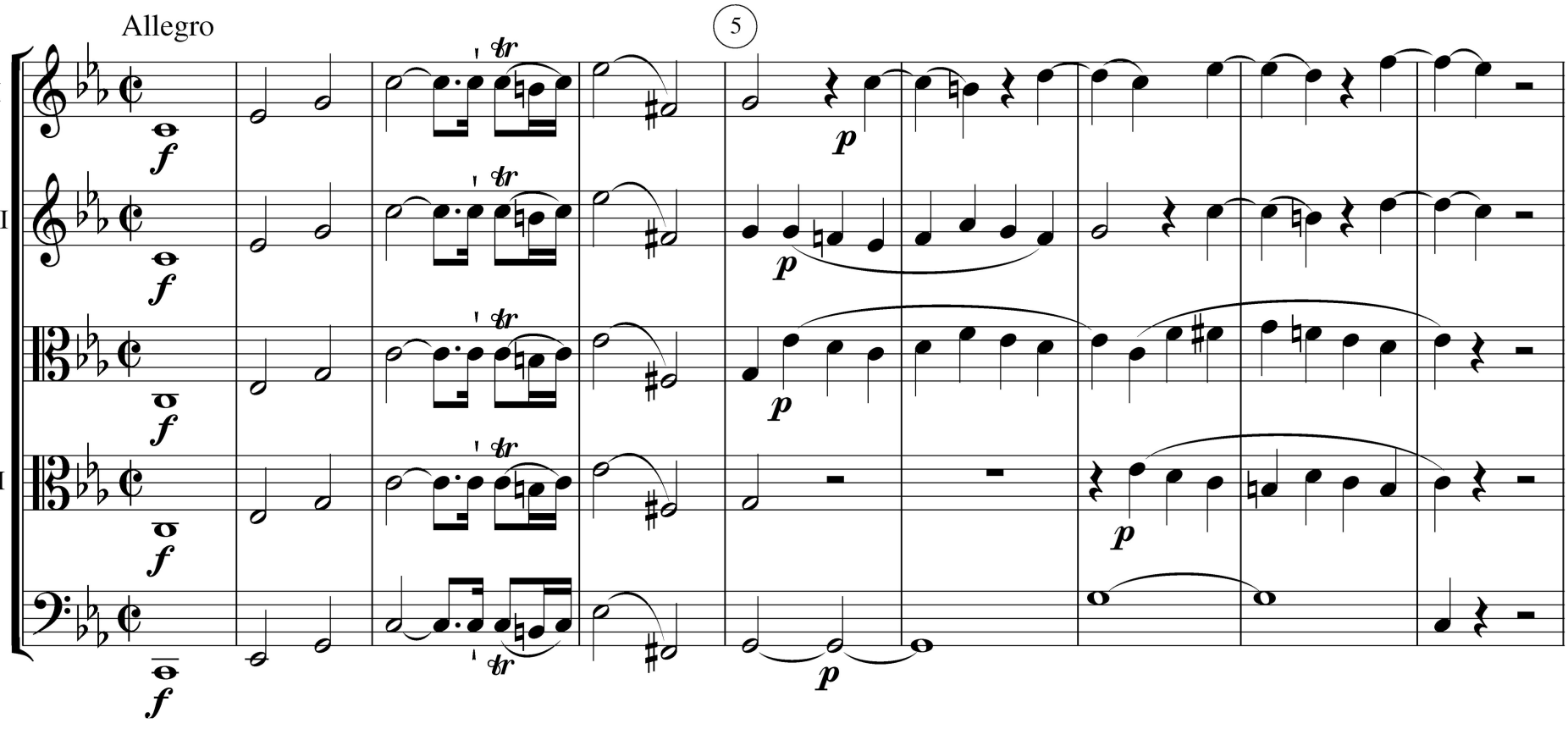
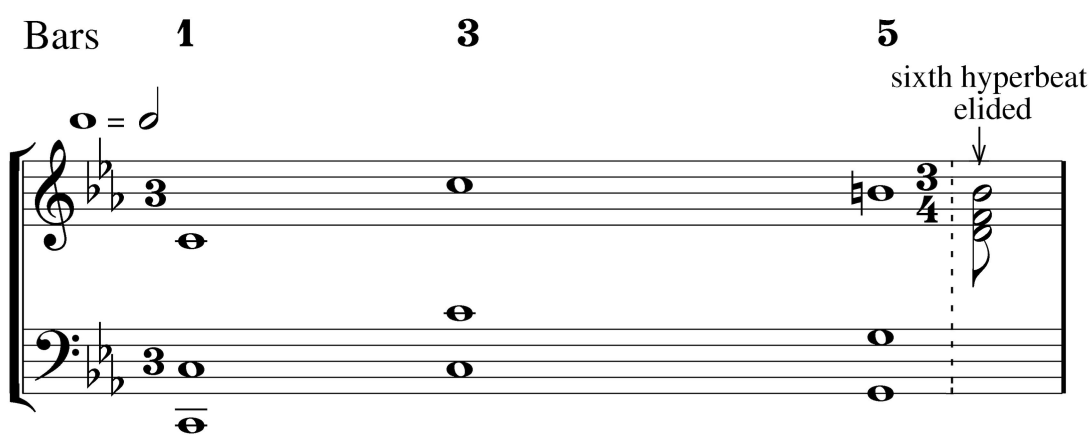
Example 1: Quintet in C minor, K. 406, I

