LE LIVRE D'ORGUE DE MONTRÉAL

Apporté à Montréal par Jean Girard, sulpicien,
organiste de Notre-Dame.
(1724)

ÉDITION PRATIQUE

D'APRÈS UN FAC-SIMILÉ DU MANUSCRIT

PAR
PIERRE GOUIN

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(Messe en G)

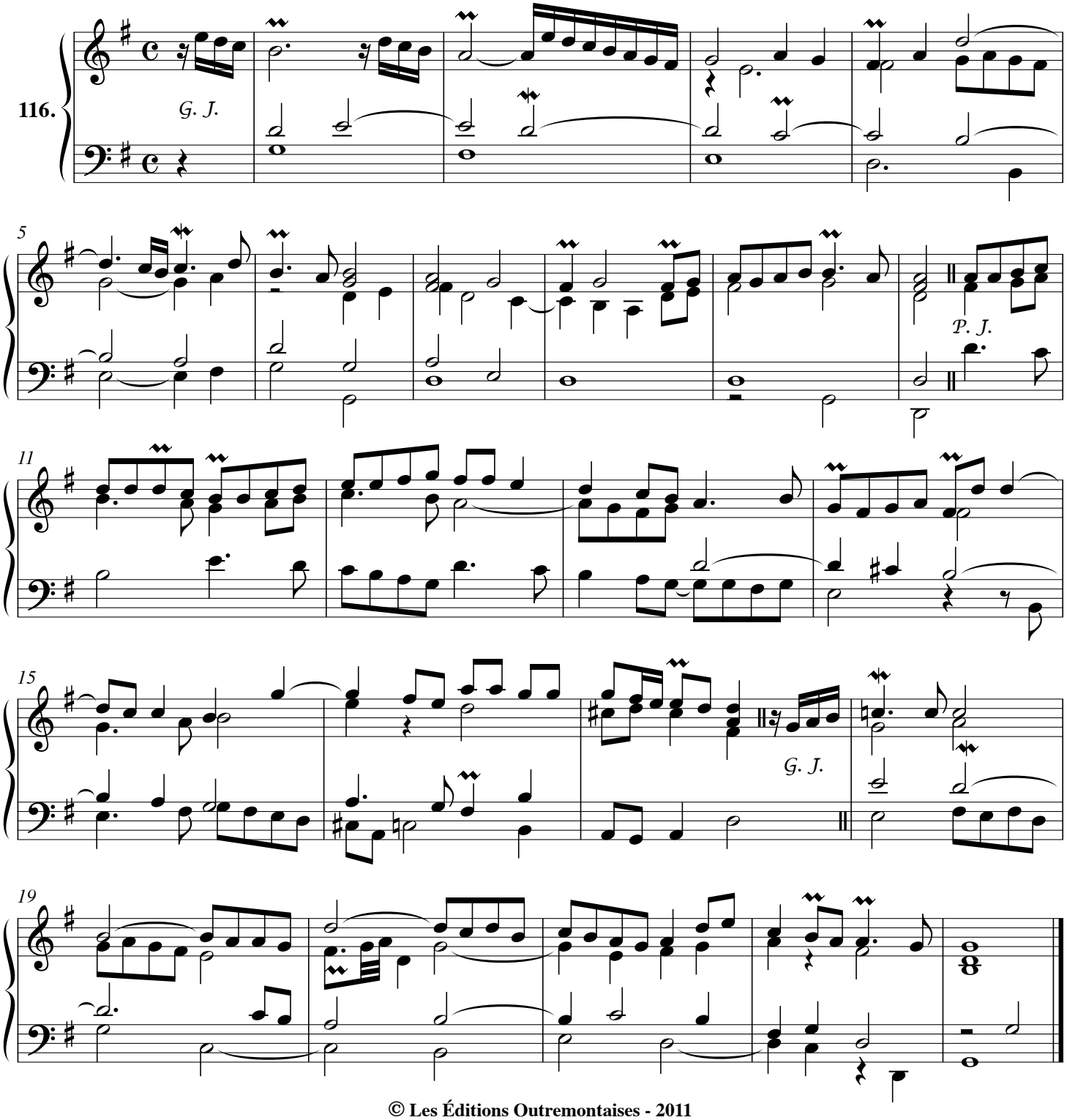
Cf. no 134, p. 205.

1. Premier Kirie

(Plein Jeu)

Anonyme

(Fin XVII^e ou début XVIII^e s.)



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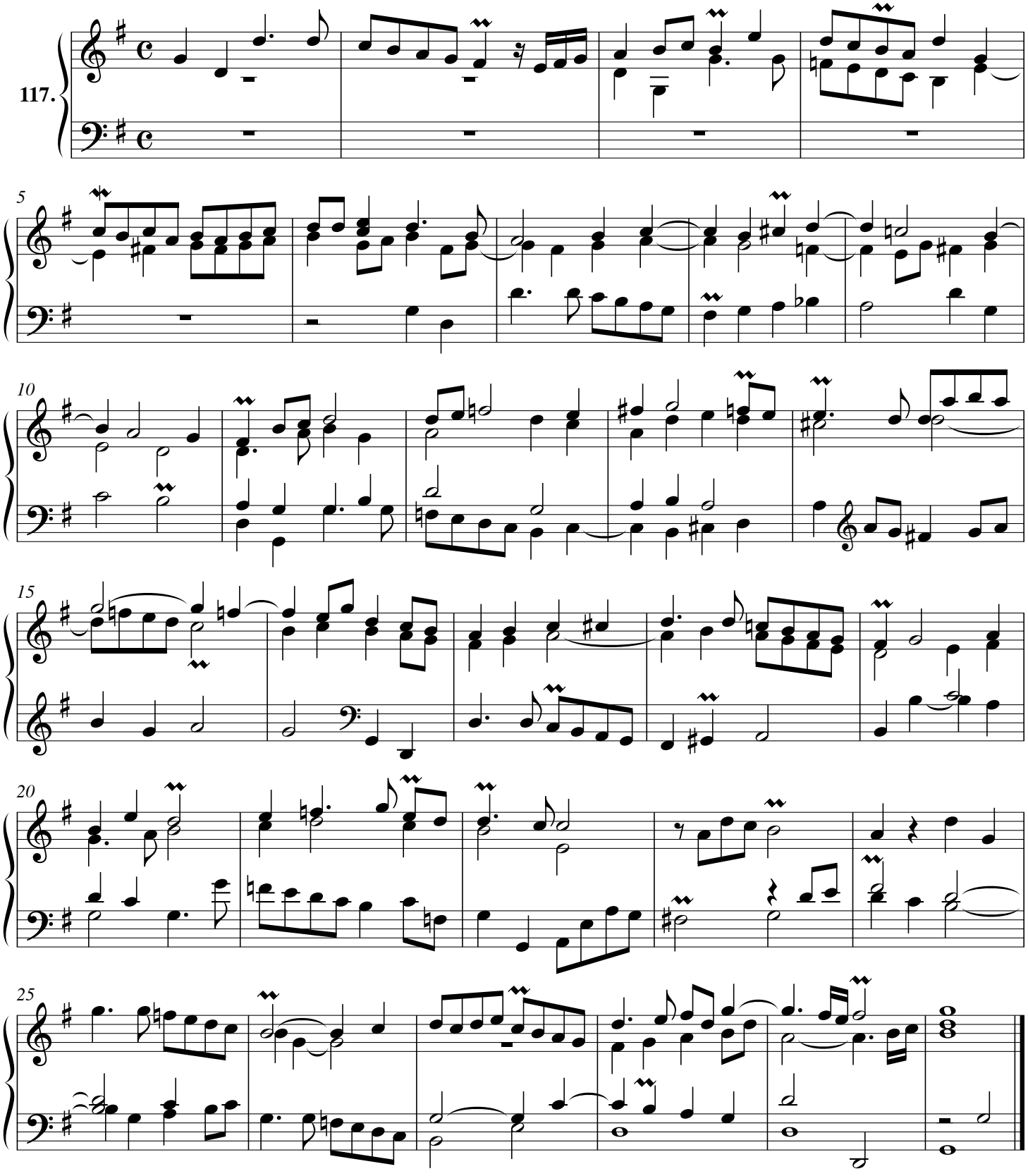
2. Fugue



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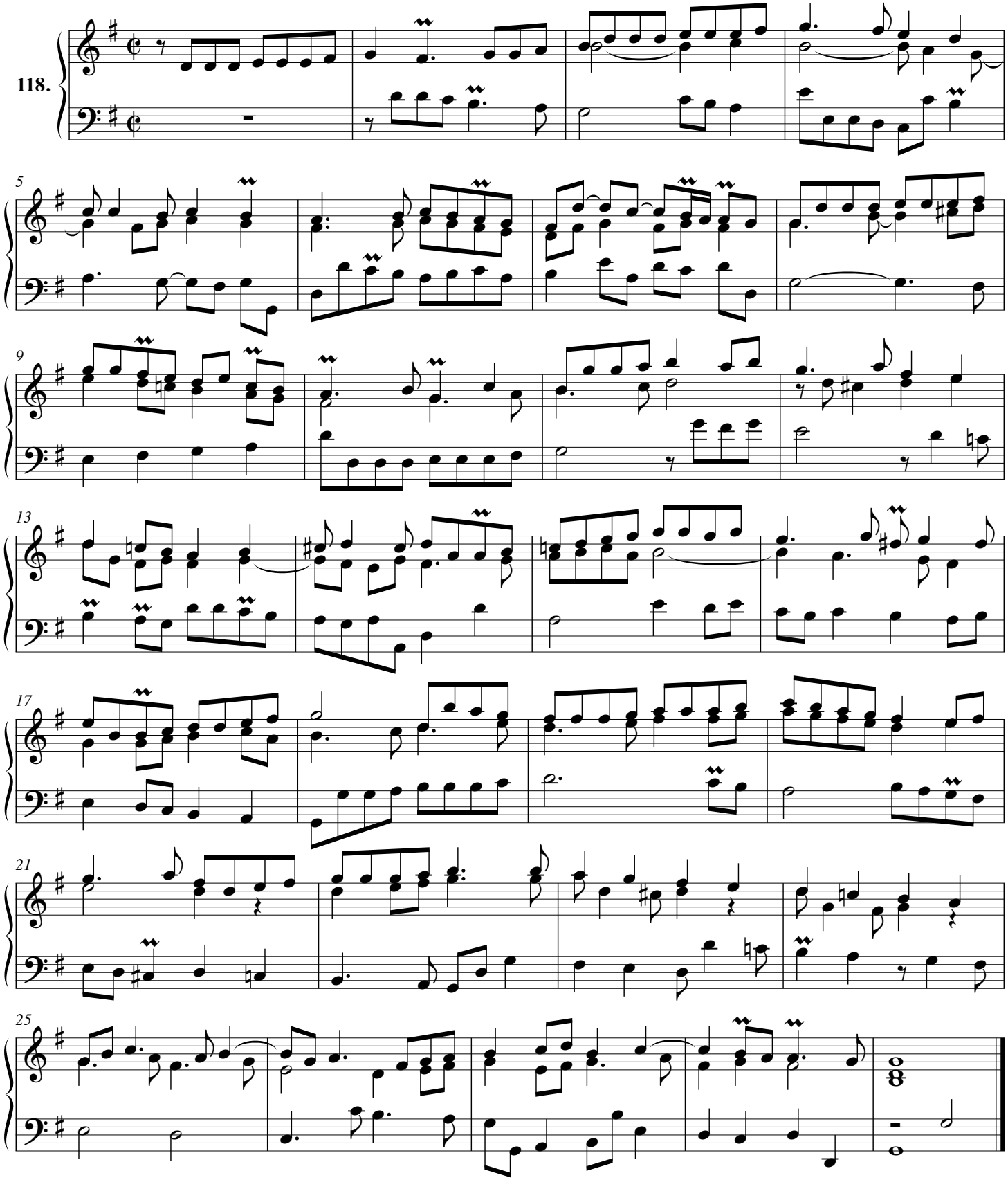
3. Trio



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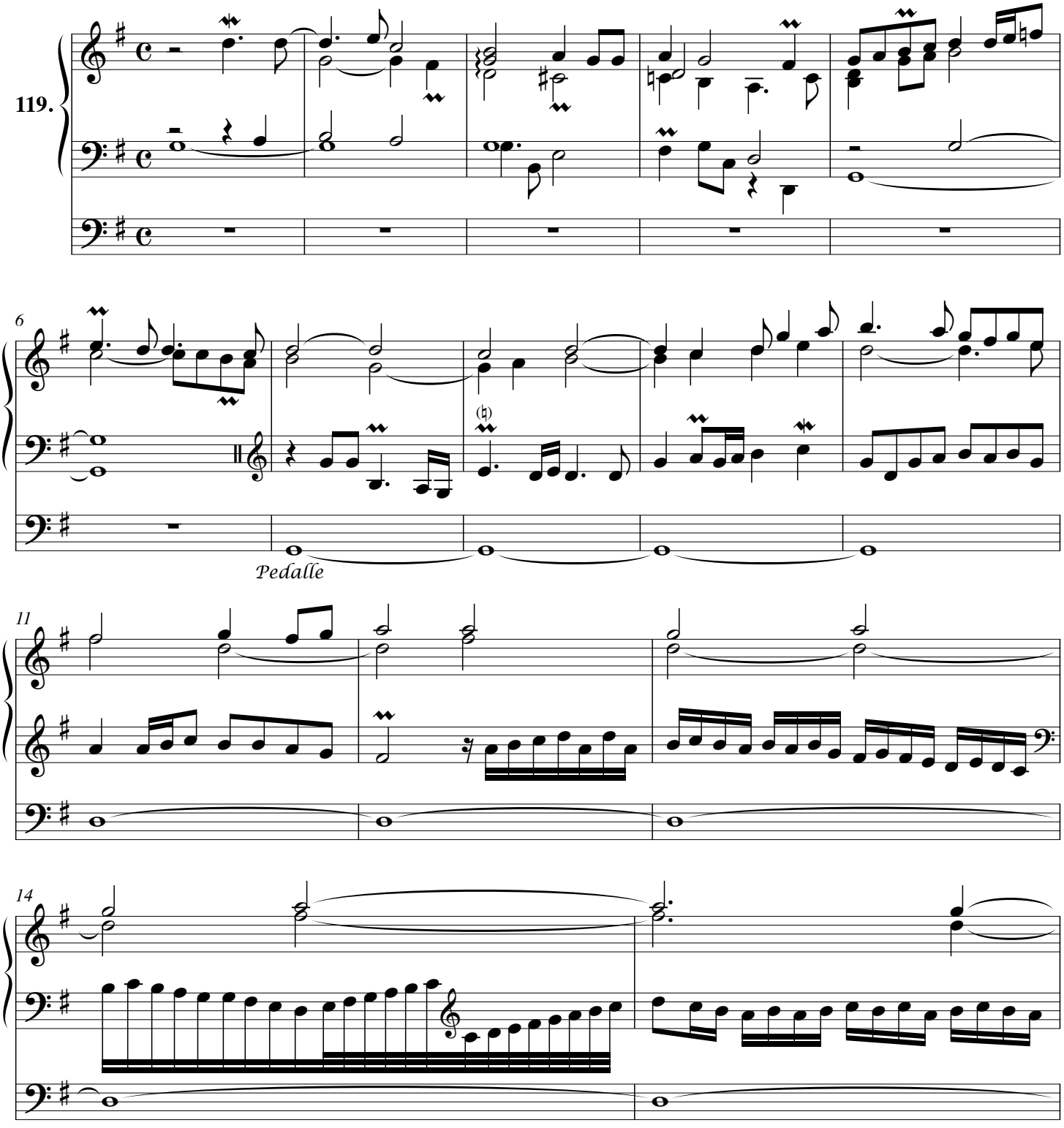
Cf. no 188, p. 298.

4. Tierce en Taille



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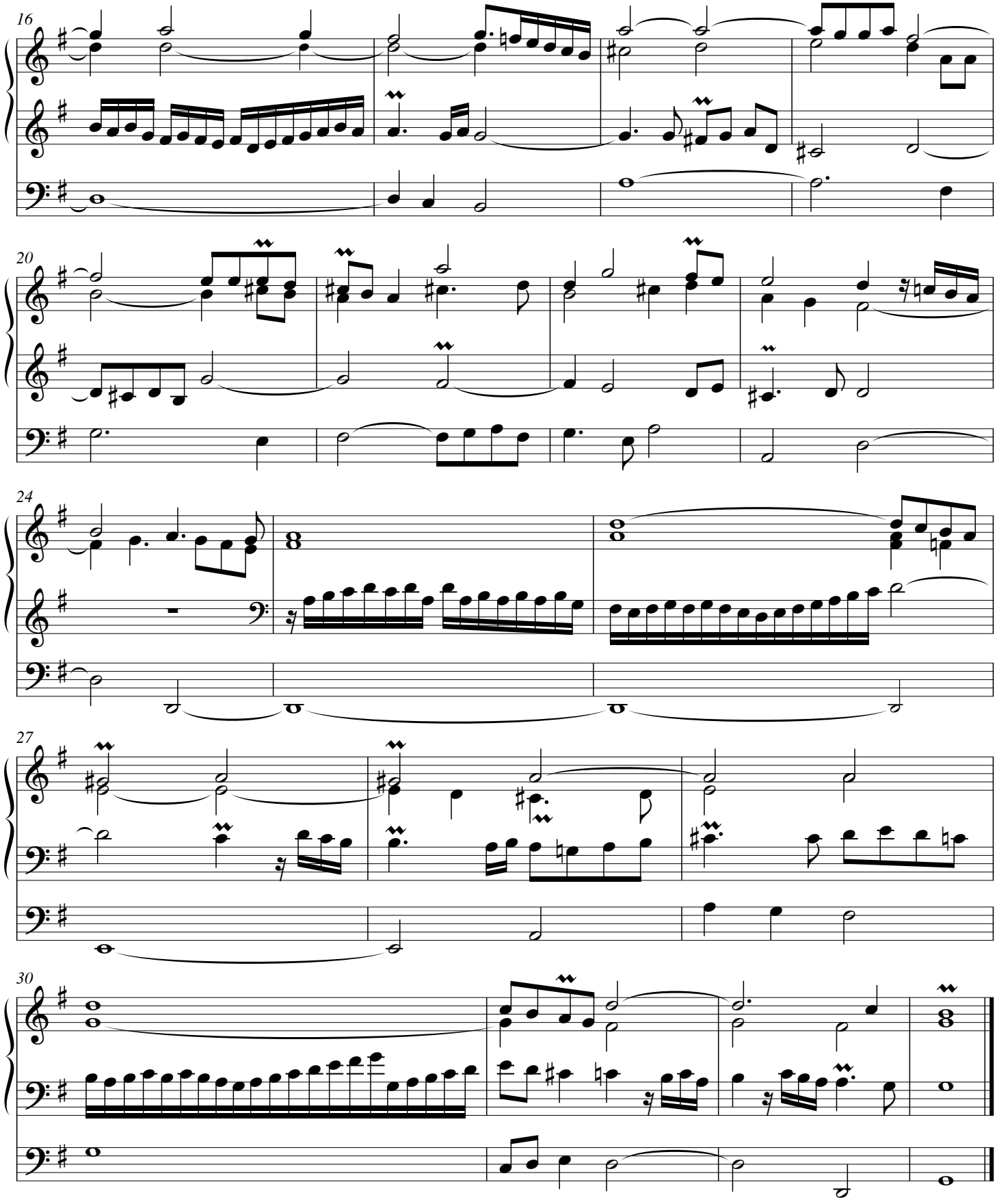

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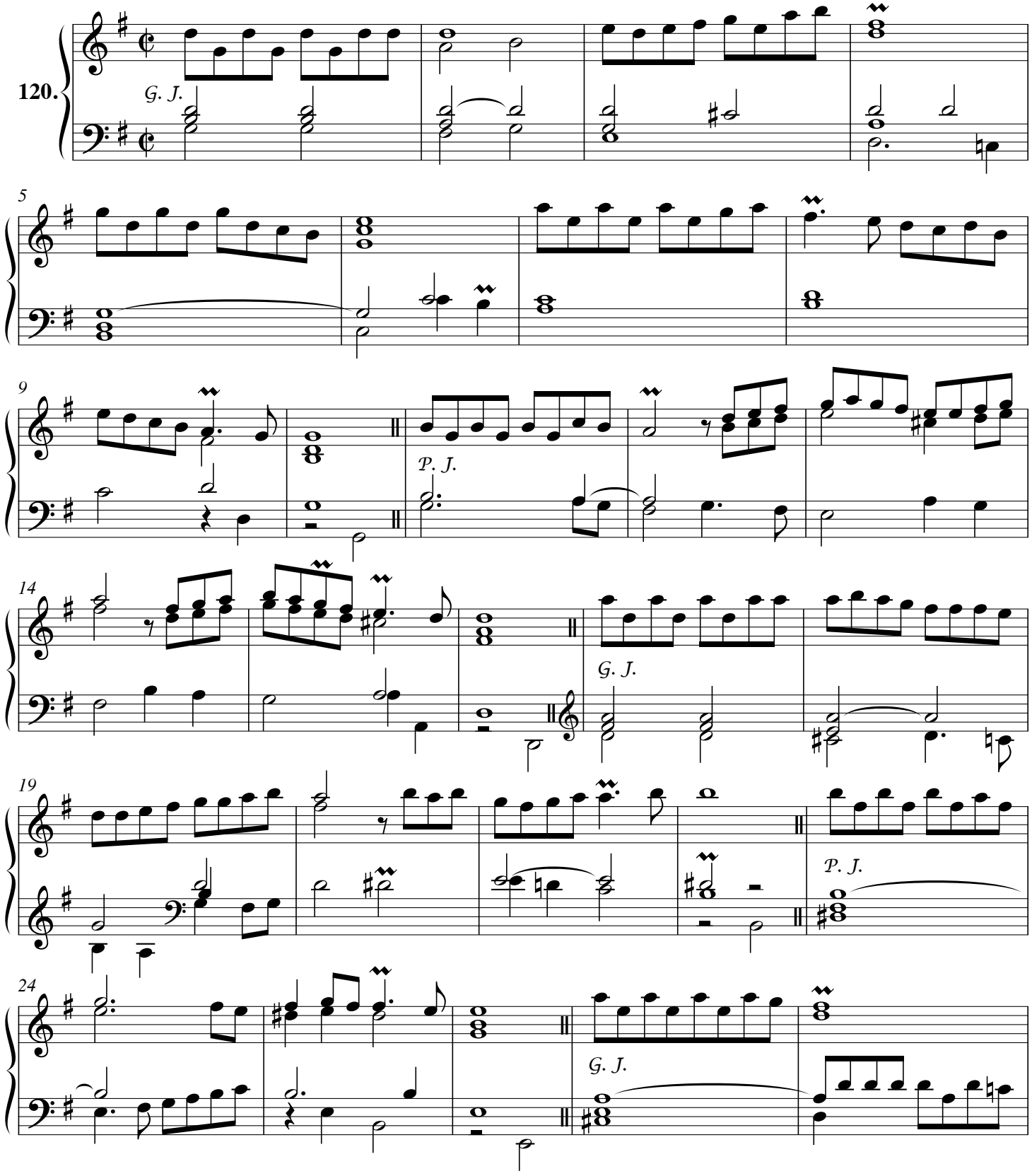
5. Dialogue



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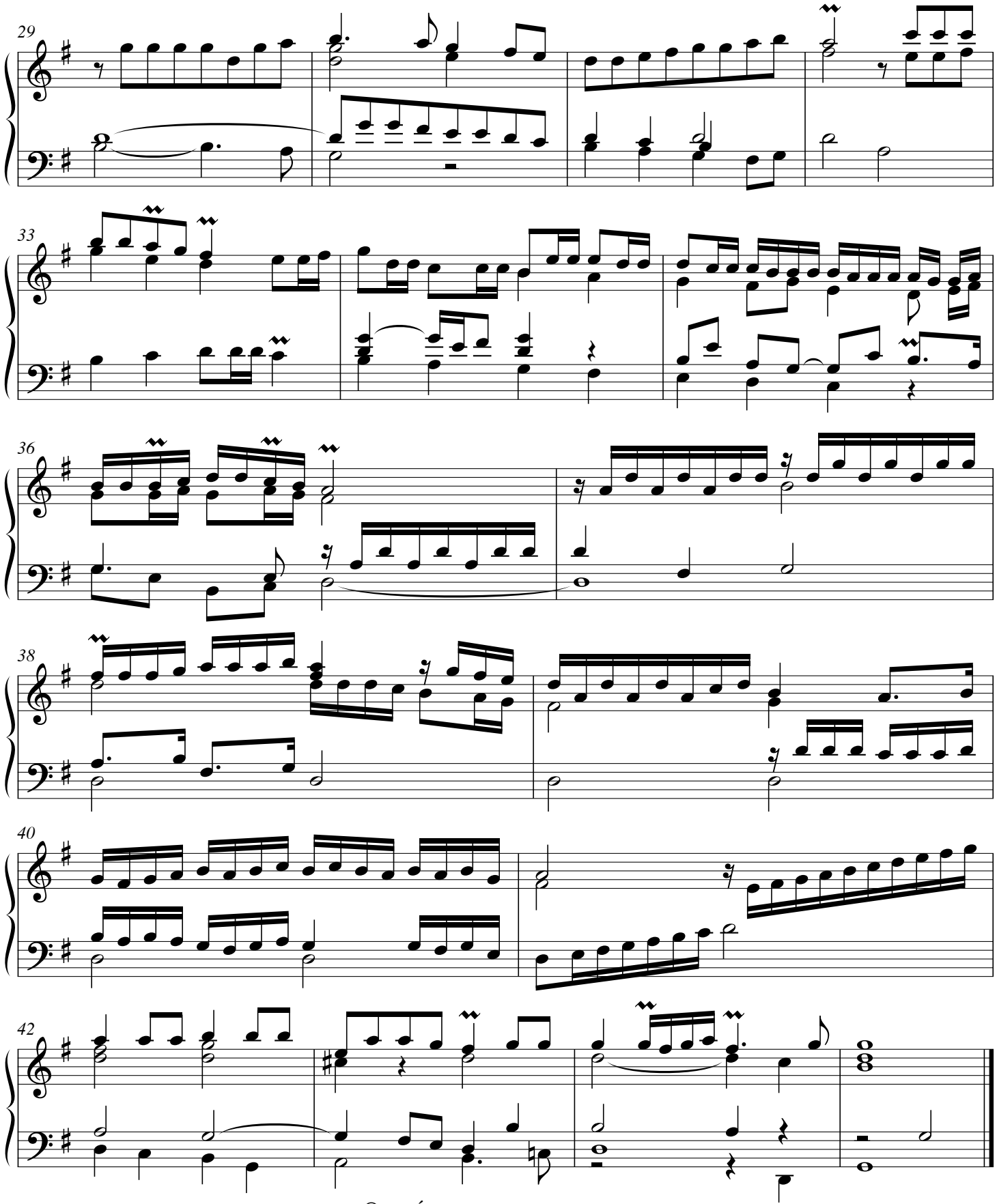

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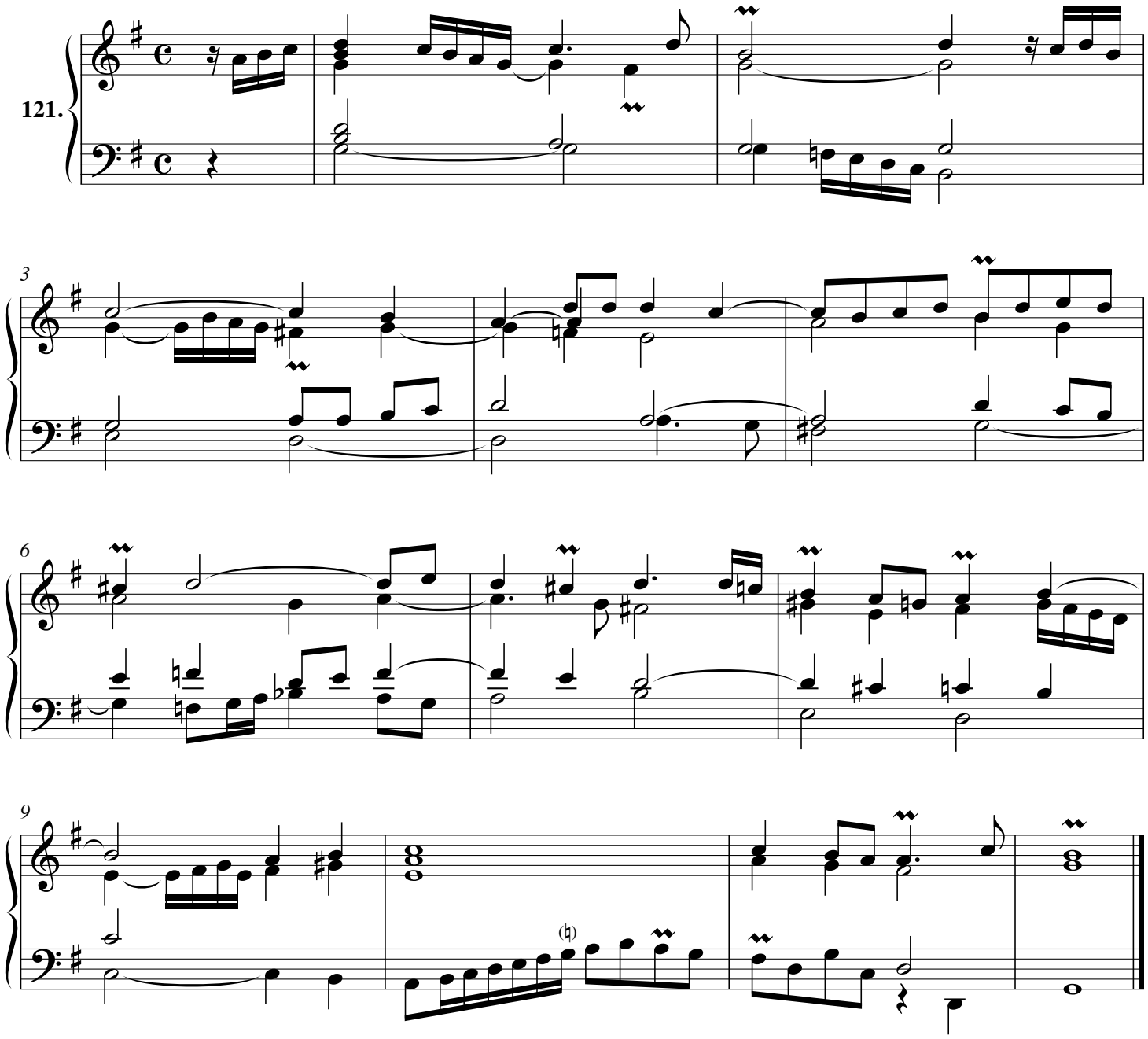
6. Plein Jeu



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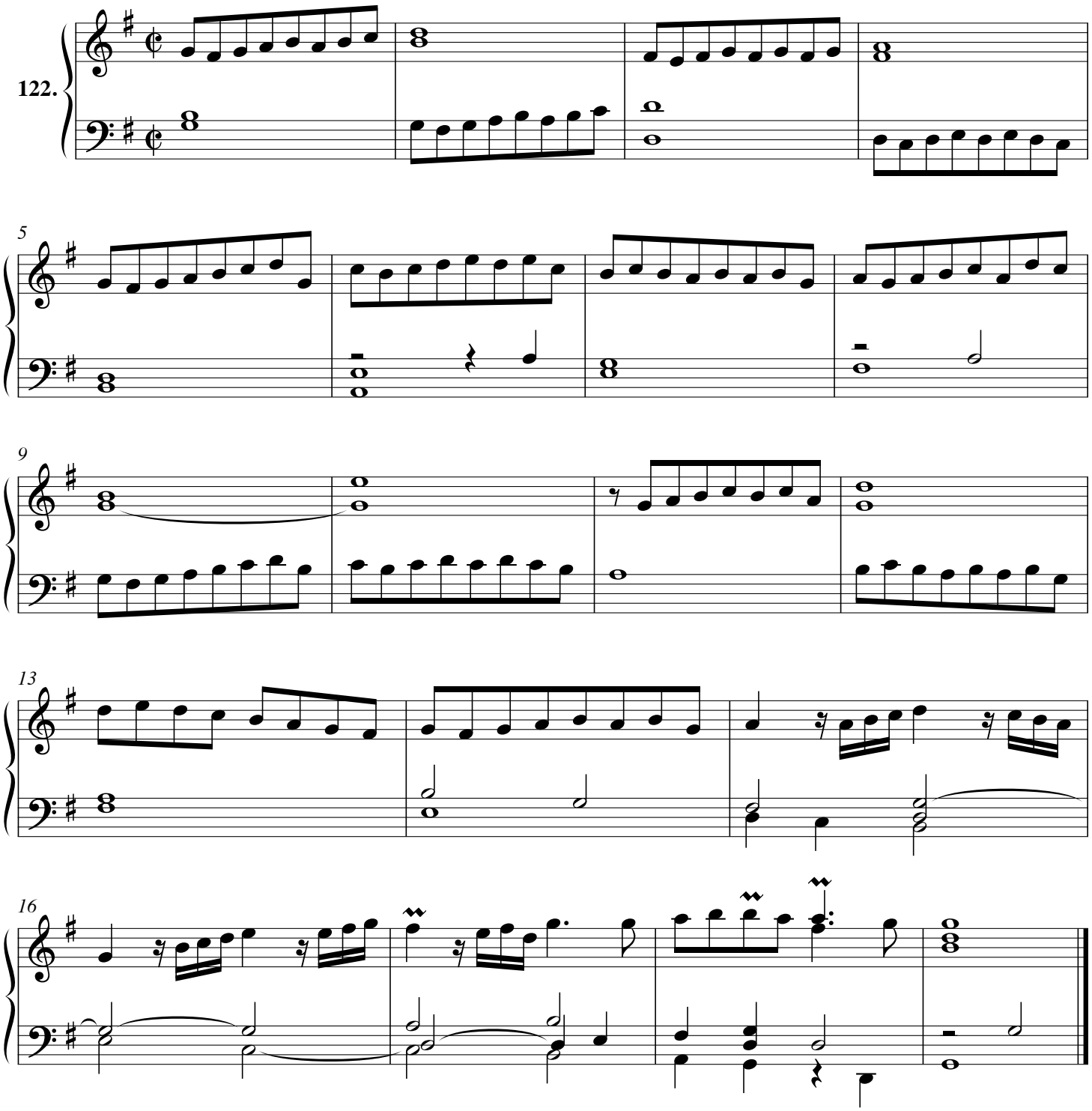
7. Tierce du Positif



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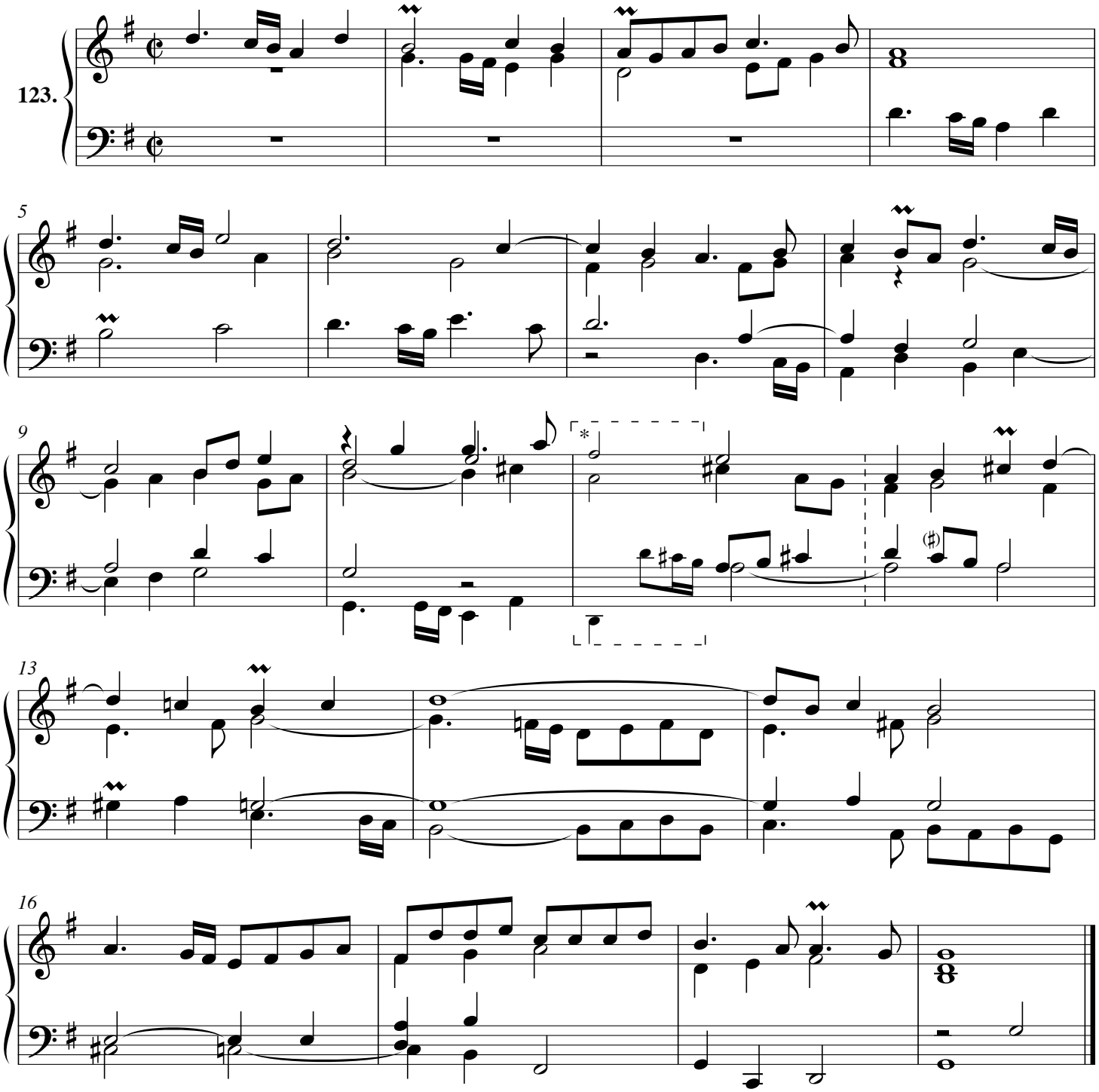

(L'éditeur propose cette reconstitution; en effet, le sujet à la basse qui ne se termine pas, la syncope d'harmonie et la mesure à 3 temps étrange dans le contexte, portent l'éditeur à croire que le copiste a manqué une demi-mesure ici, au saut de ligne dans le manuscrit.)*

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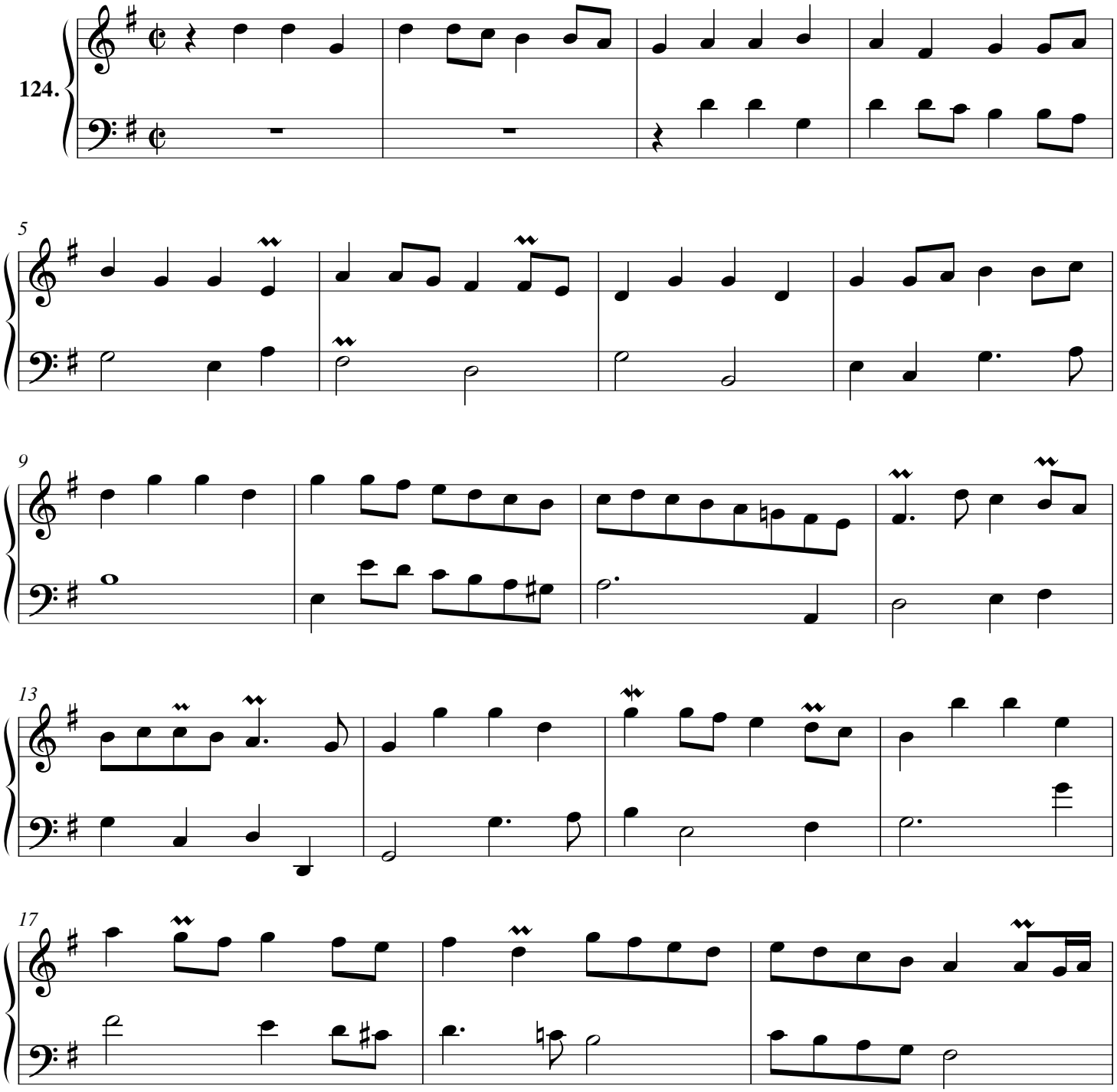
9. Duo



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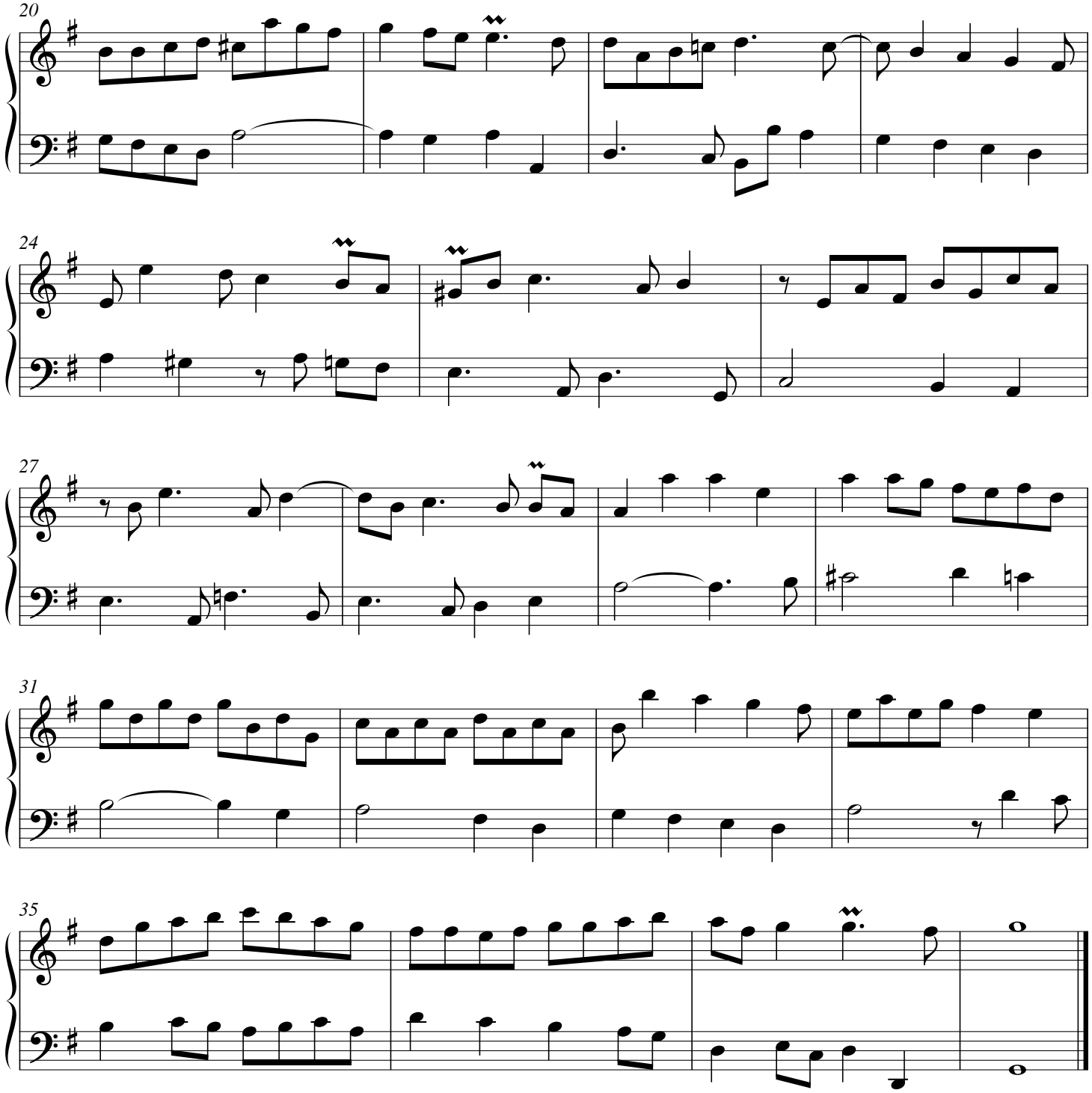

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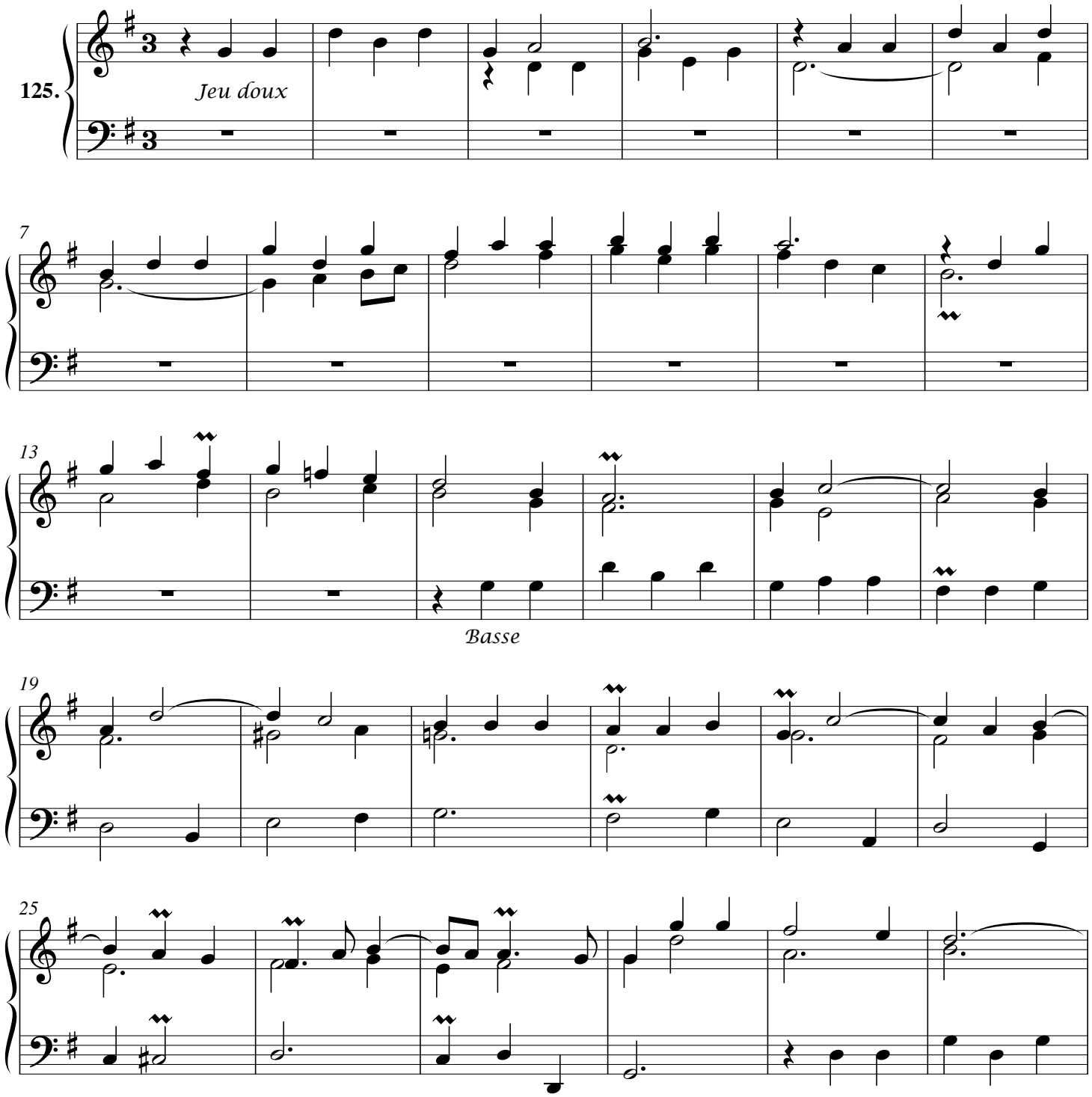
10. Basse



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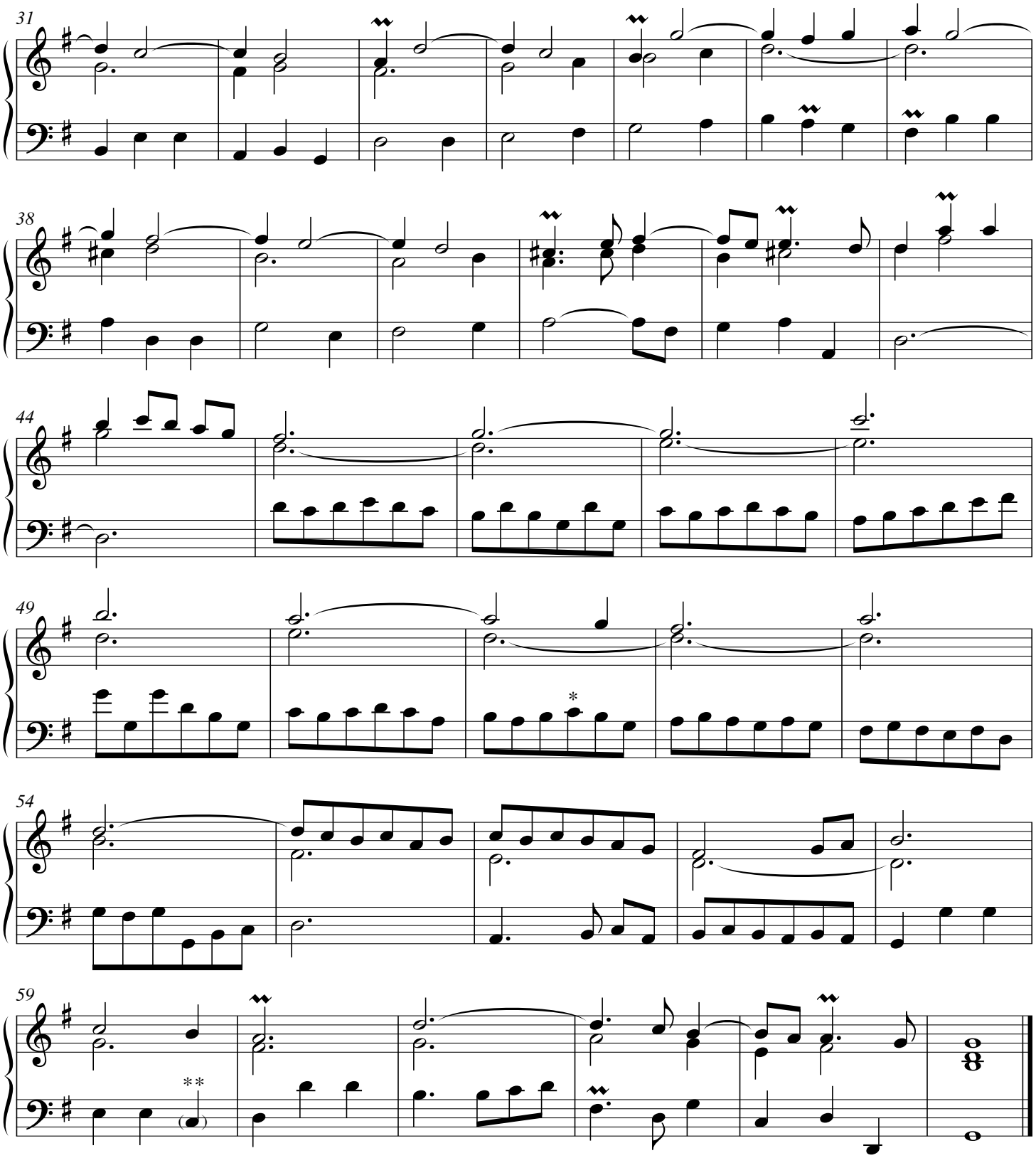

(Original : la.)*
*(** Original indistinct.)*

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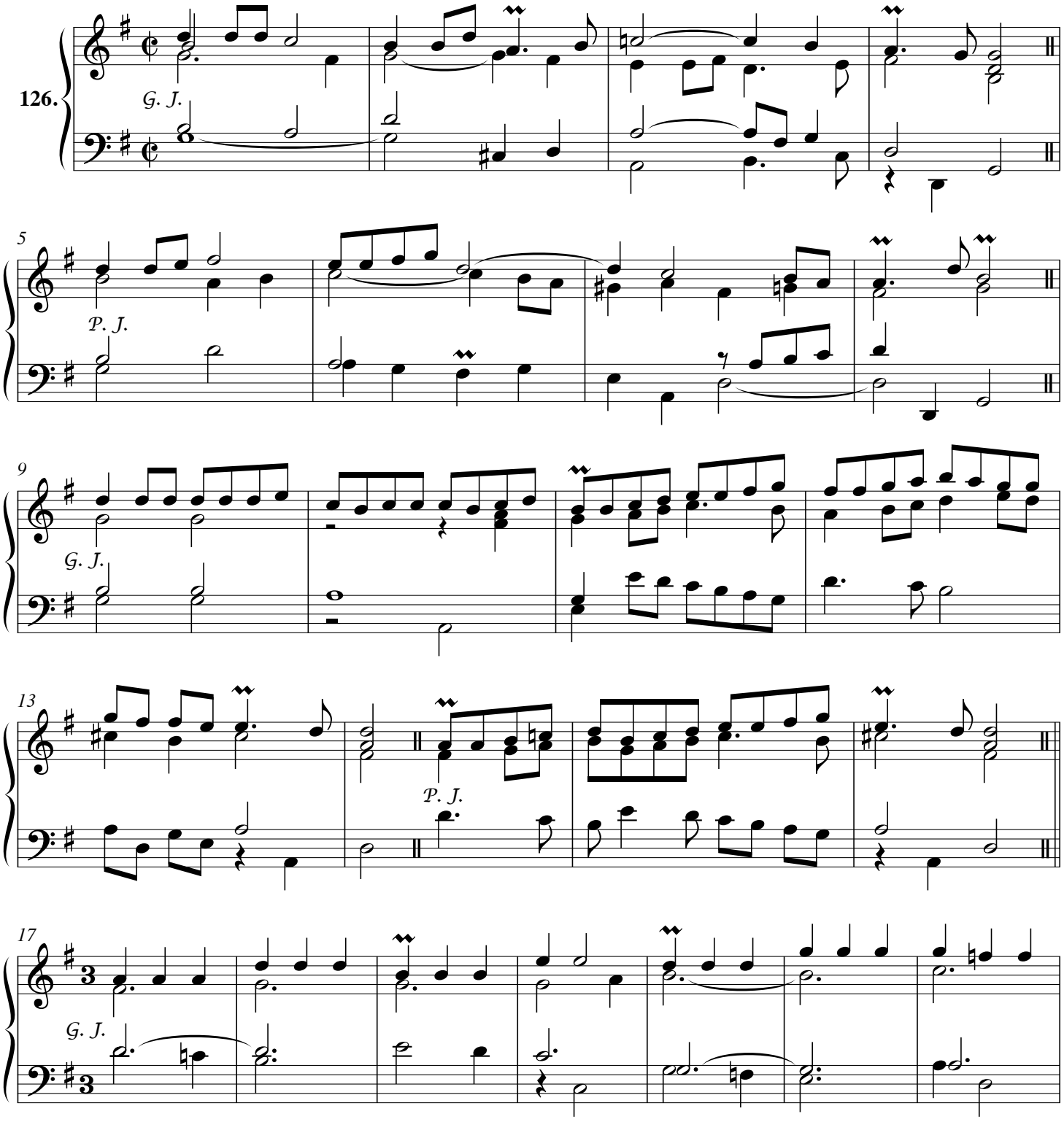
11. Dialogue



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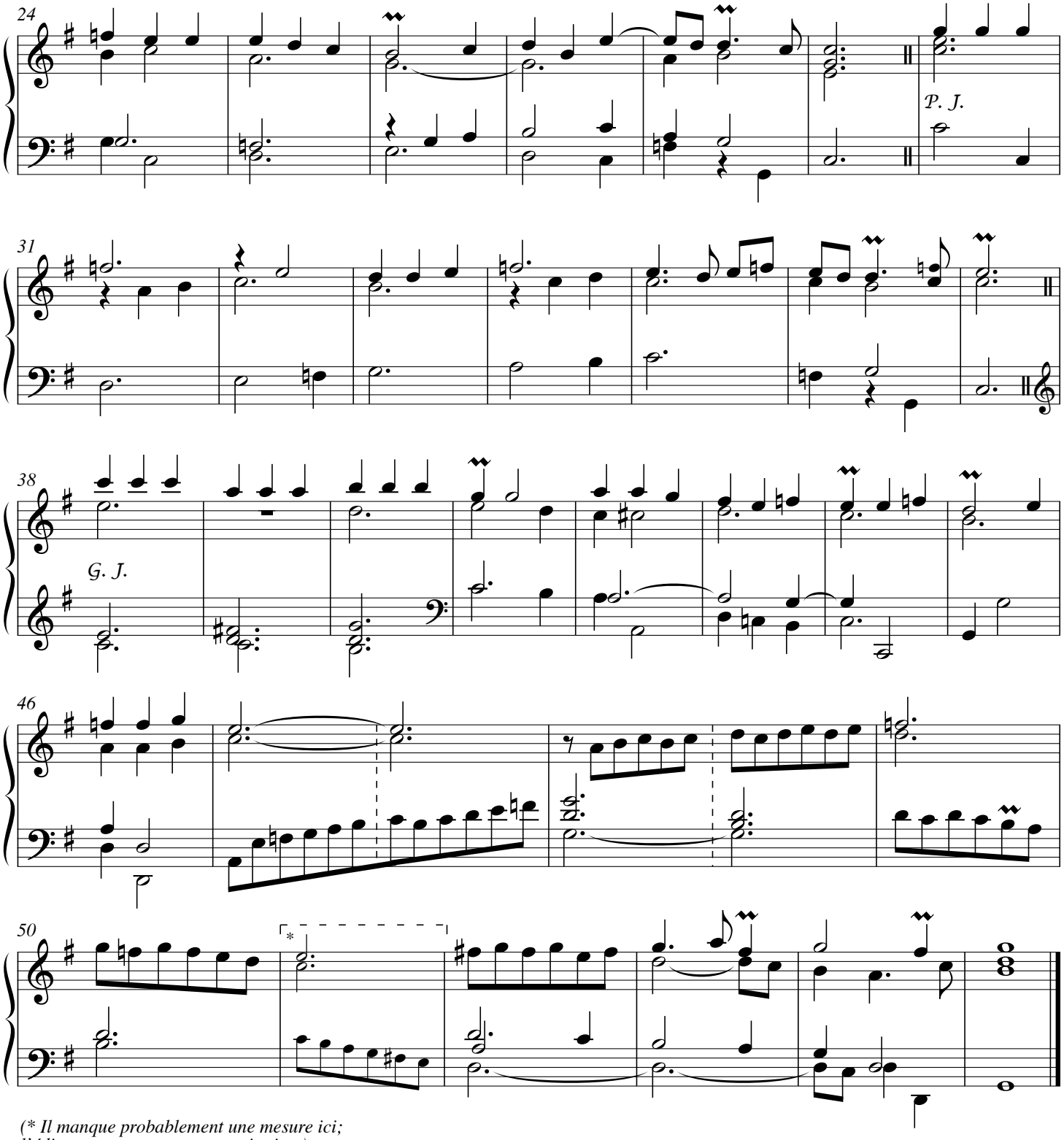

(Il manque probablement une mesure ici; l'éditeur propose cette reconstitution.)*

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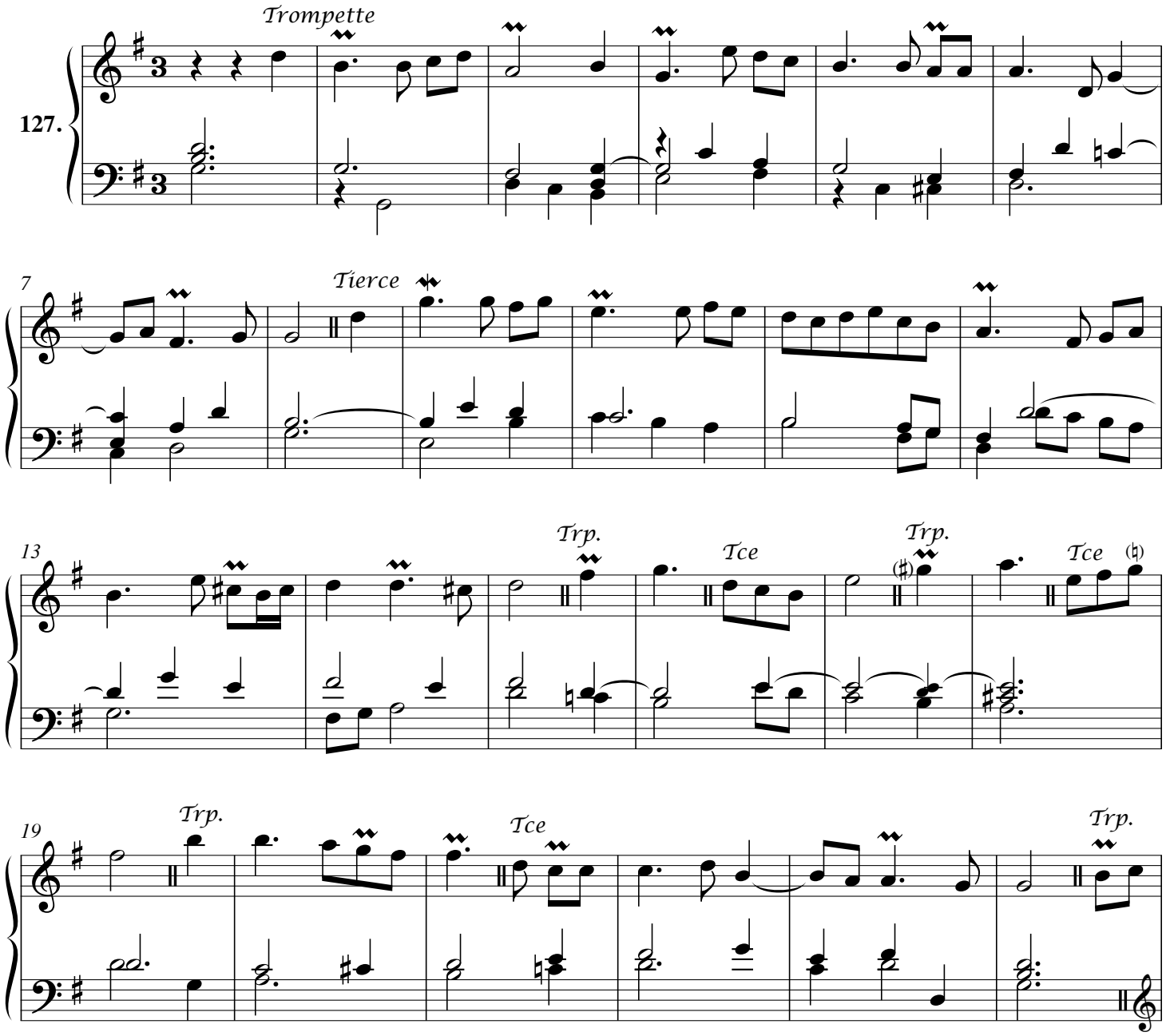
12. Dialogue de Récit



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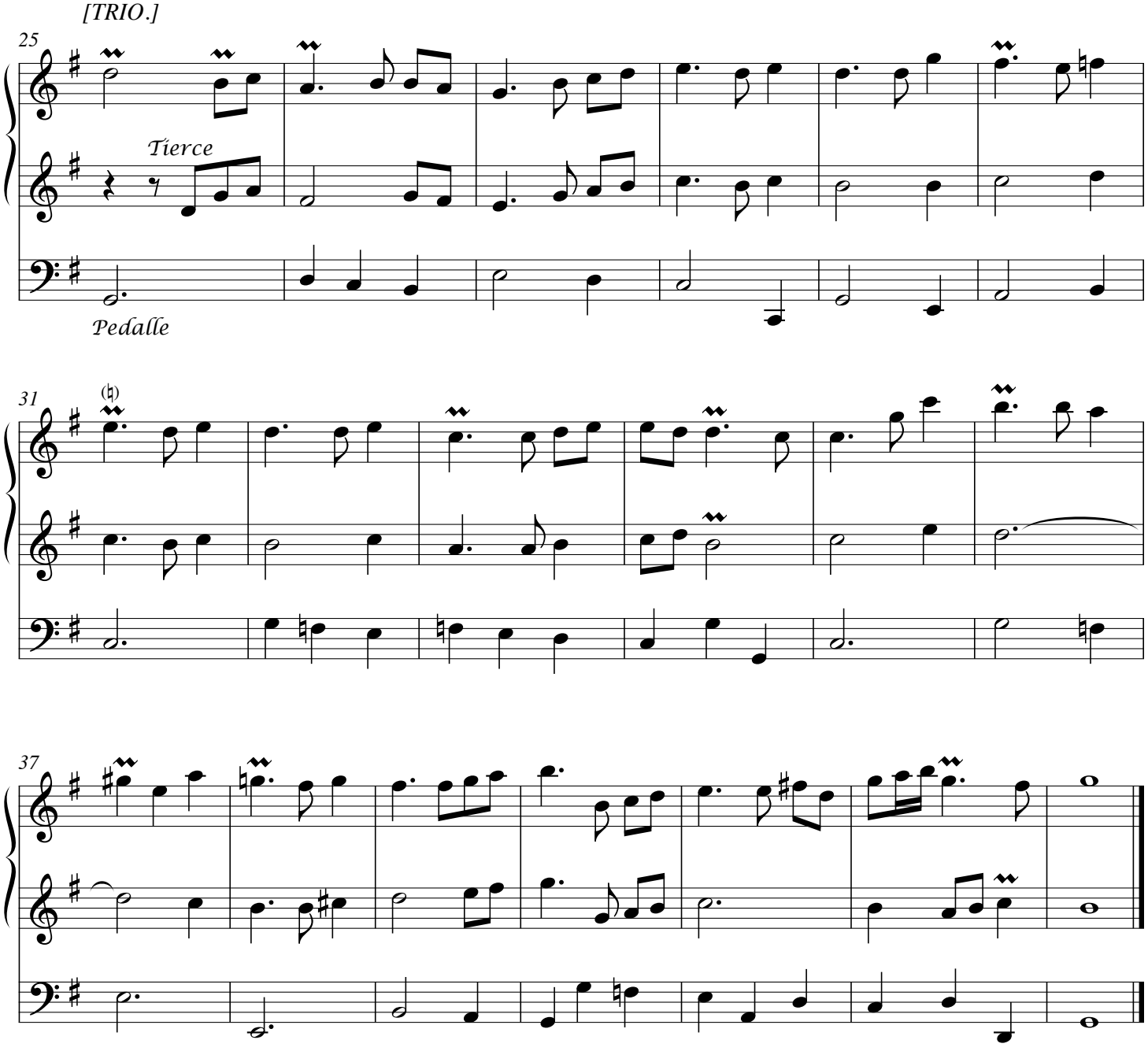

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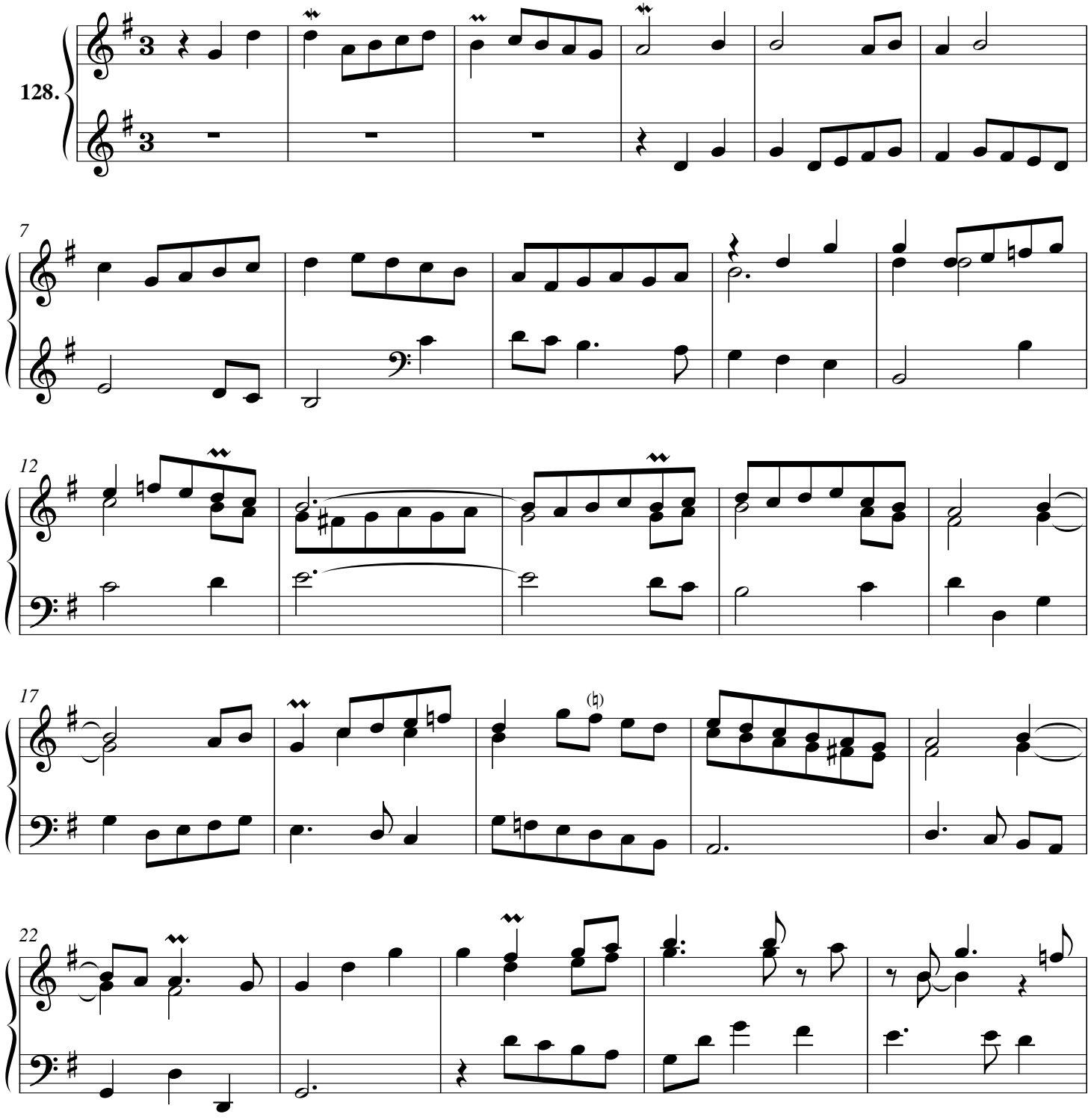
Cf. no 136, p. 208.

13. Trio



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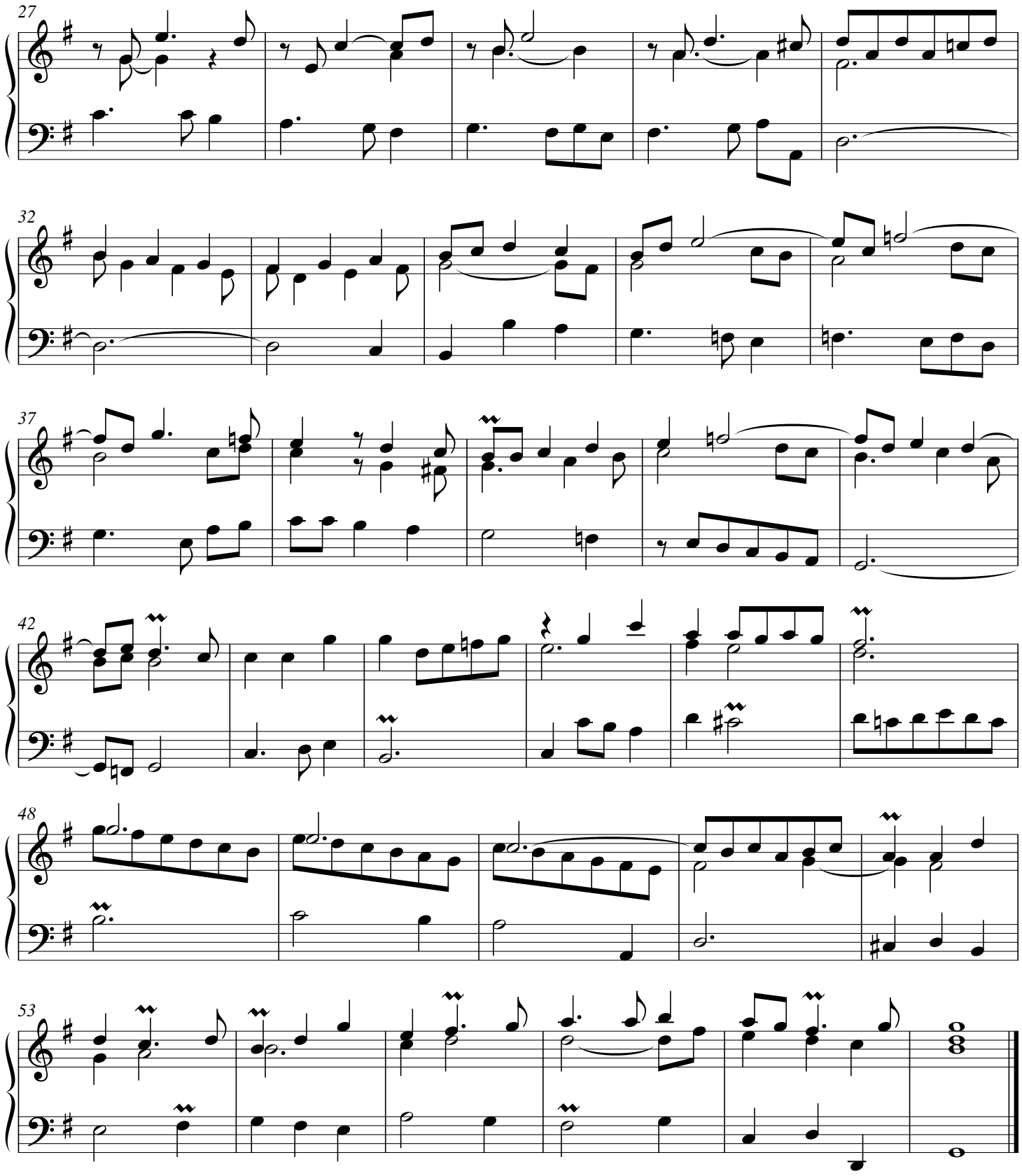

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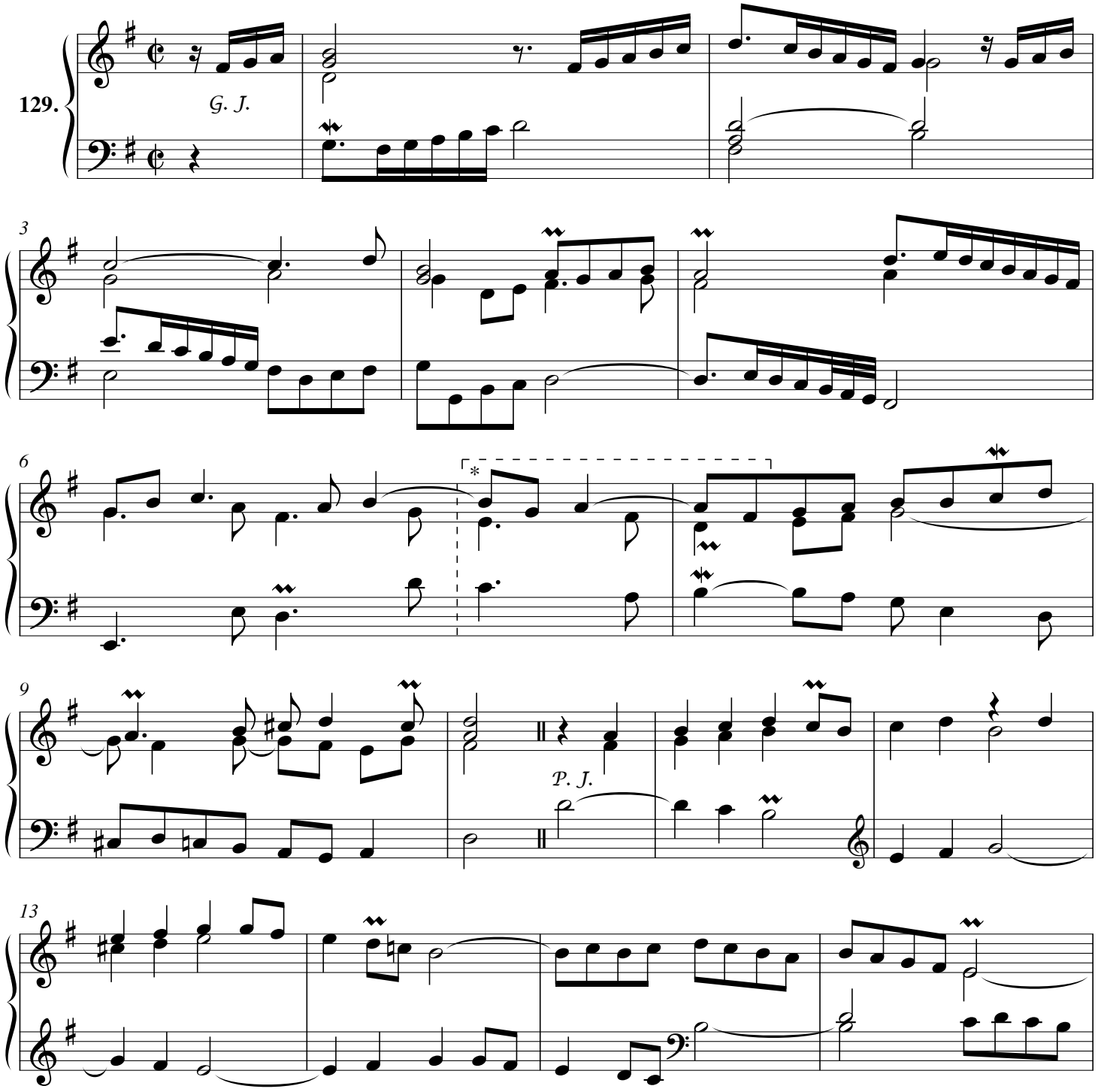
14. Plein Jeu



(Valeurs diminuées de moitié par rapport au manuscrit.)*

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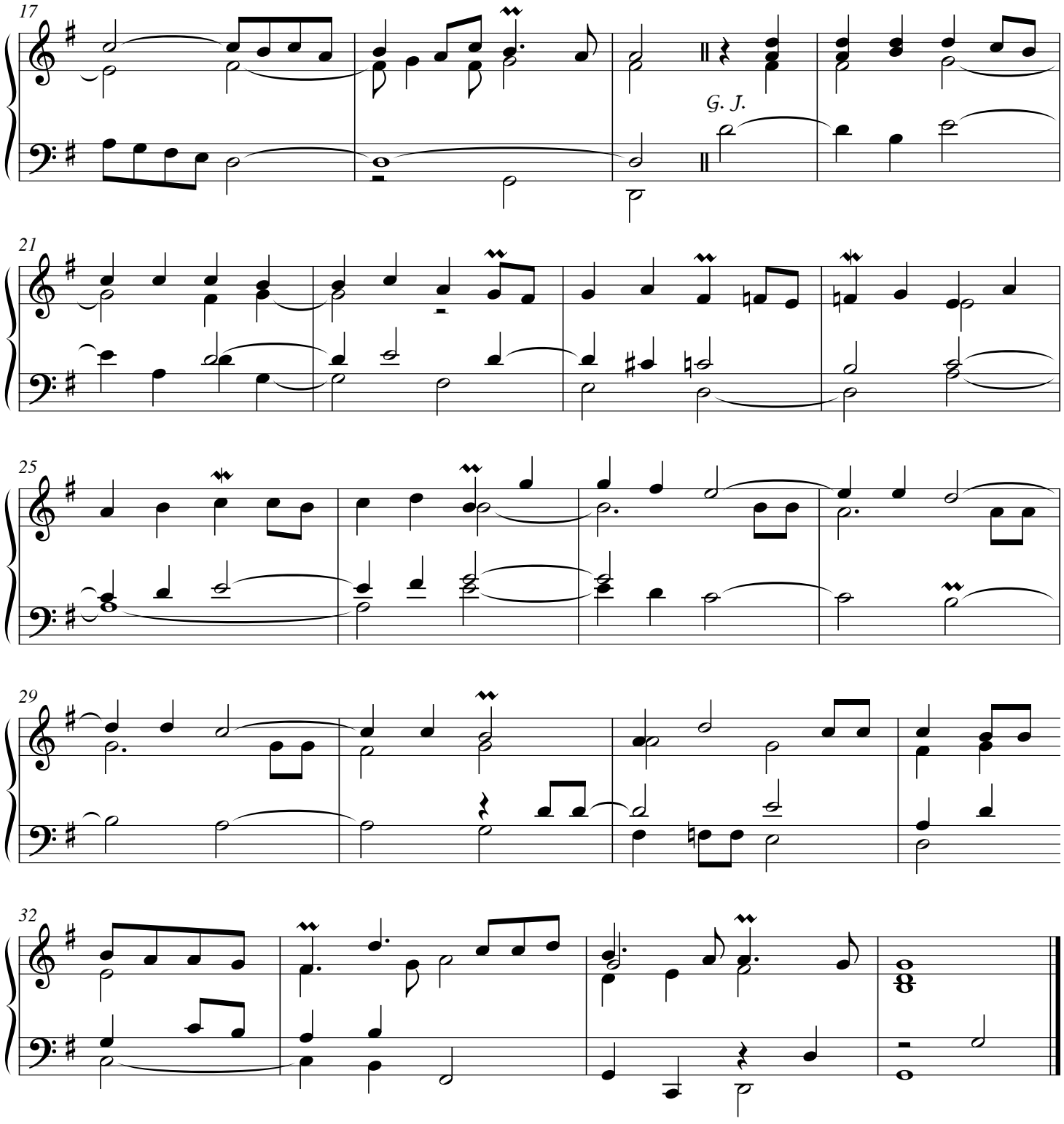

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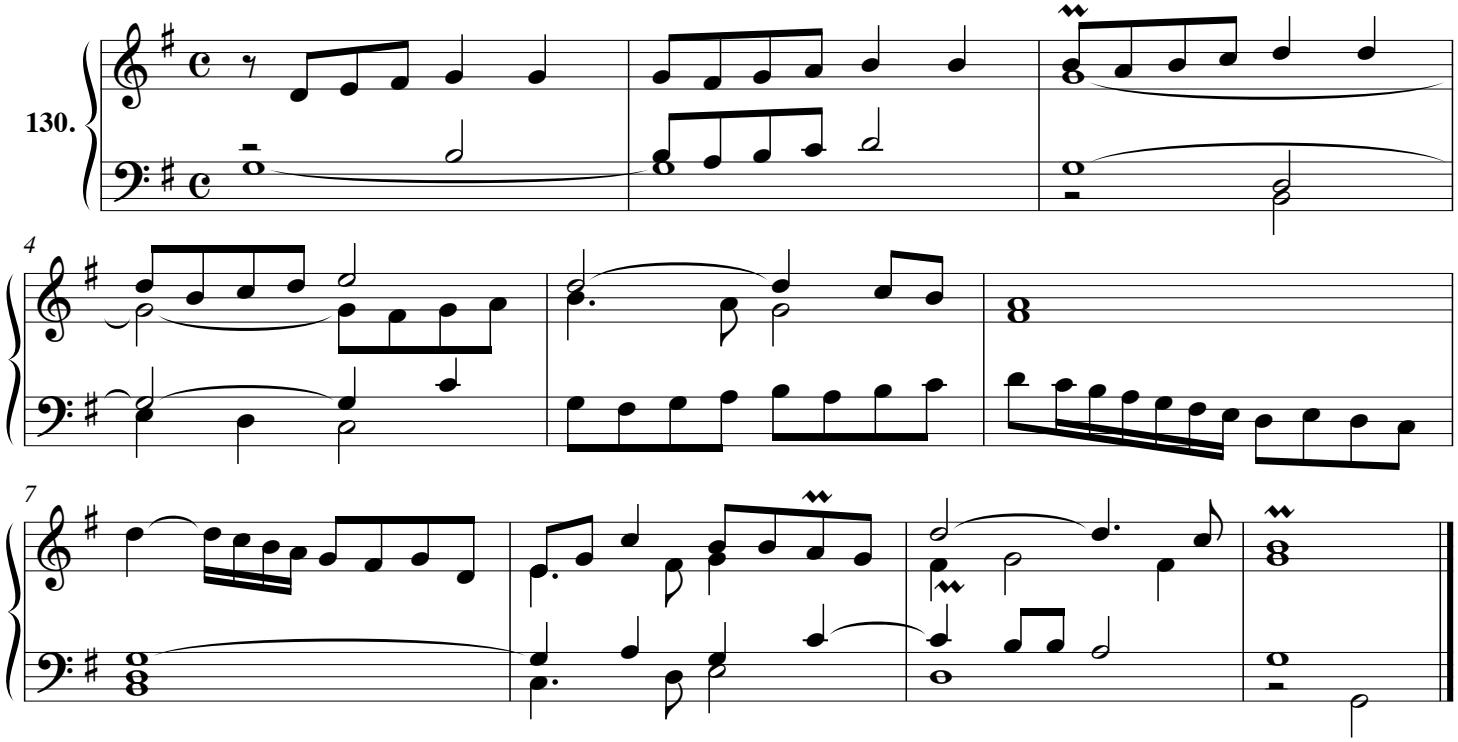
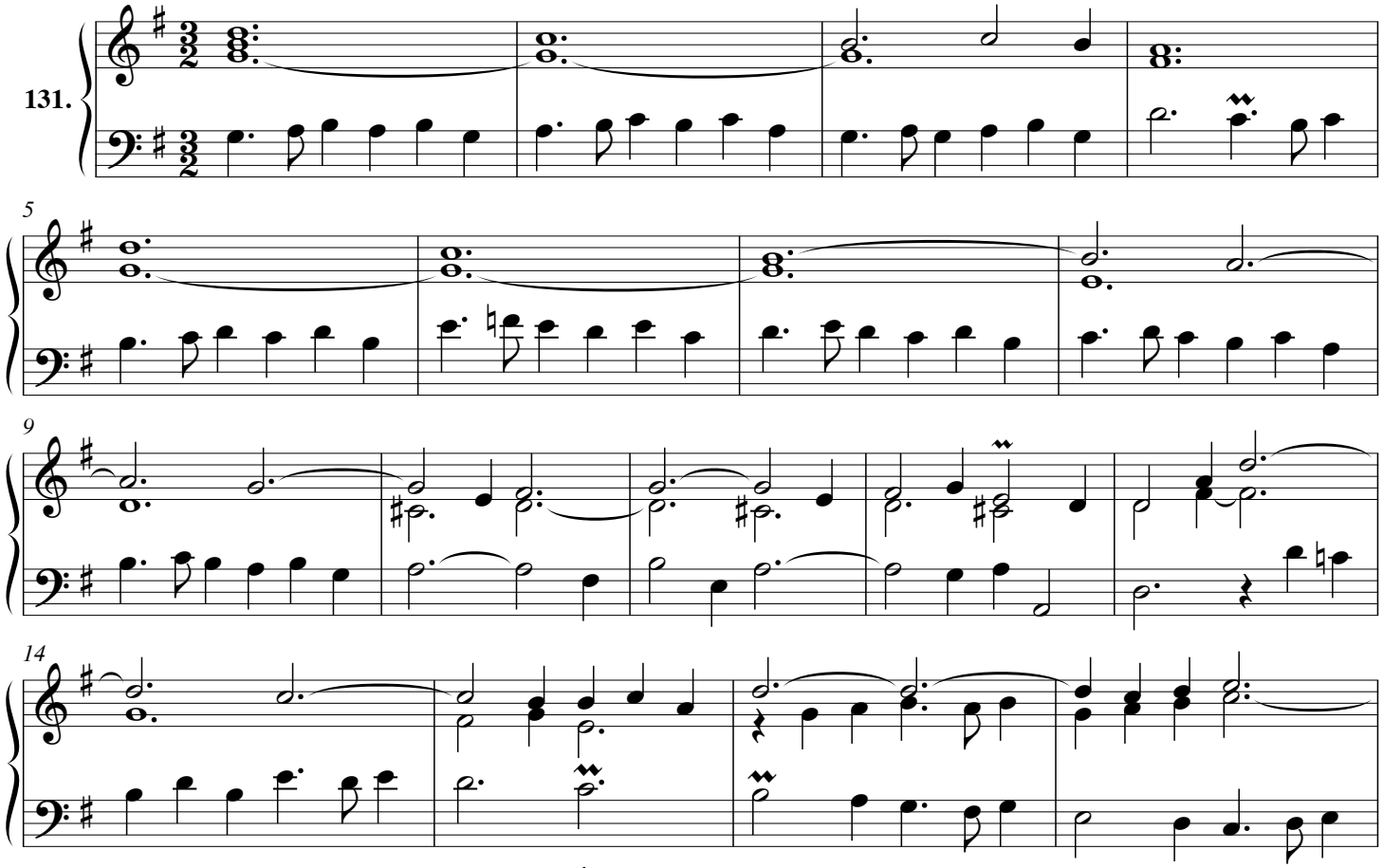
15. Prélude



16. Basse



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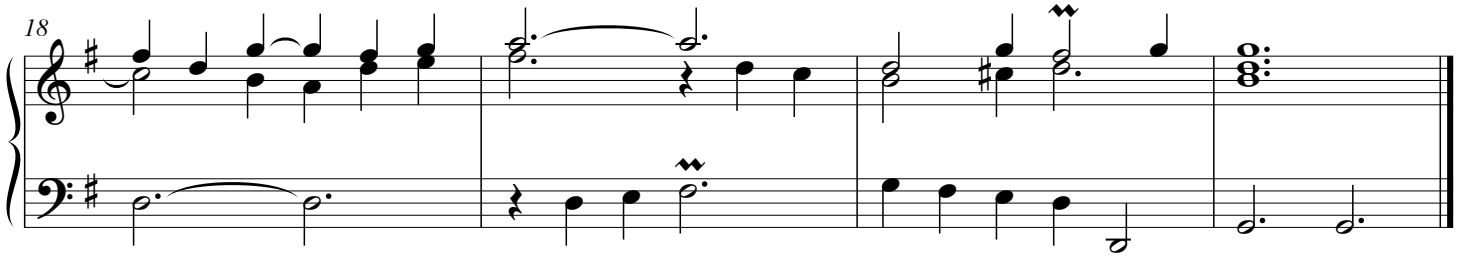
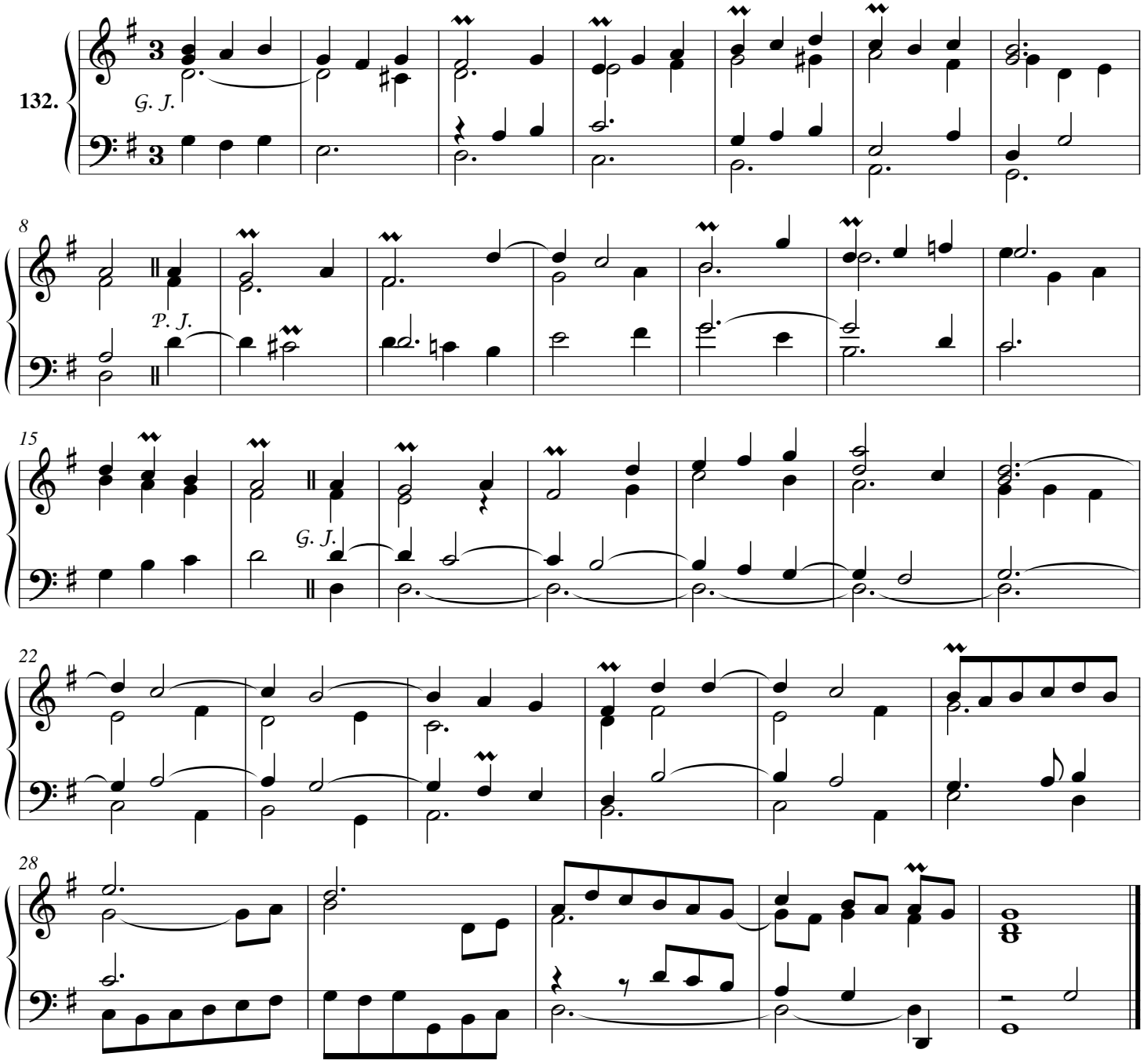


17. [Plein Jeu]



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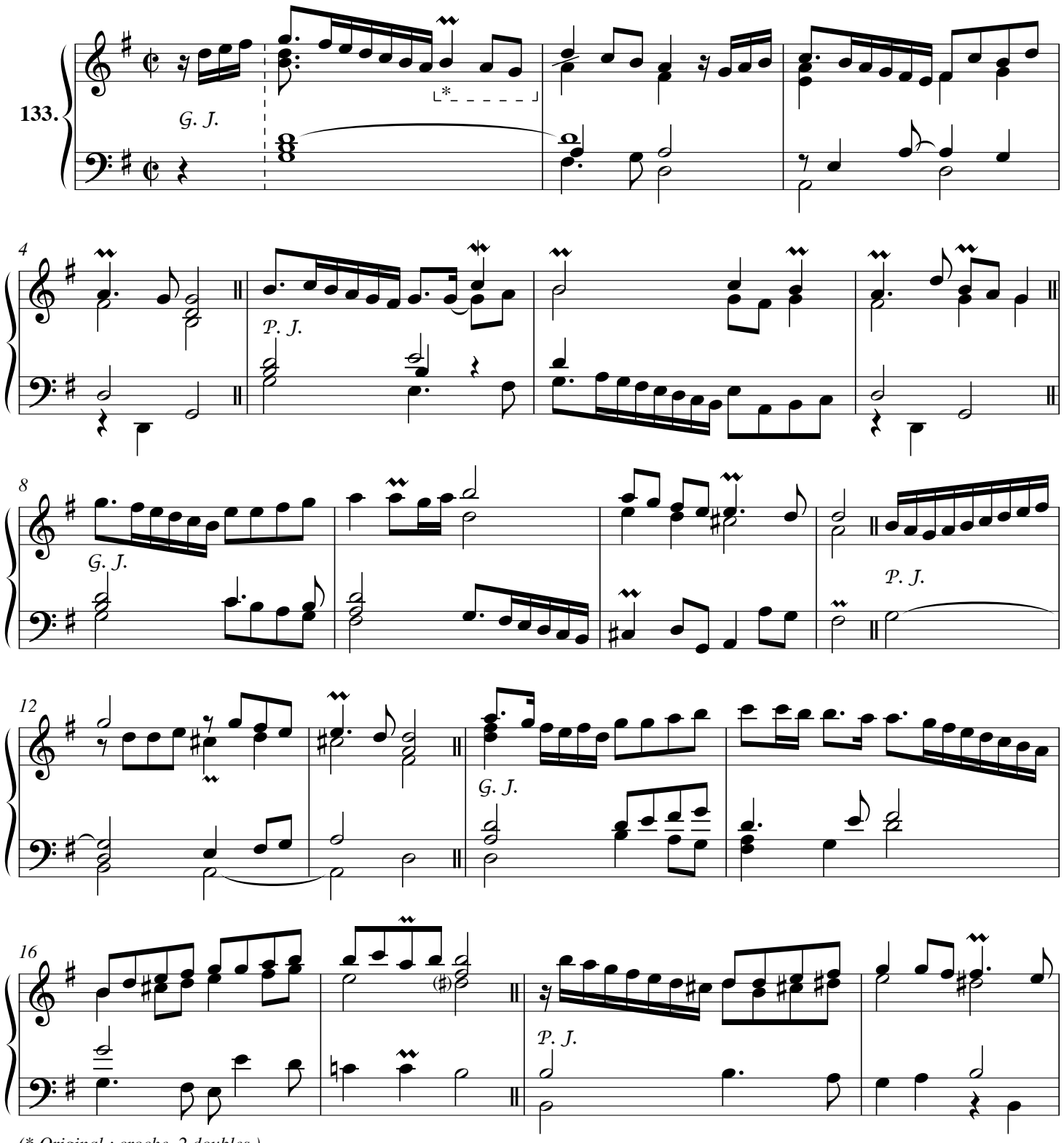
Cf. no 141, p. 218.

