THE CONSORT SUITE IN THE GERMAN-SPEAKING LANDS (1660-1705)

Volume II

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APPENDIX I

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Contents of four manuscript sources of trios by Johann Christoph Pez.

No.	Shelfmark	Movements	Concordances
Pez 1	F-Pn 4°Vm 848 (1-3)	Sonata 1.ere / Rondeau / Giga	none
Pez 2	F-Pn 4°Vm 848 (1-3)	Sonata 2 / Aria:*dolce* / Aria:*presto*	none
Pez 3	F-Pn 4°Vm 848 (1-3)	Sonata 3. / Rondeau / gavotta / Chacono	none
Pez 4	F-Pn 4°Vm 848 (1-3)	Sonata 4 / Bourée / menuet / menuet [II]	none
Pez 5	F-Pn 4°Vm 848 (1-3)	Sonata 5. / aria grave / Menuet / Gavotta / Rondeau / Gigue	none
Pez 6	F-Pn 4°Vm 848 (1-3)	Sonata 6. / Bourée / Giga / Chaconna	**Sonata 6:** Pez 12/1 **Bourée:** Pez 26/4, Pez 12/2, Roger op. 2 **Giga:** Pez 12/3, Roger op. 2
Pez 7	B-Br MS III 1077 Mus	Ouverture I / Gavotte / Allemande / Gavotte / Menuet / Menuet[II]	**Ouverture 1:** Pez 24/1, Roger op. 2 **Gavotte:** Pez 26/2 **Menuet:** Pez 31/3 **Menuet[II]:** Pez 31/4
Pez 8	B-Br MS III 1077 Mus	Intrada II / Gavotte / Sarbande / Bourée / Gigue	**Intrada II:** Pez 31/1, Pez 26/6 **Gavotte:** Pez 31/2 **Bourée:** Pez 31/5 **Gigue:** Pez 31/6
Pez 9	B-Br MS III 1077 Mus	Intrada III / Bourée / Allemande / Sarabande / Rondeau / Air / Gigue	**Intrada III:** Pez 34/1, Roger op. 2 **Intrada III,** (*adagio*)**:** Pez 34/3 **Bourée:** Pez 26/5, Pez 34/2, Roger op. 2 **Allemande:** Pez 34/4 **Rondeau:** Pez 26/7, Pez 34/5 **Gigue:** Pez 34/6
Pez 10	B-Br MS III 1077 Mus	Intrada IV / Bourée / Gavotte / Menuet / Air:adagio / Rondeau / Gavotte [II] / Bourée [II] / Menuet / Bourée [III] / Gavotte [III] / Aria / Gigue	**Bourée:** Roger op. 2 **Gavotte:** Pez 26/10, Roger op. 2 **Air:** Pez 26/9, Roger op. 2 **Gigue:** Roger op. 2

No.	Shelfmark	Movements	Concordances
Pez 11	B-Br MS III 1077 Mus	Ouverture V / Aria / Bourée / Gavotte / Menuet / Trio / Gavotte / Sarabande / Air / Menuet[II] / Menuet[III] / Gigue [incomplete]	**Ouverture V:** Roger op. 3 **Bourée:** Roger op. 3 **Gavotte:** Roger op. 3 **Trio:** Roger op. 3 **Gigue:** Roger op. 3
Pez 12	B-Br MS III 1077 Mus	[?Intrada VI, incomplete] / Bourée / Gigue	**[Intrada VI]:** Pez 6/1 **Bourée:** Pez 6/2, Pez 26/4, Roger op. 2 **Gigue:** Pez 6/3, Roger op. 2
Pez 13	B-Br MS III 1077 Mus	Intrada VII / Bourée / adagio / da capo [Intrada VII] / Gavotte / Air / Rondeau [incomplete] / [?Gigue, incomplete]	**Intrada VII:** Pez 28/1, Roger op. 2 **Bourée:** Roger op. 2 **[adagio]:** Pez 28/3, Roger op. 2 **Gavotte:** Roger op. 2 **Rondeau:** Roger op. 2 **[Gigue]:** Roger op. 2
Pez 14	B-Br MS III 1077 Mus	Intrada VIII / Rondeau / Gavotte / Sarabande / Gigue	**Rondeau:** Roger op. 3 **Gavotte:** Roger op. 3 **Gigue:** Roger op. 3
Pez 15	B-Br MS III 1077 Mus	Intrada IX / Bouree / Gavotte / Menuet [I] / Menuet[II] / Rigodon /	none
Pez 16	B-Br MS III 1077 Mus	Ouverture X / Trio / Menuet / Marche / Giga	none
Pez 17	B-Br MS III 1077 Mus	Ouverture XI / Gavotte [I] / Rondeau / Gavotte [II] / Sarabande / Menuet / Trio / Gavotte en Rondeau / Bouree / Sarabande / Giga	**Ouverture XI:** Pez 25/1, Roger op. 2 **Gavotte [II]:** Pez 25/3, Roger op. 2 **Menuet:** Pez 32/5, Roger op. 3 **Gavotte en Rondeau:** Roger op. 3 **Bouree:** Roger op. 3
Pez 18	B-Br MS III 1077 Mus	Ouverture XII / Trio / Rondeau / Bouree / Gigue	**Ouverture XII:** Pez 23/1, Roger op. 2 **Trio:** Pez 23/3, Roger op. 2 **Bouree:** Pez 23/2, Roger op. 2 **Gigue:** Roger op. 2

No.	Shelfmark	Movements	Concordances
Pez 19	B-Br MS III 1077 Mus	Intrada XIII / Rondeau / Menuet / Trio menuet / Carrillon / Marche / Rigodon / Trio Rigodon / Menuet / Gavotte / Menuet / Giga	None
Pez 20	B-Br MS III 1077 Mus	Ouverture XIIII / Bourée / Entree / Rondeau / Menuet / Sarabande / Gigue	**Bourée:** Roger op. 3 **Entree:** Roger op. 3 **Rondeau:** Roger op. 3 **Menuet:** Roger op. 3
Pez 21	B-Br MS III 1077 Mus	Ouvertur XV / Sarabande / Gavotte / Menuet / Menuet[II]	none
Pez 22	B-Br MS III 1077 Mus	Intrada XVI / Gigue	none
Pez 23	D-W Cod.Guelf. 268 Mus.Hdschr.	1.Ouvertur / 2.Bourre 3.Trio / 4.Menuet. / 5.Giqve	**1.Ouvertur:** Pez 18/1, Roger op. 2 **2.Bourre:** Pez 18/4, Roger op. 2 **3.Trio:** Pez 18/2, Roger op. 2 **4.Menuet:** Roger op. 2
Pez 24	D-W Cod.Guelf. 268 Mus.Hdschr.	6.Ouvertur / 7.Menuet / 8.Bourre / 9.Aria / 10.Gique	**6.Ouvertur:** Pez 7/1, Roger op. 2 **7.Menuet:** Roger op. 2 **8.Bourre:** Roger op. 2 **9.Aria:** Roger op. 2 **10.Gique:** Roger op. 2
Pez 25	D-W Cod.Guelf. 268 Mus.Hdschr.	11.Ouvertur / 12.Sarabanda. / 13.Rondeau / 14.Gavotte. / 15.Rondeau / 16.Gique. / 17.Gavotte	**11. Ouvertur:** Pez 17/1, Roger op. 2 **12. Sarabanda:** Roger op. 2 **13 Rondeau:** Pez 17/4, Roger op. 2 **14. Gavotte:** Roger op. 2 **15. Rondeau:** Roger op. 2 **16. Gique:** Roger op. 2

No.	Shelfmark	Movements	Concordances
Pez 26	D-W Cod.Guelf. 268 Mus.Hdschr.	18.Ouvertur / 19.Gavotte / 20.Menuet / 21.Bourre / 22.Gavotte / 23.Gavotte / 24.Rondeau / 25.Menuet / 26.Aria / 27.Gavotte	**18.Ouvertur:** Roger op. 2 **19.Gavotte:** Pez 7/2 **20.Menuet:** Roger op. 2 **21.Bourre:** Pez 6/4, Pez 12/2, Roger op. 2 **22.Gavotte:** Pez 9/2, Pez 34/2, Roger op. 2 **23.Gavotte:** Pez 8/1, Pez 31/1 **24.Rondeau:** Pez 9/5, Pez 34/5 **26.Aria:** Pez 10/5, Roger op. 2 **27.Gavotte:** Pez 10/3, Roger op. 2
Pez 27	D-W Cod.Guelf. 268 Mus.Hdschr.	28.Ouvertur / 29.Gavotte / 30.Aria / 31.Bourre / 32.Bourre[II]	**28.Ouvertur:** Roger op. 2 **29.Gavotte:** Roger op. 2 **30.Aria:** Roger op. 2
Pez 28	D-W Cod.Guelf. 268 Mus.Hdschr.	33. Sonata / 34.Bourre / 35.adagio / [Sonata] Da Capo / 36.Gavotte / 37.Solo / 38.Rondeau / 39.Gique	**33.Sonata:** Pez 13/1, Roger op. 2 **35.adagio:** Pez 13/3, Roger op. 2
?Pez 29	D-W Cod.Guelf. 268 Mus.Hdschr.	40.Entre / 41.Bourre / 42.Menuet / 43.Gavotte / 44.Rondeau	None
?Pez 30	D-W Cod.Guelf. 268 Mus.Hdschr.	45.Ouverture / 46.Aria / 47.Bourre / 48.Allimanda / 49.Menuet / 50.Rondeau / 51.Gique	None
Pez 31	D-SÜN Schloß MS 59	Simphonia / Gavotte / Menuet / Menuet Trio / Bouree / Guique	**Simphonia:** Pez 8/1, Pez 26/6 **Gavotte:** Pez 8/2 **Menuet:** Pez 7/5 **Menuet Trio:** Pez 7/6 **Bouree:** Pez 8/4 **Guique:** Pez 8/5
Pez 32	D-SÜN Schloß MS 59	Simphonia / Aria / Rondeaux / Boure / Menuet / Guigue	**Aria:** Roger op. 3 **Rondeaux:** Roger op. 3 **Boure:** Roger op. 3 **Menuet:** Roger op. 3
?Pez 33	D-SÜN Schloß MS 59	Simphonia / Menuee / Menuee Trio /Aria / Rondeaux	None

No.	Shelfmark	Movements	Concordances
Pez 34	D-SÜN Schloß MS 59	Simphonia / Bouree / adagio / Allemande / Rondeaux / Guique	**Simphonia:** Pez 9/1, Roger op. 2 **Bouree:** Pez 9/2, Pez 26/5, Roger op. 2 **Adagio:** Pez 9/1 (*adagio*), Roger op. 2 **Allemande:** Pez 9/3 **Rondeaux:** Pez 9/5, Pez 26/7 **Guique:** Pez 9/7
Pez 35	D-SÜN Schloß MS 59	Ouveturee / Rondeaux / Boure / Aria / Passagaglia	None
Pez 36	D-SÜN Schloß MS 59	Intrade / Allemande / Rondeaux [I] / Menuet / Menut trio / Aria / Rondeaux[II] / Gigue	None
?Pez 37	D-SÜN Schloß MS 59	Ouerture / Corante / Entre / Menuet / Menuet trio / Boure / Aria / Rondau / Gigue	None
Pez 38	D-SÜN Schloß MS 59	Overture /Allemade / Gauotte / Aria /Boure / Rondeaux /Gique	All movements, except the rondeau, concordant with D-Dl Mus. 2026 - N - 4.
?Pez 39	D-SÜN Schloß MS 59	Overture / Aria[I] / Rondeaux[I] / Gavotte / Menuet / Menuet Trio / Aria[II] / Rondaux[II]	None
Pez 40	D-SÜN Schloß MS 59	Overture / Gavotte / Aria / Rondeaux / Rigadon / par trio / [Dal] S[egno Rigadon] / Gique[I] / Gique[II]	All movements concordant with D-Dl Mus. 2026 - N - 2, but with a change of order.
Pez 41	D-SÜN Schloß MS 59	Simphonia / Boure / Aria / Menuet / Menuet Trio	Simphonia, menuet and trio concordant with a version for three flutes *senza basso* in D-ROu Mus. Saec XVll 18.38/8

Contents of manuscripts in A-Wn Mus.Hs.16 583[I]

Title	Concordances	Wellesz
Monstri Ballett ist gedanzt worden den 16. Febr. 1665.		1
Paueran Ballett. ist gedanzt worden den 20. Aprile 1665.		2
[Paueran Ballett. ist gedanzt worden den 20. Aprile 1665.] [ii] Der Ninfen Ballett		none
[Paueran Ballett. ist gedanzt worden den 20. Aprile 1665.] [iii] Der Monstri Ballett		3
Balletto der Capritiosi ist gedanzt worden den 4 Marzti 1666		4
[Balletto der Capritiosi ist gedanzt worden den 4 Marzti 1666] [ii] Der Amanti Ballett		5
[Balletto der Capritiosi ist gedanzt worden den 4 Marzti 1666] [iii] Der Bacchi Ballett		6
Ballett zu dem geburtsdag ihro Maÿ. der Keyserlichen Braudt ist gedanzt worden den 12. Juli 1666	CZ-KRa: A 808; A 906	7
Ross Ballett	RISM: S1660, S1661	8
Balletto beider Kaÿl: princessinen ist gedanzt worden dem 18. 9bris 1666	CZ-KRa A 749	9
Balletto der Cavalieri ist gedanzt worden den 22. 7bris 1666		10
[Balletto der Cavalieri ist gedanzt worden den 22. 7bris 1666.] [ii] Die anderte Intrada		11
Balletto der Dame ist gedanzt worden im Febr 1667.		12
Balletto, genandt das Narrenspitall ist gedanzt worden den 21. Febr 1667.	CZ-KRa: A 931, A 4690; S-Uu: Instr.mus.i hs. 11:16:3	13
[Balletto, genandt das Narrenspitall ist gedanzt worden den 21. Febr 1667.] [ii] Gran Ballo der wider zur Vernunft ge-	CZ-KRa: A 931, A 4690; S-Uu: Instr.mus.i hs. 11:16:3	none
Balletto der Amoretti und Trittonni. ist gedanzt worden im Febris 1667		14
[Balletto der Amoretti und Trittonni ist gedanzt worden im Febr. 1667] [ii] Das Köch Ballett		15
[Balletto der Amoretti und Trittonni ist gedanzt worden im Febr. 1667] [iii] Das Windt Ballett		16

Title	Concordances	Wellesz
Der Ciclopi oder schmidt Ballett ist gedanzt worden im Febr. 1667		17
[Der Ciclopi oder schmidt Ballett ist gedanzt worden im Febr. 1667] [ii] Das Affen Ballett	CZ-KRa A 760	18
Folgt das Lamentierliche auß leuthen uber (sic) den unseligen Todt St. Fasching, deßen fest dag (sic) voller Andacht gehalten wirdt ein dag vor dem der Stockfisch in Krebs eindrit. Wurde gebraucht und nach folgende Aria gedanzt den 22. Febr. 1667	CZ-KRa: A 746, A 760, A 903	19

Note:
The column entitled 'Wellesz' refers to the numbering given to these *balletti* in E. Wellesz, *Die Ballet-Suiten von Johann Heinrich und Anton Andreas Schmelzer. Ein Beitrag zur Geschichte der Musik an österreichischen Hofe im 17. Jahrhundert* (Sitzungsberichte der Kais. Akademie der Wissenschaften in Wien 176/5, 1914). A 'none' entry indicates that Wellesz has not given this *balletto* a separate number.

APPENDIX II

SCORES

H. Kradenthaller	*Deliciarum musicum*, suite I	291-293
J. C. Horn	*Parergon musicum* vi, '28.Intrada'	294-296
J. C. Horn	*Parergon musicum* v, '7.Sonatina'	297-300
J. C. Horn	*Parergon musicum* i, suite IV.	301-306
J. C. Horn	*Parergon musicum* vi, '20.Gagliarda'	307-310
J. Rosenmüller	*Sonata da camera*, Sonata prima, 'Intrada à5 obligati'	311-314
G. Knüpfer	'Sonata a7', GB-Ob MS Mus.Sch.c.93	315-324
J. Fischer	'Ouverture à5', S-Uu Instr.mus.i hs.15:11	325-330
J. A. Coberg	'Ouverture à4', D-B Mus.MS 40 644	331-332
J. Hoffer	'Parti à4', A-Wn S.m.1809	333-336
anon	[Balletto], A-Wn S.m.1077	337-346
anon	*Exercitium musicum*, XX.Allemande-XXII.Sarabande	347-348
J. Kessel	*Fünff Stimmige Symphonien*, suite II	349-353
anon	'Sonata', S-Uu Instr. mus. i hs. 11:10	354-362
J. C. Pez	'Sonata 6', F-Pn F-Pn 4°Vm 848 (1-3)	363-377
J. S. Cousser	*La cicala della cetra d'Eunomio*, Ouverture I, 'Chaconne'	378-380

Note.

The editorial principles used in the following scores have already been discussed in the preface to this dissertation. For ease of reference, they are set out again as follows:

Obvious printing and scribal errors have been corrected without comment, but reconstructed material has been presented on small staves or with cue-sized notes. For clarity, I have used modern bar lines throughout, even when they do not appear in the sources. In both printed and manuscript sources, the use of ties, particularly at the end of dance movement strains, is often inconsistent: such inconsistencies have been allowed to stand.

Where editorial ties have been added, they are identified by a vertical line through the tie. Where dots, rather than tied notes, have been used to extend the value of a note across the bar line, they have been reproduced in the examples. Clefs have been changed to reflect modern usage, but all clef changes are shown as incipits at the start of each movement.

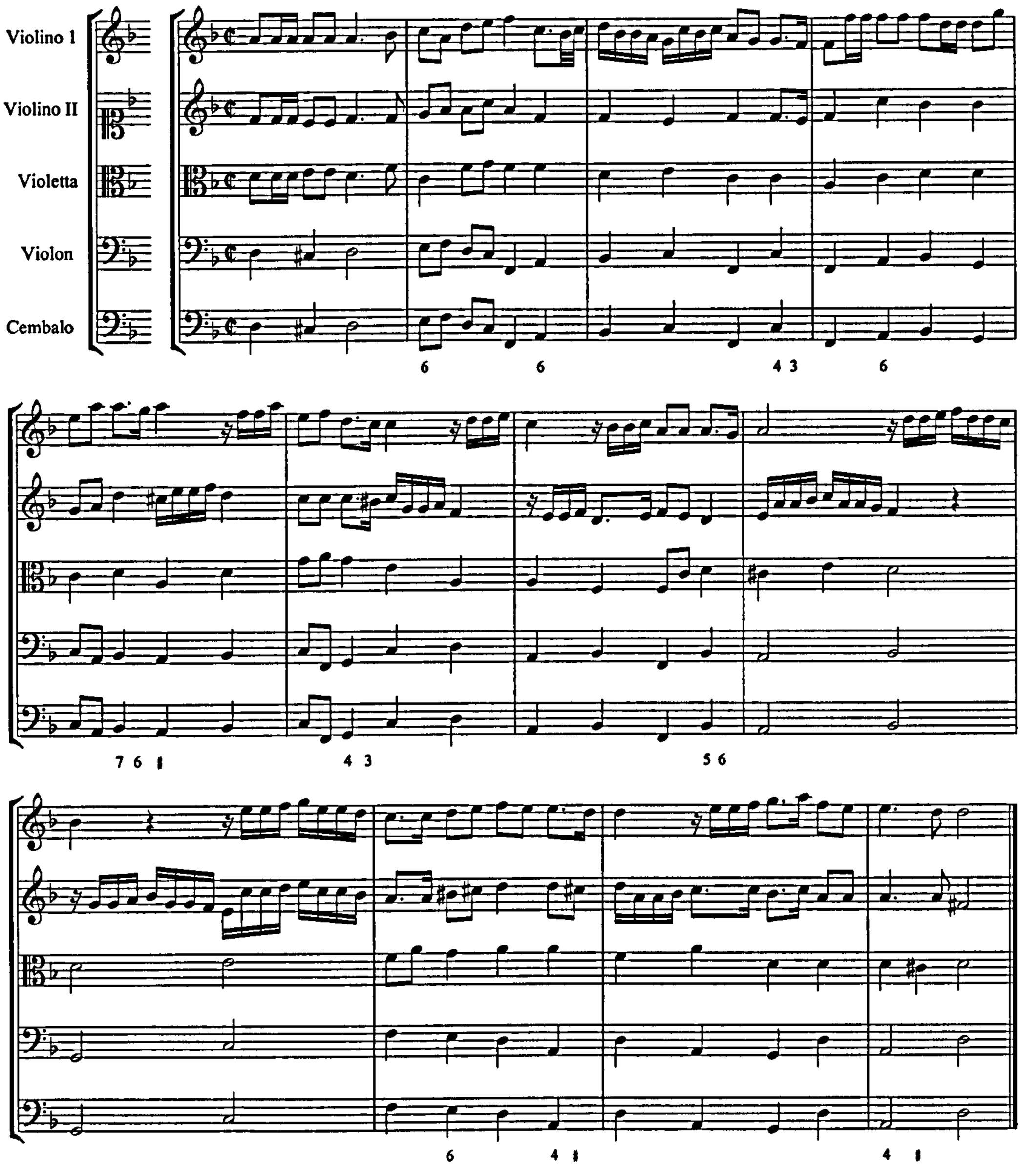
Articulation and dynamic markings are shown as they appear in the sources, but bass line figures have been placed under the notes to which they refer. In most cases, accidentals only apply to the note that immediately follows, and sharps are frequently used for the same purpose as the present-day natural. Flats may also be used to cancel sharps. Where natural signs are used in the sources, they are reproduced in the examples.

In some sources, lines are drawn to indicate first and second time bars, and these are also reproduced in the examples. In triple-time movements, black note heads are sometimes used without stems: they appear to indicate hemiolas, though their use is often inconsistent.

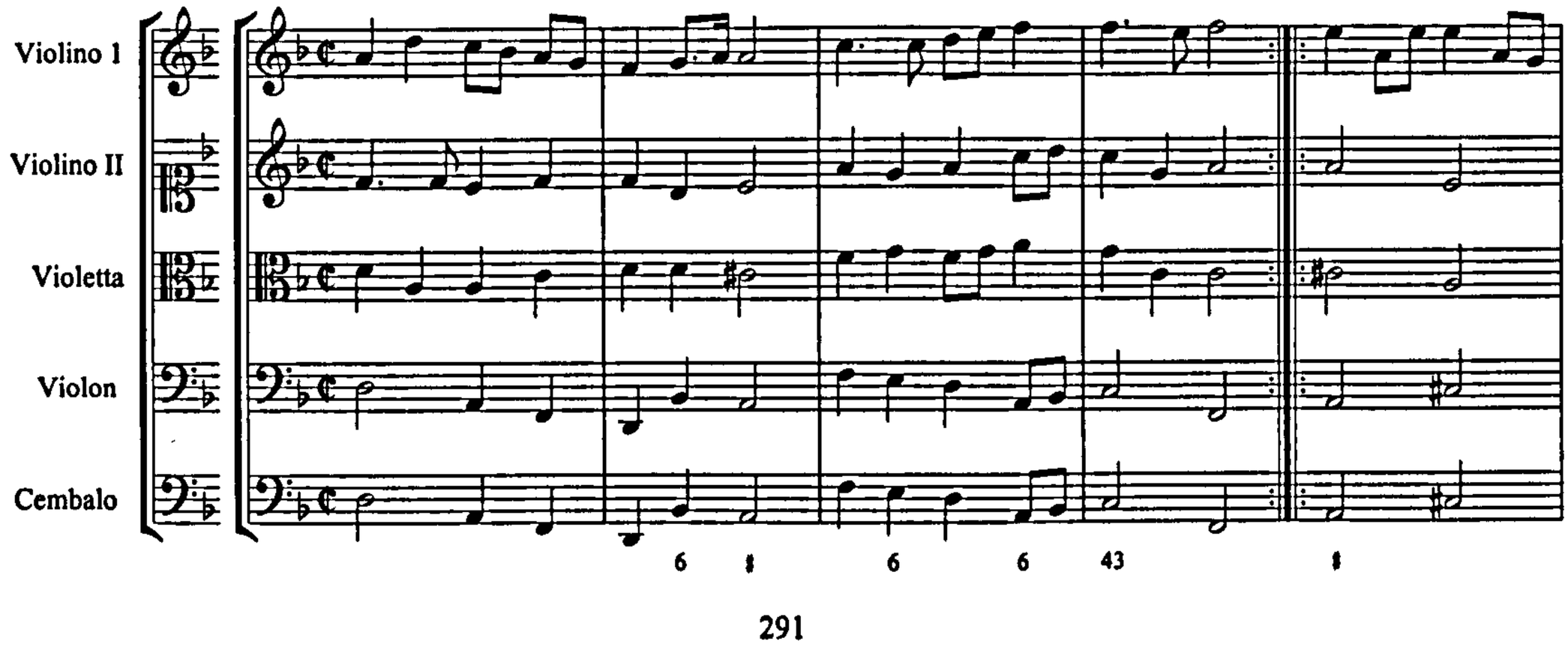
DELICIARUM | MUSICALIUM | Erster Theil | à 4.Viol.

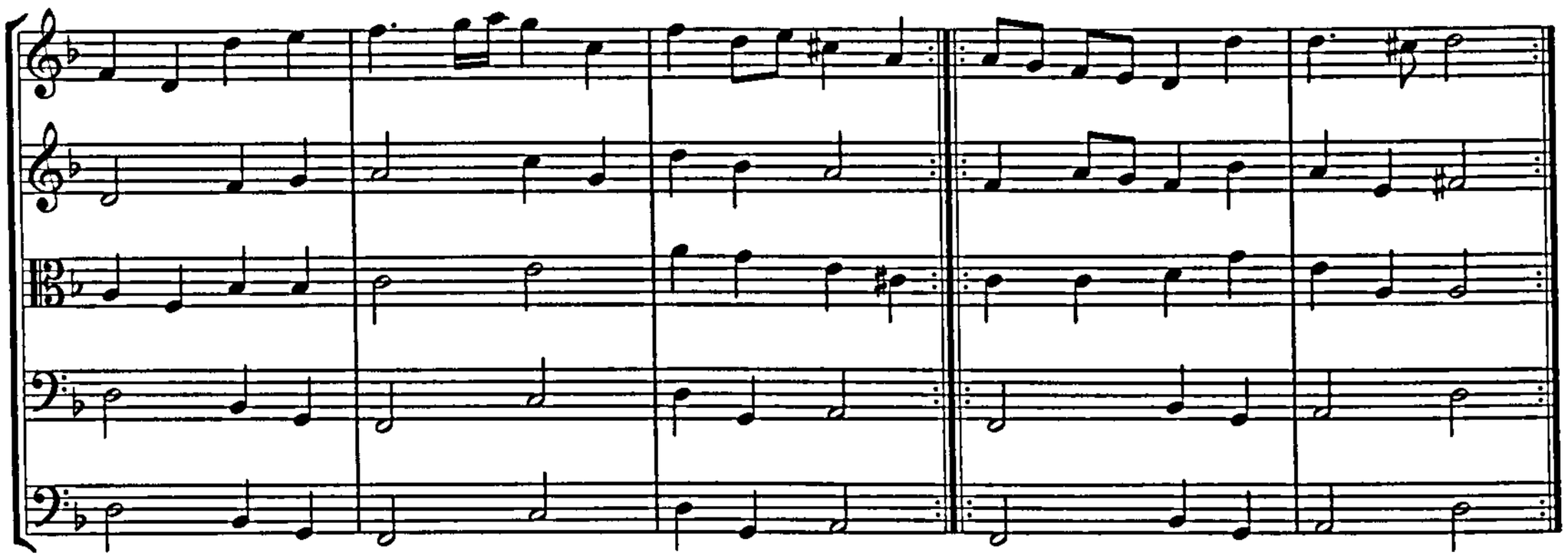
Hieronymus Kradenthaller

1.Sonatina.

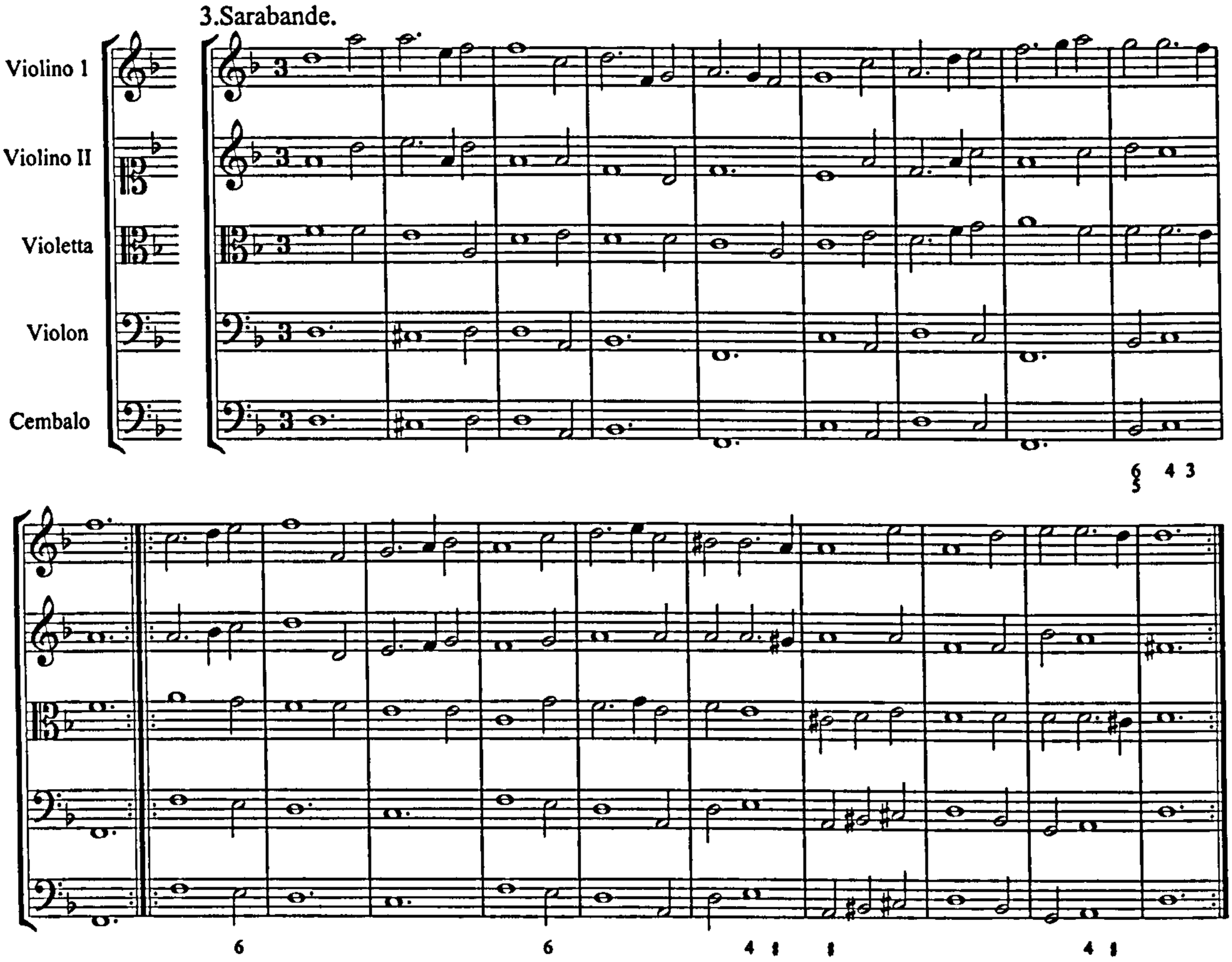


2.Aria.

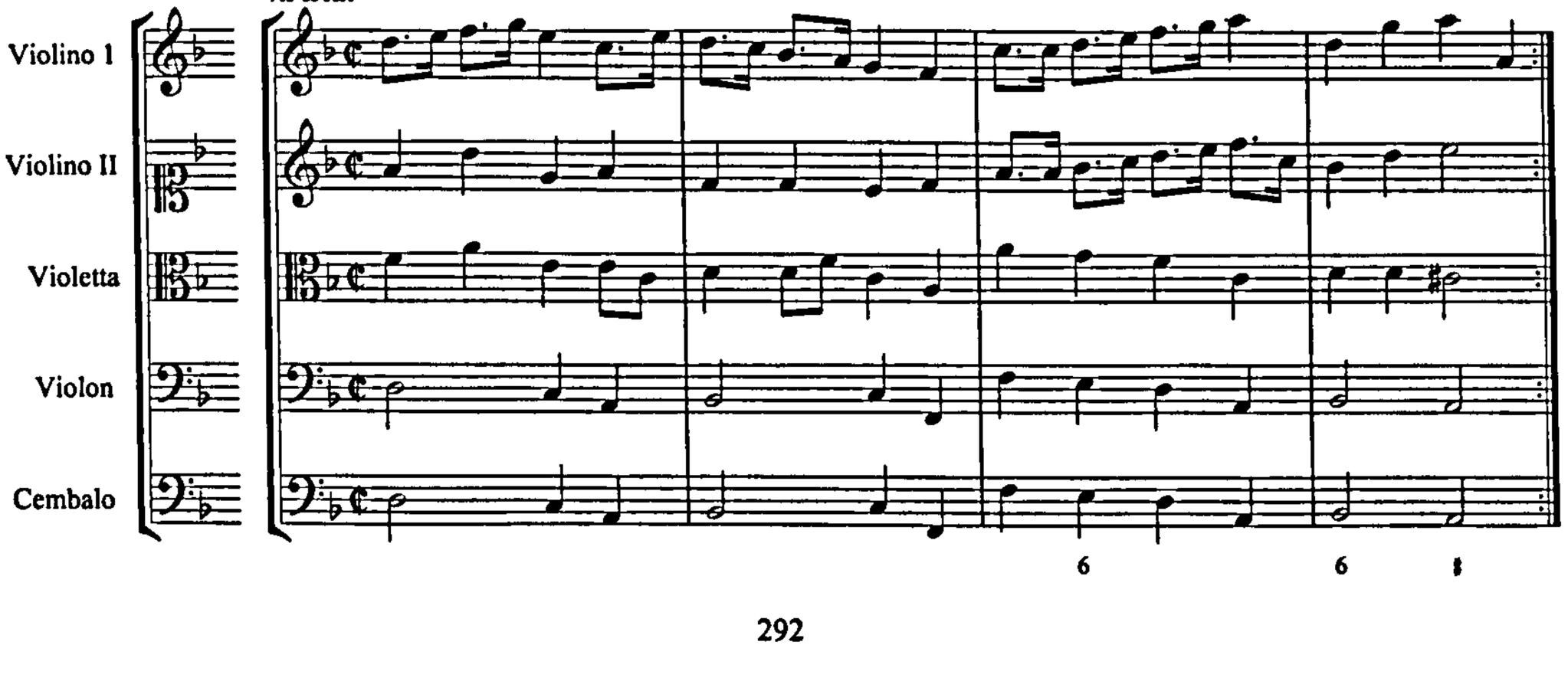




3.Sarabande.



