

LES ESSENTIELS

Gossec

*Messe des morts*

RH 501

réduction clavier - *keyboard reduction*

CHŒUR ET ORCHESTRE

*Cambv*  
éditions

# François-Joseph GOSSEC 1734-1829

## *Messe des morts*

RH 501

réduction clavier - *keyboard reduction*

COLLECTION CHŒUR ET ORCHESTRE

Édition de Louis Castelain

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## INTRODUCTION

### NOTES BIOGRAPHIQUES ET HISTORIQUES

François-Joseph Gossec est né le 17 janvier 1734 à Vergnies dans le Hainaut, en ce temps-là village français, aujourd'hui situé en Belgique. Fils d'un modeste paysan, il reçut son éducation musicale dans les maîtrises de Sainte-Aldegonde de Maubeuge où il apprit le violon, le clavecin et la composition avec Jean Vanderbelen, puis de la cathédrale Notre-Dame d'Anvers sous la direction d'André-Joseph Blavier.

En 1751, à l'âge de 17 ans, il se rend à Paris, où il est engagé comme violoniste dans l'orchestre du fermier général Le Riche de La Pouplinière. Dans cet orchestre, l'un des plus fameux laboratoires musicaux de l'époque, il rencontre Jean-Philippe Rameau et Johann Stamitz et il peut entendre toutes sortes de styles musicaux modernes, notamment les symphonies de l'École de Mannheim qui l'influencèrent durablement, mais aussi des instruments encore rares, importés d'Allemagne, comme les clarinettes, les cors et sans doute les trombones. En 1756, il prend la direction de l'orchestre jusqu'à la mort de La Pouplinière, en 1762.

Par la suite, après avoir été protégé par les princes de Conti et de Condé, il ajoute à sa carrière de compositeur celle d'administrateur d'institutions musicales parisiennes. En 1769, il fonde le Concert des amateurs où, le premier, il fait entendre au public parisien des symphonies de Haydn. De 1773 à 1777, il co-dirige le Concert Spirituel avec Pierre Gaviniès et Simon Le Duc, dont il renouvelle le répertoire en accordant plus de place à la musique italienne. En 1780, Antoine Dauvergne est nommé directeur de l'Académie de royale de musique, et Gossec sous-directeur. Cependant, la carrière de compositeur scénique de Gossec fut contrariée par celle, florissante, de Gluck ; seul un ballet, *Mirza*, reçut les suffrages du public. En 1784, Gossec est nommé à la tête de l'École royale de chant, qui devient le Conservatoire de Musique en 1795.

Après 1789, Gossec devient l'un des musiciens officiels de la Révolution, pour laquelle il compose de nombreux chants et hymnes patriotiques, renouant ainsi avec les grandes fresques chorales qui lui avaient déjà valu le succès, sous la période précédente, avec son *Requiem* et son oratorio *La Nativité*. Outre le *Te deum pour la fête de la fédération* joué le 14 juillet 1790, l'*Hymne à la liberté* et le *Chant du 14 juillet* sur des paroles de Chénier, on lui doit la première orchestration de la *Marseillaise*.

Il devient membre de l'Institut en 1795 et chevalier de la Légion d'honneur en 1804.

Après la Révolution, Gossec ne composera plus, hormis la *Symphonie à 17 parties* en 1809, une de ses œuvres les plus célèbres avec sa *Messe des morts*, et la *Dernière messe des vivants* en 1813.

#### **La Messe des morts**

En 1760, Gossec est un jeune compositeur, il dirige l'orchestre privé de La Pouplinière et a déjà publié deux *opus* de chambre et deux autres de symphonies. Ses symphonies, dont l'une fut jouée au Concert Spirituel en 1757, lui ont apporté quelque notoriété auprès du public et l'ont placé à l'avant-garde du courant symphoniste. Cependant Gossec n'a pas encore produit d'œuvre vocale d'envergure qui pourrait lui ouvrir les portes d'une institution parisienne. La première exécution de la *Messe des morts* eut lieu en mai 1760 à l'église des Jacobins de la rue Saint-Jacques.

En 1780, vingt ans après la création de l'œuvre, Gossec publie la partition par souscription aux presses de Henry. Il est alors un compositeur reconnu qui s'est illustré dans tous les genres lyriques et dont les œuvres ont été jouées dans les grandes institutions parisiennes : une dizaine d'opéras comiques à la Comédie italienne, des ballets et la tragédie lyrique *Sabinus* à l'Académie royale de musique, des motets et un oratorio, *La Nativité*, au Concert Spirituel. Sa *Messe des morts* a été interprétée une quinzaine de fois en extraits (séquence et offertoire) dans cette institution, ou en intégralité, aux Carmes du Luxembourg et aux Feuillants par la Société des enfants d'Apollon ou le Concert des amateurs, lors de services funèbres ou de concerts.

