

# Thesaurus Harmonicus

JEAN-BAPTISTE BÉSARD

**LIBER SECUNDUS - FANTASIAS**

Cologne 1603

IN QUO SELECTIORES ALIQUOT  
LAURENCINI ET ALIORUM FANTASIAE  
IN SINGULIS FERME TONIS  
*ORDINE COLLOCANTUR*



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# Table of Contents

<i>Fantasia no.1</i>	<i>p. 1</i>
<i>Fantasia no.2</i>	<i>p. 3</i>
<i>Fantasia no.3</i>	<i>p. 5</i>
<i>Fantasia no.4</i>	<i>p. 7</i>
<i>Fantasia no.5</i>	<i>p. 10</i>
<i>Fantasia no.6</i>	<i>p. 12</i>
<i>Fantasia no.7</i>	<i>p. 13</i>
<i>Fantasia no.8</i>	<i>p. 15</i>
<i>Fantasia no.9</i>	<i>p. 16</i>
<i>Fantasia no.10</i>	<i>p. 18</i>
<i>Fantasia no.11</i>	<i>p. 19</i>
<i>Fantasia no.12</i>	<i>p. 21</i>
<i>Fantasia no.13</i>	<i>p. 22</i>
<i>Fantasia no.14</i>	<i>p. 25</i>
<i>Fantasia no.15</i>	<i>p. 26</i>
<i>Fantasia no.16</i>	<i>p. 27</i>
<i>Fantasia no.17</i>	<i>p. 30</i>
<i>Fantasia no.18</i>	<i>p. 32</i>
<i>Fantasia no.19</i>	<i>p. 33</i>
<i>Fantasia no.20</i>	<i>p. 36</i>
<i>Fantasia no.21</i>	<i>p. 37</i>
<i>Fantasia no.22</i>	<i>p. 39</i>
<i>Fantasia no.23</i>	<i>p. 41</i>
<i>Fantasia no.24</i>	<i>p. 42</i>
<i>Fantasia no.25</i>	<i>p. 44</i>
<i>Fantasia no.26</i>	<i>p. 45</i>
<i>Fantasia no.27</i>	<i>p. 47</i>
<i>Fantasia no.28</i>	<i>p. 49</i>
<i>Fantasia no.29 - Diminutio</i>	<i>p. 50</i>
<i>Fantasia no.30</i>	<i>p. 52</i>
<i>Fantasia no.31</i>	<i>p. 54</i>
<i>Fantasia no.32</i>	<i>p. 55</i>
<i>Fantasia no.33</i>	<i>p. 56</i>
<i>Fantasia no.34</i>	<i>p. 58</i>
<i>Fantasia no.35</i>	<i>p. 60</i>
<i>Fantasia no.36</i>	<i>p. 61</i>
<i>Fantasia no.37</i>	<i>p. 62</i>
<i>Fantasia no.38</i>	<i>p. 63</i>
<i>Fantasia no.39 - Finale</i>	<i>p. 65</i>
<i>Fantasia no.40 - Diminutio</i>	<i>p. 66</i>

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.*



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2021, April 23

# Fantasia no.1

Thesaurus Harmonicus, Liber secundus, folio 13v.

Fantasia Laurencini

Laurencini

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

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

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

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

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

16.  $\beta$   $\beta$

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

23.  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

26.  $\beta$   $\beta$   $\beta$

The musical score consists of 26 measures, each with a dynamic or articulation symbol above it. The notes are written on a five-line staff with a treble clef. The notes are lowercase letters: a, b, c, d, e, f, g, h. Some notes have accidentals (sharps, flats, naturals). The score is divided into systems of three staves each. Measure numbers 1, 5, 9, 13, 16, 19, 23, and 26 are indicated on the left side of the page.

28

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

30

♭					♭					♭									⊙	
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	h
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	g
a				e	a	e	c													a





# Fantasia no.3

Thesaurus Harmonicus, Liber secundus, folio 14v.

Fantasia Fabricij Dentici Neapolitani

Fabrizio Dentice

1 | P P P B P B P B B B P B B P B

h h h e e h h h f c h f e c a c e f (1\*) f e e c a e f e f h

7 | B B B B B B

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

12 | B B B B B P B

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

17 | B B B B P B P B

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

22 | B P B B B B

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

26 | B B B P B B B

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

30 | P B P B P B B P B B B

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

36 | P B B B P B

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

1. 16th note flag in original



# Fantasia no.4

Thesaurus Harmonicus, Liber secundus, folio 15v.

