# Mathieu Lanes
(1660 - 1725)

# *Petites Pièces d'Orgue*
## *de M. Lanes*

*Restitution*

*par*

*Pierre Gouin*

*d'après le manuscrit original.*

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# - AVERTISSEMENT -

Ce manuscrit, ou livre d'orgue, ayant appartenu à **Mathieu Lanes** (1660-1725) comporte environ 100 pièces de clavier, la plupart destinées à l'orgue et au service du culte; il contient aussi quelques pièces de clavecin.

Comme pour le *Livre d'Orgue de Montréal,* toutes les pièces sont anonymes. Quelques pièces de clavecin sont extraites du *2e Ordre* des *Pièces de clavecin* de François Couperin, publiées en 1713. Elles ne sont donc pas reproduites dans cette édition.

Pour les autres, il est actuellement impossible de déterminer lesquelles peuvent être attribuées à Mathieu Lanes, ou lesquelles seraient de la plume d'autres compositeurs. Norbert Dufourcq estime que ces pièces ont pu être composées ou recopiées entre 1710 et 1722 environ.

On peut voir que différentes mains ont ajouté des pièces au cours des ans.

Trois pièces sont inachevées ou incomplètes à cause d'une page arrachée.

Cette restitution du manuscrit original suit les règles habituelles de modernisation des clés et des altérations. Les erreurs évidentes des copistes sont corrigées sans mention. Les suggestions de l'éditeur sont soit en petites notes, soit placées entre parenthèses. La référence aux pages du manuscrit est inscrite au début des pièces.

Les pièces de clavecin sont reportées en appendice, sauf la *Gavote* p. 59.

Pierre Gouin,
Outremont,
décembre 2011.

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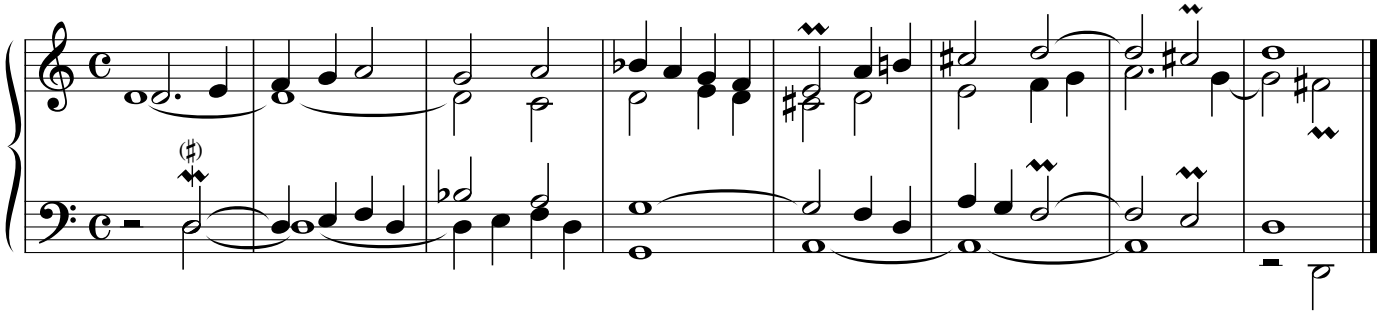
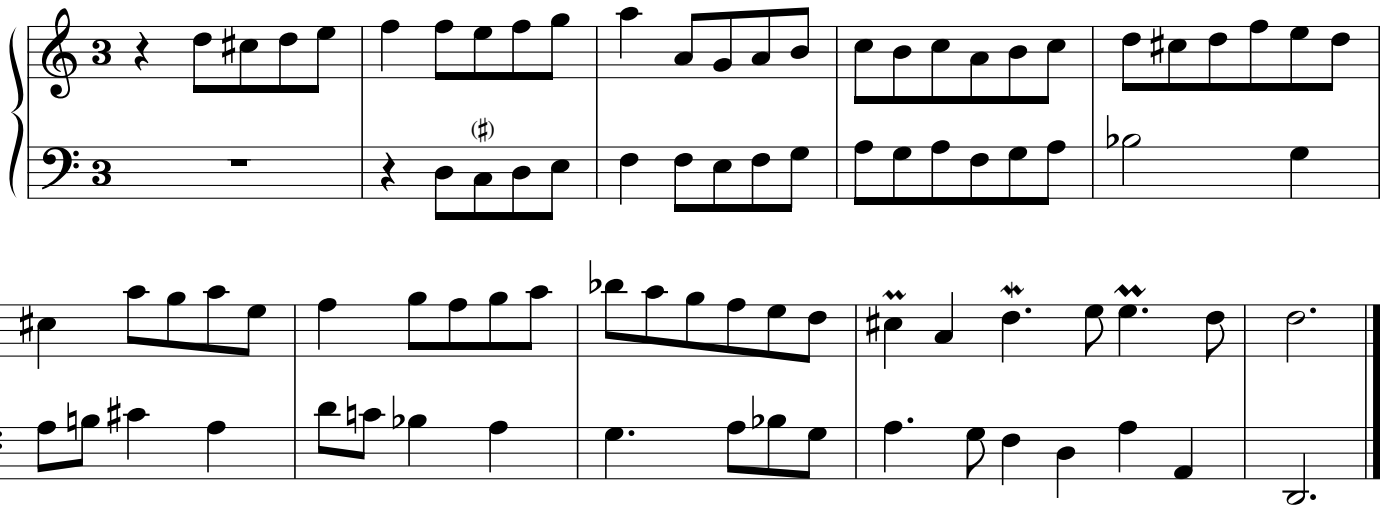
Ms. : p. 1.

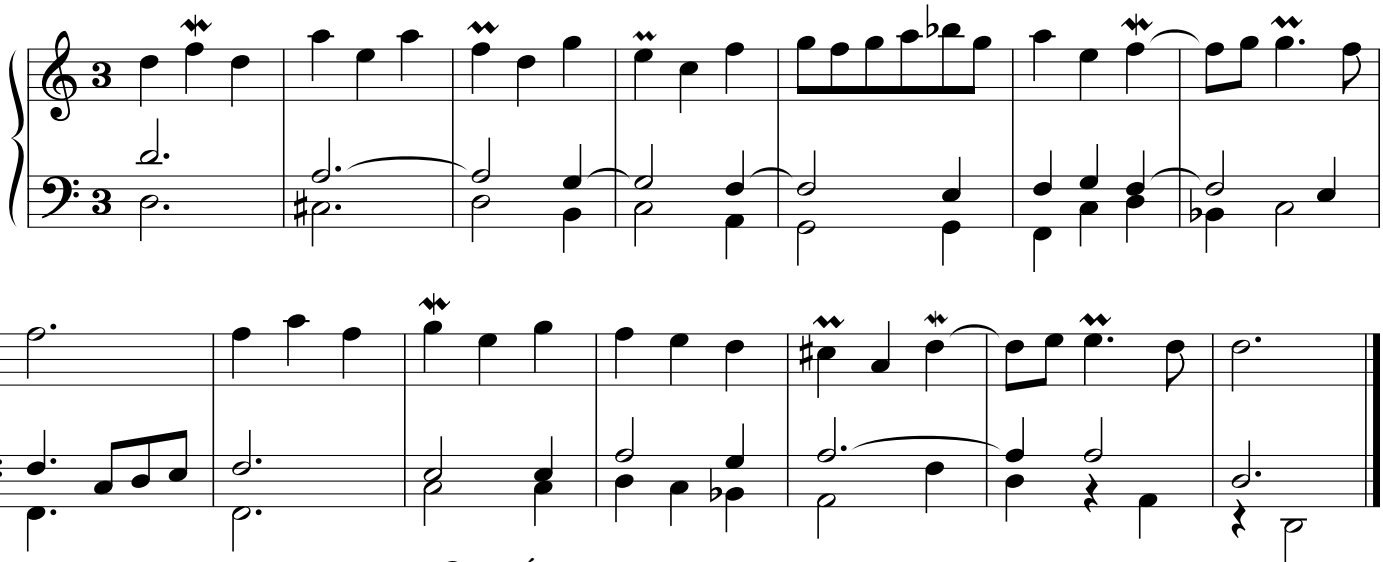
# 1. Plein jeu



# 2. Duo



# 3. Cornet



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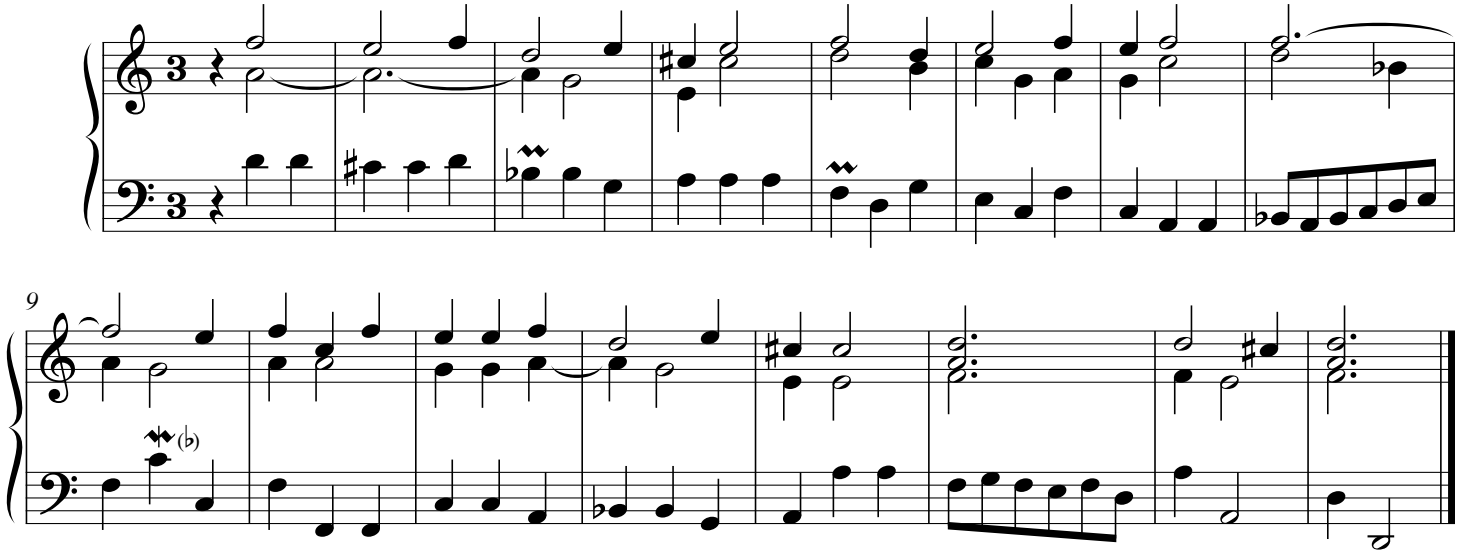
Ms. : p. 2-3.

# 4. Basse de trompette



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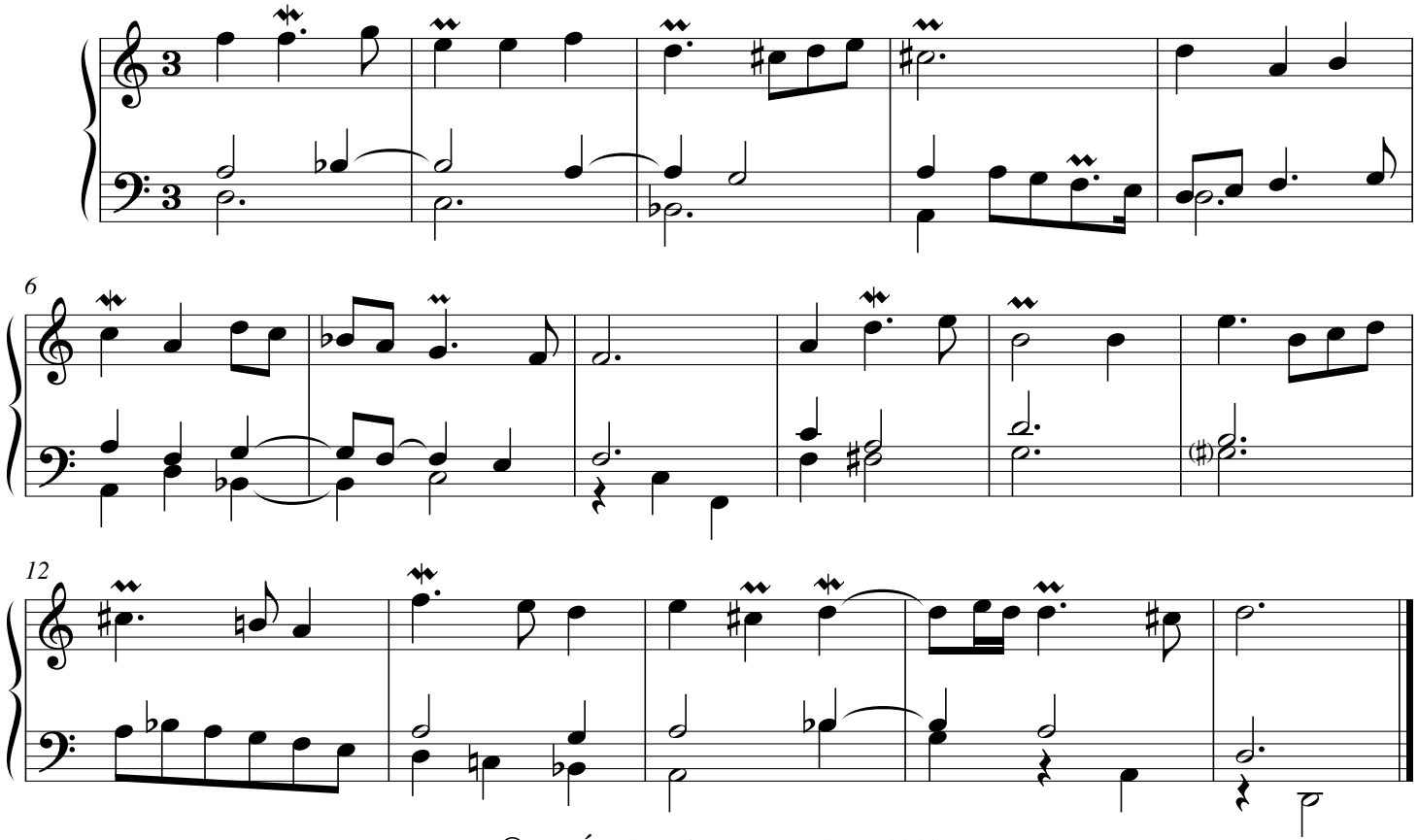

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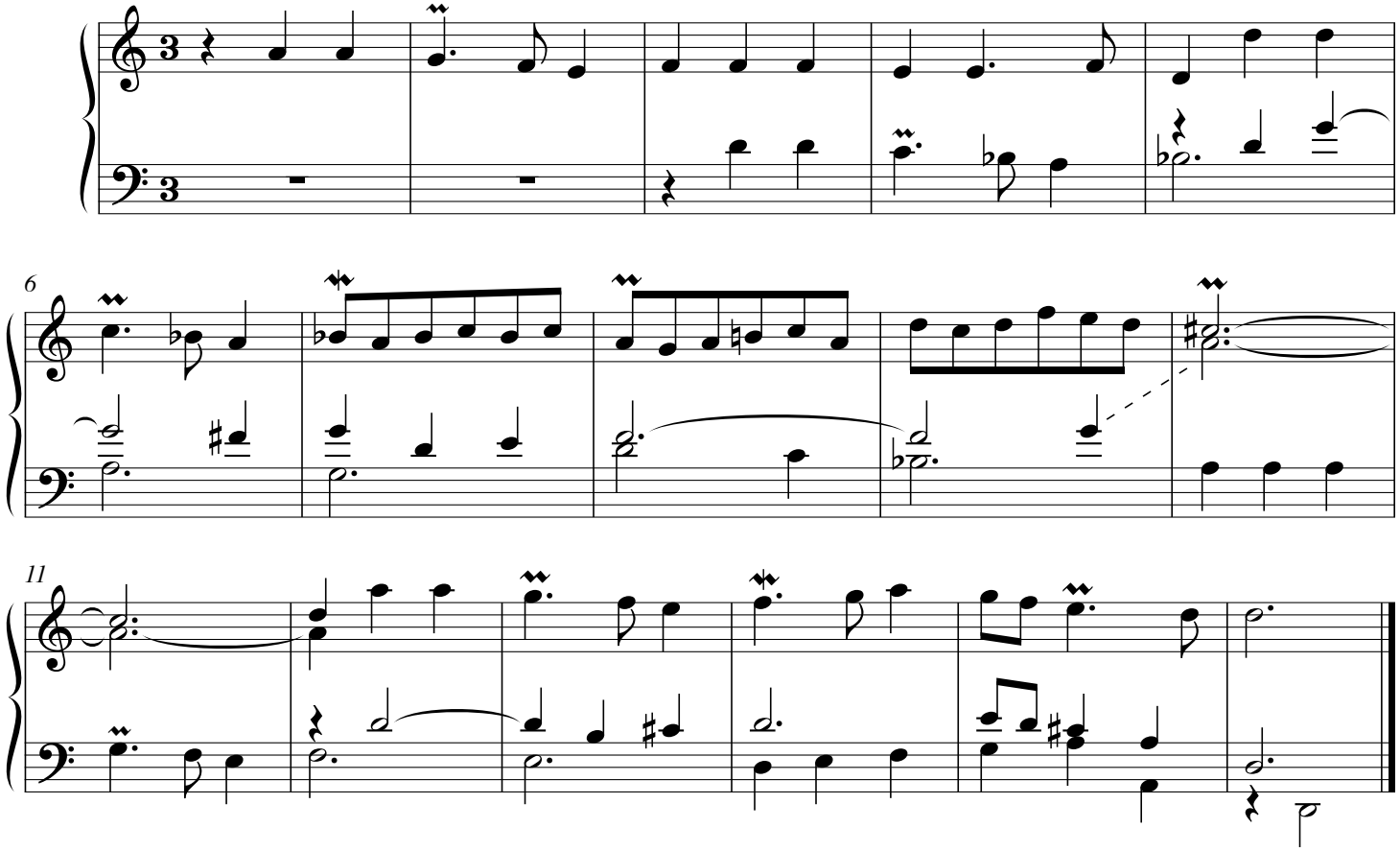
Ms. : p. 3-4.

# 6. Fugue gaye



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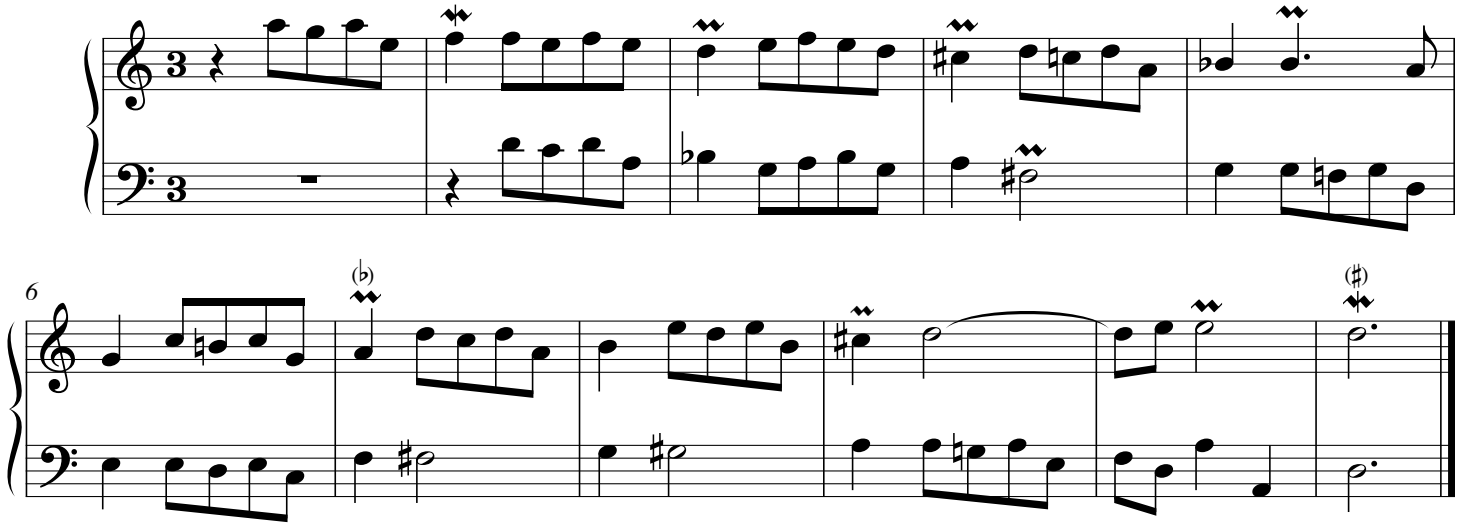

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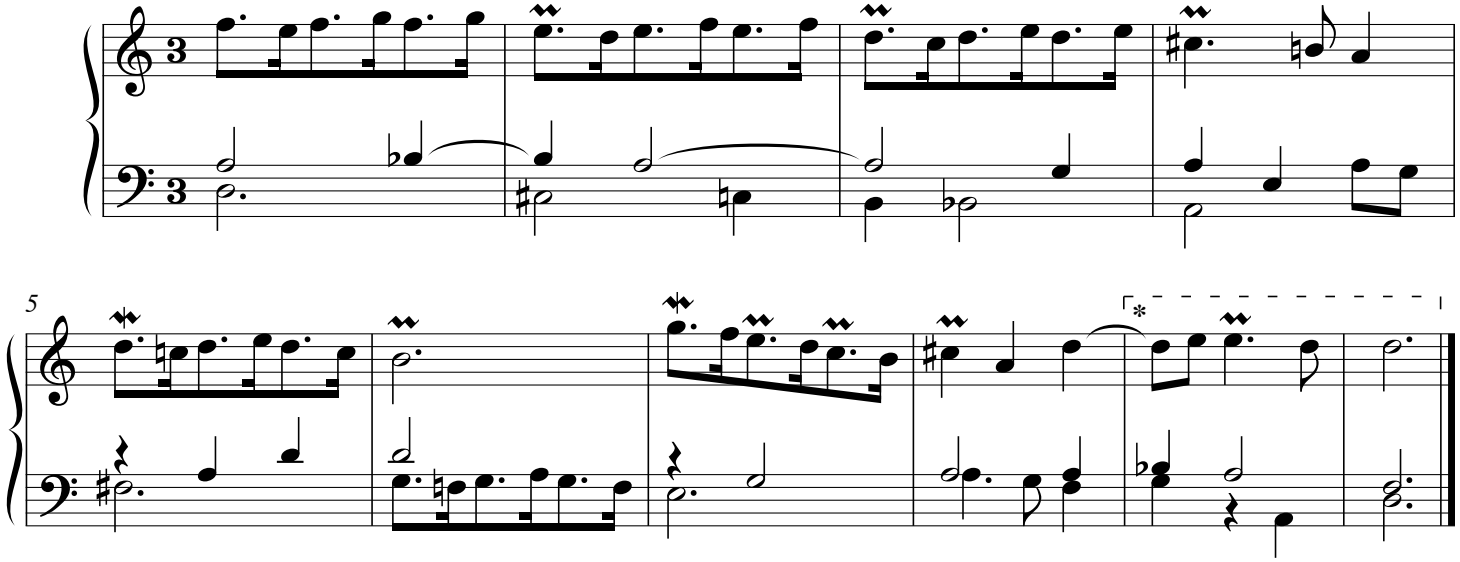
Ms. : p. 4-5.

# 8. Récit de voix humaine



* La suite manque (page arrachée); complété par l'éditeur.

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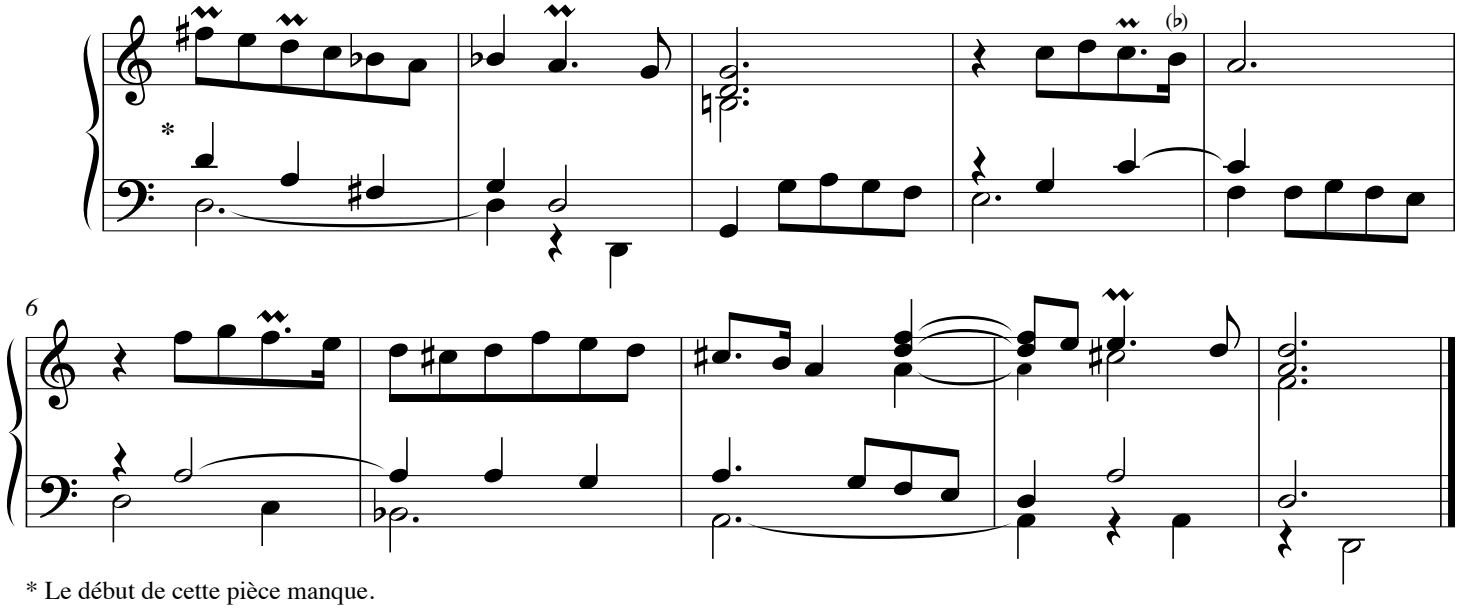

* Le début de cette pièce manque.

# 10. Plein jeu

(Identique au no. 1)

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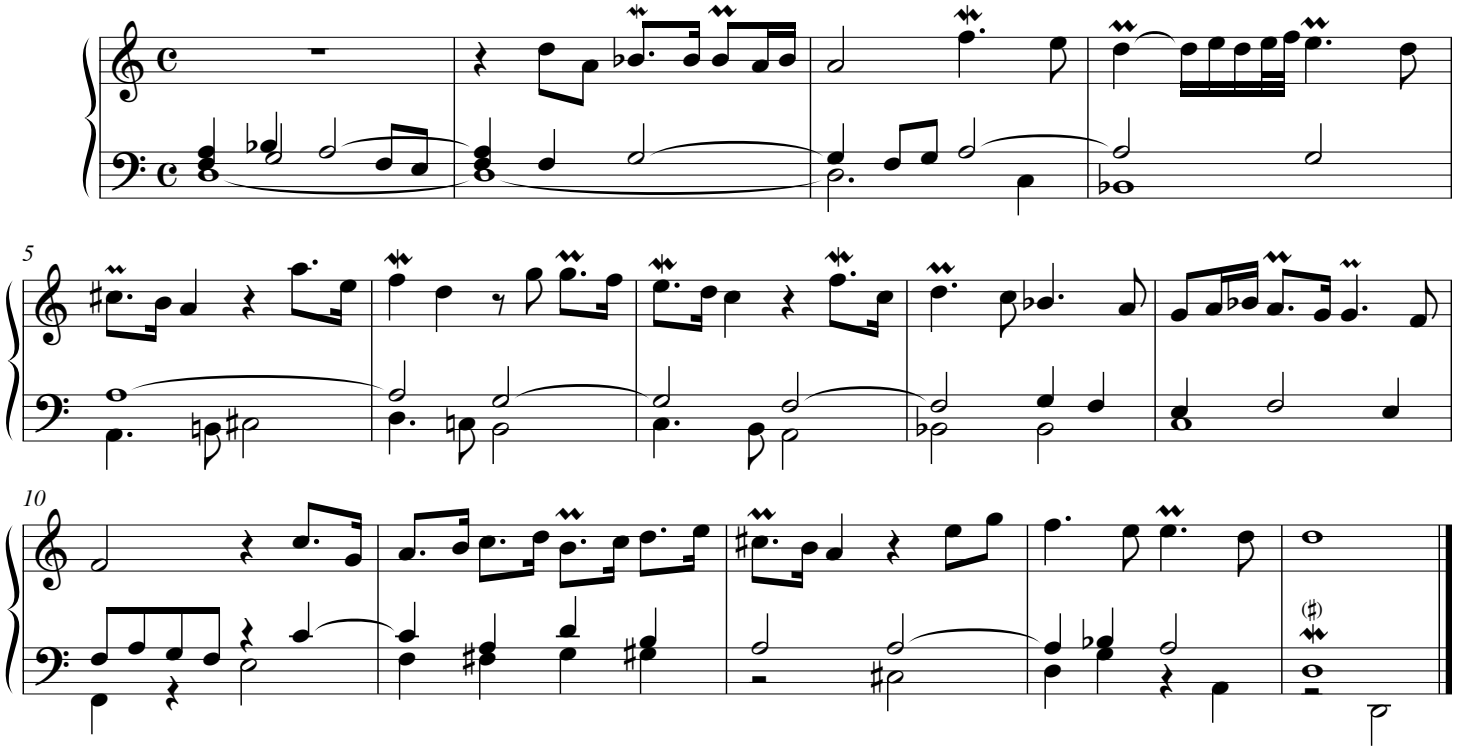
Ms. : p. 6-7.

# 11. Récit de cromhorne



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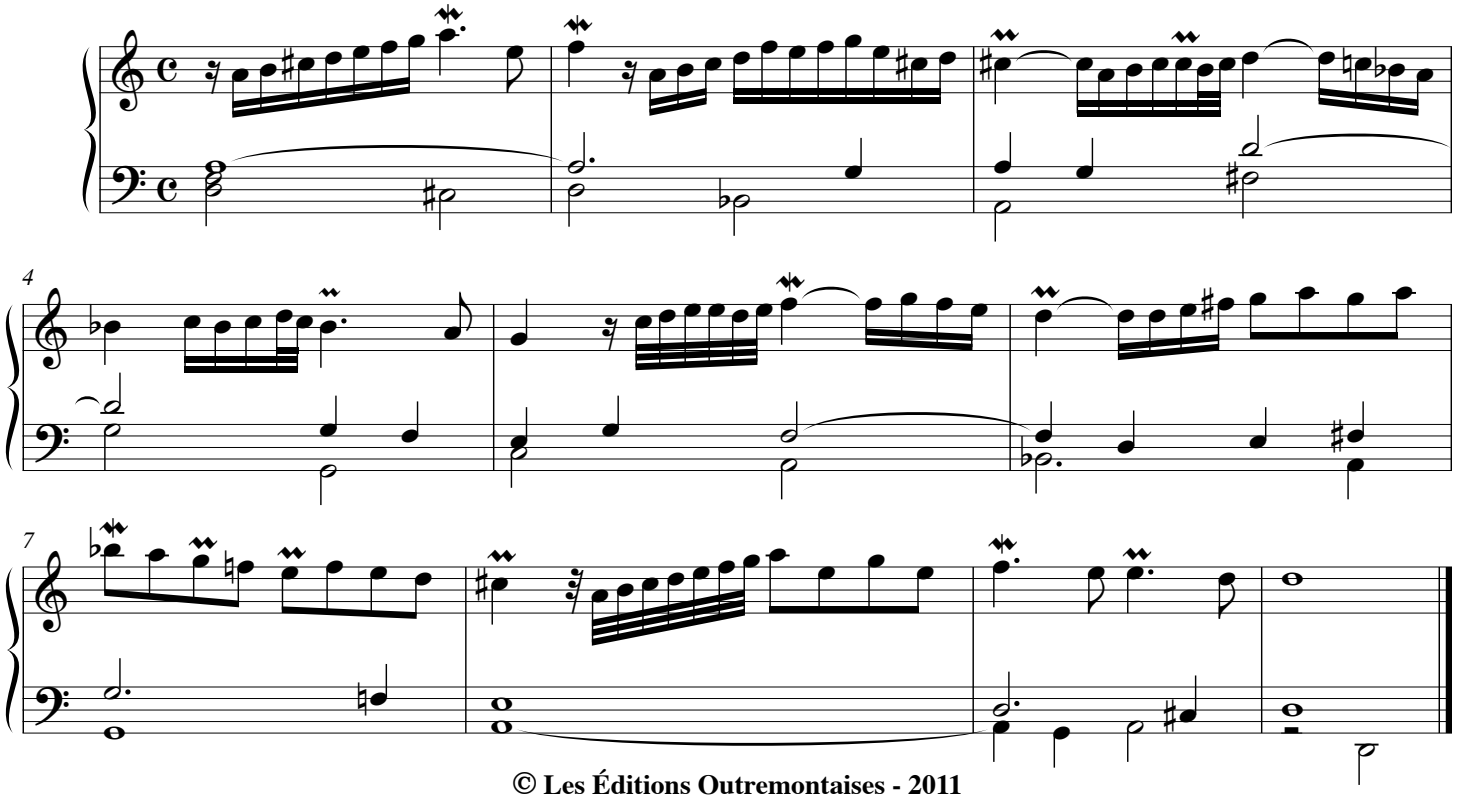

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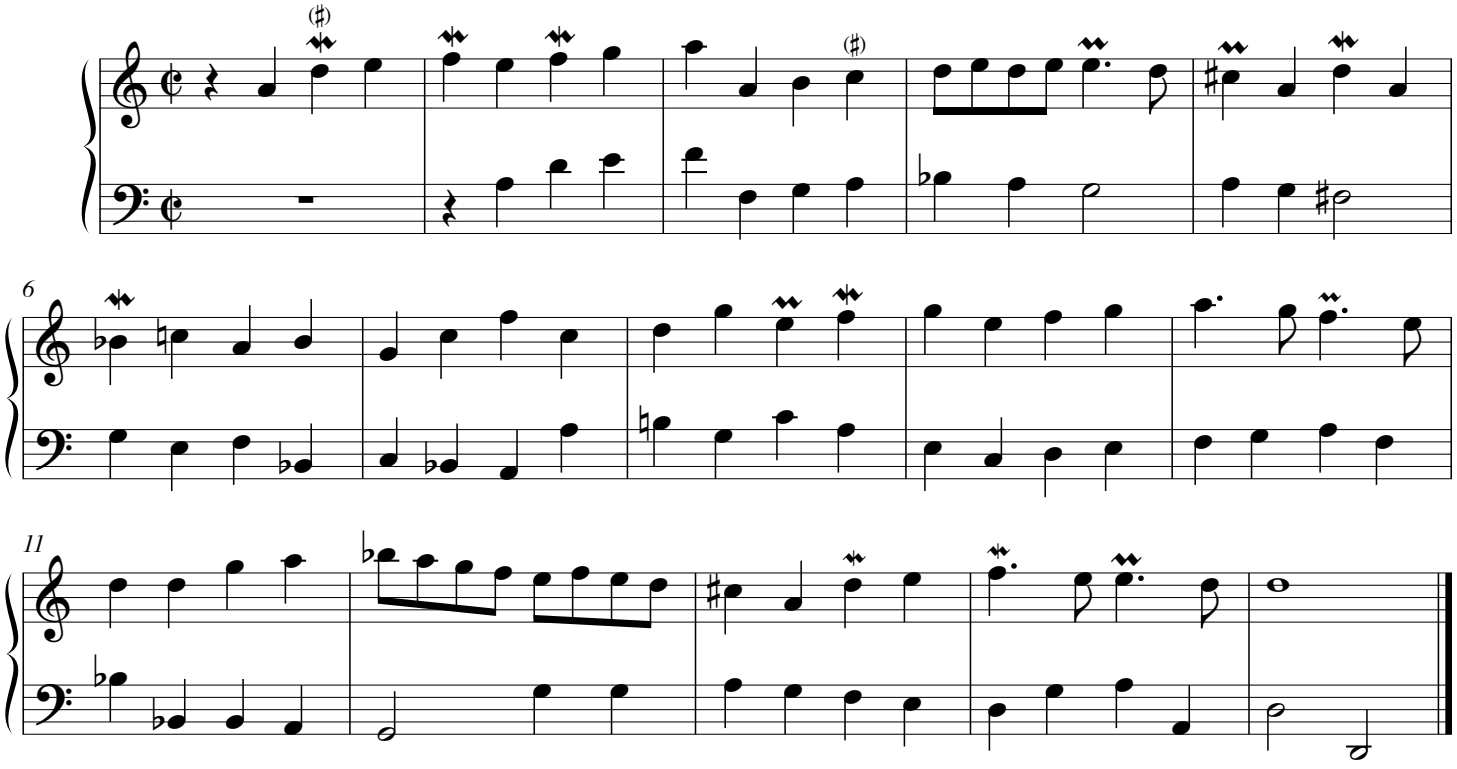
Ms. : p. 7-8.

# 13. Duo



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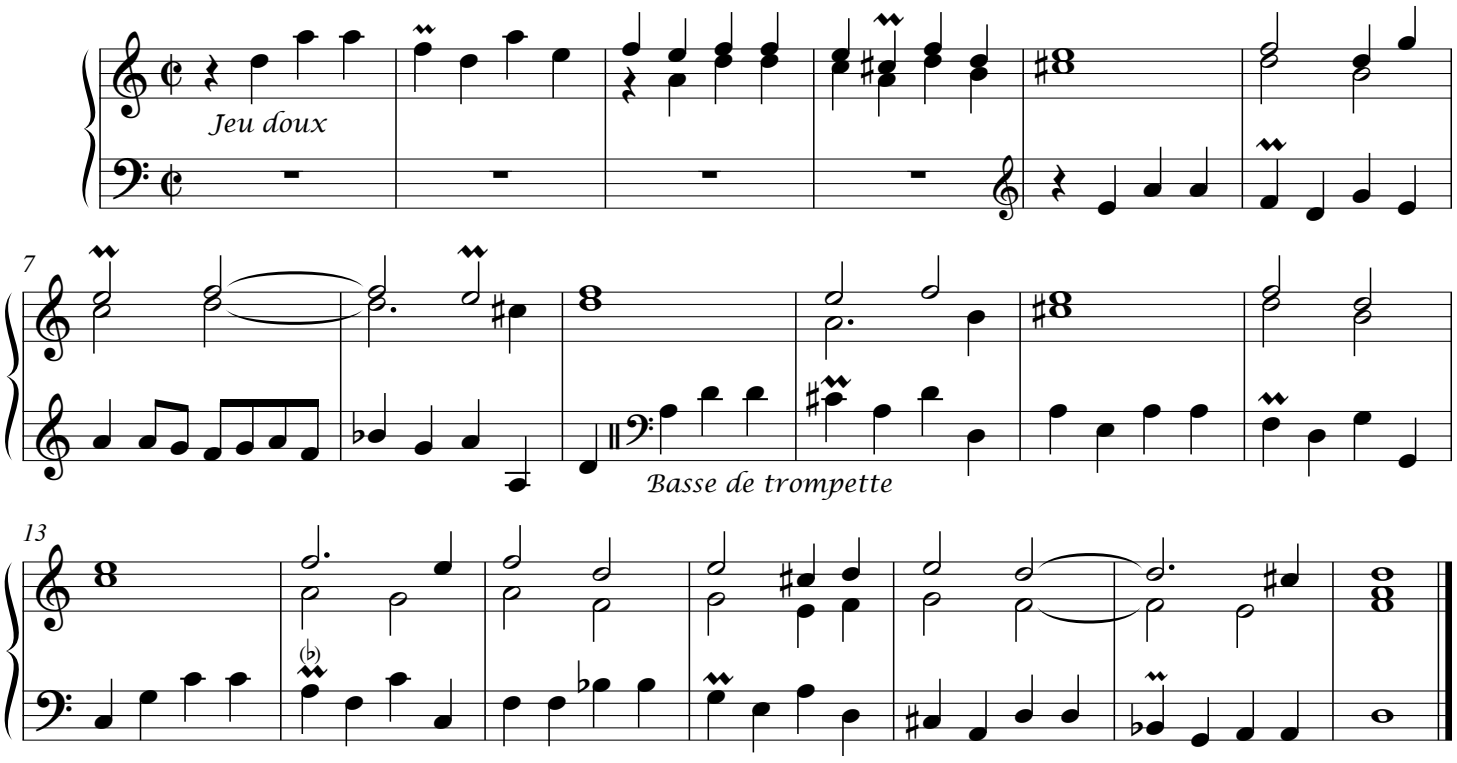


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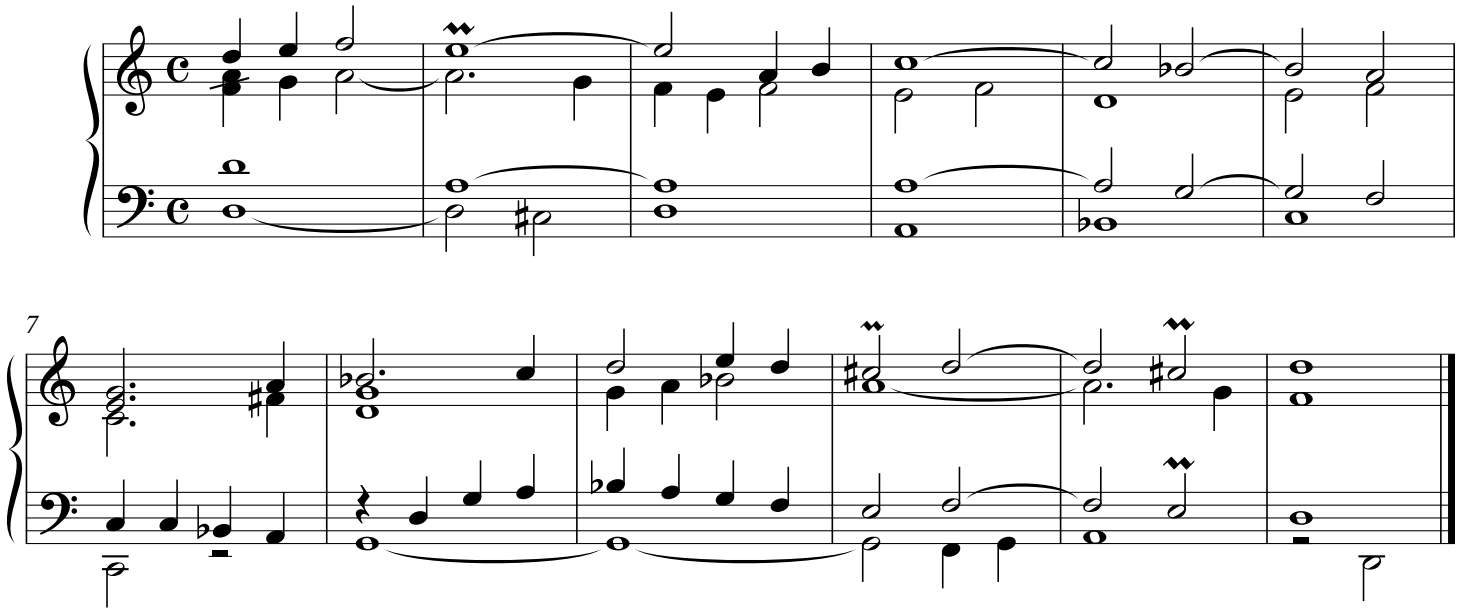
Ms. : p. 9.

## 15. Plein jeu



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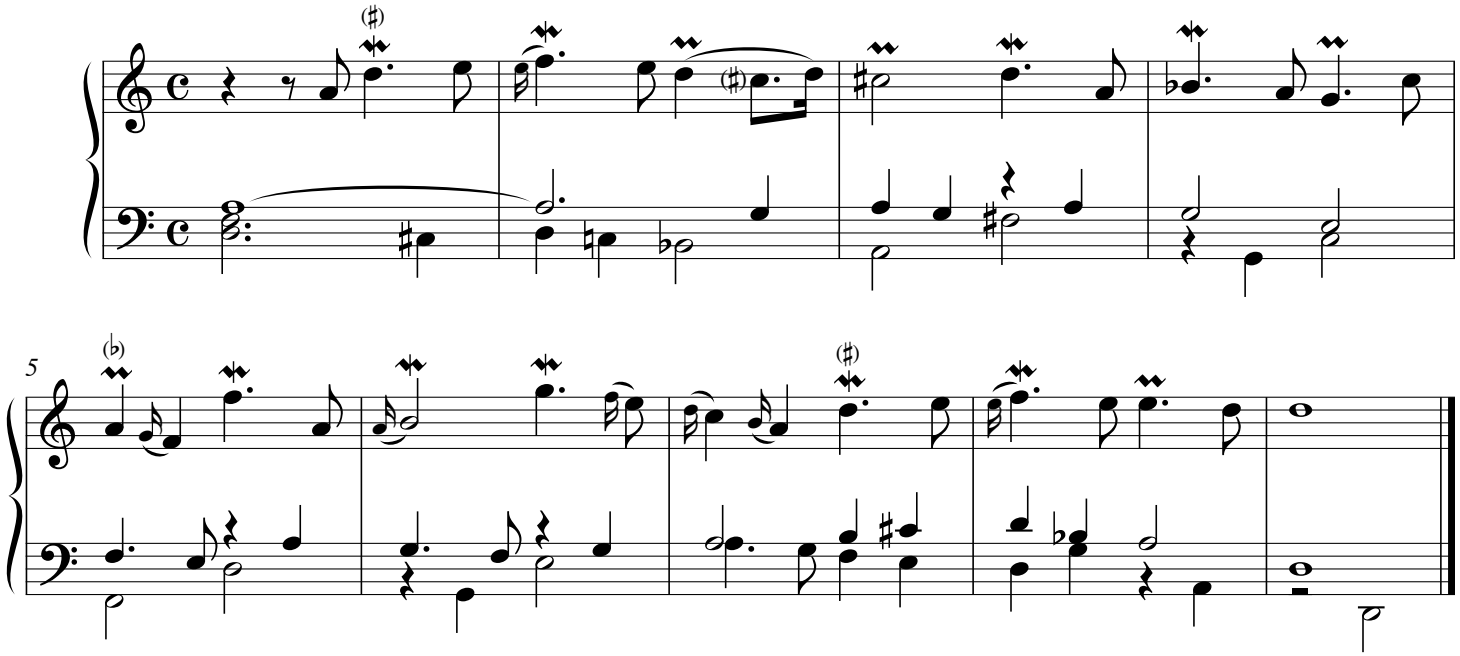

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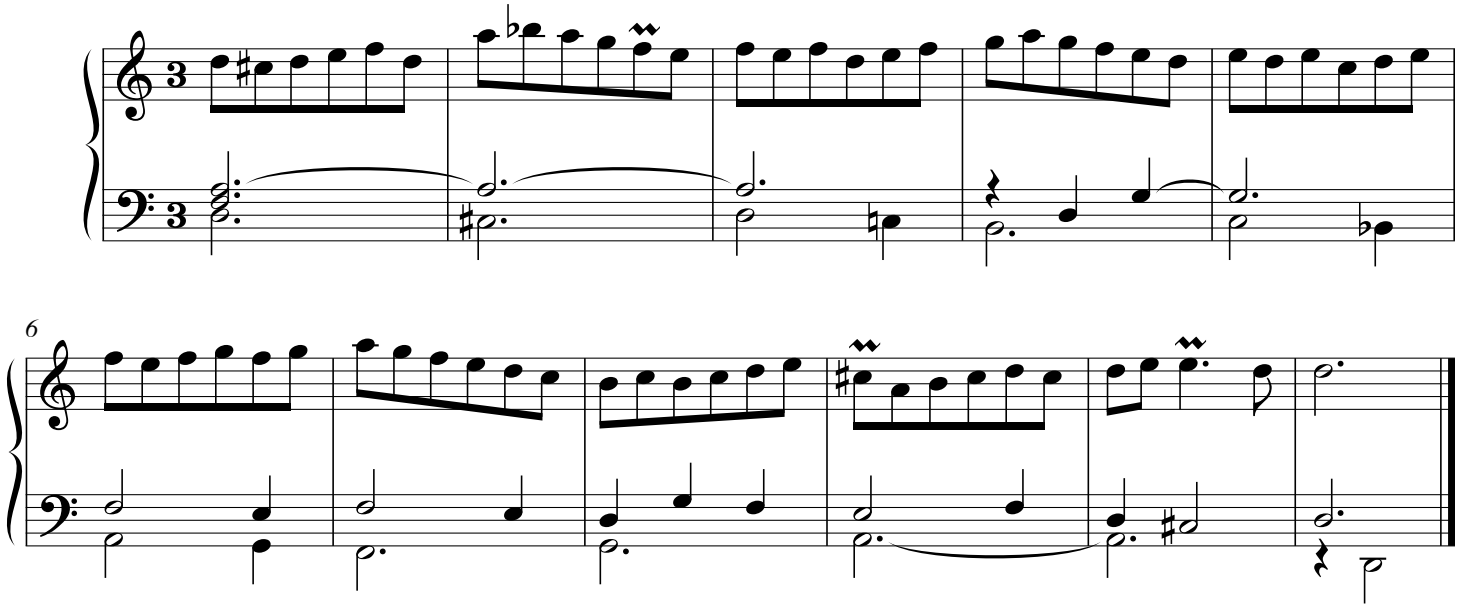
Ms. : p. 10.

# 17. Cornet



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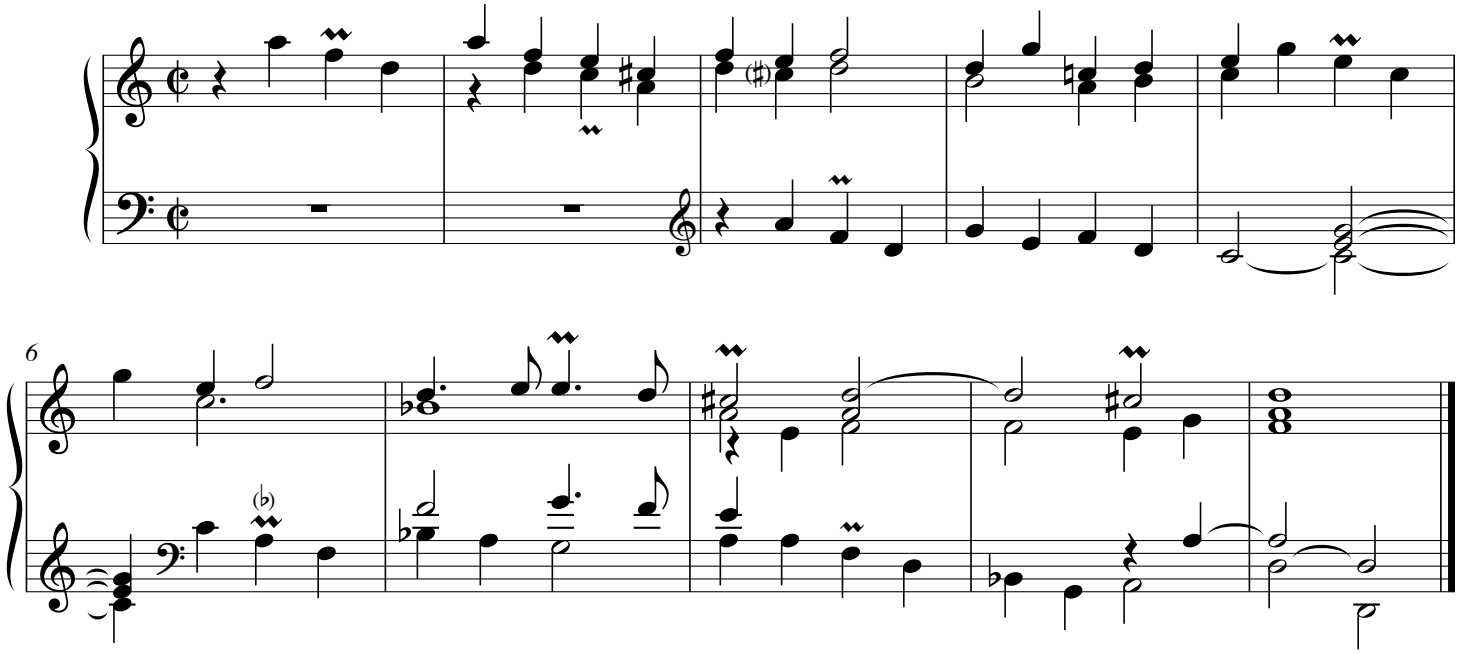

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Ms. : p. 11.

