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EL ALMA DE FLORES - THE SOUL OF FLORES

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

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Abstract

This doctoral project presents *El Alma de Flores*, an original fantasy for solo violin and orchestra based on selected songs by José Asunción Flores (1904–1972), the creator of the Guarania, a Paraguayan musical genre in 6/8 meter, known for its slow tempo, lyrical melodies, and profound emotional depth. While rooted in the Paraguayan polka, Guarania is distinguished by its melancholic character and evocative expressiveness, often centered on themes of nostalgia, national identity, and nature.

The composition *El Alma de Flores* is a personal artistic response to this repertoire, reimagining iconic melodies such as *Mburicao*, *India, Ne Rendápe Aju, Nde Ratypykua, Ñemity, and Gallito Cantor* through a symphonic lens. Rather than presenting a disconnected suite, the work adopts the fantasy form to create a unified musical narrative that transitions organically between songs, offering expressive and technical challenges for both soloist and orchestra.

This dissertation focuses on the analysis of the author's own arrangement, addressing the interpretive, structural, and orchestration decisions involved in transforming Flores' vocal and folk material into a concertante work for violin. The project emphasizes the use of violin-specific techniques—not only for virtuosic display but as expressive tools that embody the emotional spirit of Guarania.

Guarania remains underrepresented in the North American academic and concert landscape. This study seeks to bridge that cultural gap, positioning Paraguayan music within the broader context of violin performance and composition studies. It advocates for a more inclusive repertoire and highlights the creative potential of engaging with Latin American traditions in academic settings.

Employing a practice-based and analytical methodology, the thesis offers a detailed examination of the most representative passages of *El Alma de Flores*, supported by contextual and technical commentary. A full orchestral score and MIDI realization are provided to enhance accessibility and performance readiness.

Ultimately, this research contributes to the expansion of the violin repertoire and promotes the legacy of José Asunción Flores, demonstrating how Guarania can be reinterpreted through the collaborative language of violin and orchestra in a contemporary academic framework.

Keywords: Paraguayan music, Guarania, Paraguayan folk music, violin, Paraguayan violin repertoire.

Introduction

This project presents an original arrangement for solo violin and orchestra based on a selection of iconic works by José Asunción Flores (1904–1972), one of Paraguay's most influential composers and the creator of Guarania, a deeply expressive genre that has become a symbol of Paraguayan identity. Characterized by its 6/8 meter, slow tempo, lyrical melodies, and emotional depth, Guarania draws from the Paraguayan polka yet stands apart through its melancholic nature and its frequent evocations of nostalgia, nature, and national pride.

Traditionally performed by soprano or tenor voices accompanied by Paraguayan guitar and harp, Guarania holds a unique place in the cultural and sonic heritage of Paraguay. In this project, the genre is reimagined through a contemporary symphonic lens, where the solo violin becomes the main narrative voice. This arrangement brings together some of Flores's most emblematic songs, *Mburicaó, India, Ne Rendápe Aju, Nde Ratypykua, Ñemity*, *Nde Ratypykua* and *Gallito Cantor* creating a single, cohesive fantasy that traverses personal memory, collective identity, and national emotion.

The music of José Asunción Flores is profoundly rooted in Paraguayan landscapes and Guaraní culture. For instance, *Mburicaó* evokes a flowing stream and the intimate power of memory, while *India* pays tribute to the indigenous Guaraní woman, symbol of dignity and strength. These cultural references imbue the work with poetic and symbolic richness, offering fertile ground for musical reinterpretation. Through the solo violin, the arrangement explores themes of longing, resilience, and belonging, allowing the performer to engage both emotionally and technically with the essence of the original repertoire.

The first part of this document provides an overview of the original material and the artistic motivations that guided the creation of the arrangement. The last chapter offers a detailed

analysis of the work, divided into narrative, interpretative, and technical perspectives, focusing on how the expressive qualities of the violin interact with the symphonic texture and rhythmic identity of the Guarania.

Special attention is given to the violin's expressive capacity to convey the melancholy of the genre while showcasing its virtuosic potential. Extended techniques such as double stops, passages in high positions, pizzicato, spiccato, and ricochet bowing are used not merely for technical display but to shape a poetic and emotionally resonant musical discourse. The orchestration supports this narrative, shifting between chamber-like intimacy and full orchestral tutti, thus creating a dynamic relationship between the soloist and the ensemble.

At the same time, this project contributes to expanding the repertoire for solo violin and orchestra by introducing Guarania, a genre largely unknown to international concert audiences, into the symphonic context. The resulting work bridges Paraguayan musical tradition with the Western concert tradition, offering performers and listeners a unique artistic experience where lyricism and virtuosity coexist within a deeply rooted cultural expression.

Description of the original material

This project focuses on a selection of Guaranias by José Asunción Flores, a genre in which this Paraguayan composer left a legacy that captures the identity and emotion of his culture. The selected pieces, including *India* (Indian Maiden), *Nde Ratypykua* (Your Dimples), *Mburikao* (the name of a creek) and *Gallito Cantor* (Little Singing Rooster), represent both the melancholy and the energy of Paraguayan music, providing an ideal framework for exploring the expressiveness and virtuosity of the solo violin within an orchestral context.

The Guarania, typically written in a 6/8 time signature and minor keys, is characterized by a steady rhythmic pattern in the bass that creates a solid and distinctive foundation in all of Flores's works. *See Figure 1.* This pattern provides a rhythmic structure that supports expressive and, in many cases, nostalgic melodies that lie at the heart of the genre. The themes of Guaranias often revolve around love, nature, and deep emotional expression. For example, in "*Mburikao"*, the music evokes a strong sense of belonging to a place, celebrating the beauty of the natural surroundings. In contrast, "*Nde Ratypykua"* poetically describes a beautiful smile using the richness of the Guarani language, highlighting the lyrical and expressive depth of the genre.
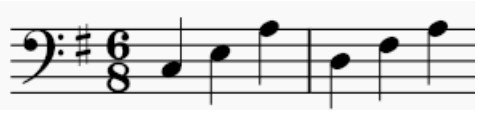


Figure 1.

A defining feature of this bass pattern is its consistent use of three-quarter notes outlining an arpeggio, creating a flowing and grounded accompaniment that reinforces the harmonic progression. This can be heard, for instance, in India, where the bass continuously outlines the

tonic and dominant harmonies through arpeggiated figures, providing a stable yet expressive foundation for the melody. Additionally, these pieces are often accompanied by the Paraguayan guitar, using a strumming technique known as *rasguido de guarania*, which adds rhythmic drive and a distinctive texture to the accompaniment. In "*Nde Ratypykua"*, this combination of rhythm and harmony enhances the melancholic character of the piece, allowing the violin to weave long, emotive phrases over a harmonic bed that feels both steady and flowing. Unlike the steel-string acoustic guitar commonly used in American folk music, the Paraguayan guitar typically uses nylon strings and produces a warmer, more intimate tone

These pieces allow the violin to explore an intimate and profound register, highlighting the emotional connection that characterizes Guarania.

On the other hand, *Gallito Cantor* provides a contrasting atmosphere with its more joyful character and faster rhythm, making it ideal for a vibrant and virtuosic finale. In this piece, the solo violin can display its technique at a lively tempo, integrating agility and ornamentation that highlight the performer's skill, bringing a dynamic closure that contrasts with the introspective melodies of the previous pieces.

The selection of these songs not only faithfully represents Flores's style but also offers a diverse set of melodies and atmospheres that enrich the dialogue between violin and orchestra. By integrating these pieces into a single work, this project aims to capture the emotional complexity of the Guarania and open it to new interpretative horizons, introducing a genre that is little-known worldwide yet deeply moving to the violin repertoire.

Artistic and Technical Approach of the Arrangement

The arrangement for solo violin and orchestra of a selection of Guaranias by José Asunción Flores is grounded in a pursuit of fidelity to the melancholic and expressive essence of the genre, while also exploring new technical and aesthetic possibilities. This project seeks to transform the selected Guaranias into a work that combines the delicacy and virtuosity of the violin with the enveloping support of the orchestra, preserving the intimate and profound character of the original style.

The Guarania, a Paraguayan genre characterized by its 6/8 time signature and rich emotional weight, is presented here as fertile ground for solo interpretation, with the violin assuming a leading role.

Expressiveness and Melancholy of the Violin

The inherent melancholy of pieces like *India* and *Ne Rendape Aju* finds a natural ally in the timbre of the violin, whose expressive possibilities allow for an accentuation of the emotive quality of each phrase. The arrangement explores dynamics that range from intimate pianissimos to crescendos full of intensity, employing vibrato and shifts in register to convey the sentimental nuances of the Guarania. In this way, the violin becomes the voice that expresses the profound emotions of the genre, while the orchestra supports this atmosphere through subtle harmonies.

At certain moments, the violin will play background melodies in a barely perceptible manner, as if they were whispers that reinforce the emotional connection with the listener. This technique allows some iconic melodic phrases to emerge like distant memories or echoes, giving the listener the sensation that the composer himself is "whispering in their ear," a resource that enhances the intimacy of the arrangement.

Technical Resources and Virtuosity

While the Guarania is known for its melancholic character, this arrangement incorporates a component of technical virtuosity in the solo violin, employing techniques rarely explored in the context of Paraguayan music. In the score of the arrangement , especially with the theme of *Gallito Cantor*, measures 298 to 311, the violin showcases rapid arpeggios, double stops, and ornamented passages that highlight its agility and precision, integrating a level of technical complexity that not only adds contrast but also intensifies the conclusion of the piece.

The use of staccatos, double stops such as thirds and octaves, trills, and other ornamentations in the more dynamic passages allows the violin to express both its ability to sustain melodic lines and to capture the agile, energetic rhythm of certain sections. This brings a duality between the introspective and the virtuosic, enriching the dialogue between the violin and the orchestra.

Orchestral Integration and the Rhythmic Pattern of the Guarania

The orchestra plays a fundamental role in this arrangement, providing harmonic support and the rhythmic pattern characteristic of the genre. The rhythmic base in a 6/8 meter, typical of the Guarania, is consistently maintained by the lower strings and wind instruments, creating a stable structure that supports the expressive melodies of the violin. This pattern acts as a rhythmic heartbeat that envelops each section of the work, anchoring the violin's sound in the cultural context of Guarania.

The orchestra not only accompanies the violin but also acts as a counterpart in a musical conversation, responding to and complementing the soloist’s melodic phrases. In certain sections, the orchestra takes fragments of the main melodies, repeating them as echoes or

whispers that evoke a connection between the violin and the orchestral sound, allowing the listener to perceive a distant and nostalgic whisper of the composer in the background of the piece, that effects appear for example in measures 12 to 15 where the bassoon and viola evoke the *India* theme as whisper. Unlike traditional Western classical concertos, where the soloist often takes center stage with the orchestra serving primarily as harmonic and rhythmic support, this arrangement challenges that hierarchy. Here, the violin and orchestra engage in a more fluid and organic exchange, at times blending into a unified sonority and at others creating a contrast that highlights the interplay between soloist and ensemble.

Transitions between Pieces and Musical Cohesion

To ensure the cohesion of the arrangement, orchestral transitions such as measures 111 to 115 are employed to allow for a continuous flow between Flores's various pieces, respecting emotional and tempo variations without breaking the unity of the work. These transitions maintain stylistic continuity, giving each melody its own sonic space within the work while preserving the general identity of the Guarania.

The choice and order of the pieces in the arrangement were designed to offer an emotional and musical progression that evolves from deep melancholy to a vibrant and energetic finale, using *Gallito Cantor* as a virtuosic closing piece. For example, the preceding transition to *Gallito Cantor* includes techniques such as double stops in octaves, arpeggios with *spicatto* and *accelerando* to help the listener and performer prepare for this joyful finale. This structure allows the violin to explore a wide range of emotions and techniques, ensuring that each piece contributes a particular atmosphere and a specific function within the work.

Selection of Works

The selection of pieces for this arrangement was based on both musical and historical criteria, ensuring that the chosen works faithfully represent the essence of the Guarania and its potential for adaptation into a symphonic format with a solo violin. The selection process considered the following aspects:

Historical and cultural significance: Works by José Asunción Flores, the creator of the Guarania and a key figure in Paraguayan music, were chosen for their emblematic value.

Expressive potential for the solo violin: Pieces with melodic lines that could be smoothly adapted to the violin's language while preserving the genre's characteristic expressiveness were prioritized.

Stylistic and structural variety: The selected works offer contrasts in character, tempo, and melodic development, allowing for a richer and more dynamic interpretation in a symphonic setting.

Compatibility with the fantasia structure: Musical material was chosen that could be organically integrated into the flexible structure of the arrangement, facilitating transitions between sections and thematic explorations.

Analysis of the Arrangement

The process of adapting a musical work to a new instrumental format involves stylistic, technical, and structural decisions that influence its interpretation and sound. This chapter provides an in-depth analysis of the arrangement for solo violin and orchestra of José Asunción Flores' works, with a special focus on how the Guarania is reinterpreted within this symphonic context.

The arrangement is structured as a fantasia, which is a form that allows the composer to develop musical ideas without strict adherence to conventional structures, favoring fluid transitions and thematic variation and allows for greater expressive freedom and flexibility in the combination of thematic materials[1]. Instead of following a rigid and symmetrical structure, the piece flows through contrasting sections that explore melodic and timbral variations of the Guarania. This approach facilitates a dynamic integration of the solo violin with the orchestra, allowing for moments of lyricism, virtuosity, and dialogue with the orchestration.

The objective of this analysis is to understand how violin writing and orchestration can be integrated to preserve the authenticity of the Guarania while exploring new sonic possibilities. Furthermore, this study seeks to demonstrate how the adaptation of these works contributes to the dissemination and appreciation of Paraguayan music in symphonic concert settings.

Narrative, Interpretative, and Technical Analysis of the Word

This chapter presents a comprehensive analysis of the fantasy for solo violin and orchestra, composed based on works by José Asunción Flores. The objective is to examine how

[1] Walter Piston, Harmony (New York: W.W. Norton & Company, 1987), 324.

the various sections of the piece articulate melodic material from the Paraguayan popular repertoire within a free-form fantasy structure, considering its thematic treatment, orchestral design, and expressive projection.

The analysis is structured around three complementary dimensions:

- **Narrative**, focused on the poetic and cultural meanings embedded in the quoted melodies and their correspondence with the original lyrics.
- **Interpretative**, centered on the expressive decisions of the solo violin and its interaction with the orchestra.
- **Technical**, which examines the specific performance demands for both the soloist.

As both arranger and performer of the work, the approach adopted here combines analytical reflection with direct experience in the creative and performative process. This chapter thus seeks not only to describe the structure of the piece but also to offer an informed artistic reading that reflects its musical construction and expressive intent in dialogue with Paraguay's sound identity.

Solo Introduction - *Mburicao* as an Evocation of Memory: Mm 1-10

Narrative:

The work opens with a solo violin passage, without orchestral accompaniment, that freely introduces the theme *of Mburicaó*, that is, with rhythmic flexibility and interpretive freedom, as

if the performer were improvising or recalling a distant memory in their own voice. This opening, marked Adagio, establishes from the outset an atmosphere of introspection—an inner song emerging from silence. Narratively, it functions as a poetic call that evokes the memory of the Paraguayan landscape, particularly the *Mburicaó* stream, whose clear and crystalline waters once inspired the melody of the Guarania *Mburicaó*, composed by José Asunción Flores in collaboration with poet Víctor Montórfano.[2] The emotional tone set here is intimate, melancholic, and deeply tied to Paraguayan identity. The title alludes to the *Mburicaó*, a lake in Asunción and a recurring symbol in the work of José Asunción Flores, not only as a landscape but as a cultural and emotional reference.

The violin, in its initial solitude, presents itself as the narrative voice of the work, establishing a direct link with the Guaraní oral tradition, where music arises as sung storytelling. The free character of the passage, lacking a defined pulse or harmonic support, alludes to the idea of an ancient song rising from the land and prepares the ground for the orchestra's gradual entrance.

