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## **1621 - Jehan Weidnern - Trésor de toutes sortes de danses nouvelles à la française, allemande, espagnole, et italienne, à cinq et six parties - Vatican Apostolic Library**

**Auteurs : Jacollot, Claude**

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- Vervent-Giraud, Sylvie (révision)

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Notice créée par [Anne Réach-Ngô](#) Notice créée le 06/02/2017 Dernière modification le 17/09/2024

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T H R E S O R  
De toutes Sortes de  
Dances nouvelles A La Francoise,  
Alle Mandé, Hespagnolle, & Italienne  
A cinq & à six partie.

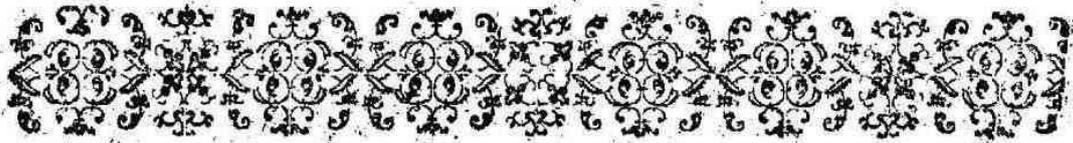
*Partie Inventées & mises en Musique*  
*Partie recueillies & mises seulement en Musiq.*

Par

CLAUDE JACOLLOT le  
Jeune Lyonnais.



Imprimé A Jene par Jehan Weidner/  
au despens de L'Authéur.  
L'an 1621.



A Tres Illustres & Treshauts  
Princes

MesSeigneurs Jehan

Philippe & Frideric freres germains  
Ducx de Saxe, Juilliers, Cleves, & Bergen, Landgraues  
de Thuringe, Marquis de Misnie, Contes de  
La Marche & Ravenspourg, Seigneurs  
de Ravenstein, &c.

Messeigneurs



Bon droit S'escrivi Le  
Prince des Comiques O que c'est  
vne chose miserable qu'un hom-  
me ingrat car de fait entre tous  
Les vices qui plus corrompent &  
infectent L'ame d'un homme, il  
n'y en a aucun plus contagieux ni  
plus pernicious que l'ingratitude, nul plus odieux a  
tous les hommes ni plus desplaisant a Dieu: c'est pour  
quoy

quoy (voulant euitier le blasme d'un vice si detestable, que tous fuient si fort, ou pour le moins veulent sembler fuir; en recognoissance C petite ala verite, & non telle que iedoibs, mais telle que ie peux) de L'honneur & bien faits que i'ay receus a diuerses fois de V. A. & en tesmoignage perpetuel de l'obeissance que ie leur doibs, & de l'humble service que ie leur ay voue & voue) Jay bien ose' vous dedier ce petit liuret de dances nouvelles tant Alle Mandes, que Francoises, partie par moy inuente'es, partie mises seulement en Musique de celles qui auourd' huy ont cours en nostre France M'asseurant (yeu la bonne affection, dont V. A. sont portees en mon endroit & l'amour qu'elles ont enuers la musique) que vous le receurez d'aussi bonne volonte' qu'il vous est offert, & L'aurez en vostre protection; qui est ce que ie desire sur tout, & dont ie prie treshumblement V. A. car par ce moyen il en sera mieux receu (si non pour son merite, au moins pour vostre recommandation) de tous autres Princes, Seigneurs, & autres qui se delectent ala musique; Ce qu'estant, i'auray subiet de me resiouir de n'auoir pas du tout perdu mon temps en Allemagne, & de m'estre acquis ce glorieux nom.

*Messeigneurs*

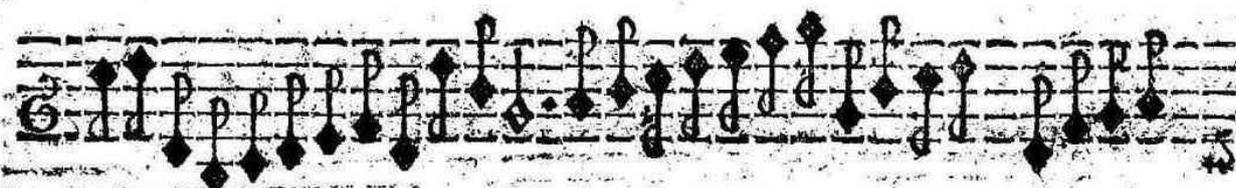
De Vos Alteſſes

*Le tres humble & tres affectionne seruiteur*

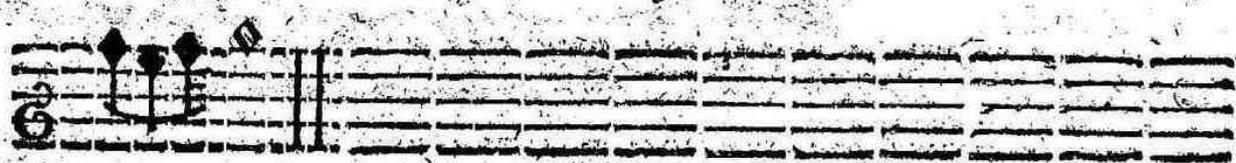
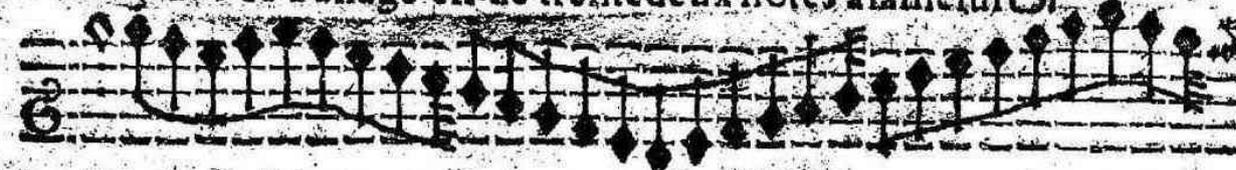
Claude Jacollot le Jeune De Lyon.

