

FANTASIES
A III. IIII. V. ET VI. PARTIES
PAR EVSTACHE DV CAURROY,
Maistre de Musique de la Chappelle du Roy.
A PARIS,

Par PIERRE BALLARD, Imprimeur de la Musique du Roy, de-
meurant rue S. Iean de Beauuais, à l'enseigne du mont Parnasse.

1610.

AVEC PRIVILEGE DE SA MAIESTE.
H A V T E - C O N T R E .



Handwritten notes:
1610
1610
1610

[Res. Vm. 1. 49]

44





A M O N S E I G N E V R,
M O N S E I G N E V R S E R V I N,
C O N S E I L L E R D V R O Y E N S E S C O N S E I L S
D' E S T A T E T P R I V E', E T S O N A D V O C A T G E N E R A L
E N S A C O U R D E P A R L E M E N T.



M O N S E I G N E V R,

Il y a tant de rapport entre les belles parties dont vostre esprit est composé, & celles de la Musique, qu'il semble que c'est vrayement les rejoindre à leur tout de vous en dédier les ouvrages. Ce que chacun voit en vos actions, ou le continuel labour de vostre charge a rendu vos sens exercitez de telle sorte, qu'ils vous ont acquis, comme par vne * ayance, la facilité de discerner promptement le bien & le mal. C'est pour- * *habitude* quoy defunct Monsieur du Caurroy mon oncle (qui estoit maistre de Musique de la Chappelle du Roy Henry le Grand, vray Ptolomæe de la France, voire de la Chrestienté, Prince autant amateur de la parfaicte Musique, & grand en paix, que magnanime guerrier, & aimant les sons de la trompette) vous ayant cogneu & frequenté, entre quelques pieces de son inuention qu'il m'a laissé peu de jours auparauant que rendre la voix du Cygne, m'a chargé de vous en presenter vne partie pour signal de son affection. Je vous offre donques ses Fantasies qui estoient de ses meilleures & plus belles imaginations, vous suppliant les receuoir de la bonne main, comme je me promets que

A ij

ferrez : d'autant mesme qu'entre les autres œuures de l'Auther, vous auez reconnu qu'il auoit pris tres-grand plaisir à mettre dans ses nombres vostre Paraphrase du premier Pseaume de Dauid. Et ainsi qu'auetz jugé qu'il ne se pouuoit rien ouyr de plus exact, ne plus accōply en ceste science que le conuenable temperament des voix qu'il a obserué en sa Musique de paroles par l'entiere perfection des consonances: ne rien voir qui soit plus beau pour la grande correspondance des parties distantes entre elles par vne deüe symmetrie: Vous remarquerez maintenāt les libres actions du ame franche sinon ordonnées en leurs vrayes formes & legitimes proportiōs, telles neantmoins qu'elles peuuent & doiuent estre pour seruir aux instruments qui ont presque tous les accords imparfaits, ainsi que l'vsage l'a voulu, & les plus grands maistres de la profession l'ont estimé necessaire. Que si les sçauans Medecins ont fait comparaison de *l'eucrasie* (qui est la bonne temperature) estenduë par vne largeur ample à la consonance de la Lyre tantost accordée par vn maistre & ores plus exactement par vn autre: Vous prendrez s'il vous plaist ces Fantasies bien meslées de ma main, ou plustost de celle de l'Auther, qui ne peuuent jamais mourir, en viuant par vostre memoire. Et lors que les entendrez jouer, y remarquant la semblance des deux arteres qui enuoyeront l'esprit par vn tuyau, & luy feront voye par la bouche, je m'asseure qu'en aymeriez l'artifice, & l'ouurier, vous y contemplāt vous mesmes en ame *resonante. Car elles vous presenteront des conceptions facilement enfantées, qui nourries & eschaufées qu'elles seront d'vne viuacité de courage sembleront toutes mailles, fortes, & admirablement parfaites, en vous renouuellant vne genereuse ressouuenance de vos mouuements. Ainsi on les pourra nommer vraies Fantasies, non d'vn fantasque ou bizarre Musicien, mais d'vn esprit vif, qui n'ayant que le ciel & la sainte image de verité pour object, fera sonner par tout sous les figures de ces notes, les veritables qualitez de vostre prompt entendement que l'Auther a honoré & que je loüeray apres luy, sinon autant que je doy, ainsi que le pourra

*raisonnante.

chutidid *

MONSIEUR,

Vostre tres-humble & tres-obeissant seruiteur,

ANDRÉ PITART.

A LA MEMOIRE DE MONSIEUR DV CAURROY.

E L E G I E.

D'où vient ce charme doux qui frappât nos oreilles
Fait d'un homme un rocher?
Et qui du mesme coup (ô Dieu quelles merueilles!)
Fait un roc tout de chair?

Qu'on soit morne, insensible, & tel qu'une personne
Qu'on porte au monument:
Aussi-tost (Du Caurroy) que ta musique sonne
On r'a le sentiment.

Pour des secrets cachez on parle d'Archimede
En ses inuentions:
Mais il ne trouua pas comme toy le remede
Aux fortes passions.

Au jour que l'on a pris cette manne choisie
On ne scauroit mourir:
Car c'est le plus doux miel, la plus douce ambrosie
Qui nous puisse nourrir.

Les beaux airs, les accords, l'ordre, les consonances
Sont des sens l'ameçon,
Et l'art des liaysons, le terme des cadences
Les met à l'unisson.

Admirable concert! dont les chants, les parties
De semblable n'ont rien:
Et toutesfois chantez par des voix assorties
Ils s'accordent si bien.

Beaux liens des Amours! dedales d'Amathonte
Par les graces apris:
Celuy qui vit sans vous, il faut qu'il viue en honte
Parmy les beaux esprits.

Mais celuy qui vous suit, tout plein d'heur & de grace
Il tire sans effort
Son renom de l'oubly. " Les Nymphes de Parnasse
Font viure apres la mort.

Aussi toy demeurant dans le sejour des hommes
Tu te feis immortel,
Bien que le sort ingrat, & le siecle ou nous sommes
T'empeschast d'estre tel.

Vy donc, vy (Du Caurroy,) puis qu'en laissant des marques
Qui viuront deormais:
Au front de ton labeur, ton nom malgré les Parques
Reuiura pour jamais.

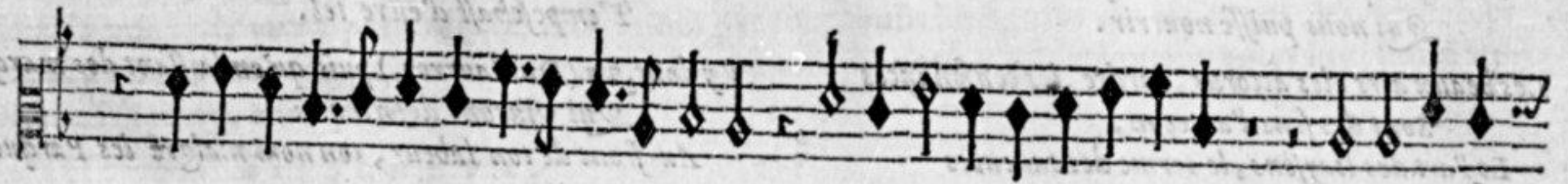


DV CAVROY.

A T R O I S .



REMIERE FANTASIE.

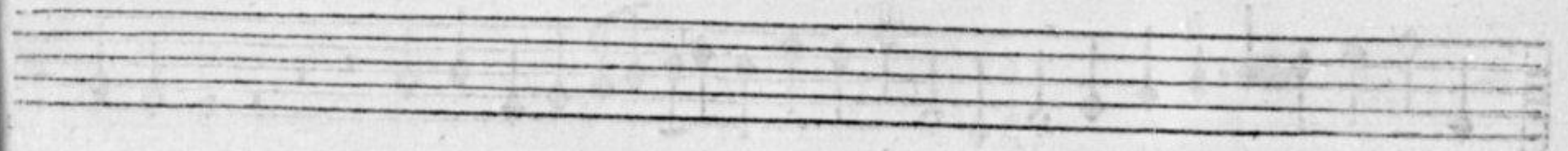
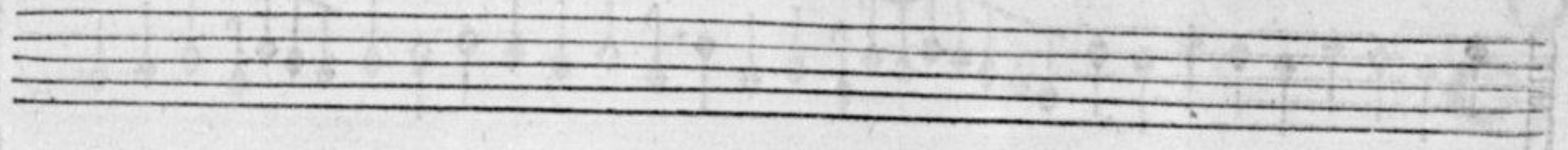
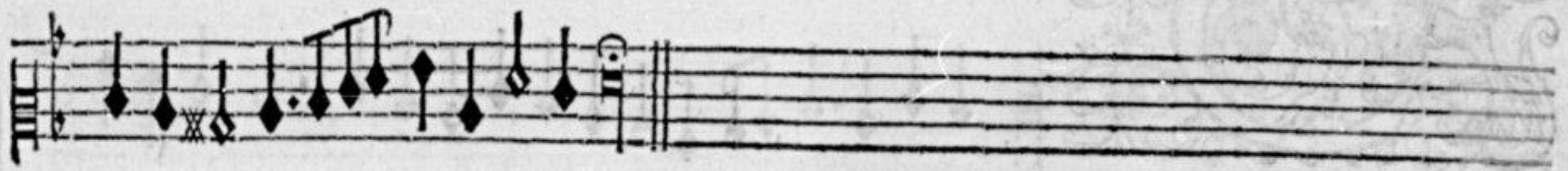


A 21

L. DE LA HYE.

H A V T E C O N T R E .

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A TROIS.

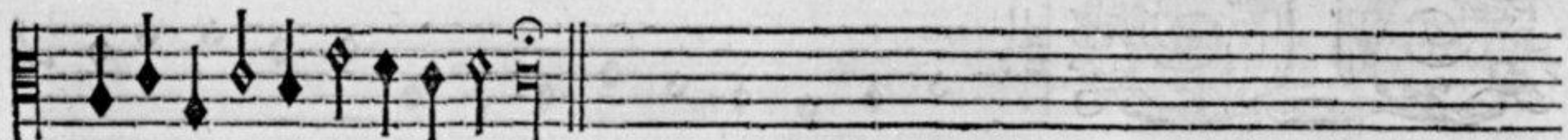
D V C A V R R O Y.



ECONDE FANTASIE.



H A V T E C O N T R E .

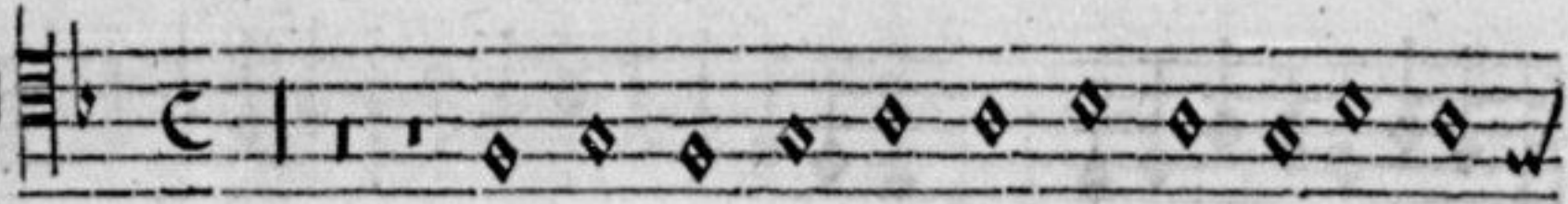


H A V T E C O N T R E .

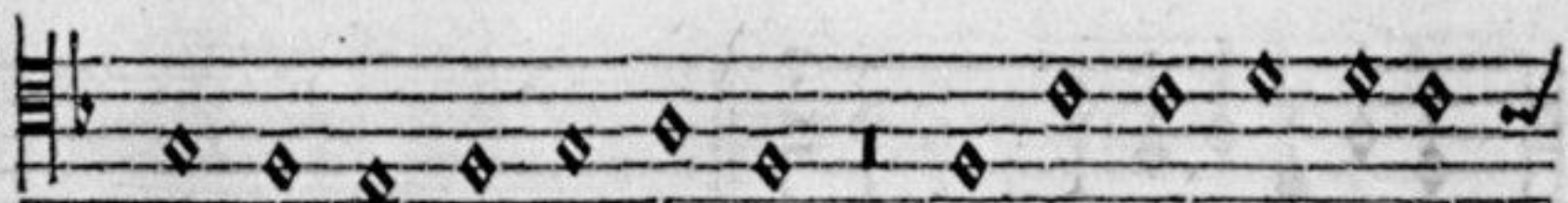
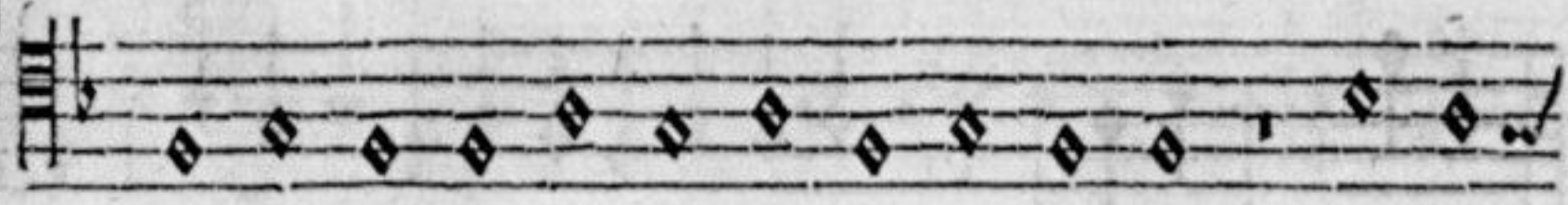
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A TROIS.

SVR, REGINA COELI.

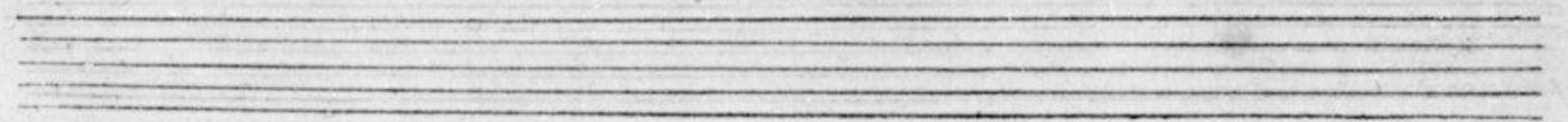
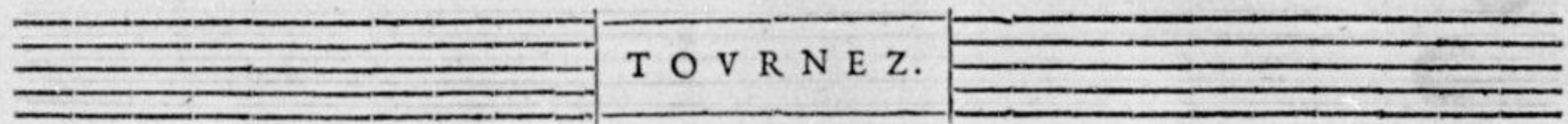
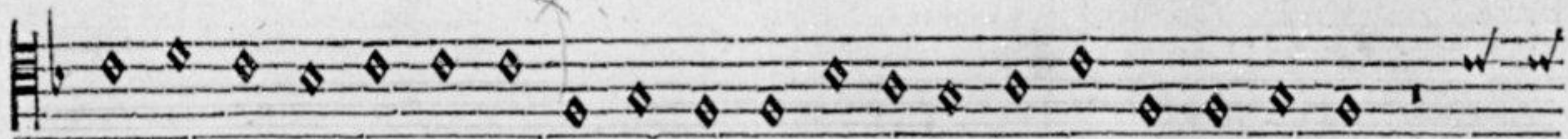
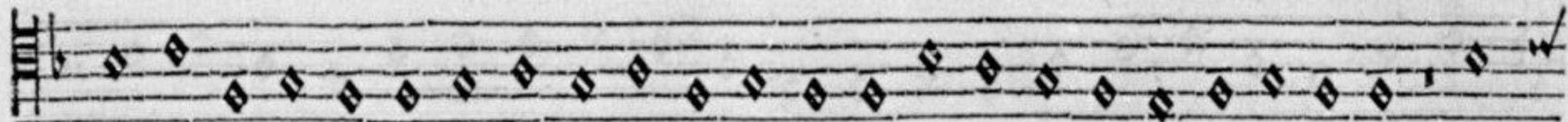
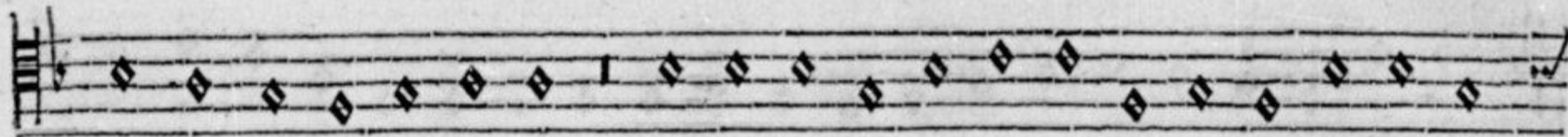


ROISIESME FANTASIE.

