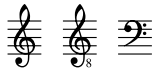
Charles
Guillet
(?–1654)

24 Fantasies

à quatre parties disposées selon
l'ordre des douze modes

Paris 1610

Vol. II: Les Modes Transposez
Clefs: 

VM Musica

Charles
Guillet
(?–1654)

24 Fantasies

Vol. II: Les Modes Transposez

Clefs:

VistaMare Musica

ViMa 6 II – Version 1.1 – May 2015.
A VistaMare Musica publication (http://www.vistamaresoft.com/musica/).
Editing and typesetting © 2012–15 Maurizio M. Gavioli.
Licensed under the Creative Commons license "Attribution - Share Alike" (in simple words, do with it whatever you like as long as you give me proper credit and share derivative works like this one; for details, see http://www.creativecommons.org/licenses/by-sa/3.0).

Typeset with MuseScore (http://musescore.org/). Texts set in Linux Libertine and Linux Biolinum (http://www.linuxlibertine.org/).
Ornate initials set in Goudy Initialen font by Dieter Steffmann (http://www.steffmann.de/). Typographic ornament from Ballard's original print.

Table of Contents

Les Modes Transposez

13. Treisiesme fantasie (I) 6
14. Quatorsiesme fantasie (II) 9
15. Quinsiesme fantasie (III) 12
16. Seisiesme fantasie (IV) 16
17. Dixseptiesme fantasie (V) 18
18. Dixhuictiesme fantasie (VI) 20
19. Dixneufiesme fantasie (VII) 22
20. Vingtiesme fantasie (VIII) 24
21. Vingt-uniesme fantasie (IX) 26
22. Vingt-deuxiesme fantasie (X) 30
23. Vingt-triosiesme fantasie (XI) 32
24. Vingt-quatriesme fantasie (XII) 34

Preface

This edition follows as faithfully as possible the original 1610 movable-type print by Pierre Ballard (Paris). The source used for the edition is the copy in the *Bibliothèque Nationale de France* (Paris). The title page reads:

VINGT-QUATRE
FANTASIES,
A QUATRE PARTIES,
DISPOSEES SELON L'ORDRE DES DOUZE MODES.
PAR C. GUILLET NATIF DE
BRUGES EN FLANDRES.

A PARIS,
Par Pierre Ballard, Imprimeur de la Musique du Roy,
demeurant rue Sainct Iean de Beauvais, à l'enseigne
du Mont Parnasse.
1610
Avec Privilege de sa Majesté.

Three versions are available: one with original clefs and *Mensurstrich*, one with treble, alto and bass clefs ('viol clefs') and *Mensurstrich* and one with treble, treble *8ª bassa* and bass clefs ('recorder clefs'); they are identical under any other account.

Editorial remarks

- All editorial additions are placed above the staff or marked by dotted lines or parentheses. Corrections or special issues are marked by note numbers referring to the critical notes below.
- Original time signatures and note values have been retained, but the music is presented in modern clefs (treble, treble *8ª bassa* or alto and bass).
- The original had no barlines and the four parts were in separate booklets. For this edition, the parts have been set in score format and measure bars added (this required splitting some notes in several tied notes in non-*Mensurstrich* versions).
- Accidentals above the staff are editorial suggestions.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently 'modernized' when current conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Fermatas are original, unless enclosed in parentheses.
- *Coloratio* is indicated by angle brackets (⌜ ⌝).
- *Ligaturæ* are indicated by square slurs (⌜‾⌝).

Critical notes:

1) The ♮ symbol is original.
2) A small check-shaped sign in the original indicates the possibility of the lower octave note.

Fantasies

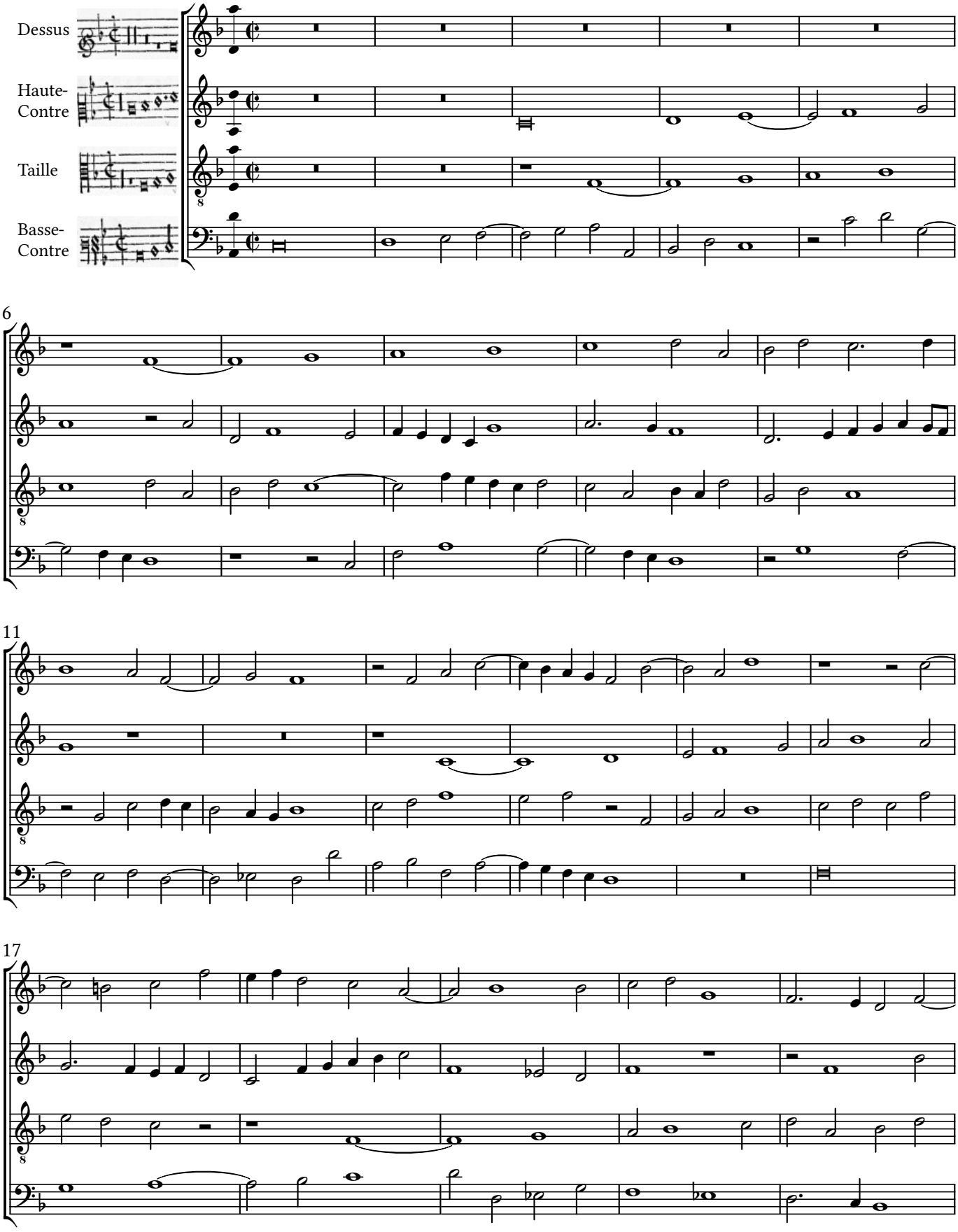
à quatre parties

I: Les Modes Transposez

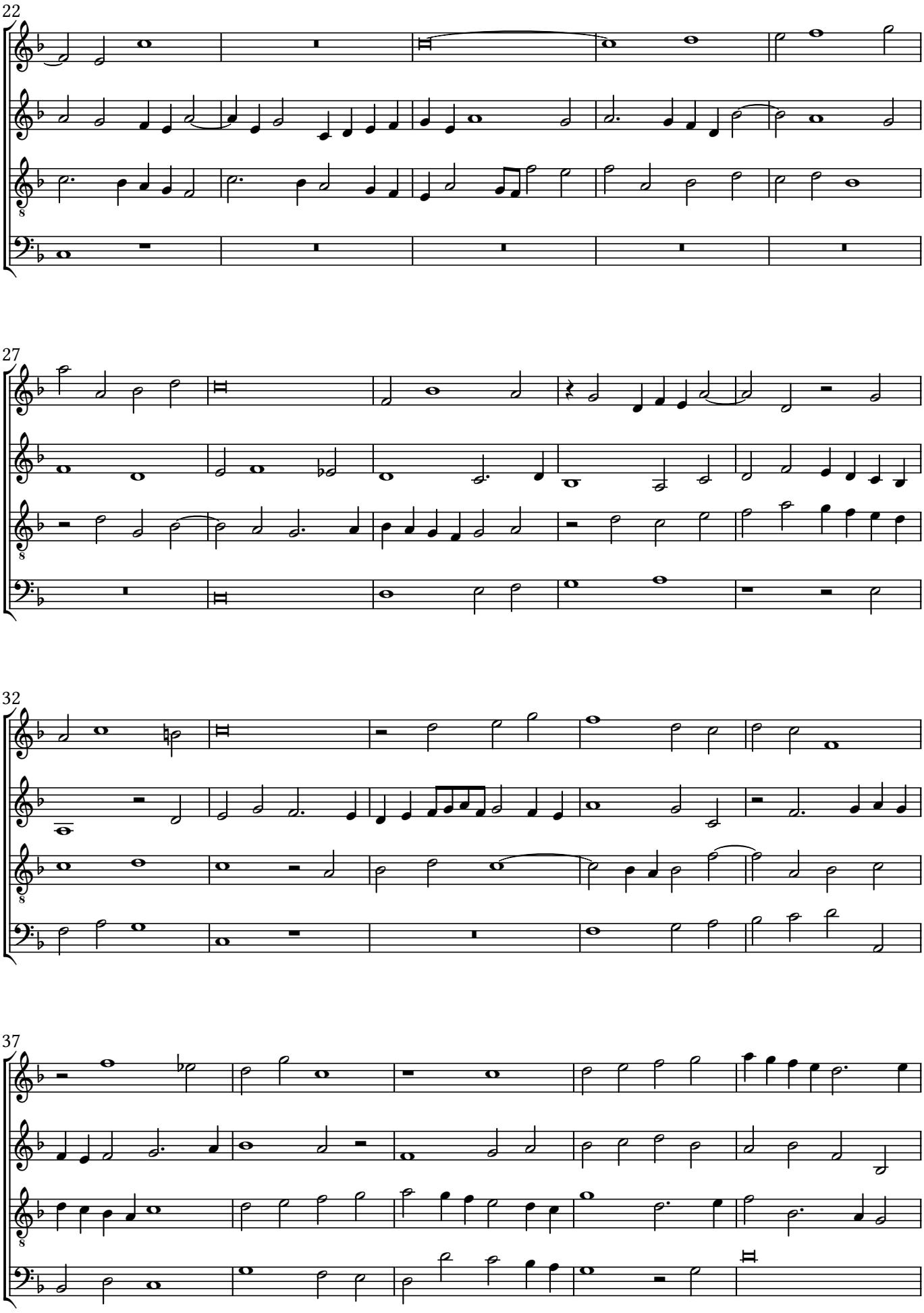
Treisiesme Fantasie

Mode Dorien, Autentique,
contenu dans la premiere espece de Diapason divisee Harmoniquement :
Premier des modernes, Unziesme des anciens.

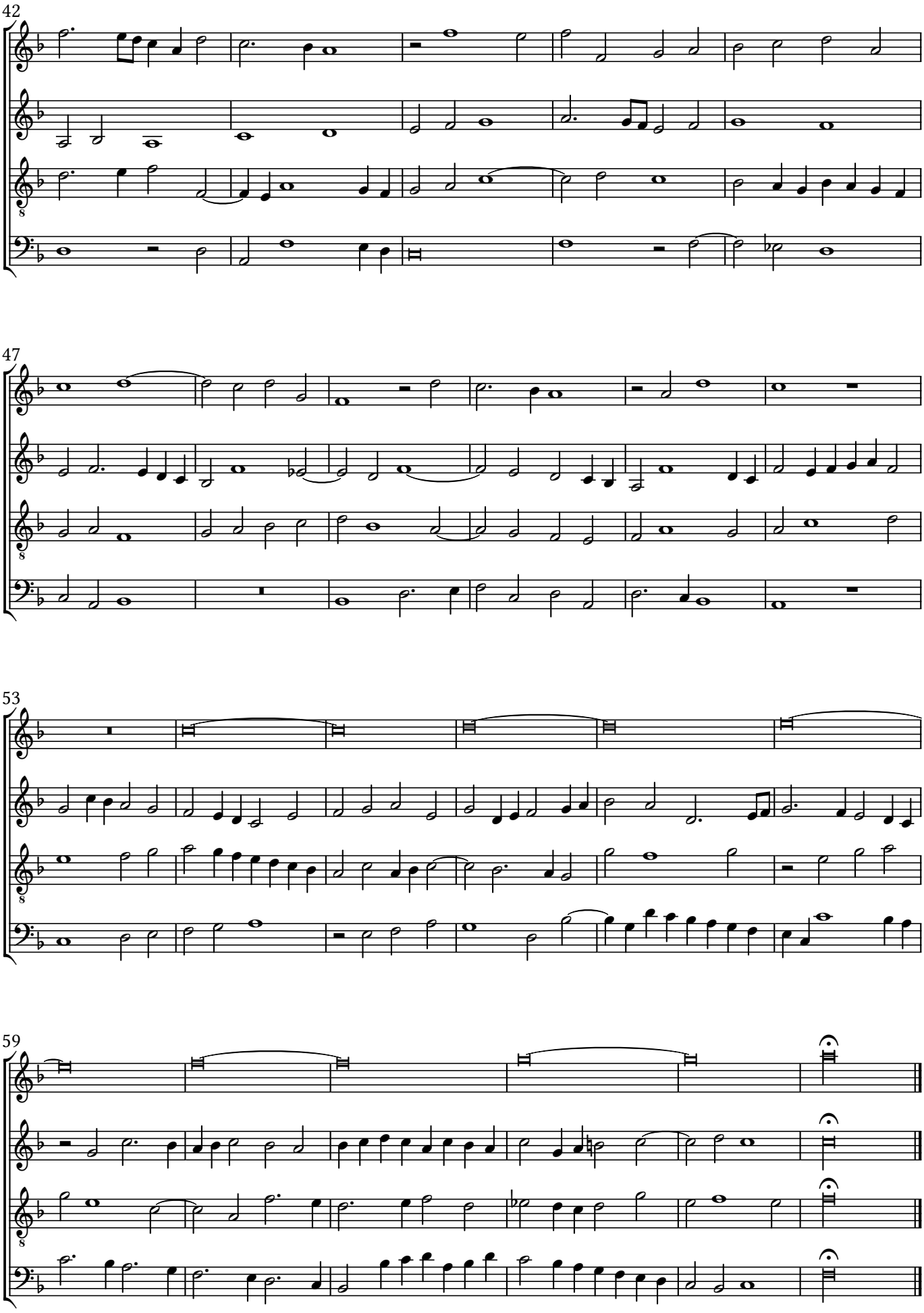
Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