4.Aria.



5.Gique.

Violino I

Violino II

Violetta

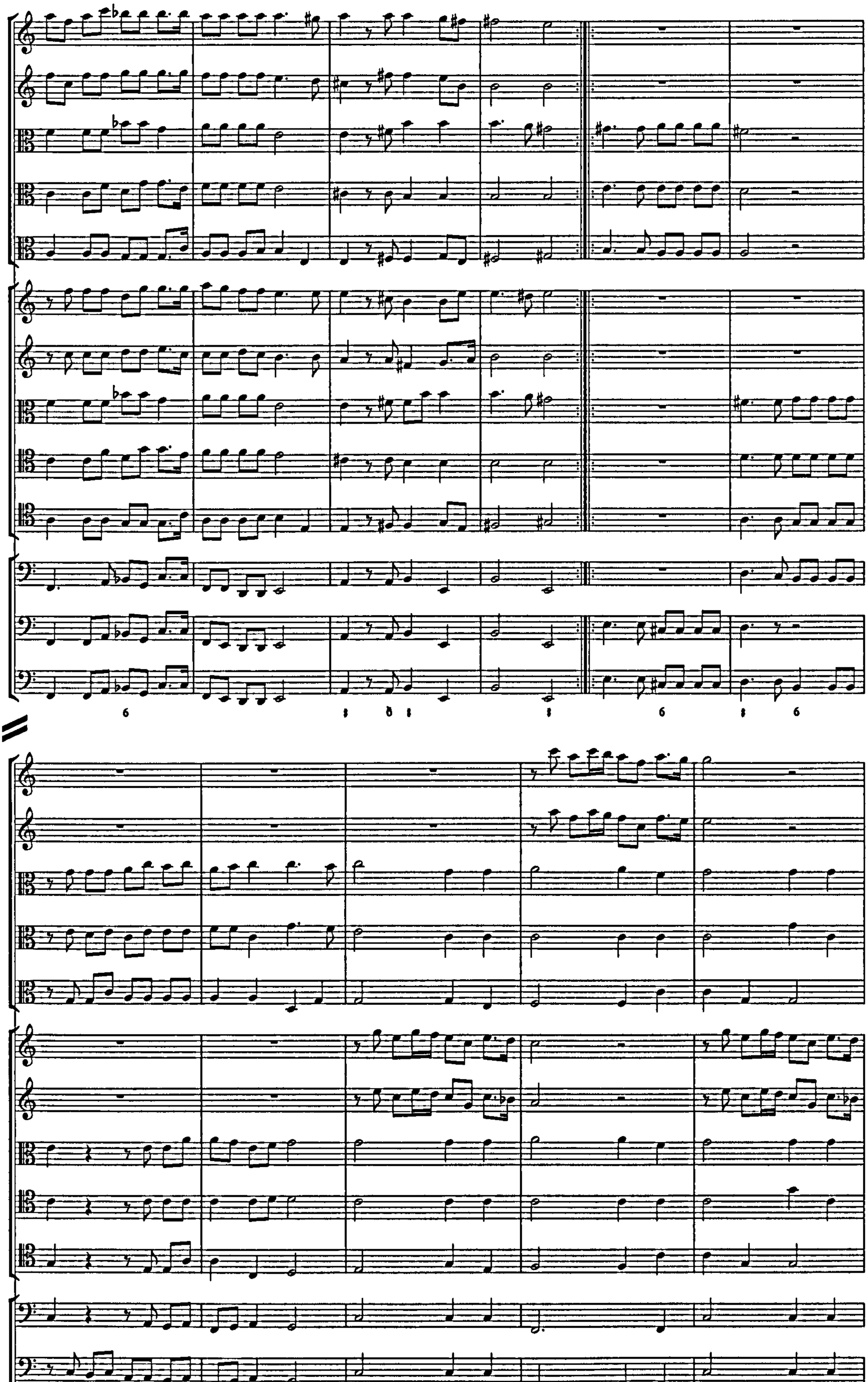
Violon

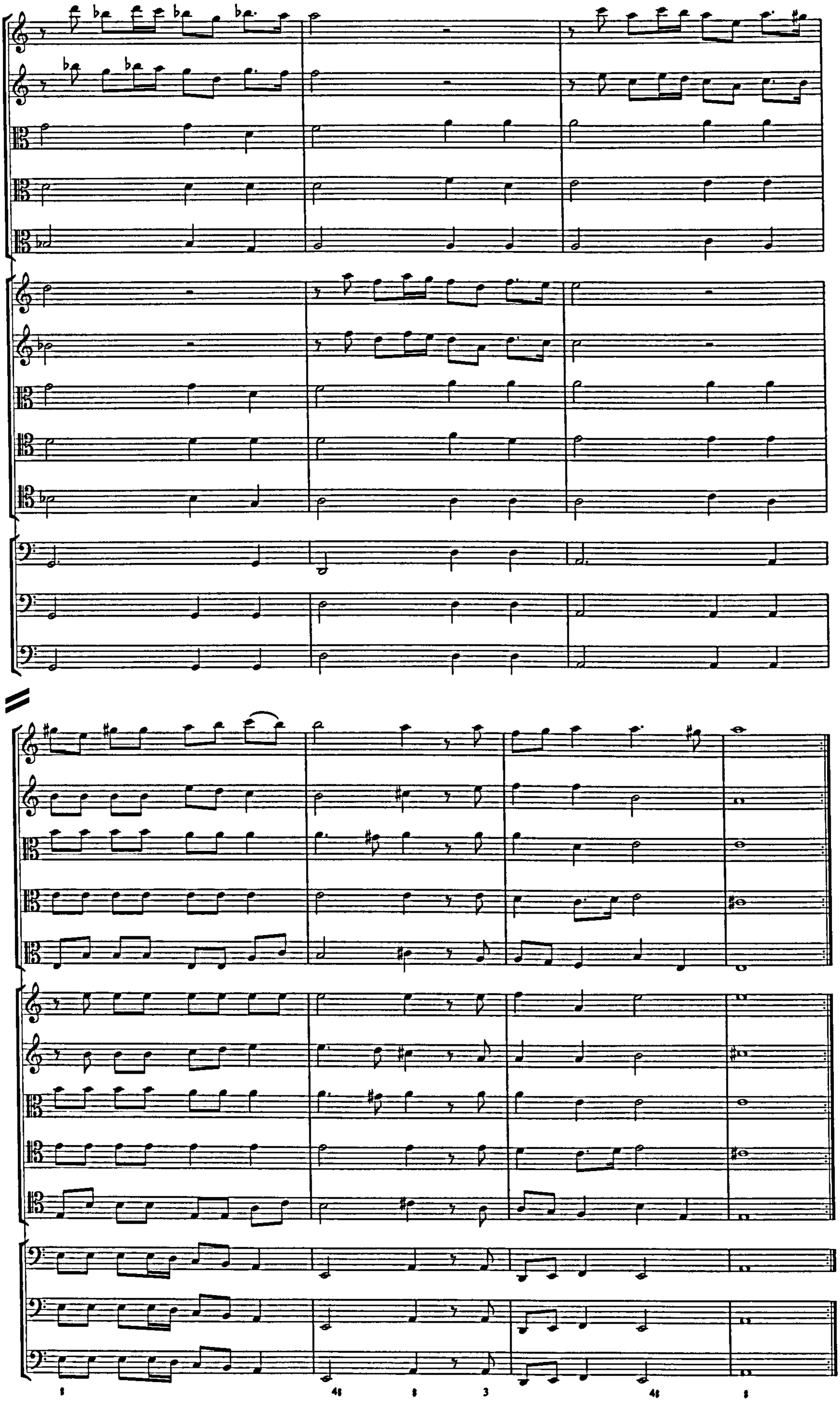
Cembalo

Johann Caspar Horn

28.Intrade à 12.

Violino I
Violino II
Viola I
Viola II
Viola III
Cornettino I
Cornettino II
Trombone I
Trombone II
Trombone III
Fagotto
Violono
Basso Continuo





Johann Caspar Horn

7.Sonatina.

Violino I

Violino II

Viola I

Viola II

Violono

Basso Continuo

56 6♭

adagio

6♭5 6/5 5/4 ♯

6 6 6 6

6 6 56

allegrò

6 6 6 6 65
4#

6♭ 56 6♭ 6♭ 6 6 6♭

piano

piano

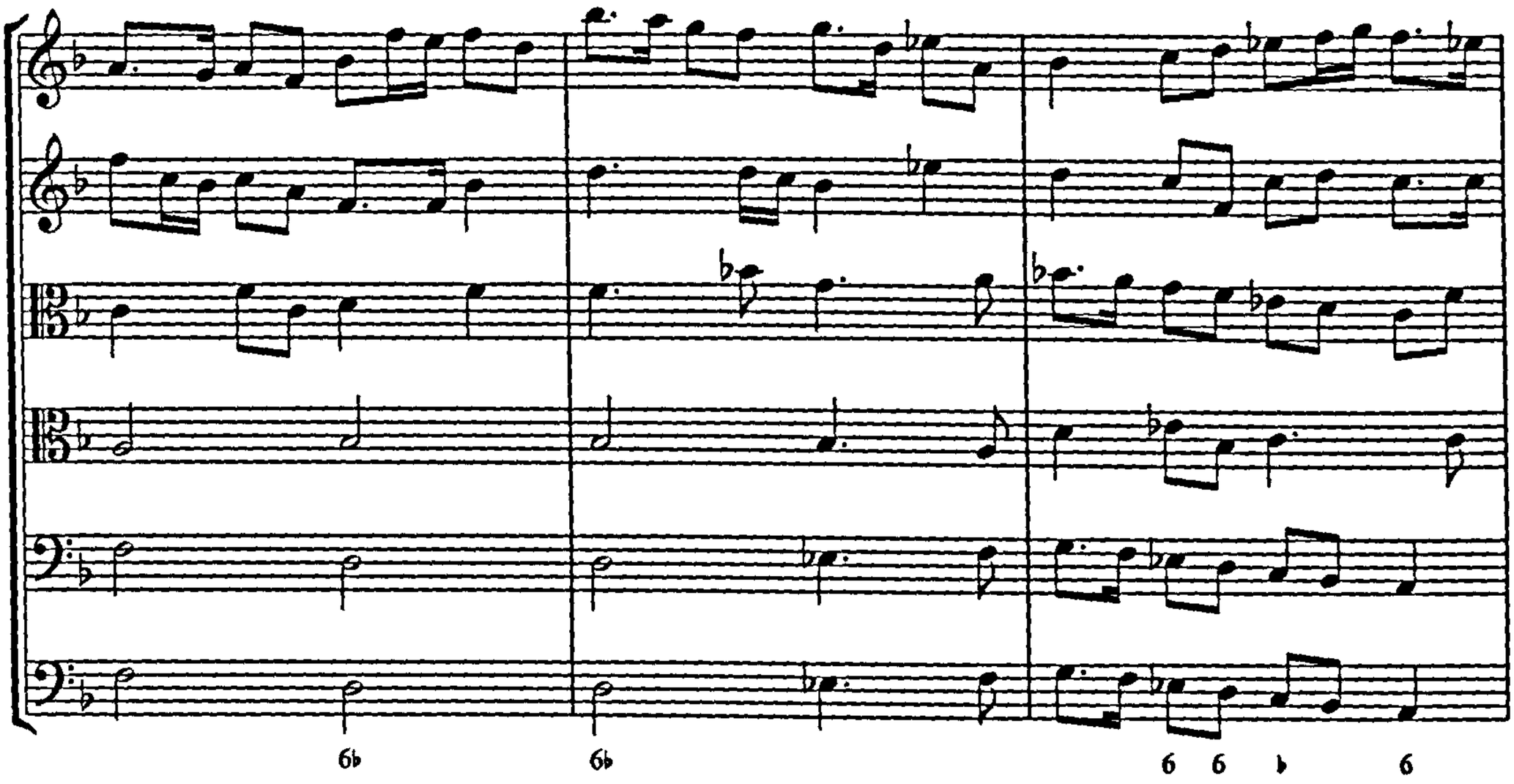
piano

piano

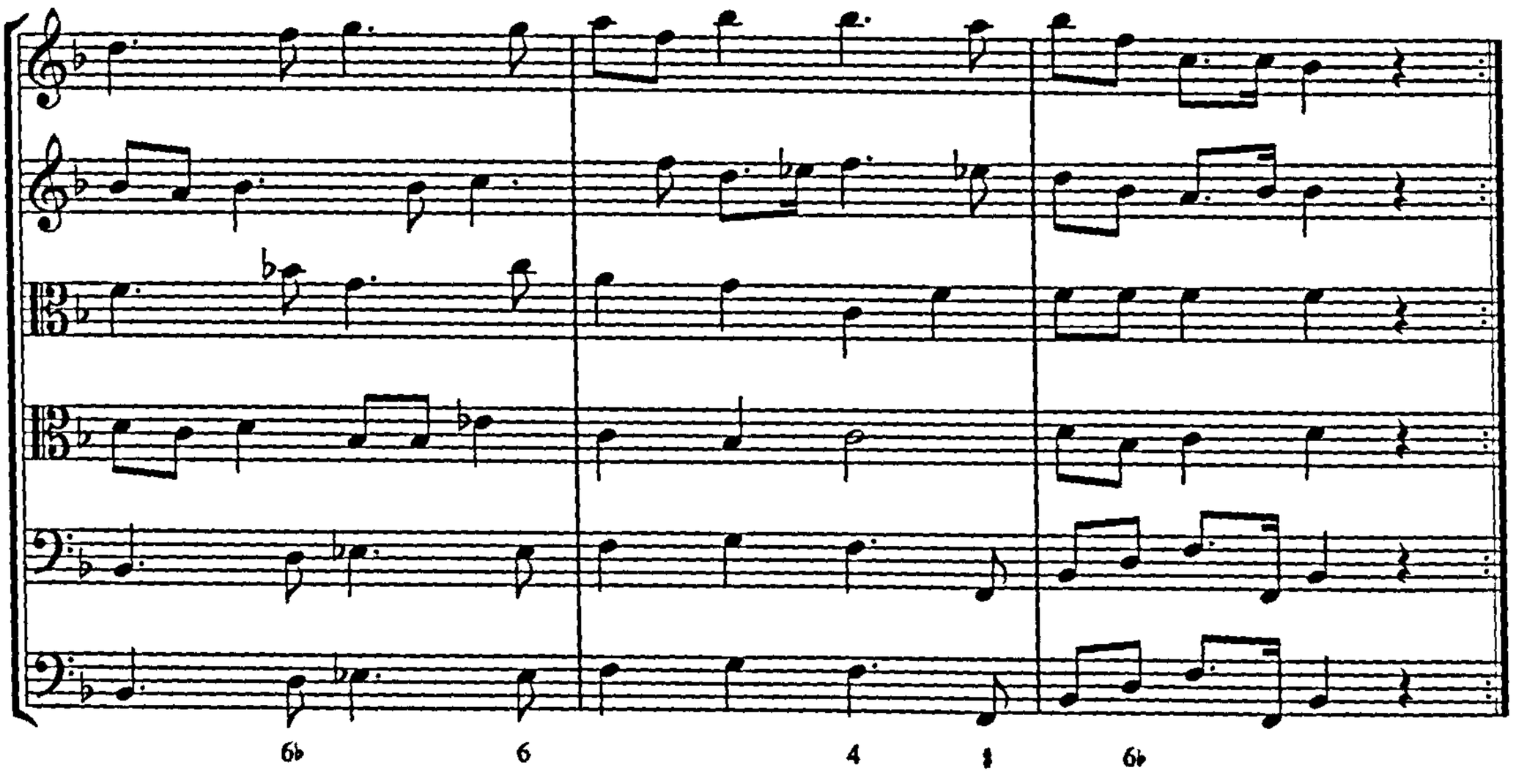
piano

piano

6♭ 6 6 6♭ 6 6



6♭ 6♭ 6 6 ♭ 6



6♭ 6 4 ♯ 6♭

Johann Caspar Horn

13.Allemande

Violino I

Violino II

Viol. I di Braccio

Viol. II di Braccio

Violone

Continuovo

6

tr

tr

4♯ 6

tr

5 5 5 6
4♯

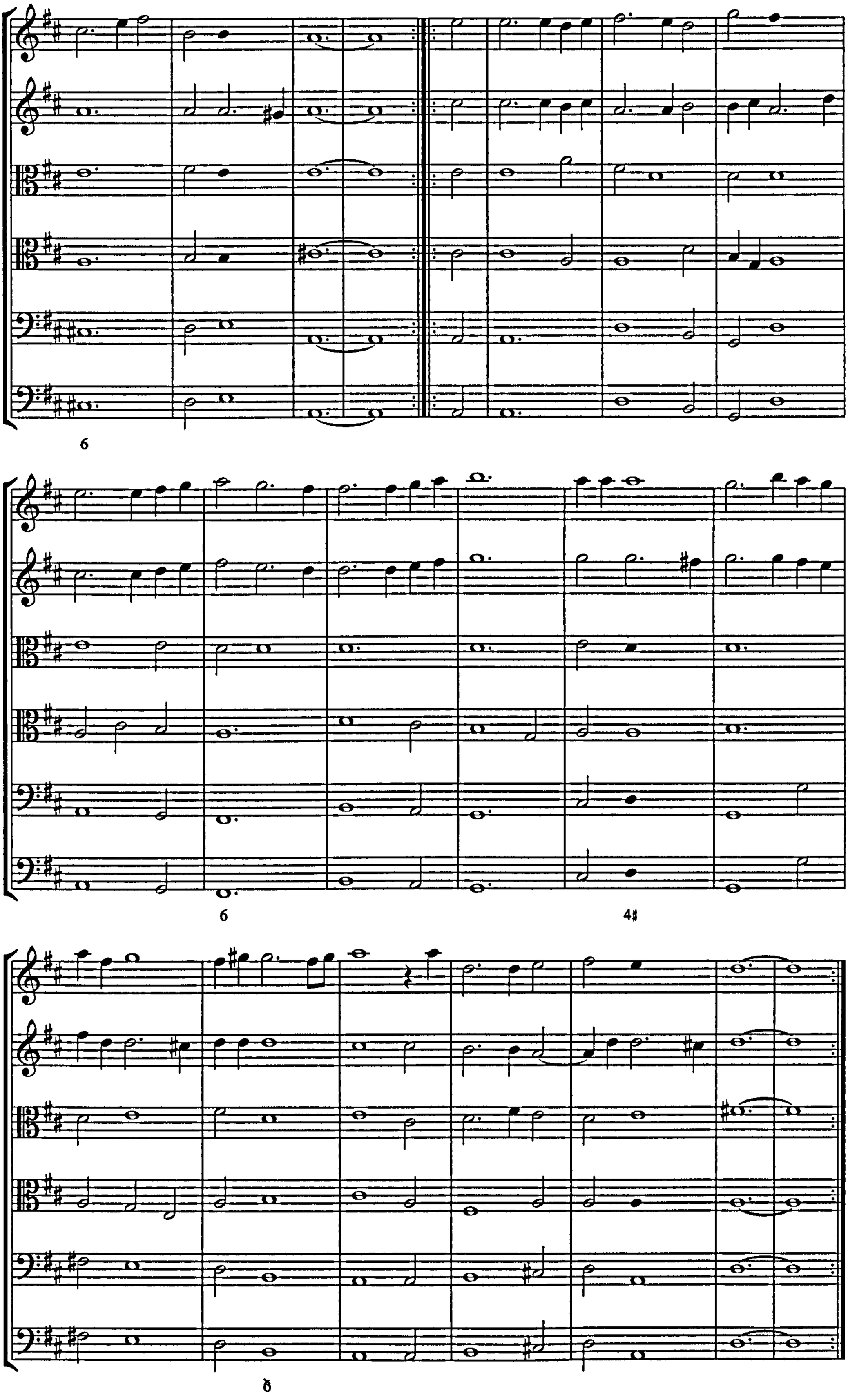
6 6 56

14.Courante

Violino I
Violino II
Viol. I di Braccio
Viol. II di Braccio
Violone
Continuovo

8

78


6
6
4♯
8

15.Ballo

Violino I

Violino II

Viol. I di Braccio

Viol. II di Braccio

Violone

Continuovo

tr

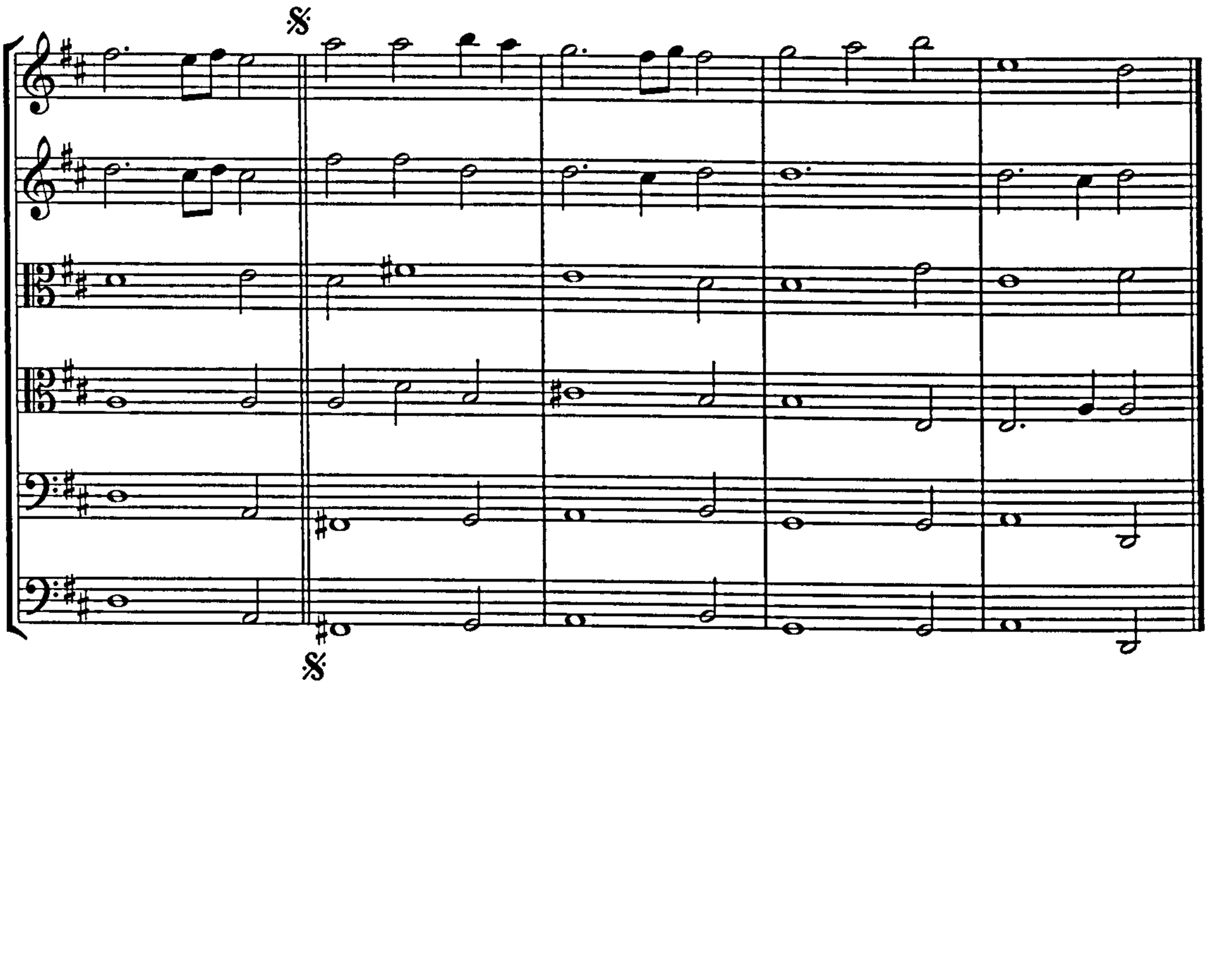
5 6 6

5 6

16.Sarabande

Violino I
Violino II
Viol. I di Braccio
Viol. II di Braccio
Violone
Continuovo

5 5 6



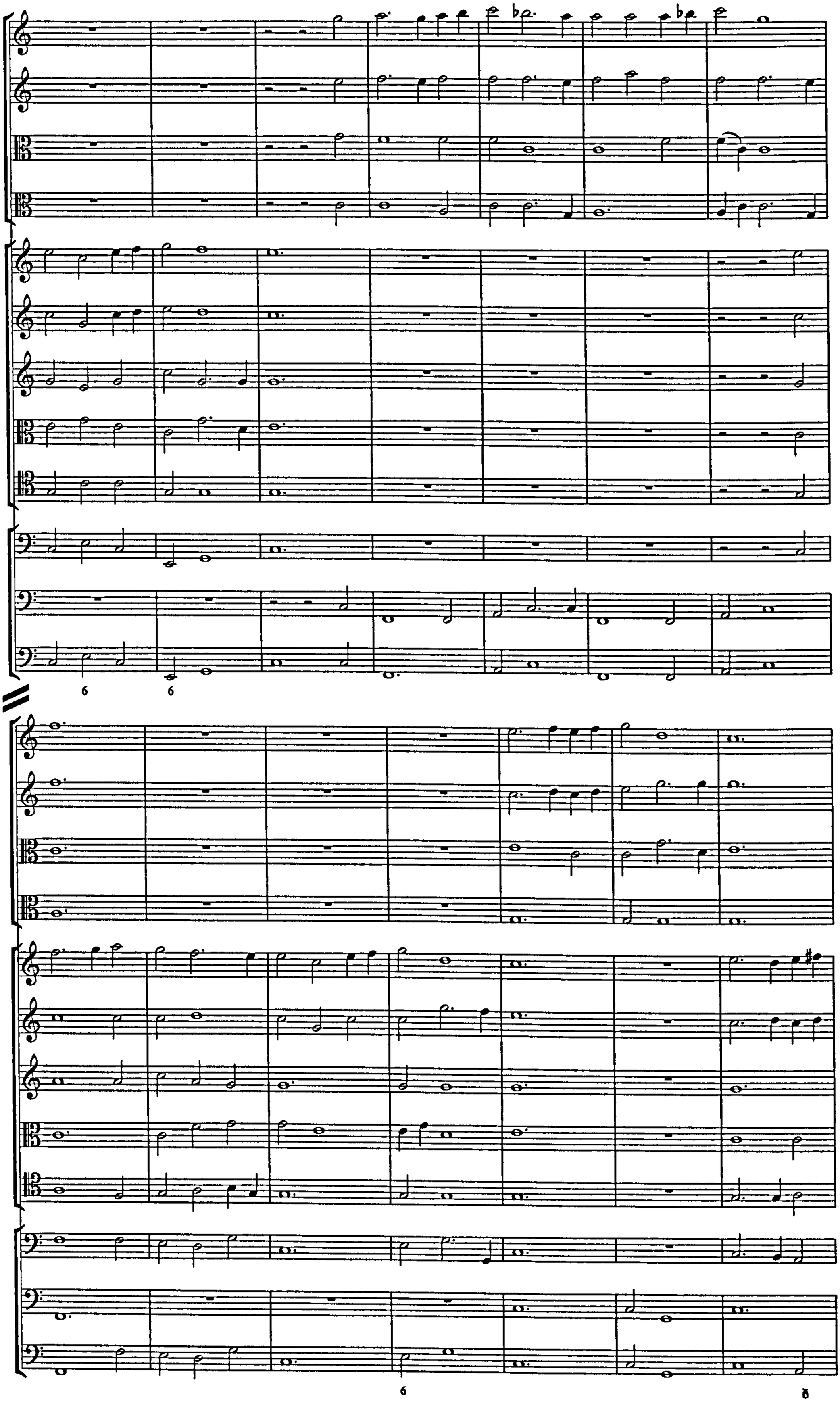
Johann Caspar Horn

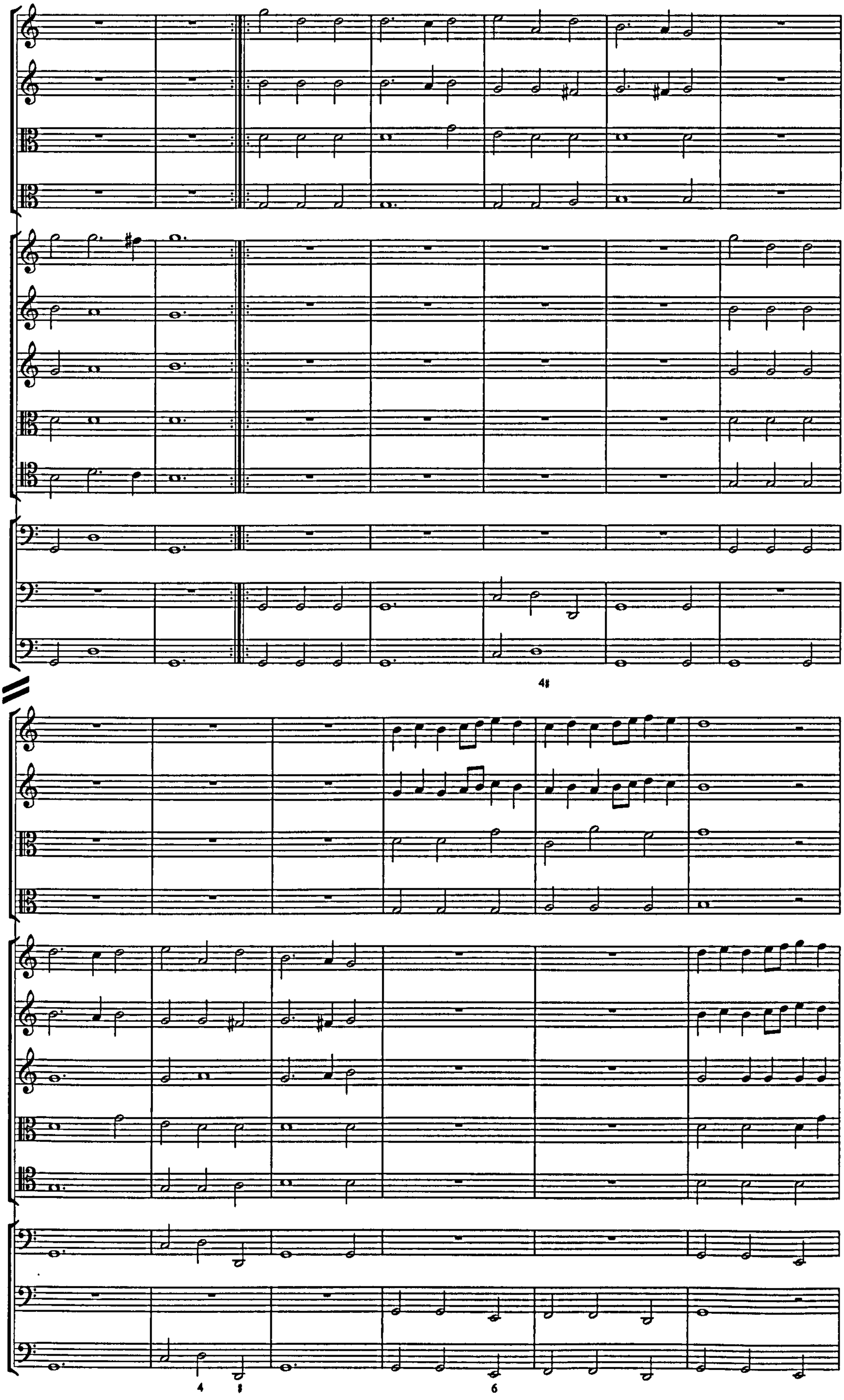
20.Gagliarda.

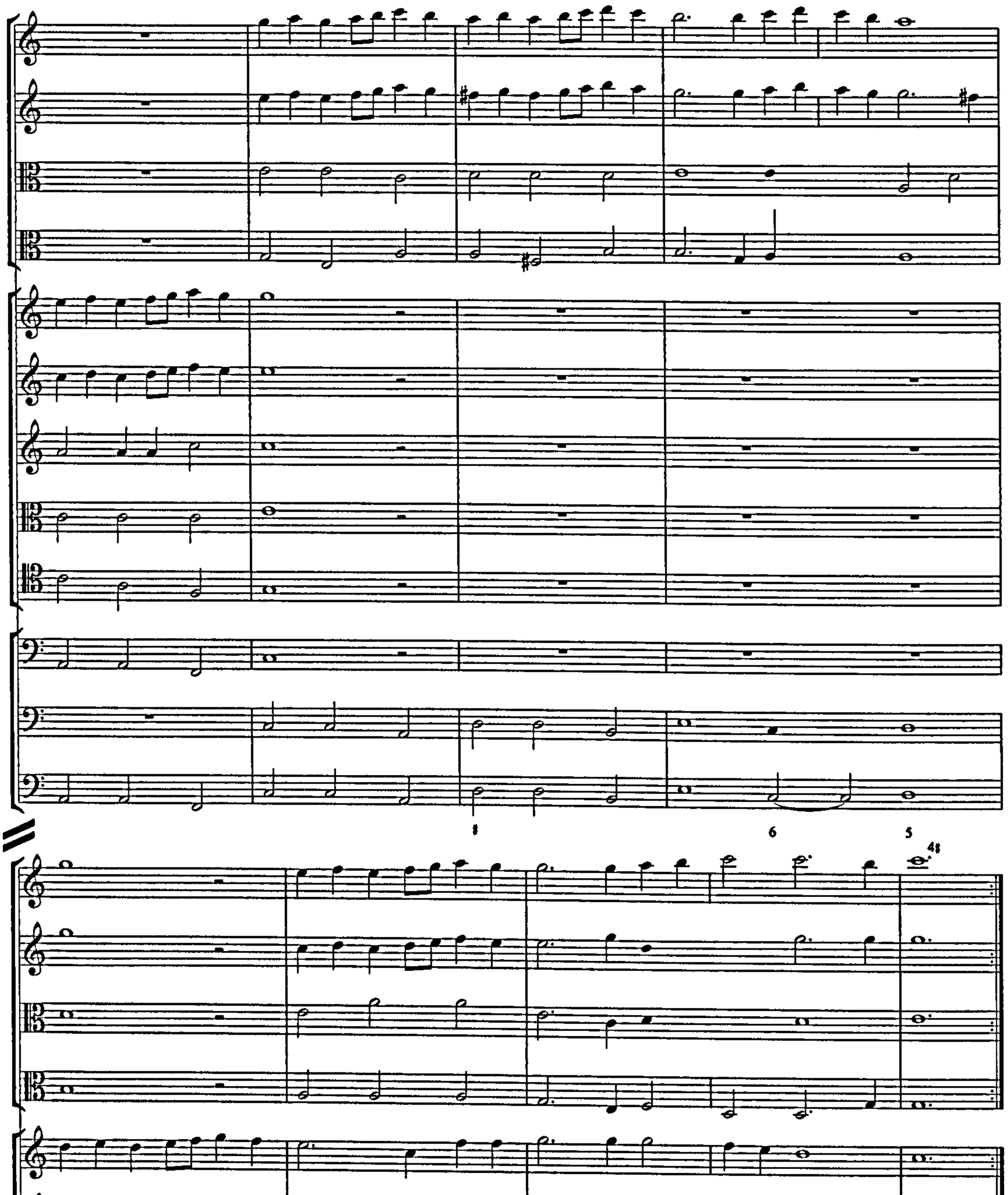
Violino I
Violino II
Viola I
Viola II
Flautino ò Cornettino I
Flautino ò Cornettino II
Flautino ò Cornettino III
Trombone I
Trombone II
Fagotto
Violono
Basso Continuo

6

6




4
4
6


1
6
5
4♯
6
5
4♯

SONATA DA CAMERA cioe SINFONIE - Sinfonia Prima

Johann Rosenmüller

Intrata à 5.obligati.