## INTRODUCTION

### BIOGRAPHICAL AND HISTORICAL NOTE

François-Joseph Gossec was born on 17 January 1734 in Vergnies (Hainaut province), a village that was French at the time and is now in Belgium. The son of a modest farmer, he received his musical education in the choir schools of Sainte-Aldegonde in Maubeuge, where he studied the violin, the harpsichord and composition with Jean Vanderbelen, and later of the cathedral of Our Lady in Antwerp, under the guidance of André-Joseph Blavier.

In 1751, aged seventeen, he left for Paris, where he was engaged as a violinist in the orchestra of the *fermier général* Le Riche de La Pouplinière. In this orchestra, one of the most famous musical laboratories of the time, he met Jean-Philippe Rameau and Johann Stamitz, and heard all sorts of modern musical styles, including the symphonies of the Mannheim School that were to have such a lasting influence on him, as well as instruments then still rare, imported from Germany, such as clarinets, horns and probably trombones. In 1756 he became the orchestra's director until La Pouplinière's death in 1762.

Later he came under the patronage of the Princes of Conti and Condé, and then added to his career as a composer that of administrator of several Parisian musical institutions. In 1769 he founded the Concert des Amateurs, where he was the first to introduce the Paris audiences to Haydn's symphonies. From 1773 to 1777 he co-directed the Concert Spirituel with Pierre Gaviniès and Simon Le Duc, renewing its repertoire by placing more emphasis on Italian music. In 1780 Antoine Dauvergne was appointed director of the Académie Royale de Musique while Gossec became assistant director. Nevertheless, Gossec's career as a composer for the stage was overshadowed by Gluck's success; only one ballet, *Mirza*, received public acclaim. In 1784 Gossec was appointed head of the École Royale de Chant, which became the Conservatoire de Musique in 1795.

After 1789 Gossec became one of the official musicians of the Revolution, for which he wrote numerous songs and patriotic hymns, returning to the large choral works that had earned him praise under the previous period, with his *Requiem* and his oratorio *La Nativité*. In addition to the *Te Deum pour la fête de la Fédération* performed on 14 July 1790, the *Hymne à la liberté* and the *Chant du 14 Juillet* with words by Chénier, he is the author of the first orchestration of the *Marseillaise*.

He became a member of the Institut in 1795 and chevalier of the Légion d'honneur in 1804.

After the Revolution, Gossec composed only the *Symphonie à 17 parties* in 1809, one of his most famous works with his *Messe des morts*, and the *Dernière messe des vivants* in 1813.

#### **The Mass for the Dead**

In 1760, Gossec was a young composer who conducted the private orchestra of La Pouplinière and had already published two opuses of chamber music and two others of symphonies. His symphonies, one of which was played at the Concert Spirituel in 1757, brought him into the public eye and placed him at the vanguard of symphonic composers. Nevertheless, Gossec had not yet produced a large-scale vocal work that could have opened the doors of a Parisian institution for him. The first performance of the *Messe des morts* was given in May 1760 at the Jacobins's Church in the Rue Saint-Jacques.

In 1780, twenty years after the first performance of the work, Gossec had the score published by subscription by Henry's press. He was then an acknowledged composer who had written in all the operatic genres and whose works had been played by the major Parisian institutions: some ten *opéras comiques* at the Comédie-Italienne, ballets and a *tragédie lyrique*, *Sabinus*, at the Académie Royale de Musique, motets and an oratorio, *La Nativité*, at the Concert Spirituel. His *Messe des morts* was performed about fifteen times, either partially (sequence and offertory) at this institution, or in full at the Carmes du Luxembourg and at the Church of the Feuillants by the Société des Enfants d'Apollon or the Concert des Amateurs, at funeral services or in concerts.

# MESSE DES MORTS

François-Joseph Gossec

## INTROITUS

### 1. Introduzione

Grave

Musical score for the first system (measures 1-4). The piece is in C major, 4/4 time, and marked 'Grave'. The first system consists of four measures. The first measure starts with a forte (*f*) dynamic. The second measure is marked piano (*p*). The third measure is marked forte (*f*). The fourth measure is marked forte (*f*). The score is written for piano with a grand staff (treble and bass clefs).

5

Musical score for the second system (measures 5-8). The piece continues in C major, 4/4 time, marked 'Grave'. The second system consists of four measures. The first measure is marked piano (*p*). The second measure is marked forte (*f*). The third measure is marked piano (*p*). The fourth measure is marked piano (*p*). The score is written for piano with a grand staff.

10

Musical score for the third system (measures 9-13). The piece continues in C major, 4/4 time, marked 'Grave'. The third system consists of five measures. The first measure is marked forte (*f*). The second measure is marked forte (*f*). The third measure is marked forte (*f*). The fourth measure is marked forte (*f*). The fifth measure is marked forte (*f*). The score is written for piano with a grand staff.