Fantasia Fabric. Dent.

Fabrizio Dentice

The musical score is presented on a system of five staves. Above the staves, dynamic markings (p, f) and articulation symbols (vertical lines) are placed above specific notes. The notes themselves are represented by letters (h, a, b, c, e, f, g) and accidentals (sharps, flats, naturals). The score is divided into measures by vertical bar lines. Measure numbers 6, 10, 14, 19, 24, 29, and 33 are indicated on the left side of the page. The notation includes various rhythmic values and phrasing slurs.

38

β                    ρ    β                    β                    β    β    β

42

β                    β                    β                    β    β    β

46

β                    ρ    β                    β                    β    β                    β

50

ρ                    β                    β                    β    β    β                    β

54

β                    β    ρ                    β                    β    β                    β                    β

59

β                    β                    β    β                    β                    β    β    β

63

ρ                    ρ    β    β    ρ                    β                    β    β    ρ                    β

68

β    ρ                    β                    β    ρ                    β                    ρ    ρ    β    β    β                    β



# Fantasia no.5

Thesaurus Harmonicus, Liber secundus, folio 16v.

Fantasia Ioannis Dooland Angli Lachrimae

John Dowland

The image displays a page of musical notation for 'Fantasia no.5' by John Dowland. The score is written in a three-staff system, with the top staff containing lute tablature (letters a, b, c, d, e, f) and the two lower staves containing a standard musical notation with a treble clef and a common time signature (C). The piece is divided into measures, with measure numbers 5, 8, 11, 14, 17, 21, and 25 indicated on the left side. The notation includes various rhythmic values (minims, crotchets, quavers) and dynamic markings such as 'f' (forte) and 'c' (crescendo). The tablature consists of letters placed on a six-line staff, representing fret positions on a lute. The piece concludes with a double bar line at the end of the final measure.



# Fantasia no.6

Thesaurus Harmonicus, Liber secundus, folio 17.

Diomedes Cato

Fantasia Diomedis

The musical score consists of five systems, each with a four-line staff. The notation includes various note values (minims, crotchets, quavers), rests, and dynamic markings such as *f* (forte) and *h* (half note). Above the staves, there are numerous dynamic markings, including  $\beta$  (piano),  $\rho$  (piano), and  $\beta$  (piano), often with a vertical line through them. The first system begins with a  $\beta$  marking. The second system starts with a measure number '4'. The third system starts with a measure number '7'. The fourth system starts with a measure number '10'. The fifth system starts with a measure number '13'. The score concludes with a double bar line and repeat dots.



36

β P β β P β β β β β β β β

41

β P β P β P β β β P β β P β P β P β

46

β β β β β β β β β P β P β P β

51

P β β β β

55

β β β P β

58

β β β β

62

β β β P β β β β P

66

β β β P β β β β

# Fantasia no.8

Thesaurus Harmonicus, Liber secundus, folio 18.

Fantasia ejusdem

Charles Edinthon

1

4

6

9





# Fantasia no.10

Thesaurus Harmonicus, Liber secundus, folio 19.

Fantasia Laurenc.

Laurencini

1.  $\text{P. } \beta \text{ P } \text{P } \beta \text{ P } \text{P } \beta \text{ P } \text{P } \beta \text{ P}$

2.  $\beta$

6.  $\beta \text{ P } \beta \text{ P } \beta$

10.  $\text{P } \beta \beta \beta \beta \beta \beta \beta$

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

17.  $\beta \beta \beta \text{P } \beta \beta \beta \beta$

21.  $\beta \beta \beta \beta \beta \beta \beta \beta \beta \beta$

24.  $\beta \beta$

26.  $\beta \beta \beta \beta \beta \beta \beta \beta \beta \beta$



37

l i h h h

40

h h h h h

44

f e c a e

48

h i h i h h

51

h i h h h

55

l k h[n] l k h h k l k h h h i

60

a b a c a c

64

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

# Fantasia no.12

Thesaurus Harmonicus, Liber secundus, folio 20.

Fantasia Laurenc.

