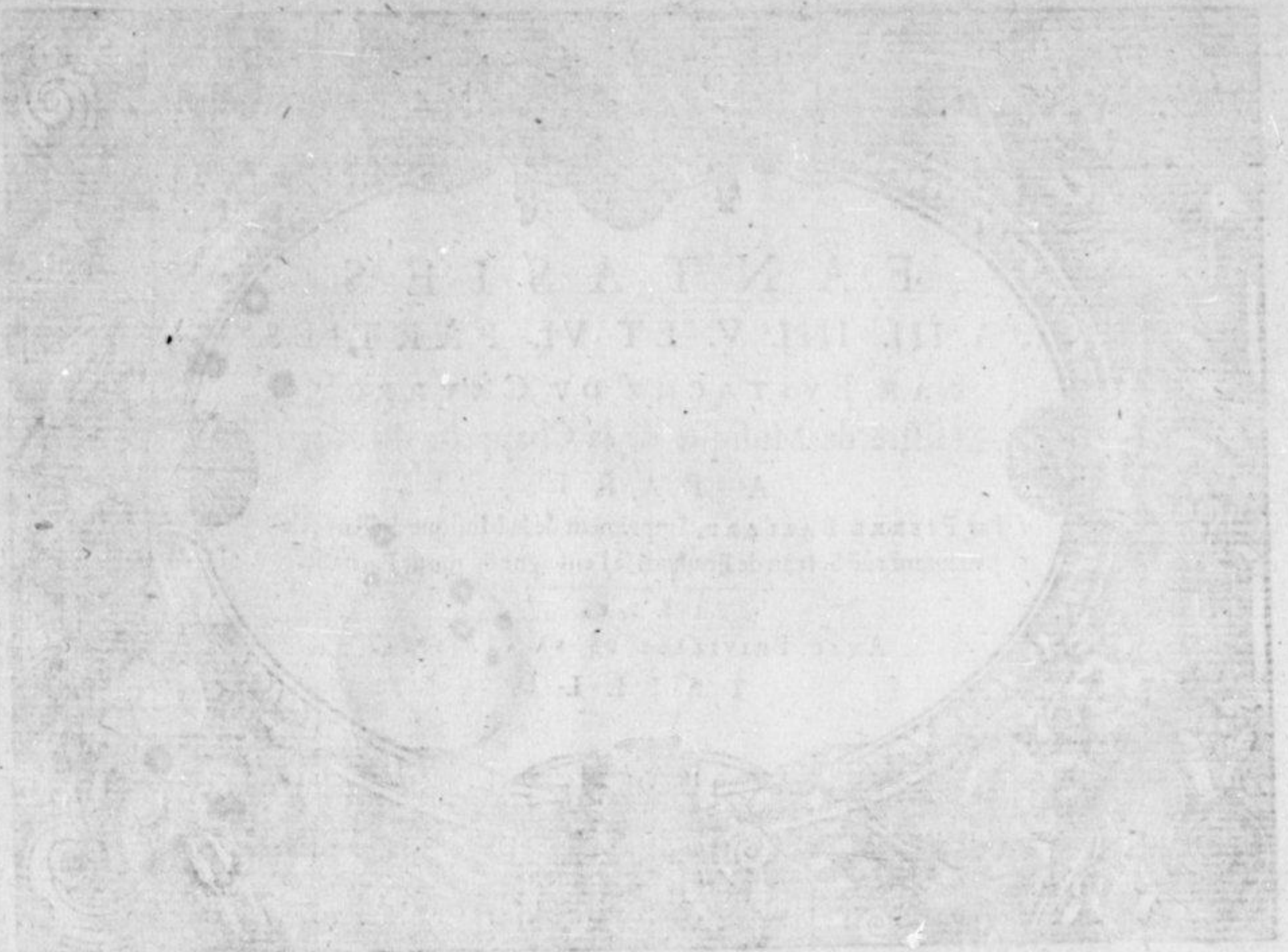


FANTASIES
A III. IIII. V. ET VI. PARTIES
PAR EVSTACHE DV CAURROY,
Maistre de Musique de la Chappelle du Roy.
A PARIS,
Par PIERRE BALLARD, Imprimeur de la Musique du Roy, de-
meurant ruë S. Iean de Beauuais, à l'enseigne du mont Parnasse.

1610.
AVEC PRIVILEGE DE SA MAIESTE.
TAILLE.

V. m.
617
2

[Res. Vm. 49





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 V 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 vraiment les rejoindre à leur tout de vous en dédier les ouvrages. Ce que chacun voit en vos actions, ou le continuel labeur de vostre charge a rendu vos sens exercez 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

ferez : d'autant mesme qu'entre les autres ceuures de l'Autheur, vous auez recognu 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 vrays formes & legitimes proportiōs, telles neantmoins qu'elles peuuent & doiuent estre pour seruir aux instruments qui ont presque tous les accords imparfaits, ainsi que l'usage l'a voulu, & les plus grands maistres de la profession l'ont estimé necessaire. Que si les sçauans Medecins ont fait comparaisō 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'Autheur, 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'Autheur a honoré & que je loueray apres luy, sinon autant que je doy, ainsi que le pourra

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

Vostre tres-humble & tres-obeissant seruiteur,

A N D R E' P I T A R T.

A LA MEMOIRE DE MONSIEUR DV CAURROY.

ELEGIE.

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 malgre les Parques
Reuiura pour jamais.



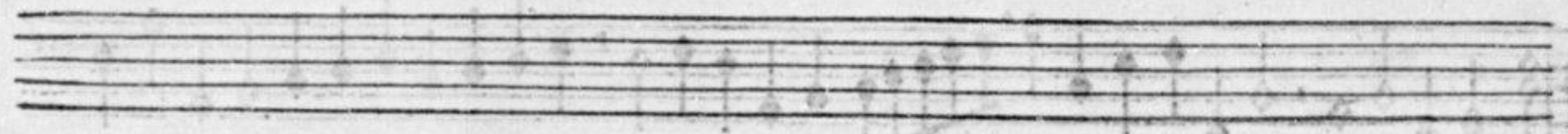
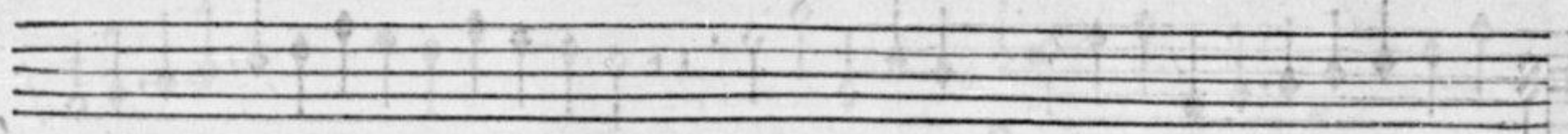
A T R O I S .



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



T A I L L E .



A TROIS.

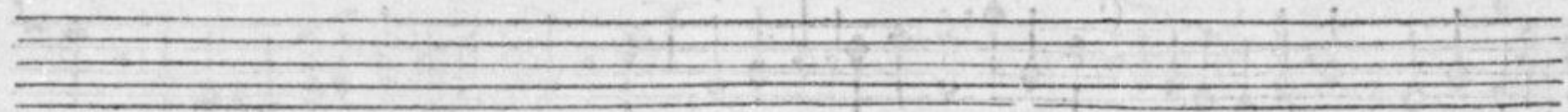
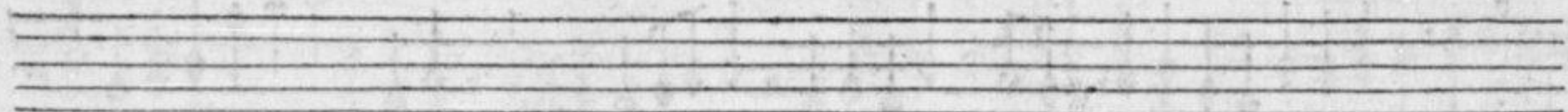
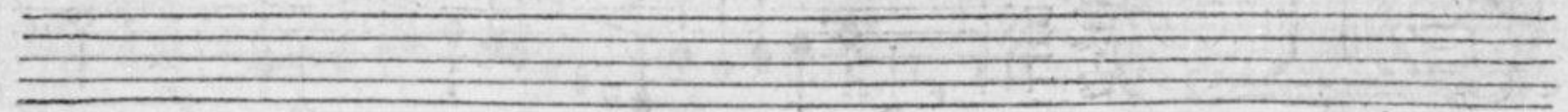
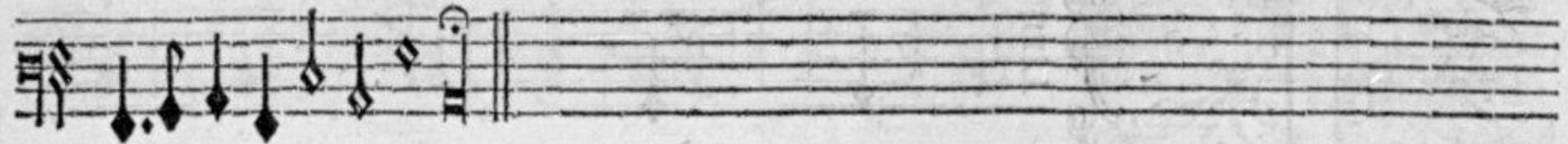
D V C A V R R O Y.



ECONDE FANTASIE.



T A I L L E .



T A I L L E .

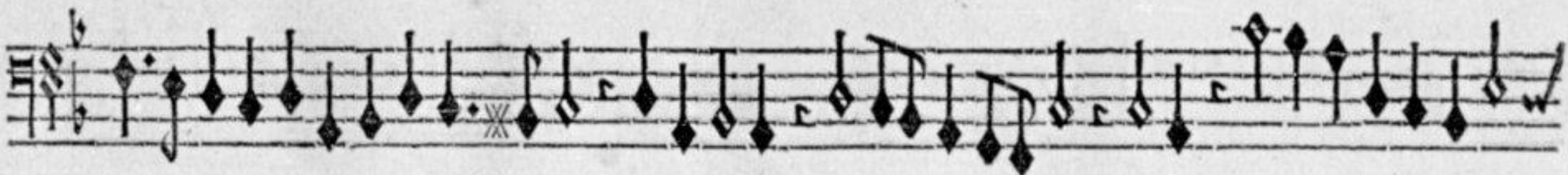
B

A TROIS.

SVR, REGINA COELI.

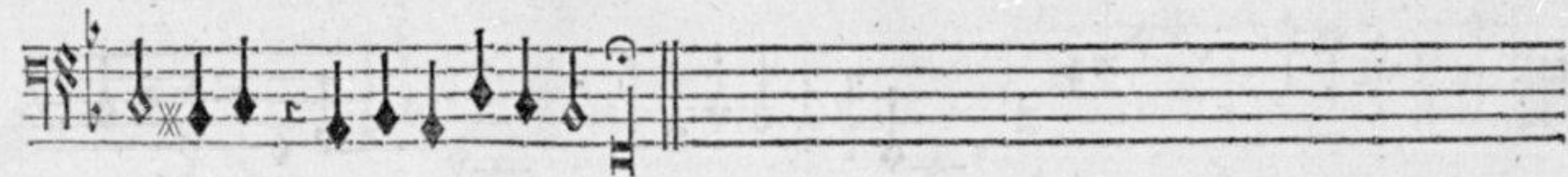
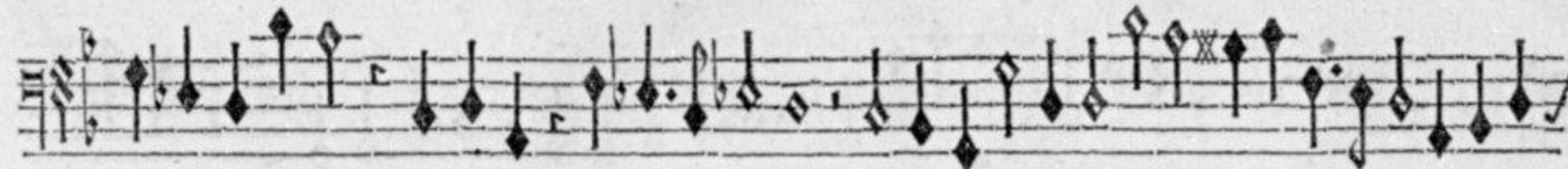


ROISIESME FANTASIE.



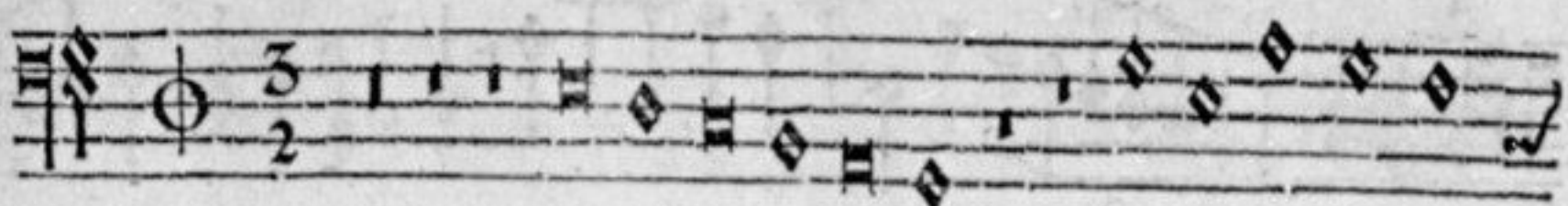
S V R, R E G I N A C O E L I.

A handwritten musical score for Soprano, titled "S V R, R E G I N A C O E L I." The score consists of five staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is in a historical style, featuring diamond-shaped note heads and stems. The first staff contains a melodic line with various note values, including minims and crotchets. The second staff continues the melody, featuring a prominent descending scale. The third staff includes a double bar line and a small 'X' symbol. The fourth and fifth staves complete the piece with further melodic development and a final cadence.

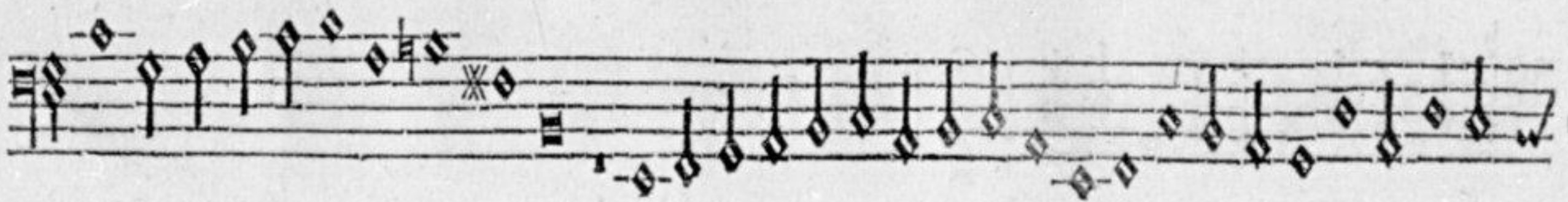
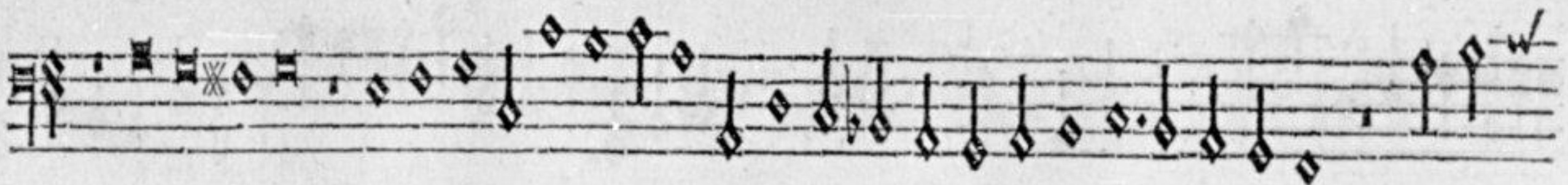
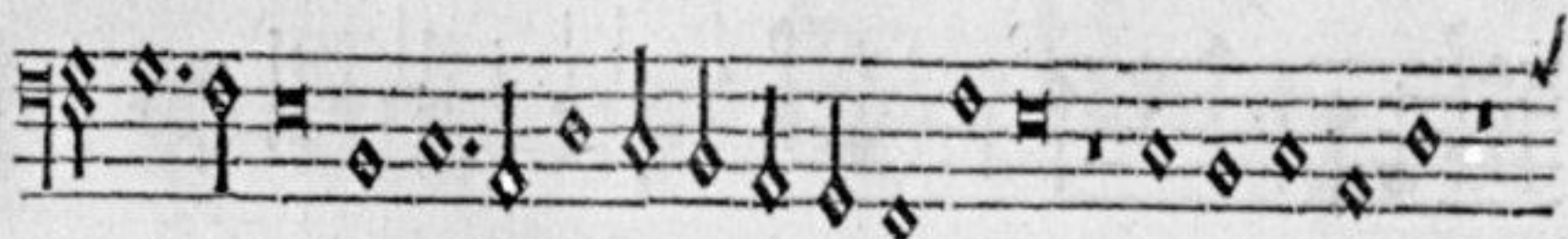
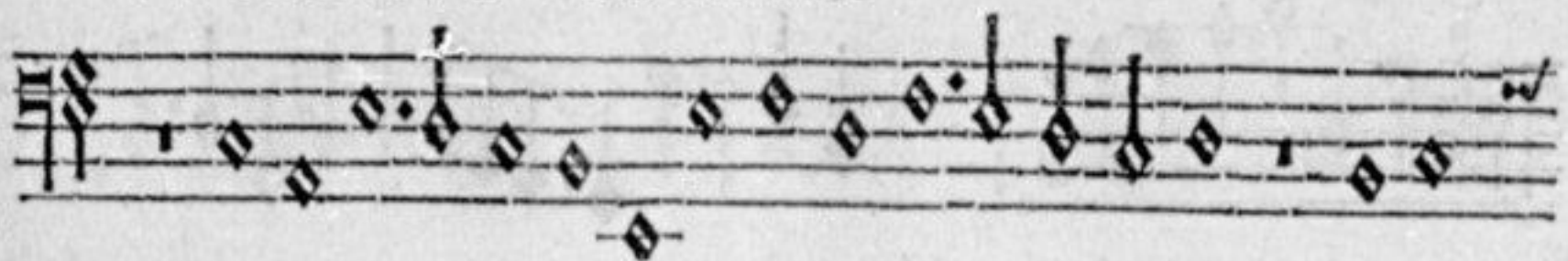


A TROIS.