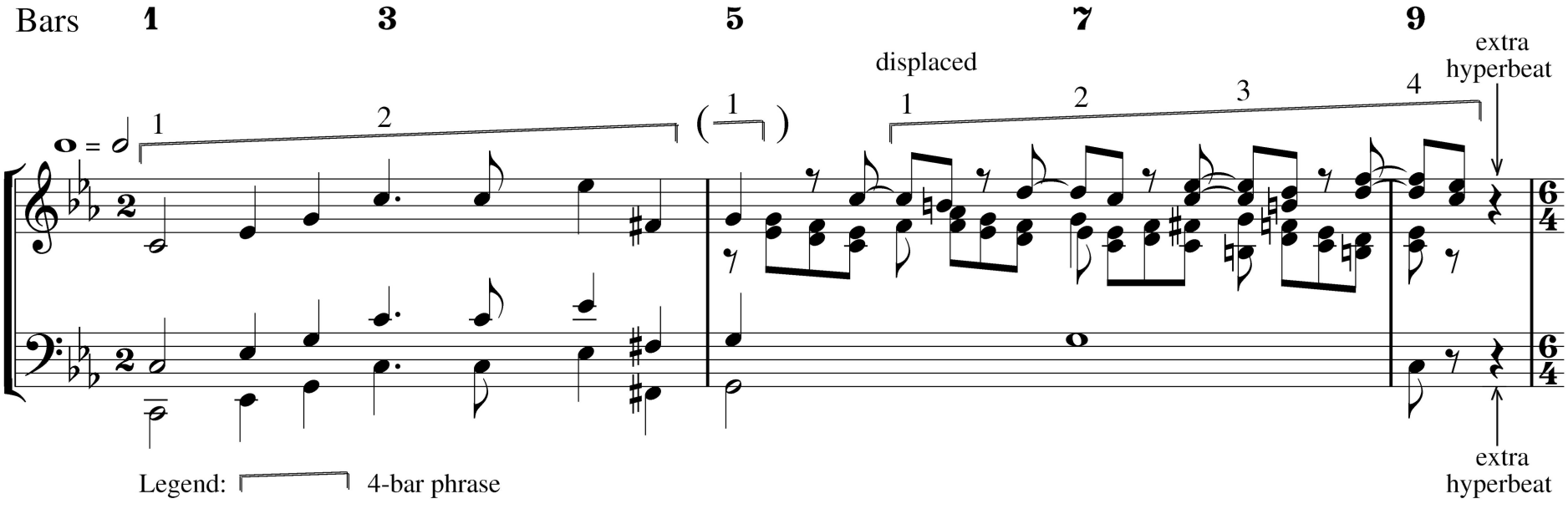
a) Bars 1–9



b) Triple hypermeter, reduction by 2

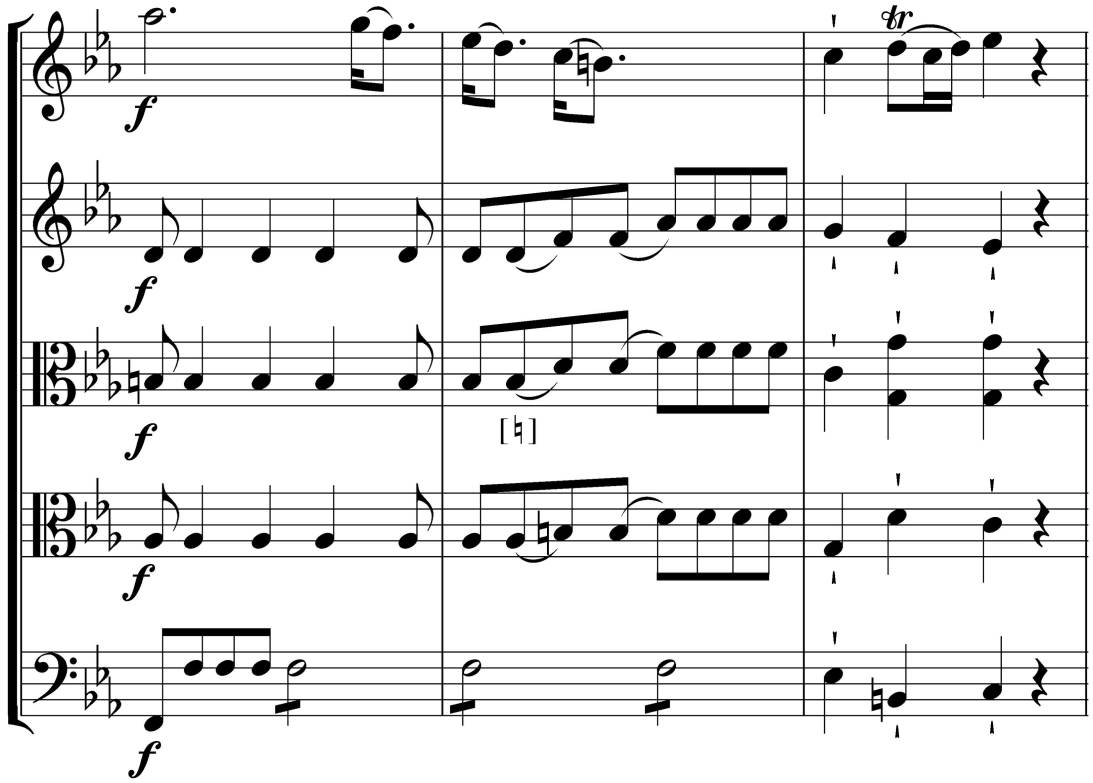


c) Duple hypermeter, reduction by 2

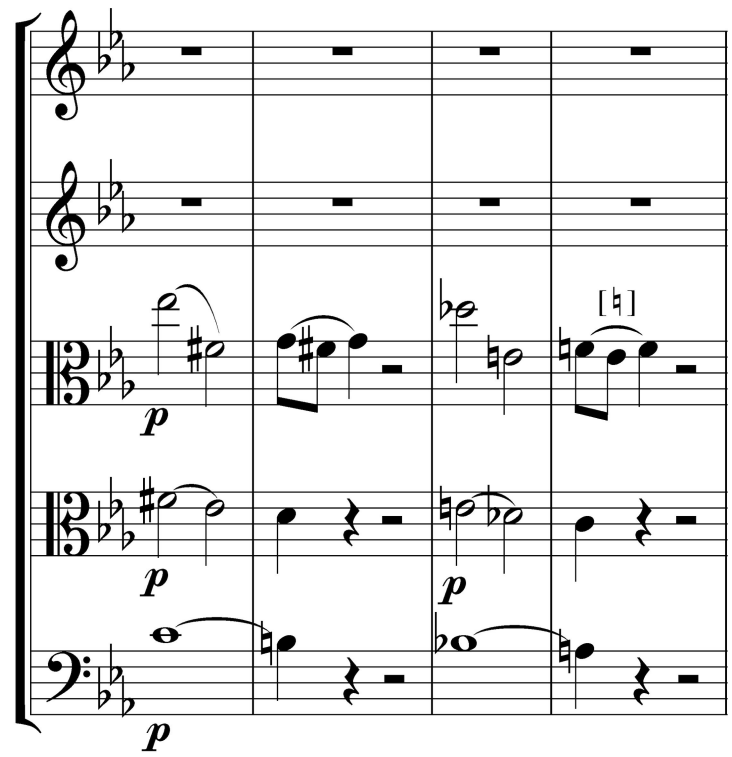


