Charles
Guillet
(?–1654)

24 Fantasies

À QUATRE PARTIES DISPOSÉES SELON
L'ORDRE DES DOUZE MODES

Paris 1610

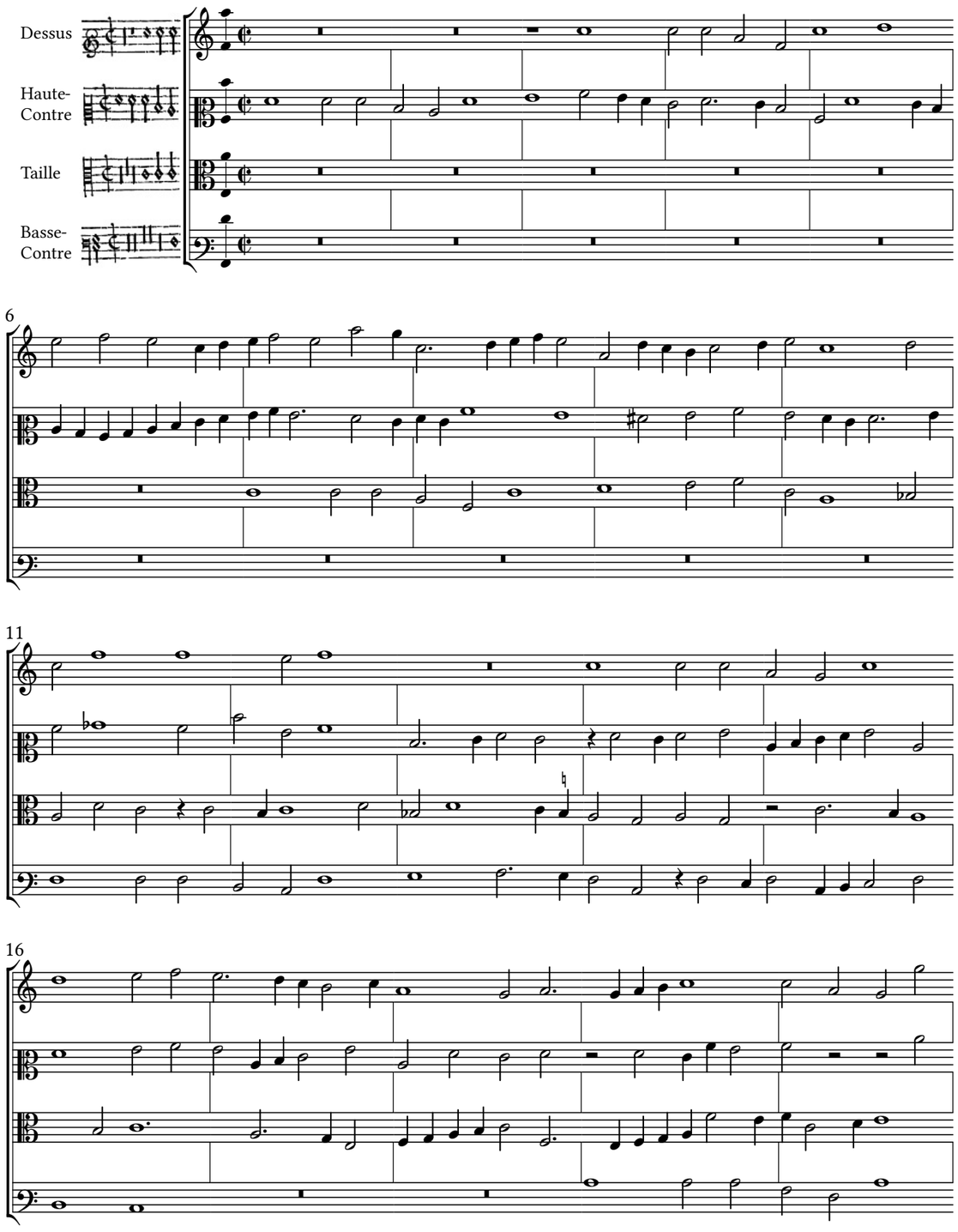
Vol. 1: Les Modes Naturels
Original Clefs (*Mensurstrich*)

VM
Musica

Septiesme Fantasie

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

Charles Guillet (? — 1654)



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Charles
Guillet
(?–1654)

24 Fantasies

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

VistaMare Musica

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Ornate initials set in Goudy Initialen font by Dieter Steffmann (http://www.steffmann.de/). Typographic ornament from Ballard's original print.

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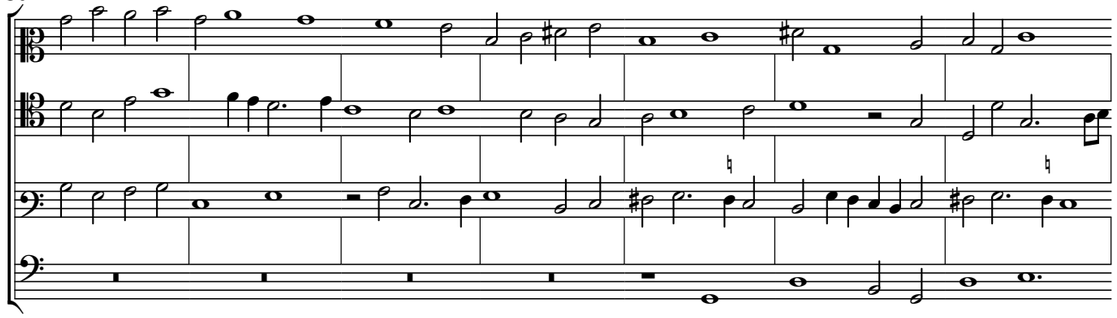

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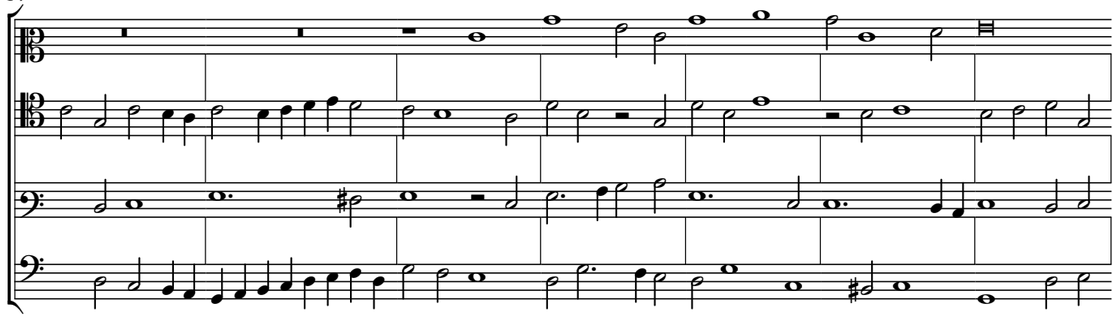

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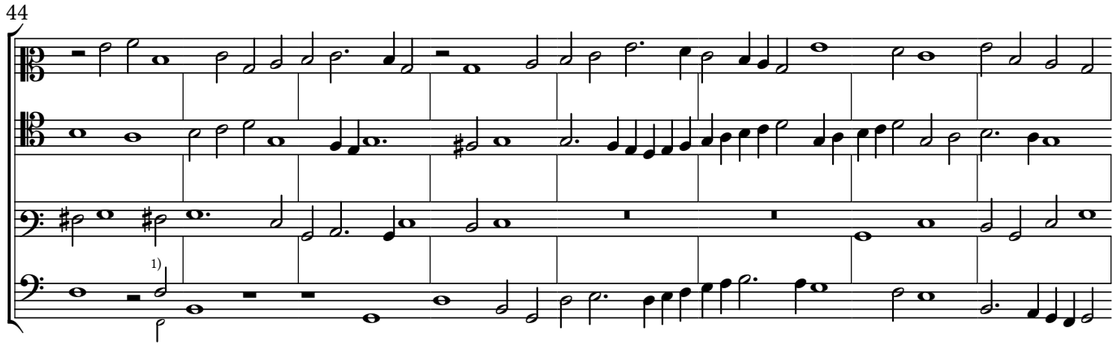

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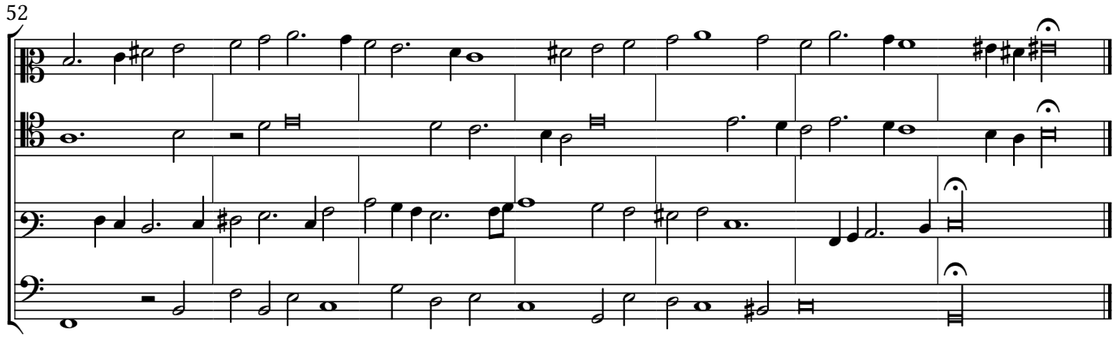

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Sixiesme Fantasie

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

Charles Guillet (? — 1654)

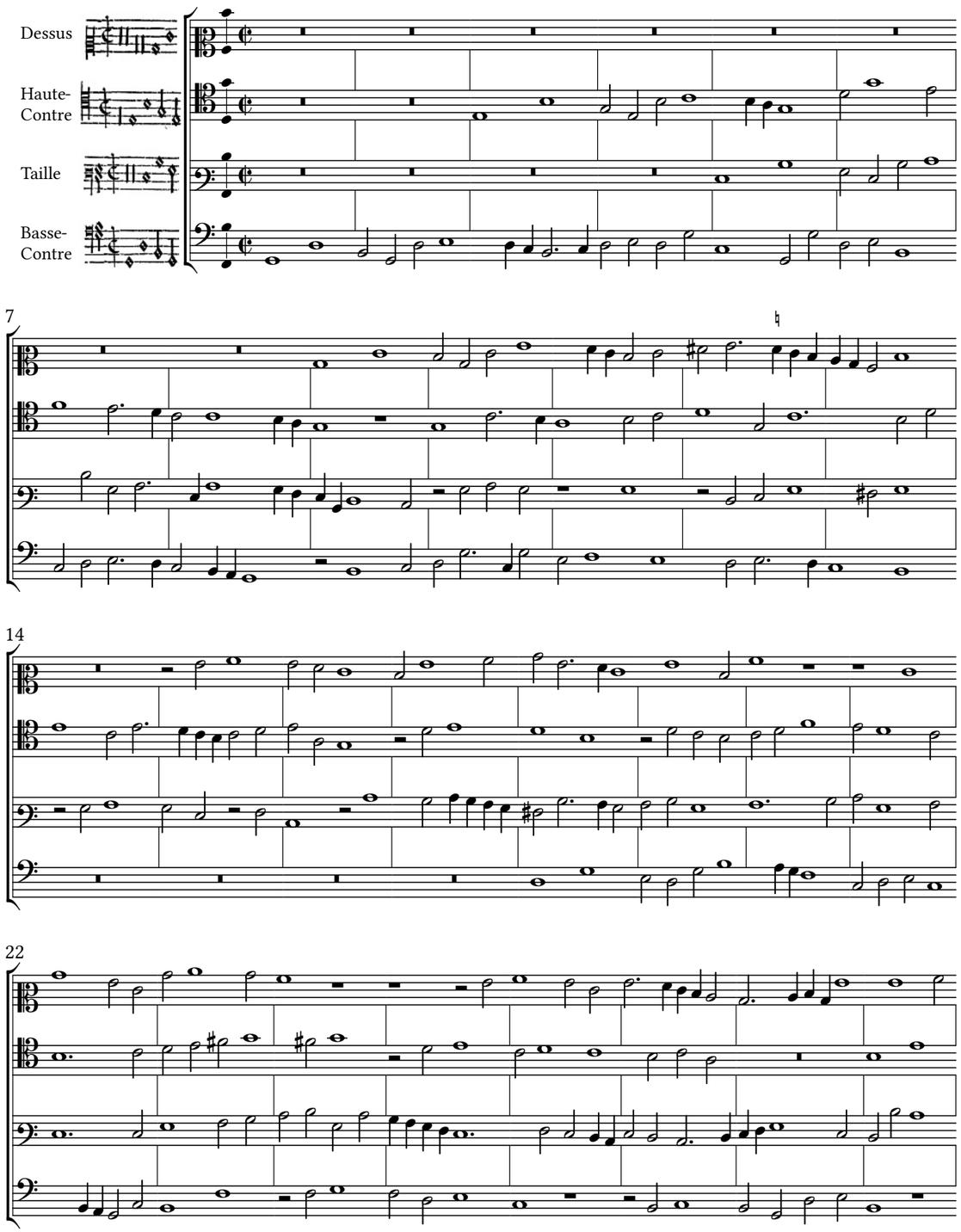

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Table of Contents

Au … Seigneur Mre. Charles de Fonseque 5
L'Autheur aux Amateurs de la Musique 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. Huictiesme 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 Sainct Iean de Beauvais, à l'enseigne
du Mont Parnasse.
1610
Avec Privilege de sa Majesté.

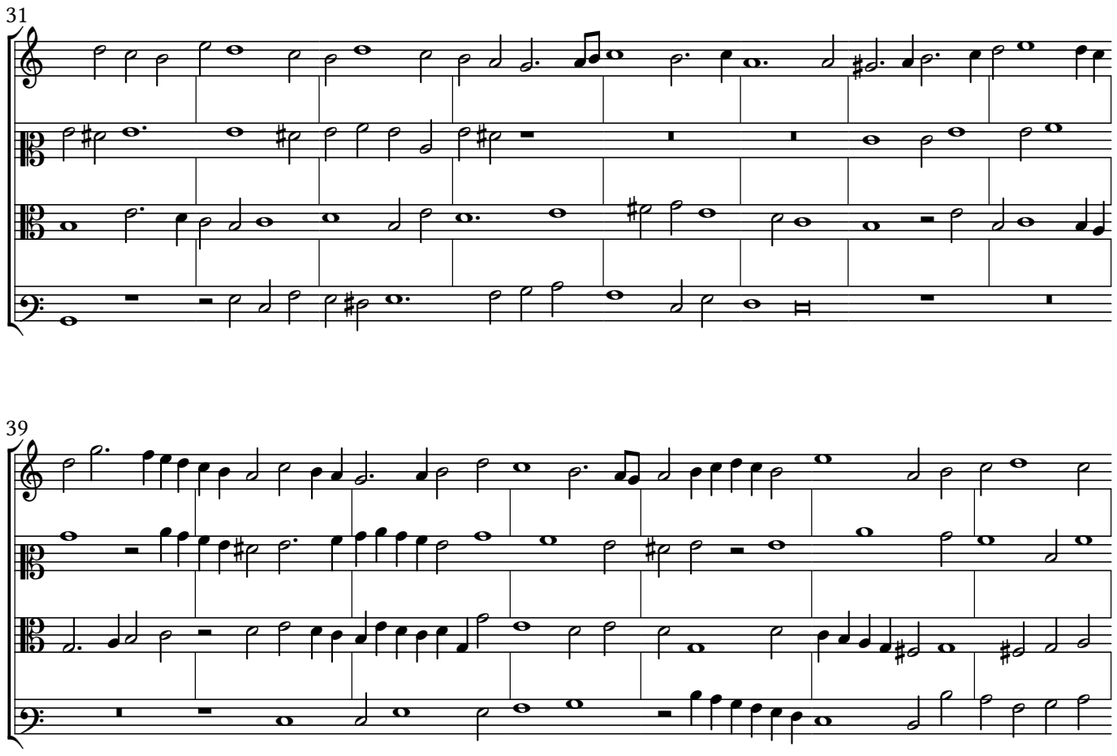
Three versions are available: one with original clefs and *Mensurstrich*, one with treble, alto and bass clefs ('viol clefs') and *Mensurstrich* and one with treble, treble *8ª bassa* and bass clefs ('recorder clefs'); they are identical under any other account.

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) 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: 𝄡 time signature missing.



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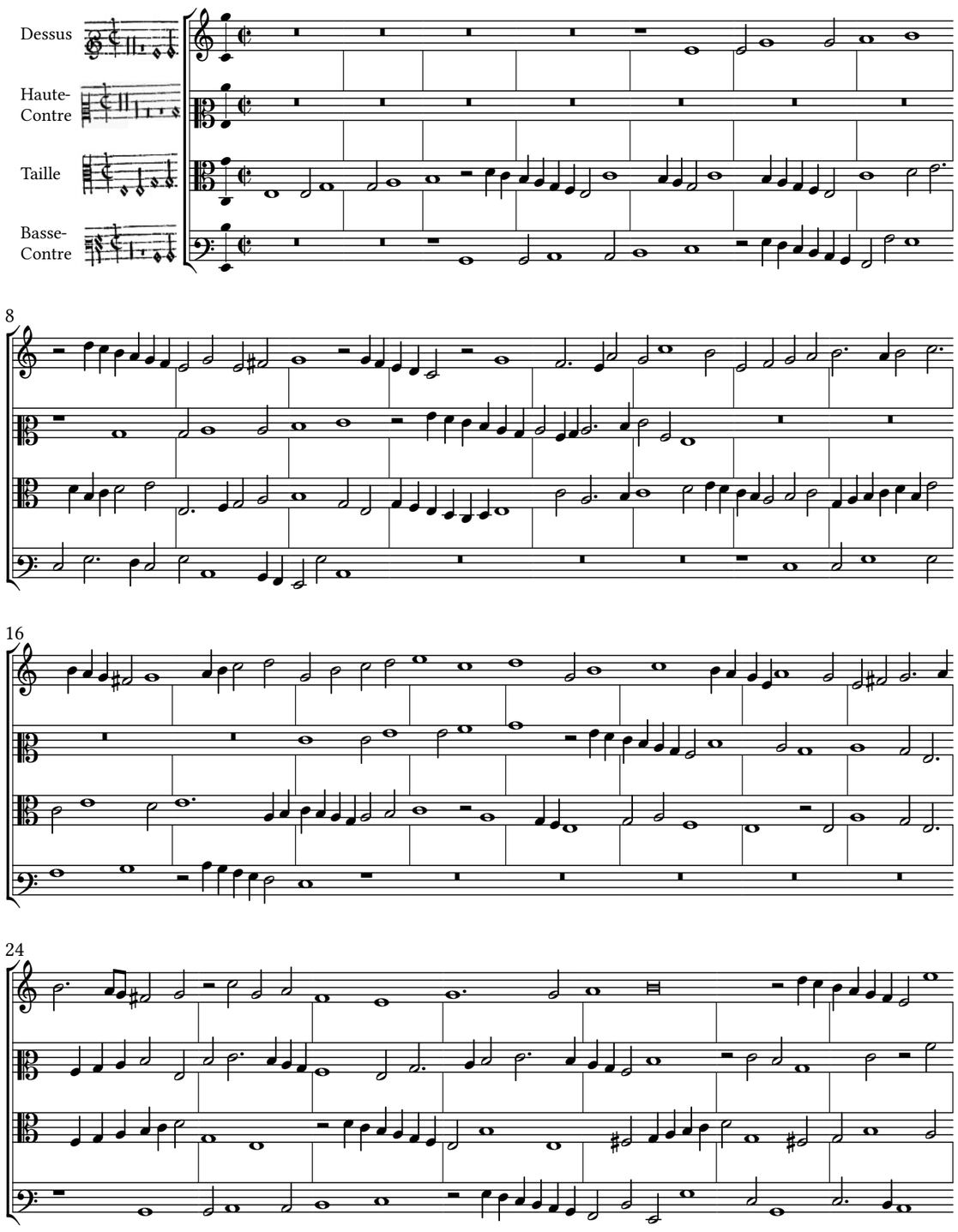
Cinquiesme Fantasie

Mode Lydien, Autentique,
contenu dans la troisiéme especе de Diapason divisee Harmoniquement :
Cinquiéme des modernes, Troisiéme des anciens.

