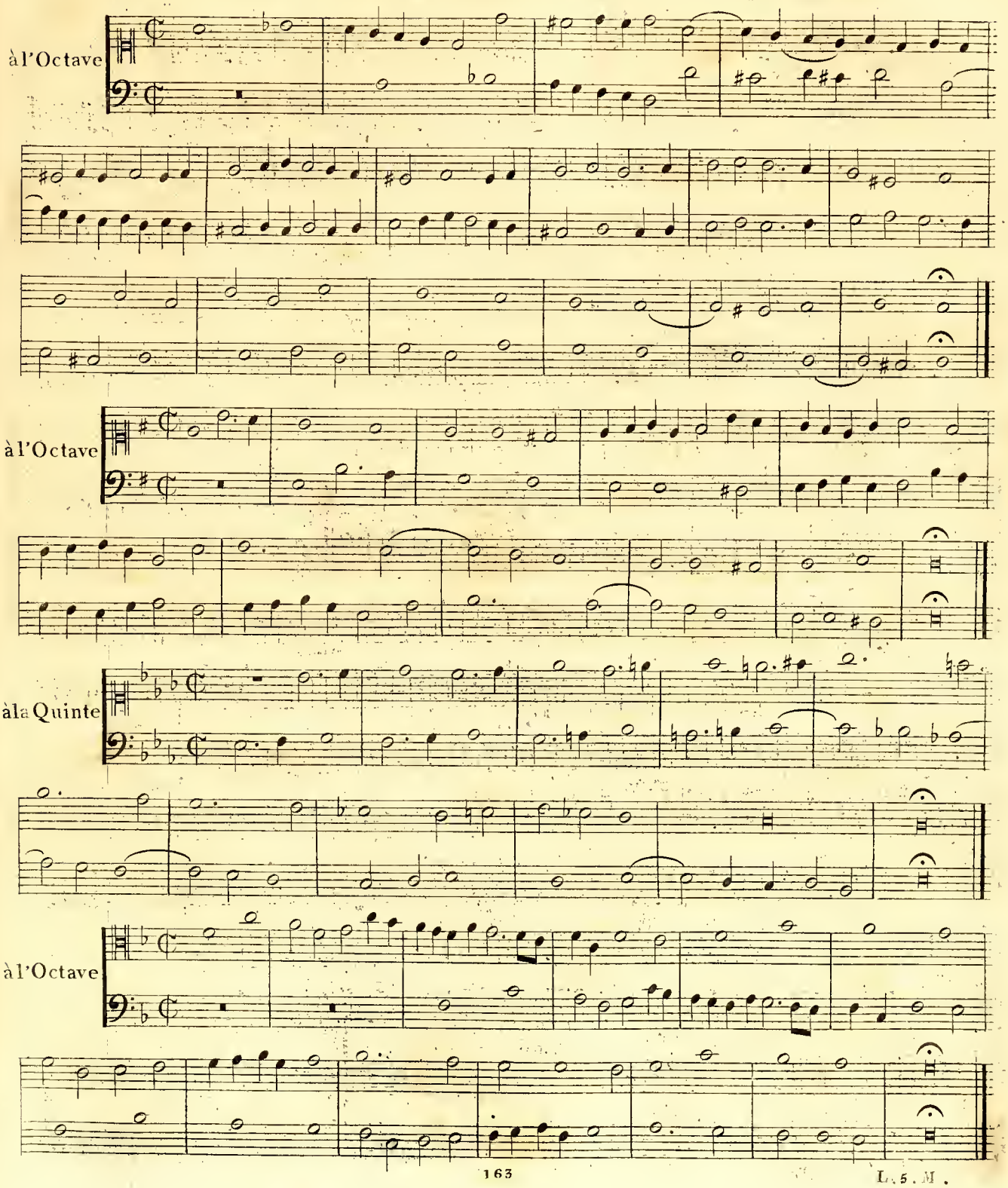
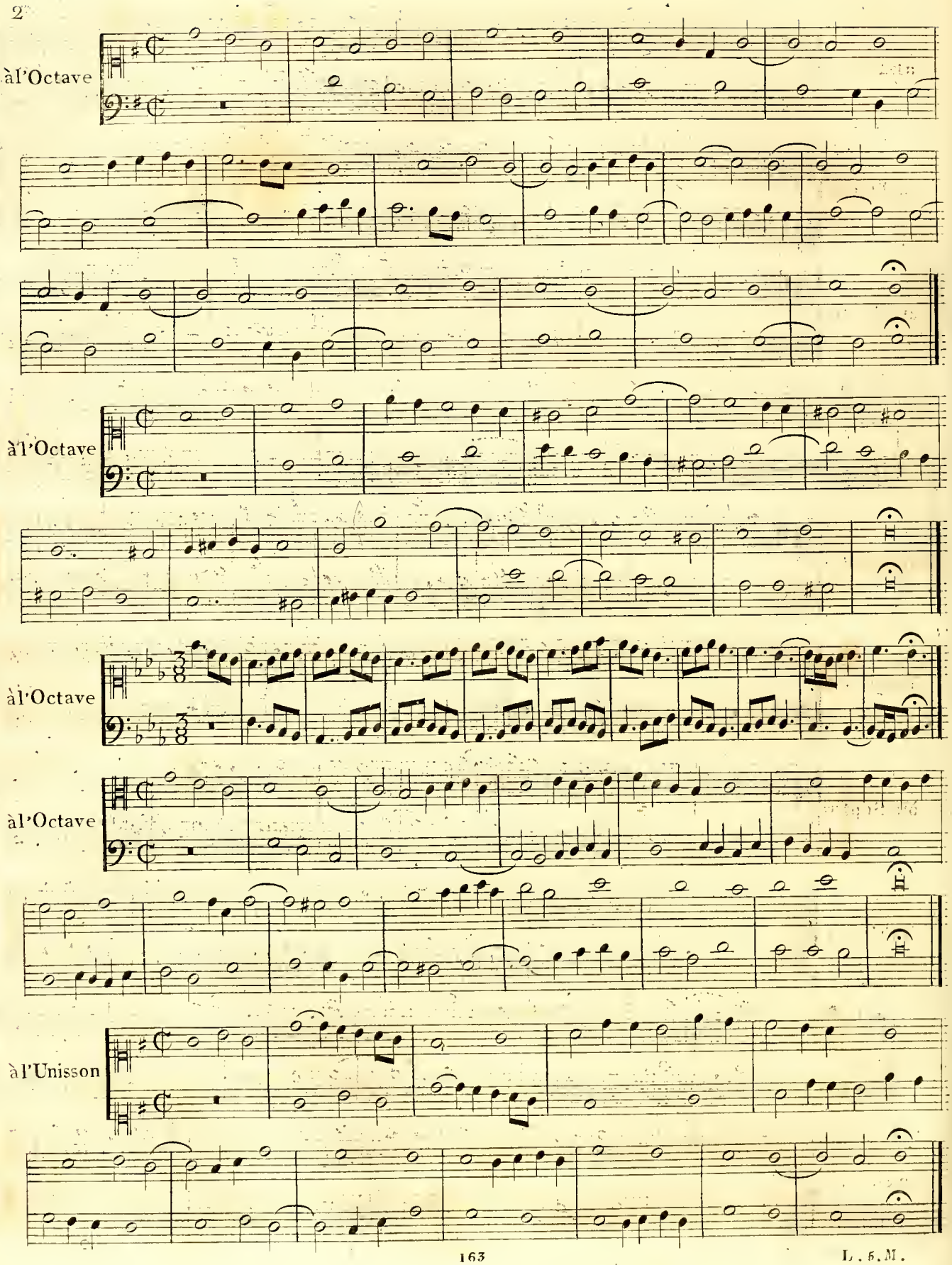
MODELES DE SALA POUR LE CINQUIEME LIVRE

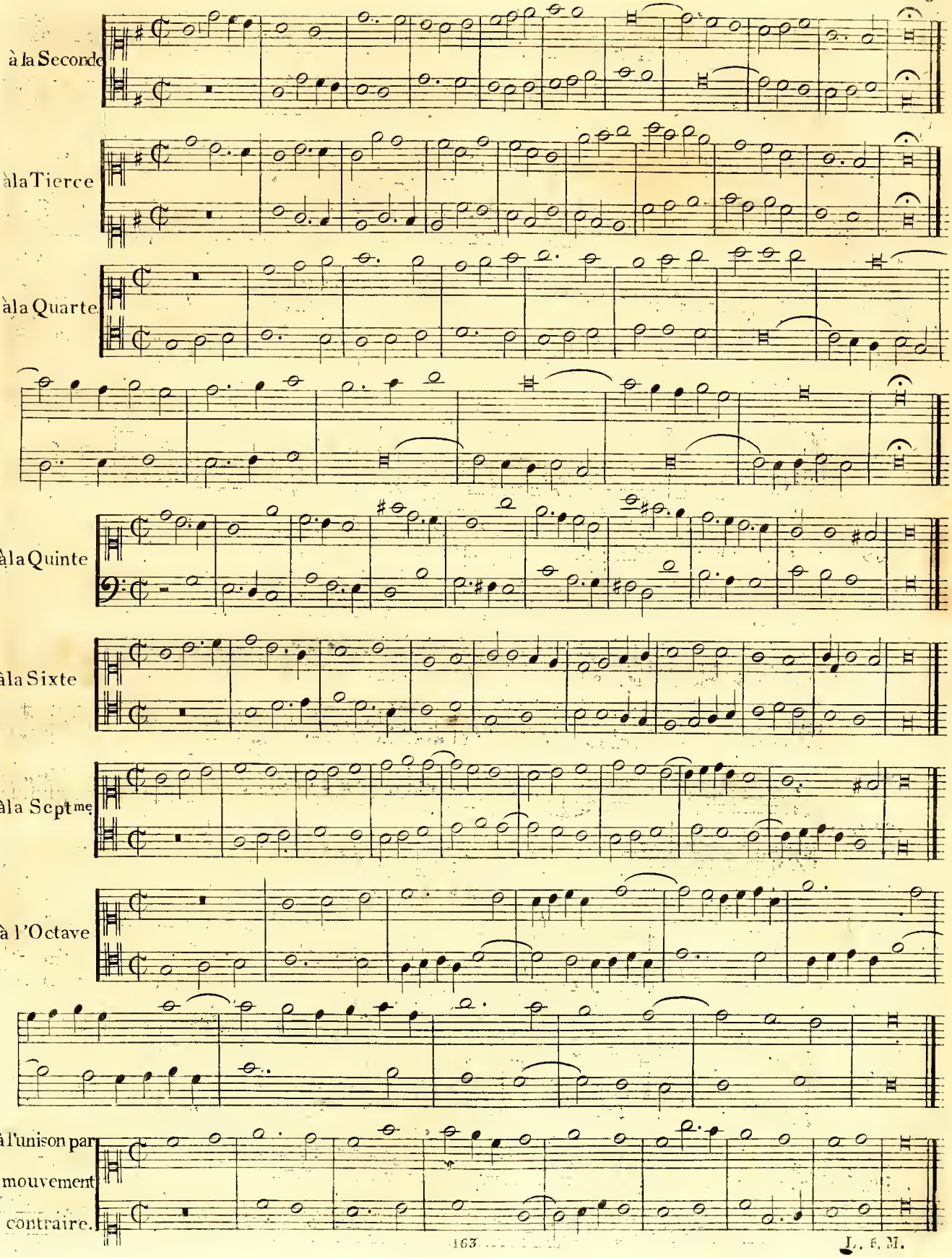
Canons

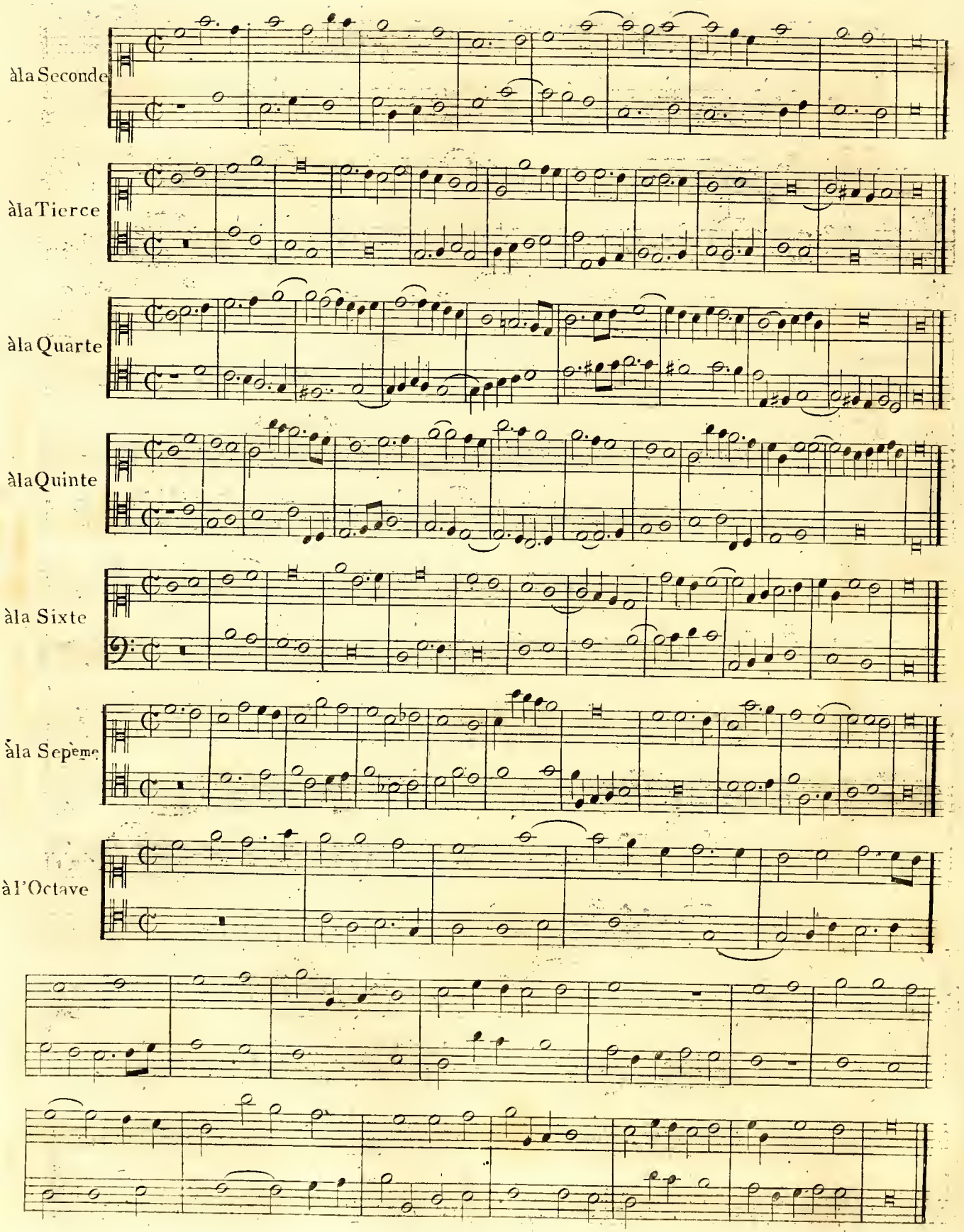
PREMIERE SUITE

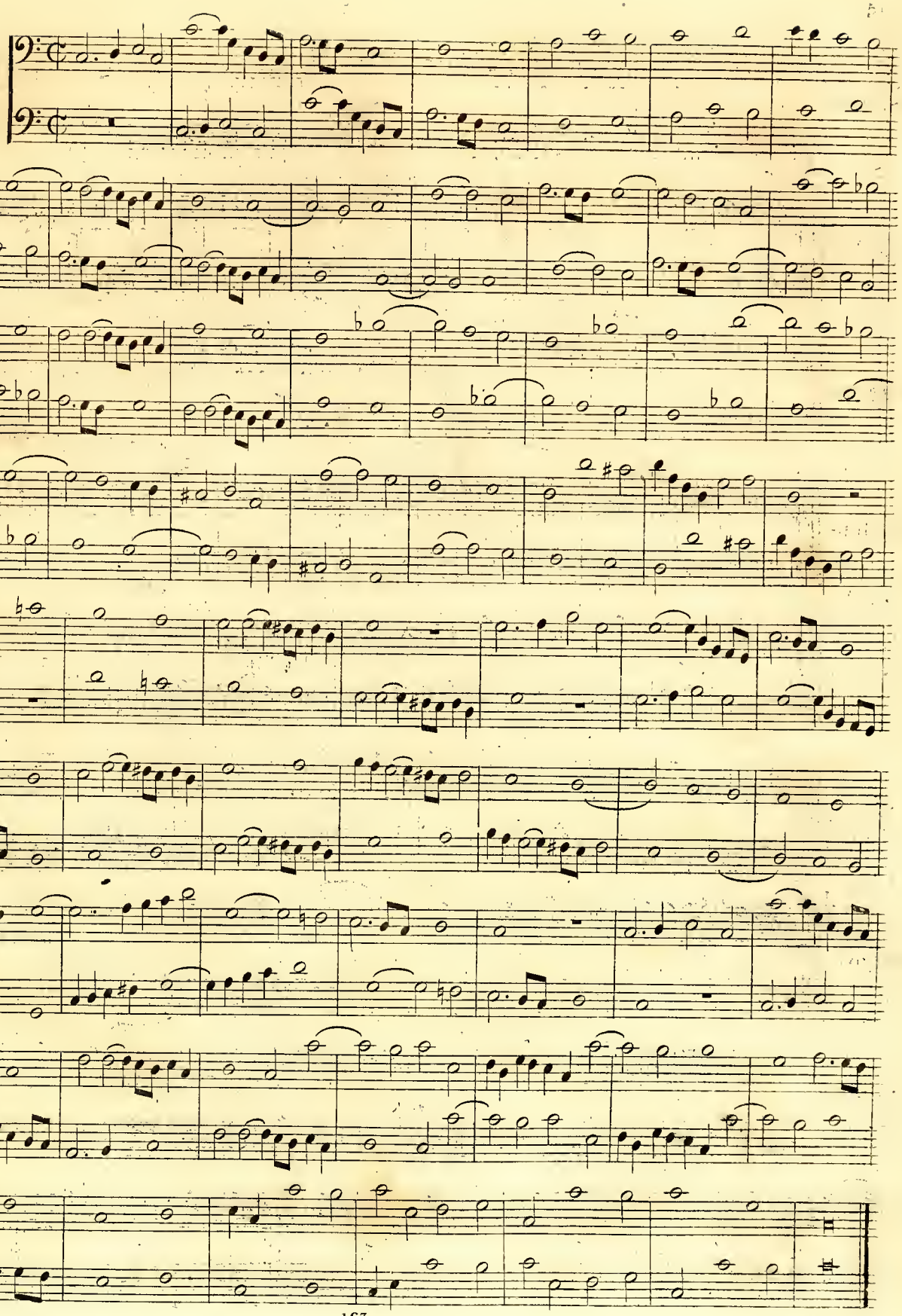
Canons a deux Parties

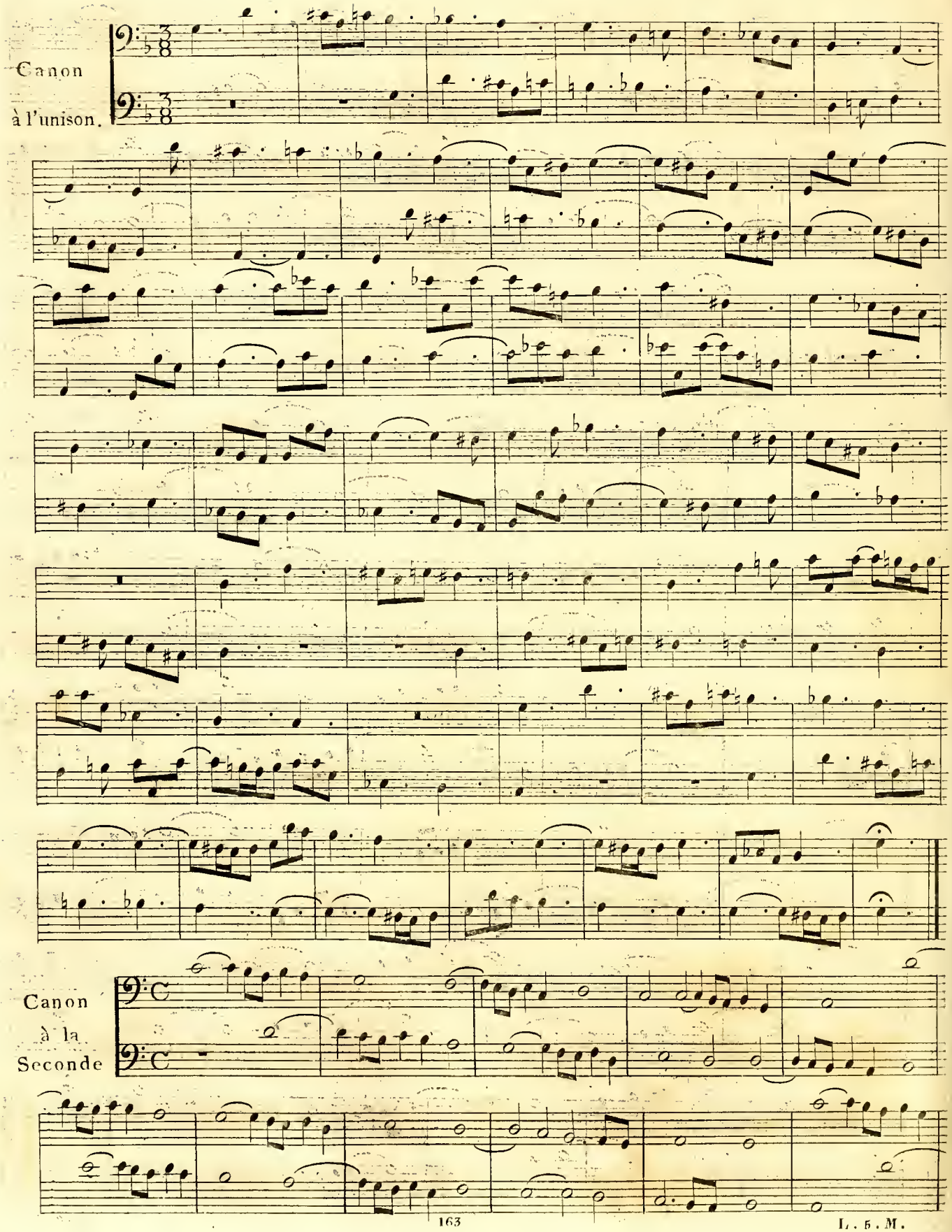


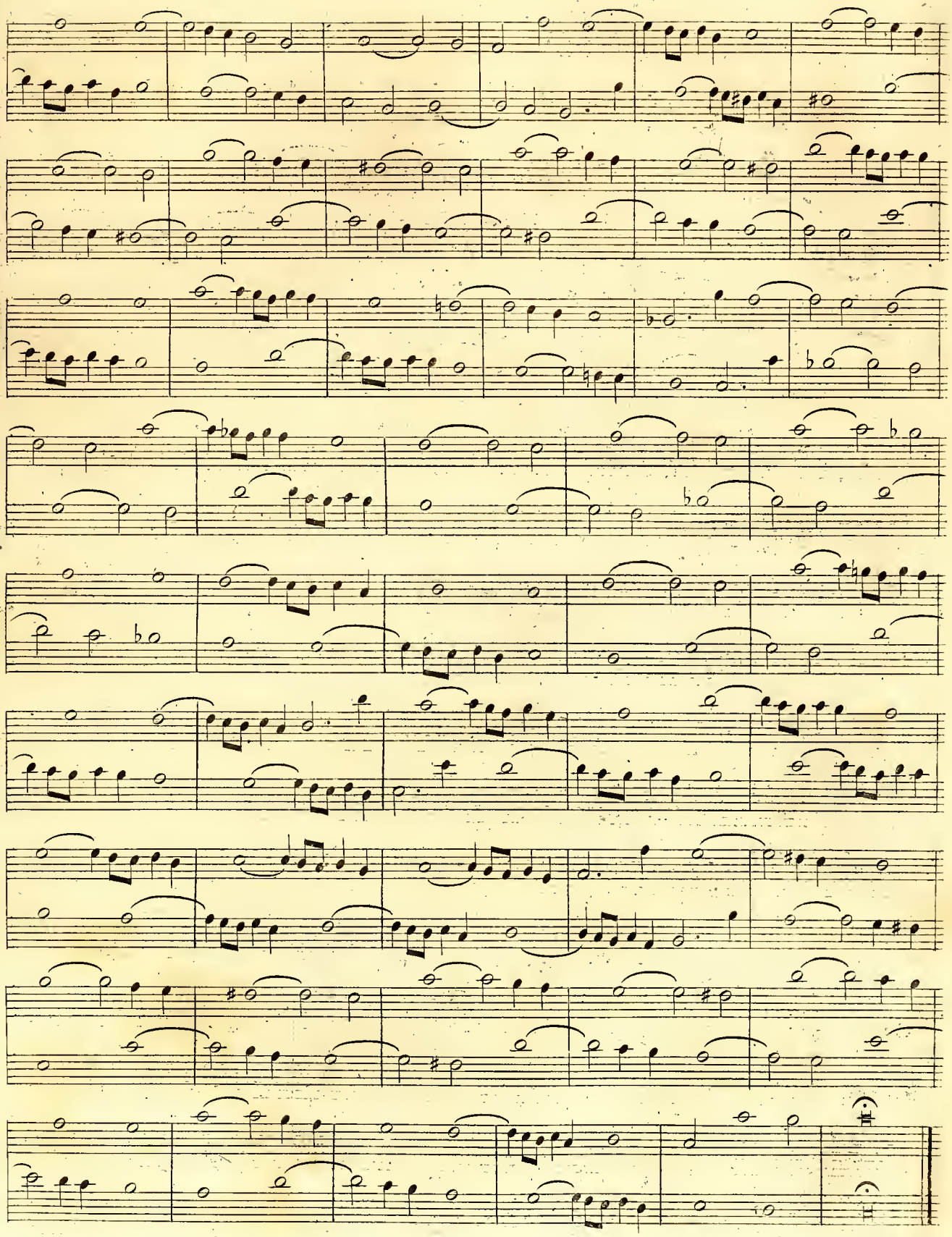

à l'Octave
à l'Octave
à l'Octave
à l'Octave
à l'Unisson


à la Seconde
à la Tierce
à la Quarte
à la Quinte
à la Sixte
à la Septme
à l'Octave
à l'unison par
mouvement
contraire.


à la Seconde
à la Tierce
à la Quarte
à la Quinte
à la Sixte
à la Septeme
à l'Octave

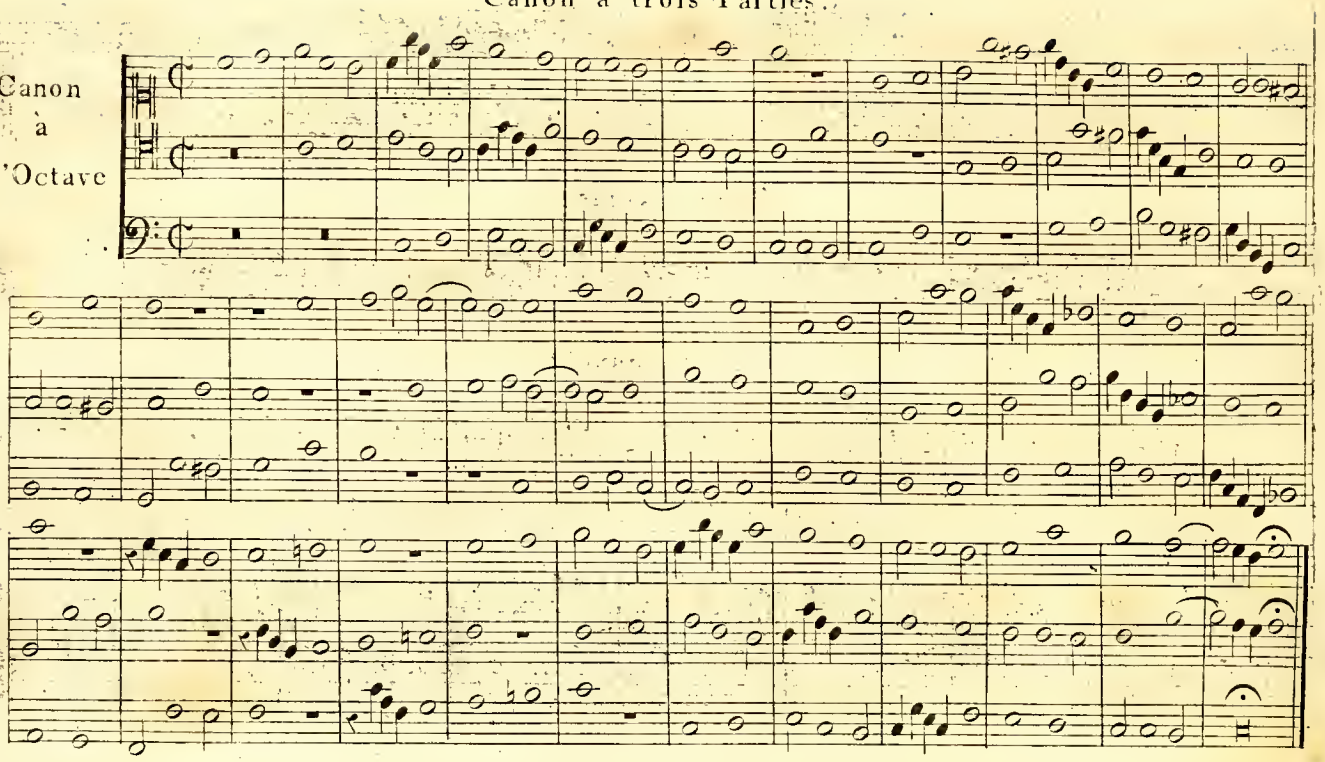

àl'Unisson


Canon
à l'unison.
Canon
à la
Seconde



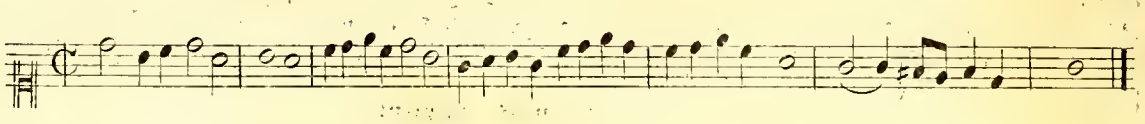
Canon à trois Parties.

Canon à l'Octave

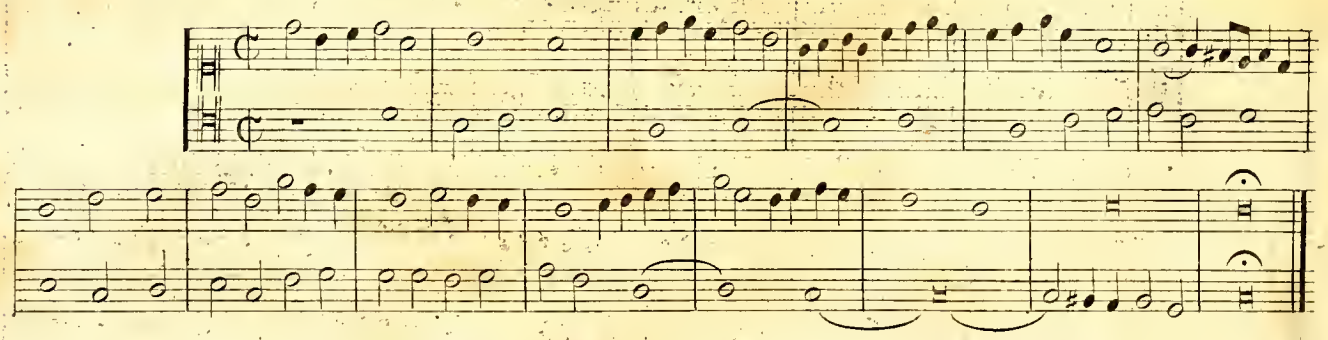


Canon fermé.

Canon Enigmatique.

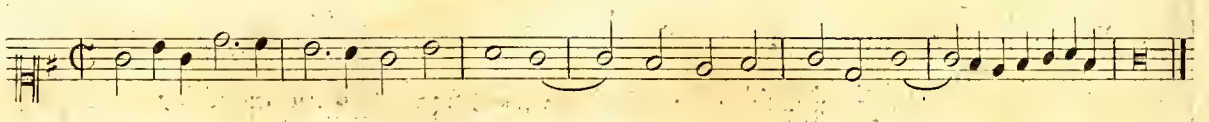


Canon ouvert.

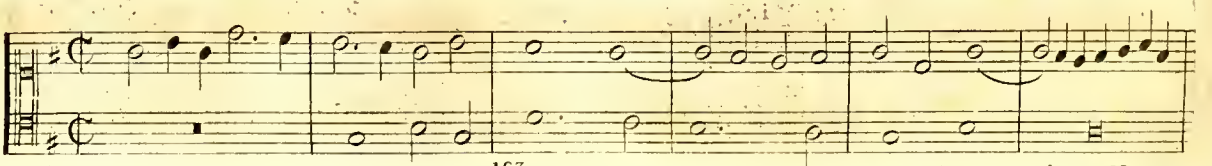


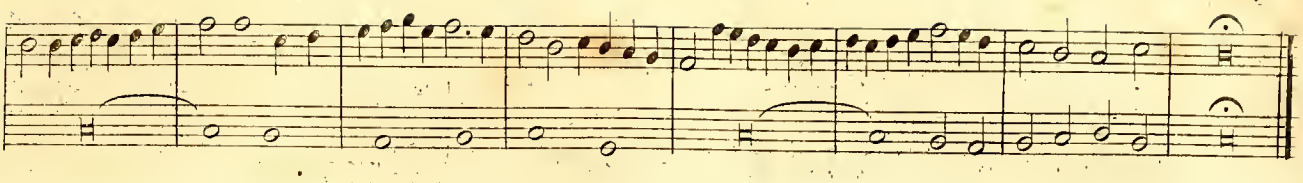
Canon fermé.