Example 2: Quintet, K. 406, I

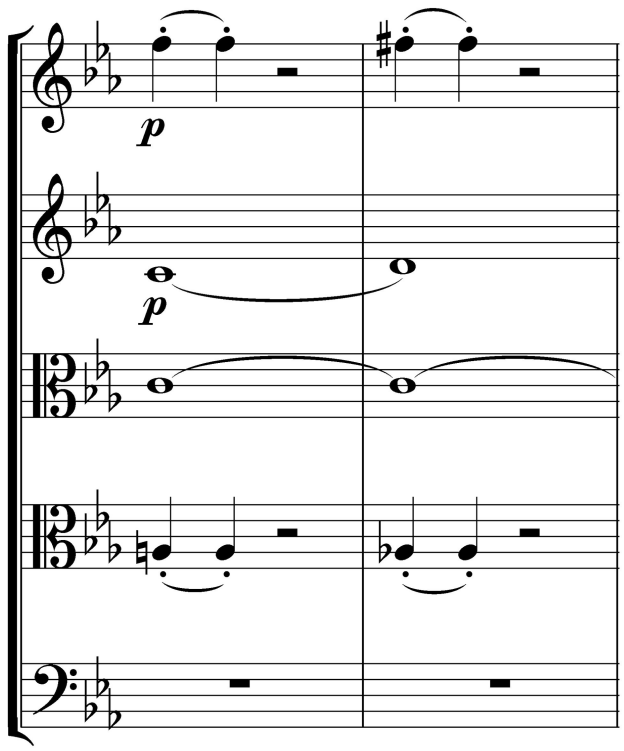
a) Bars 10–12



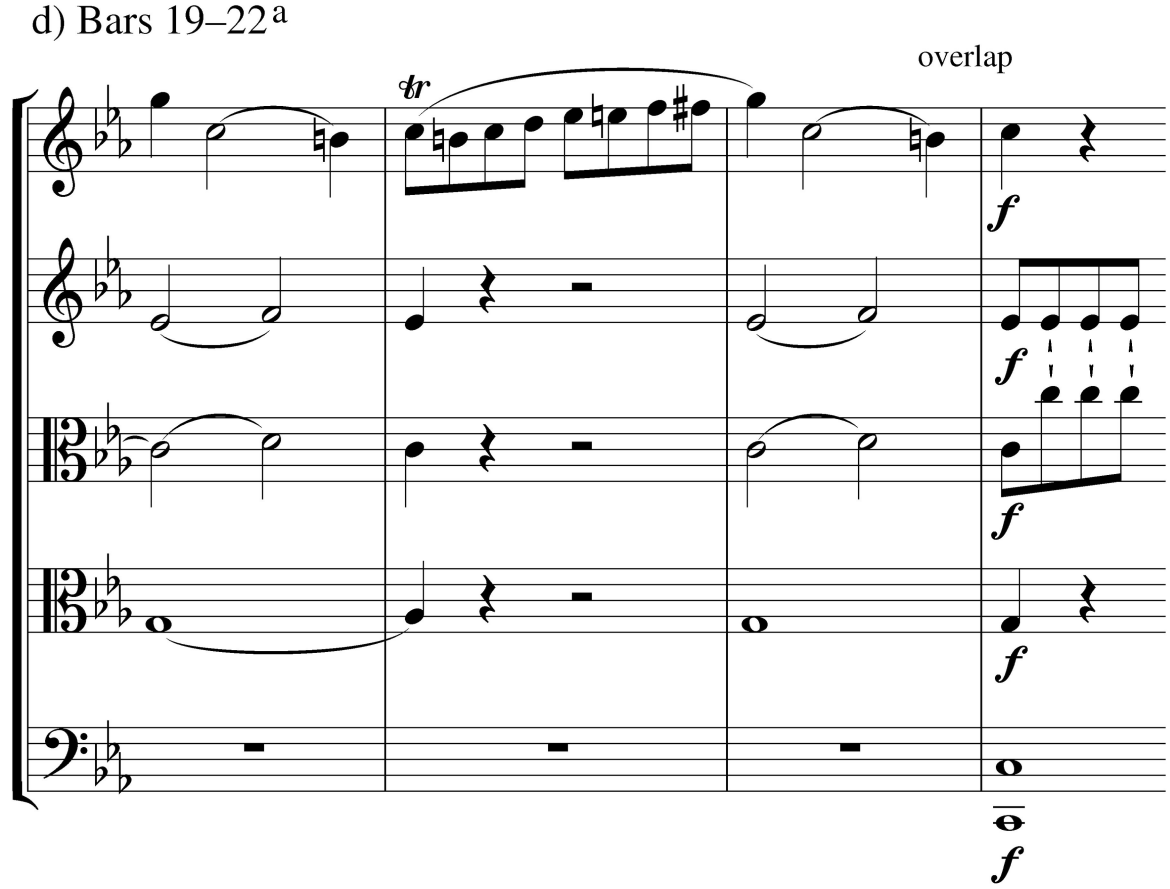
b) Bars 13–16



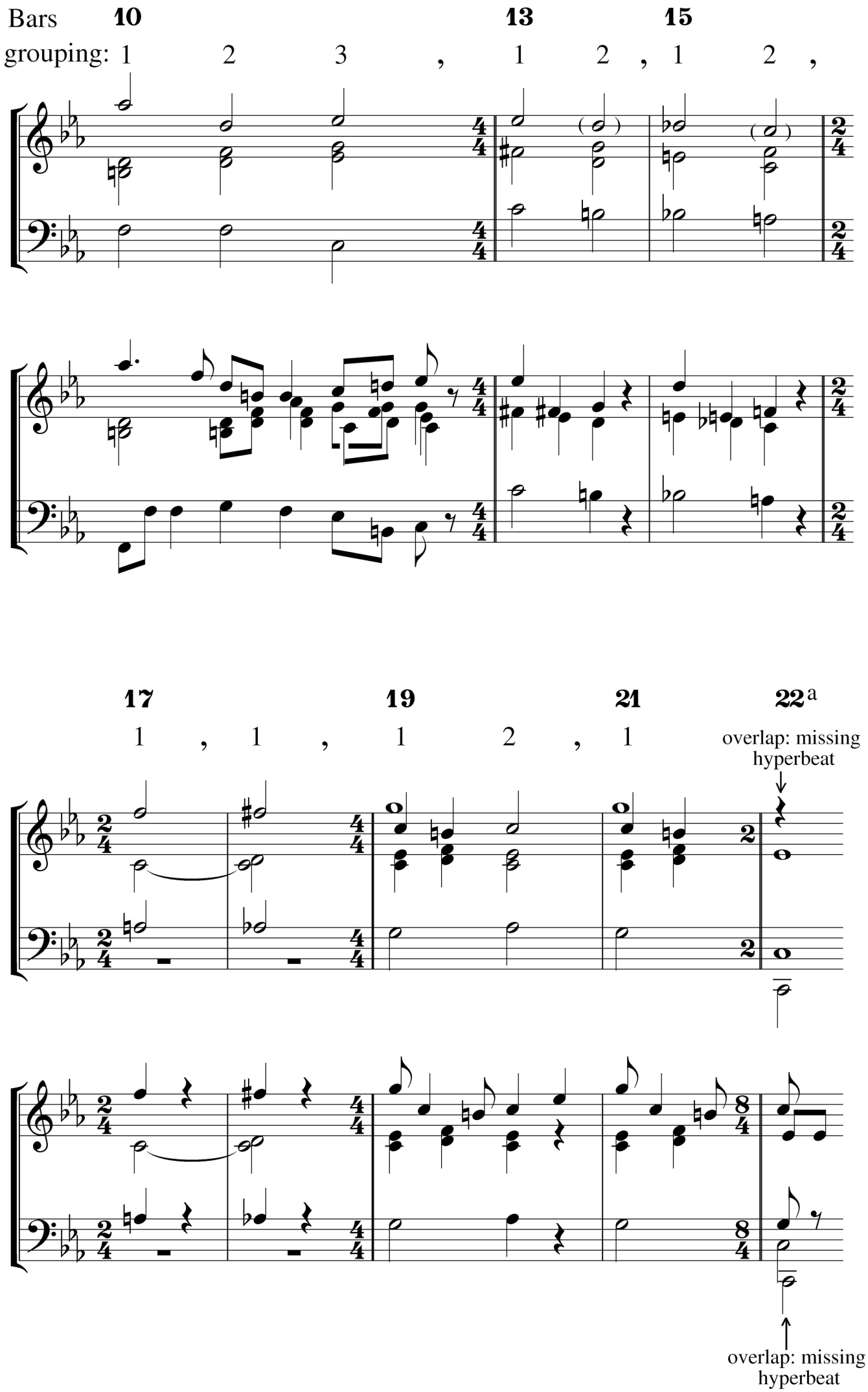
