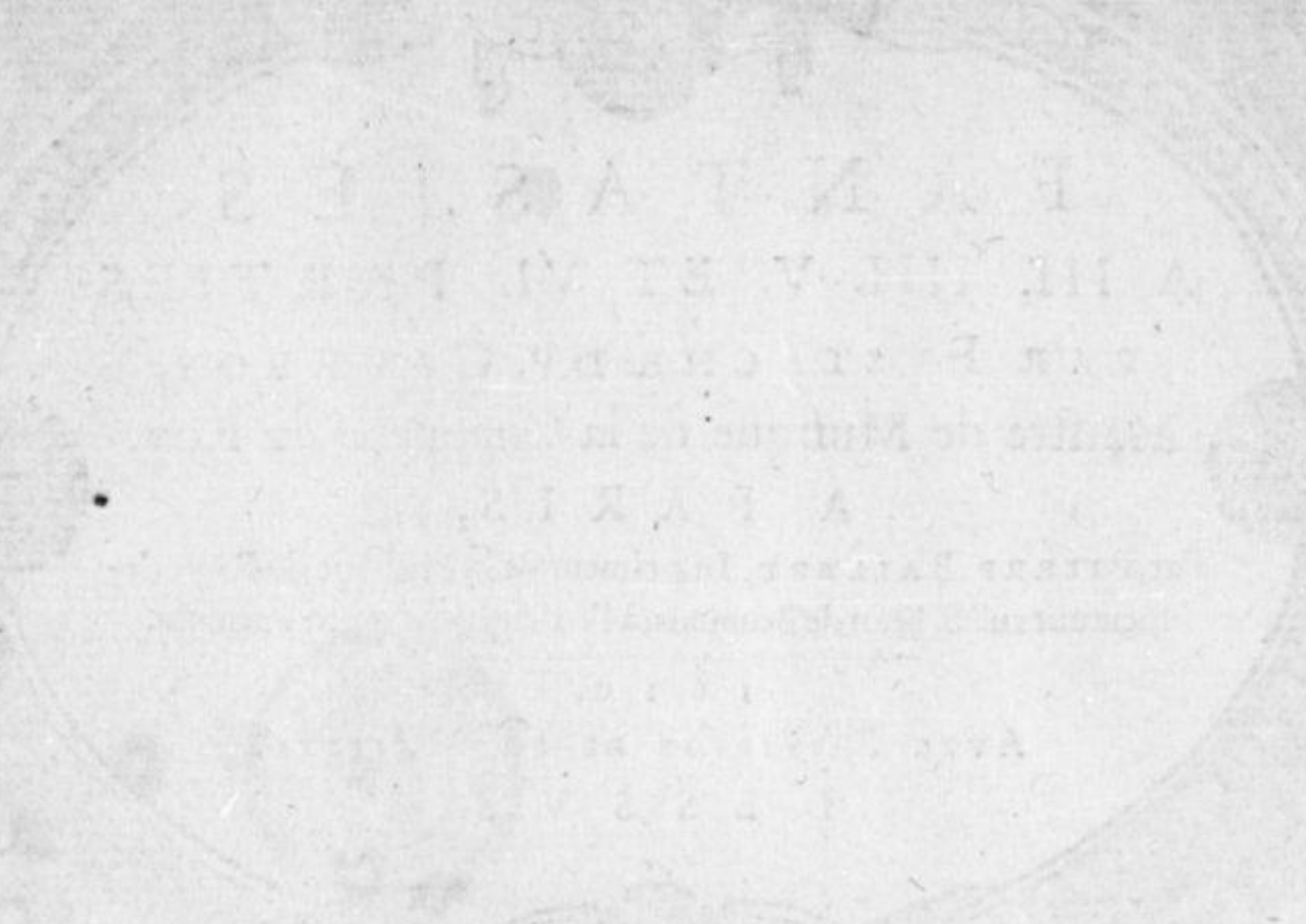


[Res. Vm¹ - 49

11/11/11





A MONSEIGNEUR,
MONSIEUR SERVIN,
CONSEILLER DV ROY EN SES CONSEILS
D'ESTAT ET PRIVE', ET SON ADVOCAT GENERAL
EN SA COVR DE PARLEMENT.



ONSEIGNEUR,
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 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-
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 œuures de l'Auther, 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'auuez 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'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'une viuacité de courage sembleront toutes mailles, fortes, & admirablement parfaites, en vous renouellant vne genereuse ressouuenance de vos mouuements. Ainsi on les pourra nommer vraies Fantasies, non d'un fantasque ou bizarre Musicien, mais d'un 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

* raison-
nante.

MONSEIGNEUR,

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 desormais:
Au front de ton labour, ton nom malgré les Parques
Reuiura pour jamais.

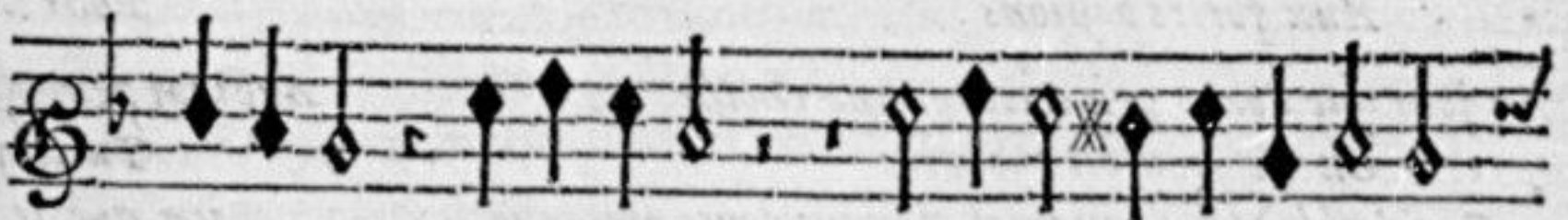


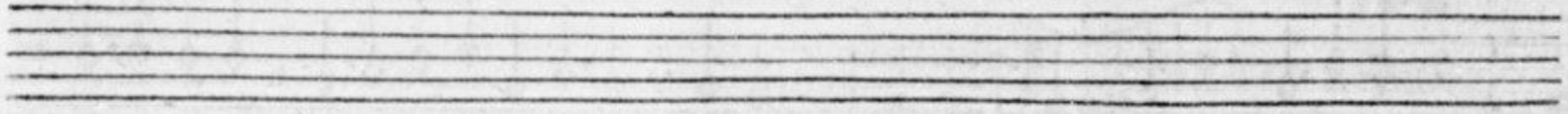
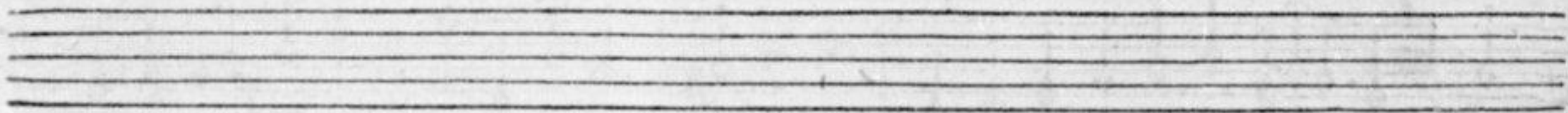
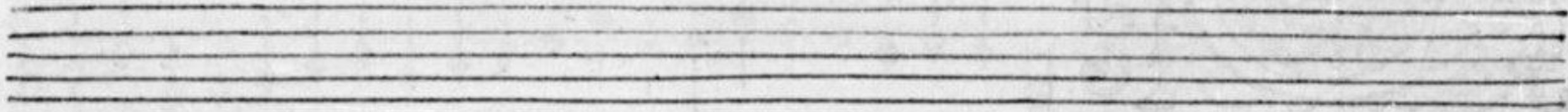
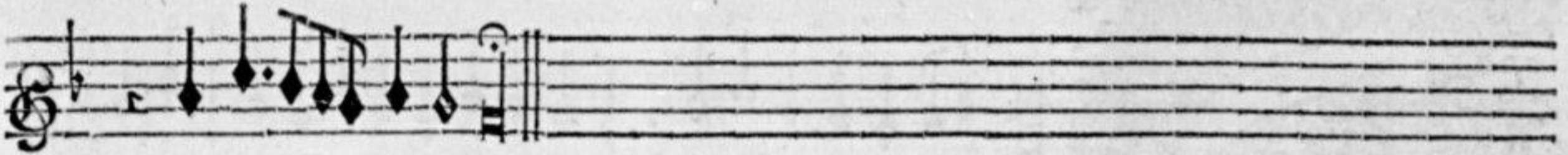
DV CAVROY.

A T R O I S .



REMIERE FANTASIE.





A TROIS.

D V C A V R R O Y .

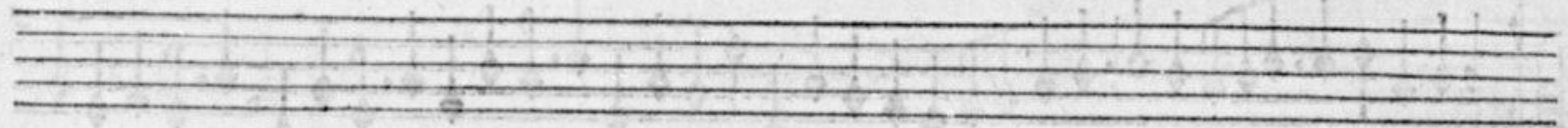
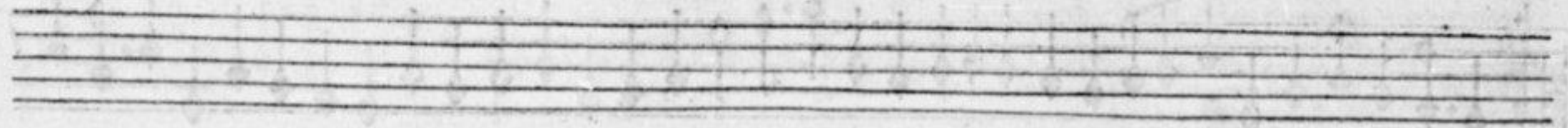
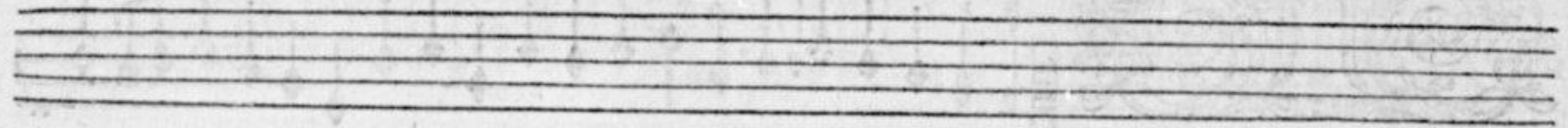


ECONDE FANTASIE.



D E S S V S.

TRONT A 5



D E S S V S.

B

A TROIS.

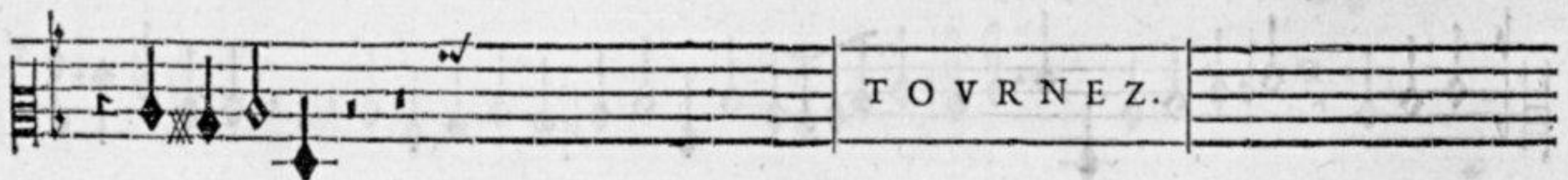
SVR, REGINA COELI.



ROISIESME FANTASIE.



DEPOT

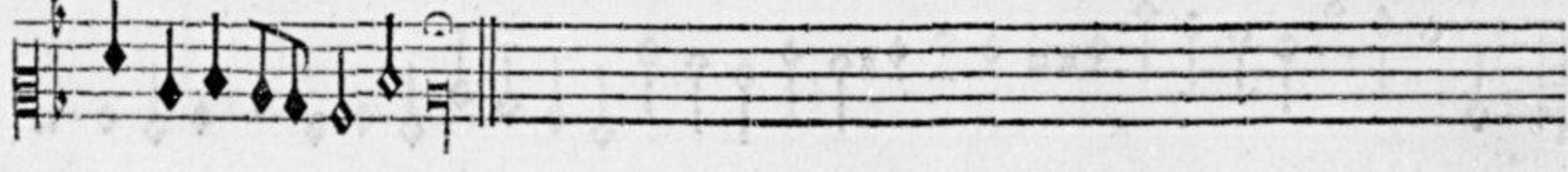


T O V R N E Z.

B ij

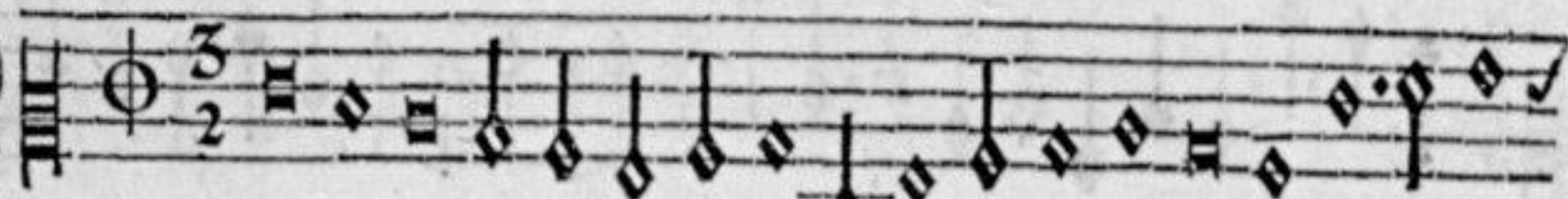
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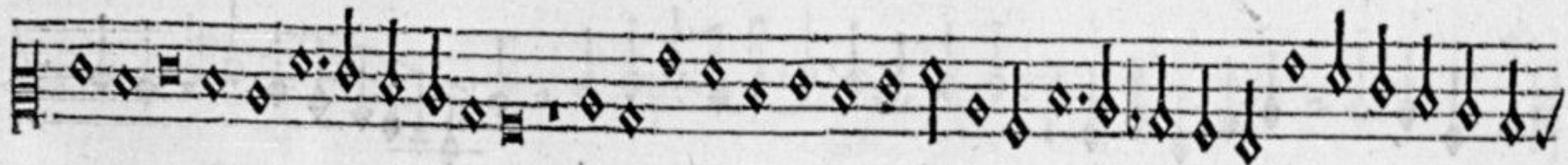
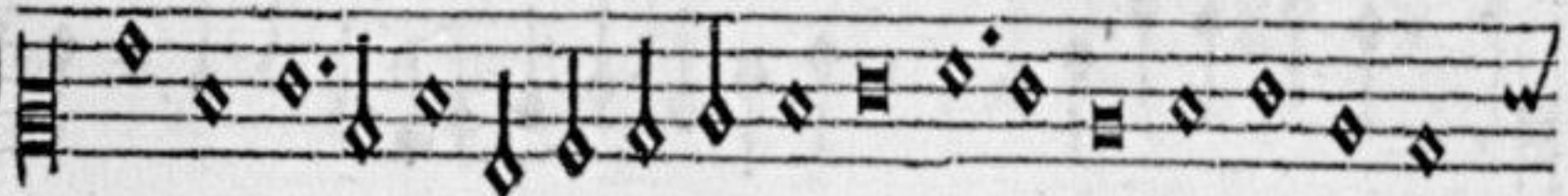


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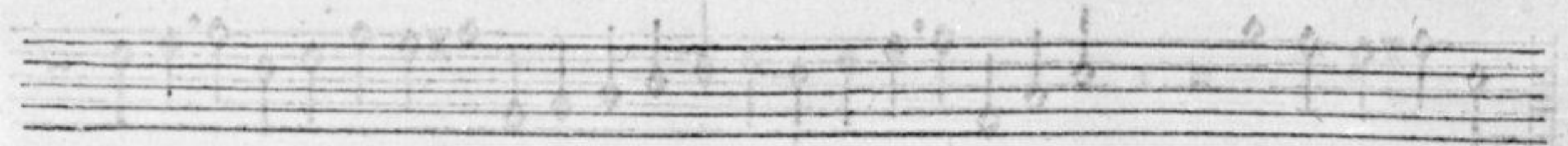
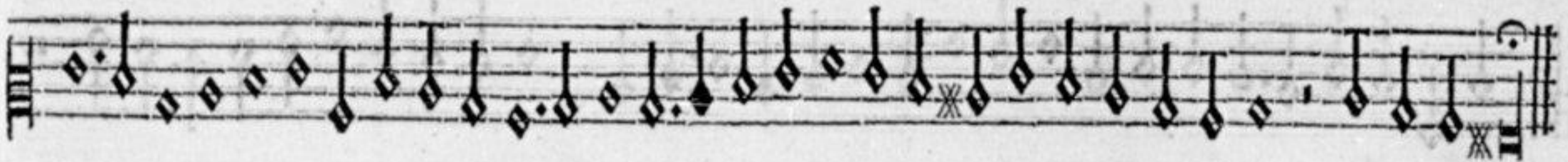
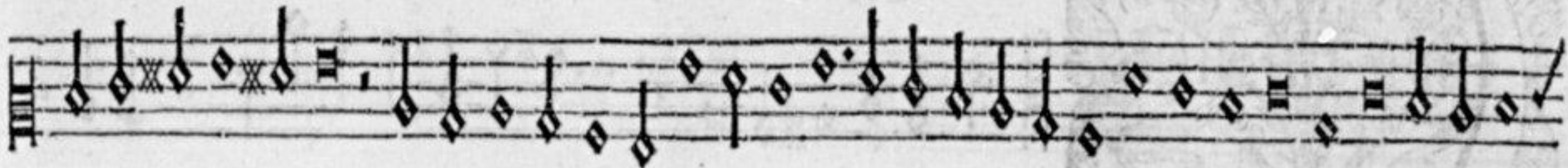
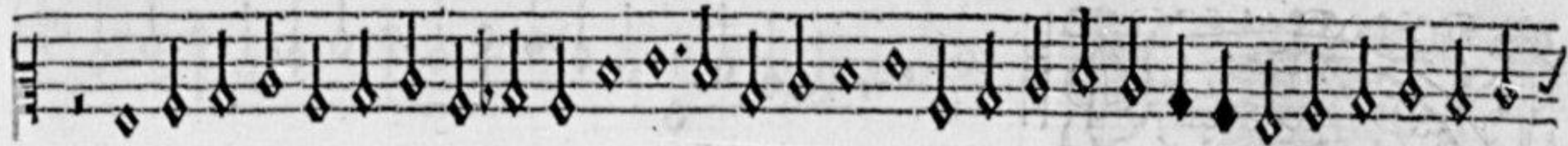
SVR, CONDITOR ALME SYDERVM.