# Premiere Partie des dances nouvel- les Inventées & mises en musique par L'Authent

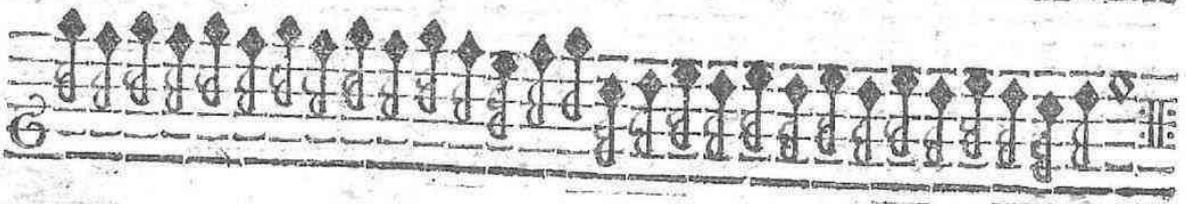
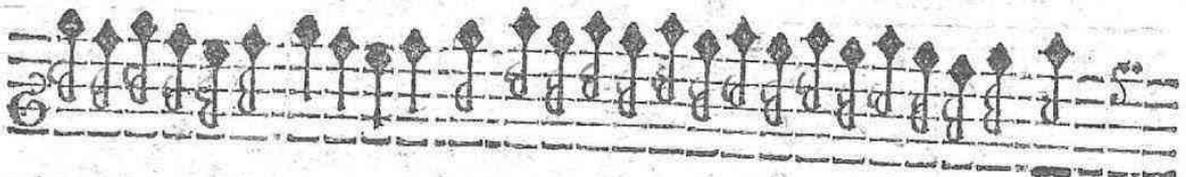
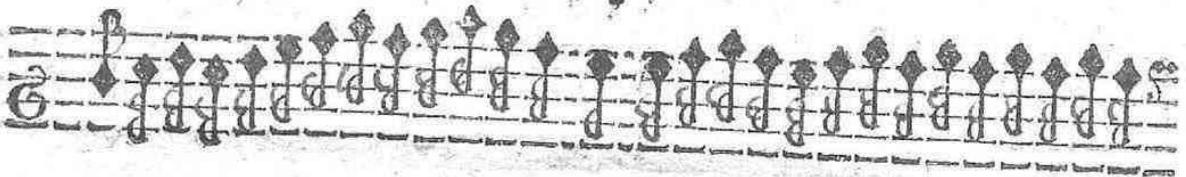
Prelude.



ce Passage est de trentedeux notes a la mesure.



Fantaisie.



Pavane Superieur

I.

The first piece, 'Pavane Superieur', is written in lute tablature across five staves. The notation uses letters (A, B, C, D, E, F, G) to indicate fret positions on the strings. The first staff begins with a sharp sign (#) on the first string. The music is organized into measures by vertical bar lines. The piece concludes with a double bar line and a repeat sign (two vertical lines with a double bar line in between).

Gaillarde.

II.

The second piece, 'Gaillarde', is written in lute tablature across four staves. The notation uses letters (A, B, C, D, E, F, G) to indicate fret positions. The first staff begins with a sharp sign (#) on the first string. The music is organized into measures by vertical bar lines. The piece concludes with a double bar line and a repeat sign (two vertical lines with a double bar line in between).

III.

Pavane.

Four staves of musical notation for the piece 'Pavane'. Each staff begins with a treble clef and a common time signature (C). The notation consists of diamond-shaped notes with stems, some with flags. The first staff has an asterisk (\*) above the first measure. The second staff has an asterisk (\*) above the first measure and a double bar line with repeat dots (||) at the end. The third staff has an asterisk (\*) above the first measure and a double bar line with repeat dots (||) at the end. The fourth staff has an asterisk (\*) above the first measure and a double bar line with repeat dots (||) at the end.

IV.

Gailliarde

Four staves of musical notation for the piece 'Gailliarde'. Each staff begins with a treble clef and a common time signature (C). The notation consists of diamond-shaped notes with stems, some with flags. The first staff has an asterisk (\*) above the first measure and a '3' below the first measure. The second staff has an asterisk (\*) above the first measure and a double bar line with repeat dots (||) at the end. The third staff has a double bar line with repeat dots (||) at the end. The fourth staff has a double bar line with repeat dots (||) at the end.

Pavane

V.

The first piece, 'Pavane V', is written in lute tablature on four staves. Each staff begins with a C-clef and a common time signature. The notation consists of letters (A, B, C, D, E, F, G) placed on the lines of the staff to indicate fret positions. The piece concludes with a double bar line and a repeat sign.

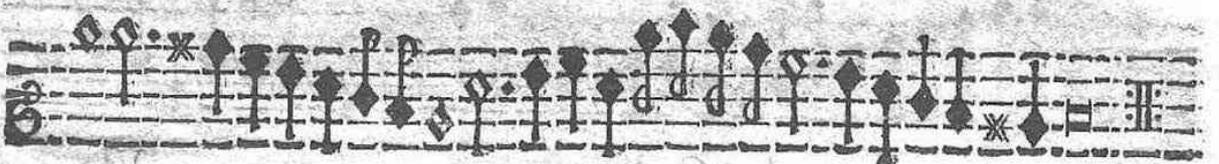
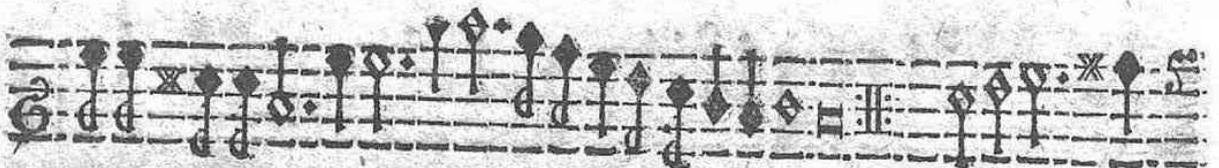
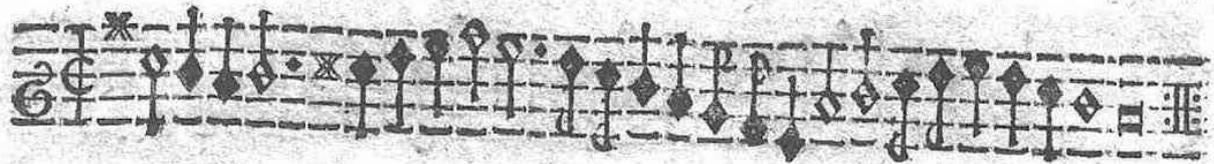
Gailliarde

VI.

