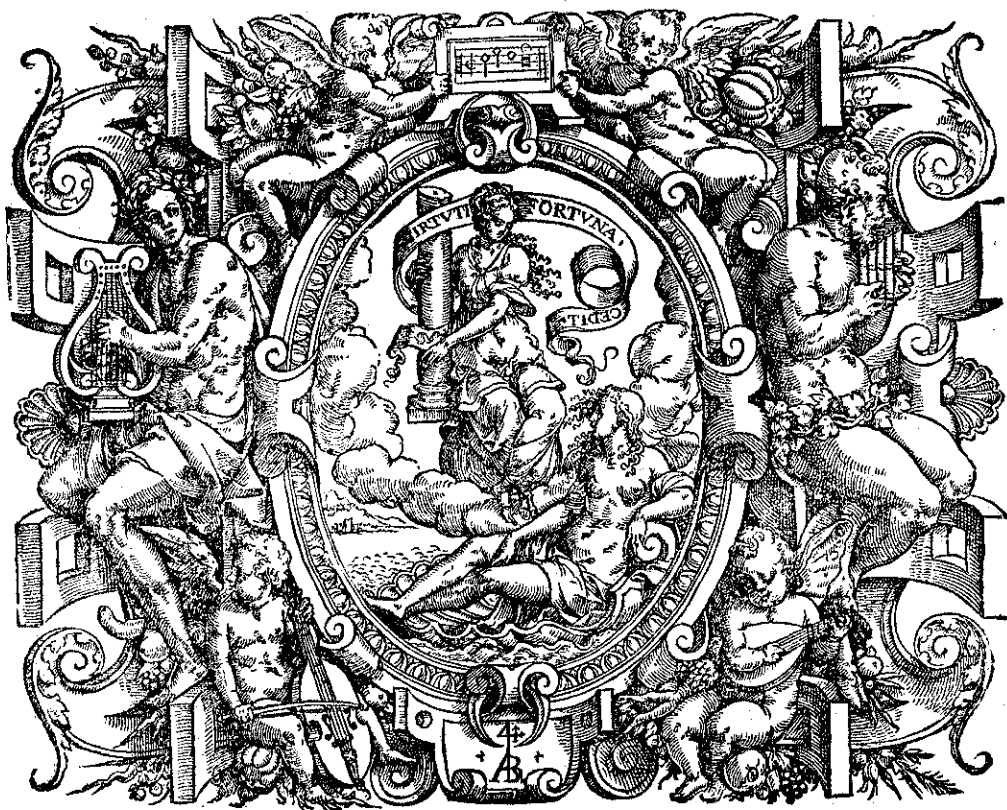


LE TRIOMPHE  
DE  
L'AMOUR,

BALLET ROYAL,  
MIS EN MUSIQUE

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



A PARIS,

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

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

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M. DC. LXXXI.

AVEC PRIVILEGE DE SA MAIESTE.



A U R O Y .

**S** I R E ,

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

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

SIRE,

DE VOSTRE MAJESTÉ,

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



# LE TRIOMPHE DE L'AMOUR.

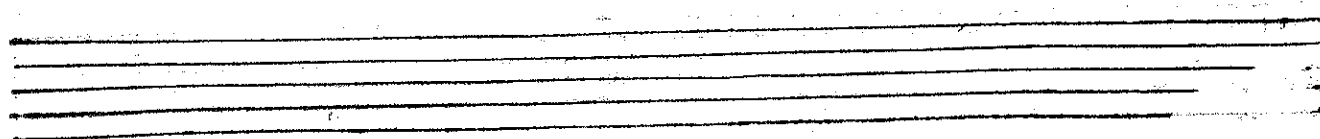
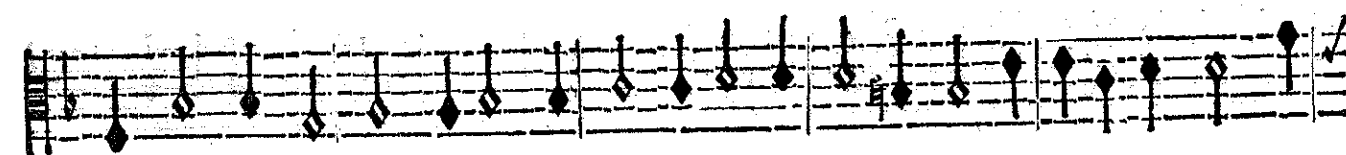
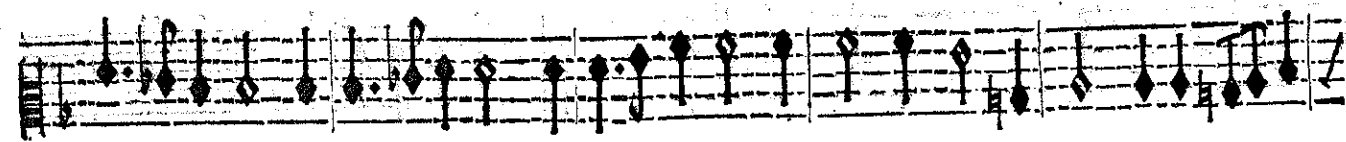
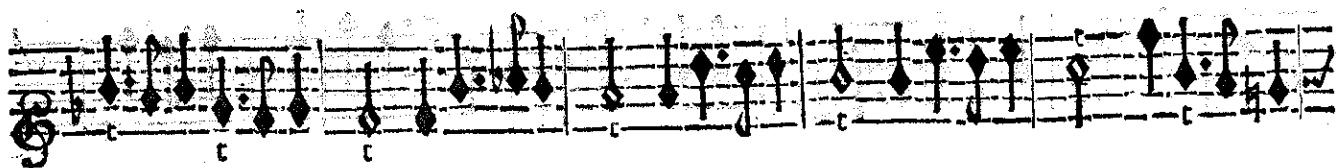
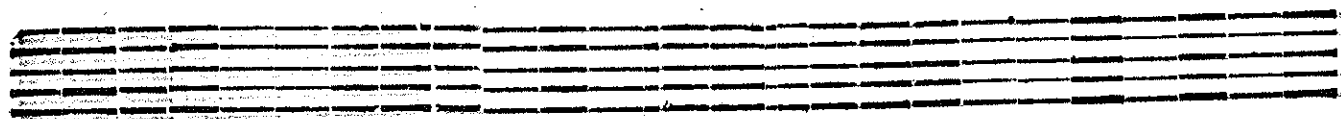
## BALLET ROYAL.

OUVERTURE.

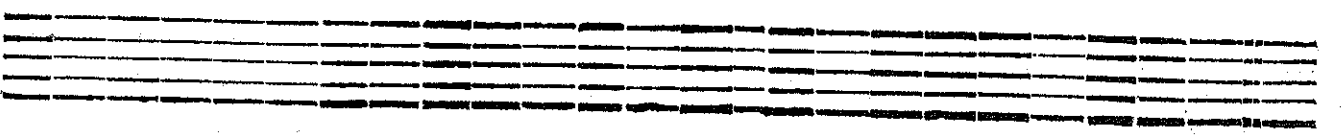
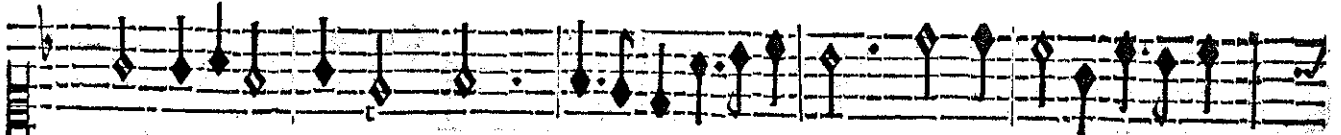
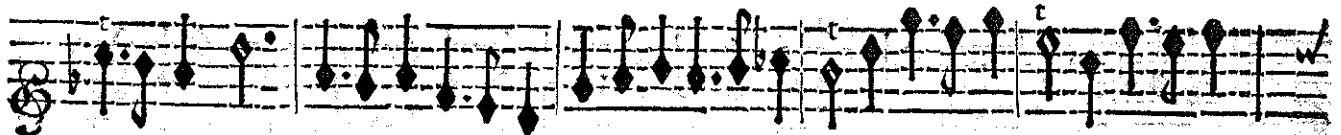
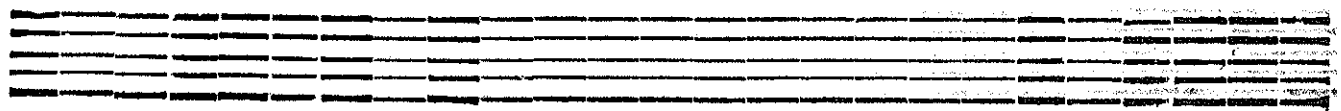
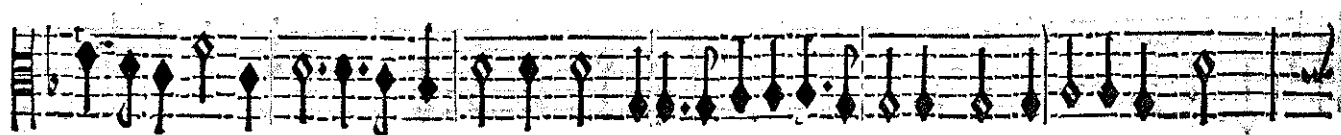
The musical score consists of five systems of staves. Each system contains five staves: a vocal line (Soprano), a piano line, a violin line, a viola line, and a cello/bass line. The music is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes clefs, key signatures, and dynamic markings.

# LE TRIOMPHE

This musical score, titled "LE TRIOMPHE", is presented on a page numbered "2". It consists of ten systems of musical notation. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several measures with rests, and some measures contain dynamic markings like "p" (piano) and "f" (forte). The score is written in a style characteristic of 19th-century musical manuscripts. The second system starts with a bass clef. The third system features a treble clef and includes a "Tutti" marking. The fourth system has a bass clef. The fifth system is a treble clef system with a key signature change to two flats (B-flat and E-flat). The sixth system is a bass clef system. The seventh system is a treble clef system. The eighth system is a bass clef system. The ninth system is a treble clef system. The tenth system is a bass clef system. The notation is dense and detailed, with many notes and rests. There are also some markings that look like "X" or asterisks, possibly indicating specific performance instructions or corrections. The overall layout is clean and professional, typical of a printed musical score.



LE TRIOMPHE.



DE L'AMOUR

Musical staff 1: Treble clef, 2/4 time signature, starting with a fermata over a quarter note. The melody consists of quarter and eighth notes.

*Lentement.*

Musical staff 2: Bass clef, 2/4 time signature, starting with a fermata over a quarter note. The accompaniment consists of quarter and eighth notes.

*Lentement.*

Musical staff 3: Bass clef, 2/4 time signature, starting with a fermata over a quarter note. The accompaniment consists of quarter and eighth notes.

*Lentement.*

Musical staff 4: Bass clef, 2/4 time signature, starting with a fermata over a quarter note. The accompaniment consists of quarter and eighth notes.

*Lentement.*

Musical staff 5: Bass clef, 2/4 time signature, starting with a fermata over a quarter note. The accompaniment consists of quarter and eighth notes.

*Lentement.*

Empty musical staves.

REVUE

Musical staff 6: Treble clef, 2/4 time signature, starting with a fermata over a quarter note. The melody consists of quarter and eighth notes.

Amis, venez tous ensemble, et nous chanterons ensemble.

Musical staff 7: Bass clef, 2/4 time signature, starting with a fermata over a quarter note. The accompaniment consists of quarter and eighth notes.

Musical staff 8: Bass clef, 2/4 time signature, starting with a fermata over a quarter note. The accompaniment consists of quarter and eighth notes.

Musical staff 9: Bass clef, 2/4 time signature, starting with a fermata over a quarter note. The accompaniment consists of quarter and eighth notes.

Musical staff 10: Bass clef, 2/4 time signature, starting with a fermata over a quarter note. The accompaniment consists of quarter and eighth notes.

Empty musical staves.



LE TRIOMPHE

Musical score for 'LE TRIOMPHE' consisting of five staves. The first staff is in treble clef, and the subsequent four are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'c' (crescendo) and 'f' (forte) throughout the piece.

V E N U S.

Musical score for 'VENUS' consisting of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a 2/4 time signature and features a melodic line with various ornaments and rhythmic values.

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

BASSE-CONTINUE.

Musical score for 'VENUS' consisting of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues the melodic and harmonic development from the previous section.

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

BASSE-CONTINUE.

Musical score for 'VENUS' consisting of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music concludes the piece with a final cadence.

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

BASSE-CONTINUE.

DE L'AMOUR,

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

BASSE-CONTINUE.

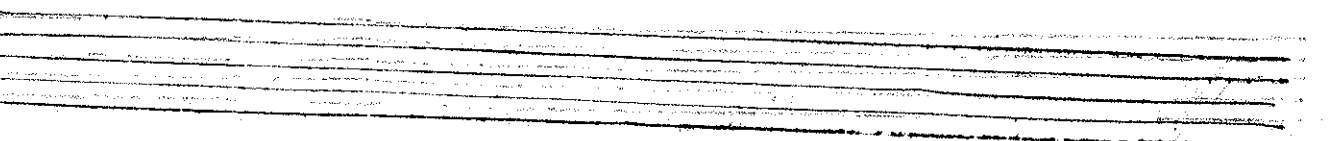
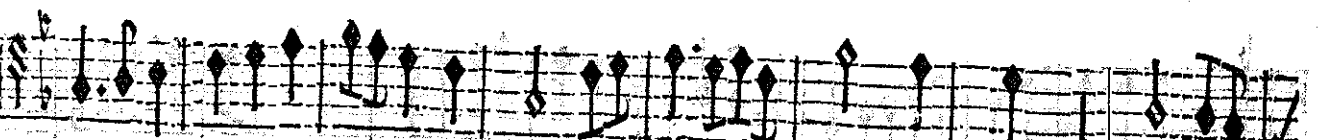
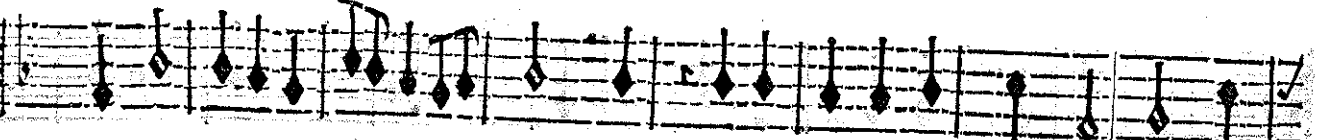
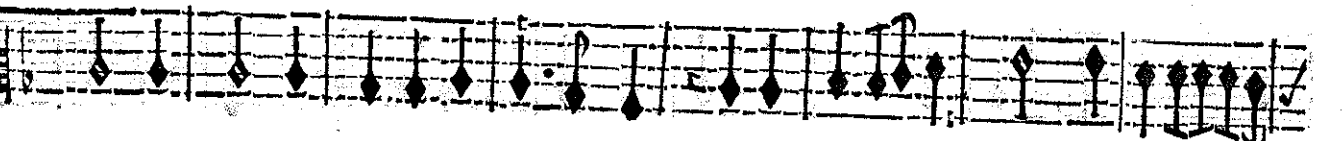
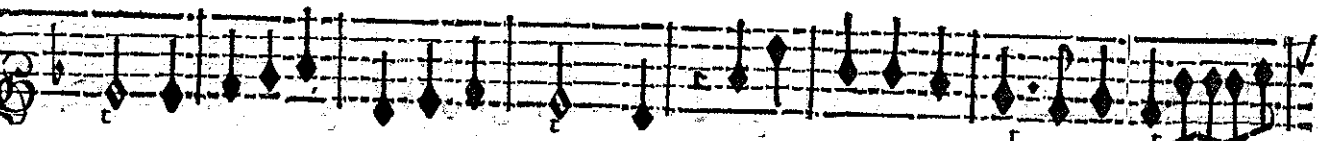
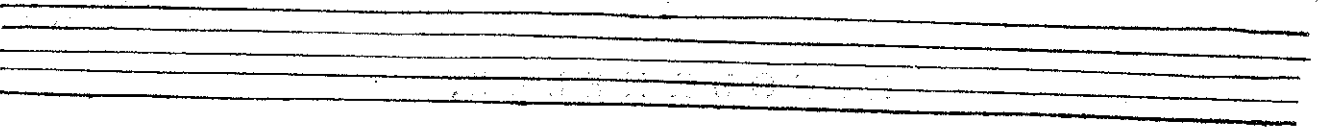
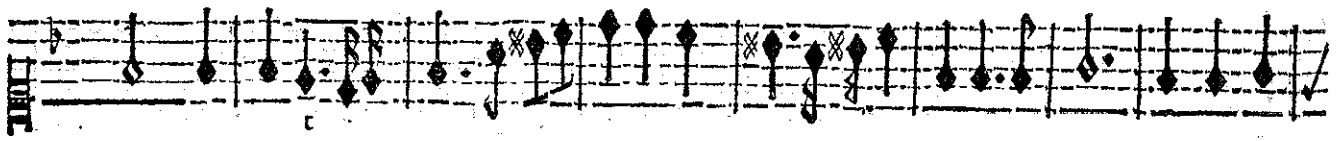
de. Ce n'est plus qu'à l'amour qu'il peut estre permis De troubler le repos du monde.

BASSE-CONTINUE.

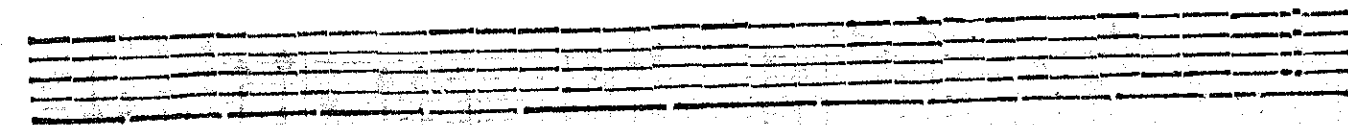
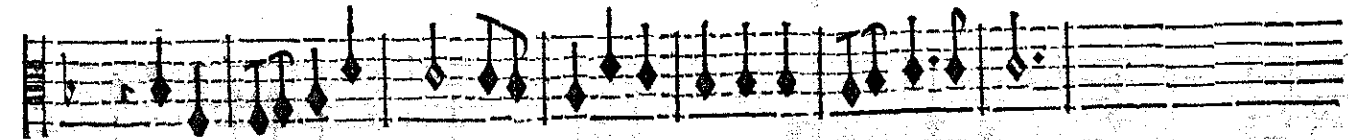
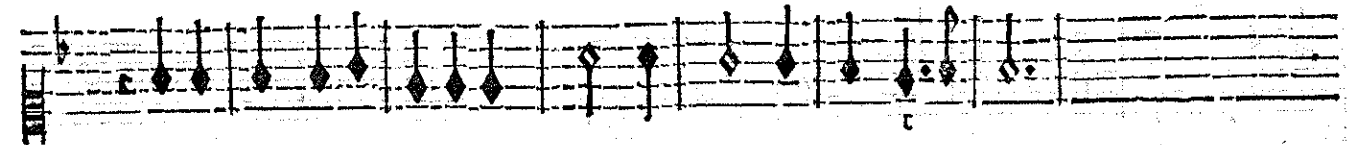
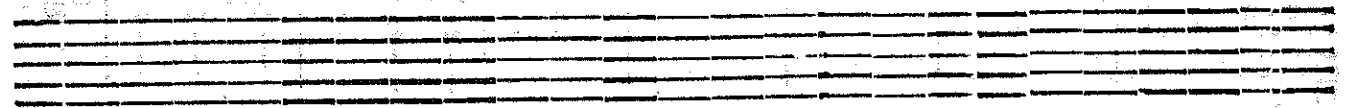
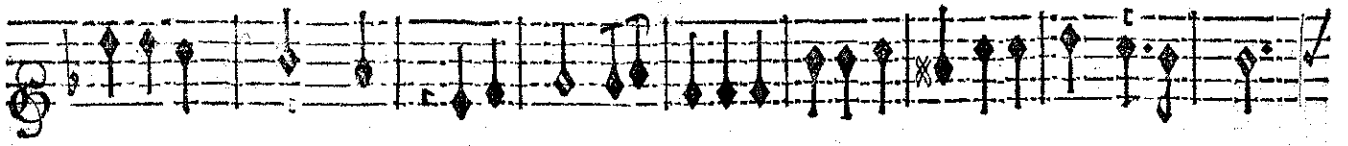
RITOURNELLE,

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

LE TRIOMPHE



DE L'AMOUR.



# LE TRIOMPHE V E N U S.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

VENUS.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

# LE TRIOMPHE

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

DE L'AMOUR.

CHOEUR.

VIVVS.

tous les cœurs.

L'Amour le vainqueur des vain-

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

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BASSE-CONTINUE.



LE TRIOMPHE

queurs Va triompher de tous les cœurs.

L'Amour le vainqueur des vainqueurs Va triompher de

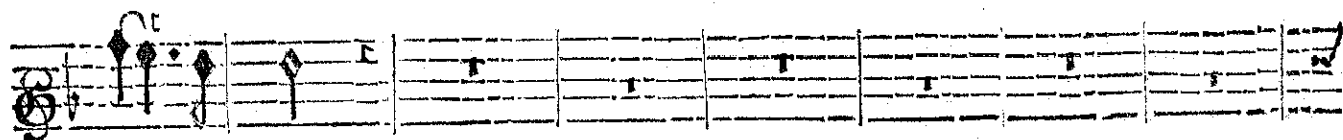
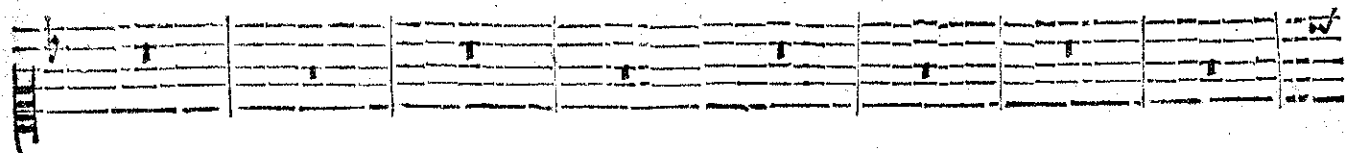
L'Amour le vainqueur des vainqueurs Va triompher de

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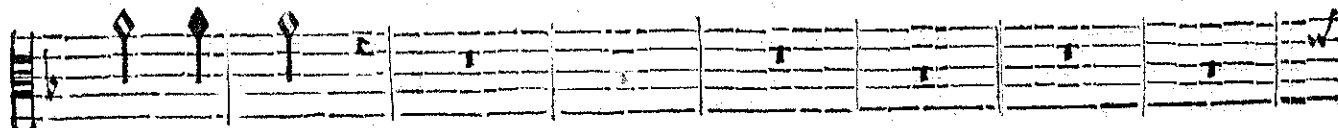
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VIOLONS.

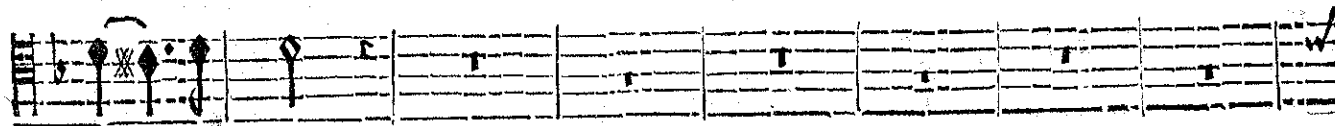
BASSE-CONTINUE.



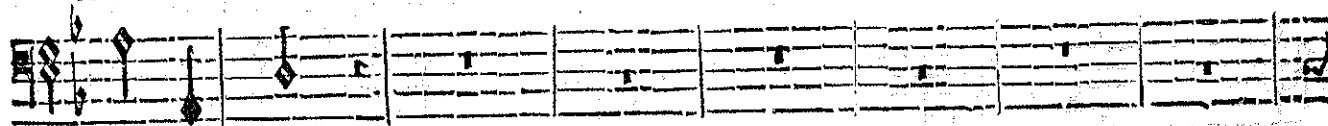
tous les cœurs.



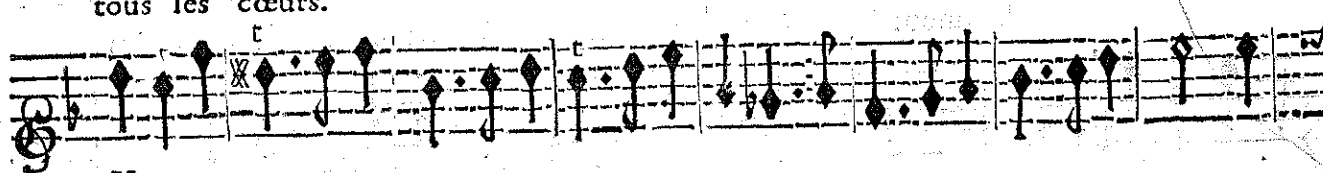
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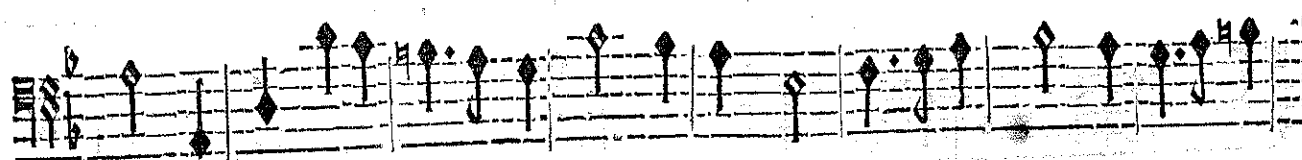
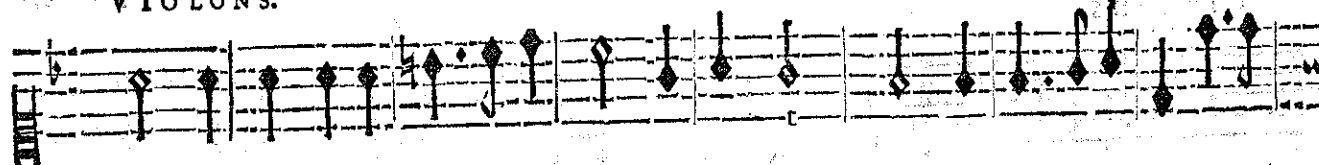
tous les cœurs



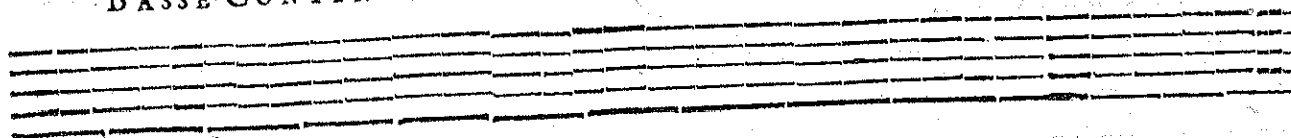
tous les cœurs.



VIOLONS.



BASSE-CONTINUE.



LE TRIOMPHE

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

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

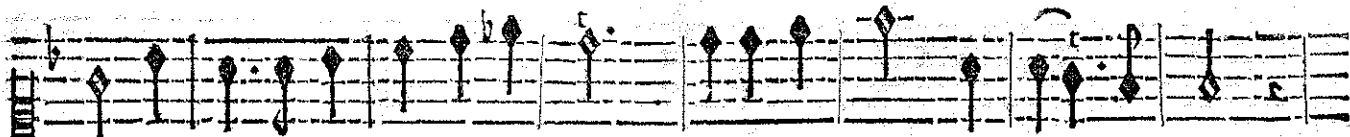
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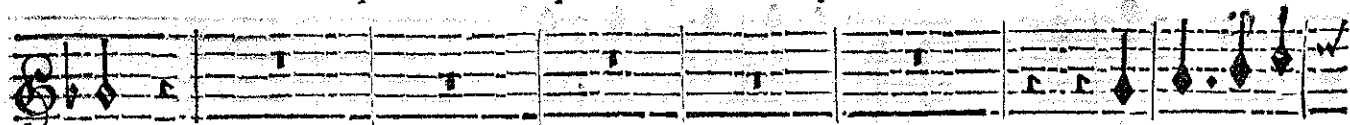
VIOLONS.

BASSE-CONTINUE.

DE L'AMOUR.

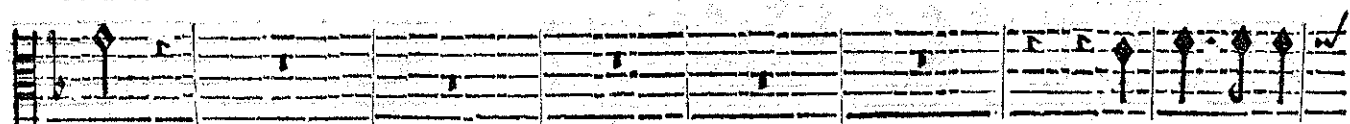


cœurs. L'Amour le vainqueur des vainqueurs Va triompher de tous les cœurs.



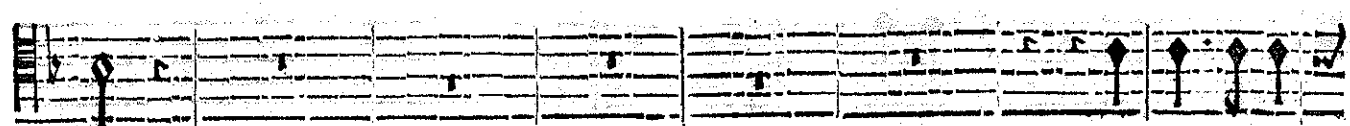
cœurs.

L'Amour le vain-

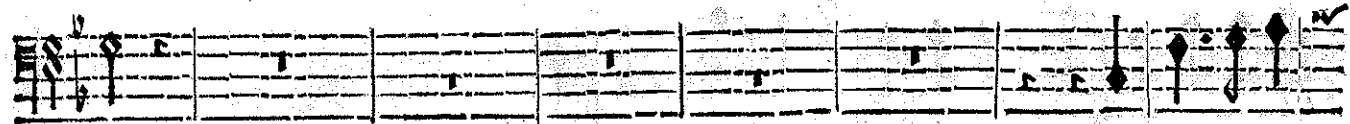


cœurs.

L'Amour le vain-

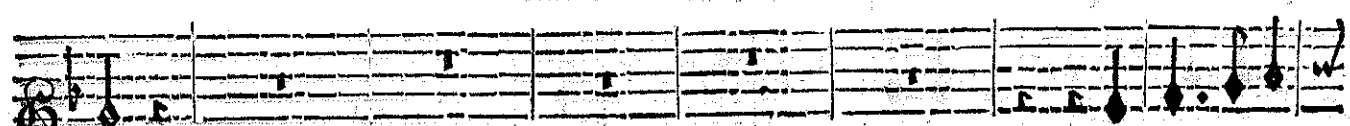


cœurs.

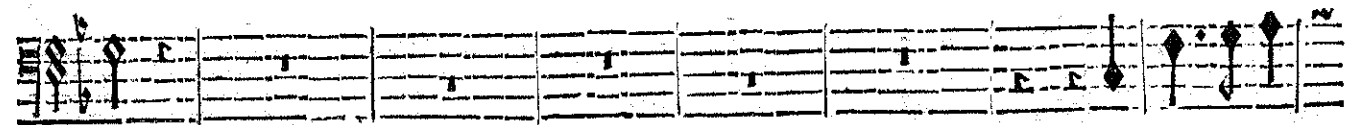
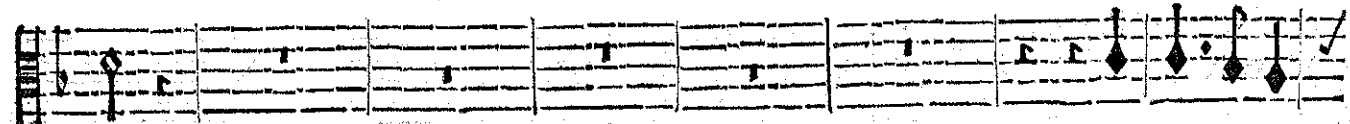
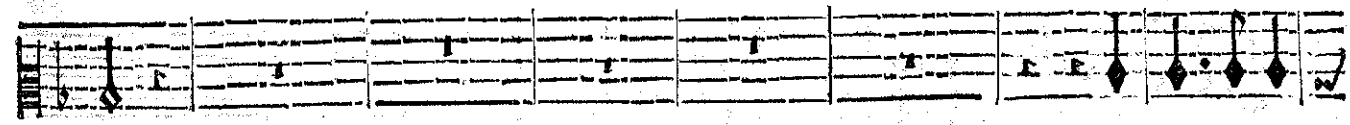
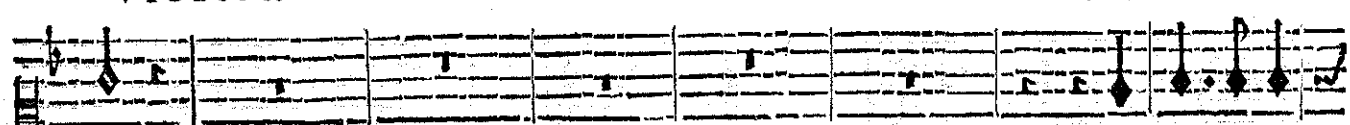


cœurs.

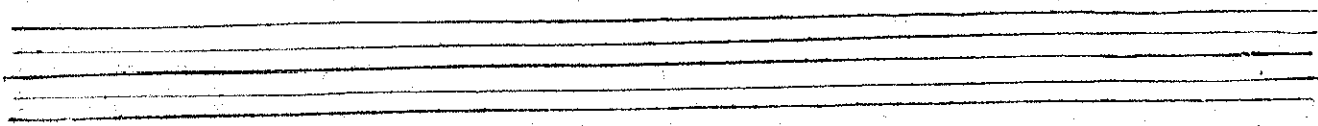
L'Amour le vain-



VIOLONS.



BASSE-CONTINUE.



A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains several measures of music, primarily consisting of rests and a few notes.

A musical staff with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music, primarily consisting of rests and a few notes.

queur des vainqueurs Va triompher de tous les cœurs.

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VIOLONS.

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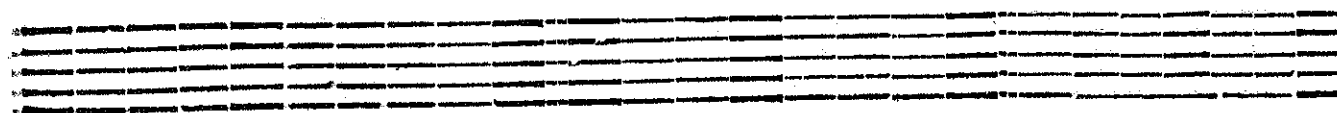
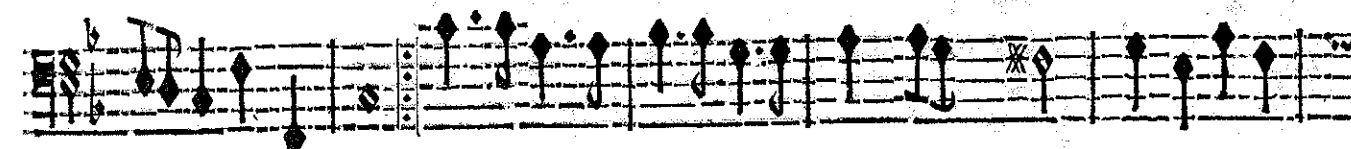
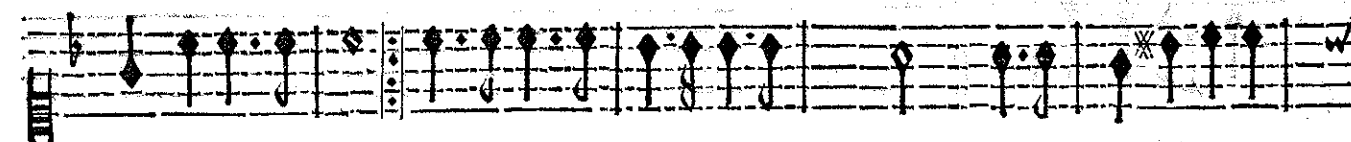
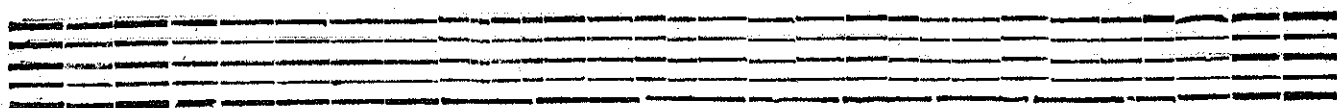
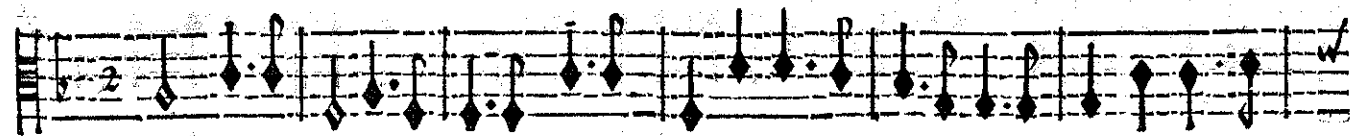
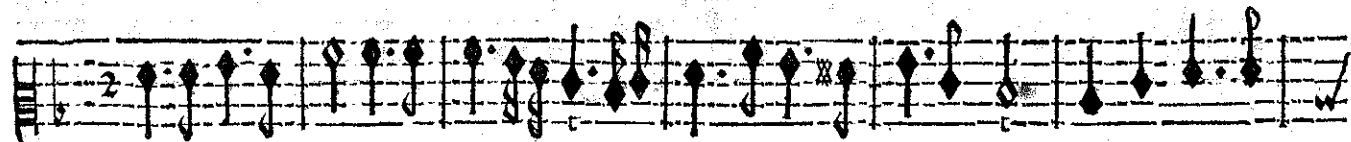
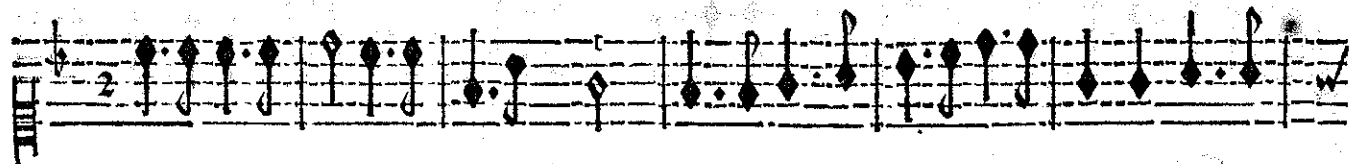
A musical staff with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music, primarily consisting of rests and a few notes.

BASSE-CONTINUE.

An empty musical staff with a treble clef, a key signature of one flat, and a common time signature.

DE L'AMOUR.

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



LE TRIOMPHE

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

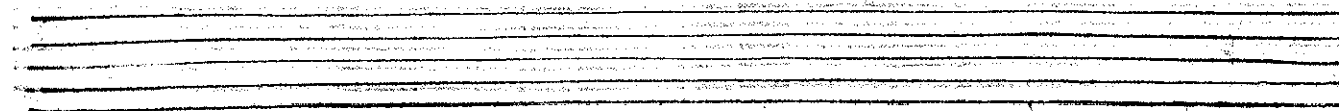
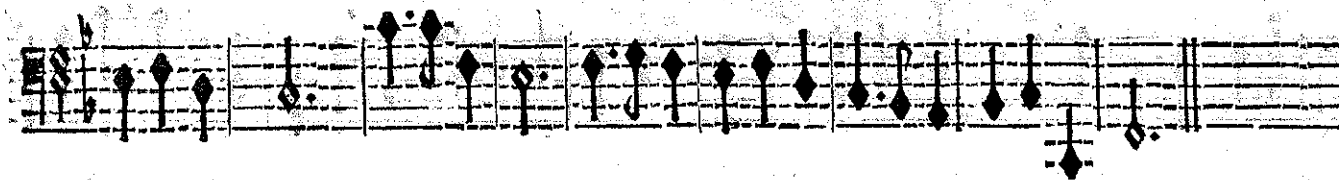
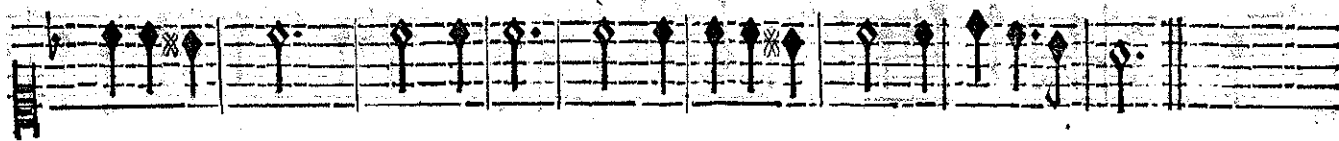
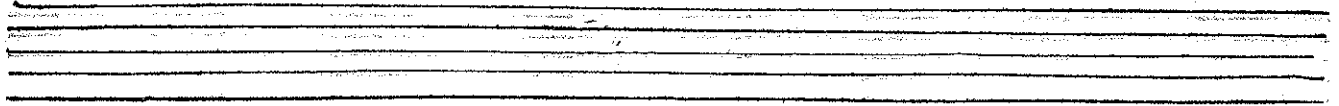
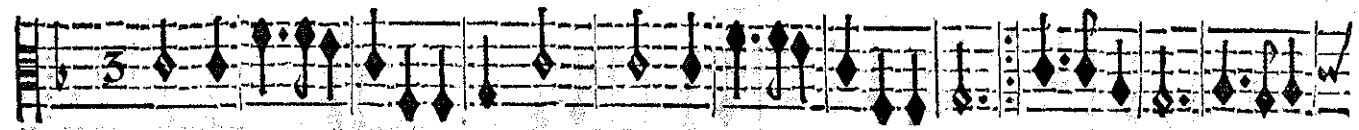
A set of five empty musical staves, consisting of five horizontal lines each, positioned between the first and second systems of the score.

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

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

DE L'AMOUR.

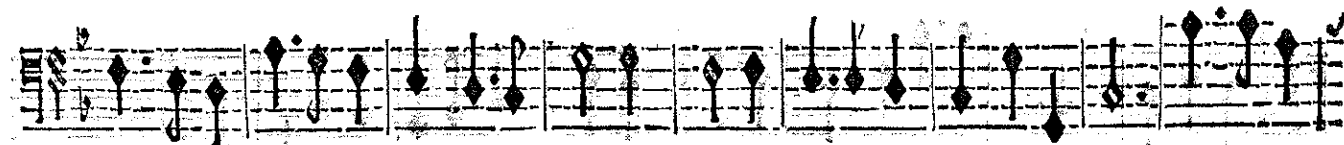
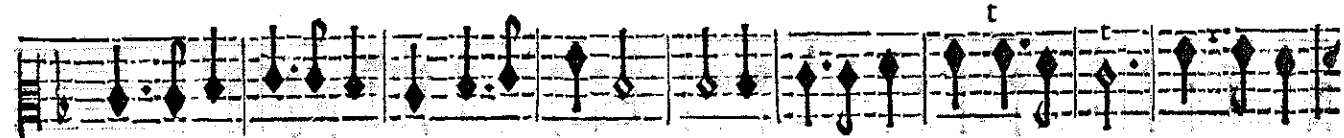
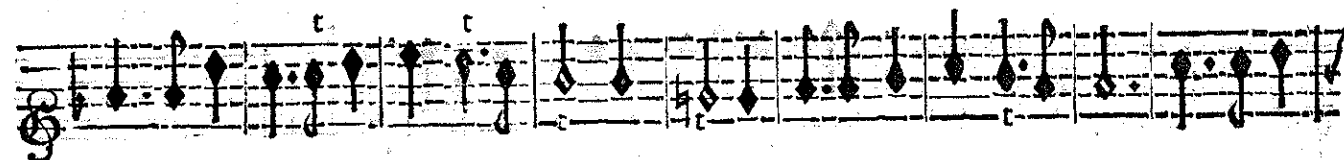
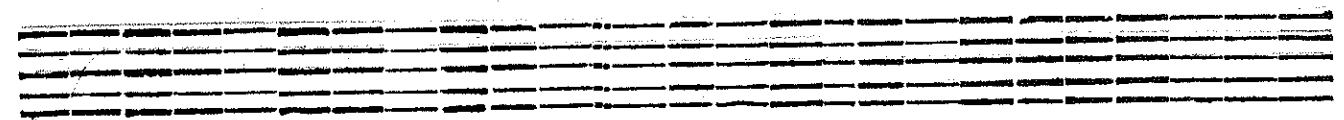
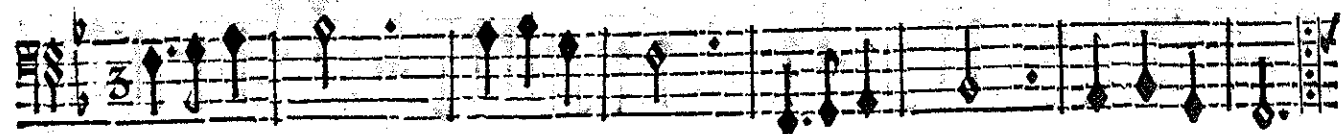
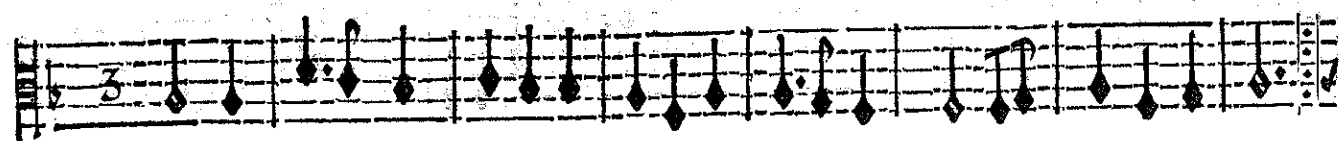
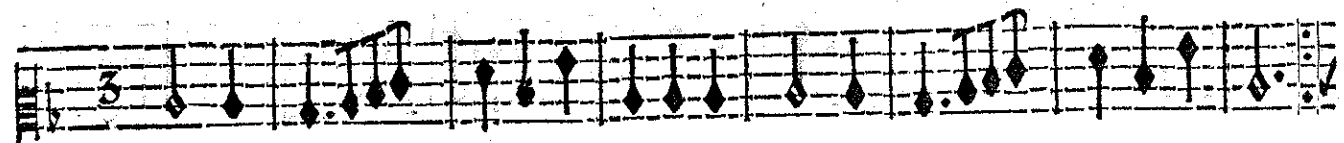
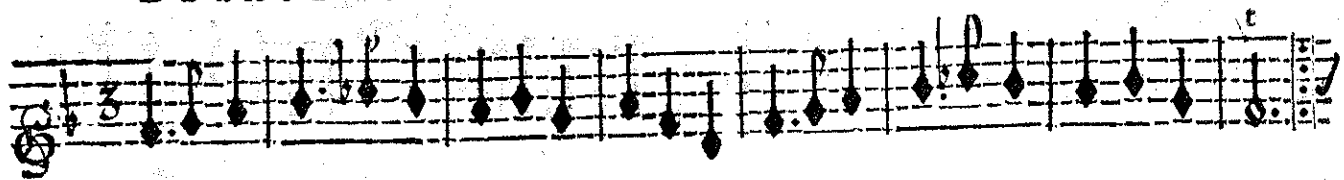
MENUET POUR LES MESMES.





# LE TRIOMPHE

DEUXIÈME MENÜET POUR LES MÊMES.



A musical score for the piece 'DE L'AMOUR'. It consists of five staves of music. The first staff is in treble clef with a common time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music is written in a style typical of 18th or 19th-century French music, featuring a variety of note values and rests.

ENTREE DES PLAISIRS.

A musical score for the piece 'ENTREE DES PLAISIRS'. It consists of five staves of music. The first staff is in treble clef with a 2/4 time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music is written in a style typical of 18th or 19th-century French music, featuring a variety of note values and rests. The first staff includes the text 'PREMIER AIR.' below it.

LE TRIOMPHE

The first system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line with various rhythmic values and accidentals. The four lower staves are in bass clef and provide harmonic accompaniment. The system concludes with a double bar line.

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

The second system of the musical score consists of five staves. The top staff is in treble clef and contains a melodic line. The four lower staves are in bass clef and provide harmonic accompaniment. The system concludes with a double bar line.

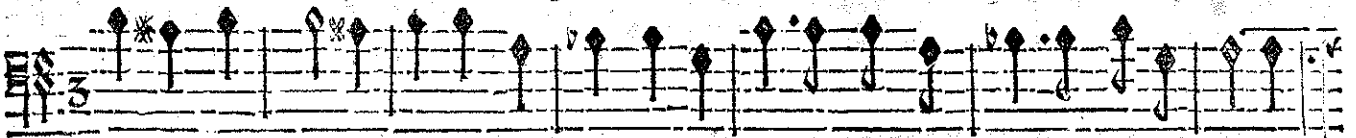
A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.

DEUX PLAISIRS.

PREMIER PLAISIR.



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

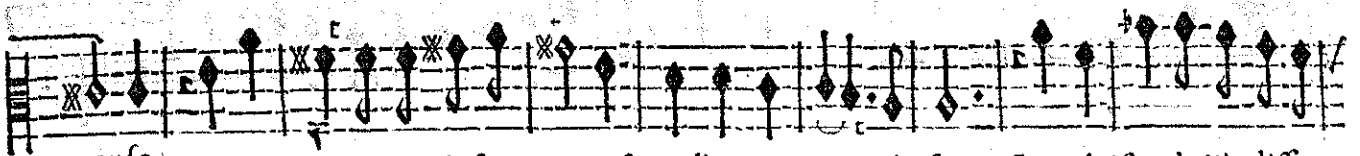


SECOND PLAISIR

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



BASSE-CONTINUE.



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



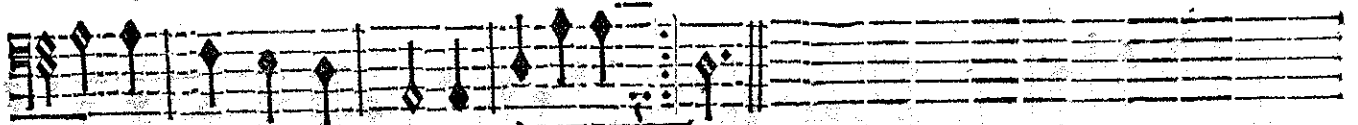
pense ; Les plaisirs de l'indifference, sont d'ennuyeux plaisirs. les plaisirs .ij. de l'indifference ;



BASSE-CONTINUE.



rence, Sont d'ennuyeux plaisirs. les plaisirs.



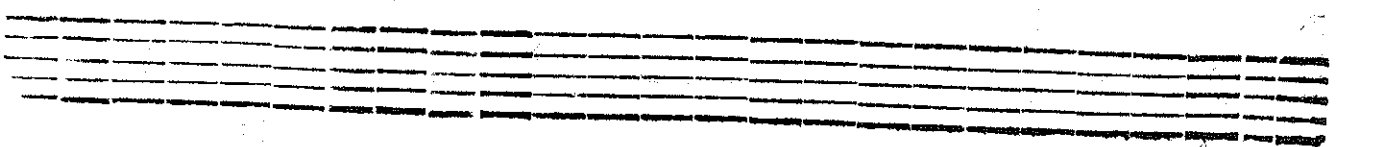
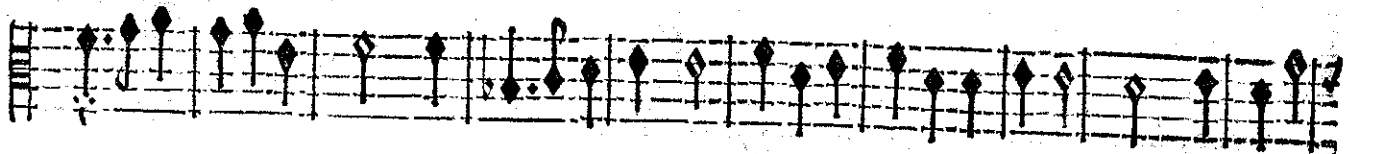
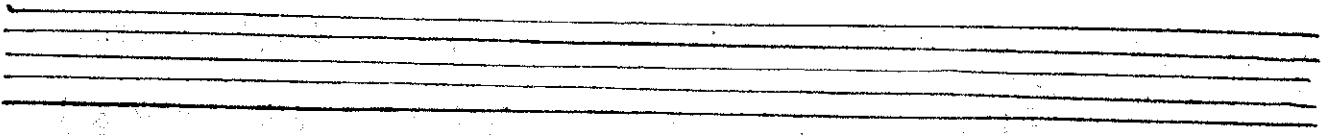
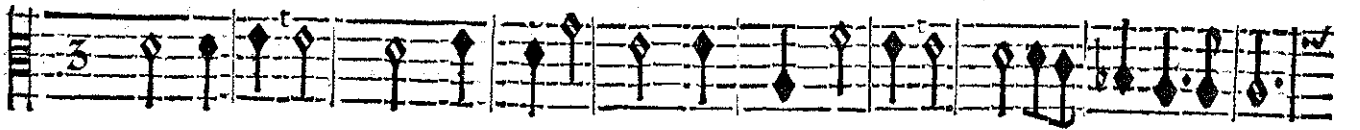
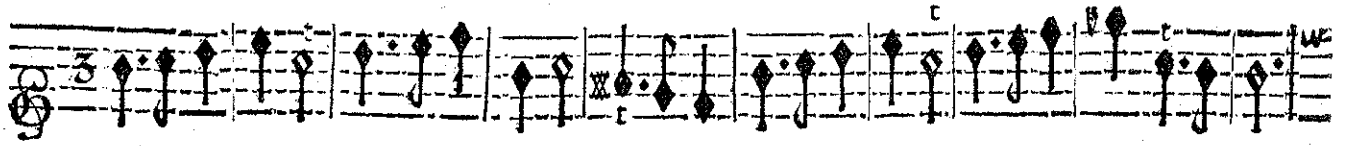
rence, Sont d'ennuyeux plaisirs. les plaisirs.

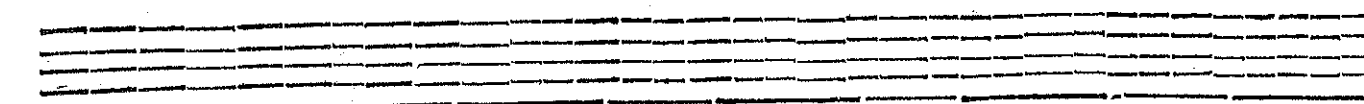
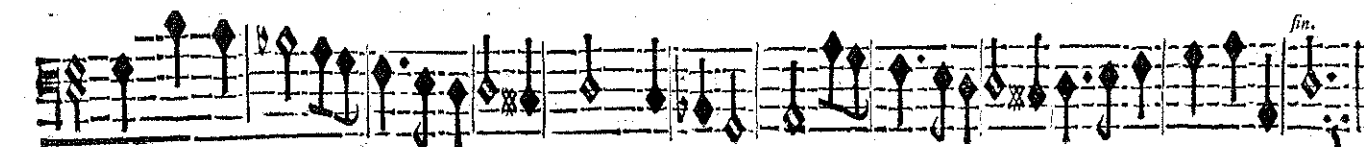
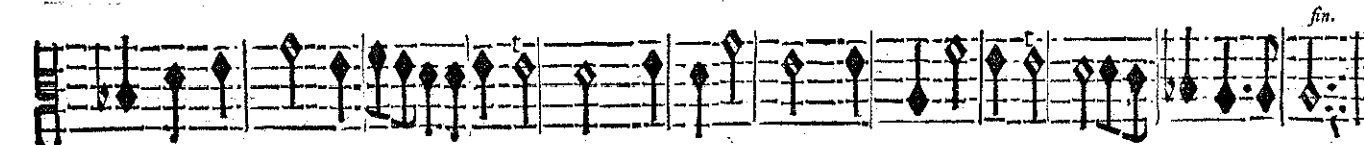
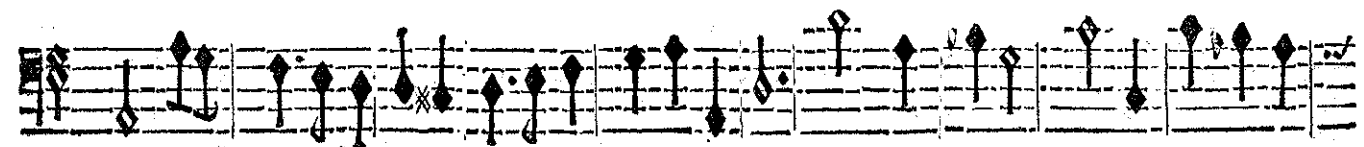
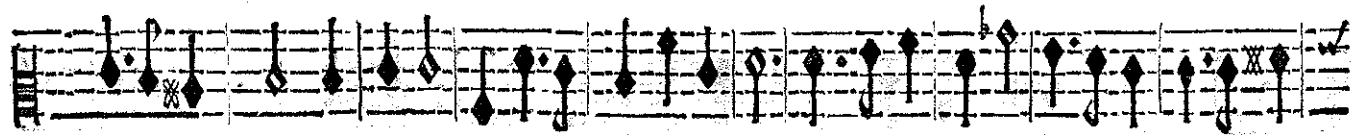


BASSE-CONTINUE.

# LE TRIOMPHE

MENUET POUR LES PLAISIRS.

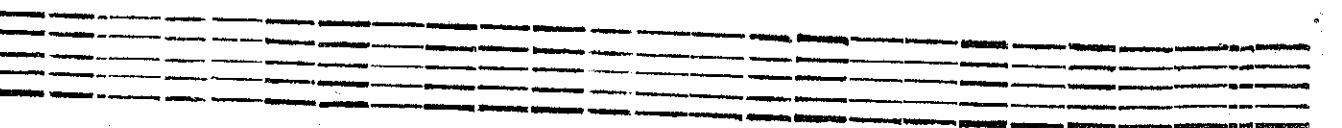
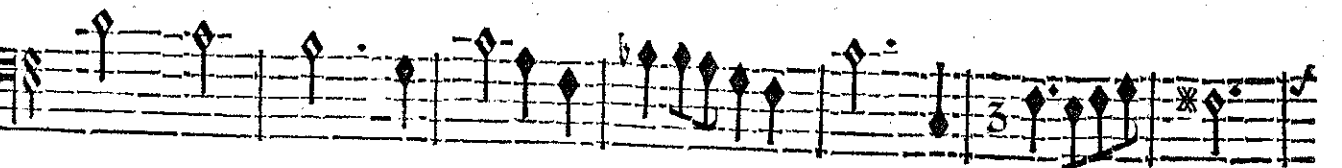
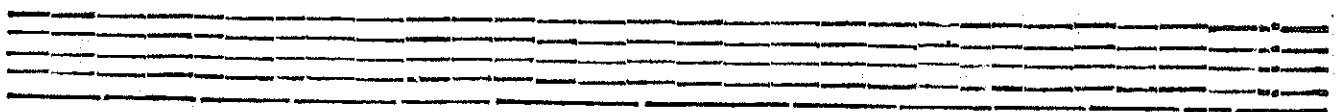
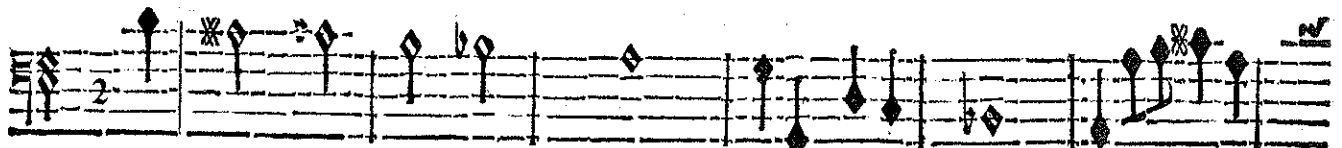
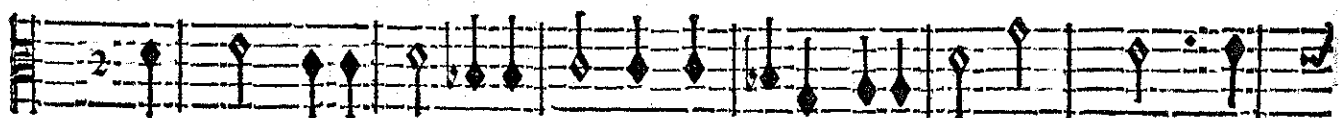
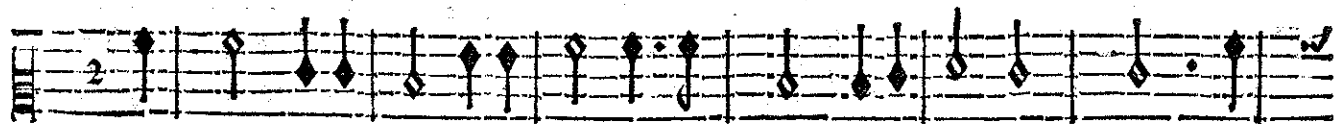




Les deux Plaisirs chantent le second couplet de l'Air cy-devant, & l'on reprend le Menuet des Plaisirs.

# LE TRIOMPHE

## PRELUDE POUR VENUS ET LES PLAISIRS.



The first section consists of five staves of musical notation. The first staff is in treble clef, and the subsequent four are in bass clef. The music features a series of chords and melodic lines, with some notes marked with 'x' and '6'. The piece concludes with a double bar line and a fermata.

V E N U S.

The 'VENUS' section begins with a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The lyrics are: "Non, non, il n'est pas possible De contraindre un cœur sensible A n'aimer ja-". The music includes various ornaments and figures, with some notes marked with 'x' and '6'. The section ends with a double bar line and a fermata.

BASSE-CONTINUE.

The second section features a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The lyrics are: "mais, C'est pour l'Amour que tous les cœurs sont faits." The music includes various ornaments and figures, with some notes marked with 'x' and '6'. The section ends with a double bar line and a fermata.

BASSE-CONTINUE.



LE TRIOMPHE

VENUS.

Musical staff with notes and stems.

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

PREMIER PLAISIR.

Musical staff with notes and stems.

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

Musical staff with notes and stems.

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

Musical staff with notes and stems.

BASSE-CONTINUE.

Empty musical staves for the basso continuo.

DU 17

Musical staff with notes and stems.

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

Musical staff with notes and stems.

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

Musical staff with notes and stems.

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

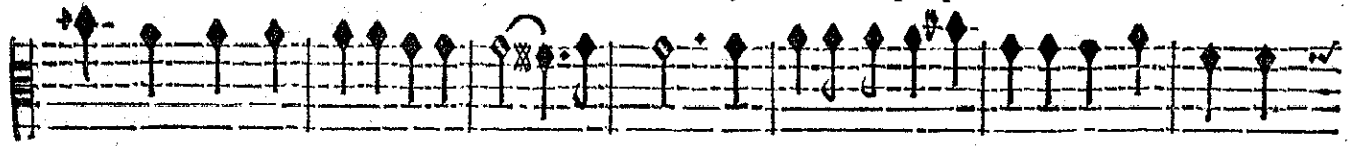
Musical staff with notes and stems.

BASSE-CONTINUE.

Empty musical staves for the basso continuo.



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



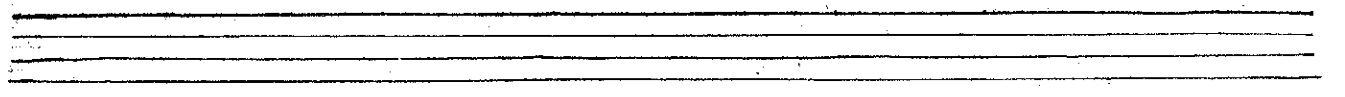
traindre un cœur sensible A n'aimer jamais; Non, non, il n'est pas possible De contraindre un



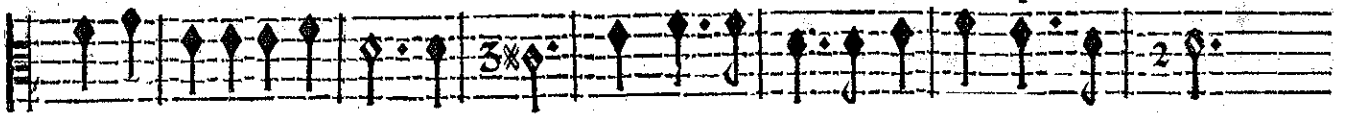
traindre un cœur sensible A n'aimer jamais; Non, non, il n'est pas possible De contraindre un



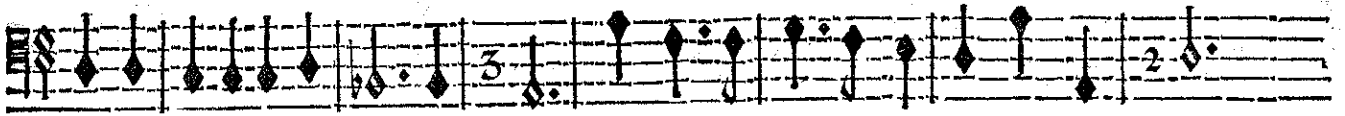
BASSE-CONTINUE.



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



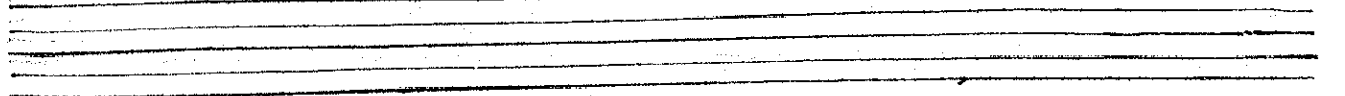
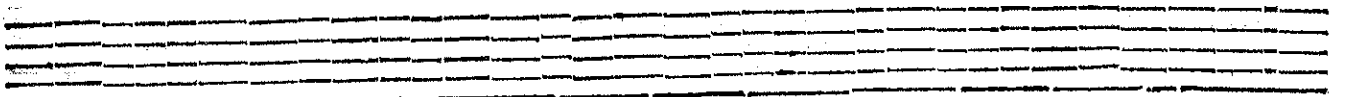
cœur sensible A n'aimer ja- mais; C'est pour l'amour que tous les cœurs sont faits.



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



BASSE-CONTINUE.



# LE TRIOMPHE

## CHOEUR.

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

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

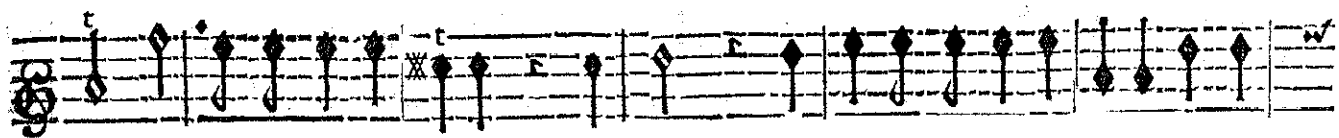
Non, non, Non, non, il n'est pas possible De cōtraindre un cœur sensible A n'aimer ja-

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

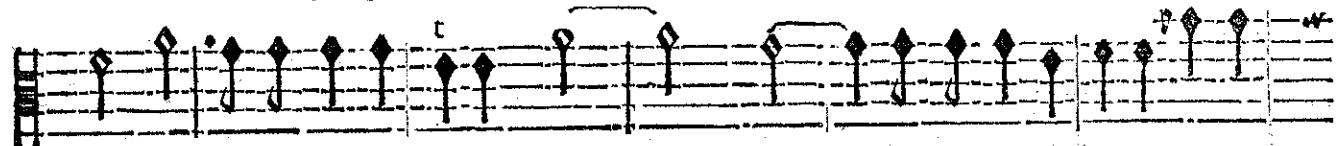
Non, non, il n'est pas possible De cōtraindre un cœur sensible A n'aimer ja-

## VIOLONS.

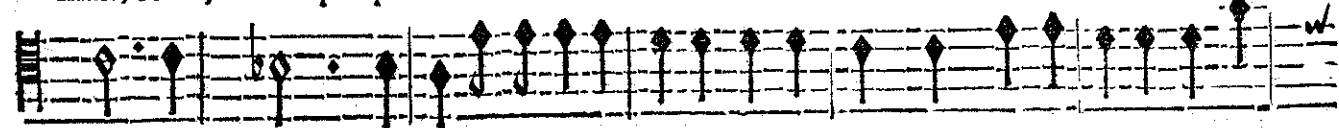
## BASSE-CONTINUE.



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



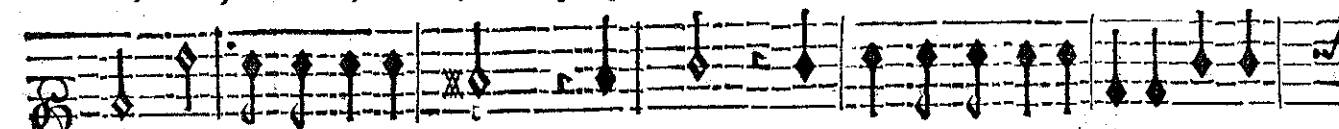
mais; Non, il n'est pas possible, Non, non, il n'est pas possible De con-



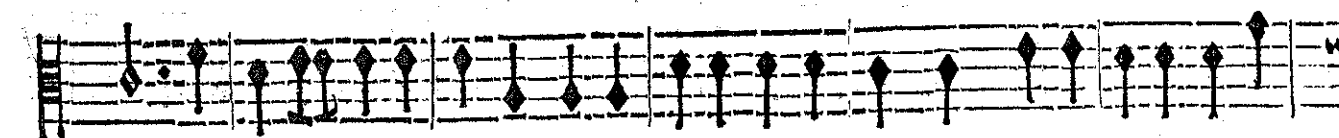
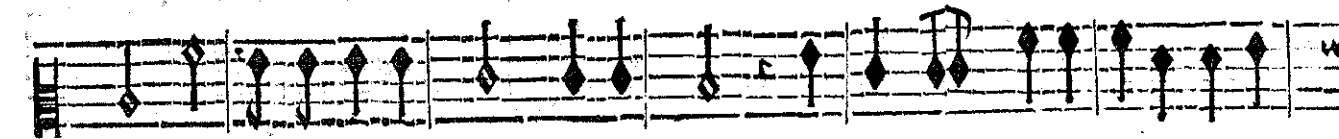
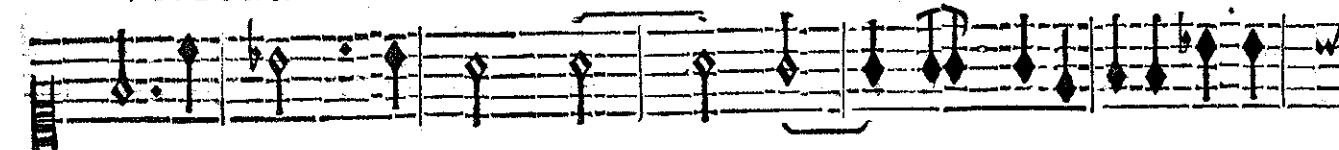
mais; Non, non, Non, non, il n'est pas possible De contraindre un cœur sensible A n'ai-



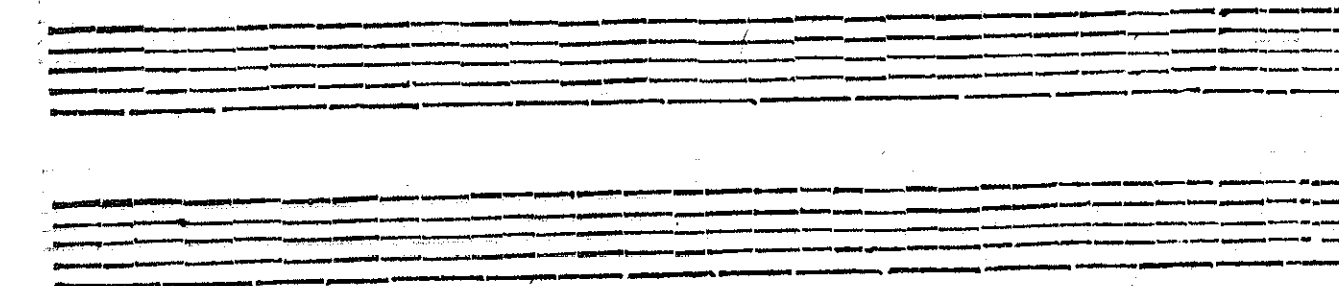
mais; Non, non, non, il n'est pas possible, Non, non, il n'est pas possible De con-



VIOLONS.



BASSE-CONTINUE.



LE TRIOMPHE

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

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

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

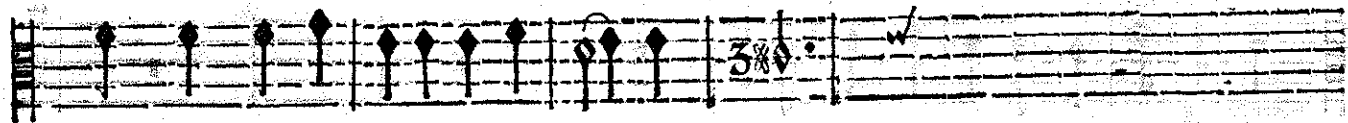
traindre un cœur sensible A n'aimer jamais, Non non il n'est pas possible, De con-

VIOLONS.

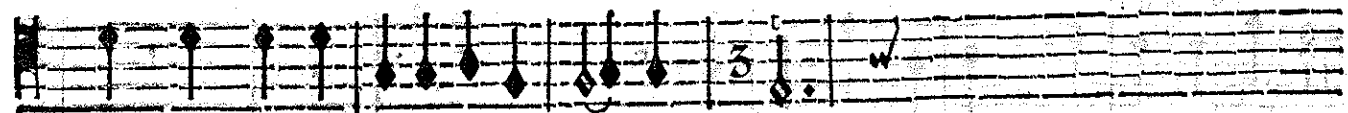
BASSE-CONTINUE.



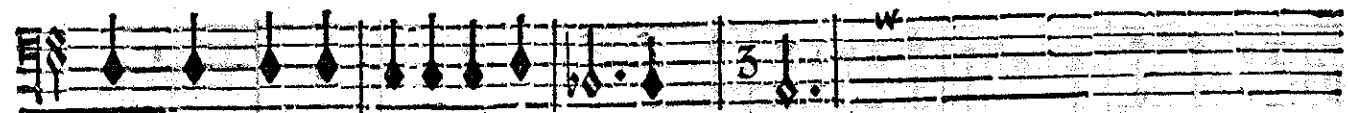
- traindre un cœur sensible A n'aimer ja- mais.



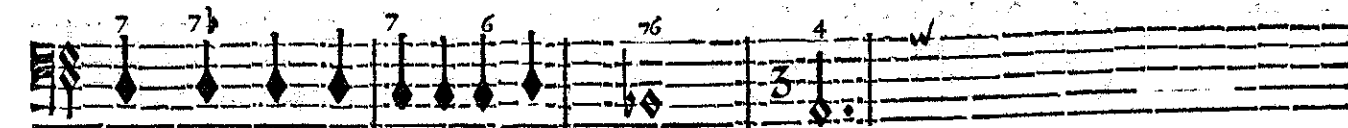
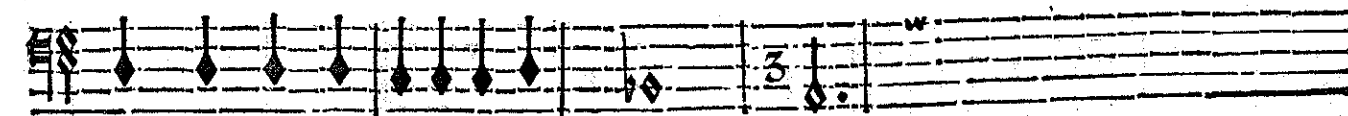
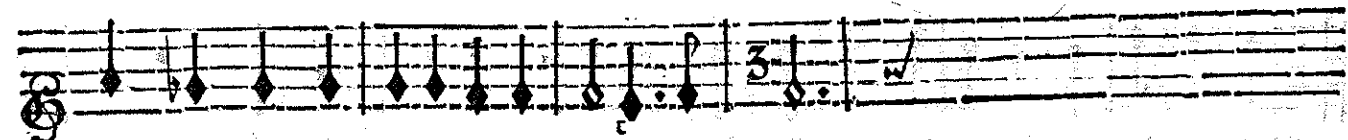
traindre un cœur sensible A n'aimer ja- mais.



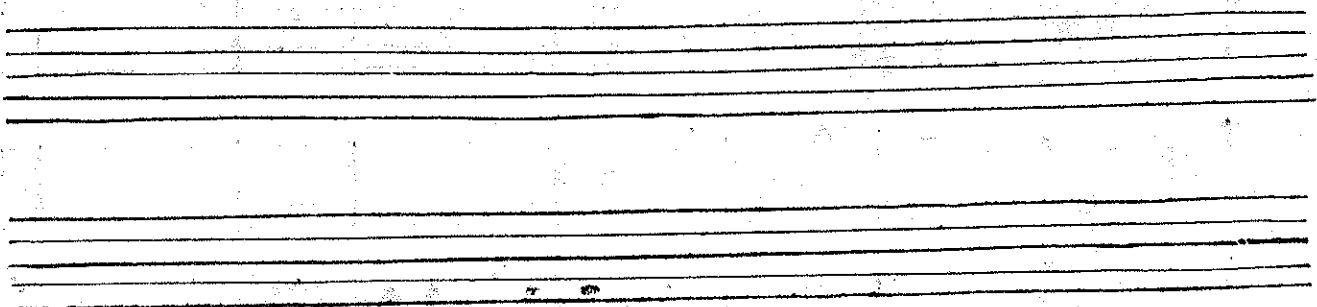
traindre un cœur sensible A n'aimer ja- mais.



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



BASSE-CONTINUE.



# LE TRIOMPHE

VENUS.

Musical staff for Venus, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

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

PREMIER PLAISIR.

Musical staff for Premier Plaisir, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

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

SECOND PLAISIR.

Musical staff for Second Plaisir, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

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

Musical staff for Third Plaisir, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

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

Musical staff for Fourth Plaisir, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

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

Musical staff for Fifth Plaisir, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

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

Musical staff for Sixth Plaisir, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

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

Musical staff for Seventh Plaisir, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

VIOLONS.

First musical staff for Violons, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

Second musical staff for Violons, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

Third musical staff for Violons, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

Fourth musical staff for Violons, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes.

Fifth musical staff for Violons, featuring a treble clef and a key signature of one sharp (F#). The notation includes some accidentals and rests.

BASSE-CONTINUE.



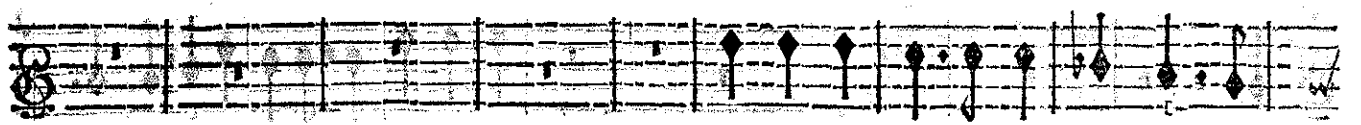
cible, On fuit en vain d'inevitables traits; C'est pour l'amour que tous les cœurs sont



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



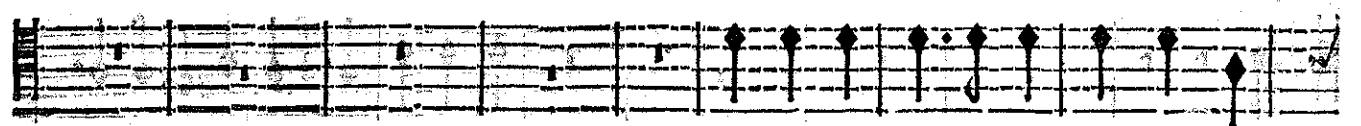
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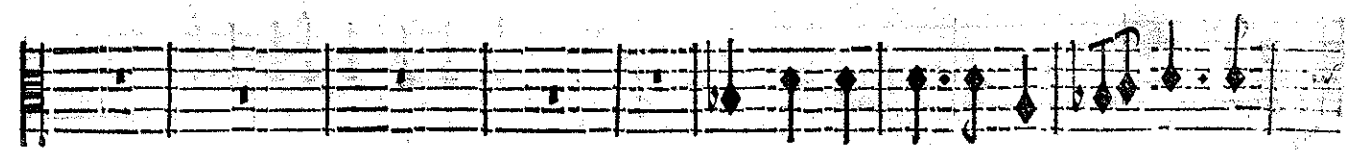
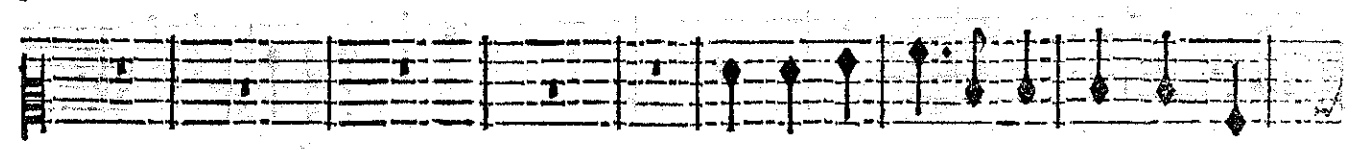
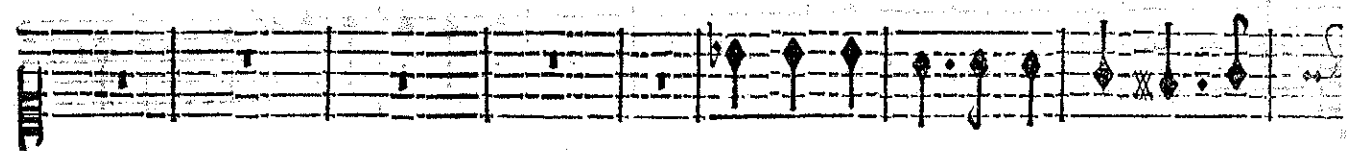
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VIOLONS.



BASSE-CONTINUE.



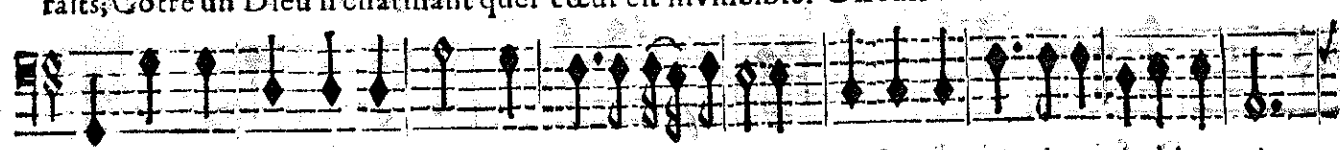
L E T R I O M P H E



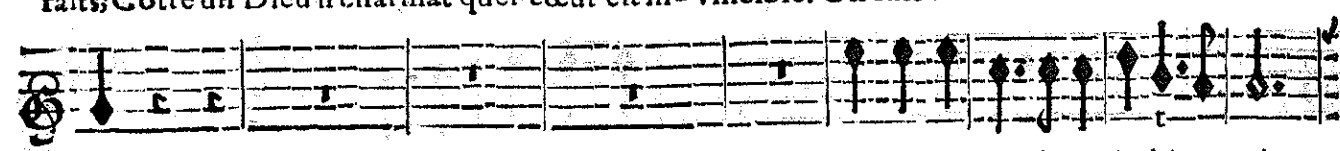
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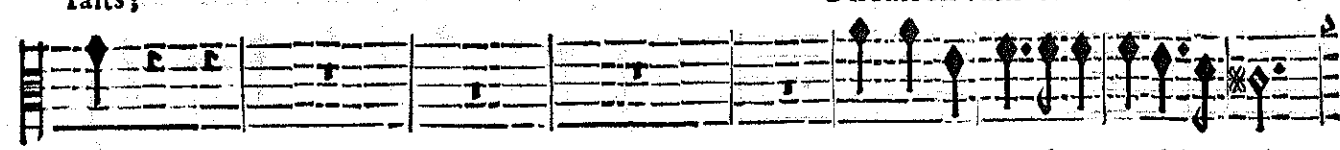
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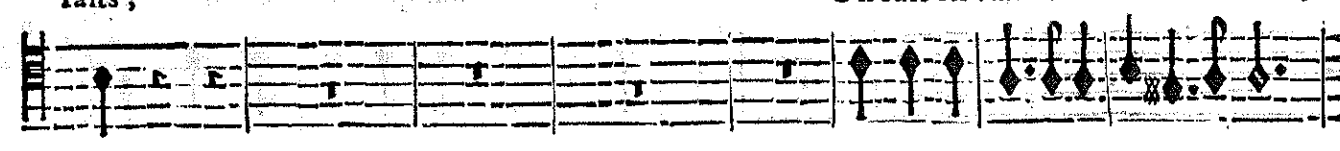
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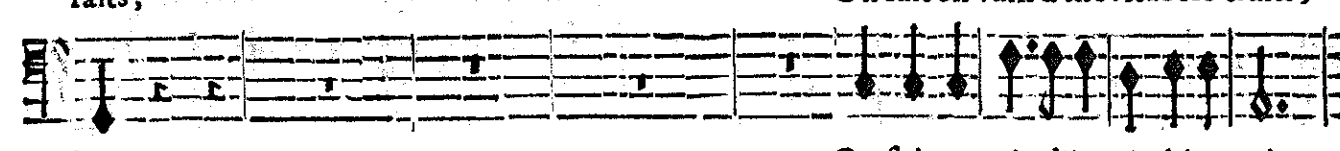
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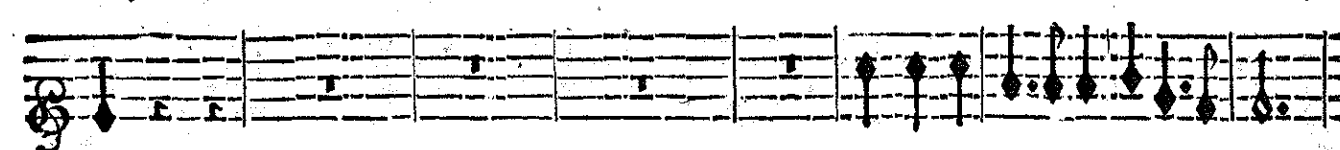
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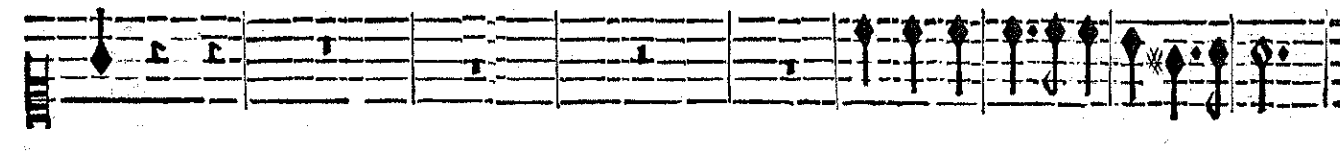
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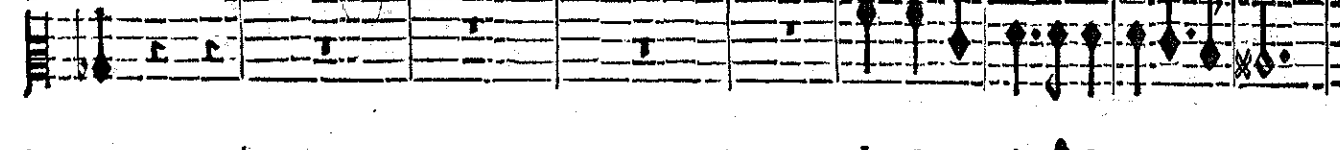
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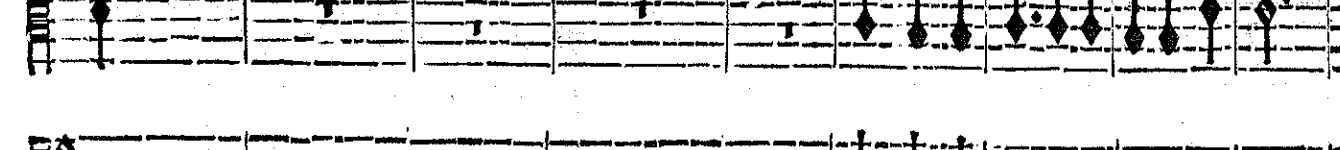
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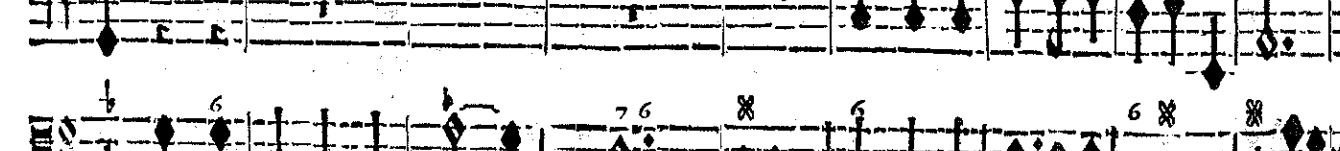
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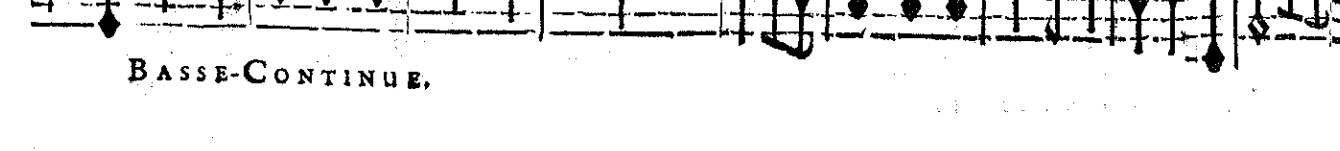
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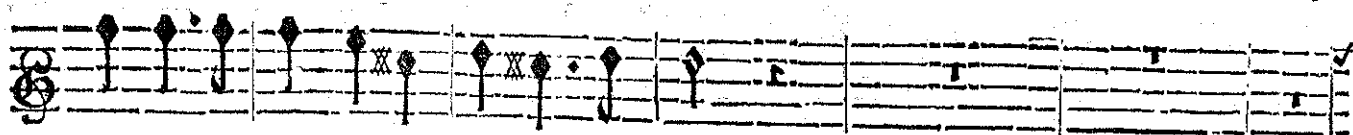


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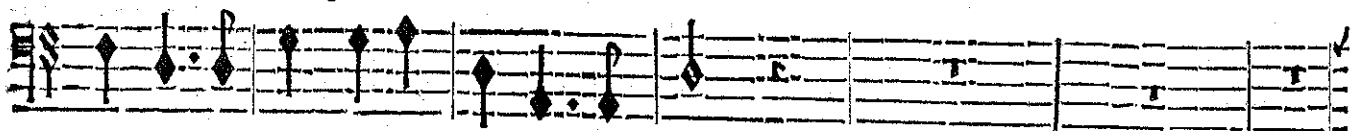
BASSE-CONTINUE.