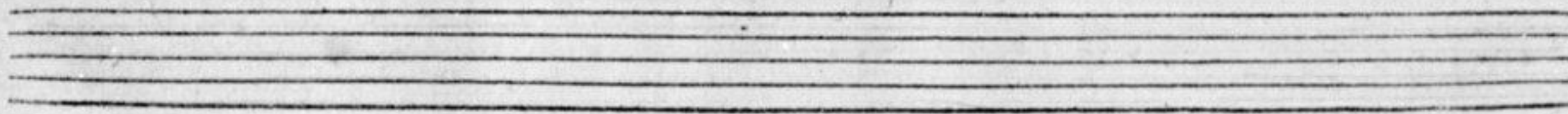
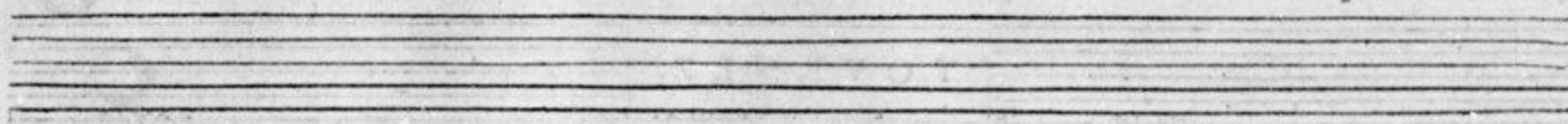
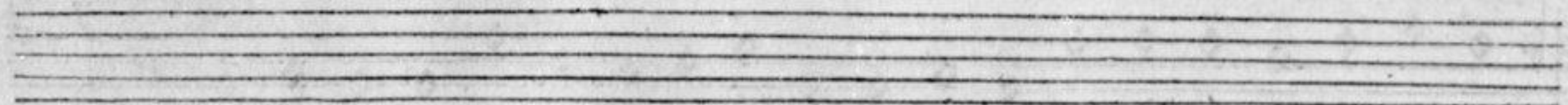
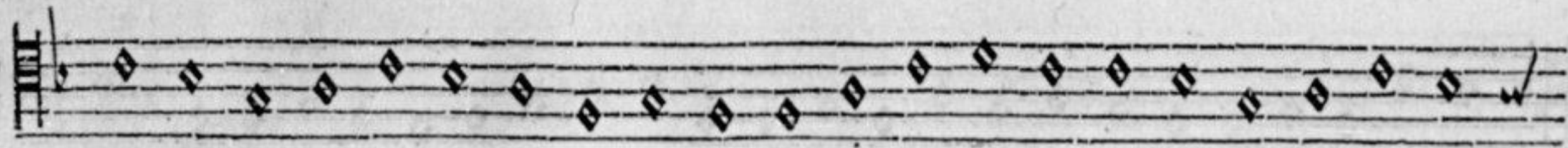
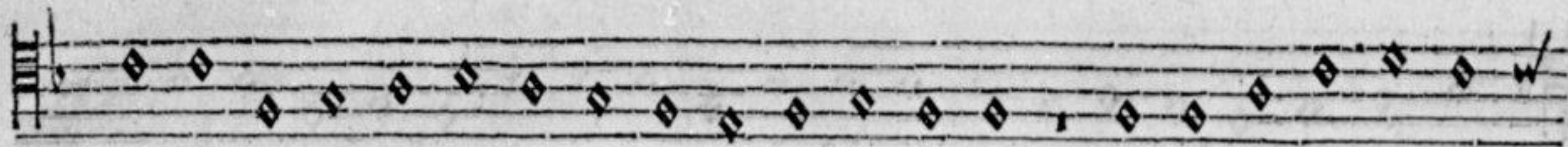


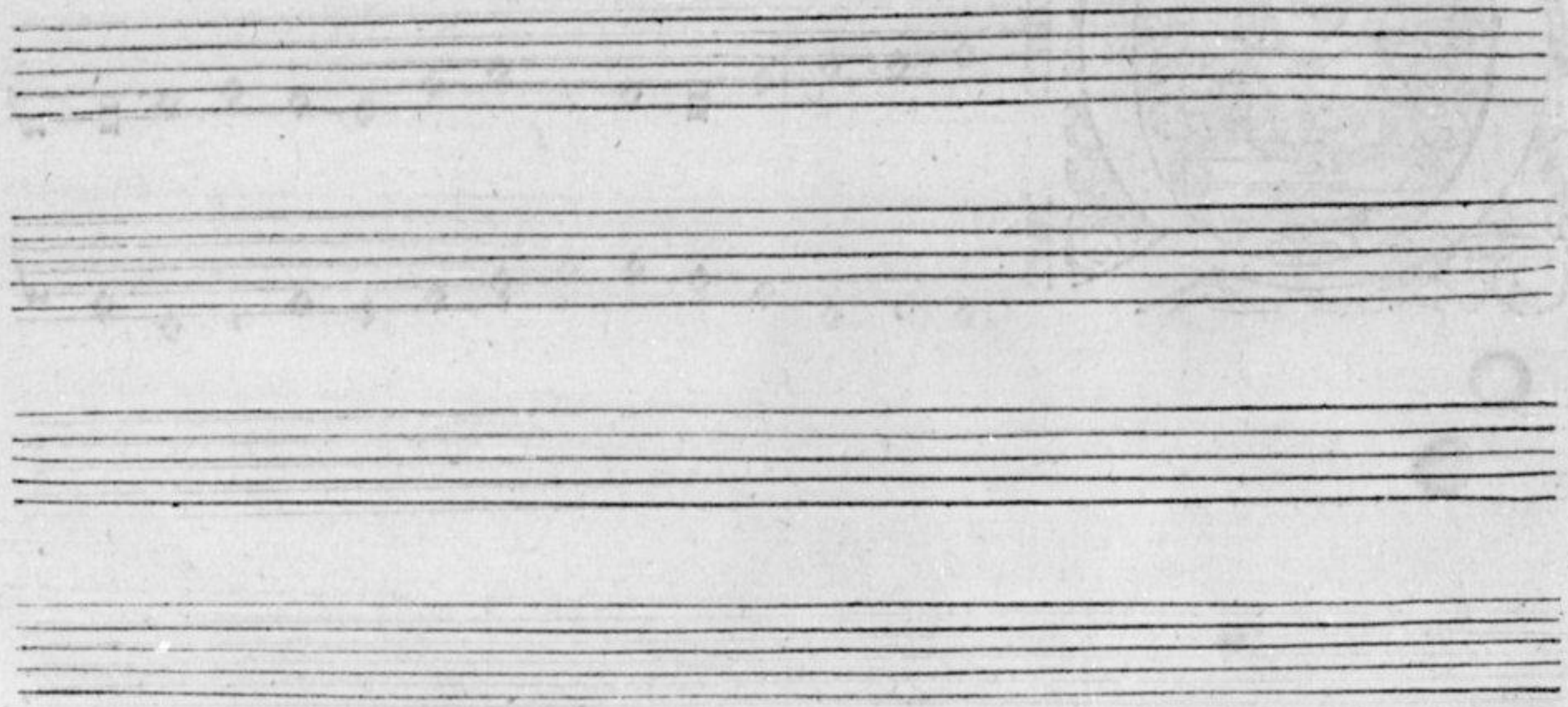
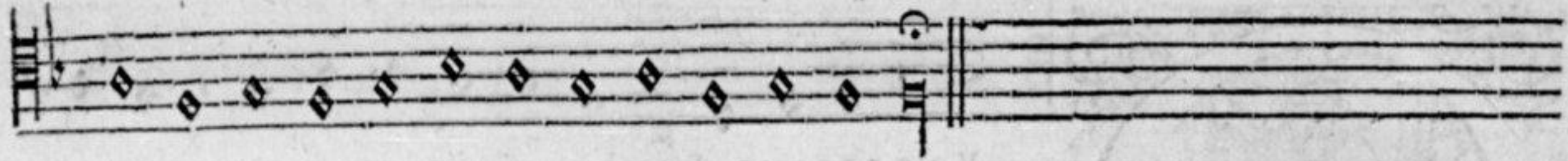
HAUTECLERIN

H A V T E - C O N T R E .



S V R, R E G I N A C O E L I.





A TROIS.

SVR, CONDITOR ALME SYDERVM.



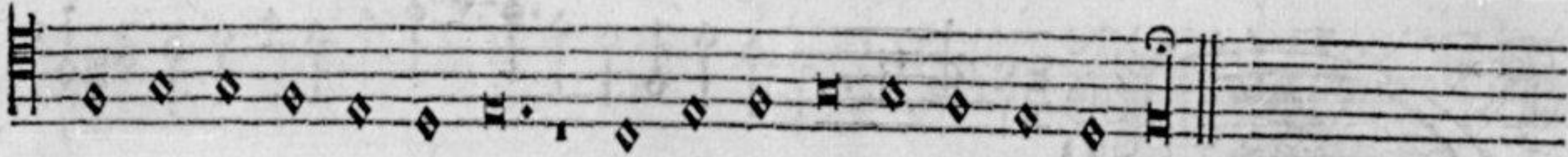
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VATRIESME FANTASIE.

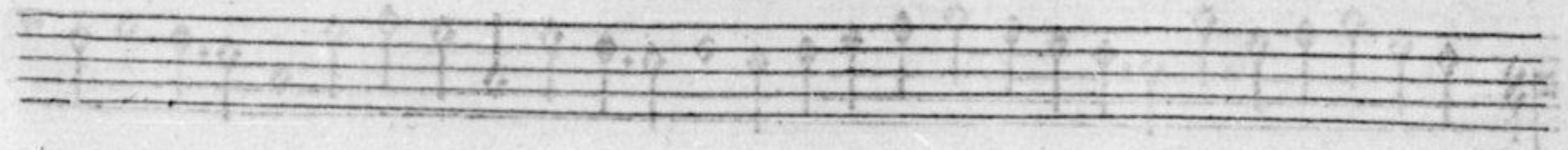
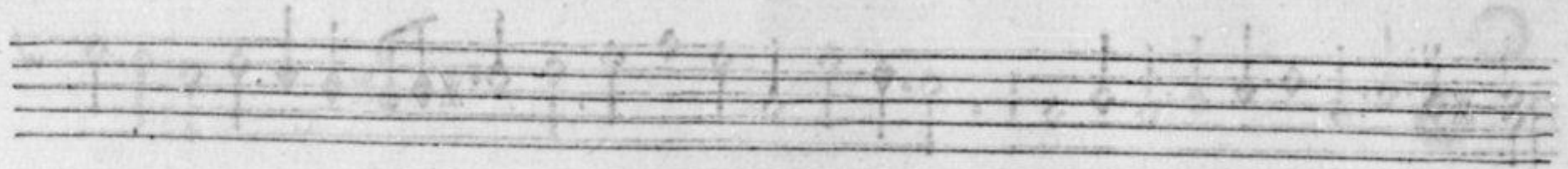
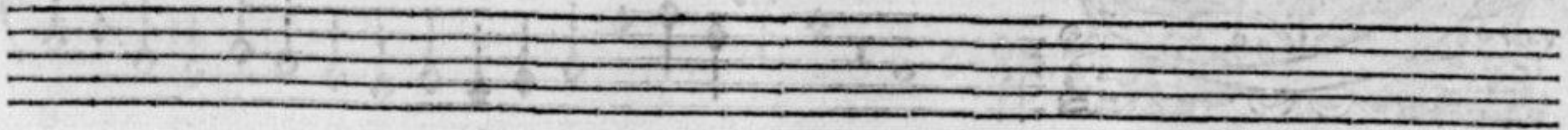
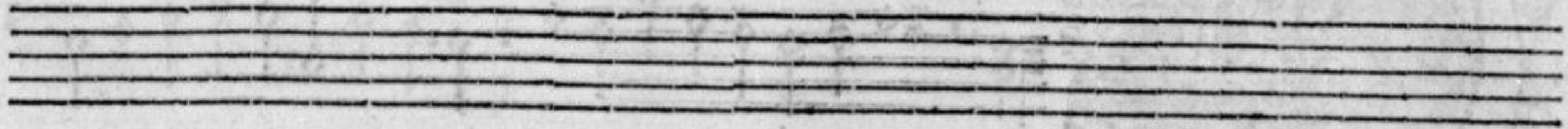
Three staves of musical notation. The first staff begins with a treble clef and a common time signature (C). The notes are diamond-shaped, characteristic of early printed music. The second and third staves continue the melody with similar diamond-shaped notes. The notation is arranged in three systems, each with a staff and a brace on the left.

Two sets of empty musical staves, each consisting of five horizontal lines. They are positioned below the first three staves of music, indicating space for further musical notation.

H A V T E - C O N T R E .



IN QUATRE FANTASIES

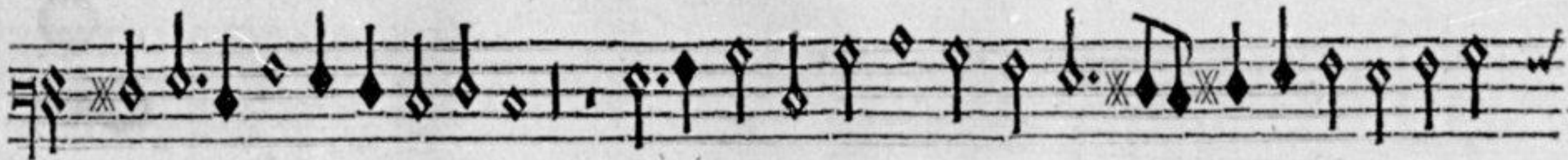


A TROIS.

D V C A V R R O Y.

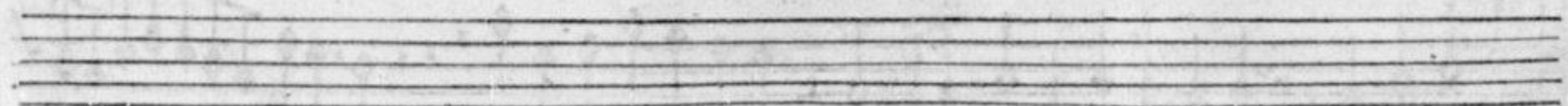
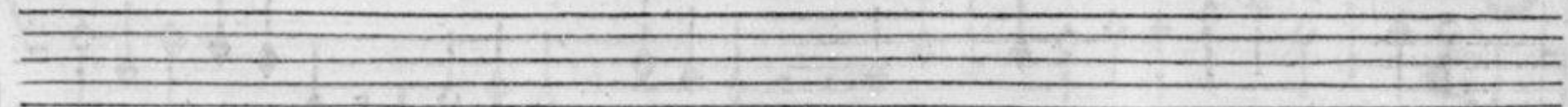
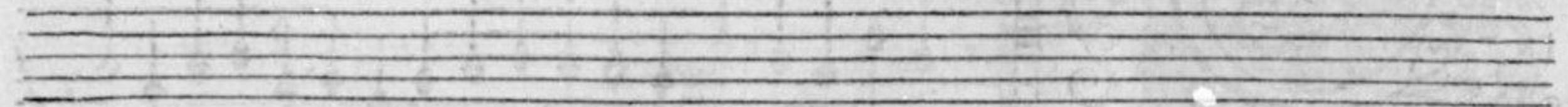
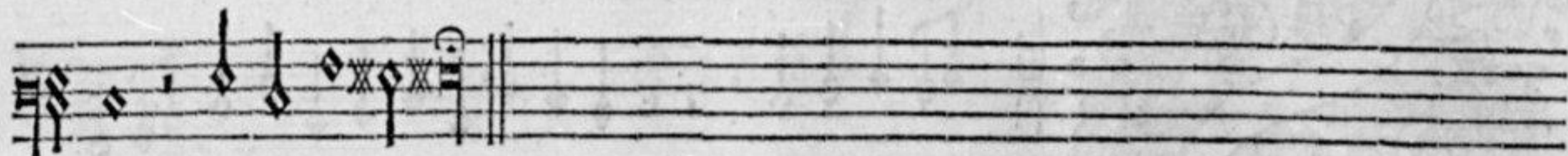
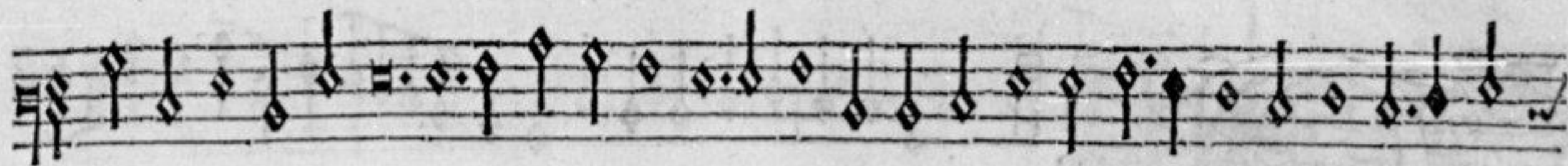


IN QVIESME FANTASIE.



H A V T E C O N T R E .

PIÈCE A 9



H A V T E - C O N T R E .

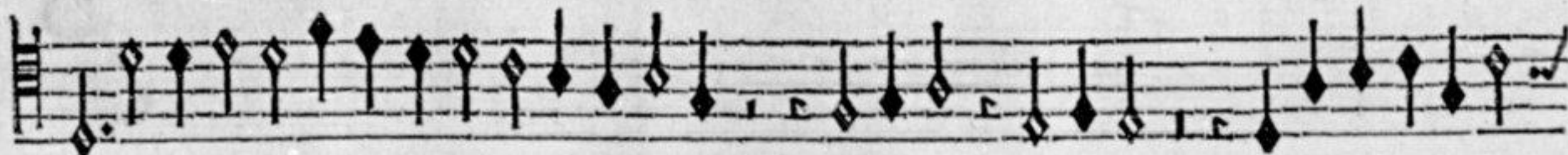
C

A TROIS.

