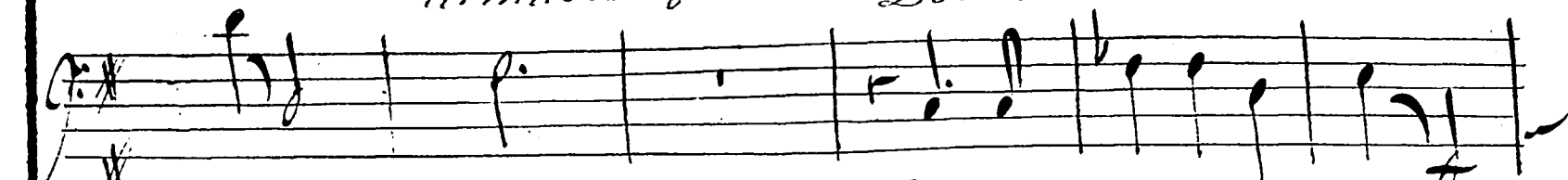
Fourth musical staff, identical to the first.

Douce douce me toi



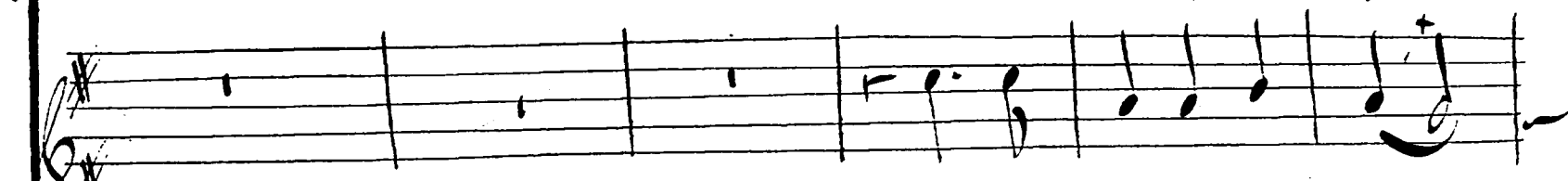
Fifth musical staff, identical to the first.

aimables fers Douce douce me toi

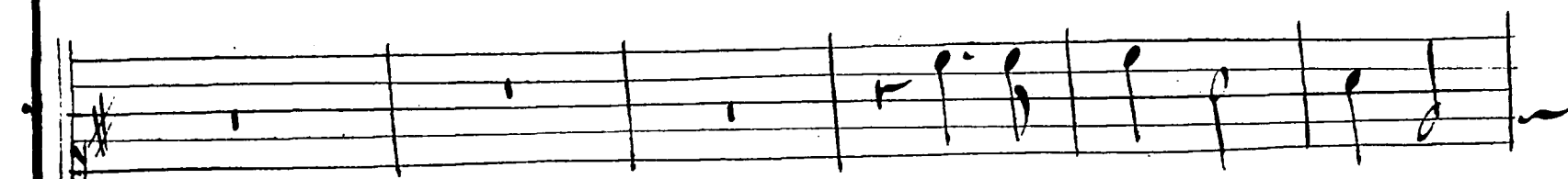


Sixth musical staff, identical to the first.

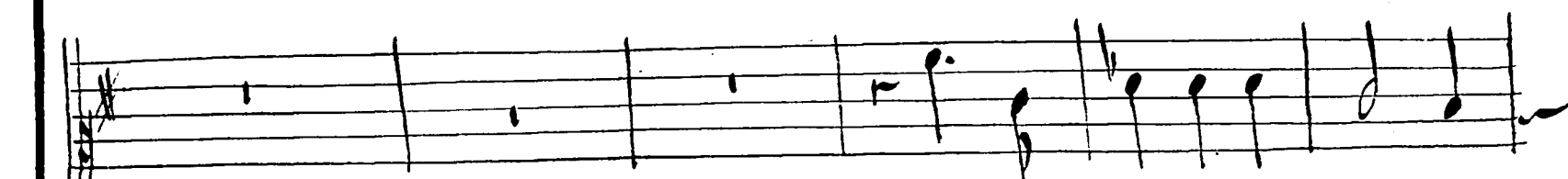
re Douce douce me toi



Seventh musical staff, identical to the first.



Eighth musical staff, identical to the first.



Ninth musical staff, identical to the first.



Tenth musical staff, identical to the first.



Eleventh musical staff, identical to the first.



Twelfth musical staff, identical to the first.

Le triomphe de L'amour

F40

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, similar to the first staff.

re ah ah quel plaisir Daimer ah ah

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

re ah ah

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

re ah ah quel plaisir Daimer ah ah

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

re ah ah quel plaisir Daimer ah ah

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

re ah ah

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

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

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

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

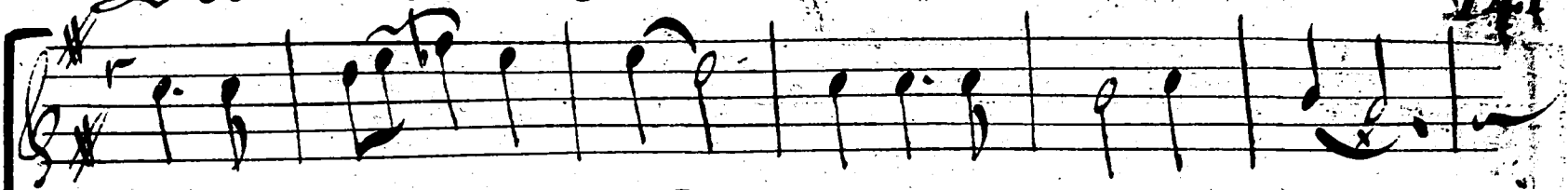
Handwritten musical notation on a single staff, similar to the first staff.