VATRIESME FANTASIE.



D E S S V S.

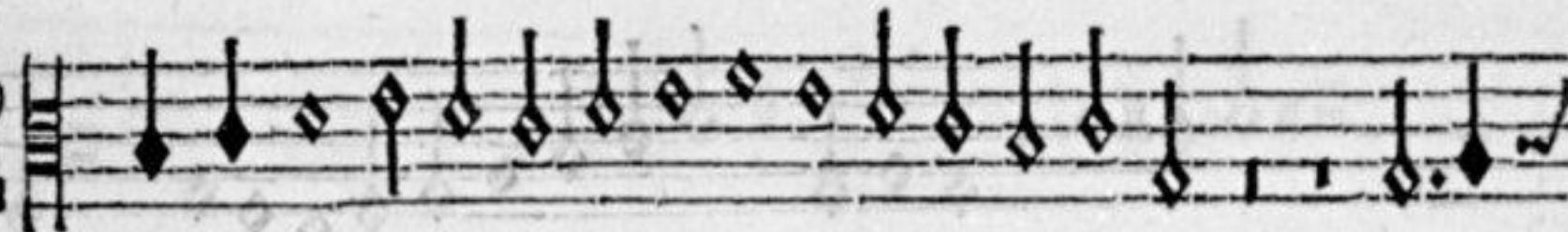


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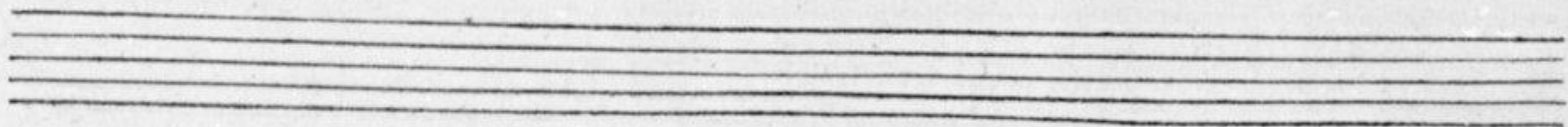
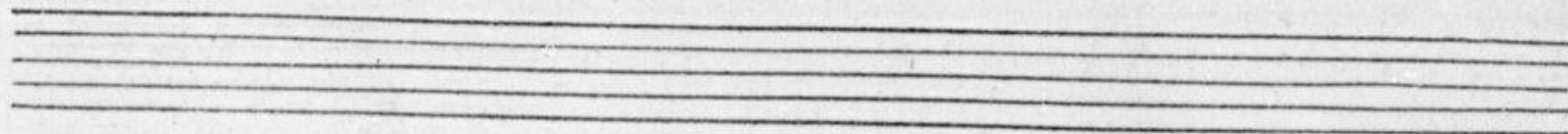
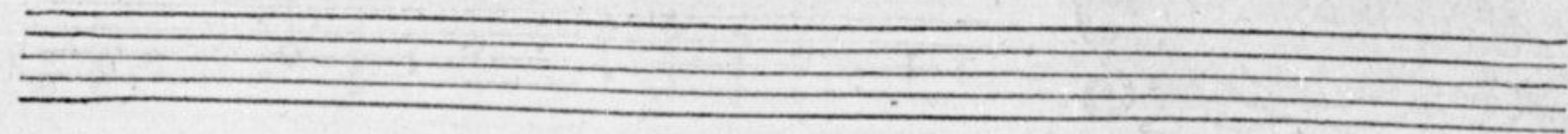
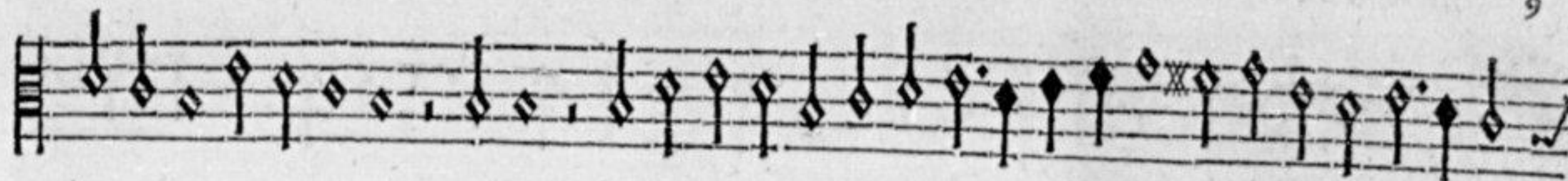
D V C A V R R O Y.



IN QVIESME FANTASIE.



D E S S V S.



D E S S V S.

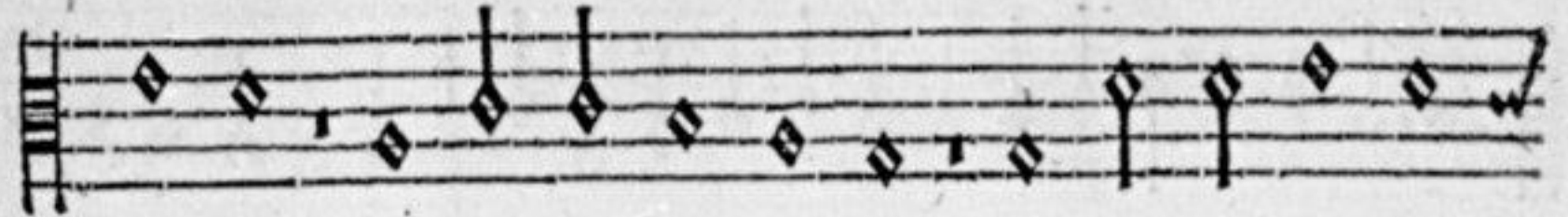
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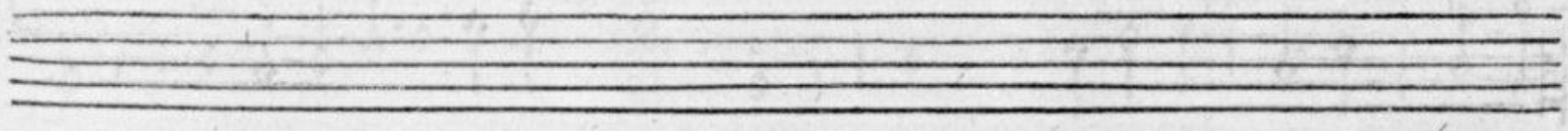
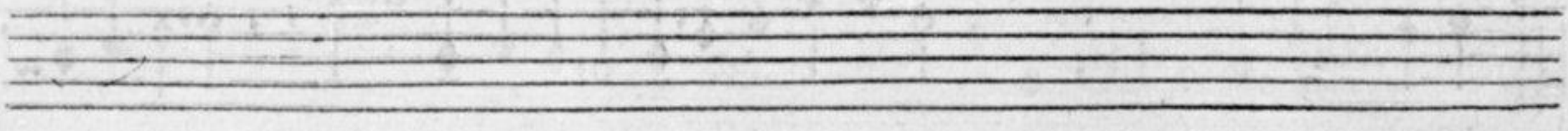
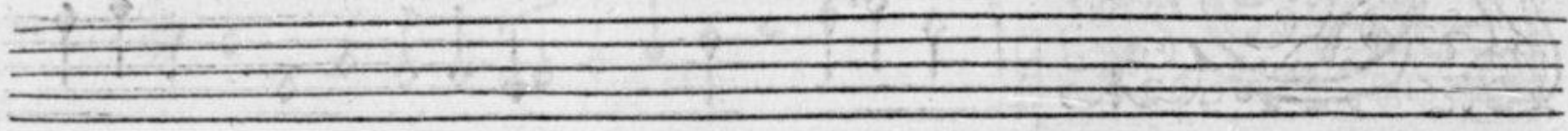
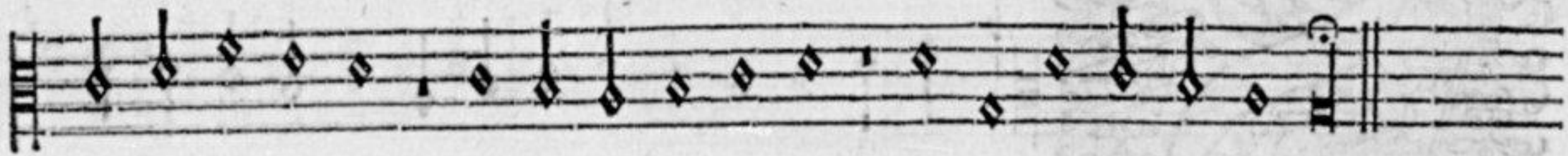
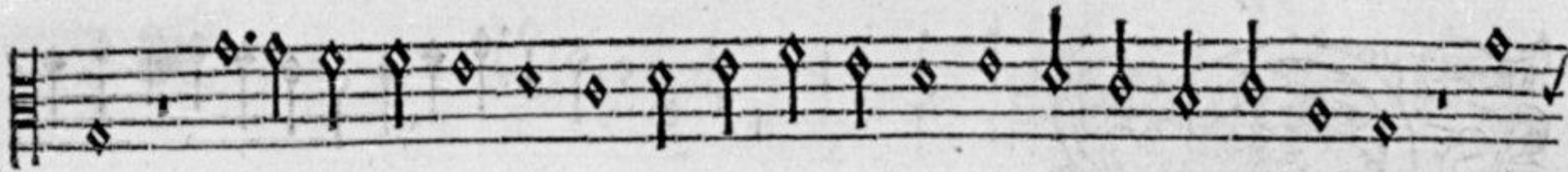
A TROIS.

D V C A V R R O Y .



IXIESME FANTASIE.



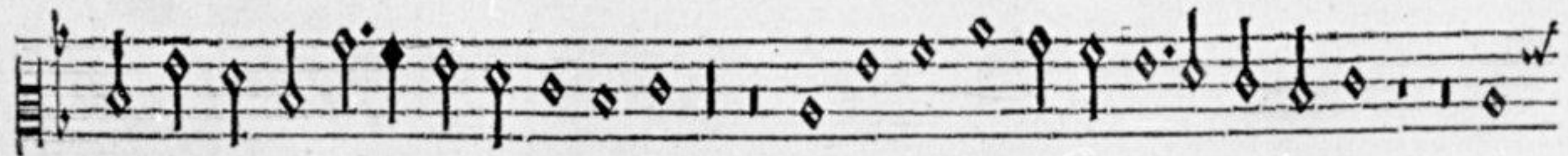
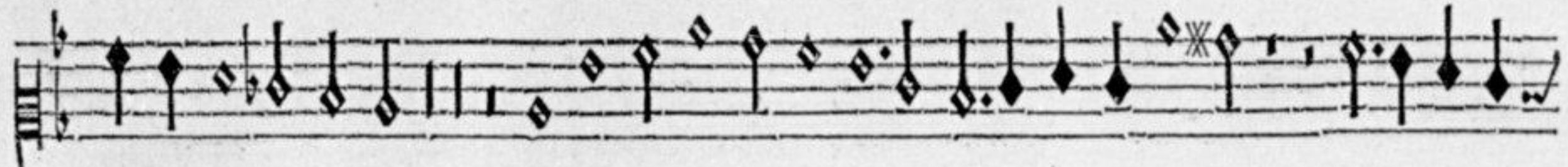


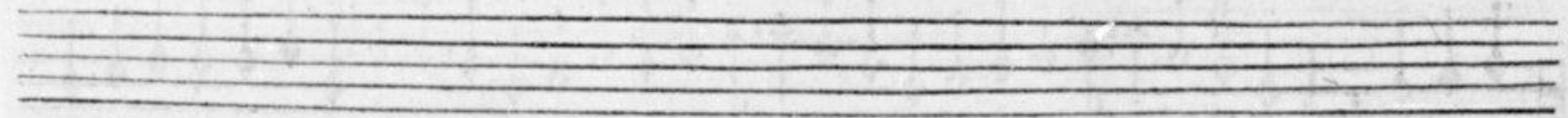
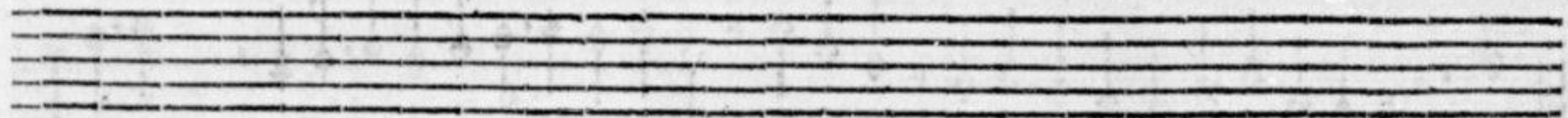
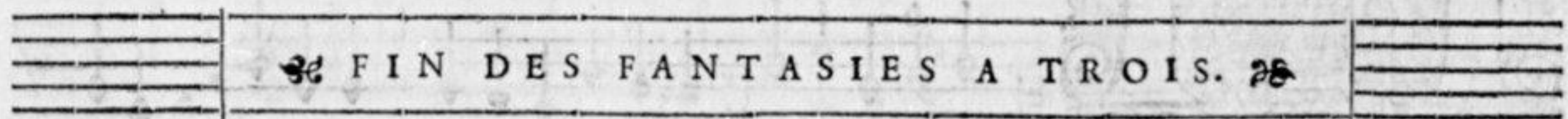
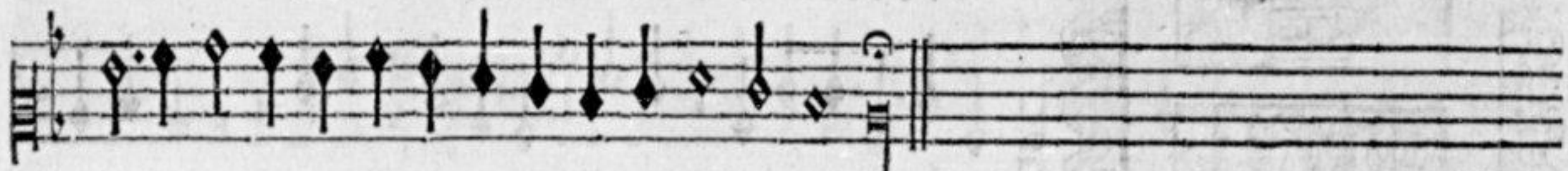
A TROIS.

D V C A V R R O Y.



EPTIESME FANTASIE.



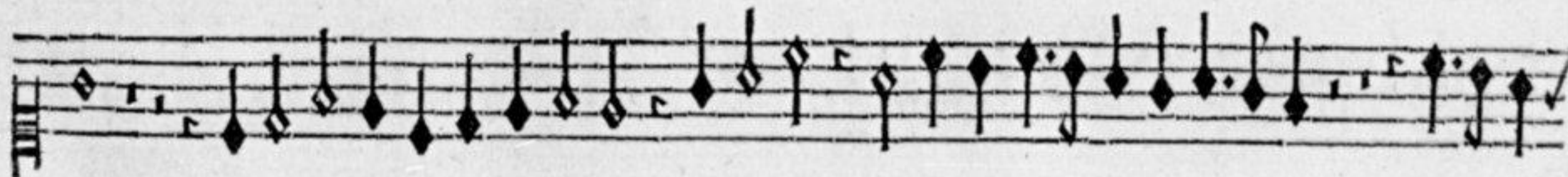
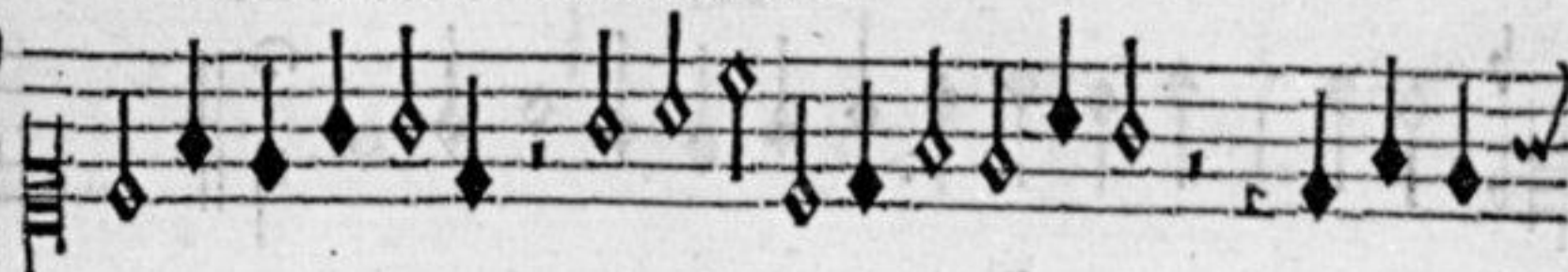


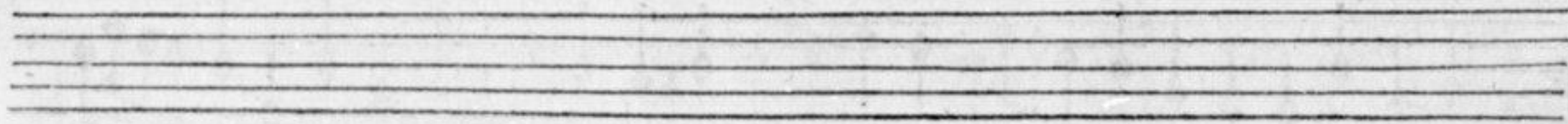
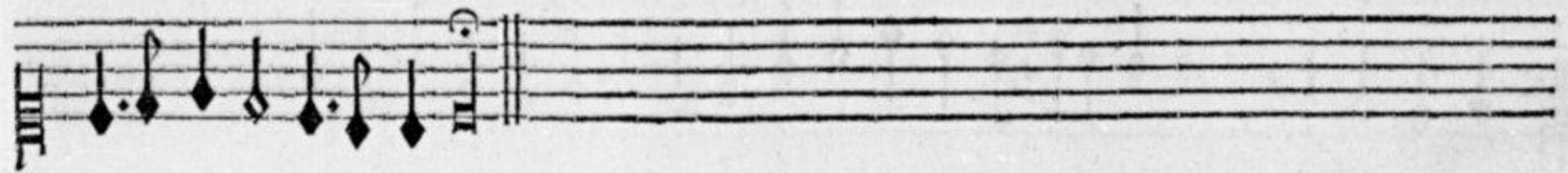
A QVATRE.