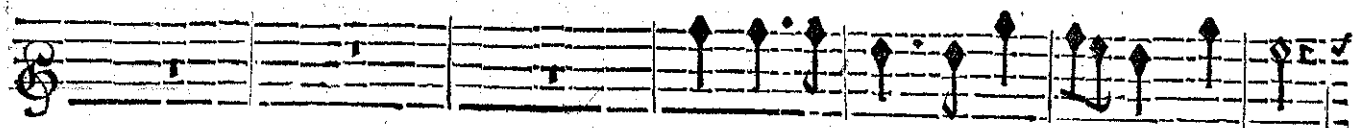
C'est pour l'Amour que tous les cœurs sont faits.



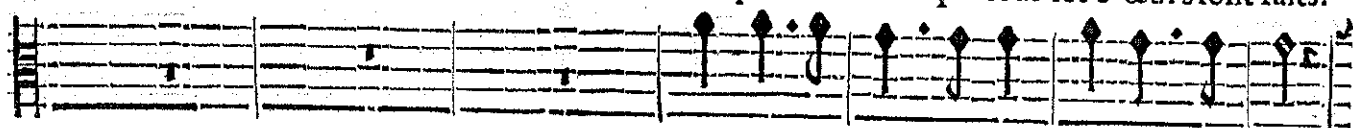
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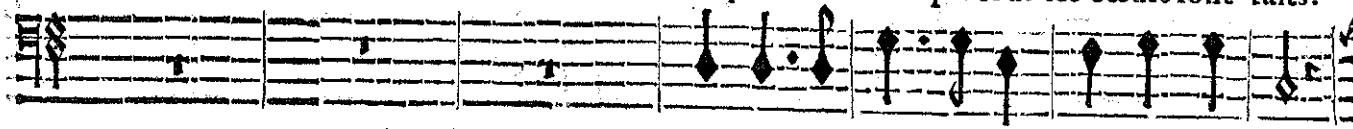
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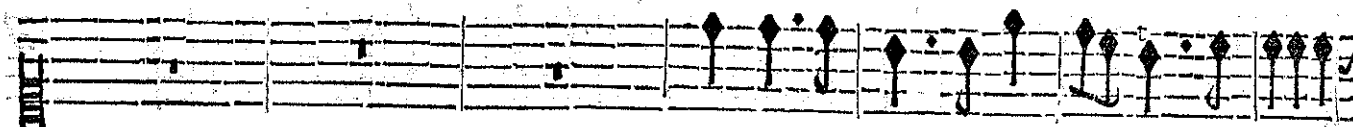
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C'est pour l'Amour que tous les cœurs sont faits.



VIOLONS.



BASSE CONTINUE.

# LE TRIOMPHE

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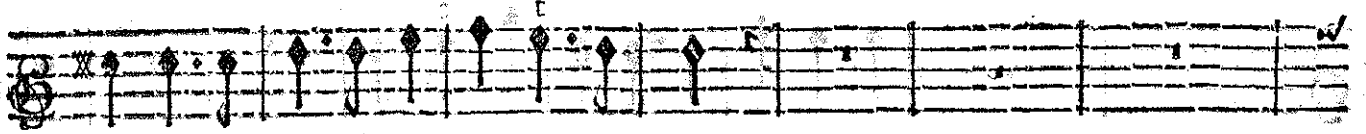
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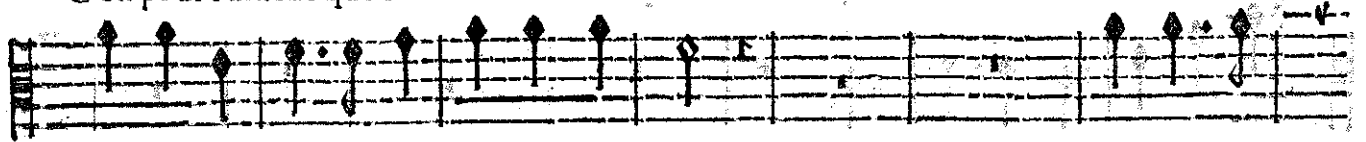
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VIOLONS.

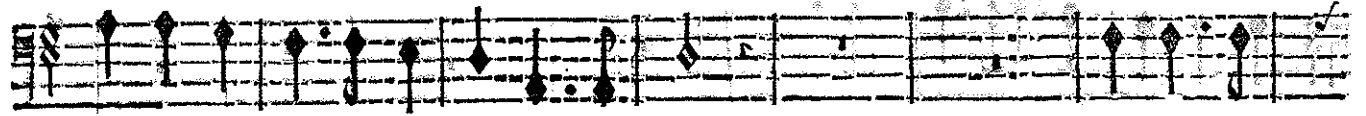
BASSE-CONTINUE.



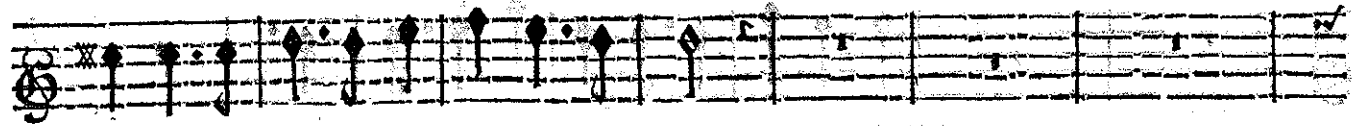
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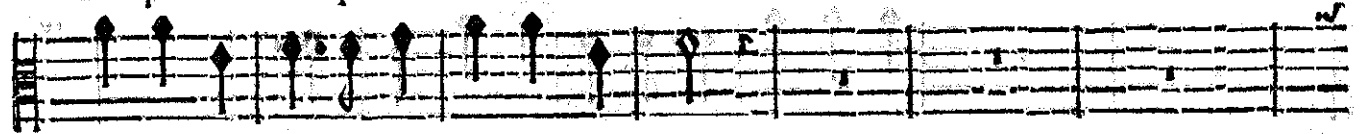
C'est pour l'amour que tous les cœurs sont faits. C'est pour l'a-



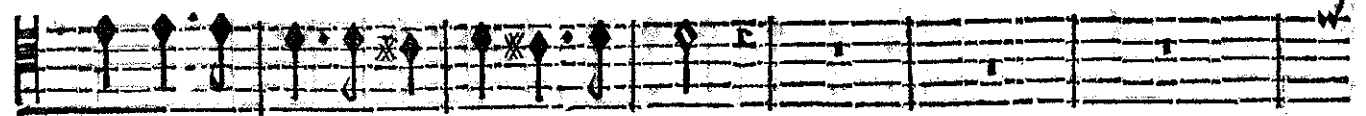
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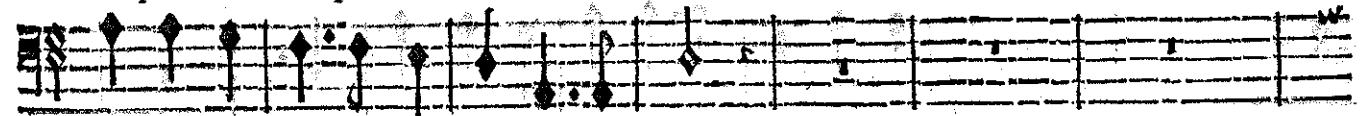
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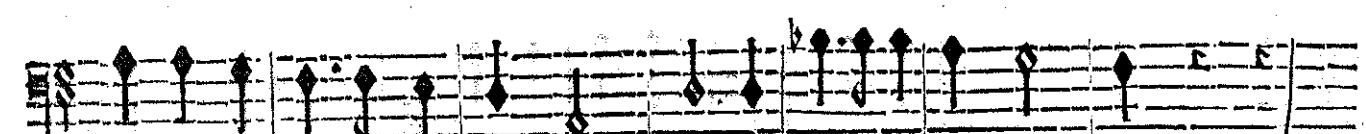
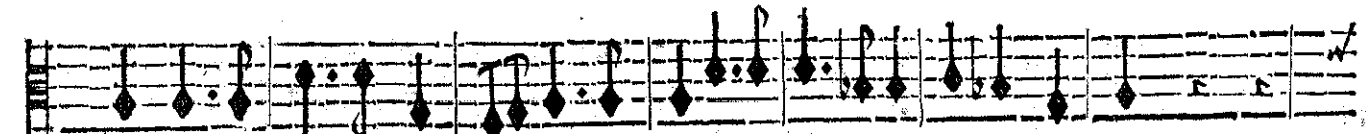
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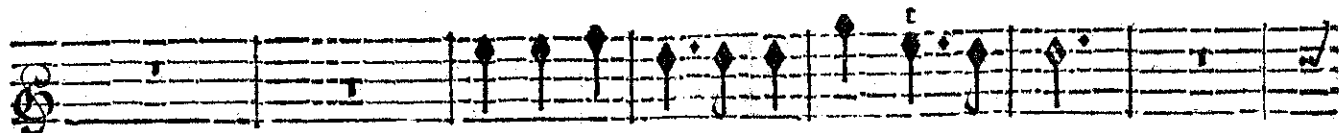
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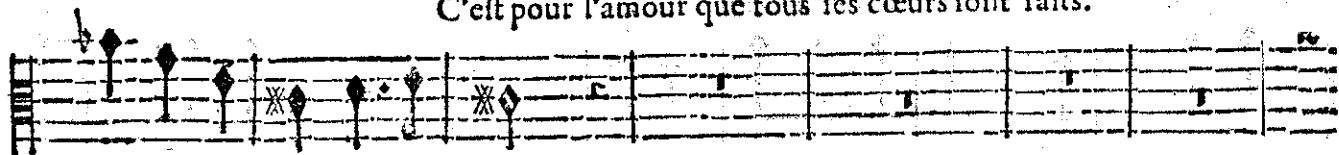
VIOLONS.



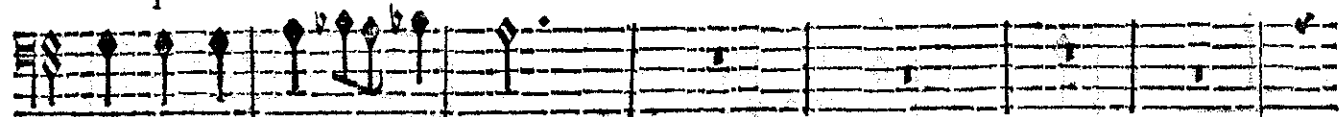
# LE TRIOMPHE



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



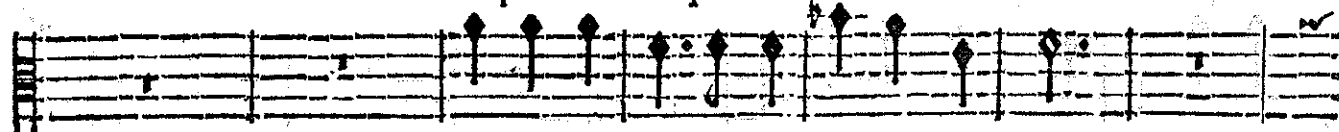
mout que tous les cœurs sont faits.



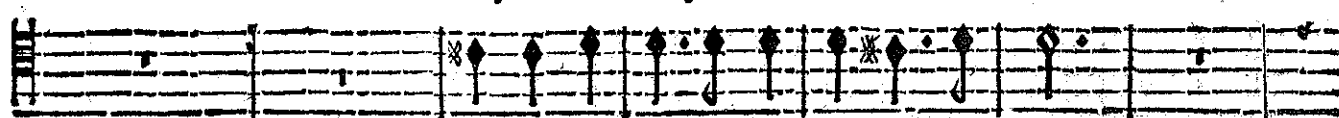
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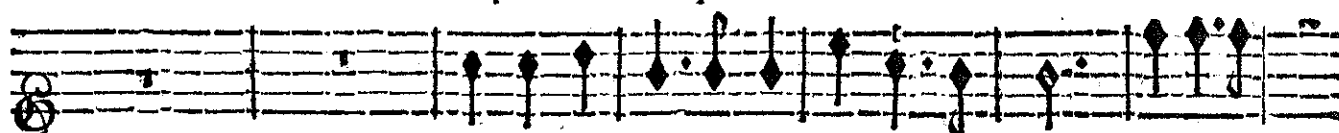
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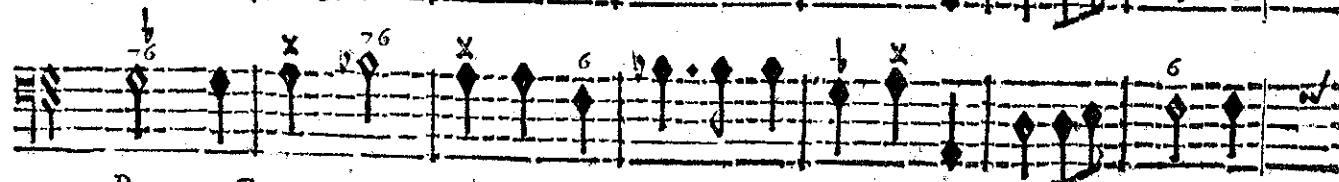
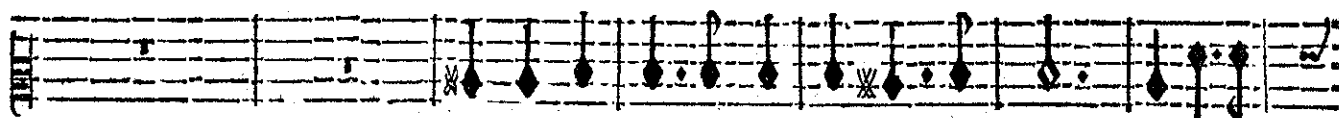
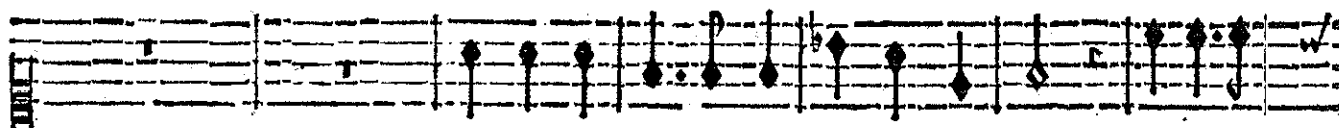
C'est pour l'amour que tous les cœurs sont faits.



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



VIOLONS.



BASSE-CONTINUE.



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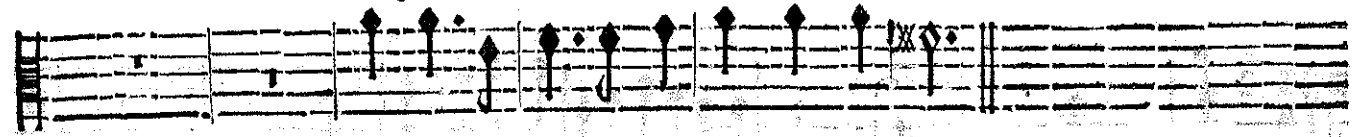
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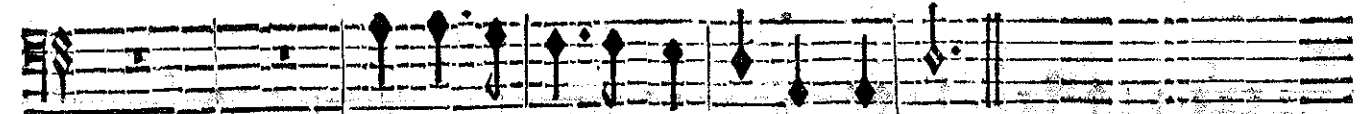
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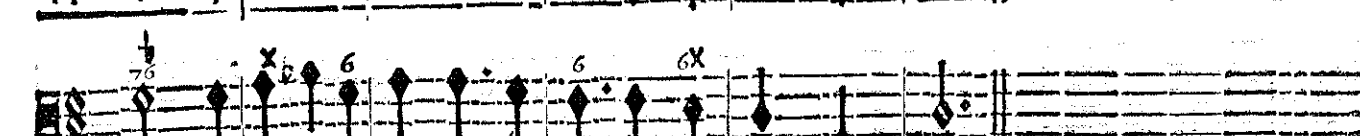
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C'est pour l'amour que tous les cœurs sont faits.



VIOLONS.



BASSE-CONTINUE.

# LE TRIOMPHE

## ENTRÉE DE MARS ET DE GUERRIERS.

vifte.

First staff of music, Treble clef, 2/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, some beamed together, with a final quarter note ending in a fermata.

AIR.

Second staff of music, Treble clef, 2/4 time signature. It continues the melodic line from the first staff, featuring similar rhythmic patterns and a final quarter note with a fermata.

Third staff of music, Treble clef, 2/4 time signature. The melody continues with a mix of eighth and sixteenth notes, ending with a quarter note and a fermata.

Fourth staff of music, Treble clef, 2/4 time signature. The melody continues, showing a slight change in rhythm with more eighth notes, ending with a quarter note and a fermata.

Fifth staff of music, Treble clef, 2/4 time signature. The melody continues, featuring a prominent eighth-note pattern, ending with a quarter note and a fermata.

Empty musical staff.

Sixth staff of music, Treble clef, 2/4 time signature. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, some beamed together, with a final quarter note ending in a fermata.

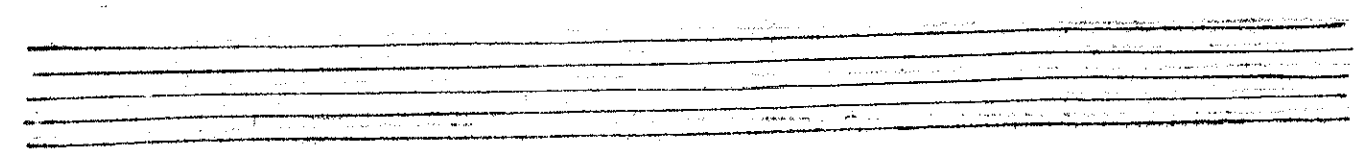
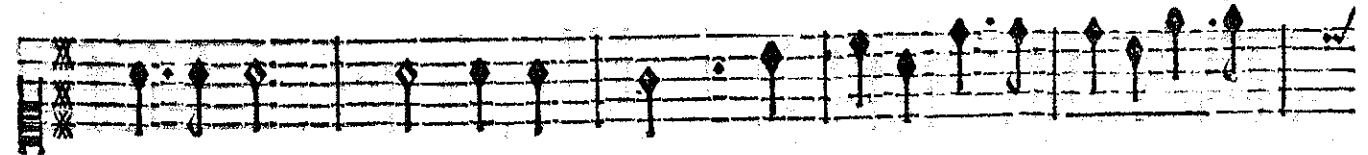
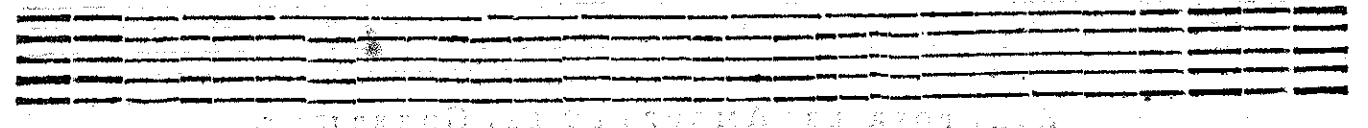
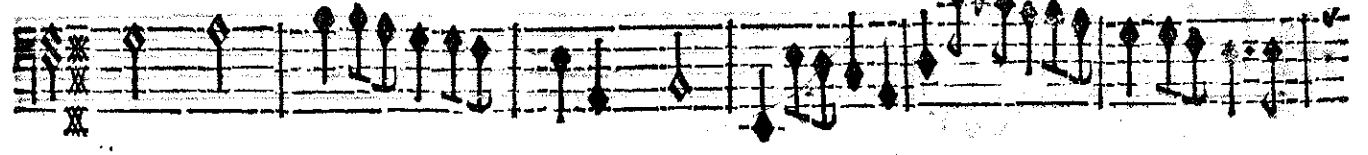
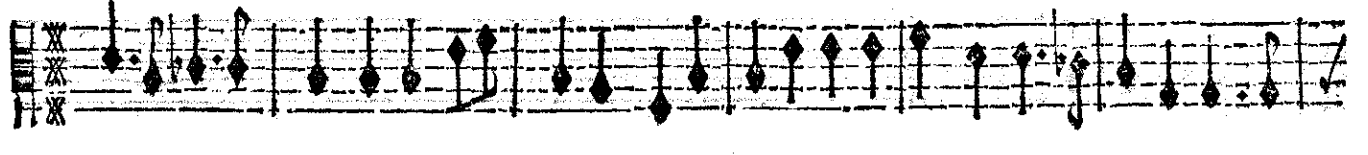
Seventh staff of music, Treble clef, 2/4 time signature. It continues the melodic line from the sixth staff, featuring similar rhythmic patterns and a final quarter note with a fermata.

Eighth staff of music, Treble clef, 2/4 time signature. The melody continues with a mix of eighth and sixteenth notes, ending with a quarter note and a fermata.

Ninth staff of music, Treble clef, 2/4 time signature. The melody continues, showing a slight change in rhythm with more eighth notes, ending with a quarter note and a fermata.

Tenth staff of music, Treble clef, 2/4 time signature. The melody continues, featuring a prominent eighth-note pattern, ending with a quarter note and a fermata.

Empty musical staff.





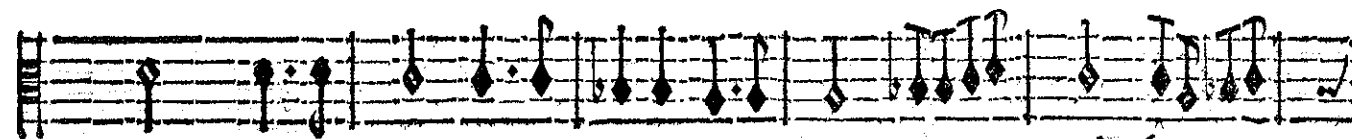
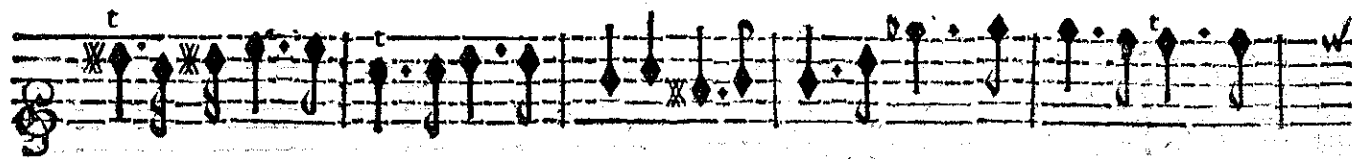
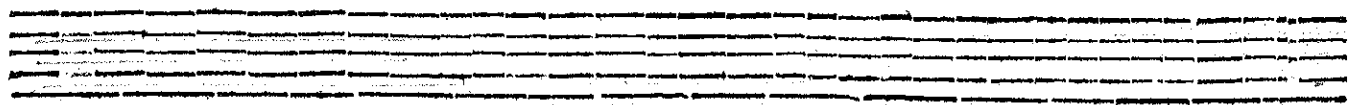
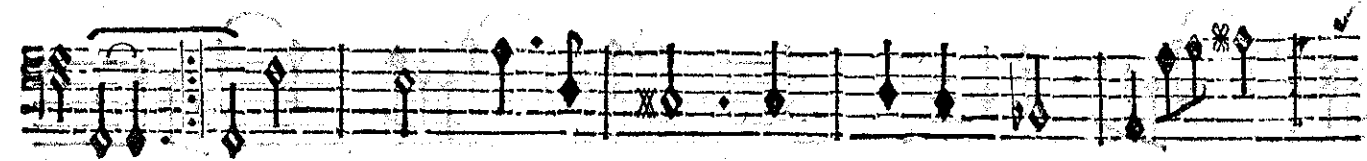
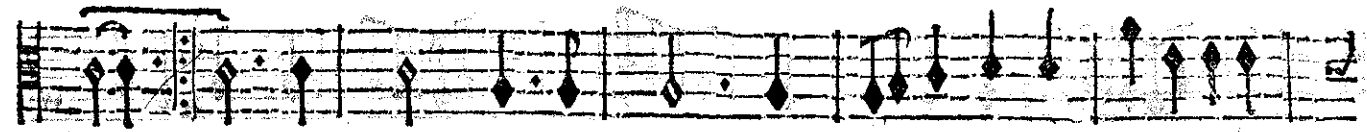
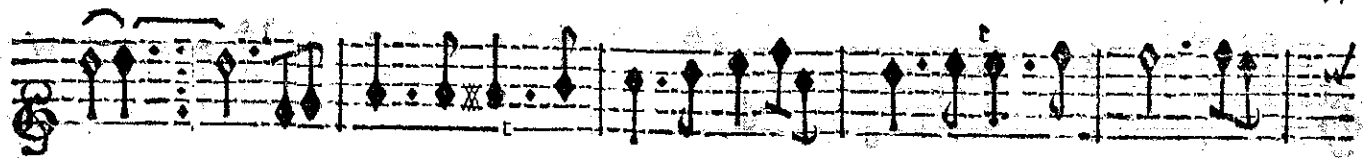
LE TRIOMPHE

Musical score for 'LE TRIOMPHE' featuring five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The subsequent four staves are in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests and a double bar line at the end of each staff.

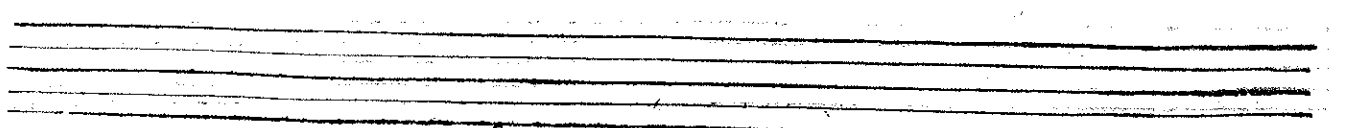
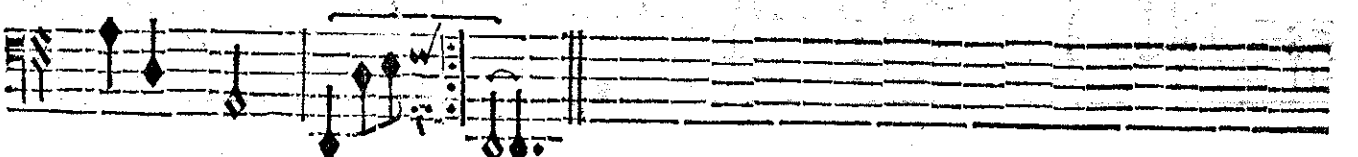
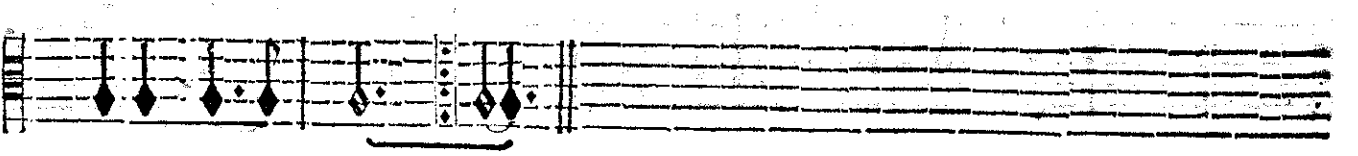
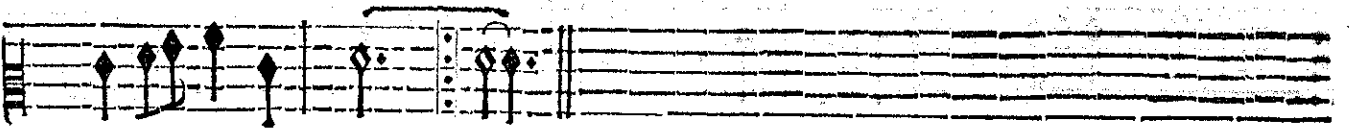
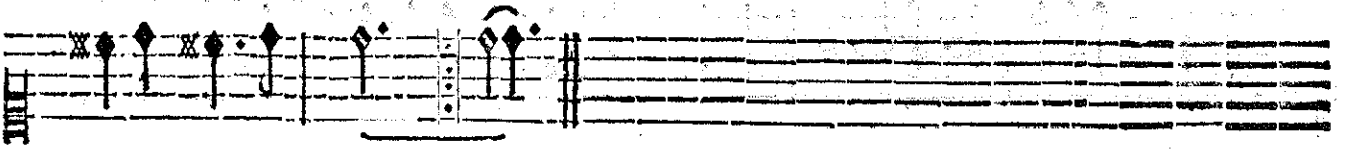
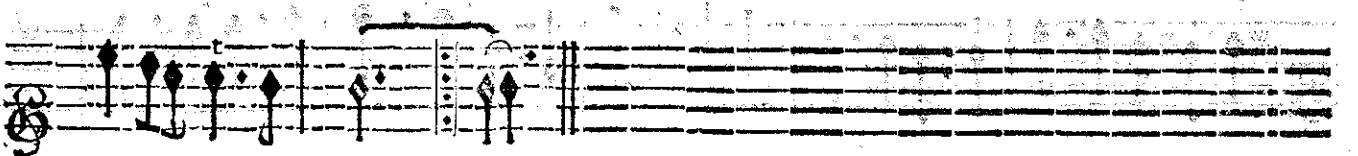
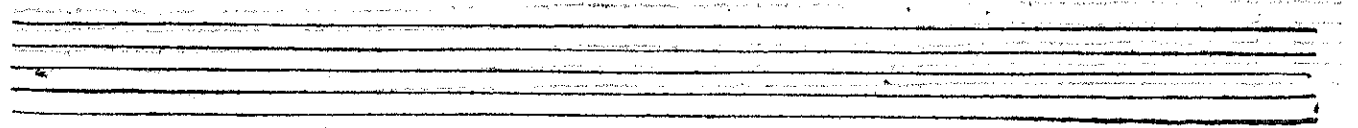
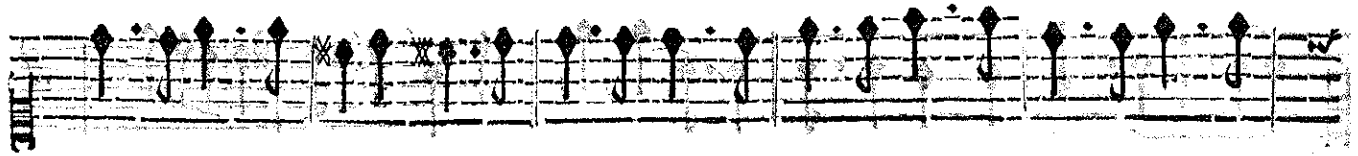
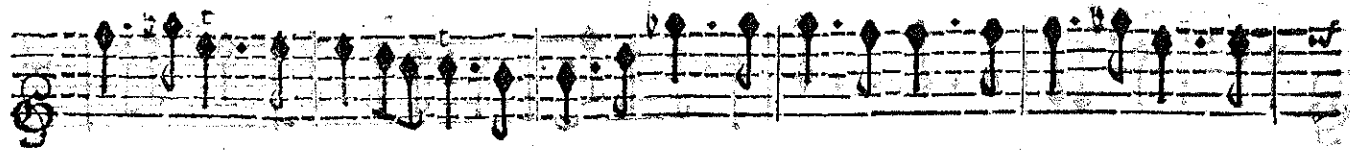
AIRS POUR LES AMOURS ET LES GUERRIERS.

Musical score for 'AIRS POUR LES AMOURS ET LES GUERRIERS.' featuring five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The subsequent four staves are in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests and a double bar line at the end of each staff. The word 'Guz.' is written above the first staff, and 'AIR.' is written below the first staff.

DE L'AMOUR,



L E T R I O M P H E



DE L'AMOUR.

ENTRÉE DE MARS ET DES AMOURS.

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

A I R.

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

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

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

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

Empty musical staff 6: Six empty staves.

Musical staff 7: Treble clef, 3/4 time signature, sixth system of notes with trills and slurs.

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

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

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

Musical staff 11: Bass clef, 3/4 time signature, tenth system of notes.

Empty musical staff 12: Six empty staves.

# L E T R I O M P H E

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

Second system of musical notation, bass clef, continuing the melodic line with notes and rests.

Third system of musical notation, bass clef, continuing the melodic line with notes and rests.

Fourth system of musical notation, bass clef, continuing the melodic line with notes and rests.

Fifth system of musical notation, bass clef, continuing the melodic line with notes and rests.

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

Sixth system of musical notation, treble clef, continuing the melodic line with notes and rests.

Seventh system of musical notation, bass clef, continuing the melodic line with notes and rests.

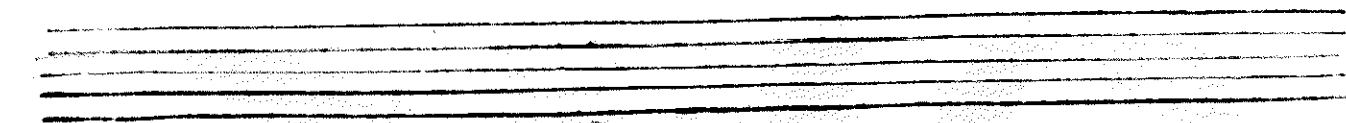
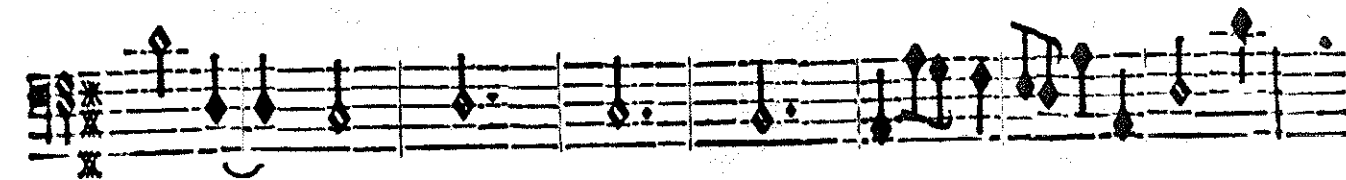
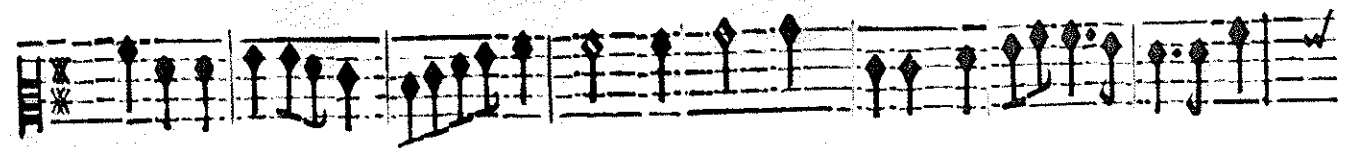
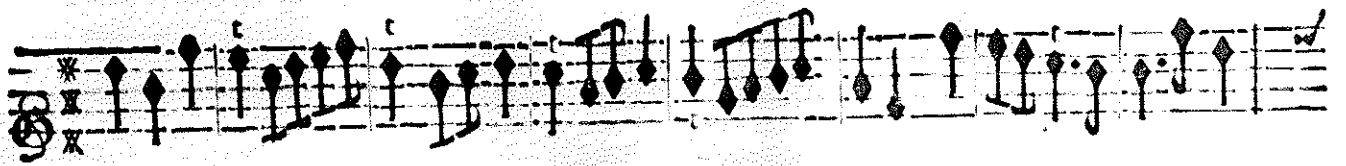
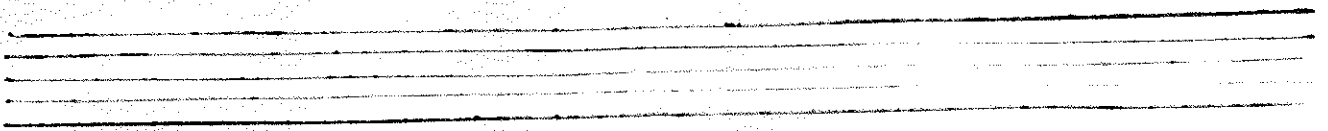
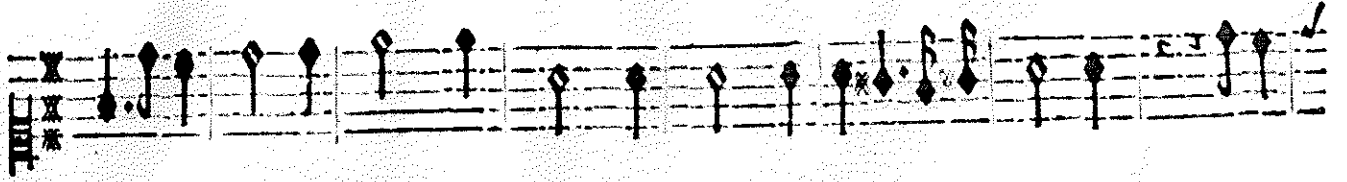
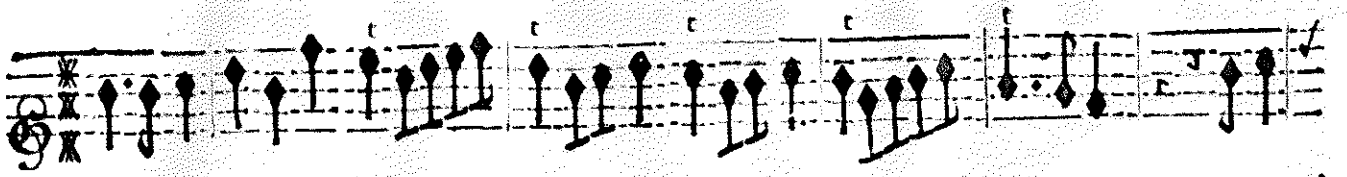
Eighth system of musical notation, bass clef, continuing the melodic line with notes and rests.

Ninth system of musical notation, bass clef, continuing the melodic line with notes and rests.

Tenth system of musical notation, bass clef, continuing the melodic line with notes and rests.

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

DE L'AMOUR.



LE TRIOMPHE

Musical staff 1: Treble clef, first system of notation with various notes and rests.

Musical staff 2: Bass clef, second system of notation with various notes and rests.

Musical staff 3: Bass clef, third system of notation with various notes and rests.

Musical staff 4: Bass clef, fourth system of notation with various notes and rests.

Musical staff 5: Bass clef, fifth system of notation with various notes and rests.

Empty musical staff 6: A blank staff with five lines.

Musical staff 7: Treble clef, sixth system of notation with various notes and rests.

Musical staff 8: Bass clef, seventh system of notation with various notes and rests.

Musical staff 9: Bass clef, eighth system of notation with various notes and rests.

Musical staff 10: Bass clef, ninth system of notation with various notes and rests.

Musical staff 11: Bass clef, tenth system of notation with various notes and rests.

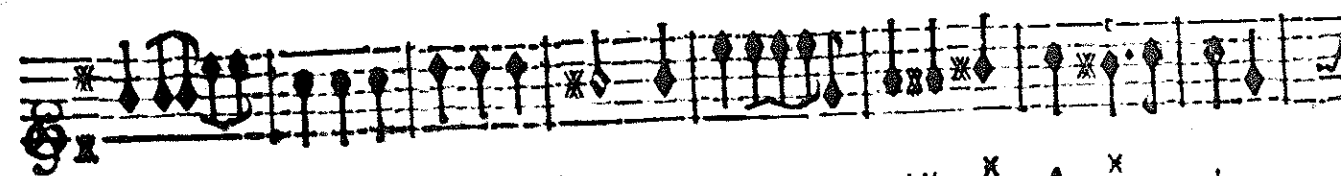
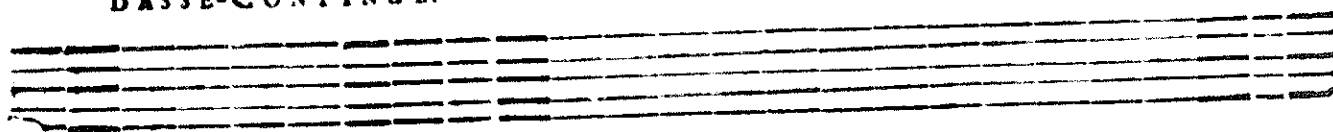
Musical staff 12: Bass clef, eleventh system of notation with various notes and rests.

DE L'AMOUR.

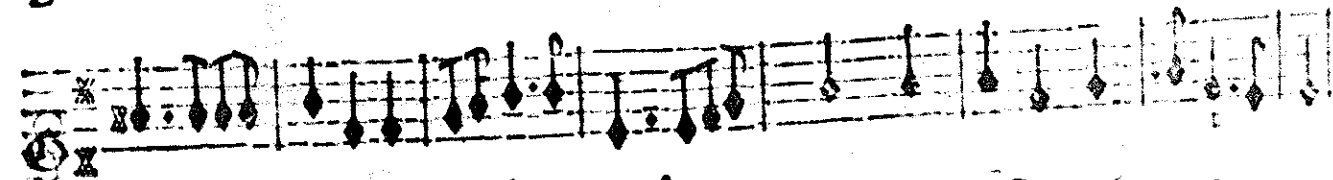
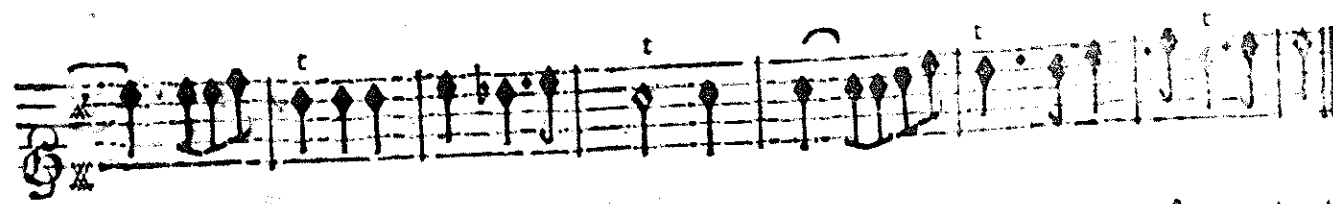
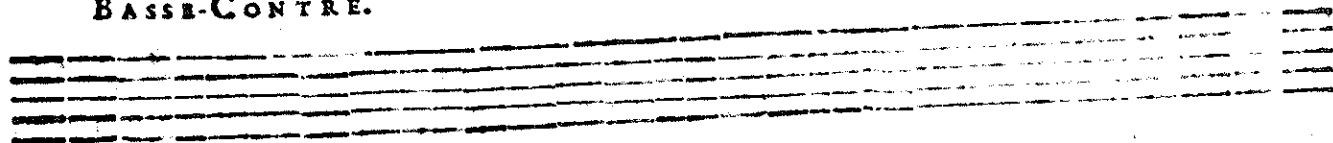
RITOURNELLE POUR AMPHITRITE.



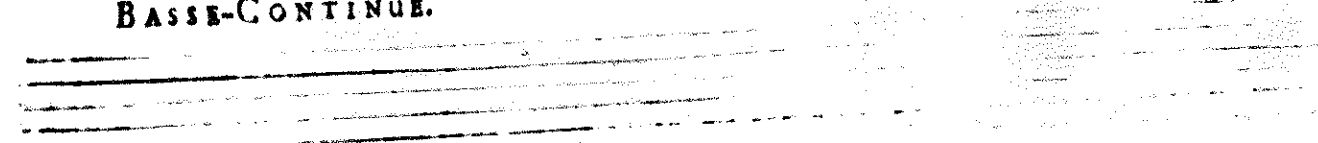
BASSE-CONTINUE.



BASSE-CONTRE.



BASSE-CONTINUE.





## LE TRIOMPHE

AMPHITRITE.



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



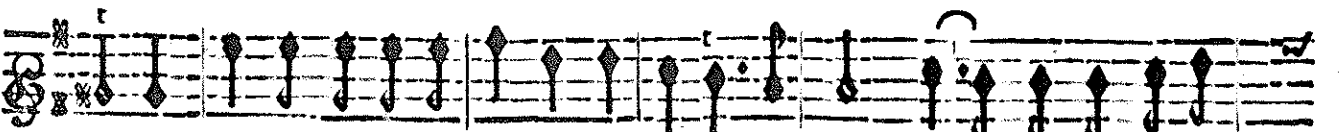
BASSE-CONTINUE.



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



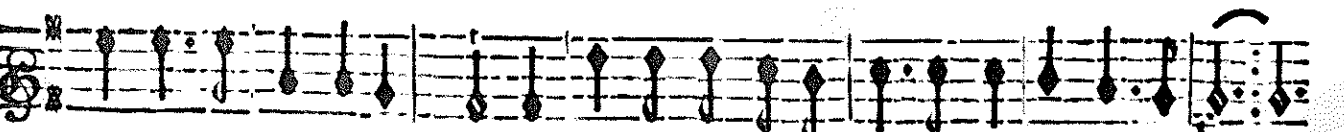
BASSE-CONTINUE.



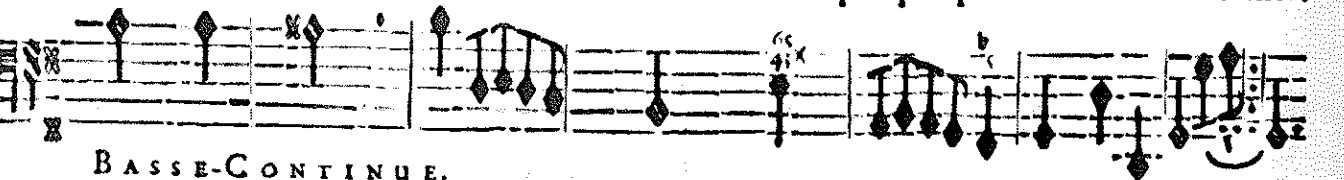
charmes! Si vous ne voulez-pas qu'il puisse nous charmer, Ah que n'empeschez-



BASSE-CONTINUE.

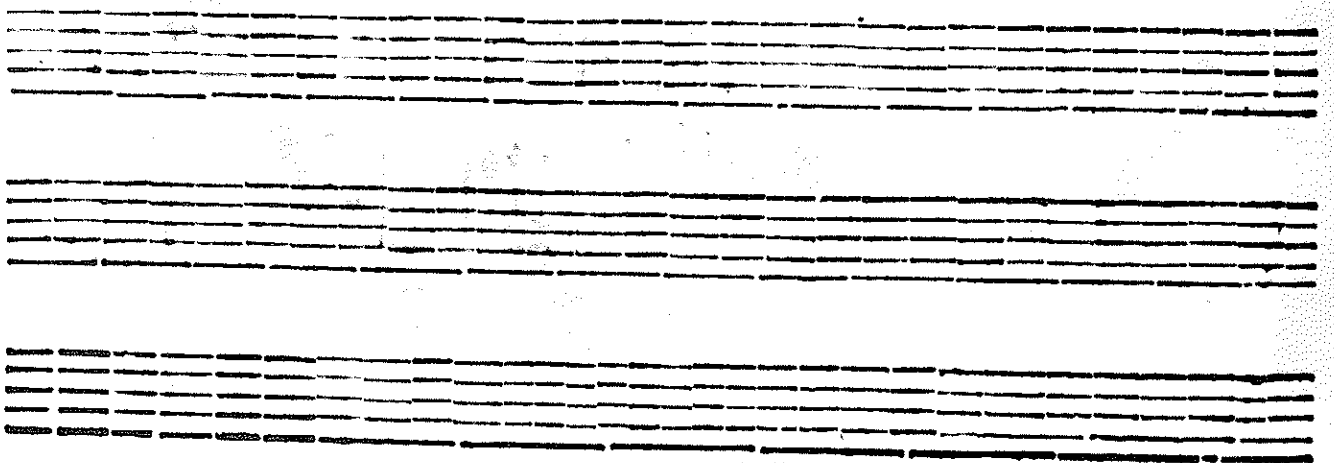


vous que l'amour ait des charmes! Si vous ne voulez-pas qu'il puisse nous charmer. mer.



BASSE-CONTINUE.

*On reprend la Ritournelle.*



NEPTUNE.

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

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

First system of musical notation for the Bass Continuo, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The accompaniment consists of quarter and eighth notes.

BASSE-CONTINUE.

Second system of musical notation for Neptune's vocal line, continuing the melody from the first system.

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

Second system of musical notation for the Bass Continuo, continuing the accompaniment.

BASSE-CONTINUE.

Third system of musical notation for Neptune's vocal line, including a measure with a '2' above it.

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

Third system of musical notation for the Bass Continuo, including a measure with a '2' above it and a measure with a '43' above it.

BASSE-CONTINUE.

Fourth system of musical notation for Neptune's vocal line, including a measure with a '2' above it.

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

Fourth system of musical notation for the Bass Continuo, including a measure with a '2' above it.

BASSE-CONTINUE.

First system of musical notation for Amphitrite's vocal line, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5.

mais e- stre heureux.

Ah! qu'un fidelle Amant est redouta-

Fifth system of musical notation for the Bass Continuo, including a measure with a '2' above it and a measure with a '6' above it.

BASSE-CONTINUE.

Second system of musical notation for Amphitrite's vocal line, including a measure with a '2' above it.

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

Sixth system of musical notation for the Bass Continuo, including a measure with a '2' above it and a measure with a '6' above it.

BASSE-CONTINUE.

LE TRIOMPHE

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

BASSE CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

NEPTUNE.

Quoy je puis voir enfin cesser vostre rigueur?

BASSE-CONTINUE.

AMPHITRITE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

AMPHITRITE

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

NEPTUNE

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

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

but qu'on luy refu- se.

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

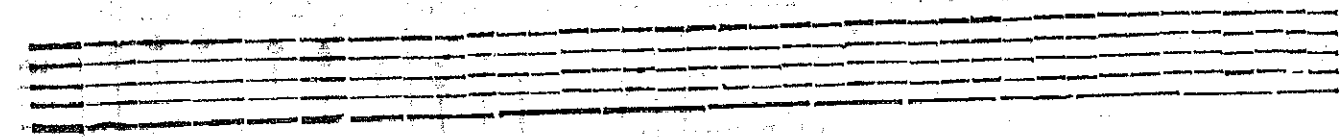
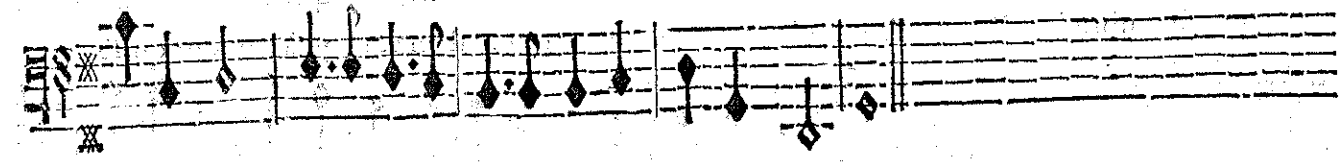
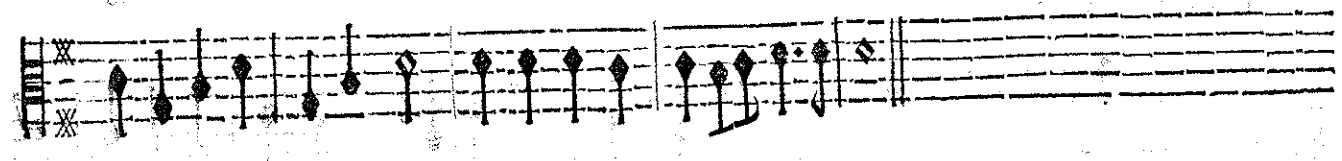
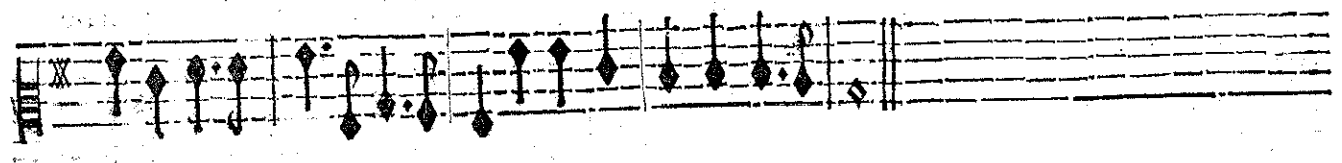
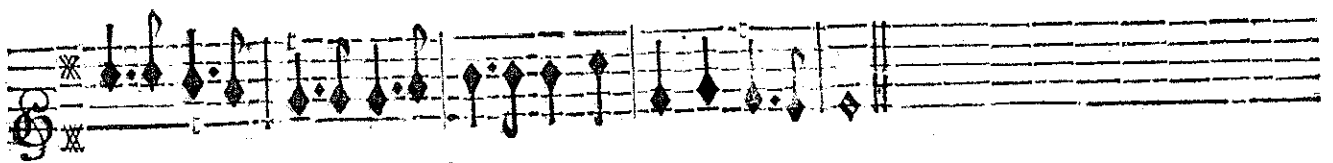
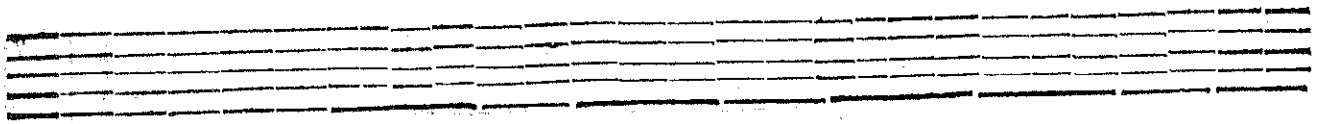
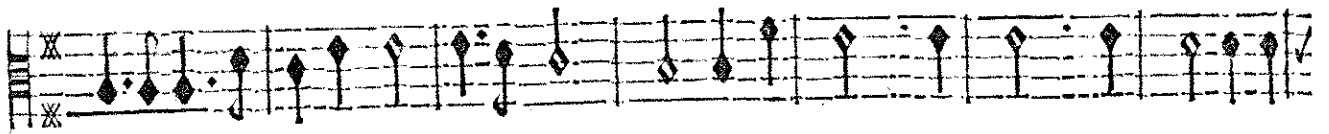
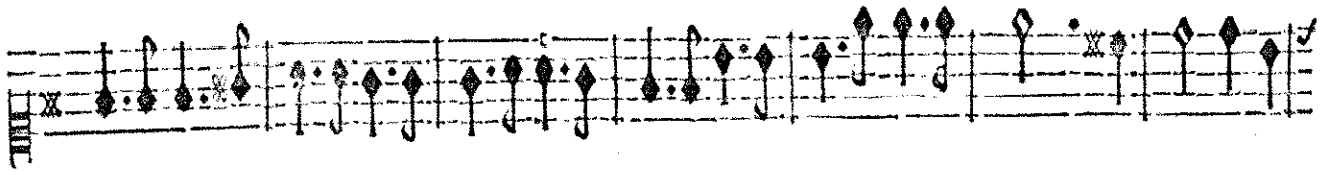
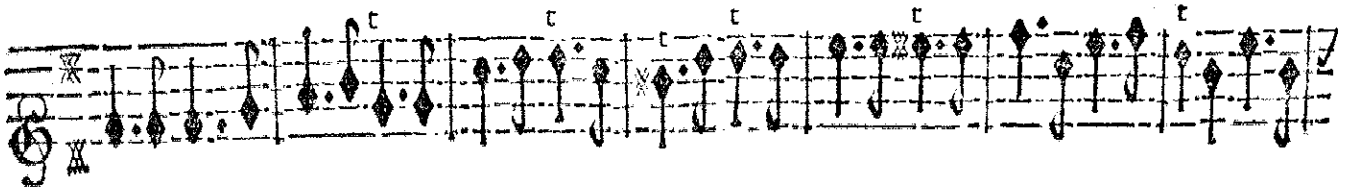
BASSE-CONTINUE.

# LE TRIOMPHE

moi le pouvoir de l'a- mour.

BASSE-CONTINUE.

## ENTREE DES DIEUX MARINS ET DES NERCIDES.



# LE TRIOMPHE

AMPHITRITE.

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

NEPTUNE.

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

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

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

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

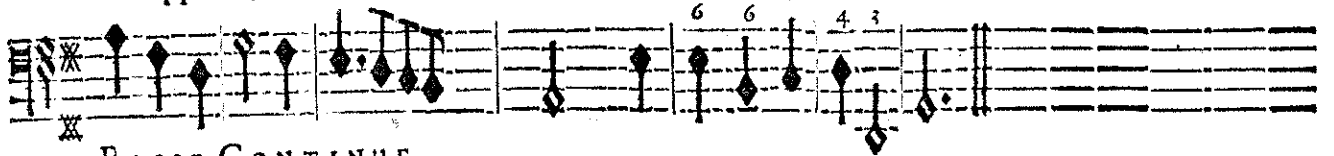
BASSE-CONTINUE.



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

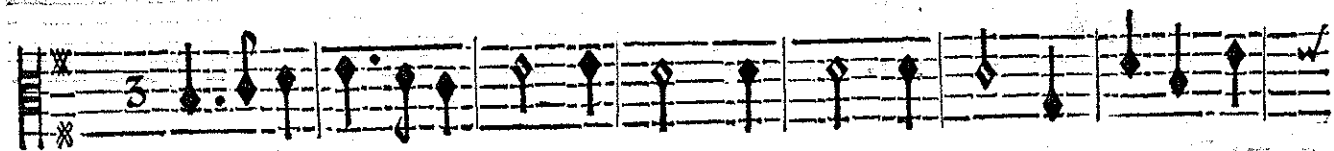
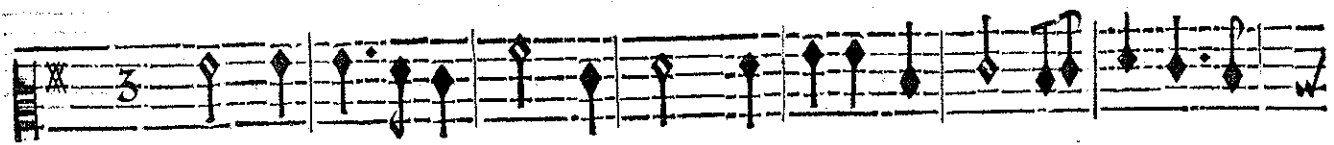
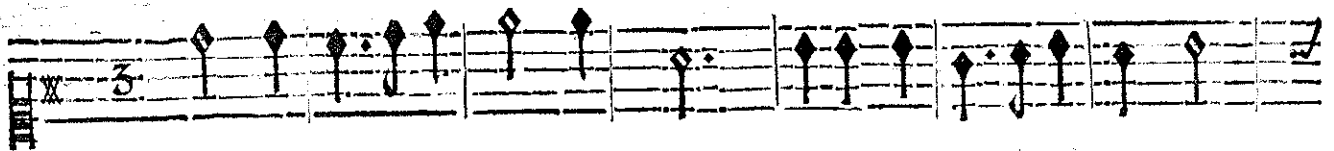
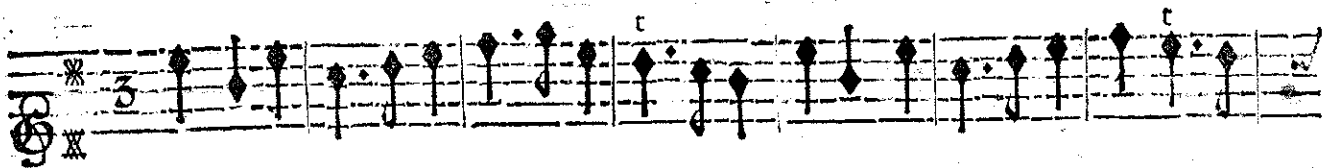


veut opposer, L'atteinte de ses traits n'en est que plus profonde.



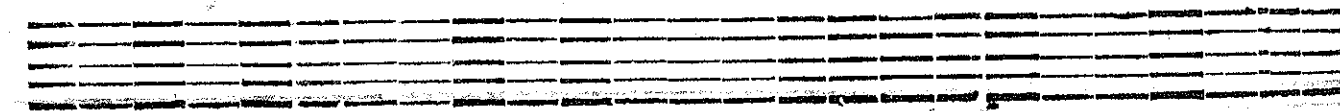
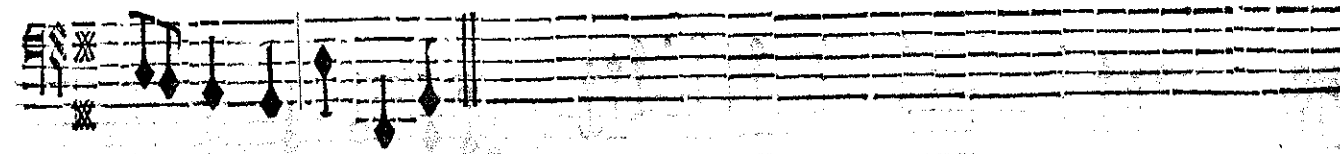
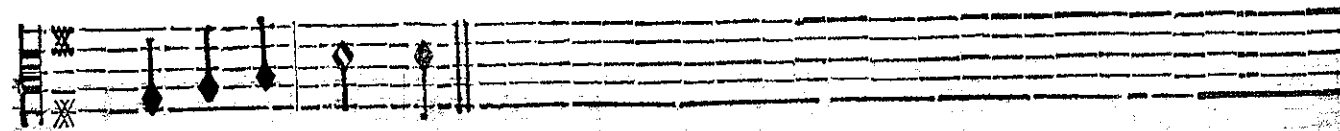
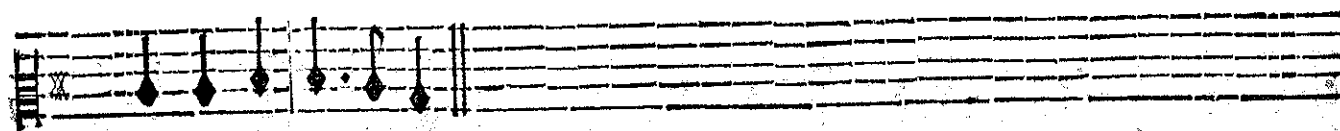
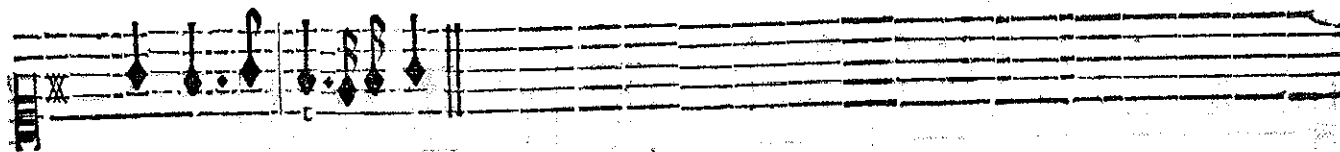
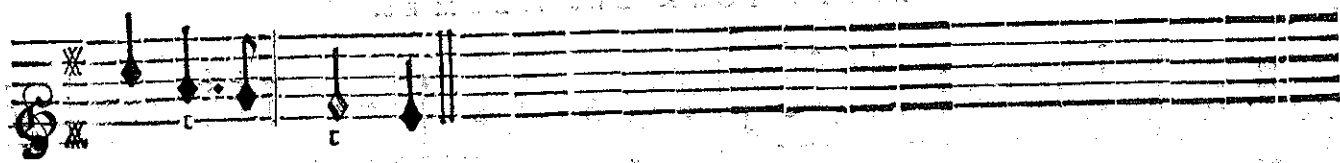
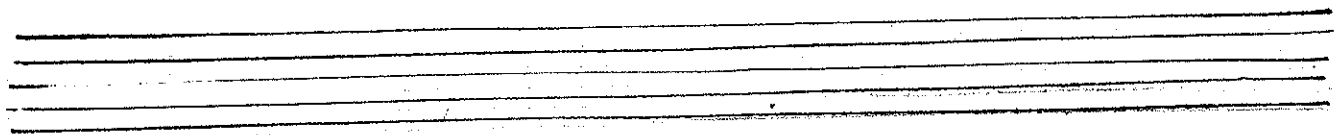
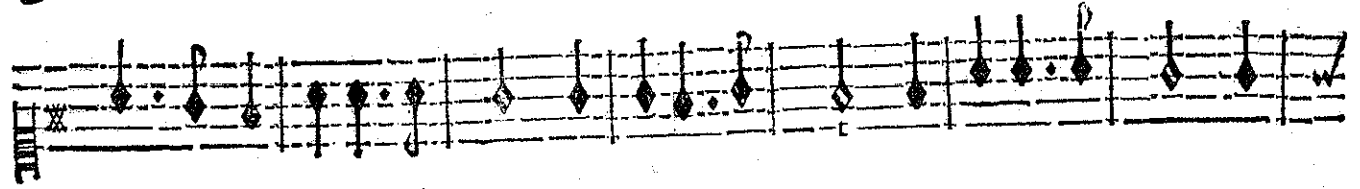
BASSE-CONTINUE.

MENUET POUR LES MESMES.





# LE TRIOMPHE



DE L'AMOUR.

TROISIEME AIR POUR LES MESMES.

This musical score is for a piece titled "Troisième Air pour les mêmes" from the collection "De l'Amour". The score is written for a single melodic instrument, likely a lute or guitar, as indicated by the six-line staves and the presence of a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The piece consists of 16 measures, divided into two systems of eight measures each. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody. The score concludes with a double bar line and a repeat sign.

# LE TRIOMPHE

AMPHITRITE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

*On reprend le Menuet cy-devant.*

AMPHITRITE.

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

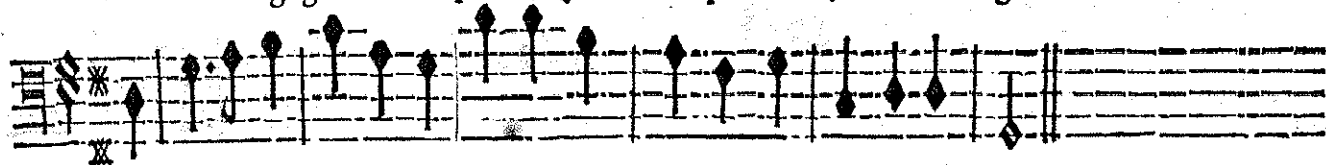
NEPTUNE.

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

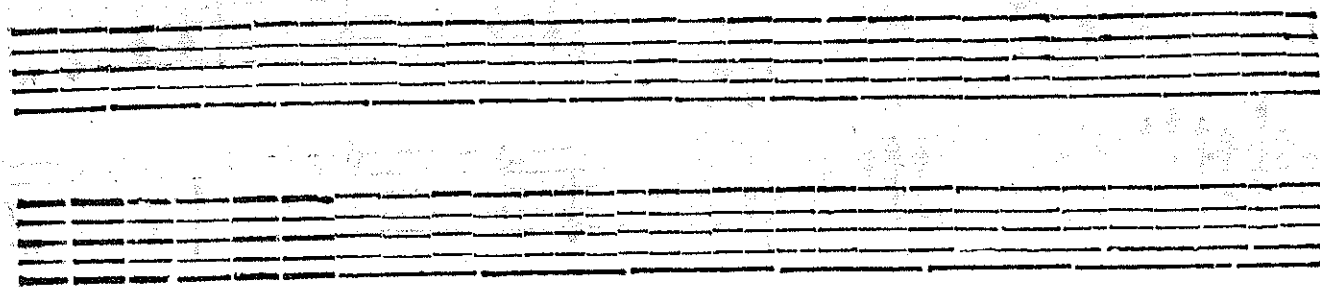
BASSE CONTINUE.



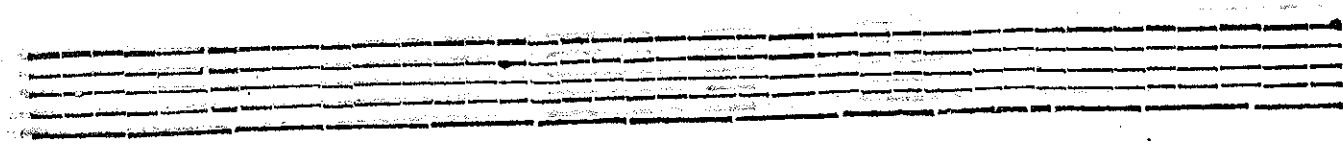
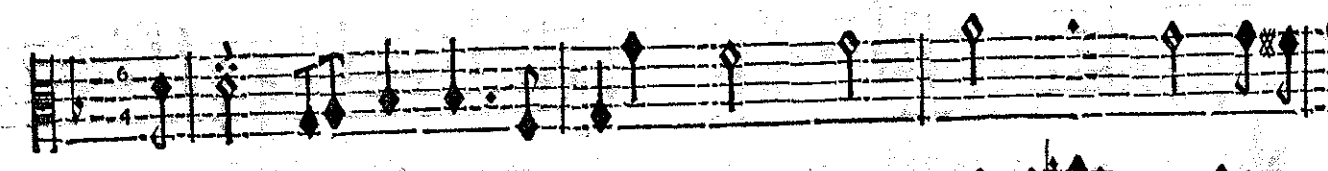
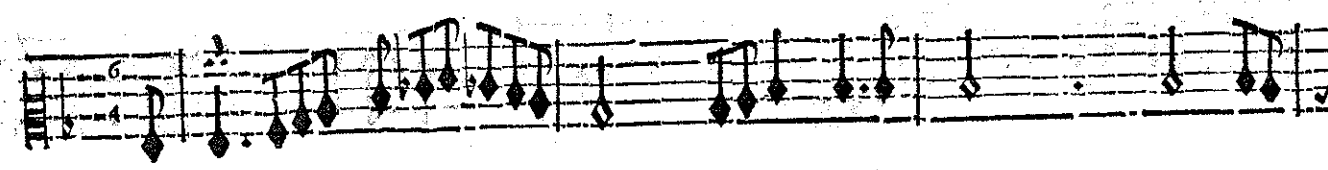
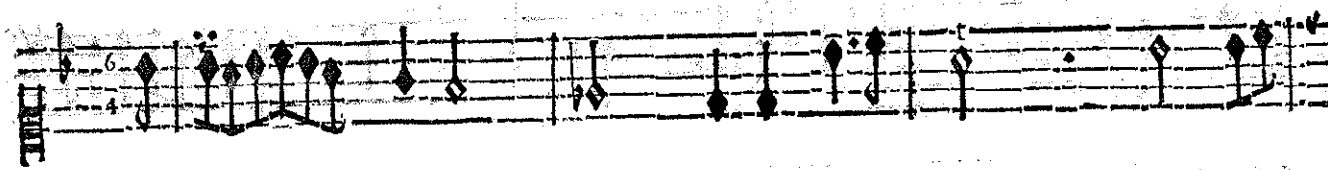
Il faut s'engager avec peine, Quand c'est pour ne jamais changer.



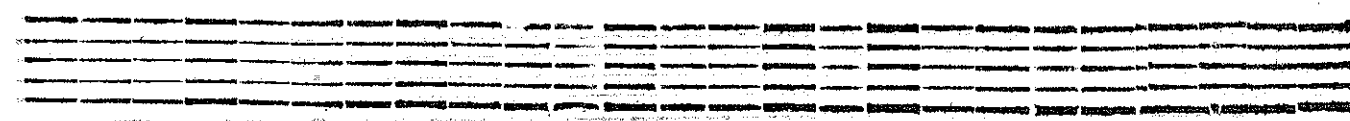
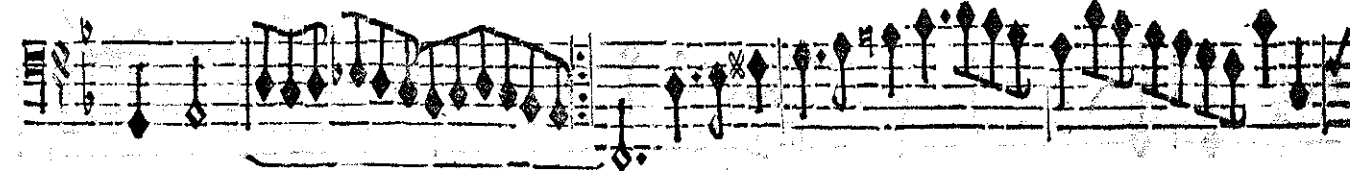
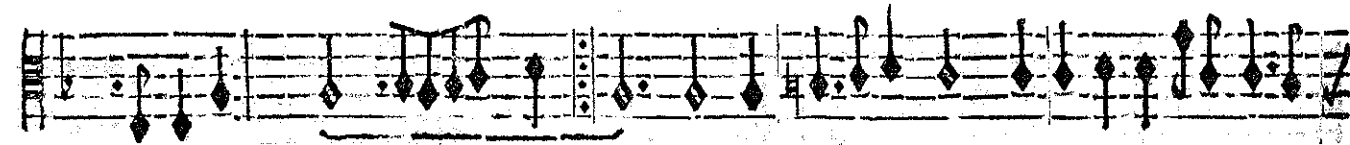
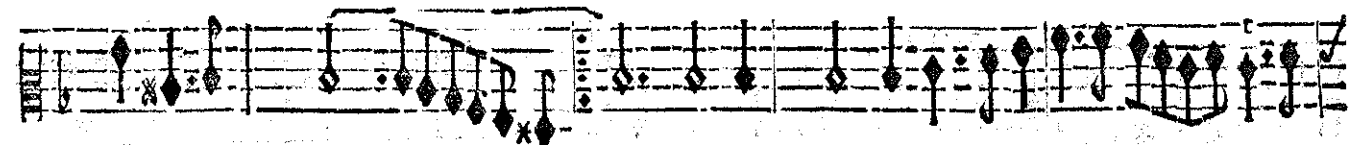
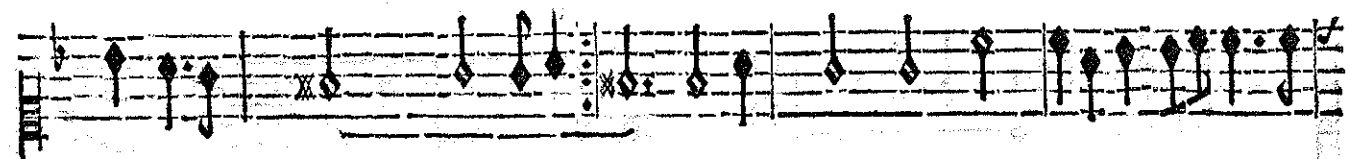
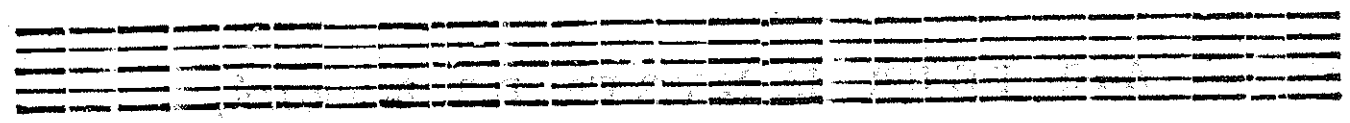
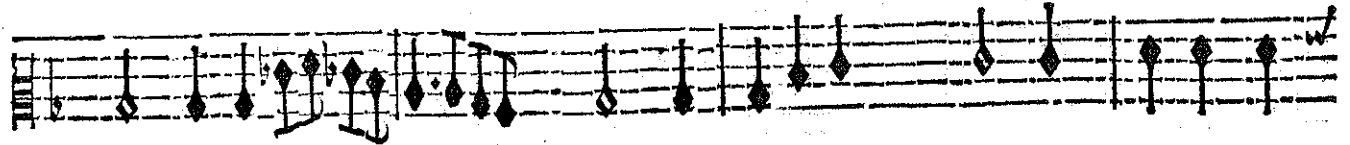
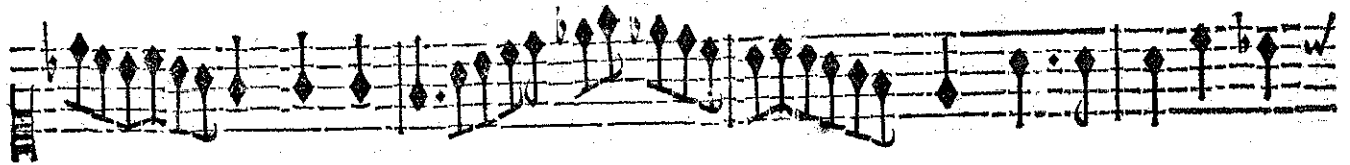
Il faut s'engager avec peine, Quand c'est pour ne jamais changer.

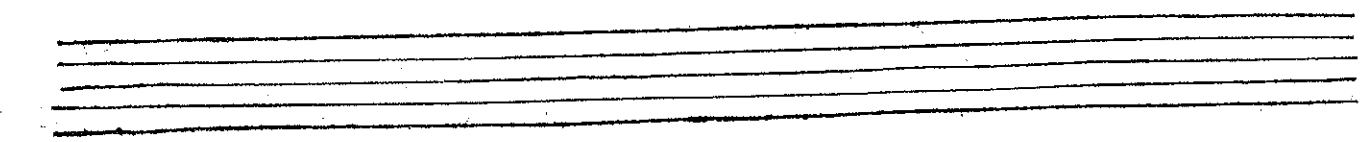
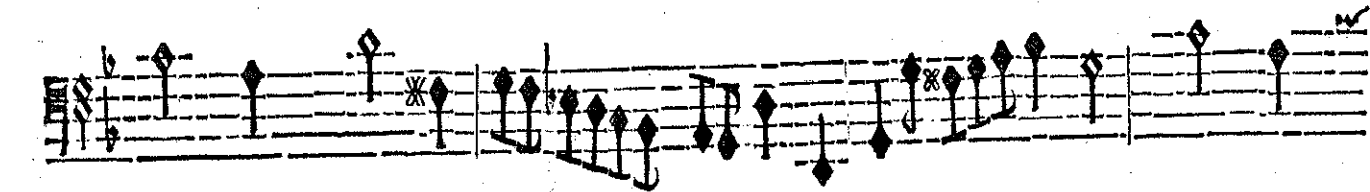
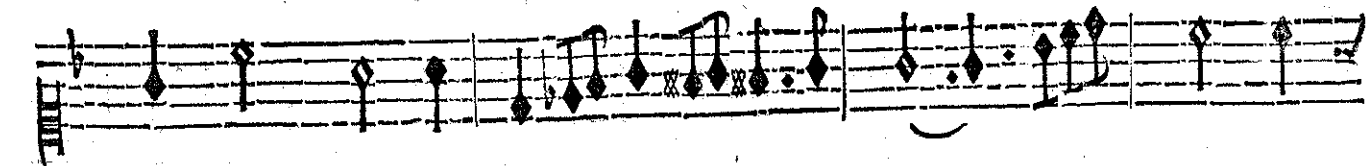
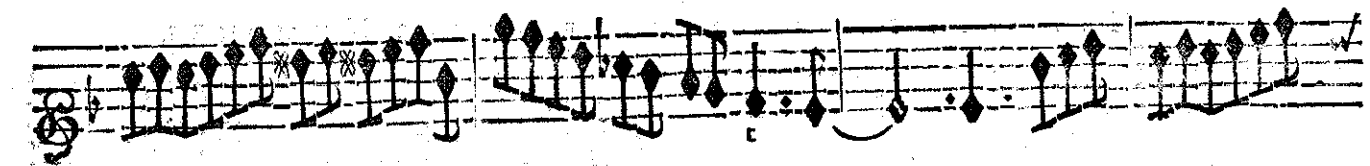
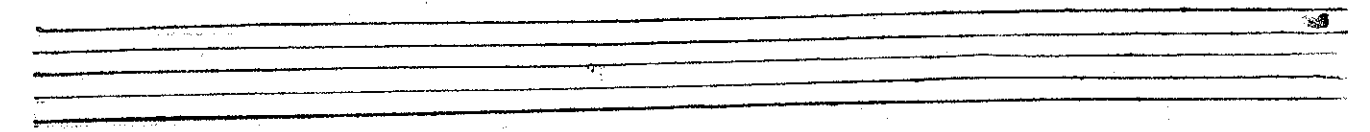
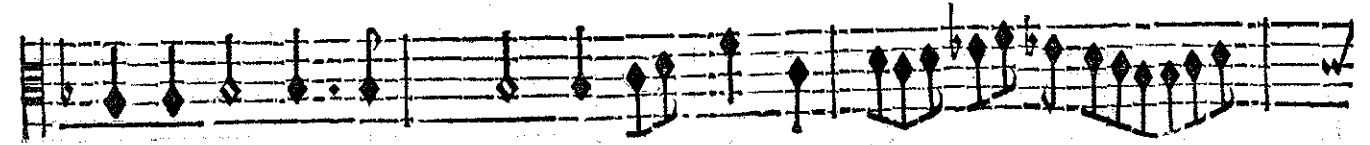


AIR POUR L'ENTREE DE BOREE,  
ET DES QUATRE VENTS.



LE TRIOMPHE





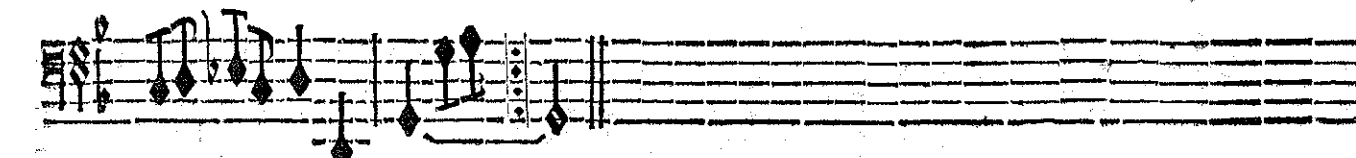
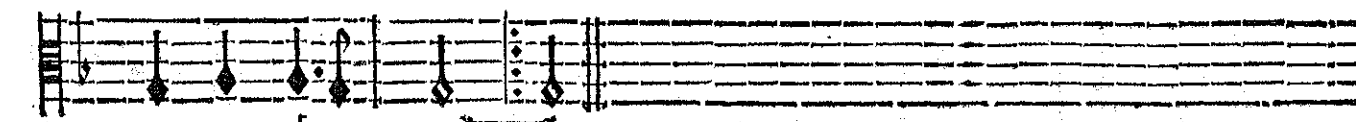
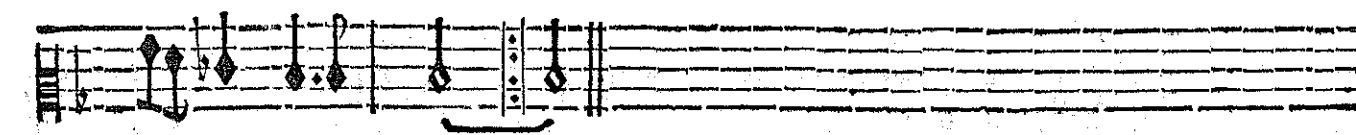
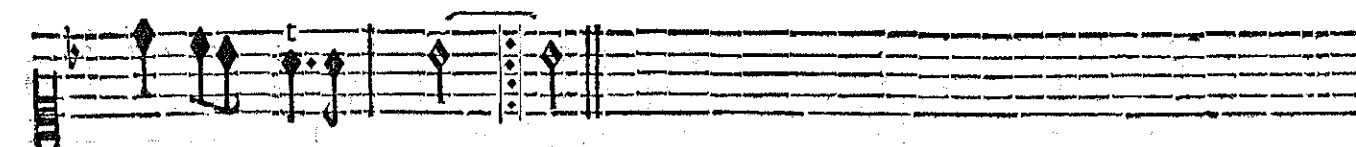
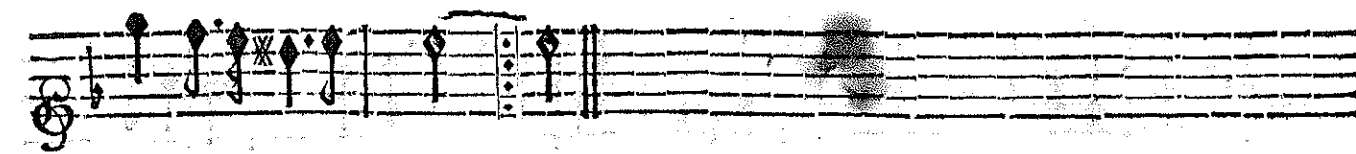
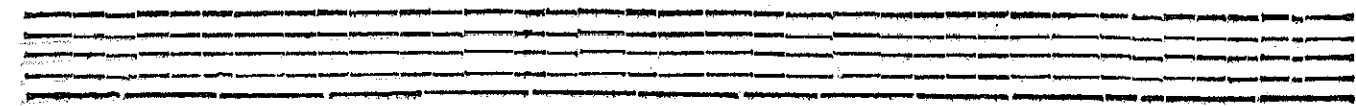
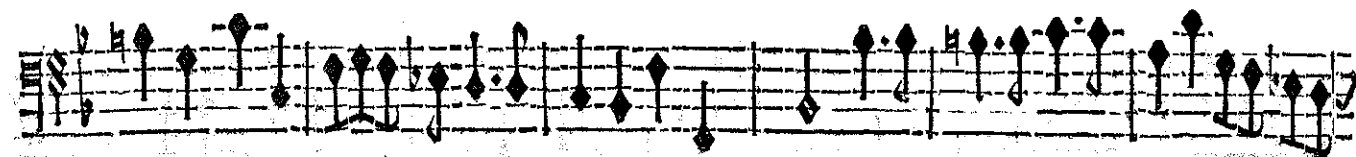
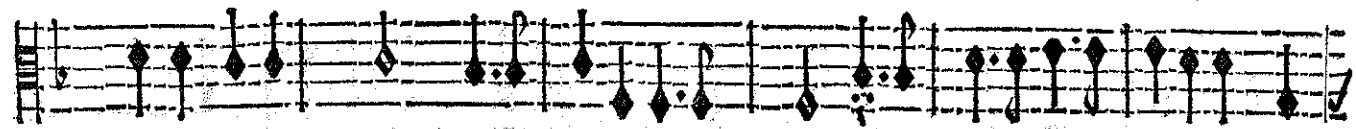
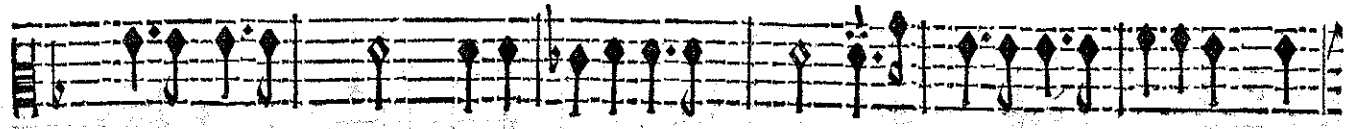
L E T R I O M P H E

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

GAVOTTE POUR ORITHIE ET SES NYMPHES.

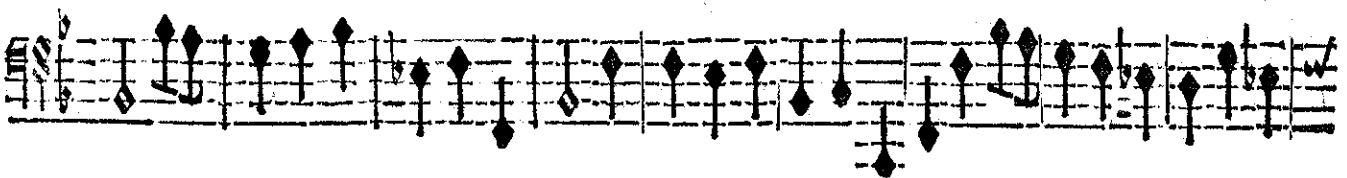
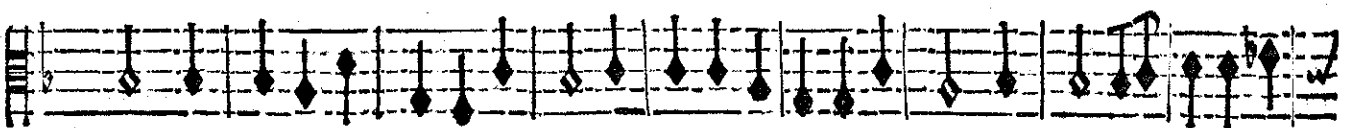
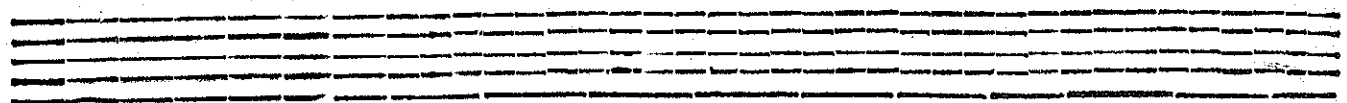
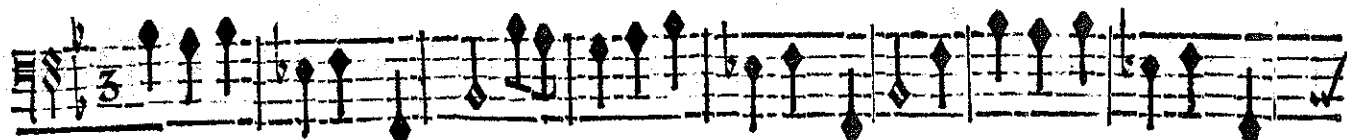
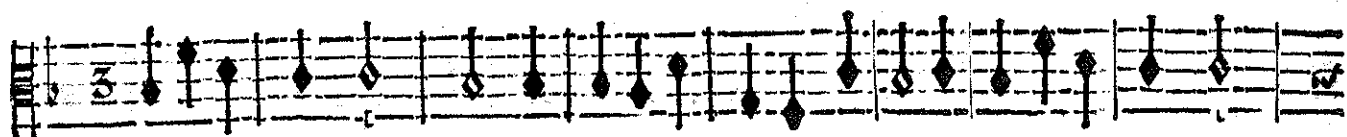
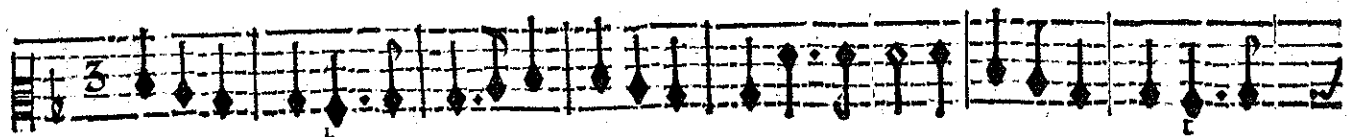
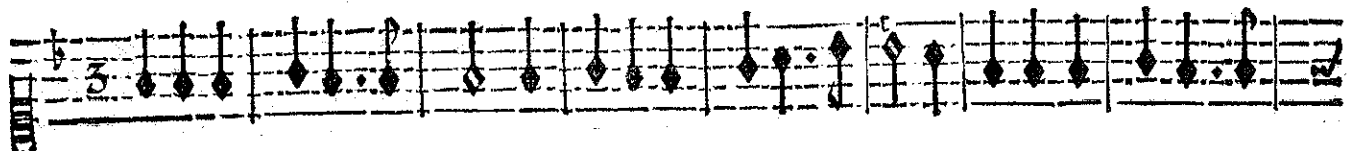
Musical score for 'GAVOTTE POUR ORITHIE ET SES NYMPHES.' consisting of five staves. The first staff is in treble clef with a key signature of one flat and a 2/4 time signature. The subsequent four staves are in bass clef. The music is characterized by a steady eighth-note rhythm. There are several repeat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

DE L'AMOUR.





