

# Thesaurus Harmonicus

JEAN-BAPTISTE BÉSARD

**BOOK 5 - PASSEMEZZES**

Cologne 1603

IN QUO PLERAQUE EORUM MUDULAMINUM QUAE  
AB ITALIS PASSEMEZI NUNC UPUNTUR, VARIS  
MODIS REPETITA PER USITATIORES TONOS  
ordine reponuntur, partim à Laurencino et aliis, partim ab  
ujus libri authore ad meliorem qui fieri potuit testudinis  
usum redacta



Published by Alain Veylit

# Table of Contents

1. <i>Passomezzo no.1</i>	p. 1
2. <i>Passomezzo no.2</i>	p. 3
3. <i>Passomezzo no.3</i>	p. 6
4. <i>Passomezzo no.4</i>	p. 10
5. <i>Passomezzo no.5</i>	p. 14
6. <i>Passomezzo no.6</i>	p. 18
7. <i>Passomezzo no.7</i>	p. 24
8. <i>Passomezzo no.8</i>	p. 29
9. <i>Passomezzo no.9</i>	p. 33
10. <i>Passomezzo no.10</i>	p. 38
11. <i>Passomezzo no.11</i>	p. 42
12. <i>Passomezzo no.12</i>	p. 47
13. <i>Passomezzo no.13</i>	p. 51
14. <i>Passomezzo no.14</i>	p. 54
15. <i>Passomezzo no.15</i>	p. 56
16. <i>Passomezzo no.16</i>	p. 61
17. <i>Bergamasco</i>	p. 65
18. <i>Bergamasco [duet arr.]</i>	p. 67

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.*



Copyright Alain Veylit 2021  
Made with Fandango Tablature Composer v. RC17  
Free for personal use only  
2021, April 27

# Passomezzo no.1

Thesaurus Harmonicus, Liber Quintus folio 83v.  
Pass'e mezo Laurencini in G sol re ut per b molle

Laurencini

The musical score is presented in six systems, each consisting of three staves. The notation is mensural, with notes placed on a four-line staff. Above the staves are rhythmic symbols, primarily the letter 'B' with a vertical line through it, indicating a specific rhythmic value. The notes are labeled with letters 'a', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'l', 'r', 'u', 'v', 'z', and 'z' (representing 'z' for 'z' or 'z' for 'z'). The score is divided into two parts: the first part (measures 1-15) and the second part (measures 18-22). The first part ends with a double bar line and a repeat sign. The second part begins with the text 'Secunda pars' above the staff. The score concludes with a final cadence in measure 22.

26

$\beta$	$\beta$	$\beta$	$\beta$	$\beta$
$h$	$c$	$f$	$a$	$\beta$
$i$	$d$	$b$	$h$	$a$
$a$	$d$	$f$	$a$	$h$
$b$	$d$	$b$	$a$	$f$
$d$	$d$	$b$	$a$	$b$
$d$	$d$	$b$	$a$	$c$
$a$	$a$	$a$	$a$	$e$
$c$	$c$	$a$	$a$	$c$

30

$\beta$	$\beta$	$\beta$	$\beta$	$\beta$	$\beta$
$e$	$c$	$a$	$h$	$e$	$e$
$e$	$a$	$c$	$h$	$c$	$e$
$a$	$e$	$a$	$f$	$f$	$f$
$e$	$c$	$a$	$h$	$e$	$c$
$c$	$a$	$a$	$f$	$f$	$e$
$b$	$c$	$a$	$f$	$f$	$e$
$c$	$a$	$a$	$f$	$f$	$e$
$a$	$a$	$a$	$f$	$f$	$e$
$a$	$a$	$a$	$f$	$f$	$e$

# Passomezzo no.2

Thesaurus Harmonicus, Liber Quintus folio 84.  
 Pass'emezo ejusdem toni ab Equite. Rom comp.