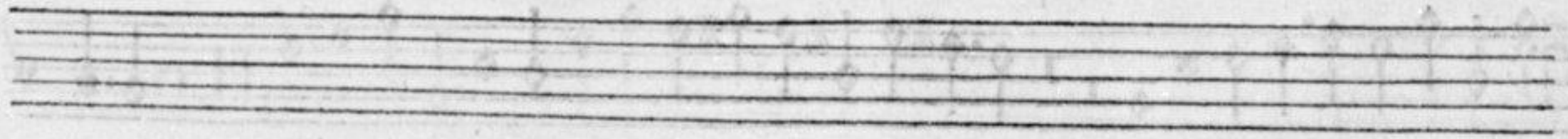
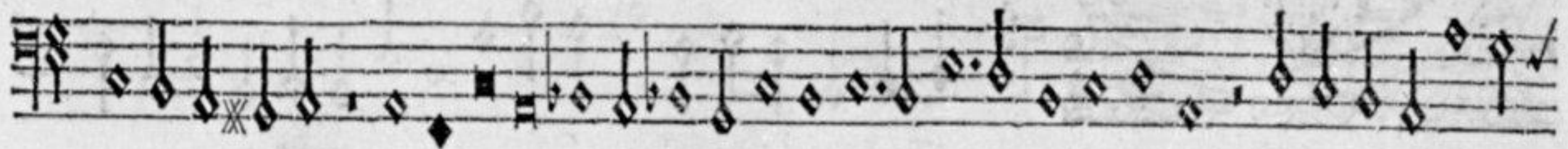
SVR, CONDITOR ALME SYDERVM.



VATRIESME FANTASIE.



T A I L L E .

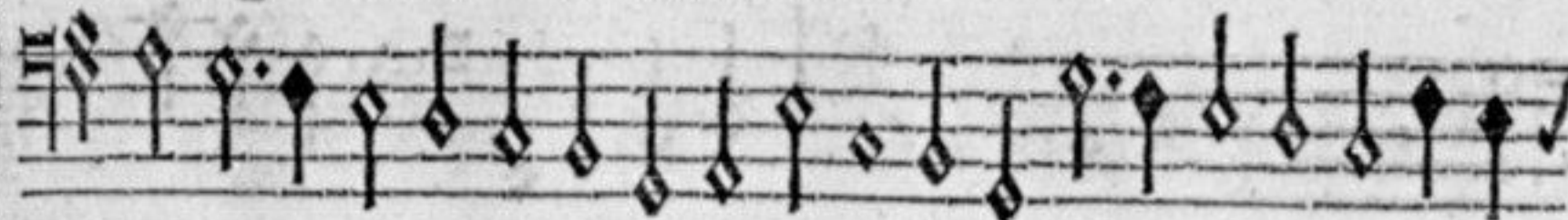


A TROIS.

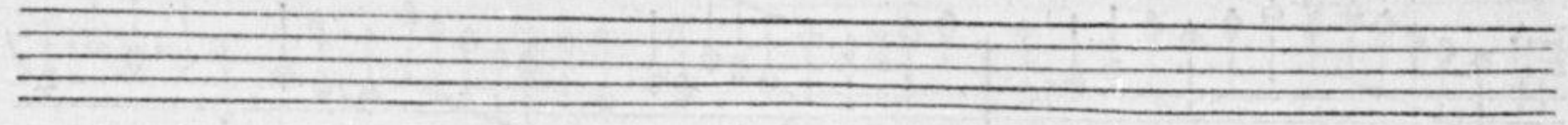
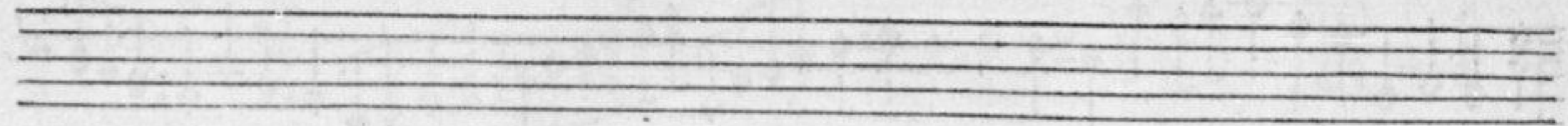
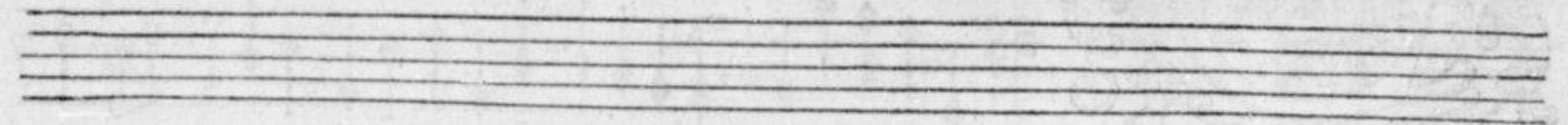
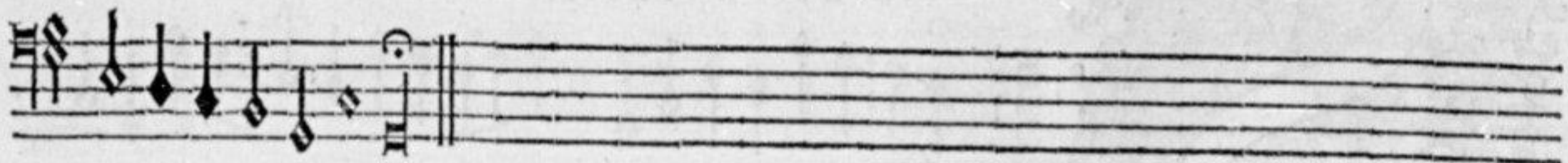
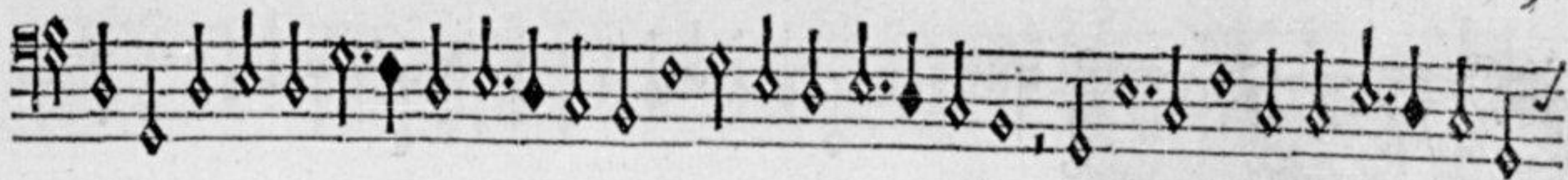
D V C A V R R O Y.



IN QVIESME FANTASIE.



T A I L L E .



T A I L L E .

C

A TROIS.

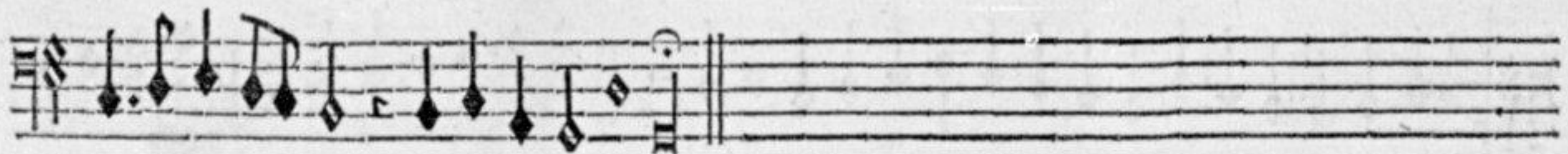
D V C A V R R O Y.



IXIESME FANTASIE.



T A I L L E .

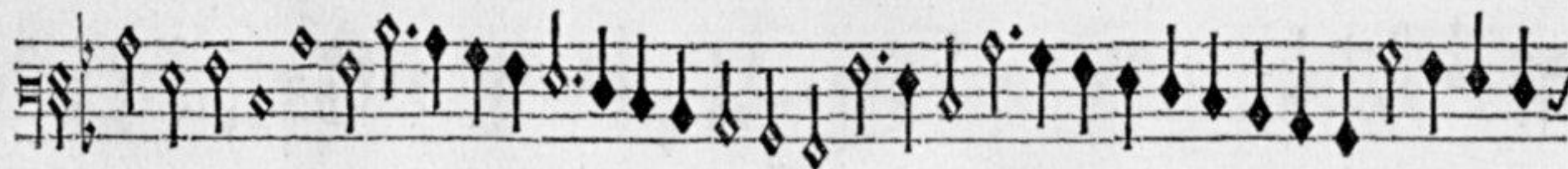


A TROIS.

D V C A V R R O Y.

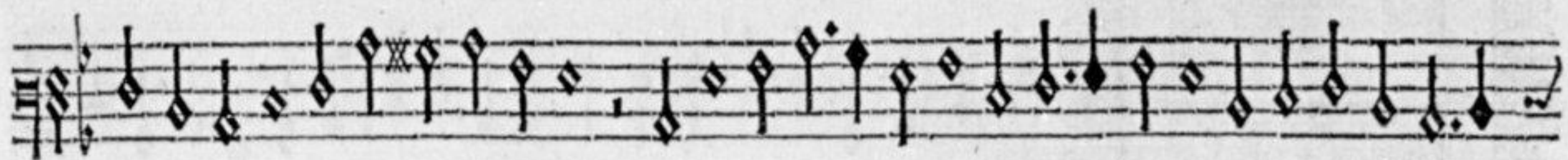
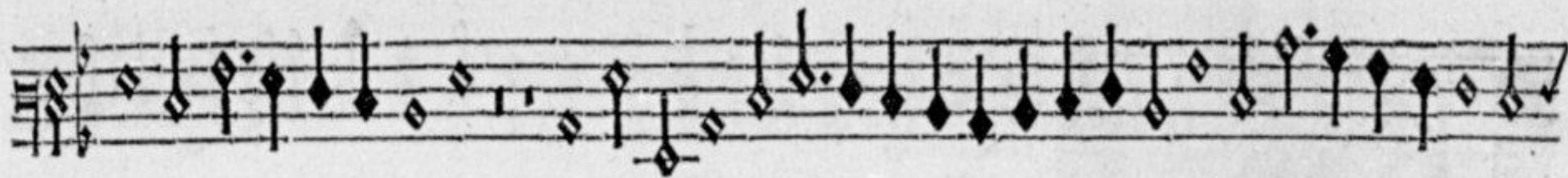


EPTIESME FANTASIE.

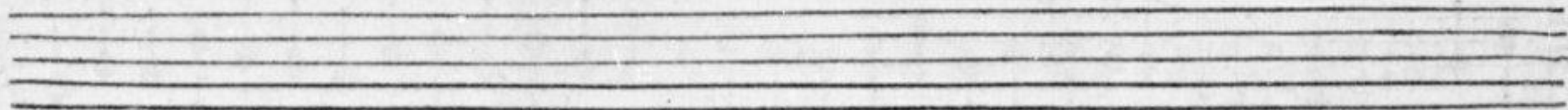


T A I L L E .

II



FIN DES FANTASIES A TROIS.



A QVATRE.

DV CAVROY.



VICTIESME FANTASIE.



T A I L L E .



A QVATRE.

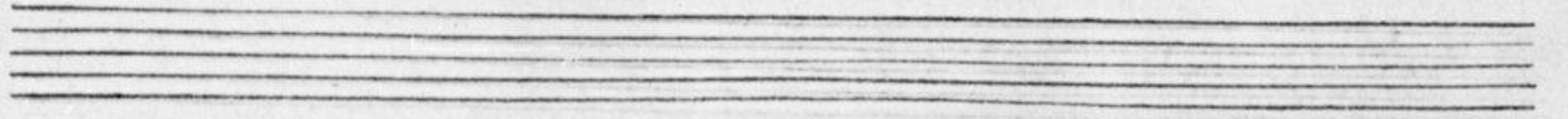
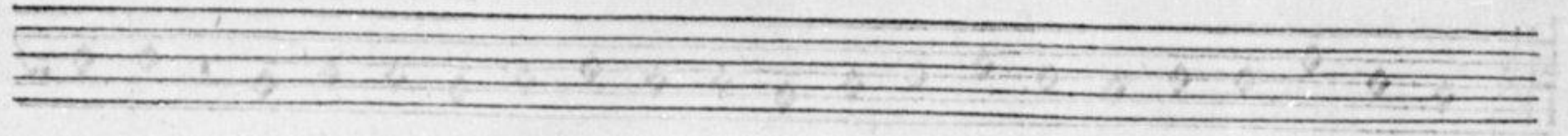
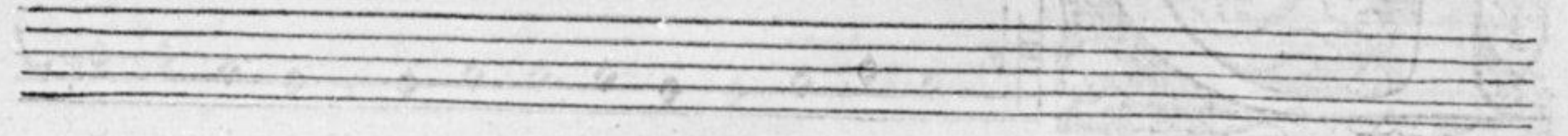
D V C A V R R O Y.



EVFIESME FANTASIE.



TAILLE.

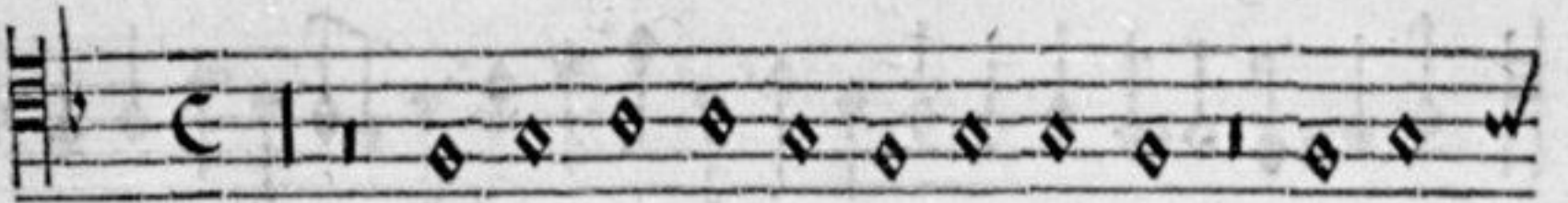


TAILLE.

