

SIMPHONIE
PERIODIQUE

A Piu Strumenti.

Composte Del Signor

GOSSEI

N^o 38.

Prix 2⁸ s



*Il paroitra une Nouvelle Simphonie chaque Semaine, pour
faciliter le Choix de M.^{rs} les Amateurs de Musique*

APARIS

Chez { *M. De La Chevardiniere rue du Roule à la Croix d'Or:
Et aux Adresses Ordinaires.*
A LYON
*M.^{rs} Les Freres Le Goux Place des Cordeliers
Avec Privilège du Roy.*

H. 185. a

SINFONIA

I

Violino Primo
Allegro

Violino Primo

3

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a complex melodic line with many sixteenth notes and slurs. Dynamic markings include *P* (piano) and *F* (forte). A *Cres.* (crescendo) marking is present in the fifth measure. The second staff continues the melodic line, also with *P* and *F* markings. The third staff is marked *Andante* and features a 2/4 time signature. It contains a more rhythmic line with many sixteenth notes. The fourth staff continues this line, with *P* and *F* markings. The fifth staff is marked *Cres.* and contains a melodic line with many sixteenth notes. The sixth staff continues this line, with *P* and *F* markings. The seventh staff is marked *Minuetto* and features a 3/4 time signature. It contains a melodic line with many sixteenth notes. The eighth staff continues this line, with *P* and *F* markings. The ninth staff is marked *TRIO* and features a 3/4 time signature. It contains a melodic line with many sixteenth notes. The tenth staff continues this line, with *P* and *F* markings. The eleventh staff is marked *TRIO* and features a 3/4 time signature. It contains a melodic line with many sixteenth notes. The twelfth staff continues this line, with *P* and *F* markings. The thirteenth staff is marked *TRIO* and features a 3/4 time signature. It contains a melodic line with many sixteenth notes. The fourteenth staff continues this line, with *P* and *F* markings.



Violino Primo.

Presto.

The musical score for Violino Primo on page 4 is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked *Presto.* The score consists of 14 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include 'P' (piano), 'F' (forte), 'Cres.' (crescendo), and 'pianis.' (pianissimo). The piece concludes with a double bar line.

SINFONIA

I

Violino Secondo
Allegro

The musical score is written for the second violin part of a symphony. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro'. The score contains 14 staves of music. The first staff is the main melodic line, starting with a series of eighth notes. The subsequent staves provide harmonic support with chords and rhythmic patterns. Dynamic markings include 'piano' (p) and 'pianis' (pianis). The score concludes with a double bar line.

H. 185.6

2

Violino Secondo

Andante P F P F P

Cres.

Pianis.

F P F P F P F P F P

Cres.

Minuetto F P

Trio

This page of a musical score is for the Violino Secondo part. It begins with a page number '2' and the title 'Violino Secondo'. The first section is marked 'Andante' and starts with a piano (P) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics fluctuate between piano (P) and forte (F). A 'Cres.' (Crescendo) marking is present. The second section is marked 'Pianis.' and continues with similar rhythmic patterns and dynamics. The third section is marked 'Minuetto' and features a 3/8 time signature. The fourth section is marked 'Trio' and also features a 3/8 time signature. The score concludes with a double bar line.

Violino Secondo

Prestissimo

The musical score is written for the second violin part. It begins with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked *Prestissimo*. The score consists of 14 staves of music. Dynamic markings include *P* (piano) and *F* (forte). Performance instructions include *Cres.* (crescendo) and *Smorzato* (diminuendo). The score features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A triplet of eighth notes is marked with a '3' at the end of the piece. The notation includes slurs, accents, and various articulation marks.

CATALOGUE

de Musique Vocale et Instrumentale que M. De LACHEVARDIERE Successeur de
M. Le Clerc rue du Roule à la Croix d'Or a fait graver depuis peu
et qu'il continue journellement