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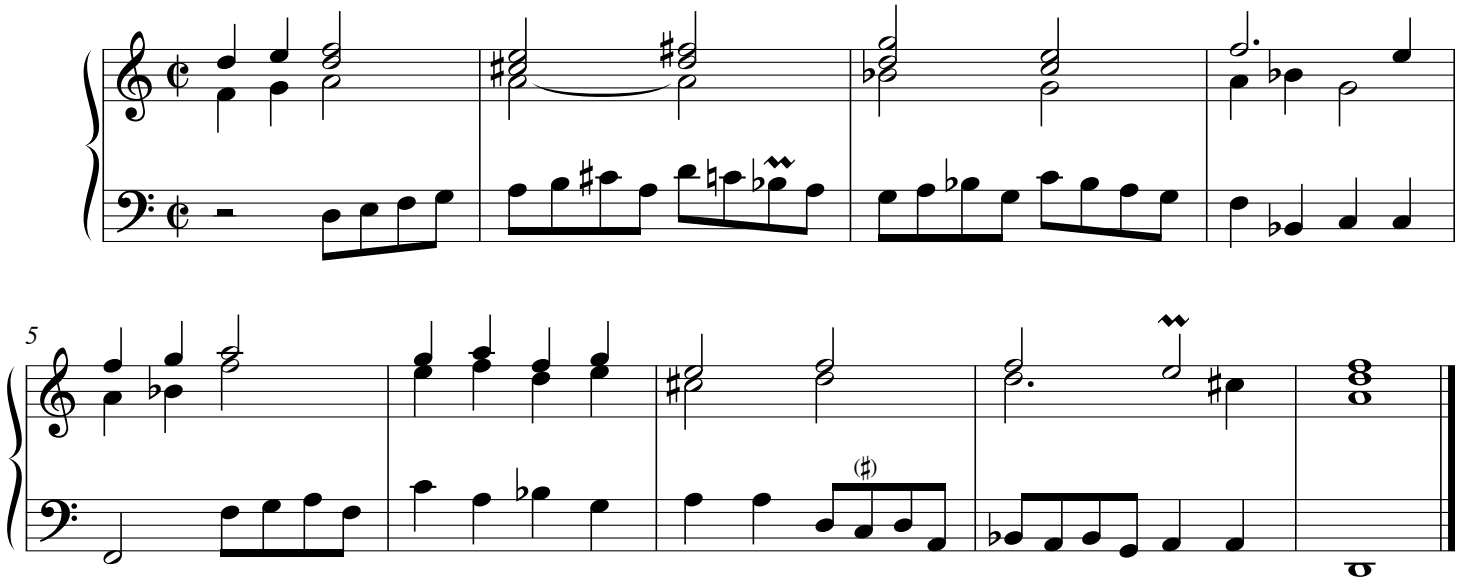

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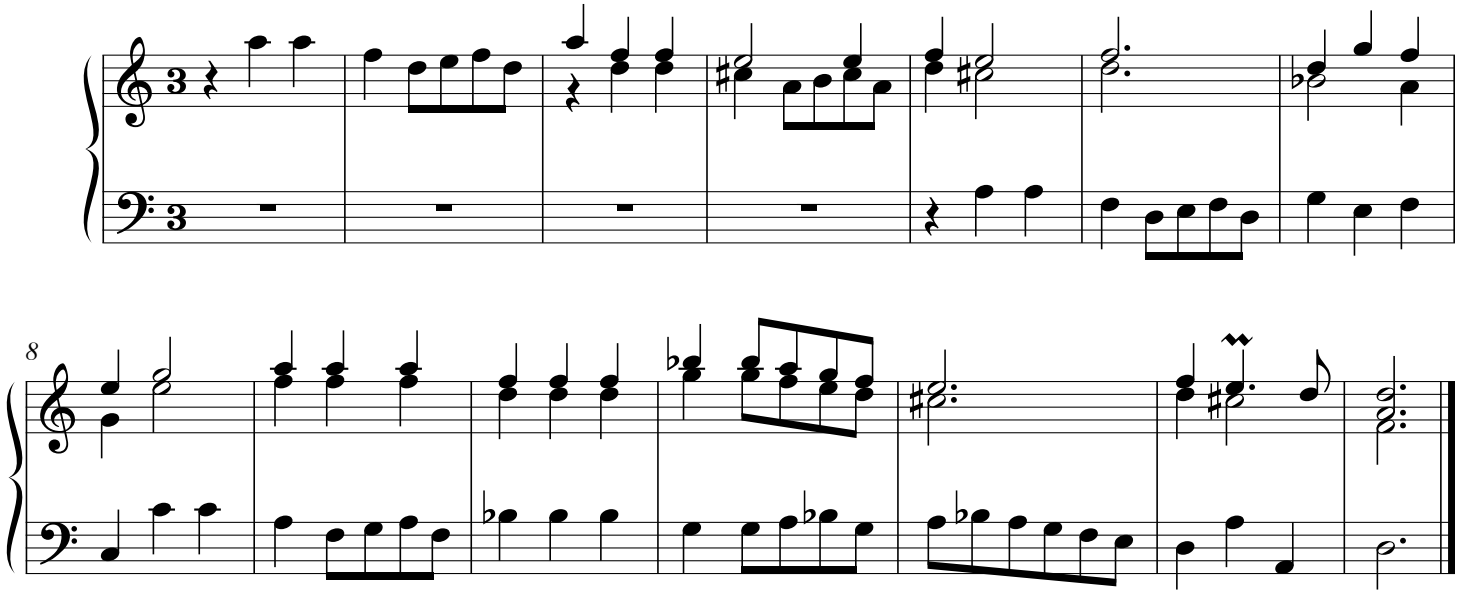

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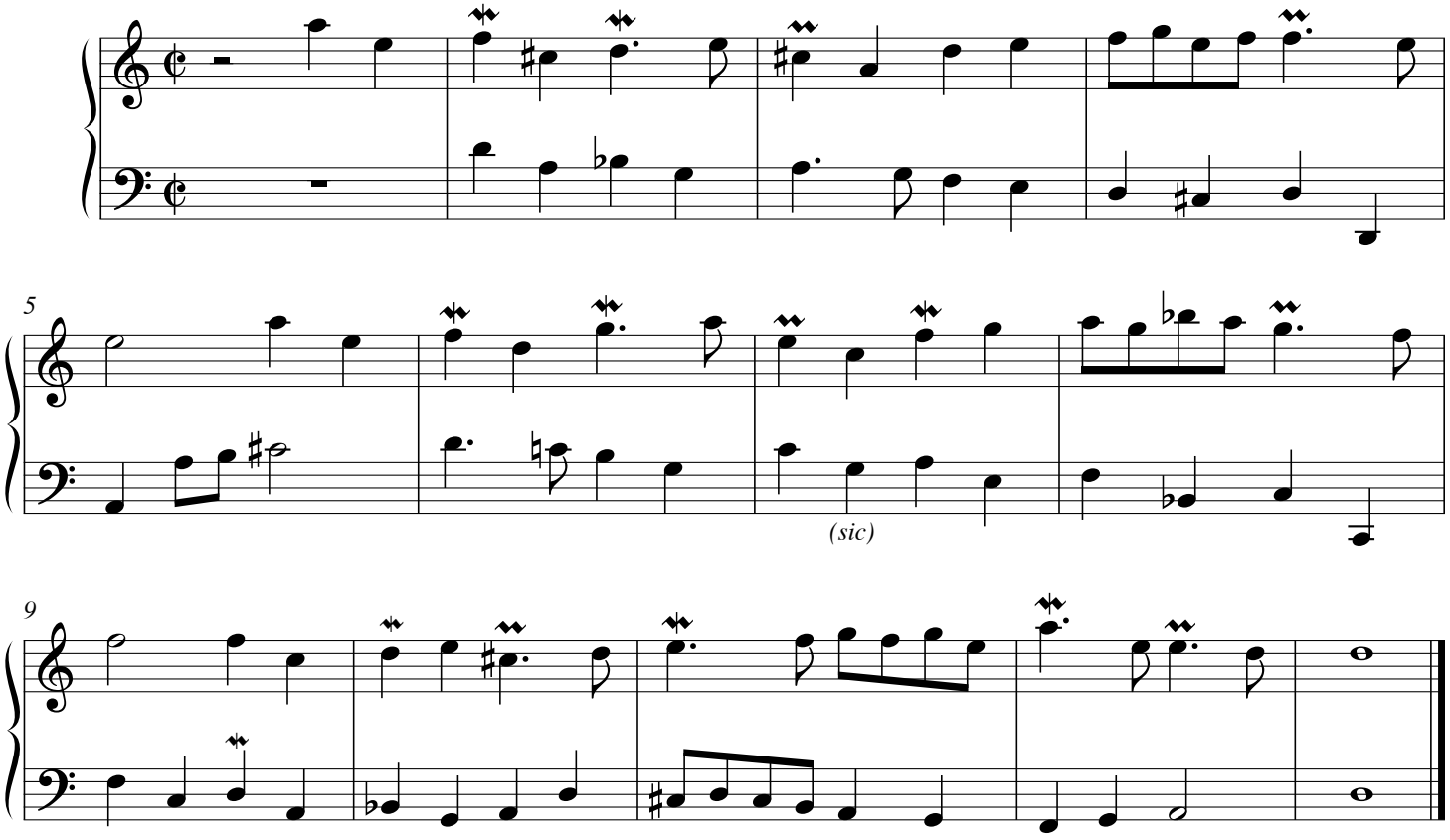
Ms. : p. 12.

# 21. Duo

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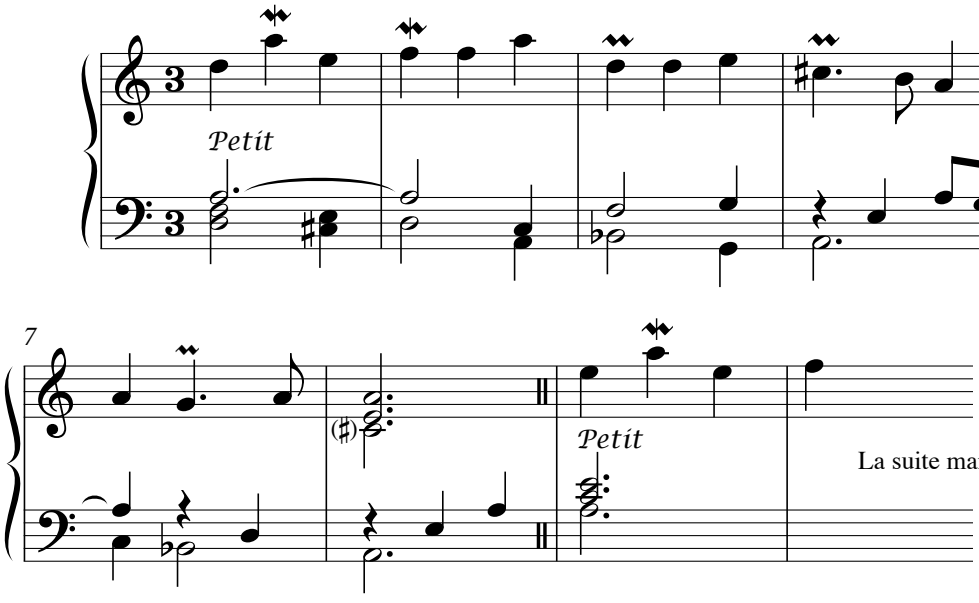


La suite manque : page arrachée.

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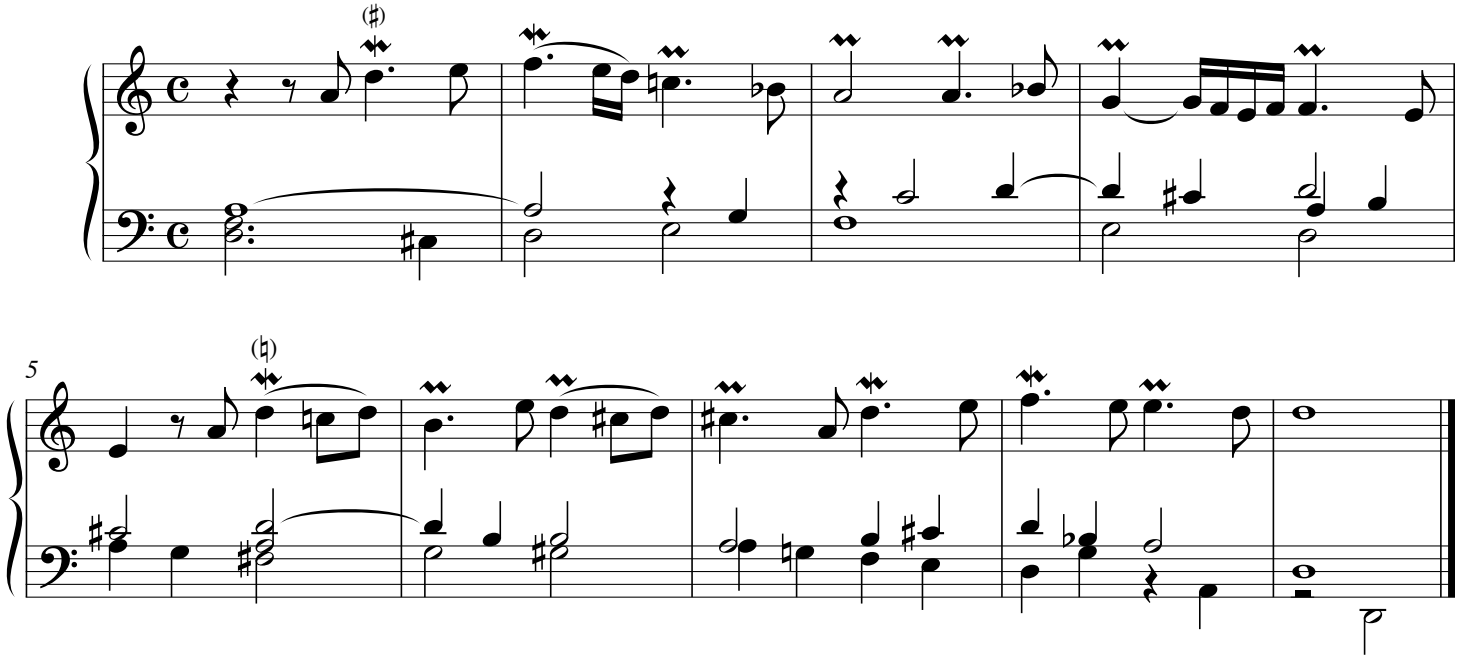
Ms. : p. 13.

## 23. Récit tendre



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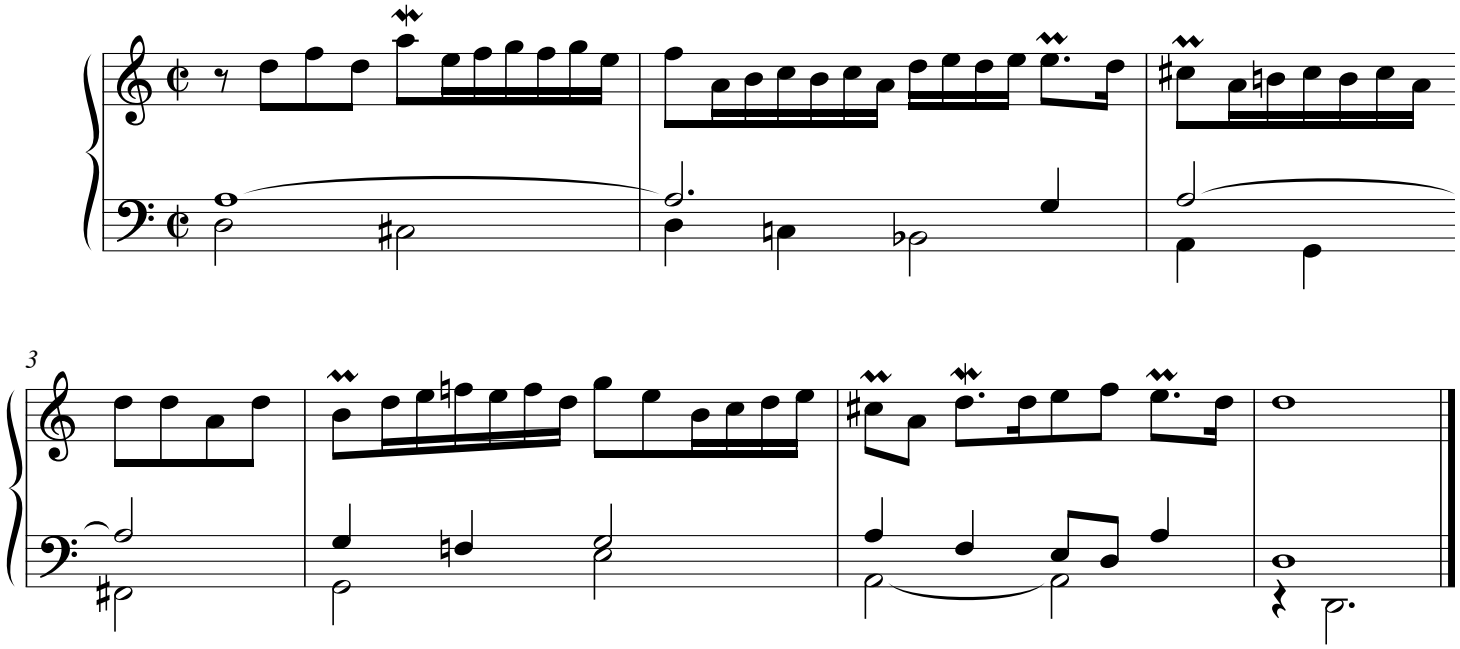

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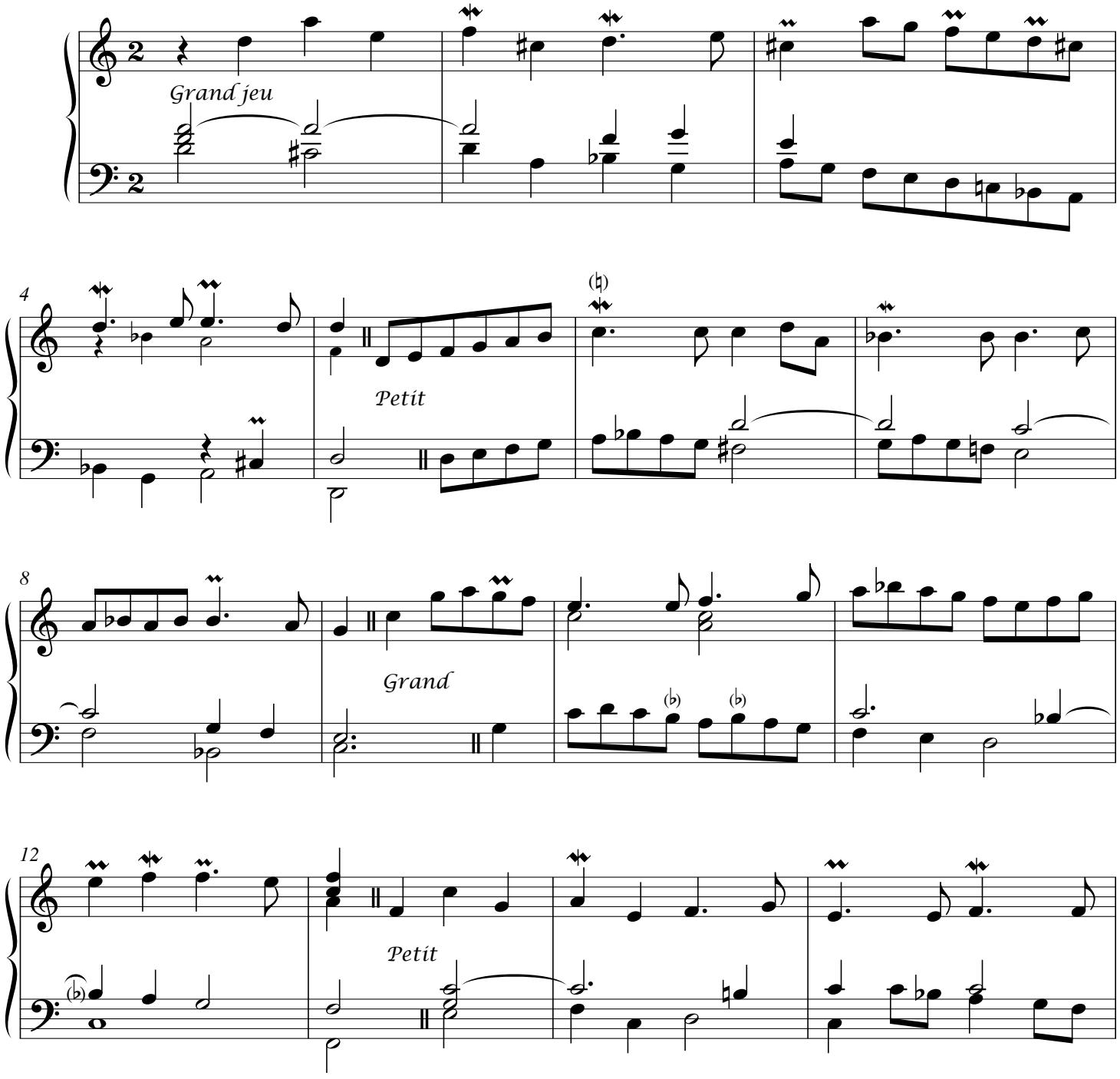
Ms. : p. 14-15.

# 25. Grand jeu

## (Dialogue)

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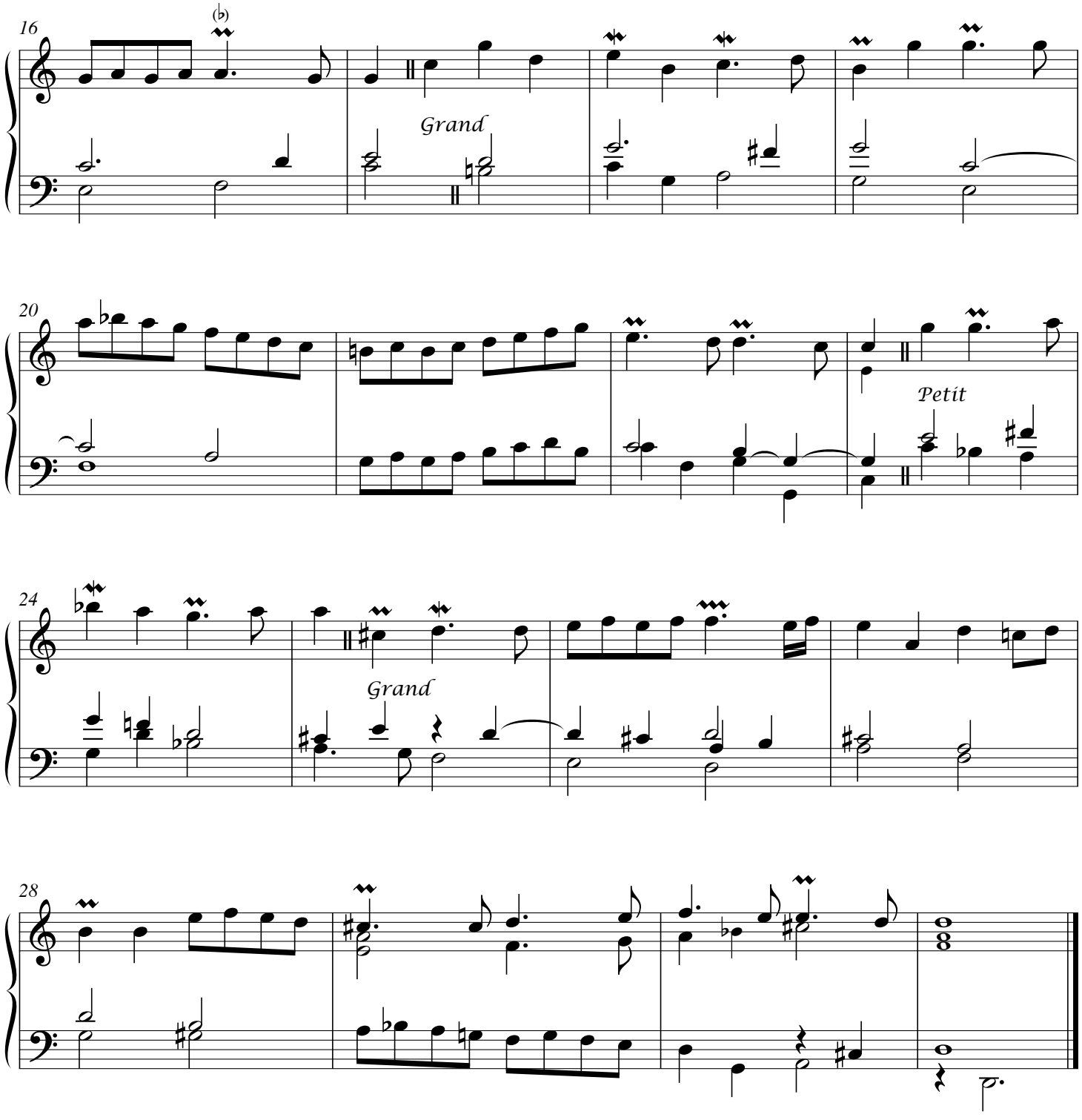


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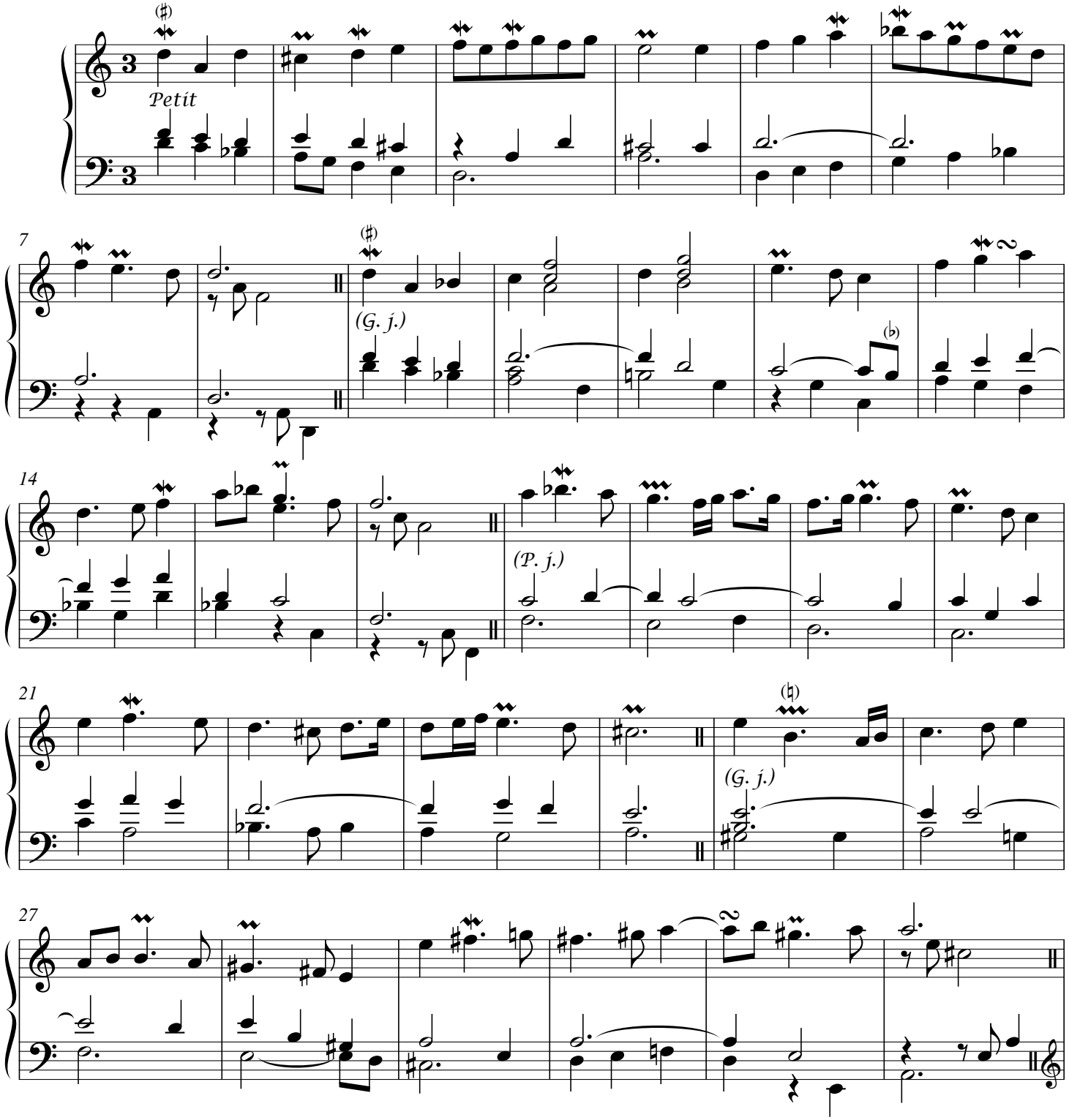
Ms. : p. 17-23.

# 26. Grand jeu

## (Dialogue)

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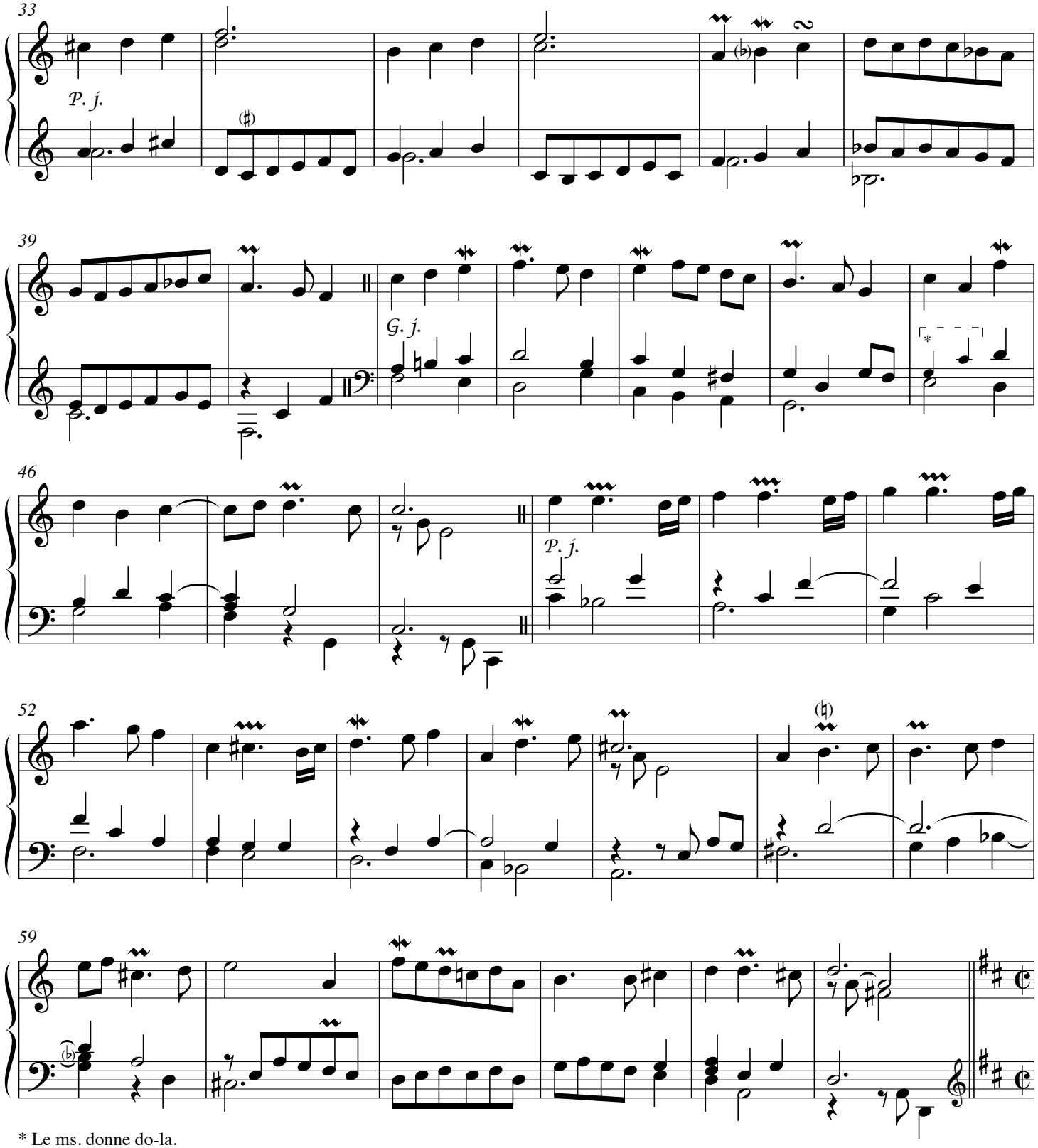


* Le ms. donne do-la.

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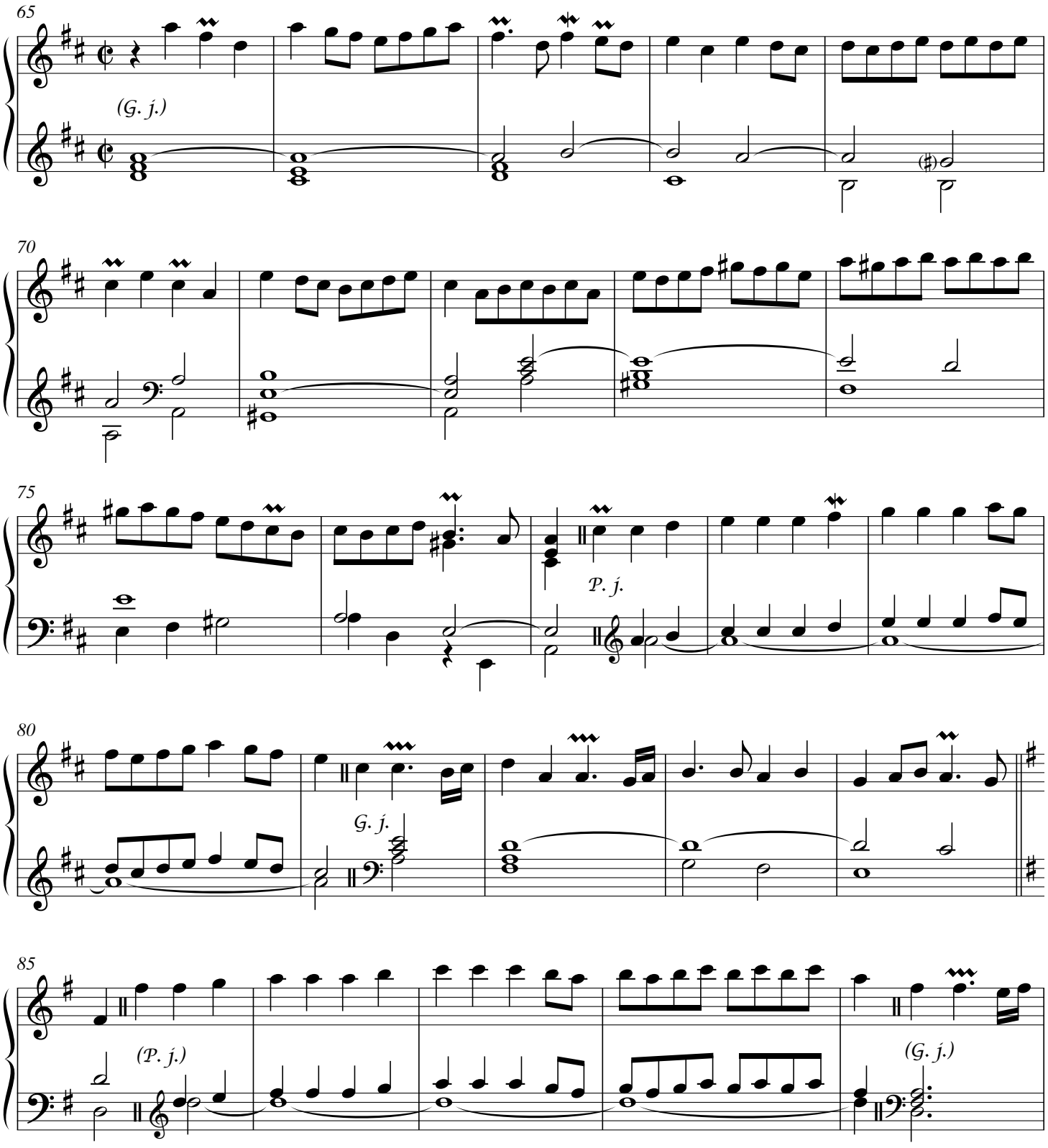


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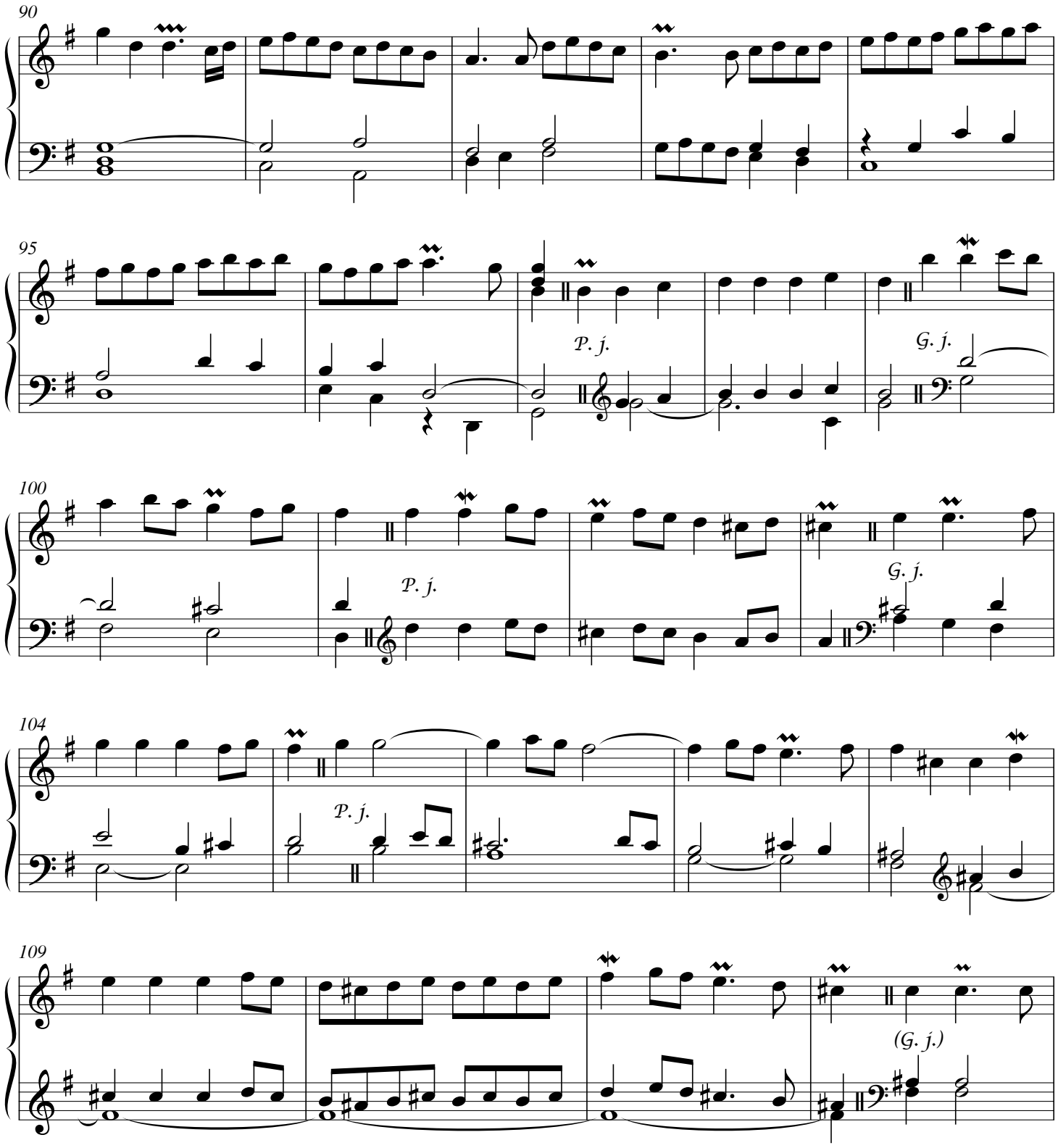


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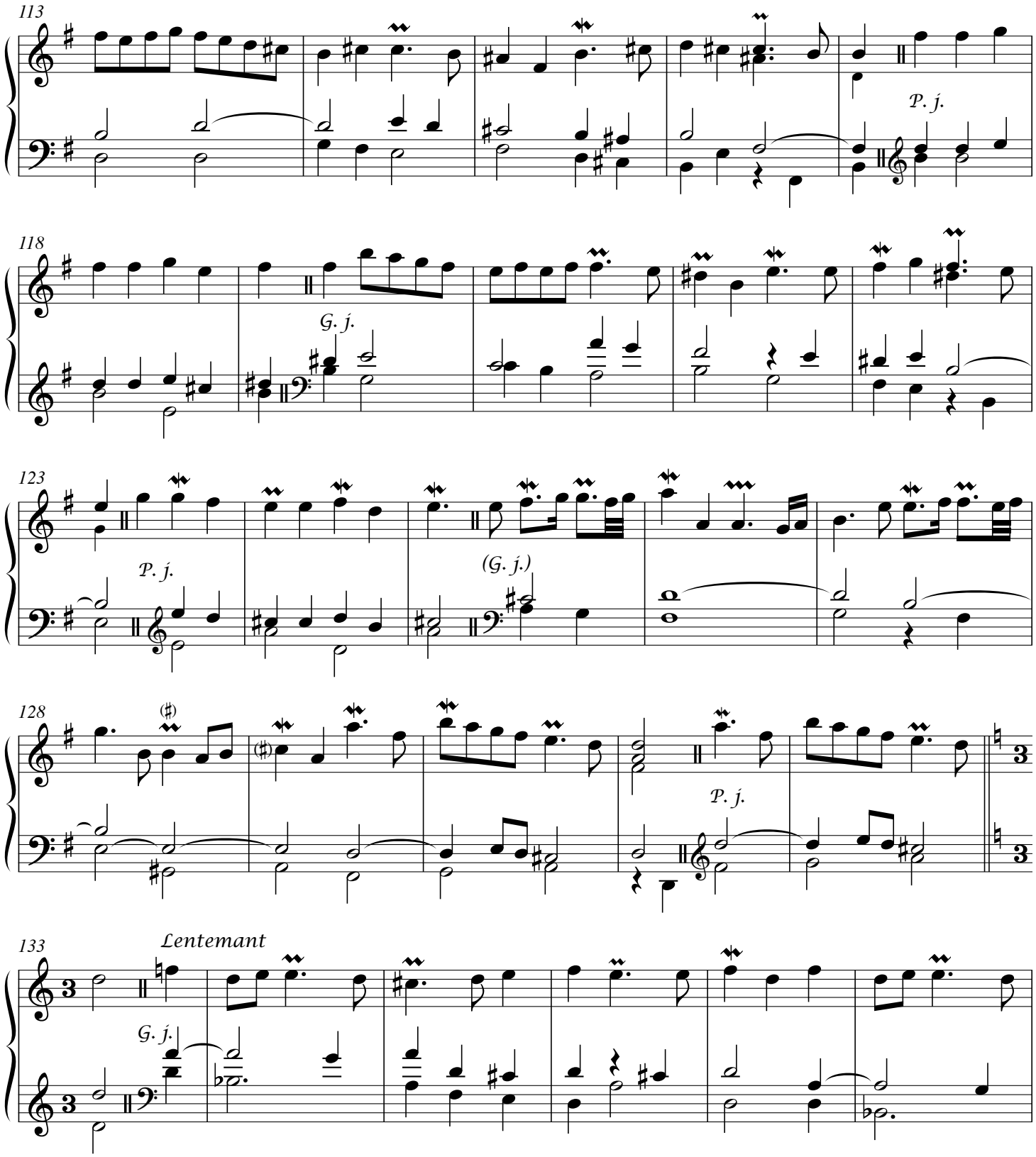


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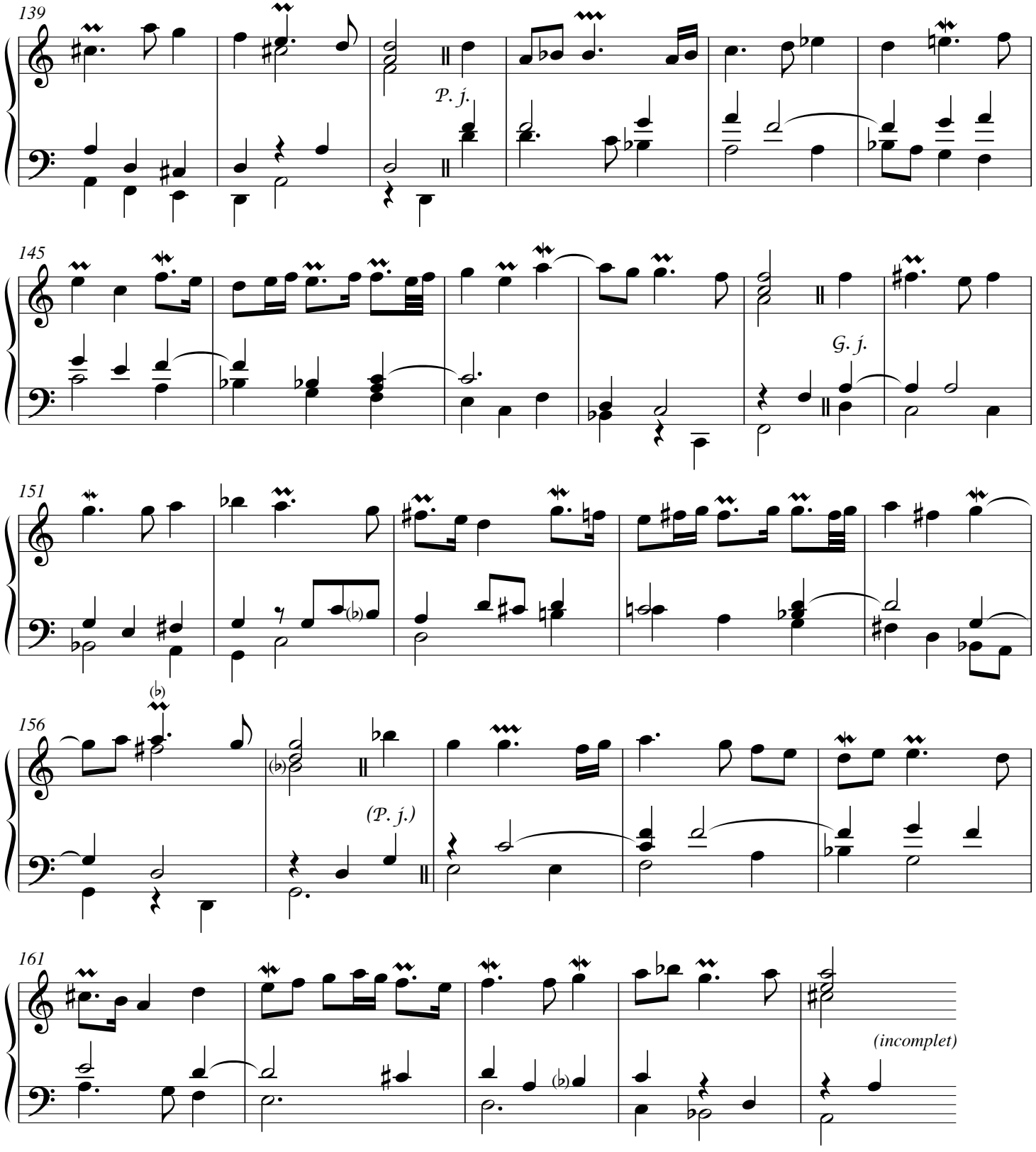


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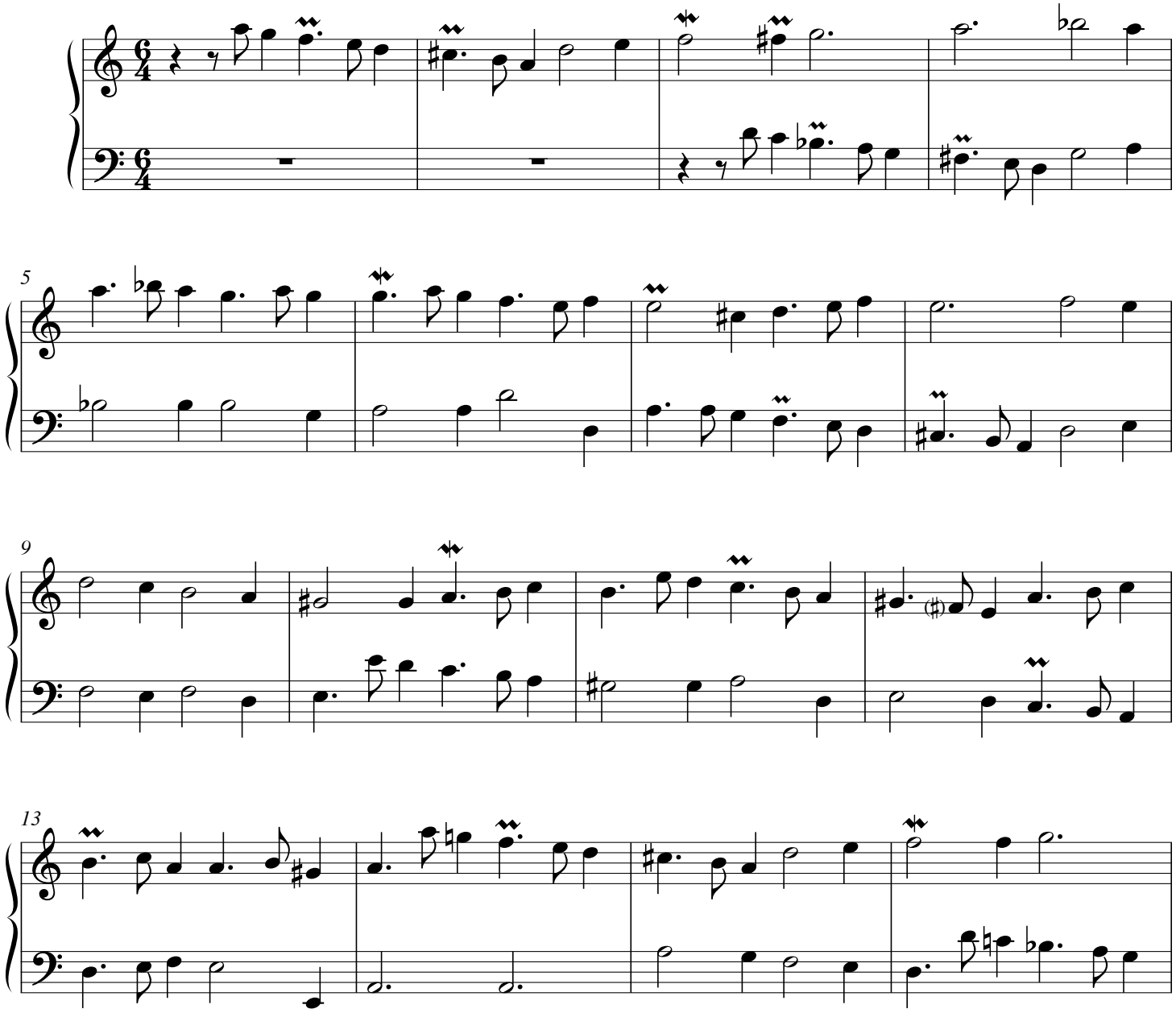
Ms. : p. 26-27.
(p. 24-25 : vides).

# 27. Duo



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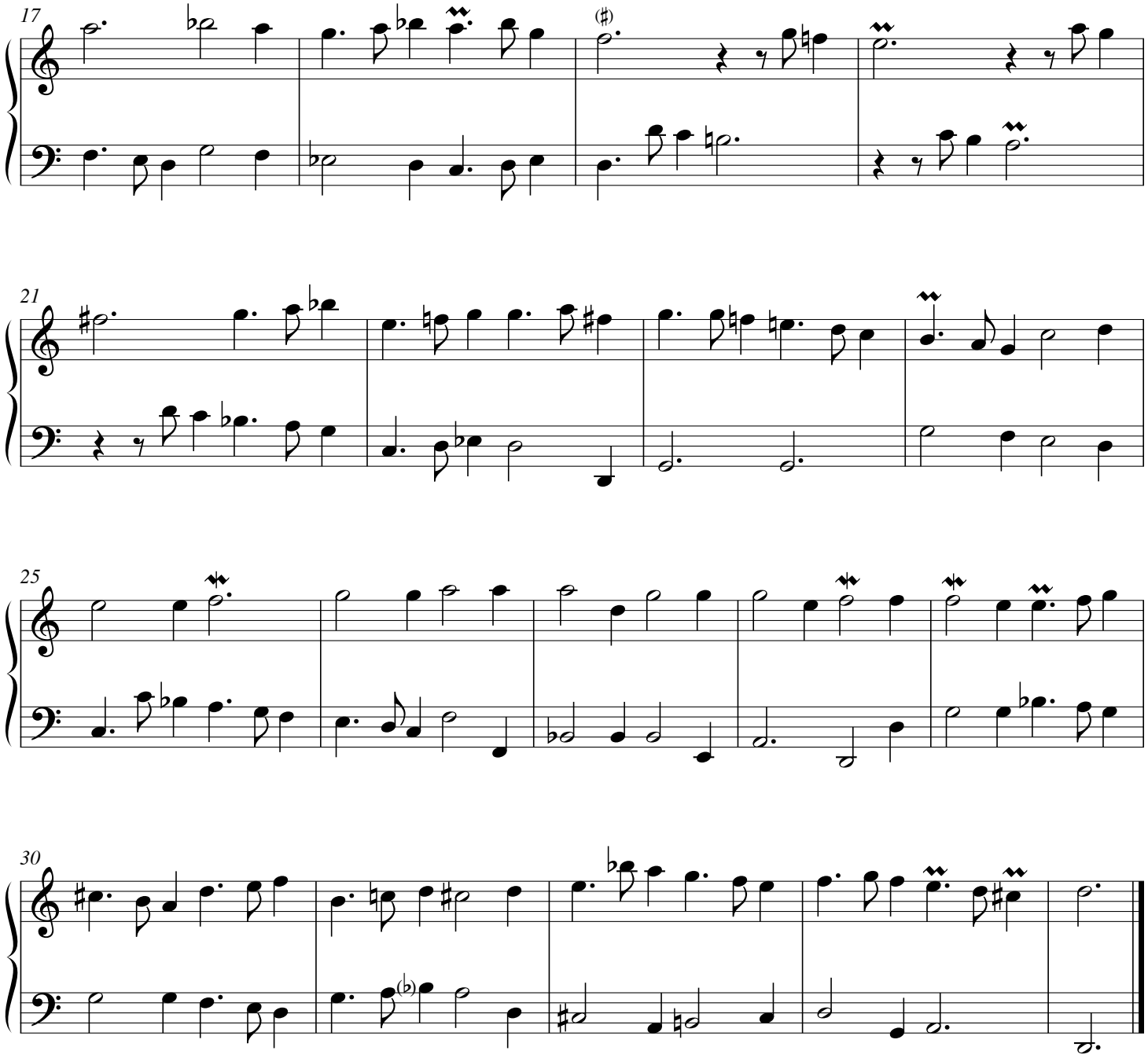


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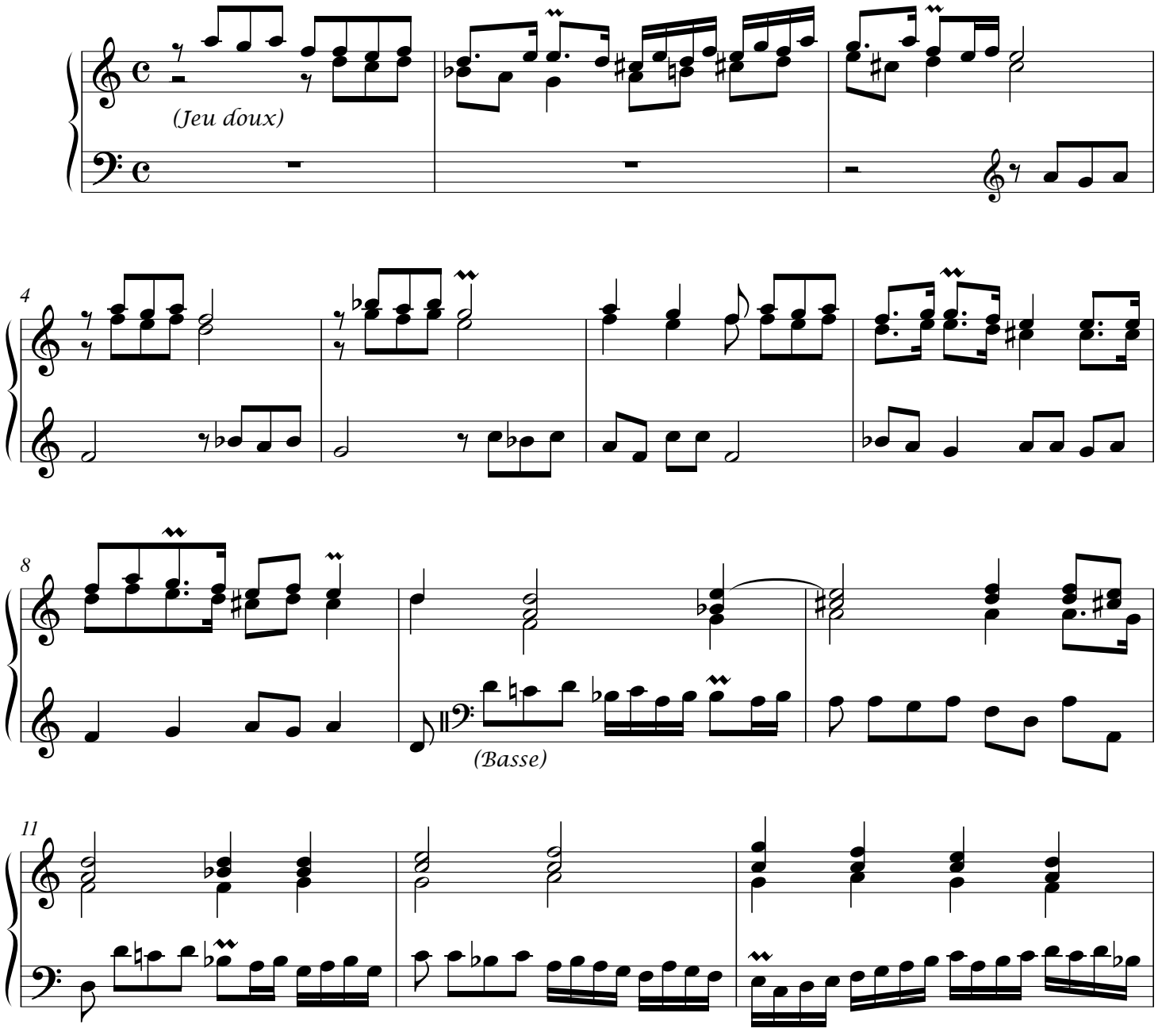
Ms. : p. 28-29.