D V C A V R R O Y.



VICTIESME FANTASIE.





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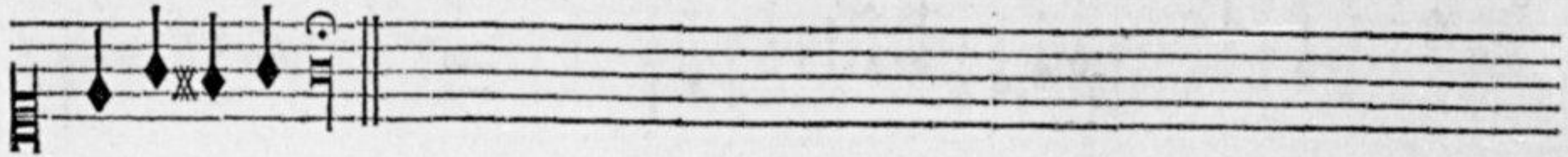
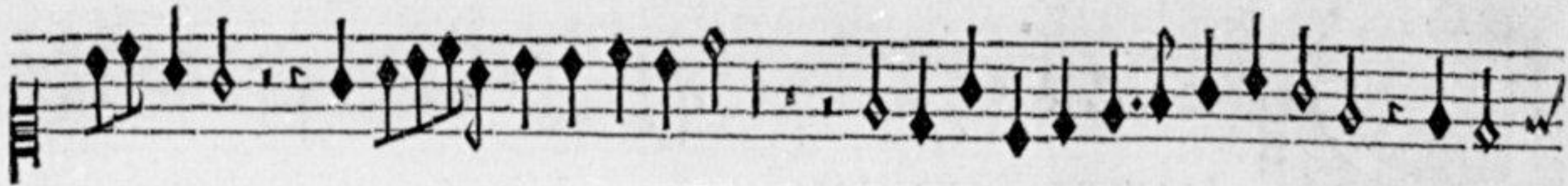
D V C A V R R O Y .



EVFIESME FANTASIE.



D E S S V S.



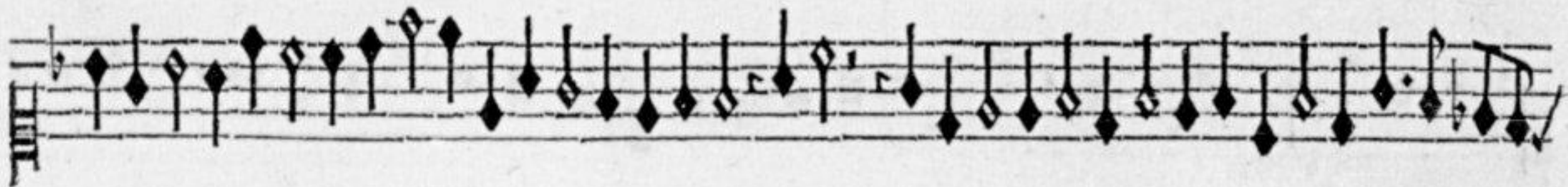
D E S S V S.

D

A QUATRE. SVR, REQUIEM ÆTERNAM.



IXIESME FANTASIE.



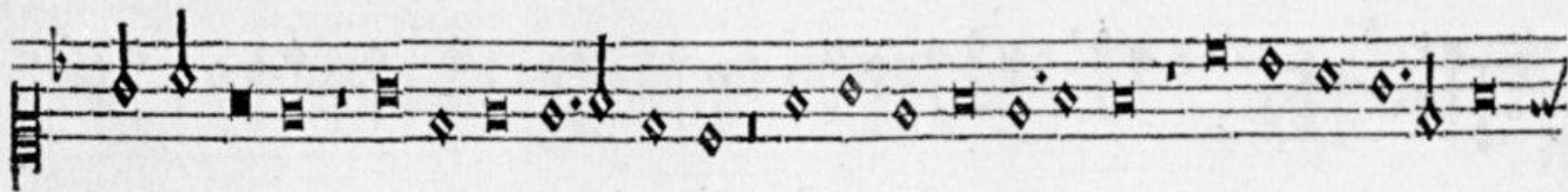
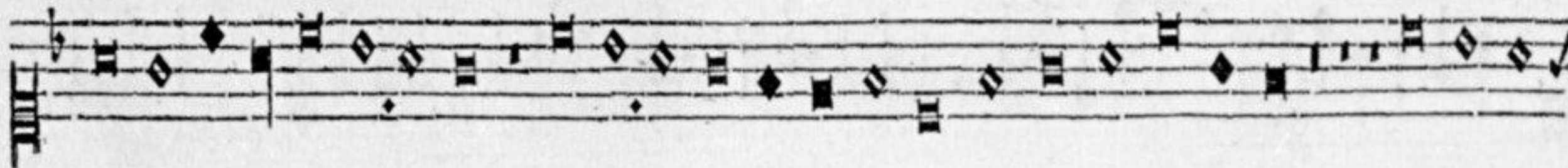
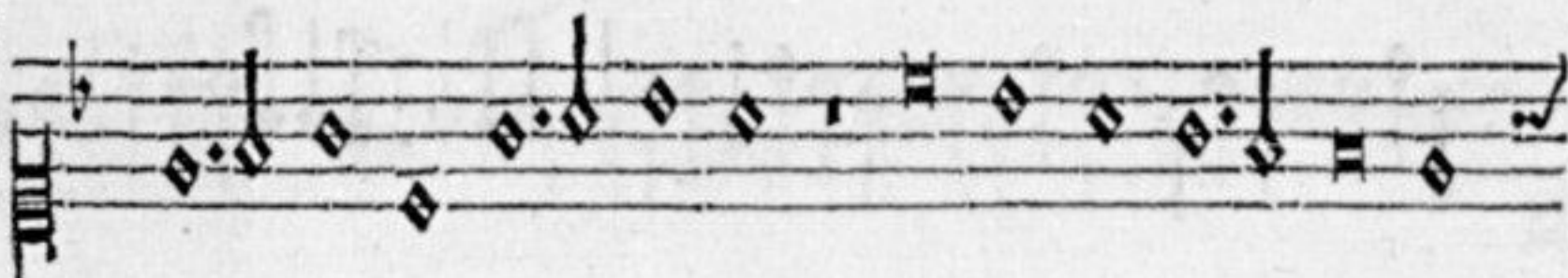
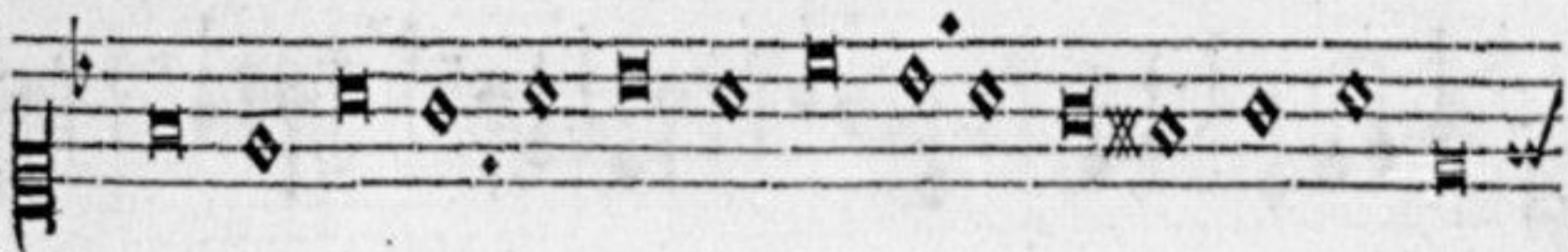
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A QVATRE.

D V C A V R R O Y.



NZIESME FANTASIE.



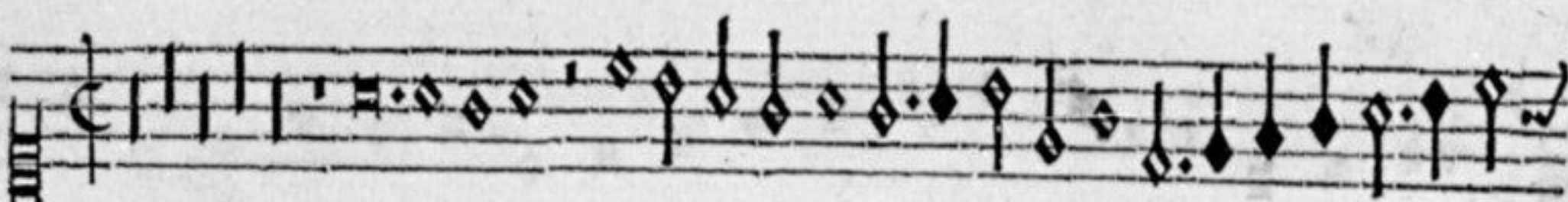
Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. It contains a sequence of diamond-shaped notes, some with stems, and some with stems pointing downwards. The bottom staff also begins with a treble clef and a key signature of one flat, and contains a similar sequence of diamond-shaped notes. The notation is unique, using diamonds instead of standard note heads.

Three empty musical staves, each consisting of five horizontal lines, arranged vertically. They are completely blank and contain no musical notation.

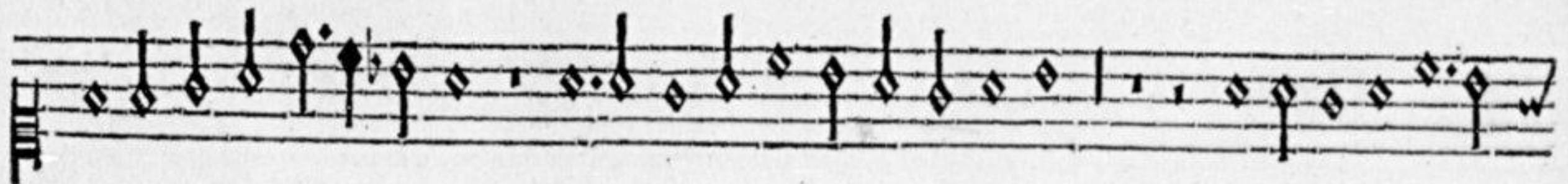
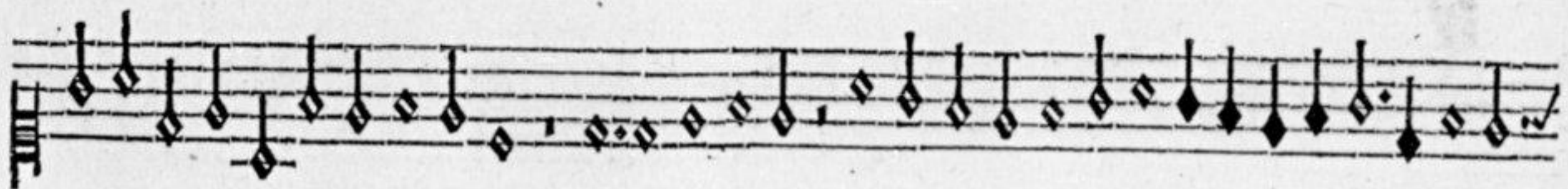
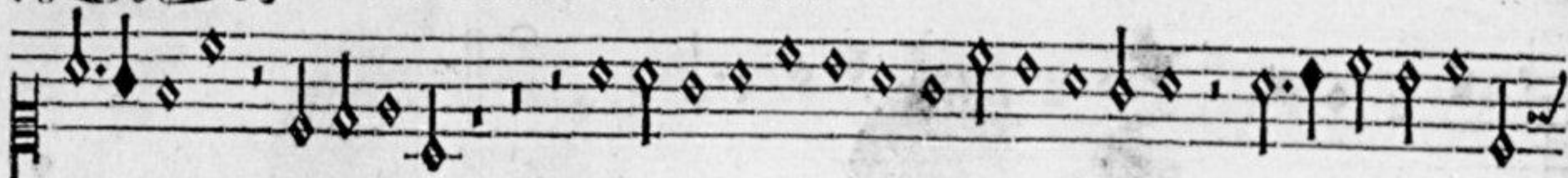
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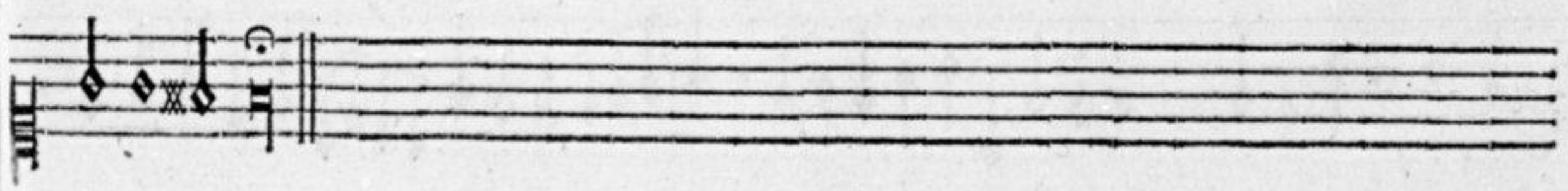
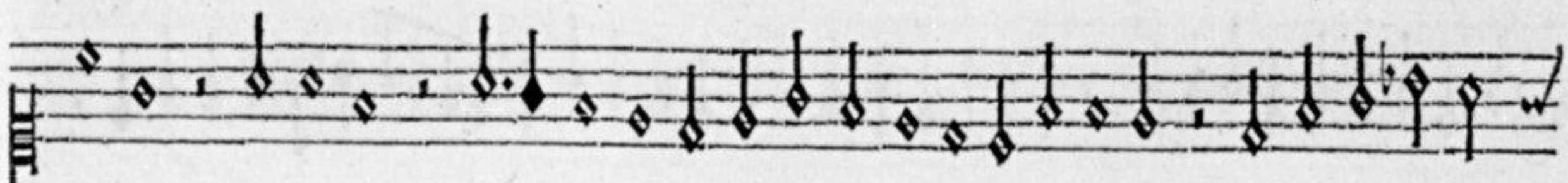
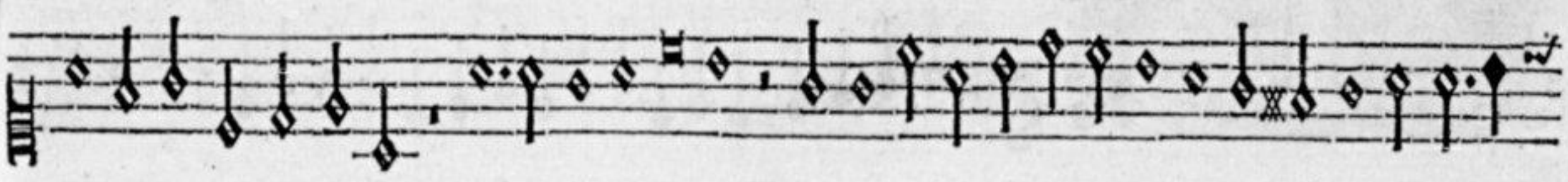


A 4. A L'IMITATION DE CUNCTIPOTENS GENITOR.



QVSIÈSME FANTASIE.



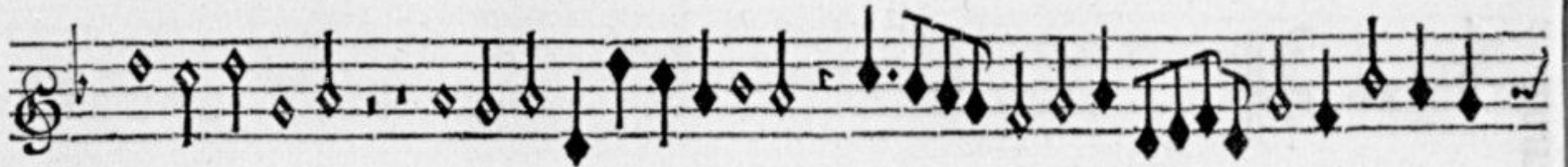


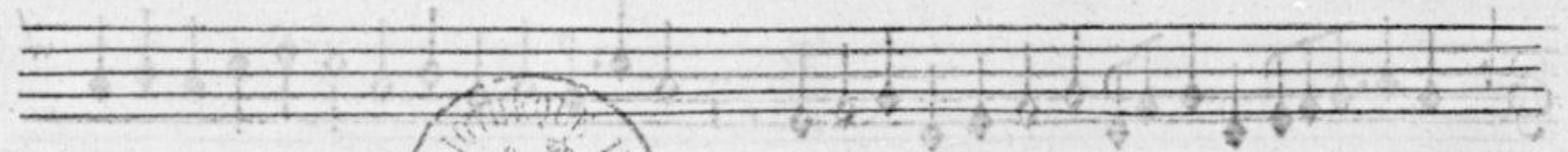
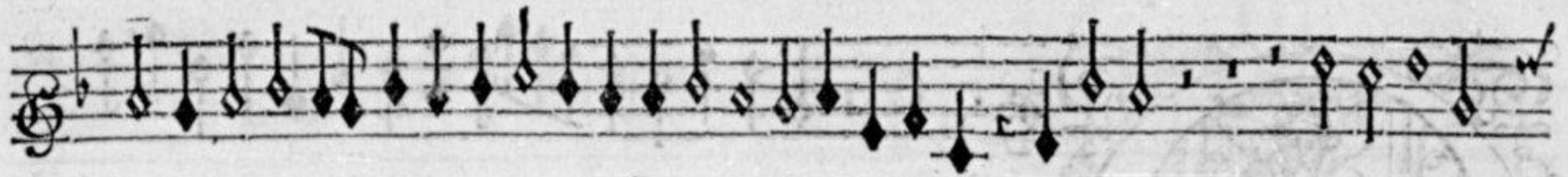
A QUATRE.

A L'IMITATION DE SALVE REGINA.



