

ENRIQUE SORO, SINFONÍA ROMÁNTICA (1921), MOVEMENT 1

OVERALL	<u>INTRODUCTION</u>				<u>EXPOSITION</u>						
Module	I				P^{1.1}	P^{1.2}	P^{2.1}	P^{2.2}	P^{2.3} = TR^{1.1}	TR^{1.2}	
Tonal Center	A ^{aug} ... → V/V ↔ Ger ⁺⁶ /D ↔ (V/A)				A (I)	A	ii ⁷ ↔ V/A	iv- _b III- bVI -V-I	A → B ^{b7} /A ^b → E ^b /G → A ⁷ /G → D/F# → F ⁷ ...	F ⁷ /C ↔ B ⁷ /D# (V ⁶ _s /E)	
Internal Form	Loose-Knit, Periodic				Compound Sentence						
					Presentation			+ Consequent/Continuation			<i>Sequential</i> (↓m2)
	<i>BI</i>	<i>CI</i>	<i>Dev (BI)</i>	<i>Seq (BI) → Cad.</i>	<i>Ant (BI+CI)</i>	<i>Cons (BI+CI)</i>	<i>SOD</i>	<i>Seq./Cadential</i>			
Cadences		HC: V/V		HC: A	HC: A	HC _{tonicized} : A		IAC: A		HC: E (MC)	
Timestamp	0:00	0:09	0:15	0:34	0:56 , 3:27	1:13 , 3:43	1:28 , 3:59	1:37 , 4:08	1:41 , 4:12	1:51 , 4:22	
Notes	Peremptory and dissonant opening stressing augmented/whole-tone gestures in alternation with more functional diatonic progressions in A. Half cadential dominant leading into exposition very understated.				Primary subject beginning in a dance-like, faintly Schubertian style. Structured as a large-scale sentence, with initial presentation comprised of a full parallel period. Second half (Consequent/Continuation) more loosely knit, merges without much cadential fanfare into TR (P ^{2.3} =TR ^{1.1}); seems misleadingly like building to grand double period.				Continuous with end of Primary theme, initiated by a very weak IAC in A major. Tonally diffuse, medial caesura on V/E more clear by secondary parameters (volume, thinning of texture) than root position dominant half-cadence.		

OVERALL	<u>EXPOSITION CONT.</u>					<u>DEVELOPMENT</u>			
Module	S^{1.1}	S^{1.2}	S^{1.3}	S^{1.4}	S^{1.5}	D^{1.1} [S ^{1.5}]	D^{1.2}	D² [S ^{1.1} + P ^{1.1}]	D³ [S ^{1.1}]
Tonal Center	E (V)	E...	↔ seq.	G#m/B ↔ C#m/E, C _{whole-tone}	V ⁷ /E → V ⁹ /A ≠ I	V/Bm ↔ G ^{dim7} → V/Em ↔ C ^{dim7}	V/E ^b → V/G ^b → V ⁷ /A...	B → ... V/C#m → C#m → (V/D)	E ↔ C ⁷ → E, C ↔ A ^{b7} → C
Internal Form	Loose Knit (Dissolving Period + Development)								
	Antecedent + Consequent					<i>Sequential</i> (↓P5)	<i>Sequential</i> (↑m3)	<i>Sequential</i> (↑M2), BI from S ^{1.1} x 2	<i>Tonic pedal,</i> <i>sequential</i> (↓M3),
	<i>Sentence</i> (B1x2+CI)	<i>Sentence</i> [modulating] (B1x2 + CI)	<i>Free chromatic</i> <i>sequencing of CI</i>	<i>New motifs</i>	<i>SOD, Cadential</i>				
Cadences	HC: E				PAC: E (Evaded) EEC		PC (?): B	PC (?): E	
Timestamp	2:02 , 4:32	2:20 , 4:48	2:35 , 5:04	2:46 , 5:16	3:10 , 5:39	5:54	6:10	6:22	6:38
Notes	Loosely structured, initially tightly-knit (period) lyrical theme in key of global dominant. Second module (S ^{1.2}) dissolves rather than cadencing, leading to a succession of freer phrases decreasingly based on S melody. Stark contrast between alternating new ideas in S ^{1.4} , including a strong link to opening I theme's augmented sonority. Appears to drawing towards conventional EEC with a PAC in E major, but resolves to unstable E ⁹ (V/A) as way of returning to beginning of Exposition/initiating Development sections. No clear Closing (K) theme.					Eventful and wide-ranging development section, focusing on working through S material via chromatic sequences.			

