

MAX BRUCH, SYMPHONY NO. 1 IN E-FLAT, MOVEMENT I (1868)

OVERALL	<u>INTRODUCTION</u>				<u>EXPOSITION</u>								
Module	I				P	T [I]	S ¹	S ^{2.1}	S ^{2.2}	K [S ³ +I] (1 st ending)			
Tonal Center	E\flat (I–V–v– \flat III– \hat{i} _{ped} –...V \hat{i} _{ped})				E\flat (I)			E \flat –Gm	Gm (iii) – GM (III#) !	V/G	vi–V–I, vi–V/V–V	G–g–B \flat (V/E \flat)	
Internal Form	Hybrid				Sentence			Tonic ped. (8) + mod (4)	Loose-Knit				
	Lead-in (4)	CBI: (4+4)	Cont. (4+4+6)	Cadent. (4)	Pres. (4)	Cont. + Cadent. (2+4+2)	Ext. (4)		Periodic Ant (3) + Cons (4)	Contrasting Middle 1 (8)	Contrasting Middle 2 (8) + Ext. (2)	Aftermath: \hat{i} –ped (4) + modulation (4)	
Cadences	I: HC				I: PAC			iii: PC (MC)	iii: PAC (elided)	III: PAC (elided)	--	III: IAC, III: PAC (EEC)	--
Rehearsal No.	A-4				B			B+16	C-6		C+1		C+19

OVERALL	<u>DEVELOPMENT</u>										
Module	K = D ^{1.1} [S ³ +I]	D ^{1.2} [S ³ +I]	D ^{2.1} [S ³ +I]	D ^{2.2} [S ¹]	D ^{2.3} [S ¹ _{frag}]	D ^{3.1} [S ¹ _{frag}]	D ^{3.2a} [I+P]	D ^{3.2b} [I+P]	D ^{3.2c} [I+P]	D ^{4.1c} [I+P]	
Tonal Center	G–...V/Em–	B (V/Em) –	Em–(Am)–	V/Am – Am – A	A=V/Dm–	Dm/F–D ⁹ /F– Fm–G ⁷ /F (V/Cm)	Cm–[E \flat m: Ger ⁺⁶ –V]	E \flat m–[Gm: ii ⁰⁴ ₃ –V]	D ⁷ =Ger ⁺⁶ – V/F#m	V/F#m– V/Gm–	
Internal Form	Pedal, modulatory			Periodic		Sequential	Sequential (+thirds)			Seq.	
							Modulatory/ Cadential	Modulatory/ Cadential	Modulatory/ Cadential		
Cadences	Em: HC	Em: HC	--	Am: PAC	A: PAC	--	--	E \flat m: HC	--	--	--
Rehearsal No.	--	D	D+8	D+19	E	E+7	F	--	--	--	

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<u>RETRANS=RECAP!</u>			<u>CODA</u>				
D ^{4.2} = K (no P!)	S ^{1-2.2}	S ³ /K	C ¹	C ²	C ^{3.1}	C ^{3.2}	C ^{3.3}
V/E_b	E_b (I)	E _b ...Ab(IV)	Ab-V/C	V/Fm-V/E _b - V/Fm-V/E _b -	V/E _b	E _b	E_b
Hybrid (Sentential + Cadential)	Loose Knit	Aftermath, Modulatory	Aftermath, Modulatory	Sequential	ECP	Tonic Pedal	Tonic Pedal + Cadential
I: HC ⇒ I: PAC	I: PAC (x2), ---, I: IAC, I: PAC (ESC)	--	--	--	I:IAC	--	I:PAC
<u>G</u>	<u>G+14</u>	<u>H</u>	<u>H+9</u>	<u>H+20</u>	<u>I</u>	<u>I+8</u>	<u>I+14</u>