

# Thesaurus Harmonicus

JEAN-BAPTISTE BÉSARD

**LIBER SEXTUS - GALLIARDS**

Cologne 1603

GALLIARDAS ALIQUOT CONTINENS,  
QUARUM PLERAEQUAE A DIVERSIS  
AUTHORIBUS NON ITA *PRIDEM*  
*COMPOSITAE SUNT, ET PER VARIOS*  
alternatim tonos ordinae collocatae



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# Table of Contents

<i>Galliard no.1</i> _____ p. 1	<i>Galliard no.27</i> _____ p. 37
<i>Galliard no.2</i> _____ p. 2	<i>Galliard no.28</i> _____ p. 38
<i>Galliard no.3</i> _____ p. 3	<i>Galliard no.29</i> _____ p. 39
<i>Galliard no.4</i> _____ p. 4	<i>Galliard no.30</i> _____ p. 40
<i>Galliard no.5</i> _____ p. 5	<i>Galliard no.31</i>
<i>Galliard no.6</i> _____ p. 6	<i>Galliard no.32</i> _____ p. 41
<i>Galliard no.7</i> _____ p. 7	<i>Galliard no.33</i> _____ p. 42
<i>Galliard no.8</i> _____ p. 8	<i>Galliard no.34</i> _____ p. 43
<i>Galliard no.9</i> _____ p. 9	<i>Galliard no.35</i> _____ p. 44
<i>Galliard no.10</i> _____ p. 10	<i>Galliard no.36</i> _____ p. 45
<i>Galliard no.11</i> _____ p. 12	<i>Galliard no.37</i> _____ p. 47
<i>Galliard no.12</i> _____ p. 13	<i>Galliard no.38</i> _____ p. 48
<i>Galliard no.13</i> _____ p. 14	<i>Galliard no.39</i> _____ p. 49
<i>Galliard no.14</i> _____ p. 16	<i>Galliard no.40</i> _____ p. 50
<i>Galliard no.15</i> _____ p. 18	<i>Galliard no.41</i> _____ p. 51
<i>Galliard no.16</i> _____ p. 20	<i>Galliard no.42</i> _____ p. 53
<i>Galliard no.17</i> _____ p. 22	<i>Galliard no.43</i> _____ p. 54
<i>Galliard no.18</i>	<i>Galliard no.44</i> _____ p. 55
<i>Galliard no.19</i> _____ p. 23	<i>Galliard no.45</i> _____ p. 56
<i>Galliard no.20</i> _____ p. 24	<i>Galliard no.46</i>
<i>Galliard no.21</i> _____ p. 26	<i>Galliard no.47</i> _____ p. 58
<i>Galliard no.22</i> _____ p. 29	<i>Galliard no.48</i> _____ p. 59
<i>Galliard no.23</i> _____ p. 30	<i>Galliard no.49</i>
<i>Galliard no.24</i> _____ p. 32	<i>Galliard no.50</i> _____ p. 61
<i>Galliard no.25</i> _____ p. 35	<i>Galliard no.51</i> _____ p. 62
<i>Galliard no.26</i> _____ p. 36	<i>Galliard no.52</i> _____ p. 64

THESAVRVS HARMONICVS DIVINI LAVRENCINI ROMANI, NEC NON  
PRAESTANTISSIMORVM MVSICORVM, QVI HOC SECVLO IN DIVERSIS  
ORBIS PARTIBVS EXCELLVNT, SELECTISSIMA OMNIS GENERIS CANTVS IN  
TESTVDINE MODVLAMINA CONTINENS.

NOVVM PLANE, ... ex varijs ipsorum Authorum scriptis ... in hoc volumen  
congestum, & decem libris ... diuisum,

Coloniae Agrippinae, 1603

*Qui Satyros Muis praefert, & Apollinios artes Spernit, is humane nil rationis  
habet.*



# Galliard no.1

Thesaurus Harmonicus, Liber sextus folio 107v[a]

Laurencini

Galliarda Equitis Romani

3

6

11

17

21

25

31

36

The musical score is written on a three-staff system. The top staff contains the melody with rhythmic markings (P, B, B, B) above the notes. The middle and bottom staves provide harmonic support. The time signature is 3/4. The score is divided into measures by vertical bar lines. A repeat sign is present at the end of the piece. The notes are written in a stylized, historical notation.

# Galliard no.2

Thesaurus Harmonicus, Liber sextus folio 107v[b].