Laurencini

The musical score consists of a single melodic line on a five-line staff, divided into four systems of four measures each. The notes are written in a simplified style with stems and flags, and are accompanied by dynamic markings (p, f, p, f) and articulation symbols (vertical lines). The piece concludes with a final cadence symbol (a circle with a dot) at the end of the fourth measure of the final system.

**System 1 (Measures 1-4):**  
 Measure 1: *f* a a a |  
 Measure 2: | d b c | *f* d d |  
 Measure 3: *f* d b c a c | *p* b | *p* a a a a | *p* a d c a a |  
 Measure 4: a d b c a a | *f* a d c a a | *p* a d c a a | *p* a d c a a |

**System 2 (Measures 5-8):**  
 Measure 5: *p* d d c | *f* c b | *f* b | *p* d c a |  
 Measure 6: *f* d c a | *p* d c c | *p* a b | *p* c a a |  
 Measure 7: b b d a | b a d | *p* c a a | *p* c a a |  
 Measure 8: a b a b | a b | *p* c a a | *p* c a a |

**System 3 (Measures 9-12):**  
 Measure 9: *p* c | *p* a b | *p* a b | *p* c |  
 Measure 10: a d a d | a c | a d c a | a d c a |  
 Measure 11: a a a a | a c | a c | a c |  
 Measure 12: e c a d | a c | c b a c | c b a c |

**System 4 (Measures 13-16):**  
 Measure 13: *p* d b a | a a | *p* b a | *p* d a |  
 Measure 14: a b a c | a a | *f* d a | *p* d a |  
 Measure 15: a c a d | c a | *f* d a | *p* d a |  
 Measure 16: a b a c | a c | a d c a | a d c a |

# Fantasia no.13

Thesaurus Harmonicus, Liber secundus, folio 20v.

Fantasia Jac. Reys

Jacob Reys

1 P P P P P P P P P P

7 P P P P P P P P P P

11 P P P P P P P P P P

15 P P P P P P P P P P

19 P P P P P P P P P P

23 P P P P P P P P P P

27 P P P P P P P P P P

31 P P P P P P P P P P



64

68

72

76

79

83

86

# Fantasia no.14

Thesaurus Harmonicus, Liber secundus, folio 21v.

Fantasia Jac. Reys

Jacob Reys

7

12

17

22

28

33

38

The musical score is written on a single staff with a common time signature (C) and a 3/4 time signature. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 7, 12, 17, 22, 28, 33, and 38 marked on the left. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *h* (accents). The piece concludes with a double bar line and a fermata over the final note.

# Fantasia no.15

Thesaurus Harmonicus, Liber secundus, folio 22.

Fantasia Laurenc.

Laurencini

The musical score consists of a single melodic line on a five-line staff, starting with a C-clef and a common time signature. The piece is divided into measures, with measure numbers 4, 6, 8, 10, 12, 14, and 17 indicated on the left. The notation includes various ornaments such as mordents, grace notes, and trills, as well as dynamic markings like *f* (forte) and *h* (hairpins). The melody is primarily composed of eighth and sixteenth notes, with some rests and longer note values. The piece concludes with a final cadence in measure 17.

# Fantasia no.16

Thesaurus Harmonicus, Liber secundus, folio 22v.

Fantasia Ioannis Bacfart Hungari

Valentin Bakfark

1.  $\text{P. } \beta \beta \beta \beta \beta \beta \beta \beta \text{P}$

5.  $\beta \beta \text{P} \beta \beta \text{P} \beta \beta \text{P} \beta \text{P} \beta \beta \text{P} \beta \beta \beta$

9.  $\beta \beta \text{P} \beta \text{P} \beta \text{P} \beta \text{P} \beta \text{P} \beta \beta \beta \beta \beta \beta$

13.  $\text{P} \text{P} \beta \text{P} \beta \text{P} \beta \beta \beta \text{P} \text{P} \beta \text{P} \beta \text{P}$

18.  $\text{P} \beta \text{P} \beta \beta \beta \text{P} \beta \beta \text{P} \text{P} \beta$

22.  $\text{P} \beta \text{P} \beta \beta \beta \text{P} \text{P} \beta \text{P} \text{P} \beta$

27.  $\beta \beta \text{P} \beta \text{P} \text{P} \beta \beta \beta \beta \beta \text{P}$

31.  $\beta \beta \text{P} \beta \beta \beta \text{P} \beta \beta \beta$

34

38

42

48

53

58

62

66

71

P B B P B P B B B B

76

B P P P B P B B

81

B B P B B B B P B B

85

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

89

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

93

B B P B P B B B B



30

30

33

33

37

37

40

40

# Fantasia no.18

Thesaurus Harmonicus, Liber secundus, folio 24.

