

Charles
Guillet
(?–1654)

24 Fantasies

À QUATRE PARTIES DISPOSÉES SELON
L'ORDRE DES DOUZE MODES

Paris 1610

Vol. I: Les Modes Naturels
Original Clefs (*Mensurstrich*)

Septiesme Fantasie

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

Charles Guillet (? - 1654)

Dessus
Haute-Contre
Taille
Basse-Contre

Charles
Guillet
(? - 1654)

6

24 Fantasies

11

Vol. I: Les Modes Naturels
Original Clefs (*Mensurstrich*)

16

VistaMare Musica

30

Musical score for measures 30-36. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

37

Musical score for measures 37-43. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic patterns and includes some trills.

44

Musical score for measures 44-51. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. A first fingering (1) is indicated in the bass clef staff at measure 44.

52

Musical score for measures 52-58. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music concludes with a final cadence.

ViMa 6 I – 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.

Sixiesme Fantasie

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

Charles Guillet (? – 1654)

TABLE OF CONTENTS

<i>Au ... Seigneur Mre. Charles de Fonseca</i>	5
<i>L'Autheur aux Amateurs de la Musique</i>	6
Les Modes Naturels	
1. Premiere fantasie (i)	8
2. Seconde fantasie (ii)	10
3. Troisiesme fantasie (iii)	12
4. Quatriesme fantasie (iv)	16
5. Cinquiesme fantasie (v)	18
6. Sixiesme fantasie (vi)	20
7. Septiesme fantasie (vii)	22
8. Huiſtiesme fantasie (viii)	25
9. Neufiesme fantasie (ix)	28
10. Dixiesme fantasie (x)	32
11. Unziesme fantasie (xi)	34
12. Dousiesme fantasie (xii)	36

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 Saint Jean de Beauvais, à l'enseigne
 du Mont Parnasse.

1610
Avec Privilege de sa Majesté.

4

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 8^a *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 8^a *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) A small check-shaped sign in the original indicates the possibility of the lower octave note.
- 2) Original: ◦, rendered here as doubled *propter alterationem*.
- 3) Original: the note is followed by *punctum divisionis*.
- 4) Original: ◦ (*perfecta*).
- 5) Original: c time signature missing.

31

39

46

54

Cinquième Fantasie

Mode Lydien, Authentique,
 contenu dans la troisième espèce de Diapason divisée Harmoniquement :
 Cinquième des modernes, Troisième des anciens.

Charles Guillet (? – 1654)

AU TRES-HAUT ET PUISSANT SEIGNEUR
 MRE. CHARLES DE FONSEQUE,

*Chevalier de l'Ordre du Roy, Conseiller en ses conseils d'État & Privé,
 Capitaine de cinquante hommes d'armes des ordonnances de sa Majesté,
 Seigneur & Baron de Surgeres, &c.*



I jamais personne eut sujet de louer sa bonne rencontre, lors que passant pays il est heureusement arrêté en lieu ou sa profession est receuë autant honorablement que vertueusement il s'en sçait acquiter ; je ne sçay pas, MONSEigneur, avec quelles paroles de louange je pourrois exalter la mienne, qui m'ayant fait voir vostre noble Maison, ou pour mieux dire la demeure des Muses (car vous y presidez comme un autre Apollon) j'eü tant d'honneur que de vous faire la reverence, & plus encore de bonheur dequoy m'estant coulé parmy vostre Musique, vous preniez quelque goust au peu que j'y entens : si bien que me pouvant commander, vous m'usiez à l'heure de prieres, lesquelles venant plus de vostre bonté que de mon merite, me furent une douce contrainte pour donner le commencement à ces Fantasies, à quoy vous preniez tel plaisir qu'aupres en avoir ouy maintesfois sonner, & à moy & à vostre Organiste, encores en demeuriez vous comme insatiable. C'est pourquoy, MONSEigneur, tant pour vous laisser quelque marque de mon obeissance, que pour une foible revange de tant de biens qui m'ont nourry chez vous & le corps & l'esprit, je les ay continuées, en m'en continuant la souvenance. Les voicy donc vingt-quatre de compagnie, qui s'en vont par le monde sous le tiltre de vostre nom, le seul Azile qui les put deffendre & conserver : à l'abry duquel moy-mesme je me mets, prenant la hardiesse de vous les desdier. Et puis qu'elles ont esté finies à la fin de l'autre année, vous les recevres, s'il vous plaist, en bonne Estreine au commencement de ceste cy : & m'advisant qu'entre le commencement & la fin il faut quelque milieu pour rendre un entier accomply, j'y adjousteray mon cœur, du tout à vous, affin de demeurer à jamais entierement,