LE TRIOMPHE



The first piece consists of five staves of music. The first staff is in treble clef, and the second through fifth staves are in bass clef. The music is written in a single system and concludes with a double bar line.

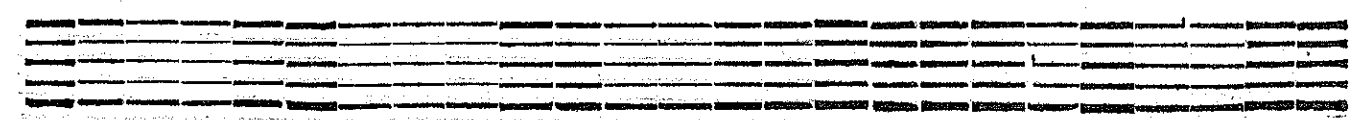
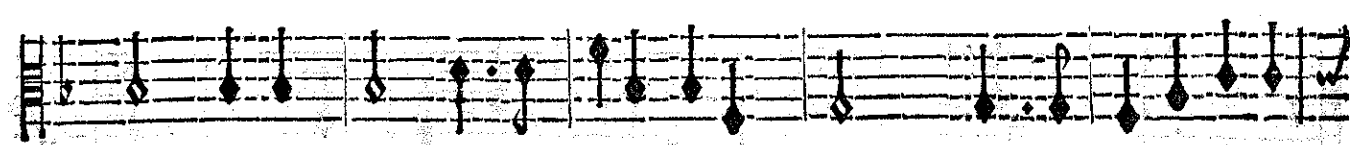
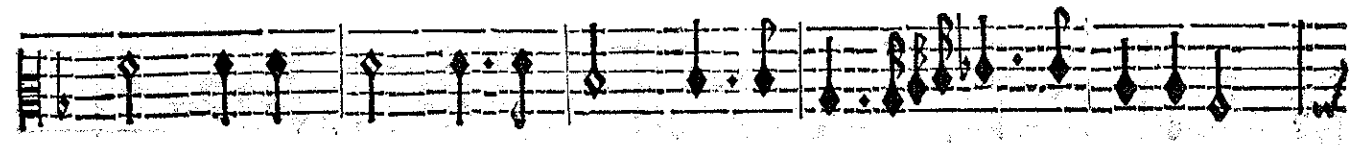
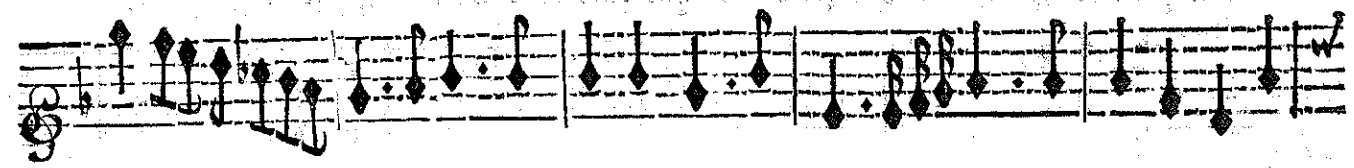
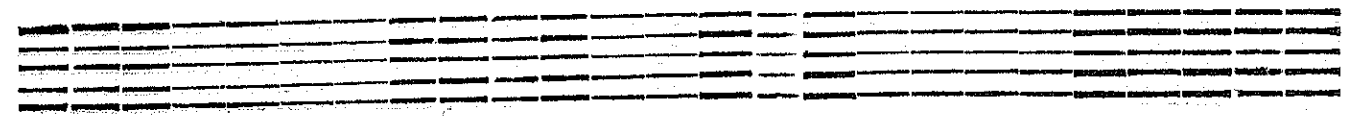
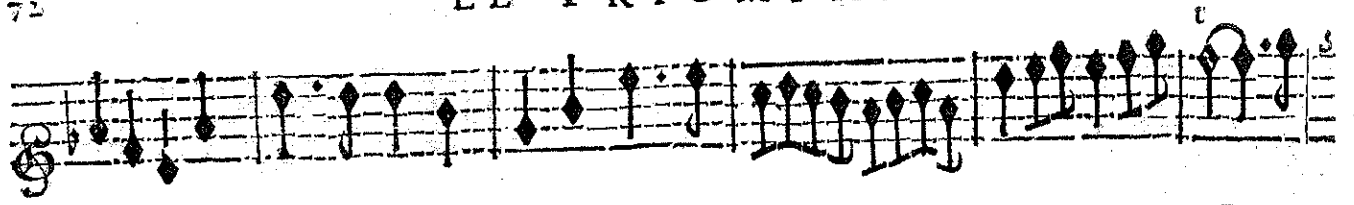
A single empty musical staff consisting of five lines.

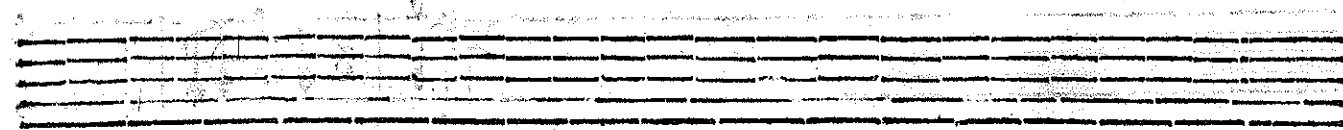
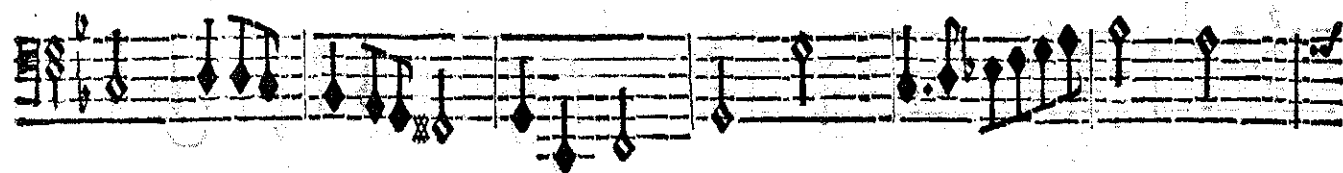
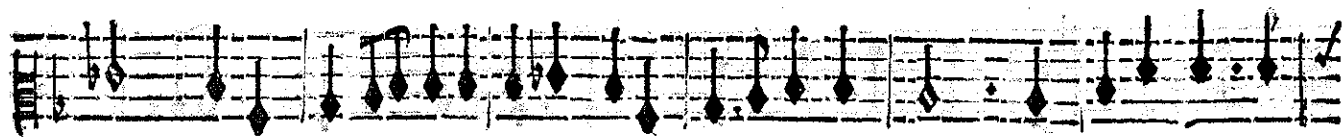
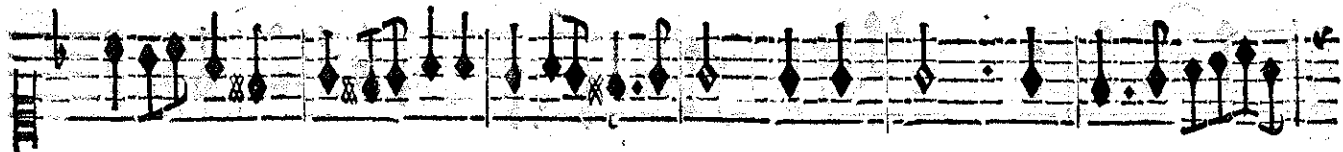
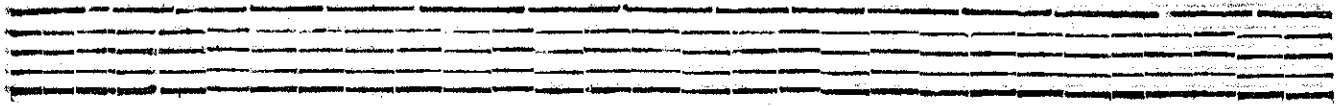
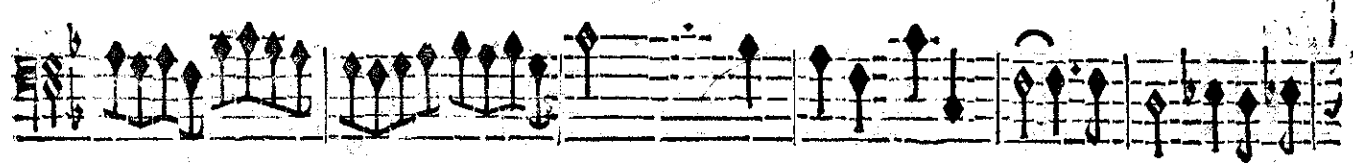
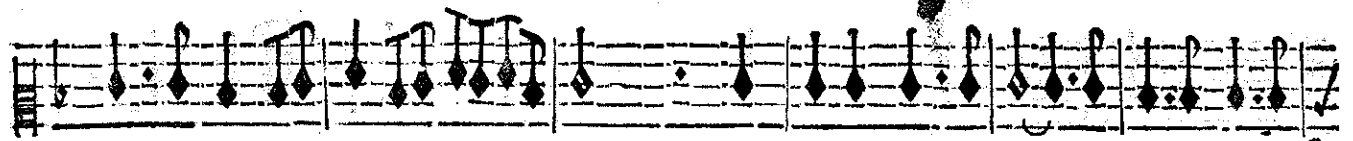
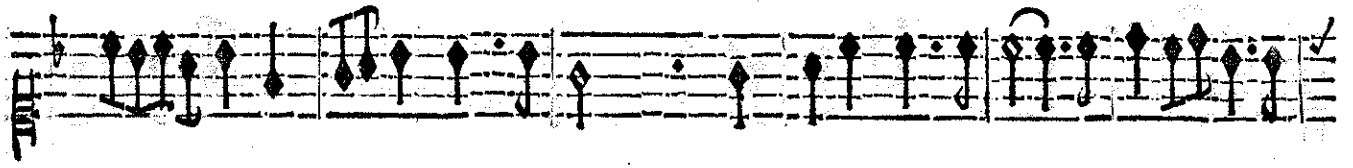
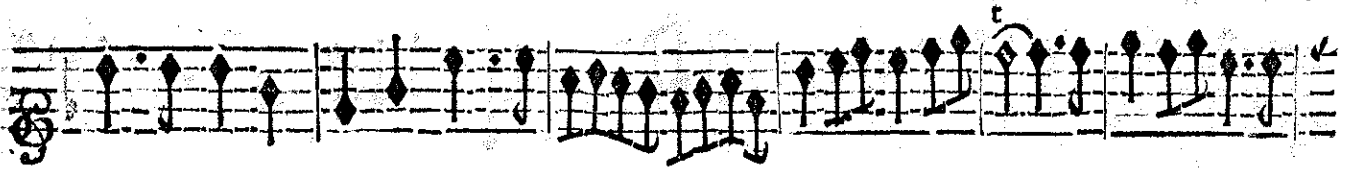
*Air pour Borée & les quatre Vents qui enlèvent Orithie & les Nymphes.*

The second piece consists of five staves of music. The first staff is in treble clef and begins with a '2' time signature and the word 'suff.' above it. The second through fifth staves are in bass clef. The music is written in a single system and concludes with a double bar line.

A single empty musical staff consisting of five lines.

# LE TRIOMPHE





LE TRIOMPHE

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

BASSE-CONTINUUS.

RITOURNELLE POUR DIANE.

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

FLUTE D'ALLEMAGNE.

Second system of musical notation for Flute d'Allemagne, continuing the melody from the first system.

FLUTE D'ALLEMAGNE.

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

BASSE-CONTINUE.

Third system of musical notation for Flute d'Allemagne, continuing the melody.

Fourth system of musical notation for Flute d'Allemagne, continuing the melody.

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

BASSE-CONTINUE.

Fifth system of musical notation for Flute d'Allemagne, continuing the melody.

Sixth system of musical notation for Flute d'Allemagne, continuing the melody.

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

BASSE-CONTINUE.

Seventh system of musical notation for Flute d'Allemagne, continuing the melody.

Eighth system of musical notation for Flute d'Allemagne, continuing the melody.

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

BASSE-CONTINUE.

K ij

LE TRIOMPHE  
DIANE,

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

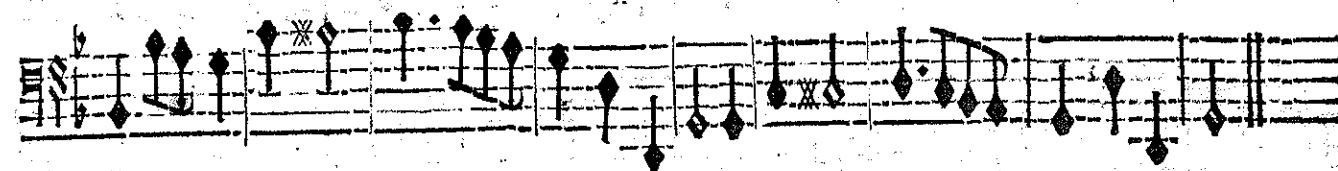
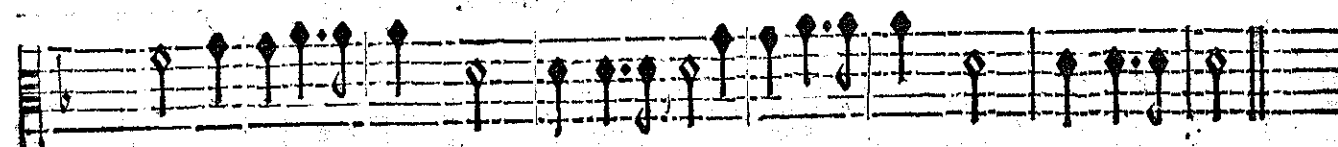
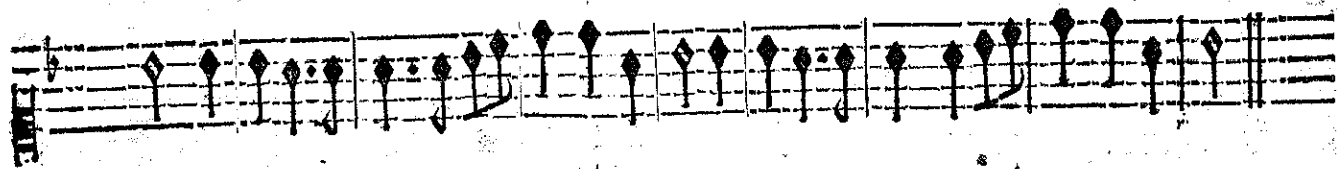
ENTREE DES NYMPHES DE DIANE.

The first system of the musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third and fourth staves are in bass clef and appear to be for a keyboard instrument. The fifth staff is in bass clef and contains a melodic line with various ornaments and accidentals. The system concludes with a double bar line and a fermata.

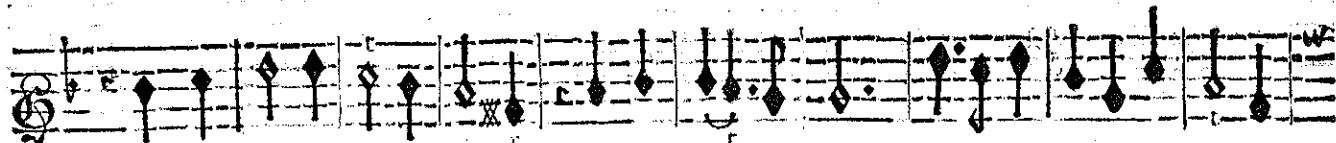
The second system of the musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third and fourth staves are in bass clef and appear to be for a keyboard instrument. The fifth staff is in bass clef and contains a melodic line with various ornaments and accidentals. The system concludes with a double bar line and a fermata.



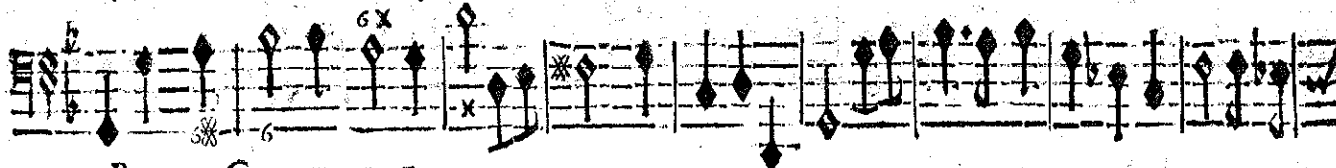
## LE TRIOMPHE



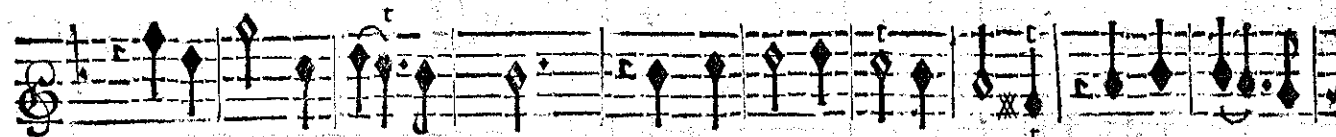
## D I A N E.



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



BASSE-CONTINUE.



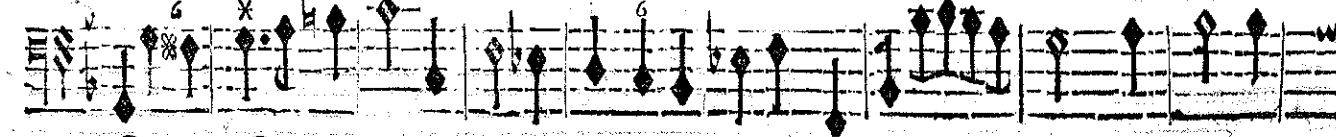
Elle comble tous mes vœux; Un cœur maître de luy mesme Est toujours heu-



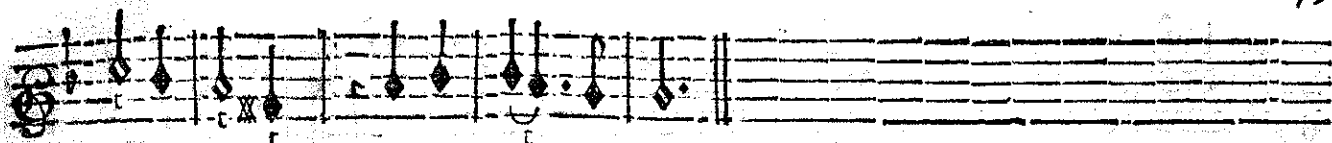
BASSE-CONTINUE.



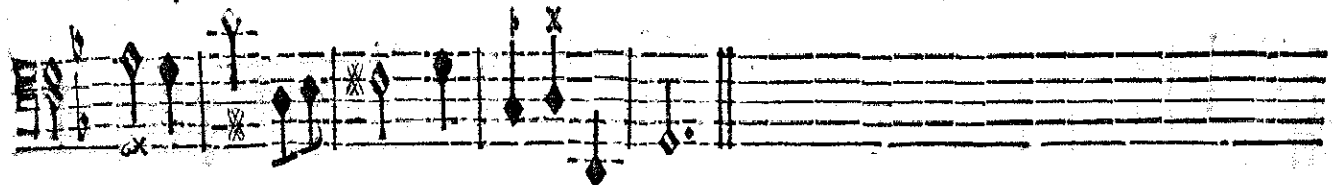
reux. Fuyons la contrainte extrême D'un esclavage amoureux: Un cœur maître



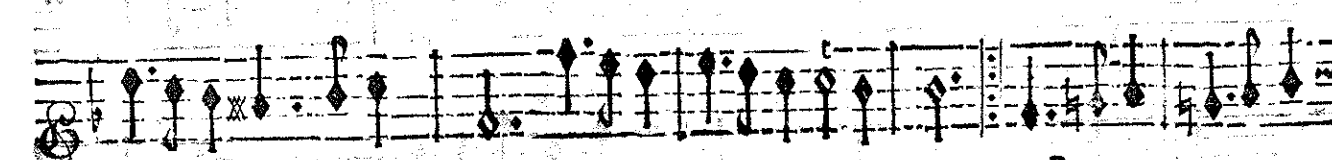
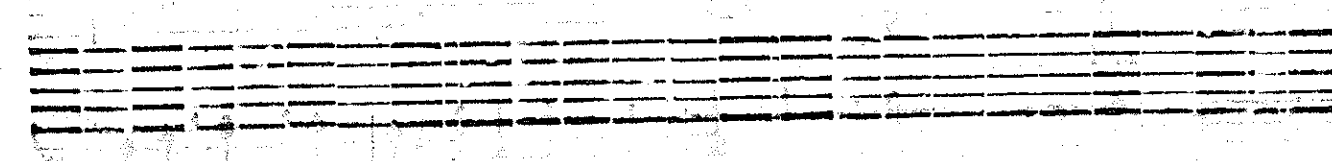
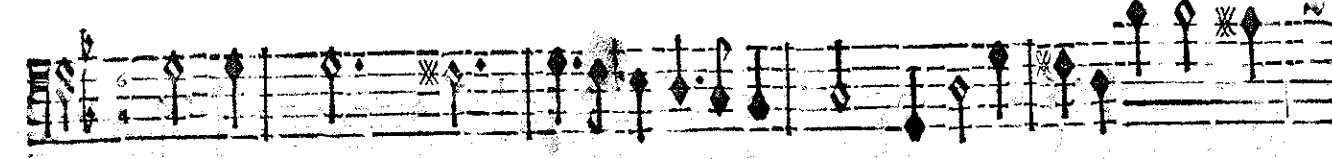
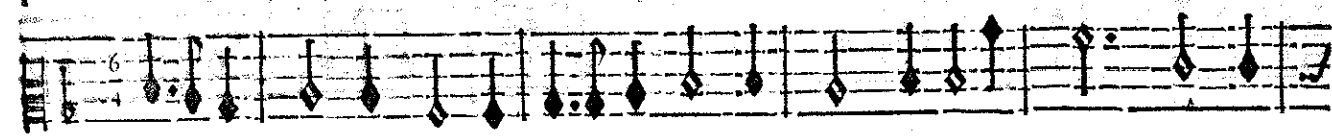
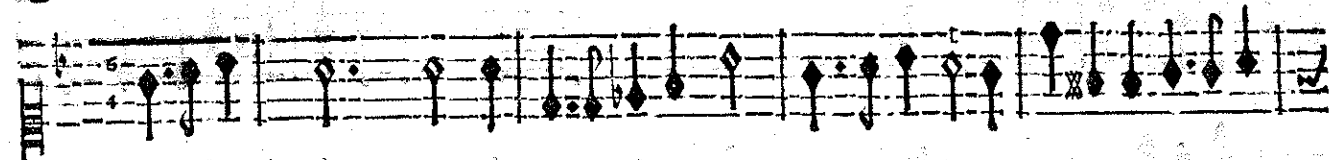
BASSE-CONTINUE.



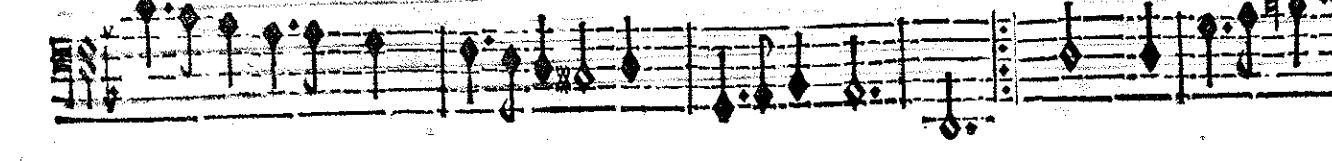
de luy mefine Est roudjours heureux.



DEUXIEME AIR POUR LES NYMPHES DE DIANE.



I. REPRISÉ.



LE TRIOMPHE

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

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

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

2. REPRISÉ

The '2. REPRISÉ' section consists of five staves. The top staff is in treble clef with a key signature of one flat. The subsequent four staves are in bass clef. The music features a variety of note values and rests, including some marked with an asterisk (\*). The first staff ends with a double bar line and a repeat sign.

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

The first section of the score consists of five staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. The subsequent four staves are bass clefs, likely representing different instruments or voices. The music is written in a style typical of 18th-century French opera.

D I A N E.

The character Diane's part begins with a vocal line on a single staff. Below it is a basso continuo line. The lyrics are: "DANS ces forests venez suivre nos pas, Vous qui voulez fuir l'Amour & ses flames, Ce Dieu si fier, si terrible & si fort, Perd son pouvoir quand on veut s'en deffendre;"

BASSE-CONTINUE.

The basso continuo part consists of a single staff of music. It includes a figured bass line with figures such as 6, 6x, and 6. The lyrics are: "C'est vainement qu'il menace nos ames, Tous ses efforts n'en triomphent pas: pas: S'il est des cœurs qu'il oblige à se rendre, C'est qu'en secret ils en font d'ac-cord: cord:"

BASSE-CONTINUE.

The second section of the basso continuo part consists of a single staff of music. It includes a figured bass line with figures such as 6 and 6. The lyrics are: "Malgré l'amour, au mépris de ses armes, Nostre fierté, ne se rend jamais; Malgré ses"

BASSE-CONTRE.

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

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

BASSE-CONTINUE.

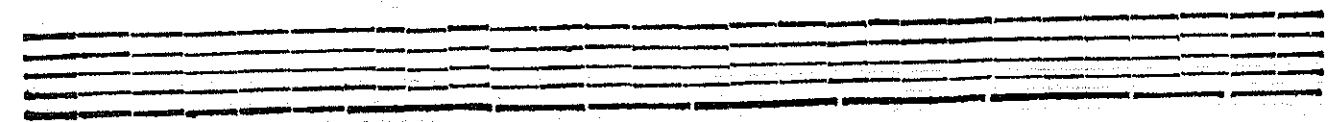
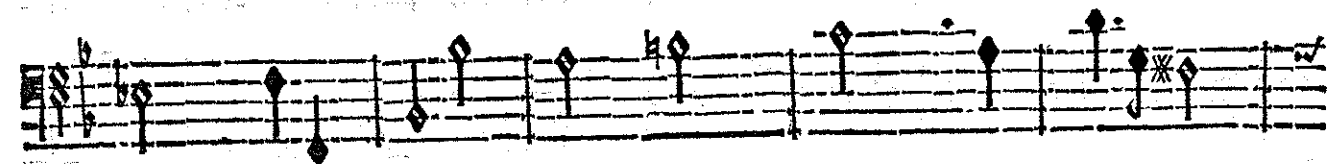
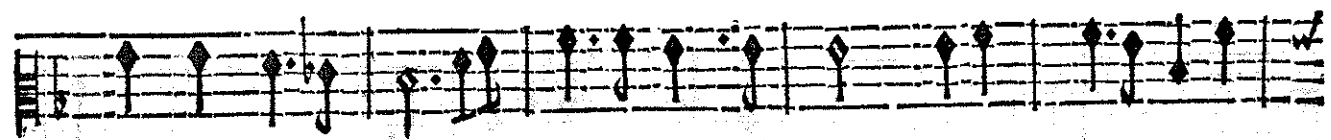
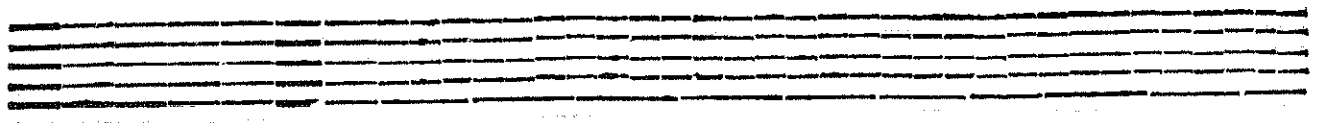
traits nous vivons sans allarmes, Malgré ses traits nous vivons en paix.

BASSE-CONTINUE.

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

## E N T R E E D' E N D I M I O N .

## P R E M I E R A I R .

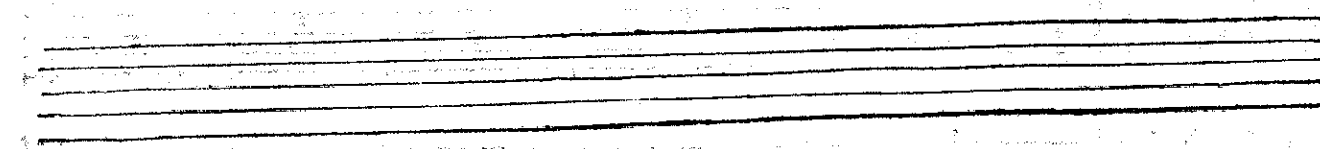
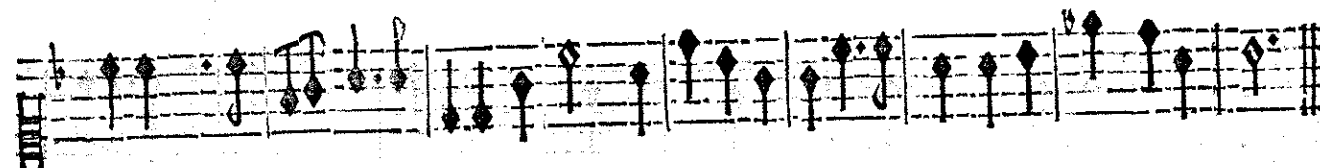
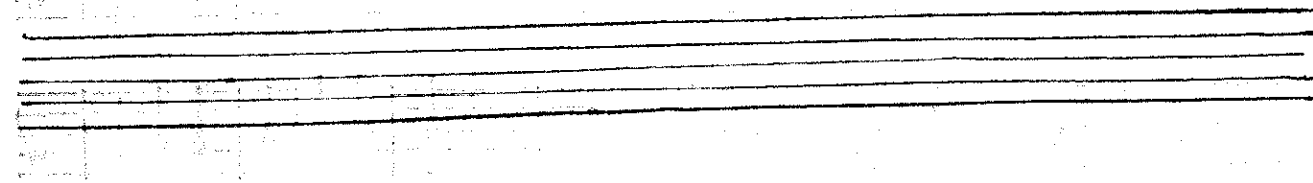
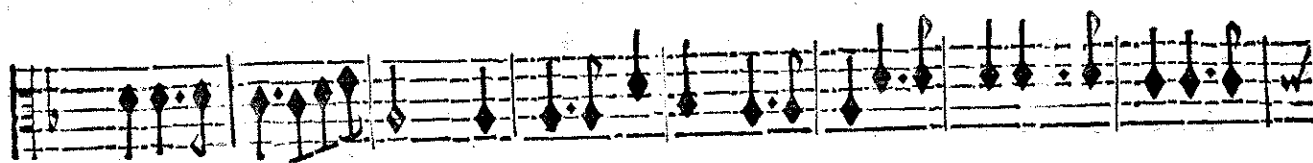


LE TRIOMPHE

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

DEUXIESME AIR POUR ENDIMION.

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





LE TRIOMPHE

PRELUDE POUR LA NUIT.

Musical notation for the beginning of the Bass Continuo part, featuring a treble clef, a 3/2 time signature, and various ornaments and fingerings.

BASSE CONTINUE.

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

Musical notation for the First Violin part, starting with a treble clef and a series of eighth notes.

PREMIER DESSUS.

Musical notation for the Second Violin part, starting with a treble clef and a series of eighth notes.

SECOND DESSUS.

Musical notation for the Third Violin part, starting with a treble clef and a series of eighth notes.

Musical notation for the first of four Viola parts, starting with a C-clef and a series of eighth notes.

Musical notation for the second of four Viola parts, starting with a C-clef and a series of eighth notes.

Musical notation for the third of four Viola parts, starting with a C-clef and a series of eighth notes.

Musical notation for the fourth of four Viola parts, starting with a C-clef and a series of eighth notes.

Musical notation for the first of four Bass parts, starting with a bass clef and a series of eighth notes.

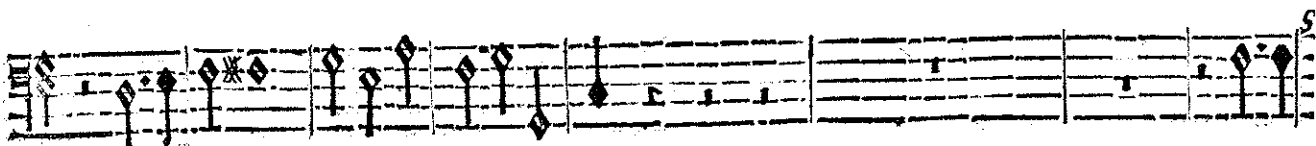
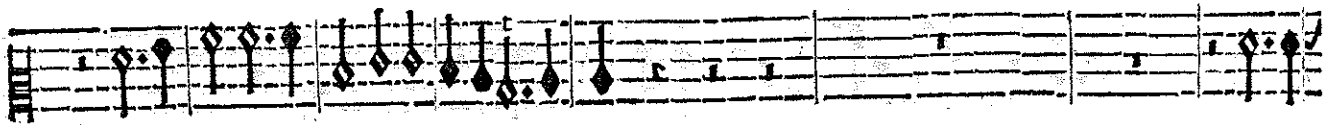
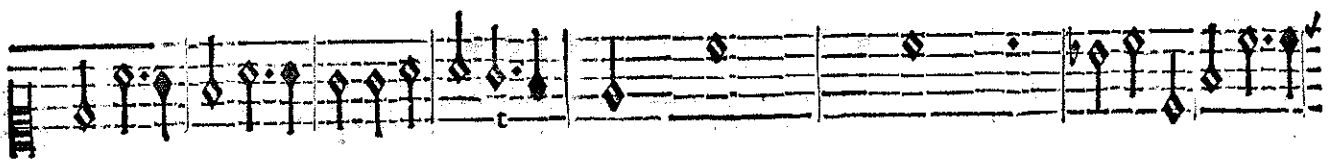
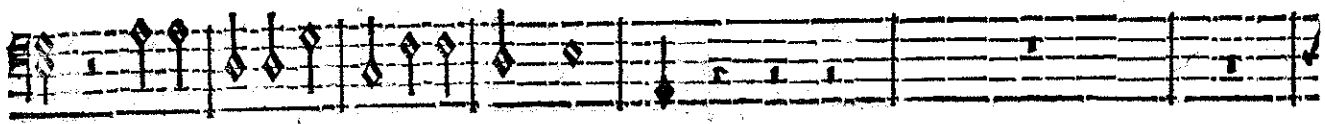
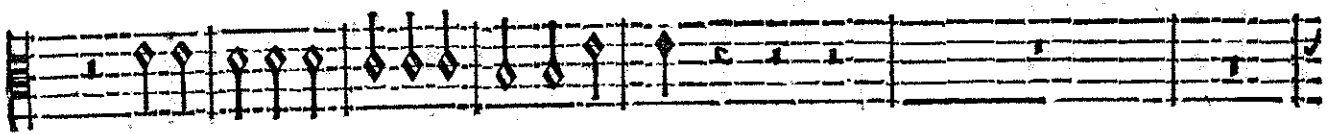
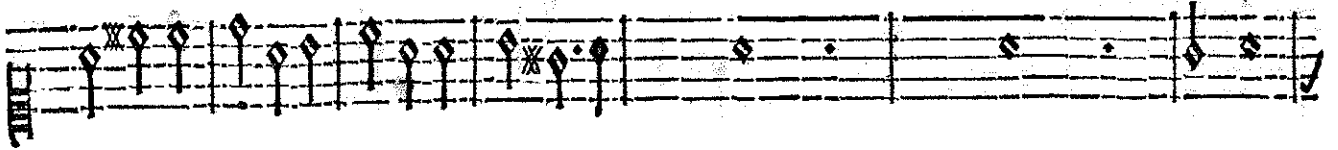
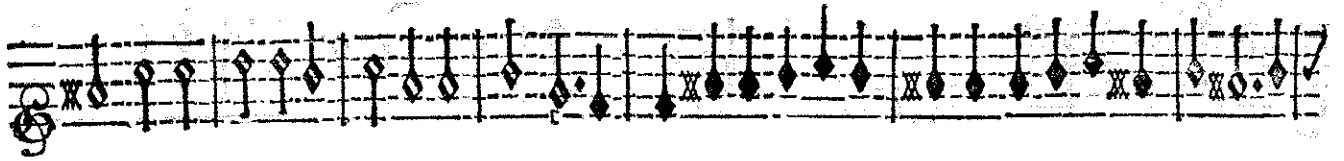
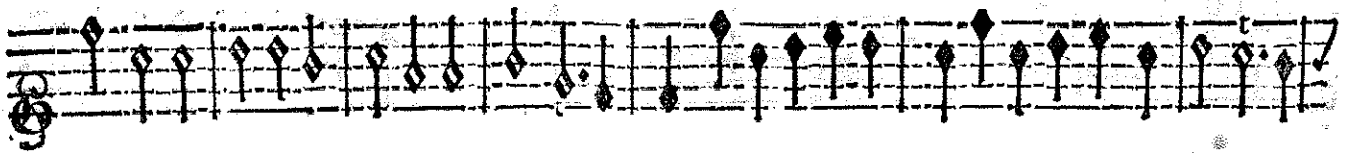
Musical notation for the second of four Bass parts, starting with a bass clef and a series of eighth notes.

Musical notation for the third of four Bass parts, starting with a bass clef and a series of eighth notes.

Musical notation for the fourth of four Bass parts, starting with a bass clef and a series of eighth notes.

Musical notation for the fifth of four Bass parts, starting with a bass clef and a series of eighth notes.

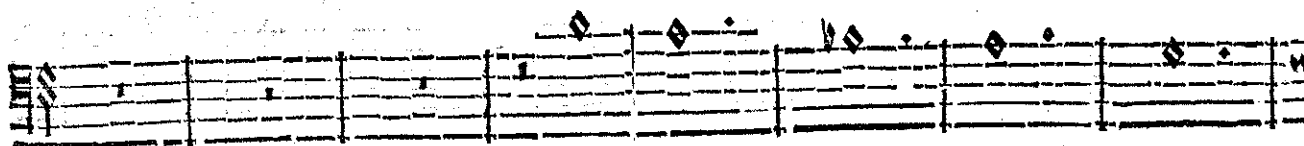
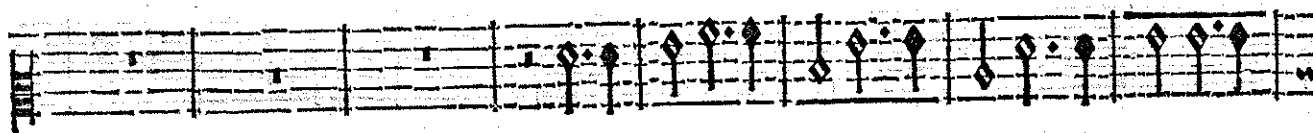
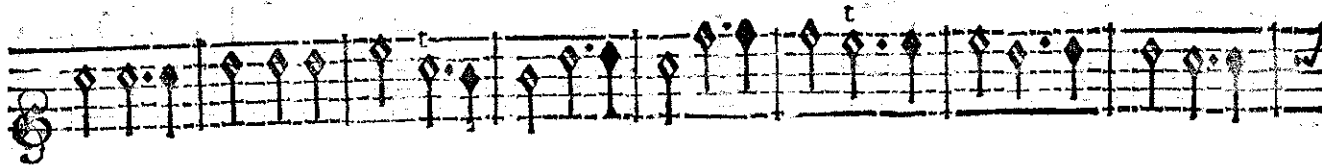
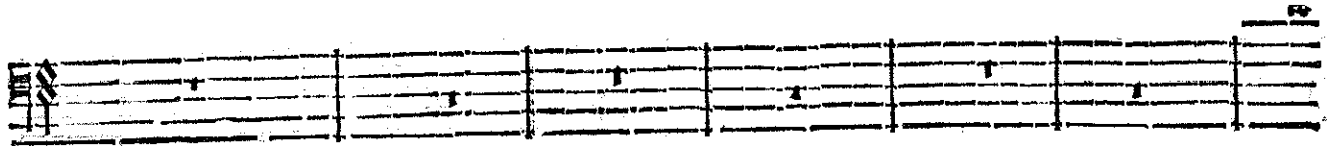
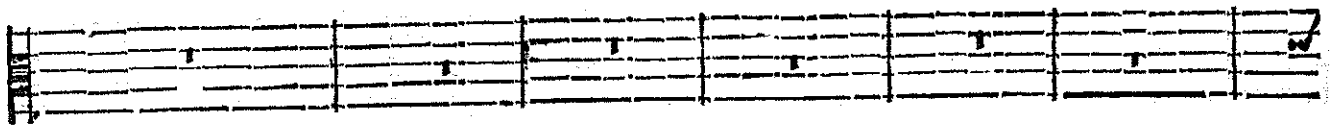
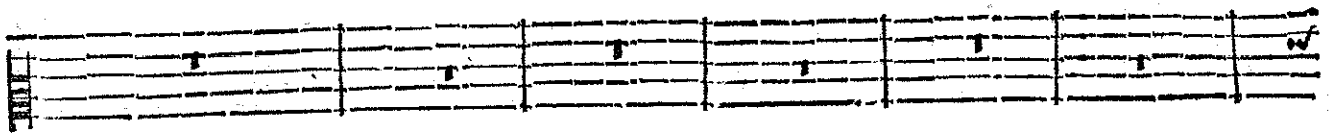
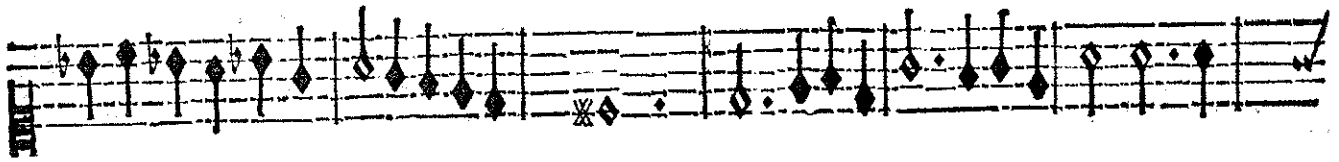
DE L'AMOUR.



LE TRIOMPHE

This musical score, titled "LE TRIOMPHE", consists of ten staves of music. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first two staves are marked with a treble clef and a key signature of one flat (B-flat). The remaining eight staves are marked with a bass clef. The music features a variety of rhythmic patterns and melodic lines, with some staves showing complex textures. There are several instances of asterisks (\*) and other symbols scattered throughout the score, possibly indicating specific performance instructions or editorial markings. The overall style is characteristic of 19th-century musical notation.

DE L'AMOUR.

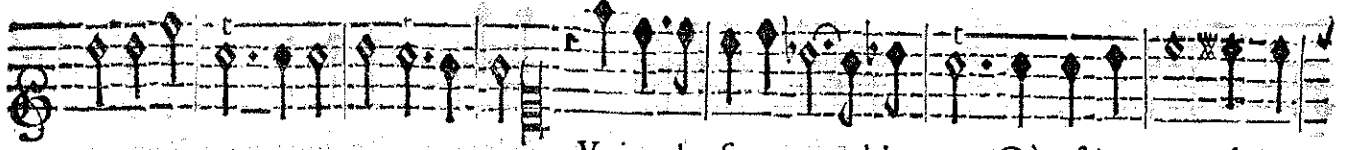


LE TRIOMPHE

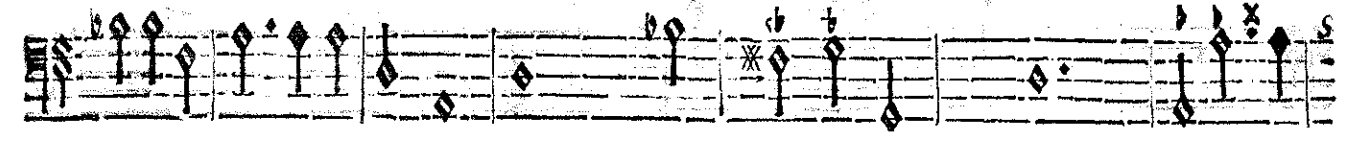
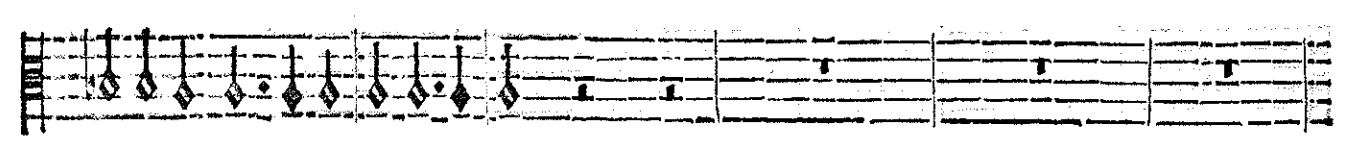
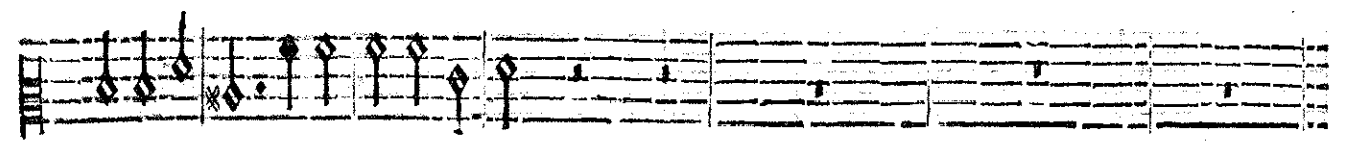
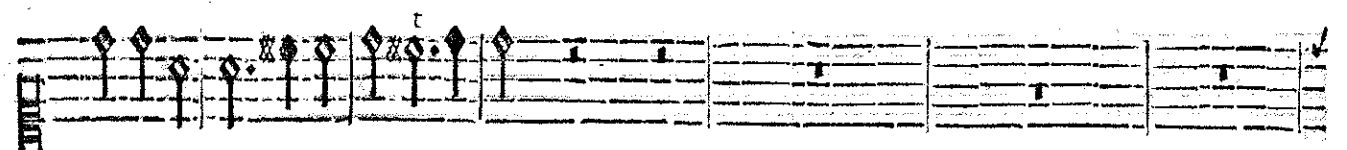

This musical score, titled "LE TRIOMPHE", is arranged on ten staves. The first two staves are in treble clef, the third and fourth in bass clef, and the remaining six staves are in bass clef. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like "f" and "mf". The score concludes with a double bar line and a repeat sign.

DE L'AMOUR.

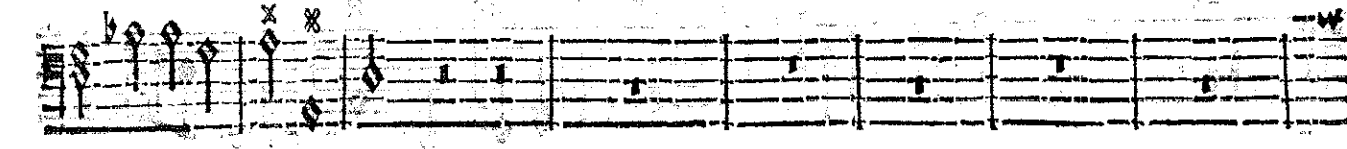
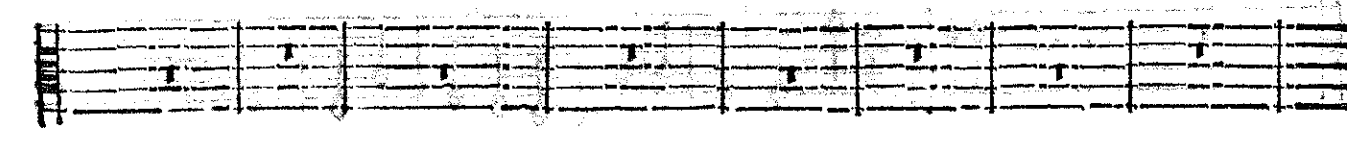
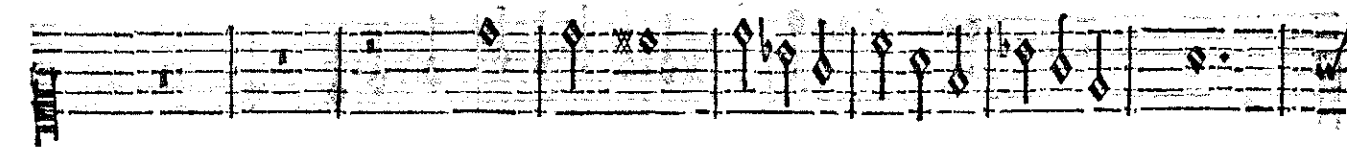
LA N. 1.



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



estre paifi- bles. VIOLONS.



# LE TRIOMPHE

LA NVIT.

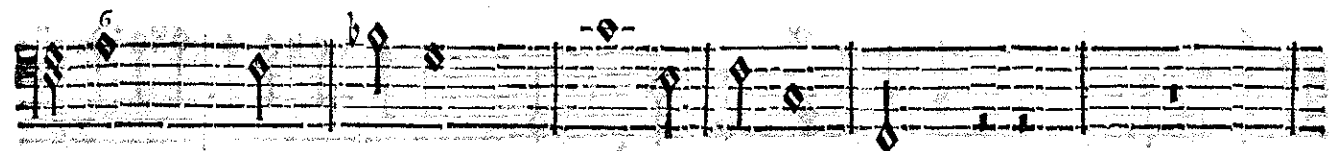
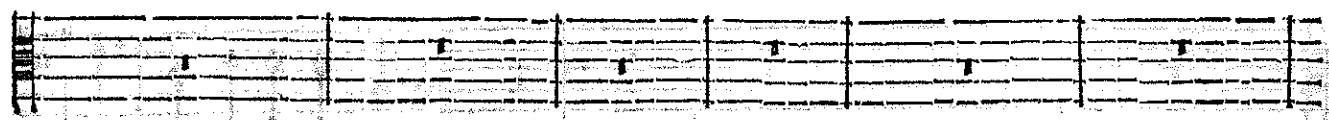
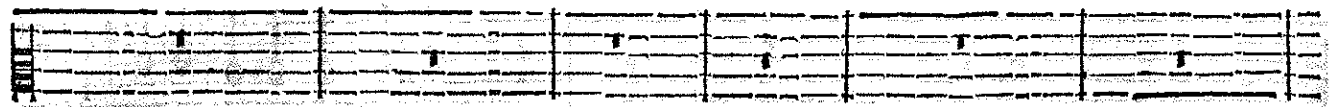
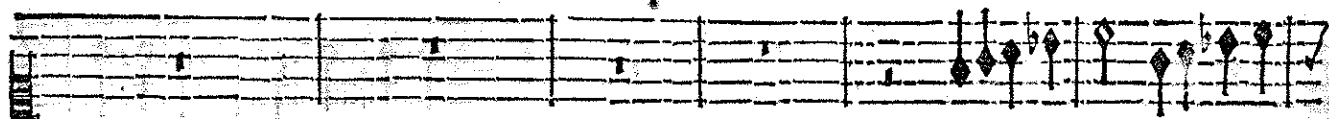
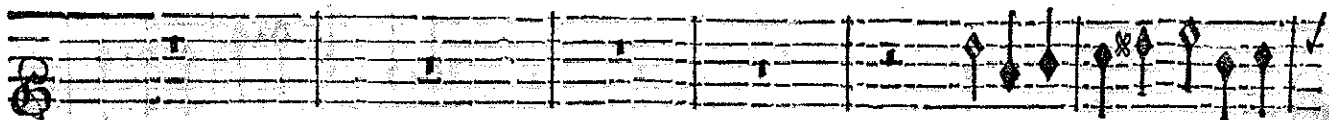
Le silence revient, fuyez, bruits éclatants, Reposez-vous, Reposez-

vous travaux paisibles. VIOLONS. LA NVIT.

Cœurs agitez de

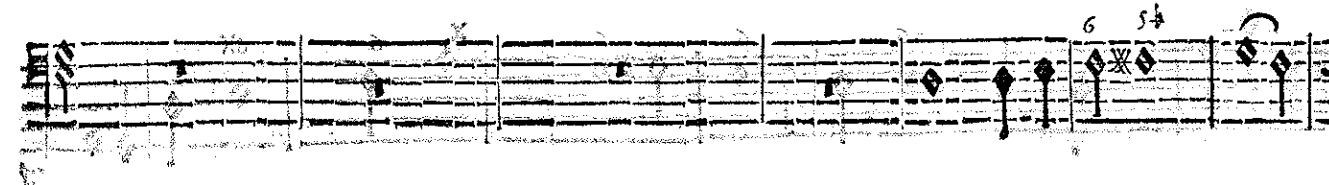
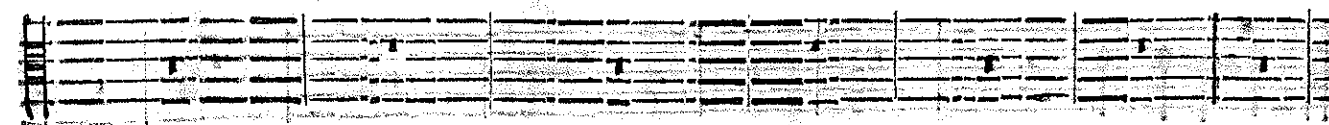
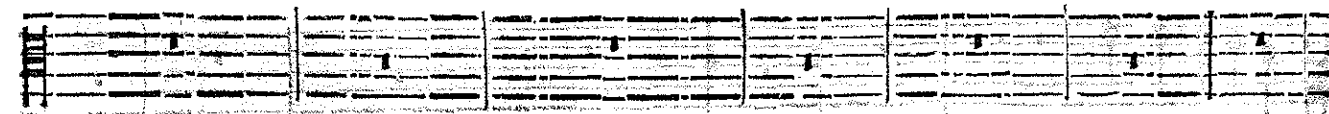
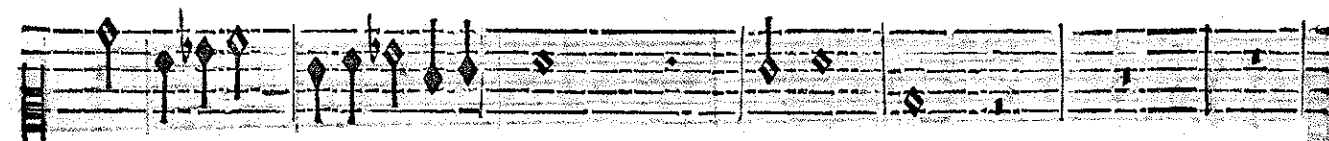
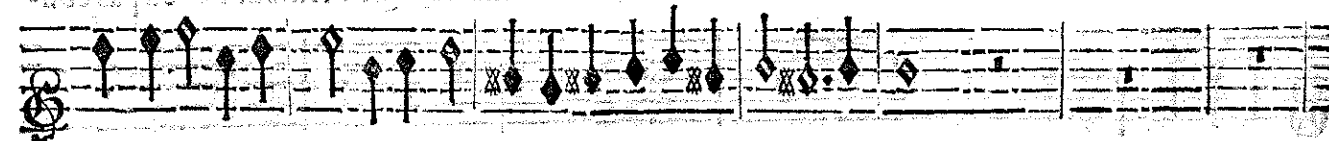


soins, & de desirs flotans, Soyez calmez dās ces heureux instans. VIOLONS.



LA NVIT.

Oubliez vos ennuis cœurs





LE TRIOMPHE

First musical staff of the first system, containing a series of notes and rests.

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

Second musical staff of the first system, continuing the musical notation.

Third musical staff of the first system, continuing the musical notation.

Fourth musical staff of the first system, continuing the musical notation.

Fifth musical staff of the first system, continuing the musical notation.

Sixth musical staff of the first system, continuing the musical notation.

First musical staff of the second system, starting with the word 'LA NUIT' above it.

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

Second musical staff of the second system, continuing the musical notation.

Third musical staff of the second system, continuing the musical notation.

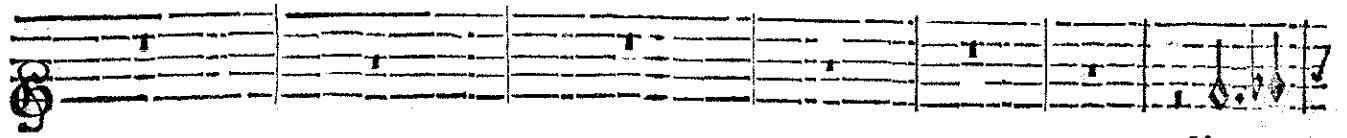
Fourth musical staff of the second system, continuing the musical notation.

Fifth musical staff of the second system, continuing the musical notation.

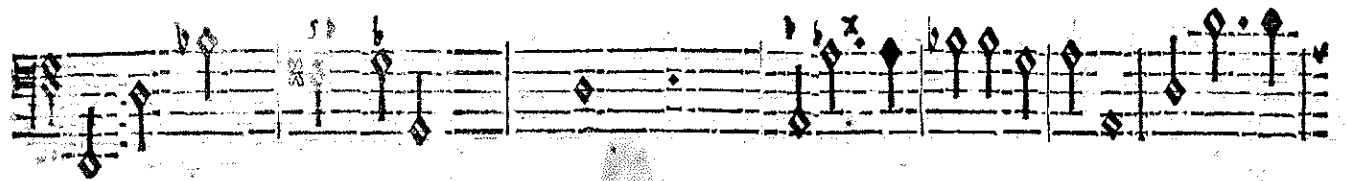
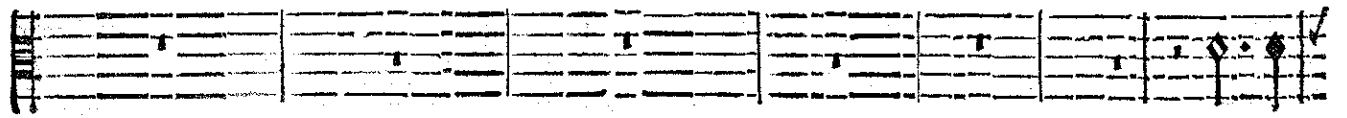
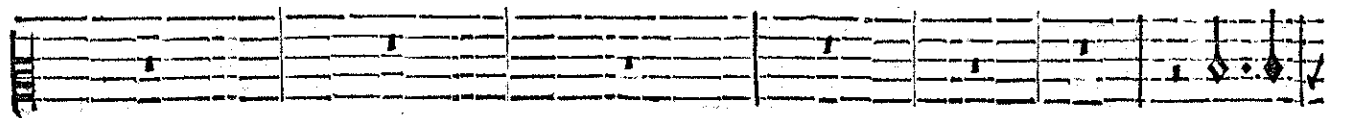
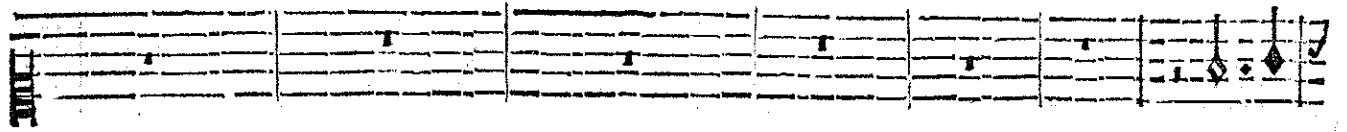
Sixth musical staff of the second system, continuing the musical notation.



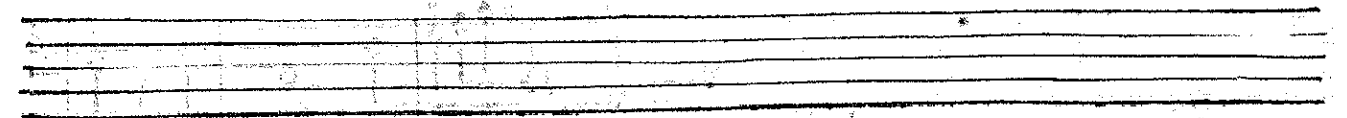
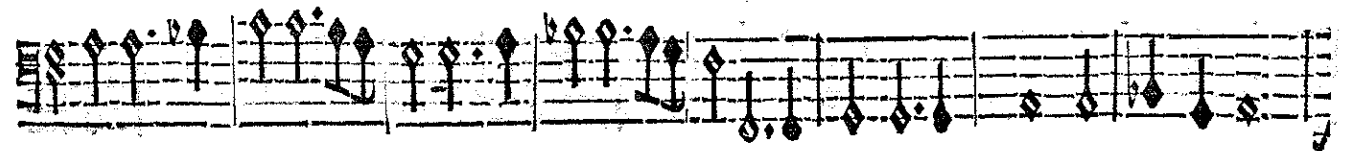
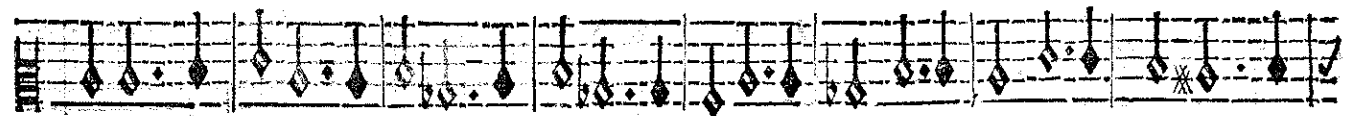
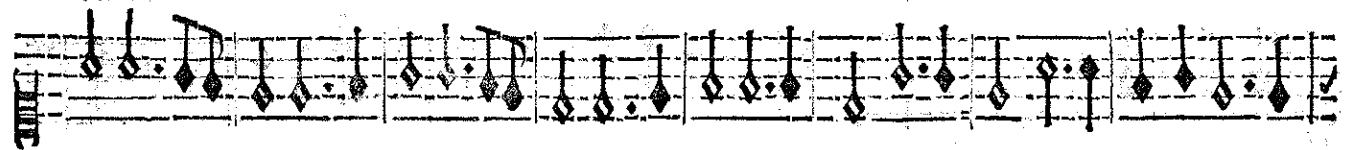
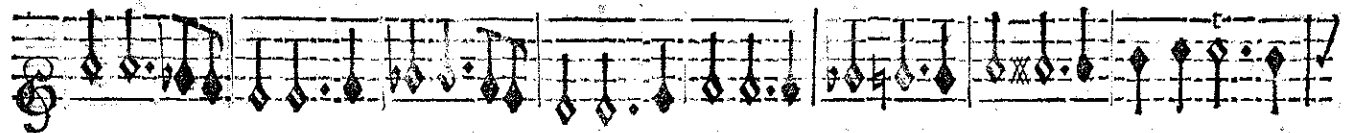
tents, Voicy le favora- ble temps, OÙ tous les cœurs doivent estre paifi- bles.



VIOLONS.



PRELUDE POUR LE MISTERE.

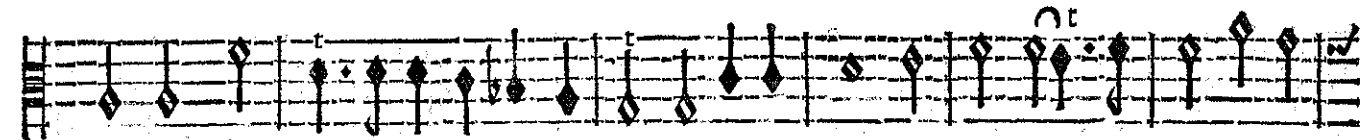
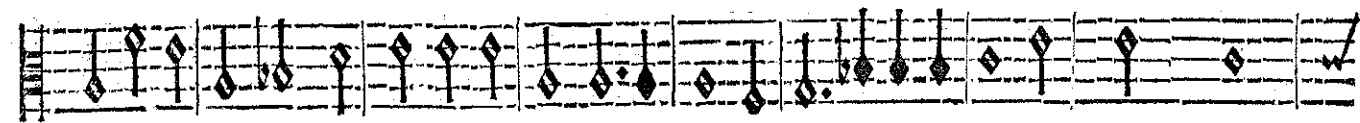
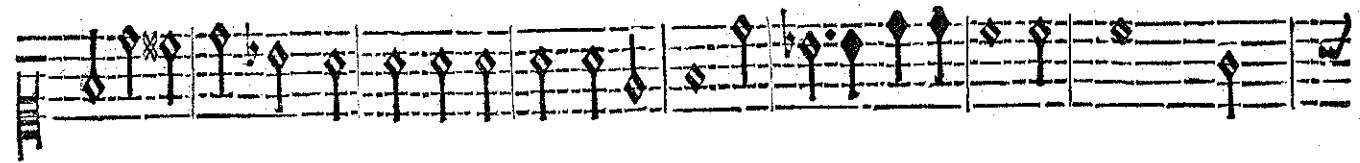


# LE TRIOMPHE

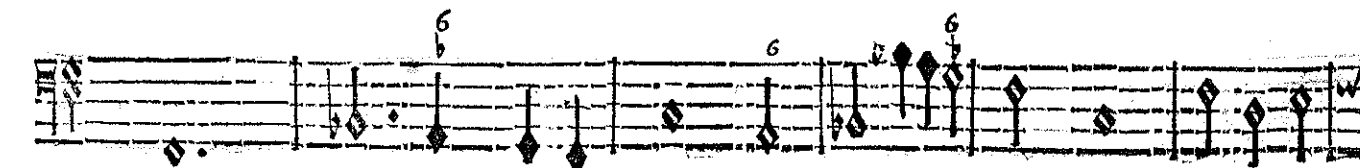
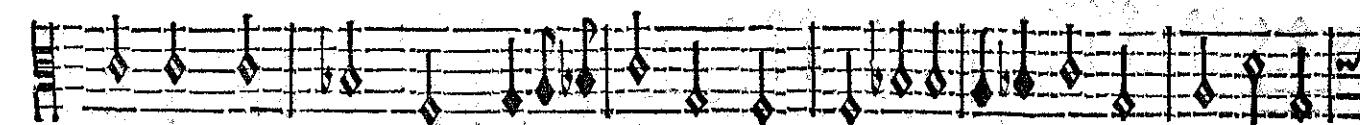
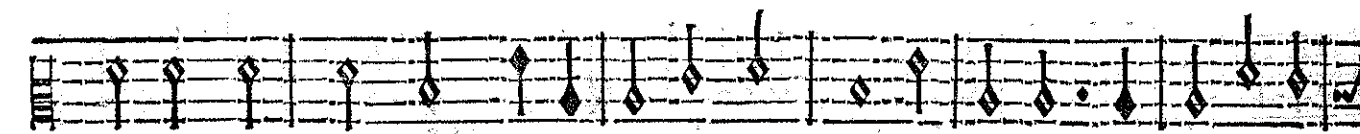
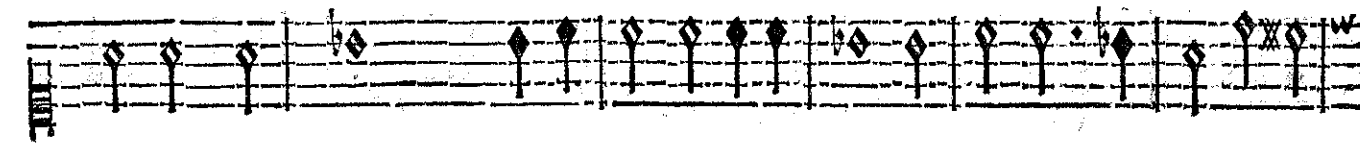
LE MISTERE.



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



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



peut trop cacher les secrets amoureux.

VIOLONS.

The image displays a musical score for Violins, consisting of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'c' (crescendo) and 'f' (forte). The score is written in a single system with ten staves, each containing a different part of the violin ensemble. The music is in a key with one flat (B-flat) and a common time signature. The notation is clear and legible, with some markings that appear to be 'x' or similar symbols, possibly indicating specific performance techniques or fingerings. The overall style is that of a classical or romantic-era musical score.

# LE TRIOMPHE

LA NVICT.

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

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

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

# LE TRIOMPHE

LE MISTERE.

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

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

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

The first section of the piano accompaniment consists of five staves. The first staff is in treble clef with a 3/2 time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music features a steady eighth-note accompaniment with various melodic lines and rests.

LA NUIT.

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

The second section of the prelude begins with a vocal line on a single staff in treble clef, followed by four staves of piano accompaniment. The first staff of the accompaniment is in treble clef, and the subsequent three are in bass clef. The lyrics are: "A Mans ne craignez rien, L'ombre vous sert d'asile, Veillez heureux Amans, Les plai-". The music continues with a consistent eighth-note accompaniment and melodic development.



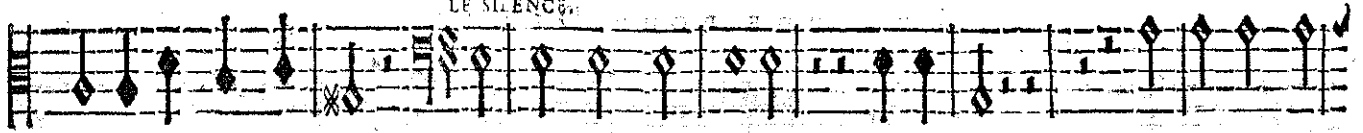
# LE TRIOMPHE

LE SILENCE. LE MISTERE

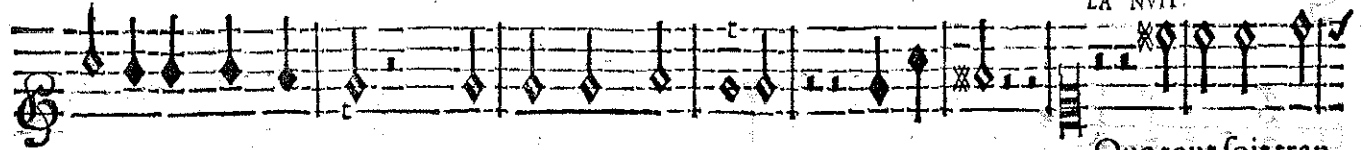
sirs les plus doux veilleront avec vous. Que tout soit tranquille, Taisons-nous. L'e

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

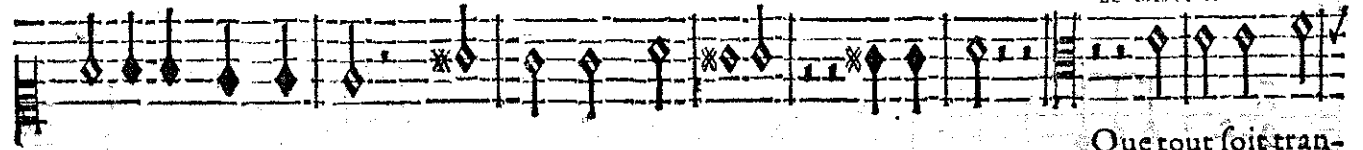
LE SILENCE.



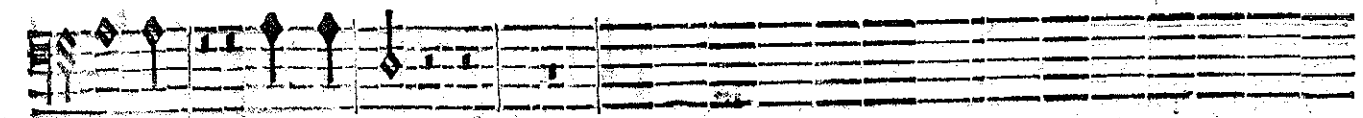
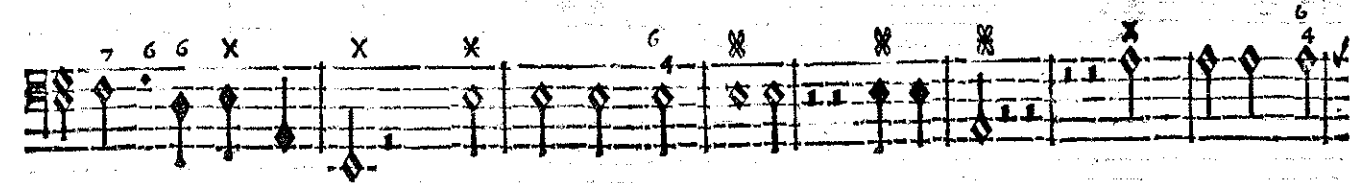
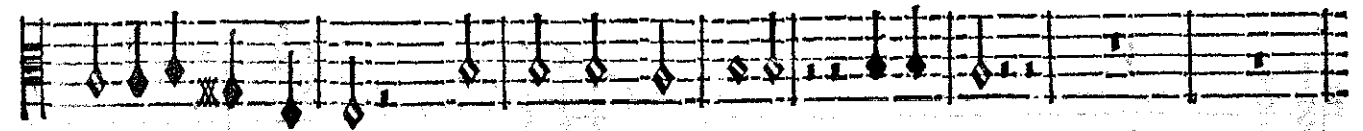
ter les facheux jaloux. Que tout soit tranquile, Taifons-nous, Que tout soit tran-



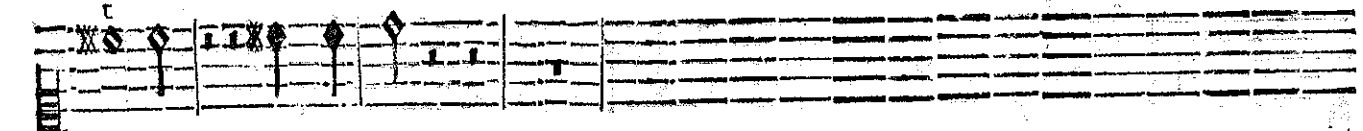
LA NVIT. Que tout soit tran-



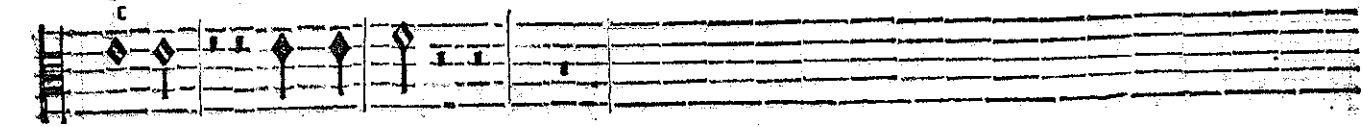
LE MISERE. Que tout soit tran-



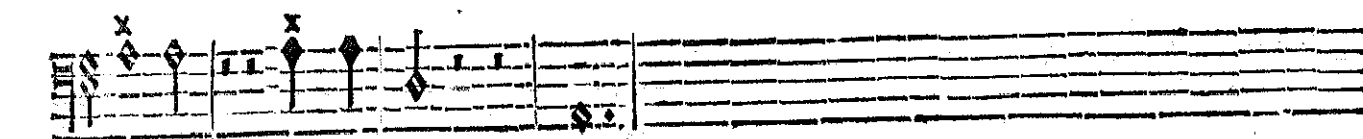
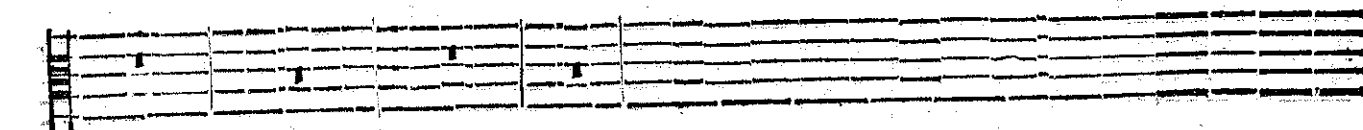
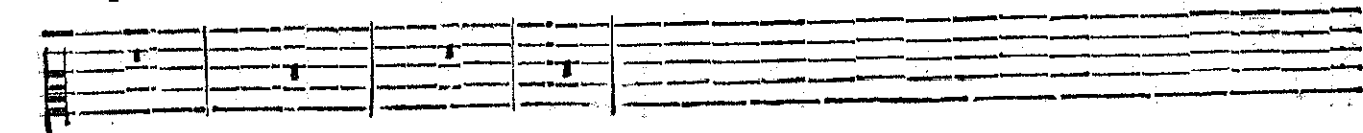
quile, Taifons-nous.



quile, Taifons-nous.



quile, Taifons-nous.



# LE TRIOMPHE

## PRELUDE POUR DIANE.

Musical staff 1: Treble clef, 3/2 time signature, first system of notes.

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

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

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

Musical staff 5: Bass clef, 3/2 time signature, fifth system of notes with fingering numbers (6, 6, 6, 6, 5, 4, 7, 6).

Empty musical staff.

Musical staff 6: Treble clef, 3/2 time signature, sixth system of notes.

Musical staff 7: Bass clef, 3/2 time signature, seventh system of notes.

Musical staff 8: Bass clef, 3/2 time signature, eighth system of notes.

Musical staff 9: Bass clef, 3/2 time signature, ninth system of notes.

Musical staff 10: Bass clef, 3/2 time signature, tenth system of notes with fingering numbers (7, 6, x, x, 5, 6, 6, 6).

Empty musical staff.

The first system consists of five staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The music includes various note values, rests, and dynamic markings such as 't'.

D I A N E.

The second system features a vocal line on a single staff and a basso continuo line below it. The lyrics are: "LE ne puis plus bra- ver l'Amour & sa puis- sance, Endimion m'a paru trop char-".

BASSE-CONTINUE.

The third system features a vocal line on a single staff and a basso continuo line below it. The lyrics are: "mant. Mon trouble s'ac- croist quâd j'y pense, Et malgré moy j'y pense à tout mo-".

BASSE-CONTINUE.

The fourth system features a vocal line on a single staff and a basso continuo line below it. The lyrics are: "ment. Ce Dieu qui fut si fier se lasse enfin de l'estre, Dans des liens hôteux il demeure enga-".

BASSE-CONTINUE.

LE TRIOMPHE

gé; Je trouve mon cœur si changé, Que j'ay peine à le reconnoître, J'ay trop bravé l'a-

BASSE-CONTINUE.

mour, & l'amour s'est vengé.

BASSE-CONTINUE.

DIANE.

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

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

LA NVIT.

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

LE TRIOMPHE

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

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

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

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



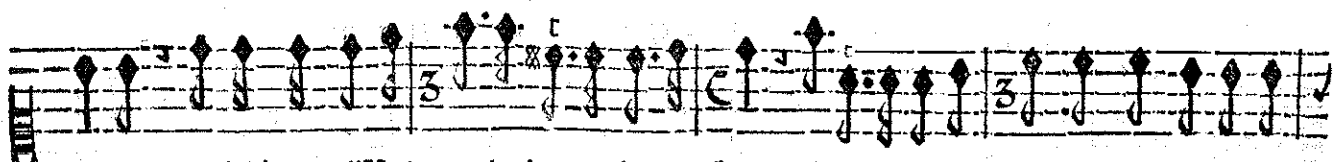
# LE TRIOMPHE

DIANE

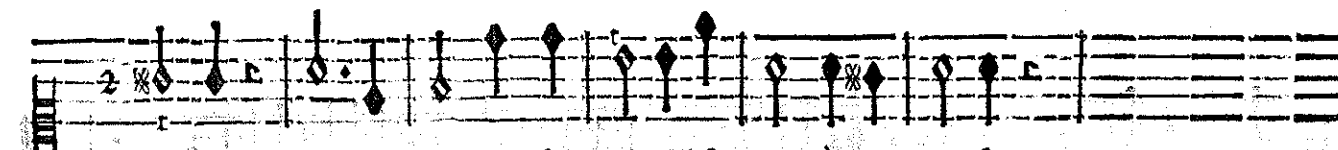
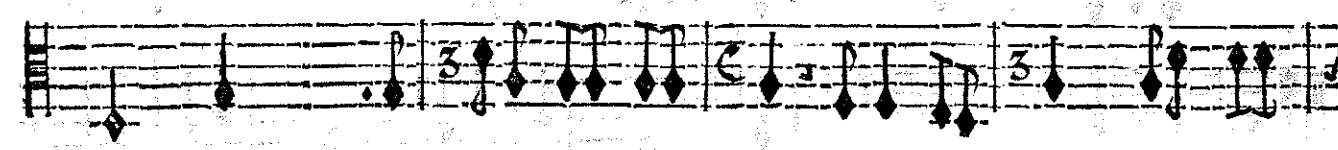
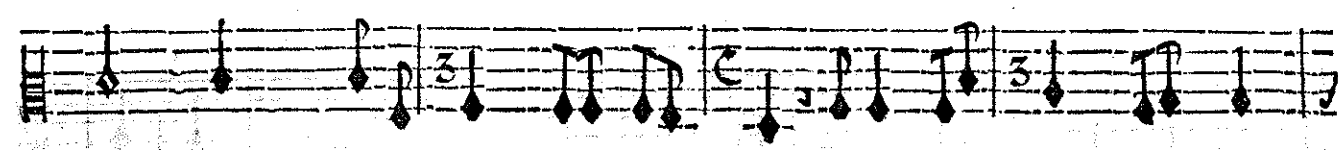
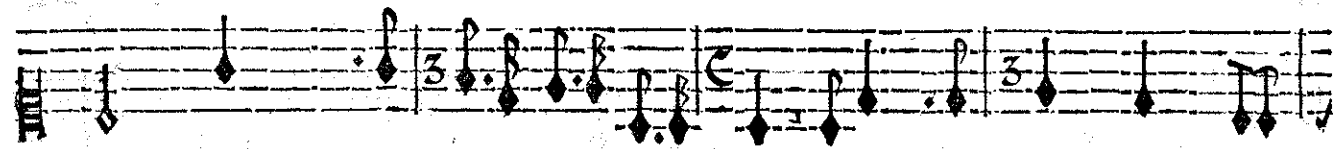
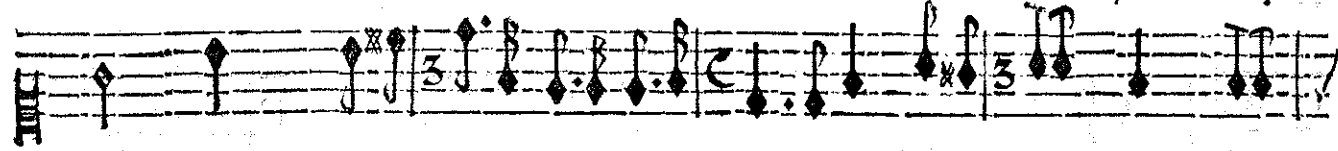
Sombre Nuit cache moy s'il se peut a moy-

PRELUDE.

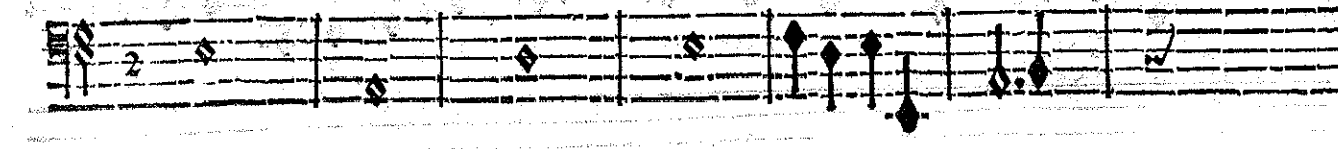
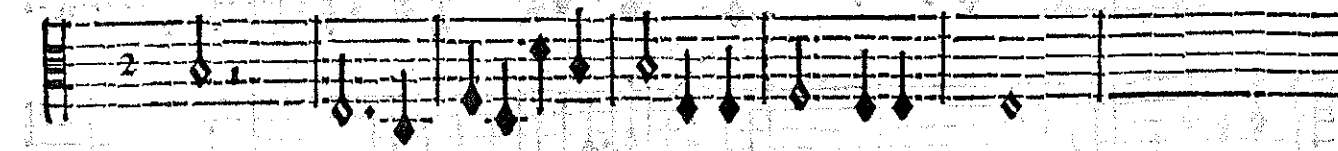
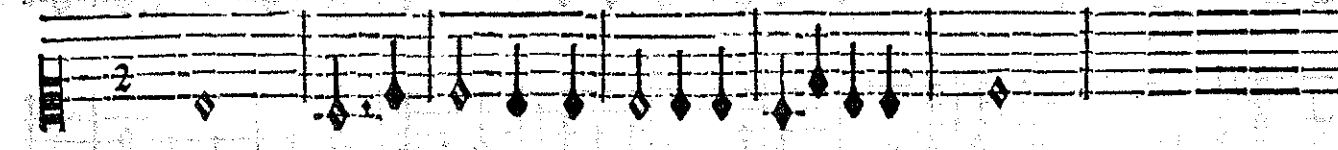
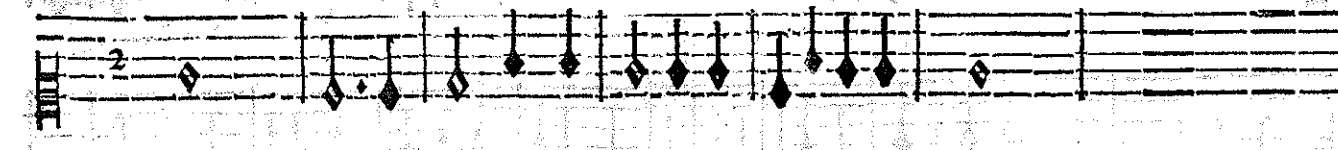
mesme, Preste à mon cœur troublé tes voiles tenebreux, Pour couvrir son desordre ex-



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

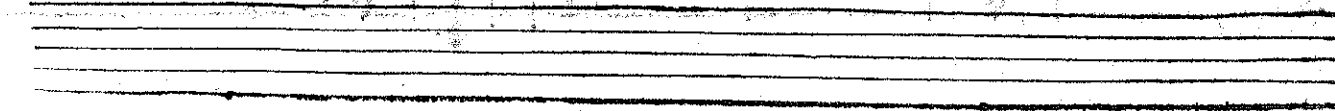
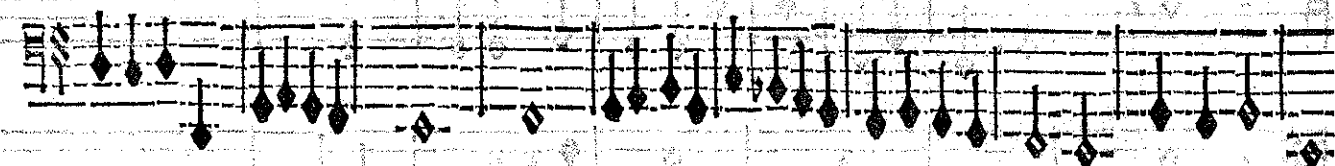
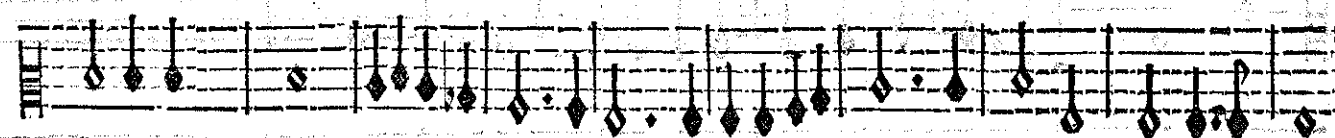
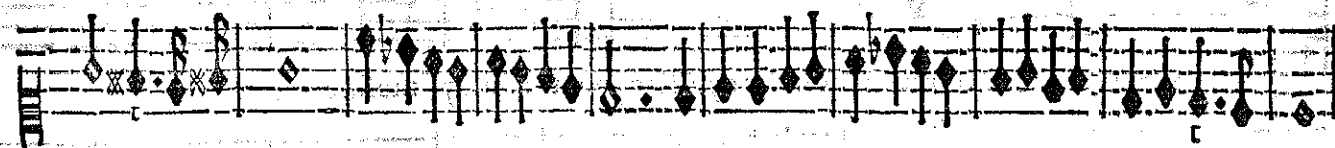
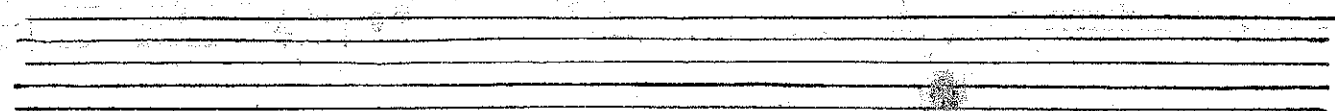
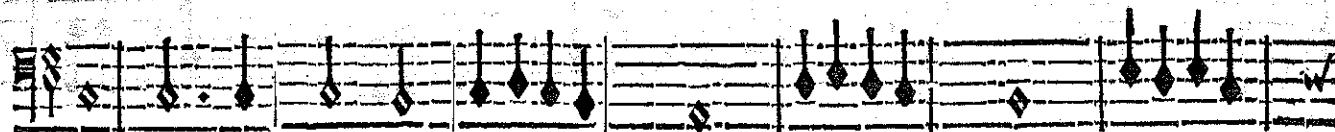
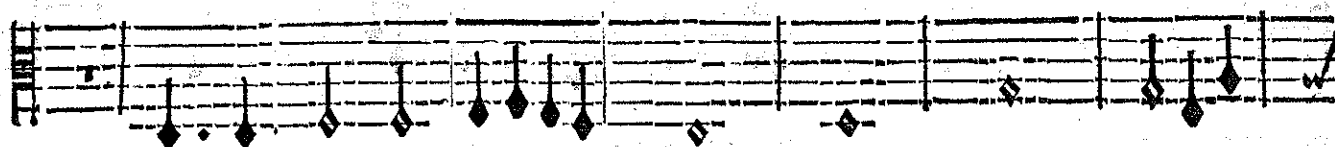


j'ayme, Sombre nuit, Cache-moy, s'il se peut à moy-mesme.



