



FRANÇOIS-JOSEPH GOSSEC

SINFONIA EN MI BÉMOL, OP. VIII N° 3

[RH. 32]

PATRIMOINE MUSICAL FRANÇAIS



LES MUSICIENS DES PRINCES DE CONDÉ

ÉDITIONS
DU CENTRE
DE MUSIQUE BAROQUE
DE VERSAILLES

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COLLECTION ORCHESTRE

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SÉRIE PROPOSÉE PAR CHARLES HÉNIN

ÉDITIONS DU CENTRE DE MUSIQUE BAROQUE DE VERSAILLES

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[RH. 32]

I

Allegro

Oboe primo
& secondo

Corno primo
& secondo
toni E \flat
ad libitum

Violino primo

Violino secondo

Alto primo
& secondo
[unis]

Basso

5

p

p

soli [div.]
p

8

9

Musical score for measures 8-9. The score is in G minor (three flats) and 3/4 time. It consists of six staves: two for the vocal line (soprano and alto) and four for the keyboard (right hand and left hand).
- Soprano staff: Rests in measures 8 and 9.
- Alto staff: Rests in measures 8 and 9.
- Right Hand (RH) staff: Measure 8 has a quarter note G4, followed by eighth notes A4-B4-C5, D5-E5, and F5-G5. Measure 9 has a quarter note G5, followed by eighth notes F5-E5, D5-C5, and B4-A4. Dynamics: *cresc.*
- Left Hand (LH) staff: Measure 8 has a quarter note G3, followed by eighth notes F3-E3, D3-C3, and B2-A2. Measure 9 has a quarter note G2, followed by eighth notes F2-E2, D2-C2, and B1-A1. Dynamics: *cresc.*
- Bass staff: Measure 8 has a half note G2. Measure 9 has a half note G2. Dynamics: *p* and *cresc.*
- Treble staff (middle): Measure 8 has a quarter note G4, followed by eighth notes A4-B4-C5, D5-E5, and F5-G5. Measure 9 has a quarter note G5, followed by eighth notes F5-E5, D5-C5, and B4-A4. Dynamics: *cresc.*
- Bass staff (middle): Measure 8 has a quarter note G3, followed by eighth notes F3-E3, D3-C3, and B2-A2. Measure 9 has a quarter note G2, followed by eighth notes F2-E2, D2-C2, and B1-A1. Dynamics: *p* and *cresc.*
- Tenor staff: Measure 8 has a quarter note G4, followed by eighth notes A4-B4-C5, D5-E5, and F5-G5. Measure 9 has a quarter note G5, followed by eighth notes F5-E5, D5-C5, and B4-A4. Dynamics: *cresc.*
- Bass staff (bottom): Measure 8 has a quarter note G3, followed by eighth notes F3-E3, D3-C3, and B2-A2. Measure 9 has a quarter note G2, followed by eighth notes F2-E2, D2-C2, and B1-A1. Dynamics: *p* and *cresc.*

13

Musical score for measures 13-14. The score is in G minor (three flats) and 3/4 time. It consists of six staves: two for the vocal line (soprano and alto) and four for the keyboard (right hand and left hand).
- Soprano staff: Rests in measures 13 and 14.
- Alto staff: Rests in measures 13 and 14.
- Right Hand (RH) staff: Measure 13 has a quarter note G4, followed by eighth notes A4-B4-C5, D5-E5, and F5-G5. Measure 14 has a quarter note G5, followed by eighth notes F5-E5, D5-C5, and B4-A4. Dynamics: *f*
- Left Hand (LH) staff: Measure 13 has a quarter note G3, followed by eighth notes F3-E3, D3-C3, and B2-A2. Measure 14 has a quarter note G2, followed by eighth notes F2-E2, D2-C2, and B1-A1. Dynamics: *f*
- Bass staff: Measure 13 has a half note G2. Measure 14 has a half note G2. Dynamics: *f*
- Treble staff (middle): Measure 13 has a quarter note G4, followed by eighth notes A4-B4-C5, D5-E5, and F5-G5. Measure 14 has a quarter note G5, followed by eighth notes F5-E5, D5-C5, and B4-A4. Dynamics: *f*
- Bass staff (middle): Measure 13 has a quarter note G3, followed by eighth notes F3-E3, D3-C3, and B2-A2. Measure 14 has a quarter note G2, followed by eighth notes F2-E2, D2-C2, and B1-A1. Dynamics: *f*
- Tenor staff: Measure 13 has a quarter note G4, followed by eighth notes A4-B4-C5, D5-E5, and F5-G5. Measure 14 has a quarter note G5, followed by eighth notes F5-E5, D5-C5, and B4-A4. Dynamics: *f*
- Bass staff (bottom): Measure 13 has a quarter note G3, followed by eighth notes F3-E3, D3-C3, and B2-A2. Measure 14 has a quarter note G2, followed by eighth notes F2-E2, D2-C2, and B1-A1. Dynamics: *f*

17

Et de sa main
Et de sa main
Et de sa main

p

p

20

Et de sa main
Et de sa main
Et de sa main
Et de sa main

f *p*

f *p*

f *p*

f *p*

f *p*

(1) source (alto 2°) : la blanche manque.