The second piece, 'Gailliarde VI', is written in lute tablature on four staves. The first two staves begin with a C-clef, a common time signature, and a '3' indicating a triplet. The notation uses letters for fret positions. The piece concludes with a double bar line and a repeat sign.

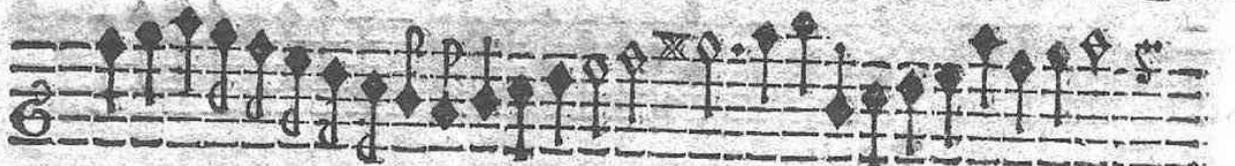
VII.

Pavane



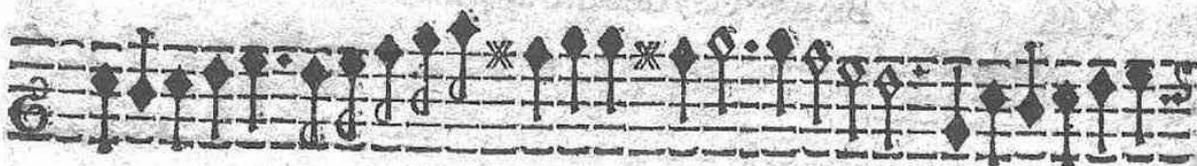
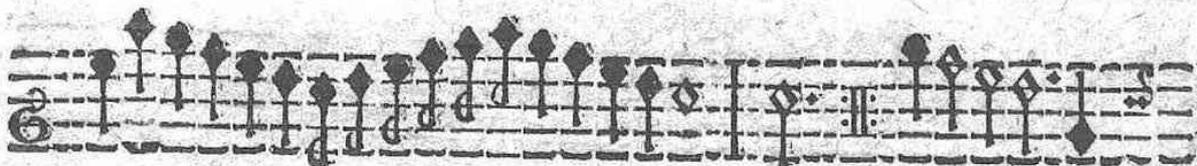
VIII.

Eine Gaillarde



Branle simple de poitou.

IX.



Fuite de branle simple

X.



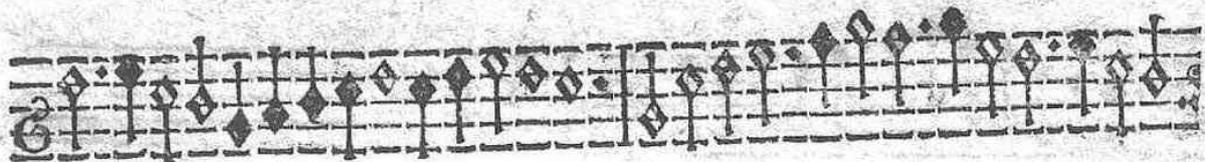
XI.

Branle Gay.



XII.

Branle Gay double de poitou.



Gavette



Gavotte

XIII.



Courante du prinse regen da'tembourg.

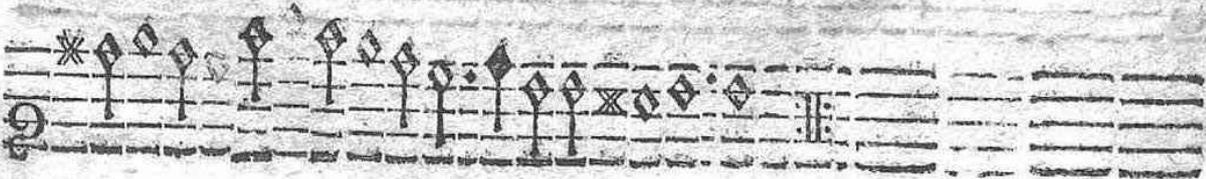


Suite de Courante

XIV.



Suite Courante



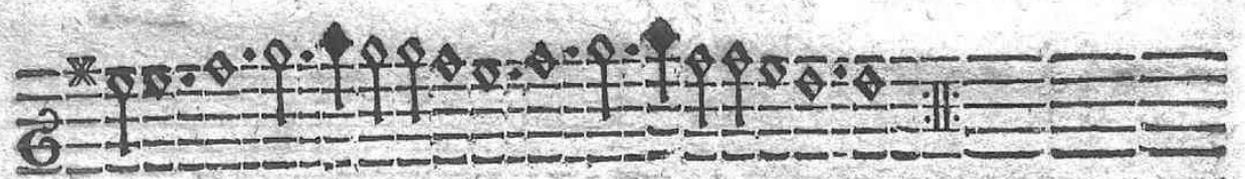
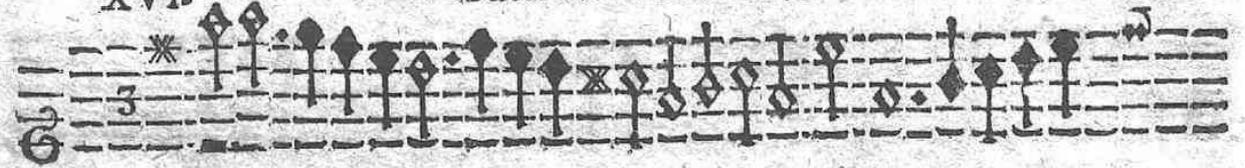
XV.