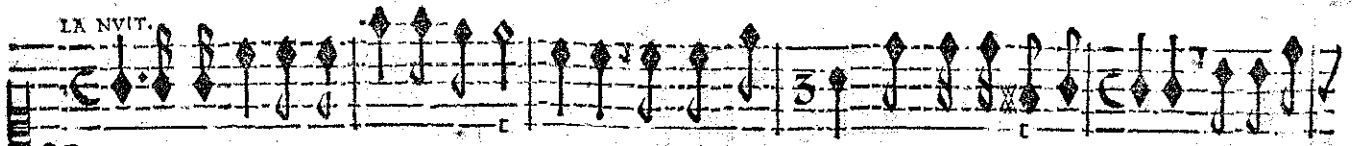
# LE TRIOMPHE

## PRELUDE POUR LA NUIT.

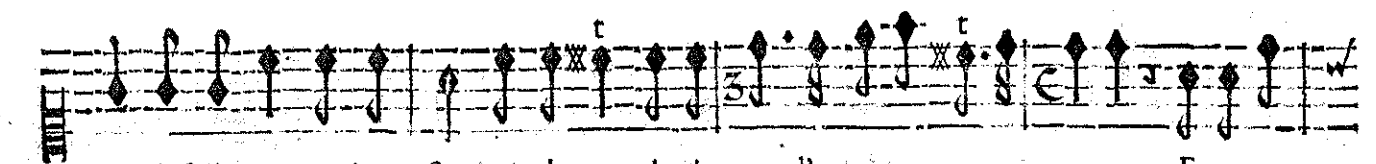
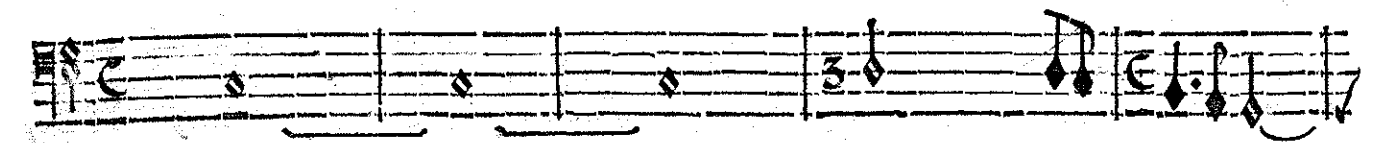
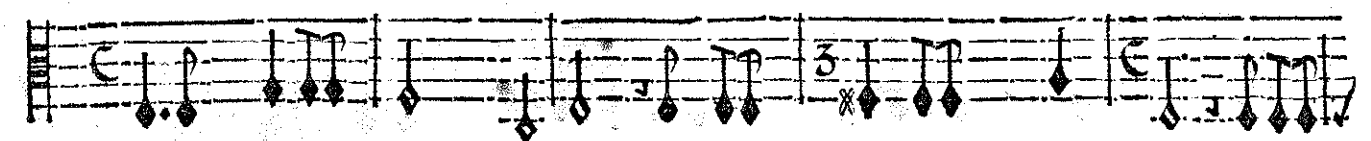
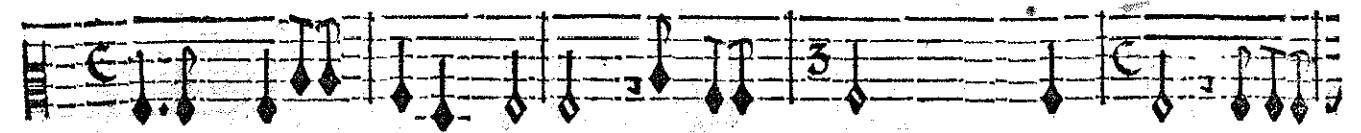
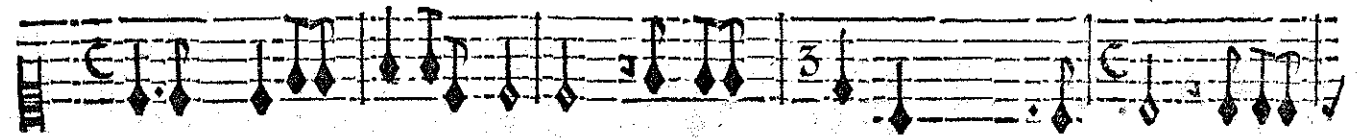
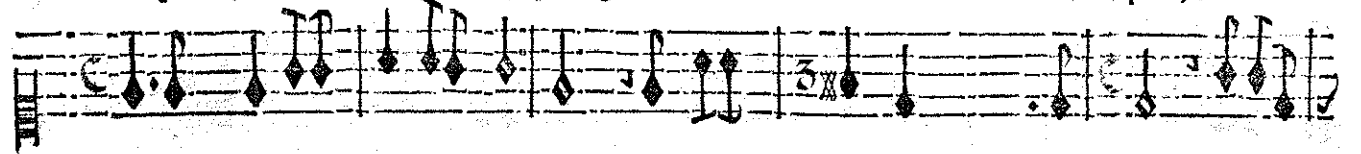


DE L'AMOUR.

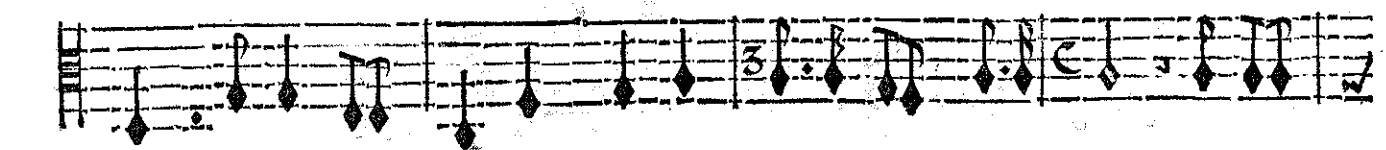
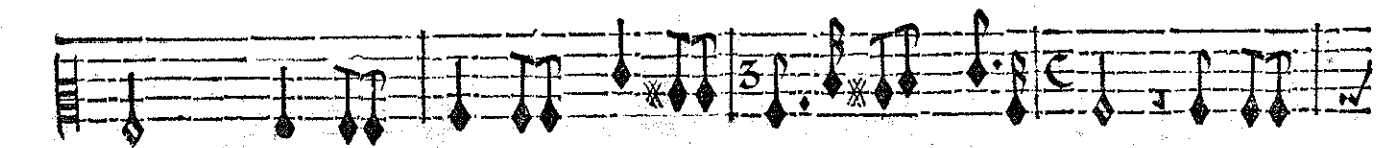
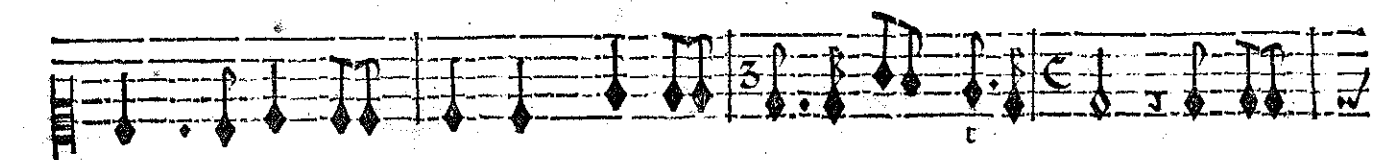
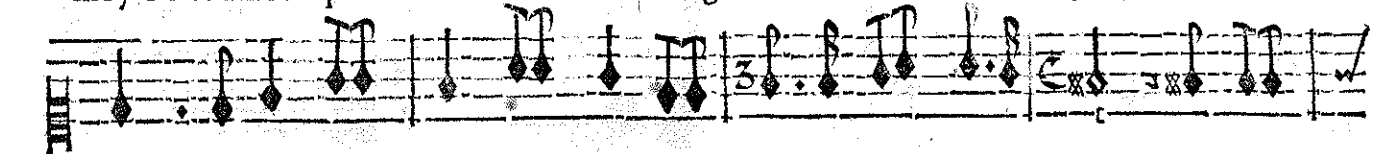
LA NVIT.



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



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



LE TRIOMPHE

First musical staff of the score, featuring a treble clef and a common time signature. It contains several measures of music with eighth and sixteenth notes, and rests.

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

Second musical staff, continuing the melody with similar rhythmic patterns and note values.

Third musical staff, showing further development of the musical theme.

Fourth musical staff, continuing the melodic line.

Fifth musical staff, featuring a variety of note values and rests.

Sixth musical staff, concluding the first section of the score.

Seventh musical staff, starting a new section with a different rhythmic pattern.

obeïſſez aux ordres de la Nuit.

Eighth musical staff, continuing the new section.

Ninth musical staff, showing the progression of the music.

Tenth musical staff, continuing the melodic development.

Eleventh musical staff, featuring a variety of note values and rests.

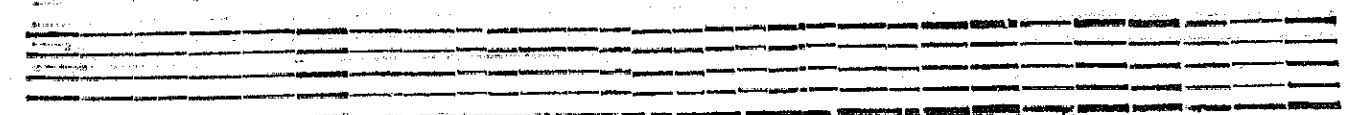
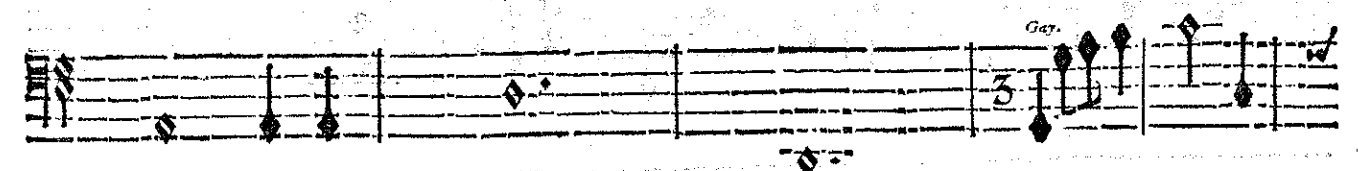
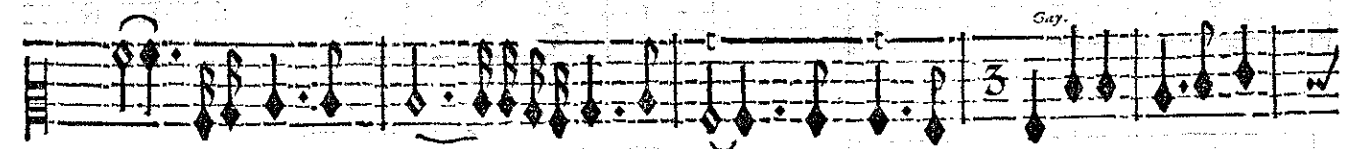
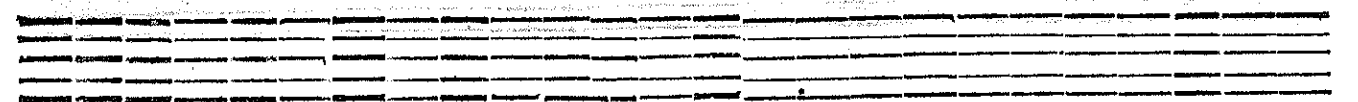
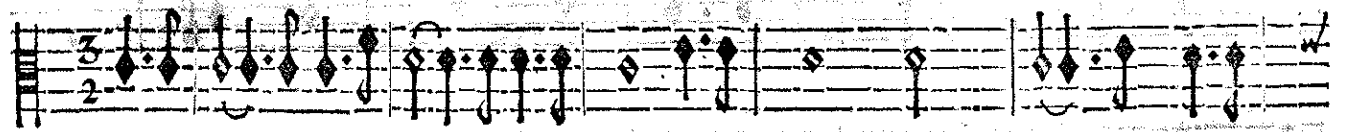
Twelfth musical staff, concluding the piece with a final flourish.

PRELUDE.

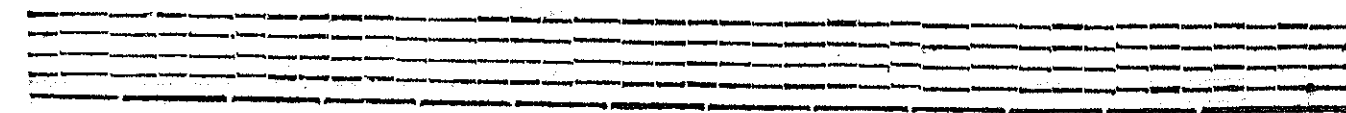
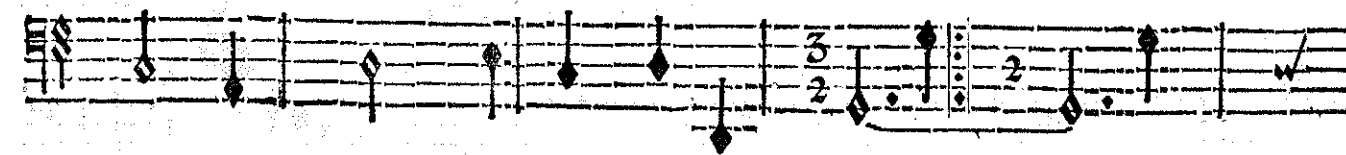
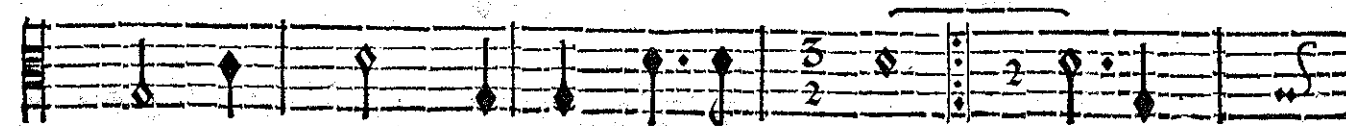
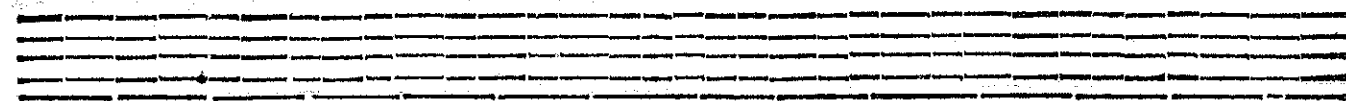
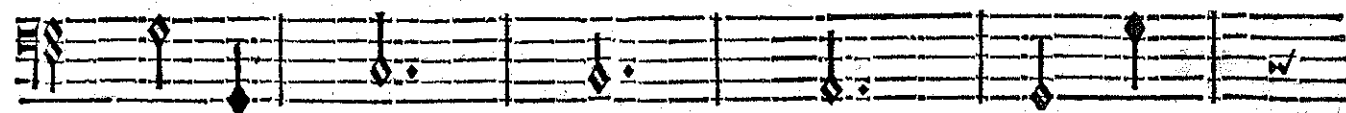
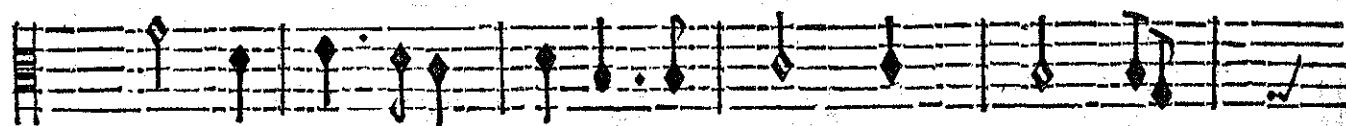
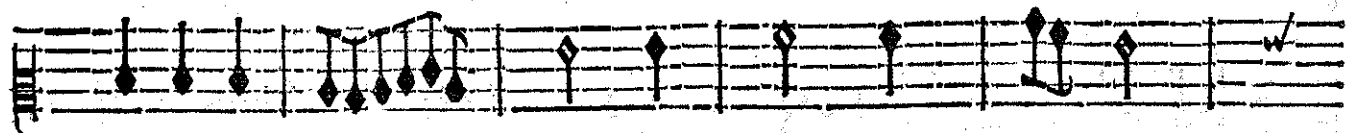
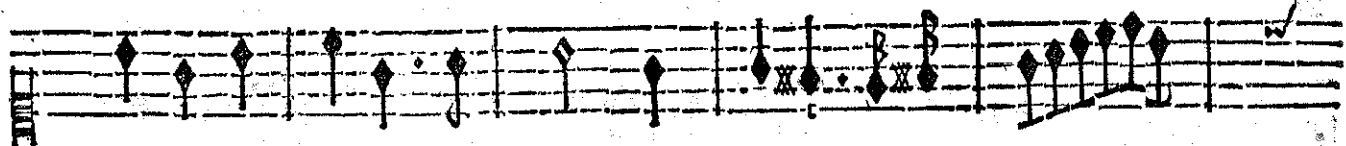
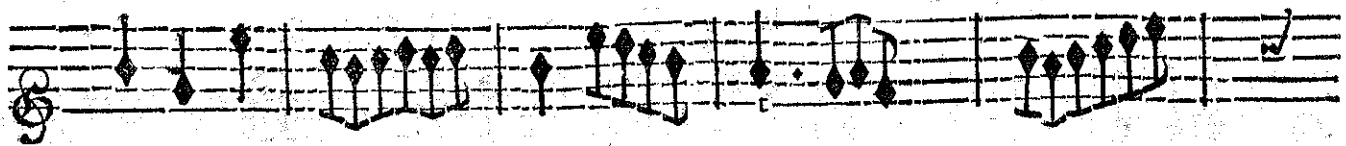
*Il faut ôter les Sourdines.*

DE L'AMOUR.

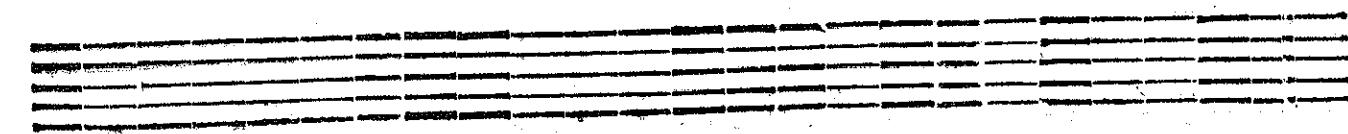
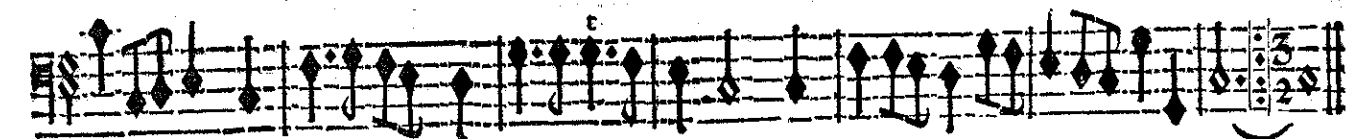
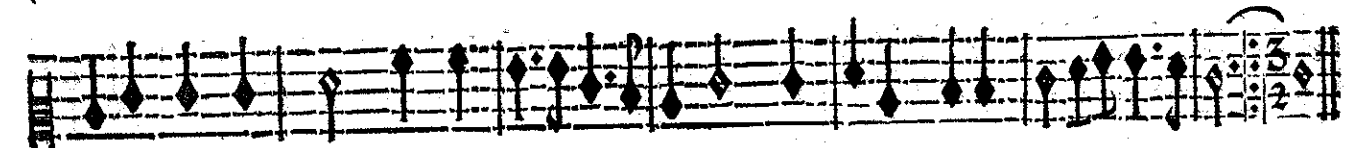
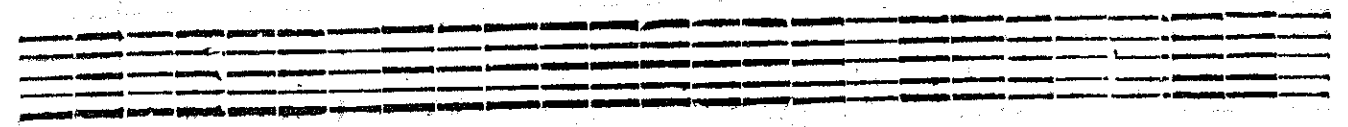
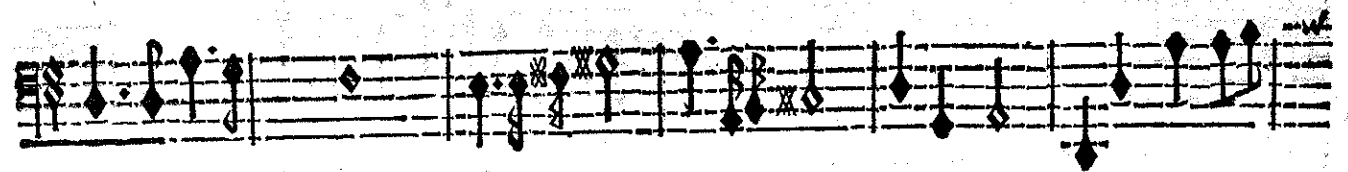
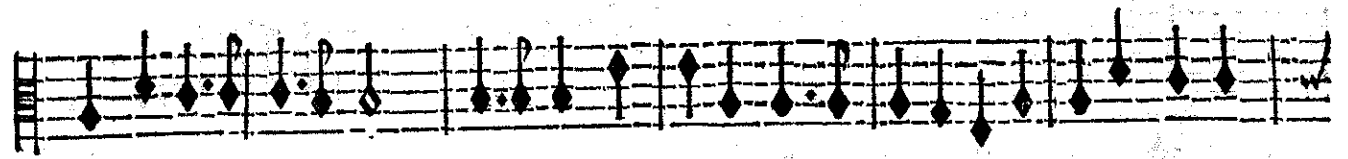
ENTRÉE DES SONGES.



LE TRIOMPHE



DE L'AMOUR





# LE TRIOMPHE ENTRÉE DES CARIENS.

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

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

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

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

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

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

Seventh musical staff, bass clef, 2/4 time signature, includes figured bass notation (6x, 6, 6).

## BASSE-CONTINUE.

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

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

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

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

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

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

Seventh staff of the Basse-Continue section, bass clef, includes figured bass notation (6x, 6, 6).

## BASSE-CONTINUE.

D E L' A M O U R.

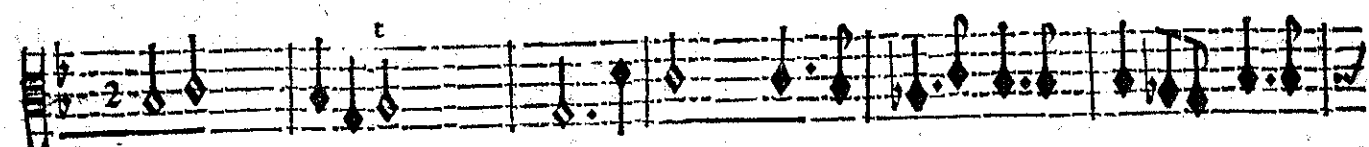
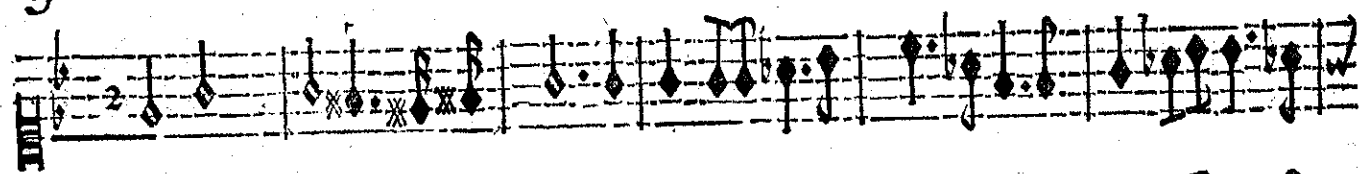
Que de Fantômes vains errent de toutes parts! Mille sombres oyseaux poussent des cris fu-

BASSE-CONTINUE.

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

BASSE-CONTINUE.

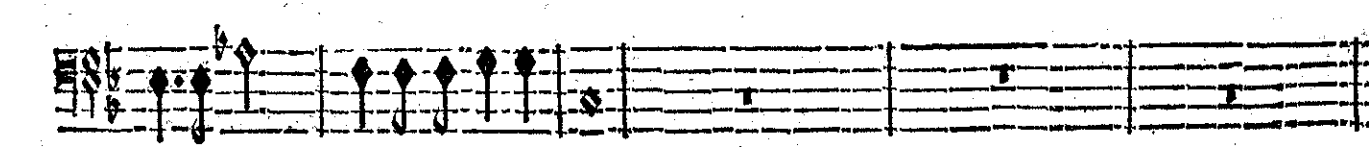
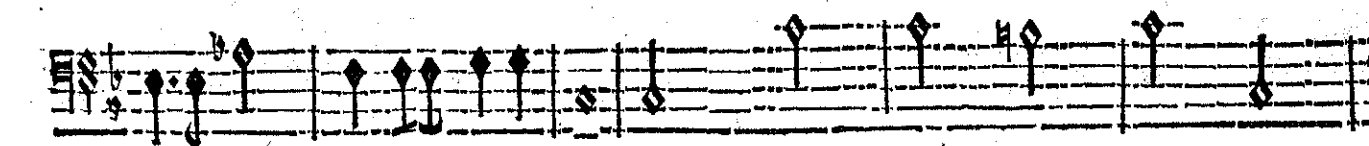
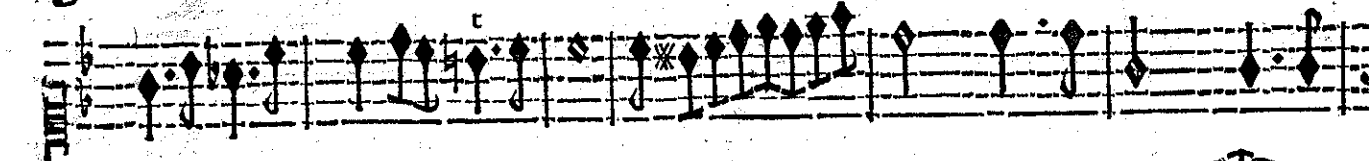
# LE TRIOMPHE



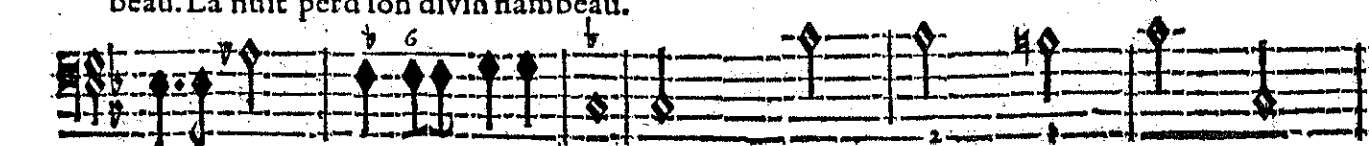
donne à l'horreur des te- nebres? O Dieux! quel prodige nouveau, La nuit perd sō divin flā-



BASSE-CONTINUE.



beau. La nuit perd son divin flambeau.



BASSE-CONTINUE.

DE L'AMOUR.

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

BASSE-CONTINUER.

The second system of the musical score consists of seven staves. The top staff is a vocal line in treble clef, continuing the melody from the first system. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The fifth and sixth staves are the basso continuo line, with the fifth staff being a simplified bass line and the sixth staff providing figured bass notation. The lyrics "Vous à qui le sommeil" are written below the sixth staff, with the word "meil" on the seventh staff. The lyrics are aligned with the notes of the basso continuo line.

BASSE-CONTINUER.

# LE TRIOMPHE.

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

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

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

BASSE-CONTINUE.

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The subsequent four staves are bass clefs. The music continues with various rhythmic patterns and ornaments.

Ah

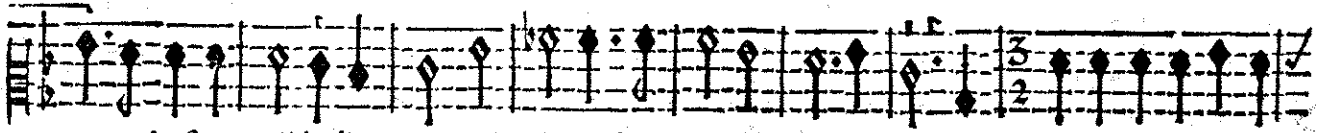
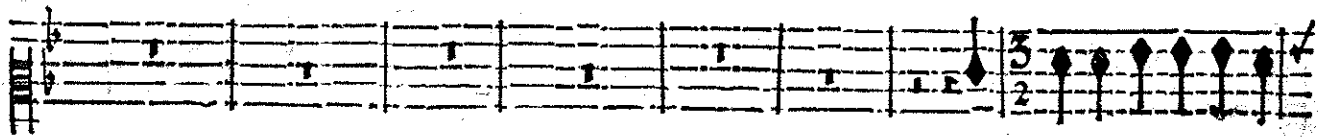
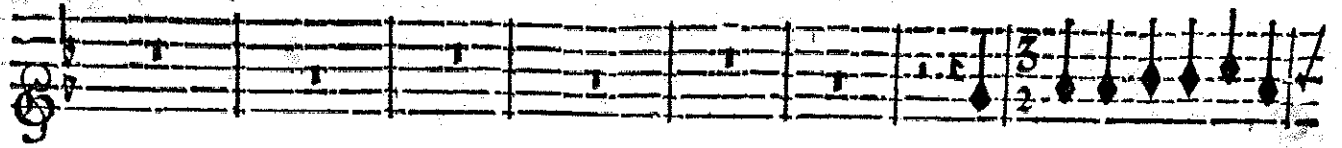
Ah

pos que vous trouvez si doux, Se chège en mortelles allarmes.

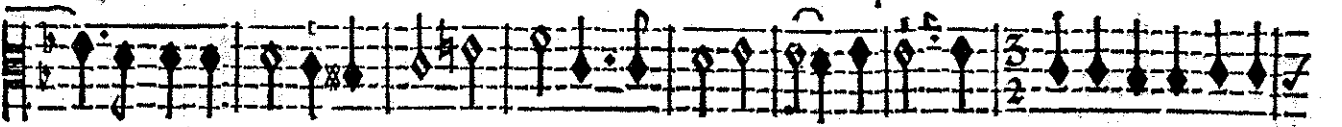
The fourth system of the musical score consists of one staff, which is a bass clef. It continues the melodic line from the previous system, ending with a fermata over a whole note.

BASSE-CONTINUE.

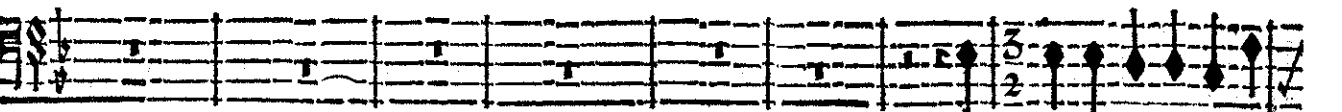
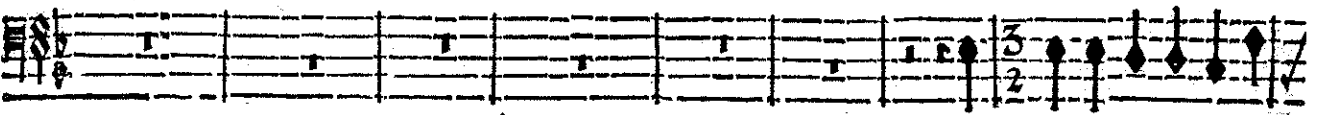
# DE L'AMOUR.



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



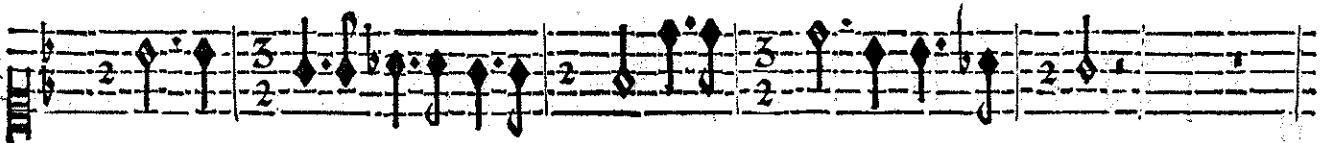
que le sommeil à d'attraits! Ah! ah laissez-nous dormir en paix!



L'affreuse obscurité re-



BASSE-CONTINUE



Ah laissez-



Ah laissez-



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



BASSE-CONTINUE

L E T R I O M P H E

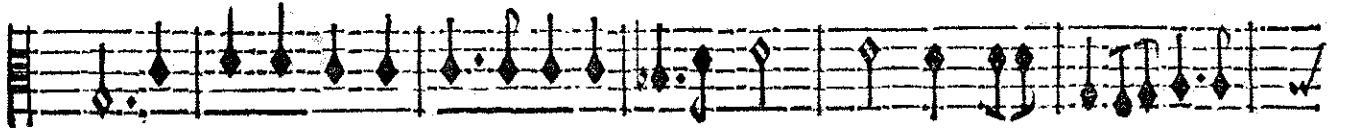
Gay.  
nous dormir en paix! Ah laissez-nous dormir en paix!  
nous dormir en paix! Ah laissez nous dormir en paix!

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

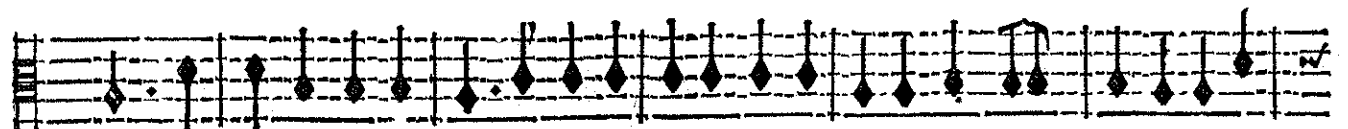
DE L'AMOUR.



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



BASSE-CONTINUE.



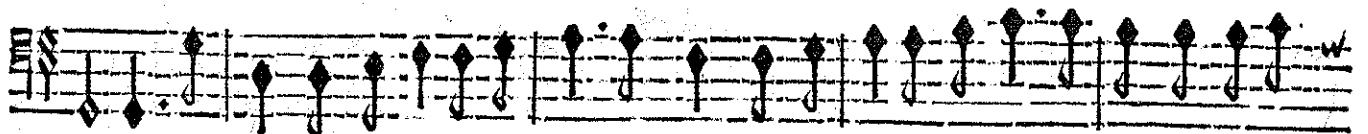
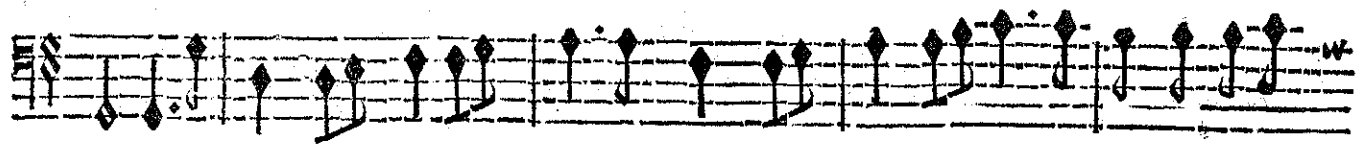
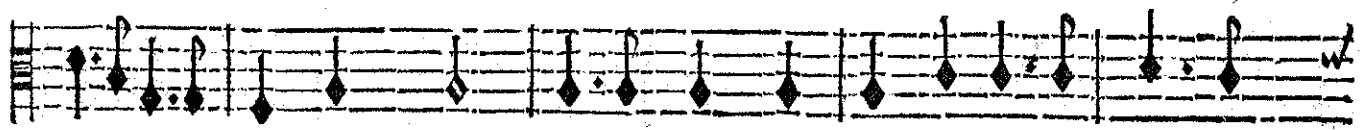
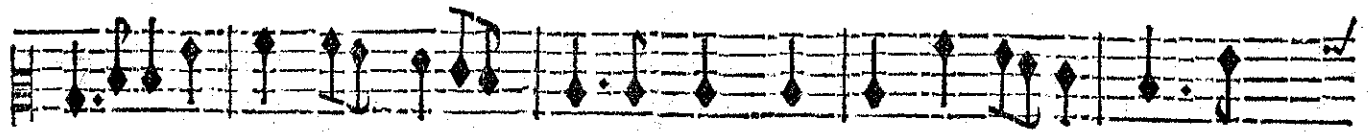
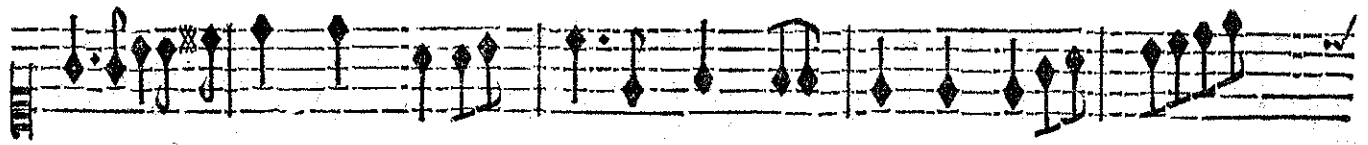
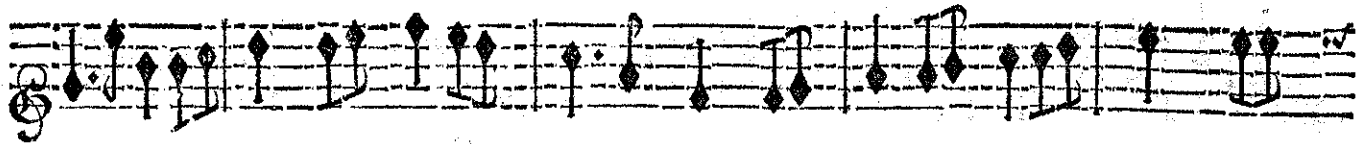
riere; Ouvrez Ouvrez les yeux, voyez cét Astre sans lumiere Dans le milieu de sa car-



BASSE-CONTINUE.



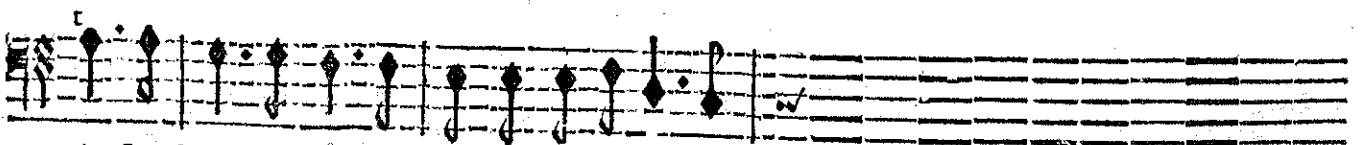
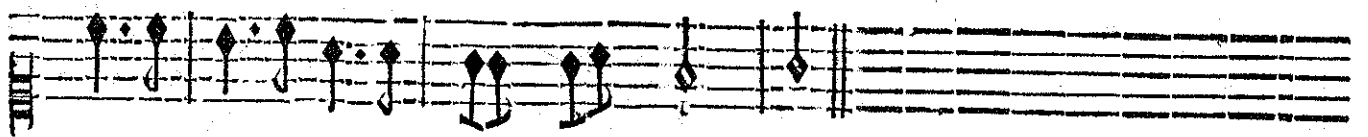
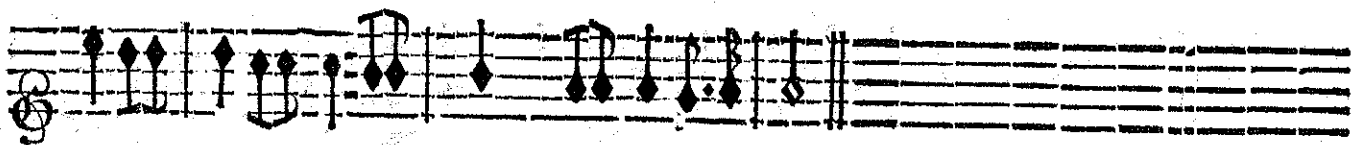
# LE TRIOMPHE



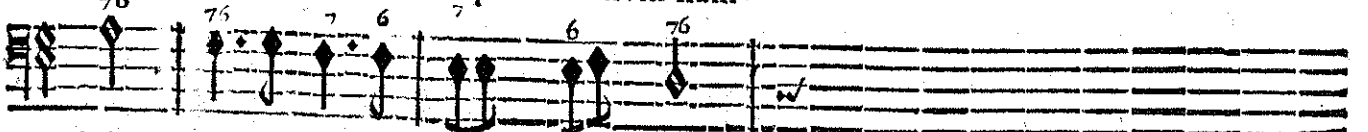
riere; O Dieux! quel prodige nouveau! O Dieux! quel prodige nouveau! La nuit perd son di-



BASSE-CONTINUE.

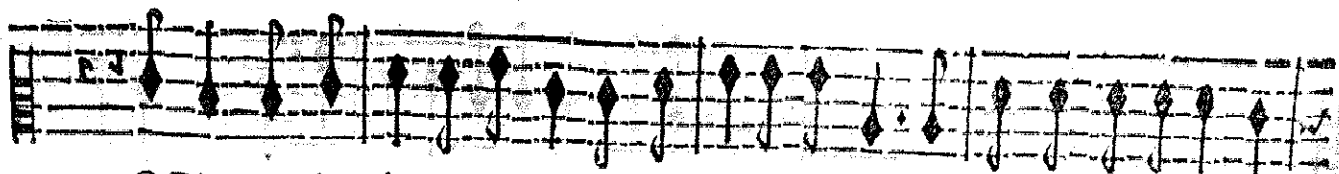


vin flambeau. La nuit La nuit perd son divin flam-

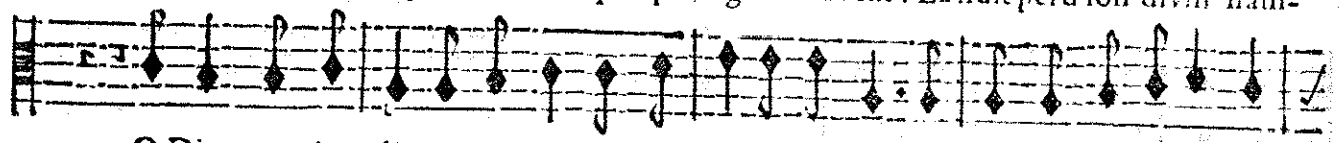


BASSE-CONTINUE.

DE L'AMOUR.



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



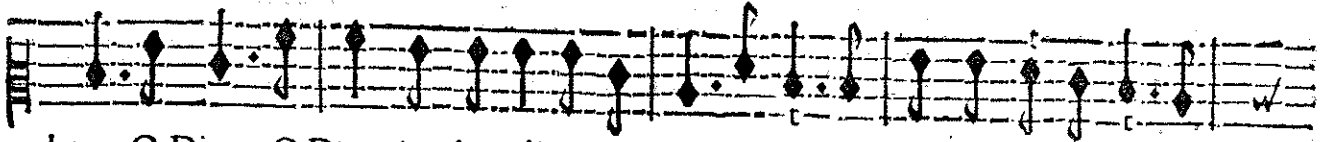
O Dieux! quel prodige nouveau! quel prodige nouveau! La nuit perd son divin flam-



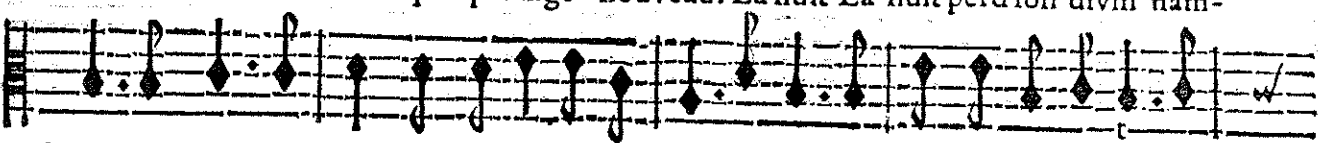
beau. O Dieux! O Dieux! quel prodige nouveau! La nuit La nuit perd son divin flam-



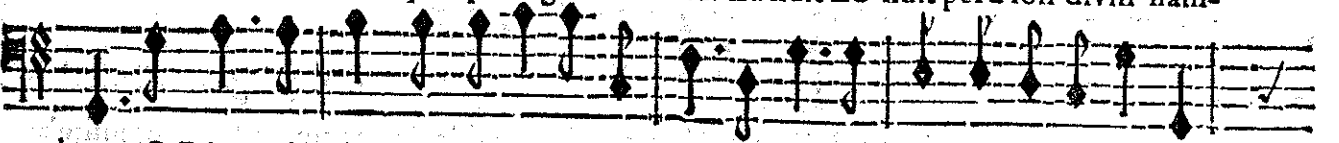
BASSE-CONTINUE.



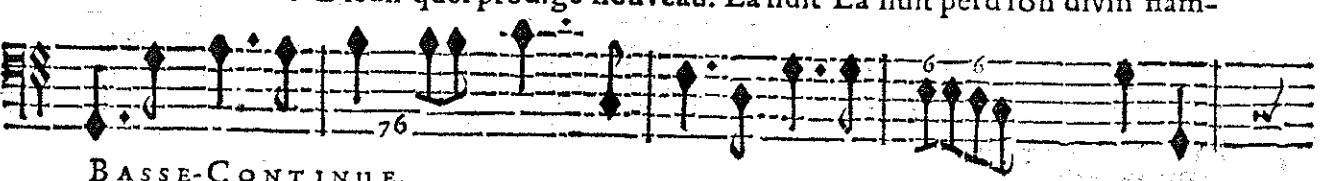
beau. O Dieux! O Dieux! quel prodige nouveau! La nuit La nuit perd son divin flam-



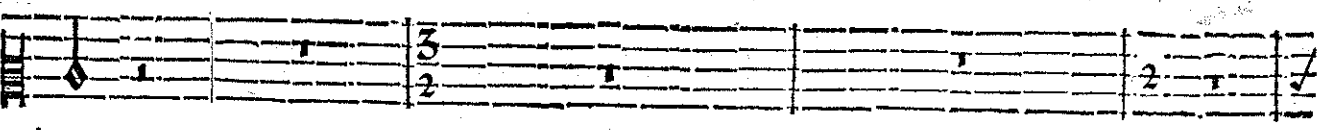
beau. O Dieux! O Dieux! quel prodige nouveau! La nuit La nuit perd son divin flam-



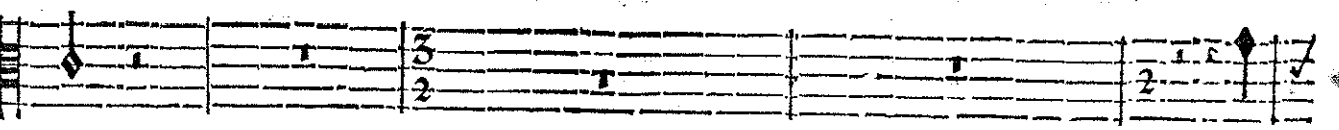
beau. O Dieux! O Dieux! quel prodige nouveau! La nuit La nuit perd son divin flam-



BASSE-CONTINUE.

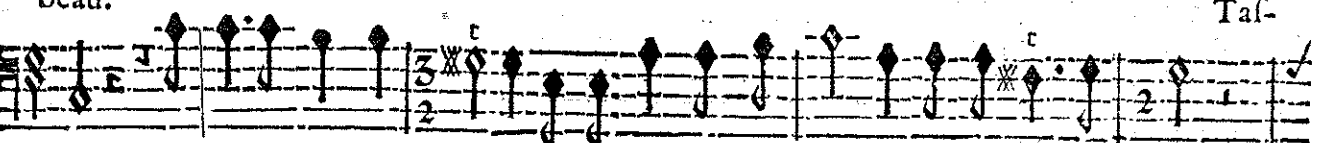


beau.

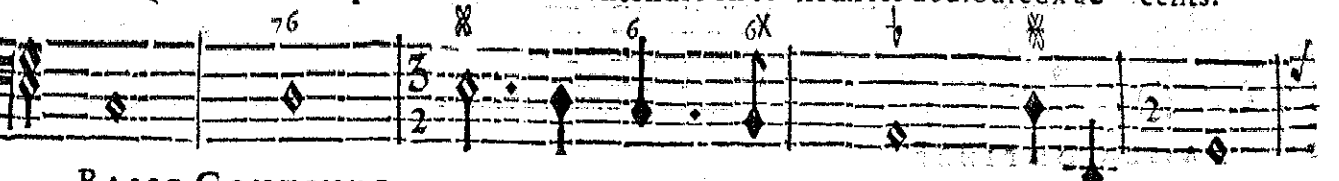


beau.

Taf-

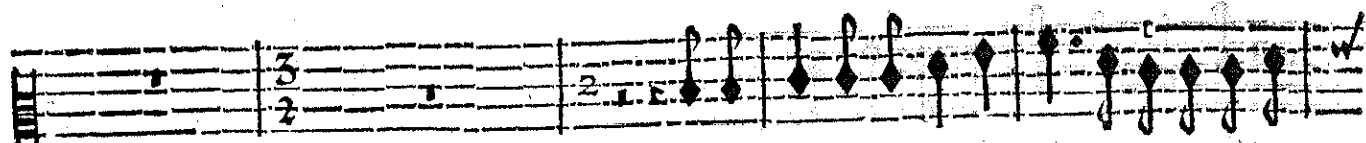


beau. Que nostre voix plain- tive Fasse entendre en to<sup>o</sup> lieux ses douloureux ac- cents.

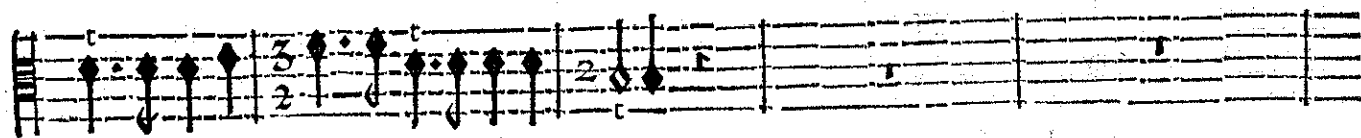


BASSE-CONTINUE.

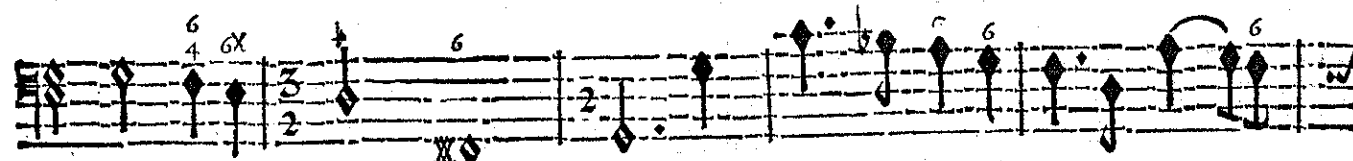
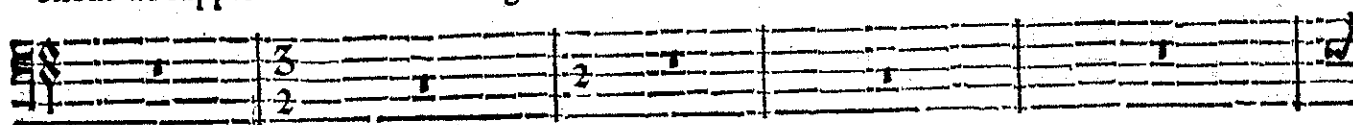
# LE TRIOMPHE



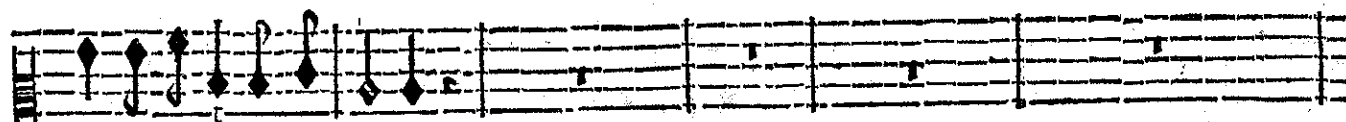
Penetrons par des cris perçans Le voile qui re-



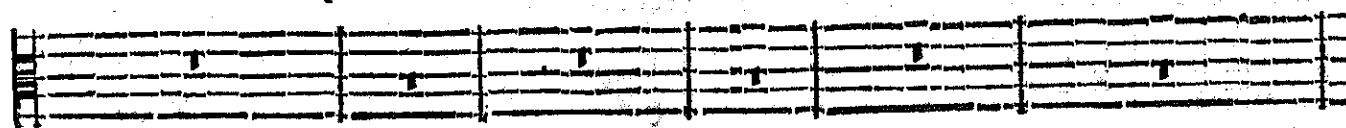
chons de rappel- ler Diane fugi- tive.



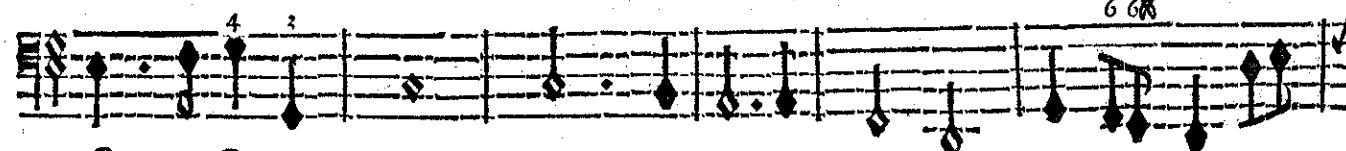
BASSE-CONTINUE.



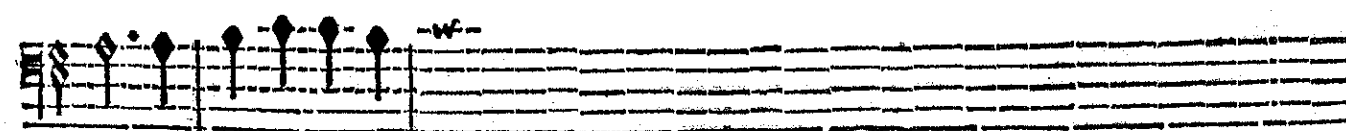
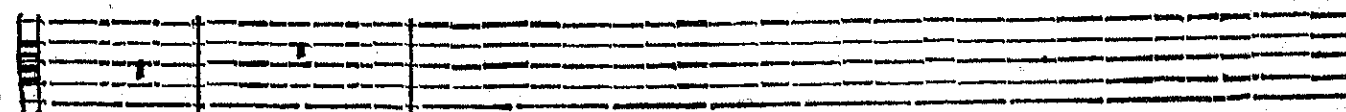
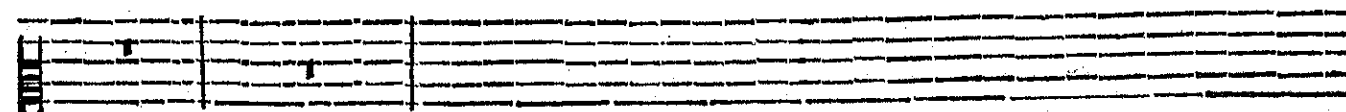
tient sa lumiere captive.



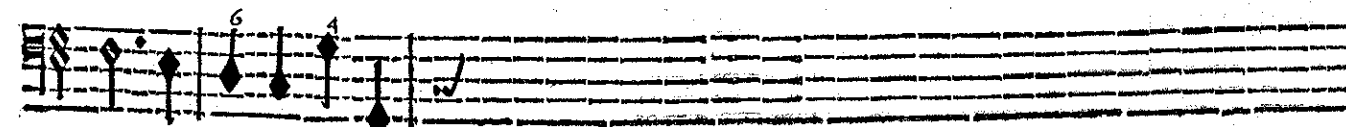
Tout doit se ressentir du trouble de nos cœurs, Elevons jusqu'au



BASSE-CONTINUE.



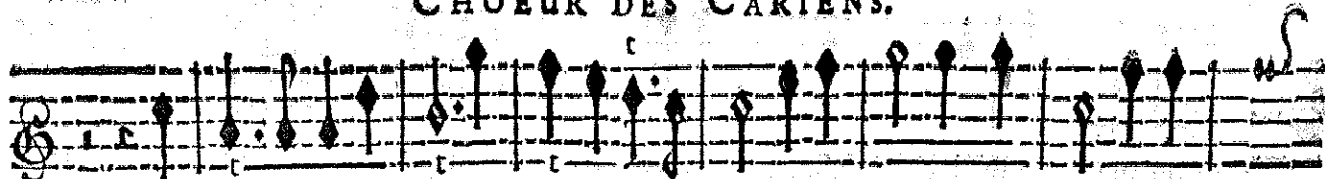
Ciel le bruit de nos cla-



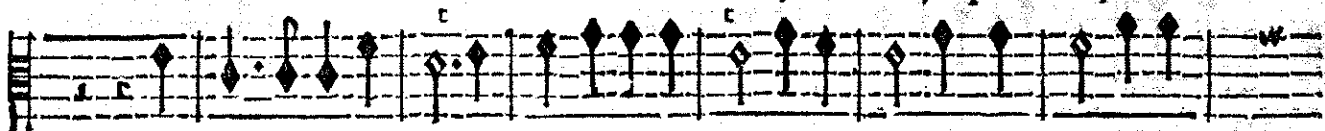
BASSE-CONTINUE.

# DE L'AMOUR.

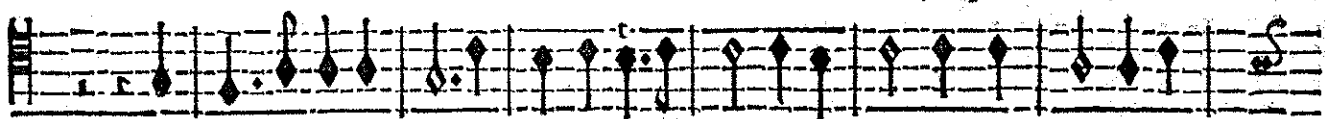
## CHOEUR DES CARIENS.



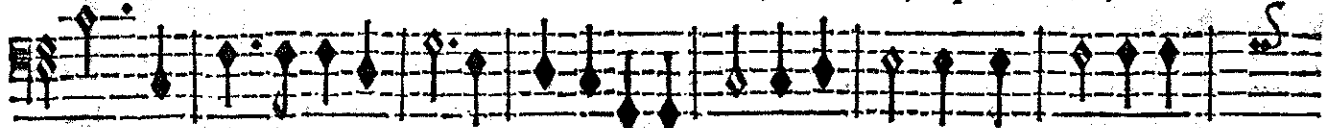
Tout doit se ressentir du trouble de nos cœurs, Elevons jusqu'au Ciel, Ele-



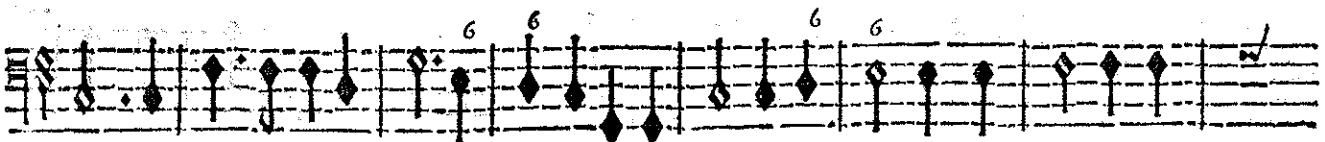
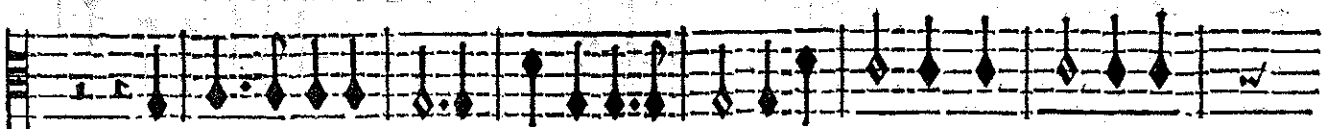
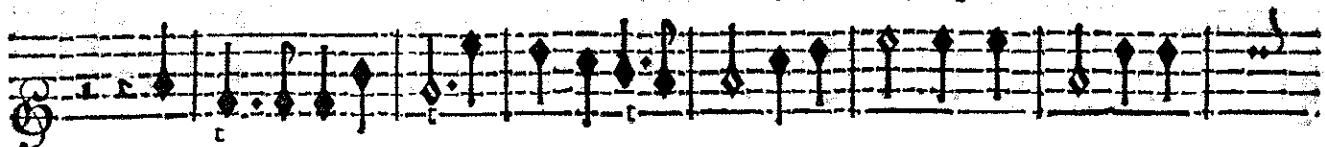
Tout doit se ressentir du trouble de nos cœurs, Elevons jusqu'au Ciel, Ele-



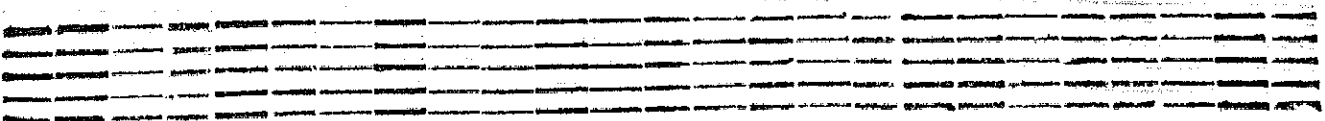
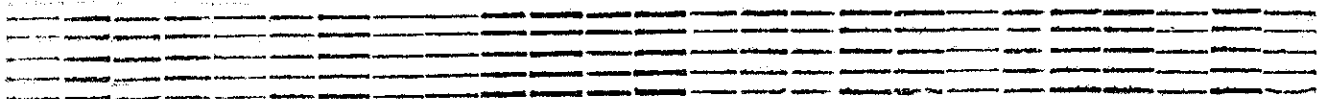
Tout doit se ressentir du trouble de nos cœurs, Elevons jusqu'au Ciel, Ele-



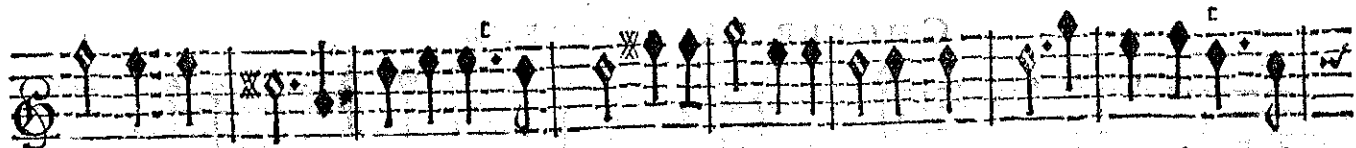
meurs Tout doit se ressentir du trouble de nos cœurs, Elevons jusqu'au Ciel, Ele-



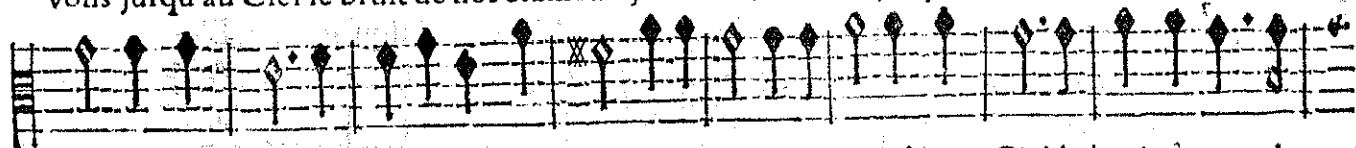
## BASSE-CONTINUE.



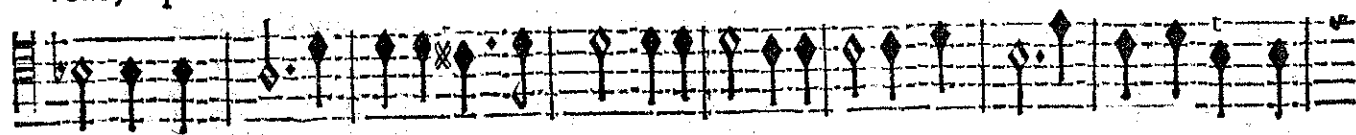
# LE TRIOMPHE



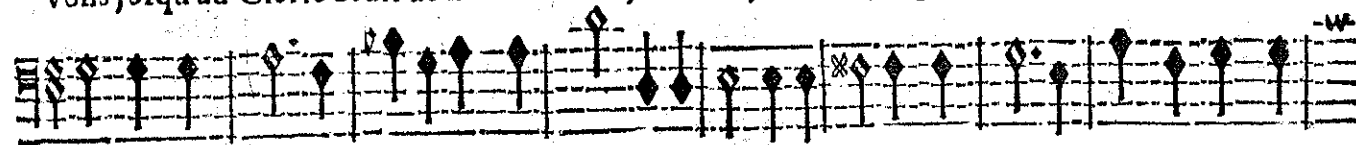
vons jusqu'au Ciel le bruit de nos clameurs, Elevons, élevons jusqu'au Ciel le bruit de nos cla-



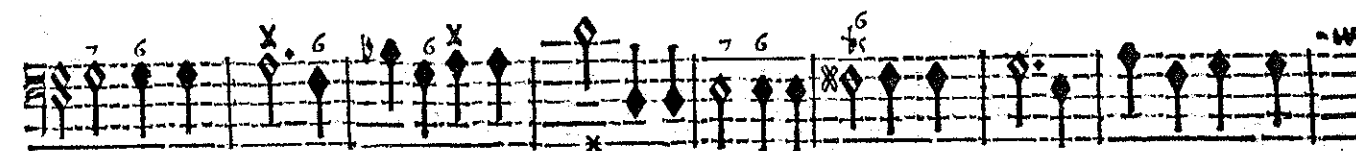
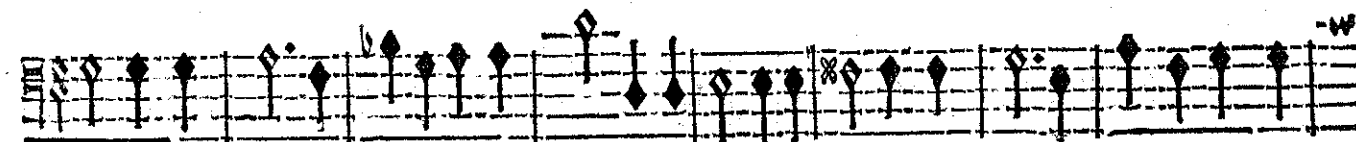
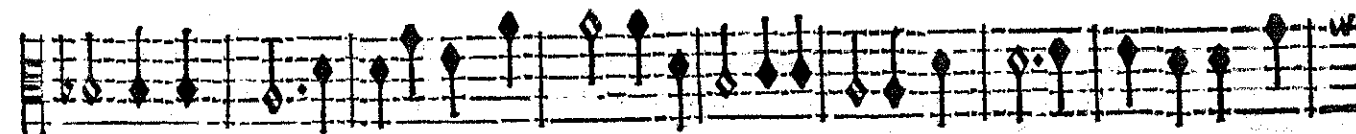
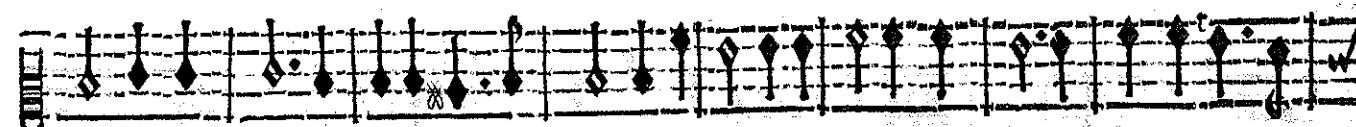
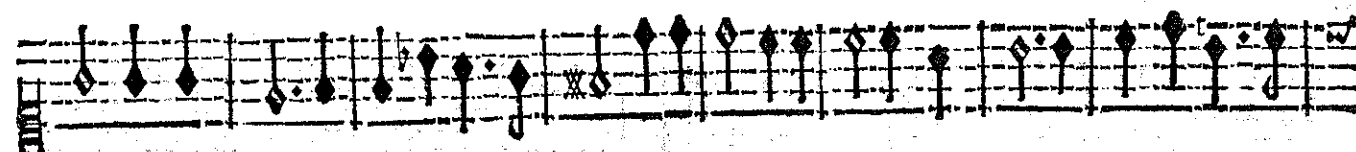
vons jusqu'au Ciel le bruit de nos clameurs, Elevons, élevons jusqu'au Ciel le bruit de nos cla-



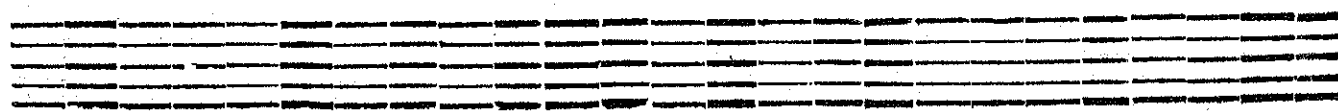
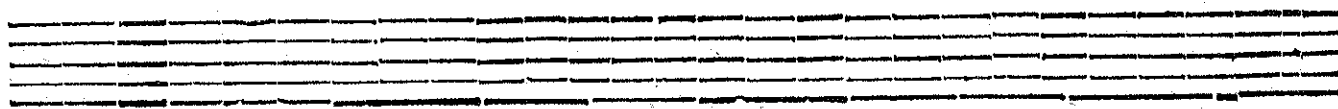
vons jusqu'au Ciel le bruit de nos clameurs, Elevons, élevons jusqu'au Ciel le bruit de nos cla-



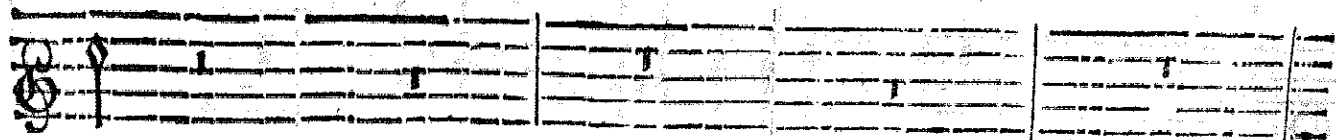
vons jusqu'au Ciel le bruit de nos clameurs, Elevons, élevons jusqu'au Ciel le bruit de nos cla-



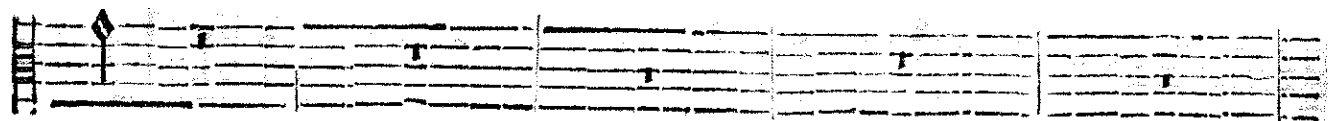
BASSE-CONTINUE.



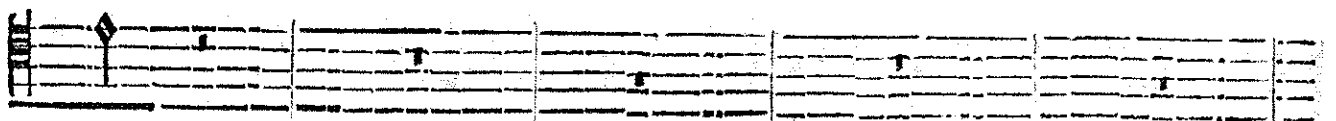
# DE L'AMOUR.



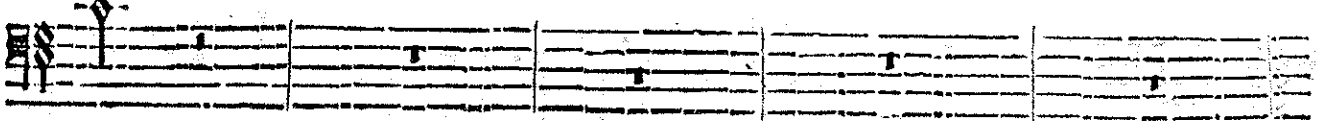
meurs.



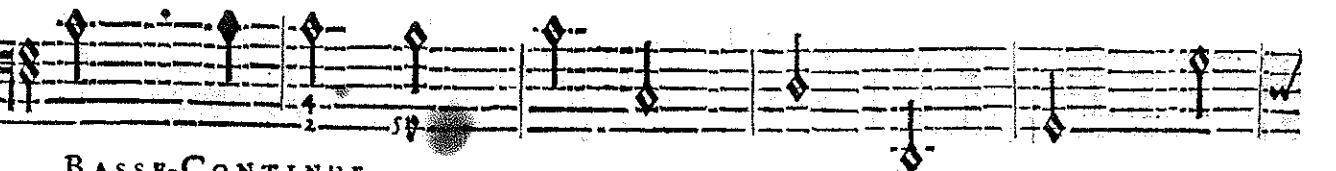
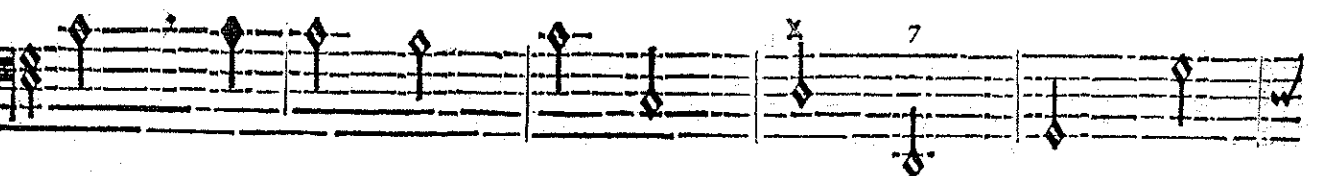
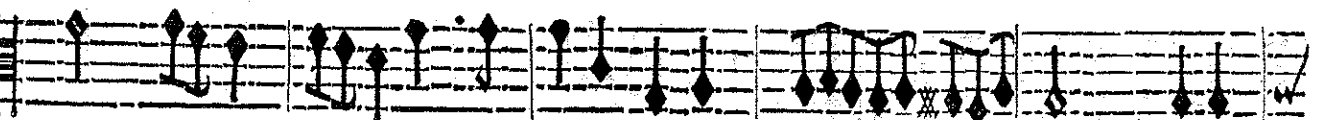
meurs.



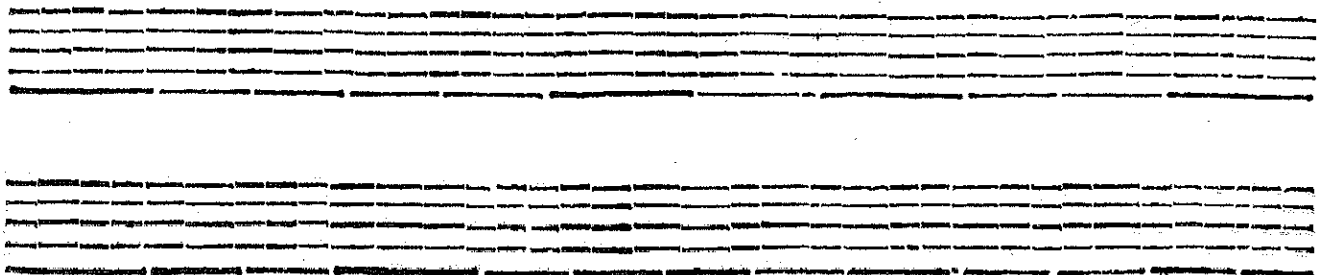
meurs.



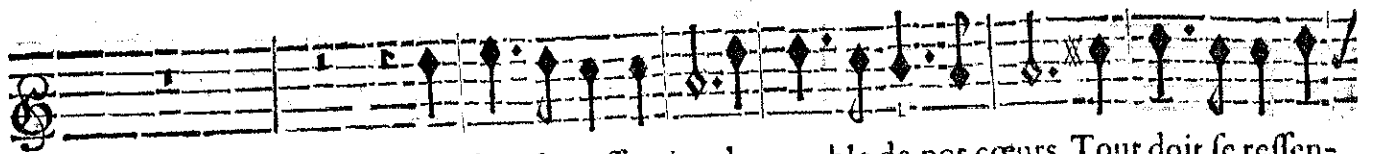
meurs.



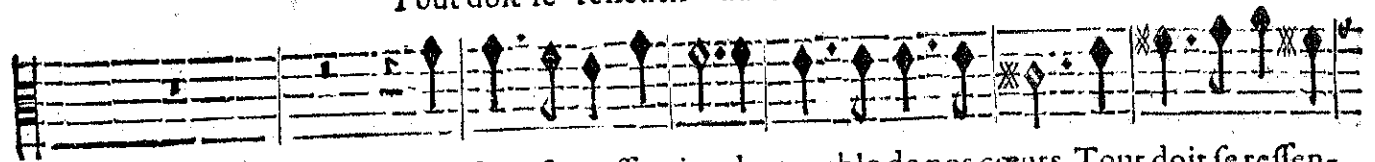
BASSE-CONTINUE.



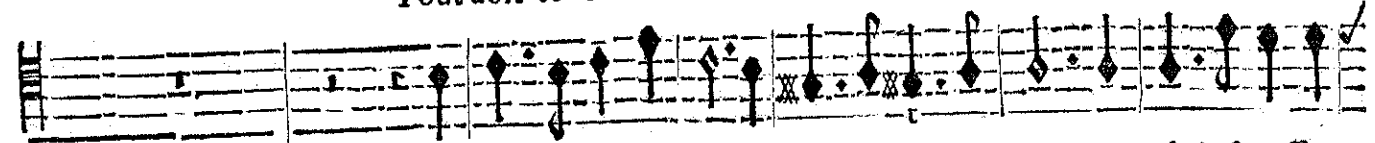
# LE TRIOMPHE.



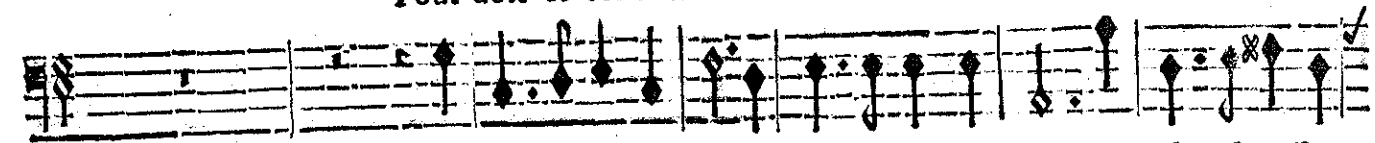
Tout doit se ressentir du trouble de nos cœurs. Tout doit se ressen-



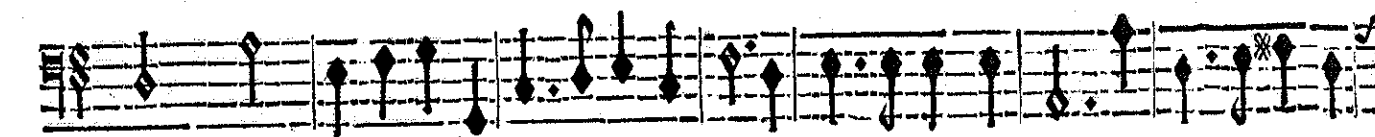
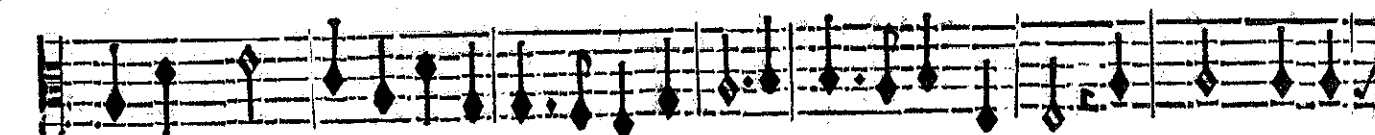
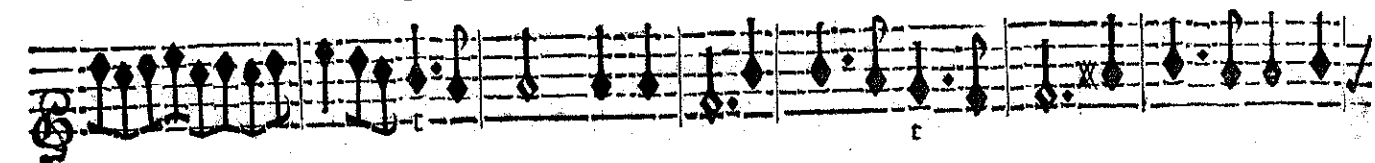
Tout doit se ressentir du trouble de nos cœurs. Tout doit se ressen-



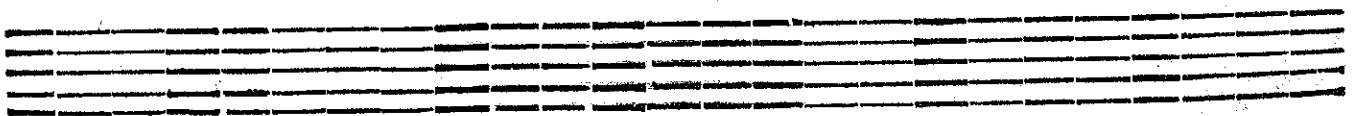
Tout doit se ressentir du trouble de nos cœurs. Tout doit se ressen-



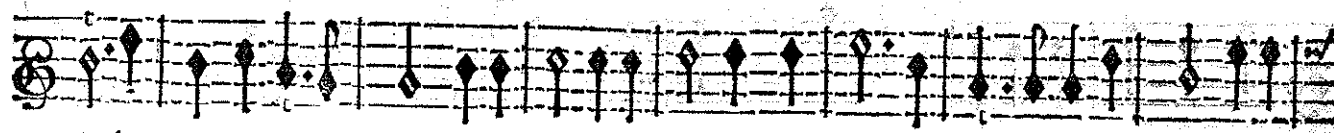
Tout doit se ressentir du trouble de nos cœurs. Tout doit se ressen-



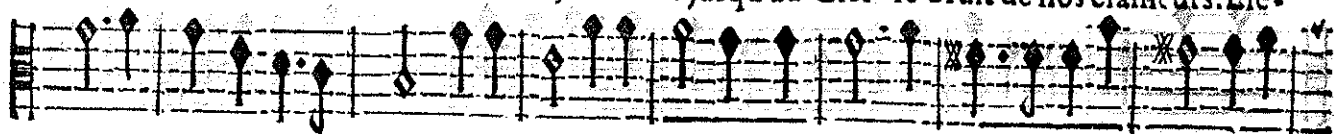
## BASSE CONTINUE.



D E L' A M O U R .



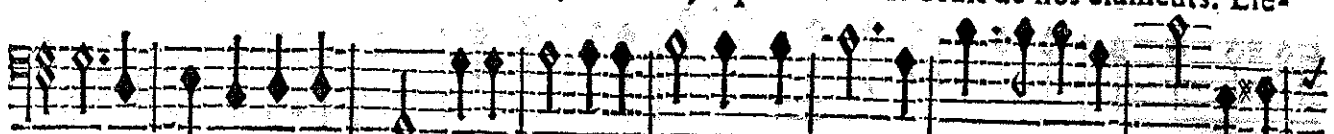
tir du trouble de nos cœurs, Elevons, Elevons jusqu'au Ciel le bruit de nos clameurs. Ele-



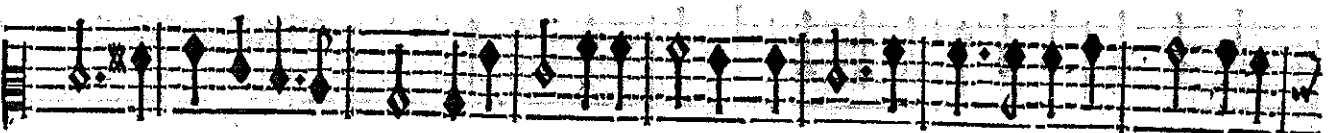
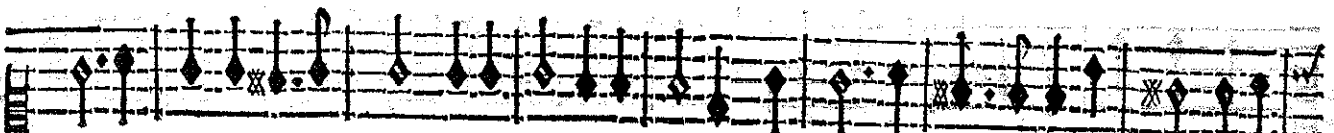
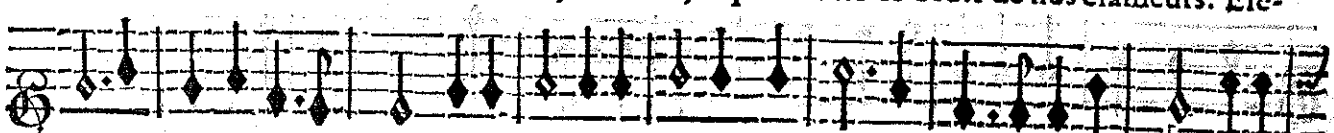
tir du trouble de nos cœurs, Elevons, Elevons jusqu'au Ciel le bruit de nos clameurs. Ele-



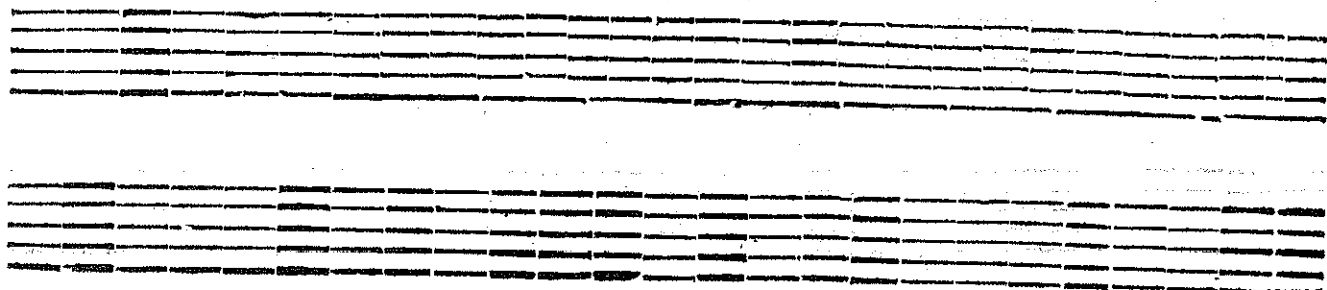
tir du trouble de nos cœurs, Elevons, Elevons jusqu'au Ciel le bruit de nos clameurs. Ele-



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



BASSE-CONTINUE.





# LE TRIOMPHE



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



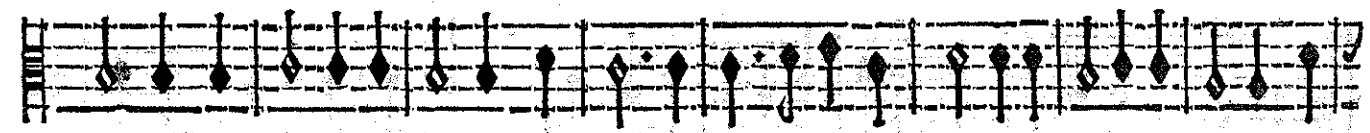
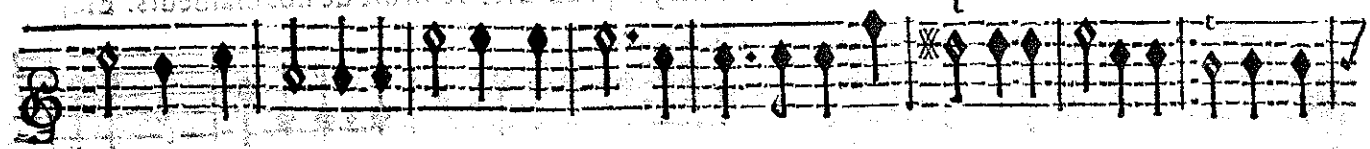
vons jusqu'au Ciel Elevons jusqu'au Ciel Le bruit de nos clameurs. Elevons Elevons jusqu'au



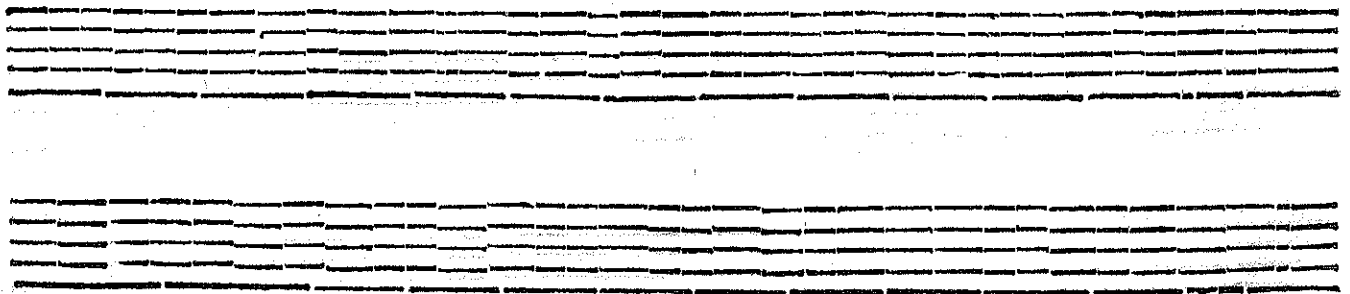
vons jusqu'au Ciel Elevons jusqu'au Ciel Le bruit de nos clameurs. Elevons Elevons jusqu'au



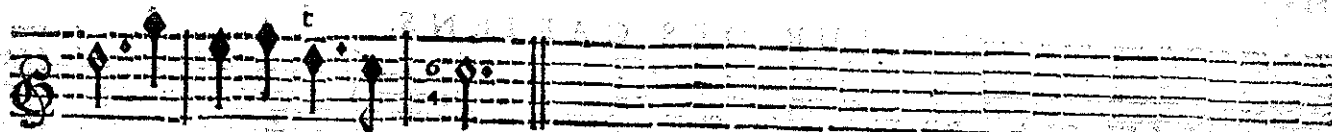
vons jusqu'au Ciel Elevons jusqu'au Ciel Le bruit de nos clameurs. Elevons Elevons jusqu'au



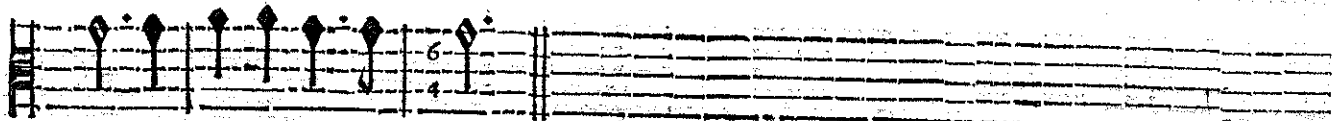
BASSE-CONTINUE.