Canon Enigm.



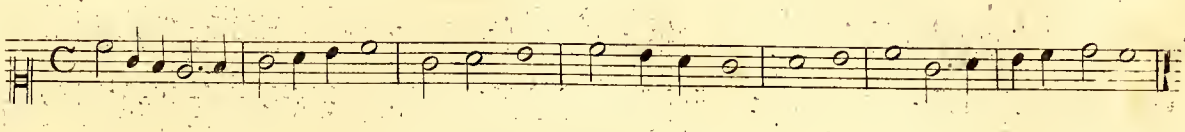
Canon ouvert.



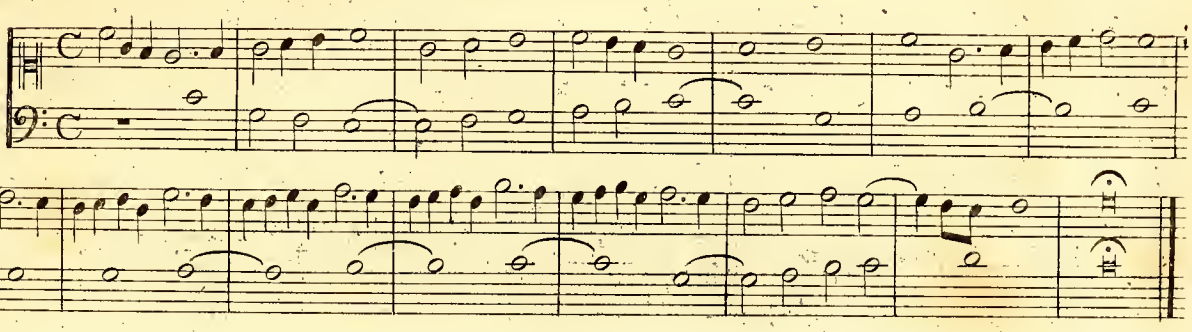


Canon fermé.

Canon Enigm.

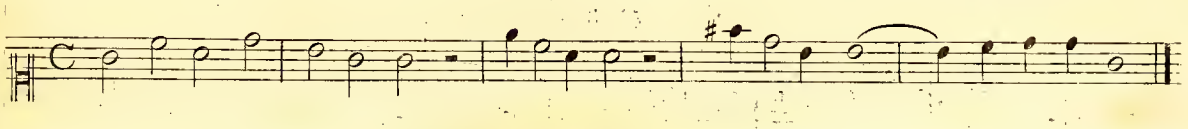


Canon ouvert.

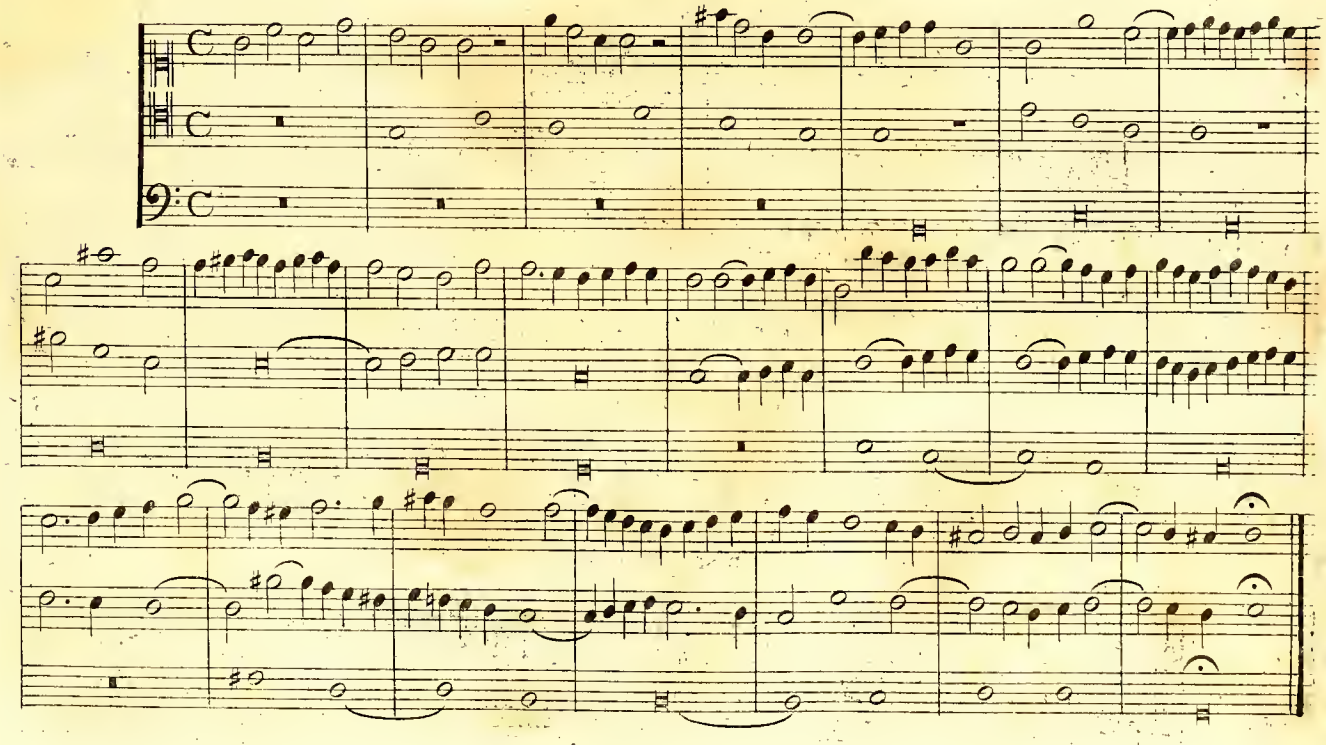


Canon fermé.

Canon Enigm.

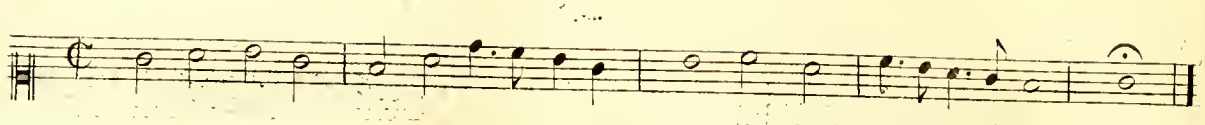


Canon ouvert.

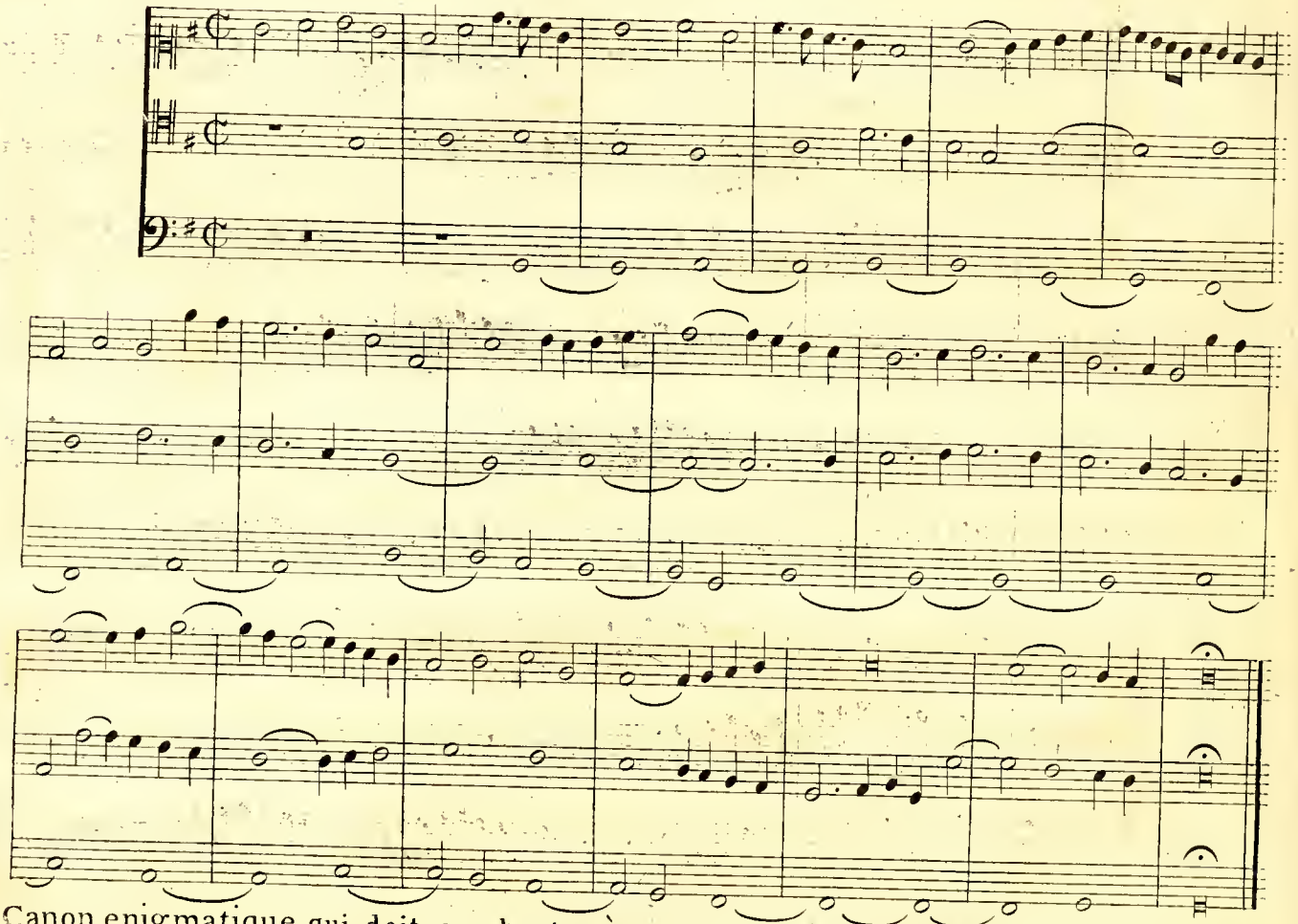


Canon fermé

Canon
Enigm.

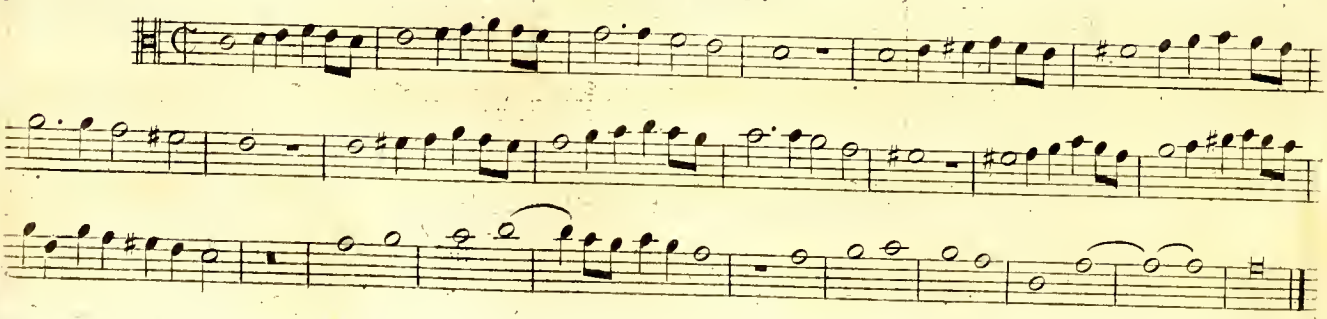


Canon ouvert.

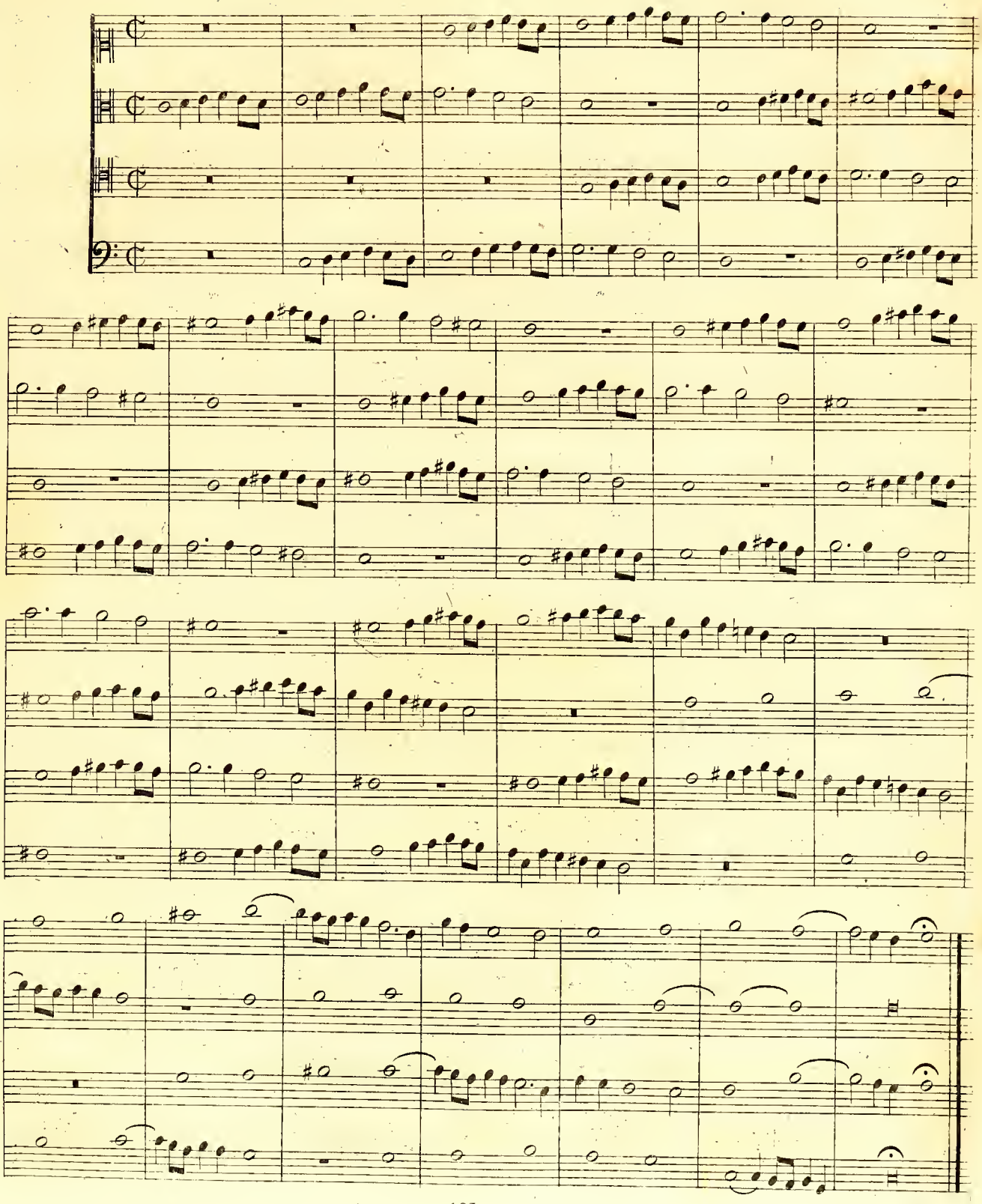


Canon enigmatique qui doit se chanter à quatre parties et sur les mêmes positions dans les Clefs respectives.

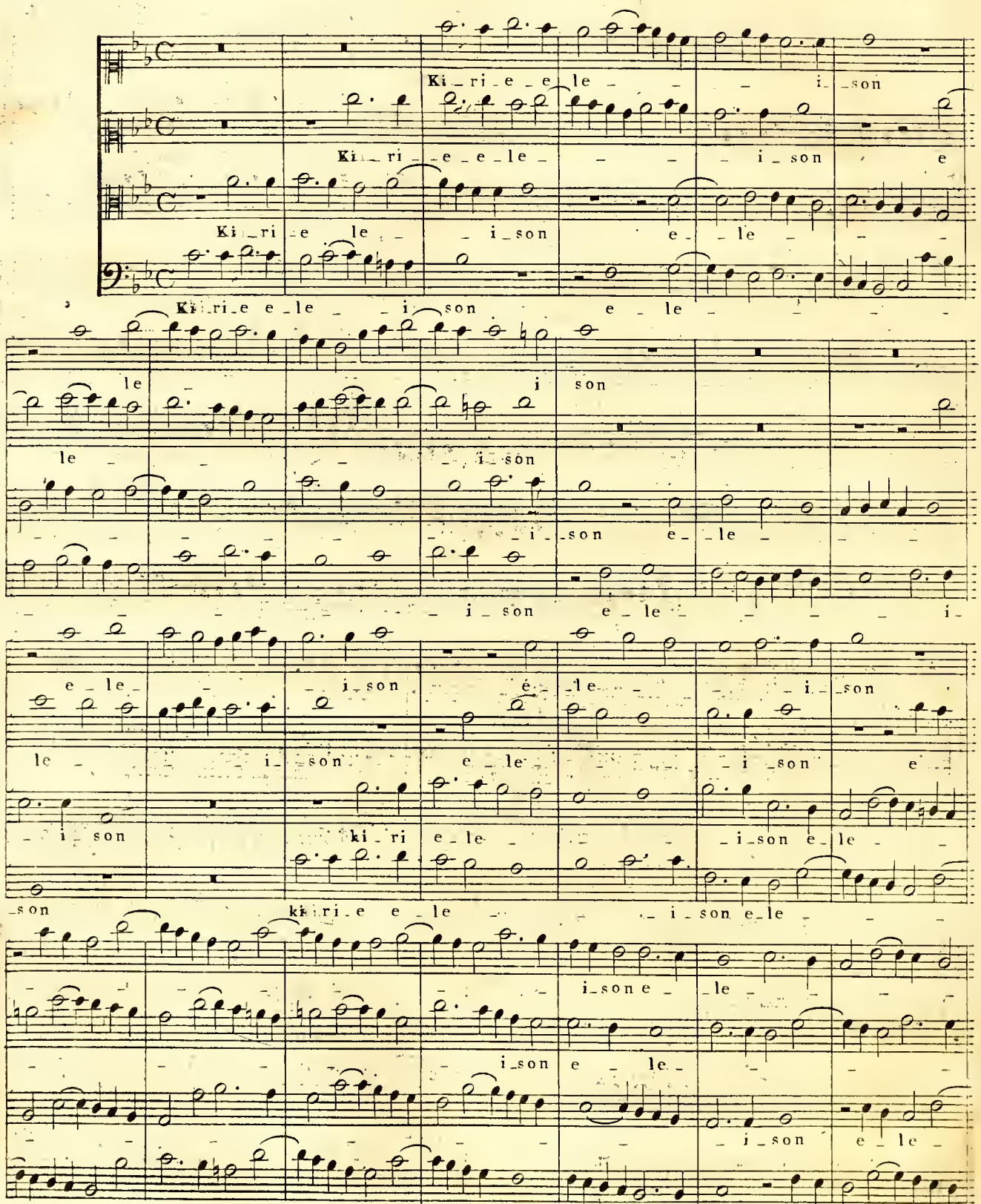
Canon fermé.

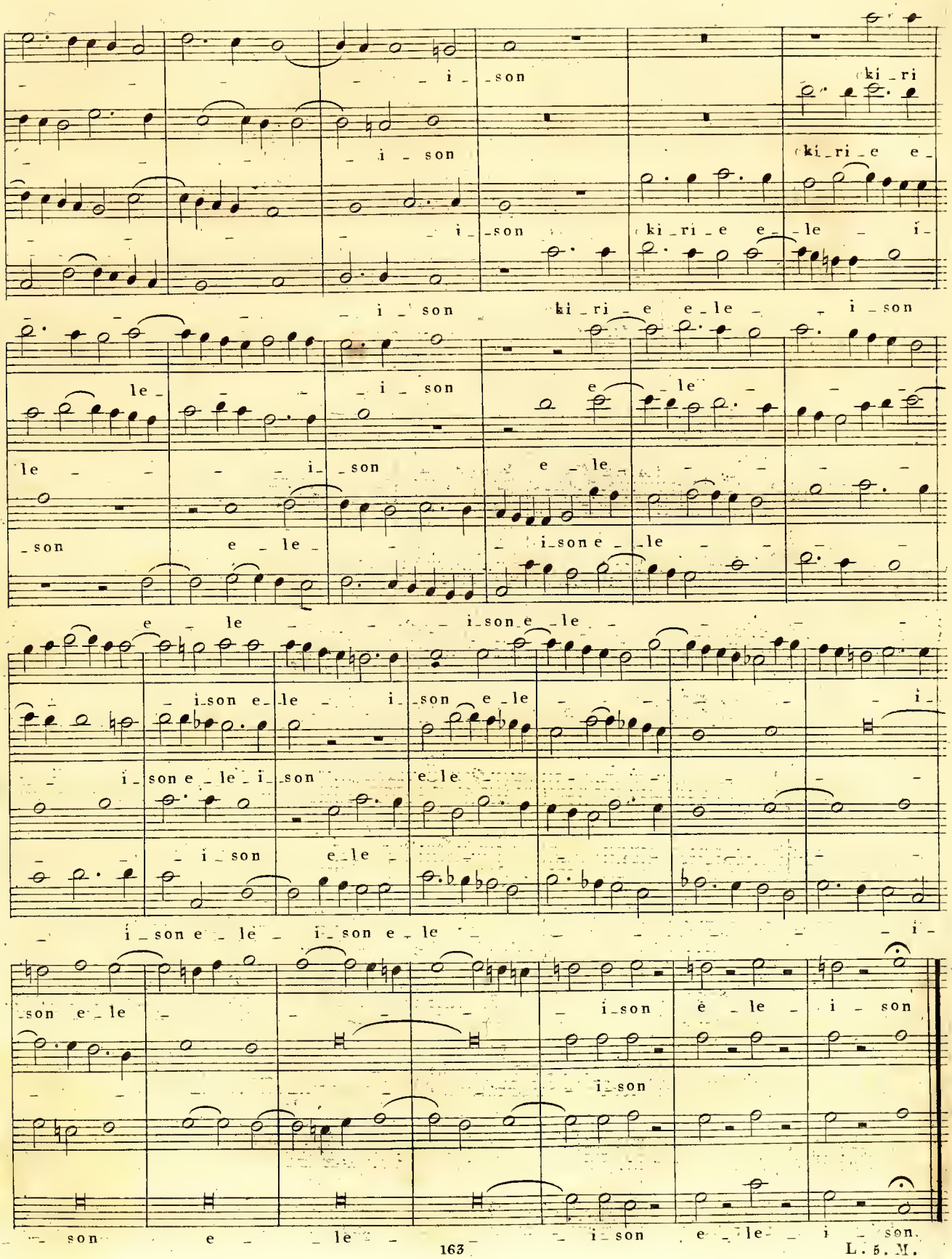


Canon ouvert.



Canon sur Canon.




i_son ki_ri
i_son ki_ri_e e_
i_son ki_ri_e e_le i_
i_son ki_ri_e e_le i_son
le i_son e_le
le i_son e_le
son e_le i_son e_le
e_le i_son e_le
i_son e_le i_son e_le i_
i_son e_le i_son e_le
i_son e_le
i_son e_le i_son e_le i_
son e_le i_son e_le i_son
i_son
son e_le i_son e_le i_son.

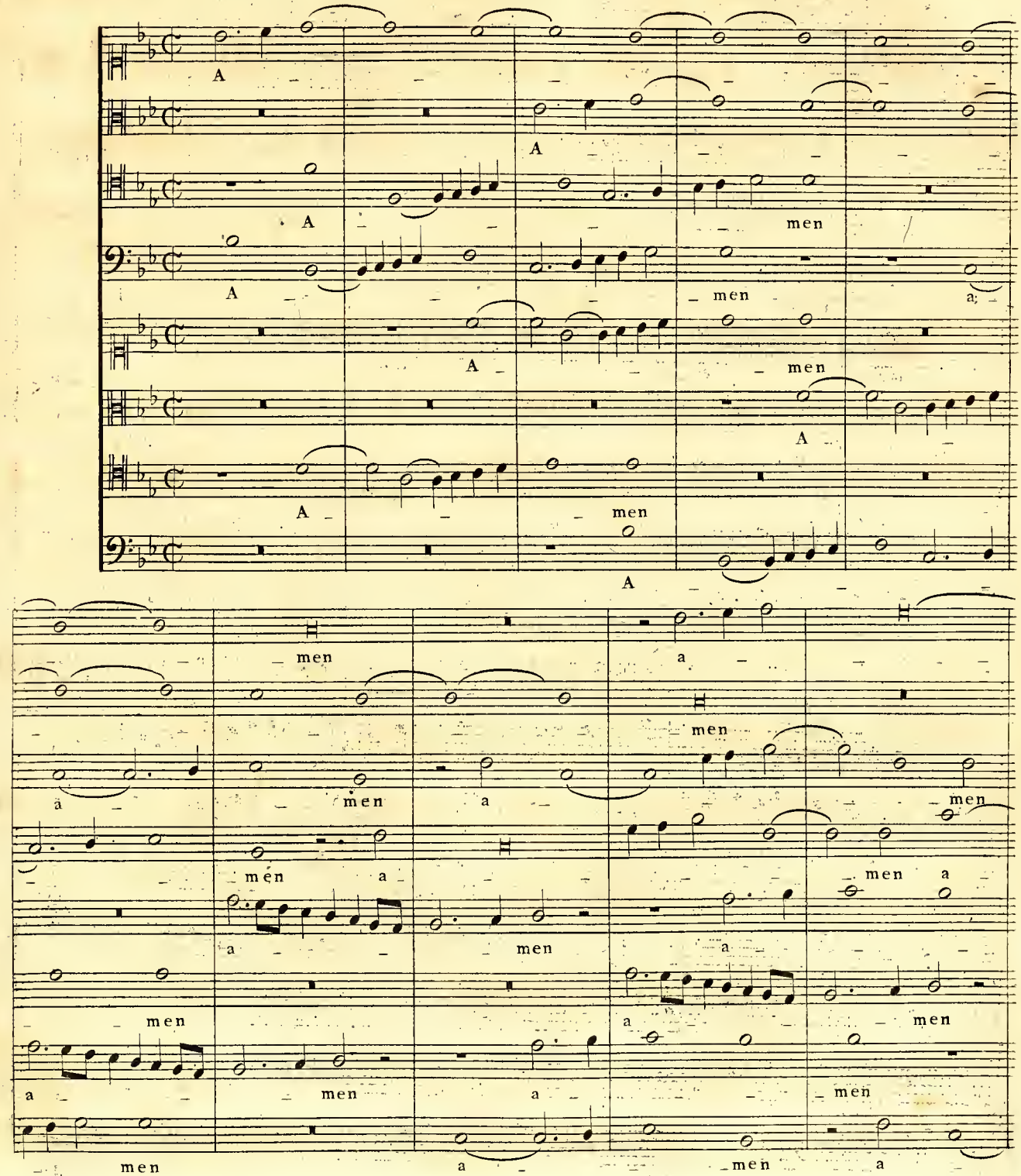
L. 5. M.

Canon sur Canon.

a - men
a - men a - men
a - men a - men
a - men a - men
men a - men
a - men
men a - men
a - men a - men
a - men
men a - men

a
men

Canon sur canon, à chanter sur les mêmes positions, savoir entre le premier dessus et le premier alto le premier tenor et les deux basses, le second dessus, le second alto et le second tenor.



men
a
men
a
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a men a
men a men a
men
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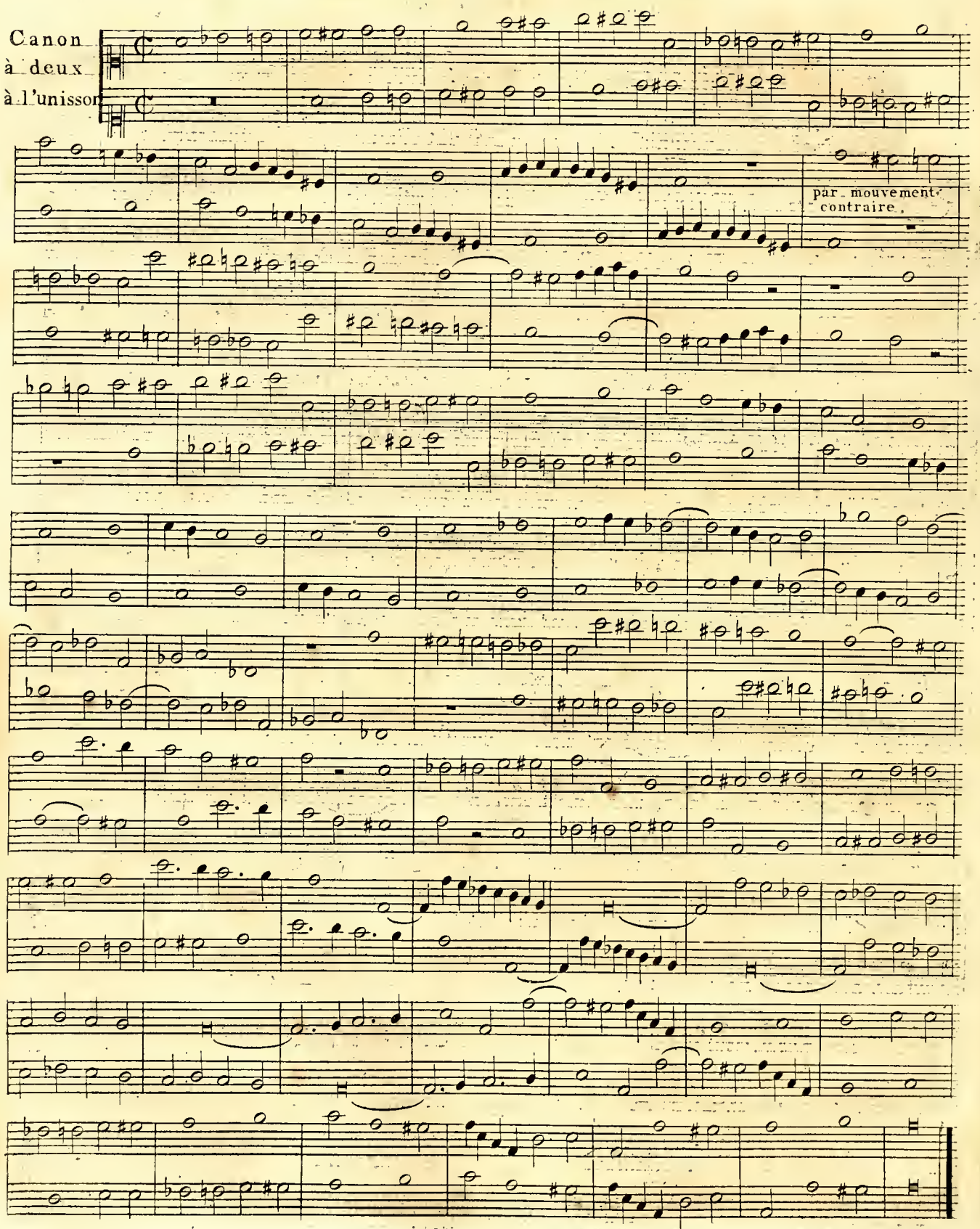
men a men
men
men a men
men
men

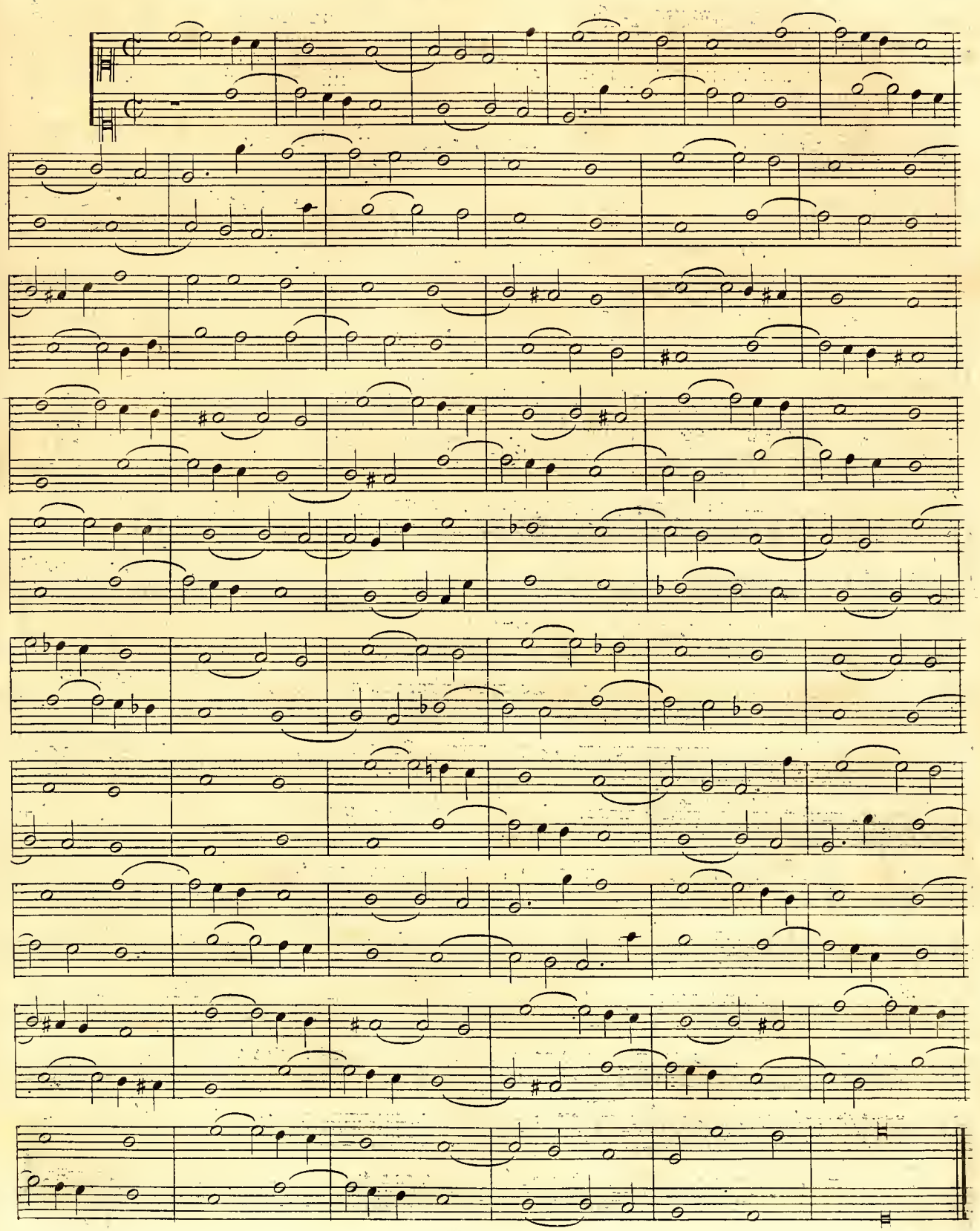
L.5.M.