# 28. Basse de trompette

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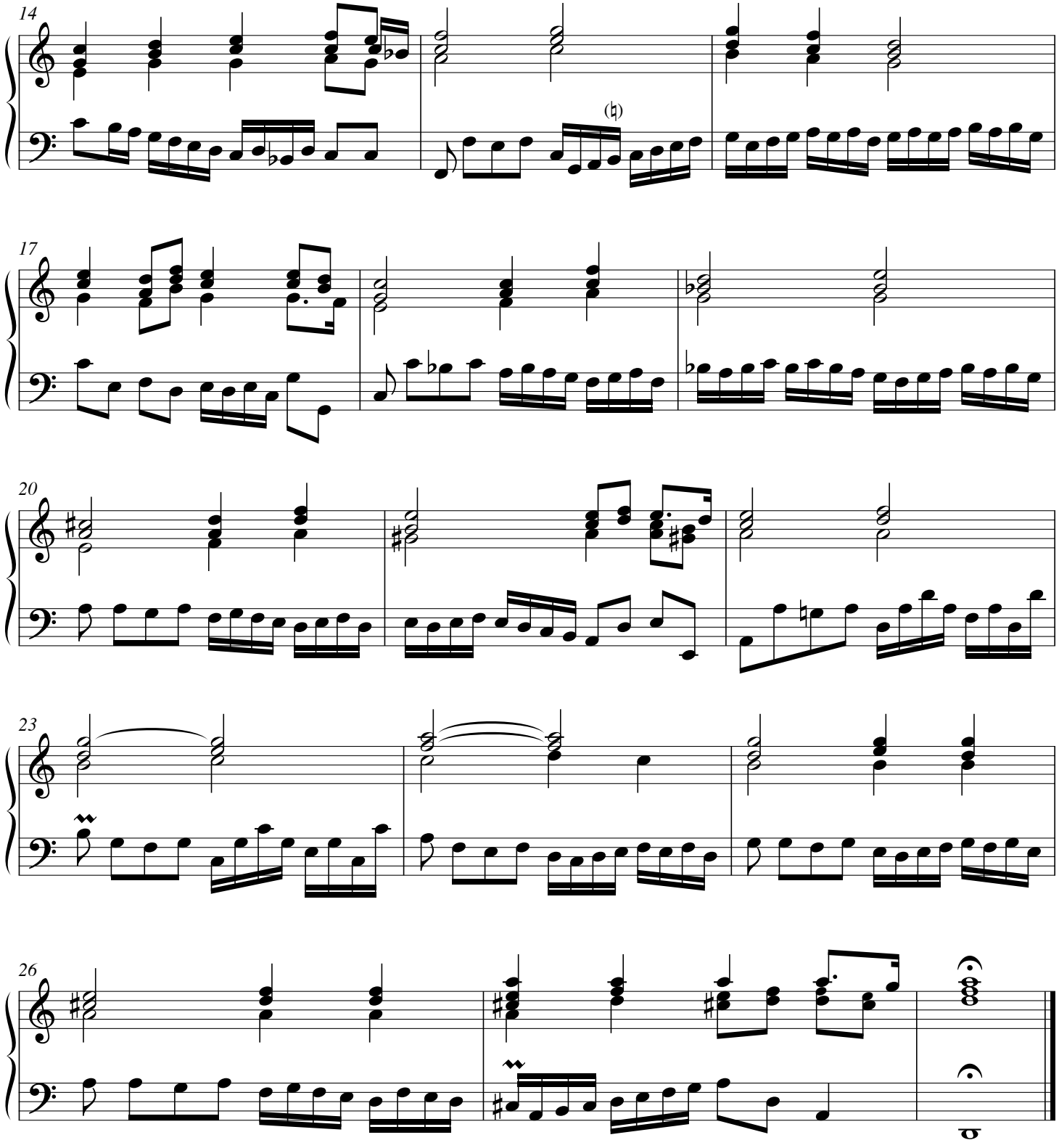


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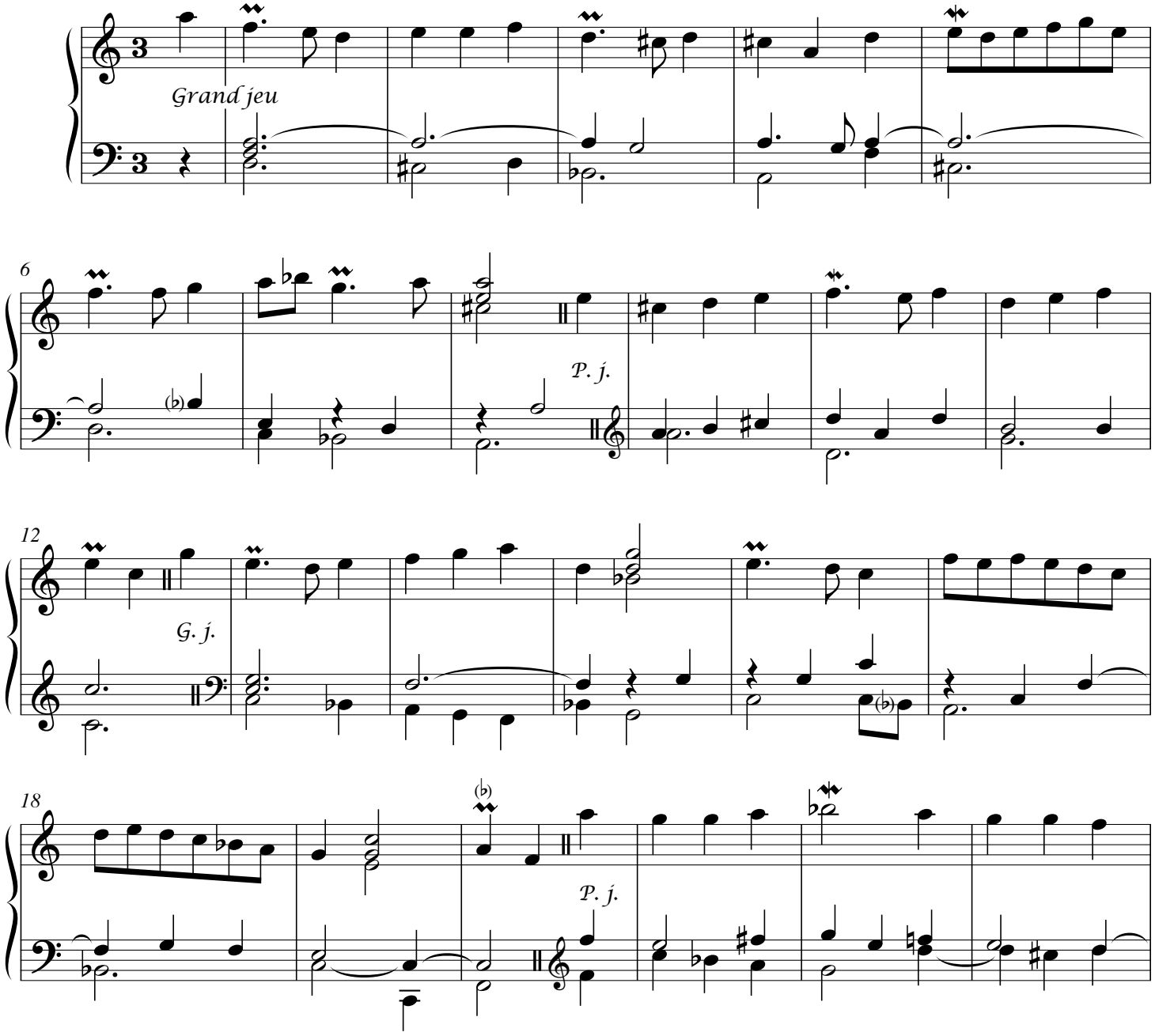
Ms. : p. 30-31.

# 29. Dialogue

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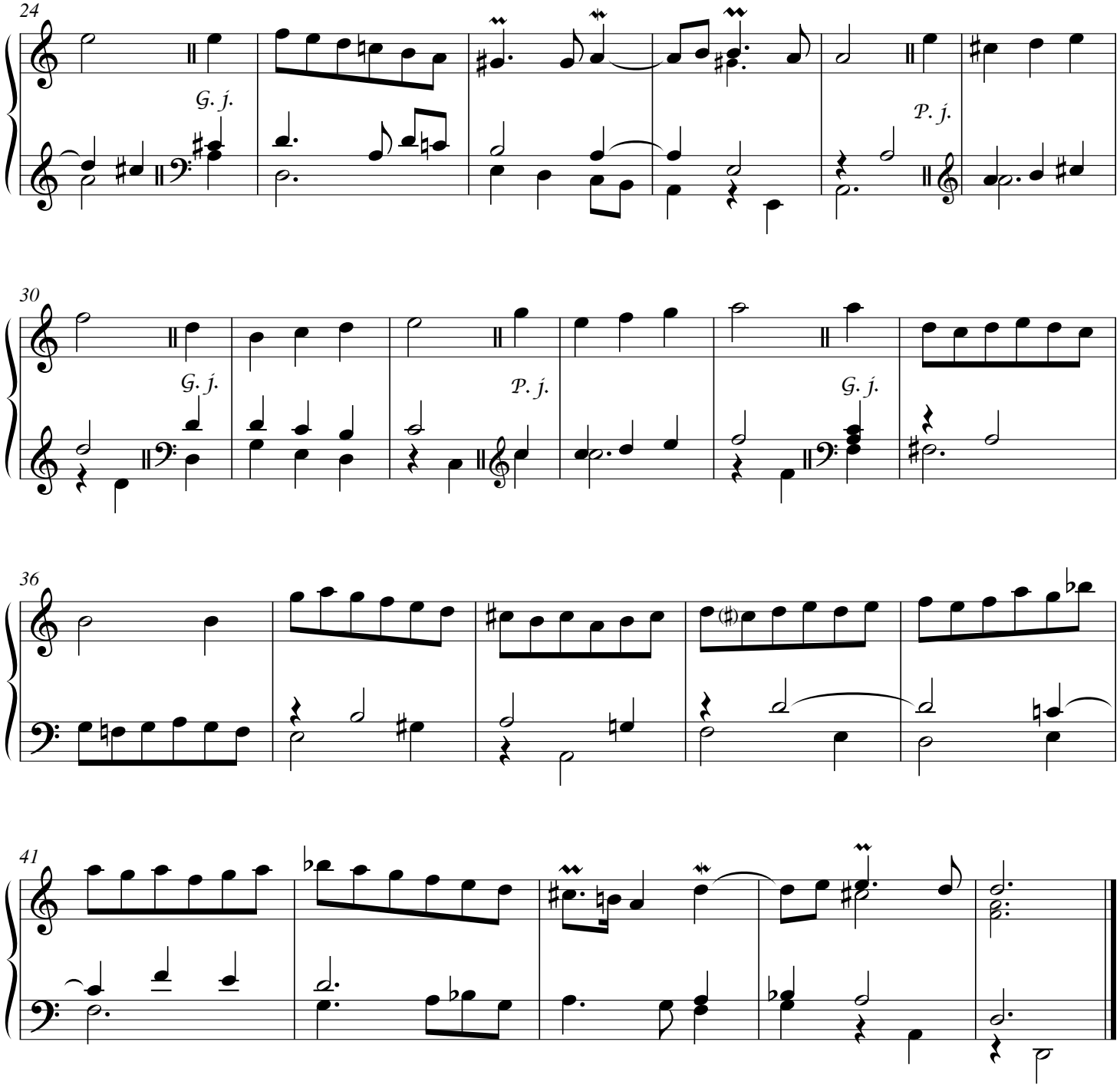


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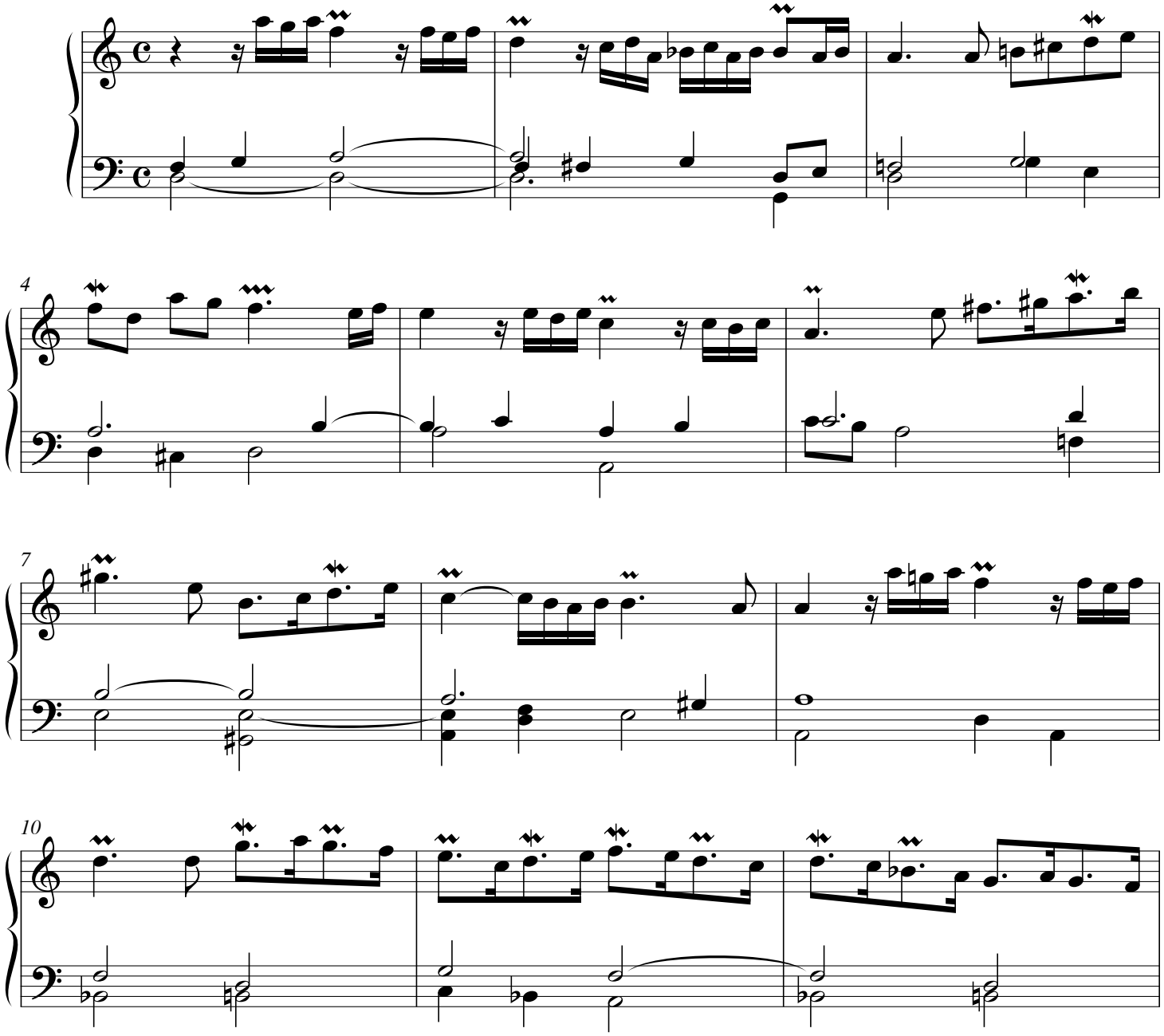
Ms. : p. 34-35.
P. 32-33 : vides.

# 30. Récit de Tierce



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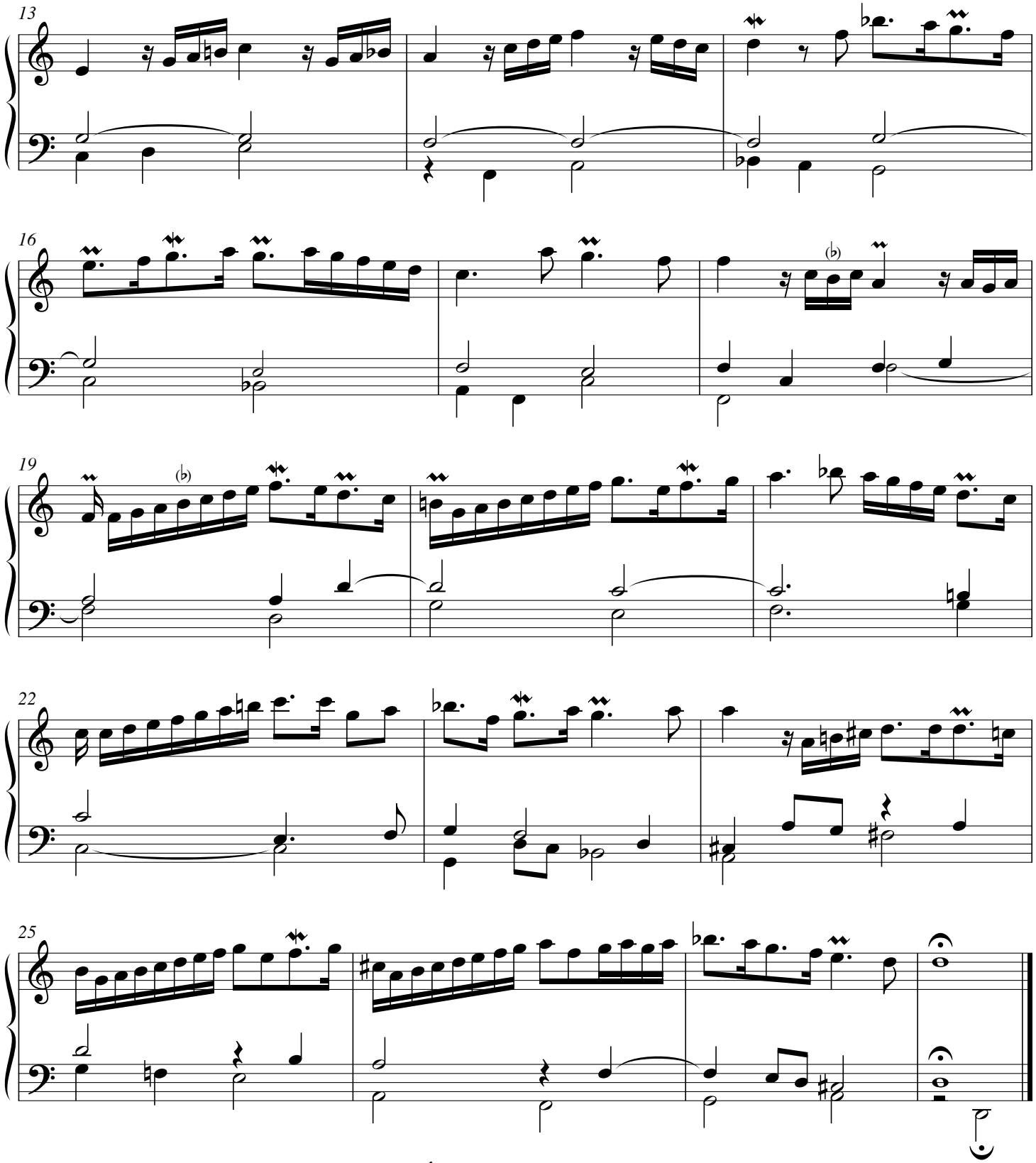


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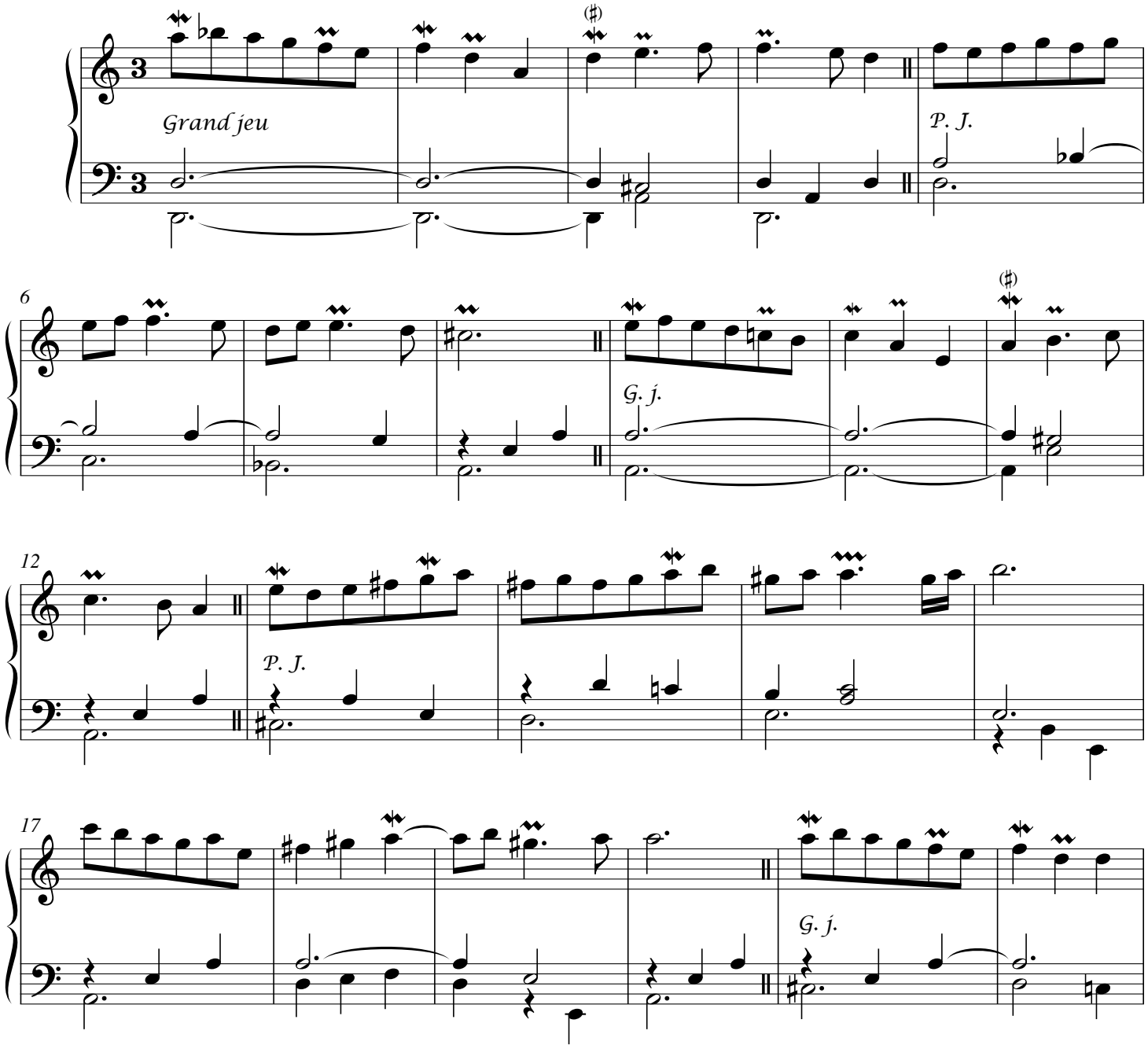
Ms. : p. 36-37.

# 31. Grand jeu

## (Dialogue)

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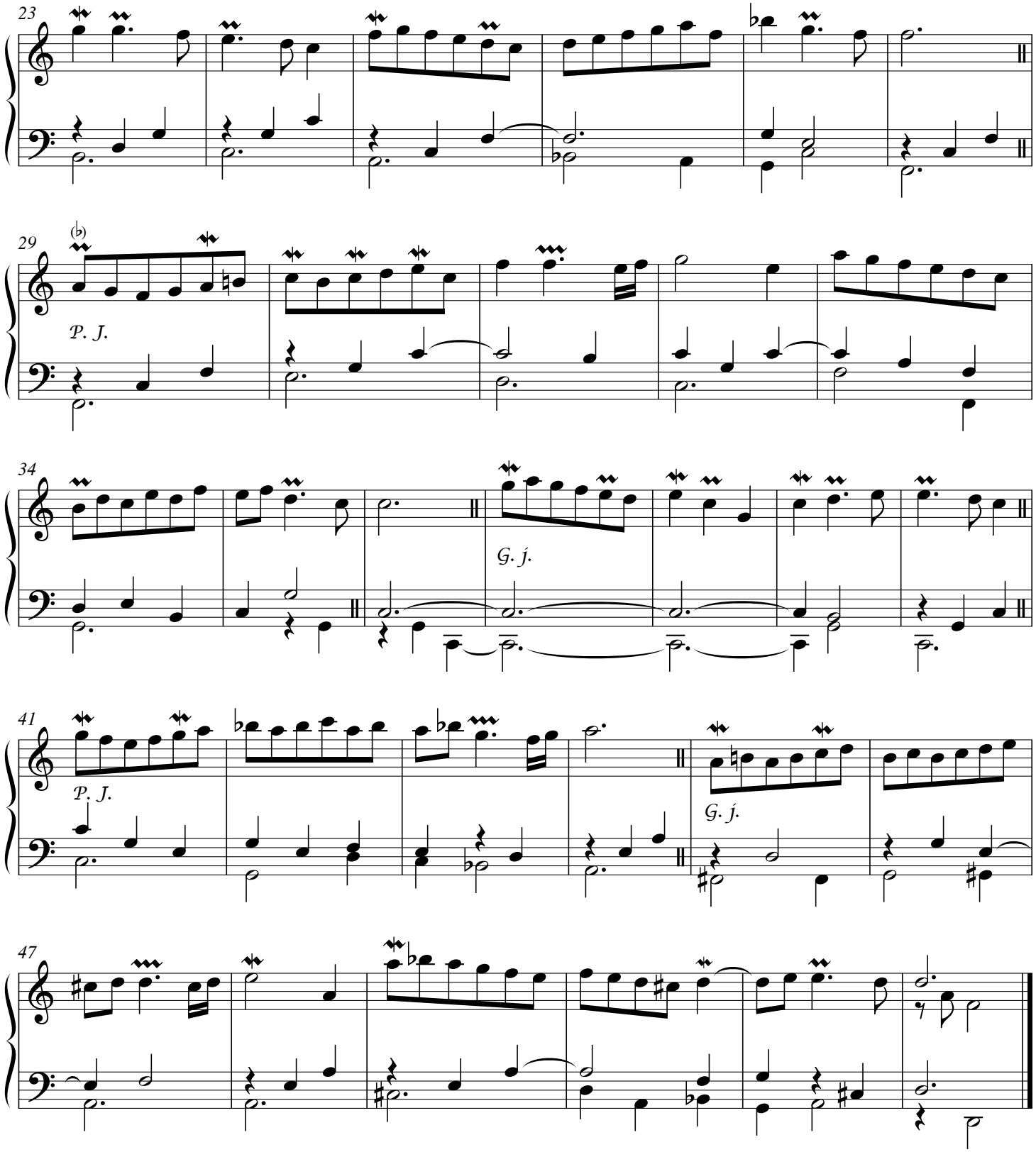


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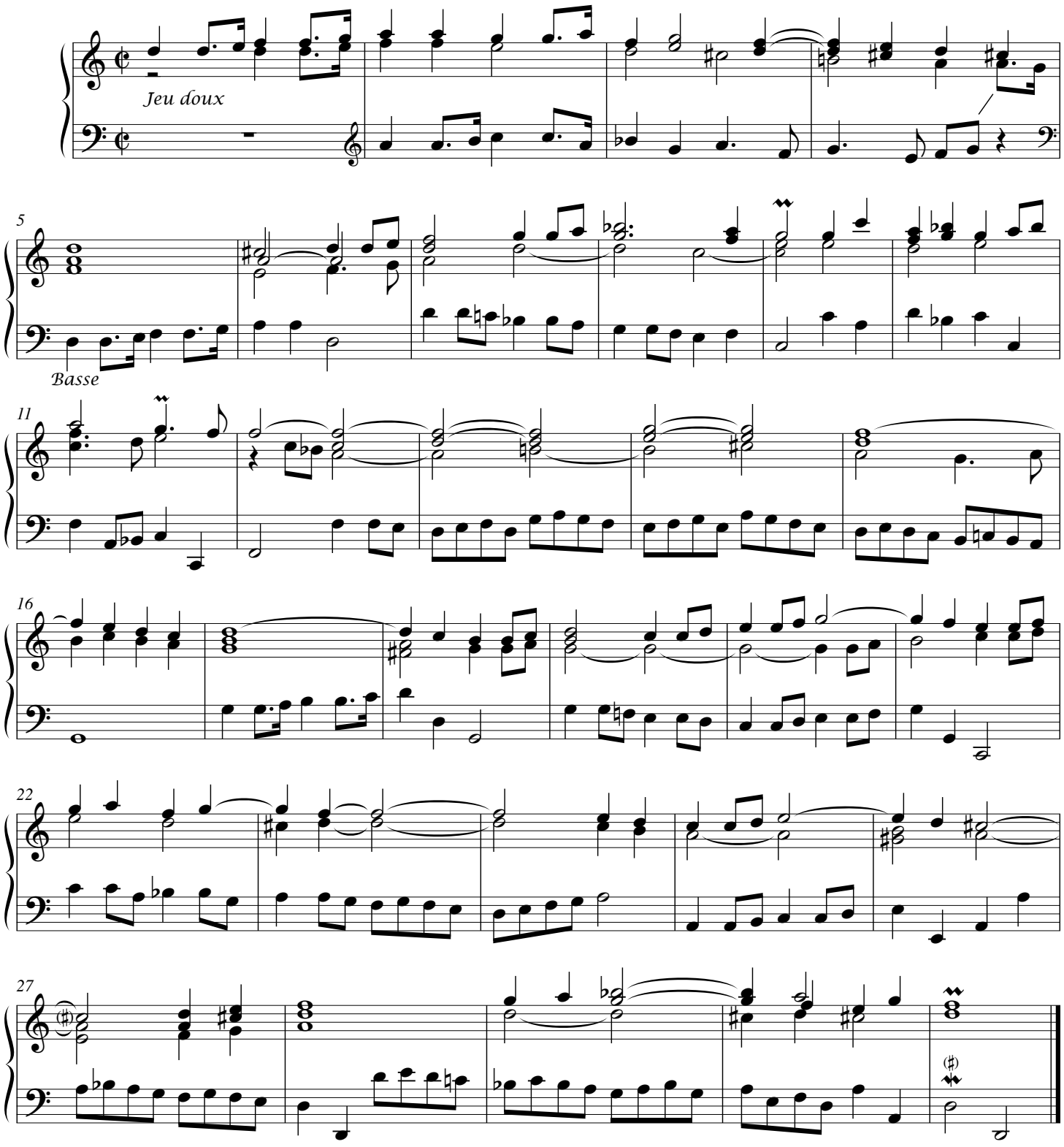
Ms. : p. 38-39.

# 32. Basse de Trompette

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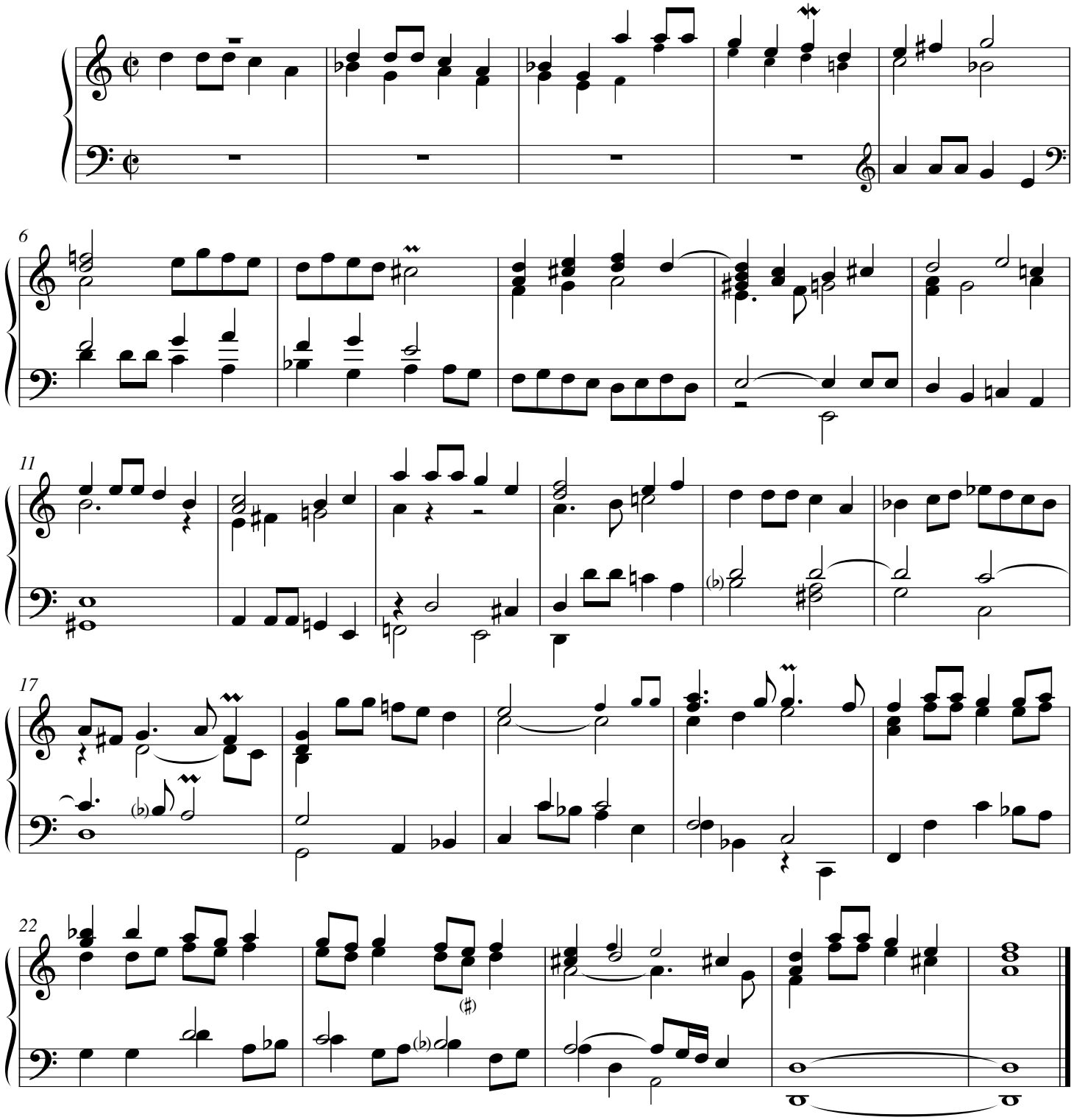
Ms. : p. 40.
P. 41 : vide.

# 33. Fugue gaie



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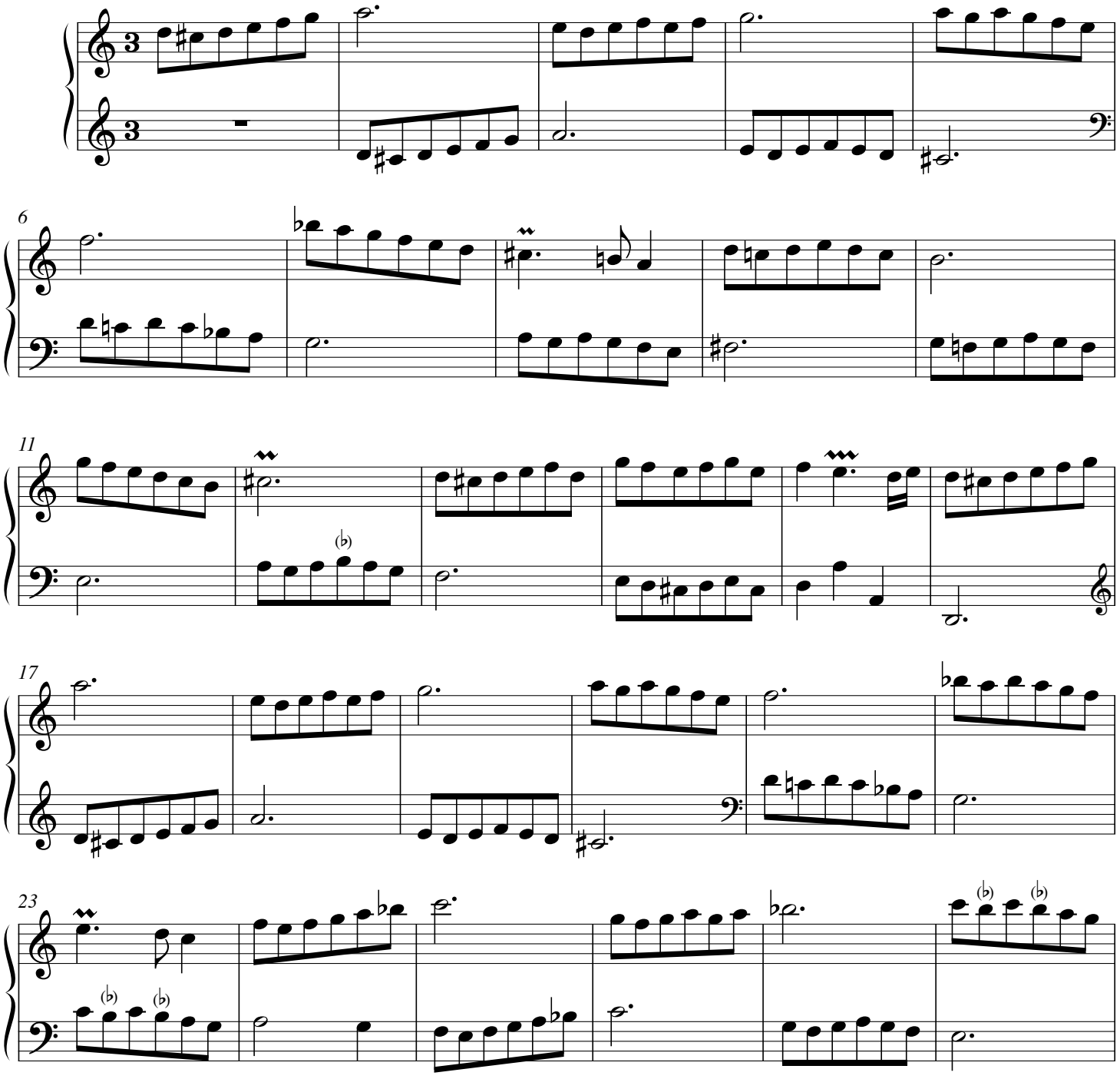
Ms. : p. 42-43.

# 34. Duo



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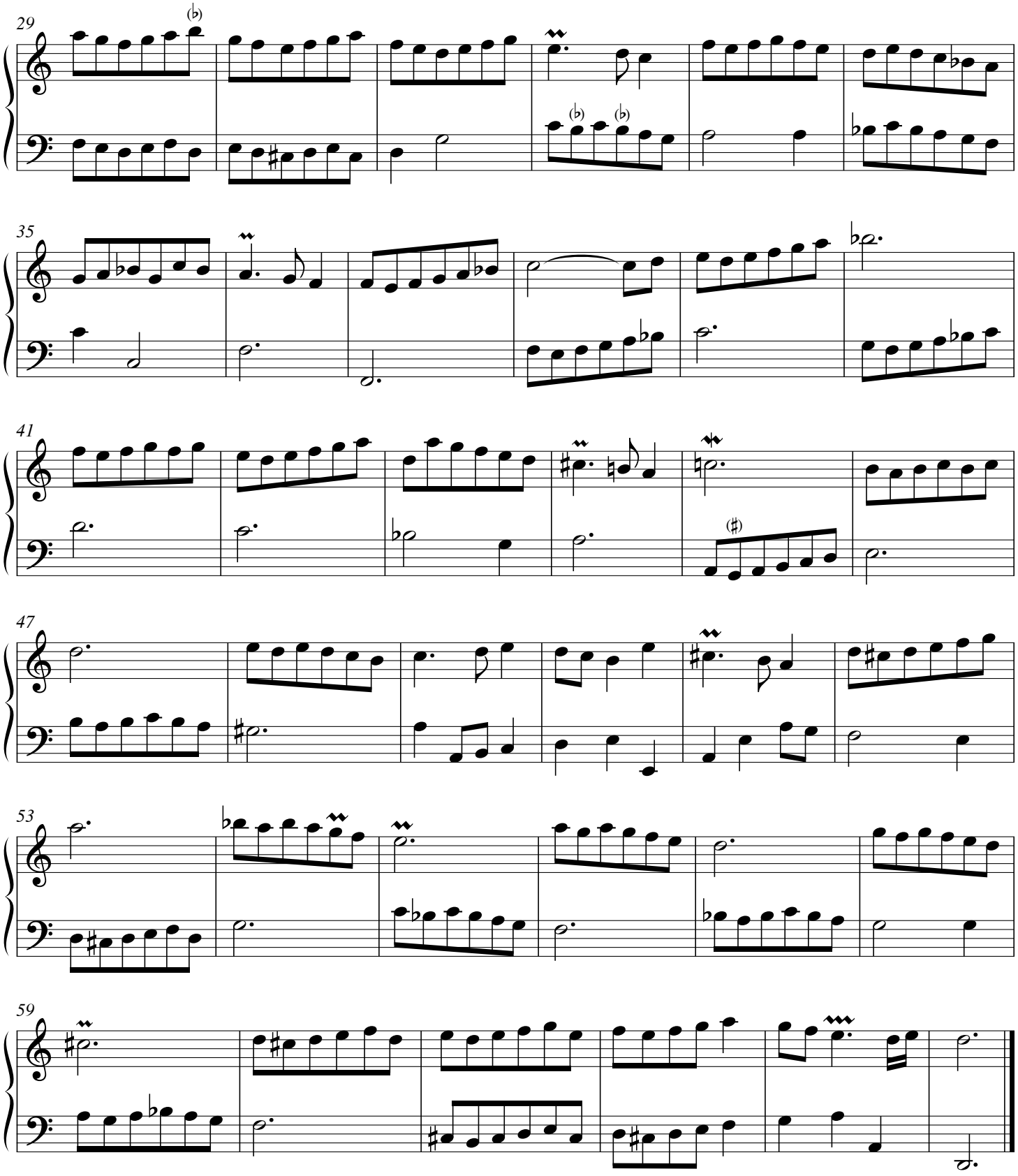

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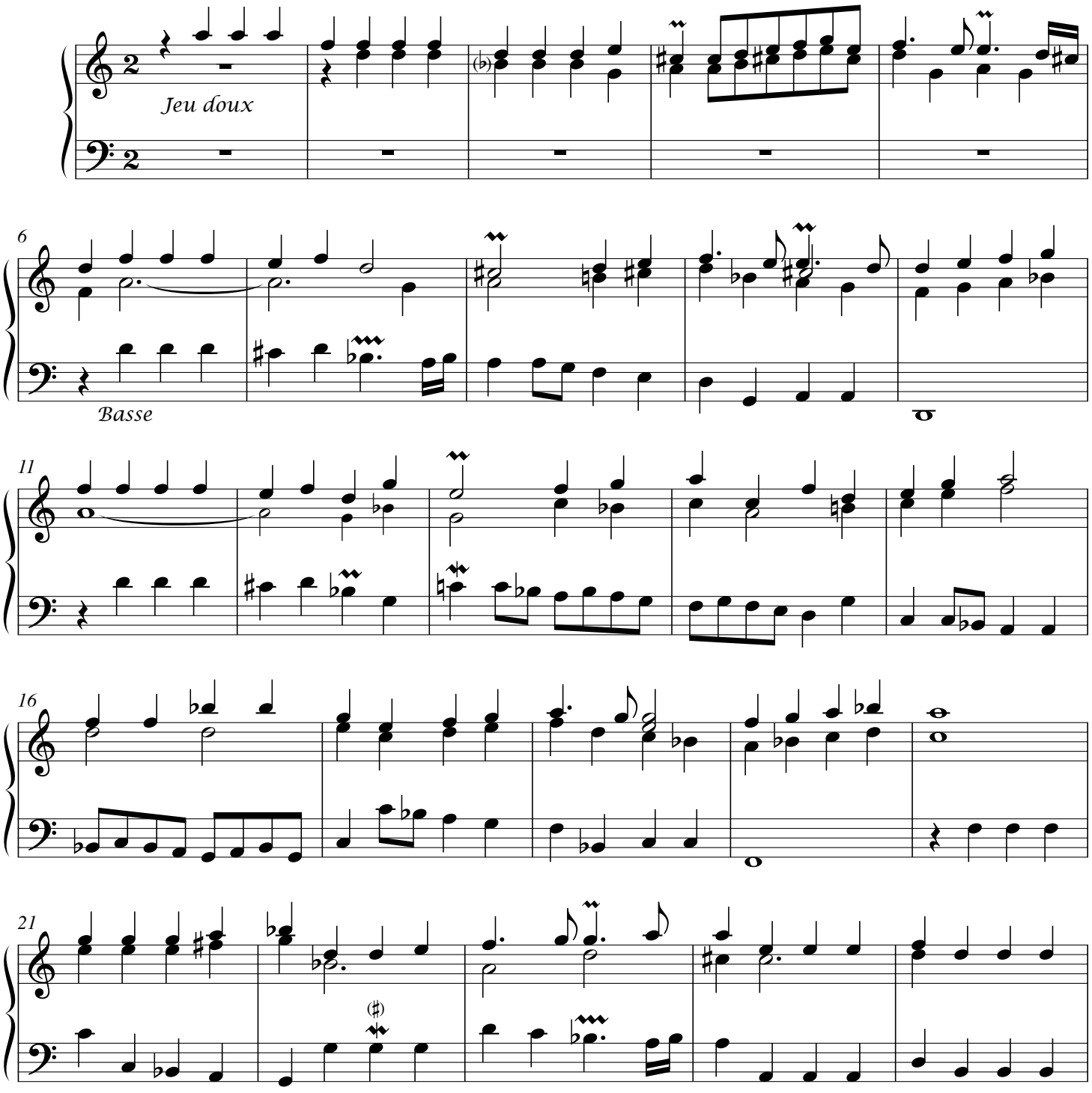
Ms. : p. 44-45.

# 35. Basse de Trompette

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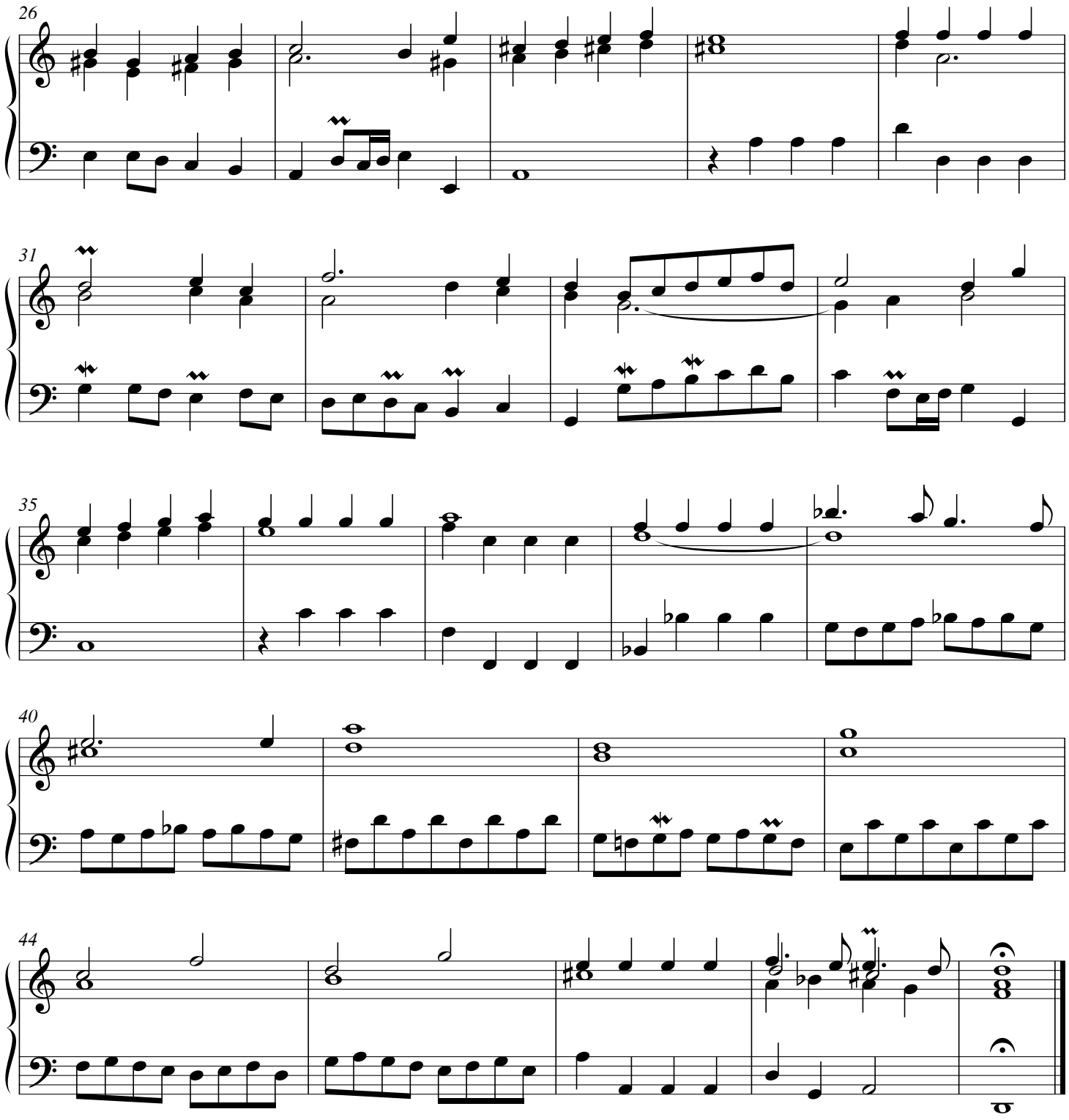


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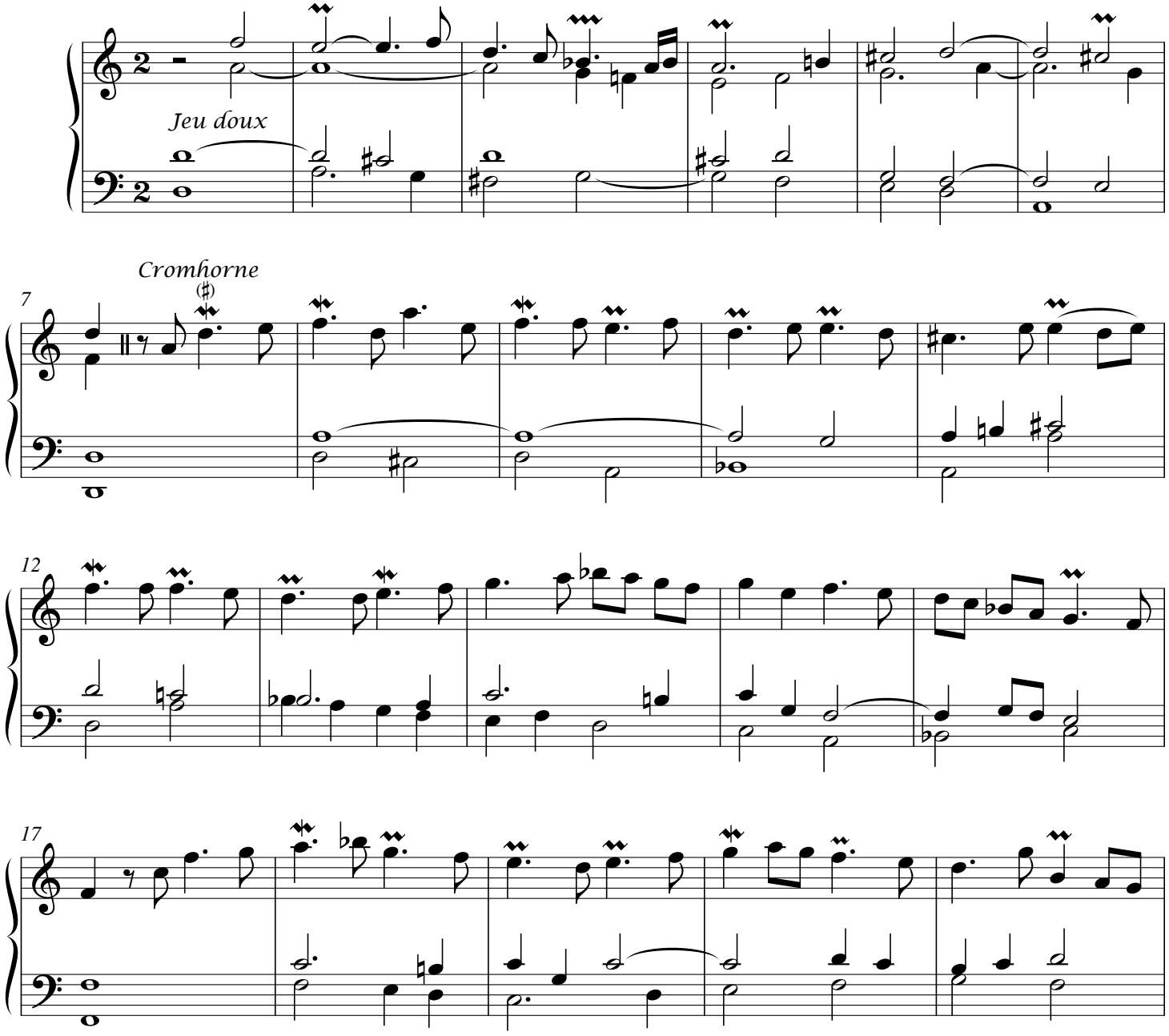
Ms. : p. 46-47.