Charles Guillet (? — 1654)



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Au tres-haut et puissant Seigneur Mre. Charles de Fonseque,

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

SI jamais personne eut sujet de loüer sa bonne rencontre, lors que passant pays il est heureusement arresté en lieu ou sa profession est recevuë autant honorablement que vertueusement il s'en sçait acquiter ; je ne sçay pas, Monsegneur, avec quelles paroles de loüange 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'eu 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 paisir qu'aupres en avoir ouy mantesfois sonner, & à moy & à vostre Organiste, encores en demeuriez vous comme insatiable. C'est pourquoy, Monsegneur, 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 soubs 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,

Monsegneur,

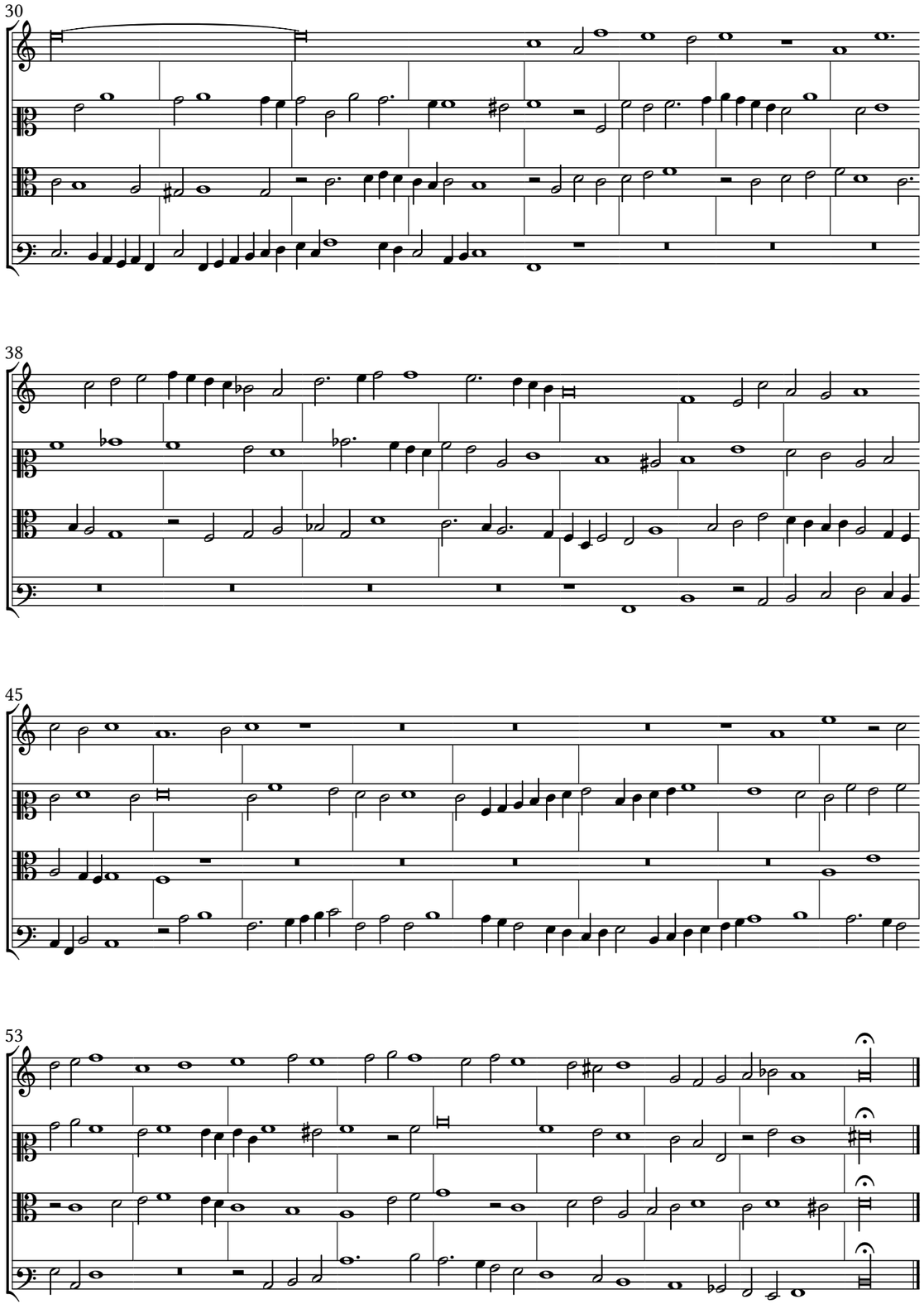
Vostre tres-humble & tres obeissant serviteur,
C. Guillet.

L'Autheur aux Amateurs de la Musique

BIEN que ce ne fut pas mon intention de produire ces Fantasies à la veuë 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 demandoyent ; 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'avoyent auparavant, & ceux qui, fuyans toutes nouveautez, ne veulent en rien démordre de leurs premieres conceptions, desquels la difficulté est assez aysée à resoudre, consideré 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 Arraisonnement, Definition quatorsiesme, confirmé par Salinas Espagnol, en son quatriesme livre de la Musique, Chapitre treisiesme ; Autheurs recognus 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 Ffaut ; 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.



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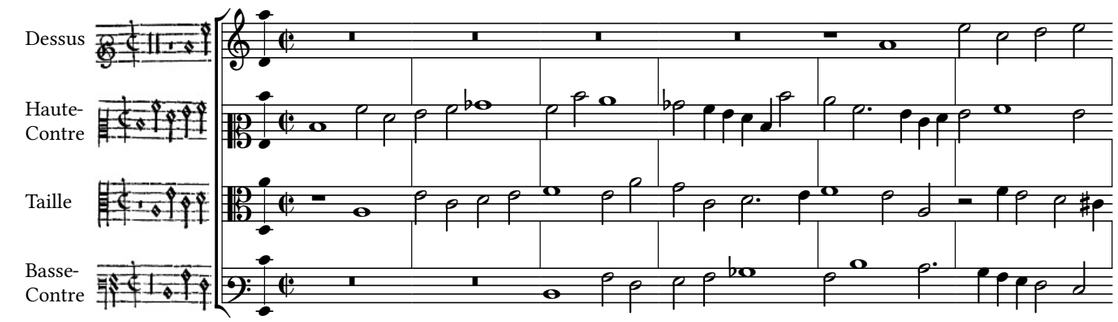
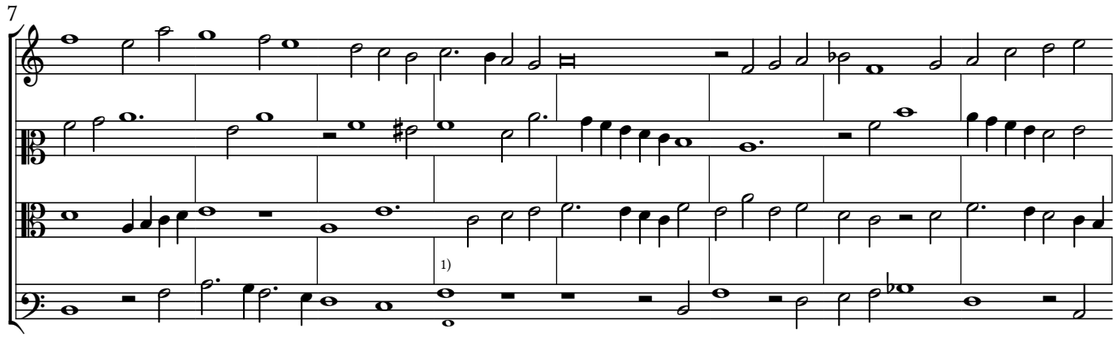
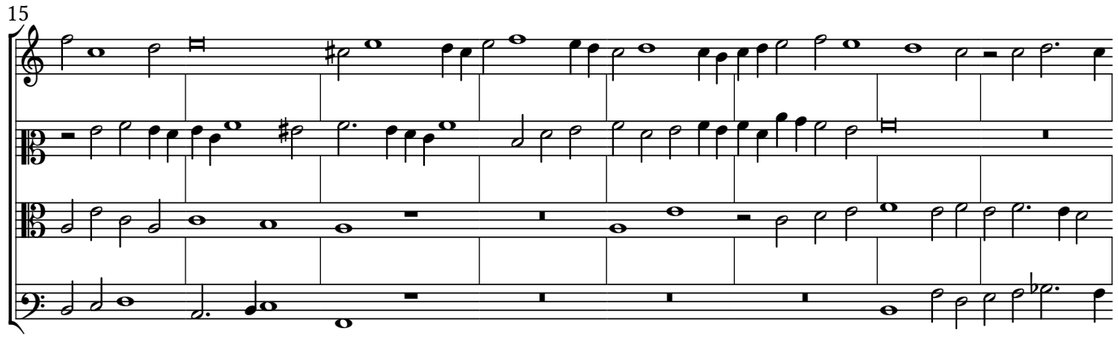
Quatriesme Fantasie

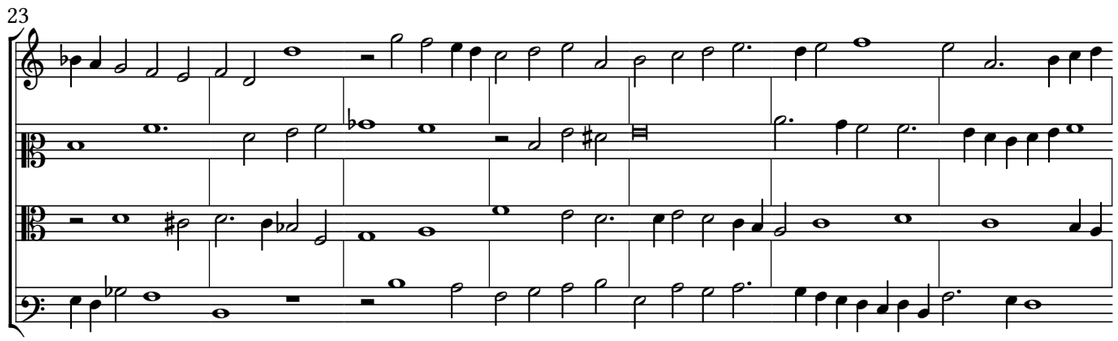
Mode Sous-Phrygien, Plagal,
contenu dans la sixiesme espece de Diapason divisee Arithmetiquement :
Quatriesme des modernes, Seconde des anciens.

Charles Guillet (? — 1654)









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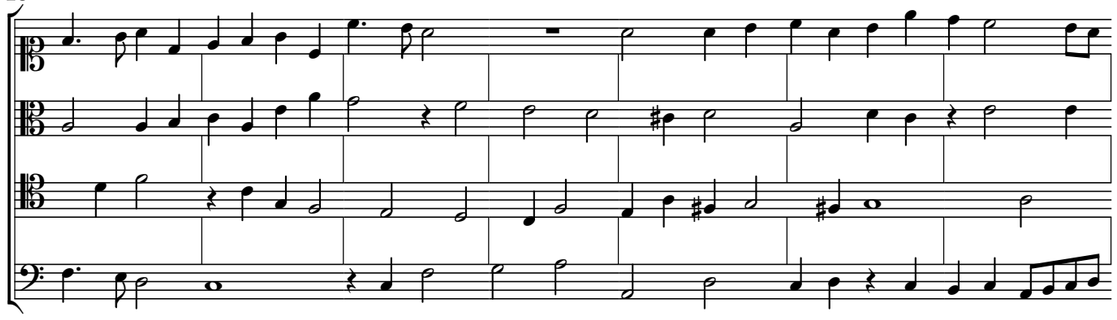
28



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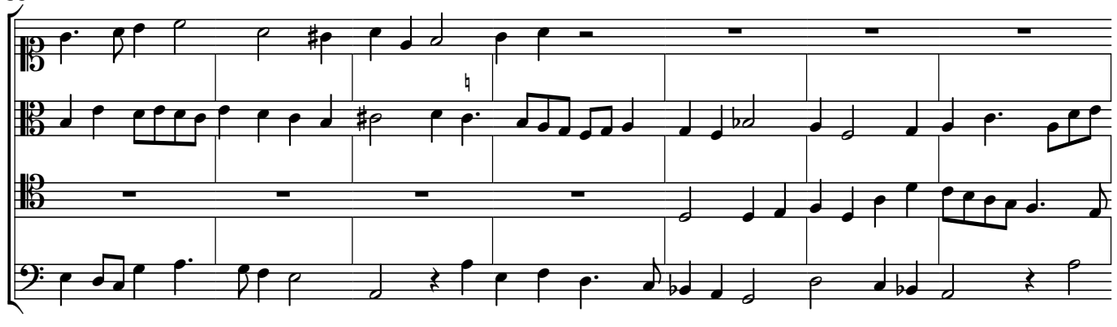

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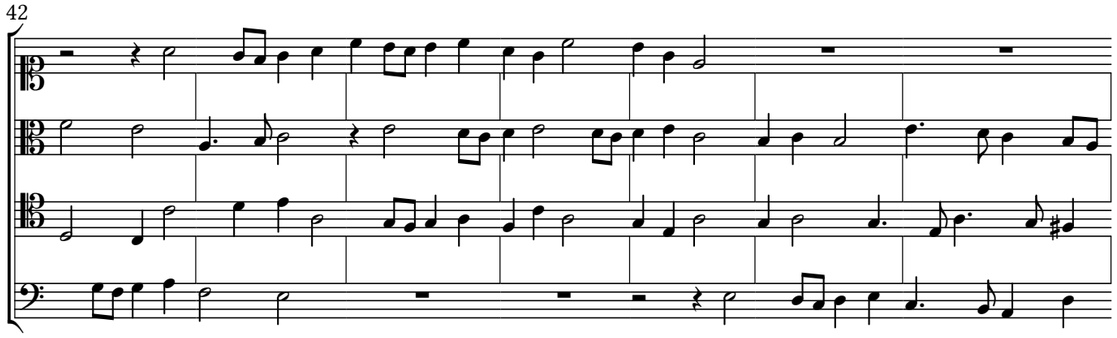

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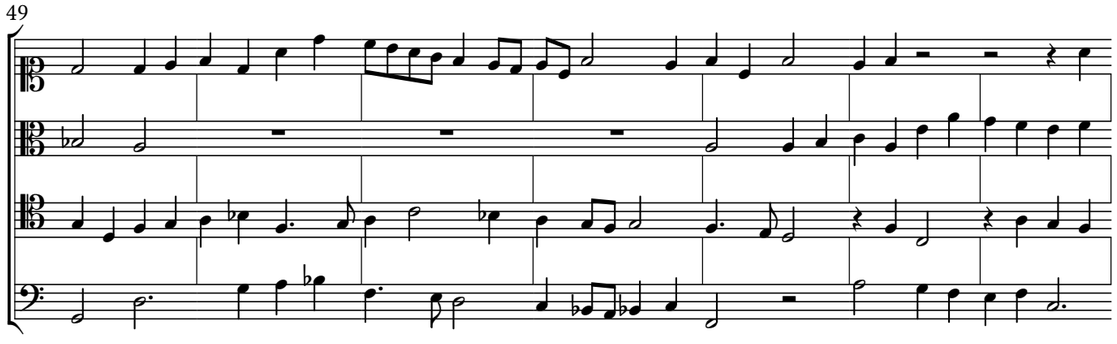

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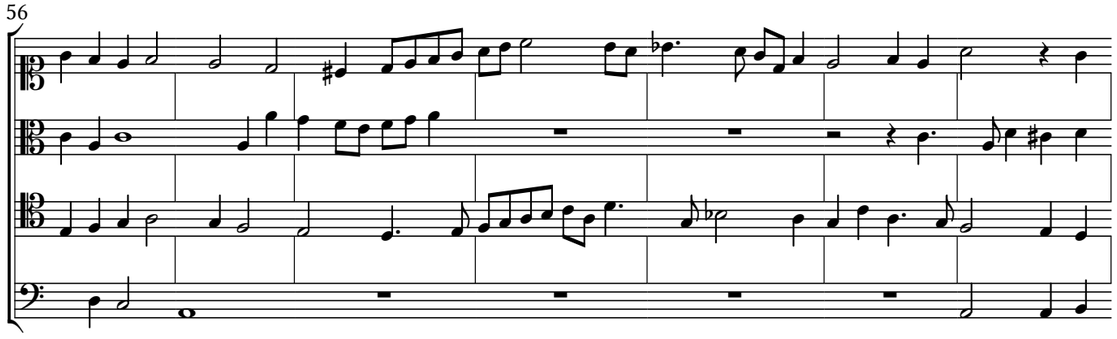