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

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

L'Amour Et De Bacchus

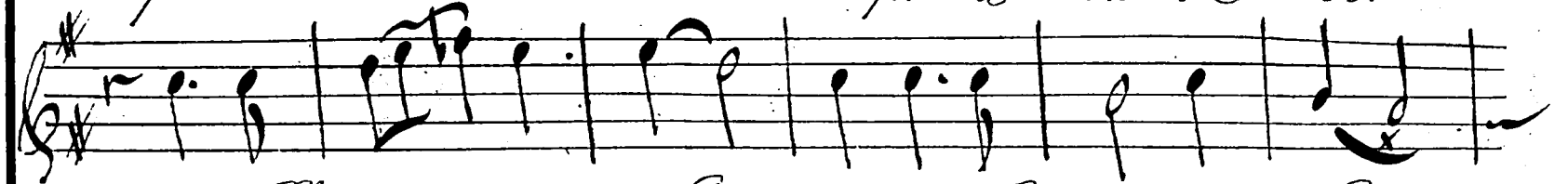
141



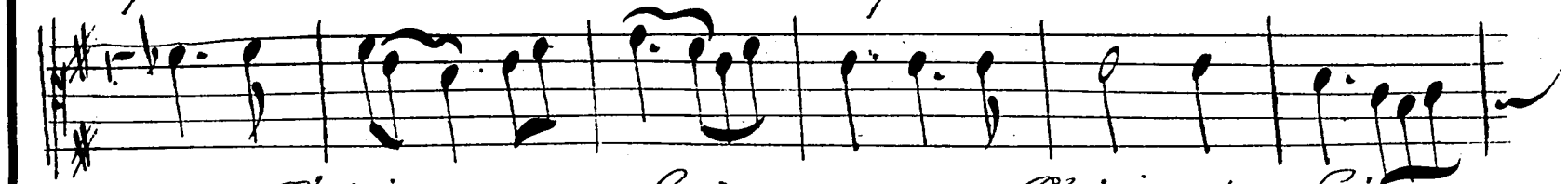
quel Plaisir de boi re-quel Plaisir de boi



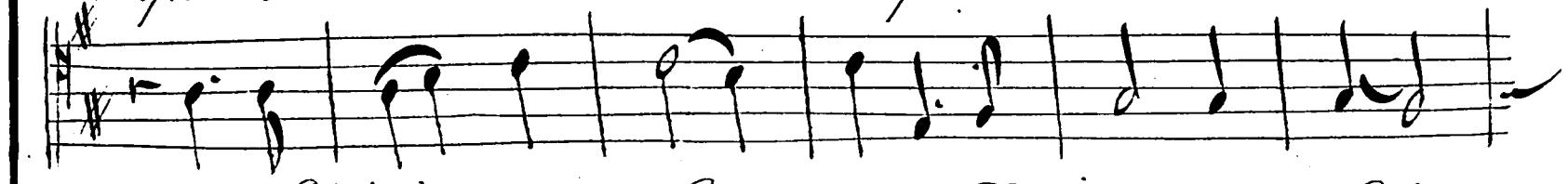
quel Plaisir de boi re-quel Plaisir de boi



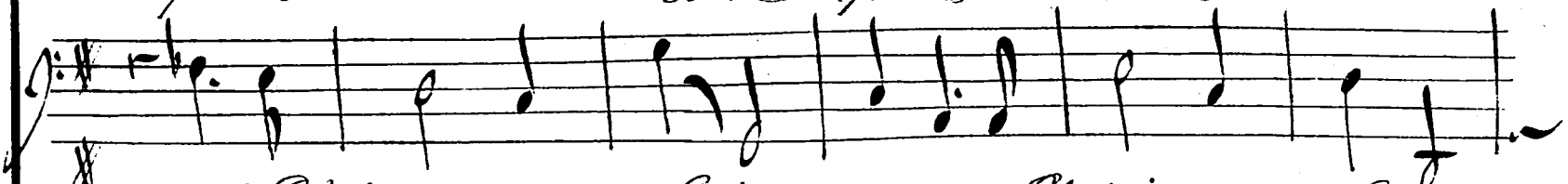
quel Plaisir de boi re-quel Plaisir de boi