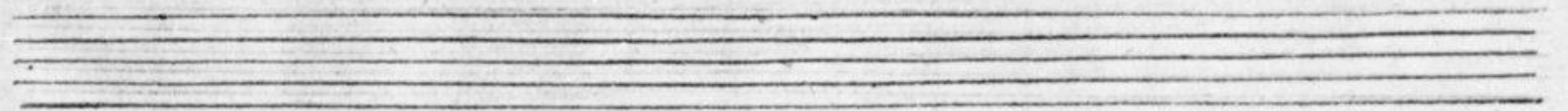
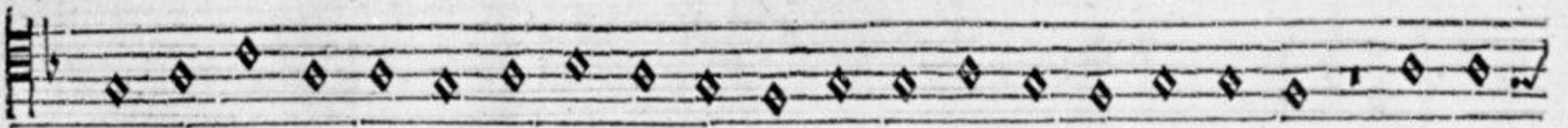
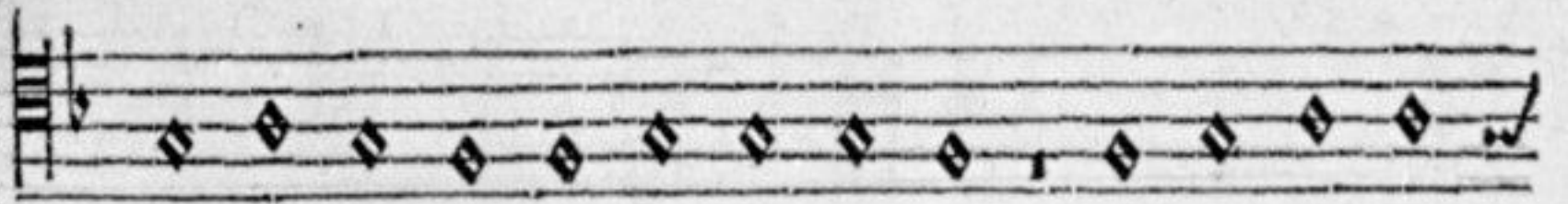
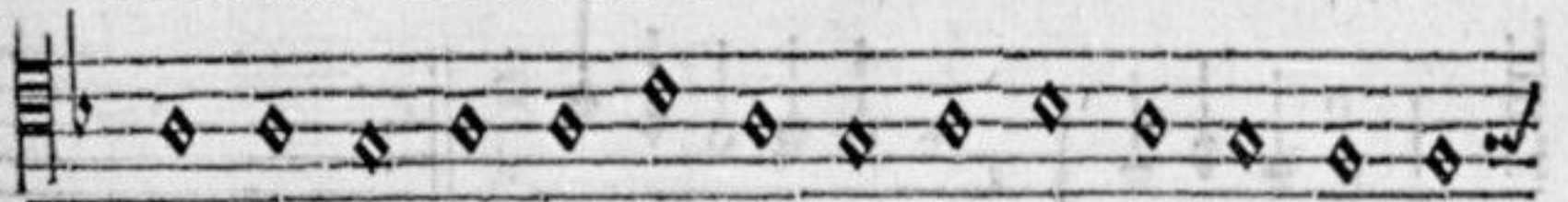
D

A QVATRE.

SVR, REQVIEM ÆTERNAM.



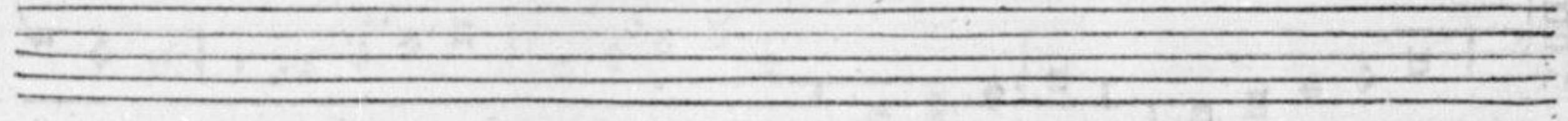
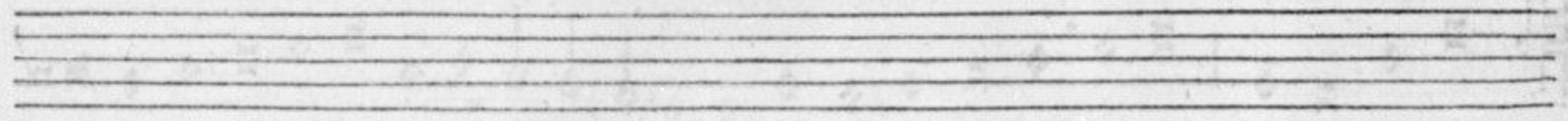
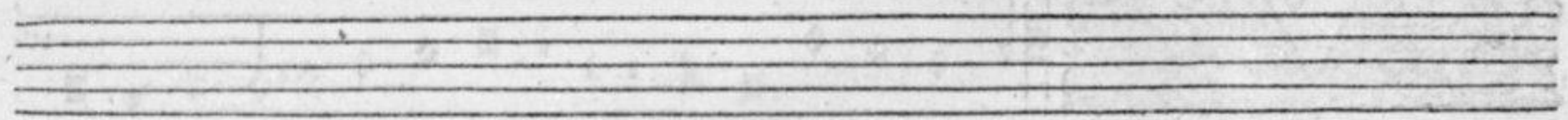
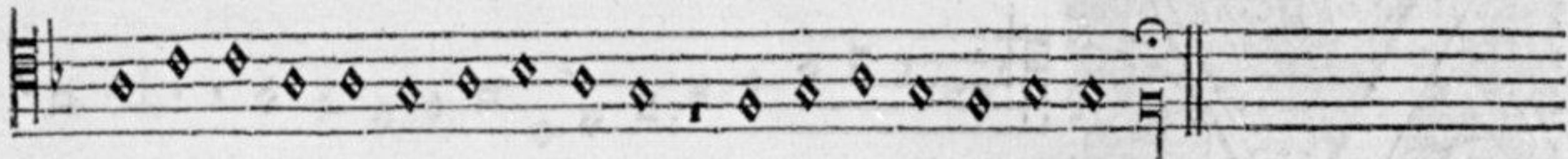
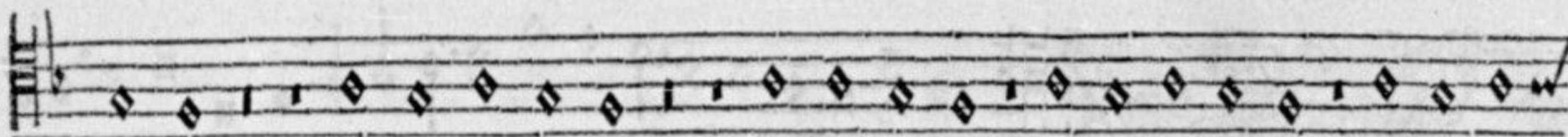
IXIESME FANTASIE.



D

IXIESME FANTASIE

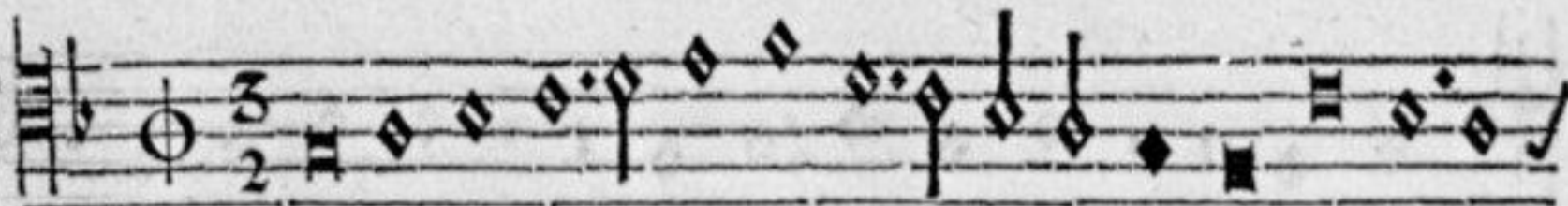
TAILLE.



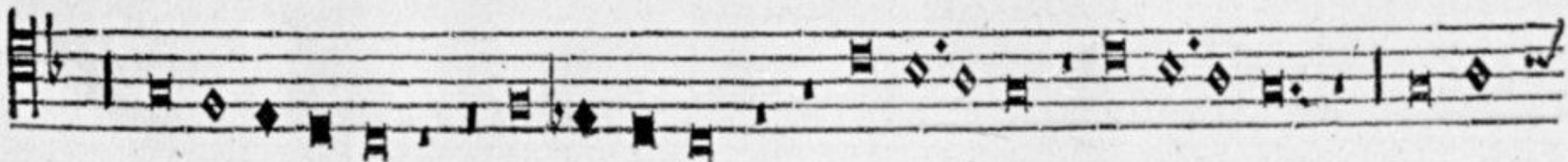
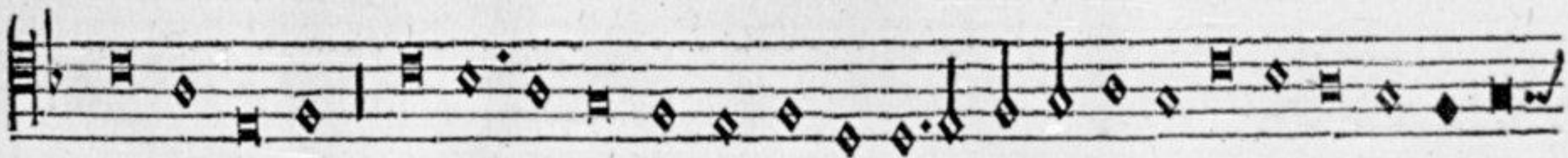
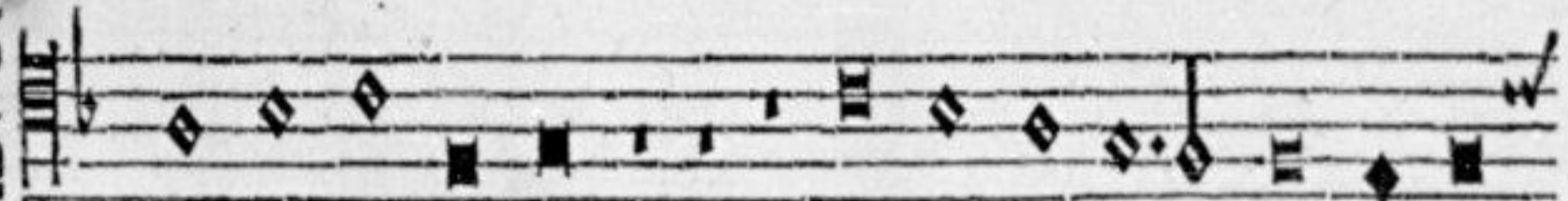
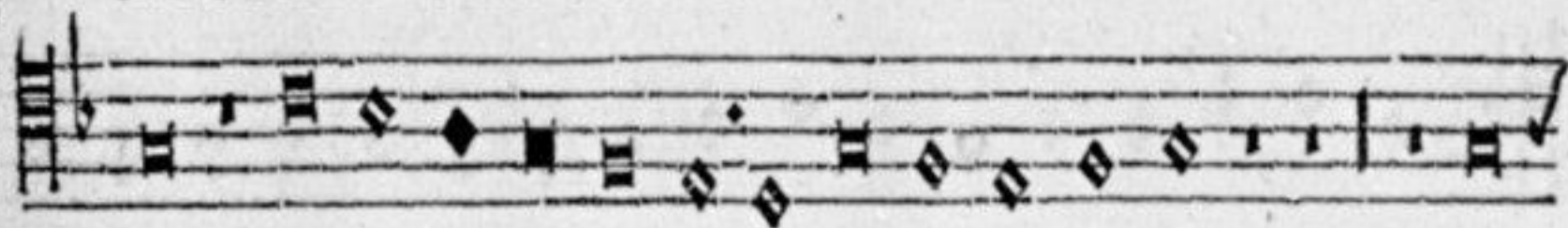
D ij

A QVATRE.

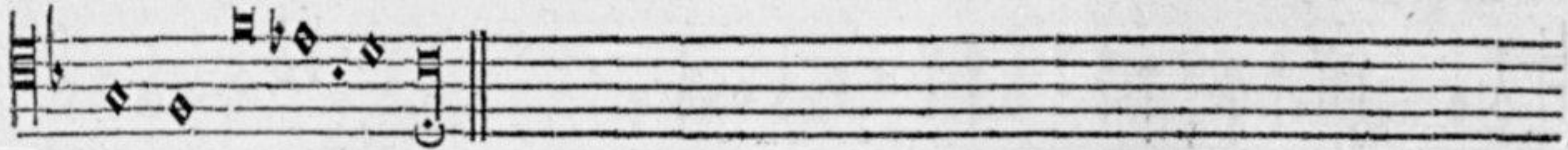
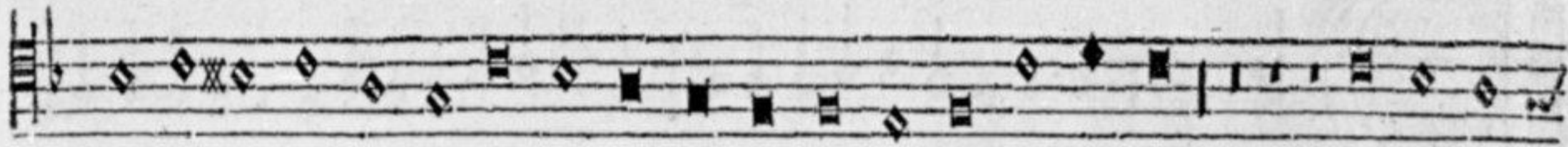
D V C A V R R O Y .



NZIESME FANTASIE.



T A I L L E .

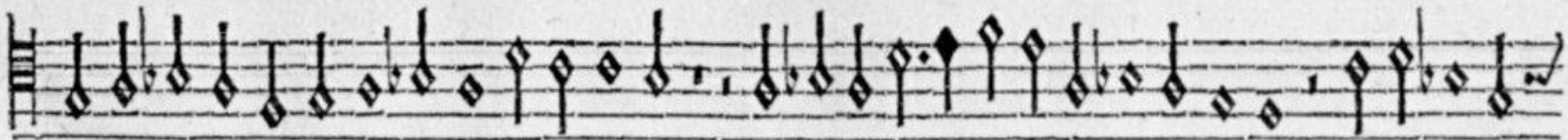
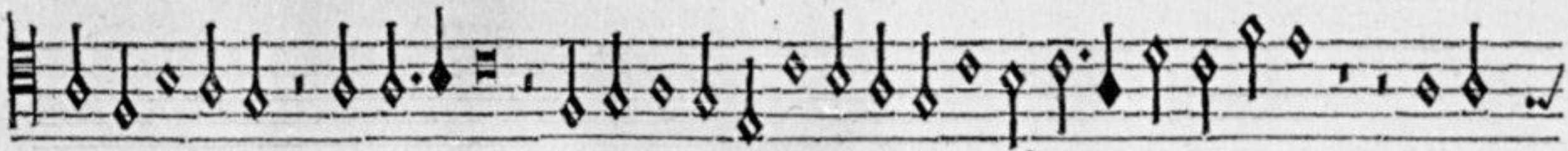




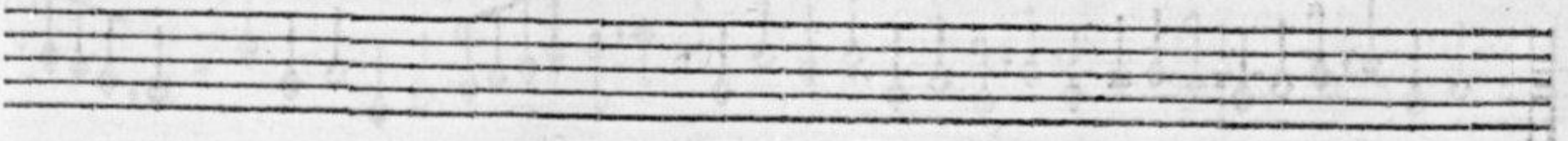
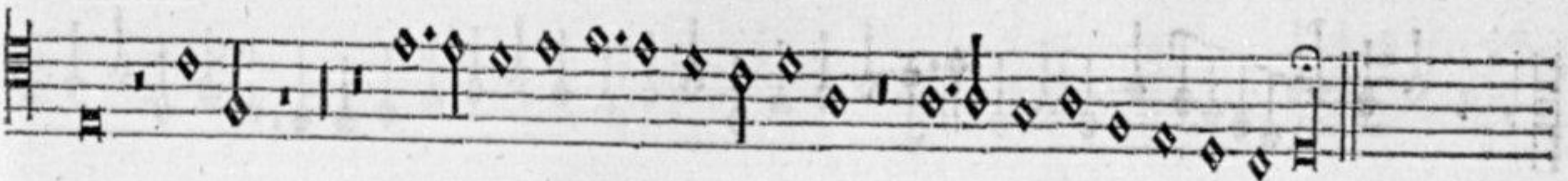
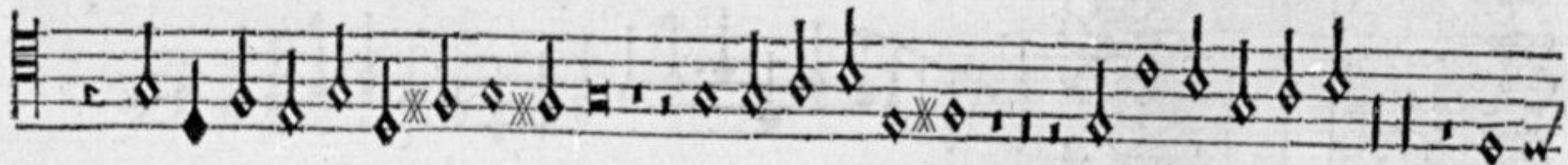
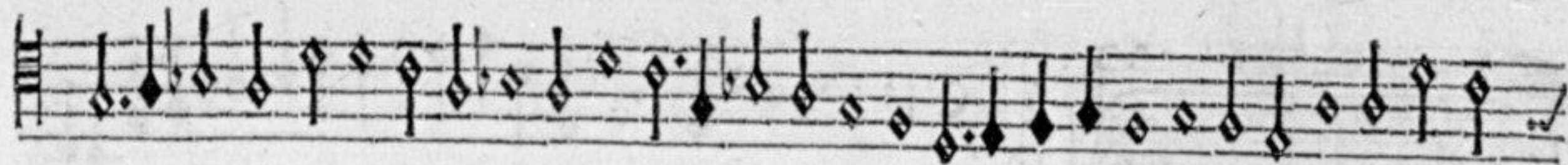
A 4. A L'IMITATION DE CUNCTIPOTENS GENITOR.



