

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE INSTRUMENTALE DE STYLE CONCERTANT

Pierre Gaultier de Marseille (1643?-1696)
Suite en C sol ut Bémol
Symphonie en trio



SYMPHONIE

The image displays a musical score for a symphony, consisting of two systems of three staves each. The first system (measures 1-6) features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The top staff contains a melodic line with notes G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7, D7, E-flat7, F7, G7, A7, B-flat7, C8, D8, E-flat8, F8, G8, A8, B-flat8, C9, D9, E-flat9, F9, G9, A9, B-flat9, C10, D10, E-flat10, F10, G10, A10, B-flat10, C11, D11, E-flat11, F11, G11, A11, B-flat11, C12, D12, E-flat12, F12, G12, A12, B-flat12, C13, D13, E-flat13, F13, G13, A13, B-flat13, C14, D14, E-flat14, F14, G14, A14, B-flat14, C15, D15, E-flat15, F15, G15, A15, B-flat15, C16, D16, E-flat16, F16, G16, A16, B-flat16, C17, D17, E-flat17, F17, G17, A17, B-flat17, C18, D18, E-flat18, F18, G18, A18, B-flat18, C19, D19, E-flat19, F19, G19, A19, B-flat19, C20, D20, E-flat20, F20, G20, A20, B-flat20, C21, D21, E-flat21, F21, G21, A21, B-flat21, C22, D22, E-flat22, F22, G22, A22, B-flat22, C23, D23, E-flat23, F23, G23, A23, B-flat23, C24, D24, E-flat24, F24, G24, A24, B-flat24, C25, D25, E-flat25, F25, G25, A25, B-flat25, C26, D26, E-flat26, F26, G26, A26, B-flat26, C27, D27, E-flat27, F27, G27, A27, B-flat27, C28, D28, E-flat28, F28, G28, A28, B-flat28, C29, D29, E-flat29, F29, G29, A29, B-flat29, C30, D30, E-flat30, F30, G30, A30, B-flat30, C31, D31, E-flat31, F31, G31, A31, B-flat31, C32, D32, E-flat32, F32, G32, A32, B-flat32, C33, D33, E-flat33, F33, G33, A33, B-flat33, C34, D34, E-flat34, F34, G34, A34, B-flat34, C35, D35, E-flat35, F35, G35, A35, B-flat35, C36, D36, E-flat36, F36, G36, A36, B-flat36, C37, D37, E-flat37, F37, G37, A37, B-flat37, C38, D38, E-flat38, F38, G38, A38, B-flat38, C39, D39, E-flat39, F39, G39, A39, B-flat39, C40, D40, E-flat40, F40, G40, A40, B-flat40, C41, D41, E-flat41, F41, G41, A41, B-flat41, C42, D42, E-flat42, F42, G42, A42, B-flat42, C43, D43, E-flat43, F43, G43, A43, B-flat43, C44, D44, E-flat44, F44, G44, A44, B-flat44, C45, D45, E-flat45, F45, G45, A45, B-flat45, C46, D46, E-flat46, F46, G46, A46, B-flat46, C47, D47, E-flat47, F47, G47, A47, B-flat47, C48, D48, E-flat48, F48, G48, A48, 