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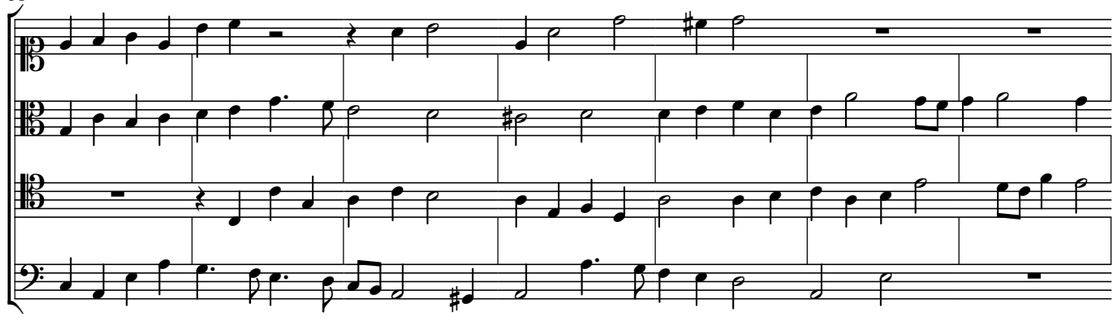

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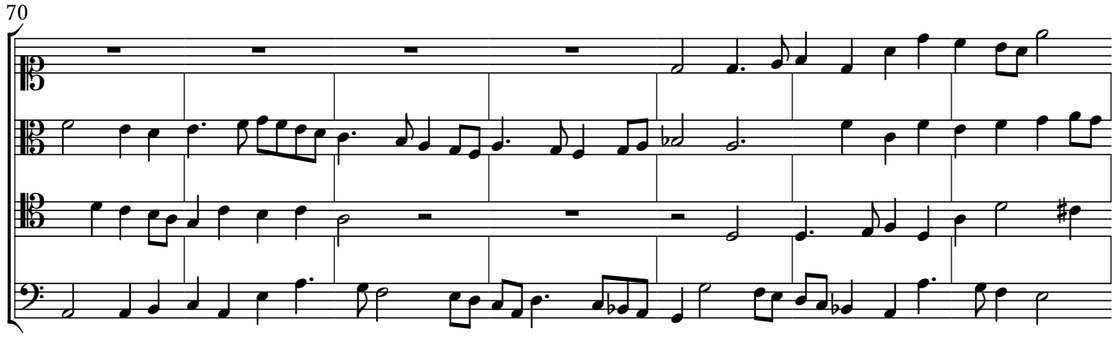

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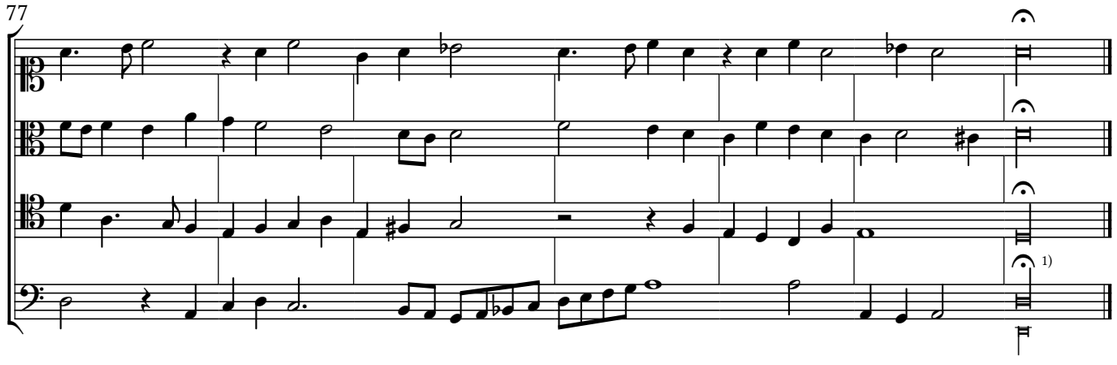

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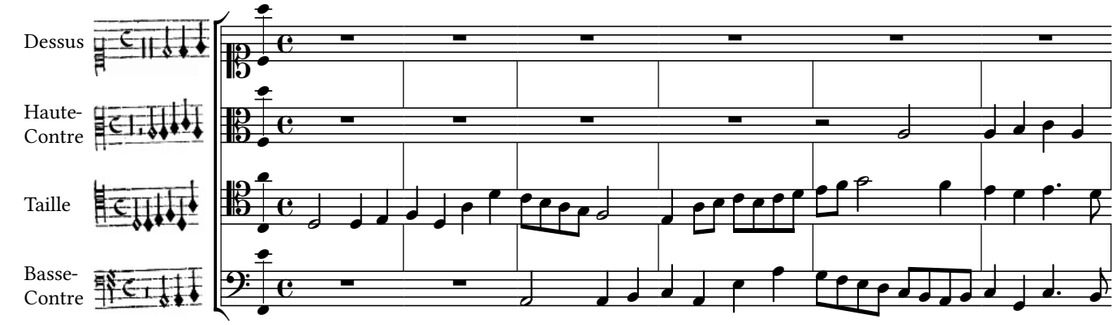
Troisiesme Fantasie

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

Charles Guillet (? — 1654)



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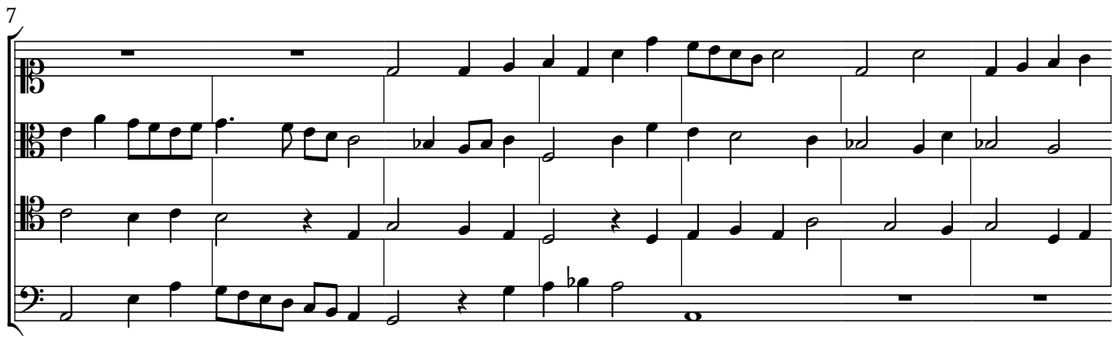

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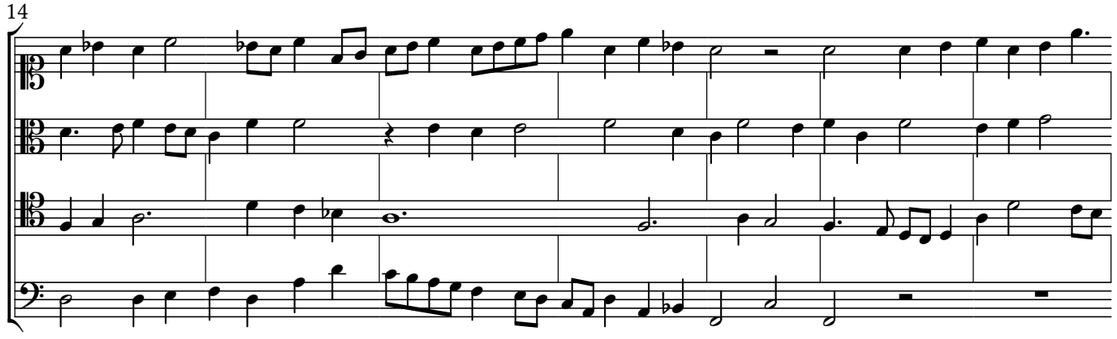

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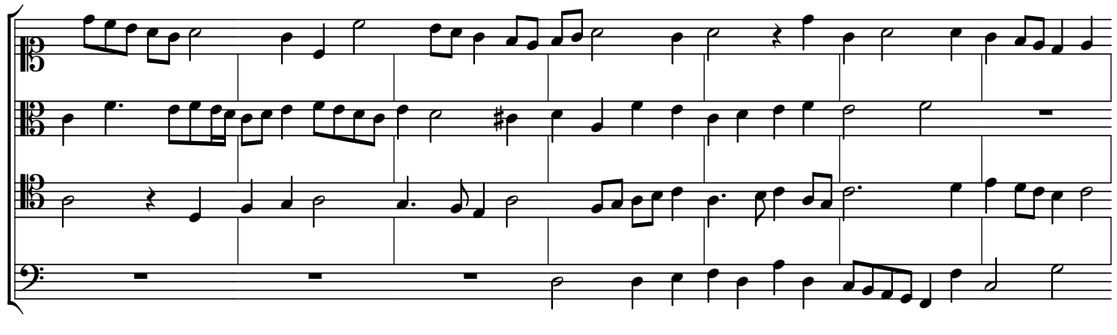

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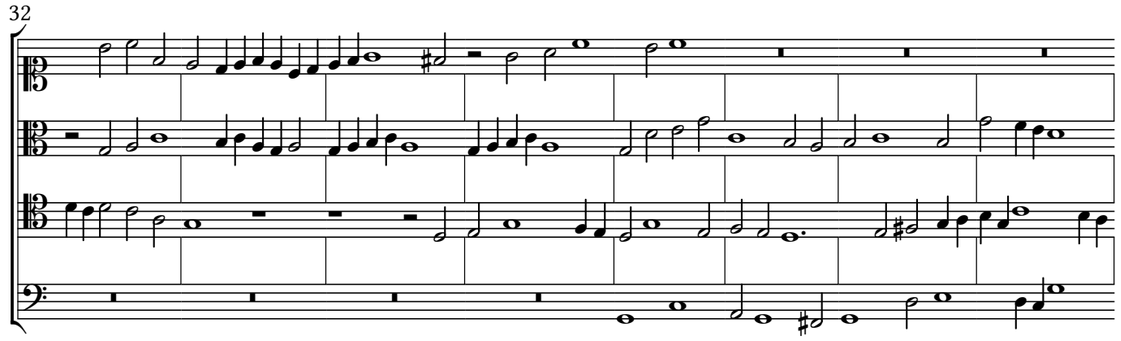
32



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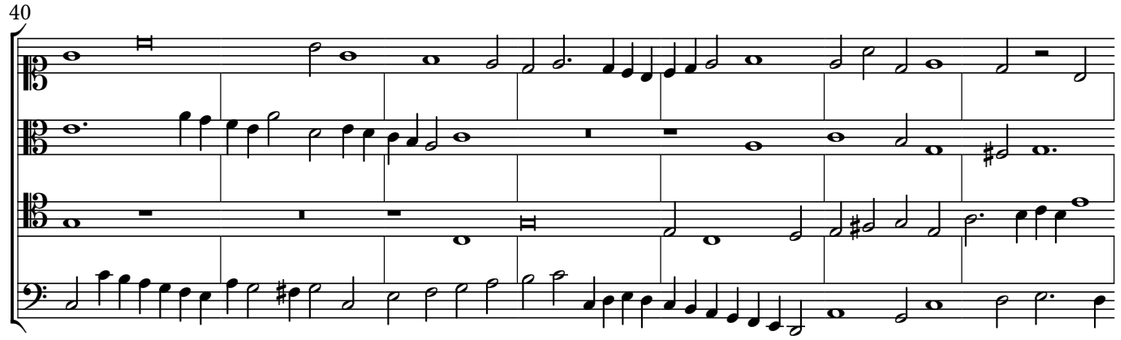

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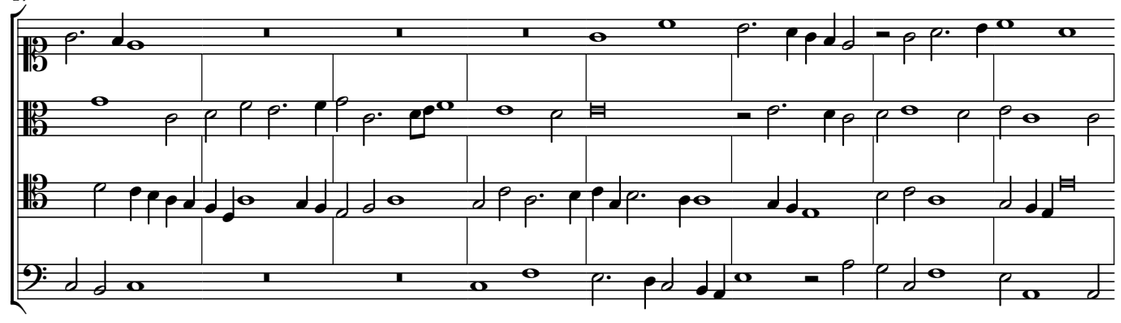

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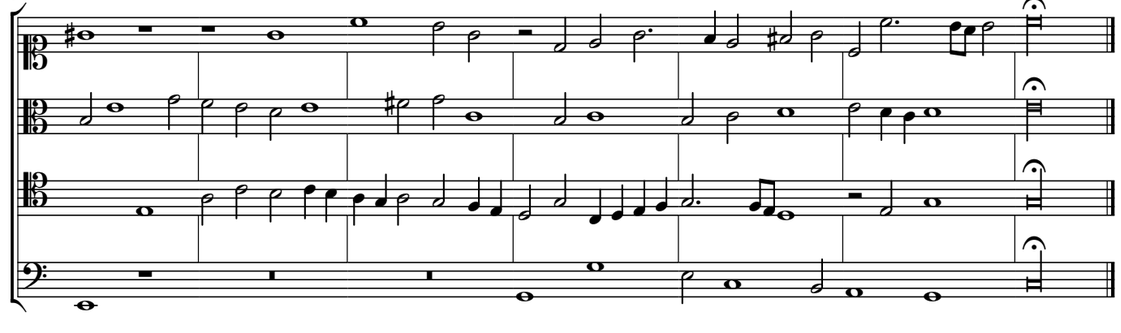

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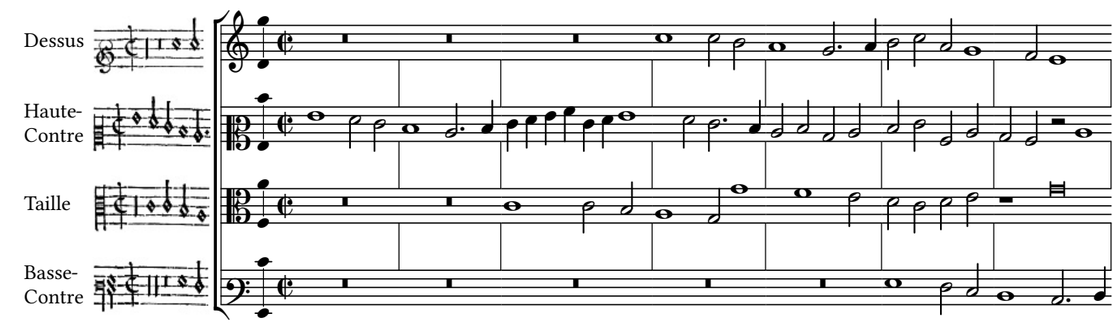
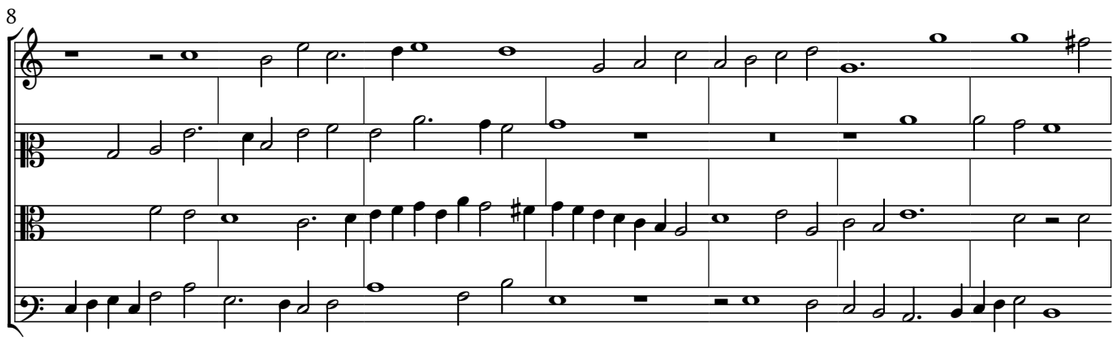
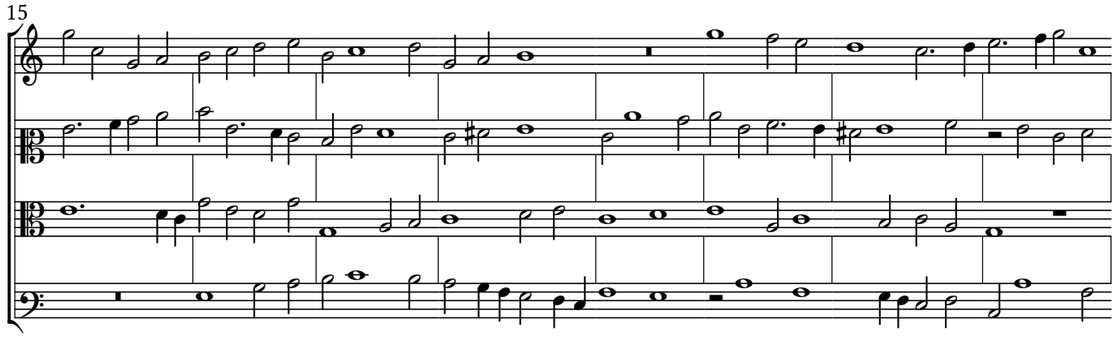
Seconde Fantasie

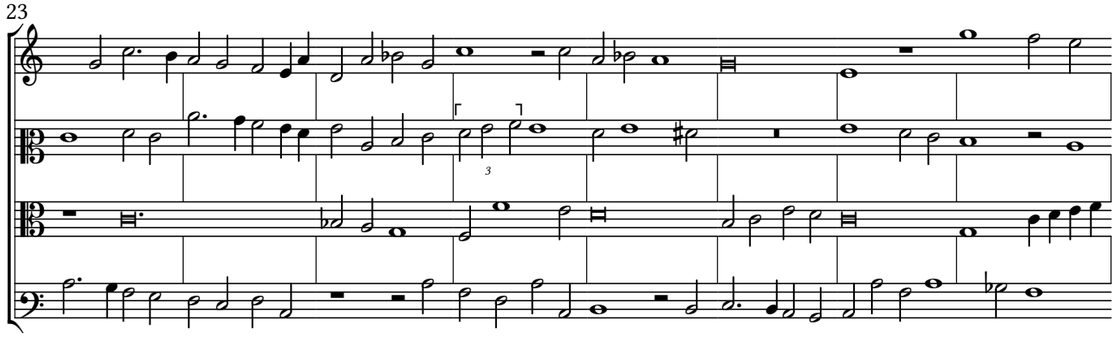
Mode Sous-Dorien, Plagal,
contenu dans la cinquiesme espece de Diapason divisee Arithmetiquement :
Second des modernes, Douziesme des anciens.

