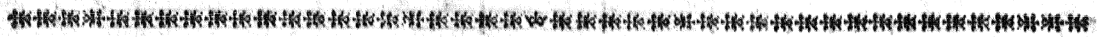




TROISIEME ENTREE. L'ESPAGNE.

Le Théâtre représente une Place publique , que l'on discerne à peine , parce que l'action se passe dans la nuit.



SCENE PREMIERE.

DOM PEDRO , Chevalier Espagnol, sous le balcon de sa Maitresse.

PRELUDE.

Lentement. *TOUS.*

FLUTES. VIOLONS & FLUTES.

Doux. *Fort.*

FLUTES. VIOLONS & FLUTES.

Doux. *Fort.*

DOM PEDRO,

Sommeil, qui chaque nuit, &c.

BASSE-CONTINUE. 7-6

L'EUROPE GALANTE, BALLET.

FLUTES.
FLUTES.
Doux.
Doux.

This system contains two staves of Flutes and two staves of strings. The flute staves are marked with 'FLUTES.' and play a melodic line with various ornaments. The string staves are marked with 'Doux.' and play a supporting accompaniment. The music is in a minor key and 3/4 time.

TOUS. FLUTES. TOUS.
TOUS. FLUTES. TOUS.
Fort. Doux. Fort.
Fort. Doux. Fort.

This system continues the musical piece with two staves of Flutes and two staves of Tutti (Tous). The flute staves are marked with 'FLUTES. TOUS.' and play a more complex melodic line. The tutti staves are marked with 'TOUS.' and play a rhythmic accompaniment. The music is marked with 'Fort.', 'Doux.', and 'Fort.' dynamics. The system concludes with a double bar line and a repeat sign.

TROISIEME ENTREE, SCENE I.

FLUTES. TOUS. FFUTES. TOUS.
FLUTES. TOUS. FLUTES. TOUS.
Doux. Fort. Doux. Fort.
Doux. Fort. Doux. Fort.

FLUTES. TOUS.
FLUTES. TOUS.
Doux. Fort.
Doux. Fort.

Doux.

Doux.

Doux.

Doux.

Sommeil, qui chaque nuit jouïf- fez de ma Bel- le, Ne ver-

sez point encor vos pa- vots sur les yeux; Ne ver- sez point en-

TROISIEME ENTREE, SCENE I.

113

FLUTES. Tous.

FLUTES. Tous.

FLUTES.

FLUTES.

cor vos pa-vots sur ses yeux. Atten- dez,

Tous.

Detailed description: This system contains five staves. The top four staves are for woodwinds, each labeled 'FLUTES.' and 'Tous.' The fifth staff is a vocal line with the lyrics 'cor vos pa-vots sur ses yeux. Atten- dez,'. The music is in a common time signature and features various rhythmic patterns and articulations.

At- tendez, pour regner sur elle, Qu'elle ait appris mes ten-dres feux; Atten-

7 6 6 * 7 6 76 * * * * *

F f

Detailed description: This system contains six staves. The top five staves are for woodwinds. The sixth staff is a vocal line with the lyrics 'At- tendez, pour regner sur elle, Qu'elle ait appris mes ten-dres feux; Atten-'. The music continues with various rhythmic patterns and articulations, ending with a dynamic marking of 'F f'.

de z, Atten- dez, pour regner sur el- le, Qu'elle ait ap- pris mes

Tous.

Fort. Doux.

Tous.

Fort. Doux.

ten- dres feux. Je vais parler, c'est assez me con-

76

TROISIEME ENTREE, SCENE I.

train- dre, C'est trop cacher les maux qu'elle me fait souffrir, Du moins, il est

temps de m'en plaindre, Lorsque je suis prêt d'en mourir. Du moins il est temps de m'en

FLUTES.

FLUTES.

plandre , Lorsque je suis prêt d'en mourir.

