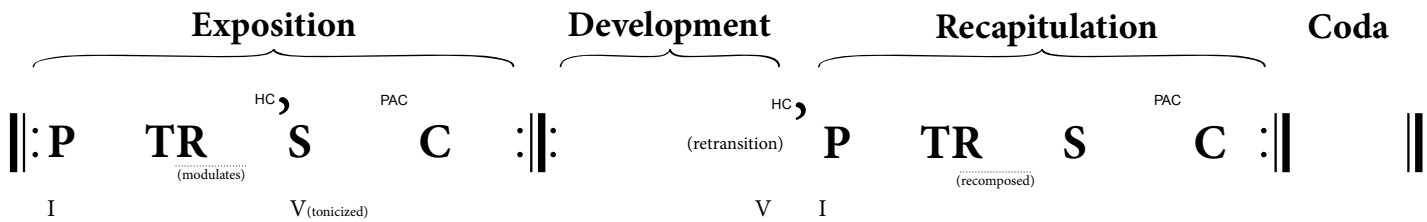


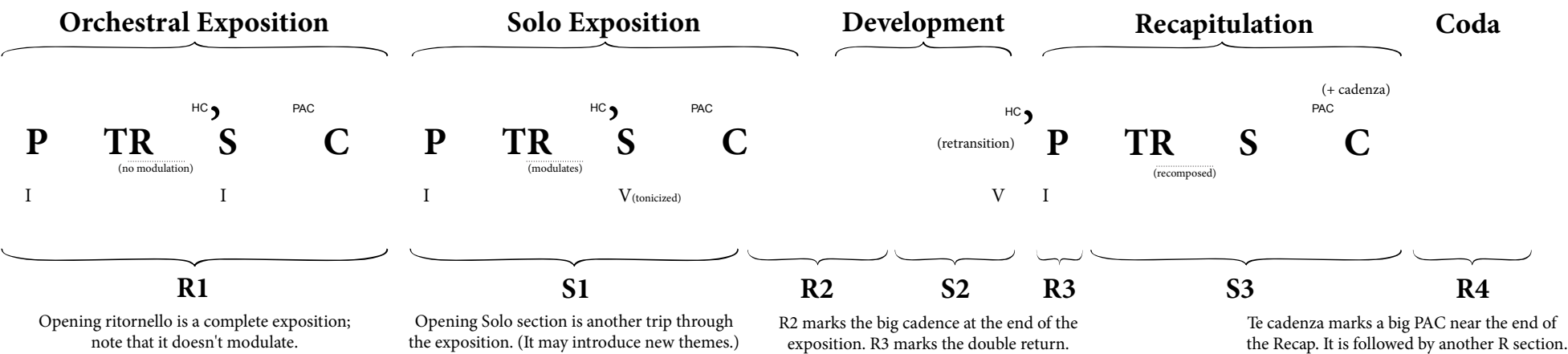
Our schema for sonata form



Our schema for ritornello form:  
Alternating R (ritornello) and S (solo) sections, where R is more tonally stable and S is more unstable.



Sonata form in the movement of a concerto: A combination of Sonata and Ritornello forms.



Some important motives from the double exposition of K.467/i:

P1 (also used in TR & C)

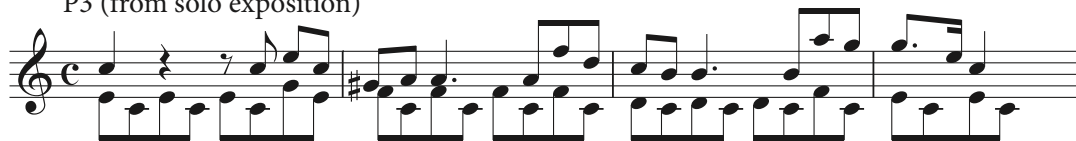


P2 (continuation of primary theme)

(Clear evocation of March "topic")



P3 (from solo exposition)



TR1 (standing on dominant before HC)



TR2 ("bridge theme" from solo exposition)



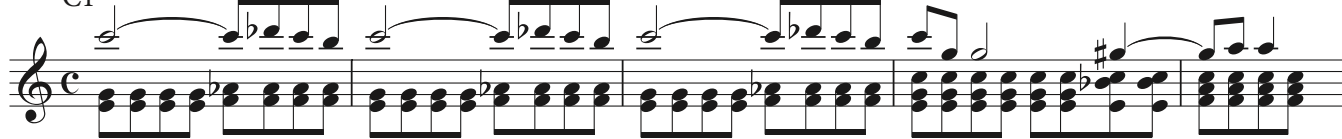
S1 (second theme from solo exposition)



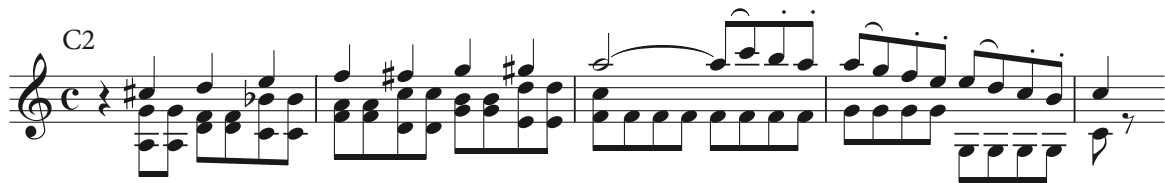
S2 (second theme from orchestral exposition — used as a C theme in the recap)



C1



C2



A few more important motives from elsewhere in the movement:

- C3 (m. 169): A "display episode" from the solo exposition
- D1 (m. 222): A brand-new theme to start the development (kind of like what happens in K.332)
- TR3 (m. 300): A new "bridge theme" for the recapitulation (replacing TR2)