John Dowland

Galliarda Ioannis Doland

3

6

10

14

18

22

# Galliard no.3

Thesaurus Harmonicus, Liber sextus folio 108.

Charles Bocquet

Galliarda Bocqueti

3

7  $\beta$   $\beta \beta$   $p$   $\beta$   $\beta$

*h f h g h g f* | *h f e c a e c a* | *h f e c e c e e c a c* | *f e c e c a e c a*

*e* | | |

/a

11  $\beta$   $\beta$   $\beta \beta$   $\beta$

*c a a* | *a a a* | *c a c e a c f e f e* | *e c a a c e f e h f e*

*o c o c a o c a* | *c a c o a c o c o c* | | |

*e* | *a a* | *a e c* | *a e*

15  $\beta$   $\beta \beta$   $p$   $\beta \cdot \beta p$   $\beta \cdot \beta$   $\beta \cdot \beta \beta$   $\beta \cdot \beta \beta$   $p \beta p$

*e h g e g e g h f e c a* | *f e c e c a a* | *c a a* | *c e* | *c e a c a* | *e f e*

*f h f h* | *a e c a* | *e b c b* | *e c a e* | *e o c* | *f e*

*e* | | *e c a e* | *c a* | *e c*

/a /a

21  $\beta \cdot \beta \beta$   $\beta$   $\beta$   $p \beta p$   $\beta \cdot \beta \beta$   $\beta \cdot \beta \beta$

[a] *c e a c e* | *f a f e* | *e e c a* | *e f e* | *e g h f h e*

*c c c e* | *o c o a c e* | *c e c o* | *f* | *f h f*

*e c* | *a* | *c e c* | *e c* | *f h f*

*e* | | | *e c* | *e e f a*

/a

26  $\beta$   $p$   $\beta$   $\beta$   $\beta \cdot \beta \beta$   $\beta \cdot \beta \beta$

*c f e* | *h f e f e* | *e c c e c* | *a a c c a* | *e c e o c*

*f e f* | *a f e f e* | *e c f o c* | *o a c c a* | *f c e o c*

*c e e* | | | | *e*

/a

31  $\beta \cdot \beta \beta$   $\beta \cdot \beta \beta$   $\beta$   $p \beta \beta$   $p \beta$

*a c e c a* | *c e c a c e* | *a e f e* | *f o c a o c a* | *h f e e c e f e f*

*c b e c* | *c e* | *o c f e e c e* | *c o c a c* | *a h f c*

*e c* | *a e c* | *a c* | *a* | |

36  $\beta$   $\beta$   $\beta$

*c c e c c* | *e c e* | *a a c a c a c a* | *c a* | *e c a c a c o c a o c a*

*f o f o c* | | *o c a o c a e c* | *f* | *o c a*

39  $\beta$   $\beta$   $\beta \beta$   $\beta$   $p$   $\odot$

*a* | *c e c a c e c a c e* | *c e a c e f e c e* | *f*

*c a c e c a* | | *c e* | *c*

*e c e c a* | *e a* | *c* | *a*

# Galliard no.4

Thesaurus Harmonicus, Liber sextus folio 108v[a].

Charles Bocquet

Galliarda ejusdem

3

5

9

13

17

21

26

32

The musical score is written on a grand staff with three systems of two staves each. The time signature is 3/4. The notation includes various note values (minims, crotchets, quavers), rests, and dynamic markings such as *f* and *h*. Above the staves, there are rhythmic symbols: a vertical line with a flag for a minim, and a vertical line with a flag and a horizontal line for a crotchet. The score is divided into measures by vertical bar lines. Some measures contain a slash with a lowercase 'a' below it, indicating a repeat or a specific articulation. A green bracket labeled "[sic]" is placed under a measure in the 9th system. The piece concludes with a double bar line and a fermata over the final note.



# Galliard no.6

Thesaurus Harmonicus, Liber sextus folio 109

Anonymous

Galliarda

3

6

11

15

20

24

29

33

The musical score for Galliard no. 6 is presented in a three-staff system. The time signature is 3/4. The notation includes various rhythmic values (minims, crotchets, quavers) and dynamic markings such as 'f' (forte) and 'h' (hairpins). Measure numbers 3, 6, 11, 15, 20, 24, 29, and 33 are clearly marked on the left. The piece ends with a double bar line and a fermata over the final note in measure 33.