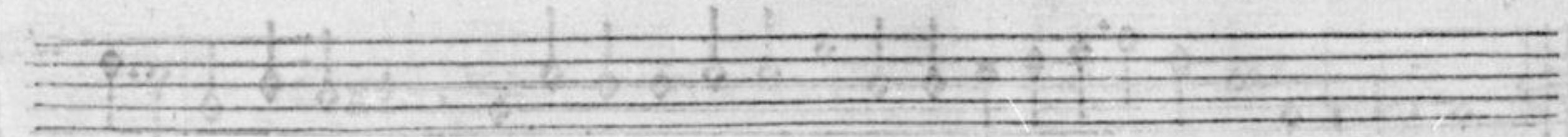
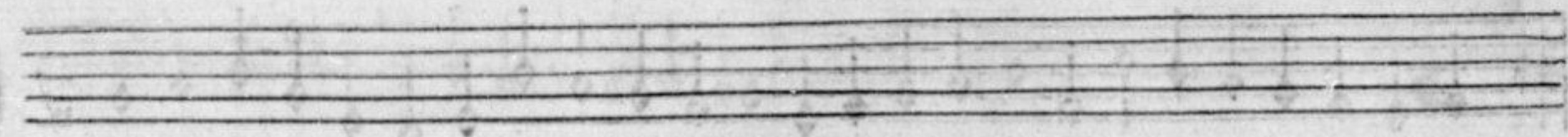
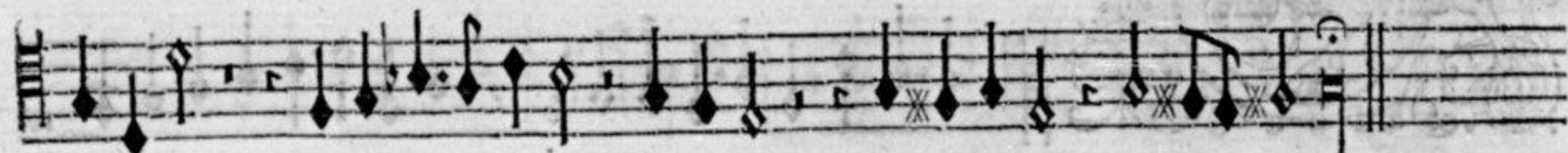
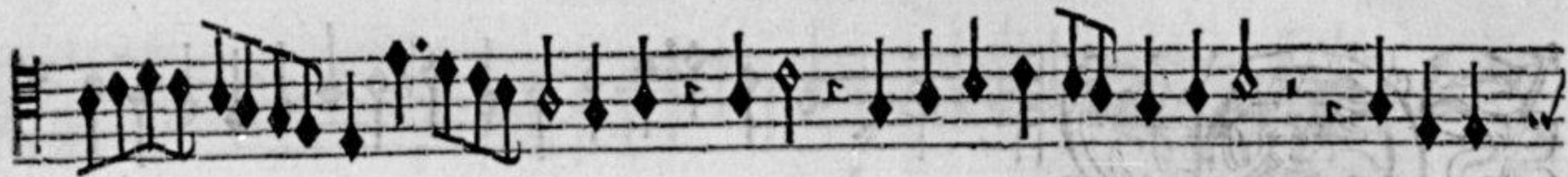
D V C A V R R O Y.



IXIESME FANTASIE.



H A V T E - C O N T R E .

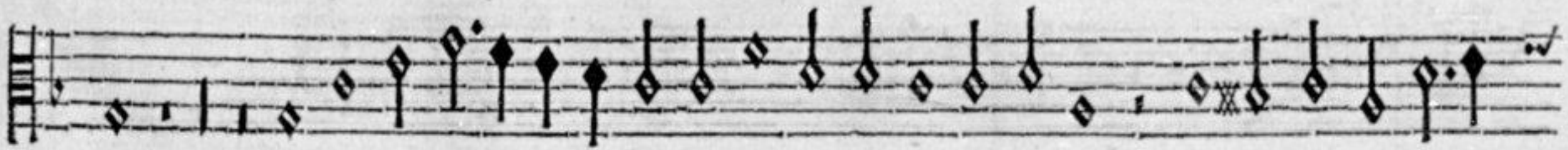
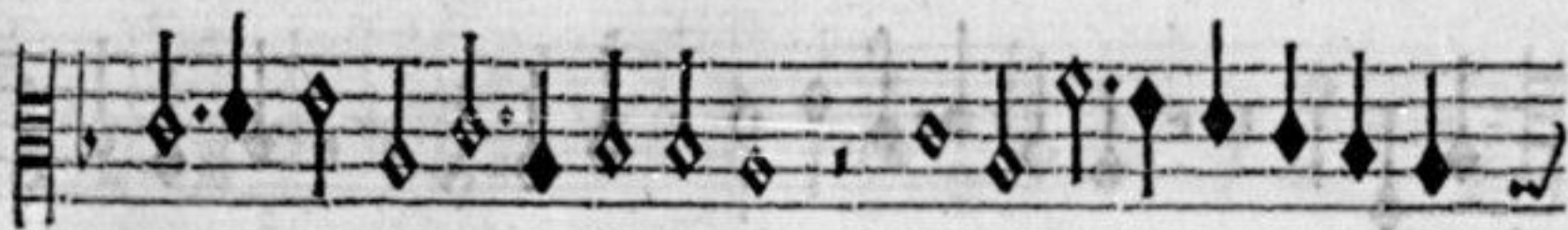


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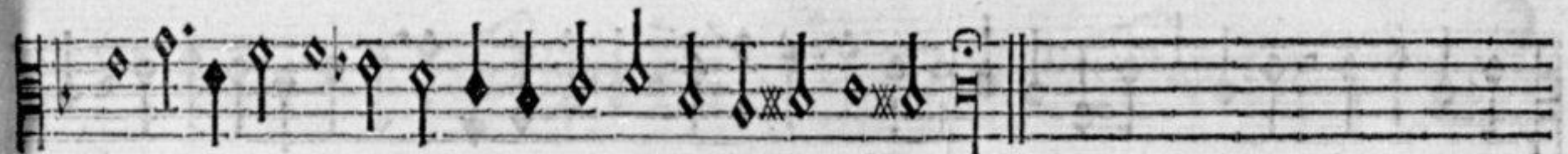
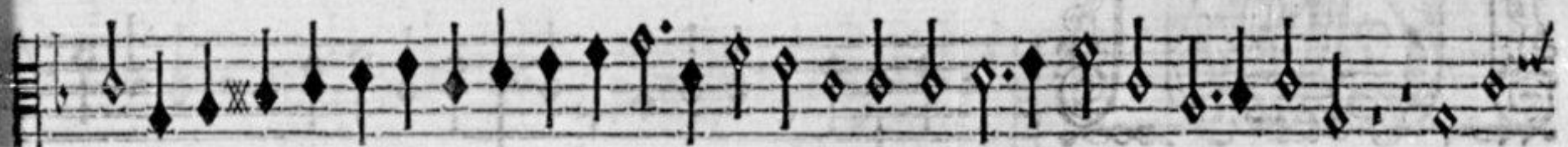
EDV COADVRR OY.



EPTIESME FANTASIE.



H A V T E - C O N T R E .



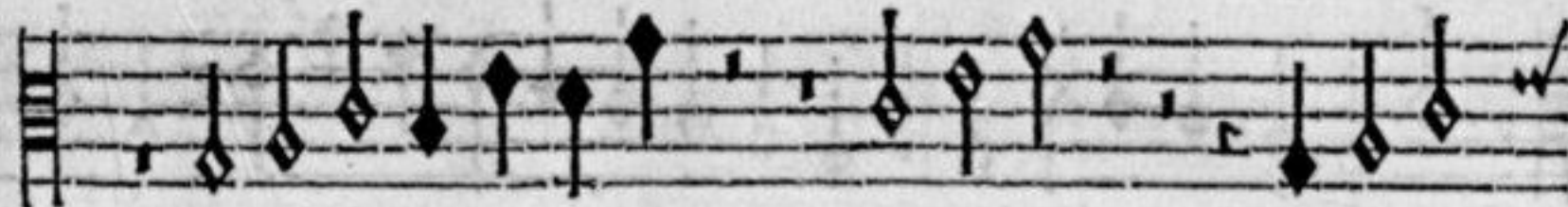
36 FIN DES FANTASIES A TROIS. 36

A QVATRE.

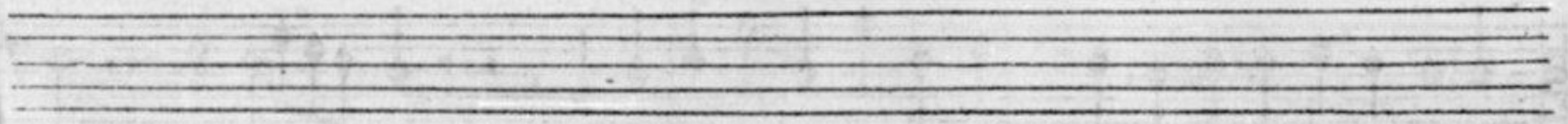
DV CAVRROY.



VICTIESME FANTASIE.



H A V T E - C O N T R E .



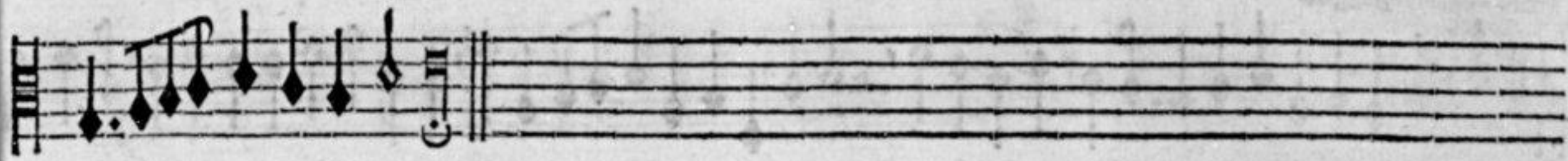
A QVATRE.

D V C A V R R O Y.



EVFIESME FANTASIE.





HAVTE-CONTRE.

D



A QVATRE. SVR, REQVIEM ÆTERNAM.

IXIESME FANTASIE.

The image displays four staves of handwritten musical notation. The notation is in a historical style, likely from the 16th or 17th century. Each staff begins with a clef (likely a soprano or alto clef) and a time signature. The notes are written in a stylized, black ink on a light-colored paper. The first staff contains a series of notes, some with stems pointing down, and a final note with a fermata-like flourish. The second staff continues the melodic line with similar note values and stems. The third staff shows a more complex rhythmic pattern with some notes beamed together. The fourth staff concludes the piece with a final cadence and a fermata.

D. HAYDN

H A V T E C O N T R E .

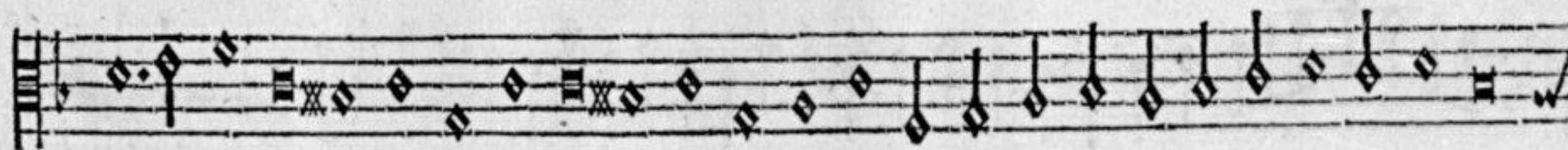
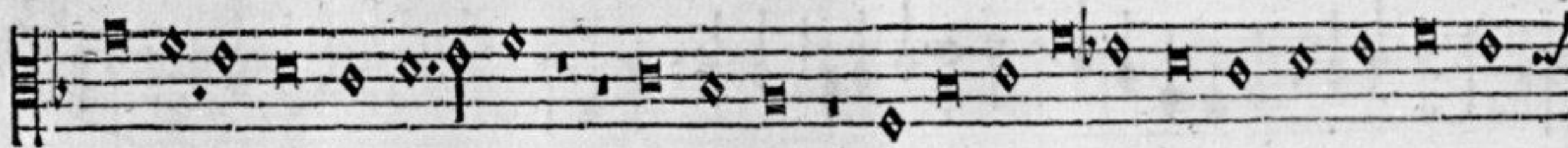
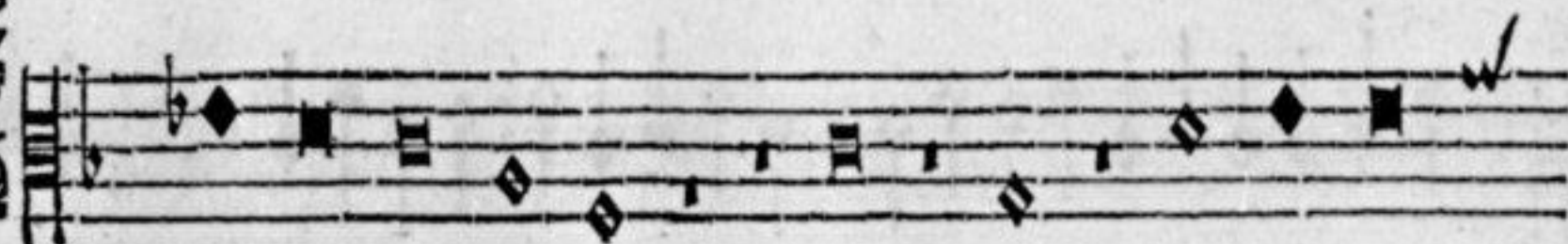
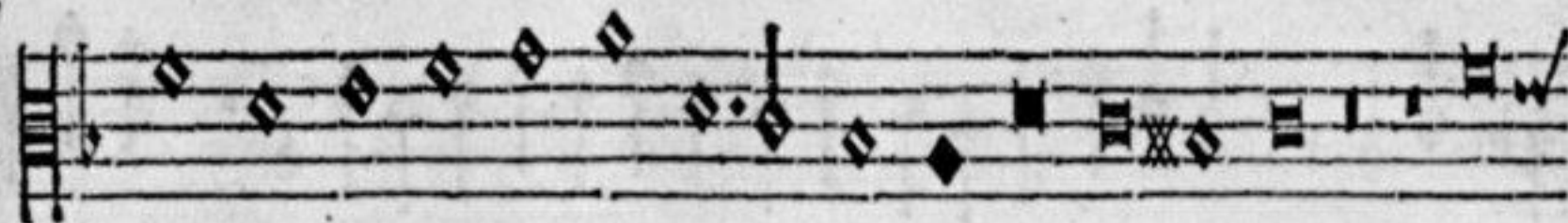


A QVATRE.

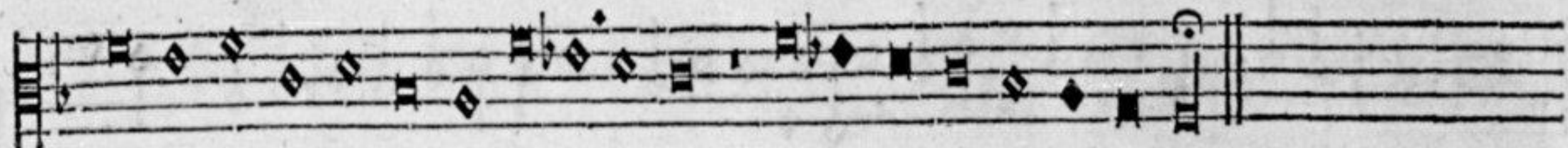
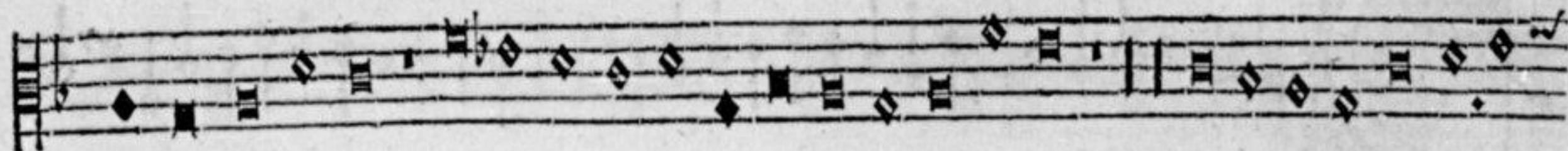
D V C A V R R O Y .



NZIESME FANTASIE.



H A V T E - C O N T R E .



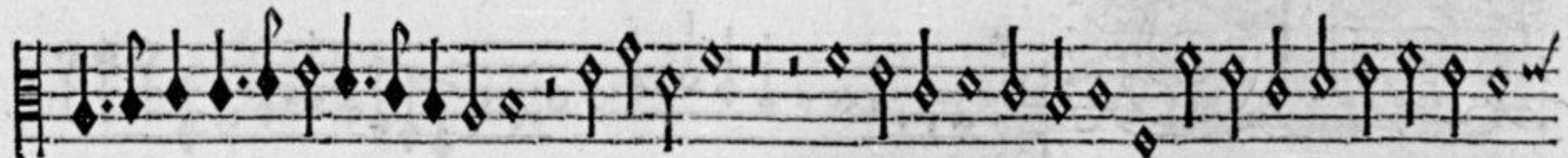
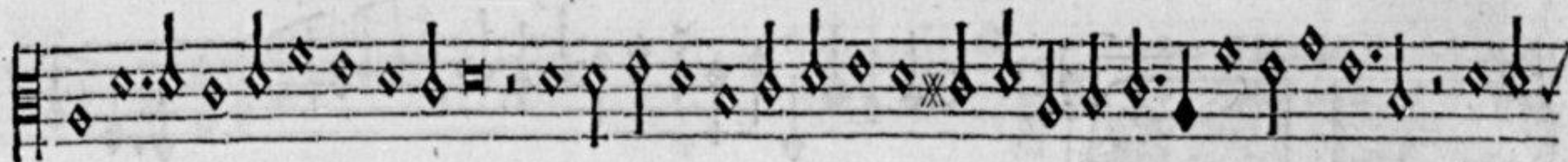


A 4. A L'IMITATION DE CUNCTIPOTENS GENITOR.