SECONDE SUITE DE CANONS.

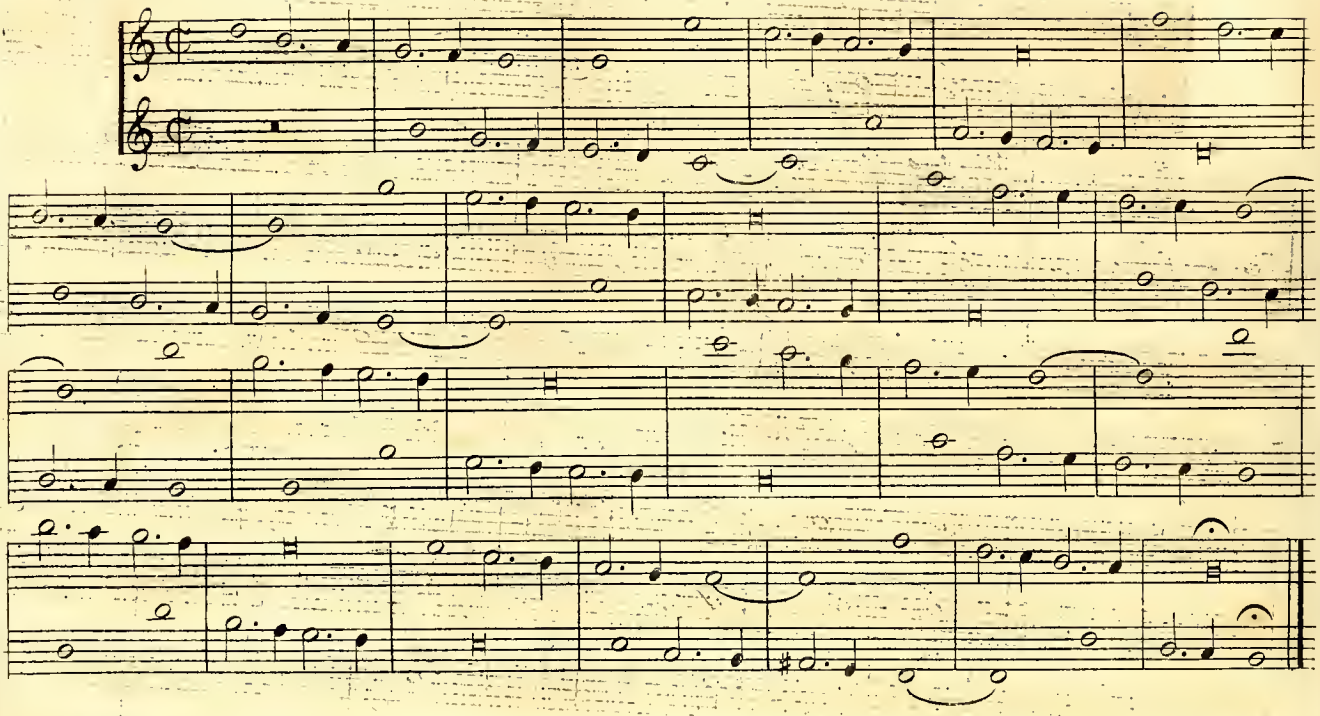
Canon
à deux
à l'unisson



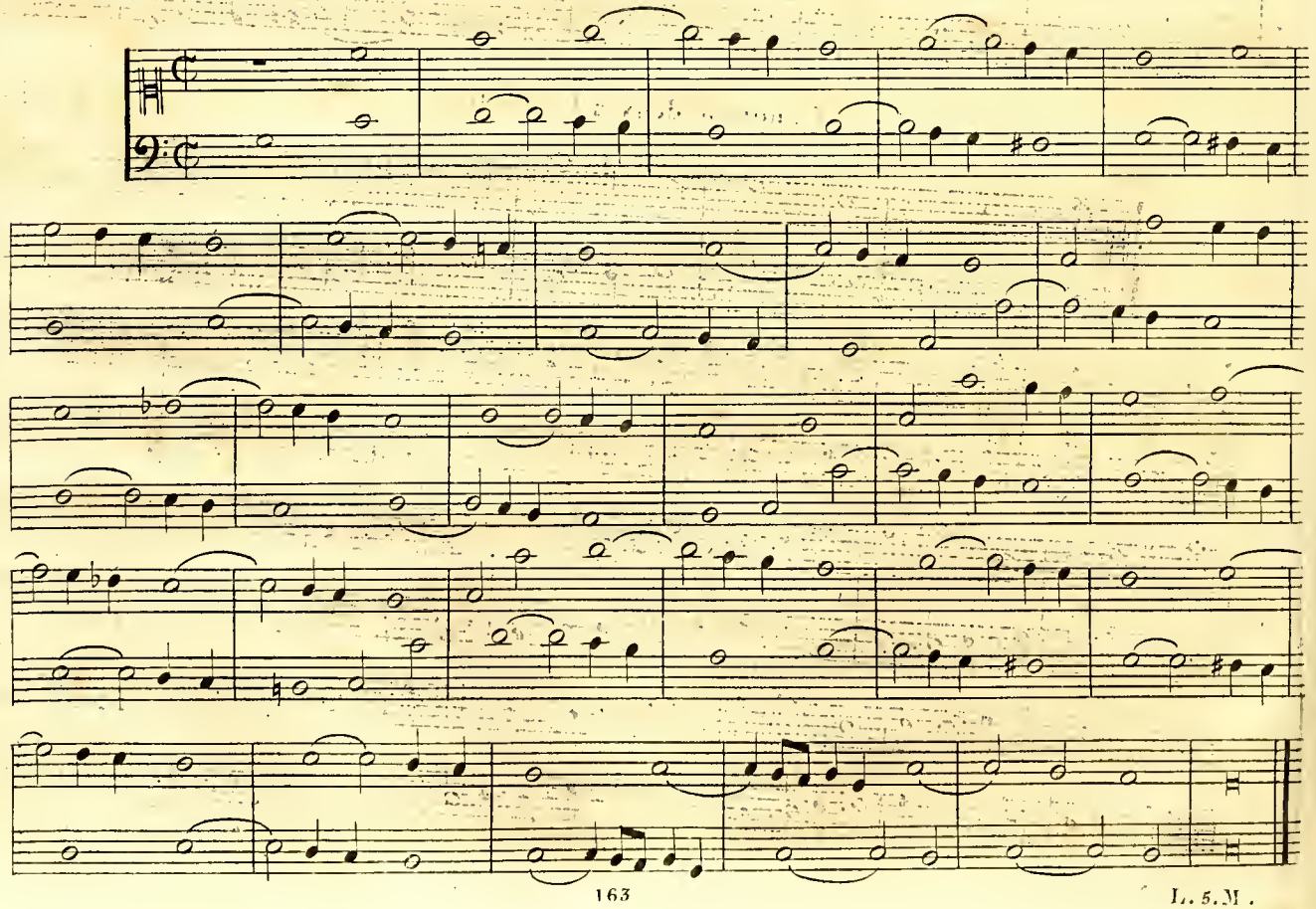
Canon à deux, à la seconde.



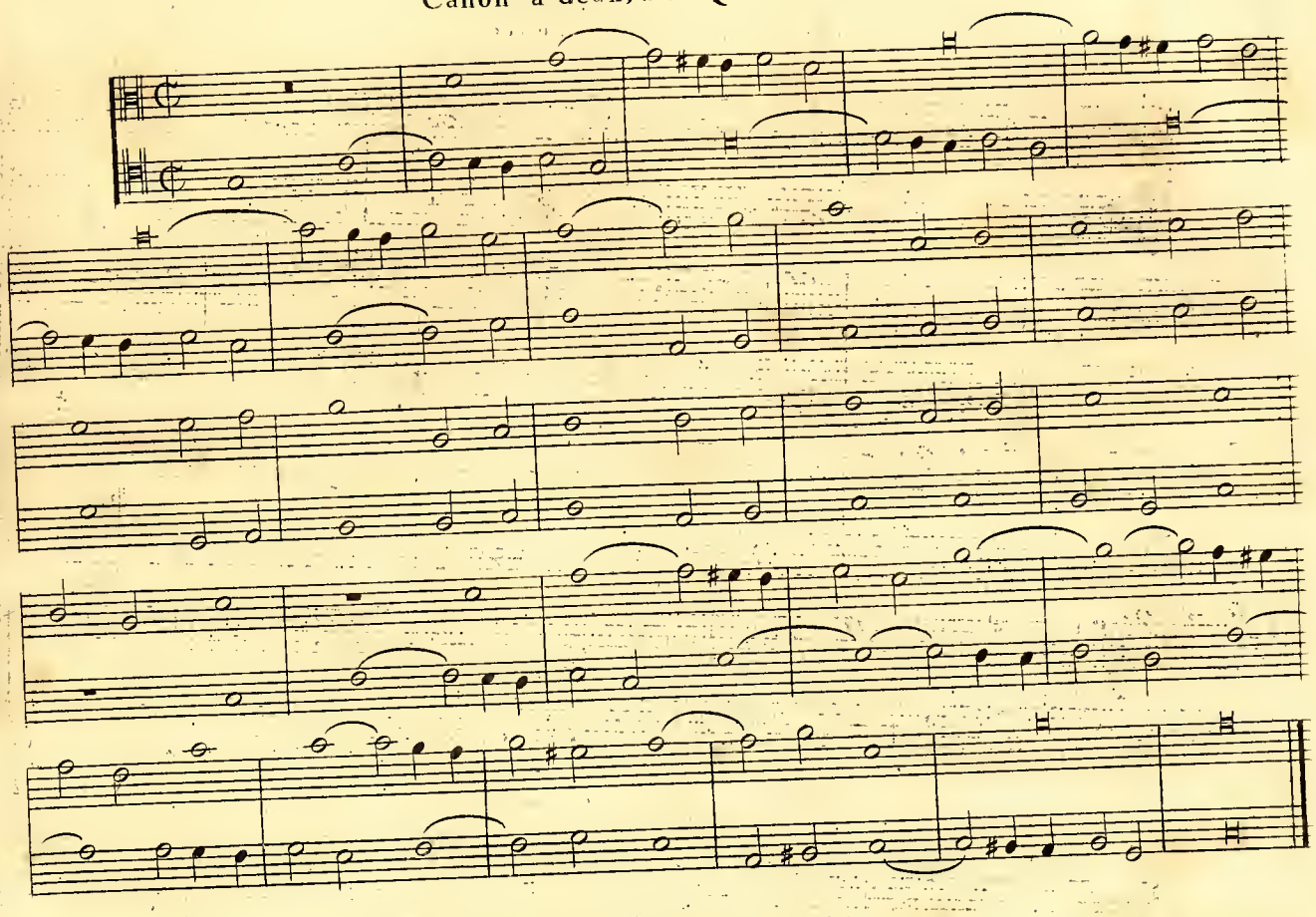
Canon à deux, à la Tierce.



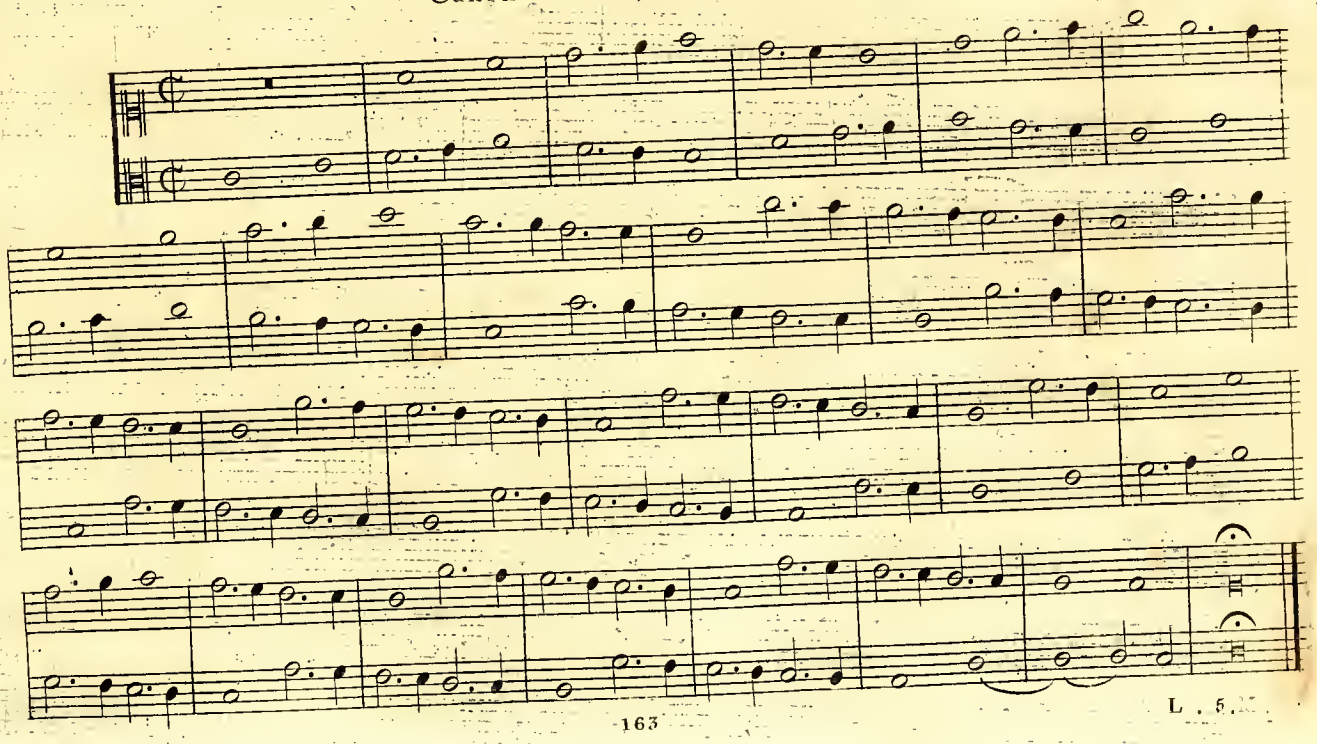
Canon à deux, à la Quarte.



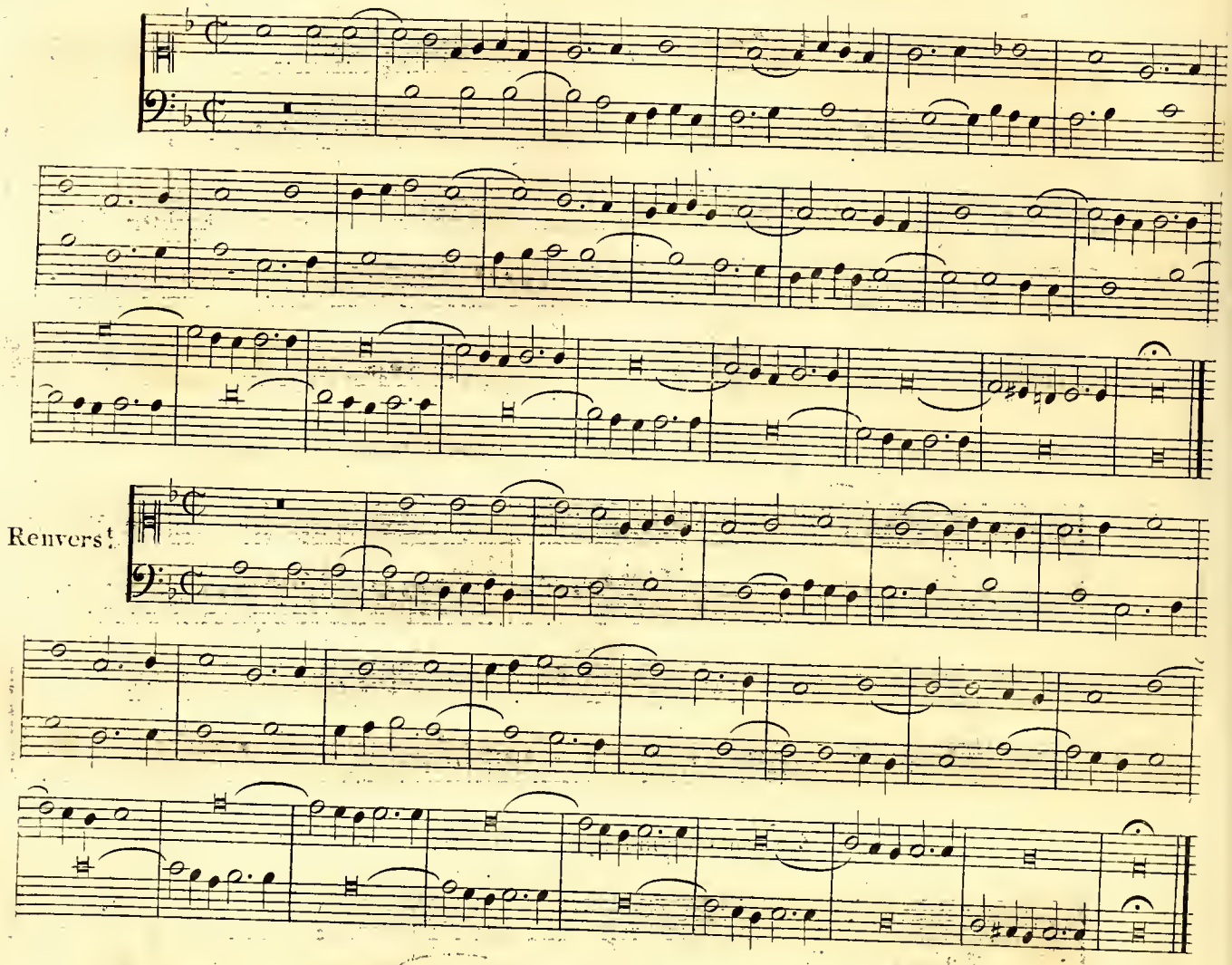
Canon à deux, à la Quinte.



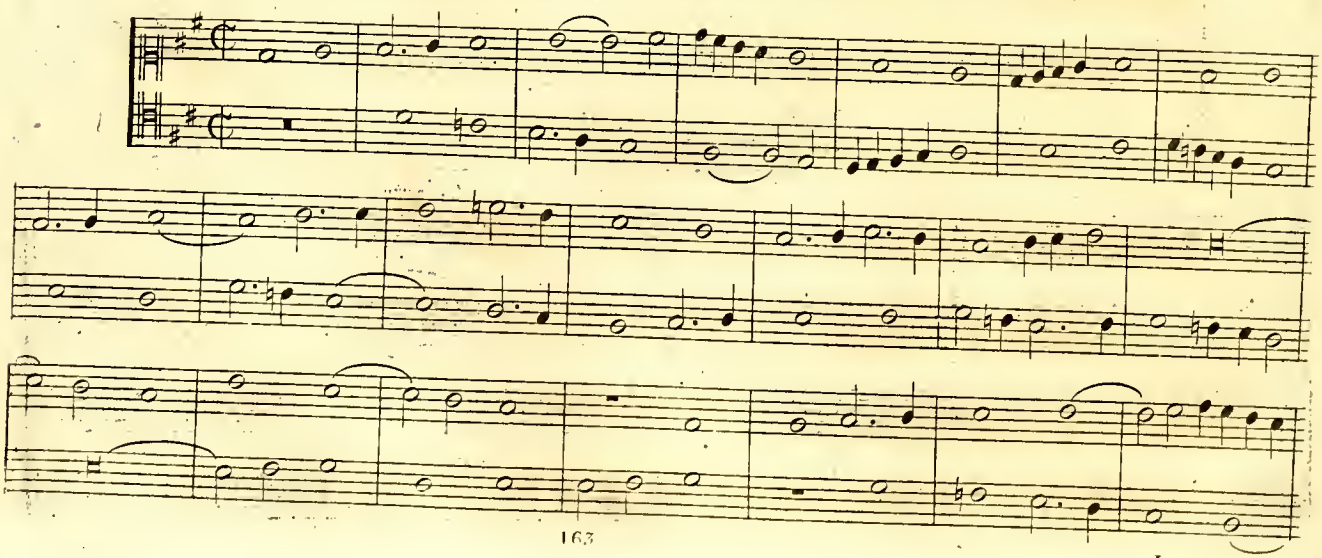
Canon à deux, à la Sixte.

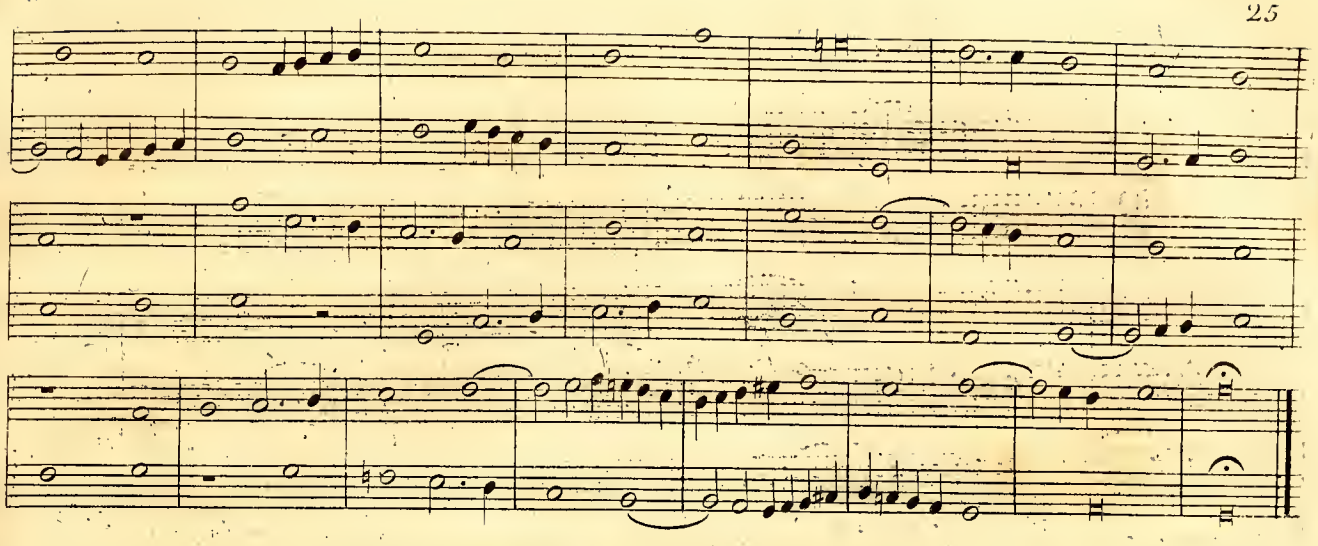


Canon à deux à la Sep[ème] qui se renverse, comme on voit ci-après.

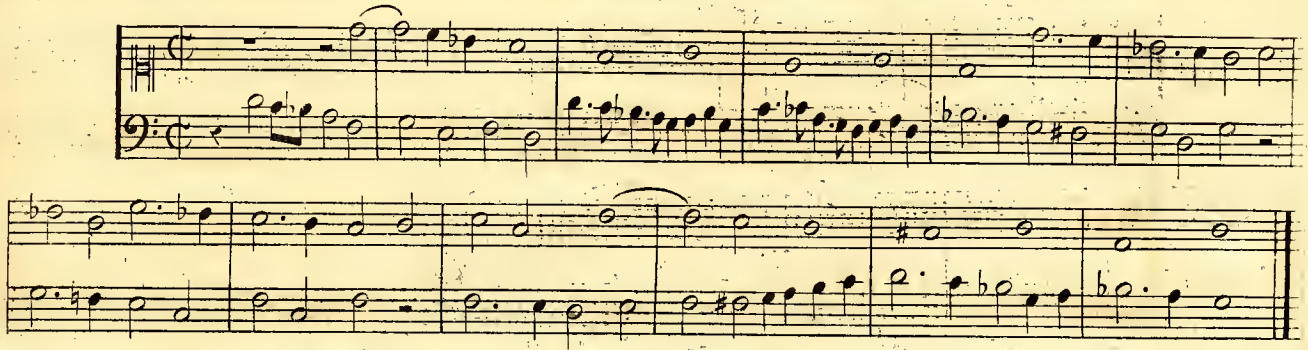


Canon à deux par mouvement contraire.

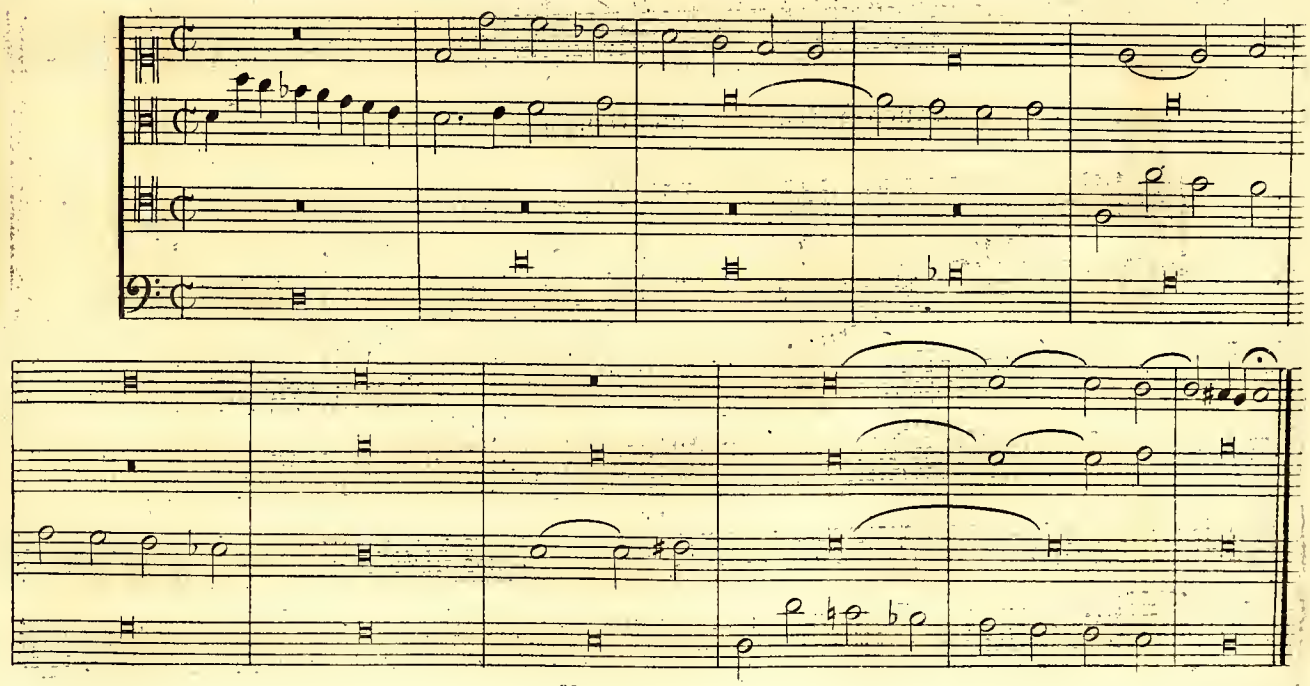




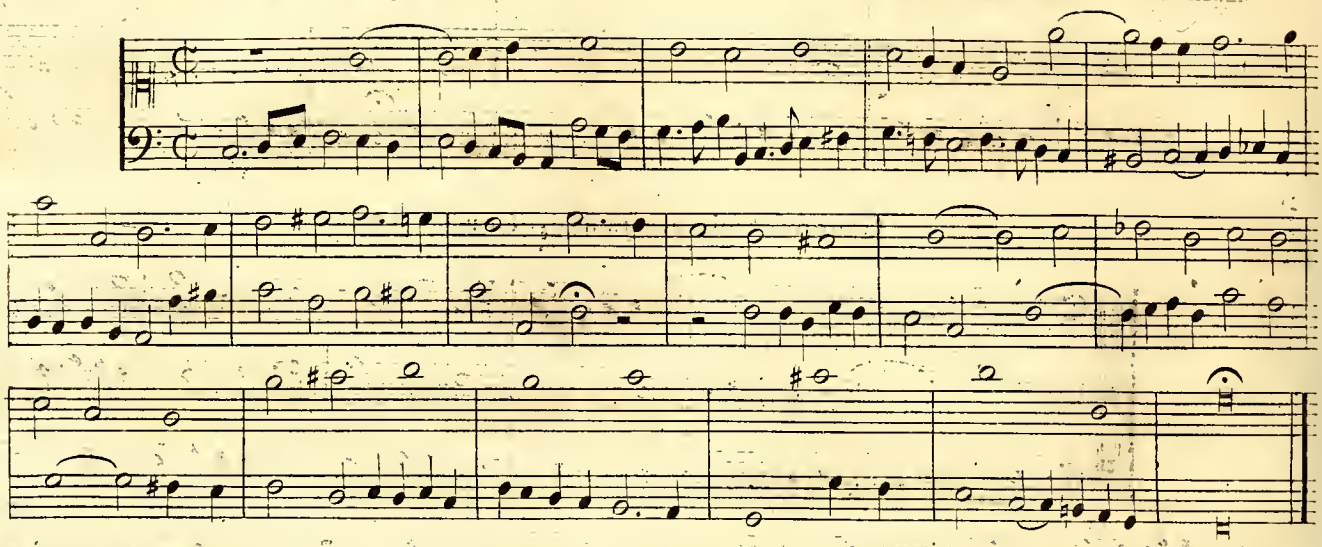
Canon énigmatique à deux parties, où le consequent double les valeurs.



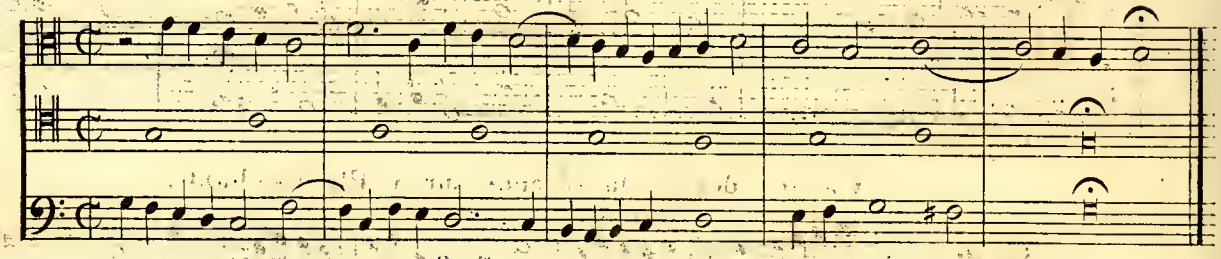
Canon énigmatique à Quatre.



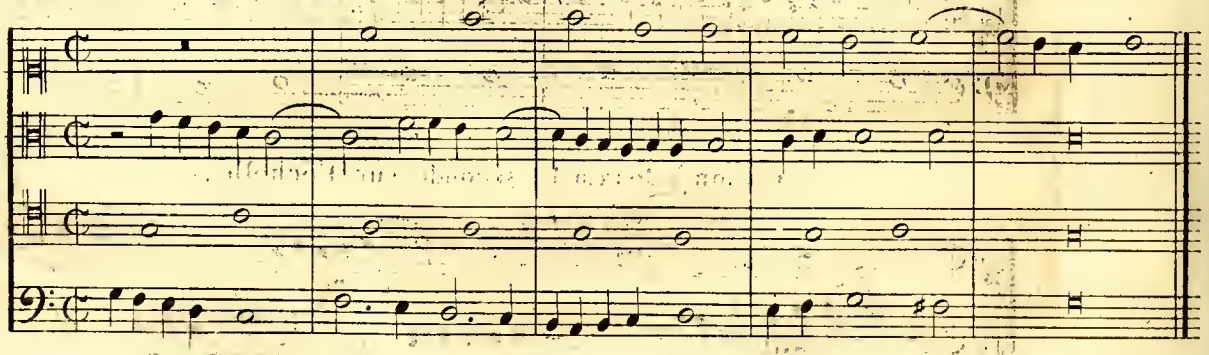
Canon énigmatique, où le conséquent double les valeurs.