Violino Primo.

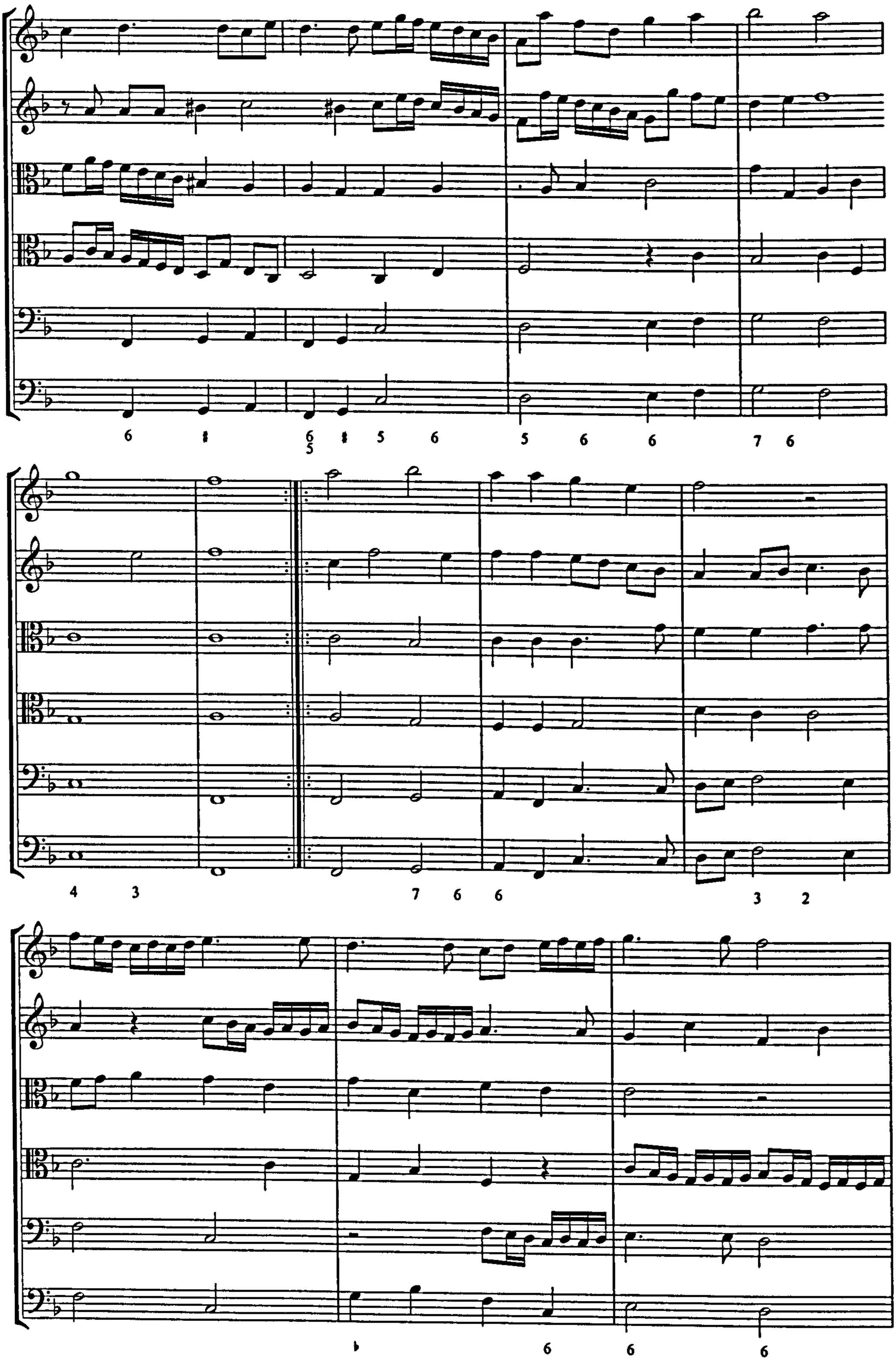
Violino Secondo.

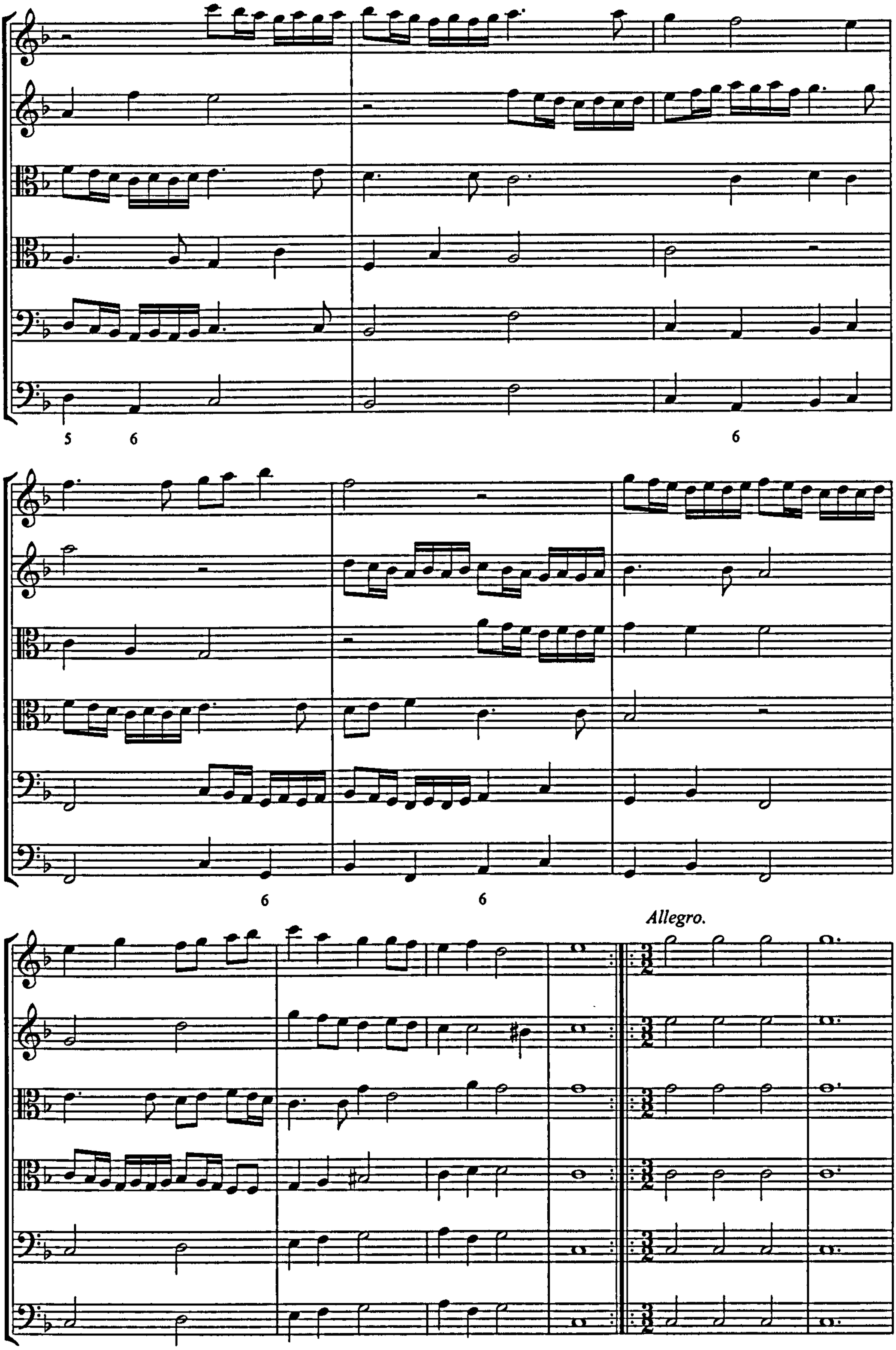
Violetta Prima.

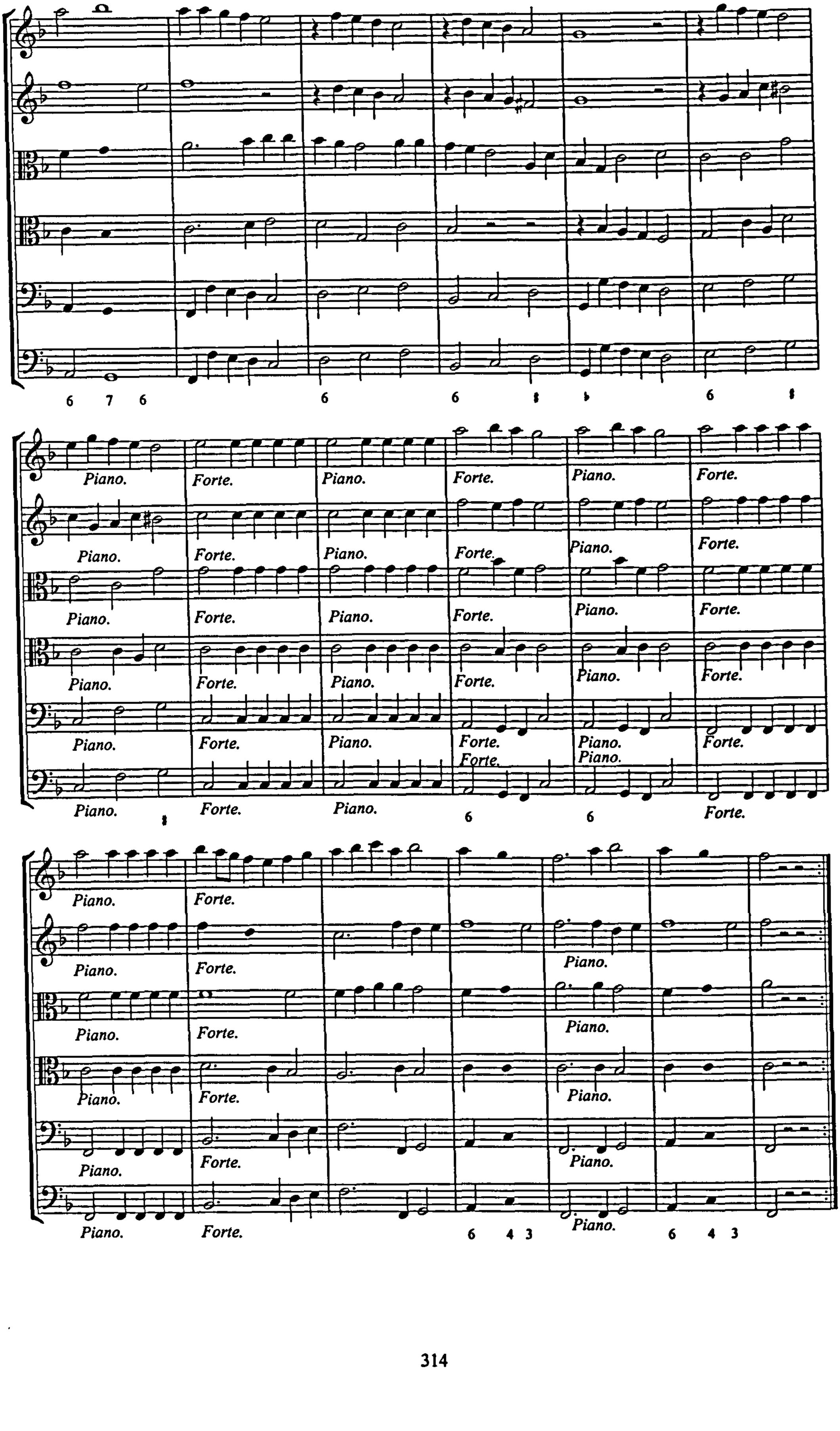
Violetta Seconda.

Viola.

Basso Continuo.


6 ♯ 6/5 ♯ 5 6 5 6 6 7 6
4 3 7 6 6 3 2
♭ 6 6 6


5 6
6
6 6
Allegro.
6 5 6 ♯ 4 3

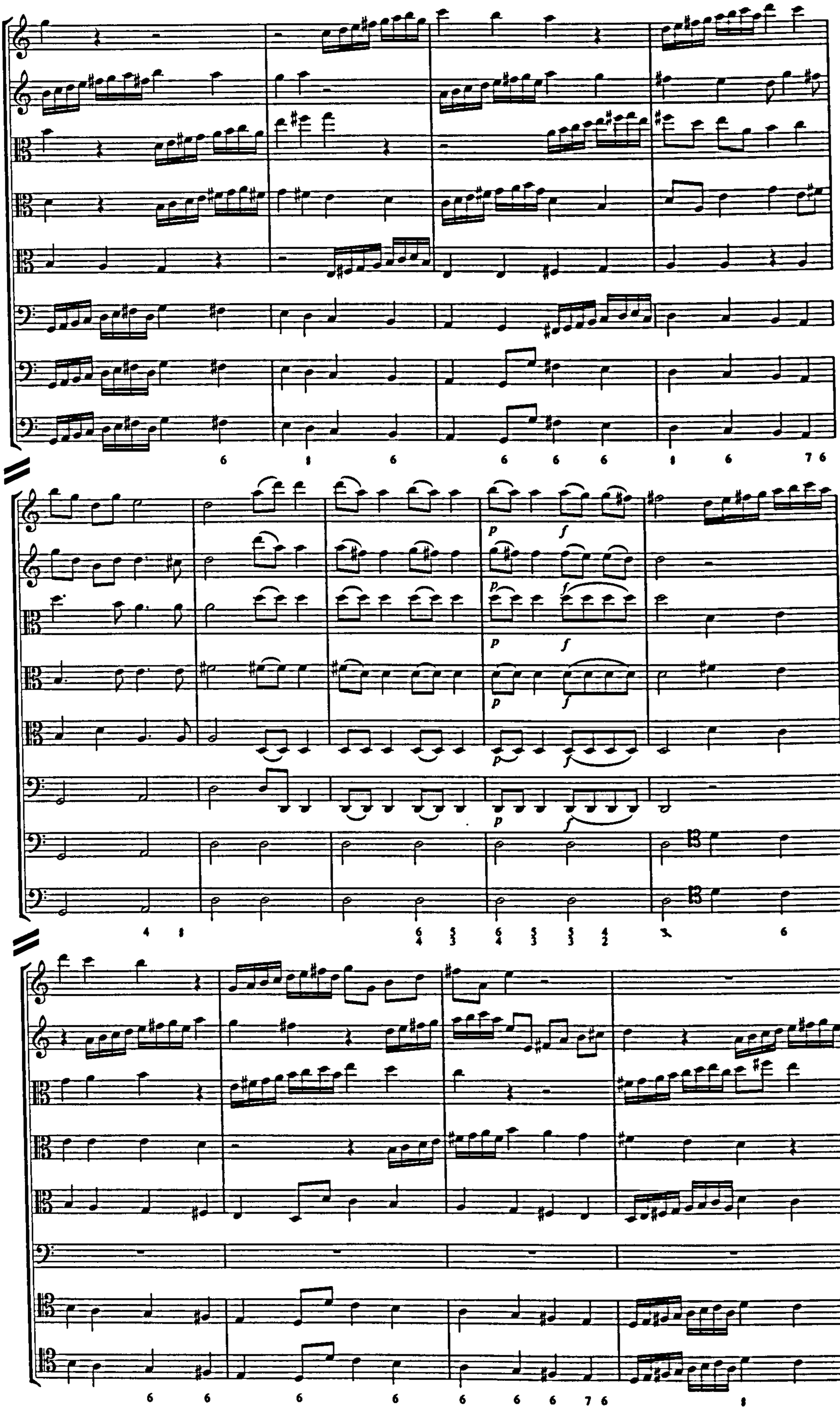

Piano.
Forte.
6 7 6
6
6
6
Piano.
Forte.
6
6
Piano.
Forte.
6 4 3
6 4 3

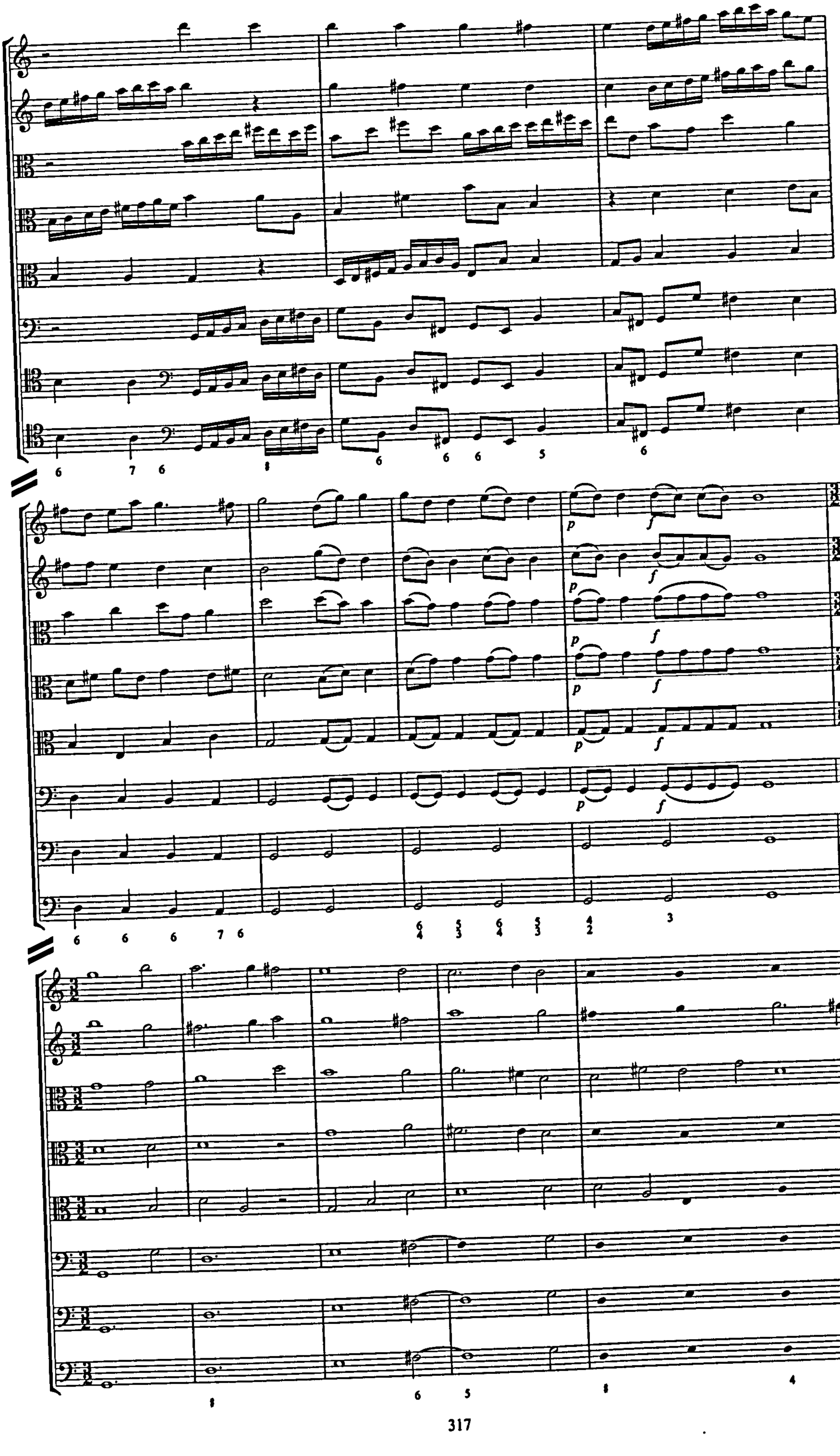
Sonata a 7. 2. Violin 3. Viol 1. Fag. 1. Violon con Continuo di G. Knüpfer

Georg Knüpfer

Sonata

Violino I
Violino 2
Viola 1
Viola 2
Viola 3
Fagotto
Violon.
Organo

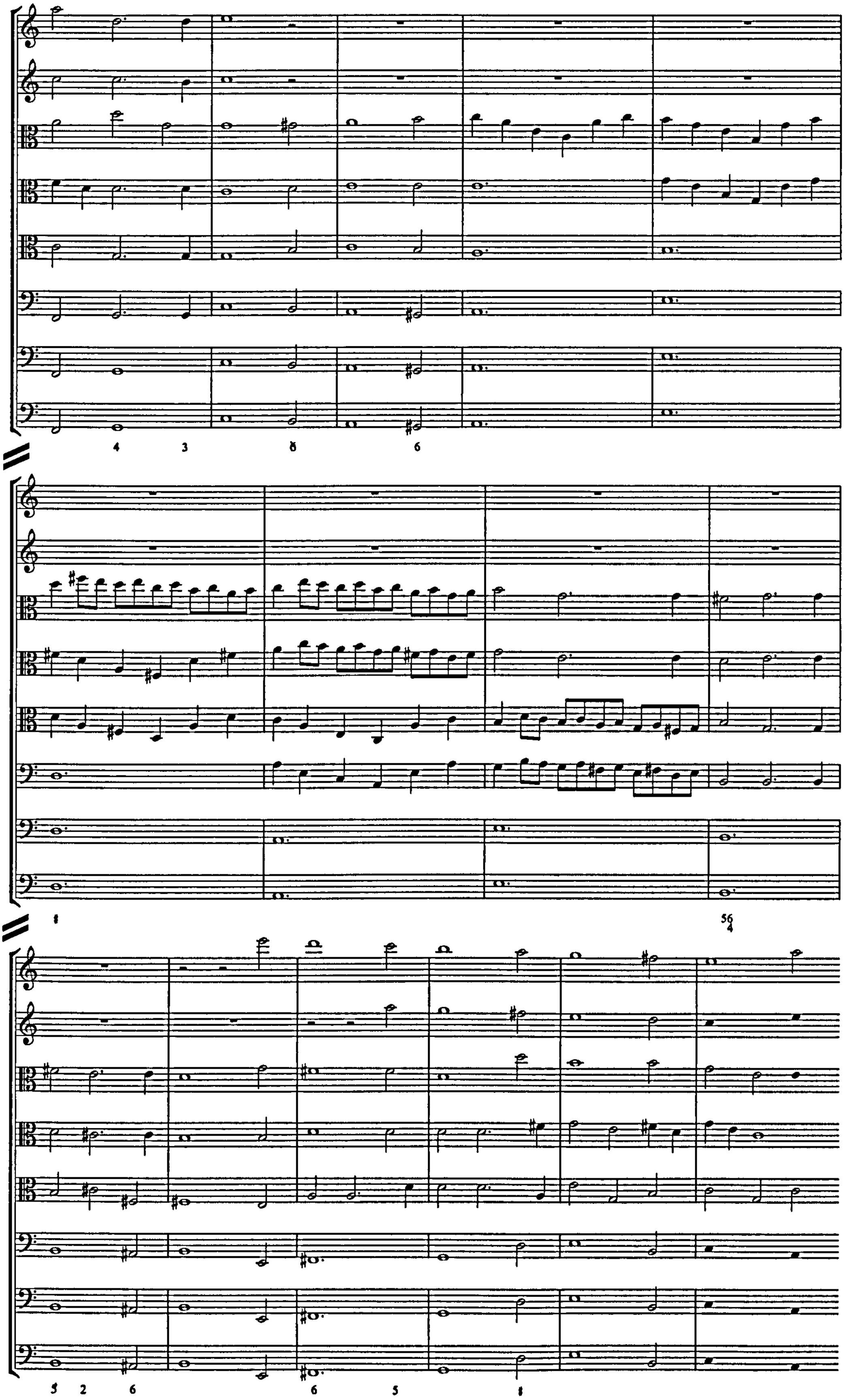


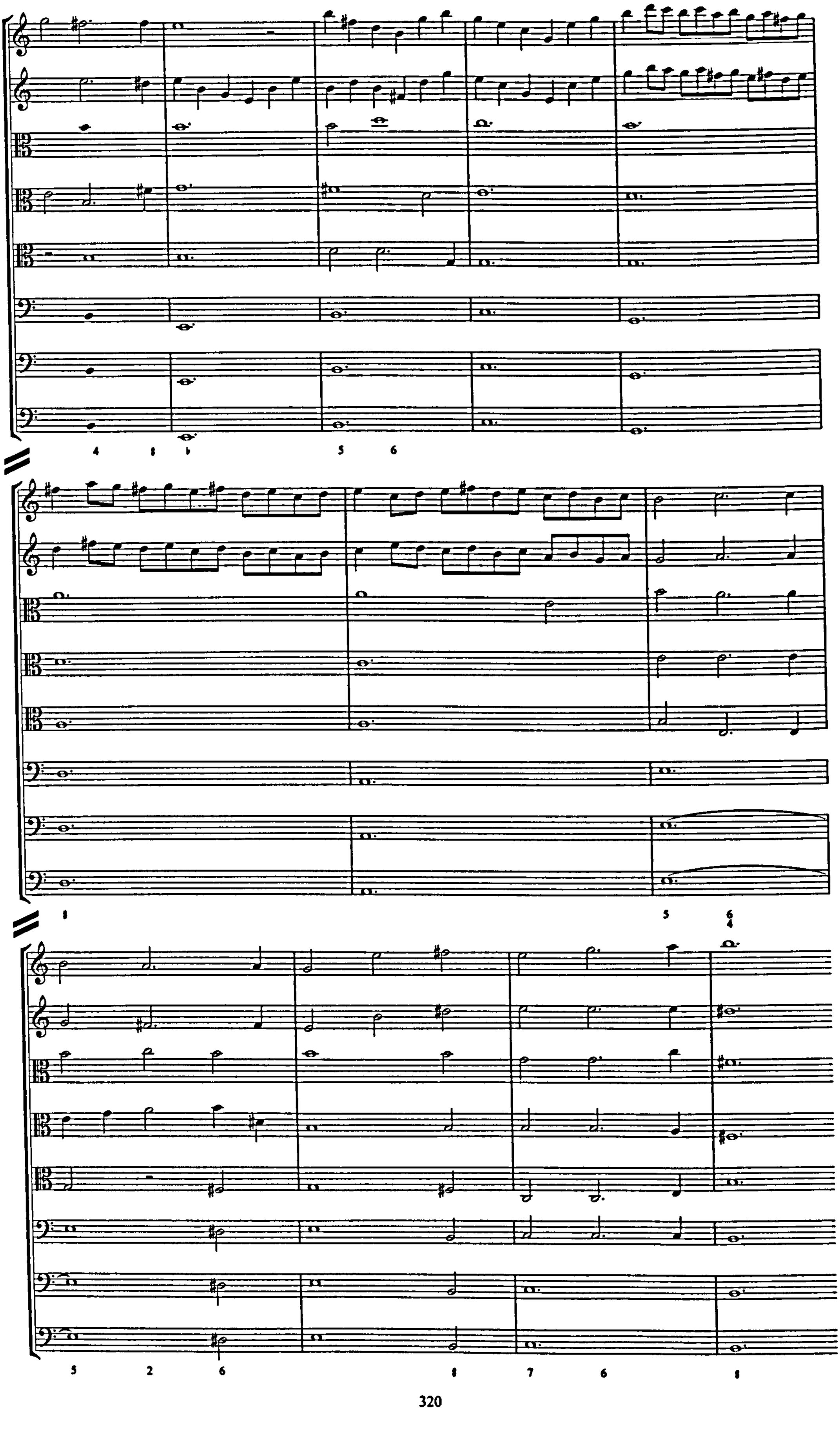

6 7 6 8 6 6 6 5 6
p f
6 6 6 7 6 6/4 5/3 6/4 5/3 4/2 3
8 6 5 8 4 8

6 6 5

4

5 6/4 5 4/2 5


4 3 8 6
8
56/4
5 2 6 6 5 8


4 8 b 5 6
1 5 6 4
5 2 6 8 7 6 8

Aria

Violino I

Violino 2

Viola 1

Viola 2

Viola 3

Fagotto

Violon.

Organo

Gique

Violino I
Violino 2
Viola 1
Viola 2
Viola 3
Fagotto
Violon.
Organo

Saraband

Violino I

Violino 2

Viola 1

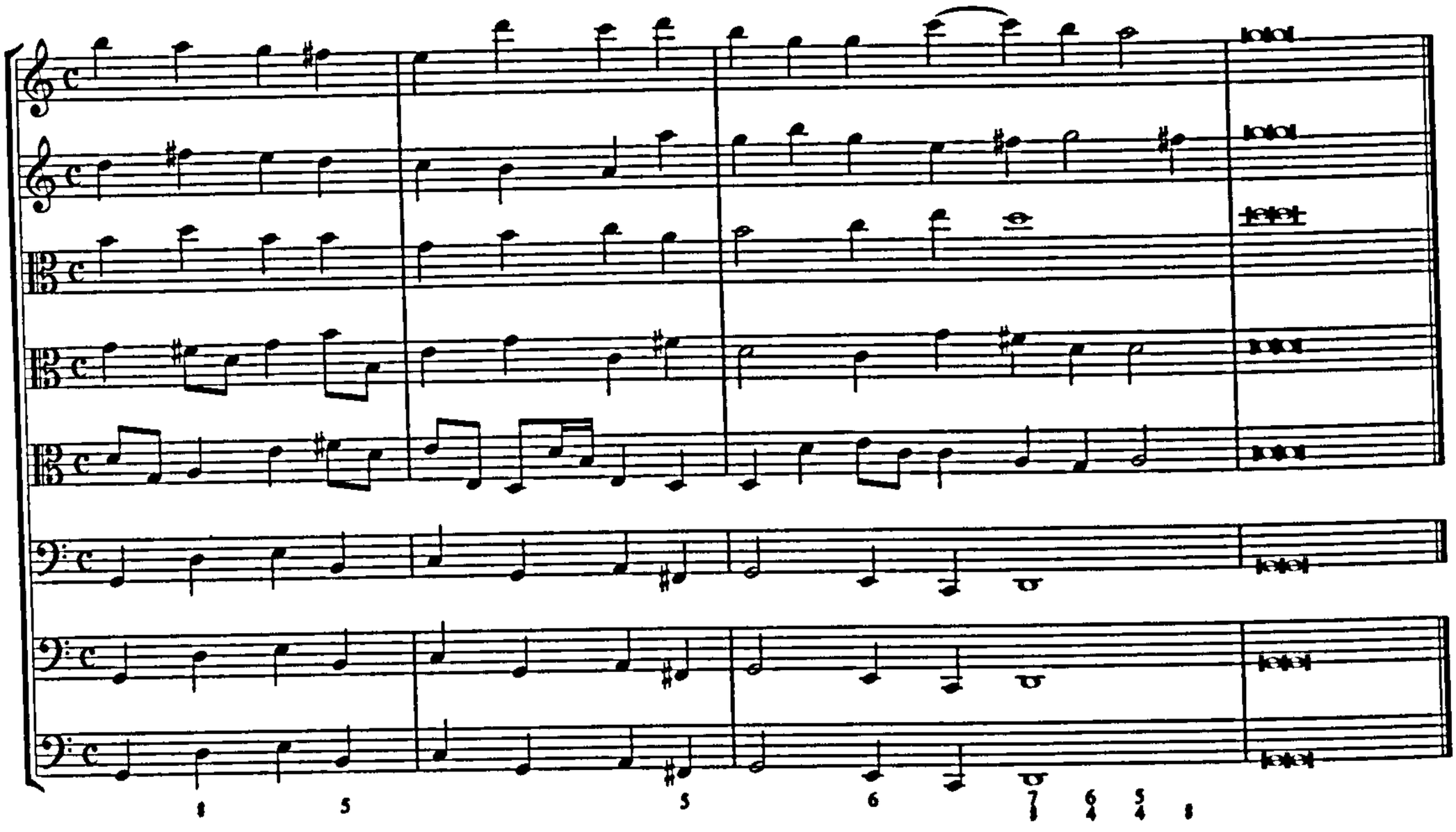
Viola 2

Viola 3

Fagotto

Violon.

Organo



Ouverture. | à5. | de divers pieces de Musique | composcis | par | Jean Fischer. | Maitre de Musique.