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E-flat305, F305, G305, A305, B-flat305, C306, D306, E-flat306, F306, G306, A306, B-flat306, C307, D307, E-flat307, F307, G307, A307, B-flat307, C308, D308, E-flat308, F308, G308, A308, B-flat308, C309, D309, E-flat309, F309, G309, A309, B-flat309, C310, D310, E-flat310, F310, G310, A310, B-flat310, C311, D311, E-flat311, F311, G311, A311, B-flat311, C312, D312, E-flat312, F312, G312, A312, B-flat312, C313, D313, E-flat313, F313, G313, A313, B-flat313, C314, D314, E-flat314, F314, G314, A314, B-flat314, C315, D315, E-flat315, F315, G315, A315, B-flat315, C316, D316, E-flat316, F316, G316, A316, B-flat316, C317, D317, E-flat317, F317, G317, A317, B-flat317, C318, D318, E-flat318, F318, G318, A318, B-flat318, C319, D319, E-flat319, F319, G319, A319, B-flat319, C320, D320, E-flat320, F320, G320, A320, B-flat320, C321, D321, E-flat321, F321, G321, A321, B-flat321, C322, D322, E-flat322, F322, G322, A322, B-flat322, C323, D323, E-flat323, F323, G323, A323, B-flat323, C324, D324, E-flat324, F324, G324, A324, B-flat324, C325, D325, E-flat325, F325, G325, A325, B-flat325, C326, D326, E-flat326, F326, G326, A326, B-flat326, C327, D327, E-flat327, F327, G327, A327, B-flat327, C328, D328, E-flat328, F328, G328, A328, B-flat328, C329, D329, E-flat329, F329, G329, A329, B-flat329, C330, D330, E-flat330, F330, G330, A330, B-flat330, C331, D331, E-flat331, F331, G331, A331, B-flat331, C332, D332, E-flat332, F332, G332, A332, B-flat332, C333, D333, E-flat333, F333, G333, A333, B-flat333, C334, D334, E-flat334, F334, G334, A334, B-flat334, C335, D335, E-flat335, F335, G335, A335, B-flat335, C336, D336, E-flat336, F336, G336, A336, B-flat336, C337, D337, E-flat337, F337, G337, A337, B-flat337, C338, D338, E-flat338, F338, G338, A338, B-flat338, C339, D339, E-flat339, F339, G339, A339, B-flat339, C340, D340, E-flat340, F340, G340, A340, B-flat340, C341, D341, E-flat341, F341, G341, A341, B-flat341, C342, D342, E-flat342, F342, G342, A342, B-flat342, C343, D343, E-flat343, F343, G343, A343, B-flat343, C344, D344, E-flat344, F344, G344, A344, B-flat344, C345, D345, E-flat345, F345, G345, A345, B-flat345, C346, D346, E-flat346, F346, G346, A346, B-flat346, C347, D347, E-flat347, F347, G347, A347, B-flat347, C348, D348, E-flat348, F348, G348, A348, B-flat348, C349, D349, E-flat349, F349, G349, A349, B-flat349, C350, D350, E-flat350, F350, G350, A350, B-flat350, C351, D351, E-flat351, F351, G351, A351, B-flat351, C352, D352, E-flat352, F352, G352, A352, B-flat352, C353, D353, E-flat353,