c) Bars 17–18



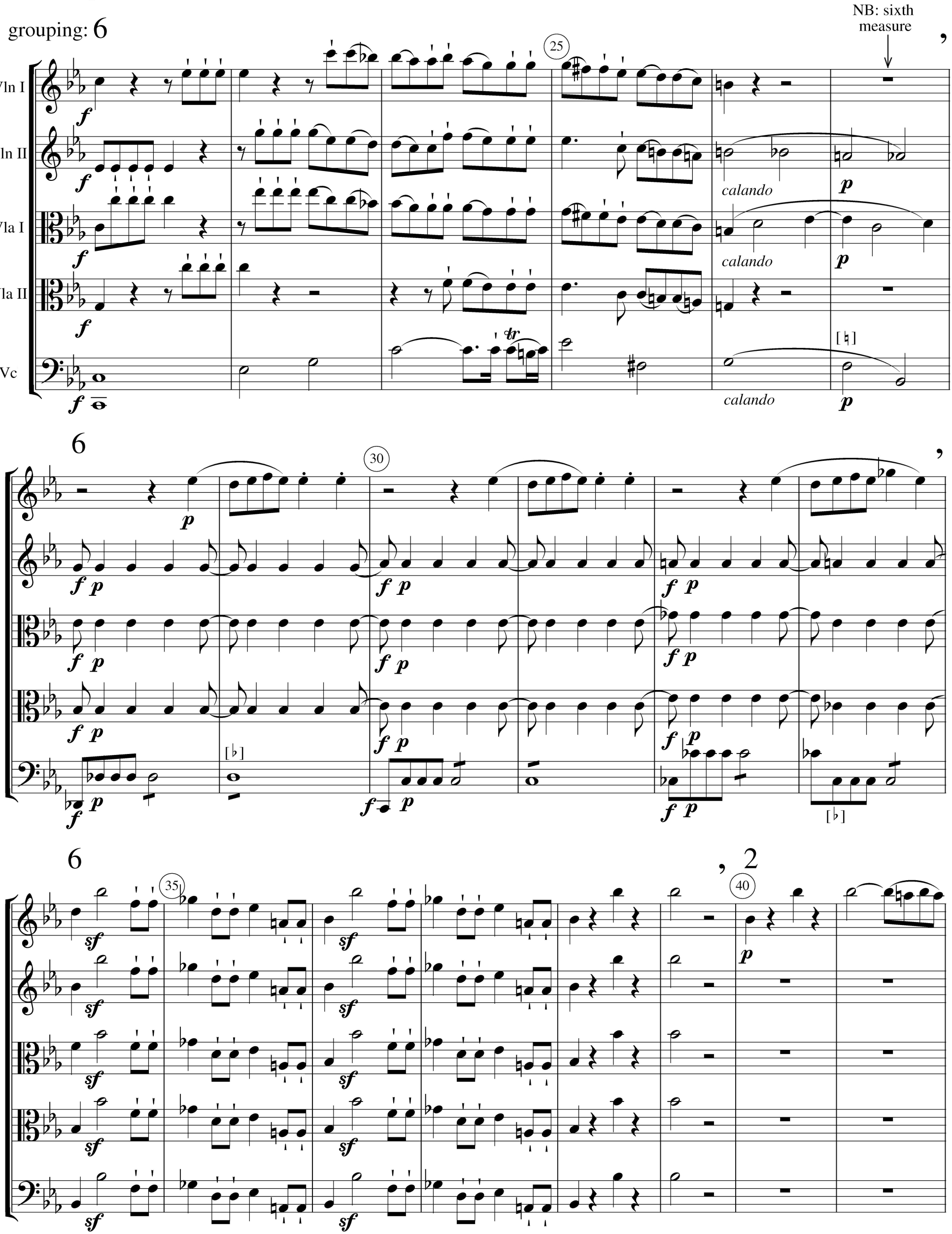
d) Bars 19–22[a]



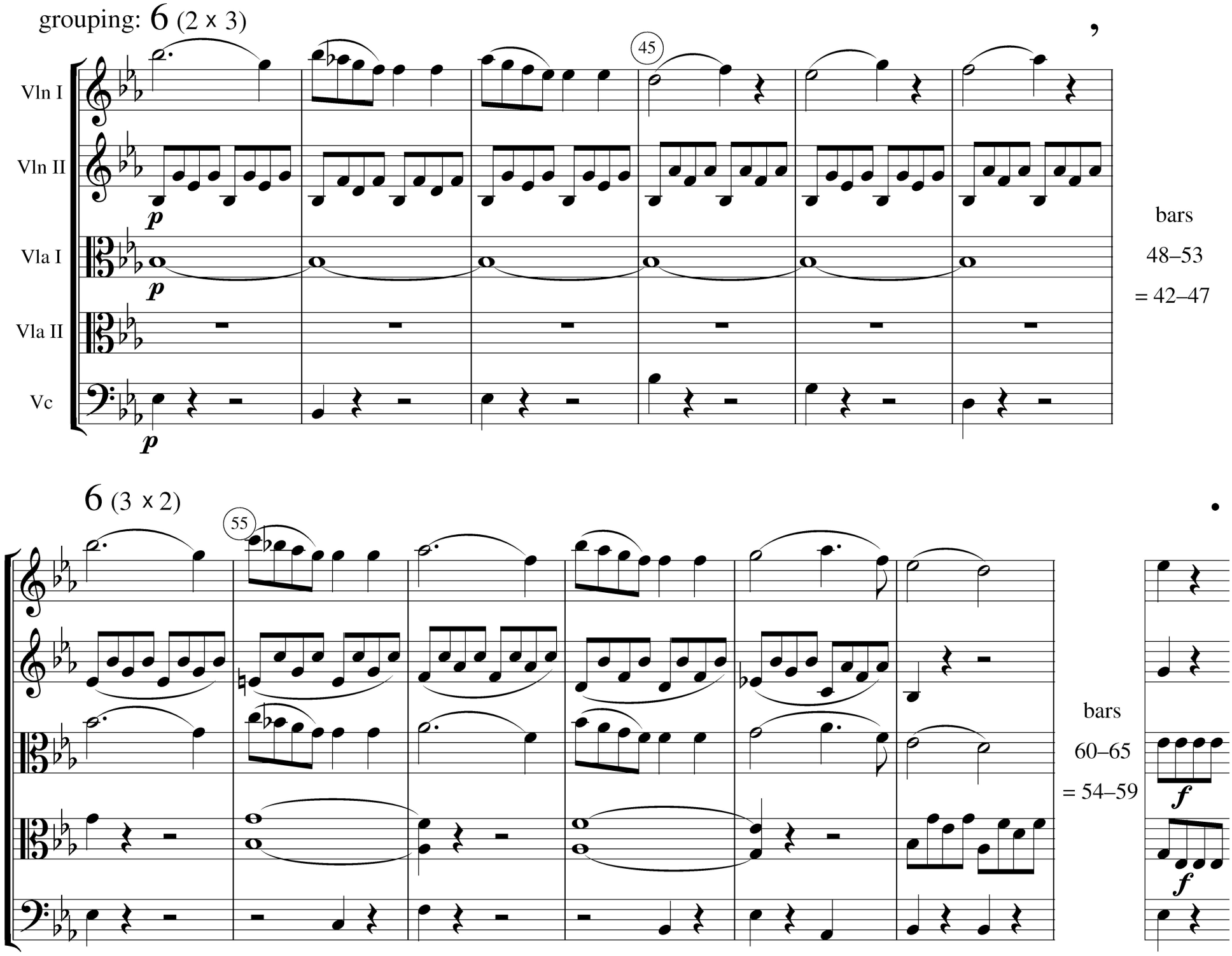
Example 3: Quintet, K. 406, I, bars 10–22[a],
durational reductions by 2