56 76 *

Detailed description: This block contains the first system of a musical score for two flutes. It consists of six staves. The first two staves are labeled 'FLUTES.' and contain the melodic lines for the two instruments. The third and fourth staves are bass lines. The fifth staff contains the lyrics 'plandre , Lorsque je suis prêt d'en mourir.' The sixth staff is a basso continuo line with figured bass notation, including the numbers 56, 76, and an asterisk (*).

Tous. Doux.

Tous, Doux.

Ah ! s'il plaifoit aux beaux

56 6 * 6 * 6 *

Detailed description: This block contains the second system of the musical score for two flutes. It consists of six staves. The first two staves are labeled 'Tous. Doux.' and 'Tous, Doux.' and contain the melodic lines for the two instruments. The third and fourth staves are bass lines. The fifth staff contains the lyrics 'Ah ! s'il plaifoit aux beaux'. The sixth staff is a basso continuo line with figured bass notation, including the numbers 56, 6, an asterisk (*), 6, an asterisk (*), and 6, an asterisk (*).

yeux que j'a- dore, De soulager mon amoureux tourment, Le fort fa- tal

6 6X 6 4 3X X +

Fort. Doux.

Fort. Doux.

que je déplo- re, Deviendrait un destin charmant. Mais, ma

43X 6 7 X 4 7 43X

mort est toujours certaine, Quelque succès qu'Amour daigne me préparer; Que Lu-

cile soit inhu- maine, Ou senfi- ble à l'ardeur que je viens declarer, Il faudra tou-

TROISIEME ENTREE, SCENE I.

days expi- rer De mon plaisir, ou de ma pei- ne. Il faudra toujours expirer

6 6 6 7 4 3 6
6 67 43

Fort.

De mon plaisir, ou de ma pei- ne.

6 6 4 6 6 6 67 4 3

Quelle Troupe s'a- vance, & qui l'ameine ici? Restons, j'en veux être éclairci.

BASSE-CONTINUE.

ORCHESTRE

SCENE II.

DOM CARLOS, suivi d'une Troupe de Musiciens & de Danseurs,
pour donner une Serenade.

PRELUDE.

VIOLONS.

BASSE-CONTINUE.

Deux.

DOM CARLOS.

LA nuit ramène en vain le re-pos dans le monde, Mon cœur est toujours agi-té,

6 6

Mais mon trouble & mes soins font ma felici-té, j'aime mieux en jouir que d'une

6 6 7 6

paix pro- fonde. La nuit rameine en- vain le re- pos dans le monde ,

Fort.

Mon cœur est toujours agi- té.

Doux.

à sa Trompe.

C'est à vous de fer- vir une ardeur si constante, Soumettez à l'amour la Beau-

té qui m'enchanté; Par vos plus tendres chants, tachez de la charmer: Rendez-

luy le plaisir que je sens à l'aimer. Par vos plus tendres chants, tachez de

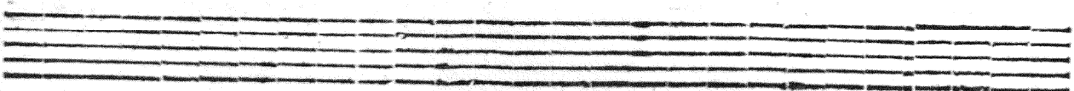
la charmer, Rendez-luy le plaisir que je sens à l'ai-mer.

On commence la Serenade.

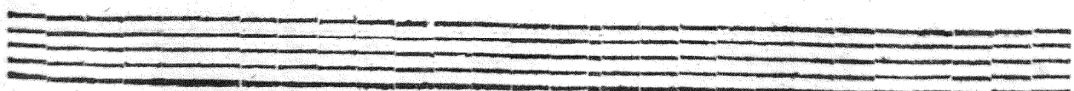
TROISIEME ENTREE, SCENE II.

Gravement. PREMIER AIR, POUR LES ESPAGNOLS.

VIOLONS.



Premiere Reprise.