Interpretation:

This passage requires a highly expressive and flexible approach from the performer. The use of rubato is essential to bring the phrases to life; they should sound as though improvised, yet be executed with full control of the bow, vibrato, and the silences between lines. The character

[2] Portal Guaraní, "Mburikaó – Música: José Asunción Flores / Letra: Víctor Montórfano," accessed June 16, 2025, https://www.portalguarani.com/1082_jose_asuncion_flores/43165_mburikao__musica_jose_asuncion_flores.html.

should be intimate, almost confessional, with a warm and contained tone, avoiding excessive dramatization.

The performer should imagine they are offering a prayer or invocation, connecting emotionally with the symbolic setting that *Mburicaó* represents: water, land, history, solitude.

Technical Aspects:

From a technical standpoint, the passage combines lyrical melodic lines with more elaborate moments that foreshadow the virtuosic dimension of the violin throughout the work. Specifically:

- In mm 8 and 9, the use of double stops in thirds and an ascending arpeggio adds brightness and a more expansive projection to the solo discourse.
- In m 10, the violin closes the section with double stops in harmonics or high positions, which demand precise intonation, balanced bow pressure, and coordination between both hands.
- The writing includes broad phrasing, long notes, and a high level of bow control to sustain the melodic line.
- While not mechanically difficult, this section requires solid technique to ensure a clean, expressive, and tension-free execution.

This introduction places the performer at the heart of the musical discourse, entrusting them with the responsibility of establishing the emotional, narrative, and technical tone for the remainder of the fantasy.

Orchestral Interlude – *India* as the Whisper of the Paraguayan Woman Over the Heartbeat of *Mburicaó*: Mm 11–19

Narrative:

Following the introspective solo violin opening, the orchestra enters in measure 11 with a lyrical and meditative interlude, serving as both an emotional and symbolic bridge within the fantasy's narrative. Two thematic planes are superimposed here: while the strings, in pizzicato, subtly sustain the rhythmic motive of *Mburicaó*, like the steady heartbeat of the land—the bassoon introduces, in measure 12, the melody of *India* at a slower and more restrained tempo.

This gesture carries deep symbolic weight. *India*, one of José Asunción Flores' most iconic Guaranias, is a song dedicated to the Paraguayan woman, portrayed with nobility, tenderness, and silent strength. In this fantasy, its appearance in the bassoon is neither heroic nor declarative, but whispered, an invisible yet powerful presence emerging from the depths of the orchestra. It is as if the feminine figure evoked by Flores slowly awakens from the collective memory, with a quiet and intimate voice.

As the melody is echoed by the horn and viola, the orchestral timbre gradually thickens, giving *India* more prominence. This orchestral progression prepares the way for the return of the violin, which in m 20 will reclaim the narrative through a brief cadenza in response to that silent call.

Interpretation (Orchestra and Conducting):

- The pizzicato strings must maintain a delicate yet steady pulse, as if representing the constant footsteps of a people carrying their history through daily life.

- The bassoon, with its warm tone, should render the *India* melody like a sigh filled with meaning, aiming for an expression that speaks more from emotion than technique.
- The passage with horn and viola marks an affective expansion, where the orchestra must breathe with the melody, giving it weight without losing its intimate character.

Technical and Orchestral Writing:

- The pizzicato string parts are written in a complementary manner and demand absolute rhythmic precision to maintain a light and fluid texture.

Return of the Violin – Expressive Virtuosity, Register Exploration, and Affirmation of the India Theme: Mm 20–27

Narrative:

The solo violin returns in m 20 with an energetic and assertive entrance, marking a new chapter in the fantasy's narrative. After hearing the orchestra's collective voice sing the *India* theme, the soloist reclaims the material, not by simply repeating it, but by reappropriating and transforming it through their own perspective.

The entrance, charged with energy, outlines an ascending arc from the low register to the extreme high range, as a sonic affirmation of identity. Beginning in m 21, the violin presents a secondary melody derived from *India*, expressed across three descending octaves. This gesture can be read as an emotional bow—an introspective descent that, far from being weak, deepens the expressive content of the discourse.

Finally, mm 25–27 close the section with a moment of lyrical and technical brilliance: the main melody of *India* is now played by the violin in double stops of thirds and sixths, a passage that combines cantabile phrasing with virtuosity, as if the protagonist seeks to pay homage to the feminine figure represented by *India*, but in their own voice.

Interpretation:

This section demands a fine balance between technical brilliance and expressive depth.

- M 20 requires a confident, energetic, and clean entrance that projects a change in character without sounding aggressive. It marks the first overtly extroverted gesture from the violin.
- The descending melody across three octaves (mm 21–25) must be shaped as a fluid line, with impeccable intonation but, above all, with clear musical intent: this is a lyrical gesture, not a technical exercise.
- The final section (mm 25–27) must approach the double stops in thirds and sixths with warmth of tone, harmonic precision, and a sense of emotional culmination. Here, the violin does not merely sing, it declares.

The interpretative challenge lies in ensuring that every technical element serves the musical narrative, and that the connection to *India* is not lost amid the virtuosic display.

Technical Aspects:

- In m 20, complete control of register shifts (from low to high) is required, with precision in position changes and security in string crossings.

- The descending melodic line across three octaves demands perfect coordination between the left hand and bow, along with a clearly planned fingering strategy.
- In mm 25–27, the double stops in thirds and sixths require:
    - Precise intonation of harmonic intervals.
    - Balanced bow pressure to ensure both strings resonate evenly.
    - A cantabile tone, rich in vibrato and shaped phrasing.
- The closing of this section must sound rounded, expressive, and technically solid, as it marks the conclusion of a significant episode and leads into a new one.

An Explosive Transition Toward *Ne Rendape Aju*: Mm 28–33

Narrative Analysis

In this passage, a shift in protagonism occurs from the solo violin to the orchestra, consolidating the orchestra's role as a collective emotional voice. The secondary motive from *India*, previously whispered by the solo violin, is gradually amplified across the instrumental families. This narrative process resembles an echo transformed into a cry, a collective gesture that expands the intimate into the epic.

- The dialogue begins with the cellos and double basses, who take up the motive as if the earth itself were resonating with the melody.

- Then, with each measure, more brass instruments are added, creating an organic build-up that evokes the sensation of an entire nation, or the feminine memory within the Paraguayan spirit—beginning to sing.
- The section culminates in a tumultuous climax where high strings, woodwinds, and flutes merge into an expressive outburst, as if the entire orchestra were crying out with pent-up emotion.

Interpretative Analysis

- For the solo violin, m 28 marks a moment of expressive withdrawal after the intense protagonism of the previous section. This retreat must be rendered with elegance: the final note should sound like a sigh blending into the orchestra's emerging voice.
- Low string players must perform with expressive weight and narrative intention, avoiding the impression of mere accompaniment. This motive holds lyrical and symbolic significance.
- Brass entries should remain progressive and controlled, avoiding abruptness, as the crescendo is embedded in the narrative fabric, not merely a dynamic increase.
- Violins playing tremolos with dissonances must convey contained emotional tension—an inner agitation preparing the ground for the upcoming explosion.
- The flutes' trill at the end of measure 33 acts as a call to awakening: air, light, and cry. An explosion that reaches its emotional peak in *Ne Rendape Aju*.

"*Ne Rendape Aju*, a Collective Song of Love": Mm 34–47

Narrative Analysis

These measures form the emotional core of the arrangement, where the full orchestra sings the theme of *Ne Rendape Aju* as if rising from the soul of the people. It is a collective declaration of love, hope, and remembrance, responding with sweetness and solemnity to the previous climax (mm 28–33).

The orchestra does not simply state the theme, it breathes it, embraces it, and celebrates it. This deeply lyrical melody is now assumed by the entire sonic community: the solo violin no longer carries the voice; rather, a collective "we" sings what it had previously planted.

Considering the lyrics of *Ne Rendape Aju*, this section represents:

- The act of arriving ("aju nerendápe"), with reverence and love.
- The contemplation of the beloved's beauty, idealized as a flower, as music, and as memory.
- The expression of a love that is constant, nostalgic, and serene.

Interpretative Analysis

- The tutti should sound like an intimate, choral song, not like a fantasy or a hymn. Its emotional intensity is spiritual rather than dramatic.

- Melodic phrases must be played with a flowing legato, as if the orchestra itself were "speaking" to the beloved.
- Dynamic shaping should be organic and breathing, with no abrupt crescendos or marked accents, encouraging a continuous, lyrical flow.
- The inner strings (violas, second violins) may take on a leading role in conveying the lyrical character: warm, deep, and tender.
- The tempo must remain steady yet expressive, like a slow, assured walk toward someone deeply loved.

The Return of *"India"* in the Solo Violin: Mm 48–55

Narrative Analysis

This passage marks a crucial moment of transition and emotional reunion. It follows the orchestral tutti (mm 34–47), in which the theme *Ne Rendape Aju* was presented with choral strength: the people's voice sang of love, hope, and remembrance. That section was communal, almost ceremonial.

In m 48, the solo violin reappears alone, in free tempo, unaccompanied. This gesture is not only musical but profoundly symbolic: it is as if the individual soul, moved by the collective song, speaks again from within. This is not a triumphant return, but a quiet confession, revisiting the theme of *India*, now charged with the echo of what has been lived.

That return quickly transforms into something new: beginning in measure 49, for the first time, the soloist is accompanied by the orchestra. The violin no longer sings in solitude, but supported, understood, and embraced. It becomes a powerful metaphor, the lyrical "I" reconnects with the communal "we." The memory of *India*, once an isolated lament, now sounds reimagined, ornamented, and uplifted by collective support.

Interpretative Analysis

M 48 (solo, free tempo):

- The violin must sound free, fragile, and intimate, like a voice that begins to speak again after silently weeping.
- The ornamental sixths should flow with expressive rubato, warm vibrato, and organic tempo variations, almost as if improvised in the act of remembering.
- The absence of orchestral support heightens the introspective quality: this is an emotional monologue.

Mm 49–55 (a tempo, with orchestra):

- The violin revisits the *India* theme, now adorned with double stops (thirds and sixths), which must sound like a song enriched by lived experience.
- The orchestra provides, for the first time, harmonic and emotional grounding to the soloist. It does not lead or push—it respectfully accompanies.
- The phrasing should remain *dolce* and *espressivo*, with careful attention to the dialogue between the solo line and orchestral timbres.

M 53 – The Fermata:

This is a key moment in the interpretative discourse. The fermata on the first note of measure 53 suspends time. It is an emotional pause, as if the violin, in mid-phrase, stops to recall something too intense to continue immediately.

- The performer must approach it with broad breath and emotional restraint. The fermata note is not just another note: it is a poetic break, a moment of inward gaze.
- What follows must sound even more personal, as if the violin is now speaking from a depth that the previous tutti had only hinted at.

Technical Analysis

M 48:

- The passage in sixths, in free tempo, requires:
    - Perfect intonation in parallel intervals.
    - Rhythmic flexibility with bow control.
    - Timbral differentiation between intervals.
- It is helpful to practice slowly, alternating between the upper and lower fingers of each sixth to balance resonance.

Mm 52–53 (double stops in thirds and sixths):

- This passage alternates thirds and sixths in a melodic, not merely technical, context:

- Thirds must sound smooth and warm, with discreet position changes.
- Sixths, being wider intervals, demand a relaxed left hand and carefully balanced finger pressure.
- The bow must remain steady and evenly distributed to avoid one voice overpowering the other.

- It is advisable to practice these double stops slowly and separately at first, then with rhythm and expression.

M 53 – Technique and Conducting:

- The fermata note requires:
  - Firm sound support without excessive pressure.
  - Controlled vibrato that gradually intensifies and fades.
  - Precise visual coordination with the conductor, who must cue the orchestra's re-entry immediately after the fermata.

The Soloist's Dance over the Whispers of *India*: Mm 57–67

Narrative Analysis

This section stands out as one of the most theatrical and dance-like moments in the arrangement. The melody of the verse from *India* is still present, but now the solo violin does not

state it directly—instead, it weaves around it, commenting on it and decorating it from above, in a kind of aerial, expressive, and free-flowing dance.

- This is a moment of coexistence between the collective voice and the individual voice:
    - The woodwinds and pizzicato strings sustain the main melody, conveying continuity, memory, and rootedness.
    - The solo violin dances around this structure with broad, virtuosic, and expressive gestures.

      This generates a theatrical polyphonic structure: the melody advances clearly, while the soloist emotionally improvises above it.

Interpretative Analysis

Mm 56–58:

- The solo violin alternates between octave leaps and double stops in octaves:
    - These gestures must sound like an aerial dance—almost acrobatic—but without losing lyrical character.
    - It is not virtuosic display for its own sake, but emotional expansion.
- The pizzicato strings must be played with lightness and precision, as if they were footprints from the past that the soloist lightly treads upon.

Mm 59–61:

- When the clarinet enters in measure 59 with the main melody, the solo violin performs fast figures that traverse the entire range of the instrument:
    - These figures must sound free, almost improvised, as though the violin is dancing or spiraling above the melodic voice.
    - The contrast between the clarinet's *cantabile* line and the violin's agility is key: one represents the stable voice, the other the expressive flight.

Mm 62–64:

- The full woodwind section sings the final phrase of the *India* verse tenderly.
- In measure 64, the violin responds with the secondary melody, a gesture of reaffirmation and farewell.
- The ascending scale that follows must sound brilliant and transcendent, as if preparing the transition to a new emotional plane.

Technical Analysis

- **Octave leaps + octave double stops (mm 56–58):**
    - Require mastery of rapid position changes and precise intonation in octaves.
- **Fast passages across the full register (mm 59–61):**
    - Demand agile bow technique and a relaxed left hand that enables speed without tension.

- The challenge lies in maintaining clarity without sacrificing expressiveness.

- **Secondary melody in m 64 + ascending scale:**
  - Must be played with lyrical yet determined character.
  - The scale should be executed with both physical and musical *crescendo*, projecting toward the *Tutti* in measure 68.

Song to the Guaraní Eve: Mm 68–88

Narrative Analysis

Mm 68–70 – Climax and Resolution:

This passage marks an orchestral emotional peak. The full orchestra enters in a *tutti* that represents the bridge of *India*, with greater rhythmic and expressive force than in the previous sections. It is the highest tension point since the beginning of the verse.

However, this intensity is not prolonged; instead, it resolves suddenly in measure 70, when the solo violin reenters accompanied only by the first and second violins. This resolution is emotionally striking due to the contrast: from the collective outcry, we shift to a suspended moment of intimacy.

Mm 70–88 – The Flower of Her Tribe:

The melody played by the solo violin in these measures corresponds to one of the most powerful images in the lyrics:

"De su tribu la flor / Montaráz guayakí / Eva arisca de amor / Del edén guaraní"

This text is loaded with symbolic imagery:

- "*The flower of her tribe*" refers to the woman as a representation of ancestral and unique beauty.
- "*Montaráz guayakí*" evokes the image of an indigenous woman, free, wild in essence, untamed.
- "*Eva arisca de amor*" reinterprets the biblical myth from a Guaraní perspective: a Guaraní Eve—not a sinner, but strong, desiring, rebellious.
- "*From the Guaraní Eden*" concludes the image: not a biblical paradise, but an American, native, spiritual, and profound Eden.

Narratively, the solo violin here does not merely sing—it declaims, reinterprets, names. This section is a kind of intimate reverence to the Paraguayan feminine figure.

Interpretative Analysis

Mm 68–70:

- The *tutti* should be energetic yet noble, without harshness. This bridge seeks not violence but restrained emotional power.

- The soloist must wait in poised silence, then enter in measure 70 with profound delicacy.

Mm 70–88:

- The entrance of the violin with only first and second violins creates a chamber-like atmosphere within the symphonic context.
- The solo violin must sound warm, *espressivo*, with an intimate vibrato and organic phrasing.
- This melody is sung: each phrase must be shaped with breath, as though actually pronouncing the lyrics.