Suite de Courante



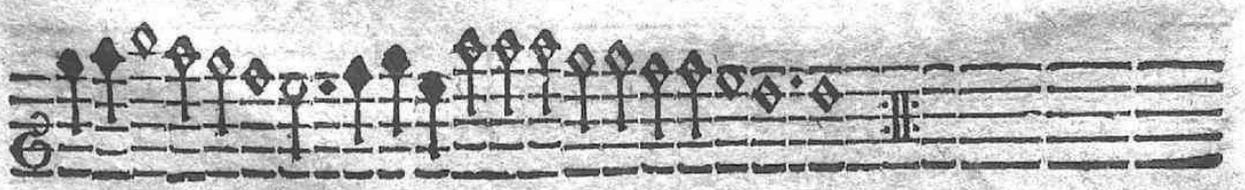
XVI.

Suite de Courante



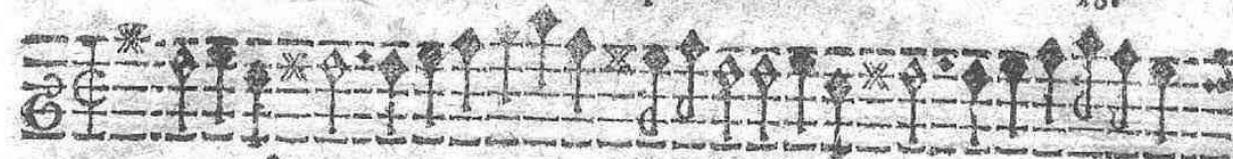
XVI.

Suite de Courante

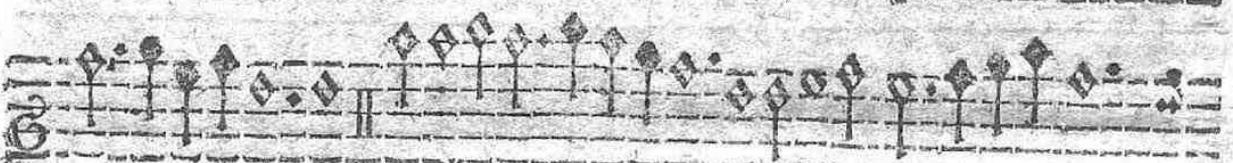


Alle Mande Superieur

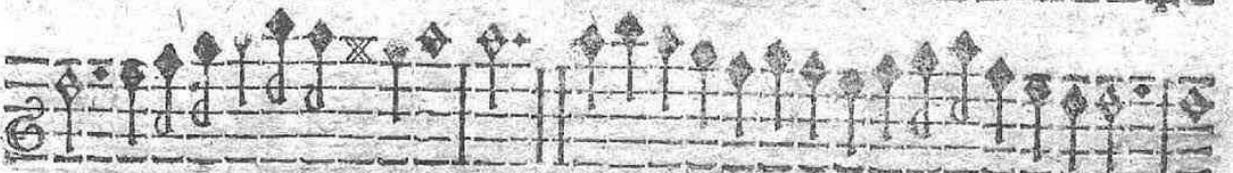
18.



Courante 19.



Alle Mande 20.



Courante

21.



Alle Mande 22.



Courante 23.



Alle Mande 24.



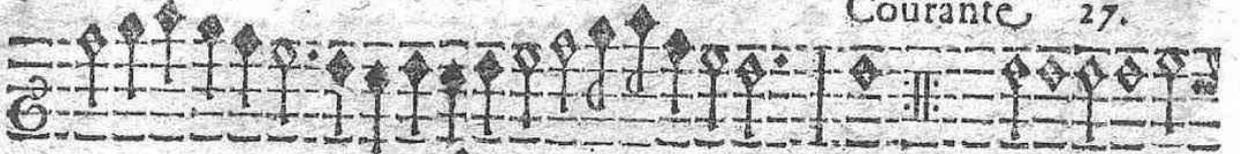
Courante 25.



Alle Mande. 26.



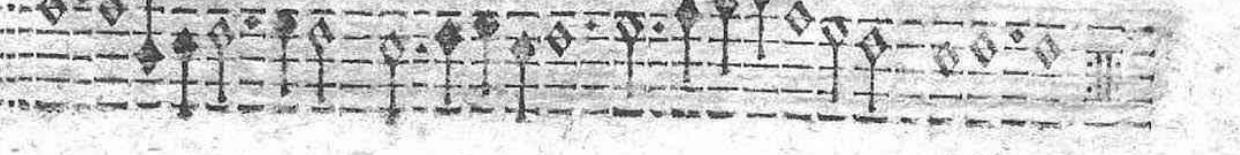
Courante 27.



Alle Mande 28.



Courante 29.



Allemande 30.

Musical notation for Allemande 30, measures 1-12. The piece is in G major and 3/4 time. The first staff contains measures 1-12, with a double bar line at the end. The second staff contains measures 1-12, with a double bar line at the end. The third staff contains measures 1-12, with a double bar line at the end.

Courande 31.

Musical notation for Courande 31, measures 1-12. The piece is in G major and 3/4 time. The first staff contains measures 1-12, with a double bar line at the end. The second staff contains measures 1-12, with a double bar line at the end. The third staff contains measures 1-12, with a double bar line at the end.

Allemande 32.

Musical notation for Allemande 32, measures 1-12. The piece is in G major and 3/4 time. The first staff contains measures 1-12, with a double bar line at the end. The second staff contains measures 1-12, with a double bar line at the end. The third staff contains measures 1-12, with a double bar line at the end.

Courante 33.