# Galliard no.7

Thesaurus Harmonicus, Liber sextus folio 109v[a].  
Galliarda Pomponii Bononiensis vulgo Dolorota

Pomponio da Bologna

1.  $\beta$ .  $\beta\beta$        $\rho$ .  $\beta$        $\beta$ .  $\beta\beta$       |       $\rho$        $\beta$ .  $\beta\beta$        $\rho$ .  $\beta$

7.  $\beta$ .  $\beta\beta$        $\beta\beta$        $\rho$        $\beta$ .  $\beta\beta$        $\rho$ .  $\beta$        $\beta$

12.  $\beta$        $\rho$        $\beta$ .  $\beta\beta$        $\rho$ .  $\beta$        $\beta$       |       $\rho$        $\beta$ .  $\beta\beta$

18.  $\rho$        $\beta$        $\rho$        $\beta$       |       $\rho$        $\beta$ .  $\beta\beta$        $\rho$ .  $\beta$        $\beta$        $\rho$        $\beta$

24. |       $\rho$        $\rho$        $\rho$ .  $\beta$        $\rho$        $\beta$        $\rho$       |       $\rho$        $\beta$ .  $\beta\beta$        $\rho$ .  $\beta$

30.  $\rho$        $\beta$ .  $\beta\beta$        $\rho$        $\beta$ .  $\beta\beta$        $\rho$        $\beta$ .  $\beta\beta$        $\rho$        $\beta$        $\beta$        $\rho$

34. |       $\rho$        $\beta$ .  $\beta\beta$        $\beta$        $\beta$        $\beta$        $\beta$        $\beta$        $\beta$        $\beta$        $\beta$

38.  $\beta$        $\beta$        $\beta$        $\rho$        $\beta$ .  $\beta\beta$       |



# Galliard no.9

Thesaurus Harmonicus, Liber sextus folio 110.  
Galliarda

Anonymous

3

8

13

19

25

30

33

38

The musical score is presented in three systems, each with three staves. The first system (measures 1-7) begins with a 3/4 time signature. The notation includes rhythmic patterns (P for Pulchrum, B for Breve) and melodic lines with notes (a, c, e, f) and rests. Dynamic markings such as *f* are used. The second system (measures 8-12) continues the piece, featuring a repeat sign and a first ending bracket labeled [a]. The third system (measures 13-18) shows further melodic development. The fourth system (measures 19-24) includes a repeat sign and a first ending bracket labeled /a. The fifth system (measures 25-29) continues the piece. The sixth system (measures 30-32) features a repeat sign and a first ending bracket labeled /a. The seventh system (measures 33-37) includes a repeat sign and a first ending bracket labeled /a. The eighth system (measures 38-42) concludes the piece with a double bar line.

# Galliard no.10

Thesaurus Harmonicus, Liber sextus folio 110v.

Anonymous

3

9

14

20

26

30

34

38

The musical score is written on a five-line staff with a 3/4 time signature. It consists of 38 measures, grouped into systems of four measures each. The notation includes rhythmic patterns (P, B) and notes (a, b, c, d) on a five-line staff. The score is divided into measures, with some measures containing dynamic markings like 'f' and 'a'. The notes are often beamed together, and there are various accidentals and slurs throughout the piece. The piece ends with a double bar line and a fermata over the final note.

42

$\beta$     $\rho$     $\beta$     $\rho$     $\beta$     $\rho$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\rho$     $\beta$   
 $\flat d c$     $\flat d c a$     $c a$     $a$     $\flat d$     $c e f$     $\flat d c f$     $d d c$     $a$   
 $a$     $e$     $c$     $a$     $a$     $a$     $c a c e c a c$     $e$   
 $a$     $a c \flat d$

47

$\beta$     $\rho$     $\beta$     $\beta$     $\beta$     $\rho$     $\beta$   
 $c \flat d$     $a$     $\flat d$     $e$     $f$     $\flat d c a$     $\flat b$     $a$     $c a c \flat d f$     $a c$   
 $a c e c$     $a$     $c a$     $e c a c e a c e f$     $a$   
 $a$     $a$

51

$\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$   
 $\flat d a c \flat d$     $a$     $a c \flat d$     $c$     $\flat d a c \flat d$     $a$     $\flat d$     $c \flat d$     $f$     $a c a c$     $\flat d$     $c$     $a b \flat b a$     $a b$   
 $a$     $e$     $c$     $c$     $a c$     $c$     $\flat d$     $b a$     $a c$     $a c$     $a$     $a c$     $a c$     $c a b$   
 $a$     $a$