Technical Analysis

Mm 70–88 – Solo Violin:

- The melodic line moves fluidly between the middle and upper registers, requiring very controlled bow usage to maintain a flowing *cantabile* tone.
- The accompaniment by the first and second violins should remain light, non-intrusive—almost like a harmonic breeze.
- As the harp, cello, and pizzicato double bass join, the accompaniment gains body. Transparency in sound must still be preserved.
- The soloist must pay special attention to phrase transitions, ensuring that the bow breathes rather than interrupts.

- The conductor should allow a flexible tempo, with moderate *rubato* according to the soloist's phrasing. In this section, the conductor follows rather than leads.

"Creciente del *Mburicaó*" (The Rising of the *Mburicaó*): Mm 88–97

Narrative Analysis

This section represents a progressive build-up of energy, like the flow of a stream that transforms into a living current.

After the lyrical introspection of *"Song to the Guaraní Eve,"* measure 88 opens a new narrative dimension: the flute introduces a motif related to *Mburicaó*, agile and aquatic in character. The solo violin responds and varies it in a kind of imitative game.

This dialogue between flute and violin is not static, intensifies progressively. The violin begins to embellish, vary, and expand the motif, until in measure 92 it takes full control with an *accelerando* that symbolizes the stream's overflow. The soloist carries the motif through three different octaves, with increasing emotion and virtuosity, culminating in double stops in octaves that prepare for an orchestral climax.

This passage transitions the narrative from naturalistic contemplation to emotional expansion with no return.

Interpretative Analysis

- **Measures 88–91:**
  - The flute introduces a clear motif, light like a thread of water.

- The violin responds with more decorated variants, as if reflecting the motif in an emotional mirror.
- Each violin entry should adopt a subtly different character—more elaborate, increasingly aware of the emotional build-up.

- **Measures 92–97:**
  - In measure 92, an emotional and physical *accelerando* begins.
  - The solo violin ascends with the motif through three octaves, building tension and brilliance.
  - The sensation must be one of constant propulsion, as if something is about to overflow.
  - The phrasing must maintain a continuous line through register changes, without losing expressive cohesion.
  - The final double stops in octaves are not merely decorative—they are a sonic declaration, opening the gates to the upcoming *tutti* with a resounding "here I am."

Technical Analysis

- **Imitative Motifs (88–91):**
  - The arpeggios and variations in the violin require:
    - Left-hand agility with balanced pressure for clarity.
    - Efficient bow use to maintain lightness in fast passages.

    - Attention to timbral color: it should contrast with the flute but remain in natural dialogue.

- **Accelerando (92–97):**
    - The soloist executes the same motif across three octaves, which demands:
        - Rapid and controlled position changes.
        - Coordination between vertical motion (register shifts) and horizontal flow (phrasing).
        - Clean string crossings without loss of resonance.
    - Final double stops in octaves require:
        - Precise intonation.
        - A firm, centered bow stroke for projection without harshness.
- **Coordination with the Conductor:**
    - The *accelerando* must be carefully guided, accompanying the violin without rushing it.
    - The entrance of the following *tutti* must feel natural and liberating, not abrupt.

"Estallido del *Mburicaó*" (The Outburst of the *Mburicaó*): Mm 98–110

Narrative Analysis

After the *accelerando* and final ascending double stops in octaves by the solo violin (m 97), the music enters an explosive, rhythmically charged orchestral climax. Beginning in m 98,

the entire orchestra proclaims the *Mburicaó* motif with full energy, marking a moment of collective expansion.

This *tutti* becomes a rhythmic and determined anthem that transforms the poetic stream into a powerful sonic river. The solo violin, which previously led the narrative, now takes on a supportive role, contributing to the rhythmic momentum through *ricochet* bowing—adding brilliance and kinetic sparkle to the collective texture.

In mm 104 to 108, the *tutti* condenses:

- Only the trumpets take up the motif,
- The double bass reinforces it,
- And the solo violin reemerges with *ricochet* an octave higher than before, as if the energy were sublimated—carrying the listener to a new sonic dimension.

Interpretative Analysis

- **Mm 98–103 (full *tutti*):**
  - The orchestra must sound powerful, with clear rhythm and precise articulation.
  - Though the solo violin no longer carries the melody, its role is essential: it must accompany with a *ricochet* that is agile, luminous, and rhythmically propulsive.
  - The effect is more textural than melodic—like droplets or sparks dancing above the main current.

- **Mm 104–110 (instrumental reduction):**
  - The change in texture should be surprising yet fluid: the orchestra partially withdraws, shifting the spotlight to the trumpets and double bass.
  - The solo violin is now more exposed:
    - The *ricochet* in the higher register must sound brighter, more present, yet remain controlled and musical.
  - This passage demands that the performer think in terms of color, timbre, and rhythmic breathing. The *ricochet* is not mere virtuosity—it's a vital contribution to the collective *groove*.

Technical Analysis

- **Violin *Ricochet* (mm 98–103 and 104–108):**
  - The technique should be:
    - Natural (allowing the bow to rebound freely),
    - Controlled in the number of bounces, articulating the sequence clearly.
  - It is recommended to use shorter bow strokes near the tip, releasing pressure.
  - In the second appearance (an octave higher), the *ricochet* demands:
    - Greater intonation precision (due to the exposed register),

- Enhanced bow control to prevent destabilization from higher string tension.

"Echo in Minor of a Love": Mm 111–115

Narrative Analysis

This section acts as an emotional hinge: following the collective exaltation of the "Mburicaó Outburst," measures 111 to 115 introduce an introspective contraction—a melancholic and reflective pause.

The woodwinds reprise the theme of *Ne rendápe aju*, but now in a minor mode, transformed and darkened, as if recalling a memory that no longer shines, but instead brings pain when remembered.

This passage seems to say: "what was once radiant is now nostalgic." It is like an emotional echo distorted by the passage of time, absence, or loss.
Narratively, it serves as the perfect threshold into a new section dominated by melancholy and contemplation.

Interpretative Analysis

- The woodwinds should play with a restrained, dark, and expressive tone, as if speaking in a low voice.
- The minor mode should not sound dramatic, but poetic—like an old photograph that moves the viewer.

- The tempo should allow for emotional resonance, with breaths between phrases and careful attention to timbral color.

"Song in the Dimples": Mm 115–152

Narrative Analysis

The *rallentando* in measure 114 stops time to prepare a new emotional atmosphere. In measure 115, the *Adagio* section begins, transporting us to an intimate, suspended, and melancholic space, as if the music were breathing more deeply.

From measure 117, the solo violin introduces the melody of the verse from *Nde ratypykua*, a song that celebrates the dimples of a woman's smile as a sign of tenderness, spiritualized sensuality, and loving memory. In this context, the orchestra does not merely accompany listens, responds, and dialogues. The woodwinds, with the secondary motif from *India*, reinforce the idea that this song is not only for a woman, but for the Paraguayan woman as a symbolic figure: mother, flower, smile, and root.

In measures 117 to 121, the melody is entirely performed on the G string, which gives the sound a dark, earthy, and intimate color, as if the violin were speaking from the depths of the soul. In m 120, a *fermata* halts the line—an expressive gesture that suspends time, as if the performer needed to pause and contemplate a smile that is no longer there.

From mm 131 to 134, the solo violin plays double stops in thirds, as if the song gains body, highlighting the phrase "*ha ipyko'êmíva opyta opupu mborayhu ykua*" ("and her shadow remained blooming like a spring of love"). It is a moment of lyrical reaffirmation.

Mm 135 to 147 repeat the verse of *Nde ratypykua*, now in a brighter and clearer tessitura, in third position, with a character that is more narrative than confessional. It is as if the memory has taken some distance but has not lost its emotion.

Finally, between mm 148 and 152, the solo violin makes an ascending transition, culminating in an elevated, ethereal, and purified version of the same final phrase we heard in 131–134, but now without double stops and in the highest register of the instrument. This gesture represents the sublimation of the memory: what was once dark and earthy now becomes light and air. It is the final spiritualization of the image of the beloved smile.

Interpretative Analysis

• **Mm 117–121 (initial verse on the G string):**

- Introspective interpretation, with a warm, dark sound and constant vibrato.
- The line should be sung with emotional weight, with careful intonation in the low register.
- The *fermata* in measure 120 is a moment of emotional suspension—not just a pause, but an inner contemplation.

• **Mm 131–134 (double stops in thirds):**

- Expressiveness increases here; the violinist should emphasize the lyricism and melodic clarity despite technical challenges.
- The thirds must sound balanced, with fluid phrasing and absolutely precise intonation.

• **Mm 135–147 (melody in third position):**

- The violin's voice here is more exposed and serene, almost like a narrator telling a story that no longer hurts as much.
- Intonation, slurs, and small portamentos must be handled with natural expressiveness.

• **Mm 148–152 (final transition into the high register):**

- This ending should sound like a final lyrical exhalation—ethereal and contemplative.

Technical Analysis

• **Integral use of the G string (117–121):**

- Requires mastery of bow weight, pressure control, and finely tuned vibrato to achieve an expressive timbre without sacrificing clarity.
- Control of shifting on a single string.

• **Double stops in thirds (131–134):**

- Work with fixed hand position and precise string crossings.

- Double-stop intonation demands a clear internal reference and anticipation of each movement.

"Evocation in the Dimples": Mm 152–165

Narrative Analysis

This section represents a purely instrumental remembrance of the poetic heart of *Nde ratypykua*. In the original song, this passage was accompanied by a background recitation. In this fantasy version, without the spoken voice, it is the solo violin that assumes the soul's intonation, conveying the same meaning solely through sound.

The absence of spoken words does not diminish expressiveness—on the contrary, the violin sings as if recalling what was once said, evoking with melancholy and sweetness the most contemplative stanza of the text:

Epukavymína mitâkuña de py'a ra'âva
(May you awaken, young woman of noble heart)

hoy'umisetéko ipepo paráva ñahatîmi
(whose fluttering wings seem to drink the scent of jasmine)

nde ratypykuápe guare ymínte oipy'a jukáva
(in your dimples once lived a memory that pierced the soul)

ha ipepo âkâmínte omoakỹsete mokoî panambi.

(and now two butterflies seem ready to shed tears on your cheeks.)

This verse—with images of *panambi* (butterflies), the scent of jasmine (*ñahatîmi*), and restrained longing—becomes music through a pure melody, free of artifice, that floats above the harmony like butterflies over dimples.

The general character is that of a whispered poetic evocation, as if the memory were still drifting in the air, with no need for words.

At the end of the section, in mm 164 and 165, the first and second violins introduce a clear reference to the *Mburicaó* motif. This musical gesture is more than a transition—it marks an emotional shift that foreshadows the imminent entrance of a violin solo or cadenza, signaling a passage from lyrical introspection to a freer, more personal expression.

Interpretative Analysis

- The solo violin should play this section with an intimate, almost impressionistic character, avoiding technical display.
- The sound must be transparent, restrained, and floating—as if it were an inner voice singing without speaking.
- The phrasing should breathe naturally, avoiding excessive rhythmic rigidity, as if following the internal rhythm of the absent recitation.
- Each phrase can be interpreted as a suspended image—an evocation of a butterfly, a scent, a caress.

- In mm 164–165, the character shifts slightly: the first and second violins should anticipate the change in emotional color, preparing the ground for a transition into a freer and more expressive state.

Technical Analysis

- The solo violin plays in a high register, reaching sixth position, though the passage is not about speed but about sound control.
- It requires:
  - Sustained and sweet tone,
  - Warm but not excessive vibrato,
  - Smooth transitions between notes, especially in position shifts,
  - Light bow contact and very controlled distribution to maintain the suspended sound.

"Cadenza of Memory and Rebirth": Mm 166–209

Narrative Analysis

M 166 marks the beginning of one of the most introspective and demanding sections of the entire fantasy: the solo violin cadenza without orchestra—a profoundly free, expressive, and virtuosic passage.

Here, the soloist, like a bare voice facing the void, revisits thematic fragments already heard—especially the *India* motif—but now from an intimate and transformed perspective. The

key innovation is that the soloist accompanies themself, alternating between pizzicatos and melodic passages, creating the illusion of polyphony on a monophonic instrument. It is a sonic metaphor for emotional self-affirmation: the violin no longer needs anyone else for support. This gesture, besides being technically impressive, carries strong narrative weight: the character (the people, the woman, the memory) now supports itself.

The fast arpeggios in three octaves are not merely a technical display, but a means of spatially expanding sonic memory. What was once a song now becomes flight.

From m 185 onward, solitude ends and the woodwinds enter, initiating a new dialogue based on the theme of *Ñemity*, a deeply lyrical Paraguayan song about working the land, connection to nature, and hope. This transition suggests that the solo violinist, after deep introspection, reconnects with the human landscape.

The *Ñemity* theme intertwines with the violin until m 192, where a *Mburicaó* motif reappears, now harmonized by the woodwinds—like a flower blooming again. The narrative returns to this atmosphere but now transformed by the emotional journey.
Finally, in measure 201, the woodwinds state the main melody of *Mburicaó*, while the solo violin accompanies with arpeggios in three octaves. This gesture reflects a change of role: the violinist, once the protagonist, now supports and beautifies the collective voice, reaffirming the idea of reunion with the community.

The phrase culminates on a rapid scale, launching the energy into measure 209, which opens a new formal section.

Interpretative Analysis

• **Mm 166–184 (Free cadenza):**

- The soloist must adopt an introspective, narrative, and theatrical attitude.
- Alternating between pizzicato and bow requires clear gestures and balanced resonance.
- The tempo may be free, but each gesture must carry precise emotional intent: contemplation, lament, rediscovery, pride.

• **Mm 185–192 (Dialogue with woodwinds on *Ñemity*):**

- Interpret this segment as a lyrical conversation.
- The violin does not respond literally, but emotionally completes the phrases.
- The character should be more *cantabile*, pastoral, and warm, as if walking the earth again.

• **Mm 193–200 (Return to *Mburicaó*):**

- Balance the density of the woodwinds with a lighter, more agile violin presence—without dominating.
- Think of an echo-like or embroidered sound texture, floating above the main motif.

• **Mem 201–208 (Accompanying arpeggios):**

- The violin takes on the rare but powerful role of virtuosic accompanist.

- Bow lightness, controlled position shifts, and intonation are key here.
- The final gesture, the scale, must have a clear sense of direction—like an emotional catapult into the next movement.

Technical Analysis

• **Pizzicato alternating with bow (166–184):**

- Requires precise coordination between left and right hands.
- The bow must remain in position without obstructing the pizzicatos—slow, breathing practice is recommended.

• **Arpeggios across three octaves:**

- Demands clean transitions between positions
- Bow pressure must be controlled in the high register to avoid tension.

• **Final scale (208):**

- Think in terms of direction rather than just speed—rhythmic precision matters, but the concluding gesture is even more essential.

"First Voice of the Lake": Mm 209–227

Narrative Analysis

In m 209, a new section begins, marked by a subtle yet powerful transformation: for the first time, the sung verse of *Mburicaó* emerges explicitly in the fantasy. Until this point, the theme had appeared only as a fragment, motif, or atmosphere. Now, the poetic text is heard in its entirety through the violin's singing and the orchestra's responses.

The solo violin intones the first notes of the verse, and the orchestra completes the phrase, as if in a dialogue between the individual and the landscape, between intimate memory and collective sound. The text associated with this phrase, taken from the original song, reads:

Akói arroyo porá resyry kangymíva
(Always, beautiful stream of gentle flow)

chemomandú'a ajarô guare ne ypýpe
(you make me remember when, by your shore, I passed by)

romokunu'û kirîrîhapemi ita sarambi
(we kissed in silence among scattered stones)

apytégui arokañynguévo ko nde purahéi.
(as I hid within, softly humming your song.)

This verse evokes the memory of a quiet love, hidden in nature, and the music reflects it through subtly interwoven lines, incomplete melodies, and ornaments that resemble sighs.
As the phrase progresses, the violin begins to ornament the orchestra's sustained notes, as if weaving embroidery over a shared memory. The second verse is suggested poetically through this interaction:

nahi'âiva'ekue chéve chemopîrîmbávo rohendu jave.

I didn't want to be shaken when I heard you.

An intimate confession, whispered quietly, which the violin expresses with filigree, in contrast with the orchestra's solemnity.

