

## DORA PEJAČEVIĆ, SYMPHONY IN F#-MINOR, MOVEMENT 1 (1917-20)

OVERALL	<i>INTRODUCTION</i>			<i>EXPOSITION</i>			
Module	<u>I<sup>1</sup></u>	<u>I<sup>2.0</sup></u>	<u>I<sup>2.1</sup></u>	<u>p1.1</u> (ant1:presentation)	<u>p1.2</u> (ant2: continuation)	<u>p1.3</u> (consequent)	<u>p1.4</u>
Tonal Center	F# <sub>ped</sub> (V/Bm)	Bm→V/C#→V/E	E→V/A→V/F#m	<b>F#m (i)</b> →A(m)→C	...→V/F#→V/G→...→V/F#	F#m→V/F#	F#m
Cadences				(Large Scale Period?)		i: HC	i: PAC
Time-Stamp	0:00	0:36	1:07	1:39	1:53	2:19	2:43

OVERALL	<i>EXPOSITION CONT.</i>					
Module	<u>TR<sup>1.1</sup></u>	<u>TR<sup>1.2</sup></u>	<u>TR<sup>1.3</sup></u>	<u>TR<sup>1.4</sup></u>	<u>S<sup>1.1</sup></u> (antecedent)	
Tonal Center	...→V/F#m→V/C#m→...	B→G#→V/G#	G# <sup>(6)</sup> →F# <sup>(6)</sup> →...	V/Gm→V/Am→V/A→	<b>A(III)</b> →...→V/A	
Cadences		V/V: Evaded Cadence			<b>III: HC [MC]</b>	III [HC]
Time-Stamp	2:49	3:16	3:46	4:10	4:32	

OVERALL	<i>EXPOSITION CONT.</i>							
Module	<u>S<sup>1.2</sup></u> (dissolving consequent)	<u>S<sup>1.3</sup></u>	<u>S<sup>1.4</sup></u>	<u>S<sup>2.1</sup></u>	<u>S<sup>2.2</sup></u>	<u>S<sup>2.3</sup></u>	<u>S<sup>2.4</sup></u>	<u>S<sup>2.5</sup></u> (telos)⇒K
Tonal Center	A→A <sup>b</sup> →G→E→V/F→...V/E	E <sup>b</sup> →V/G→G→V/D→D	V/Gm→	Gm→B <sup>b</sup>	G→G#→A	A→C→...ii/C#	V/C#→	<b>C#(V)</b>
Cadences		III [DC]	IV/III: IAC				<b>V: PAC [EEC]</b>	
Time-Stamp	4:50	5:39	6:08	6:23	6:36	6:50	7:34	8:02

[Recording accessed from CPO \(2008\), Ari Rasilainen cond.](#)

Analysis from Frank Lehman (7/4/2022)

## DORA PEJAČEVIĆ, SYMPHONY IN F#-MINOR, MOVEMENT 1 CONT.

OVERALL	<u>DEVELOPMENT</u>			RETRANS	
Module	<u>D<sup>1.1</sup></u> (P)	<u>D<sup>1.2</sup></u>	<u>D<sup>3</sup></u> (TR <sup>1.3</sup> )	<u>D<sup>4.1</sup></u> (S)	<u>D<sup>4.2</sup></u> (S)
Tonal Center	F#m → C#m → Em → Gm → ... V <sup>4</sup> <sub>3</sub> /F	V <sup>4</sup> <sub>2</sub> /F → V <sup>7</sup> /D <sup>b</sup> → V/E	E <sup>(6)</sup> → D <sup>(6)</sup> → C# <sup>(6)</sup> → D# <sup>(6)</sup> → ... B <sup>7</sup> = Ger <sup>+6</sup>	V/E <sup>b</sup> → D <sup>b</sup> → seq → V/B <sup>b</sup> → V/D → ...	<b>V/F#m</b> →
Cadences		E: Evaded Cadence			<b>i: HC</b>
Time-Stamp	8:41	8:59	9:19	9:49	10:18

OVERALL	<u>RECAPITULATION</u>						
Module	<u>p<sup>1.1</sup></u>	<u>p<sup>1.2</sup></u> compressed with 1.3	<u>p<sup>1.4</sup></u>	<u>TR<sup>1.1</sup></u> (altered)	<u>TR<sup>1.2</sup></u> (new)	<u>S<sup>1.1</sup></u> (transposed & altered)	<u>S<sup>1.2</sup></u> (transposed)
Tonal Center	<b>F#m (i)</b> → A(m) → C	... → V/F# → ... V/C# → V/F#m	F#m	... → V/F#m → ...	... V/C# → V/D	<b>D(VI)</b> → ... V/D	D → V/C# → C# → C → → A → V/B... → V/C
Cadences		i: HC			<b>VI: HC</b> [MC]		V: IAC
Time-Stamp	10:27	10:42	11:08	11:15	11:45	12:10	12:27

OVERALL	RECAP CONT.			<u>CODA</u>	
Module	<u>S<sup>2.1</sup></u> (transposed, drawn from S2.2)	<u>S<sup>2.2</sup></u> (transposed, altered, drawn from S2.3)	<u>S<sup>2.3</sup></u>	<u>C<sup>1.1</sup></u> (Based on I <sup>1</sup> )	<u>C<sup>1.2</sup></u>
Tonal Center	C → C# → D	D → F <sup>7</sup> → ... → ii/F#	ii/F# → V <sub>ped</sub> /F#	F# <sub>ped</sub> (V/Bm → V/F#   $\hat{I}$ <sub>ped</sub> )	<b>F# major (I)</b>
Key Cadences			<b>I: PAC</b> [Evaded ESC]	<b>I: PAC</b> [True ESC]	
Time-Stamp	13:19	13:33	14:06	14:51	15:28

[Recording accessed from CPO \(2008\), Ari Rasilainen cond.](#)

Analysis from Frank Lehman (7/4/2022)