The Career of an Eighteenth-Century Kapellmeister: The Life and Music of Antonio Rosetti

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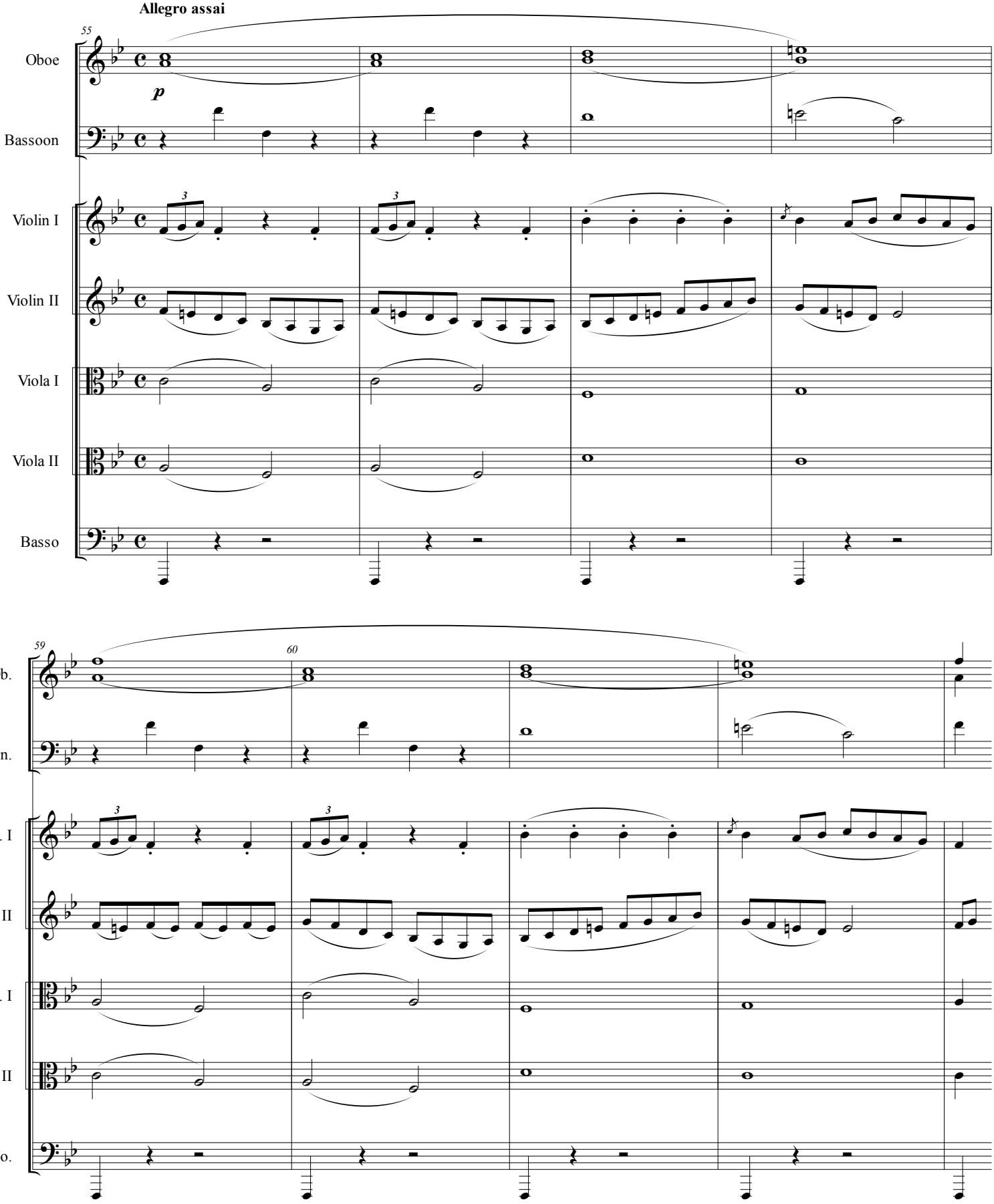
Musical Examples in Supplement
Chapter 10: Symphonies

✣ Example 10C

The first movement of the Symphony in B-flat Major (A45) presents a puzzling exception to Rosetti's usual practice. In place of a theme with reduced texture and motion, Rosetti has cast *S* in an active five-part texture for the full ensemble with the exception of horns. This extraordinary passage has no parallel among Rosetti's other early symphonies, and it is difficult to imagine what the composer's intent might have been. Other atypical gestures (such as unexpected silences in *P* and the repetitious structure of the development) also distinguish this movement, and perhaps the point was merely to deviate from the anticipated norm. Supporting the notion that this peculiar treatment of *S* may be intended as a momentary effect, Rosetti does not reclaim this material in the recapitulation, but instead allows the transition there to merge directly into the closing material.

Symphony in B-flat Major (A45) I, mm. 55-63

Example 10C: Symphony in B-flat Major (A45) I, mm. 55-63
Allegro assai