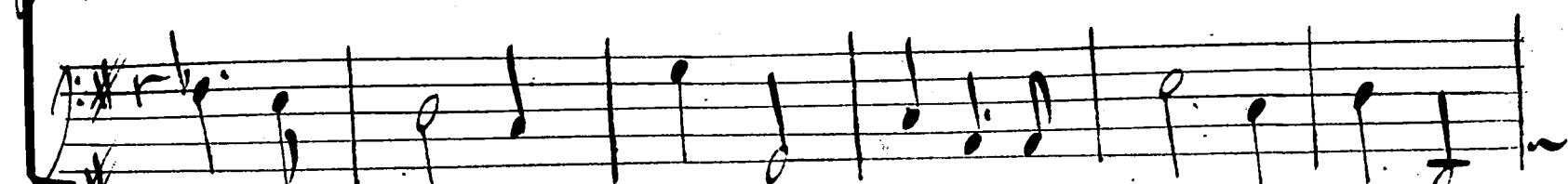
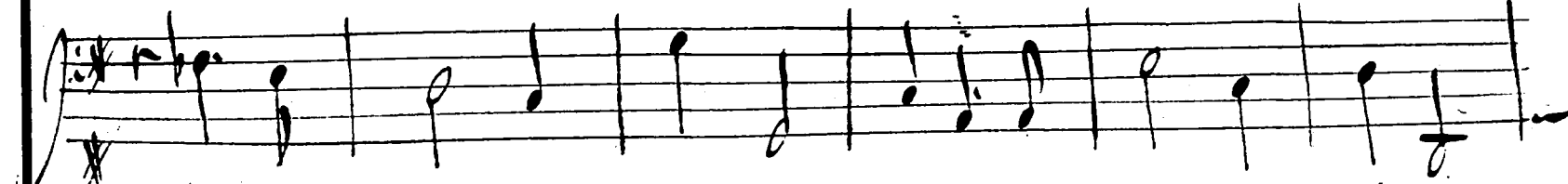
quel Plaisir de boi re-quel Plaisir de boi



quel Plaisir de boire quel Plaisir de boi



quel Plaisir de boi re-quel Plaisir de boi



Le triomphe de

142

Handwritten musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is 2/4. The melody begins with a dotted quarter note followed by a quarter note, then a half note, and continues with eighth and quarter notes.

re

non non cest un abis non non

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

re

non non cest un abis non non

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

re

non non cest un abis non non

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

re

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

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

re

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

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

re

non non non non non cest un a

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.

L'Amour et de Bacchus

145

Handwritten musical score for the piece "L'Amour et de Bacchus". The score is written on ten staves, with the first five staves containing vocal lines and the last five staves containing instrumental accompaniment. The lyrics are written in French and are repeated across the vocal staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "cest un abius cest un abius non non cest un abius Le", "cest un abius cest un abius non non cest un abius Le", "cest un abius cest un abius non non cest un abius", "biu non non cest un abius non non cest un abius cest un abius Le", "non cest un abius non cest un abius non non cest un abius Le", "biu non no cest un abius non non cest un abius cest un abius".

cest un abius cest un abius non non cest un abius Le

cest un abius cest un abius non non cest un abius Le

cest un abius cest un abius non non cest un abius

biu non non cest un abius non non cest un abius cest un abius Le

non cest un abius non cest un abius non non cest un abius Le

biu non no cest un abius non non cest un abius cest un abius

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 quarter and eighth notes.

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

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

Le plus grand Dieu de tous cest bac

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

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

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

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

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

Le plus grand Dieu de tous cest bac

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.

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 notation includes various note values and rests.

c110

cest Bacchus cest L'amour cest Bacchus cest La

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

c110

cest Bacchus cest L'amour cest Bacchus cest La

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

c110

cest Bacchus cest Bacchus

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

c110

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

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

c110

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

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

c110

cest Bacchus cest Bacchus

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

Handwritten musical notation on a five-line staff, continuing the piece with a treble clef, one sharp key signature, and common time.