2. Reprise.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various ornaments and dynamics. The second and third staves are bass clefs, likely for a keyboard accompaniment, with chords and bass lines. The fourth staff is a bass clef with a similar accompaniment. The fifth staff is a bass clef with a melodic line, possibly for a second instrument. The system concludes with a double bar line and a repeat sign.

The second system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various ornaments and dynamics. The second and third staves are bass clefs, likely for a keyboard accompaniment, with chords and bass lines. The fourth staff is a bass clef with a similar accompaniment. The fifth staff is a bass clef with a melodic line, possibly for a second instrument. The system concludes with a double bar line and a repeat sign.

1. Reprise. 2. Reprise.

1. Reprise. 2. Reprise.

1. Reprise. 2. Reprise.

1. Reprise. 2. Reprise.

6 43X

FLUTES.

FLUTES.
UNE ESPAGNOLE.

El esperar, &c.

BASSE-CONTINUE.

El esperar, el esperar en amor es mere-

cer. El esperar El esperar en amor es mere- cer.

El persistir es un esforçar el hado, En gozar En go-

zar fuele mudar- se el pade- cer, fuele mudar- se el pade- cer,

Al fin es Amante quien està amado. Al fin es Amante quien està amado.

es Amante quien està a- mado. El espe- rar ,

El esperar en amor es mere- cer. El esperar , El esperar en a-mor es

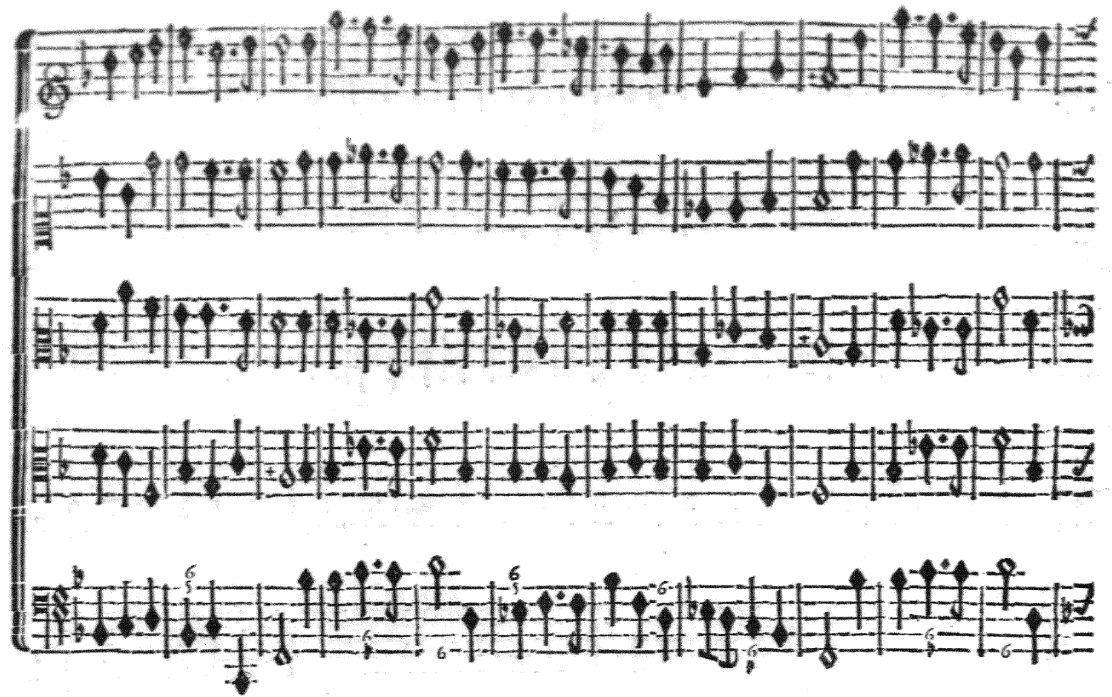
mere- cer.

GAY.