Interpretative Analysis

- The solo violin begins the *Mburicaó* verse with *marcato* notes, requiring firm attacks, decisive sound, and clear presence in each note.
- This interpretative choice highlights the emotional weight of the memory: it is not a faint whisper, but a firm, vivid evocation charged with emotional certainty.
- Notes should have a clear contour, with restrained yet present vibrato, and the bow gesture should be assertive from the frog, without losing expressiveness.

Technical Analysis

• **Initial melody of the verse (209–213):**

- Played in the middle-high register, requiring projected tone.
- Breathing with the orchestra is essential, as phrases are completed between both forces.

• **Ornamentation over sustained notes (214–227):**

- Short passages, arpeggios, and rapid scales.

- Requires flexible rhythmic precision, ideally practiced with internal subdivision.
- It is crucial to maintain timbral balance: ornaments should shine without overpowering the orchestral melody.

• **Role change:**

- The violinist shifts from narrative leader to lyrical accompanist, which demands interpretative maturity and emotional control.

"Climax of the Lake and Announcement of Change": Mm 228–243

Narrative Analysis

This section represents one of the most emotionally charged moments of the entire fantasy. The preceding *rallentando* prepares a broader tempo, almost suspended, as if time were expanding to allow the memory of *Mburicaó* to fully unfold.

Mm 228–229, initiated by the strings, construct a delicate harmonic fabric that gives way to the gradual entrance of the full orchestra. This increasingly dense and vibrant sonic texture builds in tension and color until reaching the emotional climax in m 235, where for the first time the name "*Mburicaó*" appears in the original song, accompanied by the full orchestral force.

The solo violin, which had been silent, reenters in m 234 with a fast-ascending chromatic scale that catapults the climax. This is not merely a technical passage, it is the spark that ignites the fullness of the memory, an emotionally charged gesture with transformative power.

From m 237, the tempo slows again, and the music enters a state of serene contemplation. The soloist (apparently) improvises on motives derived from *Mburicaó*, creating an atmosphere of restrained hope.

However, in m 240, something changes: the tonality shifts to minor, foreshadowing a narrative turn. The orchestra and soloist seem to anticipate a transformation or loss, as if the once-happy memory begins to be tinged with nostalgia or farewell.

Finally, in m 243, the violin launches into a brilliant, dizzying passage of arpeggios that modulates from C-sharp minor to A major, marking the threshold to the next section. This gesture, technically impressive, is also narratively decisive: it is the moment when memory ceases to be contemplation and becomes a drive toward the future.

Interpretative Analysis

• **Mm 228–233 (orchestral build-up to the climax):**

- The accompaniment should sound like a collective breath, growing in waves.
- Musicians must work with progressive harmonic tension and expressive dynamic control so that the climax in 235 feels inevitable.

• **M 234:**

- The solo violin must enter decisively, with a clear chromatic scale, directed and emotionally charged.
- This is not just a technical passage—it is the explosion of the name *Mburicaó*, and must sound like a cry from the soul, not a mechanical exercise.

• **M 235:**

- The full orchestra must erupt with a clear, resonant, and rounded *fortissimo*.
- Emphasis should be placed on the sincerity of emotion rather than sheer volume.

• **Mm 237–239:**

- The solo violin enters a space of melodic freedom, with soft and flexible ornamentations.
- The interpretation should be lyrical and reflective, as if the instrument were speaking from the heart alone.

• **M 240:**

- A change in color: the minor mode demands a more introspective, almost mournful tone.
- The soloist must emotionally prepare for the transition to come.

• **M 243:**

- The rapid arpeggios must sound precise, brilliant, and dramatic.
- This is the technical and emotional gateway to a new stage: it should feel like a bold and decisive act.

Technical Analysis

• **Chromatic scale (234):**

- Strong execution from low to high position.

- Ensure cleanliness at speed, with efficient bow distribution and constant contact.

• **Ornamentation (237–240):**

- Figures mixing arpeggios and turns must sound expressive, not academic.
- Practice each cell slowly, controlling articulation without losing fluidity.

• **Arpeggios in 243:**

- Wide leaps in higher positions require exact coordination between the left hand and bow.
- The modulation from C-sharp minor to A major implies a dramatic shift, which must be highlighted not only harmonically but with clear gestural intent.

"Triumph of the Singing Rooster": Mm 244–319

Narrative Analysis

This final section of the fantasy marks a radical change in character and energy: the lyrical introspection of previous sections gives way to rhythmic, collective, and vital affirmation. All thematic material is based on the song *Gallito Cantor* but stylistically transformed into a triumphant and energetic Paraguayan polka, as if the soul of the people emerged to celebrate after a long journey of struggle, memory, and hope.

From mm 244 to 251, the solo violin regains prominence with the main theme of *Gallito Cantor*. It is presented in alternation: one measure of direct melody followed by a response in double stops, like an echo reaffirming the initial gesture with greater strength and character. This

call-and-response structure generates a sense of progressive affirmation, as if the soloist were igniting the popular spirit.

Between mm 255 and 265, the solo violin sings alone, accompanied only by cellos and basses in *pizzicato*, giving it an intimate yet rhythmic character—almost like an urban *payador* with the people listening.

This section is repeated with denser orchestration in measures 266 to 274, expanding the same discourse with greater collective force, as if the soloist's individual spirit is now surrounded and supported by the whole community.

From 275 to 283, the violin shines in *spiccato* passages, while the string section accompanies with *pizzicato* and polyrhythmic effects, evoking a festive rhythmic dynamism typical of folk dances. Here, the music becomes movement, dance, and release.

Mm 284 to 291 serves as a transition, preparing the ground for the grand orchestral *tutti* in measures 292 to 297, where for the first time the entire orchestra performs the main theme without the solo violin. It is a moment of collective affirmation, where the musical message no longer depends on the individual, it belongs to everyone.

Starting at m 298, the final anticipation begins: an *accelerando* in *piano* dynamic with a constant crescendo, like an engine gaining speed. The soloist accompanies this passage with syncopated double octaves, generating an electrifying effect.

In measure 306, the motif is repeated, but now the string section takes on the syncopations, while the solo violin dances above with light and brilliant *spiccato*, as if floating over the rhythmic euphoria of the people.

In m 313, the soloist launches an ascending scale full of energy, leading directly into the final six measures (314–319), where a grand and majestic ending unfolds with full orchestra, including timpani, cymbals, and brass.

This glorious conclusion is not only musical—it is symbolic: the work ends with a tone of popular triumph, where the Paraguayan people—represented by the figure of the *Gallito Cantor*—emerge victorious, celebrating their identity, their art, and their resilience.

Interpretative Analysis

- **Main theme alternating with double stops (244–251):**
    - In single-note measures, the violin should sound resolute, clear, and rhythmically precise.
    - In double-stop measures, emphasize strength and vigor, with greater presence and sonic weight.

- **Pizzicato passage (255–265):**
    - Sing with rhythmic lyricism, like a popular recitative over a minimal background. It should sound fresh and natural, not academic.
- **Repetition with orchestra (266–274):**
    - Maintain expressiveness, but now with greater projection and sonic endurance, dialoguing with a denser orchestra.

- **Spiccato and pizzicato (275–283):**
    - Requires great control of light articulation, exact synchronization, and dancing energy.
- **Tutti without soloist (292–297):**
    - The orchestra must sound cohesive, forceful, and enthusiastic. The tempo should be firmly grounded.
- **Final accelerando (298–313):**
    - The violin must articulate syncopated octaves with precision and purpose, without losing clarity.
    - Then float with dancing *spiccato* above the *tutti*: it should sound agile, sparkling, and free.
- **Finale (314–319):**
    - The entire ensemble must sound grand, unified, and committed.
    - This is not just a brilliant ending, it is a sonic cry of victory.

Technical Analysis

- **Alternating double stops (244–251):**
    - Control of string crossings, precise intonation in thirds and sixths, firm bowing without excessive pressure.

- **Spiccato passages (275–283 and 306–313):**
    - Mastery of controlled bounce, flexible wrist, minimal bow pressure.
    - Practice slowly to keep articulation clean at faster tempos.
- **Syncopated octaves (298–305):**
    - Demanding coordination between both hands and muscular endurance.
    - Smart bow distribution is key to maintaining volume without stiffness.
- **Final scale (313):**
    - It should sound firm, brilliant, and conclusive—like opening a door of light.
- **Orchestral coordination in final measures:**
    - Requires maximum rhythmic precision and careful dynamic balance to avoid sonic saturation.

Final Reflection

The detailed analysis of the fantasy for solo violin and orchestra has allowed for a deep understanding of its structure, thematic treatment, and stylistic decisions that guided the creation of the arrangement. Each section reveals a specific expressive intent, in constant dialogue with the original songs by José Asunción Flores and their respective lyrics, which enrich the musical narrative and provide symbolic depth to the interpretation.

From a technical standpoint, the solo violin assumes a central role, alternating between passages of high virtuosic demand and moments of introspective lyricism. Likewise, orchestral

writing articulates various levels of density and color, contributing to a dramatic evolution that enhances the adopted fantasy form.

This analysis section demonstrates how the arrangement functions not only as a stylistic reworking but also as an artistic vehicle to reinterpret Paraguayan popular repertoire from an academic and performative perspective. The fantasy thus consolidates itself as a work of synthesis, allowing the performer-researcher to project a personal vision deeply committed to the musical tradition of their country.

Conclusion

The fantasy for solo violin and orchestra based on works by José Asunción Flores constitutes an artistic proposal that deliberately articulates elements of the Paraguayan popular repertoire with structures, techniques, and procedures rooted in the Western concertante tradition. Through this arrangement, an integrative reading is proposed—one that preserves the expressive essence of the original songs while amplifying their sonic, narrative, and technical possibilities through a symphonic-virtuosic treatment.

The detailed analysis of the score has revealed a flexible narrative structure, organized into thematic sections in which melodic material from emblematic works such as *India, Ne*

rendápe aju, Nde ratypykua, Ñemity, Mburicaó, and Gallito Cantor is developed. Each of these sections fulfills a specific function in the emotional journey of the work, presenting contrasts in character, orchestral density, tempo, and register.

In interpretative terms, the treatment of the solo violin demands both expressive sensitivity and technical mastery. The use of low-register passages, ornamentation in thirds and sixths, double stops, bow techniques such as spiccato, ricochet, simultaneous pizzicato, and fast scales in high positions the performer as an active narrator who, far from being merely ornamental, assumes a central role in shaping the musical discourse.

From an orchestral standpoint, the work reveals a progressive approach to timbral density, alternating chamber-like sections with full orchestral tutti, allowing for a dynamic interaction between soloist and ensemble. Special care is taken in adapting popular motifs to symphonic writing, preserving the rhythmic, melodic, and stylistic integrity of each fragment.

The final climax, based on *Gallito Cantor,* not only introduces a stylistic shift toward the Paraguayan polka but also marks the symbolic closure of the piece with a festive and triumphant tone. This ending provides a collective dimension to the solo violin's individual journey, shifting the expressive axis from introspection to affirmation.

In sum, this fantasy represents a significant artistic contribution both to the violin repertoire and to Paraguay's sonic heritage. Through this work, the aim has been not only to preserve and promote the legacy of José Asunción Flores but also to expand its expressive possibilities, projecting it into new interpretative contexts. This arrangement serves as a concrete example of the potential of artistic practice as a form of knowledge production and affirms the

role of the performer as a creator, cultural mediator, and active agent in the reimagining of musical traditions.

It is my hope that this project inspires future musicians to engage with underrepresented repertoires, particularly from Latin America, and to consider the violin not only as a vehicle for European classical music but as a voice capable of expressing diverse cultural identities. I invite performers, composers, and scholars alike to explore Guarania further—through new arrangements, pedagogical adaptations, interdisciplinary research, or original compositions rooted in its language. In doing so, they will not only honor the spirit of Flores' work but also contribute to the evolution of musical heritage through the lens of artistic innovation.