Musical notation for Courante 33, measures 1-12. The piece is in G major and 3/4 time. The first staff contains measures 1-12, with a double bar line at the end. The second staff contains measures 1-12, with a double bar line at the end. The third staff contains measures 1-12, with a double bar line at the end.



Allemande 34.



Courante 35.



Alle Mandé 36.



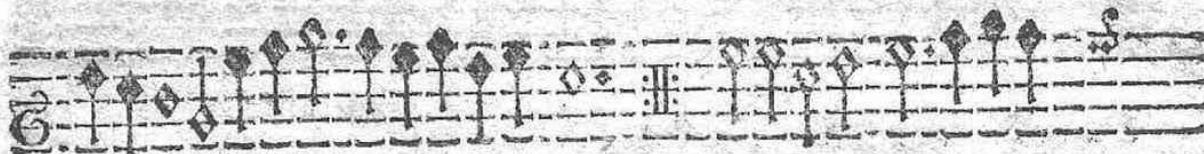
Courante 37.



Alle Mandé 38.



Courante 39.



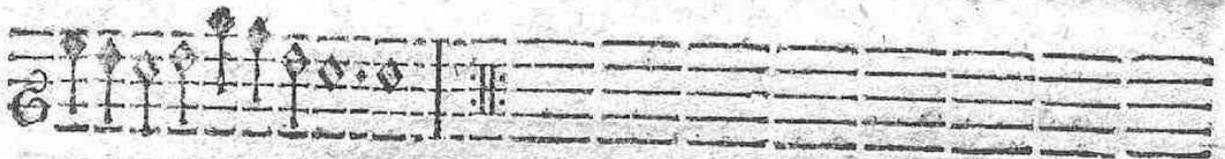
Alle Mandé 40.



Courante 42.



Alle Mandé 42.



Courante 43.



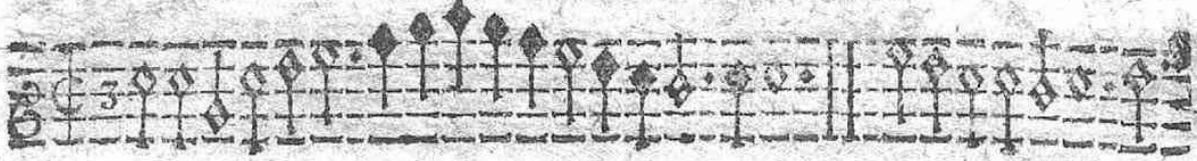
Alle Mandé 44.



Courante 45.



Alle Mandé 46.



Courante 47.



Alle Mandé 48.



Courante 49.

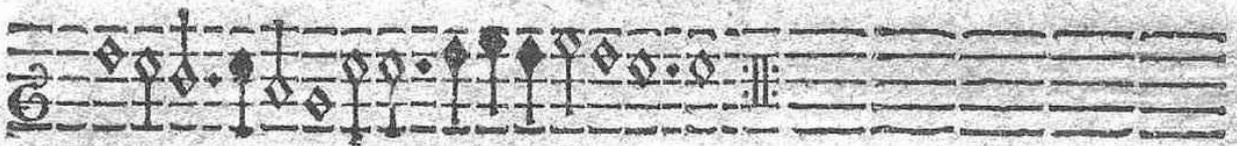


Alle Mande Superieux

50.

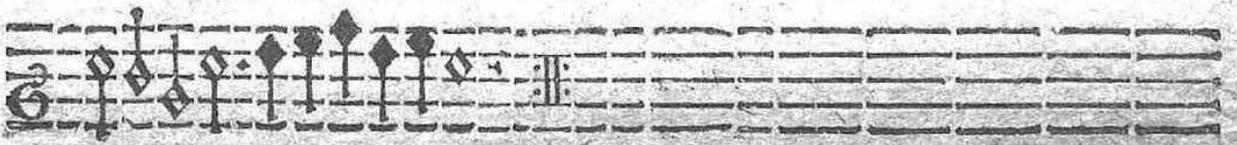


Courante 51.



Triple.

Alle Mande 52.

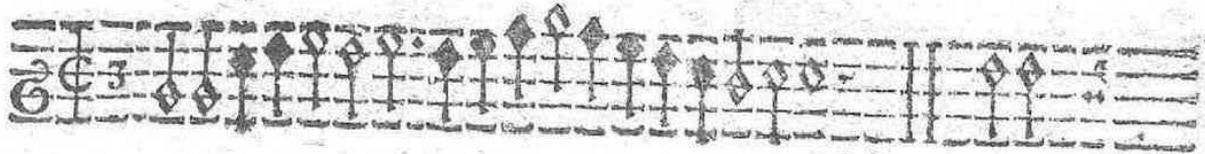


Triple.

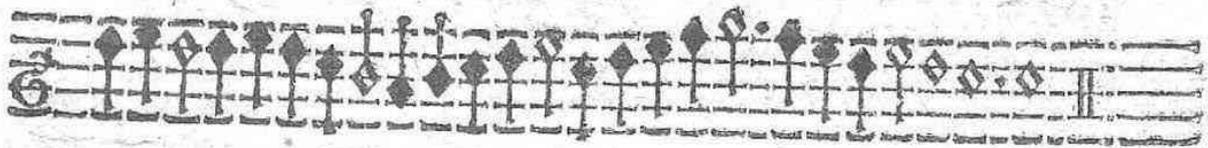
Courante 53.



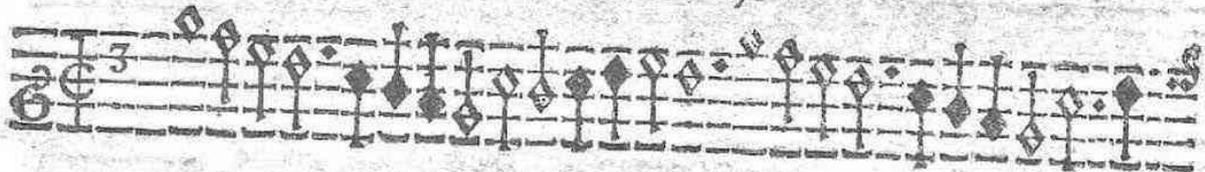
Alle Mandé 54.