18. Dialogue



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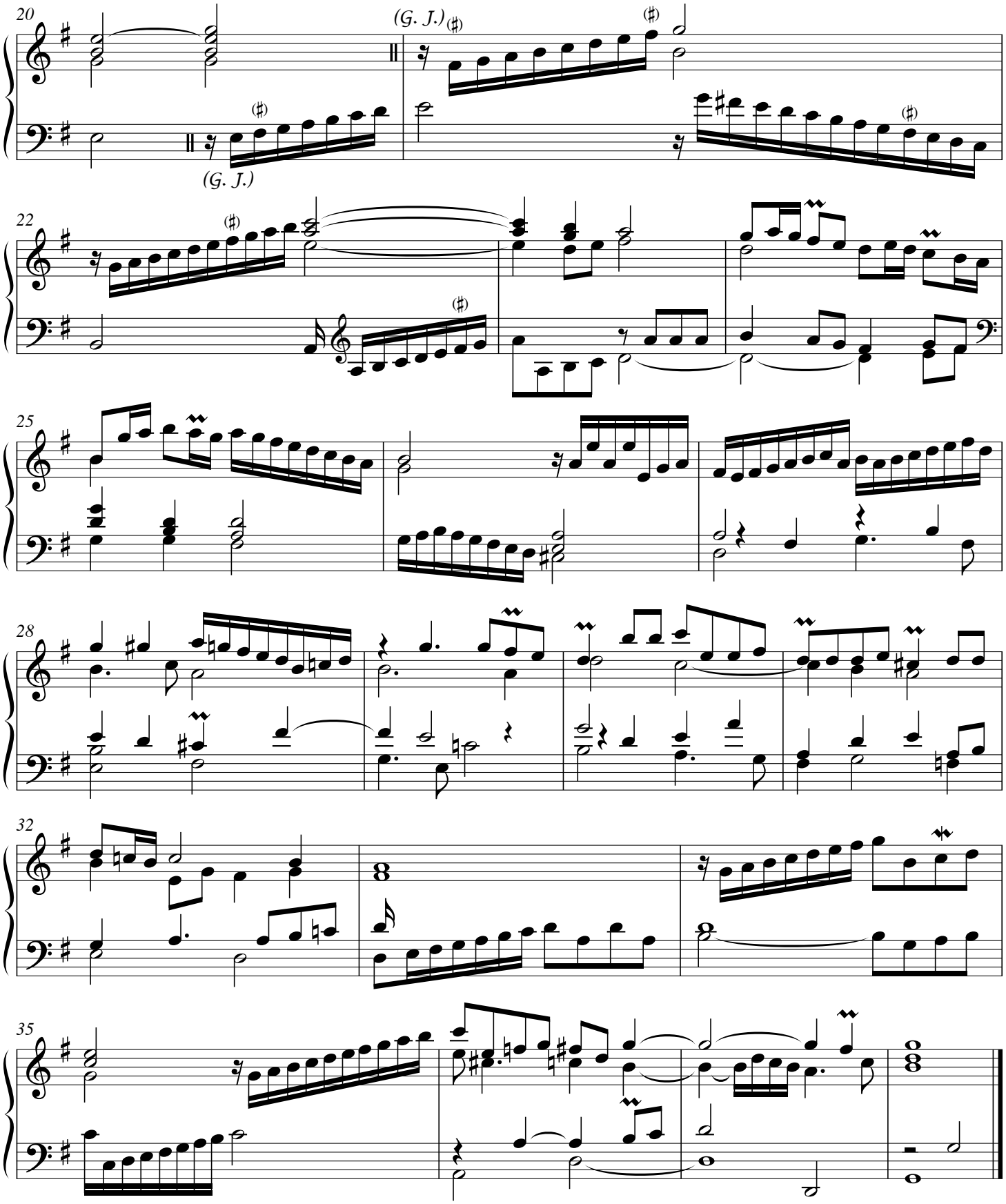

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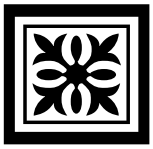

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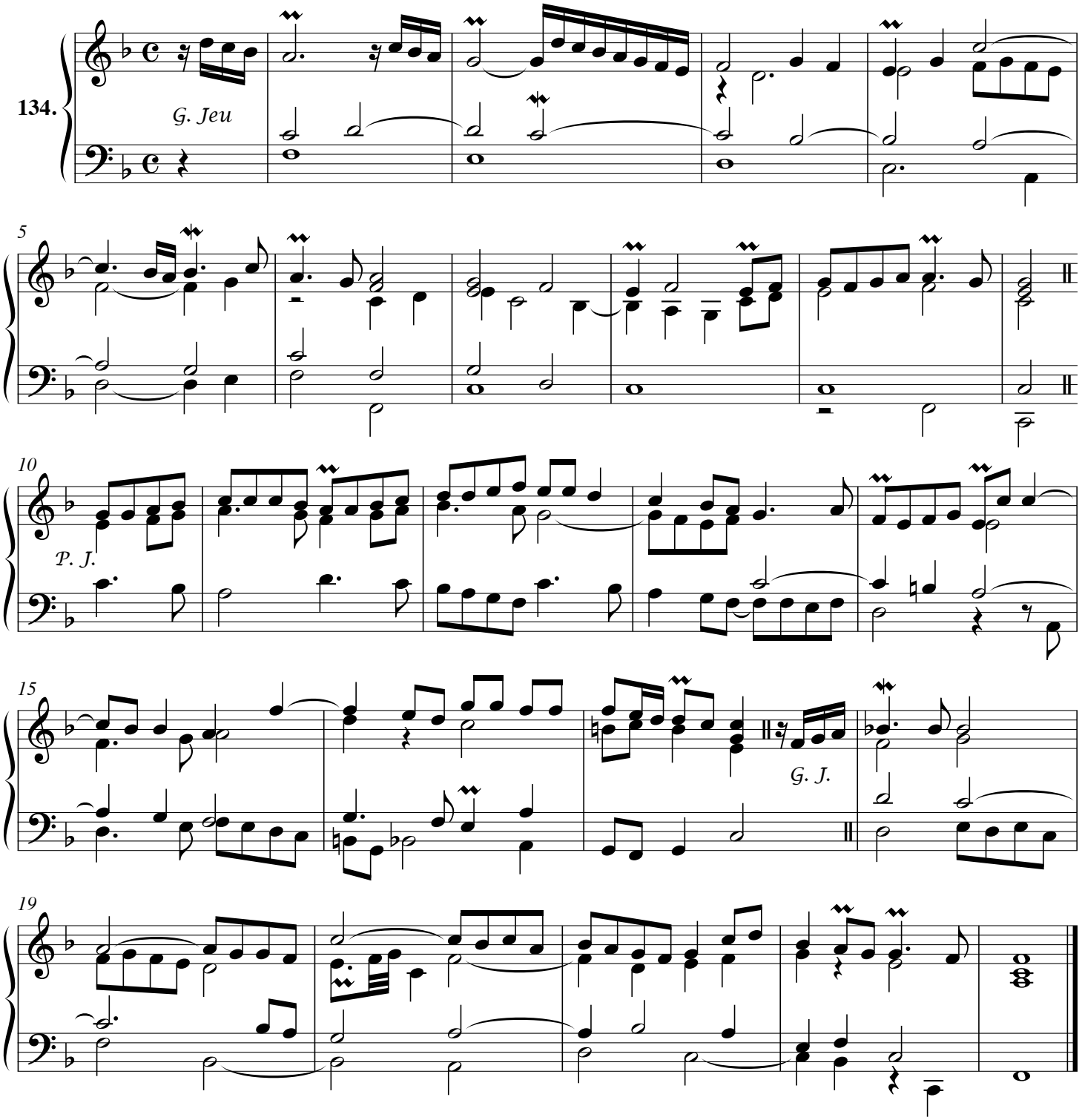
(Suite en F)

Cf. no 116, p. 77.

1. Plein Jeu en F



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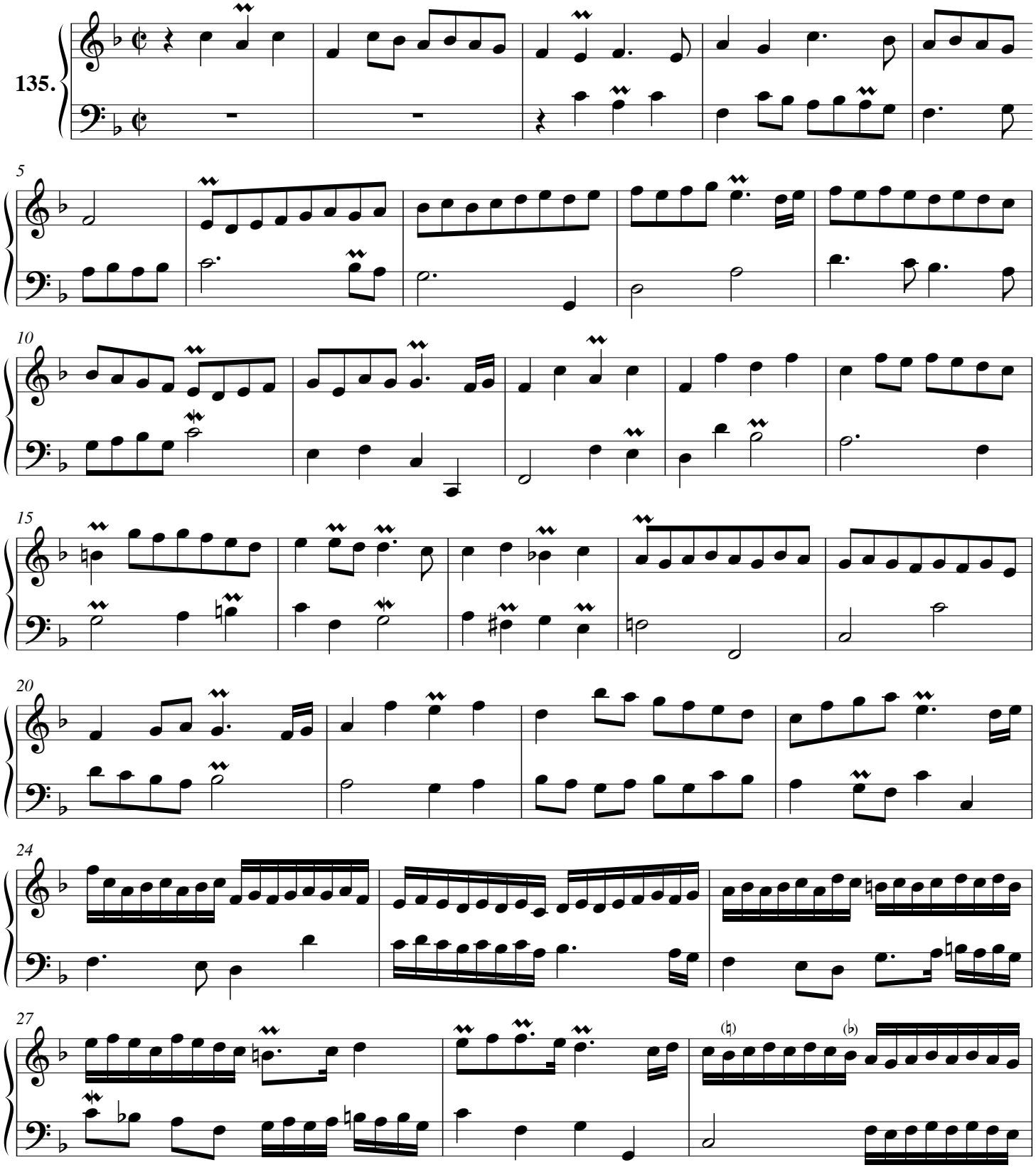
Cf. no 152, p. 236.

2. Duo



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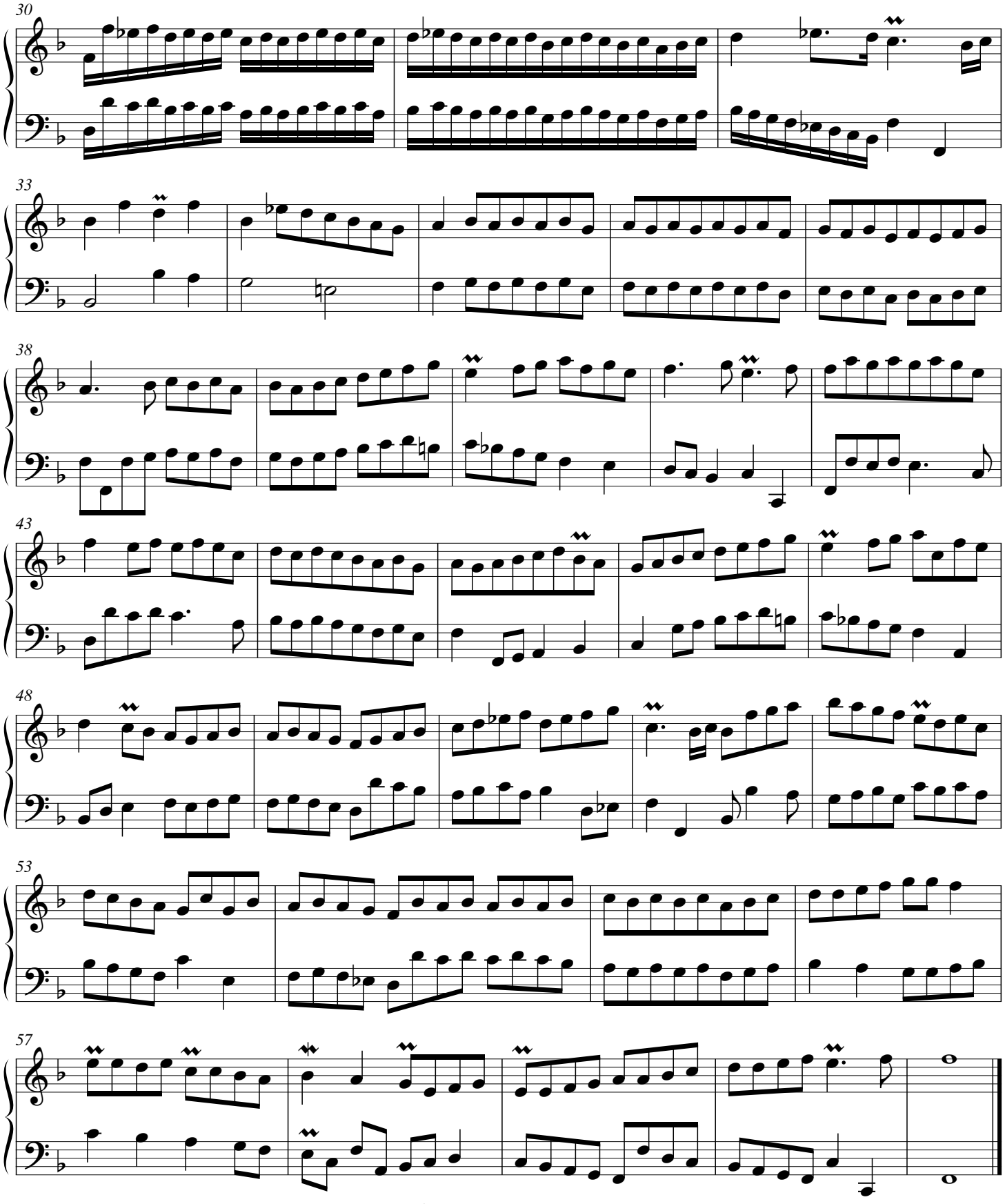

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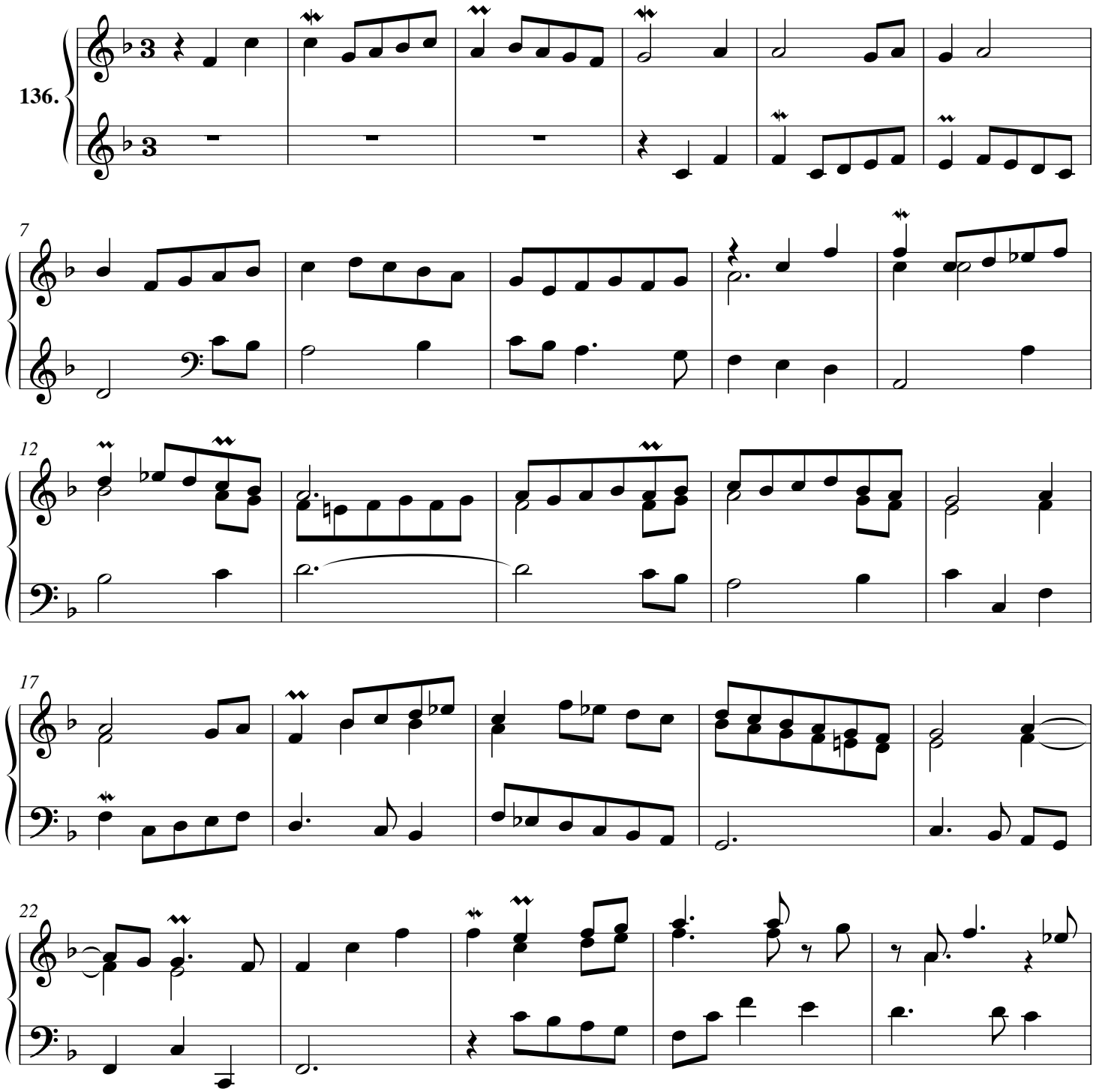
Cf. no 128, p. 196.

3. Trio



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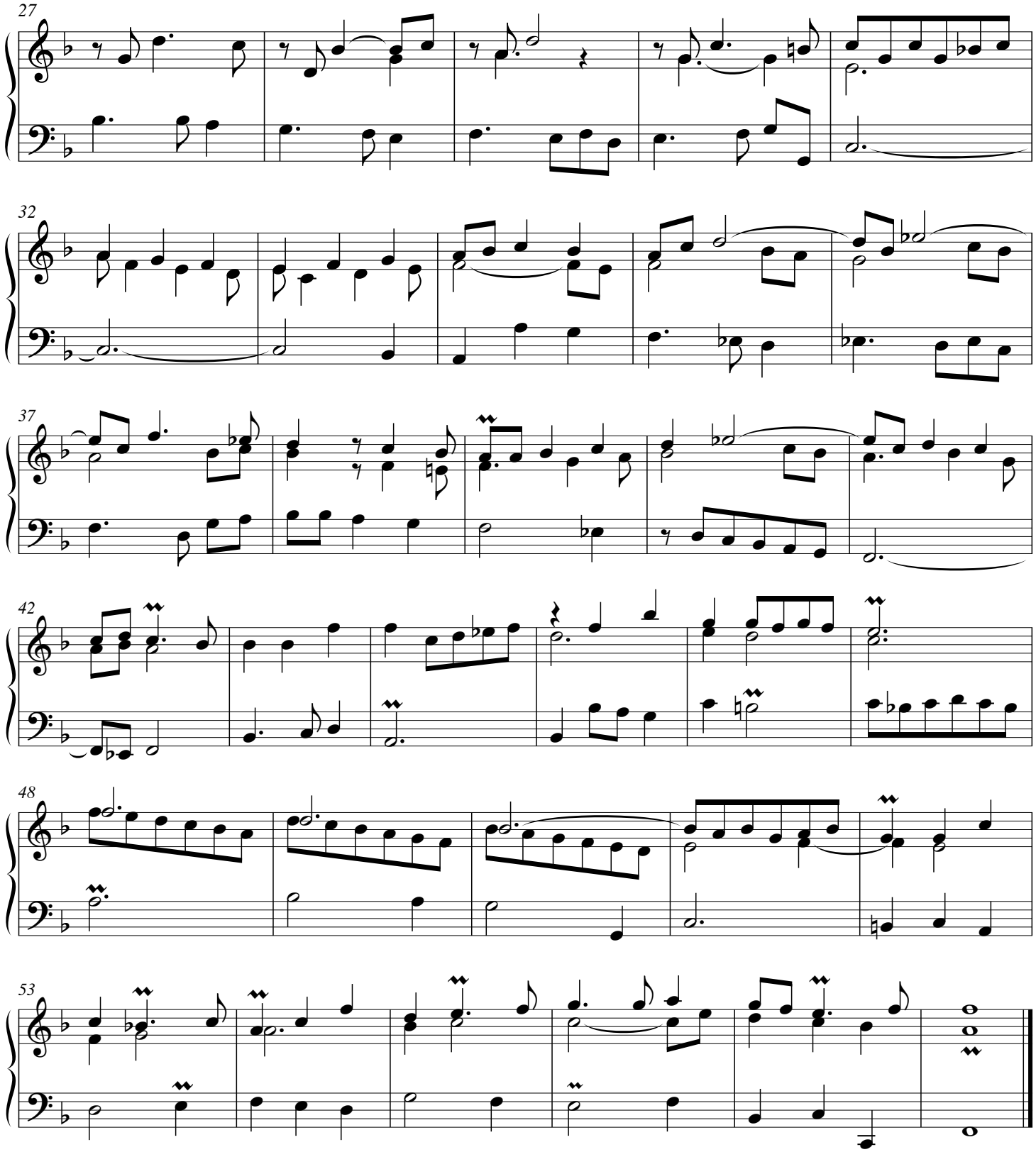

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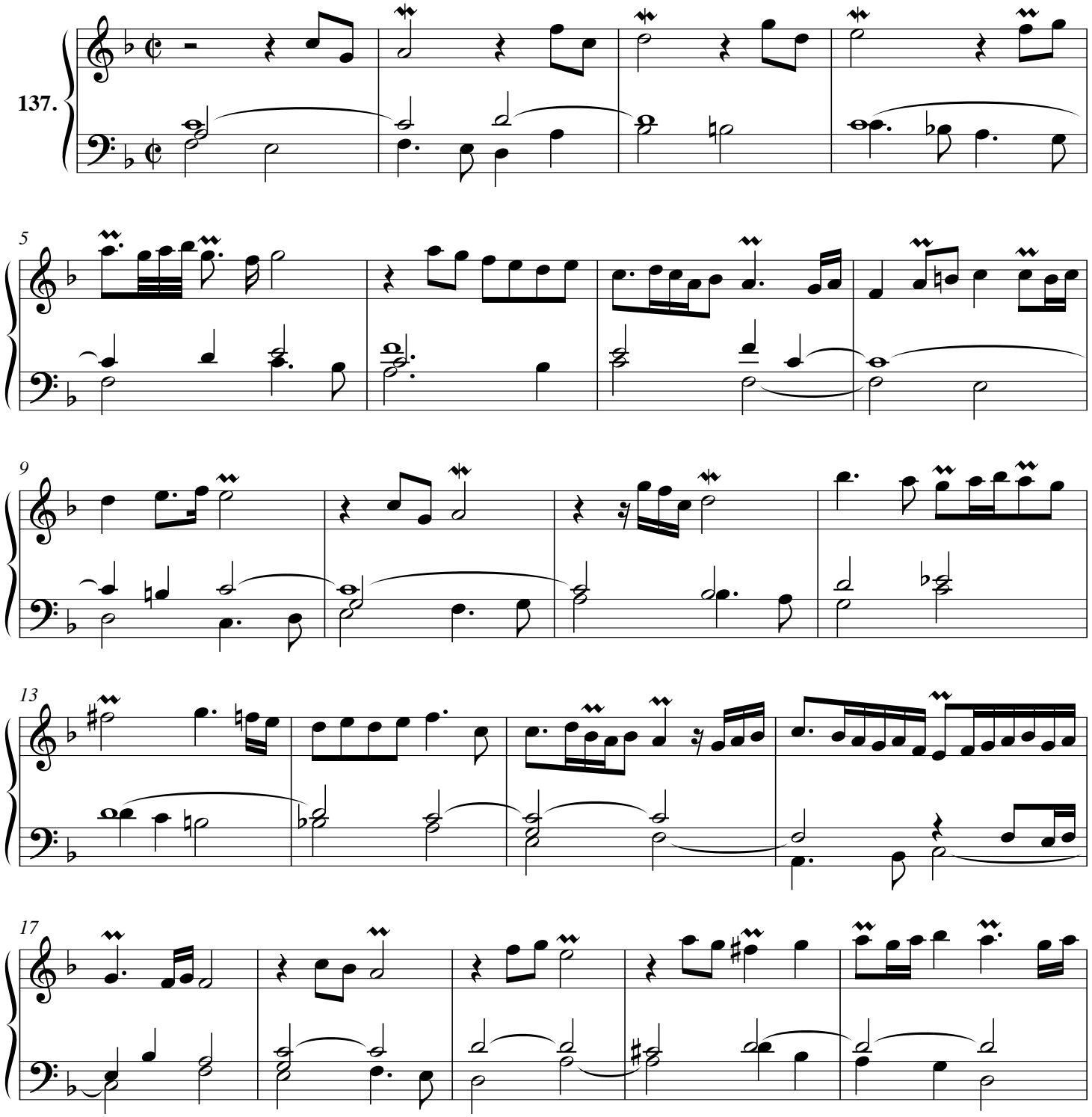
4. Récit



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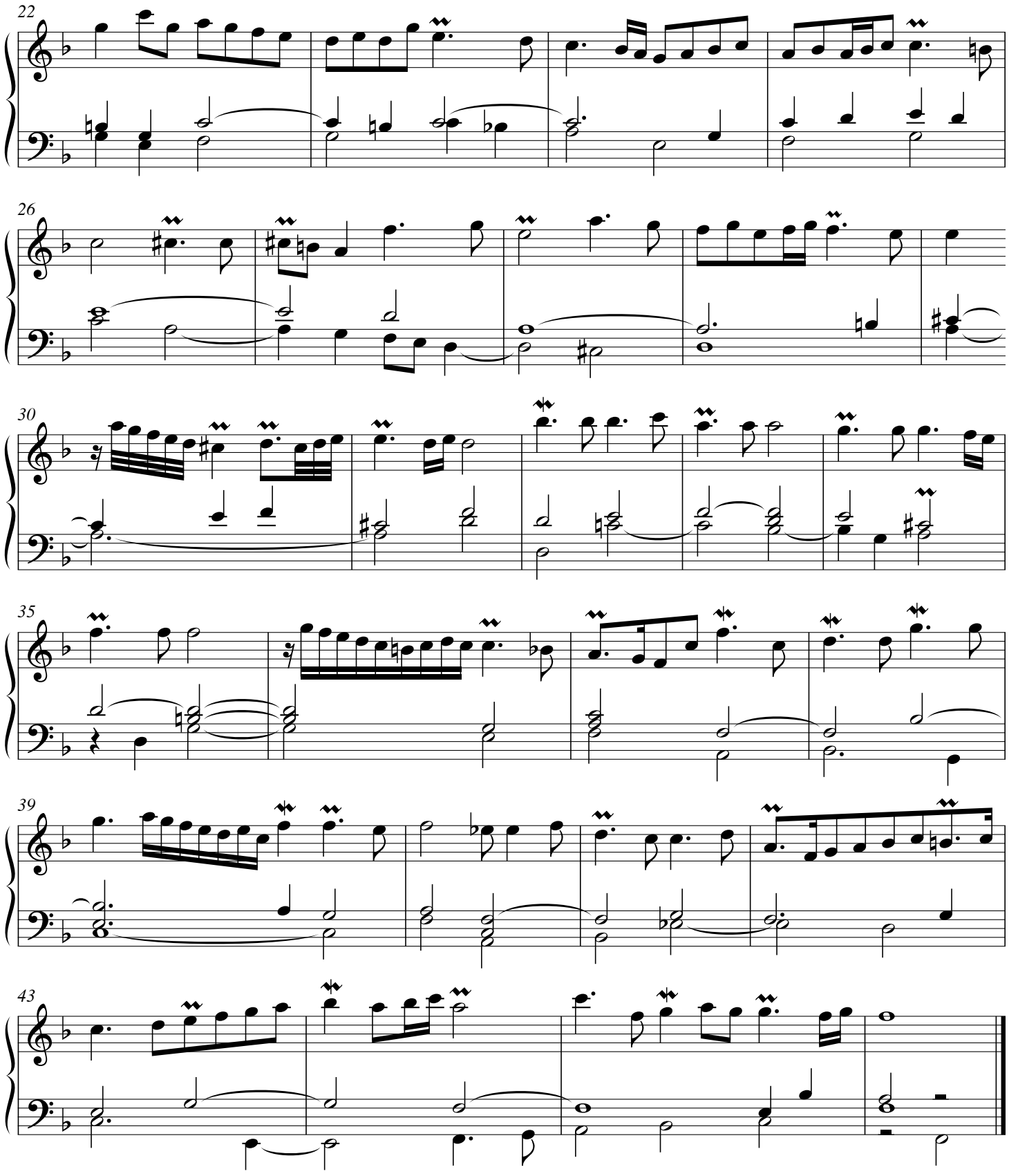

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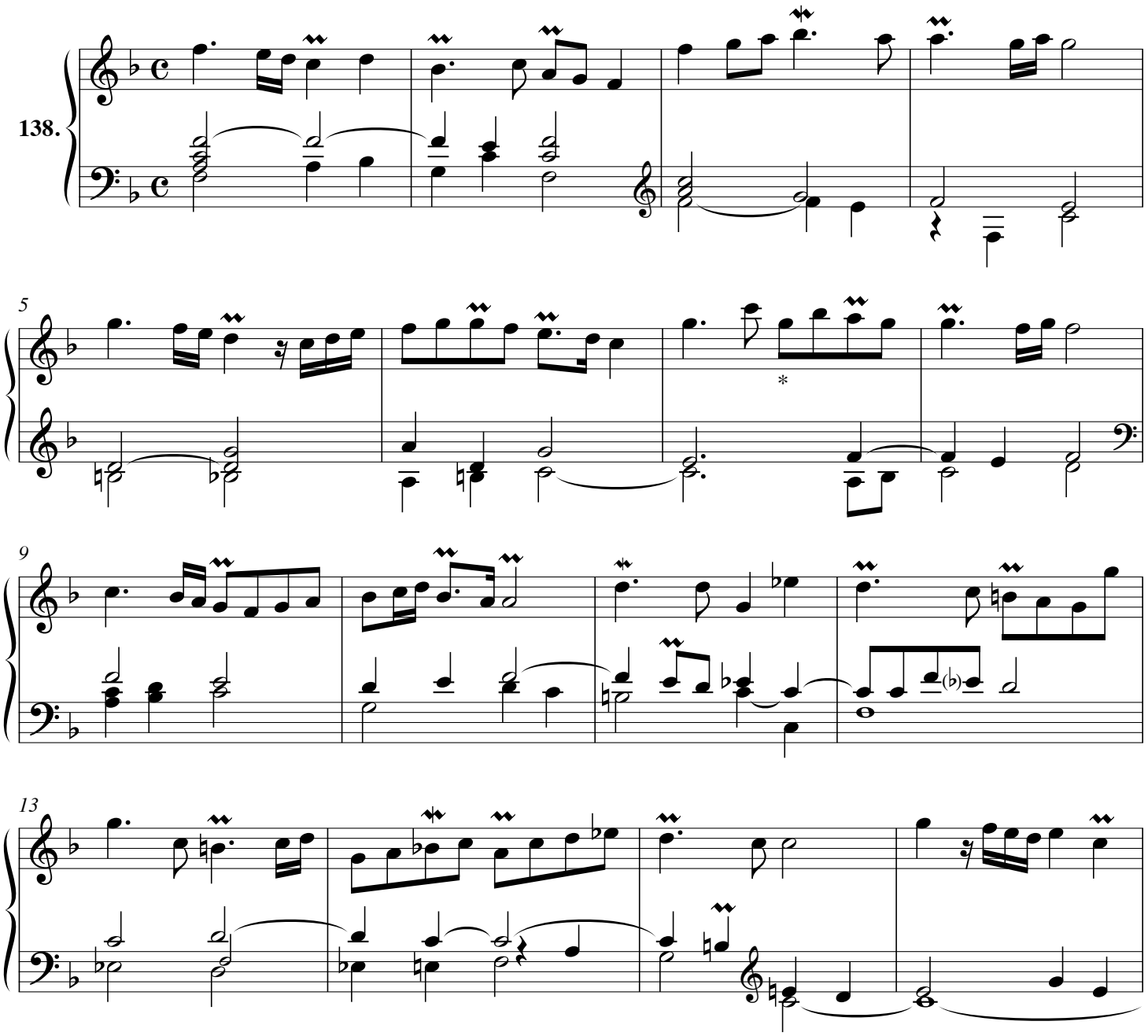
Cf. no 61, p. 112.

5. *Récit de Cromorne*



(Cf. No. 61 : mi.)*

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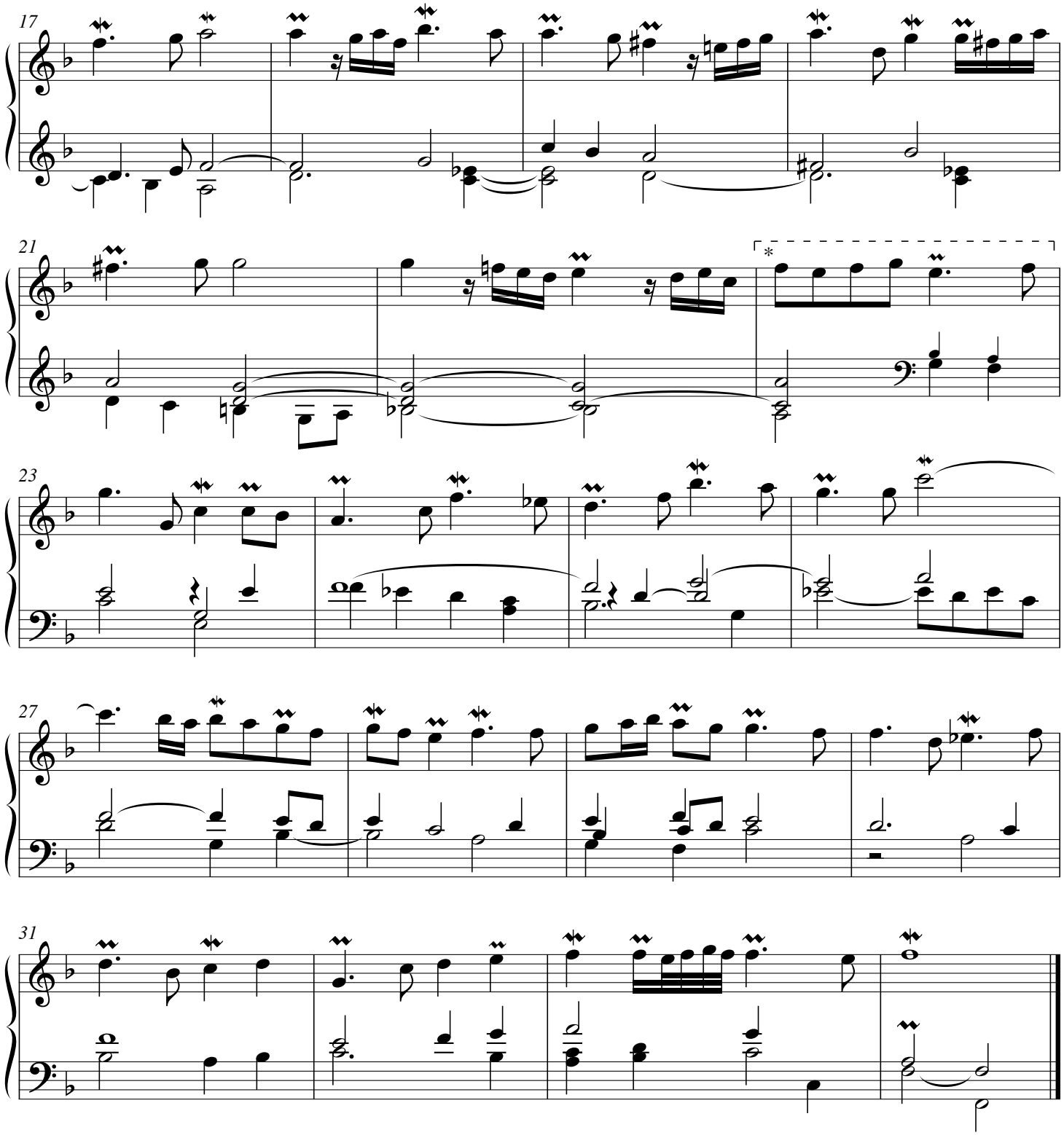

(Cette mesure manque; reprise du no 61.)*

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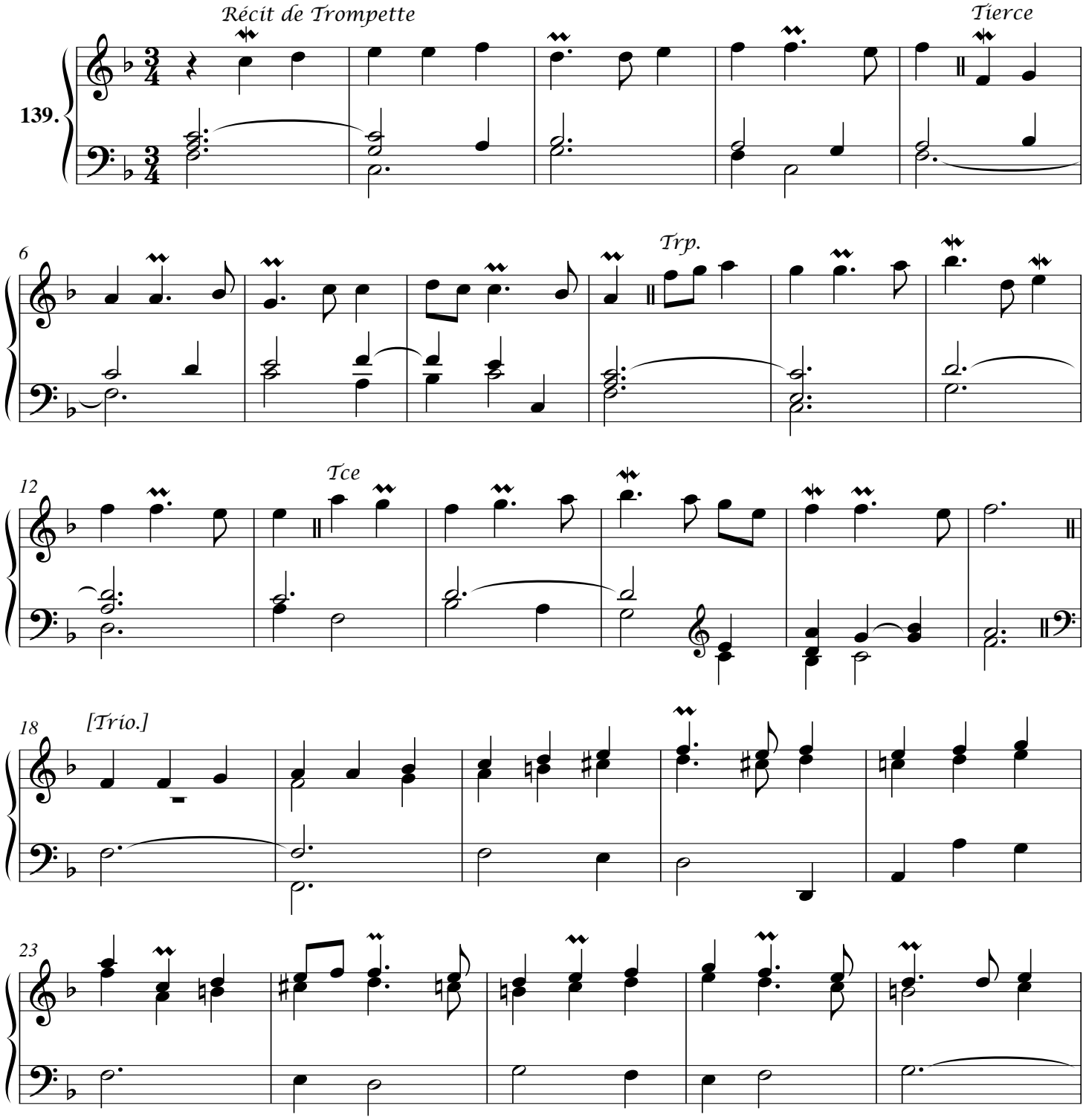
Début seulement ; complété à partir de
la mesure 18 avec le no 179, p. 280.

6. Trio
(Dialogue de récits)



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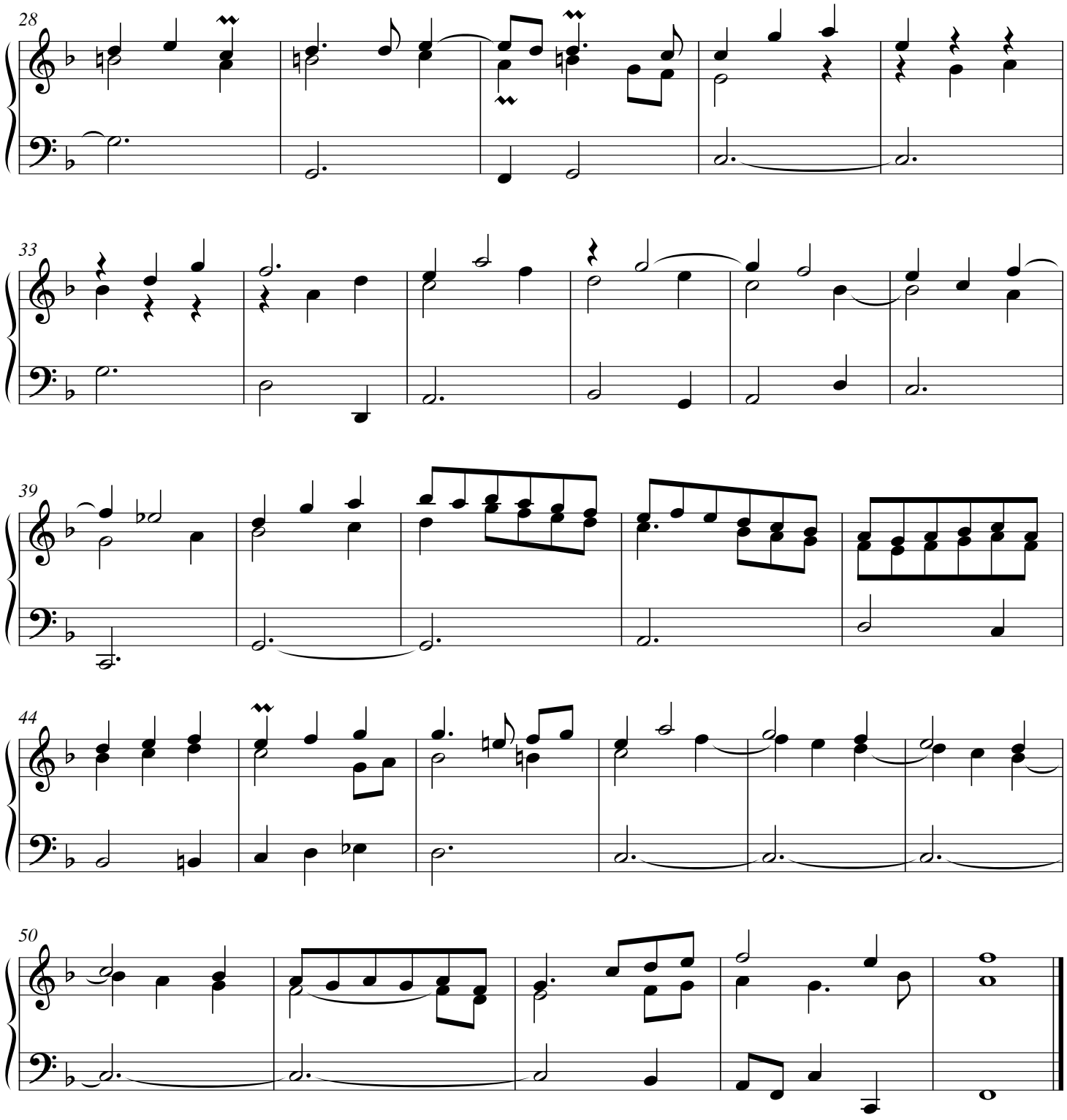

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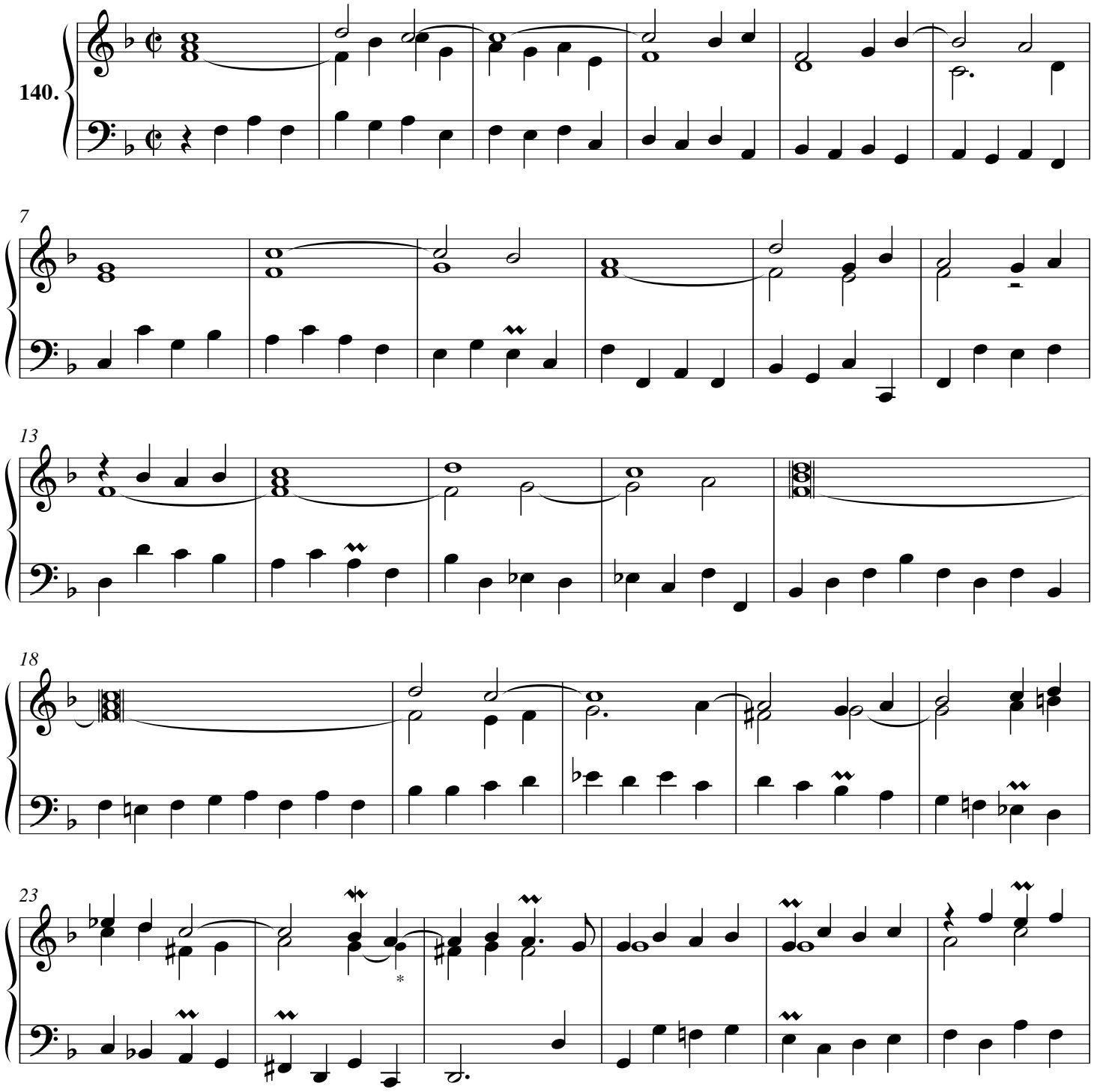
Cf. no 146, p. 226.

7. Basse de Trompette



(Original : la.)*

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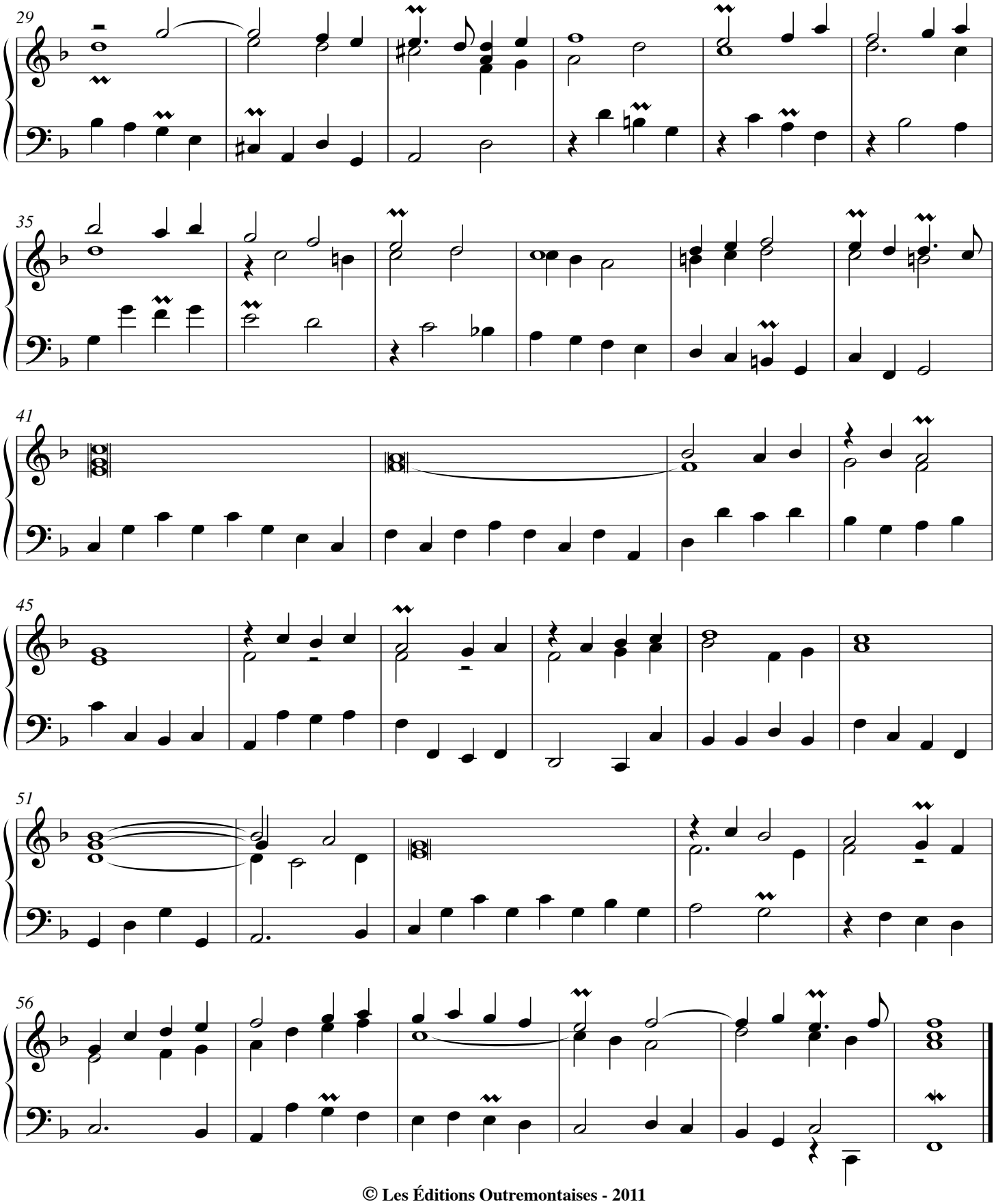

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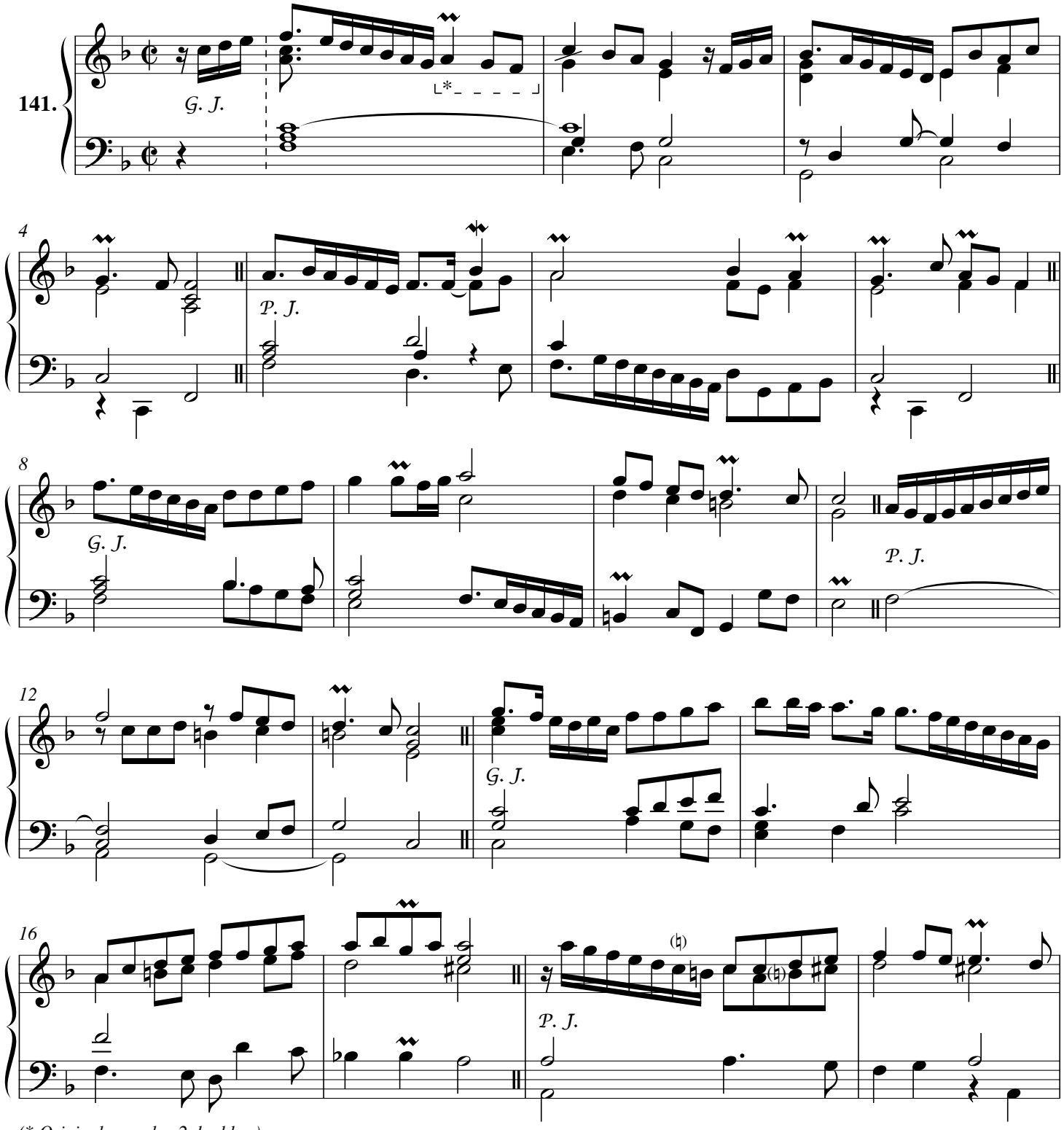
Cf. no 133, p. 202.

8. Dialogue



(Original : croche, 2 doubles.)*

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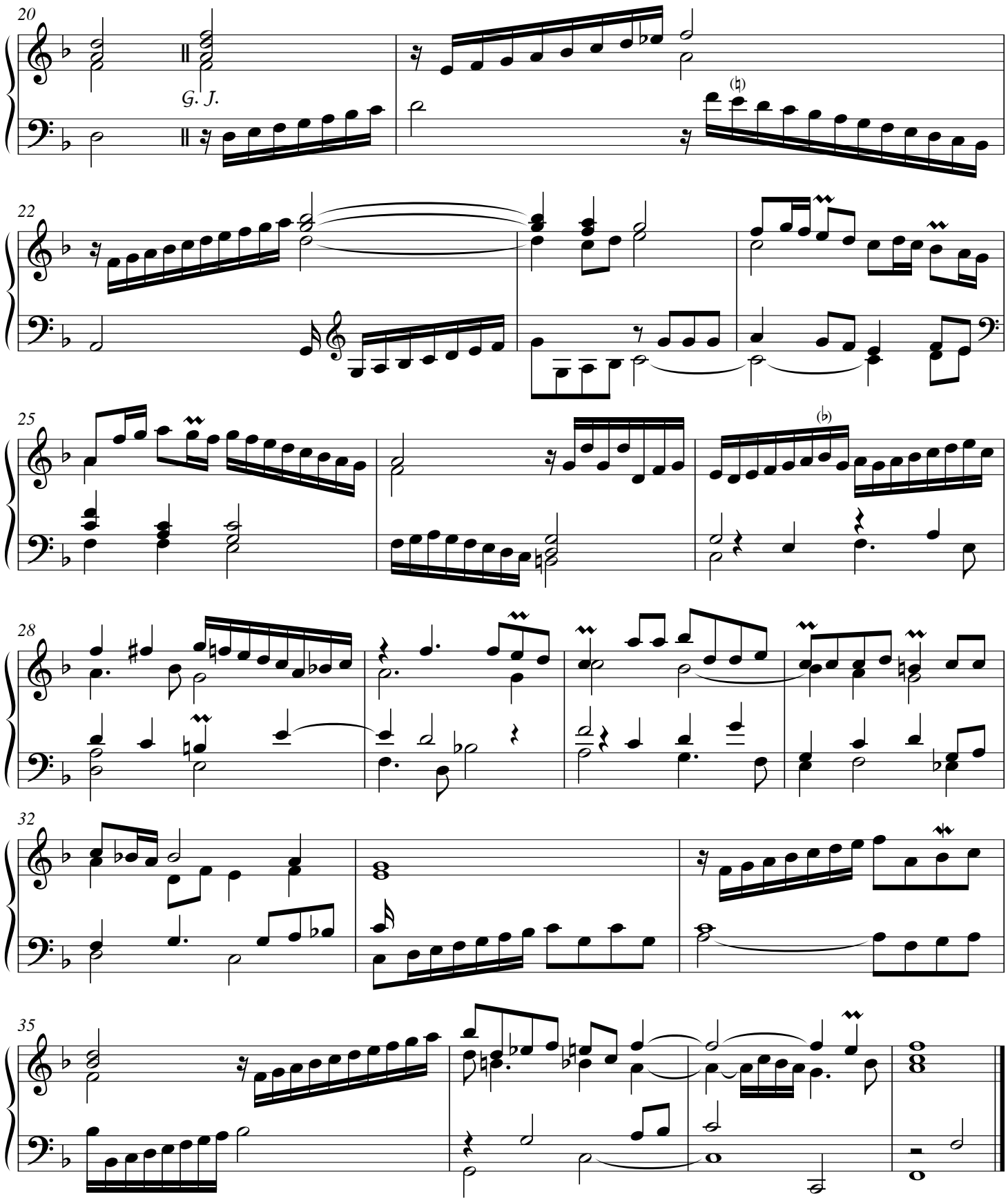

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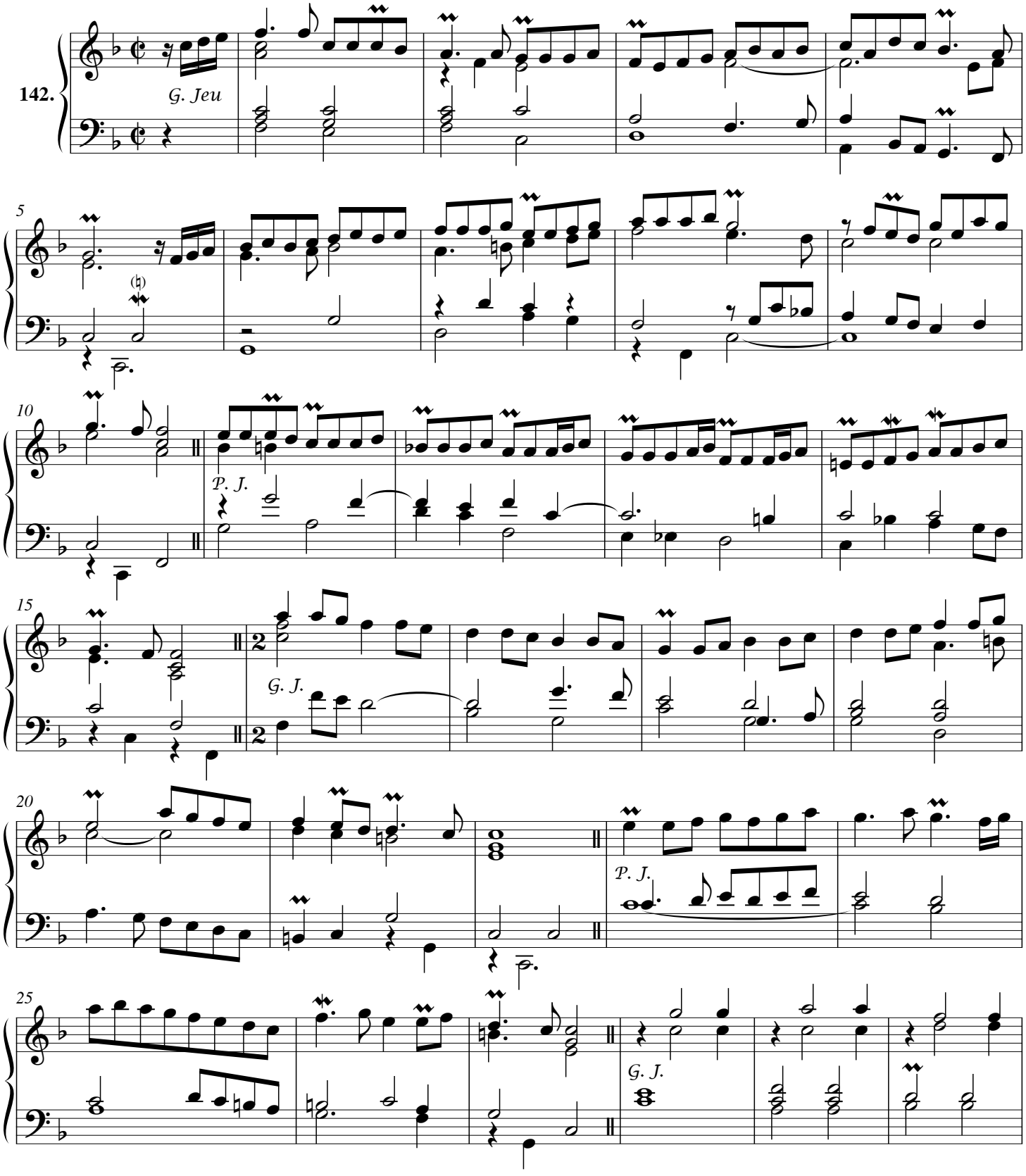
Cf. no 62, p. 114.

9. [Dialogue]



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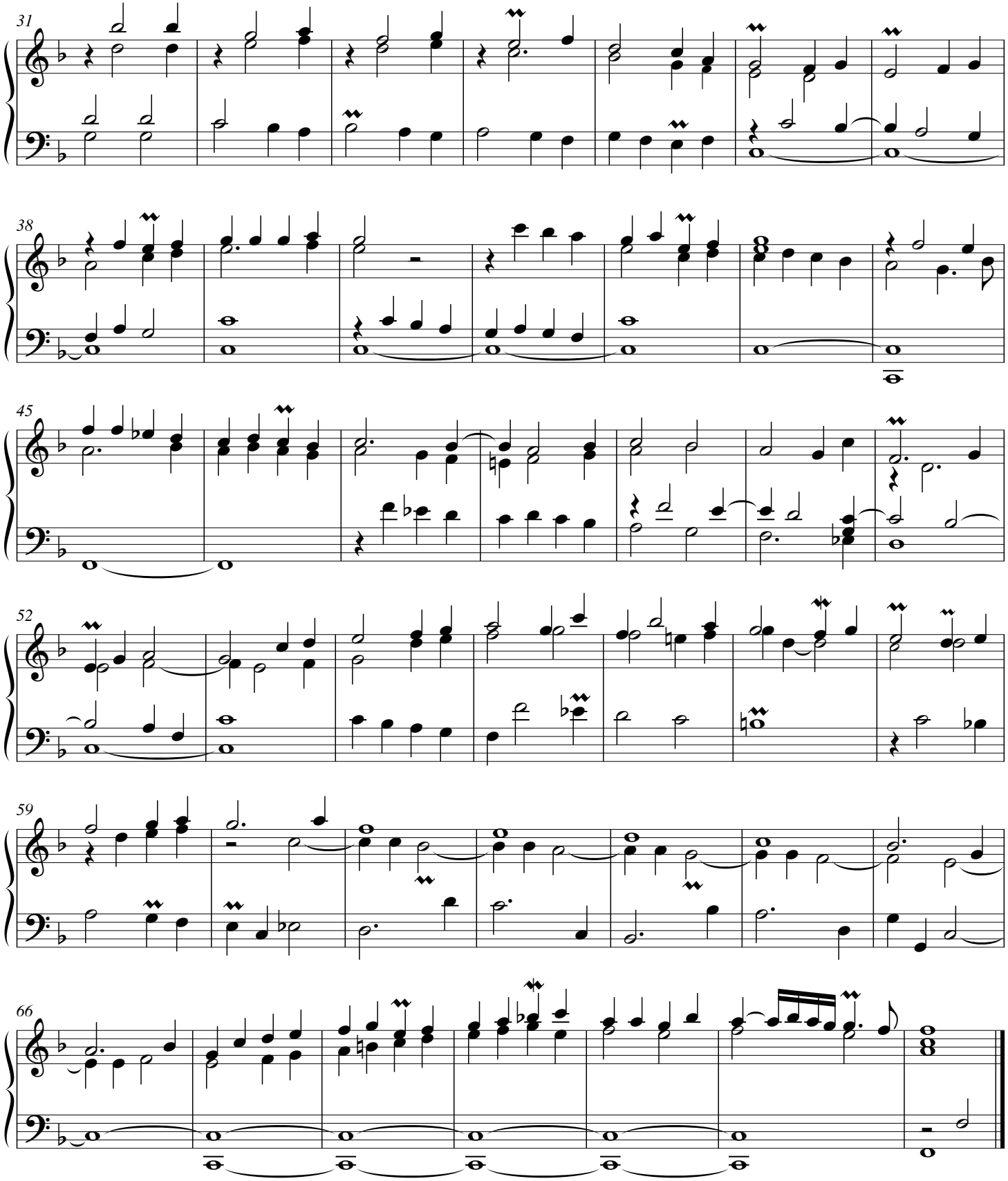

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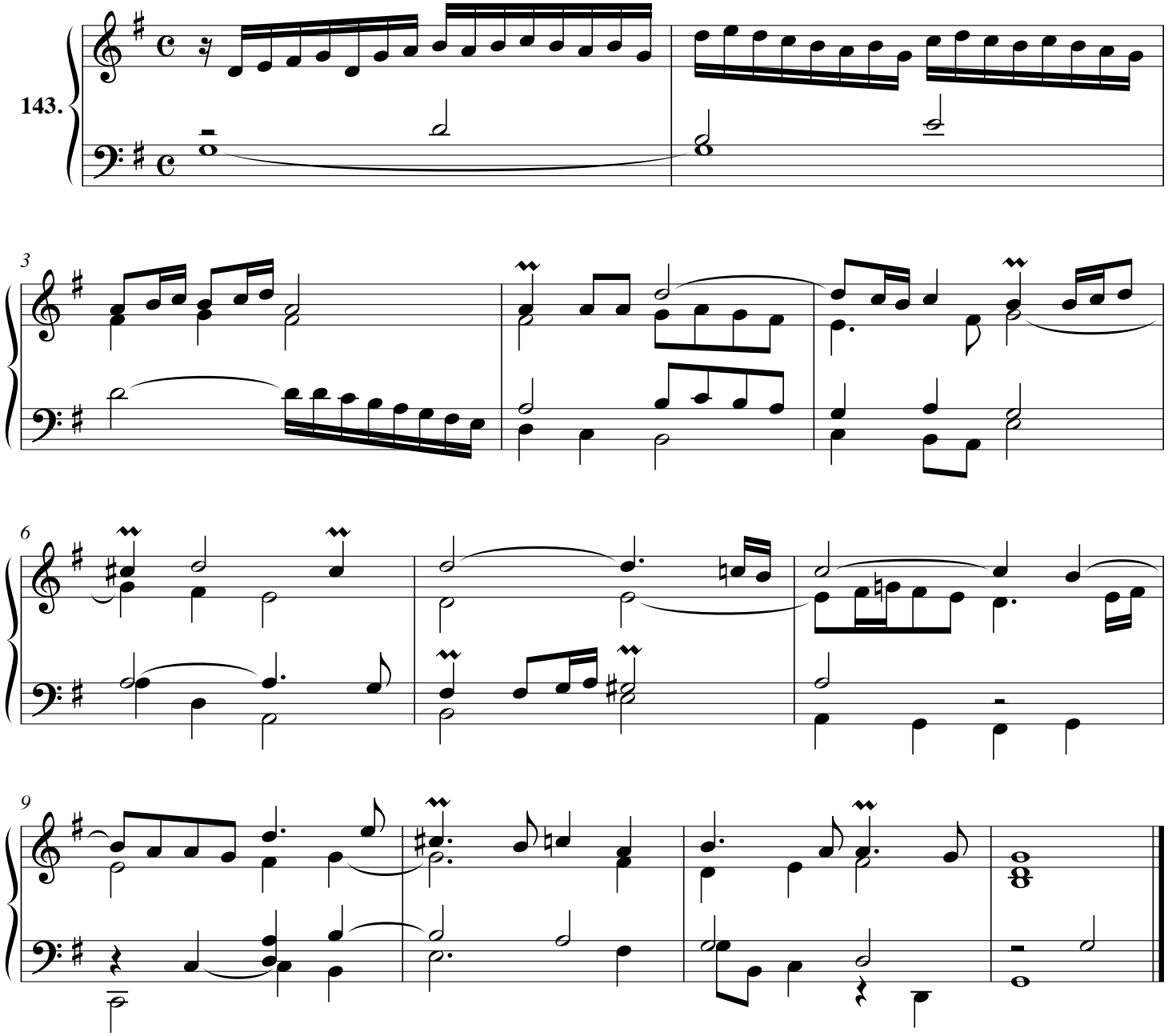
(11e Magnificat en G #)

1. Prélude en G #

Anonyme
(Fin XVIIe ou début XVIIIe s.)



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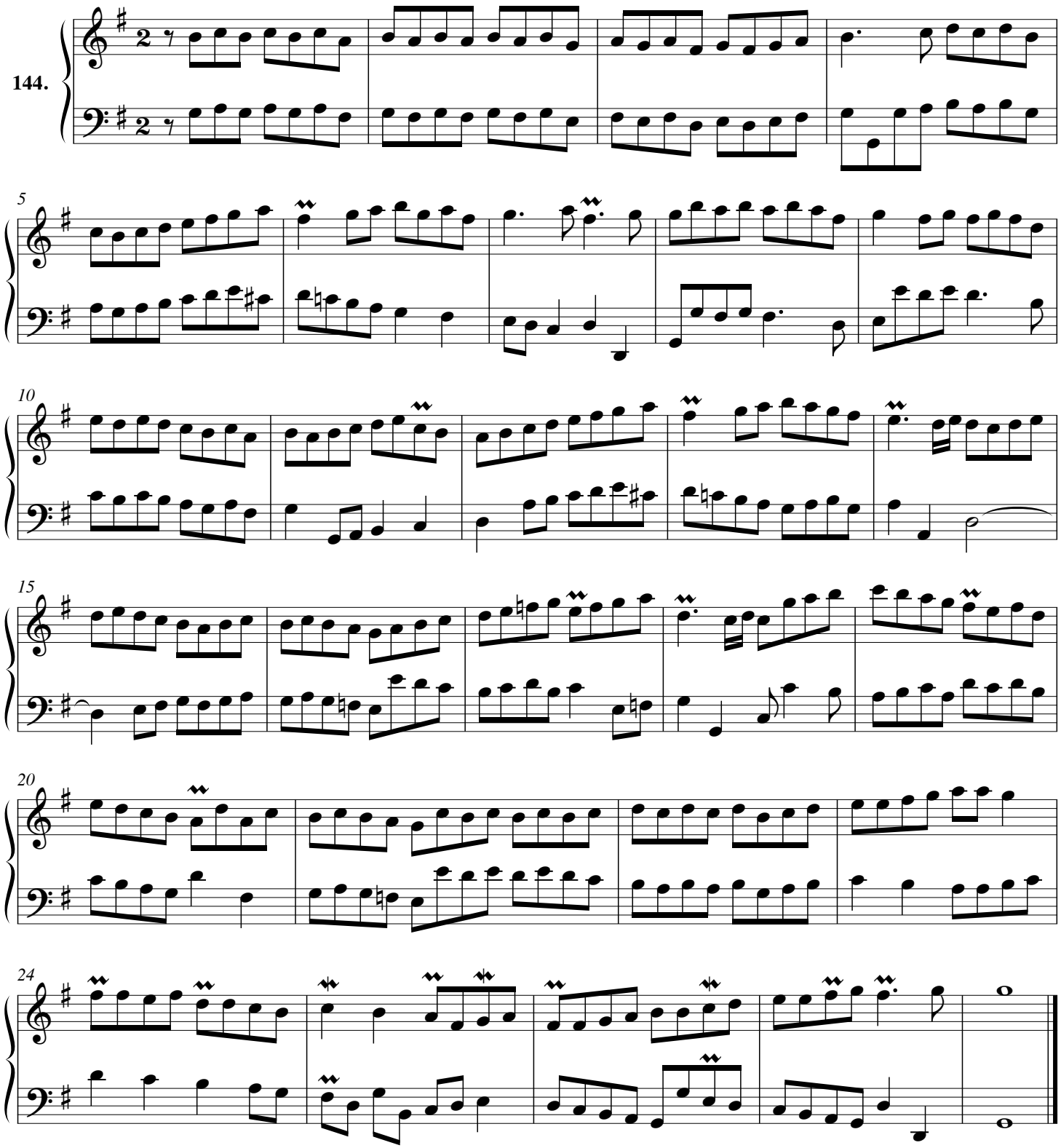
2. Duo



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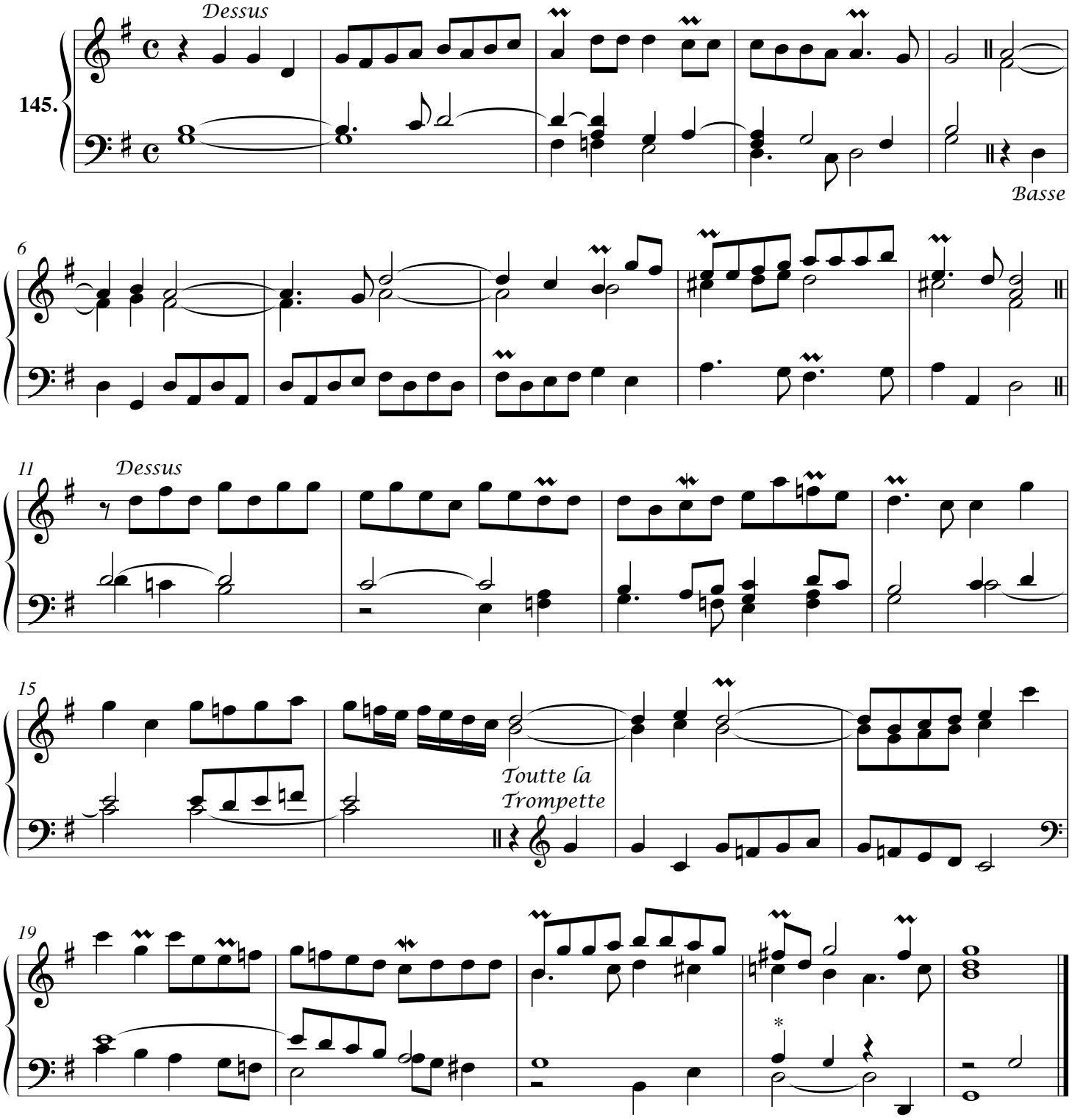
3. [Dessus et Basse de] Trompette



(Original : la blanche.)*

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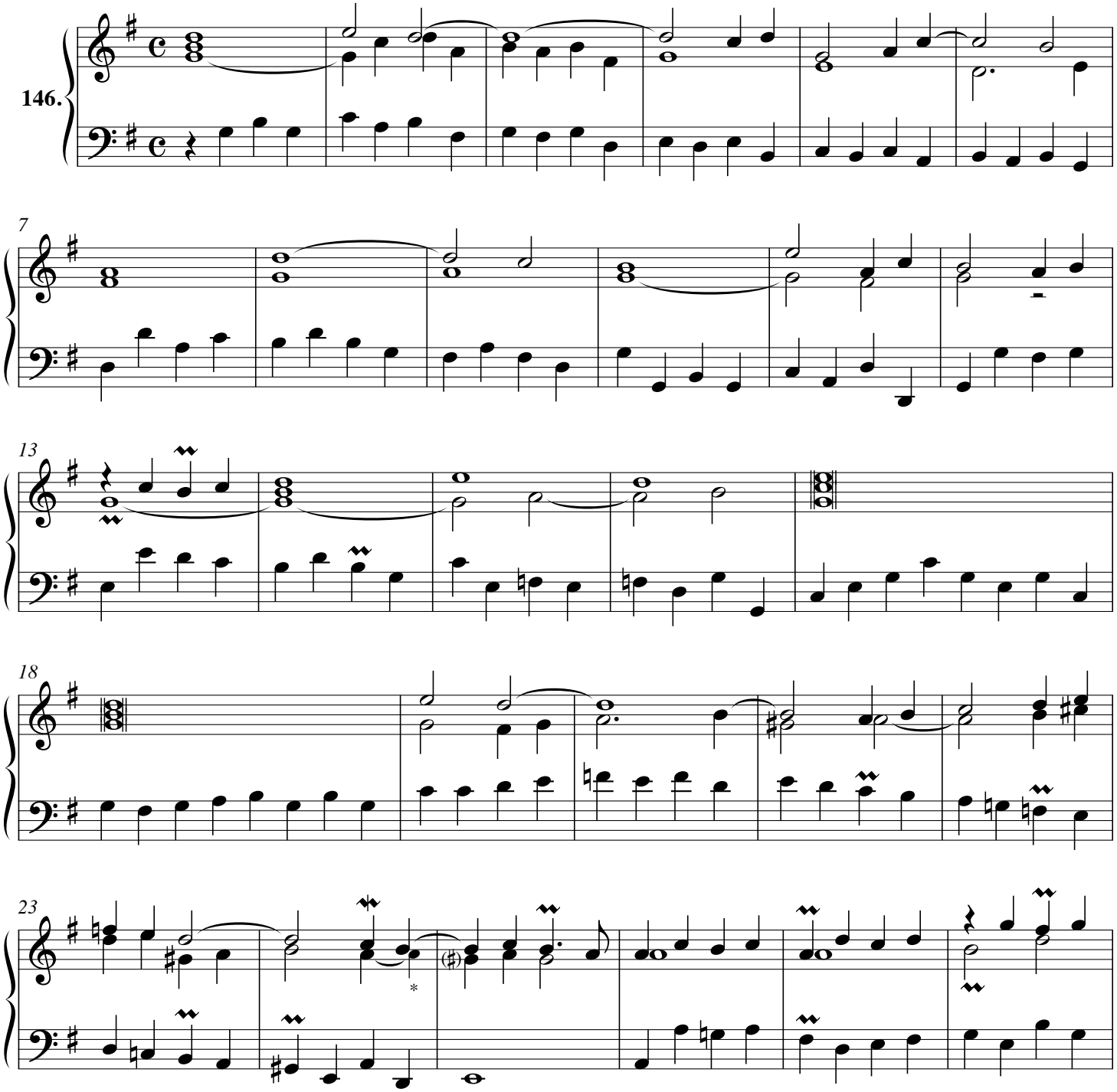
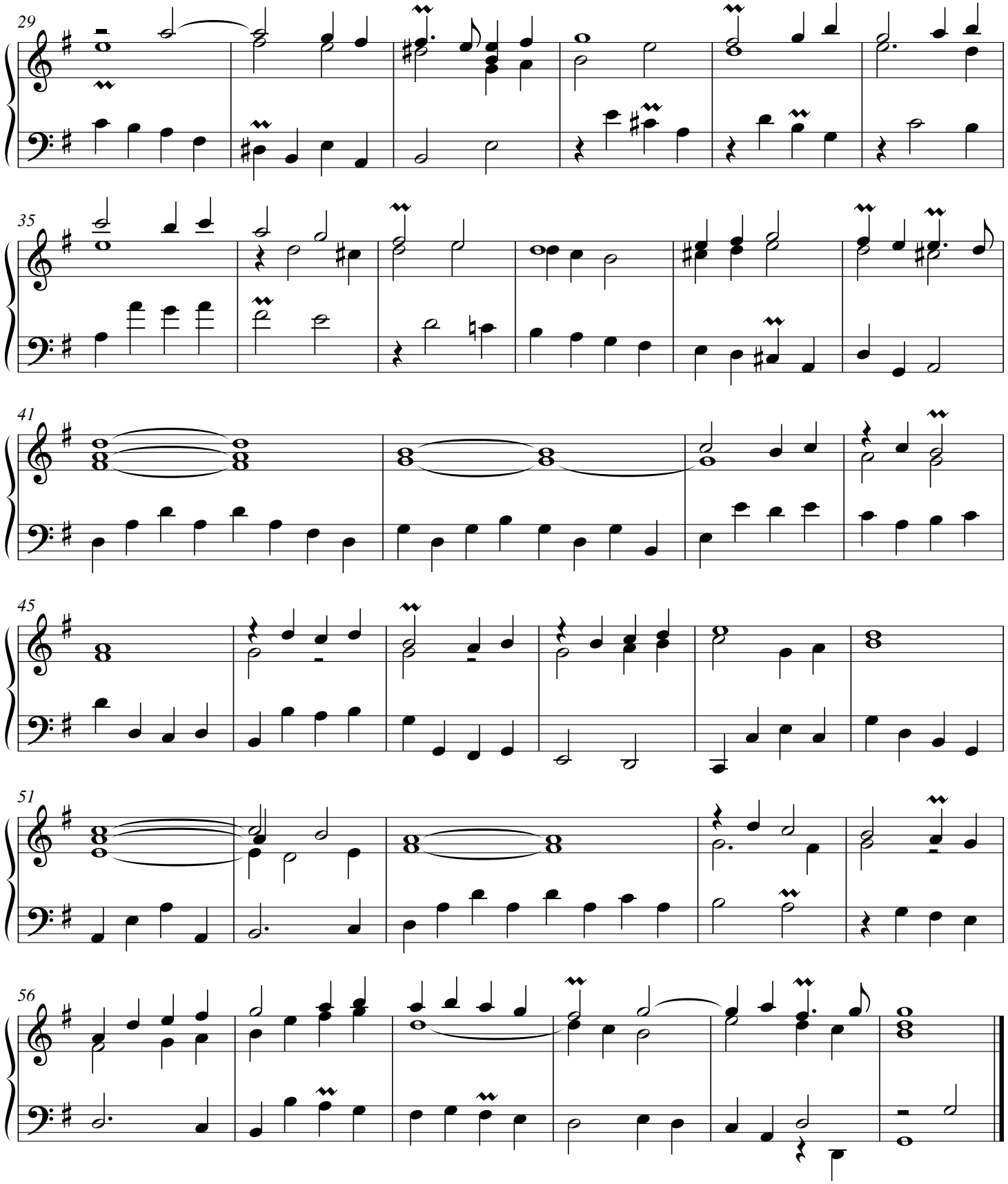
Cf. no. 140, p. 216.

4. Basse de Trompette



(Original : si.)*

© Les Éditions Outremontaises - 2011



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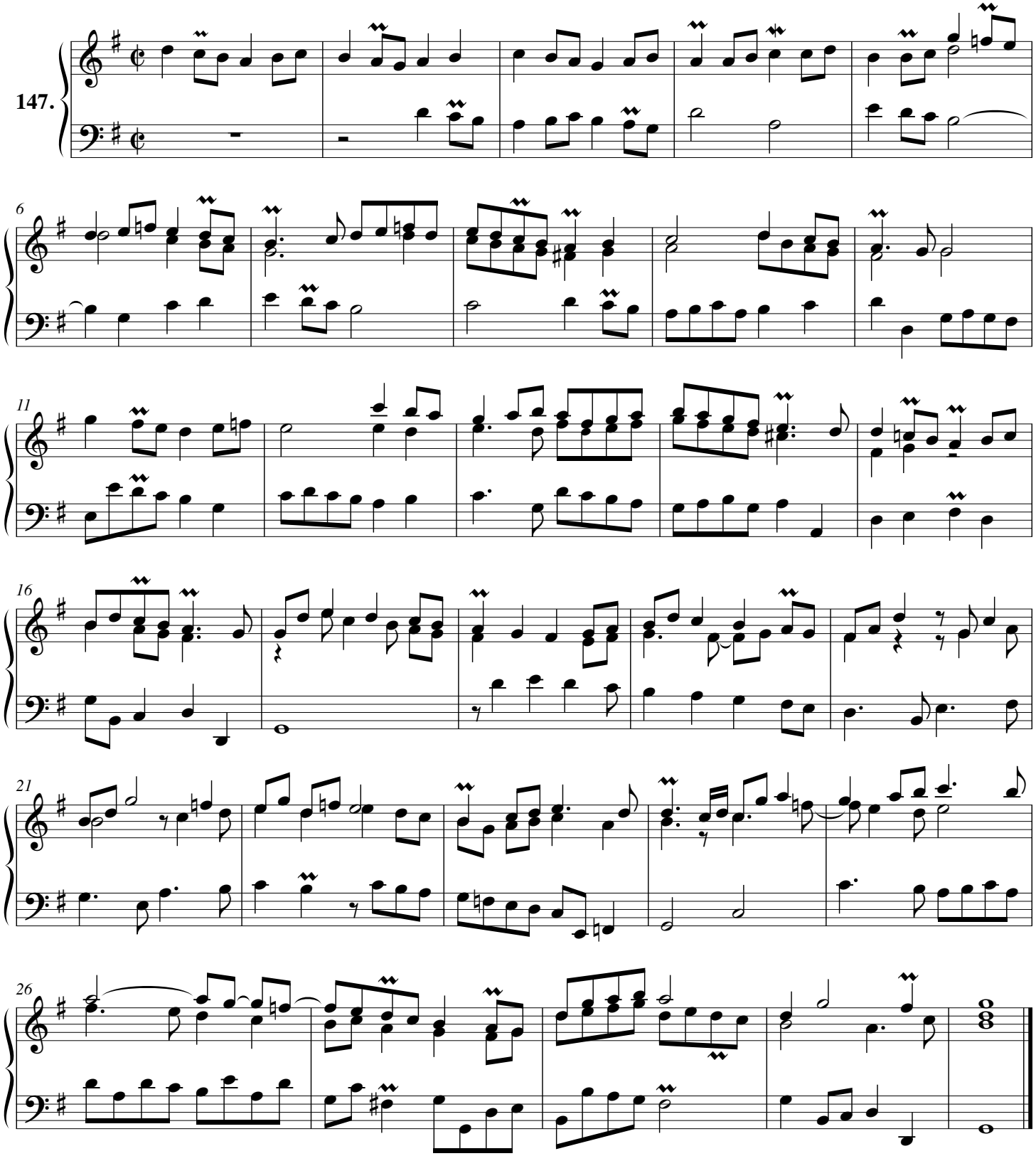
5. *Trio*



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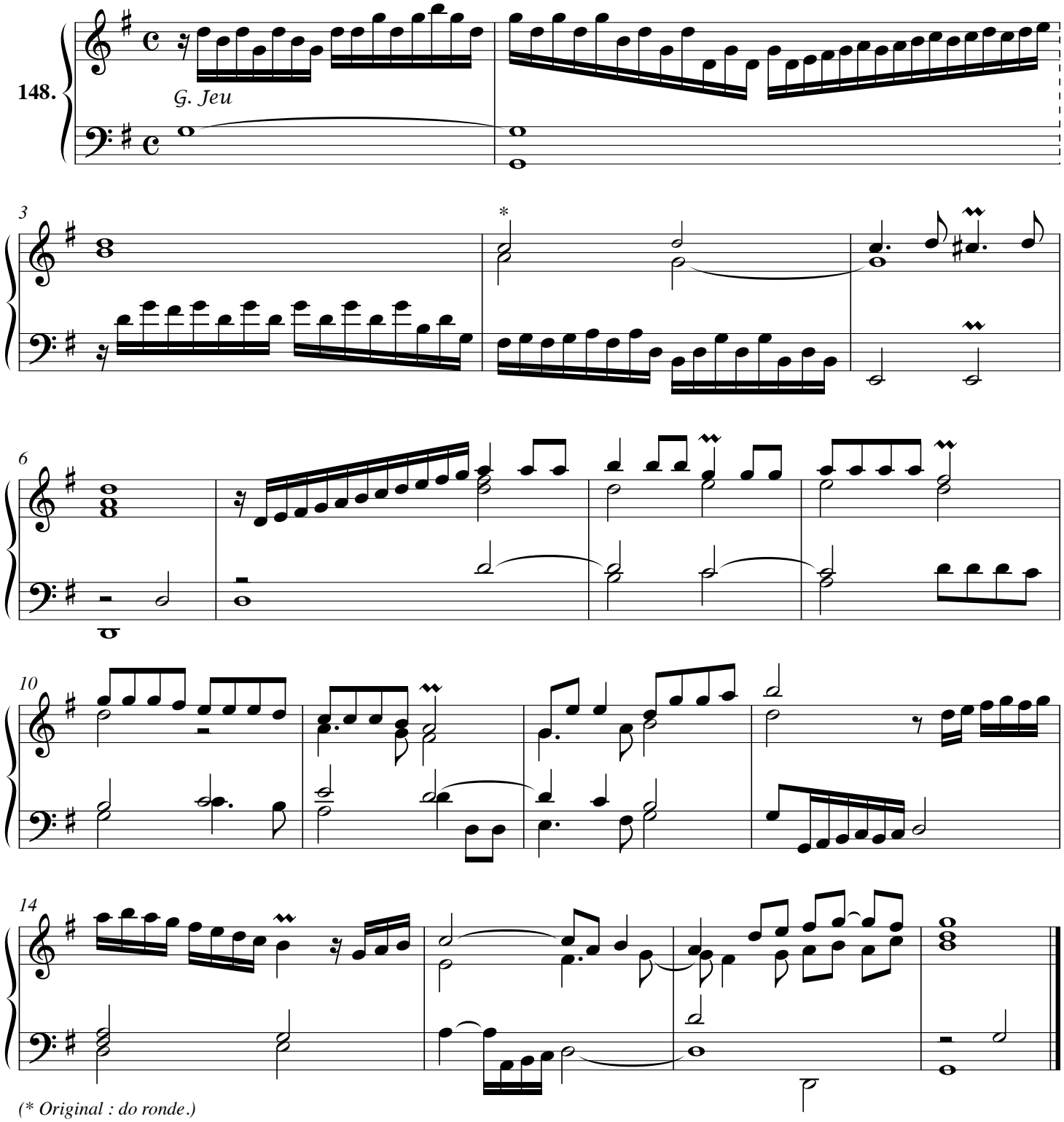
Nota : Comme la seule indication est « G. Jeu », on pourrait commencer sur le Petit Jeu et passer au Grand Jeu à la mesure 6 pour réaliser le dialogue.

