

AMY BEACH, SYMPHONY IN E MINOR "GAELIC" (1896), MOVEMENT 1

OVERALL	<u>EXPOSITION</u>											
Module	<u>P</u> _{0.1}	<u>p</u> _{0.2}	<u>p</u> _{1.1}	<u>p</u> _{1.2}	<u>p</u> _{1.3}	<u>T</u> _{1.1}	<u>T</u> _{1.2}	<u>T</u> _{1.3}	<u>T</u> _{1.4}	<u>S</u> _{1.1}	<u>s</u> _{1.2}	<u>K</u>
Tonal Center	Em (i)	ii ^{ø7} → V/Em	Em	Em	Em	Em→ G→C	C→E _b → V/Gm	V/Gm... →II ⁶ /Gm	→... V/G	G (III) →B→V/G	G→B _b →V/G→ G	G→Fr ⁺⁶ /Bm
Phrasal Form	[Introduction]		Hybrid Period: Ant	Cont. 1	Cont. 2					Period: Ant=BI + CI	Cons= BI + Cont + ECP	Periodic: Ant+Cons+Extension
Cadences			HC: i	HC: i	PAC: i			HC: III	(MC)	HC: III	PAC:III (EEC)	IAC: III
Melody Carrier			hrn	trp	strs, tutti					clar	str	ob, flt
Rehearsal No.		[A]-15	[A+4]	[A+12]	[B]	[B]+13			[C]	[C]+8	[D]	[E]

OVERALL	<u>DEVELOPMENT</u>										<u>RETRANS</u>
Module	<u>D</u> ¹	<u>D</u> ² (P)	<u>D</u> ^{3.1} (new)	<u>D</u> ^{3.2} (P)	<u>D</u> ^{3.3} (P)	<u>D</u> ⁴ (S)	<u>D</u> ⁵ (P)	<u>D</u> ^{6.1} (P)	<u>D</u> ^{6.2}	<u>D</u> ⁷	
Tonal Center	(V/Bm)↔	(E _b)↔ V/E _b m	E _b m↔seq.	↔ V/Cm	V ⁷ /C =Ger ⁺⁶ /B	V/B ↔	V/F [#] m↔ (V/Em) ↔ rising chromatic seq.	↔ V/Em	V/E→... ii ^{ø7} →# ⁴ /Em	Em	
Phrasal Form			Periodic [Ant+Dissolving Cons.]							recit	
Cadences								HC: i	GP		
Melody Carrier										clar	
Rehearsal No.	[E]+21		[F]		[G]		[H]	[I]-4	[J]	[J]+16	

Themes & Motifs

P0.1 (source: "Dark is the Night" op. 11, no. 1)



P0.2 [unifying rhythmic motif] (source: "Dark is the Night")



P1 [1st subject proper] (source: "Dark is the Night")



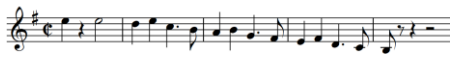
S [2nd subject] (source: "Dark is the Night")



K [closing subject] (source: "Cia an Bealach a Deachaidh Si")



C [motif from coda, previewing 4th movement]



Sources

[Block, Adrienne \(1998\). Amy Beach: Passionate Victorian.](#)

[Gerk, Sarah. \(2006\). "A Critical Reception History of Amy Beach's 'Gaelic' Symphony." \(PhD Diss\).](#)

[Gerk, Sarah. \(2016\). "Transnational Encounters in Amy Beach's 'Gaelic' Symphony." *JSAM* 10.2.](#)

[Jenkins, Walter \(1994\). *The Remarkable Ms. Beach, American Composer*](#)

[Kuby, Katherine \(2001\). "Analysis of Amy Cheney Beach's 'Gaelic Symphony', Op. 32" \(DMA Diss\).](#)

[O'Hara, William \(2021\). "Amy Beach Among the Ornithologists" \(AMS Presentation\).](#)

[Von Glahn, Denise \(2013\). *Music and the Skillful Listener.*](#)

OVERALL	RECAP							CODA			
Module	<u>P</u> _{0.1}	<u>p</u> ^{1.1-1.3}	<u>T</u> _{1.1-1.2} (altered)	<u>T</u> ^{1.3-1.4} (transposed)	<u>S</u> _{1.1-1.2}	<u>S</u> ⇒ <u>K</u> ⁰ (new)	<u>K</u> (altered)	<u>C</u> ¹ (P)	<u>C</u> ² (P, T/D)	<u>C</u> ³ (P)	<u>C</u> ⁴ (P)
Tonal Center	Em (i)	Em	Em→G→C→ E ₄ →V/G#m	V/G#m... → ^b II ⁶ /G#m	A^b/G# (#III) → ... V/G#→	^b VI/G# = I/E	E (I) → C(^b VI!) ...	(Em→ Cm→)	seq→(V/F#)→ seq→V/Em	V/Em →...	Em
Phrasal Form		Hybrid Period									(Preview of mvt IV)
Cadences		PAC: i		HC: III# (MC)	DC: III#	PAC: I (ESC)				PAC: I	
Melody Carrier					clar		flt, ob	trs			
Rehearsal No.	[J]+24	[J]+32	[K]+25		[L]+16	[N]-4	[N]	[O]+5	[P]	[Q]	[R]-end

DVOŘÁK 9/I FORMAL COMPARISON

Beach's Symphony in E-minor is full of well-established references to and rhythmic/harmonic/formal gestures drawn from Antonin Dvořák "New World" Symphony. The below analysis shows one notable similarity: the unusual tonal plan of the first movement, specifically the raised-major mediant (#III) emphasizing recapitulation.

INTRO	EXPOSITION				DEV	RECAP				CODA
I	P	TR	S	K	... (P, S, K)	P	TR	S	K	... (P)
Em	Em (i)	↔	Gm (iii) →Am →E→G	G (III)	↔	Em (i)	↔	G#m (#iii) →B ^b →F→G	A^b/G# (#III)	(V/A→Am)→ ^b II ⁷ /E →V/E...→Em
0	24	63	91	149	181	277	292	316	374	400