OVSIESME FANTASIE.

The image displays five staves of musical notation, likely for a lute or guitar. The notation is characterized by diamond-shaped notes (semibreves and minims) and various rhythmic values. The first staff begins with a large decorative initial 'D' and contains a complex melodic line. The subsequent staves continue the piece, showing intricate rhythmic patterns and melodic development. The notation is typical of early printed music, possibly from a 16th-century lute book.

H A V T E - C O N T R E .

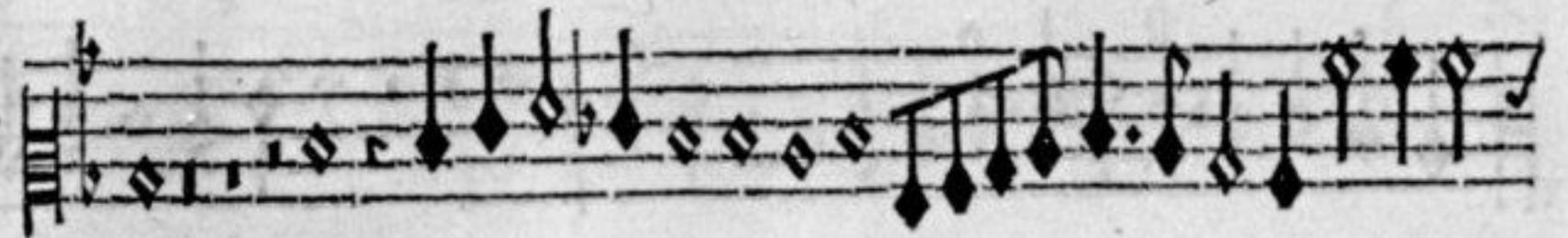


A QUATRE.

A L'IMITATION DE SALVE REGINA.



REISIESME FANTASIE.



H A V T E - C O N T R E .

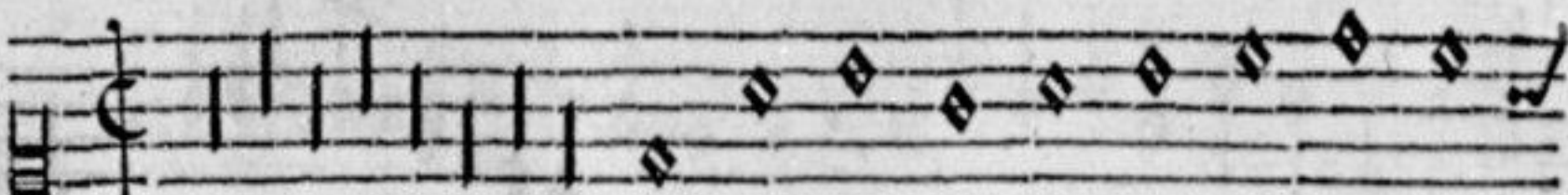


H A V T E - C O N T R E .

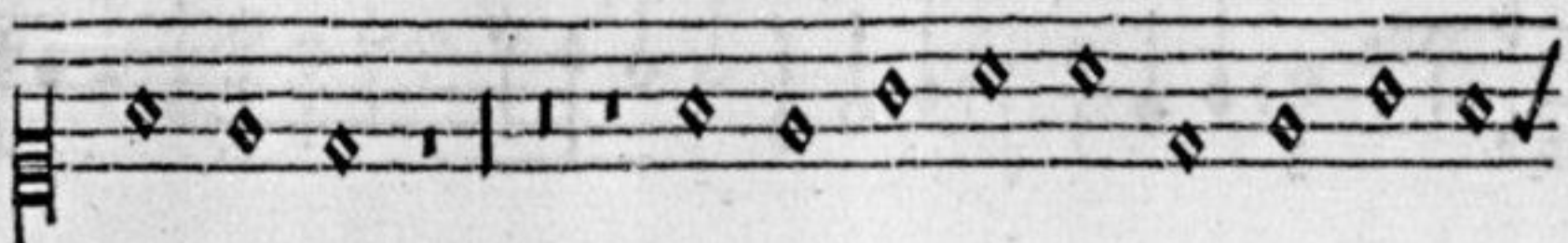
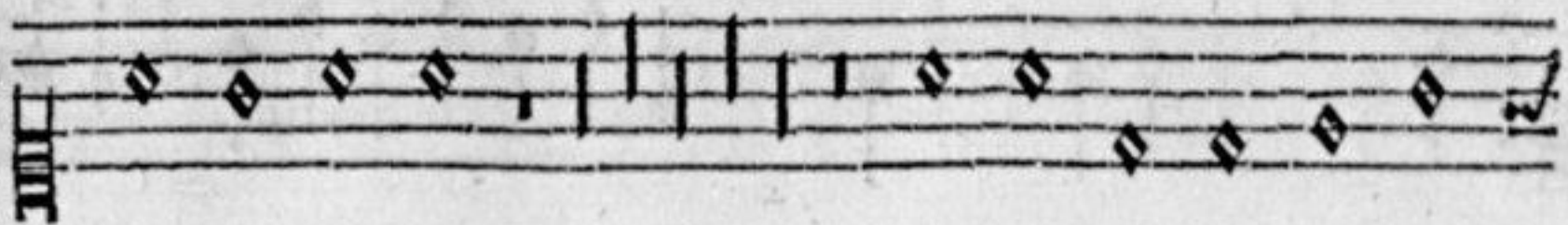
E

A QVATRE.

SVR, AVE MARIS STELLA.



VATORZIESME FANTASIE.



H A V T E - C O N T R E .



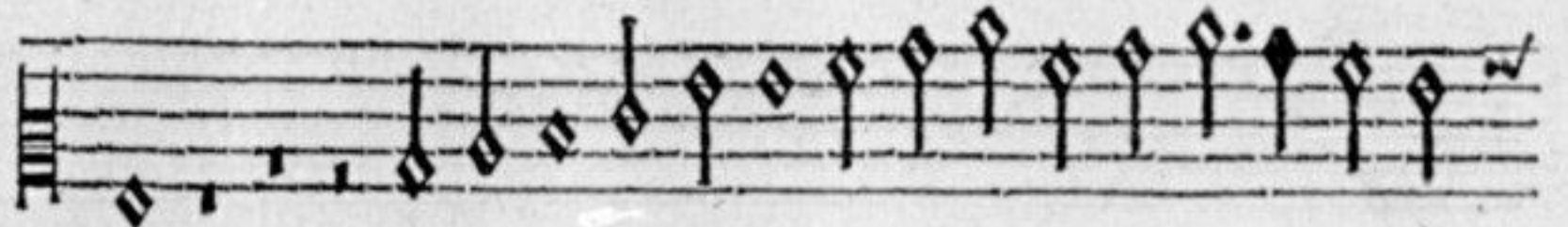
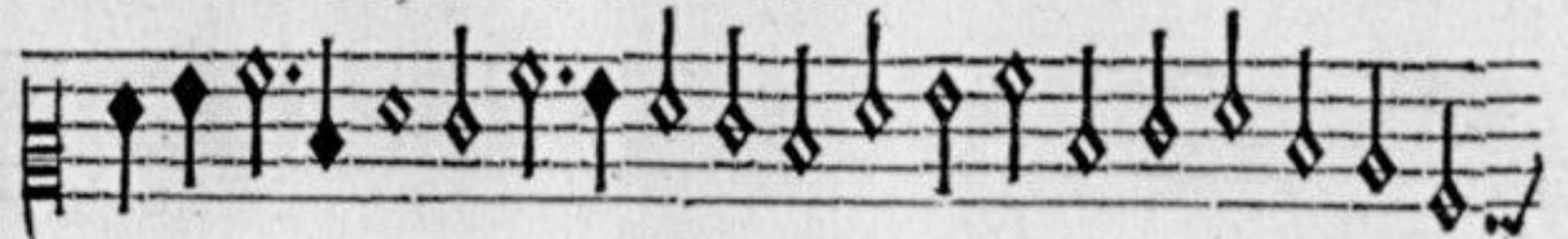
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A QUATRE.

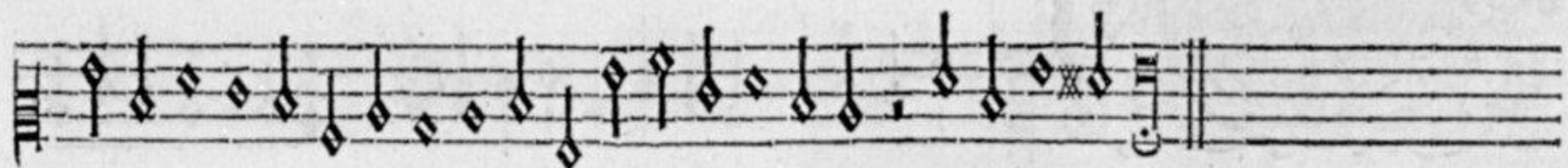
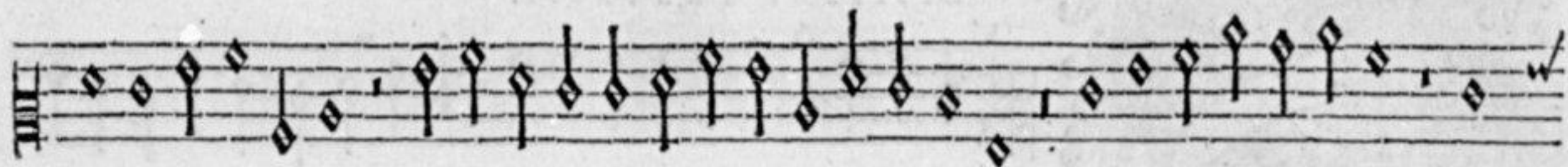
A L'IMITATION D'AVE MARIS STELLA.



VINZIESME FANTASIE.



H A V T E - C O N T R E .

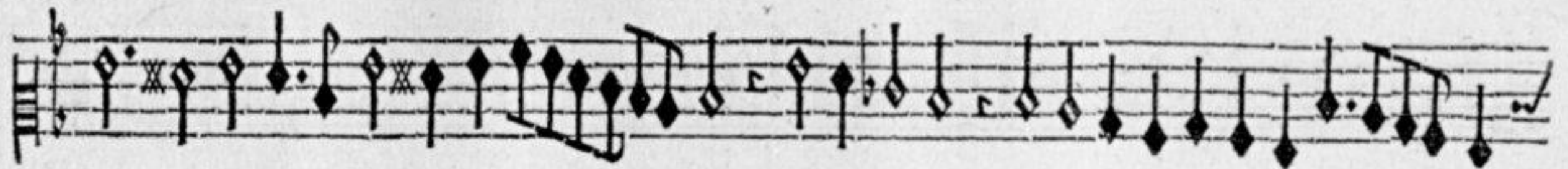


A QVATRE.

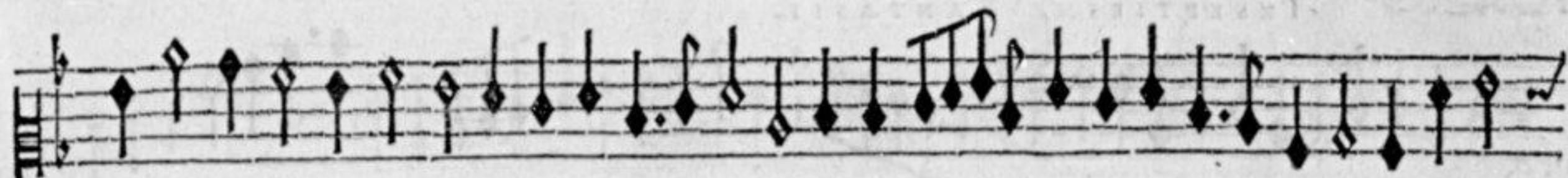
D V C A V R R O Y.



E I S I E S M E F A N T A S I E.



H A V T E - C O N T R E .



A QVATRE.

D V C A V R R O Y.

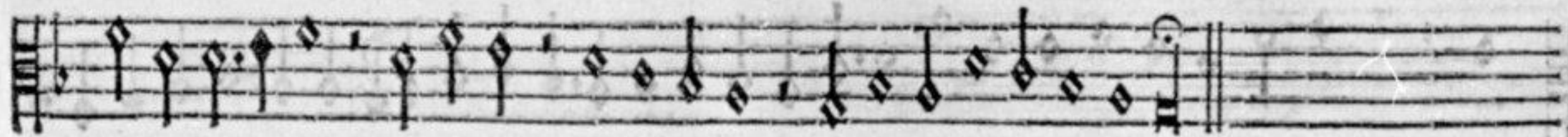
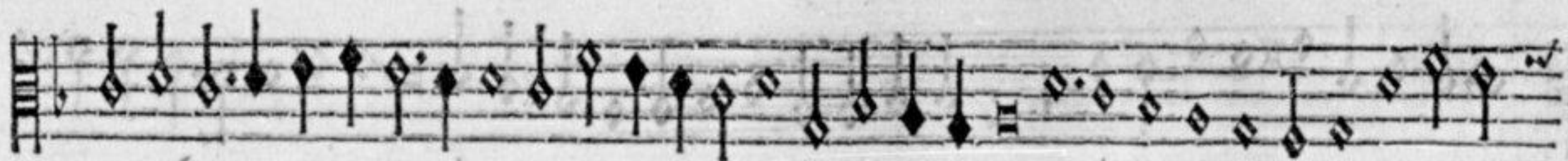
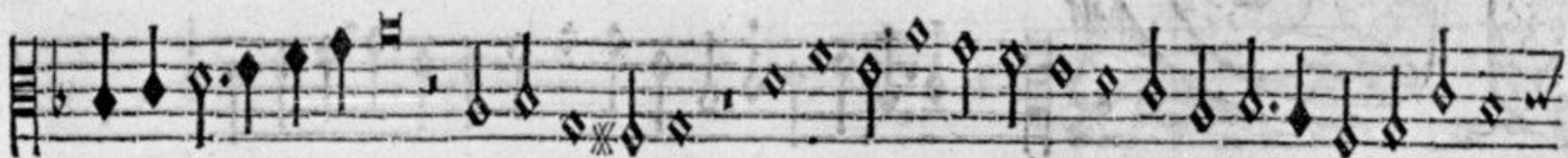
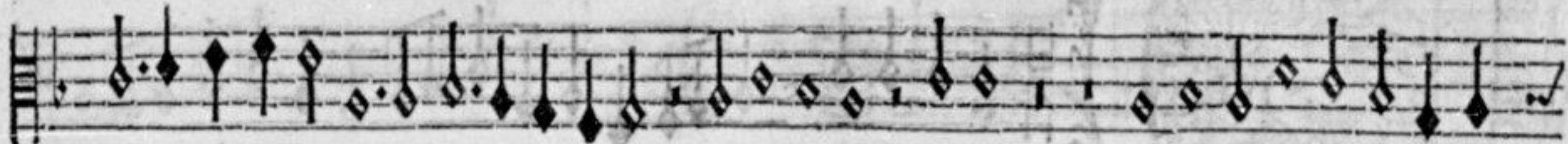


IXSEPTIESME FANTASIE.





