

ENRIQUE SORO, SINFONÍA ROMÁNTICA (1921), MOVEMENT 1

| OVERALL | <u>INTRODUCTION</u> | | | | <u>EXPOSITION</u> | | | | | | |
|---------------|--|----------------------|----------------------|------------------------|--|-----------------------------|-----------------------------|---|--|--|--|
| Module | <u>I</u> | | | | <u>P^{1.1}</u> | <u>P^{1.2}</u> | <u>P^{2.1}</u> | <u>P^{2.2}</u> | <u>P^{2.3} = TR^{1.1}</u> | <u>TR^{1.2}</u> | |
| Tonal Center | A ^{aug} ... → V/V ⇨ Ger ⁺⁶ /D ⇨ (V/A) | | | | A (I) | A | ii ⁷ ↔ V/A | iv- ^b III- ^b VI -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>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> | <i>Sequential (↓m2)</i> | <i>SOD</i> | |
| Cadences | | V: HC | | I: HC | I: HC | I: HC ^{tonicized} | | I: IAC | | V: HC (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 | <u>S^{1.1}</u> | <u>S^{1.2}</u> | <u>S^{1.3}</u> | <u>S^{1.4}</u> | <u>S^{1.5}</u> | <u>D^{1.1} [S^{1.5}]</u> | <u>D^{1.2}</u> | <u>D² [S^{1.1} + P^{1.1}]</u> | <u>D³ [S^{1.1}]</u> |
| 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 (↓P5)</i> | <i>Sequential (↑m3)</i> | <i>Sequential (↑M2), BI from S^{1.1} x 2</i> | <i>Tonic pedal, sequential(↓M3),</i> |
| | <i>Sentence (BIx2+CI)</i> | <i>Sentence [modulating] (BIx2 + CI)</i> | <i>Free chromatic sequencing of CI</i> | <i>New motifs</i> | <i>SOD, Cadential</i> | | | | |
| Cadences | V: HC | | | | V: PAC (Evaded) EEC | | V/V: PC (?) | V: PC (?) | |
| 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 | <i>DEV. CONTINUED</i> | | | | | <i>RETRANS</i> | | | <i>RECAPITULATION</i> | | | <i>CODA</i> | |
|----------------------|--|---|---|---|----------------------|--|--|---|---|-------------------------------------|--|-------------|--|
| 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.→ E ^b m→G ^{#7b5} /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> (E ^b m) | <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 | | V: HC | | | | <i>Ibid. P_{Expo}</i> | I: HC (MC) | I: IAC ESC | I: PC _{mixed} | | | | |
| 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 ^{7b5} /A. L-transformation into D ⁵ (E ^b m-B) particularly ear-catching. | | | | | Formally identical with Exposition, with some orchestration 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

P Theme (Antecedent)

S Theme (Antecedent)

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.](#)