Intermedes et Opera	Symphonies	Suite du Recueil en Symphonies Peristrophes	Le Jeu de Des harmonique
Bouffons	<i>Canabich Oboe</i> 9	<i>Toeschi Oboe N° 32</i> 2 8	<i>Le Jeu de Cartes harmonique</i> 3 ^e
<i>Blaise le Savetier</i> 12	<i>Toeschi</i> 9	<i>Canabich Oboe N° 33</i> 2 8	Menuets et Contredances.
<i>Les Aveux Indiscrets</i> 12	<i>Bek 2^e Corni</i> 9	<i>Rosser N° 34</i> 2 8	<i>1^{er} Recueil M</i> 2 ^e 8
<i>Ninette a la Cour</i> 12	<i>Vanmalder Corni</i> 9	<i>Toeschi Oboe N° 35</i> 2 8	<i>1^{er} Recueil C</i> 1 4
<i>La Bohemienne</i> 9	<i>Davens Ouvertures Corni</i> 9	<i>Stumpf Oboe N° 36</i> 2 8	Motets
<i>Le Chinois</i> 9	<i>Davens Ariettes Corni</i> 9	<i>Canabich Oboe N° 37</i> 2 8	<i>Miserere a Voix S.</i> 2 8
<i>La Fille mal gardée</i> 9	<i>Vachon Corni</i> 9	<i>Stumpf Oboe N° 38</i> 2 8	Cantailles
<i>Berthold a la Ville</i> 9	<i>Filtz 2^e Flauti e Corni</i> 9	<i>Tochemolin Oboe N° 39</i> 2 8	<i>Iphise</i> 1 16
<i>Le Diable a 4 et les autres</i> 12	<i>Goceci Op. 4^e</i> 9	<i>Galuppi Corni N° 40</i> 2 8	<i>L'Aurore</i> 1 4
<i>Le Maître de Musique</i> 9	Vari Autori Op. I^a		<i>L'Amour de ville par Pantin</i> 1 16
<i>Le Medecin d'amour</i> 9	<i>1 Pugnani 2 Galuppi 3 Stamitz</i> 9		Les Récréations Chantantes
<i>Le Jardinier et son jardin</i> 12	<i>4 Stamitz 5 de Jardin e Eschaut</i> 9		<i>ou Journal lyrique contena</i>
<i>Le Cadi dupé</i> 12	Vari Autori II^a		<i>les Airs choisis dans les plus</i>
<i>Le Maréchal ferrant</i> 12	<i>1 Heltzhan 2 Stamitz 3 Heltzhan</i> 9		<i>de Opera comiques et Co-</i>
<i>Anette et Lubin parties separees</i> 12	<i>4 S Martin 5 Jomely 6 Stamitz</i> 9		<i>médies avec accompagnement de</i>
<i>Le Docteur Sangrado parties sep.</i> 12	Vari Autori III^a		<i>Violon Flute hautbois ou par-</i>
<i>Sancho Panca parties separees</i> 12	<i>1 Stamitz 2 Galuppi 3 Luchini</i> 9		<i>dessus de Flute par M. Legat de</i>
<i>La Servante Maitresse</i> 9	<i>4 Richter 5 Anulin 6 Stamitz</i> 9		<i>Force Née sur la Clef de G.</i>
Sonates a Violon S^e	Vari Autori IV^a		<i>re Sol et apués de façon qu'on</i>
<i>Rafade</i> 7 4	<i>1 Goceci 2 Richter 3 Scolari</i> 9		<i>peut les jouer en Duo sur</i>
<i>Vachon 1^{er}</i> 7 4	<i>4 Galuppi 5 Euler 6 Galuppi</i> 9		<i>les Instruments se-</i>
<i>Dejardino 5^e</i> 6	Vari Autori V^a		<i>parceils pendant un an un</i>
<i>Fritz 3^e</i> 6	<i>1 Goceci 2 Filtz 3 Filtz</i> 9		<i>meul tous les mois.</i>
<i>Rambach</i> 6	<i>4 Toeschi 5 Filtz 6 Toeschi</i> 9		12 Recueils d'Ariettes
<i>L'Arte del arco Tartini</i> 3	Recueil Periodique en Symphonies		<i>des Londres Duo S. e.</i>
<i>Les Arts a la Mode</i> 6	<i>Toeschi en Oboe N° 1^{er}</i> 2 8		<i>avec accompagnement de</i>
<i>Stamitz Op. VI</i> 7 4	<i>Filtz en Oboe N° 2^e</i> 2 8		<i>Violon et Flute par M^r</i>
<i>Tarade Op. 1^a</i> 6	<i>Heltzhan Corni N° 3^e</i> 2 8		<i>Le Febvre Organiste de S^r</i>
