

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 10G**

Rosetti experimented in most of his works of this period with tight structures bound together through internal thematic relationships and motivic derivations. However, the degree to which he has fashioned his exposition from the material of the slow introduction in the opening movement of the Symphony in E-flat Major (A28) and the ease with which he carries off this linkage is extraordinary. The sense of organic growth that results has by now entirely replaced Rosetti's older practice of juxtaposing thematic units designed to accomplish specific functions.

In some works the cohesion achieved through the use of common motives extends beyond straightforward referential association and assumes the greater significance of a long-range organizational device. In the Symphony in G Major (A40), the first phrase of *P* provides the fuel for most of the rest of the design. But not content merely to repeat the motive, each time it appears Rosetti enhances and reinterprets it through subtle harmonic, textural, and color modifications, adroitly meshing developmental techniques with thematic integration.

1: Symphony in G Major (A40) I, mm. 1-8 (*P*)

2: mm. 17-21 (*TR*)

3: mm. 36-45 (*S*)

4: mm. 63-69 (*K*)

Example 10G: Symphony in G Major (A40) I, mm. 1-8 (P)
Allegro molto

Musical score for measures 1-8 of Symphony in G Major, I, mm. 1-8 (P). The score is for the first system, measures 1-8. The instruments are Bassoon, Violin I, Violin II, Viola I, Cello, and Bass. The key signature is G Major (one sharp) and the time signature is common time (C). The tempo is Allegro molto. The dynamics are marked *p* (piano). The Bassoon part has a long note in measure 1. Violin I has a melodic line with a trill in measure 4. Violin II has a long note in measure 1. Viola I has a long note in measure 1. Cello and Bass have long notes in measure 1.

Musical score for measures 5-8 of Symphony in G Major, I, mm. 5-8 (P). The score is for the second system, measures 5-8. The instruments are Bsn., Vln. I, Vln. II, Vla. I, Vc., and Bso. The key signature is G Major (one sharp) and the time signature is common time (C). The tempo is Allegro molto. The dynamics are marked *p* (piano). The Bsn. part has a long note in measure 5. Vln. I has a melodic line with a trill in measure 5. Vln. II has a long note in measure 5. Vla. I has a long note in measure 5. Vc. has a long note in measure 5. Bso. has a long note in measure 5.

Example 10G: Symphony in G Major (A40) I, mm. 17-21 (T)
Allegro molto

Flute
ff
18 > 20 >

Oboe I
ff

Oboe II
ff

Bassoon
ff

Horn I & II in G
ff

Violin I
ff

Violin II
ff

Viola I
ff

Viola II
ff

Cello
ff

Basso
ff

Example 10G: Symphony in G Major (A40) I, mm. 36-45 (S)
Allegro molto

37 40

Bassoon

pp

Violin I

pp

Violin II

Viola I

pp

Viola II

pp

Cello

pp

Basso

pp

41 45

Bsn.

Vln. I

rinf.

Vln. II

Vla. I

Vc.

Bso.

Example 10G: Symphony in G Major (A40) I, mm. 63-69 (C)
Allegro molto

This musical score is for the first movement of the Symphony in G Major, Op. 40, by Ludwig van Beethoven, measures 63-69. It is in the key of G major and 4/4 time, with a tempo marking of Allegro molto. The score is arranged for a full orchestra and includes parts for the following instruments:

- Flute
- Oboe I
- Oboe II
- Bassoon
- Horn I & II in G
- Violin I
- Violin II
- Viola I
- Viola II
- Cello
- Basso

The score shows a variety of musical textures and dynamics. The woodwinds (Flute, Oboes, Bassoon) and strings (Violins, Violas, Cellos, Basses) play rhythmic patterns, while the Horns provide a sustained harmonic background. The dynamic markings range from *ff* (fortissimo) to *f* (forte). The score is marked with measure numbers 64 and 65, and includes various musical notations such as slurs, accents, and articulation marks.