REISIESME FANTASIE.





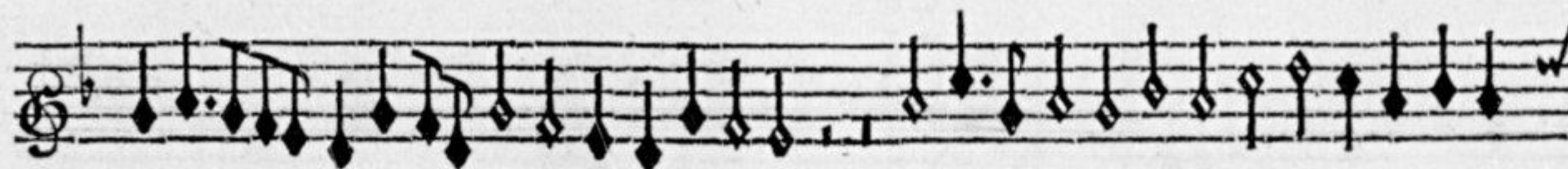
D E S S V S. E

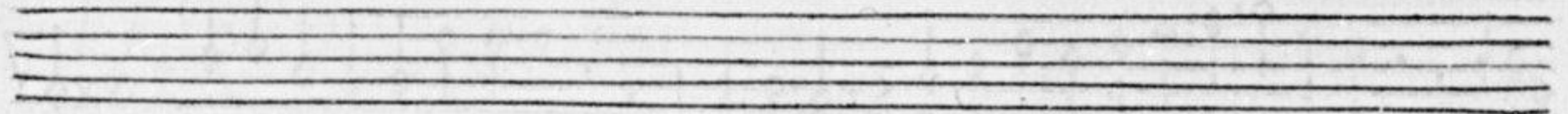
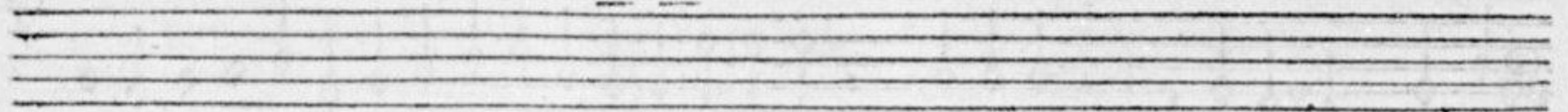
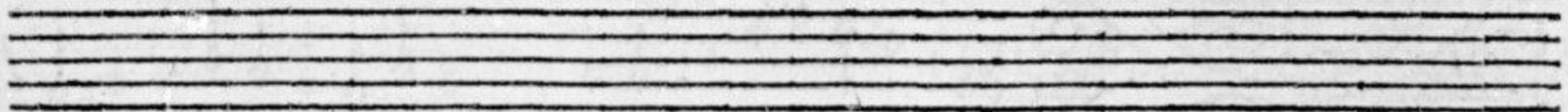
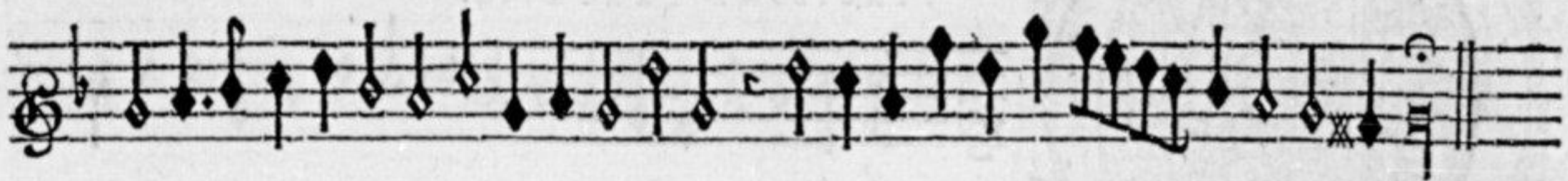
A QVATRE.

SVR, AVE MARIS STELLA.



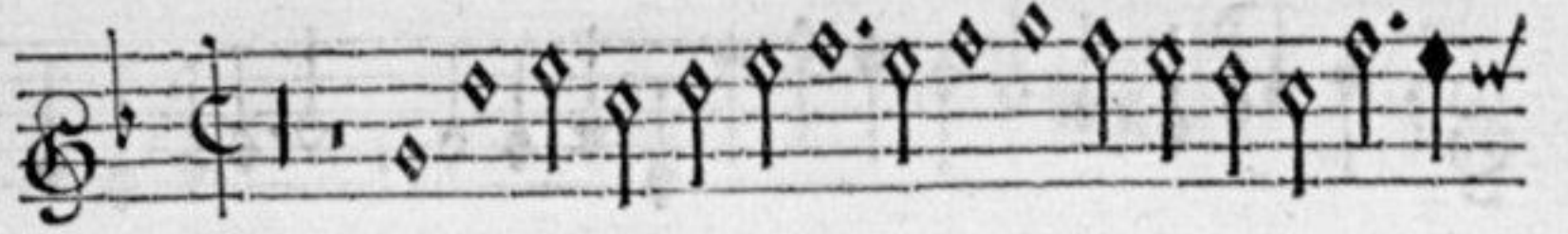
VATORZIESME FANTASIE.



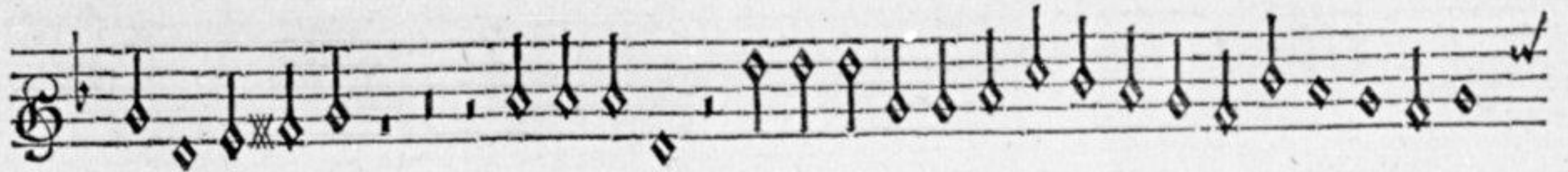
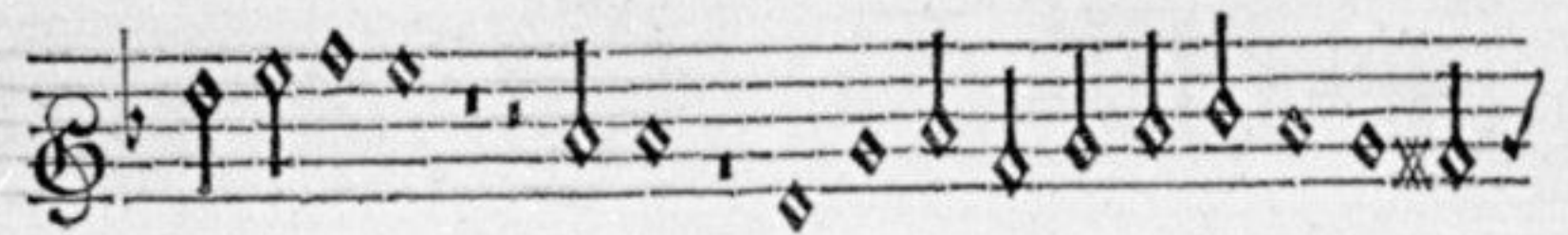
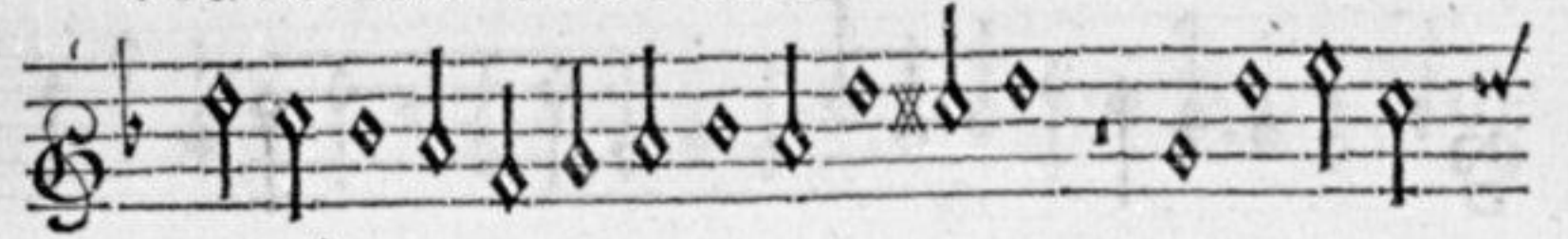


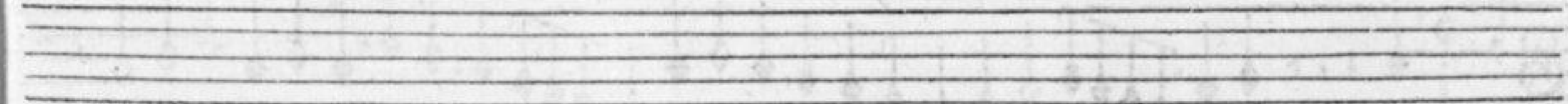
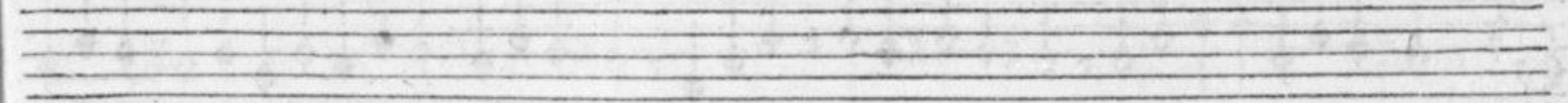
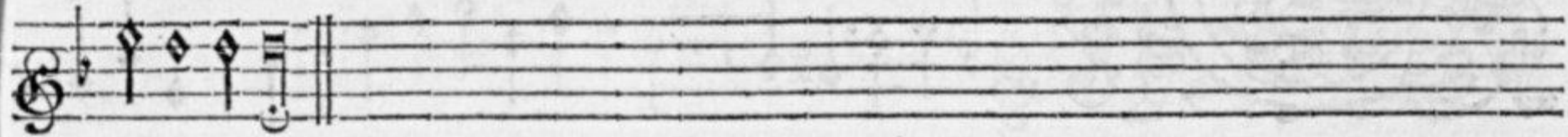
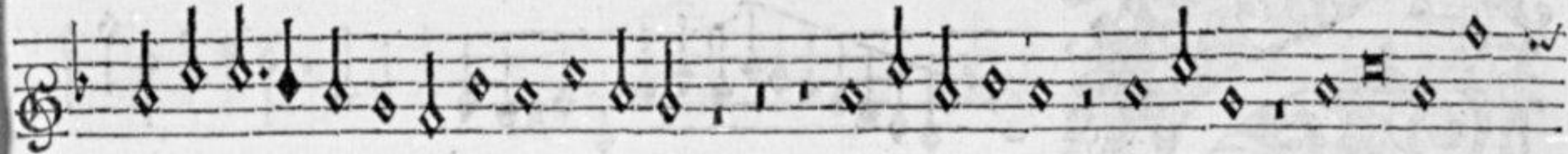
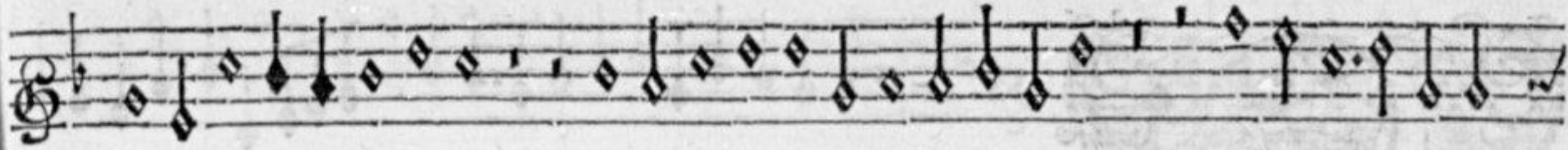
A QUATRE.

A L'IMITATION D'AVE MARIS STELLA.



VINZIESME FANTASIE.



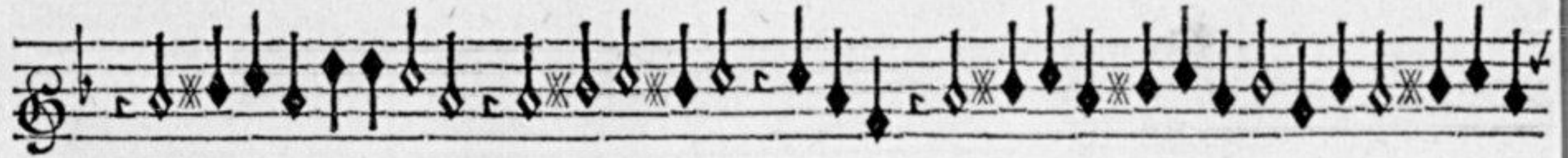


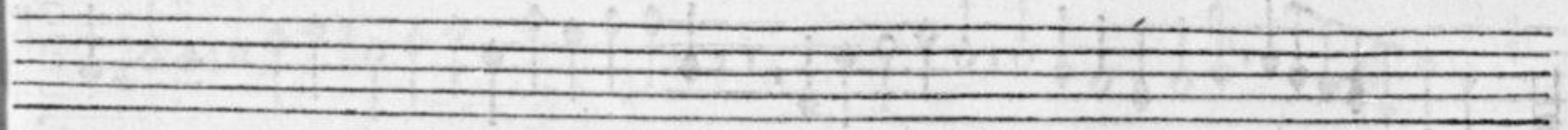
A QUATRE.

D V C A V R R O Y.



EISIESME FANTASIE.





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

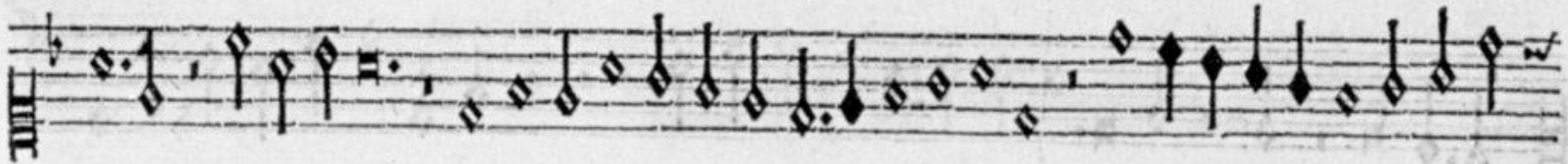
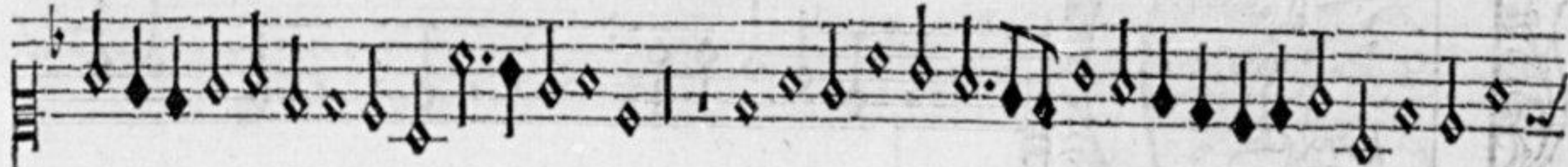
DIX SEPTIESME FANTASIE.

The first staff of music begins with a large, ornate initial 'D' decorated with intricate scrollwork. The music is written in a five-line staff with a treble clef and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some beamed together. The piece concludes with a double bar line and repeat dots.The second staff of music continues the piece, featuring a similar rhythmic pattern of eighth and sixteenth notes. It begins with a treble clef and a common time signature. The staff ends with a double bar line and repeat dots.The third staff of music continues the piece, maintaining the rhythmic structure. It starts with a treble clef and a common time signature. The staff ends with a double bar line and repeat dots.The fourth staff of music continues the piece, showing a variety of note values and rests. It begins with a treble clef and a common time signature. The staff ends with a double bar line and repeat dots.The fifth and final staff of music on the page concludes the piece. It features a treble clef and a common time signature. The staff ends with a double bar line and repeat dots.

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



I XHVICTIESME FANTASIE.



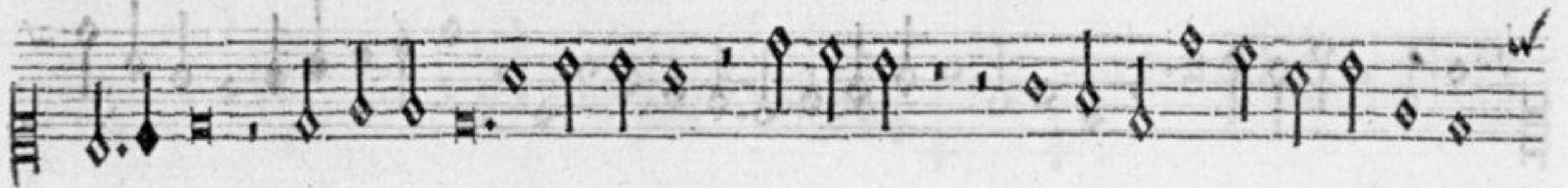
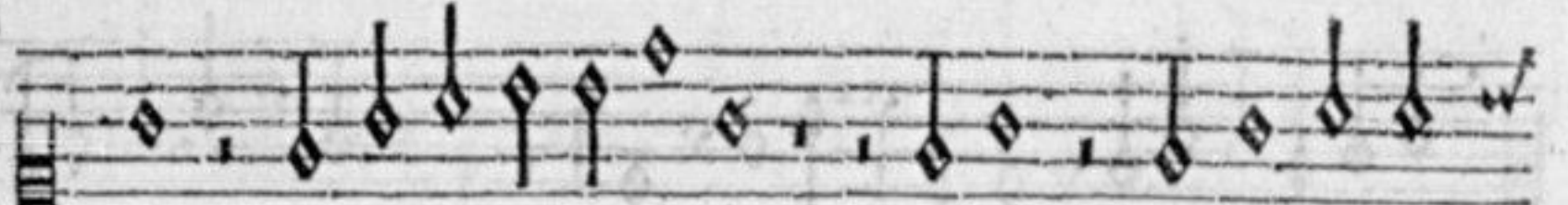
D E S S V S .

