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

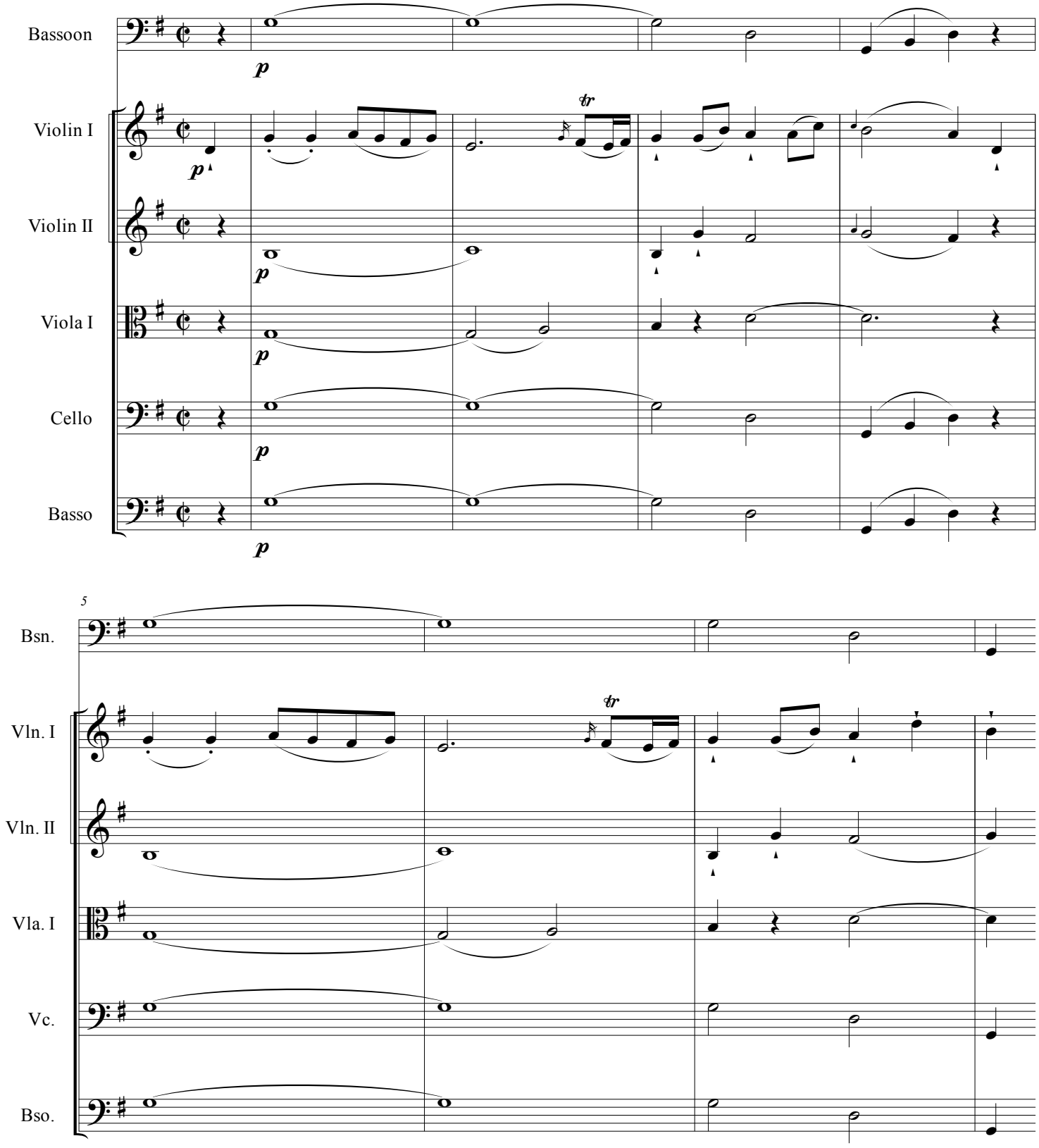
✣ Example 10G

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.

