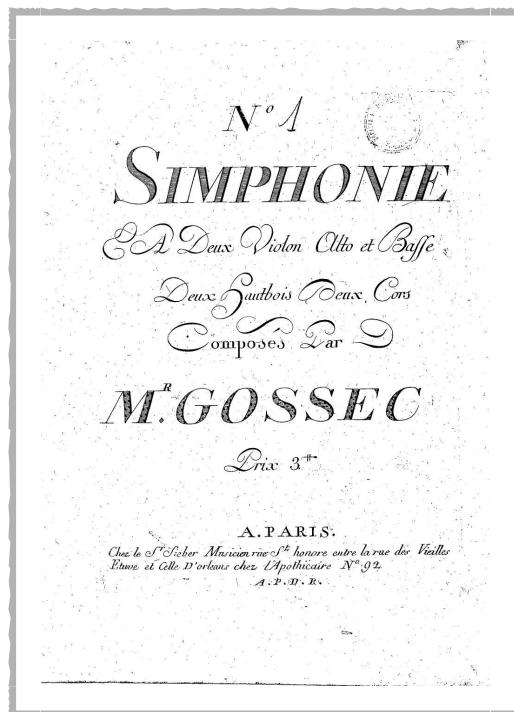


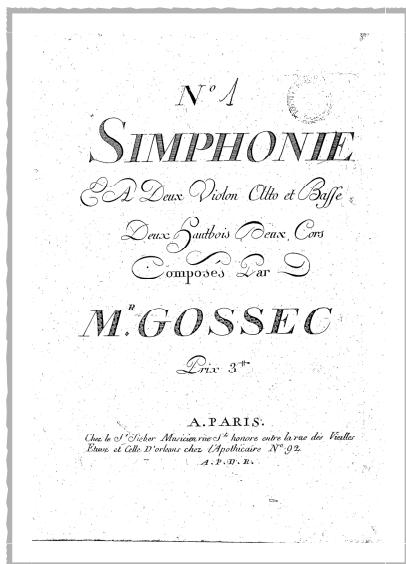
François-Joseph  
GOSSEC

*Symphonie en si bémol*



"Le Concert"

## SOURCE



Composée en 1771, probablement publiée en 1774

Disponible sur IMSLP: [http://imslp.org/wiki/Symphonie\\_No.1\\_%28Gossec,\\_Fran%C3%A7ois\\_Joseph%29](http://imslp.org/wiki/Symphonie_No.1_%28Gossec,_Fran%C3%A7ois_Joseph%29)

## NOTES

### HAUTBOIS I (*Flûte dans le 2ème mouvement*)

- M1/m.137 Ajouté un bémol au 1er la  
M2/m.41 Ajouté un bémol à la 7ème note (si) -  
V2: si bémol  
M2/m.50 noire pointée (comme V1)

- M2/m.32 Copié le rythme des basses  
M2/m.41 Ajouté un bémol à la 7ème note (si) -  
V2: si bémol  
M3/m.121,122 Ajouté barre de croches

### HAUTBOIS II (*Flûte dans le 2ème mouvement*)

- M2/m.32 noire croche noire demi-soupir  
(source: noire noire noire demi-  
soupir)  
M3/m.16 Ajouté barre de double-croche

### VIOLON II

- M2/m.22 Source: 10e dble-croche, mi bécarré  
M2/m.32 Copié le rythme des basses  
M3/m.65 Ajouté liaison de prolongation au ré  
M3/m.96 Source: fa dièse - corrigé bécarré  
M3/m.122 Ajouté barre de croches  
M3/m.139-142 Ajouté barre de croches

### COR II

- M3/m.8 Source: croche noire - corrigé noire  
croche (comme cor1)  
M3/m.123-124 Source: [do do do] ré -  
corrigé [ré ré ré] ré

### ALTO

- M1/m.73 mi bécarré (V1 et V2: mi bécarré)  
M1/m.79 mi bécarré (Bs: mi bécarré)  
M1/m.138 mi bécarré (V2: mi bécarré)  
M2/m.40 Source: ré si bémol  
M3/m.64 Source: mi dièse fa - (V1, V2, Bs: mi  
fa dièse)