Fantasia Bocqueti

Charles Bocquet

1 | P B P B B B B P B

c c a | a c b a c a c | e f h a f e c | a c e f a c

f c b a b | c e g h | e c

5 B B B B B P B B B B B

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

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

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

9 P B B B B B P B B P B

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

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

c c c e a c | c e a c e | e c c e a c | e e h h k l h

14 B B B P B B B B B B B

g e g h g h | a a c | f a c e f | e a b c a a c b

b h | a c c a c b c a c e | c a b c a c e a a c b

17 B B B B B B B B B B

a a c a c b h f e f | a c b a c b c a c b | a b c a c b a a c

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

20 B P B B B B B B B B

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

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

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

23 B B B B B B B B B

a a a c b a c a c | c a c b c c e f b | c c c h c e f a

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

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

26 B B B B B B B

a c c b c | a c | a c | a c | a c

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

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

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

c a a c b c a | a c | c

# Fantasia no.19

Thesaurus Harmonicus, Liber secundus, folio 24v.

Fantasia Diomedis

Diomedes Cato

P
B
P
B
P
B
B
B
B
B
B

a
c
a
c
e
a
c
c
e

c
a
c
e
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# Fantasia no.22

Thesaurus Harmonicus, Liber secundus, folio 26v.

Fantasia Laurenc.

Laurencini

1 | P | P B | P. B P B | P B B | P P

7 | B P B B | P B B P P B P B

11 | P. B P B | P B P P B | P B P B | P B P B

16 | P B P B | P B P P B P P P

22 | P | P B P B | P B P B | P B P P B

27 | P B P | P | P B P B B | B

32 | P B P | B P P B P B B B B

37 | B B | B B | B B | B B

40

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

43

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

47

β	β
a	a c b a
f c a c	a c b c a b c a c b a
a	c

49

β	β
c a c b a c b a	c a b a c a b c a b c b a c b a
a	a a c

51

β	β β
b c a c b a c b c a b c a	a c a b c a b c a c b a b c a
c	a

53

β	β	β	β
a	a h a a	e f e a a	a
c a c e f e	a h a a	c b c a a e	a c a c c a b
e c e c e	h e h h	c e e c	a f e c

57

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

# Fantasia no.23

Thesaurus Harmonicus, Liber secundus, folio 27.

Fantasia Alberti Dlugorai Poloni

Albert Dlugorai

P.  $\beta$  P  $\beta$  P  $\beta$  P  $\beta$  P  $\beta$  P  $\beta$  P  $\beta$  P  $\beta$

5  $\beta$  P  $\beta$   $\beta$   $\beta$  P  $\beta$   $\beta$   $\beta$

8  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

10  $\beta$  P  $\beta$  P P  $\beta$  P P P  $\beta$  P  $\beta$   $\beta$  P  $\beta$

14  $\beta$  P  $\beta$  P  $\beta$  P  $\beta$  P P  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

18  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

20  $\beta$  P  $\beta$  P  $\beta$  P  $\beta$   $\beta$   $\beta$  P  $\beta$  P

23  $\beta$   $\beta$   $\beta$  P  $\beta$   $\beta$  P  $\beta$   $\beta$

# Fantasia no.24

Thesaurus Harmonicus, Liber secundus, folio 27v.

Fantasia Equitis Romani

Vincenzo Pinti or Laurencini?

I P P. B P P B P P B B B

6

10

13

16

19

22

24

26

26

29

29

32

32

36

36

39

39

# Fantasia no.25

Thesaurus Harmonicus, Liber secundus, folio 28.

Fantasia Diomedis

Diomedes Cato

1

♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

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

f   f   c c a   c b f h

4

♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

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

f h g e f e f e c e f   f f   e

c   a c e f c a   e

7

♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

c c a a c   a c b   c c a c f c a

e c a e a c e   e   e c a e

c   a c e f c a   e

9

♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

c c b c c e c h h g

c e a e c f e c e a   a   a c c a e c

/a   /a   e b c c a e c [e]   b c b c e f e

12

♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

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

g e g h e   e   e c a c

c   c   [c]   a c e a   c

14

♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

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

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

e f c c   e b c   e b c e c b

17

♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

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

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

19

♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩   ♩

a h f e f c e c a a   c c a c a c   e

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

c e c a e h   e c a c e c   e

# Fantasia no.26

Thesaurus Harmonicus, Liber secundus, folio 28v.  
Fantasia Equitis Romani

Vincenzo Pinti? Laurencini?