Johann Fischer

Ouverture

Hautbois

Hautbois 2da

Violino 1

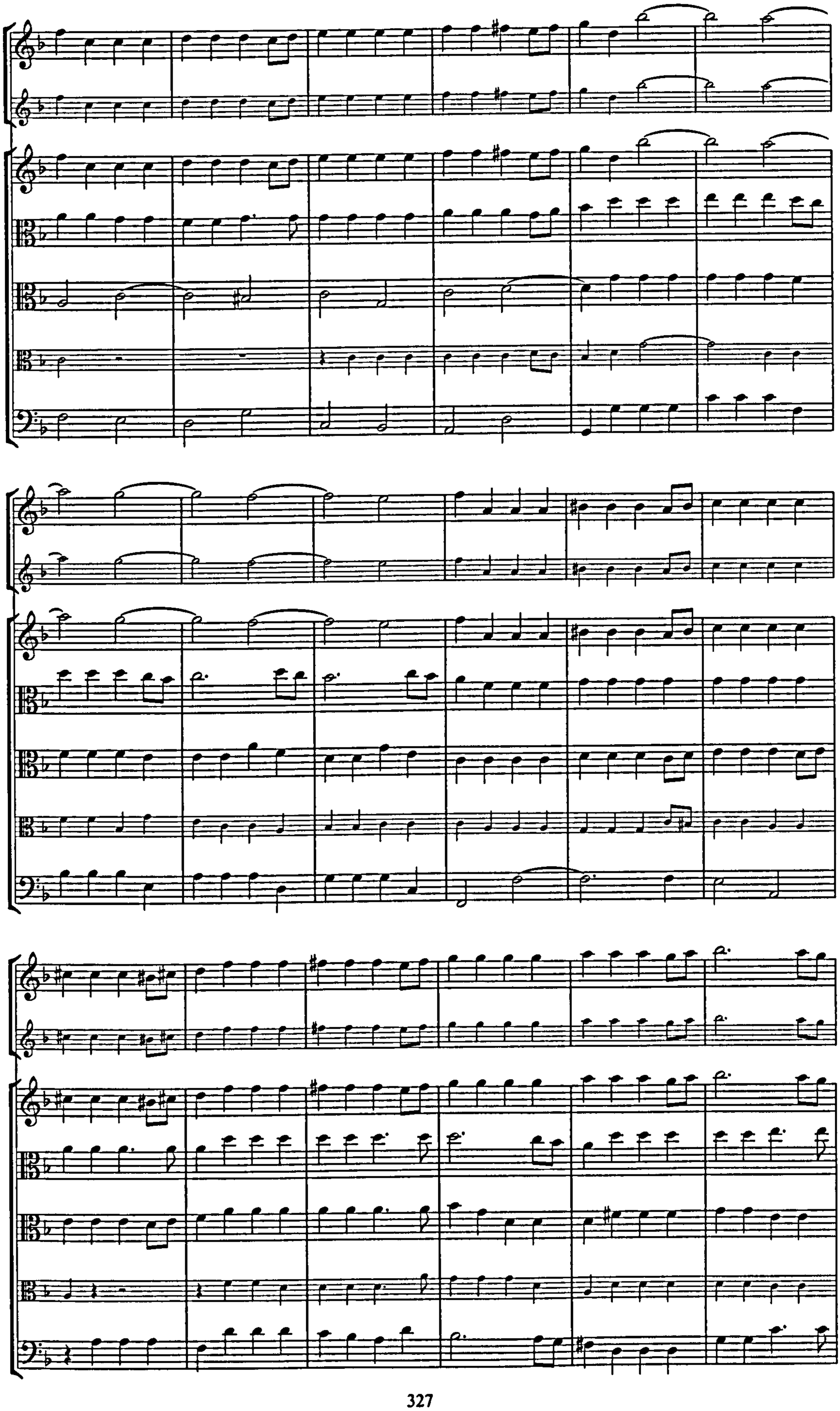
Haute Contre

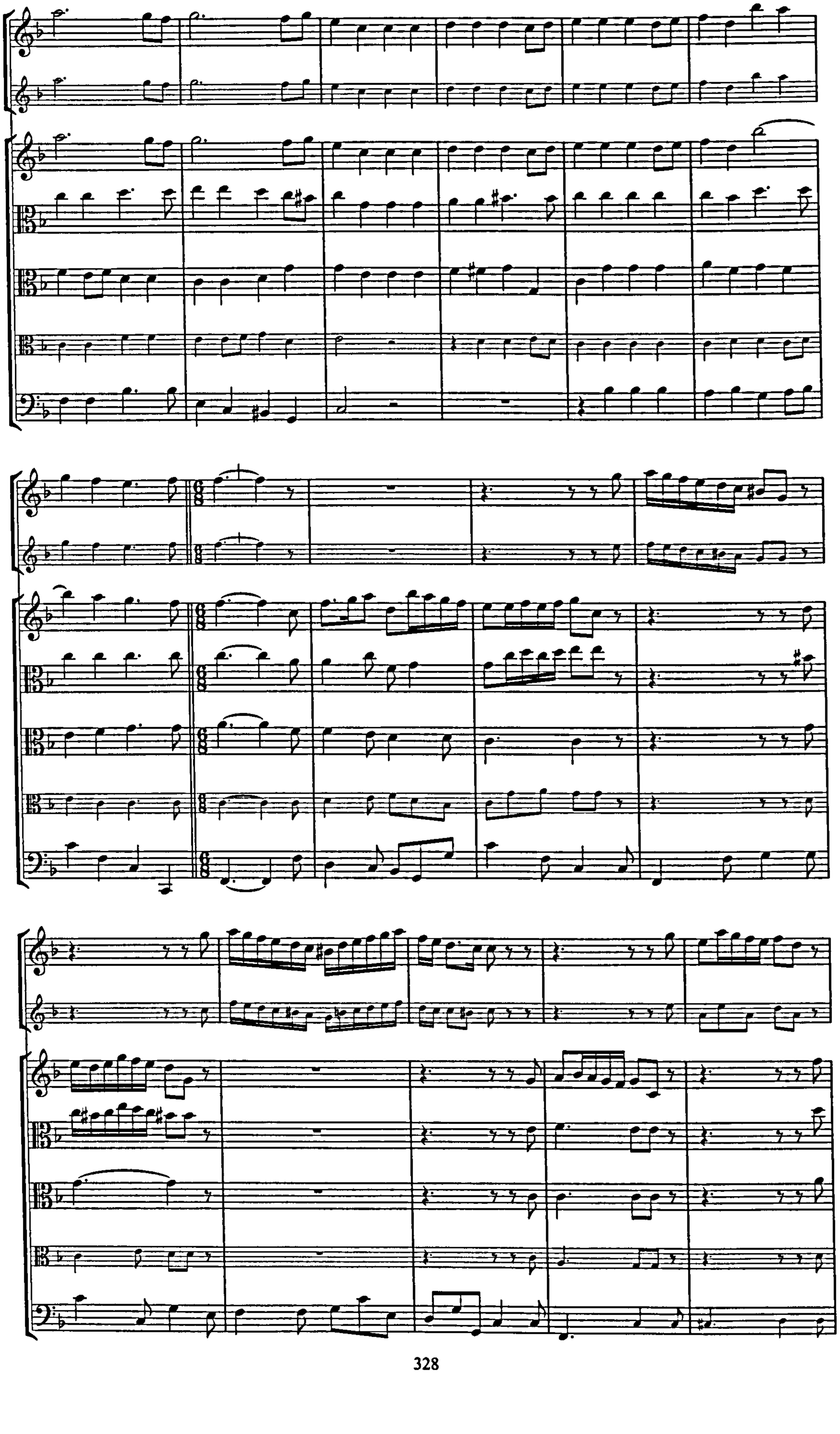
Tallie

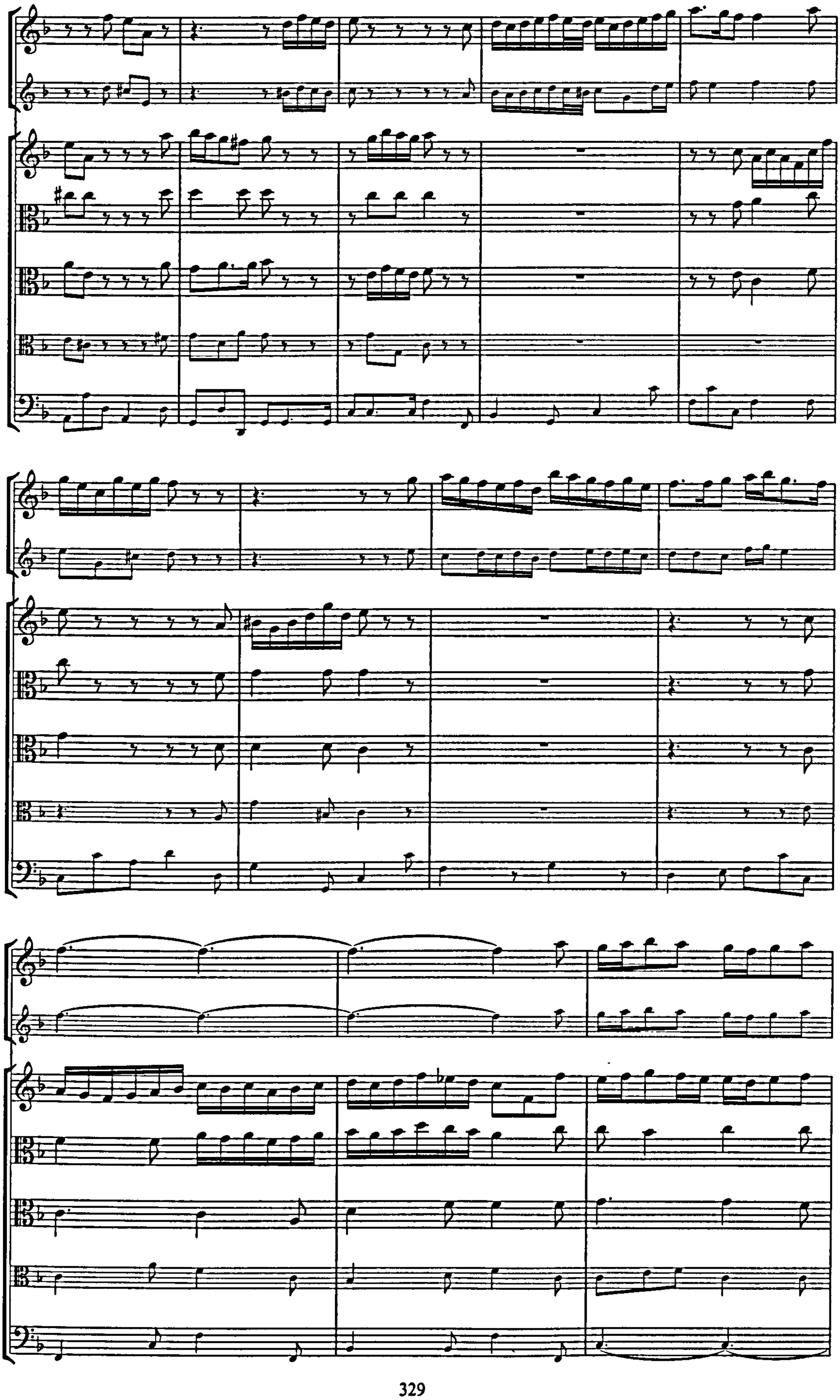
Quinte

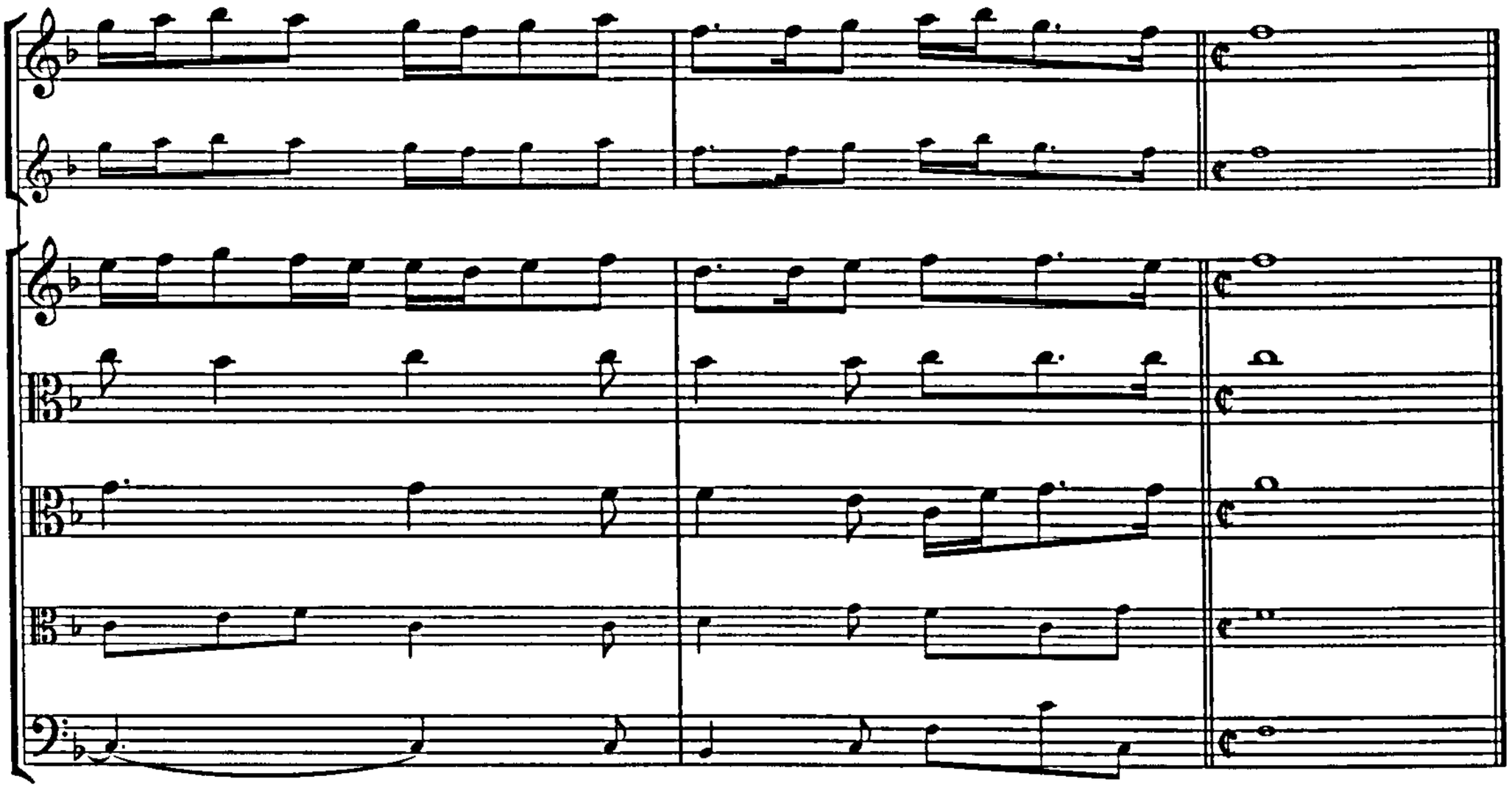
Bassus

allabreve



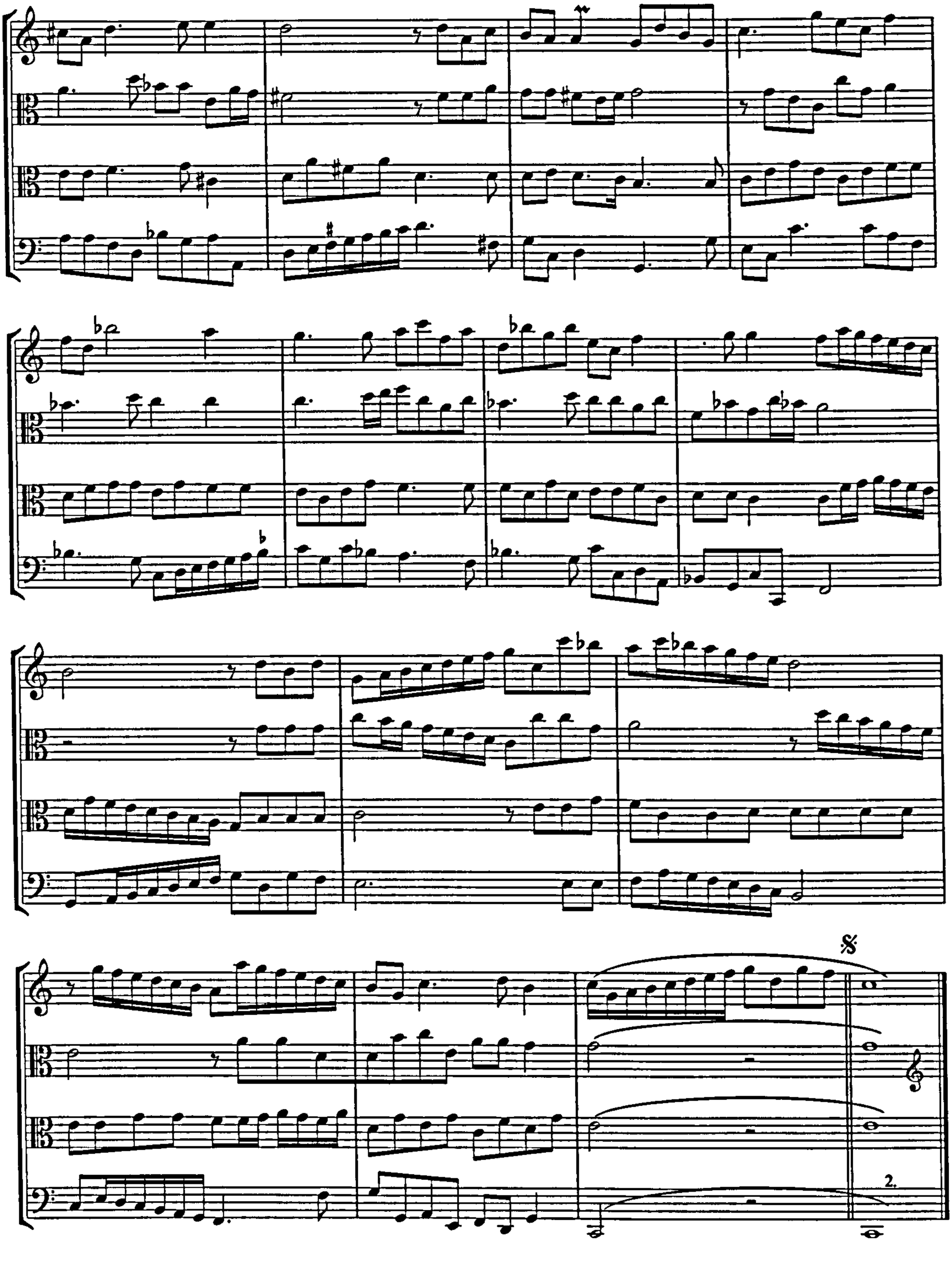






Ouverture. à 4. Composées par Ms. J.A. Couberg

Johann Anton Coberg



Parti à4. | Samt getantz worden von den kaÿs: | Hofftanzern am Fest Leoboldi beÿ |Hoff 1694 |

Del Hoffer - Balletto Primo

Aria

Joseph Hoffer

Violino

Viola 1a

Viola 2da

Basso

adagio

adagio

Gavotta

Violino

Viola 1a

Viola 2da

Basso

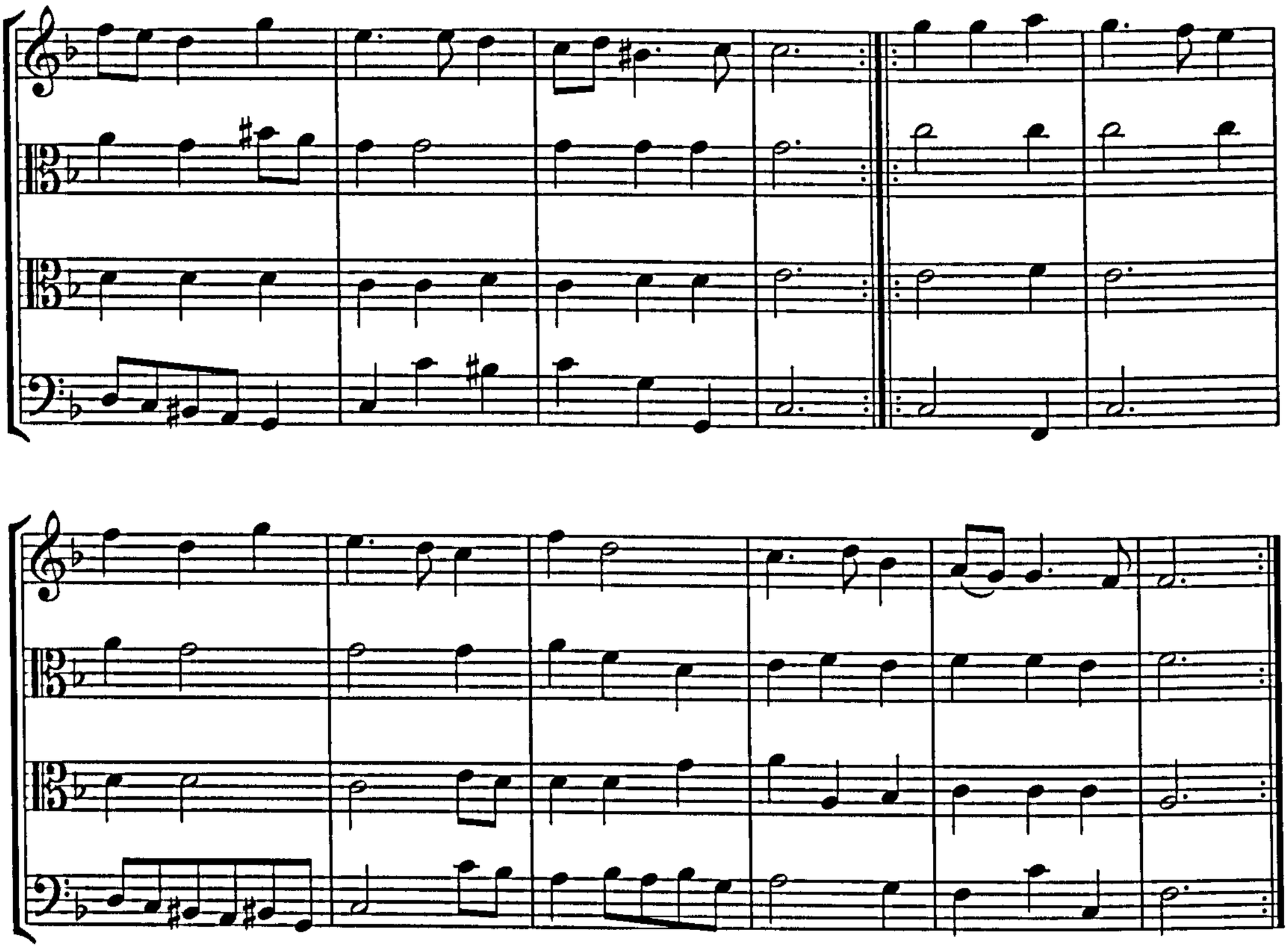
Minuett

Violino

Viola 1a

Viola 2da

Basso



[Balletto]

anon

Entree

Violino.

Viola 1ma.

Viola 2da:

Basso

[Hautbois et Fagotto tacet]

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Ciaccona

Hautbois Primo

Hautbois 2do:

Hautbois 3tio:

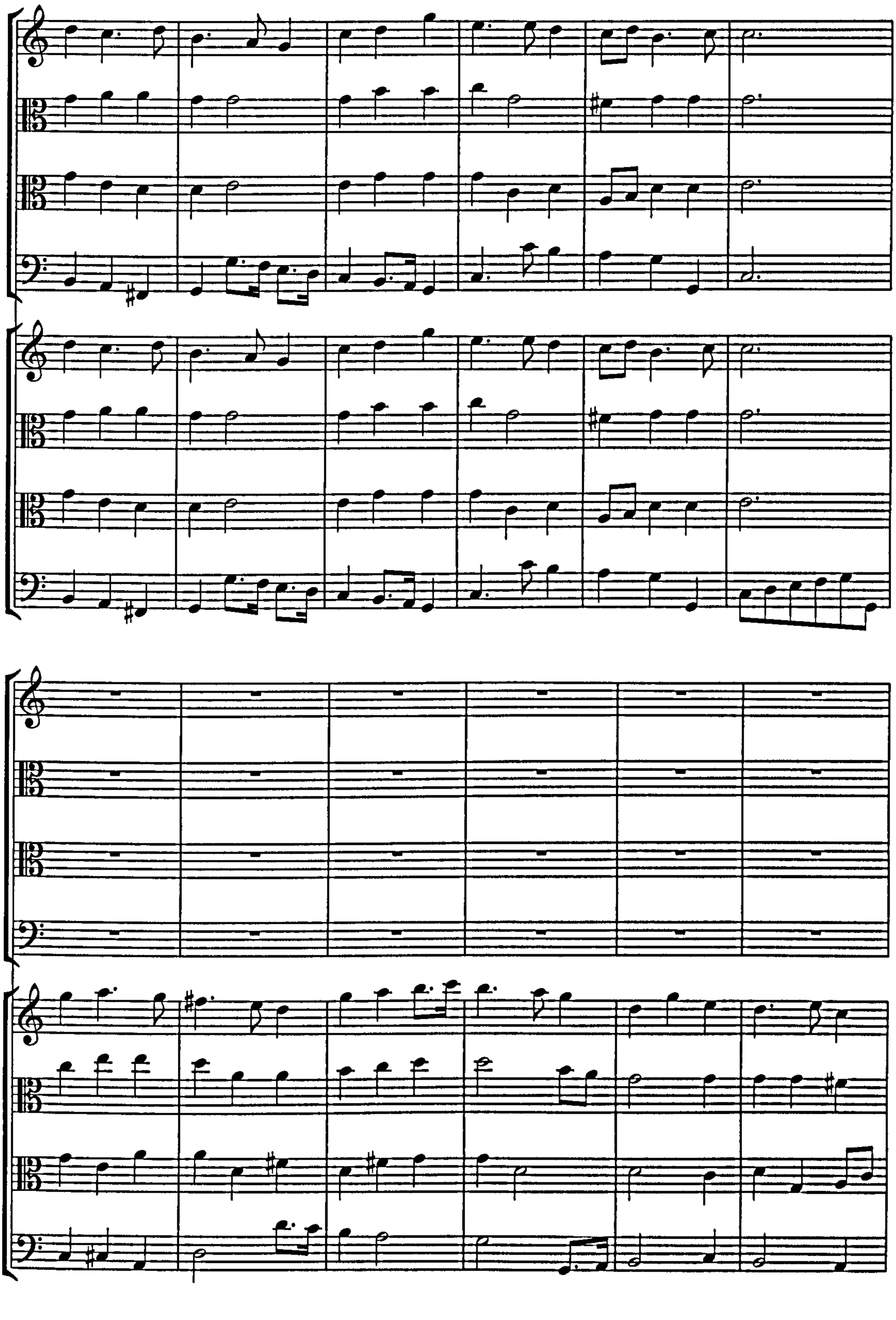
Hautbois et Fagott.

Violino.

Viola 1ma.

Viola 2da:

Basso



1. 2.

Aria.

adagio.

Violino.

Viola 1ma.

Viola 2da:

Basso

f:

f:

f:

f:

p:

p:

p:

p:

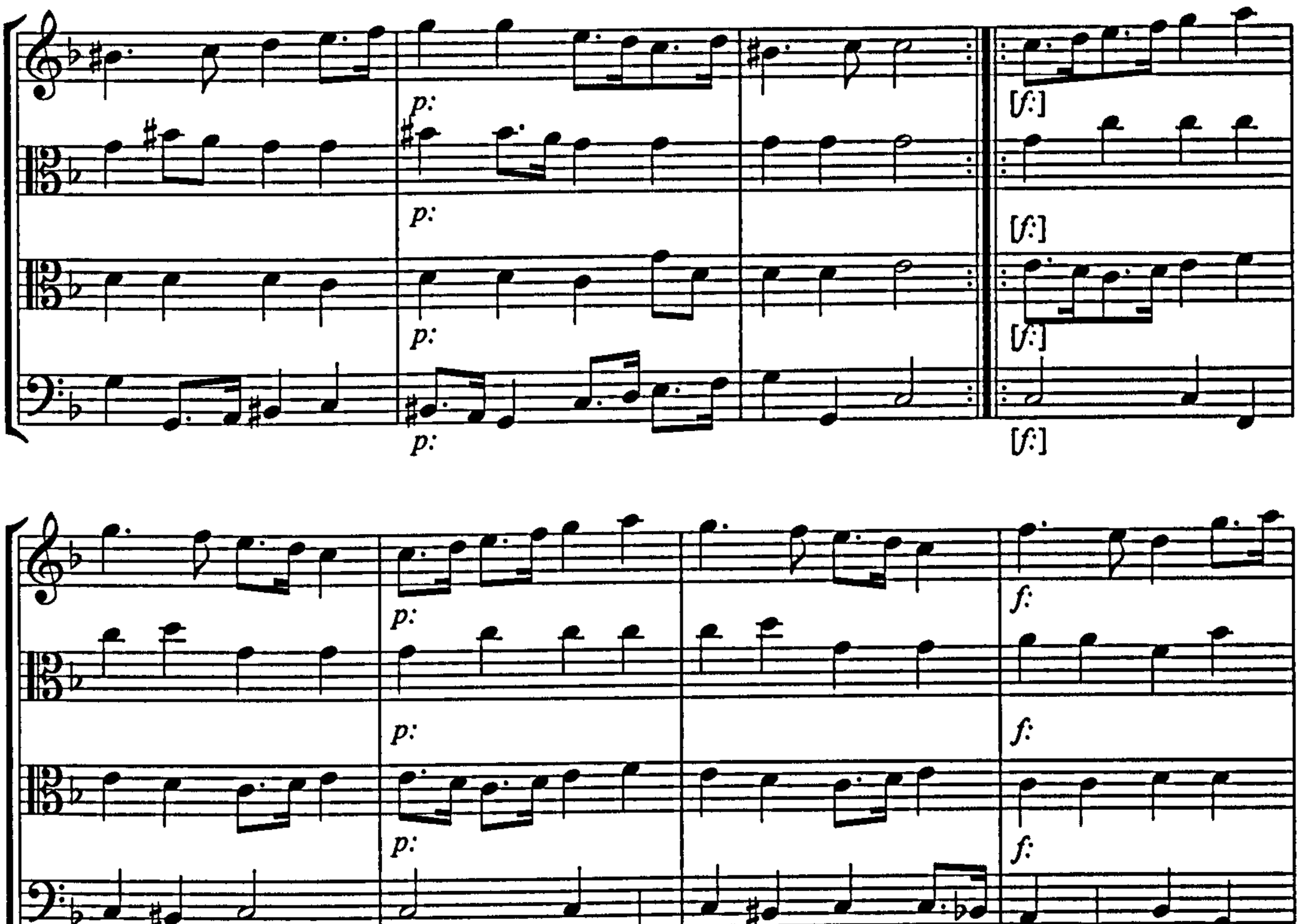
Marsch

Violino.

Viola 1ma.

Viola 2da:

Basso


p:
p:
p:
p:
[f:]
[f:]
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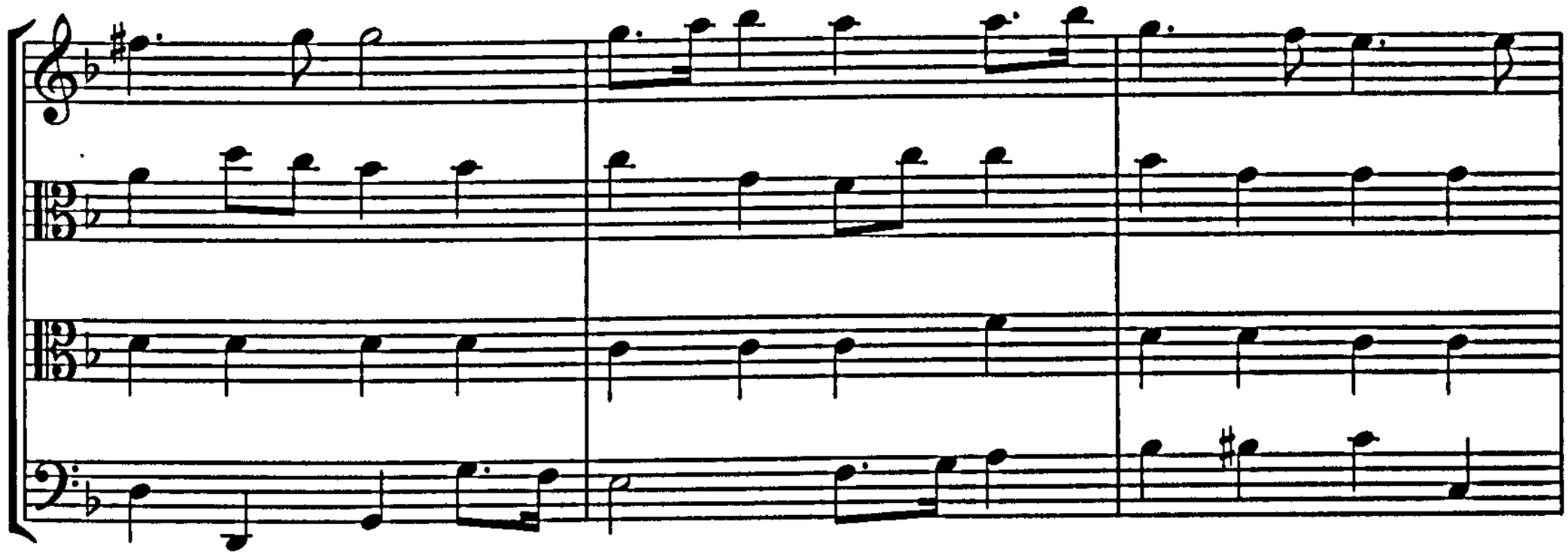
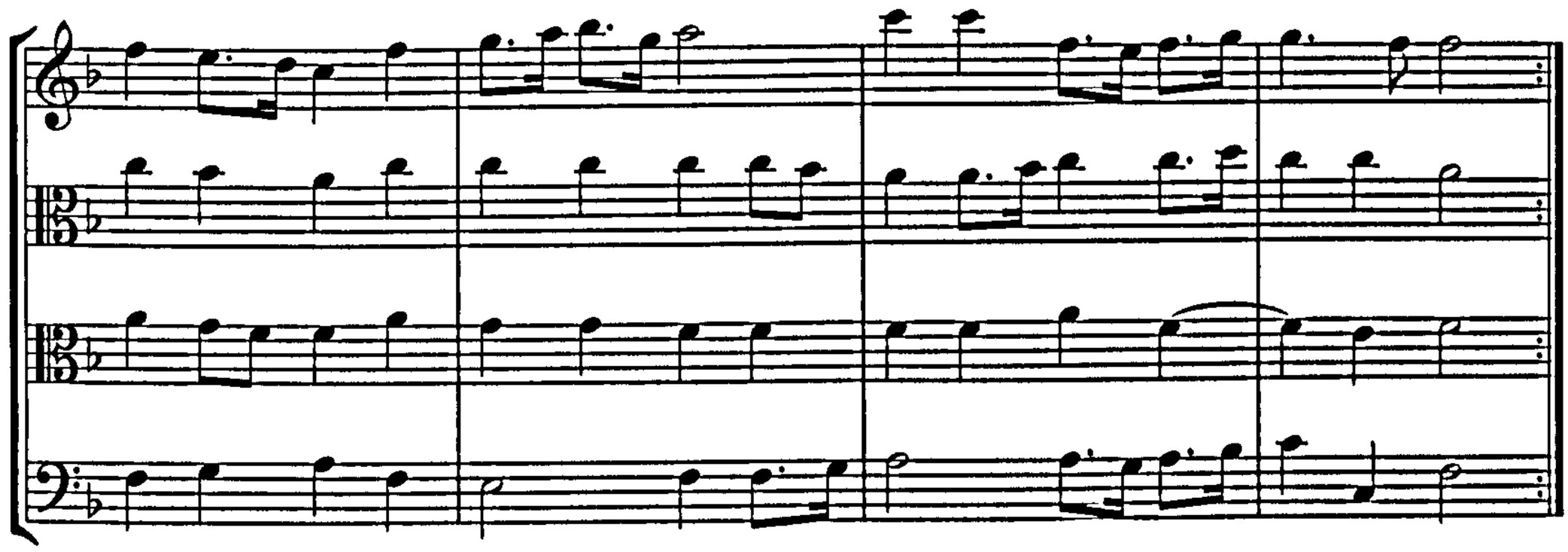
[f:]

p:
p:
p:
p:
f:
f:
f:
f:





Ronduo.