Laurencini

The musical score is written on a single staff with a common time signature (C). It consists of several systems of music, each starting with a measure number (5, 8, 12, 15, 19, 22, 25). Above the notes, there are various dynamic markings: *p* (piano), *f* (forte), and *h* (accents). Some notes are marked with *i* (accents) or *h* (accents). The notes are mostly eighth and sixteenth notes, often beamed together. There are also some rests and fermatas. The score is divided into systems by vertical bar lines. A section starting at measure 19 is labeled "Secunda pars". The piece ends with a double bar line and a fermata over the final note.

28

32

Tertia pars

35

39

42

45

48

Quarta pars

51





24

26

29

32

Tertia pars

35

37

40

43



64

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

*f* *f* *f* *f*

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

Quinta pars

67

$\beta$   $\beta$

*f* *f* *f*

c f c d f l h k l  
 d d d d a c d d a c a b d a  
 a c d a a c e a c e b  
 a

69

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

*f* *f* *f*

h f i h a b a a c a e c a e c f e h g  
 b b b b c a d c c b a b a c e h  
 c a d c a

71

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

*f* *f*

h c d a c a c e a d b a a c d a c  
 a a b c a a c e a d b a c a c a  
 c d a c e c c a

73

$\beta$   $\beta$

*f* *f*

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

75

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

*f* *f* *f*

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

77

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

*f* *f* *f* *f*

a a c d d c d a a c h h f h i f c  
 b b b b a b d f f f h f h i g f  
 a c e a c a d a c e b  
 c c e b

79

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

*f* *f* *f*

a f e c e a c e f e f h  
 a a a a f f a a a  
 c c c c g  
 a c d a c e c c a b a a





52

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

*e f e h f h e h f e f h e f h e f h e*

*a c e h a c e a c e a c e a c e a c e*

*a*

55

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

*h f e f h e f e h f e f h e*

*a a a c a a a a c a c a a a c*

*a e f c a c b c a c*

*a a c b c a c*

58

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

*c d a c a d c a c e*

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

*a c a b c e c c*

*a a*

61

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

*e f e f h f h e f e f h e f a a*

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

*a e a c c c b c a b*

*a c e*

64

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

*a e f h e f e h f h e f h e a c a d c a a*

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

*c c a c d c c b c*

*a a e c a*

67

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

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

*a d c a d c a a c e a c e a c d*

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

Quinta pars

70

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

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

*a c d c d a c a c e c e a c e a c e a c e a c e*

*a c a*

72

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

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

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

*a c e h a c e a c e a c e a c e a c e a c e*

*a a*







40

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

41

*a b a b a b a b a c f a c a*

42

*a c a c d d a c*

45

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

48

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

51

*f b a c a b a b a b a b a b a b*

Quarta pars

54

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

57

*a b a c e a h i h*

60

62

64

68

71

75

78

81

Quinta pars

# Passomezzo no.6

Thesaurus Harmonicus, Liber Quintus folio 89v.  
Ejusdem toni per b durum a Io. Bap. Besardo

Jean-Baptiste Bésard

P P
P
P
P
P
P
P
P

9
P
P
P
P
P
P
P

16
P
P
P
P
P
P
P

23
P
P
P
P
P
P
P
P
P
P
P

29
P
P
P
P
P
P
P
P
P

Secunda pars

36
P
P
P
P
P
P
P
P
P

42
P
P
P
P
P
P
P
P
P

48
P
P
P
P
P
P
P
P
P

53 *P* *P* *P* *P* *P* *P* *P* *P*

*f* *ᵇ* *c* *a* *ᵇ* *b* *a* *b* *ᵇ* *b* *a* *ᵇ* *b* *a* *ᵇ* *c* *a* *c* *ᵇ* *a* *c*

*a* *a*

57 *P* *P* *P* *P*

*a* *b* *ᵇ* *a* *b* *ᵇ* *a* *ᵇ* *b* *a* *a* *b* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *f* *ᵇ* *a* *c* *ᵇ* *c*

*a* *a*

61 *P* *P* *P* *P*

*a* *c* *ᵇ* *a* *ᵇ* *c* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *f* *c*