6. Dialogue



(Original : do ronde.)*

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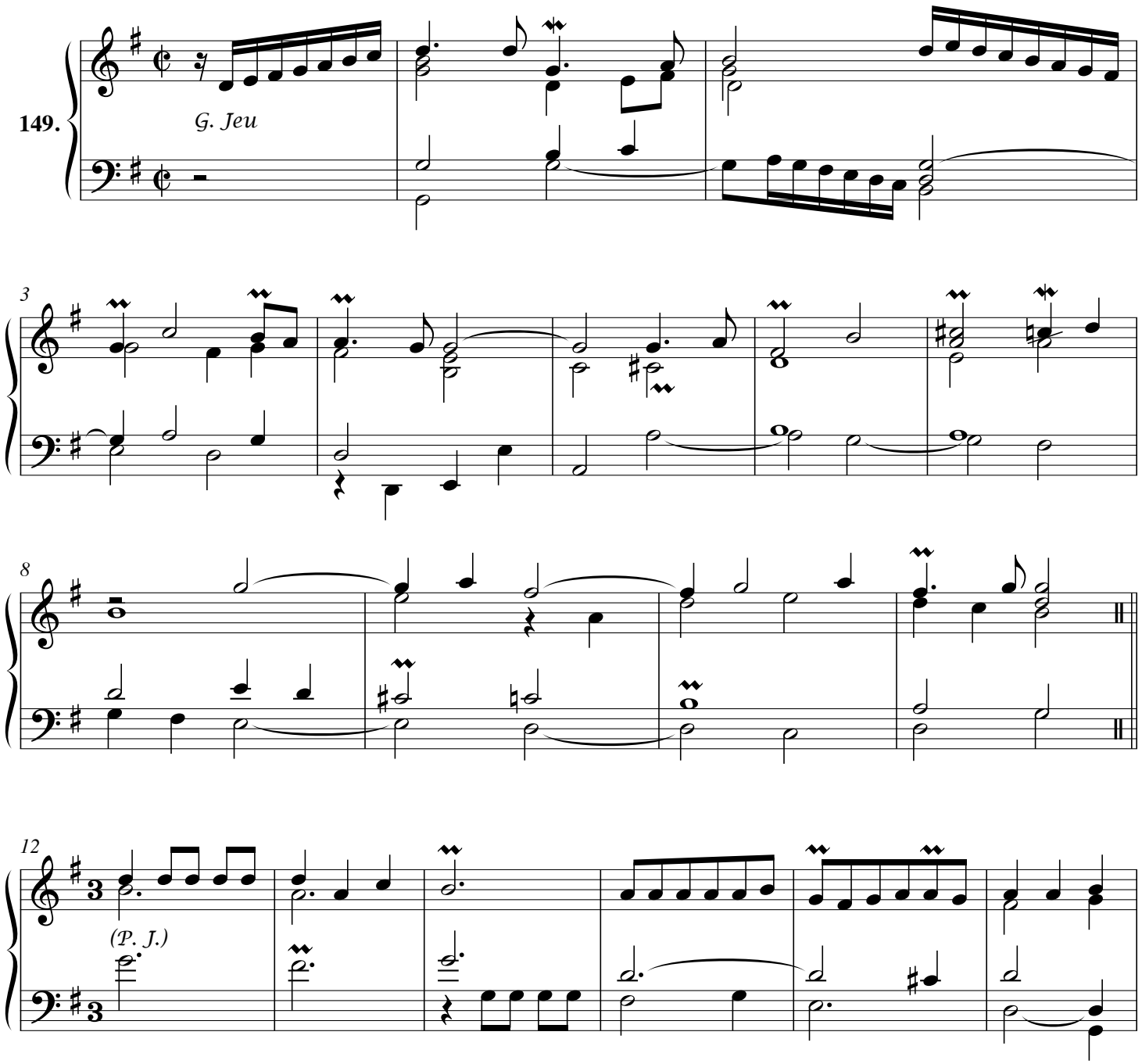
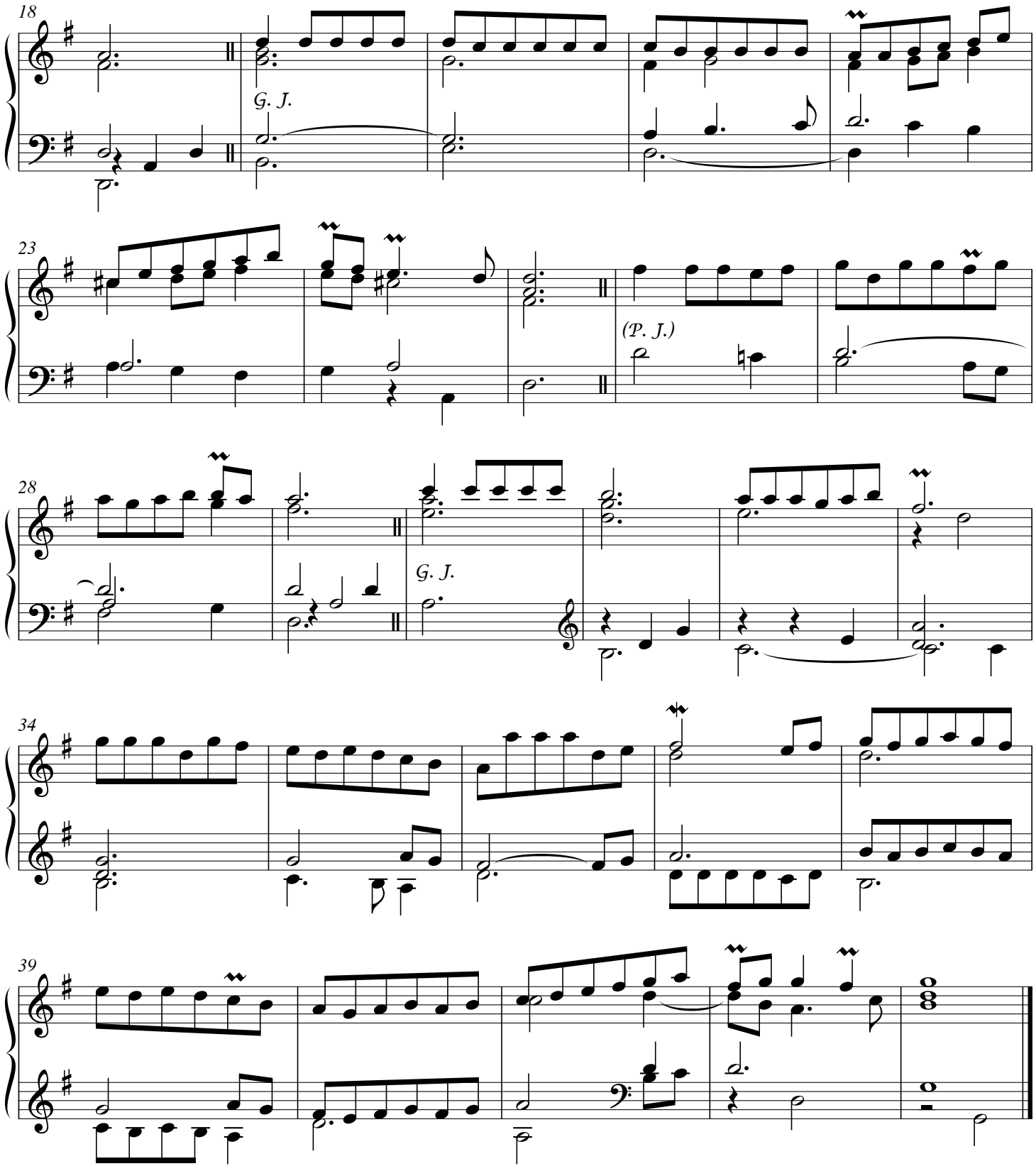
7. Dialogue



© Les Éditions Outremontaises - 2011



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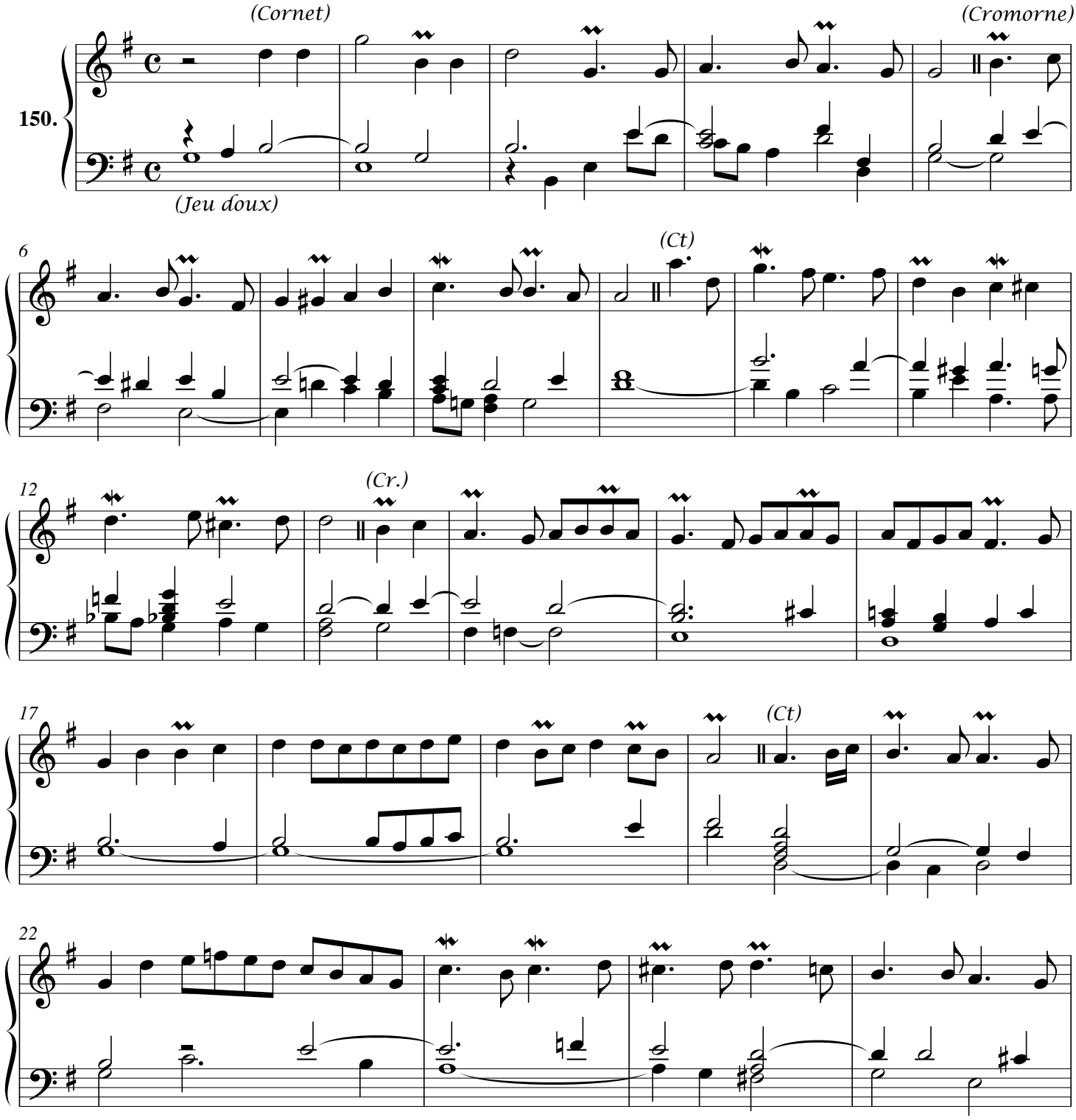
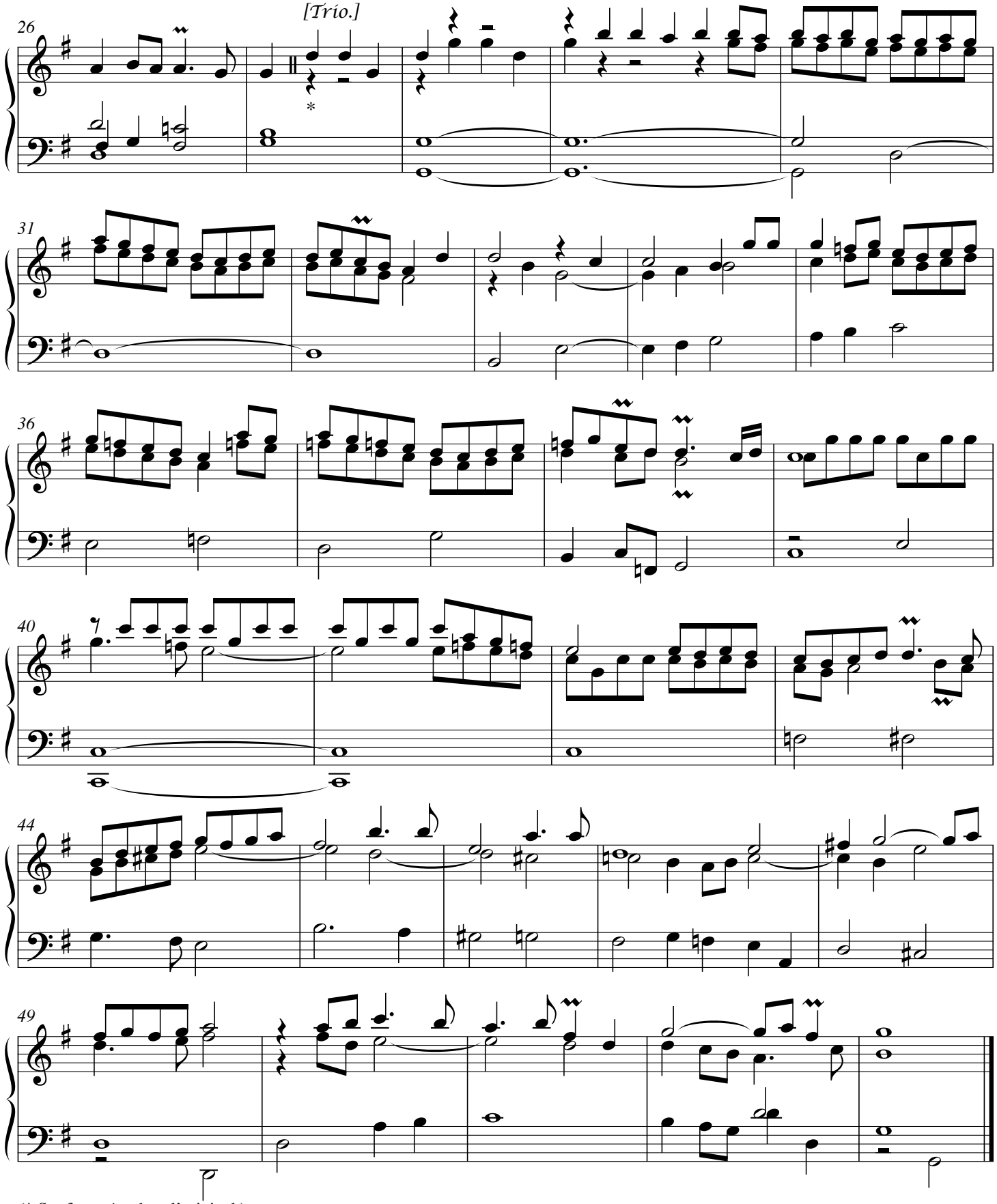
(Pièces en G)

1. Dialogue de Récits et Trio]

Anonyme
(Fin XVII^e ou début XVIII^e s.)



© Les Éditions Outremontaises - 2011



(* Sur 3 portées dans l'original.)

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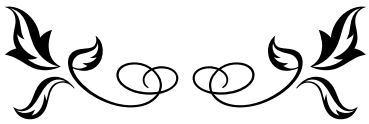

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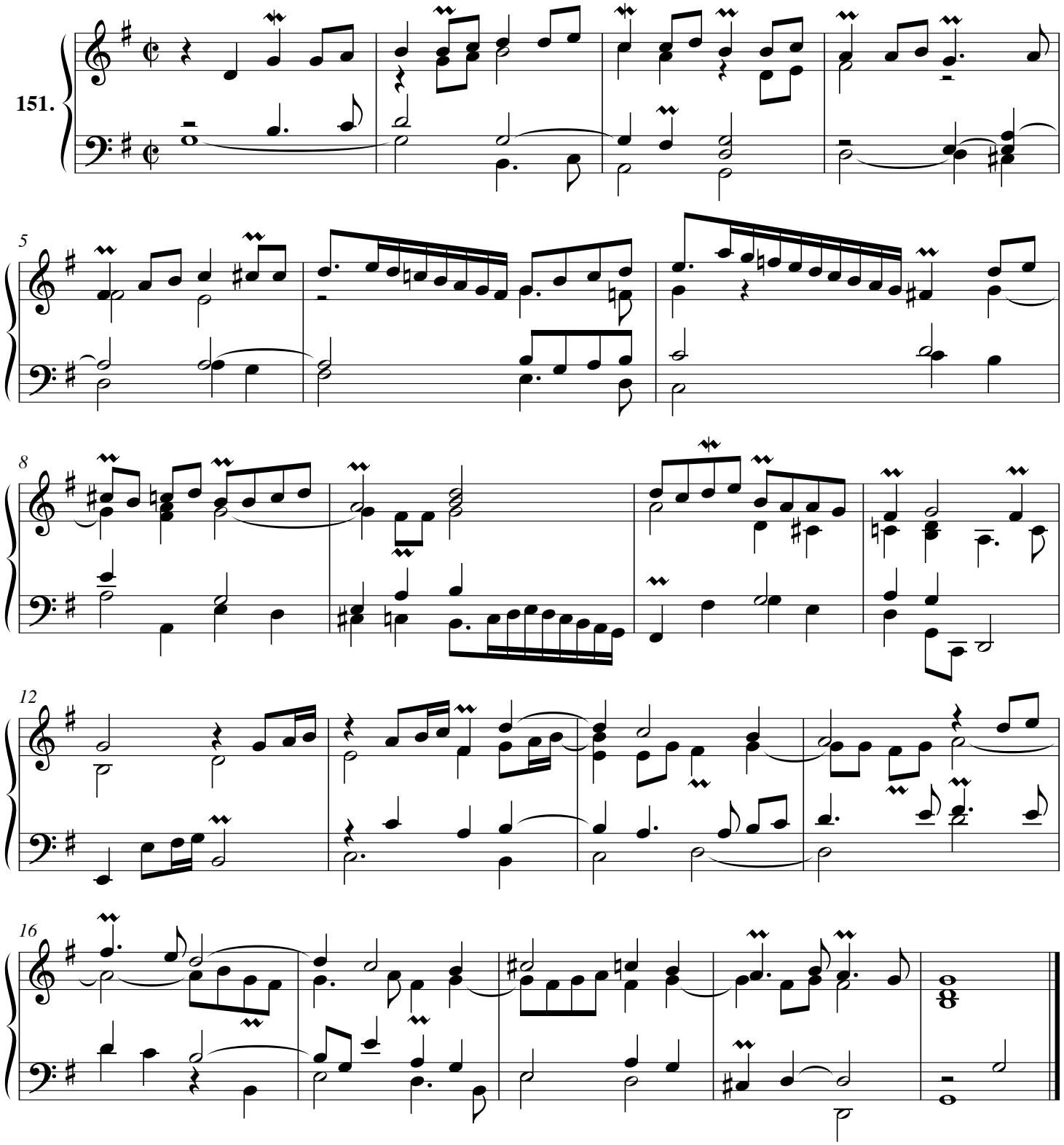
2. Prélude en G



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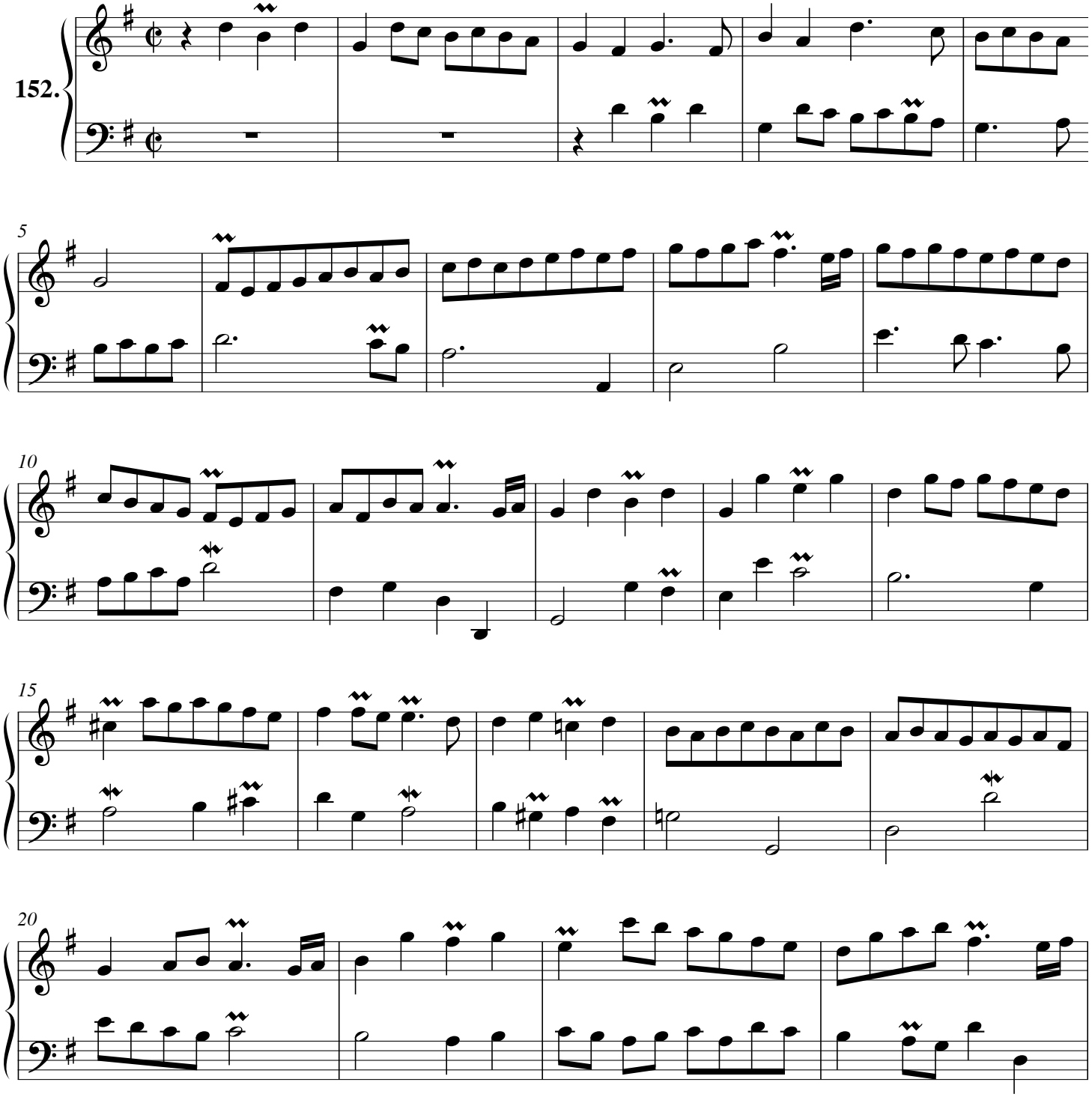
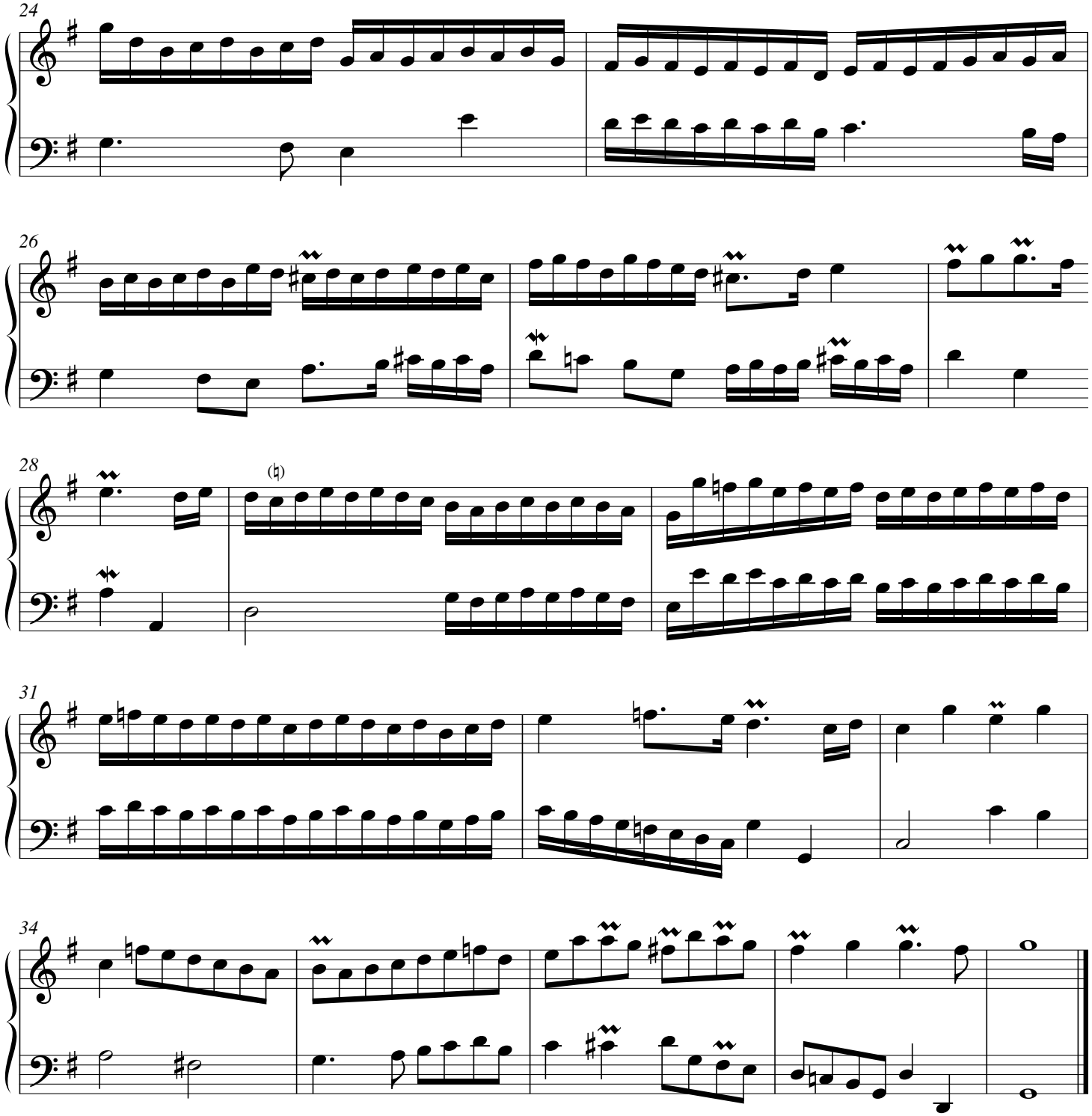
Cf. no. 135, p. 206.

3. Duo

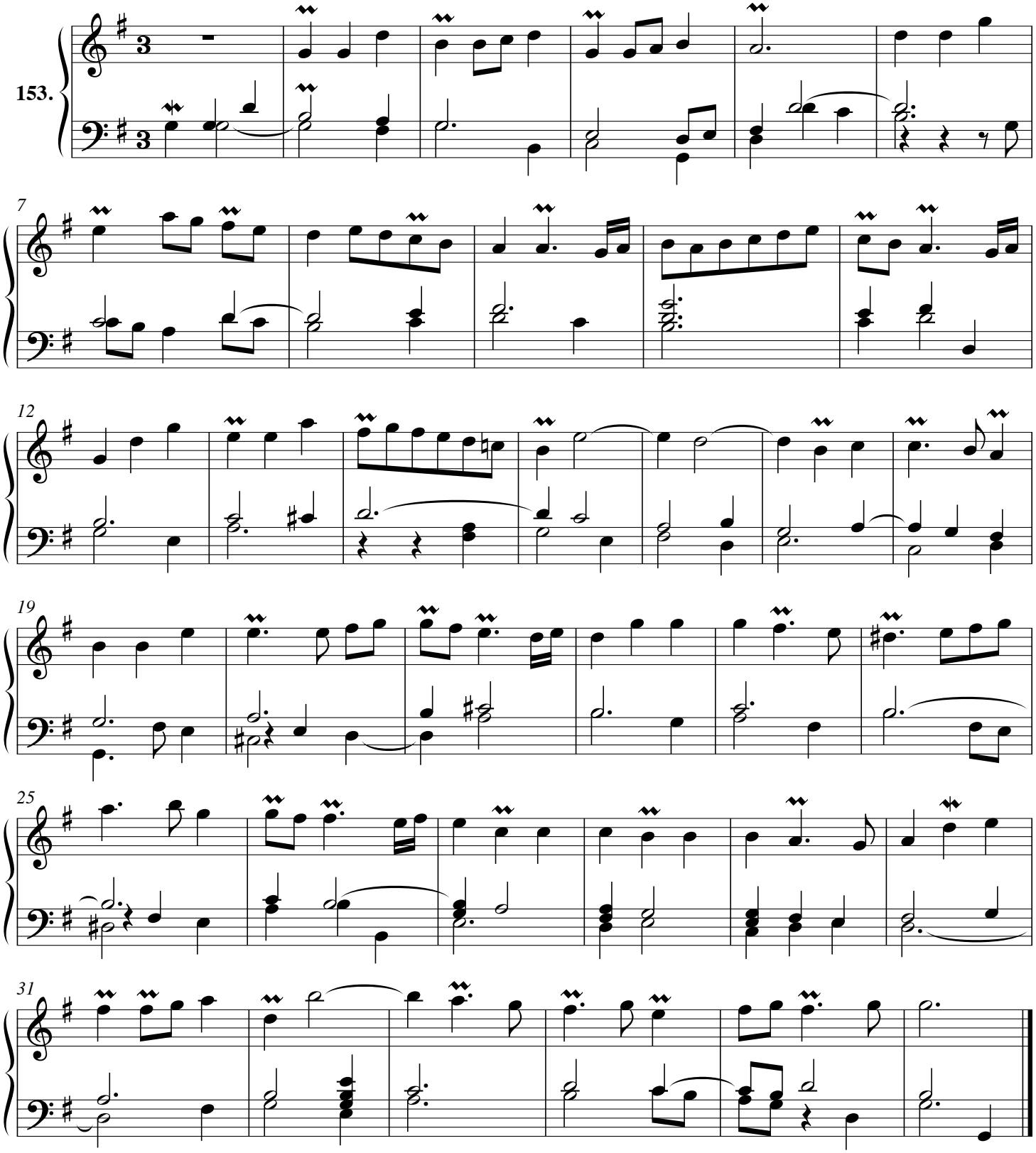


© Les Éditions Outremontaises - 2011



© Les Éditions Outremontaises - 2011

4. Récit



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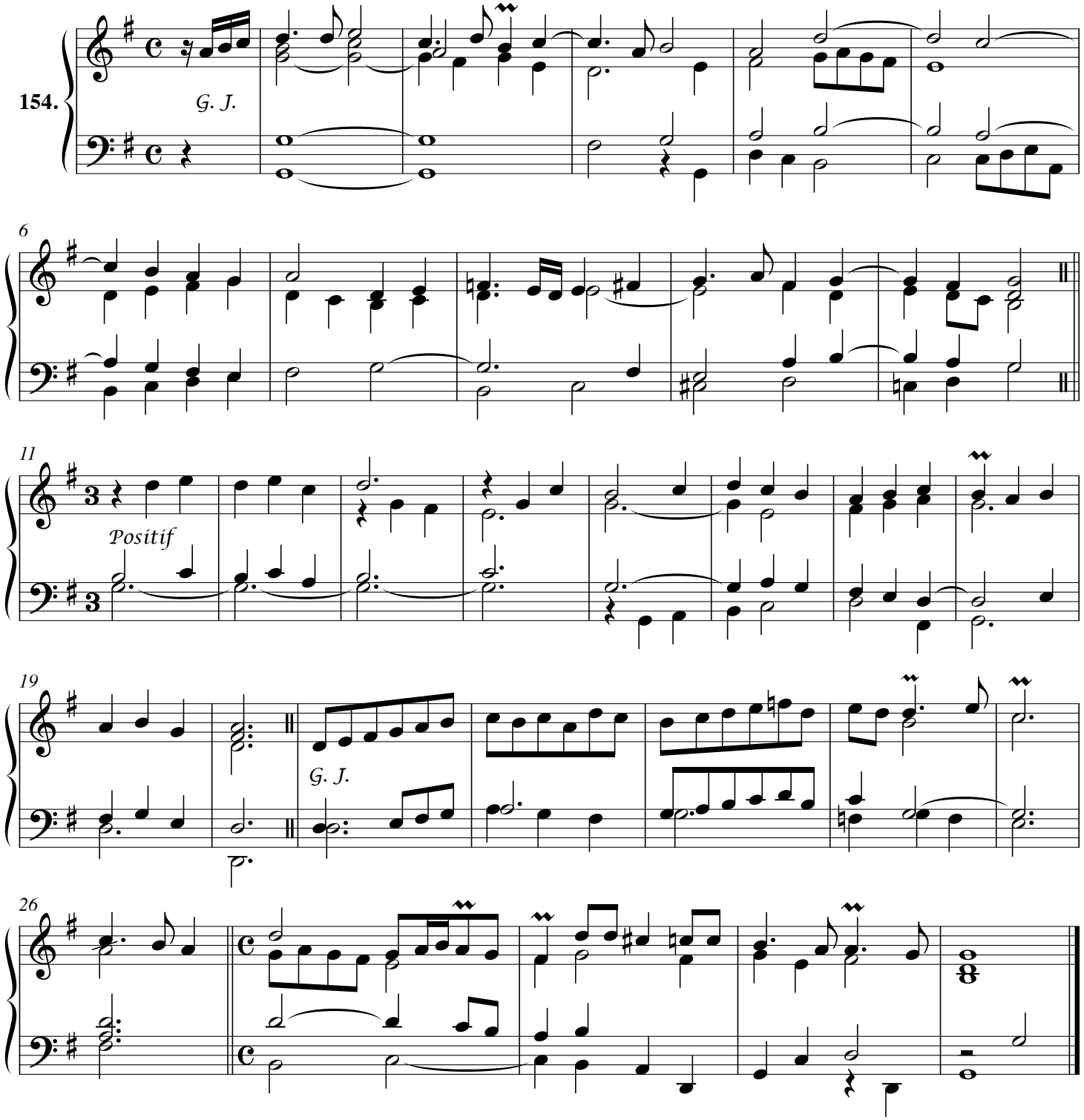
(12e) Magnificat en G #

1. Plein Jeu

Anonyme
(Fin XVIIe ou début XVIIIe s.)



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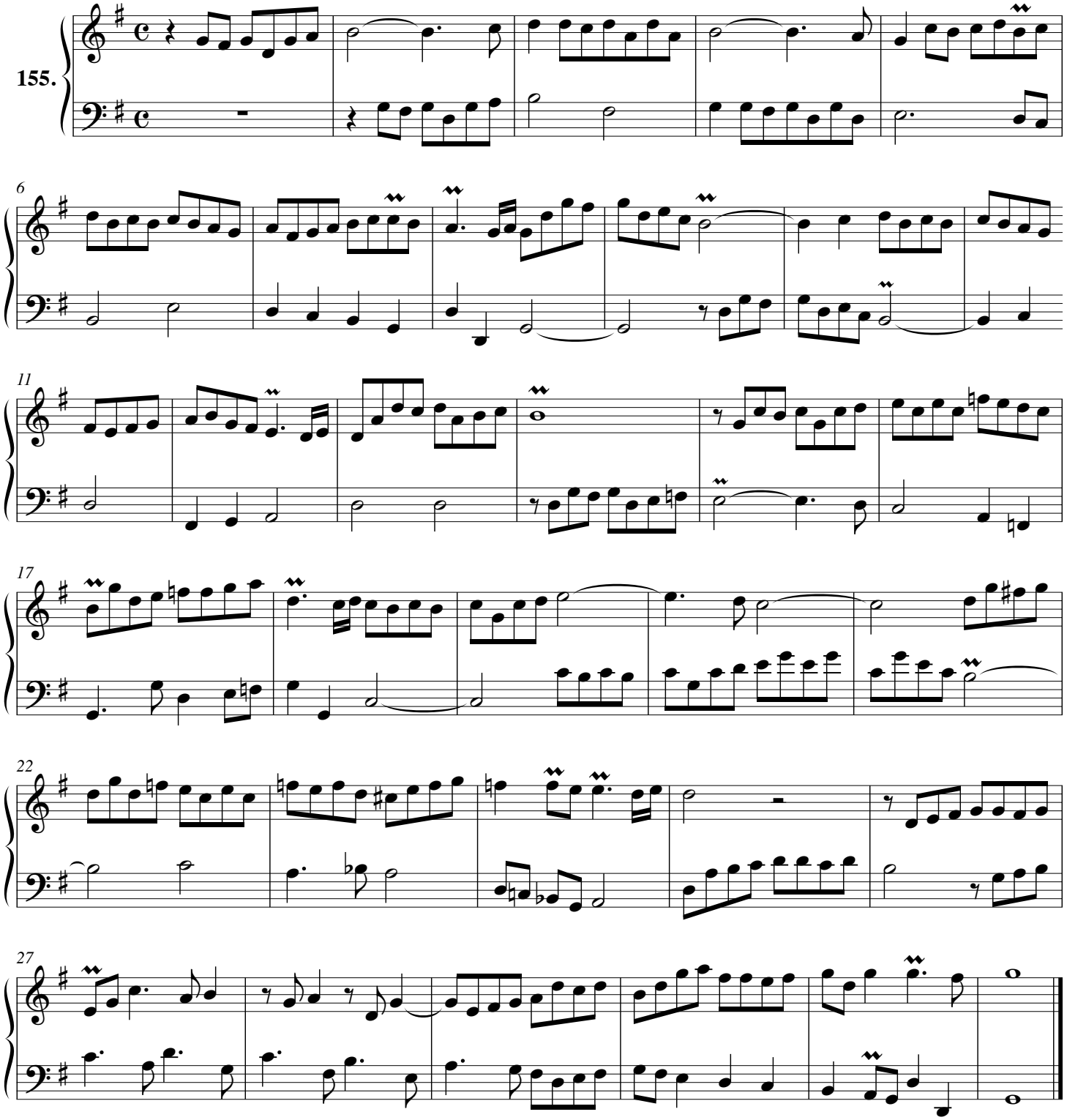
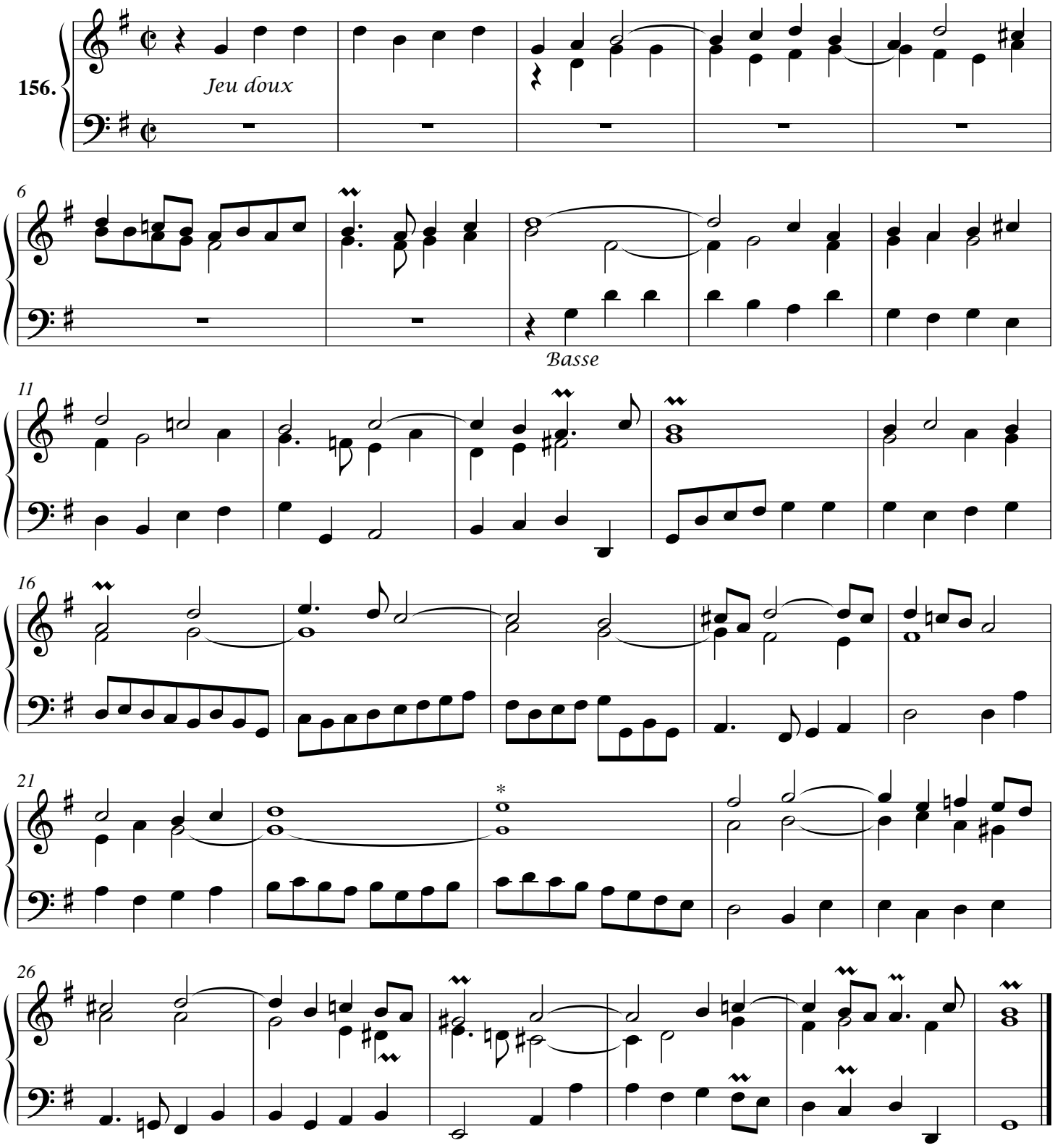
2. Duo



© Les Éditions Outremontaises - 2011

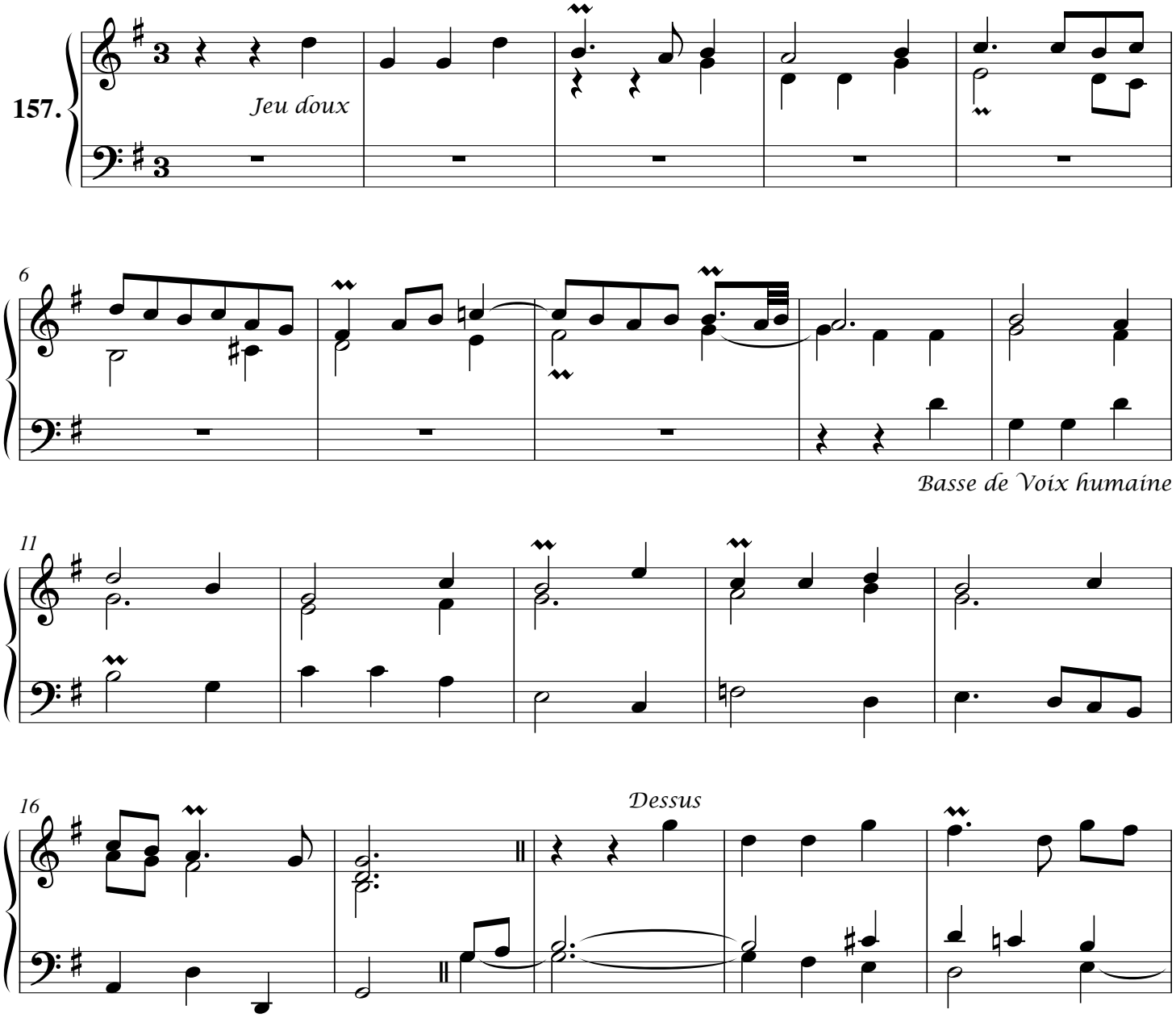
3. Basse



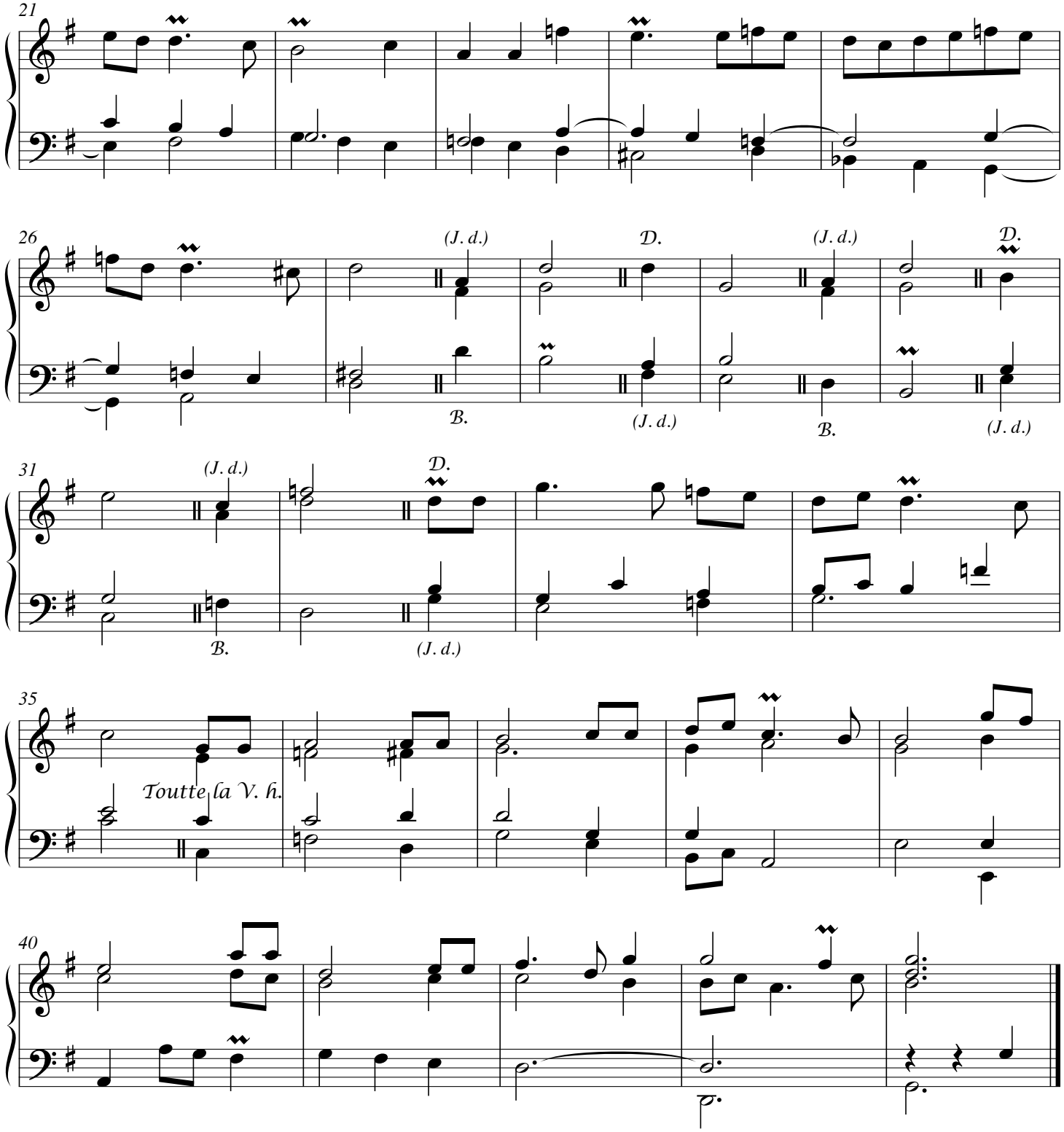
(Cet accord manque dans le ms.)*

© Les Éditions Outremontaises - 2011

4. [Voix humaine]



© Les Éditions Outremontaises - 2011



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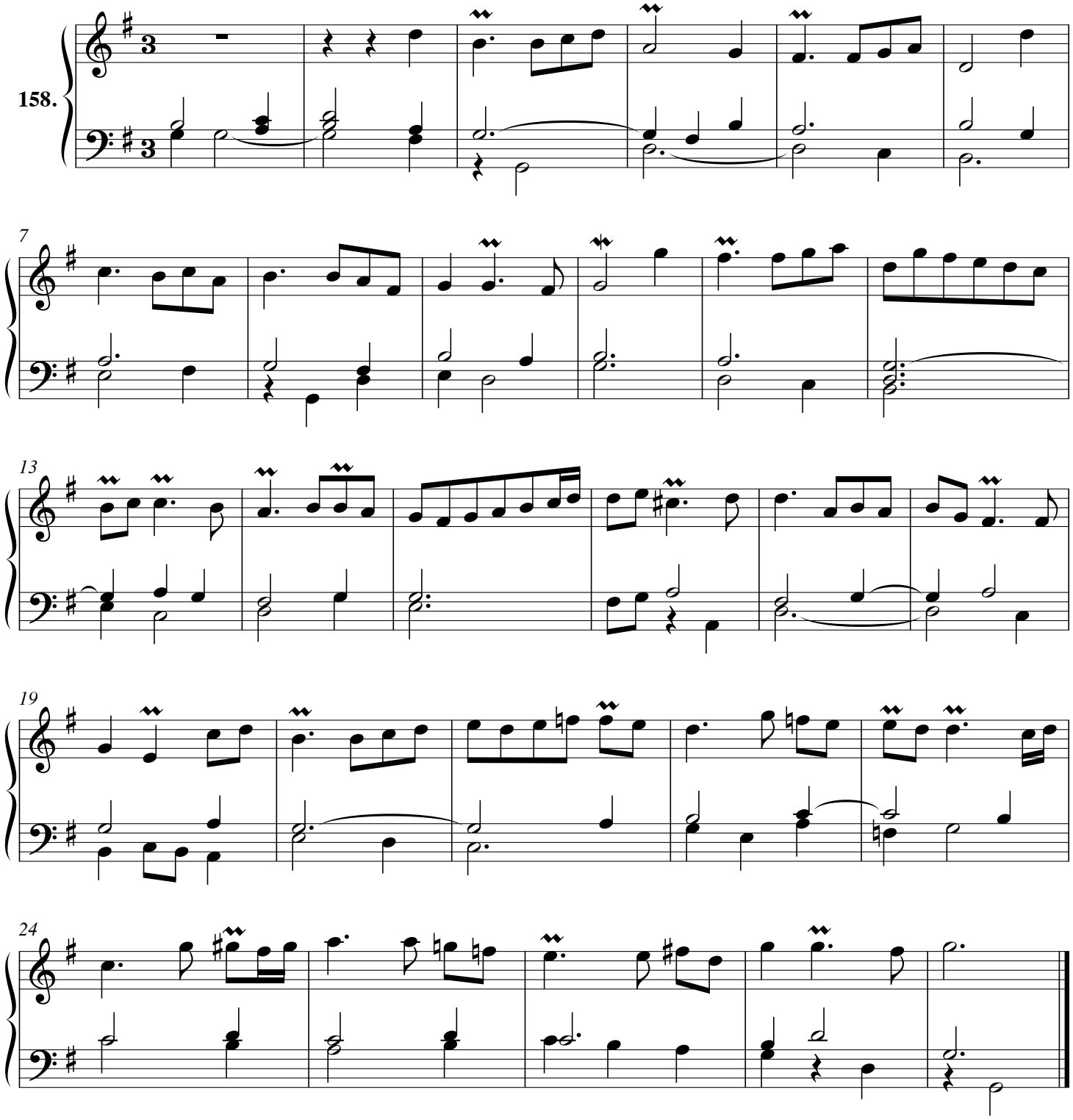
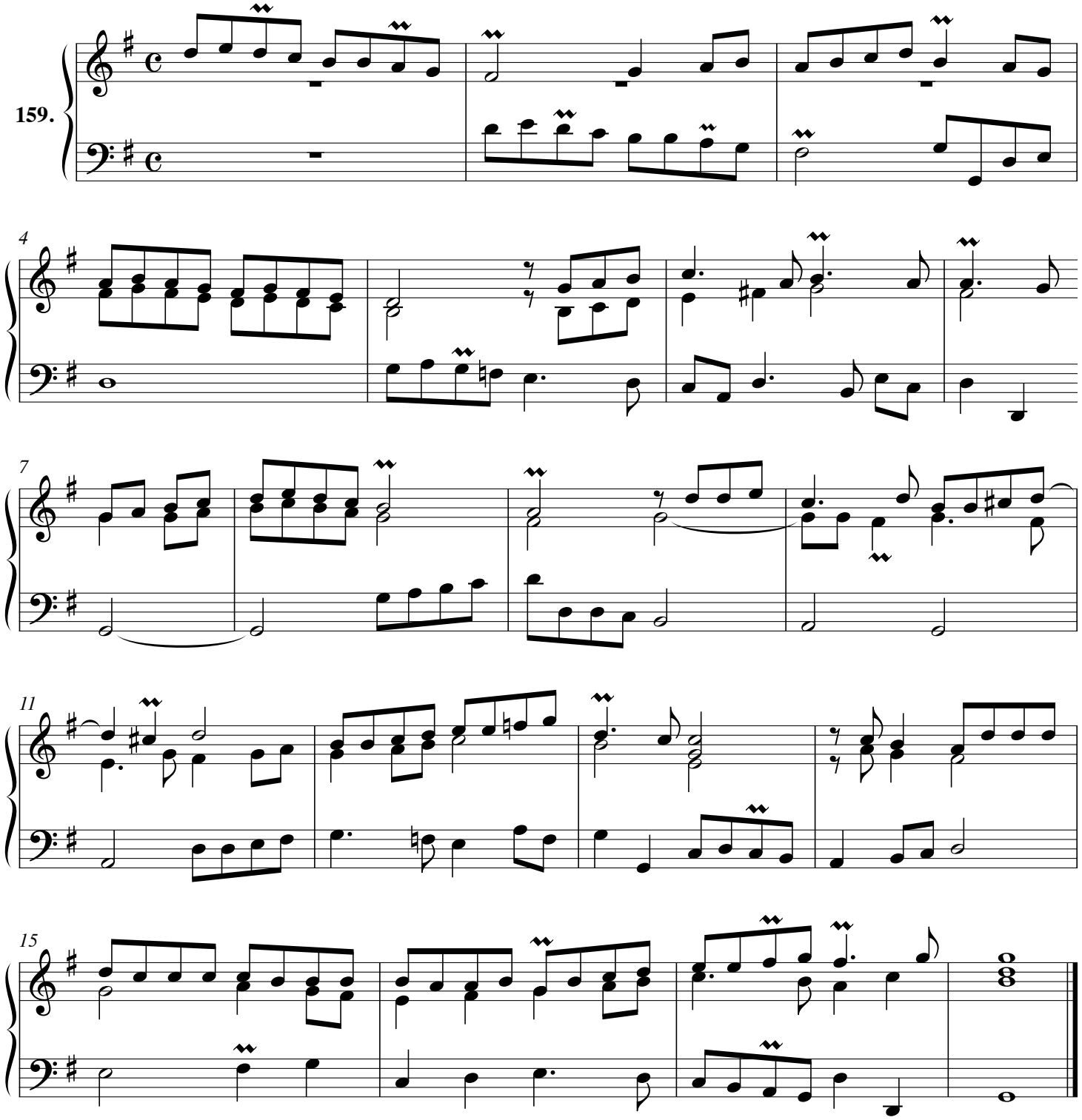
5. *Récit*



© Les Éditions Outremontaises - 2011

6. Trio



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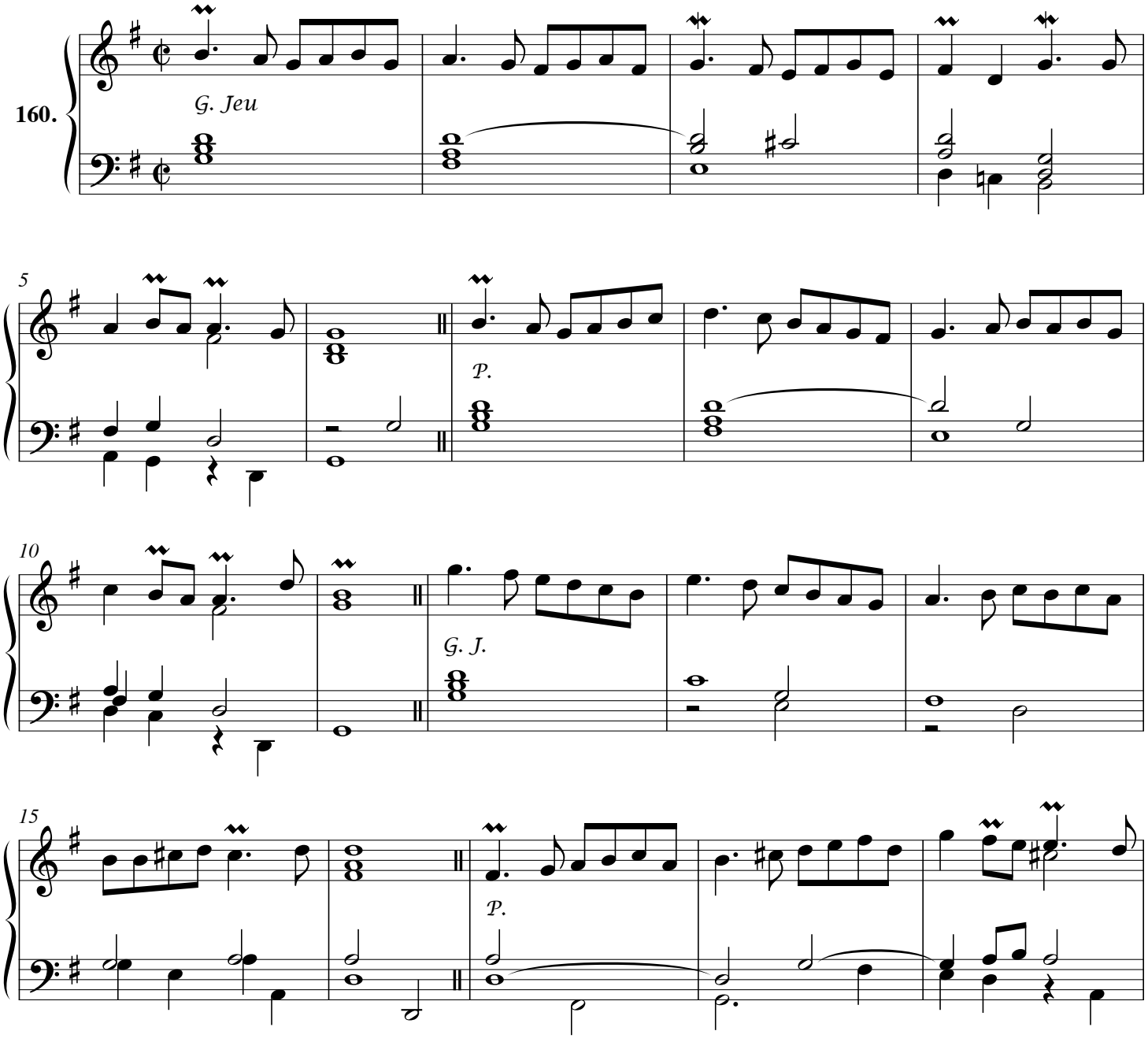
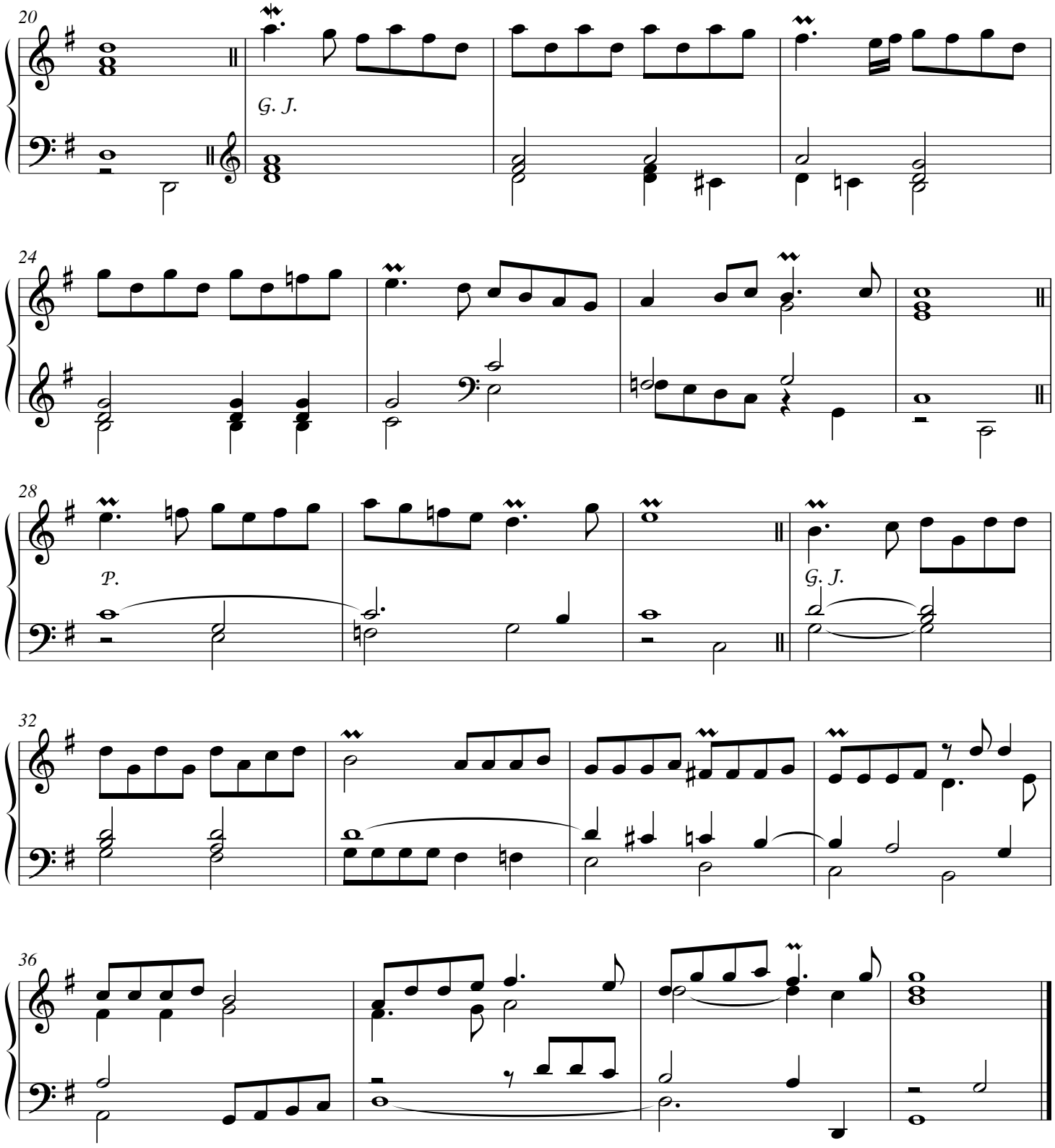
7. Dialogue



© Les Éditions Outremontaises - 2011



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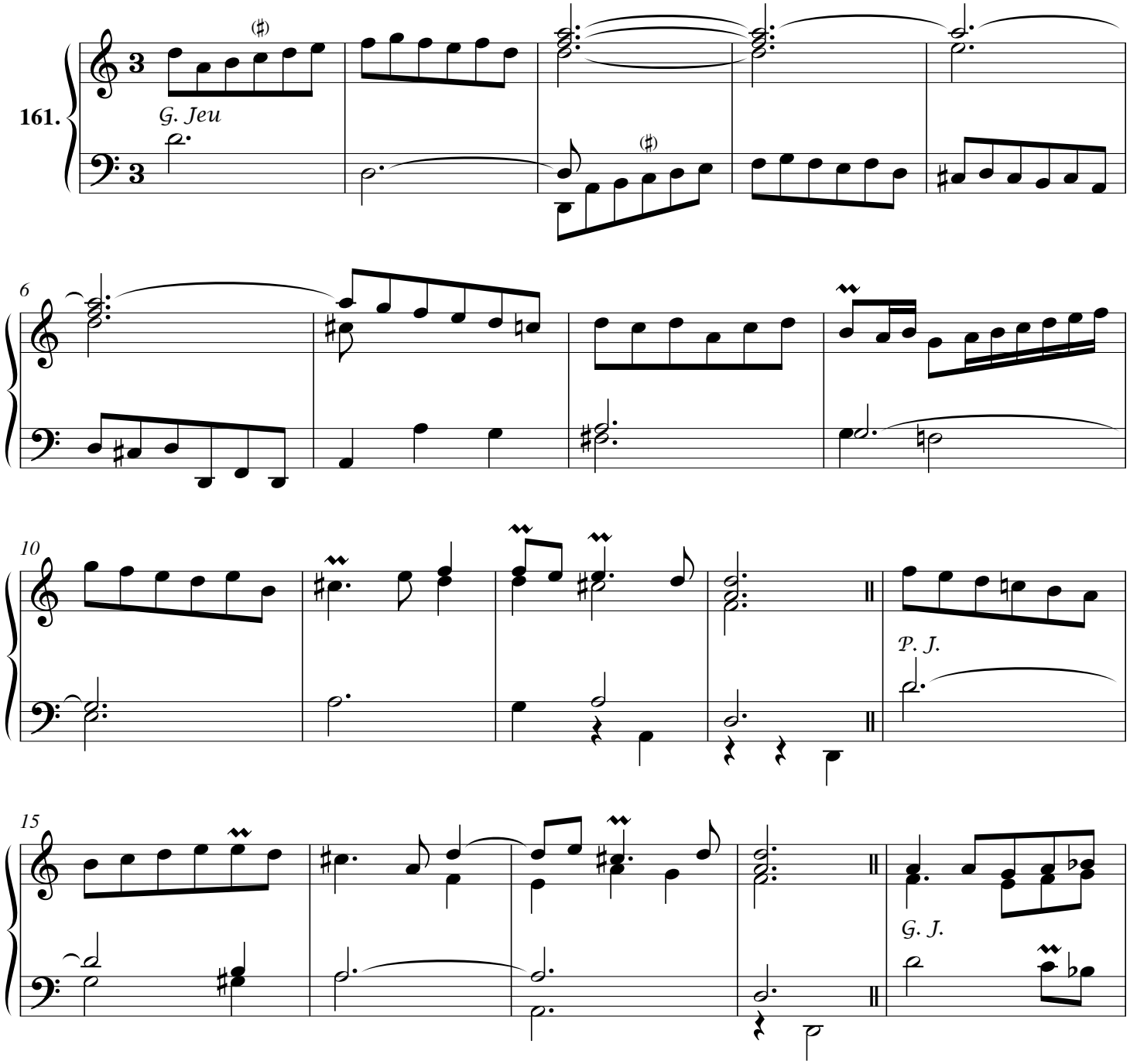
Dialogue

(du 1er Ton)

Anonyme
(Fin XVIIe ou début XVIIIe s.)



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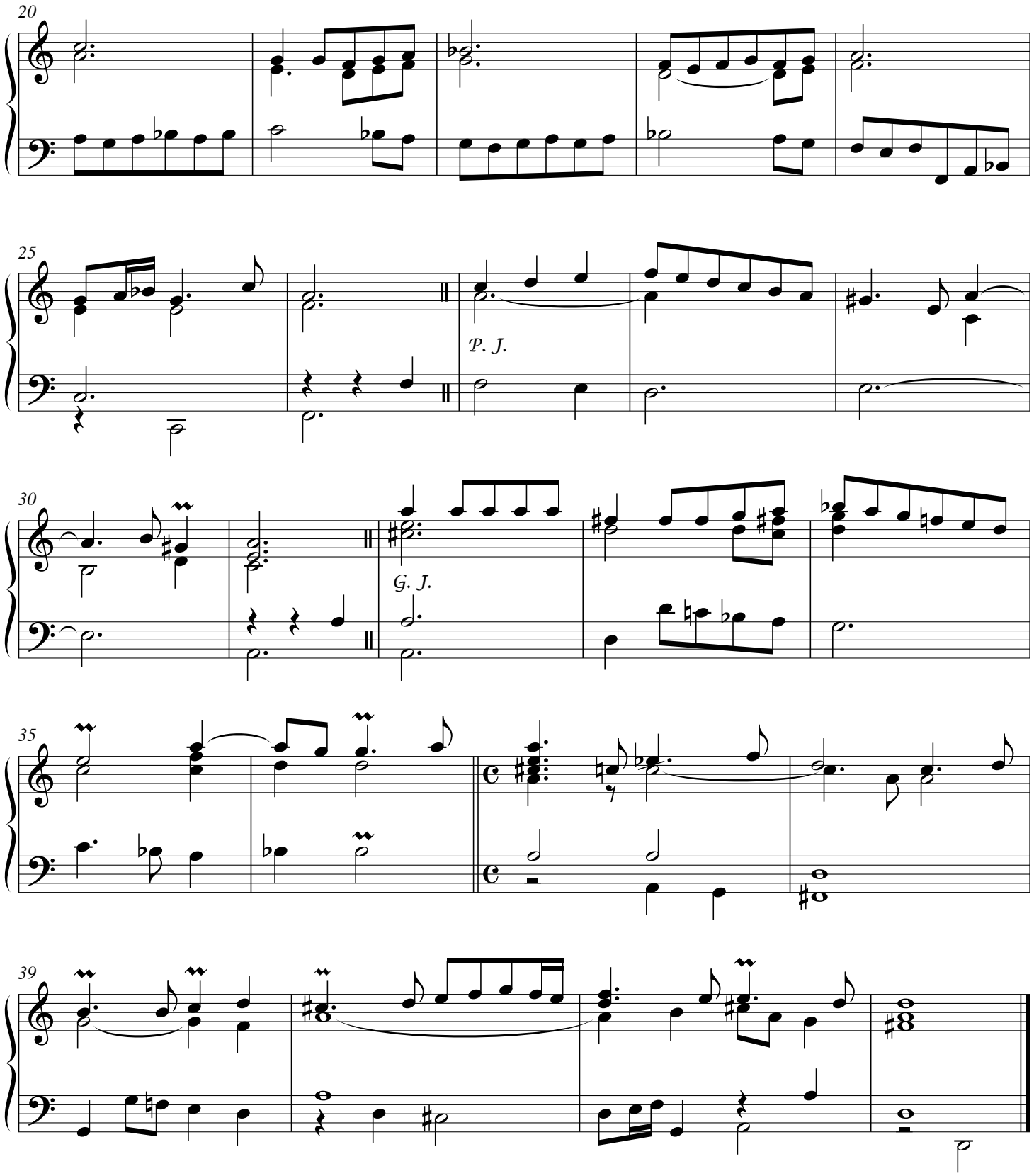

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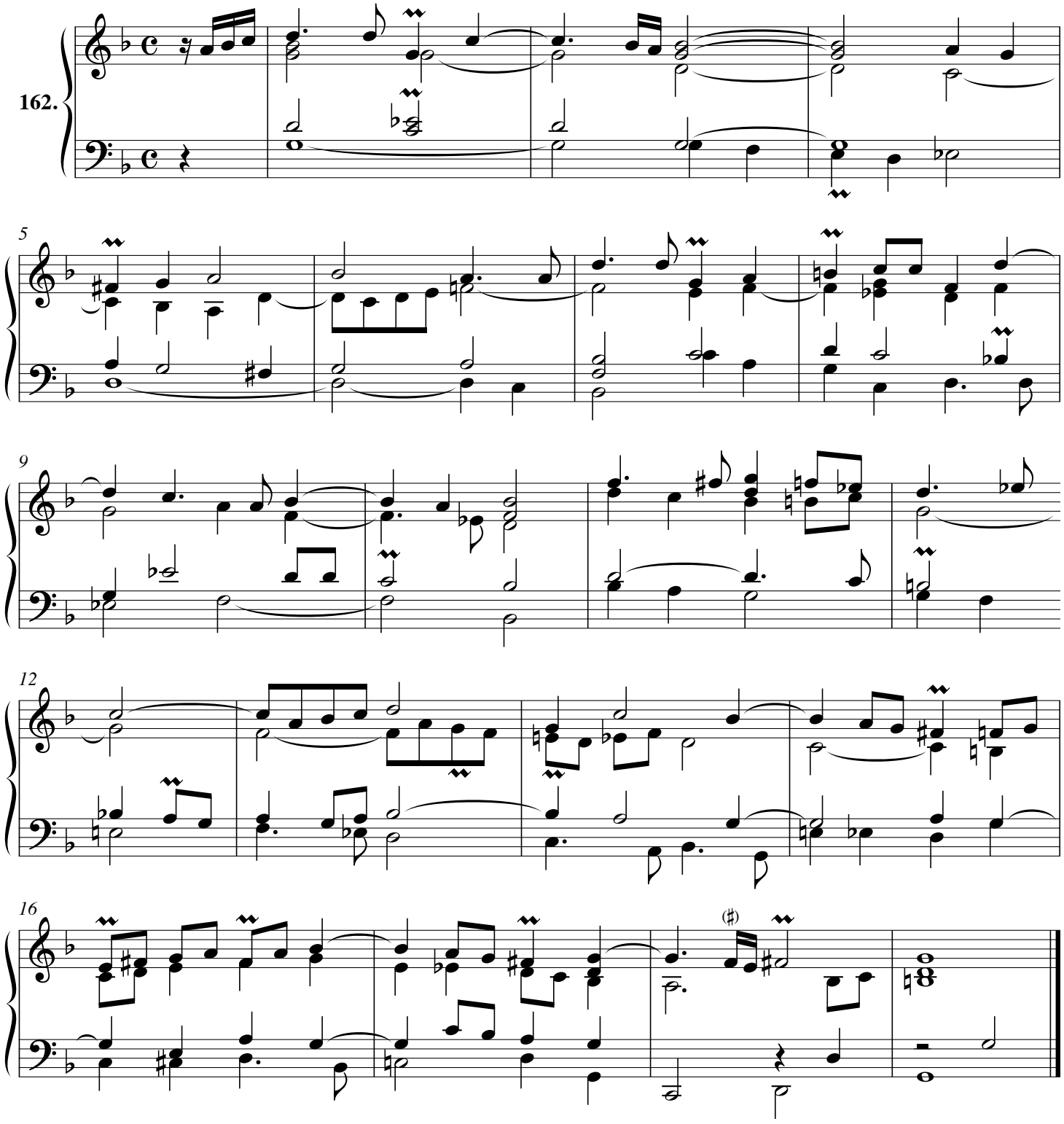
(13e) Magnificat en G ♭

1. Prélude

Anonyme

(Fin XVIIe ou début XVIIIe s.)



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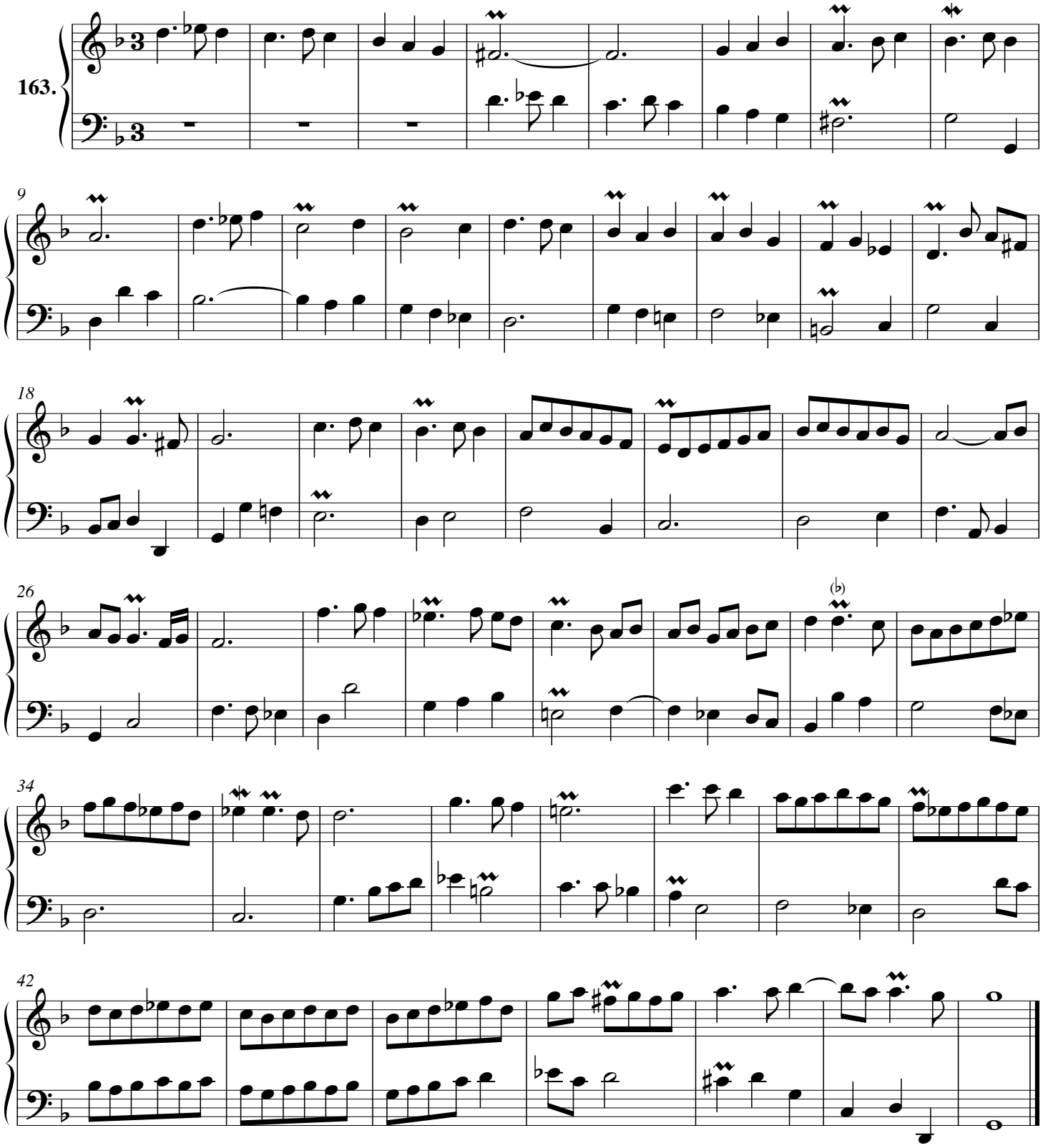
2. Duo



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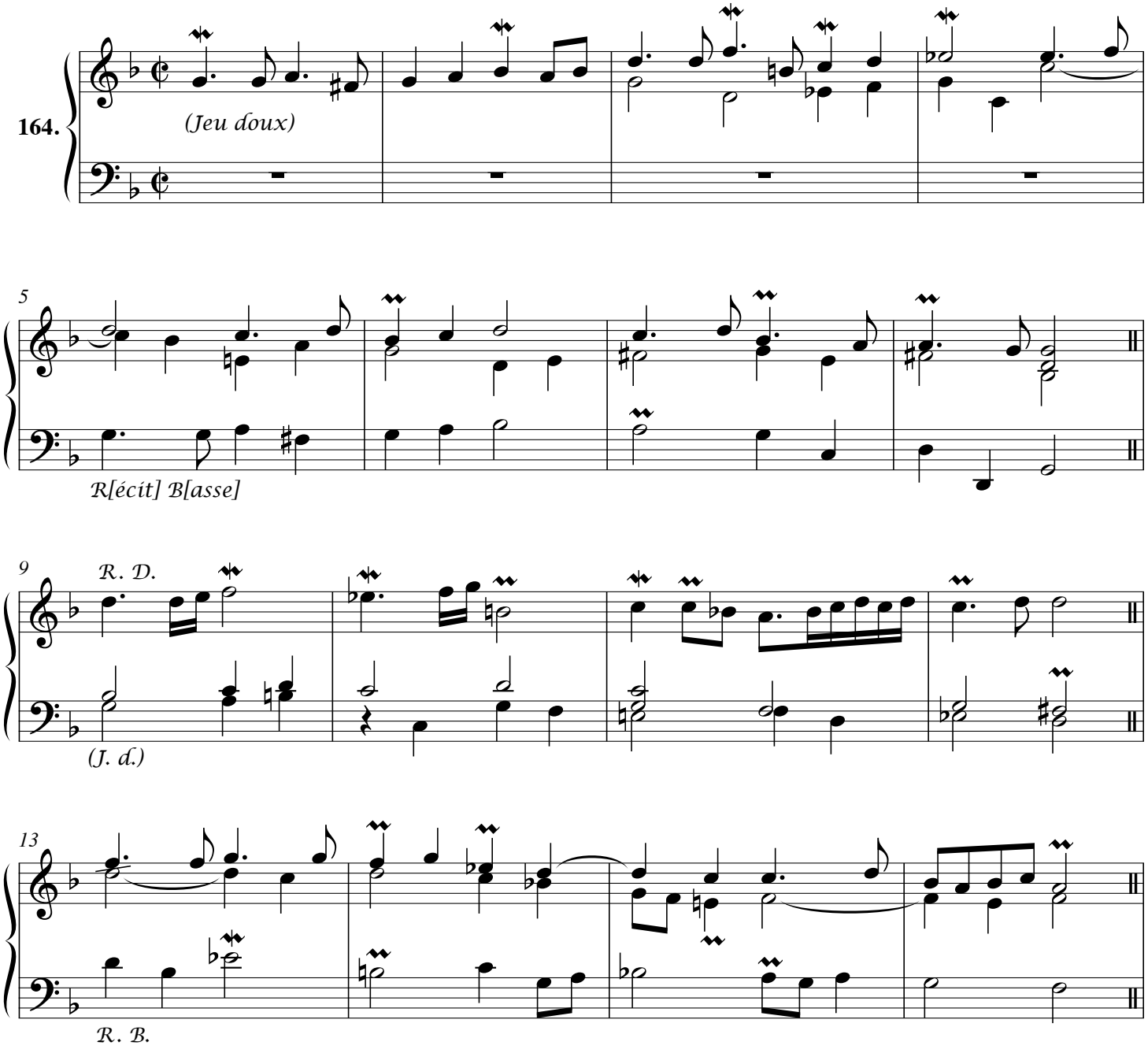
3. [Voix humaine]



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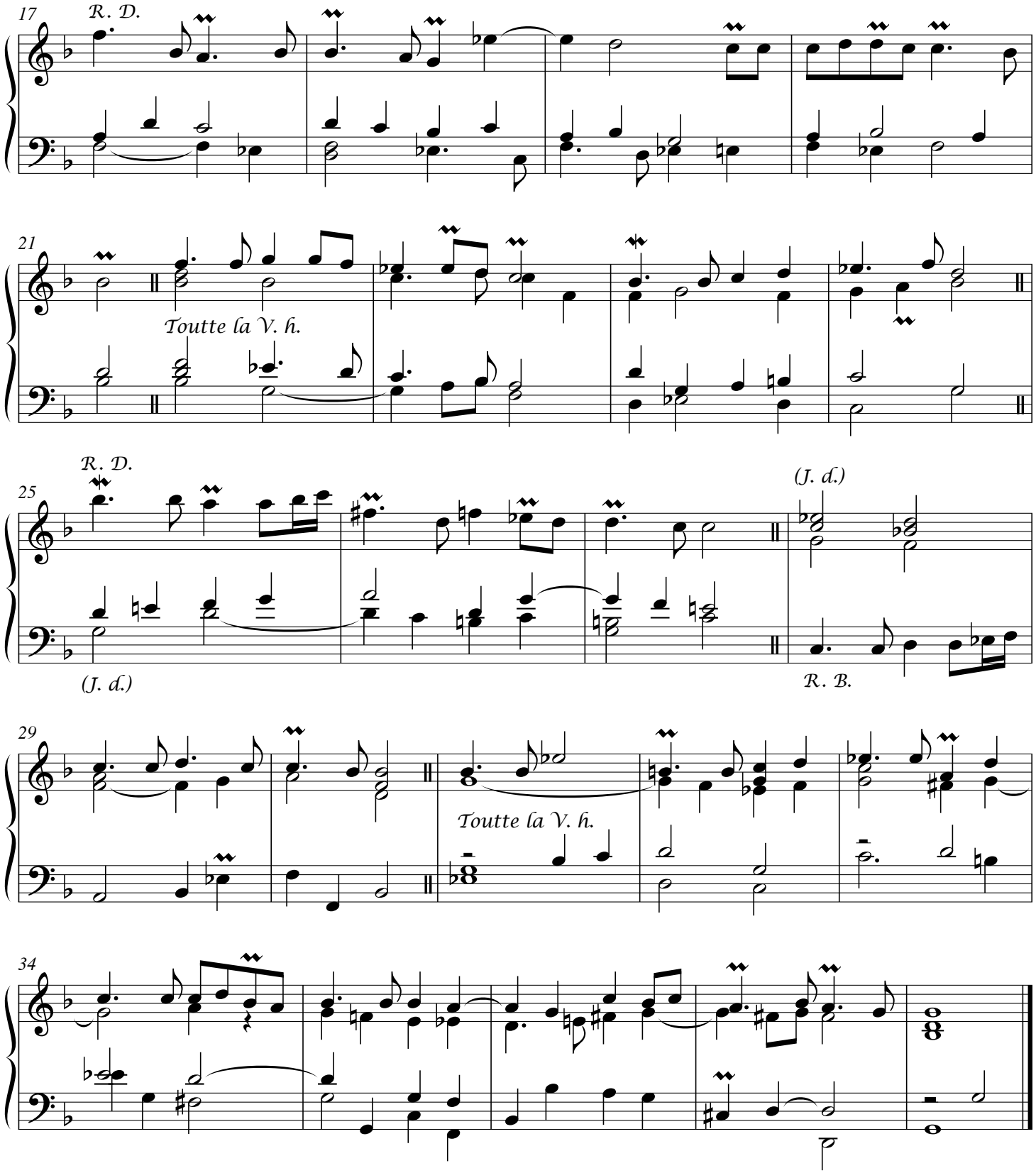
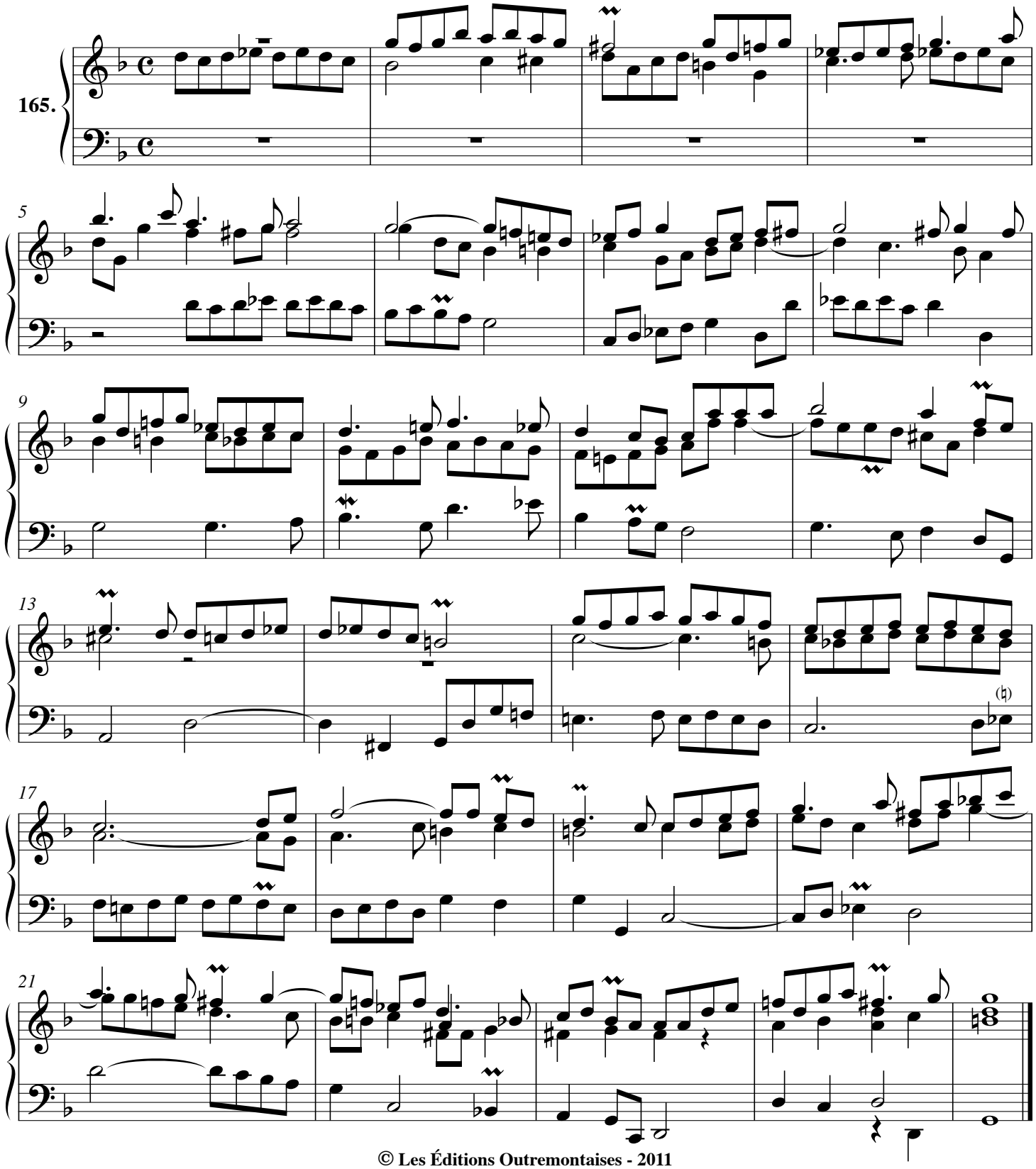


© Les Éditions Outremontaises - 2011

4. Trio



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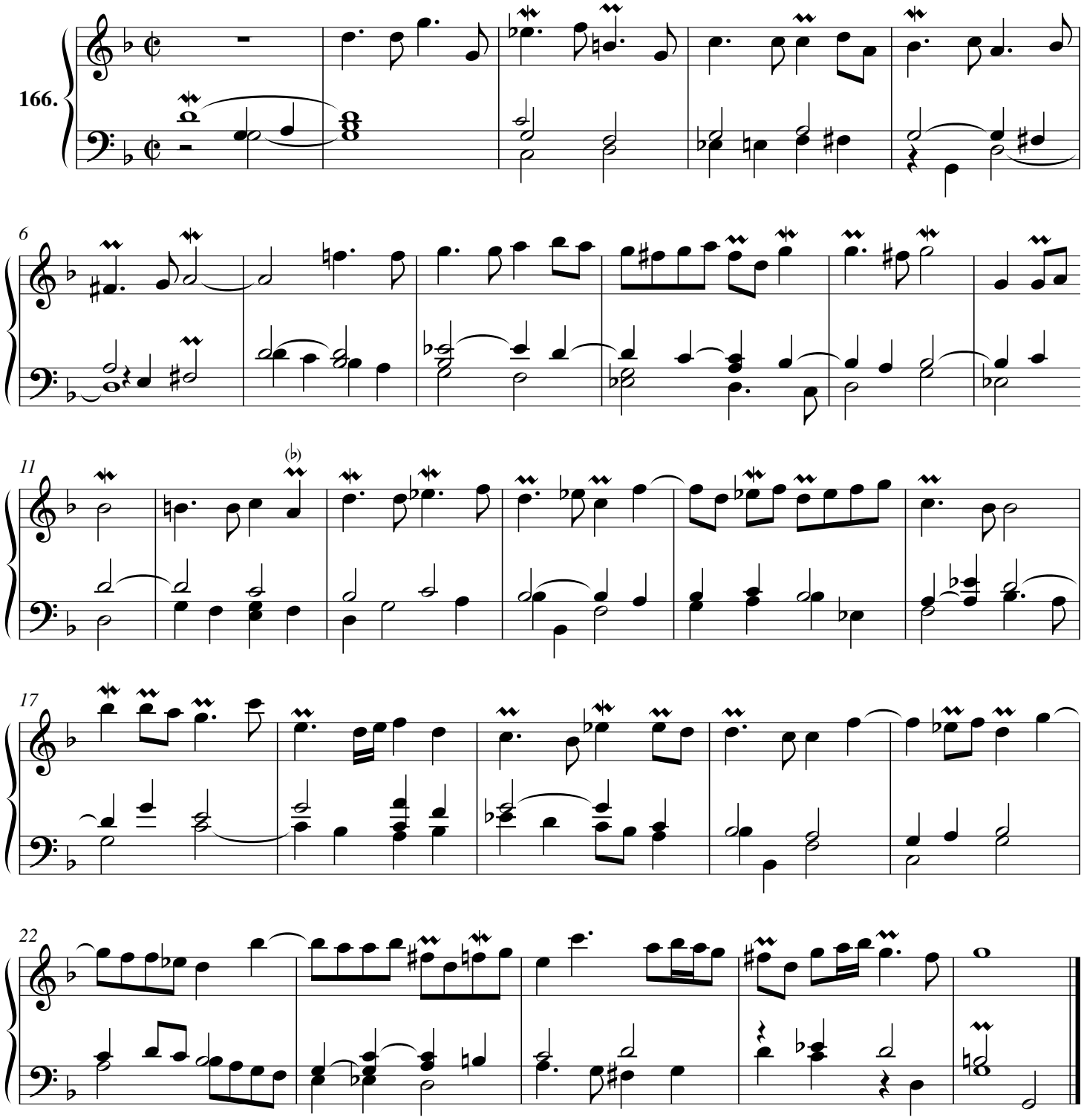
5. *Récit*



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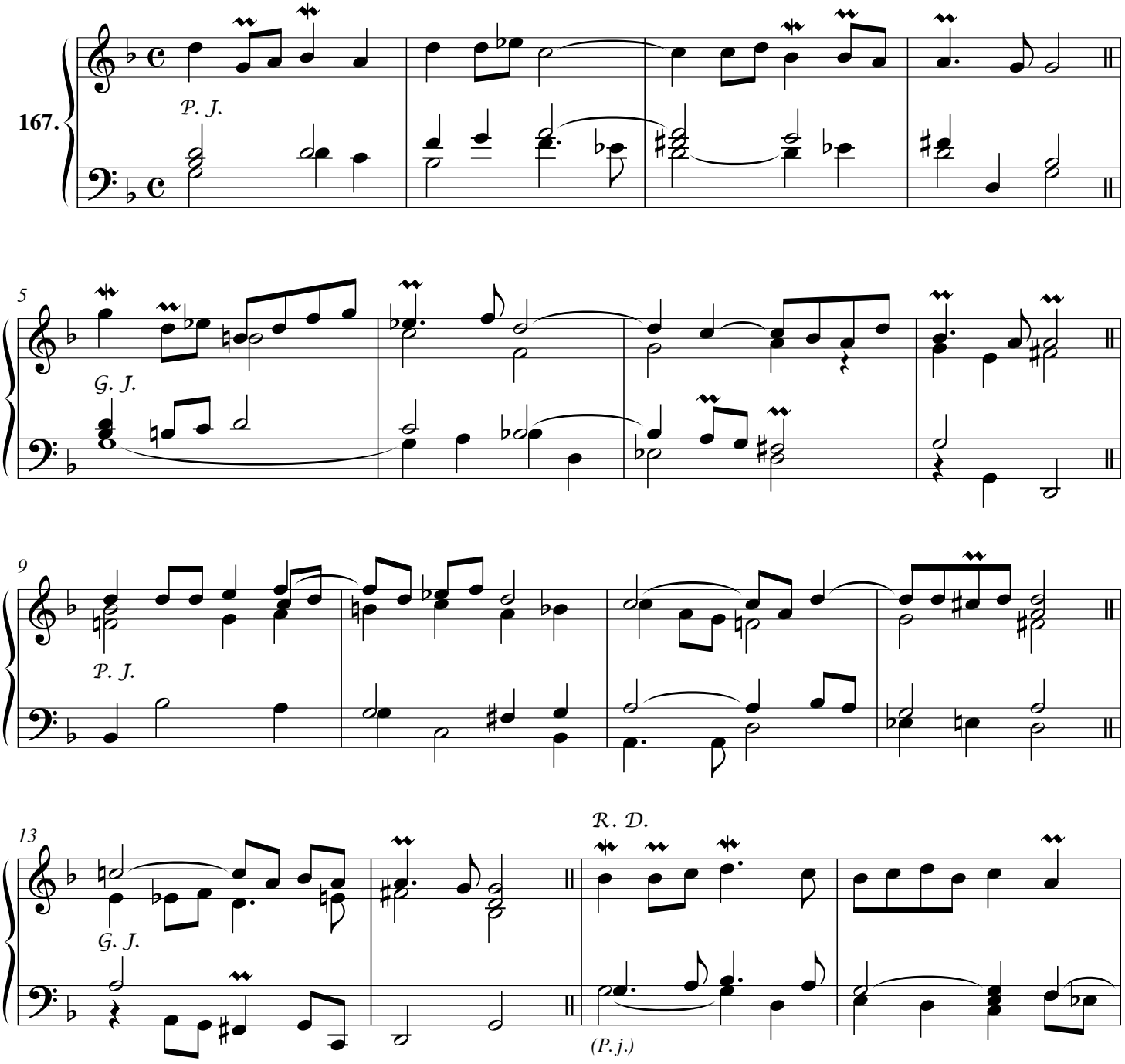
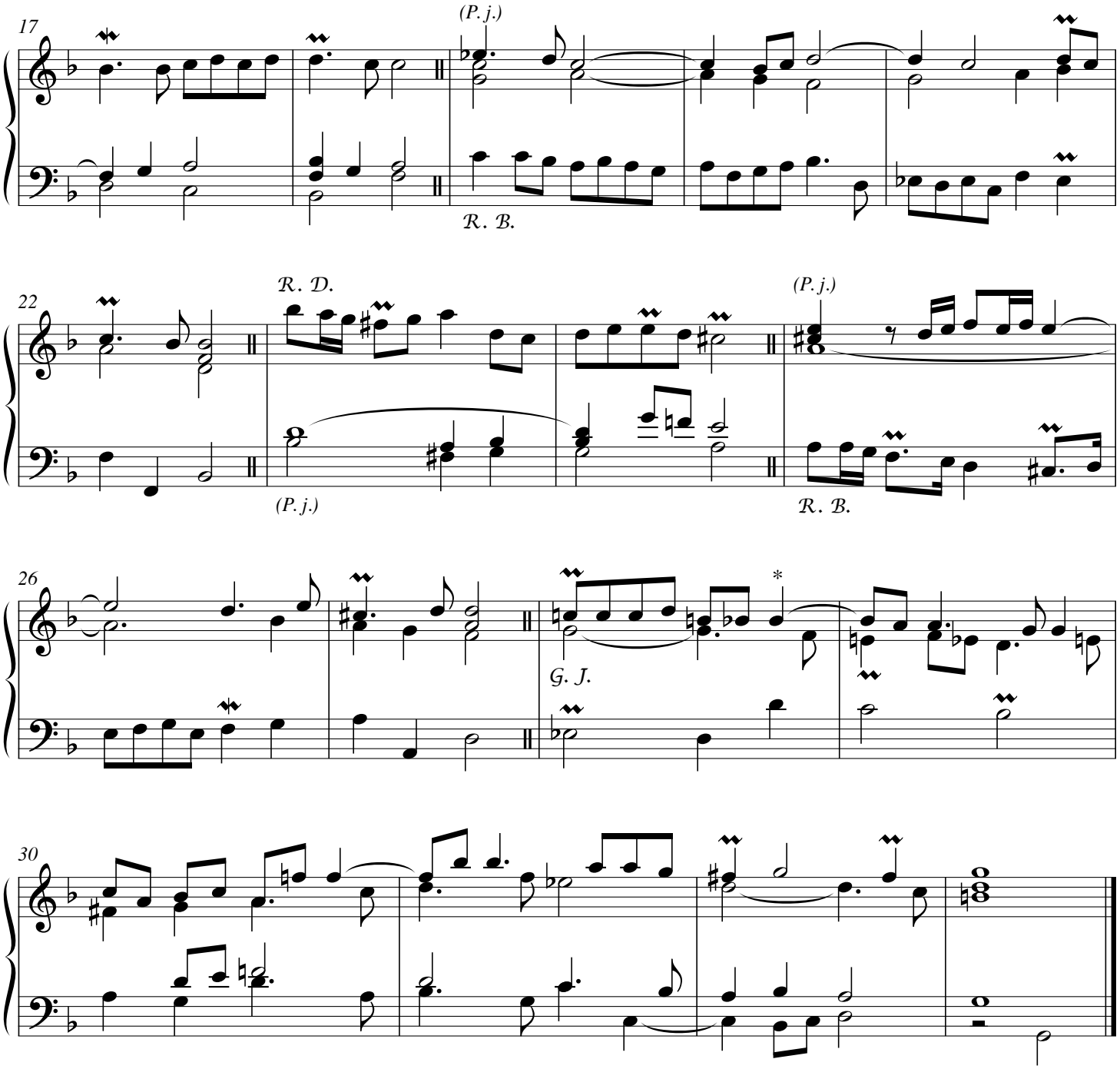
6. Dialogue



© Les Éditions Outremontaises - 2011



(Original : do.)*

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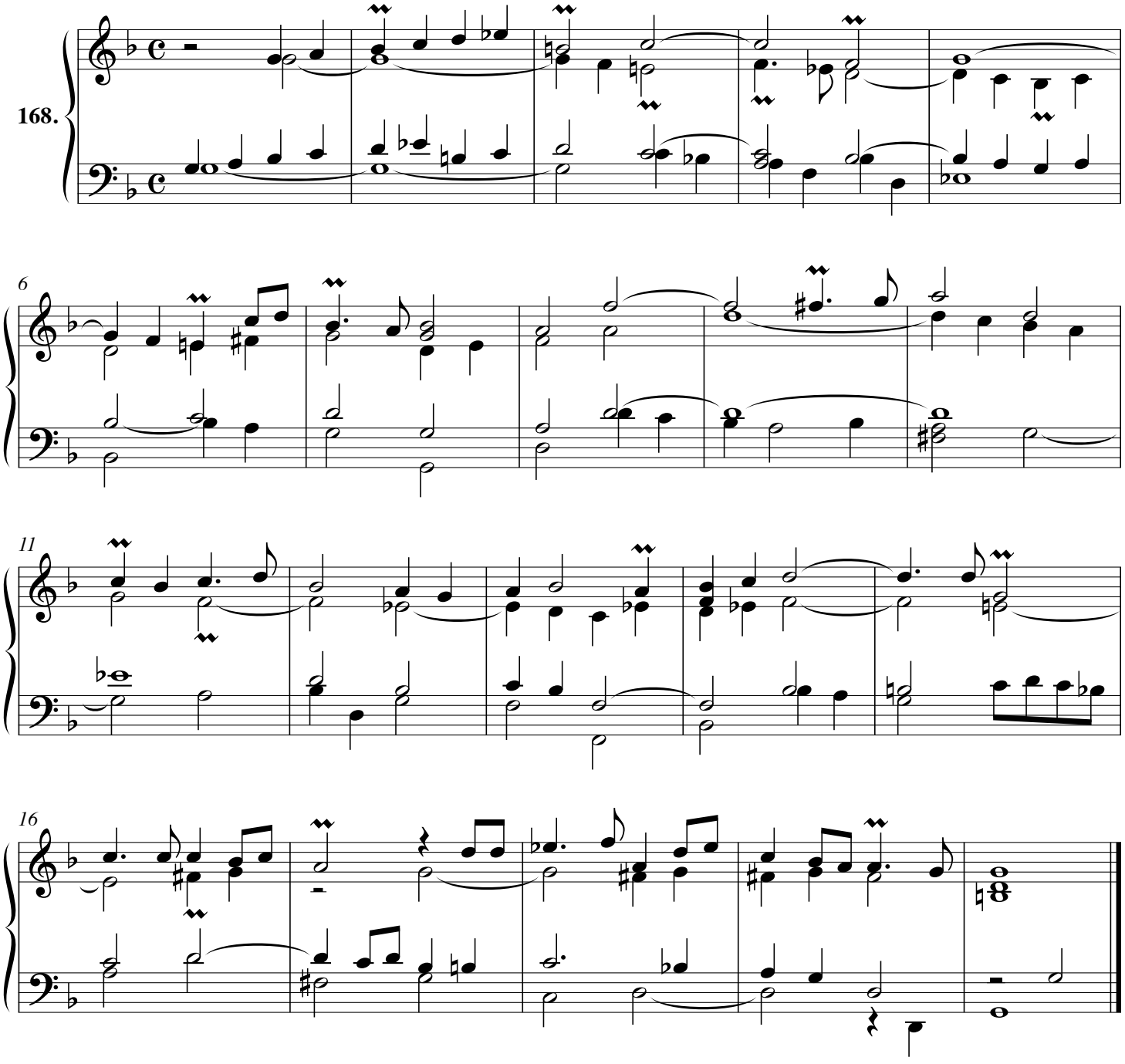
(Pièces en G ♭)

1. Prélude

Anonyme
(Fin XVII^e ou début XVIII^e s.)