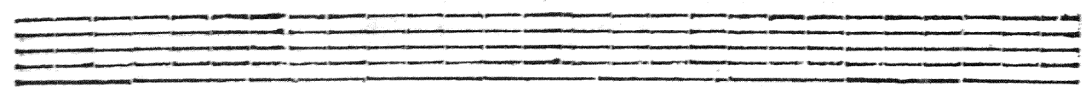
SECOND AIR, RONDEAU.

VIOLONS.

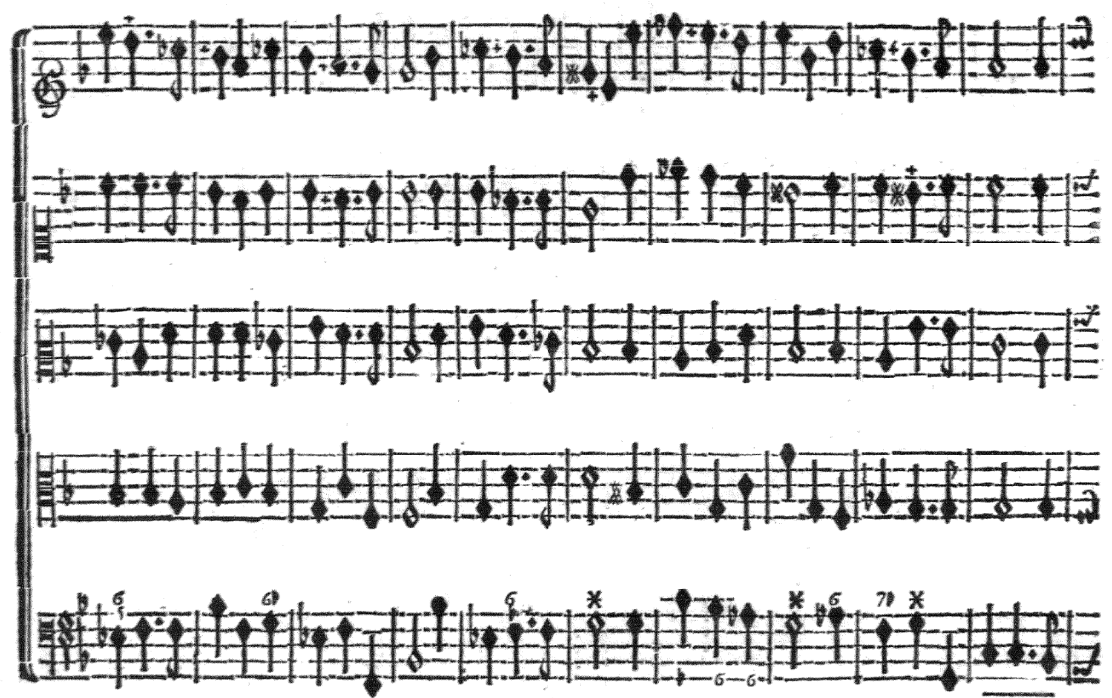
TROISIEME ENTREE, SCENE II.



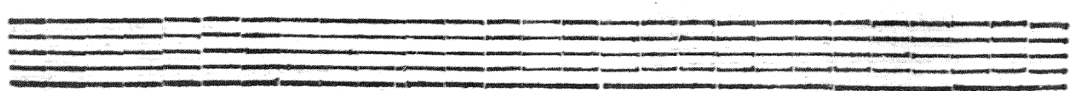
Musical score system 1, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 3/4 time and features a complex melodic line with many accidentals and ornaments. The bottom staff includes several sixteenth-note figures and rests.



Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems.



Musical score system 2, consisting of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues with a similar melodic style to the first system, featuring many accidentals and ornaments. The bottom staff includes several sixteenth-note figures and rests, with some marked with asterisks.



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

The first system of the musical score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and fingerings. The key signature has one flat (B-flat), and the time signature is 3/4. The system concludes with a double bar line.