Charles Guillet (? — 1654)









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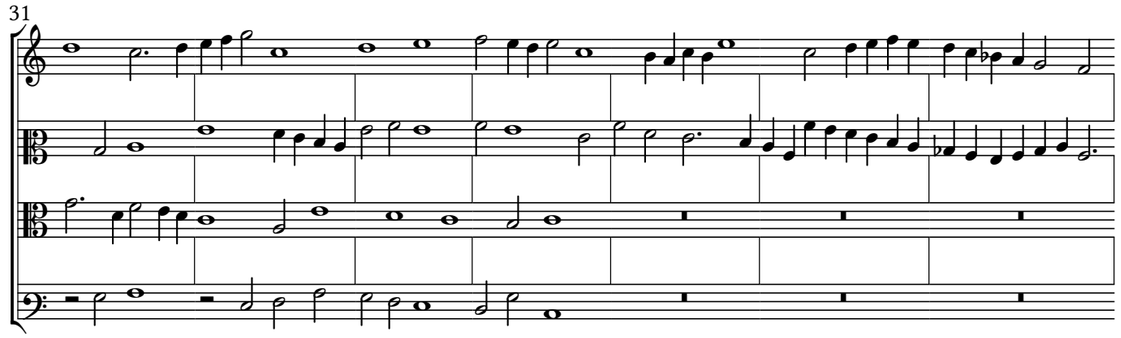

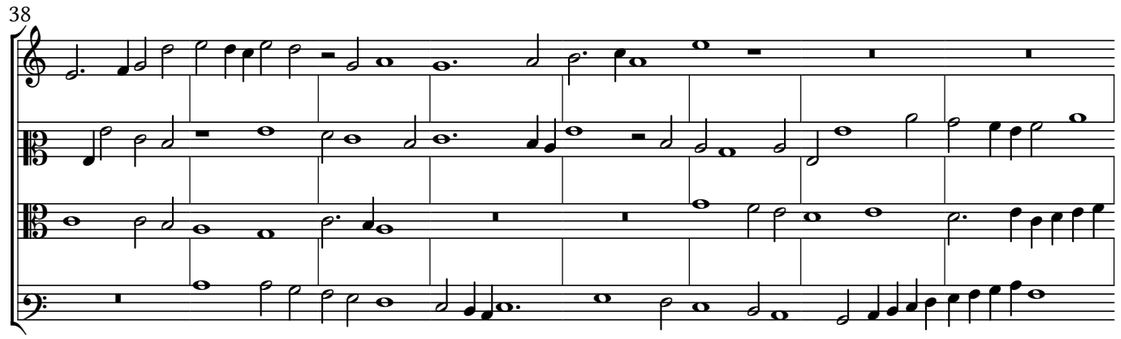

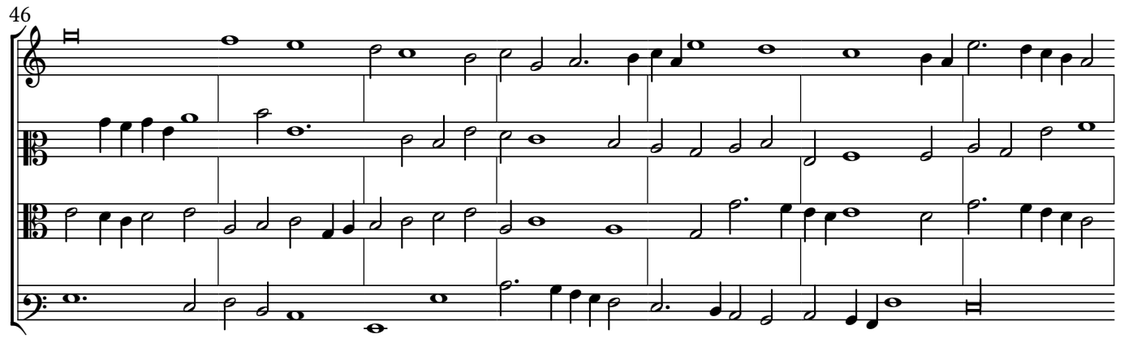

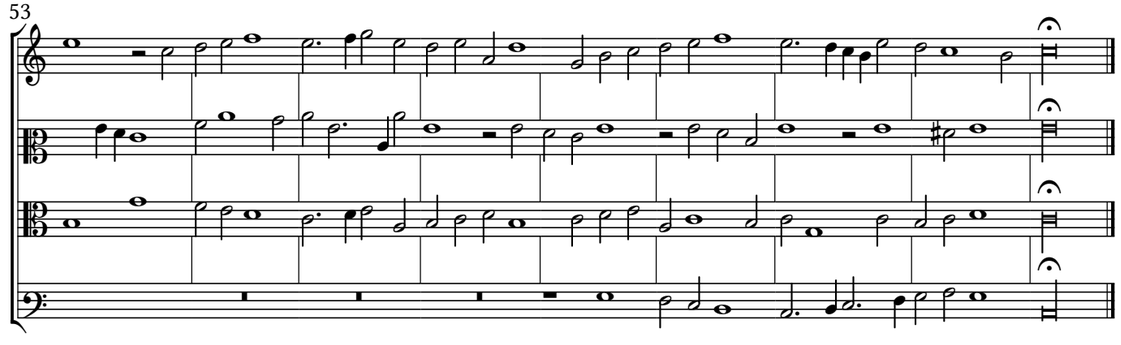

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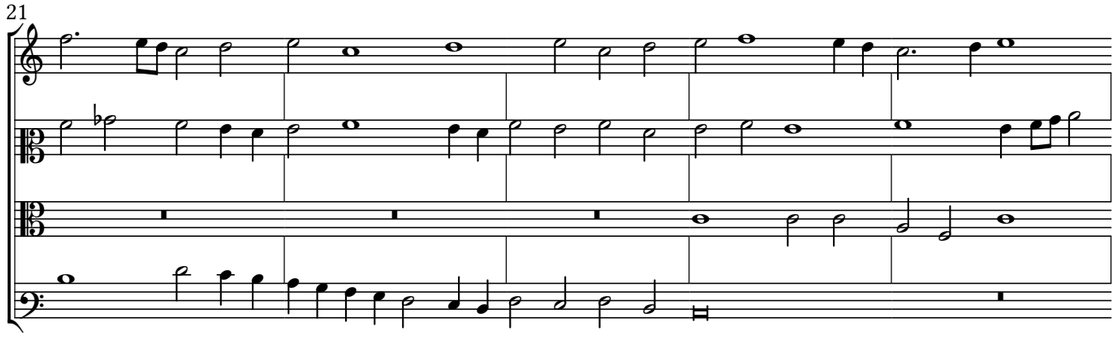

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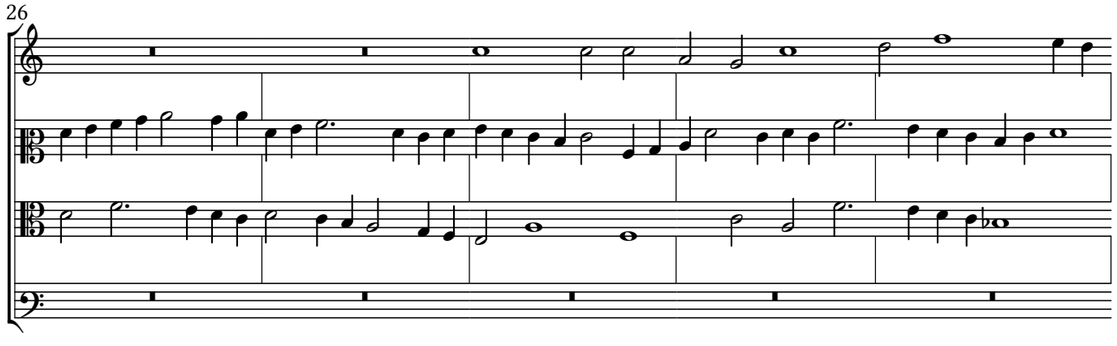

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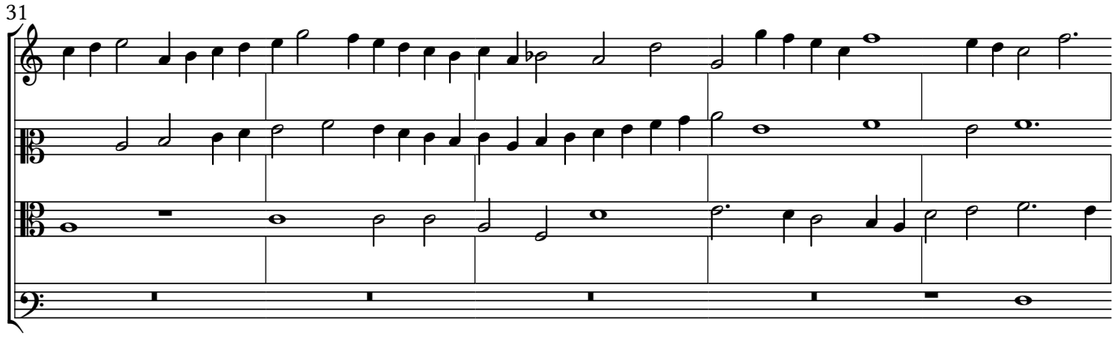

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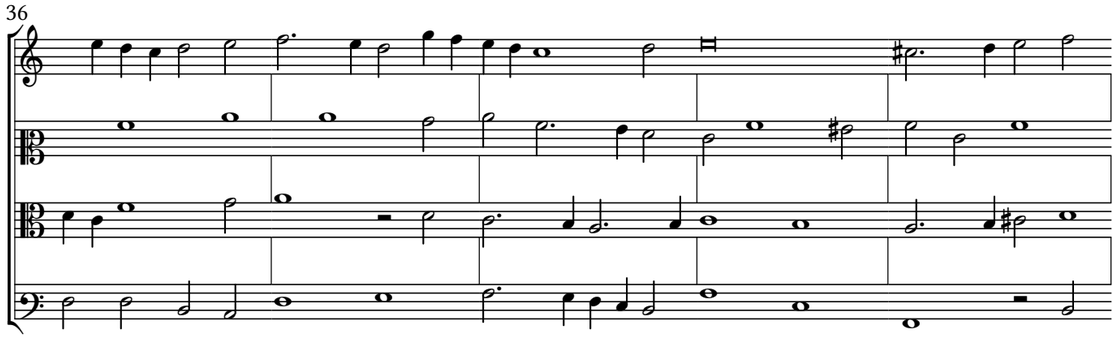

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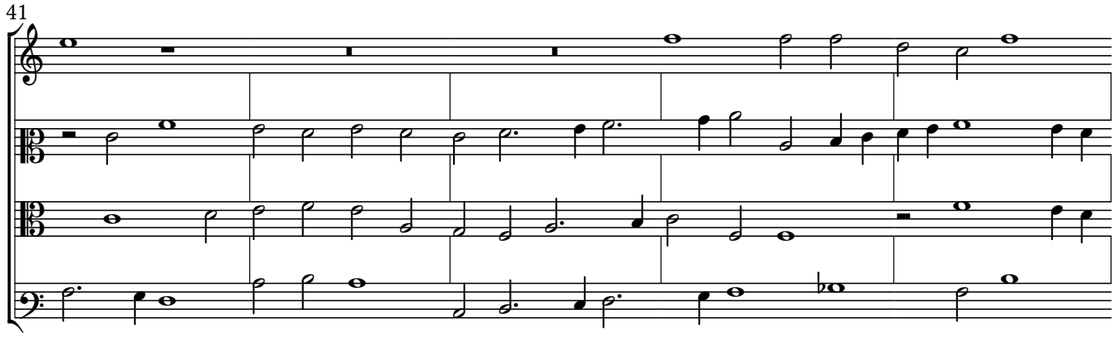

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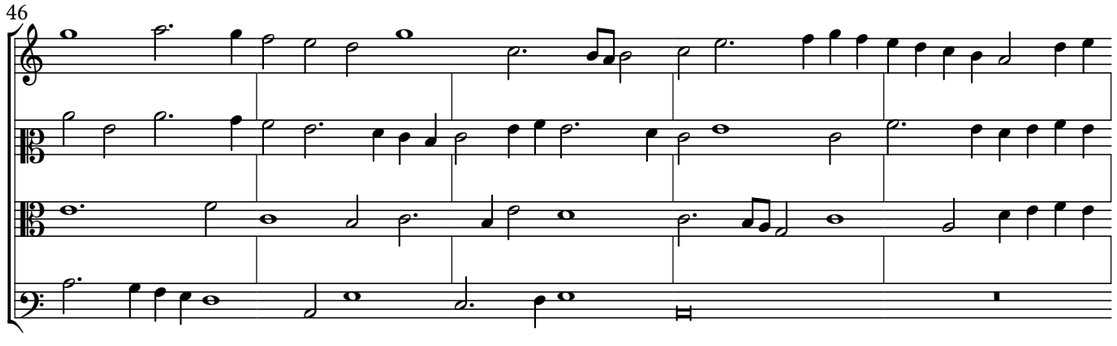

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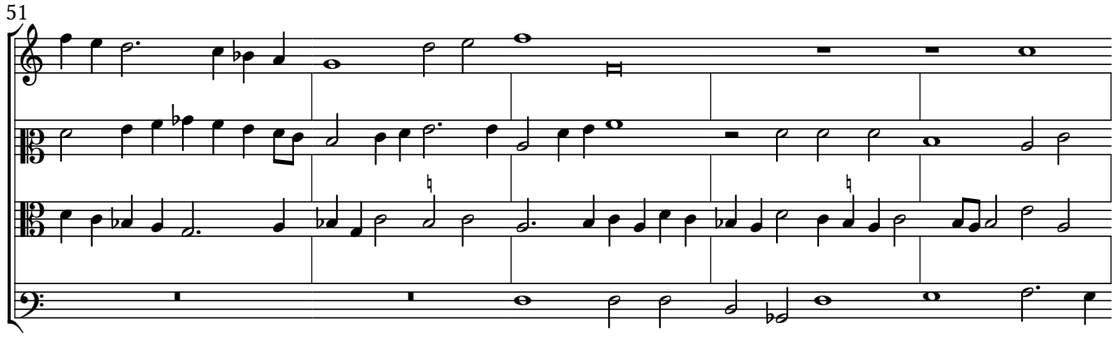

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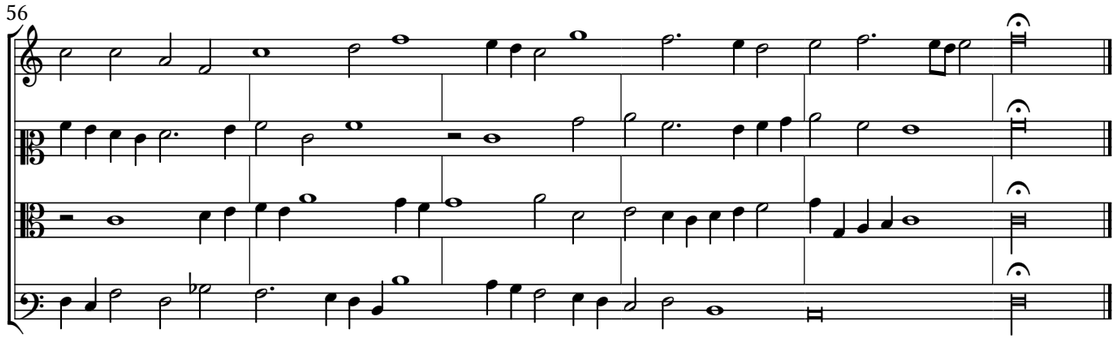

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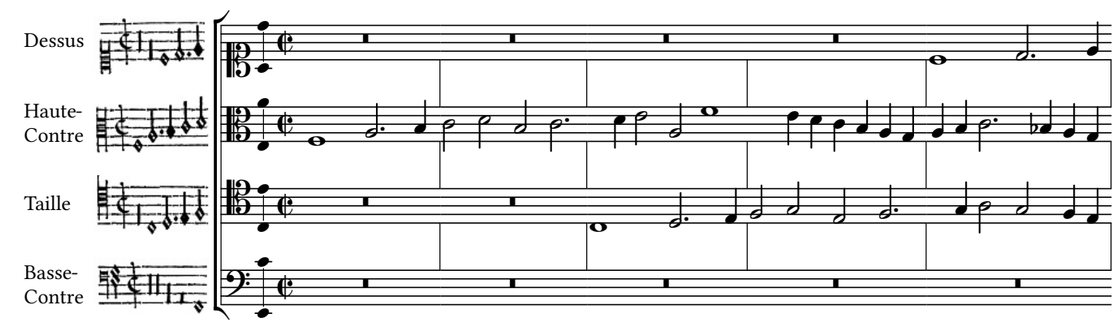
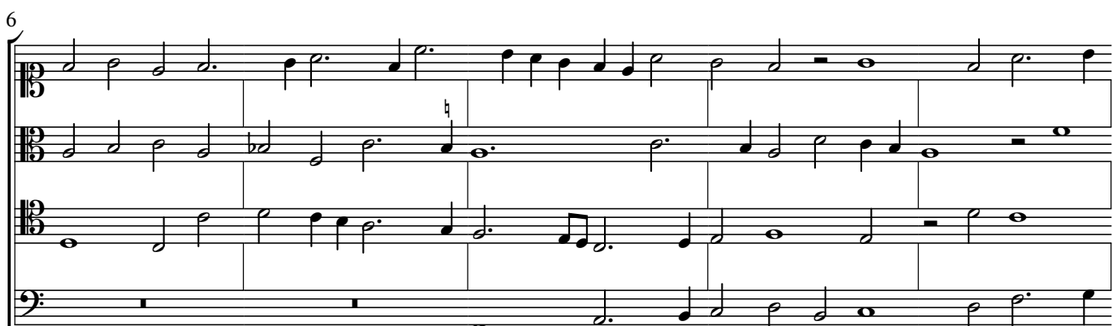
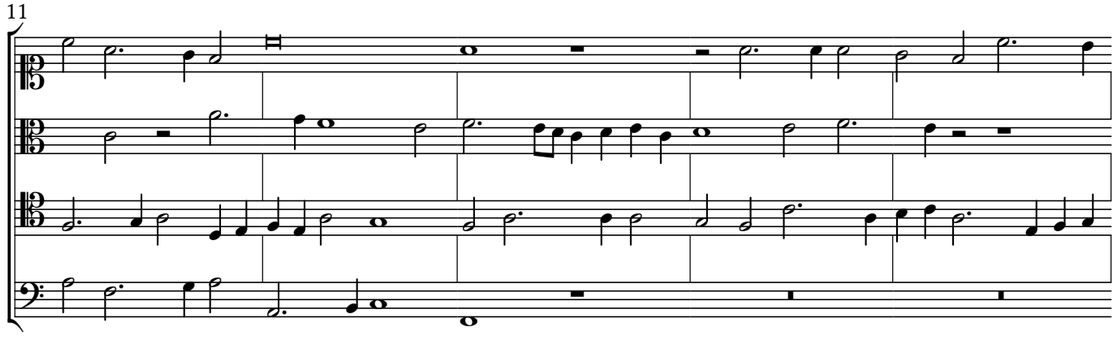
Huictiesme Fantasie

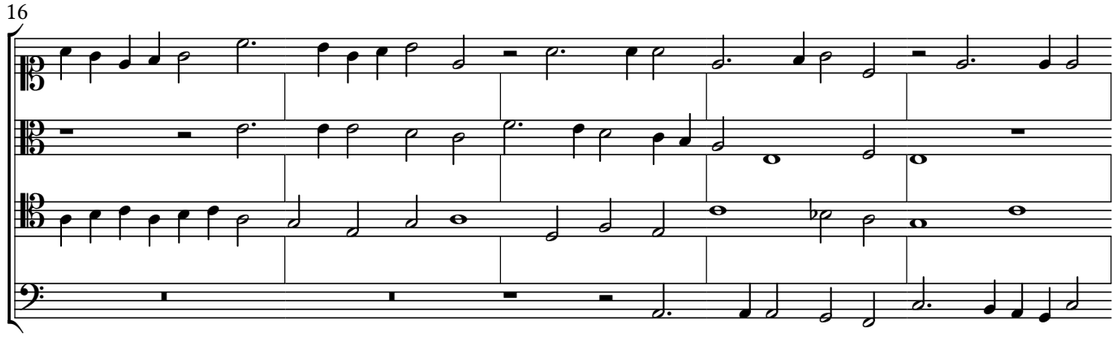
Mode Sous-Mixolydien, Plagal,
contenu dans la premiere especе de Diapason divisee Arithmetiquement :
Huictiesme des modernes, Sixiesme des anciens.