27

Musical score for measures 27-33. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats (B-flat and E-flat). The melody in the top staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5 with a slur over it. The accompaniment in the middle and bottom staves consists of chords and single notes, including a half note G4 in the bass line.

34

Musical score for measures 34-40. The score continues in the same three-staff format and key signature. The melody in the top staff features a half note D5 with a slur, followed by quarter notes E5, F5, and G5, then a half note A5 with a slur. The accompaniment includes chords and single notes, with a half note G4 in the bass line.

41

Musical score for measures 41-46. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the top staff consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The middle staff has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, followed by three measures of whole rests, and then quarter notes: G4, A4, Bb4. The bass staff has half notes: G3, F2, E2, D2, C2, B1.

47

Musical score for measures 47-52. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the top staff consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, followed by a half note G4 with a slur over it, and then quarter notes: F4, E4, D4, C4, Bb4, A4, G4. The middle staff has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, followed by a half note G4 with a slur over it, and then quarter notes: F4, E4, D4, C4, Bb4, A4, G4. The bass staff has half notes: G3, F2, E2, D2, C2, B1, followed by quarter notes: G4, F4, E4, D4, C4, Bb4, A4, G4.

53

Musical score for measures 53-58. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The first two staves are connected by a brace on the left. The music features a variety of note values including quarter notes, eighth notes, and half notes, with some notes beamed together. A slur is present over the first two measures of the first two staves. The bass staff contains a series of chords, some marked with a fermata.

59

Musical score for measures 59-64. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The first two staves are connected by a brace on the left. The music features a variety of note values including quarter notes, eighth notes, and half notes, with some notes beamed together. A slur is present over the last two measures of the first two staves. The bass staff contains a series of chords, some marked with a fermata.

AIR

78

Musical score for measures 78-83. The score is written for three staves: Treble, Alto, and Bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the Treble clef starts with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The Alto clef part begins with a whole rest for two measures, then enters with a dotted quarter note G4. The Bass clef part also begins with a whole rest for two measures, then enters with a dotted quarter note G2. The music concludes with a sharp sign on the final note of the Alto staff.

84

Musical score for measures 84-89. The score is written for three staves: Treble, Alto, and Bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The Treble clef part features a melodic line with eighth and quarter notes. The Alto clef part continues the melodic line with dotted quarter notes and eighth notes. The Bass clef part provides a harmonic accompaniment with eighth and quarter notes. The piece ends with a sharp sign on the final note of the Bass staff.

90

Musical score for measures 90-95. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A double bar line with repeat dots appears at the end of measure 93 in each staff.

96

Musical score for measures 96-101. The score continues in the same 3/4 time and two-flat key signature. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The music continues with various rhythmic patterns and note values. The bass clef staff shows a steady accompaniment with eighth and quarter notes.

102

Musical score for measures 102-108. The score is written for three staves: Treble, Treble, and Bass. The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals, including a B-flat, a B-natural, and a C-sharp. The piece concludes with a double bar line and repeat dots.

PASSACAILLE

109

Musical score for measures 109-115. The score is written for three staves: Treble, Treble, and Bass. The key signature is two flats (B-flat and E-flat). The time signature is 3/8. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals, including a B-flat, a B-natural, and a C-sharp. The piece concludes with a double bar line and repeat dots.

117

Musical score for measures 117-124. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a treble staff, a second treble staff, and a bass staff. The first two staves are connected by a brace on the left. The music features a mix of eighth and sixteenth notes, with some rests and accidentals (sharps and flats) throughout.

125

Musical score for measures 125-132. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a treble staff, a second treble staff, and a bass staff. The first two staves are connected by a brace on the left. The music continues with eighth and sixteenth notes, including some rests and accidentals.

133

Musical score for measures 133-139. The score is in 3/4 time and B-flat major. It consists of three staves: two treble clefs and one bass clef. The first two staves are for the right hand, and the third is for the left hand. The music features a complex rhythmic pattern with many eighth and sixteenth notes, some beamed together. There are several rests in the first two staves. The bass line is simpler, with a few dotted notes and a slur over two measures.

140

Musical score for measures 140-146. The score is in 3/4 time and B-flat major. It consists of three staves: two treble clefs and one bass clef. The first two staves are for the right hand, and the third is for the left hand. The music continues with a complex rhythmic pattern. The first two staves have a lot of sixteenth and eighth notes, with some slurs. The bass line has a steady eighth-note accompaniment with some beaming.

147

Musical score for measures 147-153. The score is written in three staves: two treble clefs and one bass clef. The key signature is two flats (B-flat and E-flat). The music features a complex melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staff. The notation includes various note values, rests, and dynamic markings.

154

Musical score for measures 154-160. The score is written in three staves: two treble clefs and one bass clef. The key signature is two flats (B-flat and E-flat). The music continues the melodic and rhythmic themes from the previous system. The notation includes various note values, rests, and dynamic markings.

161

Musical score for measures 161-166. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the top staff consists of quarter and eighth notes. The middle staff provides harmonic support with chords and single notes. The bass staff features a complex rhythmic pattern with eighth and sixteenth notes, including some beamed sixteenth notes.