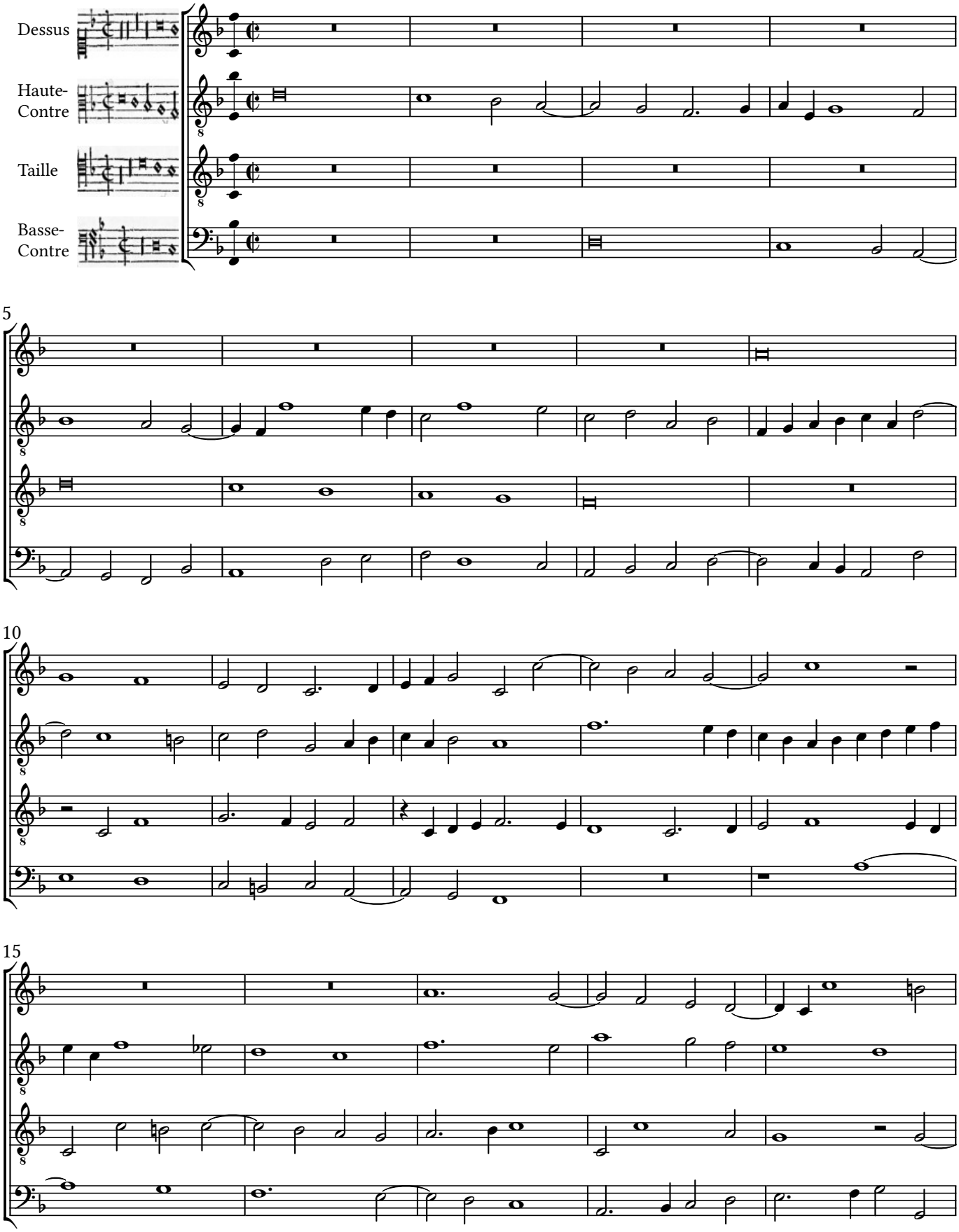


© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

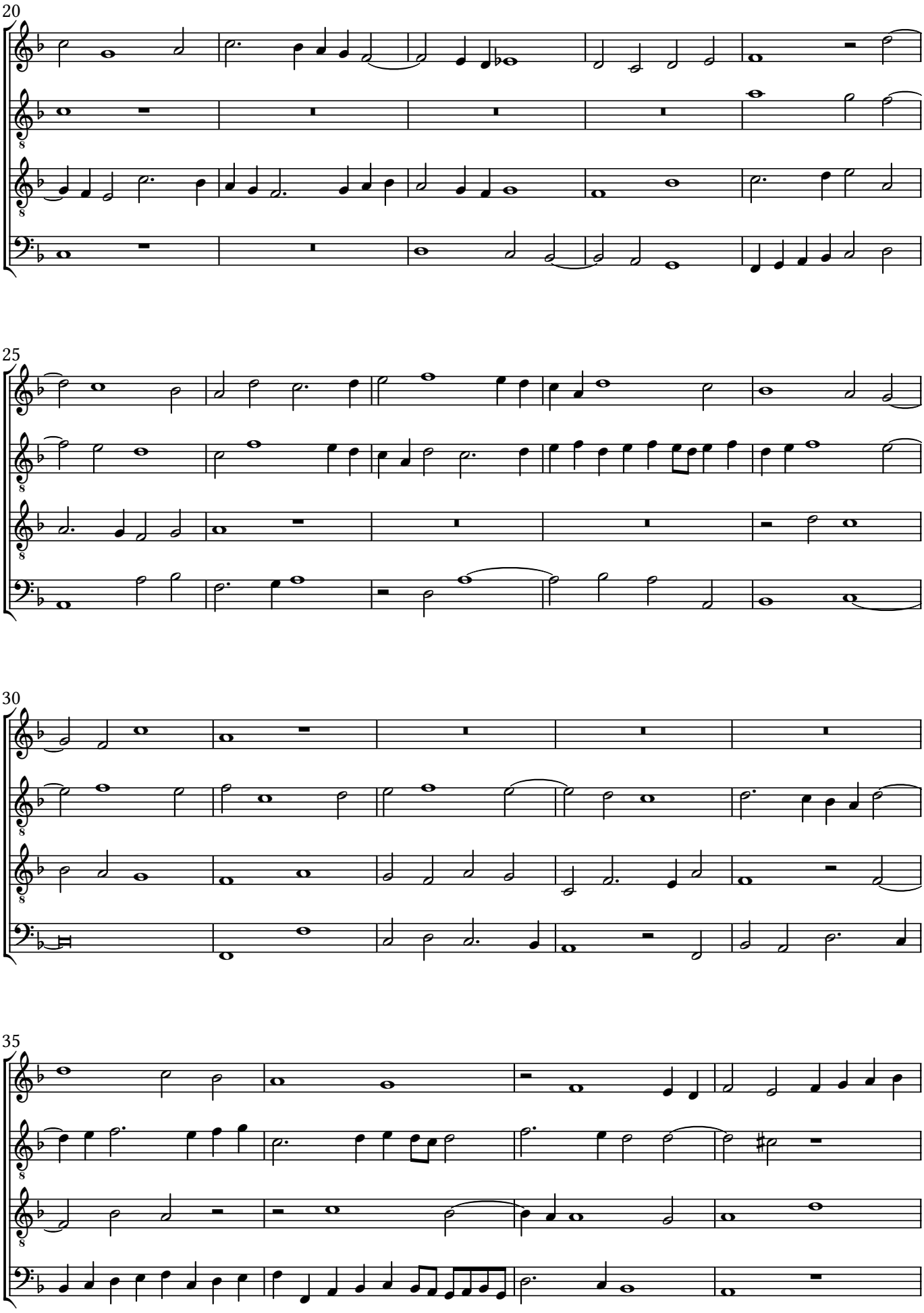
Quatorsiesme Fantasie

Mode Sous-Dorien, Plagal,
contenu dans la cinquiesme espece de Diapason divisee Arithmetiquement :
Second des modernes, Douziesme des anciens.

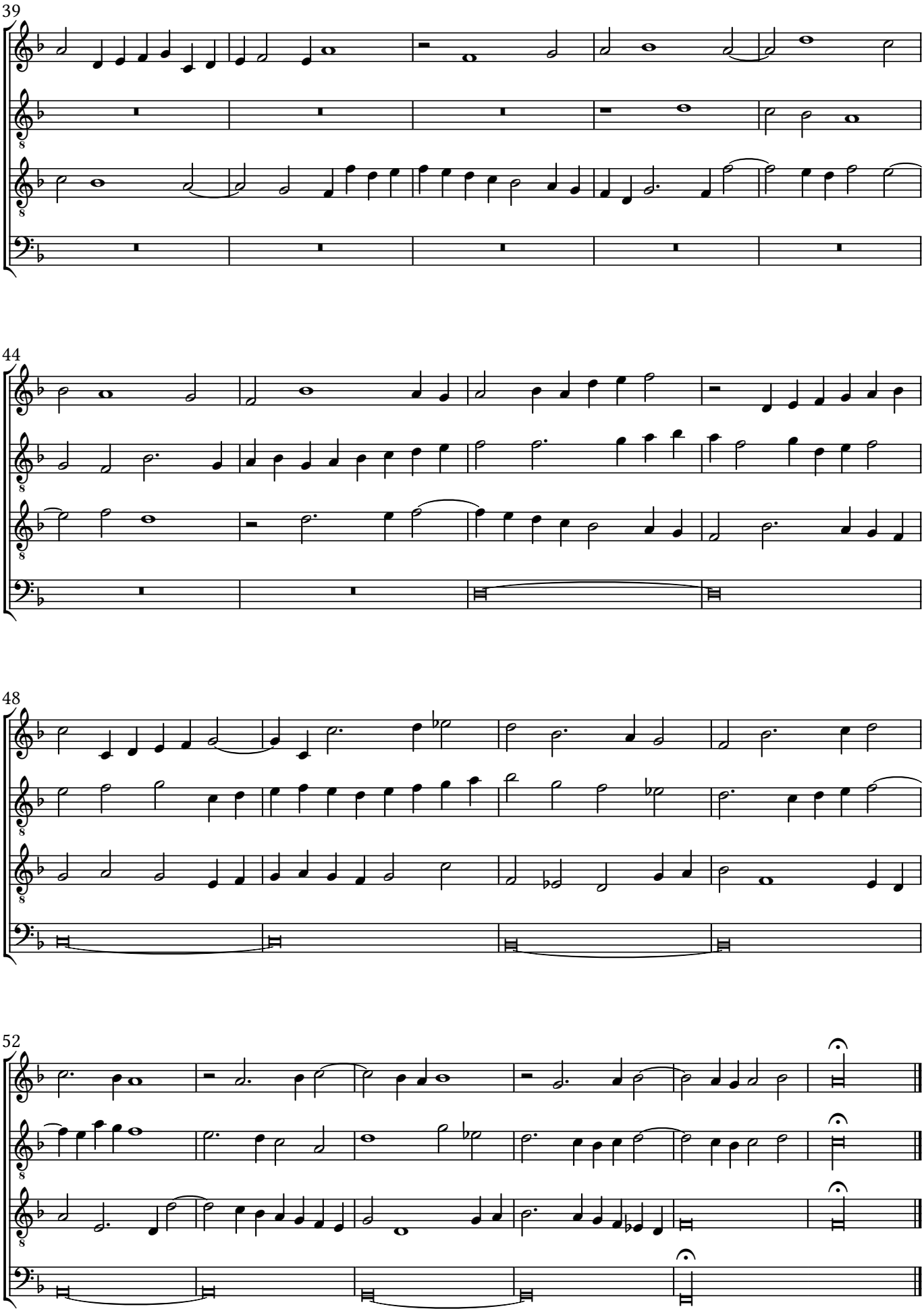
Charles Guillet (? – 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