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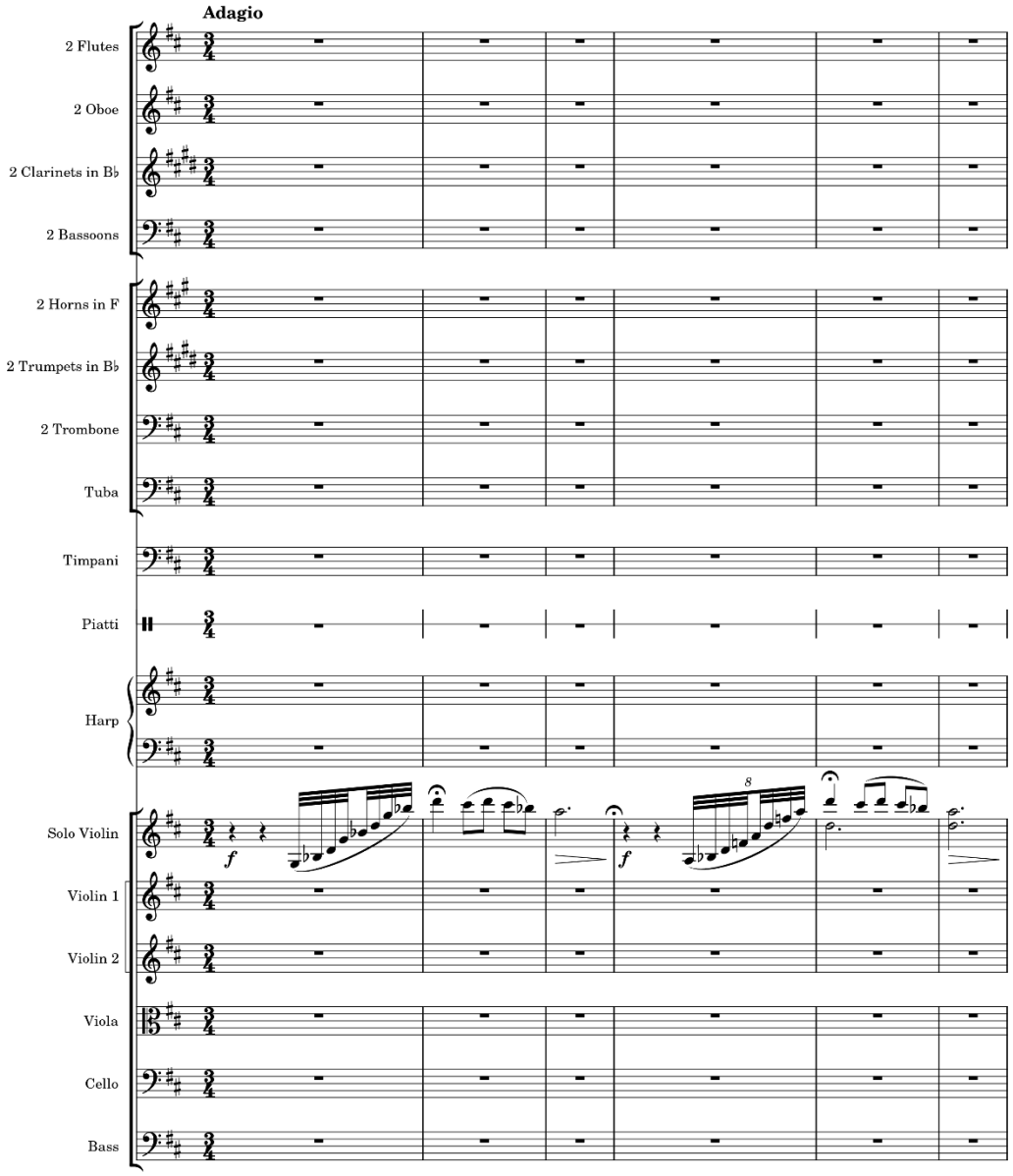
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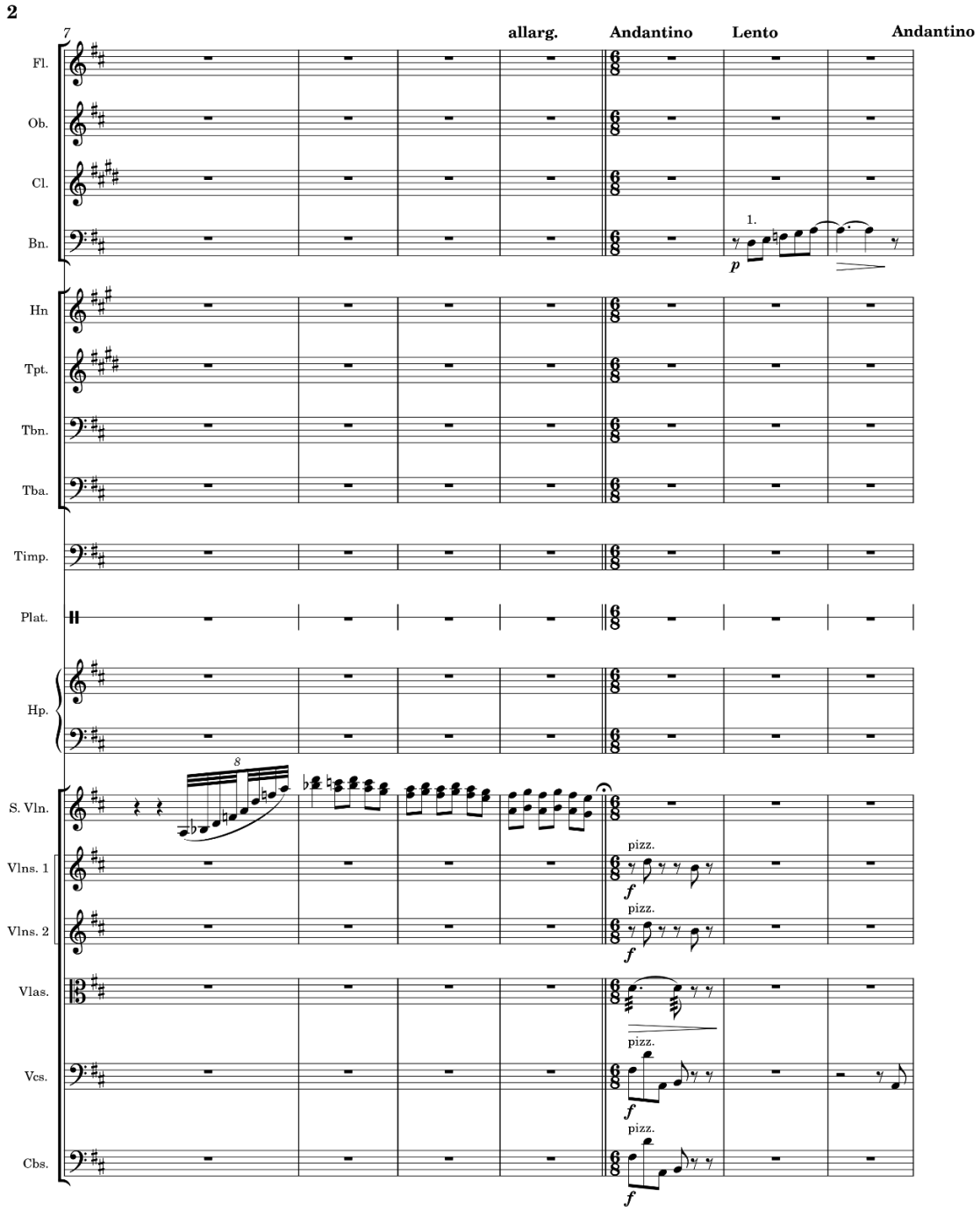
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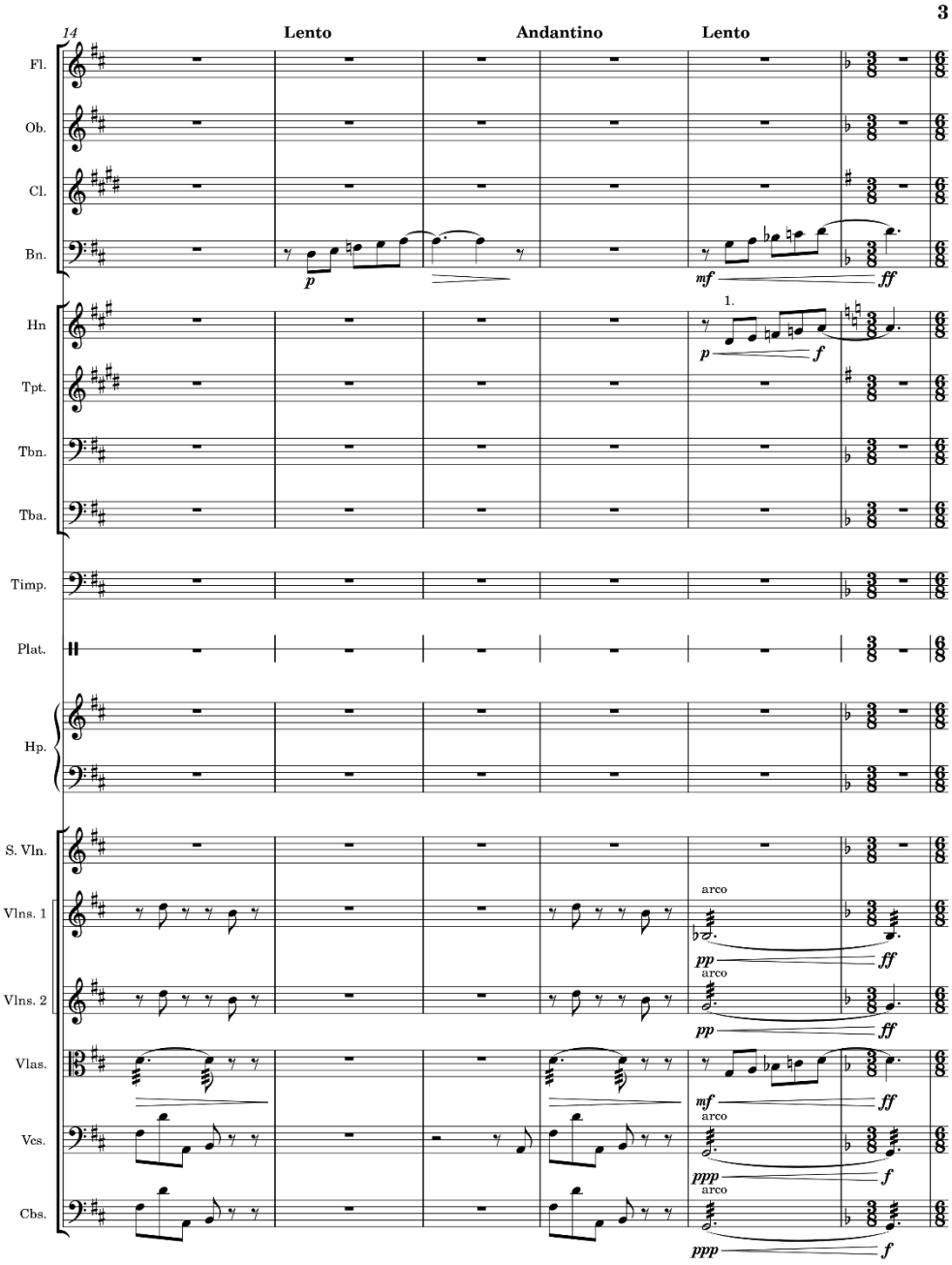
Appendix A: Full Score: Fantasy for Solo Violin and Orchestra on Works by José Asunción Flores.
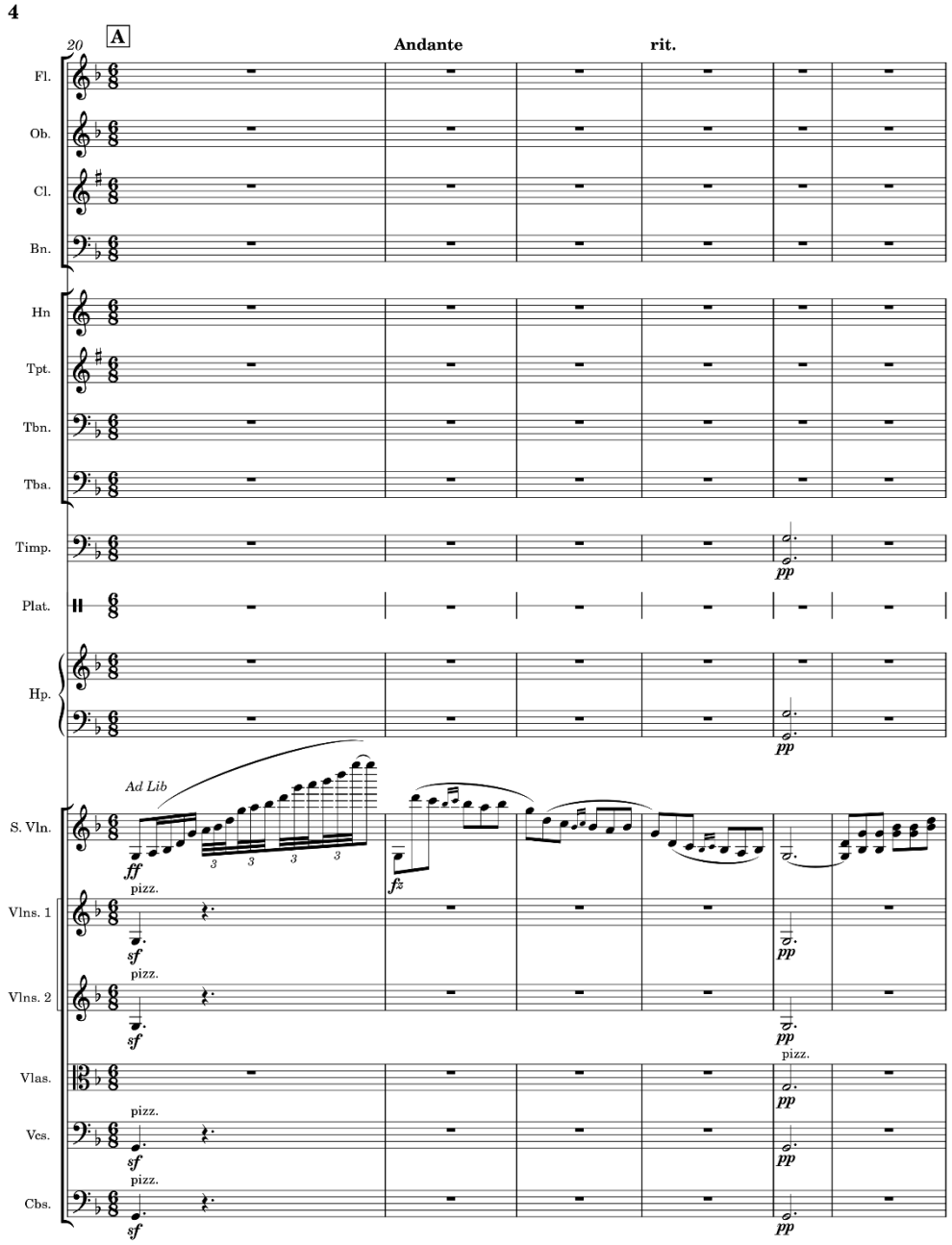
Alma de Flores
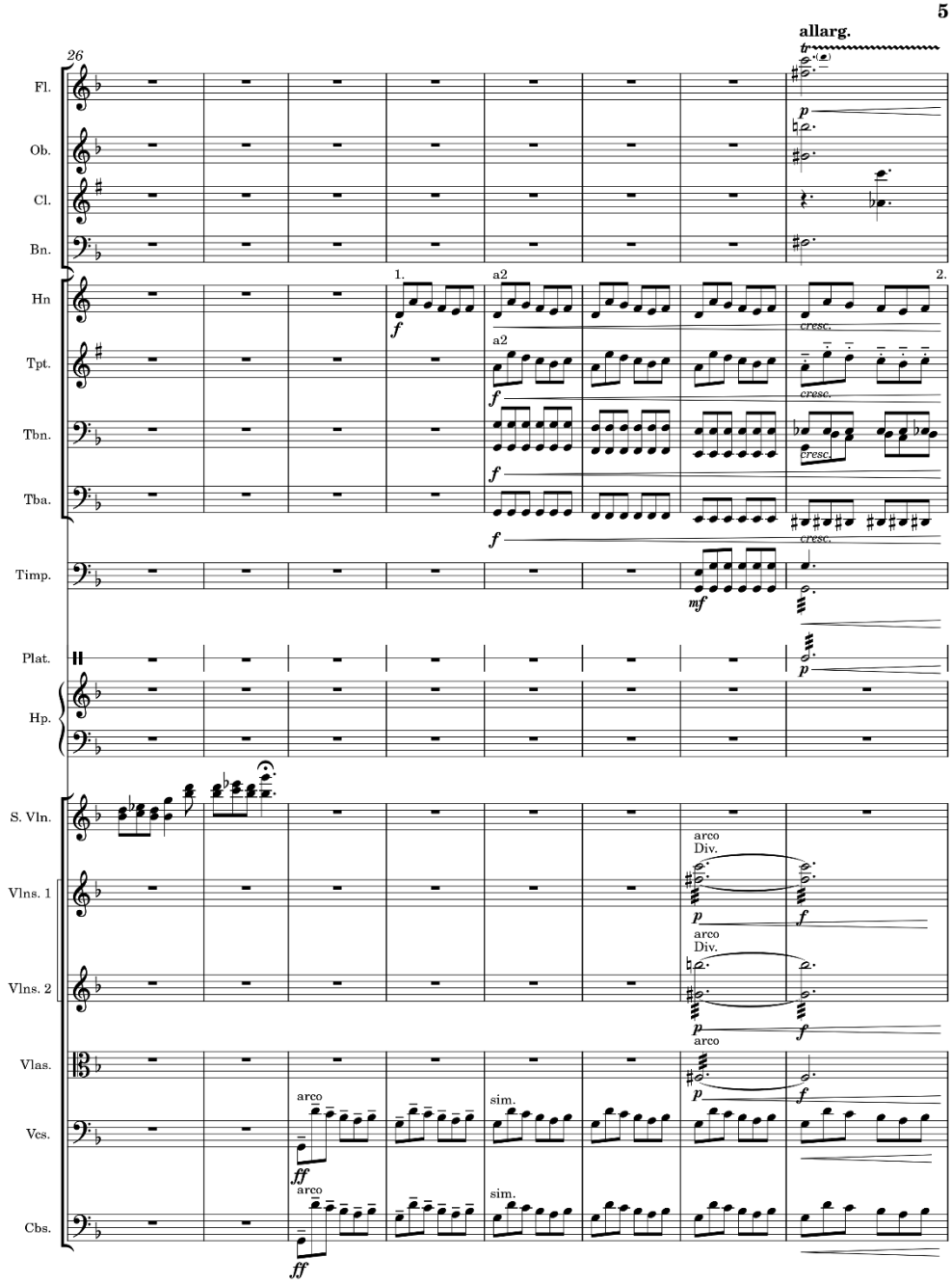
José Asunción Flores / Arr: Pablo Campos
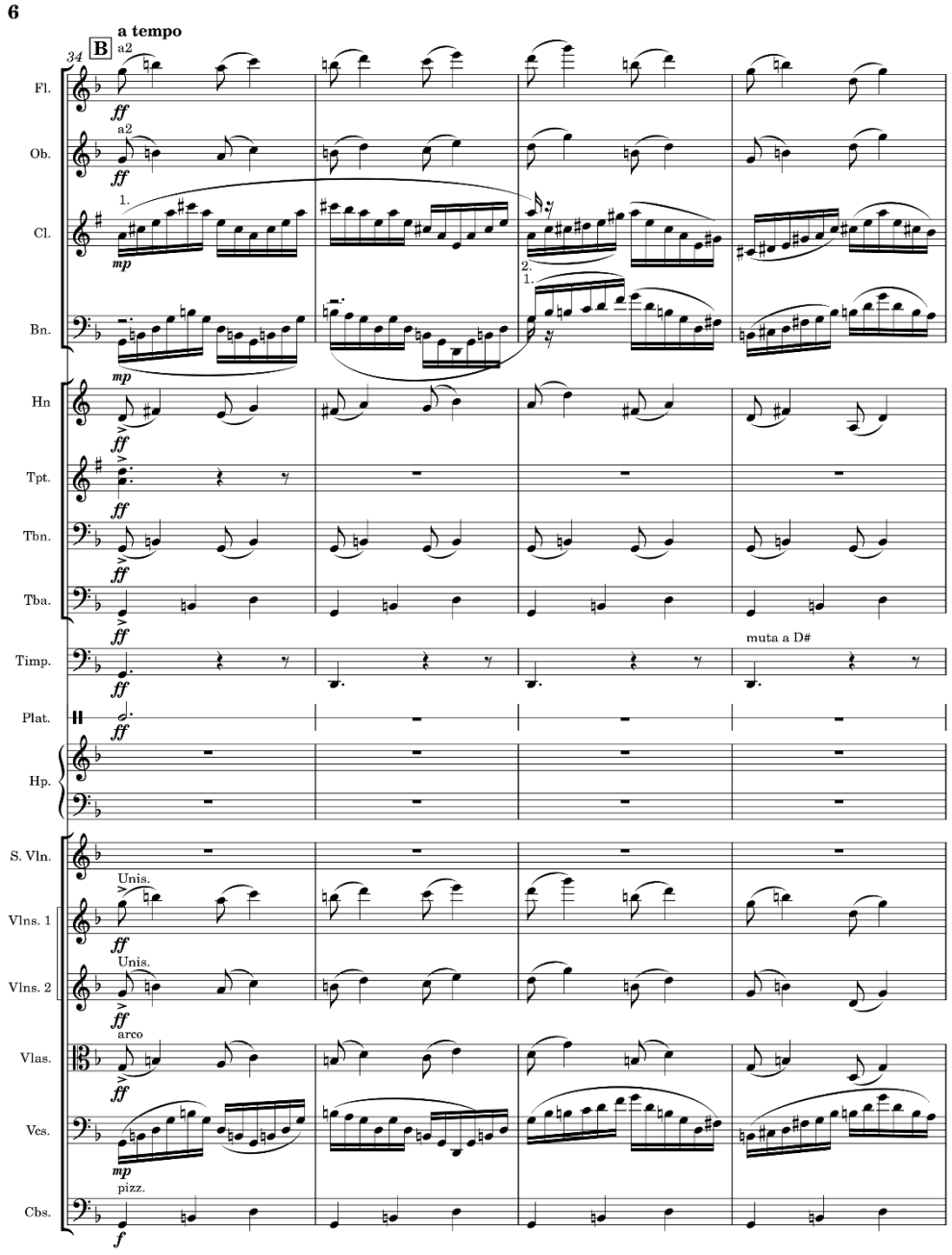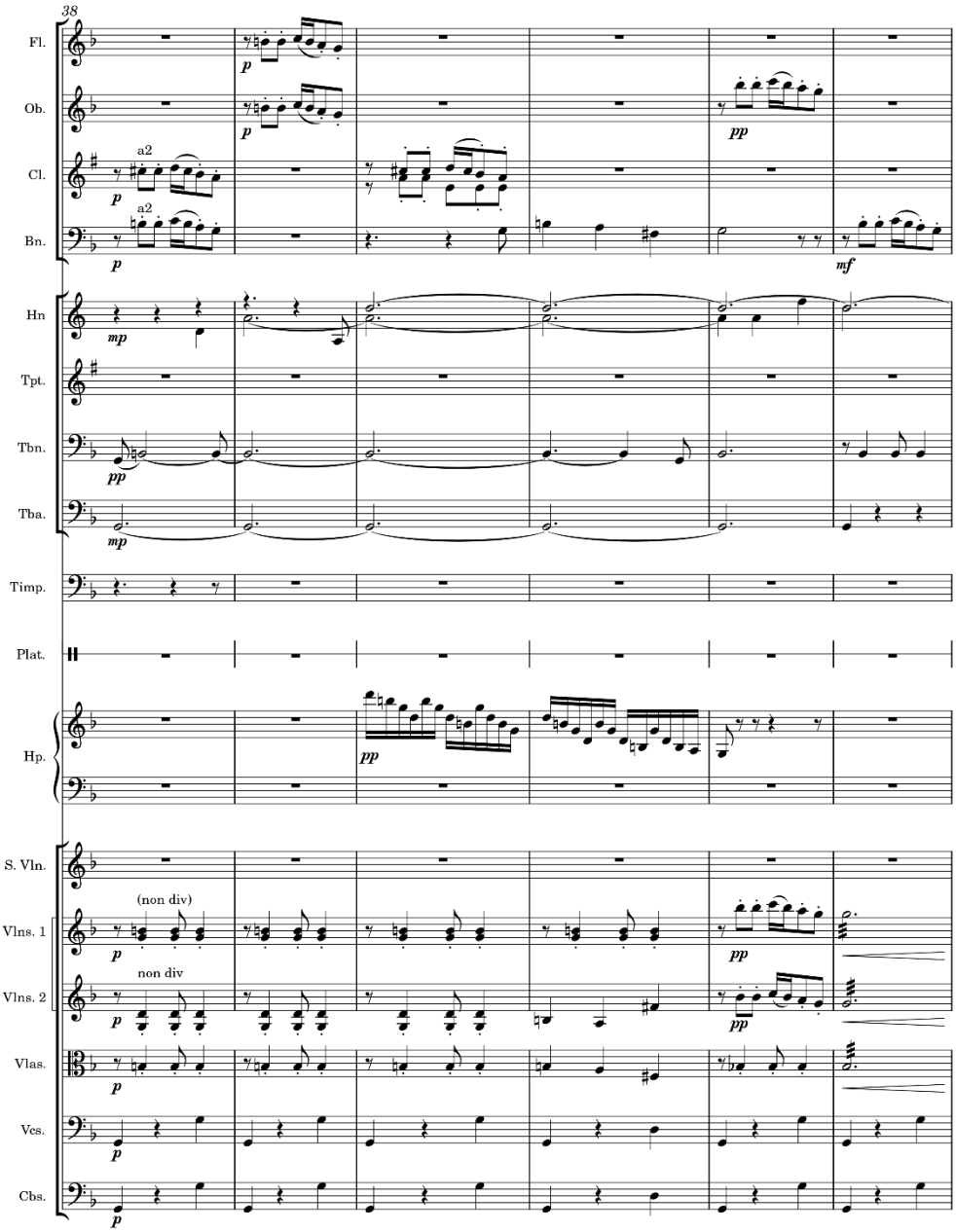