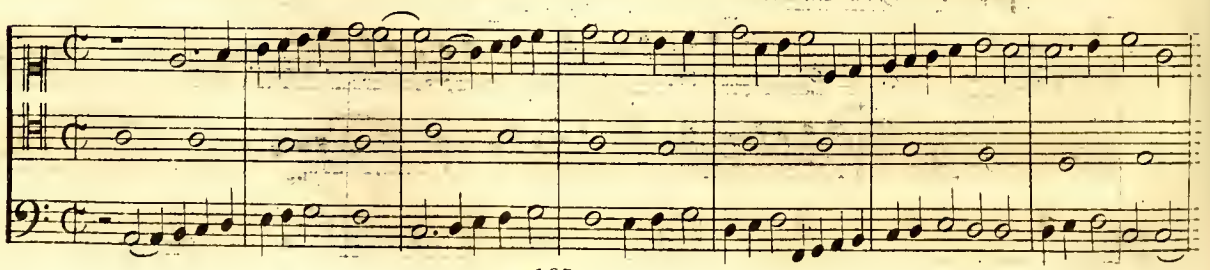
Canon à l'Octave entre les parties extrêmes, le Plain-chant au milieu.

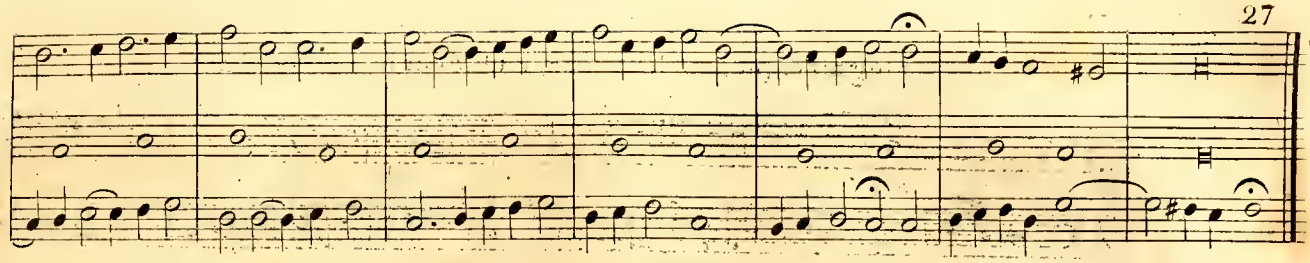


Le même Canon avec une quatrieme partie qui imite le Plain-chant à la Quinte.

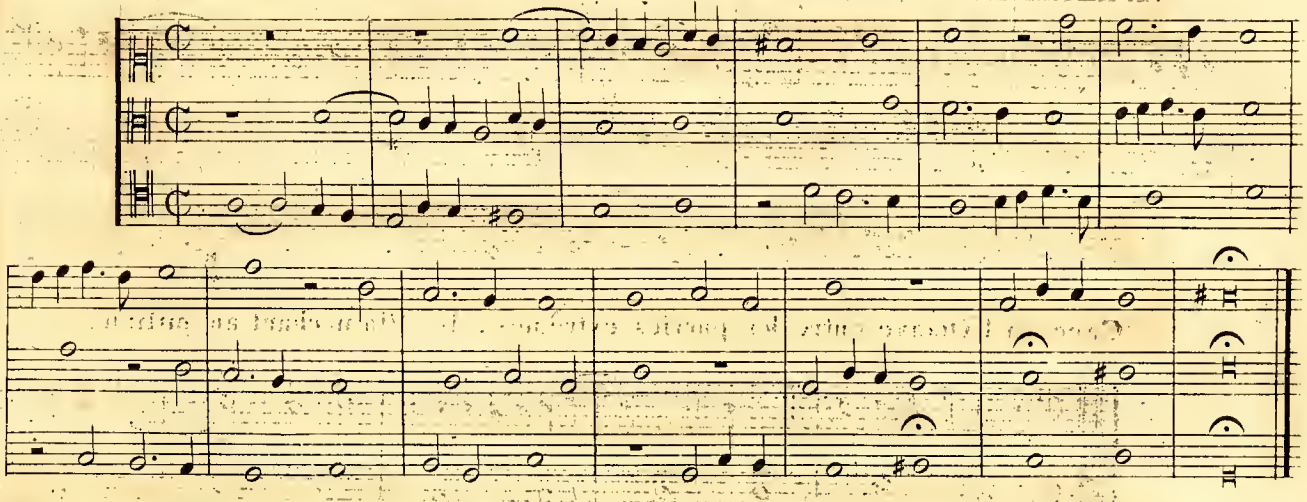


Canon à la quinte entre les parties extrêmes, le Plain-chant au milieu.

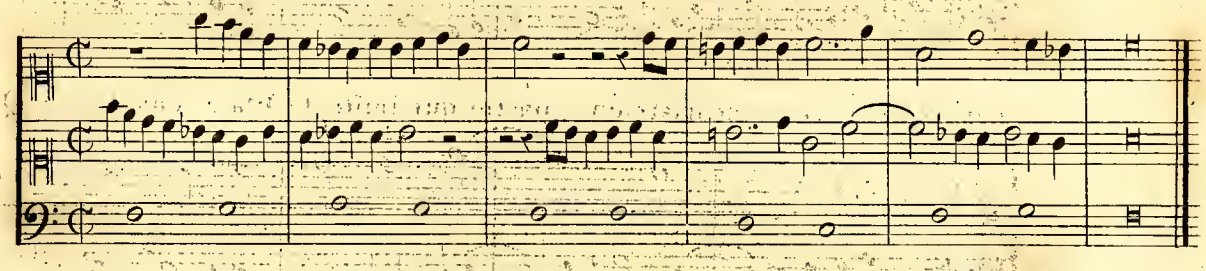




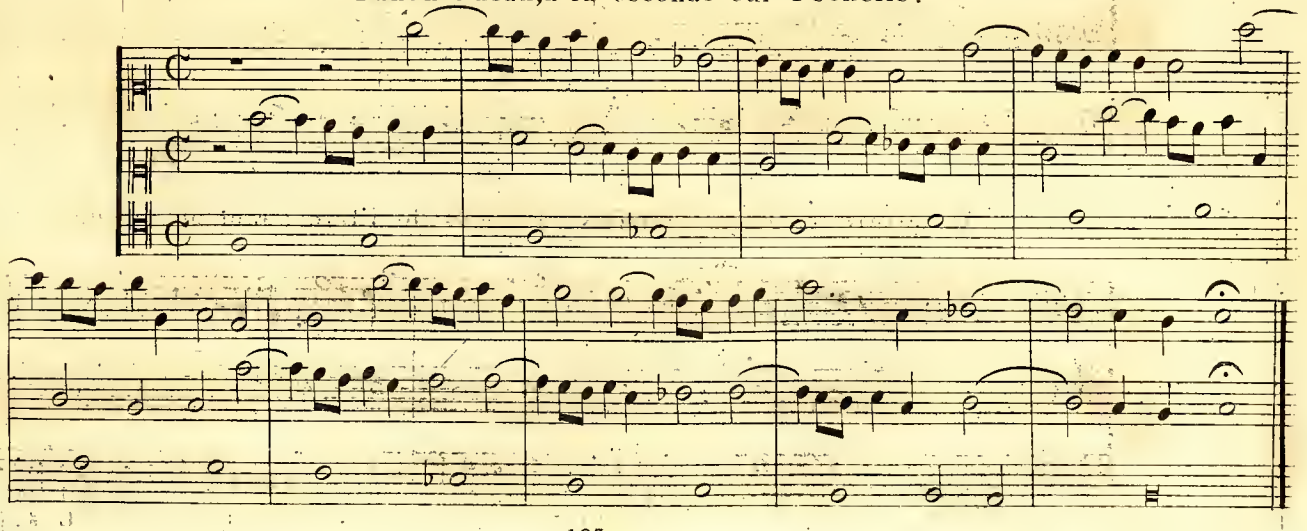
Canon à trois en Quarte et en Octave.



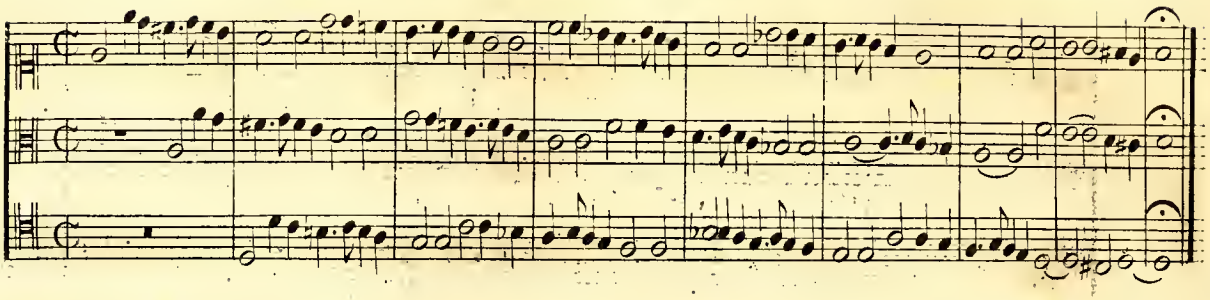
Canon a deux à la seconde sur le Plain-chant.



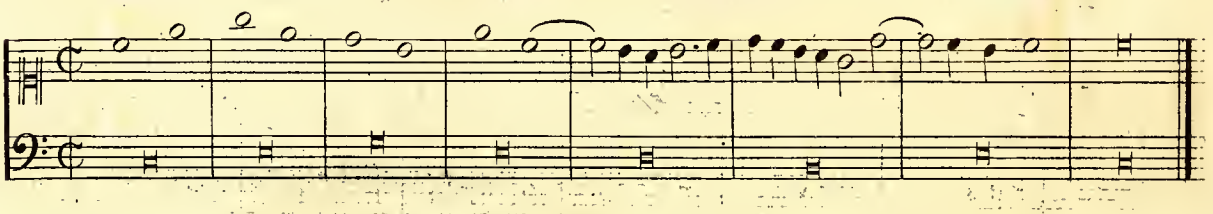
Canon à deux, à la seconde sur l'échelle.



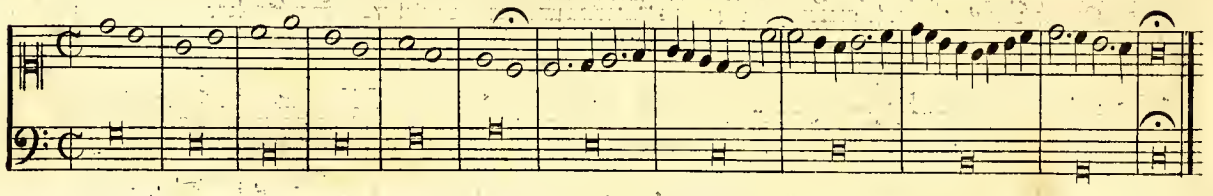
Canon à trois de quinte en quinte au grave.



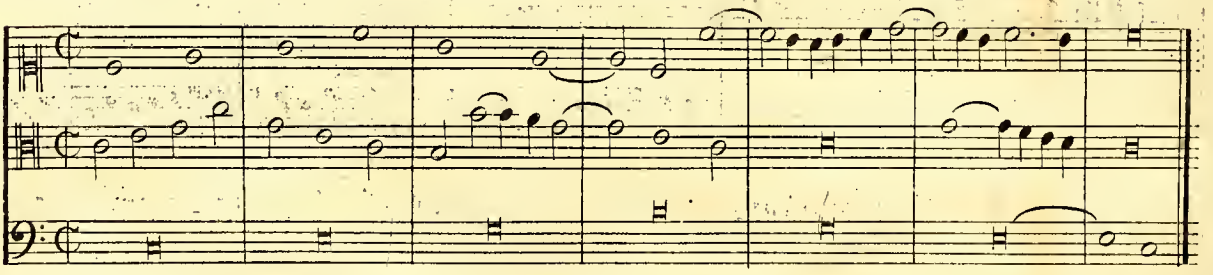
Canon énigmatique a deux.



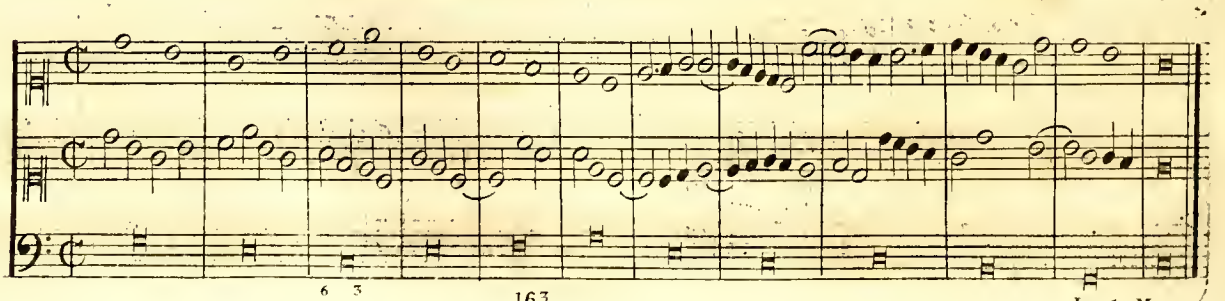
Le même Canon en quinte par mouvement contraire



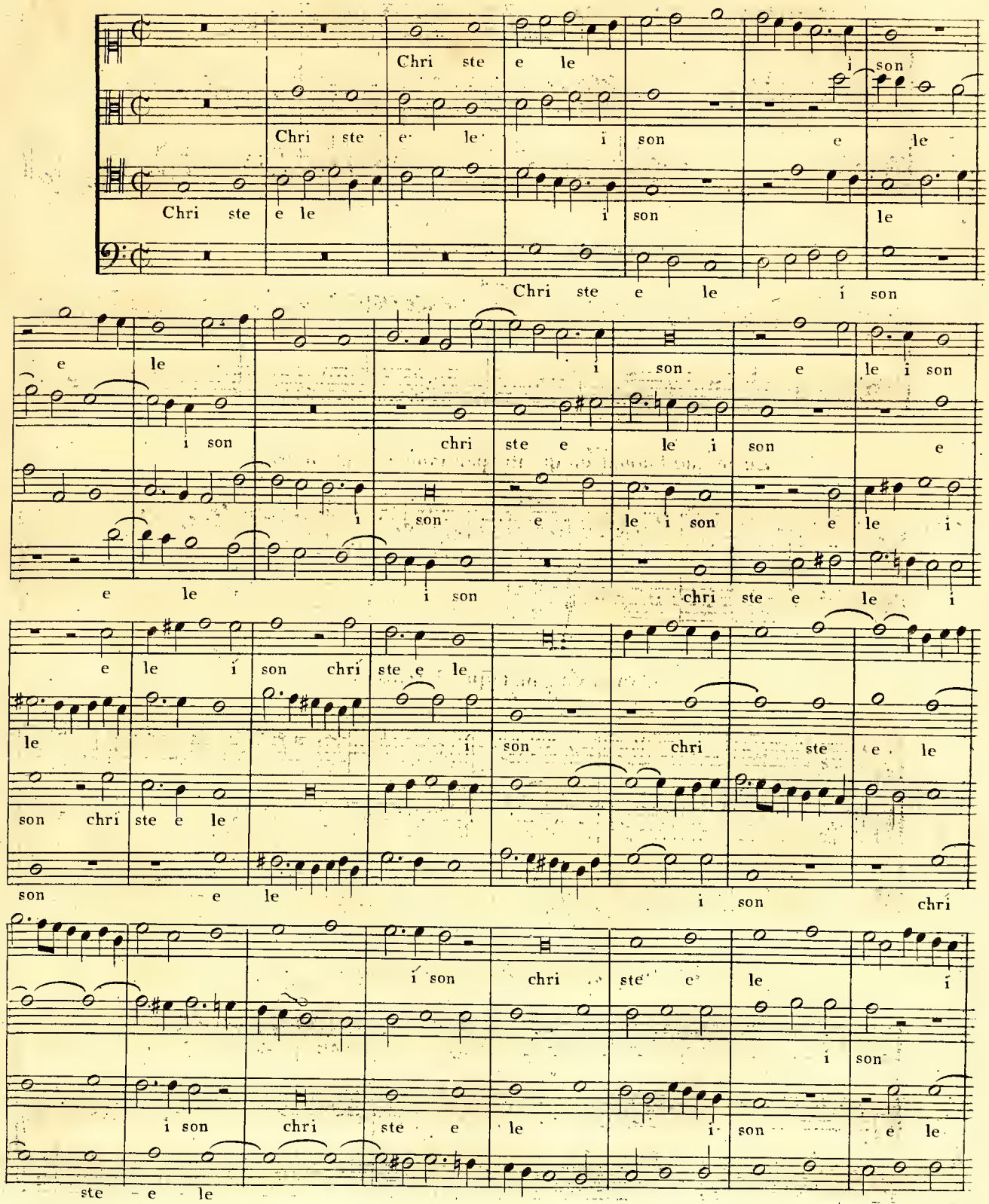
Canon énigmatique à trois.



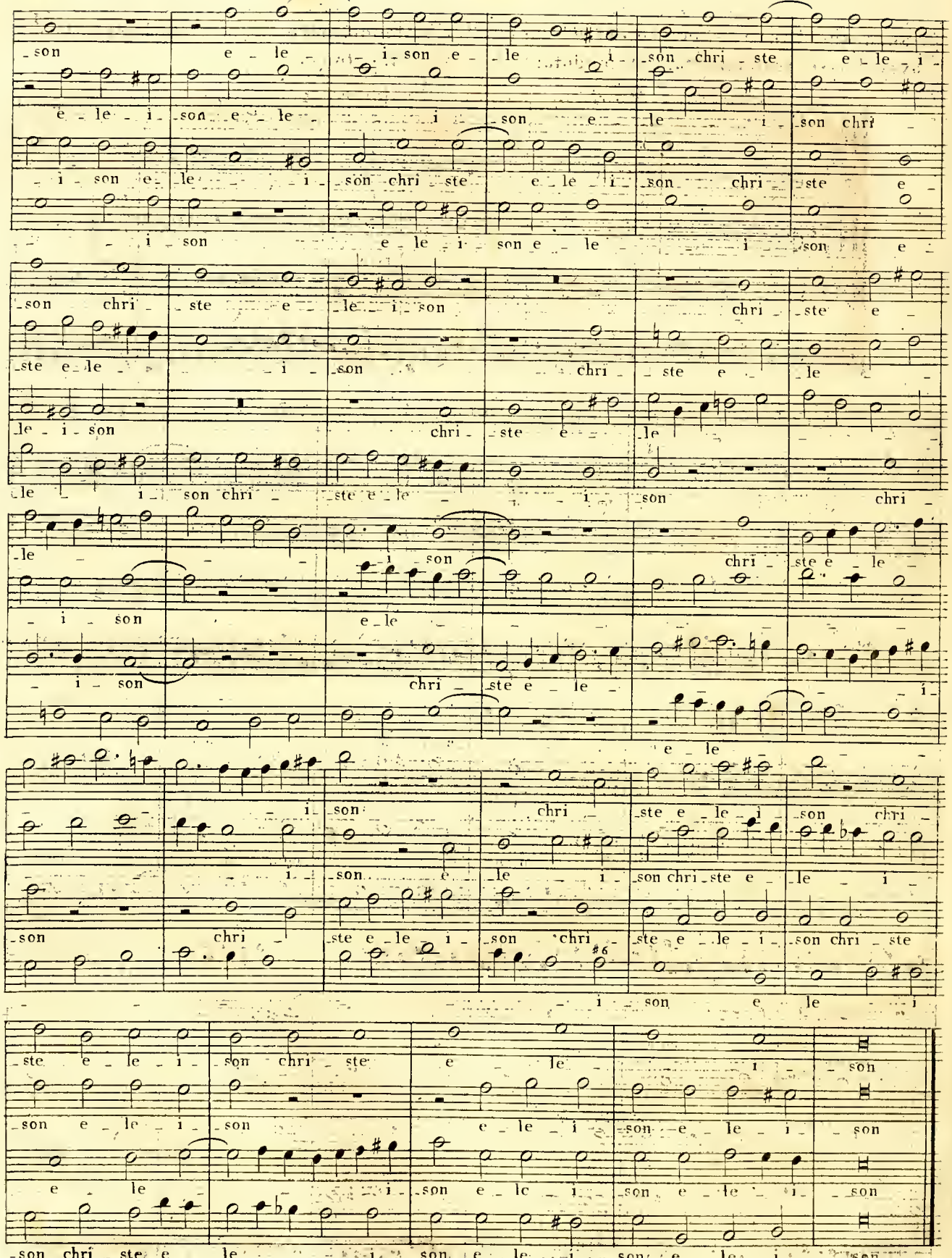
Le même par mouvement contraire.



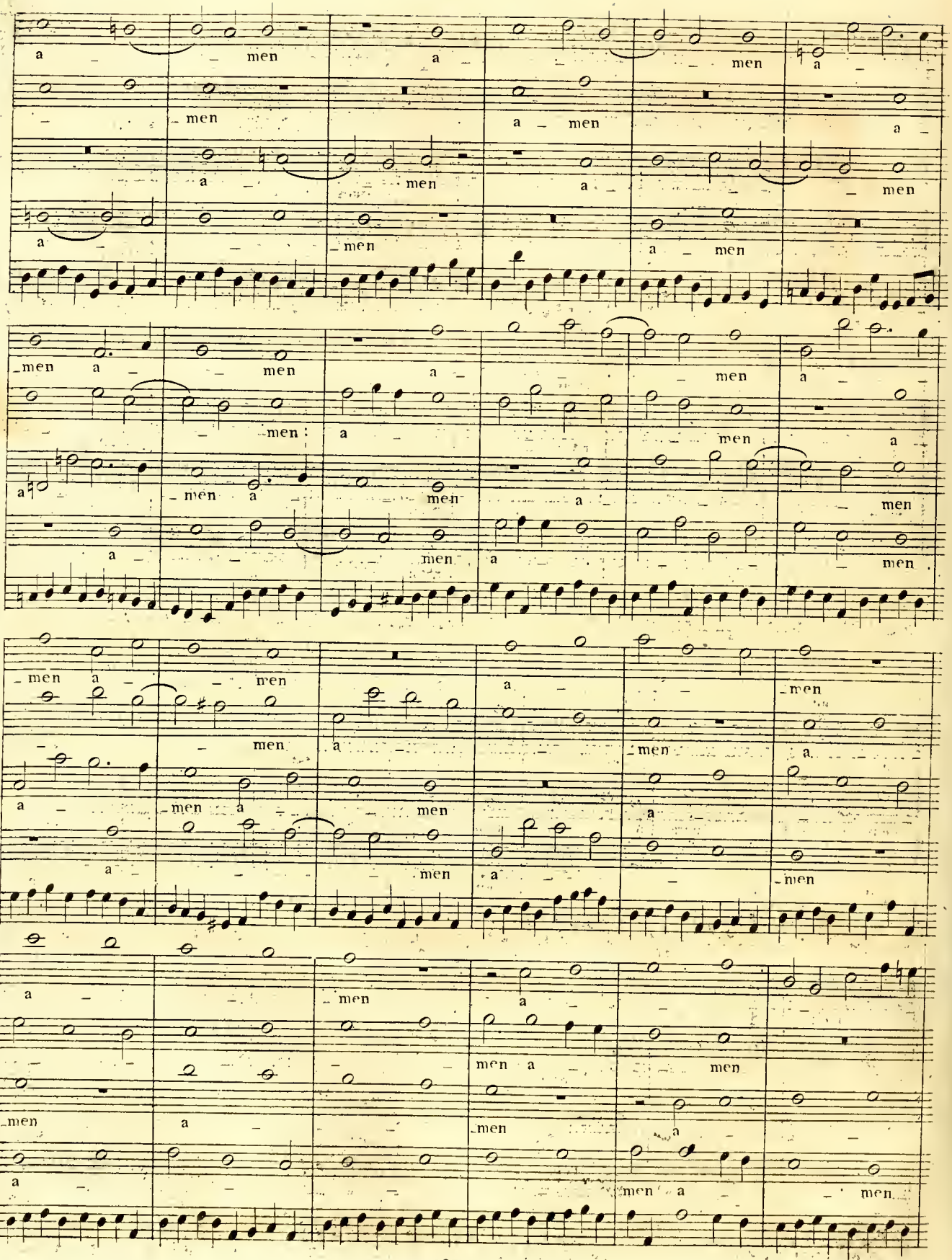
Canon sur canon, à quatre, à l'octave, par mouvement contraire .



L.5.M.


-son e - le - i - son e - le - i - son chri - ste e - le - i -
e - le - i - son e - le - i - son e - le - i - son chri -
- i - son e - le - i - son chri - ste e - le - i - son chri - ste e -
- - - i - son e - le - i - son e - le - i - son e -
-son chri - ste e - le - i - son chri - ste e -
-ste e - le - i - son chri - ste e - le -
le - i - son chri - ste e - le - i - son chri -
le - i - son chri - ste e - le - i - son chri -
- i - son e - le - chri - ste e - le -
- i - son chri - ste e - le - e - le
- i - son chri - ste e - le - i - son chri -
- i - son chri - ste e - le - i - son chri -
-son chri - ste e - le - i - son chri - ste e - le - i -
- - - i - son e - le - i -
-ste e - le - i - son chri - ste e - le - i - son
-son e - le - i - son e - le - i - son e - le - i - son
e - le - i - son e - le - i - son e - le - i - son
-son chri - ste e - le - i - son e - le - i - son e - le - i - son

Canon sur canon, à l'octave entre le dessus et le tenor, entre l'alto et la basse, avec basse instrumentale et modulant dans tous les tons.


a men a men a
men a men a
a men a men
a men a men
men a men a men a
men a men a
a men a men a men
a men a men
men a men a men
men a men a men
a men a men a
a men a men a
a men a men
a men a men
a men a men
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men a men
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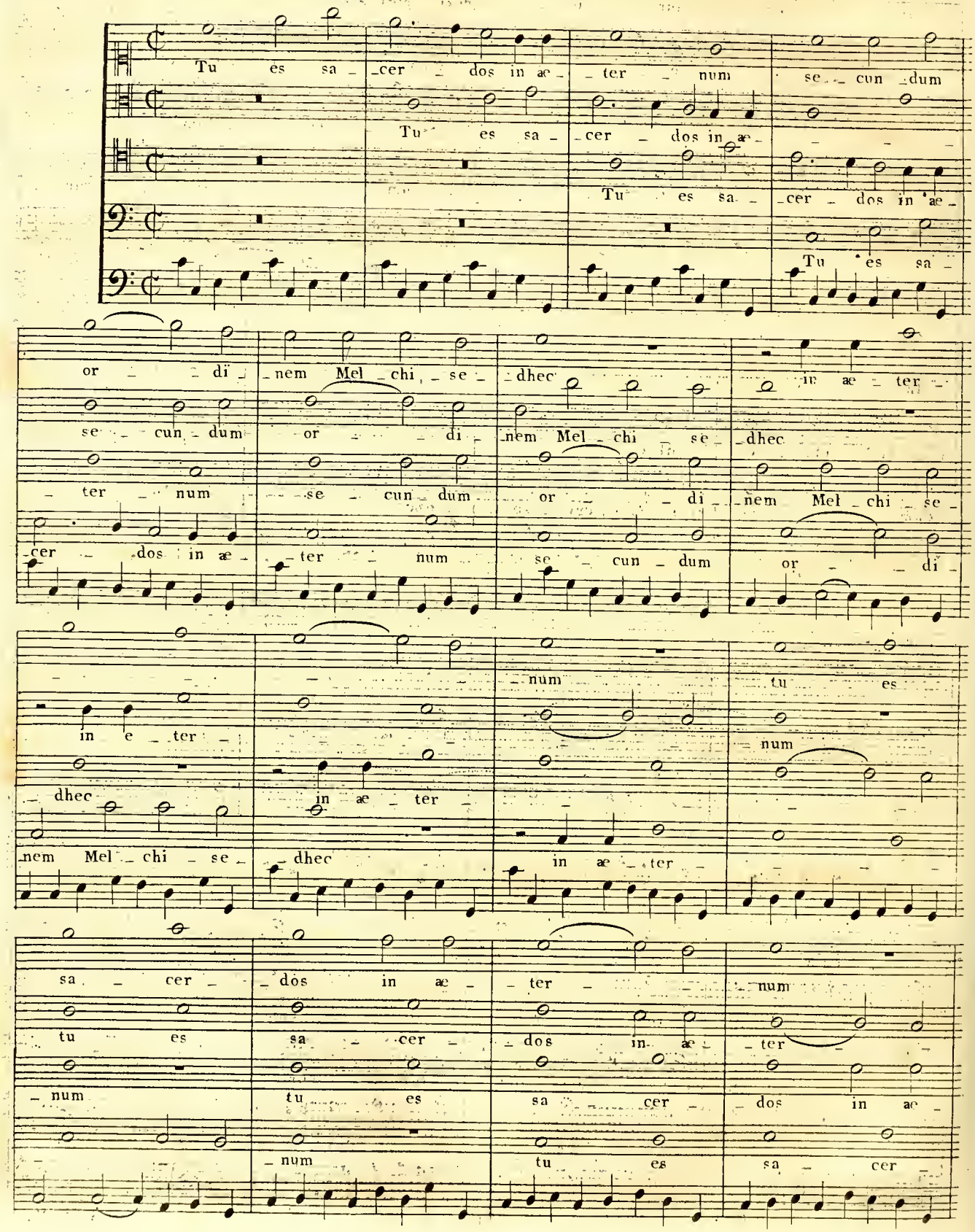
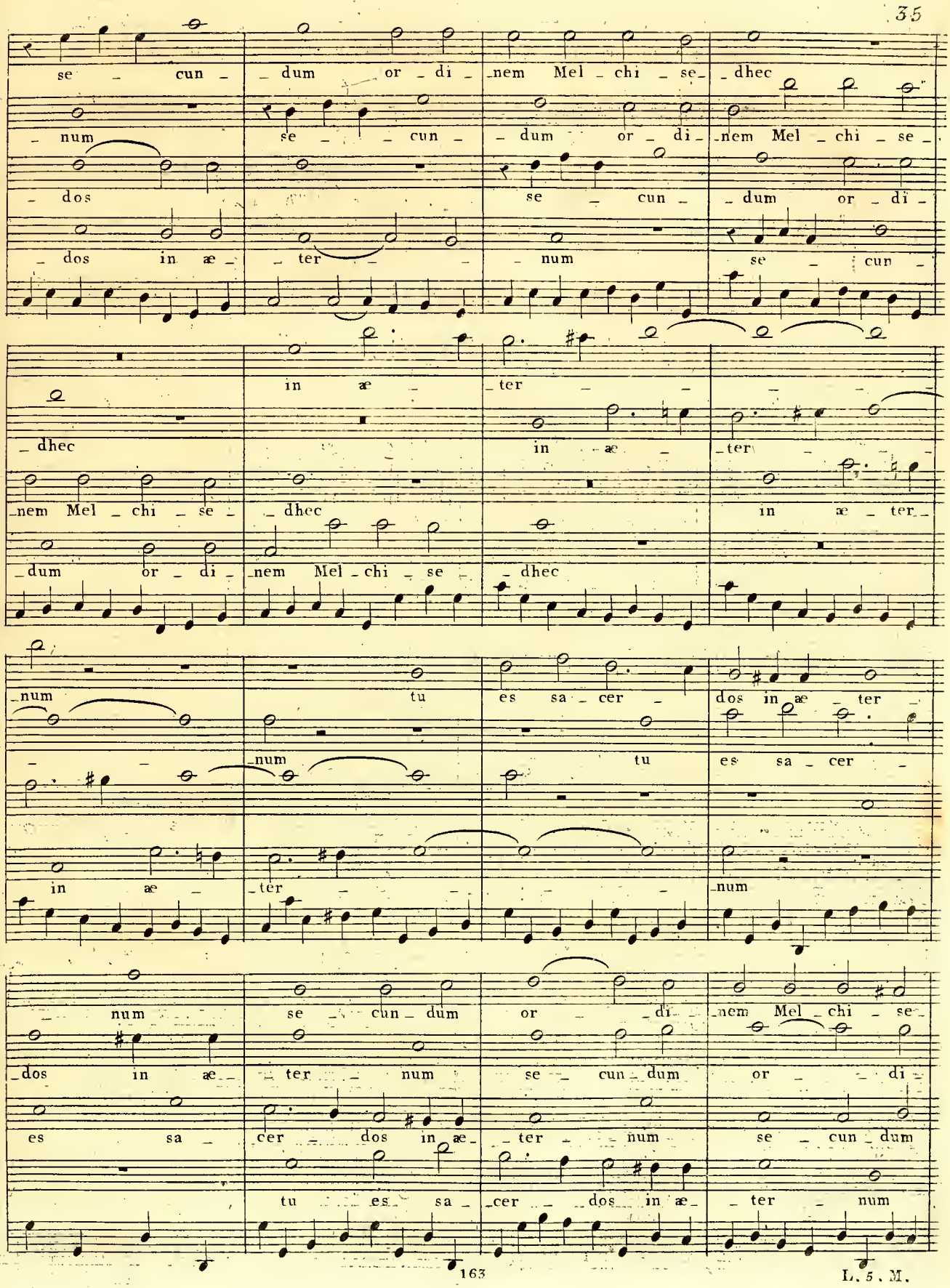
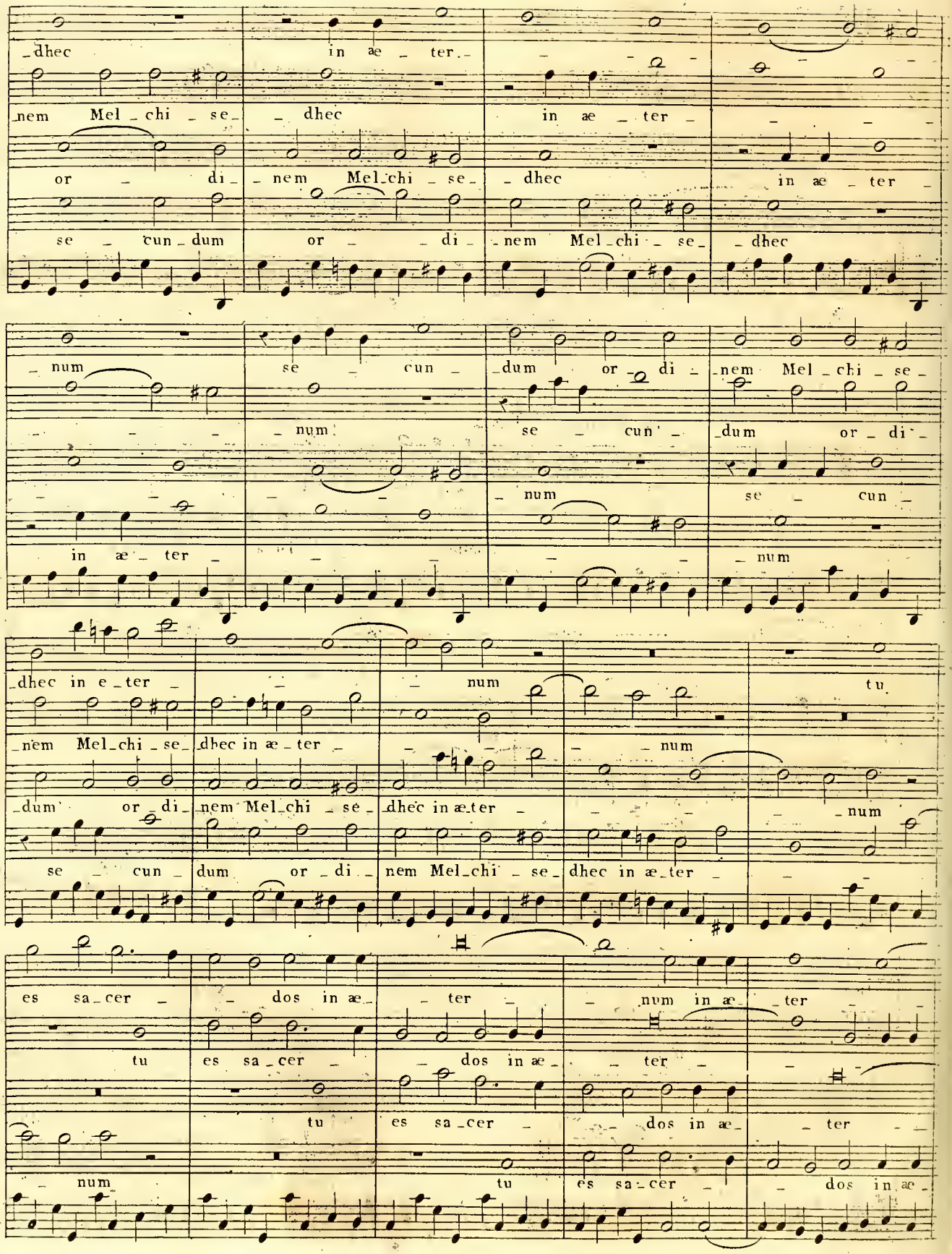
men a men
men a men