# 36. Récit de cromhorne

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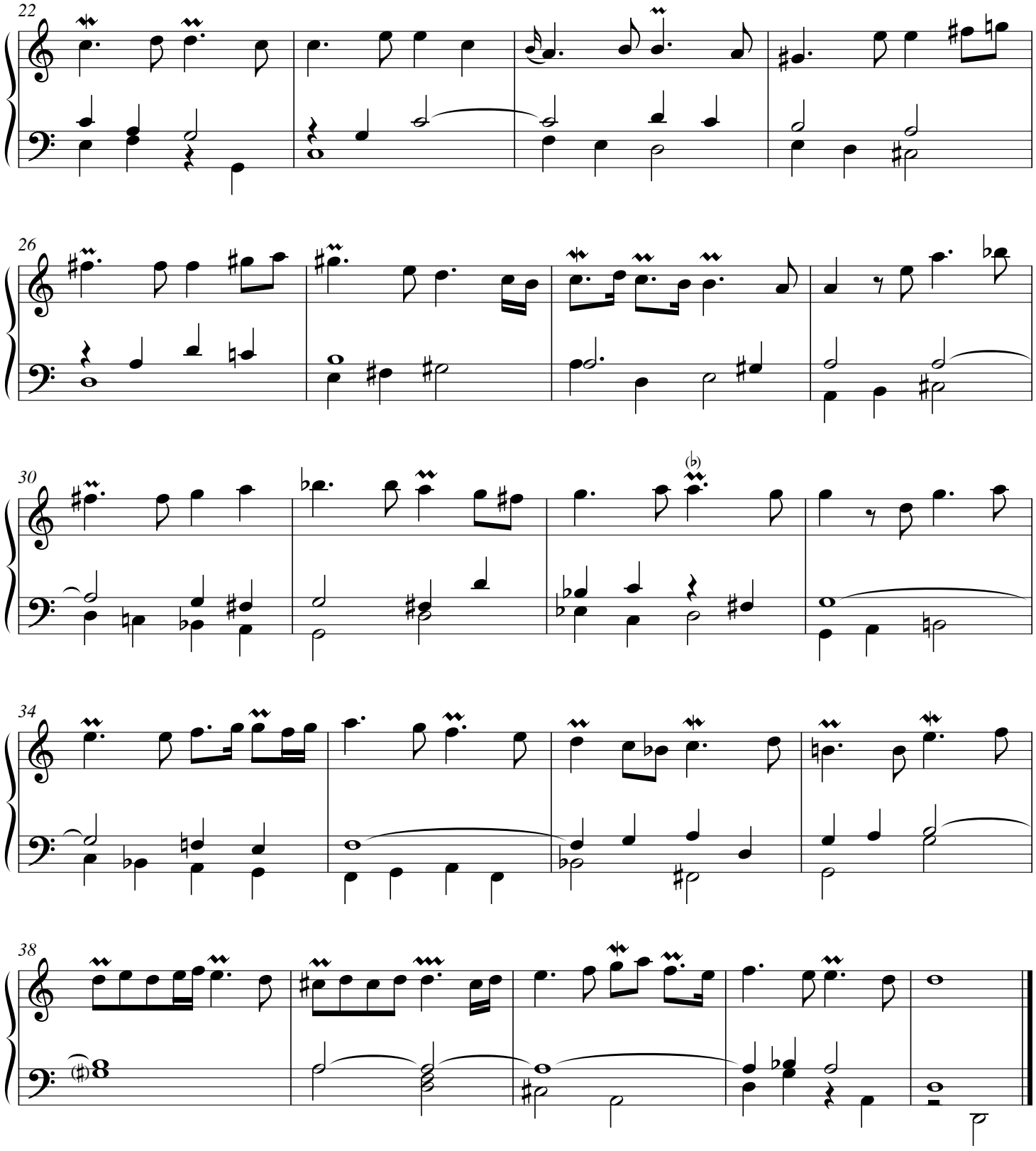


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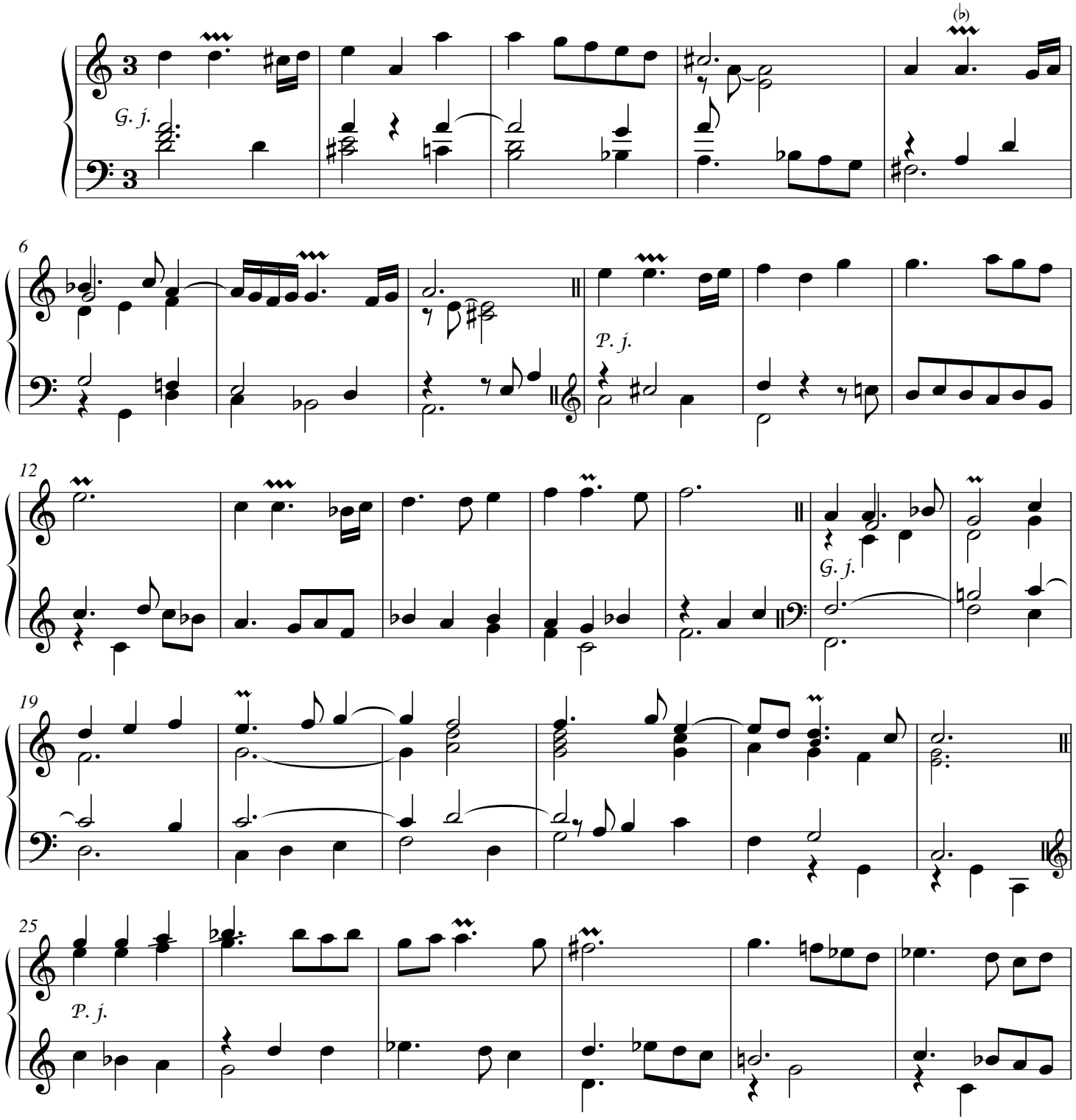
Ms. : p. 48-49.

# 37. Grand jeu

## (Dialogue)

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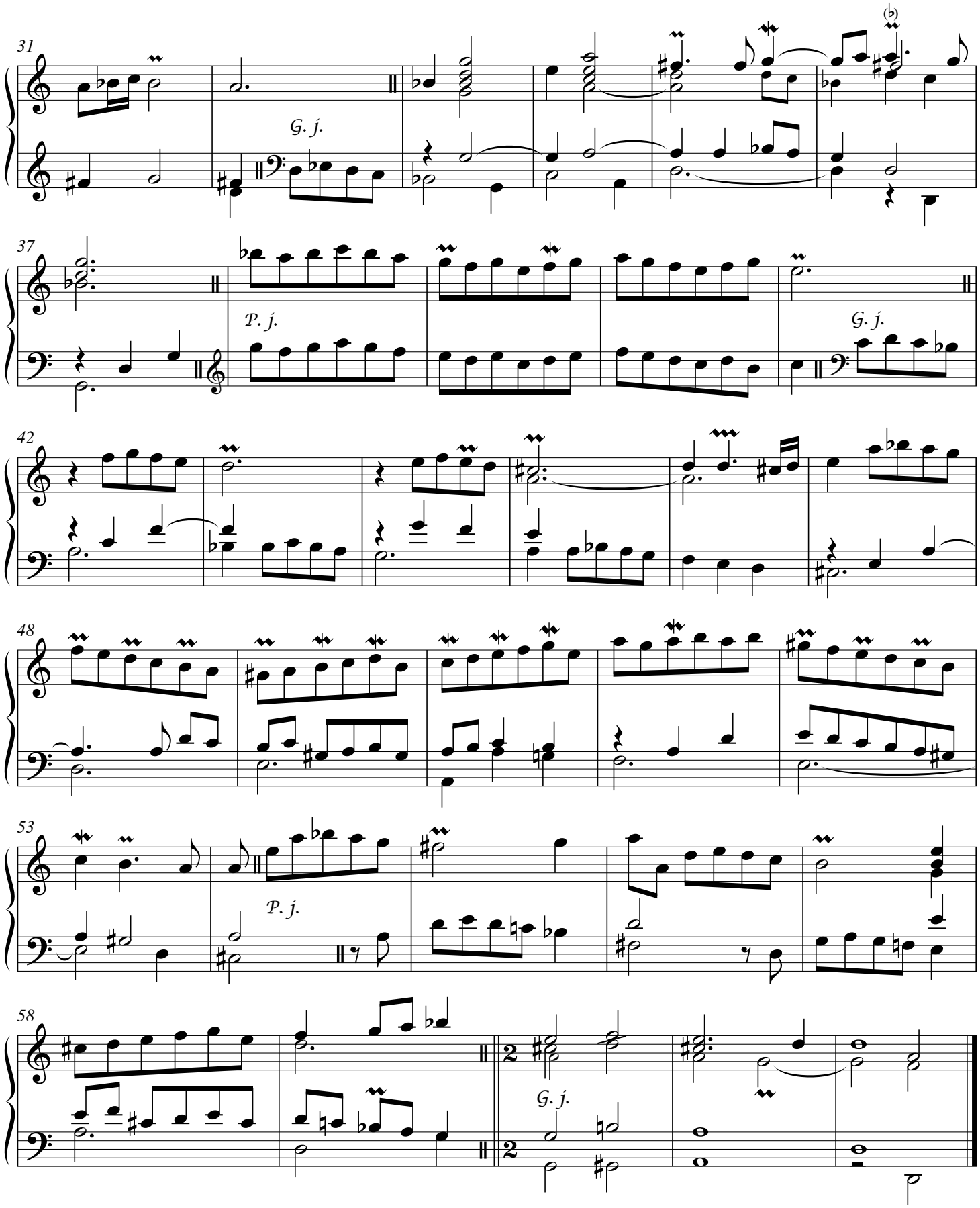


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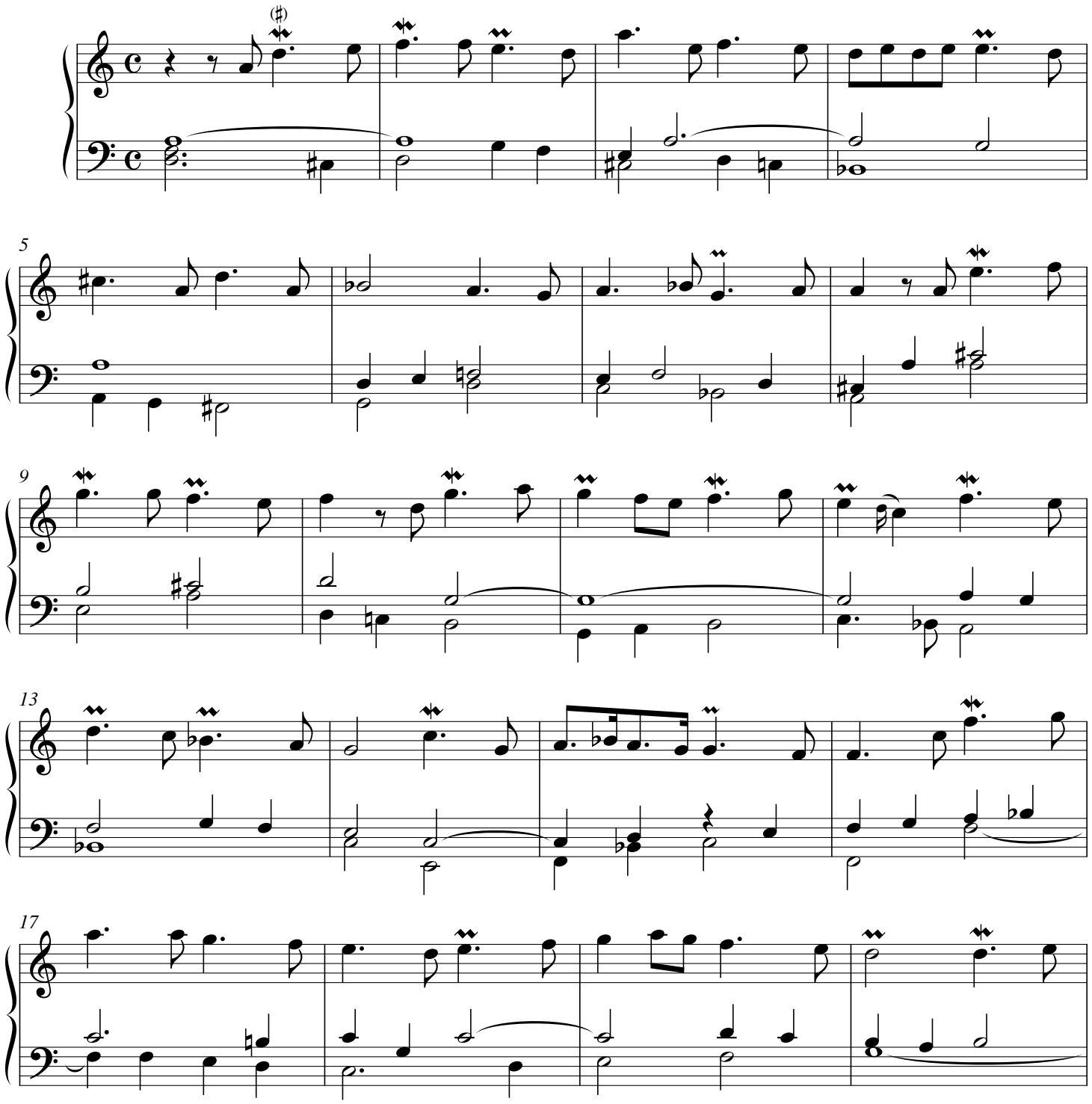
Ms. : p. 50-51.

# 38. Récit de cromhorne



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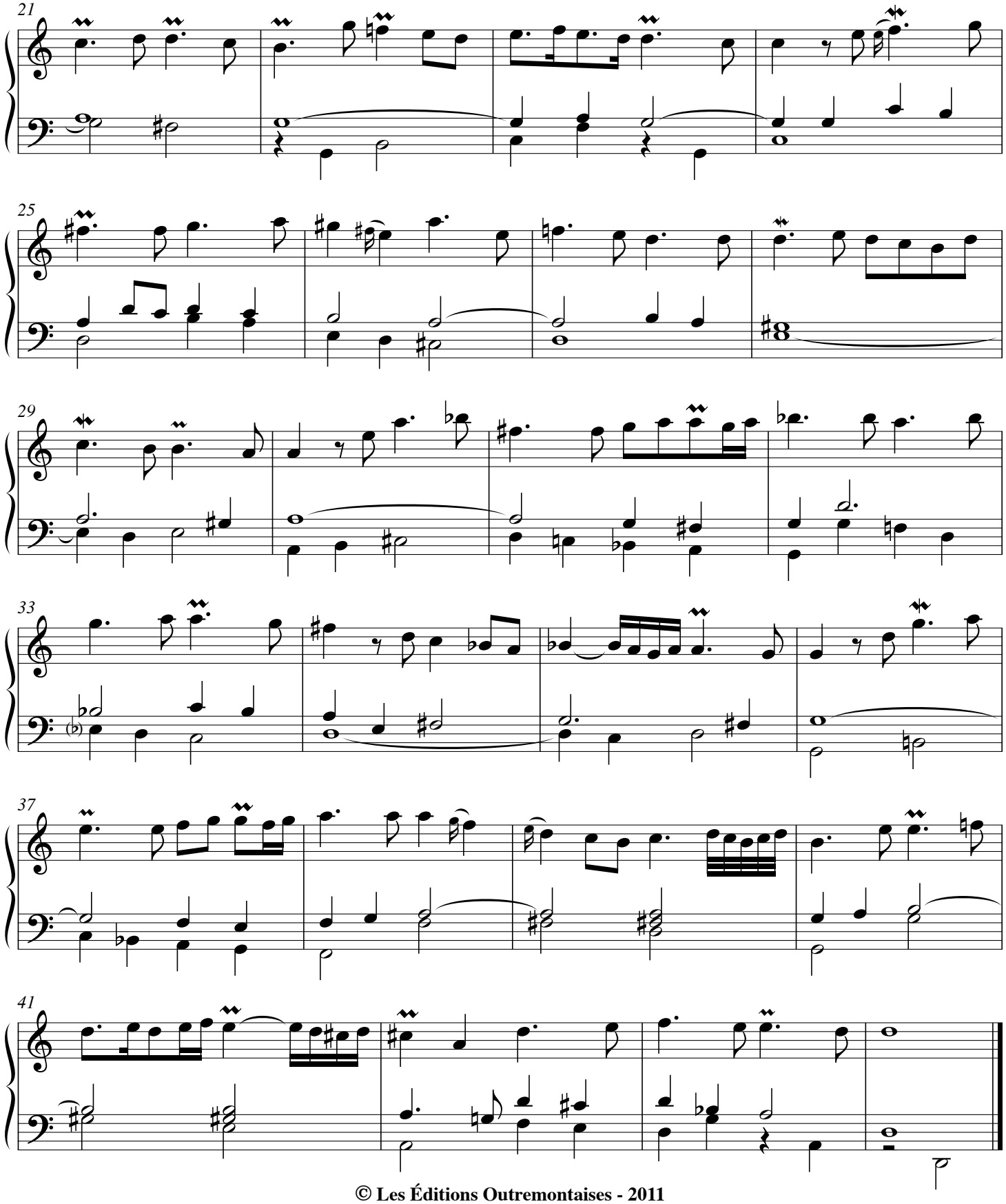


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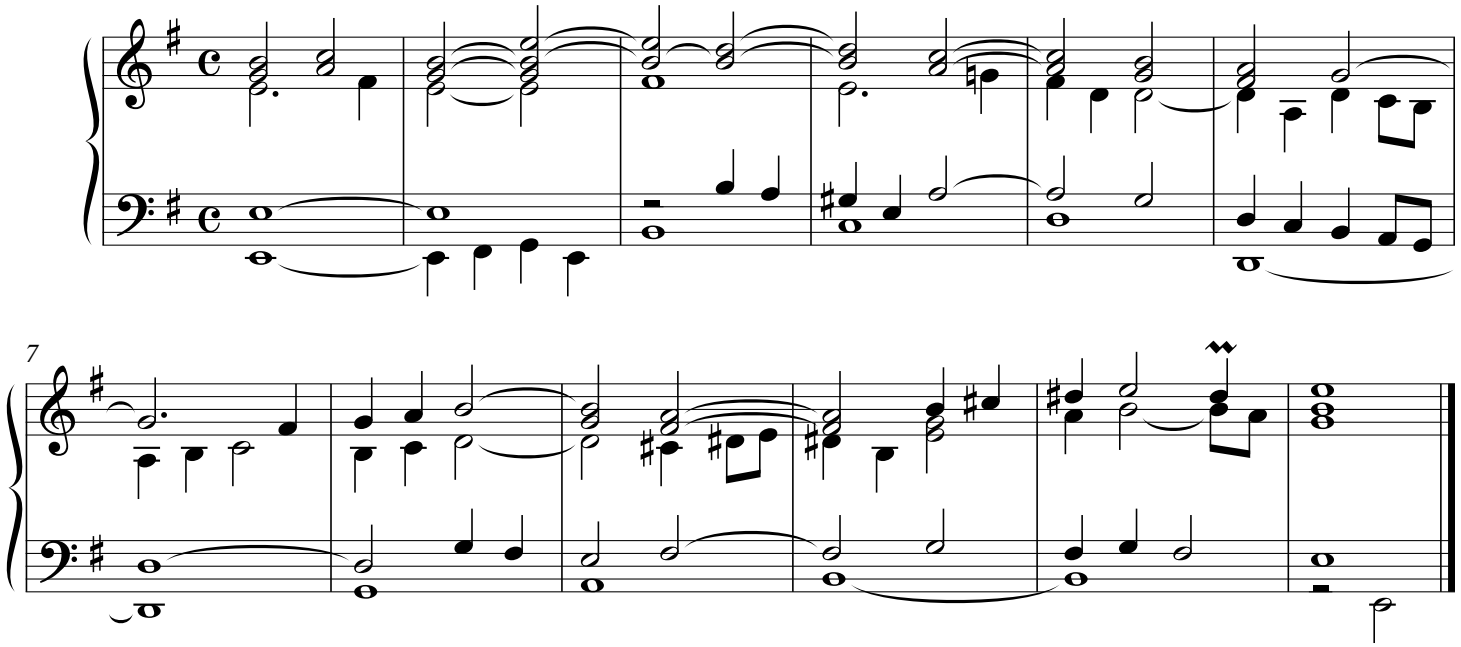
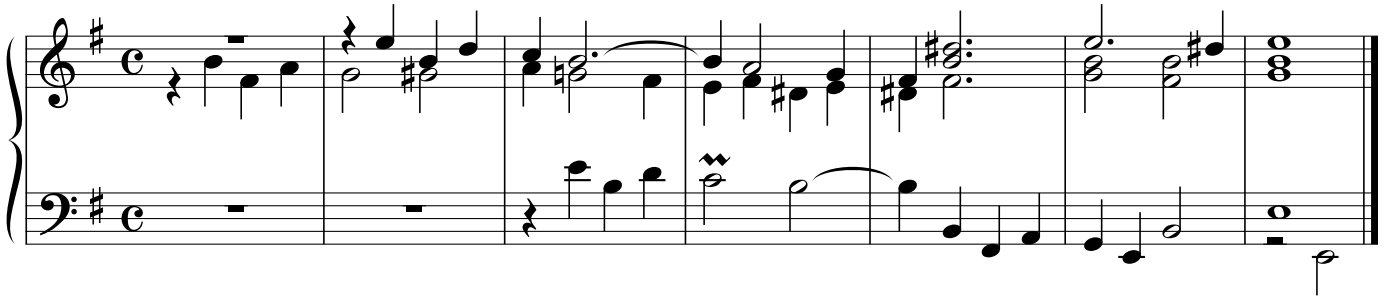
Ms. : p. 52.
P. 53 : vide.

## Petites Pièces du premier (ton) en e si mi #

### 39. Plein jeu



### 40. Fugue grave



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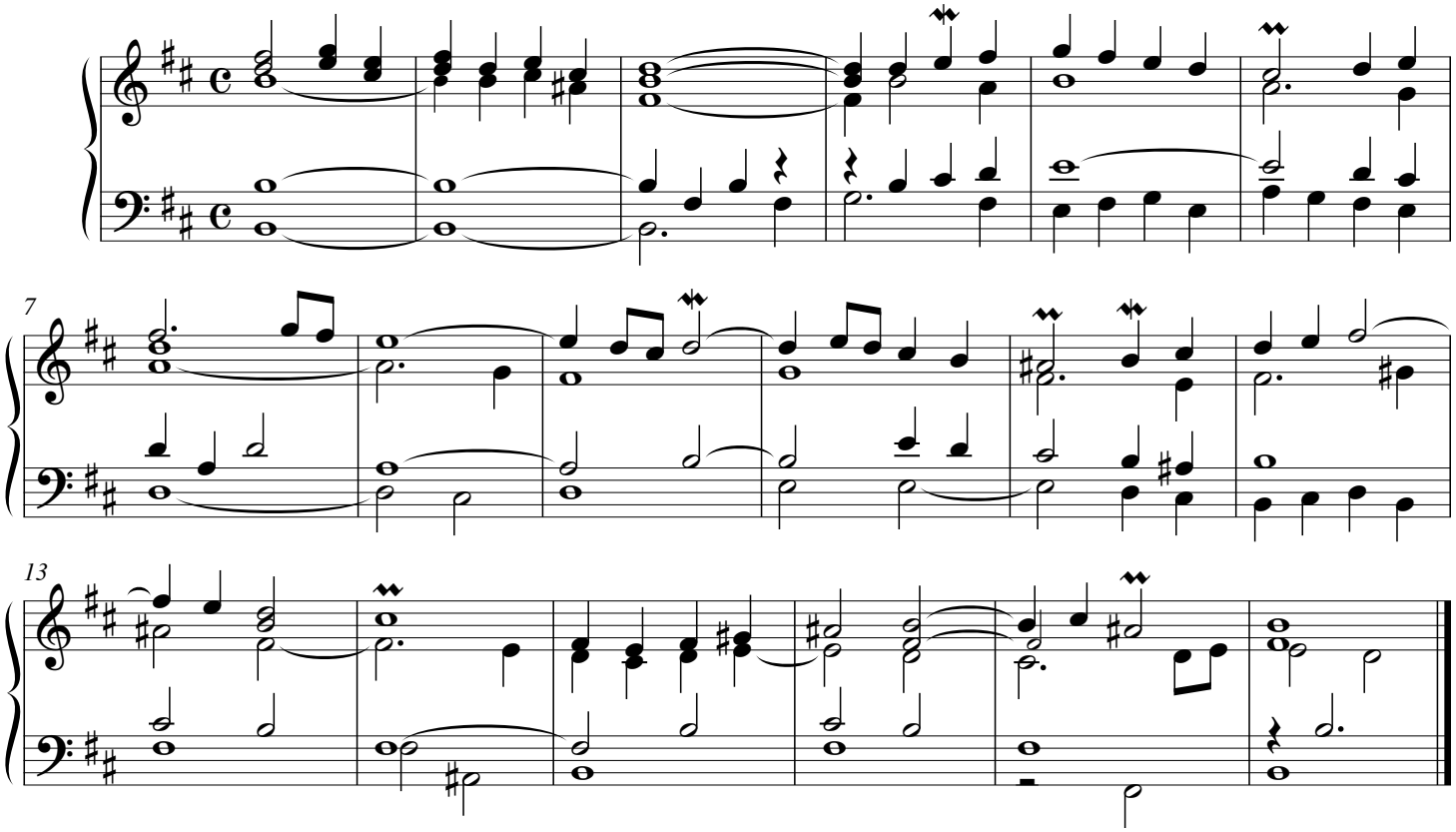
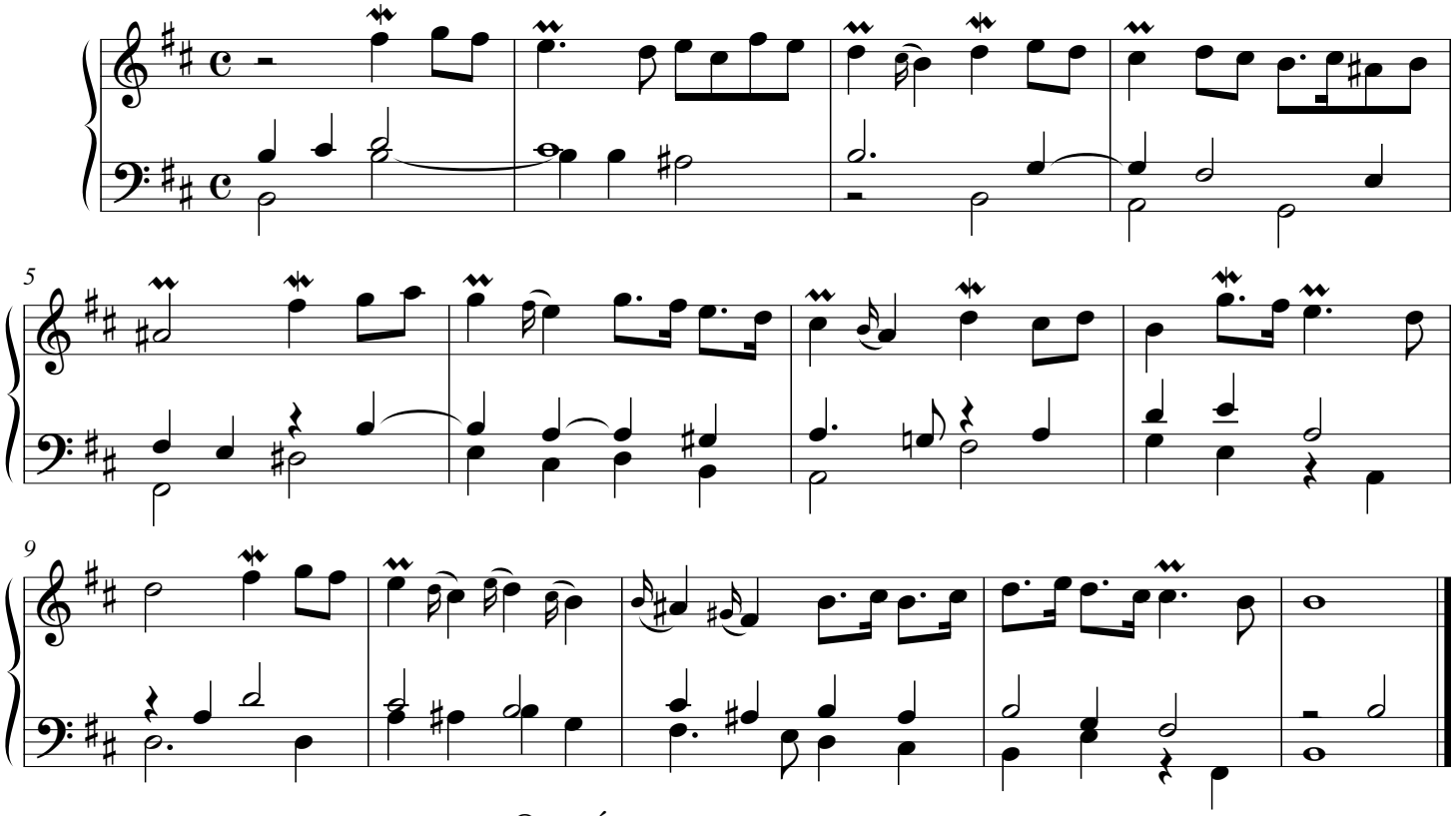
Ms. : p. 54-55.

## 41. [Fond d'orgue]



## 42. [Récit]



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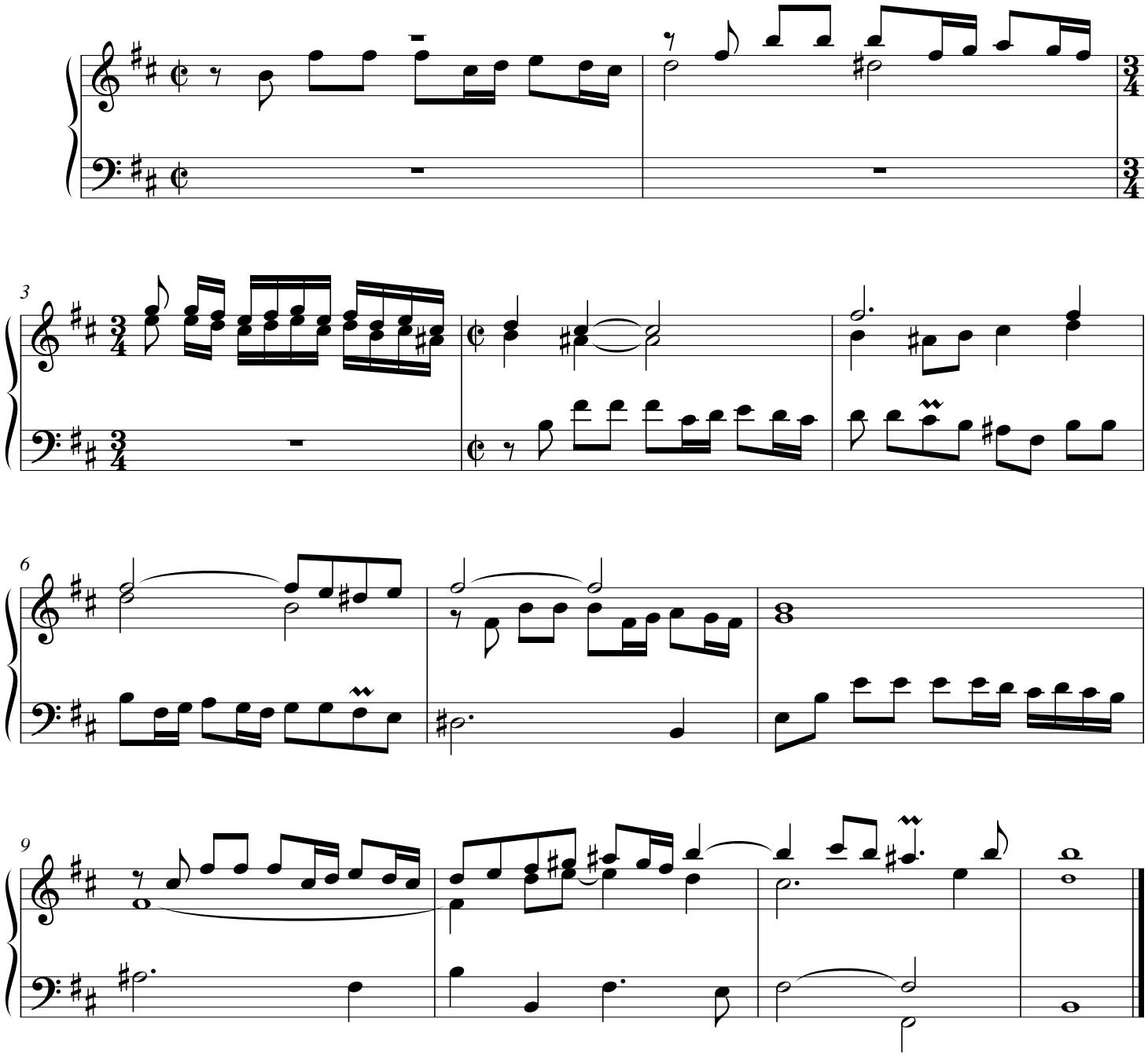
Ms. : p. 56.

# 43. [Fugue]



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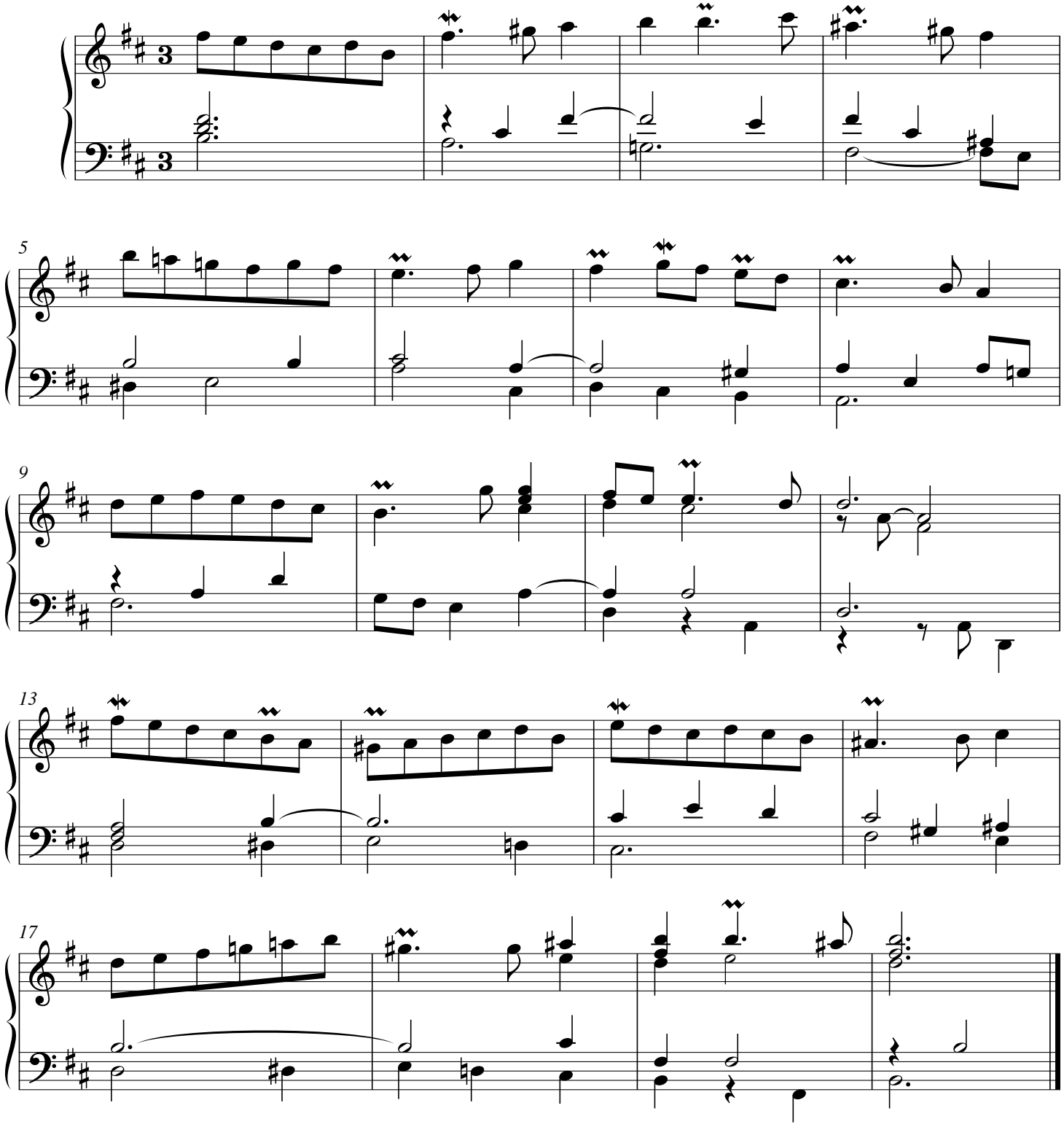
Ms. : p. 57.

# 44. [Grand jeu]



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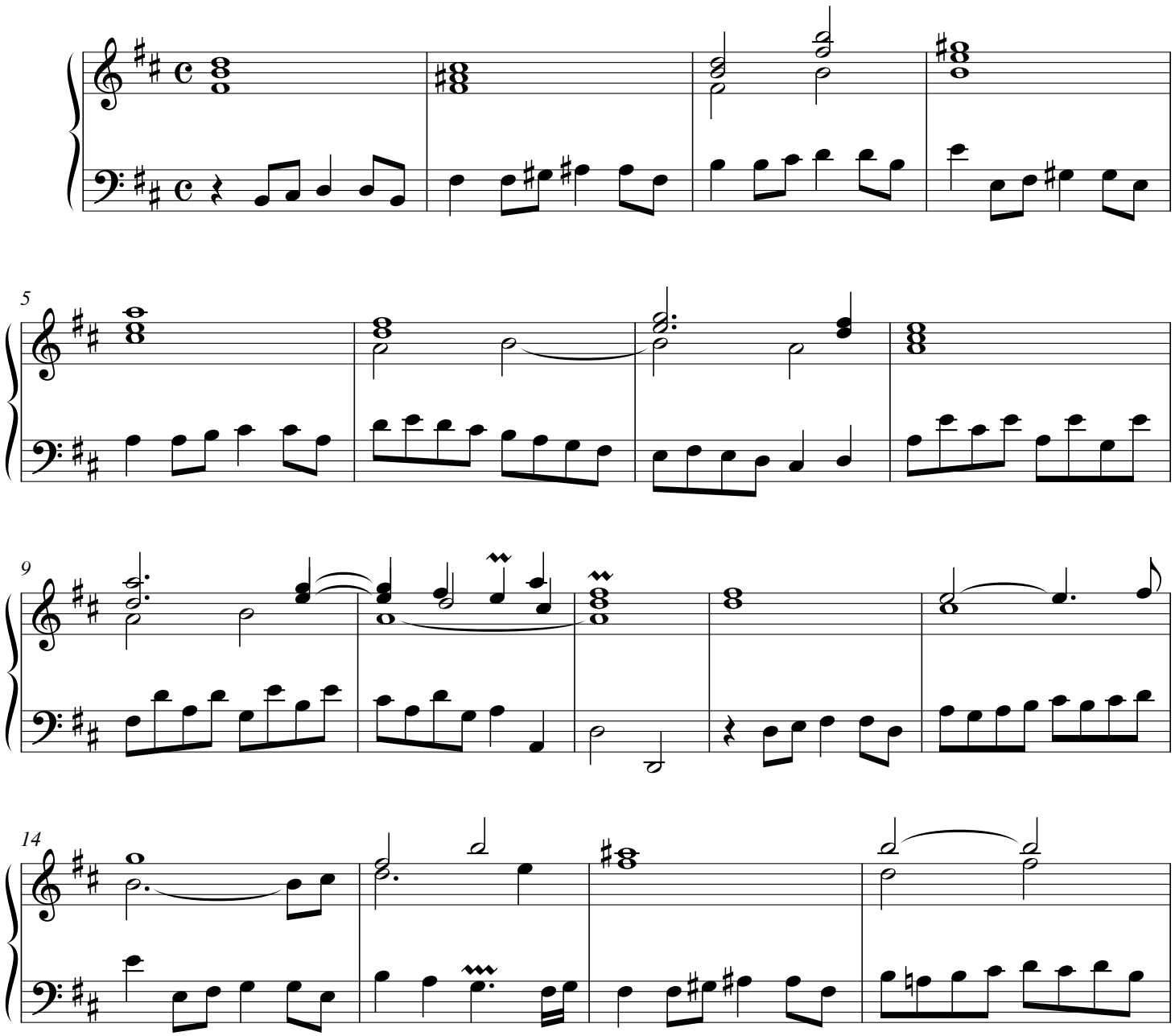
Ms. : p. 58-59.
P. 60-63 : *Le Rossignol en amour et Double* de F. Couperin.
P. 64-65 : vides.

# 45. [Basse de trompette]

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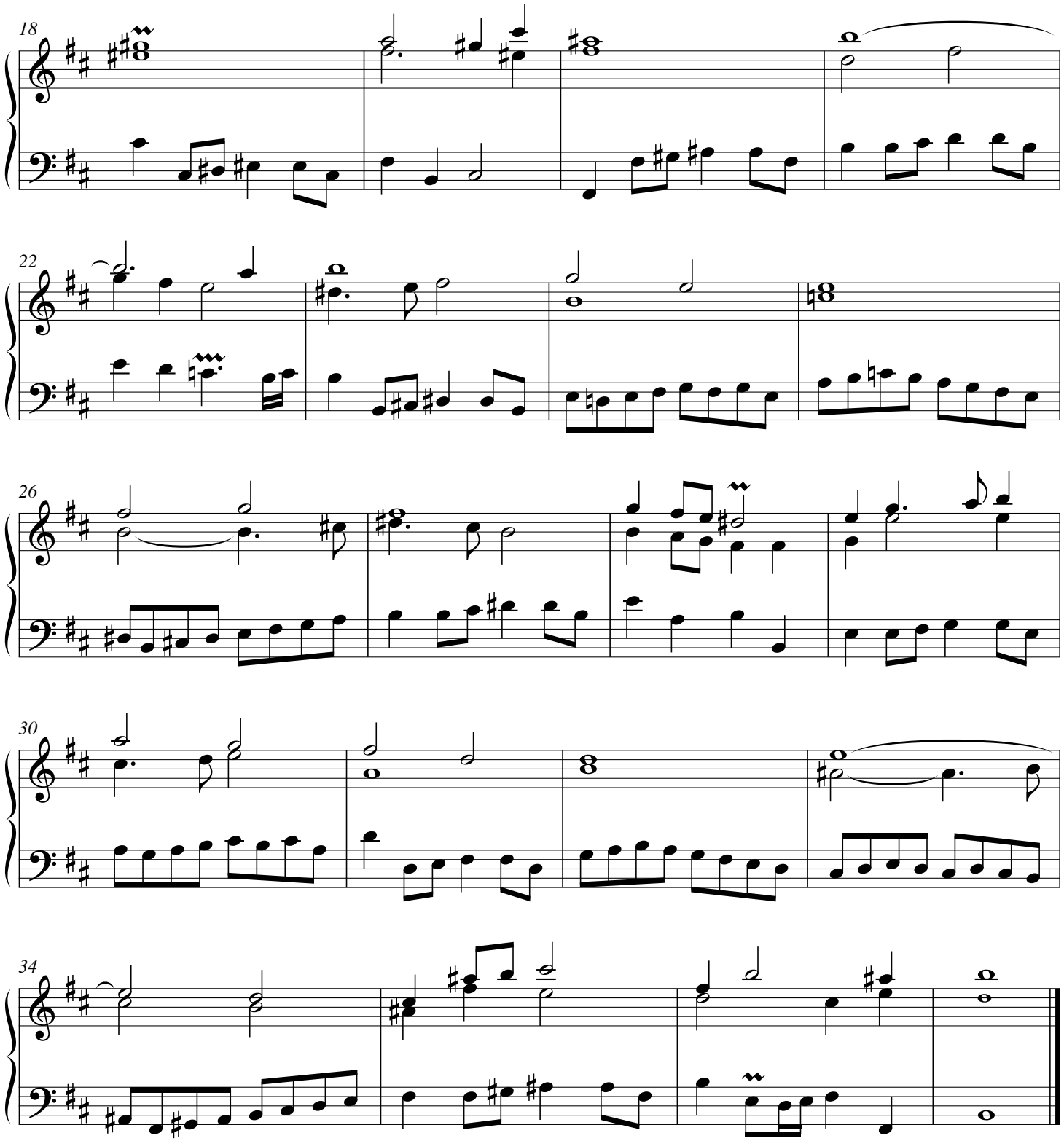


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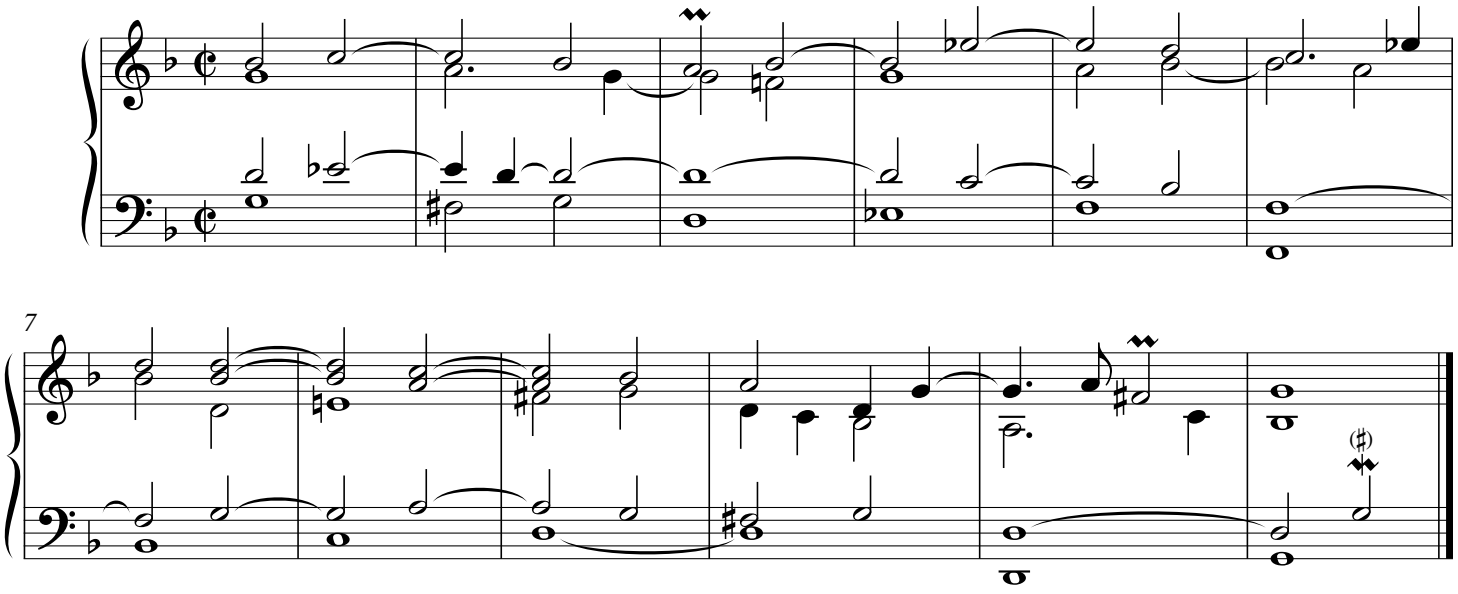
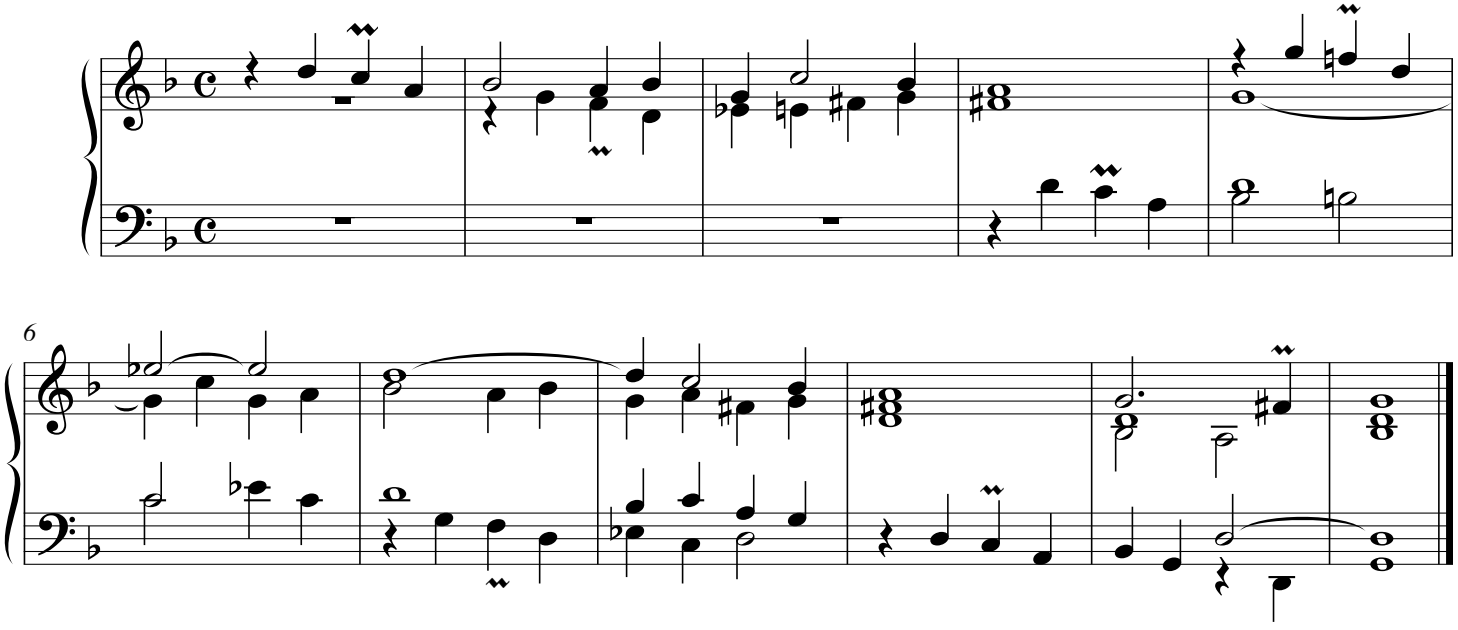
Ms. : p. 66.