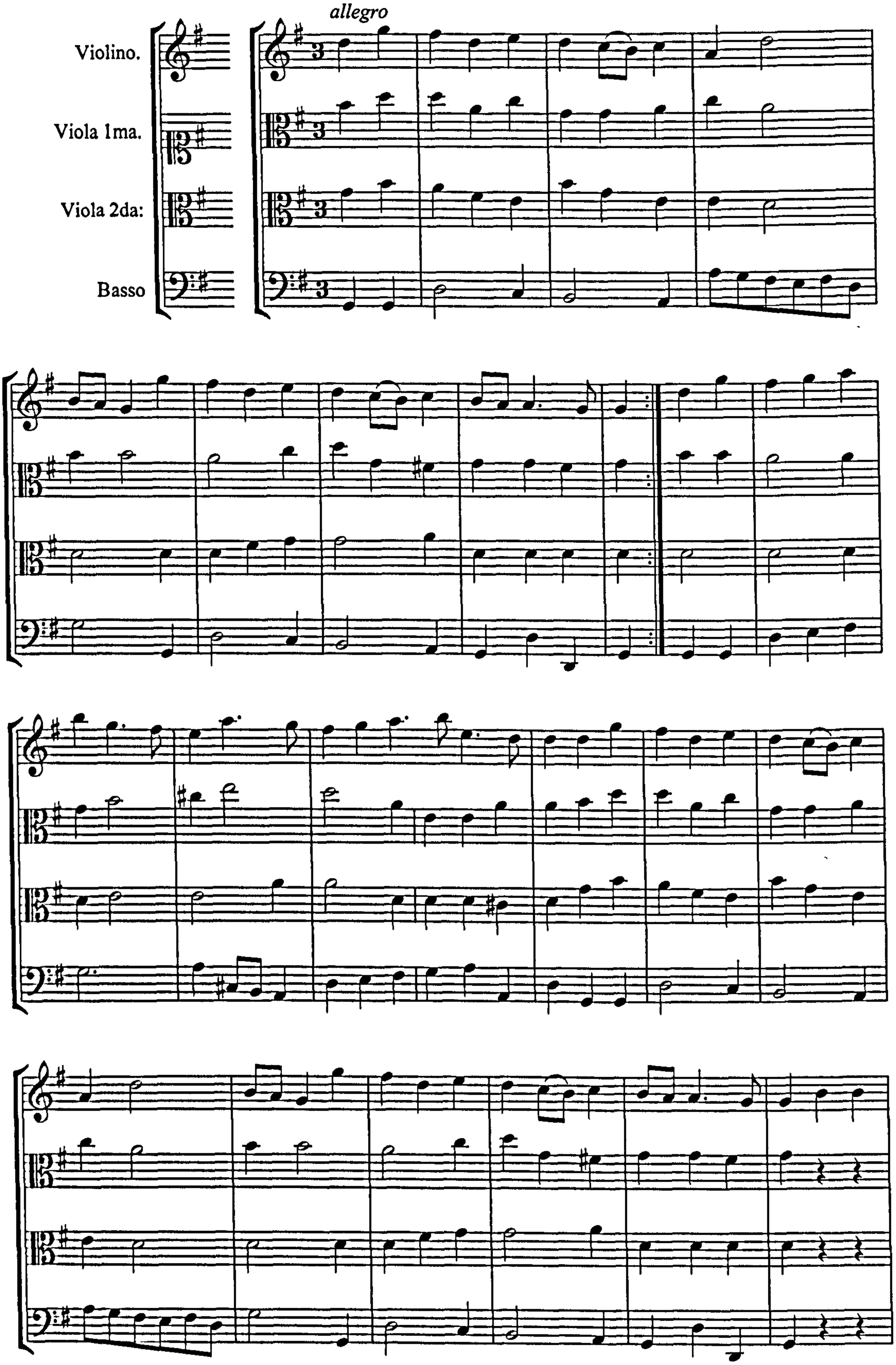
allegro

Violino.

Viola 1ma.

Viola 2da:

Basso



Aria.

adagio.

Violino.

Viola 1ma.

Viola 2da:

Basso

allegro.

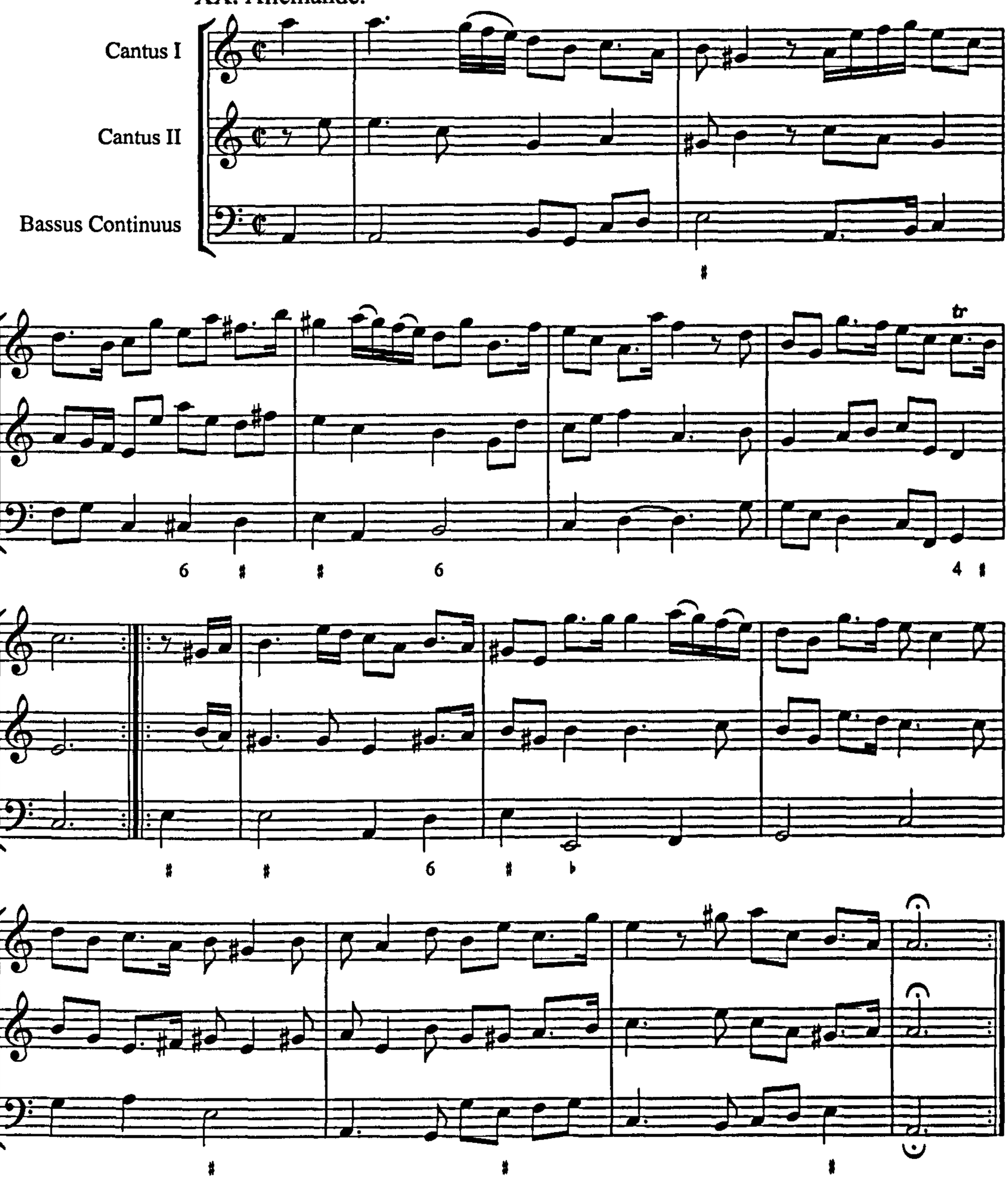
adagio.

allegro.

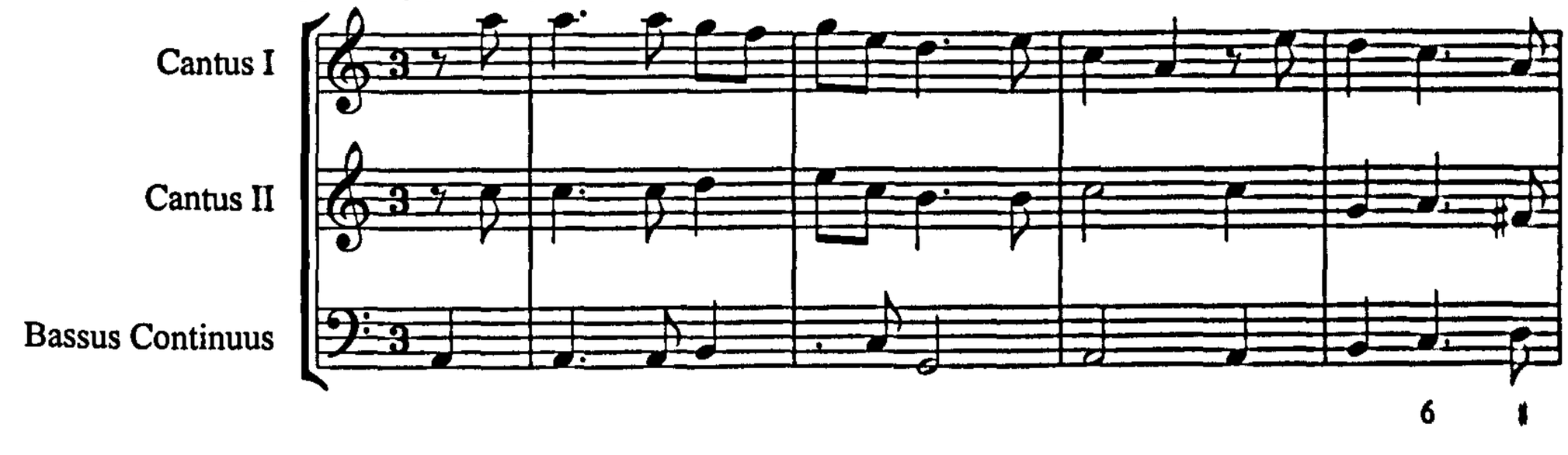
EXERCITIUM MUSICUM, Bestehend in auszerlesenen SONATEN, Galliarden,Allemanden, Balletten, Intraden, Arien, Chiquen, Couranten, Sarabanden, und Branlen.

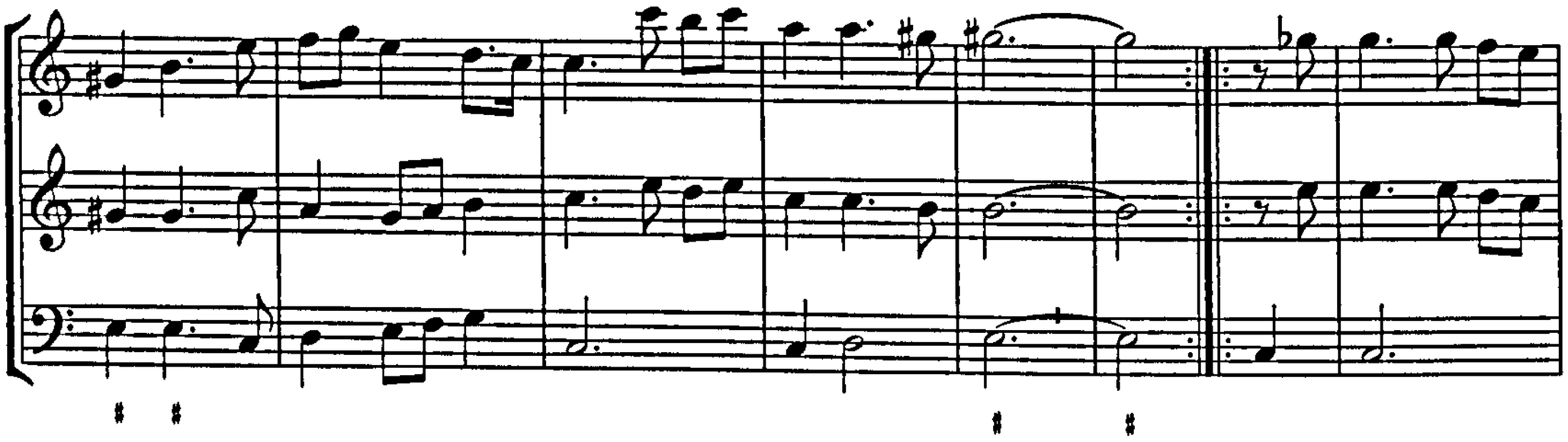
anon

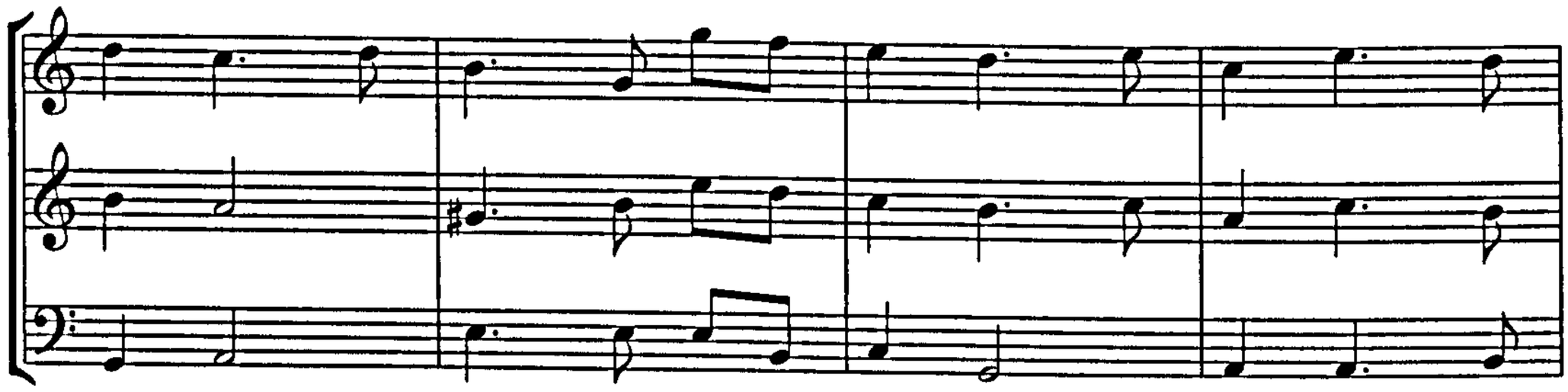
XX. Allemande.

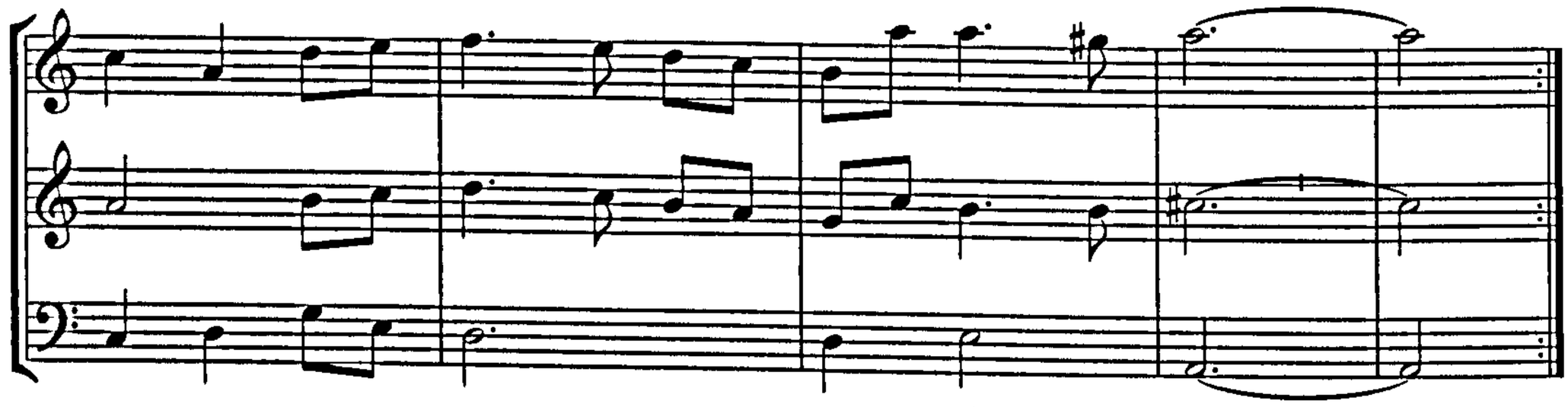


XXI. Courante.







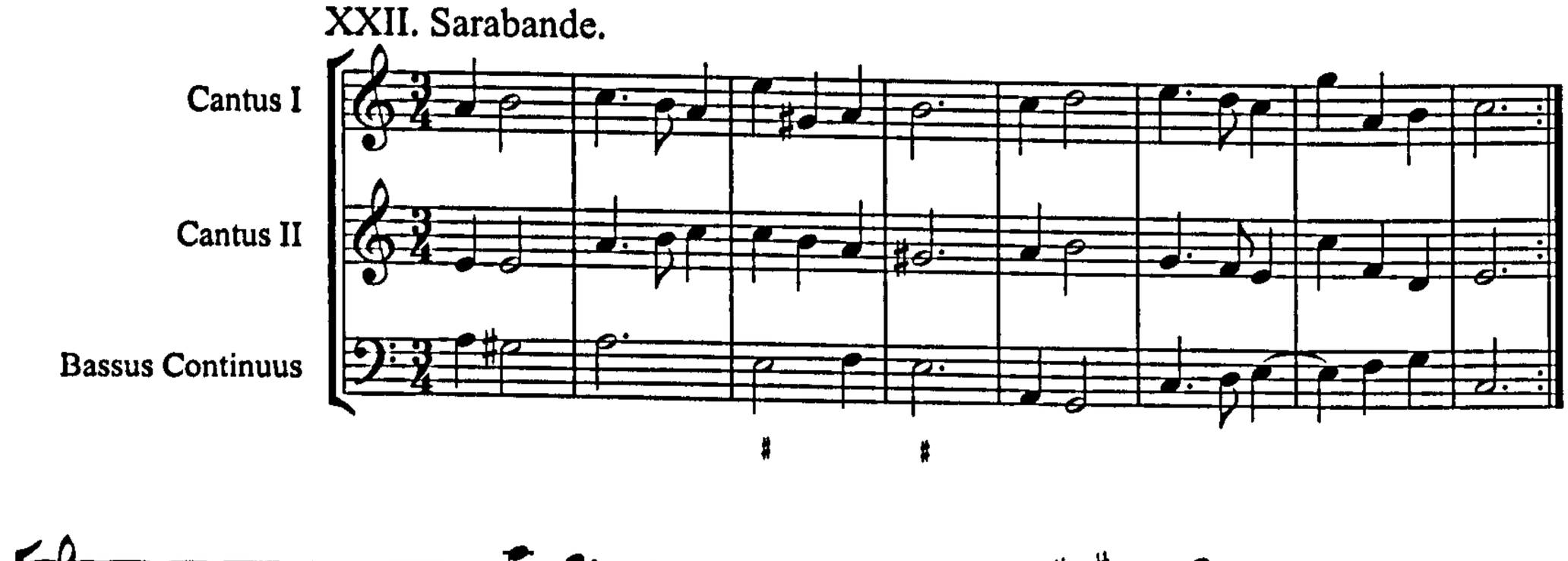


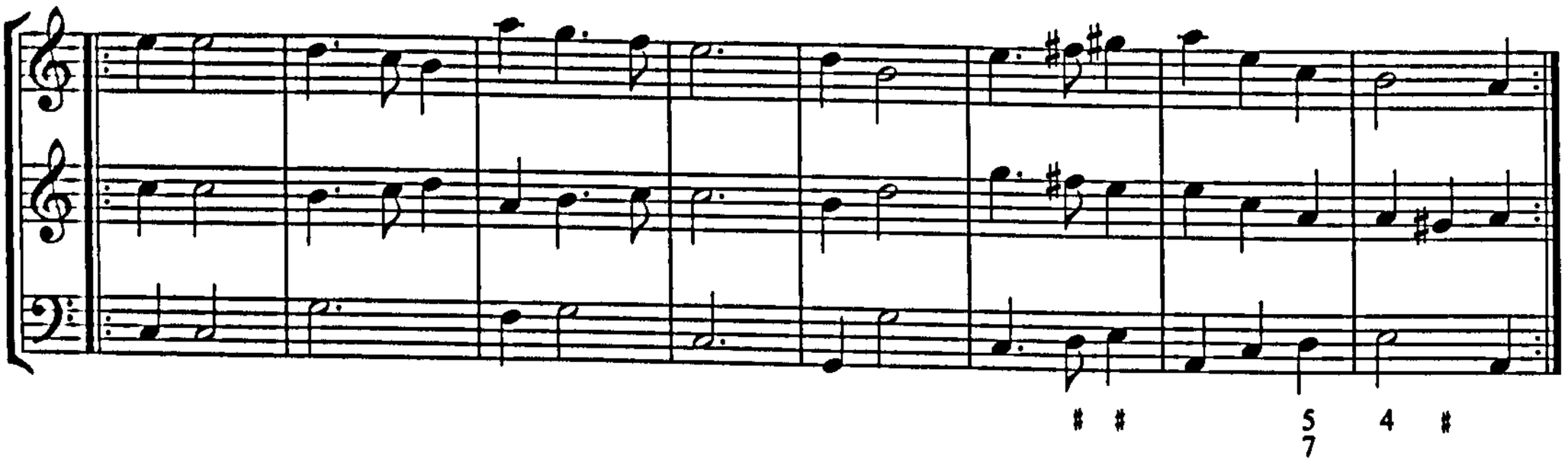
XXII. Sarabande.

Cantus I

Cantus II

Bassus Continuus





Fünff Stimmige SYMPHONIEN, SONATEN, ein CANZON, Nebst
ALLMANDEN, COURANTEN, BALLETTEN und SARABANDEN

Johann Kessel

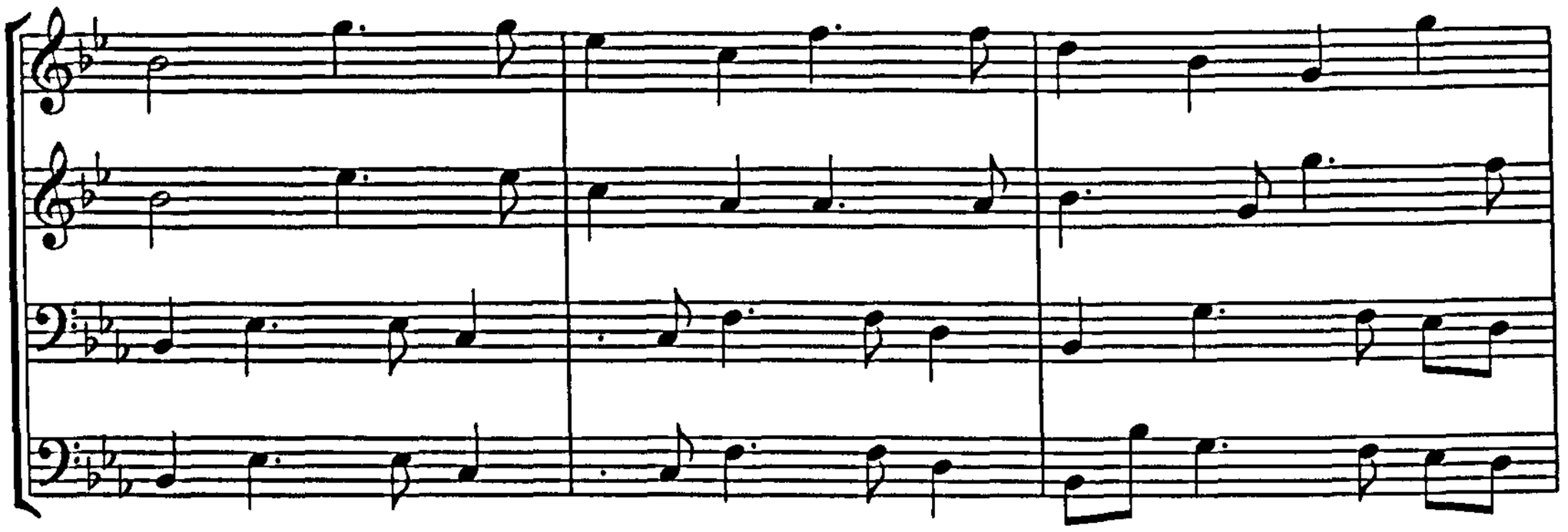
6.Allmand.

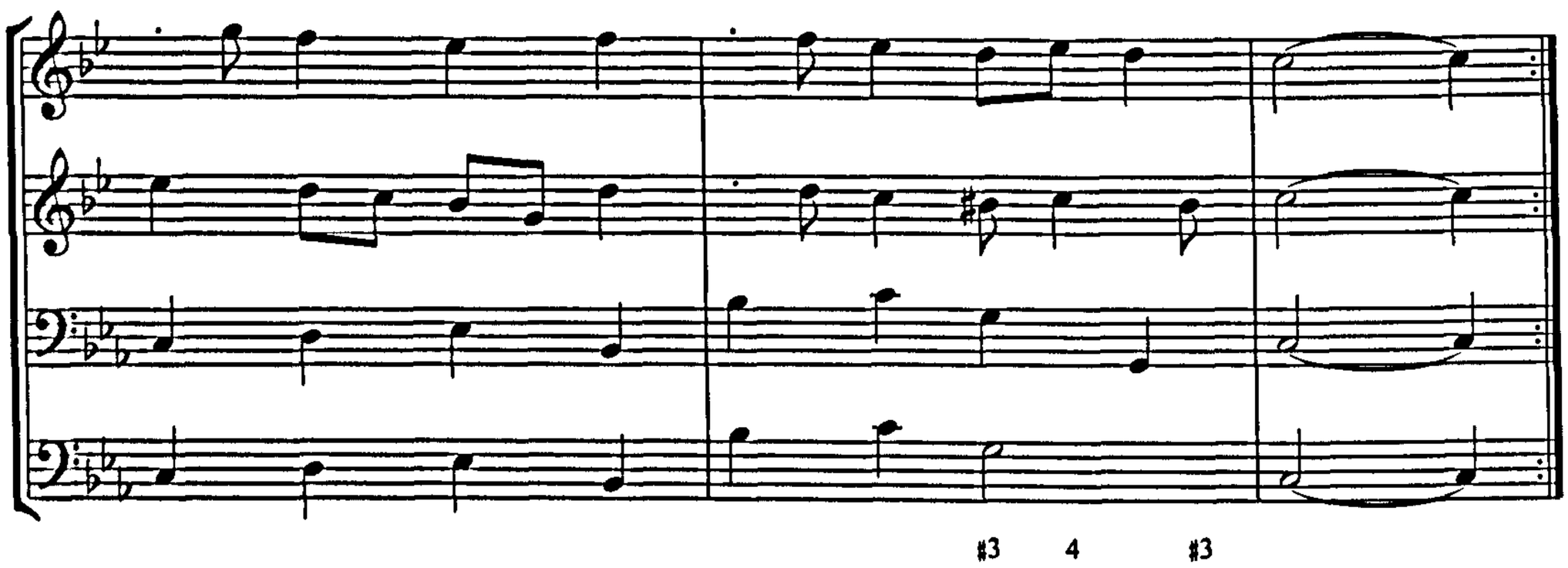
Erste Violin.

Andere Violin.

Bassus
Violon *oder* Fagott.

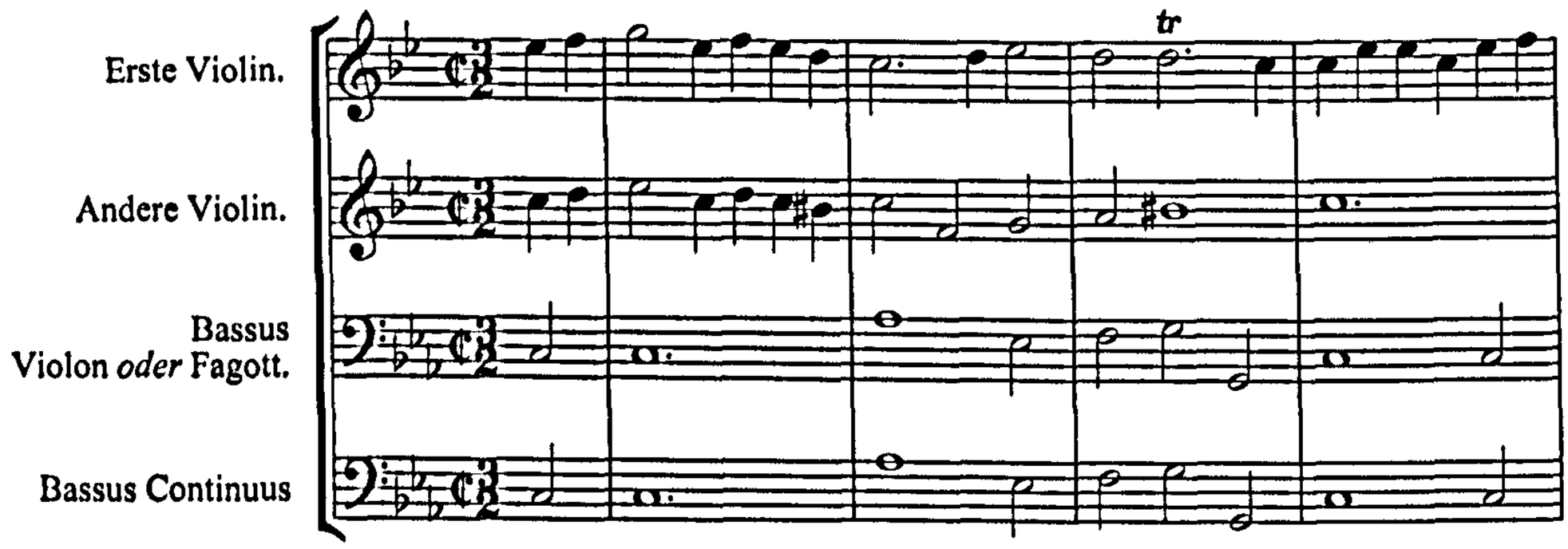
Bassus Continuus

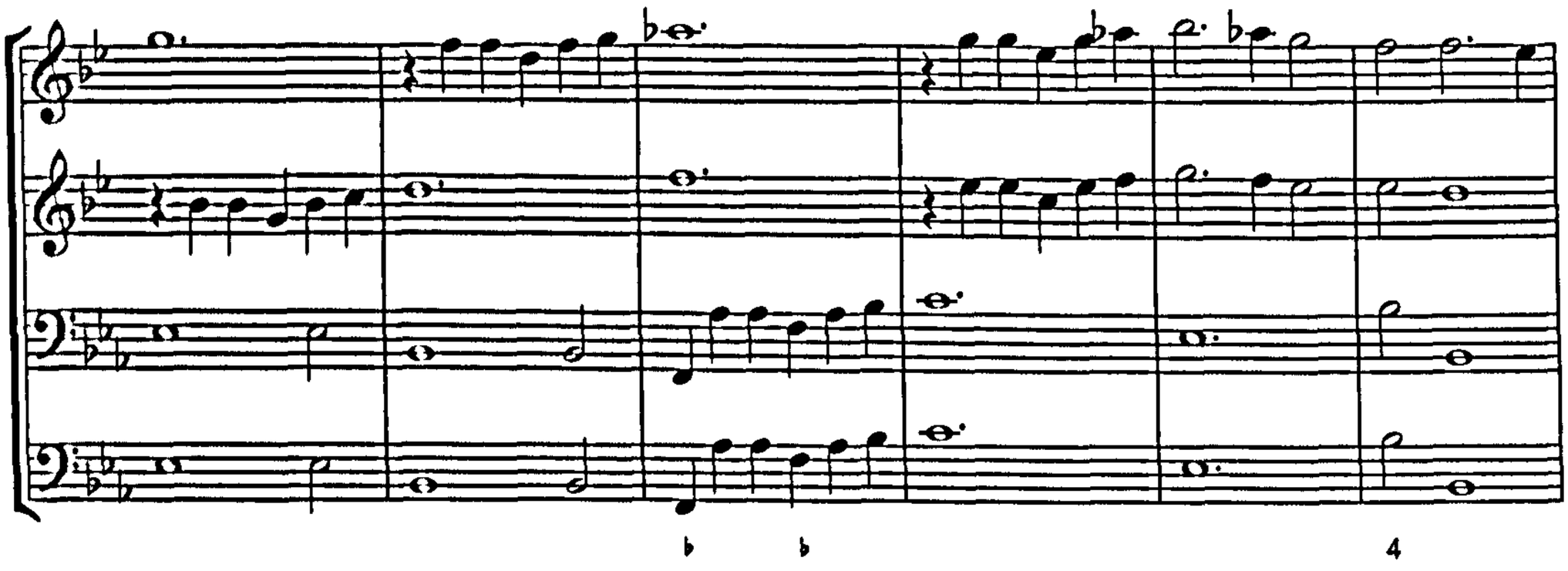




#3 4 #3

7.Courant.





♭ ♭ 4

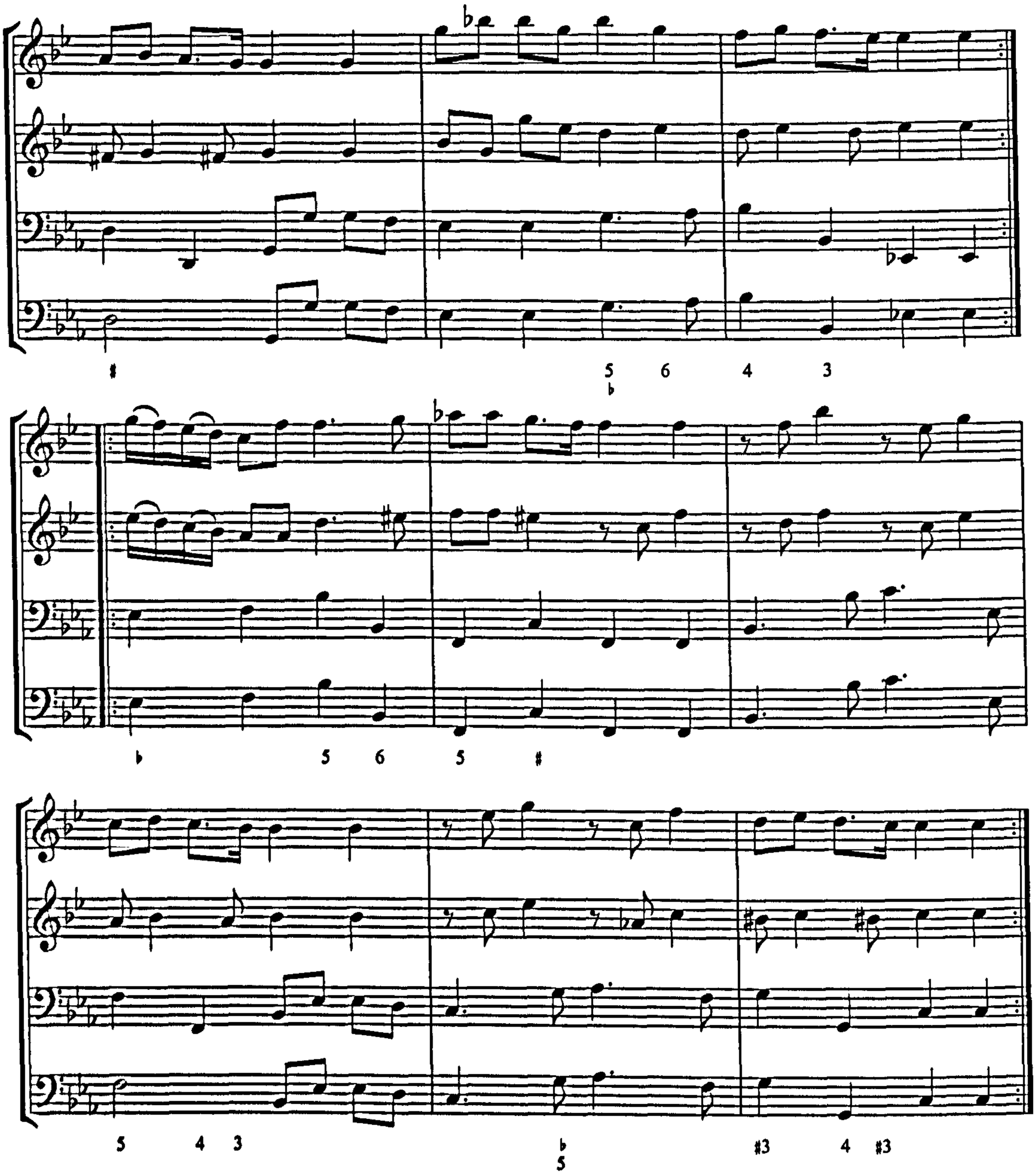
8.Ballett.

