

Charles
Guillet
(?-1654)

24 Fantasies

À QUATRE PARTIES DISPOSÉES SELON
L'ORDRE DES DOUZE MODES

Paris 1610

Vol. I: Les Modes Naturels
Clefs: 

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Vista Mare Musica

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P R E F A C E

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 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 (Γ Γ).
- *Ligaturæ* are indicated by square slurs (\square \square).

CRITICAL NOTES:

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

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.*

 I jamais personne eut sujet de louer sa bonne rencontre, lors que passant pays il est heureusement arresté en lieu ou sa profession est recevüe autant honorablement que vertueusement il s'en scait acquiter ; je ne scay 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 de quoy 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 prières, 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 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 accomplly, 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

FIEN 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 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'avoient auparavant, & ceux qui, fuyans toutes nouveautez, ne veulent en rien démordre de leurs premières 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 pourroient 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 pourroient 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 troubalent 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.

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 consists of four staves, each representing a different instrument or voice part:

- Dessus**: Treble clef, C major, common time.
- Haute-Contre**: Treble clef, C major, common time.
- Taille**: Treble clef, C major, common time.
- Basse-Contre**: Bass clef, C major, common time.

The score is organized into sections:

- Section 8** (measures 1-7): The music begins with a simple harmonic pattern. Measure 8 introduces a more complex melodic line in the Haute-Contre and Taille staves.
- Section 16** (measures 8-15): The music continues with a more intricate harmonic progression, featuring various note heads and rests.
- Section 24** (measures 16-23): The music concludes with a final section of harmonic patterns.

32

This musical score page contains four staves of music. The top staff uses a treble clef, the second staff a soprano C-clef, the third staff a treble clef, and the bottom staff a bass clef. The music consists of various note heads and stems, with some notes connected by horizontal lines. Measure numbers 32 through 35 are indicated above the staves.

40

This musical score page contains four staves of music. The top staff uses a treble clef, the second staff a soprano C-clef, the third staff a treble clef, and the bottom staff a bass clef. The music consists of various note heads and stems, with some notes connected by horizontal lines. Measure numbers 40 through 43 are indicated above the staves.

47

This musical score page contains four staves of music. The top staff uses a treble clef, the second staff a soprano C-clef, the third staff a treble clef, and the bottom staff a bass clef. The music consists of various note heads and stems, with some notes connected by horizontal lines. Measure numbers 47 through 50 are indicated above the staves.

55

This musical score page contains four staves of music. The top staff uses a treble clef, the second staff a soprano C-clef, the third staff a treble clef, and the bottom staff a bass clef. The music consists of various note heads and stems, with some notes connected by horizontal lines. Measure numbers 55 through 58 are indicated above the staves.

Seconde Fantasie

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

Charles Guillet (?–1654)

The musical score consists of four systems of music, each with four staves. The instruments are labeled on the left of each system:

- Dessus:** Treble clef, C major, common time.
- Haute-Contre:** Treble clef, C major, common time.
- Taille:** Treble clef, C major, common time.
- Basse-Contre:** Bass clef, C major, common time.

System 1 (Measures 1-7): The music begins with a simple harmonic progression. The Bass-Contre staff has sustained notes. The Haute-Contre staff features sixteenth-note patterns. The Taille staff includes a fermata over a note.

System 2 (Measures 8-14): The music becomes more complex, with sixteenth-note patterns and grace notes appearing in the upper voices. Measure 11 contains a sharp sign indicating a key change.

System 3 (Measures 15-21): The music continues with sixteenth-note patterns and grace notes. Measure 18 contains a sharp sign.

System 4 (Measures 22-28): The music concludes with sixteenth-note patterns and grace notes. Measure 26 contains a sharp sign.

31

8
s

38

8
s

46

H
s

53

H
s

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

7

14

21

28

8 8 8 8

35

8 8 8 8

42

8 8 8 8

49

8 8 8 8

56

63

70

77



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

Musical score for Guillet – Fantasies I, page 17. The score consists of four staves (treble, alto, tenor, bass) and includes measure numbers 30 through 37. Measure 30 starts with a treble clef, a key signature of one sharp, and a common time signature. Measures 31-32 show a transition to a new section with a different key signature and time signature. Measures 33-37 continue this section.