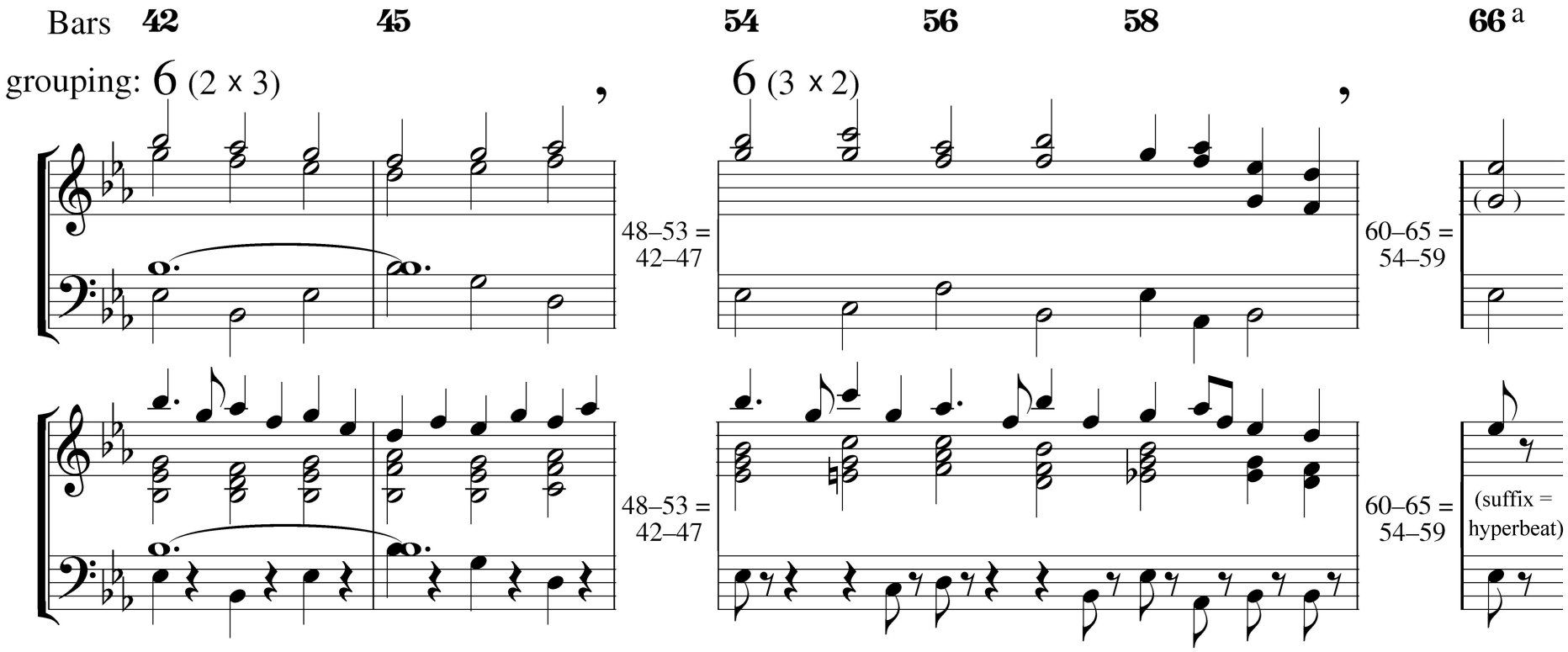
Example 4: Quintet, K. 406, I, bars 22–41



Example 5: Quintet, K. 406, I, bars 42–66[a]