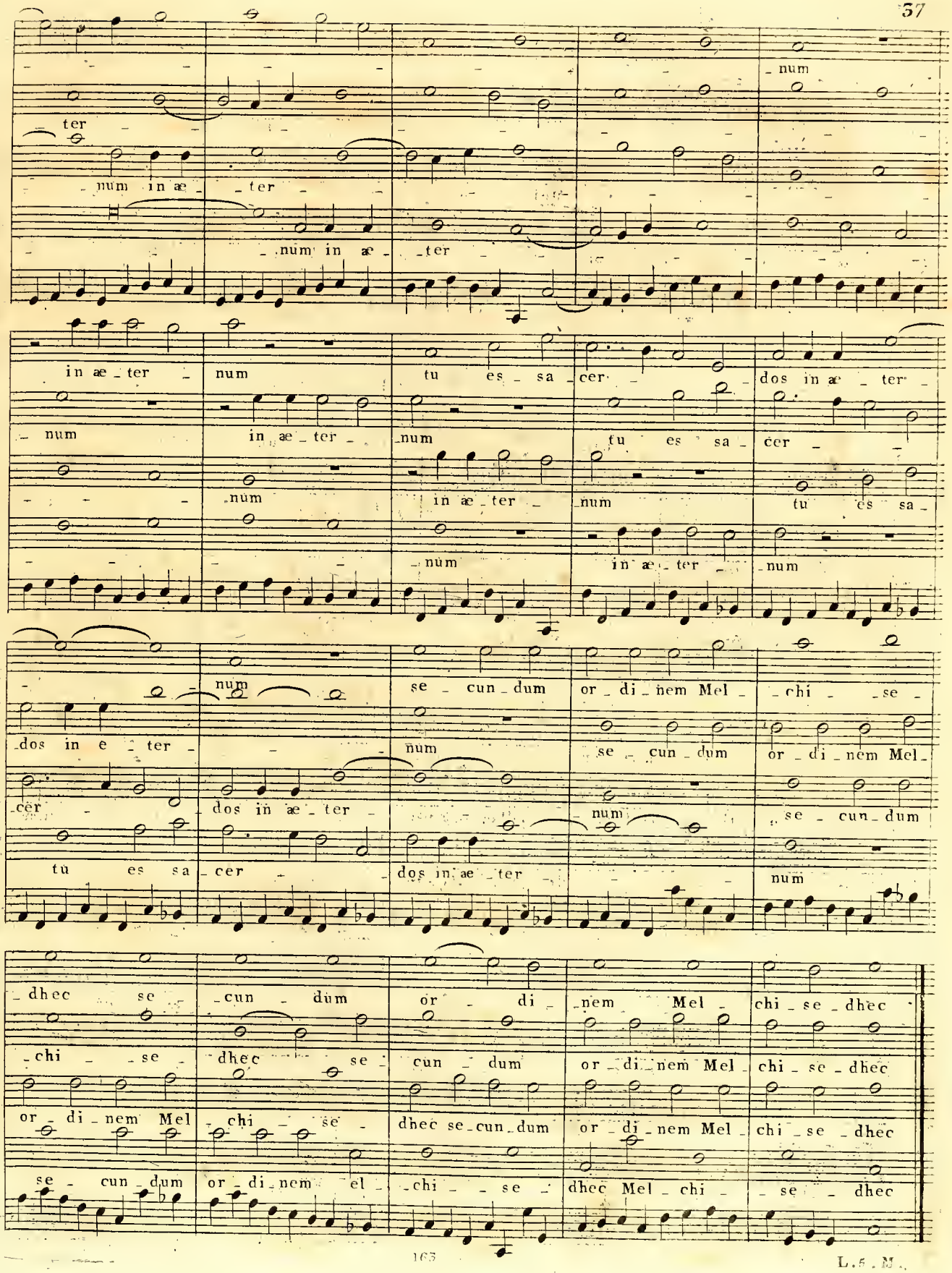
L.5.M.

Canon à quatre, à l'octave avec Basse instrumentale.

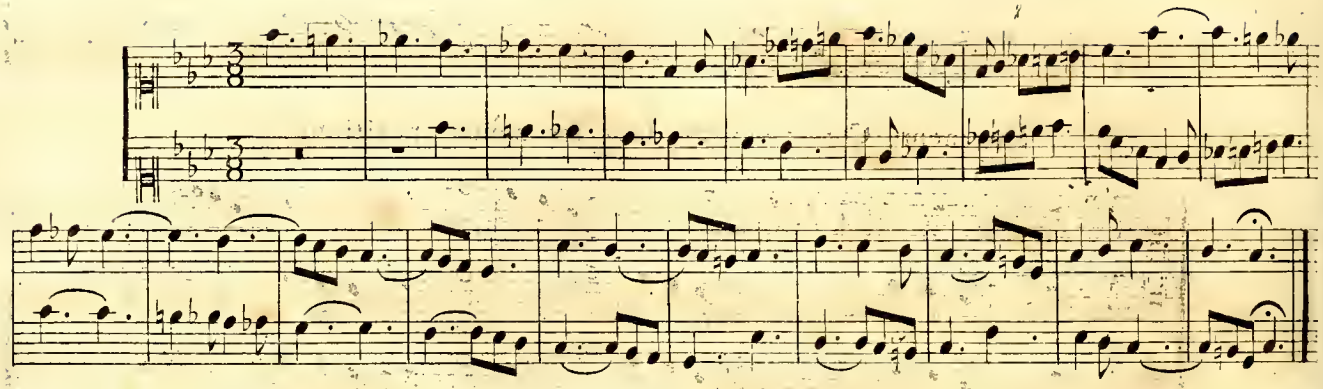



se cun dum or di nem Mel chi se dhec
num se cun dum or di nem Mel chi se
dos se cun dum or di
dos in æ ter num se cun
in æ ter in æ ter
dhec in æ ter
nem Mel chi se dhec
dum or di nem Mel chi se
num tu es sa cer dos in æ ter
num tu es sa cer
in æ ter num
num se cun dum or di nem Mel chi se
dos in æ ter num se cun dum or di
es sa cer dos in æ ter num se cun dum
tu es sa cer dos in æ ter num

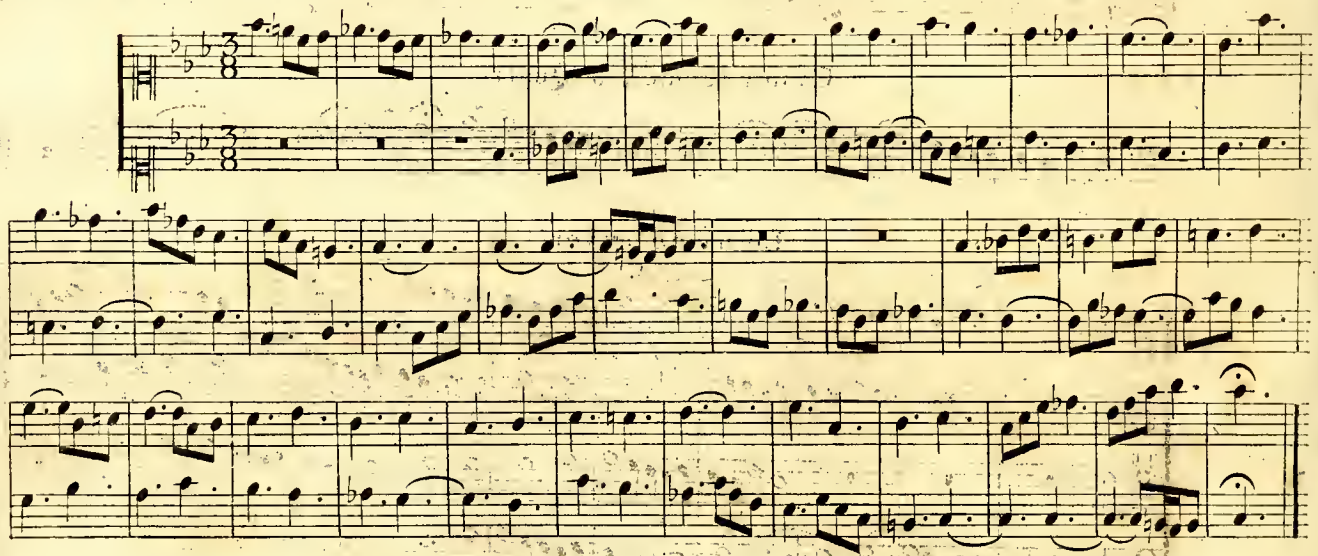

_dhec in æ _ ter _
_nem Mel _ chi _ se _ _ dhec in æ _ ter _
or _ di _ _ nem Mel _ chi _ se _ _ dhec in æ _ ter _
se _ cun _ dum or _ _ di _ _ nem Mel _ chi _ se _ _ dhec
_ num se _ cun _ _ dum or _ di _ _ nem Mel _ chi _ se _
_ num _ se _ cun _ _ dum or _ di _
in æ _ ter _ _ num se _ cun _
_ num
_dhec in e _ ter _ _ num tu.
_nem Mel _ chi _ se _ dhec in æ _ ter _ _ num
_dum or _ di _ _ nem Mel _ chi _ se _ _ dhec in æ _ ter _ _ num
se _ cun _ dum or _ di _ _ nem Mel _ chi _ se _ _ dhec in æ _ ter _
es sa _ cer _ _ dos in æ _ _ ter _ _ num in æ _ _ ter _
tu es sa _ cer _ _ dos in æ _ _ ter _
tu es sa _ cer _ _ dos in æ _ _ ter _
_ num tu es sa _ cer _ _ dos in æ _


ter num
num in æ ter num in æ ter num
in æ ter num tu es sa cer dos in æ ter
num num in æ ter num tu es sa
num in æ ter num tu es sa cer
dos in æ ter num in æ ter num
num se cun dum or di nem Mel chi se
dos in æ ter num se cun dum or di nem Mel
cer dos in æ ter num se cun dum
tu es sa cer dos in æ ter num
dhec se cun dum or di nem Mel chi se dhec
chi se dhec cun dum or di nem Mel chi se dhec
or di nem Mel chi se dhec se cun dum or di nem Mel chi se dhec
se cun dum or di nem el chi se dhec Mel chi se dhec

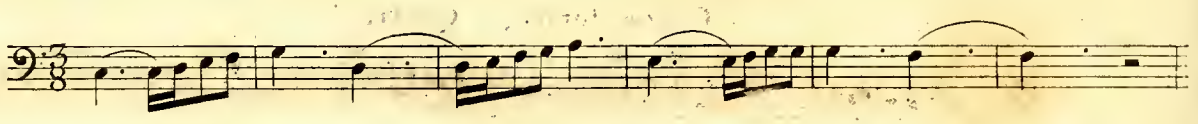
Canon à l'Unisson.



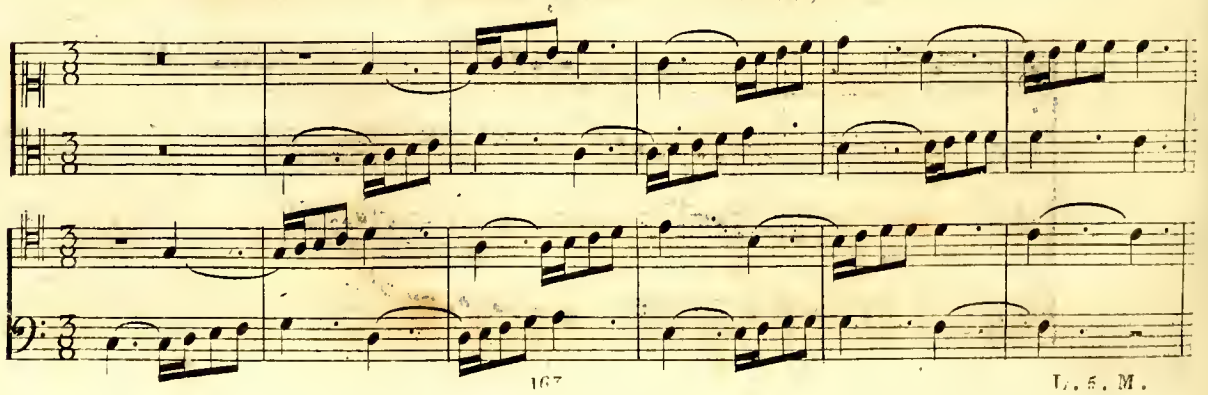
Canon à l'Octave, par mouvement contraire.



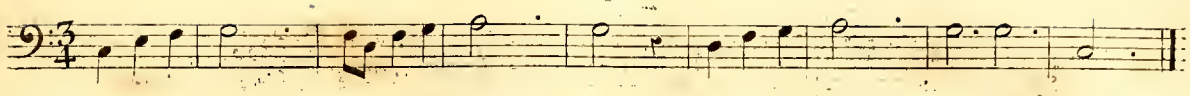
Canon fermé à Quatre.



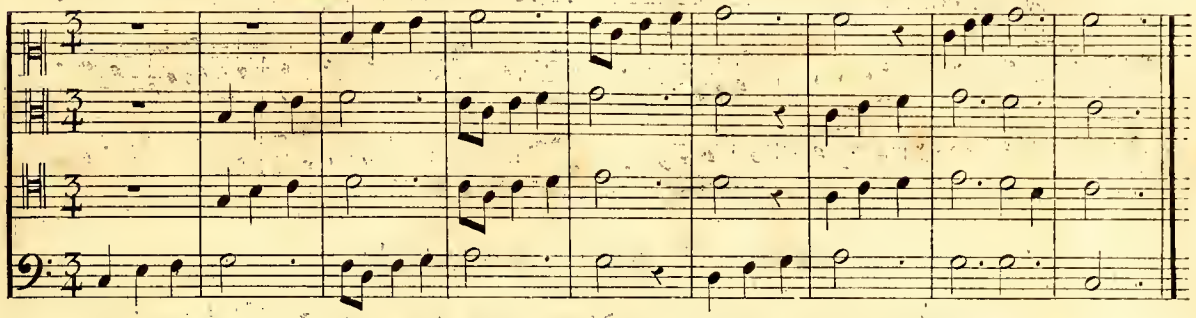
Le même Canon ouvert, et dans les memes positions.



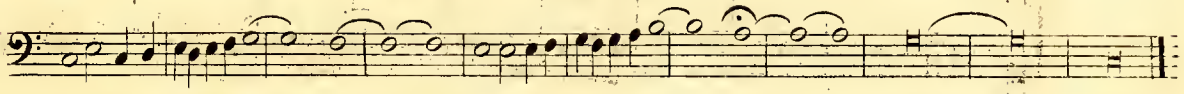
Canon fermé, à Quatre.



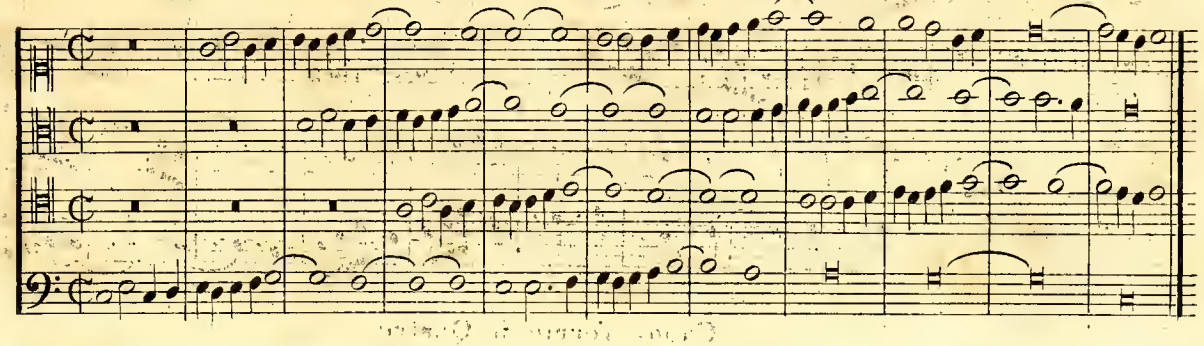
Le même Canon ouvert, dans les mêmes positions.



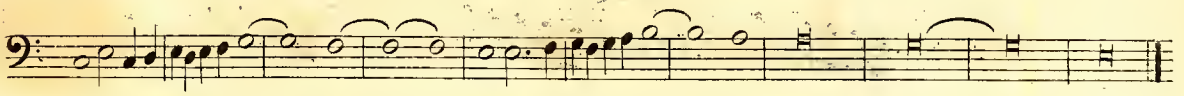
Canon fermé, à Quatre.



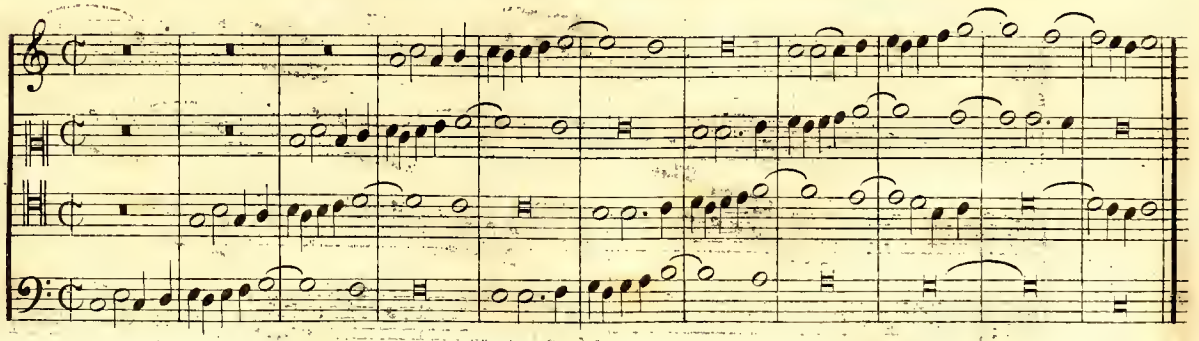
Le même ouvert.



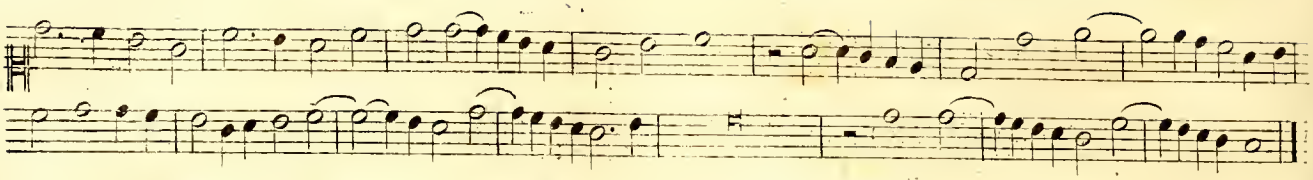
Canon fermé, à Quatre.



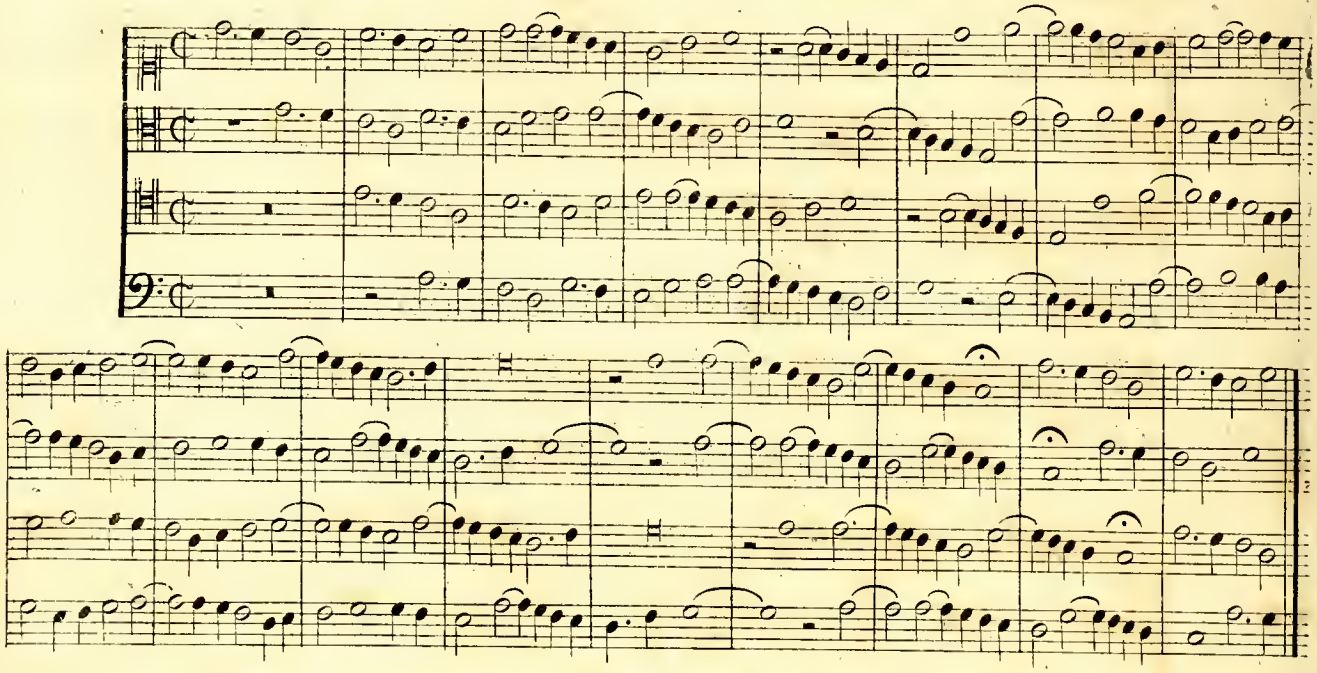
Le même Canon ouvert, dans les mêmes positions.



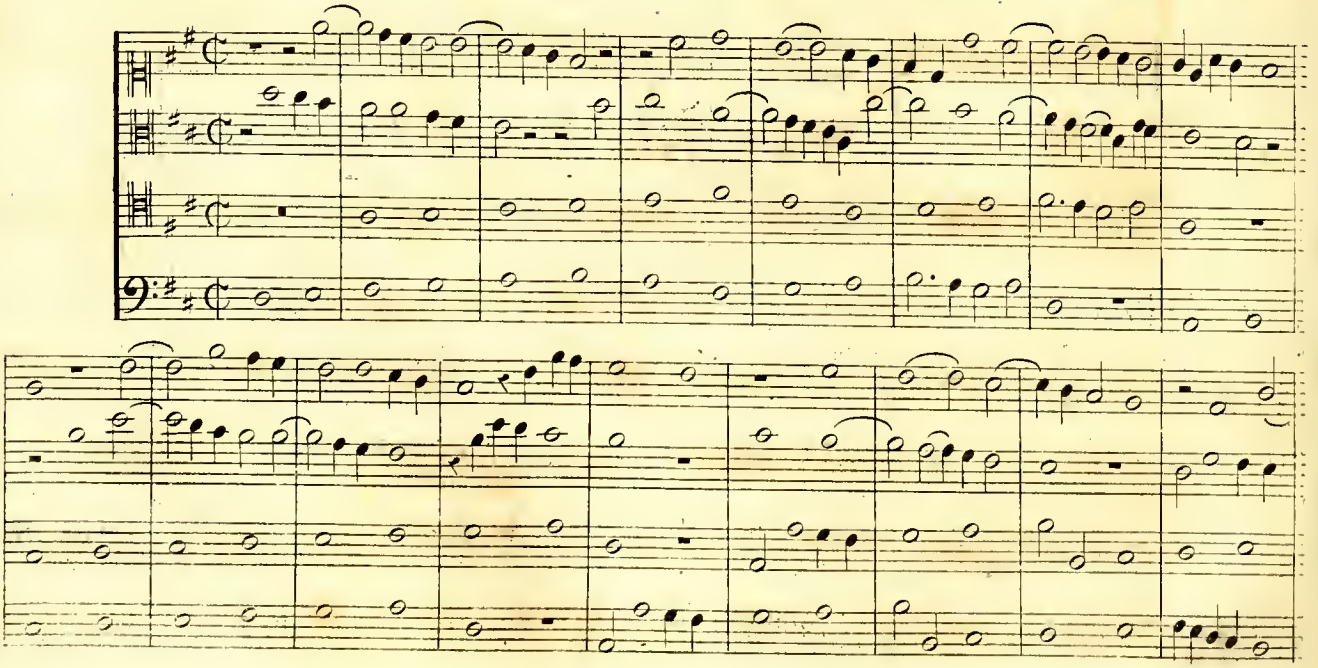
Canon fermé à Quatre.

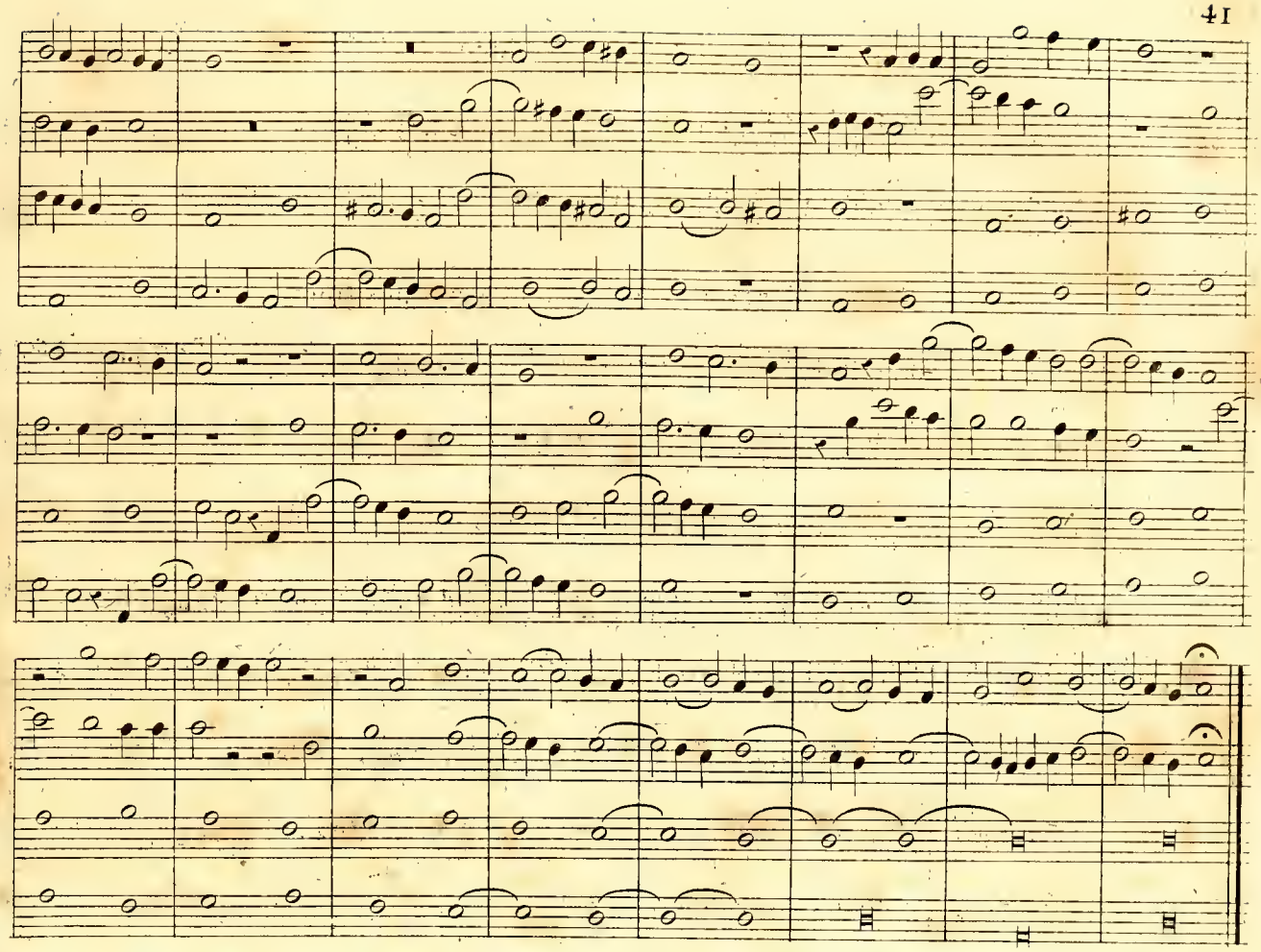


Le même Canon ouvert dans les mêmes positions.