Charles Guillet (? — 1654)









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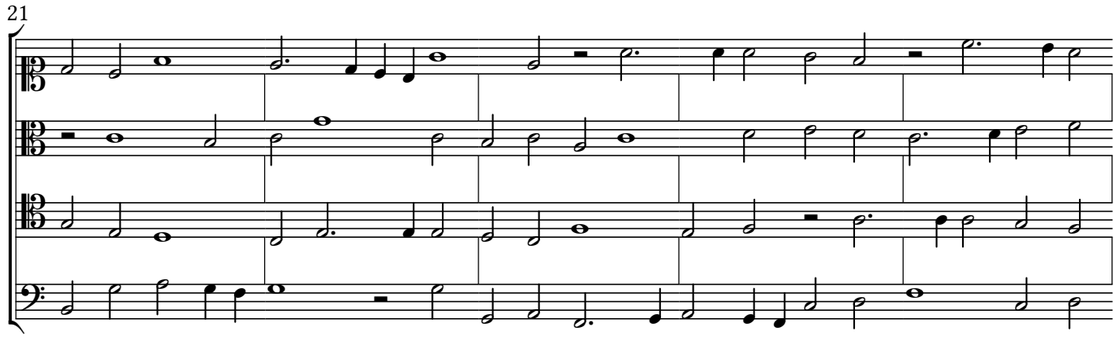

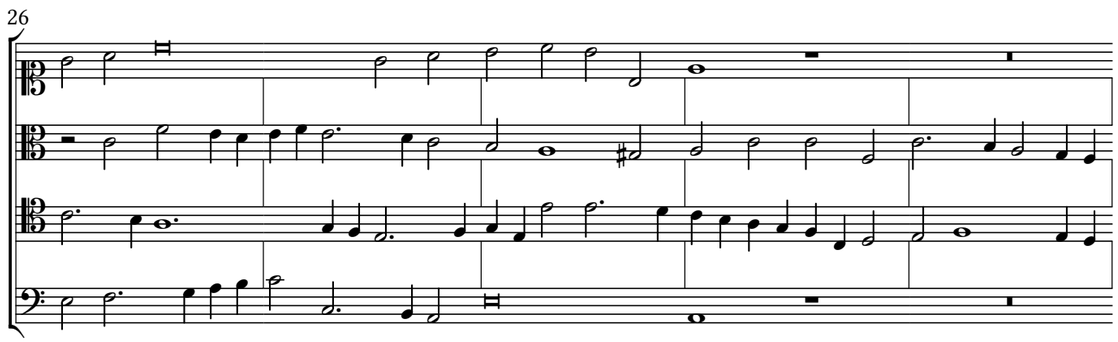

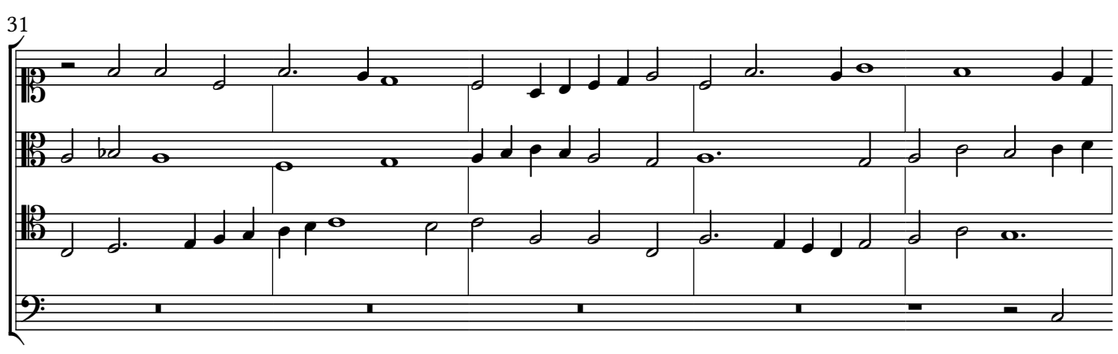

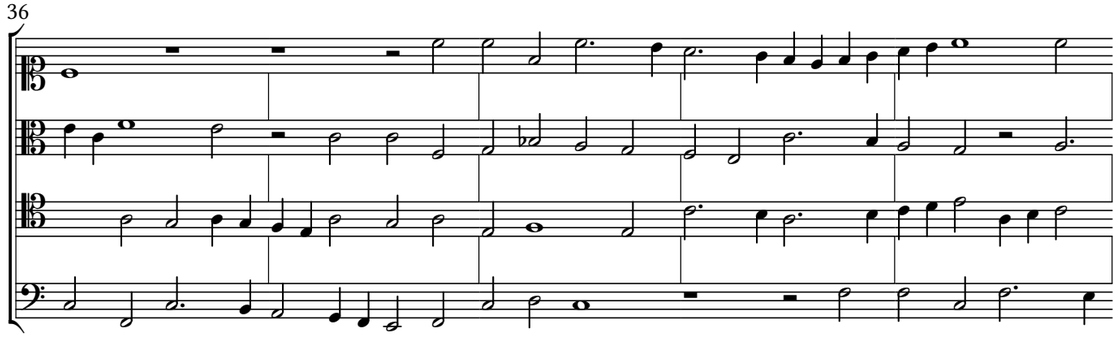

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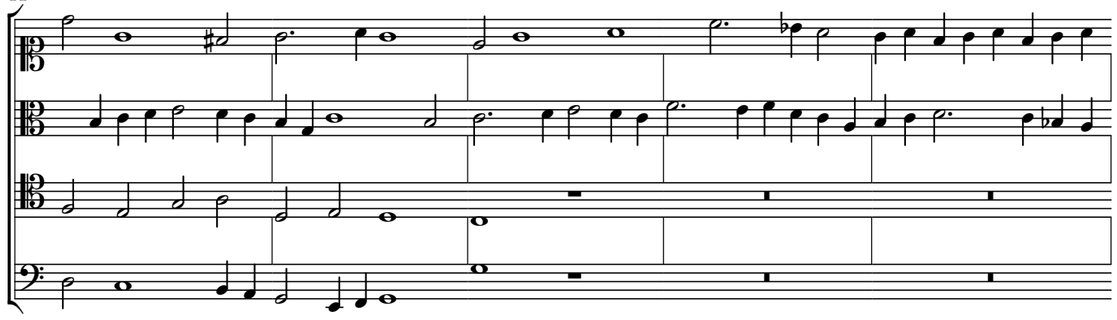

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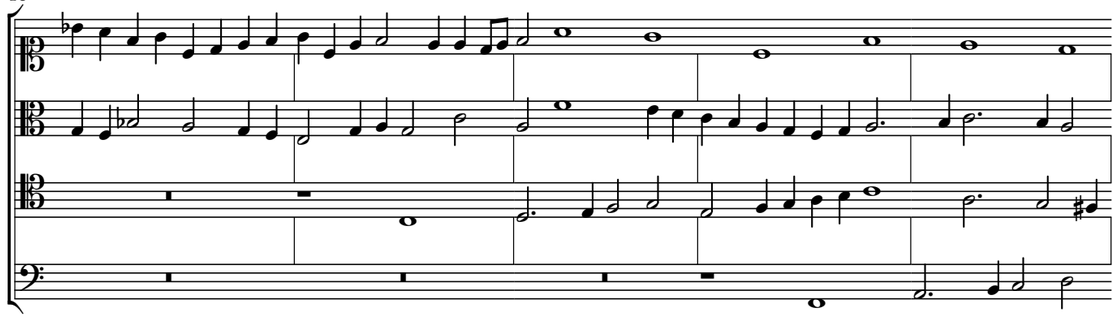

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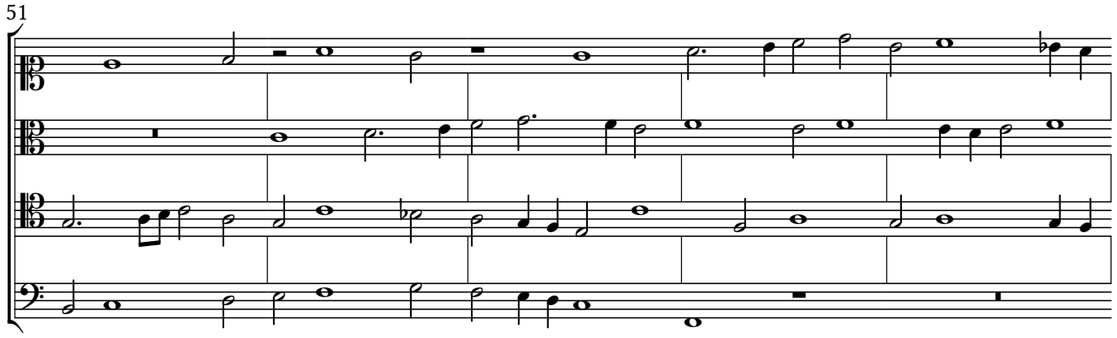

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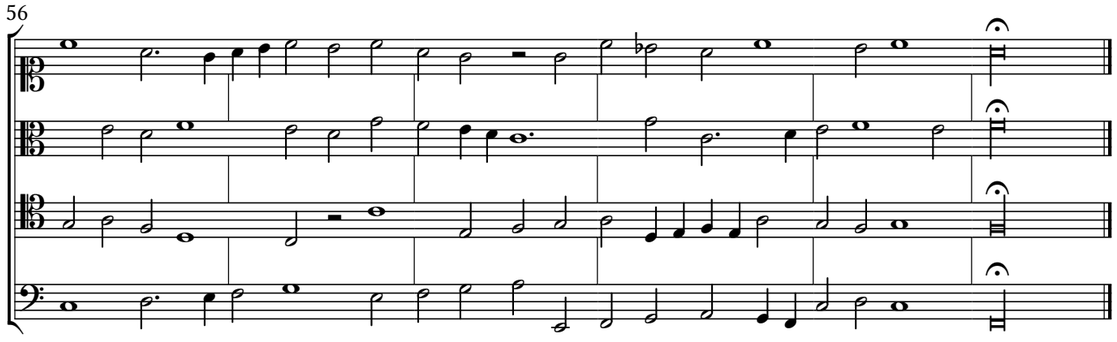

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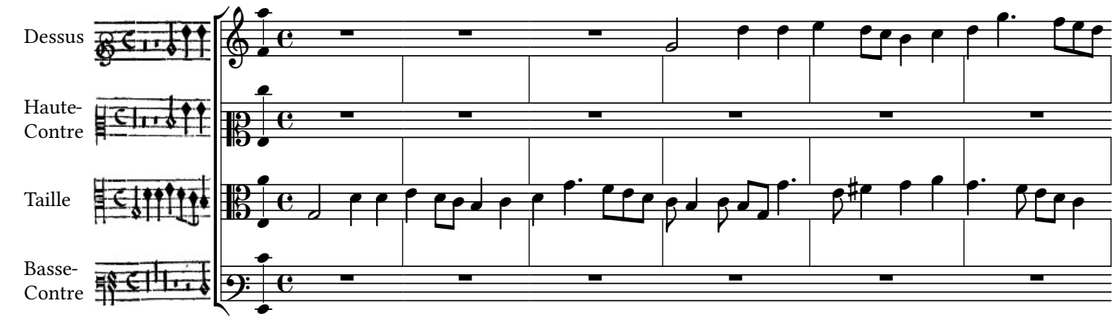
Neufiesme Fantasie

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

Charles Guillet (? — 1654)



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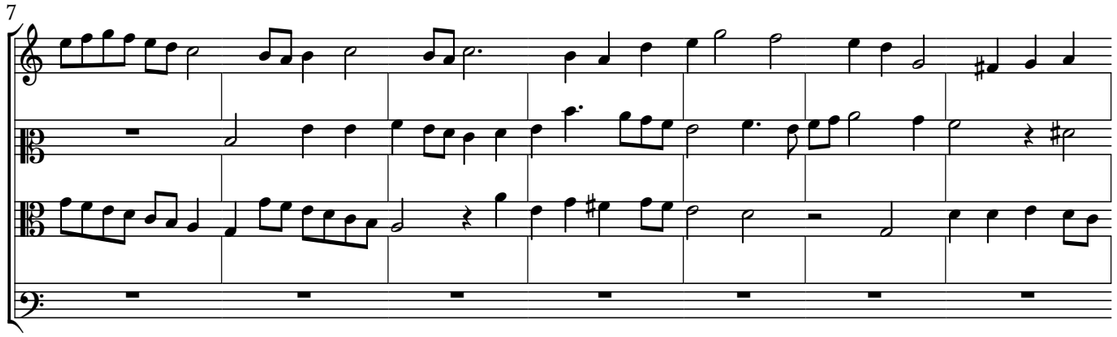

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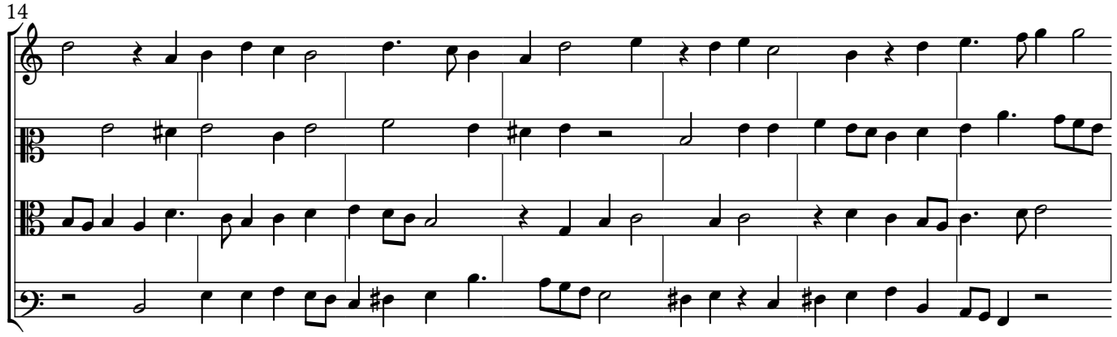

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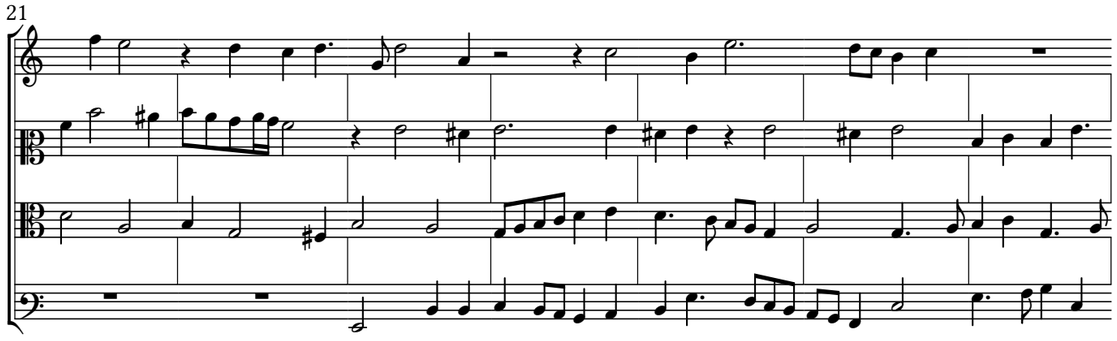

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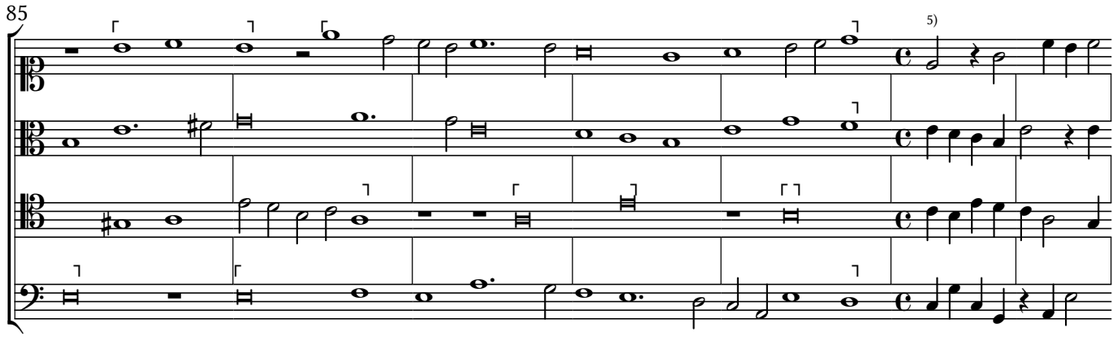