OVSIESME FANTASIE.



T A I L L E.

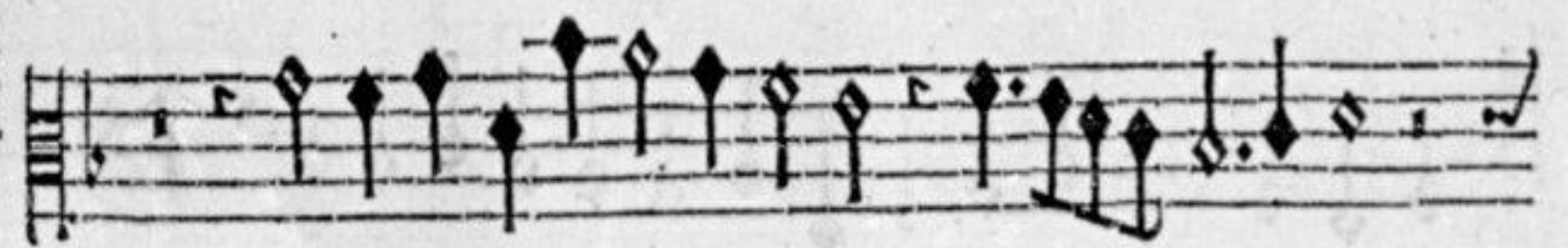


A QUATRE.

A L'IMITATION DE SALVE REGINA.



REISIESME FANTASIE.



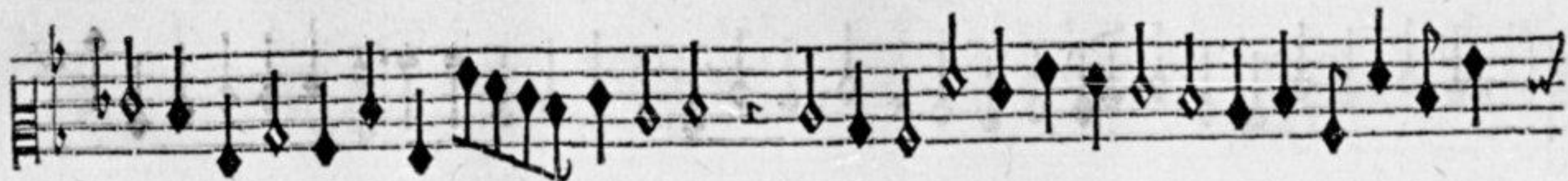


A QVATRE.

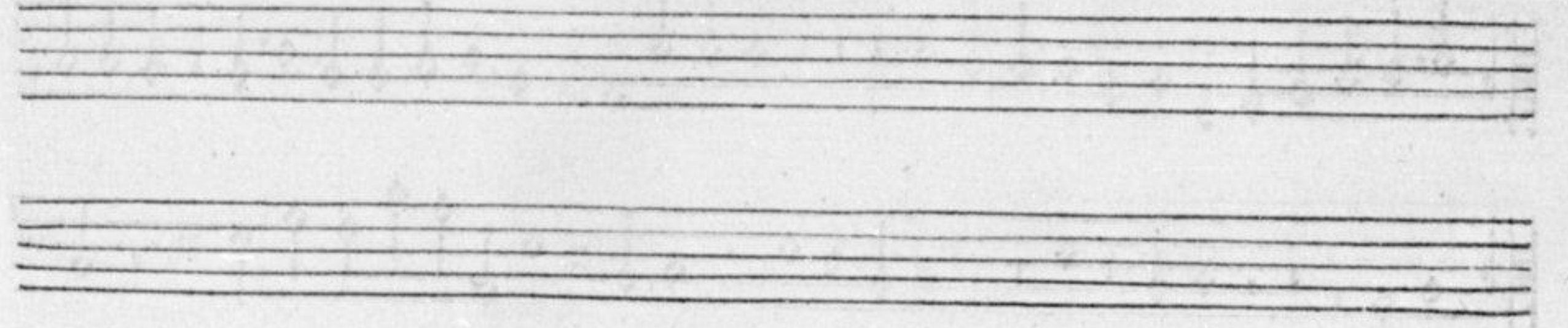
SVR, AVE MARIS STELLA.



VATORZIESME FANTASIE.



3

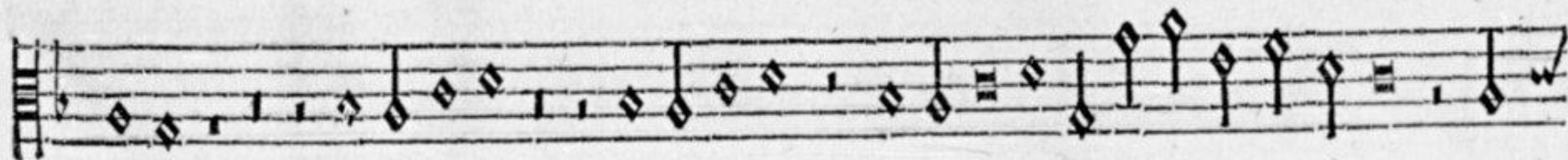
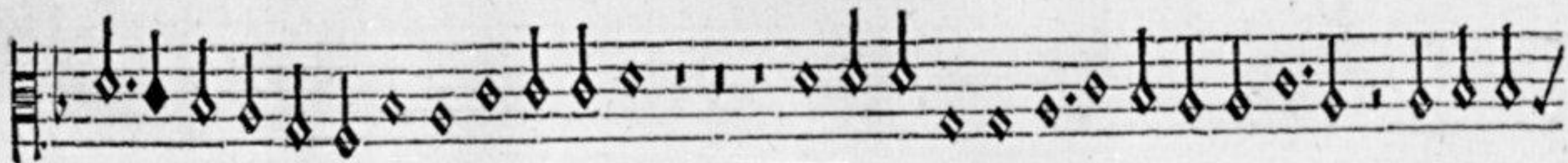
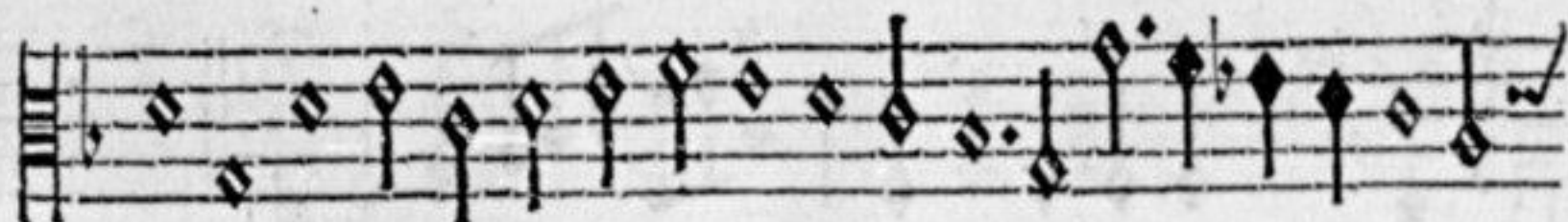
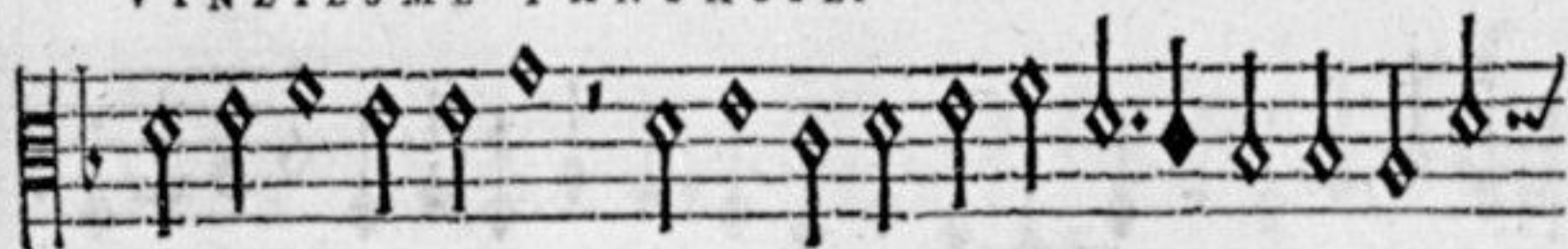


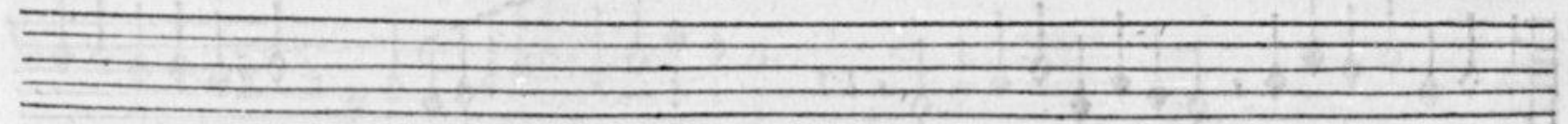
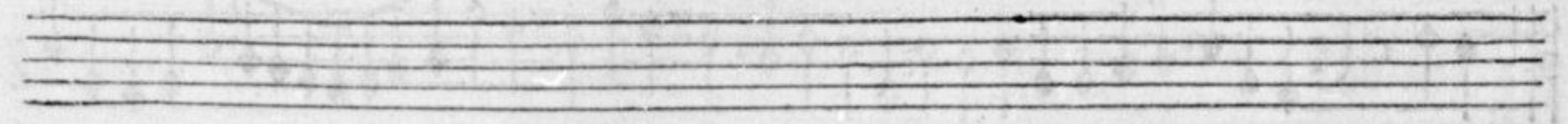
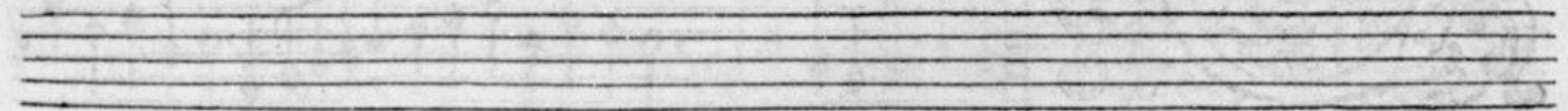
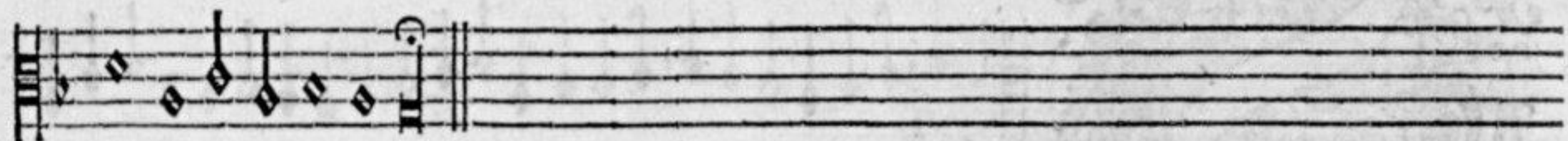
A QUATRE.

A L'IMITATION D'AVE MARIS STELLA.



VINZIESME FANTASIE.



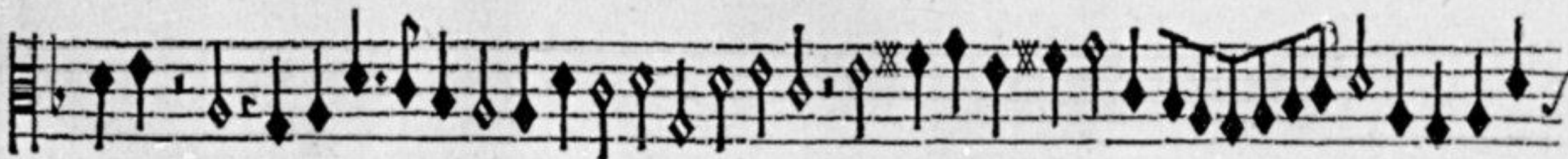


A QVATRE.

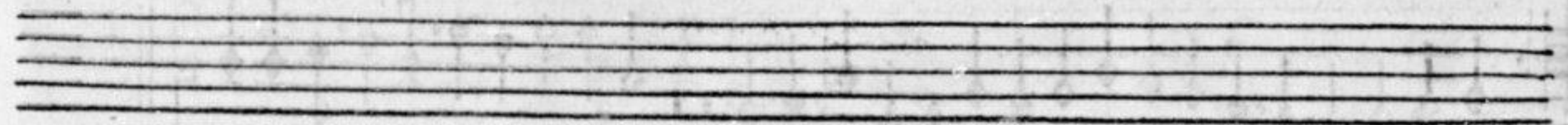
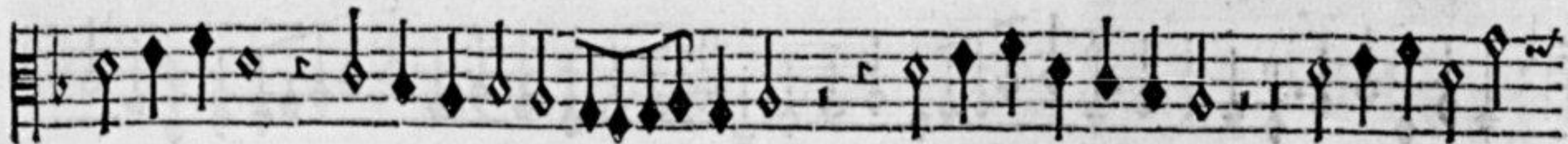
D V C A V R R O Y.



EISIESME FANTASIE.



T A I L L E .

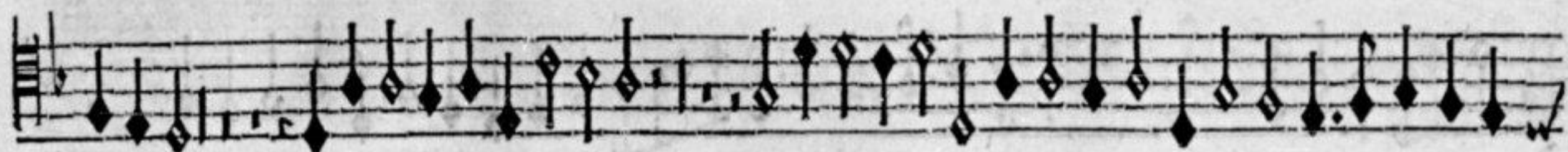
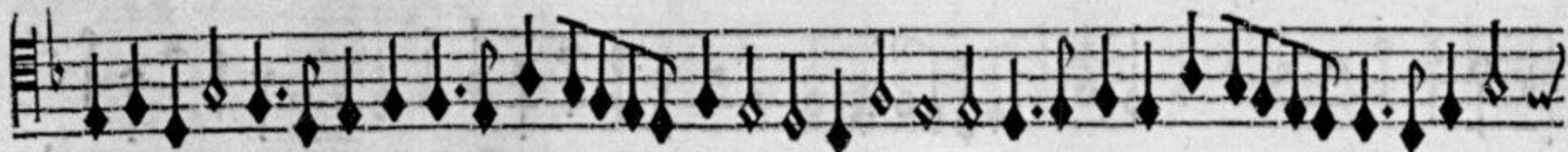


A QVATRE.

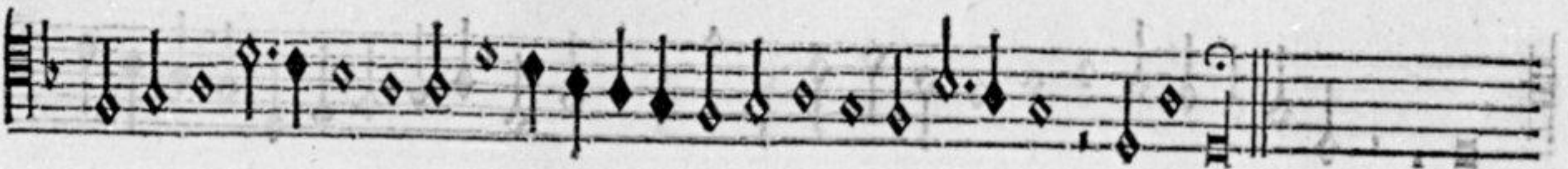
D V C A V R R O Y.