(2) source :

(3) source : *p* sur le 3^e temps.

(4) source (alto 1^e et 2°) : *p*

II

Larghetto tempo di romanza ⁽¹⁾

soli

Ob. 1° & 2°

Cor. 1° & 2°
toni E♭

Vi. 1°

Vi. 2°

Alto 1° & 2°

B.

p

⁽²⁾

sotto voce

[div.]

sotto voce

5

rinf.

rinf.

rinf.

(1) source (vl. 1°, vl. 2°, b., cor. 1°, cor. 2°) : "Larghetto" ; (alto) : "Largo" .
 (2) source, chiffre de la mesure : 2

Musical score for measures 9-12. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is in a key with two flats. The first two staves have melodic lines with various note values and rests. The last three staves provide harmonic support with chords and single notes. Dynamic markings include *poco f* and *[unis]*.

Musical score for measures 13-16. The score consists of five staves. The first two staves are mostly rests. The last three staves have melodic and harmonic lines. Dynamic markings include *f*, *[div.]*, and *[unis]*. A first ending bracket is present in the top staff.

(1) source : *f* sur le 4^e temps.

(16)

[div.]

p

21

cresc.

cresc.

cresc.

cresc.

(1) source (alto 1^o):

(2) source : *cresc.* sous la barre de mesure entre les mes. 25 et 26.

III

Minuetto

Ob. 1° & 2°

Cor. 1° & 2°
toni E♭

VI. 1°

VI. 2°

Alto 1° & 2°

B.

6

(1) Source : *pp* sur la mes. 2.

11

Musical score for measures 11-14. The score is in G minor (two flats) and 3/4 time. It features four staves: two for the upper voices (treble clef) and two for the lower voices (bass clef). The upper voices are mostly silent, indicated by whole rests. The lower voices play a rhythmic pattern of eighth notes. The first two staves of the lower voices are marked with a wavy line and the dynamic *p*. The third measure of the lower voices is marked with a wavy line and the instruction *tenute*. The key signature and time signature are consistent throughout.

15

Musical score for measures 15-18. The score is in G minor (two flats) and 3/4 time. It features four staves: two for the upper voices (treble clef) and two for the lower voices (bass clef). The upper voices are mostly silent, indicated by whole rests. The lower voices play a rhythmic pattern of eighth notes. The first two staves of the lower voices are marked with a wavy line and the dynamic *p*. The third measure of the lower voices is marked with a wavy line and the instruction *tenute*. The key signature and time signature are consistent throughout.

IV

Allegro ma non presto ⁽¹⁾
 Ce morceau ne doit point se jouer presto : il seroit trop seré. ⁽²⁾

Ob. 1° & 2°

Cor. 1° & 2°
 toni E \flat

VI. 1°
p

VI. 2°
pp

Alto 1° & 2°
[unis]
p

B.

5

(1) source (ob., b.) : "non Presto" ; (corni) : "presto" ; (alti) : "tropo non Presto".
 (2) vl. 1° seulement.

Musical score for measures 1-4. The score is in G minor (two flats) and 3/4 time. It features a vocal line and a keyboard accompaniment. The vocal line consists of a single note (G4) held for the entire duration. The keyboard accompaniment includes a right hand with a melodic line and a left hand with a bass line. The right hand starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The left hand starts with a quarter note G3, followed by quarter notes F3, E3, and D3. The piece concludes with a fermata over the final G4 note.

13

Musical score for measures 13-16. The score is in G minor (two flats) and 3/4 time. It features a vocal line and a keyboard accompaniment. The vocal line consists of a single note (G4) held for the entire duration. The keyboard accompaniment includes a right hand with a melodic line and a left hand with a bass line. The right hand starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The left hand starts with a quarter note G3, followed by quarter notes F3, E3, and D3. The piece concludes with a fermata over the final G4 note.

17

Musical score for measures 17-20. The score is in G minor (two flats) and 3/4 time. It features a vocal line with a long melisma on the first measure, a keyboard line with a sixteenth-note arpeggiated pattern, and a bass line with a simple harmonic accompaniment.

21

Musical score for measures 21-24. The score continues in G minor and 3/4 time. The vocal line has a melisma on the first measure, followed by a few notes and a rest. The keyboard line continues with the arpeggiated pattern, and the bass line provides harmonic support.