


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

OVERALL	<u>EXPOSITION</u>										
Module	<u>P</u> ¹	<u>TR</u> ¹ (= P ²)	<u>TR</u> ²	<u>TR</u> ^{3,1}	<u>TR</u> ^{4,1}	<u>TR</u> ^{4,2}	<u>S</u> ^{1,1}	<u>S</u> ^{1,2}	<u>S</u> ^{1,3}	<u>S</u> ^{1,4}	<u>K</u>
Tonal Center	i (Bm)	i→V/ii(G#)→V	I [#] →V	mod.→V/Dm	Dm	V/Dm	III (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>
Internal Form	Antecedent	Dissolving Consequent	Period(ic)				Double Period: a1	b1	a2	b2	
Cadences	HC: B	--	--	--	--	<u>HC:D</u> (MC)	HC:D	HC:D	--	<u>PAC:D</u> (EEC)	--
Measure	1	7	19	25	32	37	44	52	62	66	71

OVERALL	<u>DEVELOPMENT</u>					<u>RETRANS</u>
Module	<u>D</u> ¹ [P]	<u>D</u> ² [S+P]	<u>D</u> ³ [P]	<u>D</u> ⁴ [S+P]	<u>D</u> ⁵ [P+S+TR ¹]	<u>D</u> ⁶ [P]
Tonal Center	D→Bm→G	G (VI)	seq→V/E	E (IV)	C ^{ma7} (bII)→V/Em→Am→V/Bm→mod.→V/C#m	V/C#m→B# ⁰⁷ →Bm[i ⁶ -iv-V-VI-i ⁶ -iv-V-i]
Dynamics	< <i>ff</i> >	<i>p</i>		<	<i>ff</i>	<i>pp</i> →cresc.
Internal Form				Period		
Cadences	--	--	--	<u>HC→DC</u>	--	--
Measure	83	87	91	97	108	118

OVERALL	<u>RECAPITULATION</u>						<u>CODA</u>	
Module	<u>P</u> ¹	<u>TR</u> ^{1,1}	<u>T</u> ^{1,2}	<u>T</u> ^{1,3} (from TR2)	<u>S</u> ^{1,1-1,4}	<u>K</u>	<u>C</u> ¹ [P]	<u>C</u> ² [P]
Tonal Center	i (Bm)	i→V/D	D	V/Bb→seq.→V/B	I[#] (B)	B→V/Bm	i (Bm) [i-VI-ii ⁰⁶⁵ -V]	
Dynamics	<i>f</i>					<i>p</i>	<i>mf</i> <	<i>fff</i>
Phrasal Form	Antecedent	Dissolving Cons.			Double Period			
Cadences	HC: Bm			<u>HC:Bm</u> (MC)	<u>PAC: B</u> (ESC)			
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)).