

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

Sterling Murray, University of Rochester Press, 2014

Musical Examples in Supplement
Chapter 11: Concertos

❖ **Example 11A**

This approach to orchestration is adapted partially to maintain ensemble balance. In its lower and middle registers the flute sound is light enough that a heavy accompaniment might run the risk of obscuring the solo part. This is less true when the flute is placed in its highest register, but even here Rosetti is conservative in providing a backdrop for it. There are some interesting spots where the composer has tried to bring the two agents together by doubling the solo voice at the unison, octave, or even in thirds or sixths, allowing motion in the orchestra to complement held notes of the solo part. A good illustration occurs in the first movement of the Flute Concerto in G Major (C22), where a rapid pattern of scale figuration played by the soloist leads to four measures of longer notes in a chromatic descending pattern during which the strings fill in with a rhythmic figure offered as counterpoint.

Flute Concerto in G Major (C22) I, mm. 115-25

Example 11A: Flute Concerto in G Major (C22) I, mm. 115-25
Allegro molto

115

Flute solo

Oboe

Violin I

Violin II

Viola I & II

Basso

f

sfz

p

f

sf

p

sf

p

sf

p

sf

p

119

120

125

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

p

dolce

p

sfz

p

sfz

p

p

sfz

p