Erste Violin.

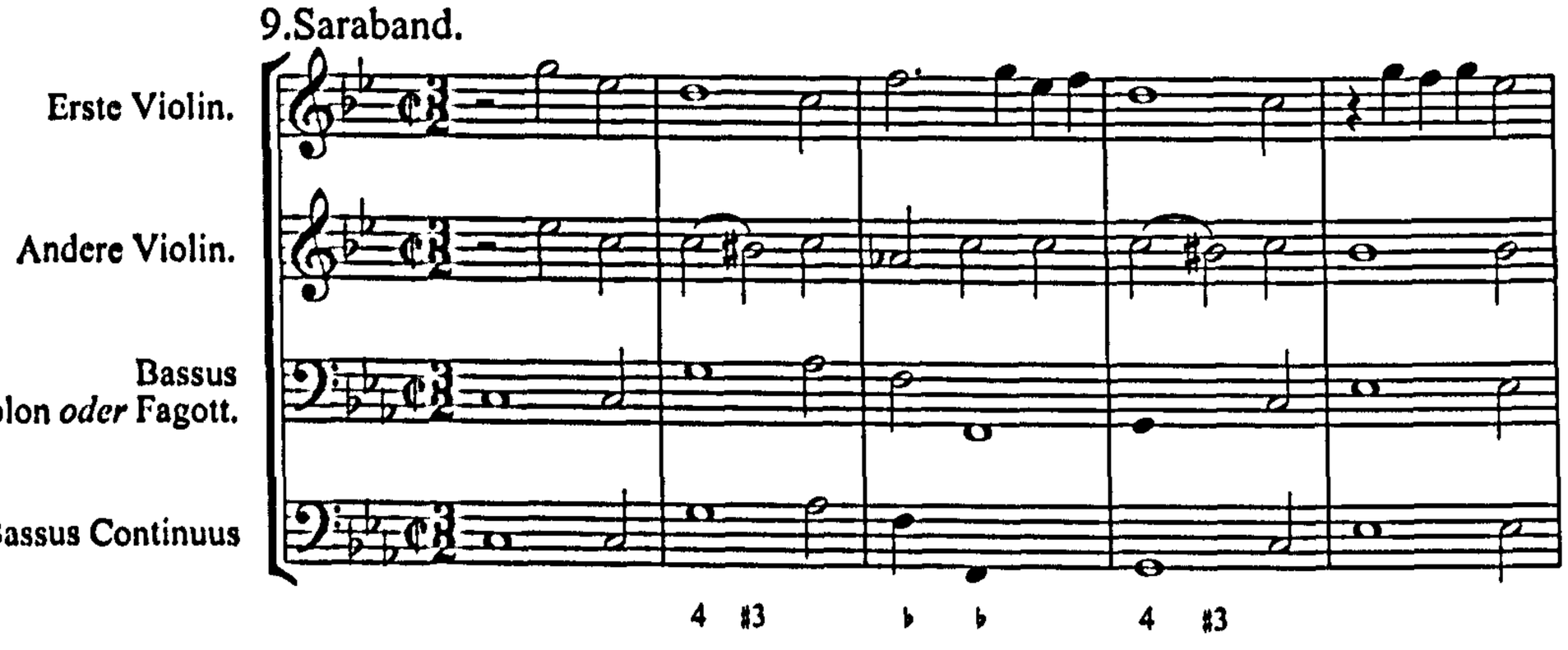
Andere Violin.

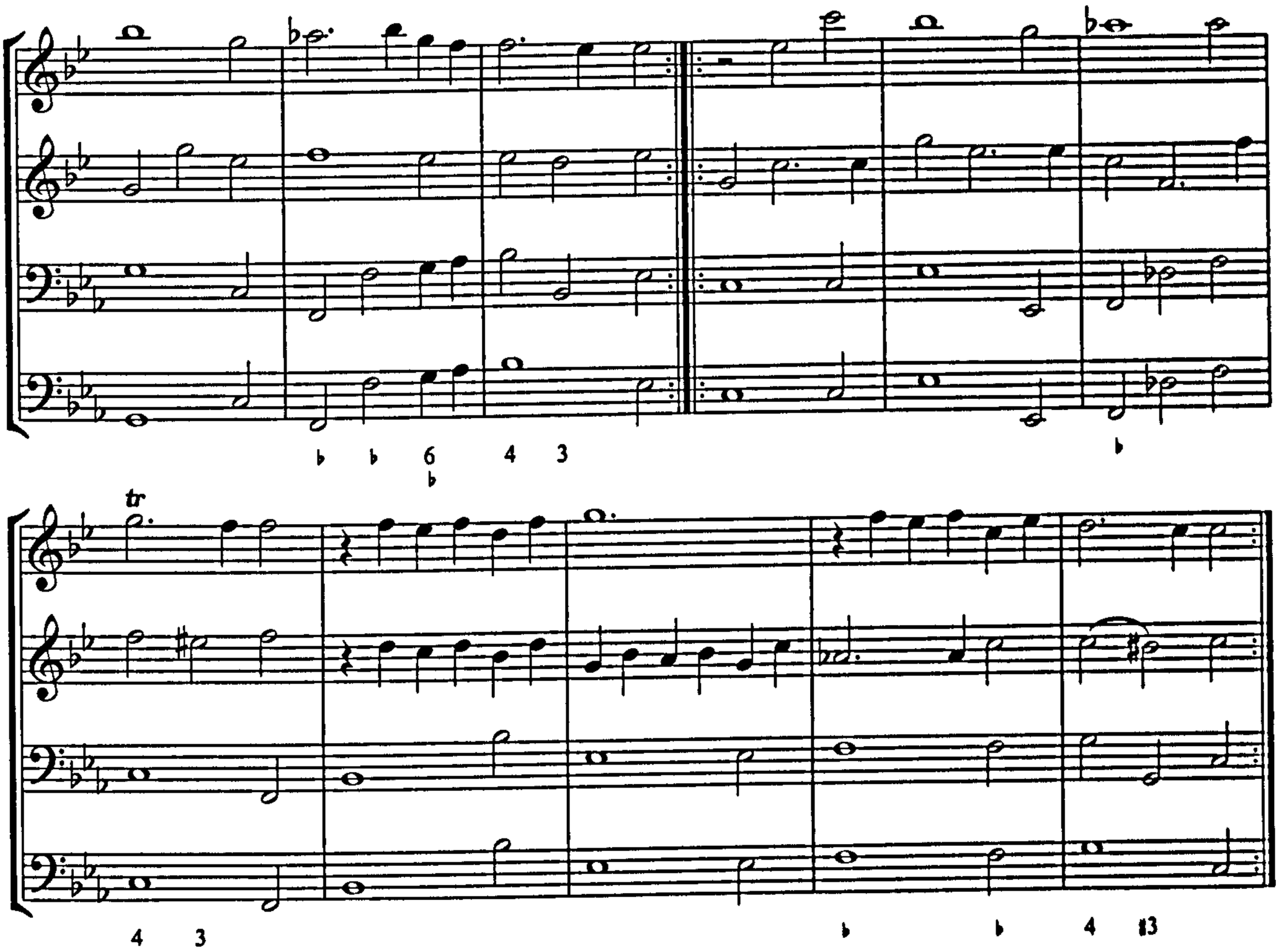
Bassus
Violon *oder* Fagott.

Bassus Continuus



9.Saraband.


Erste Violin.
Andere Violin.
Bassus
Violon *oder* Fagott.
Bassus Continuus


tr

anon.

