

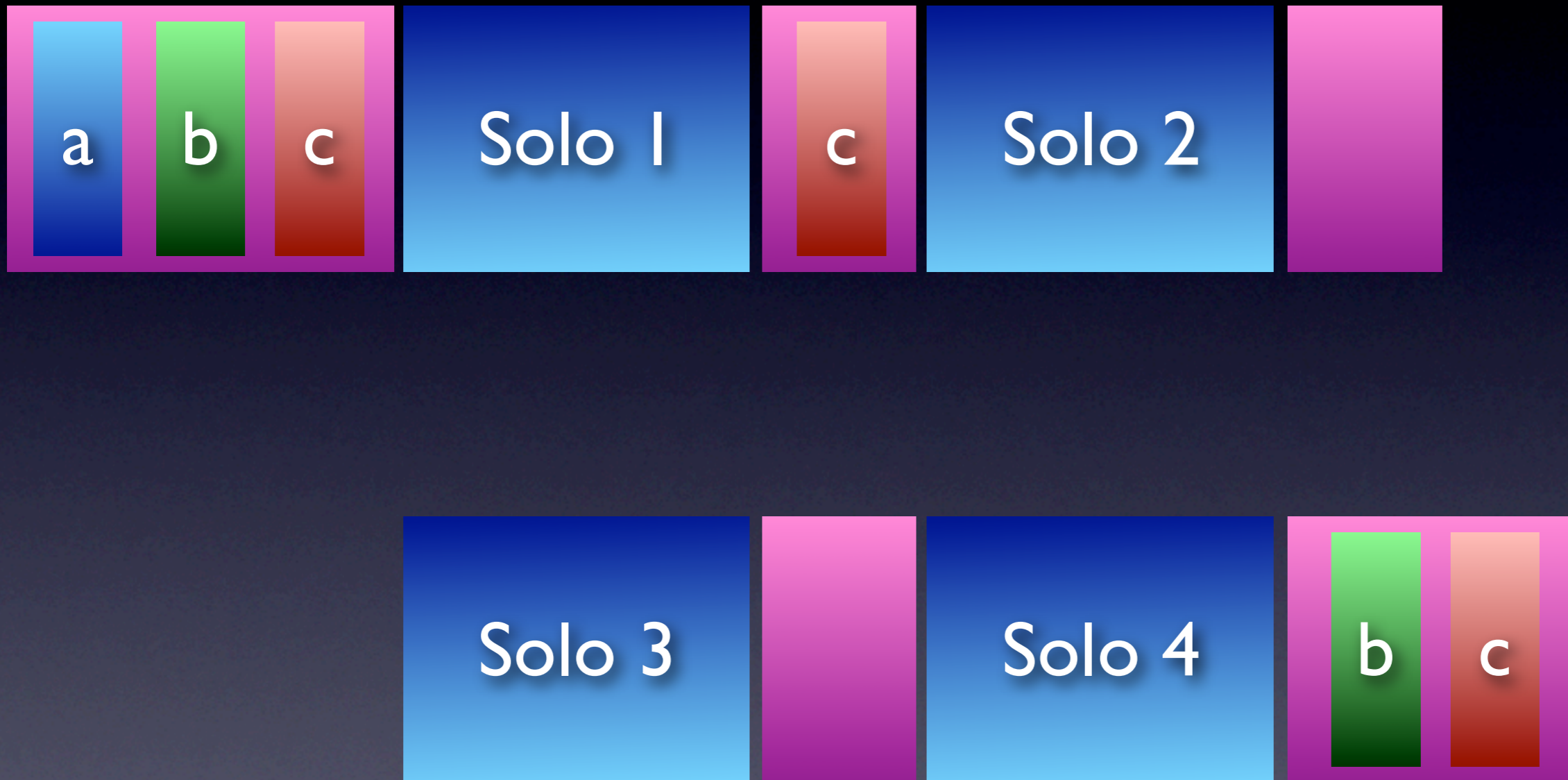
Concerto

Ritornello and Beyond

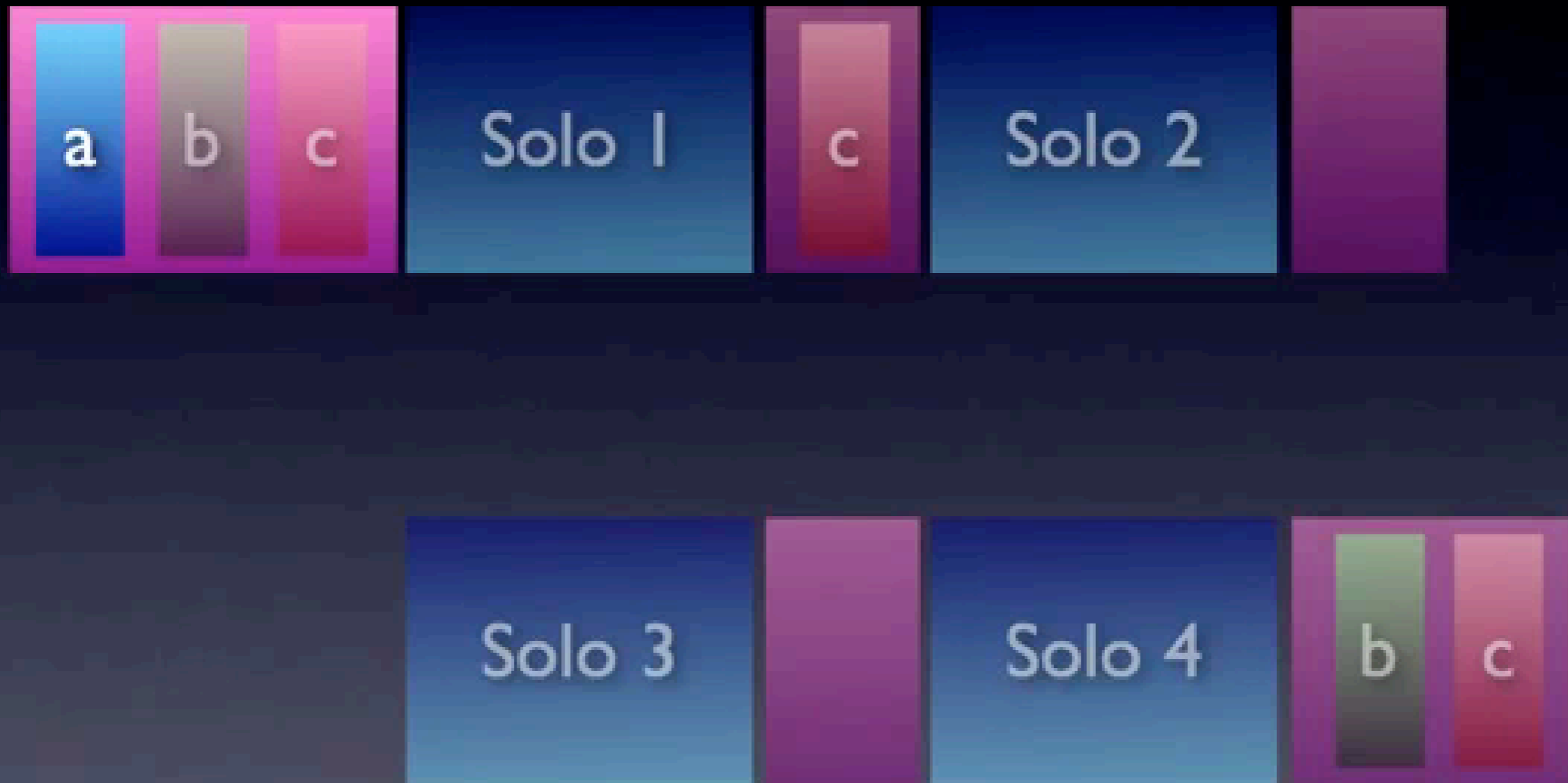
Ritornello

- Main body is a melodic block also called the *ritornello*.
- The *ritornello* alternates with passages of a more transitional character.
- The transitional passages are written for the soloist(s).
- Returns of the *ritornello* are in various keys, and may be incomplete or fragmentary.

Vivaldi: Violin Concerto in G, I



Vivaldi: Violin Concerto in G, I



Brandenburg Concerto No. 5, I

- Solo instruments: Flute, Violin, Harpsichord
- Large-scale Ritornello form with extended cadenza for harpsichord.