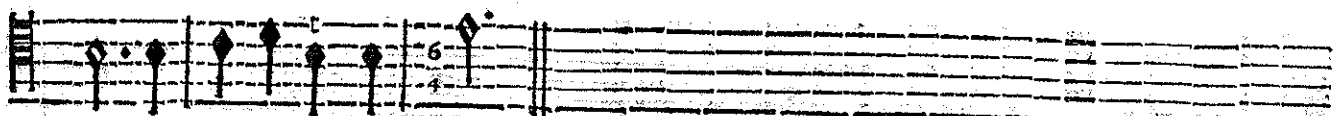
DE L'AMOUR.



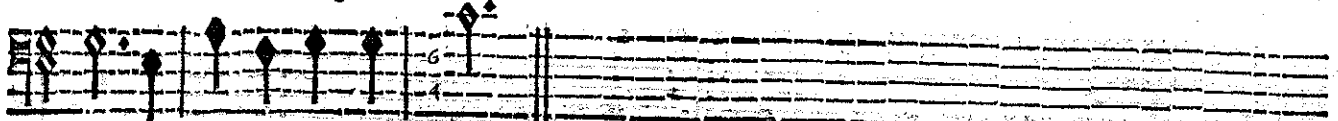
Ciel le bruit de nos cla- meurs.



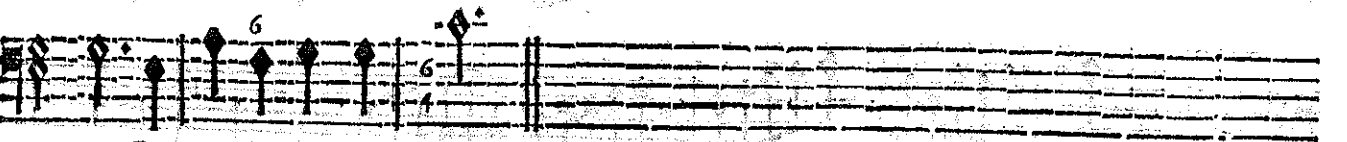
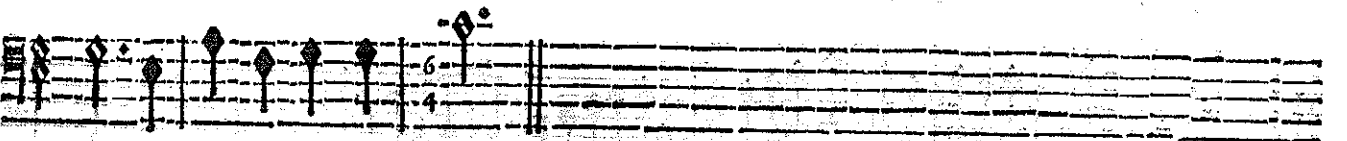
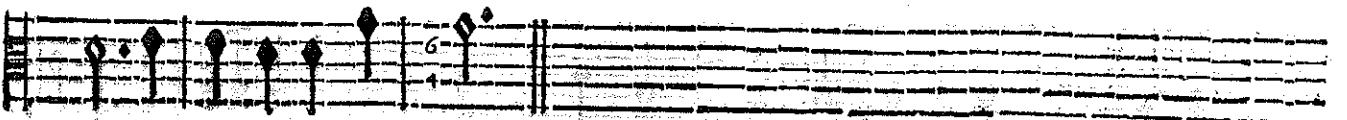
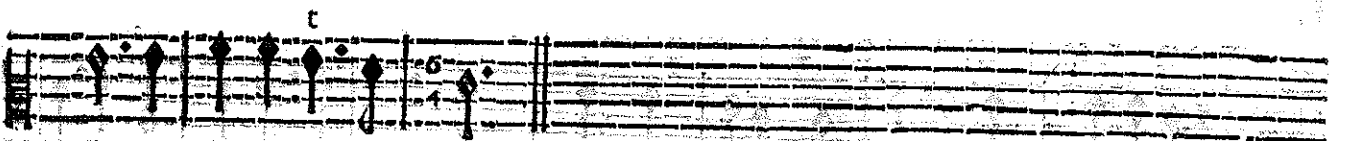
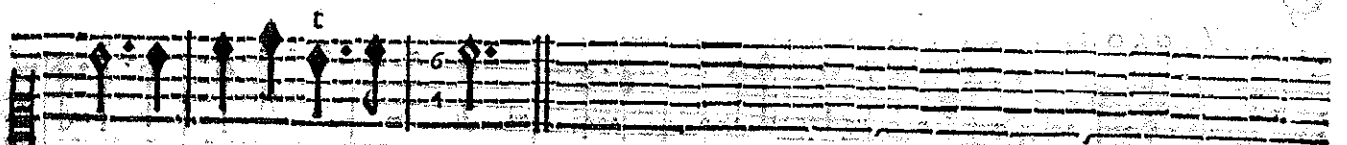
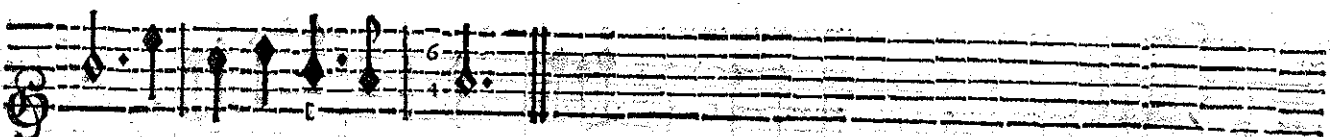
Ciel le bruit de nos cla- meurs.



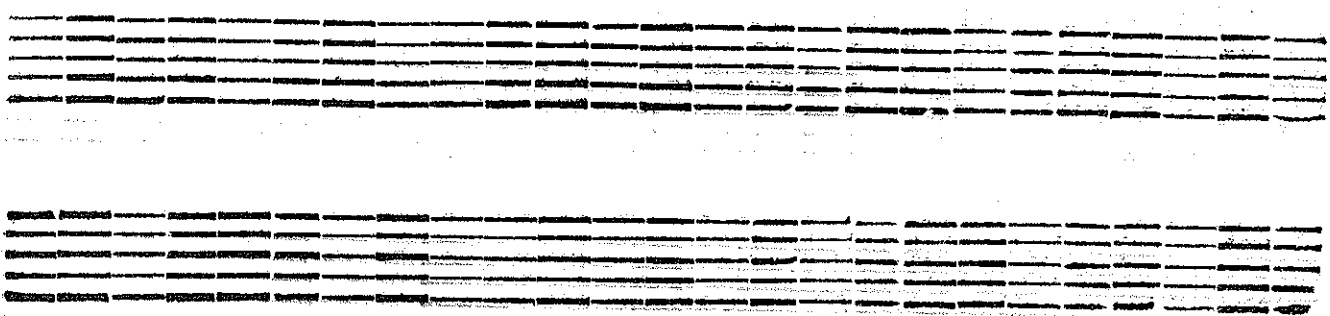
Ciel le bruit de nos cla- meurs.



Ciel le bruit de nos cla- meurs.



BASS-CONTINUE.



# LE TRIOMPHE

## CHOEUR DES CARIENS.

Four staves of vocal music, likely for Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef and a 3/4 time signature. The music consists of a series of quarter notes, with some staves featuring a final measure with a fermata.

*Gay.*

Violin staff with a treble clef and 3/4 time signature. It begins with a melodic line marked 'Gay.' and includes various ornaments and slurs.

VIOLONS.

Violin staff with a treble clef and 3/4 time signature, continuing the melodic line from the previous staff.

Violin staff with a treble clef and 3/4 time signature, continuing the melodic line.

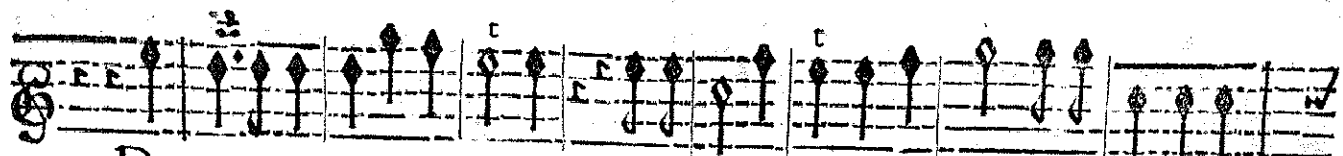
Violin staff with a treble clef and 3/4 time signature, continuing the melodic line.

Violin staff with a treble clef and 3/4 time signature, continuing the melodic line.

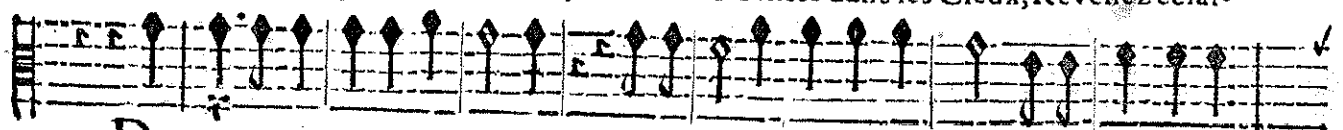
Bassoon staff with a bass clef and 3/4 time signature. It features a melodic line with a sixteenth-note figure and a fermata. A measure number '6' is written above the staff.

BASSE-CONTINUE.

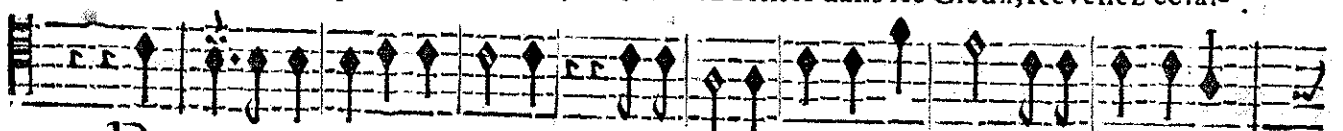
Four empty musical staves at the bottom of the page, likely for other instruments or voices.



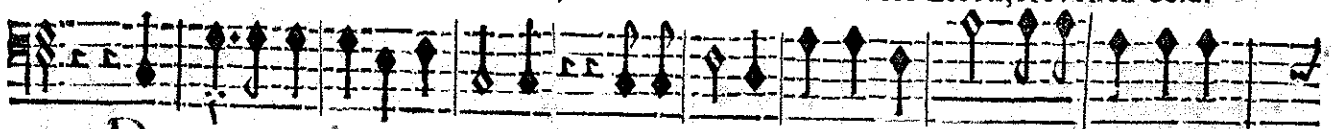
Diane dissipez nos craintes, Revenez briller dans les Cieux, Revenez éclai-



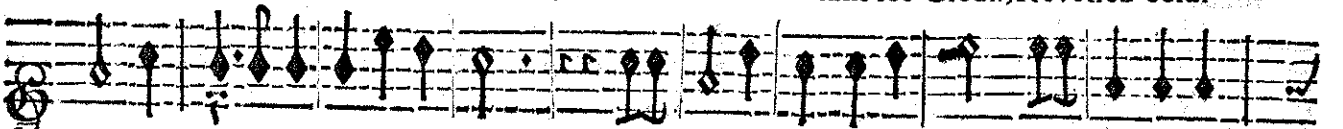
Diane dissipez nos craintes, Revenez briller dans les Cieux, Revenez éclai-



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



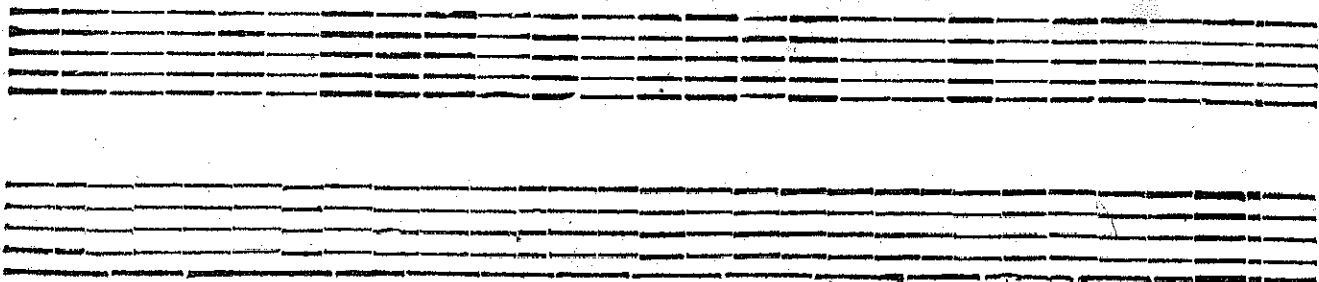
Diane dissipez nos craintes, Revenez briller dans les Cieux, Revenez éclai-



VIOLONS.



BASSE-CONTINUE.



# LE TRIOMPHE

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

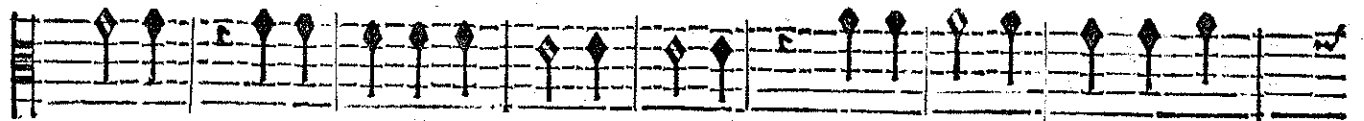
The musical score consists of ten staves. The first four staves contain vocal lines with lyrics. The remaining six staves are instrumental accompaniment. The lyrics are: "rer ces lieux, Revenez, Revenez éclairer ces lieux, Ecoutez nos cris & nos". There are some markings above the first two staves, possibly indicating trills or ornaments.

BASSE-CONTINUE.

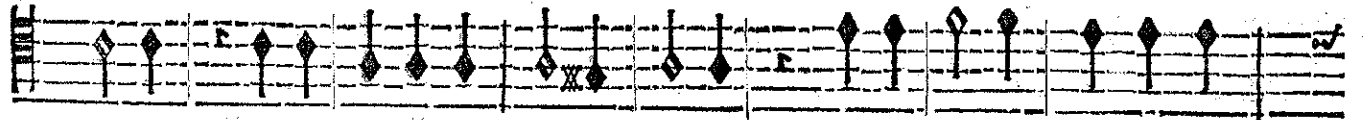
Two sets of empty musical staves, each consisting of five lines, intended for the Basse-Continue part of the score.



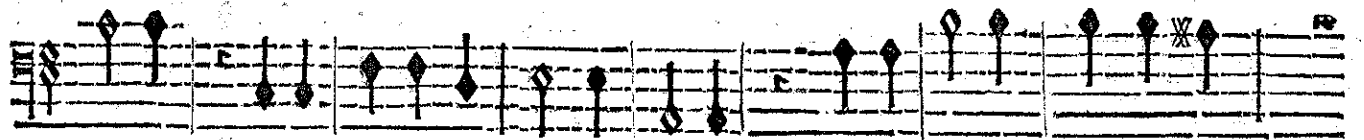
plaintes, Ralumez vos clartez esteintes, Ecoutez nos cris & nos



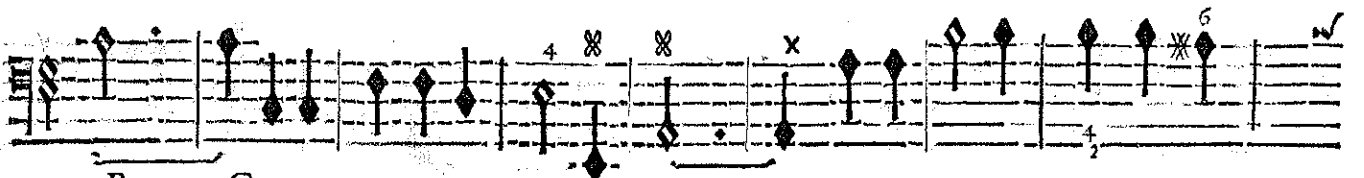
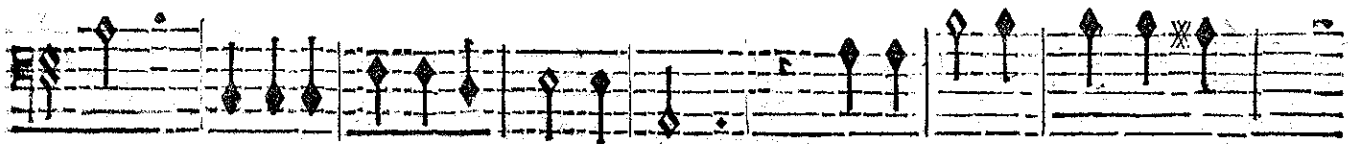
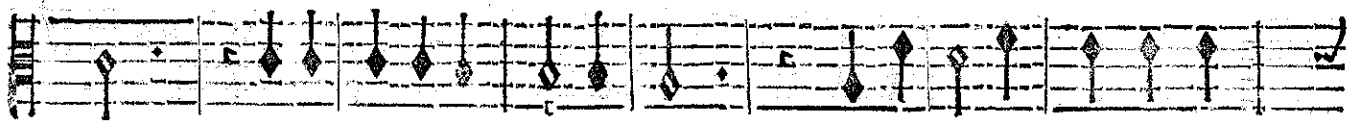
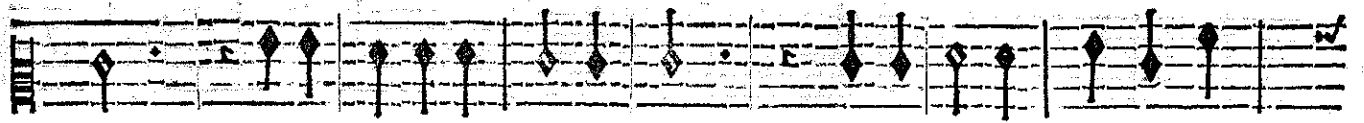
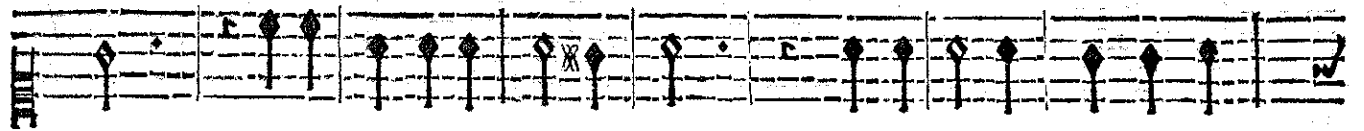
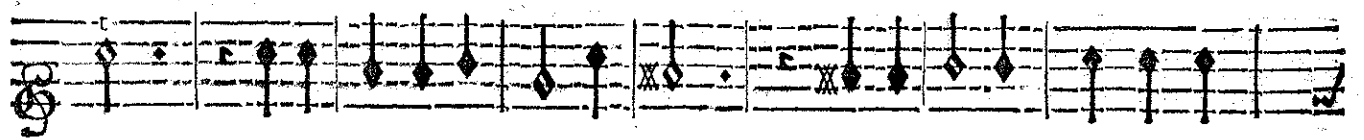
plaintes, Ralumez vos clartez esteintes, Ecoutez nos cris & nos



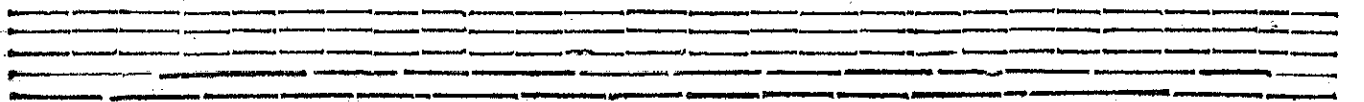
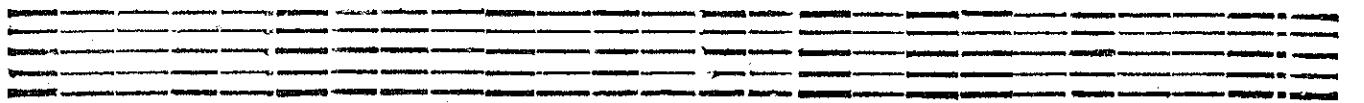
plaintes, Ralumez vos clartez esteintes, Ecoutez nos cris & nos



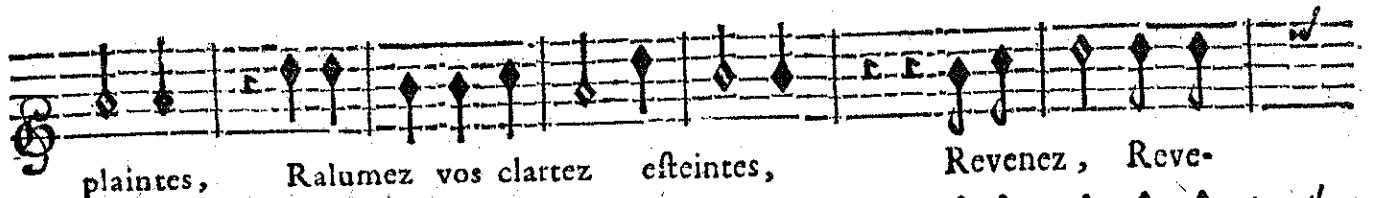
plaintes, Ralumez vos clartez esteintes, Ecoutez nos cris & nos



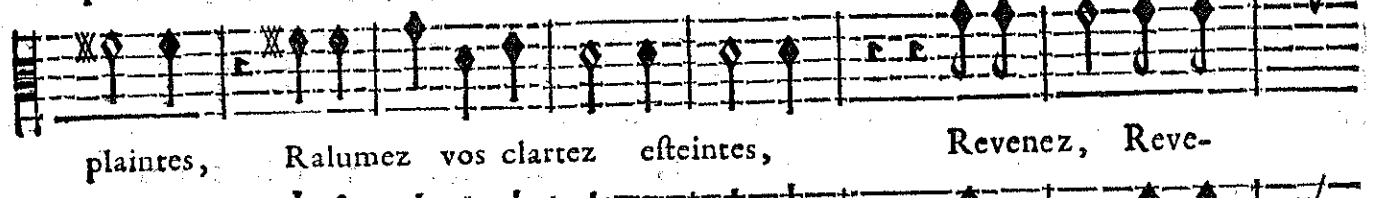
BASSE-CONTINUE.



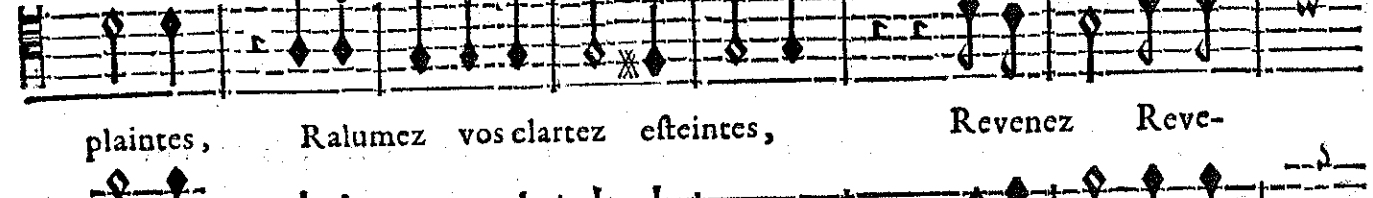
# LE TRIOMPHE



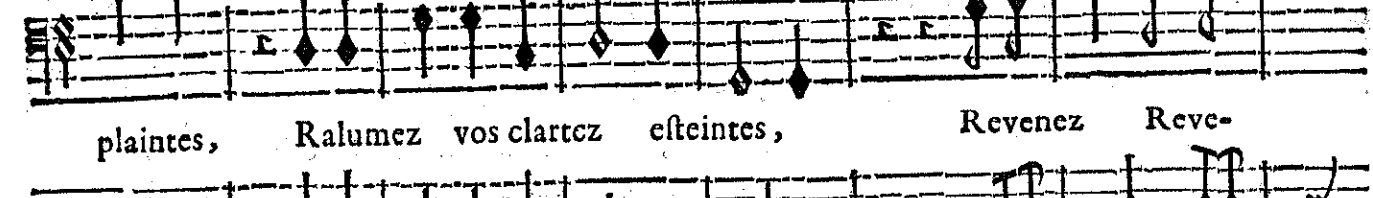
plaintes, Ralumez vos clartez esteintes, Revenez, Reve-



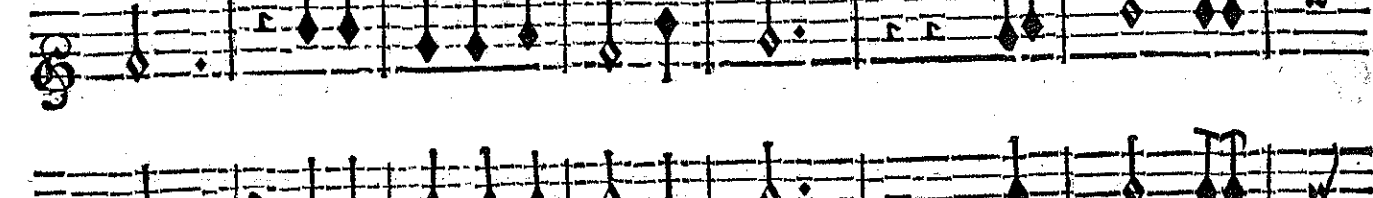
plaintes, Ralumez vos clartez esteintes, Revenez, Reve-



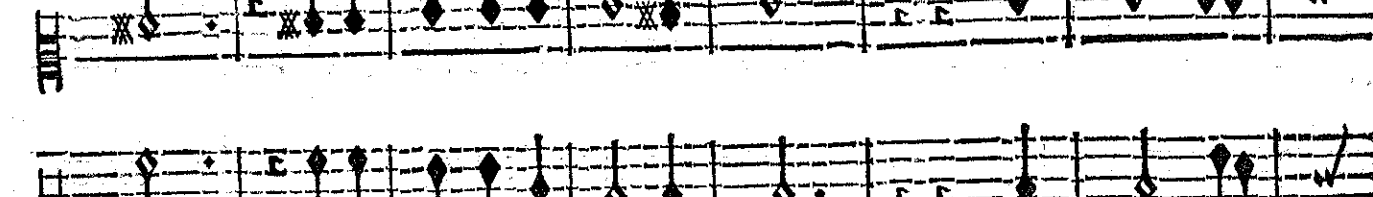
plaintes, Ralumez vos clartez esteintes, Revenez Reve-



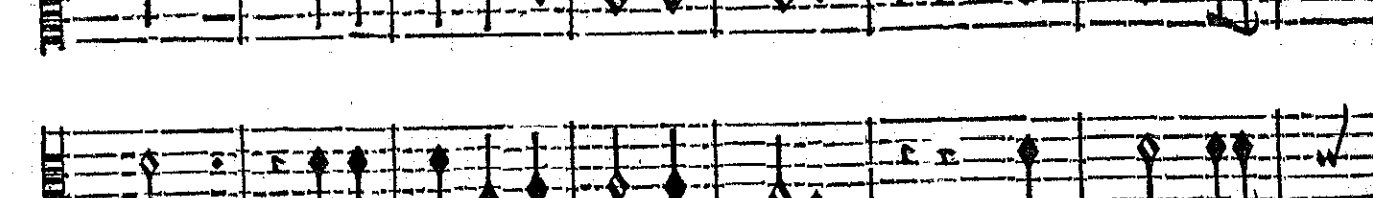
plaintes, Ralumez vos clartez esteintes, Revenez Reve-



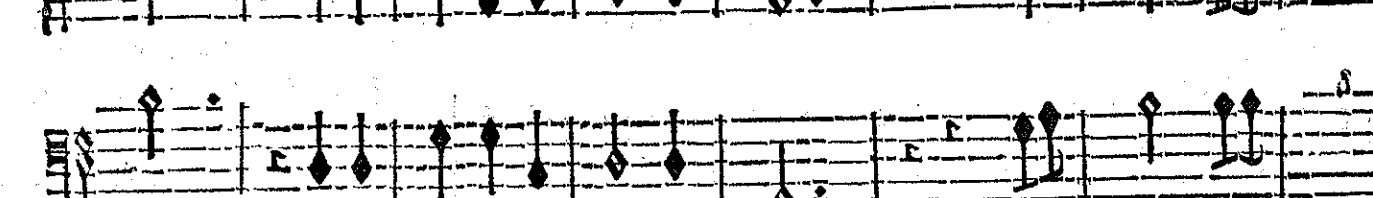
plaintes, Ralumez vos clartez esteintes, Revenez Reve-



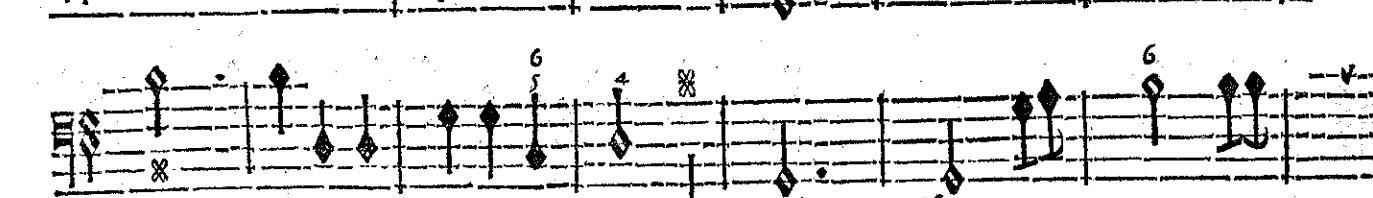
plaintes, Ralumez vos clartez esteintes, Revenez Reve-



plaintes, Ralumez vos clartez esteintes, Revenez Reve-

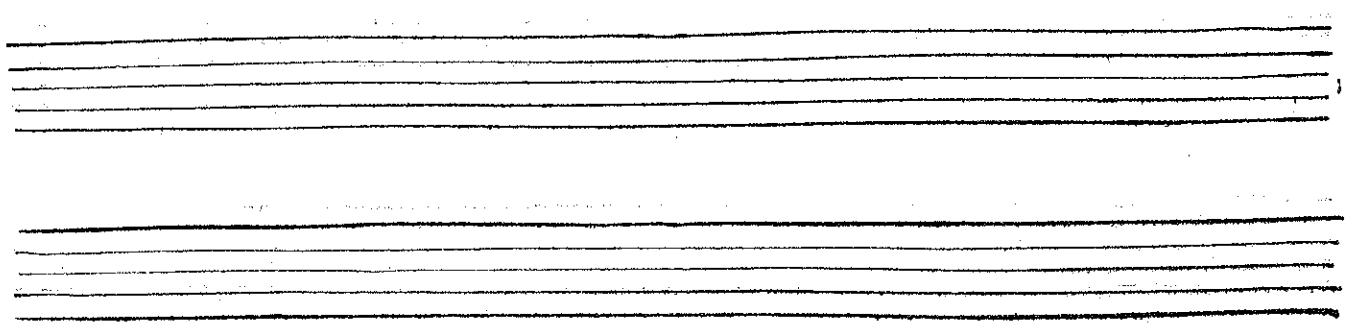


plaintes, Ralumez vos clartez esteintes, Revenez Reve-



plaintes, Ralumez vos clartez esteintes, Revenez Reve-

BASSE-CONTINUE.



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

BASSE-CONTINUE.



L E T R I O M P H E



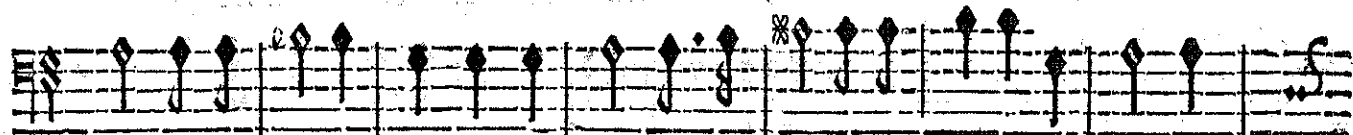
nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces



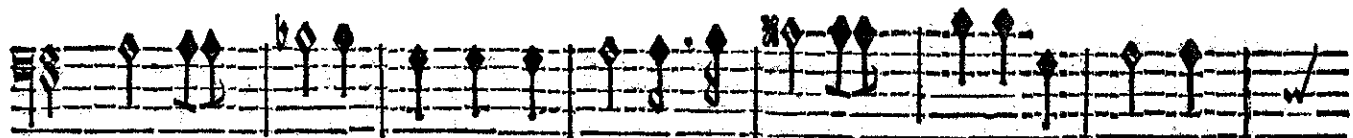
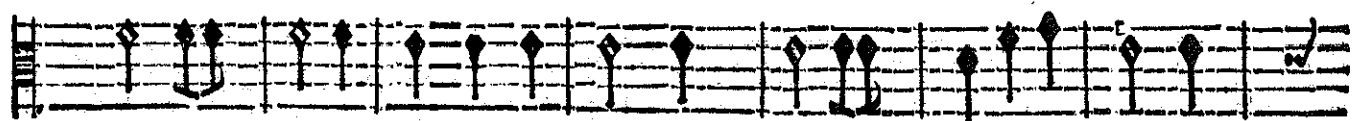
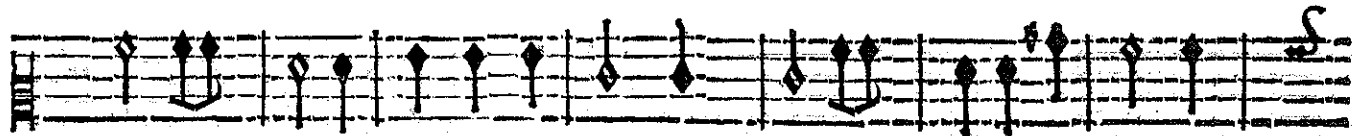
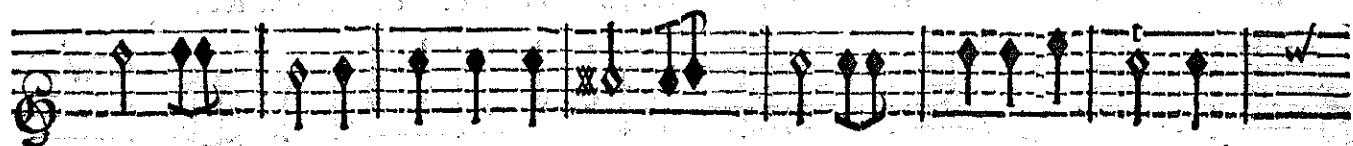
nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces



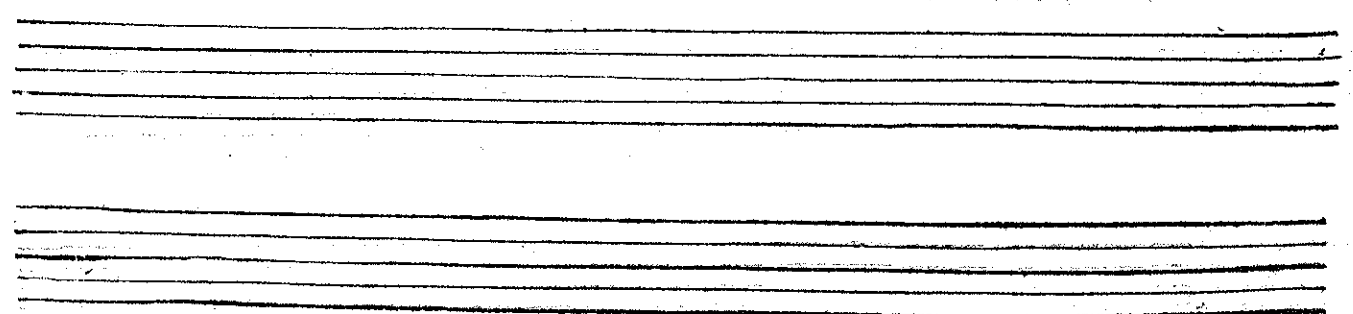
nez, Revenez, briller dans les Cieux, Revenez, Revenez éclairer ces



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



BASSE-CONTINUE.



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

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

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

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

VIOLONS.

BASSE-CONTINUE.

# LE TRIOMPHE

Musical staff 1: Treble clef, first measure of the score.

Reve-

Musical staff 2: Treble clef, second measure of the score.

Reve-

Musical staff 3: Treble clef, third measure of the score.

Reve-

Musical staff 4: Treble clef, fourth measure of the score.

Reve-

Musical staff 5: Treble clef, fifth measure of the score, starting with "Gay." and a melodic flourish.

VIOLONS.

Musical staff 6: Bass clef, first measure of the Violons section.

Musical staff 7: Bass clef, second measure of the Violons section.

Musical staff 8: Bass clef, third measure of the Violons section.

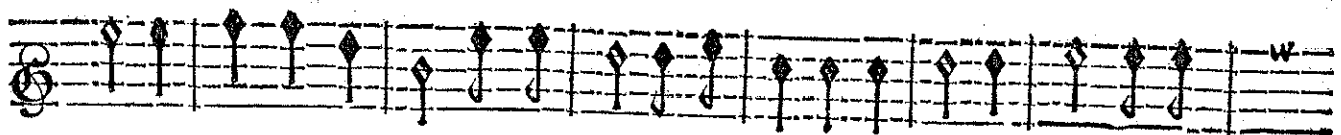
Musical staff 9: Bass clef, fourth measure of the Violons section.

Musical staff 10: Bass clef, fifth measure of the Violons section.

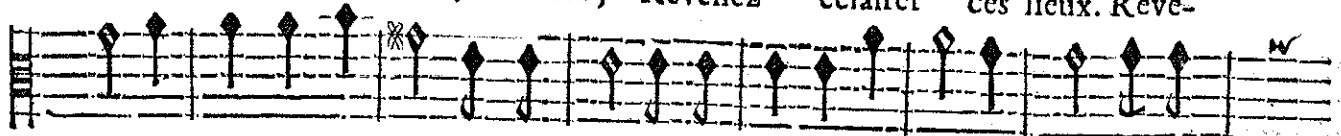
BASSE-CONTINUE.

Empty musical staff 11: Bass clef, first measure of the Basse-Continue section.

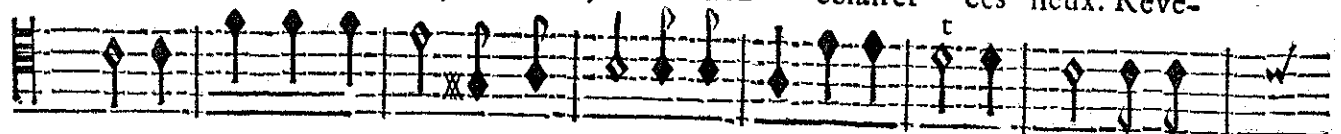
Empty musical staff 12: Bass clef, second measure of the Basse-Continue section.



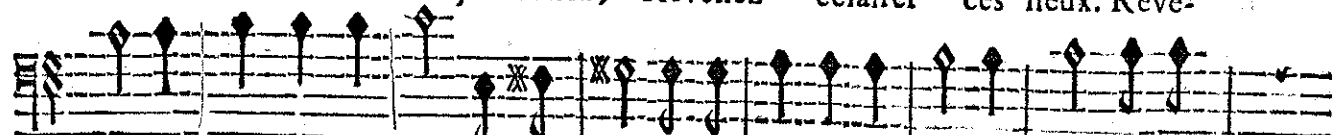
nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-



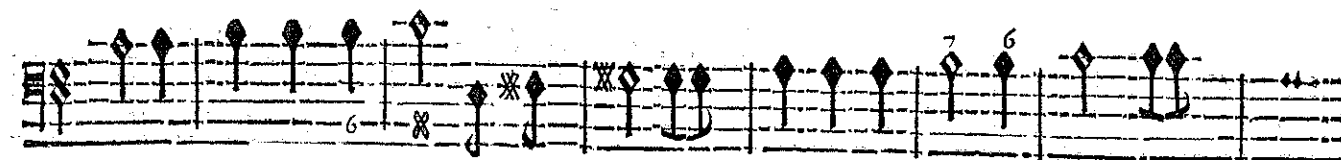
nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-



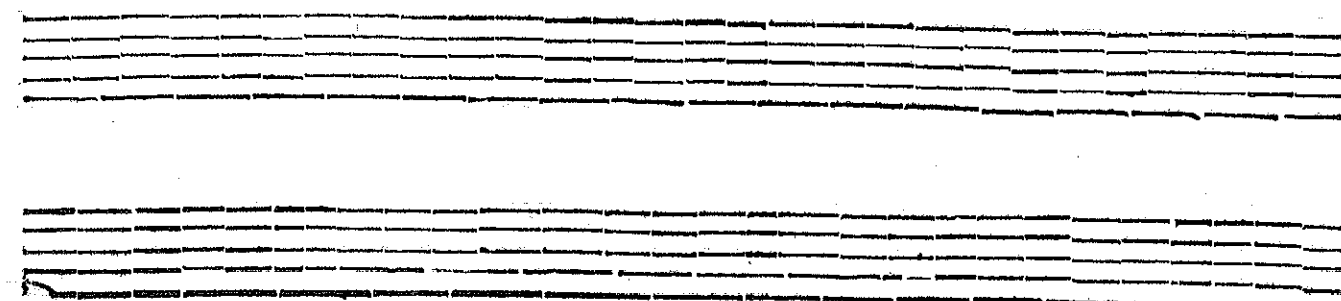
nez briller dans les Cieux, Revenez, Revenez éclairer ces lieux. Reve-



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



BASSE-CONTINUE.



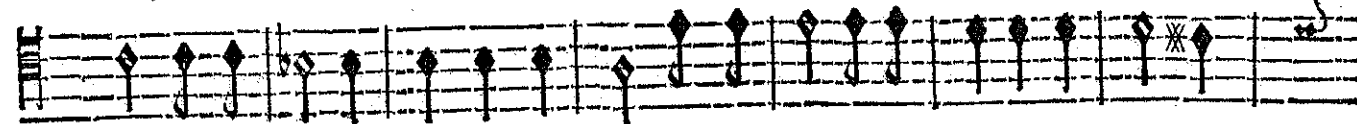
# L E T R I O M P H E



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



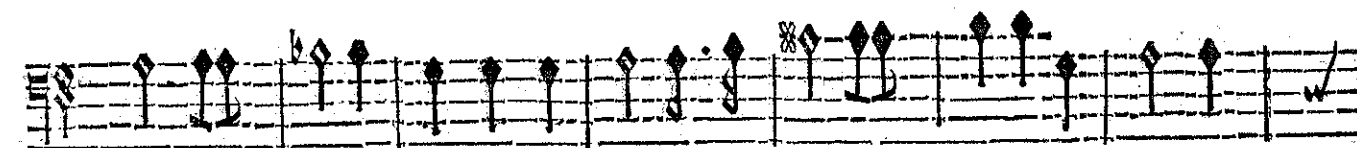
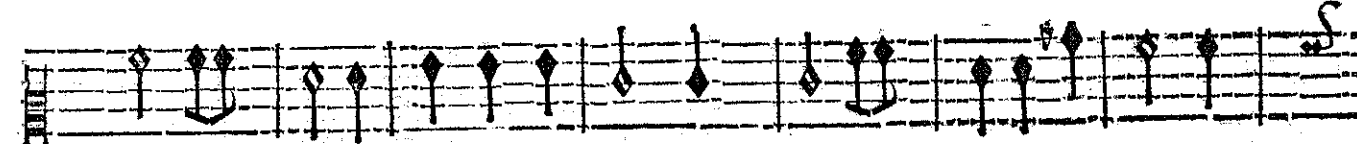
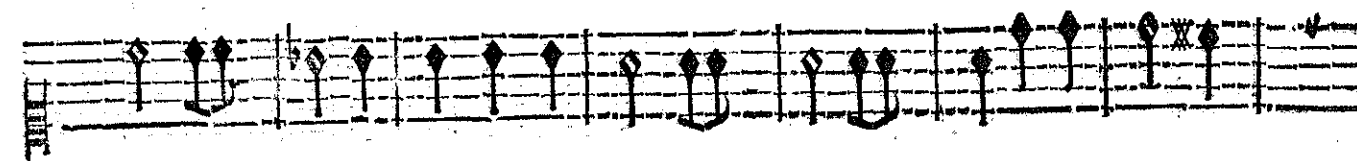
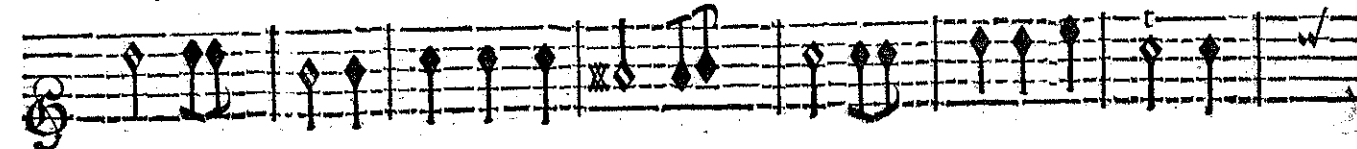
nez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces



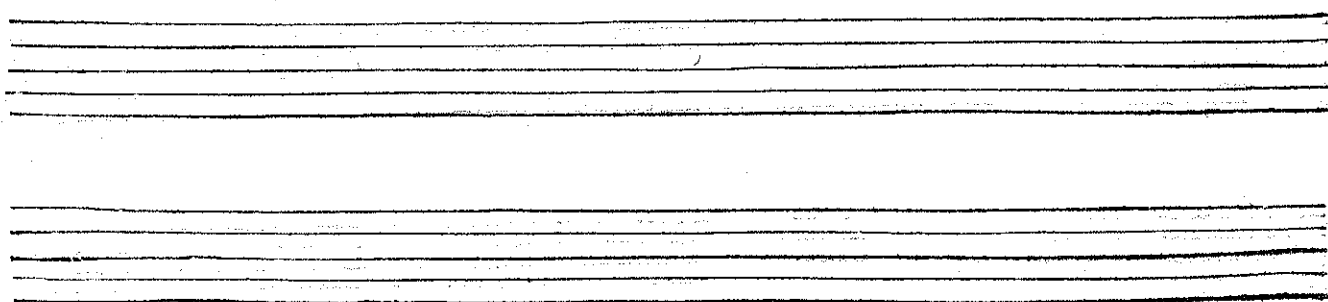
nez, Revenez, briller dans les Cieux, Revenez, Revenez éclairer ces



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

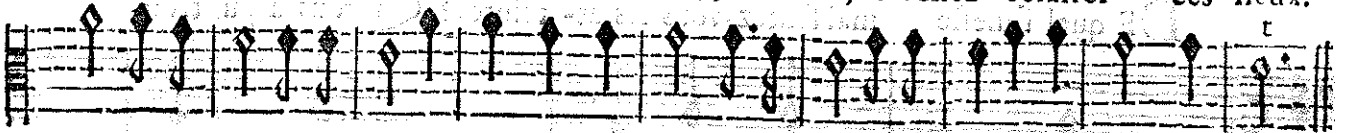


BASSE-CONTINUE.





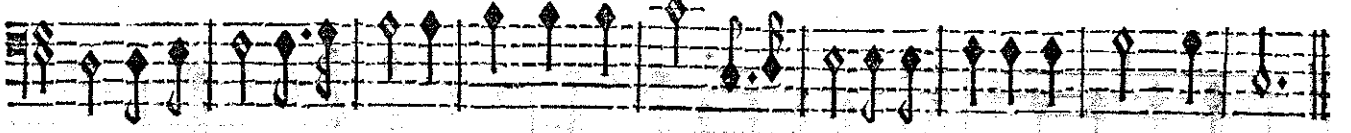
lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces lieux.



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



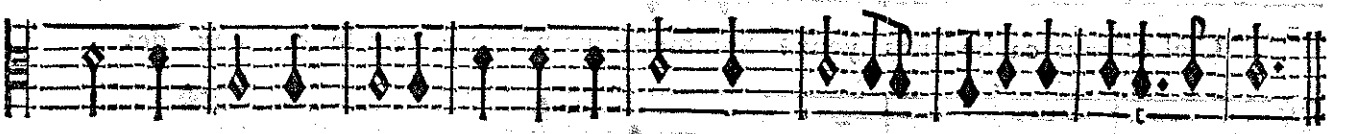
lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces lieux.



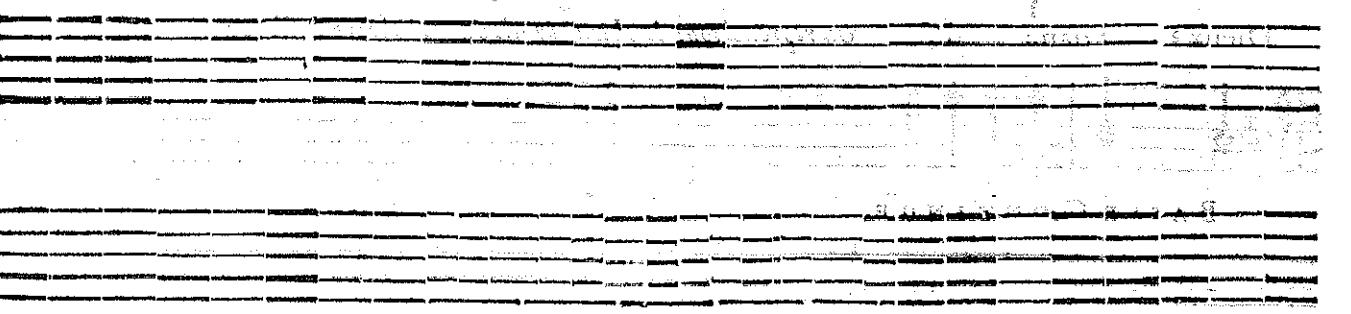
lieux. Revenez, Revenez briller dans les Cieux, Revenez, Revenez éclairer ces lieux.



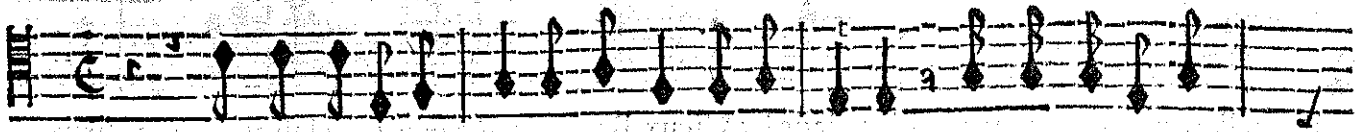
VIOLONS.



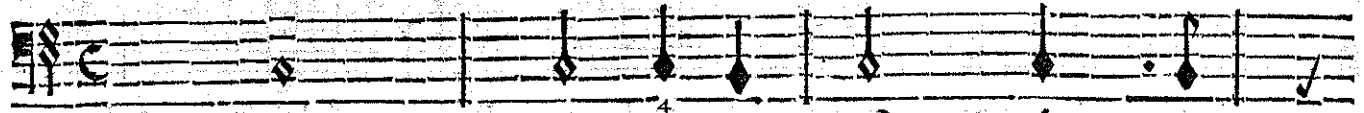
BASSE-CONTINUE.



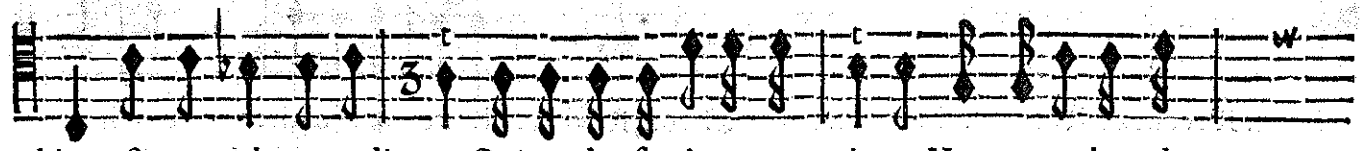
LE TRIOMPHE  
UN CARIEN.



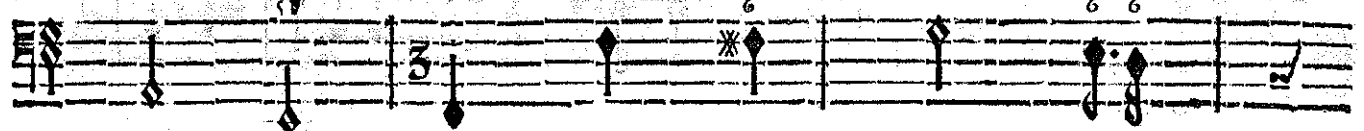
DE quel funeste mal sentez-vous les atteintes? Qui vous a pû trou-



BASSE-CONTINUE.



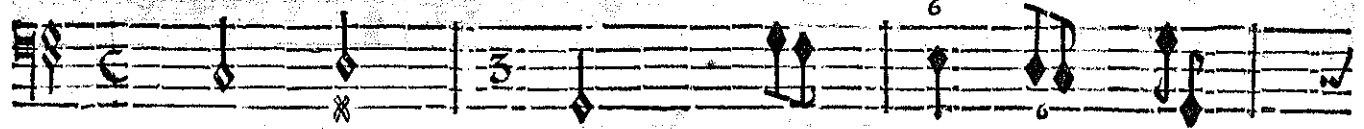
bler? est-ce un charme odieux, Qui par de fatales contraintes Vous arrache du



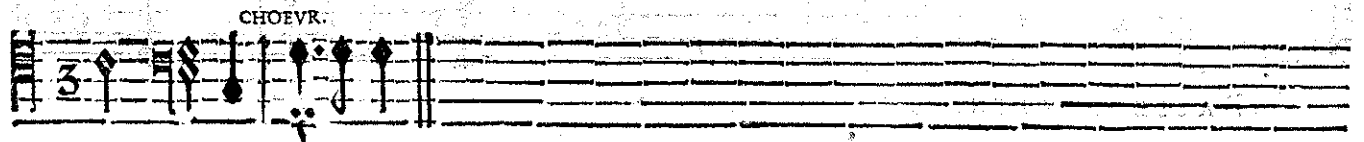
BASSE-CONTINUE.



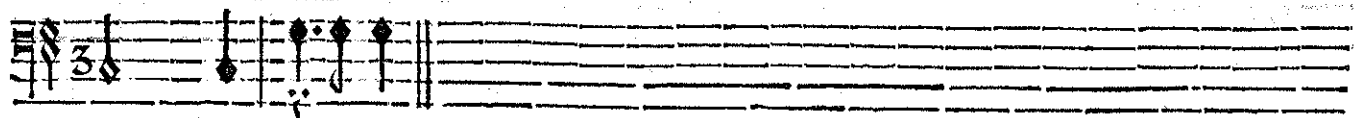
Ciel & vous cache à nos yeux? Sommes-nous menacés par le courroux des



BASSE-CONTINUE.

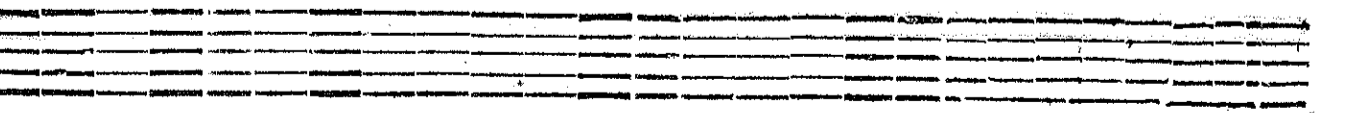
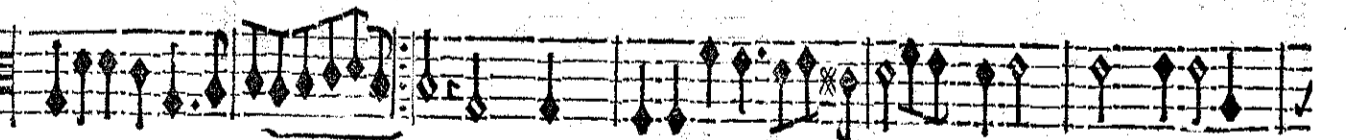
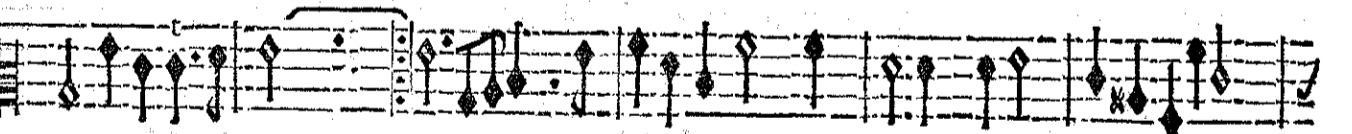
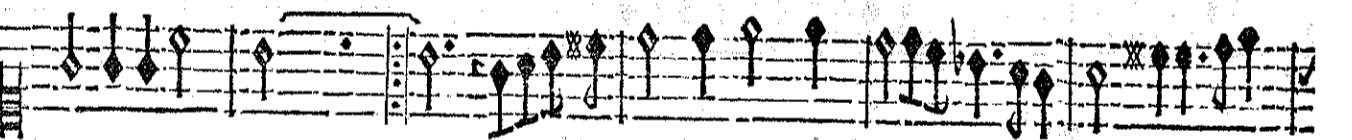
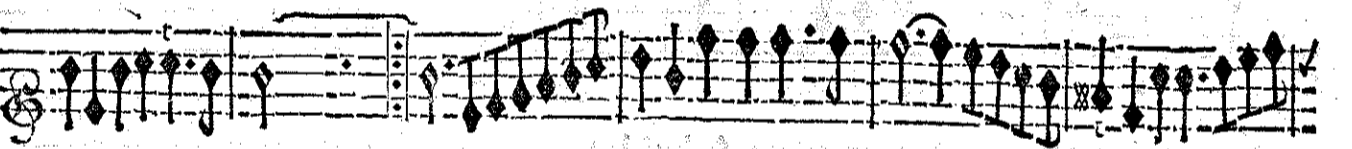
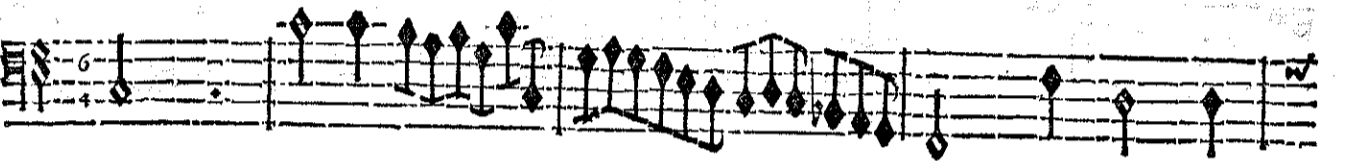
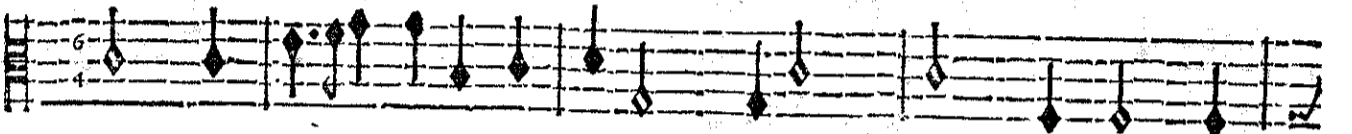
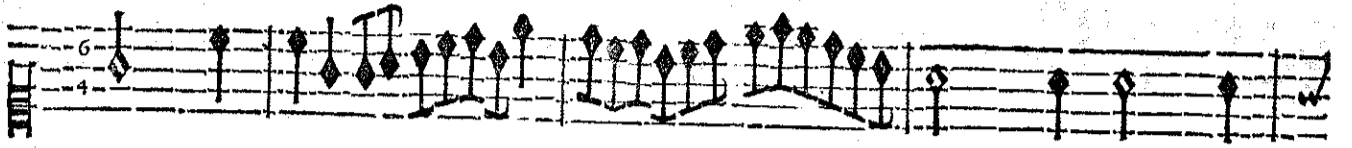
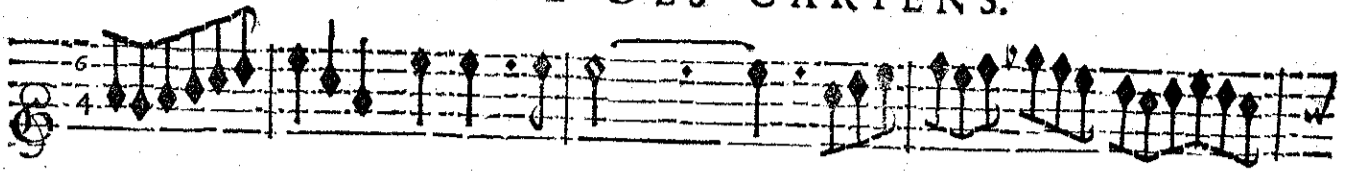


Dieux? Diane dis- *On reprend tout le chœur cy-devant, Diane dissipez nos craintes.*



BASSE-CONTINUE.

DE L'AMOUR.  
ENTREE DES CARIENS.





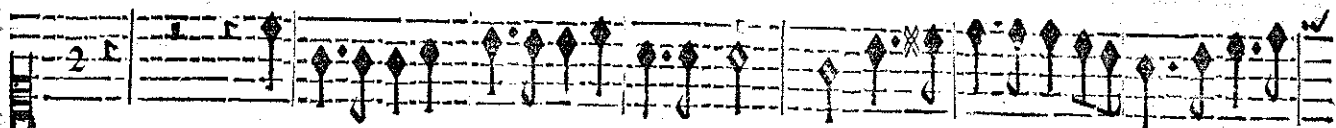
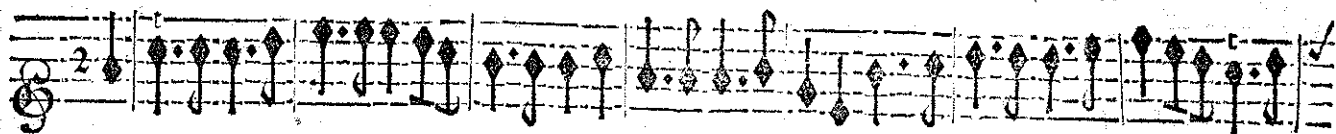
# LE TRIOMPHE

This musical score, titled "LE TRIOMPHE", is arranged in a grand staff format. It consists of ten systems of staves. The first system includes a treble clef staff with a common time signature (C) and a key signature of one flat (B-flat). The subsequent systems alternate between treble and bass clef staves. The notation is dense, featuring a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The score concludes with a double bar line and repeat dots. The bottom two systems of the page are empty staves.

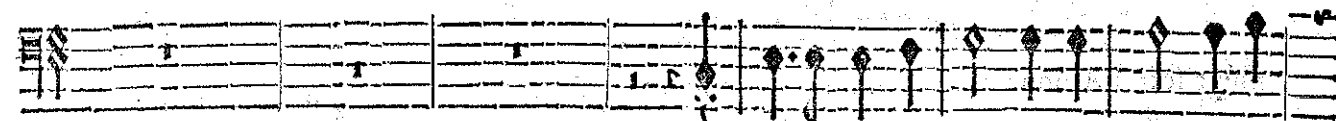
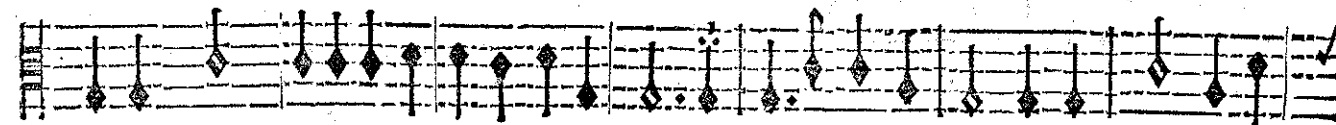
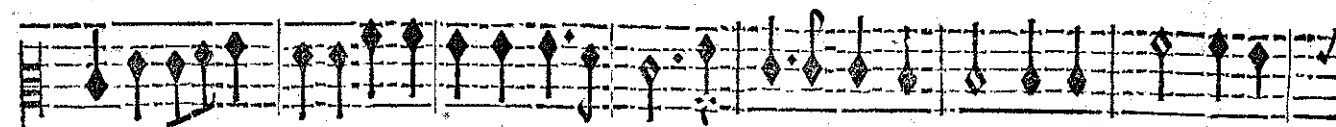
# DE L'AMOUR.

## PRELUDE

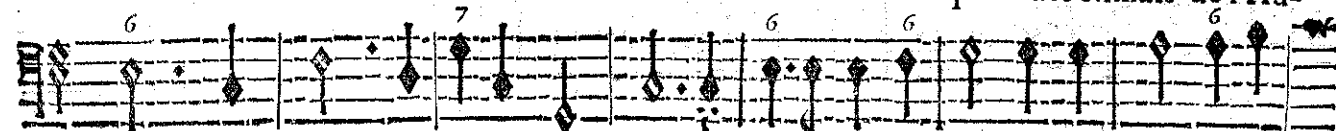
*Pour un Indien qui vient annoncer la venue de Bacchus & d'Ariadne.*



L'INDIEN



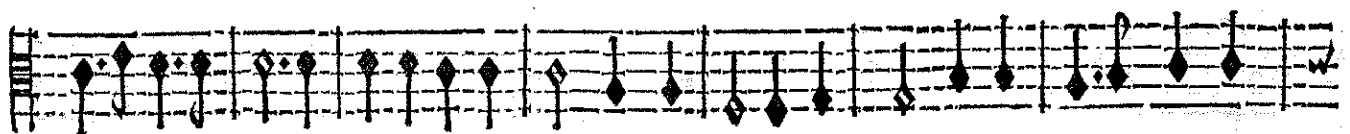
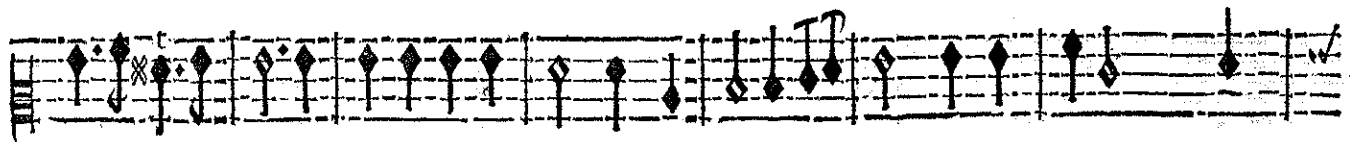
Bacchus revient vainqueur des climats de l'Au-



LE TRIOMPHE

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

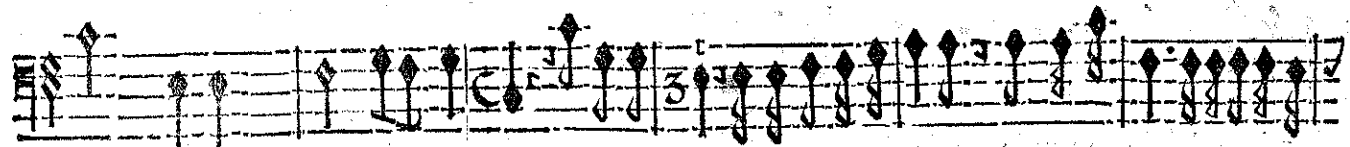
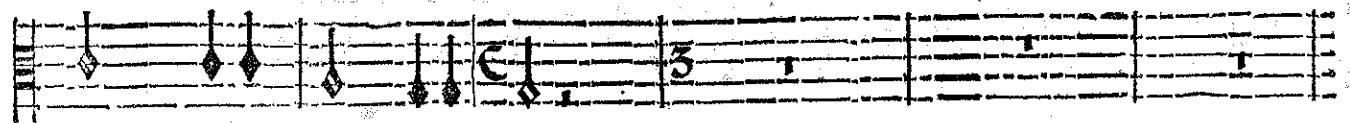
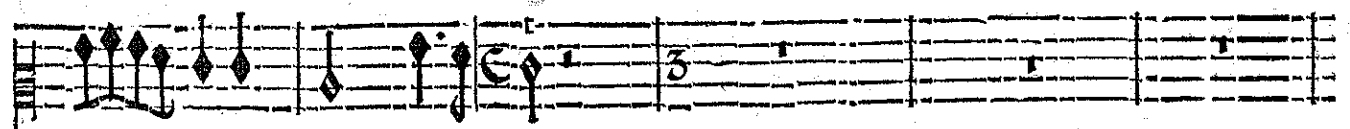
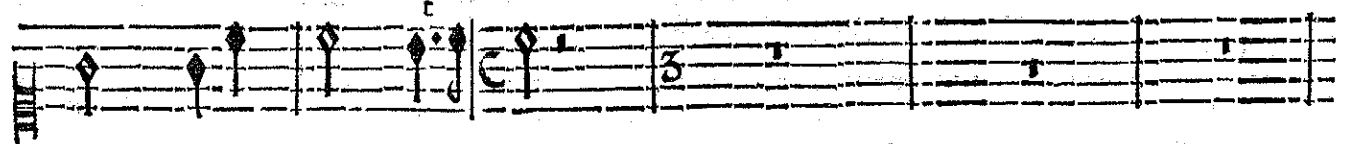
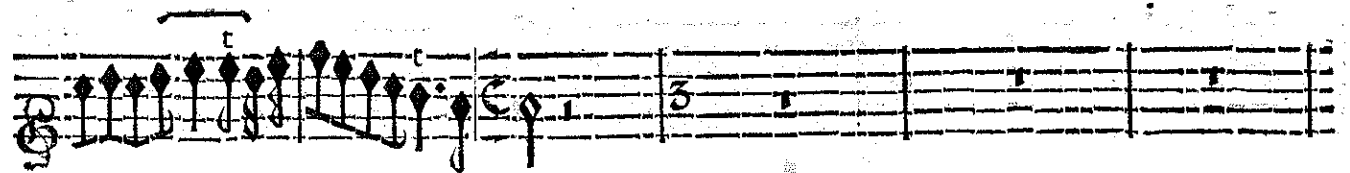
méprisoit l'Amour, mais l'Amour est encore Un vainqueur plus puissant mille



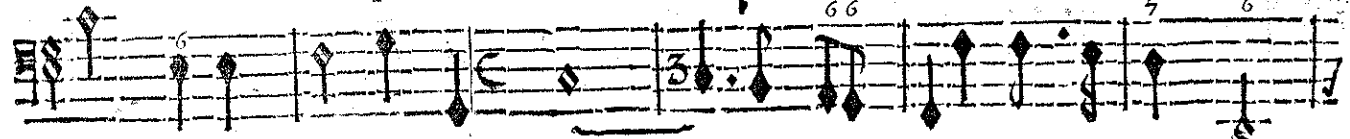
fois que Bachus, Il méprisoit l'amour, mais l'amour est encore Un vainqueur plus puis-



BASSE-CONTINUE.

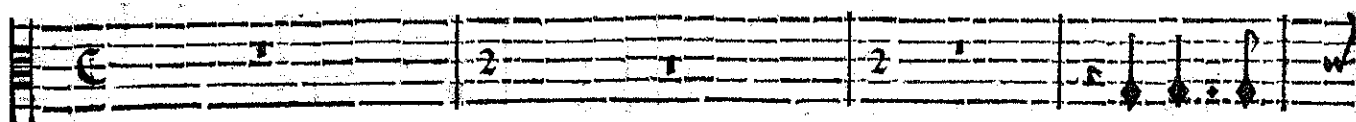
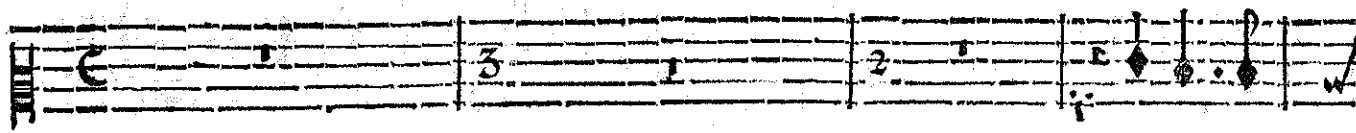
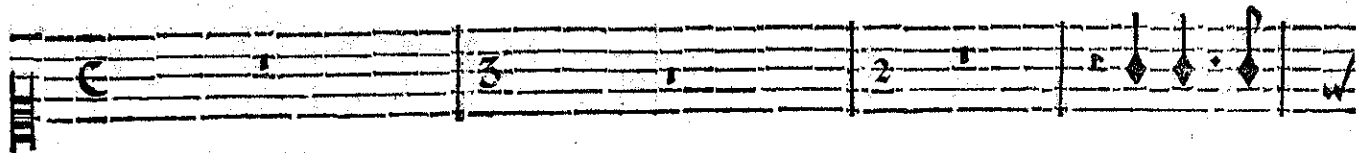
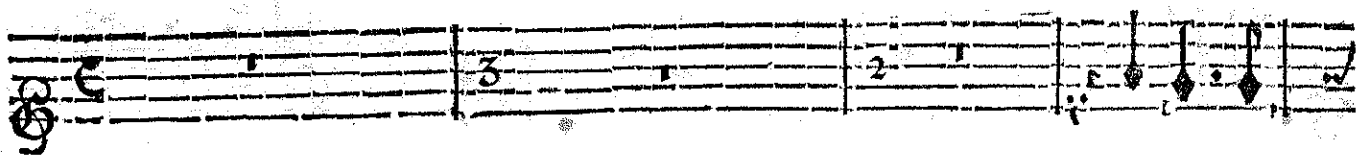


sant mille fois que Bachus. Il aime enfin, sa fierté se defarme, D'ü seul regard Ariane le

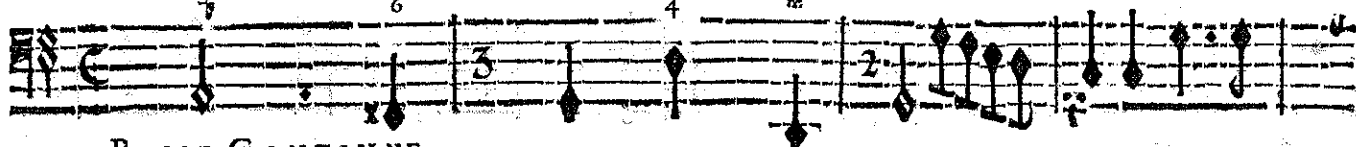


BASSE-CONTINUE.

LE TRIOMPHE



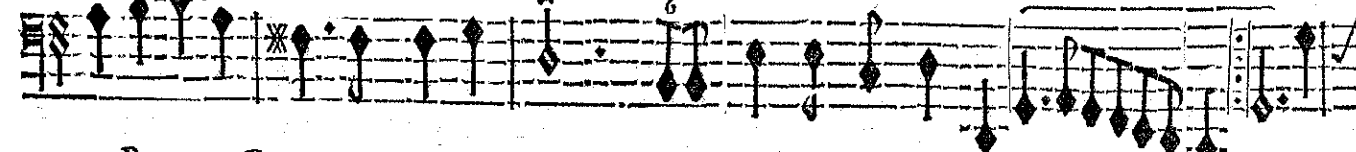
charme; A ce superbe cœur l'Amour donne des fers. Bacchus n'a



BASSE-CONTINUE.

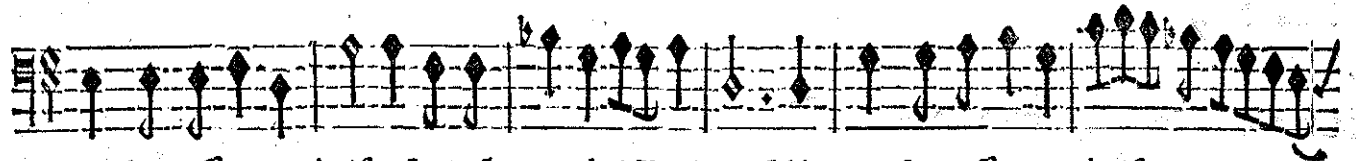
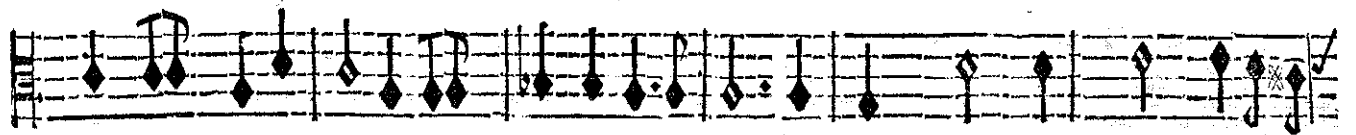
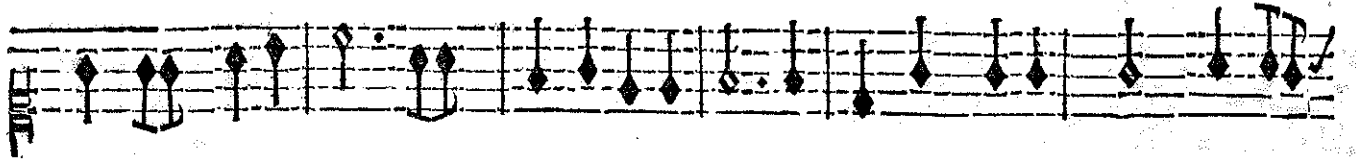
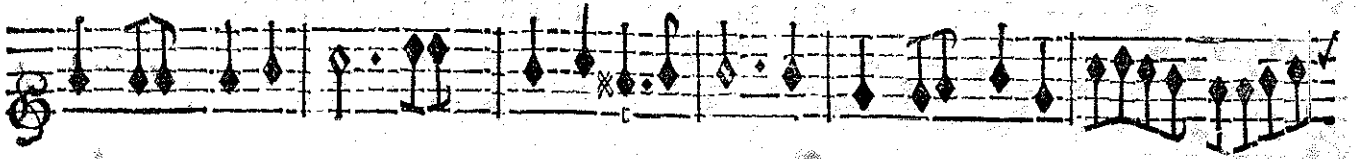


trionphé du monde qu'avec peine, Et qu'après cent travaux divers; vers; L'a-

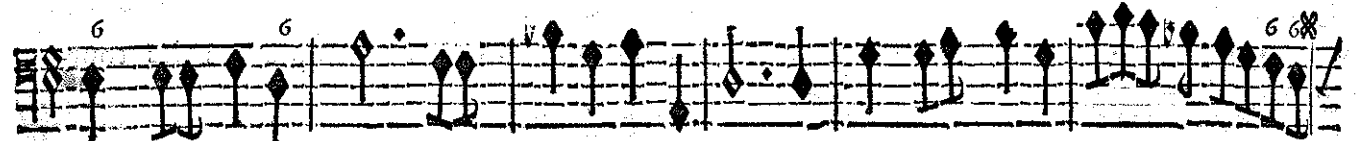


BASSE-CONTINUE.

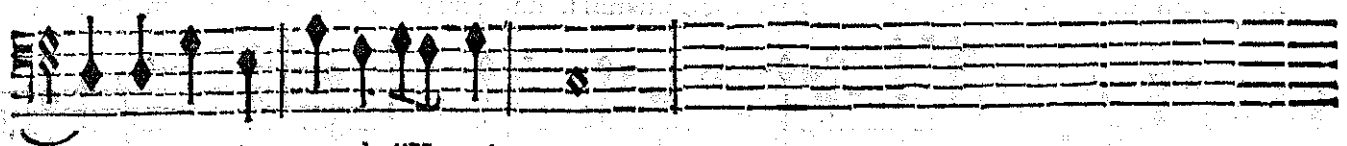
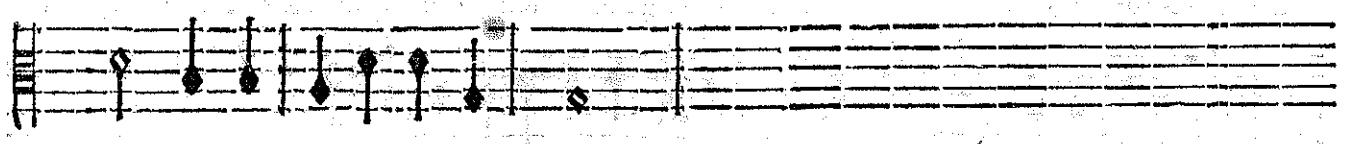
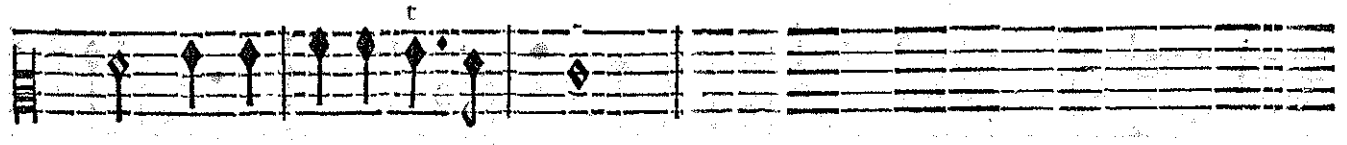
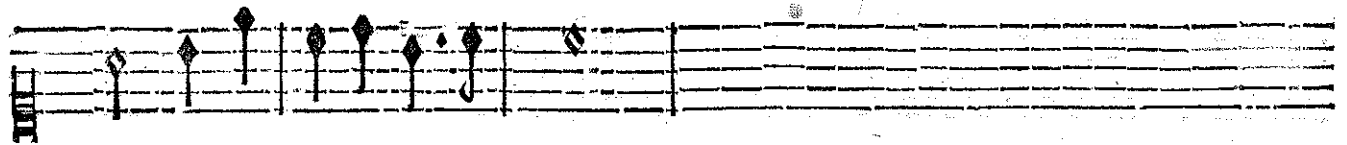
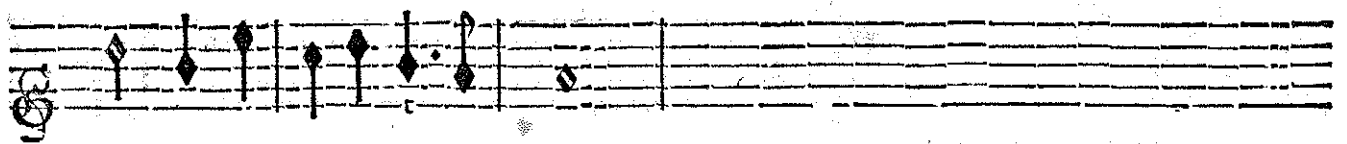
DE L'AMOUR.



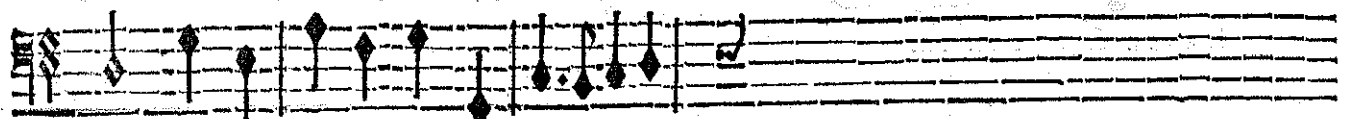
mour sans effort enchaîne Le vainqueur de l'U-nivers. L'Amour sans effort enchaî-



BASSE-CONTINUE.



ne Le vainqueur de l'U-nivers.



BASSE-CONTINUE.

# LE TRIOMPHE

## DEUX INDIENNES DE LA SUITE DE BACHUS.

PREMIERE INDIENNE.



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

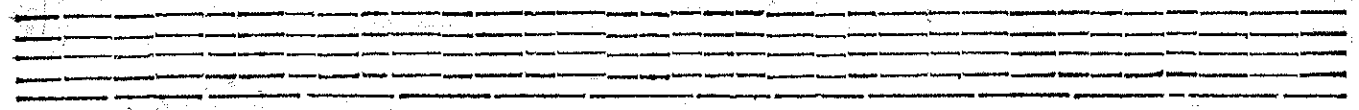
SECONDE INDIENNE.



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



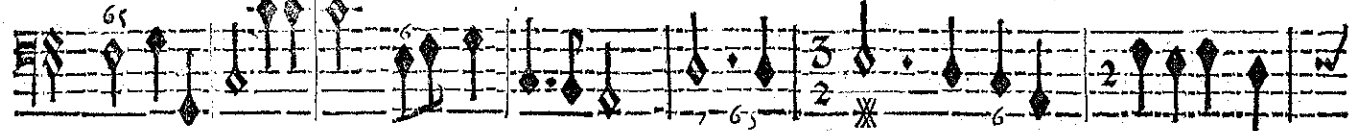
BASSE-CONTINUE.



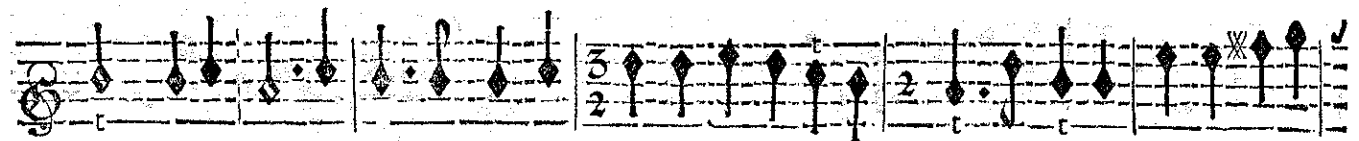
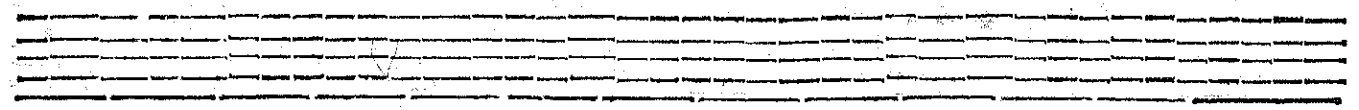
la Victoire. L'esclat de mille Exploits d'eternelle memoire N'exempte pas des tour-



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



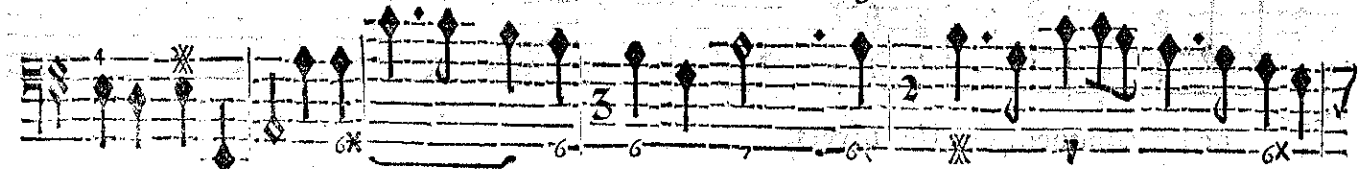
BASSE-CONTINUE.



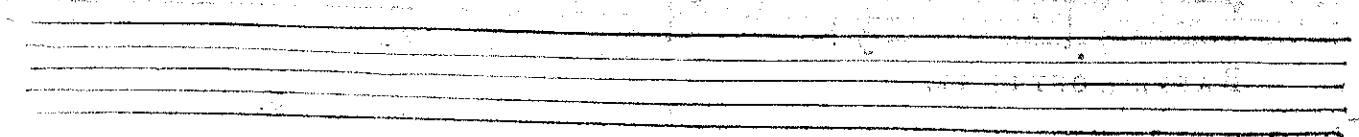
ments amoureux, On n'est pas moins atteint d'un mal si dangereux Pour estre au comble de la



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



BASSE-CONTINUE.



DE L'AMOUR.

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

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

BASSE-CONTINUE.

Entre les bras de la Victoi-

Entre les bras de la Victoi-

BASSE-CONTINUE.

PREMIERE INDIENNE.

re.

SECONDE INDIENNE.

re.

L'INDIEN.

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

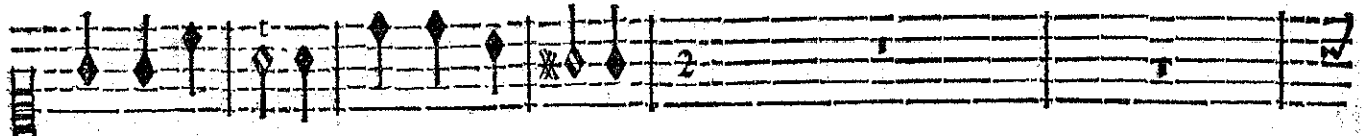
BASSE-CONTINUE.



