

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

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Sterling Murray, University of Rochester Press, 2014

## Musical Examples in Supplement Chapter 10: Symphonies

### ♣ Example 10E

The Andantino of the Symphony in D Major (A12) represents a departure from Rosetti's normal pattern. This symphony was included in Sieber's *Six Symphonies* with a slow movement arranged as a set of variations. These variations are not found in the composer's autograph score of this work (D-Au III 4 ½ 4º 649), but they do appear in the manuscript parts preserved today in the Wallerstein music collection (same shelf number). The hand of the copyist has not yet been identified, but the wrapper containing the parts was written by Franz Xaver Link, Rosetti's principal Wallerstein copyist. There is no tradition in Rosetti's symphonies for such slow-movement variation sets causing one to question that this movement is original to the symphony.

It would have been highly unusual for a symphony of this period to include a minuet and trio, but no slow movement. Thus, at one time there must have been a slow movement in the autograph score. It may not, however, have been the variations of Sieber's print. Perhaps after arriving in Paris, Rosetti had been advised that a variation set in the slow movement would suit the musical taste of Parisian audiences, and he quickly added this movement. He removed the original slow movement from the score, but failed to replace it with the variations. When he returned to Wallerstein a set of part books was prepared to reflect the Parisian version of the symphony. It was in this format that A12 was circulated in manuscript copies and advertised in the 1782-84 Breitkopf supplement. The original slow movement may have been destroyed or fitted into another composition.

Rosetti's theme is a quiet and tender melody played *pianissimo* by the strings until joined by the winds in a final *forte* cadence (ex. 1). There are only two variations. Both retain the binary structure of the theme, each proposing a rhythmic variant of the theme in decreasing metric groupings (exx. 2-3). The movement concludes with a striking coda involving a complete descending chromatic scale sounded over a dominant pedal that gradually fades away into a **ppp** whisper. The effect is quite arresting.

- 1: Symphony in D Major (A12) II, mm. 1-8 (theme)**
- 2: mm. 22-25 (variation 1)**
- 3: mm. 44-48 (variation 2)**

Example 10E: Symphony in D Major (A12) II, mm. 1-8 (theme).  
Andantino

con sord.

Violin I *pp*

Violin II *pp* *rinf.* *p*

Viola I *p*

Viola II

Basso *p* *rinf.* *p*

6

Vln. I *rinf.* *p*

Vln. II *rinf.* *p*

Vla. I

Vla. II *p*

Bso.

Example 10E: Symphony in D Major (A12) II, mm. 22-25 (variation 1).  
Andantino

Musical score for Example 10E (variation 1), measures 22-25. The score is for five staves: Vln. I, Vln. II, Vla. I, Vla. II, and Bso. The key signature is D major (one sharp) and the time signature is 3/4. The tempo is Andantino. The score begins at measure 23. Vln. I starts with a *p* dynamic and a melodic line with slurs. Vln. II, Vla. I, and Vla. II play a simple harmonic accompaniment. The Bso. part has a *p* dynamic and a bass line. A *rinf.* (rinf.) dynamic marking appears in measures 24 and 25 for Vln. I and Bso. The score ends at measure 25.

Example 10E: Symphony in D Major (A12) II, mm. 44-48 (variation 2).  
Andantino

Musical score for Example 10E (variation 2), measures 44-48. The score is for five staves: Vln. I, Vln. II, Vla. I, Vla. II, and Bso. The key signature is D major (one sharp) and the time signature is 3/4. The tempo is Andantino. The score begins at measure 45. Vln. I starts with a *p* dynamic and a complex melodic line with many slurs. Vln. II, Vla. I, and Vla. II play a simple harmonic accompaniment. The Bso. part has a *p* dynamic and a bass line. A *rinf.* (rinf.) dynamic marking appears in measure 47 for Vln. II and Bso. The score ends at measure 48.