1

9

19

20

29

31

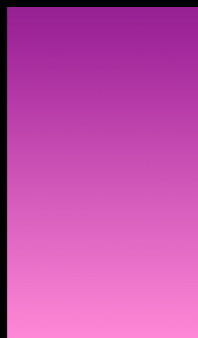
40

42

59

61

RI
1 2 3
I



R2
I
V



R3
2
V



R4
2
vi



R5
2
I



71

Central Solo
iii

101

102

121

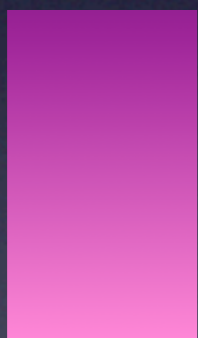
125

137

138

154

R6
I
V



R7
1 2
I



R8
2
I



Cadenza
V - I

219

R9
1 2 3
I

I

9

19

20

29

31

40

42

59

61

R1
1 2 3
I

R2
I
V

R3
2
V

R4
2
vi

R5
2
I

71

Central Solo
iii

101

102

121

125

137

138

154

R6
I
V

R7
1 2
I

R8
2
I

Cadenza
V - I

219

R9
1 2 3
I

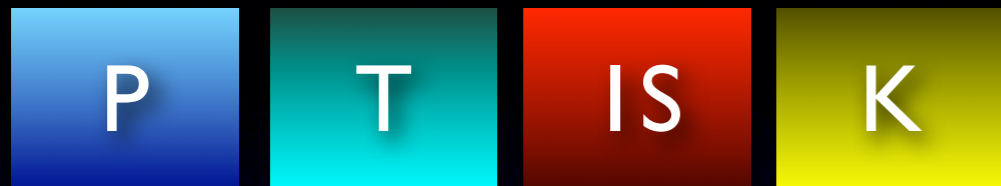
Double-Exposition Sonata Form

- Two Expositions
 - Orchestra alone in first exposition
 - Remains in tonic key throughout
 - Usually has its own array of S themes
 - Soloist enters for second exposition
 - Modulates to the secondary key
 - Solo instrument usually has its own S theme

Double-Exposition Sonata Form

- Development as in any other sonata form
- A single recapitulation, usually a blend of materials from both expositions
- Before I K, there is an improvised cadenza
- The orchestra finishes alone

Exposition I (Orchestra)



| | | |

Exposition 2 (Orchestra & Soloist)

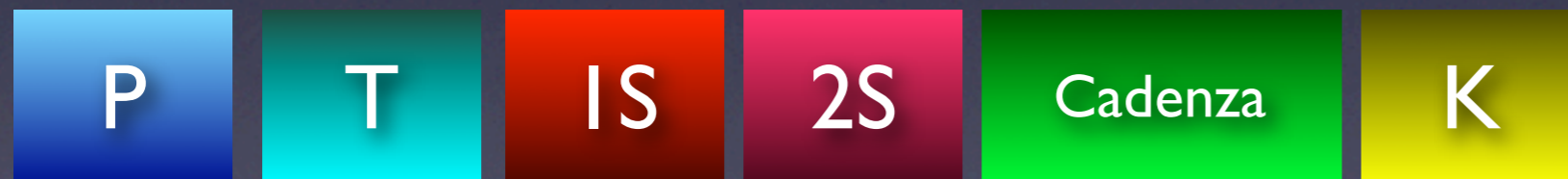


| | V |

Development



Recapitulation



| —————>

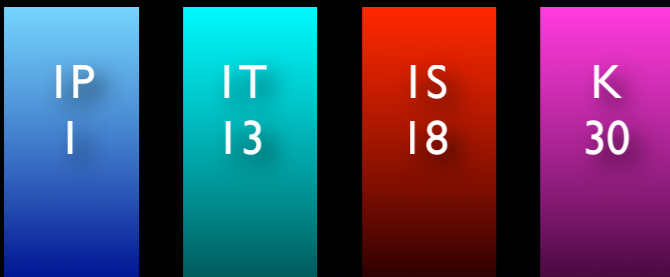
Mozart and J.C. Bach

- The form and style of the Mozartean concerto was strongly influenced by Johann Christian Bach, Sebastian's youngest son.
- Mozart was J.C. Bach's protégé during his first London trip of 1764; both his symphonic and concerto styles were based on Bach's models.

