

Jean-Baptiste Besard

EIGHT DANCES FROM

THESAURUS HARMONICUS

(1603)

*Transcribed from the original Lute Tablature
and arranged for Guitar by*

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fingerings by
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The **THESAURUS HARMONICUS** dedicated to the famous lute-player Laurencini of Rome, was compiled and arranged by the Frenchman Jean-Baptiste Besard. Besard was born in 1567 in Besançon, and besides studying law and medicine, he was also an amateur lute-player and composer. He travelled a great deal and studied the lute with Laurencini in Rome. The last years of his life he spent in Germany, where the *Thesaurus Harmonicus* was published in Cologne in 1603.

The *Thesaurus Harmonicus* consists of ten large volumes written in lute tablature, containing over 400 pieces. There are volumes for preludes, fantasias, branles and ballets, gagliardas, voltes and courantes, of transcriptions of madrigals and of "Airs de Court", etc. I found an original copy of this vast collection in the British Museum and in 1940 transcribed the bulk of it into staff notation.

The present volume gives a small sample of the pieces contained in the *Thesaurus Harmonicus*. The transcription has been adapted to the tuning of the present-day guitar, with E as its lowest string, and with the major third interval between the 2nd and 3rd strings, not between 3rd and 4th as it was in Besard's time.

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Der **THESAURUS HARMONICUS**, dem berühmten Lautenspieler Laurencini in Rom gewidmet, war von dem Franzosen Jean-Baptiste Besard gesammelt und arrangiert. Besard wurde 1567 in Besançon geboren, studierte Jura und Medizin und war ein "Amateur" = Lautenspieler und Komponist. Er reiste viel und lernte Lautenspielen bei Laurencini in Rom. Die letzten Jahre seines Lebens brachte er in Deutschland zu, wo der *Thesaurus Harmonicus* in Köln im Jahre 1603 gedruckt wurde.

Der *Thesaurus Harmonicus* besteht aus 10 umfangreichen Bänden in Lautentabulatur mit über 400 Stücken. Er enthält solche mit Präludien, Fantasien, Branles und Balletten, Galliardien, Volten und Couranten, Transkriptionen von Madrigalen und von "Airs de Court" usw. Ich fand ein Exemplar der umfangreichen Sammlung im Britischen Museum und übertrug im Jahre 1940 den grössten Teil in Notenschrift.

Die vorliegende Ausgabe bietet eine kleine Auswahl von Stücken aus dem *Thesaurus Harmonicus*. Die Übertragung erfolgte für die heute gebräuchliche Stimmung der Gitarre mit E als tiefster Saite und der grossen Terz zwischen der zweiten und dritten Saite, nicht der dritten und vierten, wie zu Besards Zeit.

London, 1956

Matyas Seiber

9472

Gagliarda Equitis Romani

(Allegretto)

The musical score consists of eight staves of music. The first staff begins with a dynamic marking of *(mf)*. The second staff contains a circled number 6. The third staff contains a circled number 5. The fourth staff contains the letters *a m l m* above the notes. The fifth staff contains a circled number 6 and a dynamic marking of *(mp, cresc.)*. The sixth staff contains a circled number 3. The seventh staff contains a circled number 2. The eighth staff ends with a circled number 2 and a dynamic marking of *pp*. The score includes various musical notations such as treble clefs, a key signature of two sharps (F# and C#), a 3/4 time signature, and numerous fingering numbers (1-4) and slurs. Roman numerals (I, II, III, IV, V) are placed above the staves to indicate fingerings or positions. Dashed lines connect some of these numerals across measures. The piece concludes with a double bar line and a *pp* dynamic marking.

Gagliarda Pomponii Bononiensis vulgo dolorata

(Andante)

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as *(Andante)*. The score is divided into several measures, with some measures containing fingerings (e.g., 3, 4, 1, 4, 2, 1, 2, 3, 4, 2, 4, 1, 2, 4, 4, 3, 1, 3, 1, 1, 4, 4) and articulation marks. Dynamics include *mf espr.*, *(mf)*, *(p)*, *mf*, *(mp)*, and *(p)*. Performance instructions include *(rubato)* and *(rit.)*. The score is marked with Roman numerals II, III, IV, and V, indicating specific sections or measures. The piece concludes with a final cadence.

Branle

(Allegretto, leggero)

⑥ to D

(mp)

(mf)

(poco rit.)

(mp)

Branle Gay

(Allegro)

⑥ to D

f

(p)

(f)

(p)

(f)

VII rit.

Air de Court
("J'ai treuvé sur l'herbe assise")

Andantino grazioso

⑥ to D

(p)

(mf)

(mp)

(mf)

(mp)

III II

VI V III I

III

III

III

② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Volte

Allegretto

⑥ to D

(mp) legg.

(mf)

(f)

(mp)

rit.

Allemande

Andantino

p grazioso

mp

f

mf

rit.

Chorea Rustica

Allegro moderato

⑤ to G

f, ruvido

rit.