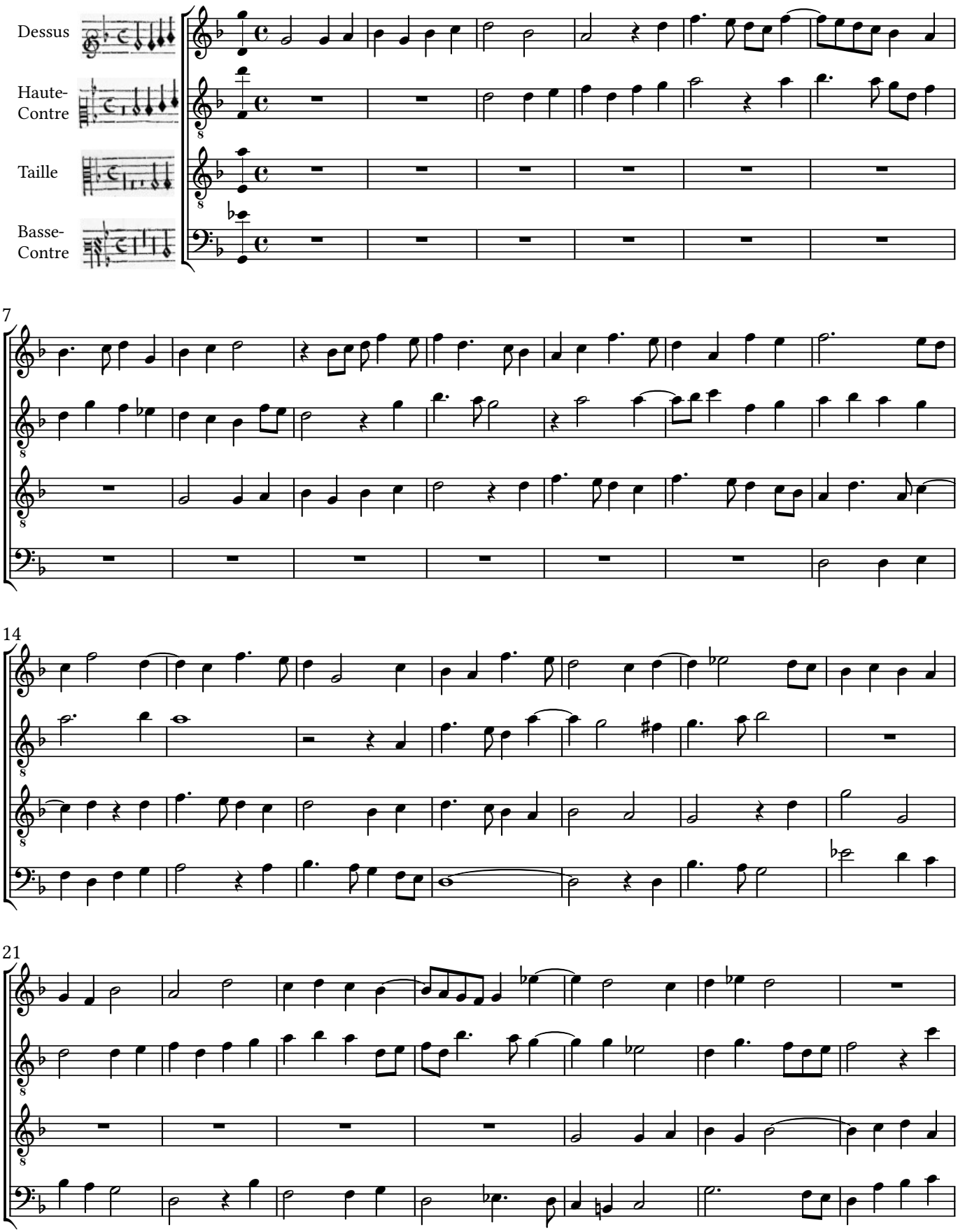


© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

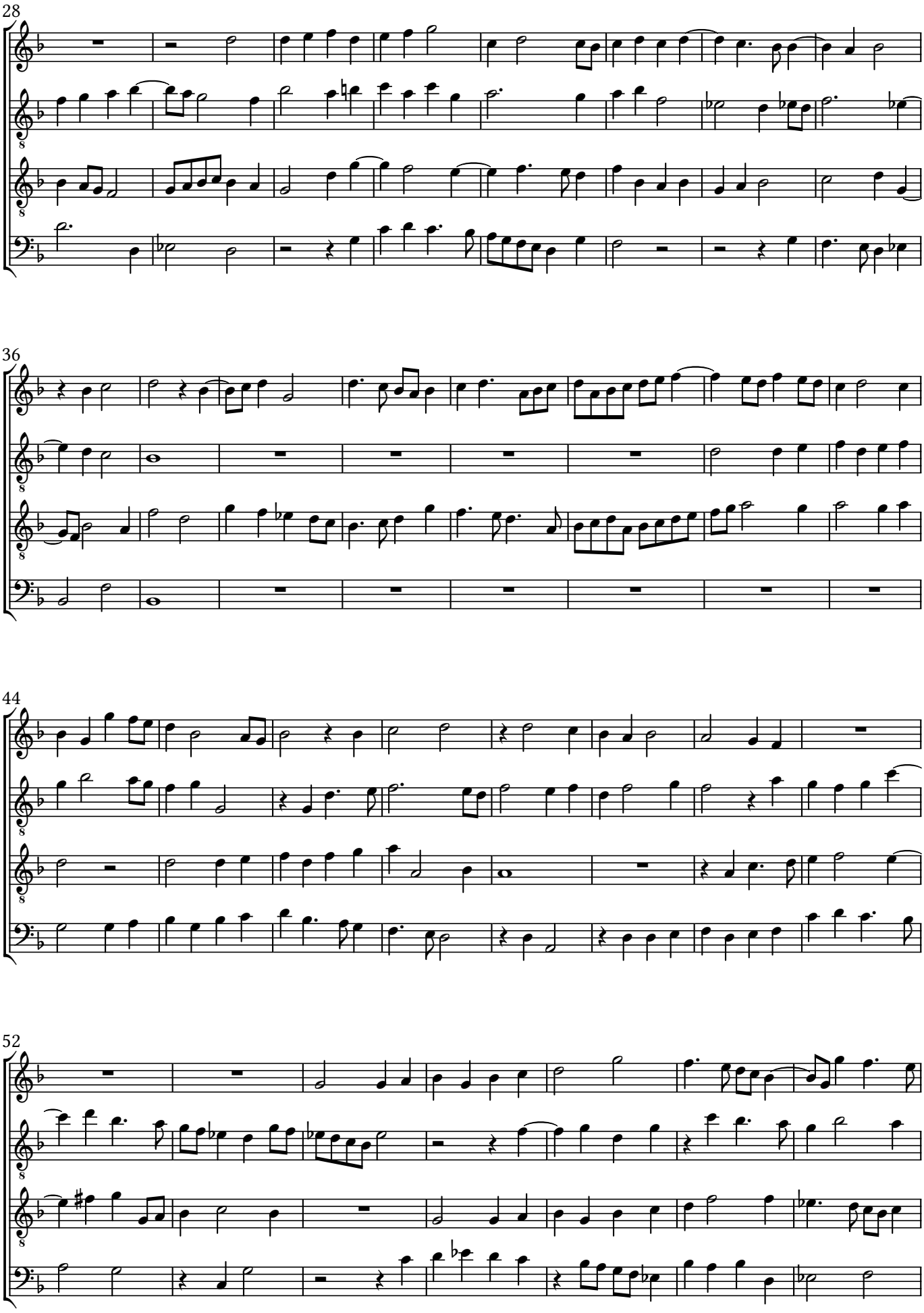
Quinsiesme Fantasie

Mode Phrigien, Autentique,
contenu dans la seconde espece de Diapason divisee Harmoniquement :
Troisiesme des modernes, Premier des anciens.

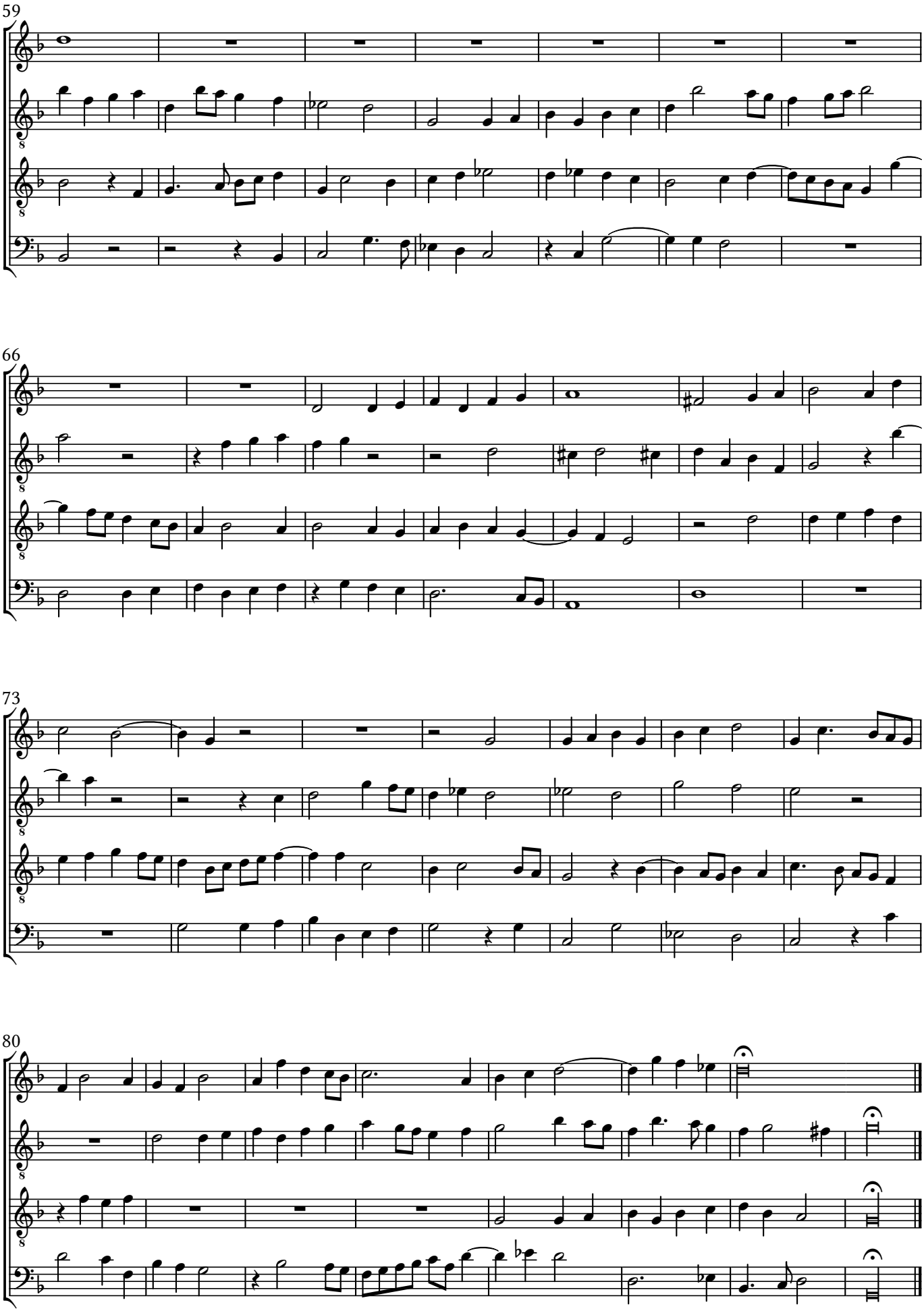
Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0



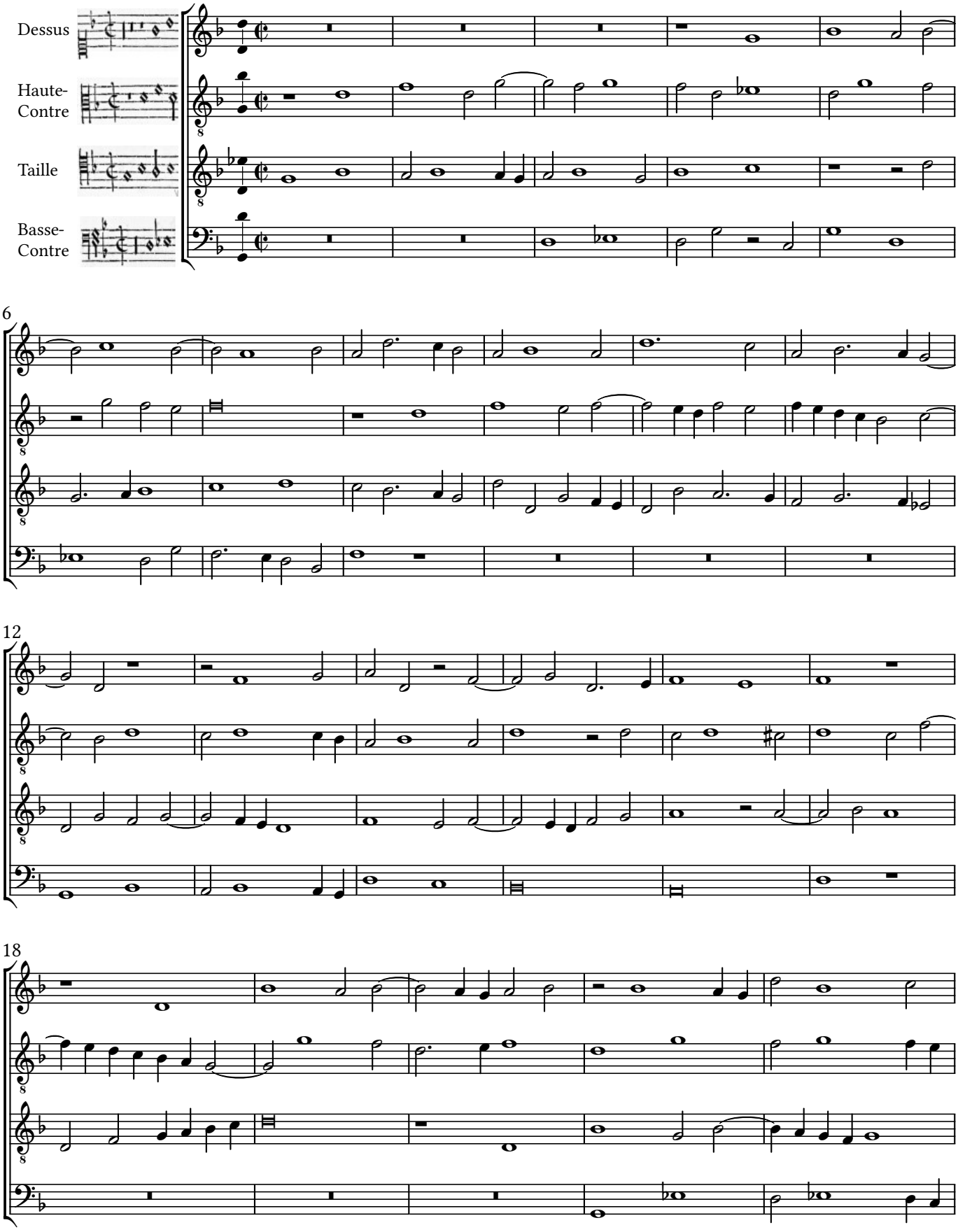
© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

