

FLORENCE PRICE, SYMPHONY NO. 1 IN E-MINOR (1932)

OVERALL	: <u>EXPOSITION</u>								
Module	<u>P⁰</u>	<u>P^{1.1}</u>	<u>P^{1.2}</u>	<u>P²</u>	<u>P³ = TR⁰</u>	<u>TR^{1.1}</u>	<u>TR^{1.2}</u>	<u>TR²</u>	<u>TR³</u>
Tonal Center	Em→V/E	Em (I)	Em→III/Em	V/Em	Em	Am(iv)	V/E↔↔	C# ⁰⁷ →C# ⁷ →D ⁰⁷ → D ⁷ →D# ⁰⁷ →D# ⁹ → E ^{b7} (= Ger ⁺⁶ /G)	V/G [(G/D)→ E ^{b7} /D ^b → E ⁷ /D→ F ⁷ /E ^b →D ⁷]
Internal Form	Small Ternary (Rounded Binary)								
	Lead-In	A (Exposition 1)	A' (Exposition 2)	B (Contrasting Mid.)	A'' (Recap)				
	<i>Basic Idea (bassoon)</i>	<i>Antecedent + Consequent (sentential)</i>	<i>Basic Idea + Contrasting Idea</i>	<i>Pedal Point, Standing on Dominant</i>	<i>Antecedent [Tutti]</i>				
Cadences	HC:Em	MC: Em, HC:Em	MC: Em, PC: G	HC: Em					HC: G [MC]
Measure No.	1	7, 11	15, 19	23	37	41	45	50	60
Notes	Expansive opening subject, structured around a minor-pentatonic main theme (P ^{1.1}), sometimes heard in conjunction with countermelody established during brief lead-in section (P ⁰). Core of theme is a small ternary form (AABA), with repeated A-section a loose period, alternating modal and functional half-cadences in E-minor. B-section based on extensive dominant pedal-point, leading to tutti restatement of (dissolving) antecedent portion of A-section. Material recalls at times rhythm and contours of P-themes in Dvorak 9/III and 9/IV.					Hefty, multi-sectional transition following directly on heels of dissolving antecedent at m. 37 (TR ⁰). Some more Dvorak allusions here, esp. textural and harmonic (cf. TR ¹ and TR of AD 9/IV). Important soloistic passages in TR ³ furnish subsidiary motifs used in S.			

OVERALL	: <u>EXPOSITION CONT.</u>					
Module	<u>S^{1.1}</u>	<u>S^{2.2}</u>	<u>S^{1.3}</u>	<u>S^{2.1} / TR^{4.1}</u>	<u>S^{2.2} / TR^{4.2}</u>	<u>K¹</u>
Tonal Center	G (III)	Em (vi)	G→... V/G	↔↔... V/G→↔↔	V/E→V/Em	V/E
Internal Form	Loose Knit: Rounded Binary + Free Bridge Section					<i>Pedal Point, Standing on Dominant</i>
	A (Exposition = Parallel Period)	B (Contrasting Middle)	A' (Recapitulation)	C (Transitional/Developmental)		
	<i>Antecedent (horn) + Consequent (oboe)</i>	<i>Sentence (compressed)</i>	<i>Antecedent (strs)</i>			
Cadences	IAC: G (x2)		HC: G		HC: Em	HC: Em [no EEC]
Measure No.	71	80	85	89	99	105
Notes	Complex and idiosyncratically built Second Subject area in relative major. Showcases the lyric S1.1 melody, pentatonic and strongly suggestive of Dvorak 9/I, S theme, and treated soloistically on its introduction. Section falls into roughly two parts: a loose knit rounded binary ABA', with A as conventional parallel period, B a short contrasting passage in relative minor, and return to abbreviated A leading to a half-cadence. From there, a hybrid development of S-ideas and transition into closing section, ending on prolonged dominant of global tonic (Em), <i>not</i> relative major (G) – absence of essential expositional closure in S-key gives whole expo a feeling of growing relaxation rather than intensification.					A short, energy-gaining closing passage, melodically more chromatic than previous but functionally fixed on V/Em pedal.

FLORENCE PRICE, SYMPHONY NO. 1 IN E-MINOR CONT.