## Pièces du second ton

# 46. Plein jeu



# 47. Fugue grave



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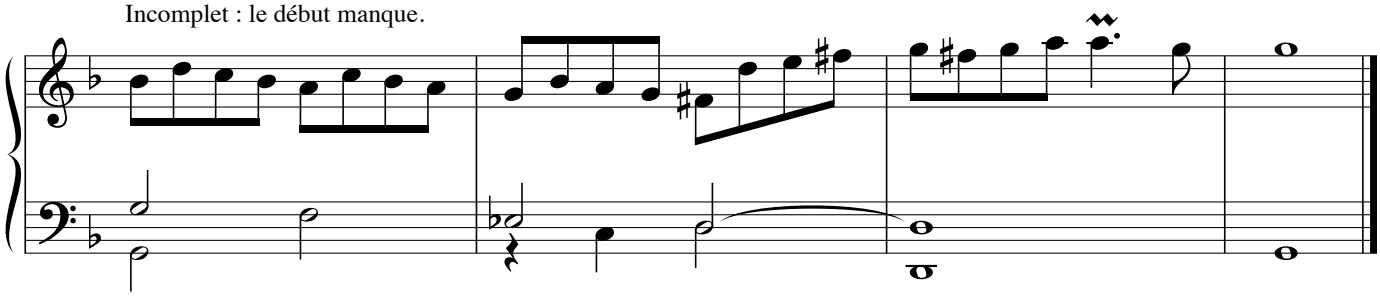
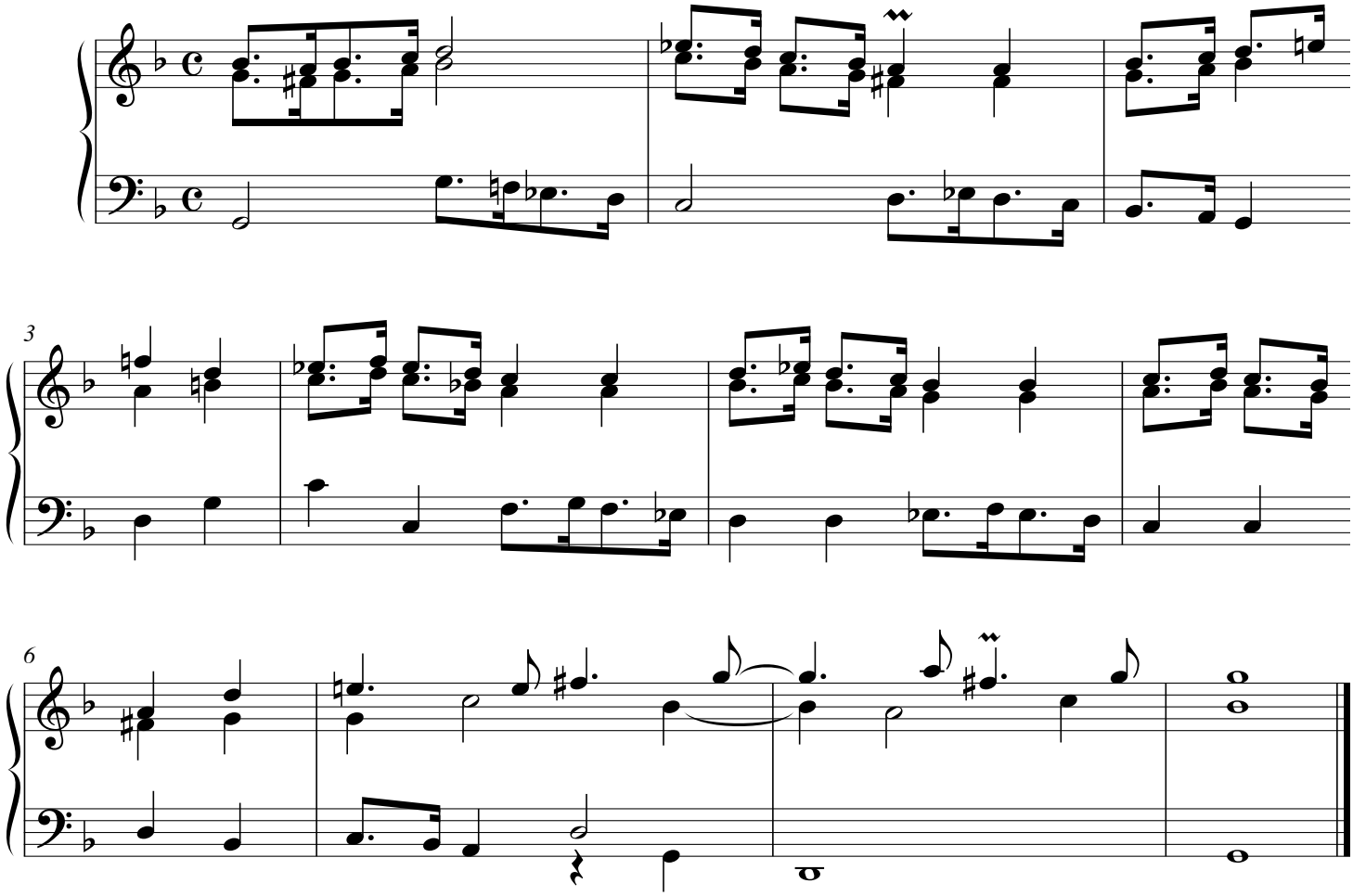
Ms. : p. 67.

## 48. [Récit]

Incomplet : le début manque.



## 49. Trio

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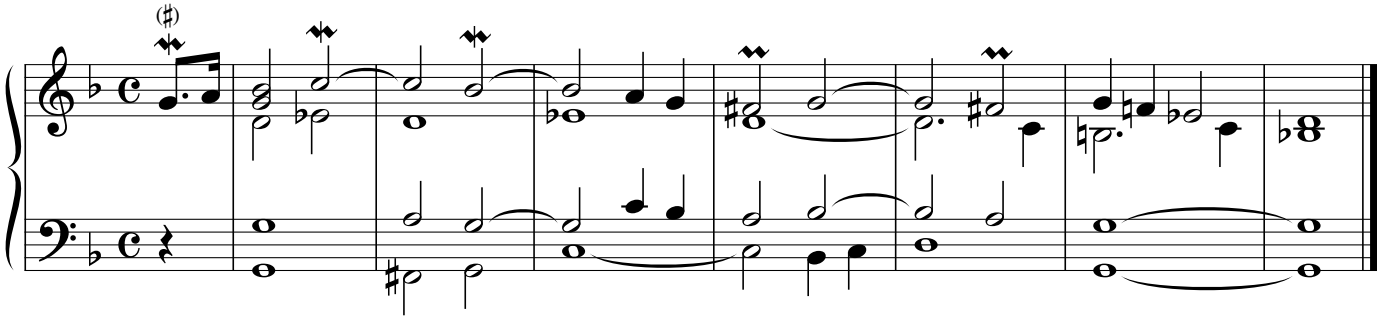
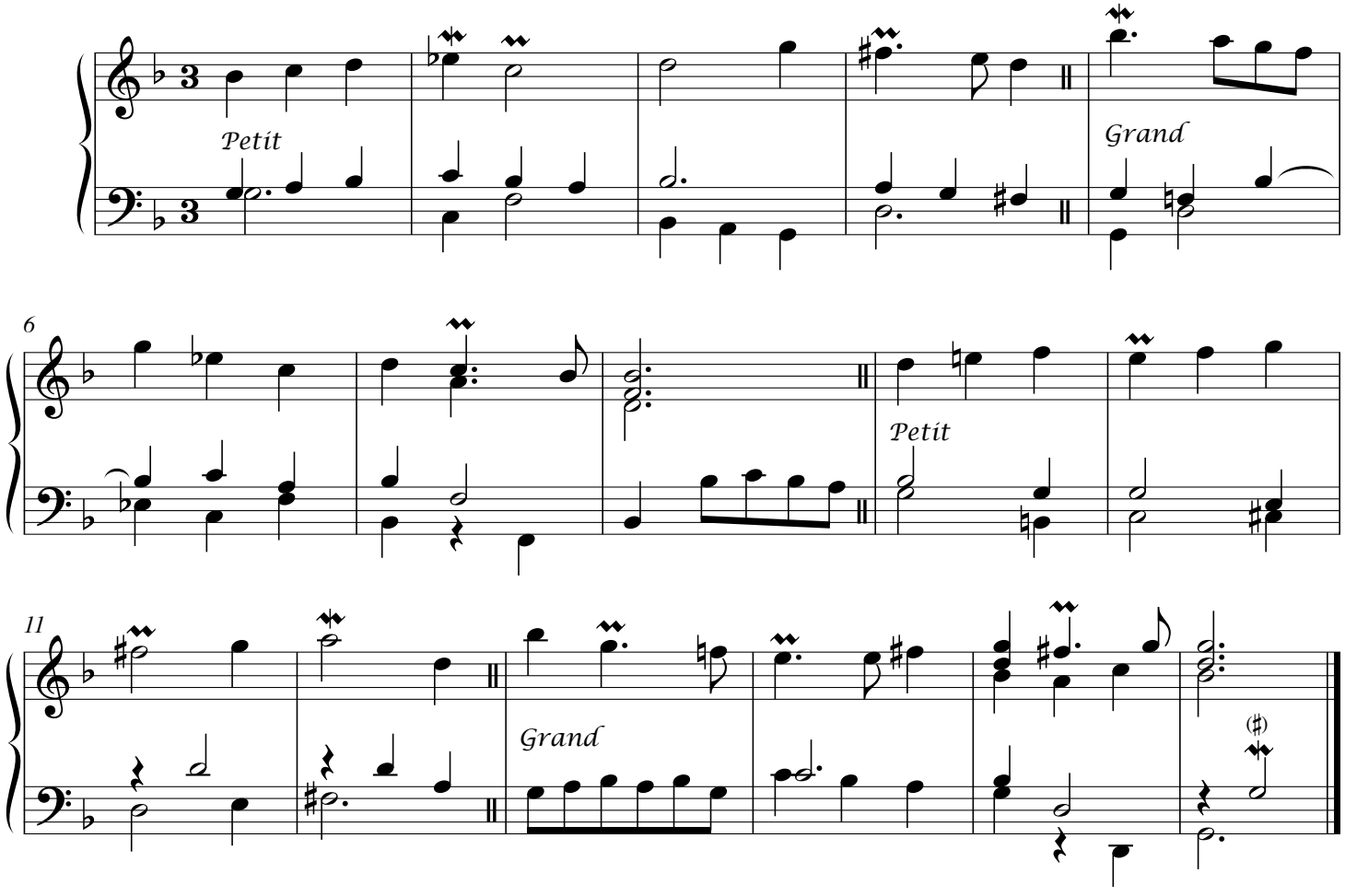
Ms. : p. 68

# 50. Cromhorne à plein



# 51. Dialogue

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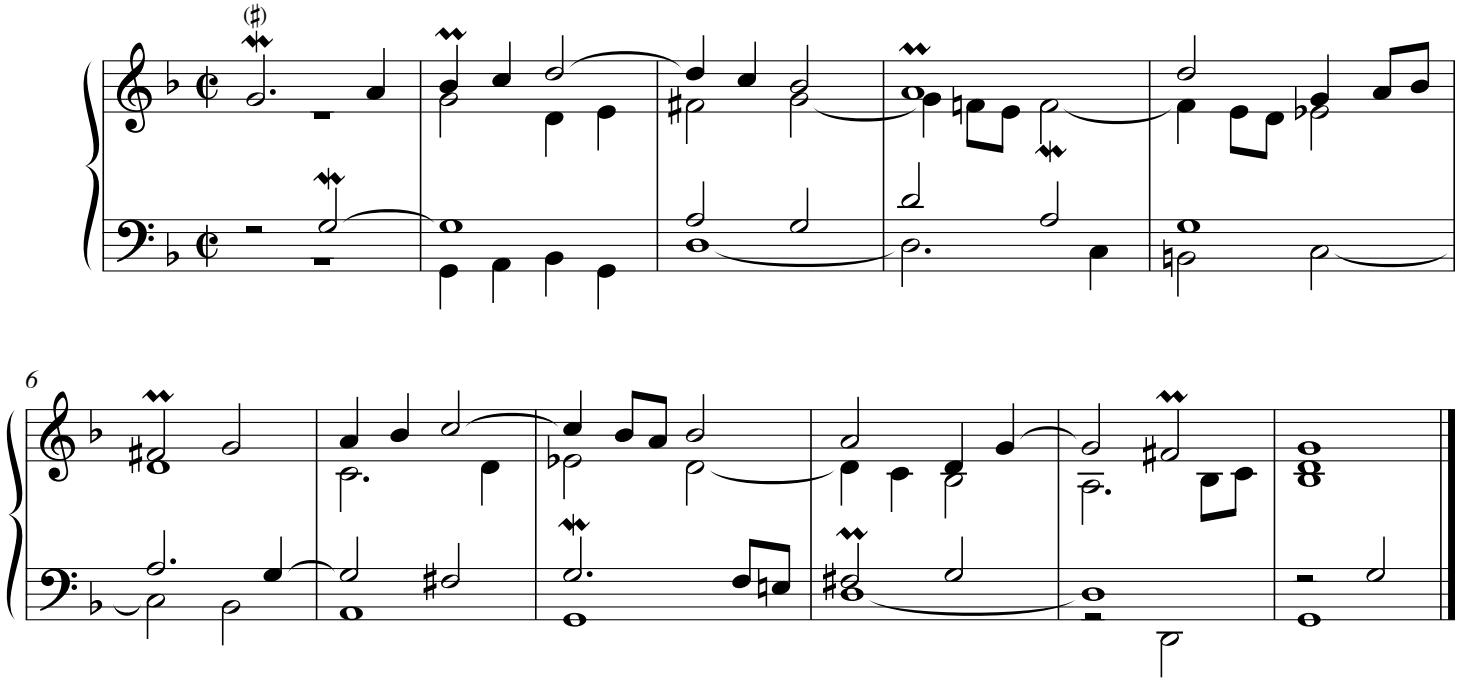
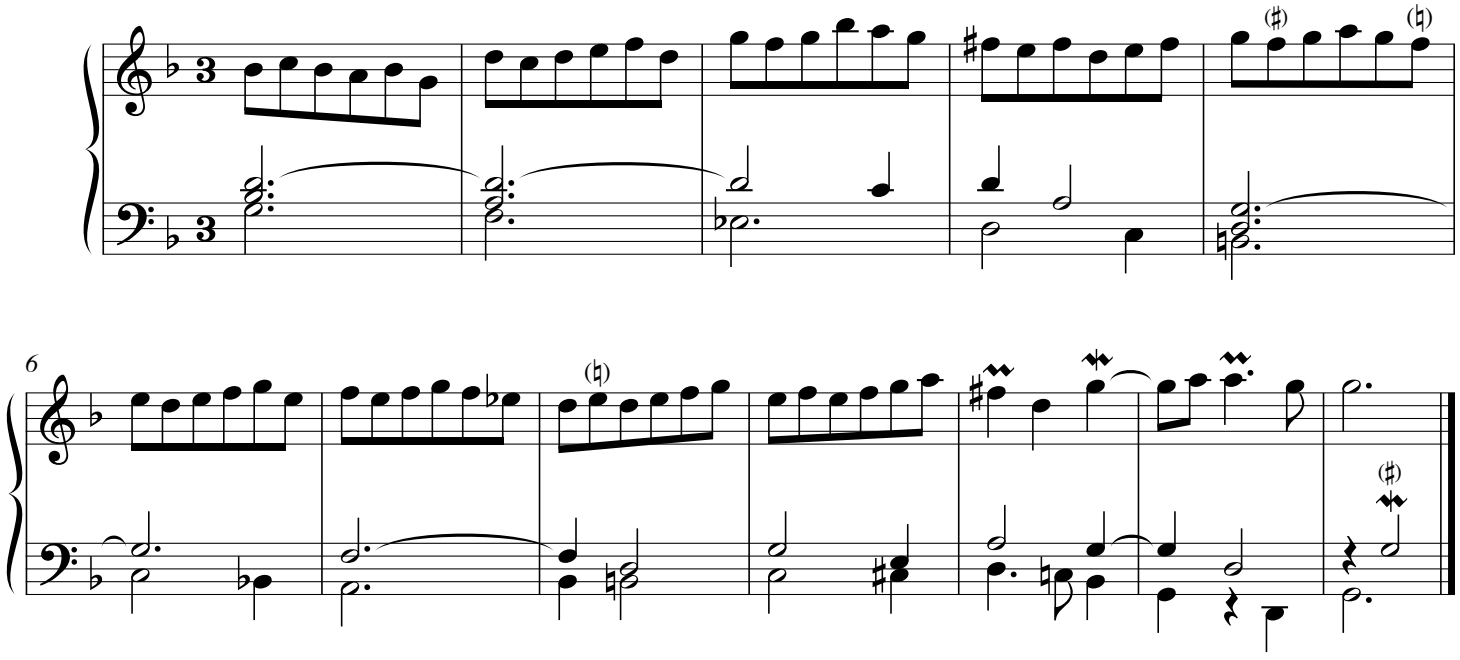
Ms. : p. 69.

# 52. Plein jeu



# 53. Cornet



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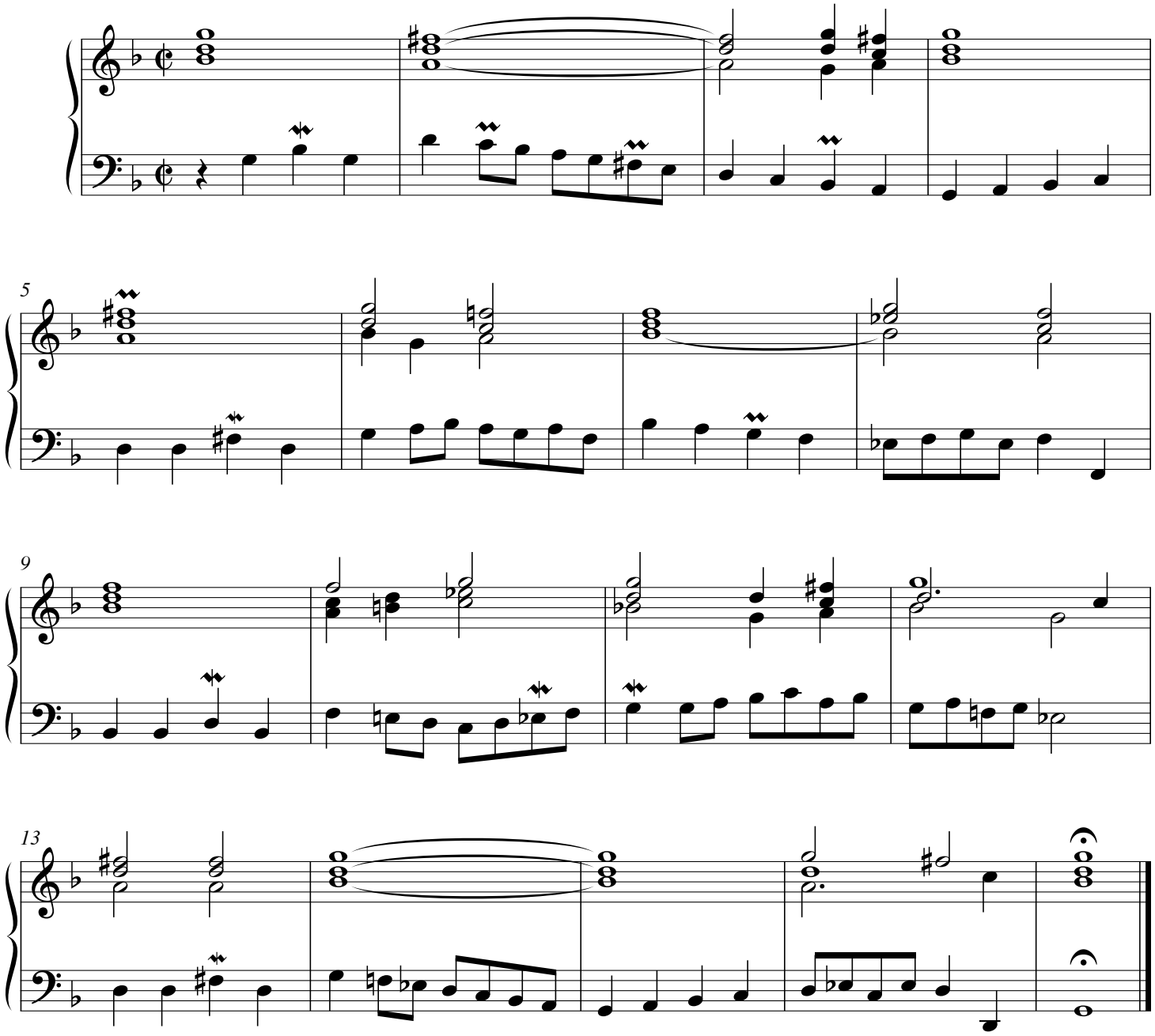
Ms. : p. 70.

# 54. Basse de trompette



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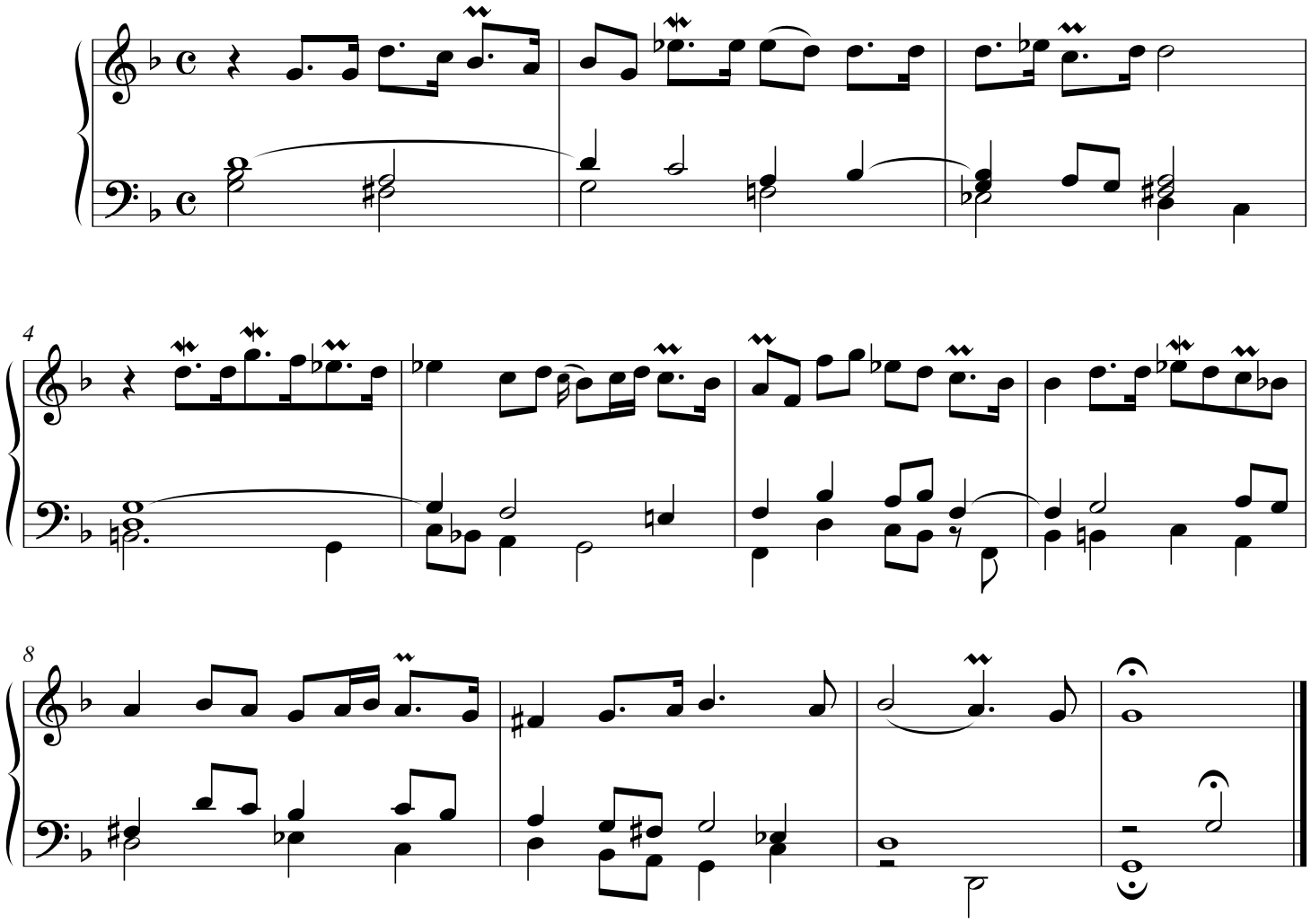
Ms. : p. 71.

# 55. Récit de cromhorne



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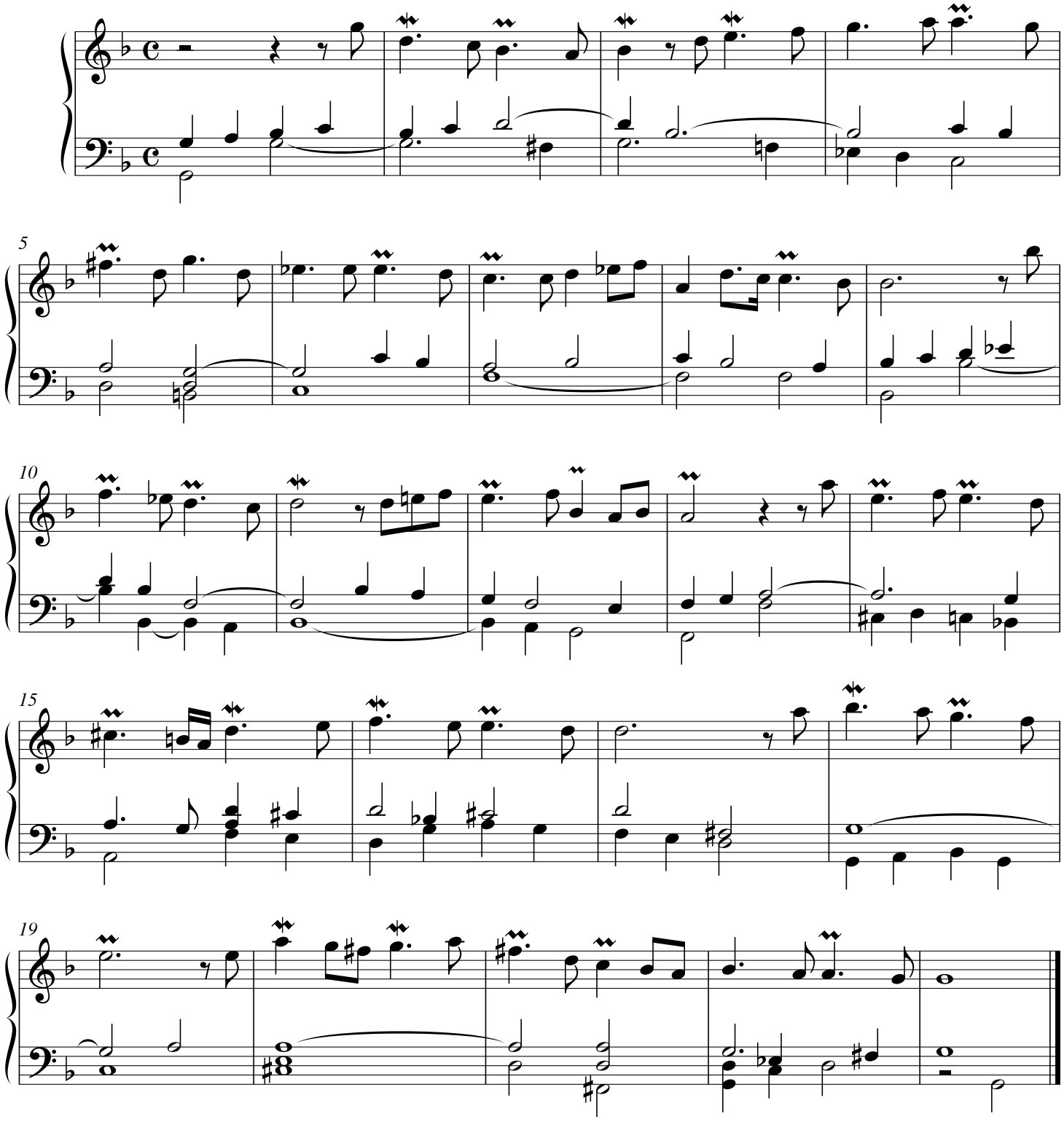
Ms. : p. 72-73.

# 56. Récit



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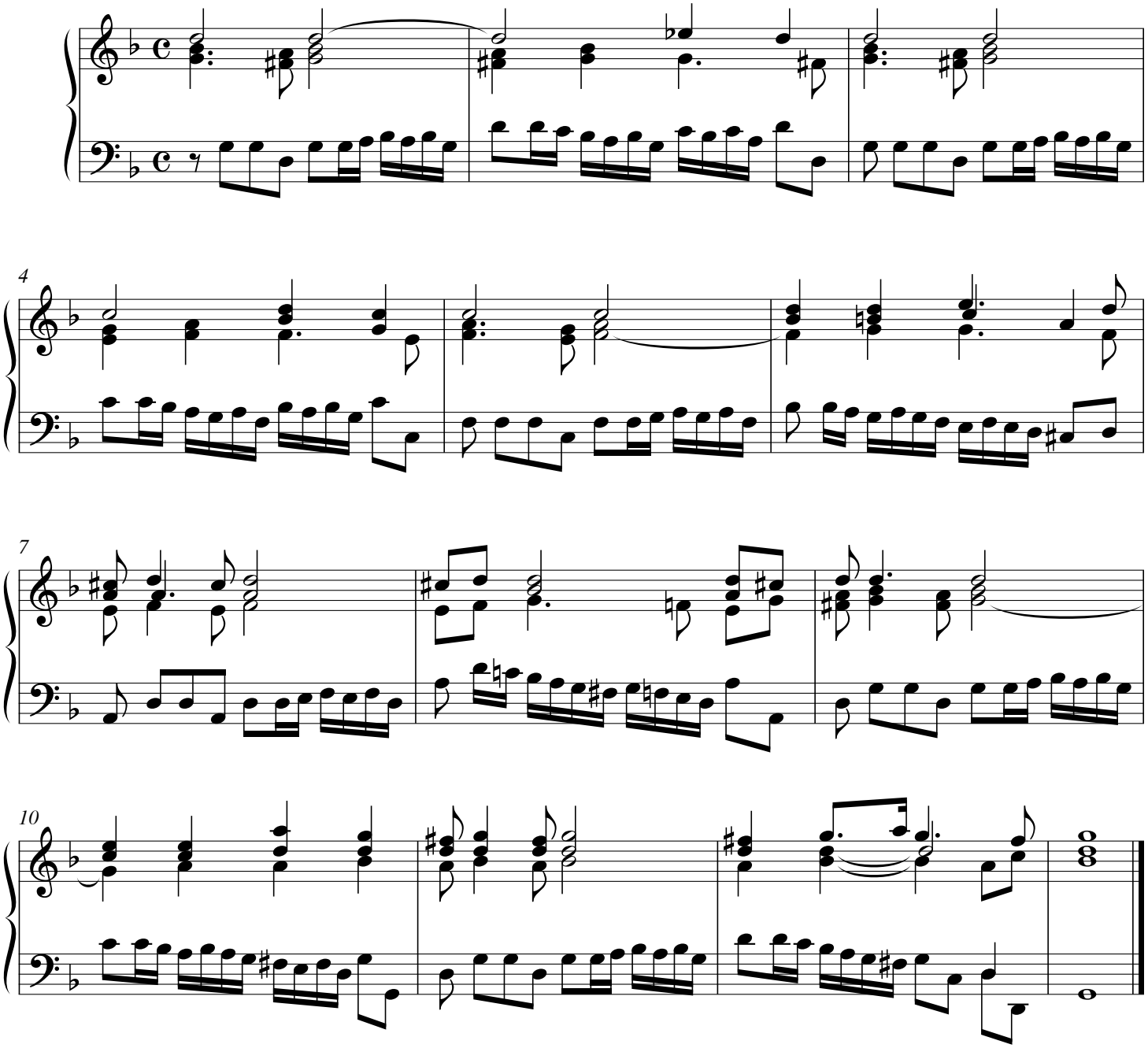
Ms. : p. 74.

# 57. [Basse]



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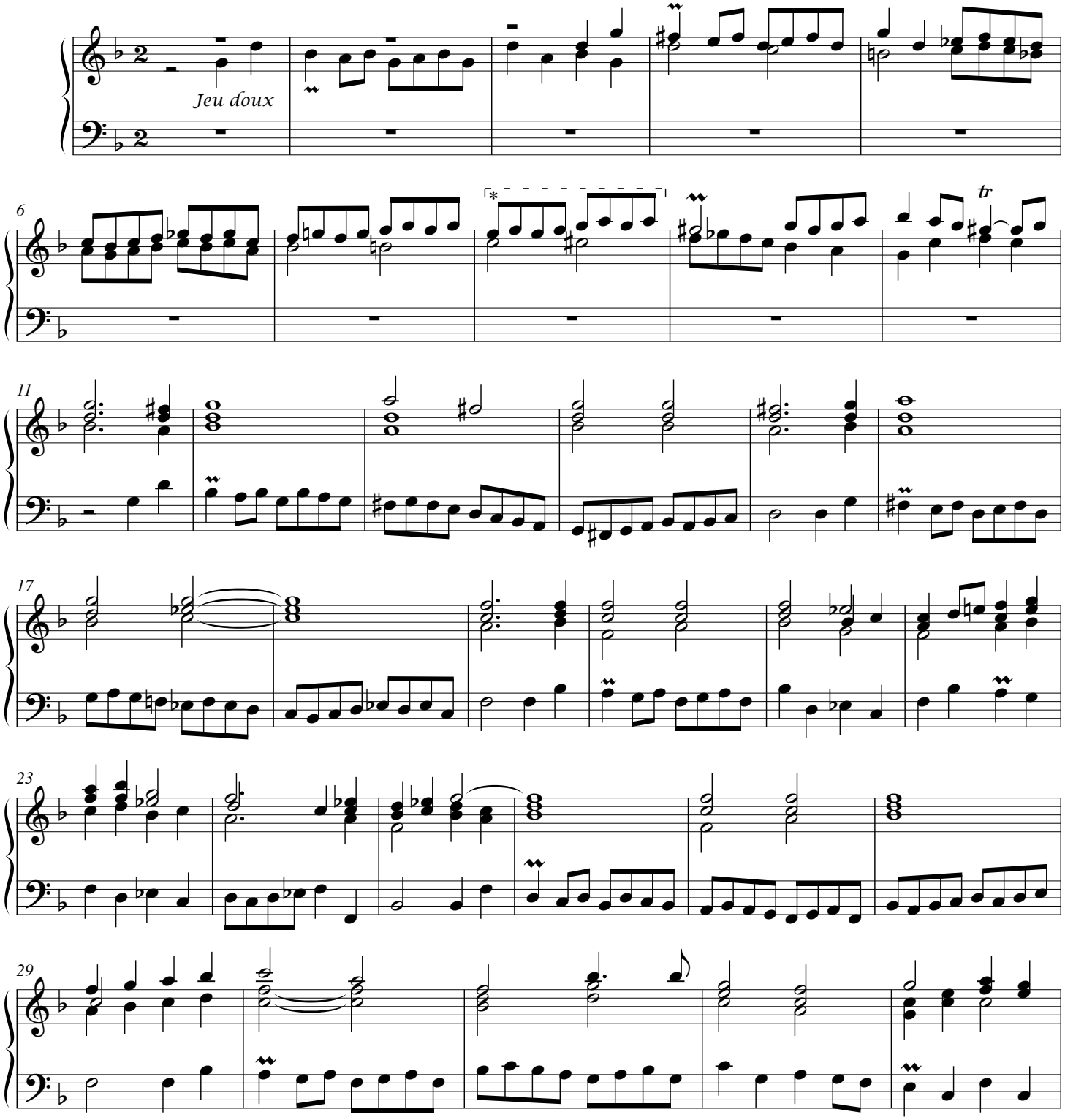
Ms. : p. 75-77.

# 58. Basse de trompette




* Cette mesure manque dans le ms.

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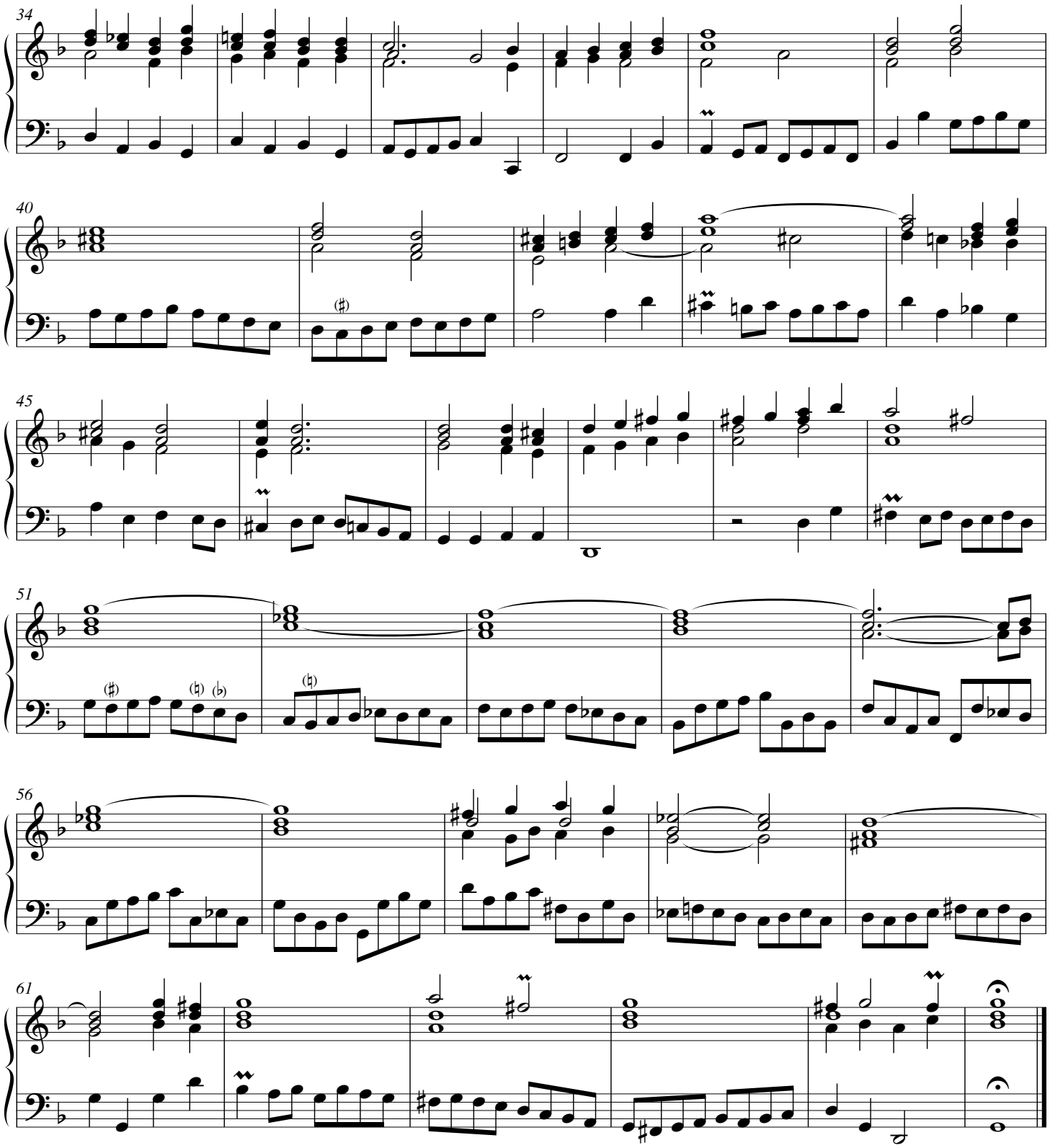

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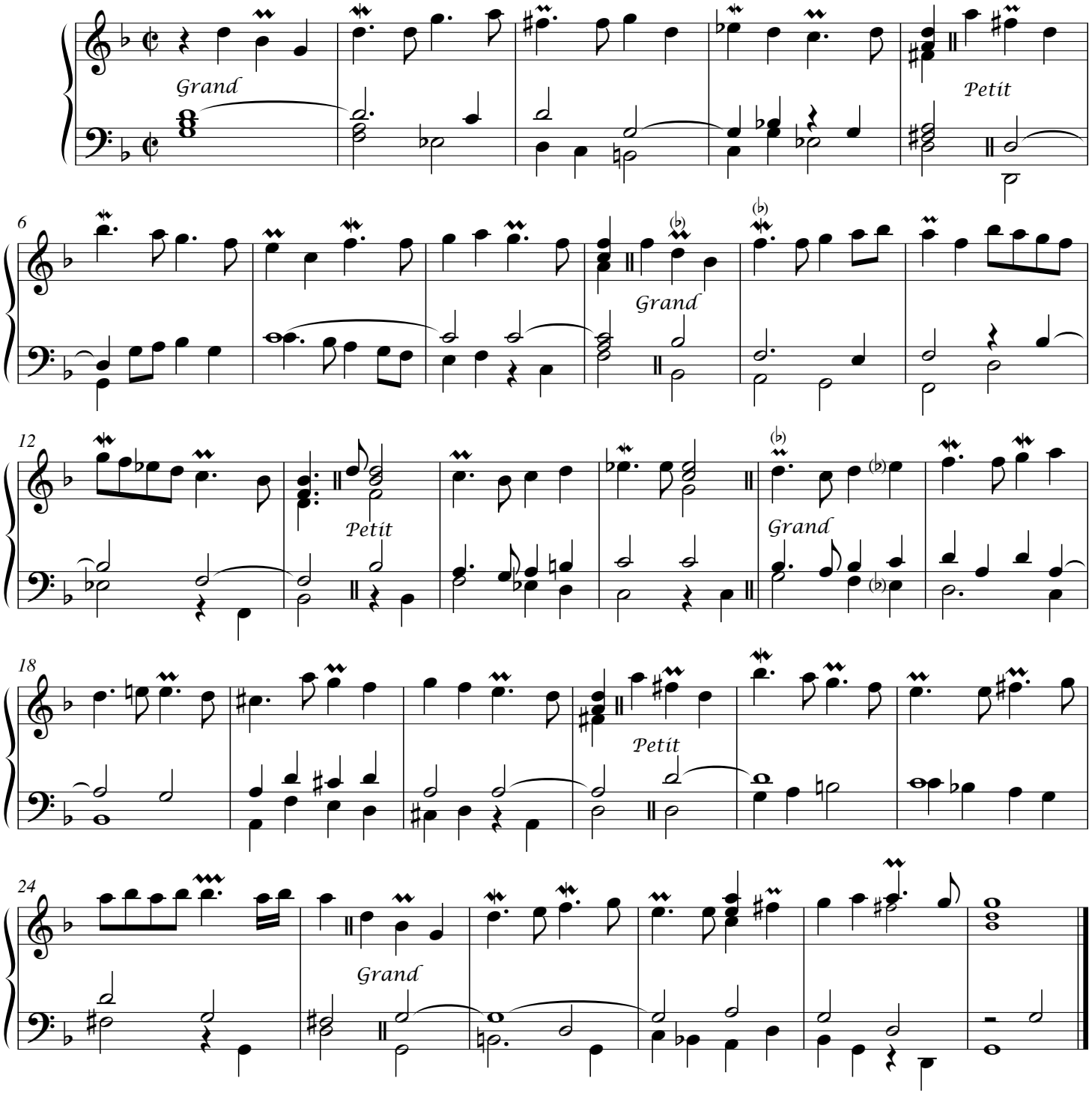
Ms. : p. 78-79.

# 59. Grand jeu

## (Dialogue)

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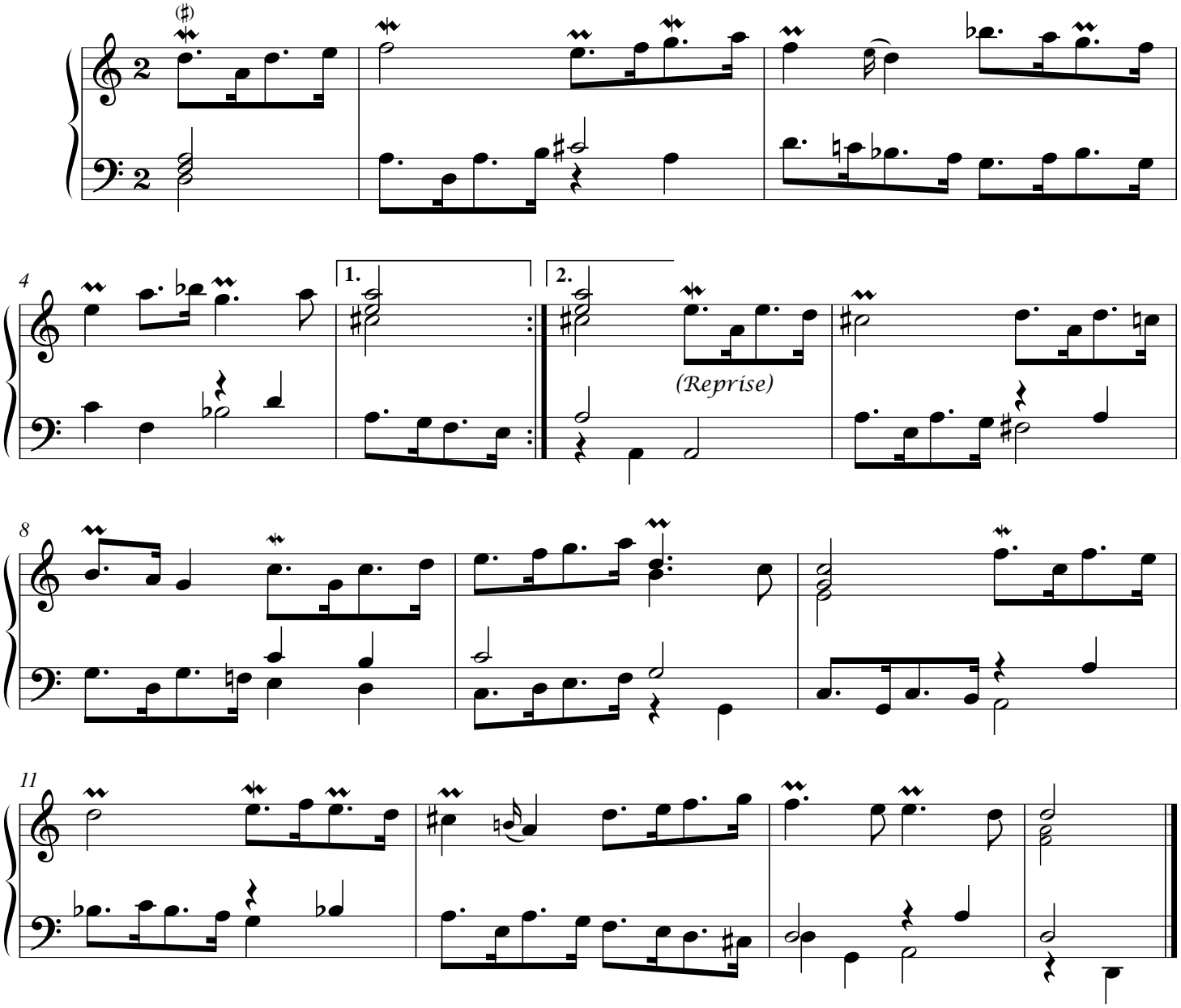
Ms. : p. 80.

# Gavote




Notes :

1. Cette gavotte semble destinée au clavecin, comme la pièce qui suit : la *Fanfare pour la Suitte de la Diane* de F. Couperin (ms. p. 81).
2. La page 82 du ms. comporte quelques mesures d'un *Grand jeu* inachevé, trop incomplet pour être reproduit utilement.
3. La page 83 du ms. est vide.

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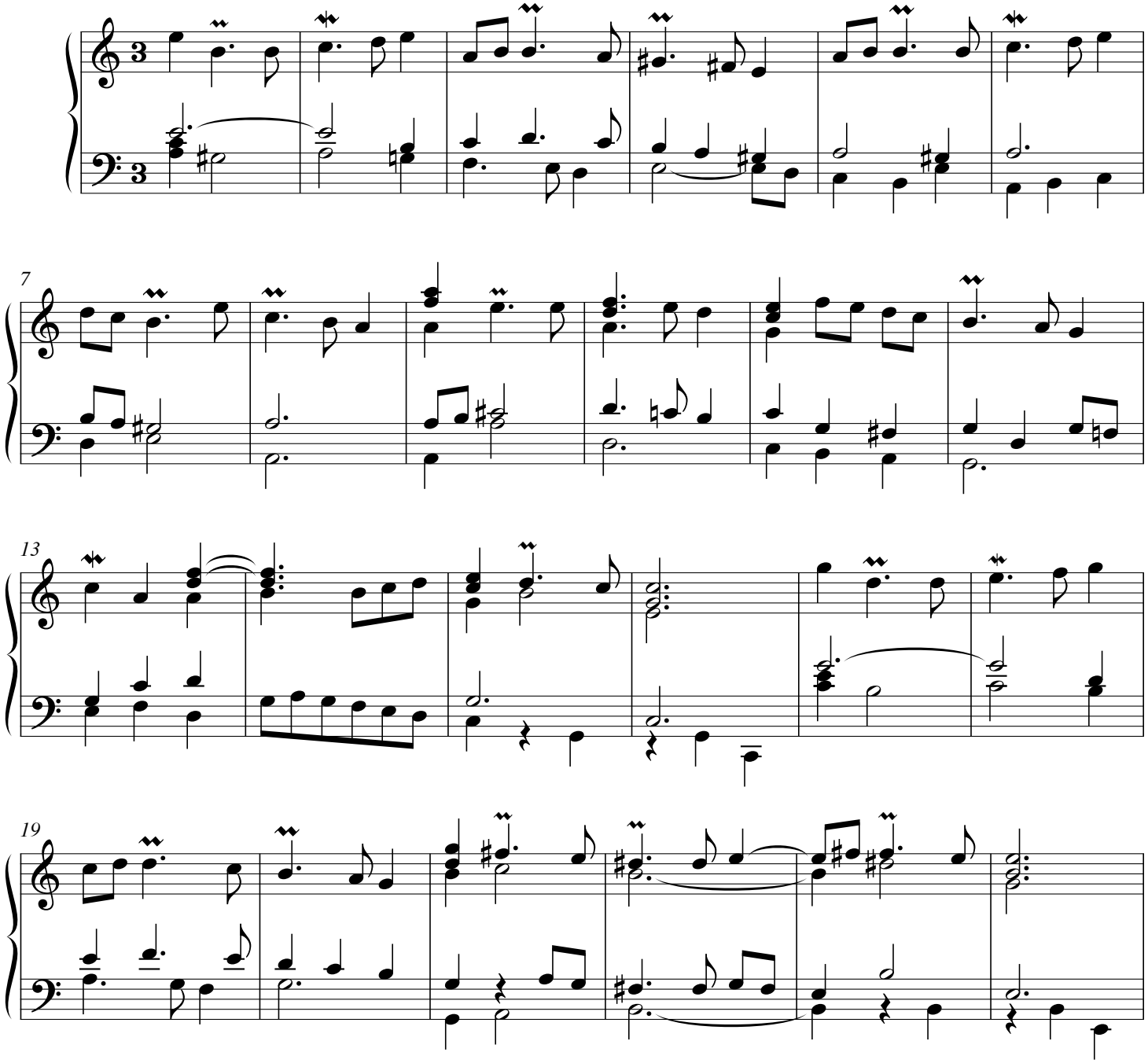
Ms. : p. 84-85.