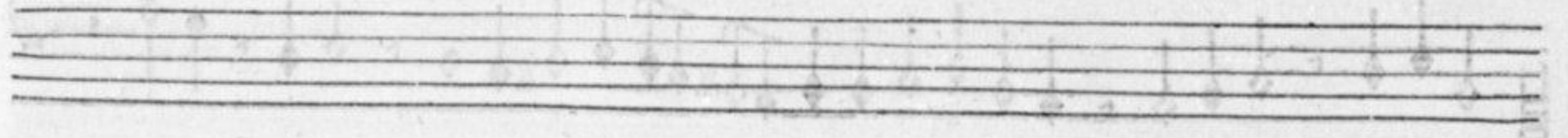
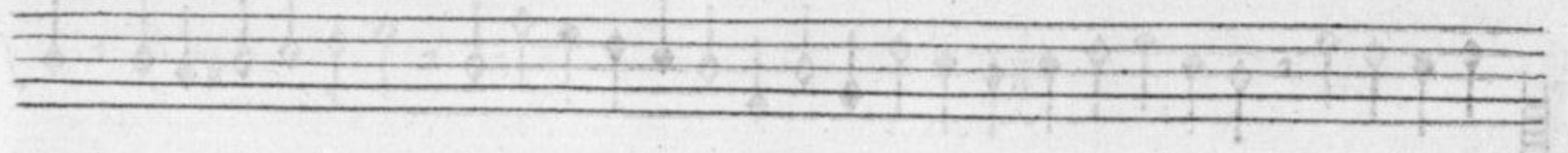
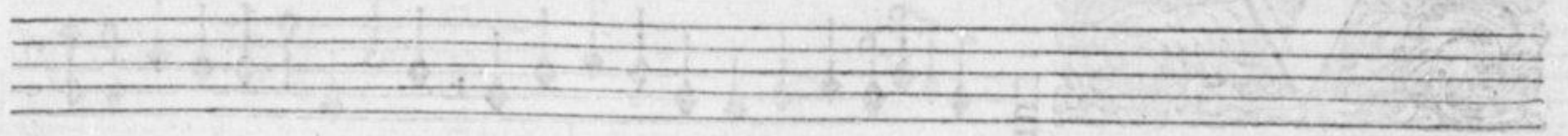
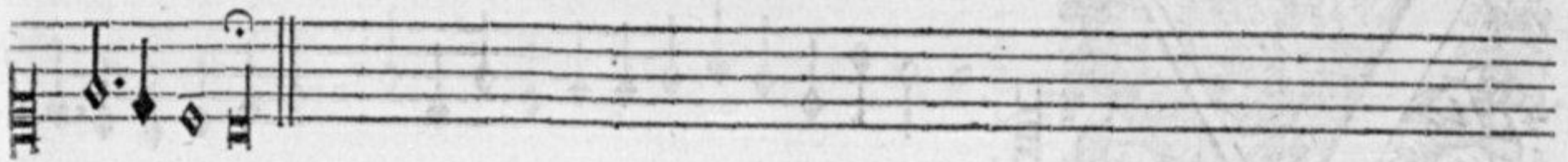
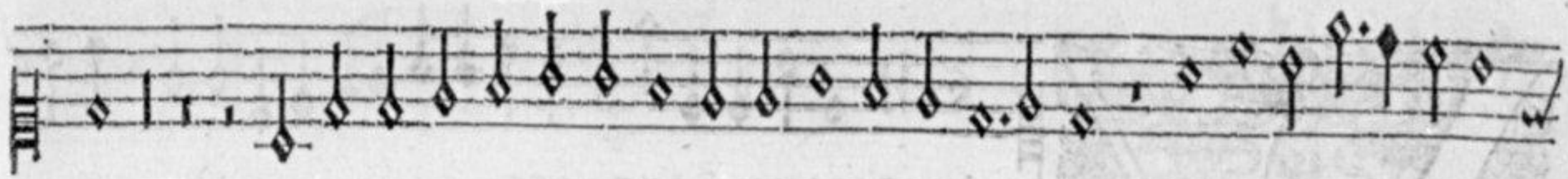
F

A. QVATRE. A LIMITATION DE, CONDITOR ALME SYDERVM.



IXNEVFIESME FANTASIE.





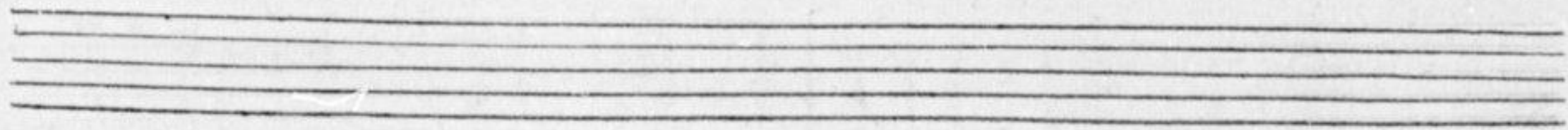
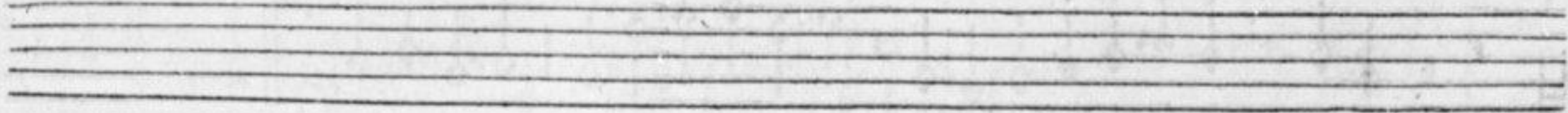
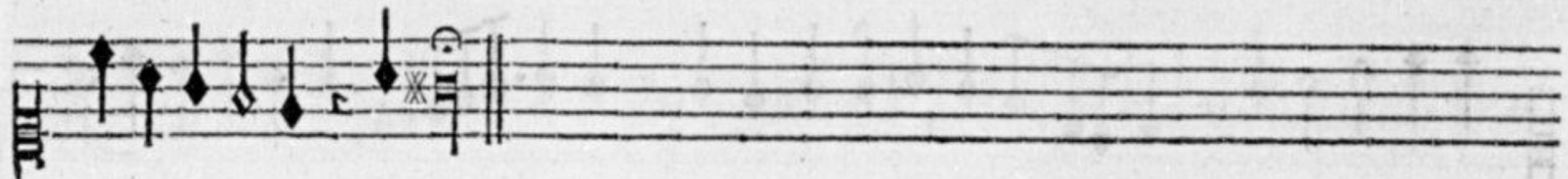
A QVATRE.

D V C A V R R O Y.



INGTIESME FANTASIE.





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



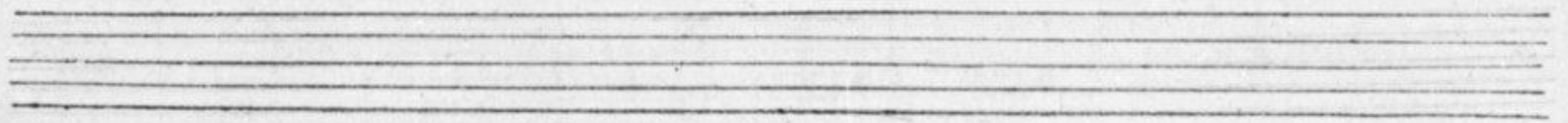
The first musical staff of the piece. It begins with a treble clef and a common time signature (C). The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some pointing down, creating a rhythmic pattern.

INGTUNIESME FANTASIE.

The second musical staff, continuing the piece. It starts with a treble clef and a common time signature. The notation features a mix of eighth and sixteenth notes, with some notes beamed together.

The third musical staff, continuing the piece. It begins with a treble clef and a common time signature. The notation includes eighth and sixteenth notes, with some notes beamed together and some having stems pointing down.

The fourth musical staff, continuing the piece. It starts with a treble clef and a common time signature. The notation consists of eighth and sixteenth notes, with some notes beamed together. The staff ends with a double bar line and a repeat sign.





INGTDEUXIESME FANTASIE.



A QVATRE.

D V C A V R R O Y.

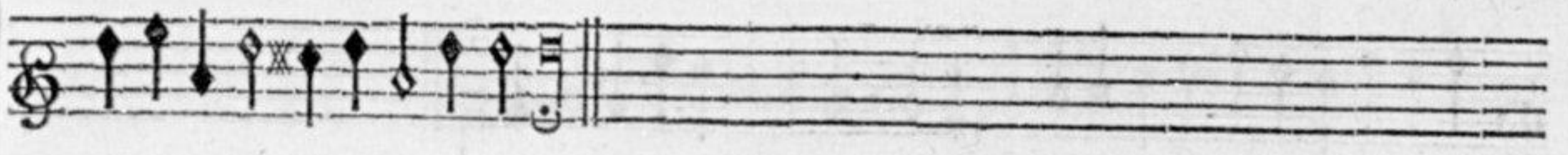


INGTROI SI ESME FANTASIE.



D E S S V S.

25



D E S S V S.

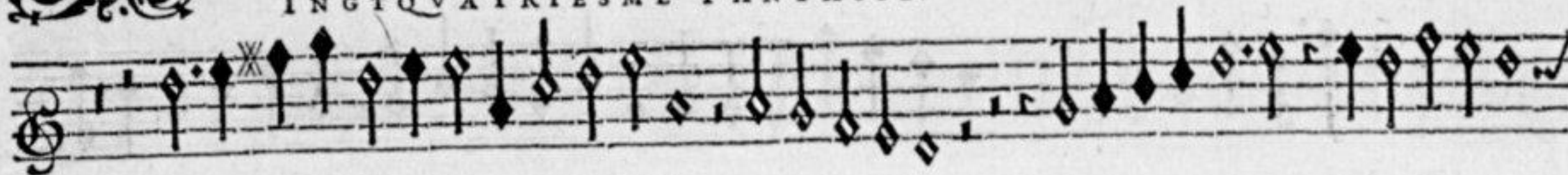
G

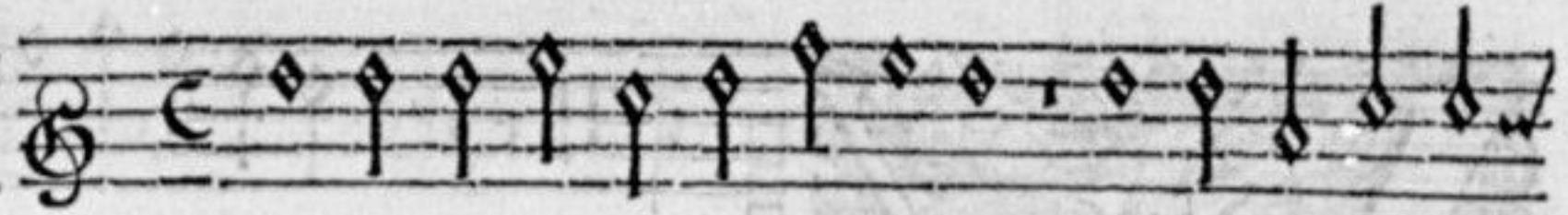
A QVATRE.

D V C A V R R O Y.

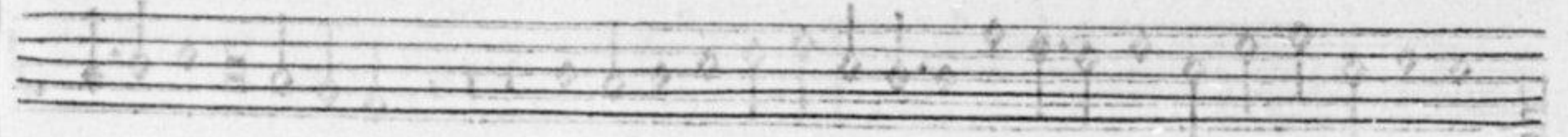
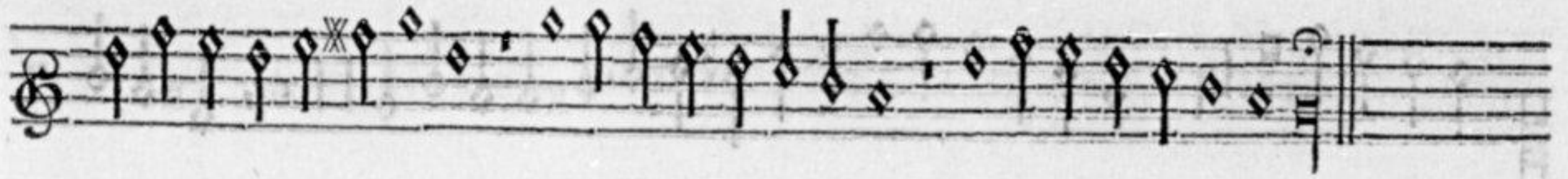
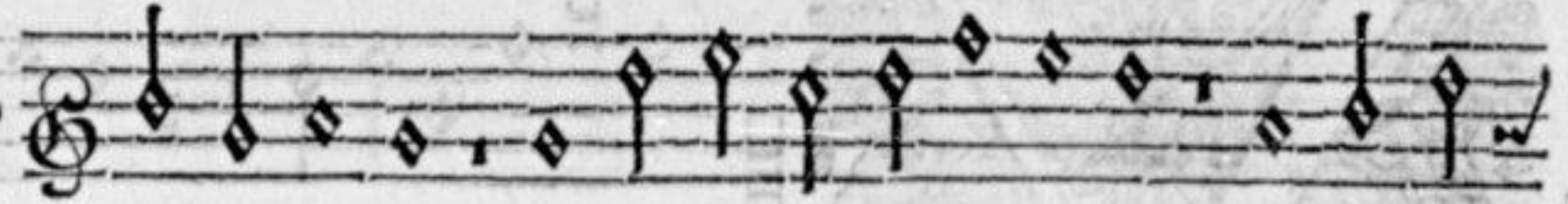


INGTQVATRIESME FANTASIE.





INGTCINQVIESME FANTASIE.



A QUATRE.

D V C A V R R O Y I

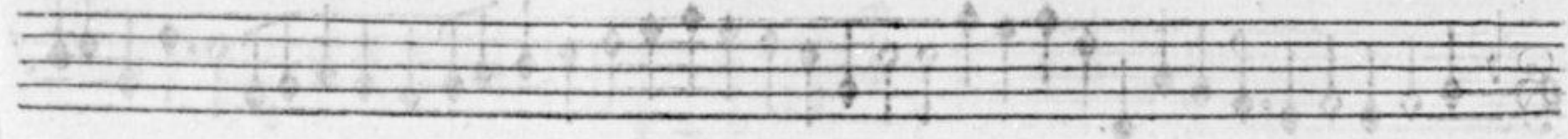
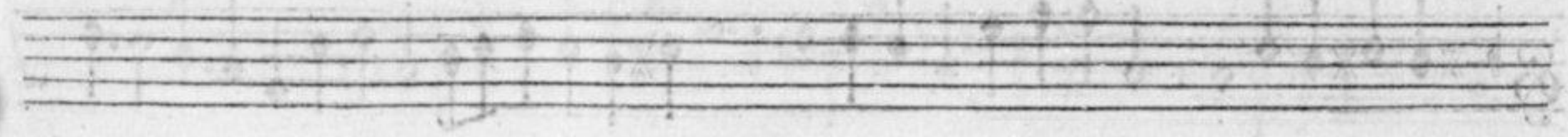
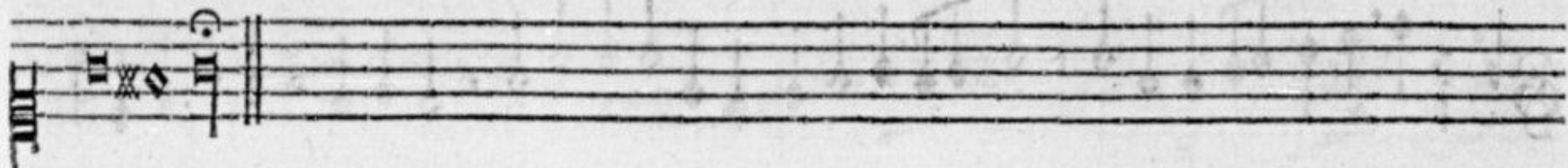


INGTSIXIESME FANTASIE.

The first system of musical notation consists of three staves. The top staff begins with a treble clef and a common time signature (C). The music is written in a style characteristic of the 16th or 17th century, using diamond-shaped notes and stems. The second and third staves are positioned below the first, with a brace on the left side. The music continues across these staves.

The second system of musical notation consists of a single staff. It continues the musical piece from the previous system, using the same notation style.

The third system of musical notation consists of a single staff, continuing the piece. It features a key signature change to one sharp (F#) and a common time signature (C). The notation remains consistent with the previous systems.



A CINQ.

DVCAVROY.



INGTSEPTIESME FANTASIE.



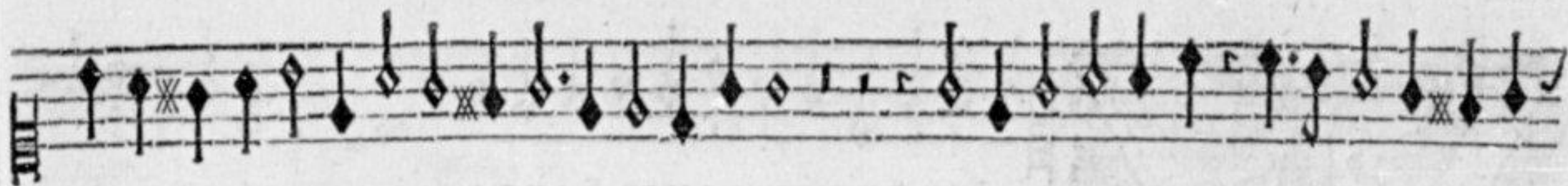


A CINQ. SVR, AD COENAM AGNI PROVIDI.