<i>De Lusse 1^{er} p^r Fl. et Basse</i> 6	<i>Filtz en Oboe N° 4^e</i> 2 8		<i>Louis en Vole. a 3^e piece</i> 3 ^e
<i>Pieces p^r le Pardon</i> 1 16	<i>Canabich en Flauti N° 5^e</i> 2 8		
<i>Senali 1 2 3 4 5 a 8 piece</i> 4	<i>Filtz en Oboe N° 6^e</i> 2 8		
<i>Pugnani 3^e</i> 7 4	<i>Heltzhan en Oboe N° 7</i> 2 8		
Duo pour Violons et Pardessus	<i>Filtz en Oboe N° 8</i> 2 8		
<i>Duelli formés d'istrates Ital^{es}</i> 3 12	<i>Abel en Oboe N° 9</i> 2 8		
<i>Dialogue en Duo</i> 3 12	<i>Filtz en Oboe N° 10</i> 2 8		
<i>Dejardino l'Amé F. ou V.</i> 6	<i>Beressiollo en Oboe N° 11</i> 2 8		
<i>Les jolis airs par Du Plan</i> 3 12	<i>Stamitz en Oboe N° 12</i> 2 8		
<i>P^r les airs a jouer ou a chanter</i> 1 16	<i>Beressiollo en Oboe N° 13</i> 2 8		
<i>Guarini Op. 5^a</i> 6	<i>Abel N° 14</i> 2 8		
<i>Beucci Diotti</i> 1 16	<i>Bodi a 4 N° 15</i> 1 16		
<i>Euler les Duo</i> 6	<i>Chambray a 4 N° 16</i> 1 16		
Trio	<i>Bek a 4 N° 17</i> 1 16		
<i>Stamitz 1^{er}</i> 9	<i>Chambray a 4 N° 18</i> 1 16		
<i>Vanmalder</i> 6	<i>Ariettes Ital. en Symph N° 19</i> 1 16		
<i>Fritz 4^e</i> 6	<i>Ariettes en Symph N° 20</i> 1 16		
<i>3. Serenades Sebeche</i> 3 12	<i>Ariettes en Symph N° 21</i> 1 16		
<i>Les petites Sœurs Piffet</i> 2 8	<i>Ariettes en Symph N° 22</i> 1 16		
<i>Filtz 3^e Oure</i> 7 4	<i>Montigny N° 23</i> 1 16		
<i>Cardoni</i> 6	<i>Philidor N° 24</i> 1 16		
<i>Campione 4^e</i> 6	<i>Canabich N° 25</i> 2 8		
<i>De Lusse 3^e p^r Fl et Violon</i> 6	<i>Toeschi Oboe N° 26</i> 2 8		
<i>Pugnani 1^{er}</i> 7 4	<i>Philidor Oboe N° 27</i> 1 16		
<i>Richter Trio</i> 7 4	<i>Canabich Oboe N° 28</i> 2 8		
<i>Campione 5^e</i> 7 4	<i>Stumpf Oboe N° 29</i> 2 8		
<i>Schiatti</i> 7 4	<i>Heltzhan Oboe N° 30</i> 2 8		
	<i>Stumpf Oboe N° 31</i> 2 8		
		Clavecin	
		<i>Pelerin Concerto</i> 12	
		<i>Vaconcel idem</i> 9	
		<i>Pelerin en Violon</i> 12	
		<i>Les Arts a la Mode</i> 6	
		<i>Concerts choisis 1^{er} Recueil</i> 12	
		<i>Concerts choisis 2^{es}</i> 12	
		<i>Concerts choisis 3^e Rec.</i> 12	
		<i>Stamitz Concerto</i> 3	
		<i>Pelerin 5^e pieces</i> 6	
		<i>Pelerin 6^e pieces</i> 6	
		Methodes de Musique	
		<i>Denis p^r la Voix</i> 7 4	
		<i>Dupont a^d</i> 2 8	
		<i>Dupont Violon</i> 1 4	
		<i>Mahaut p^r Flute</i> 6	
		<i>Dumas p^r la Voix</i> 6	
		<i>David p^r la Voix</i> 7 4	
		<i>L'Art du Violon par Gemmam</i> 9	
		Duo Flutes	
		<i>Dejardino l'Amé</i> 6	
		<i>Mahaut brunette</i> 6	
		<i>Mahaut 2^e idem</i> 6	
		<i>De Lusse 2^e</i> 6	
		<i>Gramere brunette 1^{er} 2^a 3^e</i> 12	
		Recueils d'Airs	
		<i>Genty avec Guitarre</i> 6	
		<i>Etrenee d'Apollon 12^e</i> 7 4	
		<i>Genty 2.</i> 6	
		<i>Petits airs avec accomp^t</i> 1 16	
		<i>Campalanti avec accomp^t</i> 6	
		<i>Recreations de Poltunne</i> 3 12	
		Violoncelle	
		<i>Rec. d'istrates Ital p^r Vcloncello</i> 6	
		<i>Recueil de Ballets Descom</i>	
		<i>par M. de haute terre pro</i>	
		<i>grès pour les m^r de Ital.</i> 2	

