

Form	Large-scale function 1:	⇒R1 (realised at the advent of R2 EEC)							⇒S1 (realised at the advent of R2 EEC)	
	Large-scale function 2:	⇒Exposition 1								
	Inter-thematic function:	<i>Eingang</i>	MT (small ternary)		⇒TR	ST	C			
	Intra-thematic function:		<i>a</i>	<i>b</i>				<i>a'</i>		
Tonal process:		i ^(Phry)			iv ^(Phry) →		i→V/III	V ^{Phry} /III	iii ^(Phry) →#vii ^(Phry) →	v/#vii→iv/#vii→#vii ^(Phry)
Closure:		V: EC (i: i ⁶⁻⁴ MC?)				V/III: PAC (EEC?)		V/III: AC		
Measures:		1–3 ⁴	3 ⁴ –20 ²	20 ² –27	28–44 ¹	44 ² –48 ¹	44 ² –66 ¹	66 ² –73 ³	73 ⁴ –97 ¹	97 ² –115 ²
Cycle	Intra-thematic function:	Solo	Tutti <i>a</i>	Solo <i>b</i>	Solo <i>a'</i>	ST		Tutti C	Pre-Core	Core
	Inter-thematic function:	<i>Eingang</i>	(small ternary) MT		⇒TR					
	Large-scale function:	Exposition							Development	
	Movement:	First Movement								

Form	Large-scale function 1:	⇒R2 (realised at the advent of R2 EEC)					S2				
	Large-scale function 2:	⇒Exposition 2					Development				
	Inter-thematic function 1:	MT	TR	⇒ST	C1	C2	Pre-Core (five-part rondo-variation?)				
	Inter-thematic function 2:						A	B	A1	B1	A2?
Tonal process:		i→#vii ^(Phry) →	V/V→?→	V/V→?→	V/V	→?→V/V	V/V→		iii→		i
Closure:		V/ii: PAC	V/V: i ⁶⁻⁴ MC	V/V: ↔PAC EEC	V/V: ↔PAC		i: HC				
Measures:		115 ³ –127	128–141 ¹	141 ¹ –158 ¹	158 ¹ –172 ¹	172 ¹ –201	202–210	211–226	227–232	233–249 ²	249 ³ –254
Cycle	Inter-thematic function:	MT	Solo→Tutti TR	⇒ST	(ST-based) C	(ST-based) Coda					
	Large-scale function:	Recapitulation									
	Movement:	First Movement									

Fig 1: Medtner, 1st Piano Concerto, Op. 33, formal synopsis of mm. 1–254 (p. 218–219)

Abbreviations are used in the figures and throughout the text to represent the following (both tutti and solo are mobilised to support the form-functionality within the ritornelli if not specified):

MT	Main theme	PAC	Perfect authentic cadence	⇒	Form-functional becoming
TR	Transition	IAC	Imperfect authentic cadence	⇐	Form-functional regression
ST	Subordinate theme	HC	Half cadence	MC	Medial caesura
C	Closing section	EC	Evaded cadence	EEC	Essential expositional closure
RT	Retransition	AC	Abandoned cadence	ESC	Essential structural closure
R	Ritornello	ProC	Prolongational closure	(Phry)	Phrygian inflection
S	Solo	↔	Cadential elision	?	Unstable tonal area without a clear tonal centre

Form	Large-scale function 1:	S2 (<i>cont.</i>)									
	Large-scale function 2:	⇒Development (realised at the arrival of m. 491) (<i>cont.</i>)									
	Inter-thematic function:	⇒Core (Theme and Variations) (realised at the arrival of m. 491)									
Tonal process:		i→V→i	iv→iv/iv→iv	→	V	→	iii→	v/iii→	vi/V→V	→	iv→
Closure:		i: ProC (m. 284)	iv: PAC	V: PAC (m. 338)		v/iii: PAC		V: ↔IAC		IV: PAC	
Measures:		255–292 ¹	292–311	312–322 ¹	321 ⁴ –339	340–346 ²	346 ³ –363 ¹	363 ² –387	388–399 ¹	399 ¹ –410 ¹	410 ¹ –426 ¹
Cycle	Topical discourse:	nocturne	singing style	sensibility /recitative	nocturne	sensibility /recitative	bravura	march	inter-mezzo	display	ombra
	Inter-thematic function:	Theme	Var. 1	Preface	Var. 2	Preface	Var. 3	Var. 4		Var. 5	
	Large-scale function:										
	Movement:	Slow Movement									

Form	Large-scale function 1:	S2 (<i>cont.</i>)							R3
	Large-scale function 2:	⇒Development (realised at the arrival of m. 491) (<i>cont.</i>)							
	Inter-thematic function:	⇒Core (Theme and Variations) (realised at the arrival of m. 491) (<i>cont.</i>)							RT
Tonal process:		#iv	#VI	→	III; ♭II	→	V→	iii→iv→i ^(Phry)	i ^(Phry)
Closure:		V/#VI: PAC	III: ↔PAC		♭II: IAC	i: HC			standing on the V
Measures:		426 ¹ –444 ¹	444 ¹ –448 ¹	448 ¹ –459 ¹	459 ¹ –476 ¹	476 ¹ –491 ¹	491 ¹ –499 ⁴	499 ⁴ –522 ¹	522 ¹ –530
Cycle	Topical discourse:	fantasia (skazka?)	singing style	caprice	singing style	bravura⇒	tempesta	ombra	
	Inter-thematic function:	Var. 6	Preface	Var. 7	Var. 8	⇒Coda (of the Slow Movement)			
	Large-scale function:								
	Movement:	Scherzo?	[Trio?]	Slow Movement←Scherzo			⇒Core		

Fig 2: Medtner, 1st Piano Concerto, Op. 33, formal synopsis of mm. 255–530 (p. 226–227)

Form	Large-scale function 1:	S3					Coda					(R4?)	
	Large-scale function 2:	Recapitulation (truncated)											
	Inter-thematic function:	<i>Eingang</i>	MT (small ternary)		⇒TR	ST (truncated)	Solo Beginning	Solo Middle	(Cadenza)	Middle (<i>cont.</i>)	Tutti End	After-the-End	
	Intra-thematic function:		<i>a</i>	<i>b</i>									<i>a'</i>
Tonal process:		i ^(Phry)			#iii→	i	→I						
Closure:		V: EC (i: i ⁶⁻⁴ MC?)				i: HC; no ESC	iv: PAC (m. 602)		i: V ⁶⁻⁴	i: ↔PAC	i: PAC	i: V ^{7-#5-3} – i	
Measures:		531–534	535–553 ²	553 ² –561 ¹	561 ¹ –577 ¹	577 ² –581	582–590 ¹	590 ¹ –604 ¹	604 ¹ –625 ¹	625 ¹ –638	639–691 ¹	691 ¹ –699 ¹	699 ¹ –741
Cycle	Inter-thematic function:						A	B	A1		C	A2	⇒Coda
	Movement:						Finale (five-part rondo?)						

Fig 3: Medtner, 1st Piano Concerto, Op. 33, formal synopsis of mm. 531–741 (p. 232)