OVERALL	<u>DEVELOPMENT</u>										
Module	<u>D^{1.1}</u> [S, P]	<u>D^{1.2}</u> [S]	<u>D^{2.1}</u> [S, P]	<u>D^{2.2}</u> [S, P]	<u>D³</u> [P]	<u>D⁴</u> [new]	<u>D^{5.1}</u> [P _{major}]	<u>D^{5.2}</u> [PS]	<u>D⁶</u> [P]	<u>D^{7.1-7.2}</u> [P-new]	<u>D⁸</u> [S, P]
Tonal Center	Em→G→ Bm→D→	V/D (VII/Em)	D→D ⁺ → F [#] →F→A ^{b7} →G (V/C)	↔A ⁷ /E↔ [V→I/C] (VI/Em)	Am/C↔ Am↔Em	G↔ Bm	G→C→V/V/G →V/G→G (III/Em)	G	G ⁺ =V ⁺ /C →(Em)	C (VI/Em)	C→B ⁷ →B b ⁷ →A→ ... A ⁺
Internal Form	<i>Sequential</i>			<i>Periodic</i>	<i>Periodic</i>	<i>Periodic</i>	Contrasting Period			Contrasting Period	
							<i>Ant</i>	<i>Cons</i>	<i>Tonic Pedal</i>	<i>Ant</i>	<i>Cons</i>
Cadences		PAC: D	DC: C	PAC: C	MC: Am, PAC: Em	IAC: G, MC: Em	IAC: G, PAC: G	G.P.		HC: C	PAC: C
Measure No.	117	125	128	143	155	165	167	186	189	196	203
Notes	Development section of Beethovenian scope (106 measures) but with decidedly different expressive gestalt: serenity. Emphasis throughout on major keys close to global tonic of Em (D major, C major, G major) and quiet dynamics. Material predominantly based on S theme, esp. in first half, sometimes in inversion with P. S theme generally retains its tranquil affect. Later sections, beginning with D ³ , begin to stress P theme, now transformed into parallel major (e.g. D ^{5.1} , or more thoroughly reimagined as innately major tune in D ⁷). Abundance of full grammatical themes (D ² , D ⁵ , D ⁷), perfect cadences, fixed 2 and 4 bar phrases, and attendant pauses gives a slightly episodic, halting feeling. Shifting orchestration highly salient, especially when new instruments (trumpet, viola) or textures (pitched percussion) introduced, as in D ^{4.5} . Fewer Dvorak allusions here, besides characteristic use of augmented triads.										

OVERALL	<u>DEV. CONT</u>	<u>RETRANS</u>	<u>RECAP</u>						<u>CODA</u>			
Module	<u>D⁹</u> [P, S]	<u>D¹⁰</u>	<u>p^{1.1}</u> [var], 0	<u>p^{1.2}</u> [new], S	<u>p²</u> [var], 0	<u>p^{3.1}</u> [var]	<u>p^{3.2}</u> [var]	<u>p^{3.3}</u>	<u>C¹</u> [P, S]	<u>C²</u> [P]	<u>C^{3.1}</u> [P]	<u>C^{3.2}</u> [P]
Tonal Center	V/A↔... [I→V/C]→	V/Em	Em → V/Em... →B ^{b07}	E ^b ↔	V/Em↔ V/Em	Em	C ⁷⁽⁹⁾ → V/Em→ Em	Em (i)	↔ D→F [#] → V ⁺ /Em→ E ⁺⁷ /D →	A→E ^b → B ⁺⁷ /G (=V/Em)	Am/E →C ⁷ /E	Em
Internal Form		<i>Standing on Dominant</i>	<i>Dissolving Period</i>	<i>Sequential</i>	<i>Standing on Dominant</i>		<i>Brass Chorale</i>	<i>Post-cadence</i>	<i>Sequential</i>	<i>Dominant prep?</i>	<i>Tonic (6/4) Pedal</i>	<i>Tonic Pedal</i>
Cadences	Evaded HC: C → HC: Em	HC: Em			HC: Em	PAC: Em	PAC: Em [ESC?]	G.P.		PAC: Em (Evaded)	PC: Em	
Measure No.	213	223	231	238	242	254	259	262	270	282	284	300
Notes	End of Dev section, based on quick evasion of cadence in C into dominant pedal of Em.		Unorthodox Recap section that lacks restatement of S or K themes—justified, perhaps, by prolonged emphasis on S throughout Development. Entire section based on very expanded, developmental exploration of P theme, with no passages identical to Expo. Several strong PACs in tonic, though unclear if these can count as true ESCs in Hepo/Darcy terms.					Short but emphatic coda, based primarily on P ⁰ and P ¹ , with chromatic sequential progression driving to big plagal cadence over tonic pedal (recalling Dvorak?) and percussion heavy final articulation of E minor.				

FLORENCE PRICE, SYMPHONY NO. 1 IN E-MINOR (1938) CONT.

Major Themes

P(0)

Em ————— B



P(1.1)

Em Am/E Bm/E Em Am/E Em Am/E Em



P(1.2)

Em (+planing) —————



S(1.1)

G G G⁶ C^{#m7(b5)/G} D^{7(sus4)/G} D^{7(add9)}



S(1.2)

G Em Bm Am⁷ D⁷ G⁶ G



Sources

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