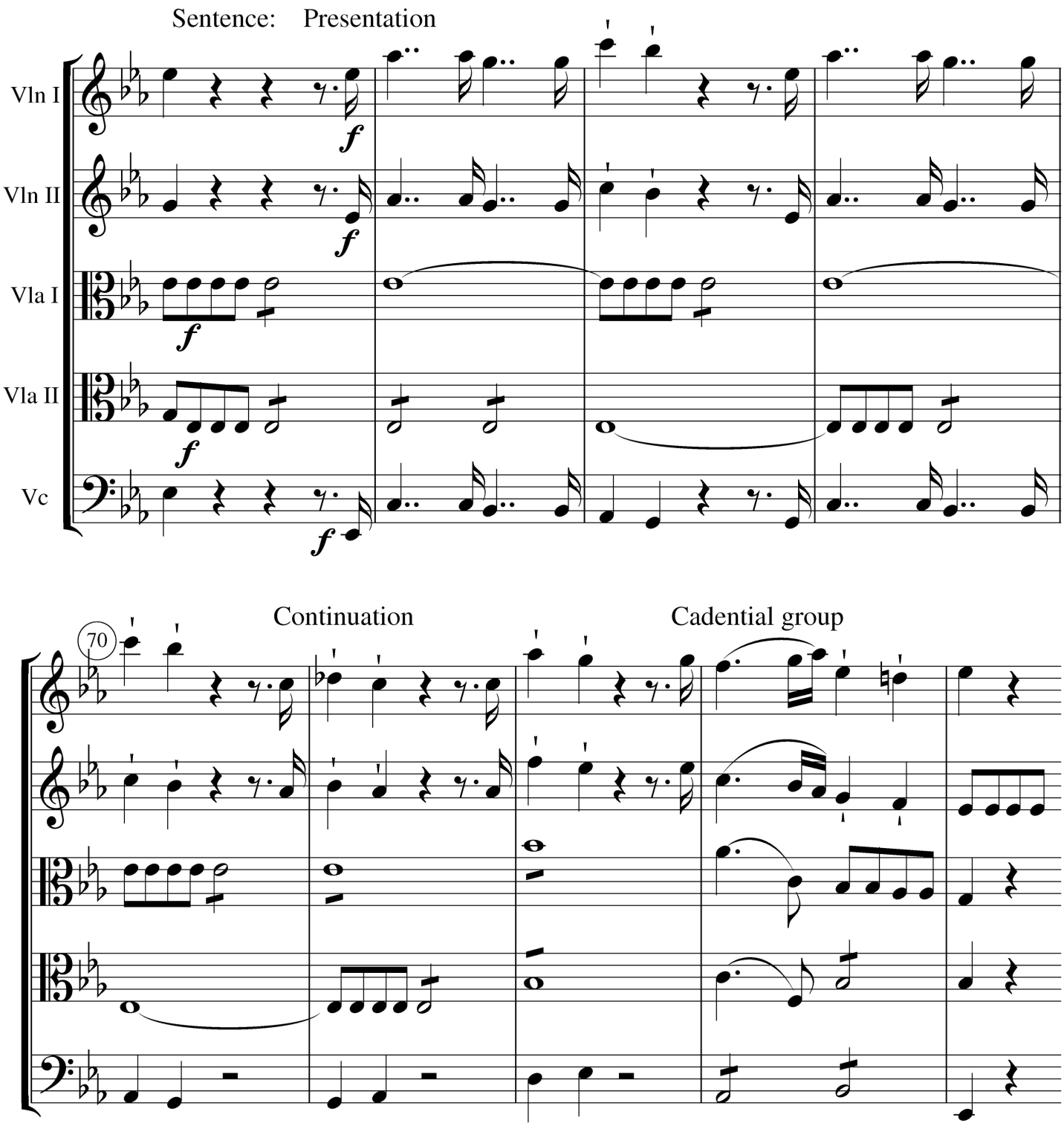


Example 6: Quintet, K. 406, I, bars 42–66[a], durational reduction by 2

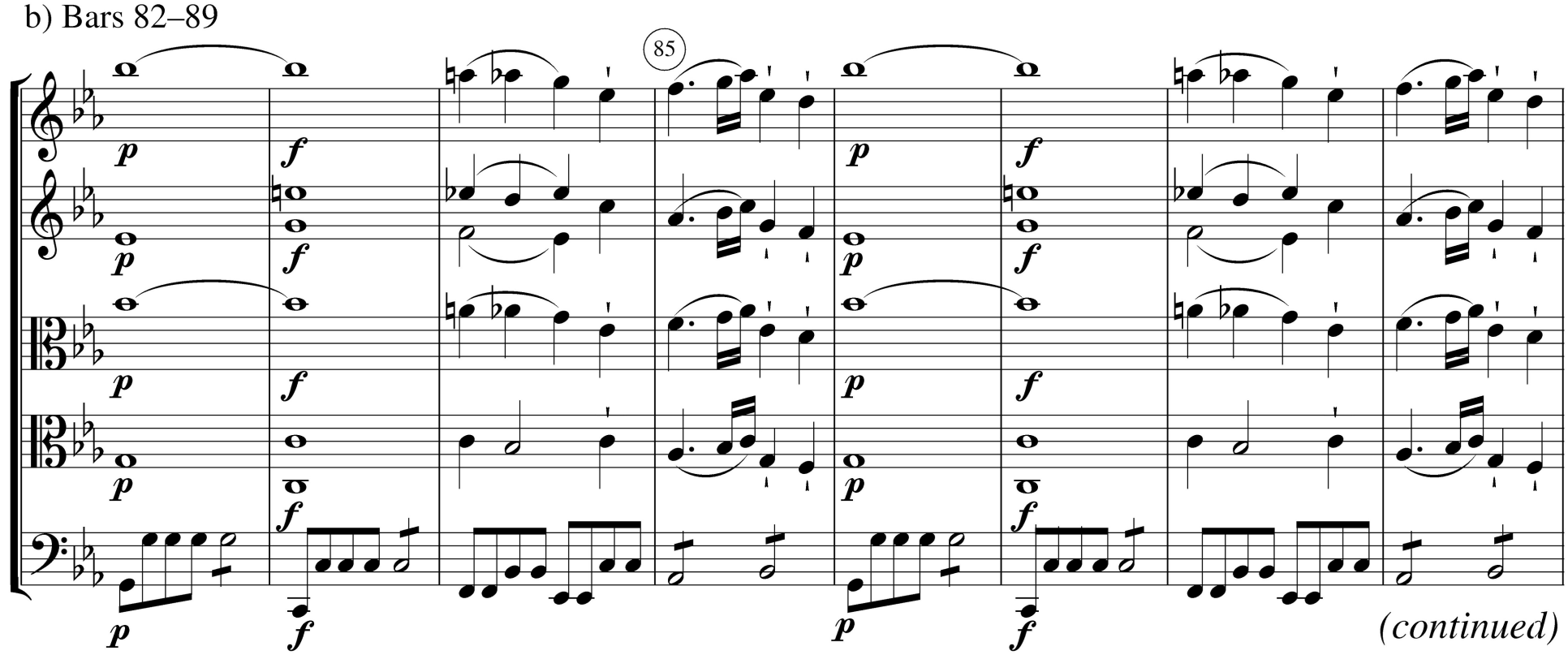


Example 7: Quintet, K. 406, I

a) Bars 66–74[a]

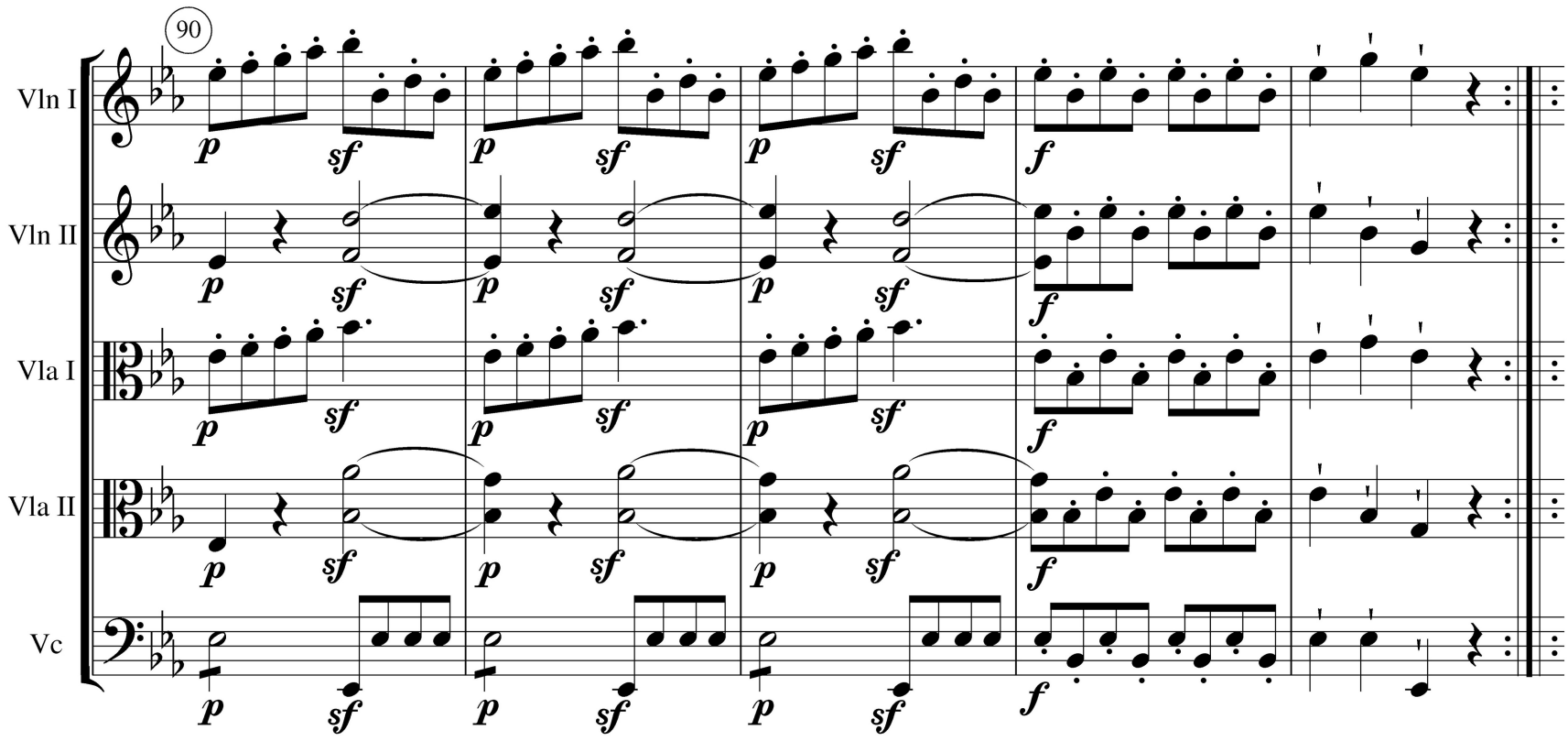


b) Bars 82–89



(continued)

c) Bars 90–94



Example 8: Concerto in G, K. 453, I, bars 1–16

Sentence: Presentation

Allegro.