14

Musical score for the fourth system (measures 14-17). The piece continues in C major, 4/4 time, marked 'Grave'. The fourth system consists of four measures. The first measure is marked pianissimo (*pp*). The second measure is marked pianissimo (*pp*). The third measure is marked pianissimo (*pp*). The fourth measure is marked pianissimo (*pp*). The score is written for piano with a grand staff.

INTROITUS - 1. Introduzione

18

Musical score for measures 18-22. The piece is in a minor key. Measure 18 features a melodic line in the right hand with slurs and a bass line with chords. Measure 19 continues the melodic line. Measure 20 has a melodic line with a slur and a bass line with chords. Measure 21 has a melodic line with a slur and a bass line with chords. Measure 22 has a melodic line with a slur and a bass line with chords. A dynamic marking of *f* (forte) is present in measure 22.

23

Musical score for measures 23-26. The piece is in a minor key. Measure 23 has a melodic line with a slur and a bass line with chords. Measure 24 has a melodic line with a slur and a bass line with chords. Measure 25 has a melodic line with a slur and a bass line with chords. Measure 26 has a melodic line with a slur and a bass line with chords.

27

Musical score for measures 27-30. The piece is in a minor key. Measure 27 has a melodic line with a slur and a bass line with chords. Measure 28 has a melodic line with a slur and a bass line with chords. Measure 29 has a melodic line with a slur and a bass line with chords. Measure 30 has a melodic line with a slur and a bass line with chords. A dynamic marking of *smorz.* (ritardando) is present in measure 28.

31

Musical score for measures 31-35. The piece is in a minor key. Measure 31 has a melodic line with a slur and a bass line with chords. Measure 32 has a melodic line with a slur and a bass line with chords. Measure 33 has a melodic line with a slur and a bass line with chords. Measure 34 has a melodic line with a slur and a bass line with chords. Measure 35 has a melodic line with a slur and a bass line with chords. Dynamic markings of *f* (forte) and *p* (piano) are present in measures 31 and 32 respectively.

36

Musical score for measures 36-40. The piece is in a minor key. Measure 36 has a melodic line with a slur and a bass line with chords. Measure 37 has a melodic line with a slur and a bass line with chords. Measure 38 has a melodic line with a slur and a bass line with chords. Measure 39 has a melodic line with a slur and a bass line with chords. Measure 40 has a melodic line with a slur and a bass line with chords. A dynamic marking of *p* (piano) is present in measure 36.

### 3. Te decet hymnus

Chorus  
Allegro moderato

Soprano solo

Te de - - - cet, te de -

Contralto solo (1)

Te de - - - cet, te

5

S

- cet hym - nus De - us in Si - on : et

C

de - cet hym - nus De - - - us : et

9

S

ti - bi red - - de - tur \_\_\_\_\_ vo - tum \_\_\_\_\_ in Je -

C

ti - bi red - de - tur vo - tum in Je -

(1) haute-contre / high tenor (cf. Introduction).



INTROITUS - 3. Te decet hymnus

23

- us in Si - on, in Si - on, te de - - - -  
 De - us in Si - on, in Si - on :  
 - on, in Si - on,  
 - us in Si - on : et

27

- cet hym - - - nus De - - -  
 et ti - bi red - de - tur, red - de - - tur  
 te de - - - cet hym - - -  
 ti - bi red - de - tur, red - de - - tur vo - tum, et

INTROITUS - 3. Te decet hymnus

31

- us : et ti - - bi red - de - tur vo - tum, vo -  
 tum, red - de - - tur vo - tum, vo - tum -  
 - nus De - us,  
 ti - - bi red - de - tur, red - de - tur vo - tum

35

S  
 Et ti - bi red - de - tur, red -  
 C  
 Et ti - bi red -  
 - tum in Je - ru - sa - lem.  
 in Je - ru - sa - lem.  
 in Je - ru - sa - lem.  
 in Je - ru - sa - lem.

INTROITUS - 3. Te decet hymnus

39

S  
- de - tur\_\_\_ vo - tum, red - de - tur\_\_\_ vo - tum\_\_

C  
- de - tur, red - de - tur\_\_\_ vo - tum, vo - tum

43

S  
— in Je - ru - sa - lem, et ti - bi red -

C  
in Je - ru - sa - lem, hym - - - - -

col coro

col coro

Et ti - bi red -

Te de - cet hym - - - - -

Te

Et

INTROITUS - 3. Te decet hymnus

47

- de - tur, red - de - - tur vo - tum, et ti - bi red -  
 - nus De - - - us in  
 de - - - - cet hym - - - - nus  
 ti - bi red - de - tur, red - de - - tur vo - tum, et