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

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



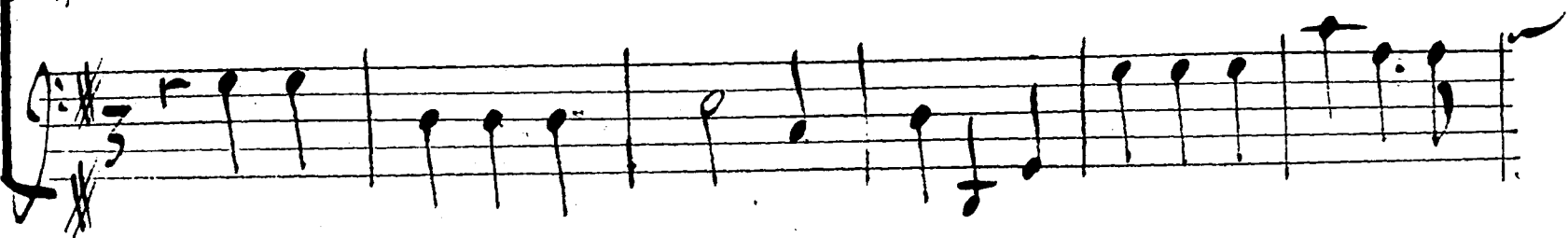
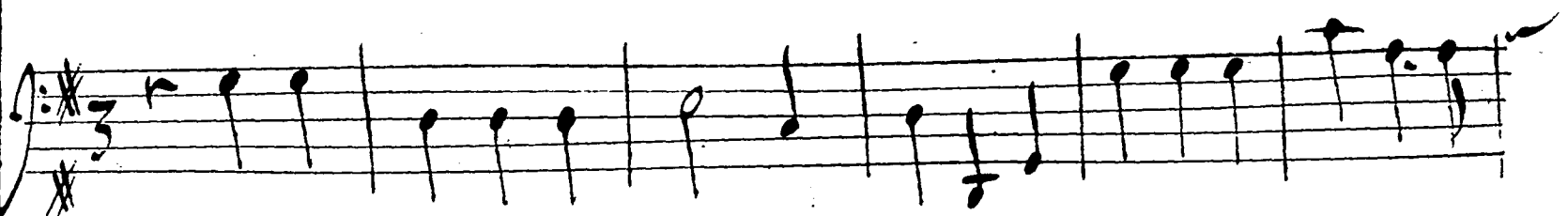
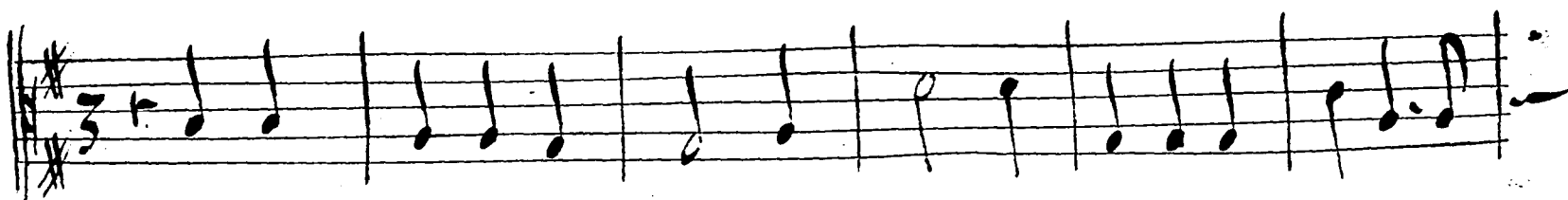
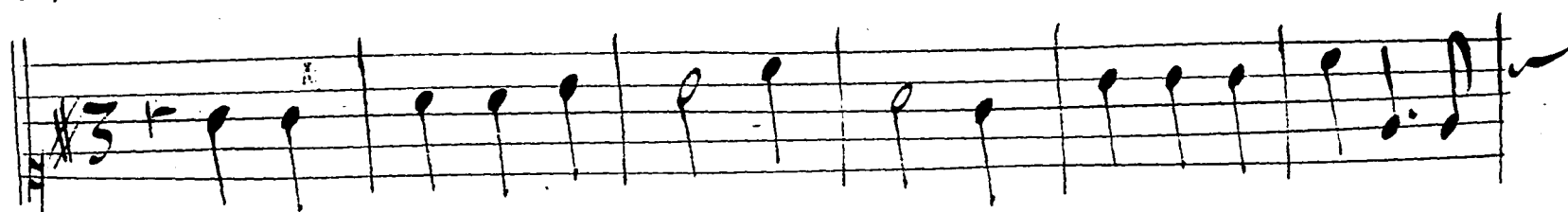
Mestons donc leurs Douceurs aimables mestons nos voix dans ces



Mestons donc leurs Douceurs aimables mestons nos voix dans ces



Mestons donc leurs Douceurs aimables



L'amour Et de Bacchus

149



Lieux agre a bles mestons nos voix dans ces lieux agre a



Lieux agre ables mestons nos voix dans ces lieux agre a



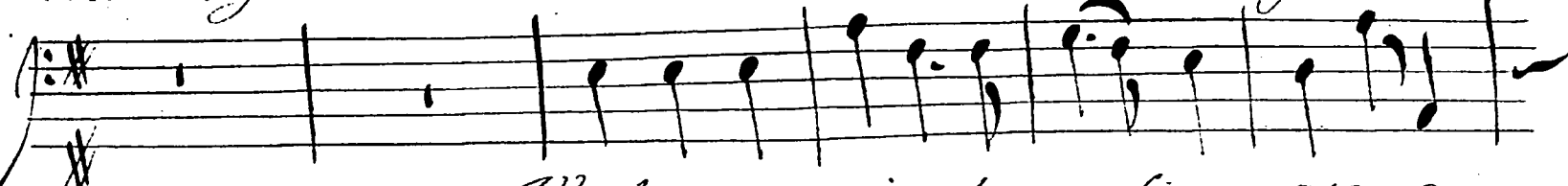
mestons nos voix dans ces lieux agre a



Lieux agre ables mestons nos voix dans ces lieux agre a



Lieux agre ables mestons nos voix dans ces lieux agre a



Mestons nos voix dans ces lieux agre a



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, showing a continuation of the melodic line.

Tenth musical staff, continuing the melodic line.

Eleventh musical staff, featuring a more active melodic line.

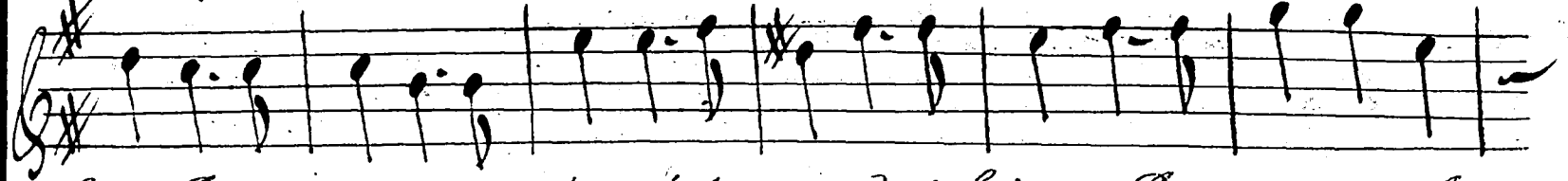
Twelfth musical staff, continuing the melodic line.