55

$\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\rho$     $\beta$     $\rho$     $\beta$     $\beta$     $\beta$   
 $\flat d a c \flat d a c a$     $\flat d$     $c \flat d$     $a$     $\flat d$     $\flat d$     $a c$     $c$     $\flat d$     $\flat d$     $\flat d$     $a$     $c$     $a c \flat d$     $a$     $c$   
 $e c$     $a$     $b a$     $\flat d$     $a c$     $\flat d$     $\flat d$     $\flat d$     $a$     $b$     $\flat d$     $a$     $\flat d$     $b$   
 $a$     $a$     $c$     $\flat d$     $a c$     $\flat d$     $a$

61

$\beta$     $\beta$     $\beta$     $\beta$   
 $\flat d c a$     $a$     $c a \flat d c a c$     $f$     $\flat d c a$     $\flat d c a$     $\flat b a$     $c$     $a a b a$     $c a c a$     $e c$     $c$     $\flat d c a$     $\flat d b a$   
 $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$   
 $a$     $a$

65

$\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\beta$     $\rho$   
 $c a c$     $\flat b$     $\flat d$     $c$     $a c$     $\flat d c a c \flat d$     $a$     $c$     $a b \flat b a$     $a c$     $\flat d$     $c a c \flat d$     $c$     $\flat d$   
 $c a c$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $c a c$     $a$     $\flat d$   
 $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$     $a$

# Galliard no.11

Thesaurus Harmonicus, Liber sextus folio 111.  
[Sir Walter Raleigh's Galliard]

Francis Cutting/ Richard Allison

3

3

5

5

8

8

13

13

17

17

21

21

# Galliard no.12

Thesaurus Harmonicus, Liber sextus folio 111v

Vaumesnil

3

7

11

15

21

27

32

36

The musical score for Galliard no. 12 is presented in three systems. Each system consists of a treble staff and a bass staff. The time signature is 3/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano), *f* (forte), *h* (half note), and *i* (quarter note). The piece is divided into measures, with measure numbers 3, 7, 11, 15, 21, 27, 32, and 36 indicated on the left side of the page. The notation is a form of early printed musical notation, likely using a system of letters and symbols to represent pitch and rhythm.

40

44

48

### Galliard no.13

Thesaurus Harmonicus, Liber sextus folio 112

Anonymous

3

7

11

15





31

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

35

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

40

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

44

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

# Galliard no.15

Thesaurus Harmonicus, Liber sextus folio 113.  
Galliarda Bocqueti

Charles Bocquet

The musical score is presented on a single staff with a treble clef. It consists of 28 measures, divided into four systems of seven measures each. The notation includes various rhythmic values (minims, crotchets, quavers) and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a double bar line at the end of the 28th measure.

1. Double bars for section division editorial



# Galliard no.16

Thesaurus Harmonicus, Liber sextus folio 113v.  
Galliarda Balardi vulgo Passionata

Robert Ballard

P β P β P β P β | I. β β β β P β P

3

P β β P β β β β β P β

8

β β β P P β β β

14

P β β P β P β β P β β β

19

β β P β β β β β β β β β

24

P β P β β β β β β β β β β P

28

β β β β β β β β β β β β β β

33

β β β β β β β β β β P β

38





15

18

23

27

## Galliard no.19

Thesaurus Harmonicus, Liber sextus folio 114v[b].

Victor de Montbuisson

7

11

14

17

23

26

30

## Galliard no.20

Thesaurus Harmonicus, Liber sextus folio 115.

Anonymous

Galliarda Victoris de Montbuisson

3

6



# Galliard no.21

Thesaurus Harmonicus, Liber sextus folio 115v.  
Galliarda I.B.B - Accordetur 8 chorus ad notam E La Mi

Jean-Baptiste Bésard

The musical score is a 6-part setting of a galliard. It consists of six systems, each with a vocal line and a lute line. The systems are numbered 6, 10, 13, 16, 20, and 27. The notation includes various rhythmic values (minims, crotchets, quavers) and dynamic markings (p, f). The lute line includes tablature with letters (a, b, c, d, e, f, g) and fret numbers (1-5). The vocal line includes lyrics: "l i h e h e l e h e l i h i l i h e l i". The score is marked with repeat signs and first endings. The key signature is one flat (B-flat).