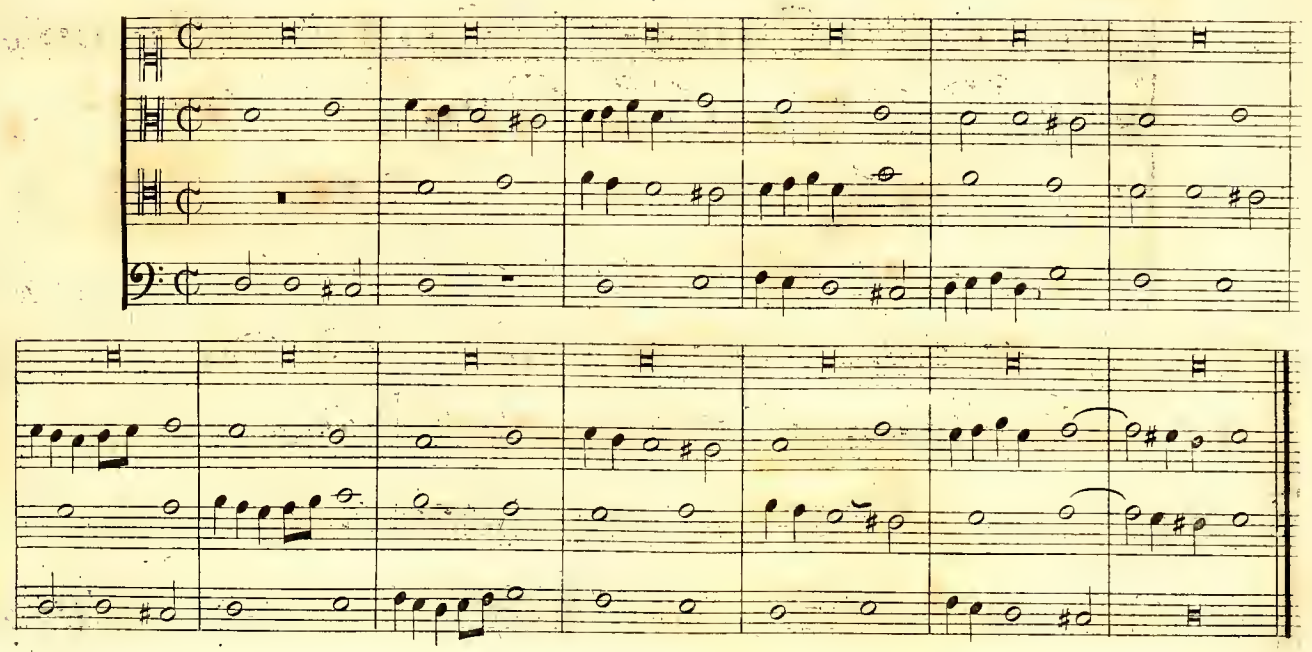


Canon sur canon à quatre, la basse en quinte avec le tenor le contralte en seconde avec le dessus.

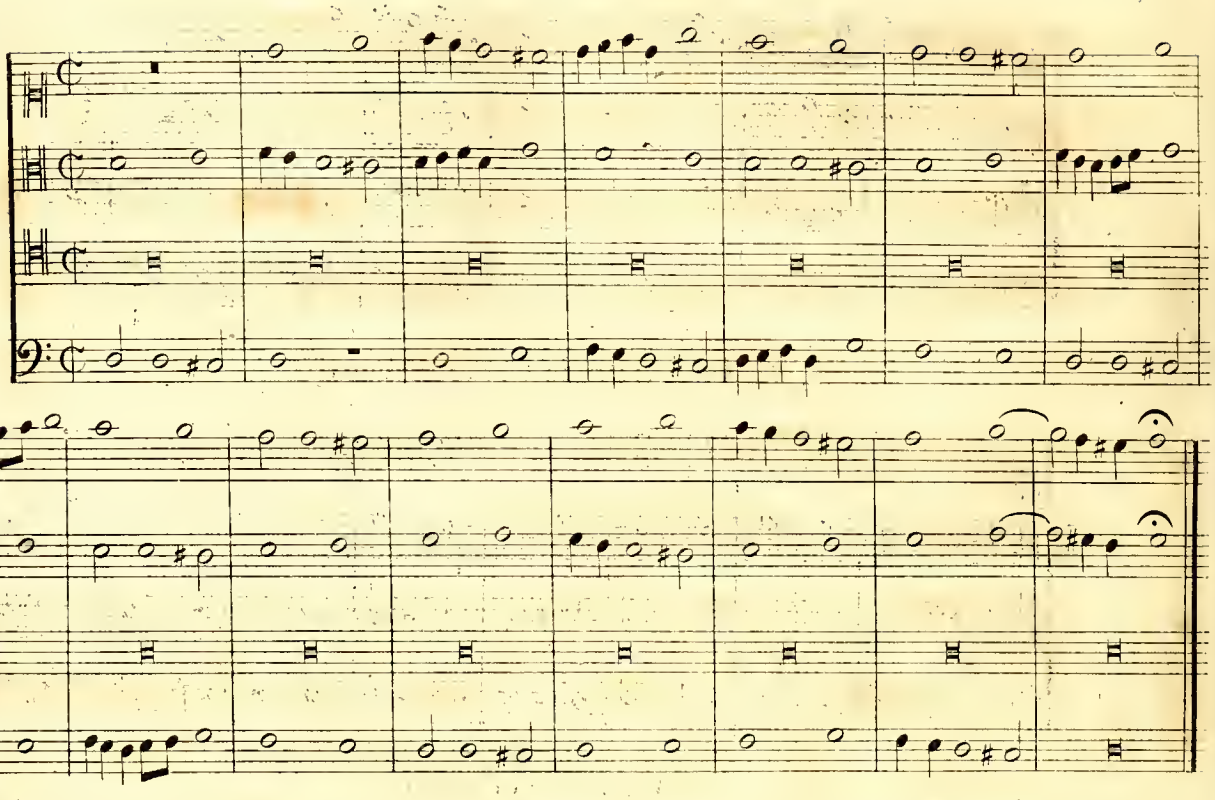




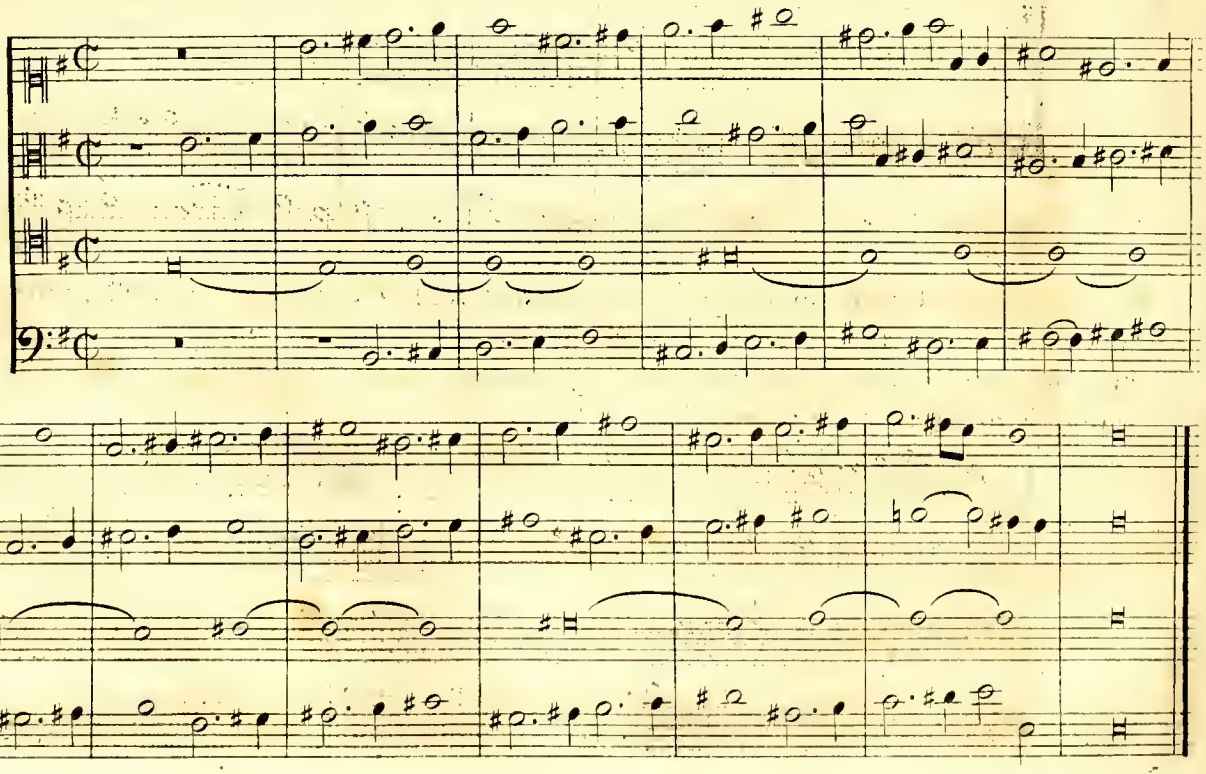
Canon à trois en contrepoint double avec pedale.



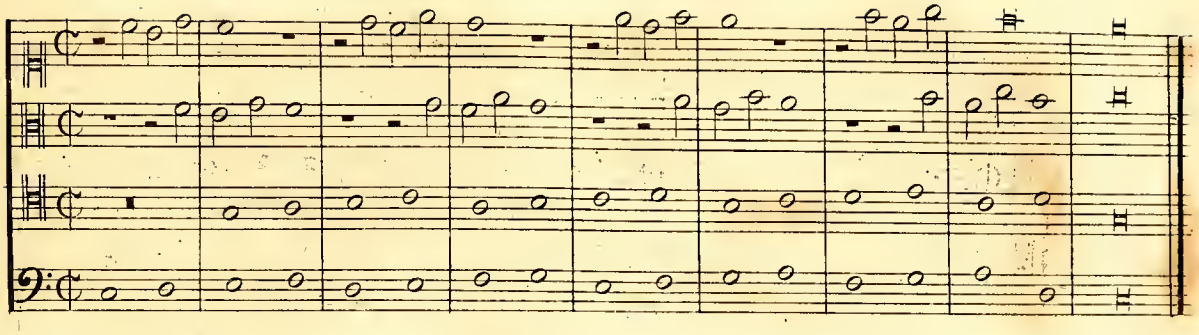
Renversement du Canon précédent.



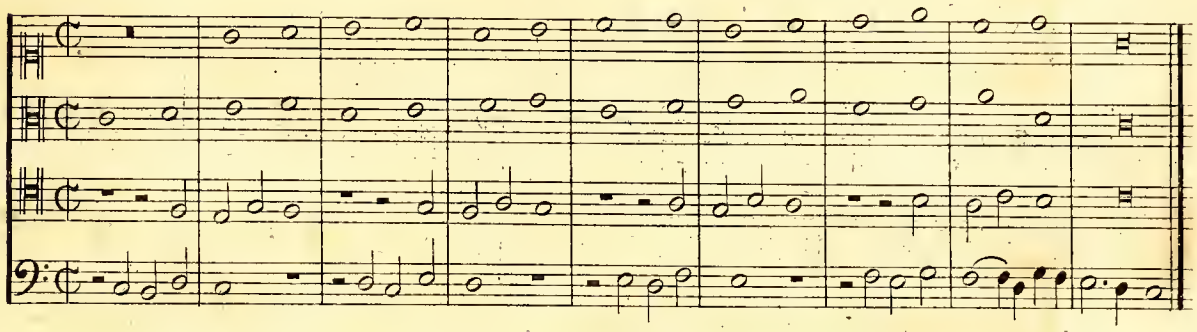
Canon à quatre en quinte et en octave, avec une partie toujours aggravée, modulant dans tous les tons.



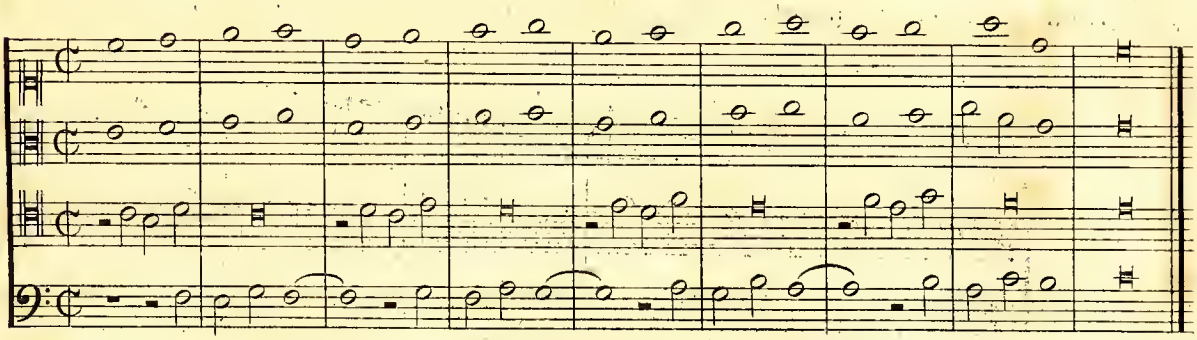
Canon sur canon en quinte.



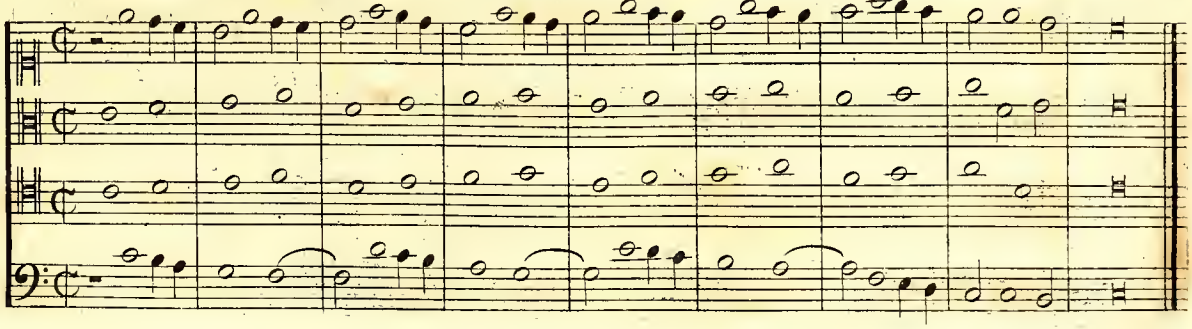
Renversement du Canon précédent.



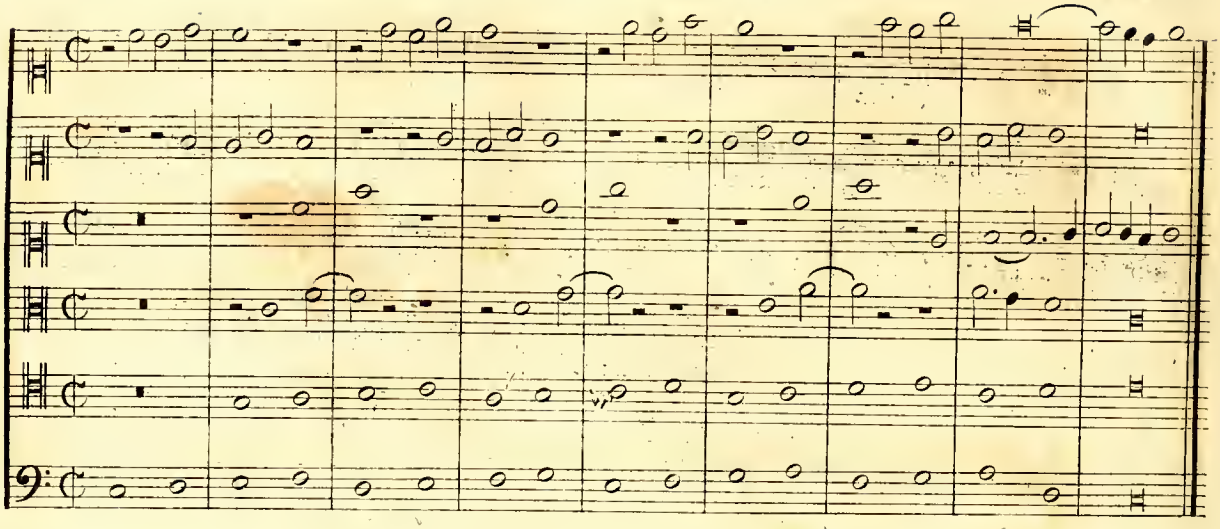
Autre renversement.



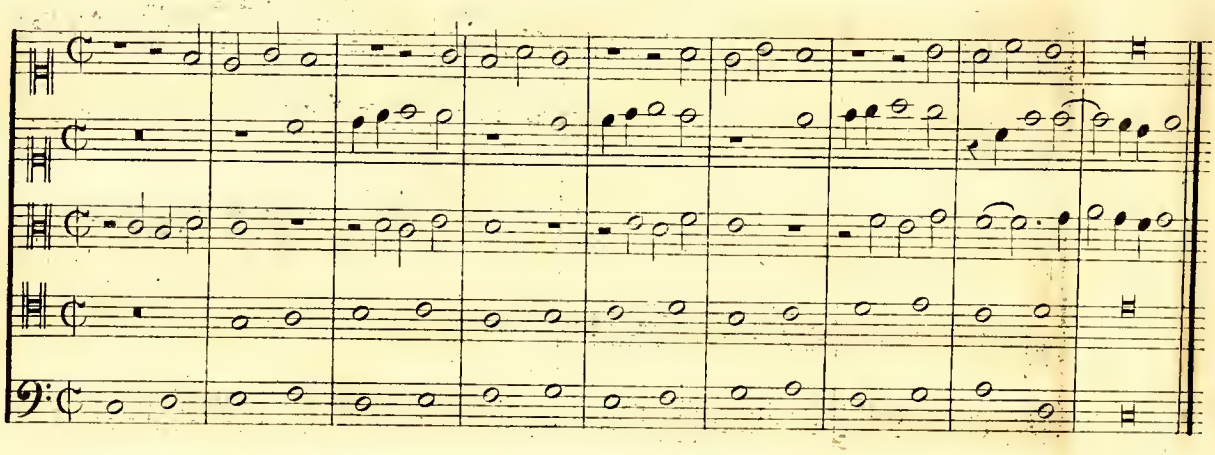
L'obligation du Canon, ou celle du renversement font tolérer dans cette disposition à quatre que la basse qui forme seconde et quarte avec les parties intermédiaires marche en dixieme avec le dessus, pourvu que les dissonances qui résultent de cette nouvelle partie soient à des distances convenables Voyez le Liv. 1.



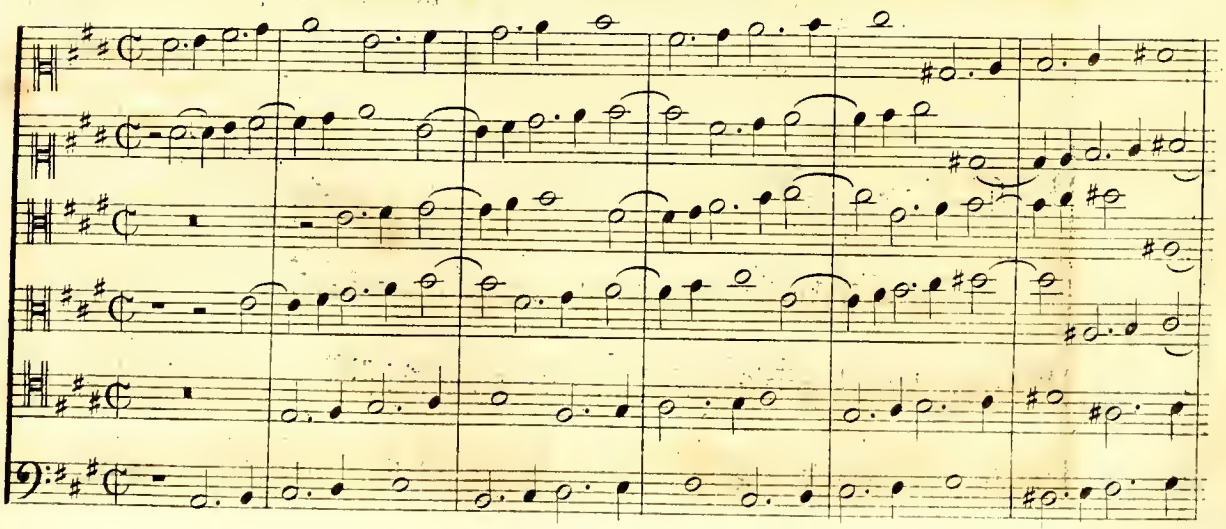
Canon sur canon, à la quinte, à six voix.

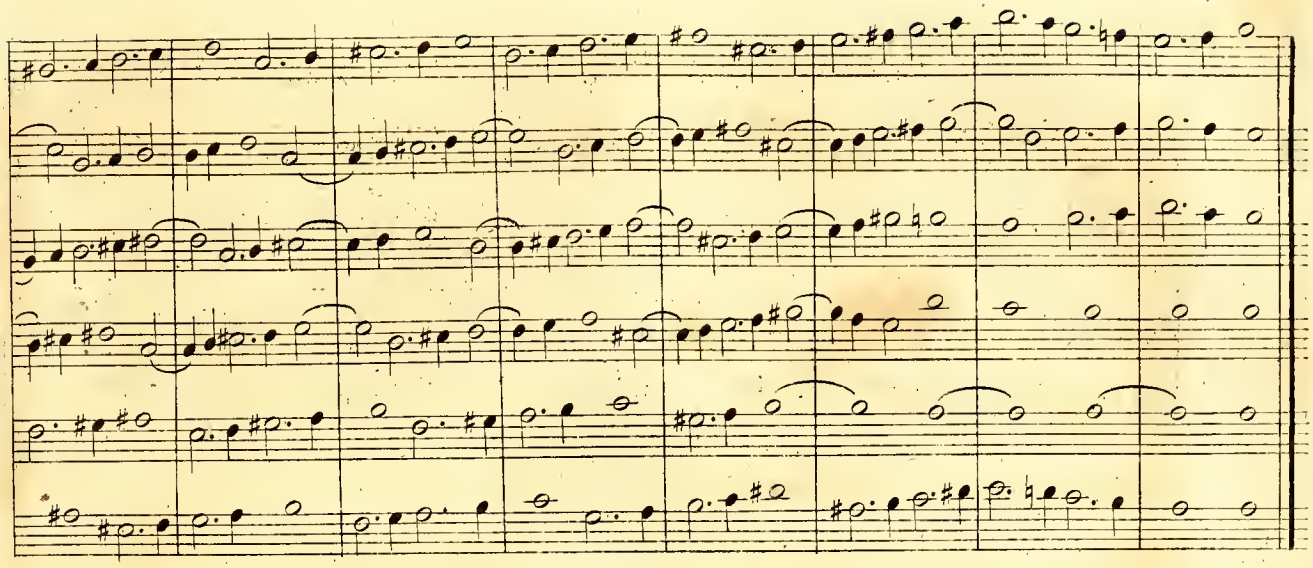


Le même autrement.

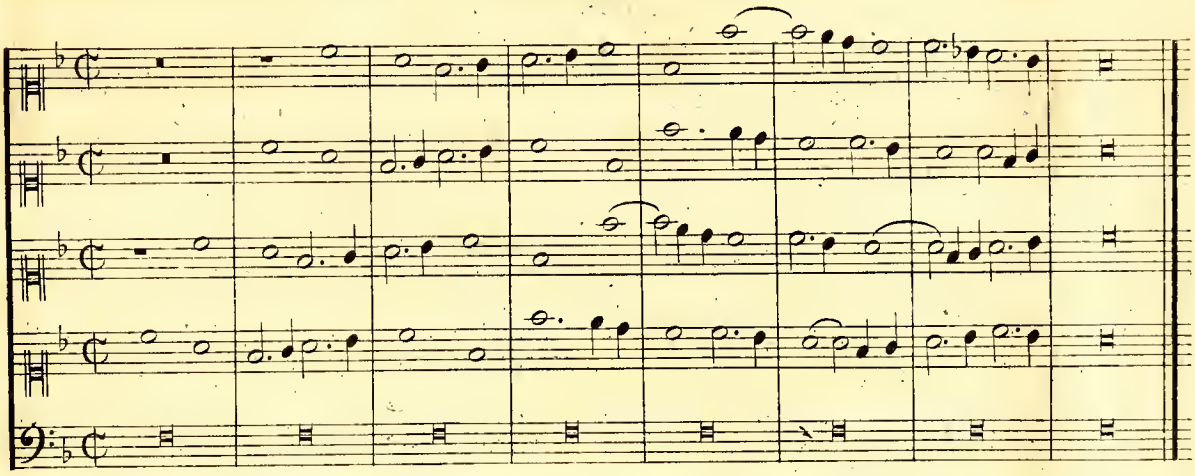


Canon à six, modulant dans tous les tons: L'Obligation du canon fait ici tolérer le triton.

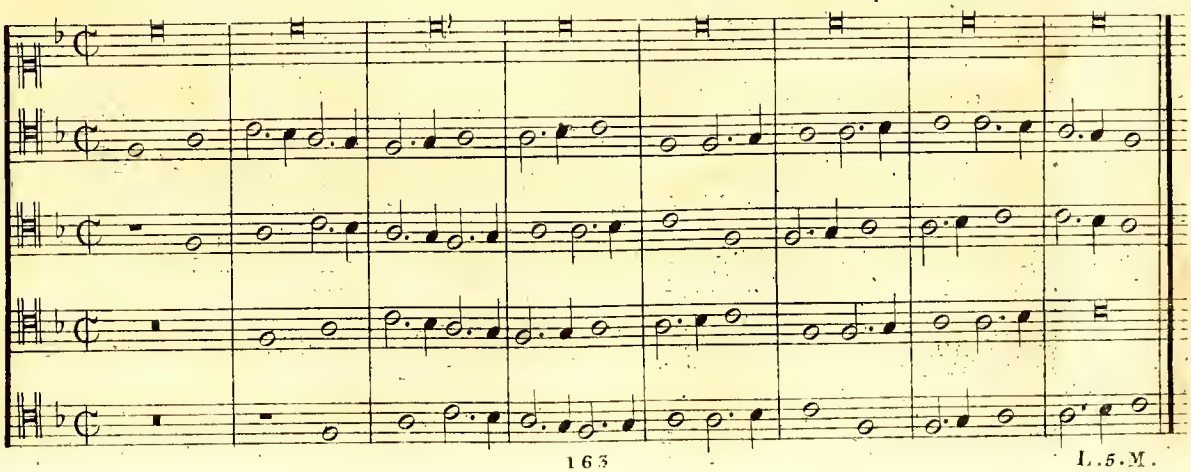




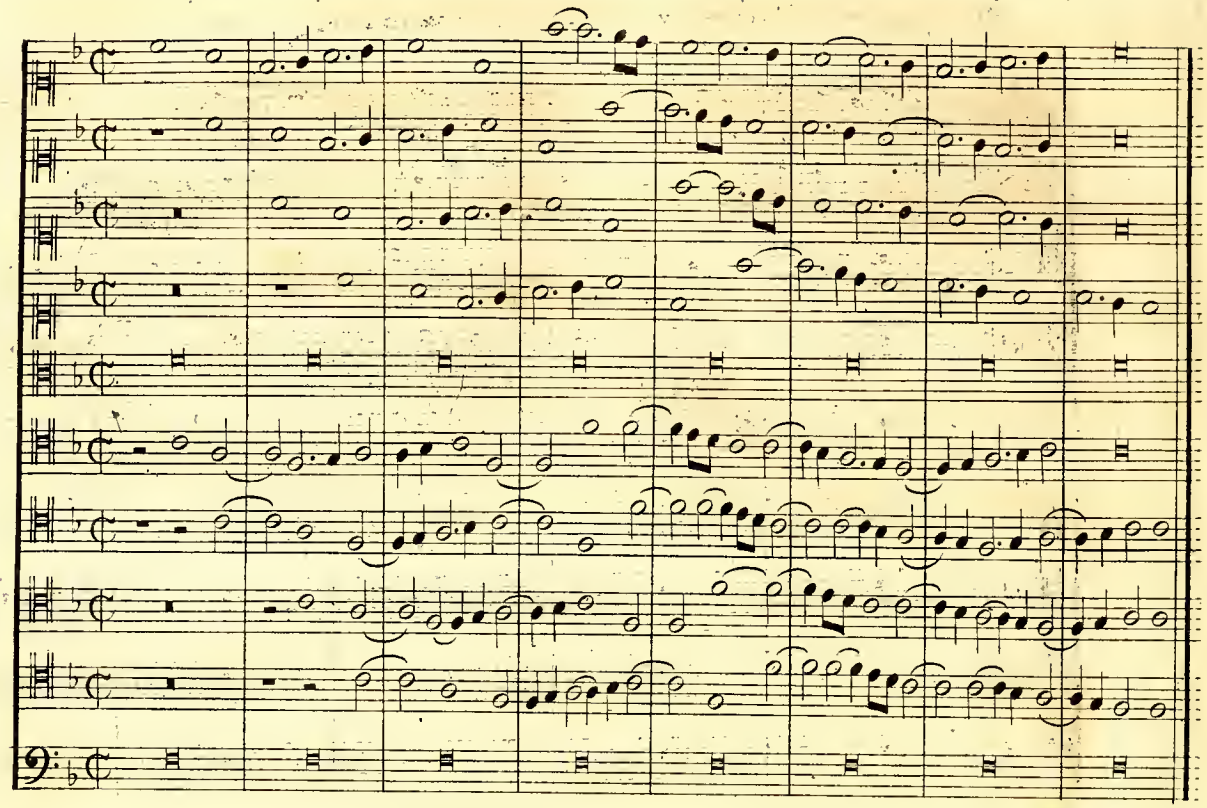
Canon à quatre, à l'octave, sur pedale.



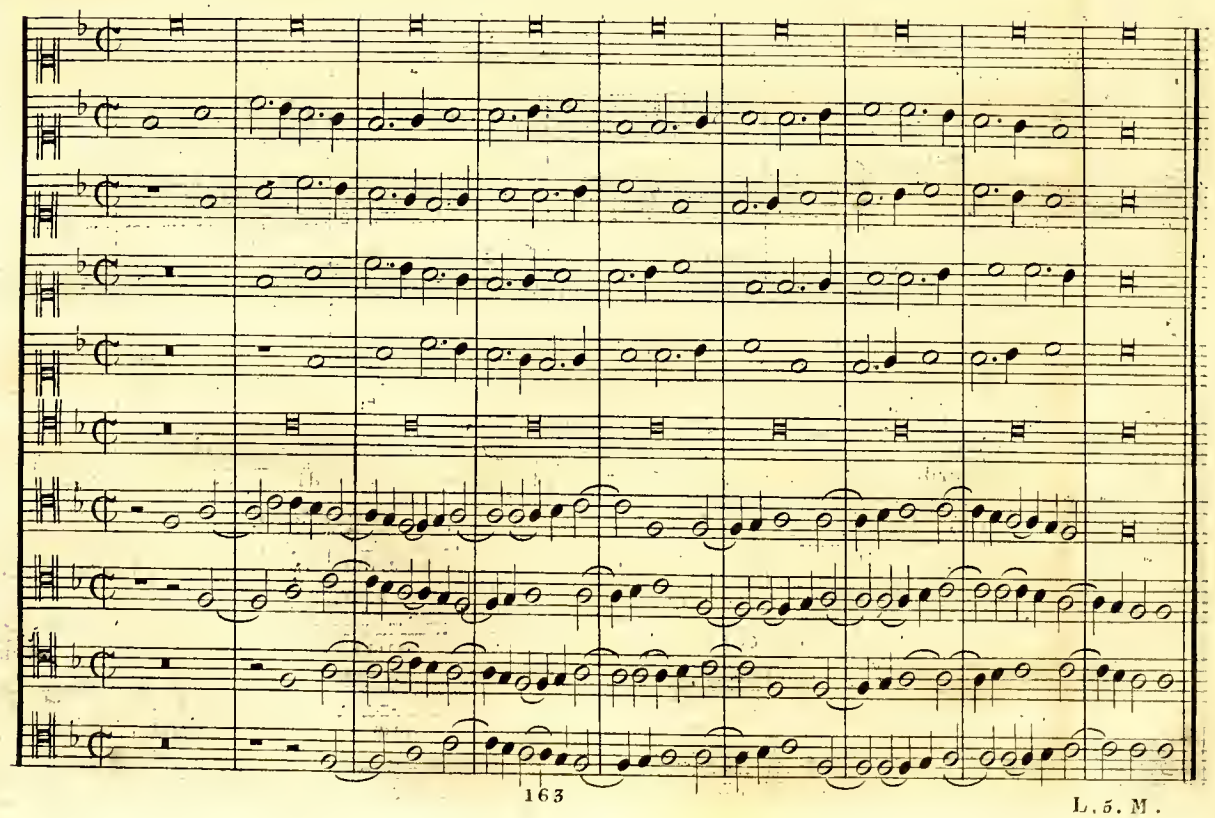
Le même par mouvement contraire, avec la pédale transportée à l'aigu.



