

## Rosetti, A: Horn Concerto No. 5 in E Major

With this Concerto No. 5 for horn and piano in E major we have completed a series of 9 concertos for 1 horn composed by Rosetti, of which EDITION KaWe has published 6 concertos. Here is the complete list with numbers as given in "Denkblätter der Tonkunst in Bayern":

DTB 35 in E♭ maj., No. 3 in Ed. KaWe (116), DTB 36 in E♭ maj., No. 2 in Ed. KaWe (71), DTB 37 in E♭ maj., No. 1 in Ed. KaWe (104), DTB 38 in F maj., No. 4 in Ed. KaWe (112), DTB 39 in E♭ maj., No. 6 in Ed. KaWe (144), DTB 40 in E♭ maj., in Ed. Döblinger (DM309), DTB 42 in E maj., in Ed. Simrock (E1. 3276), DTB 43 in D min., in Ed. Simrock (E1.3061), DTB 44 in E maj., No. 5 in Ed. KaWe (128). Some of these concertos are also published somewhere else. Besides these concertos EDITION KaWe is publishing 4 concertos Rosetti's for 2 horns, the last one (IV) will be published next year; DTB 51 in E maj., No. III in Ed. KaWe (140), DTB 52 in F maj., No. IV in Ed. KaWe (138), DTB 53 in E♭ maj., No. V in Ed. KaWe (60), DTB 54 in E♭ maj., No. II in Ed. KaWe (131).

Due to the fact that scores were lost on the way from Geneva to Amsterdam it has taken years for the finishing touches to be made to the concertos 6, 5 and IV, because in the piano reduction some bars for solo horn were not filled in.

This concerto No. 5 in E maj. was written for - and dedicated to - Franz Zwierzina, a compatriot of Rosetti and 2<sup>nd</sup> horn-player in the orchestra of Court Oettingen-Wallenstein in Harburg (Bavaria), conducted by Rosetti. Therefore it is a concerto for 2<sup>nd</sup> (low) horn and one of the few, which Rosetti did not write in the key of E♭ maj. In this case I had the help of Czech friends, who made available to me a copy of the 1<sup>st</sup> edition in parts, published by Pleyel-Paris, in which other bars of the solo horn were missing. I also discovered that in the solo horn part several bars had the same mistakes as I had found earlier in my manuscript score, on the other hand there were some mistakes, doubtless caused by a copyist or the engraver.

This piano reduction starts with bar 58 (repeat of the 1<sup>st</sup> theme); the score will be complete however, starting with bar 1.

Here several corrections are given, including some in bars 1-57.

b. 17-23; also see b.136-142: b. 17, 20 and 140 are identically, b. 136 however has 2 crotchets both 4 quavers; b. 54 Viol. I: ♯g.

b. 72 Va: quavers, also in b. 86-87; b.88 V. II: last quaver b; b. 91 V. I last quaver ♯a (uniss.); b. 105 Ob. I ♯a:

b. 123 Va: minia b changed in crotchet; b.157 Ob. II: last 2 quavers ♯g e; b. 197 V. I/II: ♯g; b. 217 V. II: 2<sup>nd</sup> minia a;

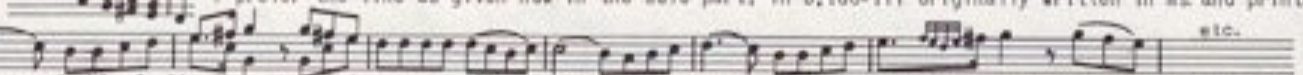
b. 234-235 and 238-239 was throughout chord B7, in b. 235 and 239 I have changed the chord on 3<sup>rd</sup> quaver in E.

II. Because b. 1-26 identical with last 26 bars, I have written these bars with Da Capo; because this had also been done in Ob. II


I had no occasion to compare b. 10, where ♯g ♯f being written, presume that it must be ♯f e; b. 24 Bass: 3<sup>rd</sup> quaver ♯f instead of b (according Va); b. 35 for Ob. I ♯c (additionally); b. 46 Va and Bass: resp. minia ♯f and ♯c.

III. Of all mistakes in orch. pts, not worth mentioning here, only b. 78 V. II: 2<sup>nd</sup> quaver must be ♯b (also see b. 173). Here I might propose a cut as indicated in pro-red. and solo horn.

In the solo horn more was to be corrected. I. b. 85, 87 seventh quaver ♯b; b.91 I've omitted last semi-quaver g (in sound b), it does not sound well over ♯a of the strings (uniss.), probably a copyist's mistake, see b. 93; in b. 100 the last 4 quavers were given twice:



 I prefer the line as given now in the solo part; in b.106-111 originally written in ms. and printed part

Here I presume a double fault: the upper notes in b. 107 only belong in b. 111, because incompatibility of tempo, note-values and ornament (in b. 111), I have changed this as given in the solo part now, the ornament also with ♯f; b. 165 crotchets e d changed

in quavers; b. 173 originally ; b. 244-245 was throughout an arpeggio in C maj. (sound E), because however in

the accompaniment the 4<sup>th</sup> crotchet was B7, I've changed last 4 semi-quavers in g f d g; b. 251 ♯f changed in ♯g.

II. Because in the solo horn part the ornaments in first and last 26 bars were different, the solo part has been notated without Da Capo; in b. 15 (63) the 3<sup>rd</sup> quaver was ♯b, doubtless useful for handhorn, with valve horn however ♯b may sound preferable.

III. b. 32 and 38 last quaver ♯f, in addition in b. 36, originally , more preferable  as notated in the part now;

b. 89 last quaver c instead of d (see b. 72 and 175); in my pro-red. I had forgotten solo bars 137-149, although refound now, I still might suggest a cut as given in both parts; in the printed solo part bars 225-228 forgotten; b. 224 now quaver instead of minia c.

At Geneva, Autumn 1974.

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