MONSEigneur,

*Vostre tres-humble & tres obeissant serviteur,
 C. GUILLET.*

L'AUTEUR AUX AMATEURS DE LA MUSIQUE

BIEN que ce ne fut pas mon intention de produire ces Fantasies à la veüe du public, lors que je donnay commencement à la composition d'icelles, n'ayant autre pretension que d'en gratifier quelques uns de mes amis qui m'en demandoient ; toutesfois, & de leur avis, & par leur importunité (si les amis peuvent importuner) je me suis resolu de leur complaire, esperant apporter quelque commodité à ceux qui s'estudient à la Musique, & aussi à ceux qui apprennent à joüer des Orgues ; à ceux-cy leur donnant dequoy s'exercer les doigts sur le clavier, & à tous les deux ensemble leur frayant (par ces Fantasies qui serviront d'exemple) le chemin pour venir plus facilement à la cognoissance des Modes : chose assez difficile pour la concurrence des opinions diverses sur ce sujet, entre ceux qui, portez sur l'aisle de la raison, ont donné un meilleur ordre à l'arrangement des Modes qu'ils n'avoient auparavant, & ceux qui, fuyans toutes nouveautez, ne veulent en rien demordre de leurs premieres conceptions, desquels la difficulté est assez aysée à resoudre, considéré que l'innovation (outre ce qu'elle est fondée sur des raisons tres-solides) n'apporte quant & elle qu'une plus grande facilité à l'intelligence des Modes.

Or d'autant que ces Modes se trouvent au nombre de douze naturellement, & que chacun d'iceux se peut transporter par le moyen du B mol, j'ay reduit ces Fantasies au nombre de vingt-quatre, à sçavoir une de chaque Mode en son naturel, & une de chaque Mode transposé. Quant à la disposition des rangs que je leur fais tenir, & à l'application du nom propre à chaque Mode, j'ay suivi en cela ce qu'en dit Zerlin Italien, en son volume des Demonstrations Harmoniques, au cinquiesme Arraionnement, Definition quatorsiesme, confirmé par Salinas Espagnol, en son quatriesme livre de la Musique, Chapitre treisiesme ; Autheurs reconnus d'un chacun tres-experimentez en ceste science, & qui pour le regard de l'application de ces noms propres, ont pour leur garant les raisons des doctes Ptolomée & Boece, & de plusieurs autres anciens.

Quelques uns pourroyent trouver estrange, en ces Fantasies, la position du B mol qui quelquefois se trouve devant une note en Bfabmi precedée d'une autre note en Ffait ; disans que, puis que l'intervalle du Triton s'y rencontreroit sans le B mol, il faut necessairement prendre le fa de Bfabmi au lieu du mi, pour rendre l'intervalle de Diatessaron juste, encore que le B mol n'y fut pas ; & que mesme il semble en tels endroits inutile & superflu, comme font aussi ceux qui se pourroyent trouver en Elami à mesme occasion : quant à moy je fais la regle generale de ne prononcer jamais aucun B mol extraordinaire ni Diese s'ils ne sont marquez immediatement devant chaque note à laquelle on les veut appliquer, & ce, tant pour eviter une infinité des difficultez qui se rencontrent en la Musique sans ceste regle generale, qui troublent plustost ceux qui ne sont que mediocrement avancez en ceste science qu'ils ne les eclaircissent, que pour rendre toujours la chose plus facile, puis que cela se peut faire sans l'incommoder d'ailleurs, & pour beaucoup d'autres raisons que nous laisserons icy à deduire pour eviter plus grande prolixité.