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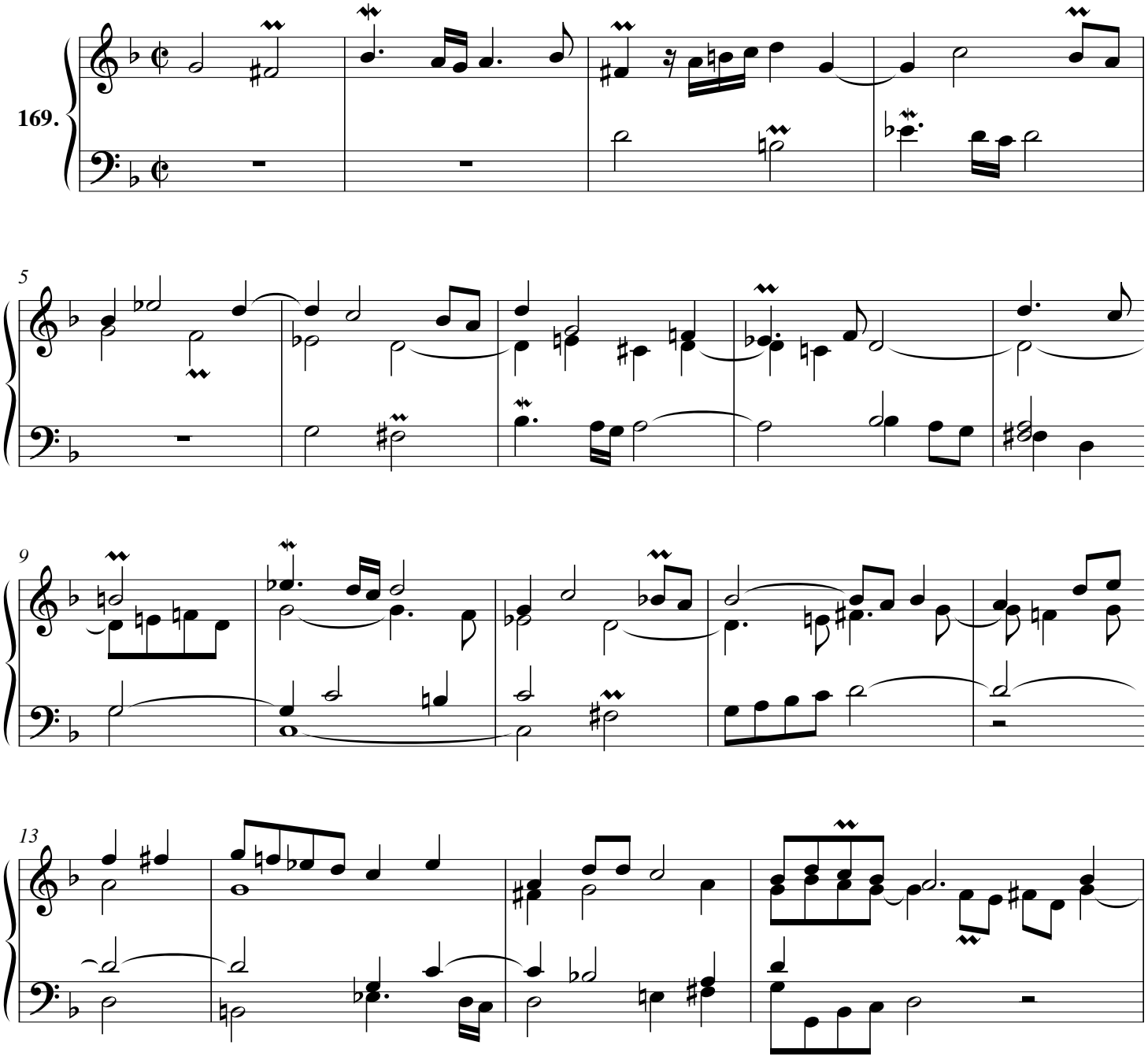
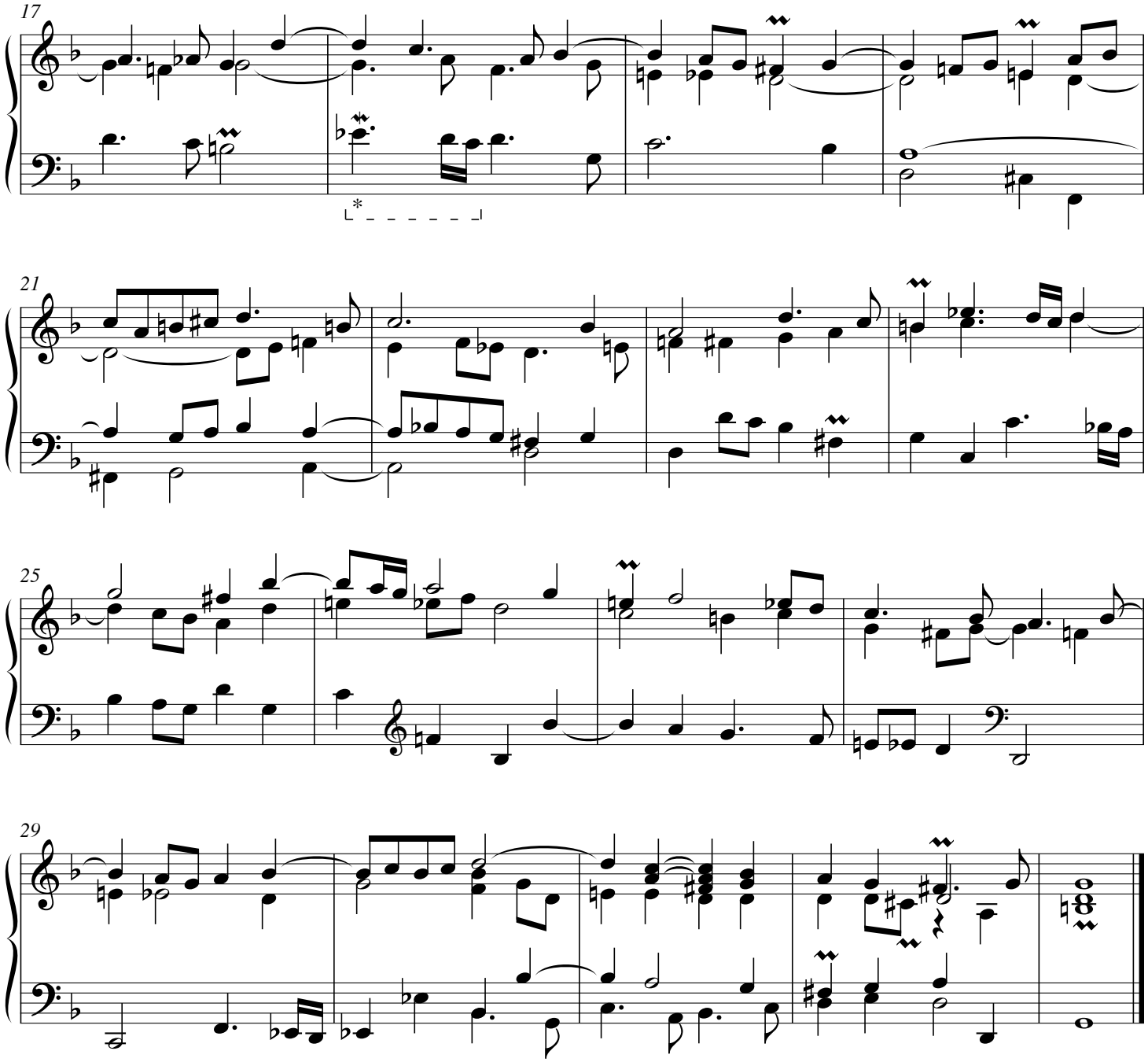
2. [Fugue]



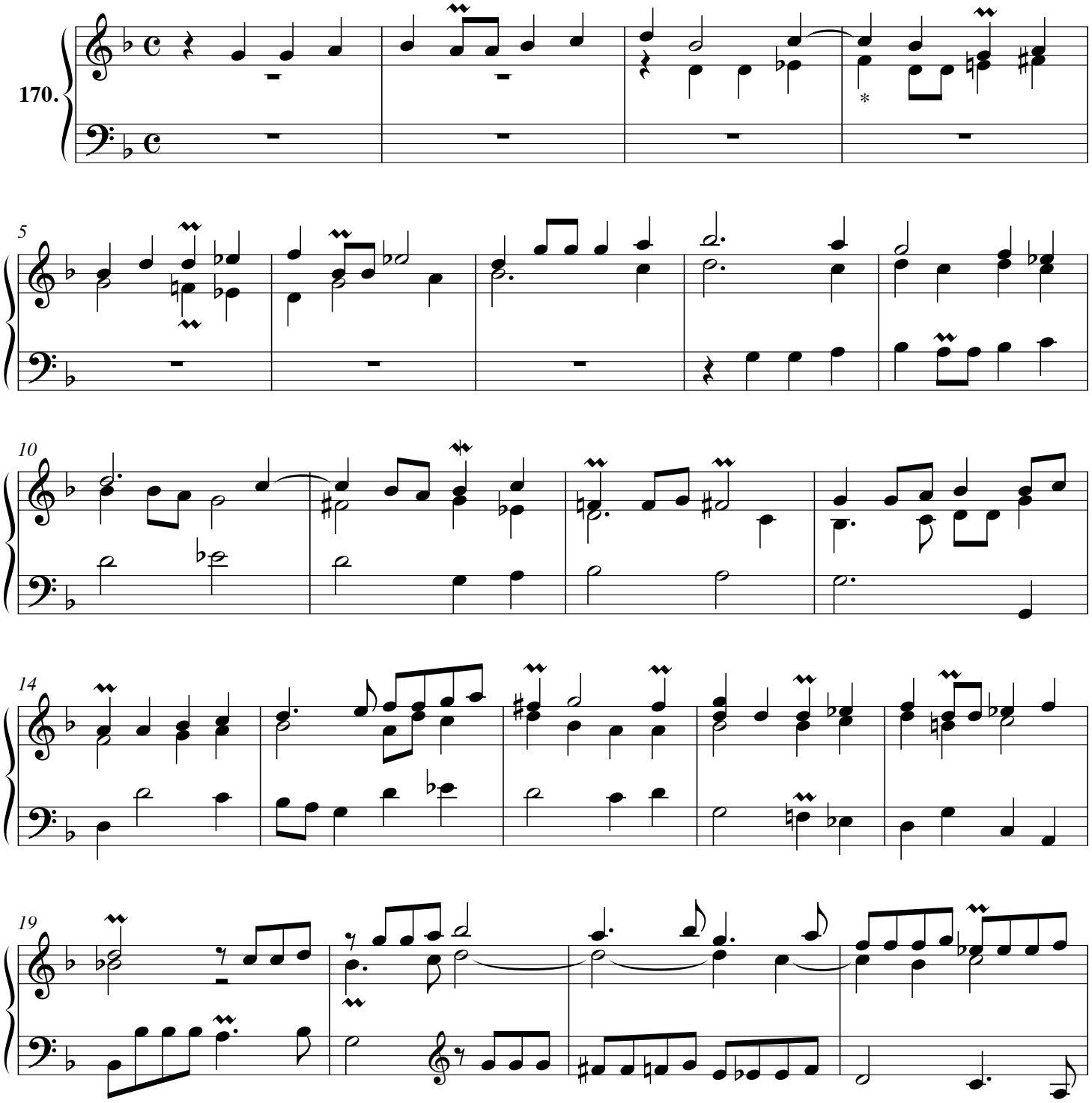
© Les Éditions Outremontaises - 2011



(Original : noire, 2 croches.)*

© Les Éditions Outremontaises - 2011

3. [Trio]



(Original : ré.)*

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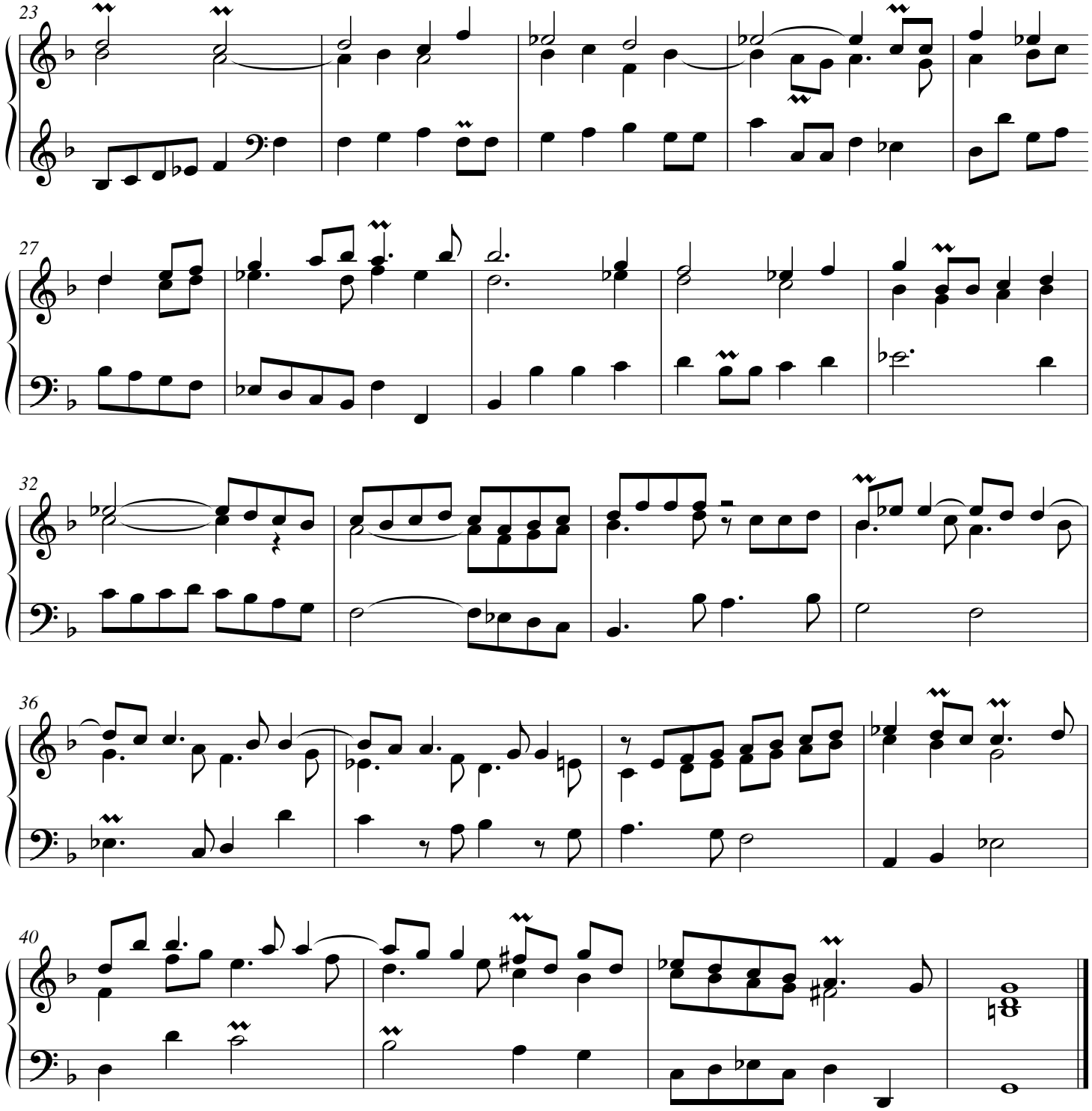

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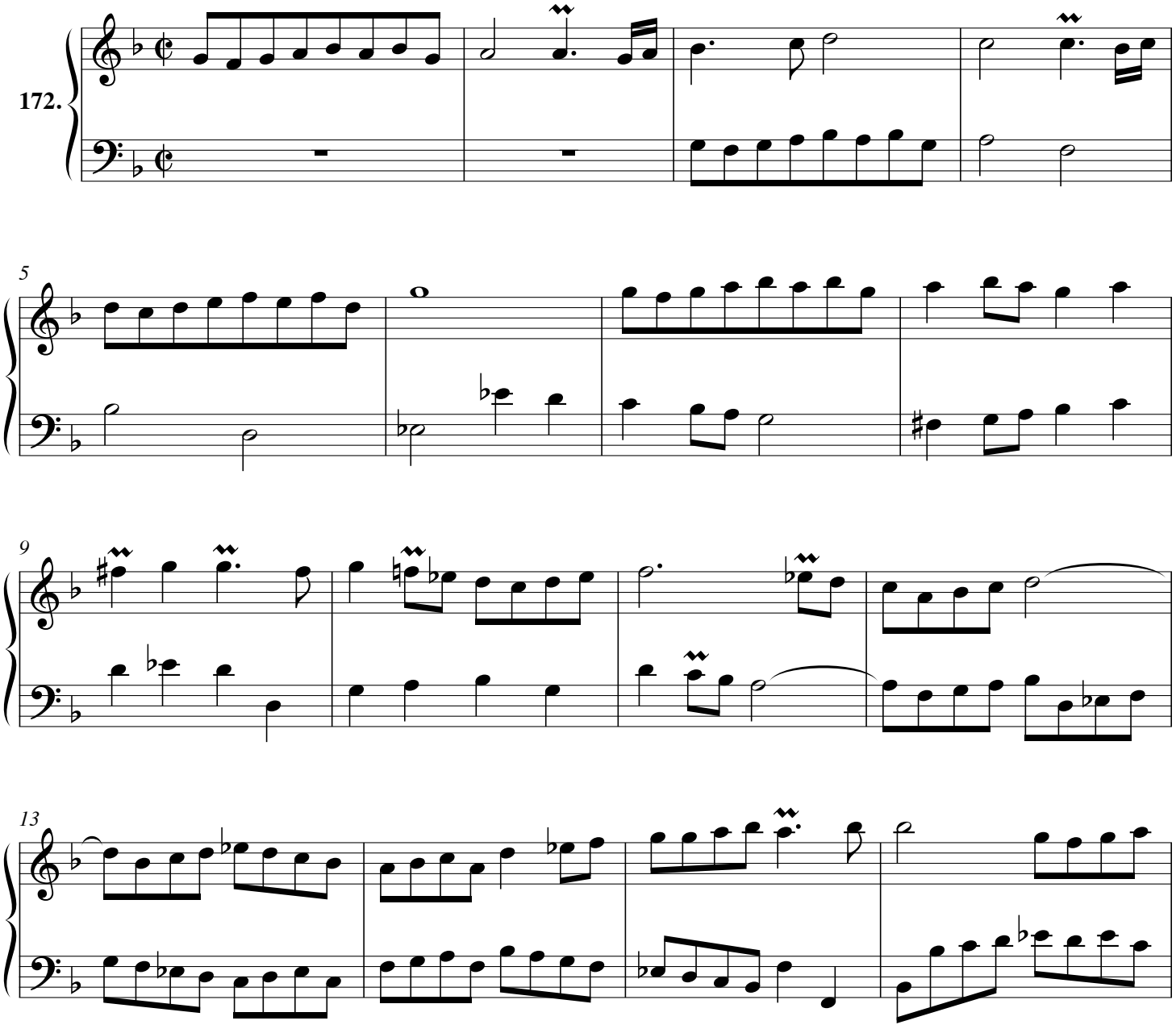
N. B. Cette pièce a été placée ici pour des raisons de mise en page. Le no. 171 est à la page 266.

4. [Duo]



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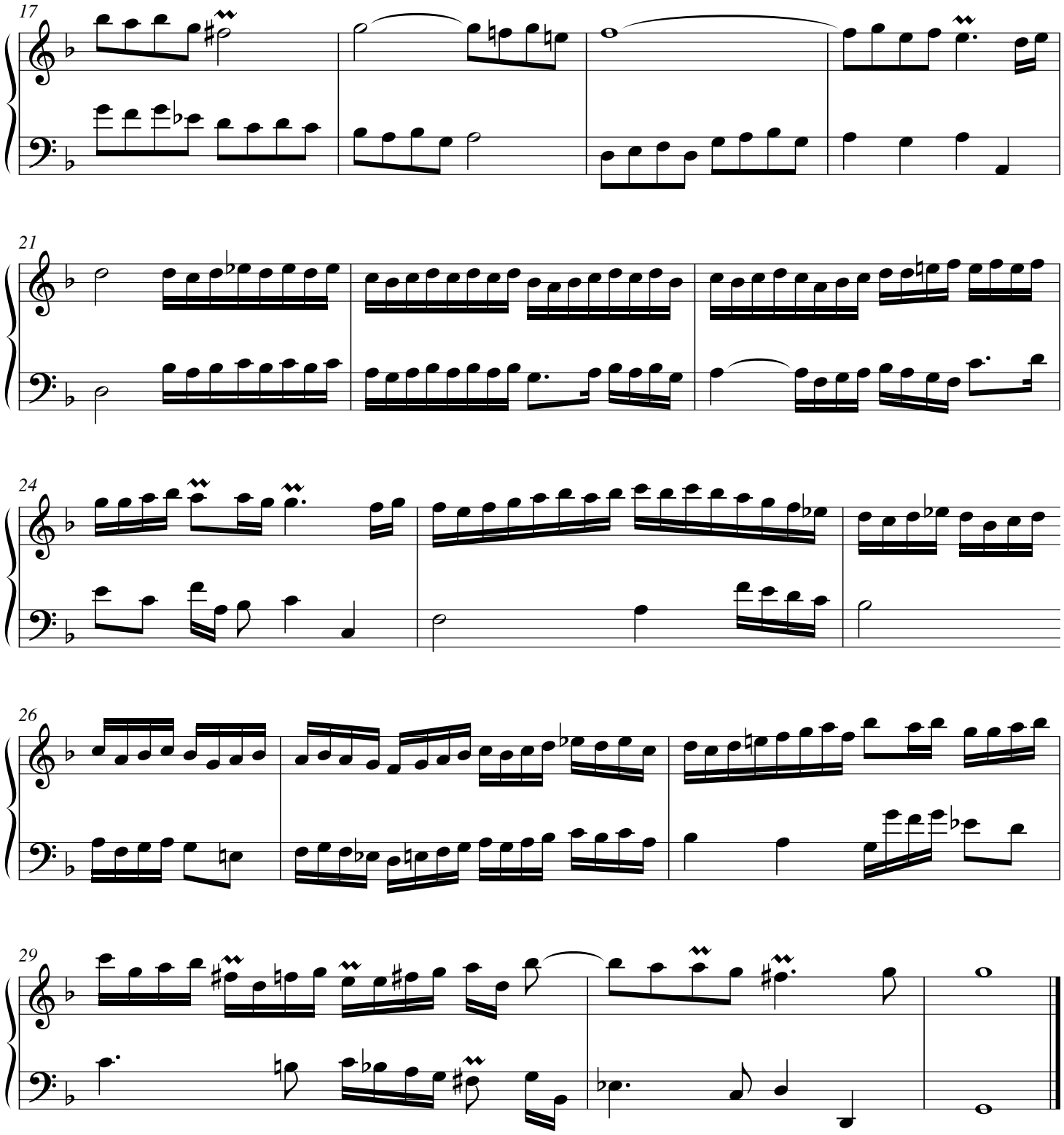

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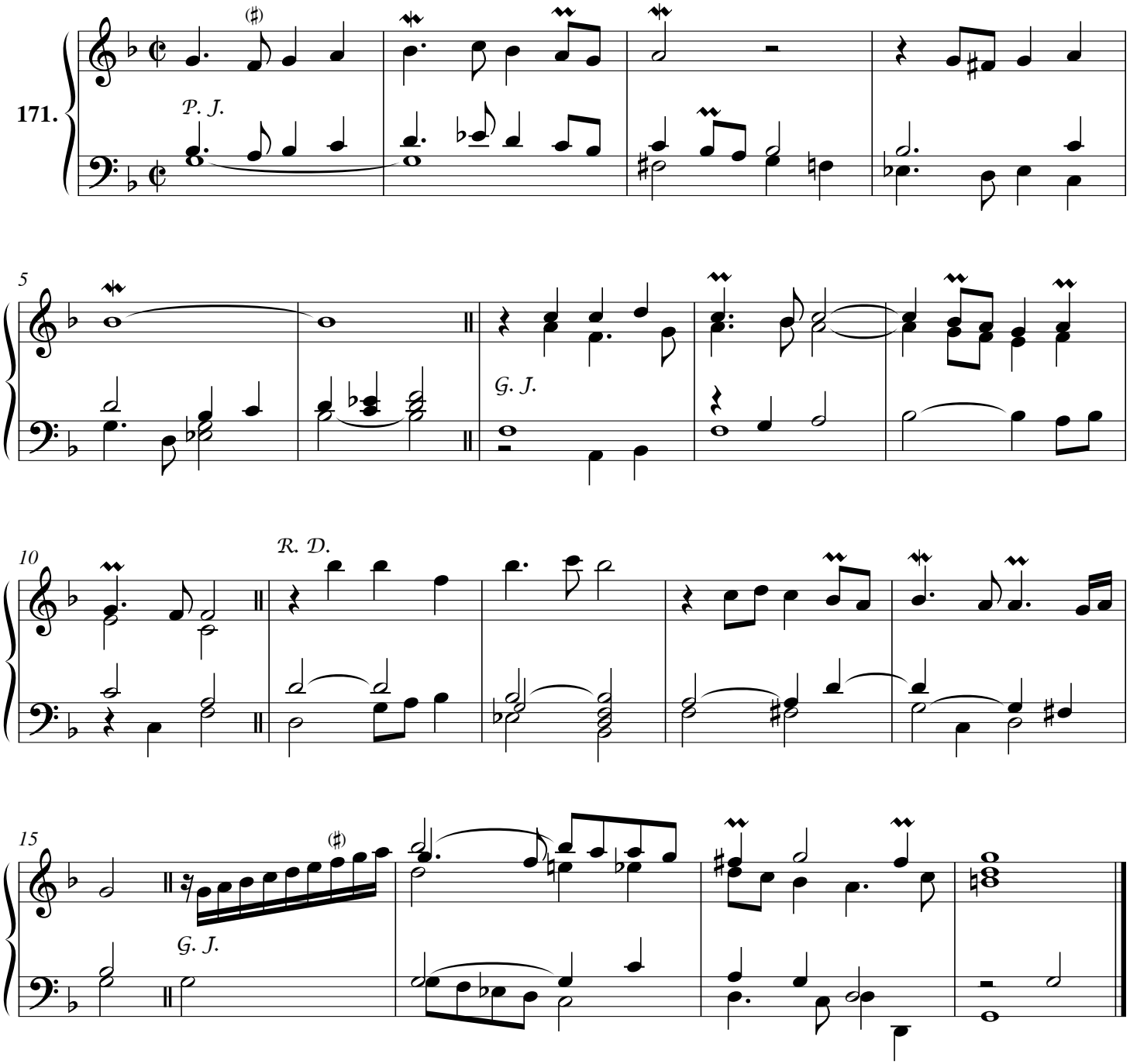
5. Dialogue



(Pour le No. 172, cf. p. 264.)

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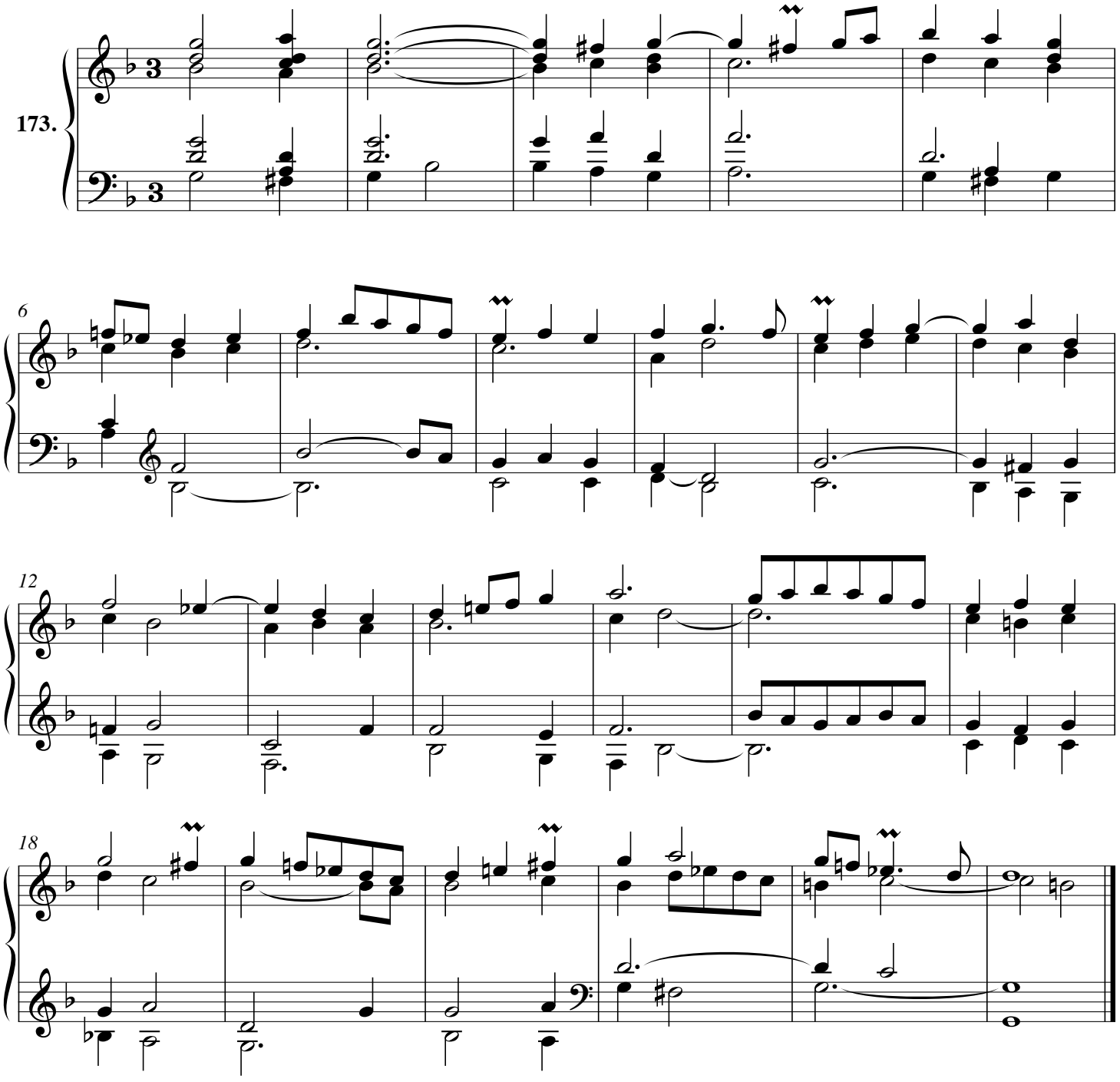
6. [Plein Jeu]



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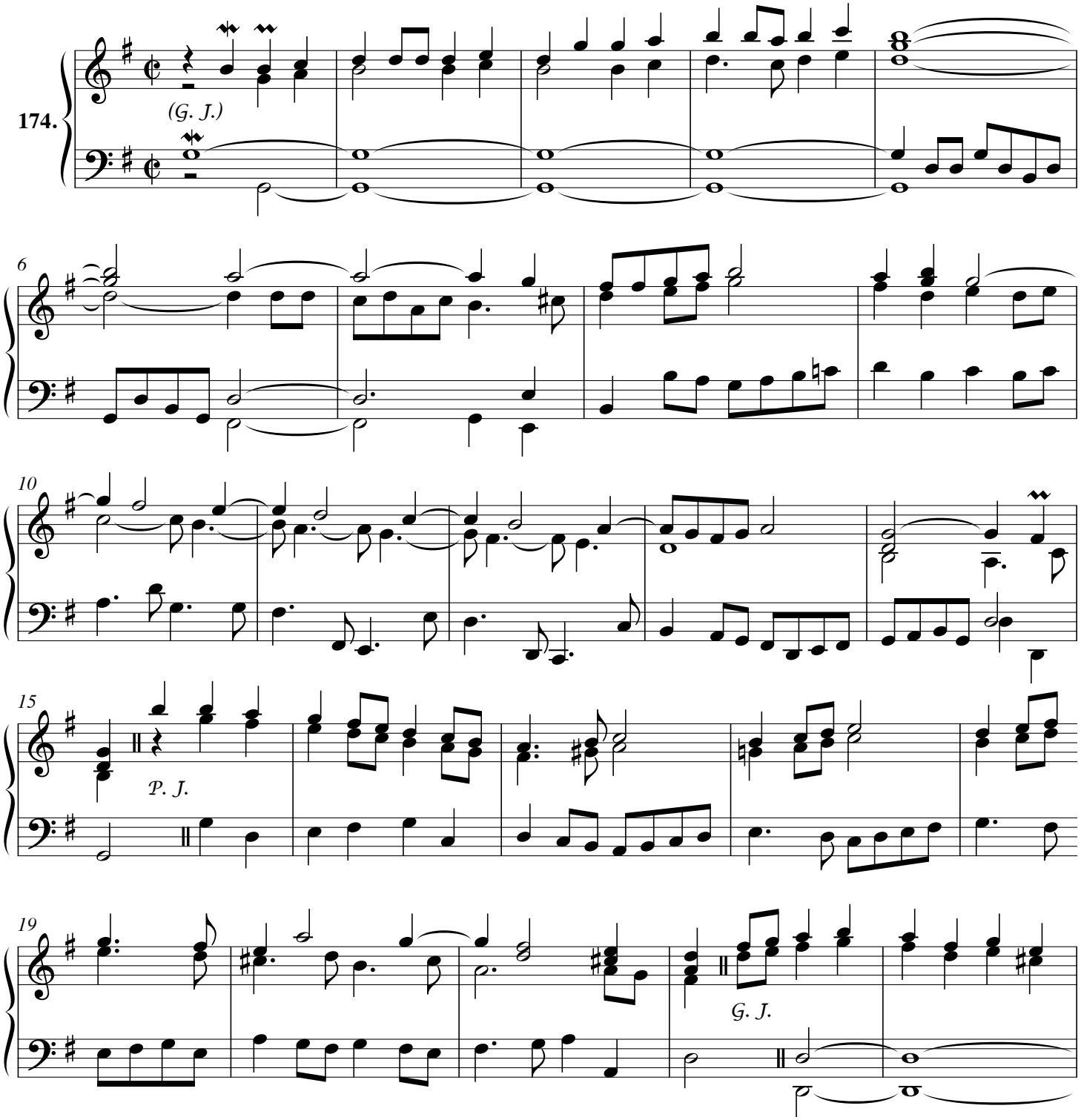
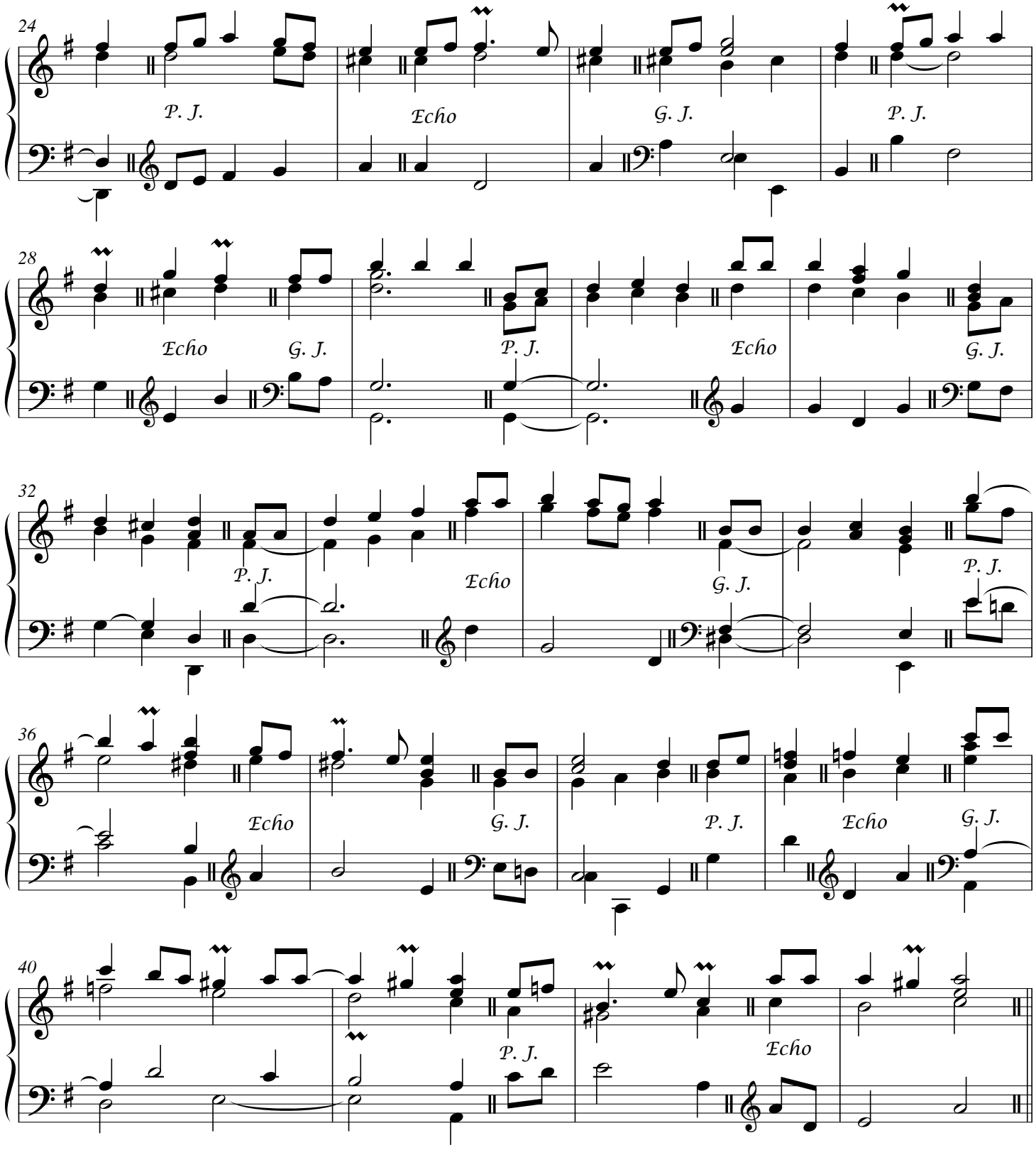
[Dialogue sur le]
Grand Jeu

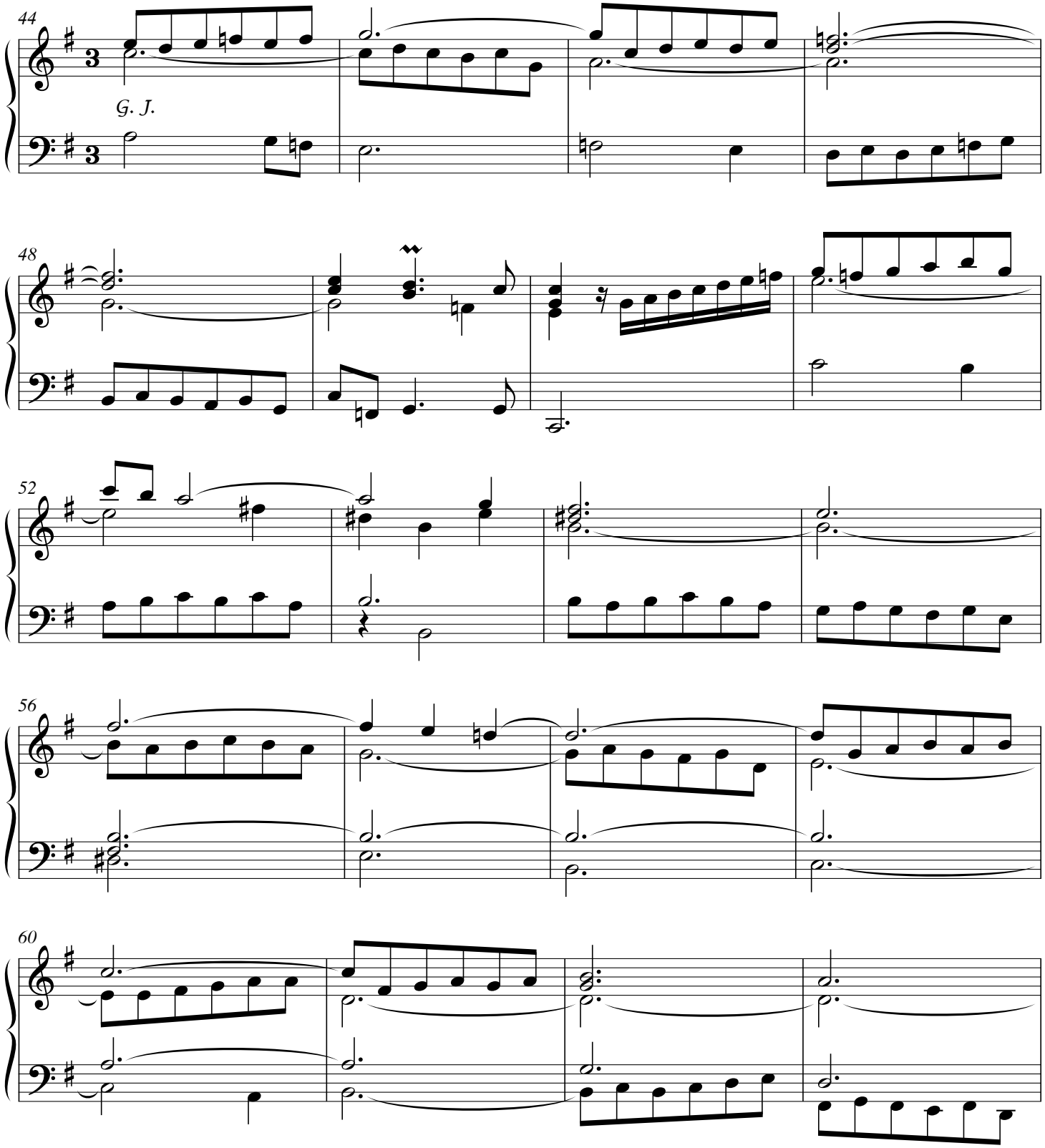
Anonyme
(Fin XVII^e ou début XVIII^e s.)



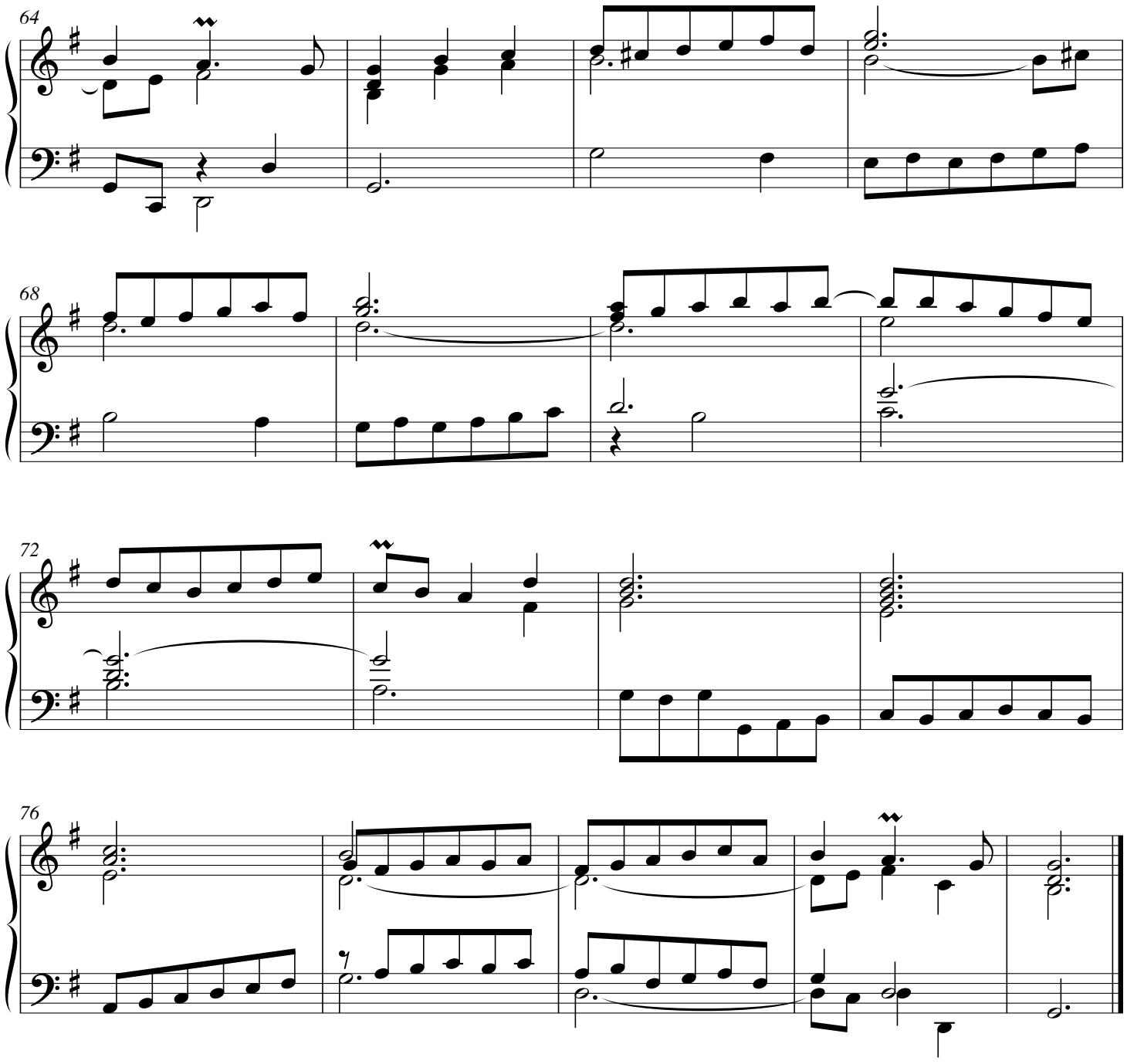
© Les Éditions Outremontaises - 2011



© Les Éditions Outremontaises - 2011



© Les Éditions Outremontaises - 2011



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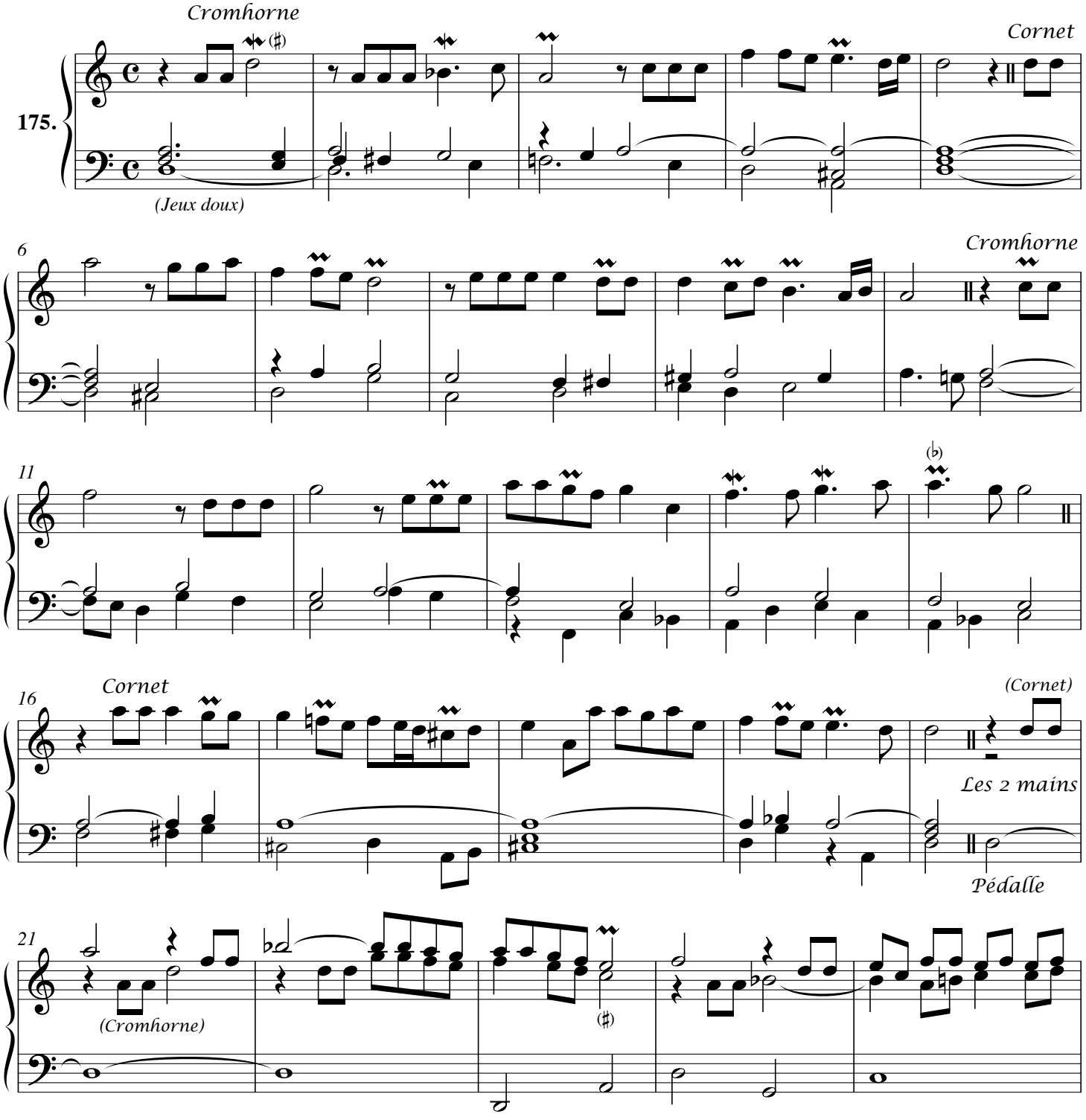
Cf. no. 26, p. 42.

1. Trio du 1er [ton]

Anonyme

(Fin XVIIe ou début XVIIIe s.)



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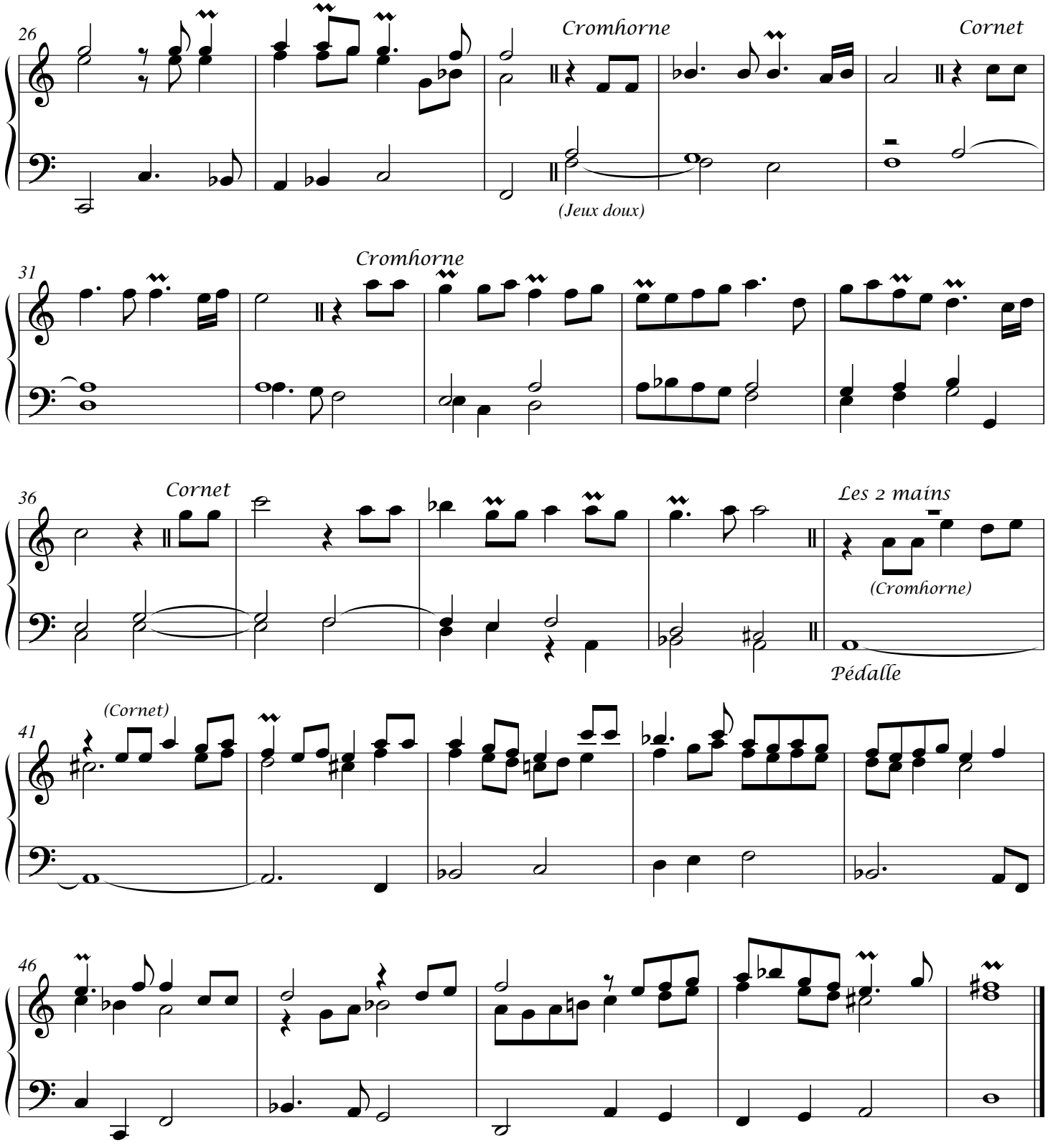

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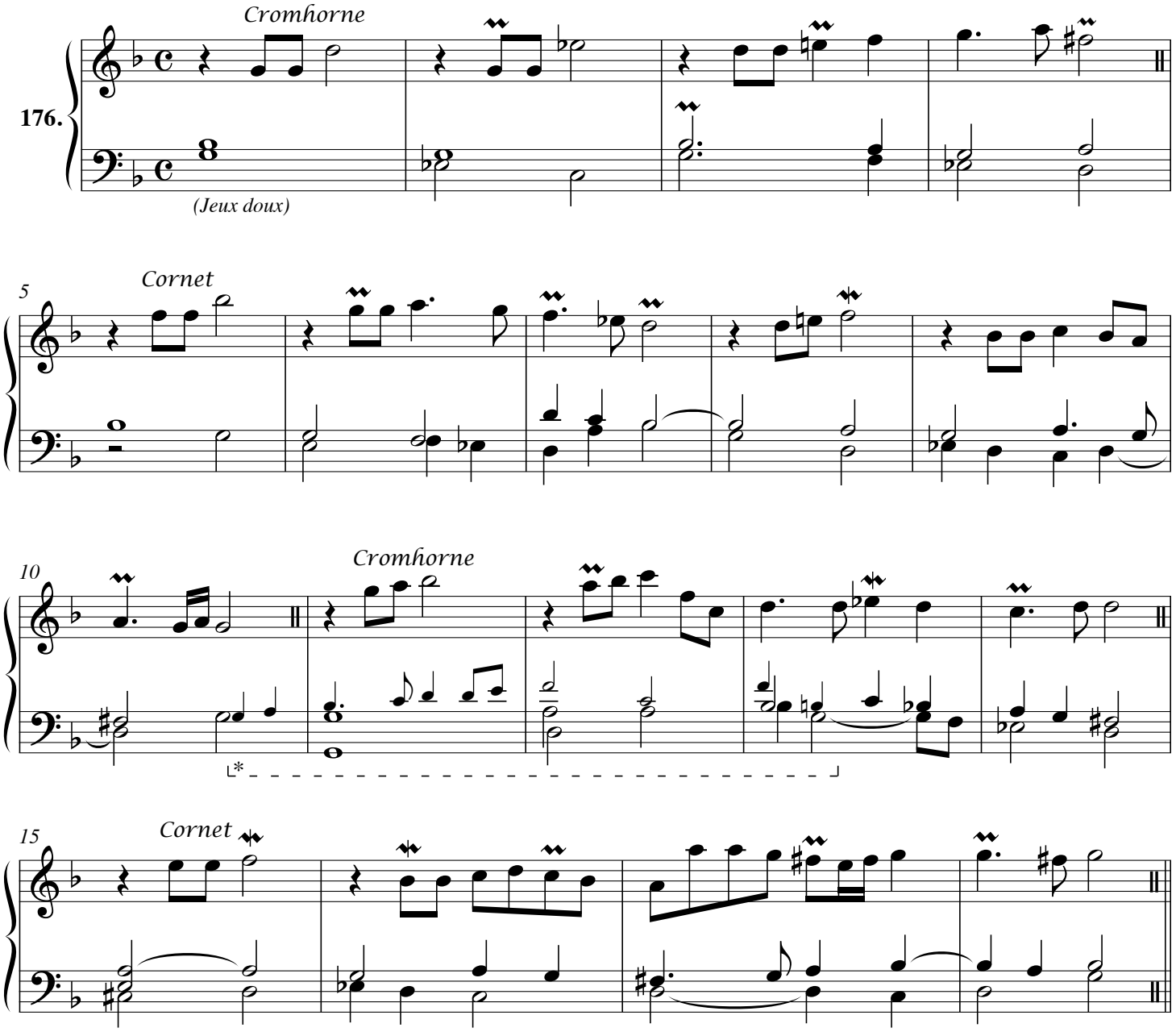
2. Trio du 2e [ton]



(Les petites notes ont été partiellement effacées dans le ms.)*

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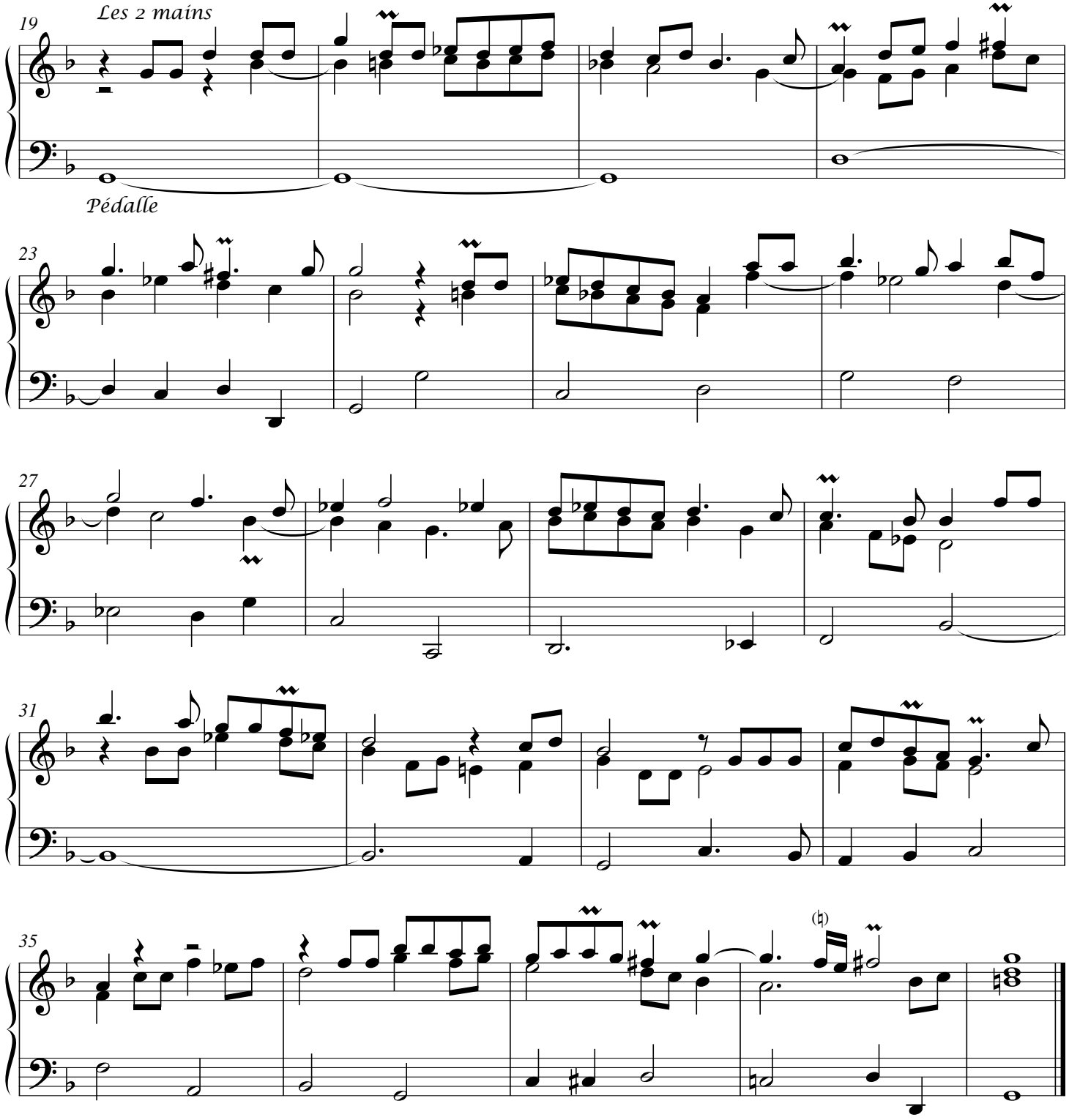
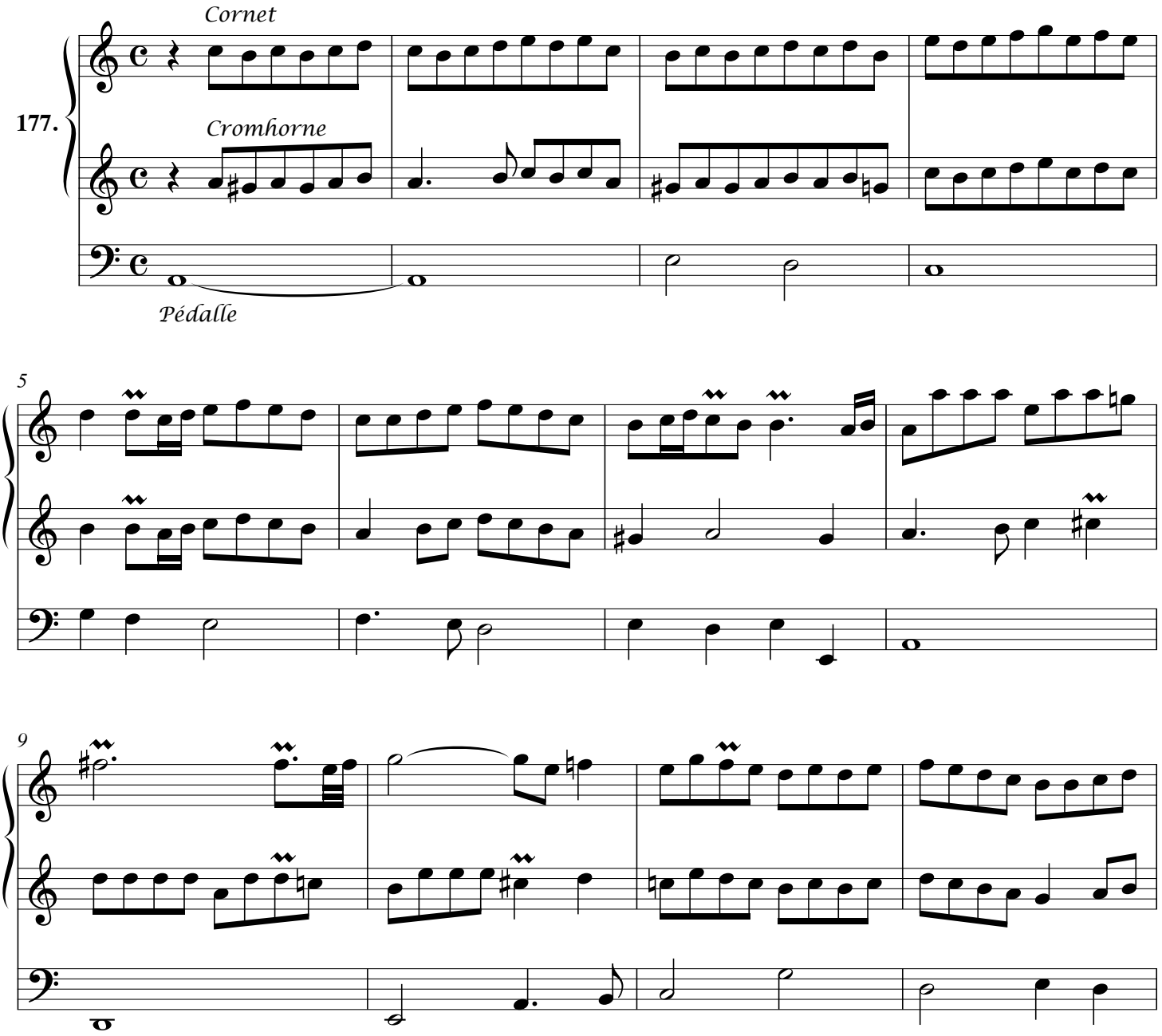


© Les Éditions Outremontaises - 2011

3. Trio du 3e [ton]



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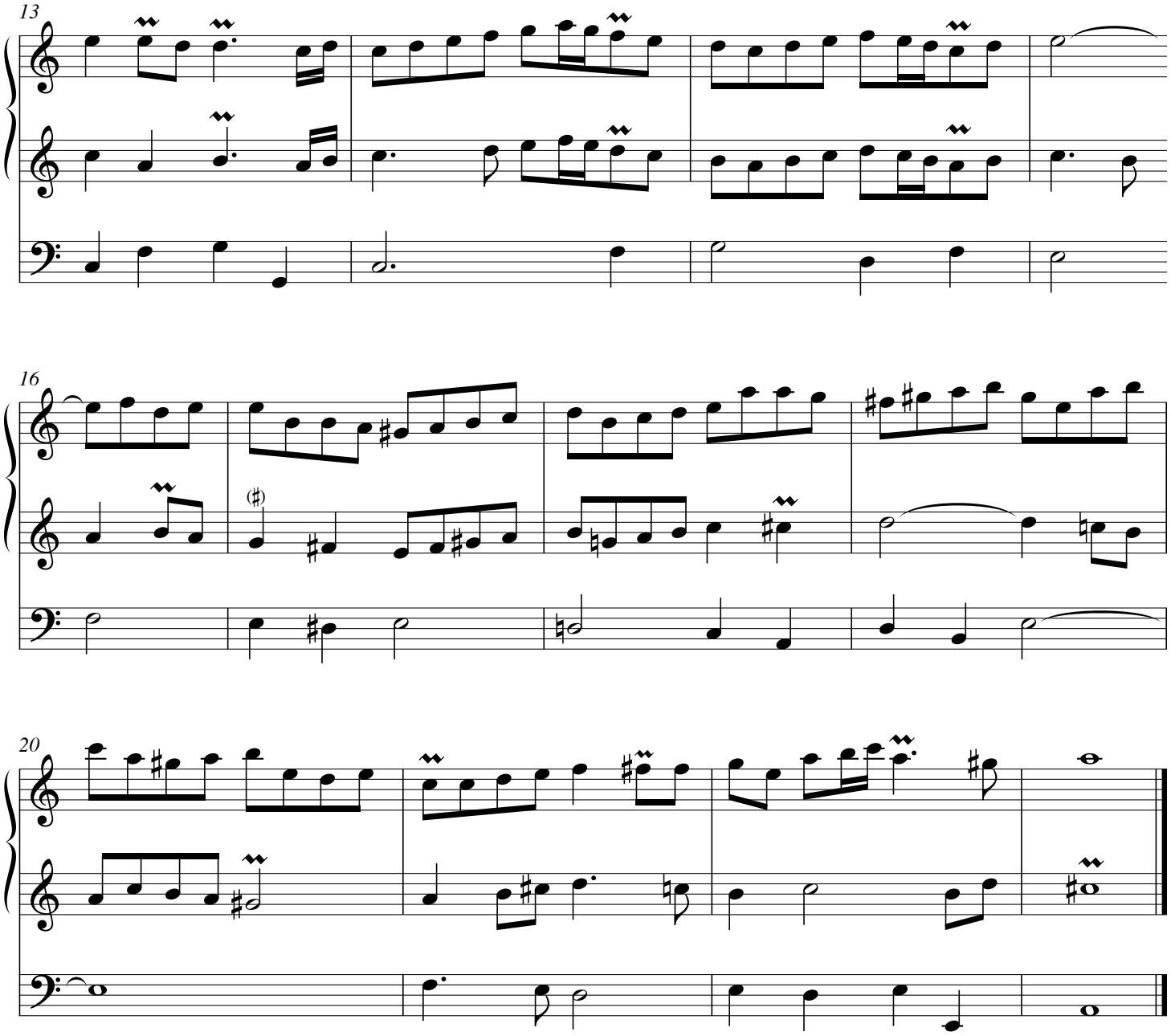

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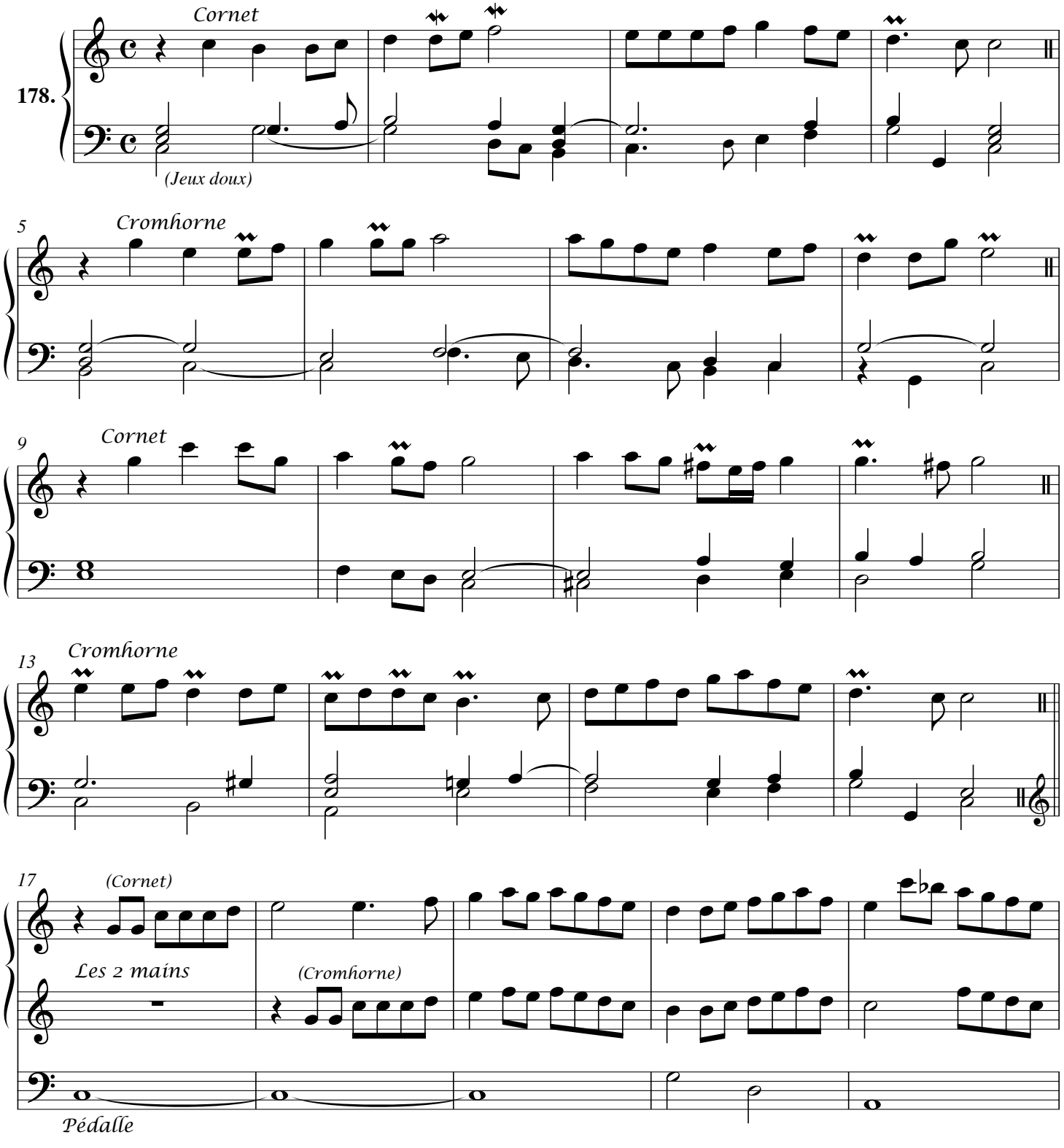
4. Trio du 5e [ton]



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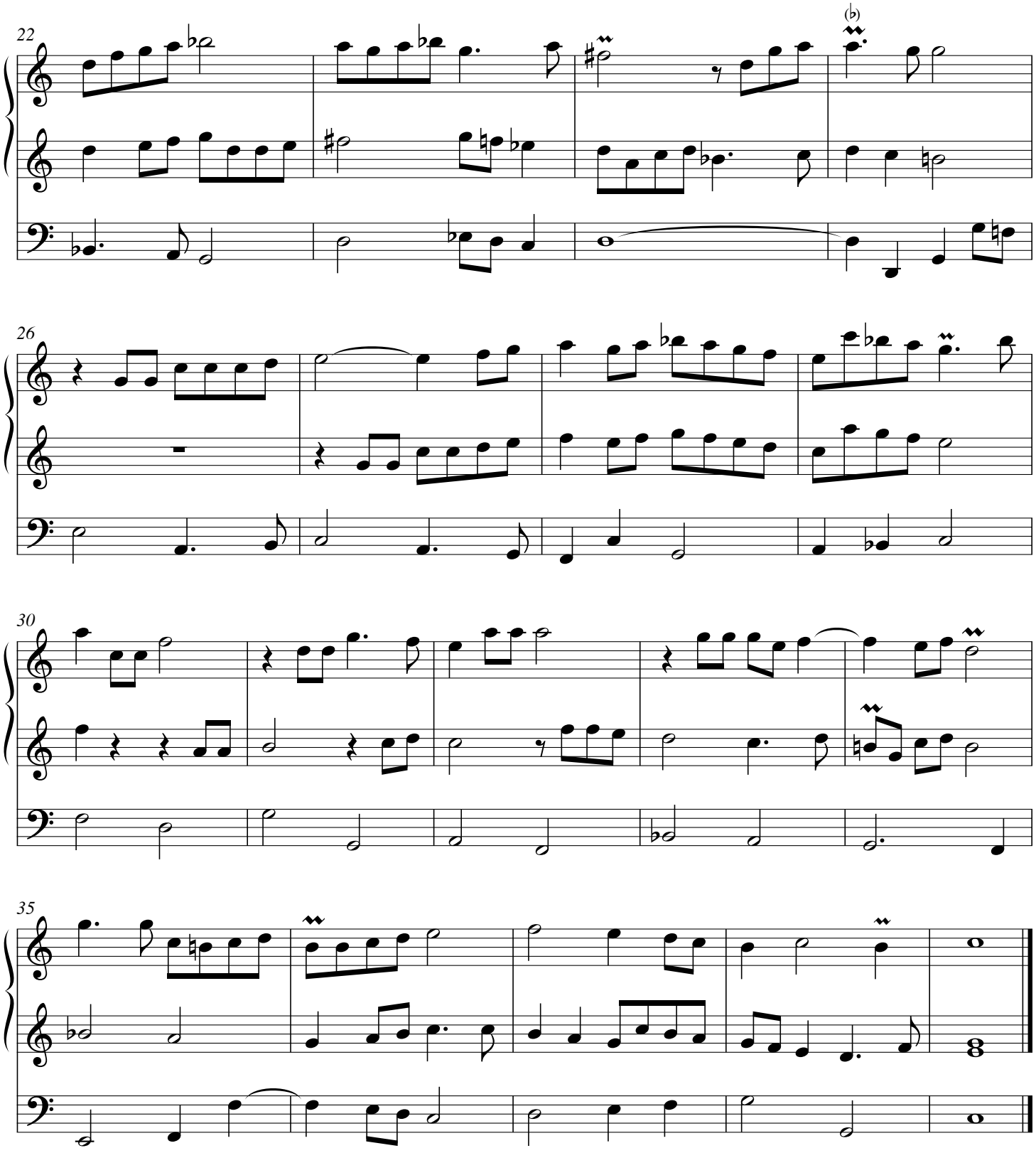

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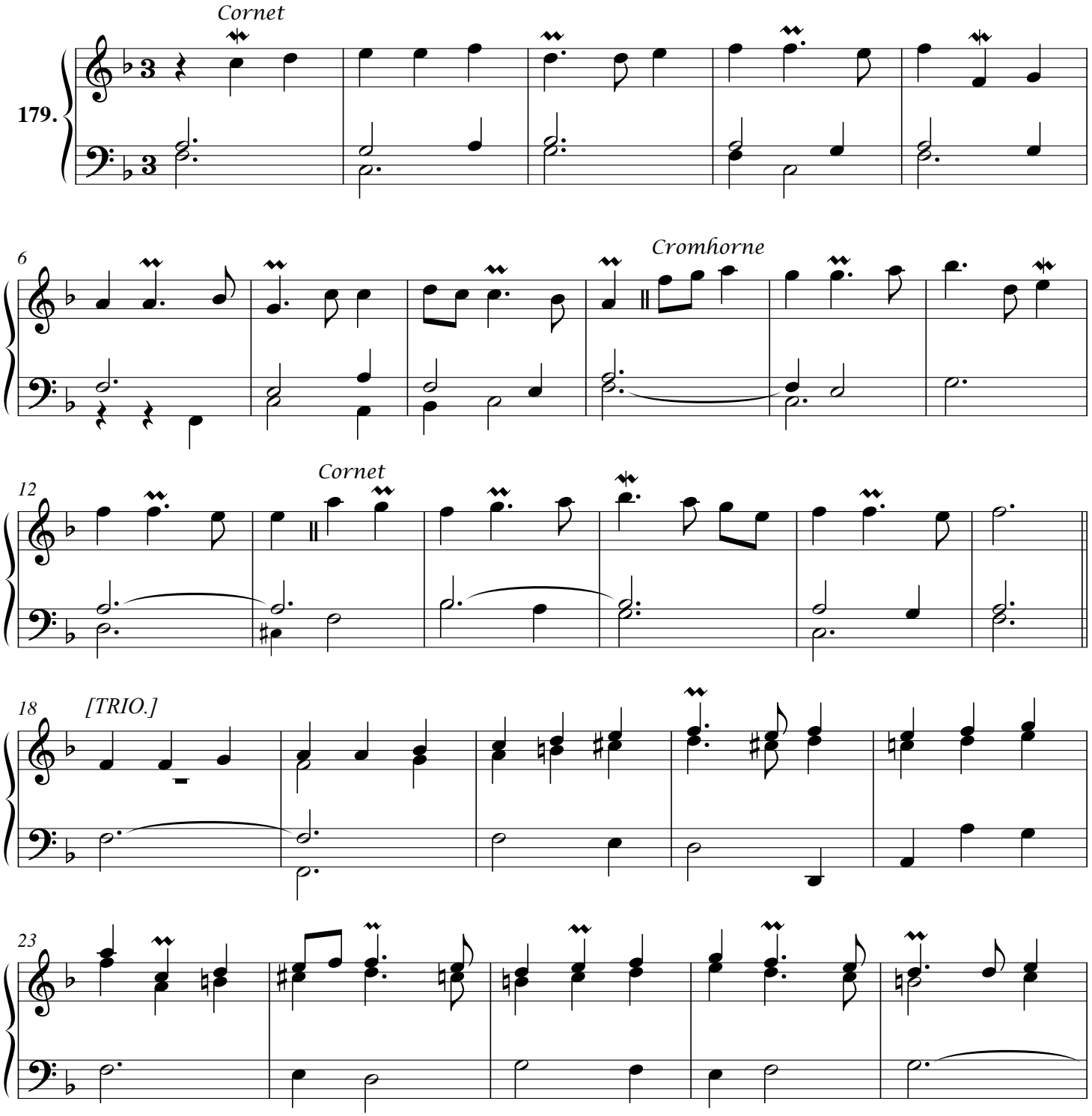
Cf. no 139, p. 214.