1 | | P P B P B P P B P

8 B B B B B P B P B B B

12 P B P P B B P P B B B P B B

17 B B B P B B P B B B B B P B

21 B B B B B B B P B B P B P

25 B P B B B B B

28 B B B B B B

31 B B

33

$\beta$   $\beta$   $\beta$   
*a a a cefefecf eghghgh c c acaca a*  
*a a b cdcacdc cefefece f acdcacdc a a*  
*c e e efefece*  
*/a /e a /a*

35

$\beta$   $\beta$   
*a acaca acefefece f acaca acdcacdc*  
*c efefecca cdcacdc a a cdcacdc*  
*acefecace c a c a c*  
*a a c a c*

37

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

40

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

43

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   
*c e f e f e h h h f e c e f e c a a h f e c a c d*  
*d a c a c a h c hghghghc e c d a d a f a c d c a*  
*c a e c e h e a c e e e c a e c a c g h c c a a*  
*c a e c e f e a c e c e c a e a h e c a*

46

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   
*a a a d c c e e*  
*a c e e e e e e e e e e e e*  
*d c a /d/c/a/c/d a c e f c e g e c*

48

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   
*c e f c a a a c d a c a f h a f h*  
*d a a a c d b a c d c a d a a c d c a a f f f*  
*e c a c a e a c c a c c a c a c a f f f*  
*c a d [a] c /a /d a e e a c e f h h g h*

51

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   
*h h h g h h f d c a a c d c a c*  
*f h h e a h f c d b a b a d a b e*  
*h h e a h f c d b a b a d a b e*  
*f /a a c a /e a*

# Fantasia no.27

Thesaurus Harmonicus, Liber secundus, folio 29v.

Fantasia Diomedis

Diomedes Cato

1 | P | | P | P | B B | P | B | P | B B | B

6 | B | | P | B | P | B | | B B | B

10 | B | B B | B B B | B B | B | B B | P

13 | P | B | B | B | B | P | | P | B

16 | B | P | B | B | B B | B | P | P | B | P

19 | B | P | B | | B B B | B | P

22 | B | B | B | B | B | B | B | P

24 | B B B | P | B B | B | P | B B B

27

30

32

35

38

# Fantasia no.28

Thesaurus Harmonicus, Liber secundus, folio 30.

Fant. I.B. Besardi Lachrimae

Jean-Baptiste Besard

6

11

14

18

22

27

32

1. See Besard's setting of Lachrimae in his Novus Partus

# Fantasia no.29 - Diminutio

Thesaurus Harmonicus, Liber secundus, folio 30v.  
 Fantasia diminuta in superiores Lachrimas ejusdem

Jean-Baptiste Bésard

4

8

11

15

18

21

24

The musical score is written on a single staff with a treble clef and a common time signature (C). It consists of 24 measures, grouped into six systems of four measures each. The notation includes various ornaments (such as mordents and grace notes) and dynamic markings (f, p). The notes are primarily eighth and sixteenth notes, often beamed together. The key signature is one flat (B-flat). The score is divided into systems by measure numbers 4, 8, 11, 15, 18, 21, and 24. Some measures contain specific ornaments like [a] or [g].



# Fantasia no.30

Thesaurus Harmonicus, Liber secundus, folio 31v.

Fantasia Bocqueti

Charles Bocquet

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 rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, naturals). Above the staff, there are numerous ornaments, represented by the letter 'P' and various symbols, indicating where to apply trills, mordents, or grace notes. Dynamics such as *f* (forte) and *fz* (forzando) are used throughout. The piece concludes with a double bar line and a repeat sign.

27

Musical notation for three staves. The notation consists of notes and accidentals (sharps, flats, naturals) placed on and below the lines of the staves. Above the first staff, there are several 'B' symbols. Above the second staff, there are several 'B' symbols. Above the third staff, there are several 'B' symbols. The notation is organized into three measures separated by vertical bar lines. The first measure contains notes on the first and second staves. The second measure contains notes on all three staves. The third measure contains notes on all three staves, ending with a double bar line.