L'amour Et De Bacchus



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



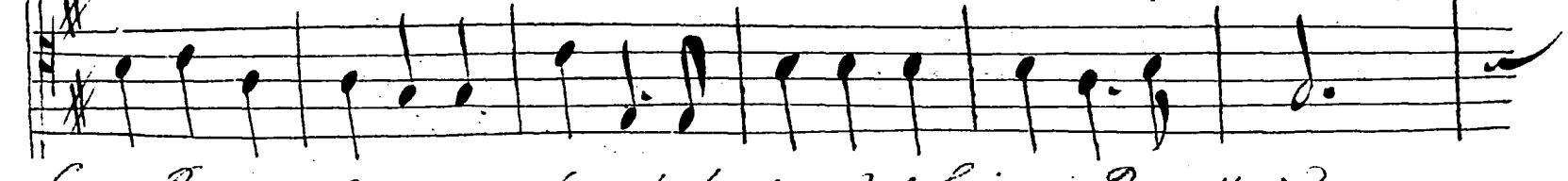
Sans Repeter aux eschos d'alentour et faisons Repetter et fai



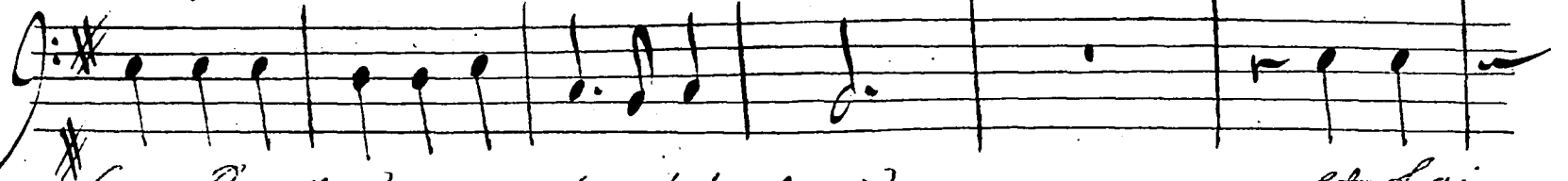
Sans Repeter aux eschos d'alentour et faisons Repetter et fai



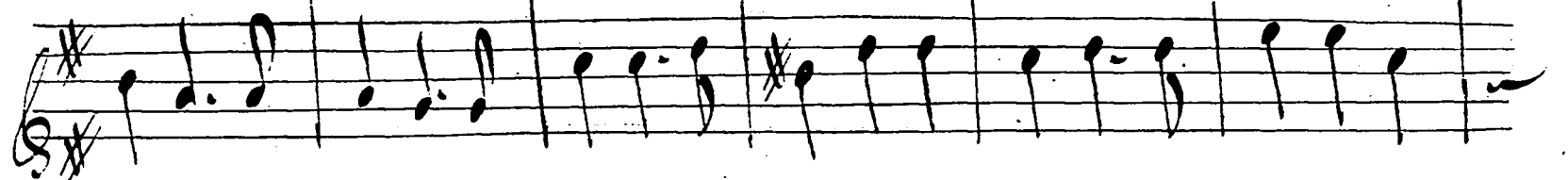
Sans Repeter aux eschos d'alentour et faisons Repetter et fai