5. Trio du 6e [ton]



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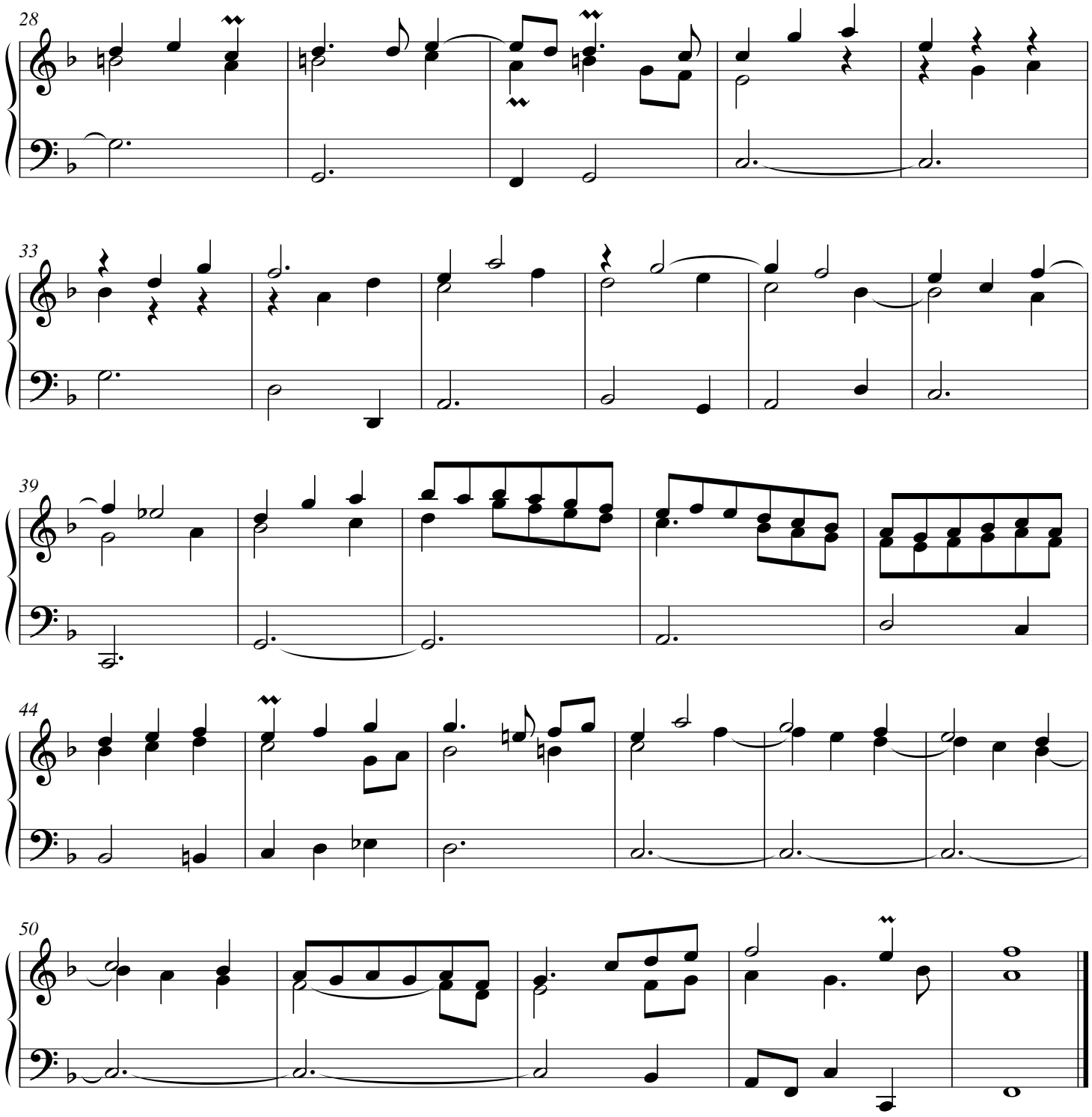

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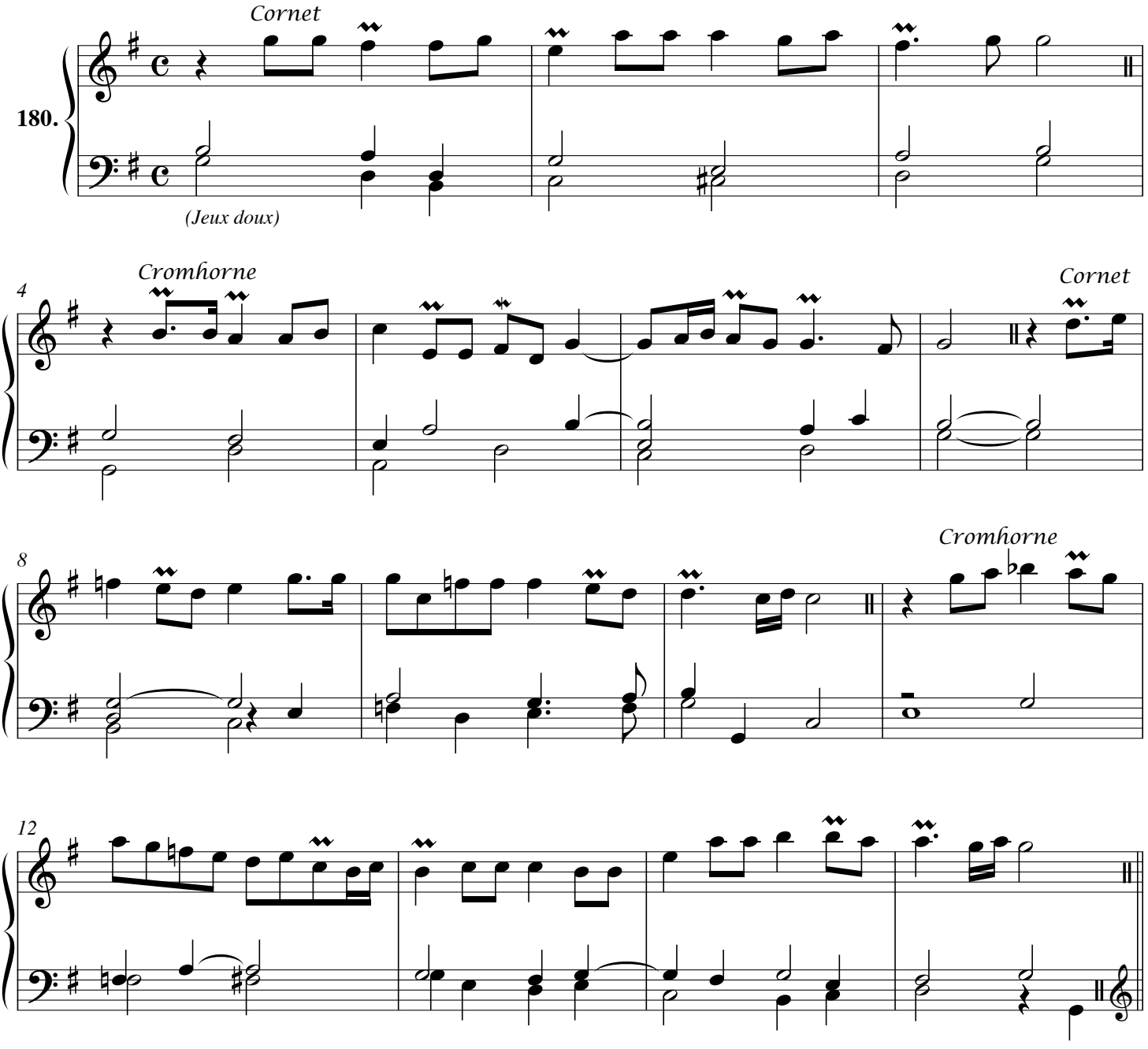
6. Trio du 8e [ton]



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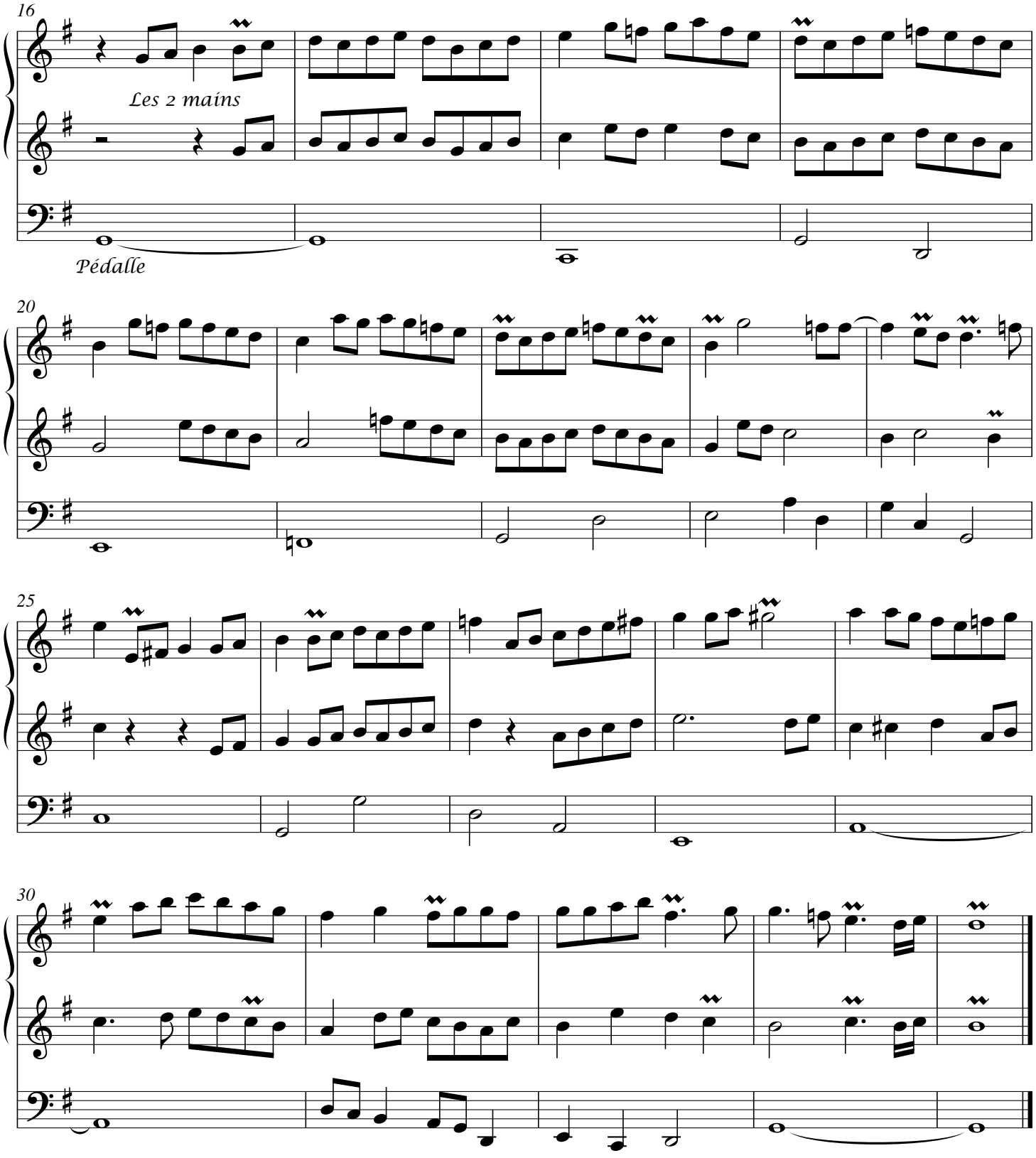

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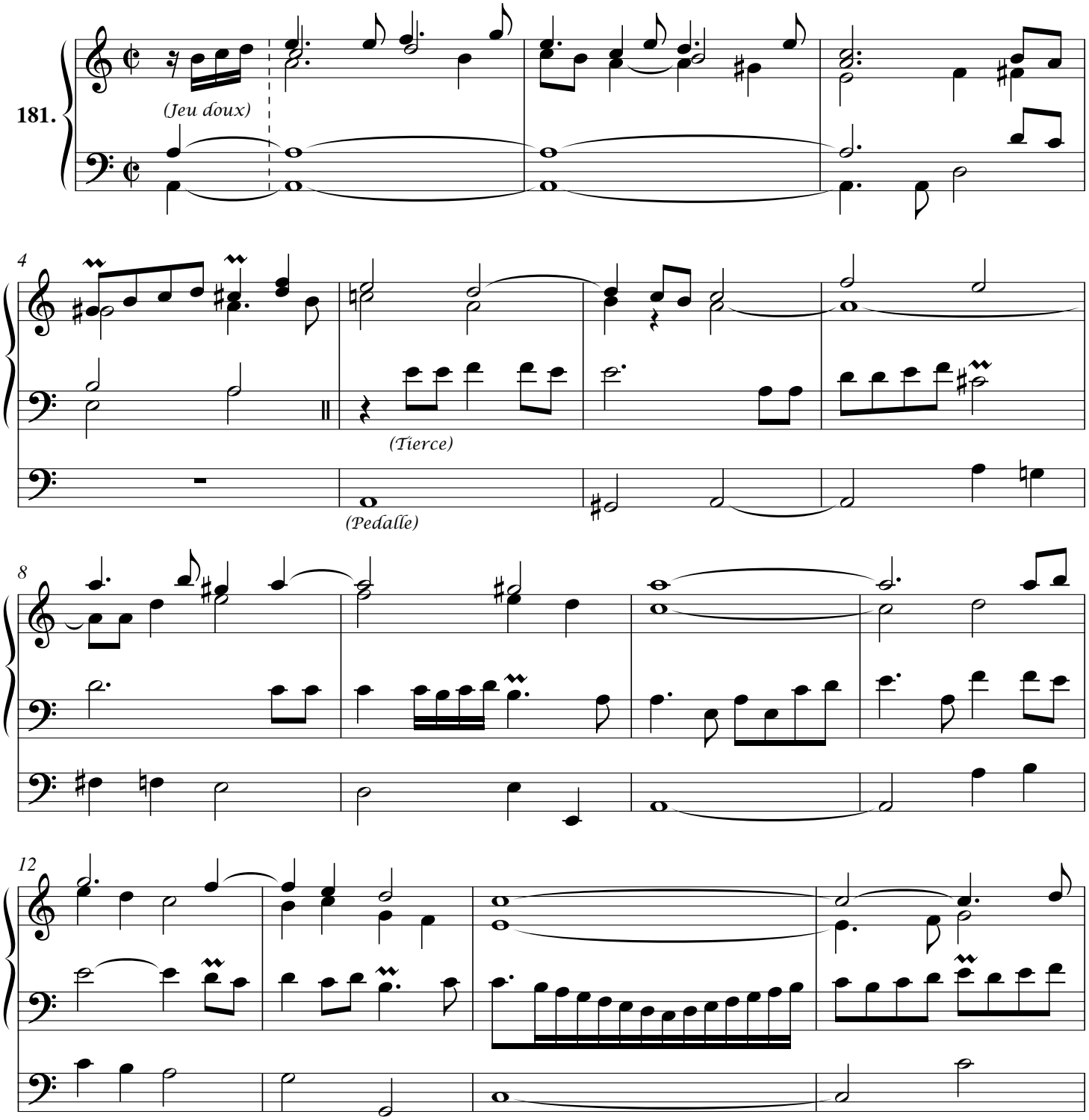
(8 Tierces en Taille)

1. Tierce en Taille en A mi La re

Anonyme

(Fin XVII^e ou début XVIII^e s.)



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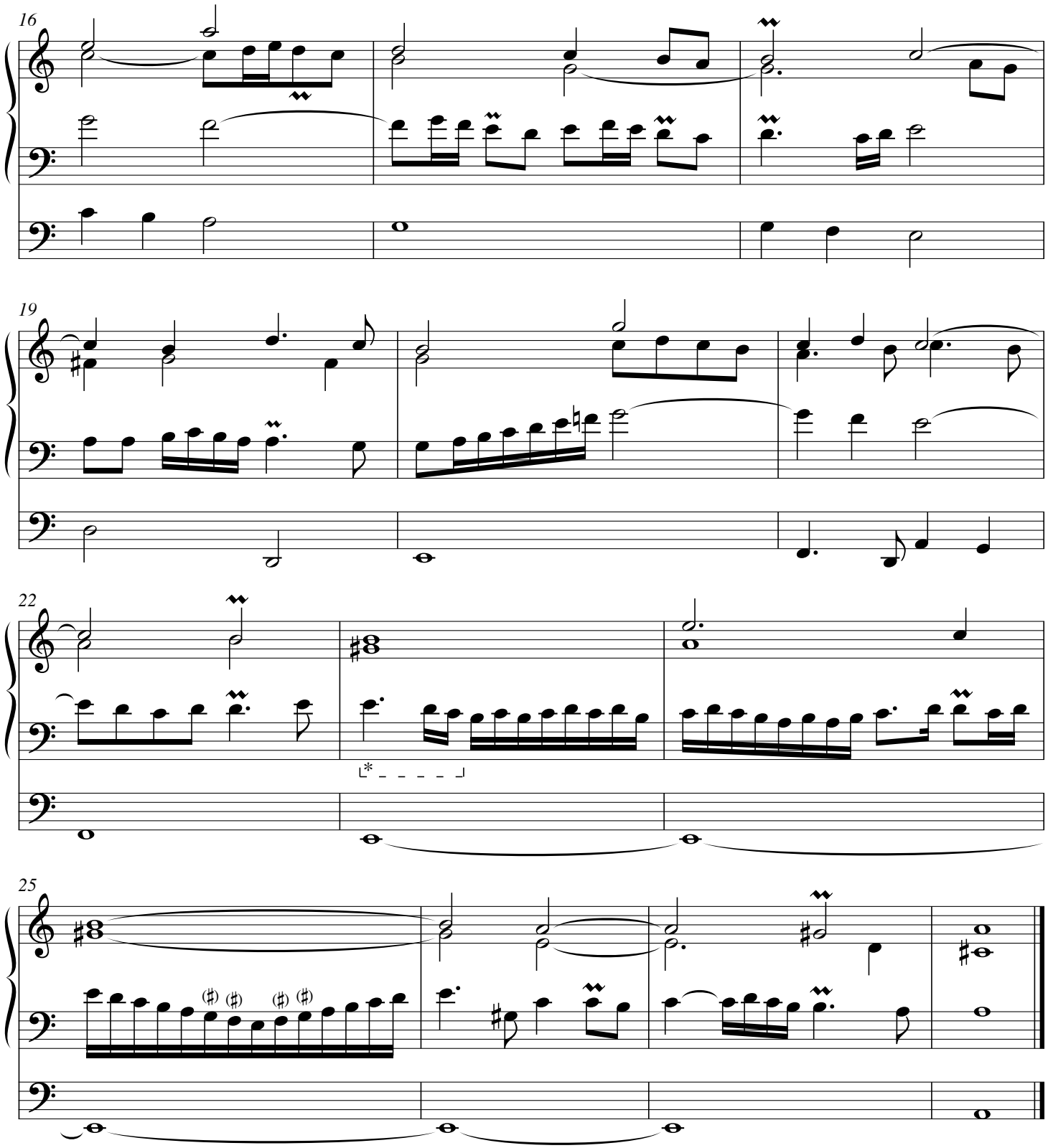

(Original : croche, 2 doubles.)*

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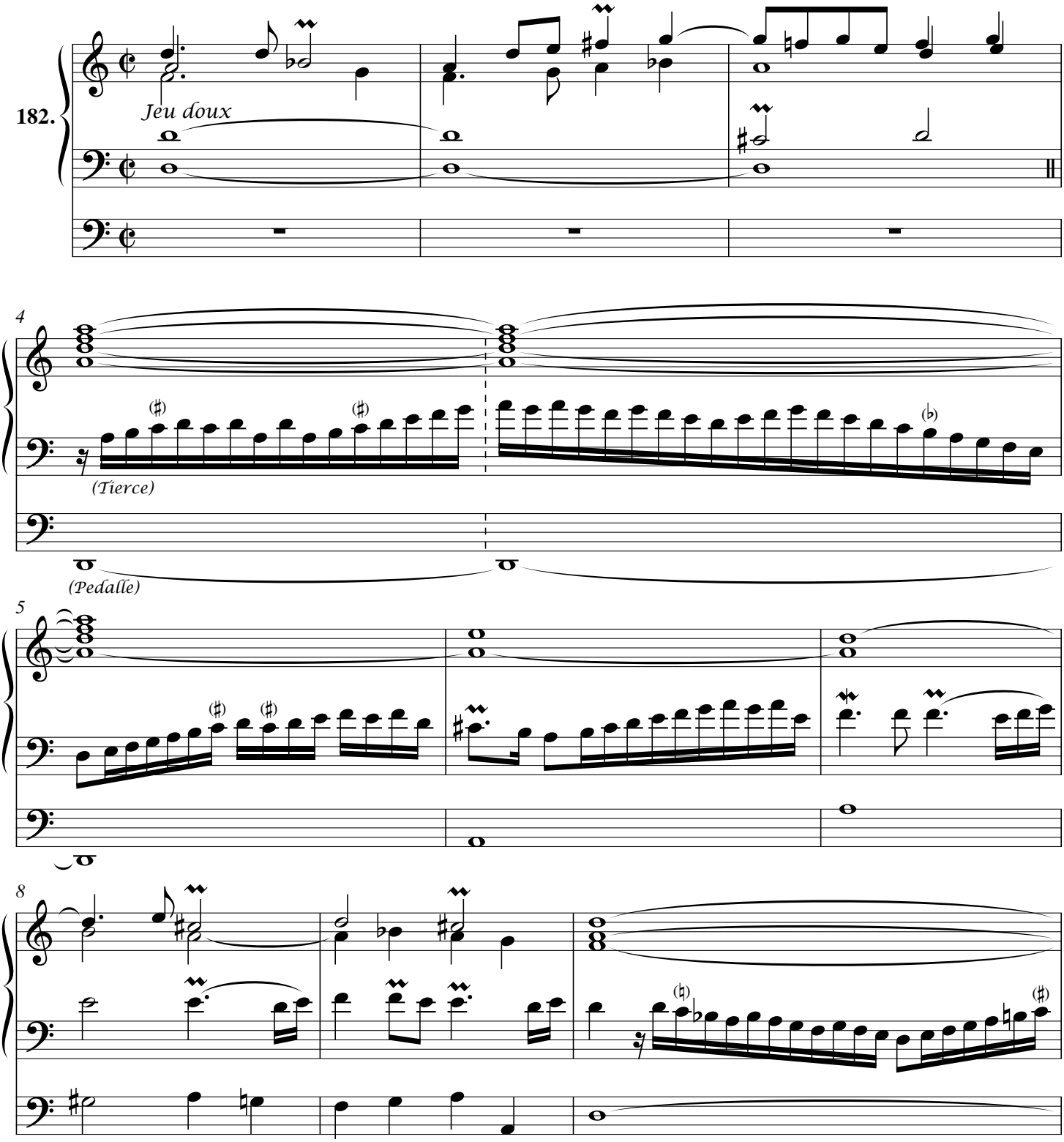
2. Tierce en Taille en D



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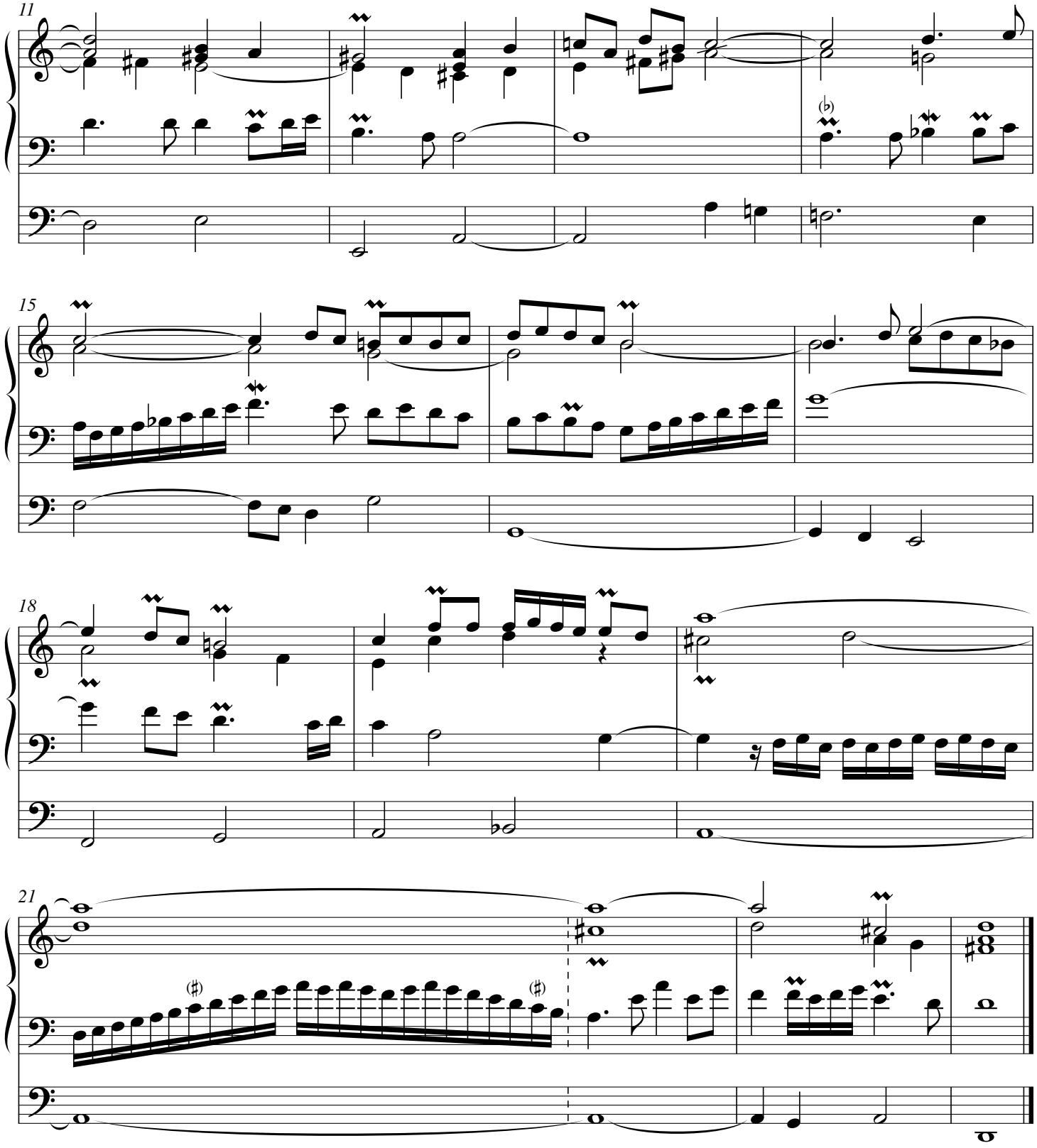

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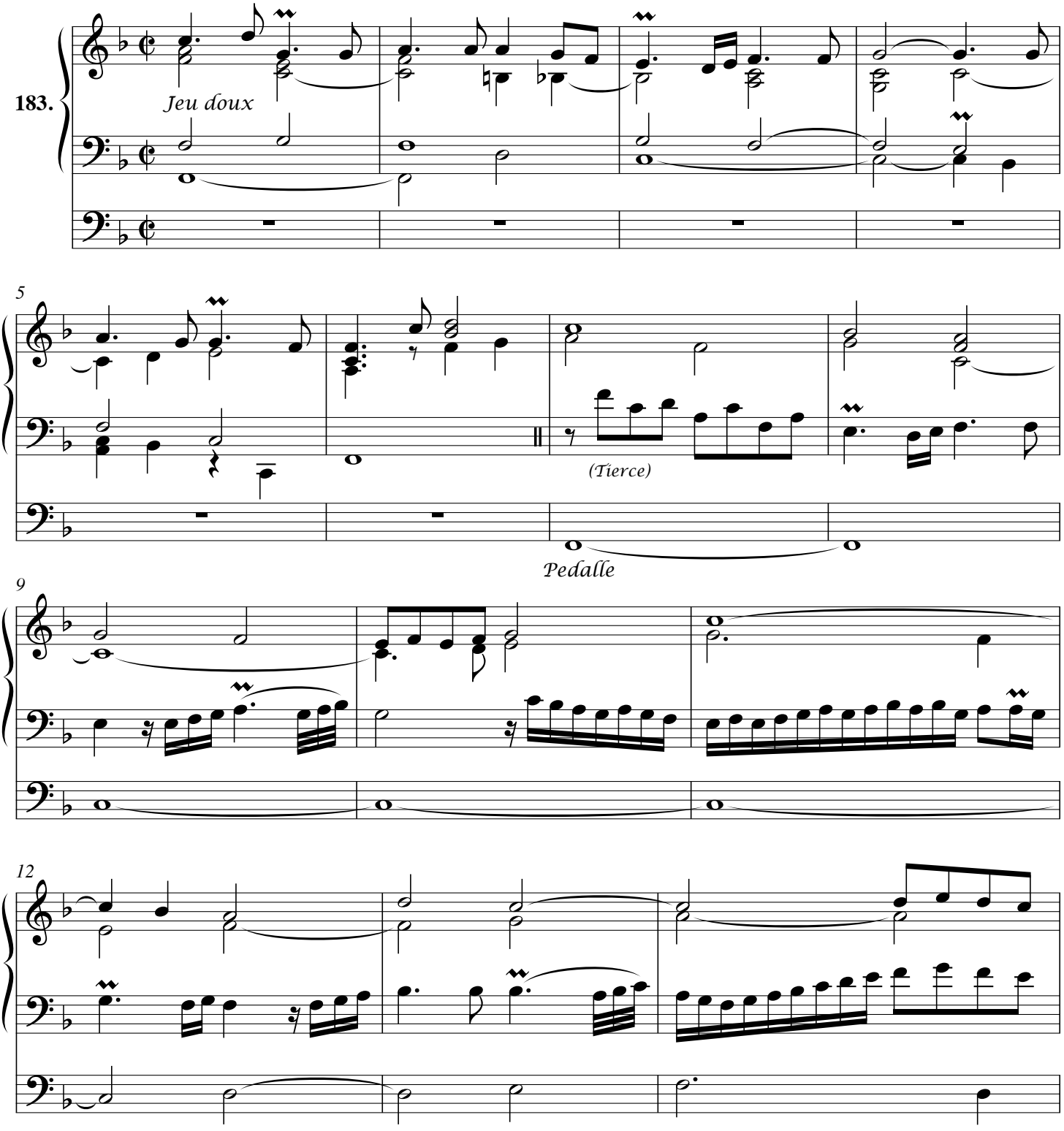
3. Tierce en Taille en F



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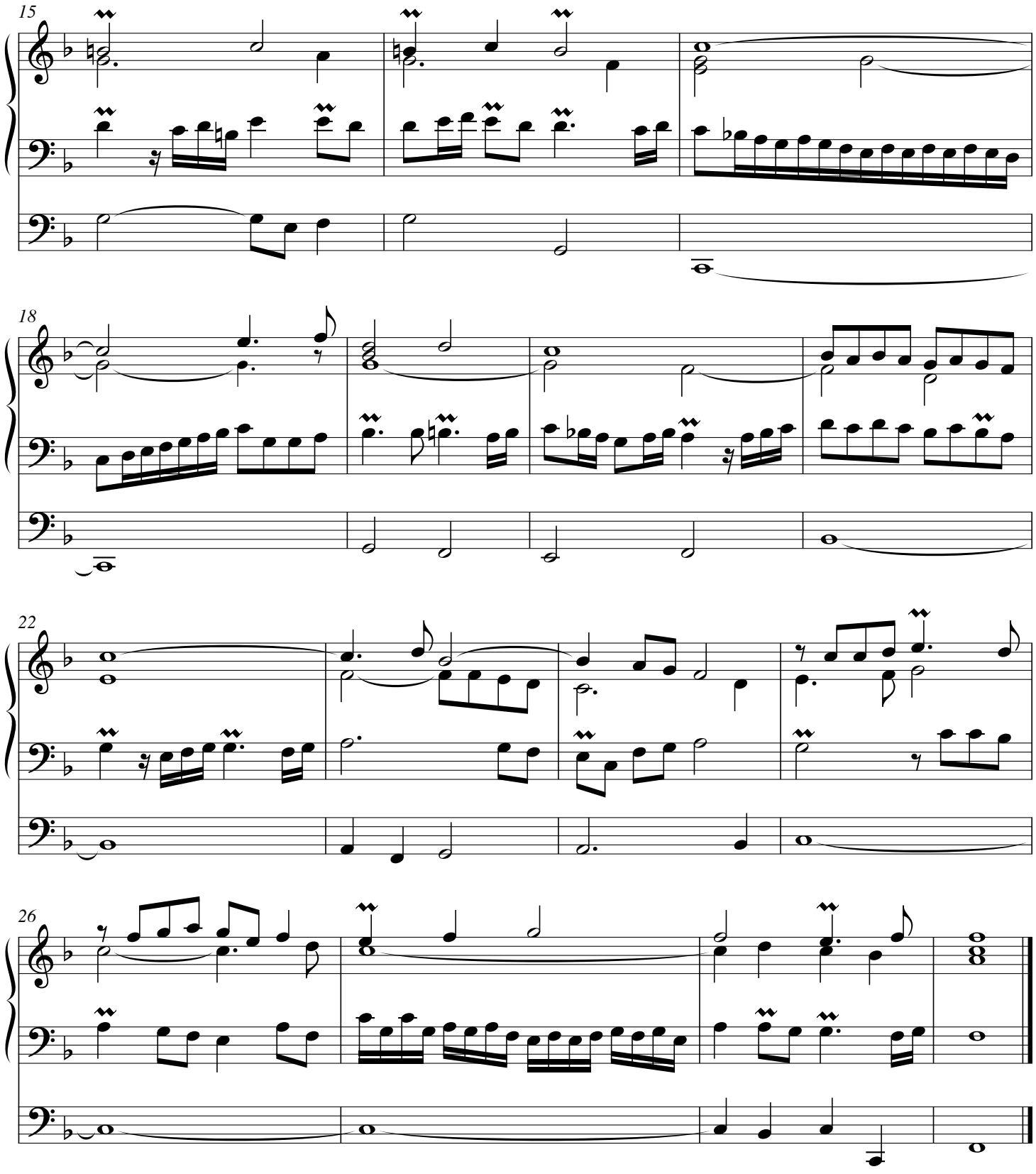

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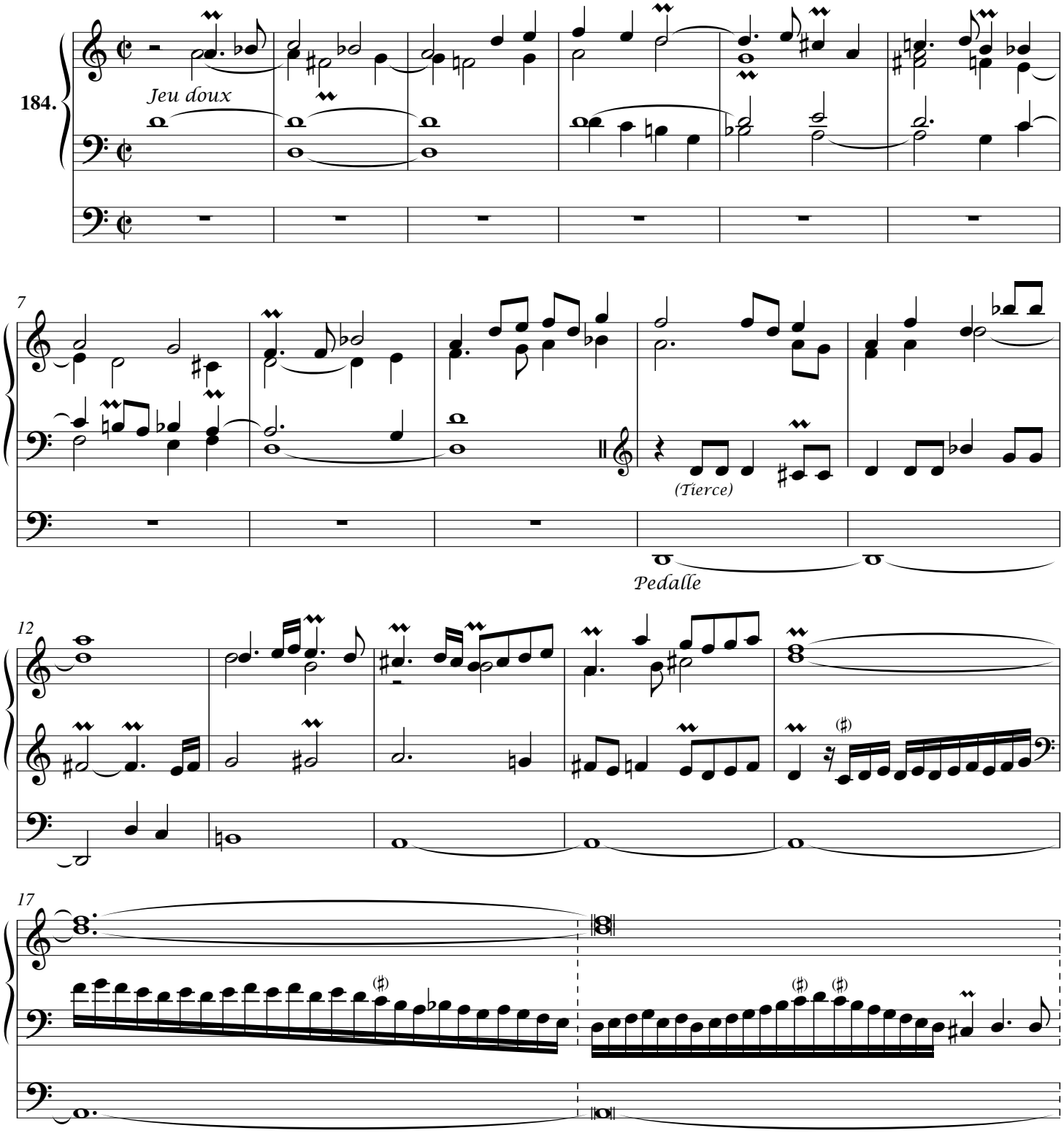
4. Tierce en Taille en D



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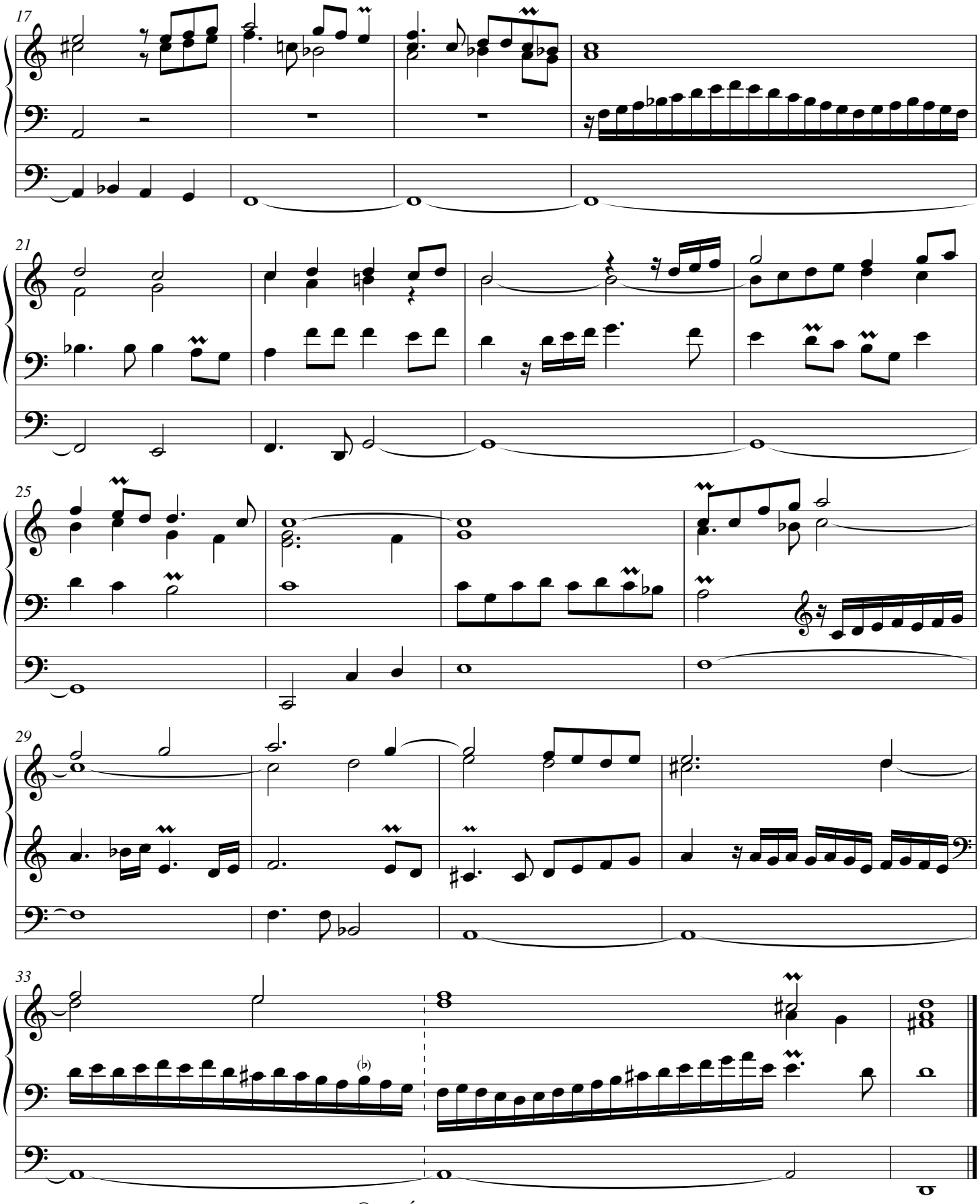

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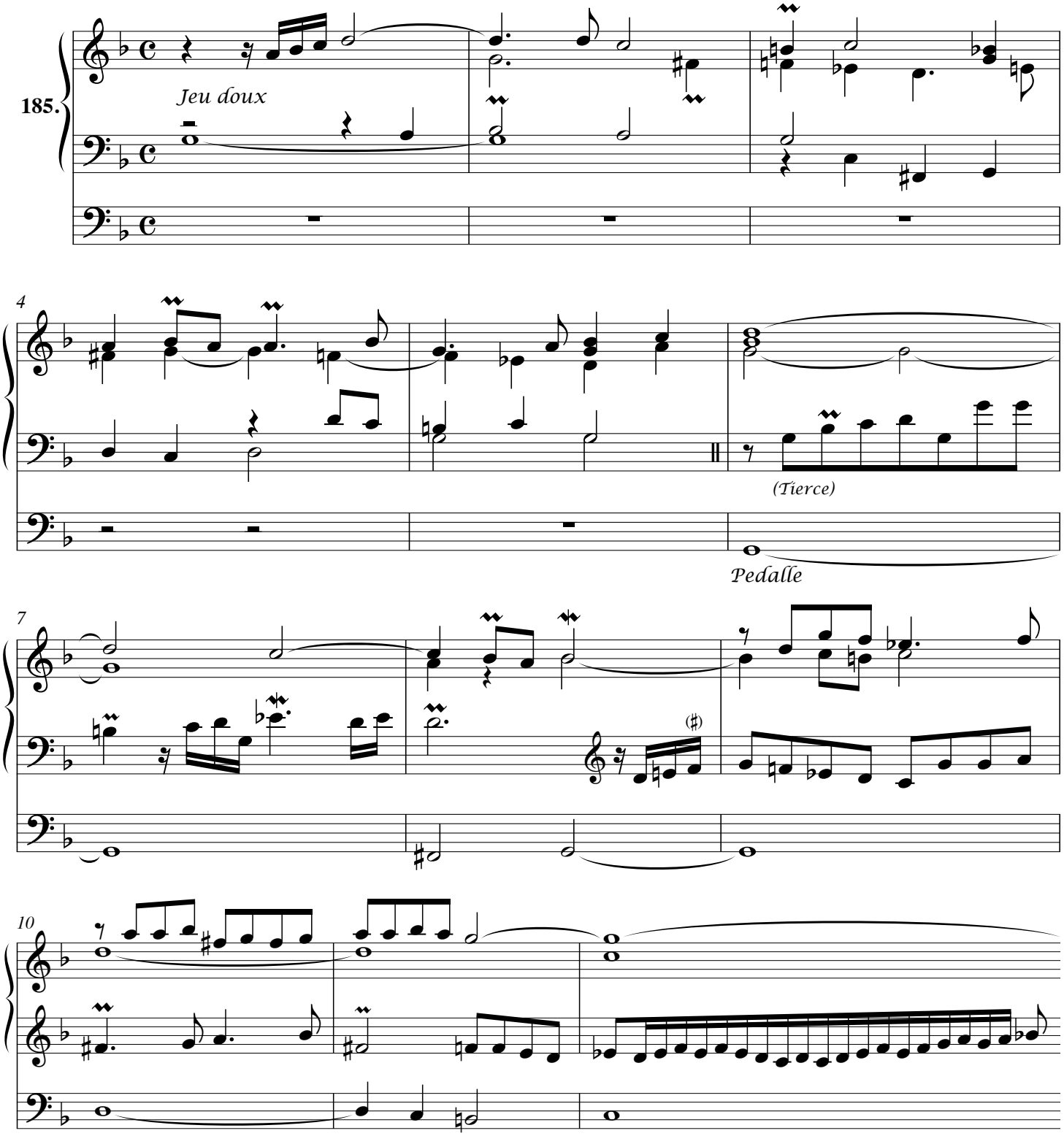
5. Tierce en Taille en g ♭



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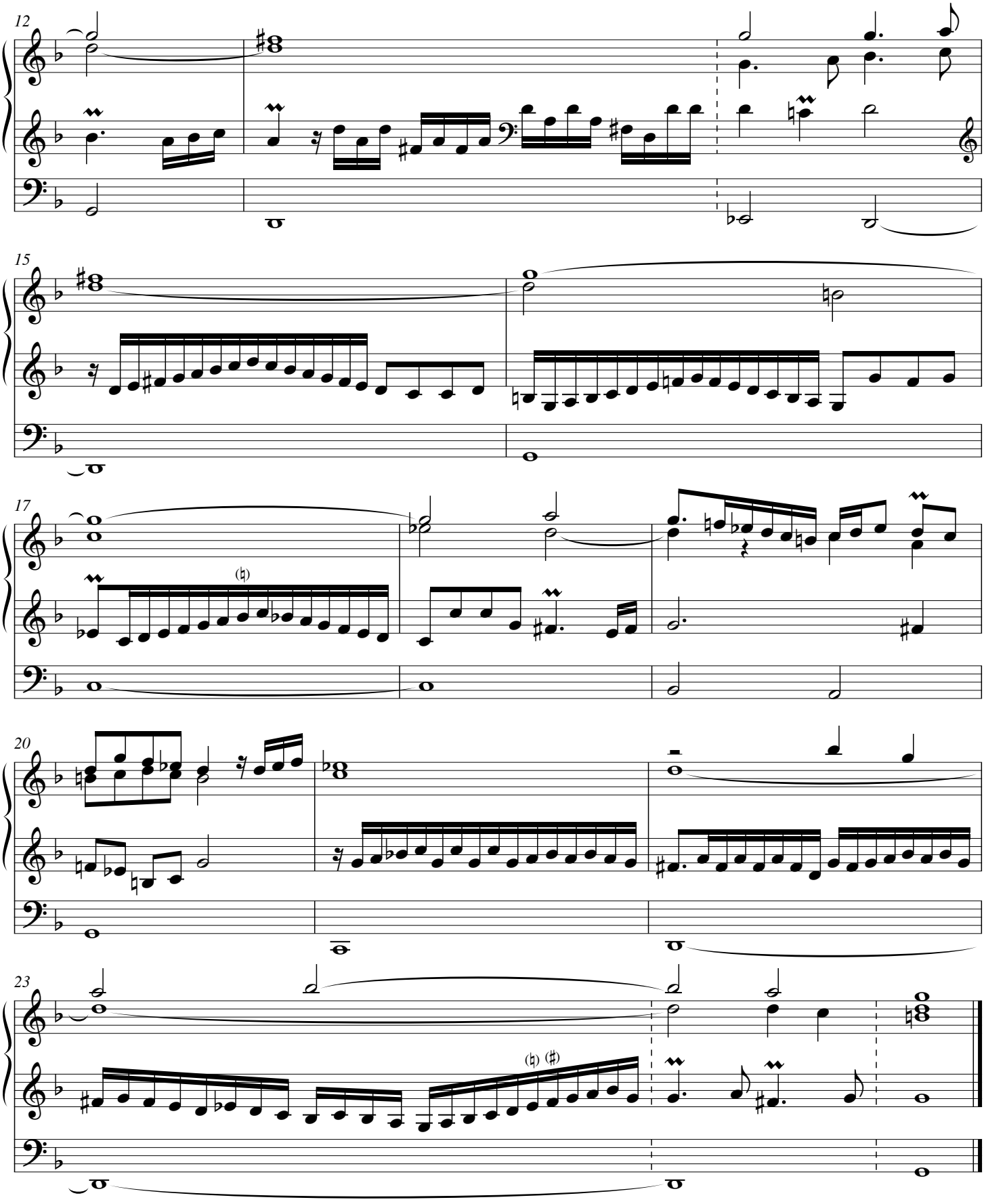

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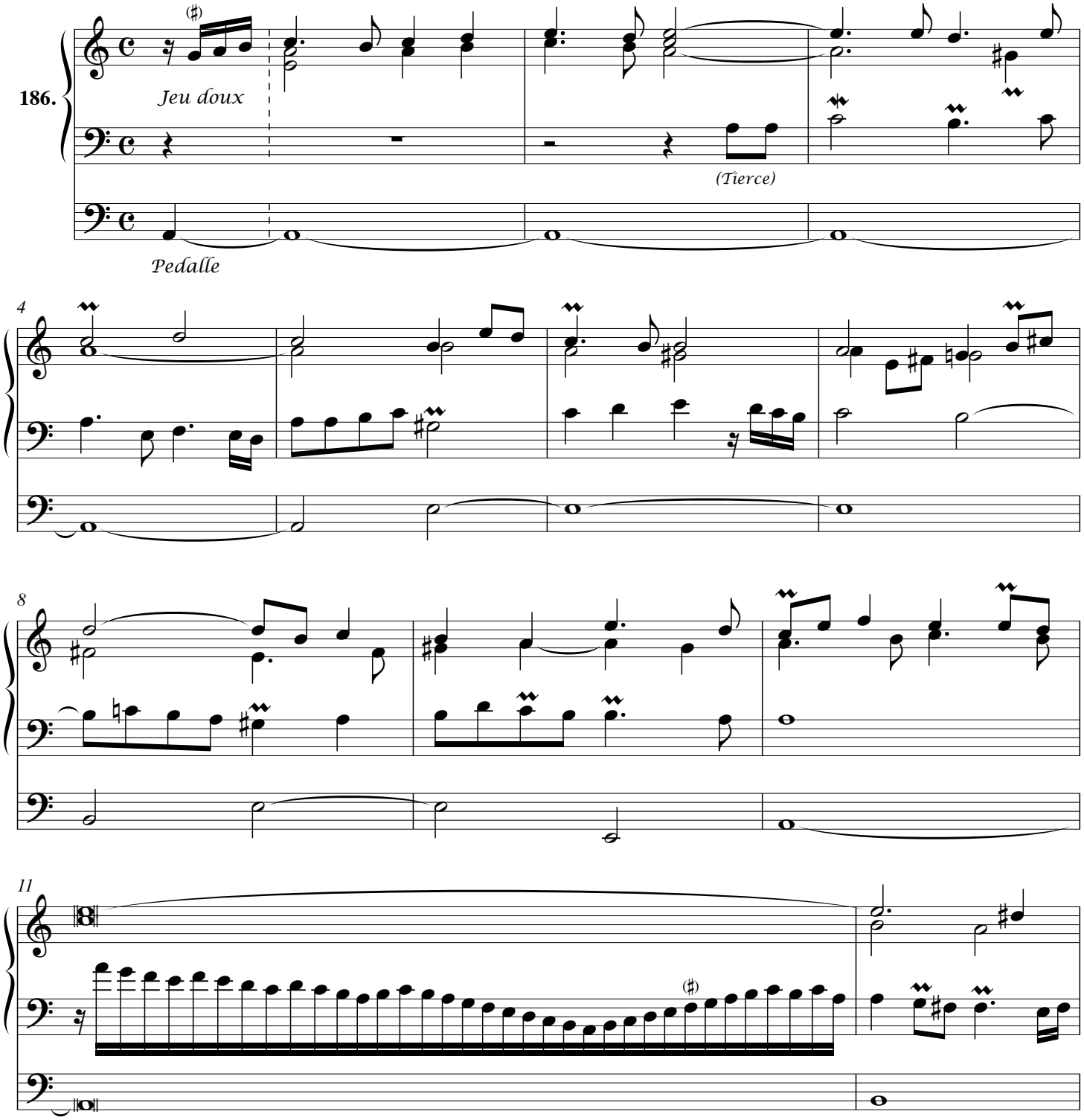
6. Tierce en Taille en A



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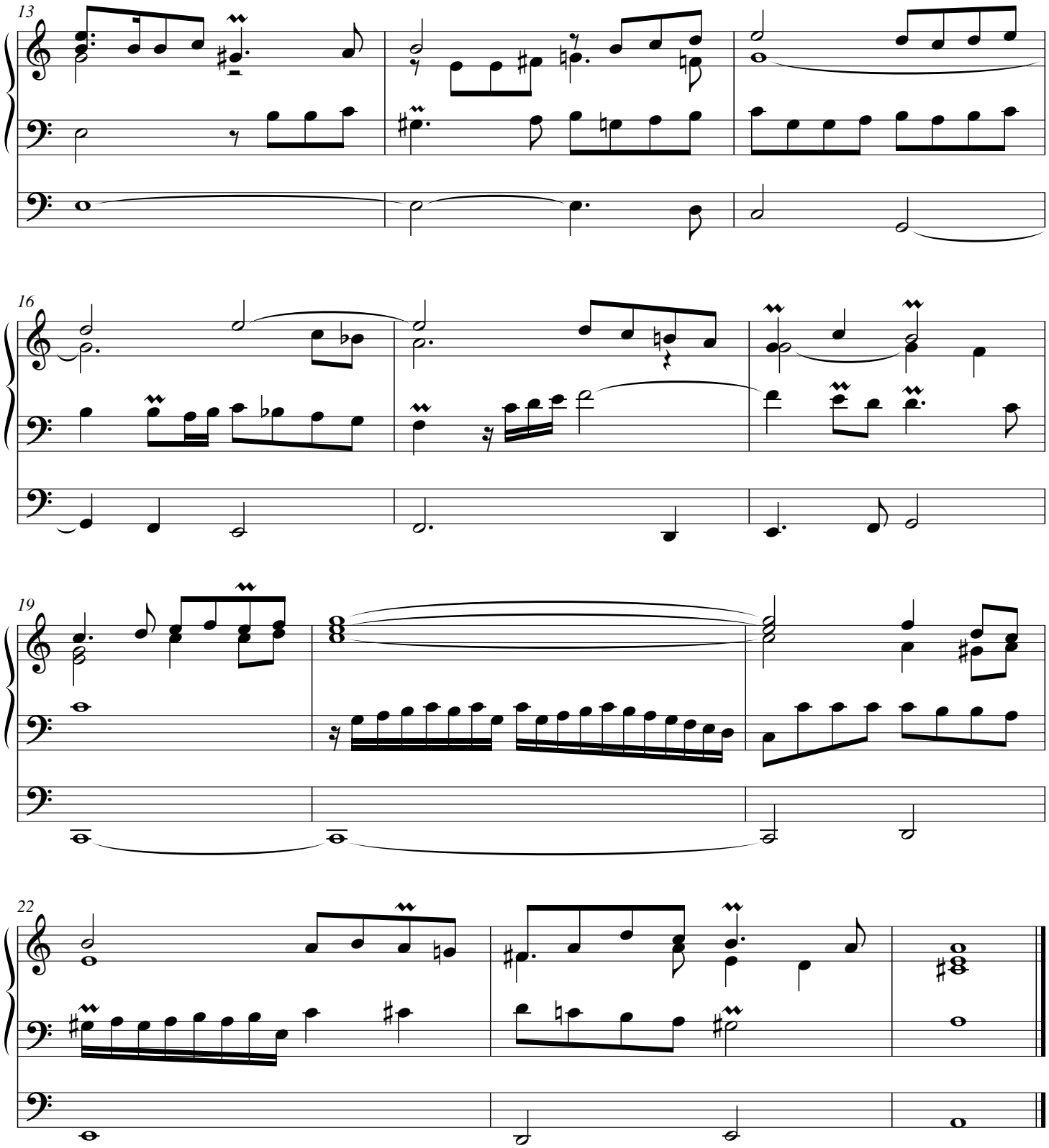

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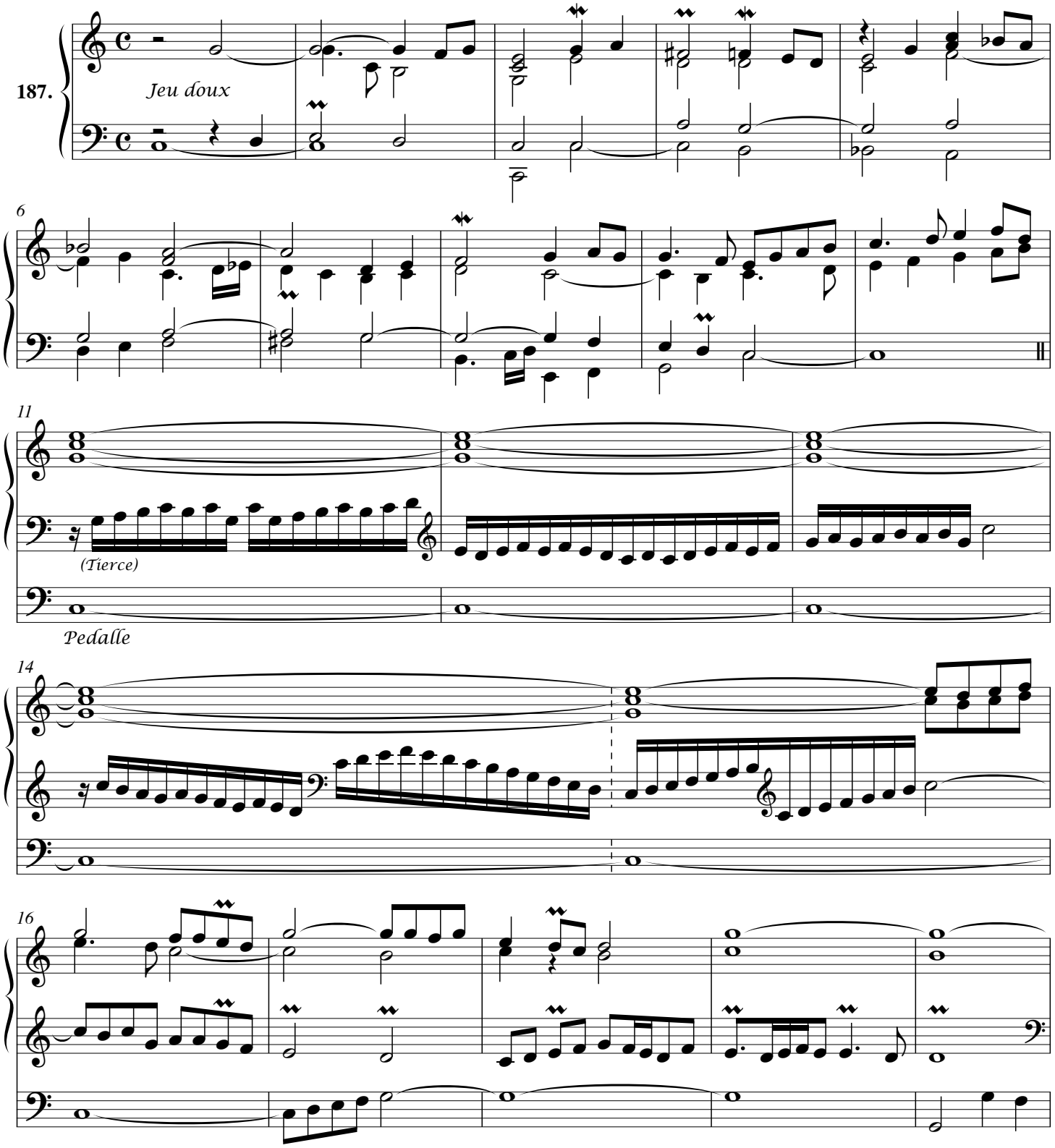
7. Tierce en Taille en C



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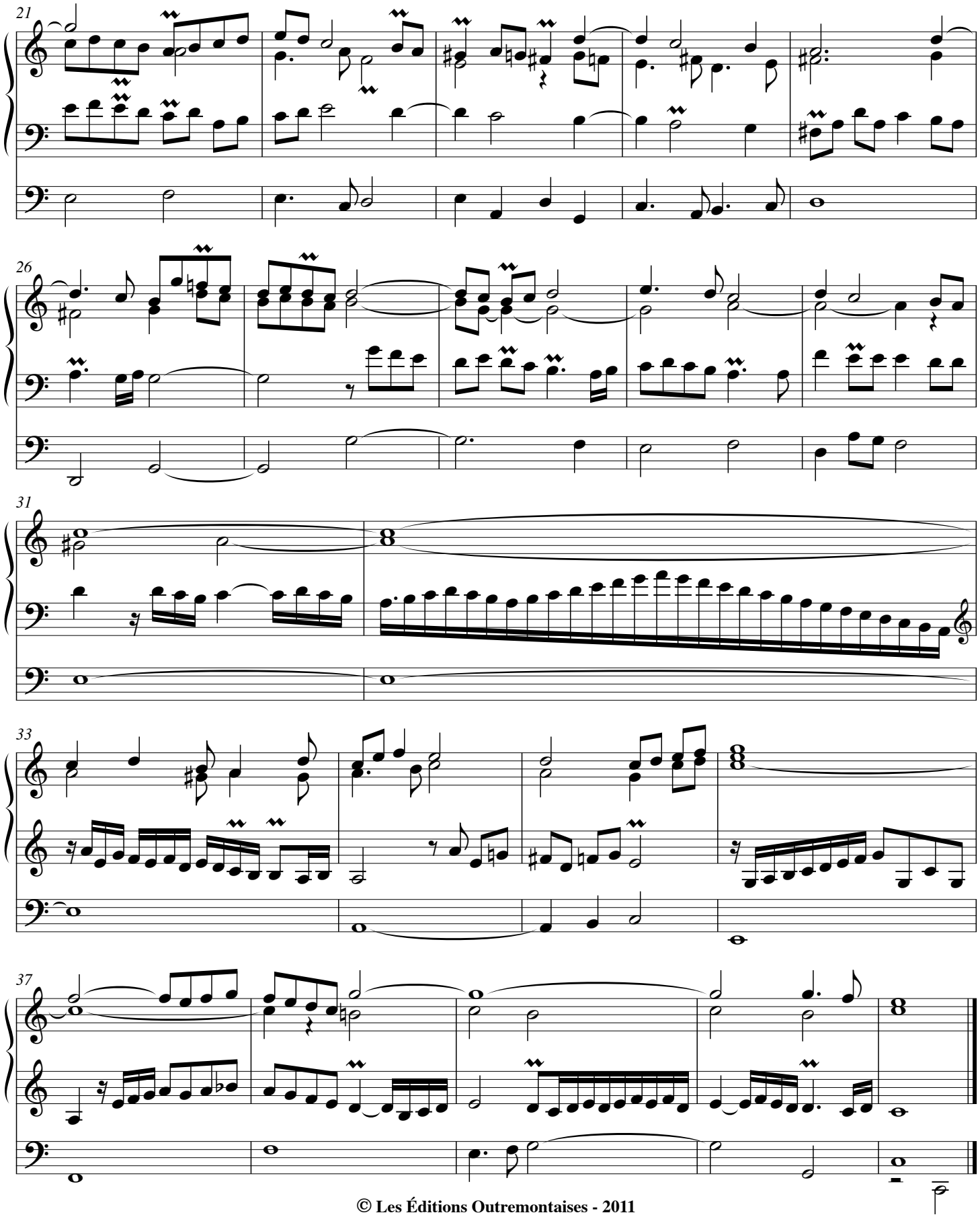

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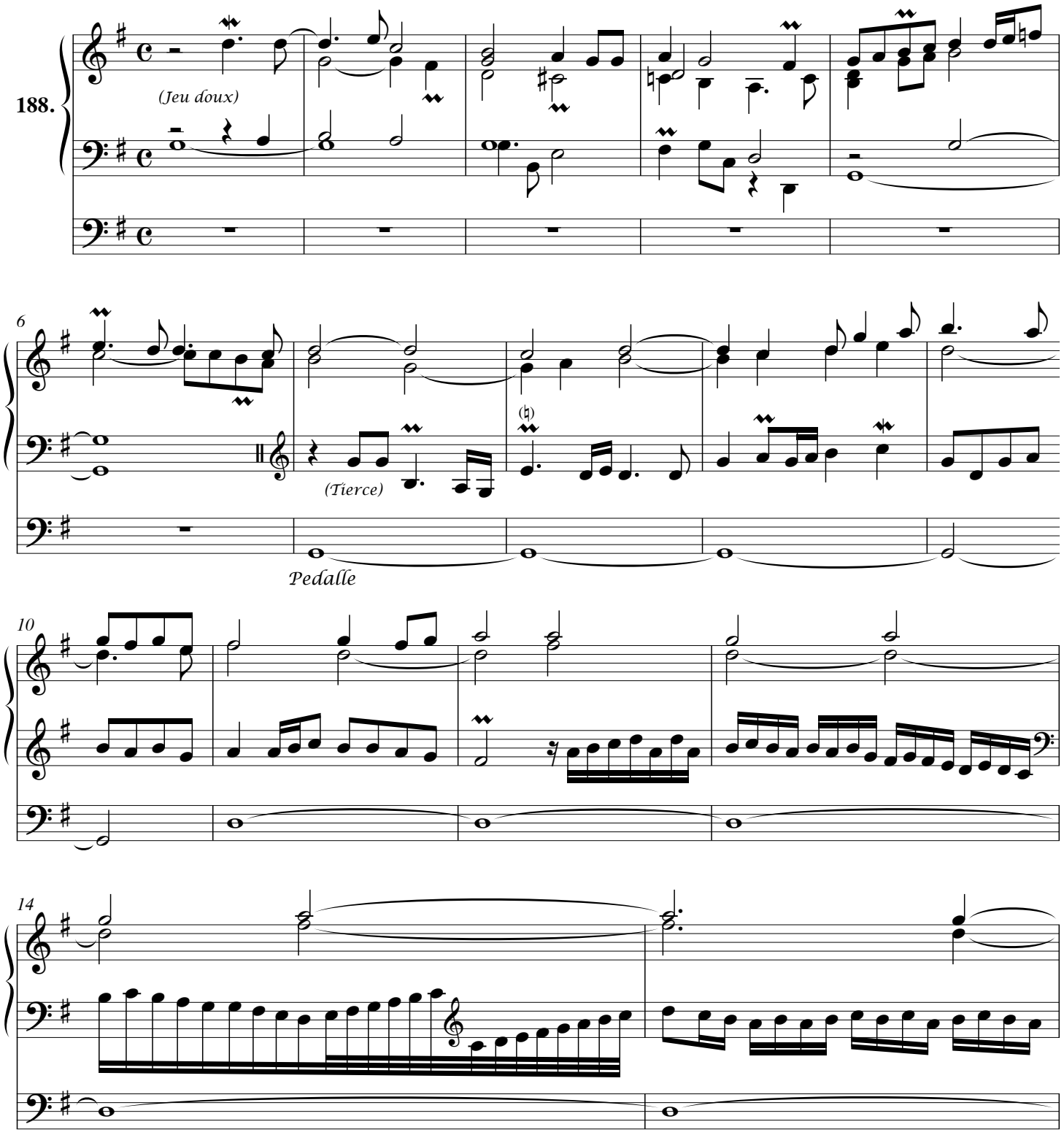
Cf. no 119, p. 180.

8. Tierce en Taille en G ♮



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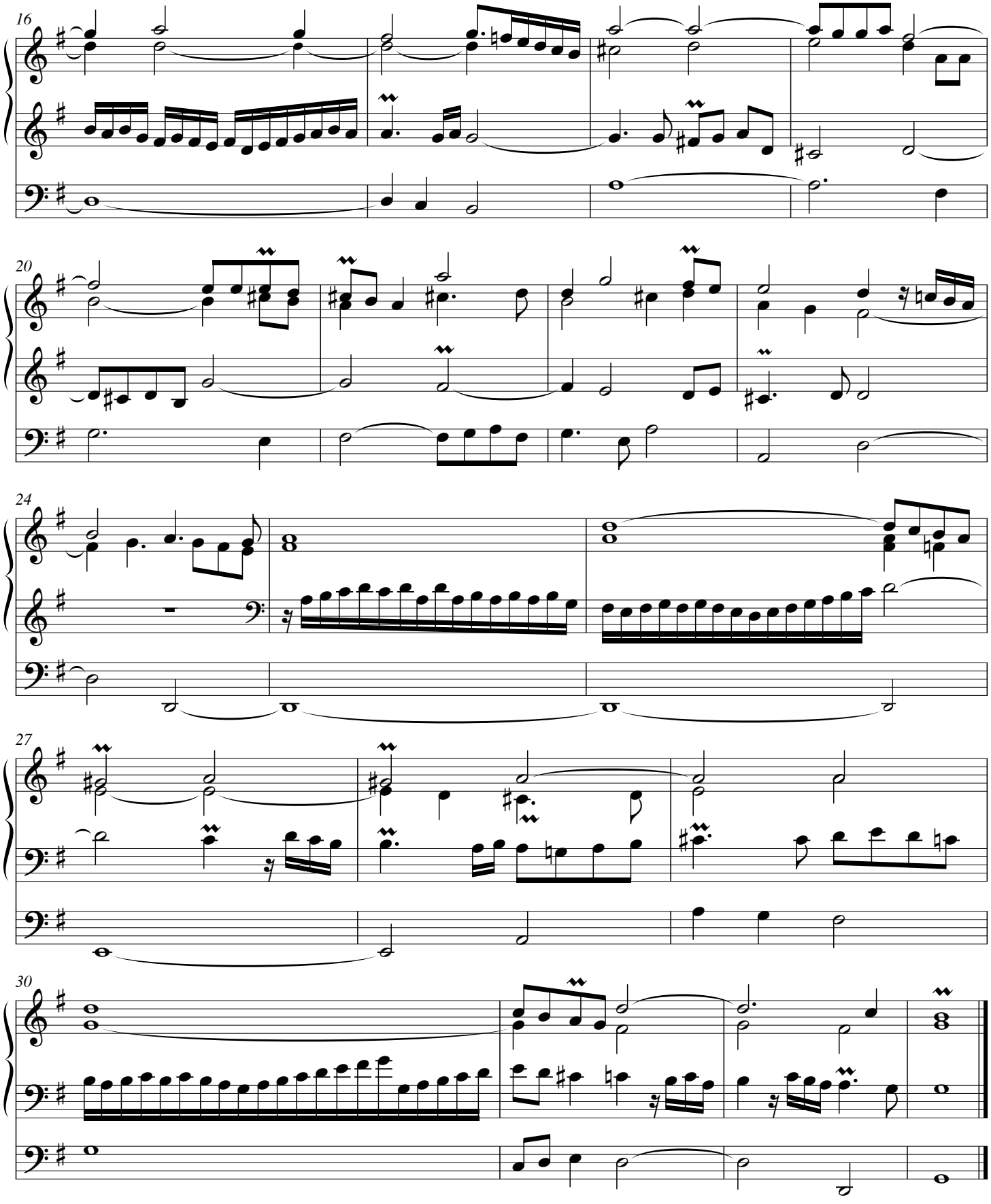

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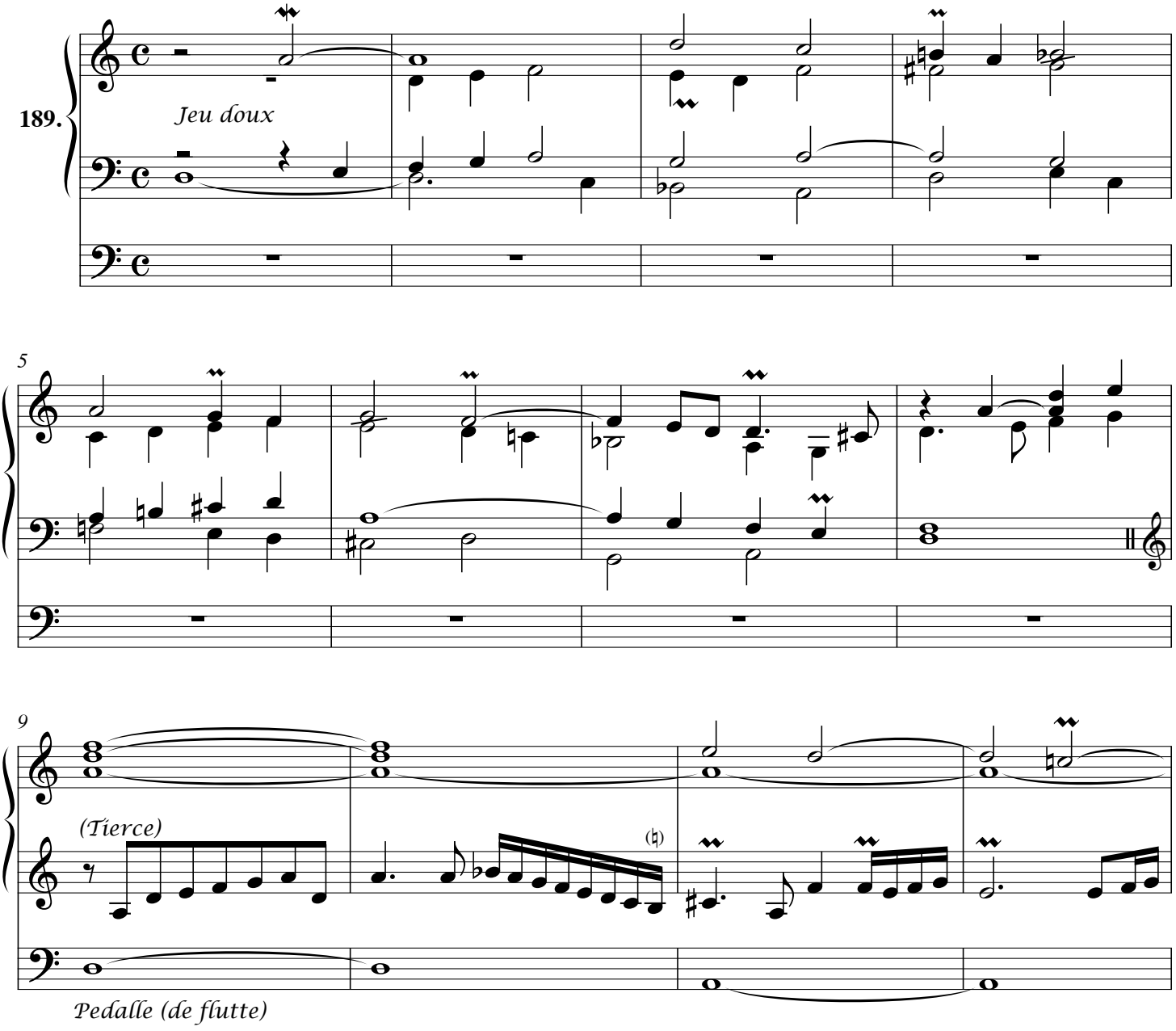
~ 8 Pièces du Premier Livre d'Orgue (1676) ~
Suite du 1er Ton

1. Tierce en Taille en D

Nicolas Lebègue
(1631-1702)



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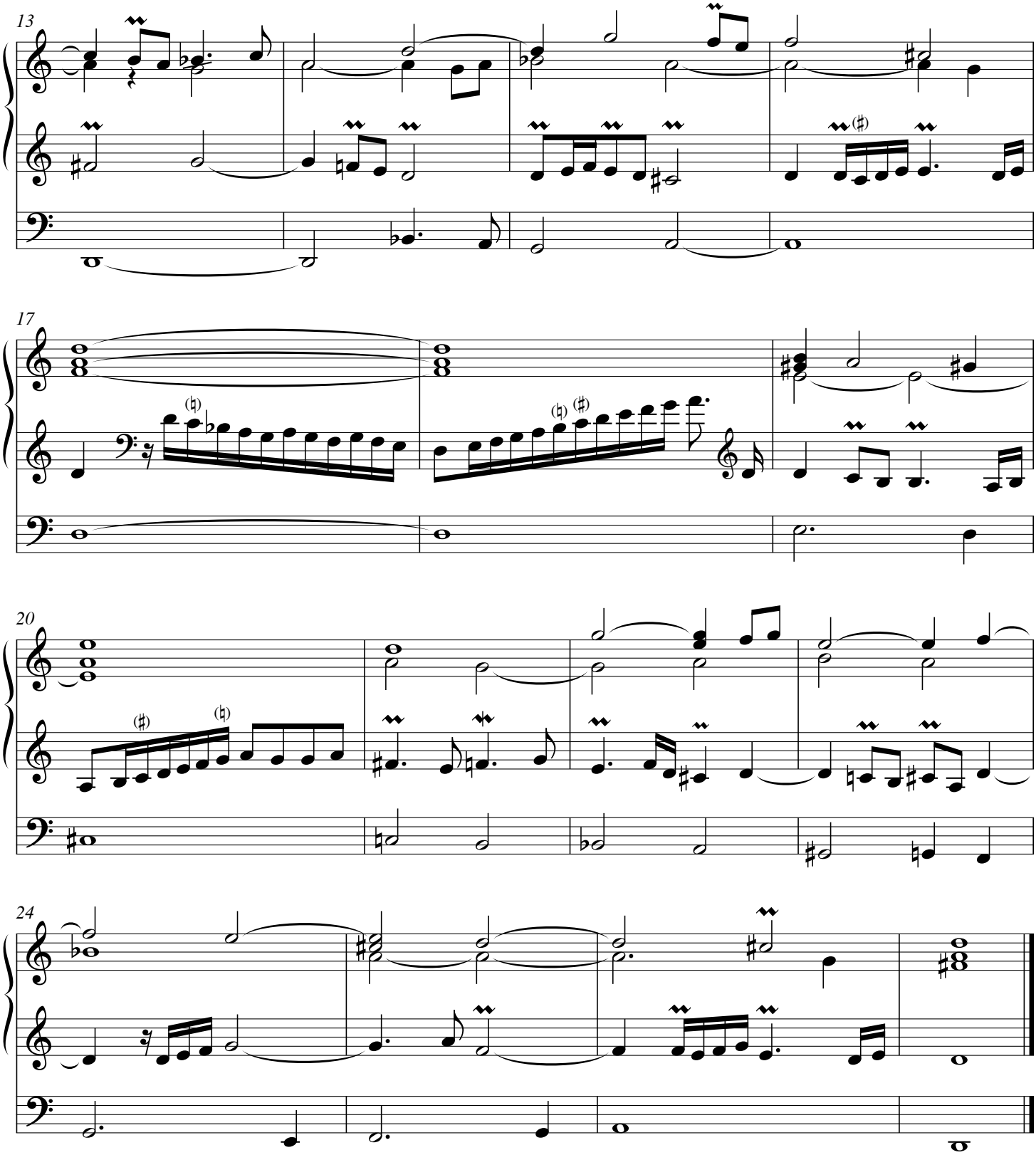

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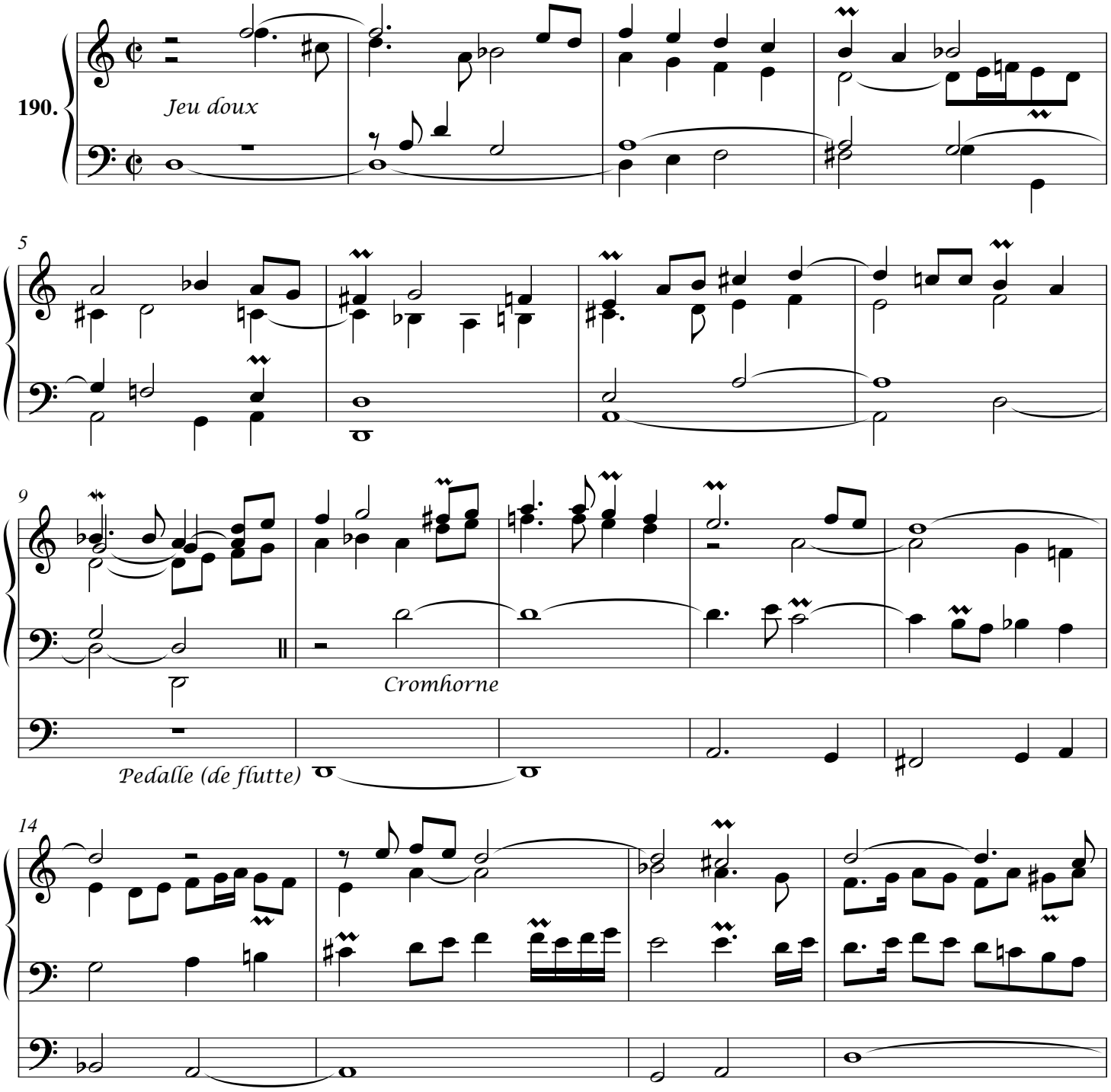
~ 8 Pièces du Premier Livre d'Orgue (1676) ~
Suite du 1er Ton

2. Cromhorne en Taille en D

Nicolas Lebègue
(1631-1702)



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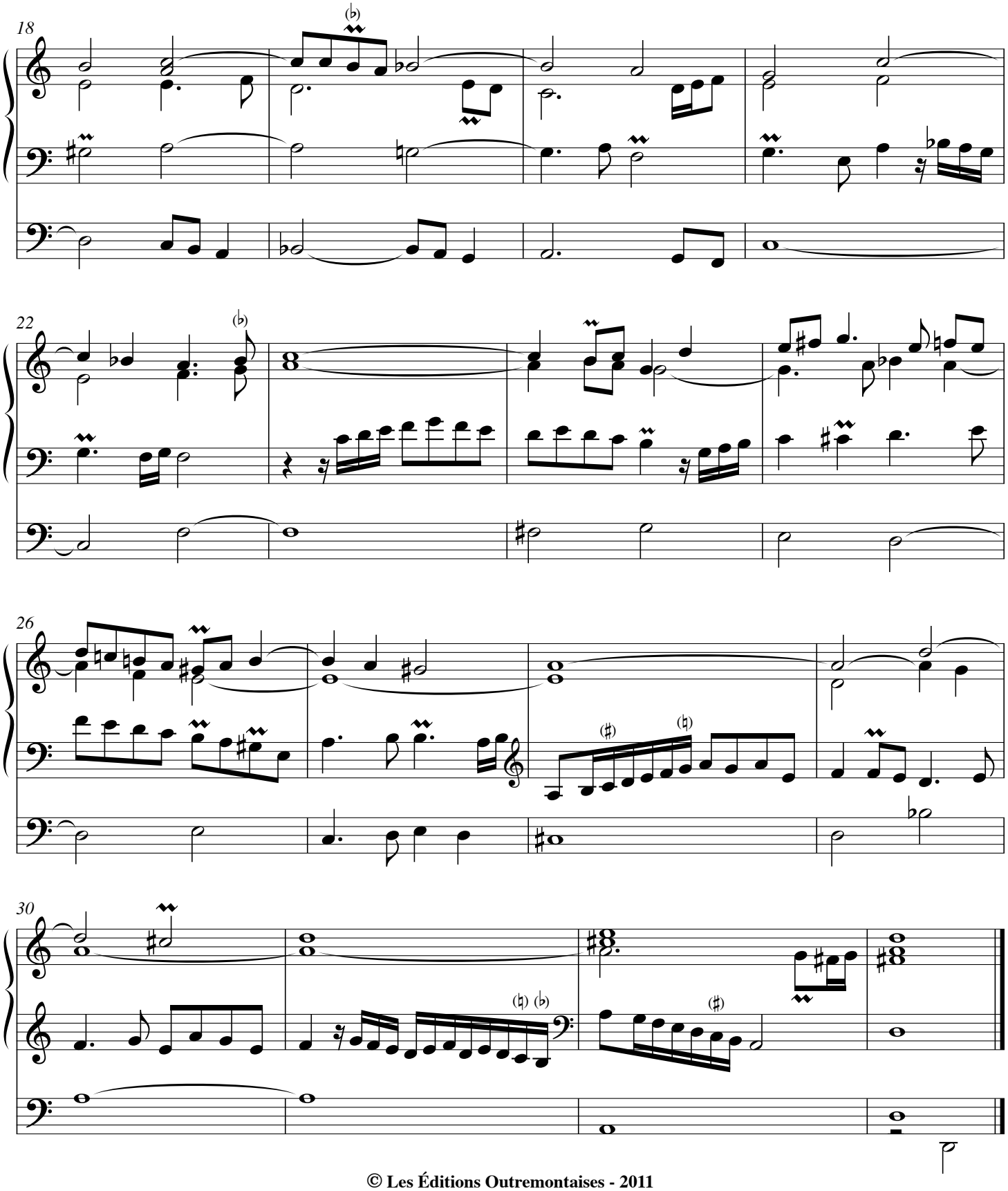

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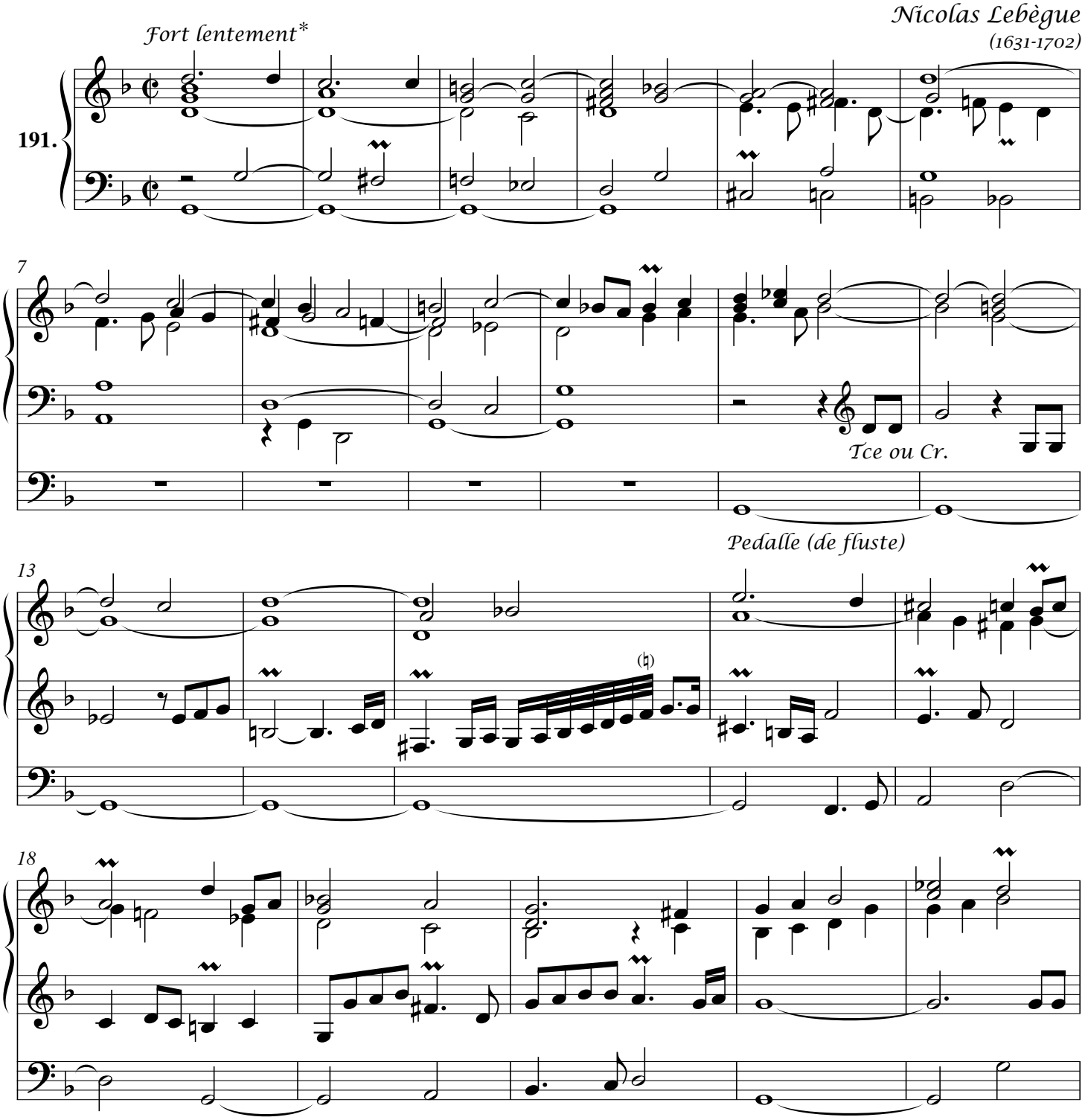
~ 8 Pièces du Premier Livre d'Orgue (1676) ~
Suite du 2e Ton

3. Cromhorne en Taille ou Tierce en g ♭

Nicolas Lebègue
(1631-1702)



(* Indication originalement placée mes. 11.)