TUTTI

Fl

Ob

Bn

Hn in G

I Vln II

Vla

Vc Bassi

5

Continuation

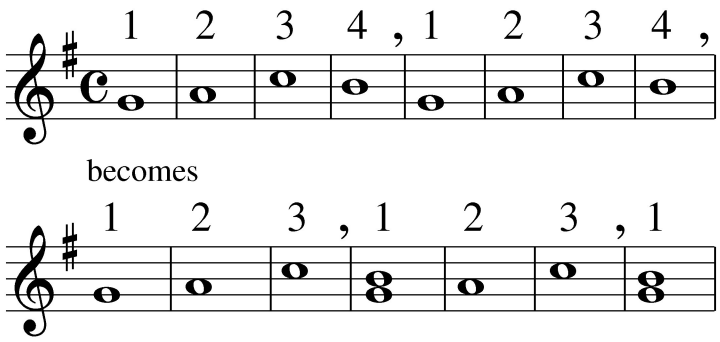
Cadential group

15

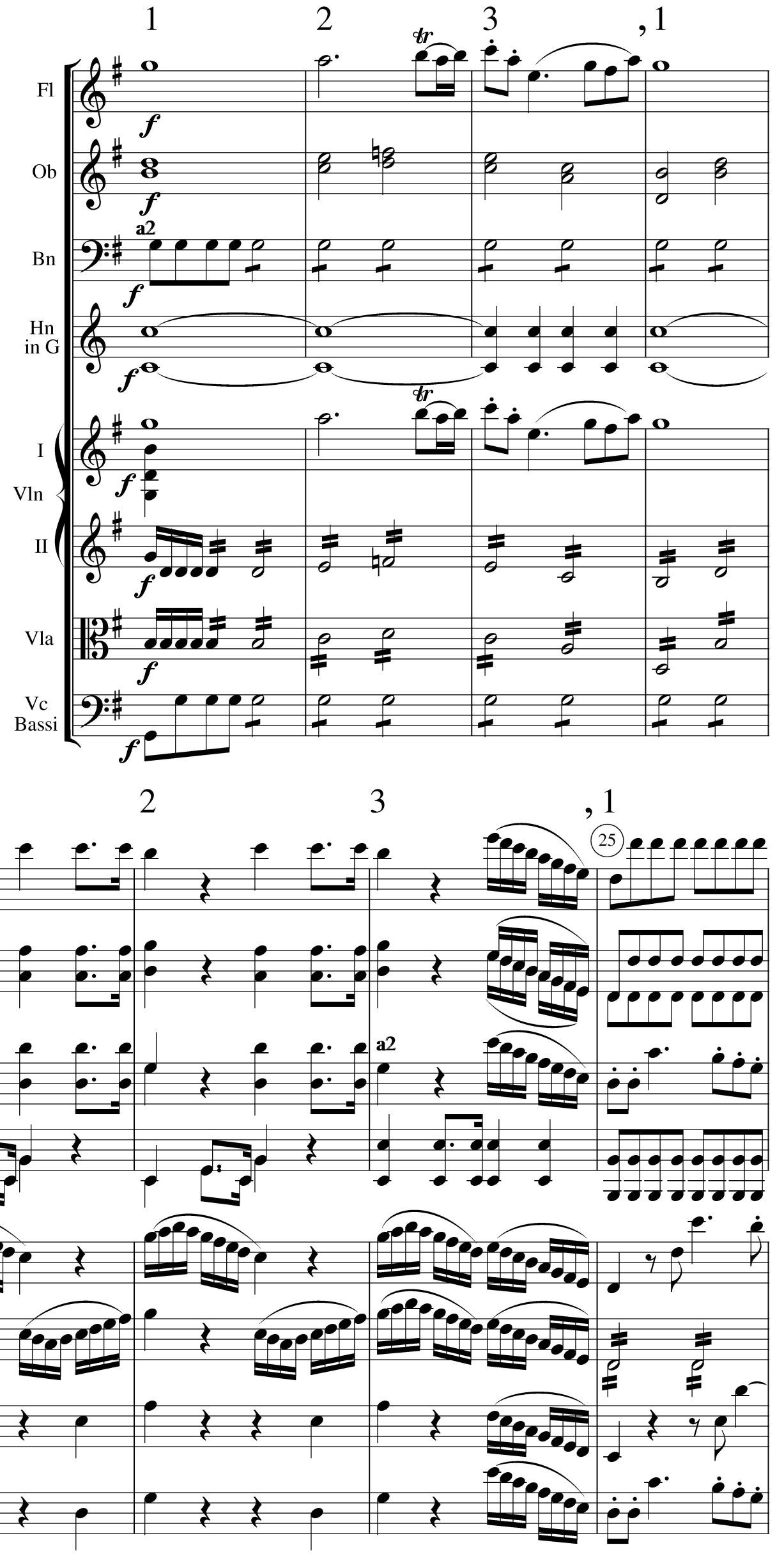
Legend: ⇓ = second-bar emphasis

Example 9: Concerto in G, K. 453, I

a) Jupiter schema



b) Bars 16–25



Example 10: Concerto in G, K. 453, I, bars 25–36

2 , 2 ,1 ,1 ,

25 30

Fl

Ob a2

Bn (a2)

Hn in G

I Vln II

Vla

Vc Bassi

1 2 3 4 , 1 2

p

Subordinate theme

(etc.)

Example 11: Concerto in F, K. 459, I

a) Bars 1–4

b) Bars 17–20

c) Bars 24–26, 30–31

Fl

Ob
I, II

Bn
I, II

Hn
I, II
in F

I
Vln
II

Vla
I, II

Vc
Bassi

20

25

30

a2

bars
27–28
= 25–26
bar
29 = 27

(continued)

d) Bars 32–36, 40–50

35

40

a2

I.

45

a2

(etc.)