*c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c*

65 *P* *P* *P* *P* *P* *P* *P* *P* *P*

*ᵇ* *c* *a* *ᵇ* *c* *ᵇ* *a* *c* *ᵇ* *f* *ᵇ* *c* *a* *c* *ᵇ* *c* *ᵇ* *f* *ᵇ* *c* *a* *ᵇ* *c* *a*

*b* *a*

Tertia pars

70 *P* *P* *P* *P* *P* *P* *P*

*c* *ᵇ* *a* *c* *ᵇ* *b* *a* *a* *a* *c* *e* *ᵇ* *b* *a* *a* *b* *a* *ᵇ* *ᵇ* *ᵇ* *c* *f* *c* *ᵇ* *a*

*a* *a* *c* *e* *a* *c* *a* *a* *a* *c* *e* *a* *c* *a* *a* *c* *a* *a* *a* *c* *c* *a* *f* *e* *ᵇ* *a*

77 *P* *P* *P* *P* *P* *P* *P*

*f* *c* *ᵇ* *a* *c* *ᵇ* *a* *a* *c* *ᵇ* *f* *f* *e* *f* *a* *ᵇ* *a* *c* *ᵇ* *ᵇ* *c* *a* *c* *e*

*c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *f* *f* *e* *f* *a* *ᵇ* *a* *c* *ᵇ* *ᵇ* *c* *a* *c* *e*

83 *P* *P* *P* *P* *P* *P* *P* *P*

*f* *ᵇ* *a* *c* *ᵇ* *a* *a* *c* *f* *ᵇ* *c* *ᵇ* *c* *ᵇ* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a*

*ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a*

90 *P* *P* *P* *P* *P* *P* *P* *P*

*a* *c* *ᵇ* *c* *a* *c* *a* *c* *e* *f* *a* *c* *ᵇ* *f* *ᵇ* *c* *a* *c* *ᵇ* *a* *c*

*ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a* *c* *ᵇ* *a*

97

a Quarta pars

104

110

116

122

128

a Quinta pars

134

138







# Passomezzo no.7

Thesaurus Harmonicus, Liber Quintus folio 92.  
 Passemezo Bocqueti in d la sol re per b molle

Jean-Baptiste Bésard

β      p β      β. ββ      β β      β β β β β β β

4      β      β      β      β

8      β      β β      β      β      β

12      β      β      β β      β β      β

15      β β β β β      β β      p β      p β

18      β      β β β      β β      β β

21      β      β      β β      β β      β β

24      β      β β      β β      β β β

Secunda pars

- p. 24 -

27

30

Tertia pars

34

37

41

44

47

Quarta pars

51

55

β β β β β β β β β β β β β β β β

59

β β β β β β β β β β β β β β β β

64

β β β β β β β β β β β β β β β β

68

β β β β β β β β β β β β β β β β

Quinta pars

72

β β β β β β β β β β β β β β β β

75

β β β β β β β β β β β β β β β β

77

β β β β β β β β β β β β β β β β

79

β β β β β β β β β β β β β β β β



106

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

*a* *a* *c* *b* *c* *e* *f* *h* *a* *f* *e* *c* *c* *c* *c* *e* *f* *c* *e* *f* *a* *c*

*a* *e* *a* *c* *b* *a* *a* *c* *c* *c* *c* *e* *b* *e* *c* *b* *e* *e* *c* *b* *a* *c*

*c* *a* *c* *e* *a* *e* *a* *c* *e* *c* *e* *b* *e* *c* *b* *e* *c* *e* *a* *c* *e* *c* *a* *e*

*h* / *a* *c* *a* *c* *e* *c* *e* *a* *c* *e* *a* *c* *e*

109

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

*c* *c* *e* *f* *c* *b* *c* *a* *a* *c* *b* *f* *a* *c* *b* *f* *c* *b* *a* *c* *a* *a* *b*

*e* *e* *e* *f* *c* *b* *a* *c* *a* *a* *a* *c* *b* *a* *a* *a* *a* *b* *b* *a* *c*