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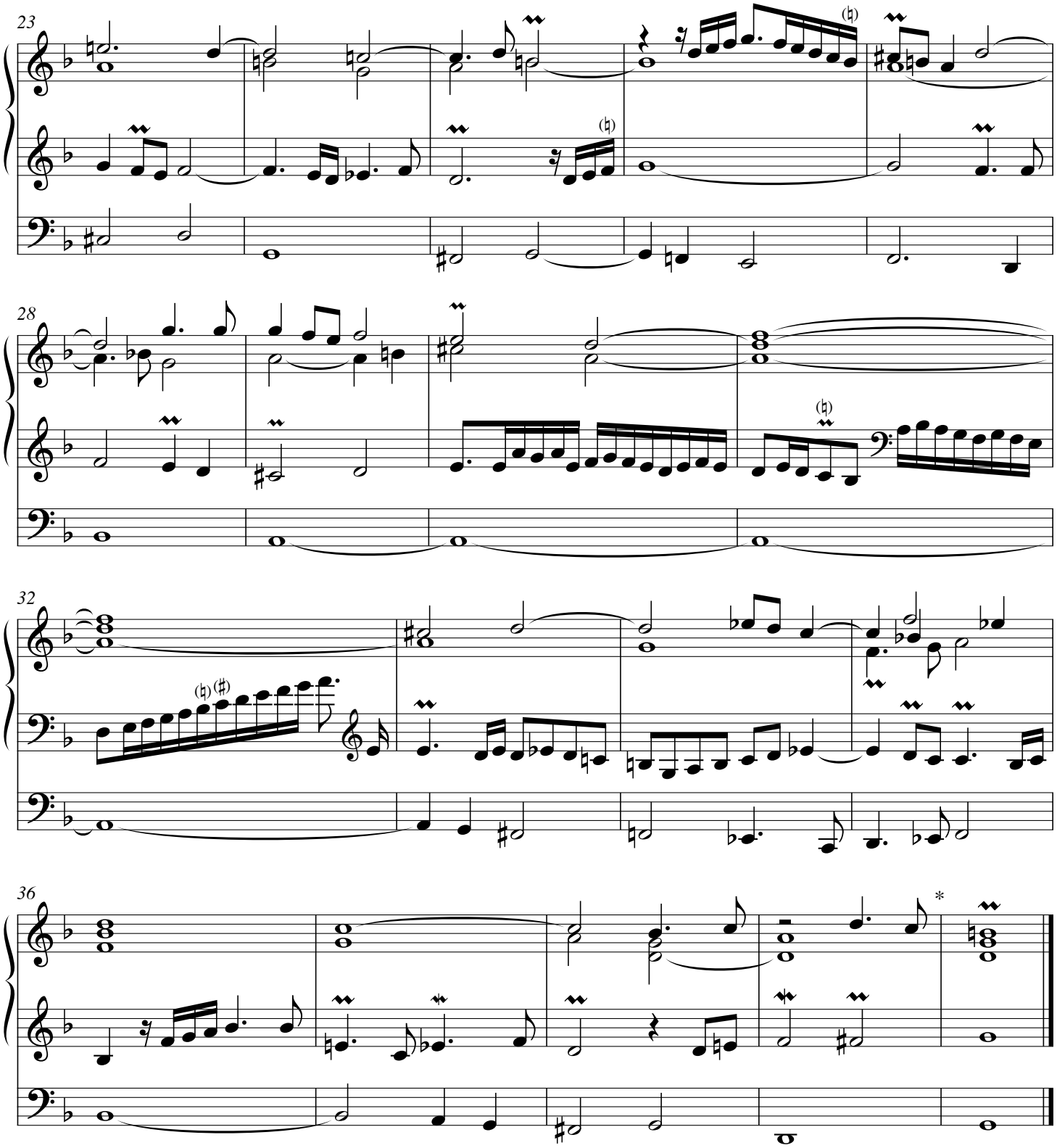

(2 mesures de plus dans le* Livre d'Orgue I.*)*

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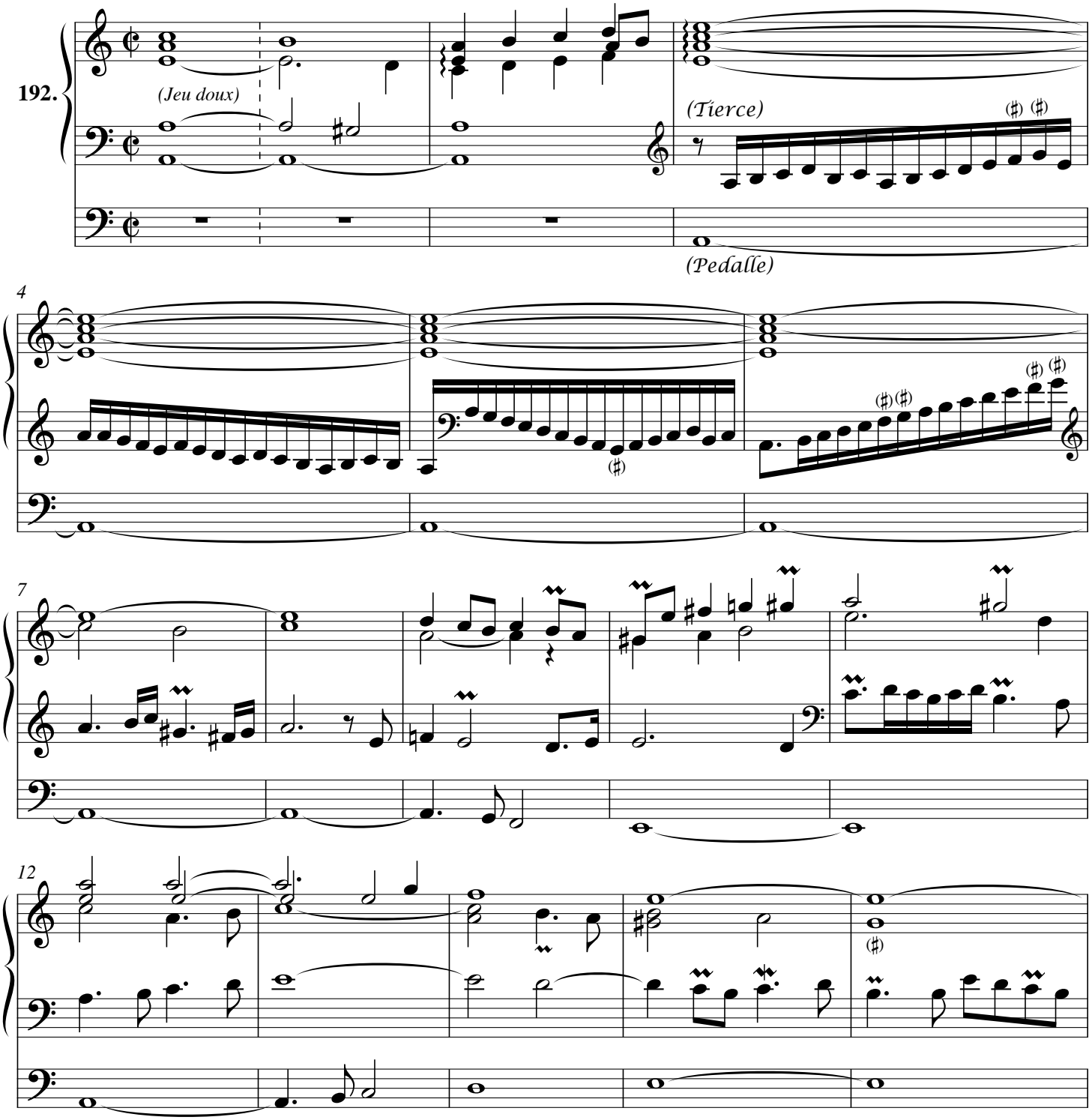
~ 8 Pièces du Premier Livre d'Orgue (1676) ~
Suite du 3e Ton

4. Tierce en Taille en A

Nicolas Lebègue
(1631-1702)



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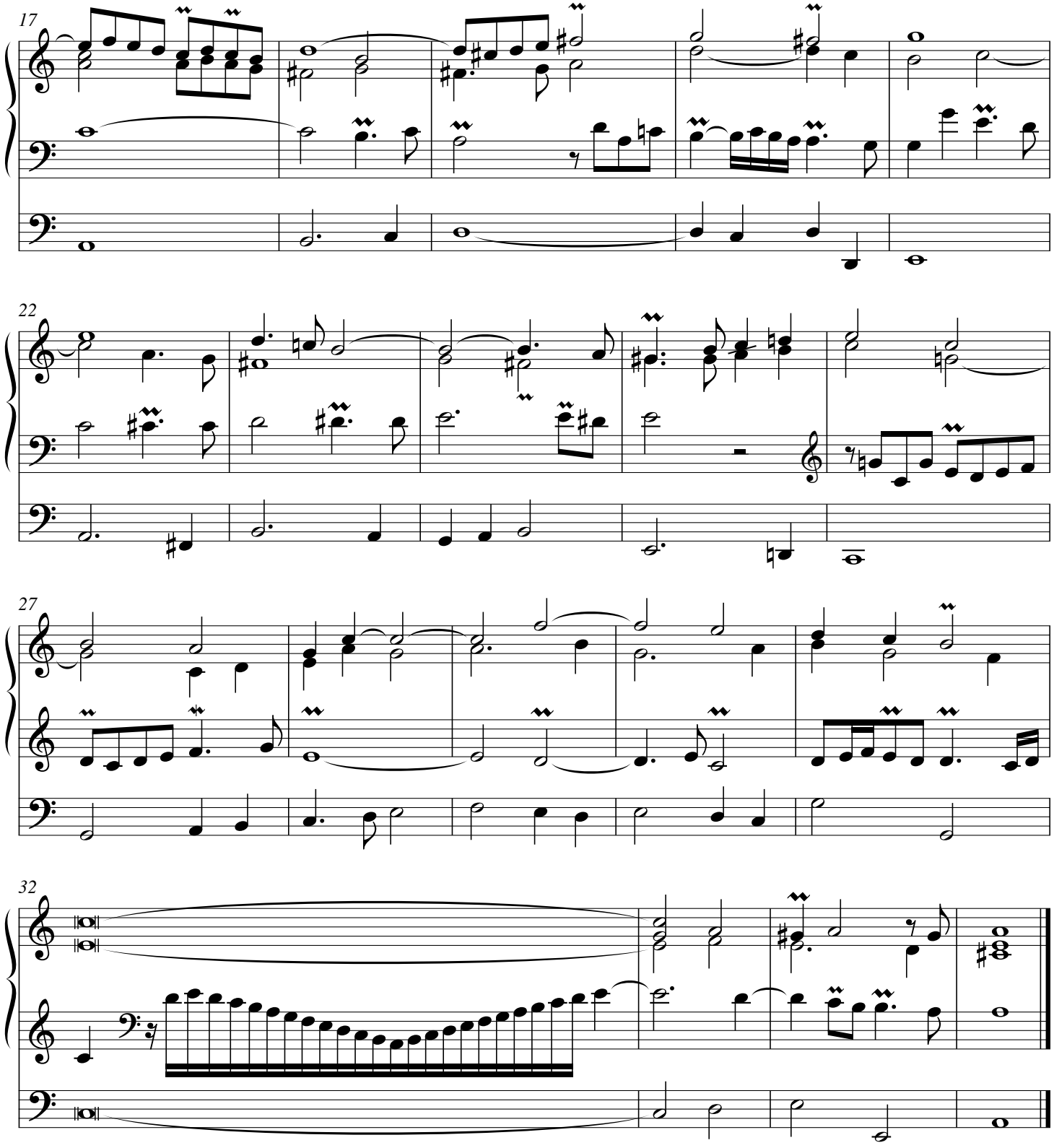

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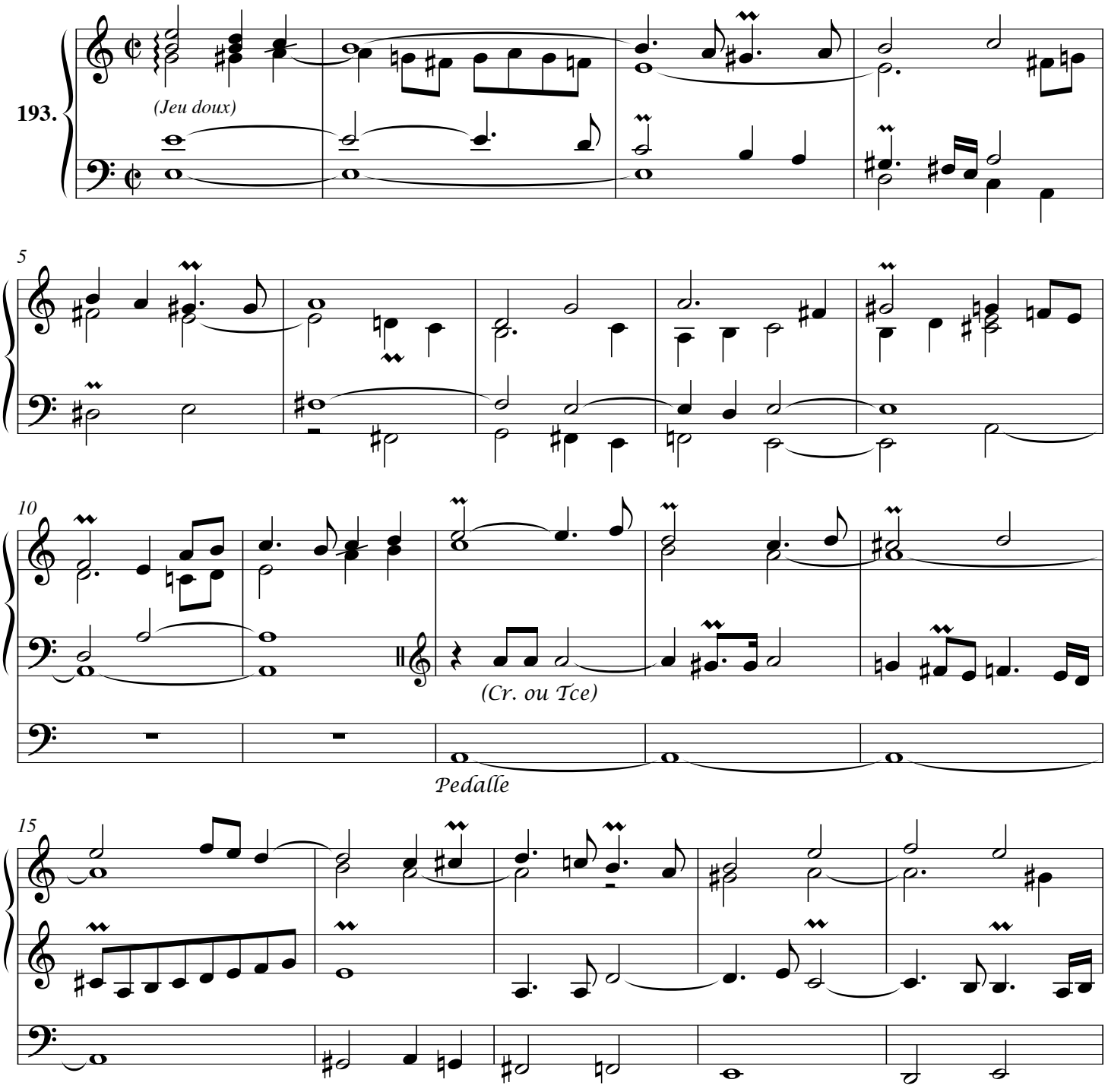
~ 8 Pièces du Premier Livre d'Orgue (1676) ~
Suite du 4e Ton

5. Cromhorne ou Tierce en Taille en E

Nicolas Lebègue
(1631-1702)



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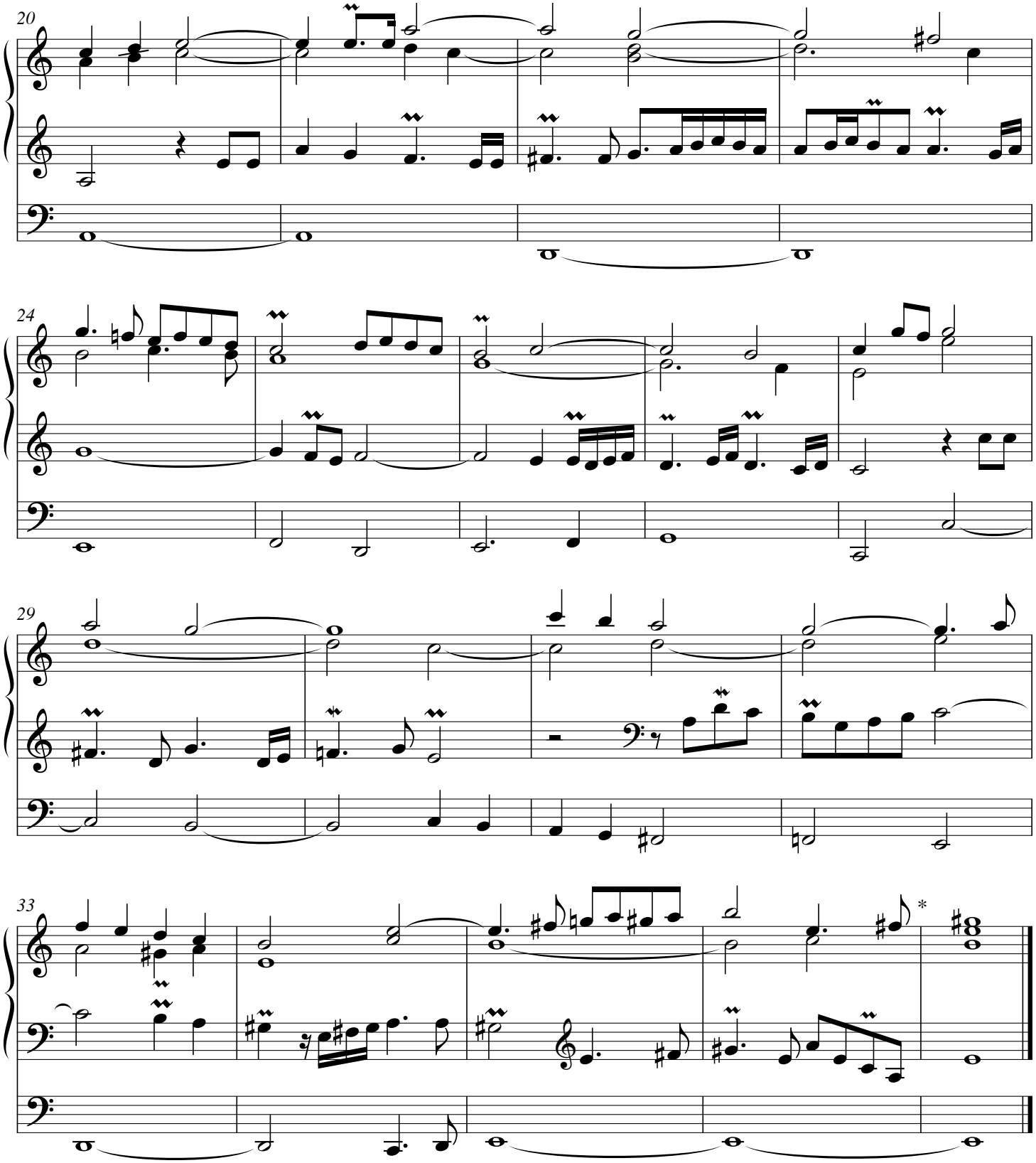

(1 mesure de plus dans le* Livre d'Orgue I.*)*

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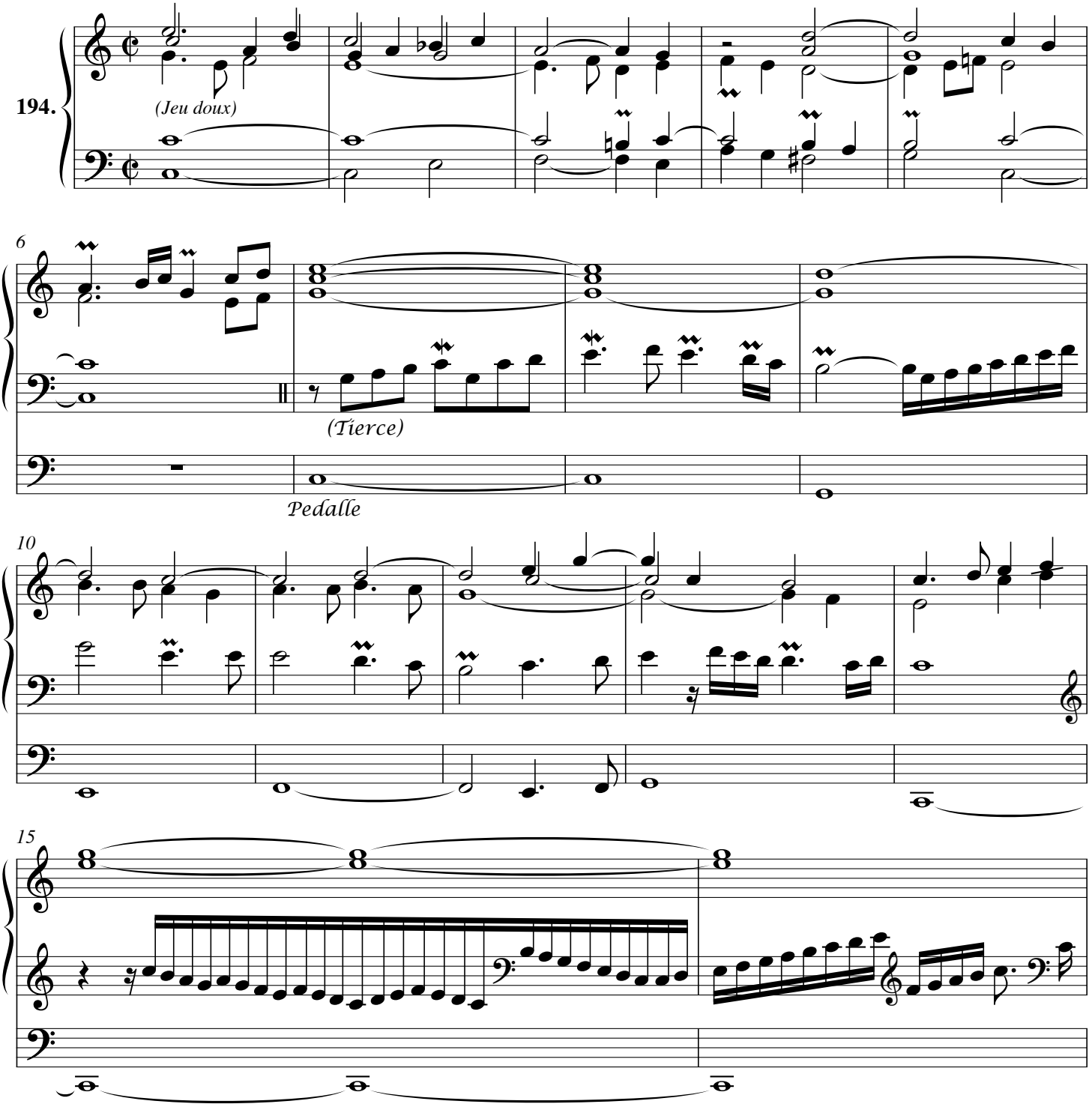
~ 8 Pièces du Premier Livre d'Orgue (1676) ~
Suite du 5e Ton

6. Tierce en Taille en C

Nicolas Lebègue
(1631-1702)



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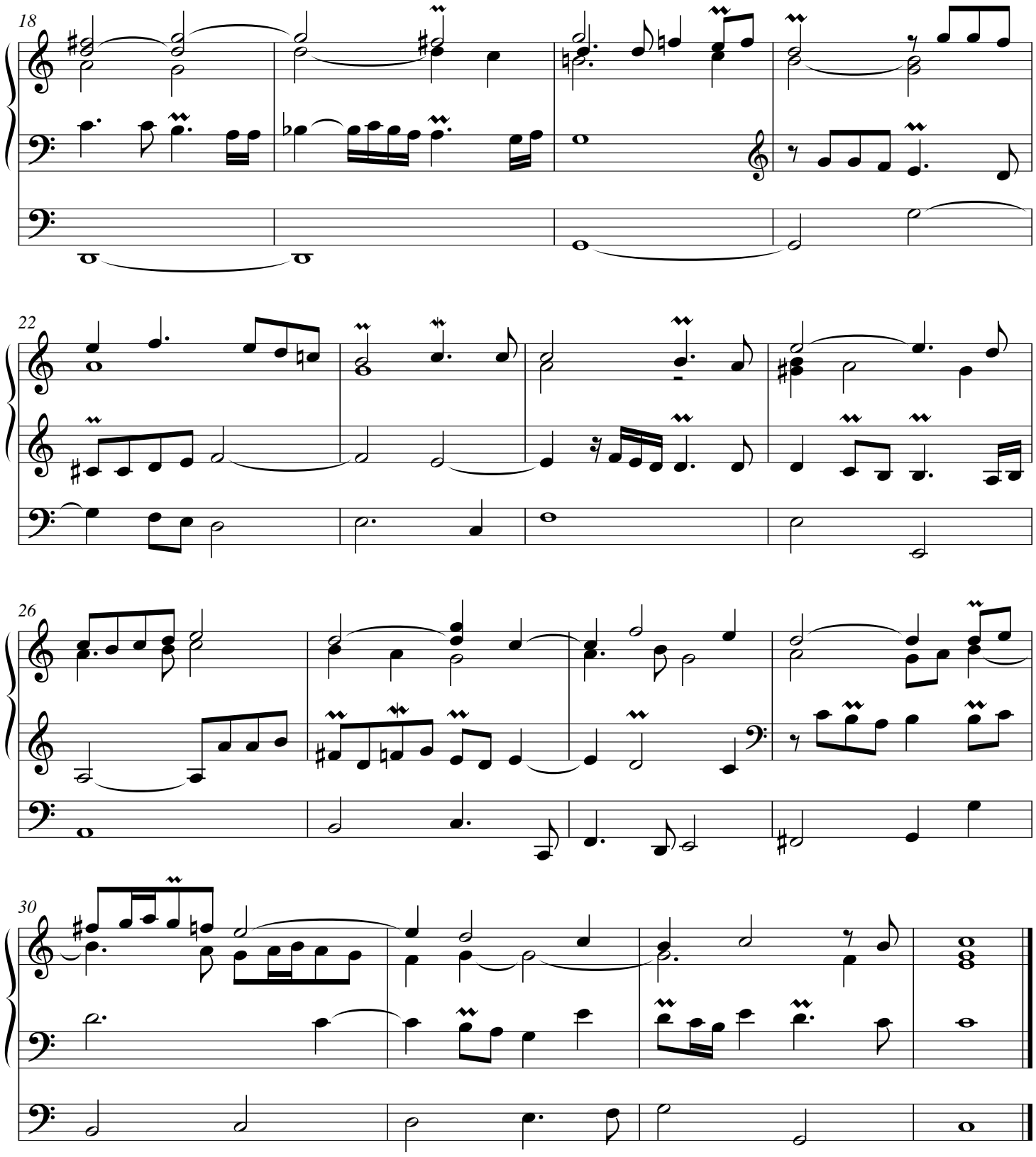

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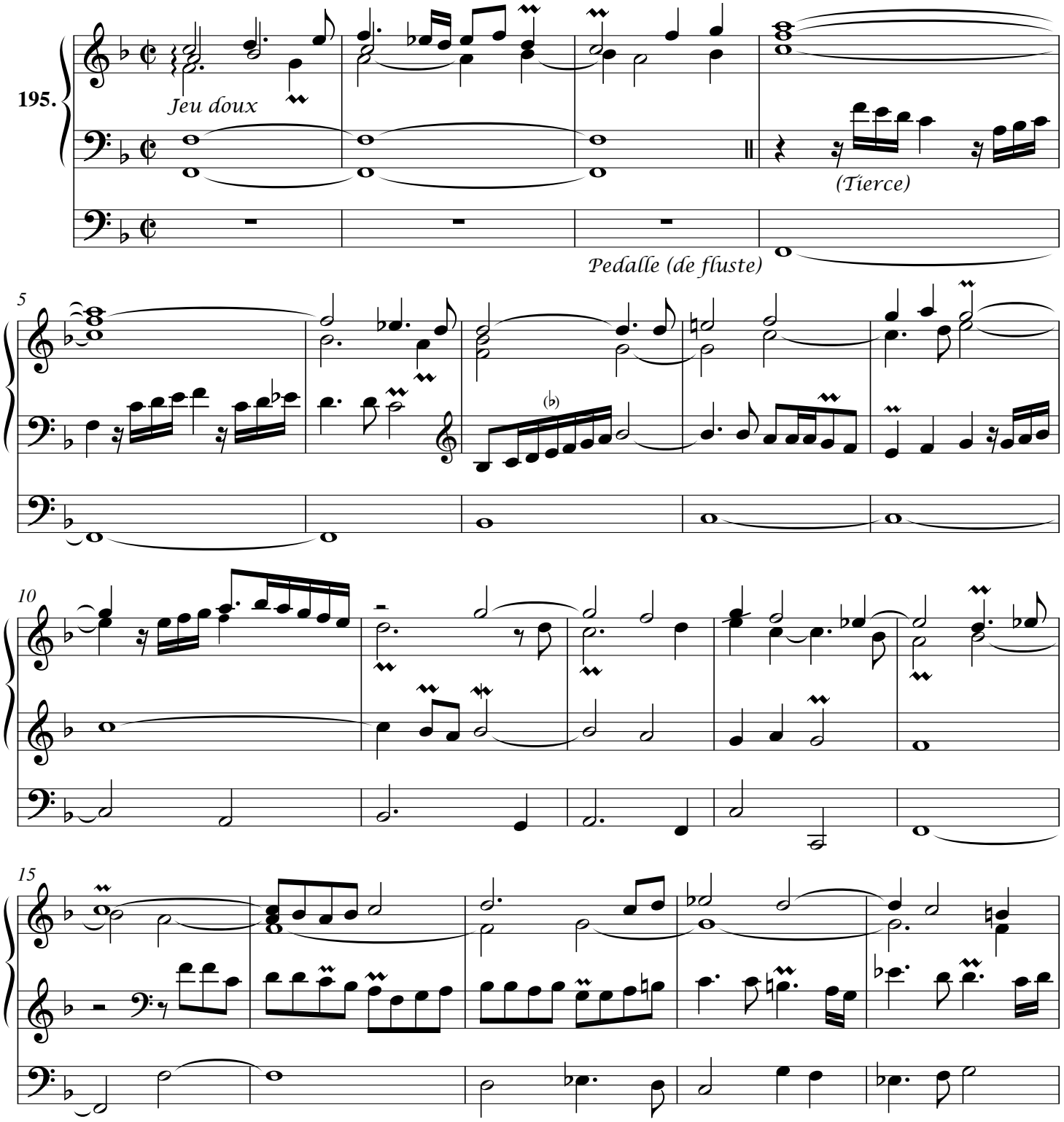
~ 8 Pièces du Premier Livre d'Orgue (1676) ~
Suite du 6e Ton

7. Tierce en Taille en F

Nicolas Lebègue
(1631-1702)



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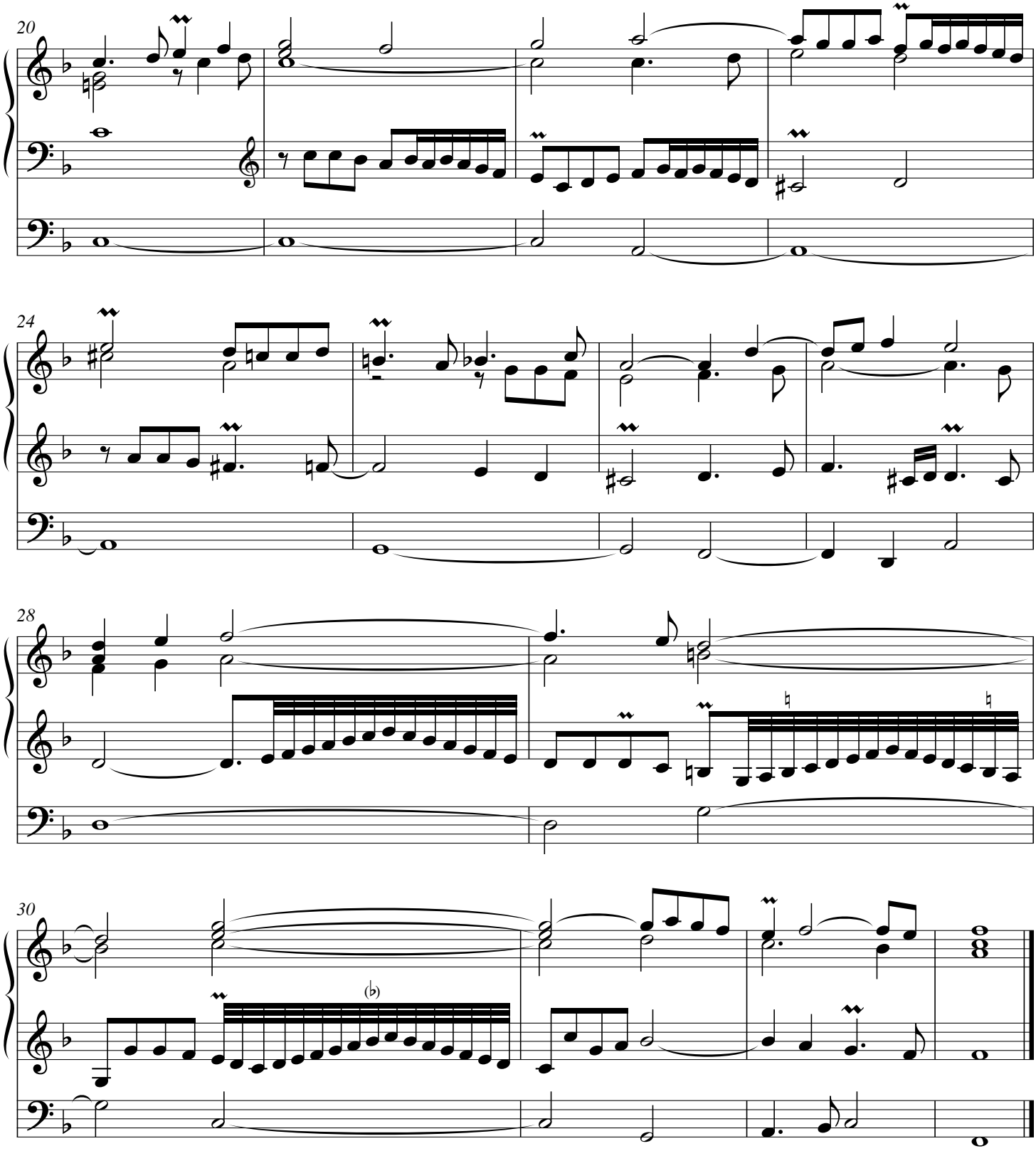

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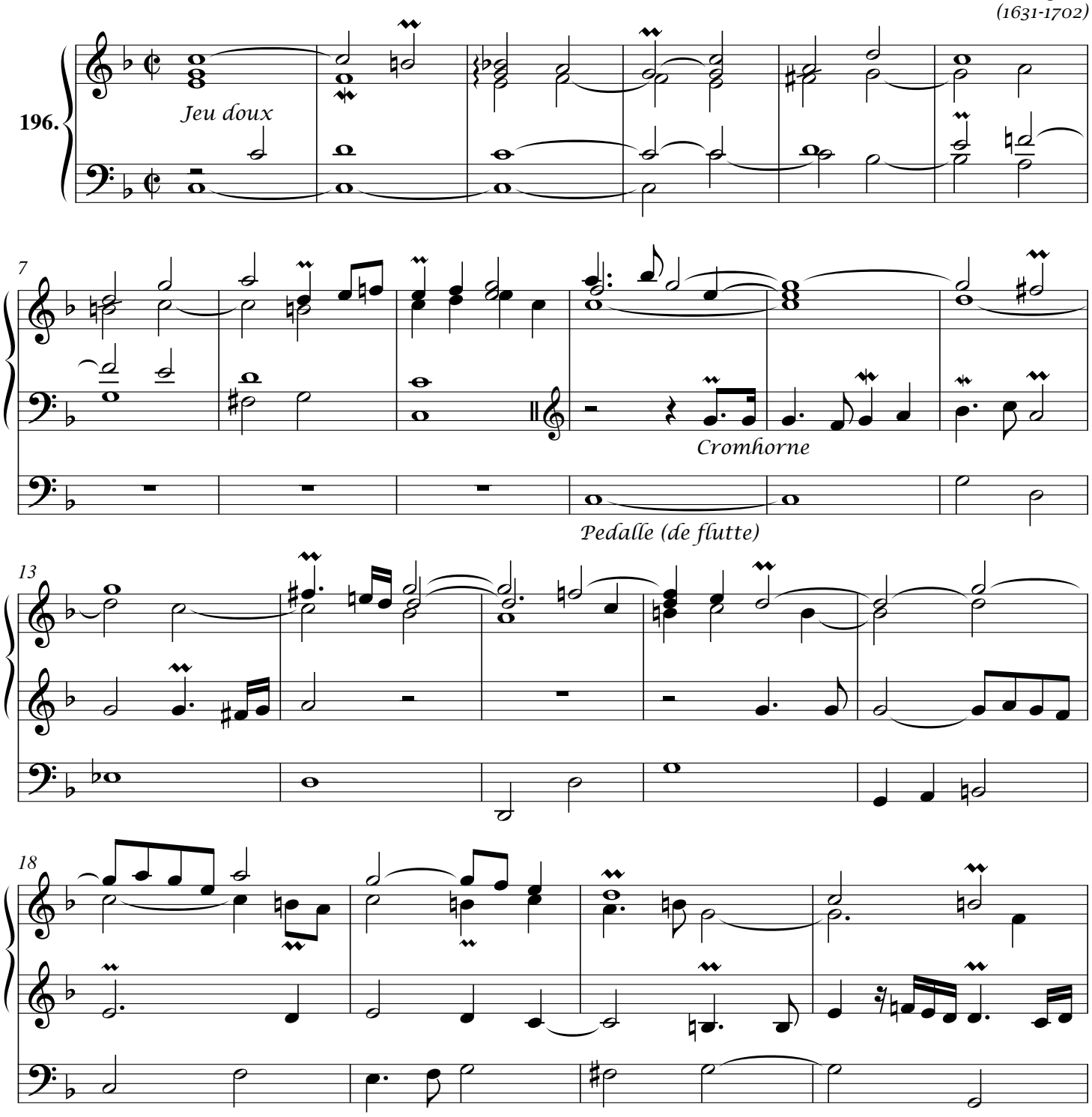
~ 8 Pièces du Premier Livre d'Orgue (1676) ~
Suite du 7e Ton

8. Cromhorne en Taille du 7

Nicolas Lebègue
(1631-1702)



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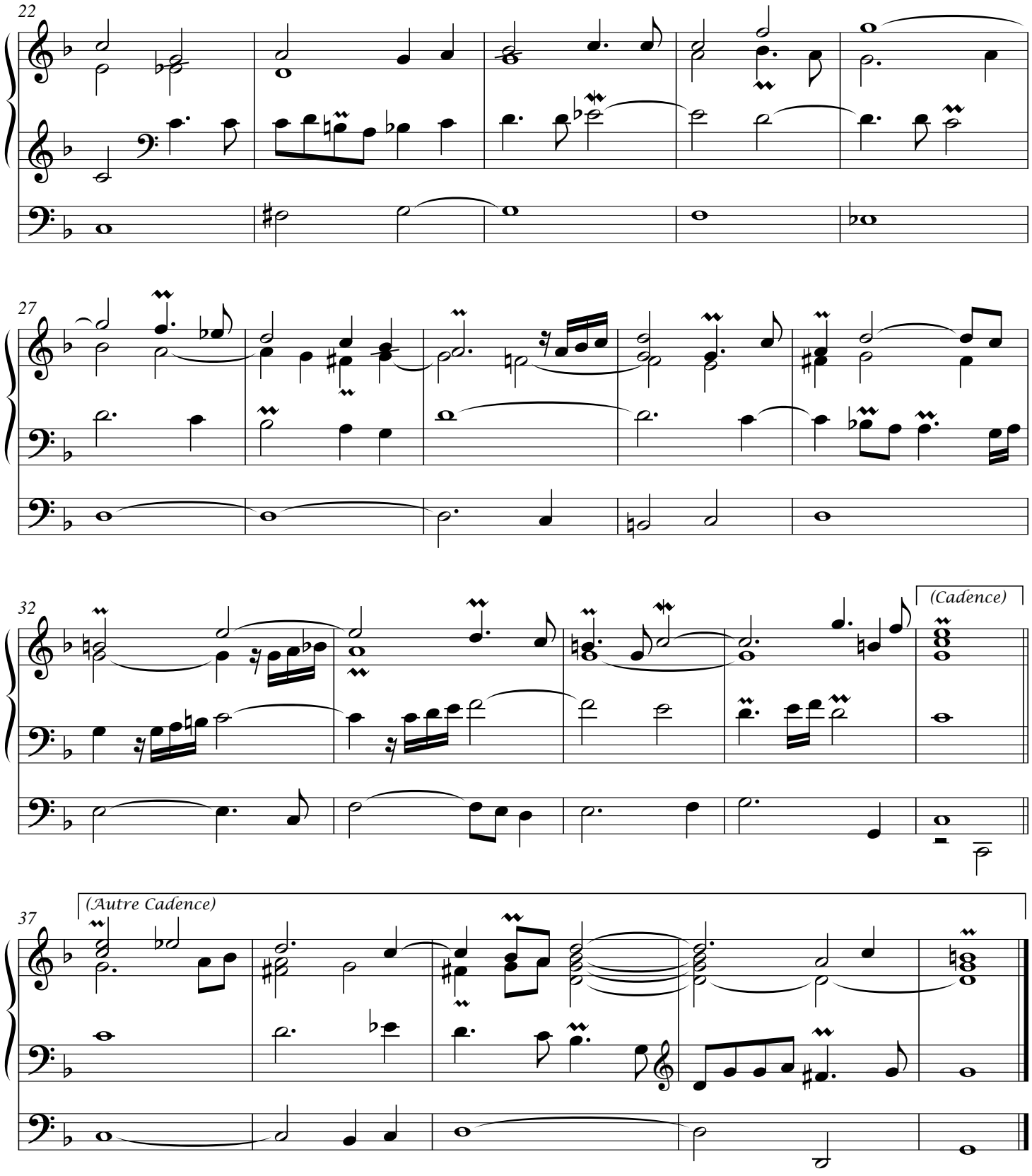

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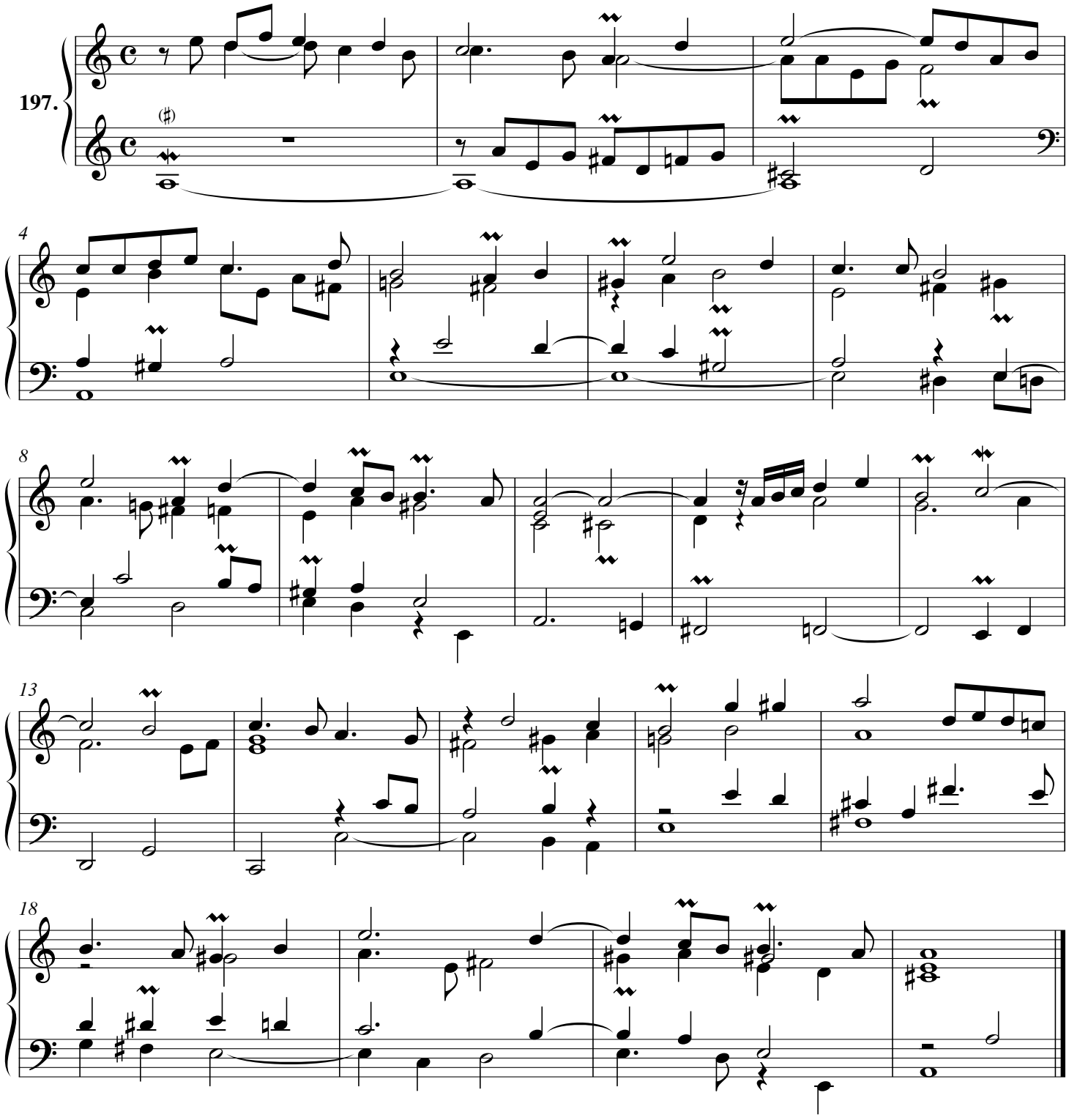
(14e) Magnificat en A

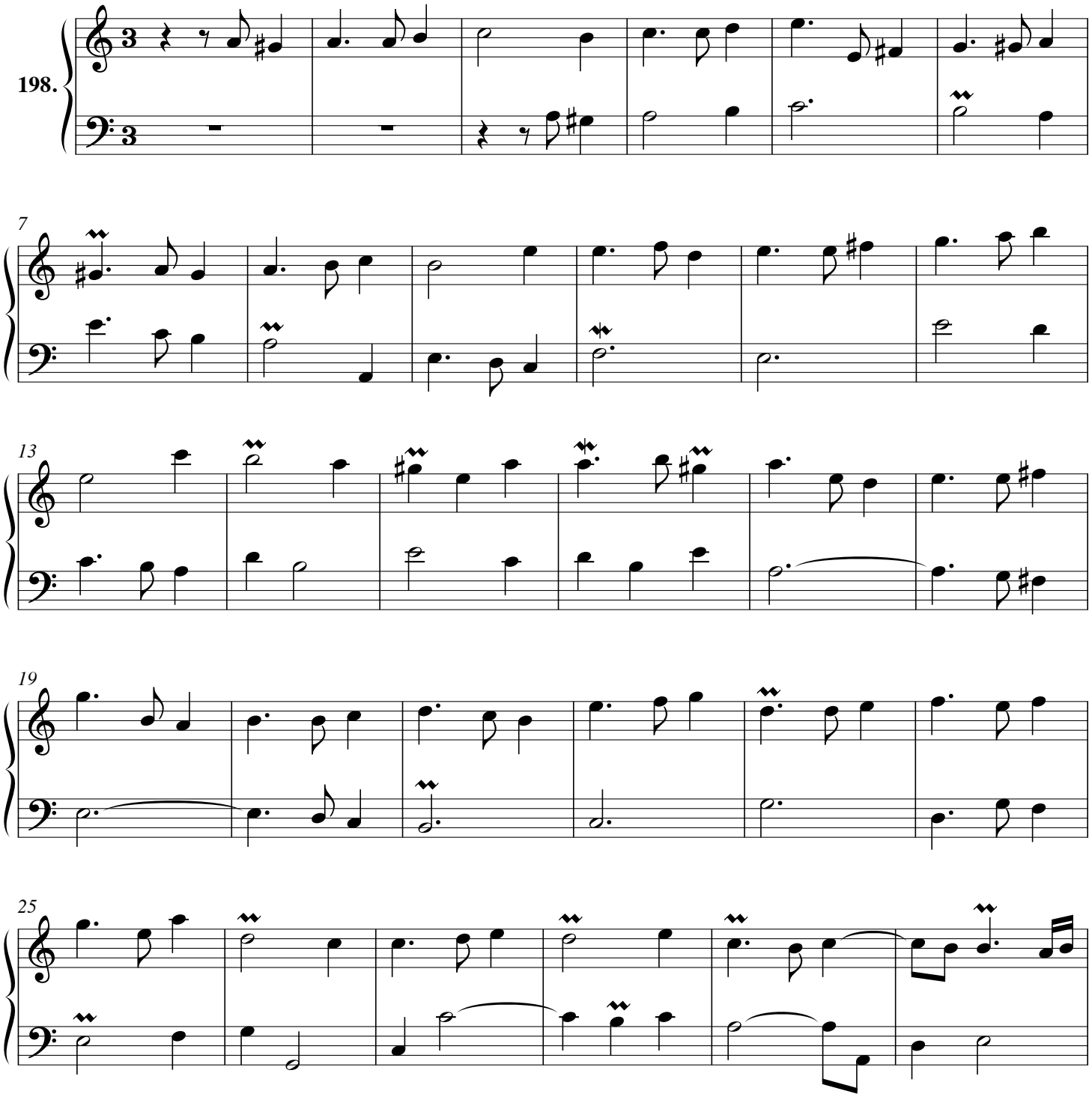
1. Prélude

Anonyme
(Fin XVIIe ou début XVIIIe s.)



© Les Éditions Outremontaises - 2011

2. Duo



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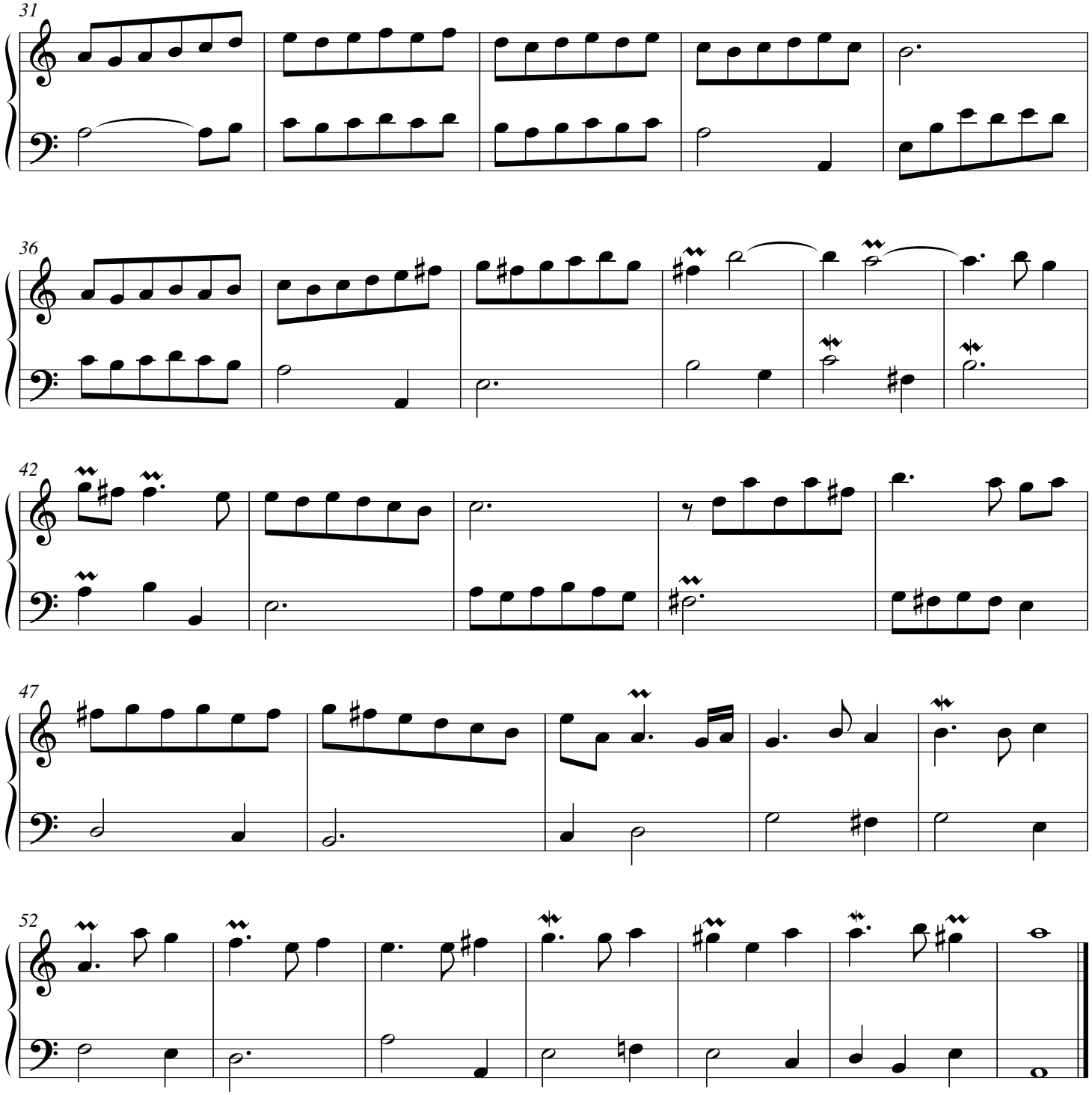

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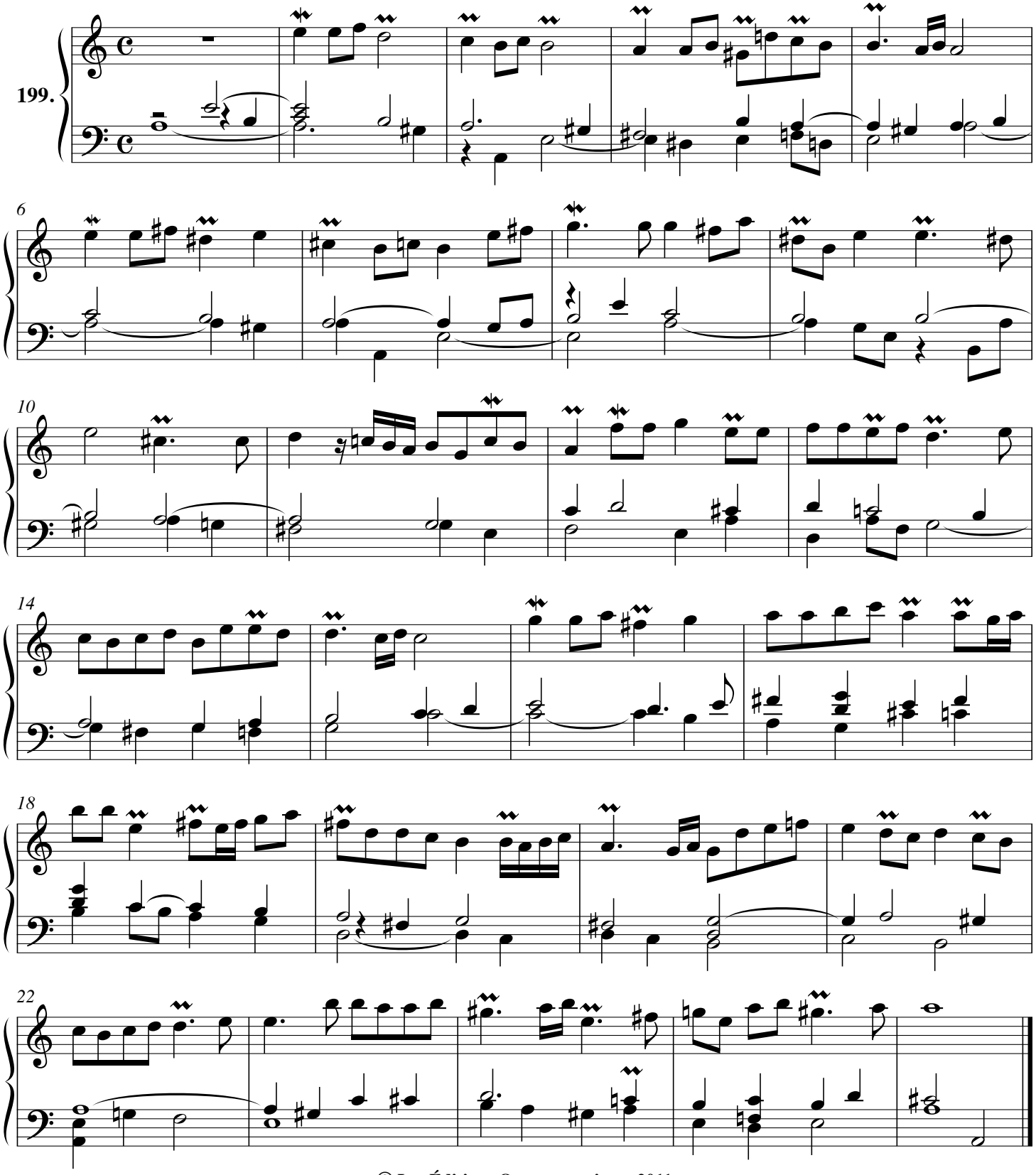
3. Récit



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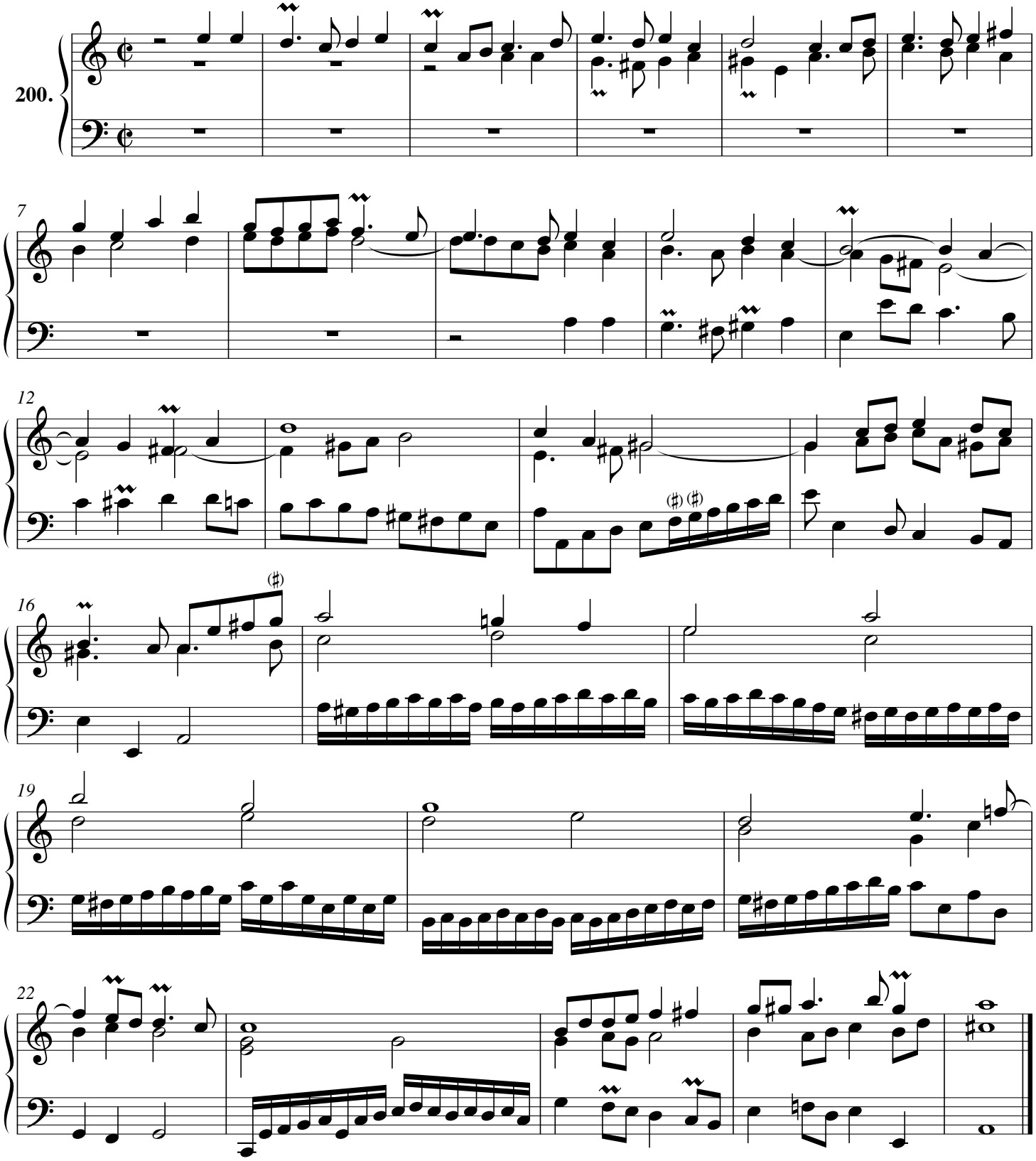
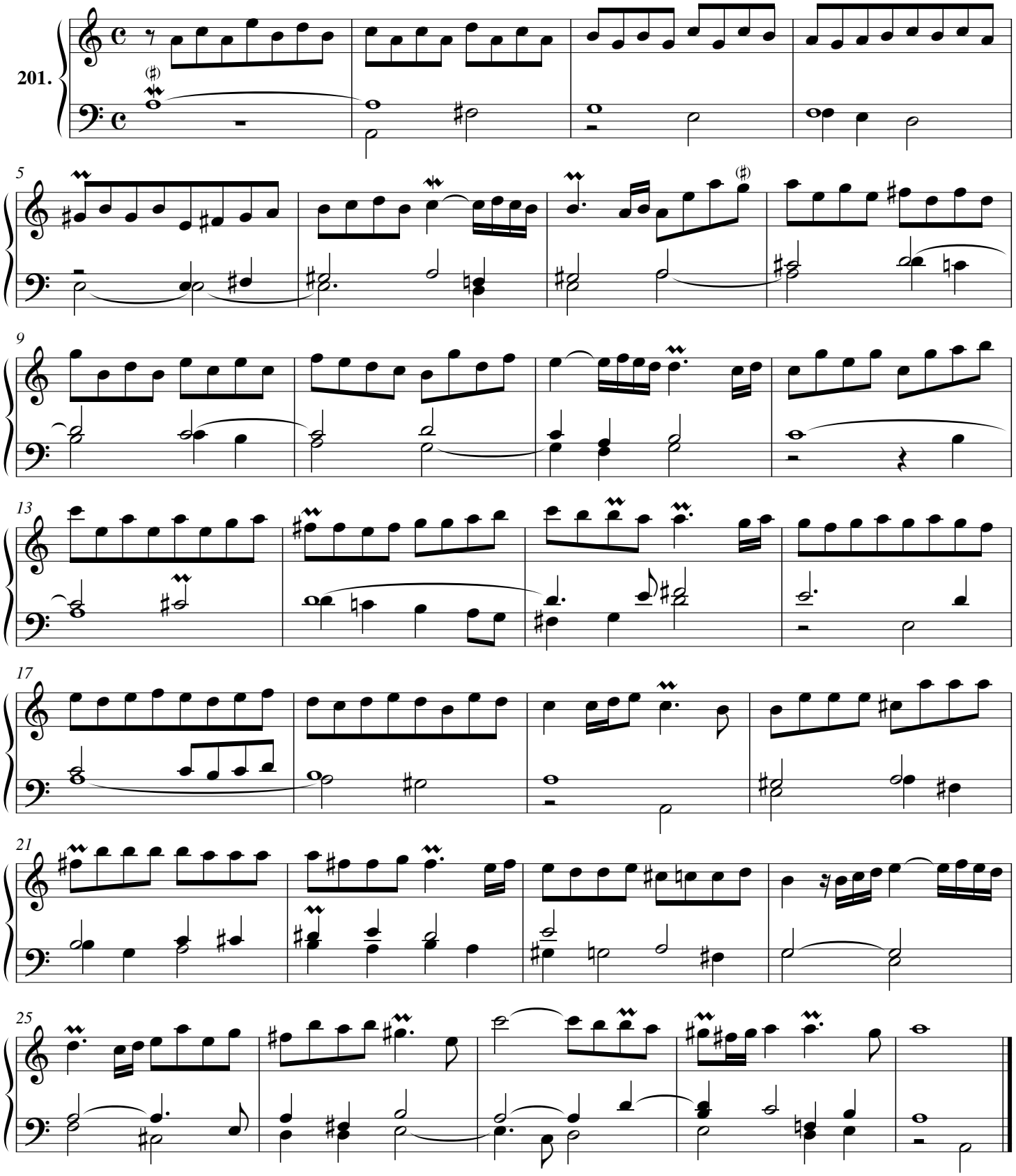
4. [Basse]



© Les Éditions Outremontaises - 2011

5. Cornet



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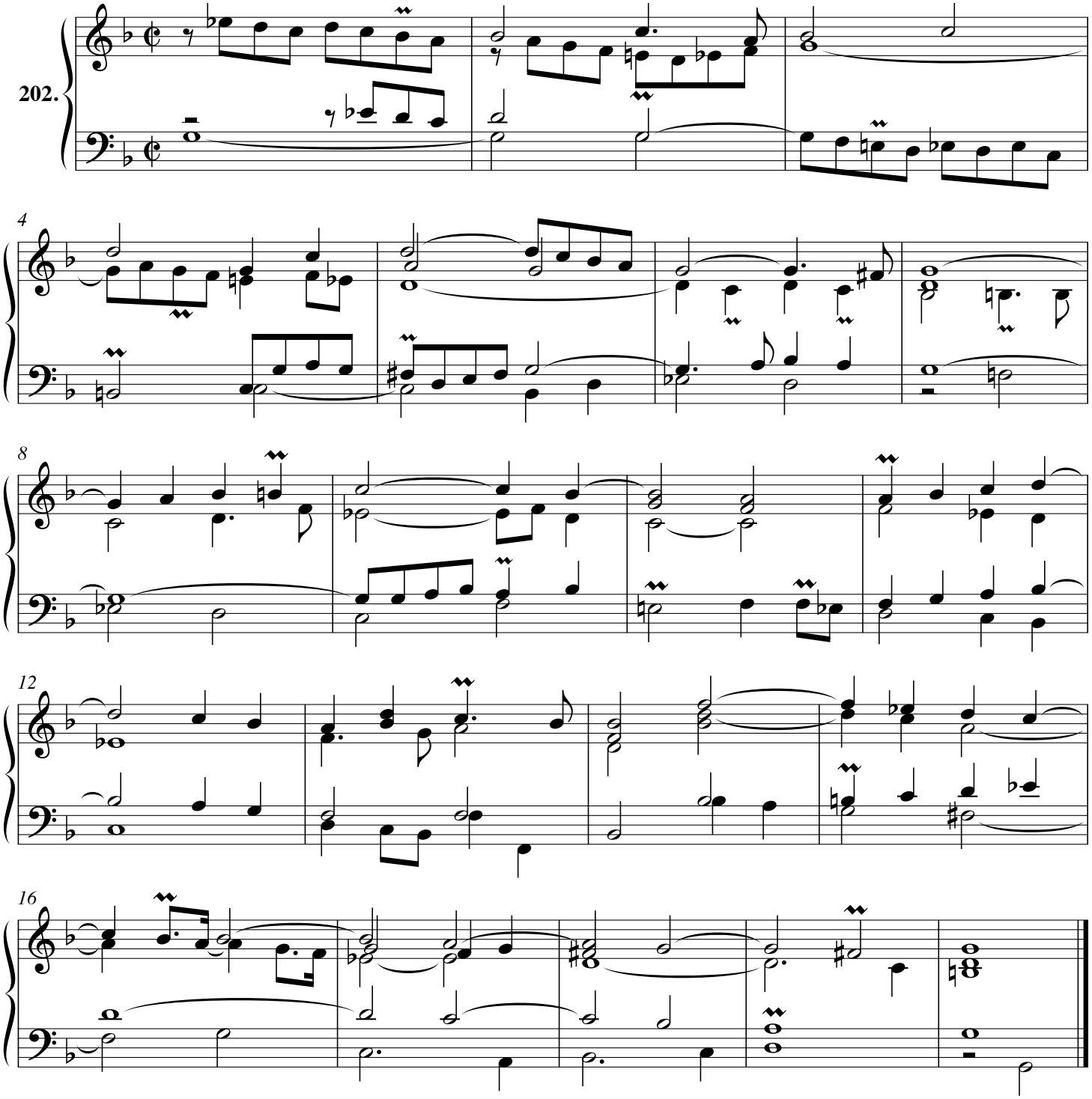
~ 5 Pièces du Second Livre d'Orgue (1678) ~
Magnificat du 2e Ton

1. Plein Jeu en g ♭

Nicolas Lebègue
(1631-1702)



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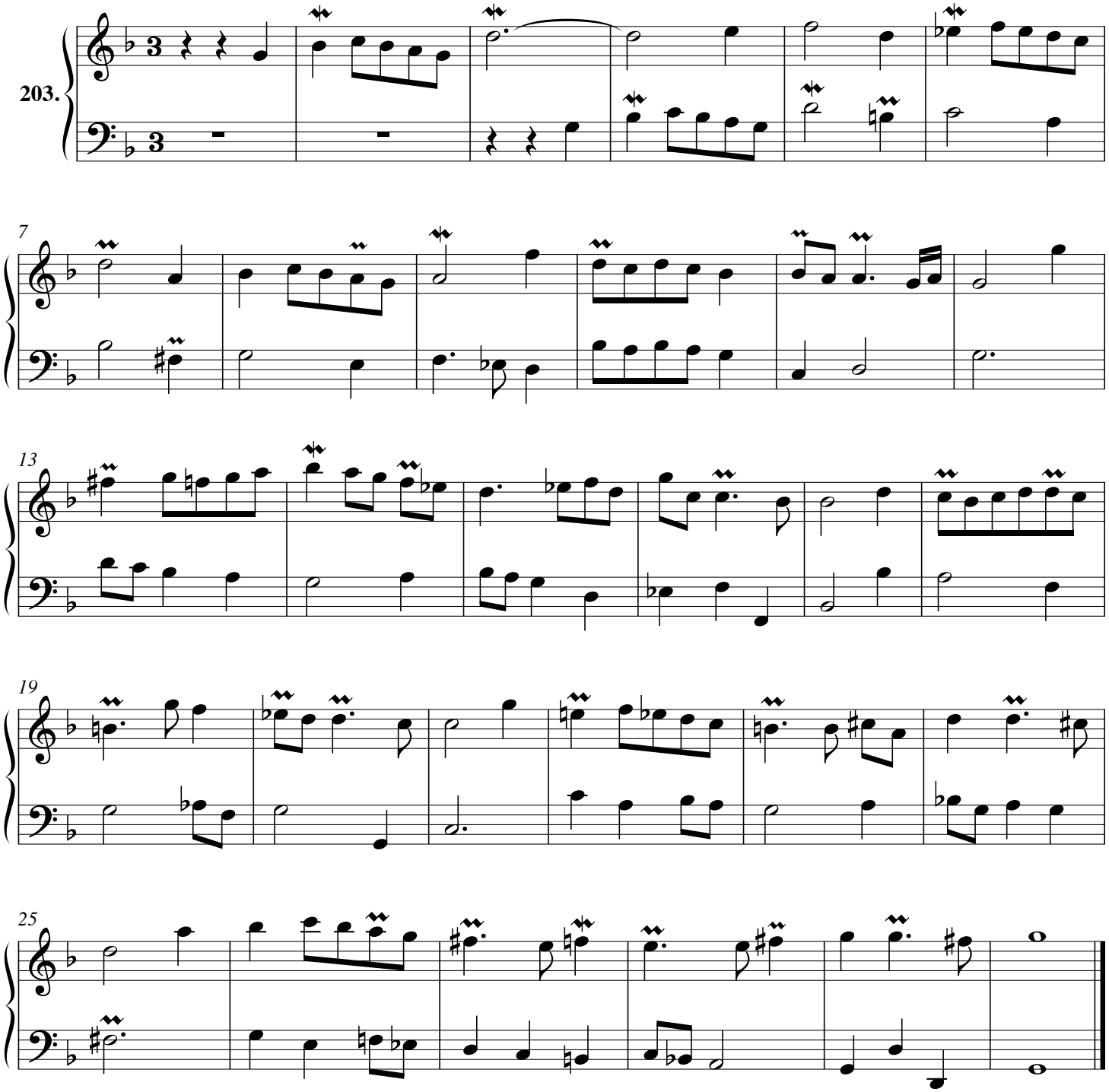
2. Duo



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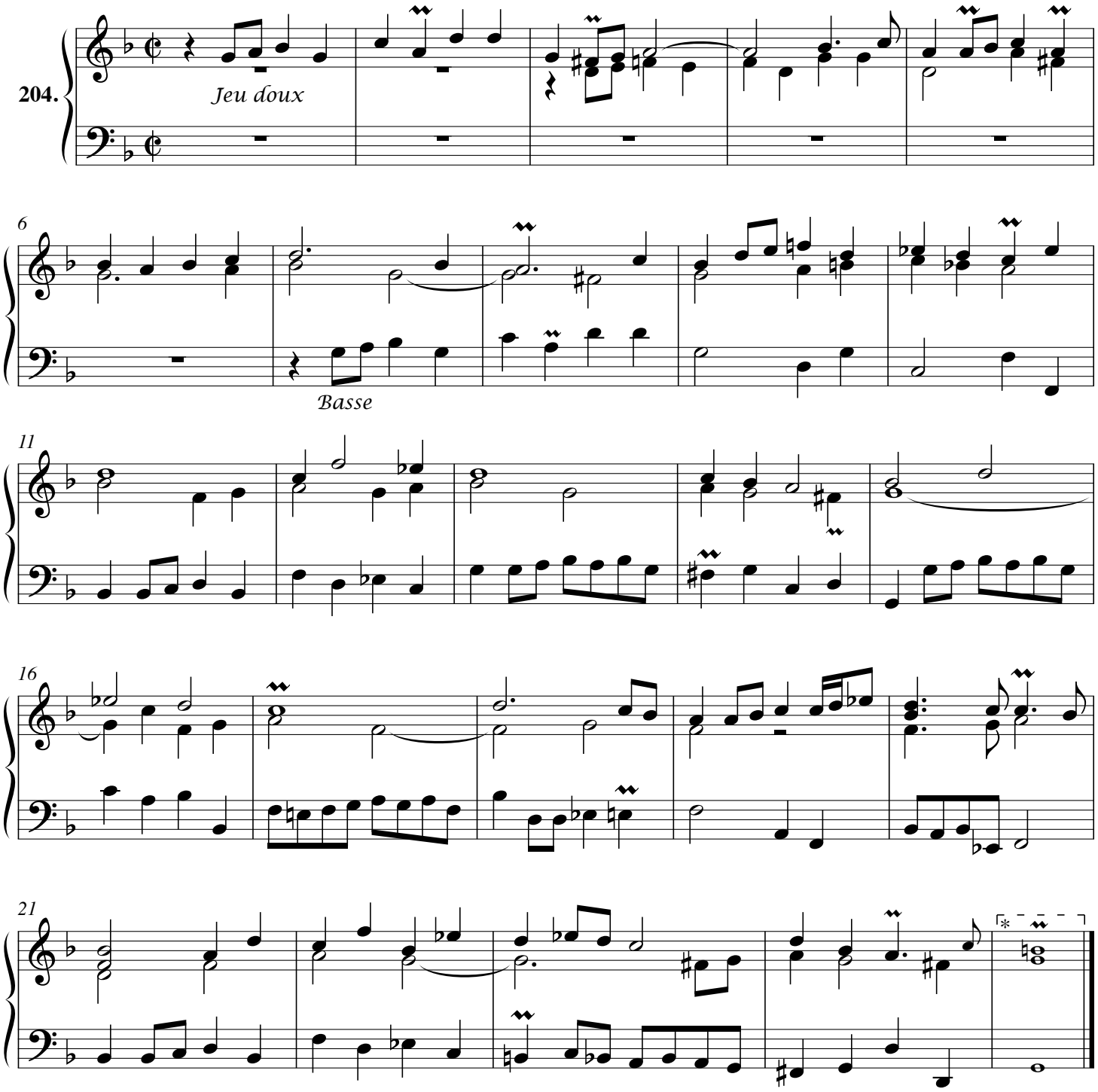
3. Basse [de Trompette]



(Cette mesure manque dans le ms.)*

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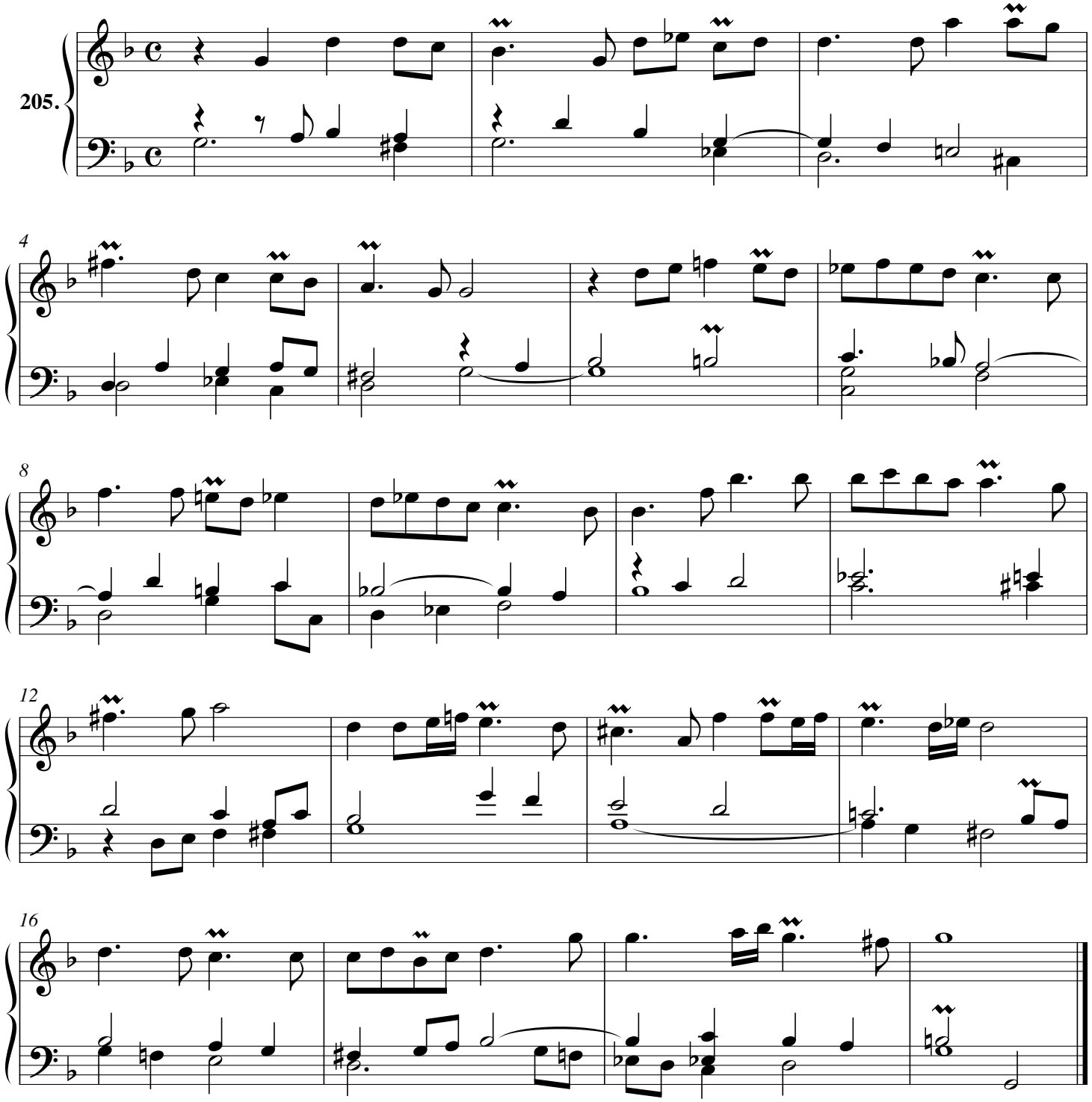
4. Récit



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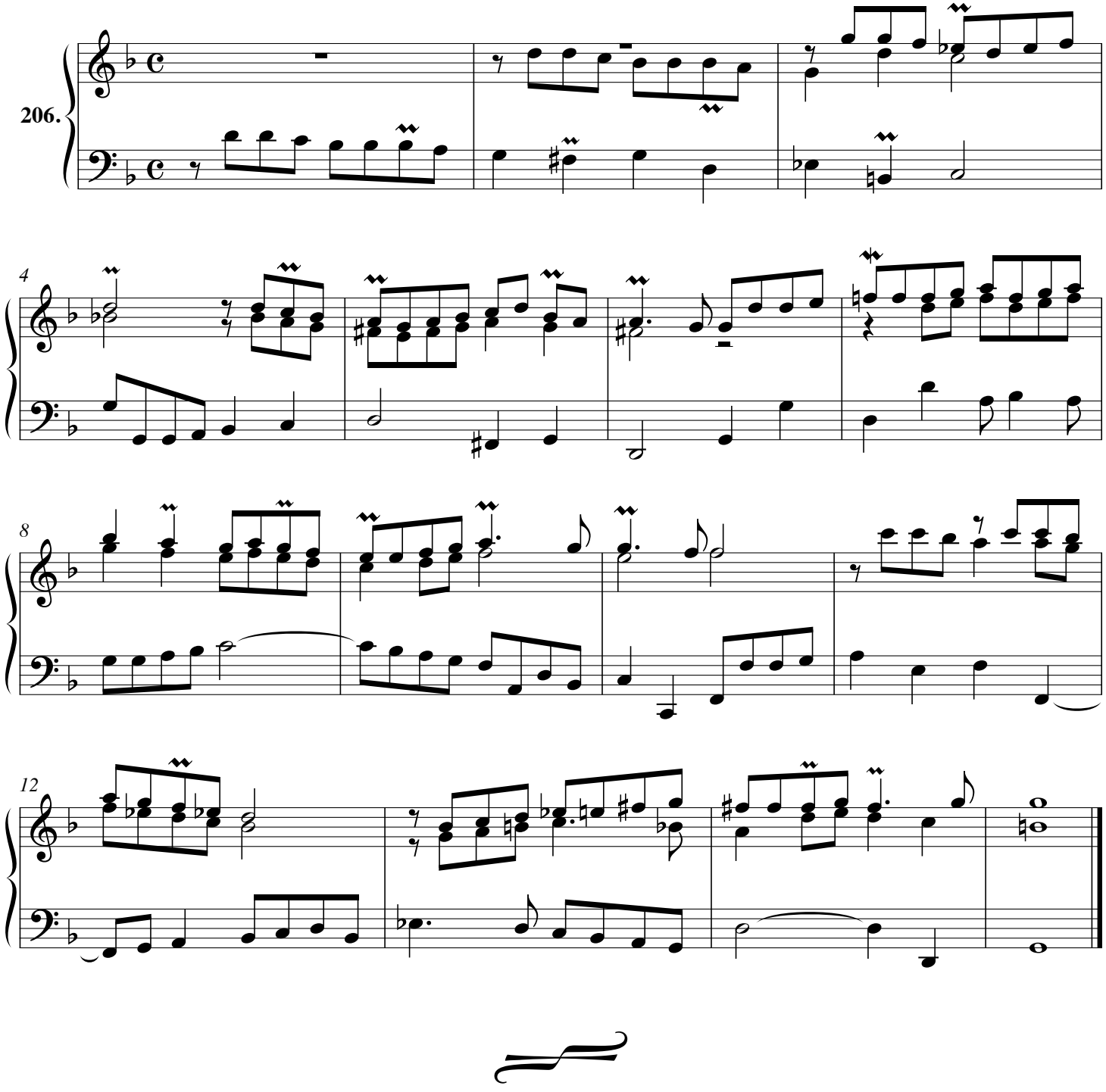
5. *Trio*



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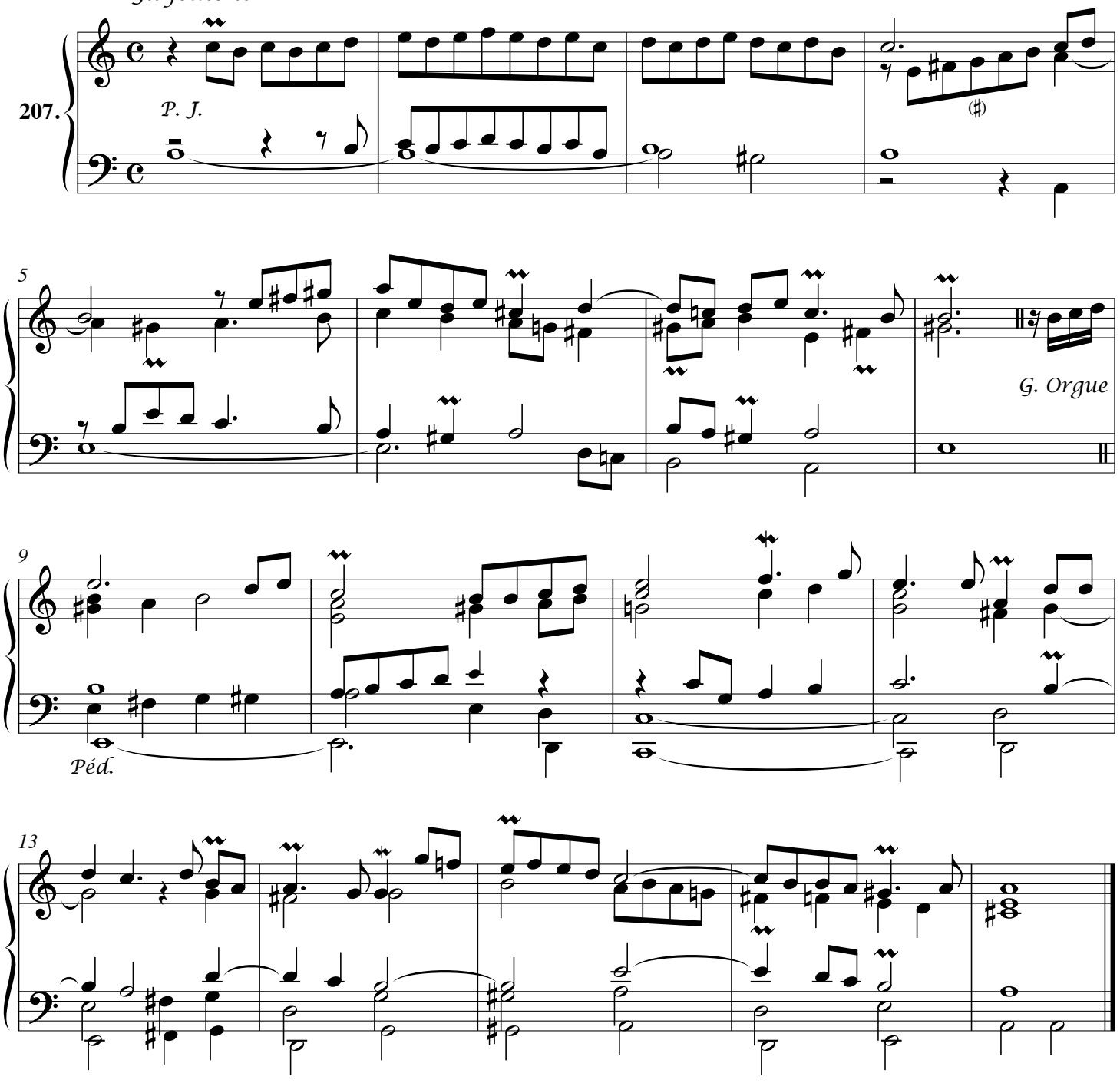
(16e Magnificat en A)

1. Prélude

Anonyme
(Fin XVIIe ou début XVIIIe s.)

Gayement



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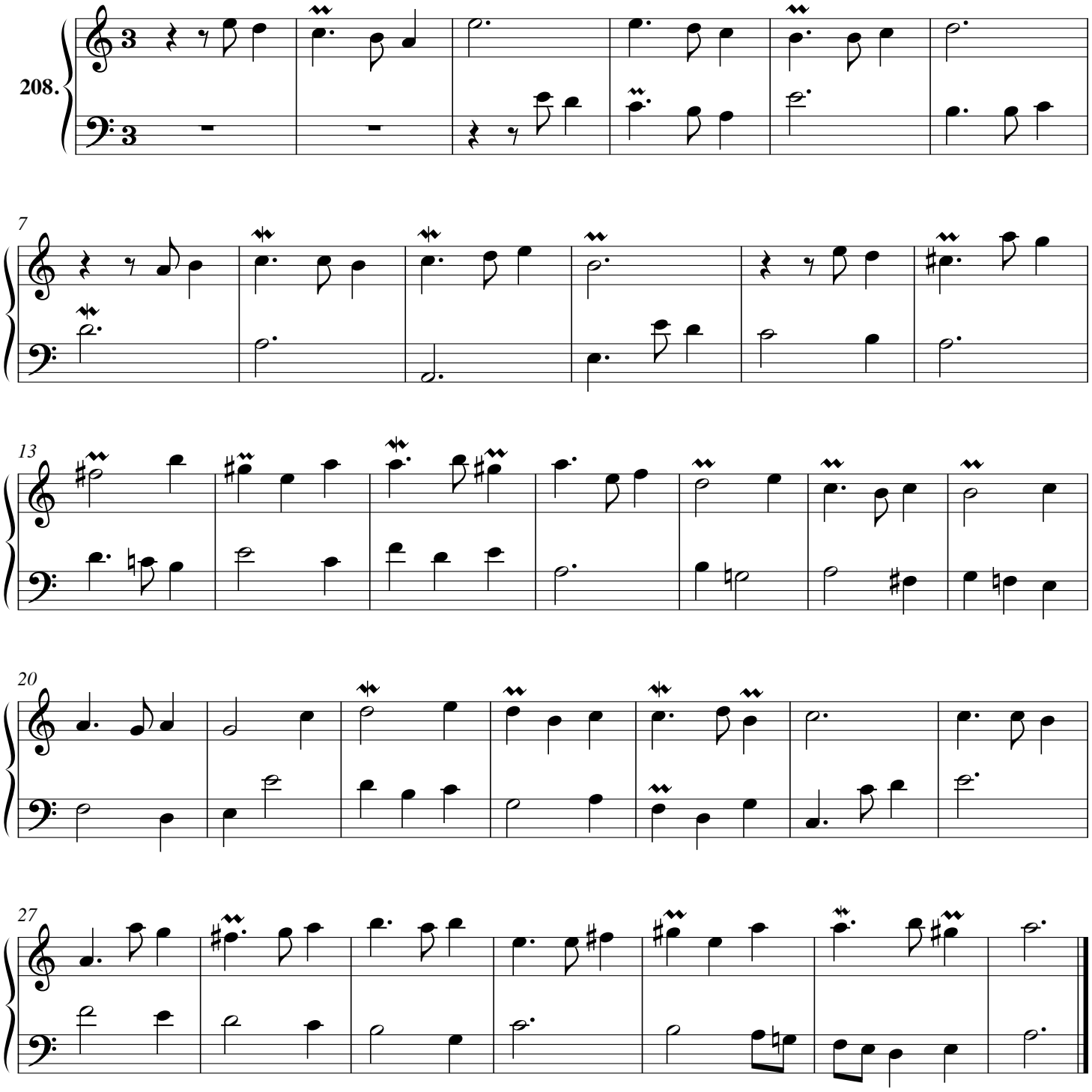
2. Duo



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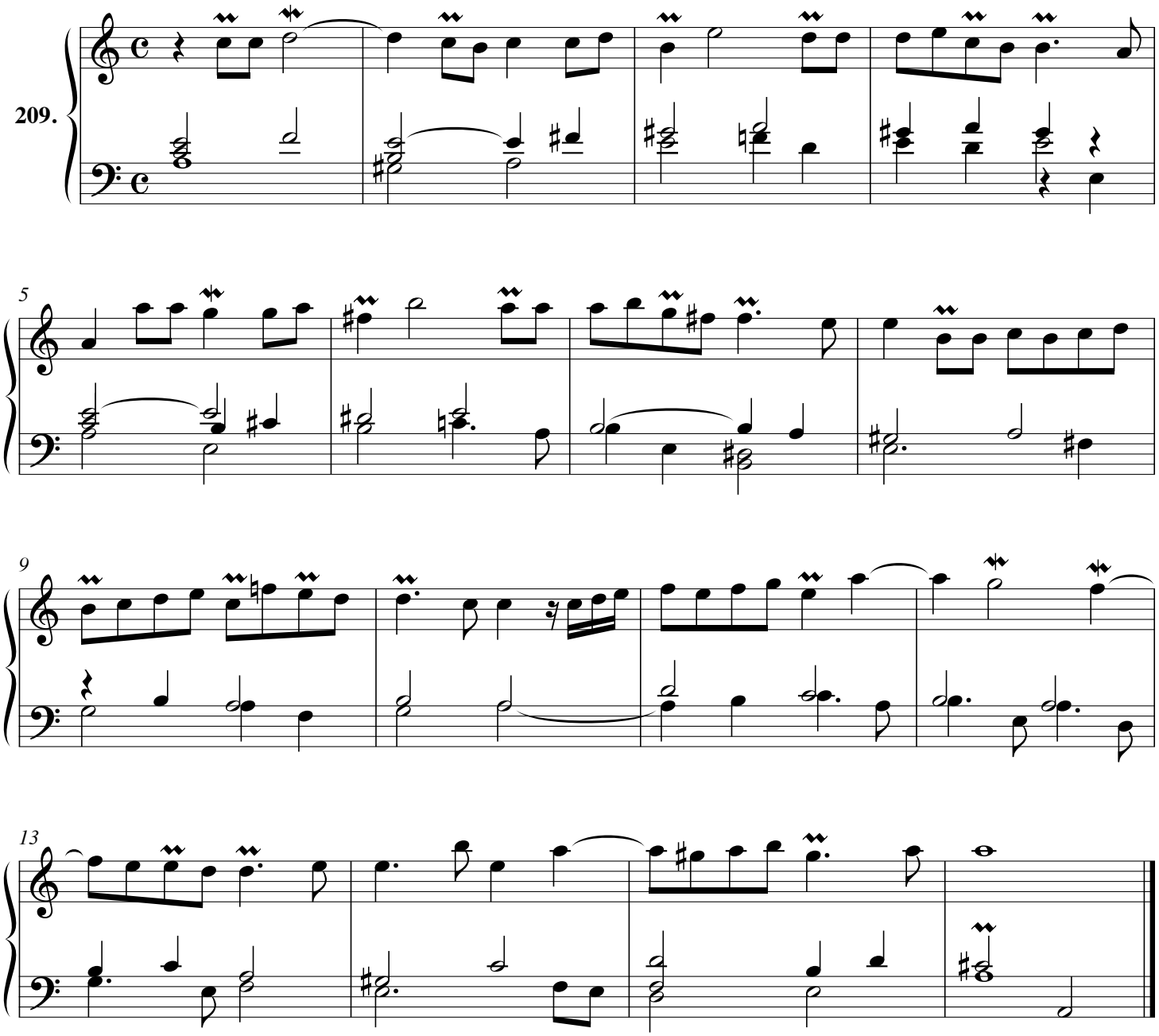
3. Récit



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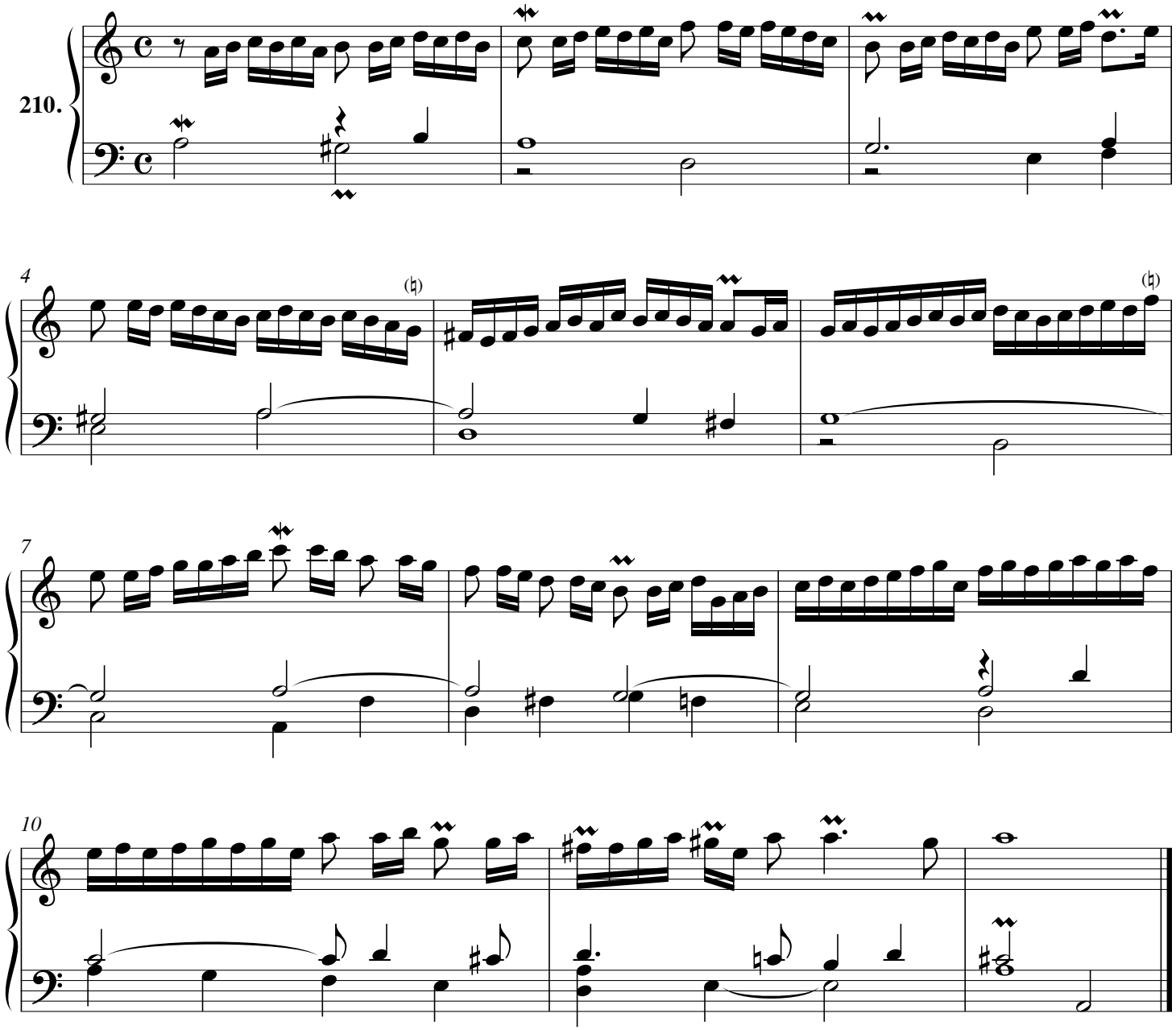
4. Cornet



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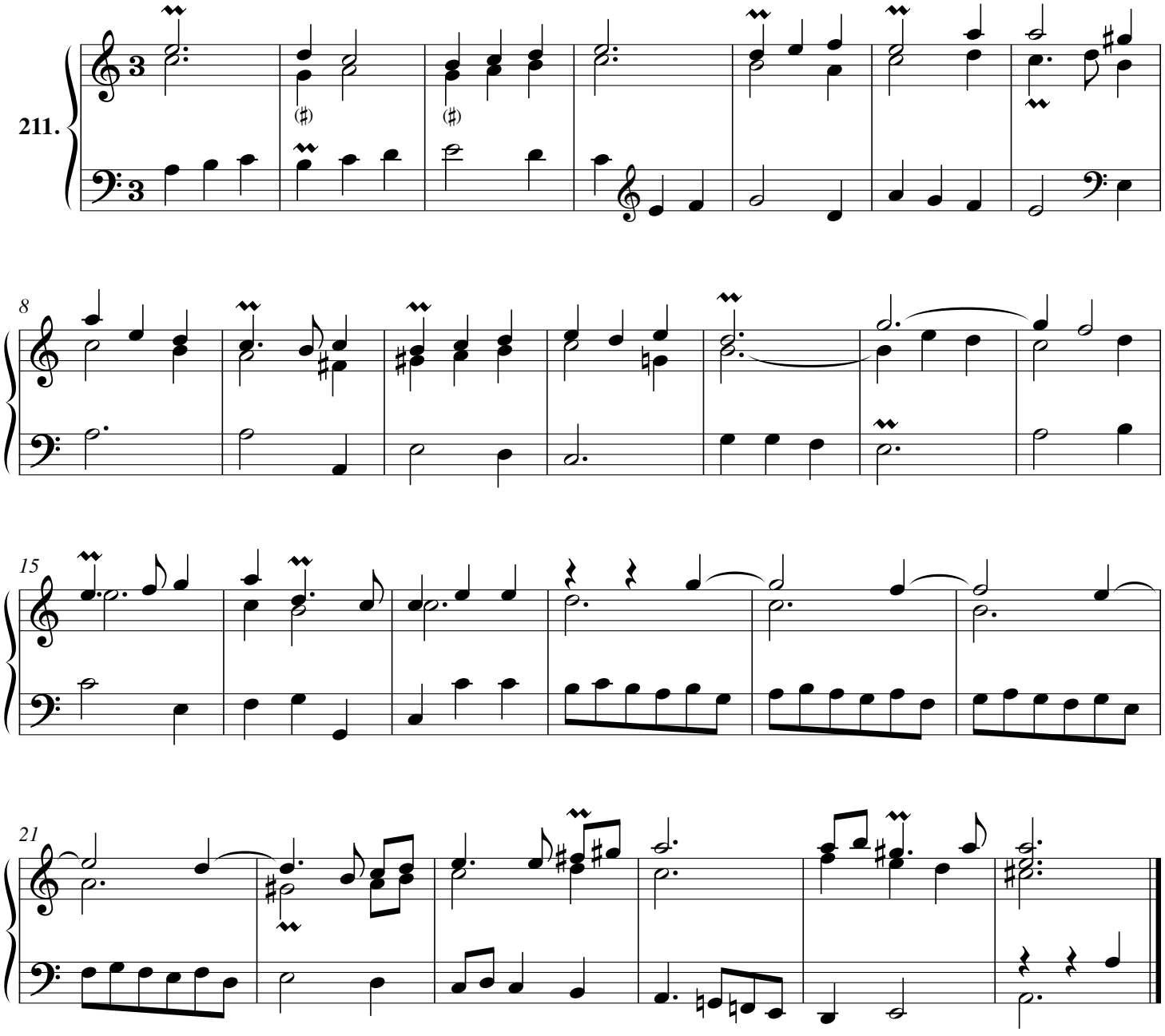
5. *Basse*

(Trio)



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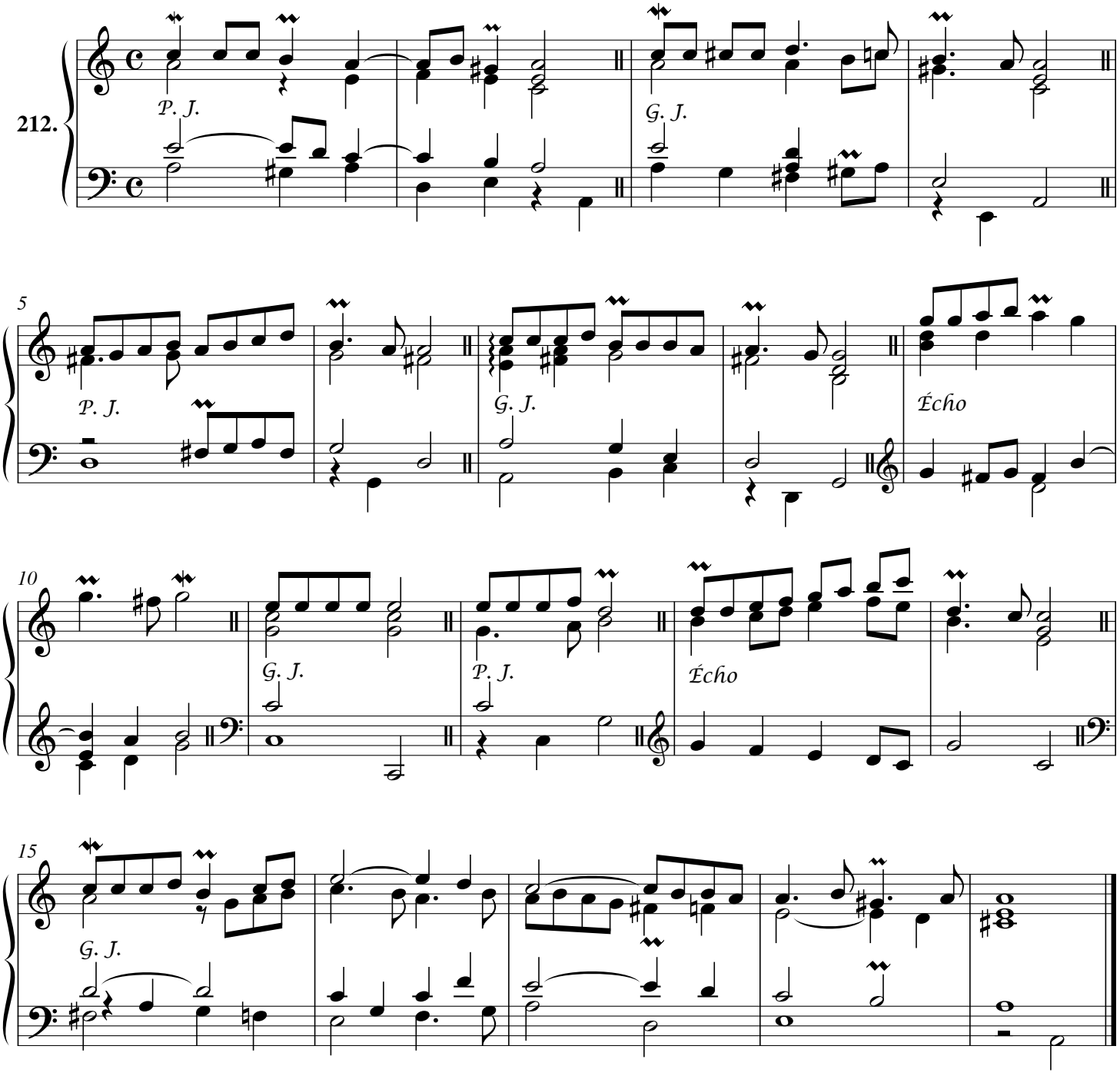
6. Dialogue



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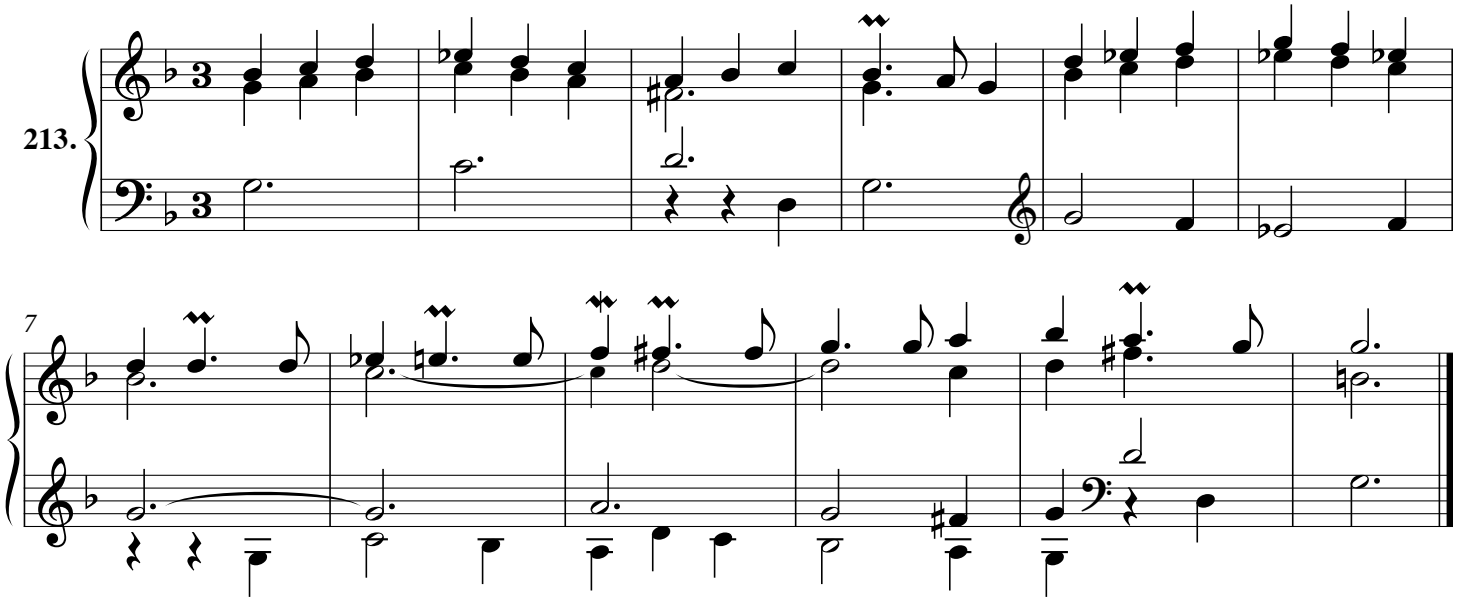
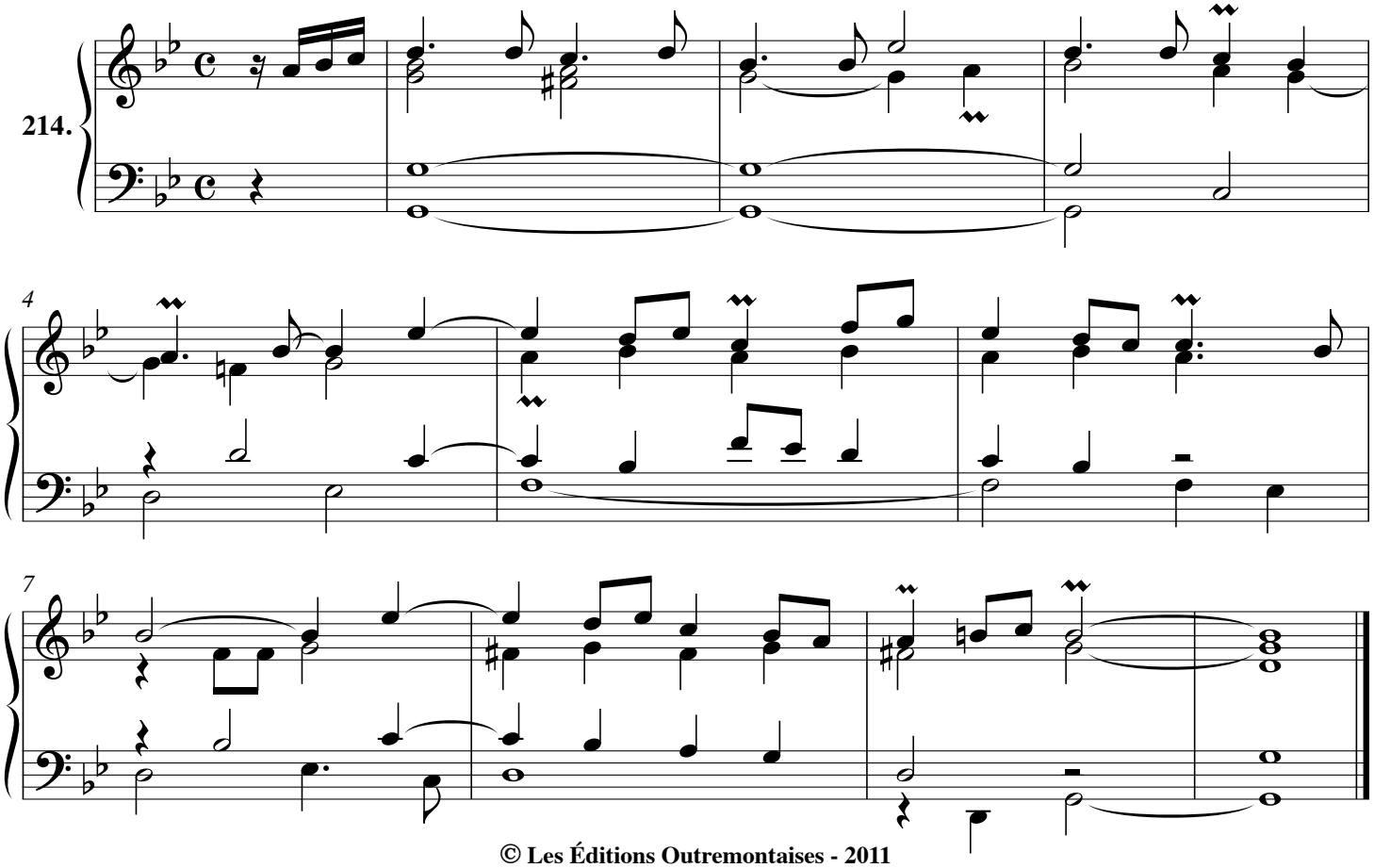
(2 Pièces en sol mineur)

1. Jeu doux

Anonyme
(Fin XVIIe ou début XVIIIe s.)