Continuation of the musical score from page 17, measures 38 through 44. The staves remain the same: treble, alto, tenor, and bass. The music continues with a mix of eighth and sixteenth-note patterns, maintaining the established harmonic and rhythmic structures.

Continuation of the musical score from page 17, measures 45 through 52. The staves (treble, alto, tenor, bass) are maintained. The music features a variety of note values and rests, creating a dynamic and expressive piece.

Continuation of the musical score from page 17, measures 53 through 60. The staves (treble, alto, tenor, bass) are maintained. The music concludes with a final section of eighth and sixteenth-note patterns, bringing the piece to a close.

Cinquième Fantasie

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

Charles Guillet (?–1654)

Dessus

Haute-Contre

Taille

Basse-Contre

8

16

24

31

39

46

55

Sixiesme Fantasie

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

Charles Guillet (?–1654)

The musical score consists of three systems of music, each with four staves. The staves are labeled from top to bottom: Dessus, Haute-Contre, Taille, and Basse-Contre. The music is written in common time, with various note heads (circles, squares, diamonds) and stems. Measure numbers 1 through 22 are indicated above the staves.

System 1 (Measures 1-6):

- Dessus:** Treble clef, mostly rests.
- Haute-Contre:** Treble clef, mostly rests.
- Taille:** Bass clef, mostly rests.
- Basse-Contre:** Bass clef, mostly rests.

System 2 (Measures 7-12):

- Dessus:** Treble clef, mostly rests.
- Haute-Contre:** Treble clef, mostly rests.
- Taille:** Bass clef, mostly rests.
- Basse-Contre:** Bass clef, mostly rests.

System 3 (Measures 13-18):

- Dessus:** Treble clef, mostly rests.
- Haute-Contre:** Treble clef, mostly rests.
- Taille:** Bass clef, mostly rests.
- Basse-Contre:** Bass clef, mostly rests.

System 4 (Measures 19-24):

- Dessus:** Treble clef, mostly rests.
- Haute-Contre:** Treble clef, mostly rests.
- Taille:** Bass clef, mostly rests.
- Basse-Contre:** Bass clef, mostly rests.

30

37

44

52

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

6

11

16

21

Musical score for page 21. The score consists of four staves: Treble, Alto, Bass, and a fourth staff starting with a bass clef and a 's' (likely soprano). The music includes various note values (eighth, sixteenth, thirty-second) and rests.

26

Musical score for page 26. The score consists of four staves: Treble, Alto, Bass, and a fourth staff starting with a bass clef and a 's'. The music features eighth and sixteenth notes.

31

Musical score for page 31. The score consists of four staves: Treble, Alto, Bass, and a fourth staff starting with a bass clef and a 's'. The music includes eighth and sixteenth notes.

36

Musical score for page 36. The score consists of four staves: Treble, Alto, Bass, and a fourth staff starting with a bass clef and a 's'. The music includes eighth and sixteenth notes.

41

Musical score page 41. The score consists of four staves. The top two staves are soprano (G clef), the middle staff is alto (C clef), and the bottom staff is bass (F clef). The music includes various note heads (circles, squares, triangles) and rests, with some notes connected by horizontal lines.

46

Musical score page 46. The layout is identical to page 41, with four staves (two soprano, one alto, one bass) and a mix of note heads and rests.

51

Musical score page 51. The layout is identical to pages 41 and 46, featuring four staves with a variety of note heads and rests.

56

Musical score page 56. The layout is identical to pages 41, 46, and 51, continuing the pattern of four staves with note heads and rests.