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

*a* *a* *c* *b* *a* *a* *a* *c* *b* *a* *a* *a* *c* *b* *a*

112

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

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

*b* *a* *e* *a* *c* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

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

*a* *a*

114

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

*b* *c* *a* *e* *a* *c* *e* *a* *c* *b* *a* *c* *e* *f* *h* *h* *c* *a* *c* *a* *c* *b* *a* *c* *c* *e*

*a* *e* *c* *e* *a* *c* *b* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*c* *a* *c* *e* *a* *c* *b* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *c* *b* *a* *c* *c*

116

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

*a* *a* *c* *c* *e* *f* *c* *c* *e* *f* *c* *c* *e* *f* *c* *h* *f* *b* *c* *a* *a* *c*

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

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

*c* *c*

*a* *a*

*a* *a*

*a* *a*





52

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

*a m h m h h h* *a a* *e c a c a* *e c a c a*

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

*a* *a* *a*

55

$\beta$   $\beta$

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

*a e c e a c e a* *e c e e c e f c e* *e c b*

*a* *c*

57

$\beta$   $\beta$

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

*e e a c e b e* *a b c e*

*c* *c e b*

59

$\beta$   $\beta$

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

*a e a b c a* *a c e a*

*c c e b* *c e a c c e b*

*a c e a c c e b*

61

$\beta$   $\beta$

*a c e a* *c e a c* *a b c e*

*c b e b e a c* *a b c a c e c e g*

*c c e b* *c e b e c*

63

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

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

*e g c e b c e b* *a e a e c e a c a* *a e a c e f*

*c* *c c e b c* *e f c*

Quinta pars

67

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

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

*e e b c e e e g e* *e f c g e* *c a c f e*

*c* *a c a e c*

70

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

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

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

*a a e c* *c e c* *c c e c b* *c c c e*

*a* *a* *a*

74

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

*c c e c a c e a*                    *e c f e c a c e f e c a c e*                    *a e c a e c c a e c a*  
*c f e c a e f c e*                    *f f e c a c e a*                    *c a a e c a e c a*  
*e*                    *c*                    *c*                    *e c a e c*                    *a e a e c*  
*c*                    *c*                    *c*                    *e c / a*                    *a e a e c / a*

77

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

*e c a c e a*                    *e c e f c e c e h*                    *g a c a e c c e c a*  
*a c a c a a c a*                    *f f c e f e c e g*                    *h a c e c a e c a*  
*c c a c b e e*                    *e f f e g*                    *e c*  
*a*                    *c*                    *c*                    *c a c e a*

80

$\beta$                      $\beta$                      $\beta$                      $\beta$   $\beta$                      $\odot$

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

*c / a*                    *c / a*

# Passomezzo no.9

Thesaurus Harmonicus, Liber Quintus folio 95v.

Passemezo I.B. Besardi in E La Mi per b durum

Accordetur 8 chorus ad notam E La Mi

Jean-Baptiste Bésard

The musical score is arranged in systems of two staves each. The upper staff is a vocal line with a treble clef and a common time signature. The lower staff is a lute tablature line with a C-clef and letters (a, b, c, d, e, f, g) representing fret positions. Above the tablature, rhythmic values are indicated by letters: 'B' for a half note, 'b' for a quarter note, and 'C' for a common time signature. The score is divided into measures, with bar lines separating them. Some measures contain a slash with a lowercase 'a' (/a), indicating a specific fingering or breath mark. The piece concludes with a double bar line and the text 'Secunda pars' below it.



35

*c l i g f a o c*

38

*a c d b b a a*

40

*d b a b a b a b a b a*

42

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

44

*i i h i*

Quarta pars

47

*i h f d b a*

49

*h i h i*

52

*l i g f*

54

57

59

61

Quinta pars

64

67

69

71

73

Musical notation for measures 73-74. The system consists of three staves. The top staff contains notes: b, a, b, a, b, a, b, a, b, a, b, a. The middle staff contains notes: b, a, b, a, b, a, b, a, b, a, b, a. The bottom staff contains notes: b, a, b, a, b, a, b, a, b, a, b, a. There are dynamic markings 'f' and 'c' and accents above some notes.