A set of five empty musical staves, corresponding to the five staves of the first system above.

The second system of the musical score consists of five staves, similar to the first system. It begins with a treble clef and a bass clef. The notation continues with various musical symbols and fingerings. The system concludes with a double bar line.

A set of five empty musical staves, corresponding to the five staves of the second system above.

TROISIEME ENTREE, SCENE II.

UN ESPAGNOL ET LE CHOEUR.

UN ESPAGNOL.

AIR.

Nuit, soyez fi- dele, L'Amour ne ré- vele Ses secrets qu'à vous.

BASSE-CONTINUE.

LE CHOEUR.

FIN.

Nuit, soyez fi- dele, L'Amour ne ré- vele Ses secrets qu'à vous.

Nuit, soyez fi- dele, L'Amour ne ré- vele Ses secrets qu'à vous.

Nuit, soyez fi- dele, L'Amour ne ré- vele Ses secrets qu'à vous.

Nuit, soyez fi- dele, L'Amour ne ré- vele Ses secrets qu'à vous.

VIOLONS.

VIOLONS.

VIOLONS.

VIOLONS.

VIOLONS.

L'ESPAGNOL.

S'il veut à quelque Cruelle, Faire enfin sentir ses coups; Nuit, foyez fi-

LE CHOEUR.

dele, L'Amour ne ré- vele Ses secrets qu'à vous. Nuit, &c. jusqu'au mot FIN.

Nuit, &c.

L'ESPAGNOL

SI quelque Amant, près de fa Belle, Trompe les yeux des jaloux; Nuit, foyez fi-

dele, Et cachez à tous, Des miseres si doux; Nuit, foyez fi- dele, L'Amour ne ré-

vele Ses secrets qu'à vous. Nuit, &c. jusqu'au mot FIN.

Nuit, &c. On reprend le second Air, page 130.

DOM CARLOS.

Vous ne paroissez point, ingratte Leono- re, Méprisez-vous qui vous adore? Se peut-

BASSE-CONTINUE.

il que mon tendre amour Ne fléchi- se jamais vôtre a- me? Quoy, la nuit si propice à

l'amoureuse flâme, Ne me fert pas mieux que le jour!

Doux.

A I R.

VIOLONS.

N'Est-il pas temps qu'un fort heureux réponde Aux soins trop éprouvez de ma sincere ar-

BASSE-CONTINUE.

deur? deur? Le plus fide- le Amant du monde N'a-t'il pas droit sur vôtre

cœur? Le plus fidel- le Amant du mon- de N'a-t'il pas droit sur vôtre cœur?



SCENE III.

DOM PEDRO, DOM CARLOS,

& les Acteurs de la Scene précédente.

DOM PEDRO.

Moderer le transport que vous faites paroître, Il faut s'expliquer autre-

BASSE-CONTINUE.

ment; N'usurpez point le nom du plus fidele A- mant : C'est moy qui me pique de

DOM CARLOS.

Pêtre. EN vain l'avez-vous préten- du, On ne peut égaler mes feux & ma conf-

tance, Bannissez l'injuste esperance De me ravir un titre qui m'est dû.

DOM PEDRO.

A I R.

Puisque Lucile est l'objet de ma flâ- me, Peut-il être des feux plus ardents que les

miens? miens? L'Amour par d'autres yeux, peut-il blesser une ame, Si vivement que par les

fiens? L'Amour par d'autres yeux, peut-il blesser une a- me, Si vivement que par les fiens?

Doux.

A I R.

VIOLONS.
DOM CARLOS.

LUCILE est digne qu'on l'adore, Elle enchaî-

- ne les cœurs des

plus aimables nœuds: nœuds: Si je n'avois veu Leonore, Nous brûle-

rions des mêmes feux. Si je n'avois veu Leonore, Nous brûle- rions des mêmes feux.

M m

ENSEMBLE.

DOM PEDRO.