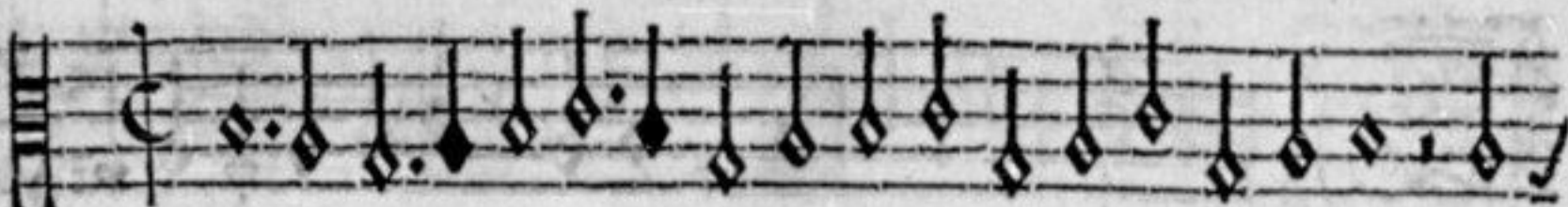
IXHVICTIESME FANTASIE. VERDI



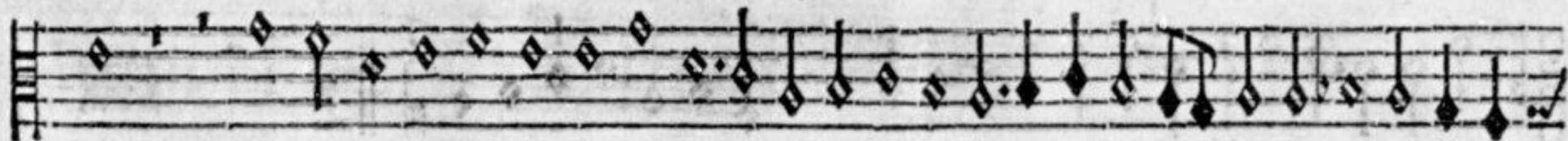
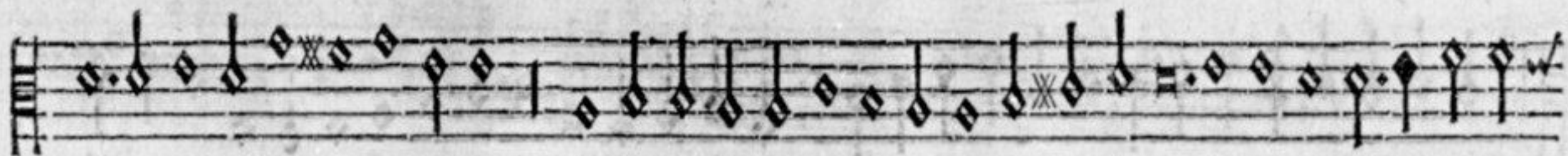
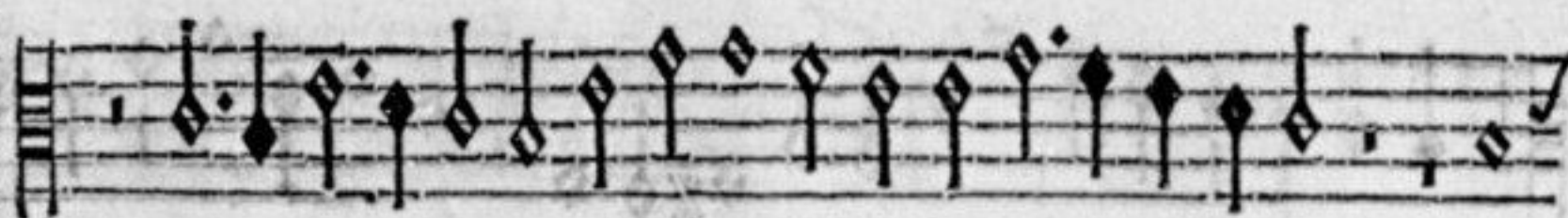
HAVTE-CONTRE.

F

A QVATRE. A L'IMITATION DE, CONDITOR ALME SYDERVM.

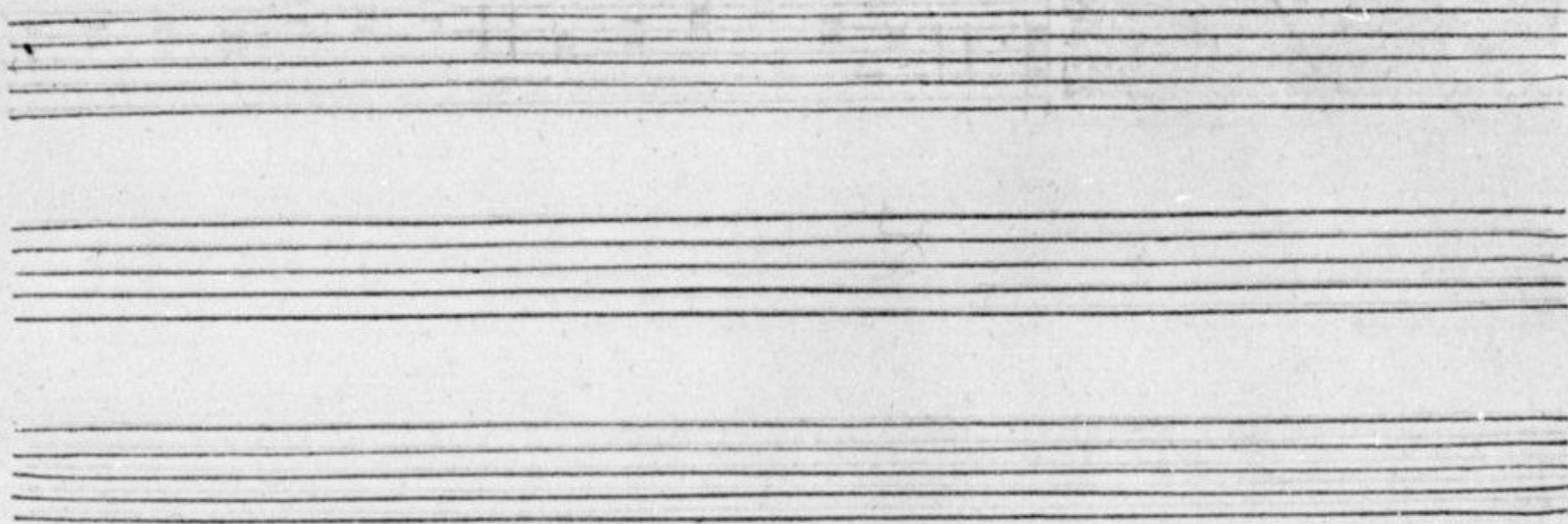


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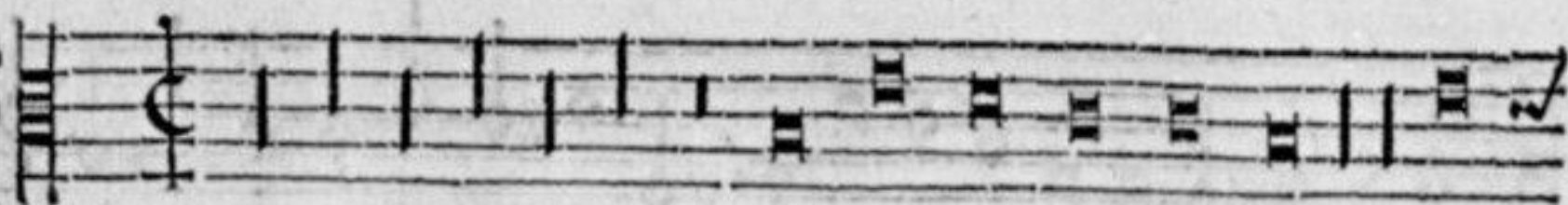
INTRODUZIONE

H A V T E - C O N T R E .

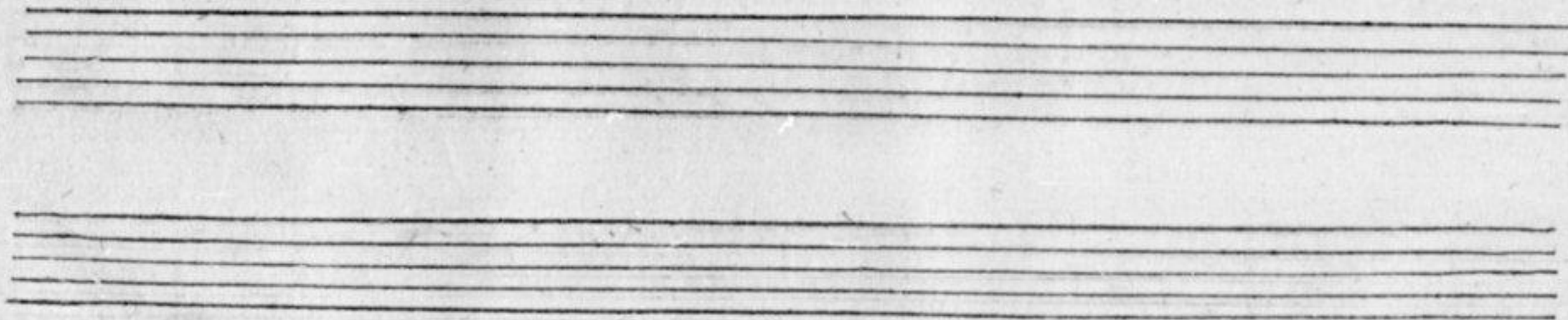
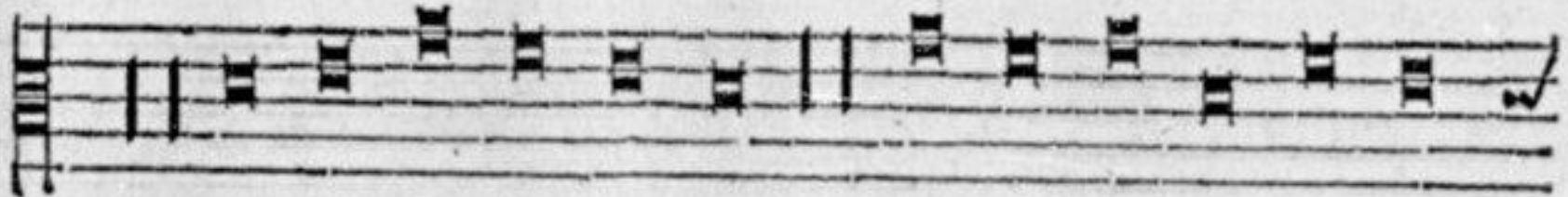
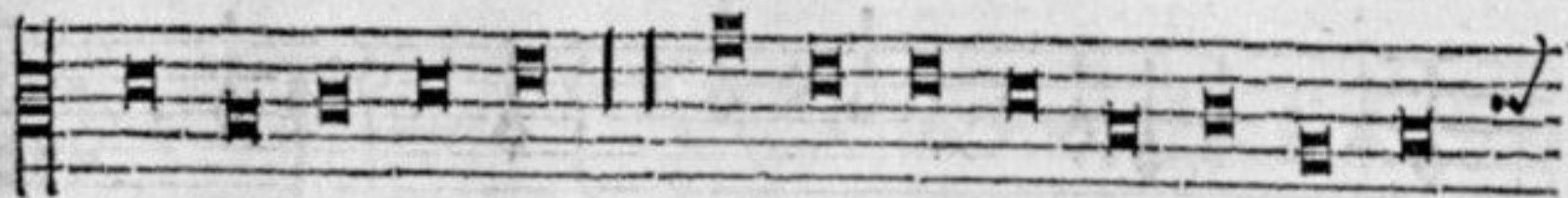


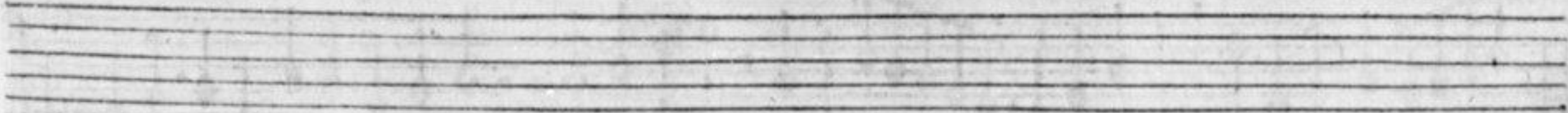
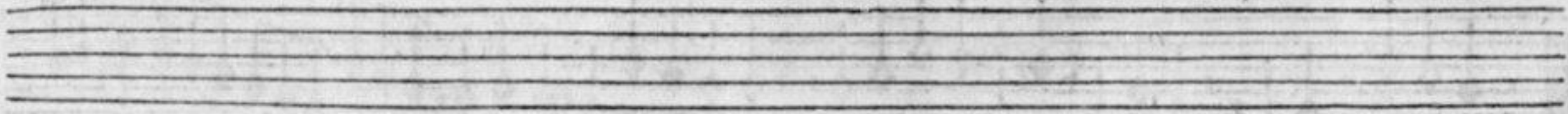
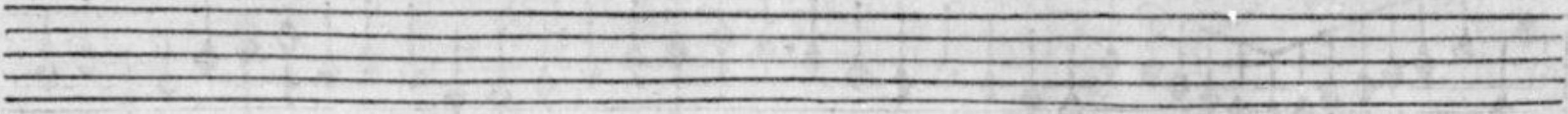
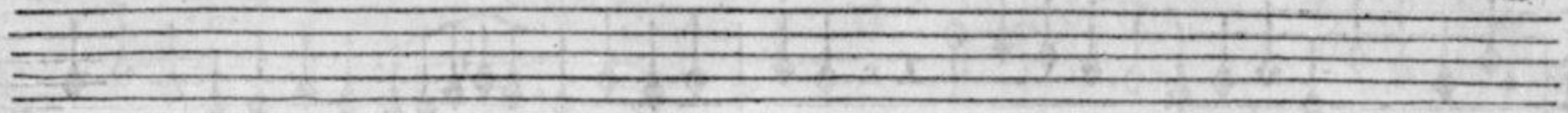
A QVATRE.

D V C A V R R O Y.



INGTIESME FANTASIE.





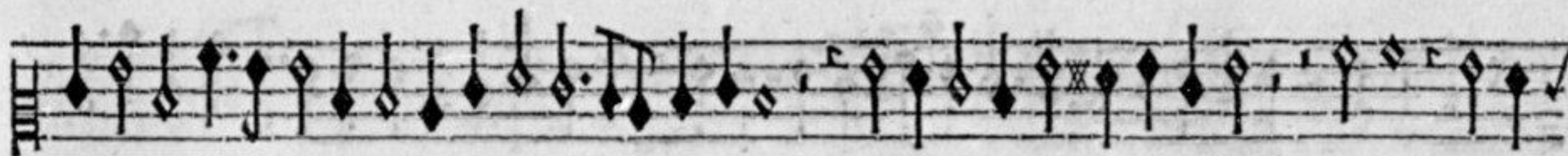
A QUATRE. A L'IMITATION DE, ISTE CONFESSOR.

V 
INGTVNIESME FANTASIE.





INGTDEVXIESME FANTASIE.



A QVATRE.

D V C A V R R O Y.



INGTROI SIESME FANTASIE.

Five staves of musical notation, each with a five-line staff and a clef. The notation consists of diamond-shaped notes (likely representing fretted strings on a lute) and stems. The first staff begins with a large 'V' and a 'C' time signature. The music is written in a single system across five staves. There are some 'X' marks on the staves, possibly indicating specific fret positions or ornaments. The piece concludes with a double bar line and a final note.

H A V T E - C O N T R E .

25



H A V T E - C O N T R E .

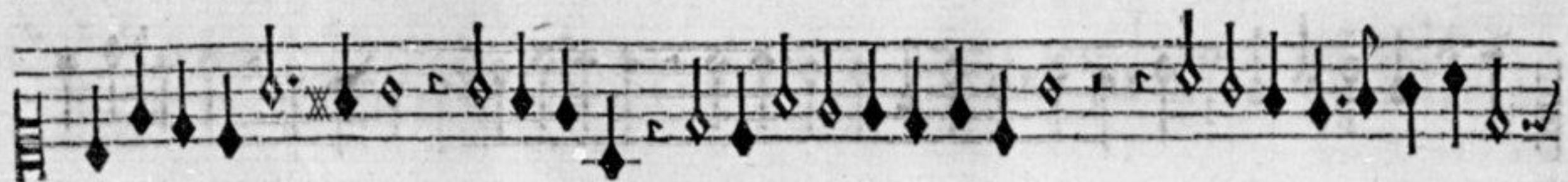
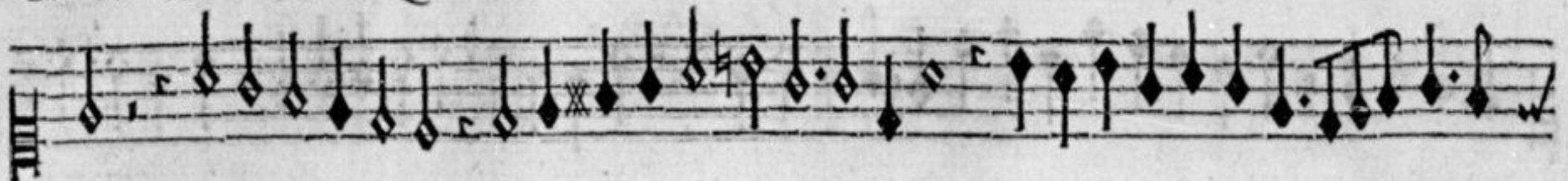
G

A QVATRE.

D V C A V R R O Y .



IN QVATRIESME FANTASIE.



IN QVATRIESME FANTASIE

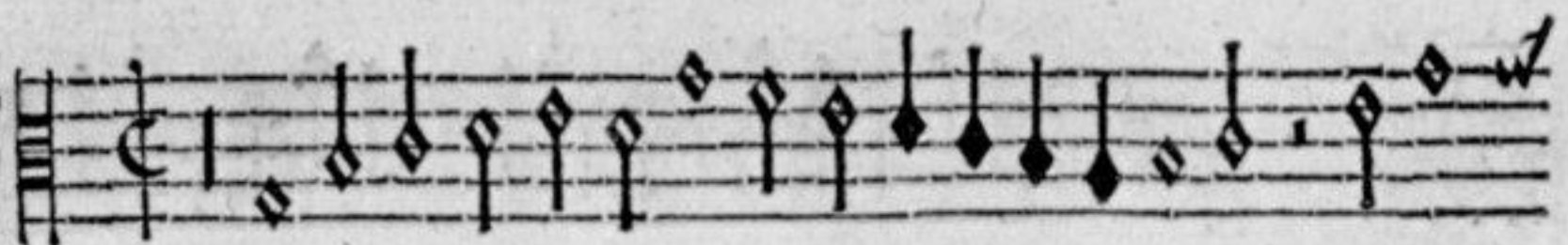


INGTCINQVIESME FANTASIE.