# 60. Grand jeu



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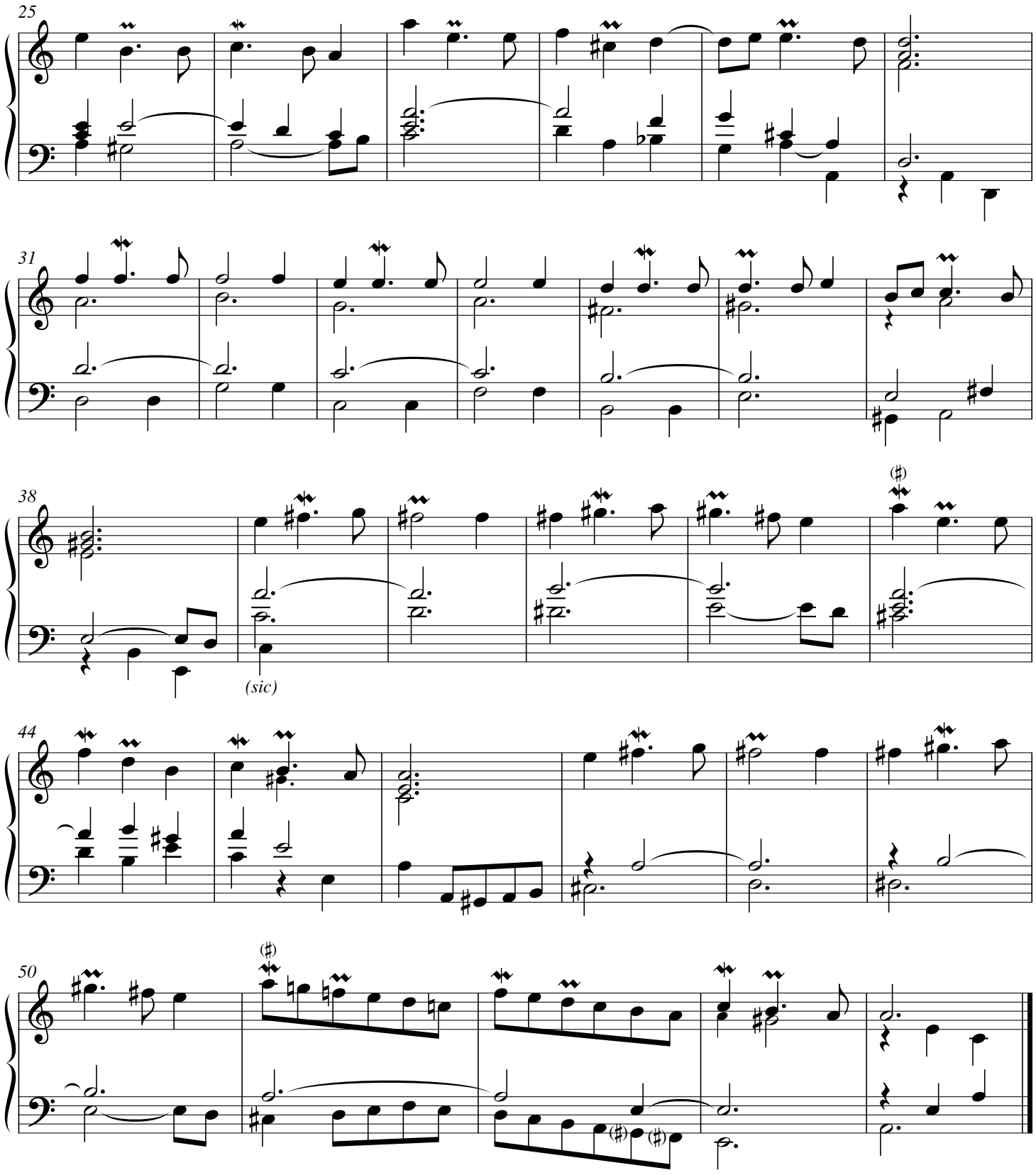


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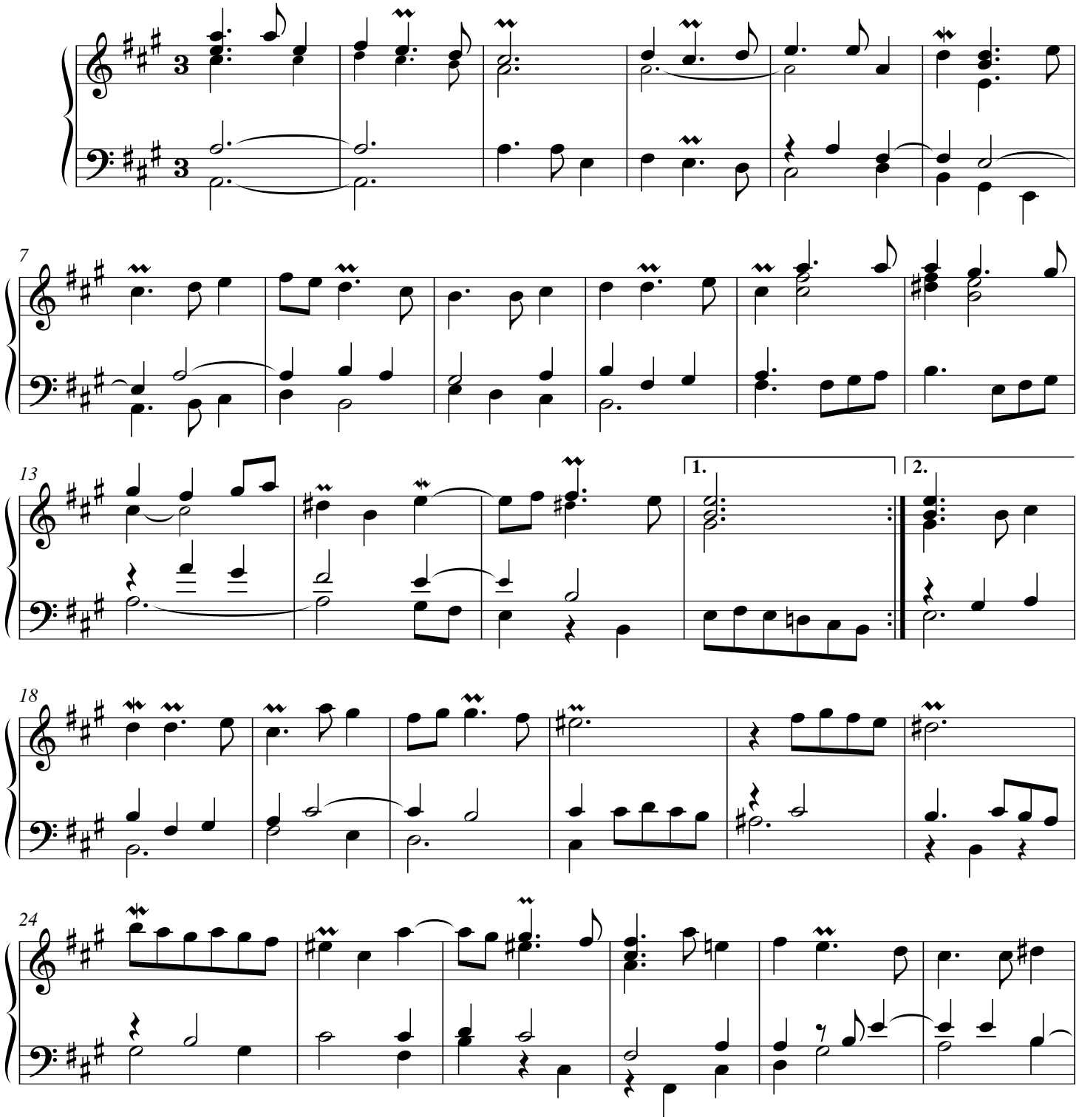
Ms. : p. 86-87.

# 61. Grand Jeu

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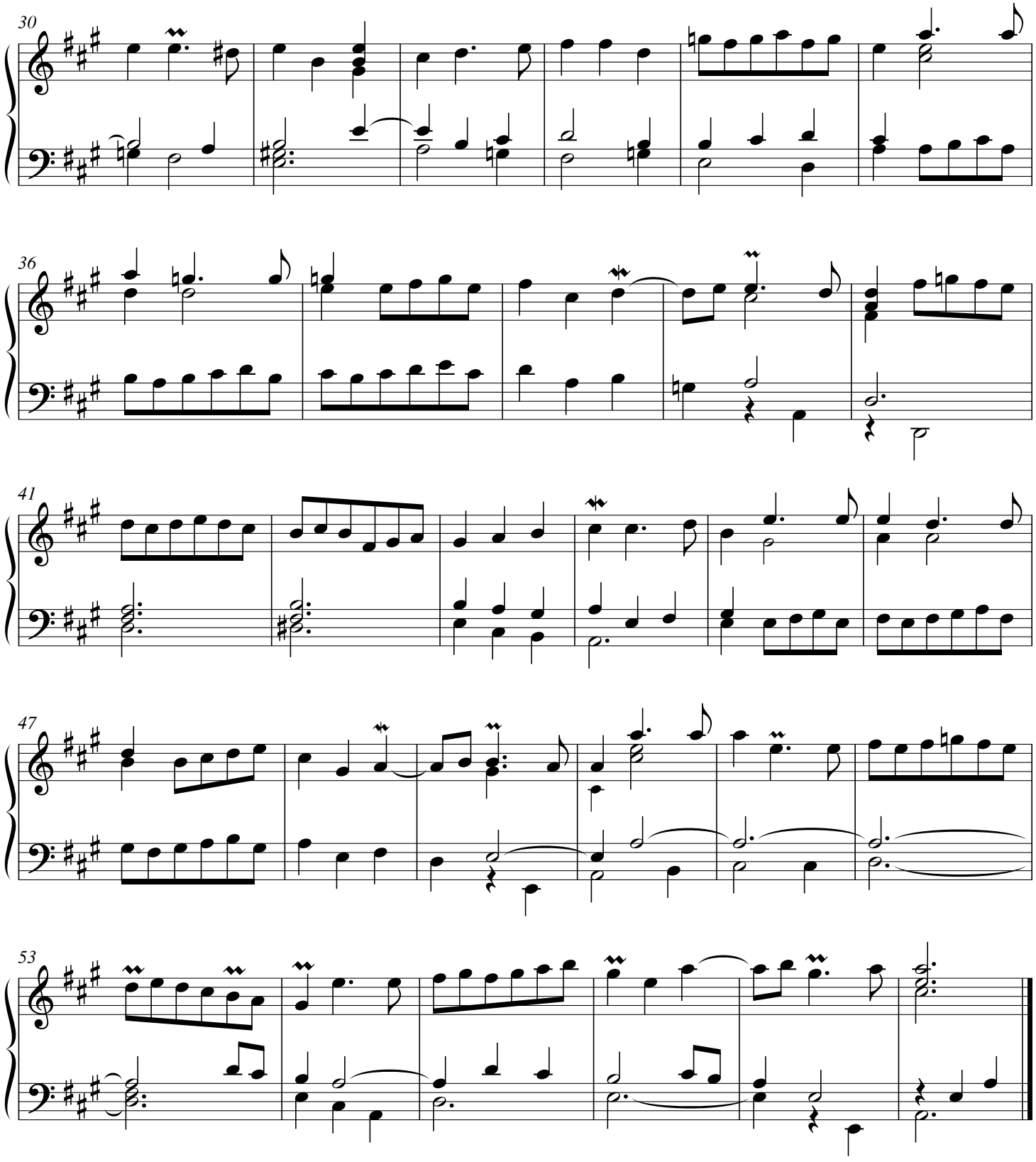


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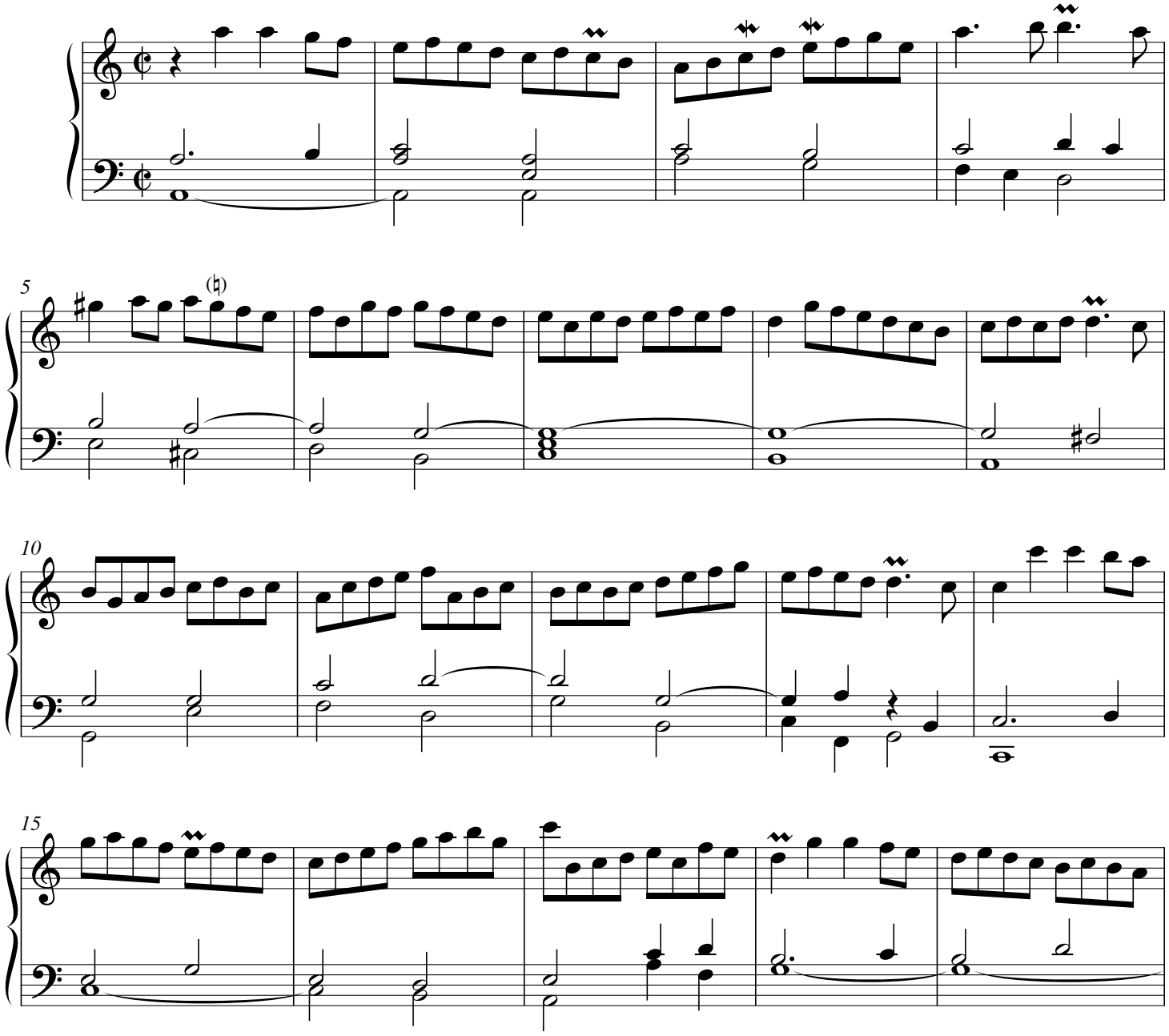
Ms. : p. 88-89.

# 62. Cornet, ou dessus de Tierce



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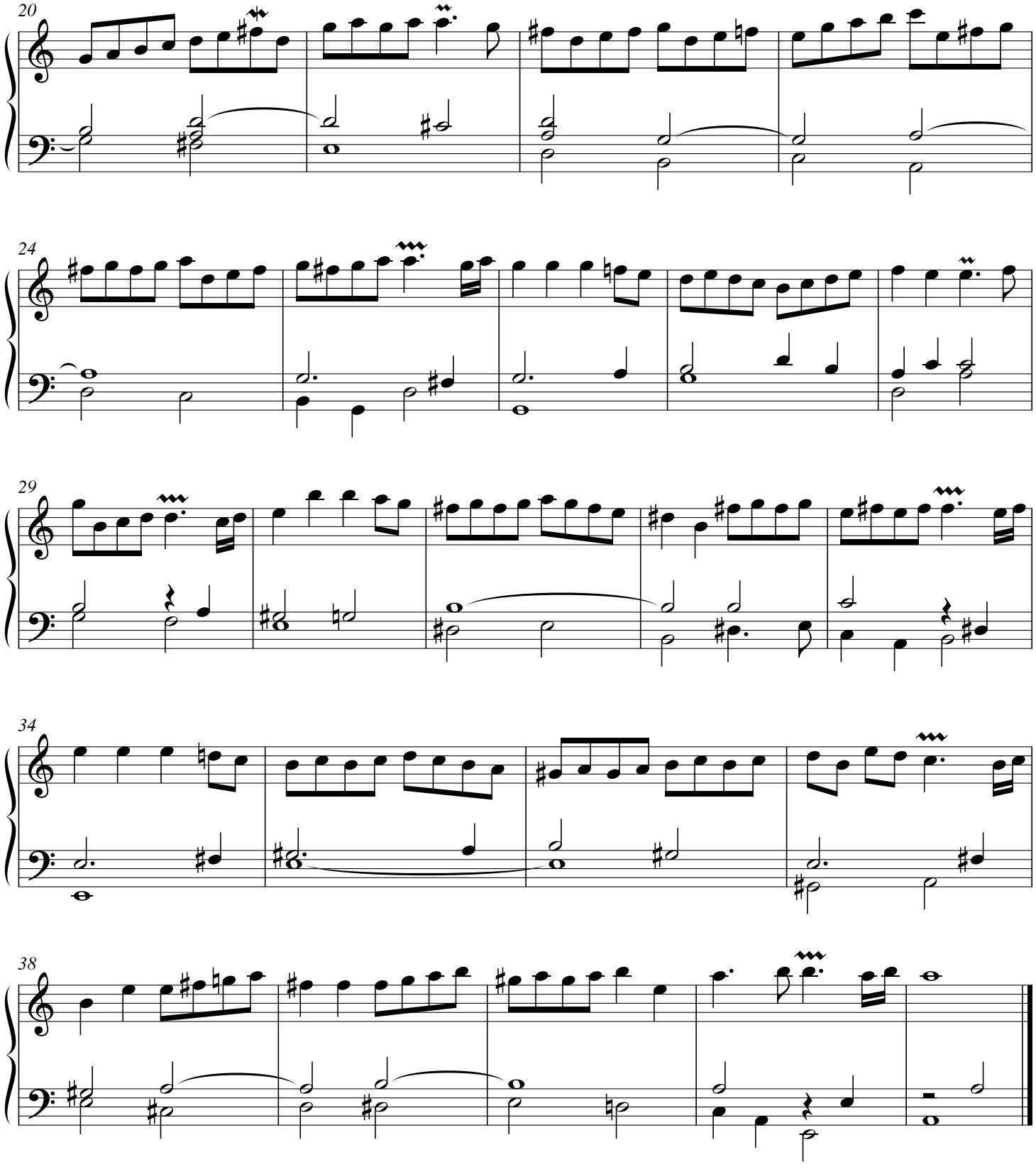


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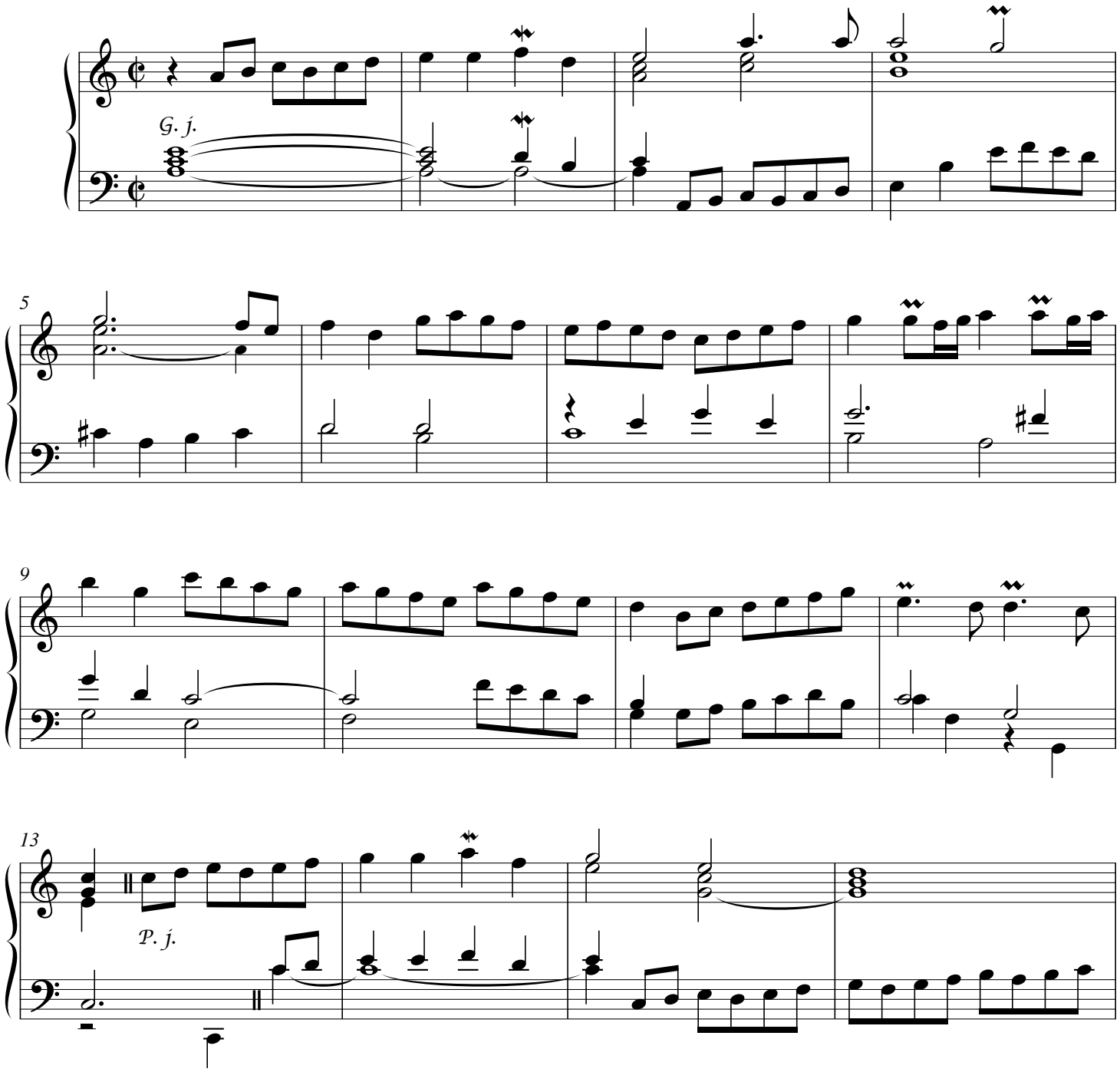
Ms. : p. 90-91

# 63. Dialogue

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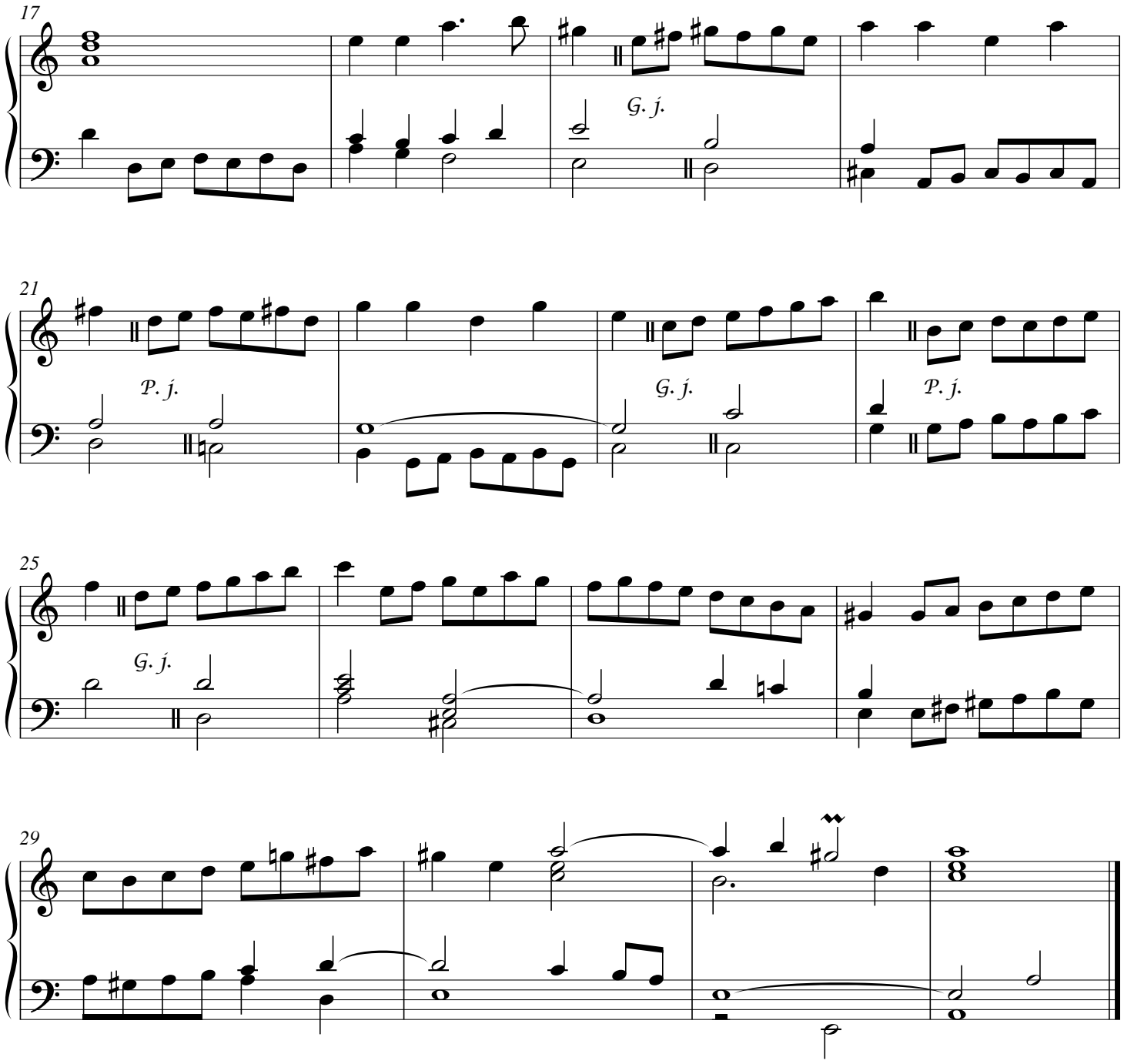


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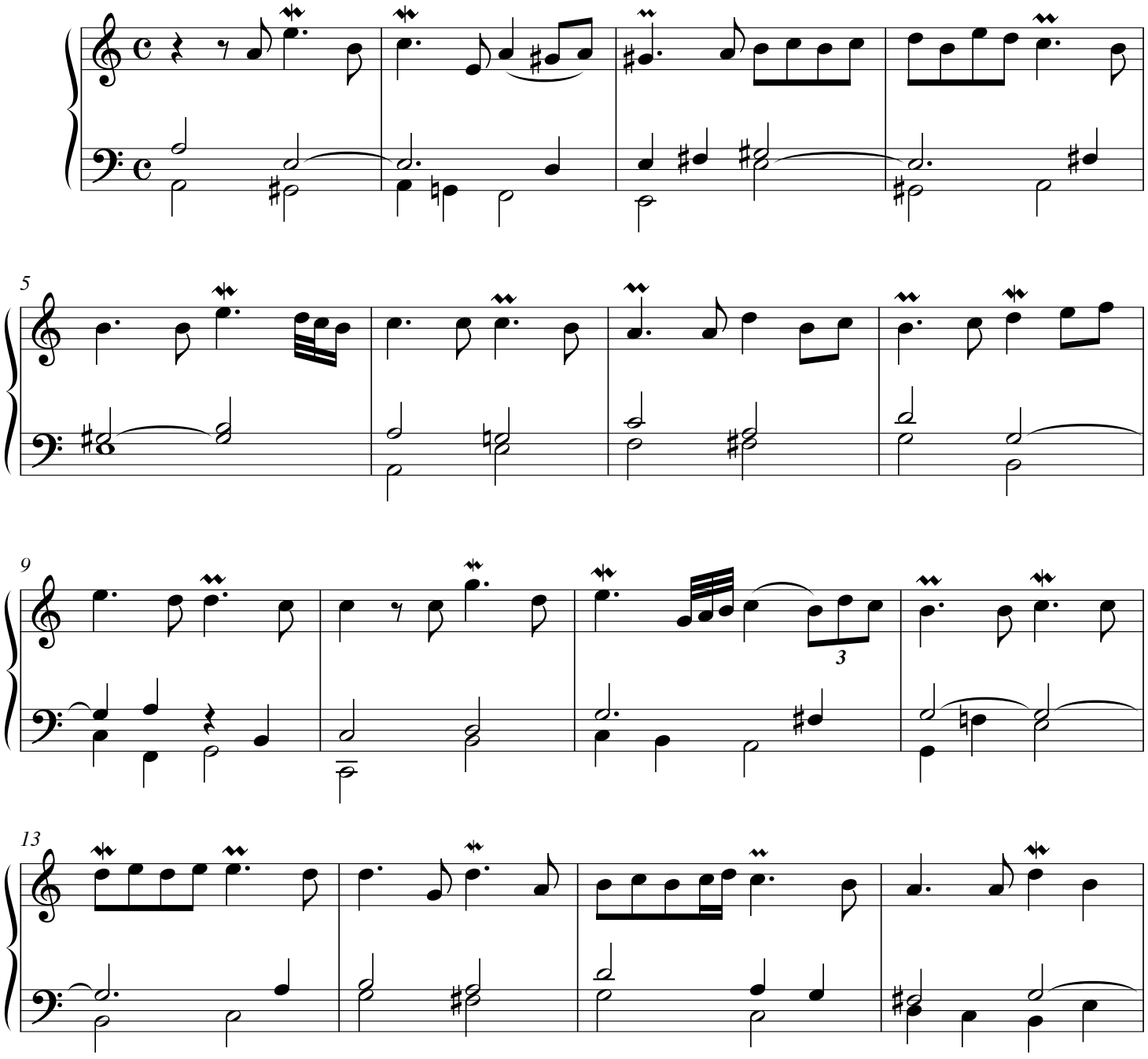
Ms. : p. 92-93.
P. 94-95 : vides.

# 64. Récit de cromhorne

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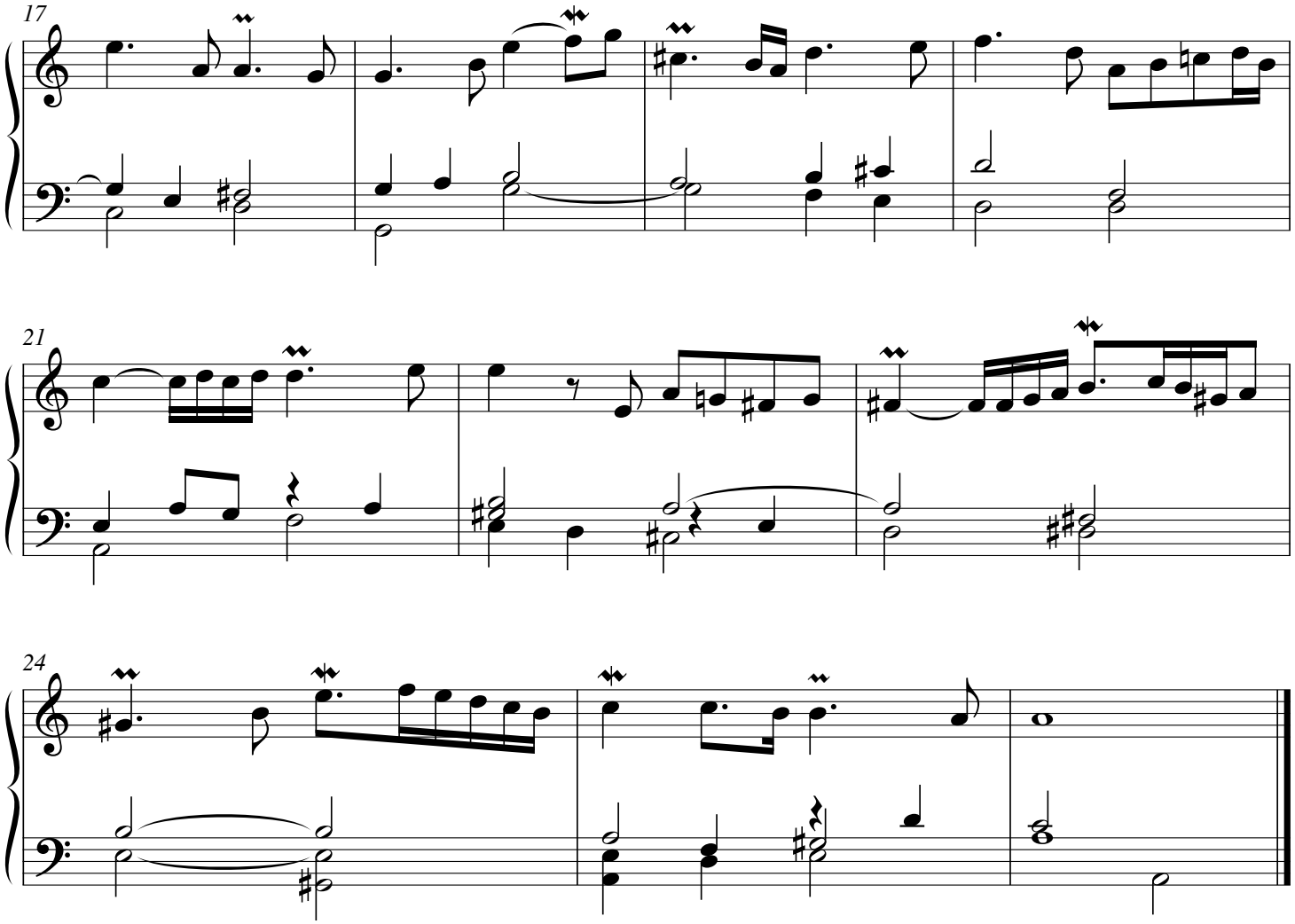


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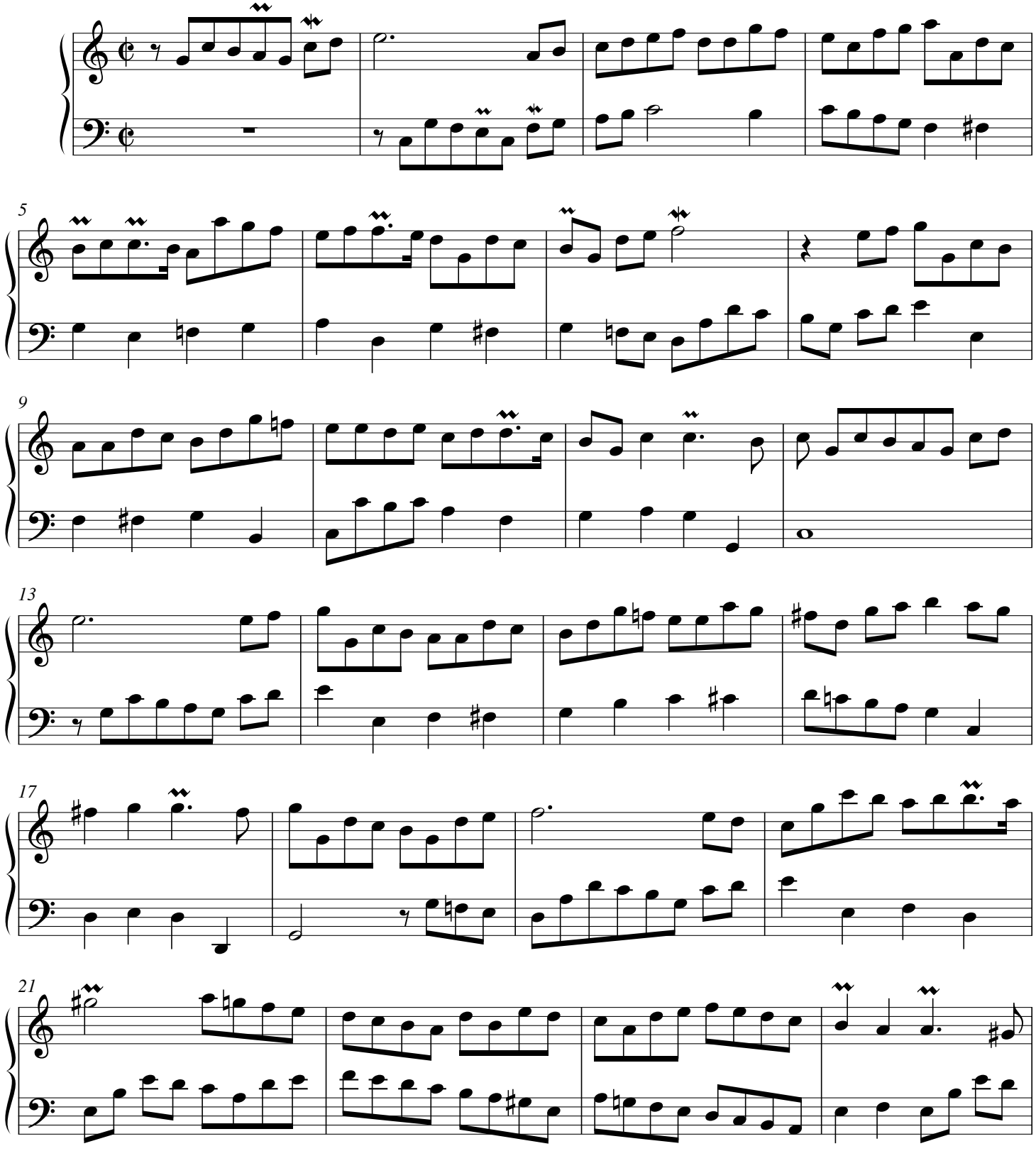
Ms. : p. 96-97.

# 65. Duo



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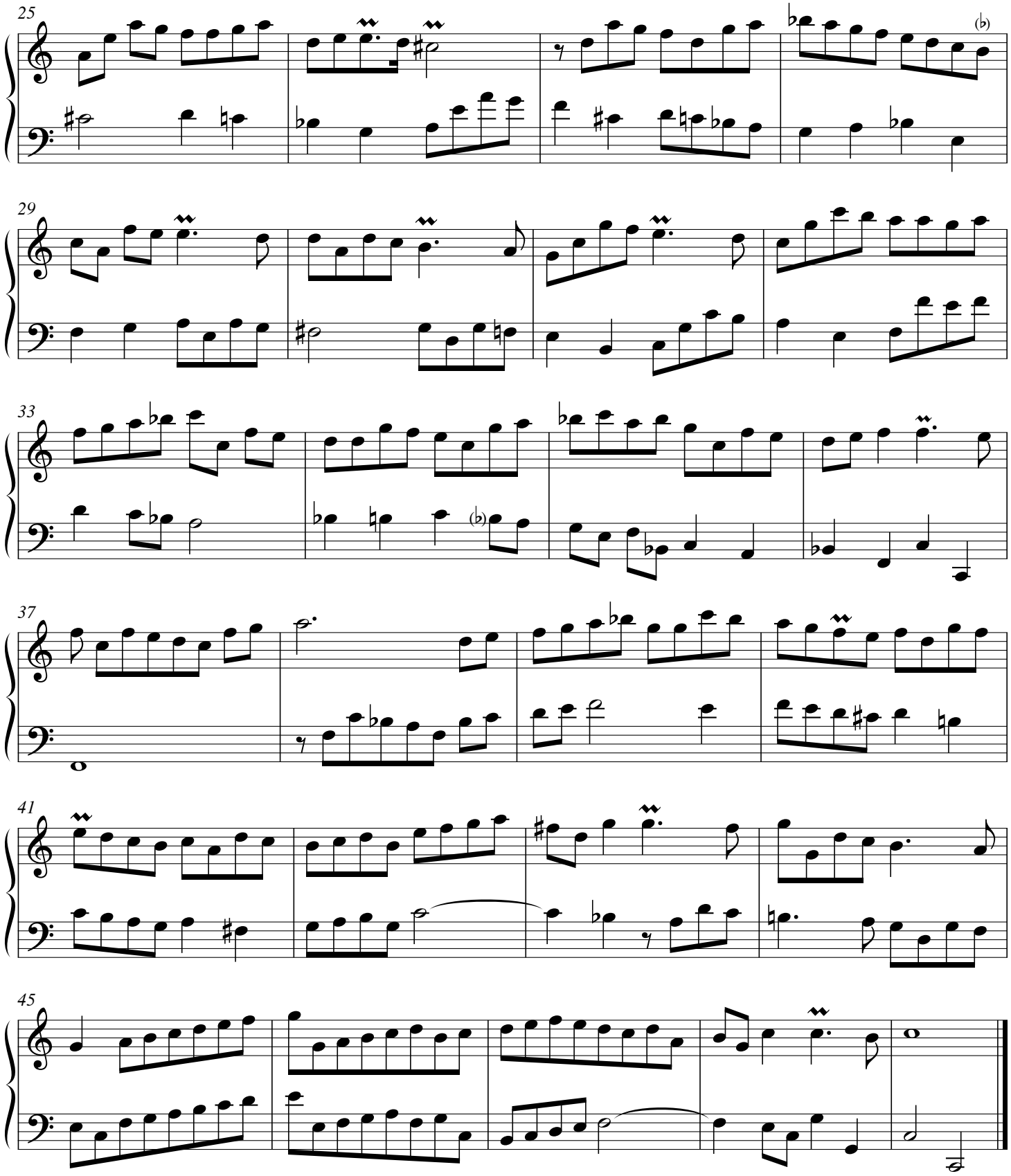


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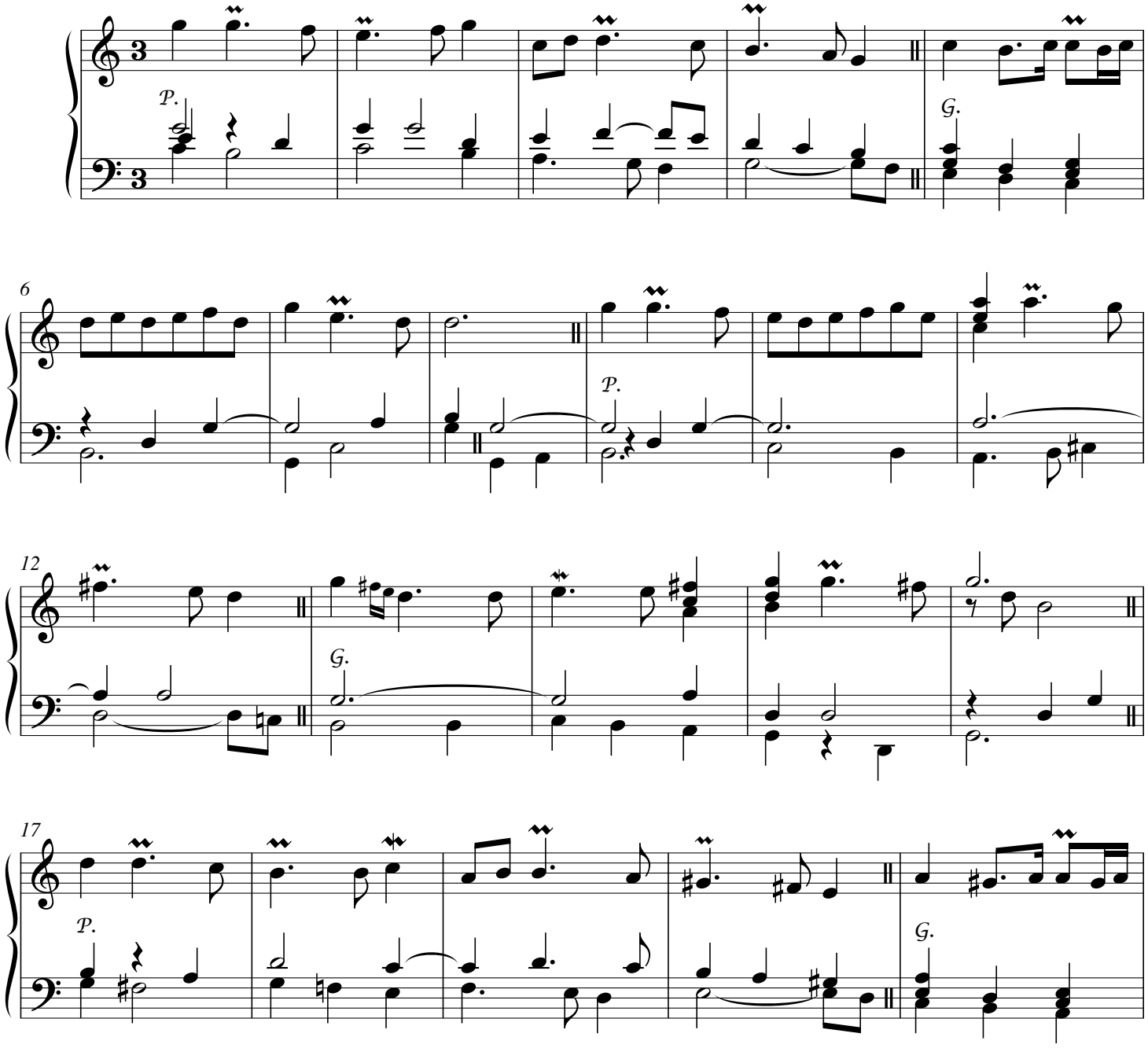
Ms. : p. 98-99.
P. 100-101 : vides.

# 66. Grand jeu

## (Dialogue)

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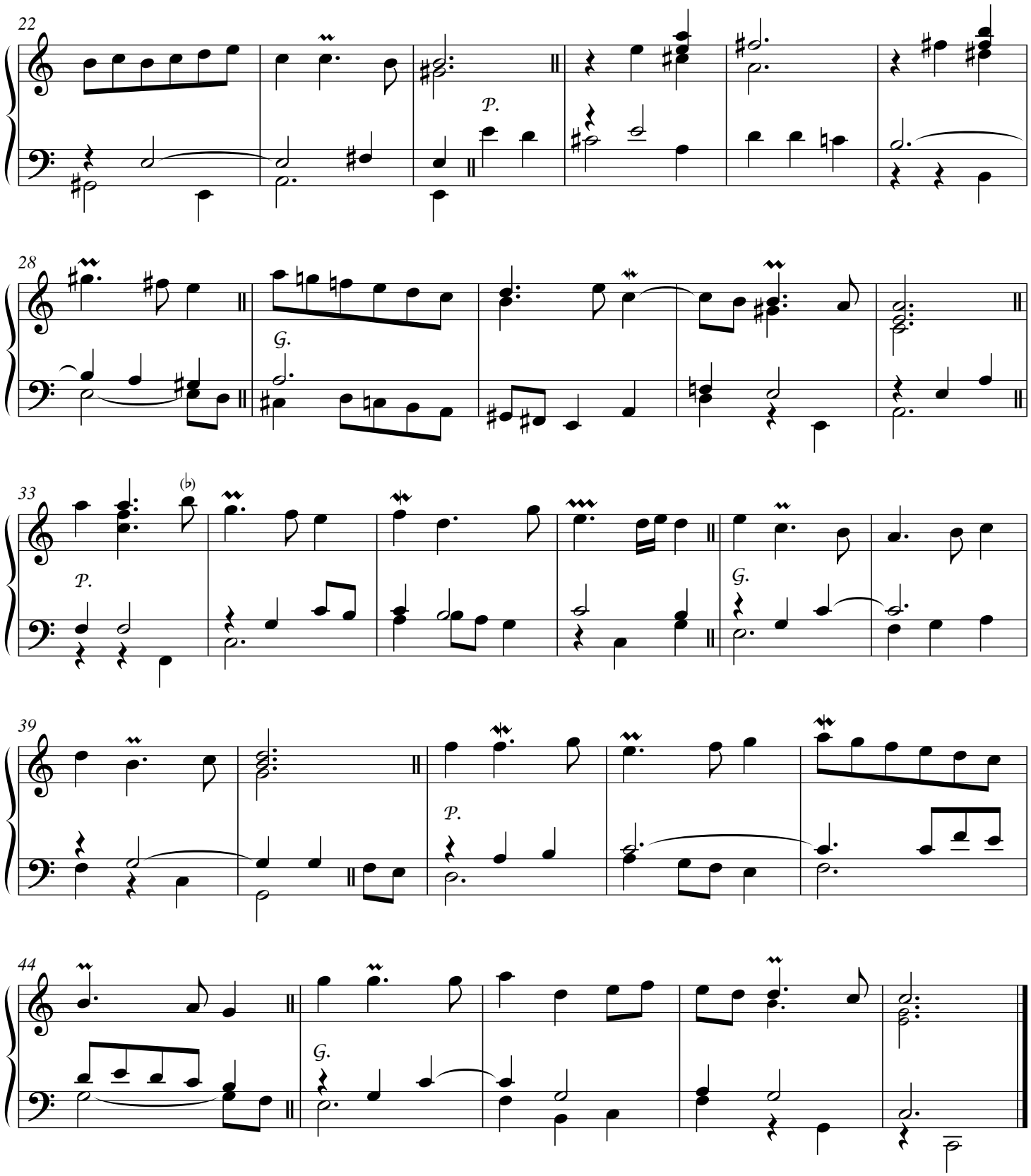


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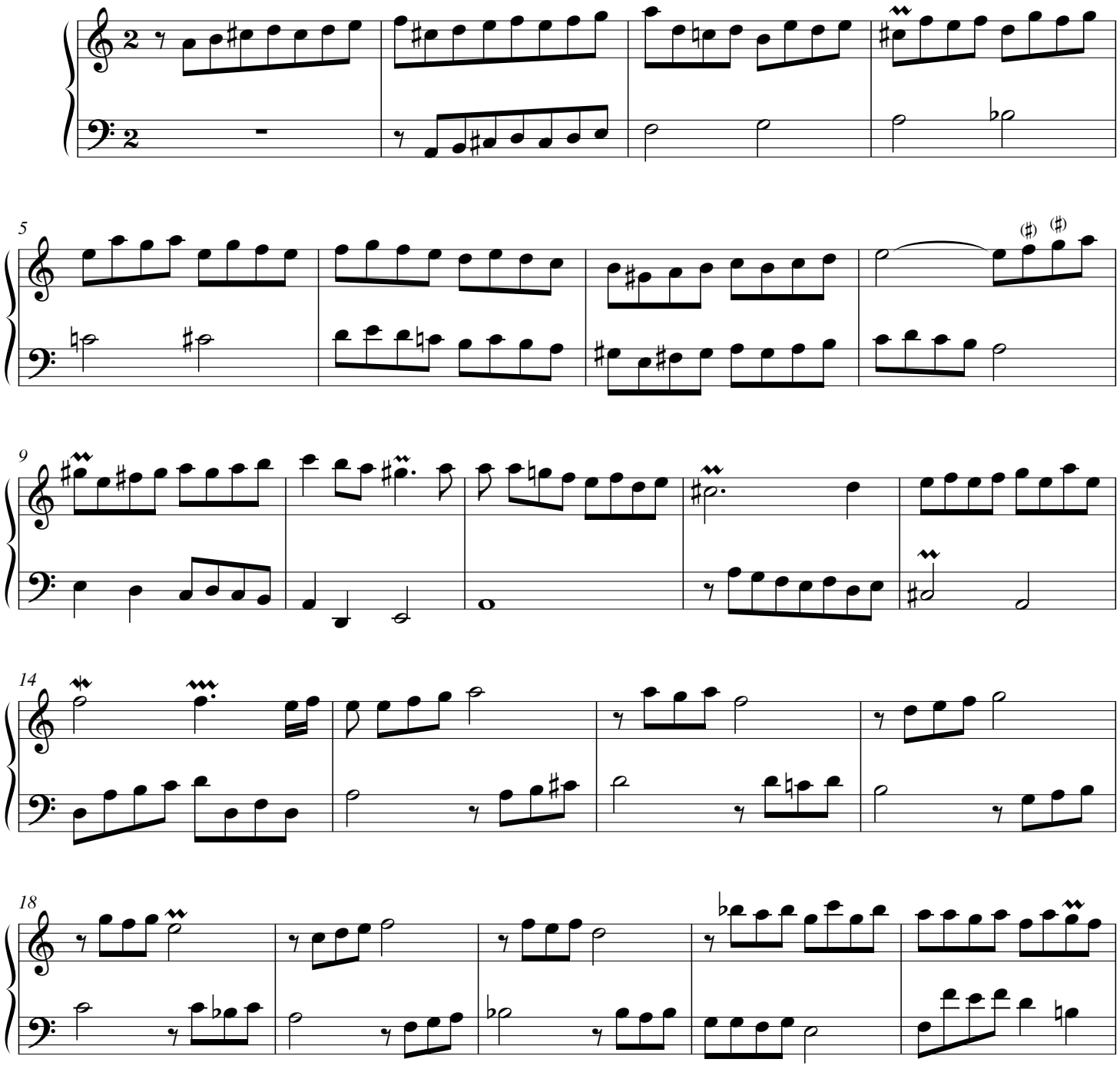
Ms. : p. 102-103.