Musical staff for Dom Pedro, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody begins with a quarter note G4, followed by a half note A4, and continues with various rhythmic patterns.

Que nôtre ardeur soit éternelle, L'Amour nous promet mille attraits; Dispu-

DOM CARLOS.

Musical staff for Dom Carlos, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody begins with a quarter note G4, followed by a half note A4, and continues with various rhythmic patterns.

Que nôtre ardeur soit éternelle, L'Amour nous promet mille attraits; Dispu-

Musical staff for Dom Carlos, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody continues with various rhythmic patterns and includes some fingerings (6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4).

BASSE-CONTINUE.

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The accompaniment begins with a quarter note G3, followed by a half note A3, and continues with various rhythmic patterns.

tons à jamais, A qui sera plus tendre & plus fidelle. Que nôtre ardeur

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The accompaniment continues with various rhythmic patterns and includes some fingerings (6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4).

tons à jamais, A qui sera plus tendre & plus fidelle. Disputons à jamais, Dispu-

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The accompaniment continues with various rhythmic patterns and includes some fingerings (7, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4).

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The accompaniment continues with various rhythmic patterns and includes some fingerings (6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4).

soit éternelle, L'Amour, L'Amour nous promet mille attraits; Disputons à ja-

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The accompaniment continues with various rhythmic patterns and includes some fingerings (6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4).

tons à jamais, A qui sera plus tendre & plus fidelle. Que nôtre ar-

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The accompaniment continues with various rhythmic patterns and includes some fingerings (6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4).

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The accompaniment continues with various rhythmic patterns and includes some fingerings (6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4).

mais, Disputons à jamais, A qui sera plus tendre & plus fidelle. Dispu-

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The accompaniment continues with various rhythmic patterns and includes some fingerings (6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4).

deur soit éternelle, L'Amour, L'Amour nous promet mille attraits; Dispu-

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The accompaniment continues with various rhythmic patterns and includes some fingerings (7, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4).

tons à jamais, à jamais, A qui fera plus ten- dre & plus fidel- le. A qui fe-

tons à jamais, à jamais, A qui fera plus tendre & plus fidel- le. A qui fe-

Figured bass notation: 4, 7, 6, 6, 7, 6, 7, 6, 5

ra plus ten- dre & plus fidel- le.

ra plus ten- dre & plus fidel- le.

Figured bass notation: 7, 4, 7, 6, 5, 4

DOM CARLOS, aux Musiciens.

Vous, chantez, cele- brez de si belles ardeurs; Que vos voix, que vos chants atten-

Figured bass notation: 7, 6, 5, 6

drissent les cœurs.

Figured bass notation: 6, 6, 3

T. S. V. P. pour le Chœur.

L'EUROPE GALANTE, BALLE T.

CHOEUR.

CHantons de si belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs. Chan-

CHantons de si belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs. Chan-

CHantons de si belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs. Chan-

CHantons de si belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs.

CHantons de si belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

tons de si belles ardeurs; Que nos voix, que nos châts attendrissent les cœurs. Chantôs de si

tons de si belles ardeurs; Que nos voix, que nos châts attendrissent les cœurs. Chantôs de si

tons de si belles ardeurs; Que nos voix, que nos châts attendrissent les cœurs. Chantôs de si

Chantôs de si

Chantôs de si

6 6x 7 6 7 6 4 x n

7 6

N n

belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs. Chantons, Chan-

belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs. Chantons, Chan-

belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs. Chantons, Chan-

belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs. Chan-

belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs. Chan-

The musical score consists of five vocal staves and one basso continuo staff. The lyrics are repeated across the first five staves. The music is written in a single system with a common time signature. The basso continuo staff at the bottom contains figured bass notation with the number '6' appearing above several notes.