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



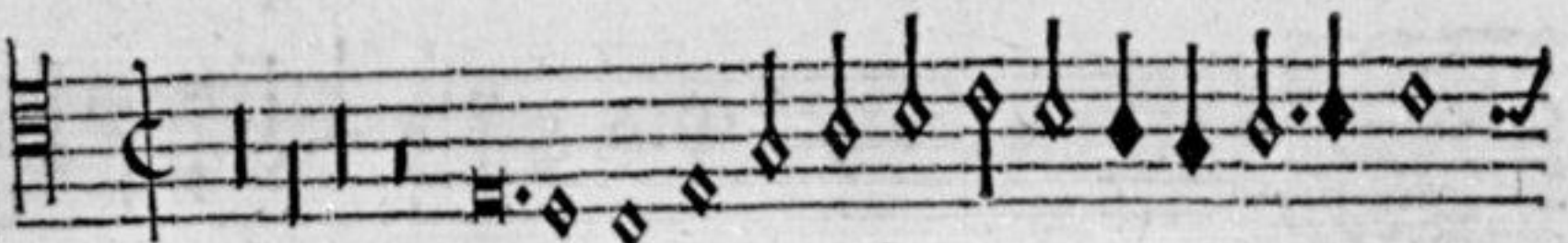
A 4. A L'IMITATION DE, QVE N'AY-IE DES AISLES MON DIEV. 21



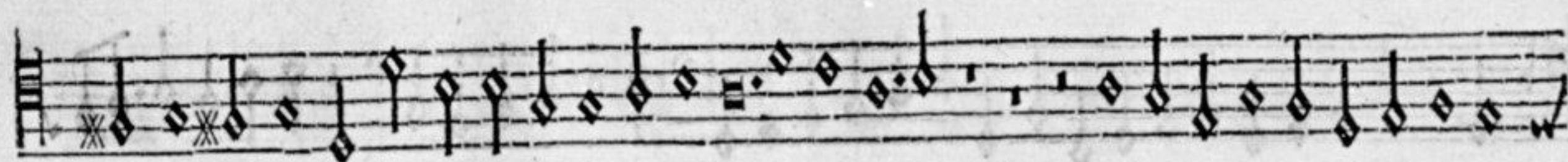
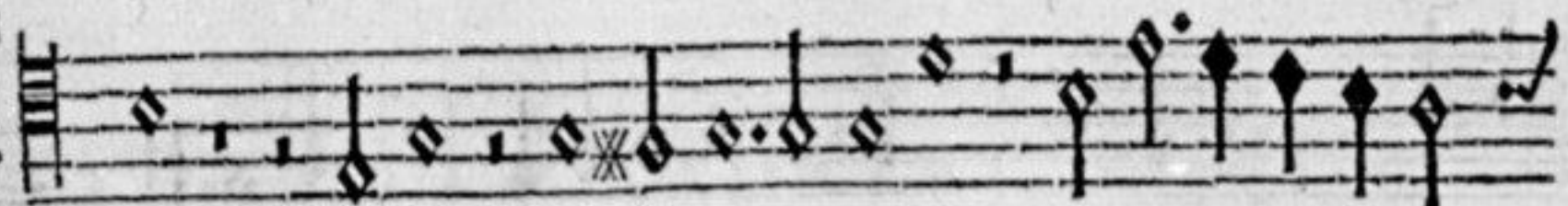
TAILLE.

F

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

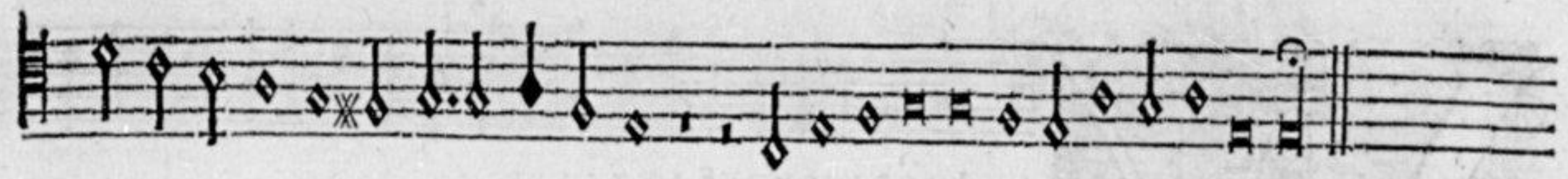


IXNEVFIESME FANTASIE.



FINIS

T A I L L E .



F ij

A QVATRE.

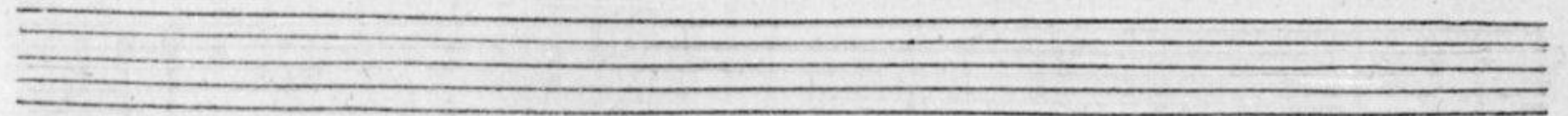
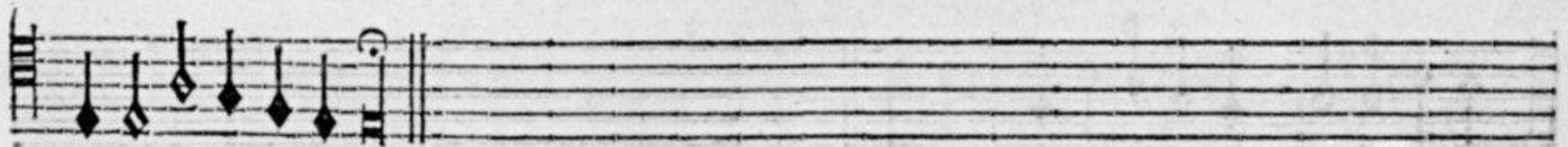
D V C A V R R O Y.



INGTIESME FANTASIE.



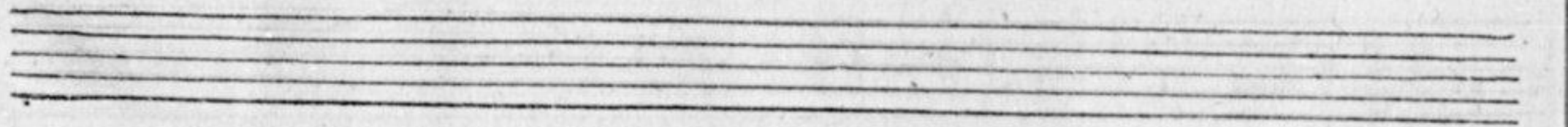
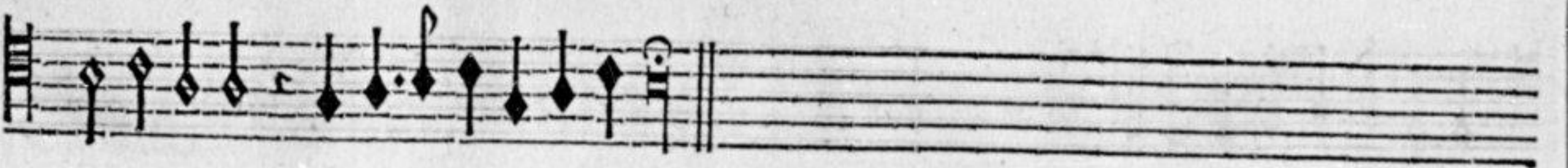
T A I L L E .



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

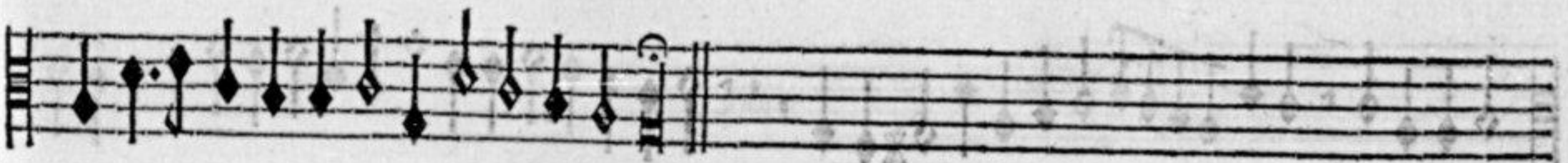


INGTVNIESME FANTASIE.





INGTDEVXIESME FANTASIE.



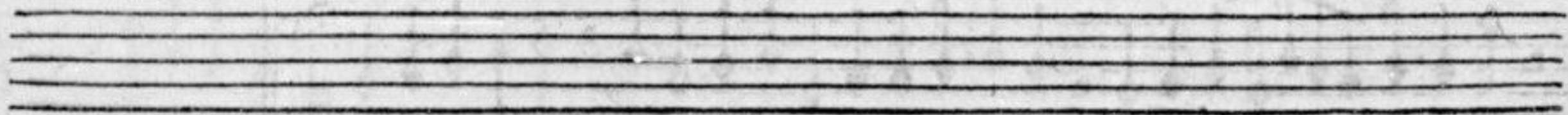
A QVATRE.

D V C A V R R O Y.



INGTROI SIESME FANTASIE.





A QVATRE.

DV CAVROY.

V 
INGTQVATRIESME FANTASIE.

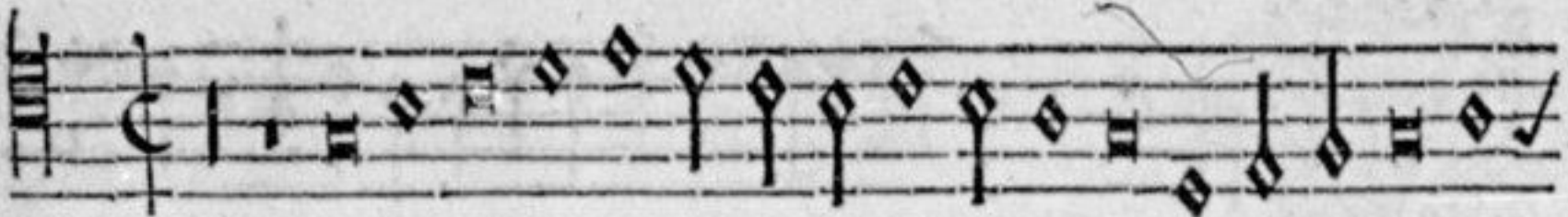




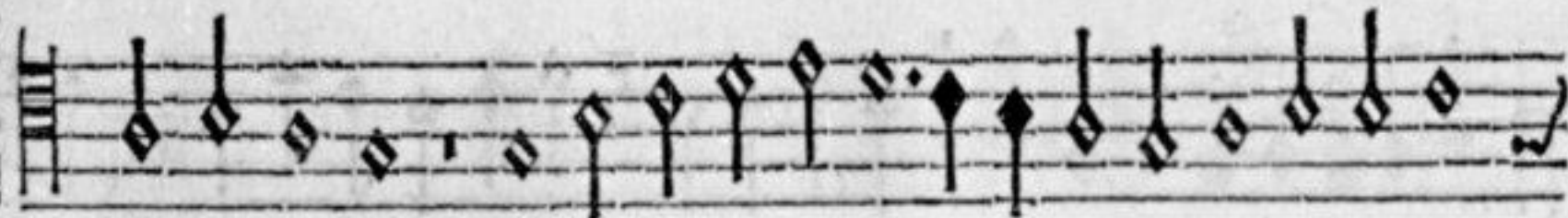
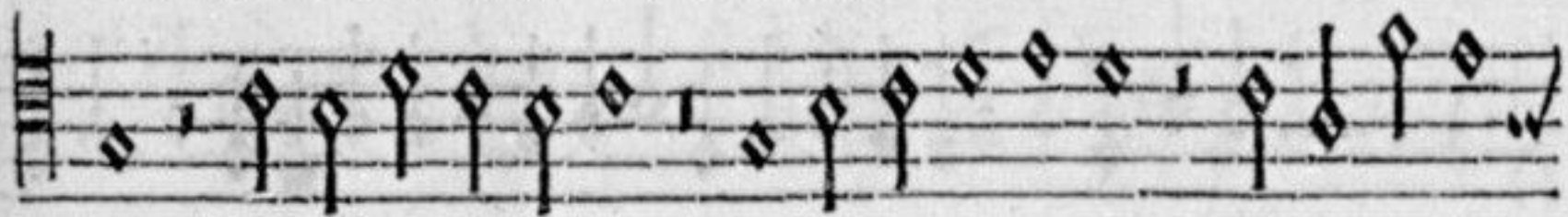
INGTCINQVIESME FANTASIE.



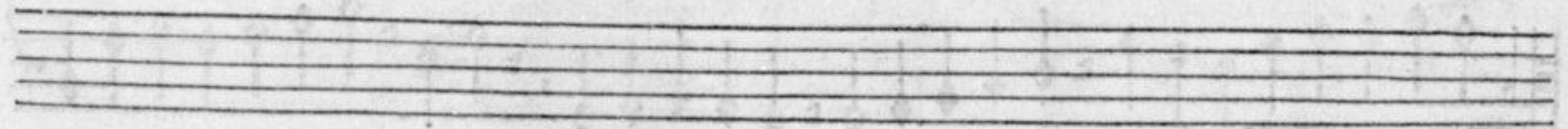
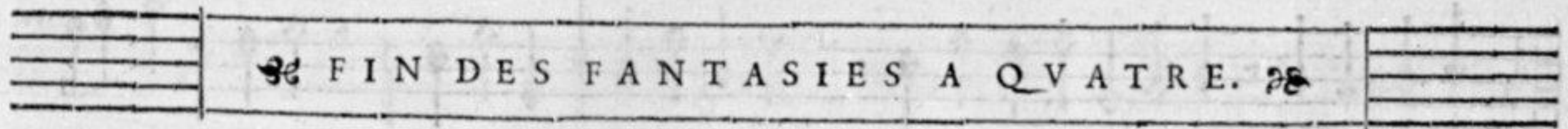
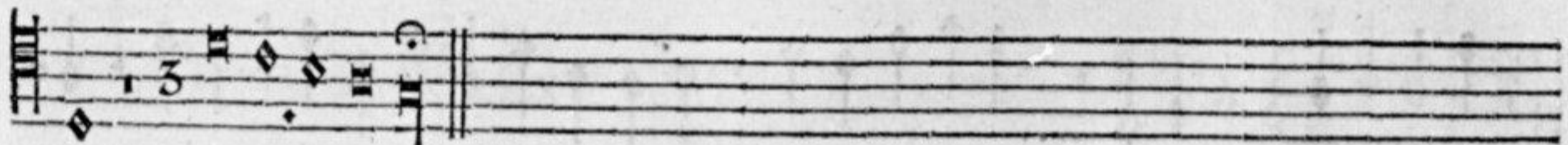
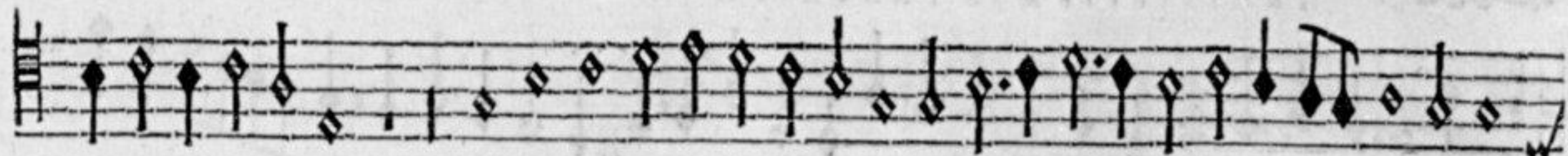
... A QUATRE. ... D V C A V R R O Y.



INGTSIXIESME FANTASIE.



T A I L L E .



A CINQ.

DV CAVRROY.



INGTSEPTIEMSE FANTASIE.

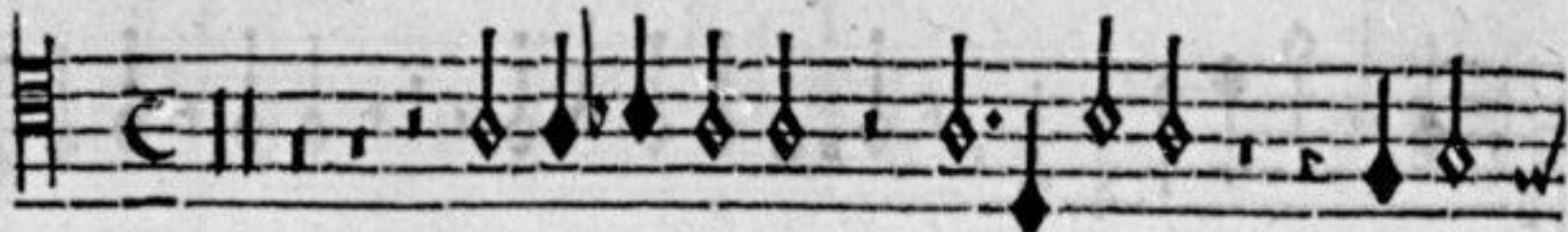
Five staves of musical notation in a single system. Each staff begins with a treble clef and a common time signature (C). The notation consists of diamond-shaped notes with stems, typical of early printed music. The first staff includes a decorative initial 'V' and a common time signature. The second and fourth staves contain a double bar line with a repeat sign (two dots) on either side. The system concludes with a double bar line and a fermata-like flourish on the final note of the fifth staff.