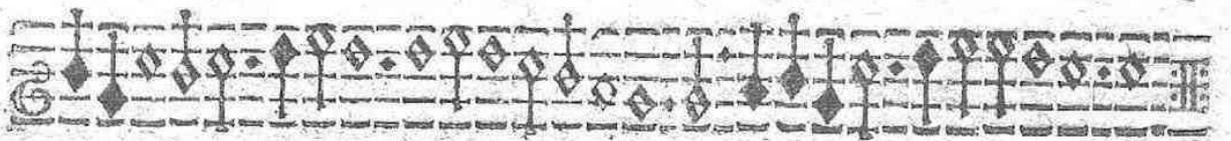
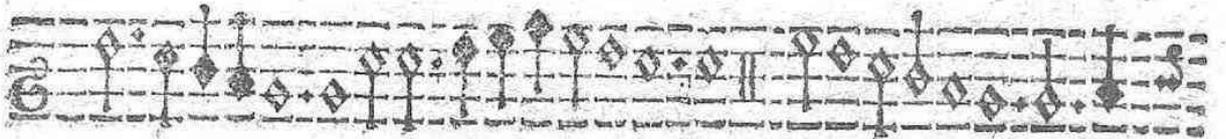
Courante 55.



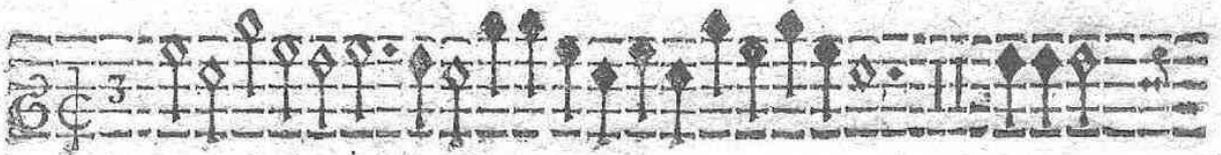
Alle Mandé 56.



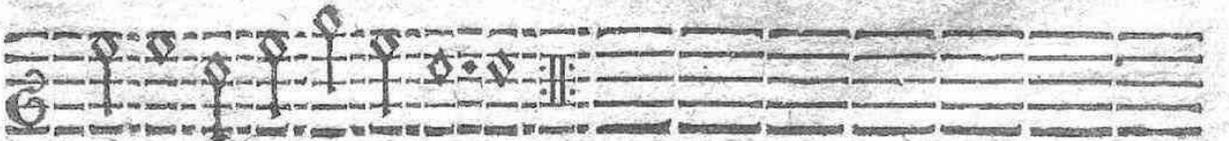
Courante 57.



Alle Mandé pour les tronpaitte 58.



Courante 59.



Triple.

Allemande 60.

Two staves of musical notation for Allemande 60. The top staff is in treble clef with a 6/8 time signature and a common time signature. The bottom staff is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, with some notes marked with an 'x'.

Courante 61.

Two staves of musical notation for Courante 61. The top staff is in treble clef with a 6/8 time signature and a common time signature. The bottom staff is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, with some notes marked with an 'x'.

Triple.

Allemande 62.

Two staves of musical notation for Allemande 62. The top staff is in treble clef with a 6/8 time signature and a common time signature. The bottom staff is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, with some notes marked with an 'x'.

Courante 63.

Two staves of musical notation for Courante 63. The top staff is in treble clef with a 6/8 time signature and a common time signature. The bottom staff is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, with some notes marked with an 'x'.

Triple.

Alle Mande 64.



Triple.

Courante 65.



Triple.

Courante 66.



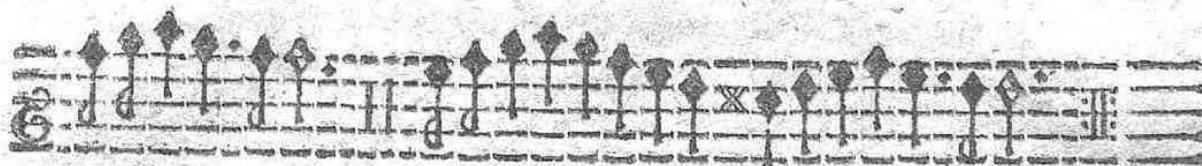
Triple.

Courante 67.



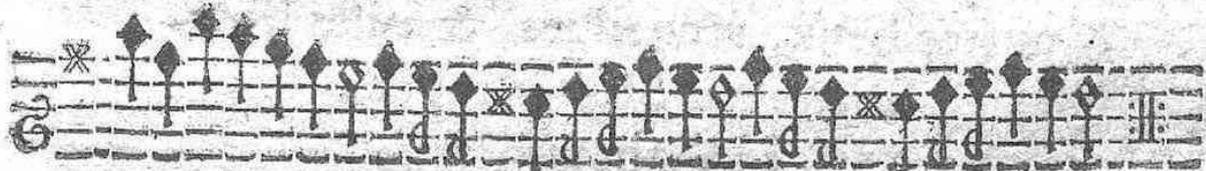
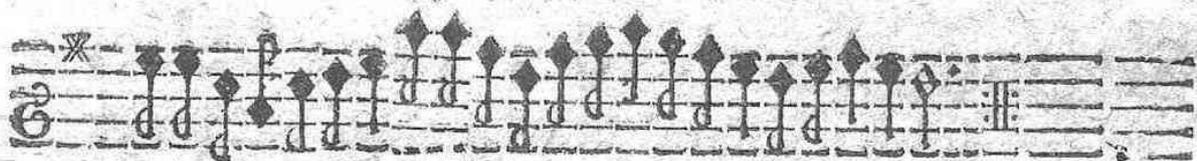
68. Ballet de Madame La Princesse d'Alrembourg.