51

- de - tur, et ti - bi red - de - tur\_\_\_ vo - tum\_\_\_  
 Si - - - on, red - de - tur\_\_\_ vo - - - tum  
 De - us,  
 ti - bi red - de - tur, red - de - tur\_\_\_ vo - tum\_\_\_

# 9. Lacrymosa

## Duo

Soprano solo 1

Soprano solo 2

*pp* *f*

5

*p*

9

13

*f* *p*

SEQUENTIA - 9. Lacrymosa

17

S1  
La - cry - mo - - - - sa di - es

S2  
La - cry - mo - sa di - es

*f* *p*

22

S1  
il - - la, di - es il - la,

S2  
il - - la, di - es il - la,

*f* *p*

26

S1  
la - cry - - - - mo - sa di - es, — di - es

S2  
la - cry - - - - mo - sa di - es, — di - es

*p* *f* *p* *p*

SEQUENTIA - 9. Lacrymosa

31

S1  
il - la, Qua - re - sur - get ex fa -

S2  
il - la, Qua re - sur - get ex fa -

*p* *cresc.* *f* *p* *cresc.*

35

S1  
- vil - la, qua re - sur - get ex fa - vil - - -

S2  
- vil - la, qua re - sur - get ex fa - vil - - -

*p* *f p*

39

S1  
- - - - la, ex fa - vil - - - - la.

S2  
- - - - la, ex fa - vil - - - - la.

*f p* *p*

SEQUENTIA - 9. Lacrymosa

43

S1

S2

*f p* *f p*

47

S1

S2

*dolce*

La - cry - mo - - - - sa, la - cry -

*dolce*

La - cry - mo - sa, la - cry -

*p* *cresc.*

53

S1

S2

- mo - sa - di - es il - la,

- mo - sa - di - es il - la,

*p*

171

S

C

B

2. Requiem æternam

Grave

*p*

Re - qui - em æ -

*p*

Re - qui - em æ - ter - - - -

*p*

Re - qui - em æ - ter - - - -

*p*

Re - qui - em æ - ter - - - - nam do - na

COMMUNIO - 2. Requiem æternam

4

- ter - - - - - nam do - na e - is, Do - mi -  
 - - - - - nam do - na e - is, Do - mi -  
 - - - - - nam do - na e - is, Do - mi -  
 e - is, Do - mi - ne, do - na e - is, Do - mi -

7

- ne, do - na e - is, do - na e - is, Do - - mi - ne ;  
 - ne, do - na e - is, do - na e - is, Do - - mi - ne ;  
 - ne, do - na e - is, Do - - mi - ne ;  
 - ne, do - na e - is, Do - - mi - ne ;

A cappella

Majeur

12

et lux per - pe - - - - - tu - a, et lux per -  
et lux

This block contains the musical notation for measures 12 through 17. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "et lux per - pe - - - - - tu - a, et lux per -" on the first line, and "et lux" on the second line. The piano accompaniment consists of chords in the right hand and rests in the left hand.

18

-pe - - - - - tu - a lu - ce - at  
per - - pe - - - - - tu - a, et lux per -  
et lux

This block contains the musical notation for measures 18 through 23. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "-pe - - - - - tu - a lu - ce - at" on the first line, "per - - pe - - - - - tu - a, et lux per -" on the second line, and "et lux" on the third line. The piano accompaniment consists of chords in the right hand and rests in the left hand.

COMMUNIO - 2. Requiem æternam

23

e - - - - - is,  
- pe - - - - - tu - a lu - - - - - ce - at  
per - - - - - pe - - - - - tu - a, et lux per - pe - - - -  
et lux per - - -

28

et lux per - - -  
e - - - - is,  
- - - - - tu - a lu - ce - at e - - - -  
- pe - - - - - tu - a lu -

COMMUNIO - 2. Requiem æternam

33

- pe  
et lux per - - pe  
- is, et lux per  
- ce - at e - - is, et

This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: - pe, et lux per - - pe, - is, et lux per, - ce - at e - - is, et.

38

- - - - - tu - a,  
- - - - - tu -  
- pe - - - - - tu -  
lux per - - - pe - - -

This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: - - - - - tu - a, - - - - - tu - - pe - - - - - tu - lux per - - - pe - - -.

COMMUNIO - 2. Requiem æternam

43

et lux per -  
-a lu - ce - at e - - - is, et  
-a lu - - - - ce - at e - - - is,  
- - - - - tu - a,  
-pe - - - - - tu - a lu - ce - at e - - - -  
lux per - pe - tu - a lu - ce - at e - - - -  
et lux per -  
et lux per - - pe - -

49

-pe - - - - - tu - a lu - ce - at e - - - -  
lux per - pe - tu - a lu - ce - at e - - - -  
et lux per -  
et lux per - - pe - -