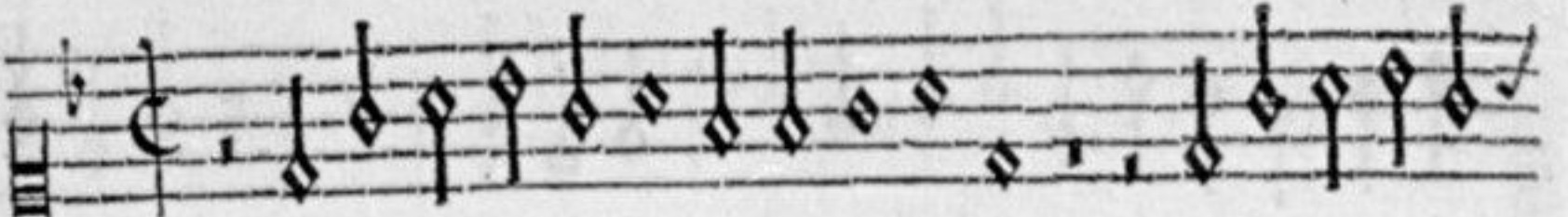
INGTHVICTIESME FANTASIE.



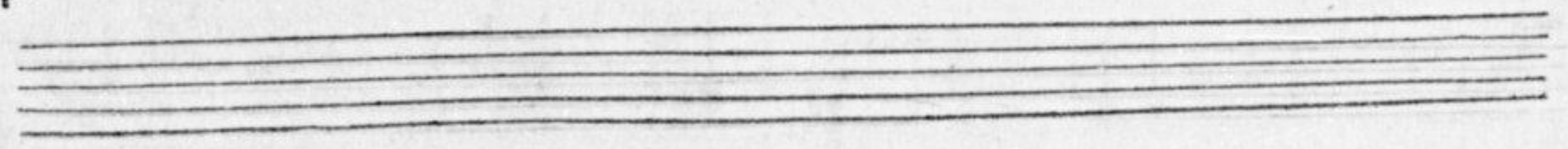
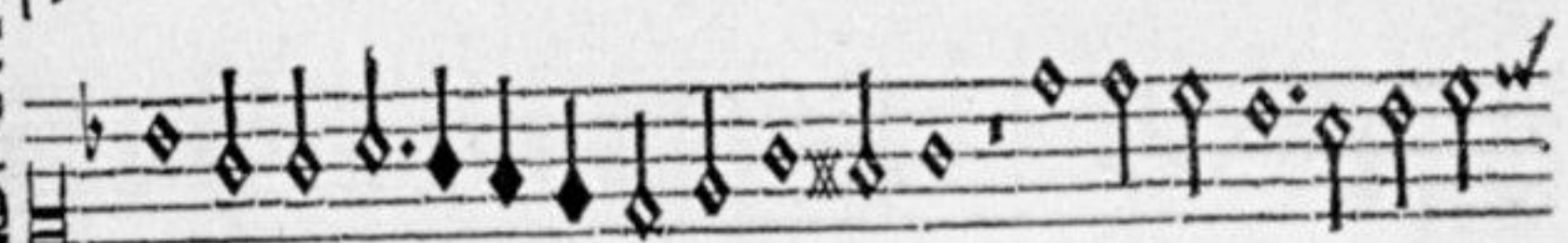
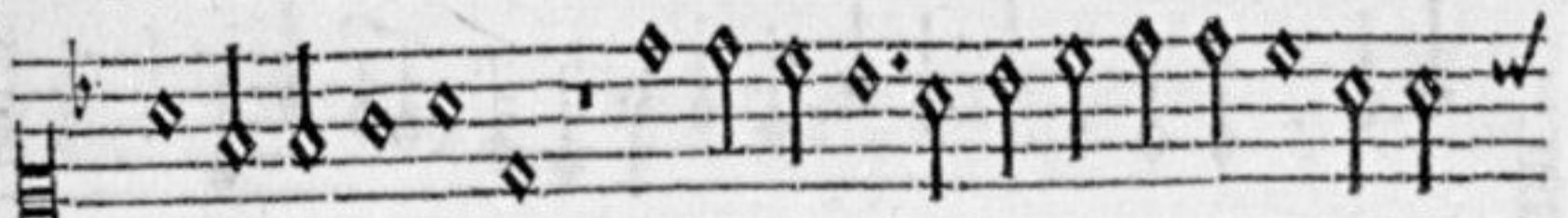


A TROIS.

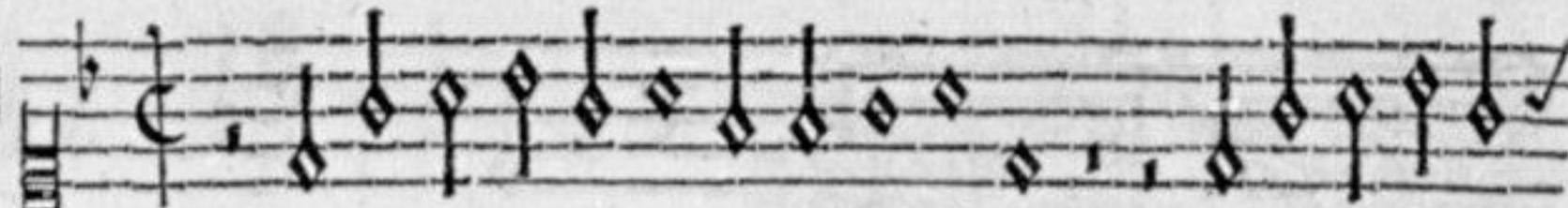
SVR, VNE IEVNE FILLETTE.



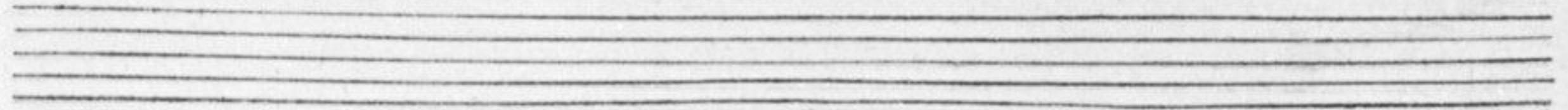
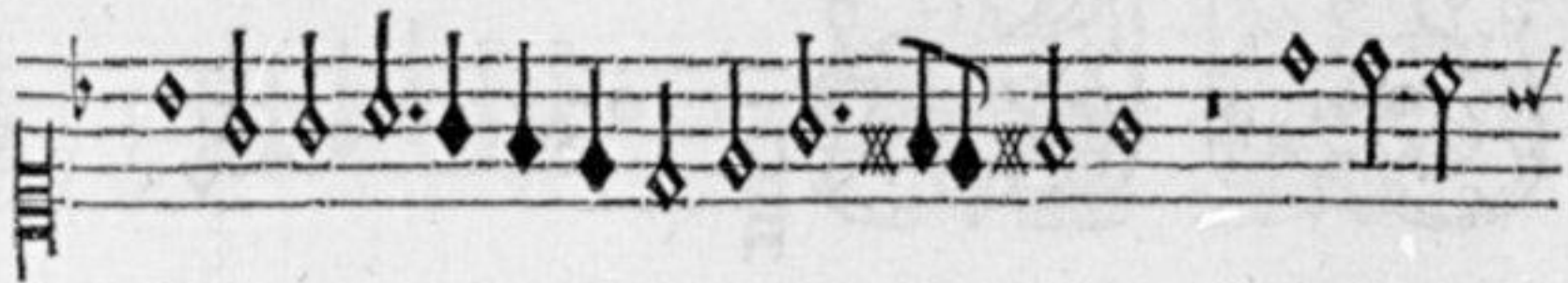
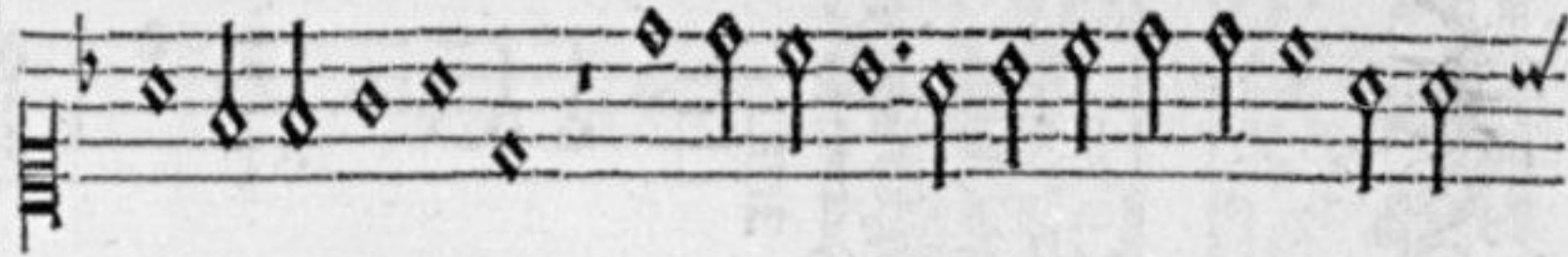
INGTNEVFIESME FANTASIE.



H. 1711

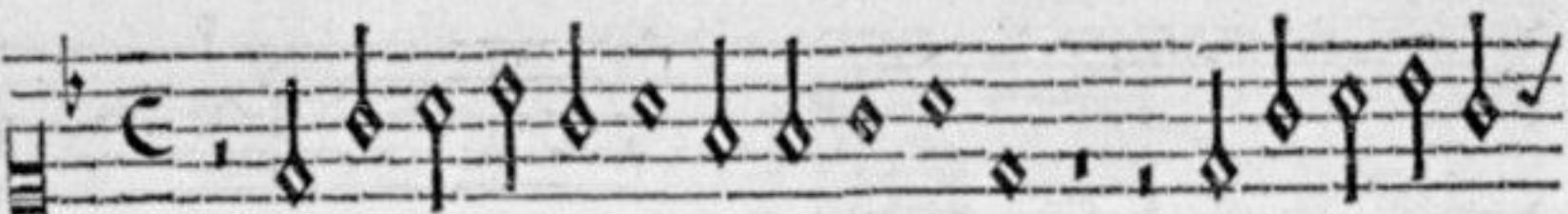


RENTIESME FANTASIE.

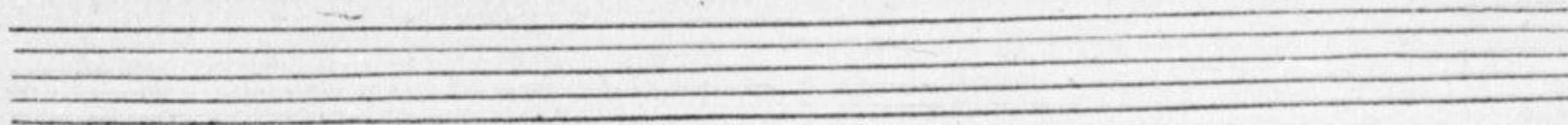
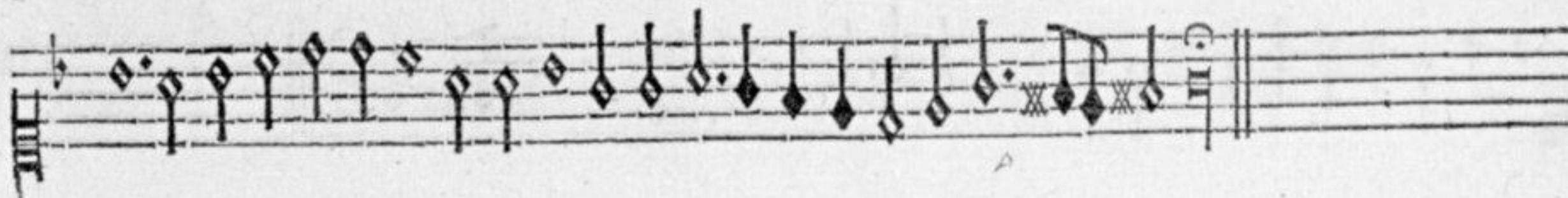
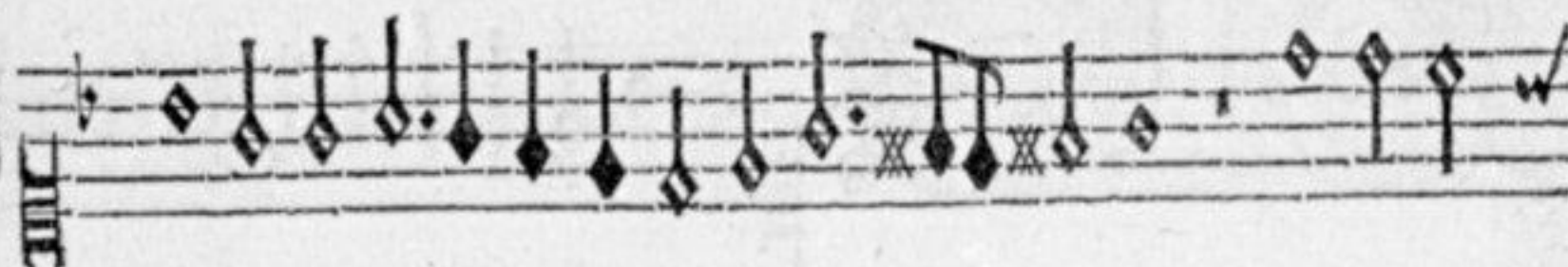
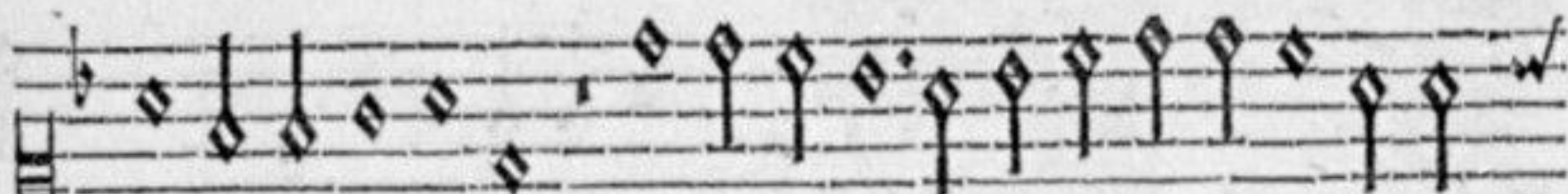


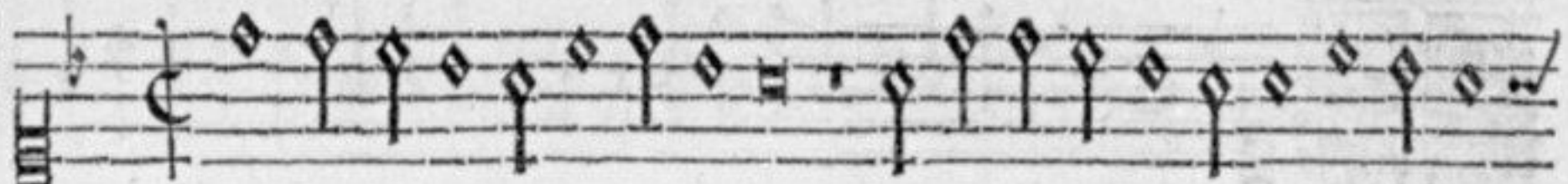
A QUATRE.

TROISIÈSME PARTIE.

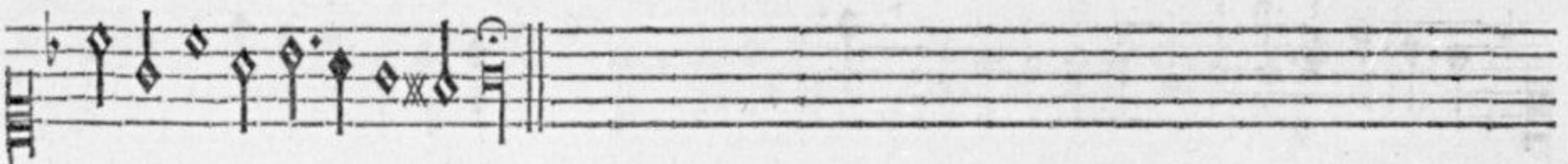
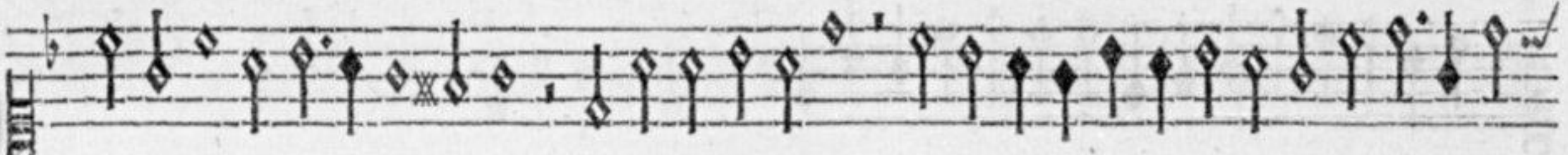


RENTEVNIESME FANTASIE.





RENTEDEVXIESME FANTASIE.



A CINQ.

DERNIERE PARTIE.

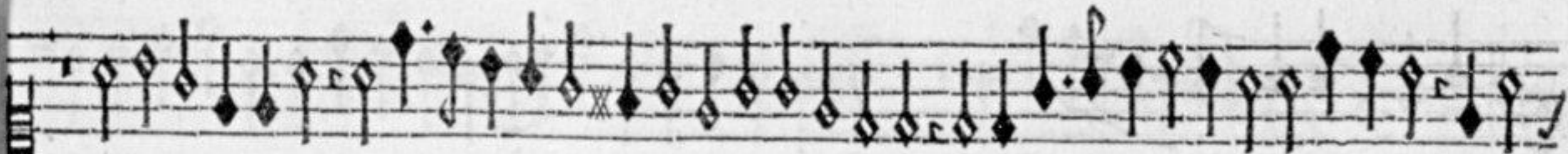
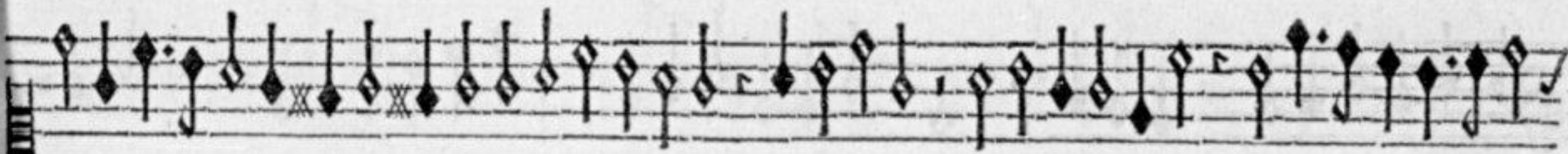


RENTETROISIEME FANTASIE.