H. 185.c



2
SINFONIA I *Allegro* *Alta*

The score consists of 14 staves of music. The first section is marked *Allegro* and *Alta*. It begins with a treble clef and a common time signature. The first staff contains a melodic line with a dynamic of *F*. The second staff has dynamics *P* and *F*. The third staff has a dynamic of *F*. The fourth staff has a dynamic of *P*. The fifth staff has a dynamic of *F*. The sixth staff has dynamics *P F P F P F P F*. The seventh staff has a dynamic of *F*. The eighth staff has dynamics *P F P F*. The ninth staff has dynamics *P F P F P F P F*. The tenth staff has dynamics *P F P F P F P F*. The eleventh staff has dynamics *P F P F P F P F*. The twelfth staff has dynamics *P F P F P F P F*. The thirteenth staff is marked *Andante* and has dynamics *F P F F*. The fourteenth staff is marked *Cres* and has a dynamic of *P*.

Alto

3

Musical notation for the first system, including a treble clef, a 3/4 time signature, and various notes and rests. The word *Cres* is written above the staff.

Minuetto

Musical notation for the second system, including a treble clef, a 3/4 time signature, and various notes and rests. The word *Cres* is written below the staff.

Trio p

Musical notation for the third system, including a treble clef, a 3/4 time signature, and various notes and rests. The word *P* is written above the staff.

Prestissimo

Musical notation for the fourth system, including a treble clef, a 3/4 time signature, and various notes and rests. The words *P* and *F* are written above the staff.

Musical notation for the fifth system, including a treble clef, a 3/4 time signature, and various notes and rests. The words *F* and *P* are written above the staff.

Musical notation for the sixth system, including a treble clef, a 3/4 time signature, and various notes and rests. The words *P* and *F* are written above the staff.

Pianis

Musical notation for the seventh system, including a treble clef, a 3/4 time signature, and various notes and rests. The words *P* and *F* are written above the staff.

Smorz?

Musical notation for the eighth system, including a treble clef, a 3/4 time signature, and various notes and rests. The words *F*, *P*, and *F* are written below the staff.



H. 185. 2



Basso

SINFONIA

I

Allegro

The musical score is written for a Bassoon (Basso) and consists of 14 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro'. The notation includes eighth and sixteenth notes, rests, slurs, and dynamic markings such as 'P' (piano) and 'F' (forte). Fingerings are indicated by numbers 1 through 5, and breath marks are shown as 'x' above notes. The score concludes with a double bar line and repeat dots.

Basso

This page of a handwritten musical score for Bass contains 12 staves of music. The notation includes various rhythmic values, accidentals, and performance markings such as *F* (forte), *P* (piano), and *Andante*. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a double bar line on the final staff.

Staff 1: *F* *P* 7^h *F* 4 *P* 7^h *F* 3 *P* 4 7 4 2 3

Staff 2: 3 *F* 4 *P* 6 7 *F* 4 6 5 7

Staff 3: *Andante*

Staff 4: 6 4 3 *F* *P* 7 *F* 3 *F* 5

Staff 5: 5 7 7 6 *b* *x* 5 4 7 7 6 *b* 6

Staff 6: *P* 6 5 *x* *F* 4 *P* 6 5 7 5 6 *x* *b*

Staff 7: 7 7 6 *b* *x* 5 4 7 7 6 *b* 6

Staff 8: 6 4 7 *P* 4 *x* 4 4 7 *x* 4

4 *Basso*

Minuetto

Trio

Prestissimo

Smorz.

The score is written for Bassoon (Basso) in 3/4 time. It consists of several sections:

- Minuetto:** The first section, starting with a treble clef and a key signature of one flat. It includes dynamic markings like *f* and *p*, and fingerings such as 7, 5, 4, 7.
- Trio:** The second section, marked with a first ending bracket. It features more complex rhythmic patterns and fingerings like 6, 7, 5, 4, 7.
- Prestissimo:** The third section, characterized by rapid sixteenth-note passages. It includes dynamic markings like *p*, *f*, and *pp*, along with fingerings such as 6, 5, 4, 7.
- Smorz.:** The final section, marked with a decrescendo hairpin. It features a series of dotted rhythms and fingerings like 2, 4, 7, 7, 4, 6, 7, 5, 9, 4, 7.

 The score is densely annotated with fingerings, slurs, and dynamic markings throughout.