TAILLE

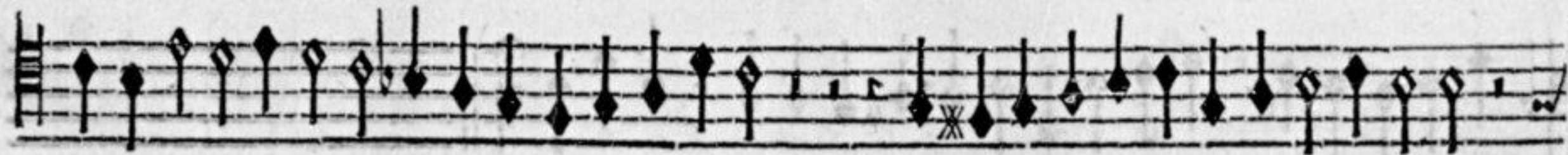
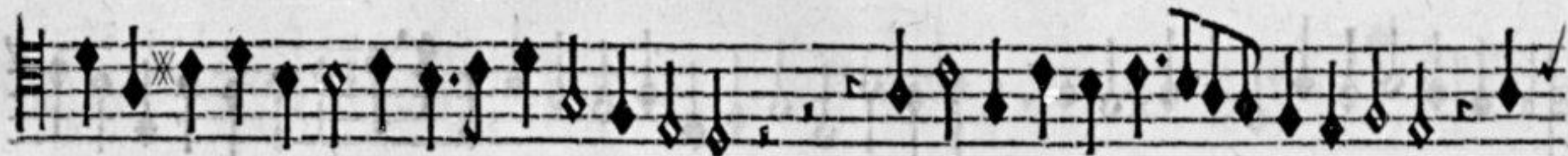
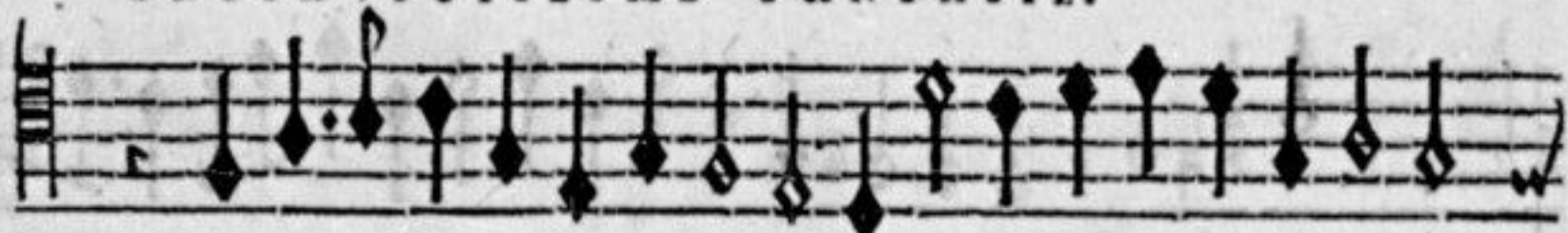


A CINQ.

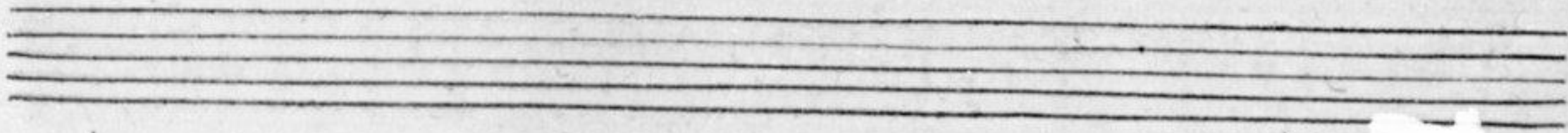
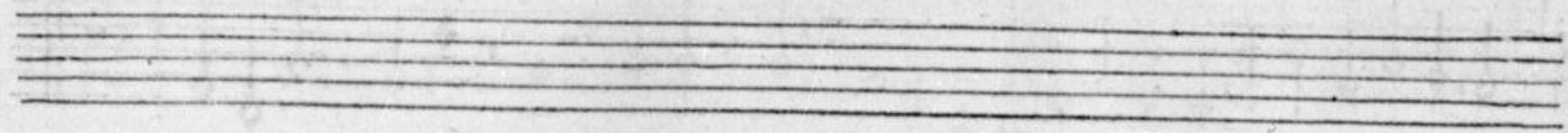
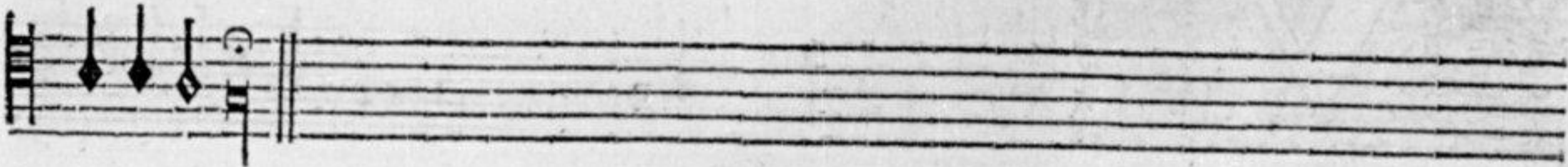
SVR, AD COENAM AGNI PROVIDI.



INGTHVICTIESME FANTASIE.



T A I L L E .

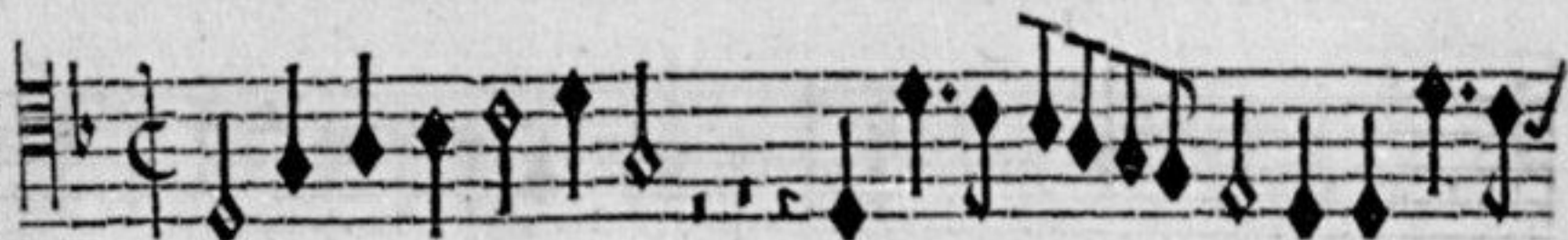


T A I L L E .

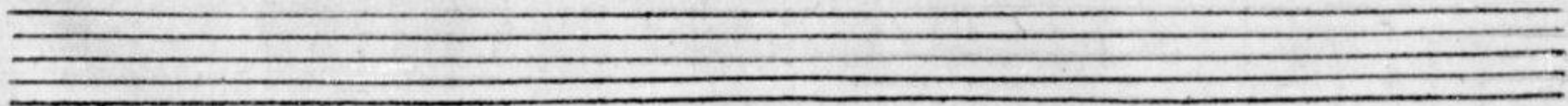
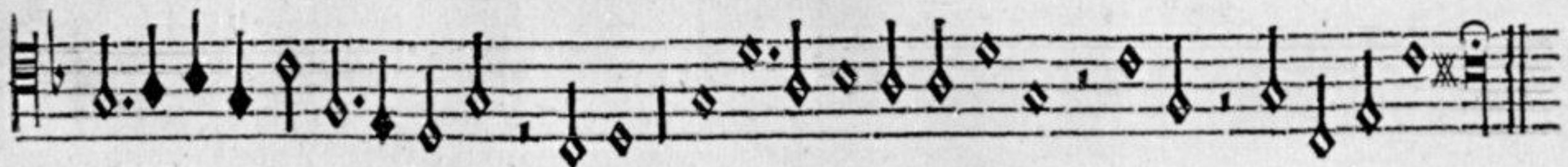
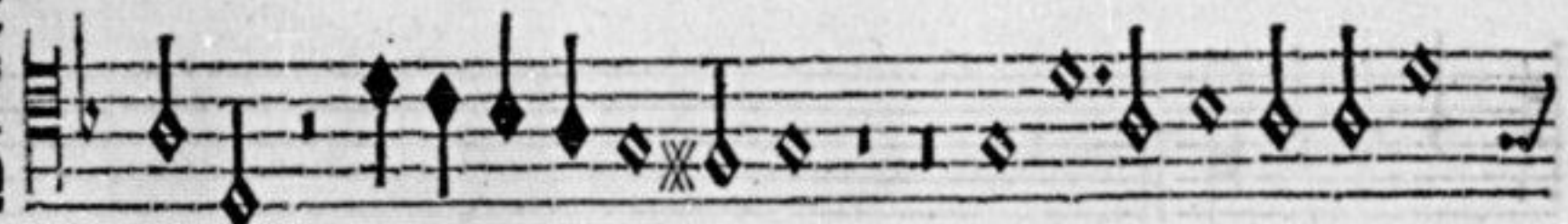
H

A TROIS.

SVR, VNE IEVNE FILLETTE.



INGTNEVFIESME FANTASIE.





RENTIESME FANTASIE.



A QUATRE. TROISIÈME PARTIE.



RENTEVNIÈSME FANTASIE.

The first staff of music begins with a large, ornate initial letter 'R' decorated with intricate scrollwork. To the right of the 'R' is a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including a double sharp (X) on the second measure.



The second staff continues the musical piece with a treble clef, one flat key signature, and common time. It features a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including a double sharp (X) on the second measure.



The third staff continues the musical piece with a treble clef, one flat key signature, and common time. It features a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including a double sharp (X) on the second measure.



The fourth staff continues the musical piece with a treble clef, one flat key signature, and common time. It features a sequence of eighth and sixteenth notes, with some notes beamed together. There are several accidentals, including a double sharp (X) on the second measure.



The fifth and final staff of music on this page continues the piece with a treble clef, one flat key signature, and common time. It features a sequence of eighth and sixteenth notes, with some notes beamed together. The staff concludes with a double bar line and repeat dots.

A CINQ.

DERNIERE PARTIE.



RENTRESCISIESME FANTASIE.



|||

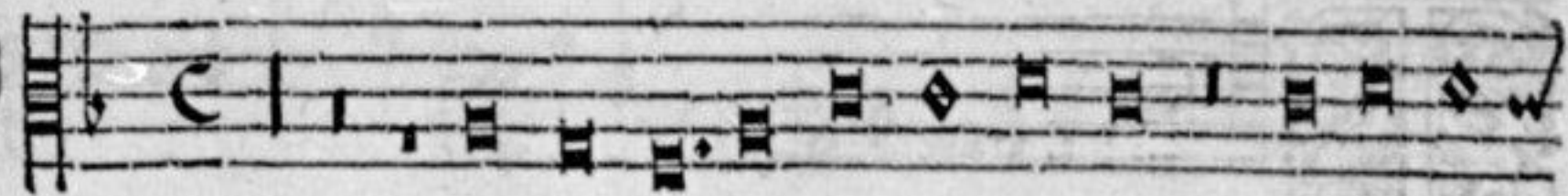


RENTEQVATRIESME FANTASIE.

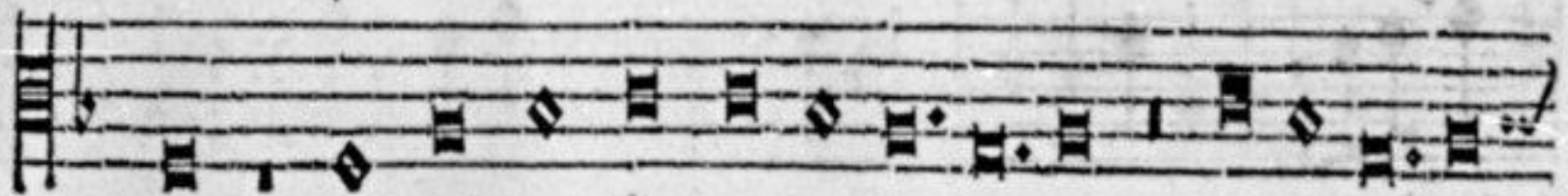
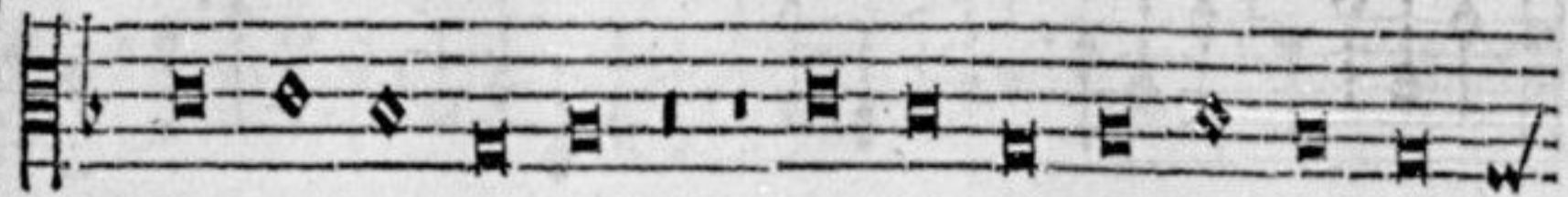
Five staves of musical notation in a single system. Each staff begins with a treble clef and a common time signature (C). The notation consists of diamond-shaped notes with stems, typical of early printed music. The first staff includes a decorative initial 'R' and a common time signature. The second staff begins with a common time signature. The third, fourth, and fifth staves also begin with a common time signature. The notation is dense and rhythmic, with various note values and rests. The system concludes with a double bar line and a final cadence symbol.

A CINQ.

SVR, CONDITOR ALME SYDERVM.



RENTECINQVIESME FANTASIE.

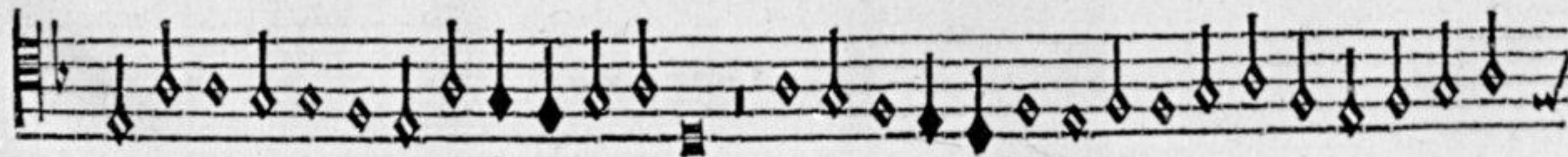
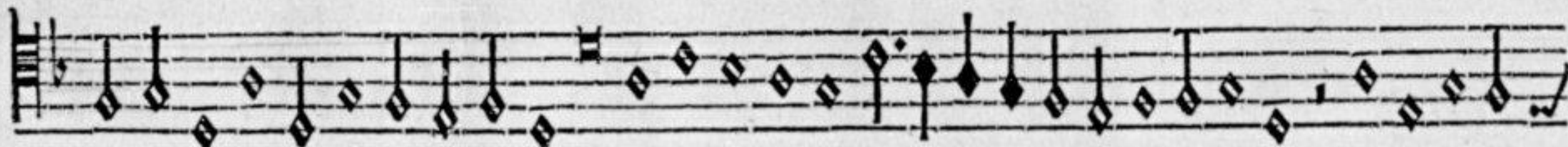
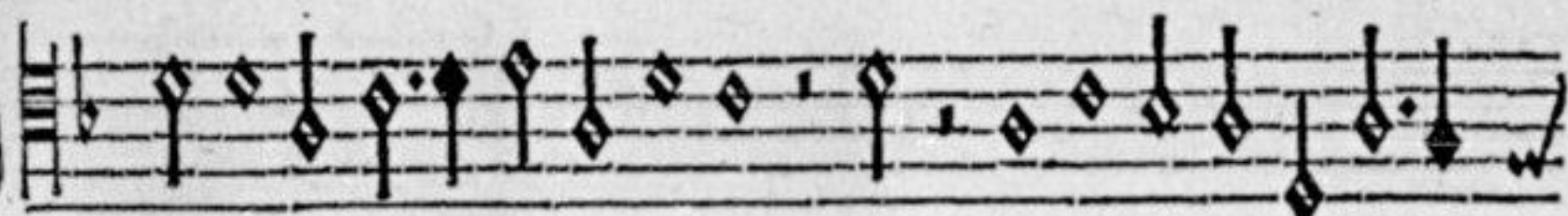


A CINQ.