75

Musical notation for measures 75-76. The system consists of three staves. The top staff contains notes: b, a, b, a, b, a, b, a, b, a, b, a. The middle staff contains notes: b, a, b, a, b, a, b, a, b, a, b, a. The bottom staff contains notes: b, a, b, a, b, a, b, a, b, a, b, a. There are dynamic markings 'f' and 'c' and accents above some notes.

77

Musical notation for measures 77-79. The system consists of three staves. The top staff contains notes: b, a, b, a, b, a, b, a, b, a, b, a. The middle staff contains notes: b, a, b, a, b, a, b, a, b, a, b, a. The bottom staff contains notes: b, a, b, a, b, a, b, a, b, a, b, a. There are dynamic markings 'f' and 'c' and accents above some notes.



26

29

32

35

Tertia pars

37

39

41

44

46

48

51

Quarta pars

54

56

59

62

65

Quinta pars



# Passomezzo no.11

Thesaurus Harmonicus, Liber Quintus folio 98v.  
Passamezzo I.B. Besardi in tono precedente per b molle

Jean-Baptiste Bésard

The musical score consists of eight systems, each with a single melodic line on a five-line staff. The notation includes various ornaments (such as mordents, mordent-like symbols, and grace notes) and dynamic markings (f, h, i, k). The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k. The score is divided into measures by vertical bar lines. The first system starts with a common time signature (C) and a key signature of one flat (B-flat). The piece concludes with a double bar line.

Secunda pars

18

*f* a b  $\flat$  a l h k l  $\flat$  a c  $\flat$

20

$\text{p}$  a b  $\flat$  a a a c  $\flat$  a a  $\text{f}$

22

e a b  $\flat$  b a  $\text{f}$  b  $\flat$  b a b a

24

*f* a c b a  $\text{f}$  b b b d a a

26

a b  $\flat$  a c  $\text{f}$  h  $\flat$  b  $\text{f}$  b a

28

*f* e i h i *f* h e *f* e  $\text{f}$  h i h *f*  $\text{f}$   $\flat$  e *f* a b a b a c  $\flat$  b a c

31

a a c a c e *f* h *f* e  $\text{f}$   $\text{f}$   $\text{f}$  h h *f*

Tertia pars

34

*f* h i h *f* h  $\text{f}$  h *f* h

36

39

42

44

46

48

Quarta pars

51

53

55

57

60

62

64

66

Quinta pars

69

71

73

75

77

79

81

# Passomezzo no.12

Thesaurus Harmonicus, Liber Quintus folio 100.  
Passemazzo Bocqueti in A La Mi Re per b molle

Charles Bocquet

The musical score is presented in six systems, each consisting of a tablature line and a lute staff. The tablature line uses letters (c, e, f, a, b) to indicate fret positions on the strings. The lute staff shows the corresponding notes and includes dynamic markings such as *f* (forte) and *h* (harmonic). The systems are numbered 1, 4, 7, 10, 13, and 15. The first system begins with a C-clef and a common time signature. The piece concludes with the instruction "Secunda pars" at the beginning of the sixth system.

22

24

26

28

30

32

Tertia pars

35

37

39

41

43

45

48

Quarta pars

50

52

54

57

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

a      e c e a e c a      e c      a

59

e h f e a e a      a c e f c e a c a      a c e c a a c e c a

a      e c a e      a c b a c a a c e      a c e c a

c h a c      c      c      c      c      c

a      e a c      a

61

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

a      c a      c a      c a      c a      c a c

e c a e c      e      e

63

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

e a a c e e      a c a      e e f e      a c a c a

c      e e c      e e e      e

Ripresa ex Laurencino

66

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

a a a      a c a a c a      a c a c a      a b a e c e a

c      a      a      e a c e      a c

69

a h h f e c e a a a c      e f e c a      c e a c

a a f f c a c e a      a c a c a      c e a

c h      c      c a c a e e      c e

a      a      e c a e e f c e

71

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

c c c c c c      e a c e f      c a c

e e e a e      c e b c e a c      e

# Passomezzo no.13

Thesaurus Harmonicus, Liber Quintus folio 101v.  
Passemazzo Laurencini in b fa b mi per b molle