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Andantino
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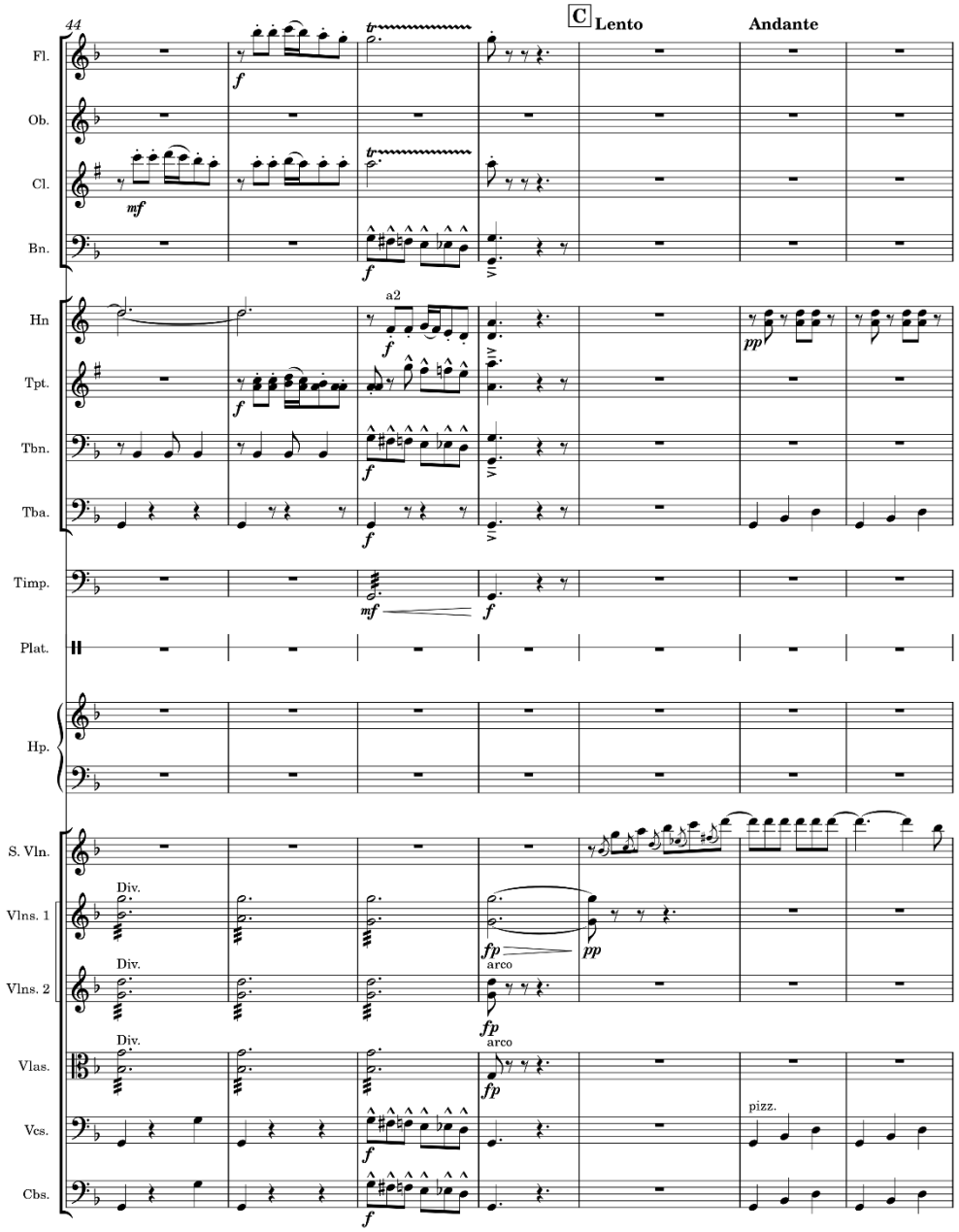

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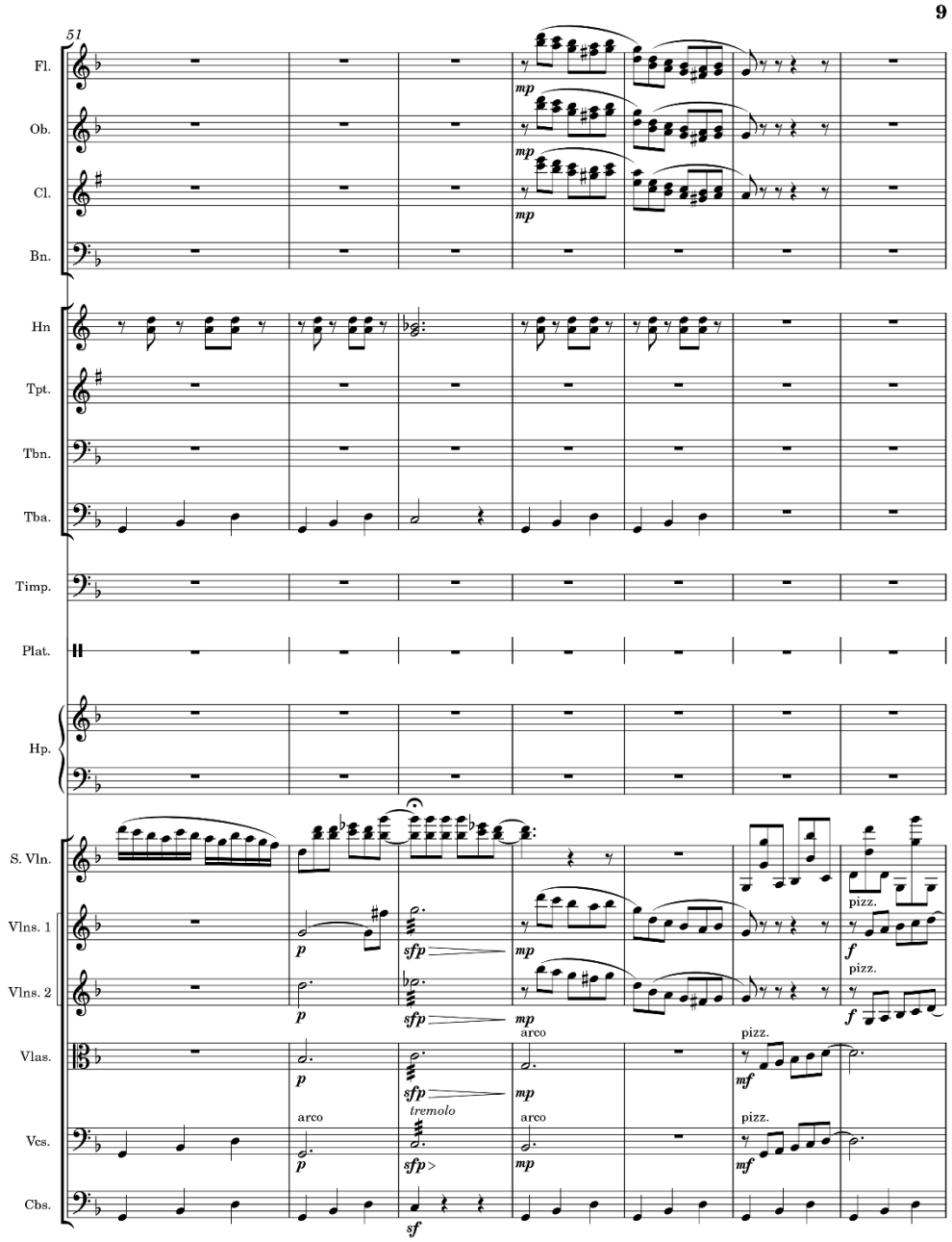

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sf
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allarg.
26
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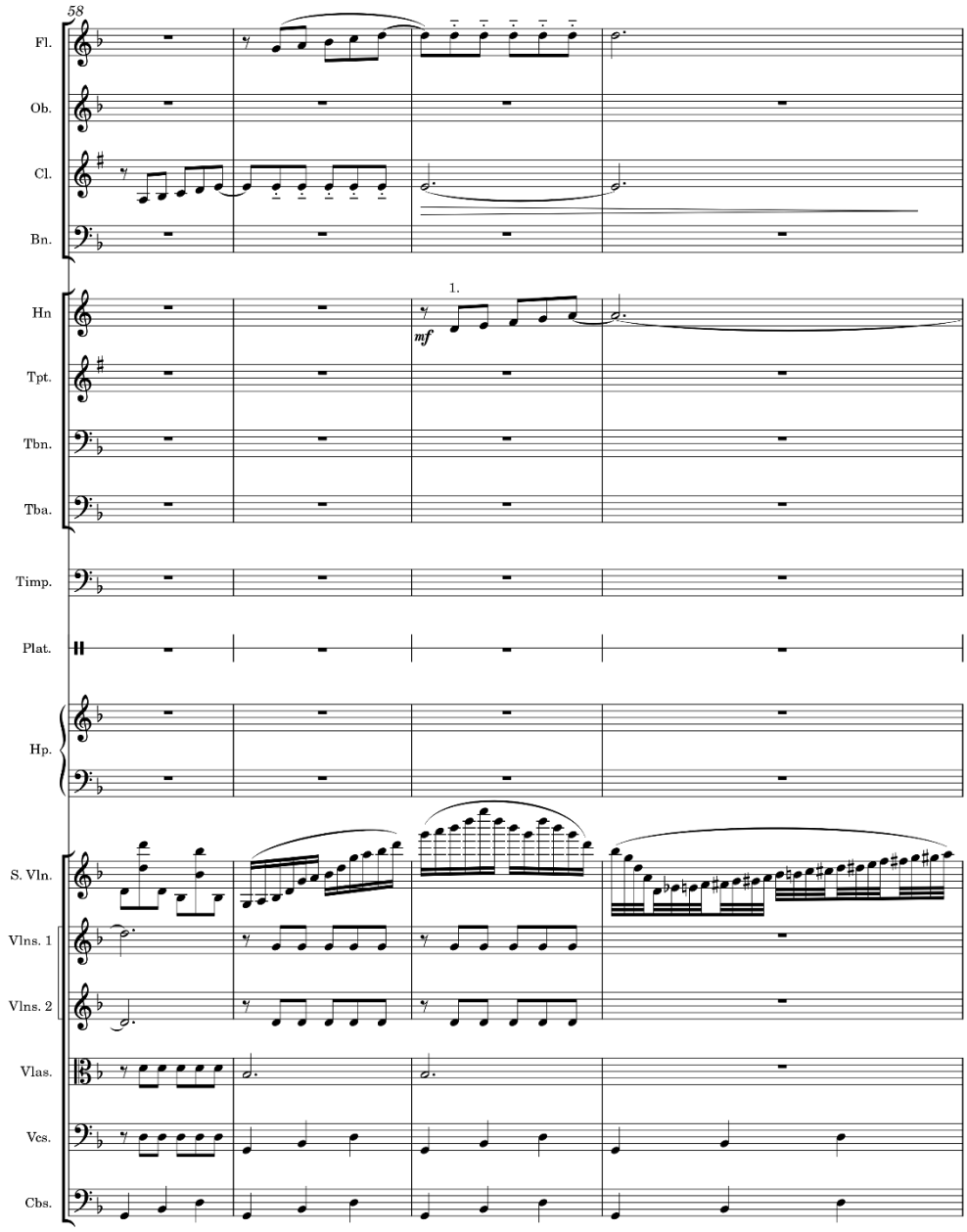

