

## EMILE MAYER SYMPHONY NO. 4, MOVEMENT 1 (1851)

OVERALL	<u>EXPOSITION</u>										
Theme	<u>P</u>	<u>TR<sup>1</sup></u> ( <i>P cont.?</i> )	<u>TR<sup>2</sup></u>	<u>TR<sup>3.1</sup></u>	<u>TR<sup>4.1</sup></u>	<u>TR<sup>4.2</sup></u>	<u>S<sup>1.1</sup></u>	<u>S<sup>1.2</sup></u>	<u>S<sup>1.3</sup></u>	<u>S<sup>1.4</sup></u>	<u>C</u>
Key	<b>i</b> (Bm)	i→V/ii(G#)→V	I <sup>#</sup> →V	mod.→V/Dm	Dm	V/Dm	<b>III</b> (D)	V/D	D	seq.→D	D
Dynamics	<i>f</i>	<i>ff</i>	<i>p</i>	<	<i>p</i> <	<i>ff</i>	<i>p</i>			<i>f</i>	<i>p</i> < <i>f</i>
Phrasal Form	Antecedent	Dissolving Consequent	Period(ic)				Double Period: a1	b1	a2	b2	
Key Cadences						<u>MC:V/III</u>				<u>EEC:III</u>	
Measure	1	7	19	25	32	37	44	52	62	66	71

OVERALL	<u>DEVELOPMENT</u>					<u>RETRANS</u>
Theme	<u>P</u>	<u>S+P</u>	<u>P</u>	<u>S+P</u>	<u>P+S+TR<sup>1</sup></u>	<u>P</u>
Key	D→Bm→G	G (VI)	seq. →V/E	E (IV)	C <sup>ma7</sup> (bII)→V/Em→Am→V/Bm→mod.→V/C#m	V/C#m→B# <sup>o7</sup> →Bm[i <sup>6</sup> -iv-V-VI-i <sup>6</sup> -iv-V-i]
Dynamics	< <i>ff</i> >	<i>p</i>		<	<i>ff</i>	<i>pp</i> →cresc.
Phrasal Form				Period		
Key Cadences				<b>HC→DC</b>		
Measure	83	87	91	97	108	118

OVERALL	<u>RECAPITULATION</u>						<u>CODA</u>	
Theme	<u>P</u>	<u>T<sup>1.1</sup></u>	<u>T<sup>1.2</sup></u>	<u>T<sup>1.3</sup></u> (from T <sup>2</sup> )	<u>S<sup>1.1-1.4</sup></u>	<u>C</u>	<u>P</u>	<u>P</u>
Key	<b>i</b> (Bm)	i→V/D	D	V/Bb→seq.→V/B	<b>I<sup>#</sup></b> (Bm)	B→V/Bm	<b>i</b> (Bm) [i-VI-ii <sup>o65</sup> -V]	
Dynamics	<i>f</i>					<i>p</i>	<i>mf</i> <	<i>fff</i>
Phrasal Form	Antecedent	Dissolving Consequent			Double Period			PACs
Key Cadences					<u>MC:V/I</u>	<u>ESC:I</u>		
Measure	126	133	140	149	157	184	193	201

Note—rhythmic motif from P heard in virtually every module:



Score accessed on IMSLP: [https://imslp.org/wiki/Symphony\\_No.4\\_in\\_B\\_minor\\_\(Mayer%2C\\_Emilie\)](https://imslp.org/wiki/Symphony_No.4_in_B_minor_(Mayer%2C_Emilie)).

Analysis from Frank Lehman (7/4/2022)