30

38

45

53

Quatriesme Fantasie

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

Charles Guillet (? - 1654)

Dessus

Haute-Contre

Taille

Basse-Contre

7

15

23



28

Musical score for measures 28-34. The system consists of four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests.

35

Musical score for measures 35-41. The system consists of four staves. The music continues with intricate rhythmic patterns and rests.

42

Musical score for measures 42-48. The system consists of four staves. The music continues with intricate rhythmic patterns and rests.

49

Musical score for measures 49-55. The system consists of four staves. The music continues with intricate rhythmic patterns and rests.

56

Musical score for measures 56-62. The system consists of four staves. The music continues with intricate rhythmic patterns and rests.

63

Musical score for measures 63-69. The system consists of four staves. The music continues with intricate rhythmic patterns and rests.

70

Musical score for measures 70-76. The system consists of four staves. The music continues with intricate rhythmic patterns and rests.

77

Musical score for measures 77-83. The system consists of four staves. The music continues with intricate rhythmic patterns and rests. A first ending bracket is present at the end of the system, labeled with a circled '1'.

Troisiesme Fantasie

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

Charles Guillet (? - 1654)

Dessus

Haute-Contre

Taille

Basse-Contre

Musical score for measures 1-6, featuring four staves: Dessus, Haute-Contre, Taille, and Basse-Contre. The music is in a Phrygian mode and begins with a common time signature.

7

Musical score for measures 7-13, continuing the four-staff arrangement from the previous system.

14

Musical score for measures 14-20, continuing the four-staff arrangement.

21

Musical score for measures 21-27, continuing the four-staff arrangement.

32

Musical score for measures 32-39, continuing the four-staff arrangement.

40

Musical score for measures 40-46, continuing the four-staff arrangement.

47

Musical score for measures 47-54, continuing the four-staff arrangement.

55

Musical score for measures 55-61, concluding the piece with a final cadence on the four-staff arrangement.

Seconde Fantasie

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

Charles Guillet (? - 1654)

Dessus

Haute-Contre

Taille

Basse-Contre

8

15

23

31

38

46

53

21

26

31

36

41

46

51

56

Huictiesme Fantasie

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

Charles Guillet (? - 1654)

Dessus

Haute-Contre

Taille

Basse-Contre

Musical score for measures 1-5, featuring four staves: Dessus (Soprano), Haute-Contre (Alto), Taille (Tenor), and Basse-Contre (Bass). The music is in a plagal mode with a common time signature.

6

Musical score for measures 6-10, continuing the four-staff arrangement.

11

Musical score for measures 11-15, continuing the four-staff arrangement.

16

Musical score for measures 16-20, continuing the four-staff arrangement.

21

Musical score for measures 21-25, continuing the four-staff arrangement.

26

Musical score for measures 26-30, continuing the four-staff arrangement.

31

Musical score for measures 31-35, continuing the four-staff arrangement.

36

Musical score for measures 36-40, continuing the four-staff arrangement.

41

Musical score for measures 41-45. The system consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

46

Musical score for measures 46-50. The system consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with a complex rhythmic pattern, including some triplet-like figures.

51

Musical score for measures 51-55. The system consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests.

56

Musical score for measures 56-60. The system consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The system ends with a double bar line.