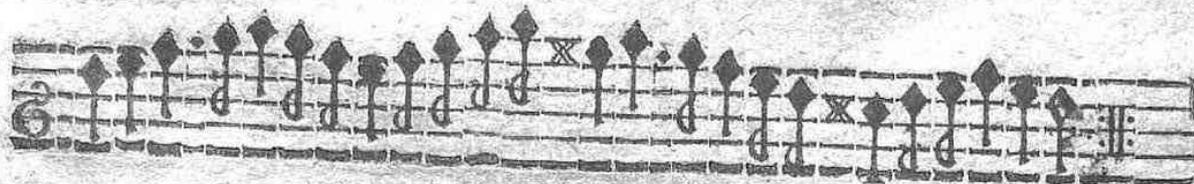
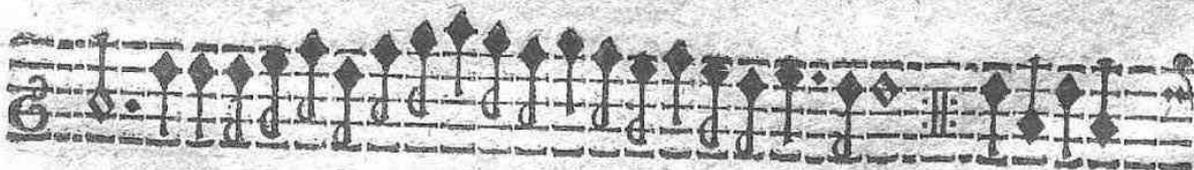
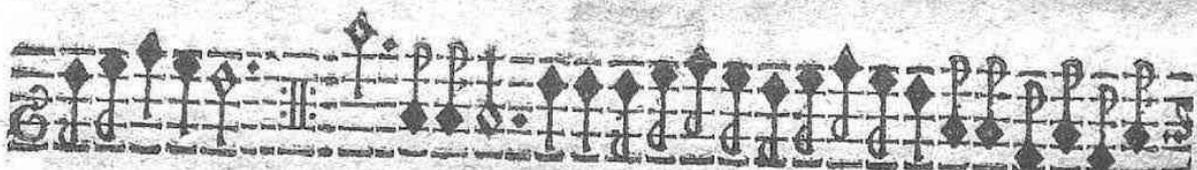
69.

Balet des Princes d'Altembourg.



Balet

70.

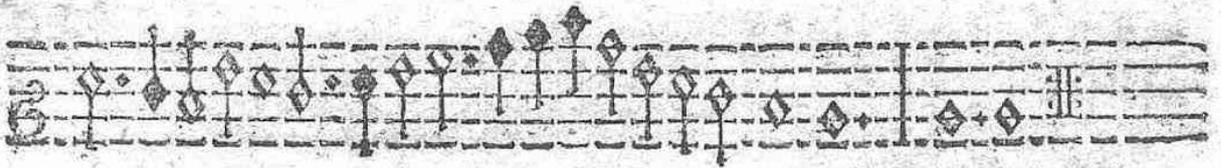




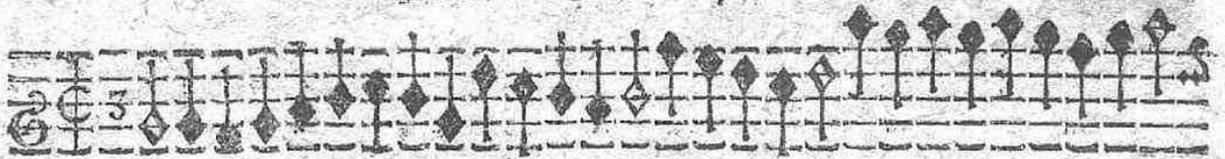
Seconde Partie des plus belles  
dances qui sont aujord' huy en usage en France  
& autres heux, recueillies, & mises seule-  
ment en Musique par  
L'Autheur.



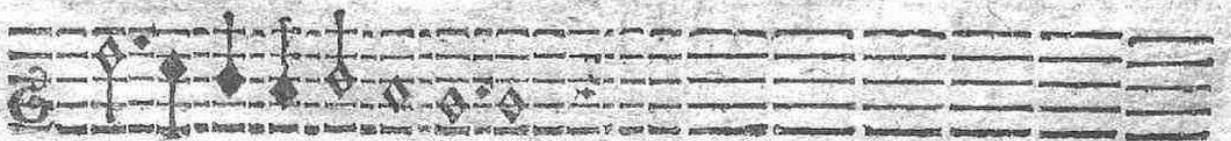
Courante 71 Superieus.



Le double 72.



Courante 73.



74. Le double

75. Couraate

76. Le double

L' Auigonne 77.

Musical notation for 'L' Auigonne' (77). The piece is written on three staves in a treble clef with a key signature of one flat (B-flat). The first staff begins with a '3' indicating a triplet. The notation includes various note values, rests, and accidentals (flats and naturals). The piece concludes with a double bar line.

Le Double 78.

Musical notation for 'Le Double' (78). The piece is written on seven staves in a treble clef with a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals. A '3' is present in the second staff, likely indicating a triplet. The piece concludes with a double bar line.

La Royale.

79.

Musical notation for 'La Royale' consisting of three staves. The first staff begins with a treble clef, a common time signature (C), and a 3-measure rest. The notation is in a lute tablature style, using letters and numbers on a six-line staff. The piece concludes with a double bar line and a repeat sign (triple bar line with two dots).

Le double.

80.

