

# Vingtroisiesme Fantasie

Fantasies a III. IIII. V. et VI. Parties (Paris 1610)

François-Eustache du Caurroy

Intavolierung - Anton Höger

1

4  
4

1

5

4  
4

1

8

$\delta$   $c$   $c$   $f$   $\delta$   $c$   $a$  |  $\delta$   $\delta$   $a$   $c$   $a$   $c$   $\delta$   $a$   $c$   $c$   $a$   $c$   $\delta$   $a$   $\delta$   $c$   $a$   
 $a$   $c$   $\delta$   $\delta$   $c$   $\delta$  |  $a$   $\delta$   $a$   $b$   $a$  |  $\delta$   $\delta$   $a$   $\delta$   
 $a$   $a$   $c$   $\delta$   $a$   $c$  |  $c$   $a$   $\delta$   $c$   $a$   $\delta$   $a$   $a$   $\delta$  |  $\delta$   $c$   $c$   $a$   $c$   $a$   $a$   $e$

11

$c$   $a$   $\delta$   $c$   $a$  |  $\delta$   $a$   $c$   $\delta$   $a$  |  $c$   $c$   $c$   $a$   $c$   $a$   $c$   $\delta$  |  $a$   $a$   $\delta$   $c$   $a$   $a$   
 $\delta$   $a$   $\delta$   $c$  |  $\delta$   $a$   $a$   $b$   $\delta$  |  $a$   $b$   $\delta$   $a$   $\delta$  |  $\delta$   $a$   $c$   
 $a$   $c$   $c$   $a$  |  $\delta$   $a$   $c$   $a$  |  $c$   $a$   $c$   $\delta$   $a$  |  $c$   $\delta$   $c$   $a$   $c$   $a$   $a$   
 $\delta$   $a$   $c$   $\delta$   $a$  |  $c$   $\delta$   $c$   $a$   $\delta$   $b$   $a$  |  $a$   $c$   $a$   $\delta$   $a$   $a$   $\delta$  |  $\delta$   $a$   $c$   $\delta$   $a$   $c$

15

a a c a c a d c f f d c a c f f d c a  
 a c d c d a d b a a a c a d c a d c a c d  
 c d c a c a c a d c a c d a d c a d  
 c d d b a c a a b a d a a d c d a d a b d a

19

a a a a c d a d c a c d a  
 d c a d b b a d d c d d a d d d a b d  
 d c a a d b a c d d a c d  
 a b a d b d d d c a d b a c d c d b b

22

a f e f f c c a a c d d c c  
 b a a c c d c a d b a d d b d d d  
 a a a c d a d c a a d c a d c a  
 a d a a a c d d a b c

25

a a a c d a d c  
 d d d d a b b a d b d d a a a  
 a d b c d c c a d c a b a c b a a d d a d a d  
 b a d a b a c d c c a c a b c c a d



36

<p> <math>\dot{c}</math> </p>	<p> <math>\dot{c}</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>\delta</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>			
<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>	<p> <math>b</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>	<p> <math>b</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>b</math> </p>	<p> <math>a</math> </p>	<p> <math>b</math> </p>	<p> <math>b</math> </p>	<p> <math>a</math> </p>		
<p> <math>c</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>\delta</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>\delta</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>c</math> </p>	<p> <math>\delta</math> </p>
<p> <math>\delta</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>	<p> <math>b</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>		

40

<p> <math>\dot{c}</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>\delta</math> </p>	<p> <math>b</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>	<p> <math>a</math> </p>		
<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>b</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>b</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>b</math> </p>	<p> <math>\delta</math> </p>	<p> <math>b</math> </p>	<p> <math>b</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>b</math> </p>	<p> <math>b</math> </p>	<p> <math>\delta</math> </p>
<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>c</math> </p>	<p> <math>\delta</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>			
<p> <math>b</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>b</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>c</math> </p>	<p> <math>a</math> </p>	<p> <math>\delta</math> </p>	<p> <math>b</math> </p>	<p> <math>a</math> </p>	<p> <math>b</math> </p>	<p> <math>c</math> </p>	<p> <math>c</math> </p>

43

46

49

Handwritten musical notation for measures 49-51. The notation consists of four systems, each with a single staff and three empty staves below it. The notes are written in a simplified style using letters (a, b, c, e) and rhythmic symbols (vertical lines with flags, stems, and dots). Measure 49:  $\delta \delta c a e a a c a a \delta \delta \delta \delta a \delta c \delta c a \delta$ . Measure 50:  $a a a a \delta c \delta c \delta a a a b a \delta b$ . Measure 51:  $\delta \delta \delta c a a a c c \delta \delta a a a$ . Measure 52:  $b \delta a a c \delta a a c \delta a \delta b a b a$ . The notes are positioned above the staff lines, and rhythmic symbols are placed above or below the notes.

52

Handwritten musical notation for measures 52-55. The notation consists of four systems, each with a single staff and three empty staves below it. The notes are written in a simplified style using letters (a, b, c, e) and rhythmic symbols (vertical lines with flags, stems, and dots). Measure 52:  $b a \delta a c \delta f c a c a a e a a a a a a$ . Measure 53:  $\delta b a c \delta a c c c \delta a a c \delta a \delta c \delta$ . Measure 54:  $a a \delta c \delta a a a \delta c a a a \delta c a c$ . Measure 55:  $\delta b c a a b \delta a b \delta a c a c \delta c a$ . The notes are positioned above the staff lines, and rhythmic symbols are placed above or below the notes. The notation ends with a double bar line and a wavy line.