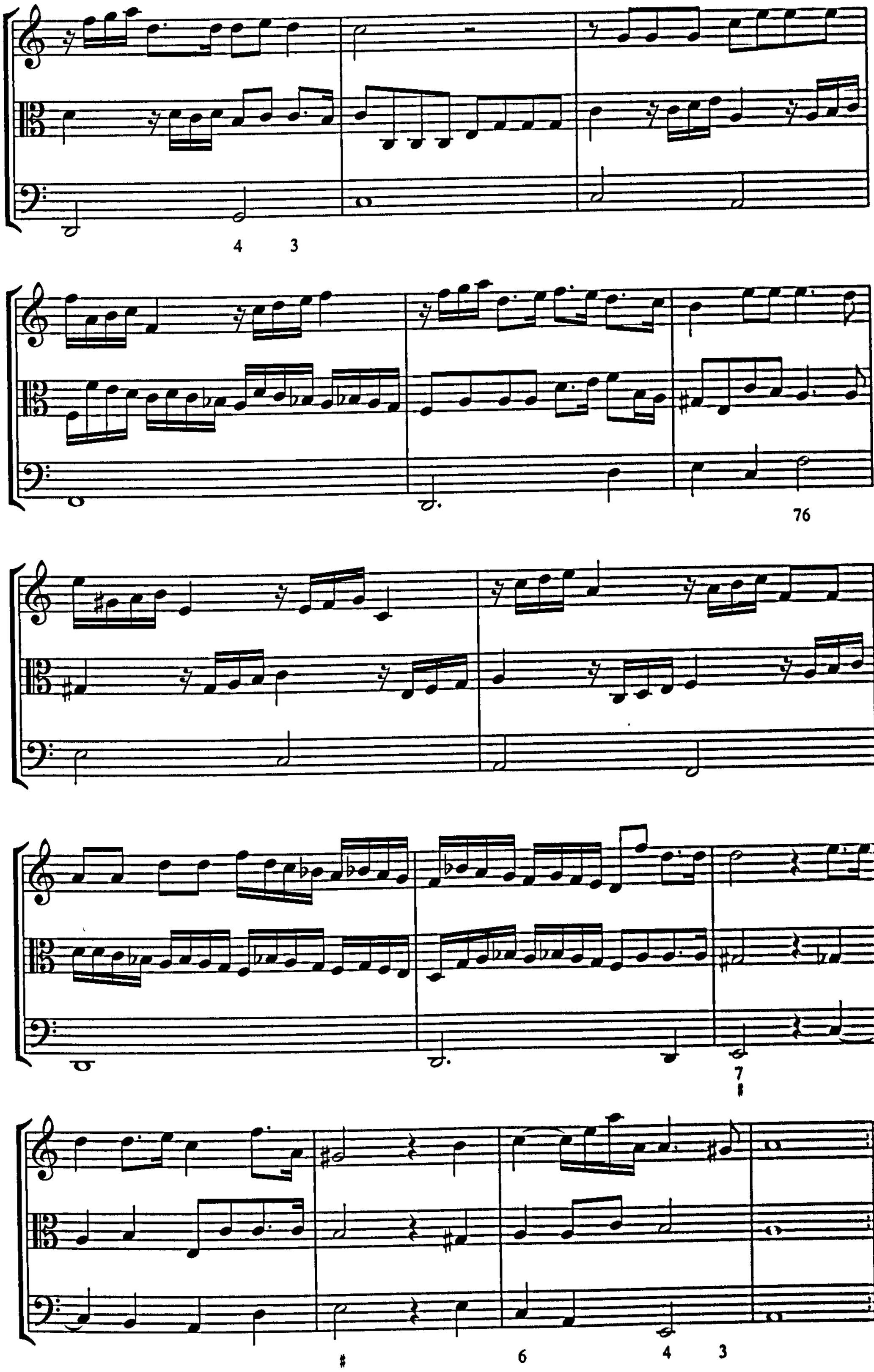
Sonata

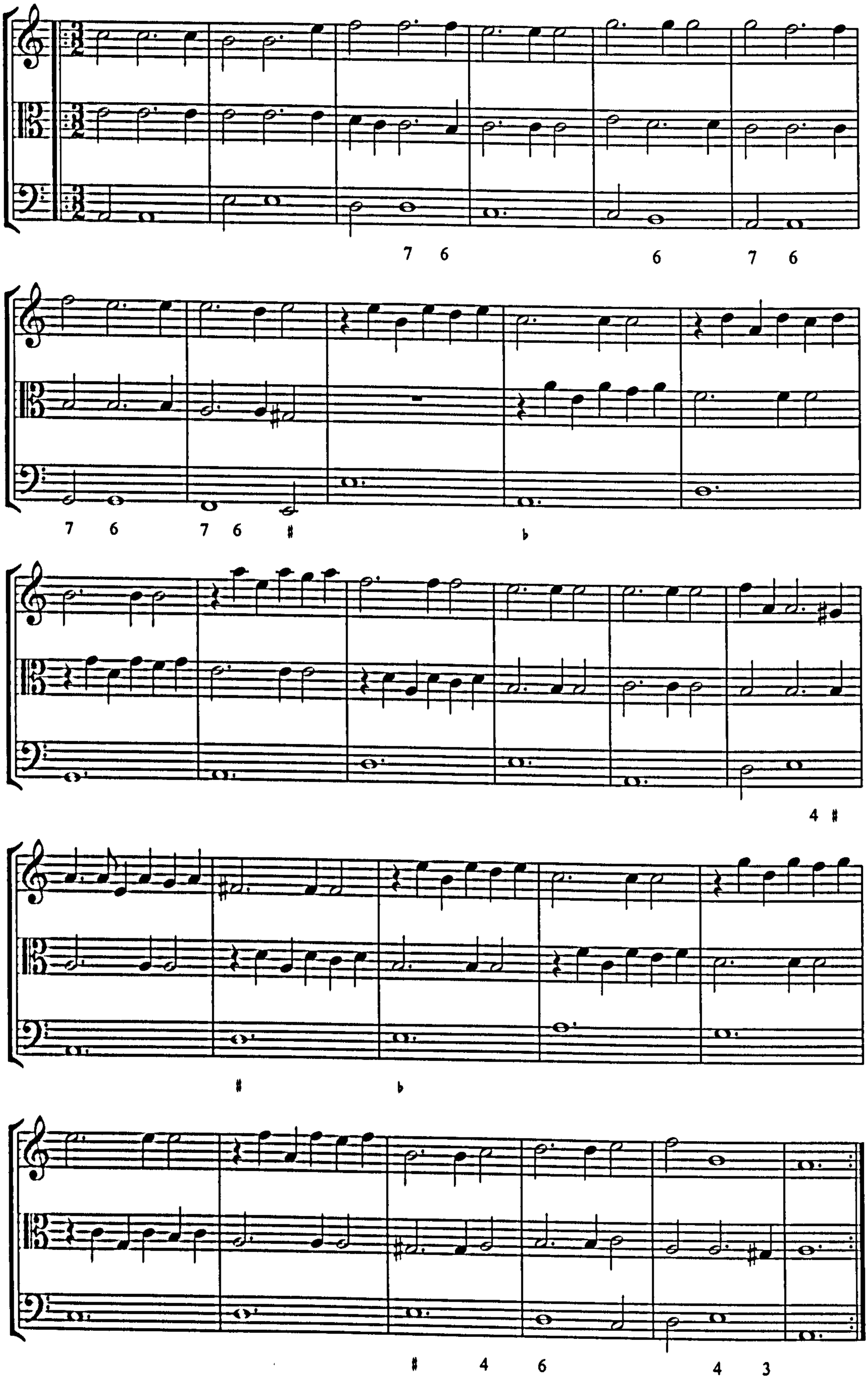
Violino

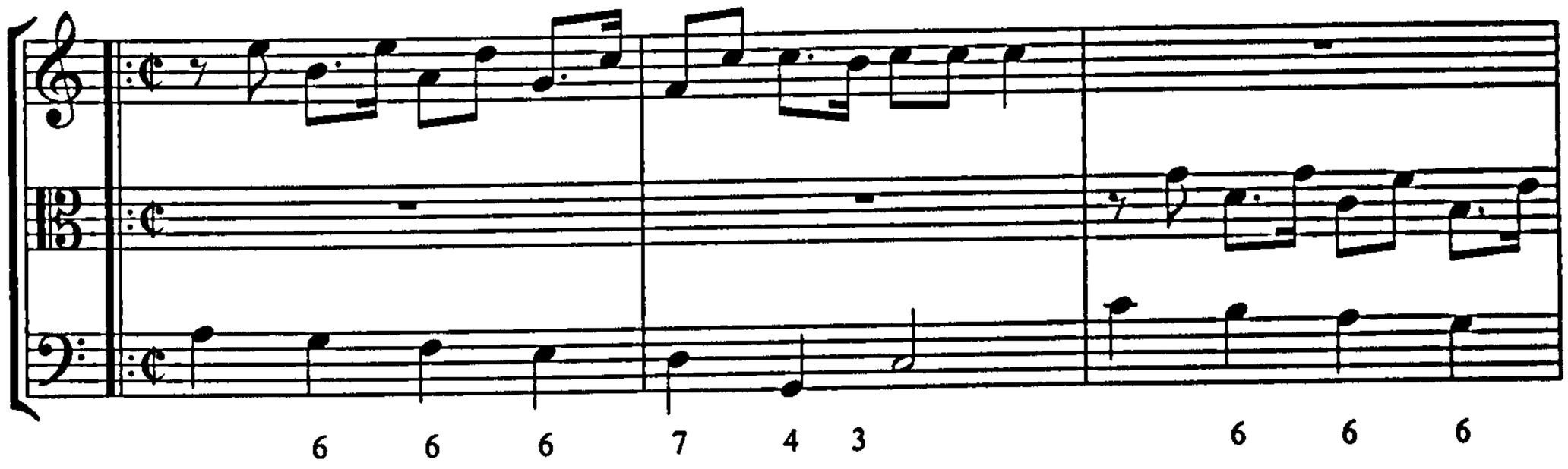
Viol di Gamba

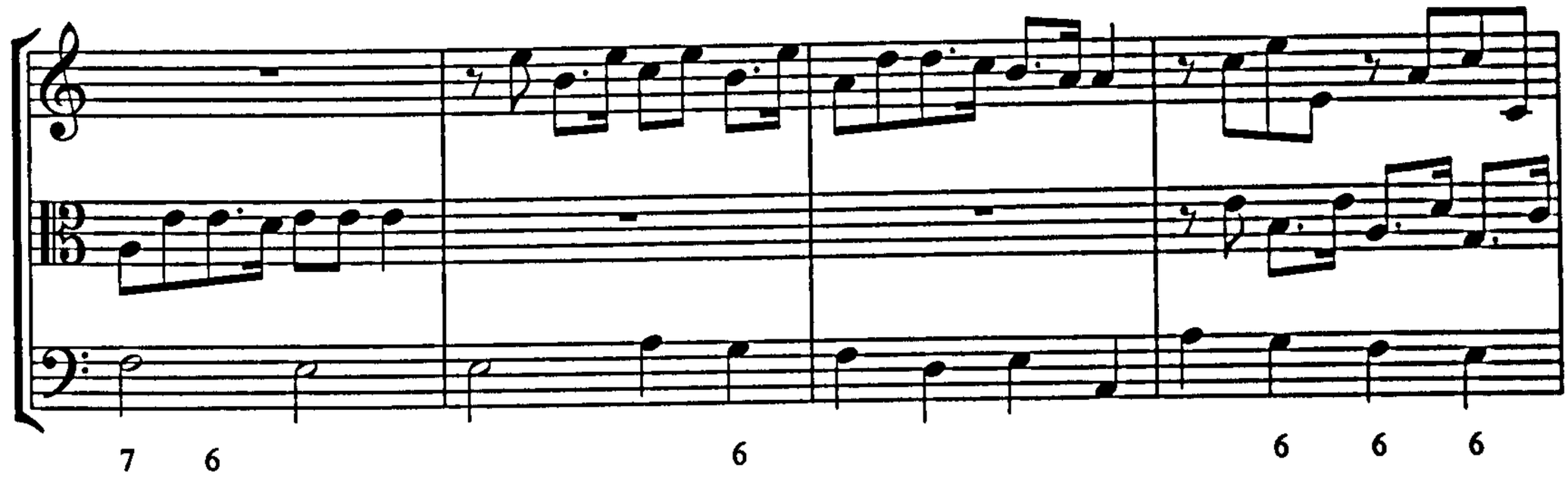
Continus

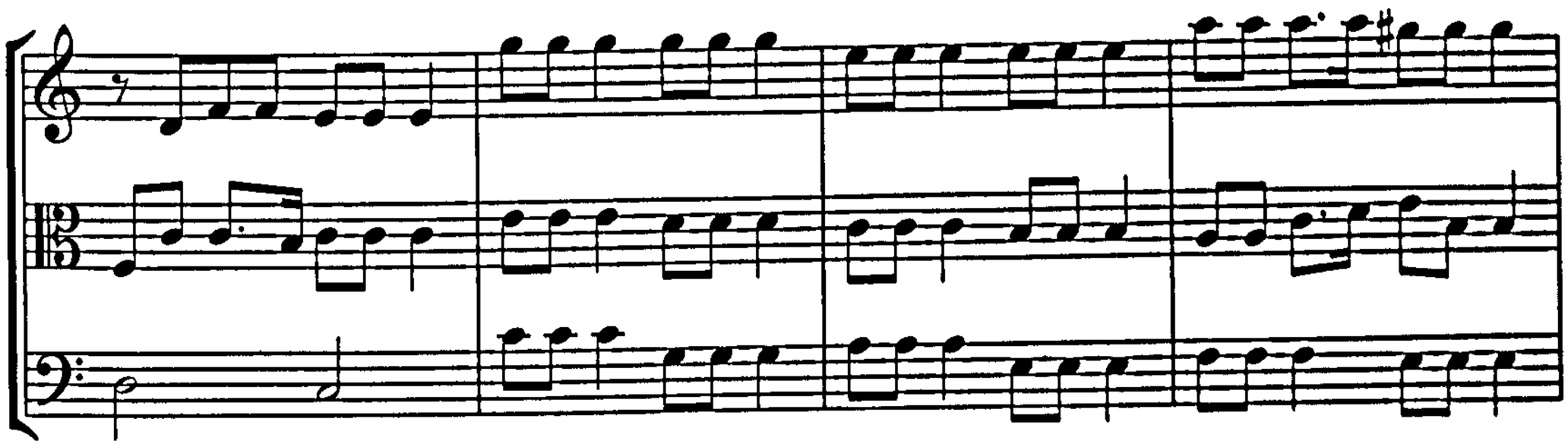
6

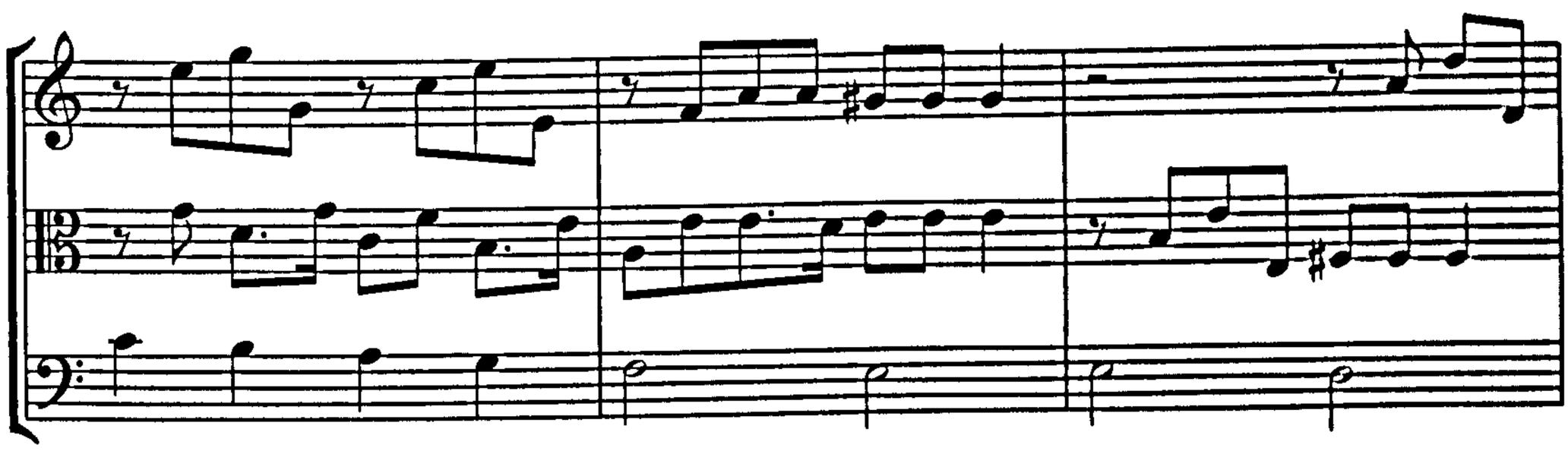

4 3
76
7
#
6
4 3

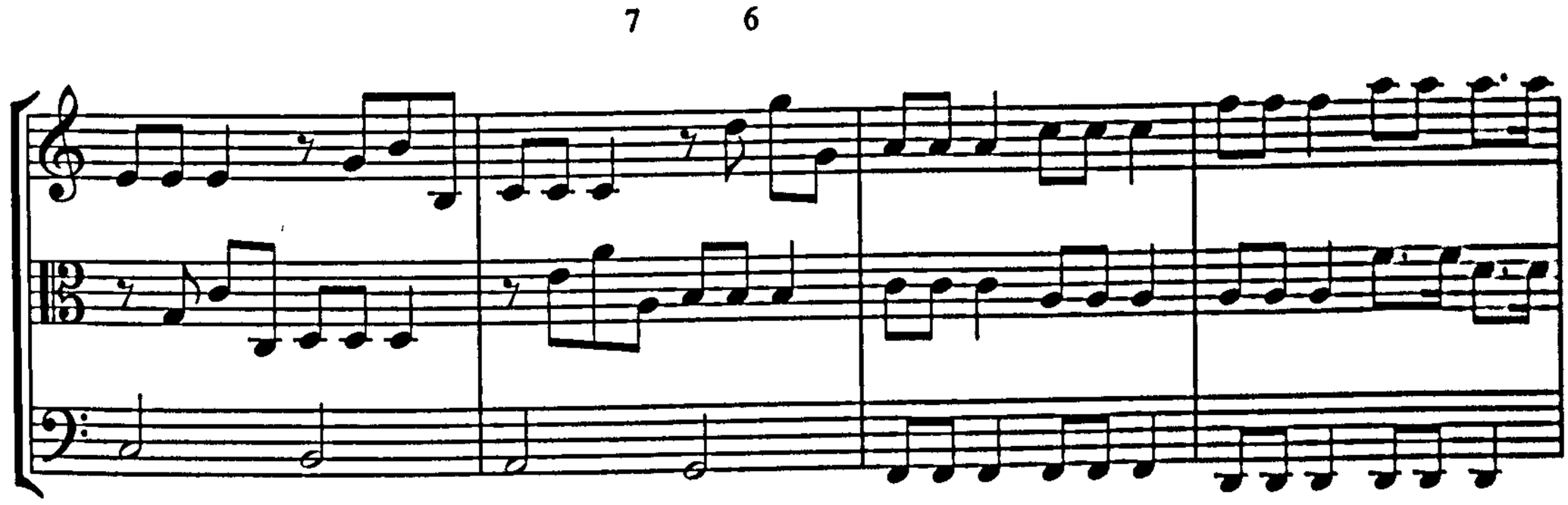

7 6
6
7 6
7 6 ♯
♭
4 ♯
♯ ♭
♯ 4 6
4 3

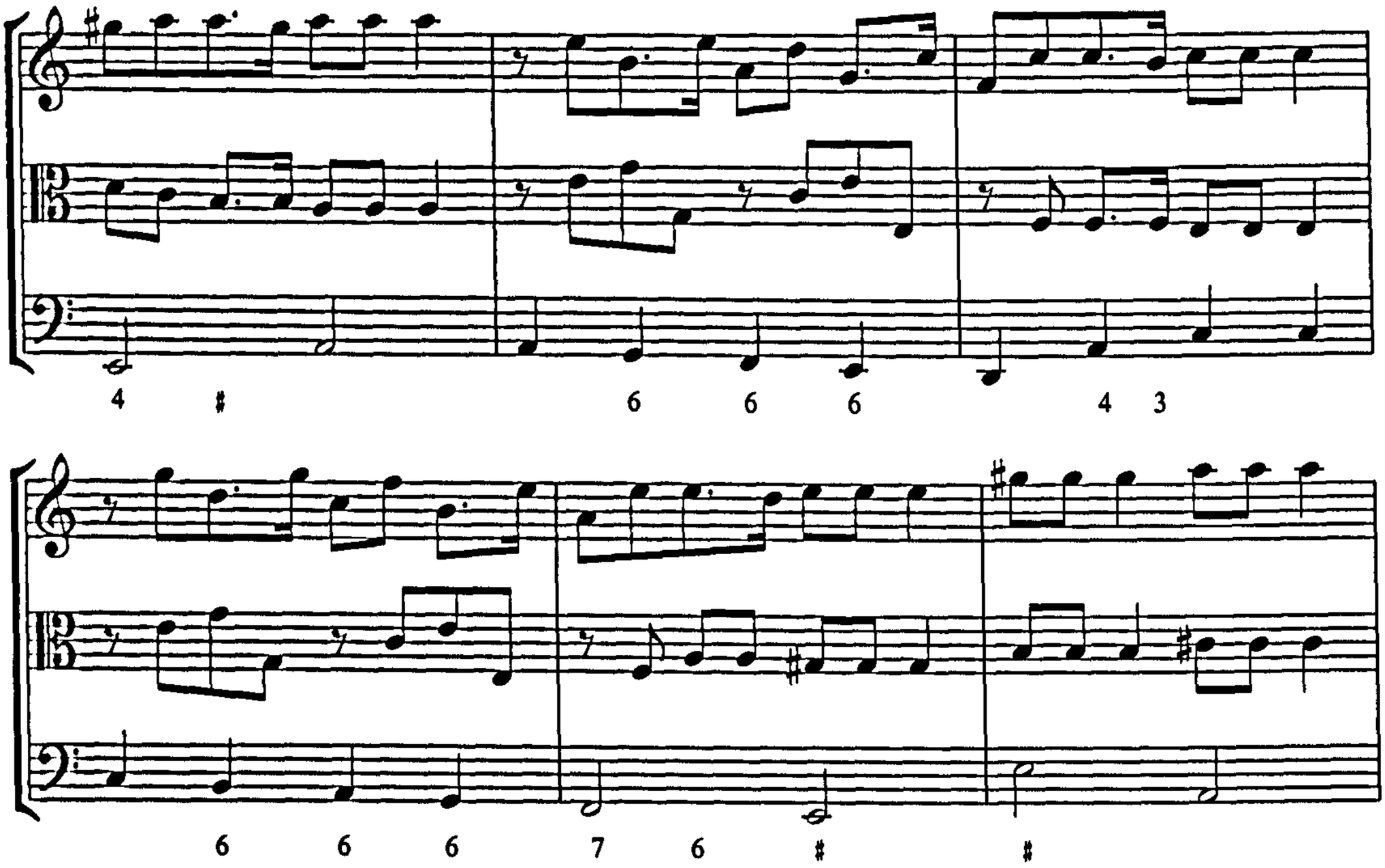

6 6 6 7 4 3 6 6 6

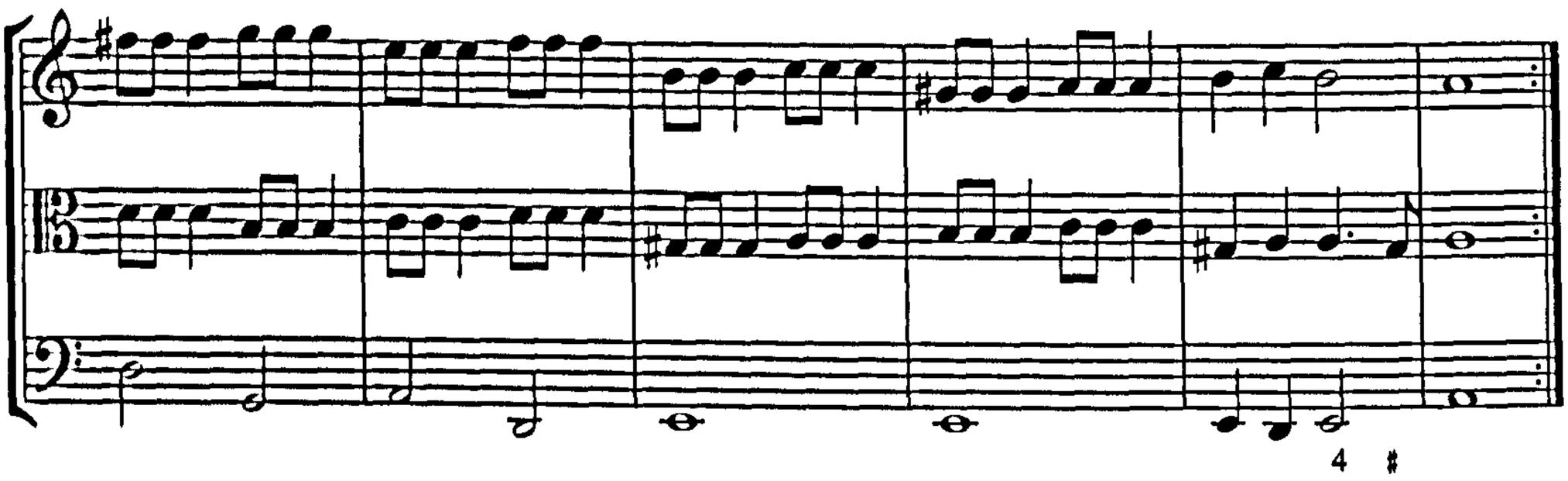

7 6 6 6 6 6


7 6

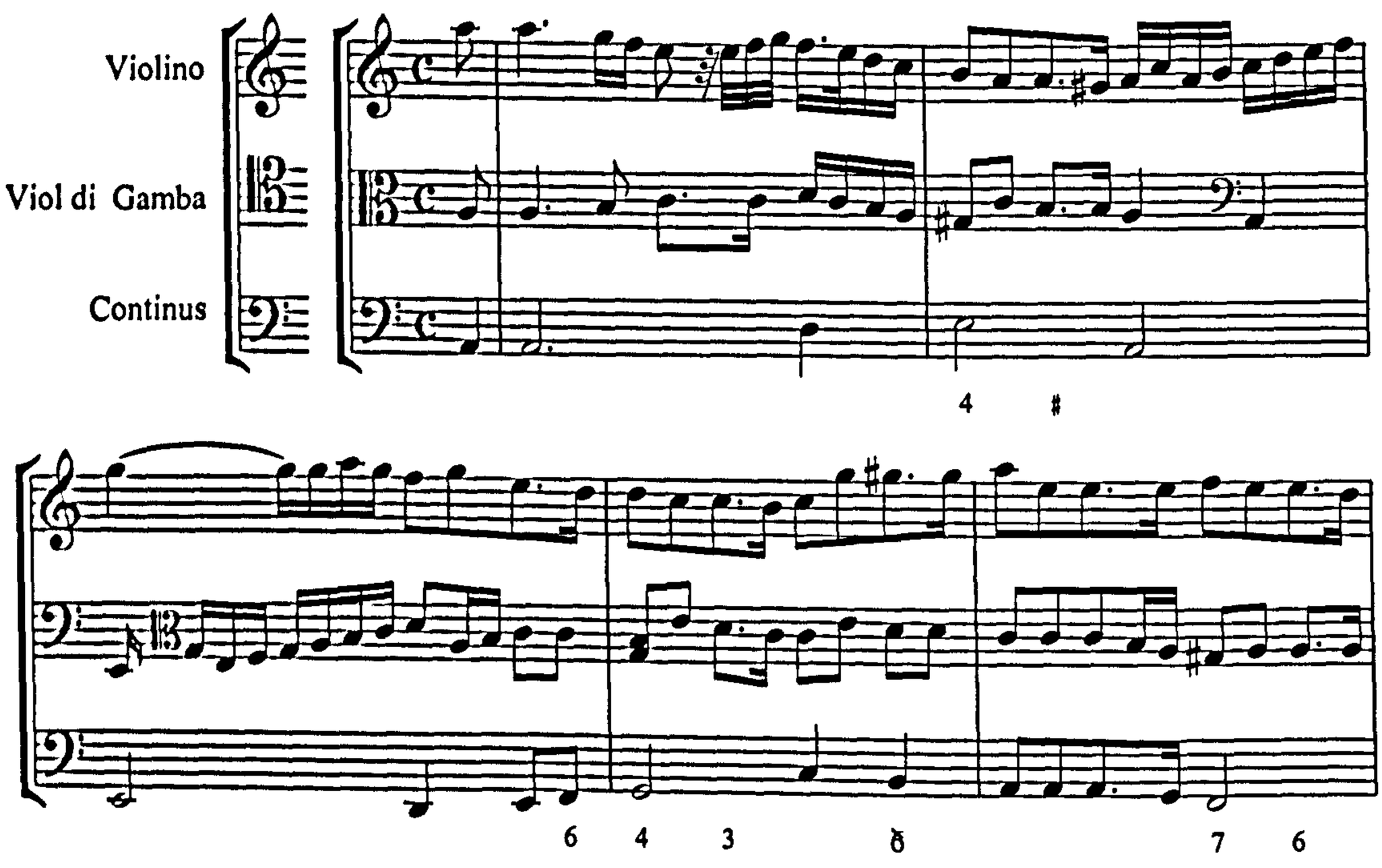

7 6

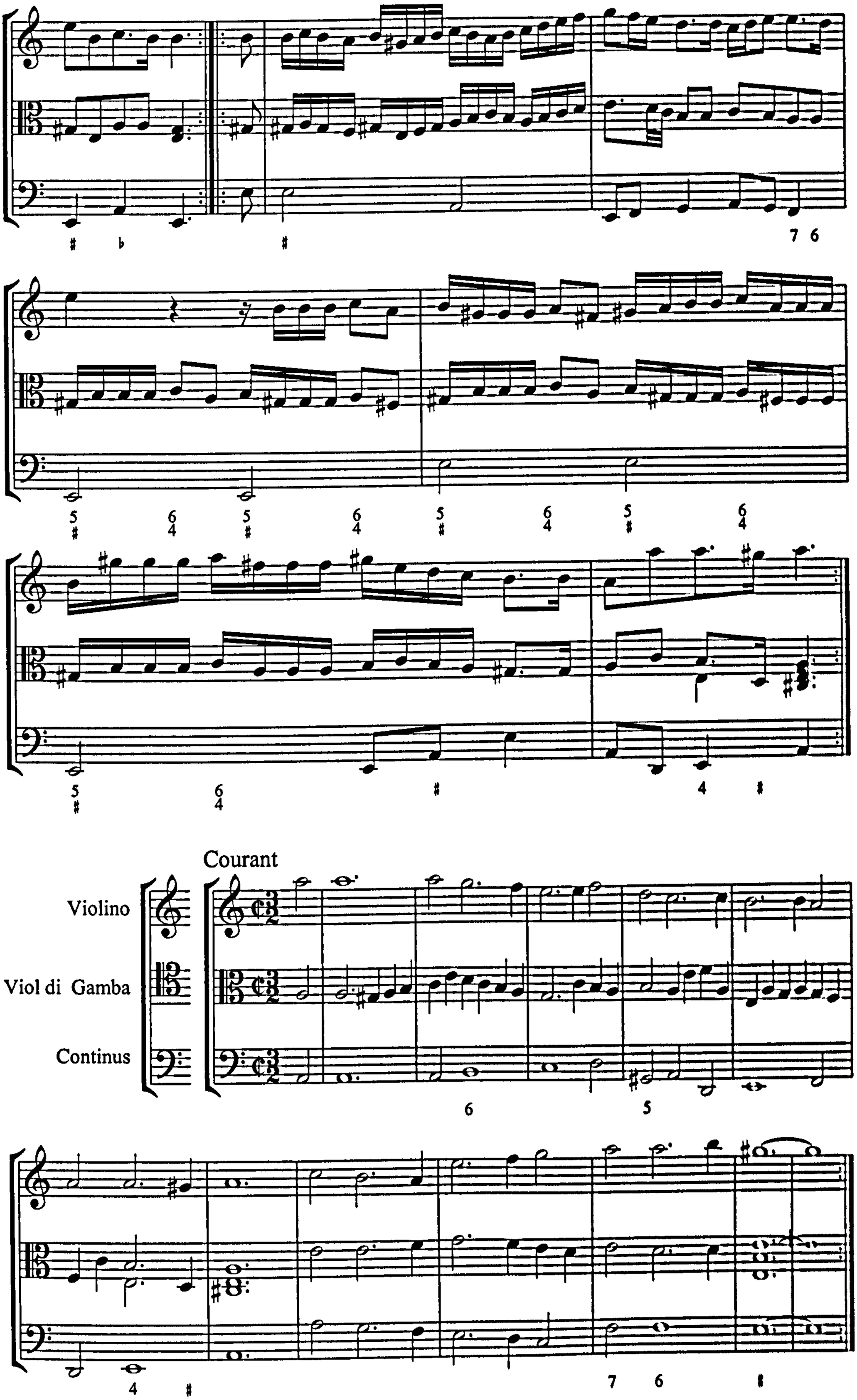






Allemanda

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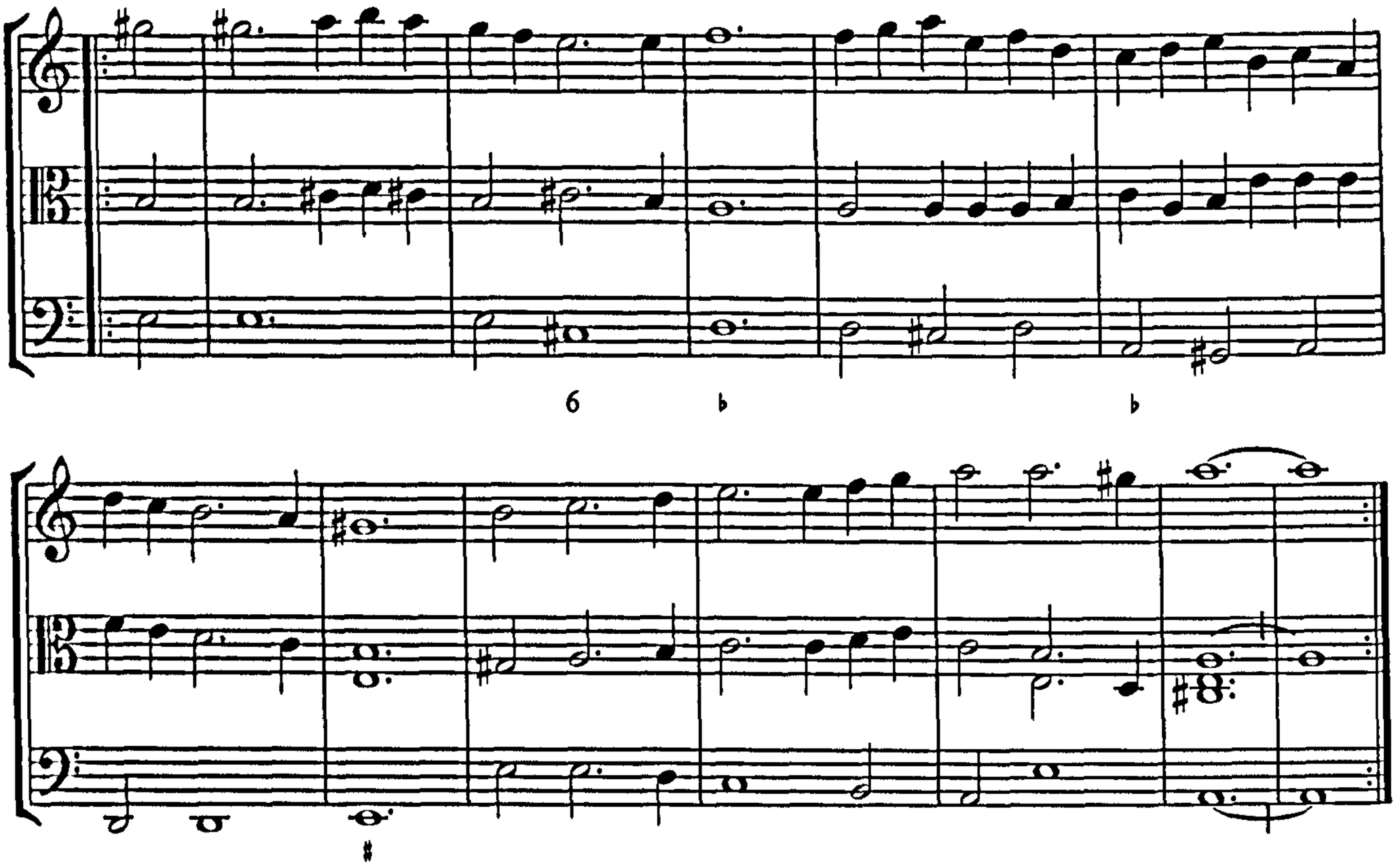
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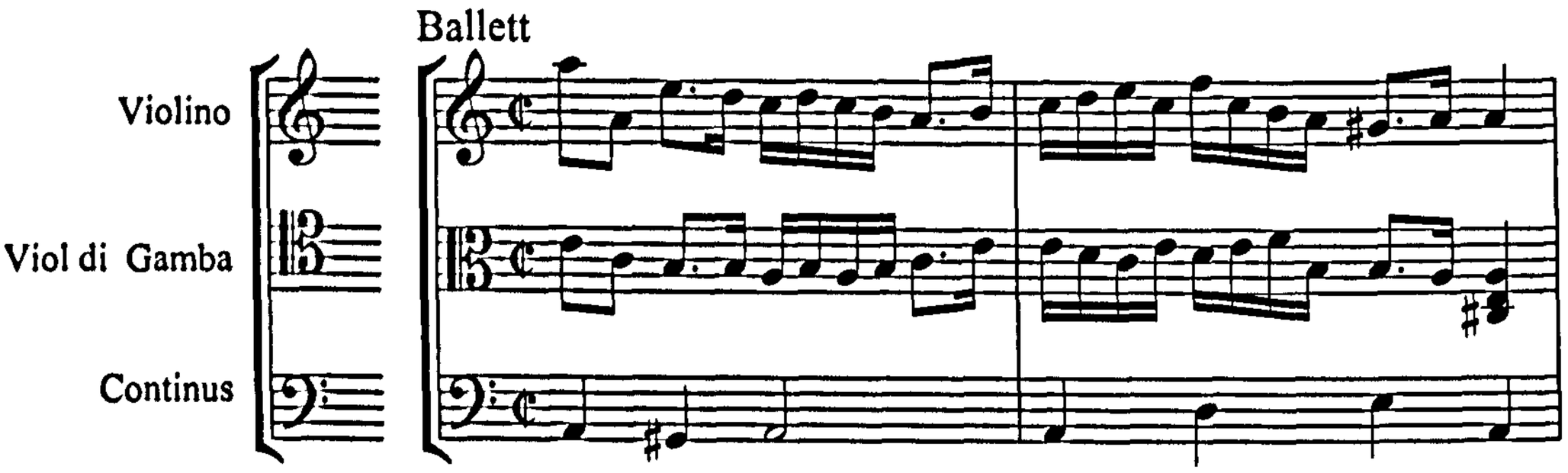
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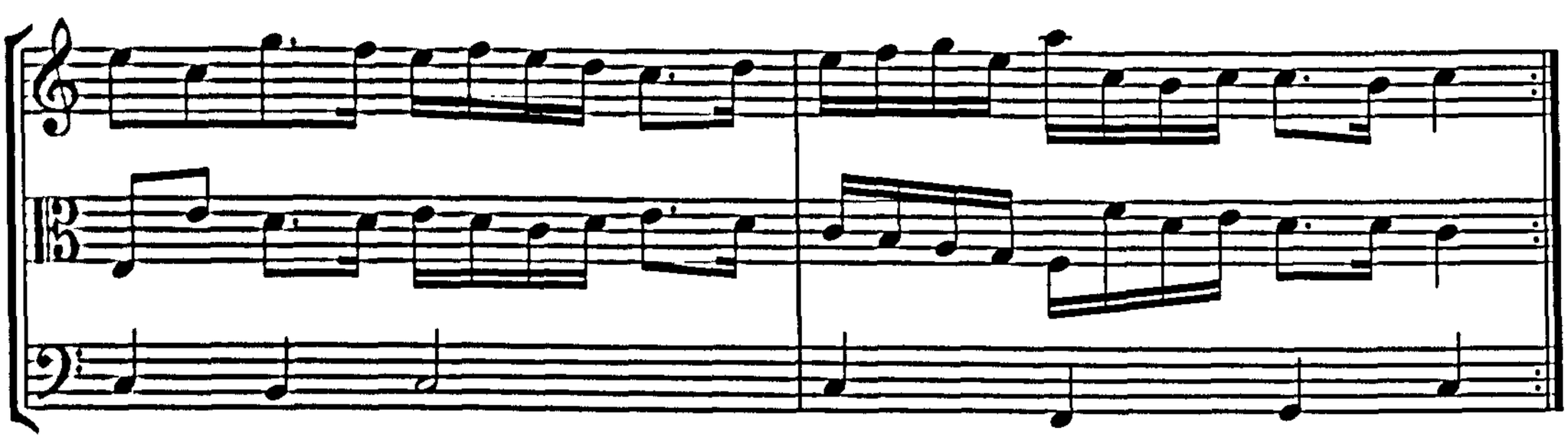

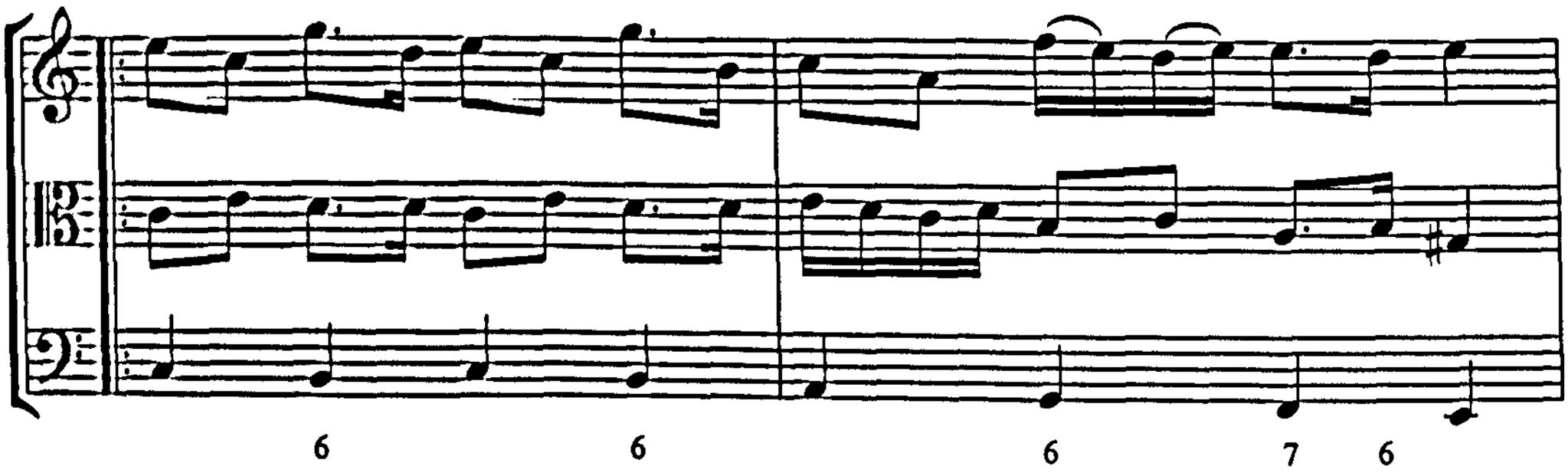
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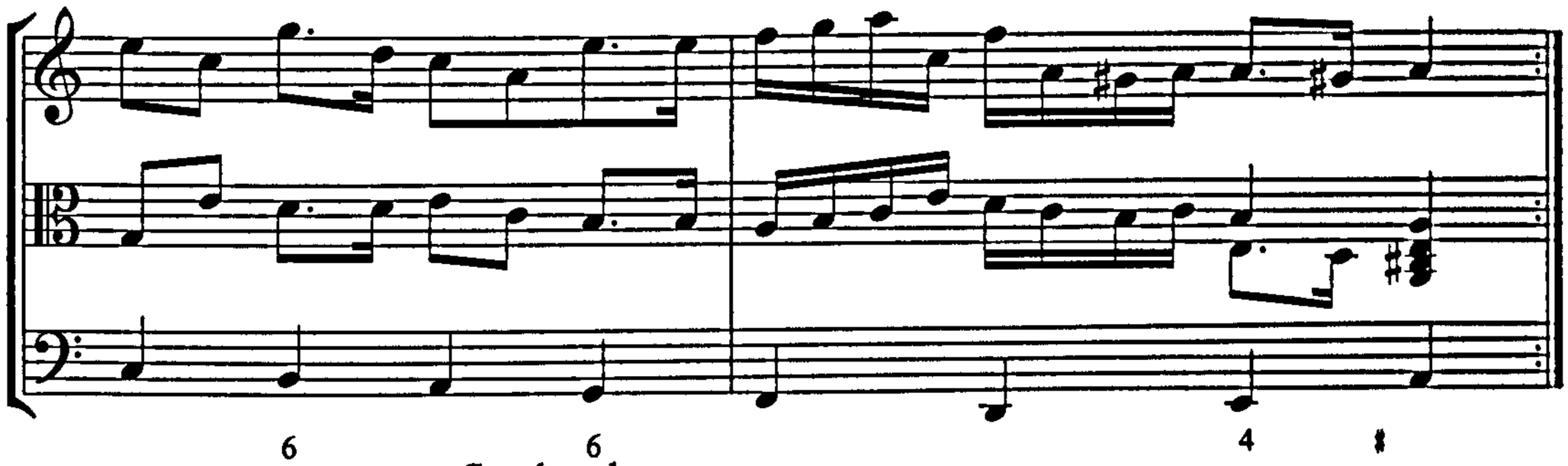
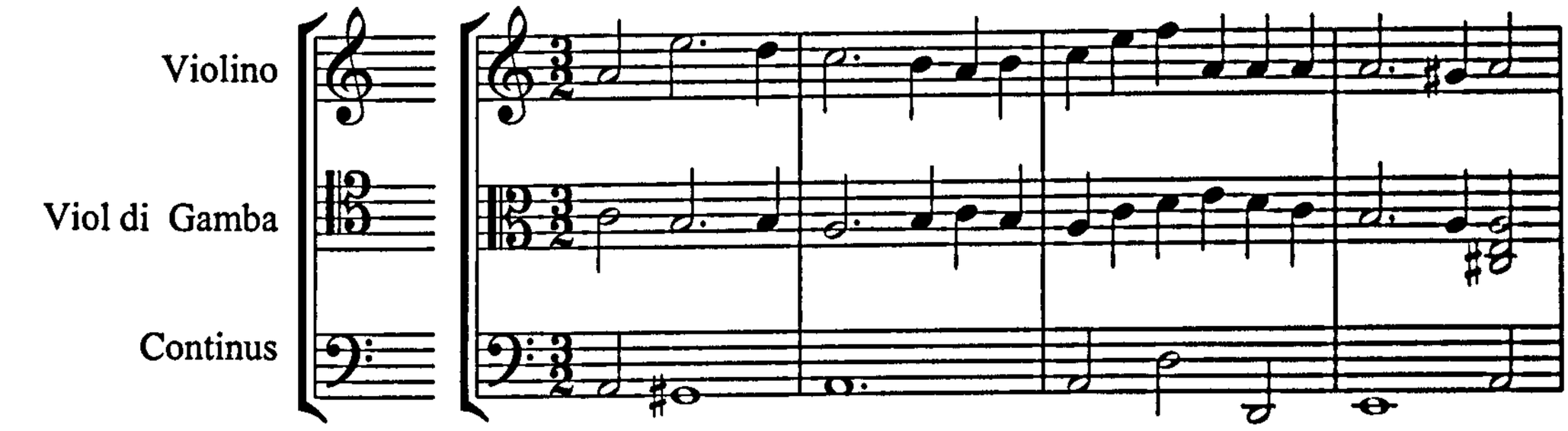
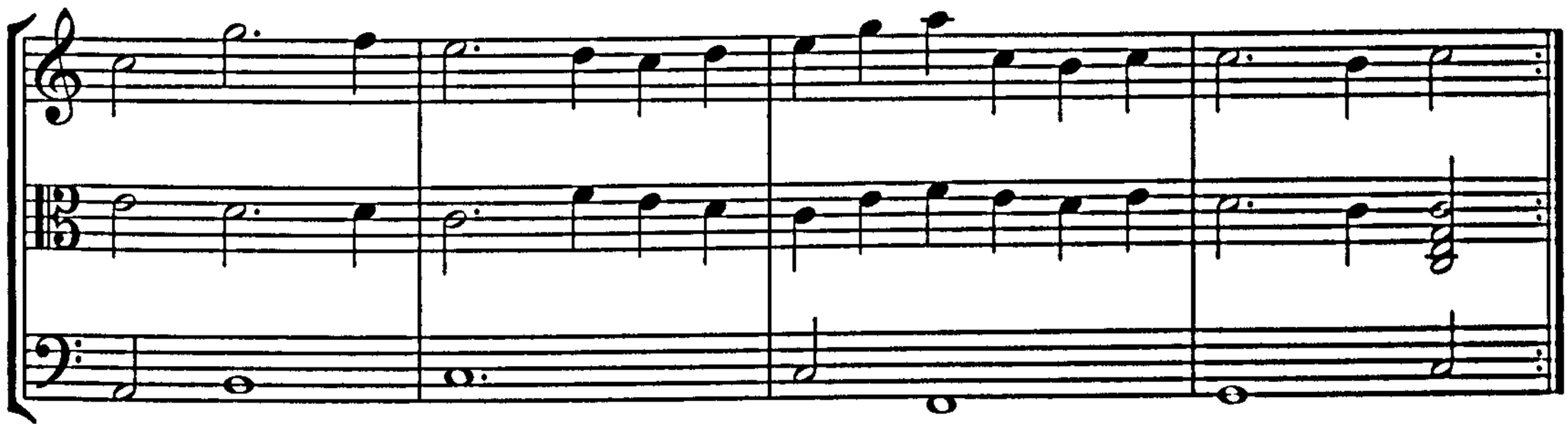
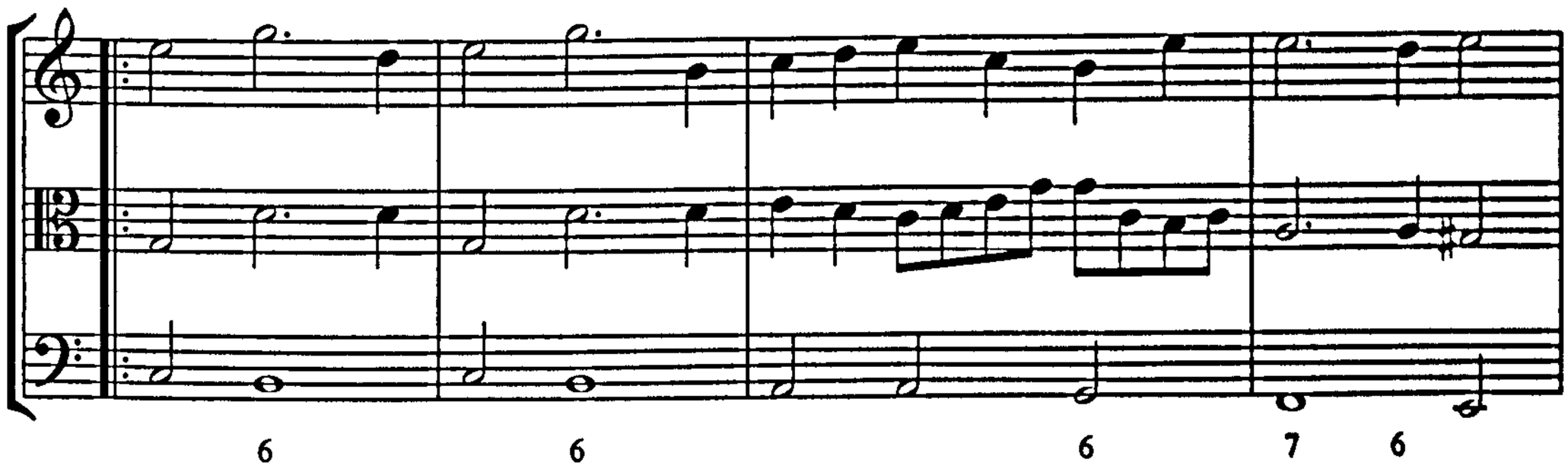
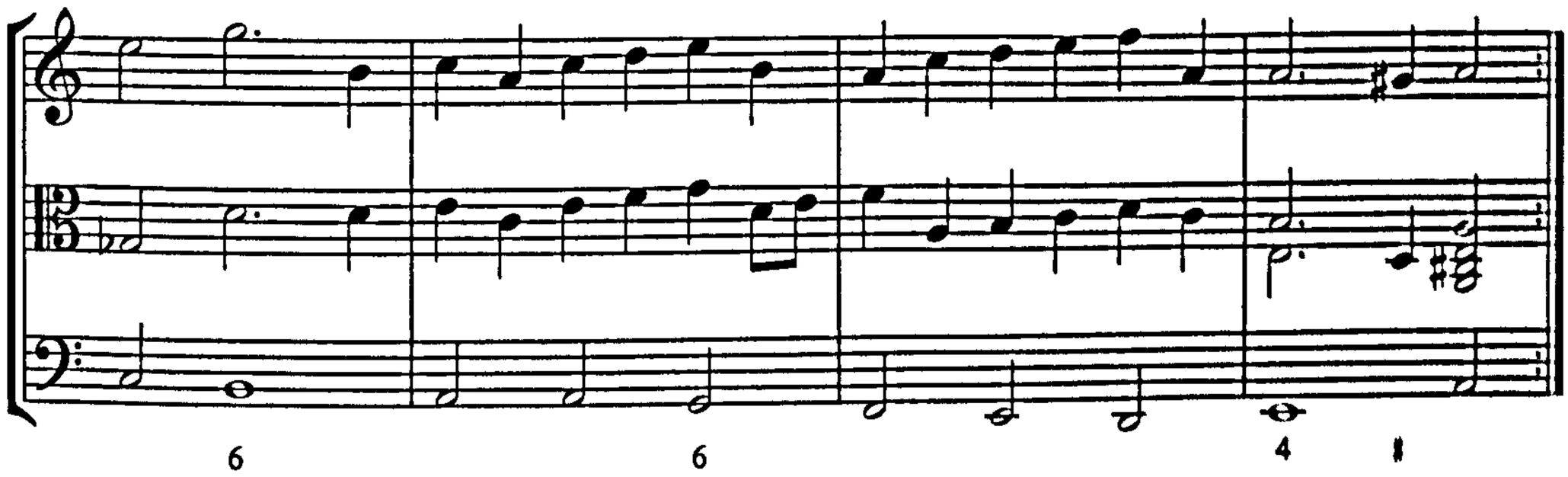


Sarabanda









Gigue

Violino

Viol di Gamba

Continus

65

76 ♯ 4 ♯ ♯

5 6 6

Sonata De Mr. Pestz

Johann Christoph Pez

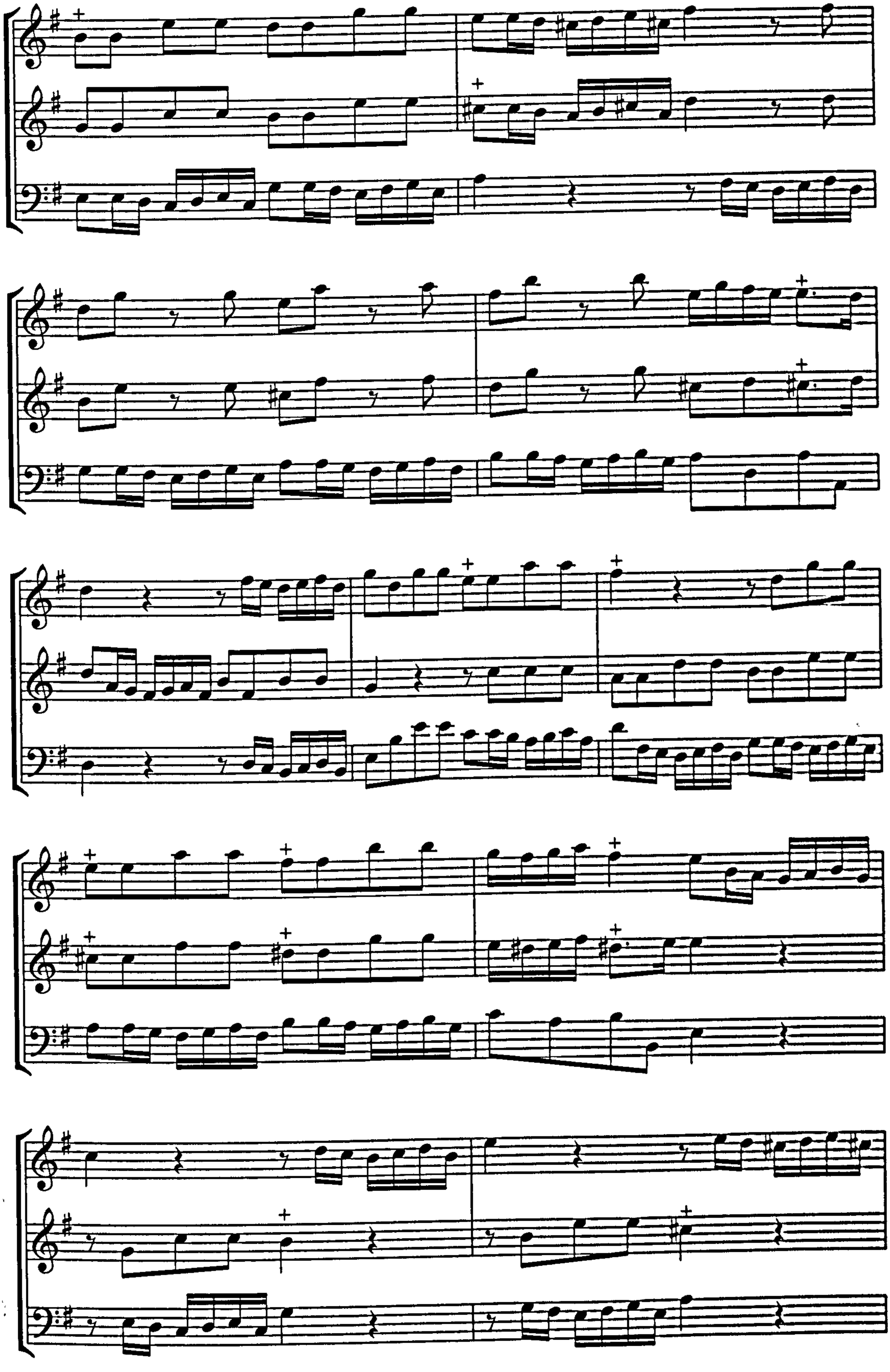
Sonata 6.

