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R(itornello) and S(olo) sections:

- The R and S sections of a concerto form should not be taken too literally. The most obvious reason for this is that the orchestra often accompanies the soloist during the solo sections. Similarly, the soloist may participate in the ritornello sections. Occasionally, the soloist will even drop out for a measure or phrase during one of the solo sections, allowing the orchestra to come through.
- These kind of divisions (dividing the form into ritornello and solo sections) are fluid, but are still highly recognizable prior to the 19th century. Pieces from this era tend to have very clear formal models (that's why we're studying them).

J.S. Bach, Concerto in A (BWV 1055):

- This concerto follows the typical formal plan for a solo concerto. The primary sections of the piece (the exposition, the development, and the recapitulation) are all given to the soloist:
 - R1 (introductory section presenting the main theme in the tonic key)
 - S1 (the exposition)
 - R2
 - S2 (the development; modulates to the relative minor)
 - R3
 - S3 (the recapitulation)
 - R4 (closes the piece)
- The ritornello sections act as bookends to the solo sections.
- It is important that you take away from this a knowledge of the origins of concerto form. The concertos of the later 18th century have their roots in the earlier concerto grosso style.

R3 and S3:

- The third pair of R and S sections (R3 and S3) deserve special attention. Over time, the third ritornello section became increasingly diminutive, eventually being omitted altogether. The reason for this has to do with its structural function. Originally, R3's job was to bring the music back to the tonic key. However, as concerto form became increasingly influenced by sonata form, this retransitional function was taken over by S2 as it performed the role of the development. Some concertos continued to retain this vestige of the concerto grosso form, but eventually it began to disappear.

Mozart, Violin Concerto in Bb, K. 207:

- This concerto has several examples of the phenomenon mentioned above where the soloist drops out during the solo sections. It is important to remember that these moments do not indicate sectional boundaries.
- The formal plan of the movement is as follows:
 - R1: The opening R section plays the main theme while prolonging the tonic key (with a dominant pedal at one point).
 - S1: The soloist begins with the opening theme in the tonic key. This is concluded with a short orchestral tag. Following this, Mozart modulates to F major. This modulating passage is new, since the opening R section remained in the home key. The soloist then plays the second theme in F major followed by a closing theme and big cadence.
 - R2: The ritornello theme is heard again, this time in F.
 - S2: Mozart quickly switches to F minor for the development. There isn't a whole lot of thematic development in this case. Mozart then moves to C minor and eventually G minor, modulating to the minor dominant of each successive key. The G minor section culminates in a deceptive

cadence. Although this sounds pretty remote compared to Bb major, this VI of G minor is reinterpreted as IV of Bb major.

- R3: The third ritornello section is very small and sets up the return to the tonic key.
- S3: The recapitulation; this time the second theme is presented (as expected) in the tonic key. The tail end of this section has the orchestra leading up to a big cadential $\frac{6}{4}$ chord, cuing the cadenza.
- R4: After the cadenza, the orchestra returns for a movement-ending terminative section.