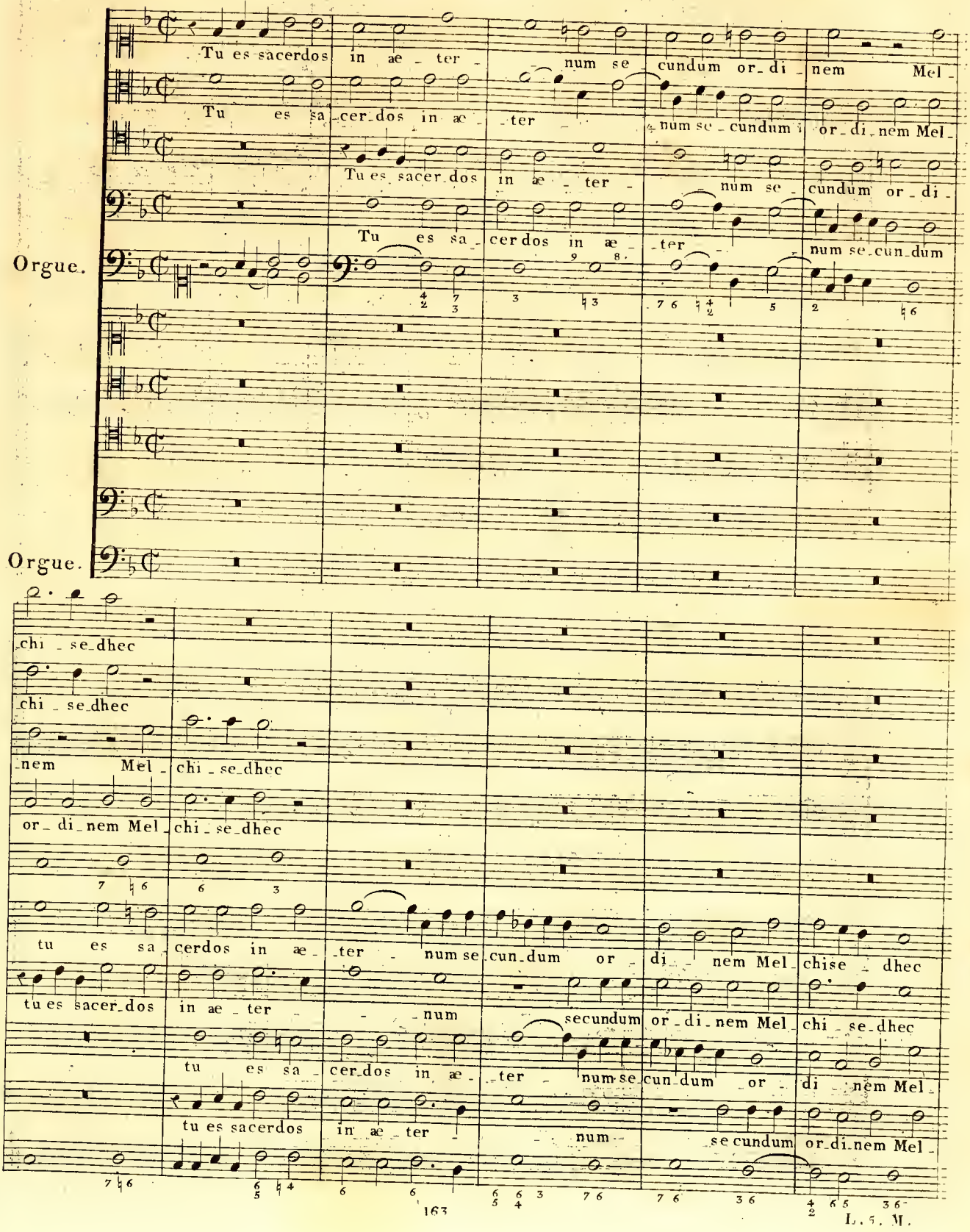
Le même Canon à huit, avec la même pédale: le second chœur toujours syncopé.

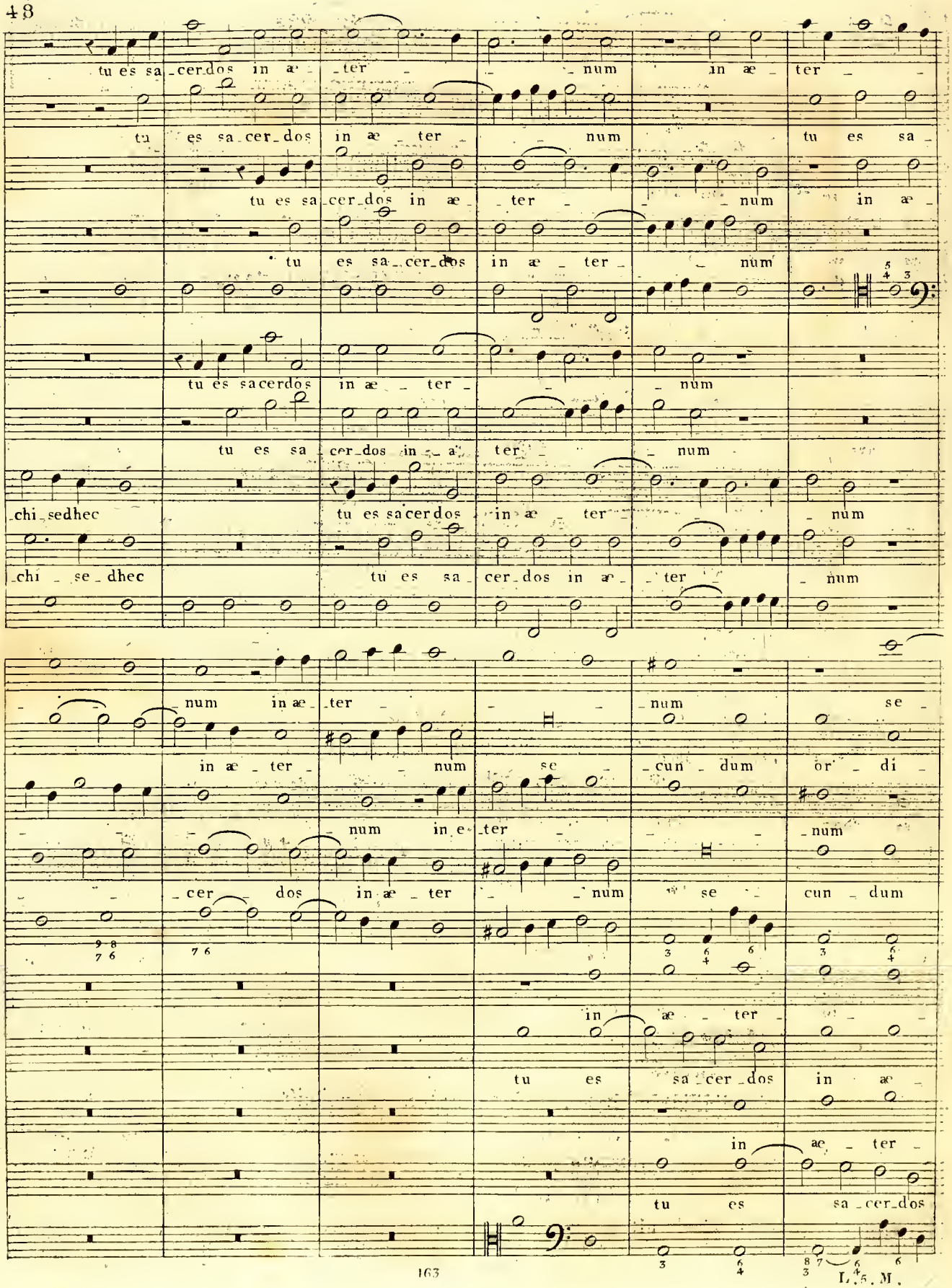


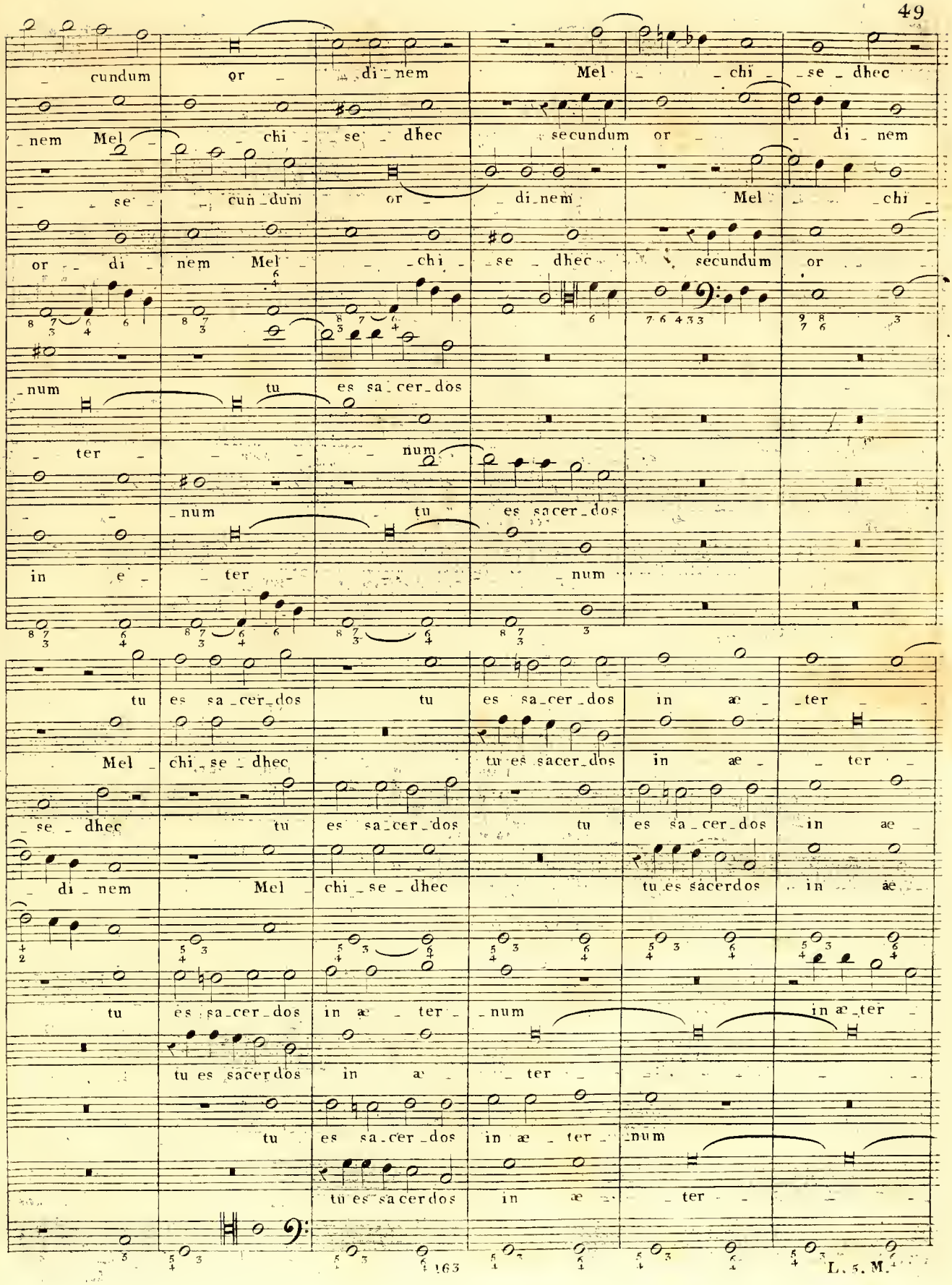
Le Canon précédent, par mouvement contraire.

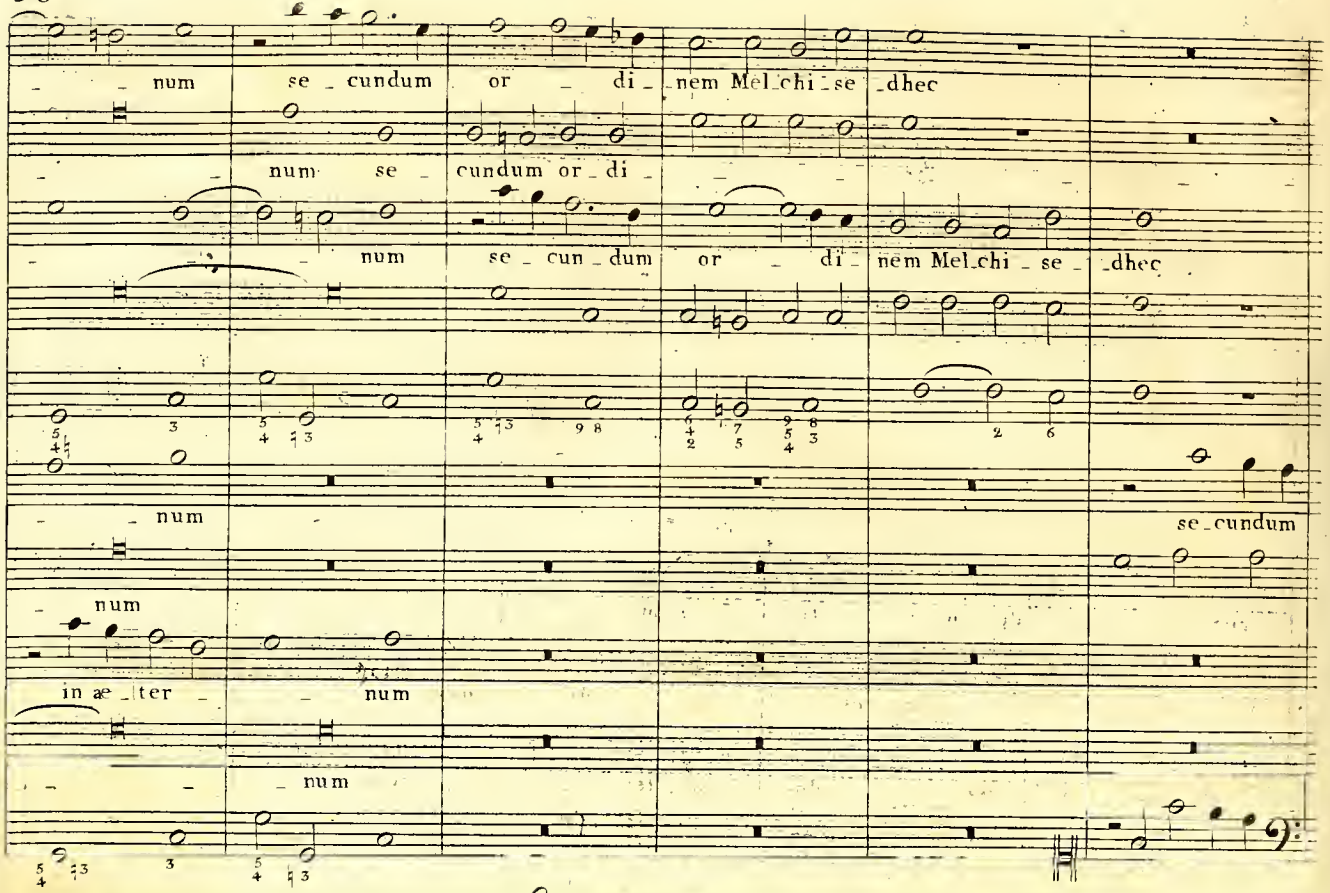


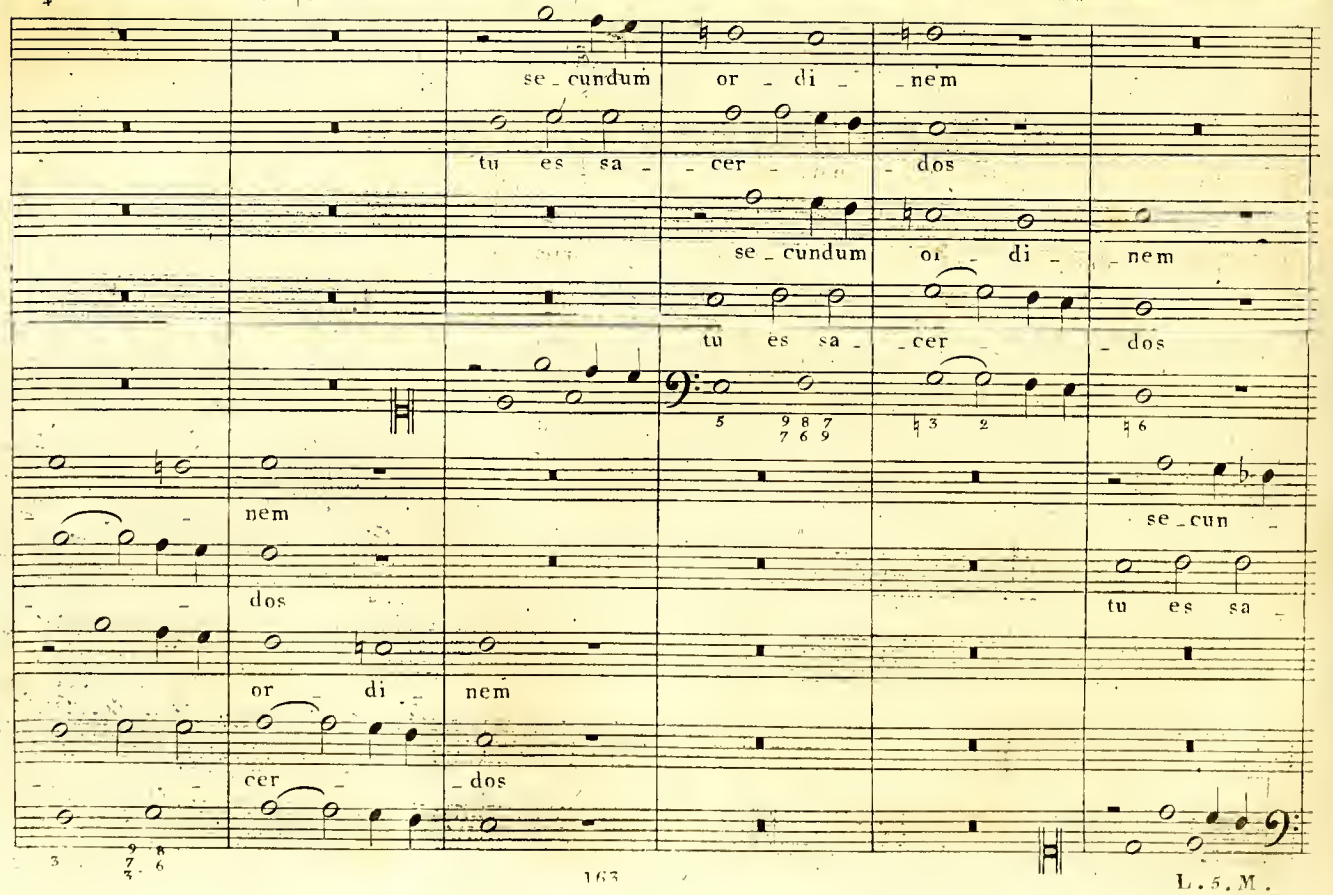
Motet à deux Chœurs, avec canon sur canon dans chacun d'eux.

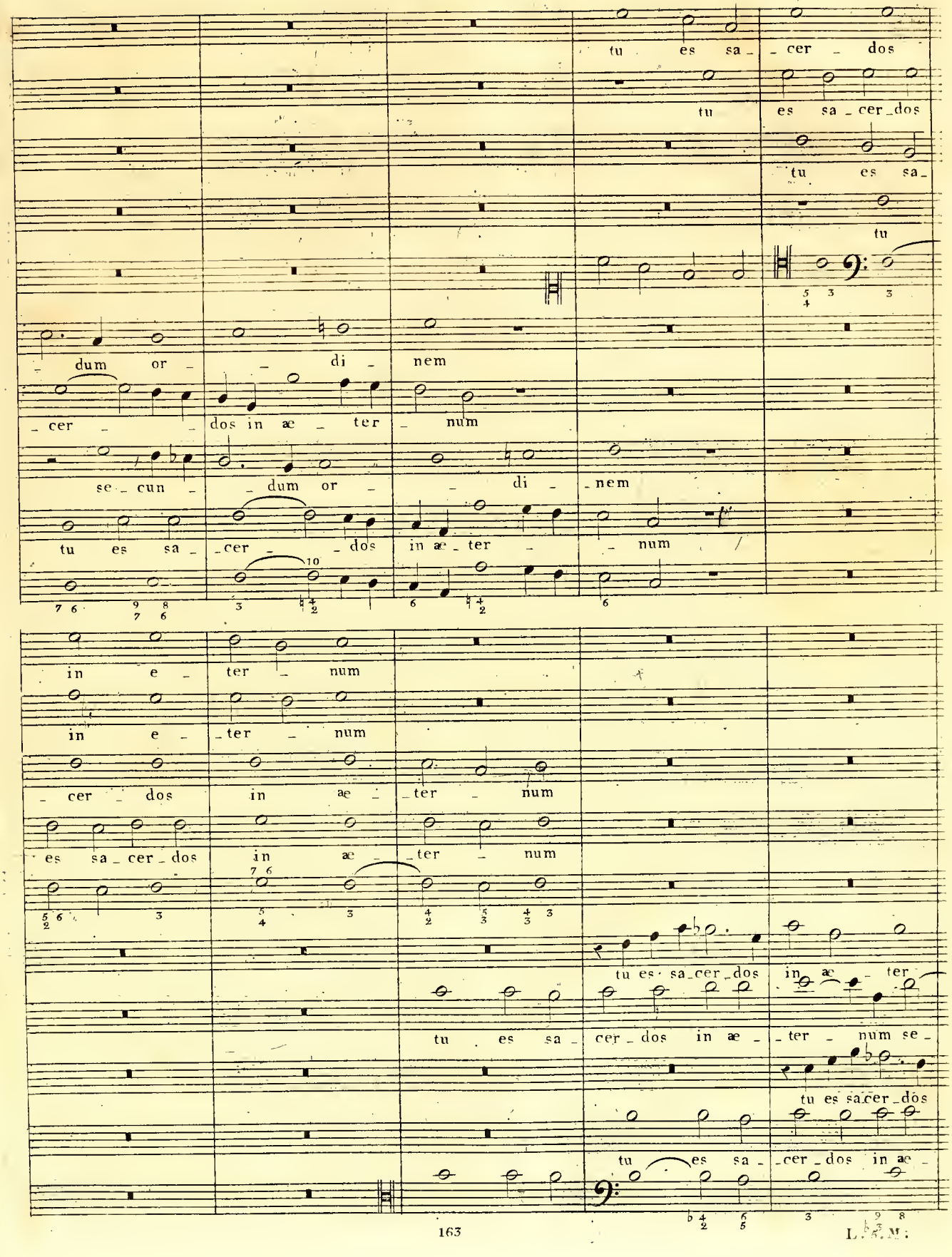


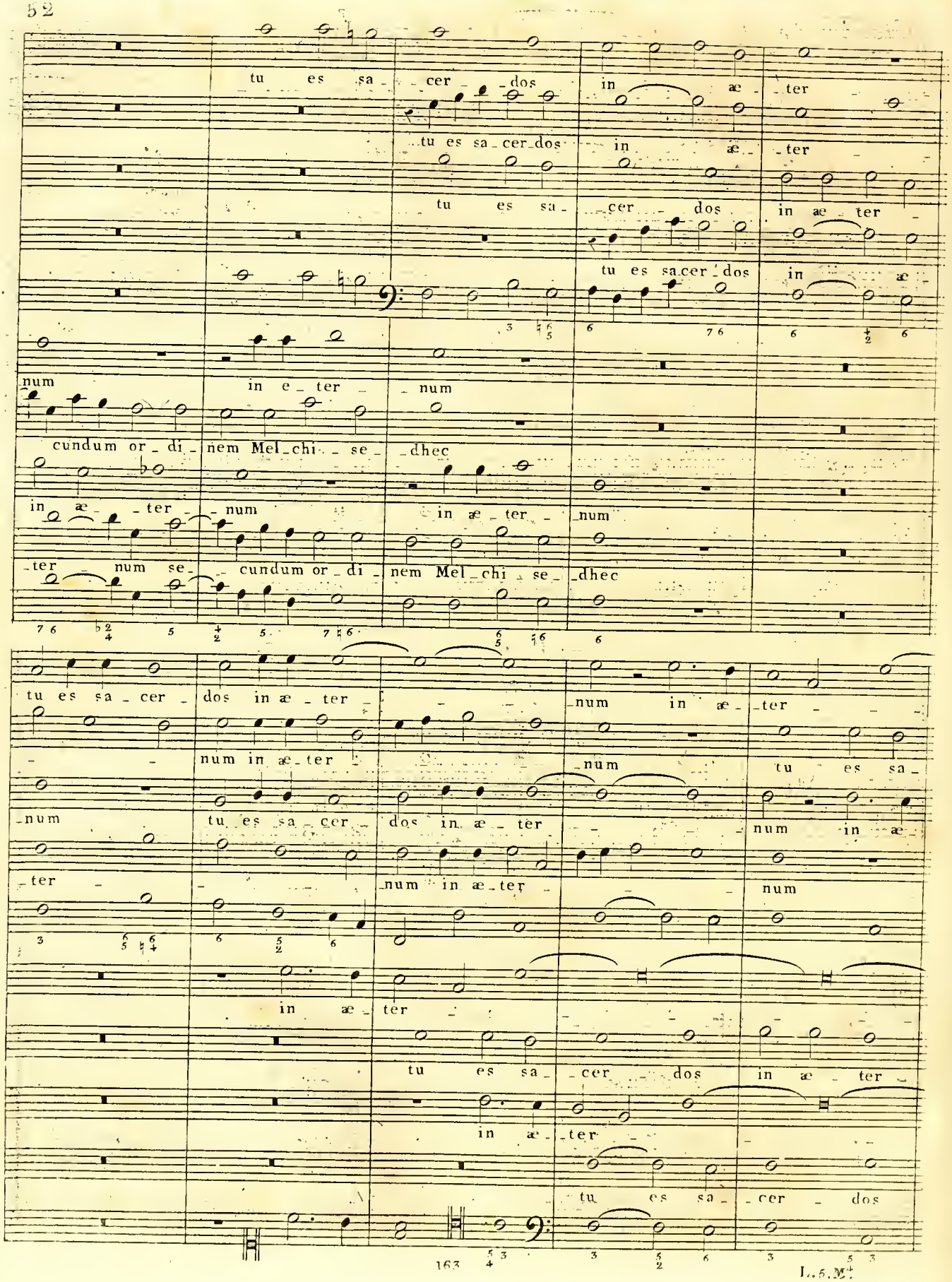

tu es sa_cer_dos in æ_ter_num in æ_ter_
tu es sa_cer_dos in æ_ter_num tu es sa_
tu es sa_cer_dos in æ_ter_num in æ_
tu es sa_cer_dos in æ_ter_num
tu es sacerdos in æ_ter_num
tu es sa_cer_dos in æ_ter_num
chi_sedhec tu es sacerdos in æ_ter_num
chi_se_dhec tu es sa_cer_dos in æ_ter_num
num in æ_ter_num se_
in æ_ter_num se_cun_dum or_di_
num in æ_ter_num
cer_dos in æ_ter_num se_cun_dum
in æ_ter_
tu es sa_cer_dos in æ_
in æ_ter_
tu es sa_cer_dos

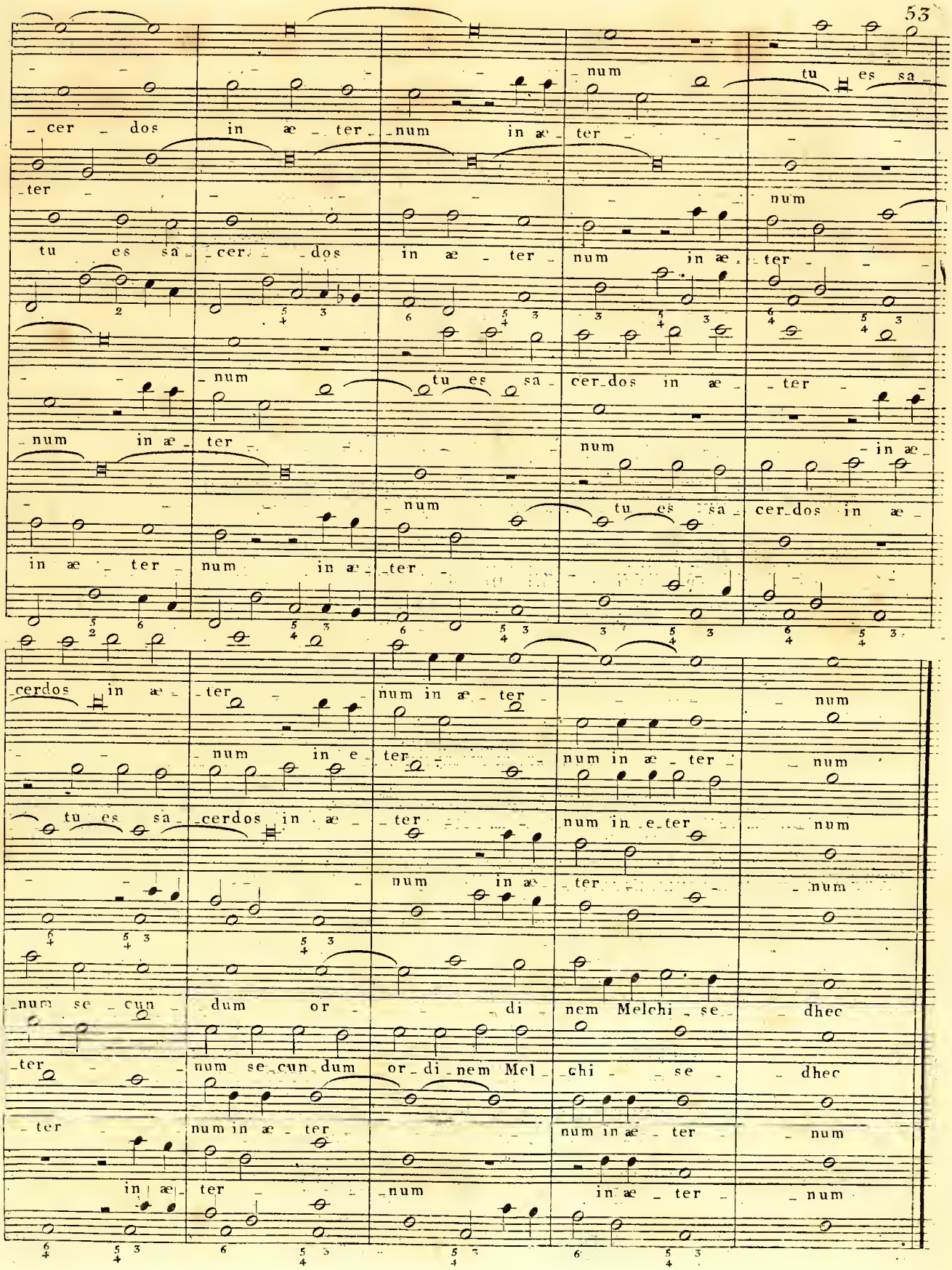

cundum or di nem Mel chi se dhec
nem Mel chi se dhec secundum or di nem
se cun dum or di nem Mel chi
or di nem Mel chi se dhec secundum or
num tu es sa cer dos
ter num
num tu es sacer dos
in e ter num
tu es sa cer dos tu es sa cer dos in æ ter
Mel chi se dhec tu es sacer dos in æ ter
se dhec tu es sa cer dos tu es sa cer dos in æ
di nem Mel chi se dhec tu es sacerdos in æ
tu es sa cer dos in æ ter num in æ ter
tu es sacerdos in æ ter
tu es sa cer dos in æ ter num
tu es sacerdos in æ ter


num se cundum or di nem Mel chi se dhec
num se cundum or di
num se cun dum or di nem Mel chi se dhec
num
num
in ae ter num
num
se cundum

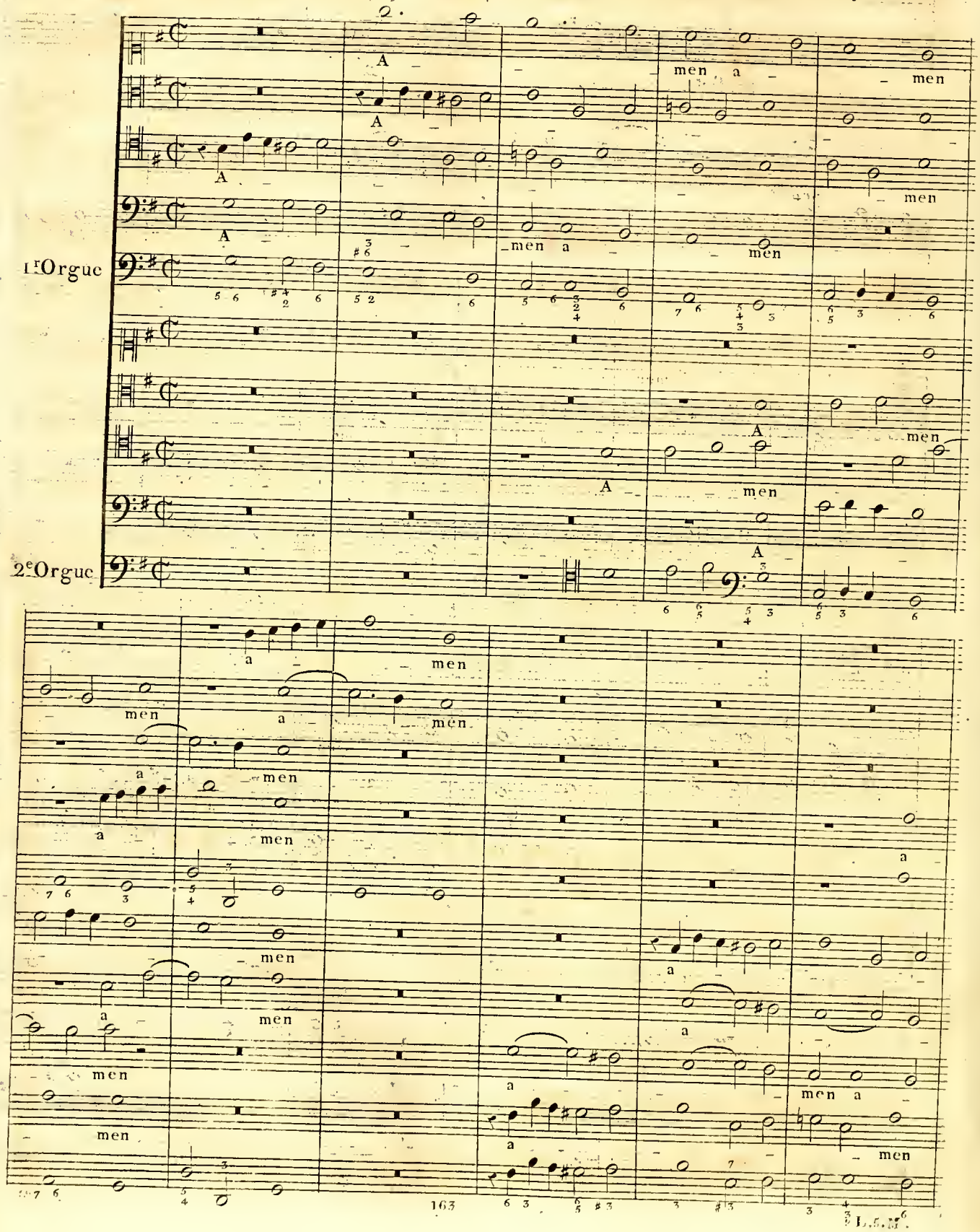

se cundum or di nem
tu es sa cer dos
se cundum or di nem
tu es sa cer dos
nem
dos
or di nem
cer dos
se cun
tu es sa