J.C. Bach

- Klavier Concerto in B-flat Major, Op. 13, No. 4

Exposition #1



I

I



Exposition #2



I

V



Development



V



Recapitulation



I

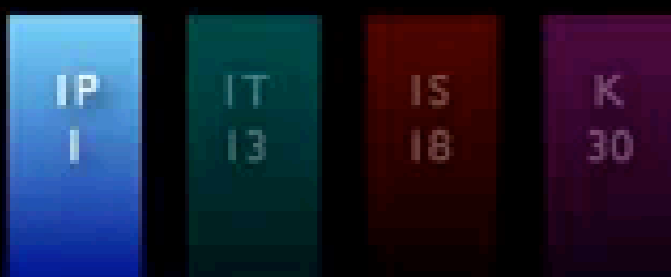
V

I

I



Exposition #1



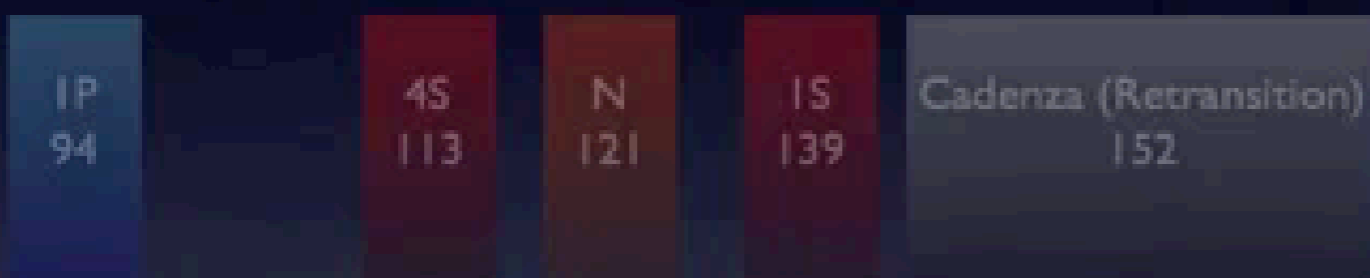
Exposition #2



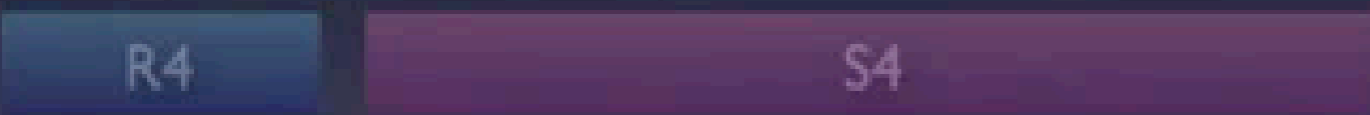
| | | | V



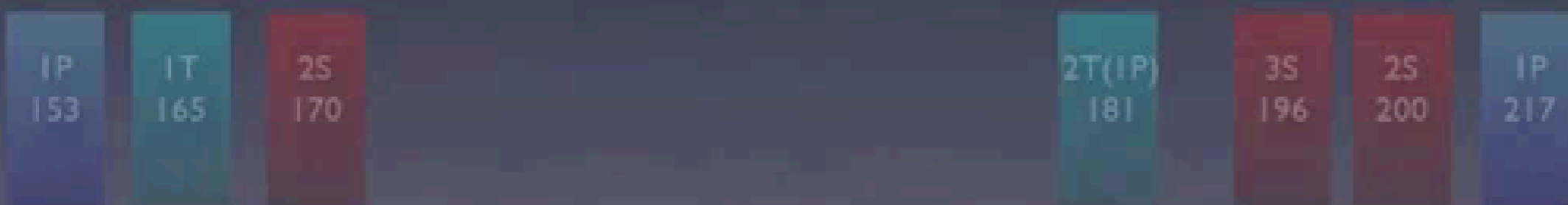
Development



V



Recapitulation



| | V | | |



Piano Concerto K. 476

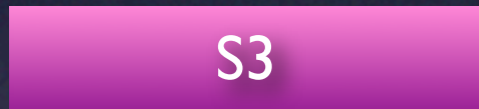
- Mozart's Treatment of Double-Exposition Sonata Form

Exposition #1



Development

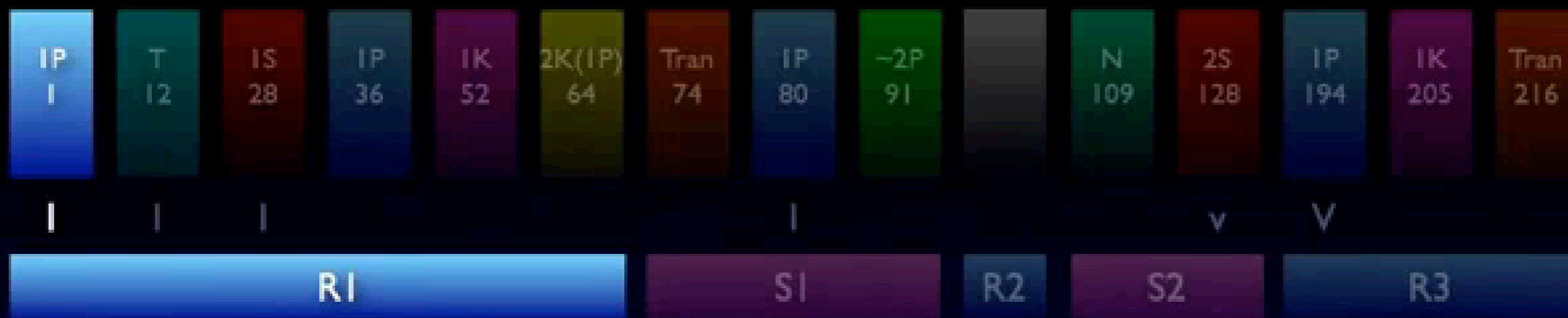
223



Recapitulation



Exposition #1



Exposition #2

Development

223



Recapitulation