2. Plein Jeu



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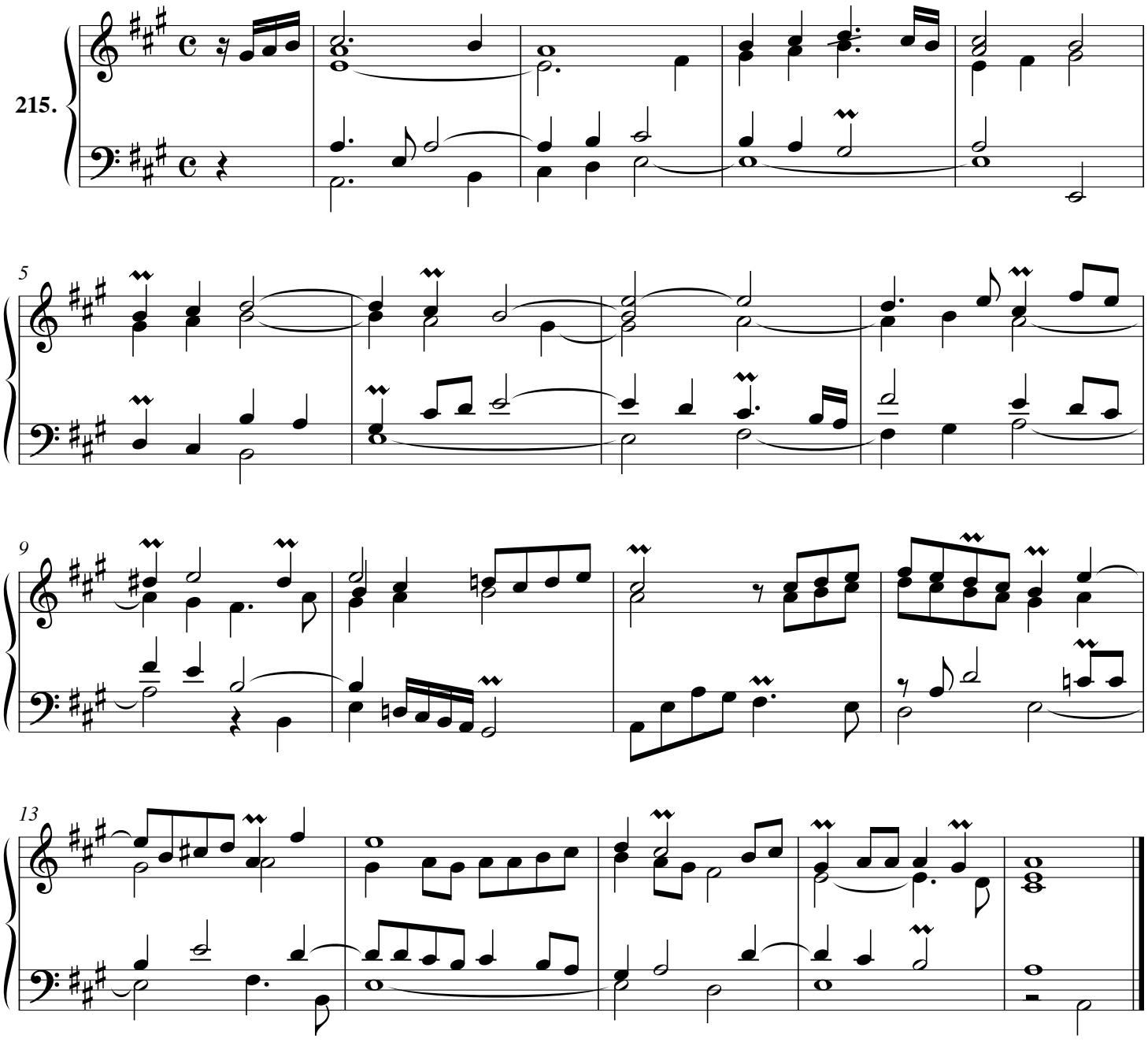
(17e) Magnificat en A ♮

1. Prélude

Anonyme
(Fin XVIIe ou début XVIIIe s.)



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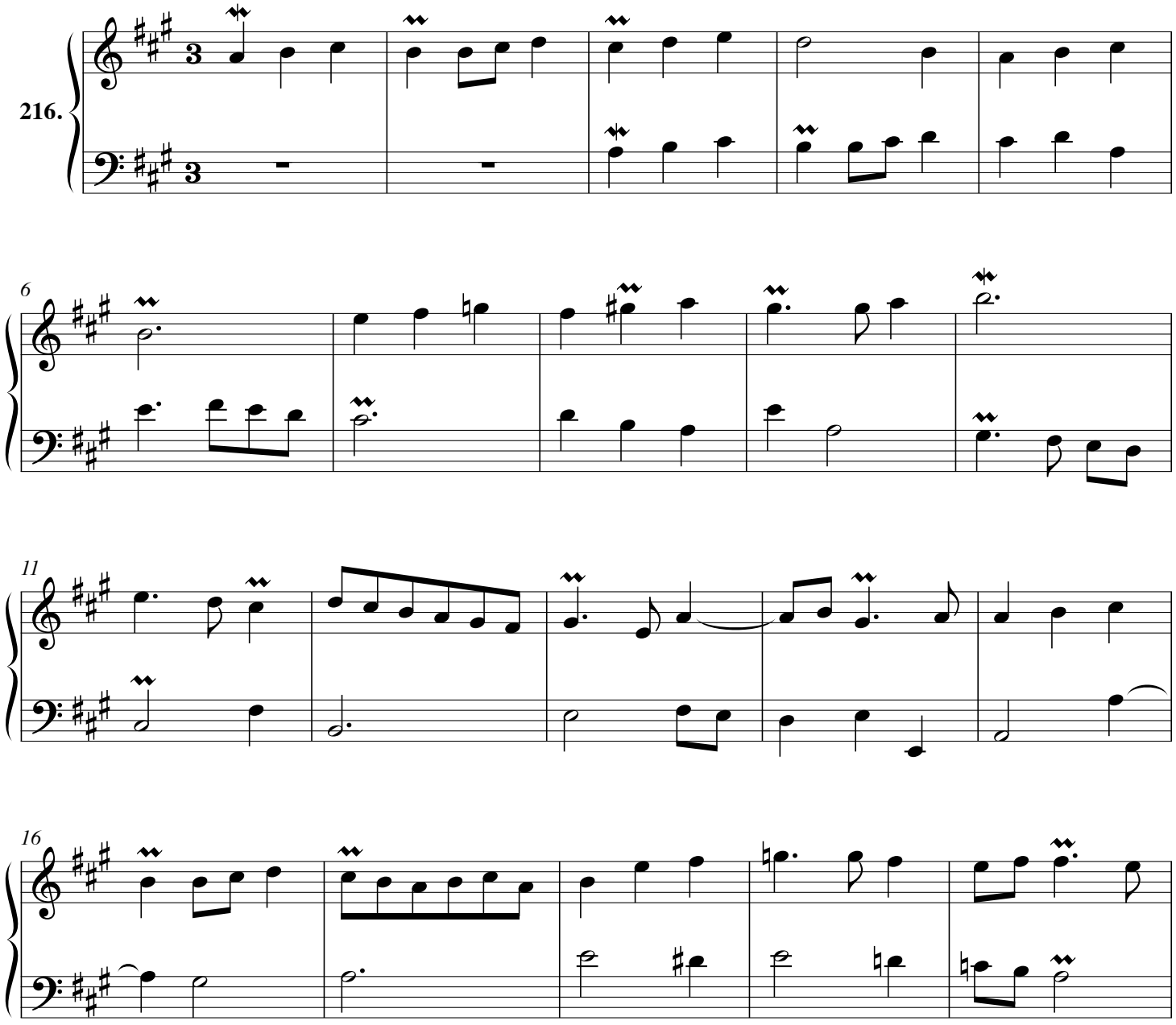
2. Duo



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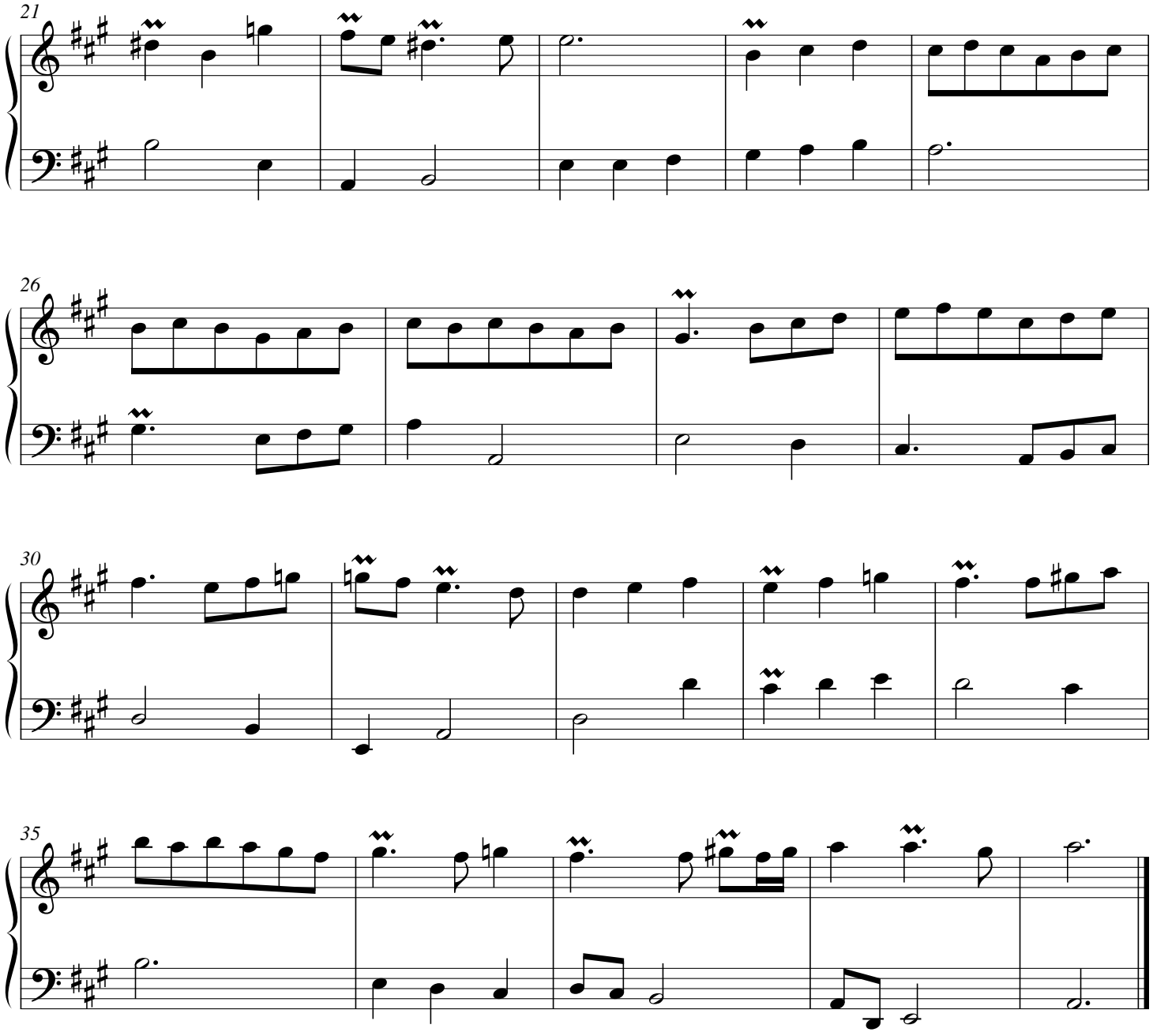
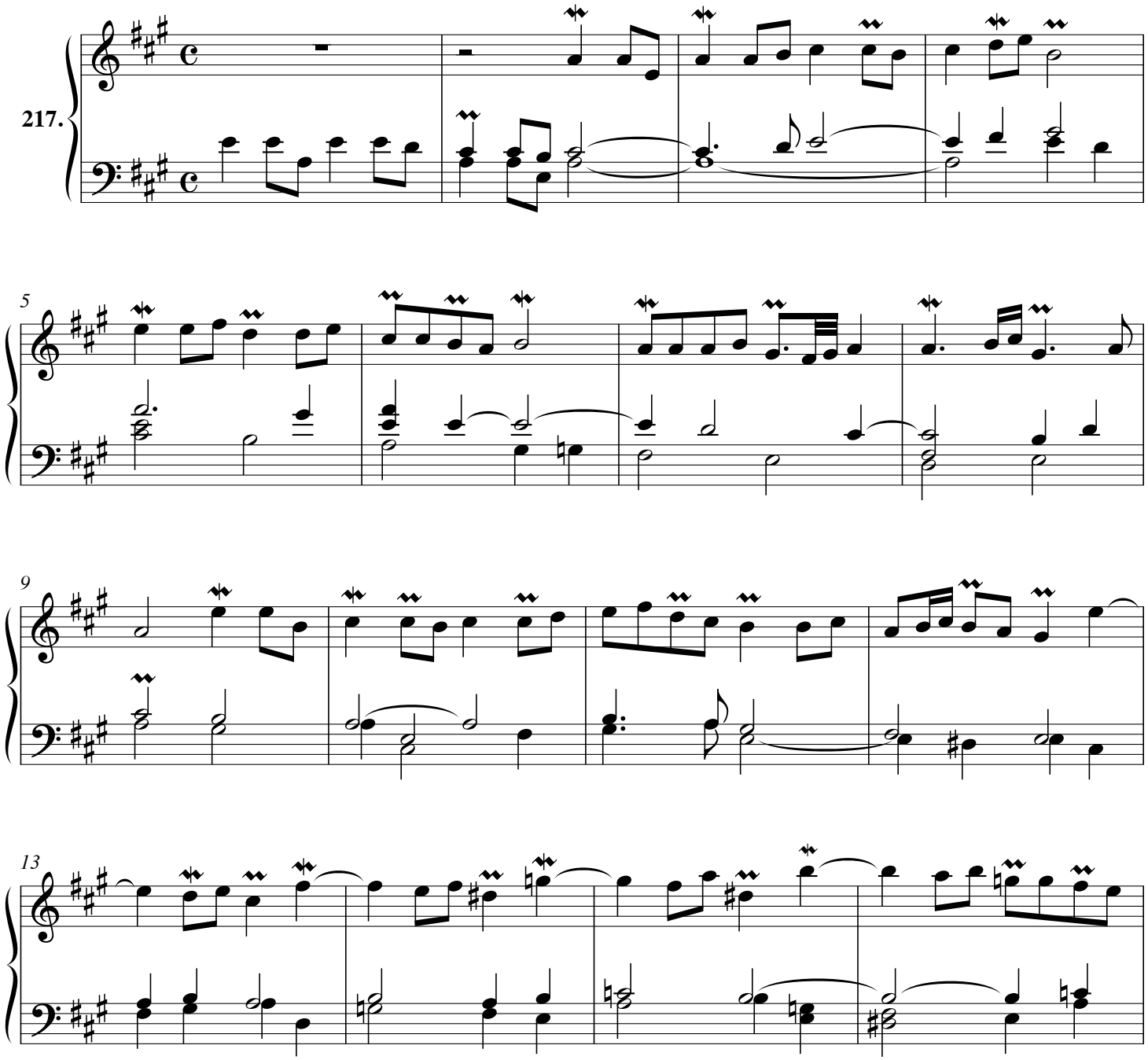


© Les Éditions Outremontaises - 2011

3. Récit



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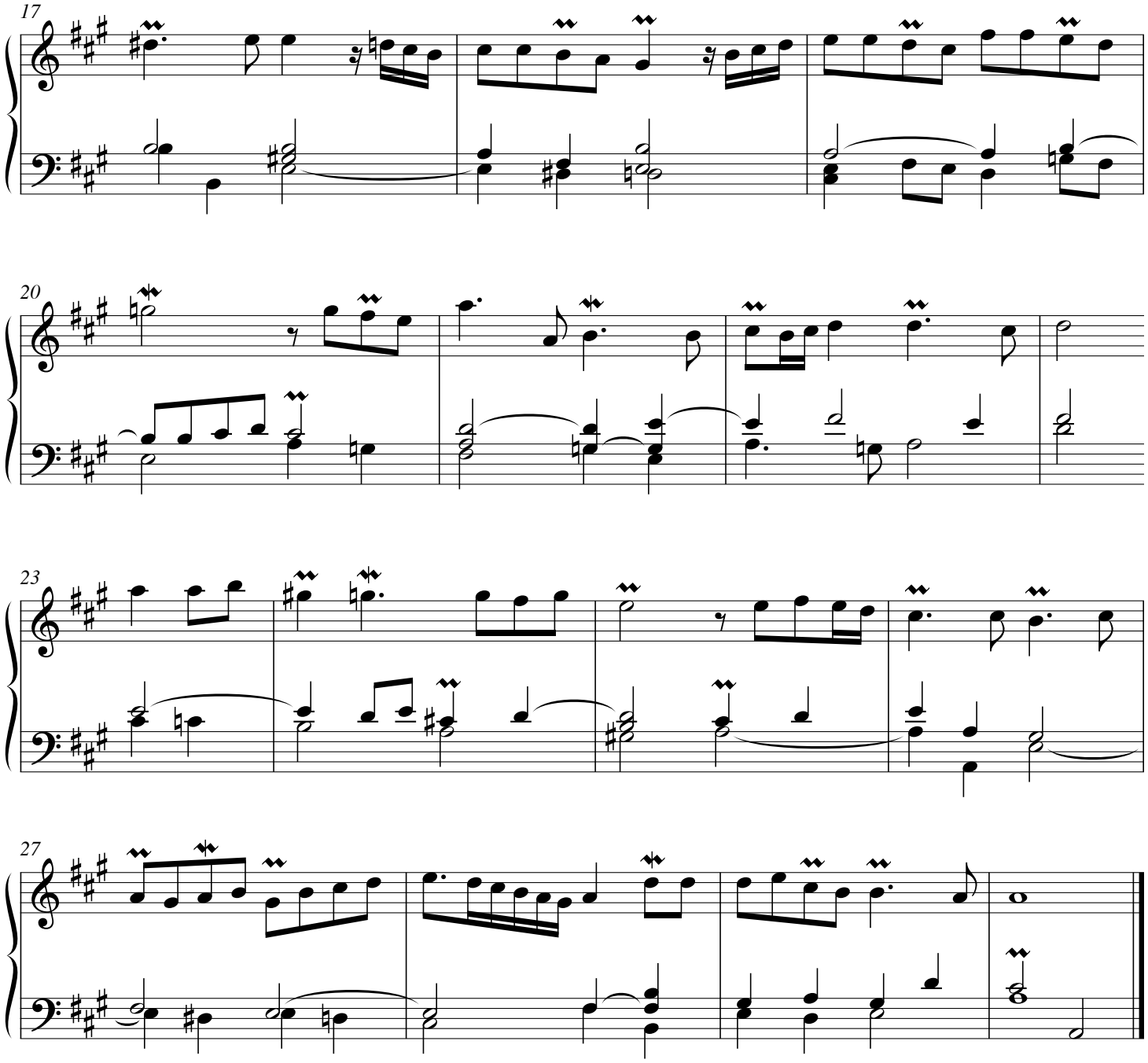

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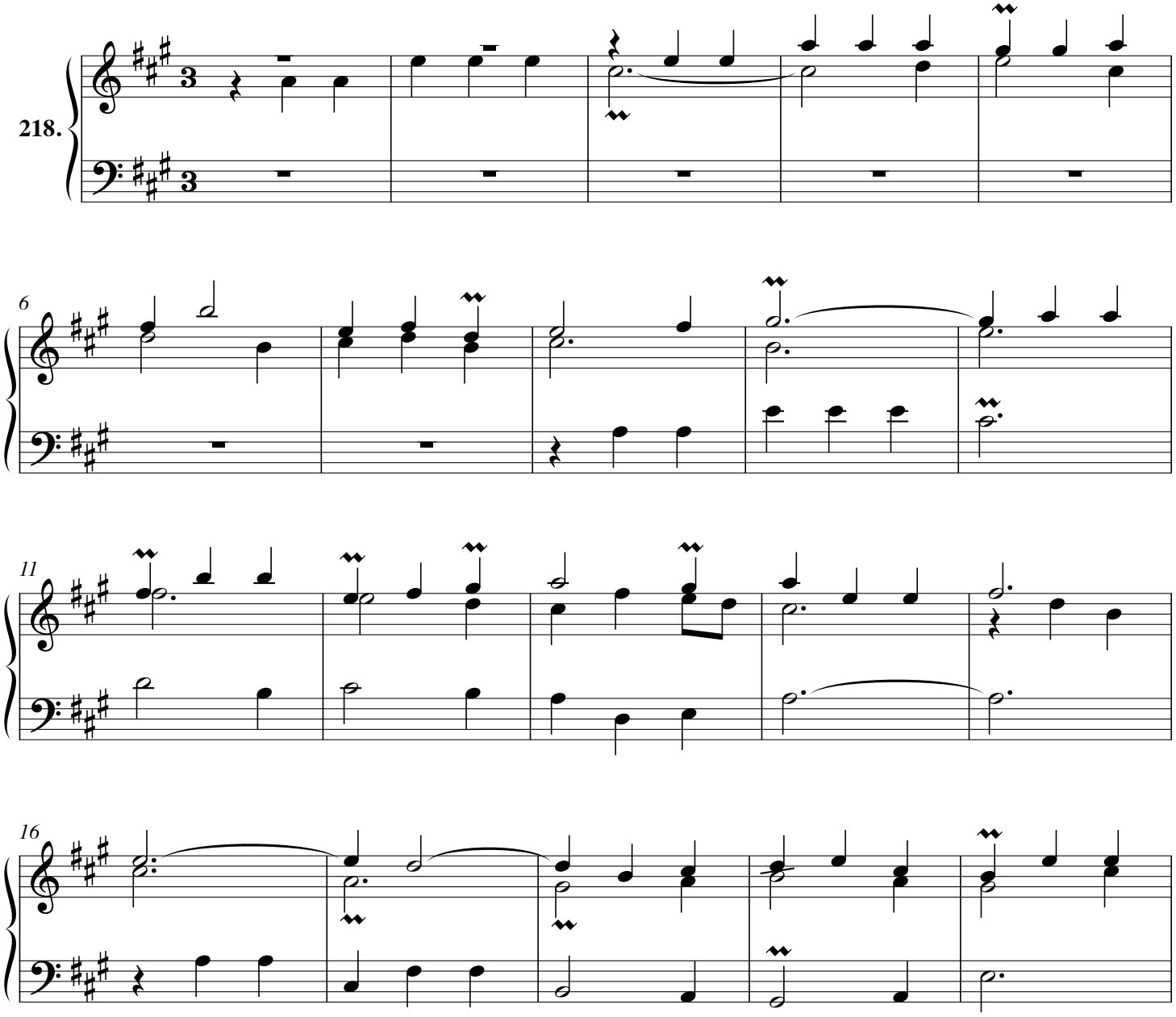
4. Trio



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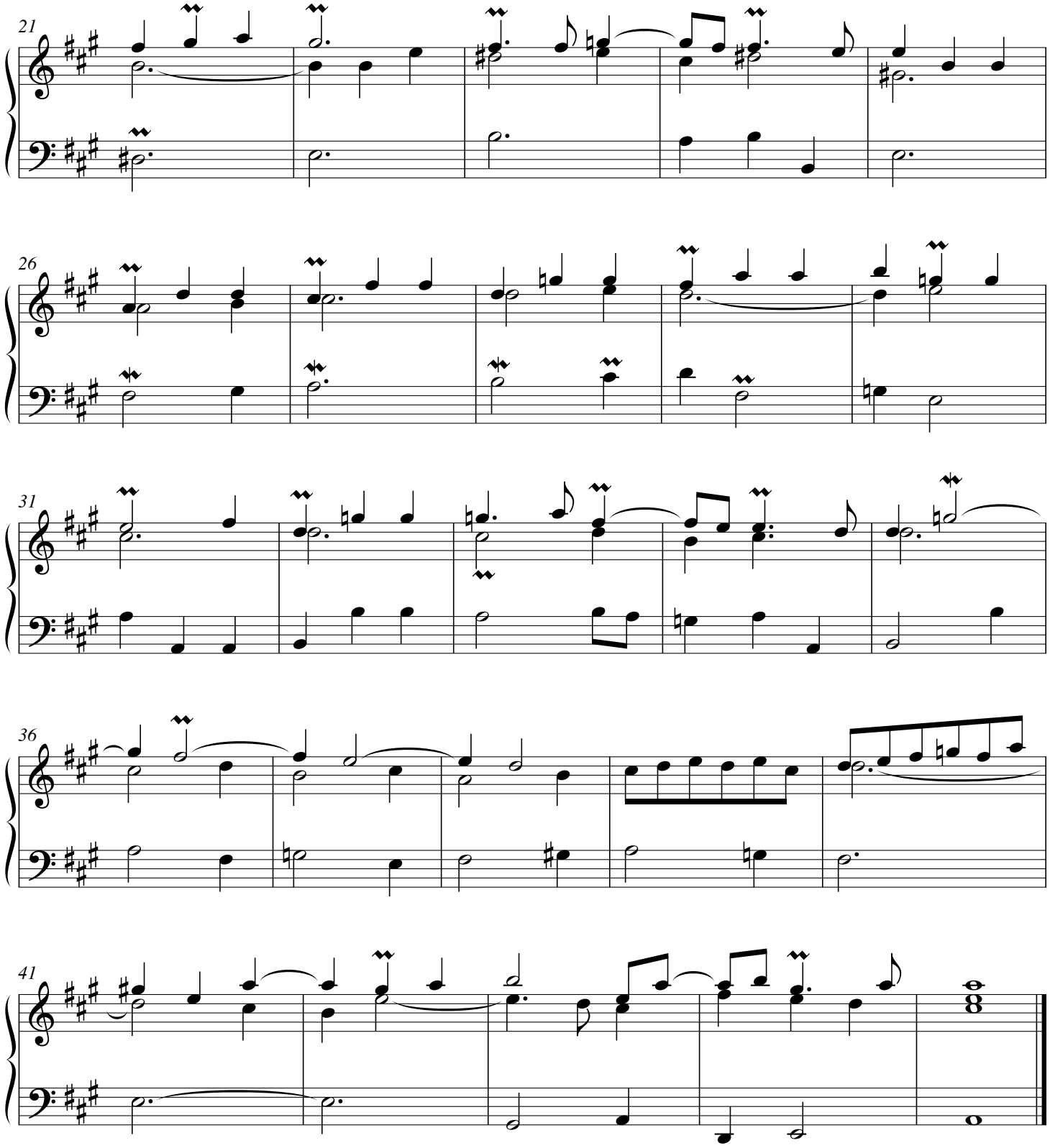

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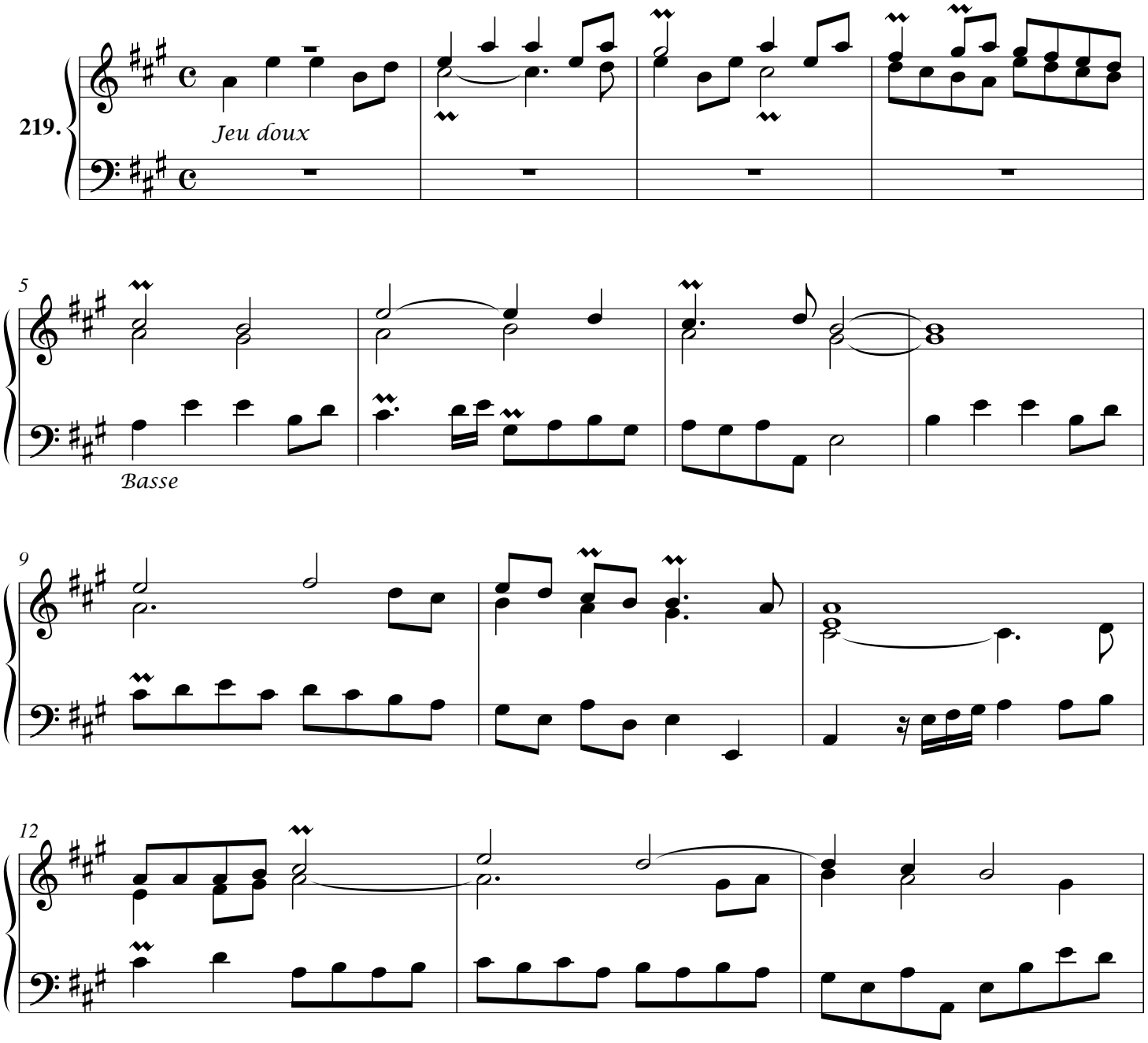
5. Basse



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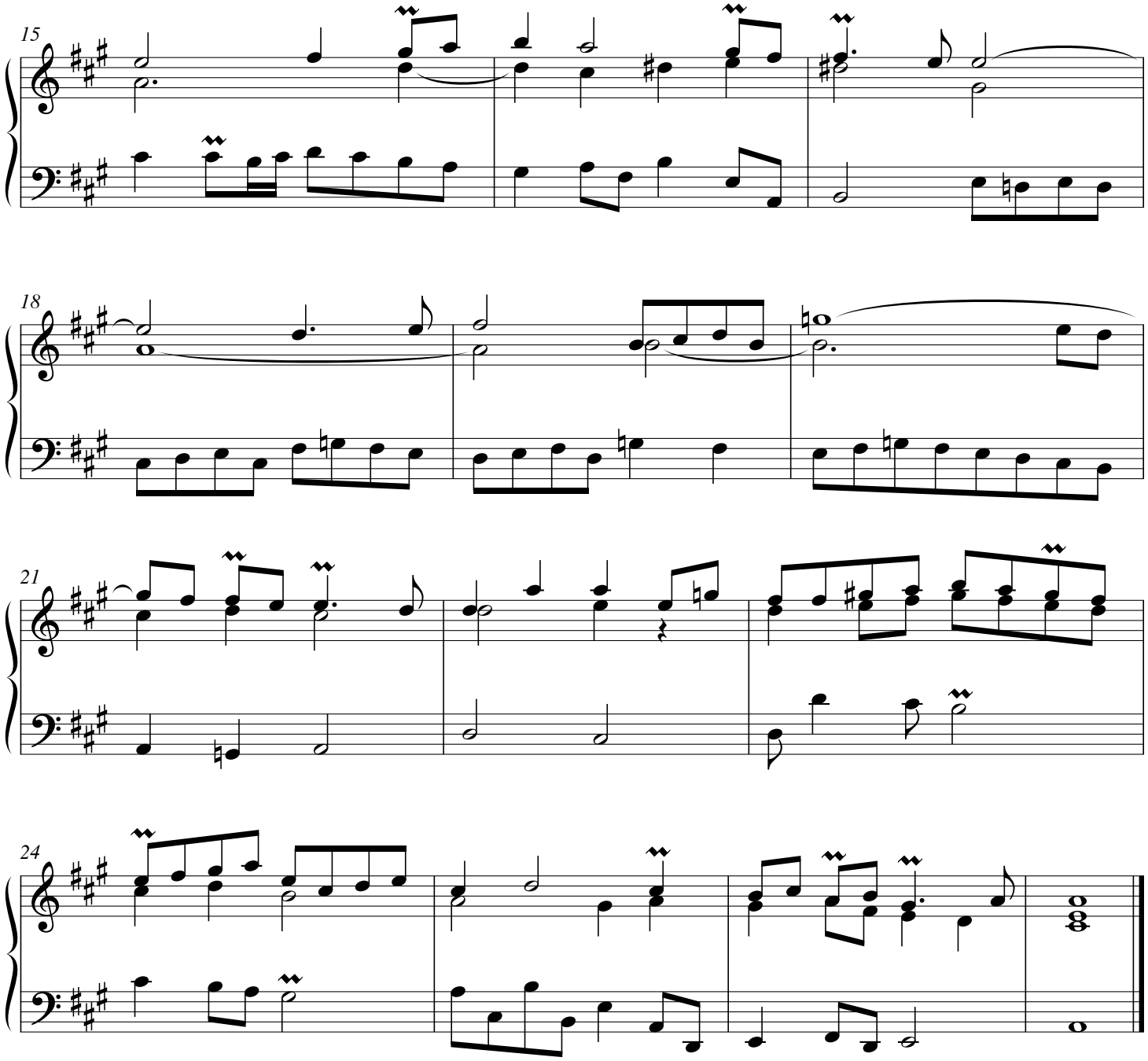

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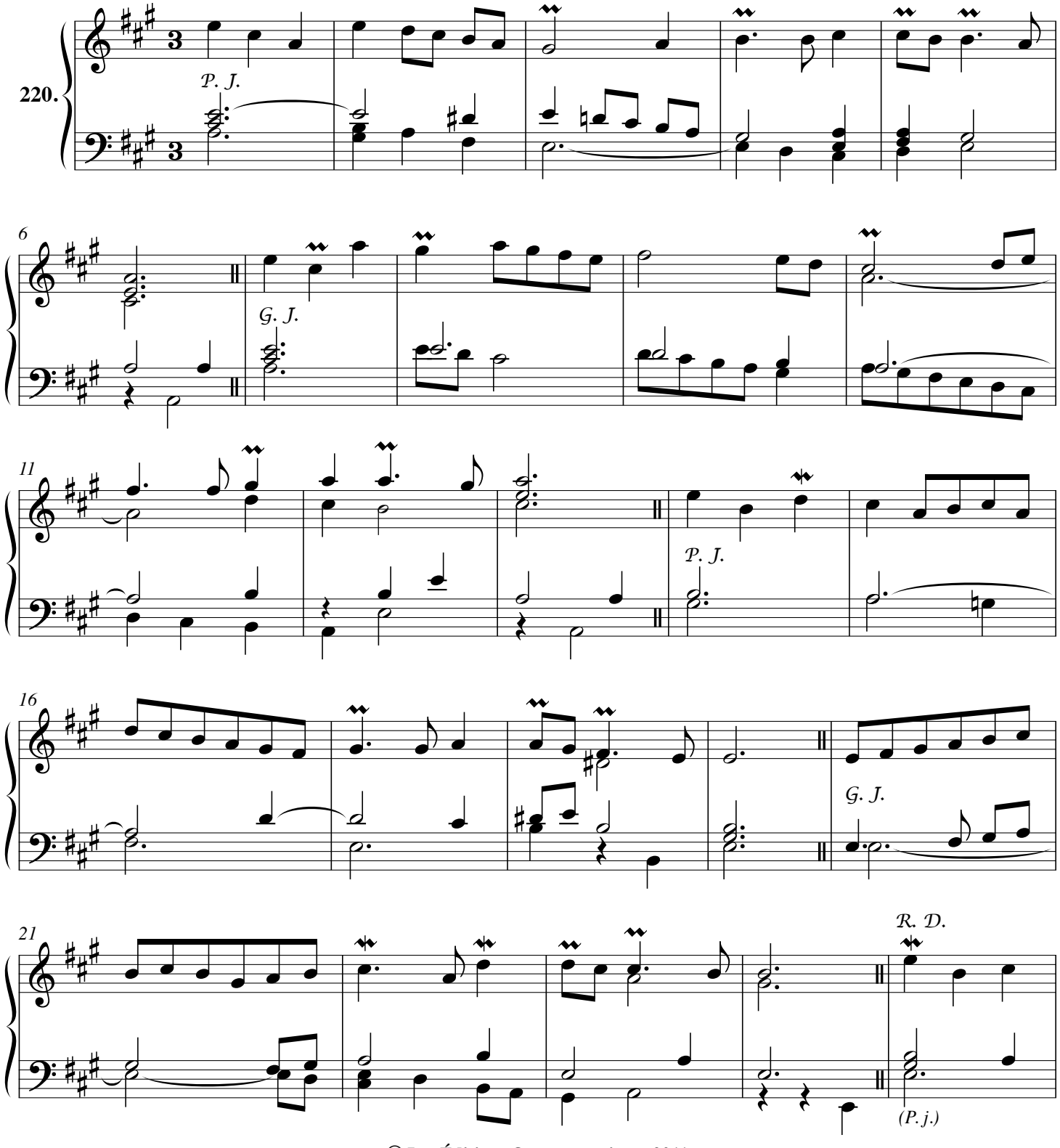
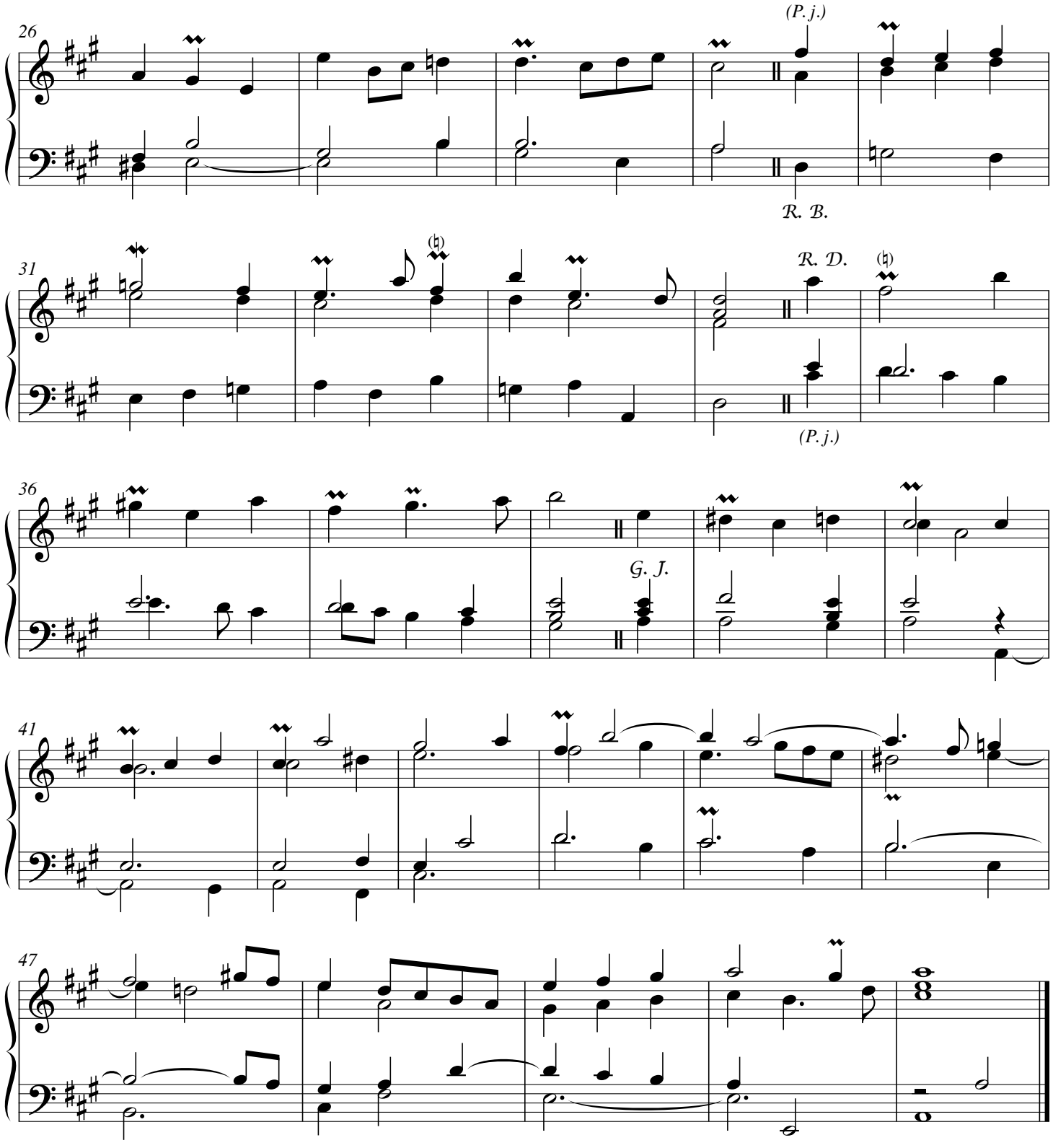
6. Dialogue



© Les Éditions Outremontaises - 2011



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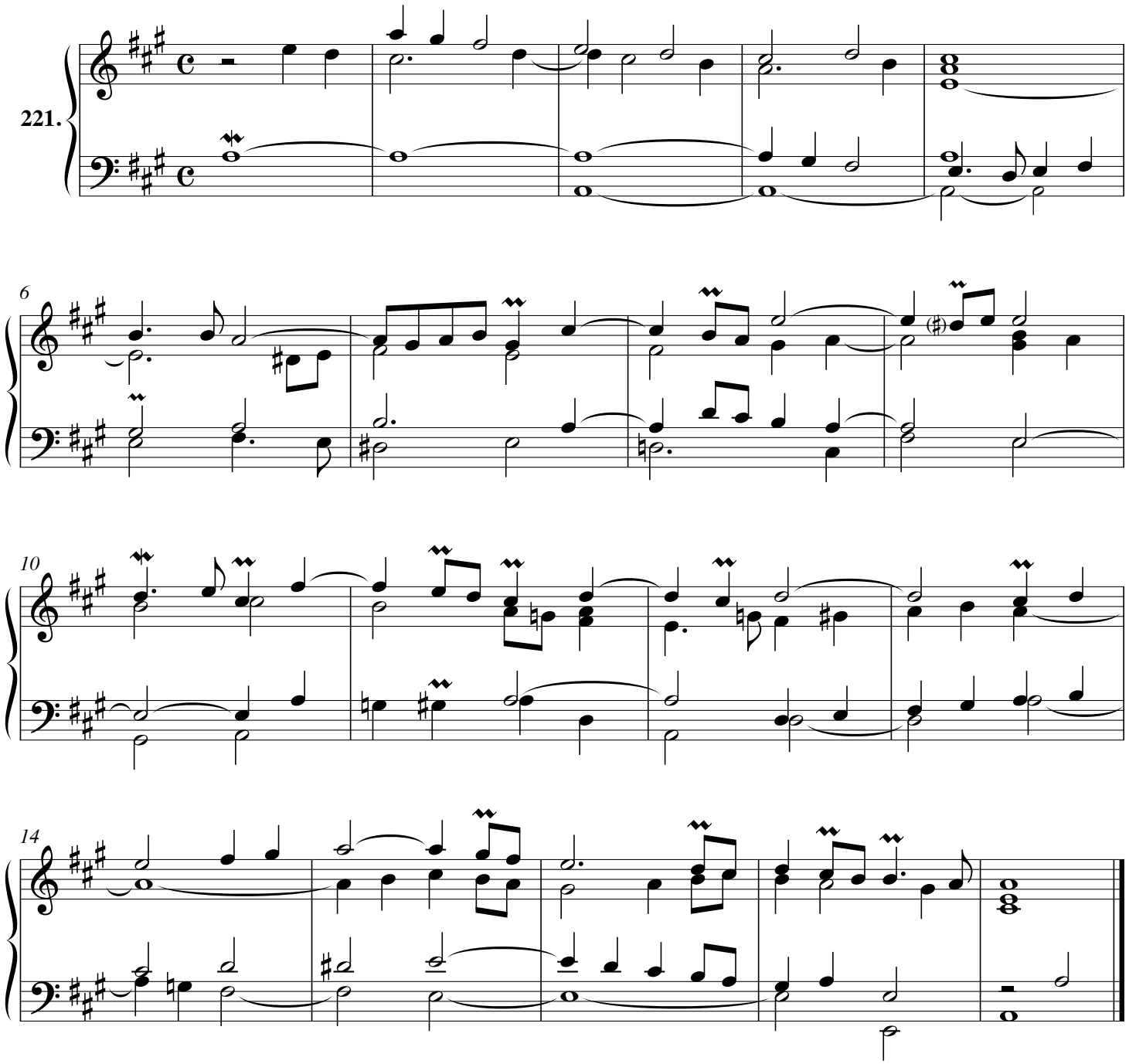
7. [Dernier] Plein Jeu



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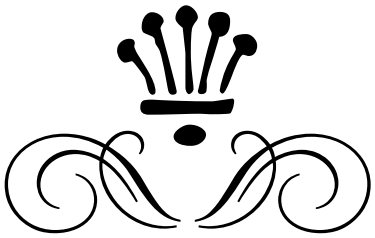

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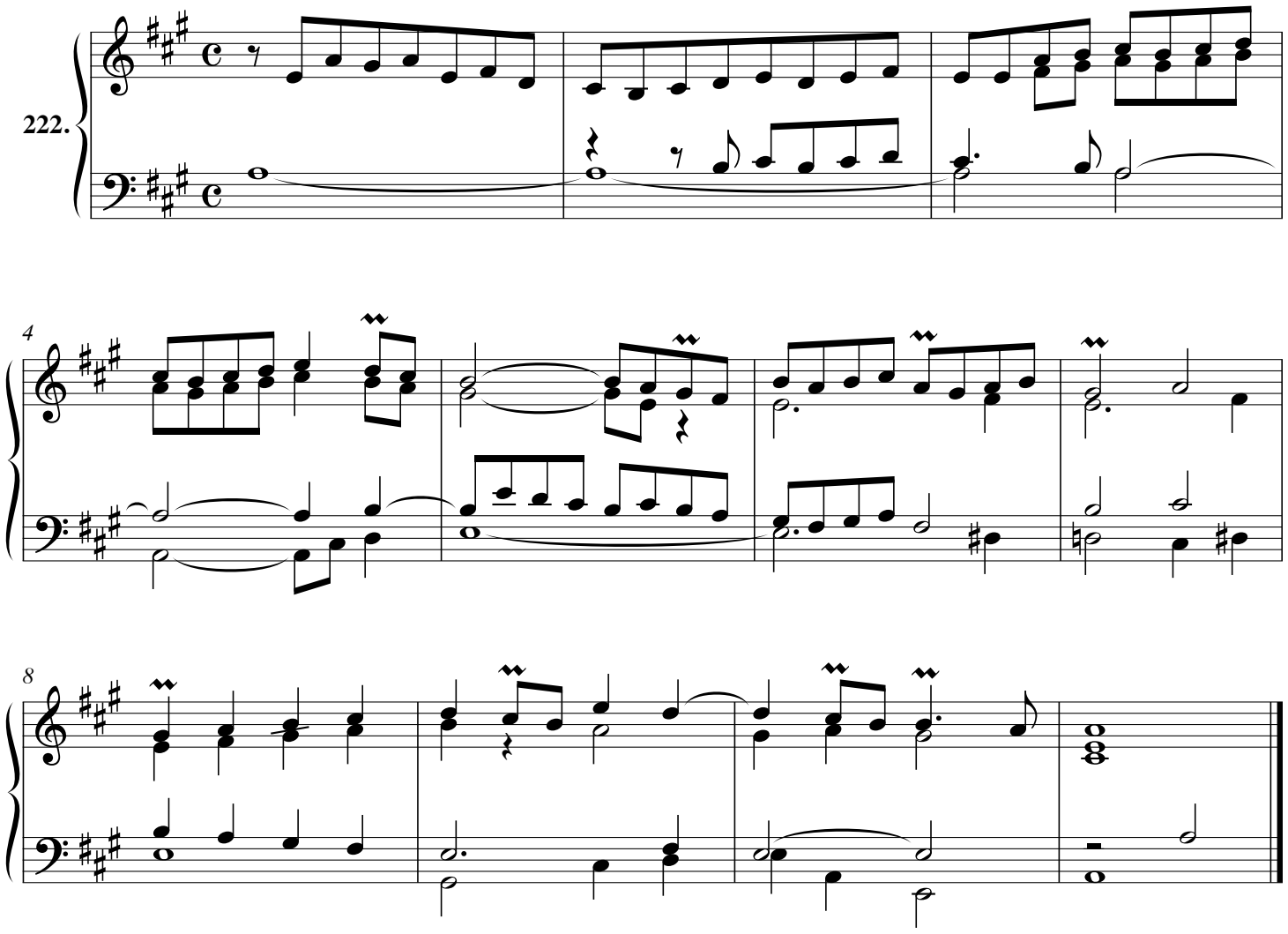
(Pièces diverses en A #)

1. [Plein Jeu]

Anonyme
(Fin XVII^e ou début XVIII^e s.)



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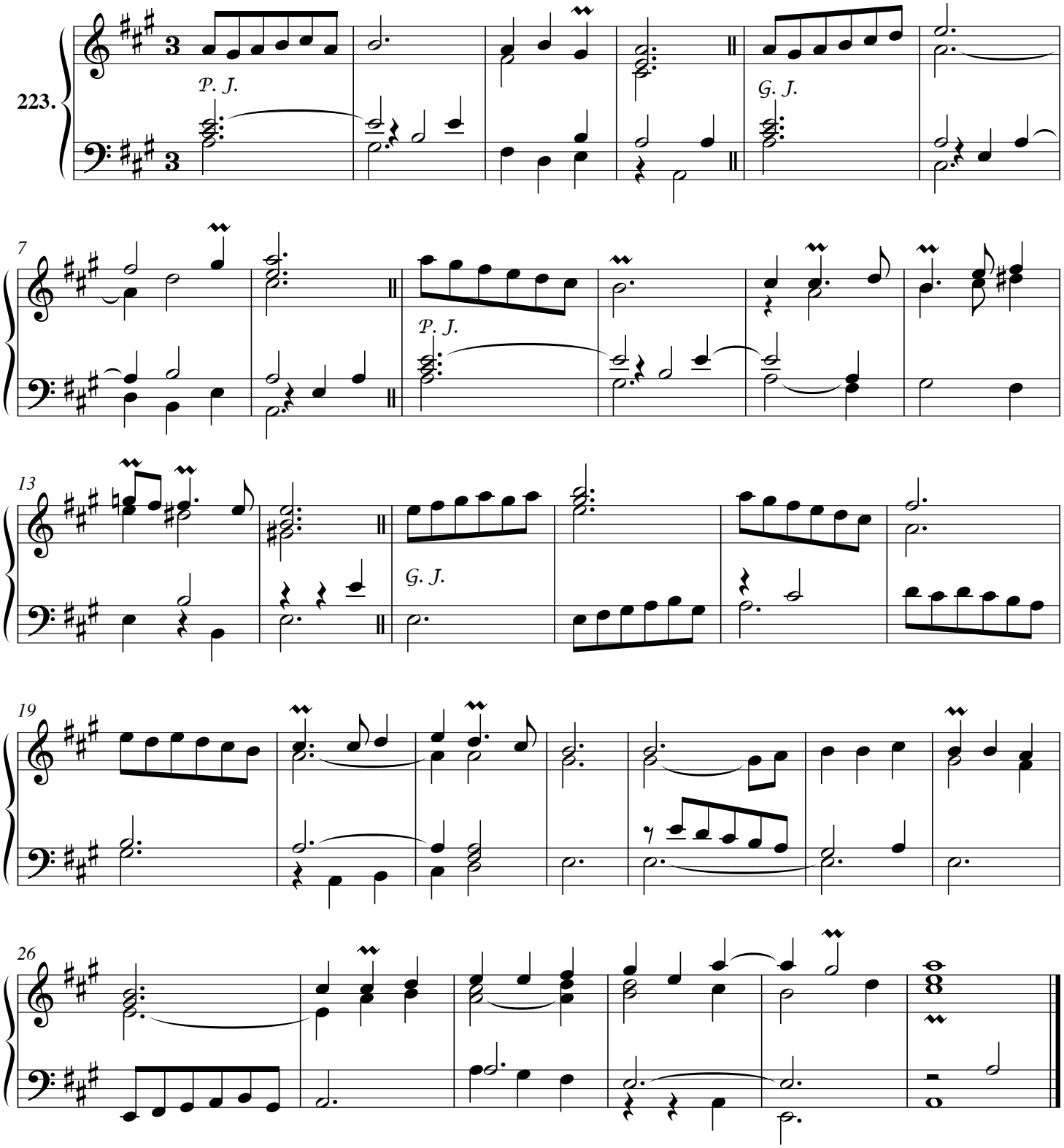
2. [Dialogue]



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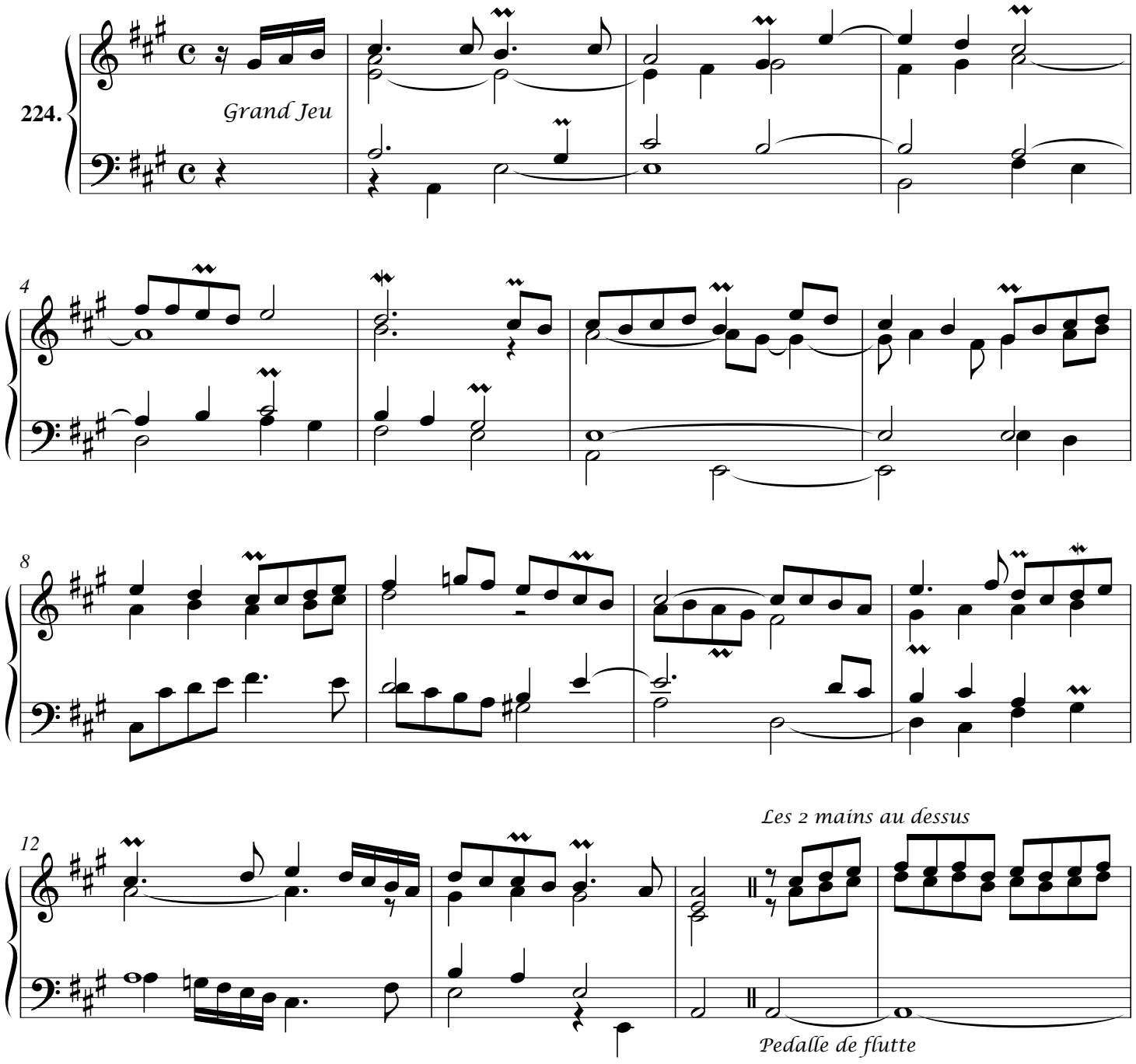
Cf. no. 398, p. 538.

3. Plein Jeu en A ♮



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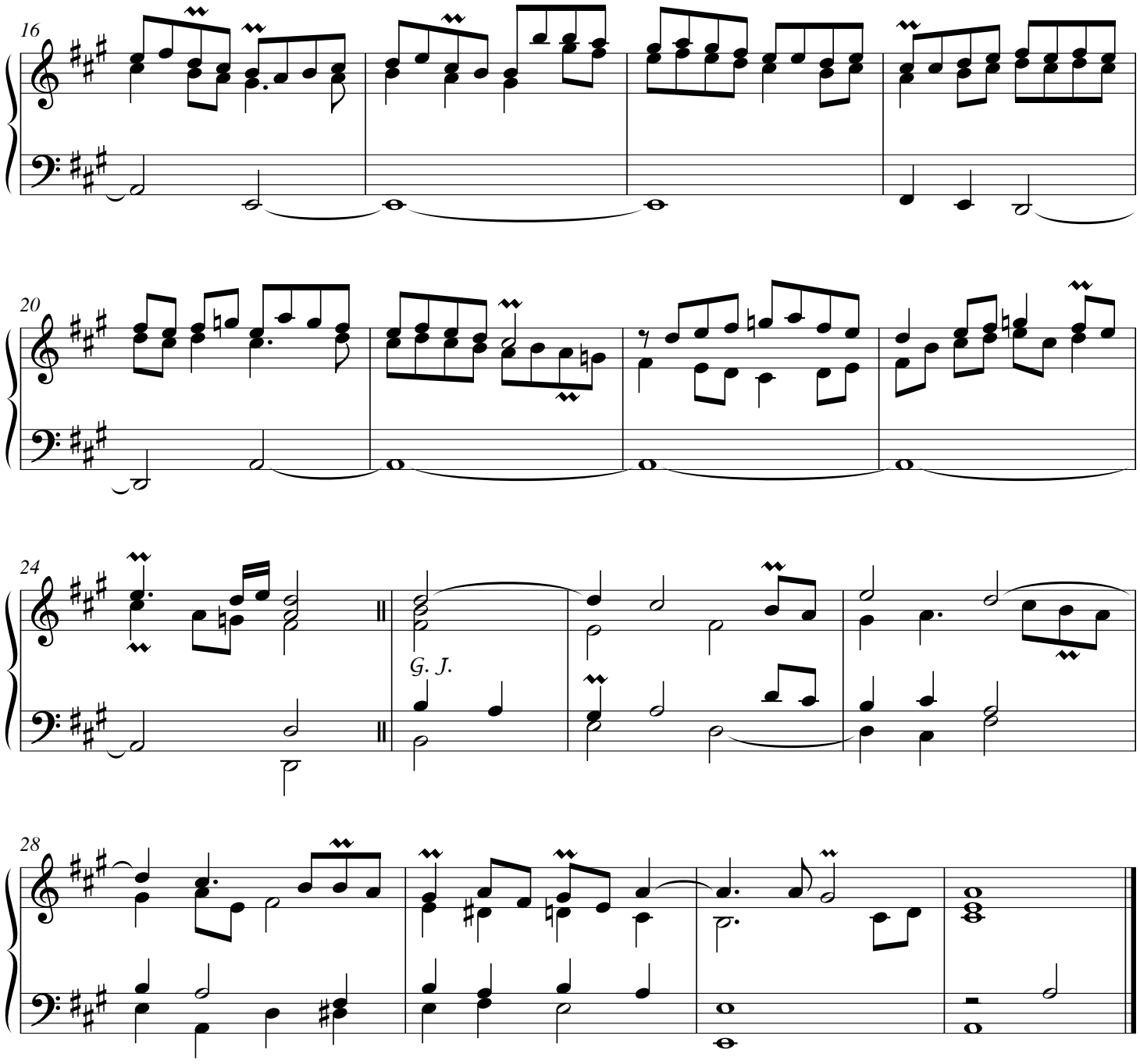
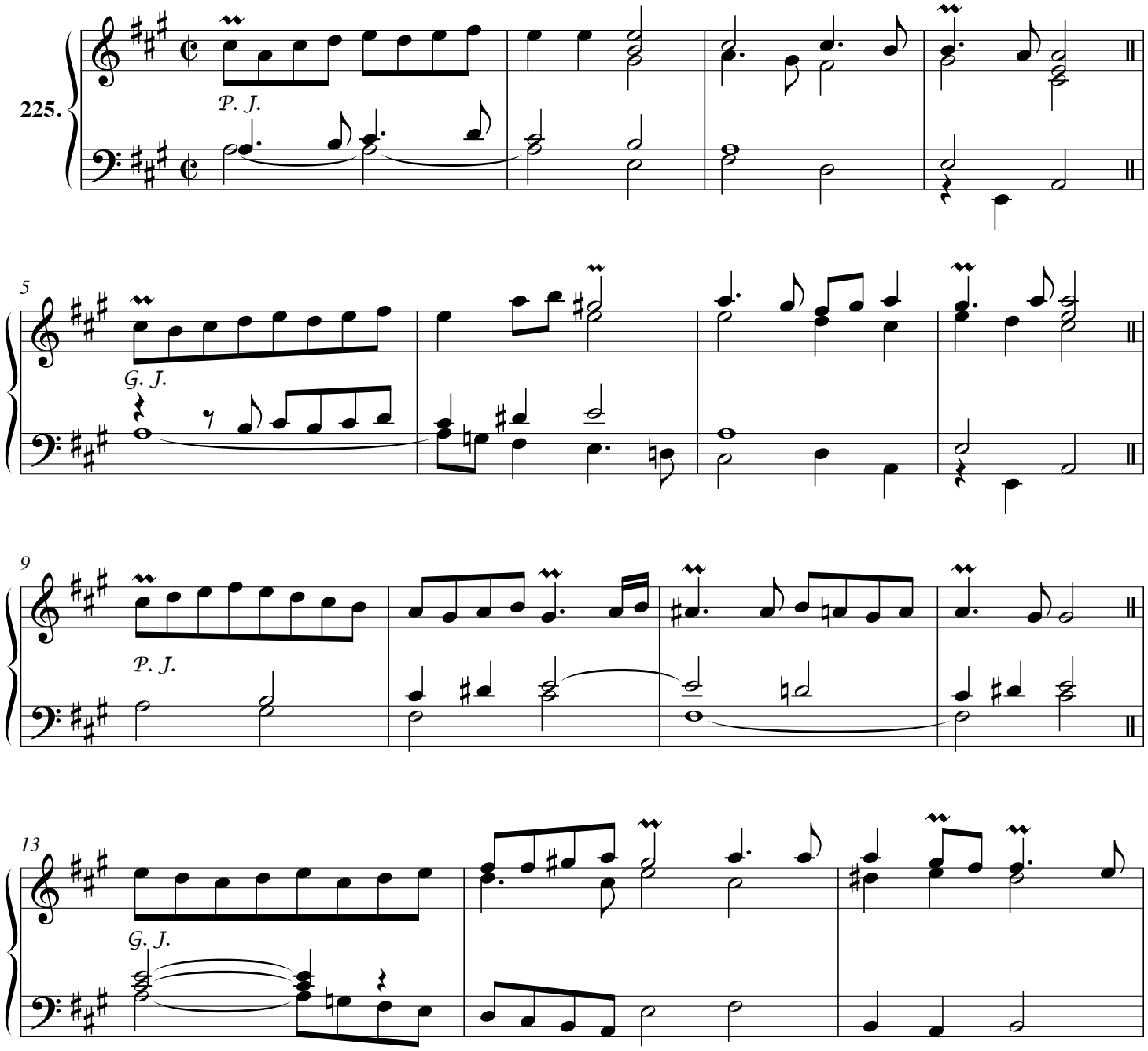


© Les Éditions Outremontaises - 2011

4. Dialogue



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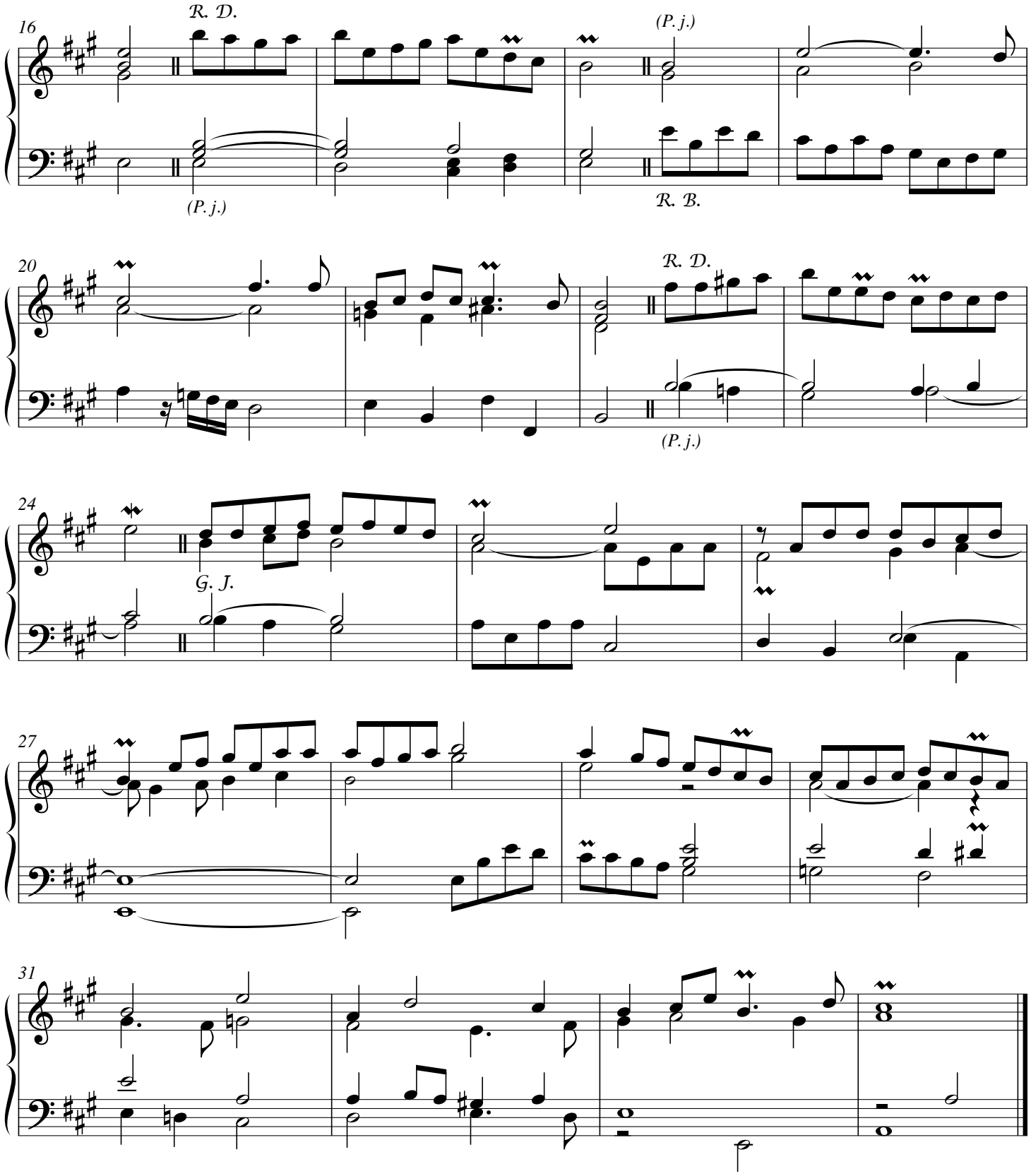

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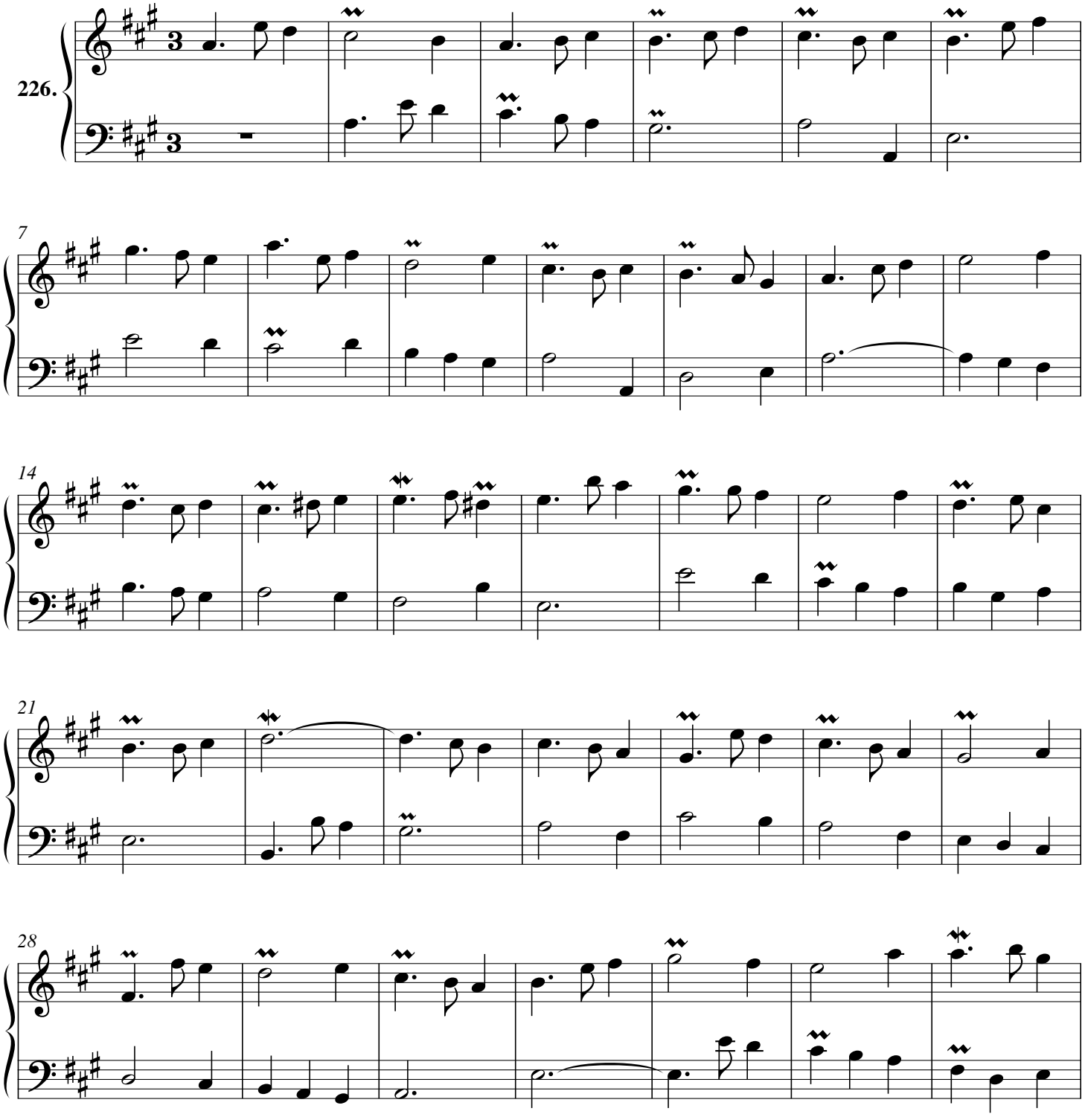
Cf. no 394, p. 534.

5. Duo



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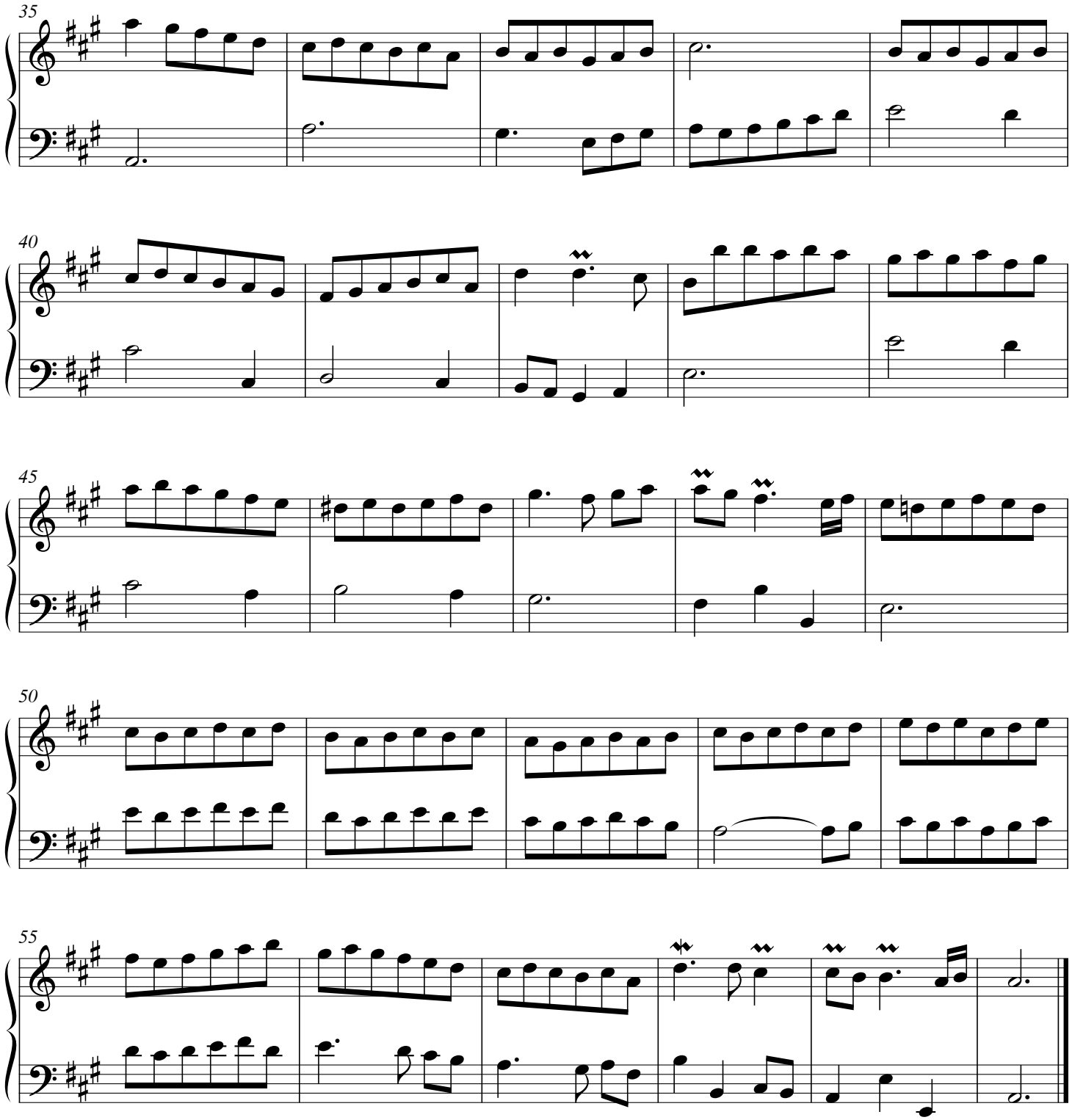

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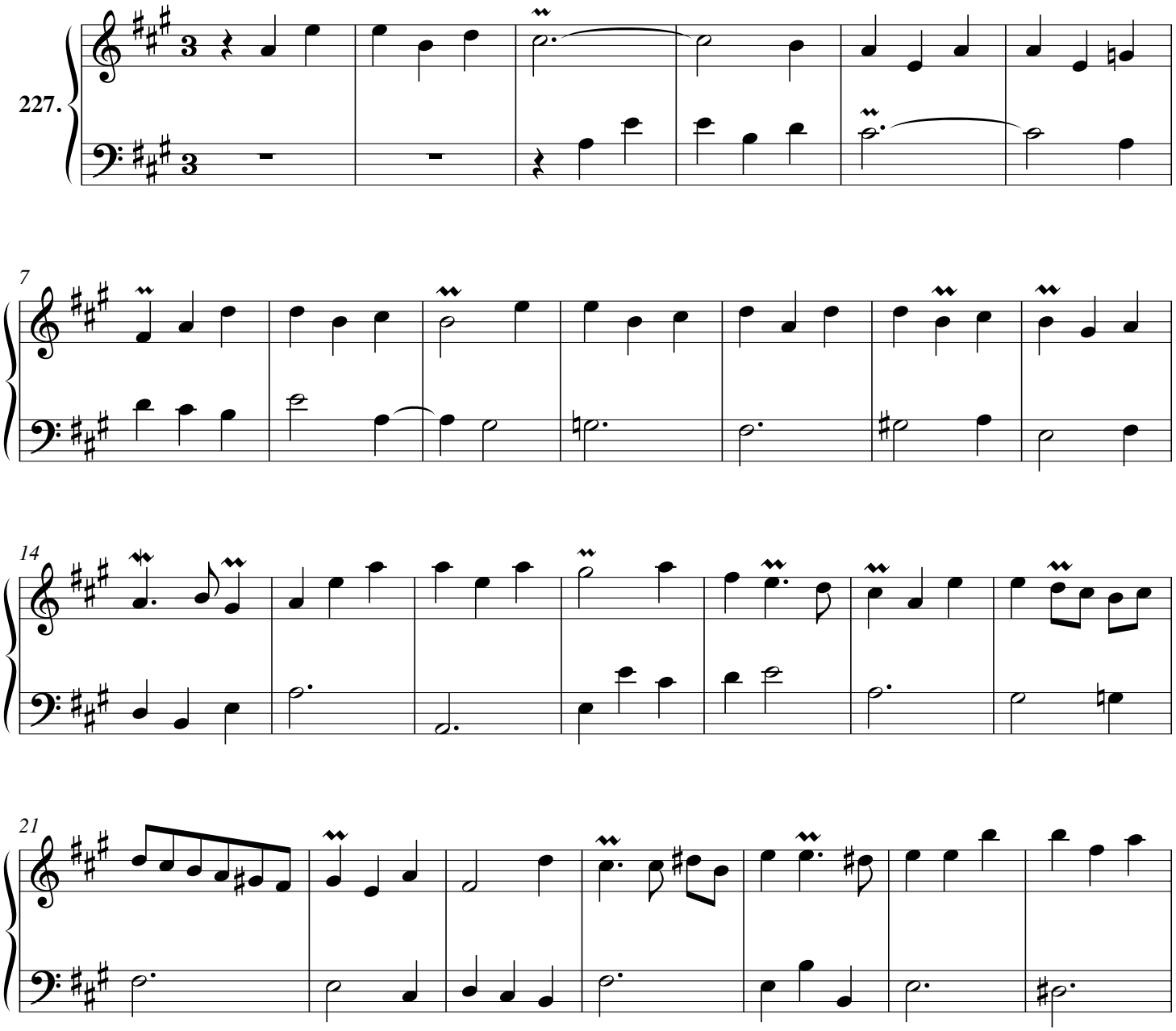
6. Duo



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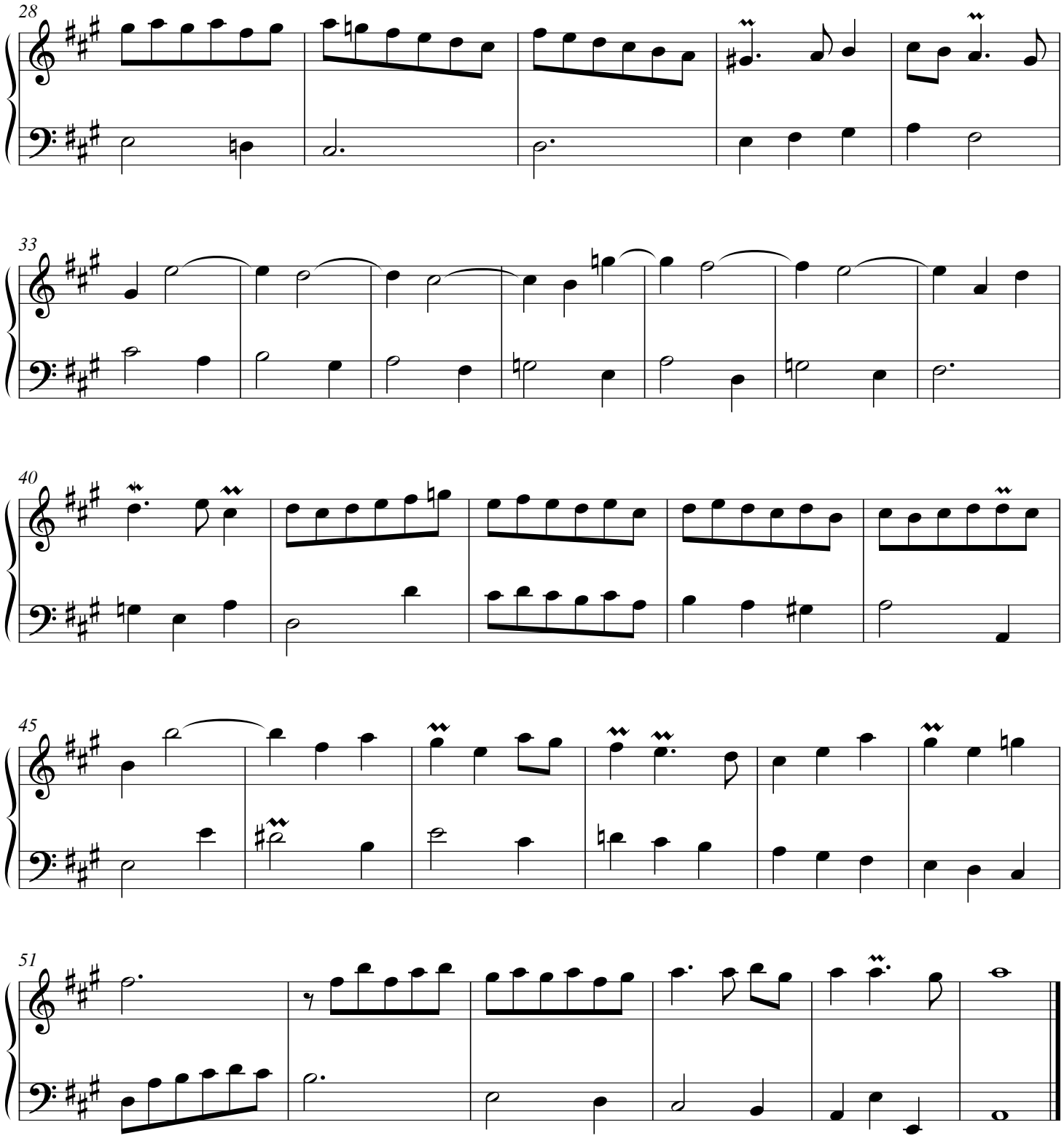

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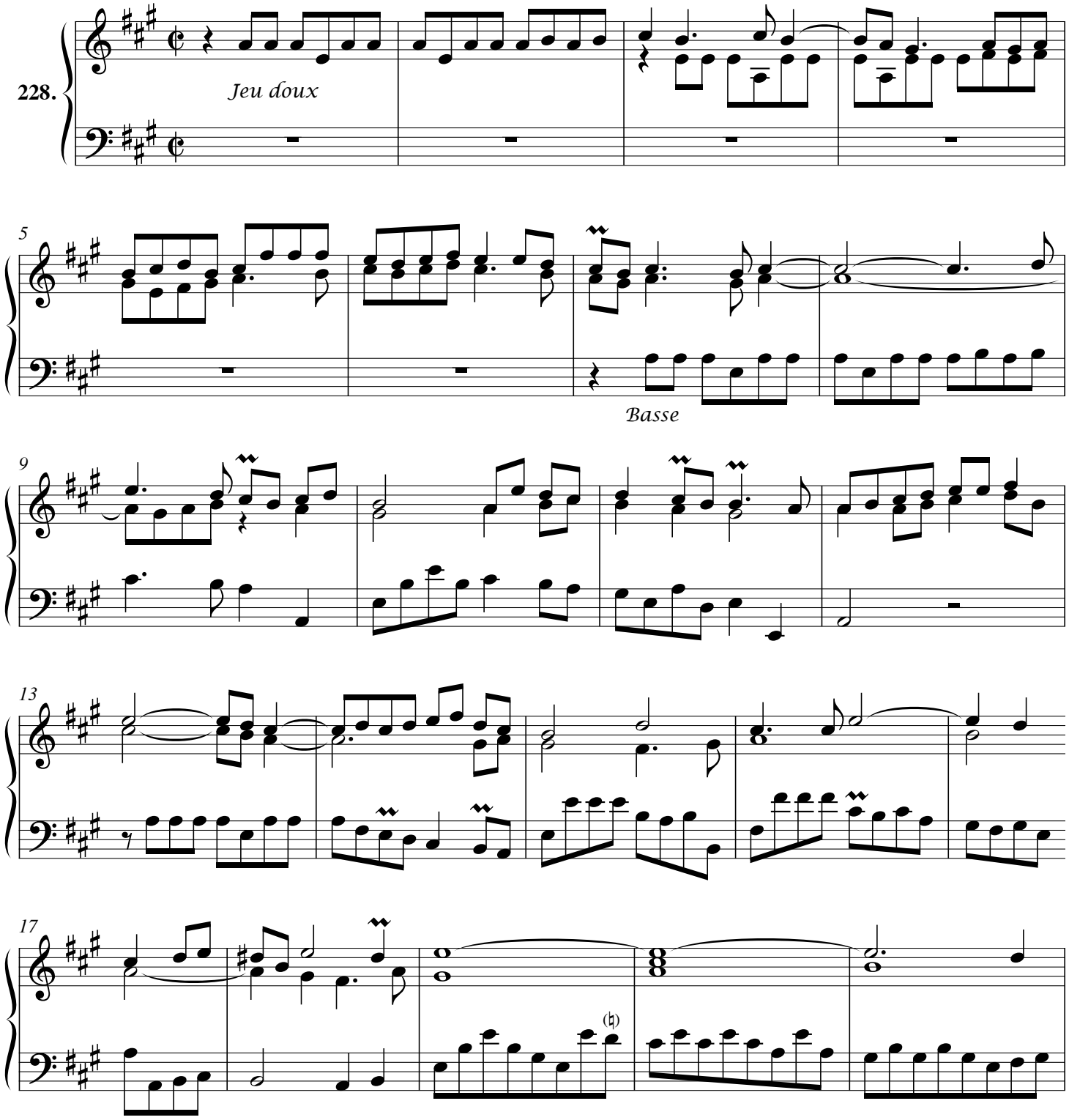
7. [Basse]



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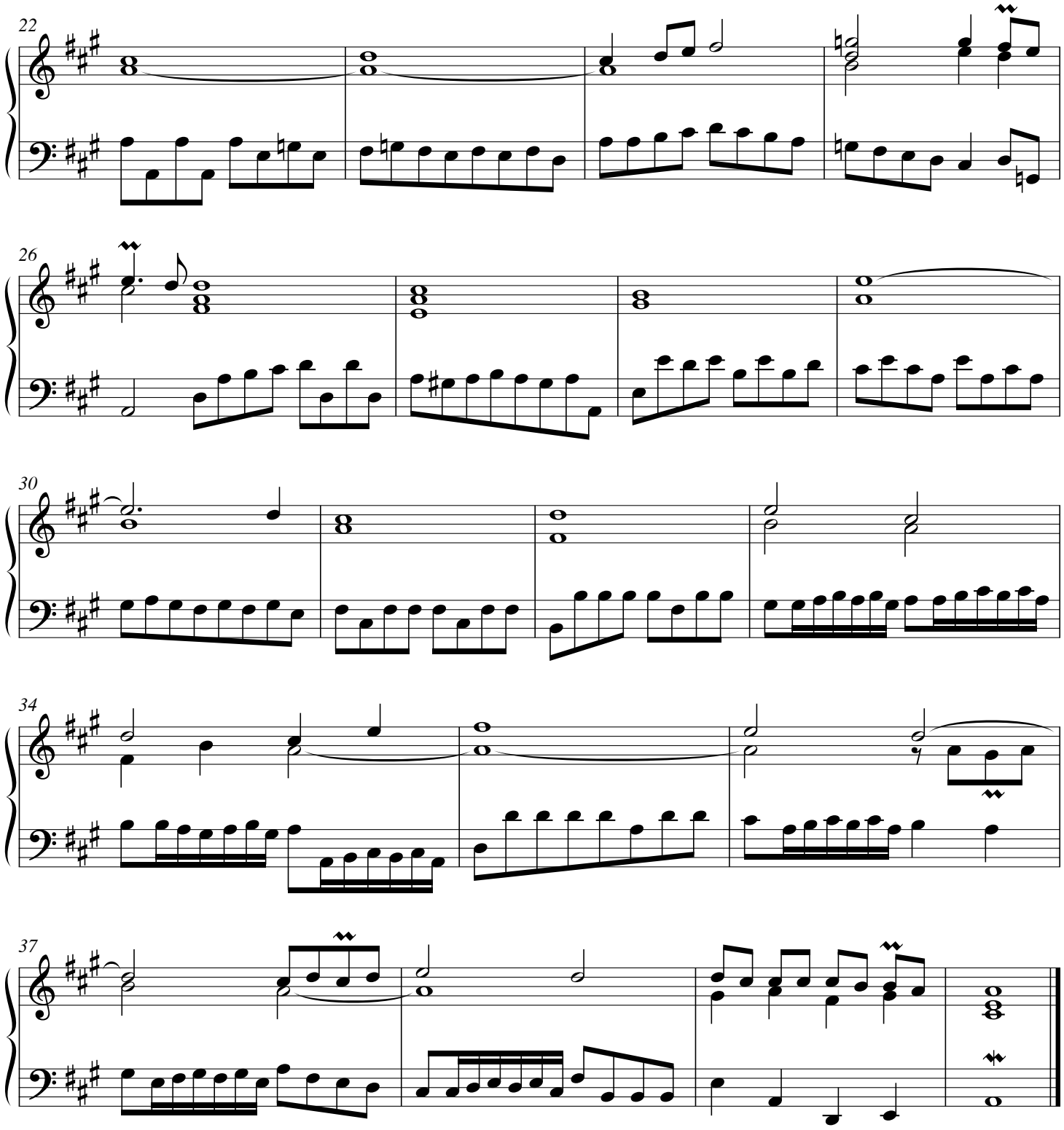