Neufiesme Fantasie

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

Charles Guillet (? - 1654)

Dessus

Haute-Contre

Taille

Basse-Contre

28

34

41

48

54

61

68

74

Dixiesme Fantasie

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

Charles Guillet (? - 1654)

Dessus

Haute-Contre

Taille

Basse-Contre

6

9

13



Dousiesme Fantasie

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

Charles Guillet (? - 1654)

Dessus

Haute-Contre

Taille

Basse-Contre

7

13

21

17

21

25

29

Unziesme Fantasie

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

Charles Guillet (? - 1654)

Dessus

Haute-Contre

Taille

Basse-Contre

6

12

17

22

27

33

38

Fantasies
à quatre parties

I: Les Modes Naturels

Premiere Fantasie

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

Charles Guillet (? – 1654)

The musical score is presented in four staves: Dessus (Soprano), Haute-Contre (Alto), Taille (Tenor), and Basse-Contre (Bass). The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems, with measures 8, 16, and 24 marked at the beginning of each system. The notation includes various rhythmic values, accidentals, and articulation marks. A first ending bracket is present at the end of the second system, and a triplet marking is present in the third system.

29



Musical score for measures 29-34. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

35



Musical score for measures 35-40. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with similar rhythmic patterns and includes some slurs.

41



Musical score for measures 41-47. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music features more complex rhythmic figures and some rests.

48



Musical score for measures 48-53. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. A fourth finger fingering (4) is indicated in the Treble 3 staff in measure 51.

55

Musical score for measures 55-62. The system consists of four staves. The top staff has a treble clef and a 3/8 time signature. The second and third staves have alto clefs. The bottom staff has a bass clef. Measure 55 starts with a whole rest in the top staff. Measures 56-62 contain various rhythmic patterns, including eighth and sixteenth notes, and rests. There are three trills marked with '3)' in measures 56, 61, and 62.

63

Musical score for measures 63-69. The system consists of four staves. The top staff has a treble clef and a 3/8 time signature. The second and third staves have alto clefs. The bottom staff has a bass clef. Measure 63 starts with a whole rest in the top staff. Measures 64-69 contain various rhythmic patterns, including eighth and sixteenth notes, and rests. There is a trill marked with '4)' in measure 64.

70

Musical score for measures 70-76. The system consists of four staves. The top staff has a treble clef and a 3/8 time signature. The second and third staves have alto clefs. The bottom staff has a bass clef. Measure 70 starts with a whole rest in the top staff. Measures 71-76 contain various rhythmic patterns, including eighth and sixteenth notes, and rests.

77

Musical score for measures 77-84. The system consists of four staves. The top staff has a treble clef and a 3/8 time signature. The second and third staves have alto clefs. The bottom staff has a bass clef. Measure 77 starts with a whole rest in the top staff. Measures 78-84 contain various rhythmic patterns, including eighth and sixteenth notes, and rests. There are trills marked with '7' in measures 78, 83, and 84.

A3 Printing Instructions

The A3 versions of the PDF files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized paper (typically A3) in your printer.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm”.
4. Print each of the page ranges listed below (*recto* and *verso*), *except the last one*.
5. Load single-sized paper (typically A4) in your printer.
6. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
7. Under “Page Setup...”, select “A4 210 x 297 mm”.
8. Print the last page range (also *recto* and *verso*).

This generates some sections to fold in the middle (and bind together, if you like), and some additional loose pages to glue or tape at their respective places as fold-outs. For a better looking result, all glueing is designed to occur at the spine rather than at the edge.

Hint: if your printer does not have double-side printing capability (*recto* and *verso* in a single run), print each range twice: once selecting “Front side only” and printing on one side, then selecting “Back side only”, reloading the printed pages on the other side and printing the same range of pages again.

Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Cover	A3	1–2 (1 sheets)
Section 1	A3	3–12 (5 sheets)
Section 2	A3	13–20 (4 sheets)
Fold-outs	A4	21–24 (2 sheets)

Glueing

(all page numbers refer to the numbers printed on the pages)

Glue page no.:	To page no.:
8	13
37	32
a blank sheet	23