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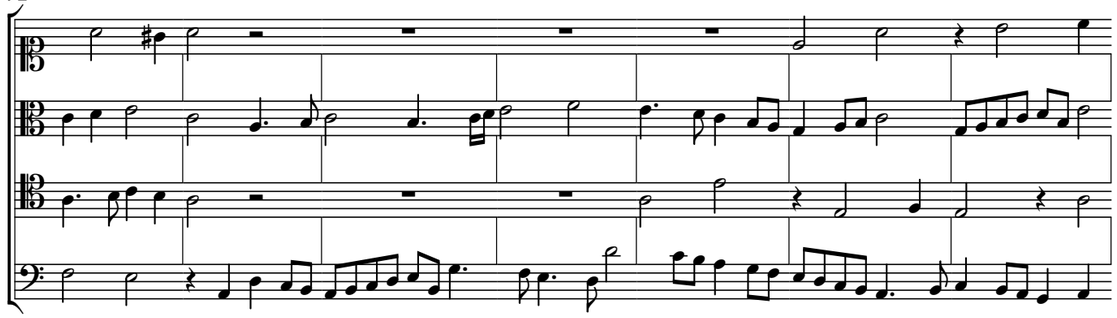

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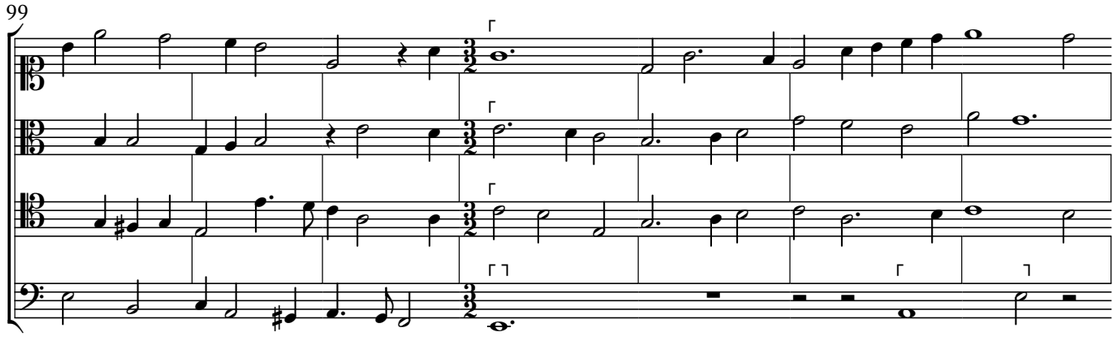

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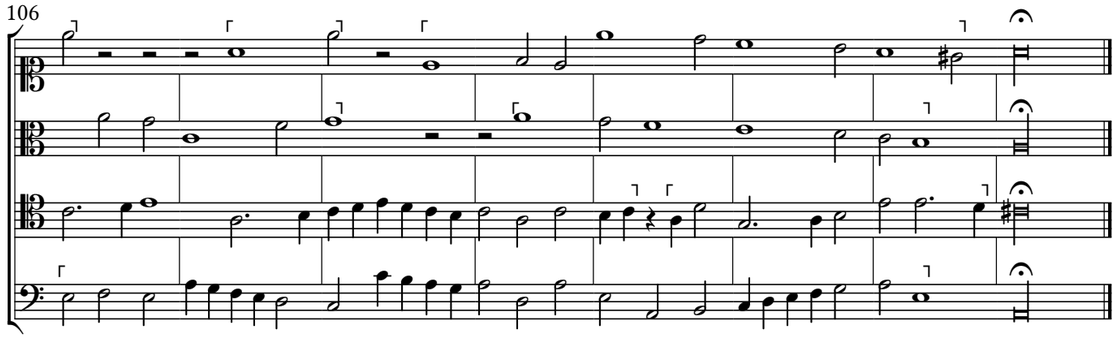

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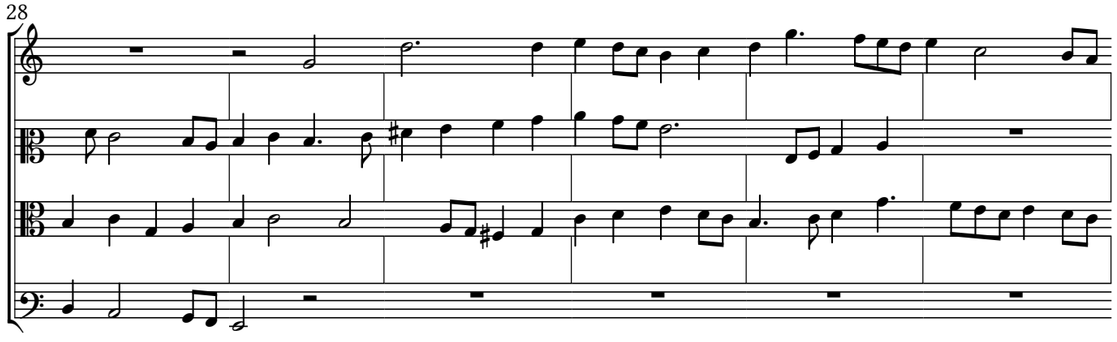

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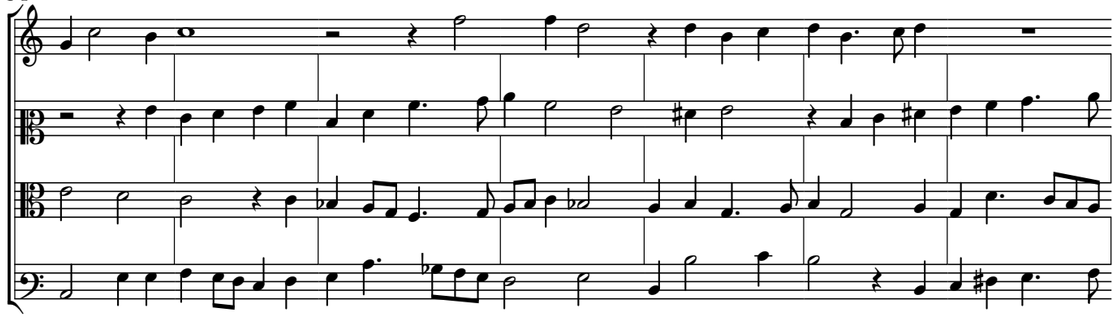

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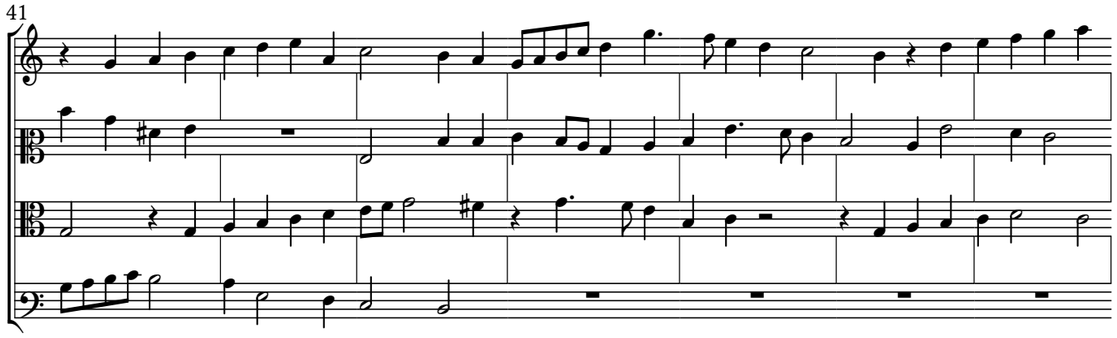

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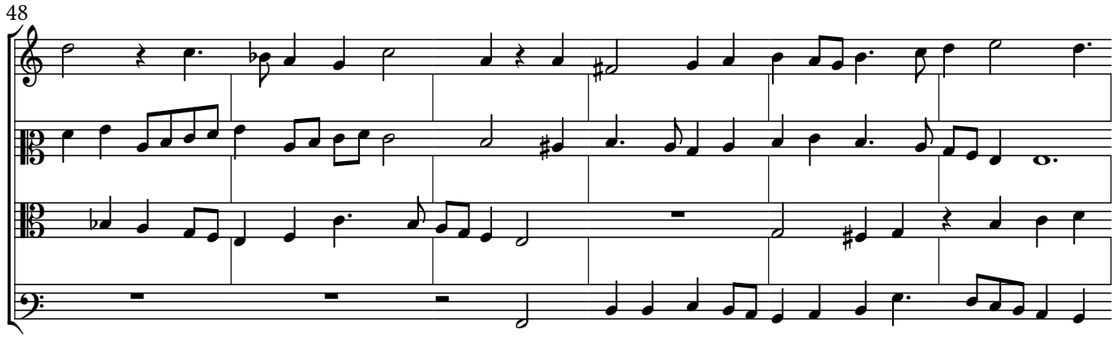

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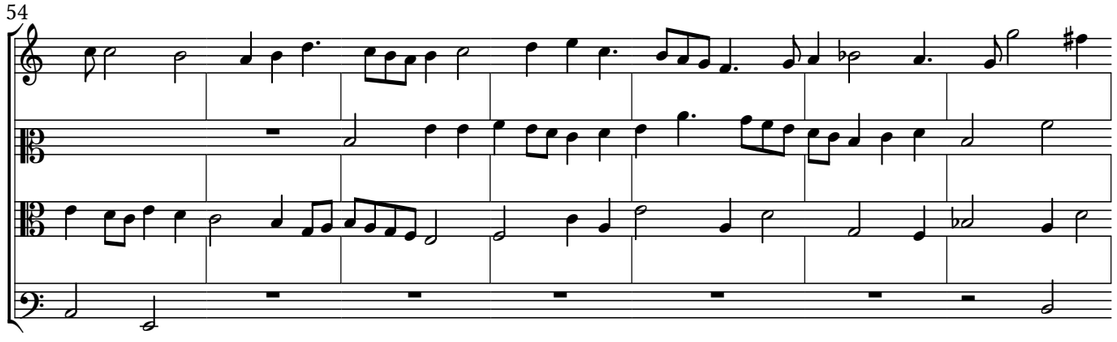

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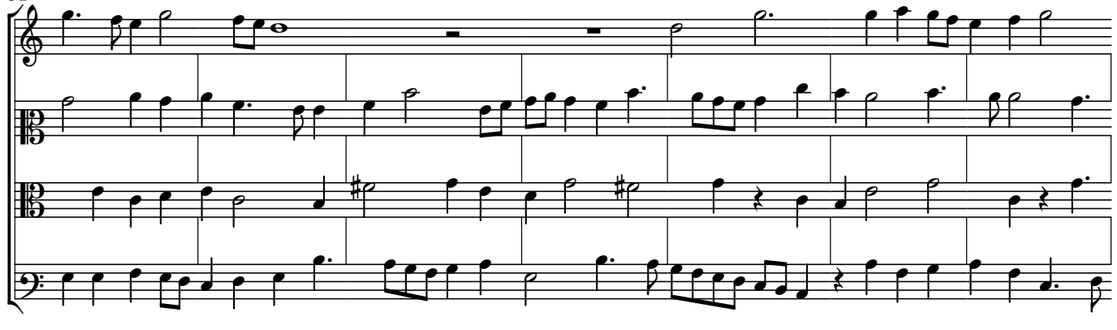

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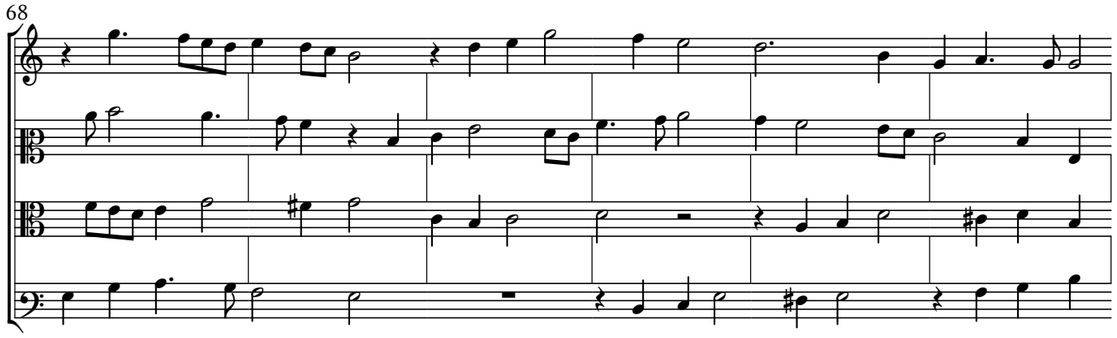

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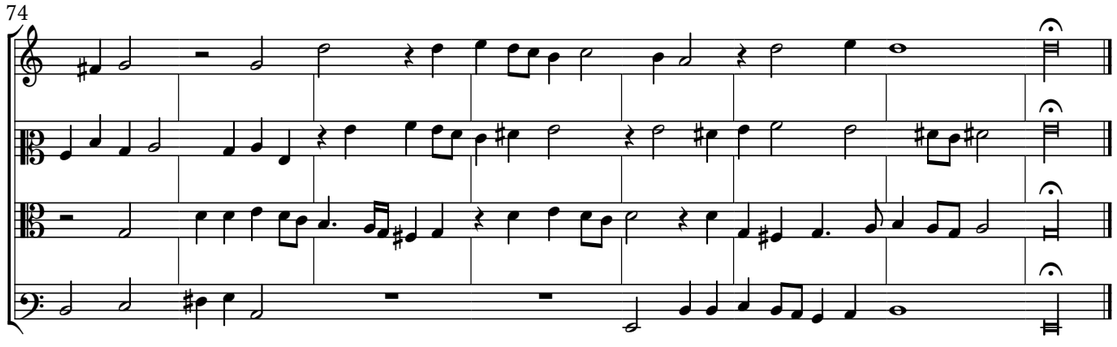

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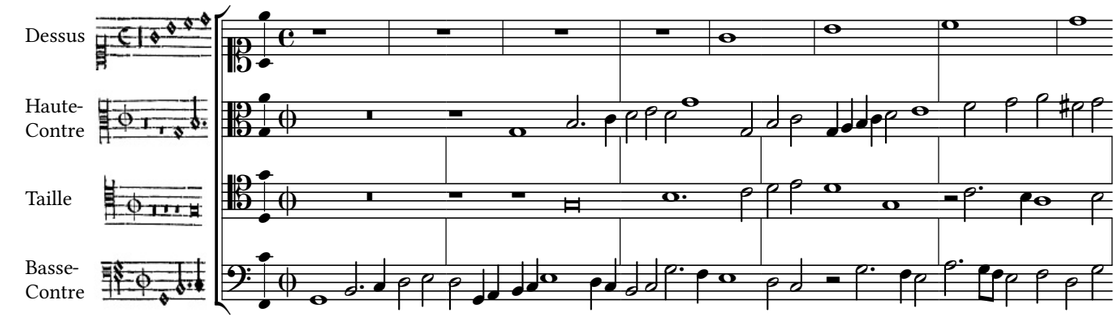
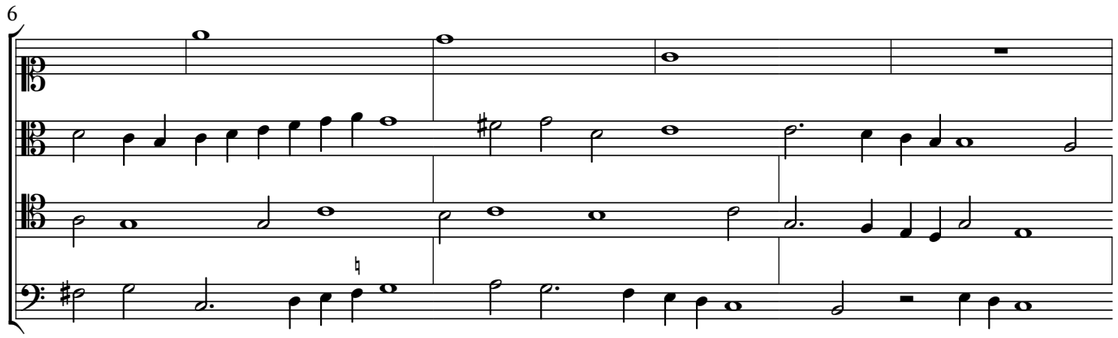
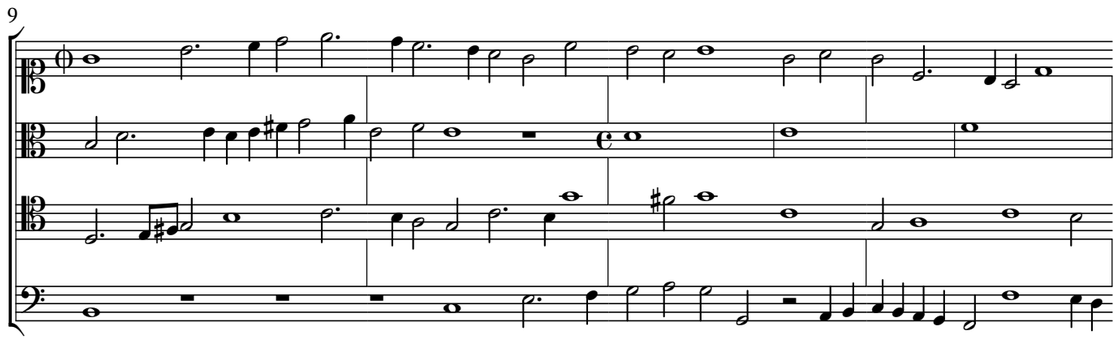
Dixiesme Fantasie

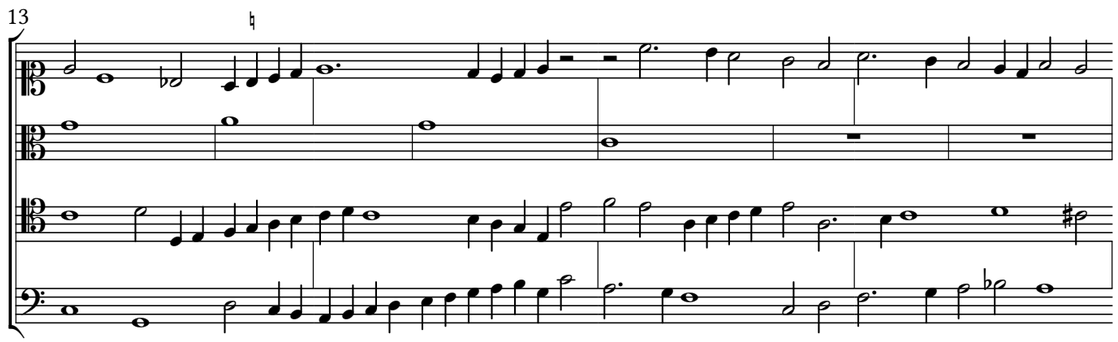
Mode Sous-Ionien, Plagal,
contenu dans la seconde espece de Diapason divisee Arithmetiquement :
Dixiesme des modernes, Huictiesme des anciens.