# 67. Duo



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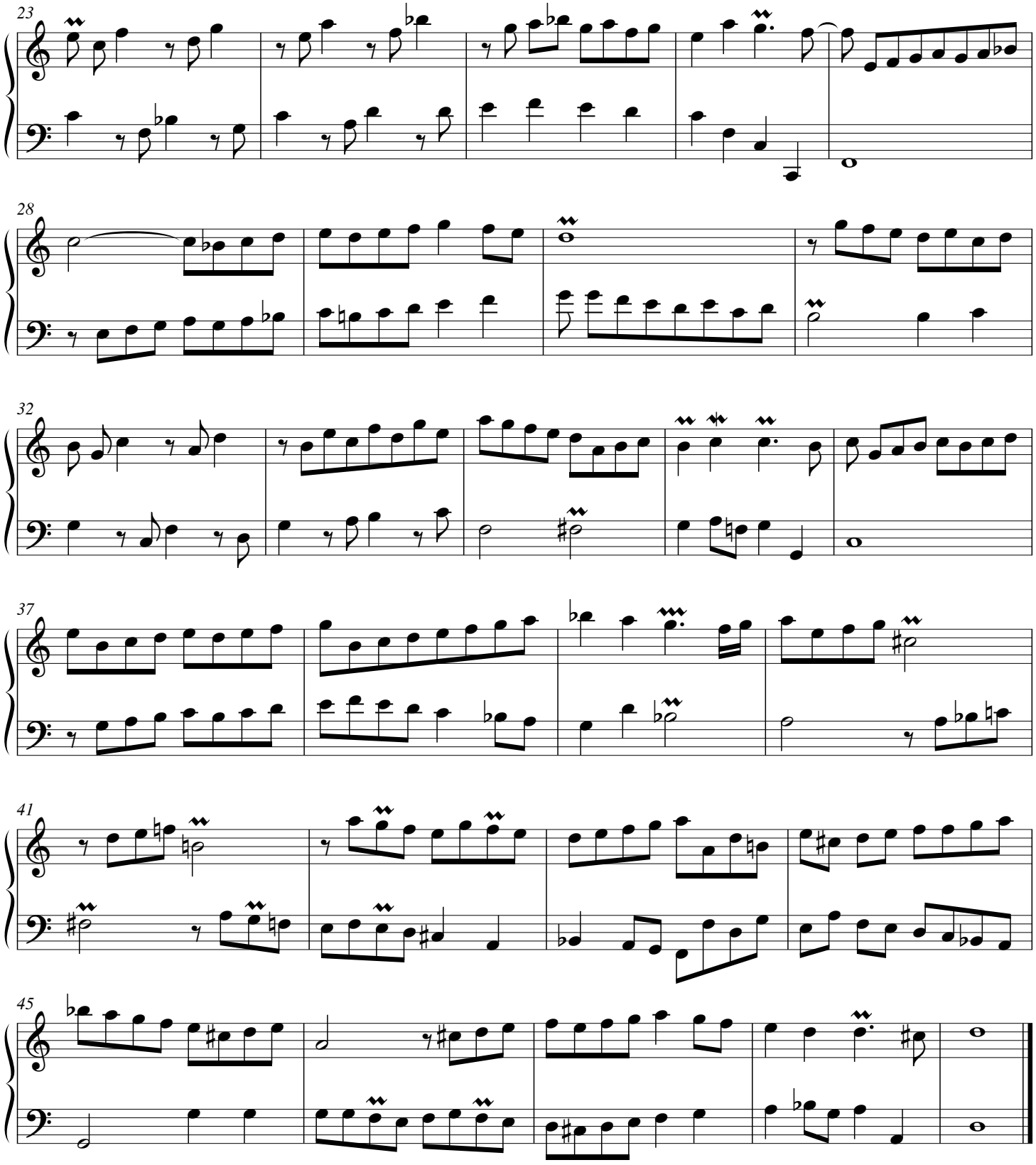


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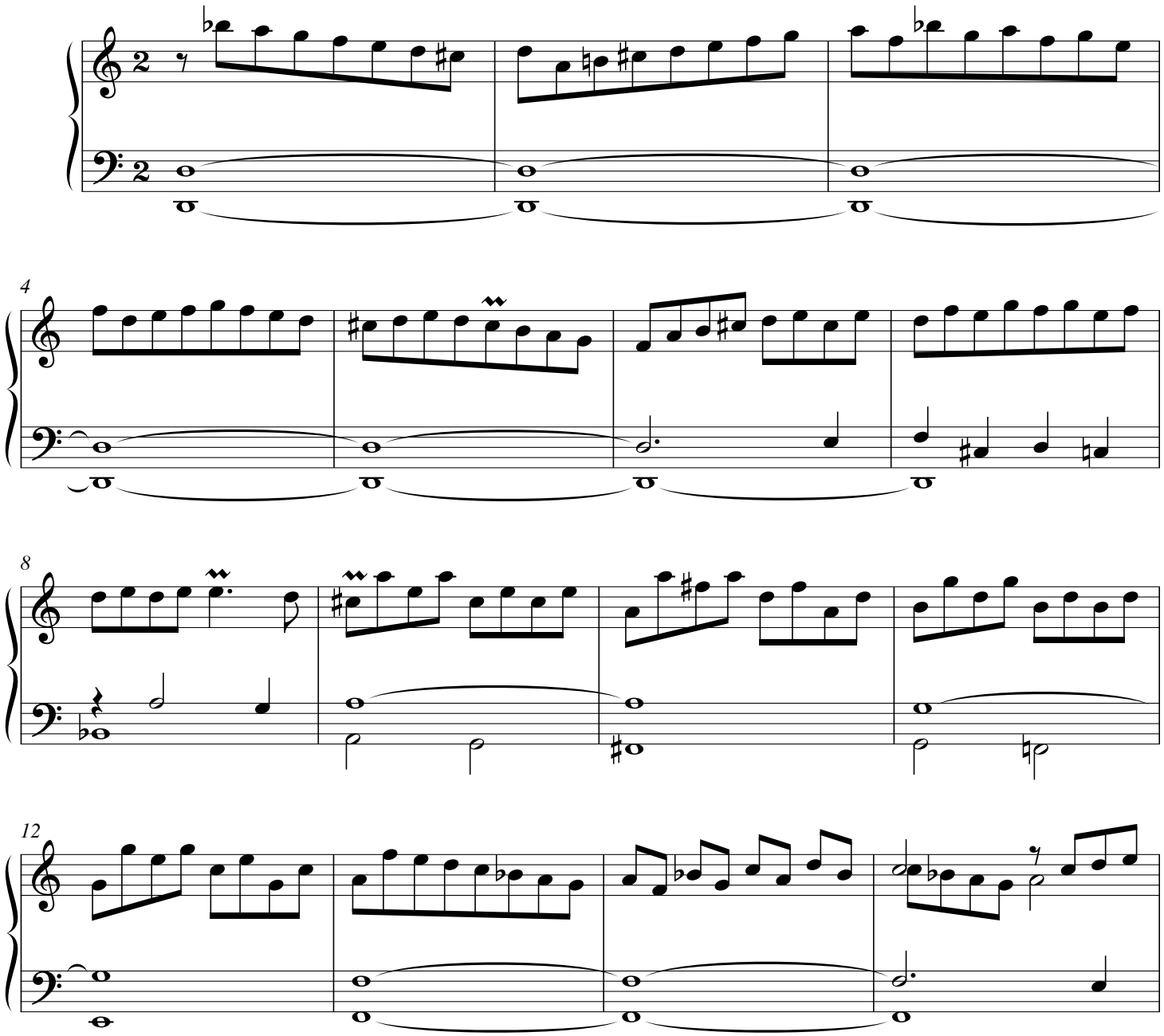
Ms. : p. 104-105.

# 68. Dessus de Tierce



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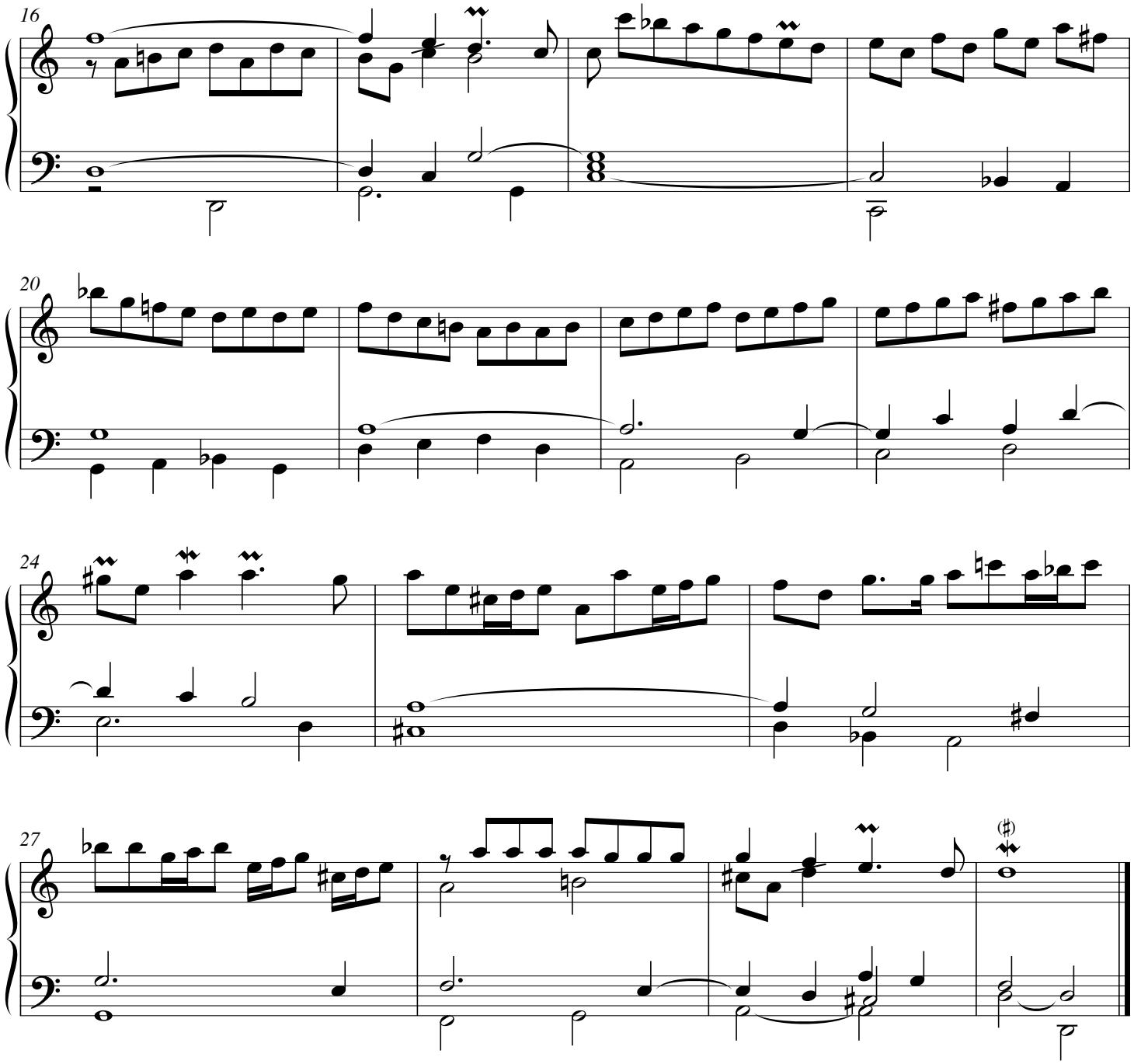


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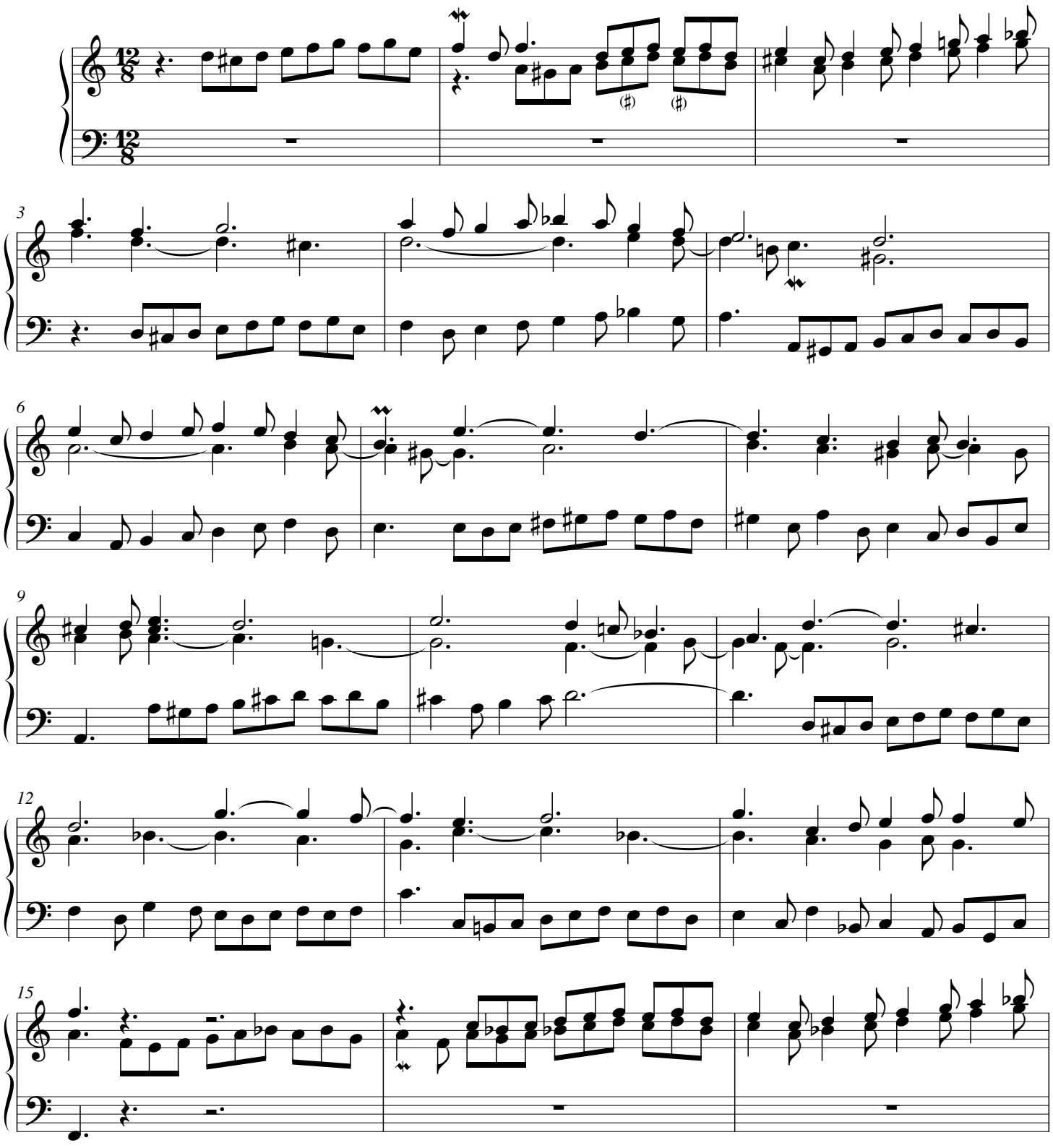
Ms. : p. 105-106.

# 69. Basse de Trompette



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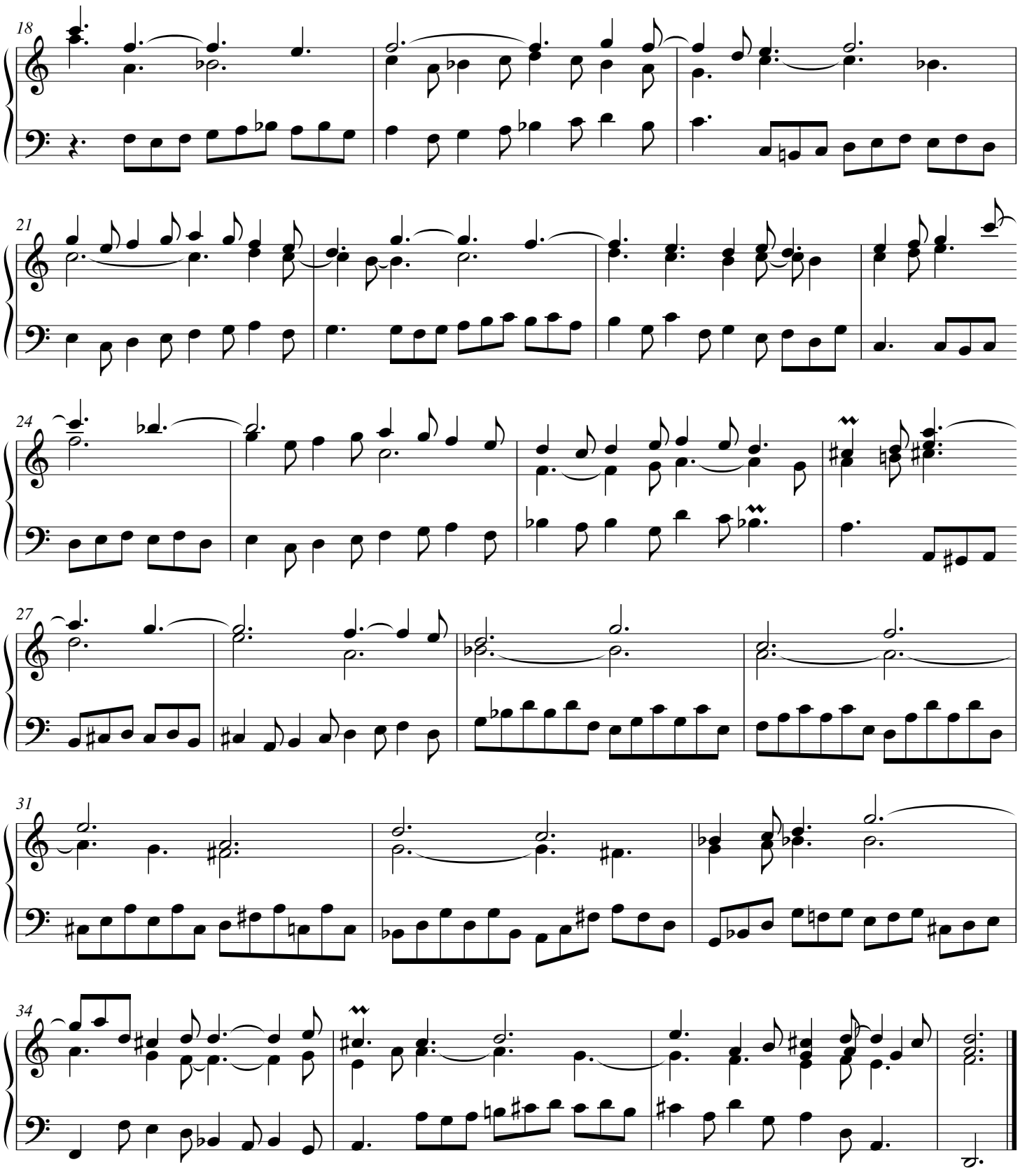


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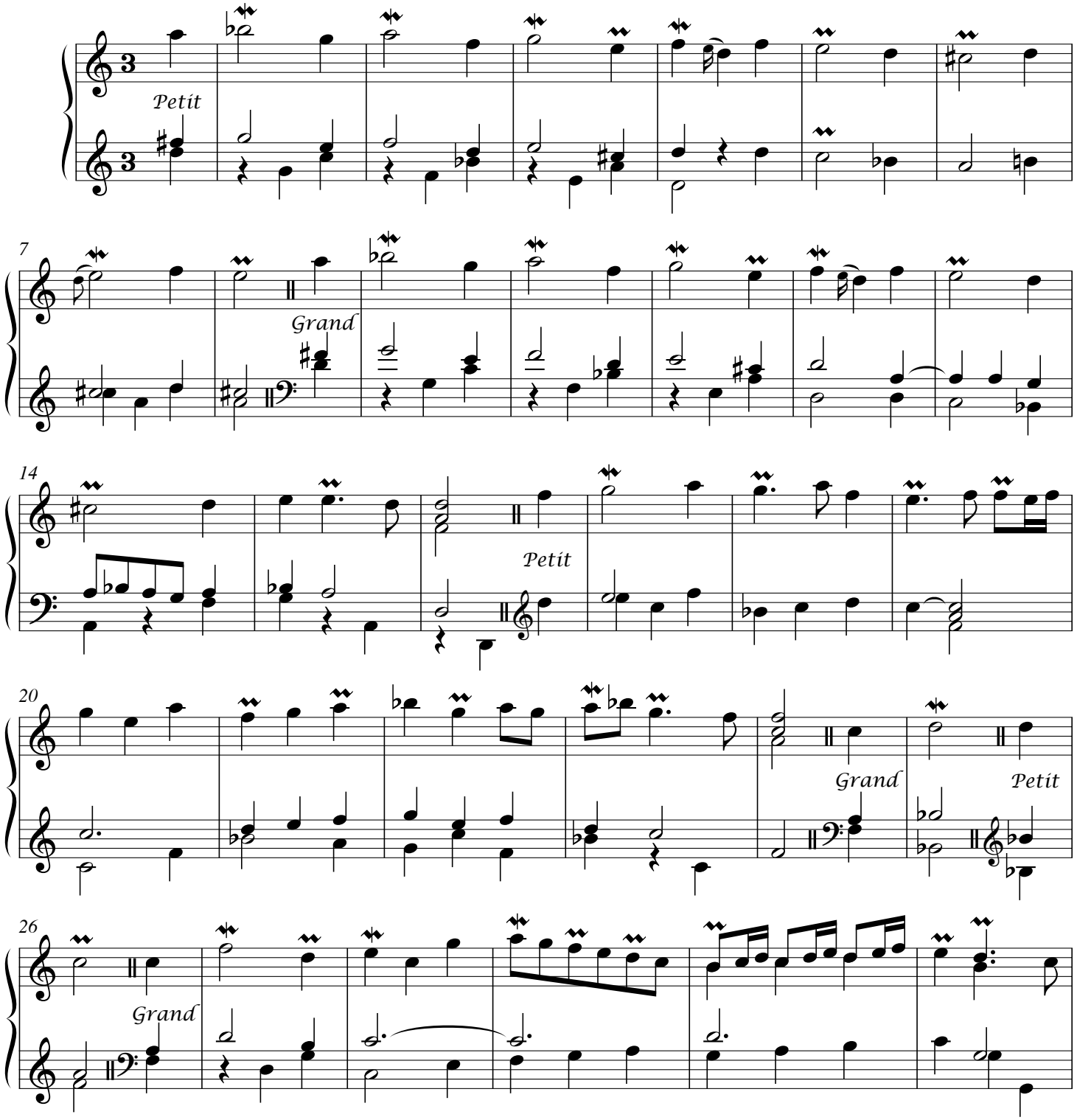
Ms. : p. 107.

# 70. Dialogue

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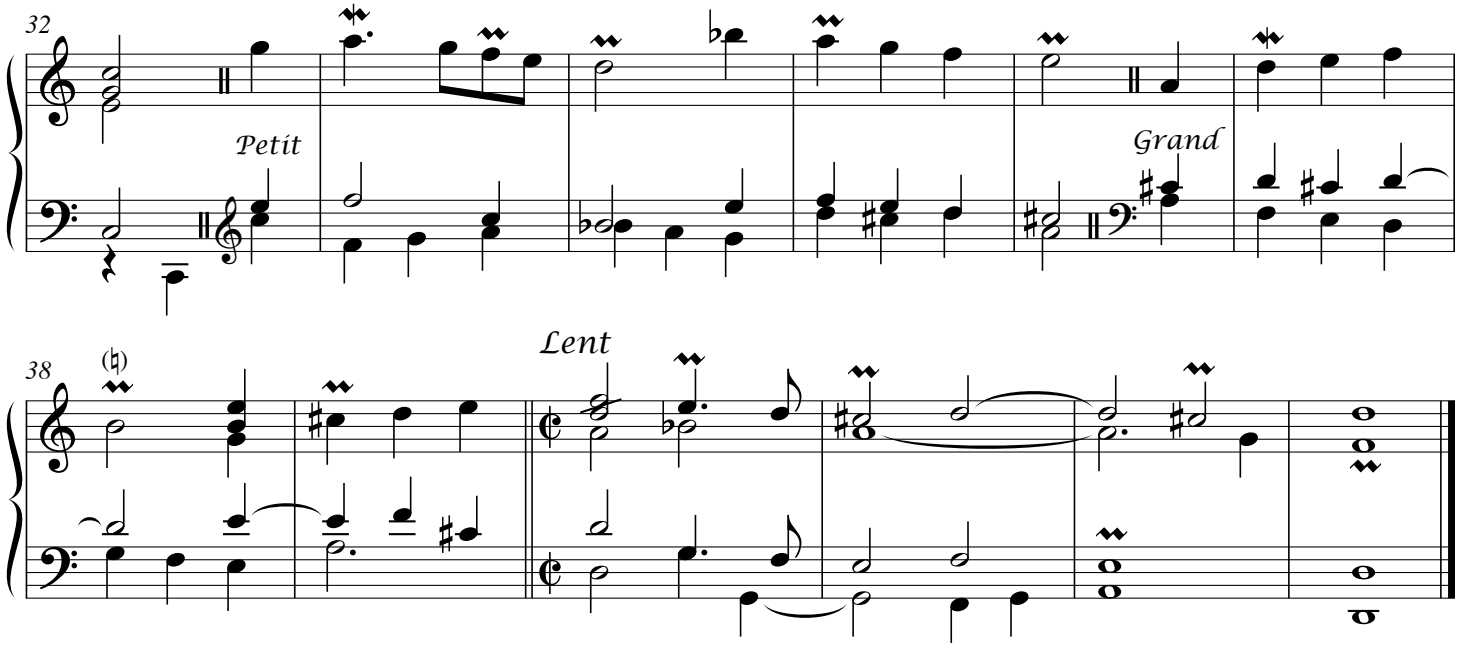
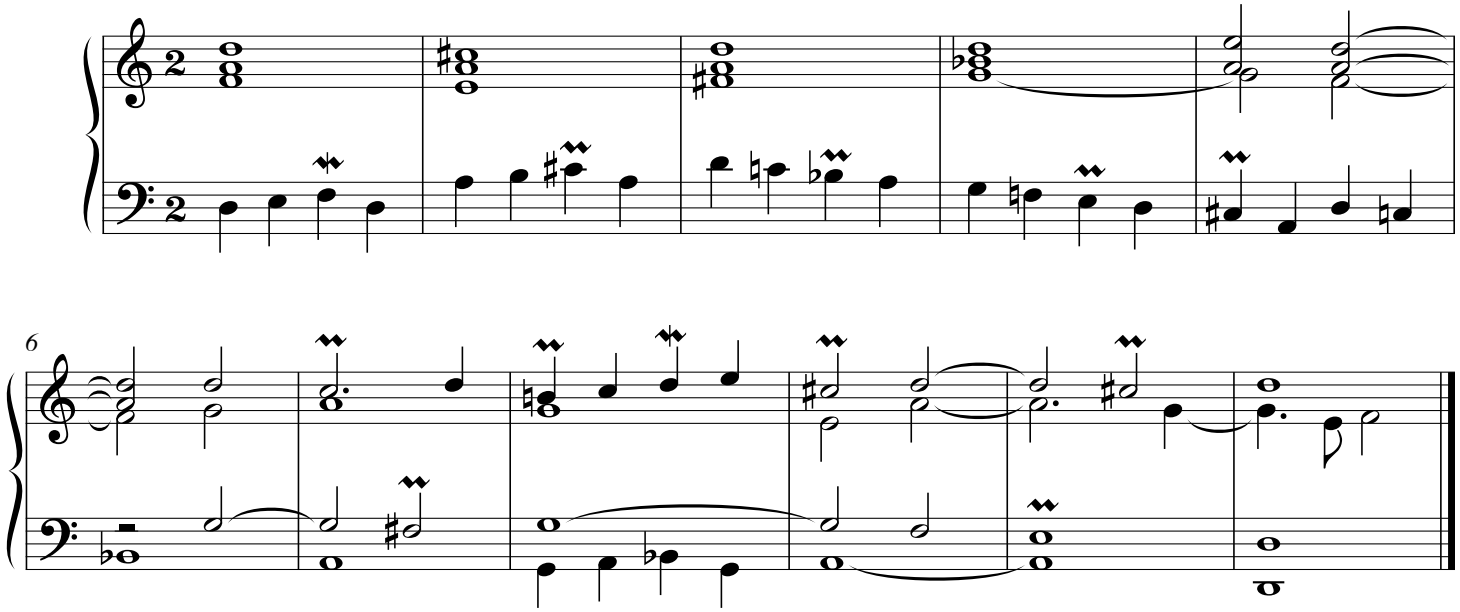



Ms. : p. 108.

# 71. Plein jeu

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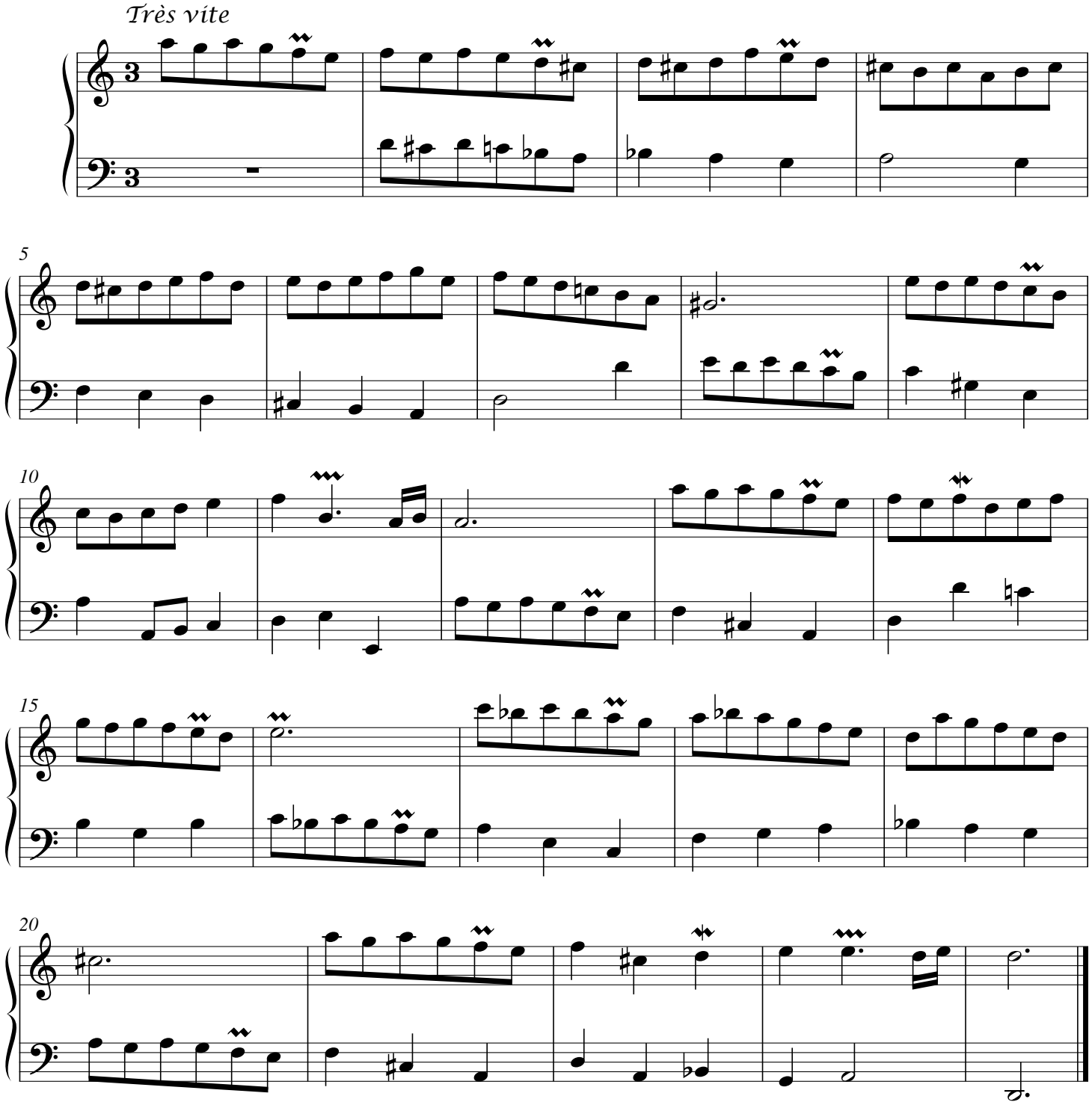
Ms. : p. 108

# 72. Duo

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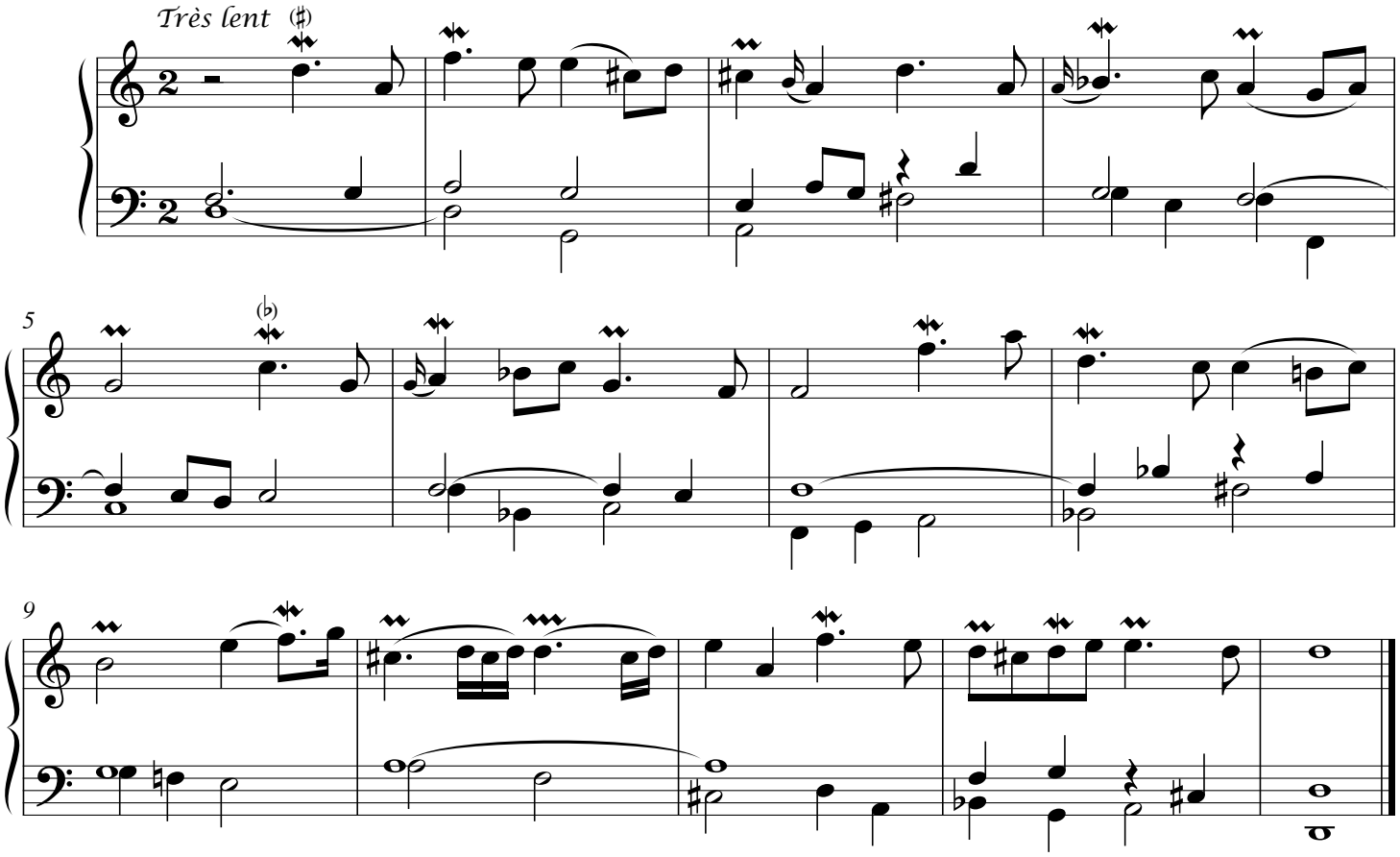
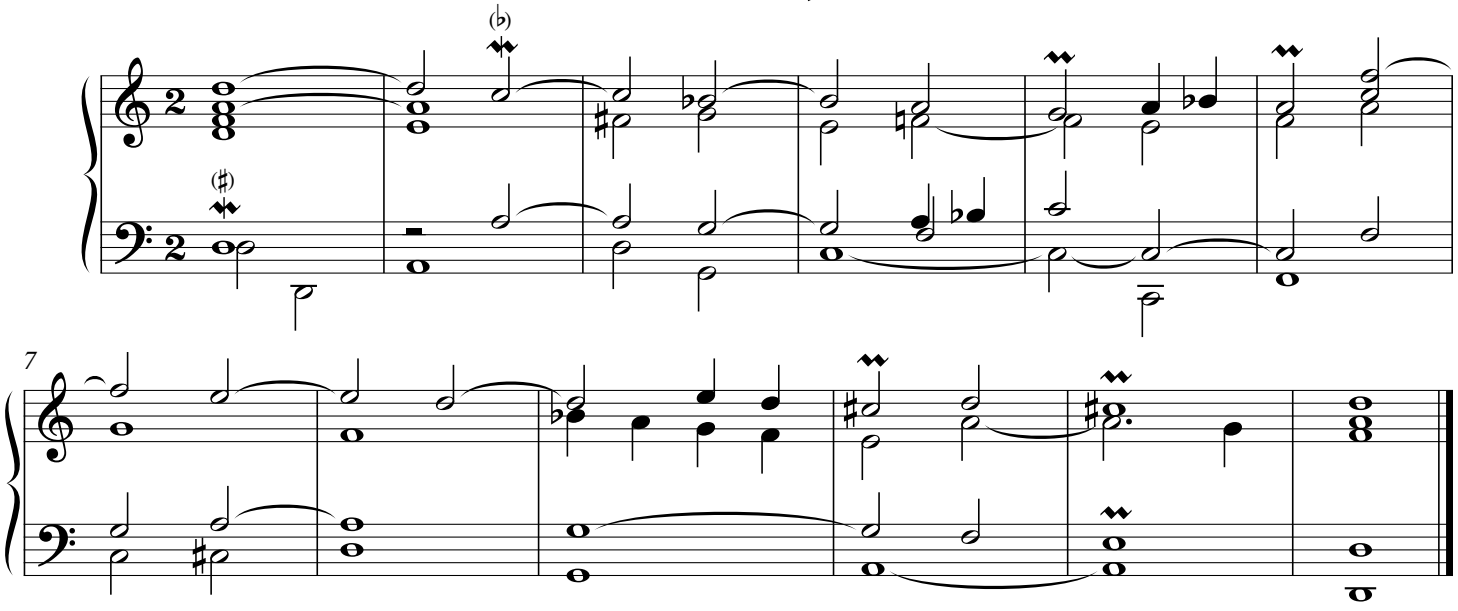
## 73. Récit de cromhorne




Ms. : p. 110.

## 74. Plein jeu



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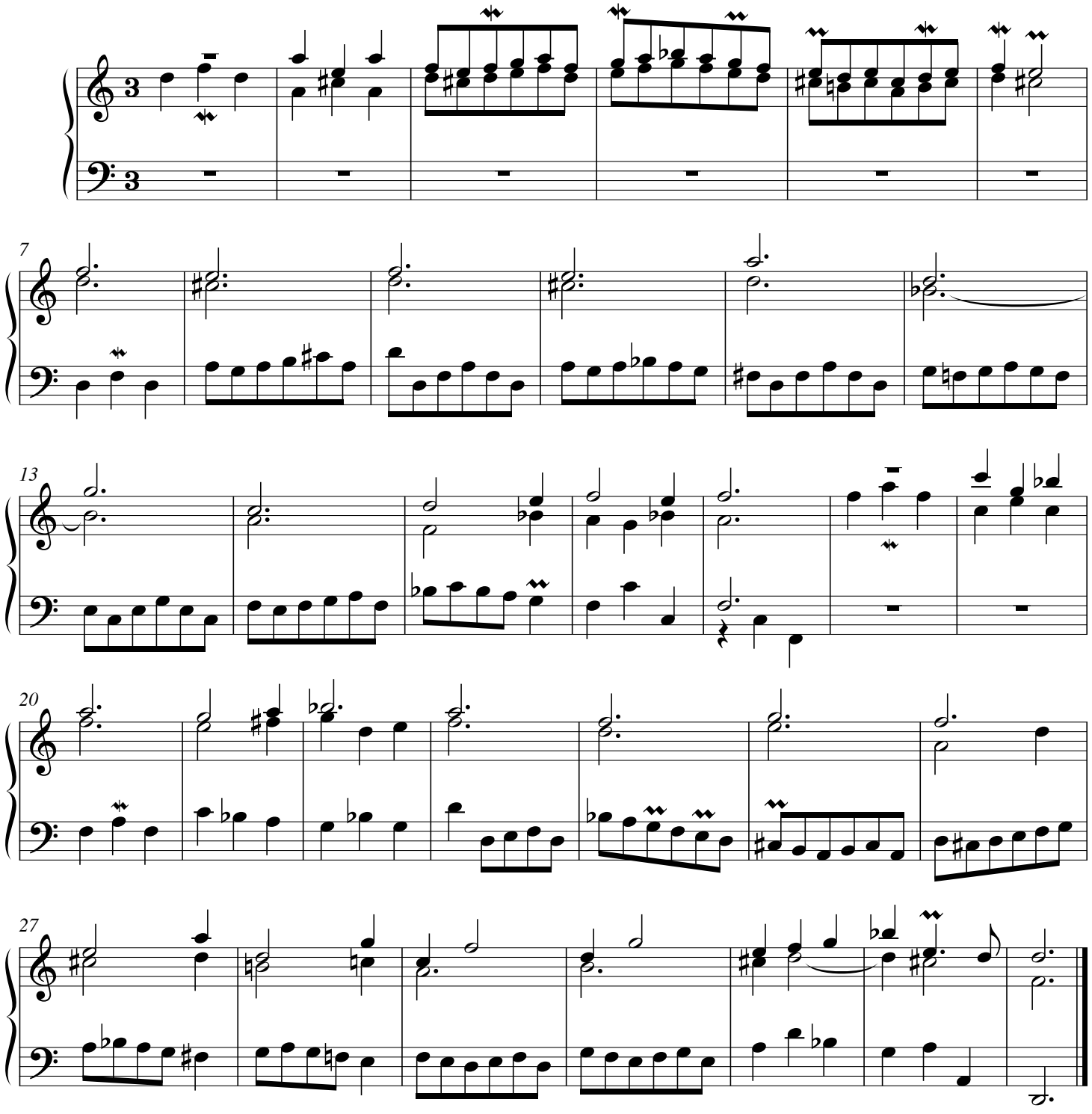
# 75. Prélude



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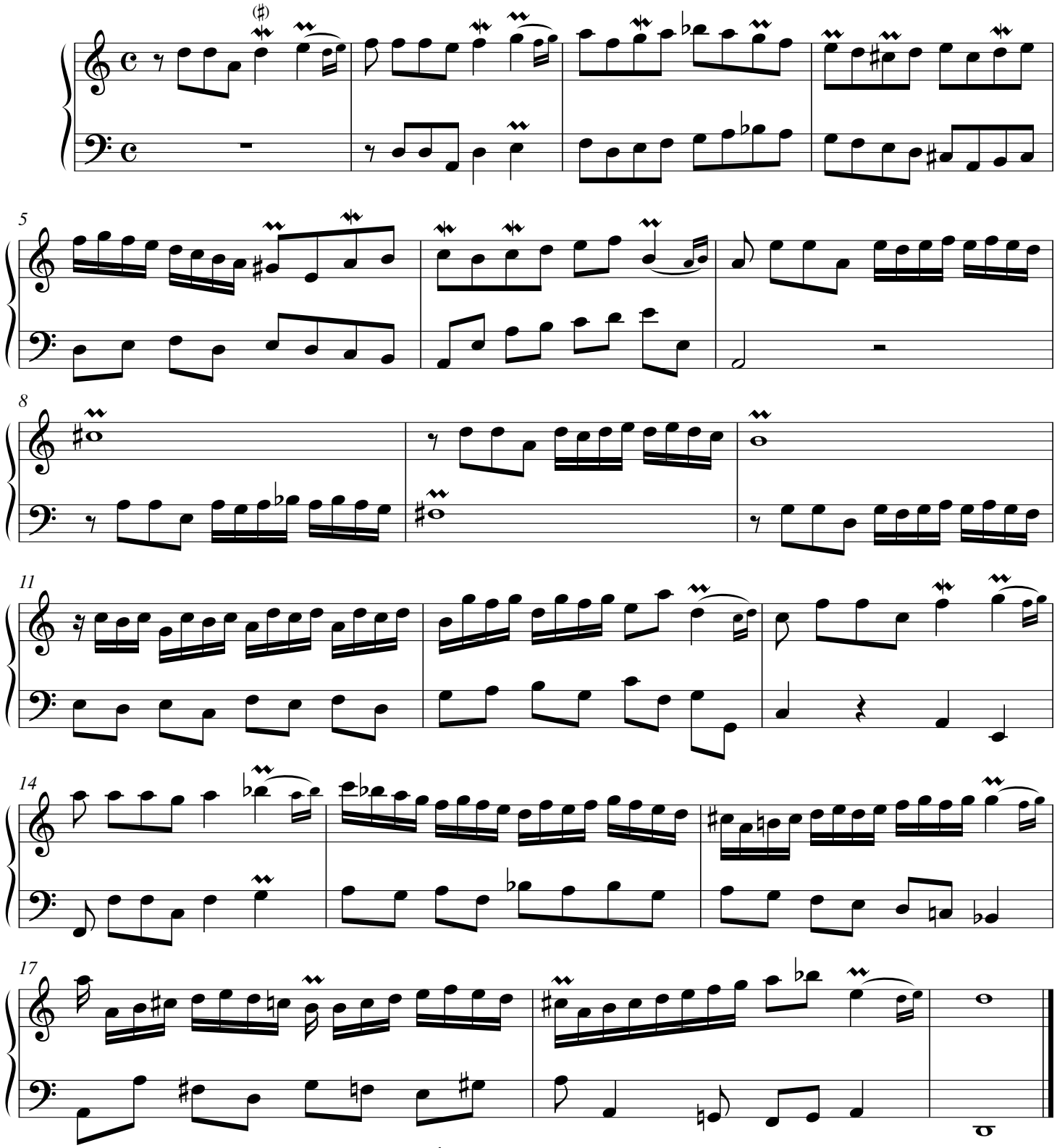
# 76. Duo



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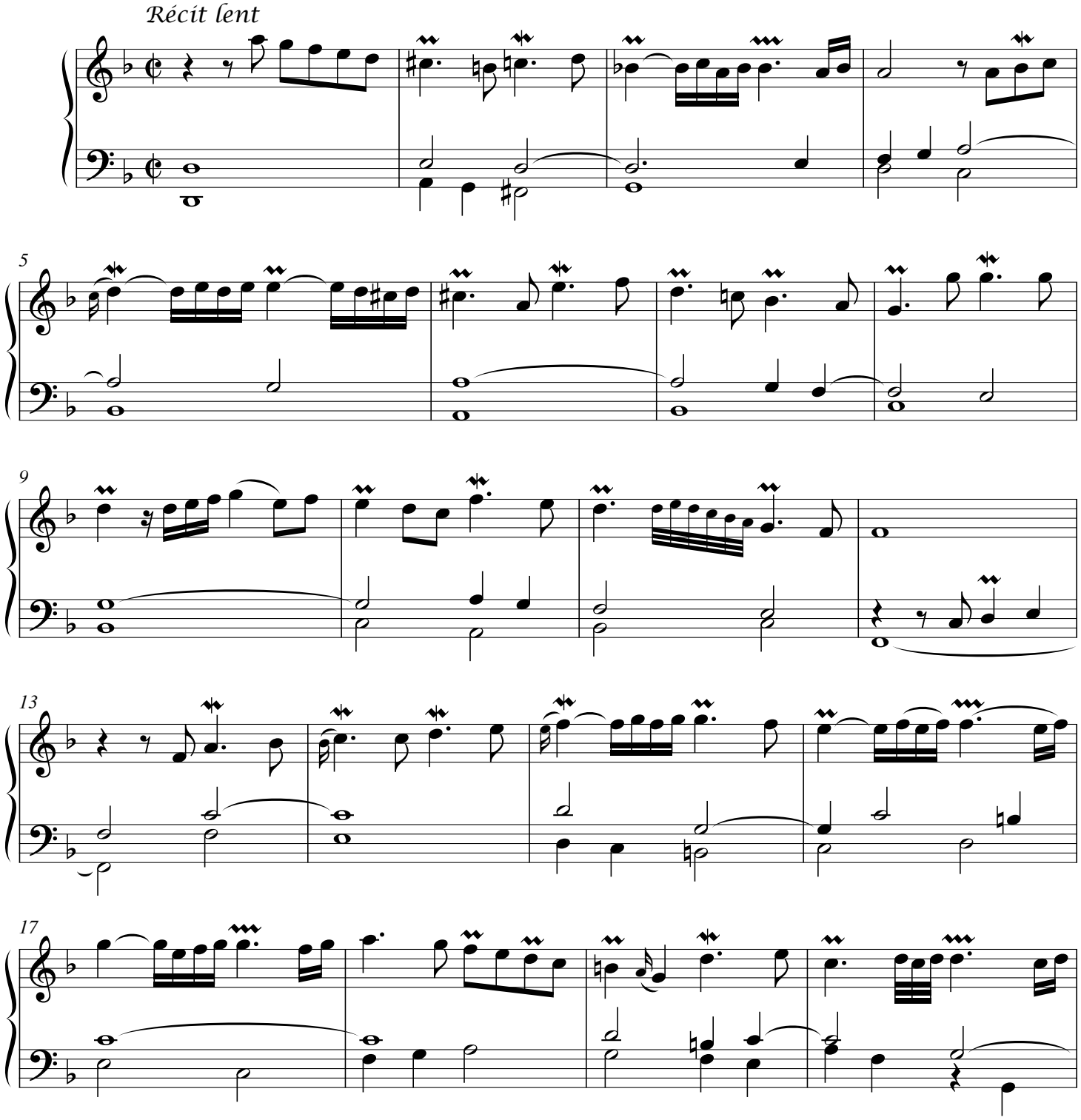
Ms. : p. 111-113

# 77. Élévation

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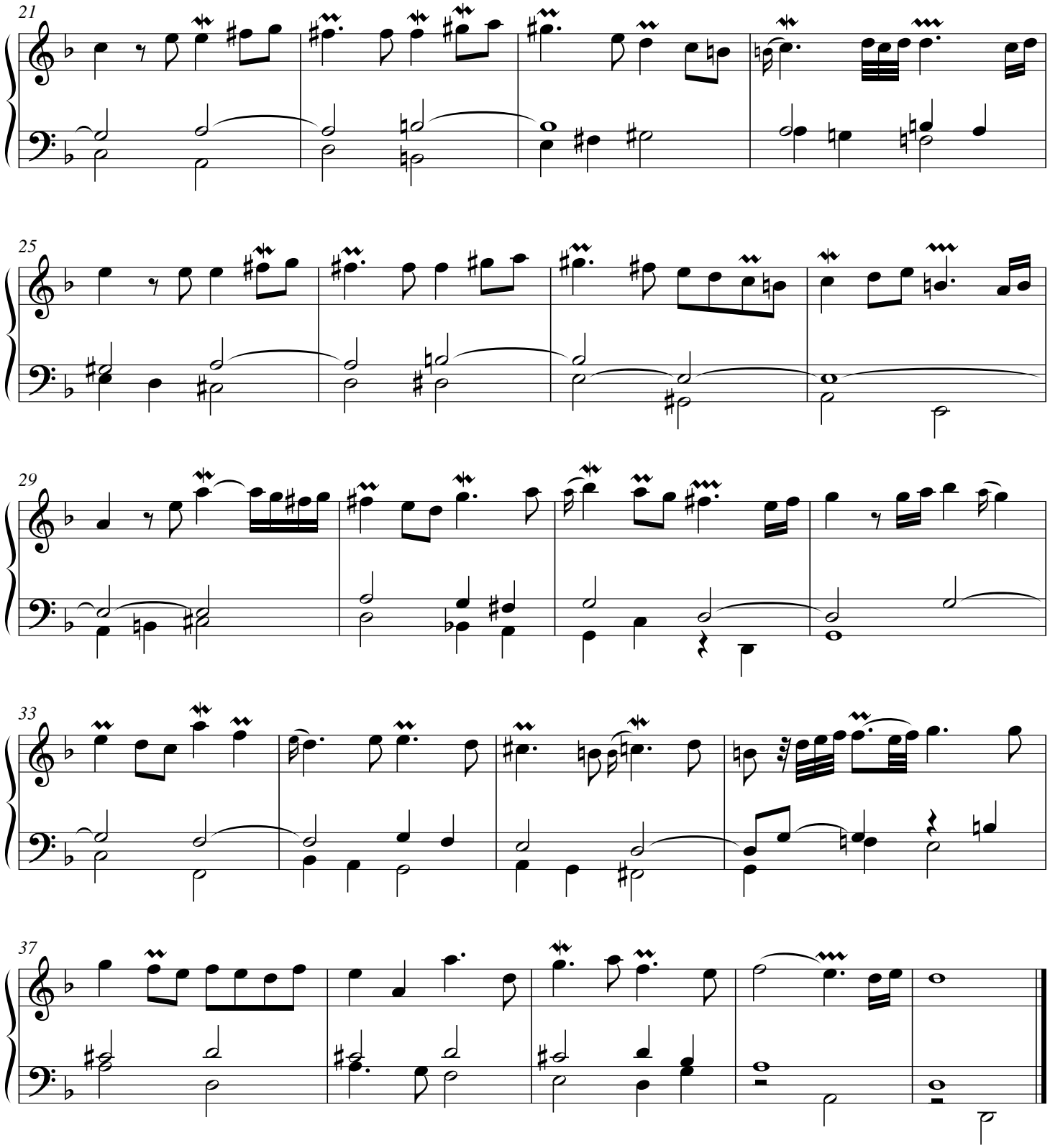


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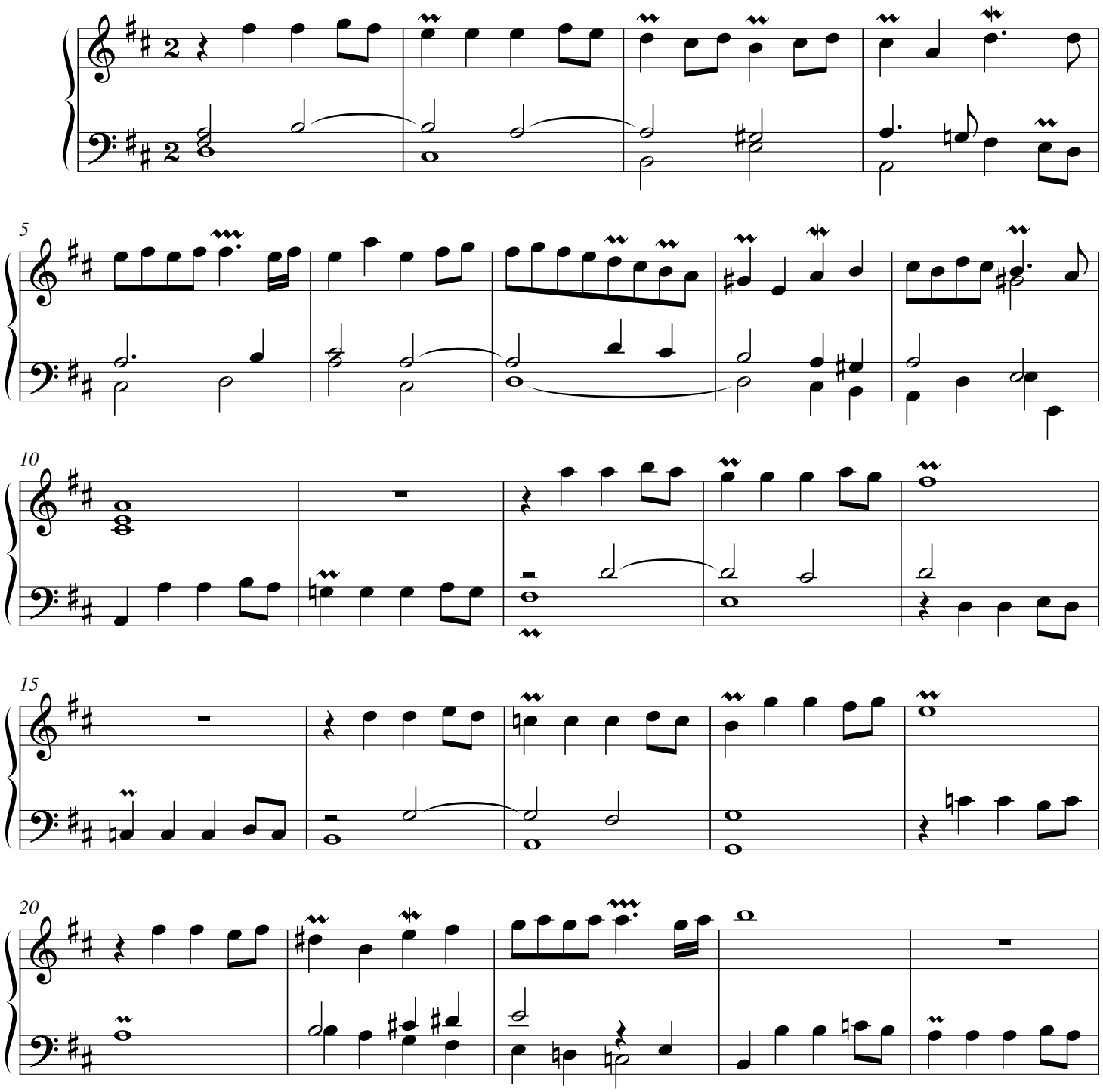
# 78. Grand jeu