RENTEQVATRIESME FANTASIE.



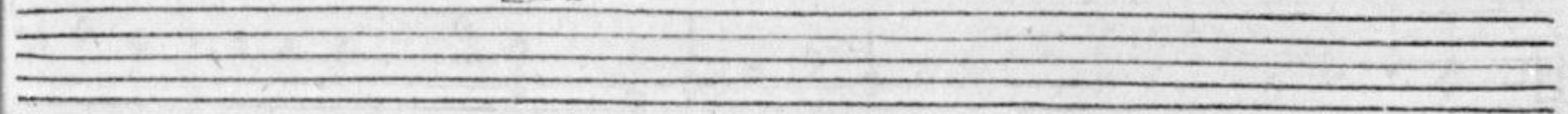


A CINQ. SVR, CONDITOR ALME SYDERVM.



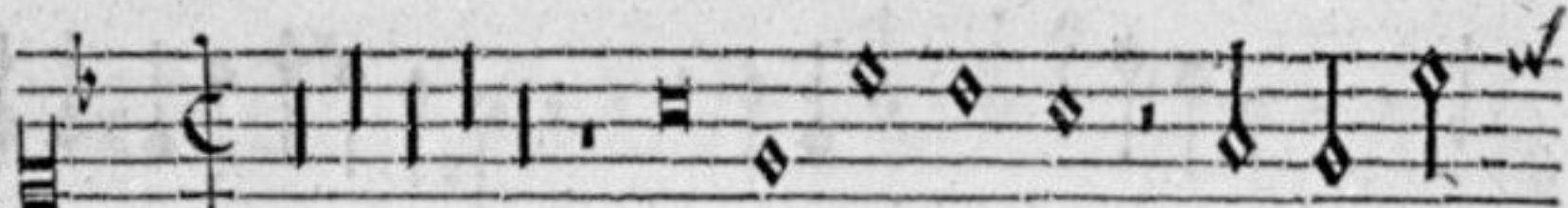
RENTECINQVIESME FANTASIE.



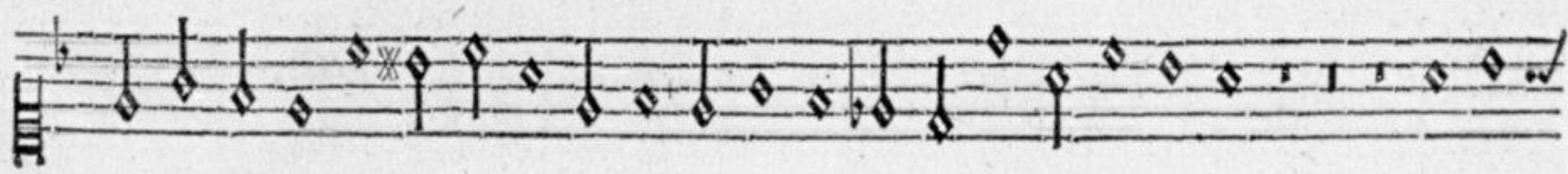
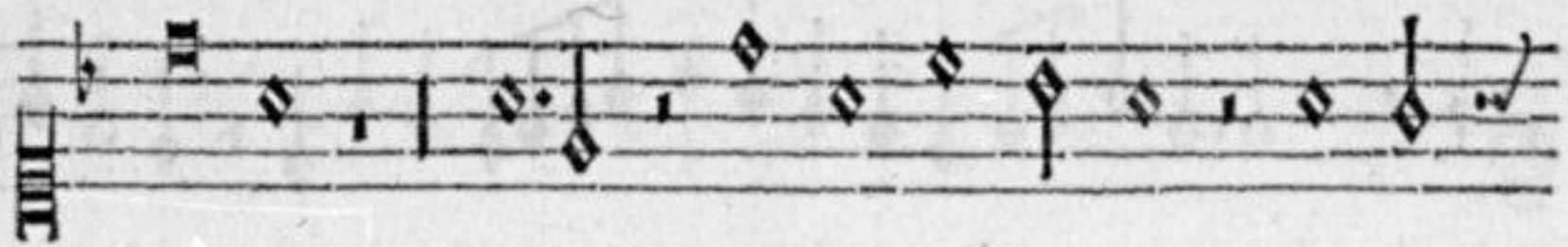
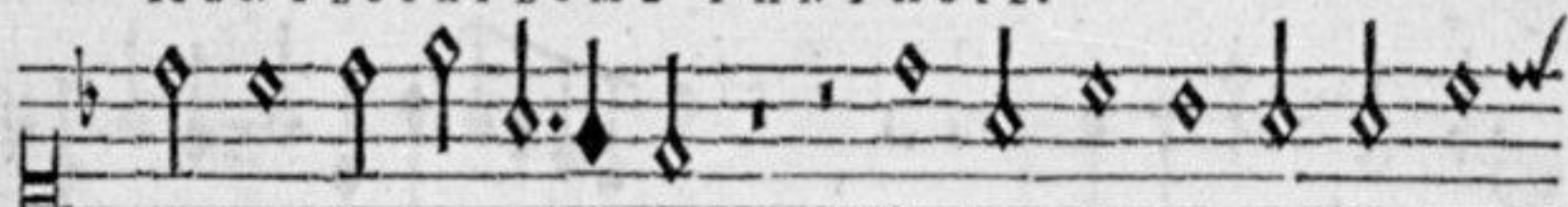


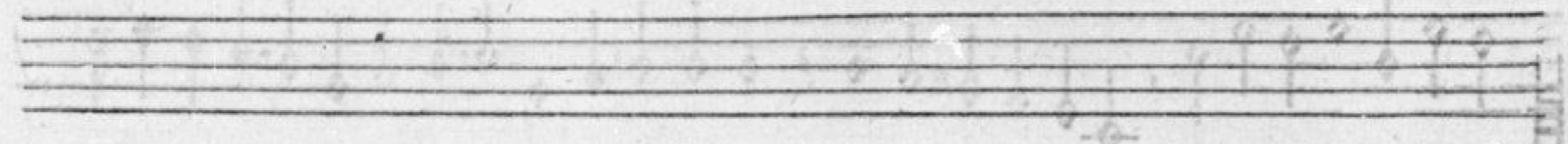
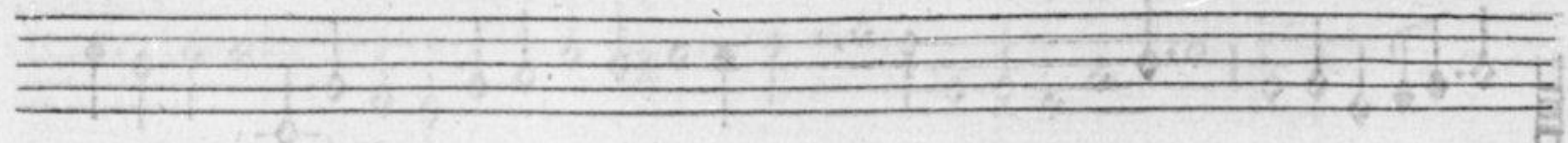
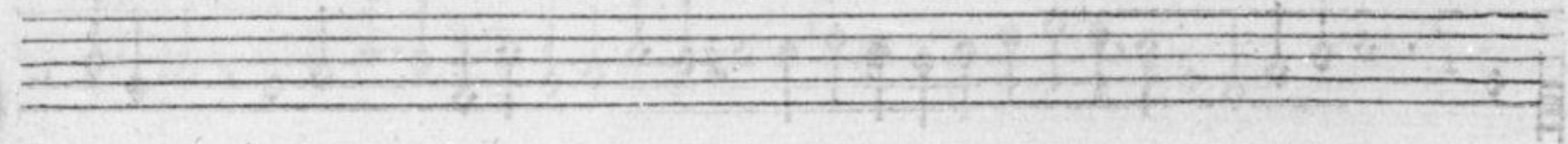
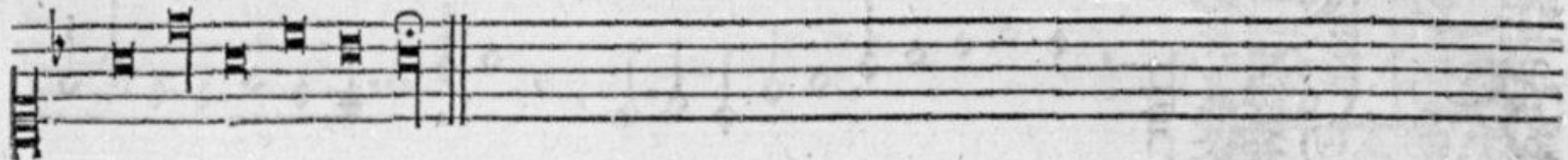
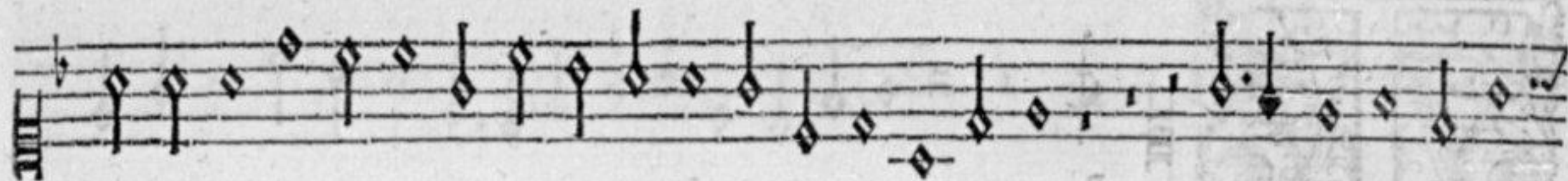
A CINQ.

D V C A V R R O Y .



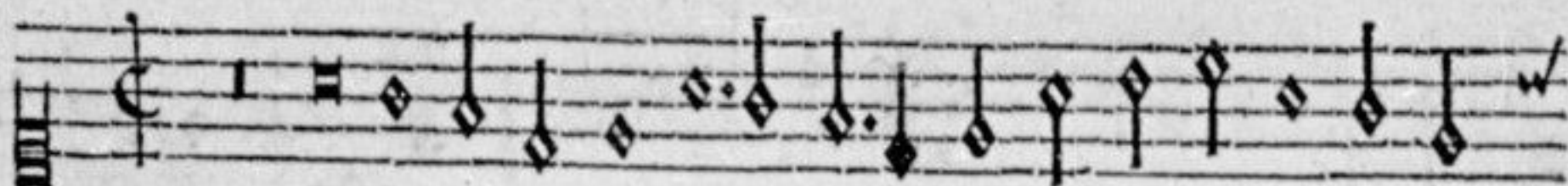
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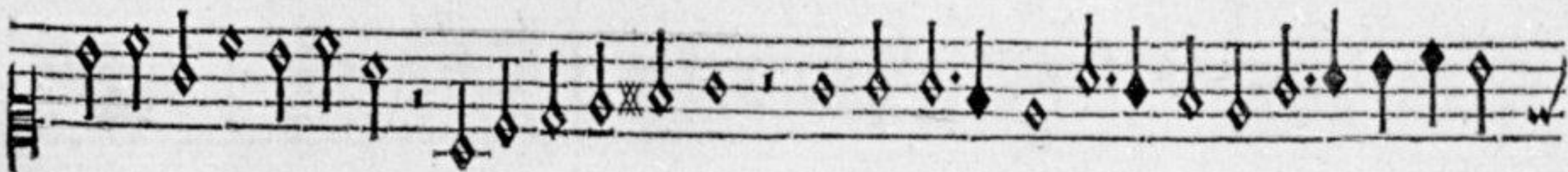
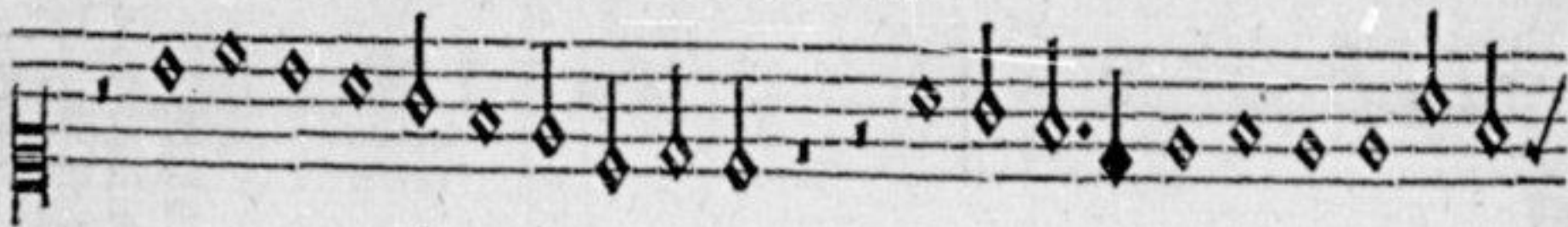


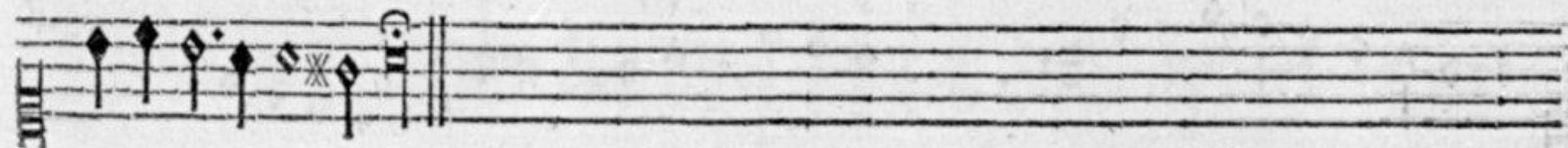
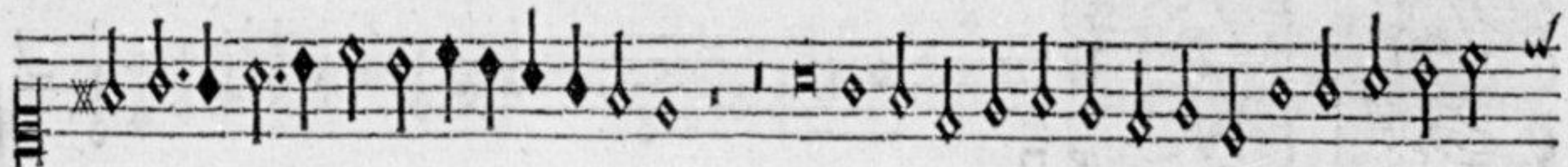
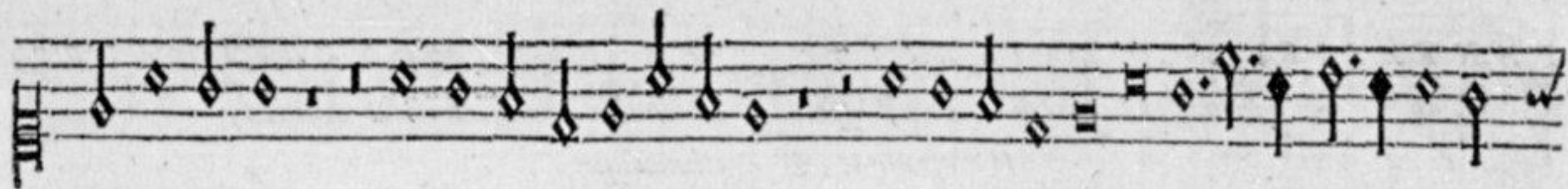
A CINQ.

D V C A V R R O Y.



RENTESEPTIESME FANTASIE.