167

Musical score for measures 167-172. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the top staff consists of quarter and eighth notes. The middle staff provides harmonic support with chords and single notes. The bass staff features a complex rhythmic pattern with eighth and sixteenth notes, including some beamed sixteenth notes.

171

Musical score for measures 171-175. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a steady eighth-note bass line in the bass staff, while the treble staves contain a melody of quarter and eighth notes.

176

Musical score for measures 176-180. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with the eighth-note bass line in the bass staff and a melody in the treble staves.

192

Musical score for measures 192-195. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: two treble clefs and one bass clef. The top two staves feature a melody of quarter notes with rests, while the bottom staff provides a complex bass line with eighth and sixteenth notes, including triplets and slurs.

196

Musical score for measures 196-199. The score continues in 3/4 time with a key signature of two flats. It consists of three staves: two treble clefs and one bass clef. The top two staves feature a melody of quarter notes with rests, while the bottom staff provides a complex bass line with eighth and sixteenth notes, including triplets and slurs.

200

Musical score for measures 200-206. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass line is simpler, consisting of quarter and eighth notes.

207

Musical score for measures 207-213. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats (B-flat and E-flat). The music continues with a complex rhythmic pattern of sixteenth and thirty-second notes. The bass line remains simple, using quarter and eighth notes.

214

Musical score for measures 214-220. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex melodic line in the upper staves with many sixteenth and thirty-second notes, and a more rhythmic bass line with dotted notes and eighth notes. Measure 214 starts with a treble clef and a key signature of two flats. The piece concludes with a double bar line at the end of measure 220.

221

Musical score for measures 221-227. The score is written in three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with a complex melodic line in the upper staves and a rhythmic bass line. Measure 221 starts with a treble clef and a key signature of two flats. The piece concludes with a double bar line at the end of measure 227.

227

Musical score for measures 227-231. The score is in 3/4 time and B-flat major. It consists of three staves: two treble clefs and one bass clef. The first two staves contain a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a simple harmonic accompaniment with dotted half notes and quarter notes.

232

Musical score for measures 232-236. The score is in 3/4 time and B-flat major. It consists of three staves: two treble clefs and one bass clef. The first two staves contain a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a simple harmonic accompaniment with dotted half notes and quarter notes.

237

Musical score for measures 237-241. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests and dynamic markings throughout the passage.

242

Musical score for measures 242-246. The score continues in the same 3/4 time and two-flat key signature. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests and dynamic markings throughout the passage.

246

Musical score for measures 246-250. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The first staff (treble) features a complex melodic line with many sixteenth and thirty-second notes, including a trill-like figure in measure 248. The second staff (middle treble) provides a rhythmic accompaniment with eighth and sixteenth notes. The third staff (bass) provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a fermata over the final note in measure 250.

250

Musical score for measures 250-254. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The first staff (treble) features a complex melodic line with many sixteenth and thirty-second notes. The second staff (middle treble) provides a rhythmic accompaniment with eighth and sixteenth notes. The third staff (bass) provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a fermata over the final note in measure 254.

255

Musical score for measures 255-261. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Middle, and Bass. The Treble staff features a melodic line with eighth-note patterns and some accidentals (sharps and flats). The Middle staff provides harmonic support with chords and moving lines. The Bass staff has a simple bass line with dotted half notes.

262

Musical score for measures 262-268. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Middle, and Bass. The Treble staff includes a first ending (1.) and a second ending (2.) for a repeat section. The Middle and Bass staves continue the harmonic and bass line from the previous system.

277

Musical score for measures 277-282. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Middle, and Bass. Measure 277 features a melodic line in the Treble staff with a slur over the first two notes and a first ending bracket over the last two notes. The Middle and Bass staves provide harmonic support. Measure 282 ends with a repeat sign and a first ending bracket.