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93



# Galliard no.23

Thesaurus Harmonicus, Liber sextus folio 117  
Galliarda Laurenc.

Laurencini

The musical score for Galliard no. 23 is written in 3/4 time. It consists of a single melodic line on a five-line staff. The piece begins with a treble clef and a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *fz* (forzando). The score is divided into measures, with measure numbers 3, 6, 11, 15, 18, 23, 28, and 33 indicated at the start of their respective lines. The piece concludes with a final cadence in the eighth measure of the final line.

36

40

43



33

P B B B P. B B P. B B B B B B

*c* *d* *d* || *d* *b* *a* *d* | *a* *a* | *b* *d* *a* *c* *d* *f* | *h* *l* *i* *h* *l* | *h* *i* *g* *f* *i* *g* *f* *g*

*c* *c* || *d* *c* *a* | *c* *d* *a* | *f* | *f* *i* *g* *f* *g*

*a* || *d* *c* *a* | *c* *d* *a* | *f* | *f* *i* *g* *f* *g*

38

P B B B B B B B B B B

*f* *g* *a* *c* *d* *a* | *b* *d* *a* *b* *d* *b* *h* *f* | *f* *f* *f* *h* *i* *h* *f* | *a* *c* *a* *d* *b* *a*

*h* *a* | *d* *b* *c* *d* *a* | *f* *f* *i* *g* | *d* *b* *d* *b* *a*

*a* | *a* | *a* | *d* *c* *a*

42

P B B B B P B B B B

*d* *f* *d* *g* | *d* *d* *f* *g* *f* *d* *g* | *f* *f* | *i* *h* *f* | *e* *h* *e* *f* *e* *f* *h* *f* *e* *f*

*g* *g* | *g* *d* *f* *d* *g* | *f* *f* | *f* *f* | *a*

*d* | *d* | *d* | *a*

46

B P P P. B B P B B B P. B

*f* *c* *a* *b* *d* | *f* *f* *e* | *f* *d* *c* *a* *d* | *c* || *a* *c* *d* *a* | *b* *a* *b* *d*

*d* *f* | *g* *i* *f* | *d* | *c* *d* || *a* *c* *d* *a* | *d* *c* *d* *b*

*a* | *h* *f* *c* | *a* | *a* | *a* *a* *d*

51

P B P P. B B P B B B

*f* *b* *a* *b* | *f* *a* *b* *c* | *d* *i* *h* *f* *e* | *f* *c* *d* *b* *a* *a* *c* | *d* *a* *c* *a* *e* *a*

*b* *a* *a* | *b* *d* *d* | *f* *i* *g* *f* *f* | *d* *b* *a* *a* *c* | *d* *d* *b* *e* *a*

*d* *c* *a* | *d* | *f* | *a* *d* *a* *c* | *a* *c*

56

P B B B P B B B

*a* *c* *a* *e* *a* *c* *e* | *a* *a* *c* *a* *c* *d* *f* *d* *c* *a* *d* | *b* *d* *b* *a* *b* *d* *a* | *b* *a* *d* *c* *d* *a* *b* *d* *a* *c*

*c* | *c* | *d* *c* | *d* *c* *d* *a* *b* *d* *a* *c*

*a* | *d* *c* | *d* *c* *d* *a* *b* *d* *a* *c*

60

P B B B B P B B B

*d* *b* *a* *b* *d* *a* | *b* *a* *b* *d* *b* *d* *a* *b* *a* *b* *d* *a* | *b* *a* *d* *c* *d* *a* *b* *d* *a* *a* *c* *a* *c* *e* *f* *h* *f* *e* *e* *f* *h* *e*

*a* | *a* | *d* *c* *d* *a* *b* *d* *a* | *b* *a* *d* *c* *d* *a* *b* *d* *a* *a* *c* *a* *c* *e* *f* *h* *f* *e* *e* *f* *h* *e*

*d* | *d* | *d* *c* *d* *a* *b* *d* *a* | *b* *a* *d* *c* *d* *a* *b* *d* *a* *a* *c* *a* *c* *e* *f* *h* *f* *e* *e* *f* *h* *e*

64

P B B P B B B P. B P P. B P

*f* *d* *c* *a* *c* *a* | *d* *f* *d* *g* | *f* *g* *d* *g* *f* | *d* *f* *h* *i* | *l* *i* *h*