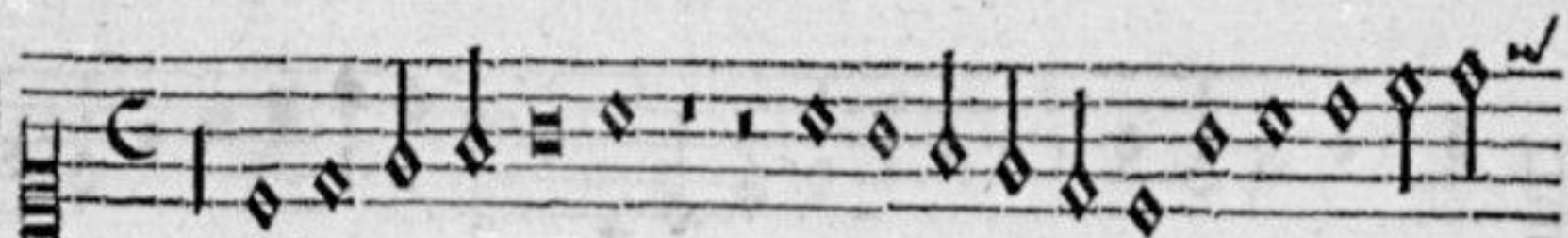




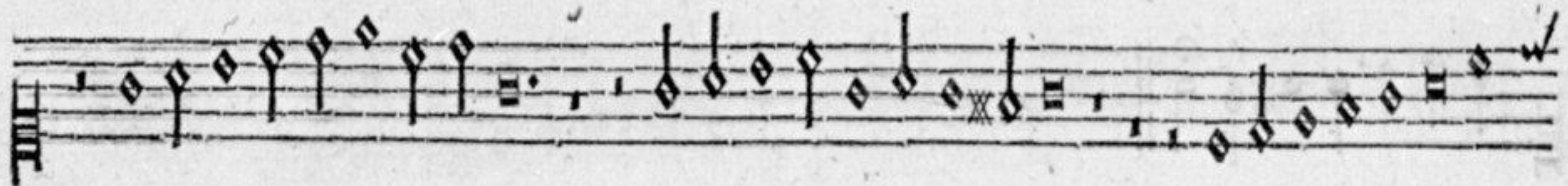
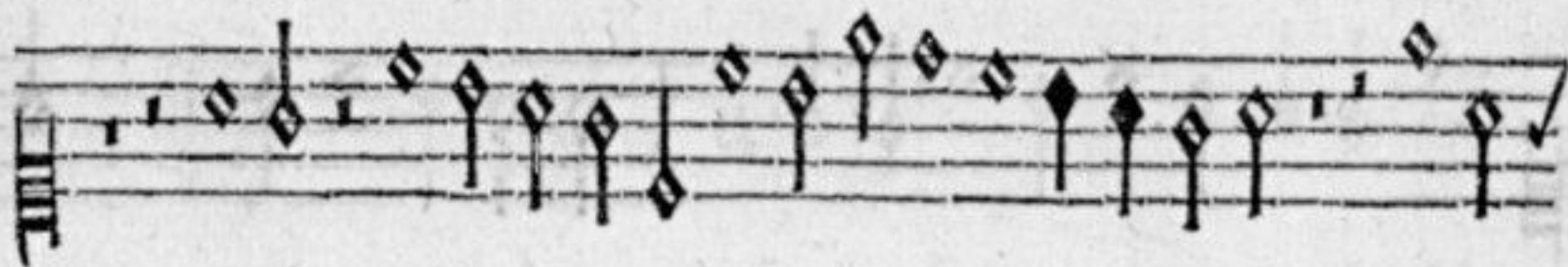
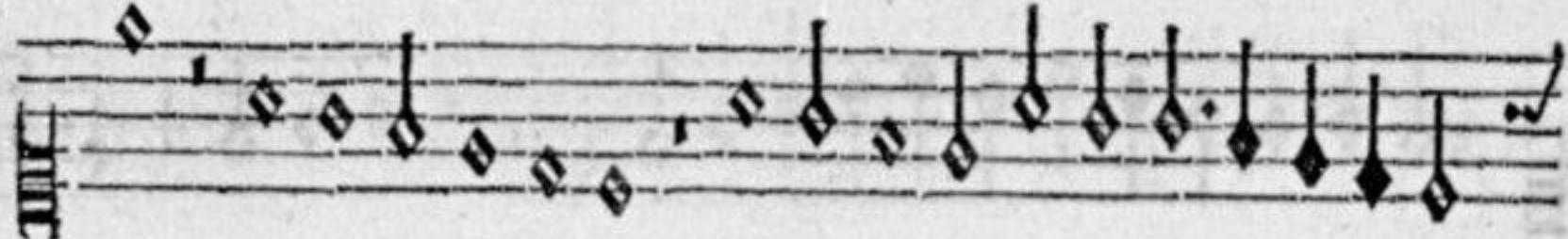
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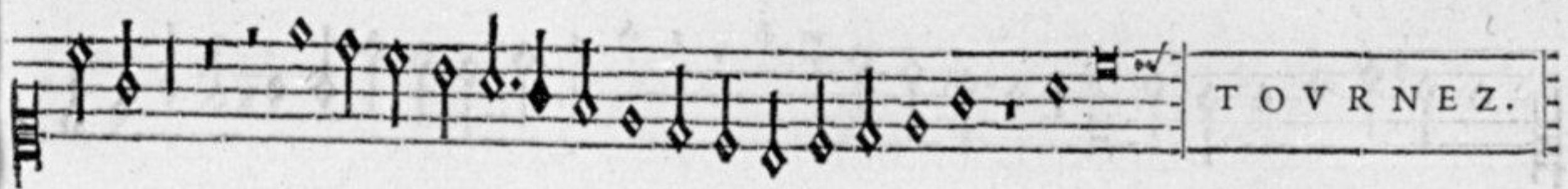
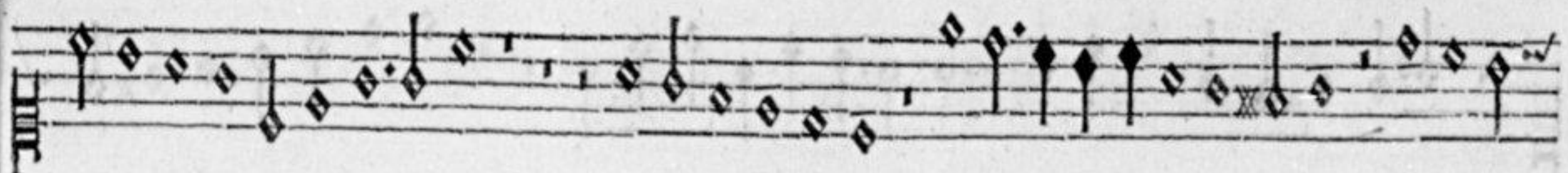
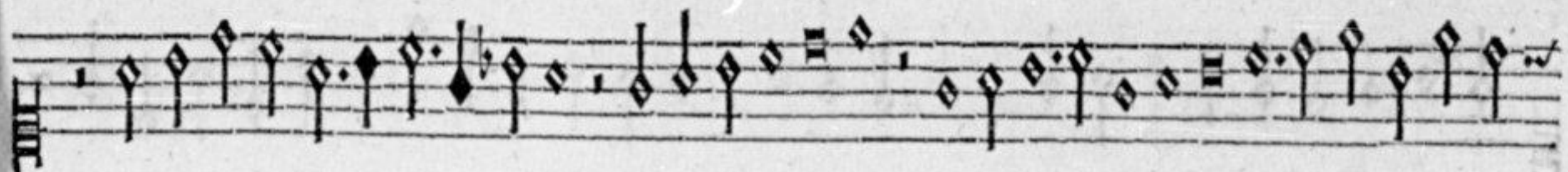
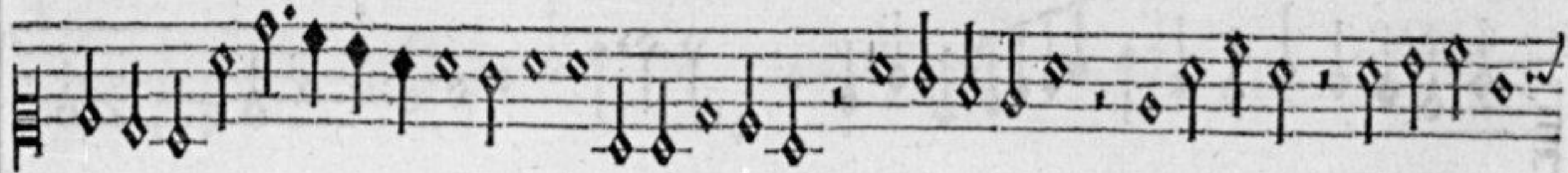
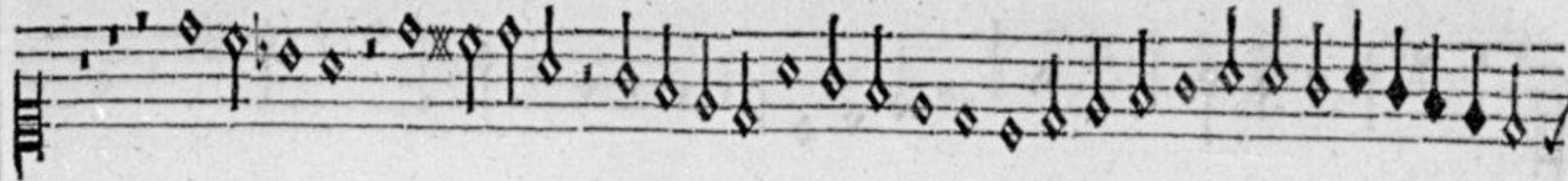
D V C A V R R O Y.

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



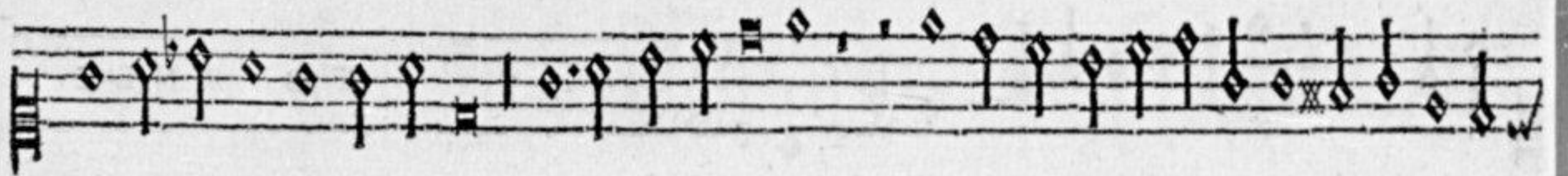
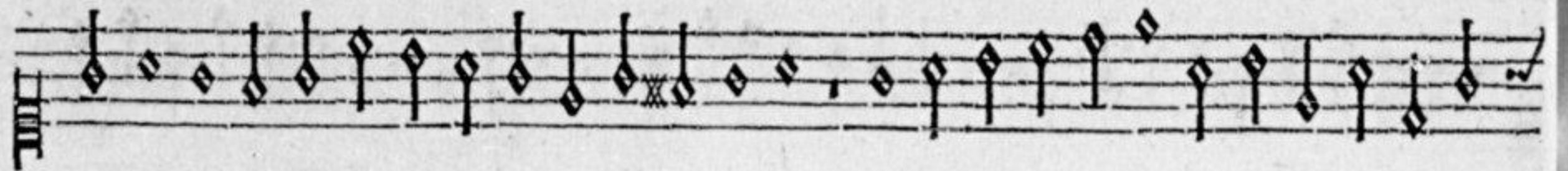
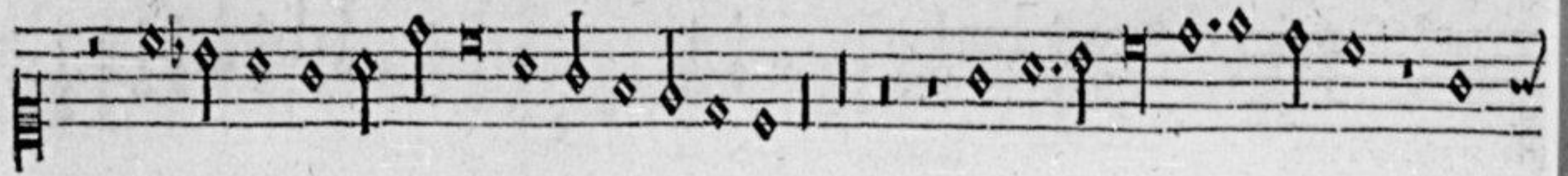
RENTEHVICTIESME FANTASIE.

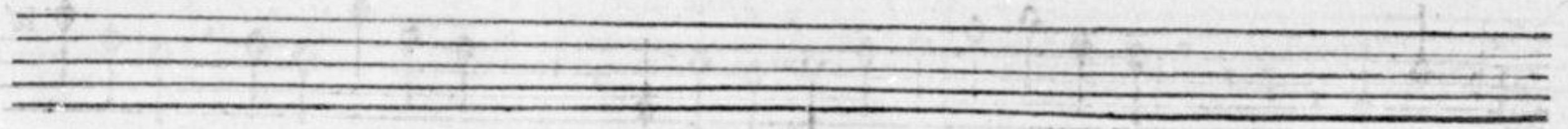
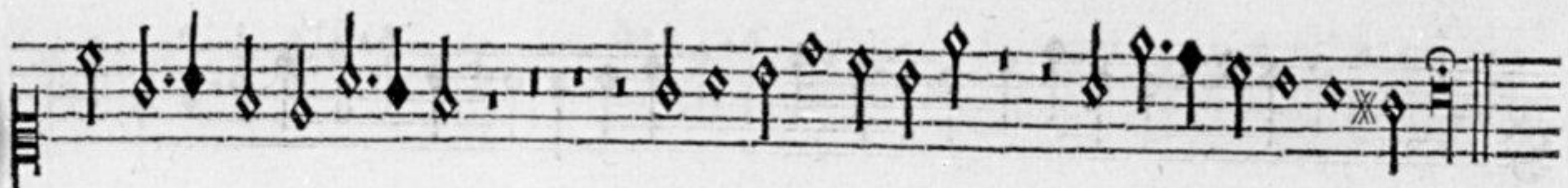
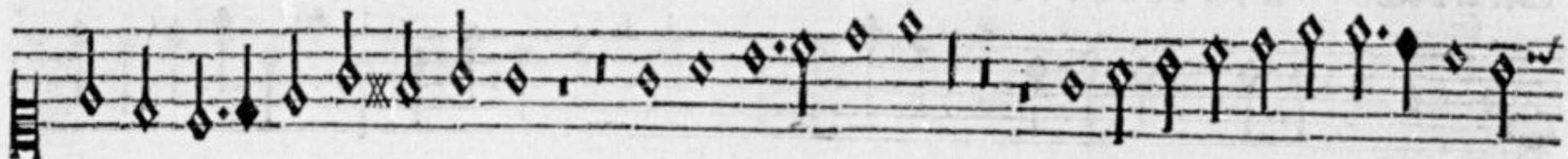
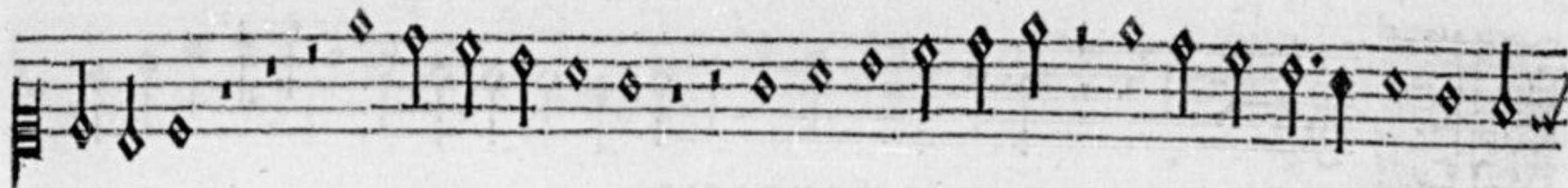




TOURNEZ.

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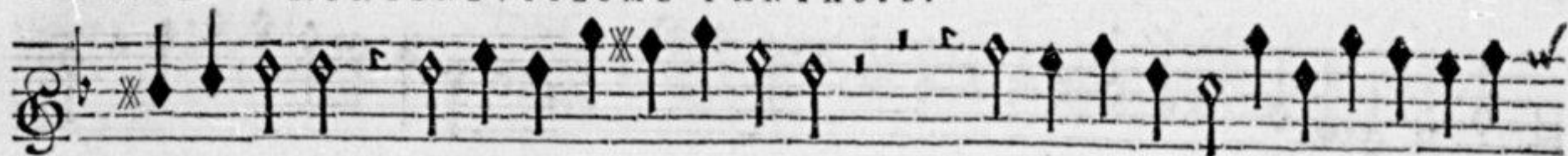


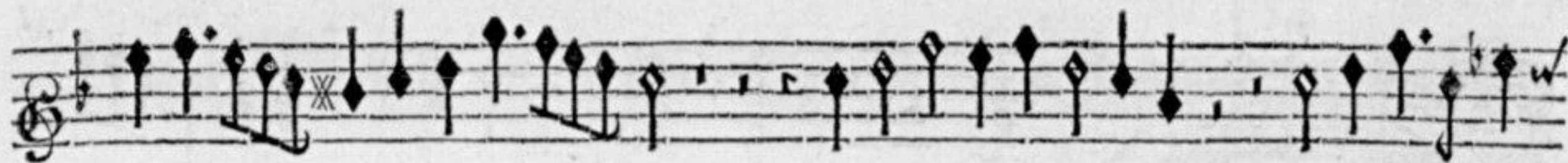
A SIX.

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 .



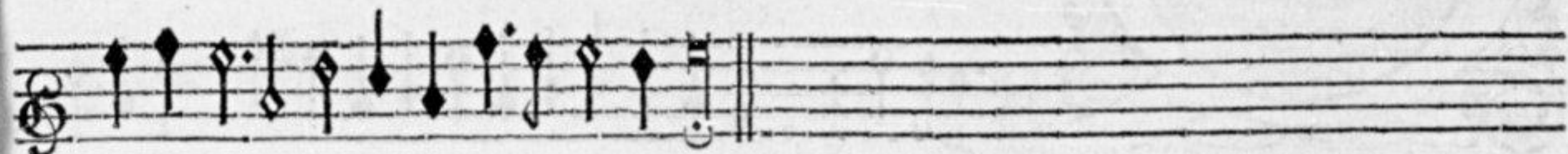


A SIX. SVR, COECO CLAVDITVR DE BEATO VINCENTIO.

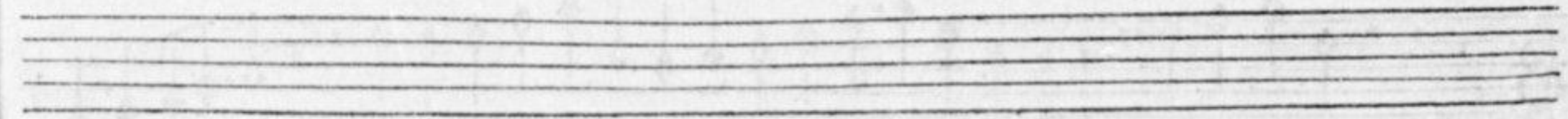


VARANTIESME FANTASIE.





TOURNEZ POUR LA SVITTE.



A Six.

SVITTE, SVR ALLOQVIO PRIVATVR.



VARANTEVNIESME FANTASIE.

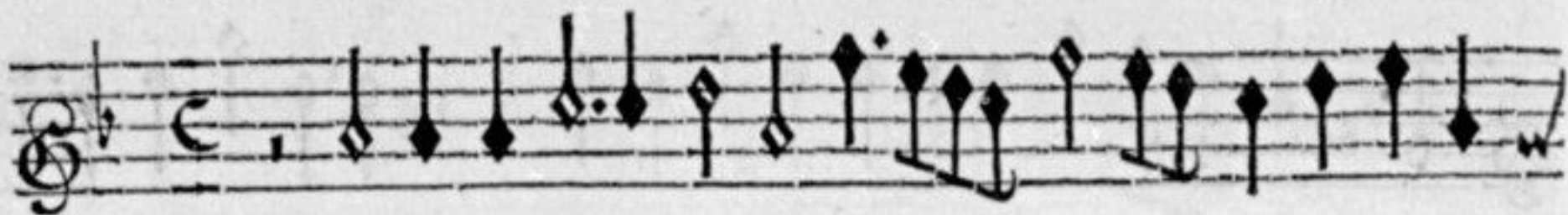


D E S S V S.





A SIX. SVR, IESVIS DESHERITEE.



VARANTE DE VXiESME FANTASIE.



D E S S V S.



D E S S V S.

L



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EXTRAICT DV PRIVILEGE.

P

AR 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 œuvres 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 œuvres, ni mesme en exposer en vëte 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 œuvres seront acheuées d'imprimer. Sadite Majesté veut aussi que sans autre formalité, l'extrait d'icelles estant mis au commencement ou fin de chacune œuvre, 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

1815