

Table 1.4 List of acronyms and symbols used in this study

A	First theme group
B	Second theme group
C	Closing group
A1, A2, A3, etc.	Thematic material within A group
B1, B2, B3, etc.	Thematic material within B group
x, y, z	Motives
A ^{dev}	Development of A material
B ^{dev}	Development of B material
B ^{var}	Variation of B material
V1, V2, V3, etc.	Variation 1, 2, 3, etc.
TR	Transition
RT	Retransition
MC	Medial caesura
MCC	Medial caesura complex
PAC	Perfect Authentic Cadence
IAC	Imperfect Authentic Cadence
InAC	Incomplete Authentic Cadence (a V-I cadence with the dominant or dominant seventh in inversion)
HC	Half Cadence
19cHC	Nineteenth-Century Half Cadence (a cadential arrival on the dominant that includes its seventh: Schmalfeldt 2011)
DC	Deceptive Cadence (V-VI)
EC	Evaded Cadence
OMT	'One more time' technique (Schmalfeldt 1992)
⇒	Becoming (Schmalfeldt 1995; 2011); Functional transformation (Horton 2017)
⇐	Functional retrogression
⇔	Functional transformation where both readings are equally viable (Vande Moortele and Martin 2014); Mutual implication (Berger 1992) Form-Functional Multiplicity (Hyland 2016)
↔	Elision (Schmalfeldt 2011; Horton 2017)
↗	Functional retrogression involving a change to a higher inter-thematic level
↘	Functional retrogression involving a change to a lower inter-thematic level
↔	Direction of movement between independent strata in a stratified design (Hyland 2013; 2016)
↔	The interlock in a stratified process