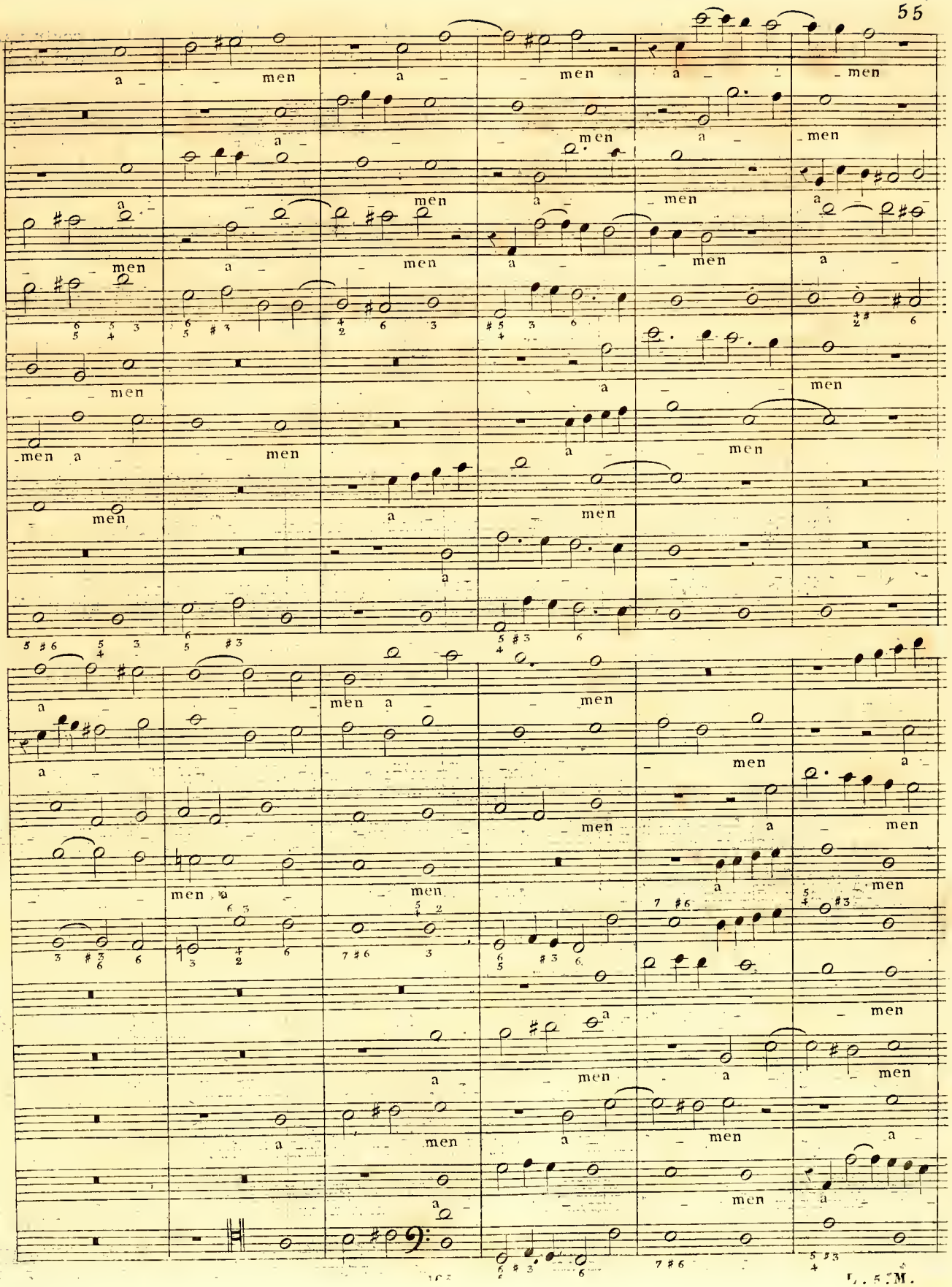

tu es sa_cer_dos
tu es sa_cer_dos
tu es sa_
tu
dum or _di_ nem
cer _dos in æ_ter_ num
se_cun_ _dum or_ _di_ nem
tu es sa_ _cer_ _dos in æ_ter_ num
in e_ter_num
in e_ter_num
_cer_dos in æ_ter_num
es sa_cer_dos in æ_ter_num
tu es sa_cer_dos in æ_ter_num
tu es sa_cer_dos in æ_ter_num se_
tu es sa cer_dos
tu es sa_cer_dos in æ_


tu es sa_cer_dos in æ_ter_num
tu es sa_cer_dos in æ_ter_num
tu es sa_cer_dos in æ_ter_num
tu es sa_cer_dos in æ_ter_num
cundum or_di_nem Mel_chi_se_dhec
in æ_ter_num in æ_ter_num
ter_num se_cundum or_di_nem Mel_chi_se_dhec
tu es sa_cer_dos in æ_ter_num
num in æ_ter_num tu es sa_
num tu es sa_cer_dos in æ_ter_num in æ_
ter_num in æ_ter_num
in æ_ter_num
tu es sa_cer_dos in æ_ter_num
in æ_ter_num
tu es sa_cer_dos


cer dos in æ ter num in æ ter
num tu es sa
ter
tu es sa cer dos in æ ter num in æ ter
num
num tu es sa cer dos in æ ter
num in æ ter
num tu es sa cer dos in æ
in æ ter num in æ ter
num
cerdos in æ ter num in æ ter
num
num in æ ter num
tu es sa cerdos in æ ter num in e ter
num
num in æ ter num
num se cun dum or di nem Melchi se dhec
ter num se cun dum or di nem Mel chi se dhec
ter num in æ ter num in æ ter num
in æ ter num in æ ter num

54 Motet à deux chœurs avec canon sur canon dans chacun d'eux, le tout en contrepoint double. Dans le renversement les dissonances produisent un bon effet au moyen de l'observation des distances.

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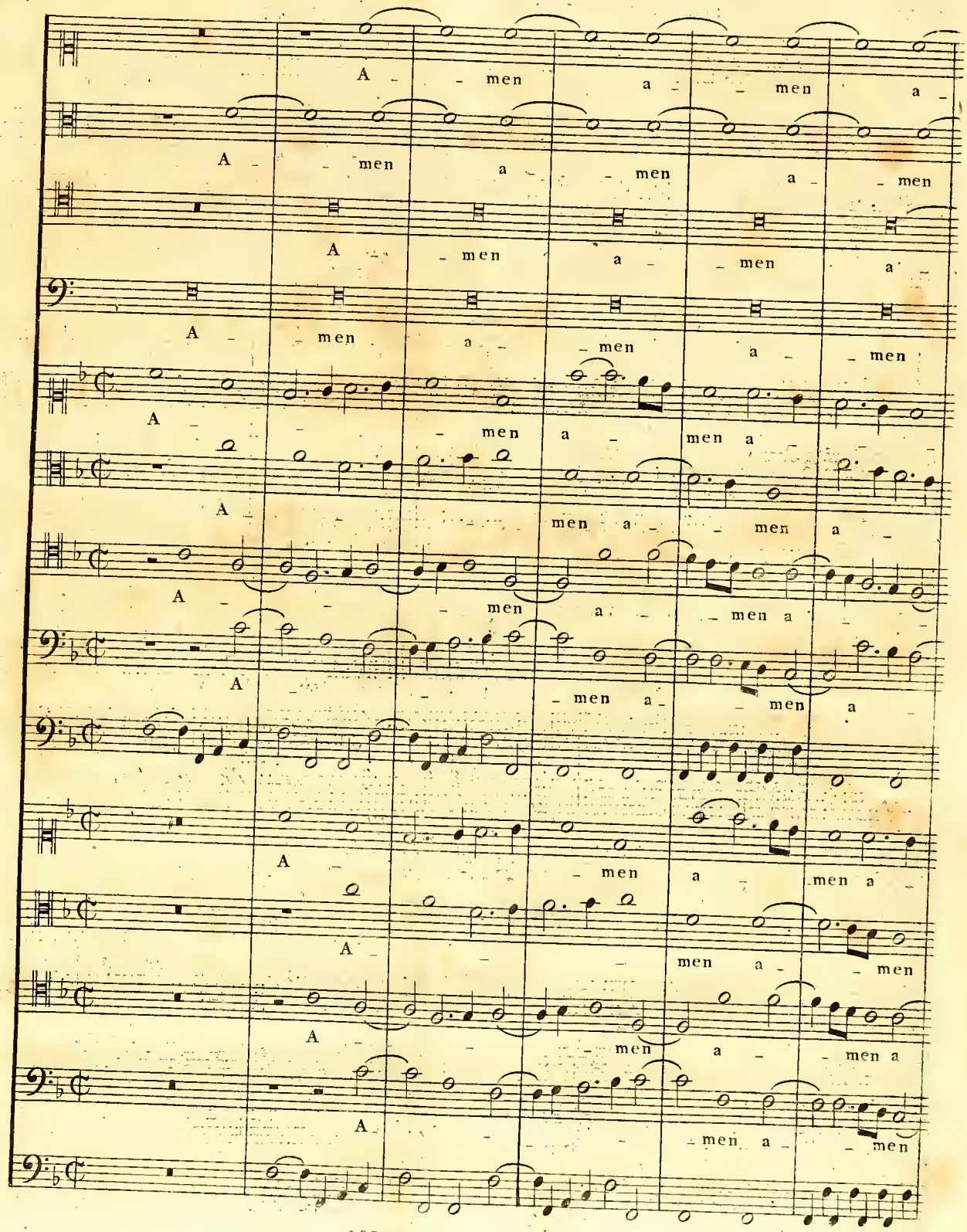
Le Canon de la page 46 étendu modulé, augmenté de quatre parties en pédale et de deux basses instrumentales concertantes.



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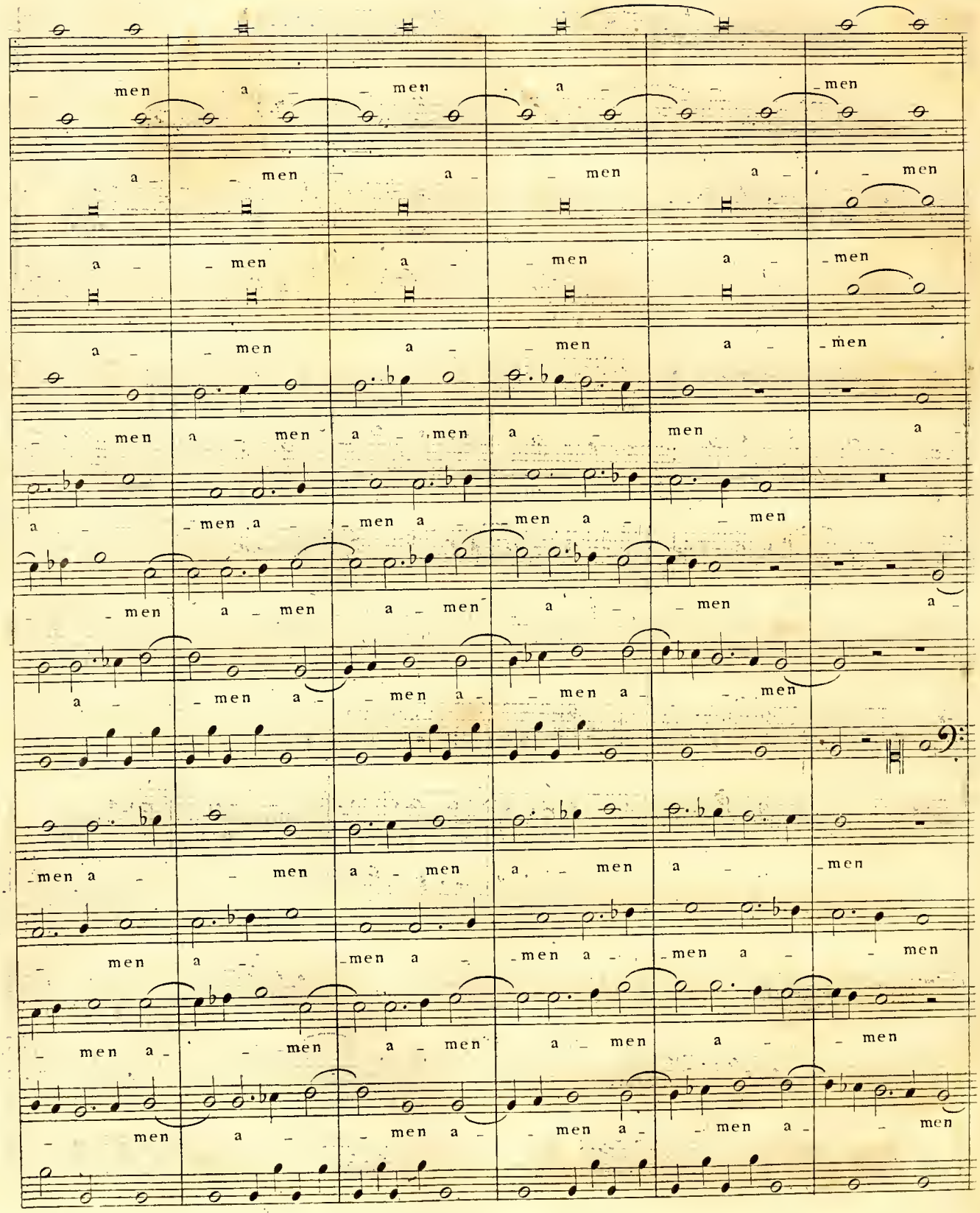
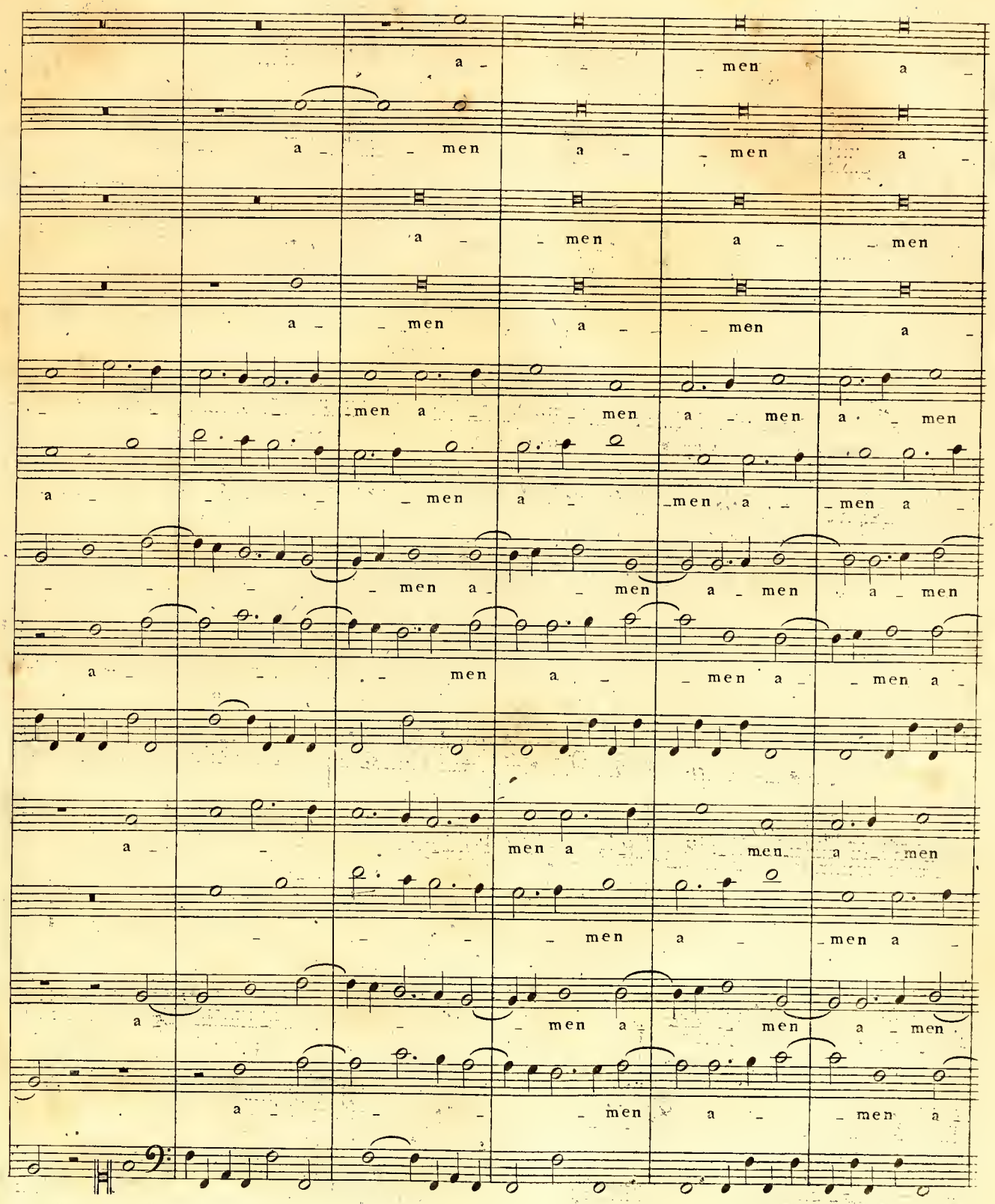
L. 5. T.


men a - men a - men
a - men a - men a - men
a - men a - men a - men
a - men a - men a - men
- men a - men a - men a - men
a - men a - men a - men a - men
a - men a - men a - men a - men
men a - men a - men a - men
- men a - men a - men a - men
- men a - men a - men a - men
- men a - men a - men a - men
- men a - men a - men a - men


a - men a -
a - men a - men a -
a - men a - men
a - men a - men a -
- men a - men a - men a - men
a - men a - men a - men a -
- men a - men a - men a - men
a - men a - men a - men a -
a - men a - men a - men
- men a - men a -
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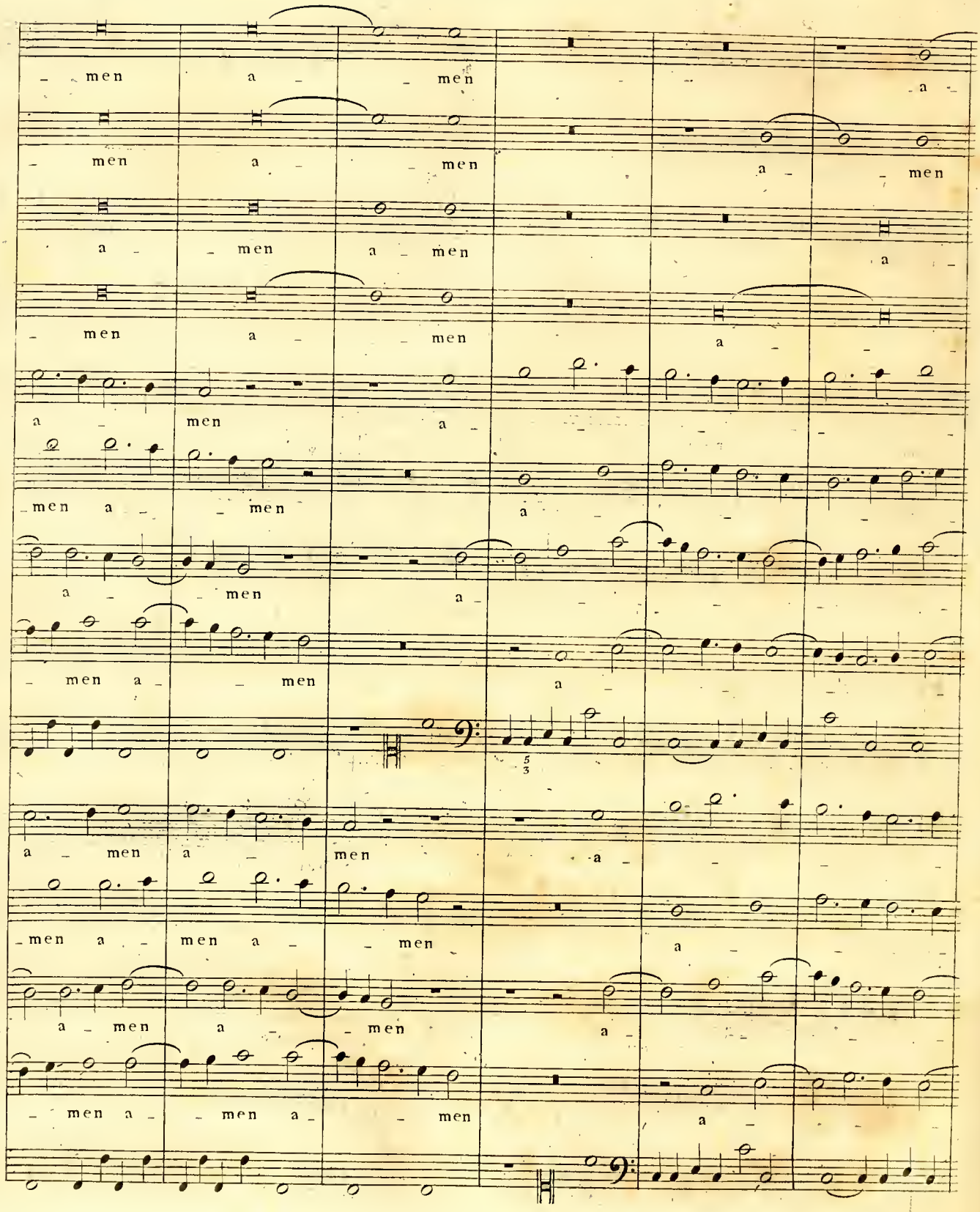
L. 5. T.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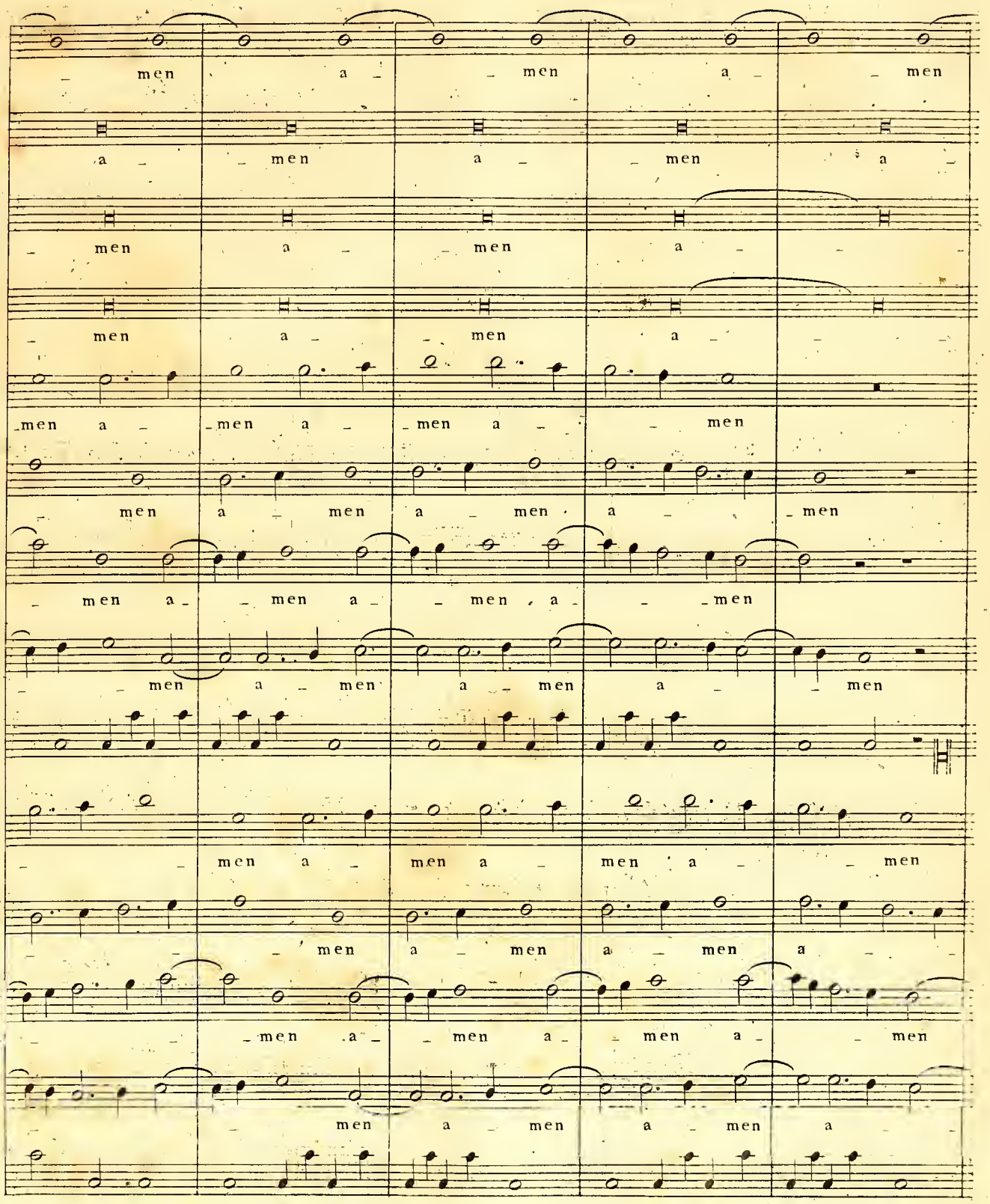
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men a men a men a men

a – – men a –
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men a – – men a –
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men a – men a –
a – – men a – – men a – men
– men a – men a –
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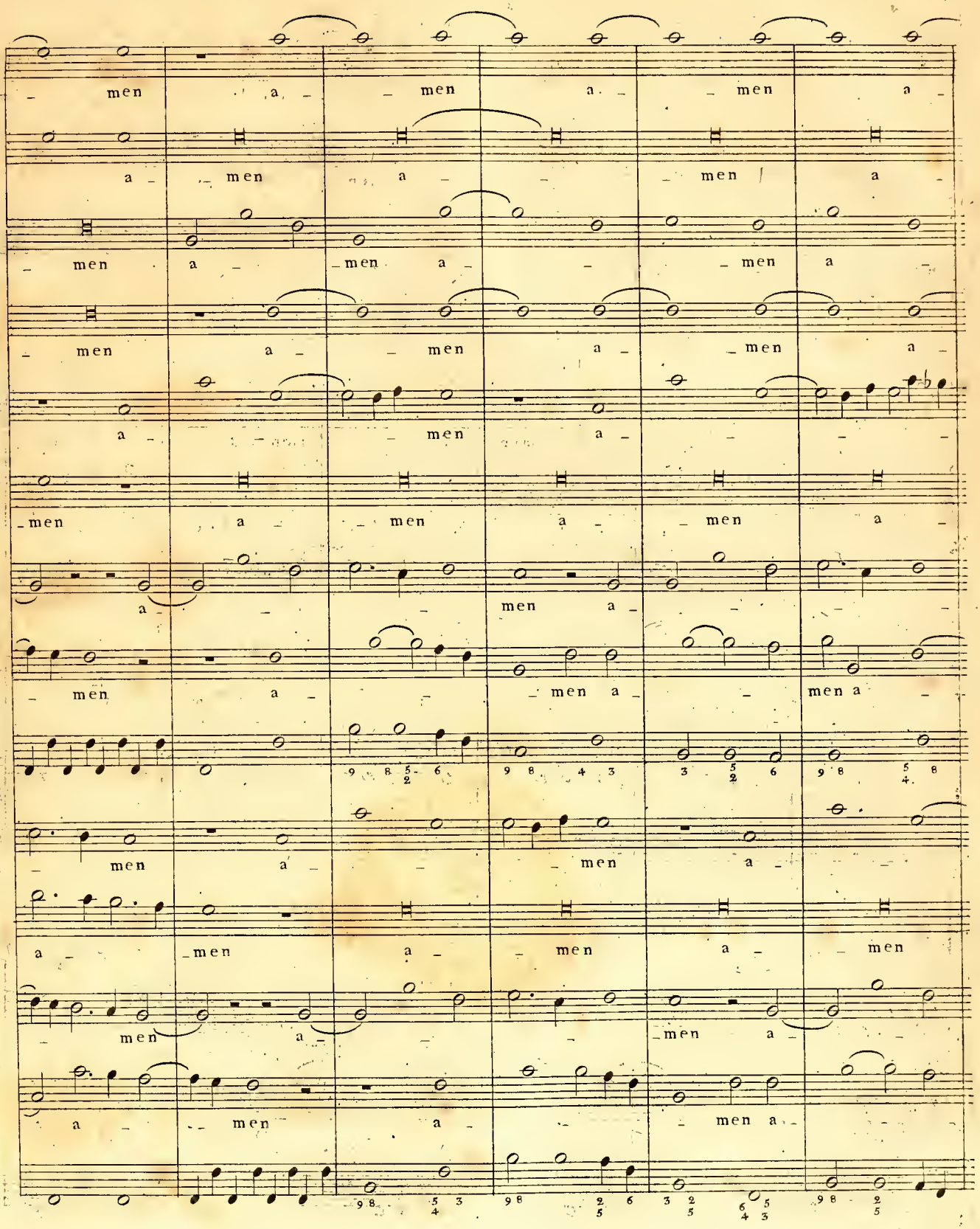
men a – – men a – – men
a – – men a – – men a –
– men a – – men a – – men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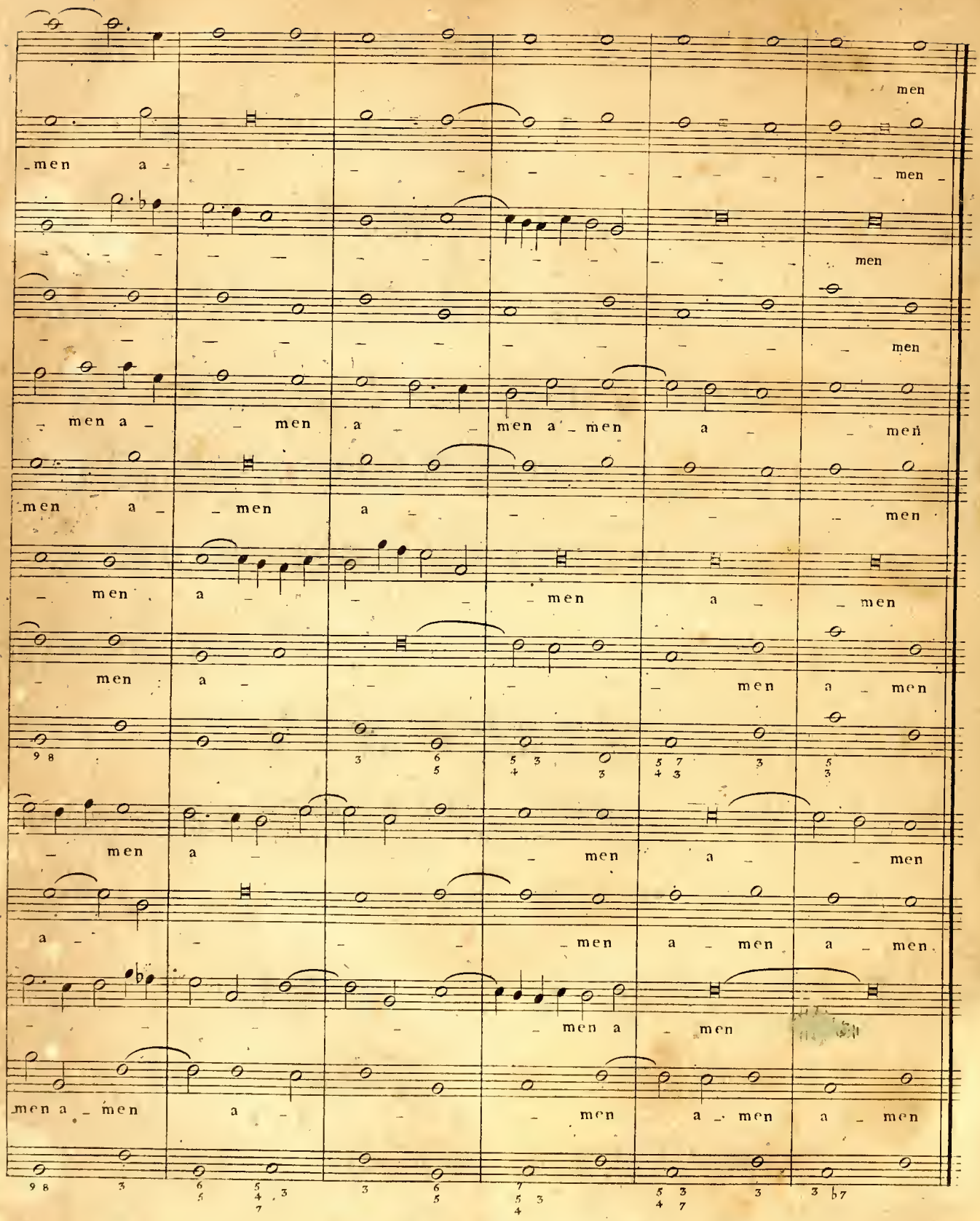
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