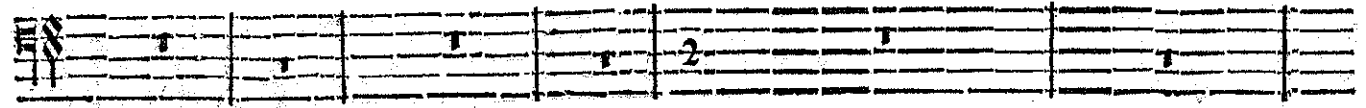
# LE TRIOMPHE



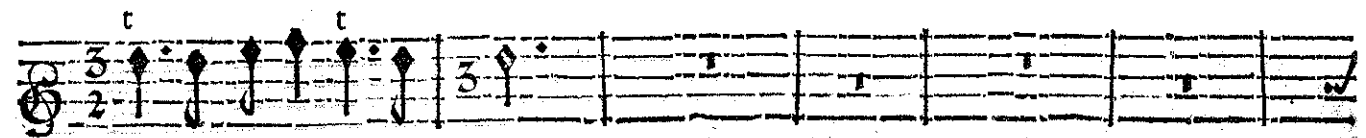
Dans les plus froids climats Est-il un



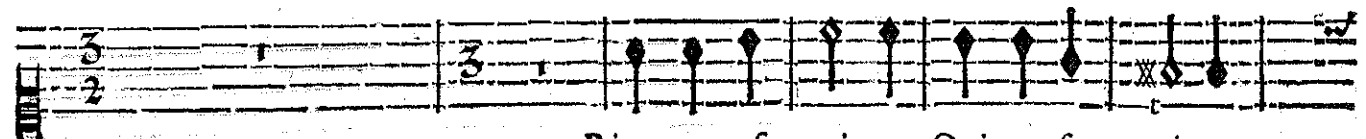
Rien ne respire Qui ne fou- pire.



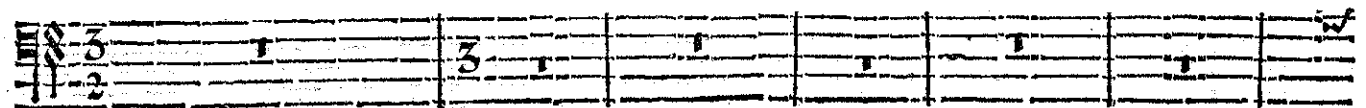
BASSE-CONTINUE.



cœur qui ne s'enflamme pas.



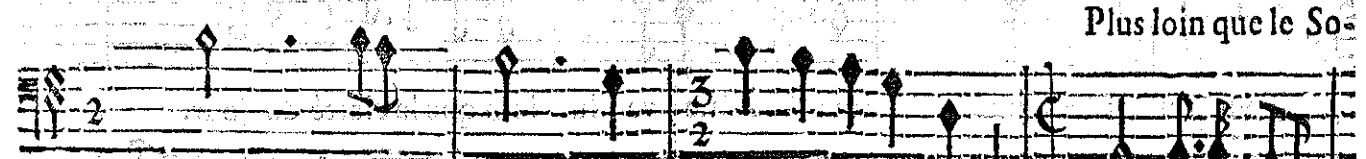
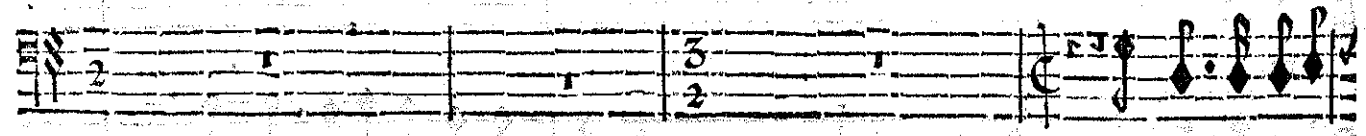
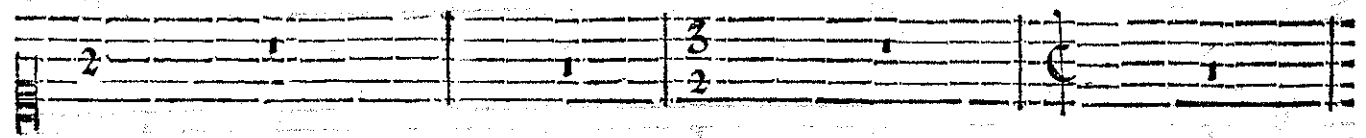
Rien ne ref- pire Qui ne fou- pire.



BASSE-CONTINUE.

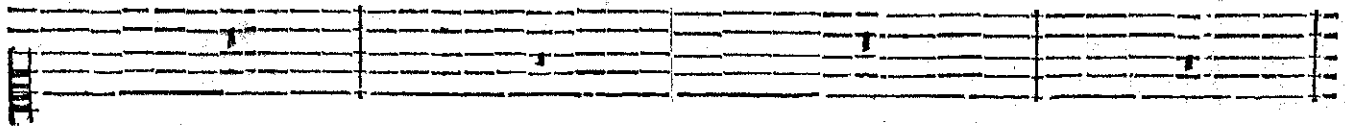
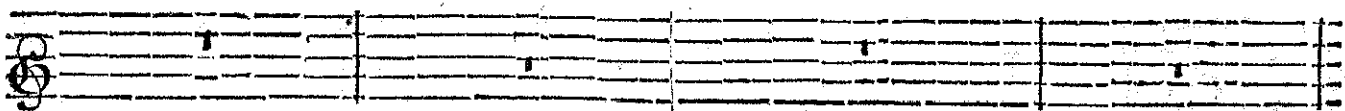


Dans les plus froids climats Est-il un cœur qui ne s'enflamme pas.



Plus loin que le So-

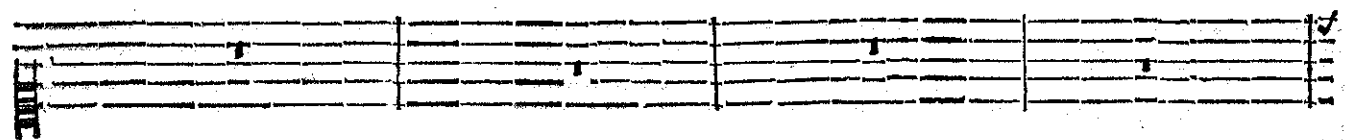
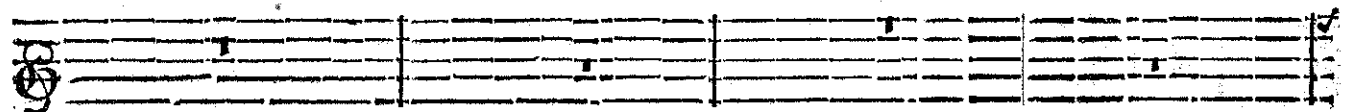
BASSE-CONTINUE.



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



BASSE-CONTINUE.



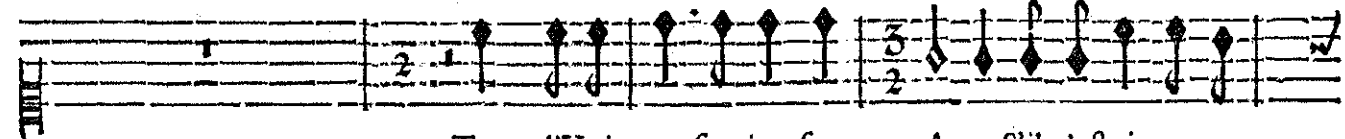
pas. Plus loin que le Soleil dans sa vaste carriere Ne porte la lumiere De l'amoureuse ar-



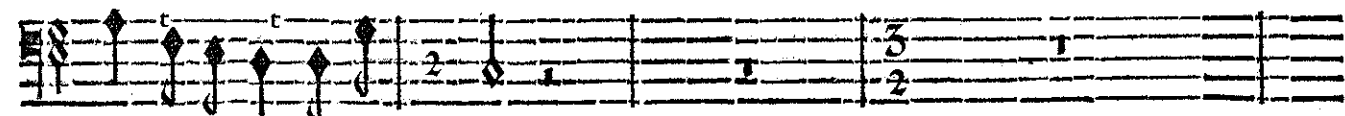
BASSE-CONTINUE.



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



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



deur on ressent les ap- pas.



BASSE-CONTINUE.

LE TRIOMPHE

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

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

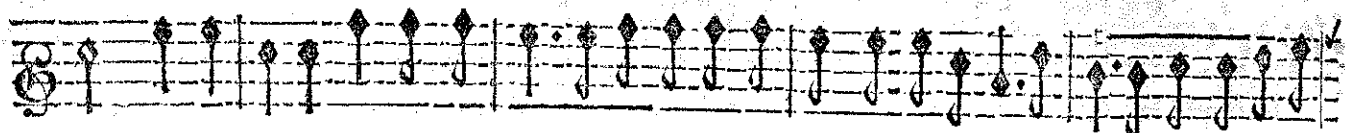
BASSE-CONTINUE.

tré d'une fi douce flâ-

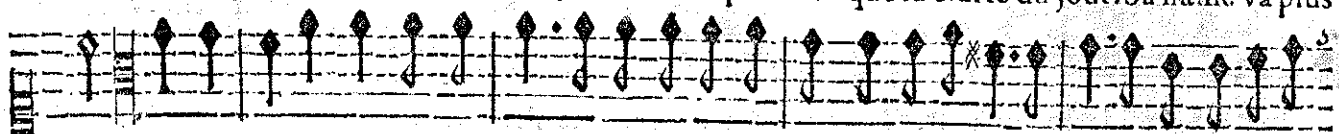
tré d'une fi douce flâ-

BASSE-CONTINUE.

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



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



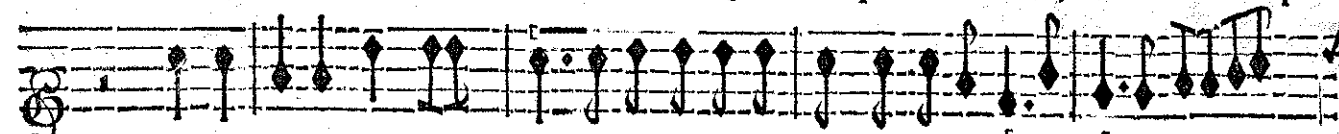
me. Tout ressent les feux de l'Amour, Sa flâme va plus loin que la clarté du jour. Sa flâme va plus



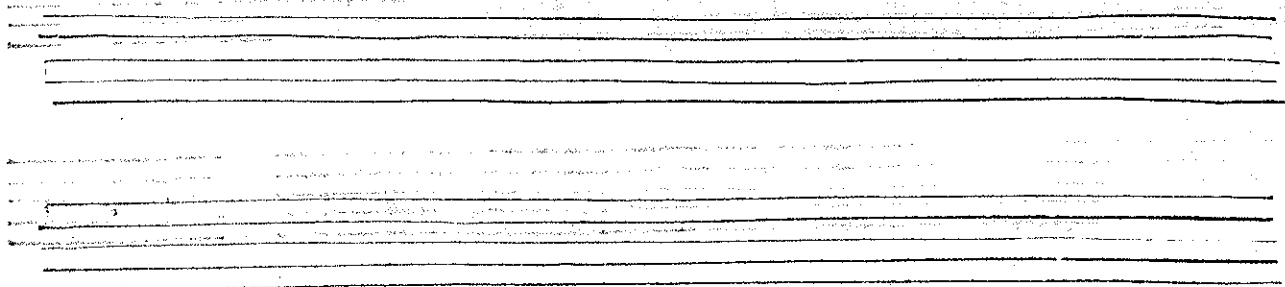
Tout ressent les feux de l'Amour, Sa flâme va plus loin que la clarté du jour. Sa flâme va plus



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



BASSE-CONTINUE.



# LE TRIOMPHE

PRIMIERE INDIENNE.

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

SECONDE INDIENNE.

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

L'INDIEN.

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

loin que la clarté du jour.

Sa flâme va plus

BASSE-CONTINUE.

DE L'AMOUR.

PREMIERE

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

SECONDE

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

L'INDIEN.

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

loin que la clarté du jour.

Sa flâme va plus

BASSE-CONTINUE.

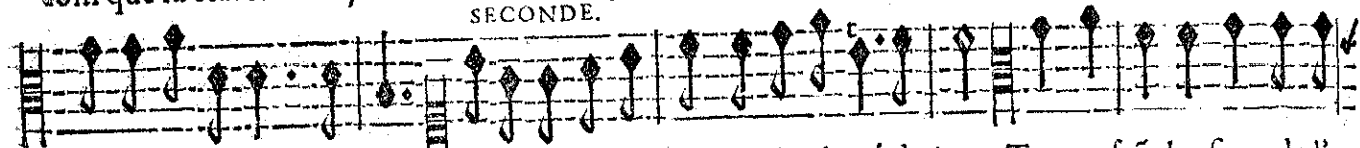
# LE TRIOMPHE

PREMIERE.



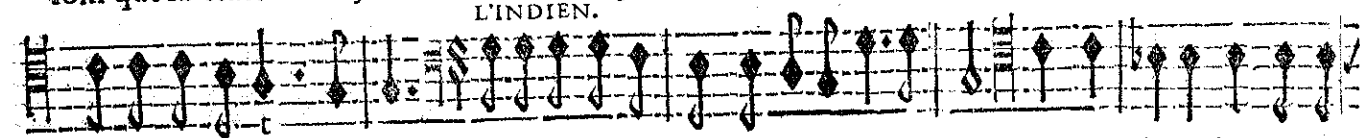
loin que la clarté du jour. Sa flâme va pl° loin que la clarté du jour. Tout ressent les feux de l'a-

SECONDE.

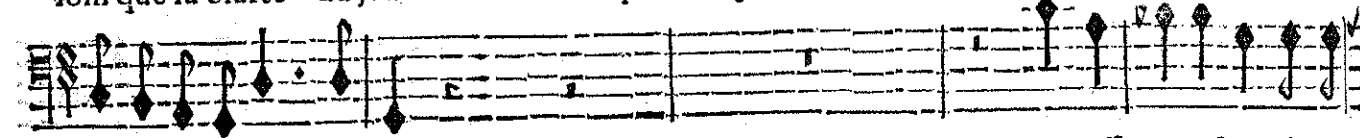


loin que la clarté du jour. Sa flâme va pl° loin que la clarté du jour. Tout ressent les feux de l'a-

L'INDIEN.

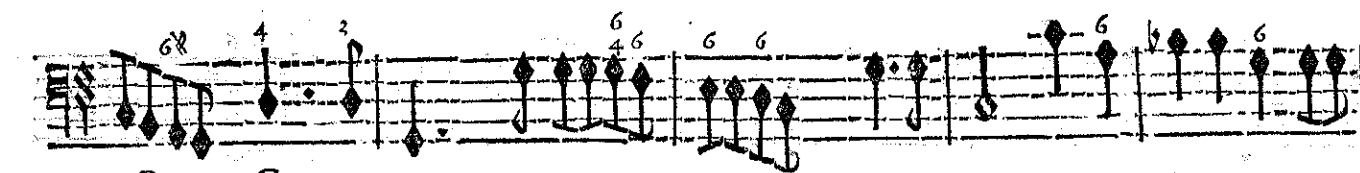
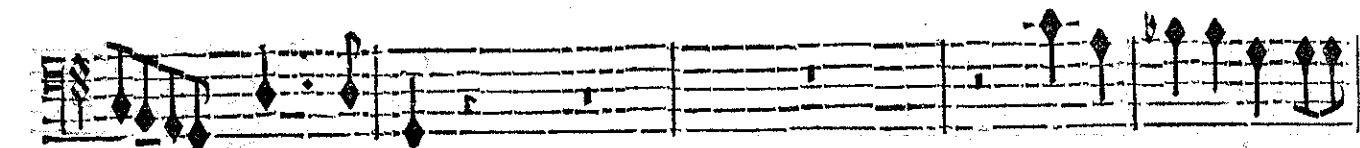
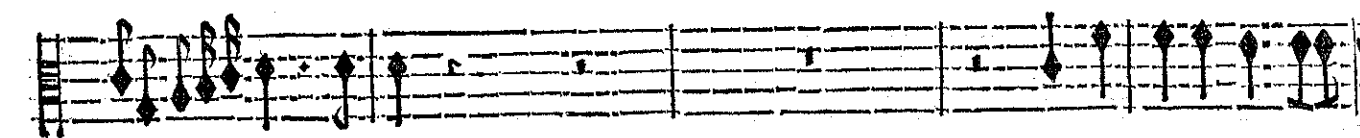
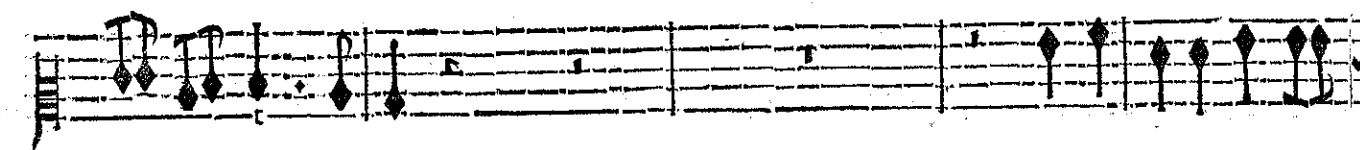
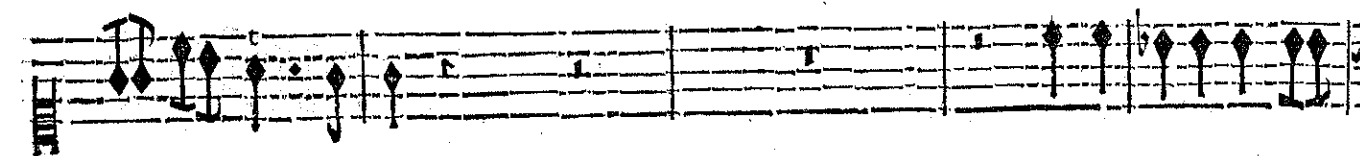
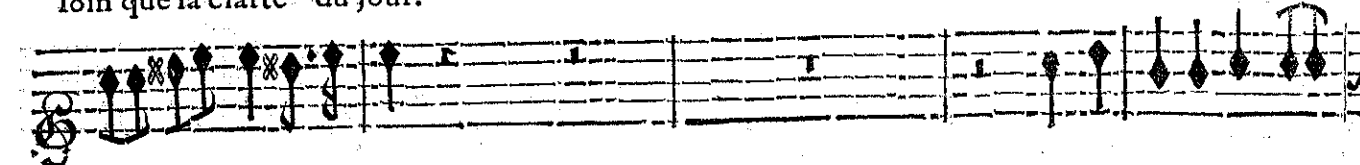


loin que la clarté du jour. Sa flâme va pl° loin que la clarté du jour. Tout ressent les feux de l'a-

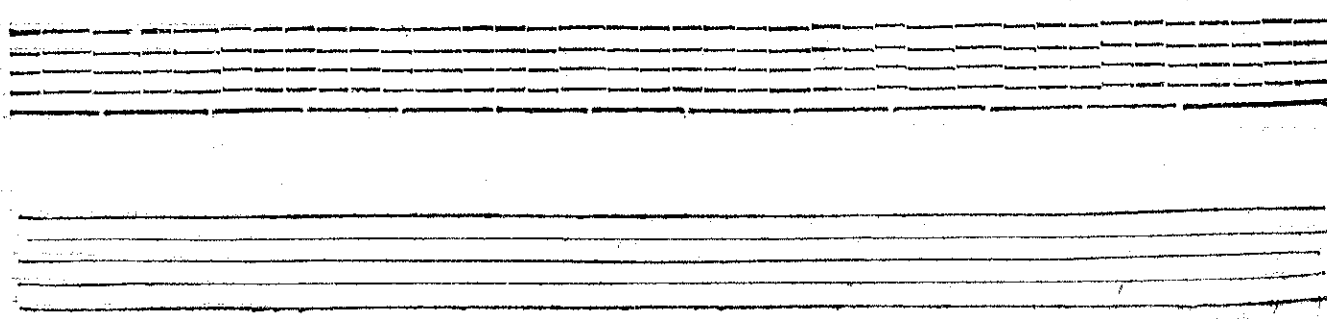


loin que la clarté du jour.

Tout ressent les feux de l'a-



BASSE CONTINUE



DE L'AMOUR.

PREMIERE.

PREMIERE.



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

SECONDE.

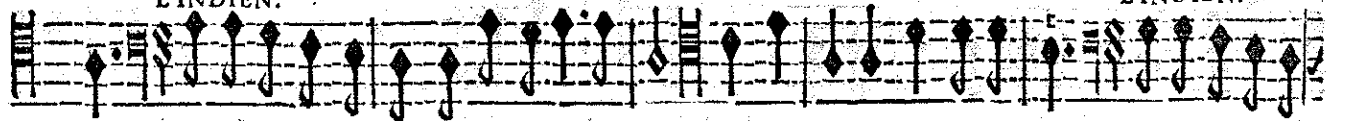
SECONDE.



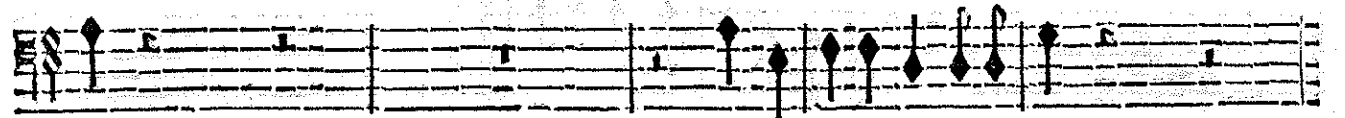
mour. Sa flâme va pl<sup>o</sup> loin que la clarté du jour. Tout resset les feux de l'amour. Sa flâme va plus

L'INDIEN.

L'INDIEN.

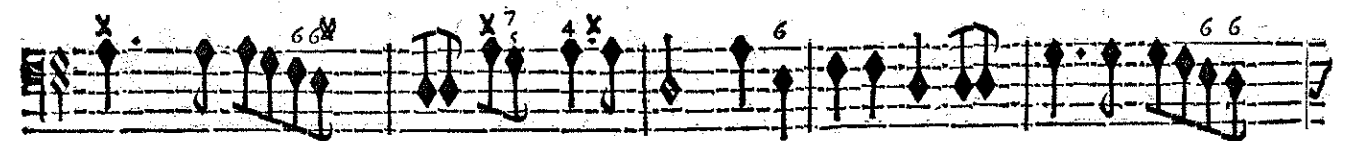
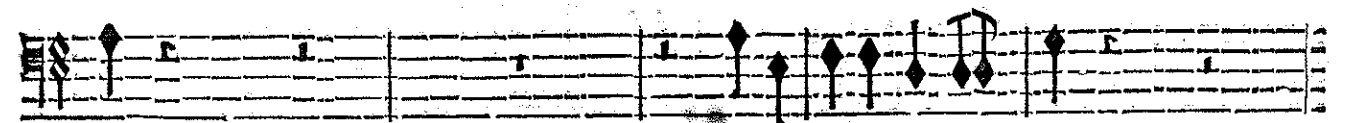
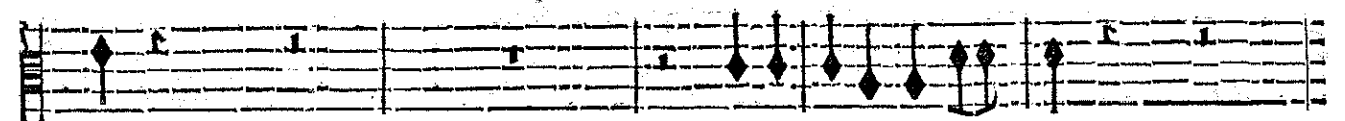
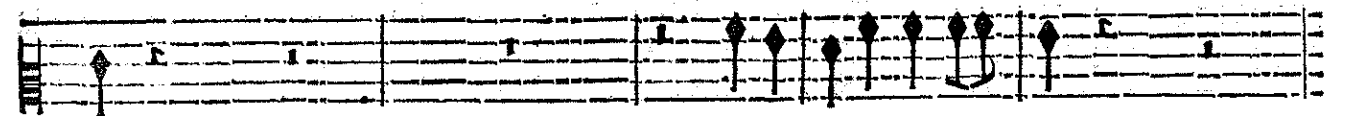
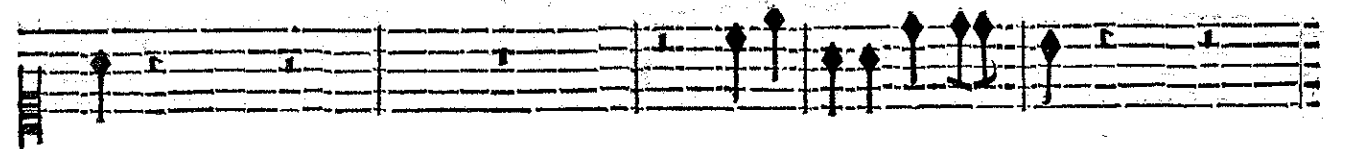
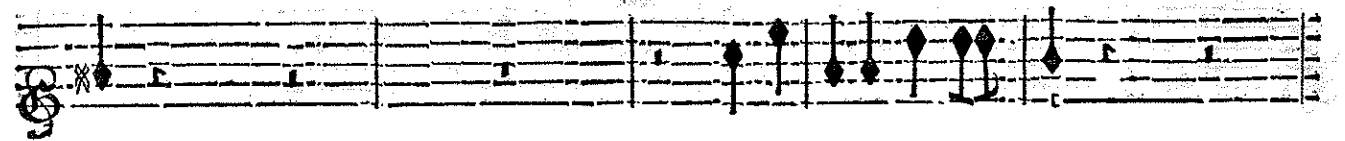


mour. Sa flâme va pl<sup>o</sup> loin que la clarté du jour. Tout resset les feux de l'amour. Sa flâme va plus

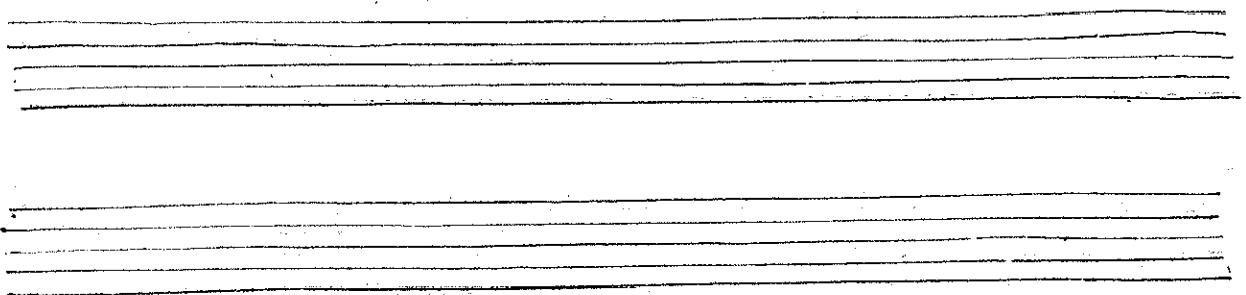


mour.

Tout resset les feux de l'amour.



BASSE-CONTINUE.





# LE TRIOMPHE

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

PREMIERE.

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

SECONDE.

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

L'IND.

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

Sa flâme va plus loin que la clarté du jour.

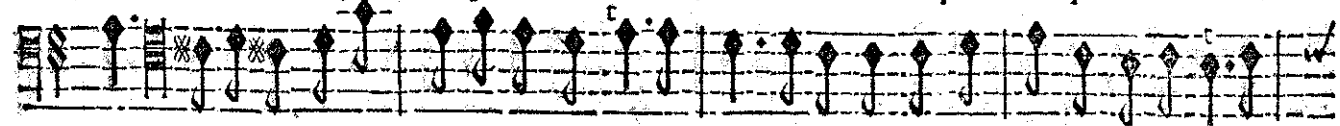
BASSE-CONTINUE.



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



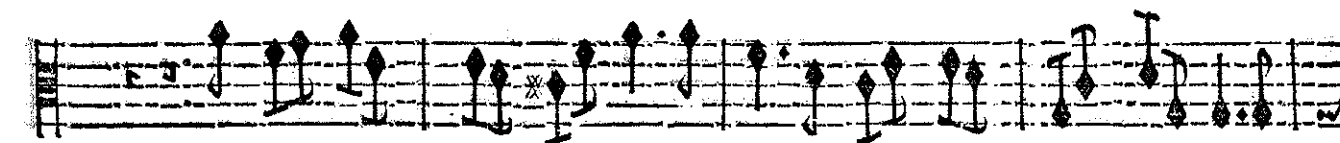
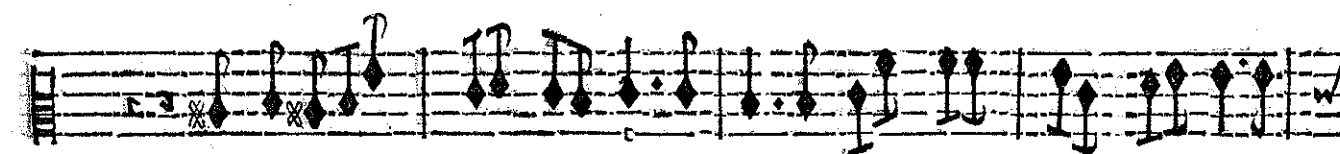
mour. Sa flâme va plus loin que la clarté du jour. Sa flâme va plus loin que la clarté du



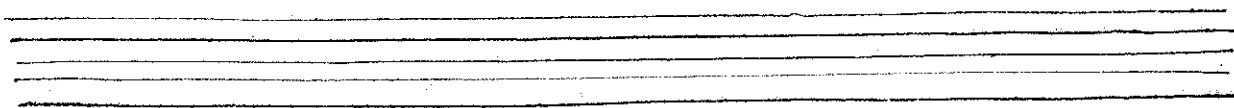
mour. Sa flâme va plus loin que la clarté du jour. Sa flâme va plus loin que la clarté du



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



BASSE-CONTINUE.



# LE TRIOMPHE

PREMIERE.

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

SECONDE.

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

L'INDIEN.

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

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

Sa flâme va plus loin que la clarté du jour.

BASSE-CONTINUE.

D E L' A M O U R:

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

2

PREMIER AIR.

2

2

2

2

2

2

2

2

2

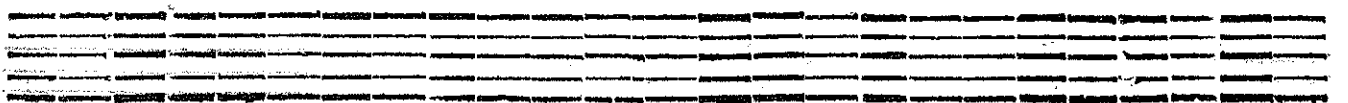
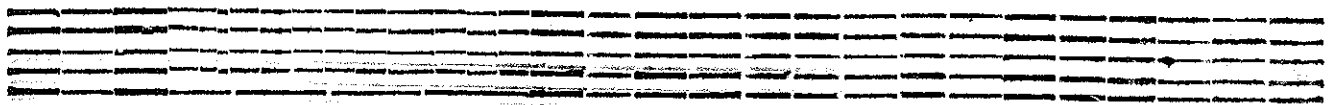
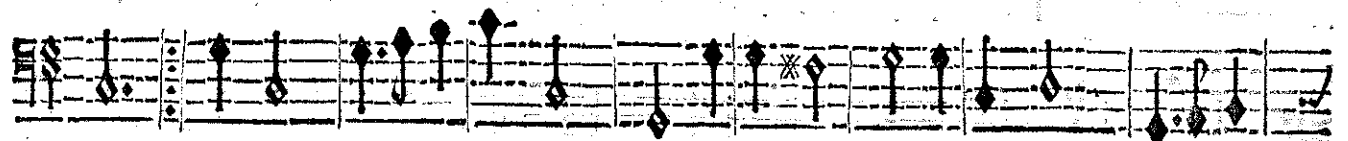
# LE TRIOMPHE

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

## MENUET POUR LES MESMES.

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

DE L'AMOUR.



L E T R I O M P H E  
C H A C O N N E P O U R L E S M E S M E S .

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

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

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

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

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

Empty musical staves.

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

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

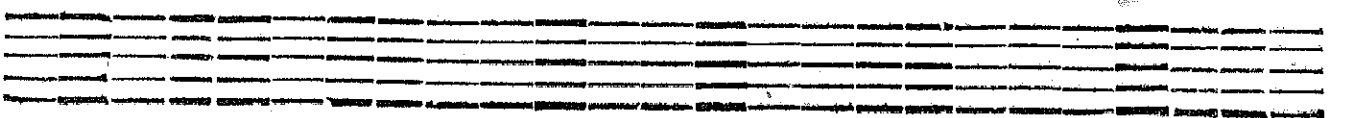
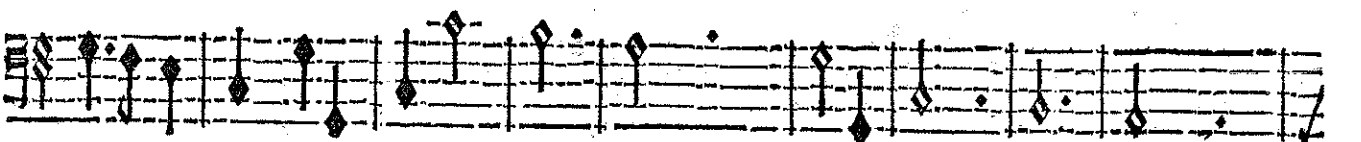
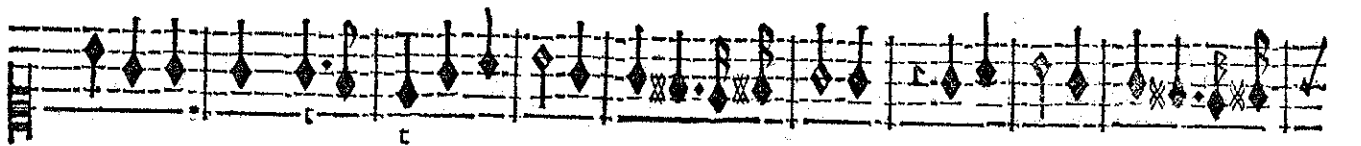
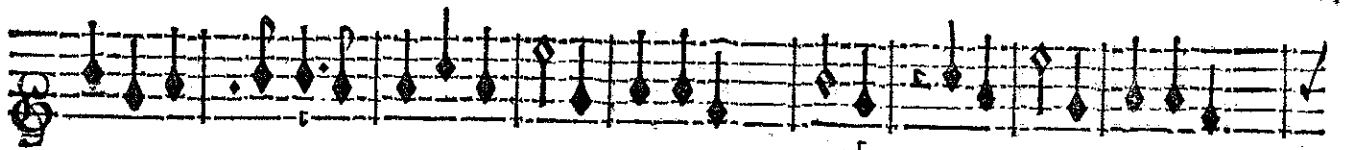
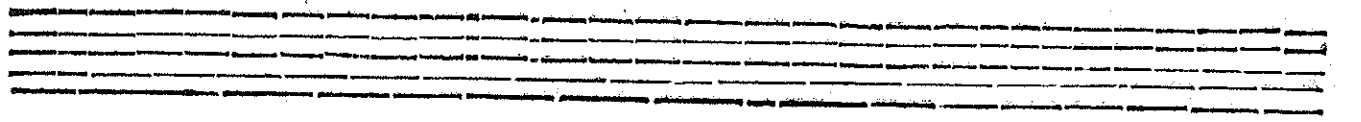
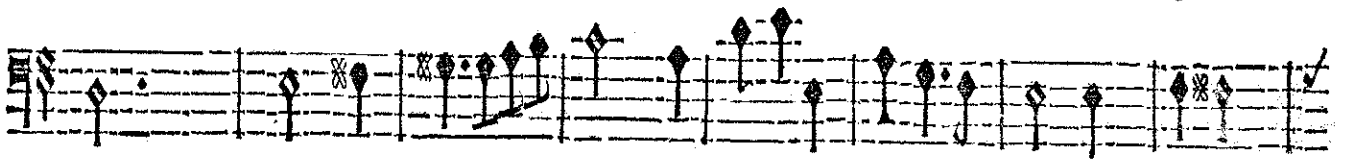
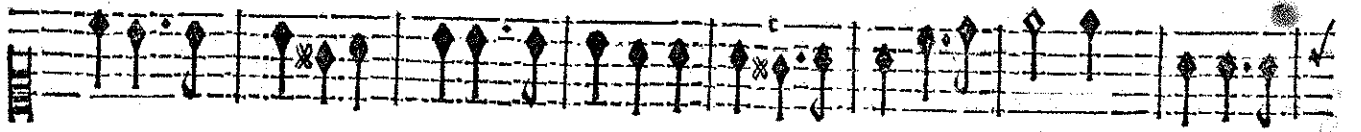
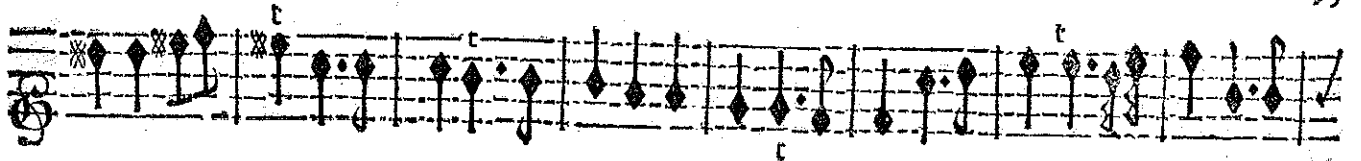
Musical staff 8: Bass clef, 3/4 time signature, eighth system of notes, ending with *fin.*

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

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

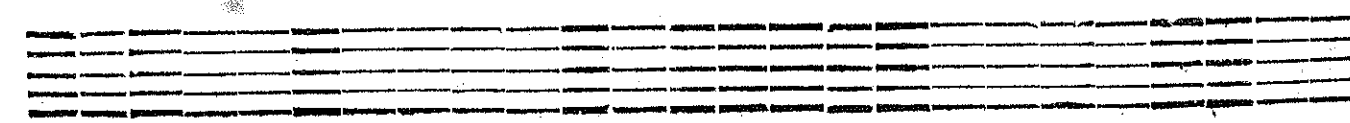
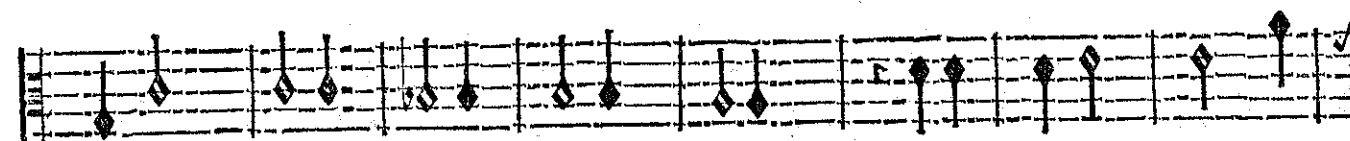
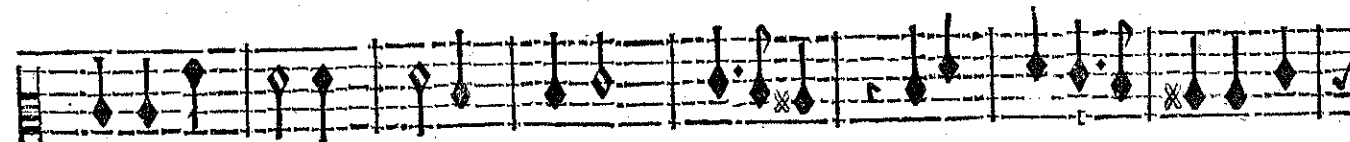
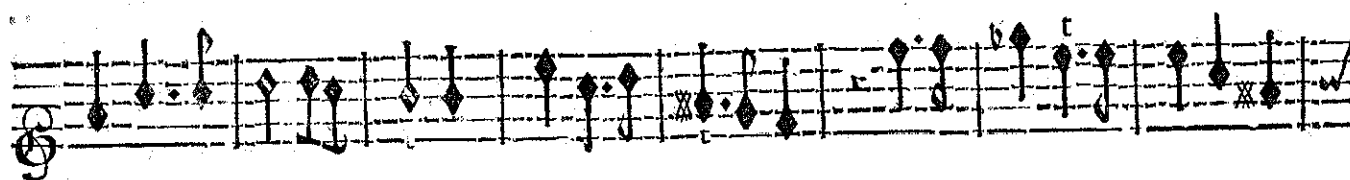
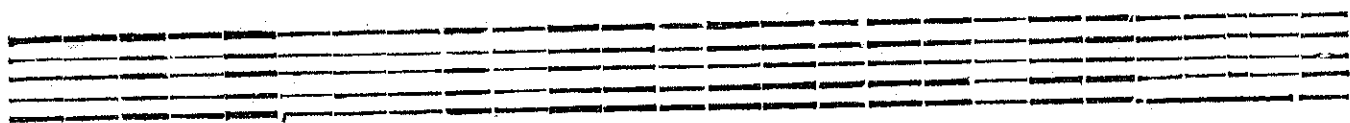
Empty musical staves.

DE L'AMOUR.

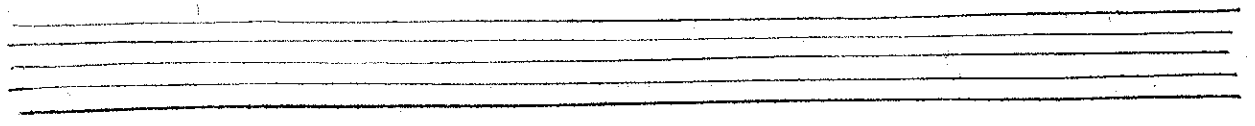
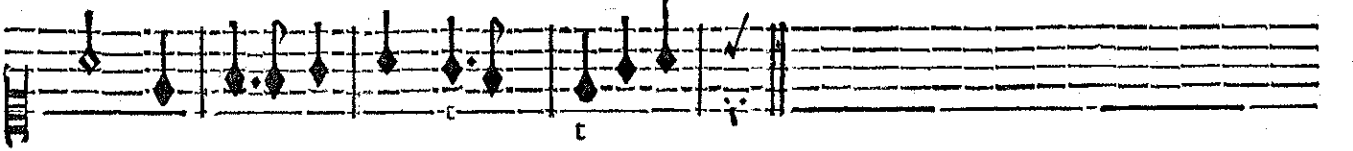
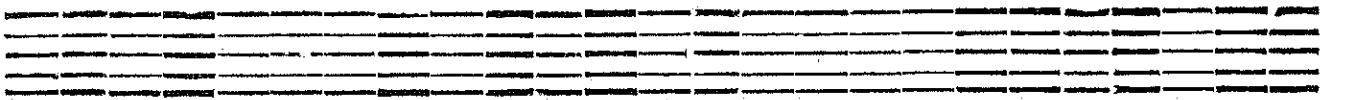
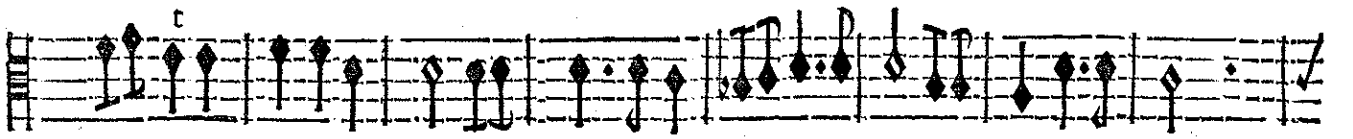
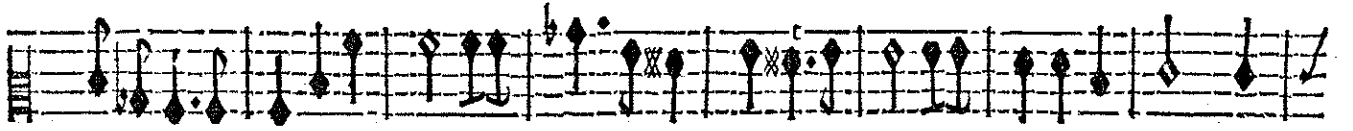
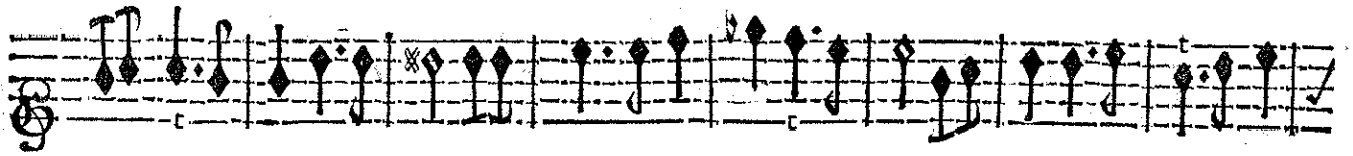




# LE TRIOMPHE

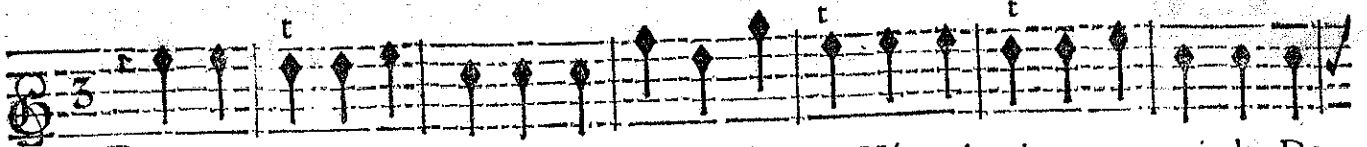


DE L'AMOUR.

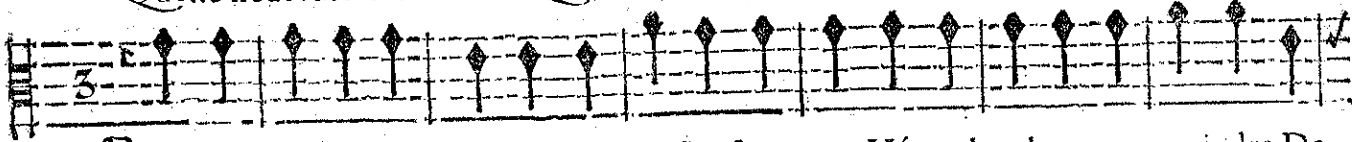


## LE TRIOMPHE

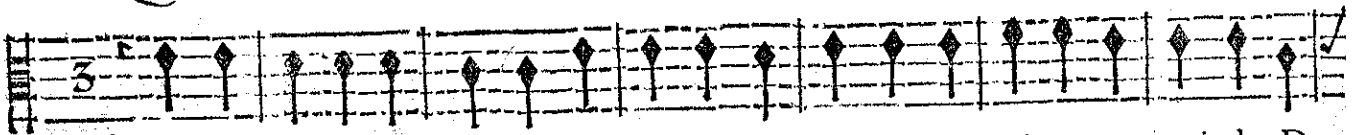
CHŒUR D'INDIENS.



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



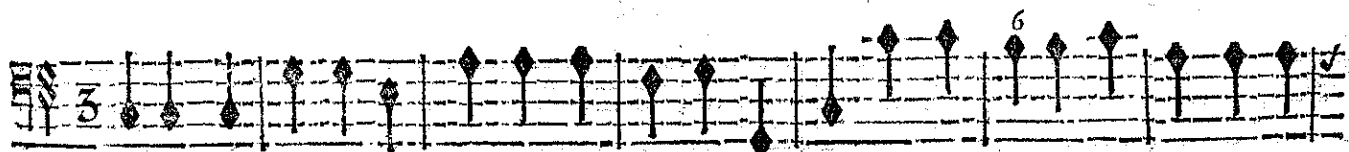
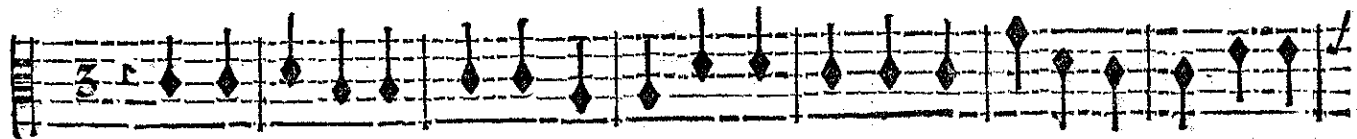
Pourquoy tant se contraindre Pour garder son cœur? Hé quel mal peut-on craindre De  
Quelle heureuse nouvelle! Quel heureux tourment! Nō, l'amour ne nous blesse Que



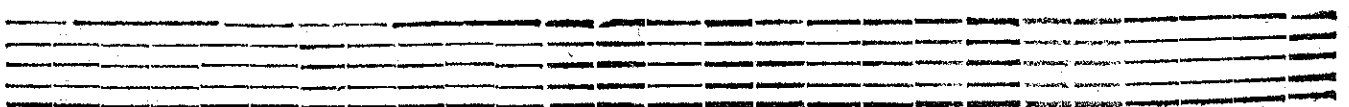
Pourquoy tant se contraindre Pour garder son cœur? Hé quel mal peut-on craindre De  
Quelle heureuse foiblesse! Quel heureux tourment! Nō, l'amour ne nous blesse Que

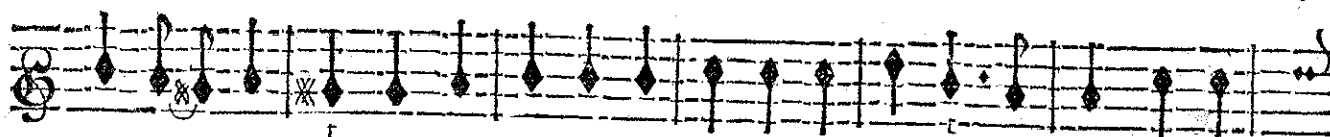


Pourquoy tant se contraindre Pour garder son cœur? Hé quel mal peut-on craindre De  
Quelle heureuse foiblesse! Quel heureux tourment! Nō, l'amour ne nous blesse Que



BASSE-CONTINUE.

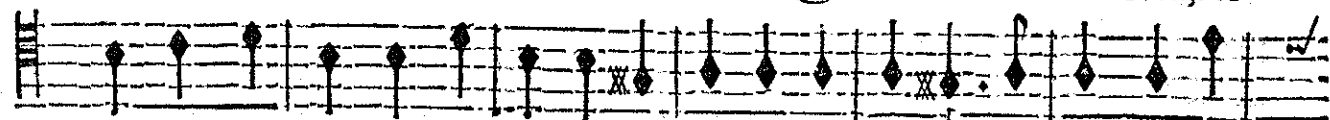




l'Amour vainqueur? Pourquoi tant se contraindre Pour garder son cœur? Hé quel d'un trait charmant: Quelle heureuse foiblesse! Quel heureux tourment! Non, l'A-



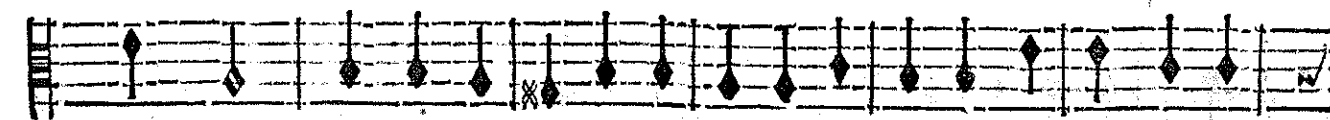
l'Amour vainqueur? Pourquoi tant se contraindre Pour garder son cœur? Hé quel d'un trait charmant: Quelle heureuse foiblesse! Quel heureux tourment! Non, l'A-



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

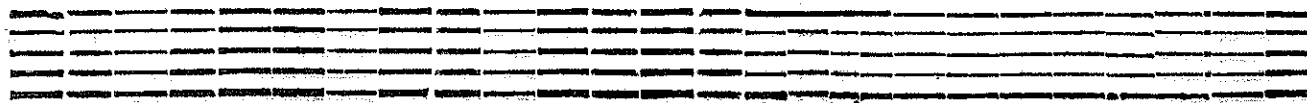


l'Amour vainqueur? Pourquoi tant se contraindre Pour garder son cœur? Hé quel d'un trait charmant: Quelle heureuse foiblesse! Quel heureux tourment! Non, l'A-

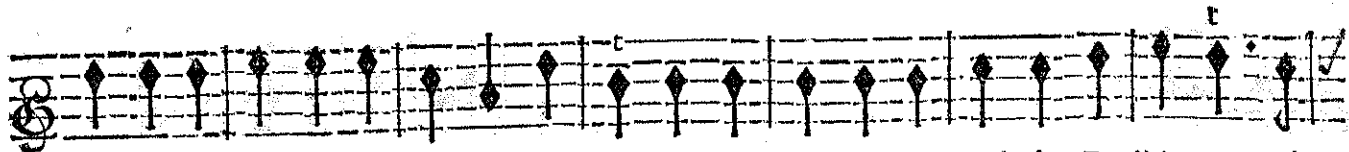


BASSE-CONTINUE.

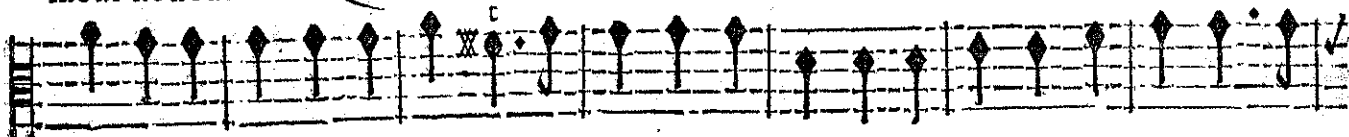
CHIFFRE 10114



# LE TRIOMPHE



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



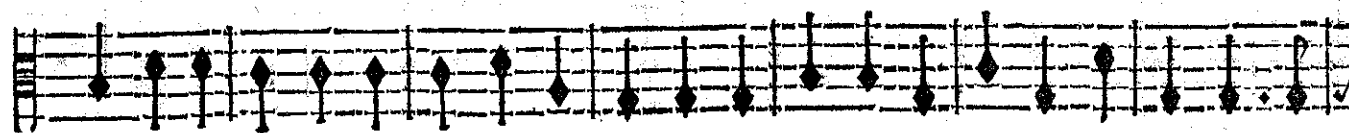
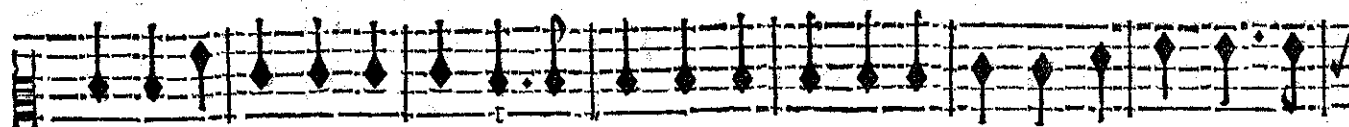
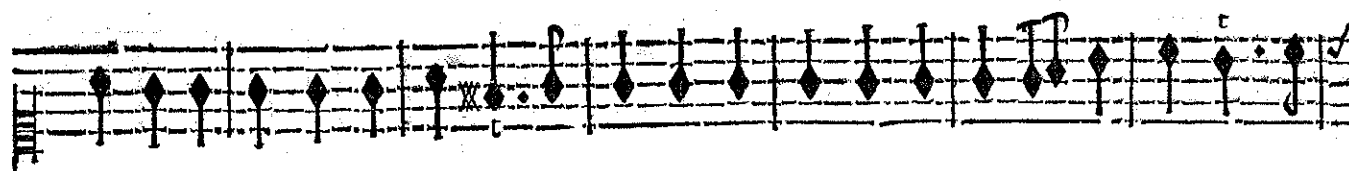
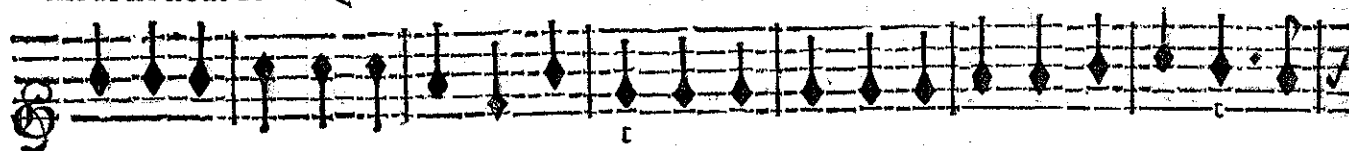
mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vain-  
mour ne nous blesse Que d'un trait charmât: Nō, l'Amour ne nous blesse Que d'un trait char-



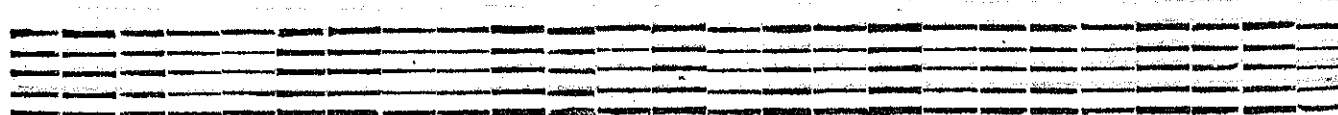
mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vain-  
mour ne nous blesse Que d'un trait charmât: Nō, l'Amour ne nous blesse Que d'un trait char-

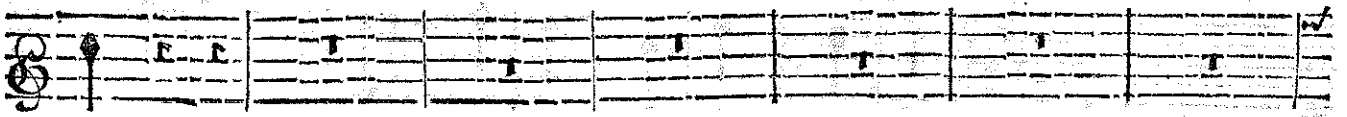


mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vain-  
mour ne nous blesse Que d'un trait charmât: Nō, l'Amour ne nous blesse Que d'un trait char-

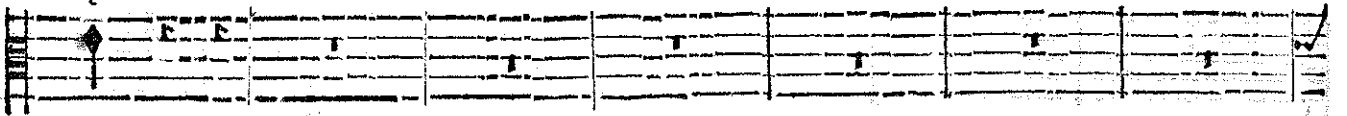


BASSE-CONTINUE.

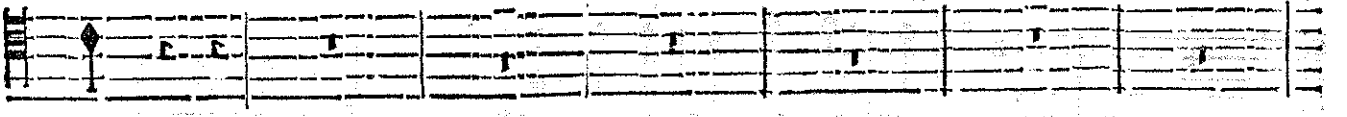




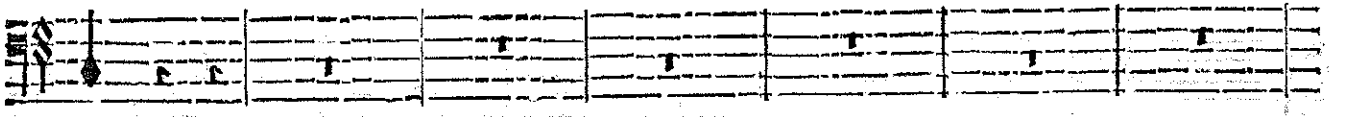
queur.  
mant.



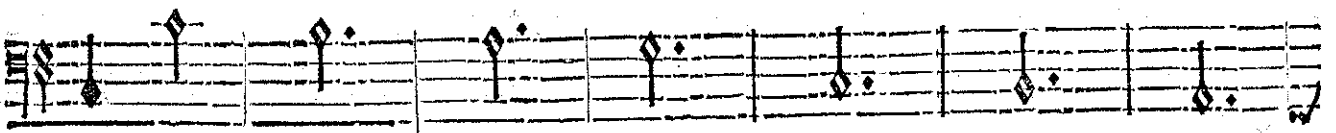
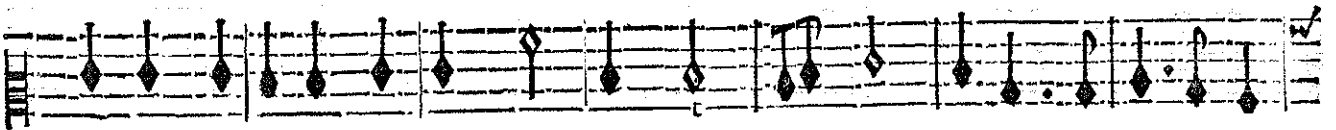
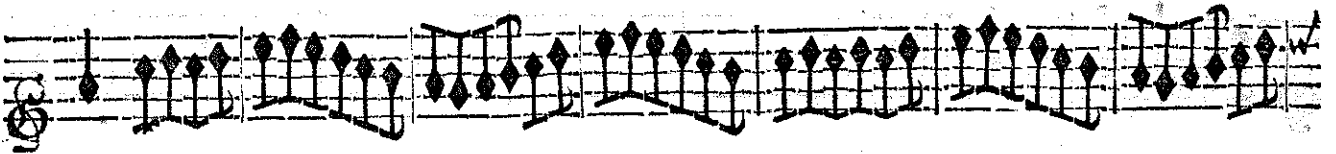
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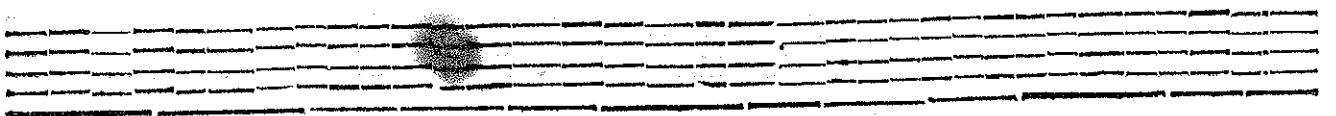
queur.  
mant.



queur.  
mant.



BASSE-CONTINUE.



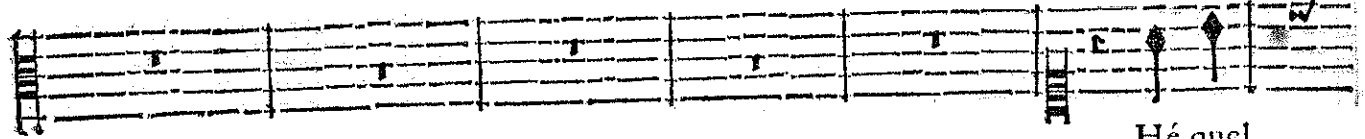
# LE TRIOMPHE

PREMIERE INDIENNE.



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

SECONDE INDIENNE.

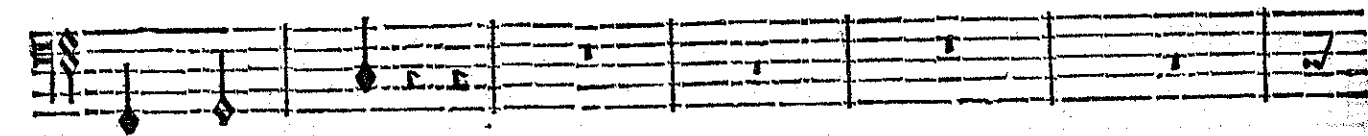
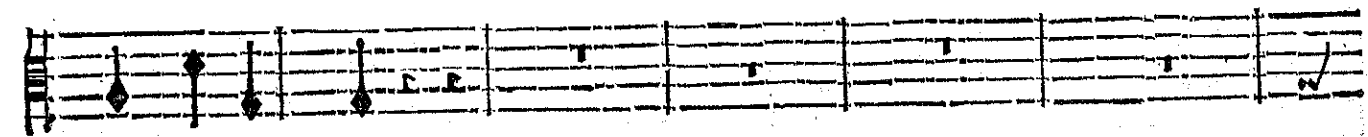
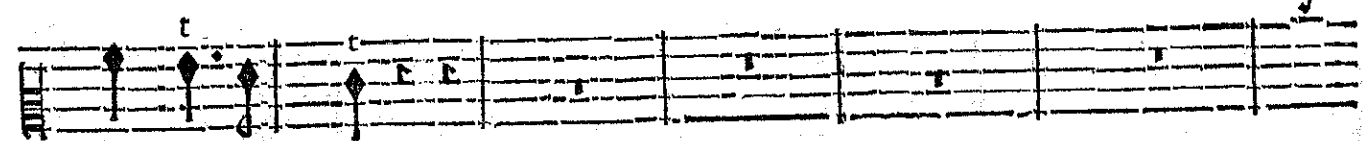
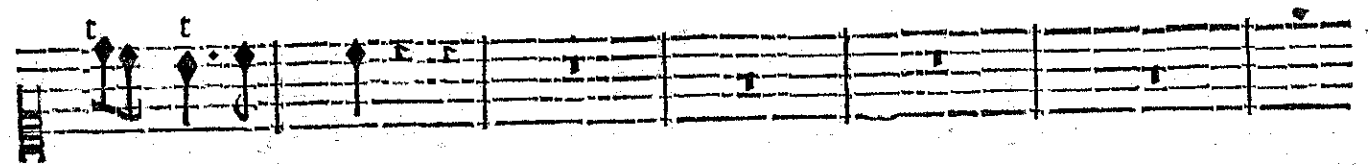
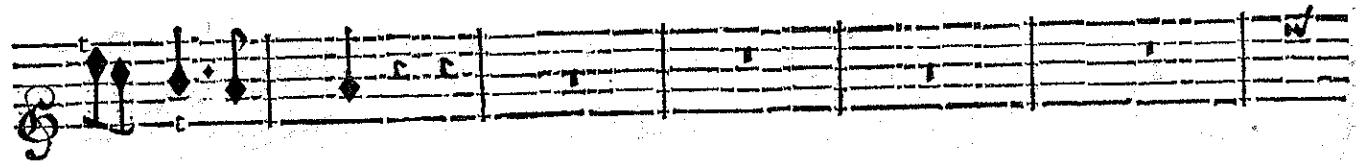
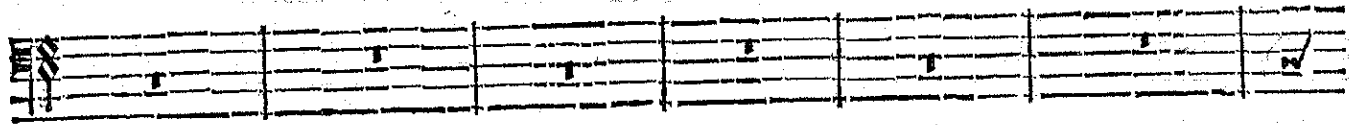


Hé quel  
Non, l'A-

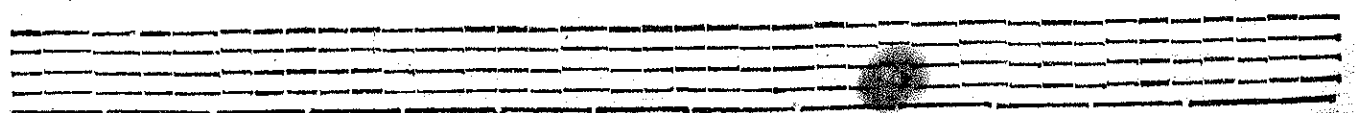
L'INDIEN.

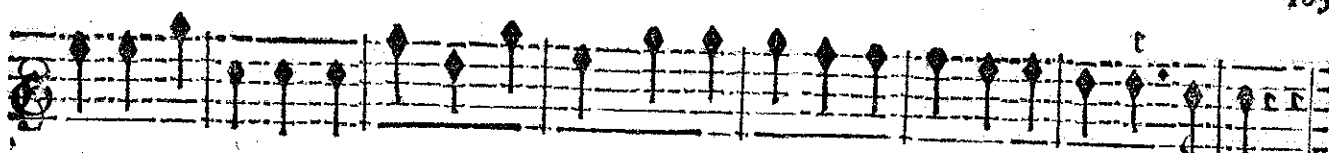


Pourquoy tant se contraindre Pour garder son cœur? Hé quel  
Quelle heureuse foiblesse! Quel heureux tourment! Non, l'A-

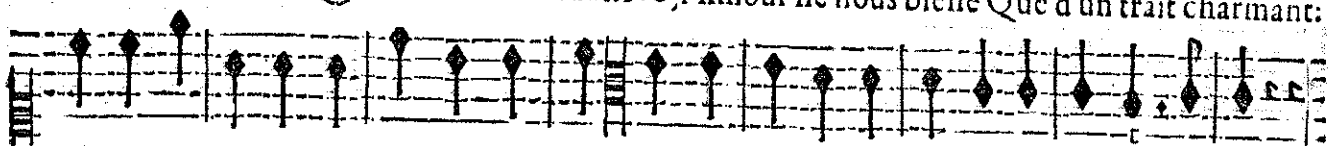


BASSE-CONTINUE.

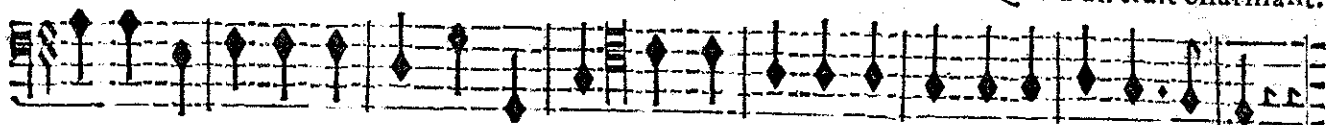




mal peut-on craĩdre De l'Amour vaĩqueur? Hė quel mal peut-on craĩdre De l'Amour vainqueur?  
mour ne nous blesse Que d'un trait charmāt: Nō, l'Amour ne nous blesse Que d'un trait charmant:



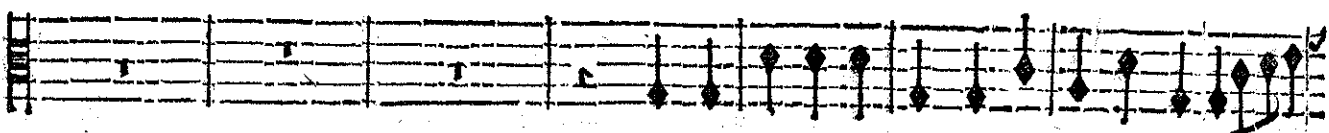
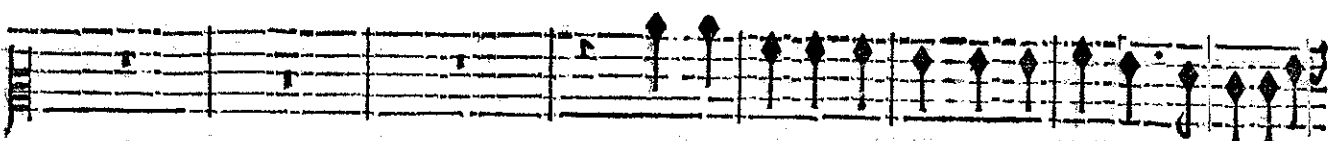
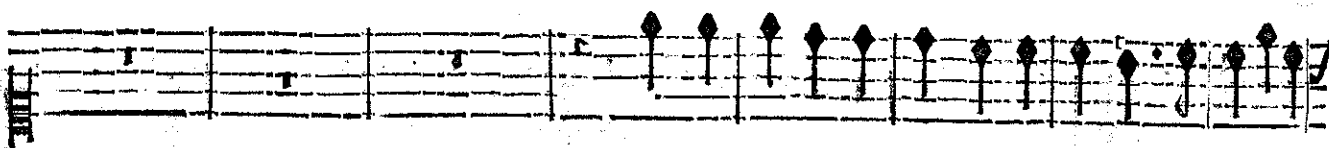
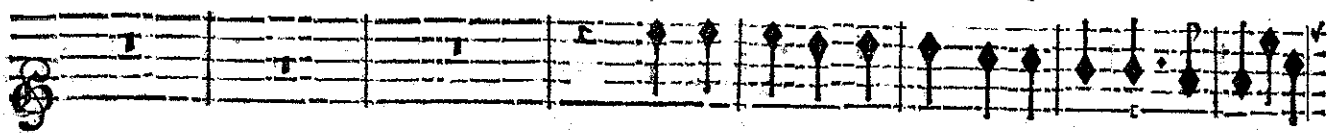
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mour ne nous blesse Que d'un trait charmāt: Nō, l'Amour ne nous blesse Que d'un trait charmant:



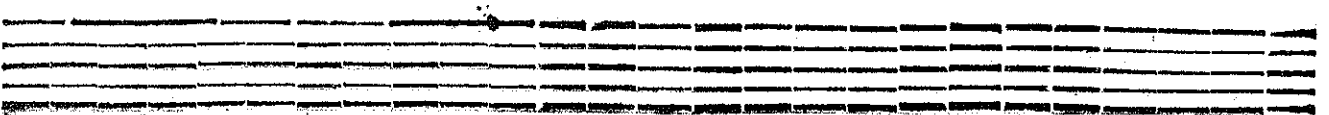
mal peut-on craĩdre De l'Amour vaĩqueur? Hė quel mal peut-on craĩdre De l'Amour vainqueur?  
mour ne nous blesse Que d'un trait charmāt: Nō, l'Amour ne nous blesse Que d'un trait charmant:



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

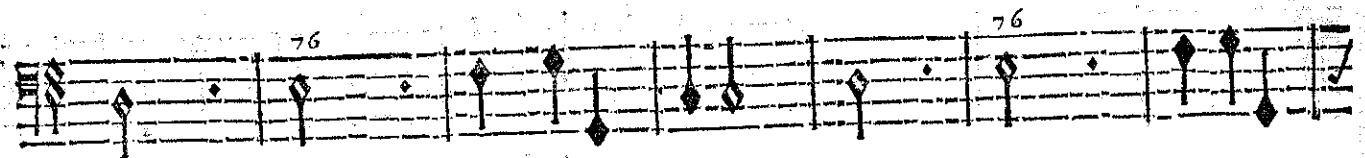
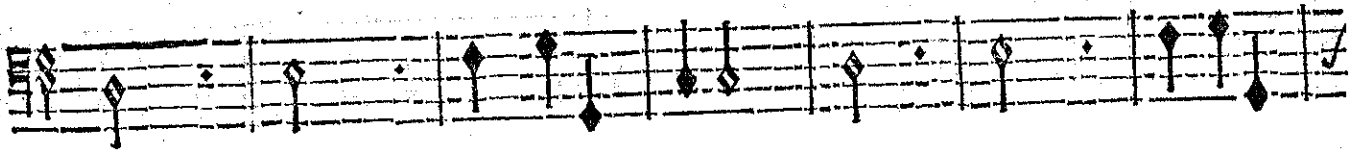
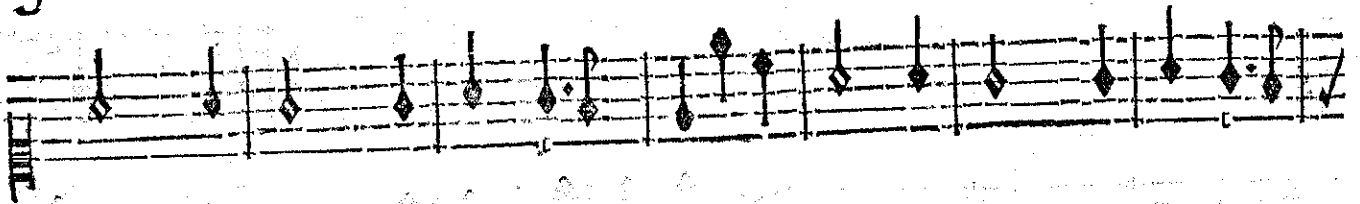
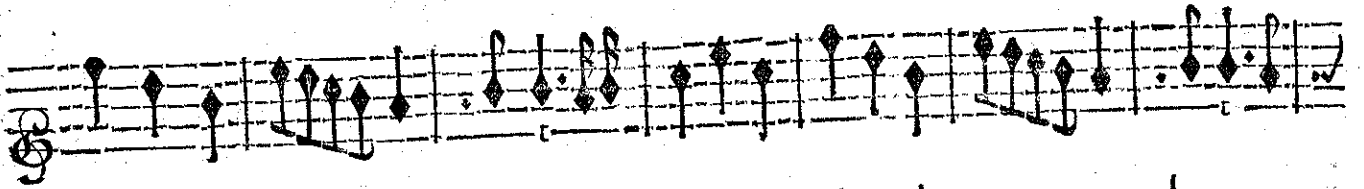
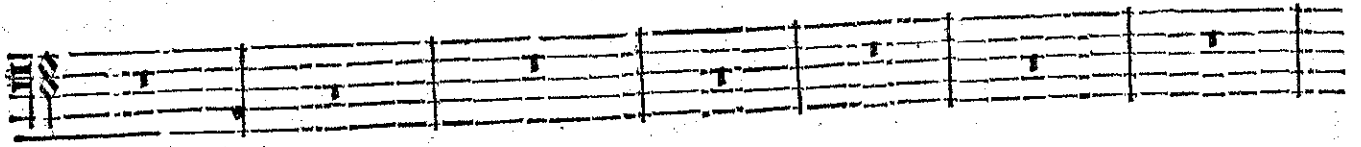
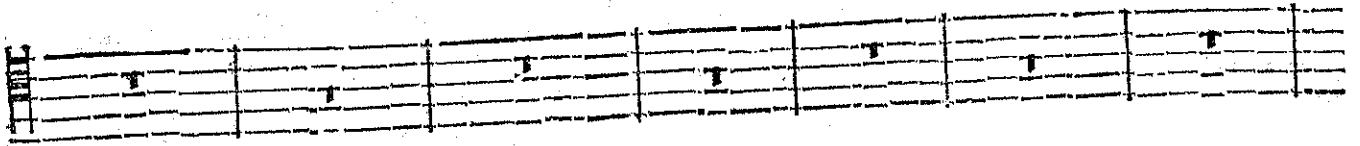
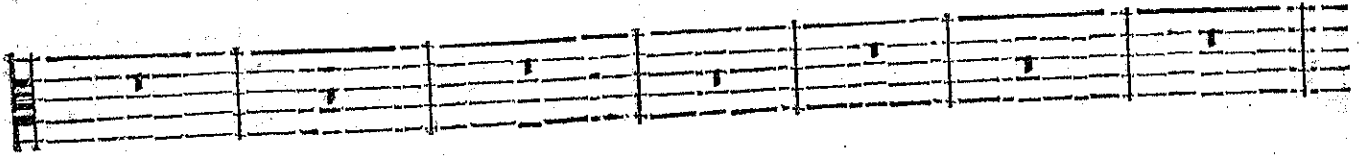
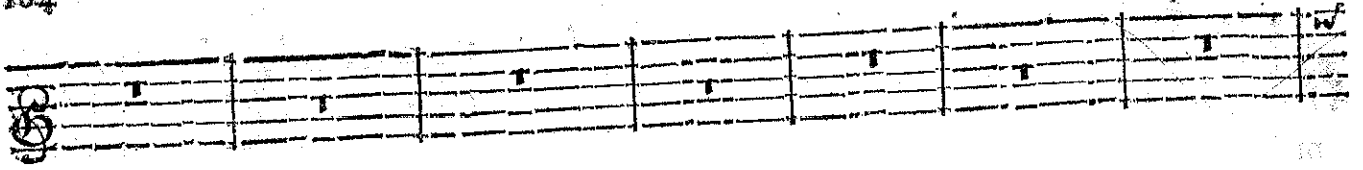


BASSE-CONTINUE.

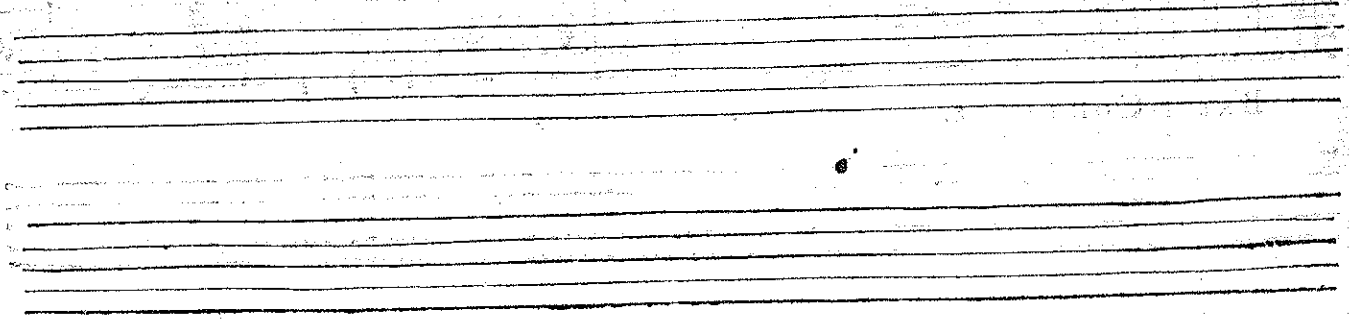




# LE TRIOMPHE



BASSE-CONTINUE.



DE L'AMOUR.

PREMIERE.



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

SECONDE.

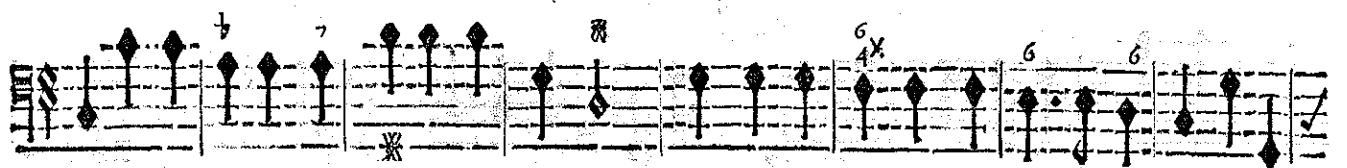
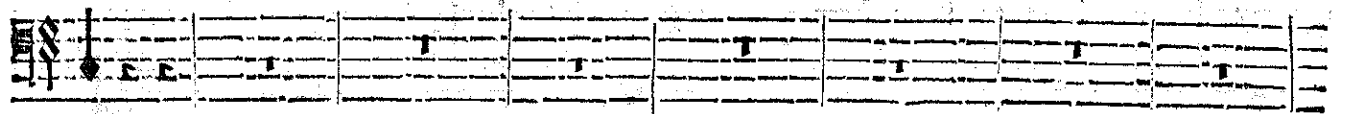
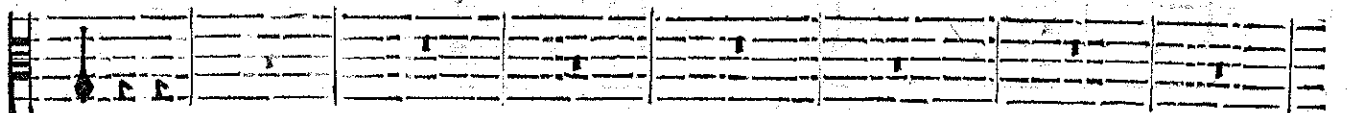
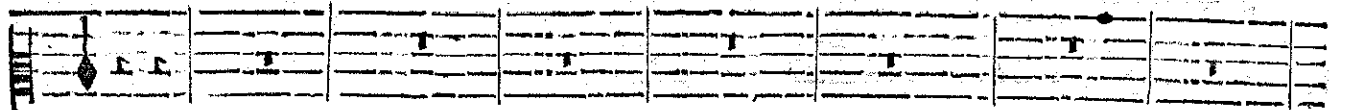
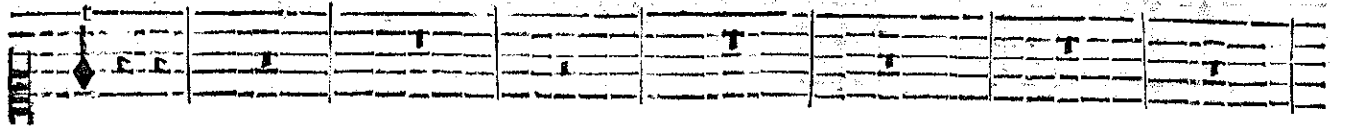
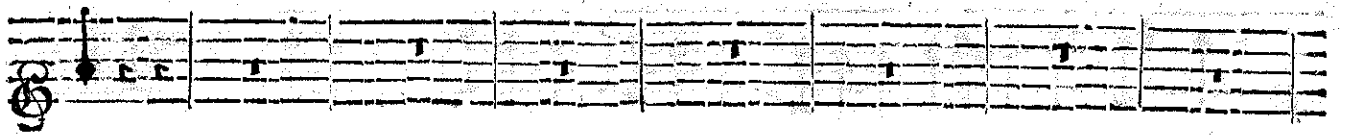
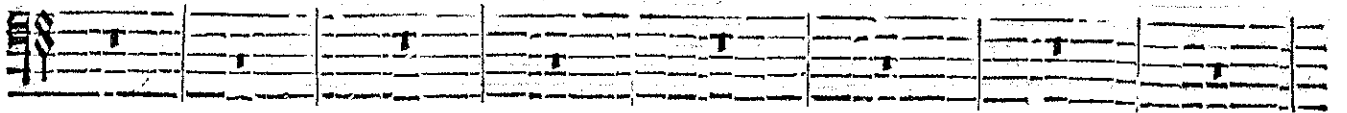


Pourquoy tât se cōtraindre Pour garder sō cœur? Hé quel mal peut-on craindre De l'Amour vain-  
Quelle heureuse foiblesse! Quel heureux tourmēt! Nō, l'amour ne nous blesse Que d'un trait char-

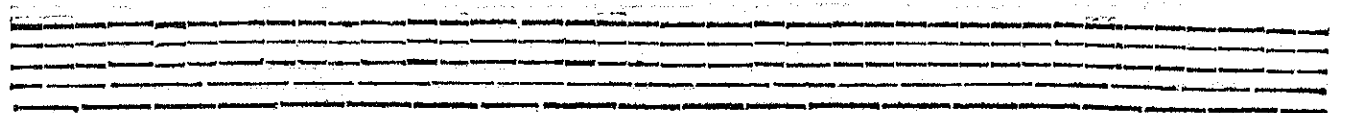
TROISIEME.



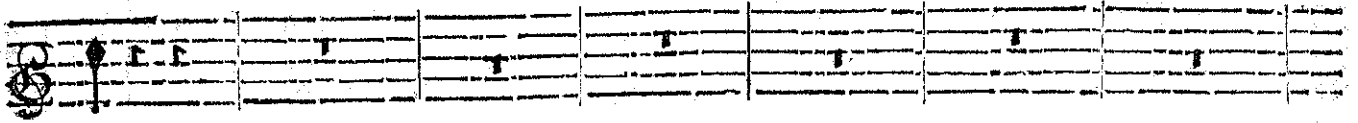
Pourquoy tât se cōtraindre Pour garder sō cœur? Hé quel mal peut-on craindre De l'Amour vain-  
Quelle heureuse foiblesse! Quel heureux tourmēt! Nō, l'amour ne nous blesse Que d'un trait char-



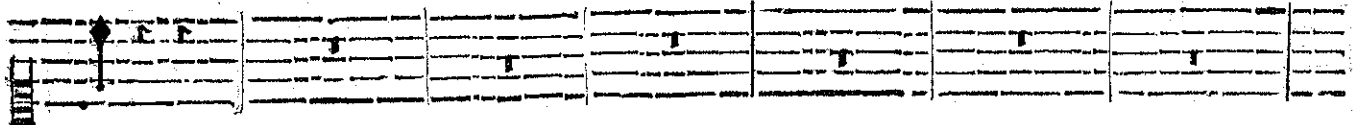
BASSE-CONTINUE.



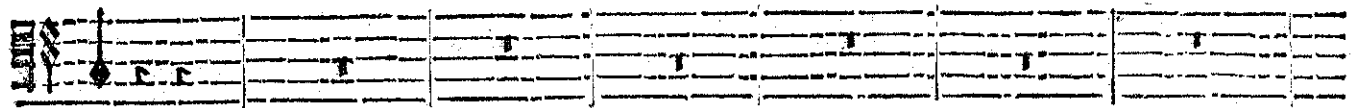
# LE TRIOMPHE



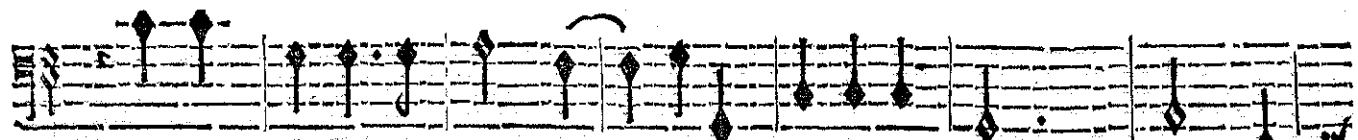
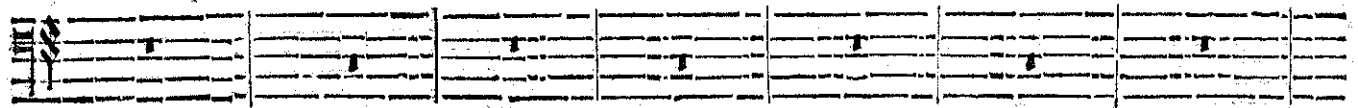
queur.  
mant.



queur.  
mant.



queur.  
mant.



BASSE-CONTINUE.



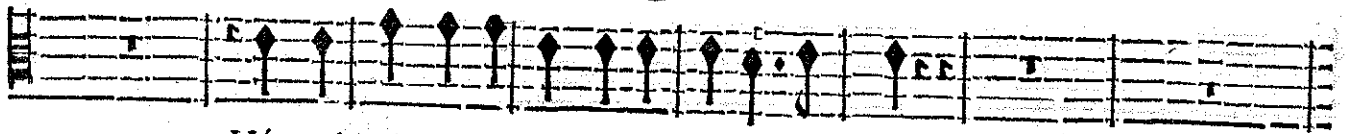
DE L'AMOUR.