Laurencini

4

7

10

12

15

18

20

Secunda pars

22

22

25

25

27

27

29

29

31

31

Tertia pars

34

34

36

36

38

38

39

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

41

a d a b a b d a b

43

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

45

a b d a b d a

47

c a d a c d

48

c a d c d a d c a d

49

d

# Passomezzo no.14

Thesaurus Harmonicus, Liber Quintus folio 102v.  
Pass'emezzo eiusdem toni à I. B. Besardo

Jean-Baptiste Bésard

3  
6  
8  
11  
13  
16  
19

Secunda pars

*g i l i g f d e d d d c*  
*f a i f d e g e d d c*  
*f e d d a d b b d e d d d e b b*  
*d c a d d g d b b d c b b*  
*d c a c a a a*  
*f d b a a*  
*a c d f d d b d*  
*e d b e d e b d*  
*e d g f d c d d c a c d c*  
*f f f d f b*  
*a d e b d e d d c*  
*f d l i g f d f g a b d*  
*f f f d f b*  
*a d e b d e d d c*  
*f d l i g f d f g a b d*  
*g i l i l i m l m i l n*  
*i i h i l*  
*b l i g f d c d b e d b d d c*  
*a i f a b e d b a*  
*b i f a b e d b a*



# Passomezzo no.15

Thesaurus Harmonicus, Liber Quintus folio 103.  
 Pass'emezzo eiusdem toni per b durum à Io.Bap. Besardo.

Jean-Baptiste Bésard

3

5

8

11

14

16

19

Secunda pars

22

h l l h k | h | h | b c d a c | a c | a d b a c h |

f a h k h | a | a | a c d a c | a | a a c d a c | a | a a c d f |

25

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

f f f f | f d c f | d c d d f | i | a c d c | a | i a |

28

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

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

30

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

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

Tertia pars

33

h i l i h | h | b d d b d b a d | d b d | d b d a b | a c d b |

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

36

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

f f f f | d a c a | f | f i h f i h f f | i f h |

38

h a c d f h k l k l i h l | h d b a b d a | d c d a b d a |

f c f f | a h | a | a c c b d a |

40

h i f h k l i h | h i h | h d b a b d c a c | a i h f h i f h i i h |

f f f f | a h | i | a l i | i | a a | b | f i i f |

a | i | f | d | i |

43  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*i n l i h* *f d c* *d d f h i h* *f a d* *ddc* *b b a d* *d c*

*i* *f d* *d a* *f* *h i* *f d f c* *a* *d* *[a]* *c* *d a*

*a* *a*

46  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*f h i n l i l i* *h* *f d f d* *d a b* *a* *b b d* *b b d* *b d* *d c*

*l k* *f d* *d* *a* *b* *a* *c a a* *b b* *b d* *d d c*

*a* *i* *i* *f* *d* *d* *a* *a c d* *a c d*

*f*

Quarta pars

49  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

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

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

51  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*n a d* *f h f* *d* *i f h i h* *f i* *i* *c a c d c a* *d a*

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

*a* *d* *a* *c* *d* *a* *f* *h* *f* *d* *i* *f* *a* *a c d a*

54  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*h f i f h i h* *l k l h k* *h i h f h i f h* *b a b d a*

*h* *f a h* *a* *h* *f* *h d* *a b d a*

*a*

56  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

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

*d* *d* *d* *d a* *a* *d* *d* *b a d d*

*d* *d* *d* *d a* *a* *d* *d* *b a d d*

58  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*a d* *b b a* *d b b* *b a* *d b d* *d a* *b b d* *b d*

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

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

61  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

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

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

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





# Passomezzo no.16

Thesaurus Harmonicus, Liber Quintus folio 105.  
Pavana Hispanica I.B.B.