# Fantasia no.31

Thesaurus Harmonicus, Liber secundus, folio 32.

Fantasia Alphonsi Ferrabosci

Alfonso Ferrabosco II

1

6

10

14

18

22

26

31

# Fantasia no.32

Thesaurus Harmonicus, Liber secundus, folio 32v[a].

Fantasia Alf. Ferrab.

Alfonso Ferrabosco II

P.  $\beta$   $\beta$  P.  $\beta$   $\beta$   $\beta$   $\beta$  P

5 P  $\beta$   $\beta$   $\beta$  P.  $\beta$   $\beta$   $\beta$   $\beta$  P

8 P  $\beta$   $\beta$  P  $\beta$   $\beta$  P

12  $\beta$   $\beta$   $\beta$  P P  $\beta$   $\beta$  P  $\beta$  P  $\beta$  P  $\beta$

16 P  $\beta$   $\beta$   $\beta$  P P  $\beta$  P  $\beta$  P P  $\beta$   $\beta$   $\beta$   $\beta$

21  $\beta$  P P  $\beta$   $\beta$  P  $\beta$   $\beta$   $\beta$  <sup>(1)</sup>  $\beta$  P  $\beta$  P

25  $\beta$   $\beta$  P  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$  P  $\beta$

28  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$  P |  $\beta$   $\beta$   $\beta$

1. Following 4 chords should be 1/8th note flags?

# Fantasia no.33

Thesaurus Harmonicus, Liber secundus, folio 32v[b].

Fantasia Fabricij Dentici

Fabrizio Dentice

1 P P P P P P P P P

6 P P P P P P P P P P P

10 P P P P P P P P P P P

14 P P P P P P P P P P P

18 P P P P P P P P P P P

22 P P P P P P P P P P P

27 P P P P P P P P P P P

31 P P P P P P P P P P P

The musical score consists of eight systems, each with a five-line staff. Above each system are dynamic markings: 'P' for piano and 'f' for forte. The notes are written in a stylized, early modern notation. The first system starts with a treble clef and a common time signature. The score is divided into measures by vertical bar lines. The notes are often beamed together in groups. The piece concludes with a double bar line and a repeat sign at the end of the eighth system.



# Fantasia no.34

Thesaurus Harmonicus, Liber secundus, folio 33v.

Fantasia Diom.

Diomedes Cato

P.
β
P
β
β
β
β
β
β
β
β
β
β

5
β
β
β
β
β
β
β
P
β
β
β
β

9
β
β
P
β
β
β
β

13
P
β
β
β
β
β
β
β

17
β
β
β
β

21
β
β
β
β
β
β
β
β
β
β
β
β

25
β
β
β
β
β
β
β
β
β

28
β
β
β
β

31

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

34

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

38

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

43

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

48

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

51

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

54

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

59

$\rho$        $\rho$   $\beta$        $\beta$        $\rho$        $\uparrow$

# Fantasia no.35

Thesaurus Harmonicus, Liber secundus, folio 34.

Fantasia incerti authoris

Anonymous

The musical score consists of four systems, each with a single melodic line on a five-line staff. The notation includes various ornaments (P, B, β) and dynamics (f, h, i, h, G). The piece begins with a common time signature (C) and a key signature of one flat (Bb). The first system (measures 1-3) features a series of ornaments and notes: b, d, c, a, c, d, a, b, d, b, a, d, c, d, b, c, d. The second system (measures 4-6) includes ornaments and notes: b, d, c, a, b, f, d, f, h, i, h, f, b, f, d, b, d, d, f, d, b, b, b, b, d. The third system (measures 7-9) includes ornaments and notes: d, f, d, f, d, f, d, b, a, b, d, b, a, a, b, a, d, a, c, d, a. The fourth system (measures 10-12) includes ornaments and notes: a, c, f, c, e, c, e, f, b, c, a, a, e, c, e, f, e, c, a, a, c, c, e, a, a, a, c, c, d, c, a, c, d, c, d, c, a, c, e, c, e, c, a, c, c, e, c, a, f. The piece concludes with a fermata over the final note.

# Fantasia no.36

Thesaurus Harmonicus, Liber secundus, folio 34v.

