

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 10B**

Rosetti does not rely on such predictable phrasing in all of his melodies. In the Symphony in C Major (A1), for example, the *P* theme is constructed from two six-measure phrases (a + a) each dividing into four measures of string unison (x + x) answered by a two-measure cadential fragment (y) played by the full ensemble. Although less predictable than the opening theme of A45 the desired sense of balance and proportion is still achieved:

a			a		
x	x <sup>1</sup>	y	x	x <sup>1</sup>	y
2	2	2	2	2	2
	6			6	

**Symphony in C Major (A1) I, mm. 1-7**

Example 10B: Symphony in C Major (A1), I, mm. 1-7.  
Allegro molto

The musical score is arranged in seven staves, each representing a different instrument. The time signature is 3/4. The key signature is C major. The tempo is Allegro molto. The dynamic marking is forte (f). The score shows the first seven measures of the piece. The Oboe I & II and Horn I & II in C parts are mostly silent, with some notes in the later measures. The Violin I and Violin II parts play a rhythmic pattern of eighth notes. The Viola I and Viola II parts play a rhythmic pattern of eighth notes. The Bass part plays a rhythmic pattern of eighth notes.

Oboe I & II  
*f*

Horn I & II  
in C  
*f*

Violin I  
*f*

Violin II  
*f*

Viola I  
*f*

Viola II  
*f*

Basso  
*f*