TROISIEME ENTREE, SCENE III.

tons de si belles ardeurs, Chantons de si belles ardeurs; Que nos voix, que nos
tons de si belles ardeurs, Chantons de si belles ardeurs; Que nos voix, que nos
tons de si belles ardeurs, Chantons de si belles ardeurs; Que nos voix, que nos
tons de si belles ardeurs, Que nos voix, Que nos
tons de si belles ardeurs, Que nos voix, que nos

The musical score consists of three staves for voices and a grand staff for piano accompaniment. The lyrics are repeated across the vocal staves. The piano part includes a final line with figured bass notation: 6 6* 6 6*.

chants attendrissent les cœurs.

chants attendrissent les cœurs.

chants attendrissent les cœurs.

chants attendrissent les cœurs.

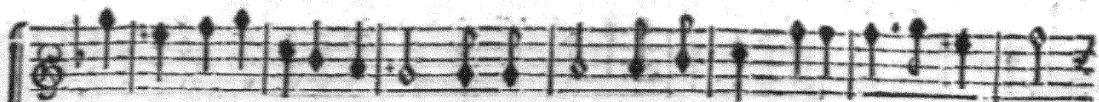
chants attendrissent les cœurs

VIOLONS. FLUTES.

FLUTES.
Doux.

VIOLONS.

6 4 3 6 6# 9 6 6#



Chantons de si belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs.



Chantons de si belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs.



Chantons de si belles ardeurs; Que nos voix, que nos chants attendrissent les cœurs.



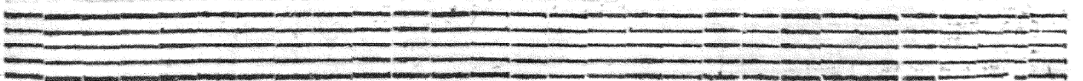
Chantons de si belle ardeurs; Que nos voix, que nos chants attendrissent les cœurs.



Chantons de si belles ardeurs; Que nos voix, Que nos chants attendrissent les cœurs.



Tous.





Chantons, Chantons de si belles ardeurs; Que nos voix, que nos chants atten-



Chantons, Chantons de si belles ardeurs; Que nos voix, que nos chants atten-



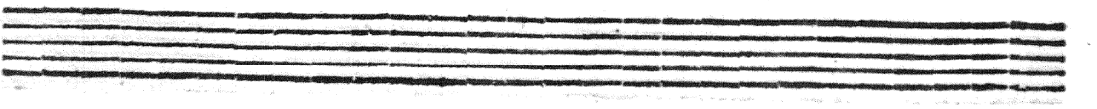
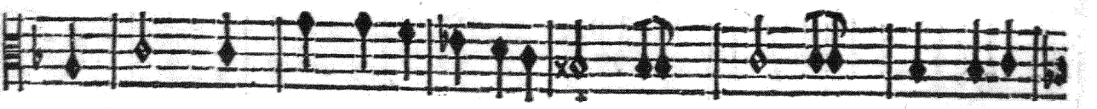
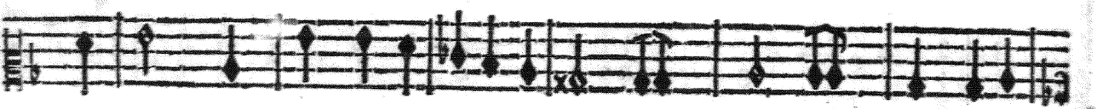
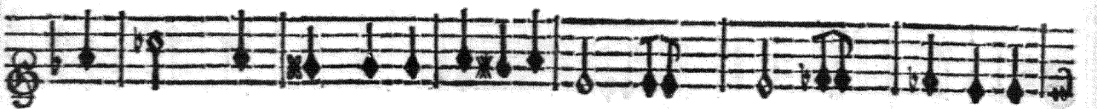
Chantons, Chantons de si belles ardeurs; Que nos voix, que nos chants atten-



Chantons,



Chantons,



drissent les cœurs. Que nos voix, que nos chants attendrissent les cœurs.

drissent les cœurs. Que nos voix, que nos chants attendrissent les cœurs.

drissent les cœurs. Que nos voix, que nos chants attendrissent les cœurs.