Charles Guillet (? — 1654)









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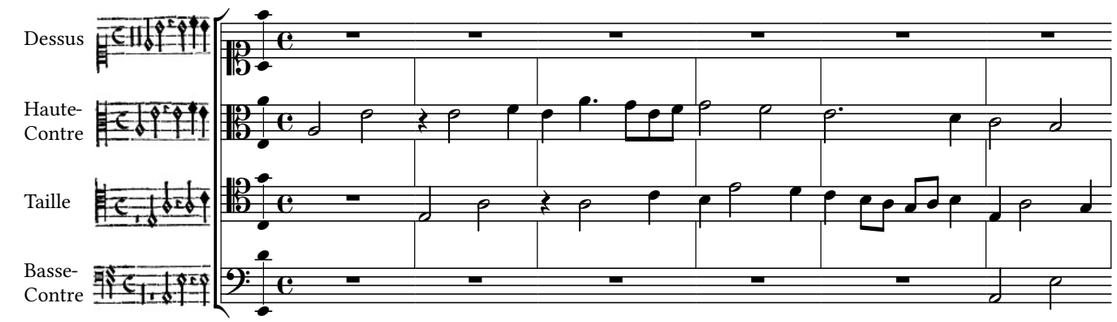
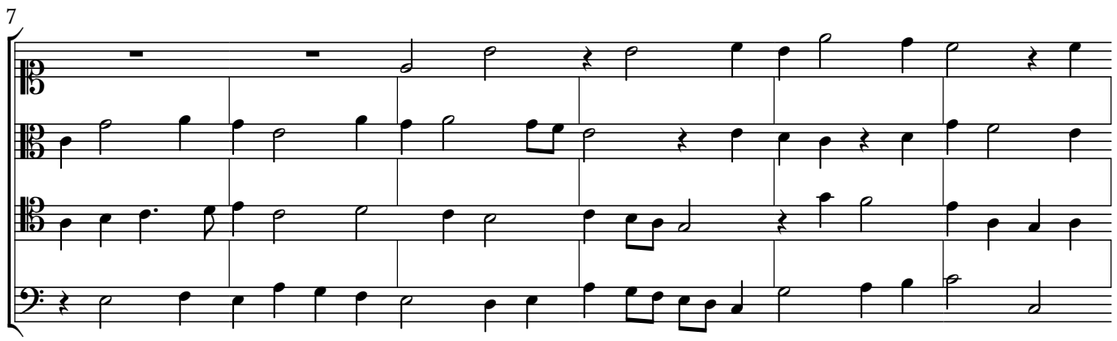
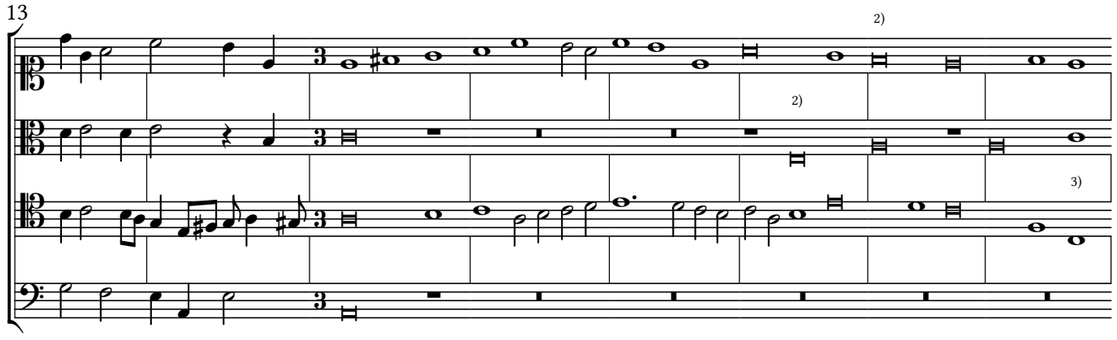
Dousiesme Fantasie

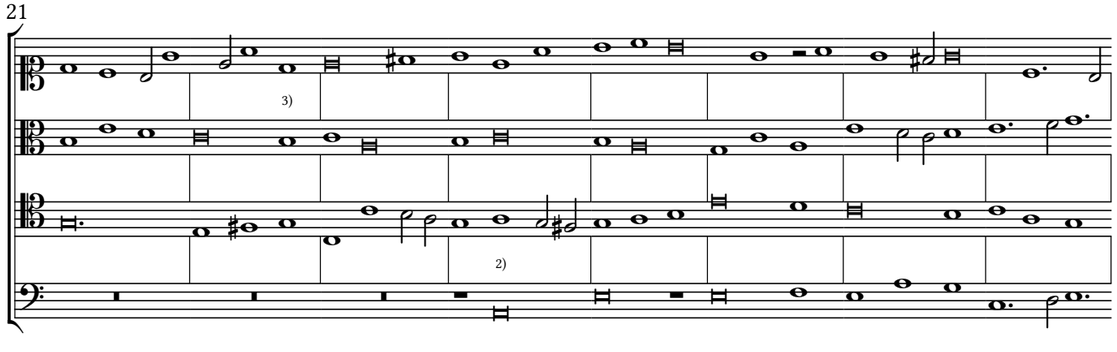
Mode Sous-Eolien, Plagal,
contenu dans la troisiesme espece de Diapason divisee Arithmetiquement :
Dousiesme des modernes, Dixiesme des anciens.

Charles Guillet (? — 1654)









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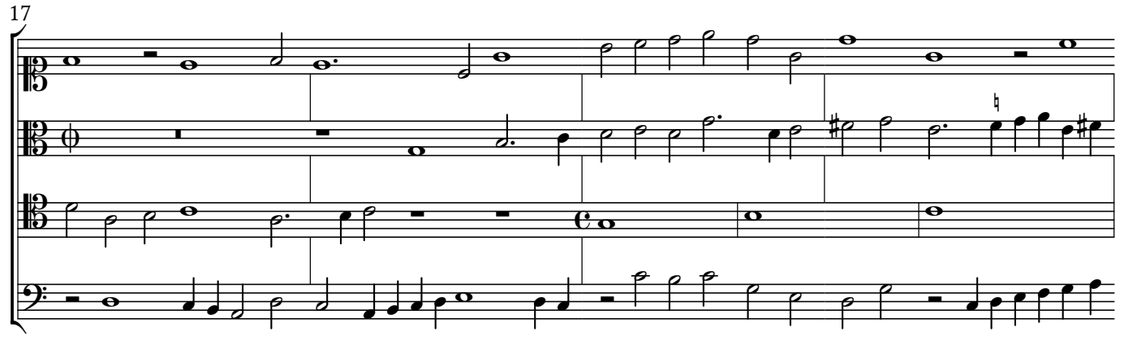

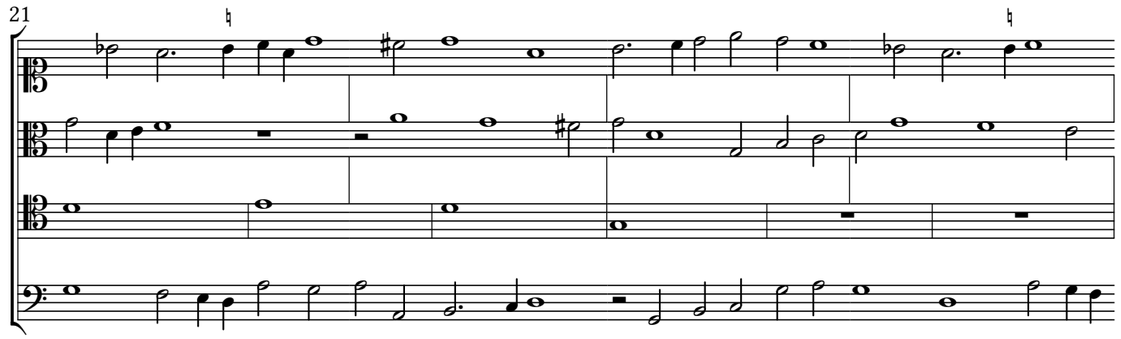

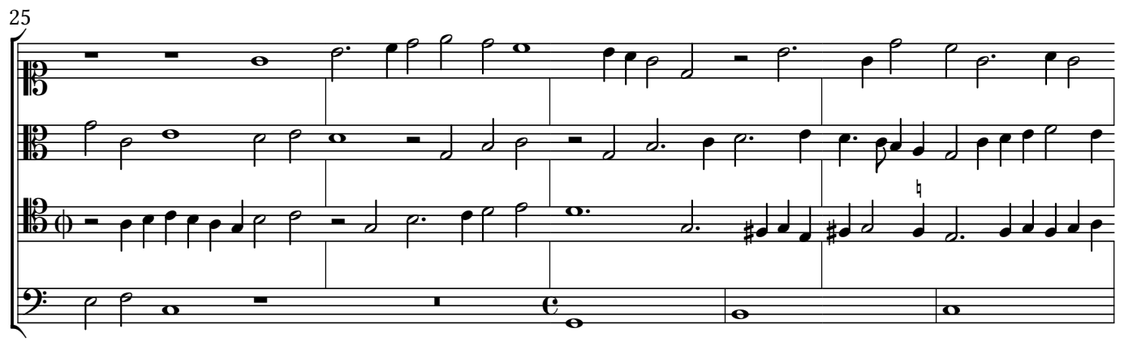

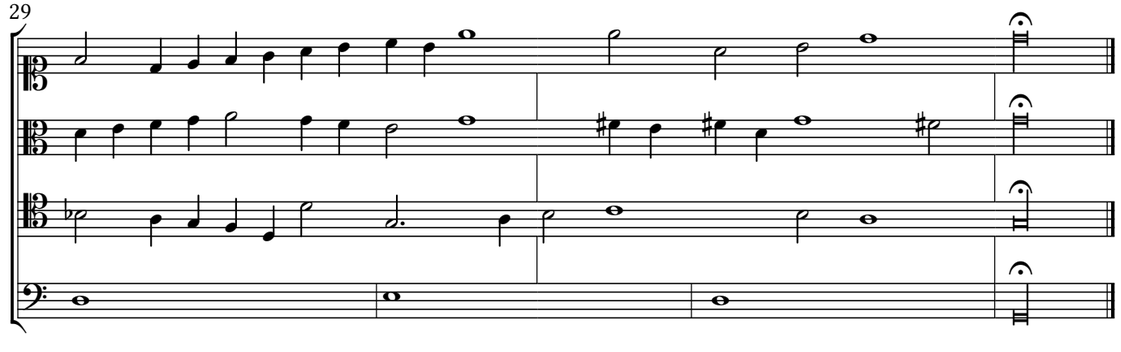

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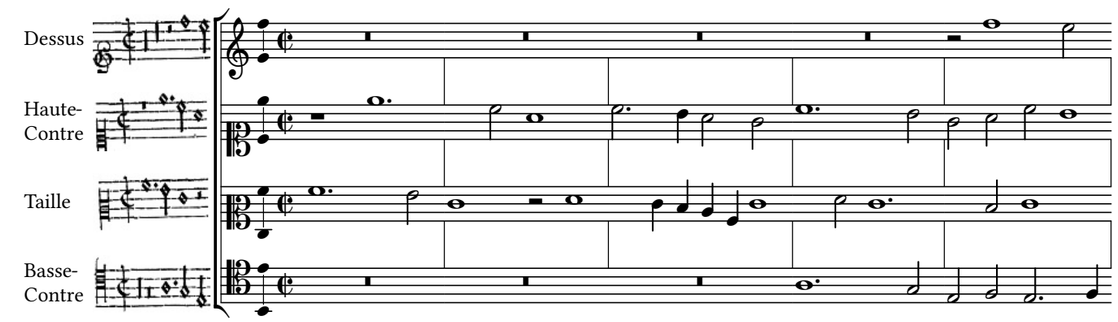
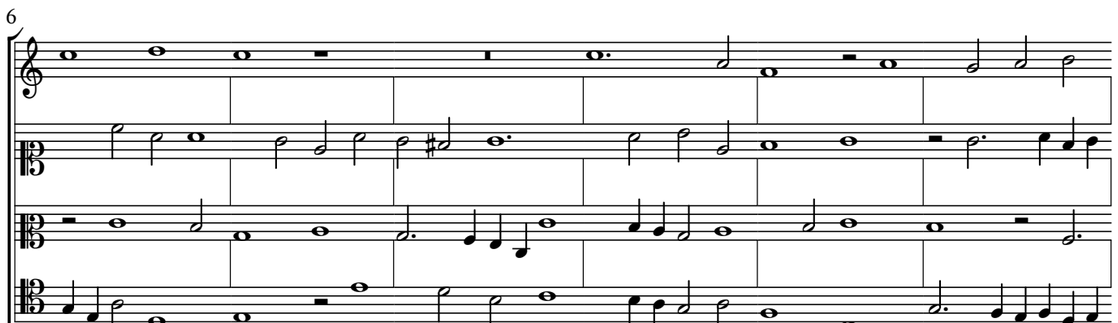
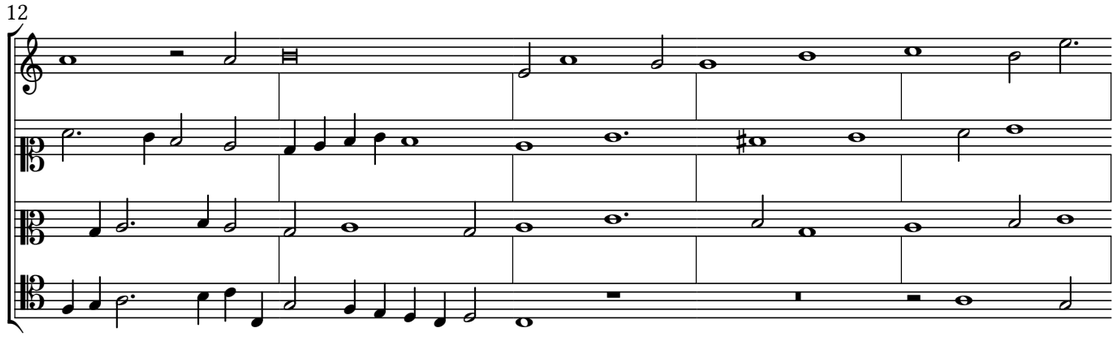
Unziesme Fantasie

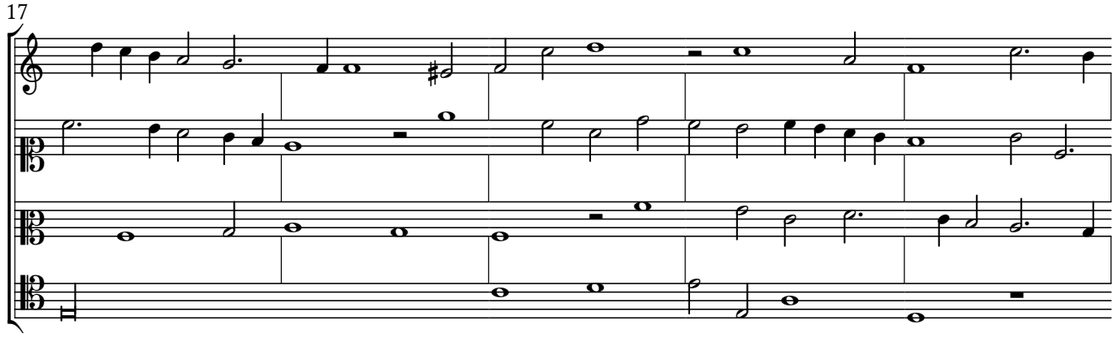
Mode Eolien, Authentique,
contenu dans la sixiesme especе de Diapason divisee Harmoniquement :
Unziesme des modernes, Neufiesme des anciens.