Example 12: Concerto in F, K. 459, I

a) Bars 24–31

25

Fl

Ob
I, II

Bn
I, II

Hn
I, II
in F

a2

1 2 3 4

I
Vln
II

Vla
I, II

Vc
Bassi

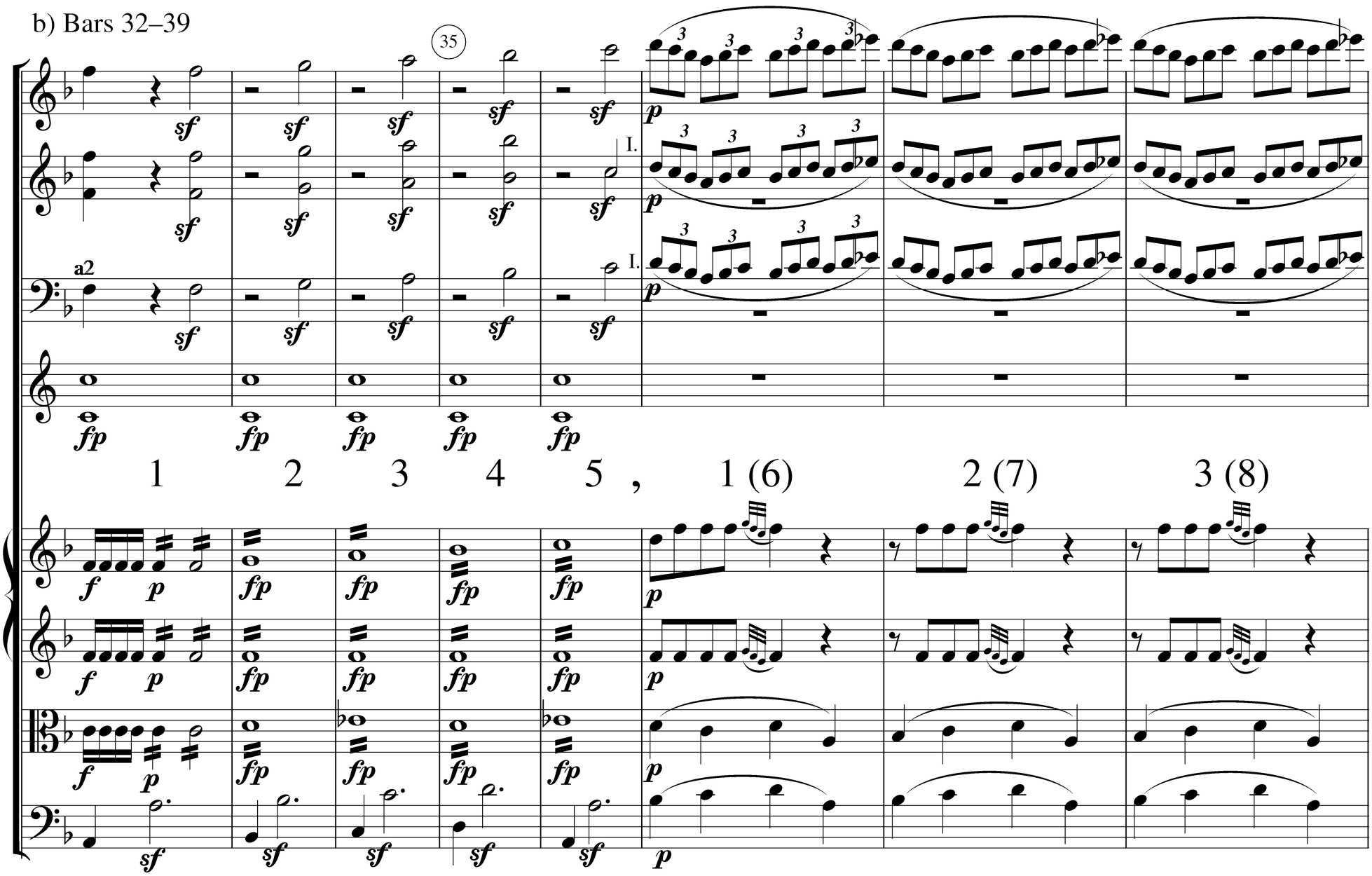
overlap

30

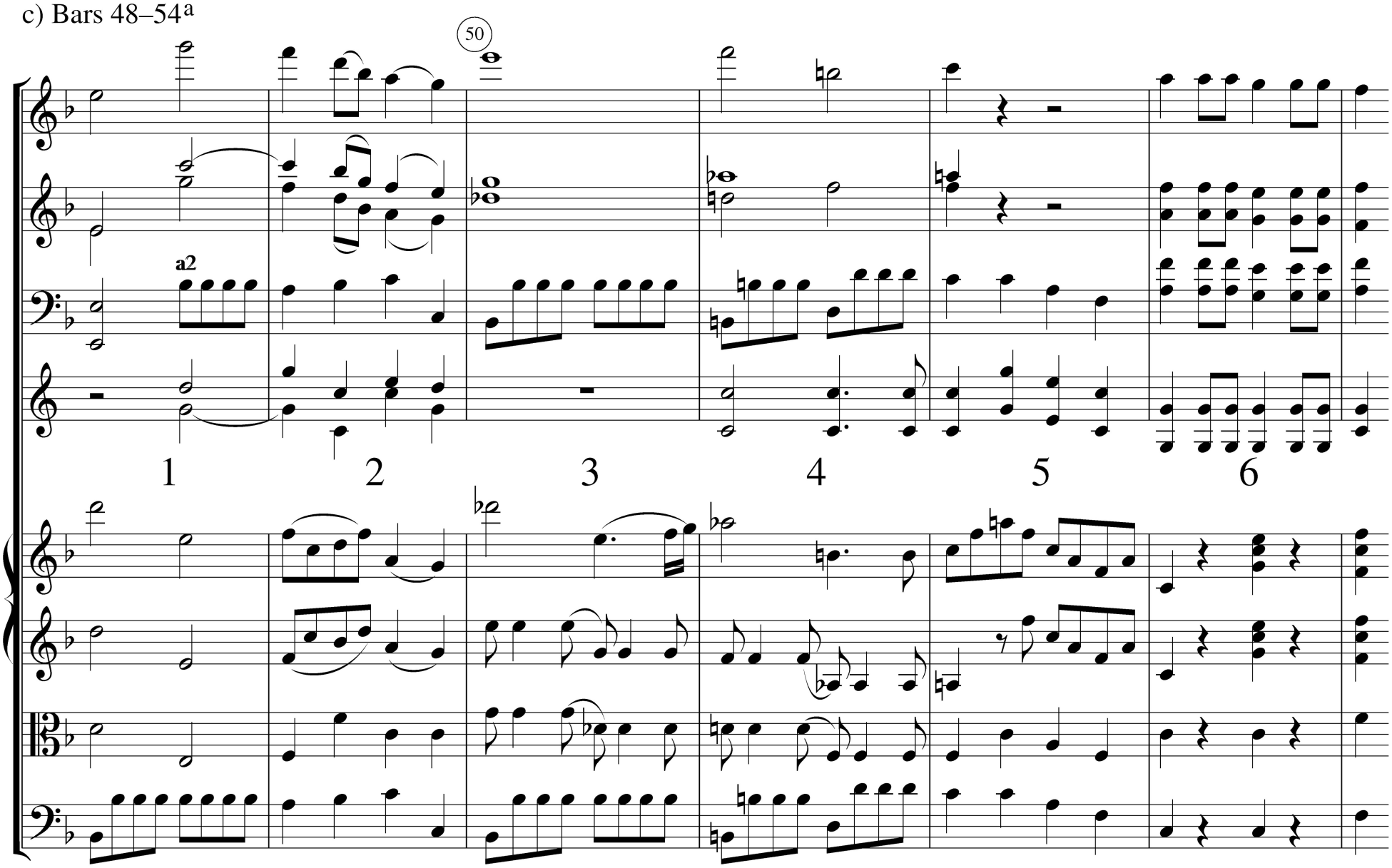
5 1 (= 7) 2 (= 8)

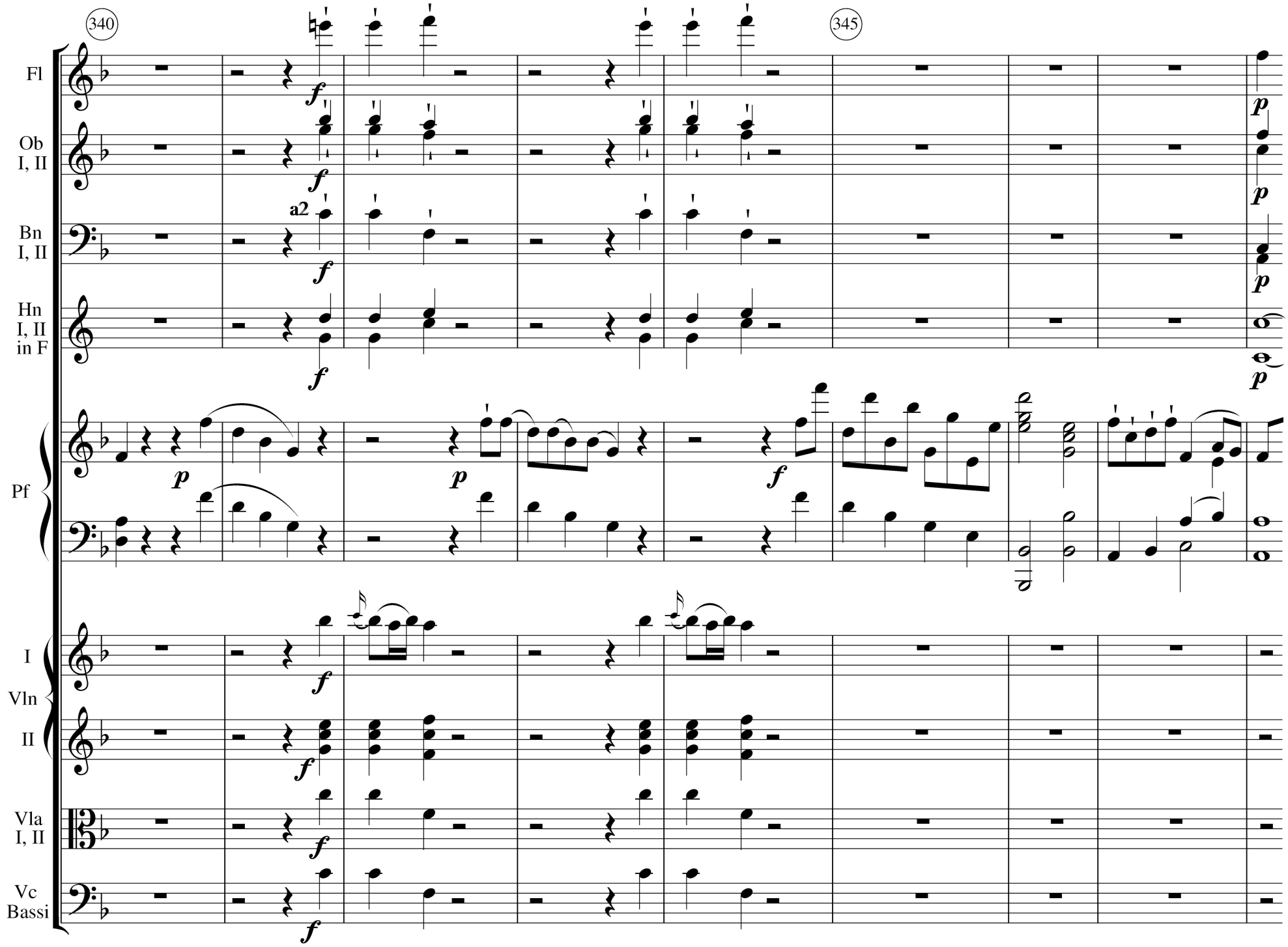
(continued)

b) Bars 32–39



c) Bars 48–54[a]




340
345
Fl
Ob
I, II
Bn
I, II
Hn
I, II
in F
a2
Pf
I
Vln
II
Vla
I, II
Vc
Bassi