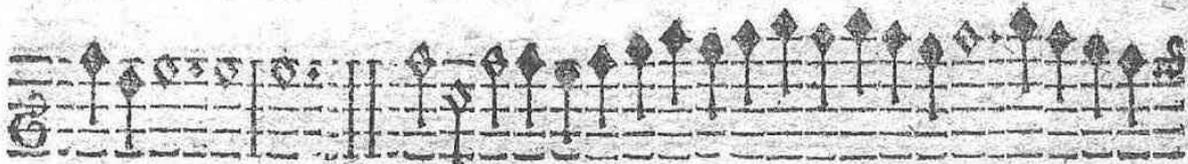
Musical notation for 'Le double' consisting of three staves. The first staff begins with a treble clef and a common time signature (C). The notation is in a lute tablature style. The piece concludes with a double bar line and a repeat sign.

Les pagnolle.

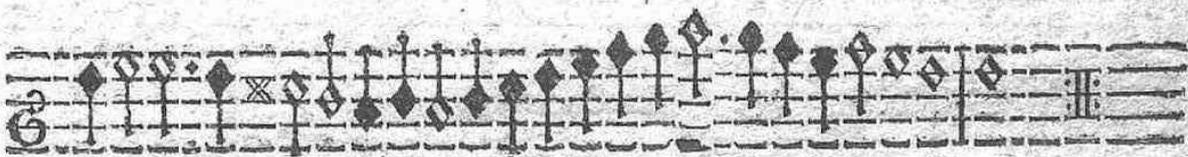
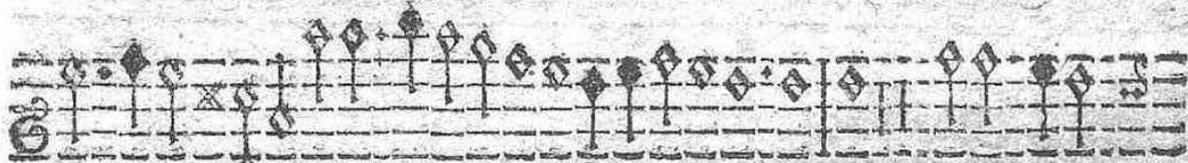
87.

Musical notation for 'Les pagnolle' consisting of two staves. The first staff begins with a treble clef, a common time signature (C), and a 3-measure rest. The notation is in a lute tablature style. The piece concludes with a double bar line and a repeat sign.

Le double 82.



La valaitte 83.

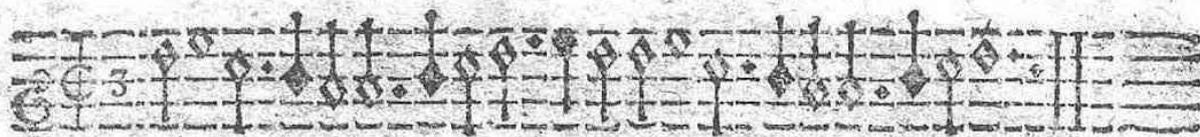


La daufine 84.



85.

La Bohemienne



86.

La Sarabandine.



87.

La Moresque



Triple.

88.

La durette.



Pauane es Pagnolle

89.



Courante es pagnolle

90.



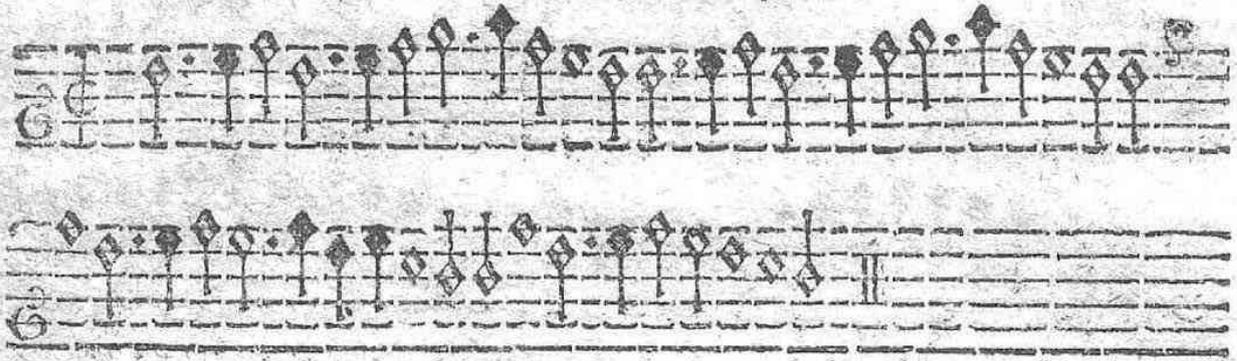
La Sara bande

91.



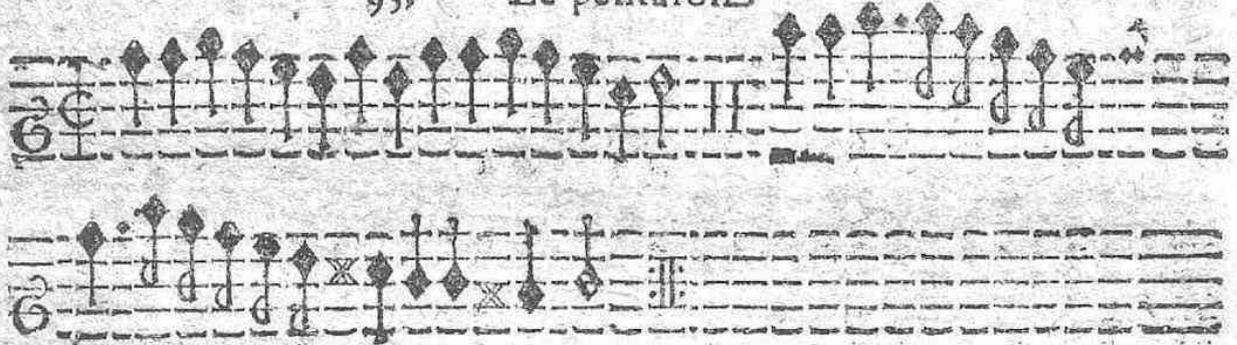
92.

Lesquanyary



93.

Le pentalon



Courante, 94.