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

6

11

16

21

26

31

36

41

Treble
Alto
Bass
Bass

46

Treble
Alto
Bass
Bass

51

Treble
Alto
Bass
Bass

56

Treble
Alto
Bass
Bass

Neufiesme Fantasie

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

Charles Guillet (?–1654)

The musical score consists of four staves, each with a different name:

- Dessus (Treble clef)
- Haute-Contre (Clef of F)
- Taille (Clef of C)
- Basse-Contre (Bass clef)

The score is divided into four systems, each starting with a measure number:

- System 1 (Measures 1-6): The Taille staff has the most active melody, featuring eighth-note patterns. The other staves provide harmonic support.
- System 2 (Measures 7-12): The Taille staff continues its eighth-note pattern. The Basse-Contre staff begins a sustained note on G.
- System 3 (Measures 13-18): The Taille staff's eighth-note pattern continues. The Basse-Contre staff has a sustained note on A.
- System 4 (Measures 19-24): The Taille staff's eighth-note pattern continues. The Basse-Contre staff has a sustained note on B.

28

28

34

34

41

41

48

48

54

Musical score page 54. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features various note values including eighth and sixteenth notes, with some notes connected by horizontal stems and others separated by vertical stems. Measure 54 ends with a sharp sign indicating a key change.

61

Musical score page 61. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music continues with eighth and sixteenth-note patterns, with measure 61 ending with a sharp sign.

68

Musical score page 68. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music maintains its eighth and sixteenth-note patterns across the page.

74

Musical score page 74. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music continues with eighth and sixteenth-note patterns, with measure 74 ending with a sharp sign.



Dixiesme Fantasie

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

Charles Guillet (?–1654)

Dessus

Haute-Contre

Taille

Basse-Contre

6

9

13

Musical score for Guillet – Fantasies I, page 17. The score consists of four staves. The top staff uses a treble clef, the second staff a bass clef, and the third staff a soprano clef. The bottom staff uses a bass clef. The music is in common time. Measures 17 through 20 are shown, featuring various note values (eighth and sixteenth notes) and rests.

Musical score for Guillet – Fantasies I, page 21. The score consists of four staves. The top staff uses a treble clef, the second staff a bass clef, and the third staff a soprano clef. The bottom staff uses a bass clef. The music is in common time. Measures 21 through 24 are shown, featuring eighth and sixteenth notes and rests.

Musical score for Guillet – Fantasies I, page 25. The score consists of four staves. The top staff uses a treble clef, the second staff a bass clef, and the third staff a soprano clef. The bottom staff uses a bass clef. The music is in common time. Measures 25 through 28 are shown, featuring eighth and sixteenth notes and rests.

Musical score for Guillet – Fantasies I, page 29. The score consists of four staves. The top staff uses a treble clef, the second staff a bass clef, and the third staff a soprano clef. The bottom staff uses a bass clef. The music is in common time. Measures 29 through 32 are shown, featuring eighth and sixteenth notes and rests.

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

Musical score for page 35, measures 22-26. The score consists of four staves (treble, alto, tenor, bass) in common time. Measure 22 starts with a whole note followed by a half note. Measures 23-26 show various patterns of eighth and sixteenth notes with some rests.

27

Musical score for page 35, measures 27-31. The score consists of four staves (treble, alto, tenor, bass) in common time. Measure 27 starts with a half note followed by a whole note. Measures 28-31 show various patterns of eighth and sixteenth notes with some rests.

33

Musical score for page 35, measures 33-37. The score consists of four staves (treble, alto, tenor, bass) in common time. Measure 33 starts with a half note followed by a whole note. Measures 34-37 show various patterns of eighth and sixteenth notes with some rests.

38

Musical score for page 35, measures 38-42. The score consists of four staves (treble, alto, tenor, bass) in common time. Measure 38 starts with a half note followed by a whole note. Measures 39-42 show various patterns of eighth and sixteenth notes with some rests.

Dousiesme Fantasie

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

Charles Guillet (? – 1654)

Dessus Haute-Contre Taille Basse-Contre

7

13

21

29

35

41

48

55

3)

s

3)

3)

63

4)

h

s

70

77

1

s

1

85

92

99

106