



François-Joseph Gossec

SINFONIA EN MI BÉMOL MAJEUR, OP. XII N° 5

[RH. 39]

Les musiciens des Princes de Condé

*Cahiers
de musique
155*



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Série proposée par Charles Hénin

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Cet ouvrage a été réalisé dans le cadre des échanges culturels entre la République Française et la Communauté Française de Belgique, avec le soutien de la Délégation Générale Wallonie-Bruxelles à Paris.



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CMBV — CAHIERS — 155

ISMN : M-56016-155-6
Dépôt légal : novembre 2005
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SINFONIA en Mi bémol Majeur, opus XII n° 5

[RH. 39]

I

F. - J. Gossec

Lamentable ou Lamentabile⁽¹⁾

Clarini primo e secondo in Si b

Corni primo e secondo in Eb

Violino primo

Violino secundo

Viola

Basso

pp

f

f

f

f

f

6

p

f

f

f

f

f

12

f

p

f

p

f

p

f

p

f

p

(1) source (cl. 1° & 2°, cor. 1° & 2°) : "Largo".

II

Très vite avec furie ou quasi presto con furie
Allegro Molto quasi Presto

Cl. 1° e 2°

Cor. 1° e 2°
in E \flat

Vl. 1°

Vl. 2°

Vla

B.

8

[à 2]

15

[à 2]

p

f

p

f

p

f

(1)

(1)

(1) source (vl. 1°, vl. 2°, vla) : ♩

Musical score for measures 23-30. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piano part is marked with a dynamic of *p* (piano). The melody consists of eighth and sixteenth notes, often beamed together. The bass line is mostly whole notes and half notes, with some eighth notes in the later measures.

Musical score for measures 31-36. The score is in a key signature of two flats and common time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piano part is marked with a dynamic of *f* (forte). The melody consists of eighth and sixteenth notes, often beamed together. The bass line is mostly eighth notes, with some sixteenth notes. A *[segue]* marking is present in measure 33. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 37-44. The score is in a key signature of two flats and common time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piano part is marked with a dynamic of *f* (forte). The melody consists of eighth and sixteenth notes, often beamed together. The bass line is mostly eighth notes, with some sixteenth notes. A *[segue]* marking is present in measure 38. The score includes various musical notations such as slurs, ties, and dynamic markings.

III

Mouvement entre le largo et l'andante expression de l'air patétique chanté, et toujours à demi jeu.

Moderé ou andante moderato ⁽¹⁾

Cl. 1° e 2°

Cor. 1° e 2°

Vi. 1°

Vi. 2°

Vla

B.

6

12

(1) source : cl. 1° & 2°, "Poco largo" ; cor. 1° & 2°, "Andante poco largo".

(2) source : liaison par deux.

IV

Vite et non prestissimo mais allegro molto ⁽¹⁾

Cl. 1° e 2°

Cor. 1° e 2°

Vi. 1°

Vi. 2°

Vla

B.

9

[à 2]

17

(1) source (cl. 1° & 2°, cor. 1° & 2°) : "Allegro molto".

(2) source : *p*

(3) source :

Musical score for measures 25-32. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with a steady eighth-note pattern and a treble part with chords and melodic lines. Dynamics include 'p' (piano) and 'f' (forte).

Musical score for measures 33-40. The score continues with the vocal line and piano accompaniment. The piano part features a complex rhythmic pattern in the bass line, marked with '(1)'. Dynamics include 'f' (forte) and '[à 2]' (second ending).

Musical score for measures 41-48. The score continues with the vocal line and piano accompaniment. The piano part features a complex rhythmic pattern in the bass line, marked with '(1)'. Dynamics include 'f' (forte).

(1) Pour cette figure rythmique, on pourra adopter la leçon des mes. 39-44 des basses.