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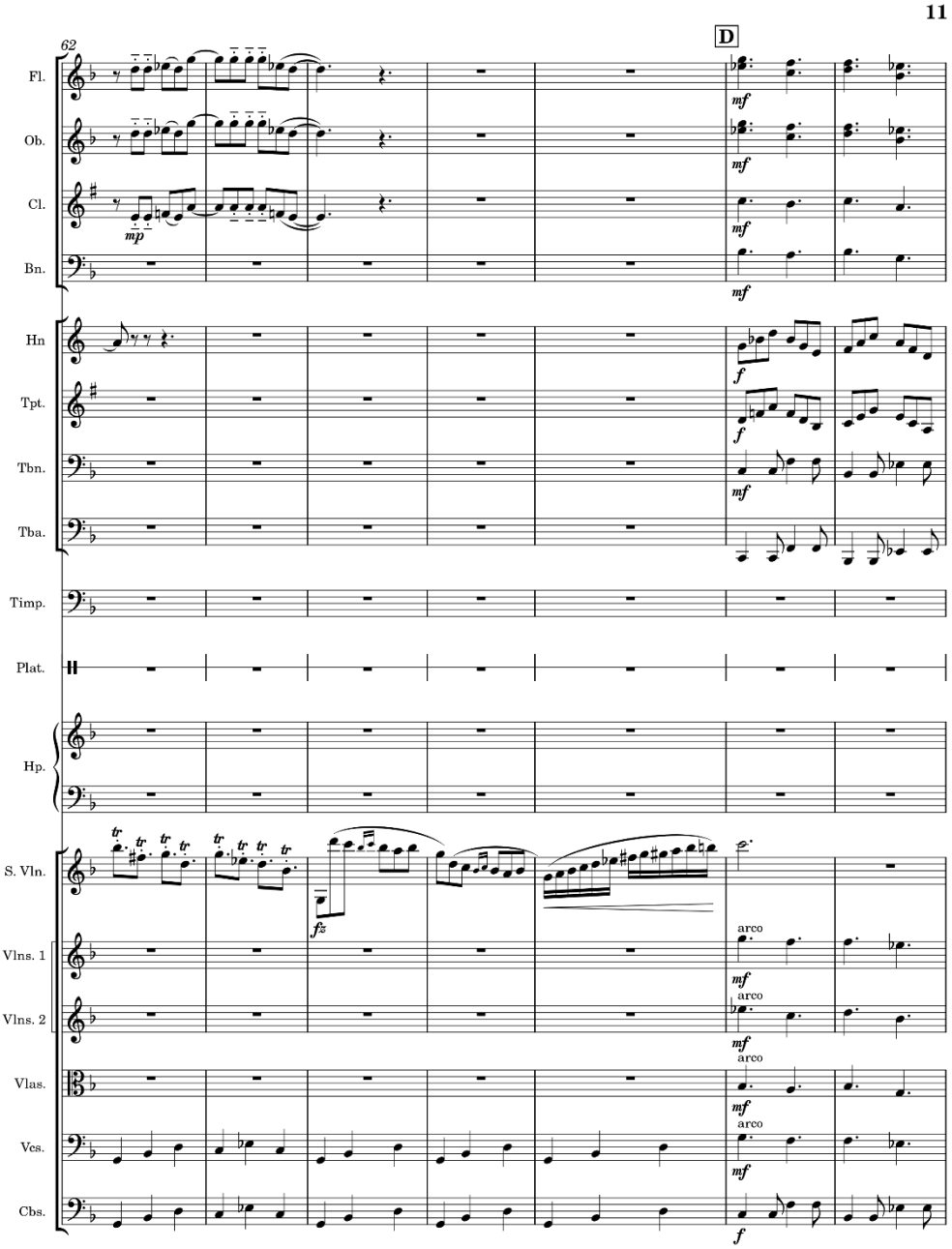

38
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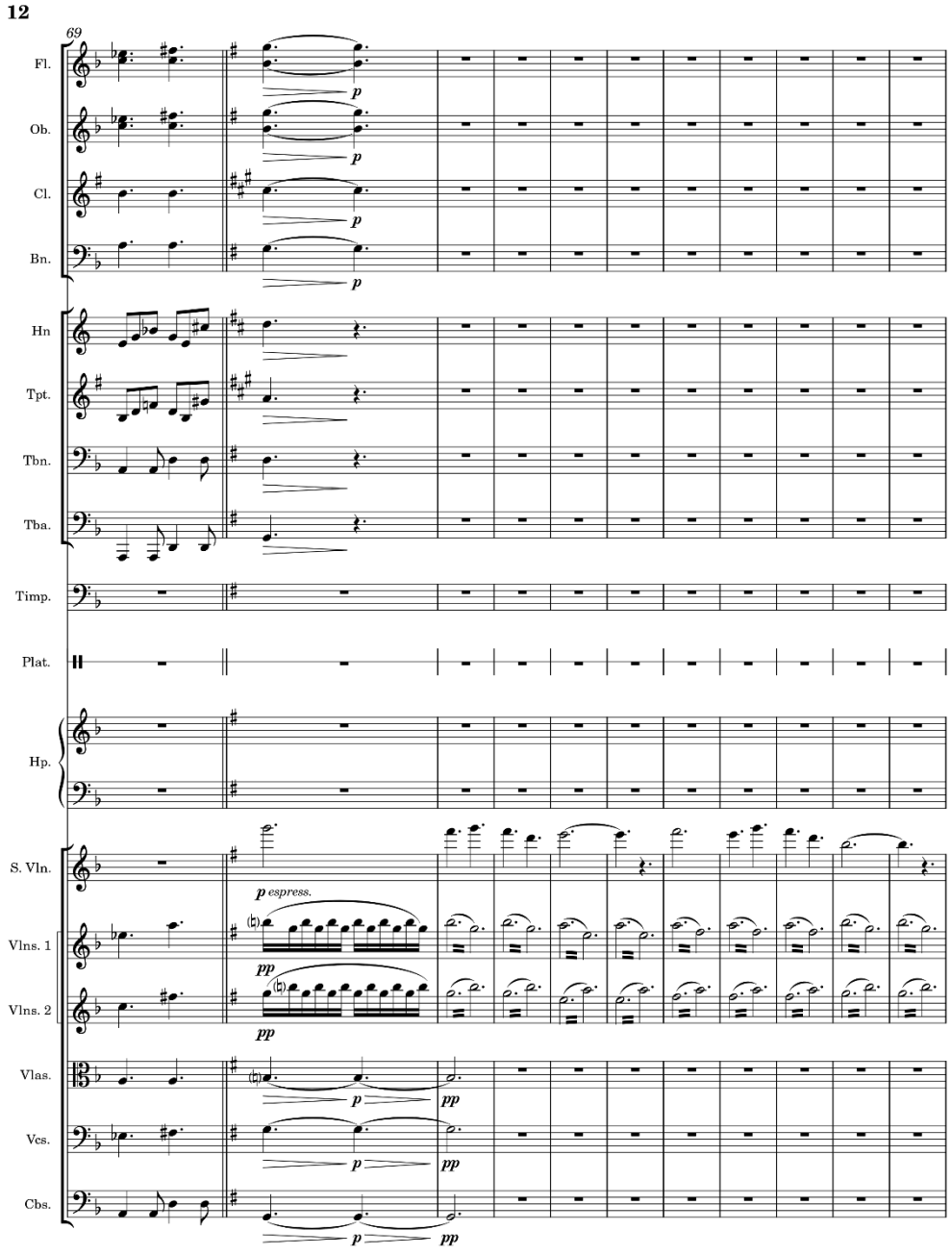

44
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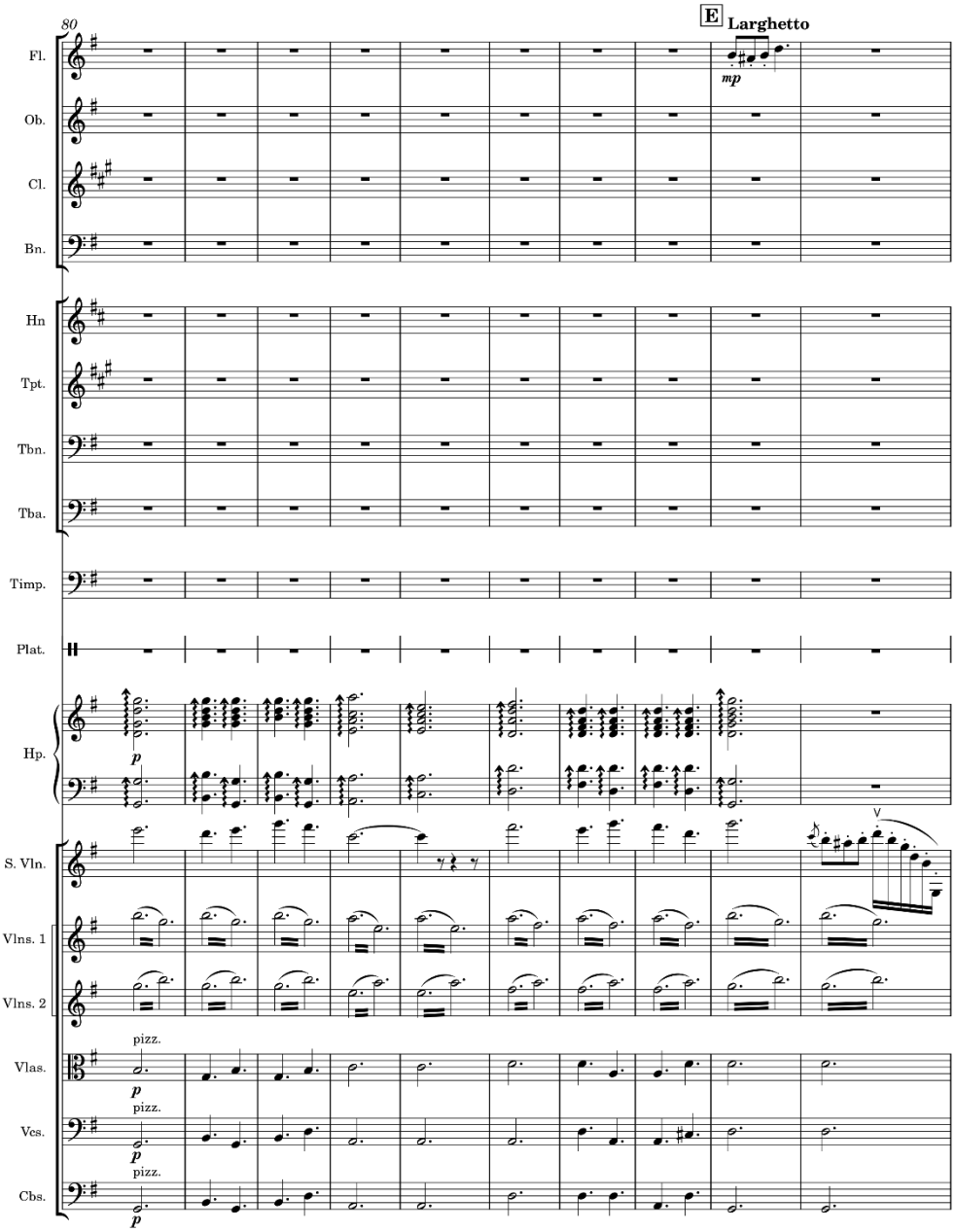

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10
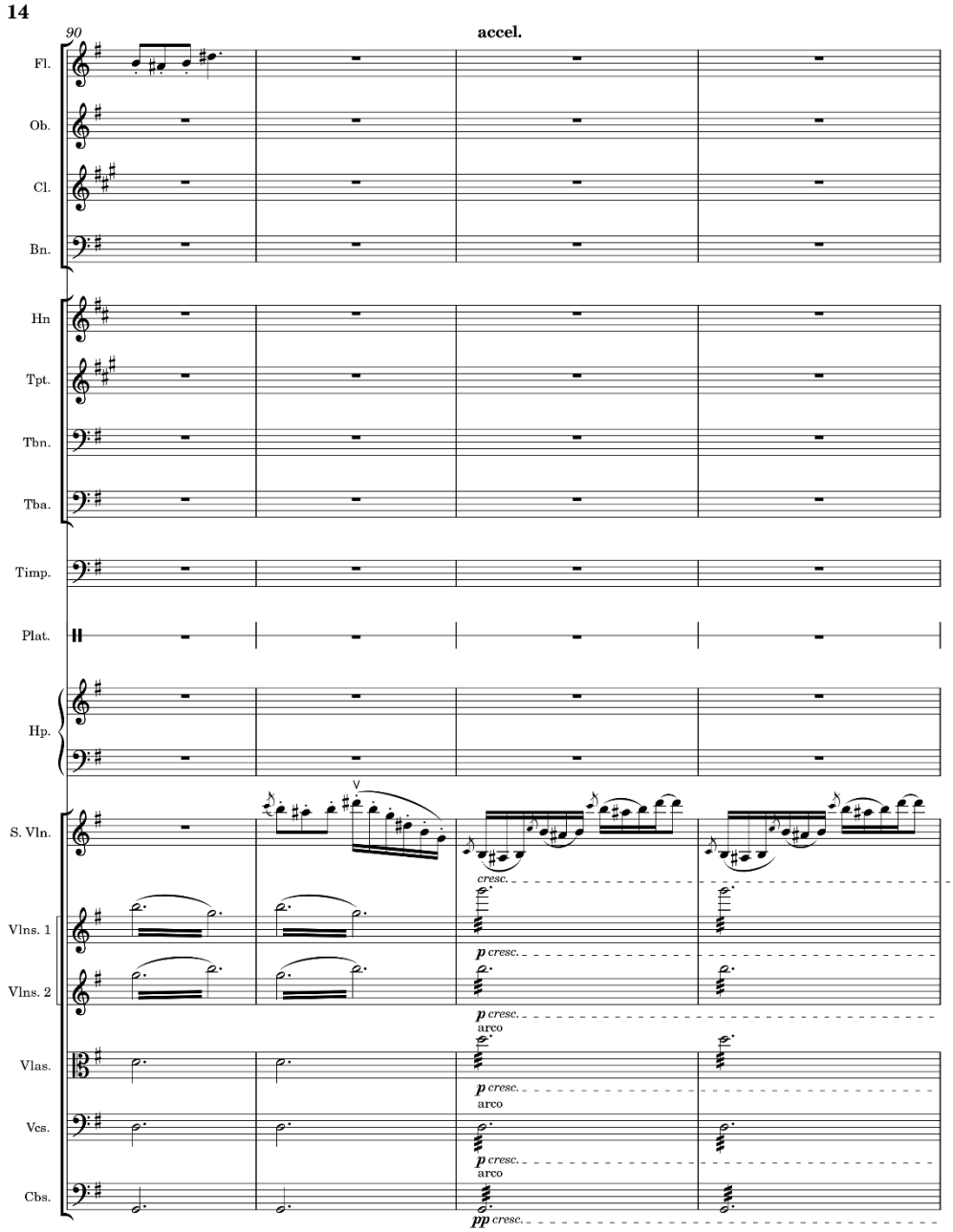