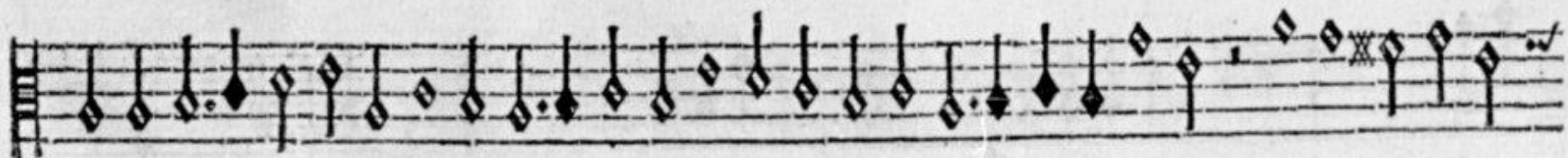
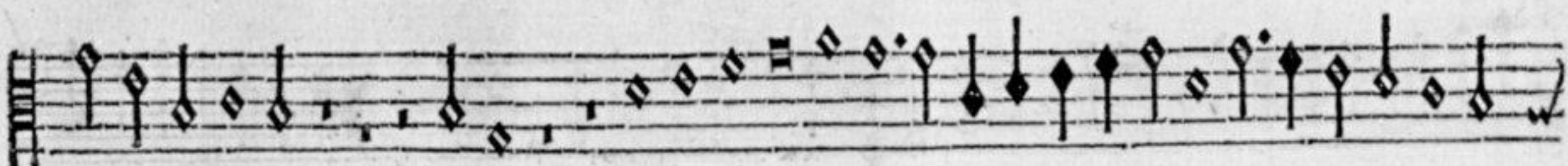
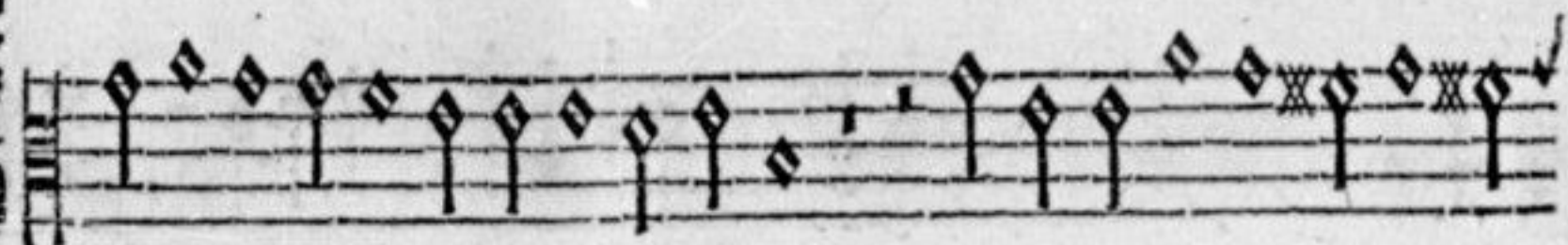


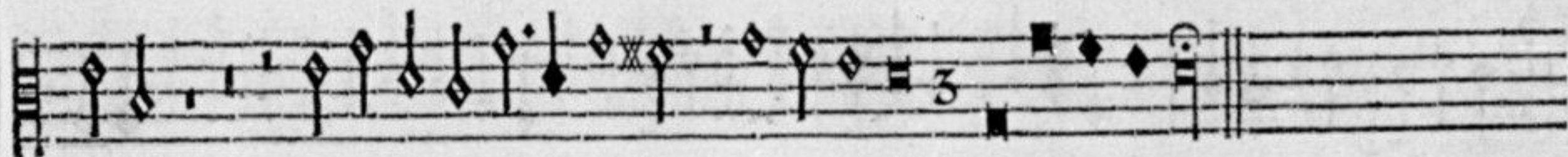
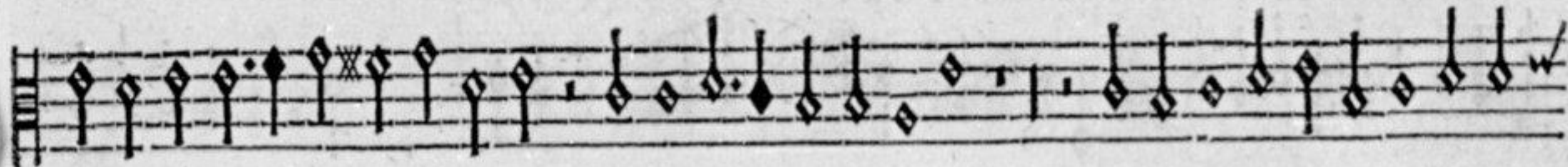
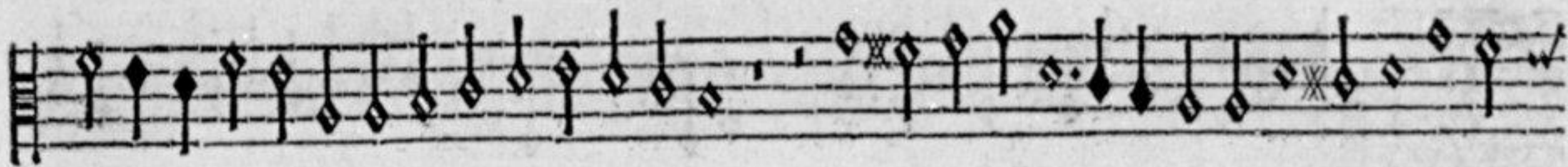
A QUATRE.

D V C A V R R O Y.



INGTSIXIESME FANTASIE.





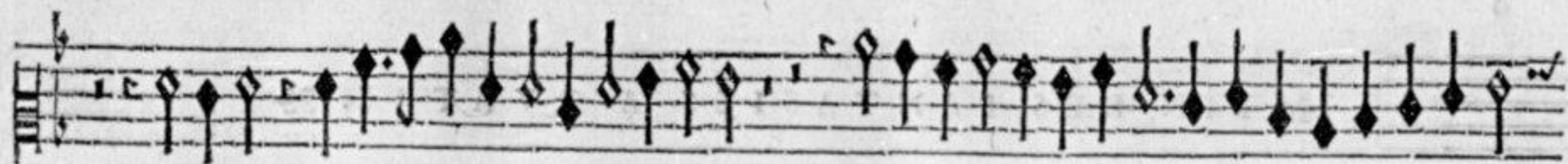
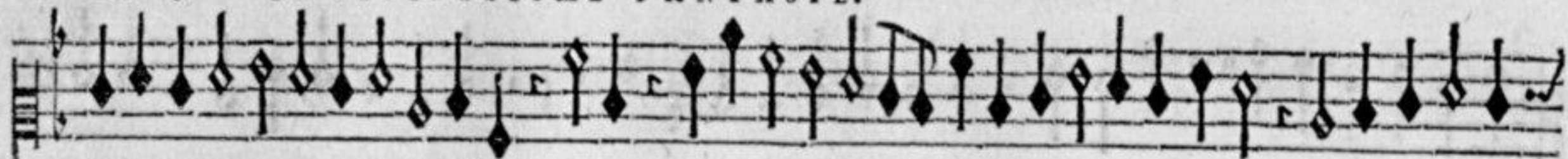
FIN DES FANTASIES A QUATRE.

A CINQ.

DVCAVRROY.



INGTSEPTIESME FANTASIE.



H A V T E - C O N T R E .



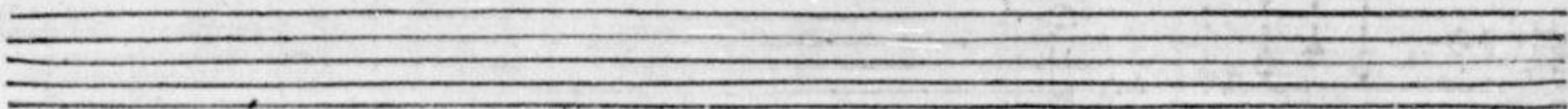
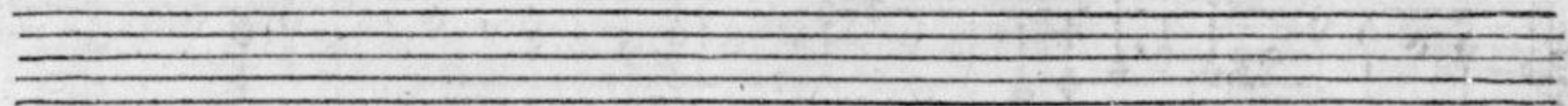
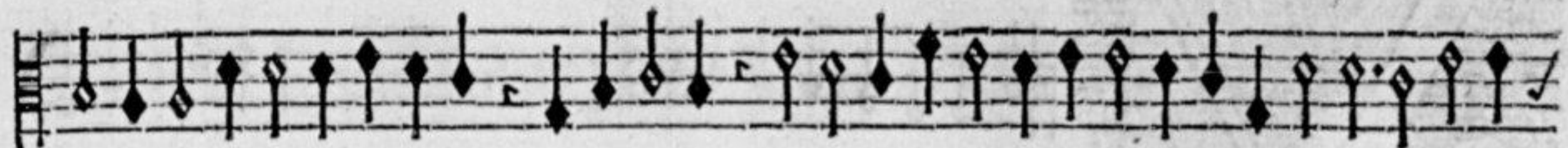
A CINQ.

SVR, AD COENAM AGNI PROVIDI.



INGTHVICTIESME FANTASIE.



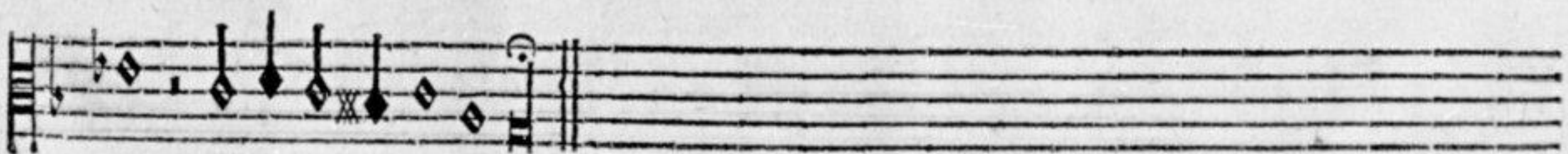
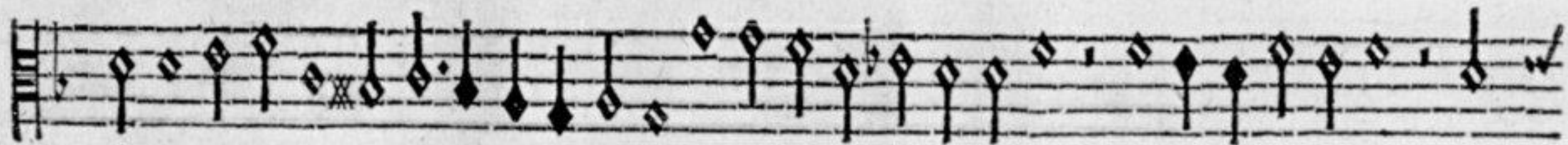
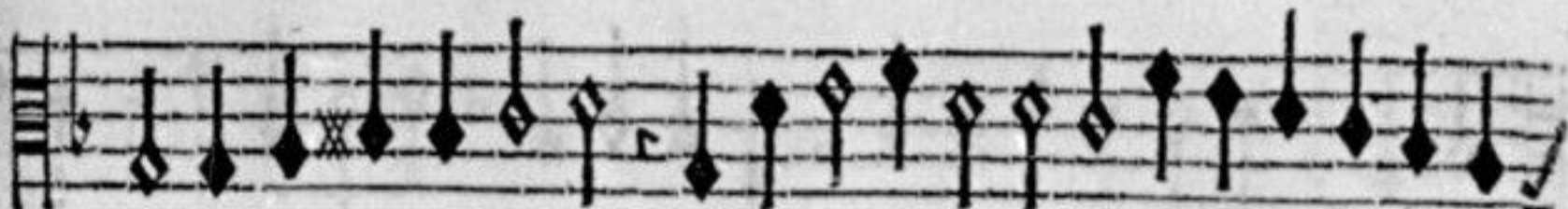


A TROIS.

SVR, VNE IEVNE FILLETTE.



INGTNEVFIESME FANTASIE.



INTRODUCTION



RENTIESME FANTASIE.



A QUATRE. TROISIÈME PARTIE.



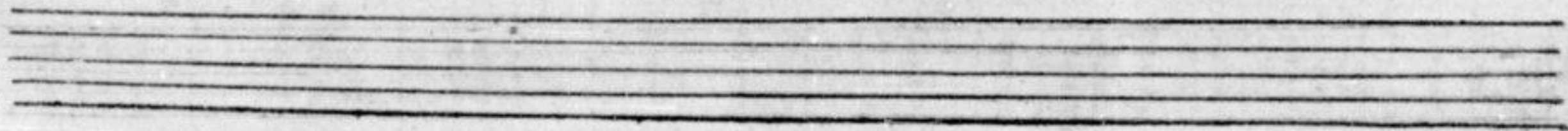
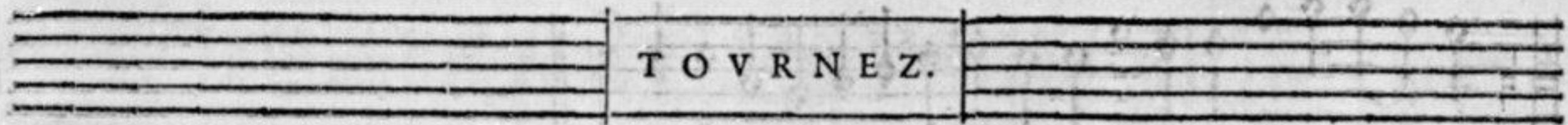
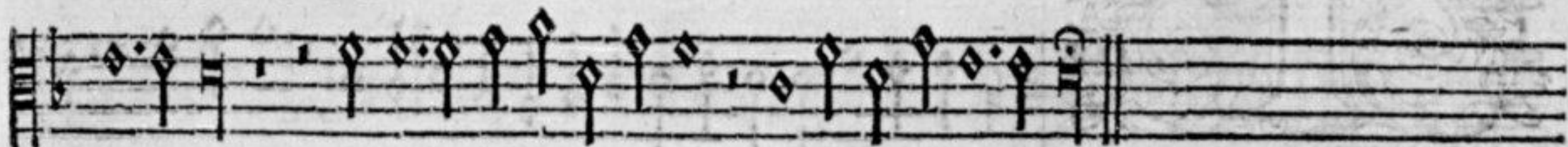
RENTEVNIÈSME FANTASIE.



A QUATRE. QVATRIESME PARTIE.



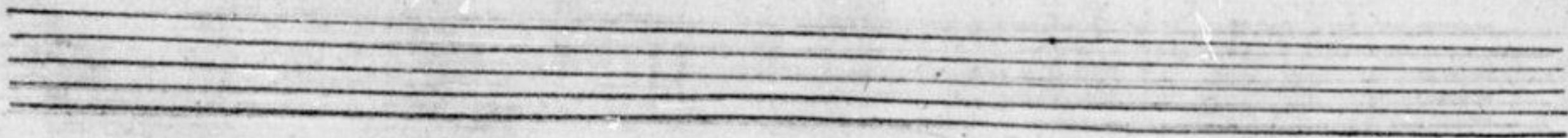
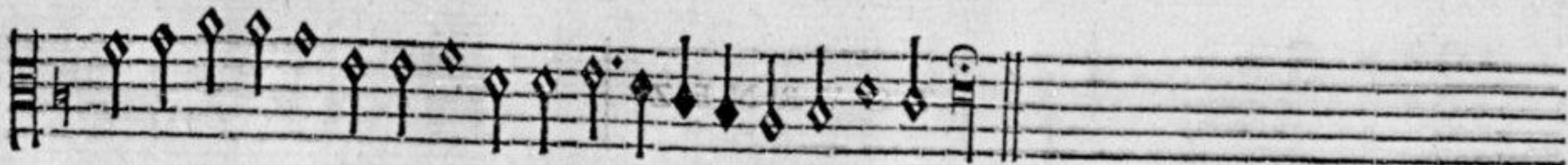
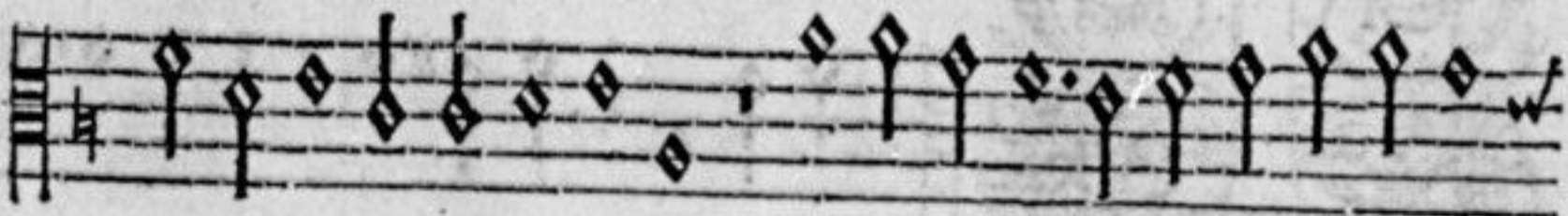
RENTEDEVXIESME FANTASIE.



A CINQ. LA DERNIERE PARTIE.



REN TETROISIEME FANTASIE.