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



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



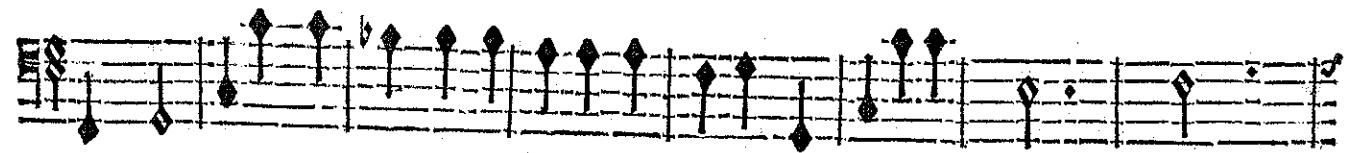
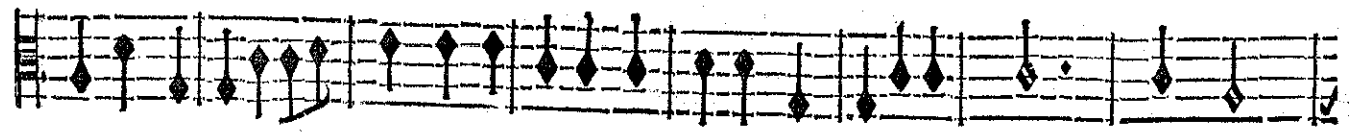
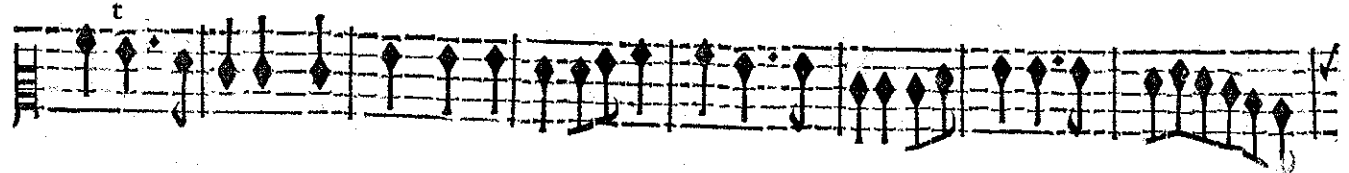
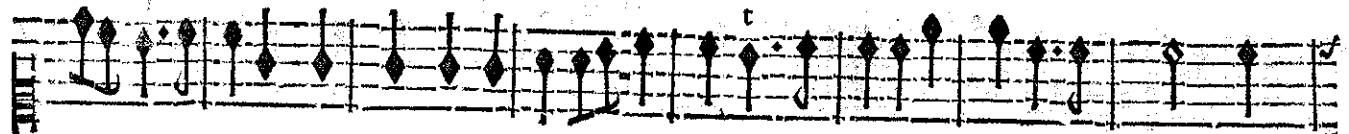
Hé! quel mal peut-on craindre De l'amour vainqueur?  
Non, l'amour ne nous blesse Que d'un trait charmant.



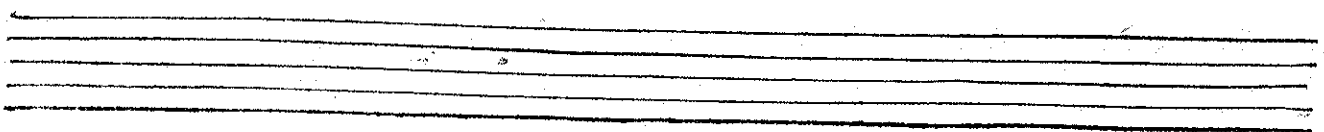
Hé! quel mal peut-on craindre De l'amour vainqueur?  
Non, l'amour ne nous blesse Que d'un trait charmant.



VIOLONS.



BASSE-CONTINUE.



# LE TRIOMPHE

First musical staff with notes and rests.

Pourquoy tant se con-  
Quelle heureuse foi-

Second musical staff with notes and rests.

Pourquoy tant se con-  
Quelle heureuse foi-

Third musical staff with notes and rests.

Pourquoy tant se con-  
Quelle heureuse foi-

Fourth musical staff with notes and rests.

Pourquoy tant se con-  
Quelle heureuse foi-

Fifth musical staff with notes and rests.

Sixth musical staff with notes and rests.

Seventh musical staff with notes and rests.

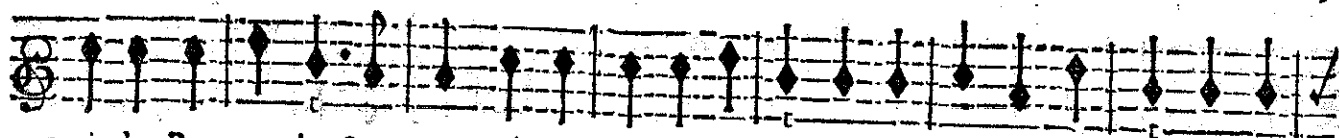
Eighth musical staff with notes and rests.

Ninth musical staff with notes and rests.

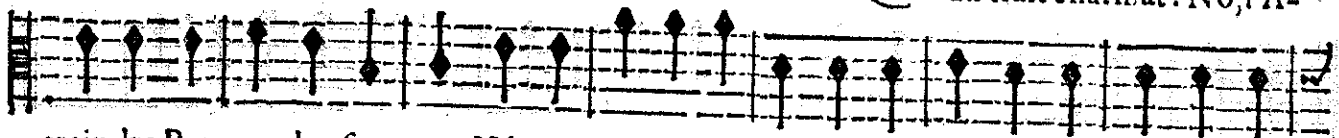
Tenth musical staff with notes and rests.

BASSE-CONTINUE.

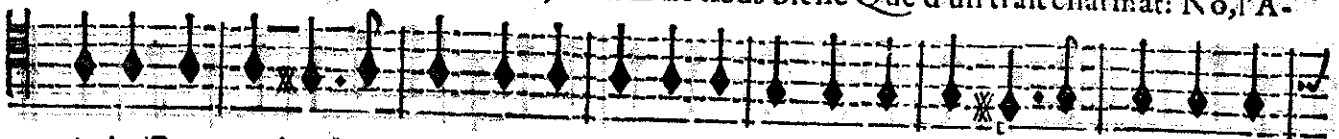
Empty musical staff at the bottom of the page.



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



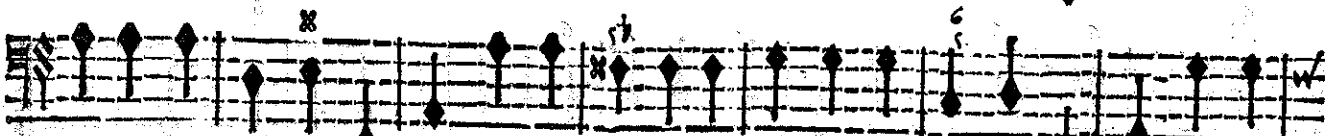
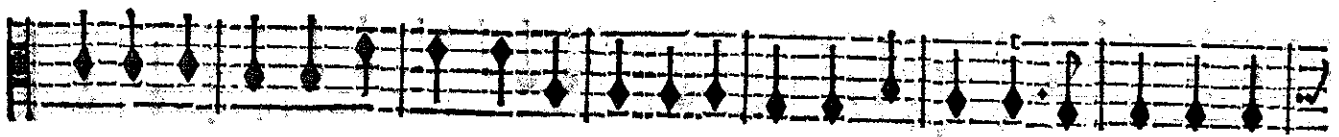
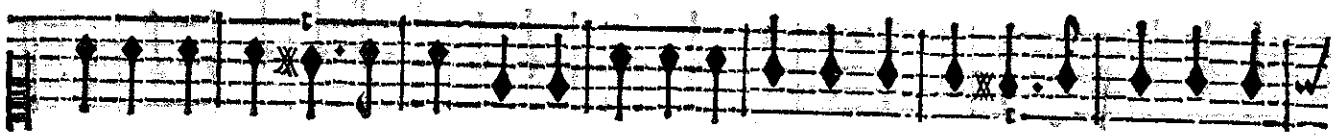
craindre Pour garder son cœur? Hé quel mal peut-on craindre De l'Amour vainqueur? Hé quel  
blessé! Quel heureux tourment! Nō, l'amour ne nous blesse Que d'un trait charmant: Nō, l'A-



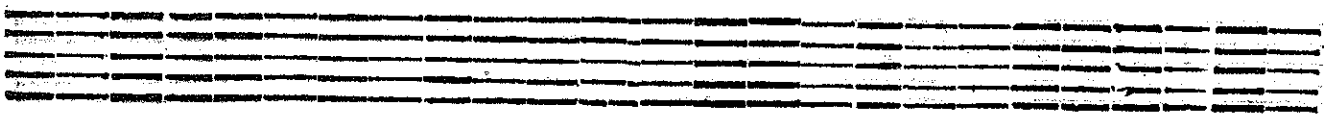
craindre Pour garder son cœur? Hé quel mal peut-on craindre De l'Amour vainqueur! Hé quel  
blessé! Quel heureux tourment! Nō, l'amour ne nous blesse Que d'un trait charmant: Nō, l'A-



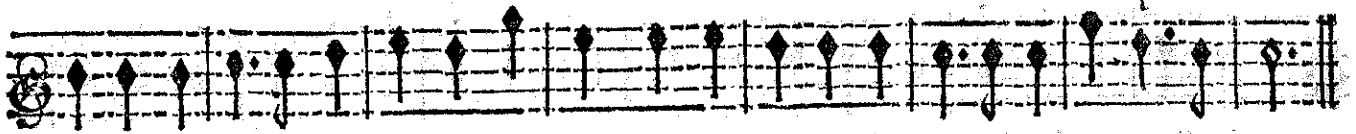
craindre Pour garder son cœur? Hé quel mal peut-on craindre De l'Amour vainqueur? Hé quel  
blessé! Quel heureux tourment! Nō, l'amour ne nous blesse Que d'un trait charmant: Nō, l'A-



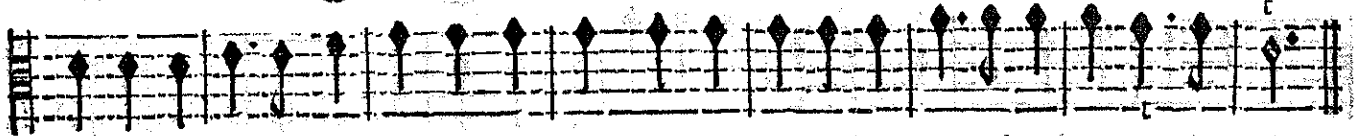
BASSE-CONTINUE.



LE TRIOMPHE



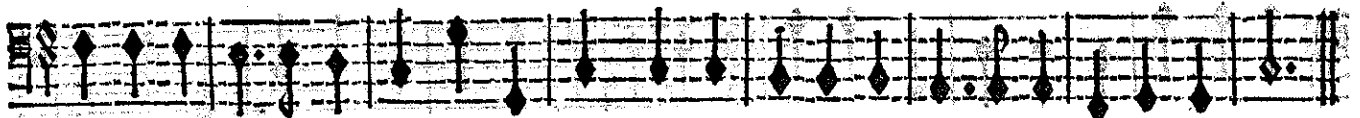
mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vainqueur?  
mour ne nous blesse Que d'un trait charmât: Nō, l'amour ne nous blesse Que d'un trait charmant:



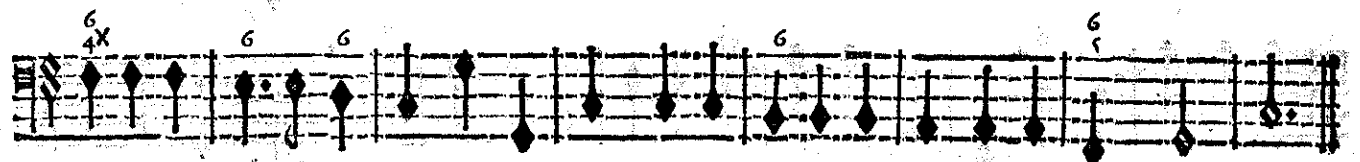
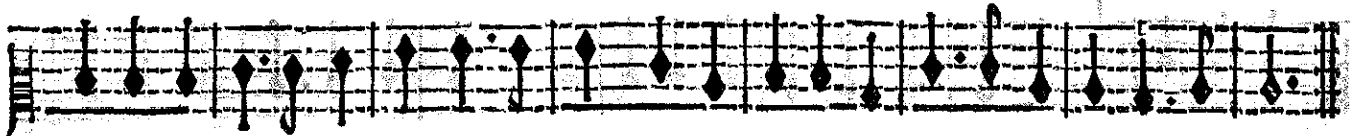
mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vainqueur?  
mour ne nous blesse Que d'un trait charmât: Nō, l'amour ne nous blesse Que d'un trait charmant:



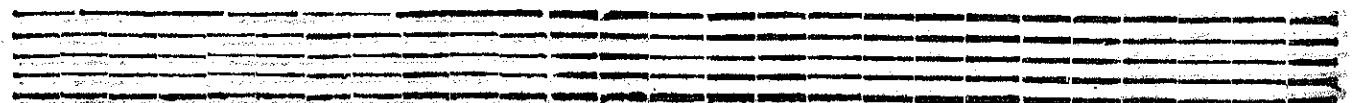
mal peut-on craindre De l'Amour vainqueur? Hé quel mal peut-on craindre De l'Amour vainqueur?  
mour ne nous blesse Que d'un trait charmât: Nō, l'amour ne nous blesse Que d'un trait charmant:



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



BASSE-CONTINUE.



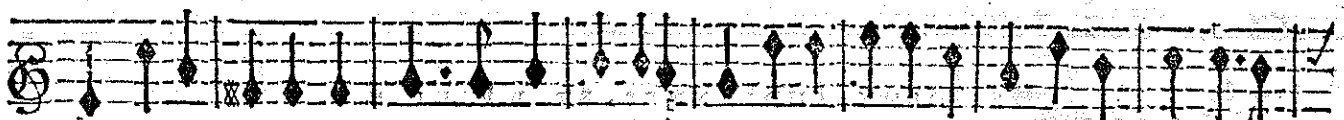
SECONDE INDIENNE.



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



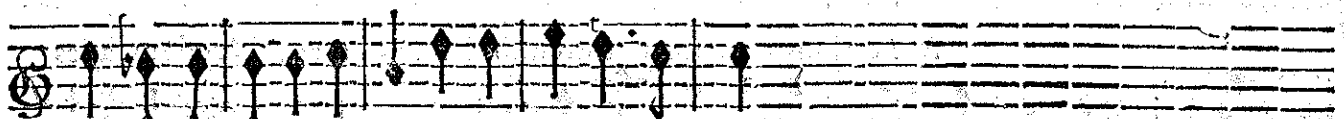
BASSE-CONTINUE.



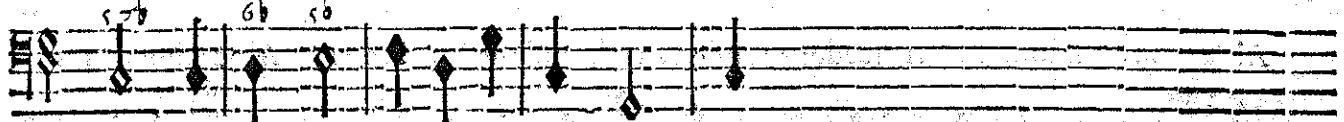
faits; On se lasse d'un cœur toujours paisi- ble, On s'ennuye à la fin d'une trop longue



BASSE-CONTINUE.



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



BASSE-CONTINUE.

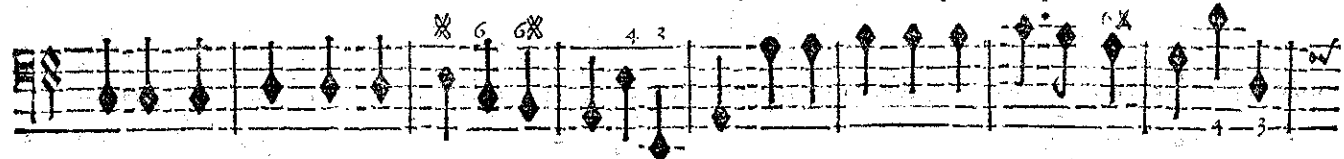
*On reprend la petite Reprise du Chœur, Pourquoi tant se contraindre ♯  
En suite dequoy l'on jouë la Chaconne.*

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

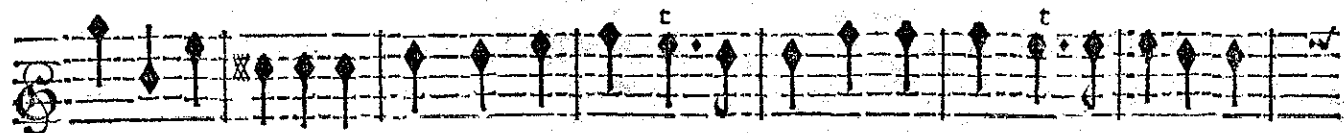
PREMIERE INDIENNE.



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



BASSE-CONTINUE.



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



BASSE-CONTINUE.



LE TRIOMPHE

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

BASSE-CONTINUE.

LES DEUX INDIENNES, ET L'INDIEN.

PREMIERE INDIENNE.

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

SECONDE INDIENNE.

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

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

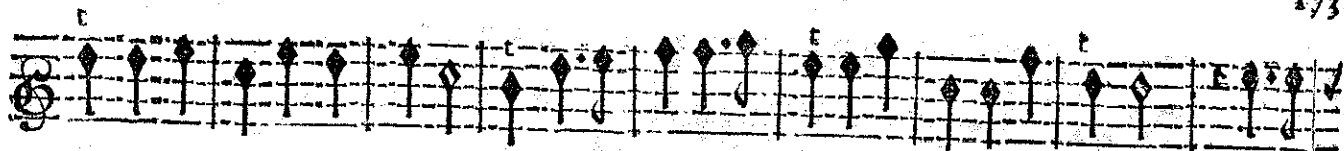
BASSE-CONTINUE.

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

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

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

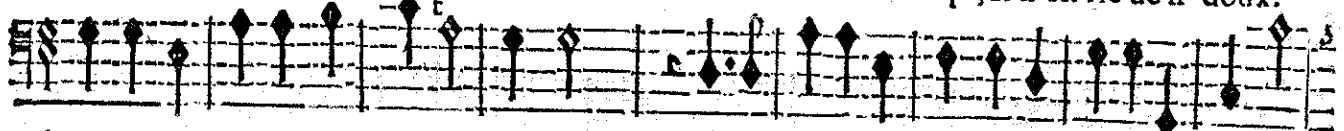
BASSE-CONTINUE.



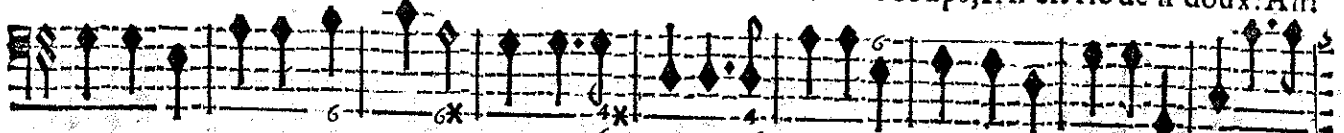
nous, rendōs-no<sup>9</sup>, Rendons les armes: Ah! cedons à ses coups, Il n'est rié de si doux. Ah! Ah! ce-



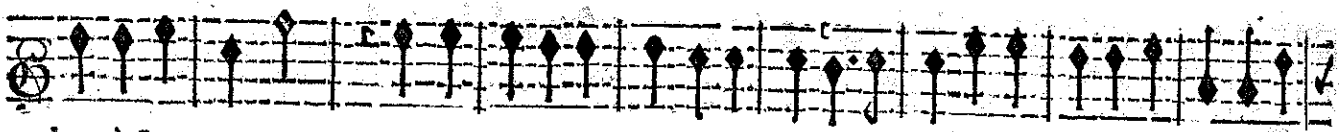
nous, rendōs-no<sup>9</sup>, Rendons les armes: Ah! cedons à ses coups, Il n'est rié de si doux.



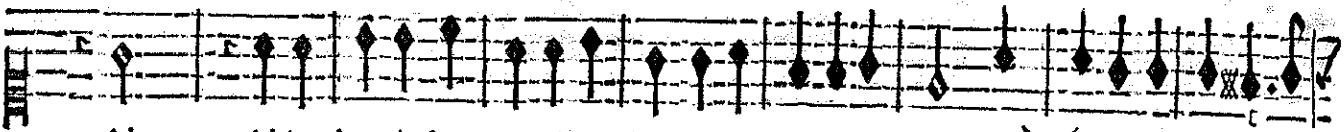
dons, rendōs-no<sup>9</sup>, Rendons les armes: Ah! Ah! cedons à ses coups, Il n'est rié de si doux. Ah!



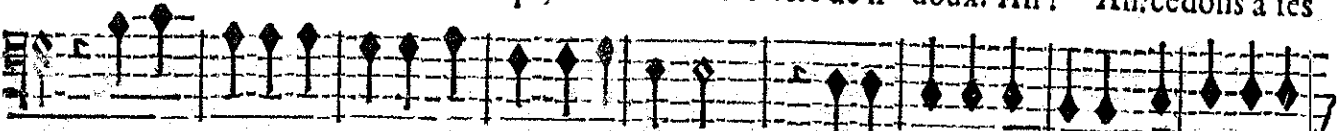
BASSE-CONTINUE.



dons à ses coups, Ah! Ah! cedons à ses coups, Il n'est rié de si doux. Il n'est rié Il n'est rien de si



Ah! Ah! cedons à ses coups, Il n'est rié Il n'est rié de si doux. Ah! Ah! cedons à ses



Ah! cedons à ses coups, Il n'est rien de si doux. Ah! Ah! cedons à ses coups, Il n'est rié de si



BASSE-CONTINUE.



doux. Ah! Ah! cedons à ses coups, Il n'est rien de si doux.

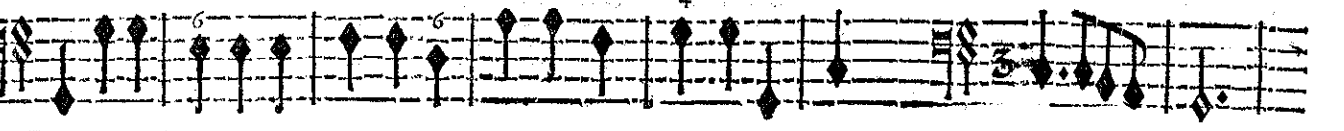
*On reprend le Chœur.  
Quelle heureuse foiblesse!  
jusqu'à la fin.*



coups, Il n'est rié de si doux. Il n'est rien Il n'est rien de si doux.



doux. Ah! Ah! cedons à ses coups Il n'est rien de si doux.

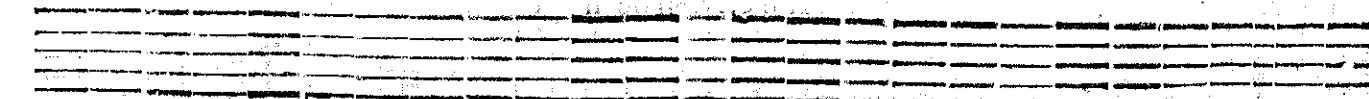
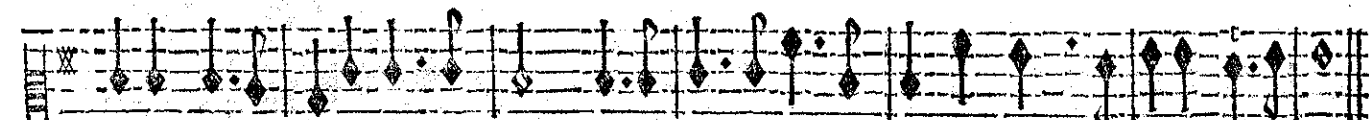
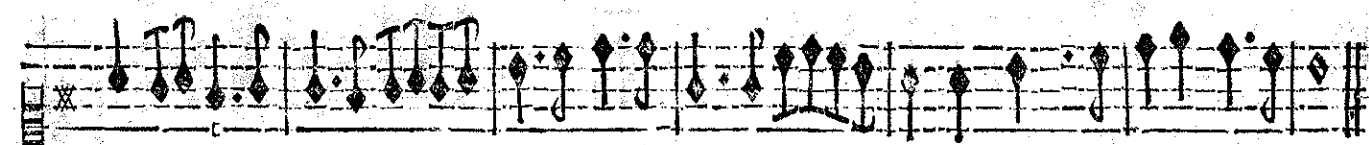
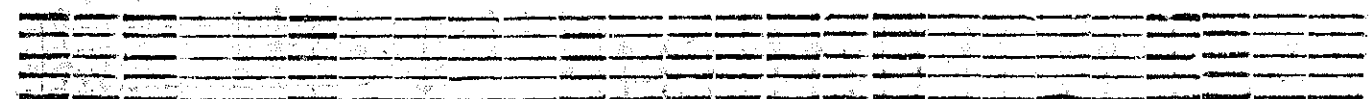
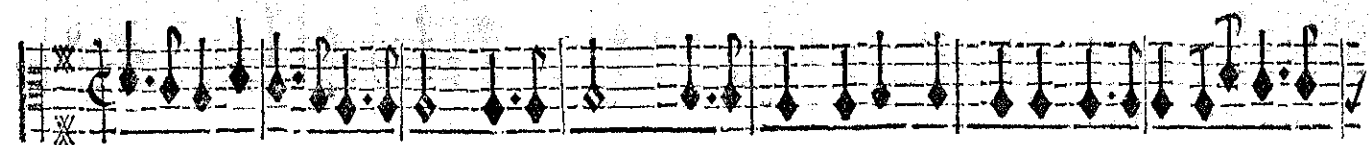
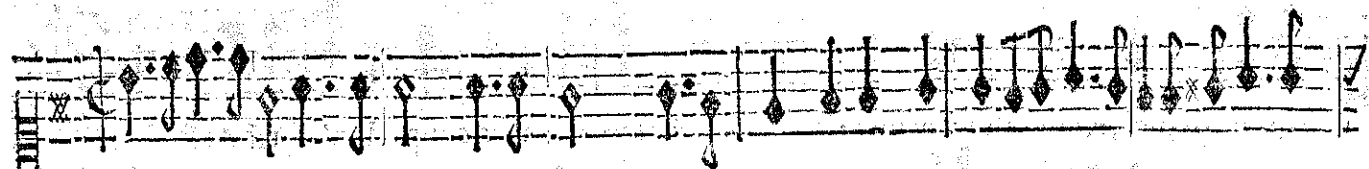
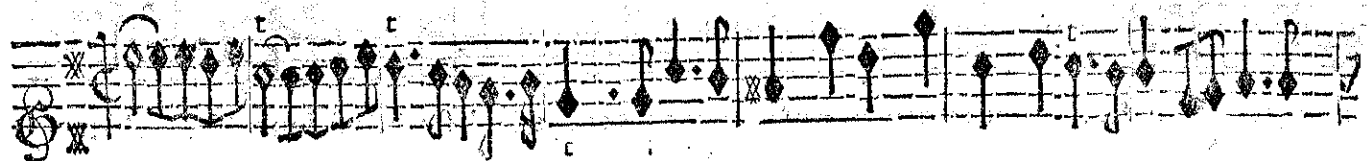


BASSE-CONTINUE.

*Derniere mesure du Chœur.*

# LE TRIOMPHE

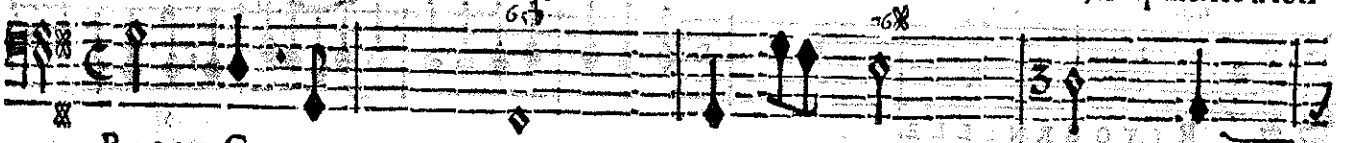
PRELUDE POUR MERCURE.



DE L'AMOUR.  
MERCURE.



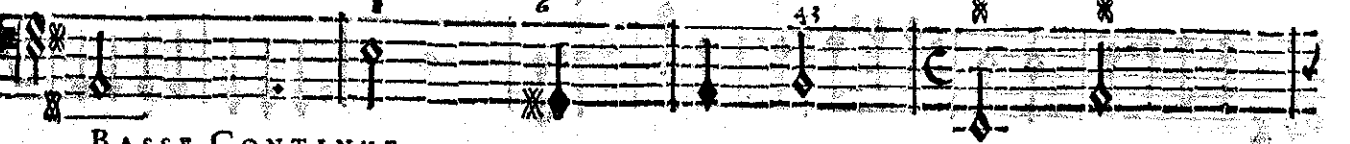
D'Une affreuse fureur Mars n'est plus animé, Et les Amours l'ont defarmé; Amphitrite à son



BASSE-CONTINUE.



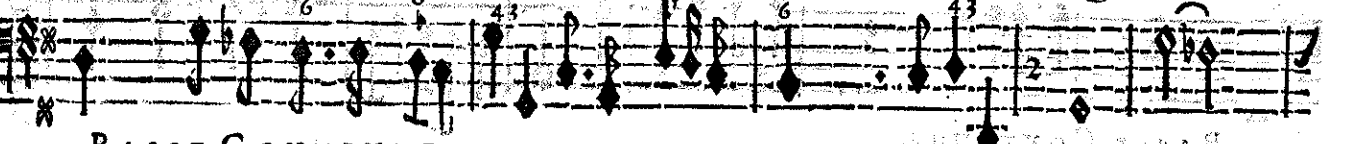
tour brûle au milieu de l'onde; Au milieu des glaçons Borée est enflâmé; Diane & Bacchus ont ai-



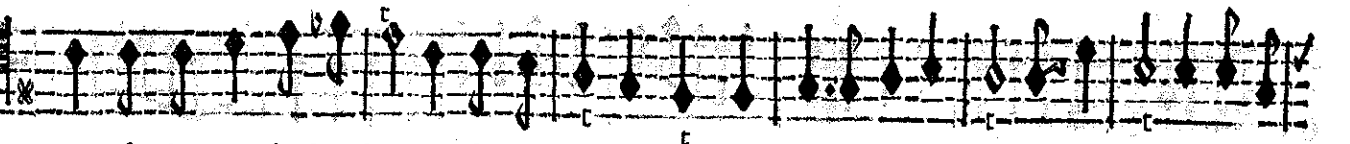
BASSE-CONTINUE.



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



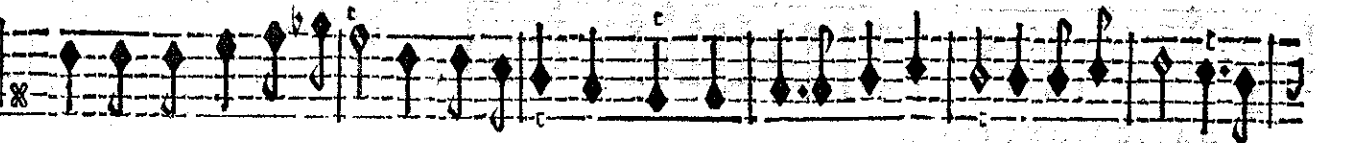
BASSE-CONTINUE.



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



BASSE-CONTINUE.



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



BASSE-CONTINUE.



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



BASSE-CONTINUE.

# LE TRIOMPHE

Gay.

RITOURNELLE.

Gay.

RITOURNELLE.

Gay.

BASSE-CONTINUE.

BASSE-CONTINUE.

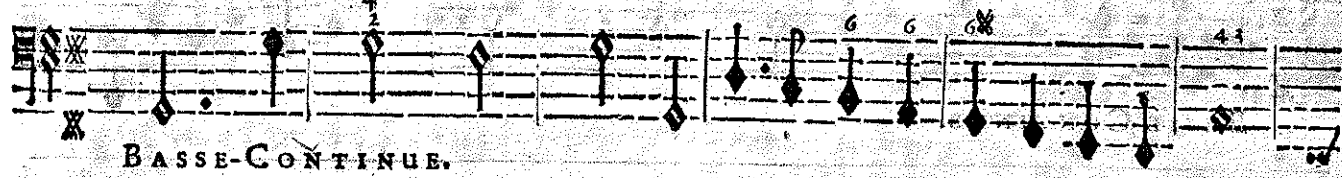
BASSE-CONTINUE.

BASSE-CONTINUE.

MERCURE.



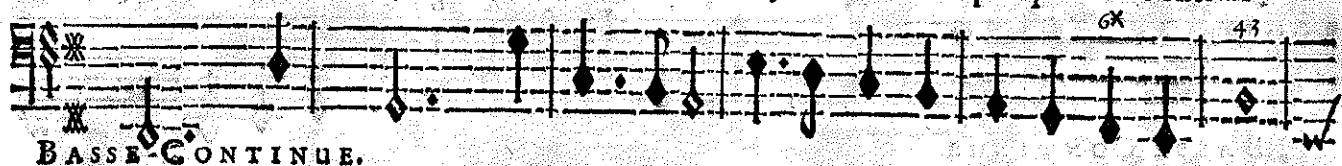
SUIVONS l'Amour, portons sa chaî- ne, N'attendons pas qu'il nous entraî-



BASSE-CONTINUE.



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



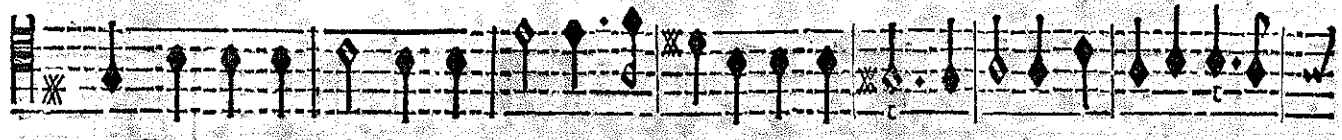
BASSE-CONTINUE.



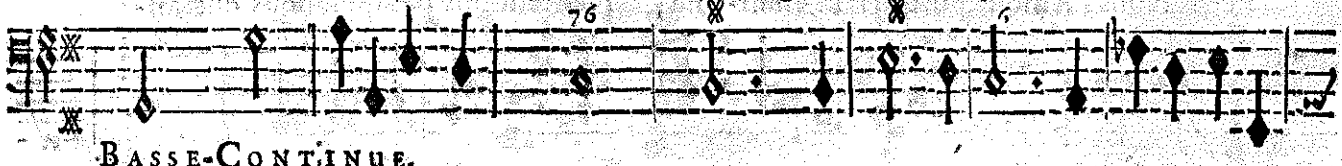
ne; SUIVONS l'Amour, portons sa chaî- ne, N'attendons pas qu'il nous entraî-



BASSE-CONTINUE.



ne, Tout reconnoist son pouvoir souverain, Epargnons-nous la peine D'y resister en

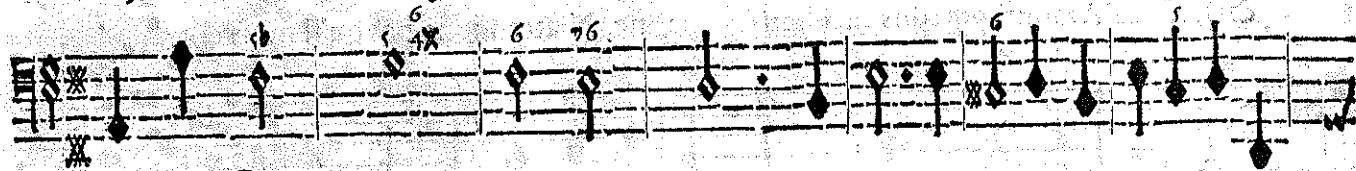


BASSE-CONTINUE.

# LE TRIOMPHE



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



BASSE-CONTINUE.



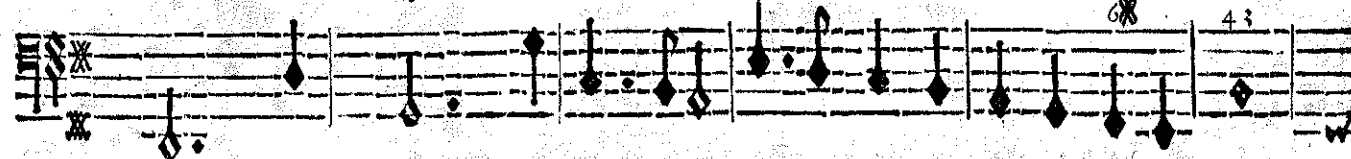
vain. Suivons l'Amour portons sa chaî- ne, N'attendons pas qu'il nous entraif-



BASSE-CONTINUE.



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



BASSE-CONTINUE.



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



BASSE-CONTINUE.

DE L'AMOUR.

CHŒUR DE DIVINITEZ.

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

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

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

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

BASSE-CONTINUE.



# LE TRIOMPHE

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

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

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

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

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

7 6 4 X 6 6 4 4 X

BASSE-CONTINUE.

DE L'AMOUR.

BASSE-CONTINUE.

MULTIPLY BY 100

# LE TRIOMPHE

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

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

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

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

BASSE-CONTINUE.

BASSE-CONTINUE

DE L'AMOUR.

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

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

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

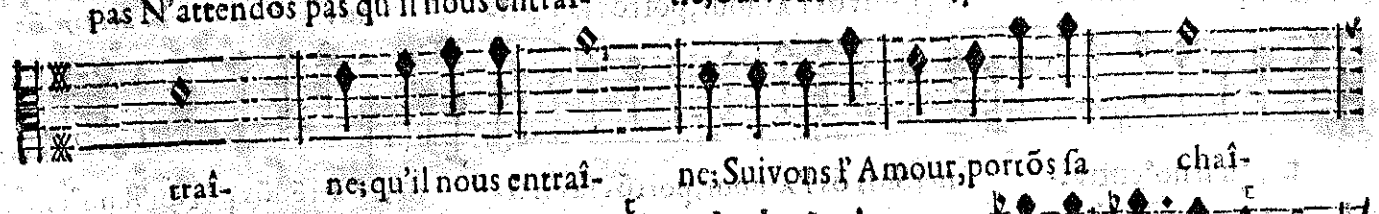
pas qu'il no' entraî- ne; Suivōs l'Amour, portōs sa chaî- ne;

BASSE-CONTINUE.


# LE TRIOMPHE



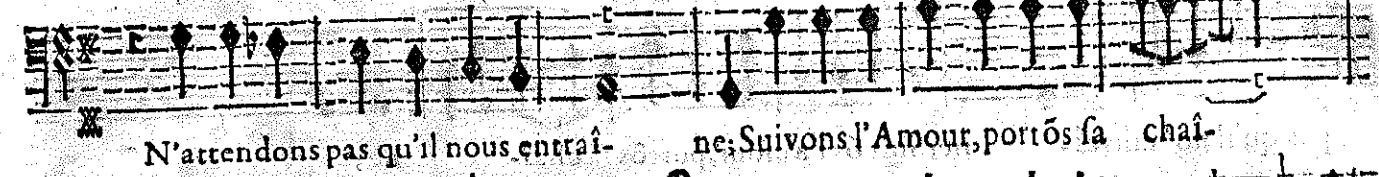
pas N'attendōs pas qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-



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

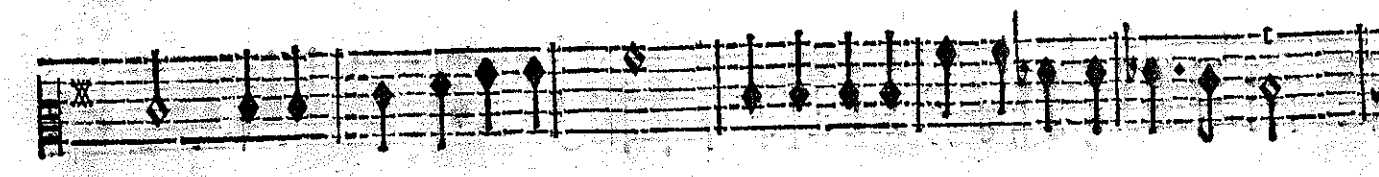


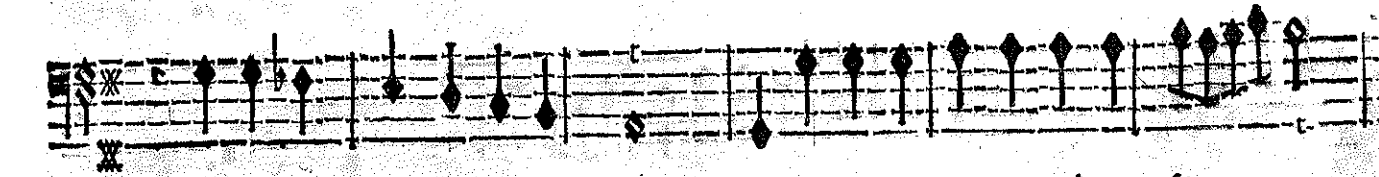
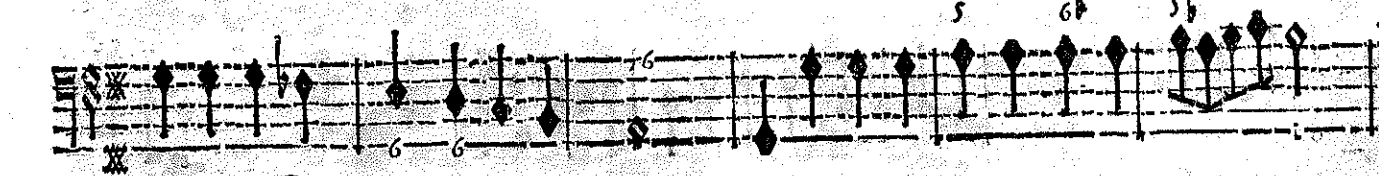
traî- ne; qu'il nous entraî- ne; Suivons l'Amour, portōs portons fa chaî-



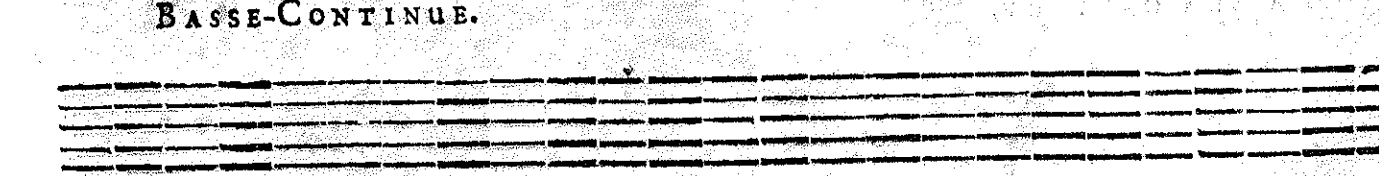
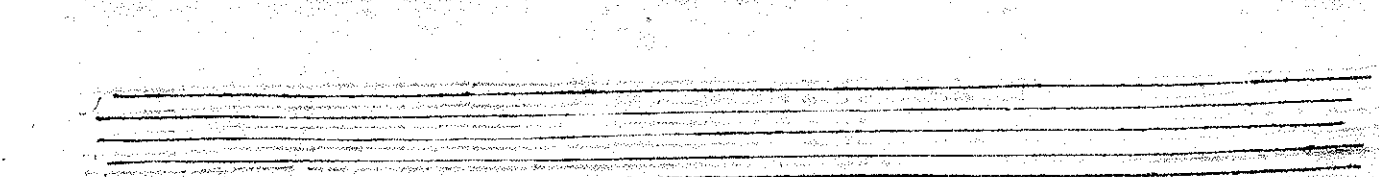
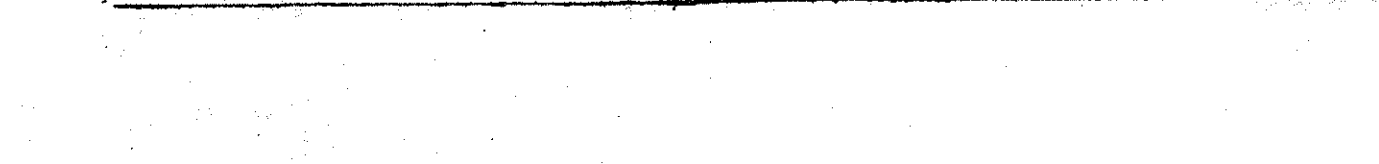
N'attendons pas qu'il nous entraî- ne; Suivons l'Amour, portōs fa chaî-





6 6 5 6<sup>b</sup> 5<sup>b</sup>  
BASSE-CONTINUE.

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

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

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

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

BASSE-CONTINUE.

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

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

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

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

BASSE-CONTINUE.

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

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

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

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

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

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

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

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

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

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

BASSE-CONTINUE.

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



# L E T R I O M P H E

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

Musical staff 1: Treble clef, 2/4 time signature, first staff of the piece.

A I R.

Musical staff 2: Bass clef, 2/4 time signature, second staff of the piece.

Musical staff 3: Bass clef, 2/4 time signature, third staff of the piece.

Musical staff 4: Bass clef, 2/4 time signature, fourth staff of the piece.

Musical staff 5: Bass clef, 2/4 time signature, fifth staff of the piece.

Empty musical staff 6: Six empty staves.

Musical staff 7: Treble clef, 2/4 time signature, first staff of the first reprise.

*Premiere reprise.*

Musical staff 8: Bass clef, 2/4 time signature, second staff of the first reprise.

*Premiere reprise.*

Musical staff 9: Bass clef, 2/4 time signature, third staff of the first reprise.

*Premiere reprise.*

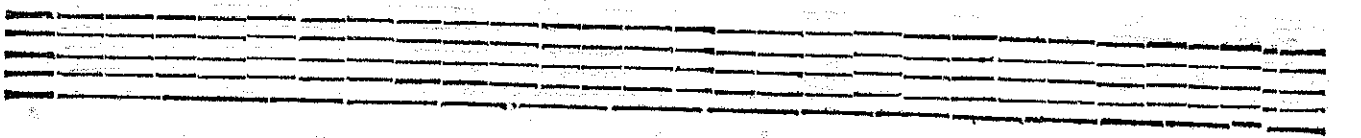
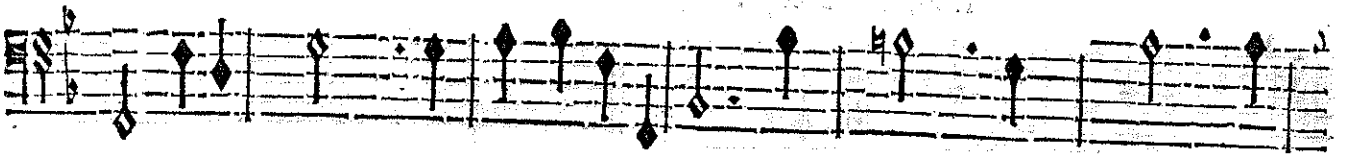
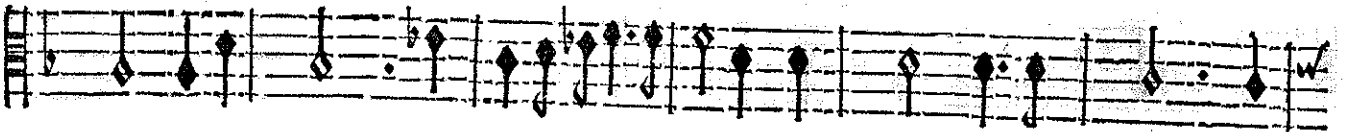
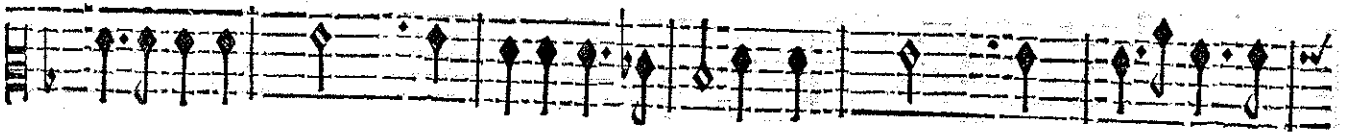
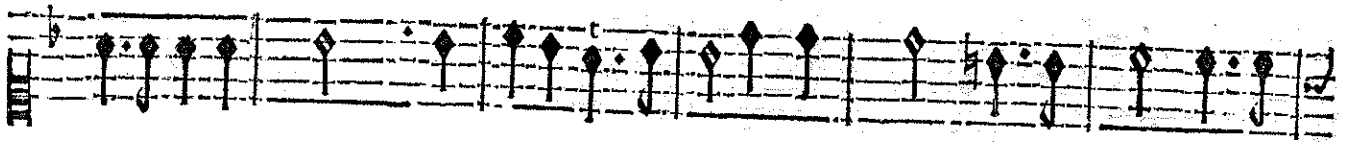
Musical staff 10: Bass clef, 2/4 time signature, fourth staff of the first reprise.

*Premiere reprise.*

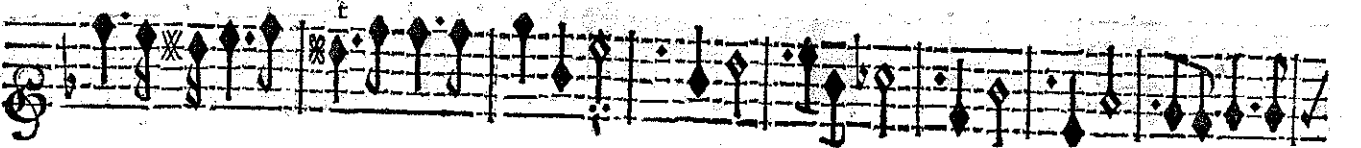
Musical staff 11: Bass clef, 2/4 time signature, fifth staff of the first reprise.

*Premiere reprise.*

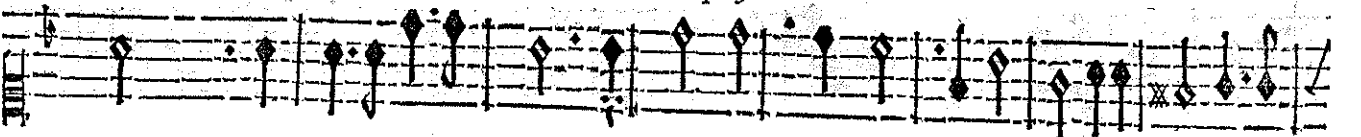
Empty musical staff 12: Six empty staves.



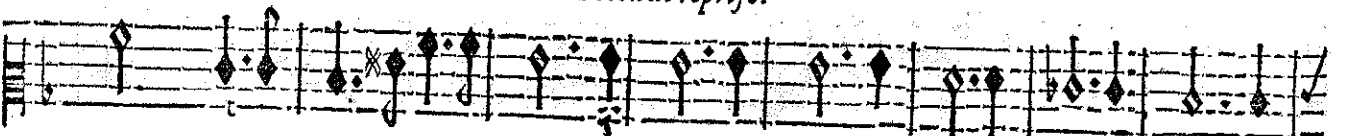
adagio alla prima volta



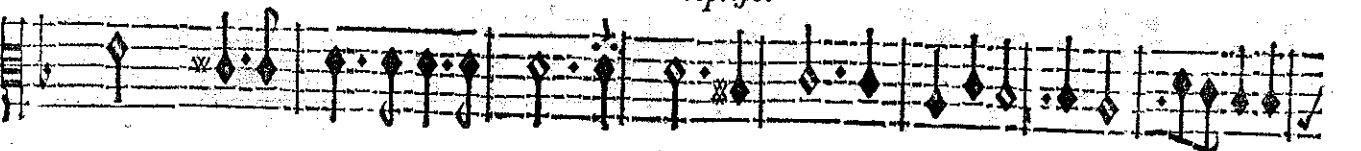
*Seconde reprise.*



*Seconde reprise.*



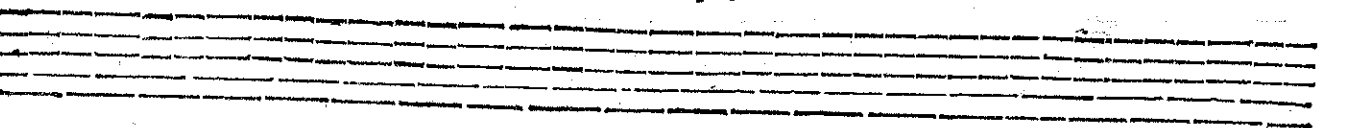
*Seconde reprise.*



*Seconde reprise.*



*Seconde reprise.*



# LE TRIOMPHE

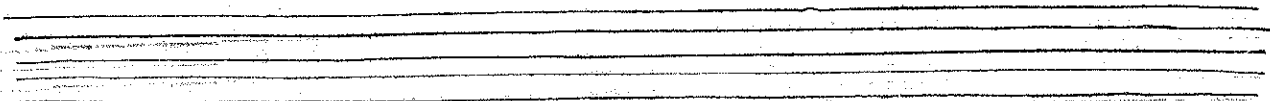
1. Repr. 2. Repr.

1. Repr. 2. Repr.

1. Repr. 2. Repr.

1. Repr. 2. Repr.

1. Repr. 2. Repr.



## DEUXIESME AIR POUR LES MESMES.

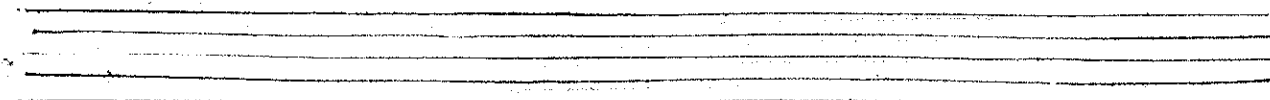
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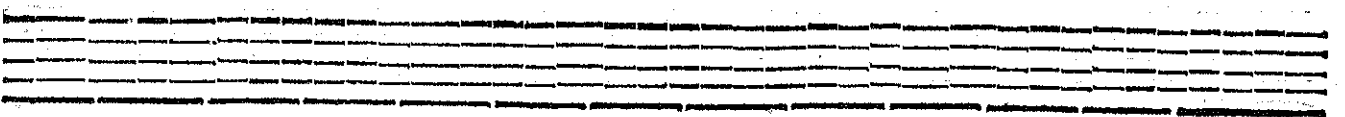
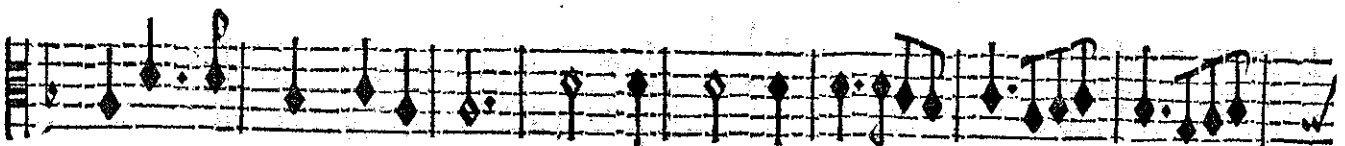
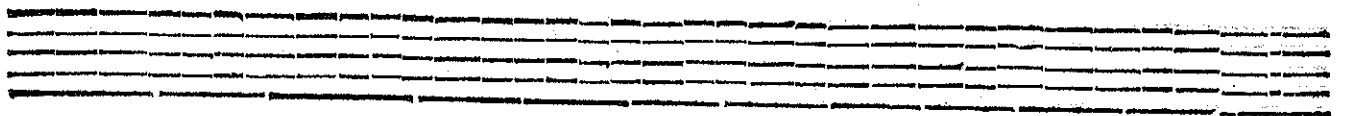
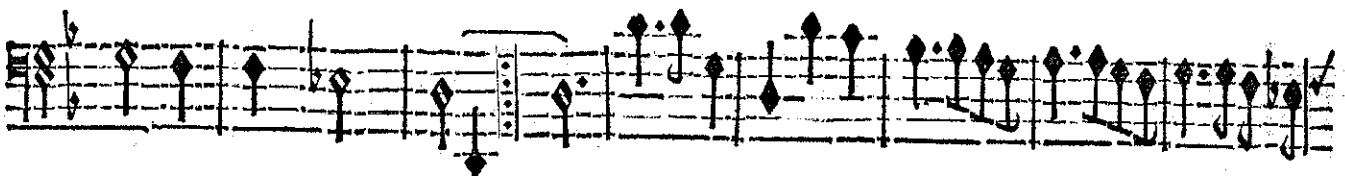
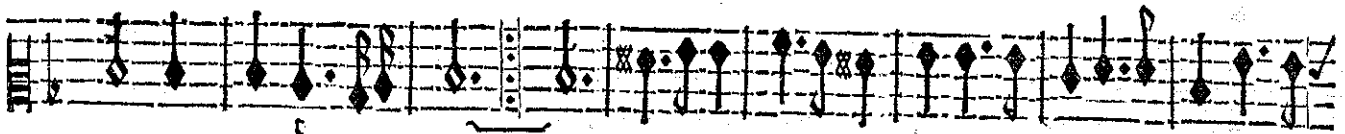
3

3

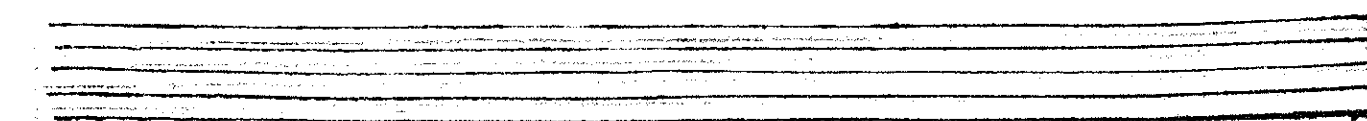
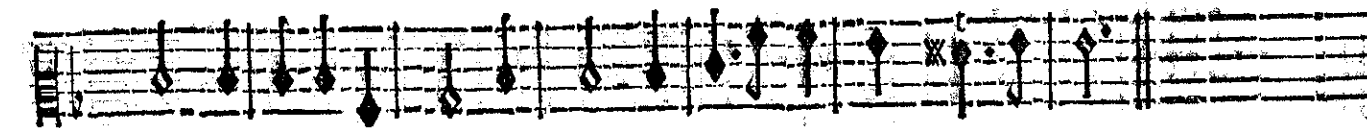
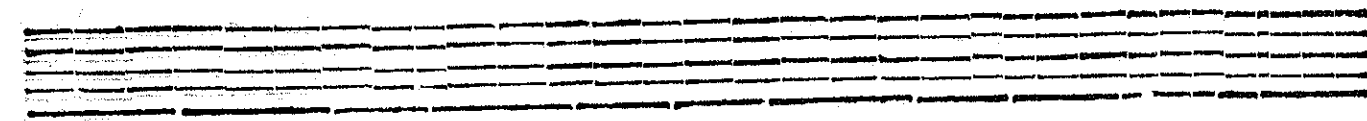
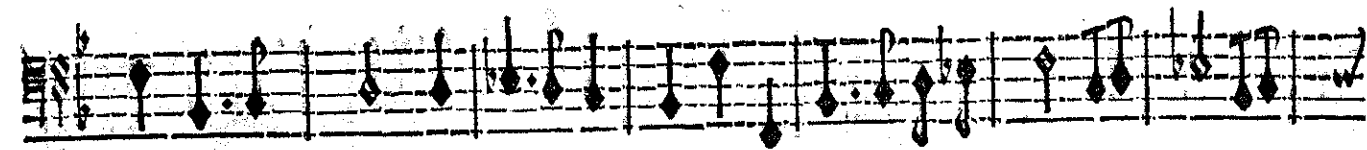
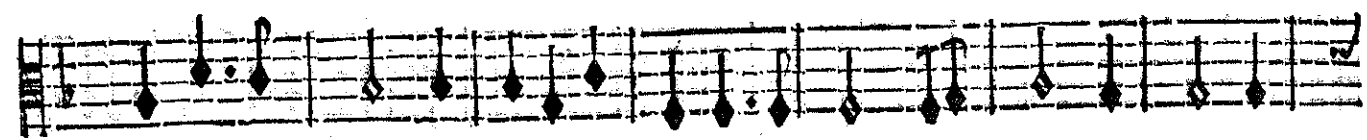
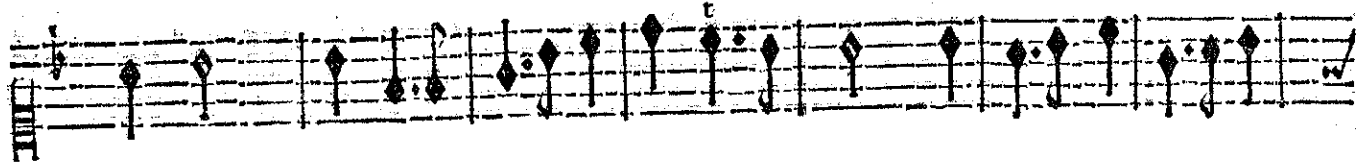
3

3





# LE TRIOMPHE



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

First system of musical notation for Hautbois I, Hautbois II, and Bassoon. It consists of three staves. The first two staves are for Hautbois I and II, and the third is for Bassoon. The music is in 3/4 time and G major. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

BASSON.

Second system of musical notation for Hautbois I, Hautbois II, and Bassoon. It consists of three staves. The first two staves are for Hautbois I and II, and the third is for Bassoon. The music continues from the first system. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Third system of musical notation for Hautbois I. It consists of one staff with a treble clef and a key signature of one sharp (F#). The music continues from the previous systems.

Fourth system of musical notation for Hautbois II. It consists of one staff with a treble clef and a key signature of one sharp (F#). The music continues from the previous systems.

Fifth system of musical notation for Bassoon. It consists of one staff with a bass clef and a key signature of one sharp (F#). The music continues from the previous systems.

ARCAS.

Sixth system of musical notation for Arcas. It consists of one staff with a treble clef and a key signature of one sharp (F#). The music continues from the previous systems.

Que l'Empire amoureux Est un charmant Empi- re/ Les Amans les plus malheu-

Seventh system of musical notation for Basson-Continue. It consists of one staff with a bass clef and a key signature of one sharp (F#). The music continues from the previous systems.

BASSE-CONTINUE.

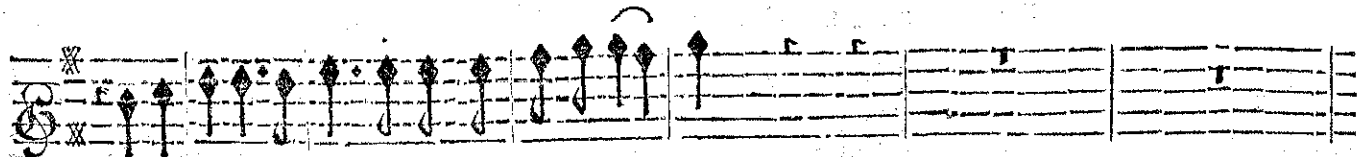
Eighth system of musical notation for Basson-Continue. It consists of one staff with a bass clef and a key signature of one sharp (F#). The music continues from the previous systems.

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

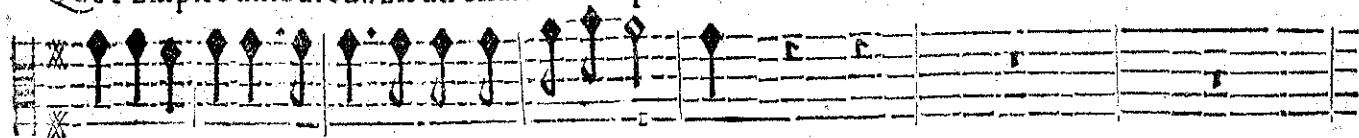
Ninth system of musical notation for Basson-Continue. It consists of one staff with a bass clef and a key signature of one sharp (F#). The music continues from the previous systems.

BASSE-CONTINUE.

LE TRIOMPHE  
CHOEUR DES SYLVAINS.



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



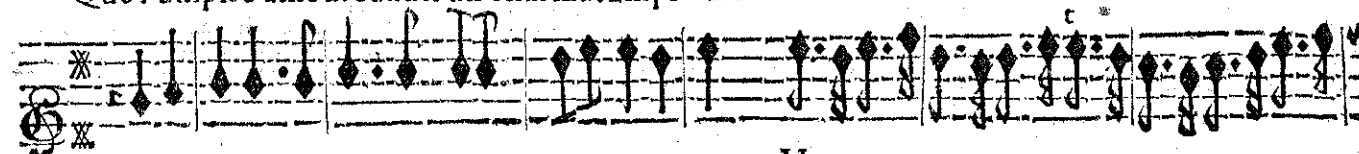
re. Que l'empire amoureux est un charmât empire.



Que l'empire amoureux est un charmât empire.



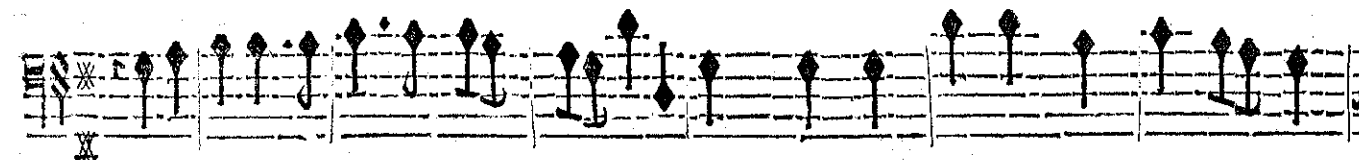
Que l'empire amoureux est un charmât empi- re.



HAUTBOIS.



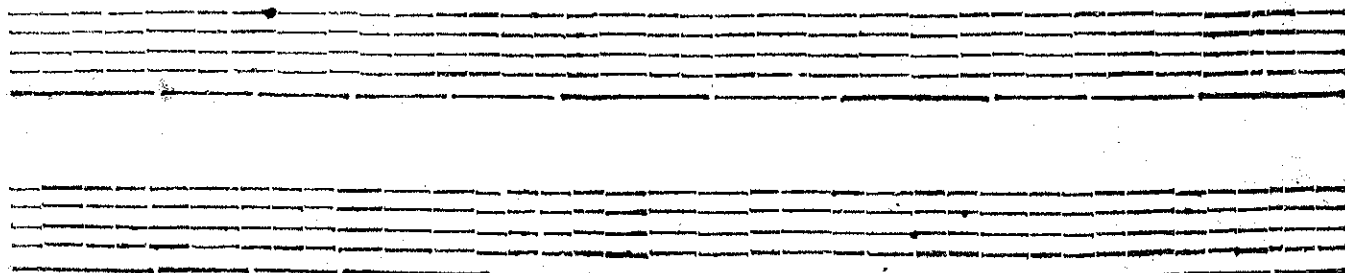
HAUTBOIS.



BASSON.



BASSE-CONTINUE.



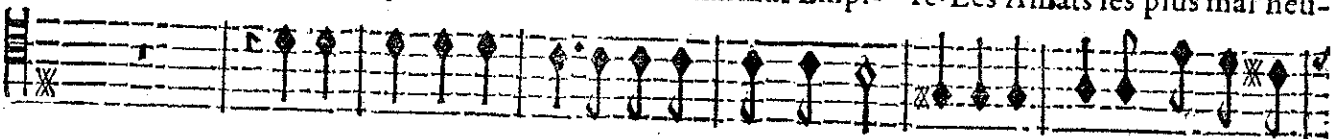
DE L'AMOUR.



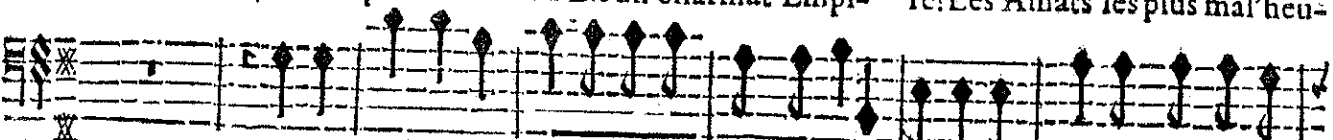
Que l'Empire amoureux Est un charmât Empi- re! Les Amâts les plus mal'heura



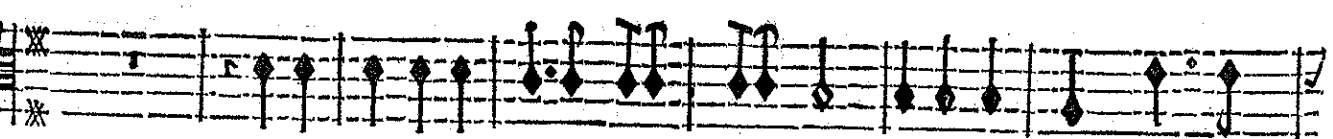
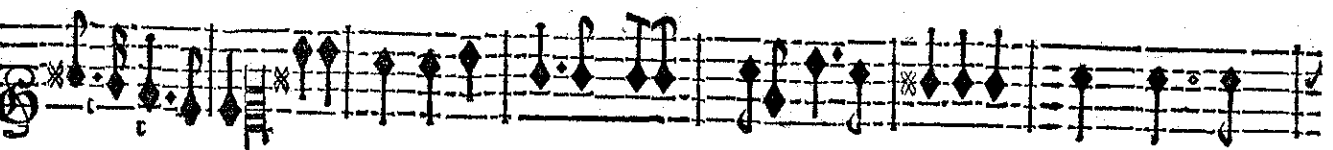
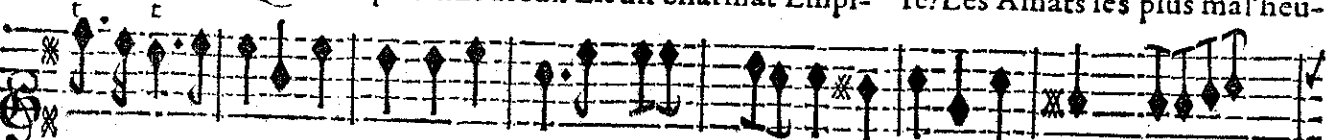
Que l'Empire amoureux Est un charmât Empi- re! Les Amâts les plus mal'heura



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



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



BASSE-CONTINUE.

6 5 4 3 2 1 6 6



# LE TRIOMPHE

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

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

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

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

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

BASSE-CONTINUE.

# DE L'AMOUR.

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

re!

Que l'em-

Second system of musical notation for the Soprano voice part.

re!

Que l'em-

Third system of musical notation for the Soprano voice part.

re!

Que l'em-

Fourth system of musical notation for the Soprano voice part.

re!

Que l'em-

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

H A U B O I S .

Second system of musical notation for the Flute part.

H A U B O I S .

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

Second system of musical notation for the Clarinet part.

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

B A S S O N .

Second system of musical notation for the Bassoon part.

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

Empty musical staff.

Empty musical staff.

# LE TRIOMPHE

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

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

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

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

BASSE-CONTINUE.

DE L'AMOUR.

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

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

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

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

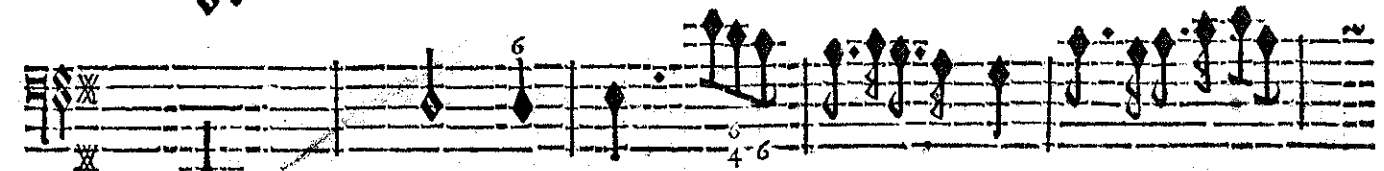
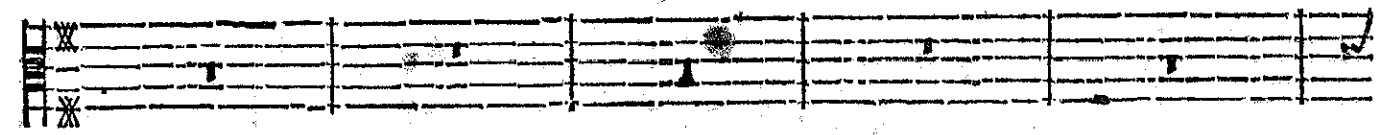
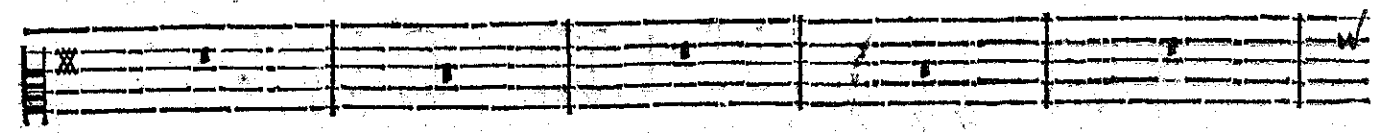
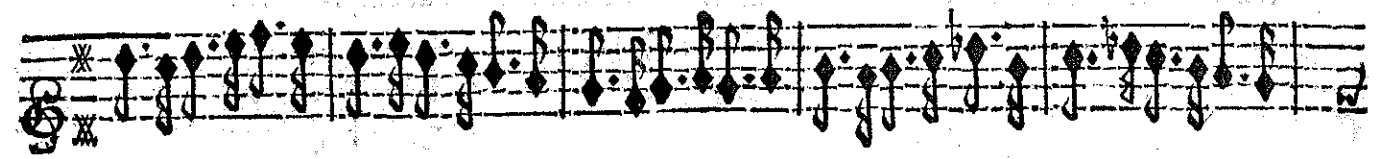
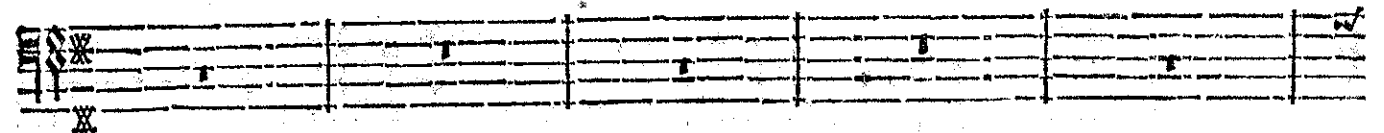
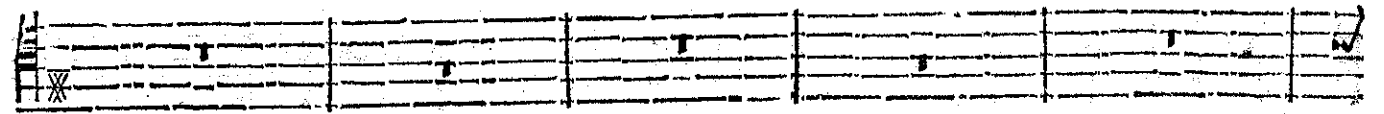
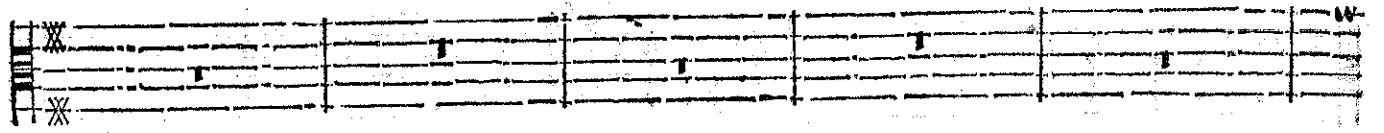
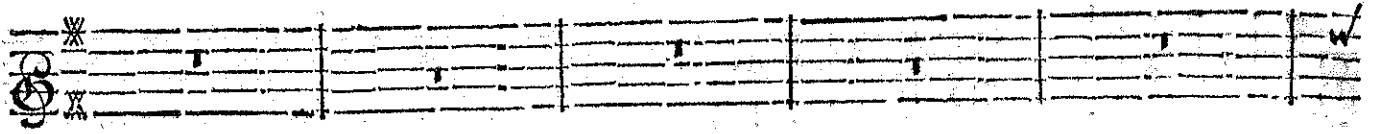
HAUT-BOIS.

HAUT-BOIS.

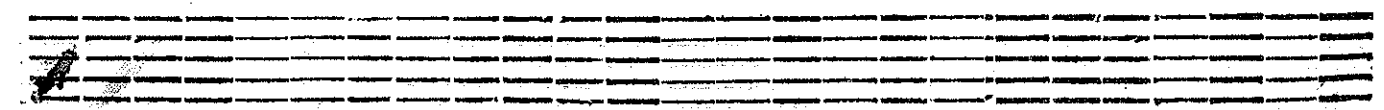
BASSON.

BASSE-CONTINUE.

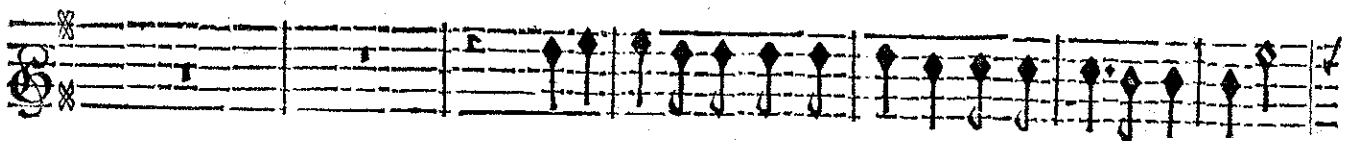
# LE TRIOMPHE.



BASSE-CONTINUE.



DE L'AMOUR.



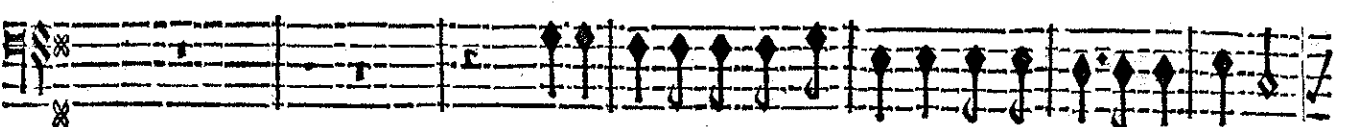
Les amârs les pl<sup>o</sup> malheureux Sõt enchantez de leur marti-



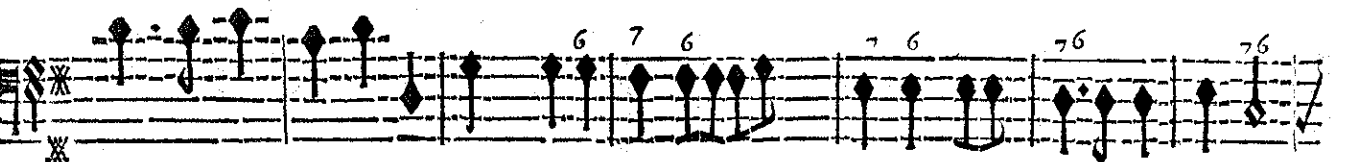

Les amârs les pl<sup>o</sup> malheureux Sõt enchantez de leur marti-



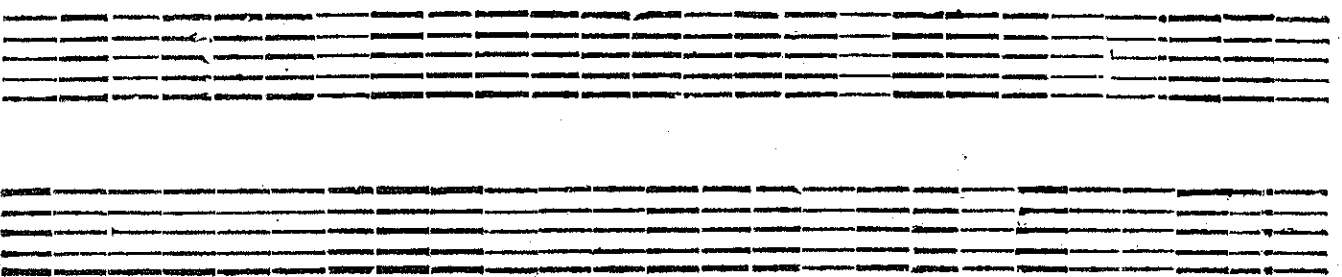
Les amârs les pl<sup>o</sup> malheureux Sõt enchantez de leur marti-



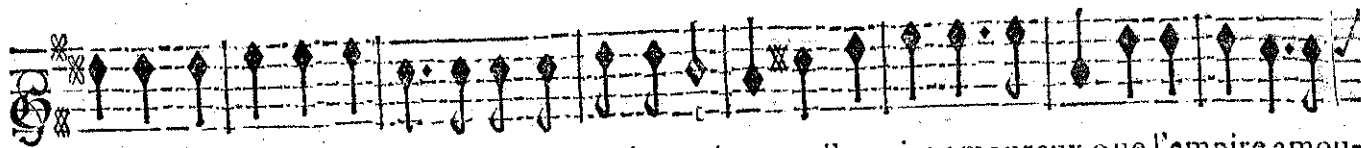
Les amârs les pl<sup>o</sup> malheureux Sõt enchantez de leur marti-



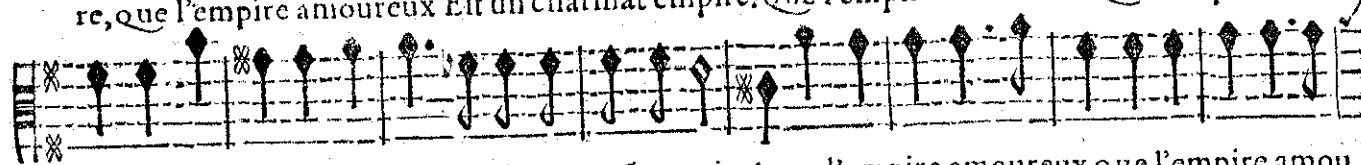
BASSE-CONTINUE.



# LE TRIOMPHE



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



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

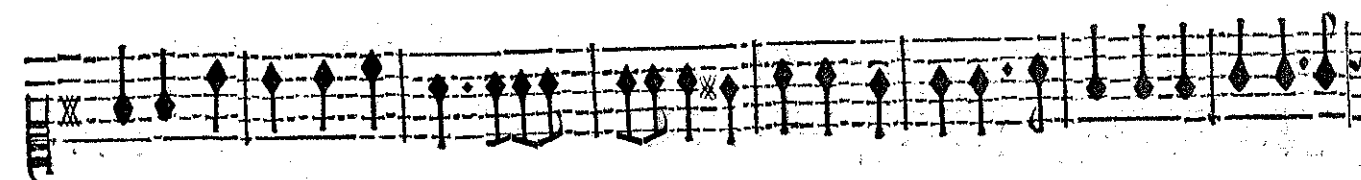
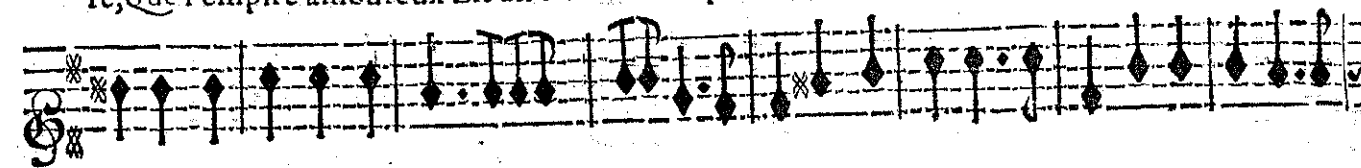


re, que l'empire amoureux Est un charmât empi- re! que l'empire amoureux que l'empire amou-

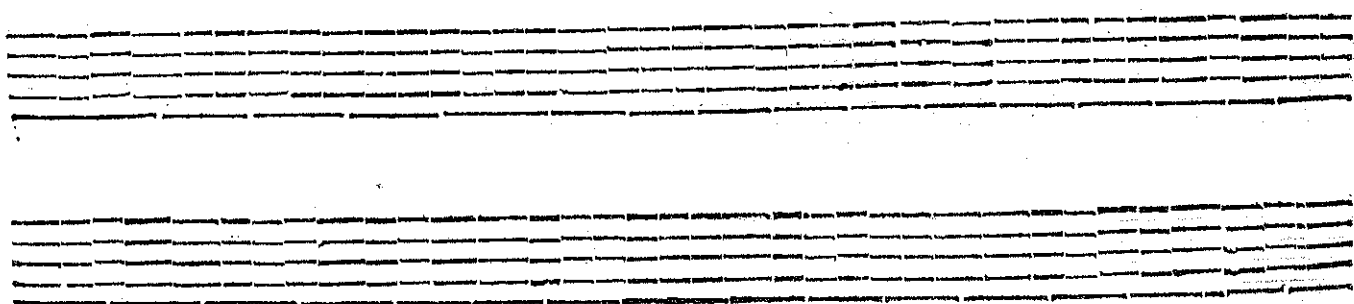


re, que l'empire amoureux Est un charmât empire!

que l'empire amou-



BASSE-CONTINUE.



D E L' A M O U R.

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

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

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

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

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

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

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

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

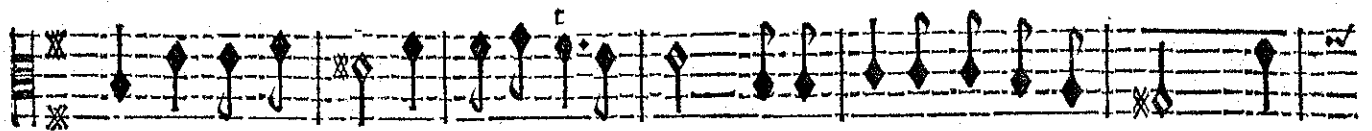
reux est un charmant empire. Que l'empire amoureux est un charmant empi- re. *fin.*

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

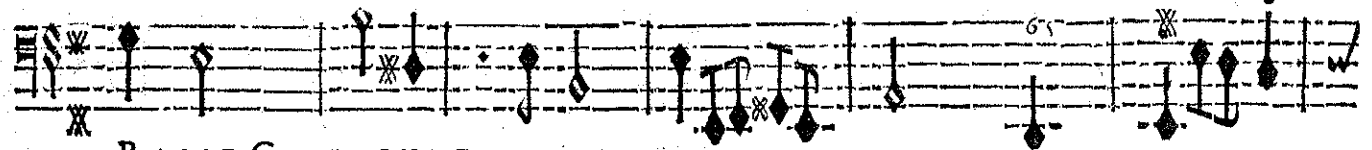
BASSE-CONTINUE.



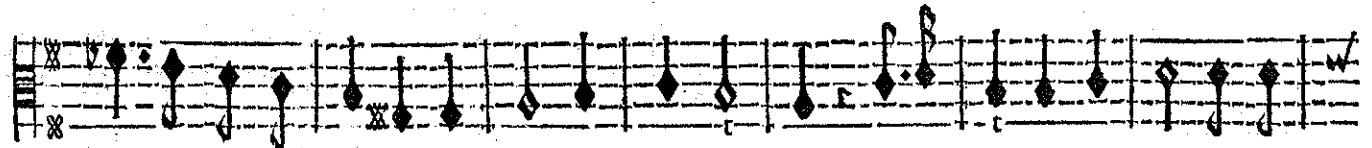
# LE TRIOMPHE



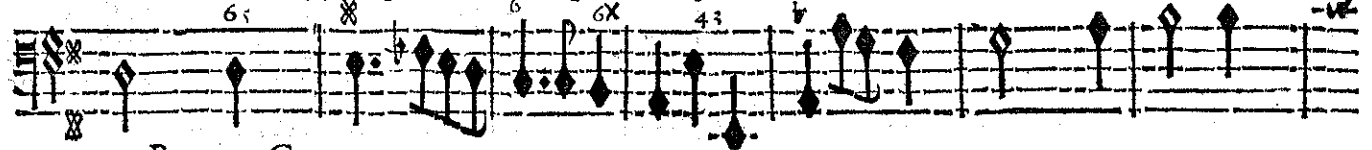
mour mené avec luy mille agreables jeux, Ses liens font d'aimables nœuds, Et



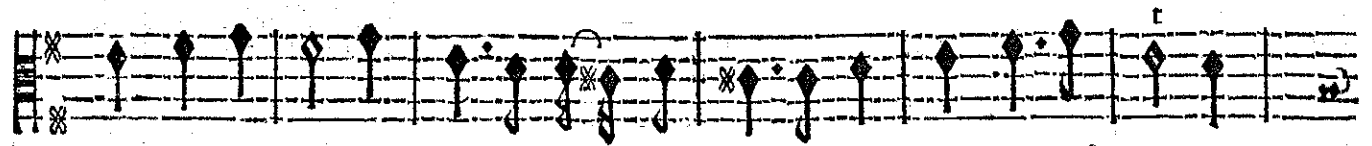
BASSE-CONTINUE.



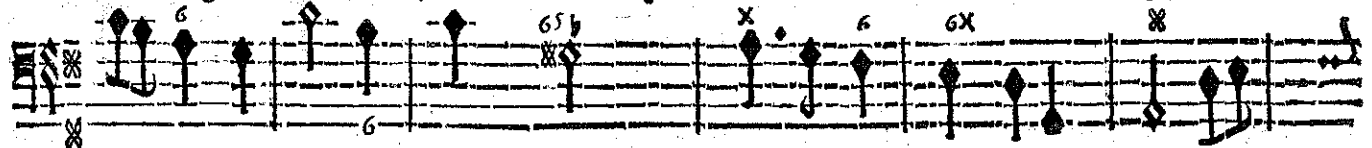
rien n'a tant d'appas que l'ardeur qu'il inspire, L'esperance adoucit un tour-



BASSE-CONTINUE.