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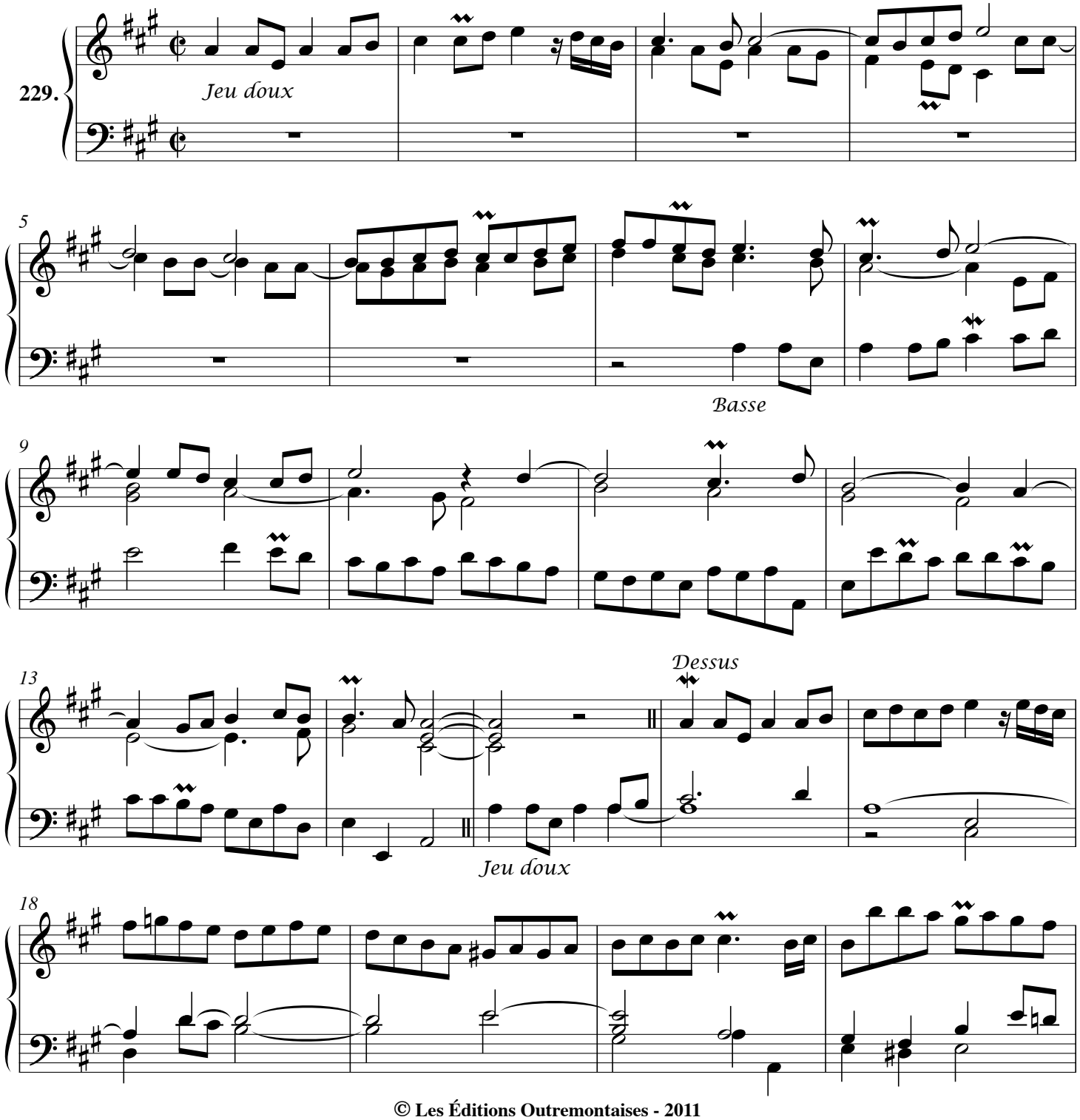
8. Fantaisie pour la Basse et le Dessus de Trompette avec le Cornet



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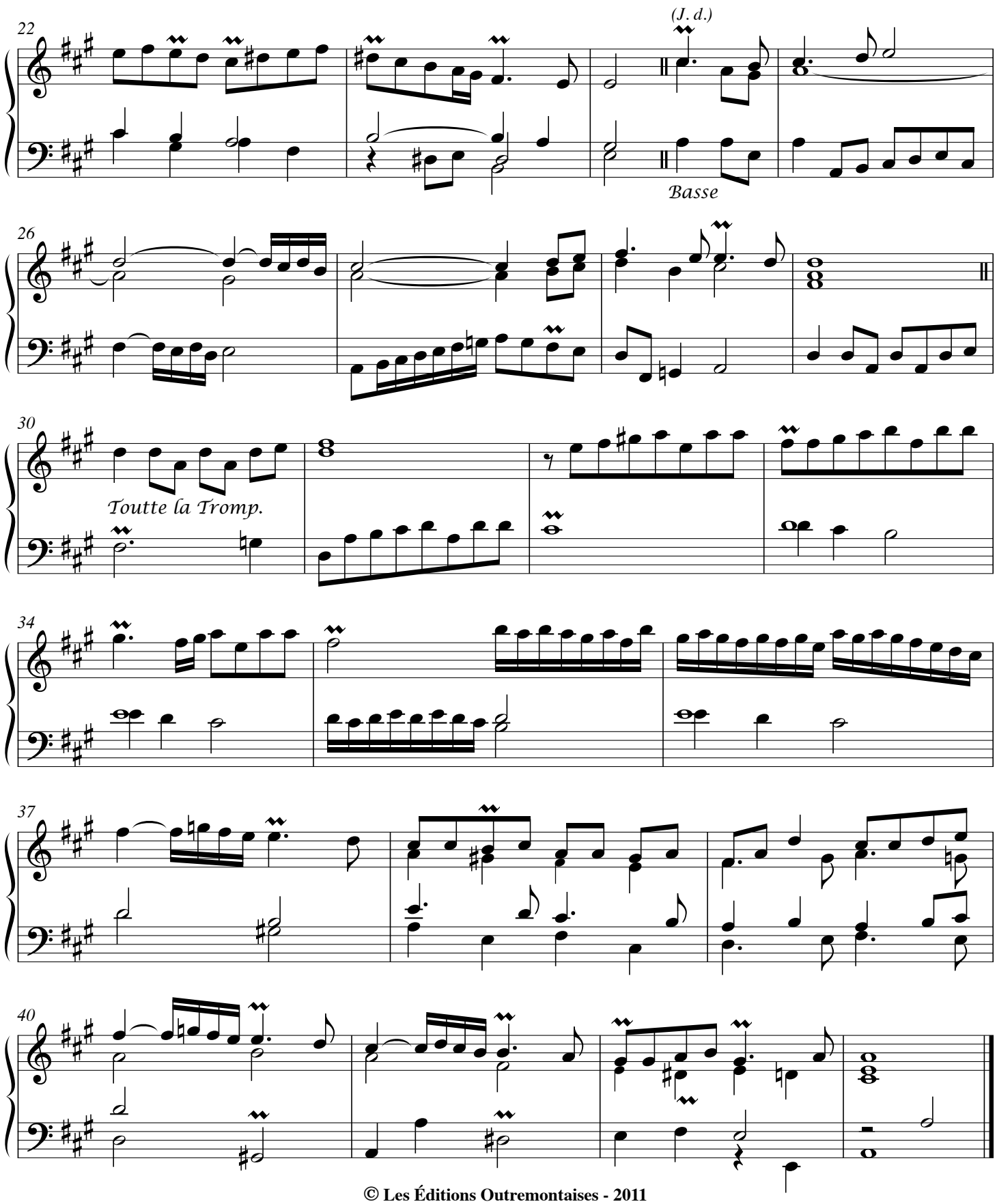

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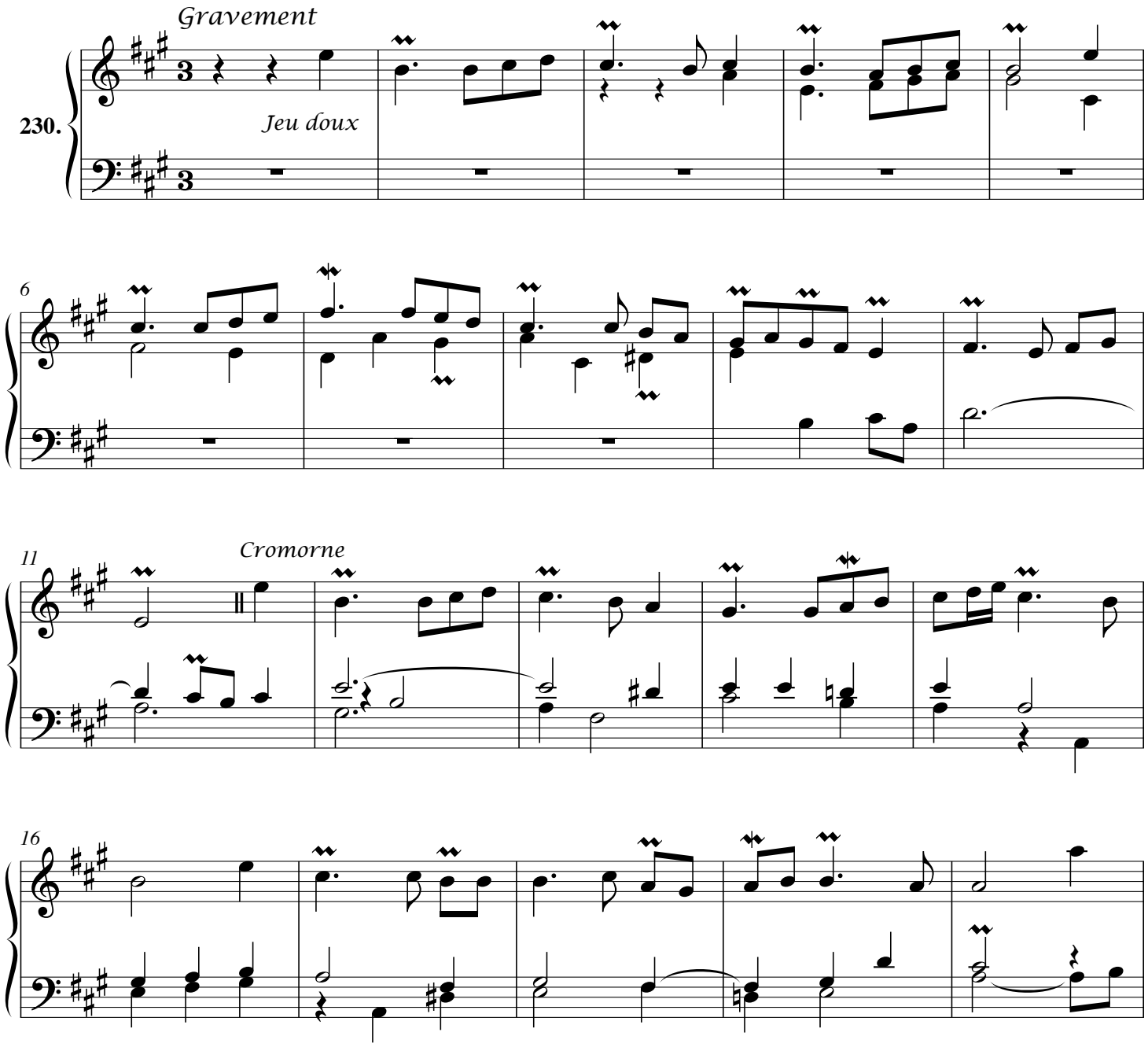
9. [Récit de Cromorne]



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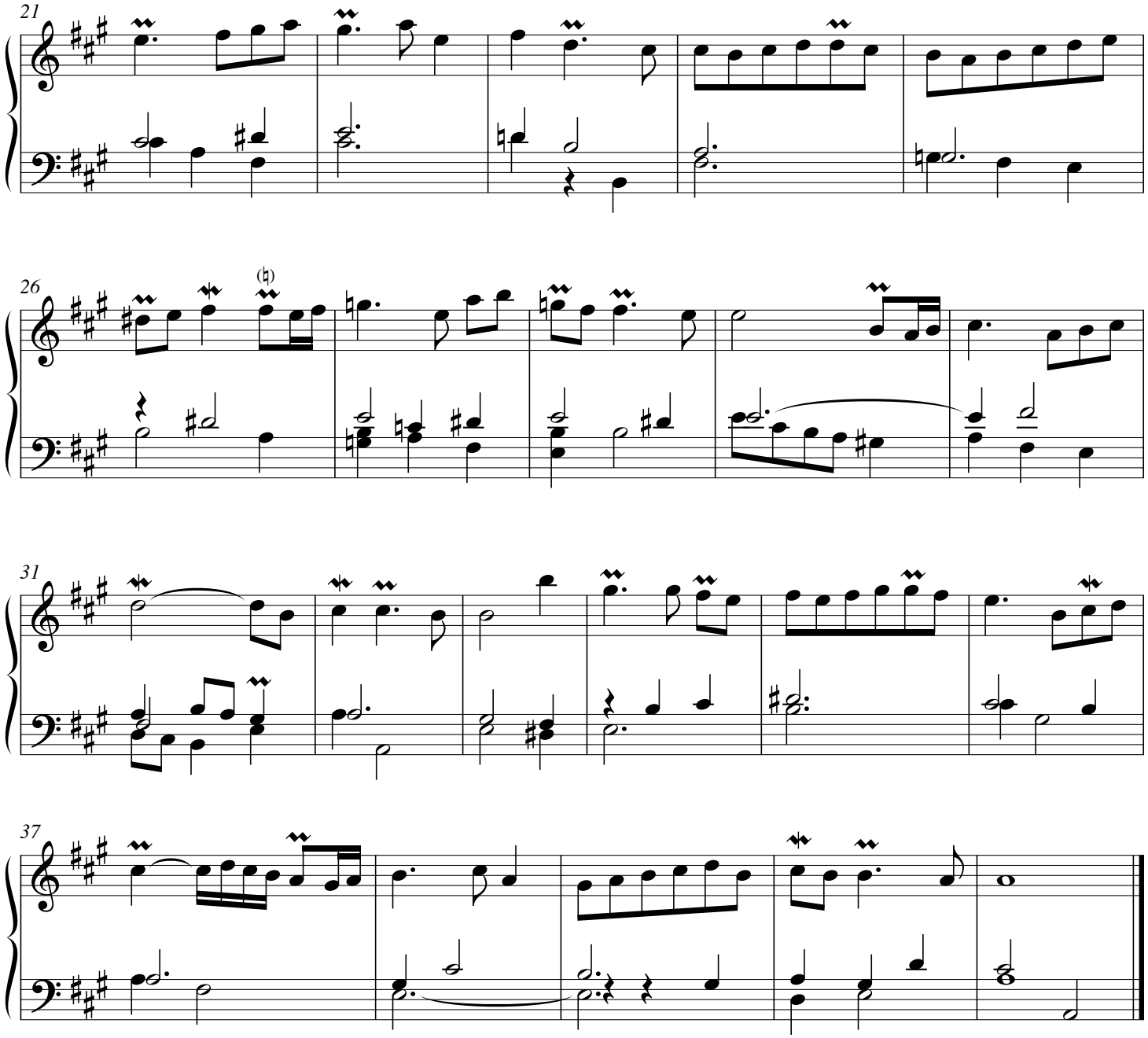

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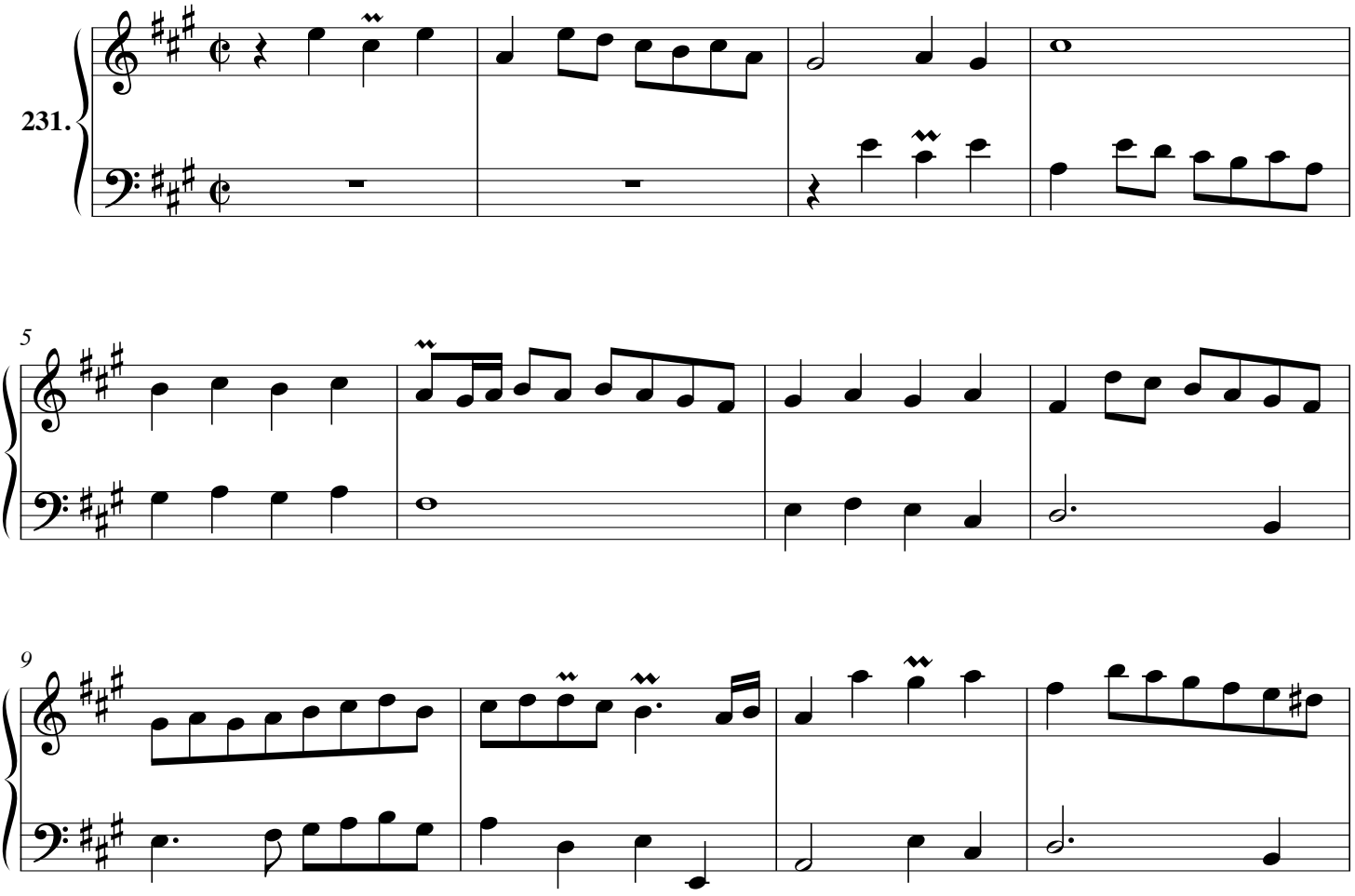
10. Duo



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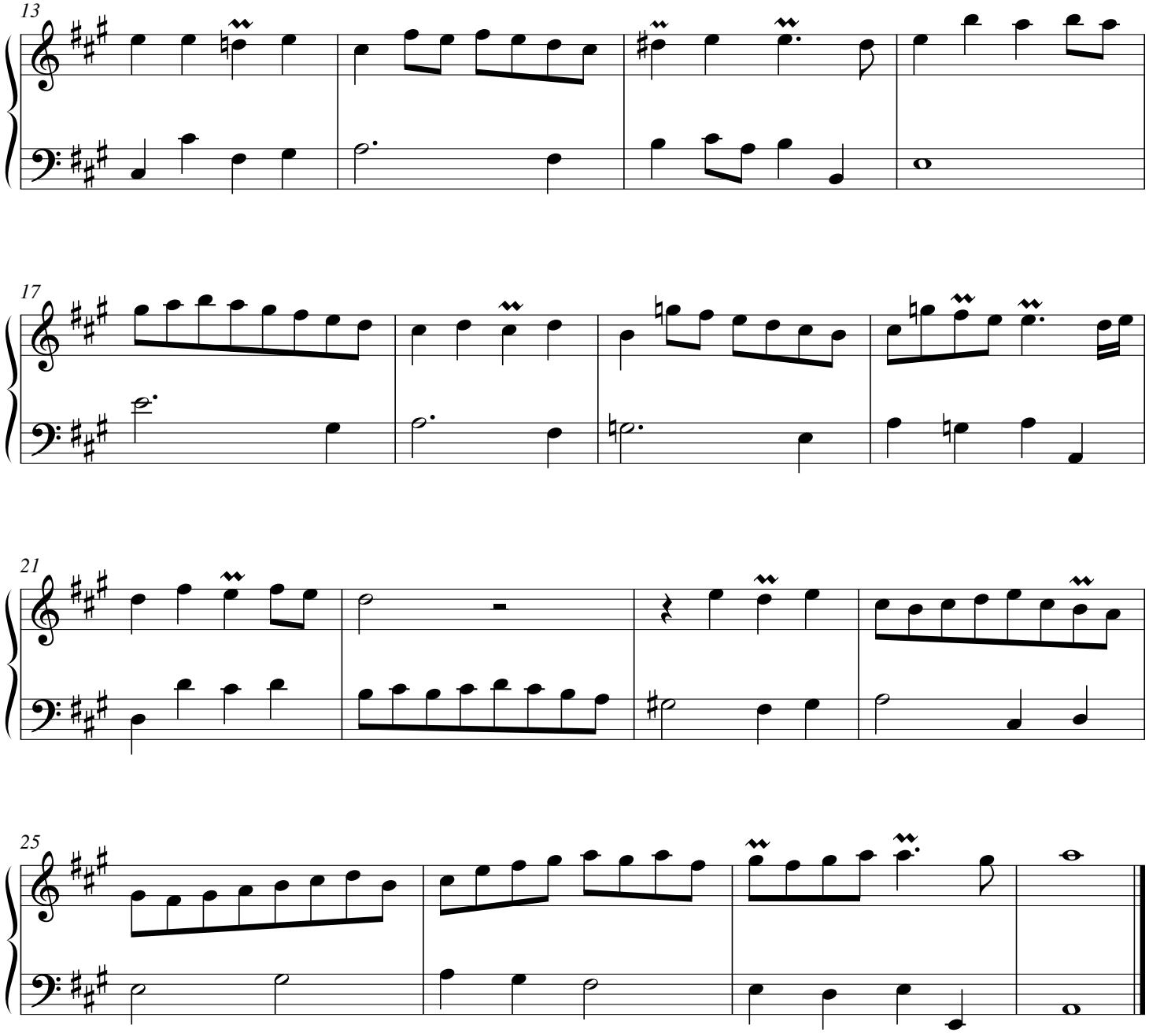

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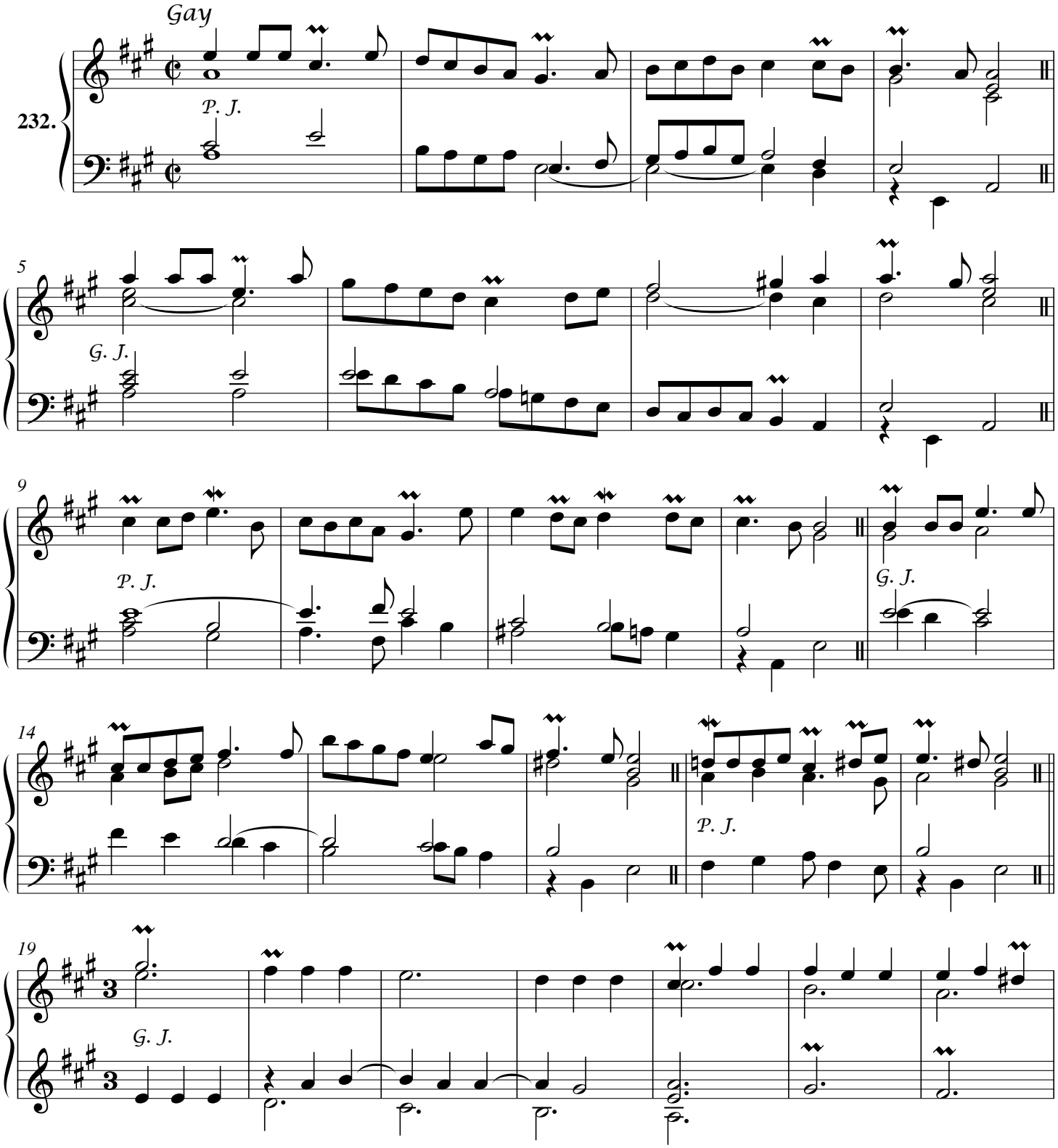
11. Dialogue



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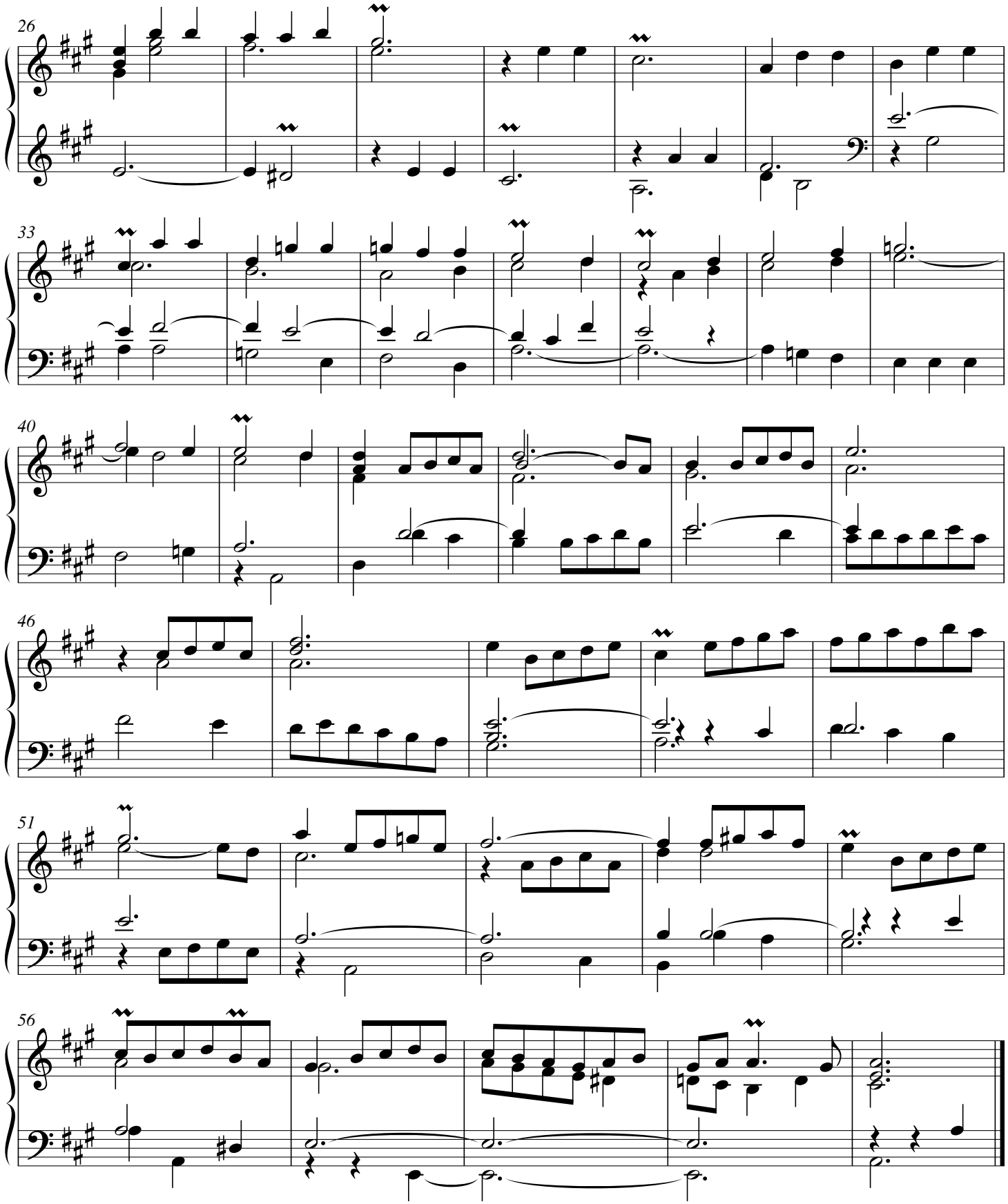

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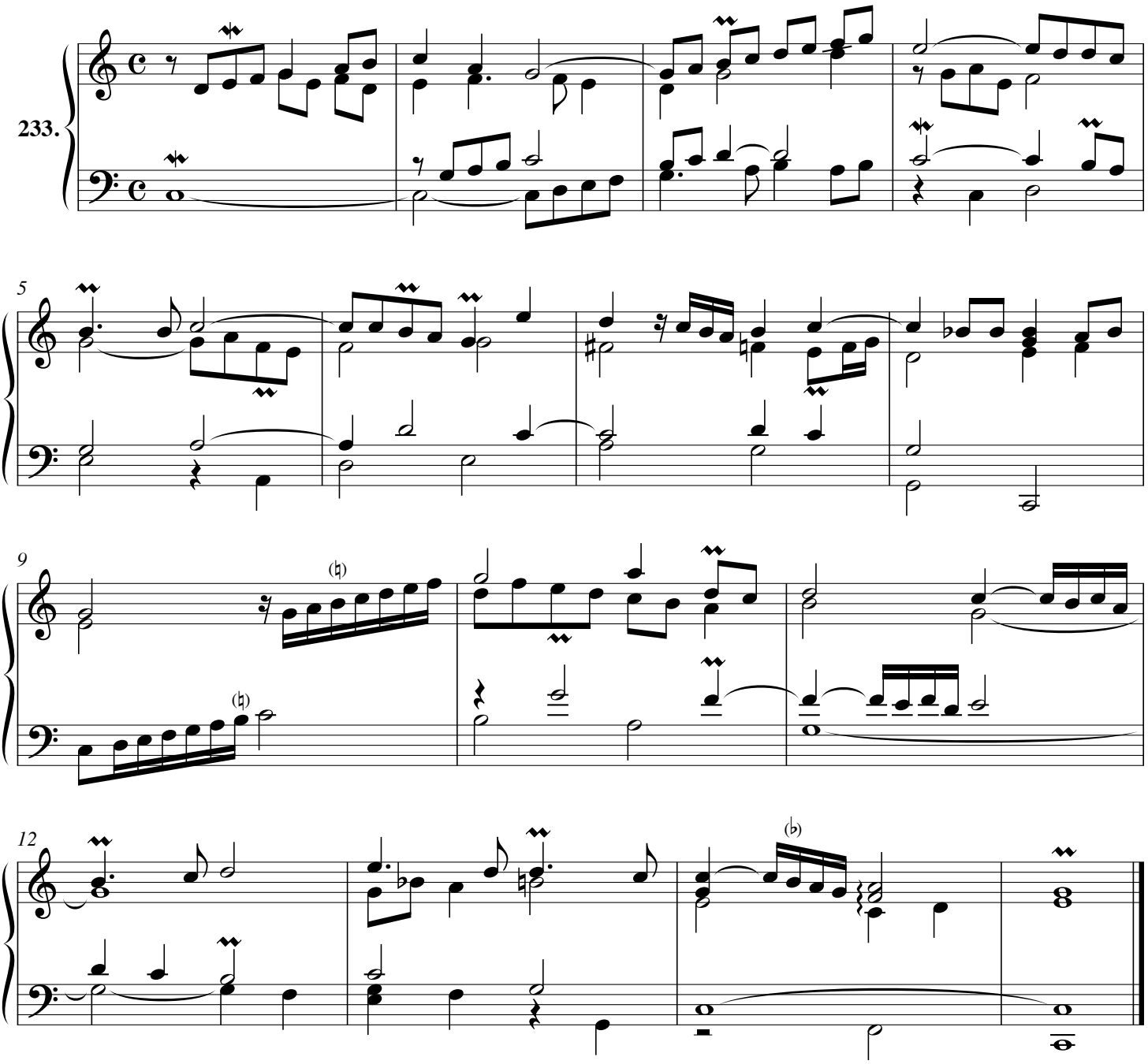
(18e) Magnificat (en C)

1. [Plein Jeu]

Anonyme
(Fin XVIIe ou début XVIIIe s.)



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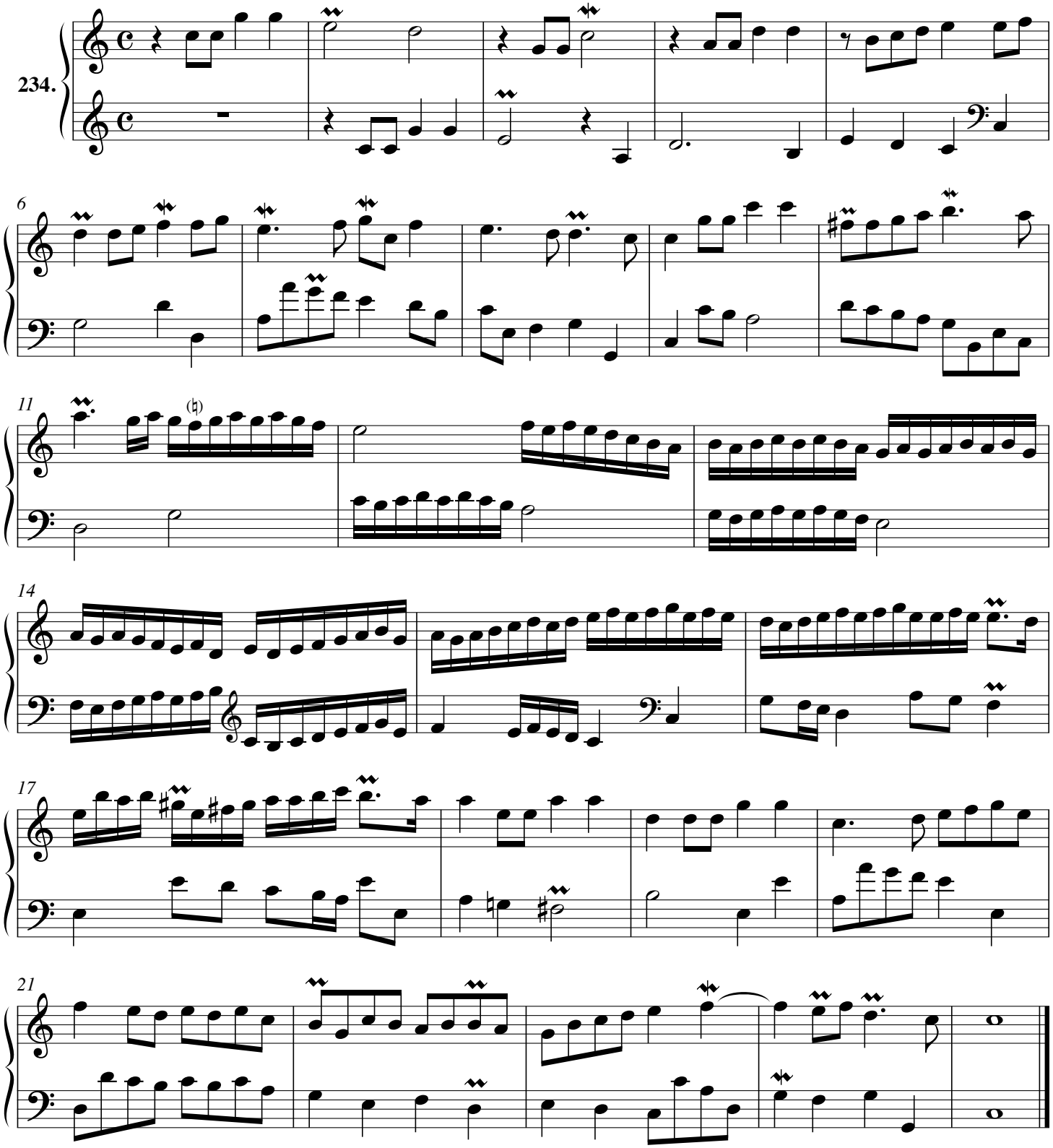
2. [Duo]



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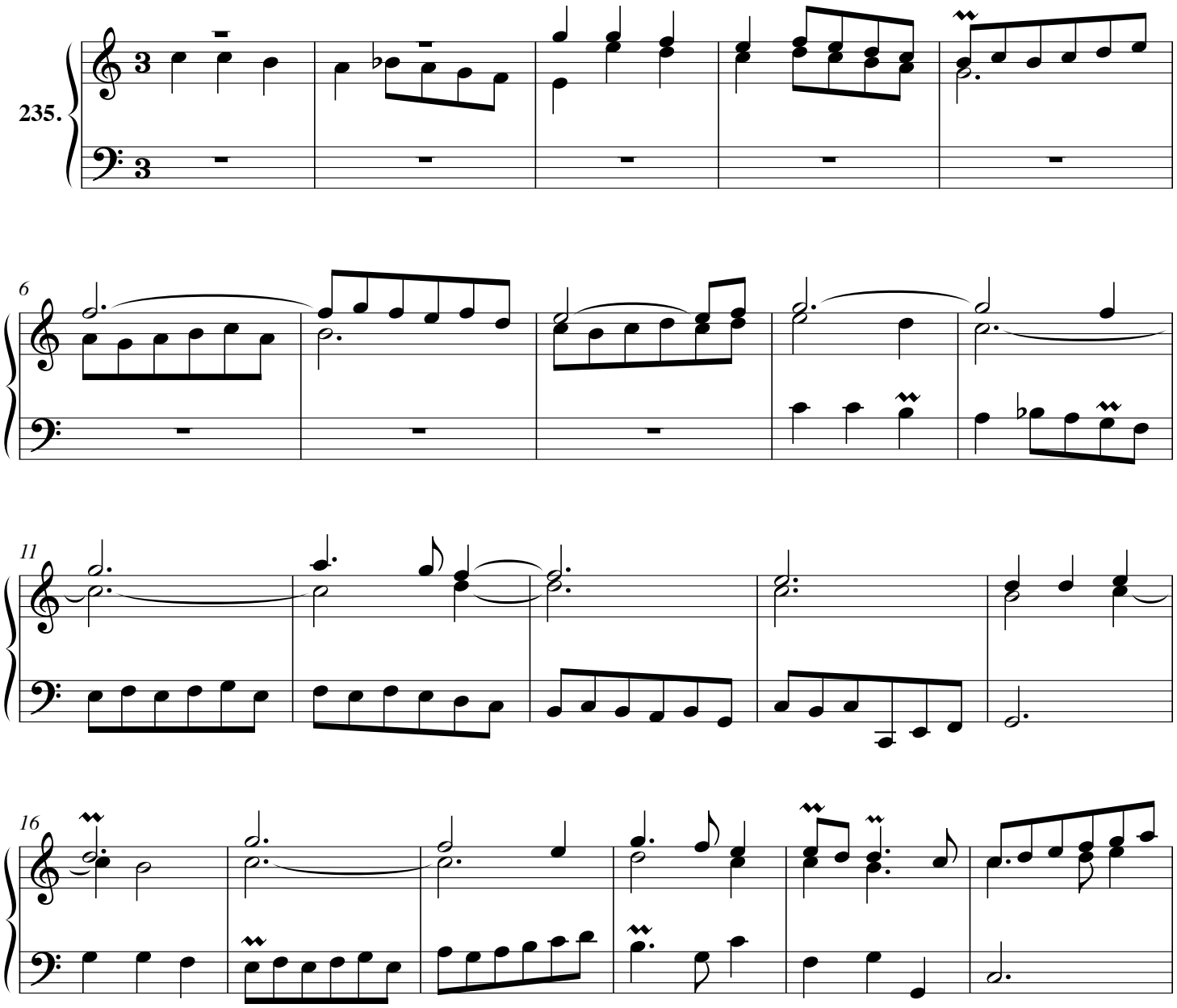
3. [Basse ou Trio]



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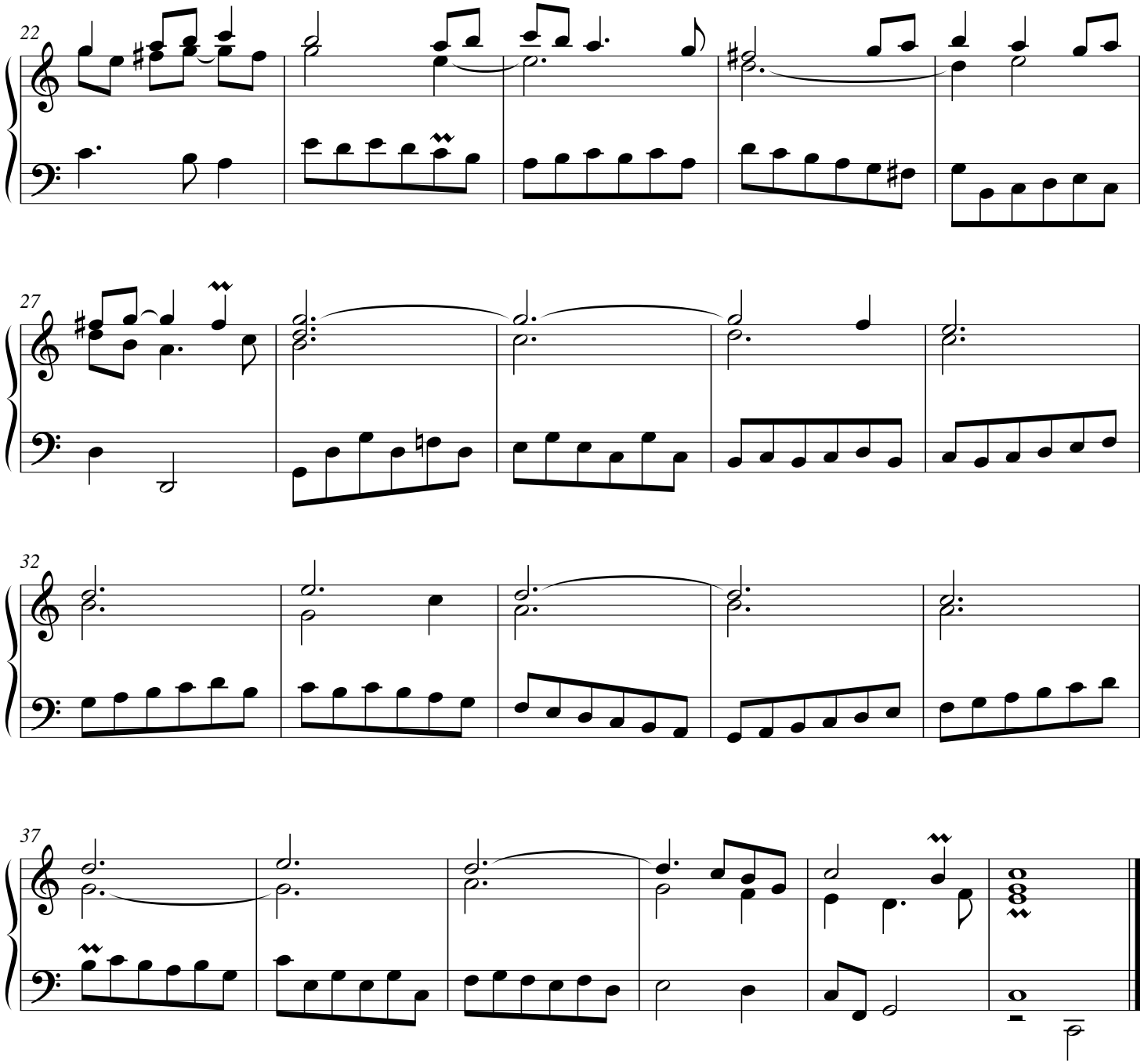

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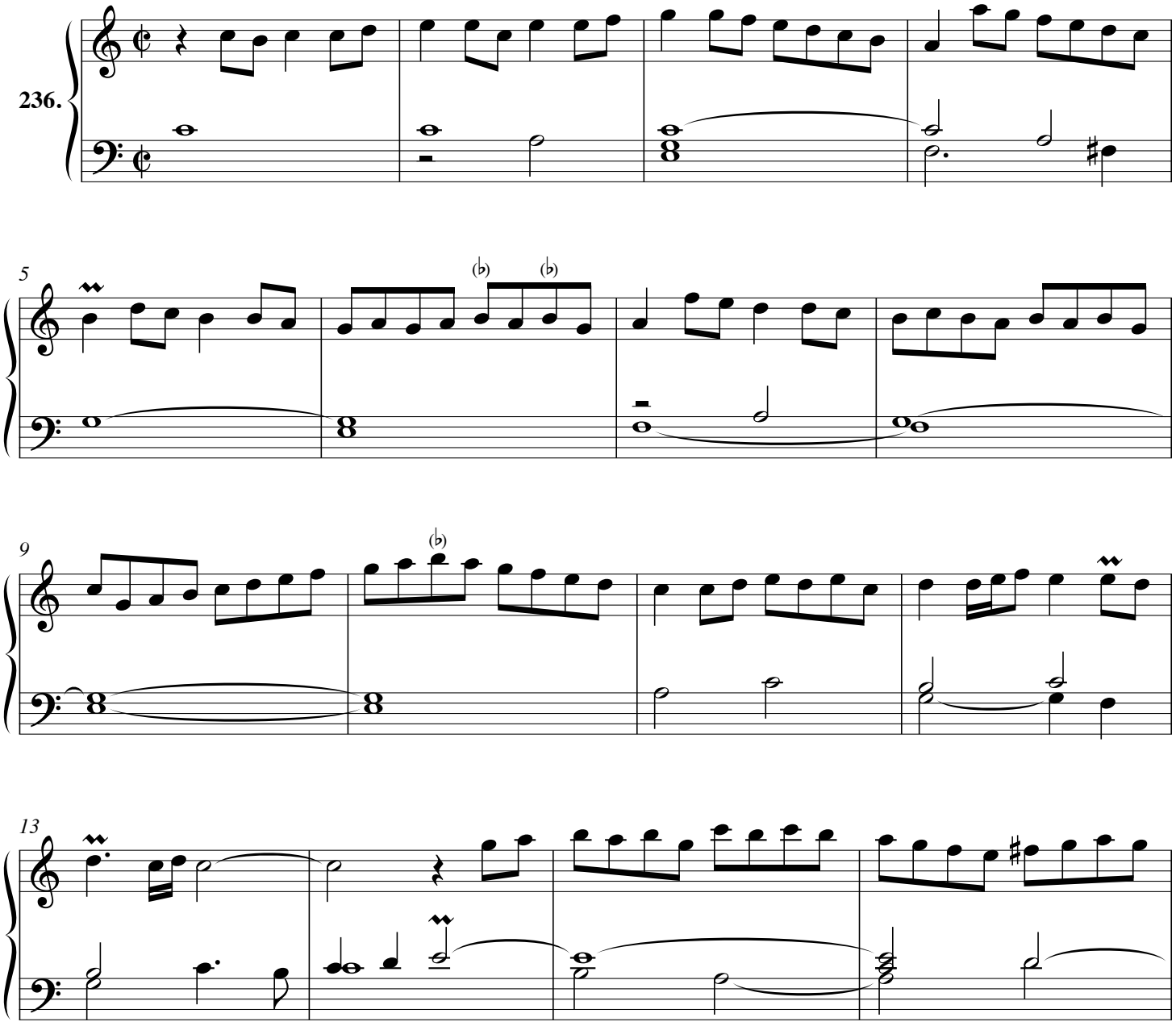
4. [Cornet]



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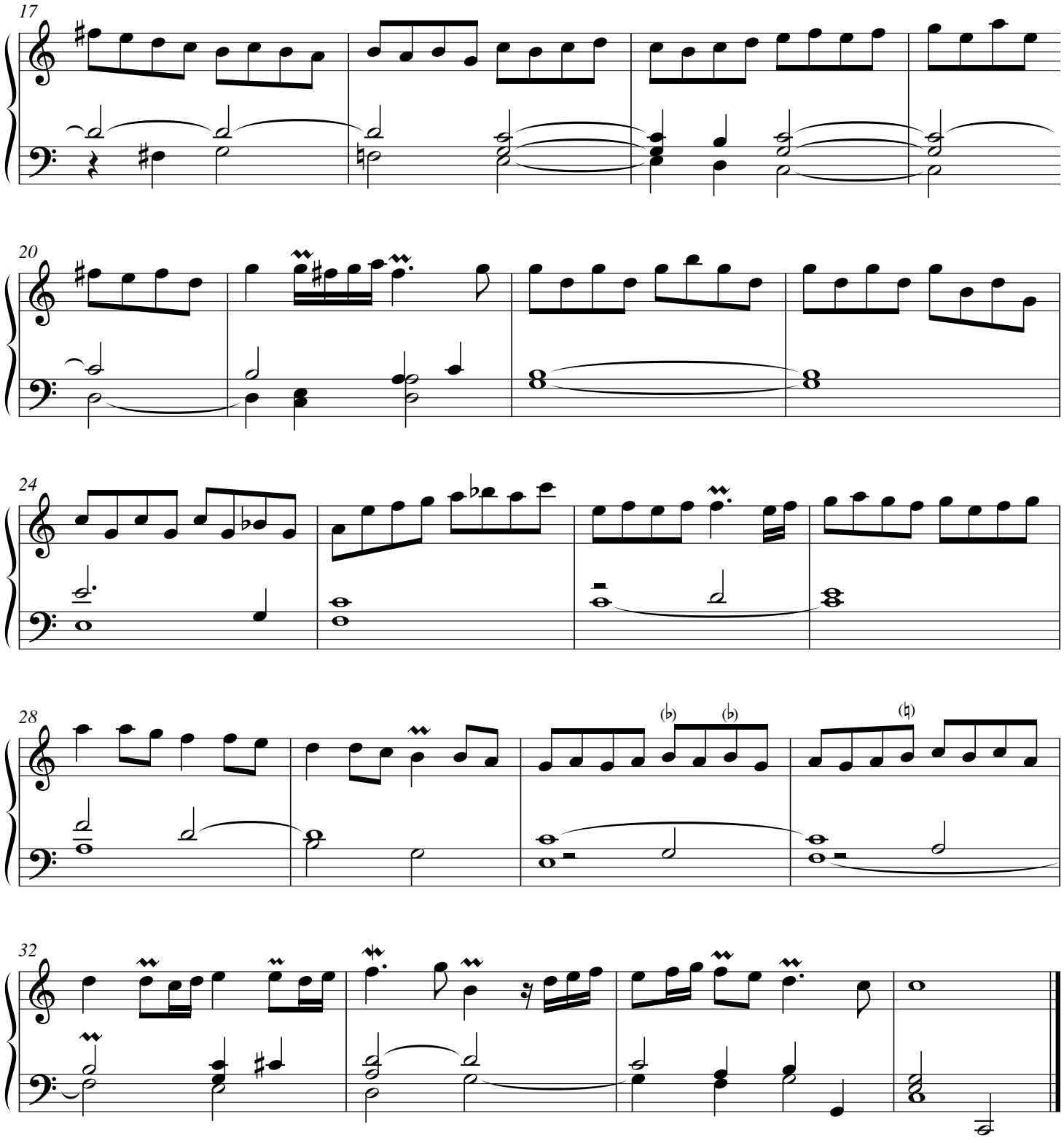

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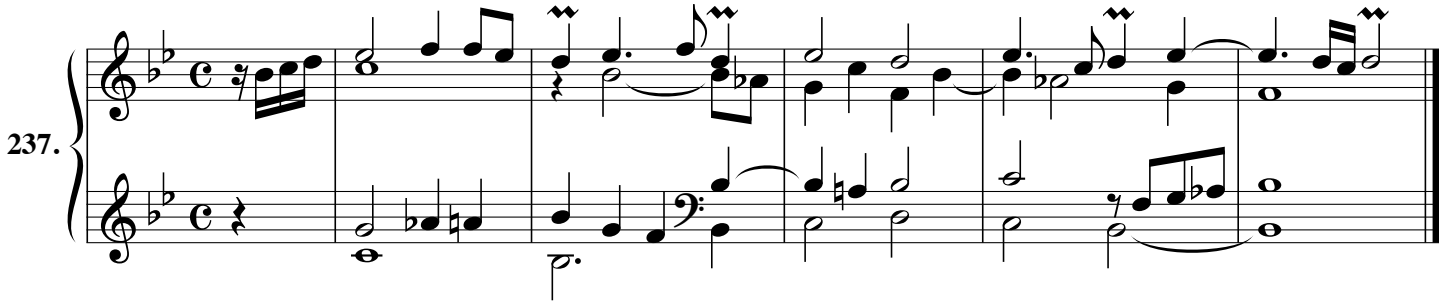
(Versets de Te Deum)

1. Plein Jeu

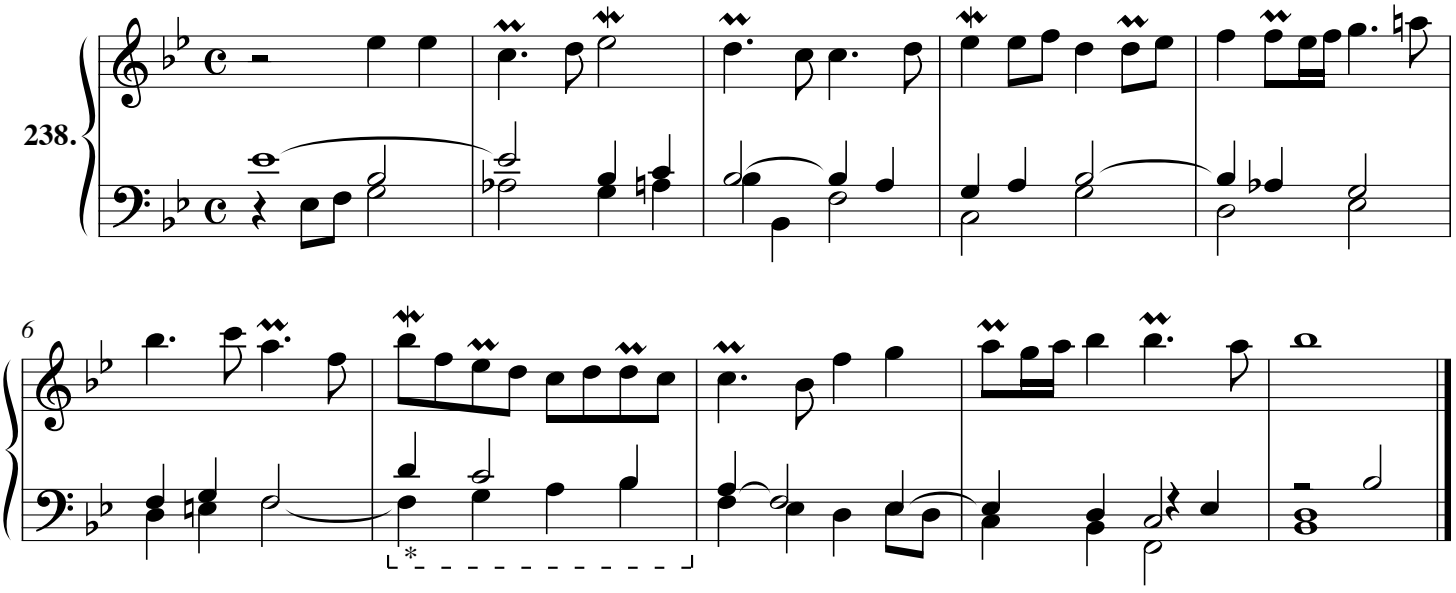
Anonyme
(Fin XVIIe ou début XVIIIe s.)

237.



2. Récit

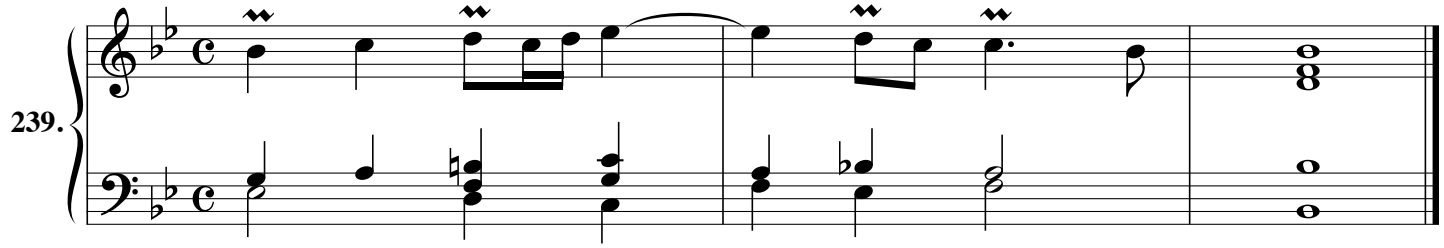
238.



(Transposé à l'8ve sup.)*

3. Plein Jeu

239.



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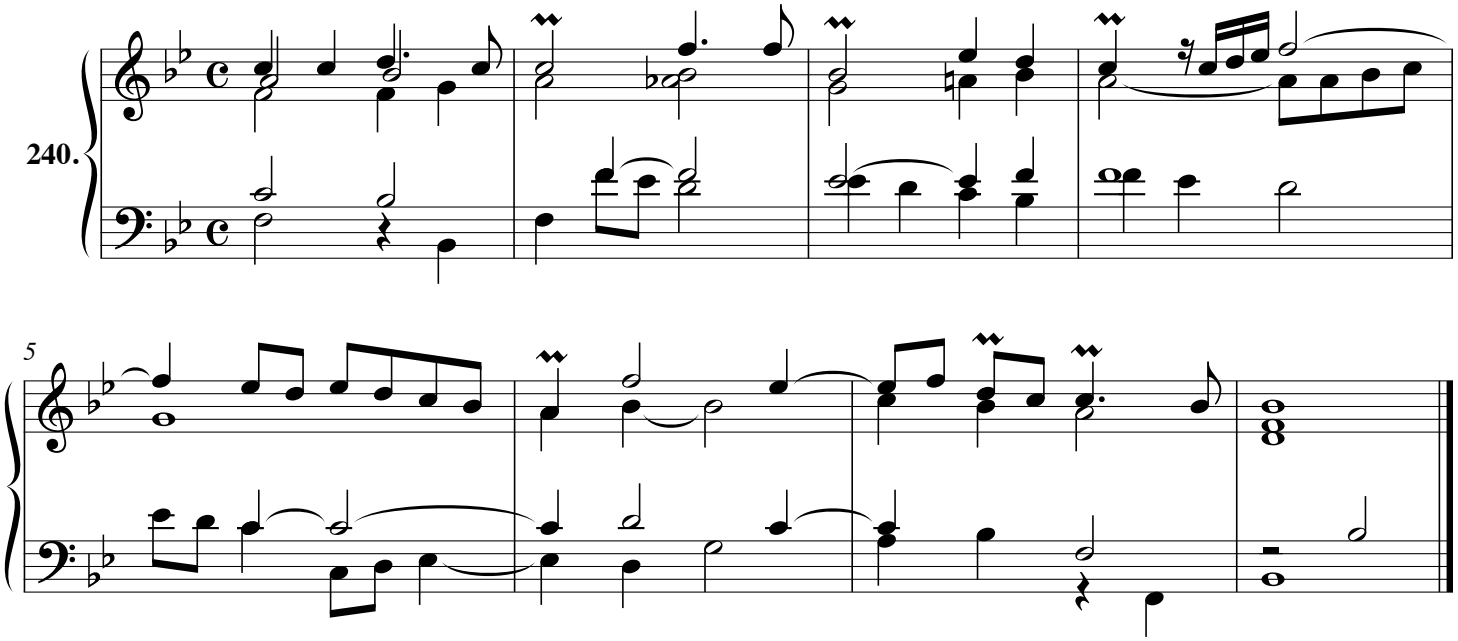
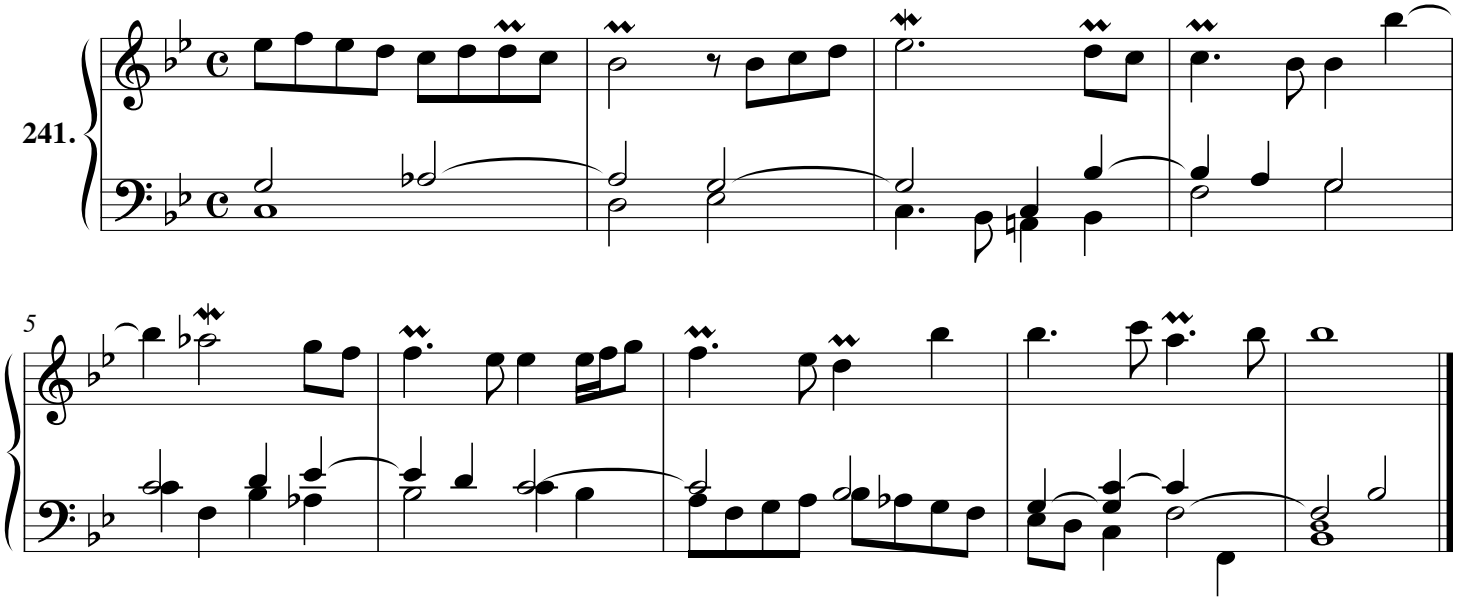
4. Grand Jeu



5. Récit



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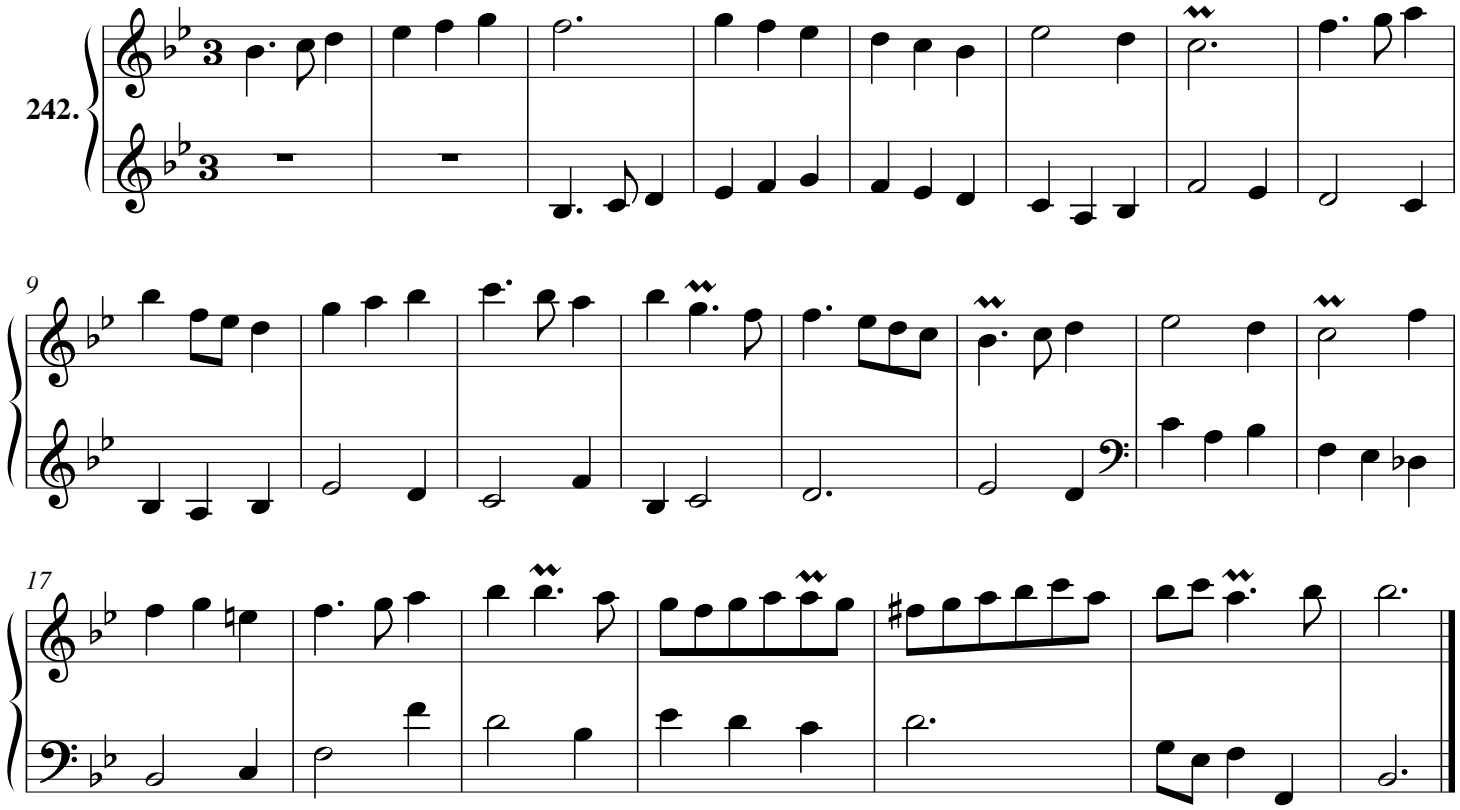
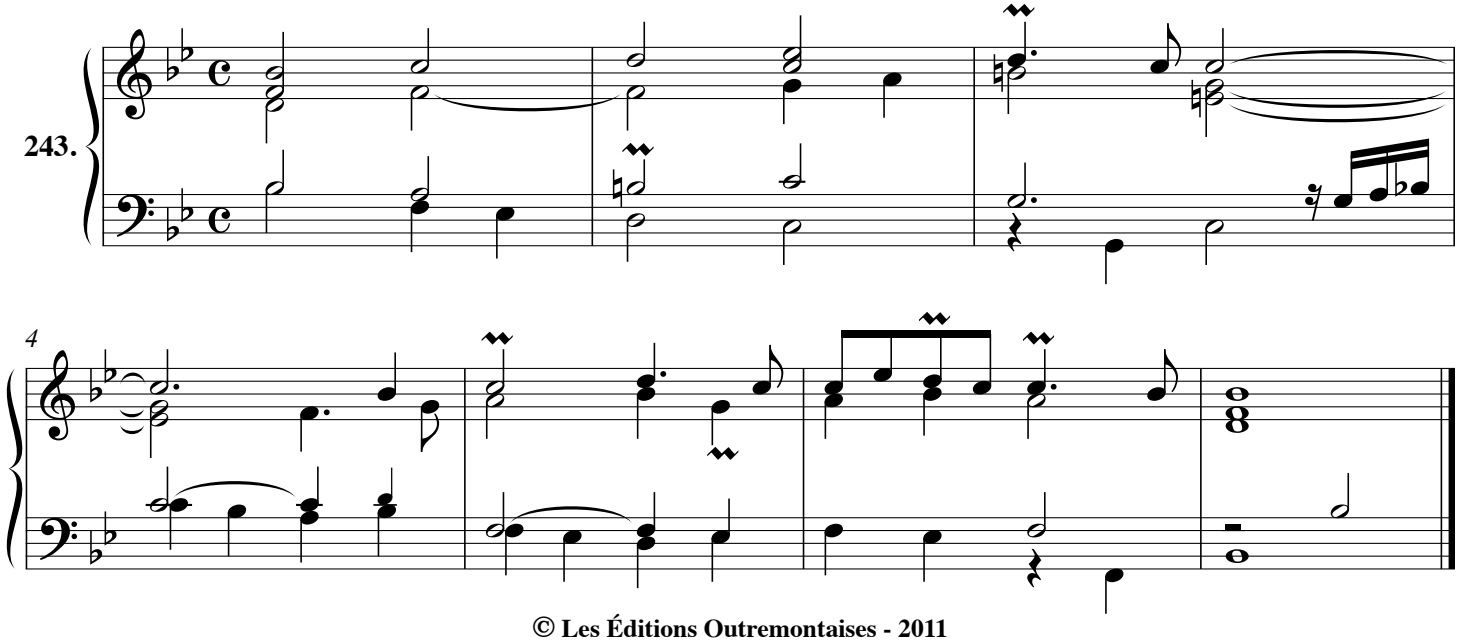
6. [Duo]



7. [Plein Jeu]



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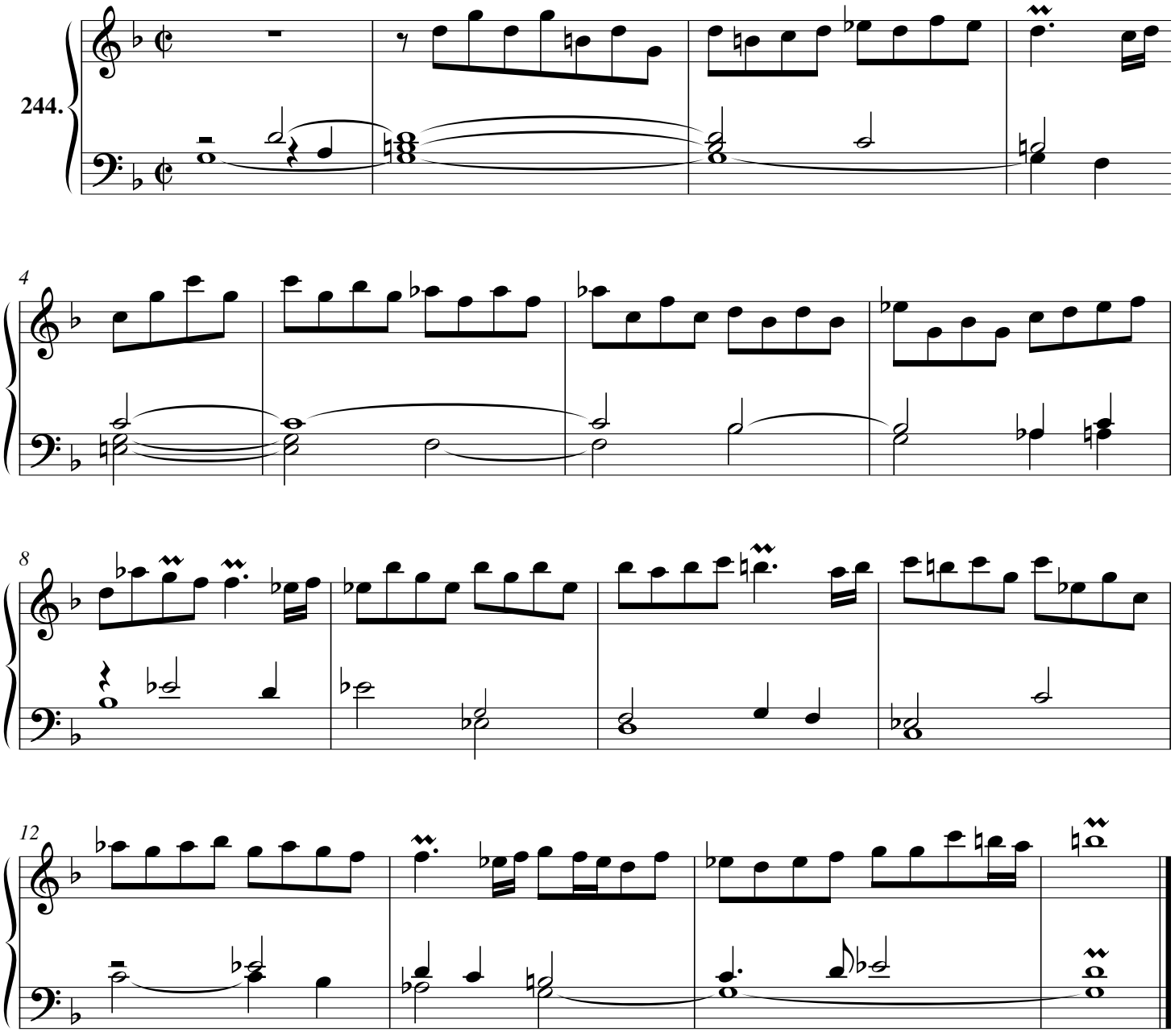
Cf. no 79, p. 135.

8. [Cornet]



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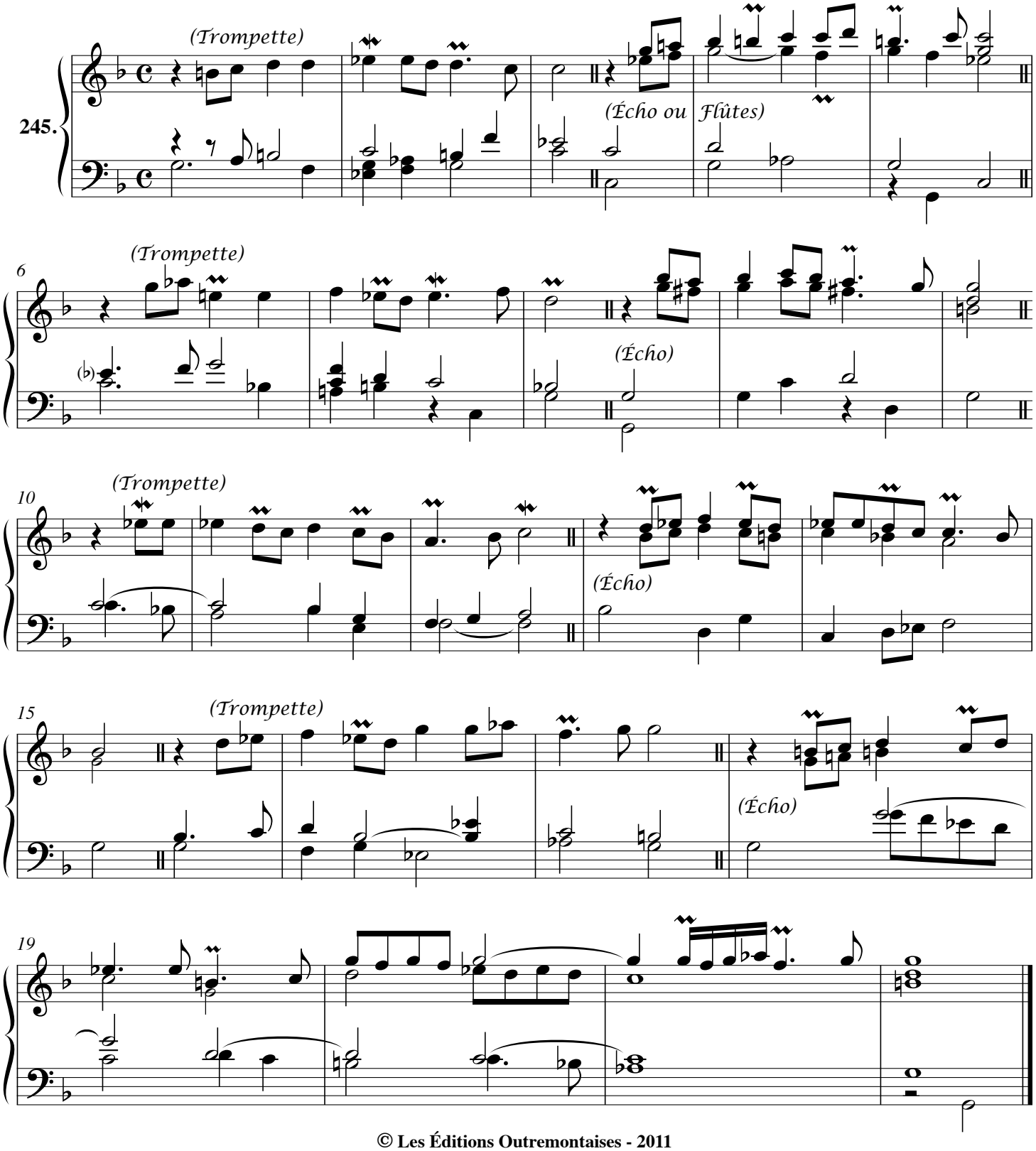
Cf. no 80, p. 136.

9. [Dessus de Trompette en dialogue]



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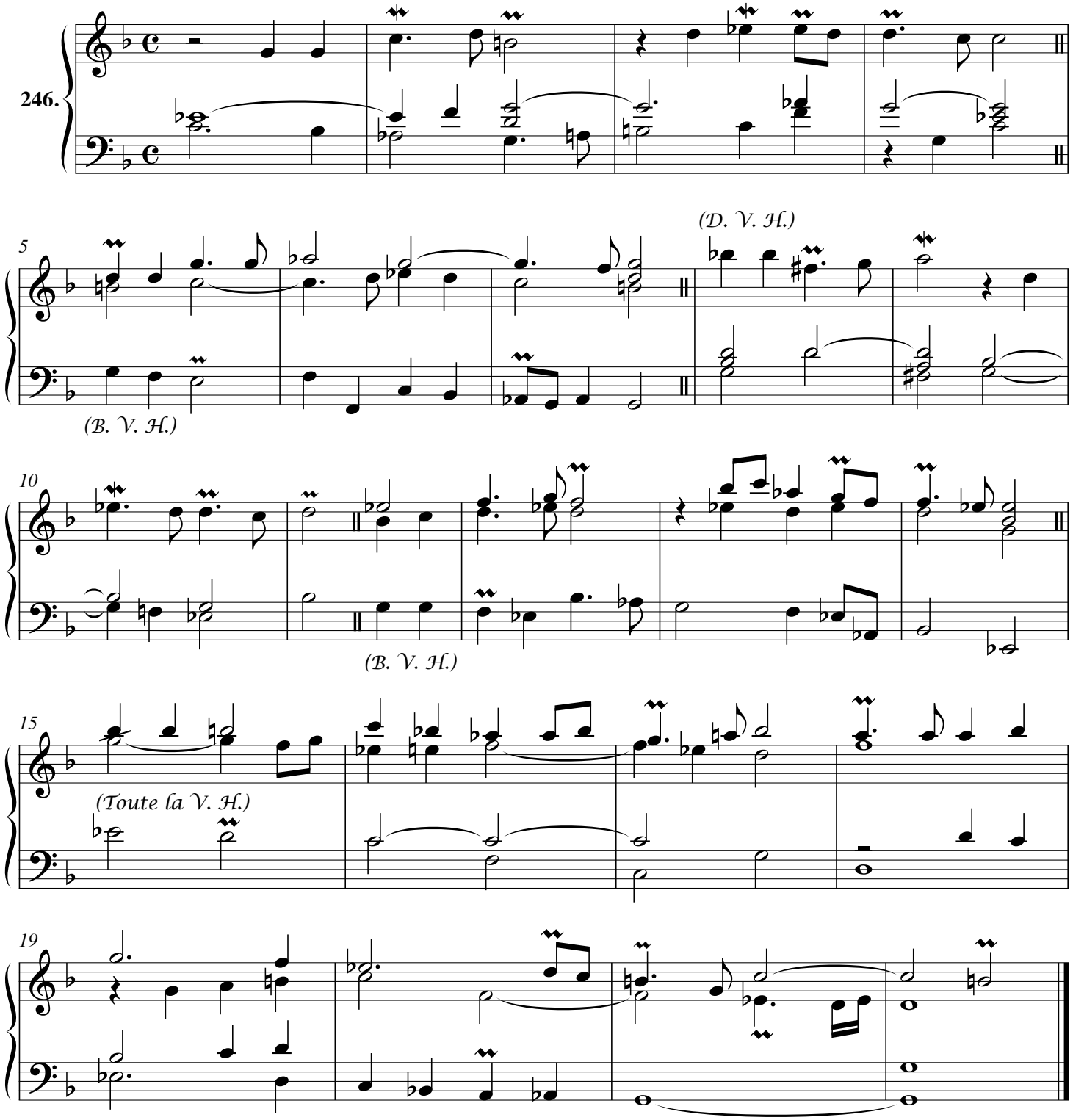
Cf. no 81, p. 137.

10. [Voix humaine]



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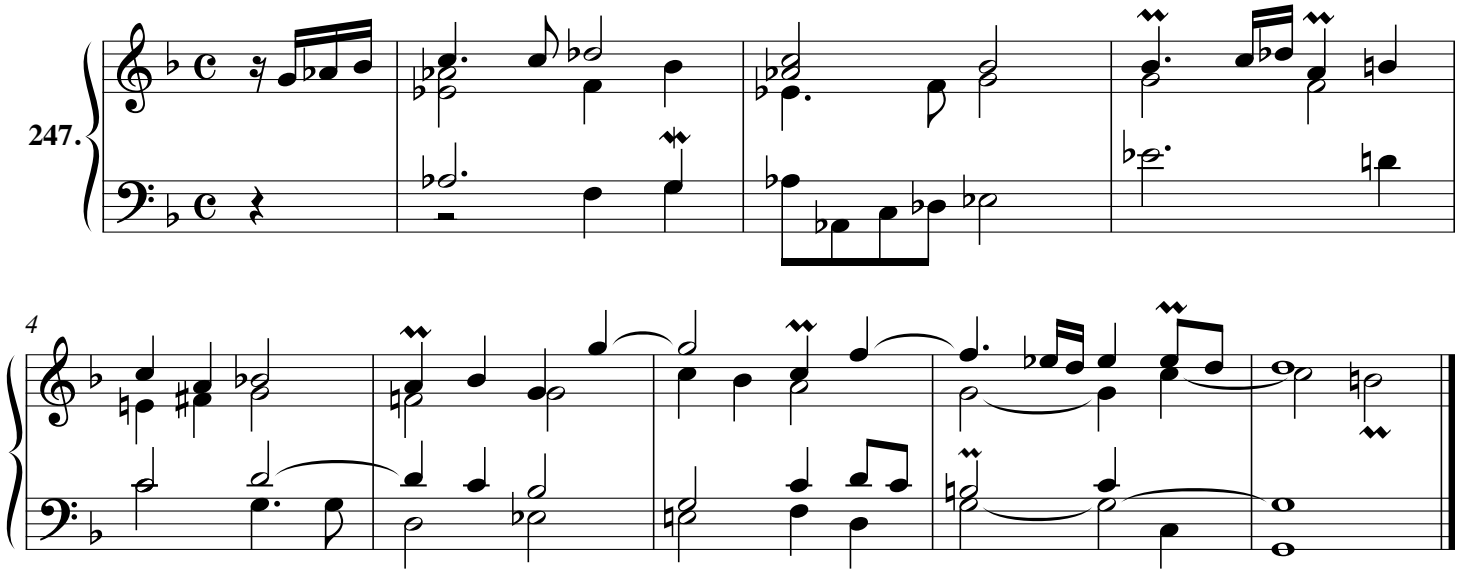
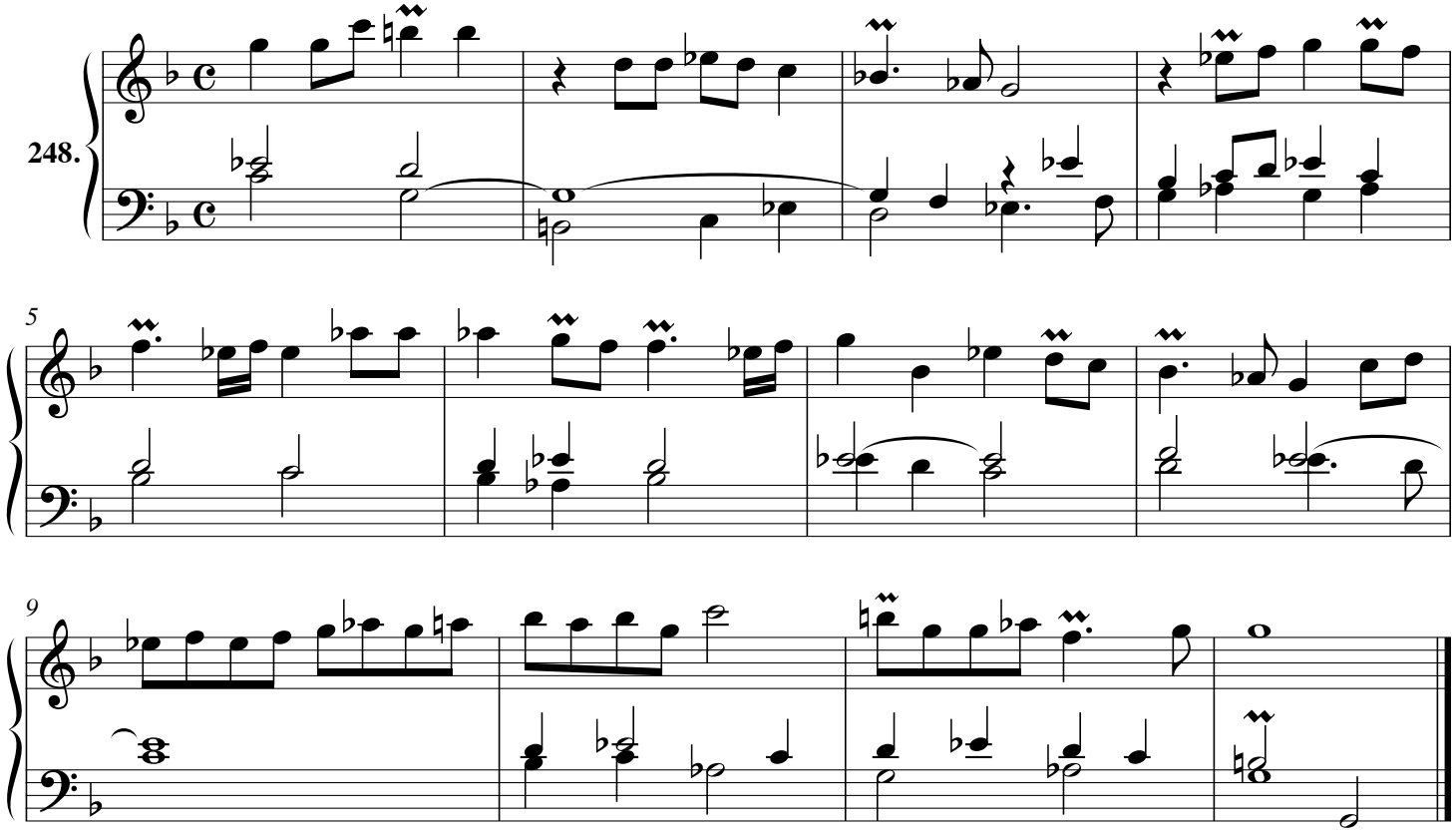
Cf. no 82, p. 138.

11. [Plein Jeu]



Cf. no 83, p. 138.

12. [Récit]



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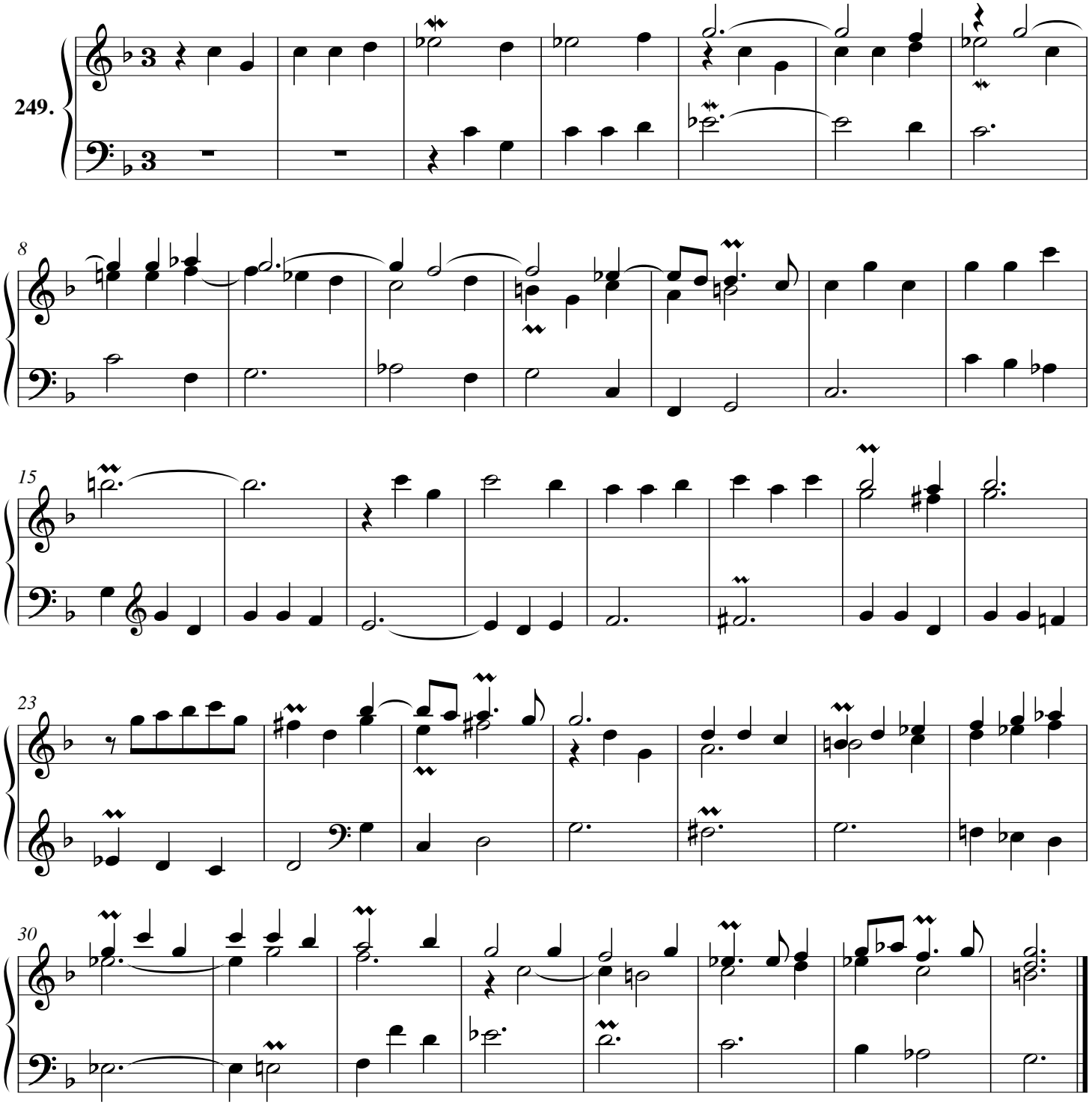
Cf. no 84, p. 139.

13. [Trio]



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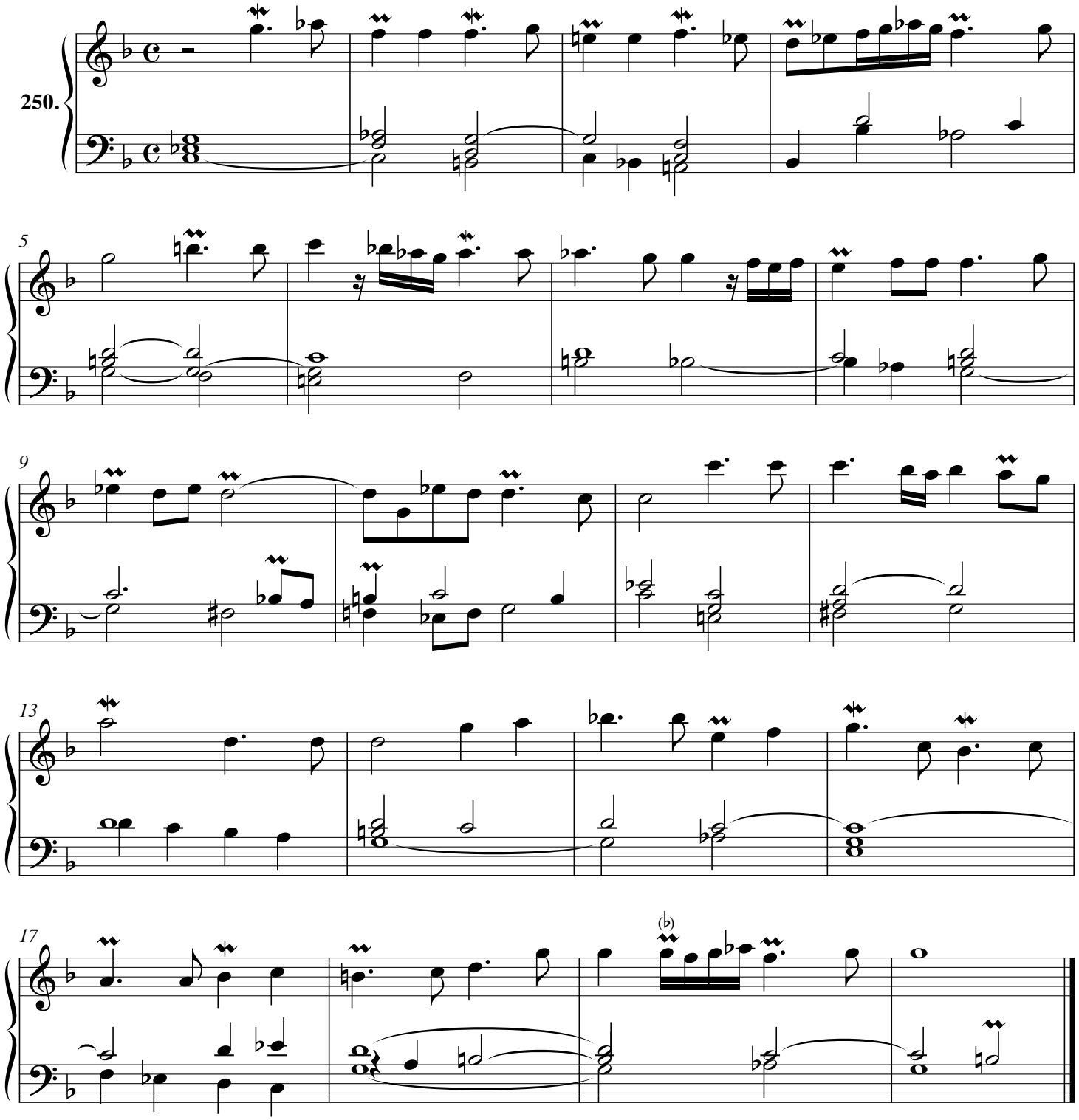
Cf. no 85, p. 140.

14. [Récit]



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