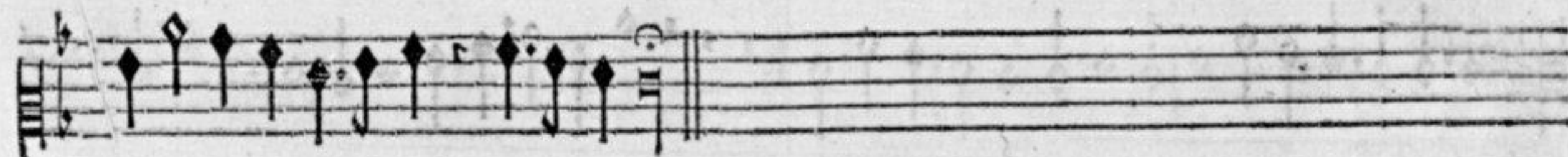
RENTEQVATRIESME FANTASIE.

Five staves of musical notation in a historical style. The notation uses diamond-shaped notes on a five-line staff. The first staff begins with a C-clef and a common time signature. The music consists of a single melodic line. The notation includes various note values, rests, and repeat signs (marked with 'X'). The piece concludes with a double bar line and a final cadence.



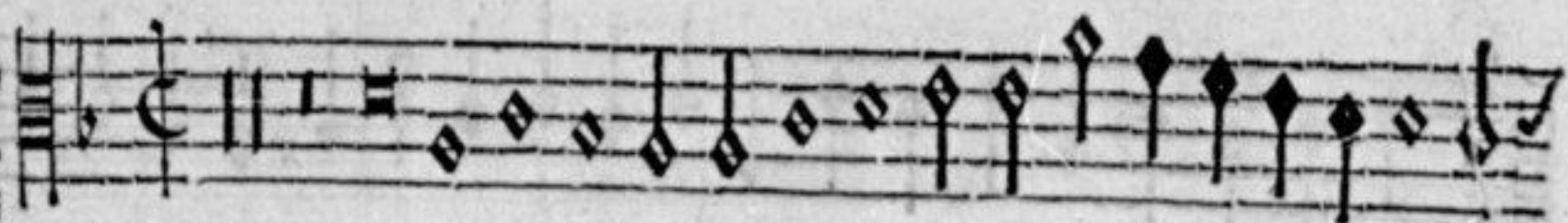
A CINQ. SVR, CONDITOR ALME SYDERVM.

RENT ECINQVIESME FANTASIE.

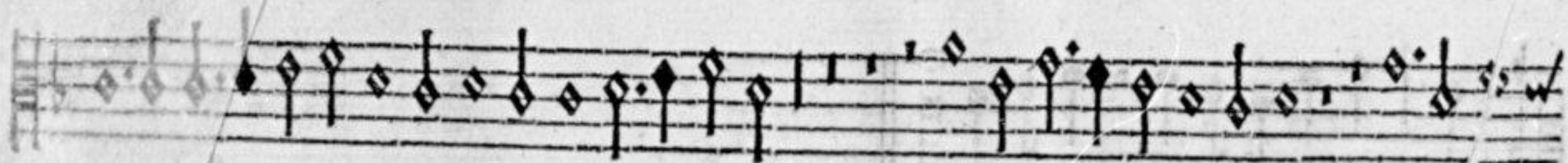
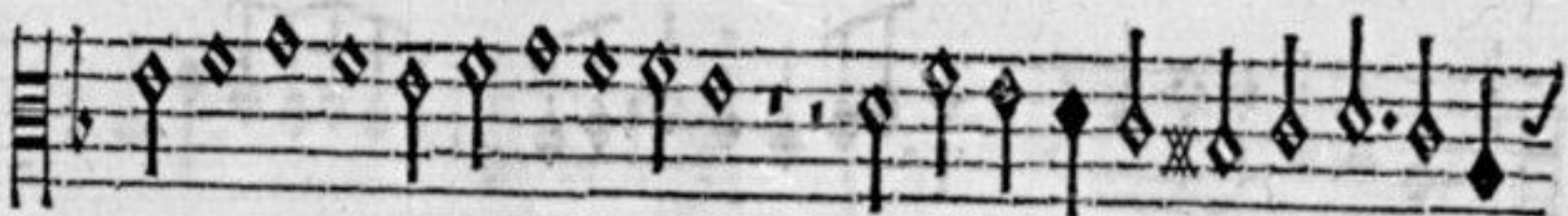
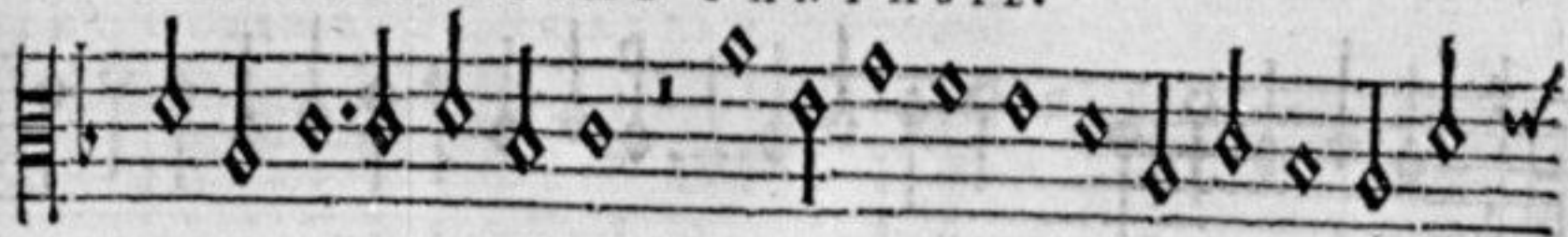


A CINQ.

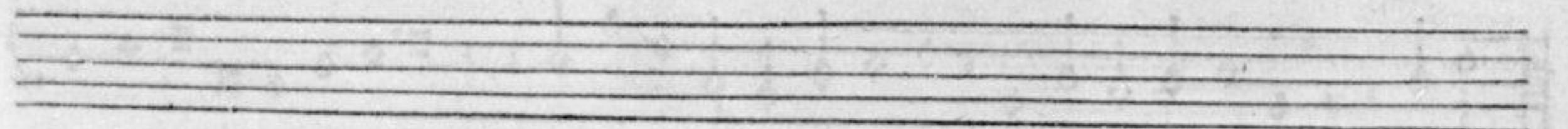
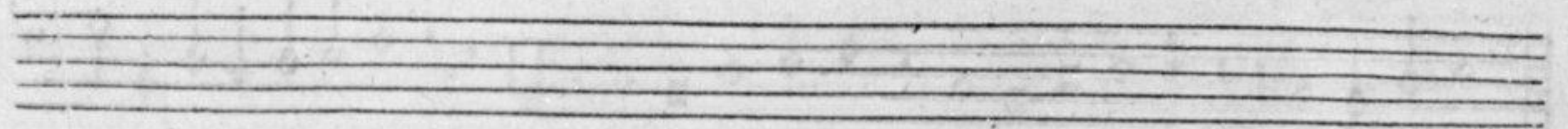
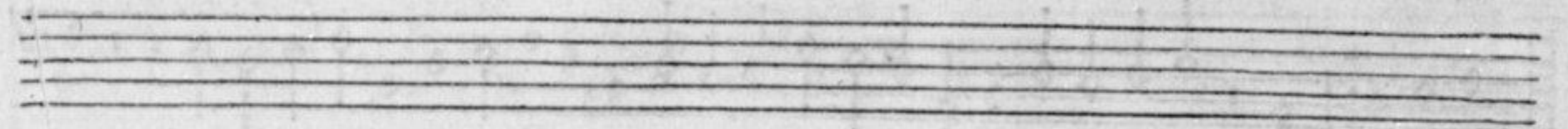
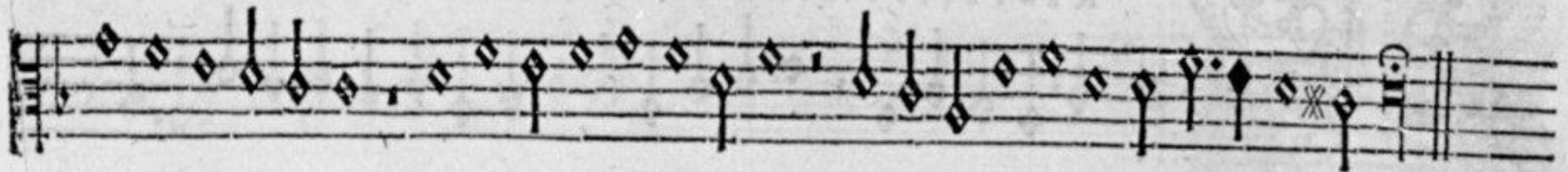
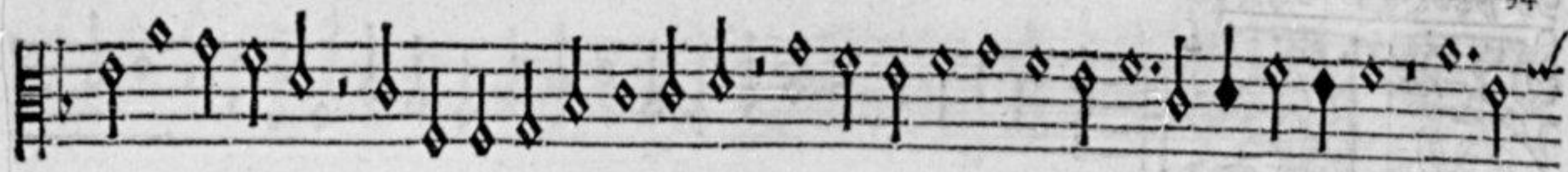
D V C A V R R O Y.



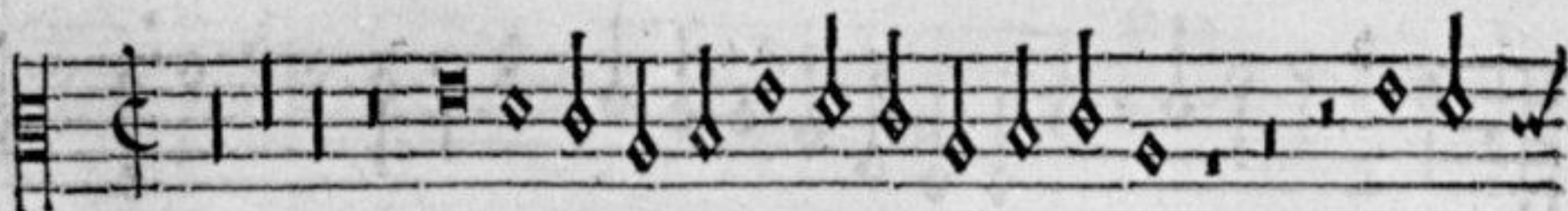
RENTESIXIESME FANTASIE.



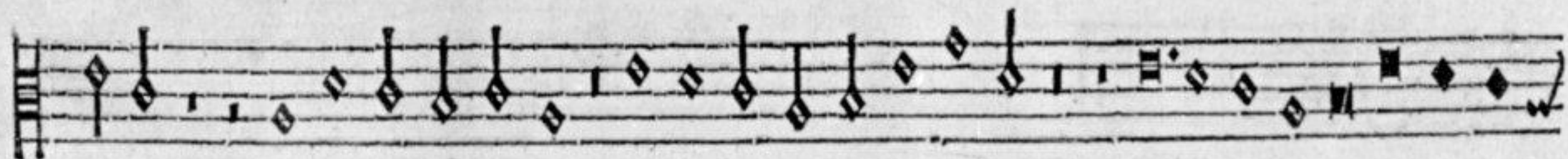
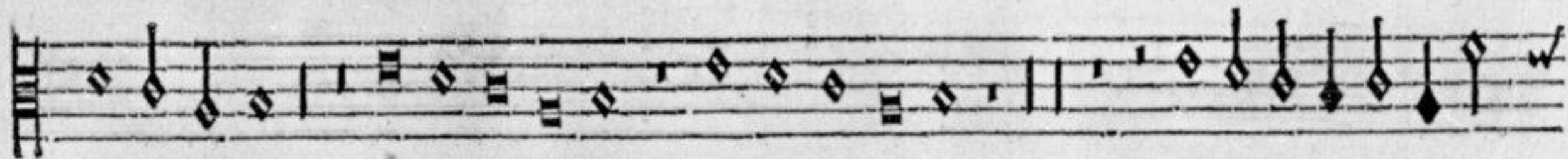
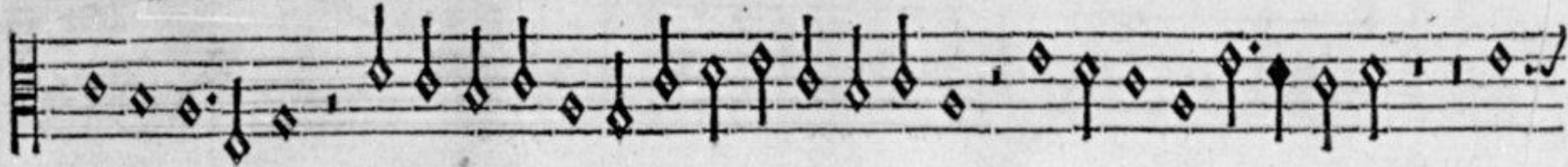
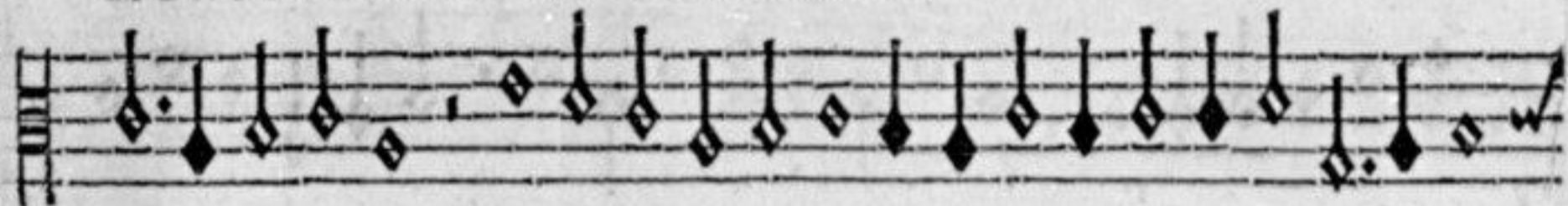
H A V T E - C O N T R E .



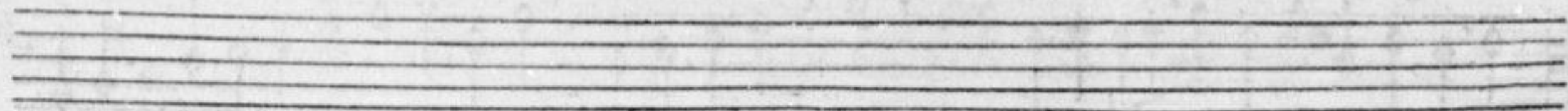
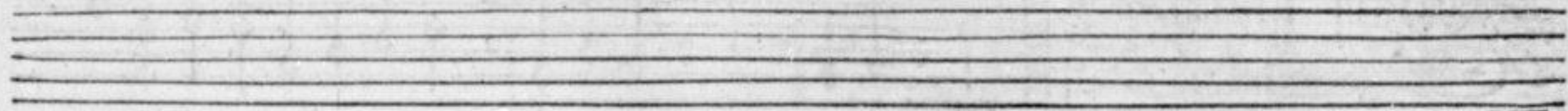
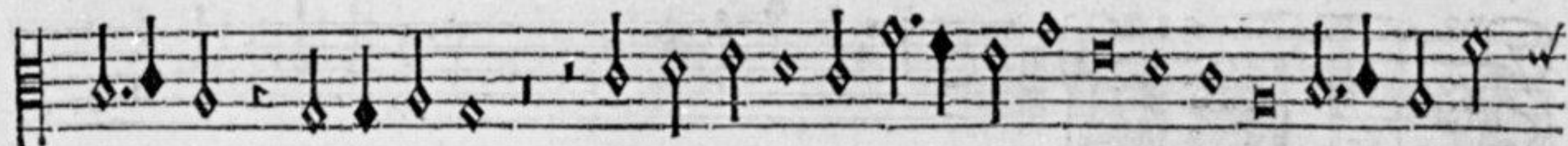
A CINQ. DV CAUROY.



RENTESEPTIESME FANTASIE.



H A V T E - C O N T R E .



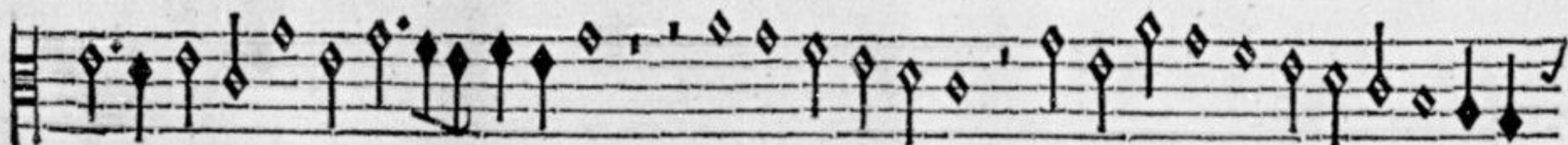
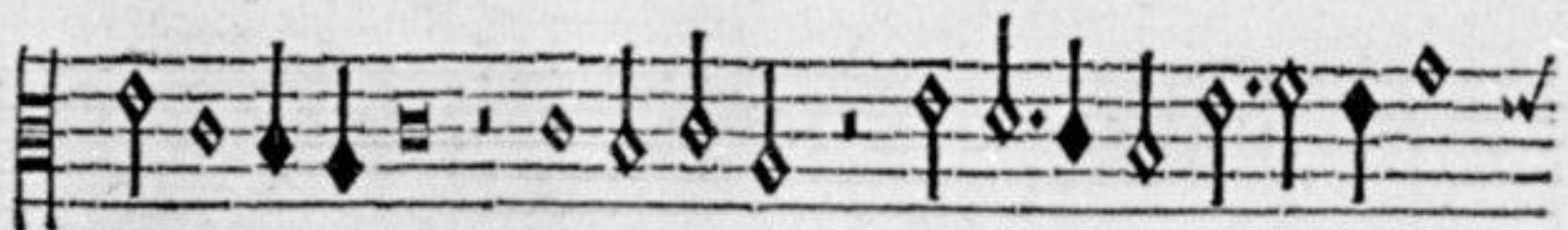
A CINQ.