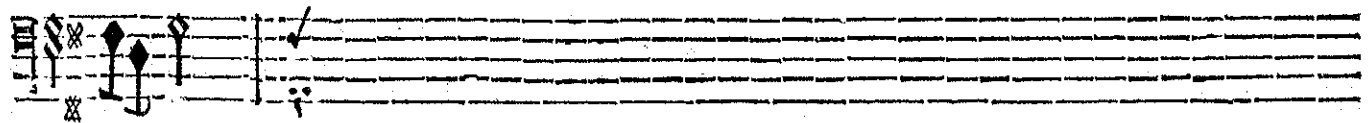
ment rigoureux, Toujours avec plaisir un tendre cœur soupire:



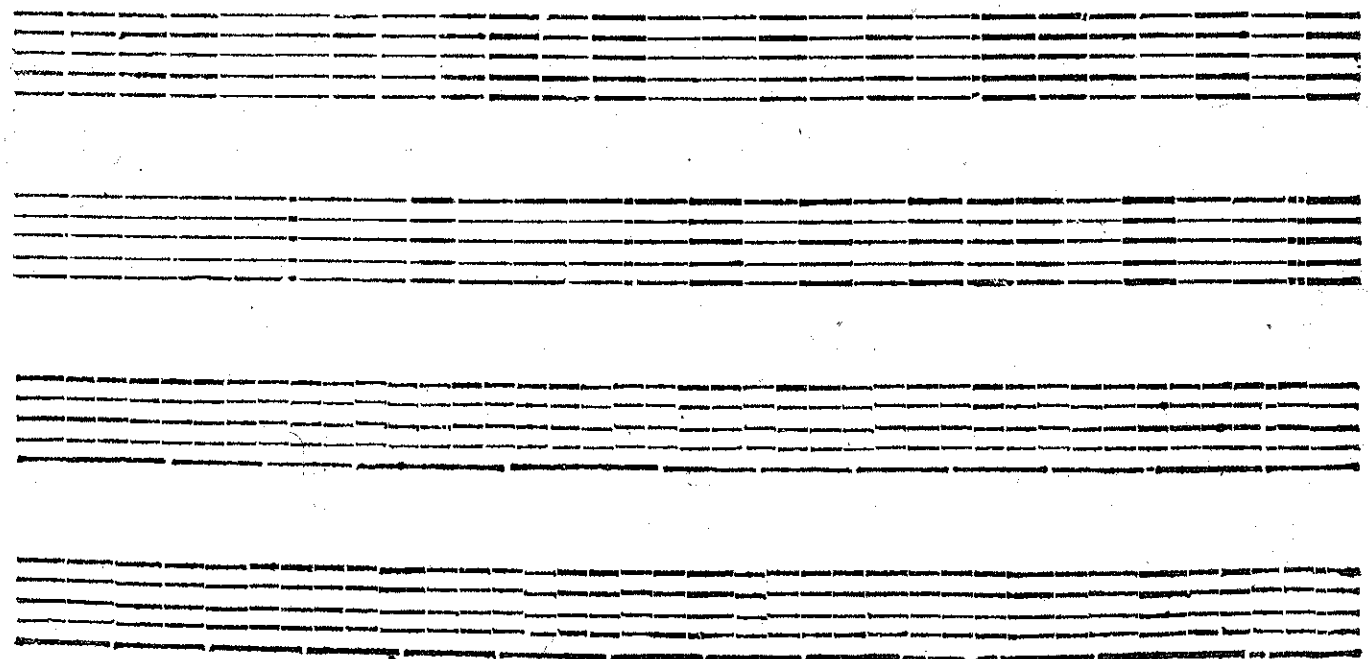
BASSE-CONTINUE.



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



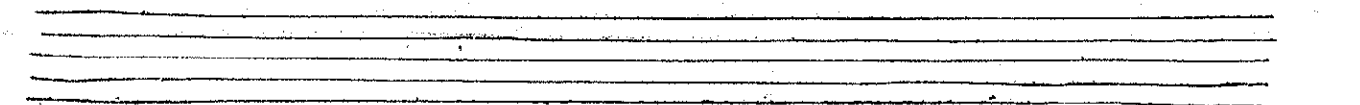
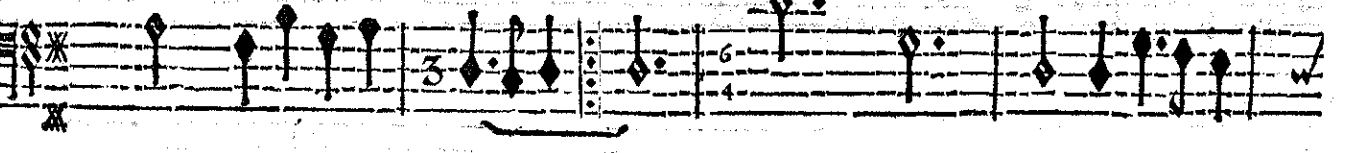
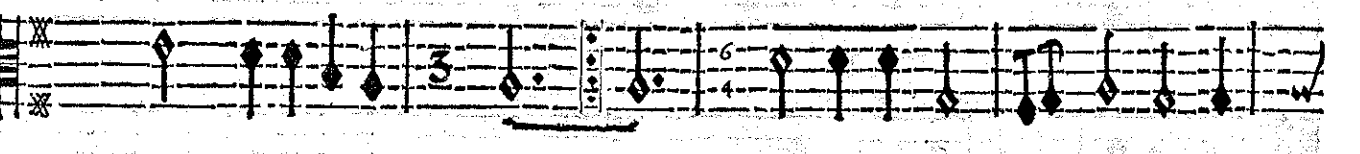
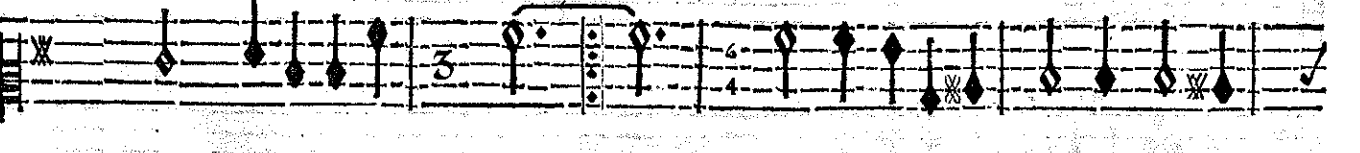
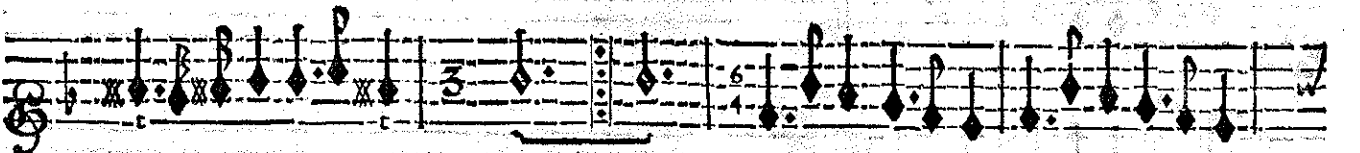
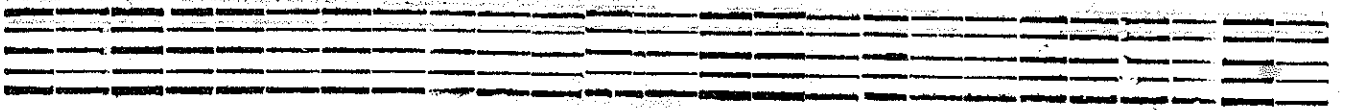
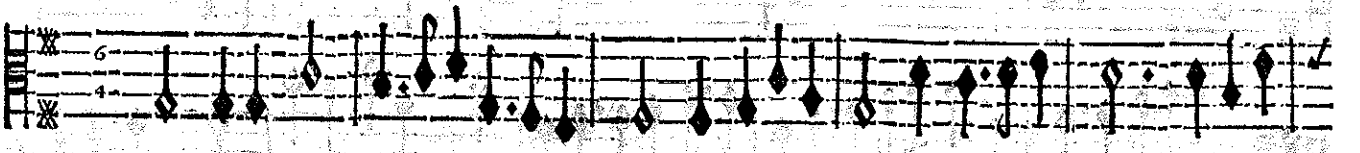
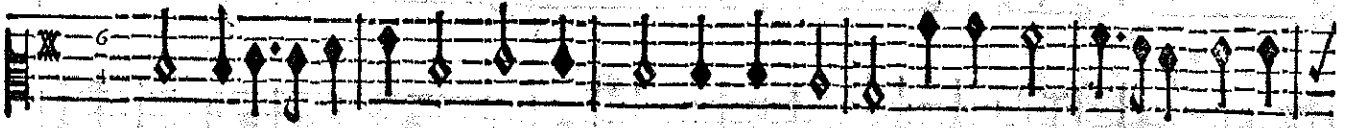
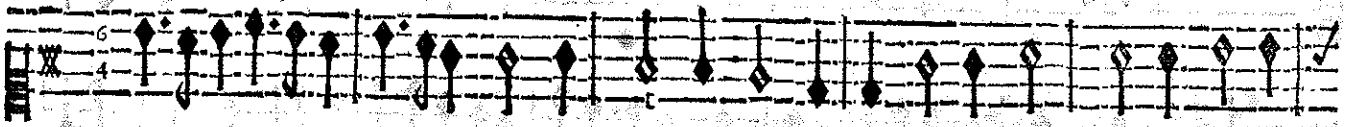
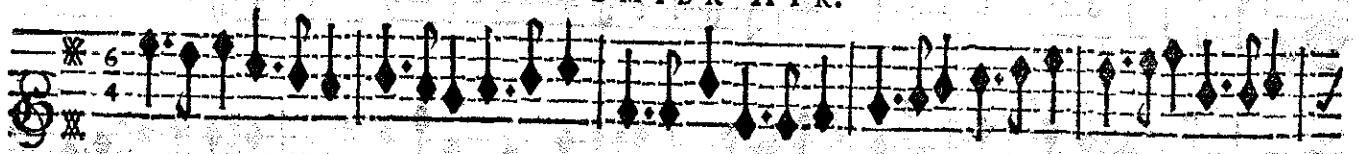
BASSE-CONTINUE.



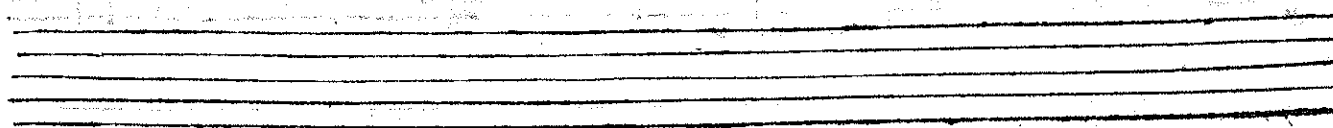
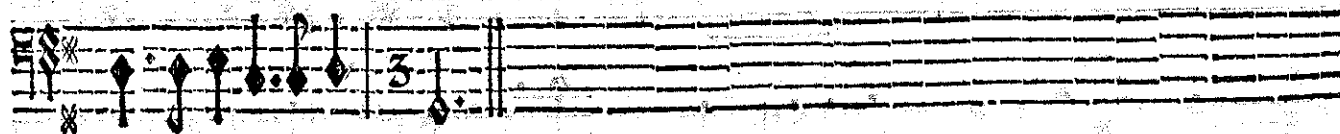
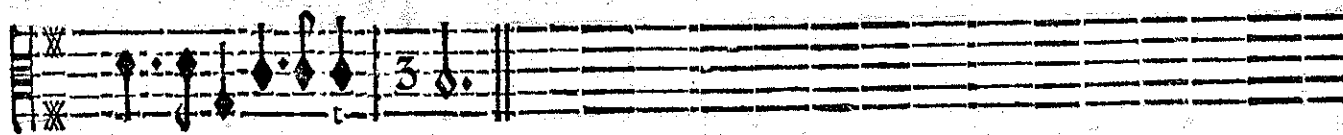
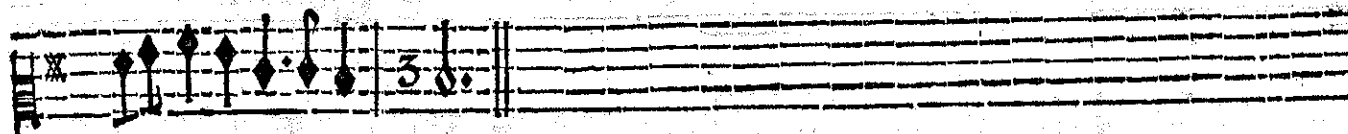
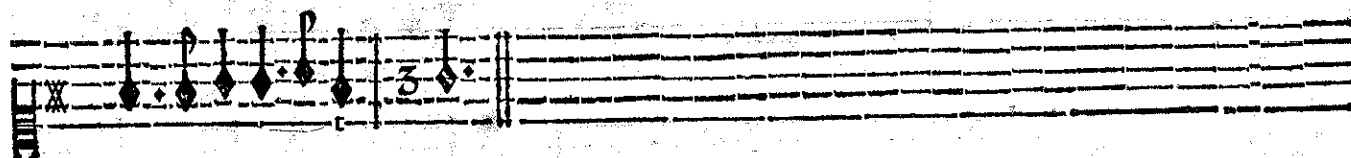
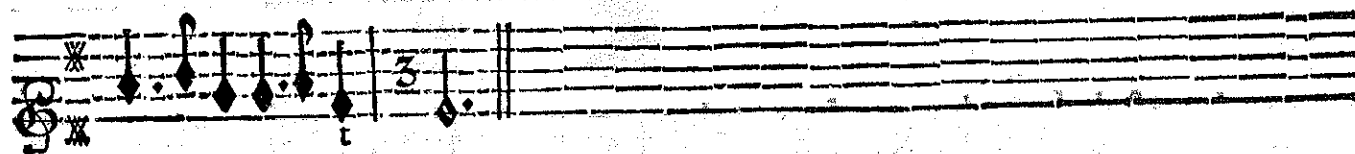
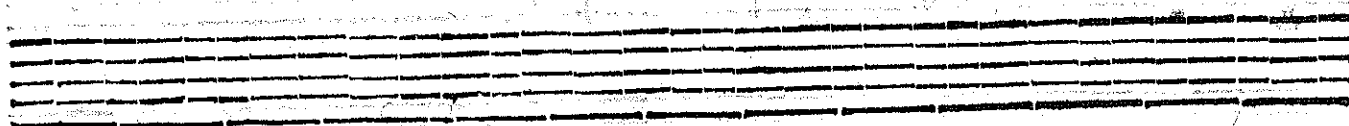
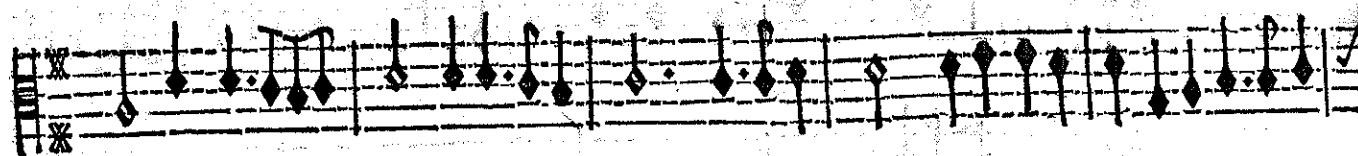
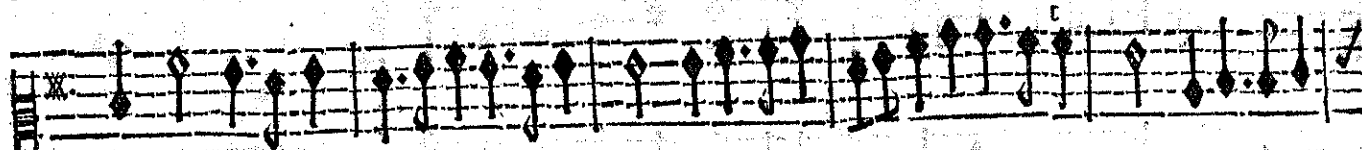
D E L' A M O U R.

ENTREE DE PAN ET DE QUATRE SYLVAINS.

PREMIER AIR.

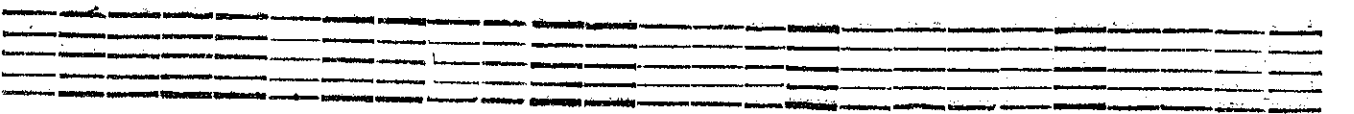
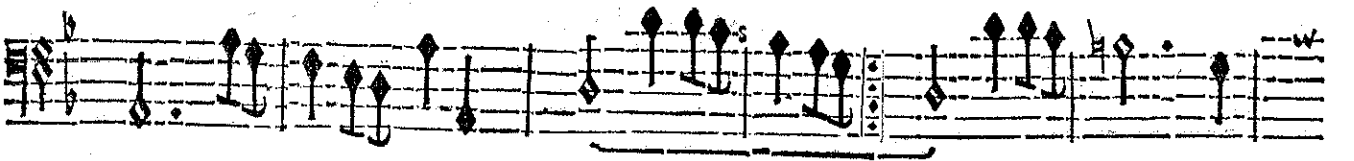
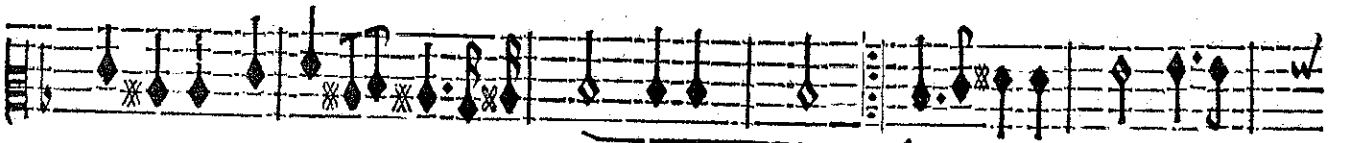
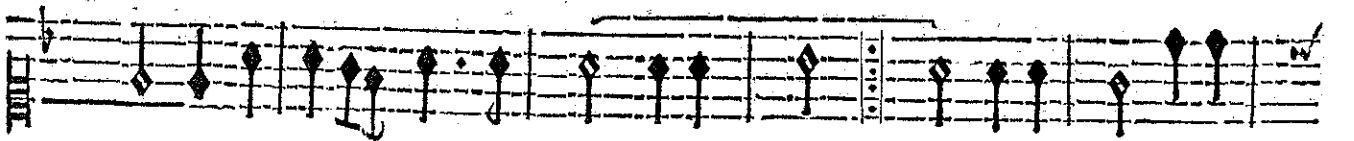
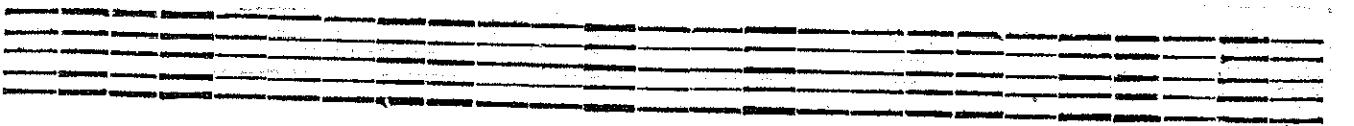
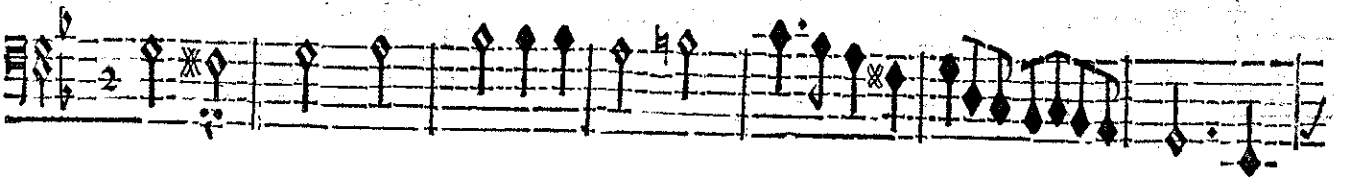
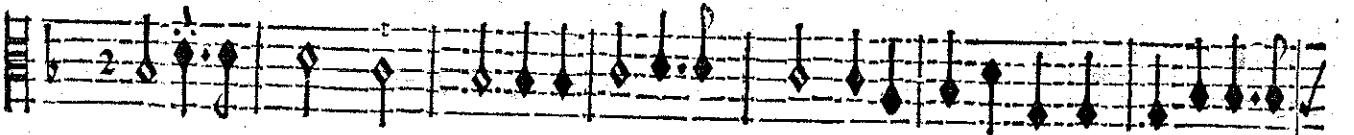
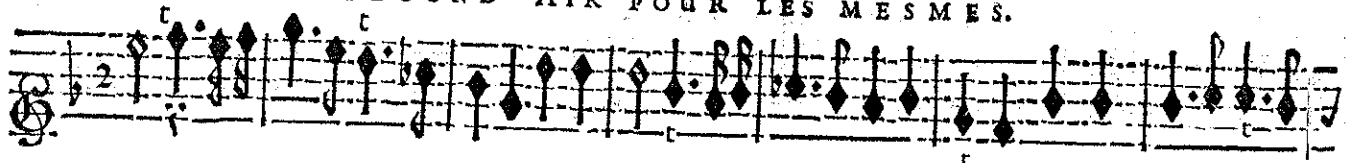


# LE TRIOMPHE

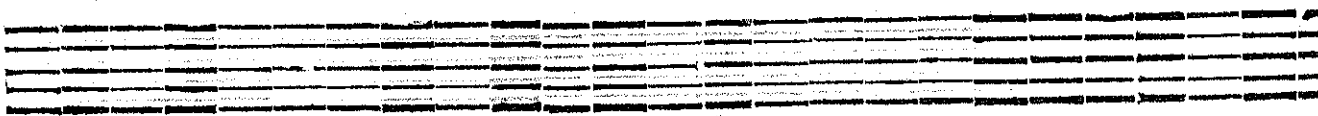
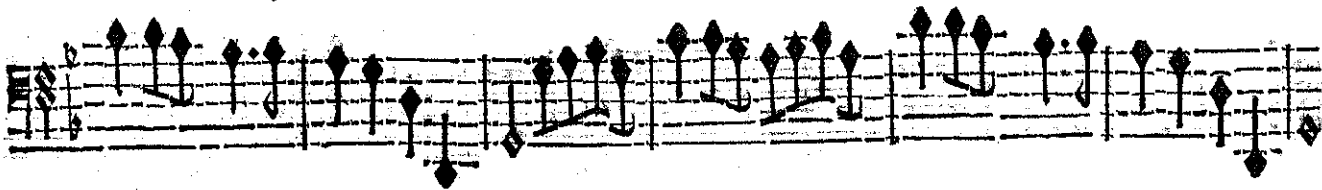
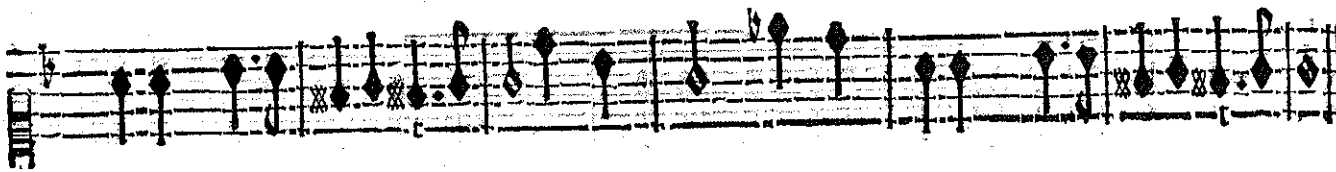
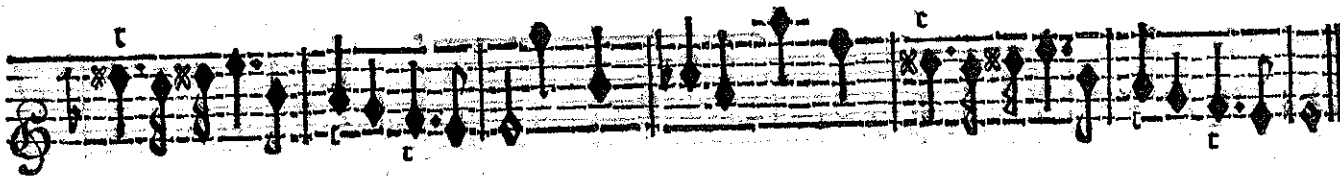
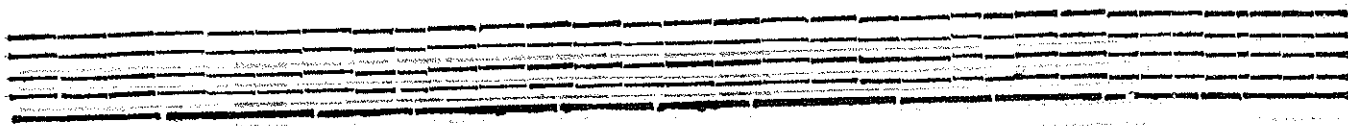
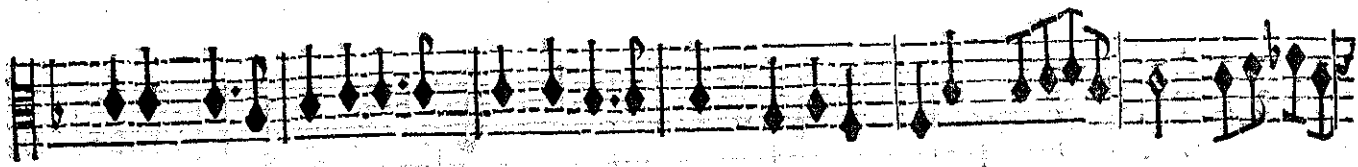


# DE L'AMOUR.

## SECOND AIR POUR LES MESMES.



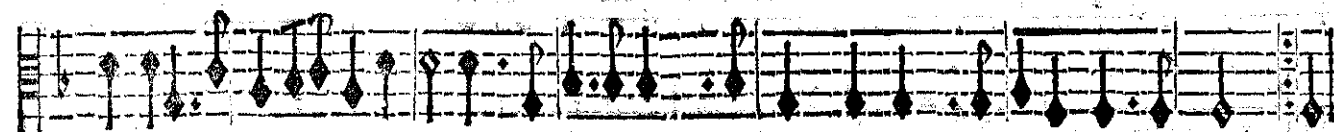
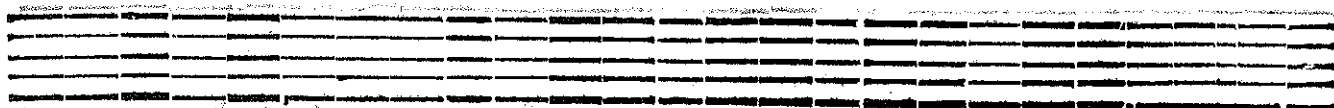
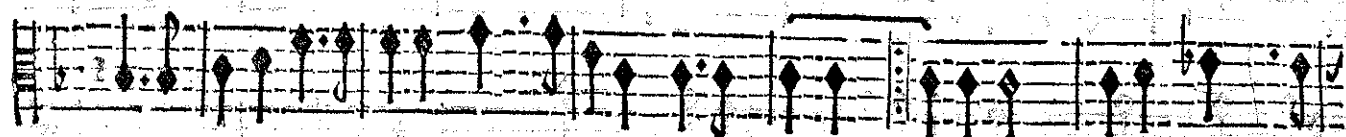
# LE TRIOMPHE



# DE L'AMOUR.

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

## PREMIER AIR.





Five staves of musical notation, likely for a vocal line and a basso continuo line, with various notes, rests, and ornaments.

*Airs chanté par une Nympe de Flore.*

First line of musical notation for the 'Airs chanté' section, featuring a vocal line with a treble clef and a basso continuo line with a bass clef.

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

Second line of musical notation for the 'Airs chanté' section, continuing the vocal and basso continuo parts.

BASSE-CONTINUE.

Third line of musical notation for the 'Airs chanté' section, including the vocal line and basso continuo line.

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

Fourth line of musical notation for the 'Airs chanté' section, continuing the musical accompaniment.

BASSE-CONTINUE.

Fifth line of musical notation for the 'Airs chanté' section, featuring the vocal line and basso continuo line.

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

Sixth line of musical notation for the 'Airs chanté' section, concluding the piece with the vocal and basso continuo parts.

BASSE-CONTINUE.



# LE TRIOMPHE

PRELUDE POUR L'AMOUR.

Musical staff for Tailles ou Flutes d'Allemagne. The staff is in 3/4 time and contains a melodic line with various note values and rests.

TAILLES OU FLUTES D'ALLEMAGNE.

Musical staff for Quinte de Flutes. The staff is in 3/4 time and contains a melodic line with various note values and rests.

QUINTE DE FLUTES.

Musical staff for Petite Basse de Flutes. The staff is in 3/4 time and contains a melodic line with various note values and rests.

PETITE BASSE DE FLUTES.

Musical staff for Grande Basse de Flutes et Basse-Continue. The staff is in 3/4 time and contains a melodic line with various note values and rests.

GRANDE BASSE DE FLUTES ET BASSE-CONTINUE.

Musical staff for Basse-Continue. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Basse-Continue. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Basse-Continue. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Basse-Continue. The staff is in 3/4 time and contains a melodic line with various note values and rests.

BASSE-CONTINUE.

Musical staff for Basse-Continue. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Basse-Continue. The staff is in 3/4 time and contains a melodic line with various note values and rests.

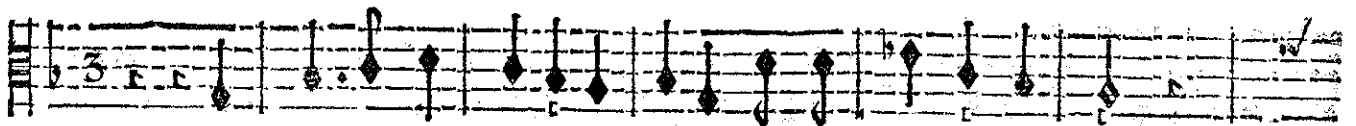
Musical staff for Basse-Continue. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Basse-Continue. The staff is in 3/4 time and contains a melodic line with various note values and rests.

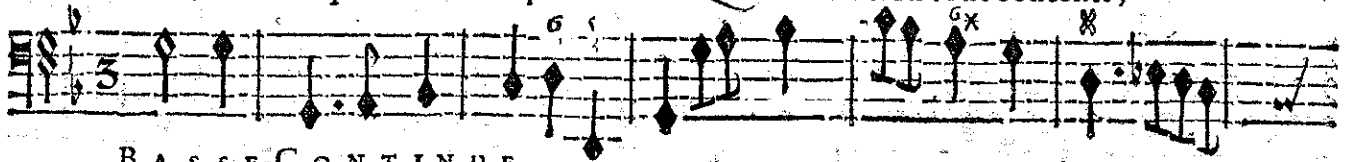
BASSE-CONTINUE.

# DE L'AMOUR,

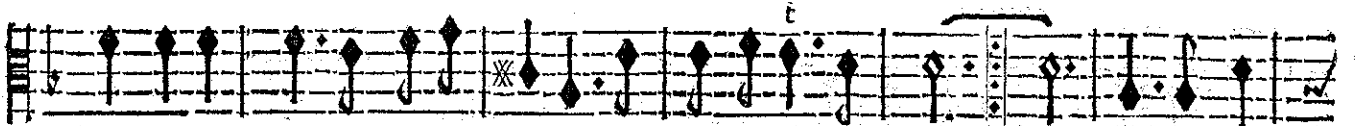
CHANSON POUR ARCAS.



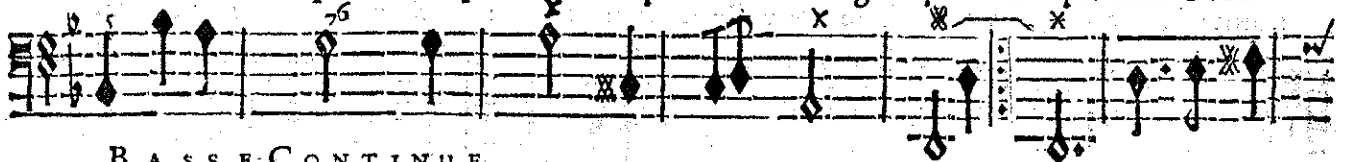
Il faut qu'un Amant persevere Quand ses vœux sont contents;



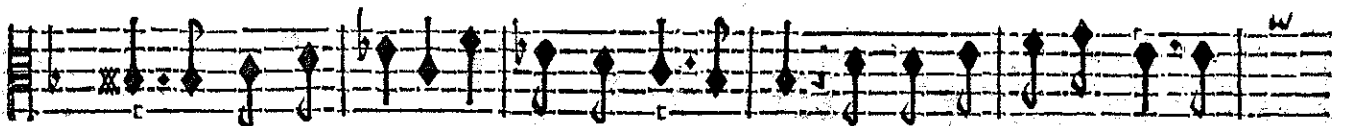
BASSE-CONTINUE.



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



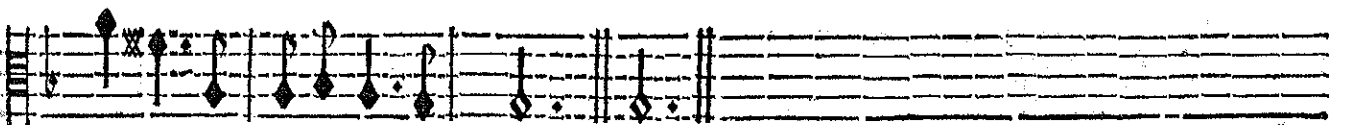
BASSE-CONTINUE.



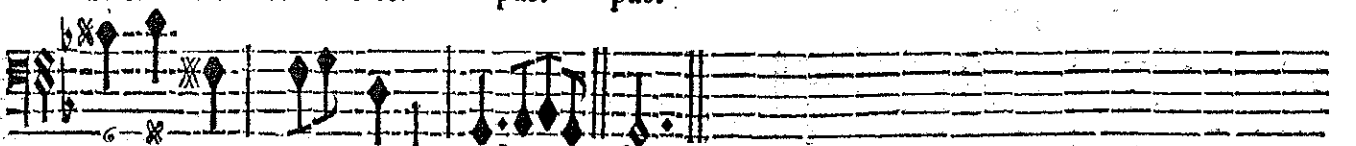
te toujours cruelle Perd ses plus doux appas, Et qui mesprise un cœur fi-



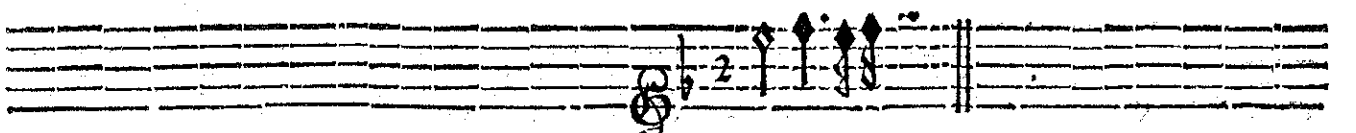
BASSE-CONTINUE.



delle Ne le merite pas. pas.



BASSE-CONTINUE.



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

# LE TRIOMPHE

## SECOND COUPLET

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

le merite pas. pas.

BASSE-CONTINUE.

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

L'AMOUR.

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

BASSE-CONTINUE.

veux le plus fier Conquerant, Et j'abaisse à mon gré la Majesté suprême. Et j'abaisse à mon

BASSE-CONTINUE.

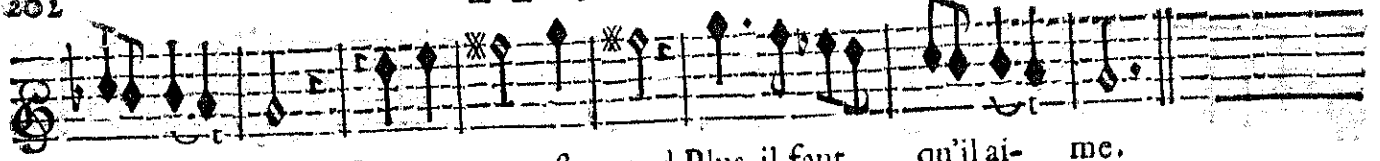
gré la Majesté suprême. Dans le Ciel Jupiter mesme, Suit mes loix en soupi-

BASSE-CONTINUE.

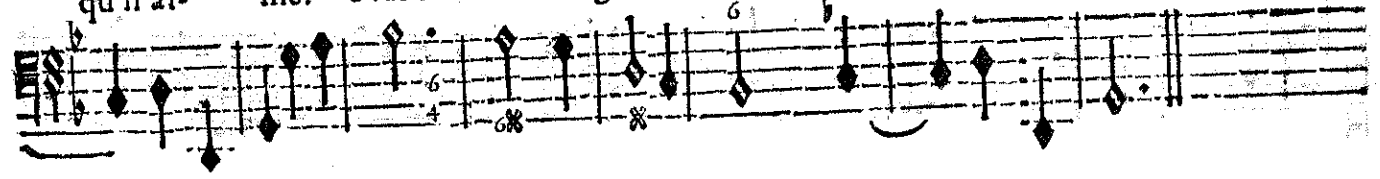
rant: Dás le Ciel, Jupiter mesme, Suit mes loix en soupirát: Pl<sup>9</sup> vn cœur est grand plus il faut

BASSE-CONTINUE.

# LE TRIOMPHE



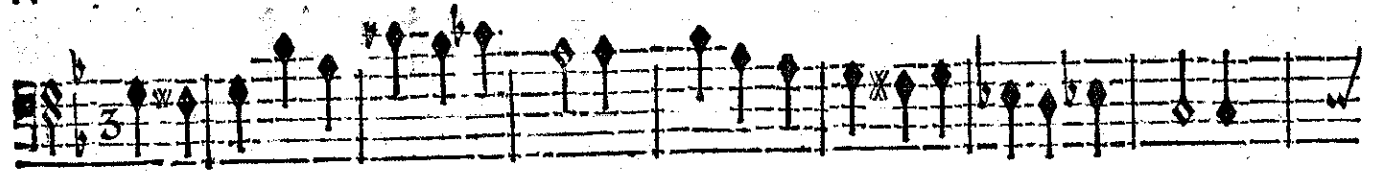
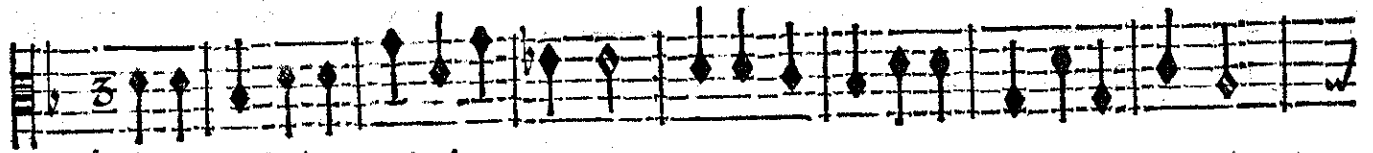
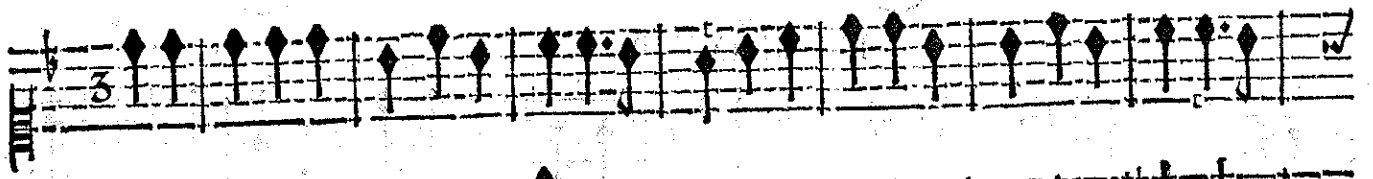
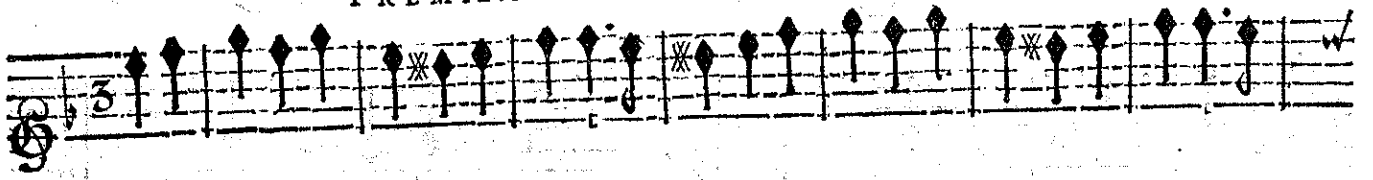
qu'il ai- me. Plus un cœur est grand Plus il faut qu'il ai- me.



## BASSE-CONTINUE.

*Les Flûtes reprennent leur prélude, & l'Amour chante, Plus un cœur est grand, &c.*

## PREMIER AIR POUR LA JEUNESSE.



*Reprise.*



*Reprise.*



*Reprise.*

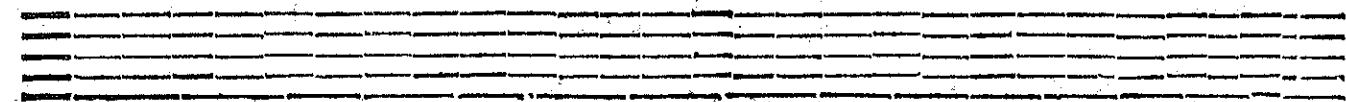
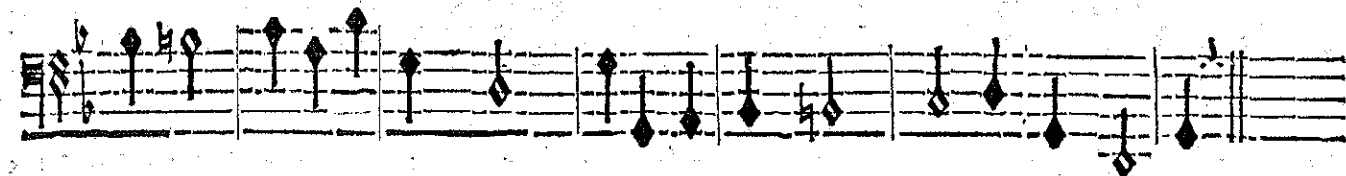
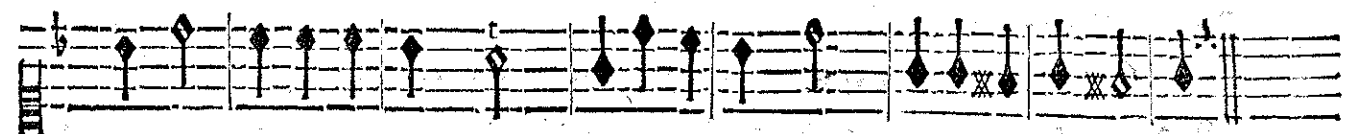
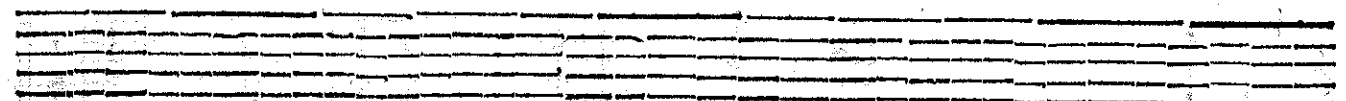
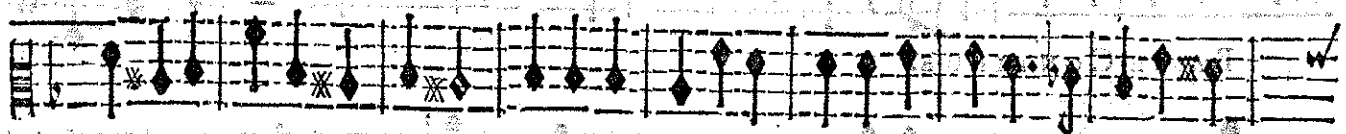
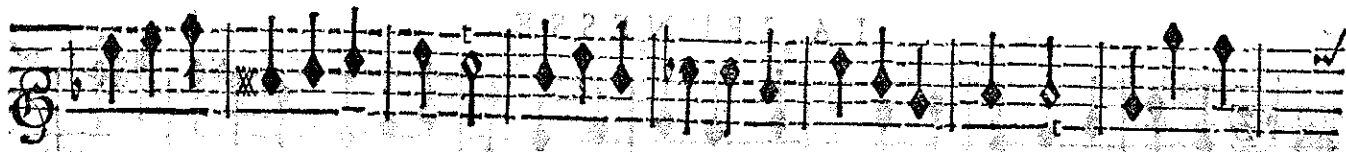


*Reprise.*

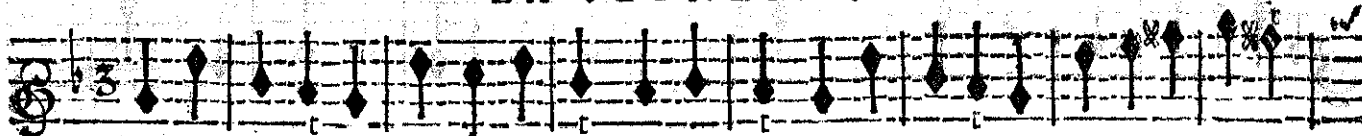


*Reprise.*

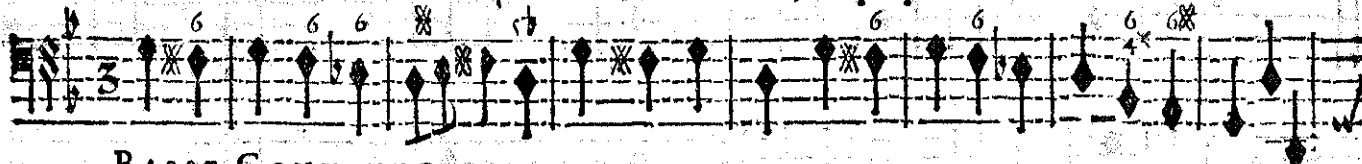
3 D EIL'AMOUR.



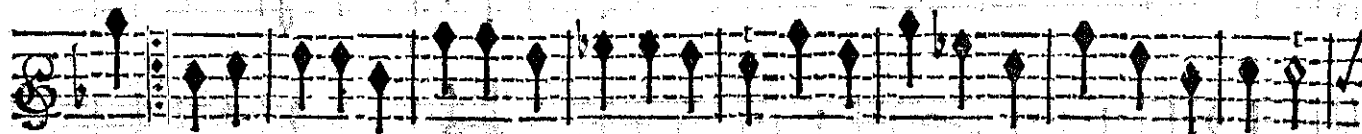
# LE TRIOMPHE LA JEUNESSE.



NE troublez pas nos jeux, importune raison, Vous aurez vostre tour fier sage -  
Nous devons à l'amour les plus beaux de nos ans, Il prepare nos cœurs à la tendresse.



BASSE-CONTINUE.



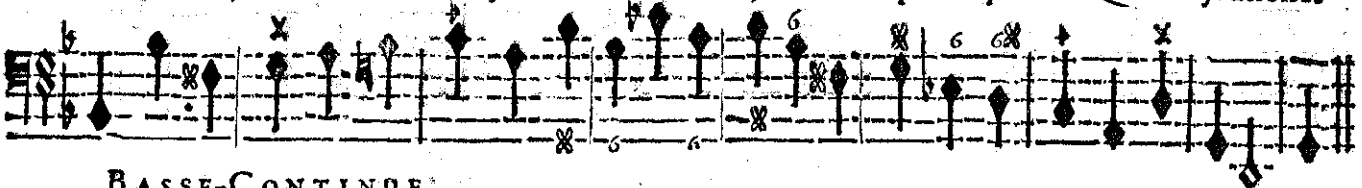
se; Vos severes conseils ne sont pas de saison, Reservez vos chagrins pour la vieillesse -  
se; Il s'amuse avec nous à des jeux innocens, No<sup>s</sup> laissons les chagrins pour la vieillesse.



BASSE-CONTINUE.

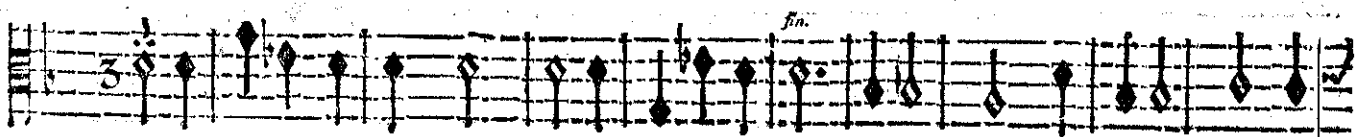
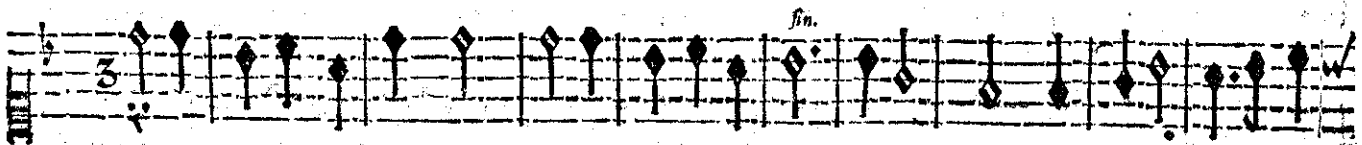
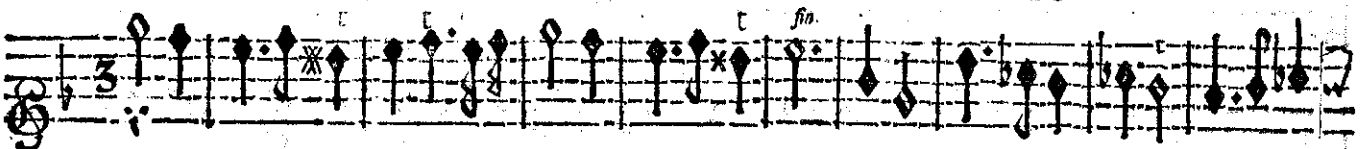


se; To<sup>s</sup> nos jours sont charmés tout rit à nos desirs, C'est le tēps des plaisirs Que la jeunesse.  
se; To<sup>s</sup> nos jours sont charmés, tout rit à nos desirs, C'est le tēps des plaisirs Que la jeunesse.



BASSE-CONTINUE.

## DEUXIESME AIR POUR LES MESMES.



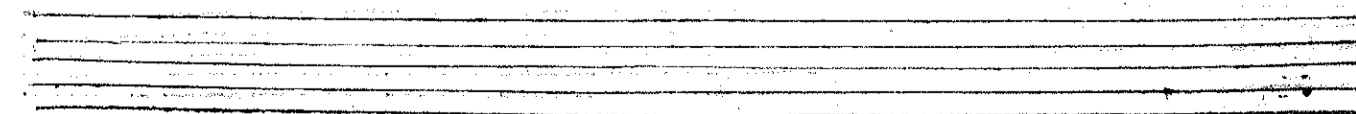
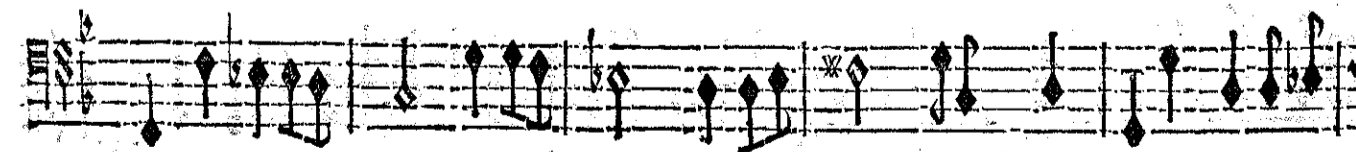
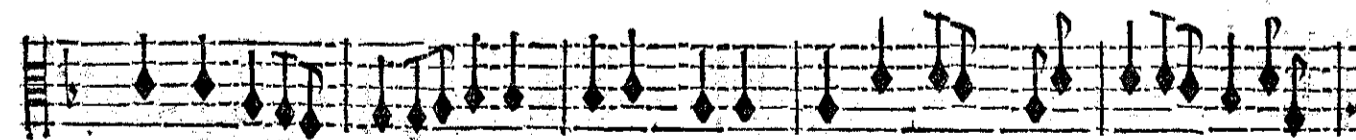
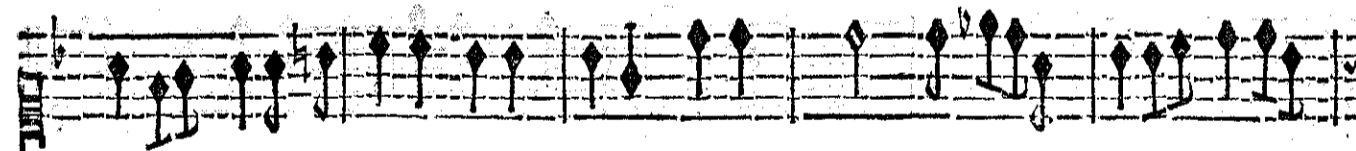
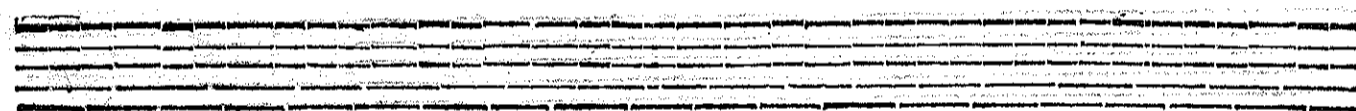
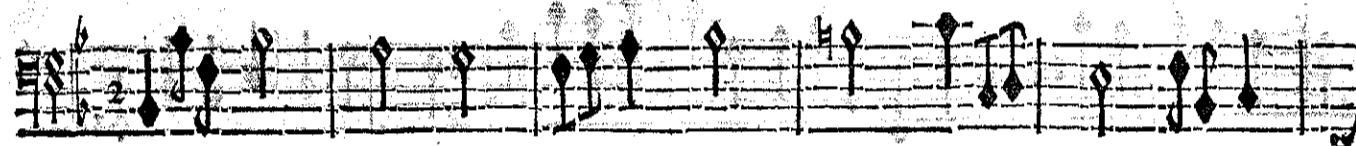
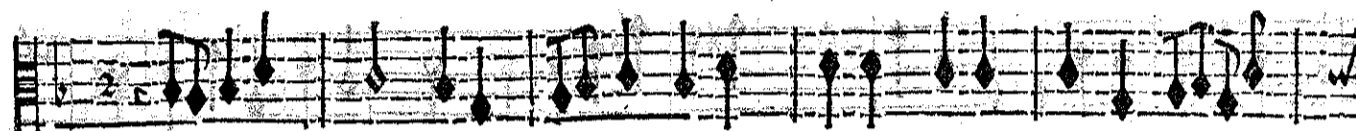
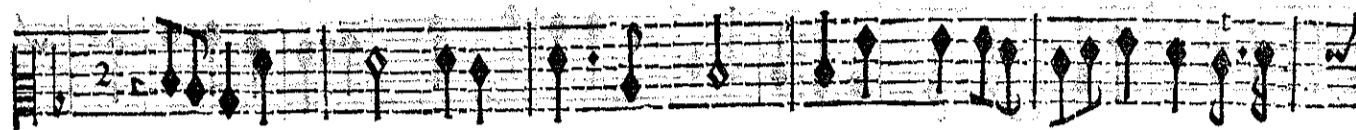
DE L'AMOUR.

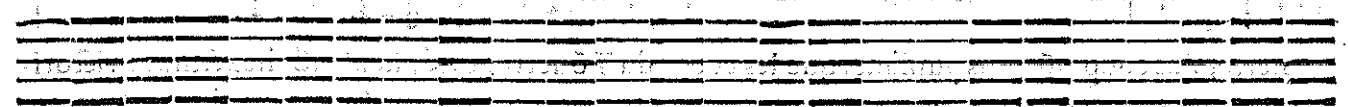
This musical score is titled "DE L'AMOUR." and is page 205. It consists of ten systems of staves. The first system has a treble clef and a key signature of one flat. The second system has a bass clef. The third system has a bass clef. The fourth system has a bass clef. The fifth system has a bass clef. The sixth system has a treble clef. The seventh system has a bass clef. The eighth system has a bass clef. The ninth system has a bass clef. The tenth system has a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "c" (crescendo). There are also some asterisks and other symbols scattered throughout the notation.



# LE TRIOMPHE

## PRELUDE POUR JUPITER.

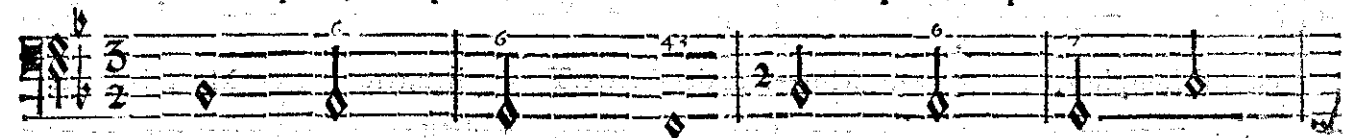




JUPITER.



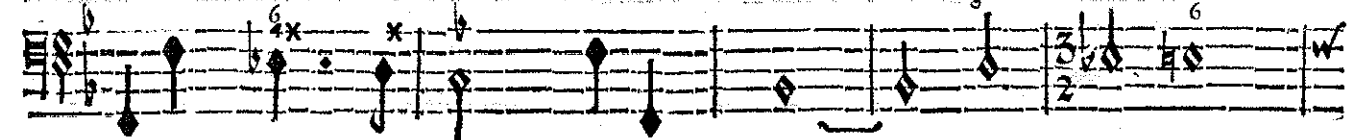
Triomphez, triomphez Amour victorieux; Triomphez, triomphez des Mortels & des



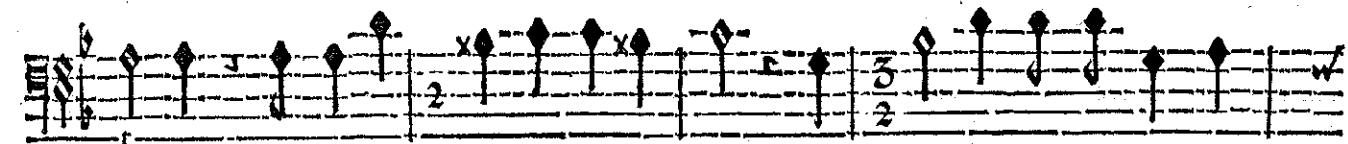
BASSE-CONTINUE.



Dieux, Triomphez, triomphez des Mortels & des Dieux, Vous imposez des loix à toute la Na-



BASSE-CONTINUE.



ture Vous enflamez le sein des Mers; Vos feux percent la nuit obs-



BASSE-CONTINUE.

Musical staff with notes and clef, part of the first system.

cure Du sejour profond des Enfers: Vostre chaîne s'estend aux deux bouts de la

Musical staff with notes and clef, part of the first system.

BASSE-CONTINUE.

Musical staff with notes and clef, part of the second system.

Terre; Vos traits s'eslevet jusqu'aux Cieux: Vos coups sont plus puissants que les coups du Ton-

Musical staff with notes and clef, part of the second system.

BASSE-CONTINUE.

Musical staff with notes and clef, part of the third system.

nerre; Vos coups sont plus puissants que les coups du Tõnerre; Triõphez, triõphez Amour victori-

Musical staff with notes and clef, part of the third system.

BASSE-CONTINUE.

Musical staff with notes and clef, part of the fourth system.

eux, Triomphez, triomphez des Mortels & des Dieux. Triomphez, triõphez des Mortels & des

Musical staff with notes and clef, part of the fourth system.

BASSE-CONTINUE.

Empty musical staves at the bottom of the page.

CHOEUR DE DIVINITEZ.

Triomphez, .ij. Amour victorieux, Triomphez, .ij. des mortels & des

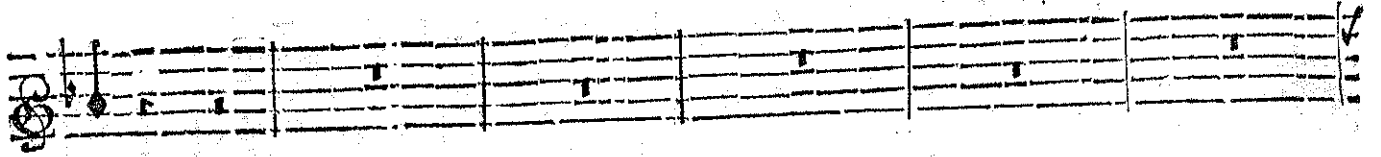
Triomphez, .ij. Amour victorieux, Triomphez, .ii. des mortels & des

Triomphez, .ij. Amour victorieux, Triomphez, .ij. des mortels & des

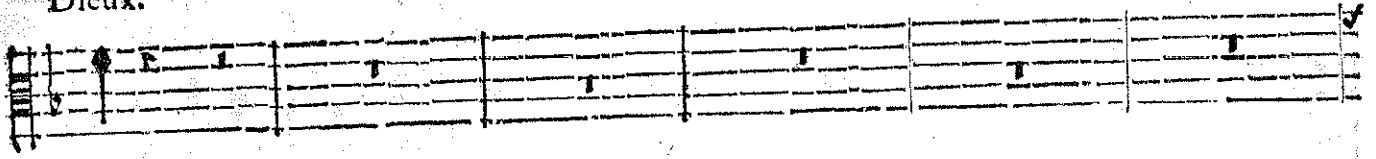
Dieux. Triomphez, .ij. Amour victorieux, Triomphez, .ij. des mortels & des

BASSE-CONTINUE.

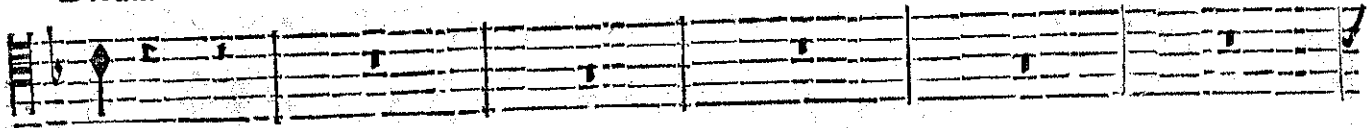
# LE TRIOMPHE



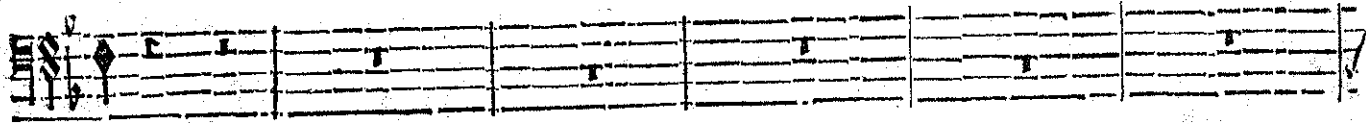
Dieux.



Dieux.



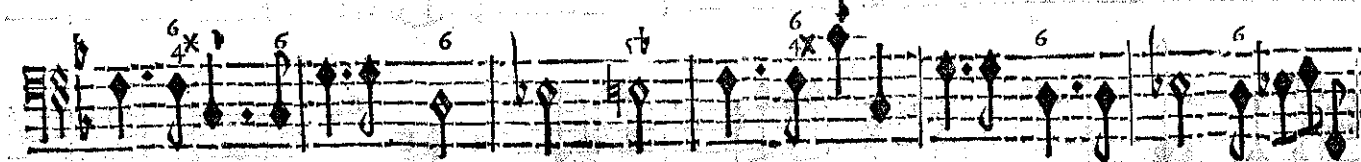
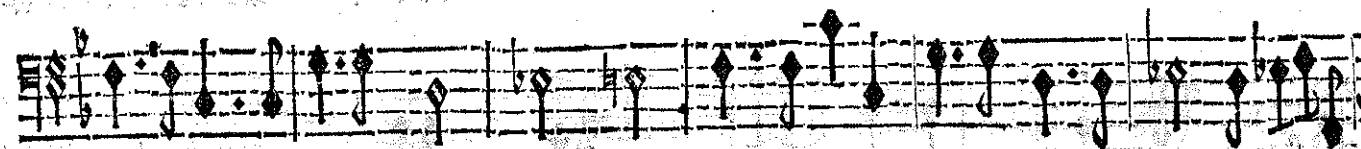
Dieux.



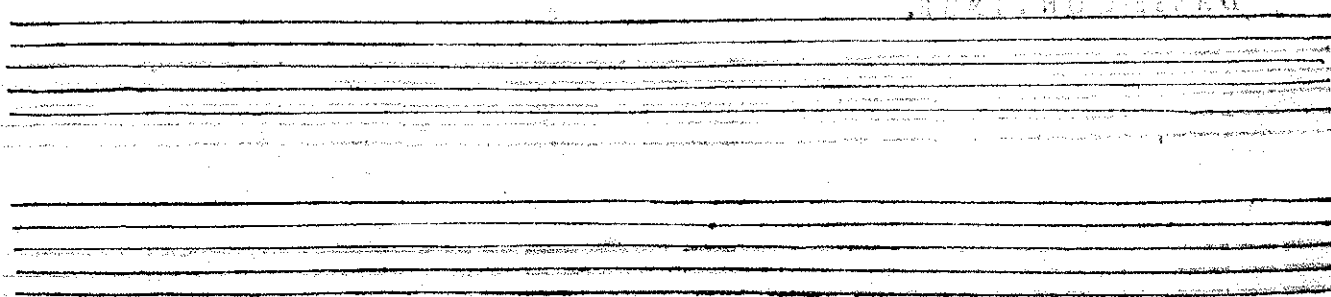
Dieux.



VIOLONS.



BASSE-CONTINUE.

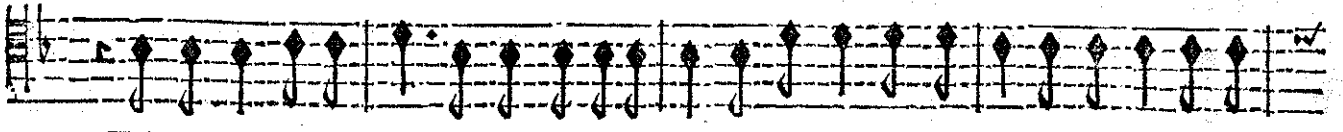




Triomphez, .ij. Amour victorieux, Triomphez, .ij. des mortels & des



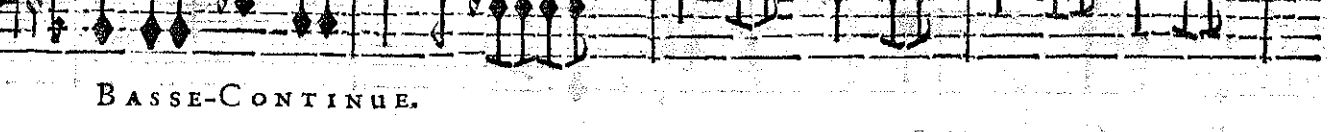
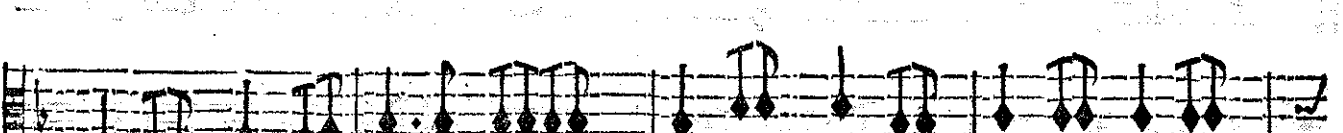
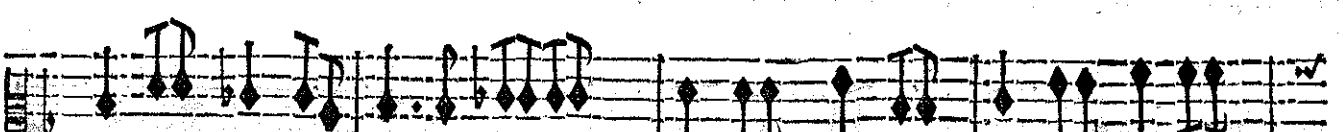
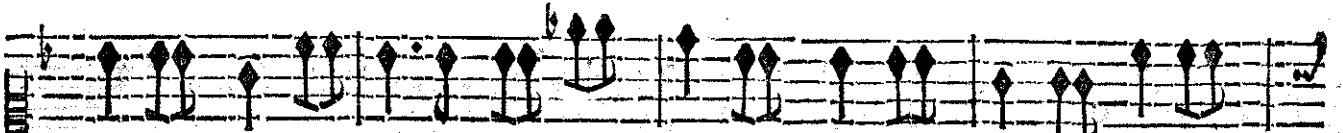
Triomphez, .ij. Amour, victorieux, Triomphez, .ij. des mortels & des



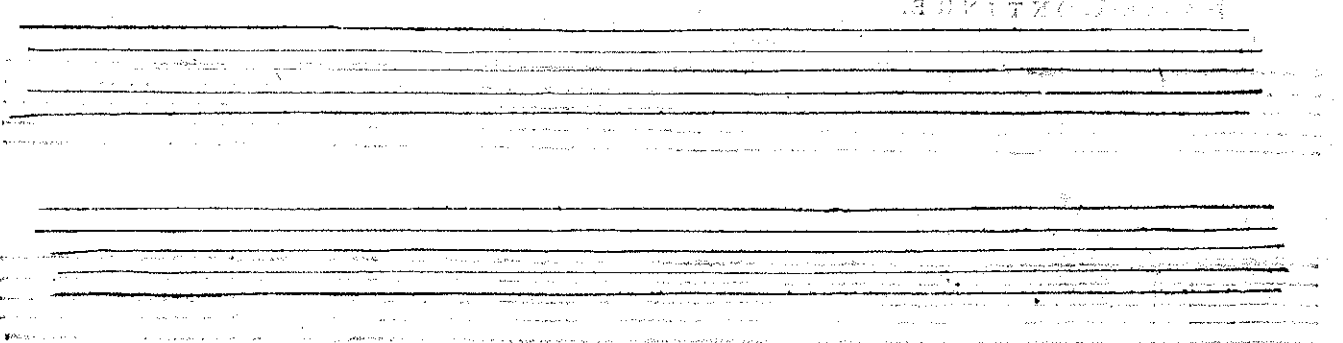
Triomphez, .ij. Amour victorieux, Triomphez, .ij. des mortels & des



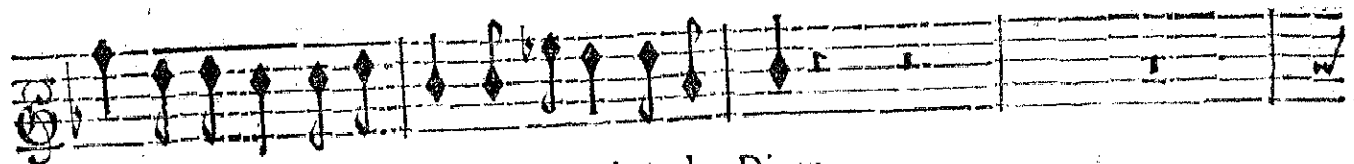
Triomphez, .ij. amour victorieux, Triomphez, .ij. des mortels & des



BASSE-CONTINUE.



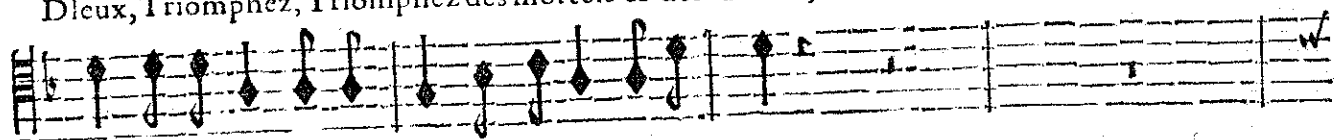
LE TRIOMPHE



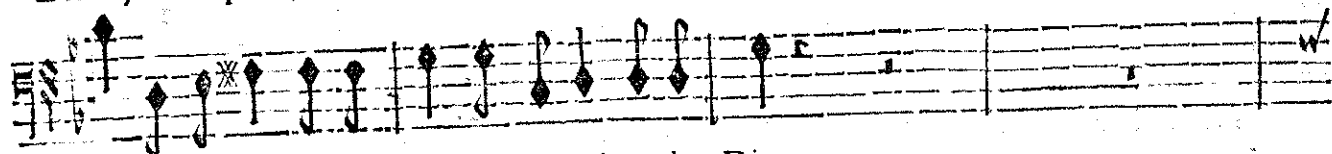
Dieux, Triomphez, Triomphez des mortels & des Dieux,



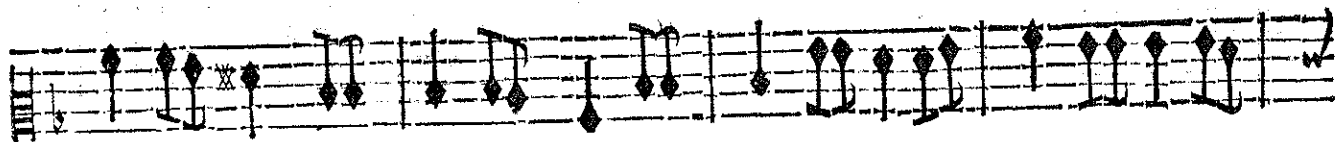
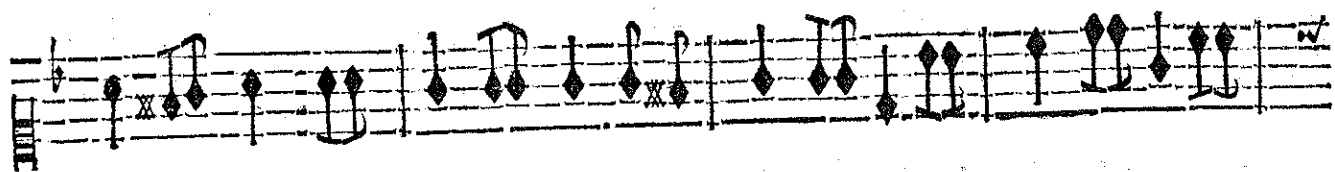
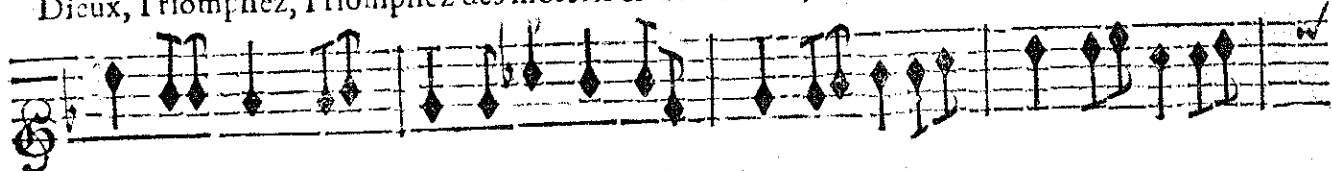
Dieux, Triomphez, Triomphez des mortels & des Dieux,



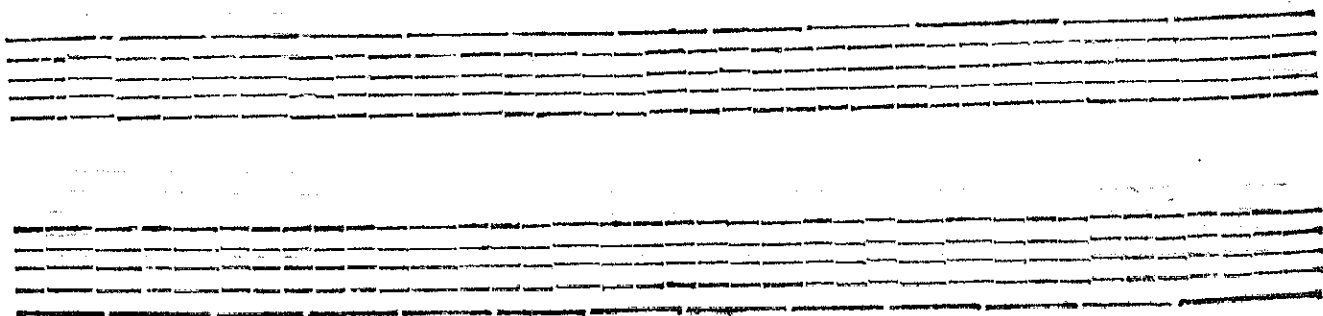
Dieux, Triomphez, Triomphez des mortels & des Dieux,



Dieux, Triomphez, Triomphez des mortels & des Dieux,



BASSE-CONTINUE.



DE L'AMOUR.



Triomphez .ij. des mortels & des Dieux.



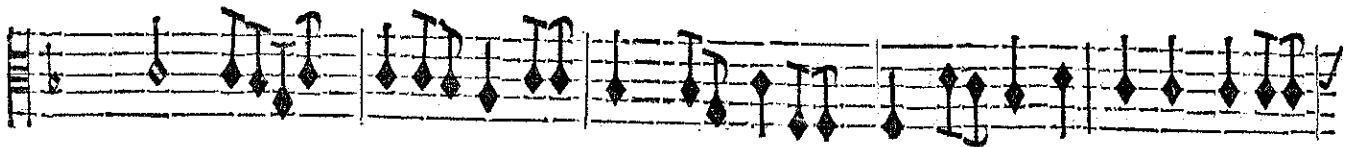
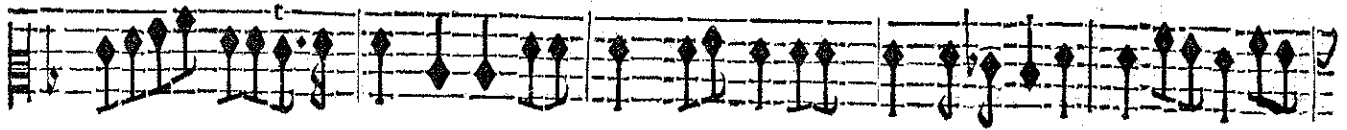
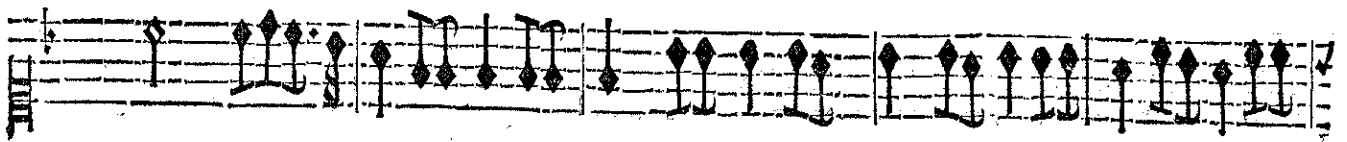
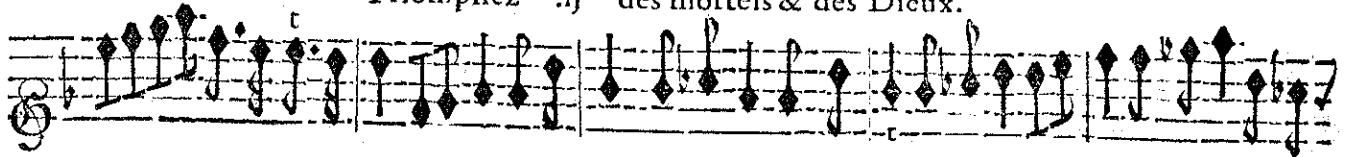
Triomphez .ij. des mortels & des Dieux.



Triomphez .ij. des mortels & des Dieux.



Triomphez .ij. des mortels & des Dieux.



BASSE-CONTINUE.





LE TRIOMPHE

Triomphez .ij. Amour victorieux, Triophez, Triom-

Triomphez .ij. Amour victorieux, Triophez, Triom-

Triomphez .ij. Amour victorieux, Triophez, Triom-

Triomphez .ij. Amour victorieux, Triophez, Triom-

BASSE CONTINUE.



phez des mortels & des Dieux. Triōphez &c.

Triōphez .ij. des mortels & des



phez des mortels & des Dieux. Triōphez &c.

Triōphez .ij. des mortels & des



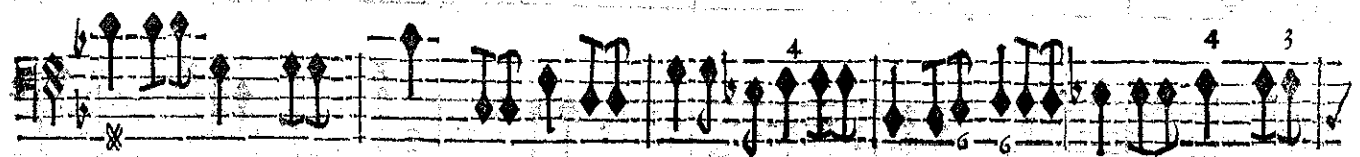
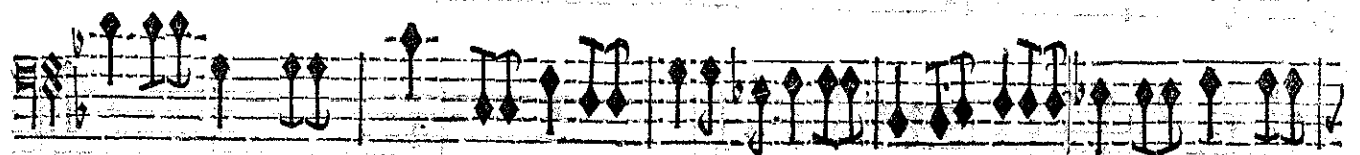
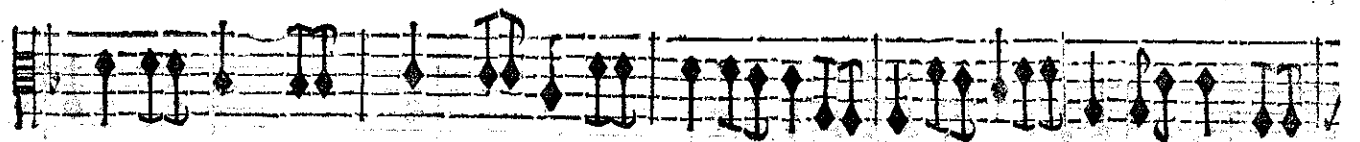
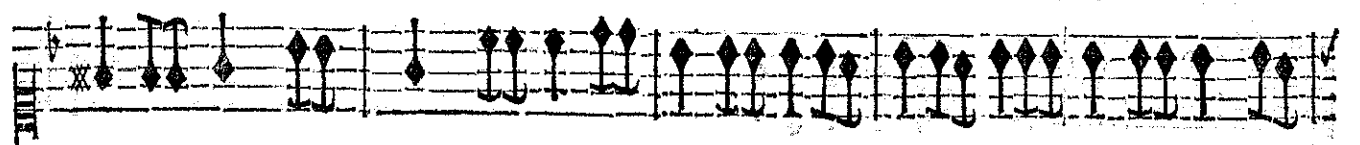
phez des mortels & des Dieux. Triōphez &c.

Triōphez .ij. des mortels & des

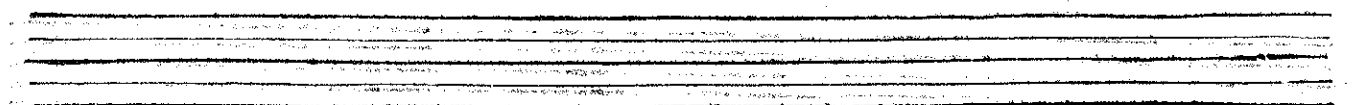
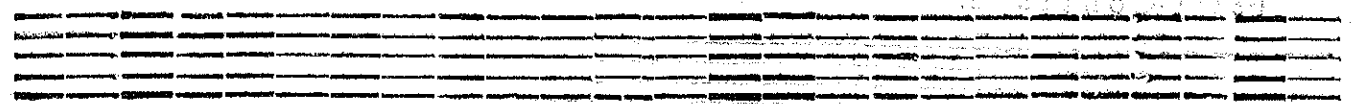


phez des mortels & des Dieux. Triōphez &c.

Triōphez .ij. des mortels & des



BASSE-CONTINUE.



LE TRIOMPHE

*fin.*

Dieux. Vous imposez des loix à toute la Nature; Vous enflamez le sein des Mers; Vos

*fin.*

Dieux. Vous imposez des loix à toute la Nature; Vous enflamez le sein des Mers; Vos

*fin.*

Dieux. Vous imposez des loix à toute la Nature; Vous enflamez le sein des Mers; Vos

*fin.*

Dieux. Vous imposez des loix à toute la Nature; Vos

*fin.*

VIOLONS.

*fin.*

*fin.*

*fin.*

*fin.*

*fin.*

BASSE-CONTINUE.

feux percent la nuit obscure Du sejour profond des Enfers: Vostre chaîne s'e-

feux percent la nuit obscure Du sejour profond des Enfers: Vostre chaîne s'e-

feux percent la nuit obscure Du sejour profond des Enfers: Vostre chaîne s'e-

feux percent la nuit obscure Du sejour profond des Enfers: Vostre chaîne s'e-

BASSE-CONTINUE.

# LE TRIOMPHE

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

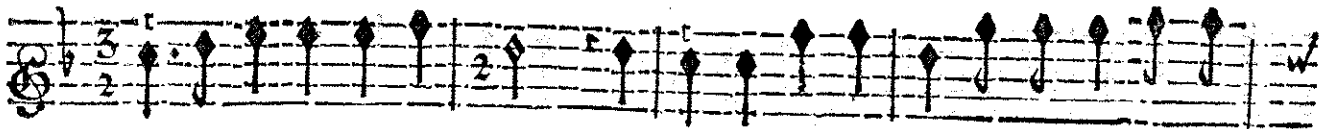
tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

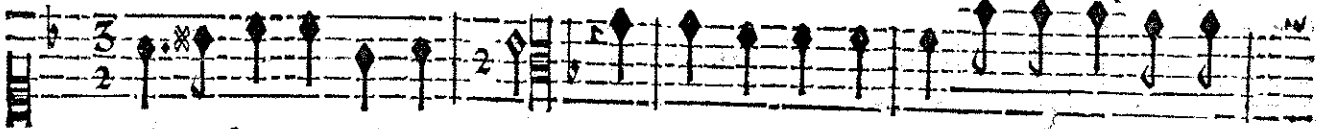
tend aux deux bouts de la terre, Vostre chaîne s'é-tend aux deux bouts de la terre, Vos

BASSE-CONTINUE.

CHIFFRE DE BASS



traits s'eslevent jusqu'aux Cieux; Vos coups sont plus puissants que les coups du Ton-



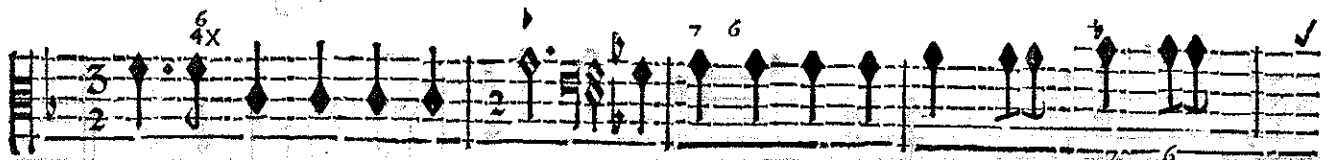
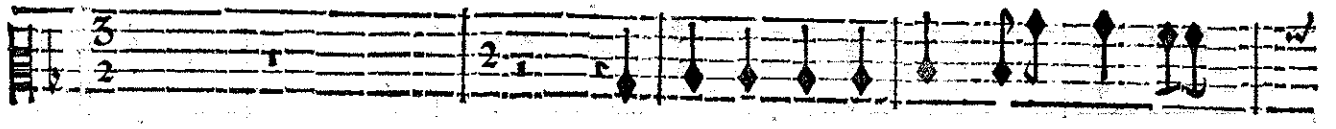
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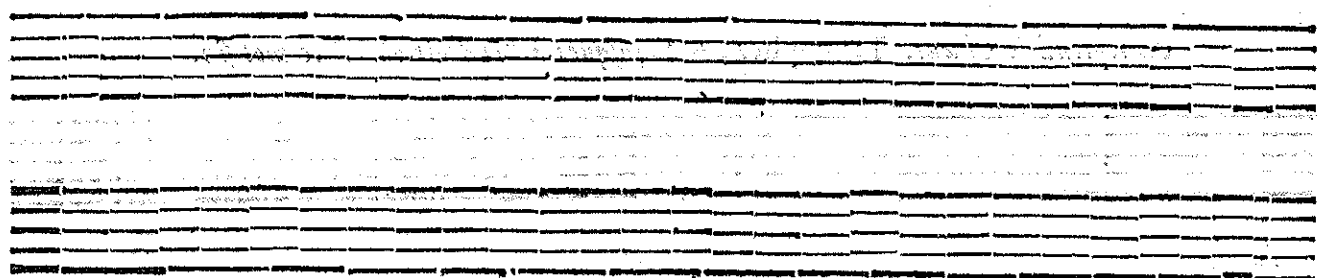
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Vos coups sont plus puissants que les coups du Ton-



BASSE-CONTINUE.

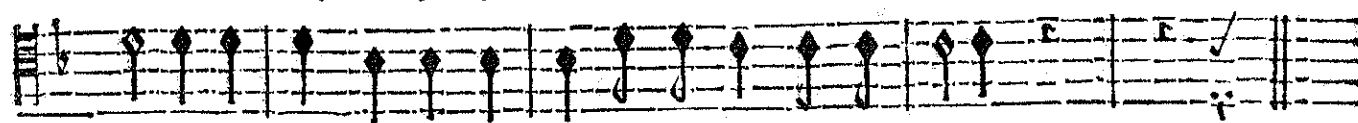




nerre. Vos coups sont plus puissants que les coups du Tonnerre.



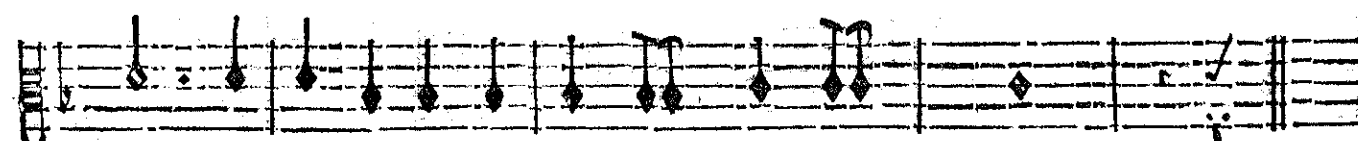
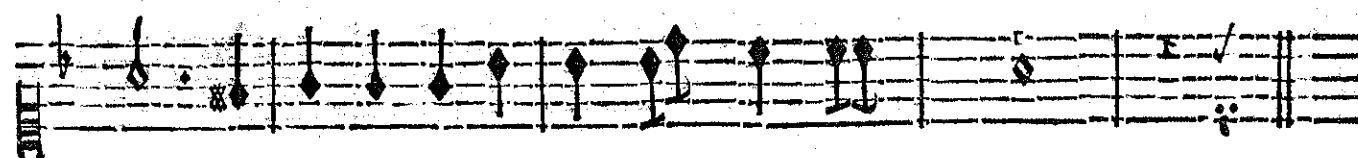
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BASSE-CONTINUE.

*On reprend le Chœur. Triomphez, &c. jusques à l'endroit où est ce mot fin.*