### VIOLON I

- M1/m.57 Ajouté piano (comme V2)  
M1/m.59 mi bécarré (V2 et Bs: mi bécarré)  
M1/m.62 Ajouté forte (comme V2)  
M1/m.85,86,87 mi bécarré (comme V2)  
M2/m.22 Source: 10e dble-croche, mi bécarré  
M2/m.31 Ajouté staccato (comme V2)

### BASSE

- M1/m.106 Source: mi bémol  
M3/m.31 Ajouté Arco pour cello

## EDITION

Gravée avec LilyPond 2.14.2 par Michel Leménager ([philhar1825@orange.fr](mailto:philhar1825@orange.fr)) - novembre 2011 (1<sup>ère</sup> édition 2009)  
Fichiers de code disponibles sur demande.

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# Symphonie en si bémol

François-Joseph GOSSEC

(1734-1829)

**Allegro Maestoso**

Hautbois I-II

a2

Cors Si $\flat$  I-II

a2

Violon I

f

cresc. - - - ff

Violon II

cresc. - - - ff

Alto

cresc. - - - ff

Basses

cresc. - - - ff

6

Hb

C.

I

II

11

Hb  
C.  
I  
II  
Bassoon  
Double Bass

16

Hb  
C.  
I  
II  
Bassoon  
Double Bass

22

Hb C. I II

*a2*

*ff* *p*

*ff* *p*

*ff* *p*

28

Hb C. I II

34

Hb C.

I II

a2

*ff*

*f*

*ff*

40

Hb C.

I II

I.

I.

I.

*p*

45

Hb  
C.  
I  
II  
Bass

The score shows five staves. Staves I, II, and the Bass part play eighth-note patterns. Staves Hb and C. are silent. Measure 45 ends with dynamic *f*. Measures 46-48 show eighth-note patterns followed by sixteenth-note patterns. Measure 49 ends with dynamic *f*. Measure 50 begins with dynamic *ff*.

50

Hb  
C.  
I  
II  
Bass

The score shows five staves. Staves Hb and C. play eighth-note chords. Staves I, II, and Bass play eighth-note patterns. Measure 50 ends with dynamic *I.* Measures 51-53 show eighth-note patterns. Measure 54 ends with dynamic *I.* Measures 55-56 show eighth-note patterns.

55

67

Hb C. I II

72

Hb C. I II

79

Hb  
C.  
I  
II  
Bassoon  
Piano

85

Hb  
C.  
I  
II  
Bassoon  
Piano

92

Hb  
C.  
I  
II  
Bass/Bassoon

This page contains five staves. The top two staves, Hb and C., are mostly silent. The bottom three staves (I, II, and Bass/Bassoon) show active musical patterns. Staff I consists of eighth-note pairs and sixteenth-note figures. Staff II has eighth-note pairs and sixteenth-note figures. The Bass/Bassoon staff shows eighth-note pairs and sixteenth-note figures.

98

Hb  
C.  
I  
II  
Bass/Bassoon

This page contains five staves. The top two staves, Hb and C., are mostly silent. The bottom three staves (I, II, and Bass/Bassoon) show active musical patterns. Staff I features eighth-note pairs and sixteenth-note figures. Staff II has eighth-note pairs and sixteenth-note figures. The Bass/Bassoon staff shows eighth-note pairs and sixteenth-note figures.

105

Hb C.

a2

I

II

Bassoon

=

112

Hb C.

I

II

Bassoon

119

Hb C.

I

II

*f*

*f*

*f*

*f*

125

Hb C.

a<sup>2</sup>

I

II

*I.*

*I.*

*I.*

*I.*

131

Hb C.

I. I. I. I.

This section contains six staves. The top two staves are Hb and C. The next two staves are labeled I. and II. with a dynamic of *p*. The bottom two staves are Bass and Bassoon. Measure 131 starts with Hb playing eighth-note pairs. Measures 132-133 show I. and II. playing eighth-note pairs. Measure 134 shows I. playing eighth-note pairs. Measures 135-136 show I. and II. playing eighth-note pairs. Measure 137 shows I. playing eighth-note pairs. Measure 138 starts with Hb playing eighth-note pairs. Measures 139-140 show I. and II. playing eighth-note pairs. Measure 141 shows I. playing eighth-note pairs. Measures 142-143 show I. and II. playing eighth-note pairs. Measure 144 shows I. playing eighth-note pairs.