283

Musical score for measures 283-288. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Middle, and Bass. Measure 283 features a melodic line in the Treble staff. The Middle and Bass staves provide harmonic support. Measure 288 ends with a repeat sign and a first ending bracket.

298

Musical score for measures 298-302. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats (B-flat and E-flat). Measure 298 features a melodic line in the treble clef starting with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note D5. A slur covers the final two notes of the measure. The alto and bass staves provide harmonic accompaniment with quarter and eighth notes.

303

Musical score for measures 303-307. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats. Measure 303 features a melodic line in the treble clef starting with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note D5. A slur covers the final two notes of the measure. The alto and bass staves provide harmonic accompaniment. The score concludes with a first ending (1.) and a second ending (2.) in measures 306 and 307, both leading to a double bar line.

Pierre Gaultier de Marseille (1643?-1696)

Suite en C sol ut Bémol

Symphonie en trio

SYMPHONIE

1er Dessus

2

7

14

22

30

37

44

51

58

Musical staff 58: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 58-63. The melody consists of quarter and eighth notes, with a half note at the end of the line.

64

Musical staff 64: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 64-69. The melody continues with quarter and eighth notes, ending with a half note.

71

Musical staff 71: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 71-76. The melody features a long note with a fermata in measure 71, followed by quarter and eighth notes.

AIR

78

Musical staff 78: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 78-83. The melody is more active, featuring eighth and sixteenth notes.

84

Musical staff 84: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 84-89. The melody continues with eighth and sixteenth notes.

90

Musical staff 90: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 90-96. The melody includes a repeat sign in measure 90.

97

Musical staff 97: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 97-102. The melody continues with eighth and sixteenth notes.

103

Musical staff 103: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 103-108. The melody concludes with a final cadence.

PASSACAILLE





Pierre Gaultier de Marseille (1643?-1696)

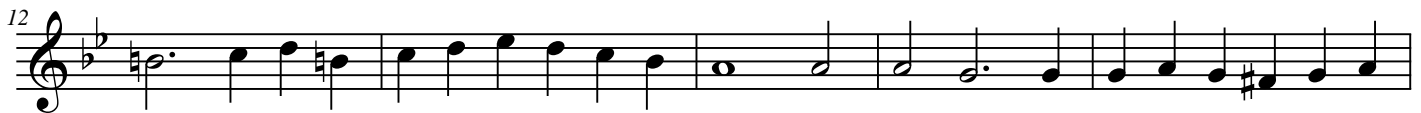
Suite en C sol ut Bémol

Symphonie en trio

SYMPHONIE

2me Dessus 

6 

12 

17 

25 

32 

40 

47 

55

63

70

AIR

78

85

91

97

103

PASSACAILLE





SOMMEIL



Pierre Gaultier de Marseille (1643?-1696)

Suite en C sol ut Bémol

Symphonie en trio

SYMPHONIE

Basse

6

12

18 1. 2. 5

29

38

48

56

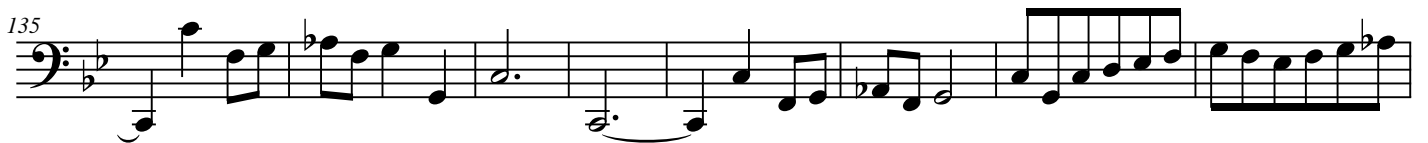
65

73

AIR



PASSACAILLE



162

167

171

176

182

187

191

194

198

204

215

226

236



243



253



SOMMEIL

267

4



274



279



287



292



297



302



Original et fichiers natifs en pièces jointes