



## Introduction

The French composer Etienne Moulinié lived from 1599 to ca. 1676. In 1604 he entered the choir school of Saint-Just Cathedral in Narbonne. In 1628 he became *maistre de la musique* to Gaston d'Orléans, the younger brother of Louis XIII, a position he was to hold until Gaston's death in 1660. He was subsequently appointed *maistre de la musique des Etats de Languedoc*, an annual meeting for the cultivation of church music.

Moulinié's numerous publications of sacred and secular works contributed to his renown. Among the secular works, particularly his many *airs de cour* enjoyed great popularity. The present three Fantasias are found in the fifth volume of a collection that appeared in print between 1625 and 1639. The title of this volume reads: "CINQUIESME LIVRE / D'AIRES DE COVR / a quatre & cinq parties, / PAR ESTIENNE MOVLINÉ. / Chef de la Musique de M. le Duc d'Orléans, frere unique du Roy. / A PARIS. / Par PIERRE BALLARD, Imprimeur / du Roy pour la Musique. / Avec privilege de sa Maiefté / ... / 1639." There are four partbooks labeled "DESSUS," "HAUTE-CONTRE," "TAILLE," and "BASSE-CONTRE." The first Fantasia carries the title "FANTAISIE A QUATRE POUR LES VIOLES." The second and third Fantasias each display the indication "AVTRE." An exemplar of the original print is housed in the Bibliothèque royale de Belgique, Brussels (B-Br). A facsimile edition of these Fantasias appeared in 2005.<sup>1</sup>

Our edition follows the original as far as possible, but has been adapted for today's practical use. We have retained the original clefs in the first and third parts. The soprano clef (C-clef on the first line) of the second part has been replaced by treble clef. The baritone clef (F-clef on the third line) of the fourth part has been replaced by bass and alto clefs. In transcribing the mensural notation into modern notation we have transcribed the time signatures as follows:  $\text{C}$  → 4/2,  $\text{C}$  or  $\text{2}$  → 4/4 or 2/2,  $\text{C3}$  and  $\text{3}$  → 3/2,  $\text{23}$  → 6/4. Bar lines have been added correspondingly, and notes that are longer than a measure have been split up and reconnected by ties. The original note values have been retained; only the maximas of the final tones have been replaced by double whole notes. The eighth-note beams of the original have been retained or added if lacking. Our notation of accidentals follows modern usage, i.e., accidentals are valid for the whole measure. Editorial accidentals are printed in parentheses.

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<sup>1</sup> Claude le Jeune, Etienne Moulinié, *Fantasies pour les violes, 1612, 1639* (Courlay: Éditions Fuzeau, 2005)