Fantasia incerti authoris

Anonymous

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

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

5

B B B P B B
P B
B B

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

9

B B B B B

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

12

B B B B P B B B
B

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

16

B B B B B B B
B

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

20

B B B B B B

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

24

B B B B P B B
C

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

# Fantasia no.37

Thesaurus Harmonicus, v.2 (1592), f.35.

Fantasia incerti authoris

Mattheus Weissel?

1 | P P P P P P P P P P P P

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

6 P P P P P P P P P P

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

11 P P P P P P P P P P P P P P P P

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

16 P P P P P P P P P P P P P P P P

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

22 P P P P P P P P P P P P P P P P

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

27 P P P P P P P P P P P P P P P P

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

33 P P P P P P P P P P P P P P P P

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

38 P P P P P P P P P P P P P P P P

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



37

$\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$

$\text{a}$   $\text{h}$   $\text{h}$   $\text{f}$   $\text{f}$   $\text{h}$  |  $\text{f}$   $\text{b}$   $\text{b}$   $\text{f}$   $\text{f}$   $\text{b}$  |  $\text{f}$   $\text{c}$   $\text{b}$   $\text{a}$  |  $\text{c}$   $\text{b}$   $\text{a}$   $\text{b}$   $\text{c}$   $\text{b}$  |  $\text{a}$   $\text{a}$   $\text{b}$   $\text{i}$

$\text{c}$   $\text{f}$   $\text{f}$  | |  $\text{c}$  | |  $\text{a}$  |  $\text{c}$   $\text{c}$   $\text{b}$  |  $\text{a}$

$\text{b}$   $\text{a}$   $\text{b}$  |  $\text{b}$   $\text{b}$  |  $\text{a}$  |  $\text{b}$  |  $\text{a}$

42

$\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$

$\text{g}$   $\text{l}$   $\text{i}$   $\text{h}$   $\text{l}$  |  $\text{l}$   $\text{h}$   $\text{l}$   $\text{i}$   $\text{h}$   $\text{f}$   $\text{h}$   $\text{i}$  |  $\text{c}$   $\text{h}$   $\text{h}$   $\text{f}$   $\text{b}$   $\text{c}$  |  $\text{b}$   $\text{b}$   $\text{a}$   $\text{b}$   $\text{b}$

$\text{i}$   $\text{b}$   $\text{l}$  |  $\text{h}$  |  $\text{h}$   $\text{c}$  |  $\text{a}$   $\text{f}$   $\text{b}$

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

46

$\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$

$\text{b}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{b}$   $\text{b}$  |  $\text{a}$   $\text{c}$   $\text{b}$   $\text{f}$   $\text{b}$   $\text{c}$   $\text{b}$   $\text{f}$  |  $\text{h}$   $\text{f}$   $\text{i}$   $\text{i}$  |  $\text{h}$   $\text{f}$   $\text{h}$   $\text{i}$   $\text{l}$   $\text{i}$

$\text{a}$   $\text{b}$   $\text{b}$   $\text{b}$   $\text{b}$  |  $\text{a}$   $\text{f}$   $\text{e}$   $\text{a}$  |  $\text{b}$   $\text{h}$   $\text{f}$   $\text{f}$  |  $\text{h}$   $\text{i}$   $\text{b}$

$\text{c}$   $\text{c}$   $\text{a}$   $\text{b}$   $\text{c}$  |  $\text{a}$   $\text{f}$   $\text{f}$   $\text{a}$  |  $\text{h}$   $\text{h}$   $\text{f}$   $\text{i}$   $\text{h}$  |  $\text{f}$   $\text{f}$   $\text{i}$   $\text{h}$

50

$\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$

$\text{h}$   $\text{f}$   $\text{i}$   $\text{i}$   $\text{h}$  |  $\text{f}$   $\text{f}$   $\text{h}$   $\text{f}$   $\text{b}$   $\text{f}$  |  $\text{b}$   $\text{f}$   $\text{i}$  |  $\text{h}$   $\text{f}$   $\text{l}$   $\text{i}$

$\text{f}$   $\text{f}$   $\text{f}$   $\text{h}$  |  $\text{e}$   $\text{f}$   $\text{e}$   $\text{f}$   $\text{f}$  |  $\text{f}$   $\text{g}$   $\text{g}$   $\text{h}$  |  $\text{h}$   $\text{i}$   $\text{b}$