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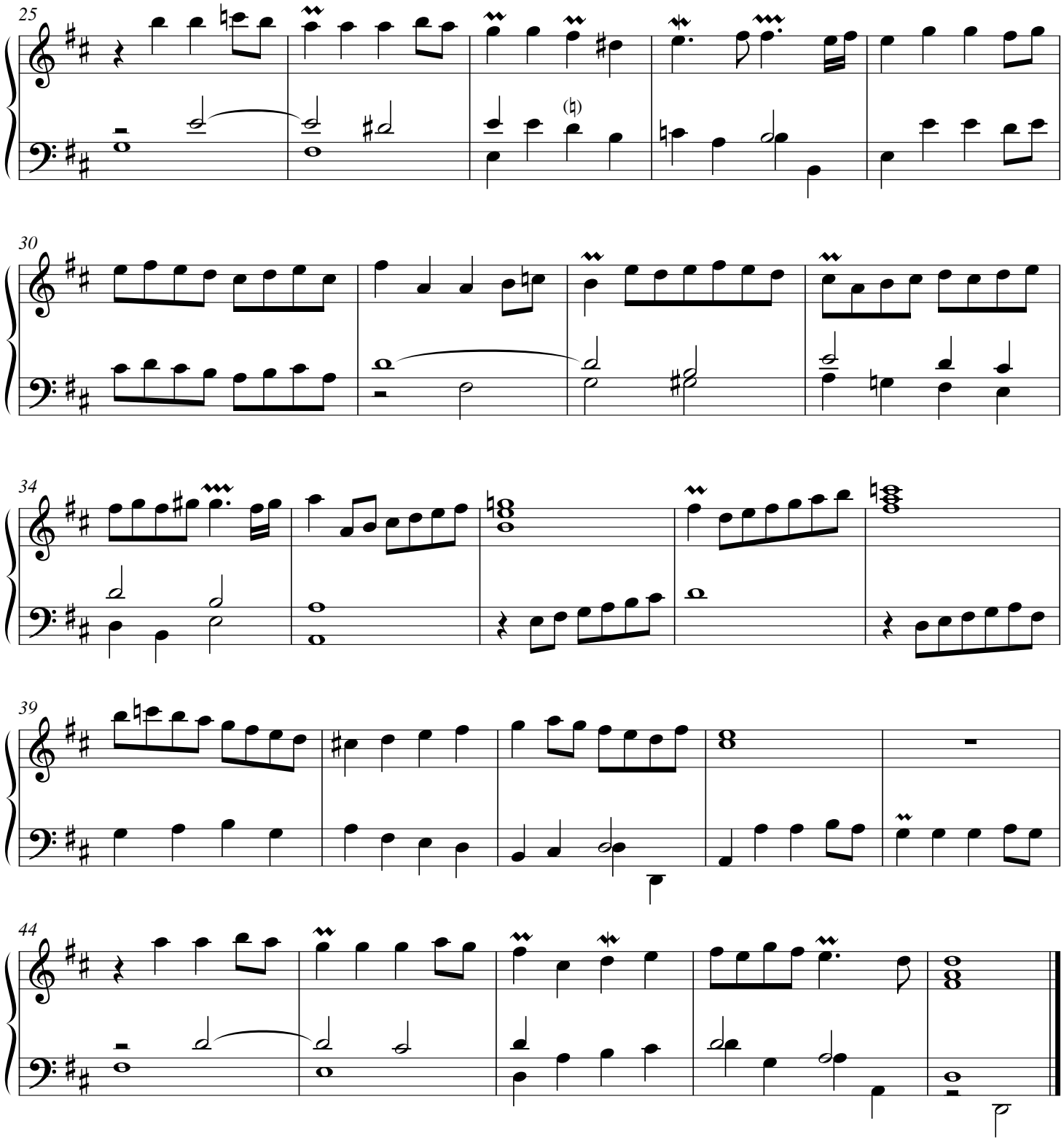


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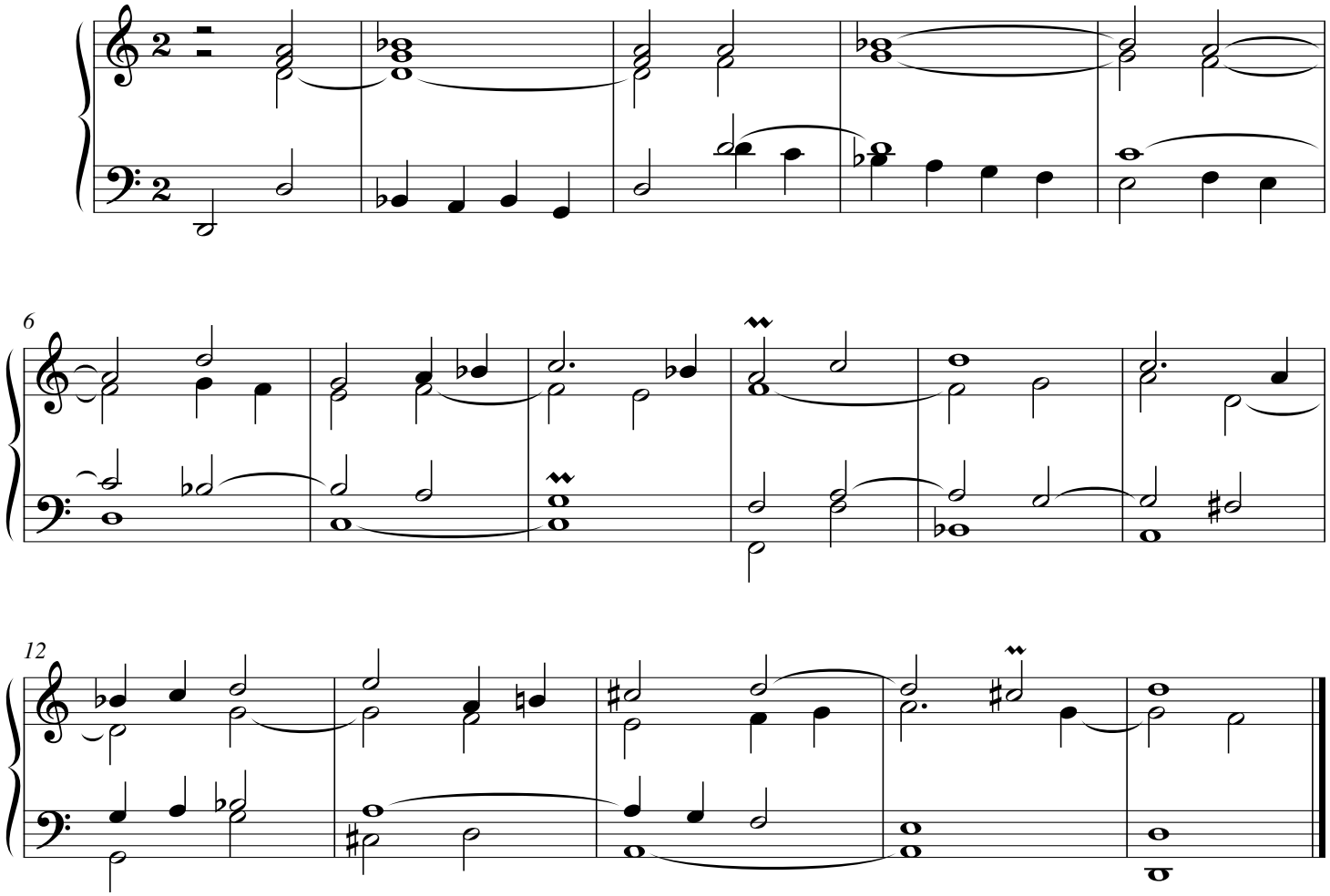
# 79. Plein jeu



**Note :** Les pièces suivantes (excepté le Couperin), destinées au clavecin, sont reportées en appendice :
- Ms. p. 116-118 : *Rondeau,* p. 96
- Ms. p. 119-123 : *La Piémontoise,* p. 100
- Ms. p. 124-126 : *La Voluptueuse* (2e Ordre) de F. Couperin : non reproduit.

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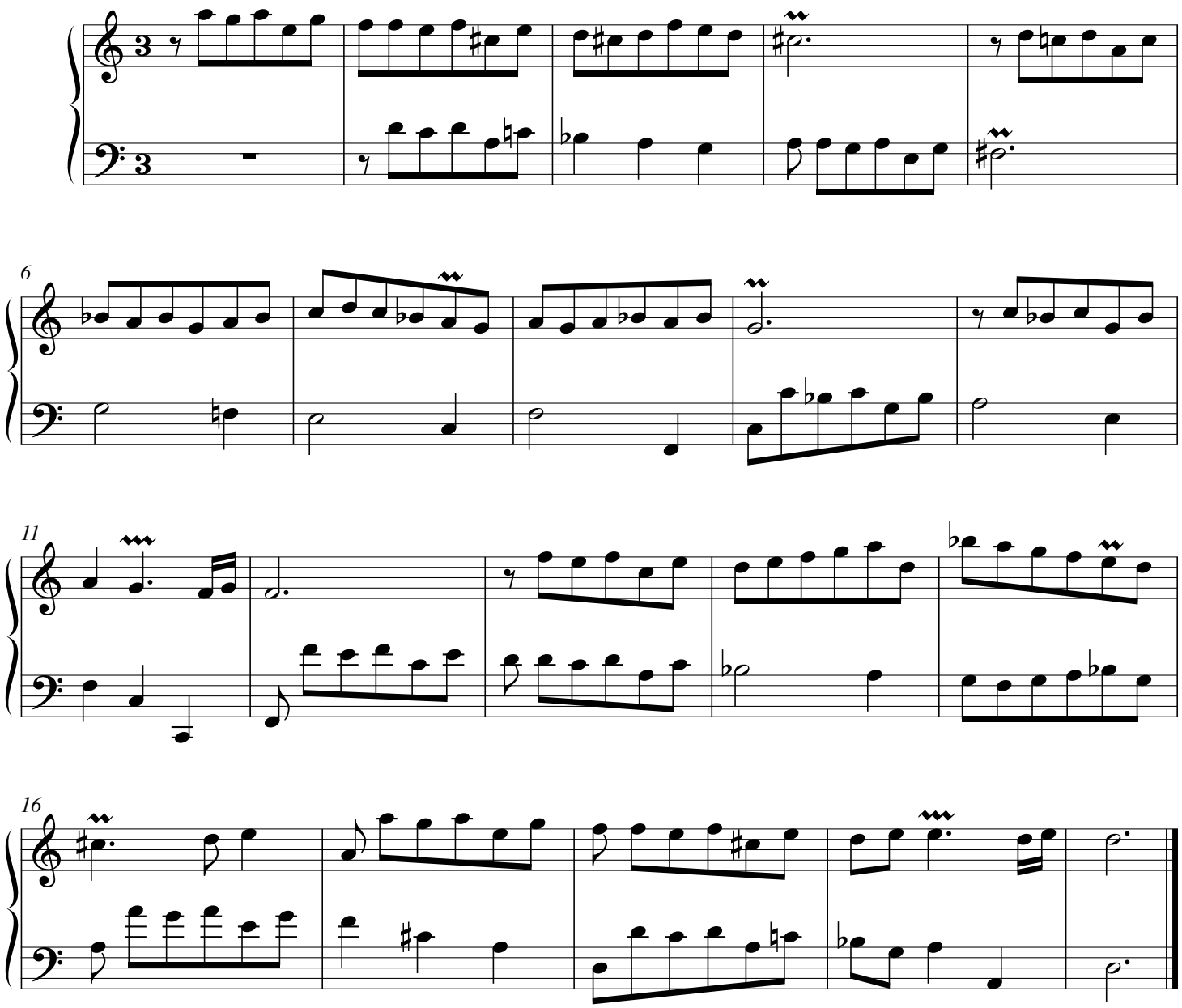
Ms. : p. 127.

# 80. Duo



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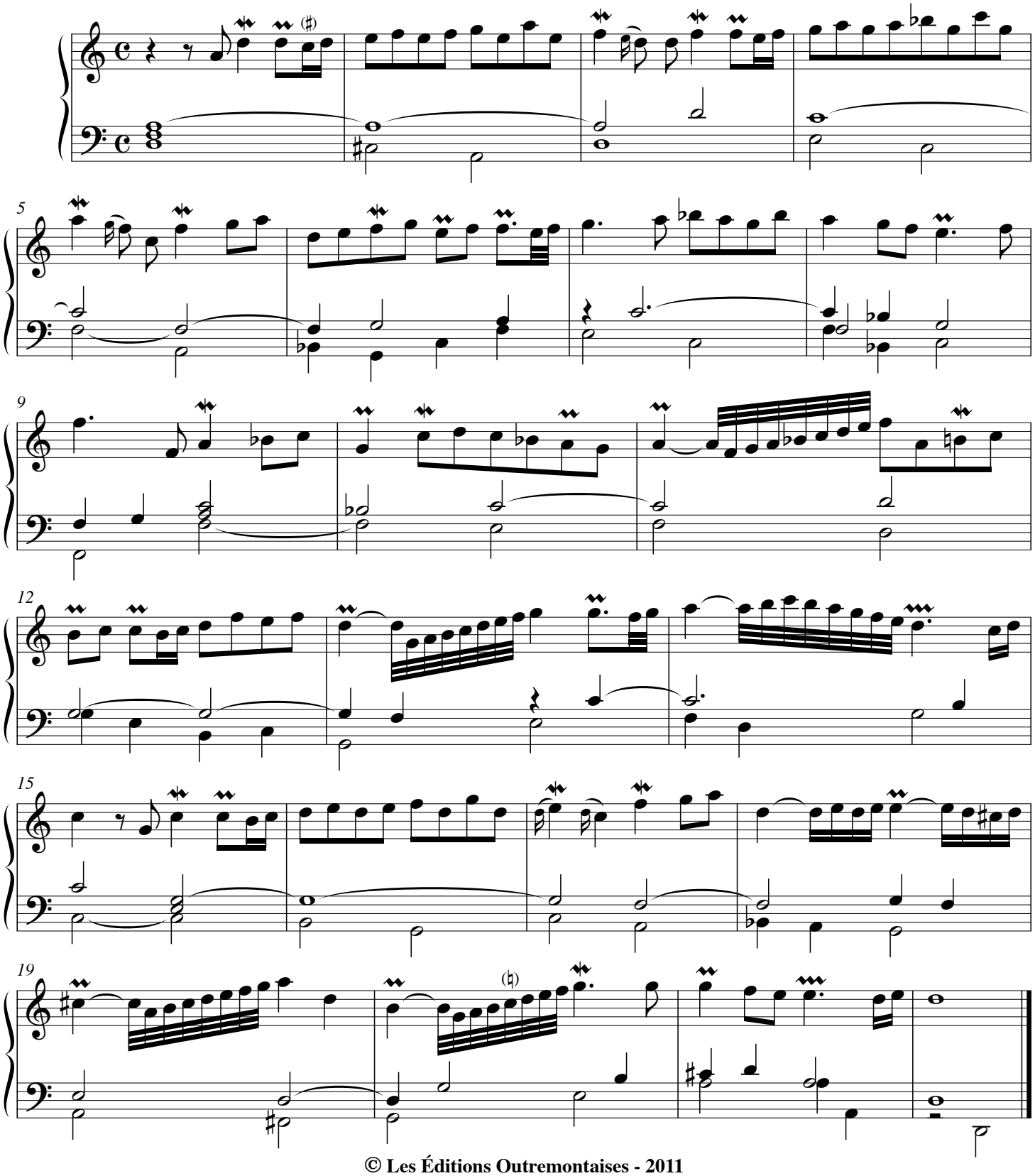
Ms. : p. 127-128.

# 81. Dessus de Tierce



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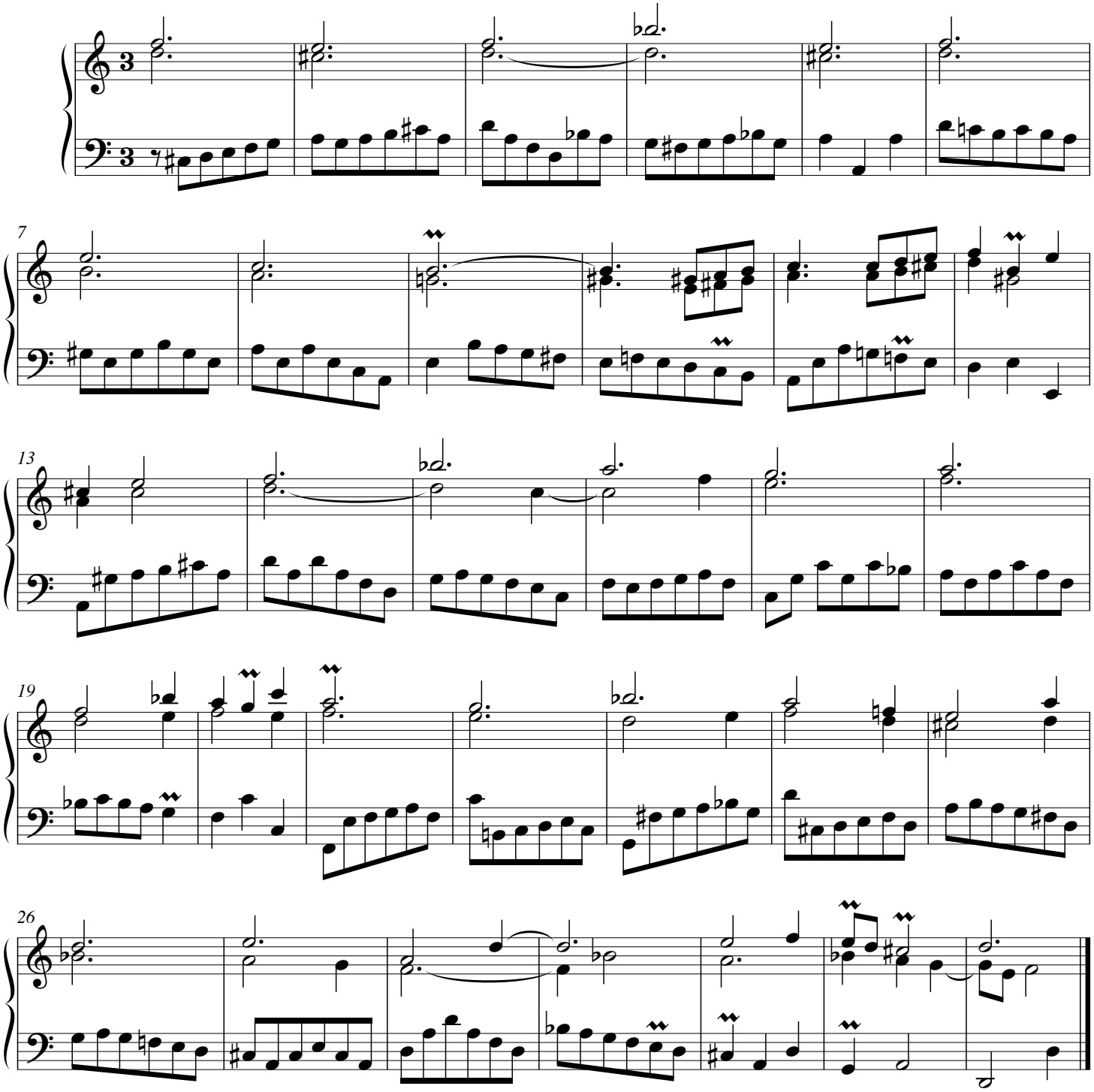
# 82. Basse



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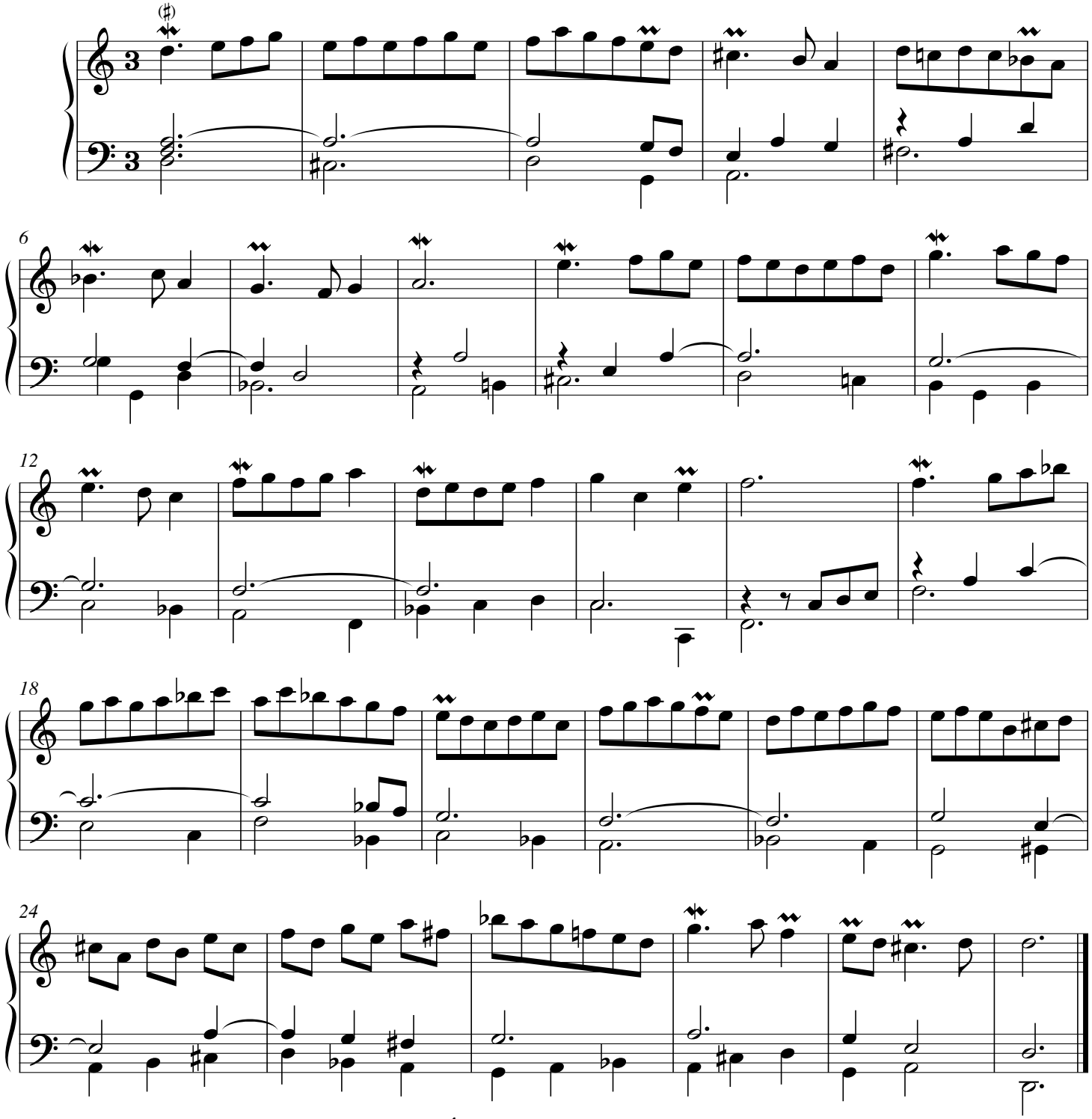
Ms. : p. 129-130.

# 83. Dessus de Cornet ou Tierce

*Gay*



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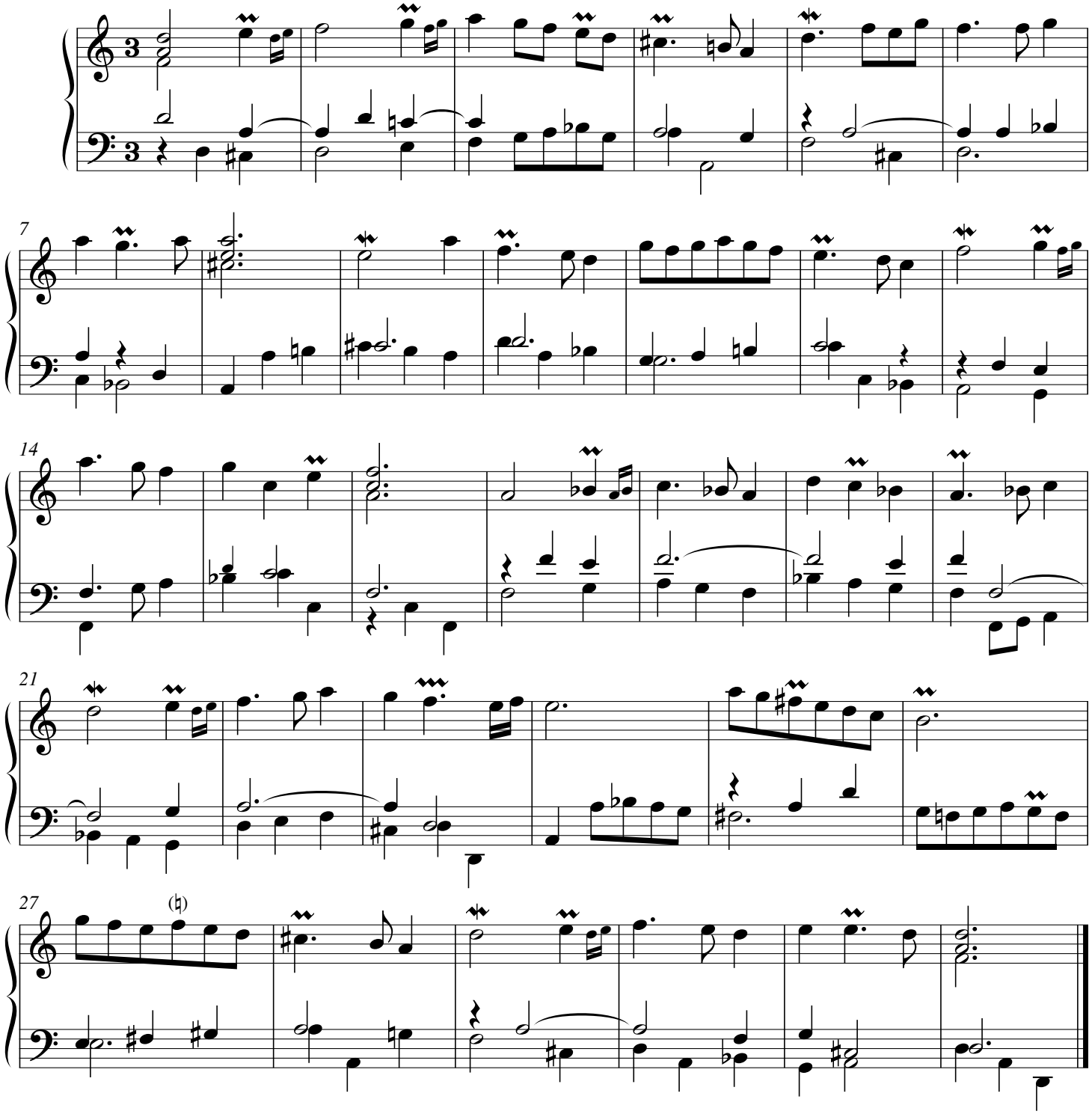
Ms. : p. 130-131.

# 84. Grand jeu



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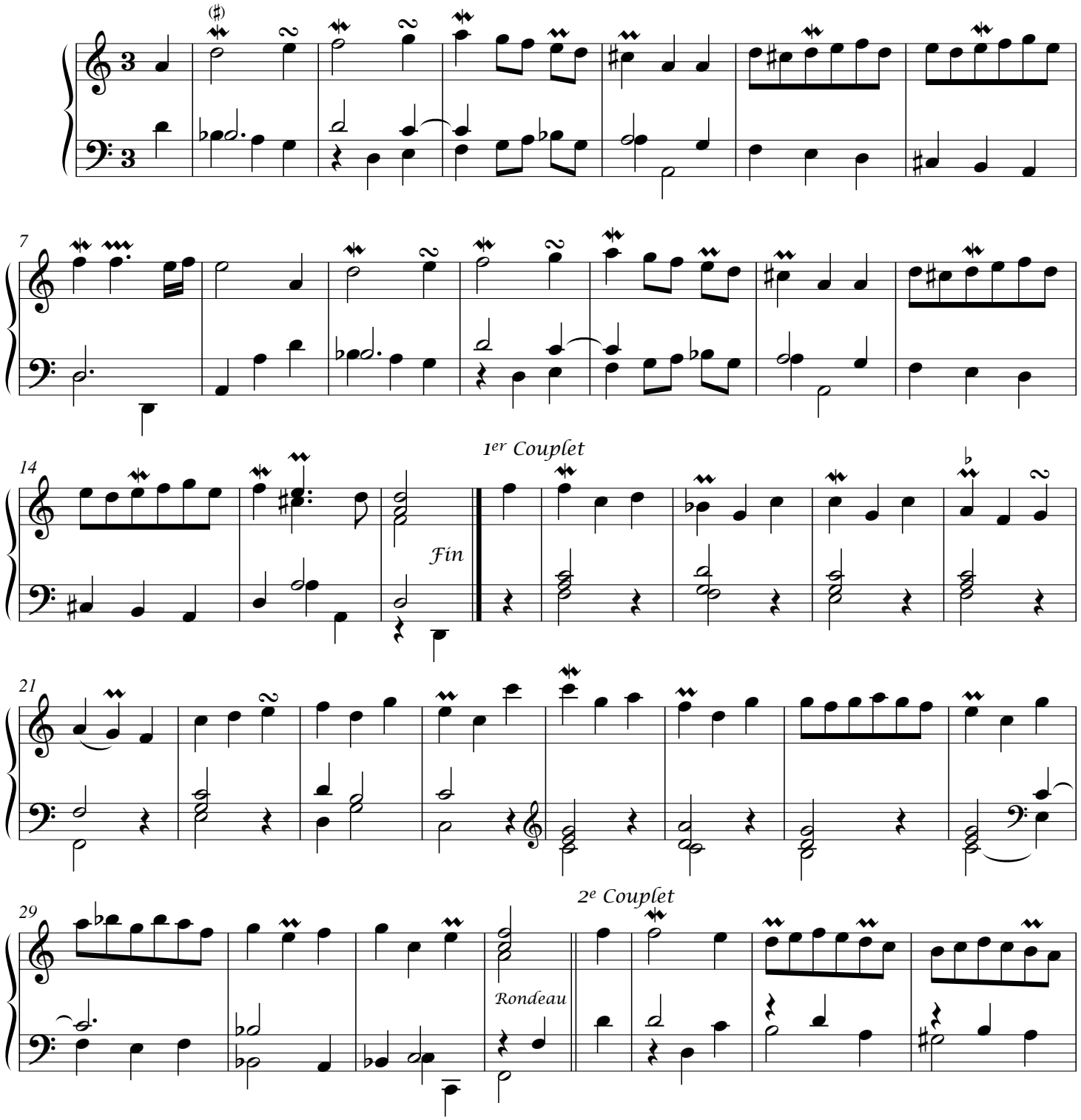
Ms. : p. 116-118.

*Appendice: pièces de clavecin.*

# Rondeau

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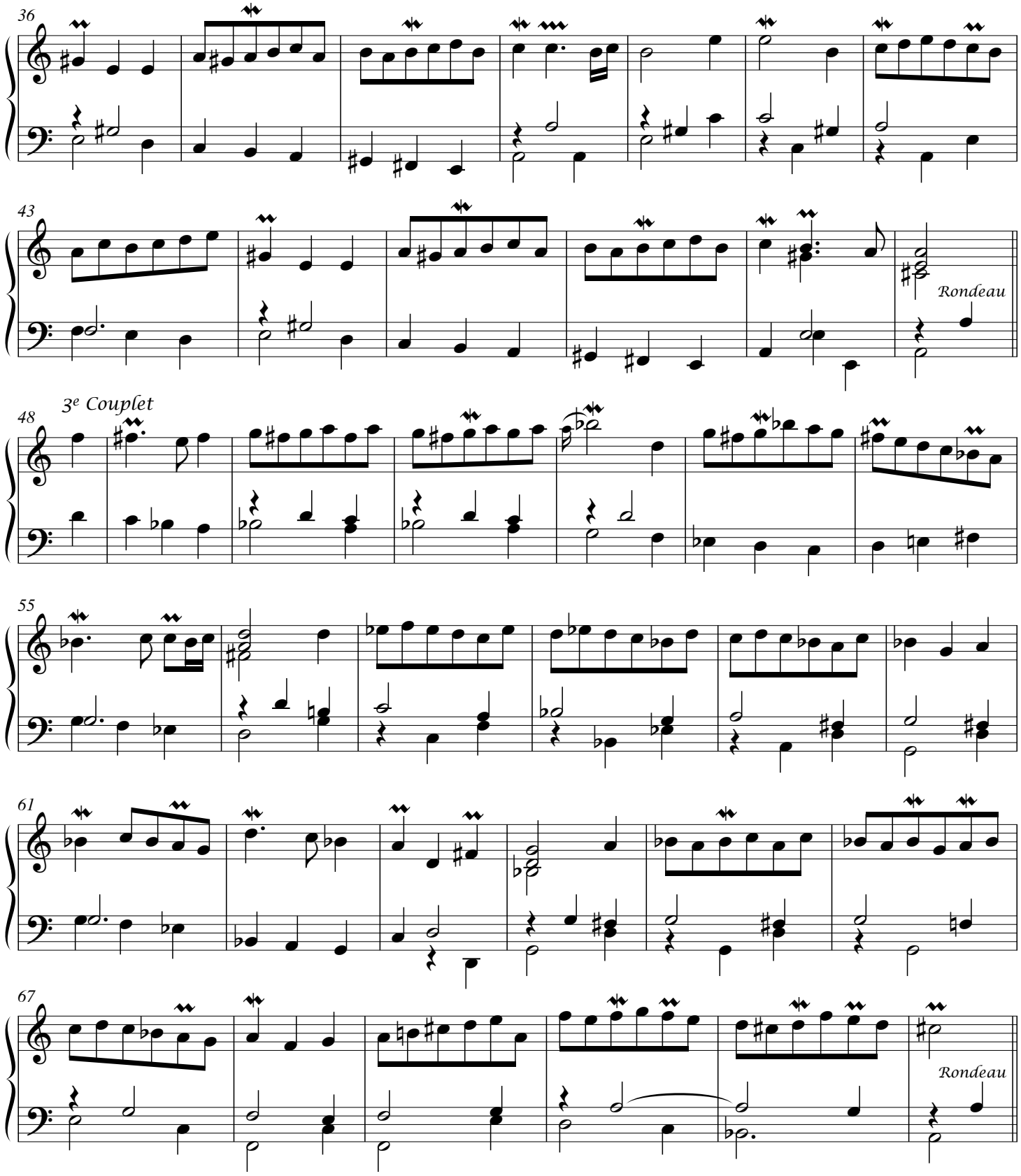


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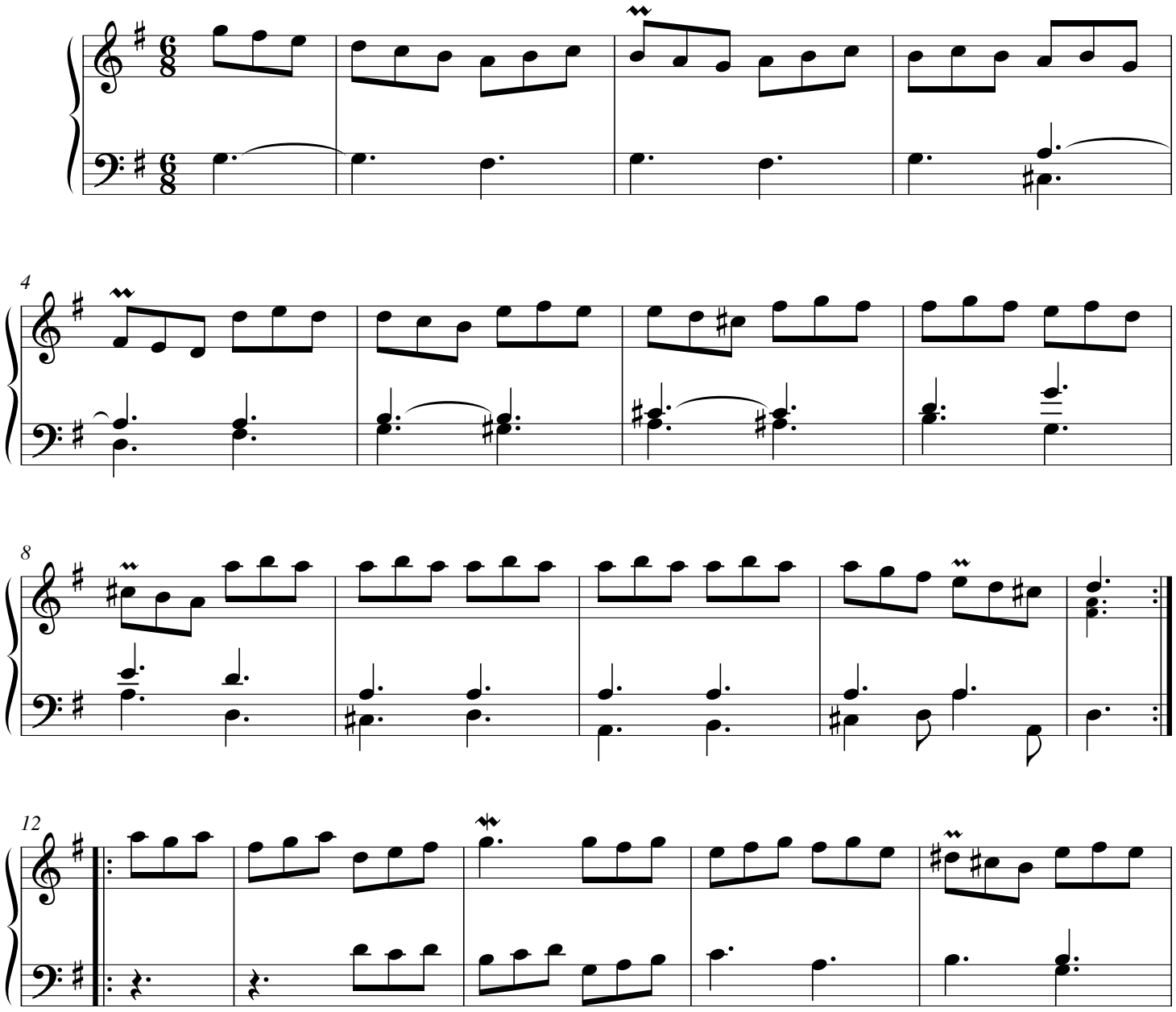
Ms. : p. 132-133.

# Sonate



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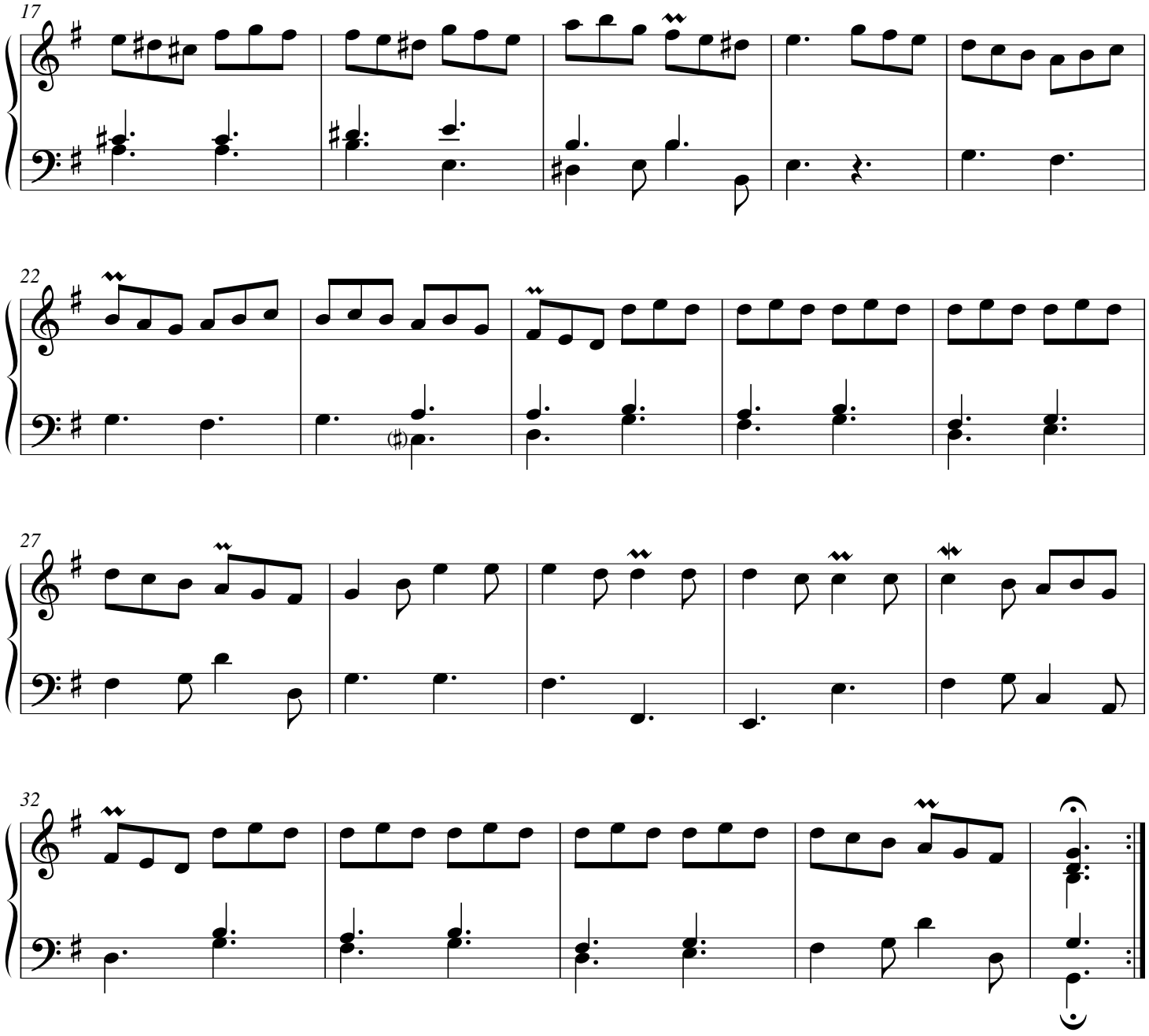


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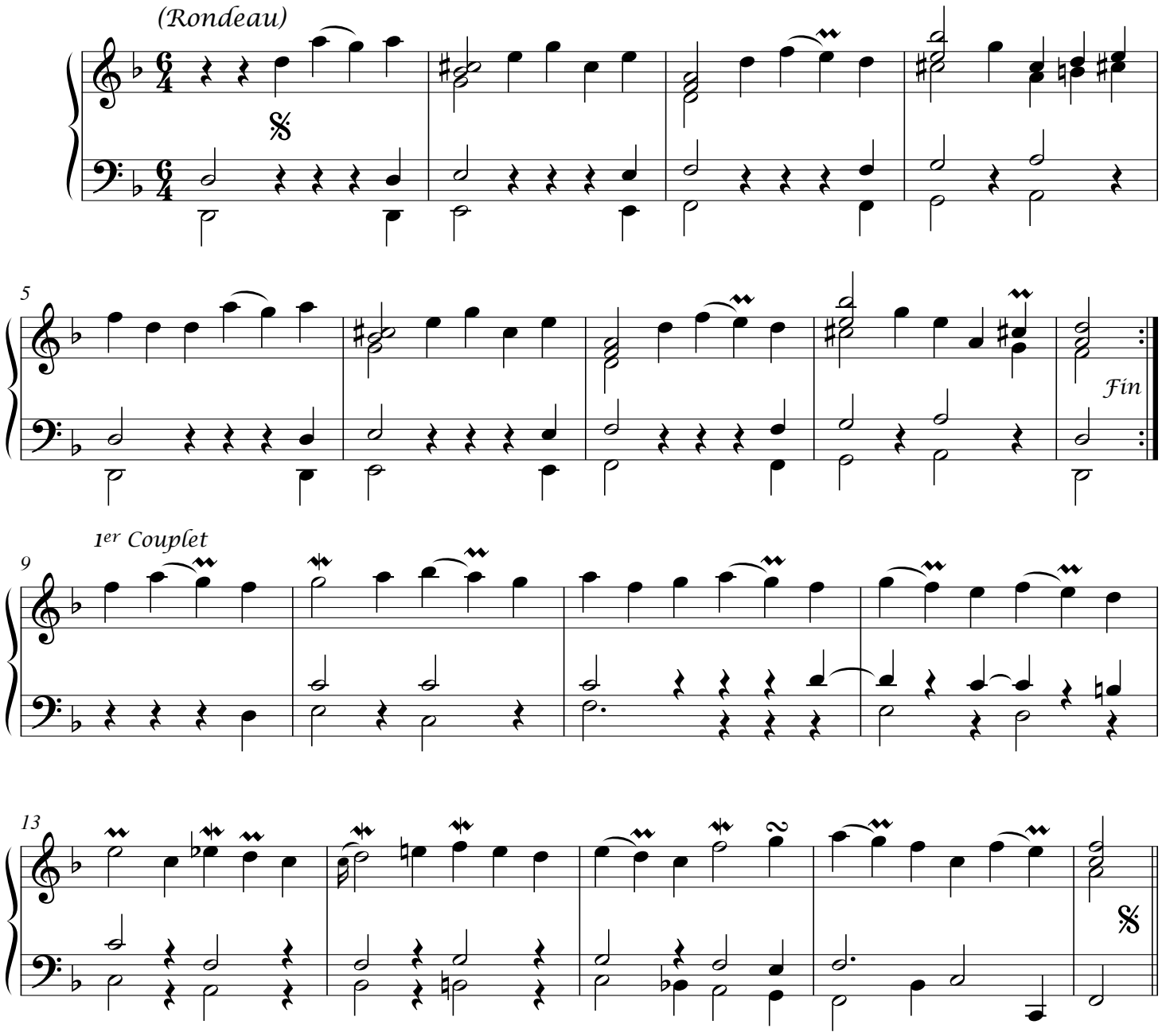
Ms. : p. 119-123.

# La Piémontoise

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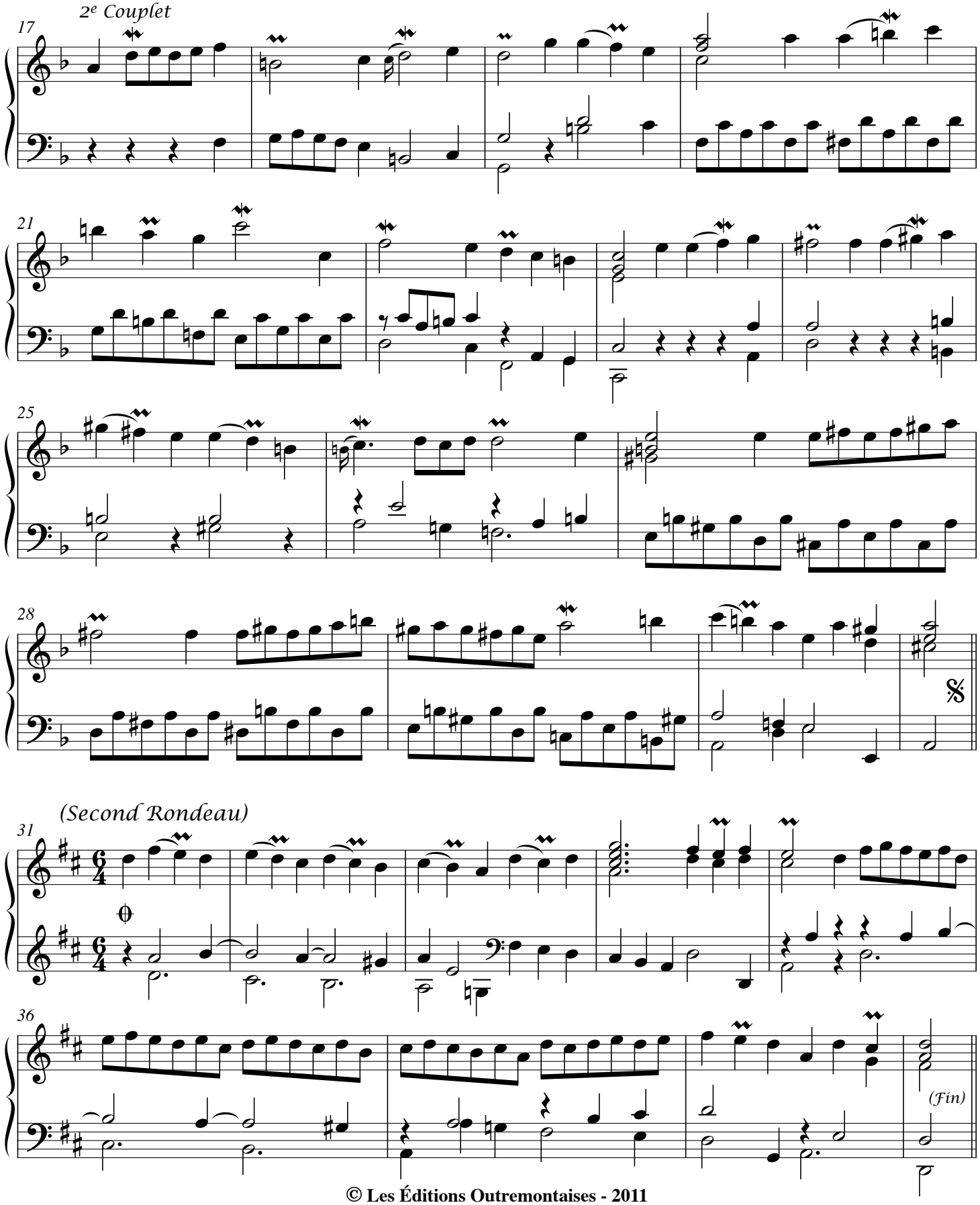


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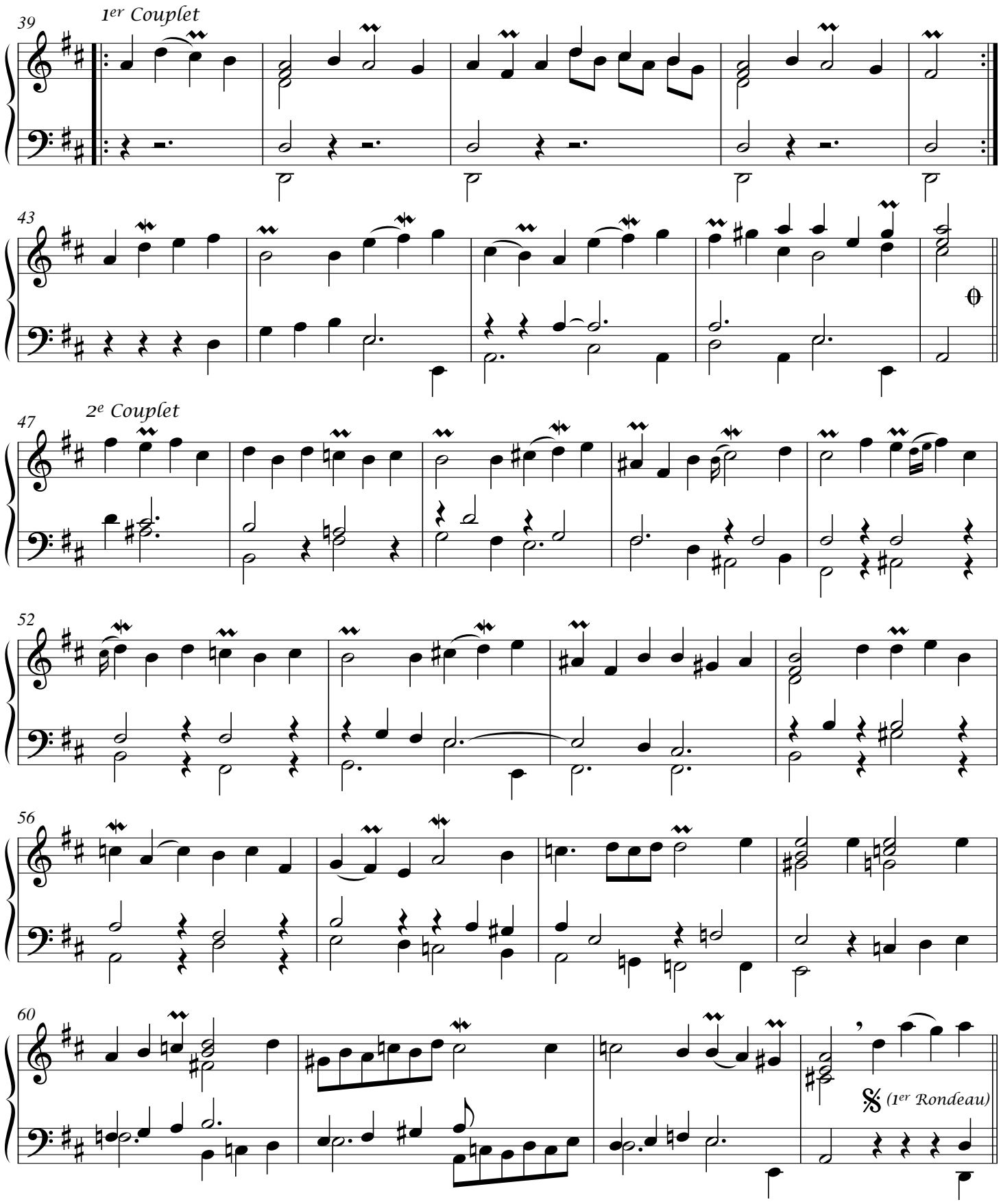


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