*d* *d* | *d* || *d* *f* *g* *d* | *g* | *f* *g* *d* *g* *f* | *d* *f* *h* *i* | *l* *i* *h*

*a* | *a* || *d* | *d* | *d* *f* *g* *d* | *g* | *f* *g* *d* *g* *f* | *d* *f* *h* *i* | *l* *i* *h*

70

P. P P P P P P P

*f* *f* *f* *h* | *f* *f* | *f* *f* *b* *a* *b* | *a* *a* *b* *a* *b* | *f* *f* *b*

*f* | *h* *f* *i* *h* *i* | | | | *b*

*f* | *f* *i* *h* *i* | *a* | *a* *a* *b* | *b*

75

P P P P P P P

*f* *b* *a* *b* *a* | *b* *i* *h* *f* | *e* *f* *h* *f* *a* *e* | *f* *b* *b* | *b* *b* *a* *a* *b*

*f* | *f* *f* *f* *h* | | | | *b* *a* *b* *c* *b*

*b* *c* *a* | *b* *i* | *a* | *a* *a* *c* | *b* *c* *c* *a*

80

P P P P P P P P P P

*b* *a* | | *b* *a* *b* *b* | *b* *b* *a* *c* | *b* *f* *h* *i* | *h* *i* | *i* *h* *f*

*c* *c* *a* *e* *c* | *c* *f* | | | | *f* *h* *f* *i* | *h* *f* *i* *h*

*a* | *a* | | | | *c* *a* | *f* | *f*

86

P P P P P P P P P P

*f* *a* *c* *b* | *f* *f* | *e* *f* *i* *h* *f* | *e* *f* *h* *e* *f* *h* | *i* *l* *n* | *l* *i* *h*

*f* | *c* *b* *f* | *f* | | | | *l* | *h*

*f* | | *a* | *a* *a* | *i* | *h* *f*

92

P. P P P P P P P P P

*h* *i* *h* | *f* *h* | *i* *h* *f* *e* | *f* *e* | *f* *b* *a* *b* *a* | *c* *b* *b*

*f* | *h* *h* | *h* *i* *f* | *b* *c* *a* *c* | *a* | *c* *b* *b*

*f* | | *a* *a* | *a* | *a* | *a* | *a*

98

P. P P P P P P P

*b* *a* | *b* | *b* *a* *c* | *b* *b* | *b* *f* *h* | *f* *f* *h*

*c* | *a* *a* *a* *c* | *b* *c* *a* | *b* *f* *h* *e* | *f* *h* *k* | *h*

*a* | *a* *a* *c* | *b* *c* *a* | *b* *f* *h* *e* | *f* *h* *k* | *h*

103

P P P P P P P

*i* *h* *f* *f* *b* | *e* *f* *f* *e* *f* | *a* *c* *b* | *b* *f* *h* | *i* *h* *f* *l*

*f* | *f* *b* | *f* *a* | *a* *c* *b* | *f* *h* | *f* *a*

*a* | *a* | *b* *b* | *b* *b* | *i* *h* *f*

108

P. P P P P P P P

*h* | *h* *i* *h* | *f* *f* *b* *b* *a* | *c* *b* *a* *a* | *c* *b* *a* *a* *c* | *c*

*f* *f* *h* *k* | *f* *h* *f* *h* | *h* *h* | *b* *c* *b* *b* *a* | *c* *b* *a* *c* *a* *c* | *b*

*f* | *f* *h* *k* | *f* *h* *f* *h* | *f* *h* | *b* *c* *b* *b* *a* | *a* *c* *a* *c* *a* *c* | *a*

# Galliard no.25

Thesaurus Harmonicus, Liber sextus folio 118v[a].  
 Galliarda ejusdem accordetur 8 chorus ad notam E La Mi

Jean-Baptiste Bésard

6

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16

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32

36



# Galliard no.27

Thesaurus Harmonicus, Liber sextus folio 119.

Anonymous

Galliarda

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# Galliard no.28

Thesaurus Harmonicus, Liber sextus folio 119v.

Anonymous

7

11

14

17

23

28

31

The musical score for Galliard no. 28 is written on a single five-line staff. It begins with a double bar line and a repeat sign. The notation consists of a single melodic line with various rhythmic values (minims, crotchets, quavers) and dynamic markings (f, h). The score is divided into measures, with measure numbers 7, 11, 14, 17, 23, 28, and 31 indicated on the left. The piece concludes with a double bar line.