D V C A V R R O Y.

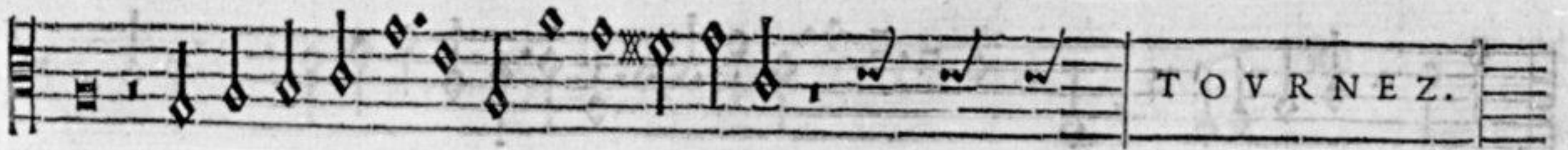
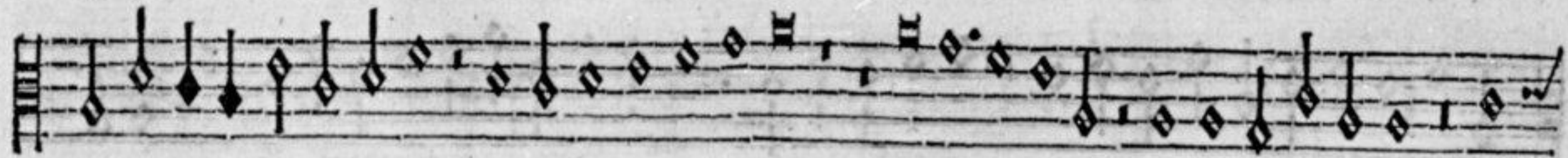
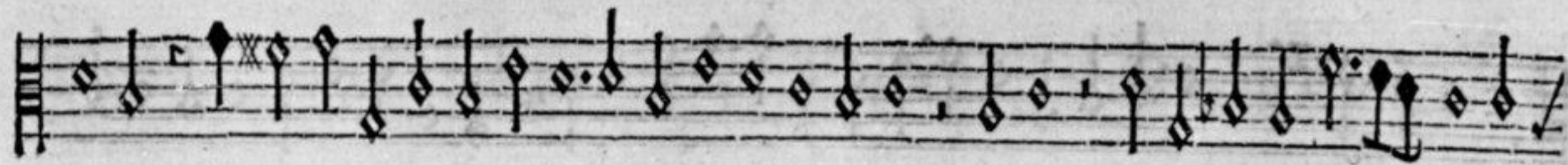
FANTASIE, A L'IMITATION DES SIX MONOSYLLABES,
*en laquelle sont contenuës les six especes de Diapason, diuisees en la diuision
Harmonique, & Arithmetique.*



R ENTEHVICTIESME FANTASIE.

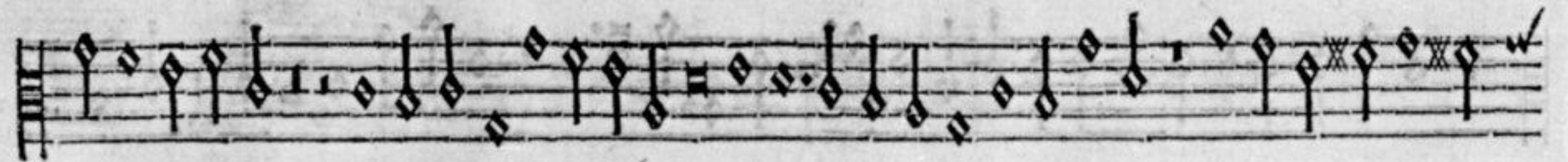
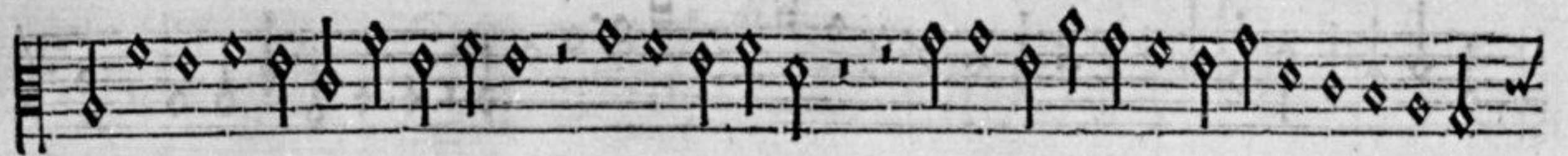


H A V T E C O N T R E .



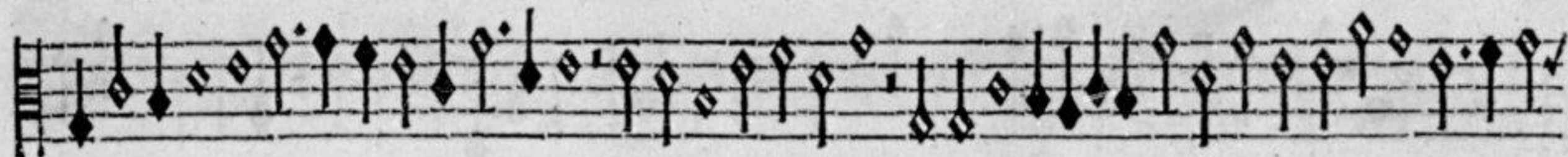
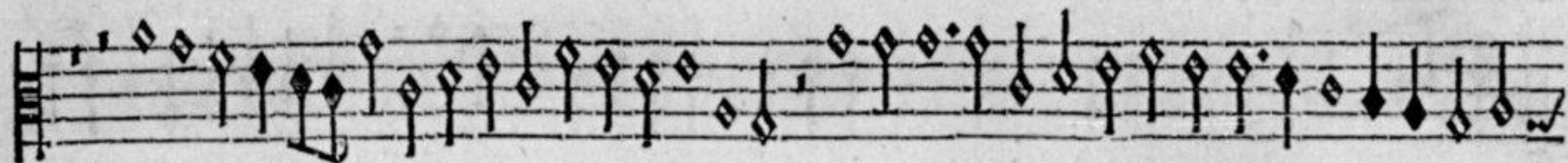
T O U R N E Z .

D V C A V R R O Y .



H A V T E - C O N T R E .

37



32 FIN DES FANTASIES A CINQ. 28

H A V T E - C O N T R E .

K

A SIX.

D V C A V R R O Y.



RENTENEVFIESME FANTASIE.

The first staff of music begins with a large, ornate initial 'R' decorated with intricate scrollwork. The music is written in a single system on a five-line staff with a treble clef and a common time signature (C). The notes are diamond-shaped, characteristic of early printed music. The piece concludes with a checkmark at the end of the staff.



The second staff continues the musical piece with diamond-shaped notes on a five-line staff. It features a double bar line and a repeat sign (two 'X' marks) in the middle of the staff. The piece ends with a checkmark.



The third staff continues the musical piece with diamond-shaped notes on a five-line staff. It features a double bar line and a repeat sign (two 'X' marks) in the middle of the staff. The piece ends with a checkmark.



The fourth staff continues the musical piece with diamond-shaped notes on a five-line staff. It features a double bar line and a repeat sign (two 'X' marks) in the middle of the staff. The piece ends with a checkmark.



The fifth and final staff of the piece continues with diamond-shaped notes on a five-line staff. It concludes with a checkmark at the end of the staff.

H A V T E - C O N T R E,

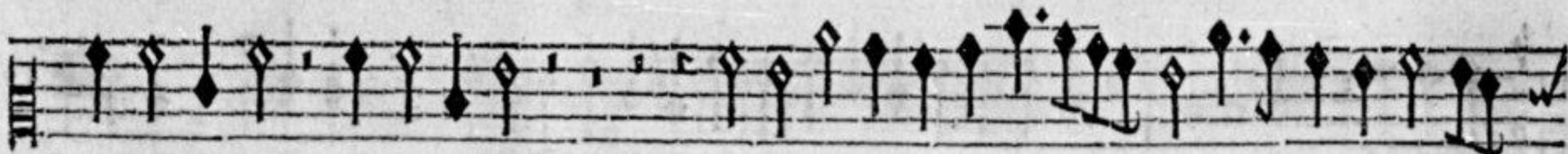


K ij

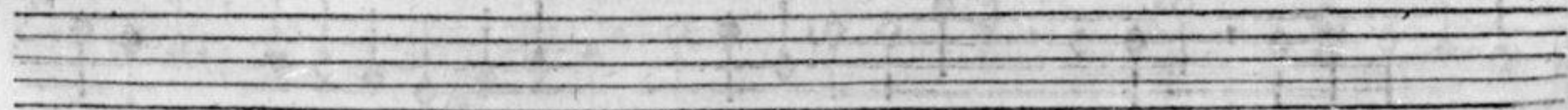
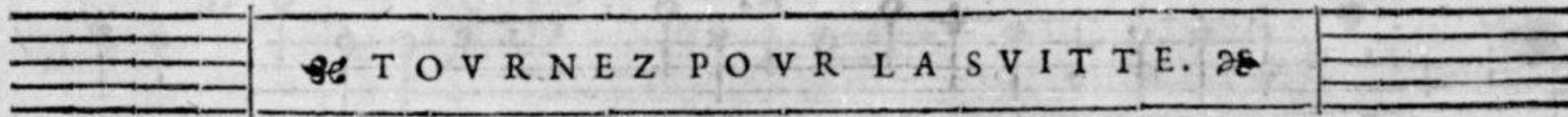
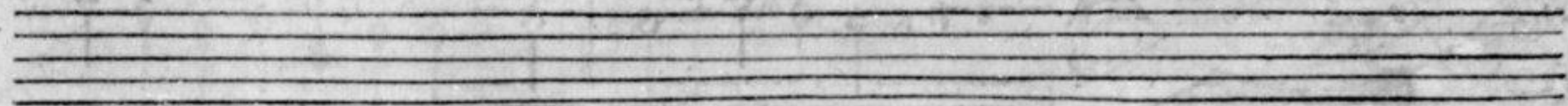
A SIX. SVR, COECO CLAVDITVR. DE BEATO VINCENTIO.



VARANTIESME FANTASIE.



H A V T E - C O N T R E .

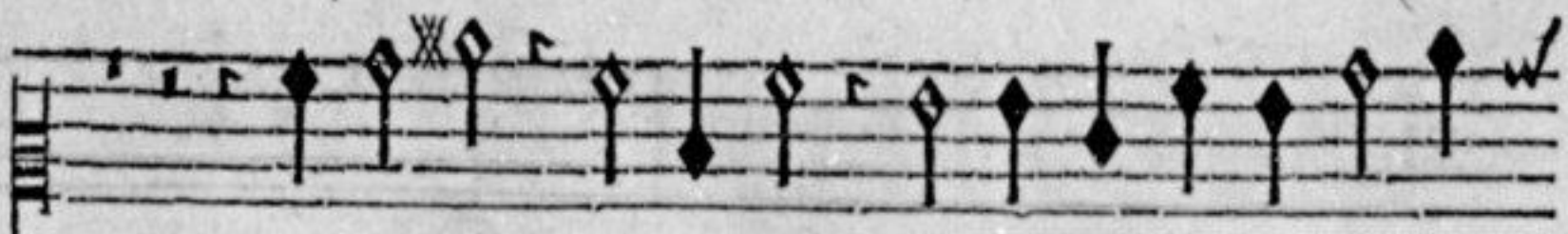


A SIX.

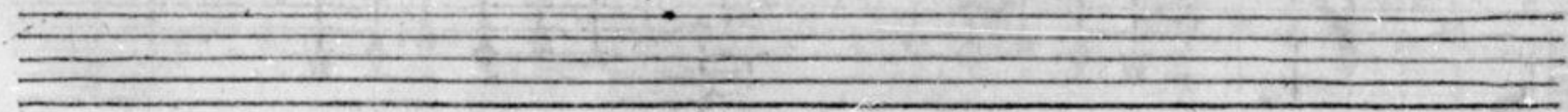
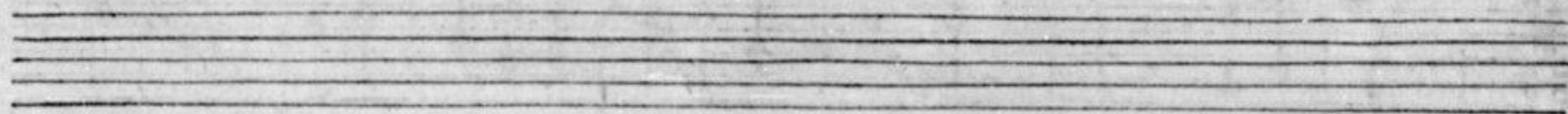
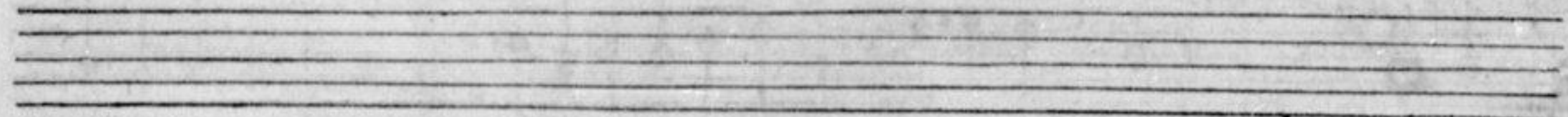
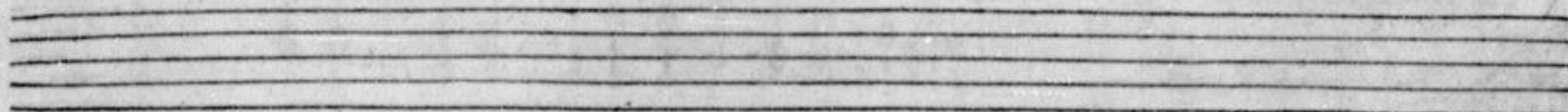
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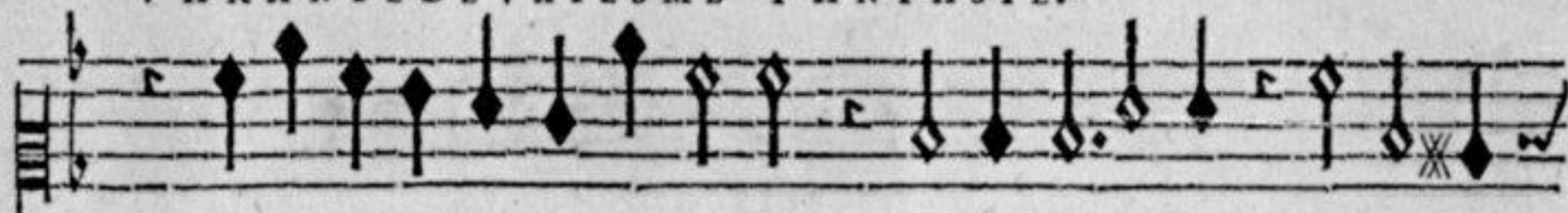




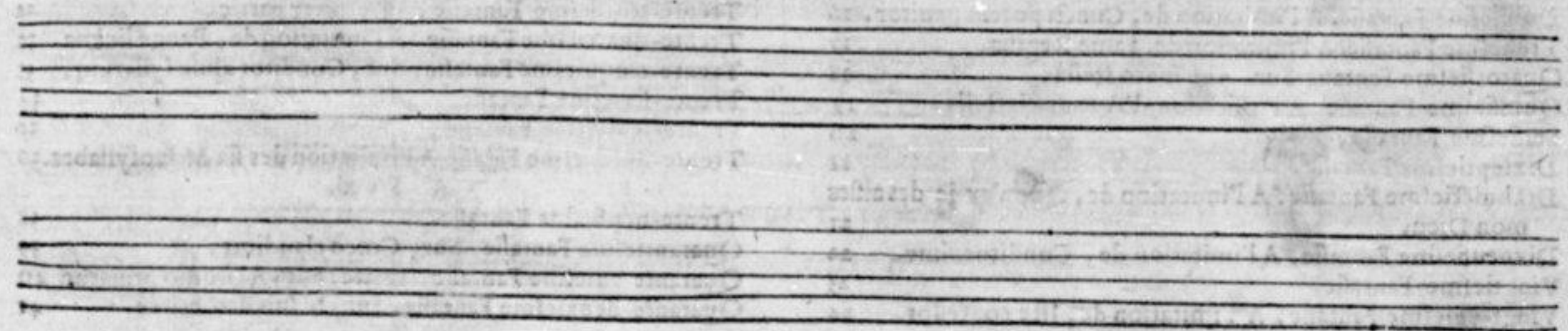
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V A R A N T E D E V X I E S M E F A N T A S I E.



H A V T E - C O N T R E .



H A V T E - C O N T R E .

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F I N .

REPRODUCTION



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