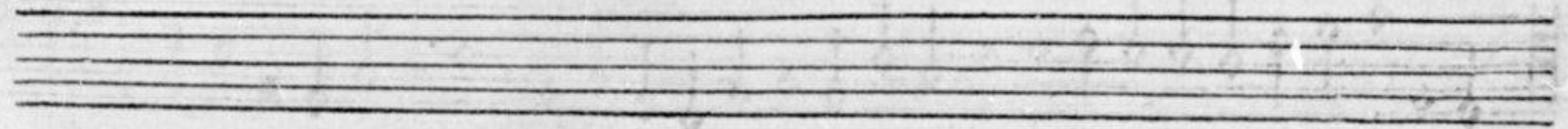
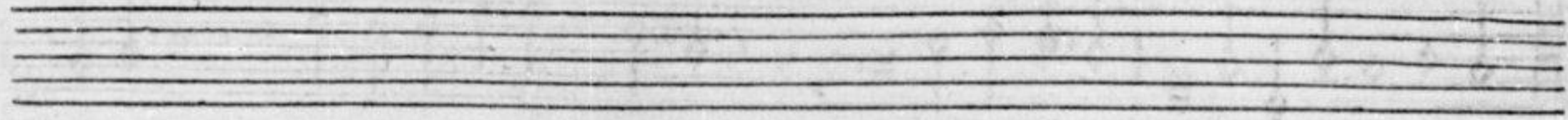
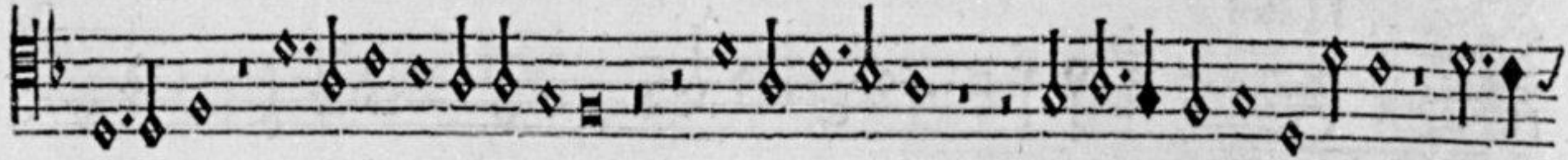
D V C A V R R O Y .



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



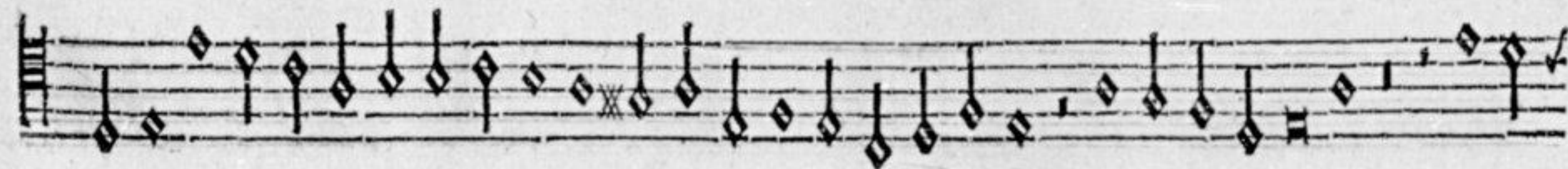
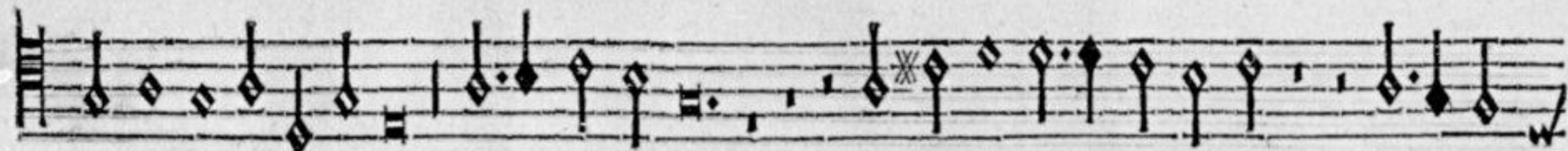
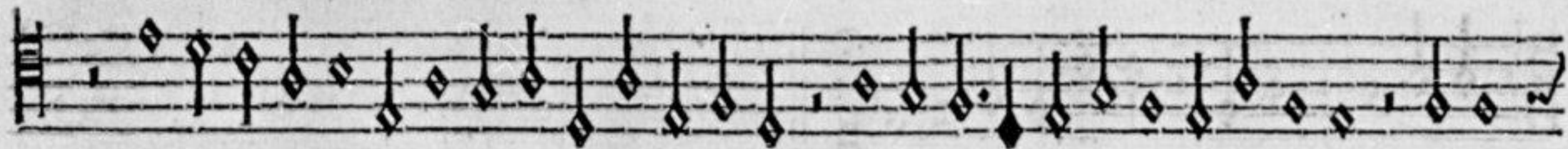
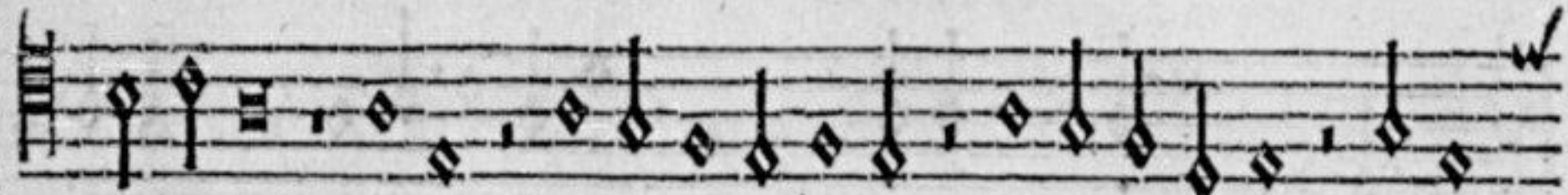
T A I L L E .



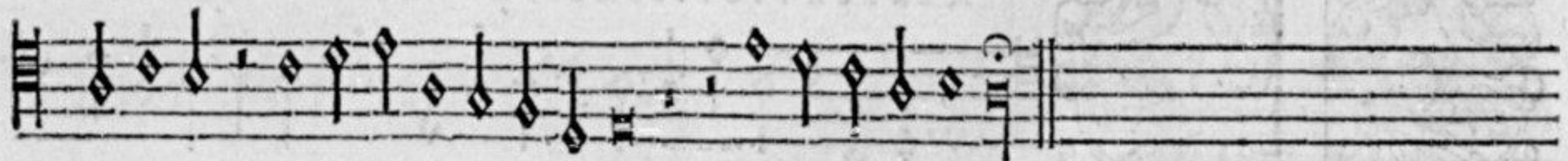
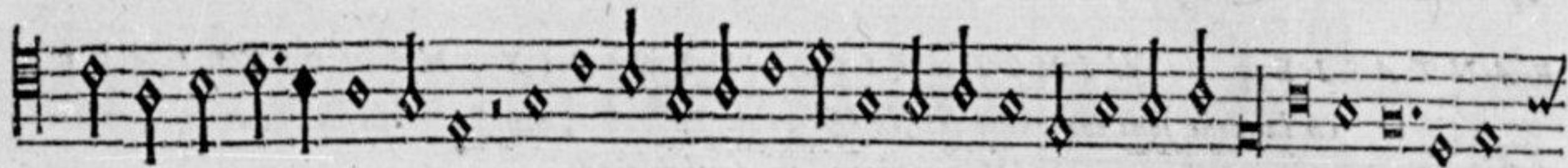
A CINQ. D V C A V R R O Y.



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



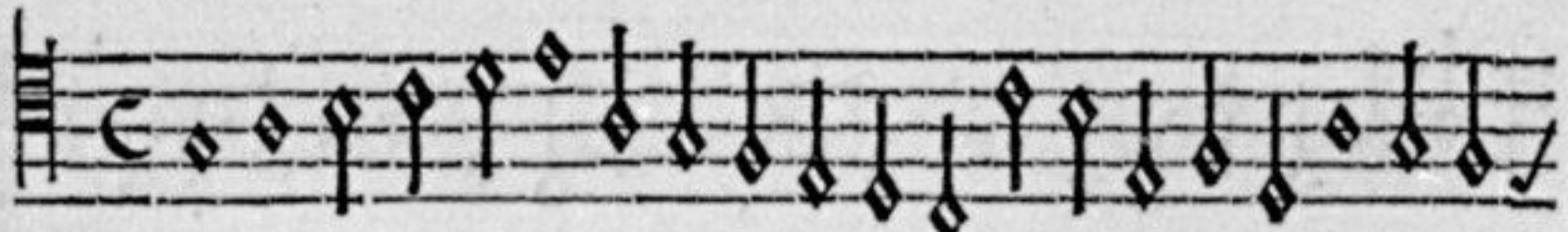
T A I L L E .



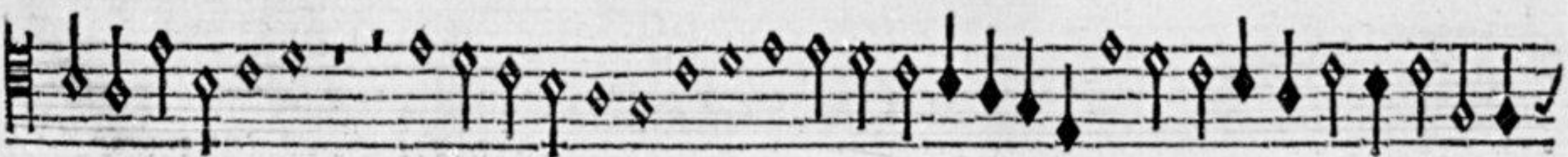
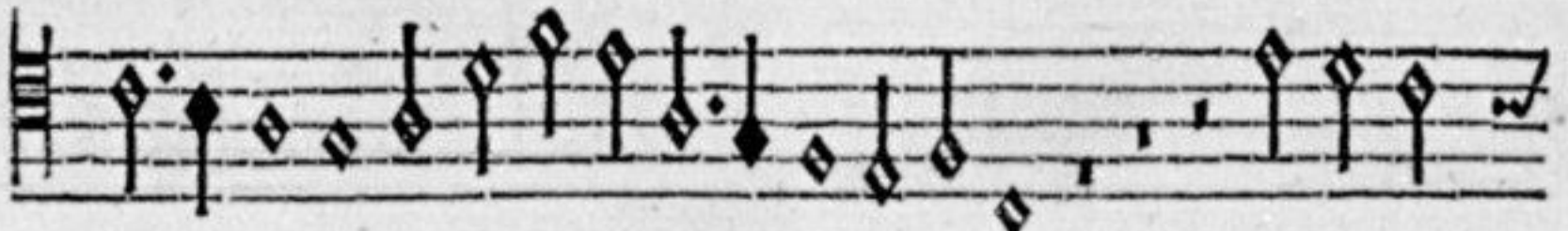
A CINQ.

D V C A V R R O Y.

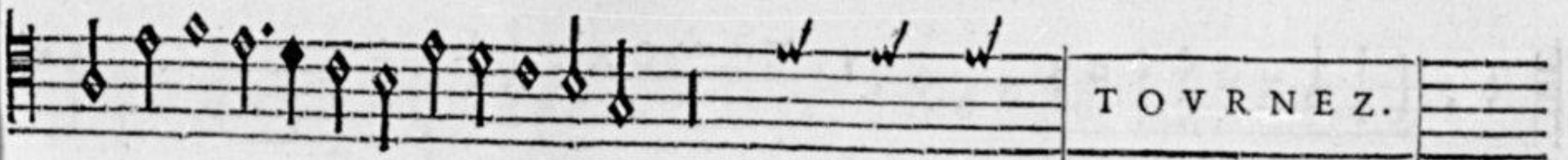
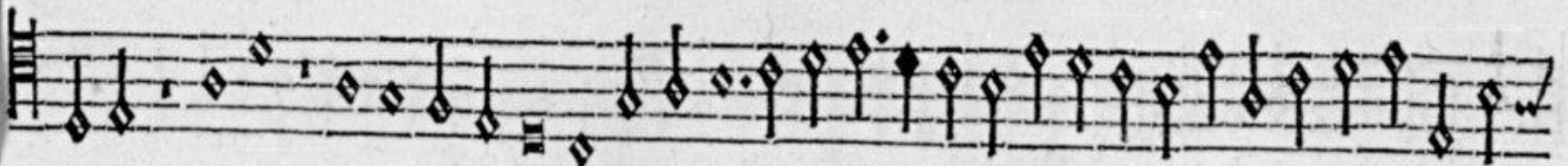
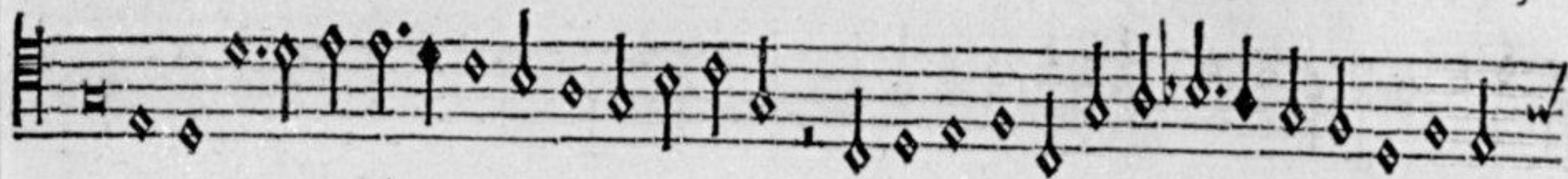
FANTASIE, A L'IMITATION DES SIX MONOSYLLABES,
en laquelle sont contenuës les six especes de Diapason, diuisees en la diuision
Harmonique, & Arithmetique.



RENTEHVICTIESME FANTASIE.

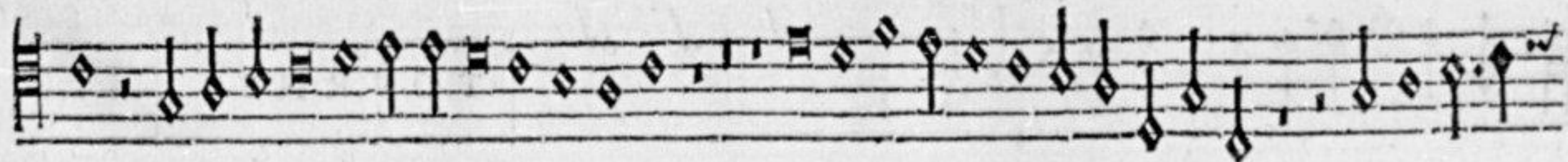
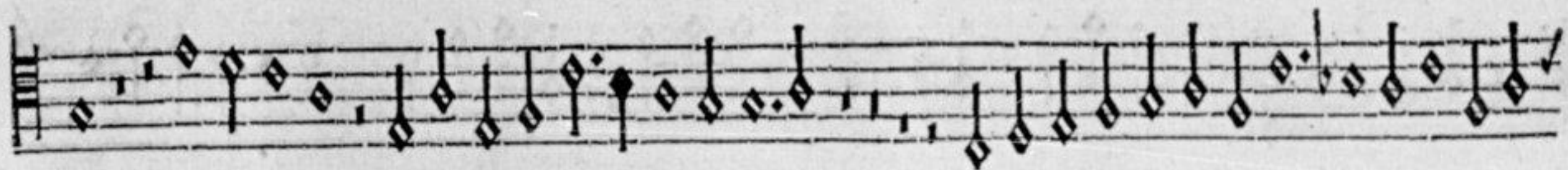
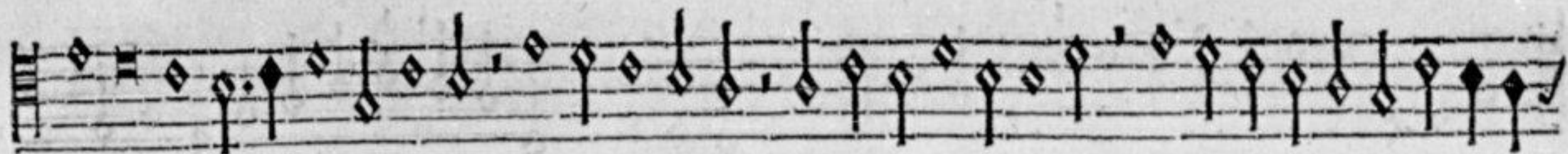


T A I L L E .



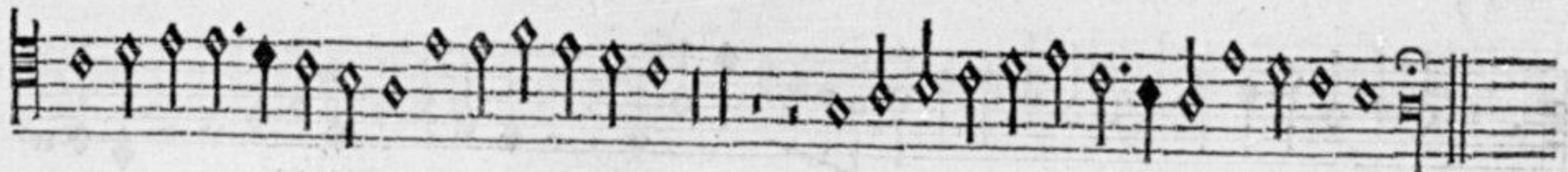
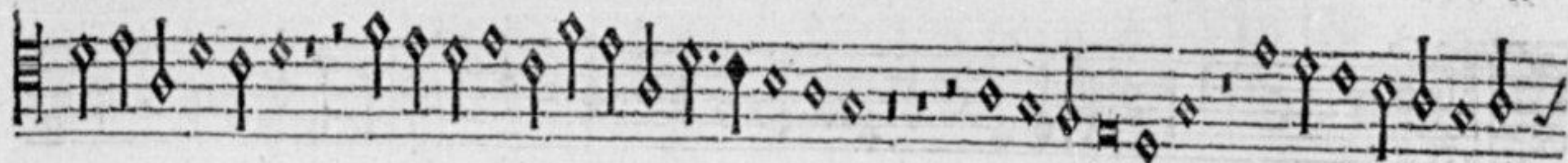
T O U R N E Z .