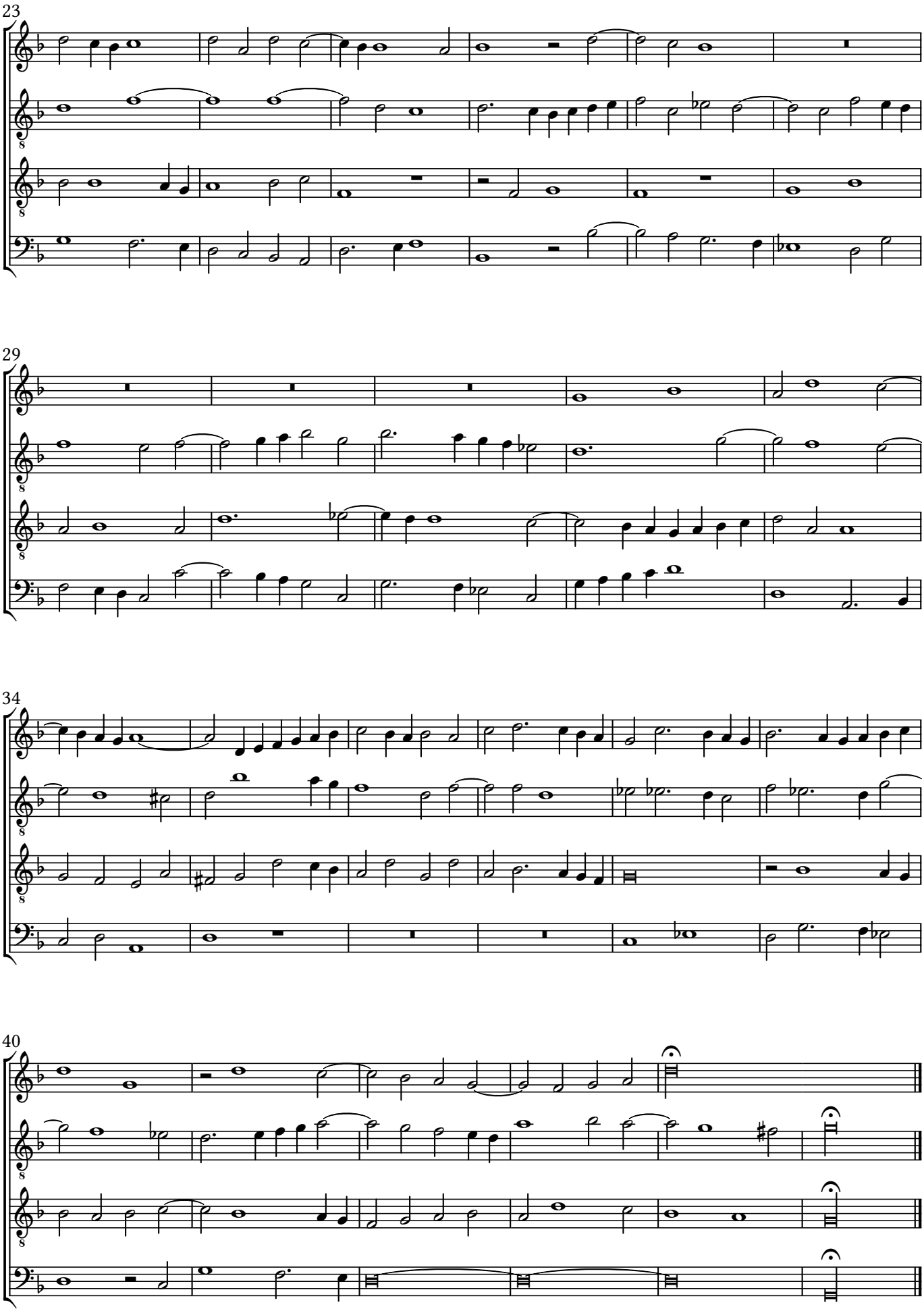
Seisiesme Fantasie

Mode Sous-Phrygien, Plagal,
contenu dans la sixiesme espece de Diapason divisee Arithmetiquement :
Quatriesme des modernes, Seconde des anciens.

Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

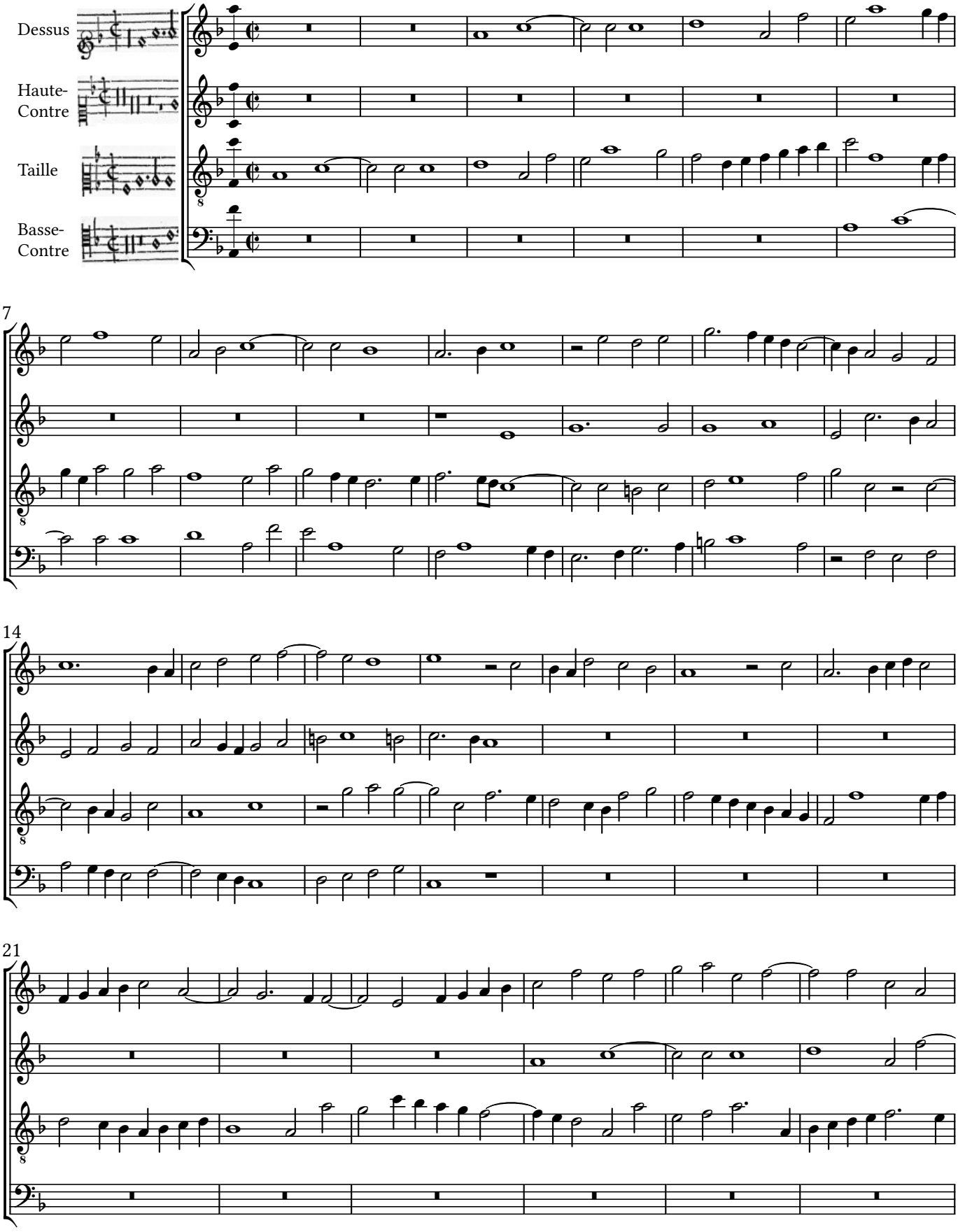


© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

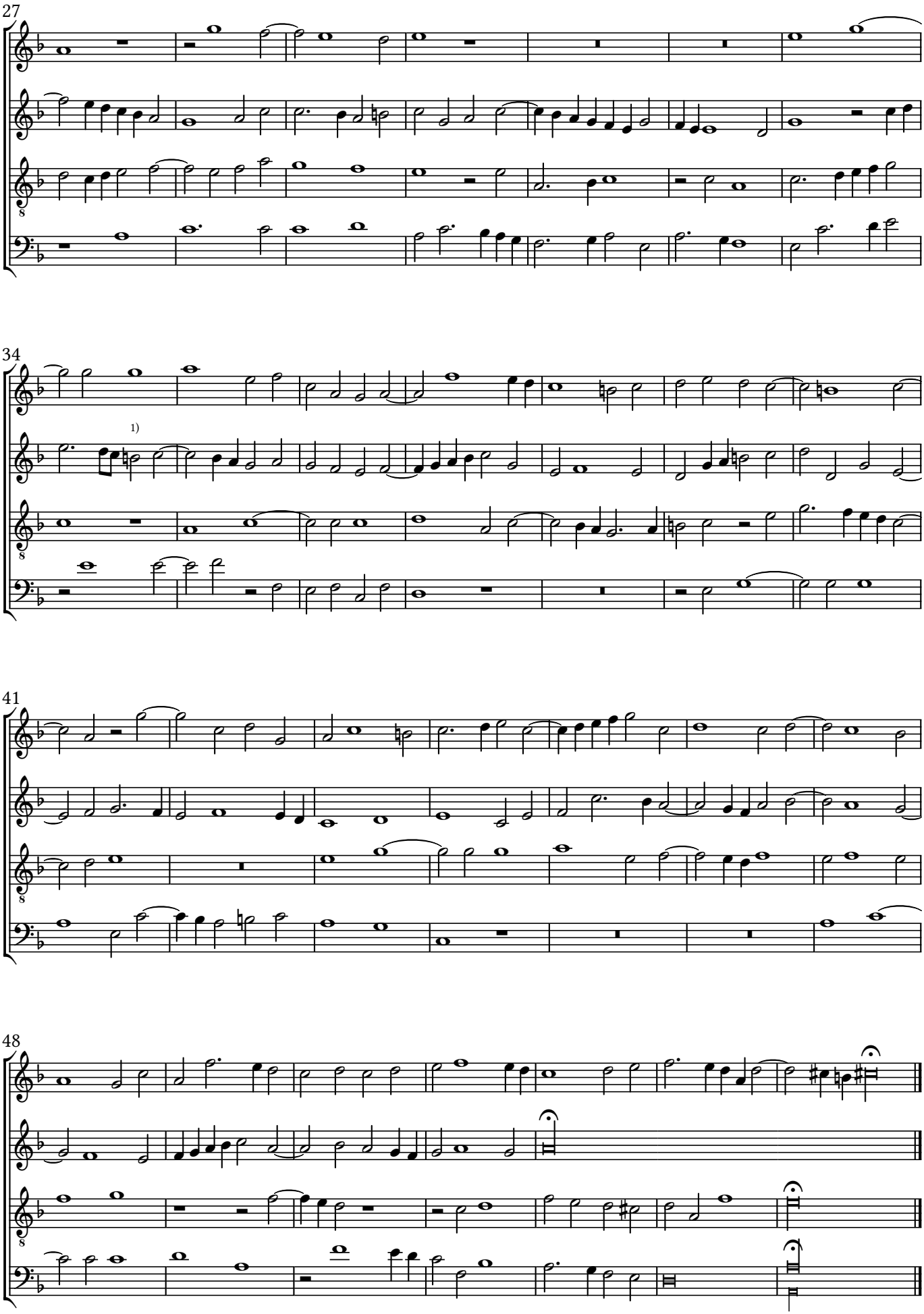
Dixseptiesme Fantasie

Mode Lydien, Autentique,
contenu dans la troisiesme espece de Diapason divisee Harmoniquement :
Cinquiesme des modernes, Troisiesme des anciens.

Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

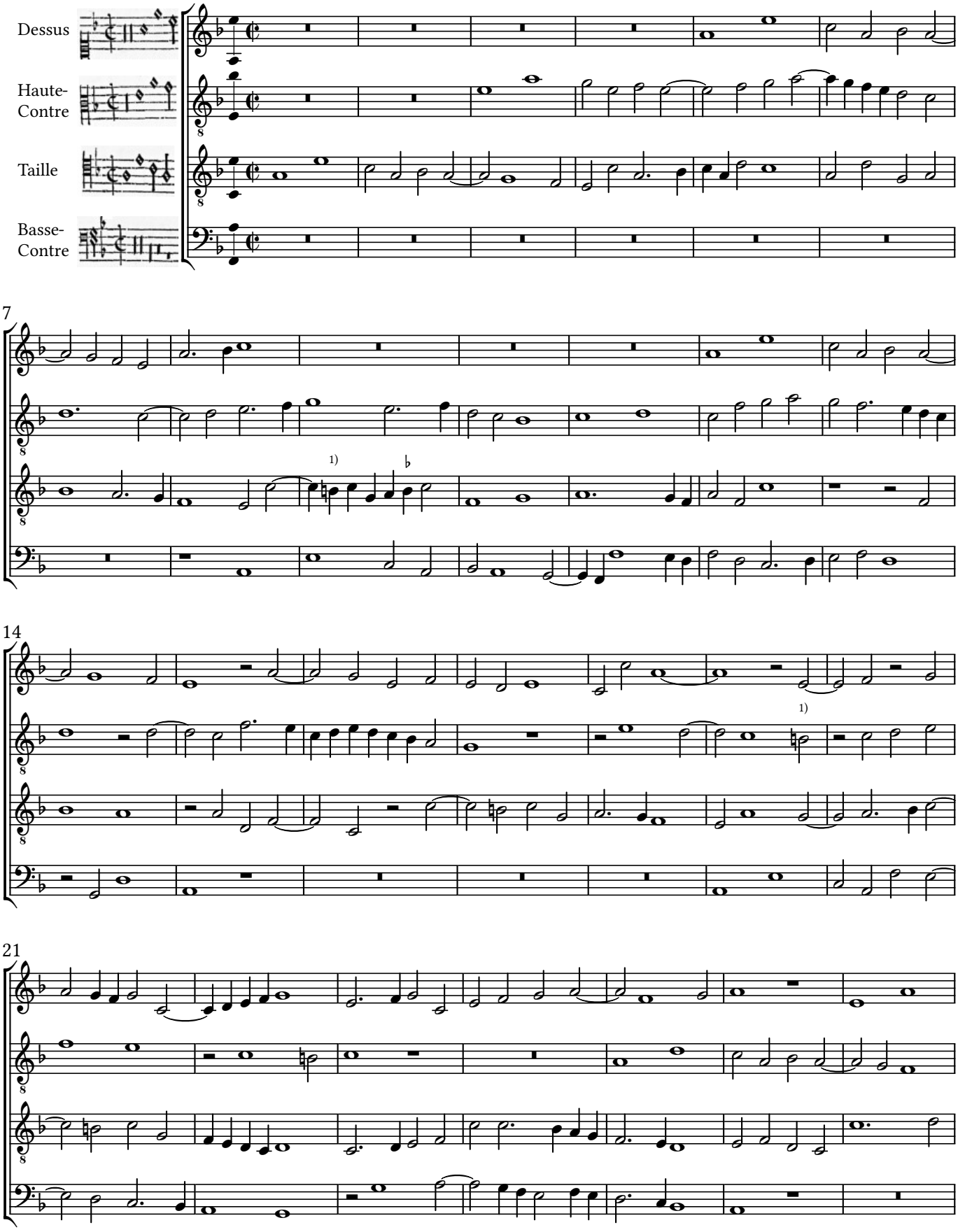


© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

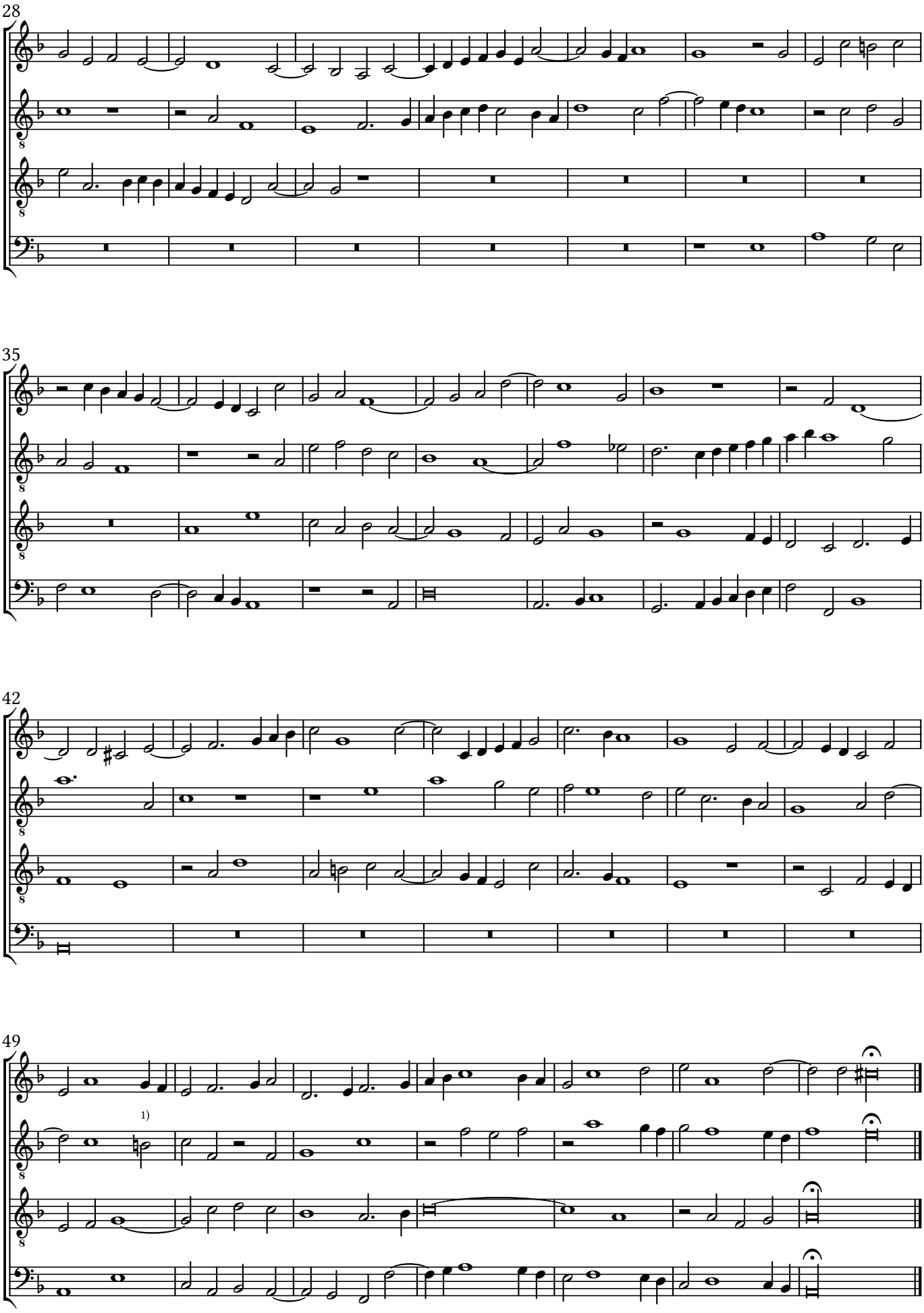
Dixhuictiesme Fantasie

Mode Sous-Lydien, Plagal,
contenu dans la septiesme espece de Diapason divisee Aritmetiquement :
Sixiesme des modernes, Quatriesme des anciens.

Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

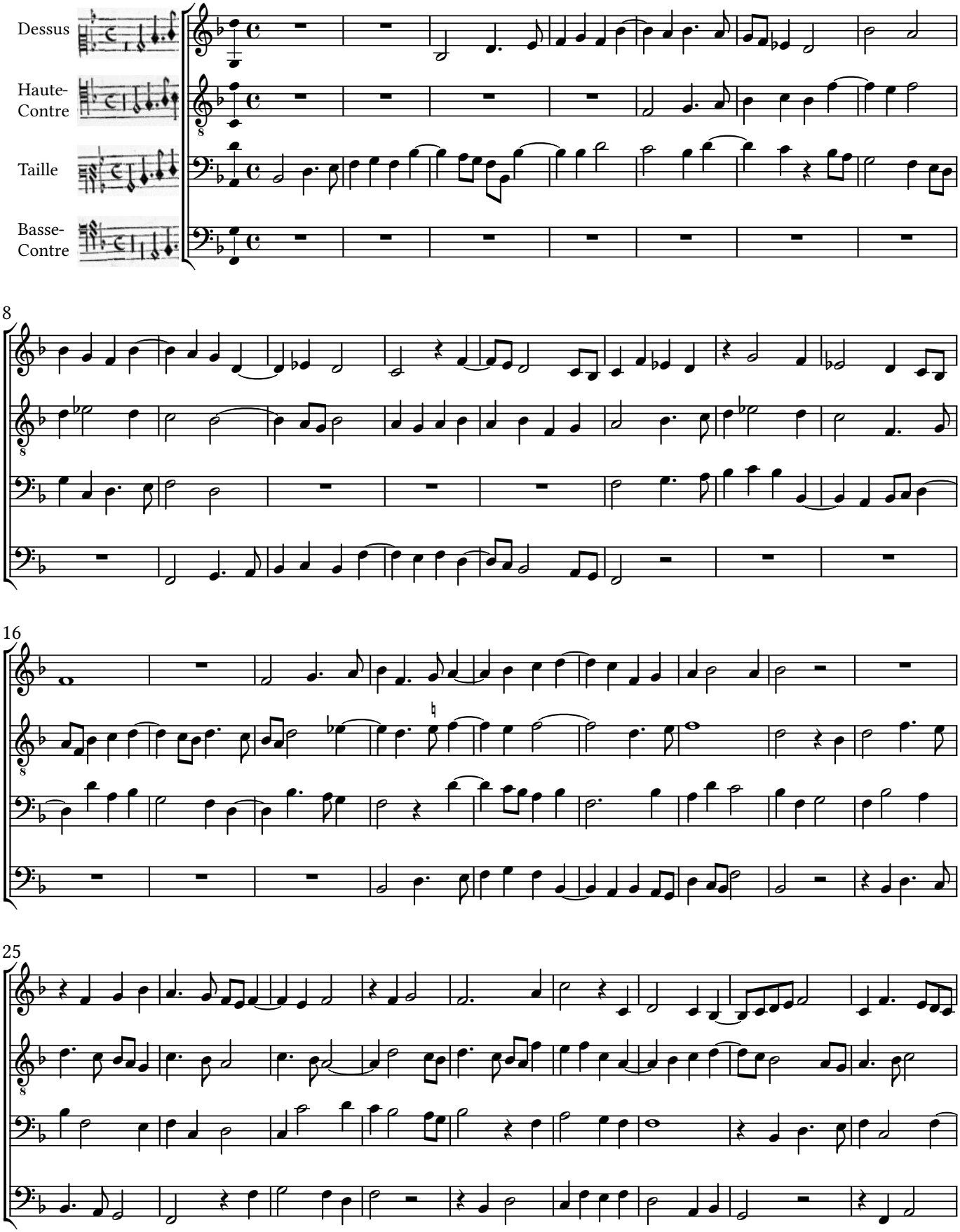


© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

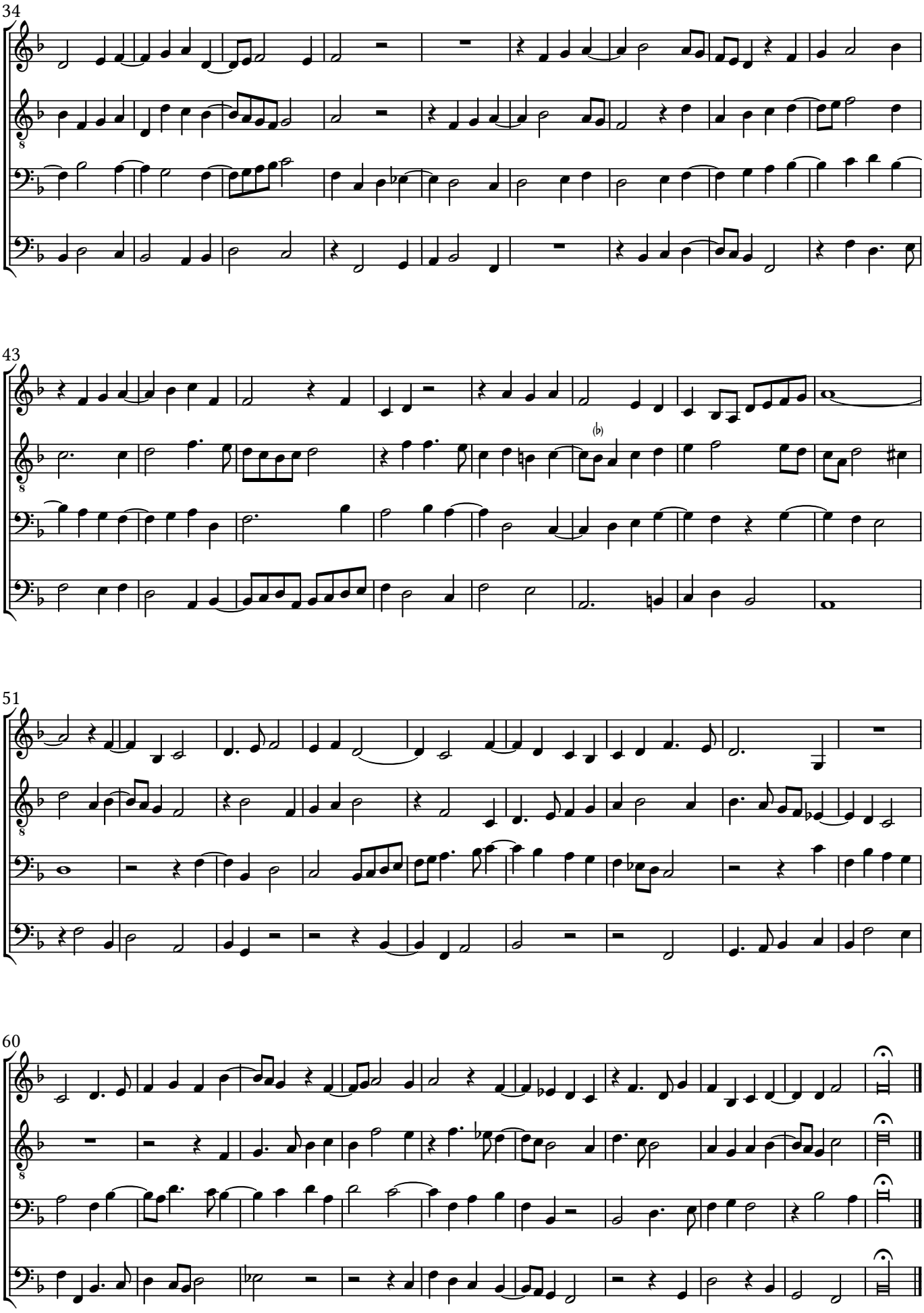
Dixneufiesme Fantasie

Mode Mixolydien, Autentique,
contenu dans la quatriesme espece de Diapason divisee Harmoniquement :
Septiesme des modernes, Cinquiesme des anciens.

Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

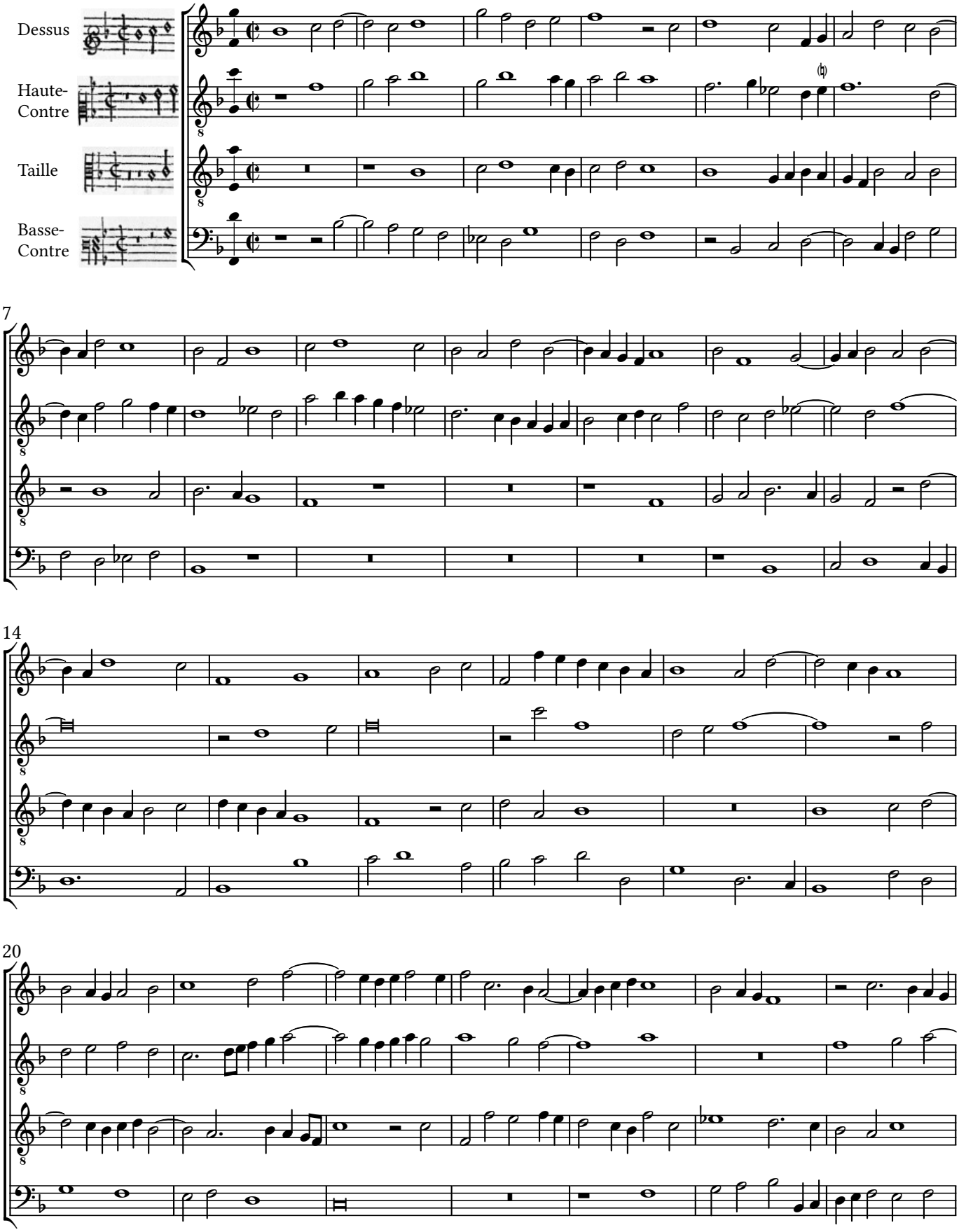


© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

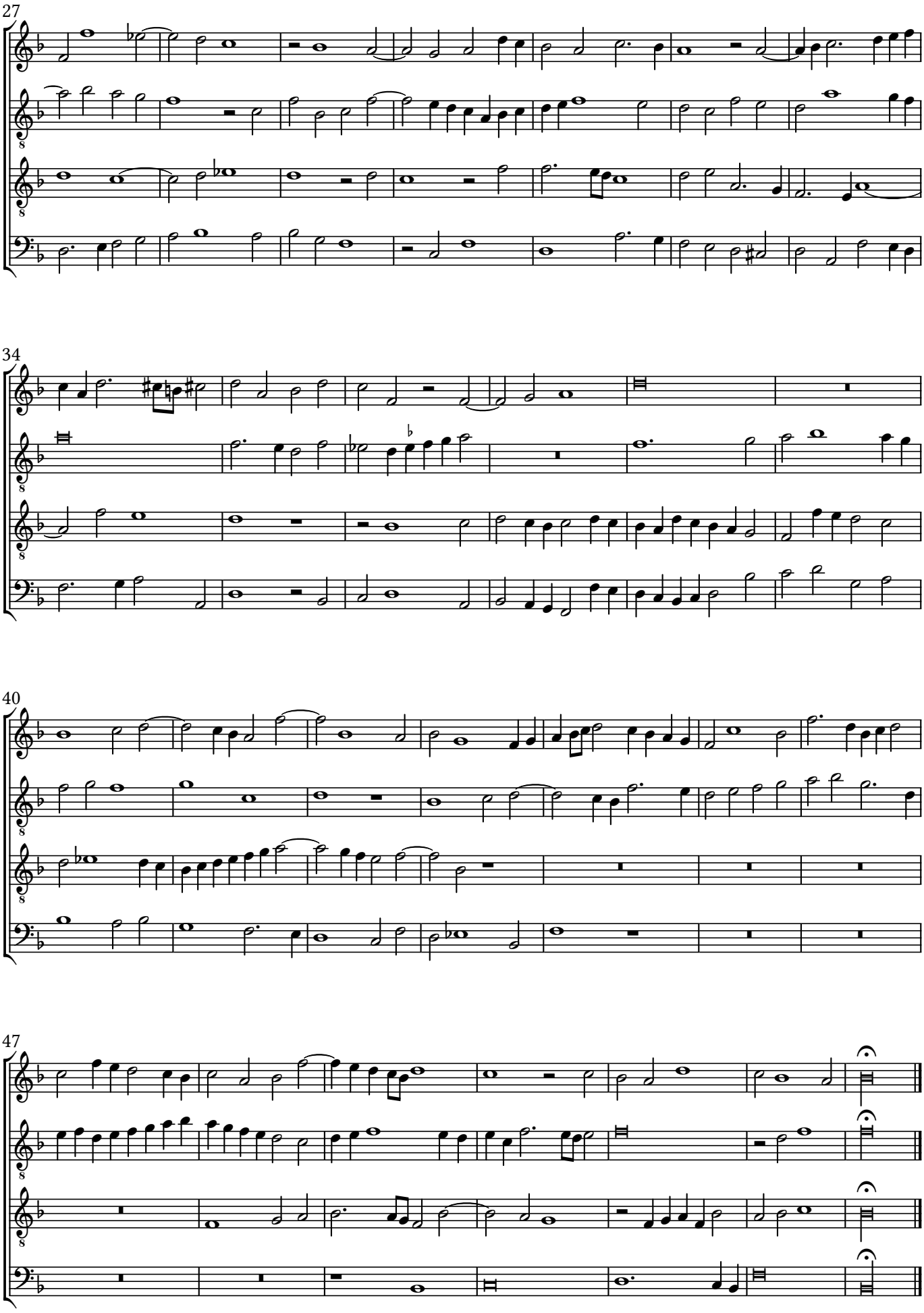
Vingtiesme Fantasie

Mode Sous-Mixolydien, Plagal,
contenu dans la premiere espece de Diapason divisee Arithmetiquement :
Huictiesme des modernes, Sixiesme des anciens.

Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

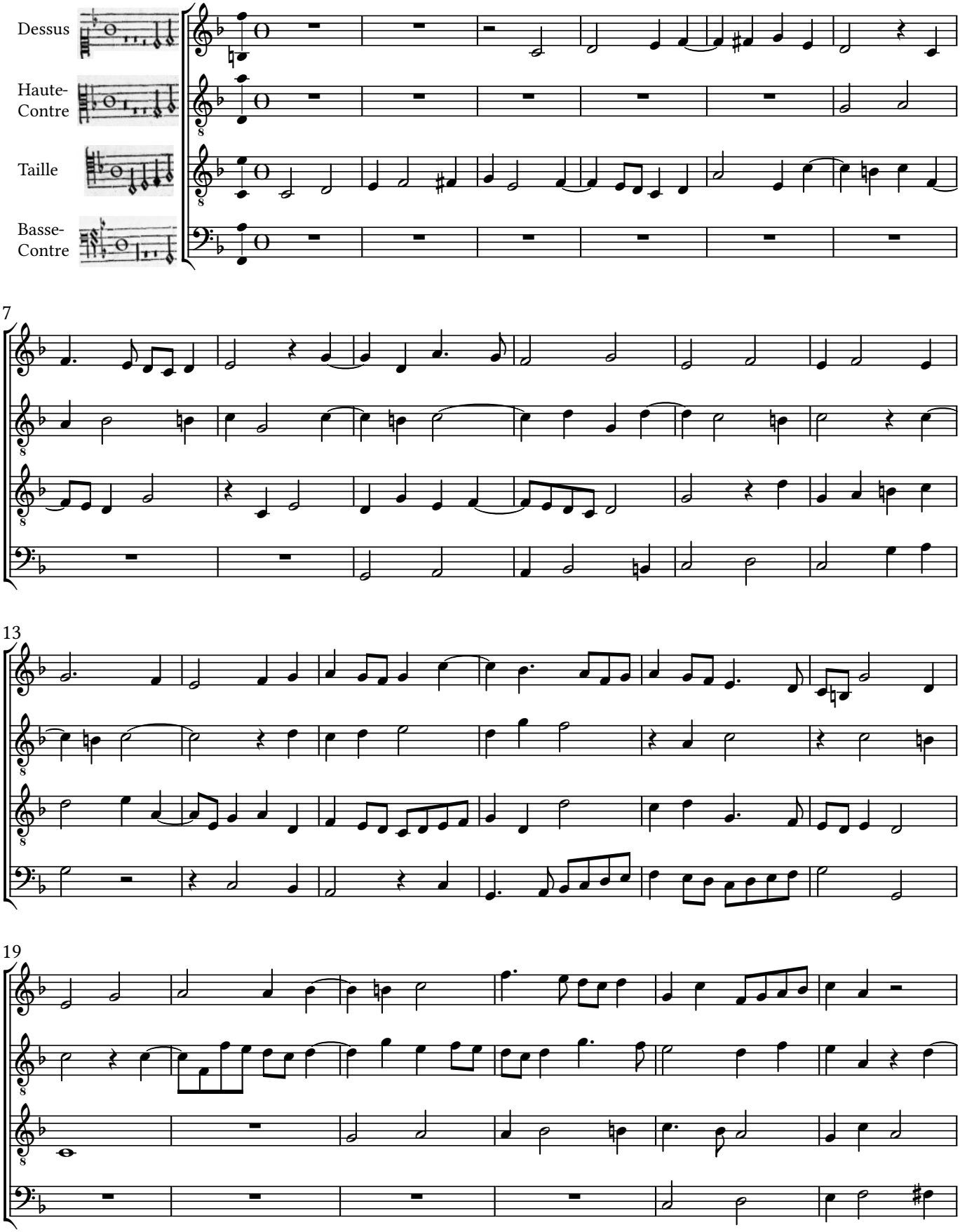


© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

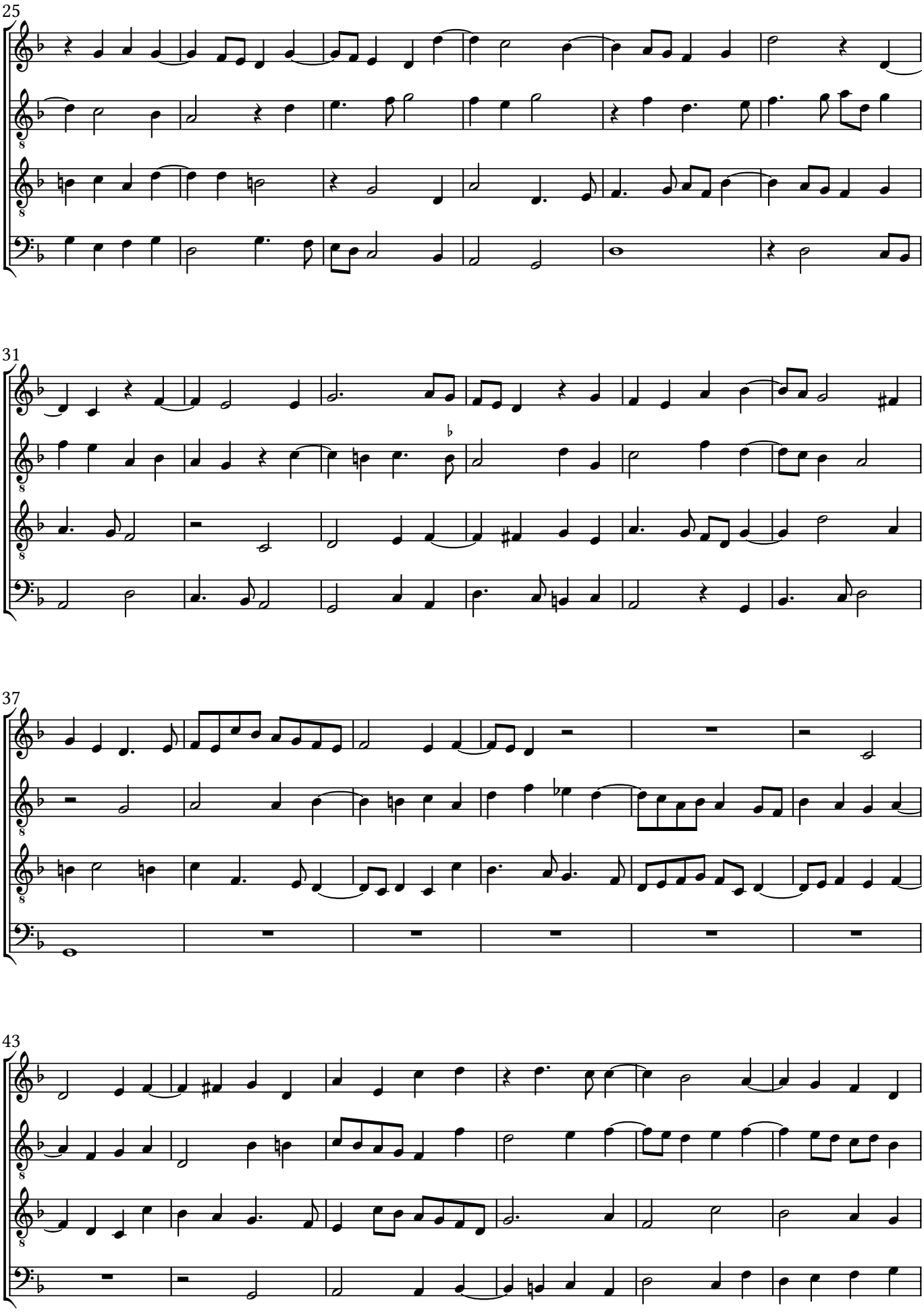
Vingt-uniesme Fantasie

Mode Ionien, Autentique,
contenu dans la cinquiesme espece de Diapason divisee Harmoniquement :
Neufiesme des modernes, Septiesme des anciens.

