**Overall | Introduction**
---|---
**Module** | **I**
**Tonal Center** | A\textsuperscript{aug} \rightarrow V/V \iff \text{Ger}^{0}/D \iff (V/A)
**Internal Form** | Loose-Knit, Periodic
**Cadences** | HC: V/N
**Timestamp** | 0:00

**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.

**Overall | Exposition**
---|---
**Module** | P\textsuperscript{1.1} P\textsuperscript{1.2} P\textsuperscript{1.1} P\textsuperscript{1.2} P\textsuperscript{1.3} = TR\textsuperscript{1.1} TR\textsuperscript{1.2}
**Tonal Center** | A (I) A ii\textsuperscript{2} \rightarrow V/A
**Internal Form** | Compound Sentence
**Cadences** | HC: A HC: A HC\text{transposed}: A IAC: A
**Timestamp** | 0:09 0:15 0:34 0:56 2:01 2:39 3:08 3:52 5:02

**Notes**
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\textsuperscript{1.3} = TR\textsuperscript{1.1}); seems misleadingly like building to grand double period.

**Overall | Exposition Cont.**
---|---
**Module** | S\textsuperscript{1.1} S\textsuperscript{1.2} S\textsuperscript{1.3} S\textsuperscript{1.4} S\textsuperscript{1.5}
**Tonal Center** | E (V) E… \rightarrow seq.
**Internal Form** | Loose Knit (Dissolving Period + Development)
**Cadences** | HC: E
**Timestamp** | 2:02 2:04 2:06 2:08 2:10

**Notes**
Continuous with end of Primary theme, initiated by a very weak IAC in A major. Tonaly diffuse, medial caesura on V/V more clear by secondary parameters (volume, thinning of texture) than root position dominant half-cadence.

**Overall | Development**
---|---
**Module** | D\textsuperscript{1.1} [S\textsuperscript{1.3}] D\textsuperscript{1.2} D\textsuperscript{1.2} [S\textsuperscript{1.1} + P\textsuperscript{1.1}] D\textsuperscript{1} [S\textsuperscript{1.1}]
**Tonal Center** | V/B\text{ton} \rightarrow G\text{ton}\textsuperscript{7} \rightarrow V/G\text{ton} \rightarrow V/A…
**Internal Form** | Sentence (B\text{t}x2 + CI) Sentence (modulating) [B\text{t}x2 + CI] Free chromatic sequencing of CI Consequent
**Cadences** | E\text{Ee} E\text{Ee} (Evaded) E\text{Ee}
**Timestamp** | 2:20 2:20 2:25 2:26 2:30 2:31 5:54

**Notes**
Loosely structured, modestly tightly-knit (period) lyrical theme in key of global dominant. Second module (S\textsuperscript{1.4}) dissolves rather than cadencing, leading to a succession of free phrases decreasingly based on S melody. Stark contrast between alternating new ideas in S\textsuperscript{1.3}, including a strong link to opening I theme’s augmented sonority. Appears to drawing towards conventional E\text{Ee} with a PAC in C major, but resolves to unstable II\textsuperscript{7} (V/A) as way of returning to beginning of Exposition/Initiating Development sections. No clear Closing (K) theme.

**ENRIQUE SORO, SINFONÍA ROMÁNTICA (1921), MOVEMENT 1**
ENRIQUE SORO, SINFONÍA ROMÁNTICA (1921), MOVEMENT 1

**OVERALL**

<table>
<thead>
<tr>
<th>Module</th>
<th>D₁</th>
<th>D₂</th>
<th>D₃</th>
<th>D⁺¹ [TR₁�]</th>
<th>D⁺² [P₁]</th>
<th>D⁺</th>
<th>P₁,1-22</th>
<th>TR₁�,1-1,2 [transposed]</th>
<th>S₁�,1-1,5 [transposed]</th>
<th>C₁</th>
<th>C² [I]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal Center</td>
<td>Am→Cm→Em</td>
<td>B</td>
<td>E₅ → seq. → E₅→G⁷/E</td>
<td>Fr⁷→V/F♯, Fr⁷→V/G, Fr⁷→V/A</td>
<td>V/A</td>
<td>A (I)</td>
<td>A→B₁⁷/A₁→E/G→D¹/C→G/B→B₅⁷/D → E⁰⁷/G⁵ (V⁰⁷/A)</td>
<td>A (I)</td>
<td>A</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>Internal Form</td>
<td>Imitative, sequential (↑m3), tonic pedal (E₅m)</td>
<td>Dissolving Period Ant + Cons (new)</td>
<td>Sequential (based on TR₁�)</td>
<td>Sequential (↑m2)</td>
<td>SOD/Cadential</td>
<td>Ibid. Pₑ₈₉₀</td>
<td>Ibid. Tₑ₉₀</td>
<td>Ibid. Sₑ₈₉₀</td>
<td>Tonic pedal, combination of augmented S &amp; P themes</td>
<td>Tonic/whole-tone oscillation</td>
<td></td>
</tr>
<tr>
<td>Cadences</td>
<td>HC: B</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>IAC: A</td>
<td>ESC</td>
<td>PCₐₐ₈₉₀: A</td>
</tr>
<tr>
<td>Timestamp</td>
<td>6:53</td>
<td>7:25</td>
<td>7:40</td>
<td>7:49</td>
<td>8:01</td>
<td>8:05</td>
<td>8:48</td>
<td>9:08</td>
<td>10:30</td>
<td>10:45</td>
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</tr>
<tr>
<td>Notes</td>
<td>Second half of development (after 6:53) with several climaxes, partial statement of S module. Retransition accomplished by enharmonically reinterpreting Fr⁷/A within a chromatic sequence as V⁷⁵⁵⁷ (A). L-transformation into D₅ (Em-B) particularly ear-catching.</td>
<td>Formally identical with Exposition, with some orchestrational changes of P₁�. Transposition midway through TR₁� by 5th leads to S in tonic. ESC achieved after lengthened S₁� 5 that leads to definitive A major harmony (although not with 1 in melody).</td>
<td>Succinct coda based on combination of S &amp; P in augmentation followed by recall of augmented/whole-tone motif from Introduction section.</td>
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</table>

**Important Themes**

- **Intro Motif**
  - A↑⁷/D
  - G⁷
  - A↓⁷/D
  - A

- **P Theme (Antecedent)**
  - D/F♯
  - A/E
  - D
  - A/C♯
  - B⁷
  - E⁷

- **S Theme (Antecedent)**
  - E
  - A
  - G♯₇m
  - F♯₇m
  - B⁷
  - E

- **PCₐₐ₈₉₀**
  - A

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

**Reference Recording:** Naxos 8.573505 (2017), Chile Symphony Orchestra, José Luis Domínguez Cond.