D V C A V R R O Y .



T A I L L E .

37



T A I L L E .

K

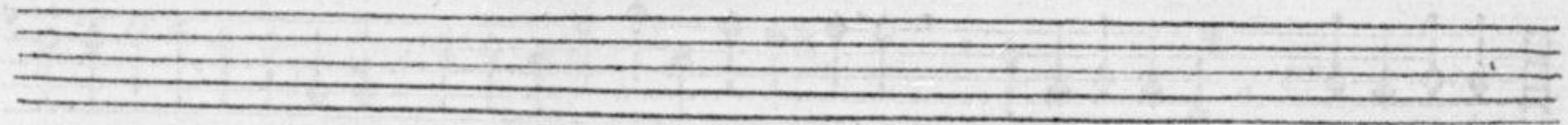
A SIX.

D V C A V R R O Y.

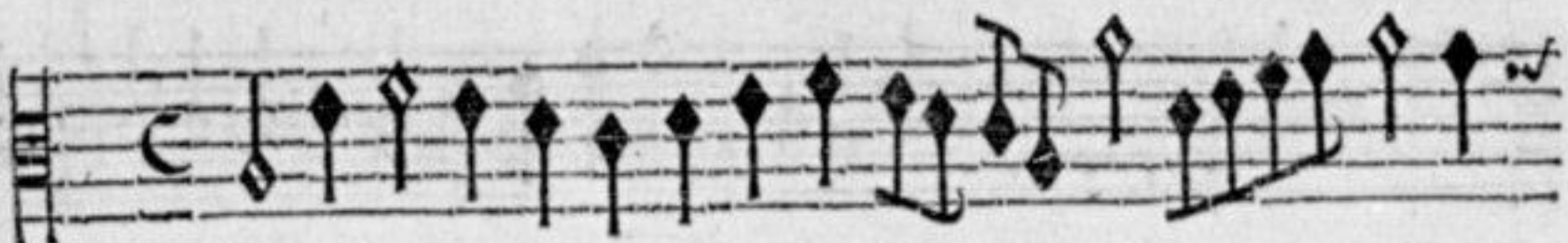


R E N T E N E V F I E S M E F A N T A S I E .

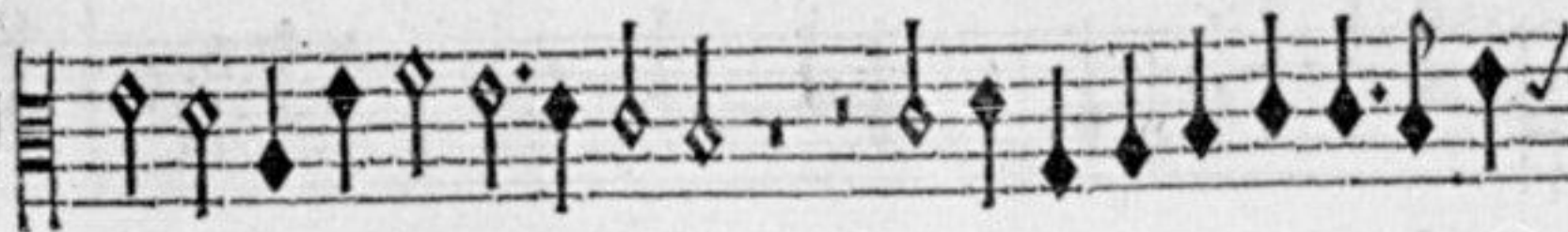


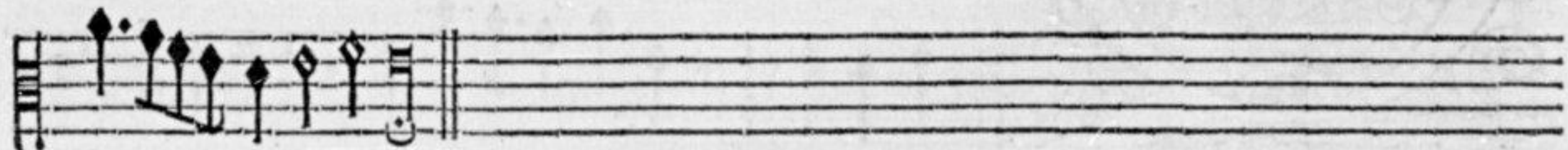


A SIX. SVR, COECO CLAVDITVR. DE BEATO VINCENTIO.

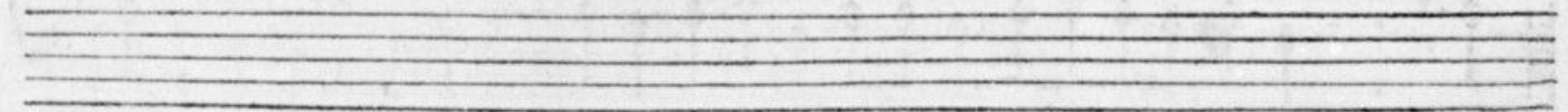


V A R A N T I E S M E F A N T A S I E .





TOVRNEZ POVR LA SVITTE.



A Six.

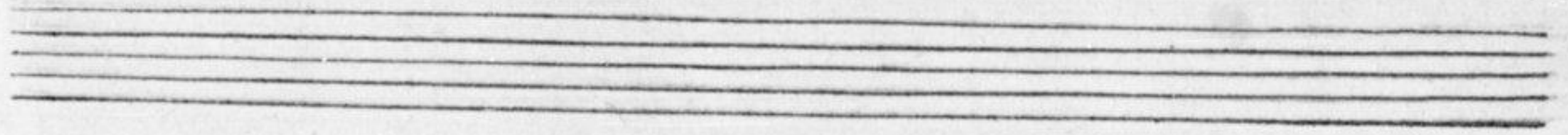
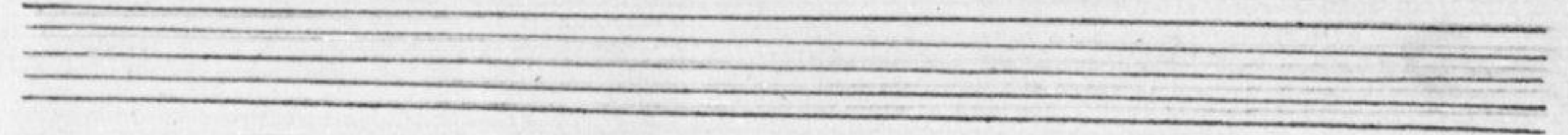
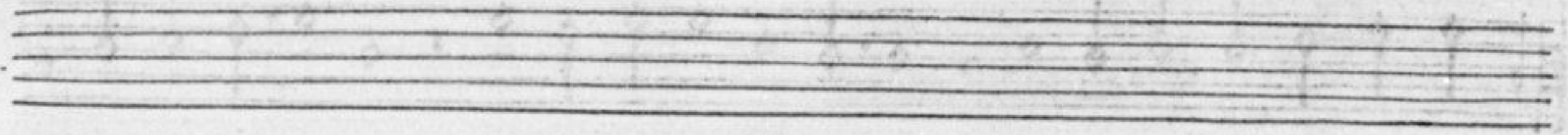
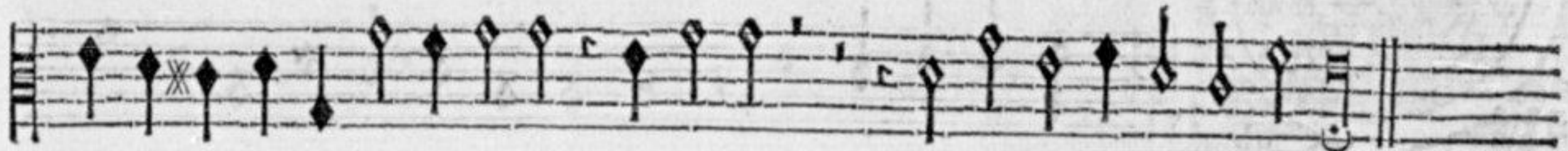
SVITTE, SVR ALLOQVIO PRIVATVR.



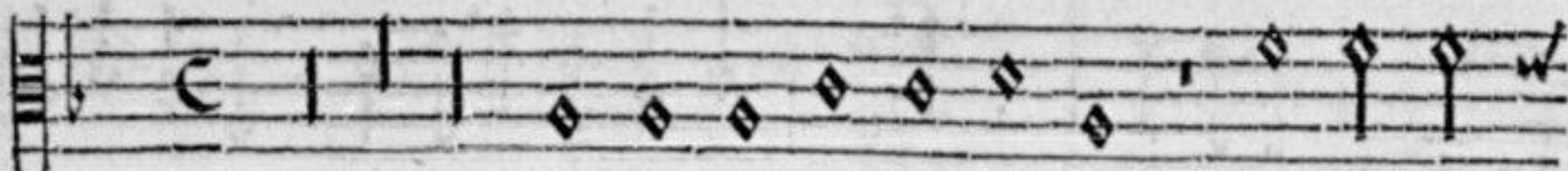
VARANTEVNIESME FANTASIE.



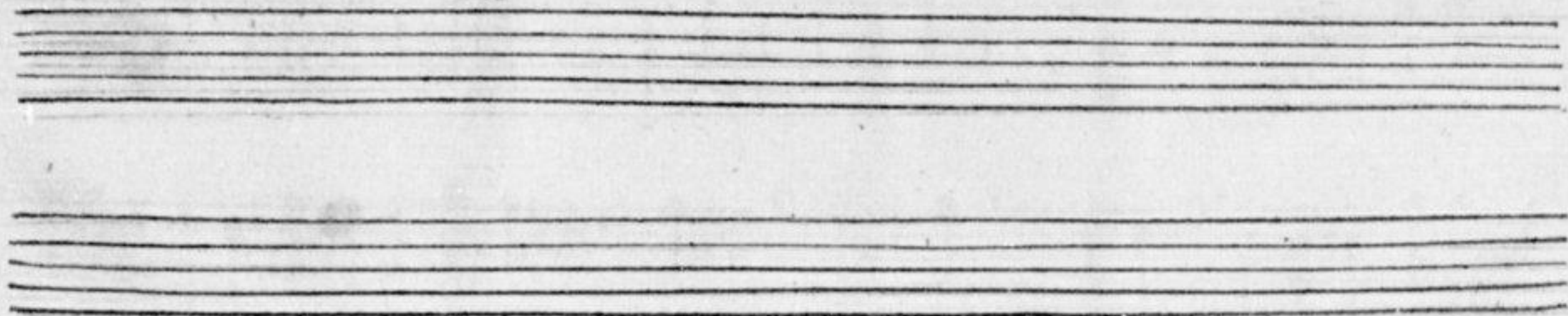
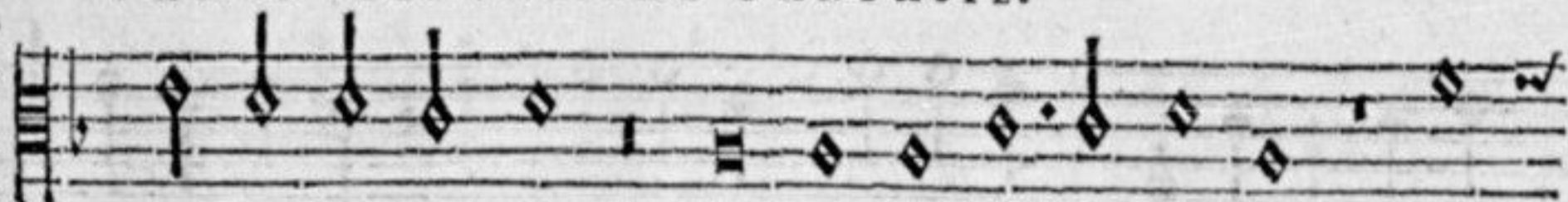
TAILLE.



A SIX. SVR, IE SVIS DESHERITEE.



VARANTE DE VXiESME FANTASIE.





T A B L E
DES FANTASIES DE DV CAVRROY.

A T R O I S.		
P	REMIERE Fantasia. feuil.	4
	Seconde Fantasia.	5
	Troisiesme Fantasia. Sur, Regina cœli.	6
	Quatriesme Fantasia. Sur, Conditor alme syderum.	8
	Cinquiesme Fantasia.	9
	Sixiesme Fantasia.	10
	Septiesme Fantasia.	11
A Q U A T R E.		
	Huictiesme Fantasia.	12
	Neufiesme Fantasia.	13
	Dixiesme Fantasia. Sur, Requiem æternam.	14
	Vnsiesme Fantasia.	15
	Doufiesme Fantasia. A l'imitation de, Cuncti potens genitor.	16
	Tresiesme Fantasia. A l'imitation de, Salue Regina.	17
	Quatorfiesme Fantasia. Sur, Aue maris stella.	18
	Quinsiesme Fantasia. A l'imitation, d'Aue maris stella.	19
	Seisiesme Fantasia.	20
	Dixseptiesme Fantasia.	21
	Dixhuictiesme Fantasia. A l'imitation de, Que n'ay-je des ailles mon Dieu.	21
	Dixneufiesme Fantasia. A l'imitation de, Conditor alme.	22
	Vingtiesme Fantasia.	23
	Vingt-vniesme Fantasia. A l'imitation de, Iste confessor.	24
	Vingt-deuxiesme Fantasia.	24
	Vingt-troisiesme Fantasia.	25
	Vingt-quatriesme Fantasia.	26
	Vingt-cinquiesme Fantasia. Sur, Le Seigneur des-qu'on nous oiffence.	26
	Vingt-sixiesme Fantasia.	27
A C I N Q.		
	Vingt-septiesme Fantasia.	28
	Vingt-huictiesme Fantasia. Sur, Ad cœnam agni prouidi.	29
	Vingt-neufiesme Fantasia. A 3. Sur, Vne jeune fillette.	30
	Trentiesme Fantasia. A 3. Seconde partie.	30
	Trente-vniesme Fantasia. A 4. Troisiesme partie.	31
	Trente-deuxiesme Fantasia. A 4. Quatriesme partie.	31
	Trente-troisiesme Fantasia. Derniere partie.	32
	Trente-quatriesme Fantasia. A l'imitation de, Pange lingua.	32
	Trente-cinquiesme Fantasia. Sur, Conditor alme syderum.	33
	Trente-sixiesme Fantasia.	34
	Trente-septiesme Fantasia.	35
	Trente-huictiesme Fantasia. A l'imitation des six Monosyllabes.	36
A S I X.		
	Trente-neufiesme Fantasia.	38
	Quarantiesme Fantasia. Sur, Cœco clauditur.	39
	Quarante-vniesme Fantasia. Suitte. Sur, Alloquio priuatur.	40
	Quarante-deuxiesme Fantasia. Sur, Je suis desheritée.	41

F I N.



EXTRAICT DV PRIVILEGE.



PAR lettres Patentes du Roy, données à Paris le seiesme jour de Ianuier, l'An de grace; mil six cens neuf, & de nostre regne le vingtiesme: Signées, par le Roy, à la relation du Conseil, LARDY: & sceellées du grand sceau sur simple queuë. Il est permis à Pierre Ballard, Imprimeur de la Musique de la Chappelle & Chambre du Roy, d'imprimer & exposer en vente toutes & chacunes les œures de M^e. Eustache du Caurroy, M^e. de la Musique de la Chappelle du Roy: & par icelles sont faites expresses deffences à tous Imprimeurs, Libraires, & autres de quelque qualité ou condition qu'ils soyent, nonobstant lettres impetrées ou à impetrer; d'imprimer, faire imprimer, extraire par quelque maniere que ce soit aucune partie d'icelles œures, ni mesme en exposer en vête d'autres que de l'impression dudit Ballard, sur peine de confiscation desdits liures, despens, dommages & interets, ainsi qu'il est plus amplement déclaré esdites lettres, & ce pour le temps & terme de dix ans, à commencer du jour que les œures seront acheuées d'imprimer. Sadite Majesté veut aussi que sans autre formalité, l'extrait d'icelles estant mis au commencement ou fin de chacune œure, soyent tenuës pour bien & deuëment signifiées à tous qu'il appartiendra, sans qu'il soit besoin d'autre signification.





AV MONT PARNASSE RVE S IEAN DE BEAVVOIS

MAISON
DE
L'EDITEUR