35

35

41

41

/a

## Galliard no.29

Thesaurus Harmonicus, Liber sextus folio 120[a].  
Galliarda Eliae Martelij

Elias Mertel

3

5

8

11

15

# Galliard no.30

Thesaurus Harmonicus, Liber sextus folio 120[b].

Elias Mertel

Galliarda ejusdem

3

6

10

15

19

# Galliard no.31

Thesaurus Harmonicus, Liber sextus folio 120v[a].

John Dowland/ Daniel Bacheler

Galliarda Ioannis Dooland [To plead my faith]

7

12

17

21

### Galliard no.32

Thesaurus Harmonicus, Liber sextus folio 120v[b].  
Galliarda

[Charles Bocquet]

4

7

10

14

17

## Galliard no.33

Thesaurus Harmonicus, Liber sextus folio 121[a].  
Galliarda Hortensij Perla Patavini

Ortensio Perla

3

6

10

14

18





29

32

### Galliard no.36

Thesaurus Harmonicus, Liber sextus folio 121v[b].  
Galliarda Perrich.

Jean Perrichon

3

4

7

10

13



# Galliard no.37

Thesaurus Harmonicus, Liber sextus folio 122v[a].

Jean Perrichon

3  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

4  $\beta$   $\beta$   $\rho$   $\beta$   $\beta$   $\beta$   $\beta$

7  $\beta$   $\beta$   $\beta$   $\rho$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\rho$   $\beta$

11  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\rho$   $\beta$   $\beta$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\beta$   $\rho$

16  $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$   $\beta$   $\rho$   $\beta$

22  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

25  $\beta$   $\beta$   $\rho$   $\beta$   $\beta$   $\beta$

28  $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\beta$   $\rho$   $\beta$   $\beta$   $\rho$



# Galliard no.39

Thesaurus Harmonicus, Liber sextus folio 123.

Diomedes Cato

Galliarda ejusdem

P
P.
β
β
β
β
β
β
P
P
β
β

3

5

11

18

24

Musical score for Galliard no. 39, featuring a 3/4 time signature and various rhythmic markings (P, P., β) above the notes. The score is divided into systems with measure numbers 3, 5, 11, 18, and 24. It includes a treble clef, a 3/4 time signature, and various notes and rests. The piece concludes with a repeat sign and a fermata.

# Galliard no.40

Thesaurus Harmonicus, Liber sextus folio 123v[a].

Diomedes Cato

Galliarda ejusdem

3

5

10

13

16

20

24

28

3

5

10

13

16

20

24

28

/a

/a

31

35

38

## Galliard no.41

Thesaurus Harmonicus, Liber sextus folio 123v[b].  
Galliarda

Anonymous

7

12

15







# Galliard no.44

Thesaurus Harmonicus, Liber sextus folio 125[a].

Anonymous

Galliarda

3

6

11

15

20

24

29

35

The musical score is written on a grand staff with two systems of two staves each. The music is in a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *P* (piano), *B* (forte), *f* (fz), and *G* (gato). The piece concludes with a repeat sign at the end of the final measure.

# Galliard no.45

Thesaurus Harmonicus, Liber sextus folio 125[b].

Anonymous

Galliarda

Musical score for Galliard no. 45, 3/4 time signature. The score consists of six systems of music, each with a treble and bass staff. The first system starts with a 3/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a repeat sign and a fermata over the final note.

# Galliard no.46

Thesaurus Harmonicus, Liber sextus folio 125v.

Laurencini

Galliarda Laurencini

Musical score for Galliard no. 46, 3/4 time signature. The score consists of two systems of music, each with a treble and bass staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a repeat sign and a fermata over the final note.



# Galliard no.47

Thesaurus Harmonicus, Liber sextus folio 126[a].