Jean-Baptiste Bésard

5

9

12

17

20

23

27



56

59

62

66

68

71

75

79

84

87

89

Foot notes:

- Bar 8: Note one course higher in orig."a" in orig.
- Bar 11: Note added by editor.
- Bar 18: Rhythm flag half value in orig.
- Bar 33: Rhythm flag one note earlier in orig.
- Bar 51: "a" in orig.
- Bar 56: Rhythm flag two notes later in orig.
- Bar 92: Rhythm flag one note later in orig.
- Bar 93: "b" in orig.

# Bergamasco

Thesaurus Harmonicus, Liber Quintus folio 106v.

Jean-Baptiste Bésard

Bergamasco I. B. Besardi.

The musical score is written on a single staff with a common time signature (C). It consists of 24 measures, grouped into six systems of four measures each. The notation includes various dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo), as well as articulations like accents and slurs. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat major or D minor). The piece concludes with a double bar line at the end of the 24th measure.

26

f h  
 b i a  
 f a a c c b a  
 a  
 p k h f h i f  
 a h i h i f h  
 a  
 p h d c a c c b a c  
 b d a d b  
 a  
 p p p  
 a a c b a  
 b b  
 a  
 a a c b c c a c e  
 a a a c a b a c b a c b a  
 a

30

p a c b a  
 b b  
 a  
 a a c b c c a c e  
 a a a c a b a c b a c b a  
 a

# Bergamasco [duet arr.]

Thesaurus Harmonicus, Liber Quintus folio 106v.  
Bergamasco I. B. Besardi.

Jean-Baptiste Bésard  
mis en duo par A. Veylit

P
P
B
B
P
B
B
B
B
B
P

B
B
B
B
P
B
B
B
B
P

4

l n l h i h f d c d a d a d b d b d

B
B
B
B
B
P
B
B
P

6

l k h f h f d f d c f d c d a c d a d<sup>(1\*)</sup> a d

B
B
B
B
B
B
P
B
B
B
P
B
P

8

l k h f d c a d a c d c a d a c d

1. My added note



18

*p* *p* *p* *p* *p* *p* *p* *p*

*f* *p* *c* *a* *b* *c* *a* *c* | *b* *b* *b* *a* *c* | *a*

*a* *r* *e* *b* *a* *b* *a* | *a* | *a* *a* *a* *r* *a* *r* *a* *r* *a* | *a*

*a* *a* *a* *r* *a* *r* *a* *r* *a* | *a* *a* *a* *r* *a* *r* *a* *r* *a* | *a*

20

*p* *p* *p* *p* *p*

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

*a* *a* *r* *a* *a* *r* *a* *r* *e* | *f* *a* *r* *a*

21

*p* *p* *p* *p* *p* *p* *p* *p*

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

*a* *r* *e* *a* *r* *a* | *f* *f* *a* *a* *r* *r* *a* | *a*

24

*p* *p* *p* *p* *p* *p* *p*

*l* *k* *h* *l* *h* *h* *k* | *l* *c* *a* *c* *c* *b* *a* *c* | *b*

*a* *h* *i* *h* *k* *h* *f* *h* | *h* *a* *a* *r* *r* *a* | *a*

26

$\text{P.}$     $\text{P P}$     $\text{P}$     $\text{P}$     $\text{P}$     $\text{P}$     $\text{P}$     $\text{1}$   
 $\flat$     $a$   $c$   $\flat$     $a$     $c$     $c$   $f$   $\flat$   $c$   $a$     $\flat$

$\flat$     $a$   $c$   $\flat$     $a$     $c$     $c$   $f$   $\flat$   $c$   $a$     $\flat$

$\flat$     $a$   $a$   $r$   $\flat$   $a$   $r$   $r$     $a$   $r$   $\flat$     $\flat$     $a$     $a$   $a$   $r$   $a$   $\flat$   $a$   $r$   $\flat$   $a$   $r$   $\flat$   $a$     $a$

$a$     $a$   $a$   $r$   $\flat$   $a$   $r$   $r$     $a$   $r$   $\flat$     $\flat$     $a$     $a$   $a$   $r$   $a$   $\flat$   $a$   $r$   $\flat$   $a$   $r$   $\flat$   $a$     $a$