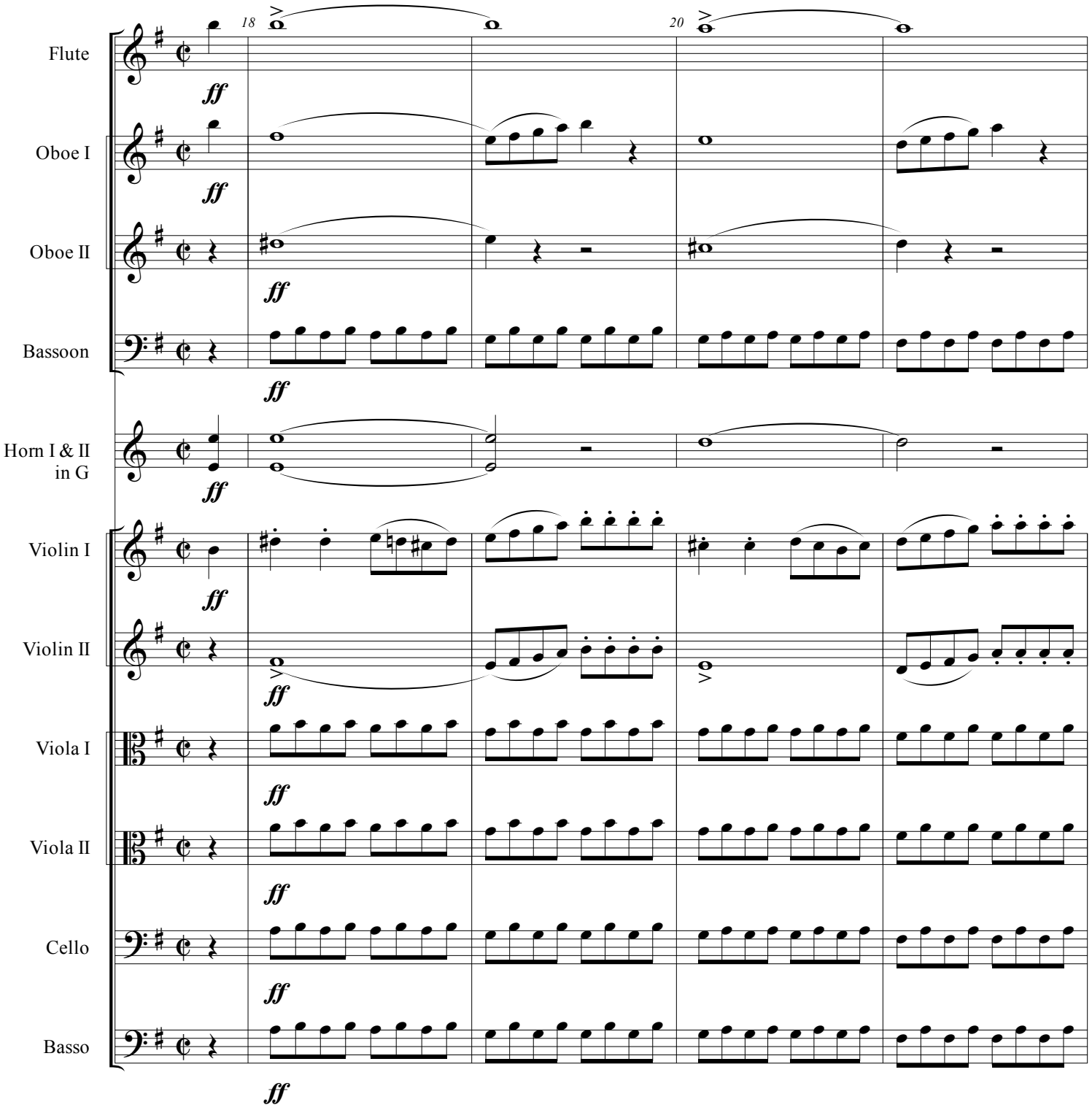
In some works the cohesion achieved through the use of common motives extends beyond straightforward referential association and assumes the greater significance of a long-range organizational device. In the Symphony in G Major (A40), the first phrase of *P* provides the fuel for most of the rest of 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*)