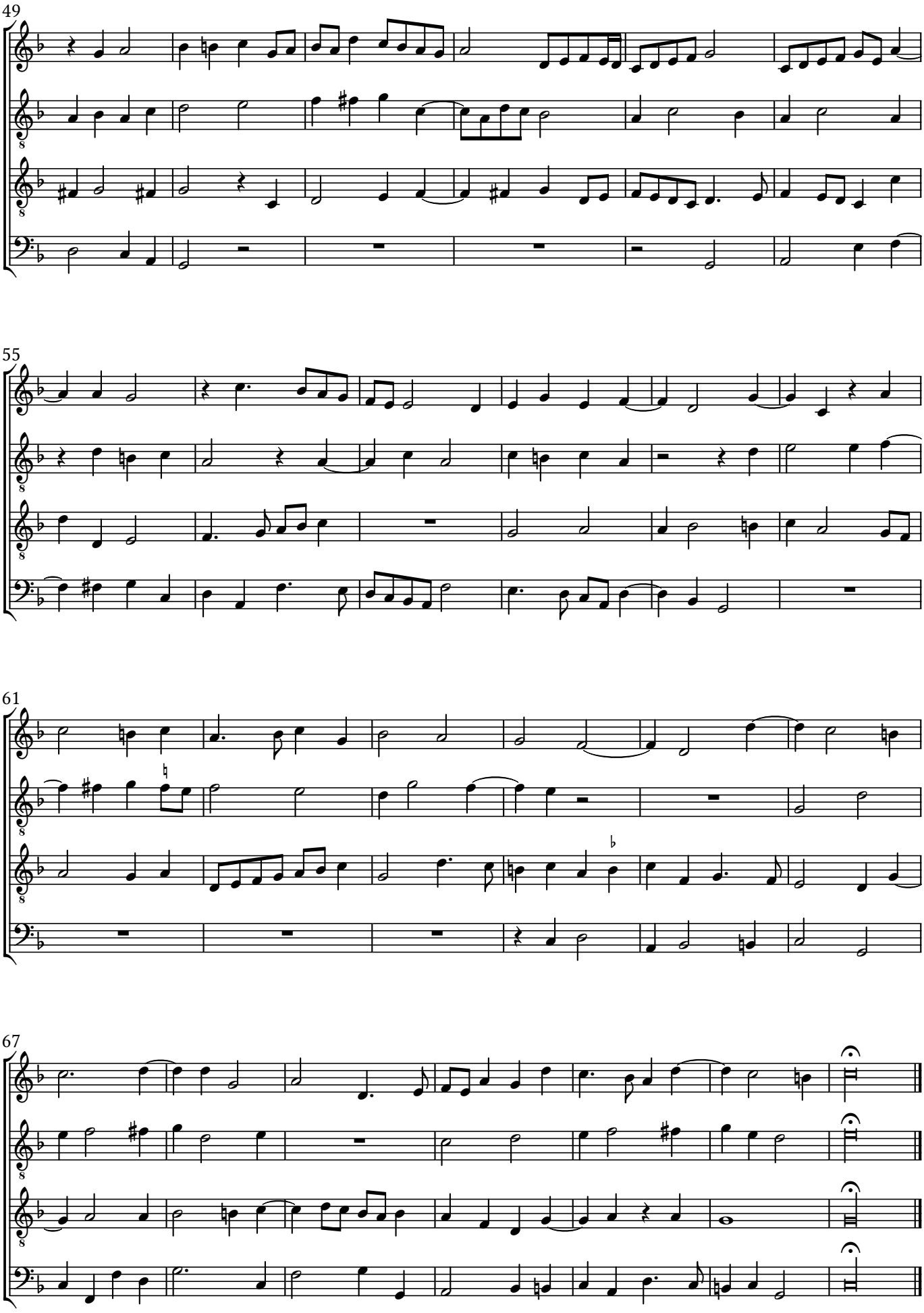
Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0



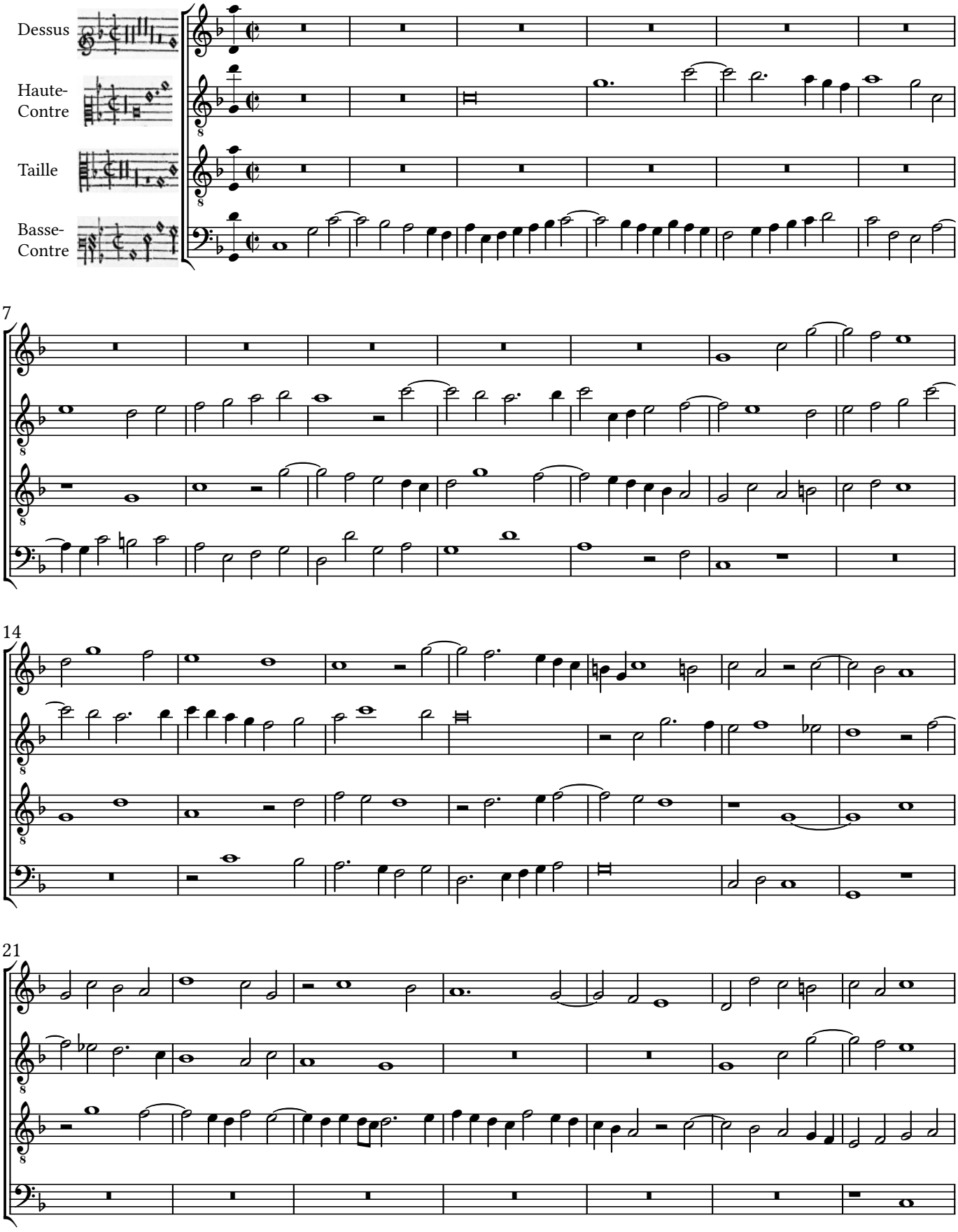
© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

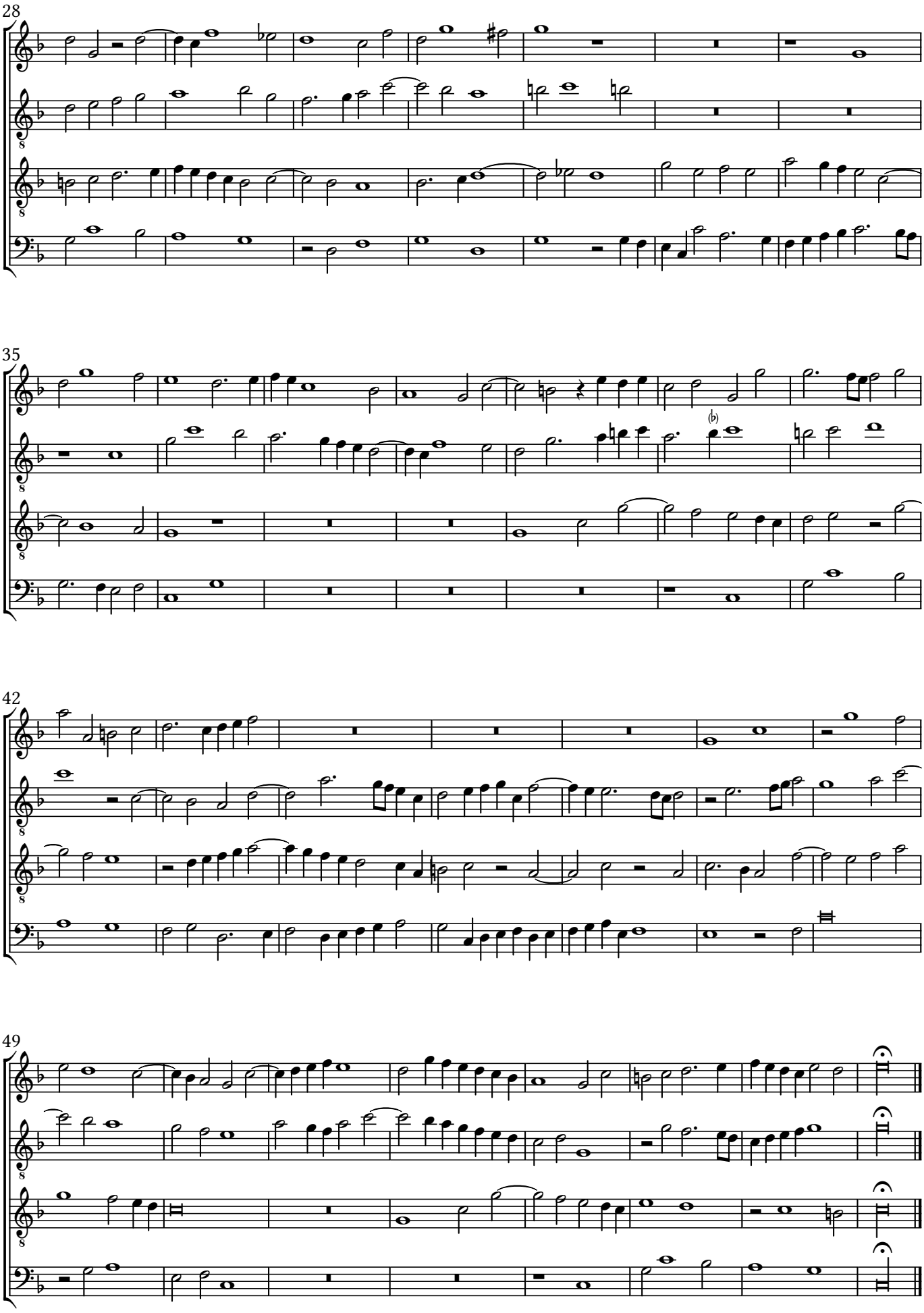
Vingt-deuxiesme Fantasie

Mode Sous-Ionien, Plagal,
contenu dans la seconde espece de Diapason divisee Arithmetiquement :
Dixiesme des modernes, Huictiesme des anciens.

Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

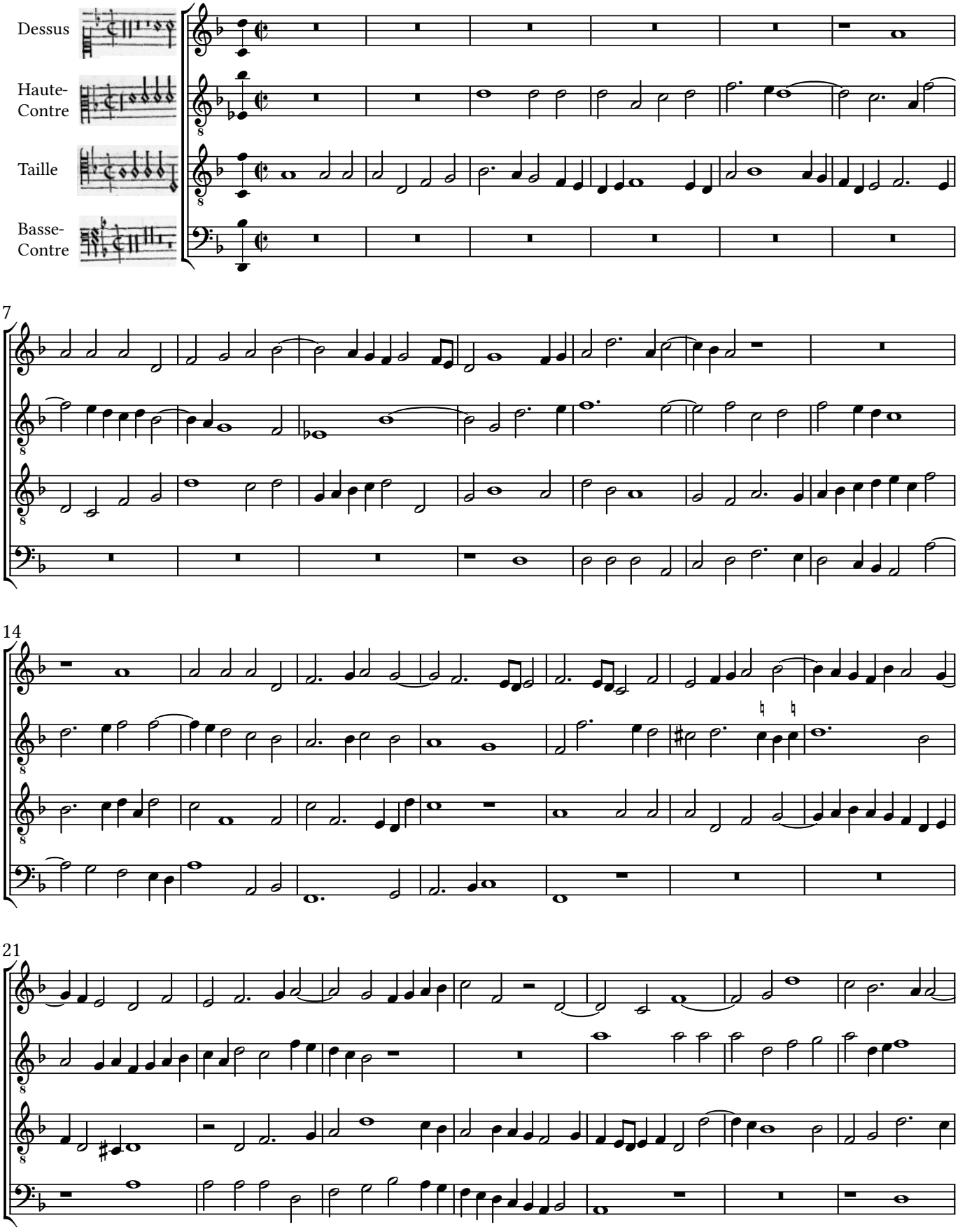


© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

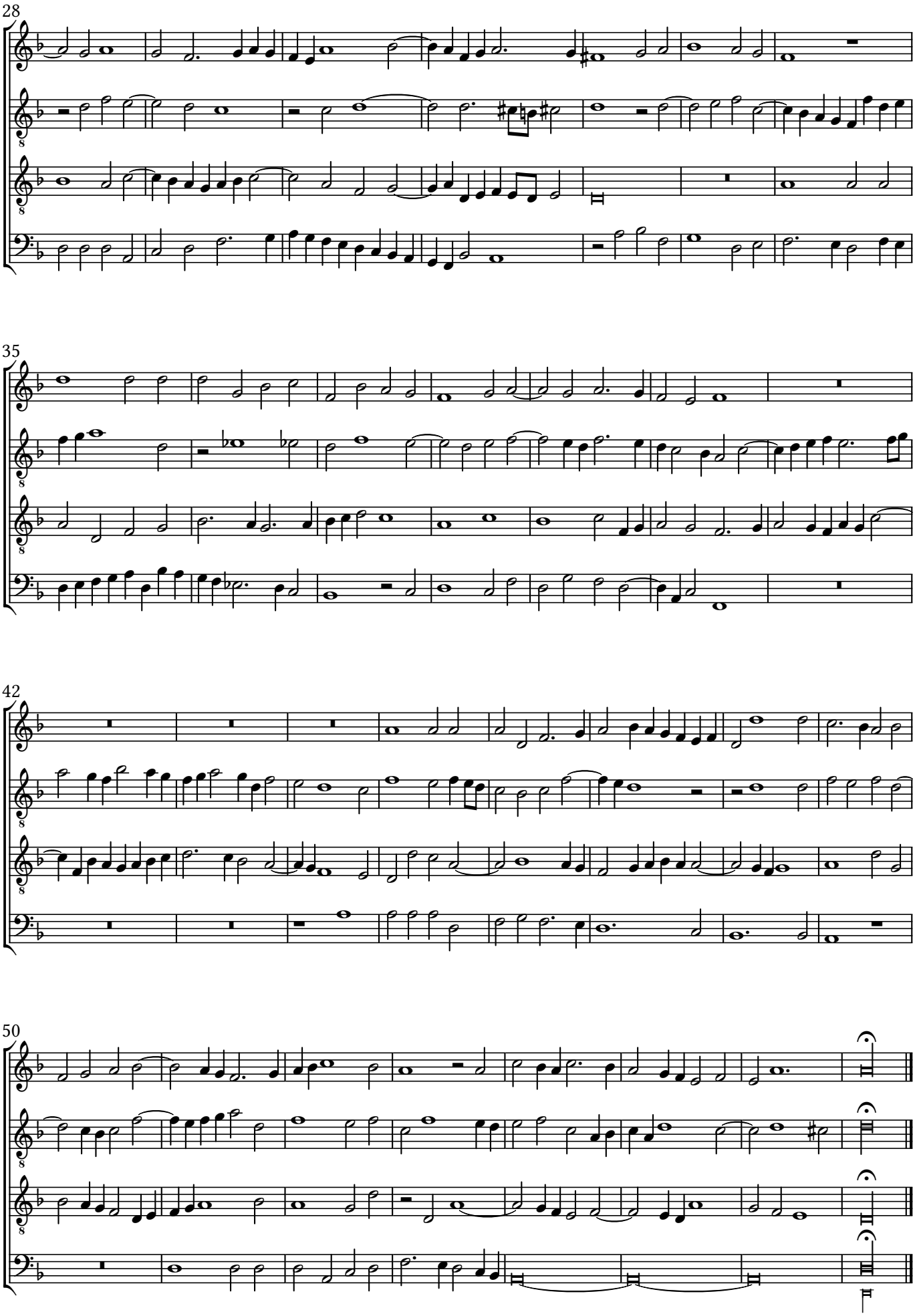
Vingt-troisiesme Fantasie

Mode Eolien, Authentique,
contenu dans la sixiesme espece de Diapason divisee Harmoniquement :
Unziesme des modernes, Neufiesme des anciens.

Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

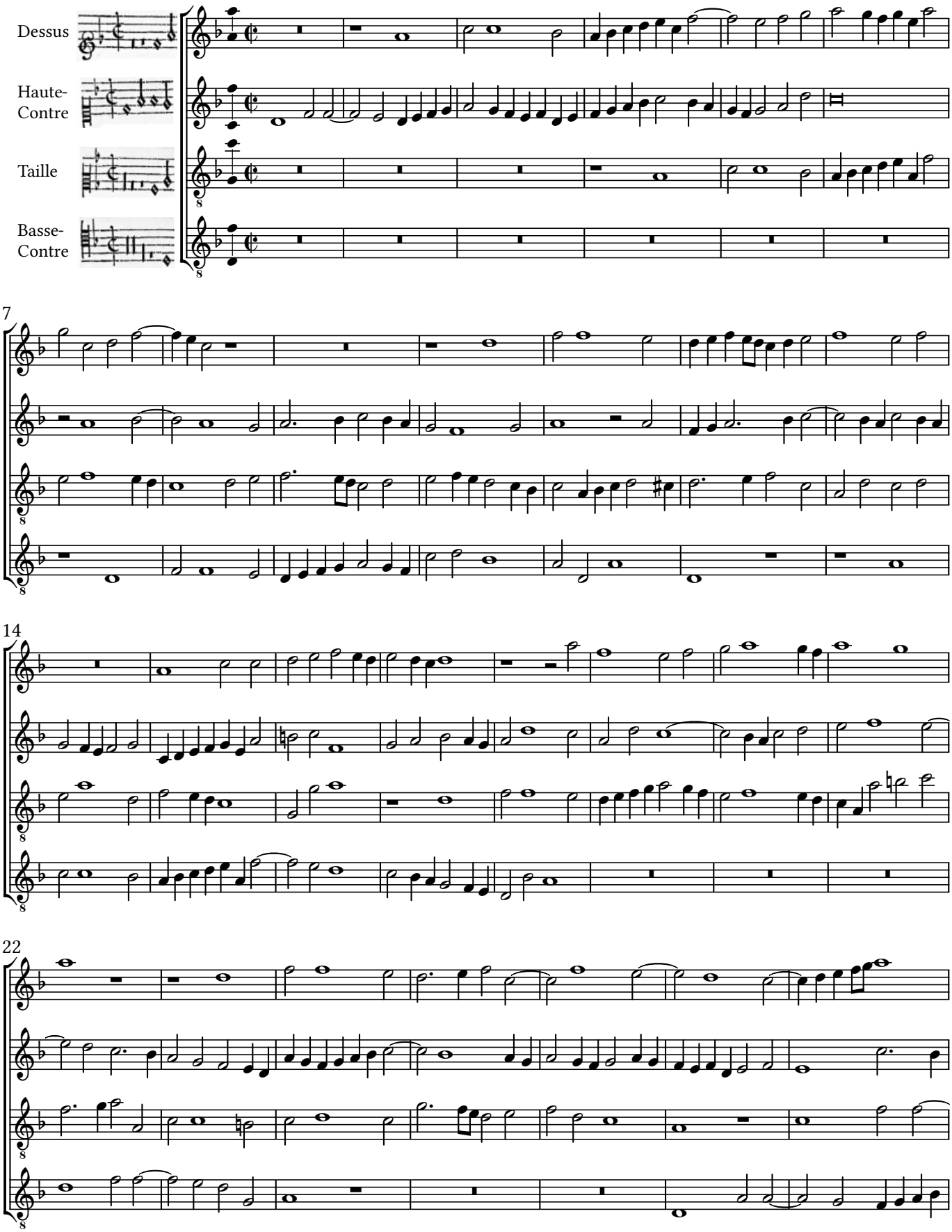


© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0

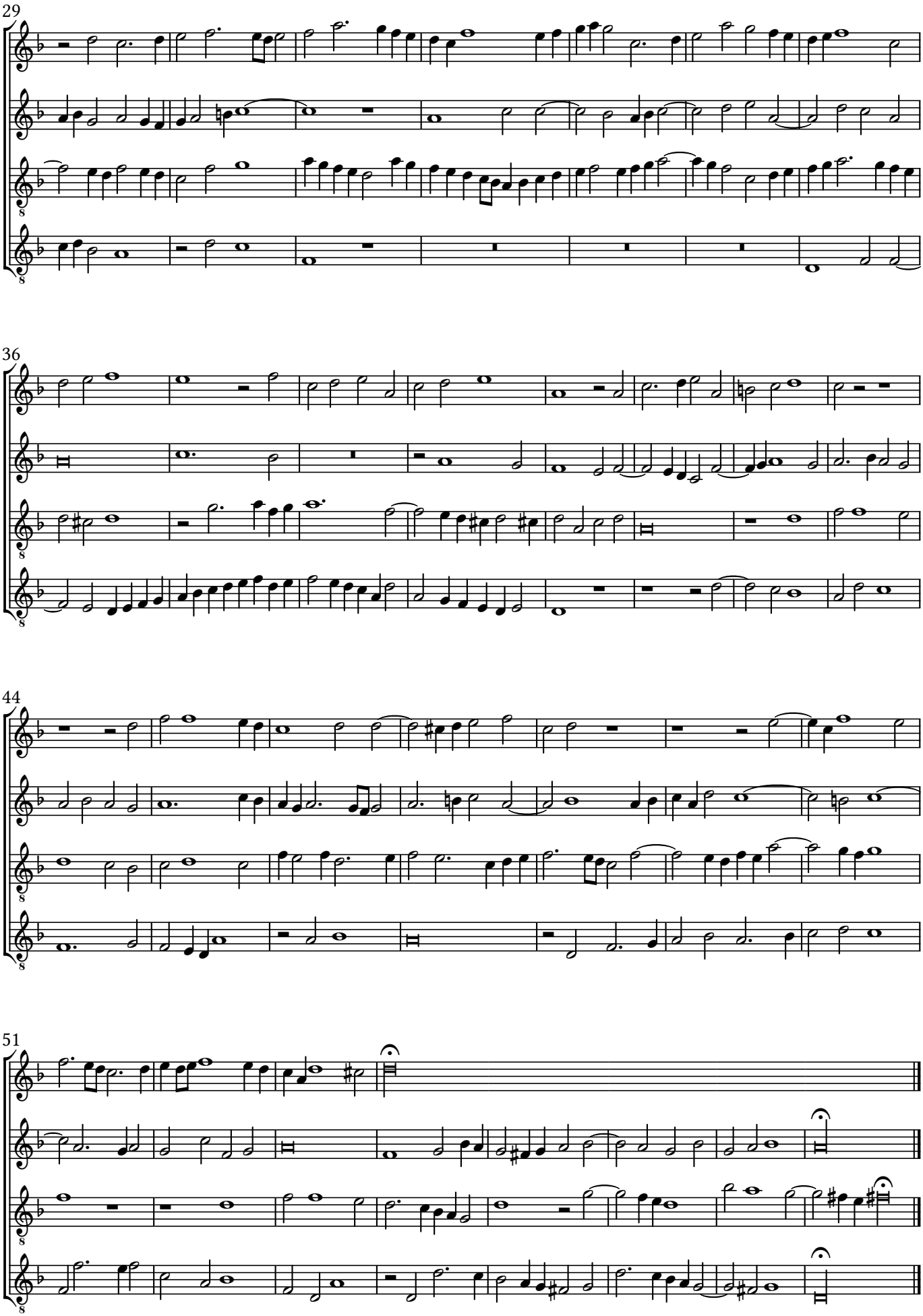
Vingt-quatriesme Fantasie

Mode Sous-Eolien, Plagal,
contenu dans la troisiesme espece de Diapason divisee Arithmetiquement :
Dousiesme des modernes, Dixiesme des anciens.

Charles Guillet (? — 1654)



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0



© Maurizio M. Gavioli 2013-15 – Creative Commons by-sa 3.0