Sans Repetter aux eschos d'alentour et faisons Repetter

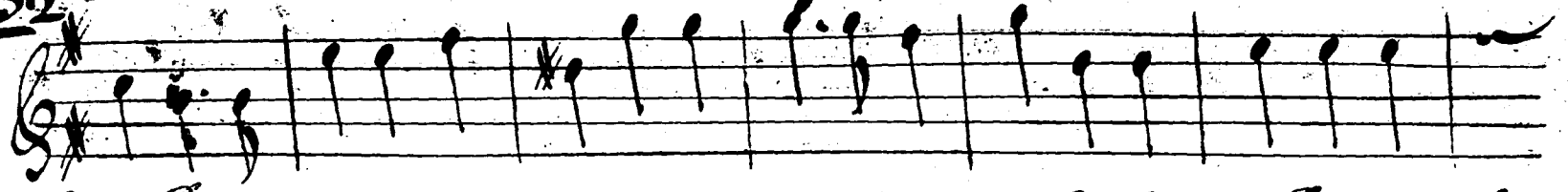


Sans Repetter aux eschos d'alentour et fai



Le triomphe de

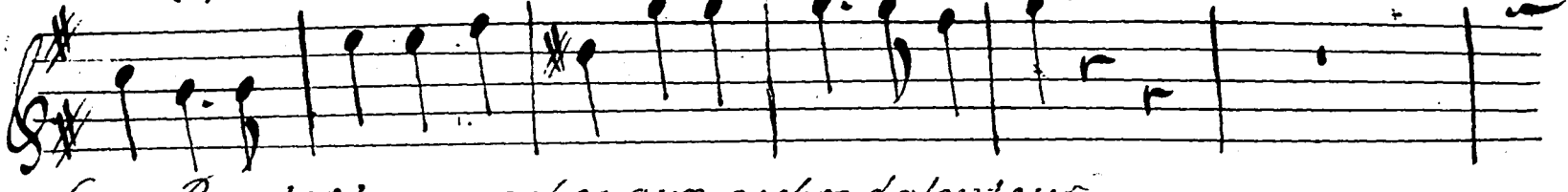
152



Sans Repeter aux echos: aux echos dalentour quil nest rien de si



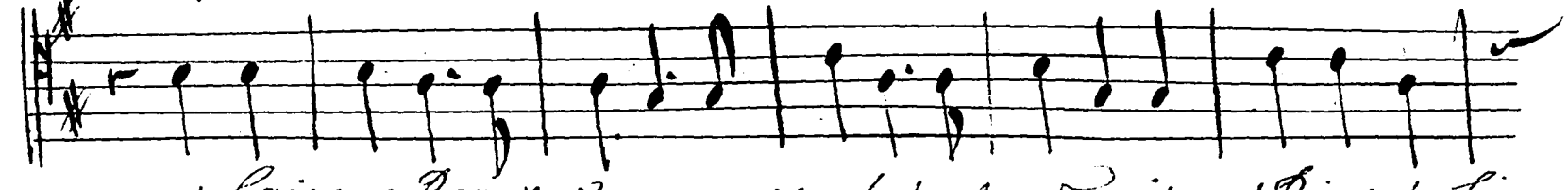
Sans Repeter aux echos aux echos dalentour quil nest rien de si



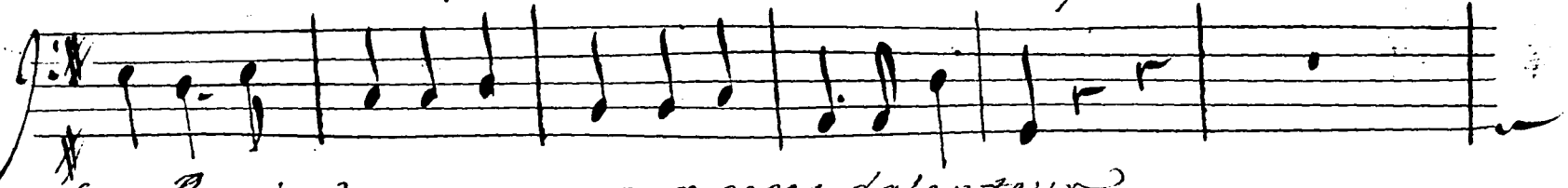
Sans Repeter aux echos aux echos dalentour



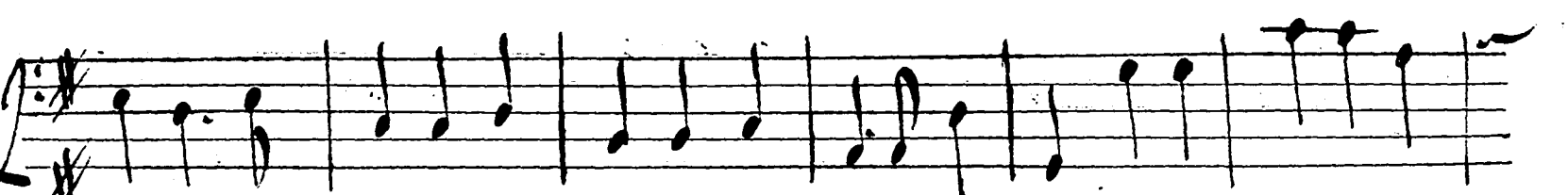
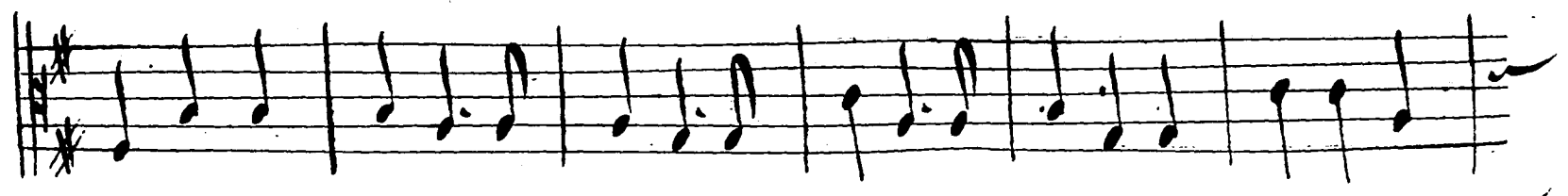
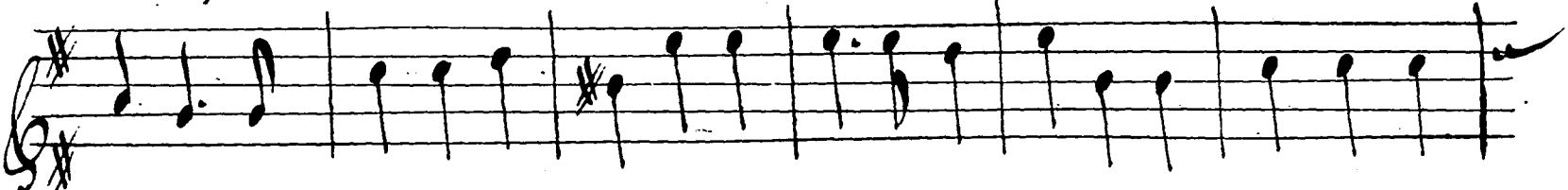
Sans Repeter aux echos aux echos dalentour quil nest rien de si



et faisons Repeter aux ecos dalentour quil nest rien de si



Sans Repeter aux ecos aux ecos dalentour



L'Amour Et De Bacchus

155



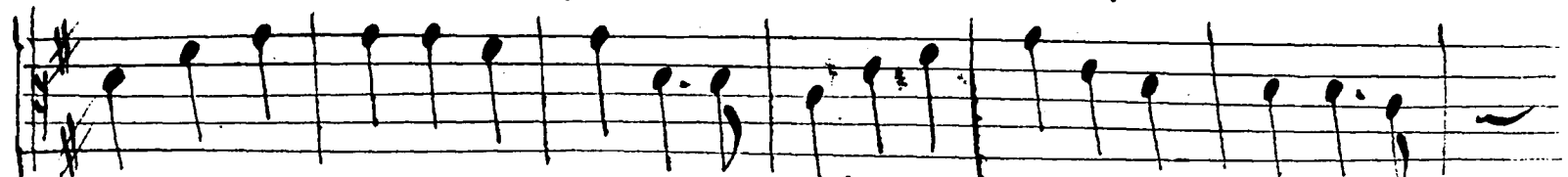
Doux que Bacchus et l'Amour quil nest Rien de si doux que Bacchus et la