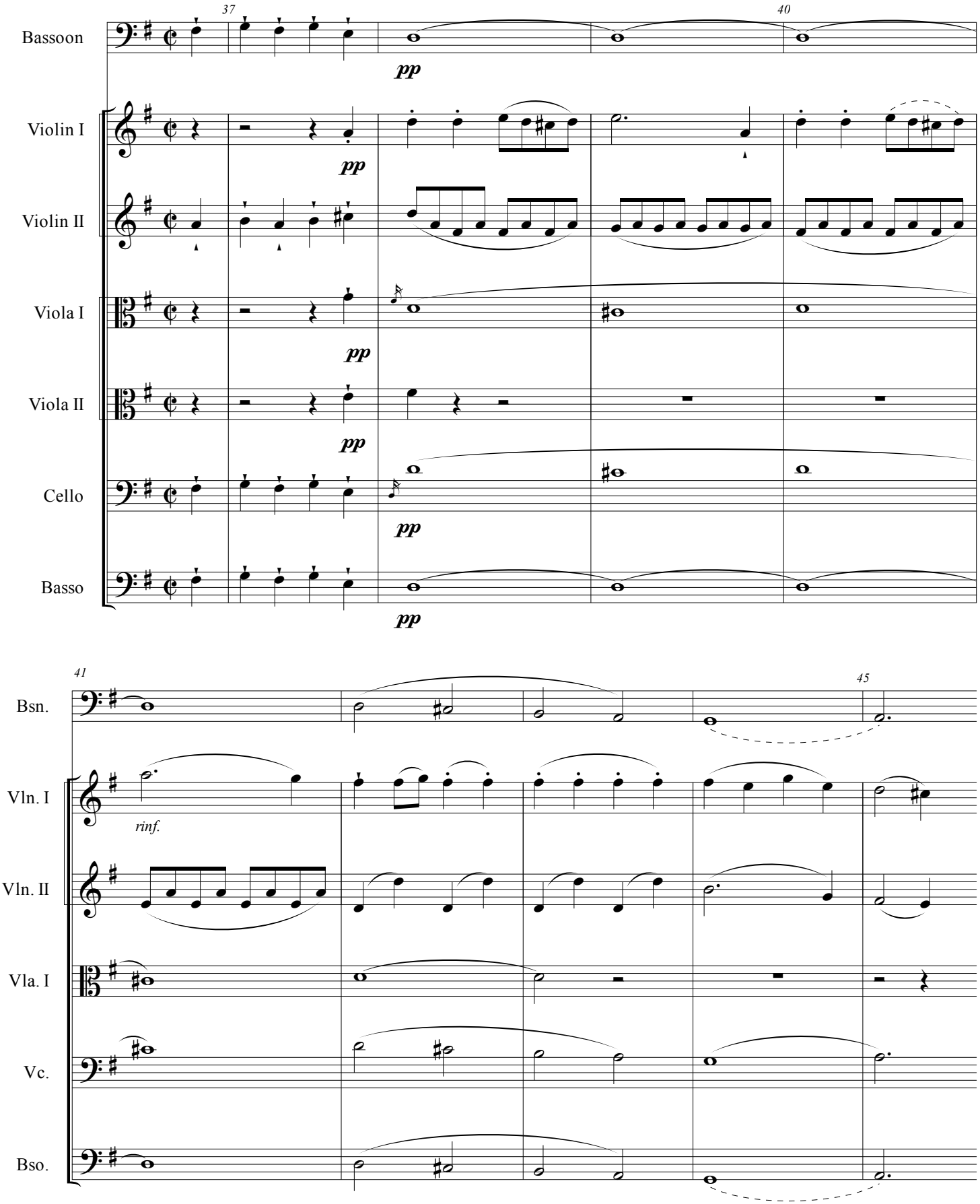
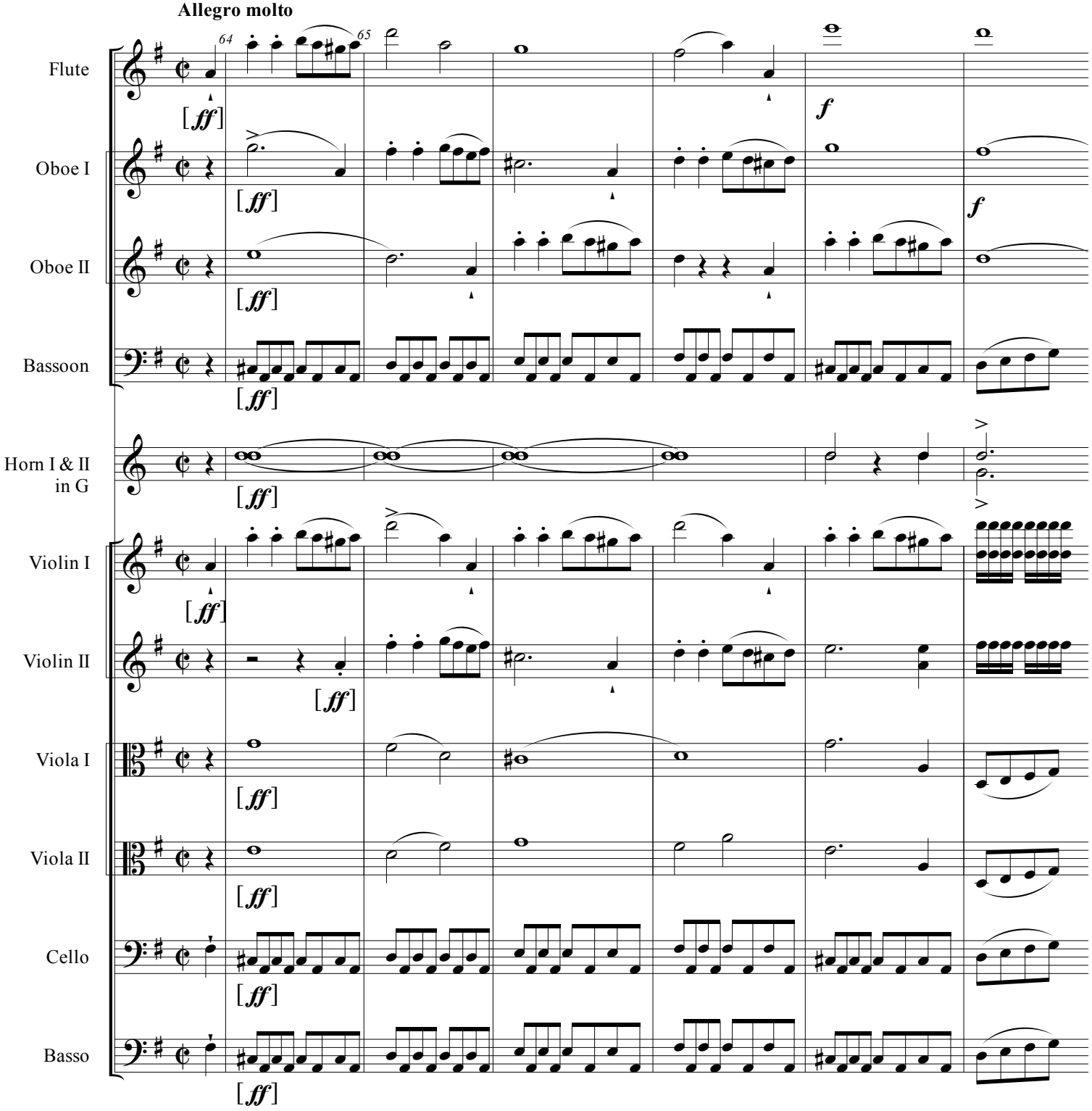
Example 10G: Symphony in G Major (A40) I, mm. 1-8 (*P*)
Allegro molto



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



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



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