Que nos voix, que nos chants attendrissent les cœurs.

Que nos voix, que nos chants attendrissent les cœurs.

Que nos voix, que nos chants attendrissent les cœurs.

Que nos voix, que nos chants attendrissent les cœurs.

Que nos voix, que nos chants attendrissent les cœurs.

Que nos voix, que nos chants attendrissent les cœurs.

Que nos voix, que nos chants attendrissent les cœurs.

Que nos voix, que nos chants attendrissent les cœurs.

Chantons de si belles ar- deurs,

Chantons de si belles ardeurs,

Chantons de si belles ardeurs,

Chantons de si belles ardeurs,

Chantons de si belles ar- deurs,

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with each part having its own line of lyrics. The piano accompaniment is written in a single staff at the bottom of the page, featuring various rhythmic patterns and fingerings. The score is set in a key with one flat and a common time signature. The lyrics are: "Chantons de si belles ar- deurs," repeated five times across the vocal staves.

Chantons de si belles ardeurs; Que nos

Chantons de si belles ardeurs; Que nos

Chantons de si belles ardeurs; Que nos

Chantons de si belles ardeurs; Que nos

Chantons de si belles ardeurs; Que nos

FLUTES.

FLUTES.

Doux.

VIOLONS.

pp

Detailed description: This page contains a musical score for a scene. It features five vocal staves, each with the lyrics "Chantons de si belles ardeurs; Que nos". Below the vocal staves are three instrumental staves: two for Flutes and one for Violons. The Flute parts are marked "FLUTES." and the Violon part is marked "VIOLONS." with a dynamic marking of "Doux." (soft). The bottom of the page shows empty staves and a dynamic marking of "pp" (pianissimo).

voix , que nos chants attendrissent les cœurs.

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6 6 4 3

The musical score consists of 14 staves. The first five staves each have a vocal line with the lyrics 'voix , que nos chants attendrissent les cœurs.' and a corresponding piano accompaniment. The sixth staff continues the piano accompaniment. The seventh and eighth staves show further piano accompaniment. The ninth and tenth staves continue the piano accompaniment. The eleventh and twelfth staves continue the piano accompaniment. The thirteenth staff includes fingerings '6 6 4 3' above the notes. The fourteenth staff is empty.

TROISIEME ENTREE, SCENE III

SARABANDE.

VIOLONS.

BASSE-CONTINUE.

Empty musical staves at the bottom of the page.

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by four staves of accompaniment. The music is in a minor key and features a variety of rhythmic patterns and melodic lines.

A I R.

UNE ESPAGNOLE.

Soyez constants dans vos amours, Amants, on est prest à se ren- dre; Un cœur qu'on at-

The second system features a vocal line with the lyrics "Soyez constants dans vos amours, Amants, on est prest à se ren- dre; Un cœur qu'on at-". Below the vocal line is a basso continuo line with figured bass notation. The system is marked with a 3/4 time signature and includes a repeat sign.

BASSE-CONTINUE.

raque toujours, Se lasse enfin de se deffen- dre: dre: Toft ou tard il

The third system continues the vocal line with the lyrics "raque toujours, Se lasse enfin de se deffen- dre: dre: Toft ou tard il". The basso continuo line is also present. The system includes a repeat sign and a 3/4 time signature.

vient d'heu-reux jours, A qui sçait les at- ten- dre. Toft ou.. dre.

The fourth system concludes the vocal line with the lyrics "vient d'heu-reux jours, A qui sçait les at- ten- dre. Toft ou.. dre.". The basso continuo line continues with figured bass notation. The system includes a repeat sign and a 3/4 time signature.

*On reprend la Sarabande cy-devant, ensuite le Chœur, Chantons de si belles ardeurs, page 140.
 & l'on finit l'Entrée par le Rondeau, page 130.*

FIN DE LA TROISIÈME ENTREE.