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



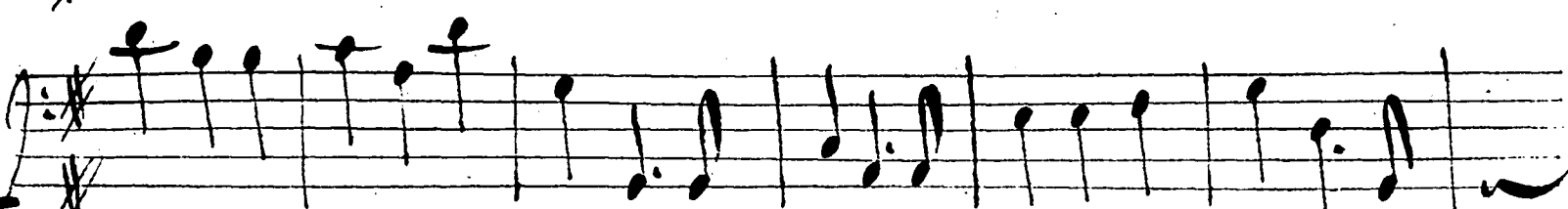
Doux que Bacchus et l'Amour quil nest Rien de si doux que Bacchus et la



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 pour

mour et faisons Repetter aux eschos d'aler

mour

20

Le Triomphe de

156



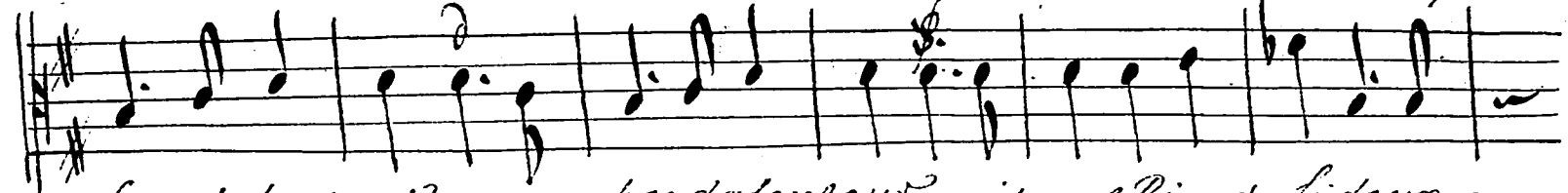
ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac



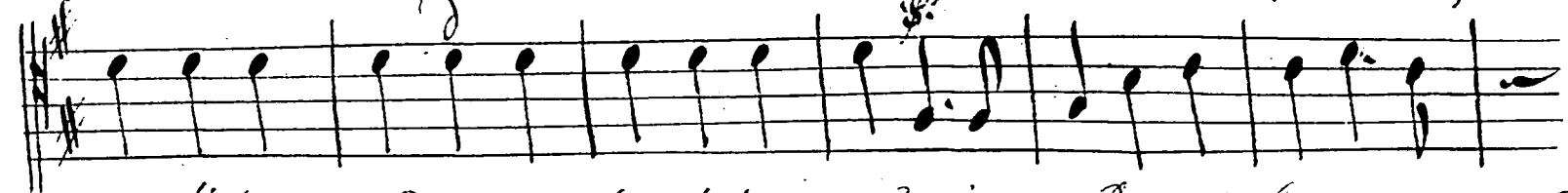
ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac



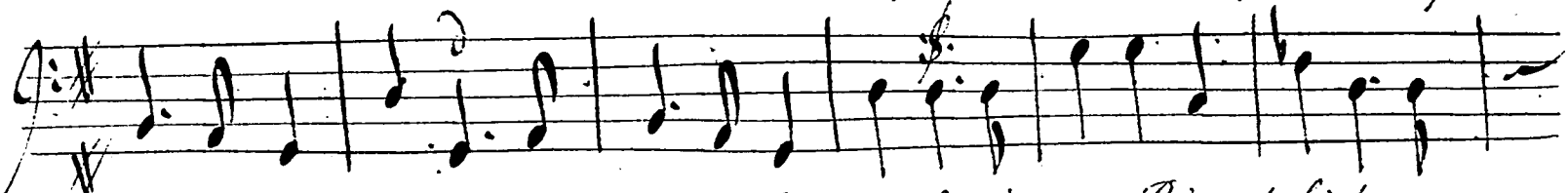
ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac



