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

Solo 1

Solo 2

Solo 3

Solo 4
Brandenburg Concerto No. 5, I

- Solo instruments: Flute, Violin, Harpsichord
- Large-scale Ritornello form with extended cadenza for harpsichord.
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 1K, there is an improvised cadenza
- The orchestra finishes alone
Exposition 1 (Orchestra)

Exposition 2 (Orchestra & Soloist)

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
Piano Concerto K. 476

- Mozart’s Treatment of Double-Exposition Sonata Form