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OVERALL	<u>DEV. CONTINUED</u>					<u>RETRANS</u>			<u>RECAPITULATION</u>			<u>CODA</u>	
Module	<u>D⁴</u> [S ^{1.1}]	<u>D⁵</u> [S ^{1.1+1.2}]	<u>D^{6.1}</u> [TR ^{1.1}]	<u>D^{6.2}</u> [P ¹]	<u>D⁷</u>	<u>P^{1.1-2.2}</u>	<u>TR^{1.1-1.2}</u> [transposed]	<u>S^{1.1-1.5}</u> [transposed]	<u>C¹</u> [S+P]	<u>C²</u> [I]			
Tonal Center	Am→Cm→Ebm	B	E ^b ↔ seq.→ Eb→G ^{#7/5} /D =	Fr ⁺⁶ →V/F [#] , Fr ⁺⁶ →V/G, Fr ⁺⁶ →V ⁷ /A	V/A	A (I)	A→B ^{b7} /A ^b → E ^b /G→D ⁷ /C→ G/B→B ^{b7} /D ↔ E ⁷ /G [#] (V ⁶ _s /A)	A (I)	A	A			
Internal Form	<i>Imitative, sequential</i> (↑m3), <i>tonic pedal</i> (Eb)	<i>Dissolving Period</i> <i>Ant + Cons (new)</i>	<i>Sequential (based on TR1.1)</i>	<i>Sequential</i> (↑m2)	<i>SOD/Cadential</i>	<i>Ibid. P_{Expo}</i>	<i>Ibid. T_{Expo}</i>	<i>Ibid. S_{Expo}</i>	<i>Tonic pedal, combination of augmented S & P themes</i>	<i>Tonic/whole-tone oscillation</i>			
Cadences		HC: B				<i>Ibid. P_{Expo}</i>	HC: A (MC)	IAC: A ESC	PC _{mixed} : A				
Timestamp	6:53	7:25	7:40	7:49	8:01	8:05	8:48	9:08	10:30	10:45			
Notes	Second half of development (after 6:53) with several climaxes, partial statement of S module. Retransition accomplished by enharmonically reinterpreting Fr ⁺⁶ /A ^b within a chromatic sequence as V ⁷⁽⁶⁵⁾ /A. L-transformation into D ⁵ (E-m-B) particularly ear-catching.					Formally identical with Exposition, with some orchestrational changes of P1.1. Transposition midway through TR1.1 by 5 th leads to S in tonic. ESC achieved after lengthened S1.5 that leads to definitive A major harmony (although not with $\hat{1}$ in melody).			Succinct coda based on combination of S & P in augmentation followed by recall of augmented/whole-tone motif from Introduction section.				

Important Themes

Intro Motif

A Ab⁺/D G⁺⁷ Ab⁺/D A⁺

P Theme (Antecedent)

A

D/F[#] A/E D A/C[#] B⁷ E⁷

S Theme (Antecedent)

E A G^{#m} C^{#m} F^{#m7} B⁺⁷ E

C[#]/E[#] F^{#m} B/D[#] E⁷/D A/C[#] G[#]/B F^{#m}/A B⁷

Analysis & aural transcriptions by Frank Lehman (7/23/2022)

Reference Recording: [Naxos 8.573505 \(2017\), Chile Symphony Orchestra, José Luis Domínguez Cond.](#)

For further reference, see [Raquel Bustos Valderrama \(1976\) "Enrique Soro" Revista Musical Chilena 30.135: 39-99.](#)