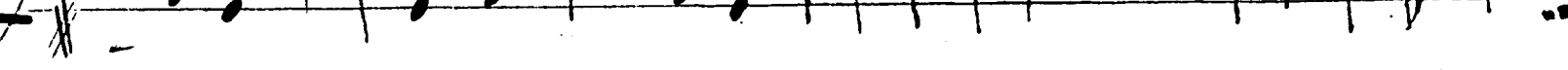
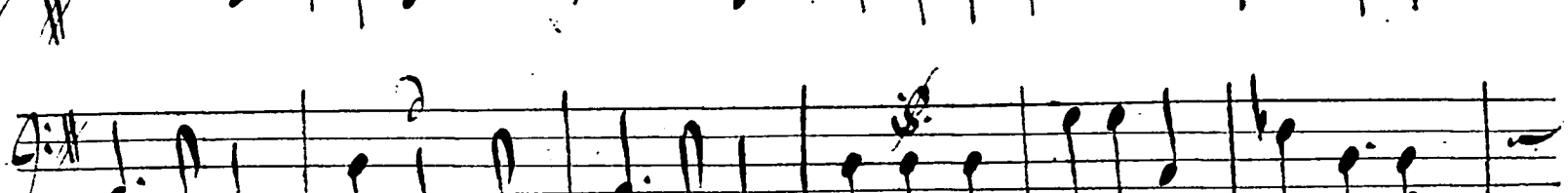
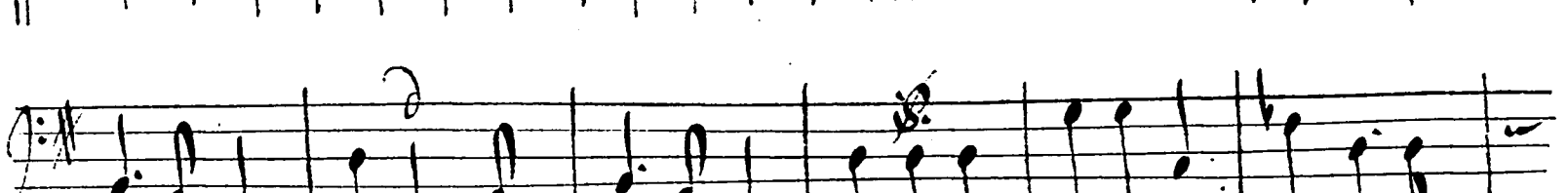
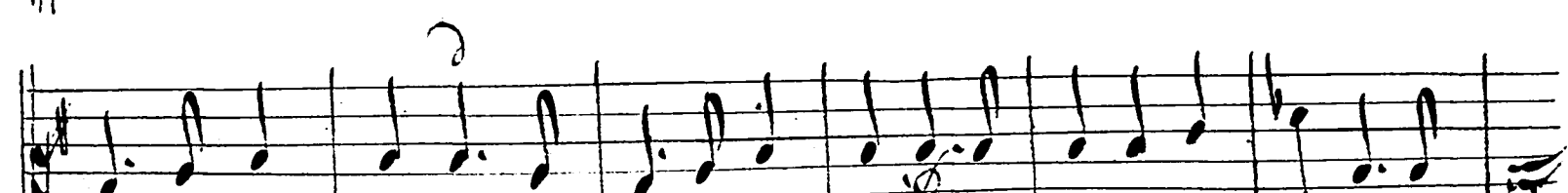
ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac



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

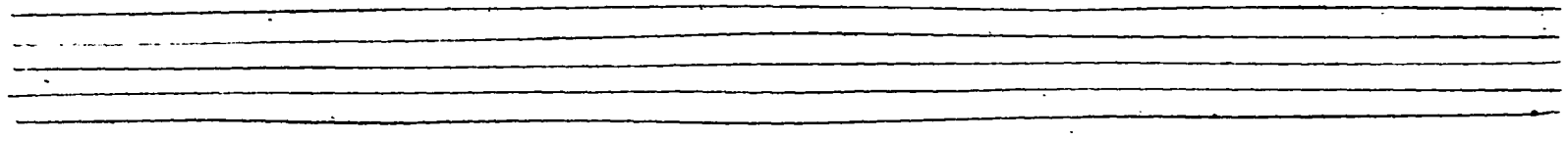


ches d'alentour aux eschos d'alentour quil nest Rien de si doux que bac

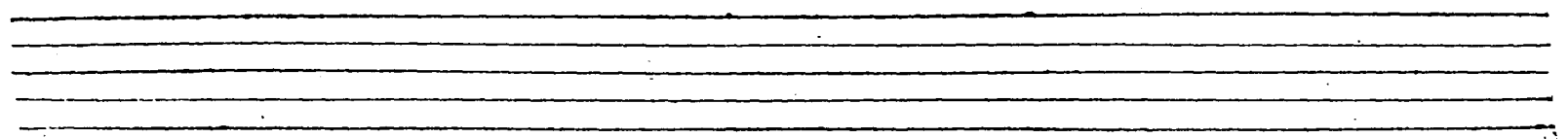


Entrée Le Triomphe de

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 hand. The first staff begins with a treble clef, a sharp sign, and a '3' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic values. The third staff features a mix of eighth and quarter notes. The fourth staff has a similar rhythmic pattern to the second staff. The fifth staff concludes the system with a final cadence, including a fermata over the last few 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 sharp sign, and a '3' indicating the time signature. The notes are mostly eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic values. The third staff features a mix of eighth and quarter notes. The fourth staff has a similar rhythmic pattern to the second staff. The fifth staff concludes the system with a final cadence, including a fermata over the last few 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 key signature is one sharp (F#) and the time signature is 3/4. The music is written in a cursive, historical style.

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