$\text{h}$   $\text{f}$   $\text{i}$   $\text{h}$   $\text{f}$  |  $\text{f}$   $\text{f}$   $\text{b}$  |  $\text{b}$   $\text{c}$   $\text{h}$   $\text{h}$  |  $\text{f}$   $\text{i}$   $\text{b}$

54

$\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$

$\text{h}$   $[\text{n}]$   $[\text{n}]$   $\text{f}$  |  $\text{h}$   $\text{l}$  |  $\text{h}$   $\text{i}$   $\text{i}$  |  $\text{h}$   $\text{f}$   $\text{e}$   $\text{f}$   $\text{e}$   $\text{f}$   $\text{e}$   $\text{f}$   $\text{e}$   $\text{c}$   $\text{e}$   $\text{f}$   $\text{i}$   $\text{h}$   $\text{i}$   $\text{f}$

$\text{l}$   $\text{l}$   $\text{h}$  |  $\text{h}$   $\text{l}$  |  $\text{h}$   $\text{h}$   $\text{h}$  |  $\text{g}$   $\text{f}$  |  $\text{h}$

$\text{h}$   $\text{l}$   $\text{i}$   $\text{f}$  |  $\text{f}$   $\text{l}$  |  $\text{b}$   $\text{h}$   $\text{h}$   $\text{f}$  |  $\text{h}$   $\text{c}$  |  $\text{f}$   $\text{i}$   $\text{h}$

59

$\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$

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

$\text{f}$   $\text{c}$   $\text{b}$   $\text{a}$   $\text{c}$   $\text{e}$   $\text{f}$  |  $\text{g}$   $\text{c}$   $\text{b}$  |  $\text{a}$   $\text{c}$   $\text{b}$   $\text{a}$   $\text{b}$   $\text{c}$   $\text{a}$  |  $\text{b}$   $\text{b}$   $\text{a}$   $\text{a}$

$\text{b}$   $\text{f}$   $\text{c}$   $\text{b}$   $\text{f}$  |  $\text{a}$  |  $\text{a}$   $\text{c}$   $\text{b}$   $\text{a}$   $\text{b}$   $\text{c}$   $\text{a}$  |  $\text{b}$   $\text{a}$   $\text{b}$   $\text{c}$

63

$\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$

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

$\text{a}$   $\text{a}$   $\text{a}$   $\text{b}$  |  $\text{a}$   $\text{f}$   $\text{h}$  |  $\text{b}$   $[\text{g}]$   $\text{f}$  |  $\text{b}$   $\text{c}$

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

$\text{a}$   $\text{h}$  |  $\text{i}$   $\text{h}$   $\text{f}$   $\text{e}$  |  $\text{a}$   $\text{a}$   $\text{a}$  |  $\text{a}$

# Fantasia no.39 - Finale

Thesaurus Harmonicus, Liber secundus, folio 36.

Finale Alberti Dlugorai

Albert Dlugorai

The musical score is presented in a grand staff format, consisting of two staves per system. The notes are written in a simplified notation style, using letters 'a', 'b', 'c', and 'd' to represent pitches, with various accidentals (sharps, flats, naturals) and dynamics (e.g., *f*) indicating pitch and volume. The piece is divided into measures, with measure numbers 3, 6, 10, 14, and 16 clearly marked. The notation includes slurs, repeat signs, and a fermata at the end of the piece.

# Fantasia no.40 - Diminutio

Thesaurus Harmonicus, Liber secundus, folio 36v.

Diminutio I.B. Besardi

Jean-Baptiste Bésard

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

$\overset{c}{\flat} c a \flat a \flat c a$   $a e c a c a e$   $c e a c e a c$   $e f c c$

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

$c h e a h k l h$   $f e c a c e f c e c a$   $\flat c a c \flat$   $a c \flat a c a$   $\flat c a \flat c a c a$

$\beta$   $\beta$

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

$\beta$   $\beta$

$e a c e a c$   $a c \flat a c \flat a c \flat a$   $c \flat a c \flat$   $a c a c e c e f e h f$

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

$e c a$   $\flat c a \flat c a$   $c a e c a e c$   $a e c a e c a e$   $c a e c a e c c$

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

$a \flat c a \flat c a \flat c$   $a c a e c f$   $e c a c e$   $b c b c b c b c b$   $e [b]$   $c$