Jean-Baptiste Bésard

3

*P* *P.* *β* *β* *P* *β* *β* *P*

6

*I.* *β.* *βP* *P.* *β* *β* *β* *P* *β.* *ββ*

12

*P.* *β* *β* *P* *β* *β* *P* *P.* *β*

17

*P* *P.* *β* *β* *β* *P* *β* *P* *β* *P* *β*

22

*P.* *β* *β* *β* *P.* *β* *P* *β* *β* *β*

26

*P.* *β* *β* *β* *β* *P* *β* *P.* *β* *P*

31

*P* *β* *P.* *βP* *β* *β* *β* *P.* *β* *β* *I.*

# Galliard no.48

Thesaurus Harmonicus, Liber sextus folio 126[b].  
Galliarda ejusdem

Jean-Baptiste Bésard

3  $\beta$ .  $\beta\beta$   $\rho$ .  $\beta$   $\beta$   $\rho$  |.  $\beta$ .  $\beta\beta$   $\rho$ .  $\beta\beta$

8  $\rho$   $\beta\beta$   $\beta$   $\rho$   $\beta\beta$   $\rho$   $\beta$   $\beta\beta$   $\rho$ .  $\beta$   $\rho$   $\beta$   $\rho$   $\rho$   $\rho$   $\rho$   $\rho$   $\rho$

14  $\rho$   $\rho$ .  $\beta\beta$   $\rho$   $\rho$   $\rho$   $\rho$ .  $\beta\beta$   $\rho$   $\rho$   $\rho$   $\rho$ .  $\beta$

20  $\rho$   $\beta\beta$   $\beta$   $\rho$ .  $\beta$   $\rho$   $\beta\beta$   $\beta$   $\beta\beta$   $\rho$   $\rho$   $\beta\beta$   $\rho$   $\beta$

25 |.  $\rho$   $\beta\beta$   $\rho$   $\beta$  |.  $\rho$   $\beta\beta$   $\rho$   $\beta$   $\rho$ .  $\beta$   $\rho$   $\beta$   $\rho$  |.

# Galliard no.49

Thesaurus Harmonicus, Liber sextus folio 126v  
Galliarda Laurencini

Laurencini

$\beta$   $\beta$   $\rho$   $\beta\beta$   $\rho$   $\rho$   $\rho$ .  $\beta\beta$   $\rho$   $\beta$   $\beta$

7  $\beta$ .  $\beta\beta$   $\rho$ .  $\beta$   $\rho$   $\beta$   $\rho$   $\beta\beta$   $\beta$   $\beta$



# Galliard no.50

Thesaurus Harmonicus, Liber sextus folio 127  
Galliarda ejusdem

Laurencini

3

7

12

16

21

25

28

32

The musical score is written on a grand staff with three systems. Each system contains two staves. The notation includes various rhythmic values (c, e, f, h, g) and dynamic markings (p, f). The piece is in 3/4 time, as indicated by the '3' at the beginning. The score is divided into measures by vertical bar lines, with measure numbers 3, 7, 12, 16, 21, 25, 28, and 32 marked on the left. The final measure of the piece is marked with a double bar line and a fermata symbol.

# Galliard no.51

Thesaurus Harmonicus, Liber sextus folio 127v.

Laurencini

Galliarda ejusdem

3

5

7

9

12

14

16

19

The musical score consists of nine systems, each with three staves. Above each system are rhythmic notations: P (Pulsus) and B (Breviata). The notation includes mensural lines with letters (a, b, c, d, e, f, h) and accidentals (sharps, flats, naturals). A large '3' is placed at the beginning of the first system. A first diapason (F) is indicated at the start of the first system. The score is divided into measures by vertical bar lines.

1. First diapason (F) in original

22  $\beta$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta\beta$   $\beta$   $\rho$   $\rho$   $\beta$   $\beta\beta$

25  $\beta$ .  $\beta\beta$   $\beta$ .  $\beta\beta$   $\beta$ .  $\beta\beta$   $\rho$   $\beta$   $\beta$ .  $\beta\beta$   $\beta$   $\rho$

28  $\rho$   $\beta\beta$   $\beta$   $\beta$ .  $\beta\beta$   $\beta$ .  $\beta\beta$   $\beta$ .  $\beta\beta$   $\beta$ .  $\beta\beta$   $\beta$ .  $\beta\beta$

31  $\beta$ .  $\beta\beta$   $\beta$ .  $\beta\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

34  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

36  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

38  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$  |.

# Galliard no.52

Thesaurus Harmonicus, Liber sextus folio 128v.  
Galliarda Bocqueti

Charles Bocquet

The musical score for Galliard no. 52 is presented in a single-staff format with a treble clef. The piece is in a 3/4 time signature and consists of 32 measures, divided into eight systems of four measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo) are indicated throughout. Articulation marks, including slurs and accents, are used to guide performance. The score is marked with measure numbers 7, 11, 15, 18, 21, 24, and 28. The key signature is one flat (B-flat), and the piece concludes with a repeat sign.

32

36

40

43