[1re Dessus]

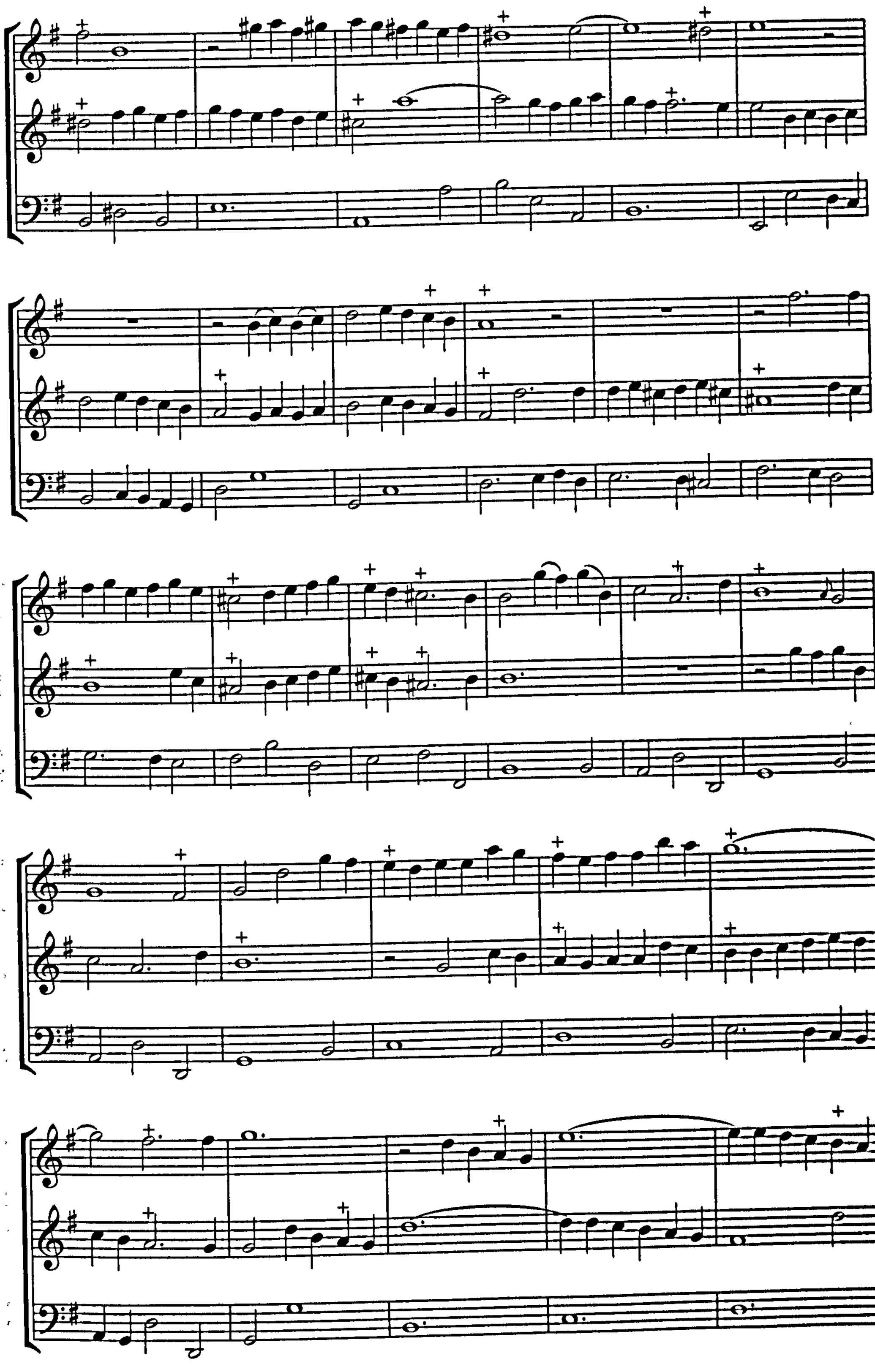
2e Dessus

1er Basse

Presto



fin *adagio*



da Capo *(sic)*

Bouree

[1re Dessus]

2e Dessus

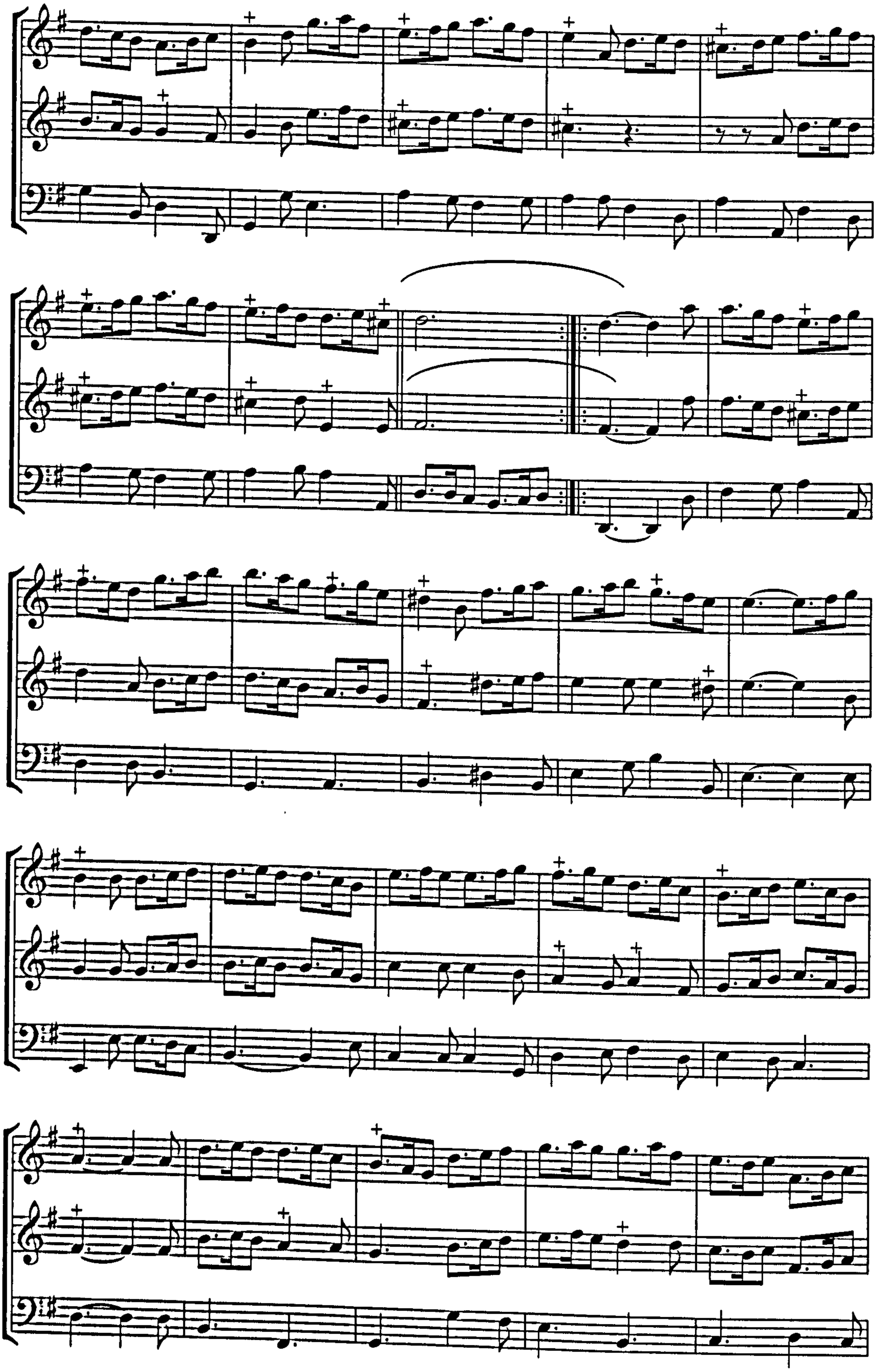
1er Basse

Giga

[1re Dessus]

2e Dessus

1er Basse

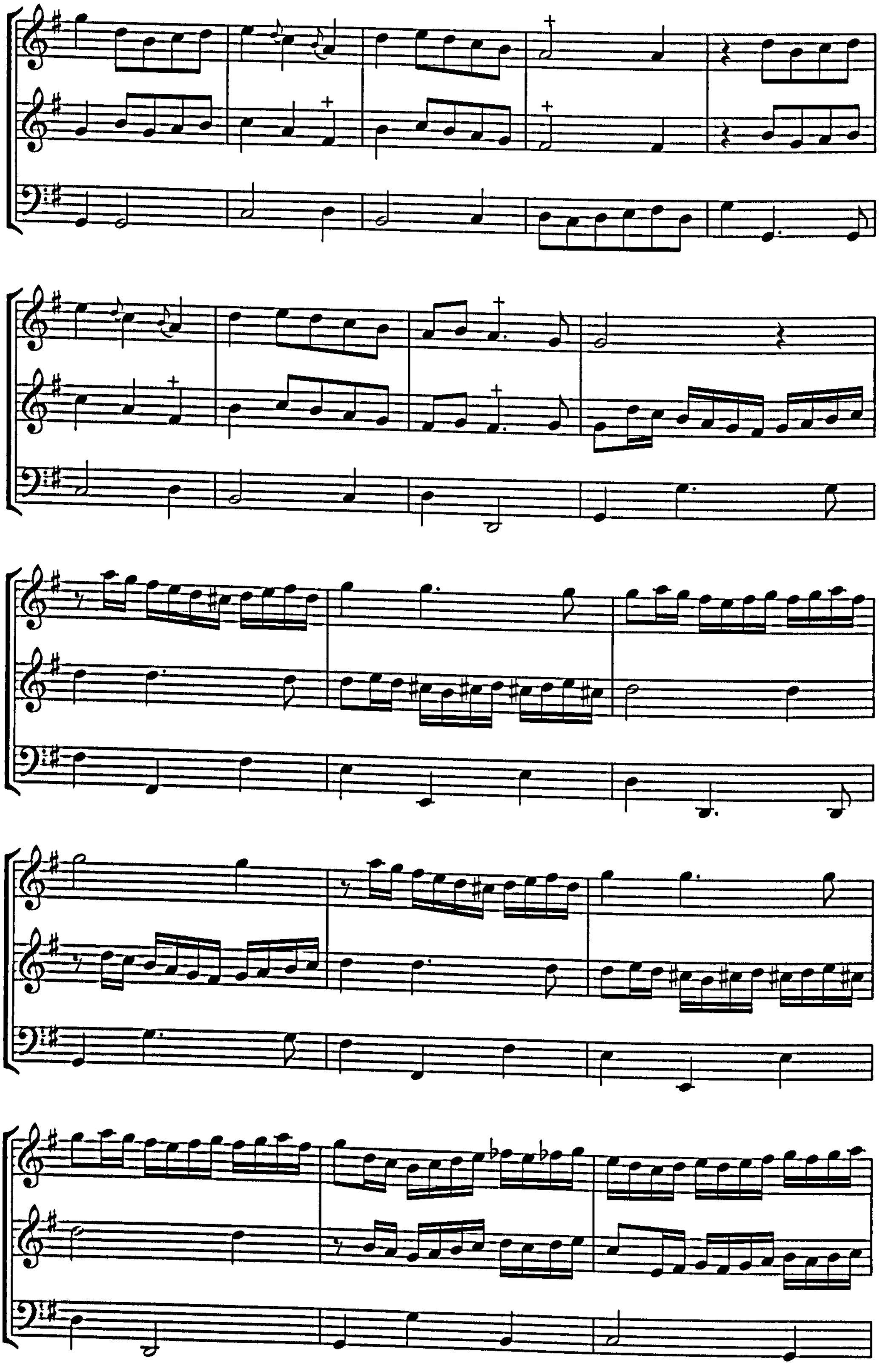


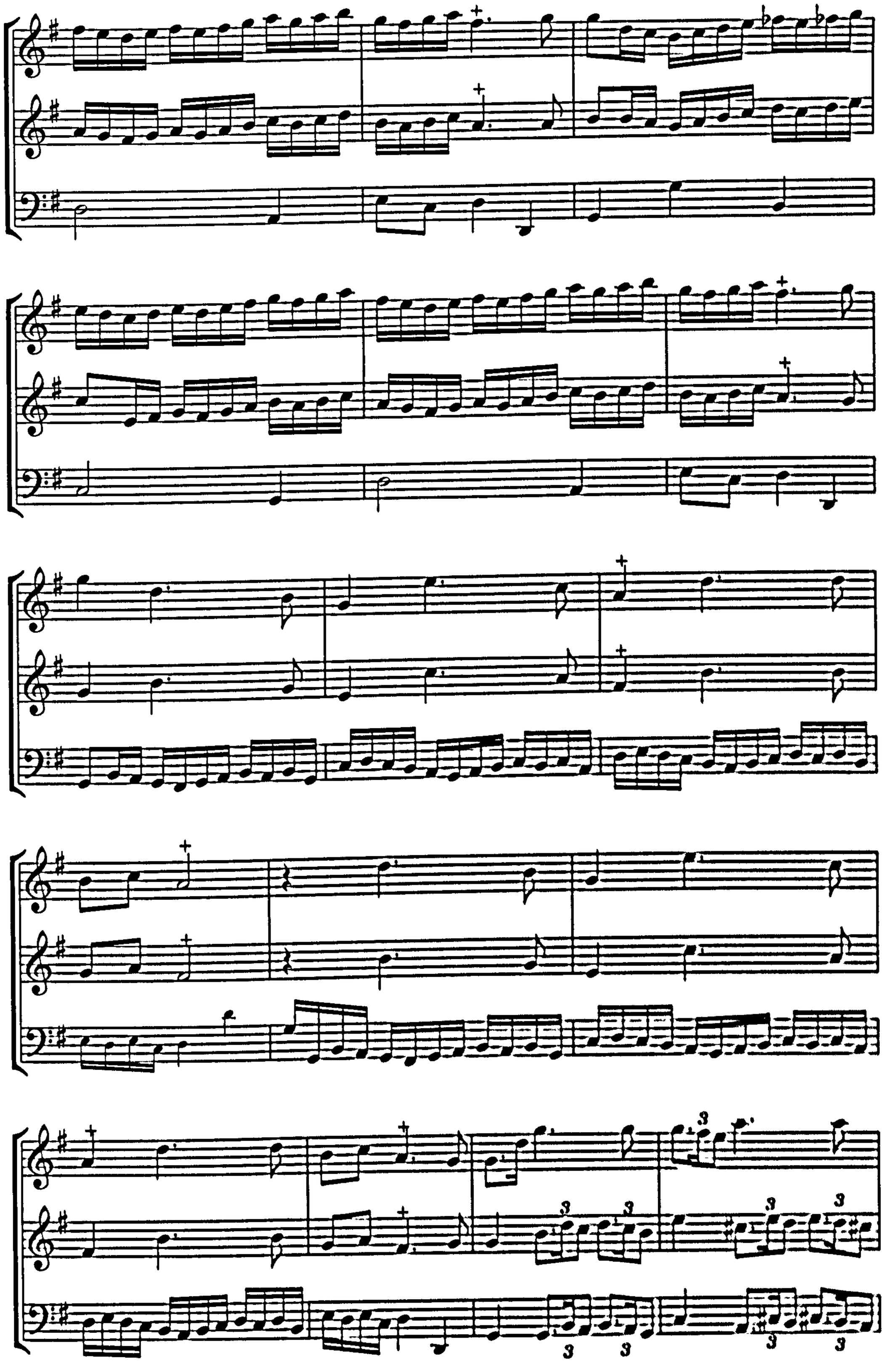
Chaconna

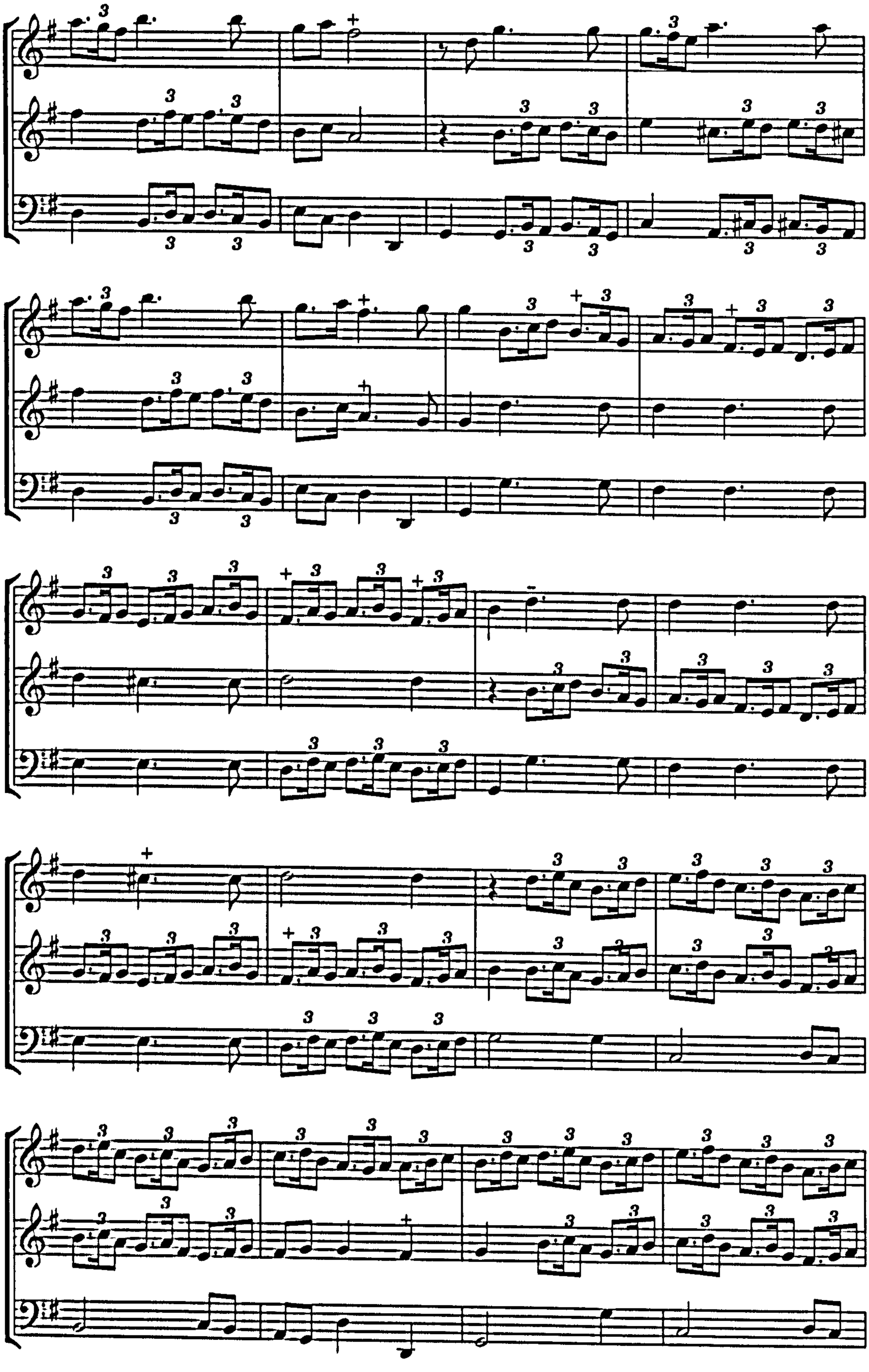
[1re Dessus]

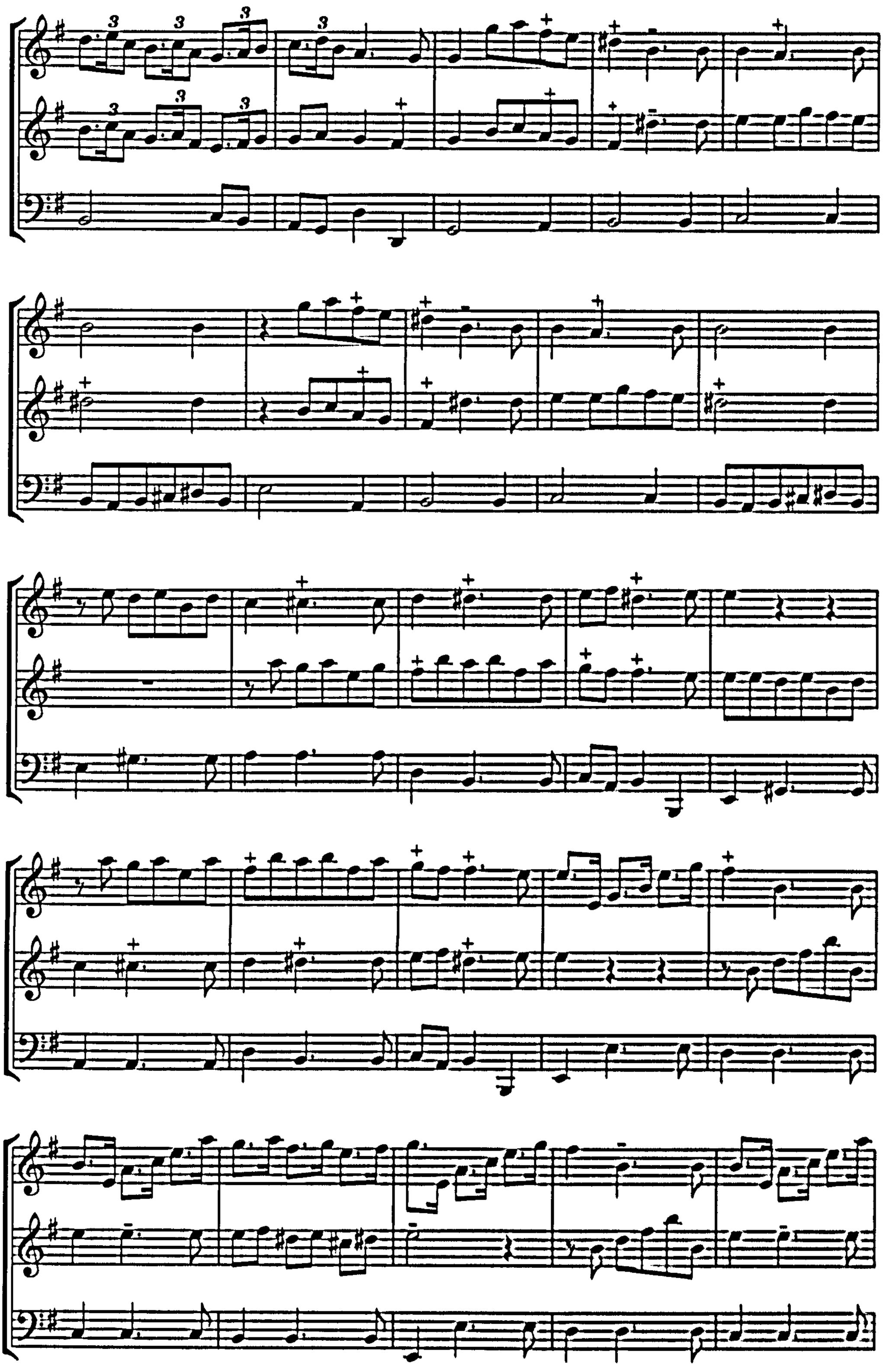
2e Dessus

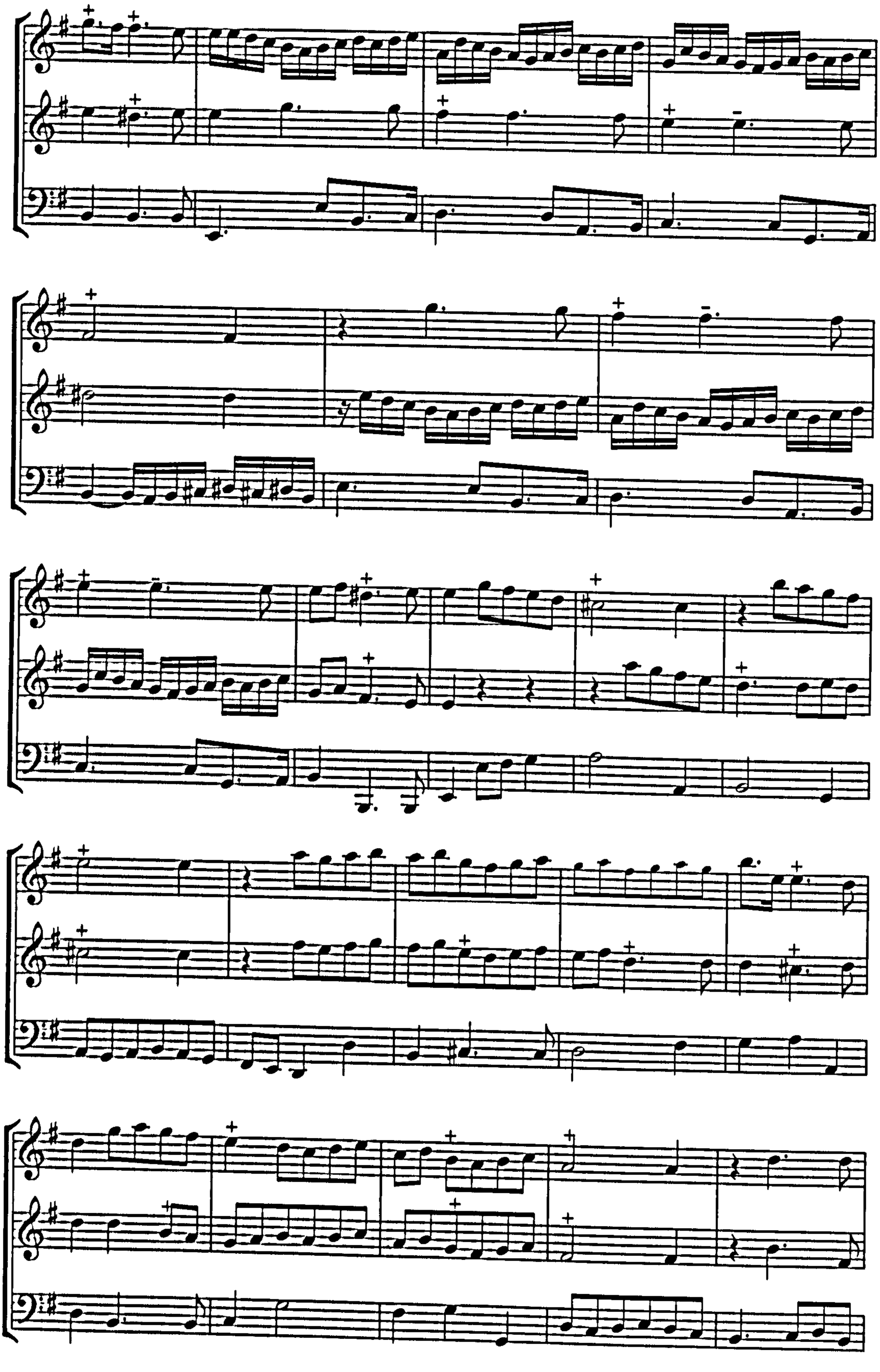
1er Basse

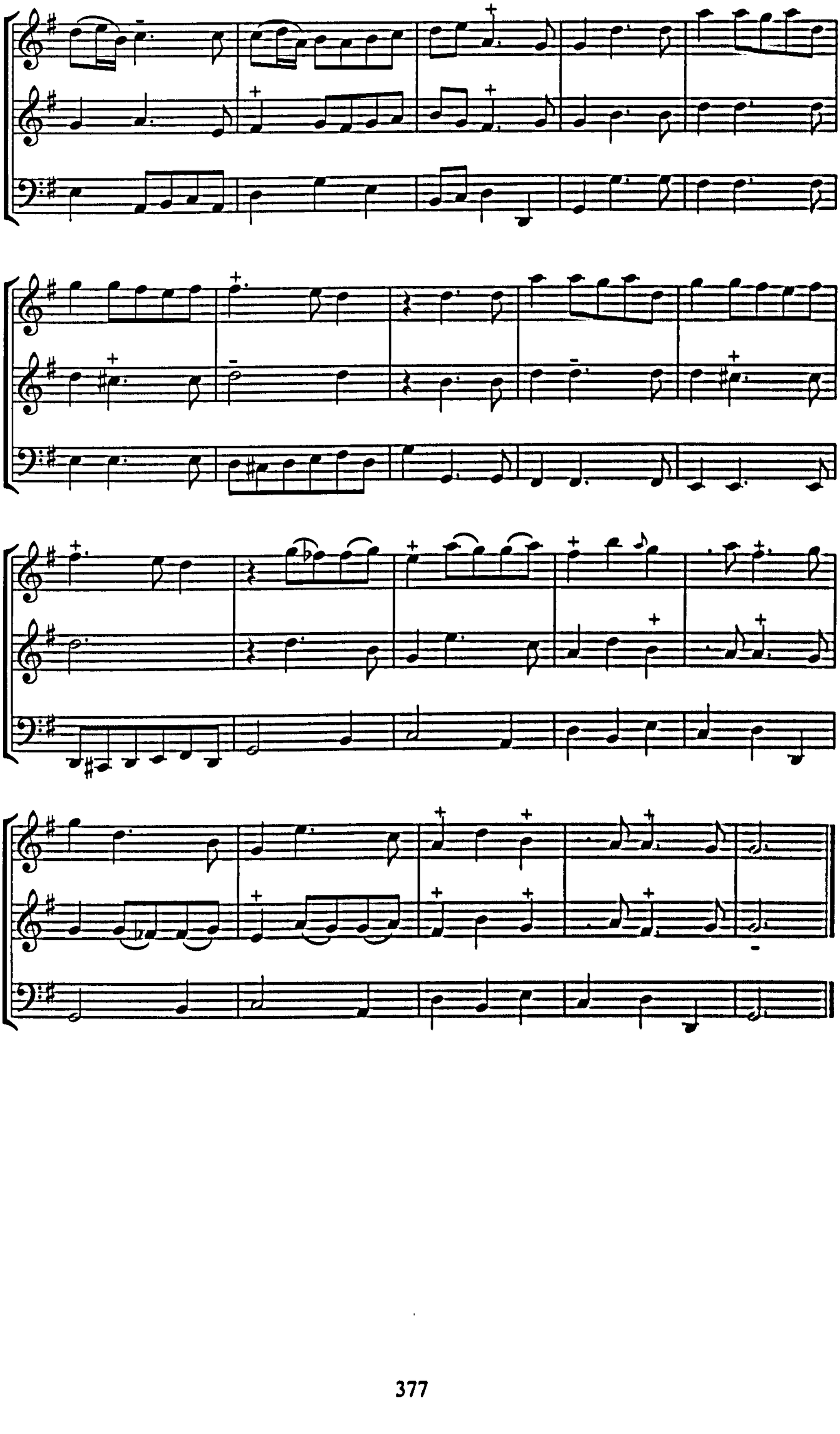












LA CICALA della Cetra D'EUNOMIO - *Ouverture I*

Jean Sigismund Cousser

Chaconne.

Premier Dessus d'Hautbois

Second Dessus d'Hautbois

Basson

Dessus de Violon

Haute-Contre

Taille

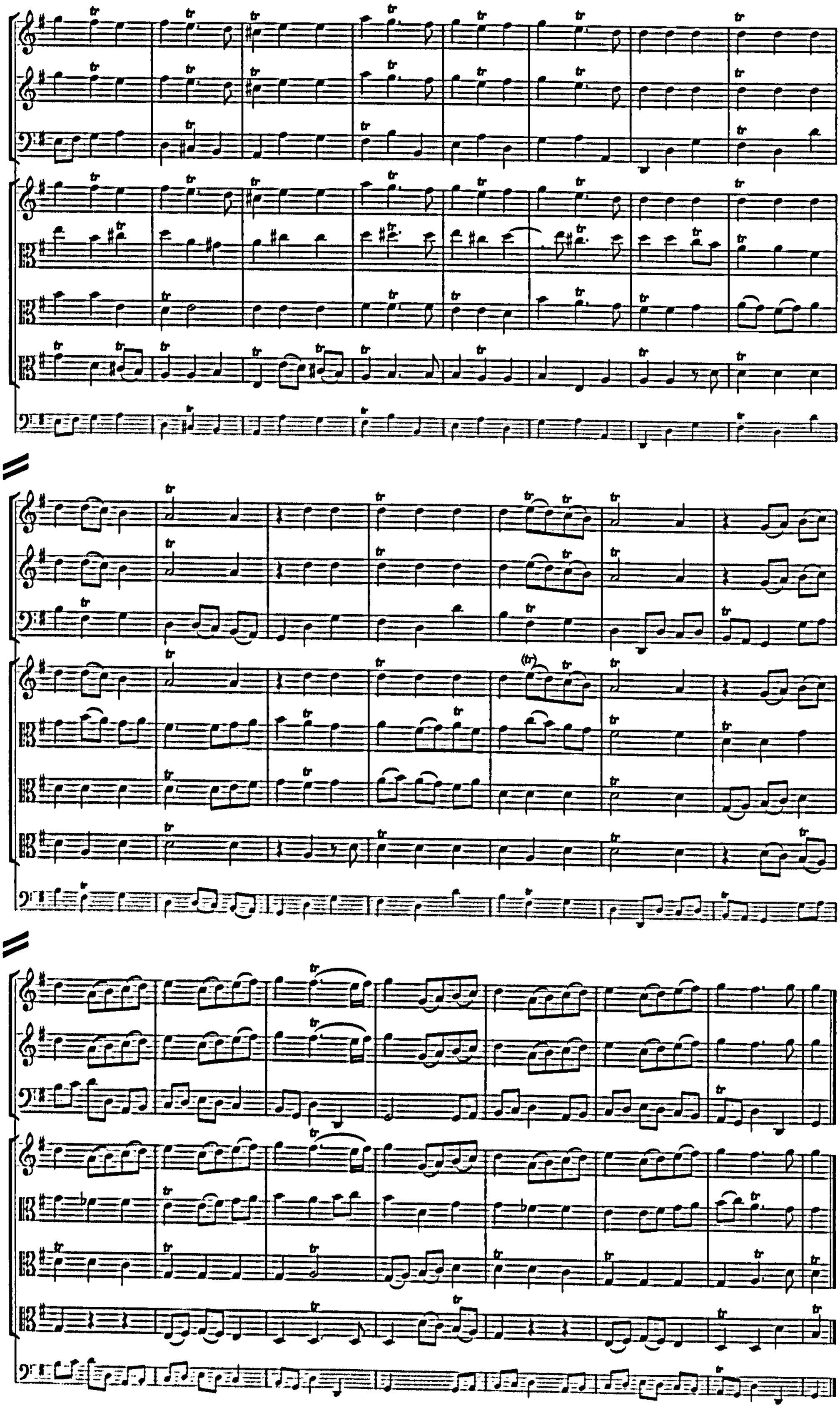
Quinte

Basse de Violon

fort.

trio.

tous.



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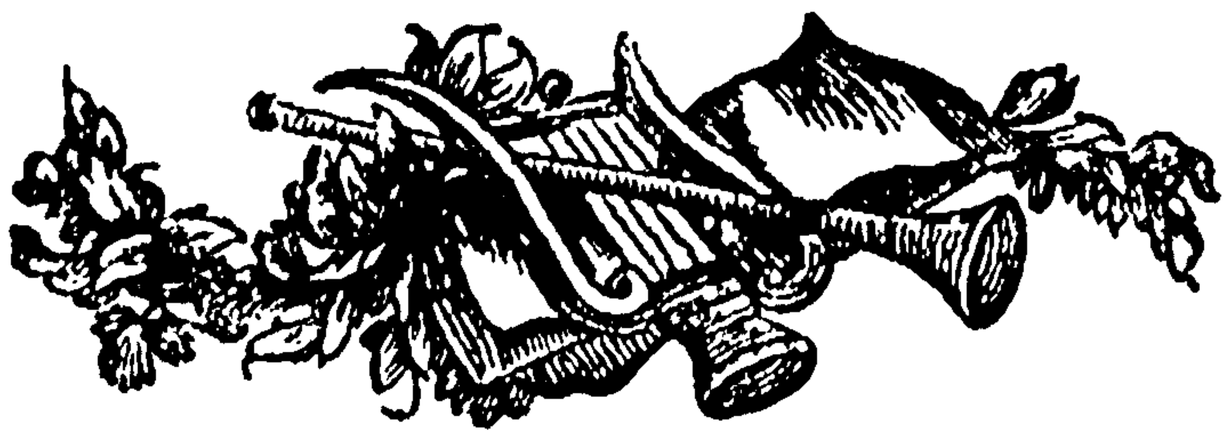
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