138

Hb C.

*ff* a2

I. I. I. I.

II. II. II.

This section contains six staves. The top two staves are Hb and C. The next two staves are labeled I. and II. with a dynamic of *ff*. The bottom two staves are Bass and Bassoon. Measure 138 starts with Hb playing eighth-note pairs. Measures 139-140 show I. and II. playing eighth-note pairs. Measure 141 shows Hb playing eighth-note pairs. Measures 142-143 show I. and II. playing eighth-note pairs. Measure 144 shows Hb playing eighth-note pairs.

145

Hb C.

I

II

Bassoon (Hb) and Clarinet (C.) play sustained notes. Trombones (I) play eighth-note chords. Trombones (II) play eighth-note chords. Bassoon (Bass) plays eighth-note chords. Double bass (Cello) plays eighth-note chords.

*p*

*a2*

151

Hb C.

I

II

Bassoon (Hb) and Clarinet (C.) play sustained notes. Trombones (I) play eighth-note chords. Trombones (II) play eighth-note chords. Bassoon (Bass) plays eighth-note chords. Double bass (Cello) plays eighth-note chords.

156

Hb  
C.  
I  
II  
Bassoon  
Double Bass

162

Hb  
C.  
I  
II  
Bassoon  
Double Bass

2

174

Hb C. I II

180

Hb C.

I

II

186

Hb C.

I

II

**Larghetto Siciliana Pantomina**

Flûtes I-II

Cors Mi♭ I-II

Violon I

Violon II

Alto

Basses Pizz.

4

Fl.

C.

I

II

p  
poco f  
Arco  
Violoncello  
Tutti

8

Fl.

C.

I

II

B.

Violoncello

=

11

Fl.

C.

I

II

B.

14

Fl.

C.

I

II

Bassoon

Bass

17

Fl.

C.

a2

I

II

Bassoon

Bass

Pizz.  
Tutti

20

Fl.

C.

I

II

Bassoon

Bass

23

Fl.

C.

I

II

Bassoon

Bass

26

Fl.

C.

I

II

Bassoon

Bassoon

28

Fl.

C.

I

II

Bassoon

Bassoon

29

Fl.

C.

I

II

Bassoon

Double Bass

31

Fl.

C.

I

II

Bassoon

Double Bass

*p*

*p*

*p*

Pizz.

34

Fl. C. I. II. Bass. Bass.

37

Fl. C. I. II. Bass. Bass.

41

Fl.

C.

I

II

Bass

Violoncello  
Arco

44

Fl.

C.

I

II

Bass

Violoncello  
Arco

47

Fl.

C.

I

II

Tutti

51

Fl.

C.

I

II

a<sup>2</sup>

## Non Presto

Hautbois I-II

Cors Si $\flat$  I-II

Violon I

Violon II

Alto

Basse

=

9

Hb

C.

I

II

B.

Pizz.

20

Hb  
C.  
I  
II  
Bassoon  
Double Bass

a<sup>2</sup>

30

Hb  
C.  
I  
II  
Bassoon  
Double Bass

a<sup>2</sup>

*pp*  
*pp*  
*Violoncello Arco*  
*f*  
*f*  
*Tutti*

40

Hb  
C.  
I  
II  
Bass  
Cello

49

Hb  
C.  
I  
II  
Bass  
Cello

56

Hb  
C.  
I  
II  
Bassoon  
Double Bass

a<sup>2</sup>

f

66

Hb  
C.  
I  
II  
Bassoon  
Double Bass

77

Hb  
C.  
I  
II  
Bassoon  
Double Bass

88

Hb  
C.  
I  
II  
Bassoon  
Double Bass

98

Hb C.

I II

Bass. Bass.

a2 a2

107

Hb C.

I II

Pizz. Bass.

f f f

Pizz. Bass.

118

Hb C.

I II

128

Hb C.

I II

138

Hb C. I II

a2 a2

147

Hb C. I II

a2 a2