Charles Guillet (? — 1654)









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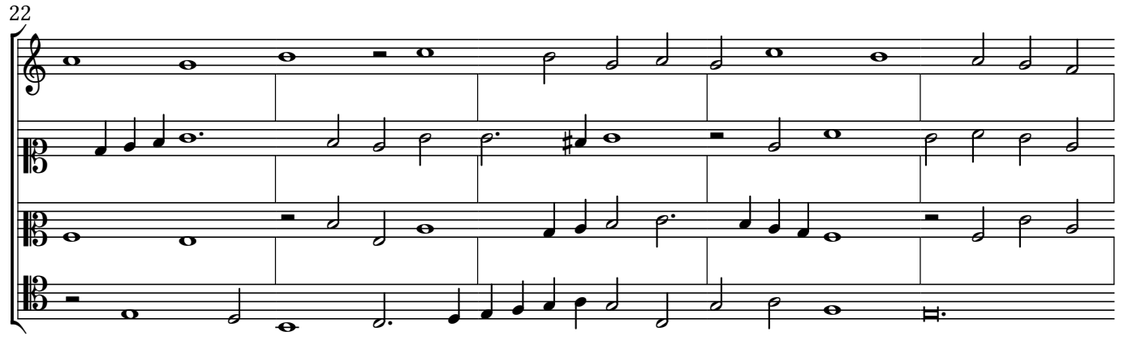

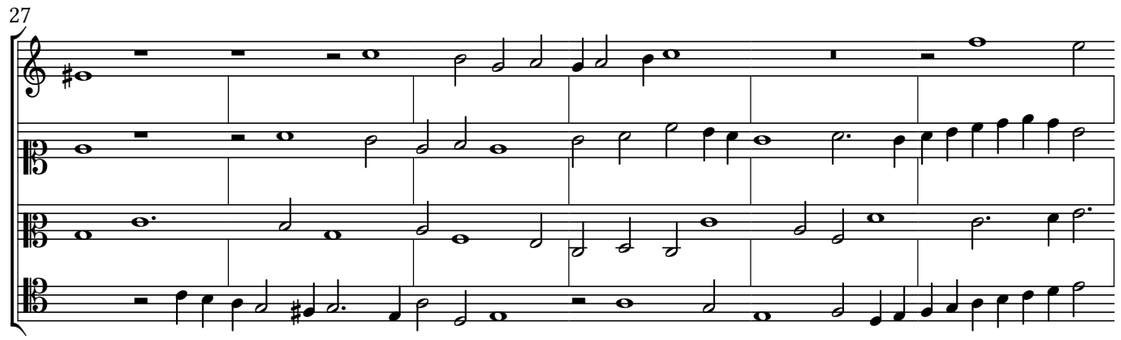

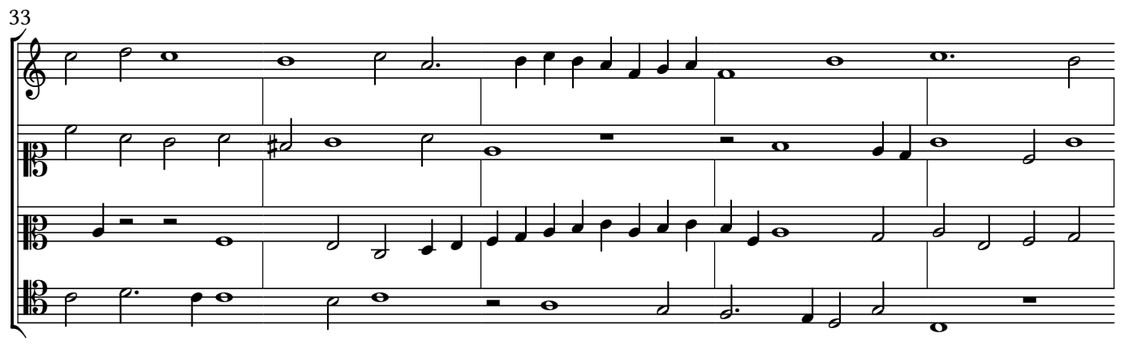

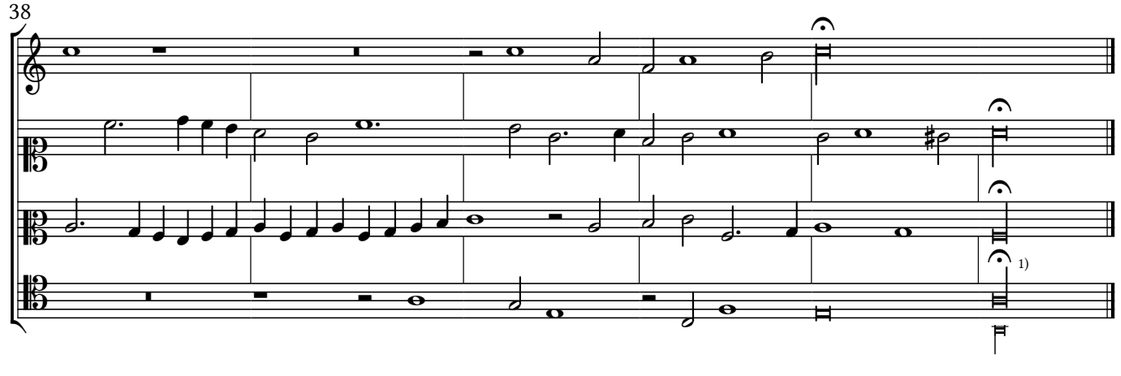

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Fantasies

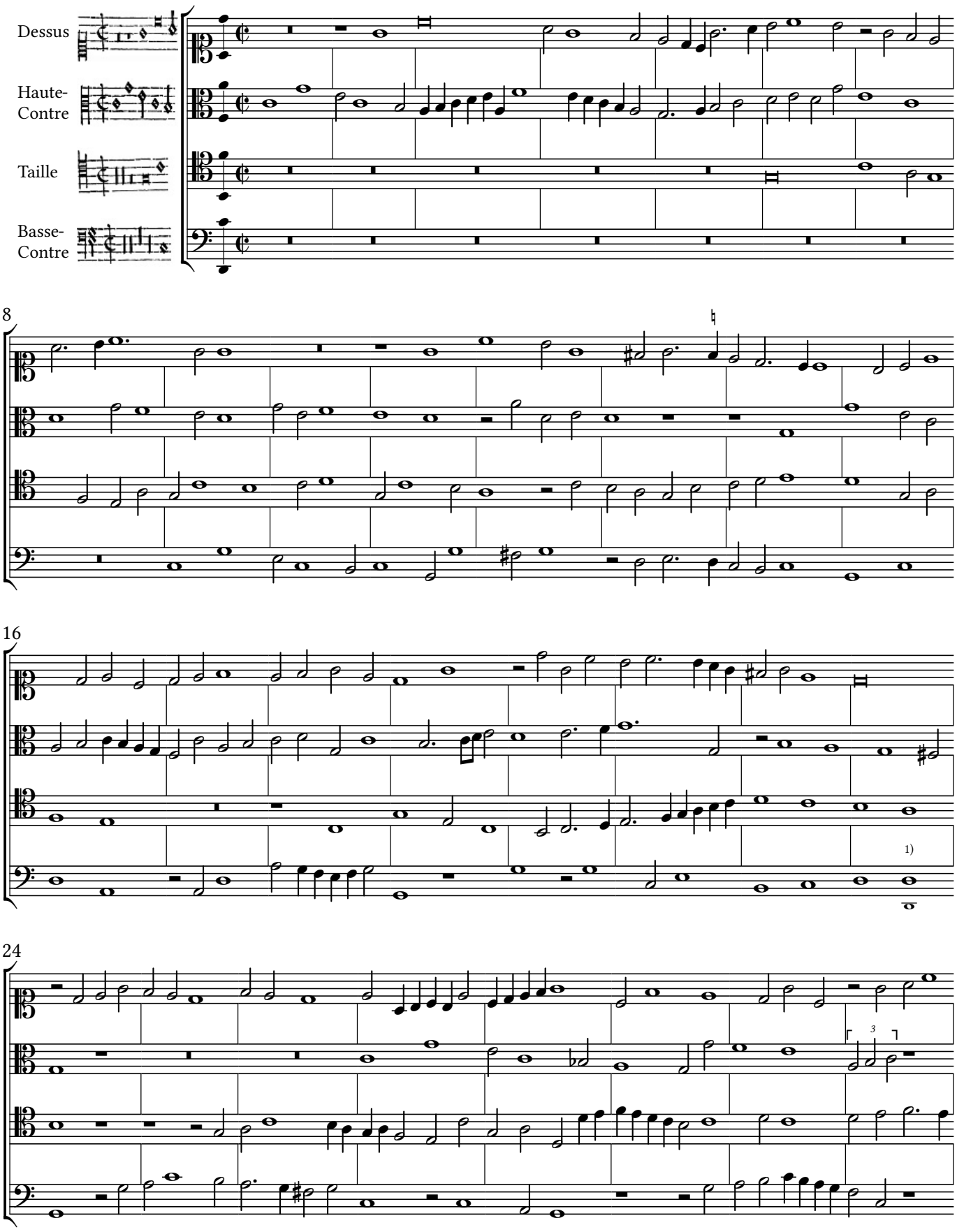
à quatre parties

I: Les Modes Naturels

Premiere Fantasie

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

Charles Guillet (? — 1654)



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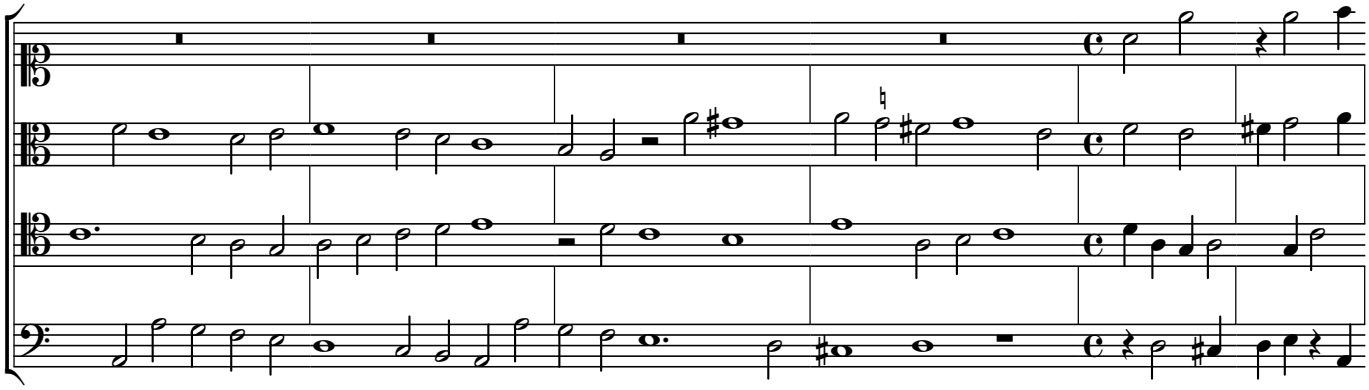
29



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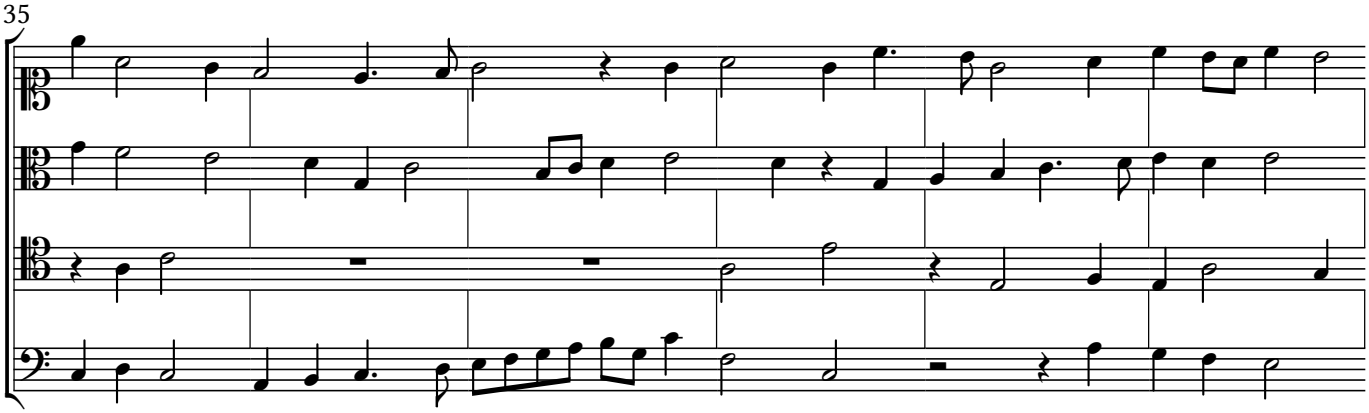

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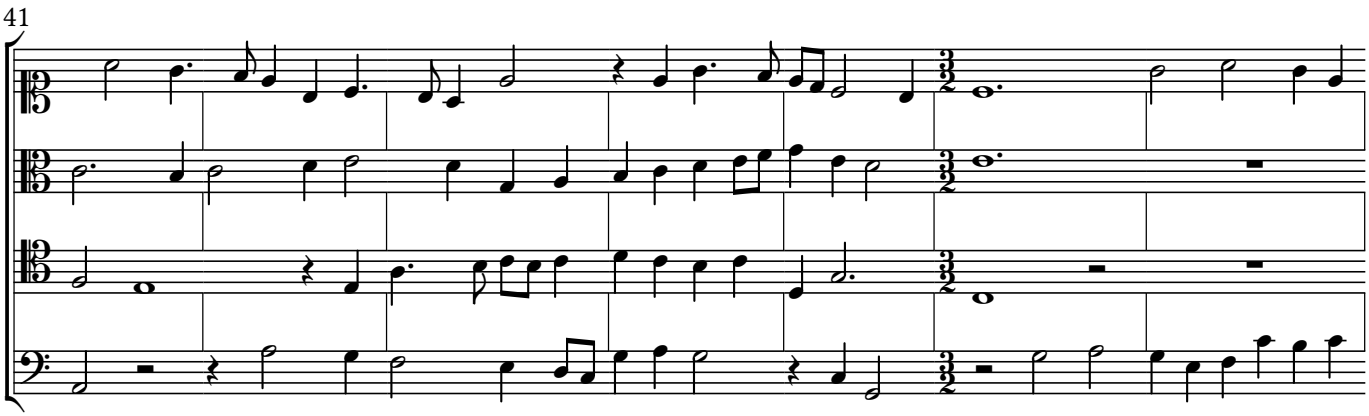

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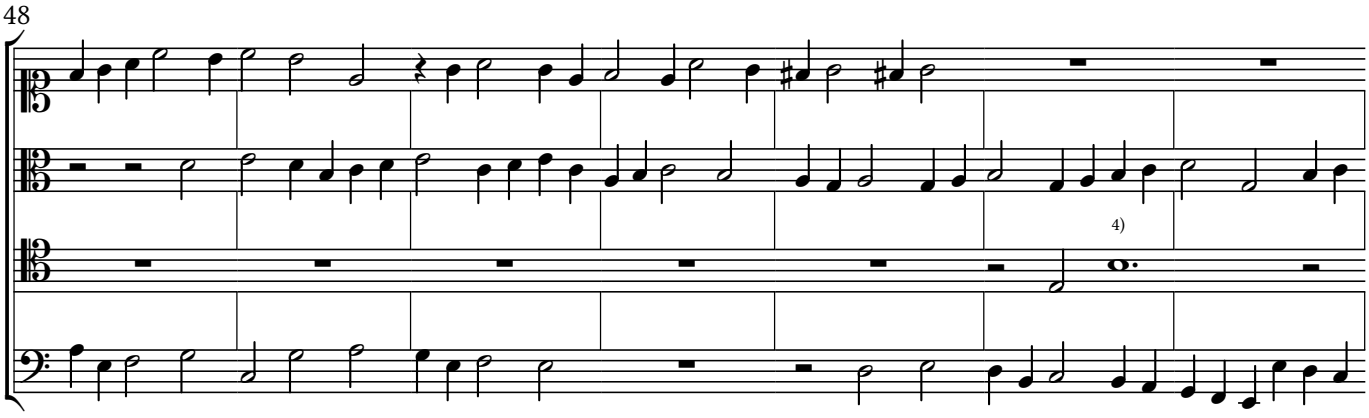

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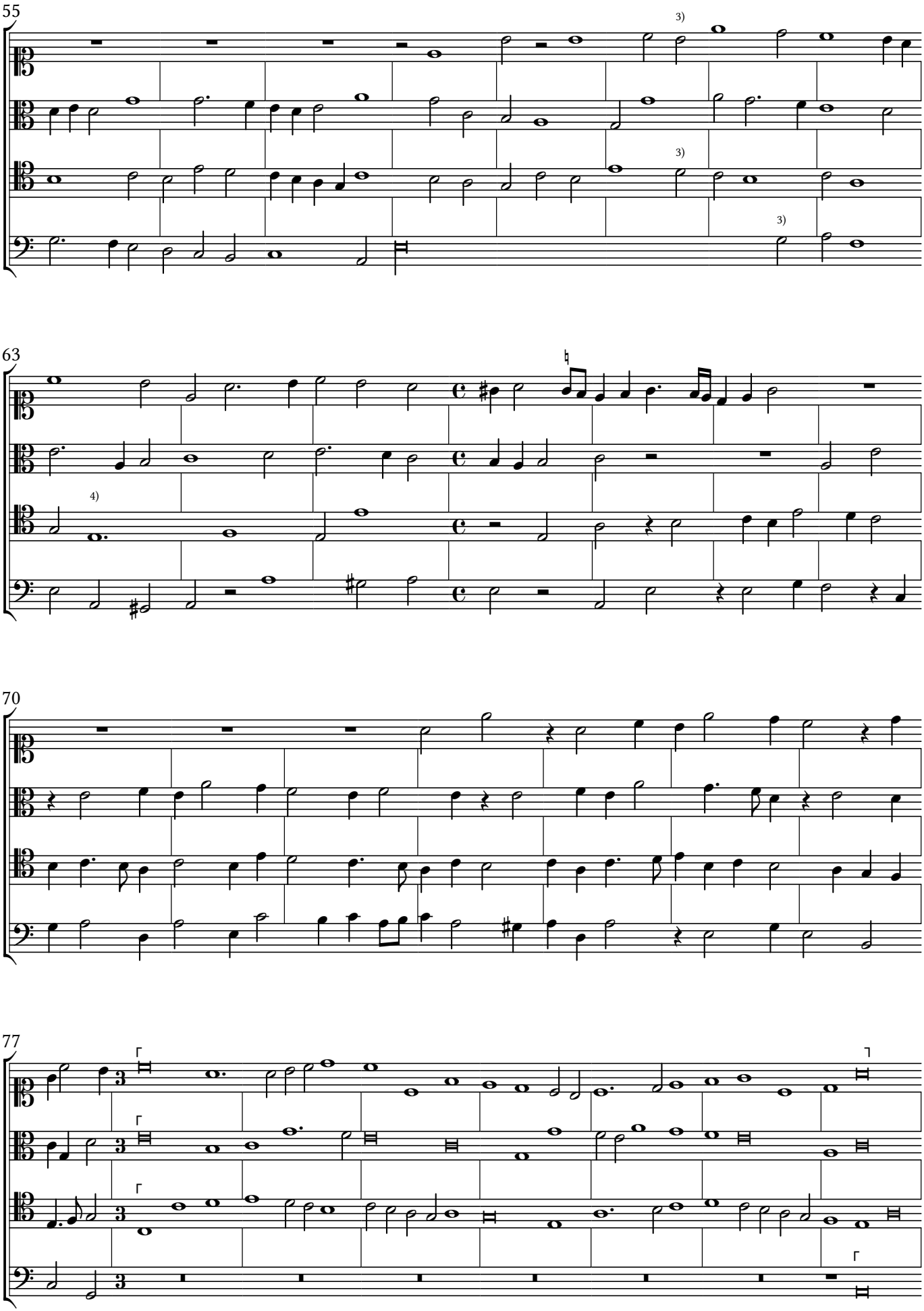

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A3 Printing Instructions

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 Acrobar 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 you 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 occurr at the spine rather that 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