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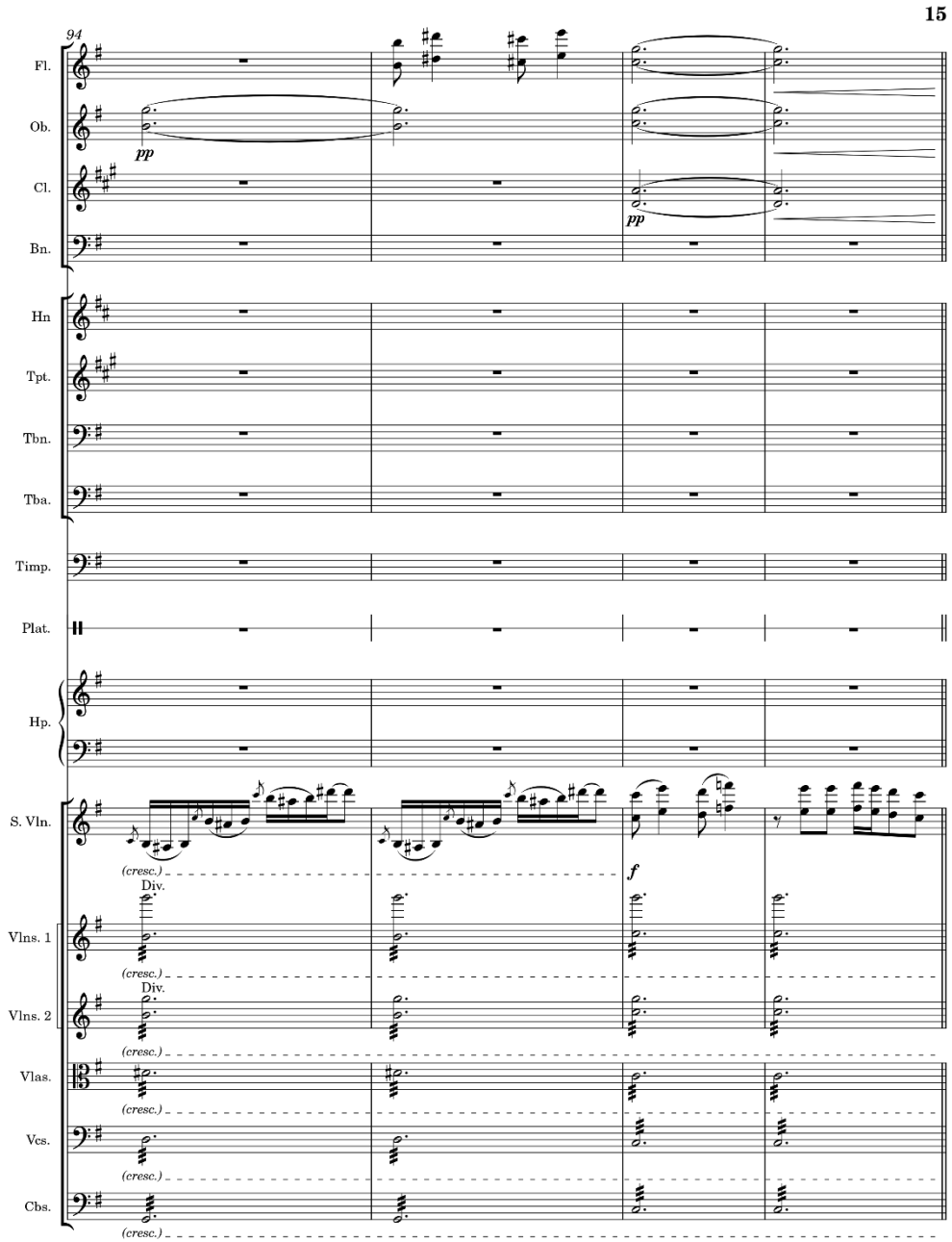

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S. Vln.
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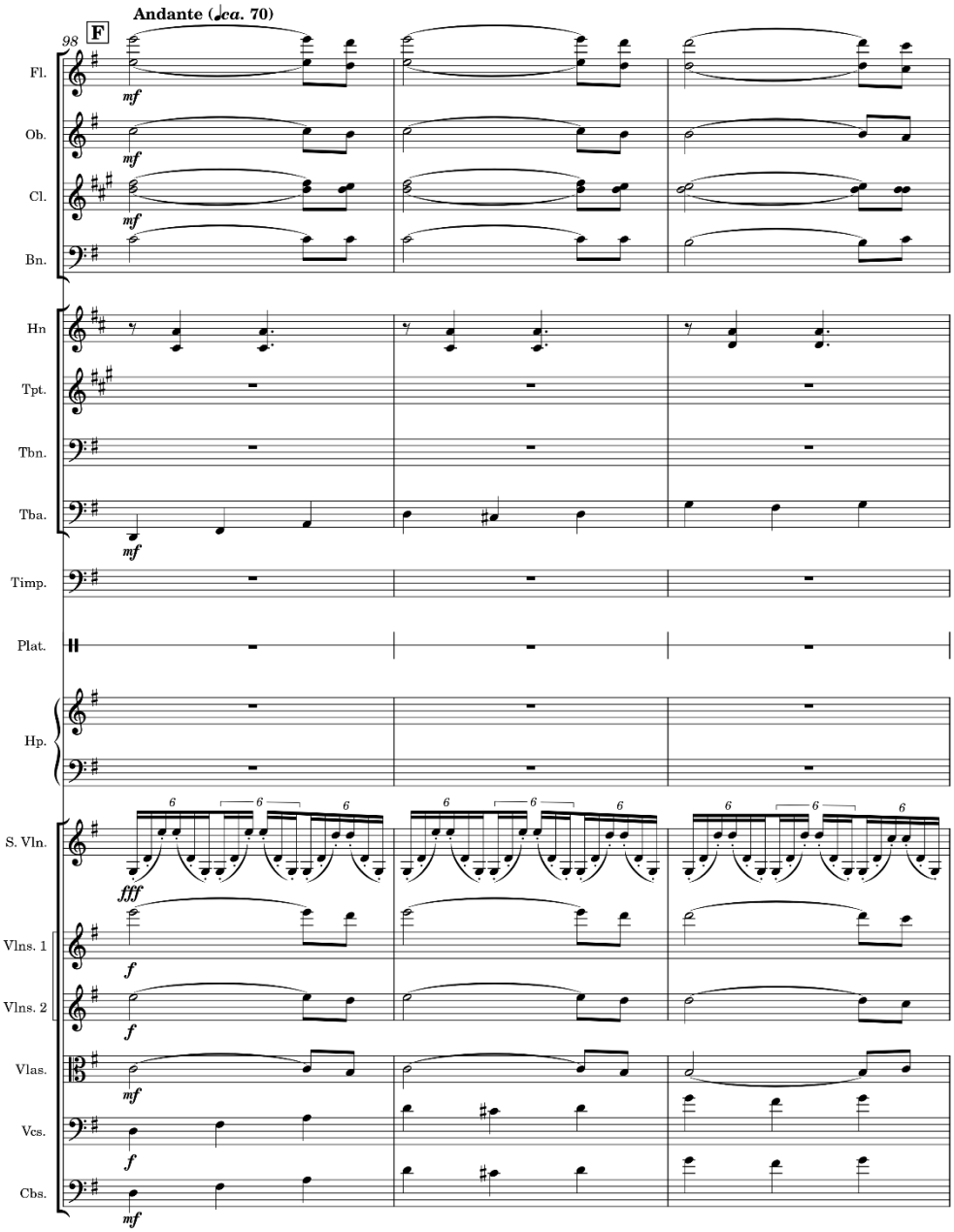

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Tbn.
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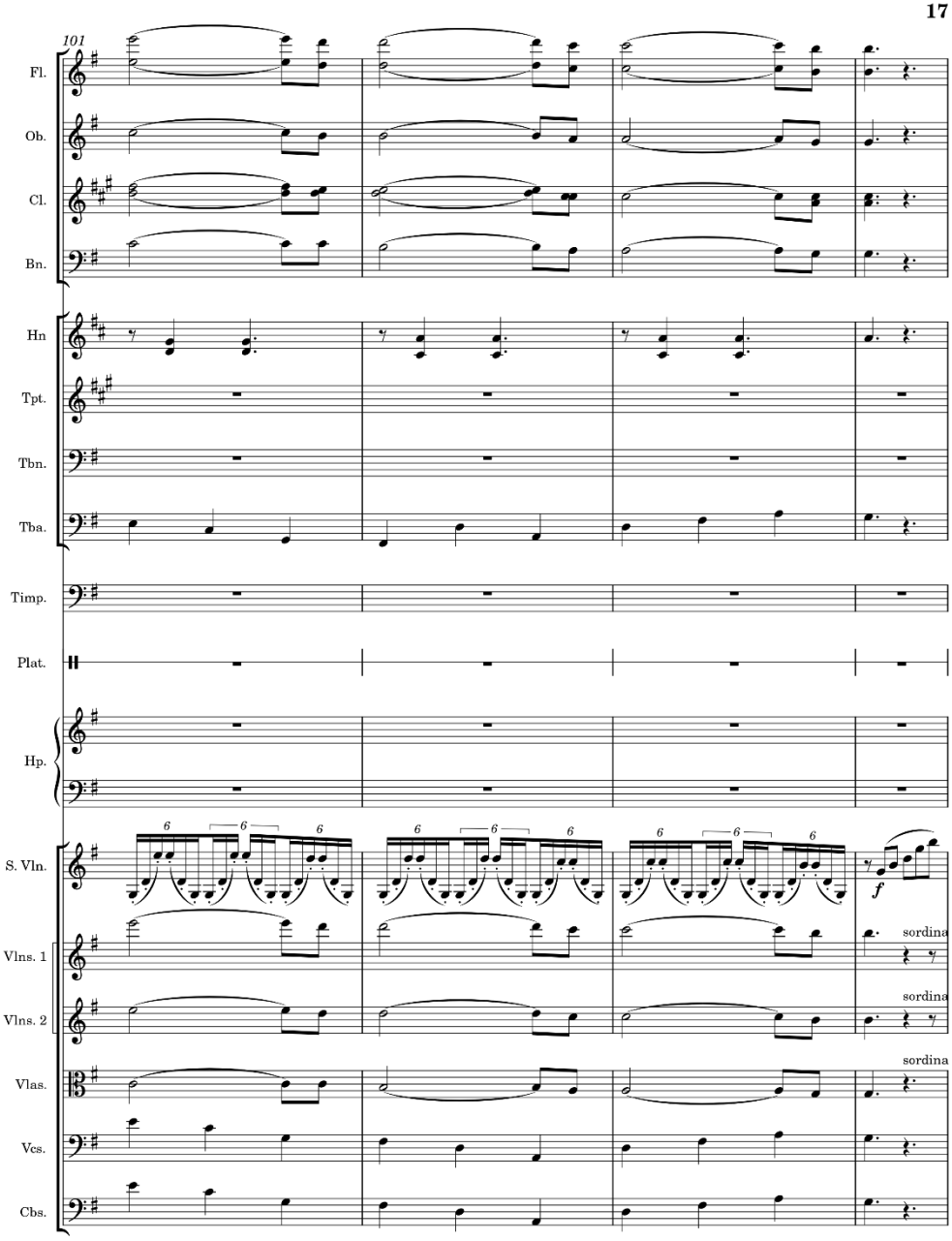
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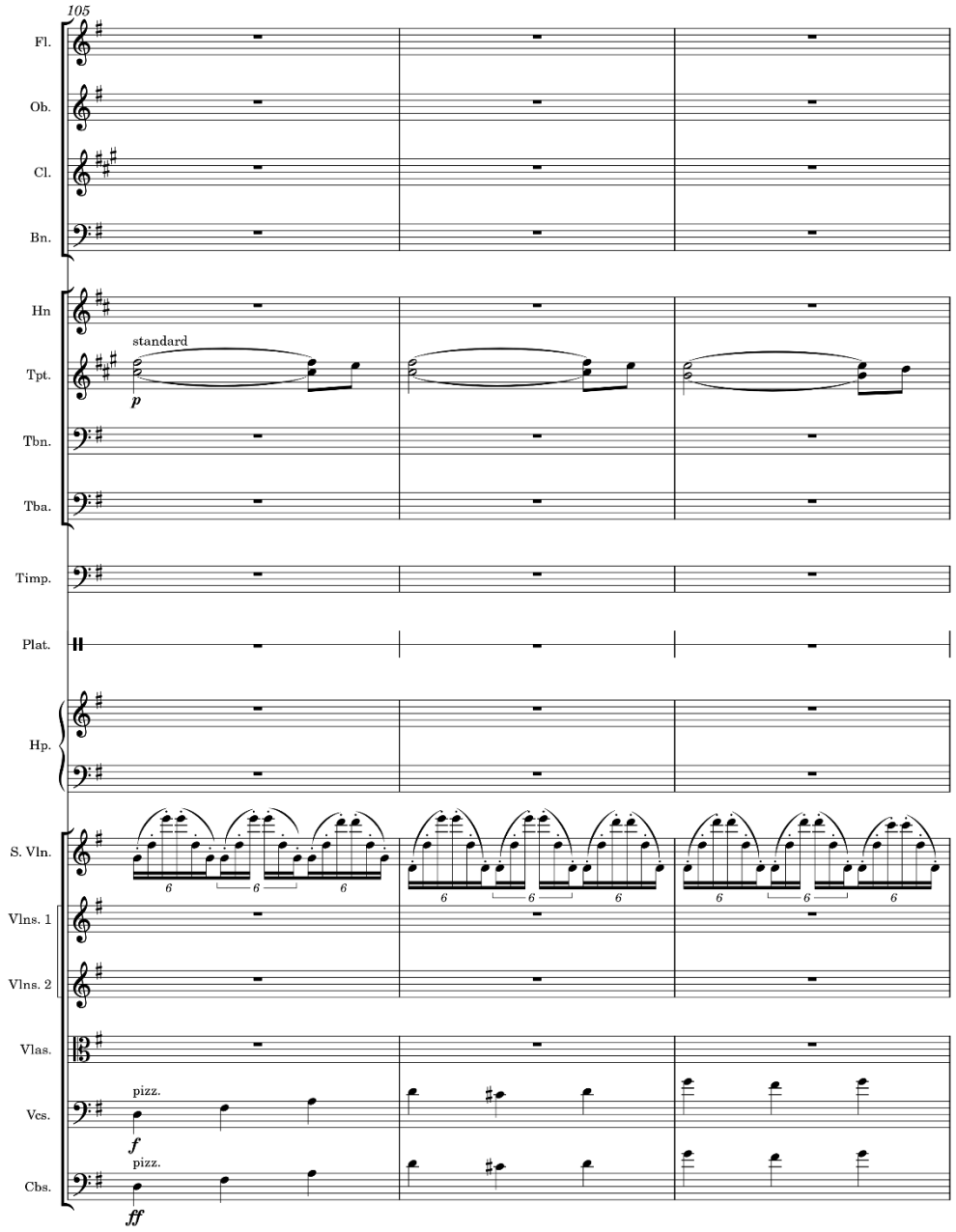

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94
Fl.
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Tba.
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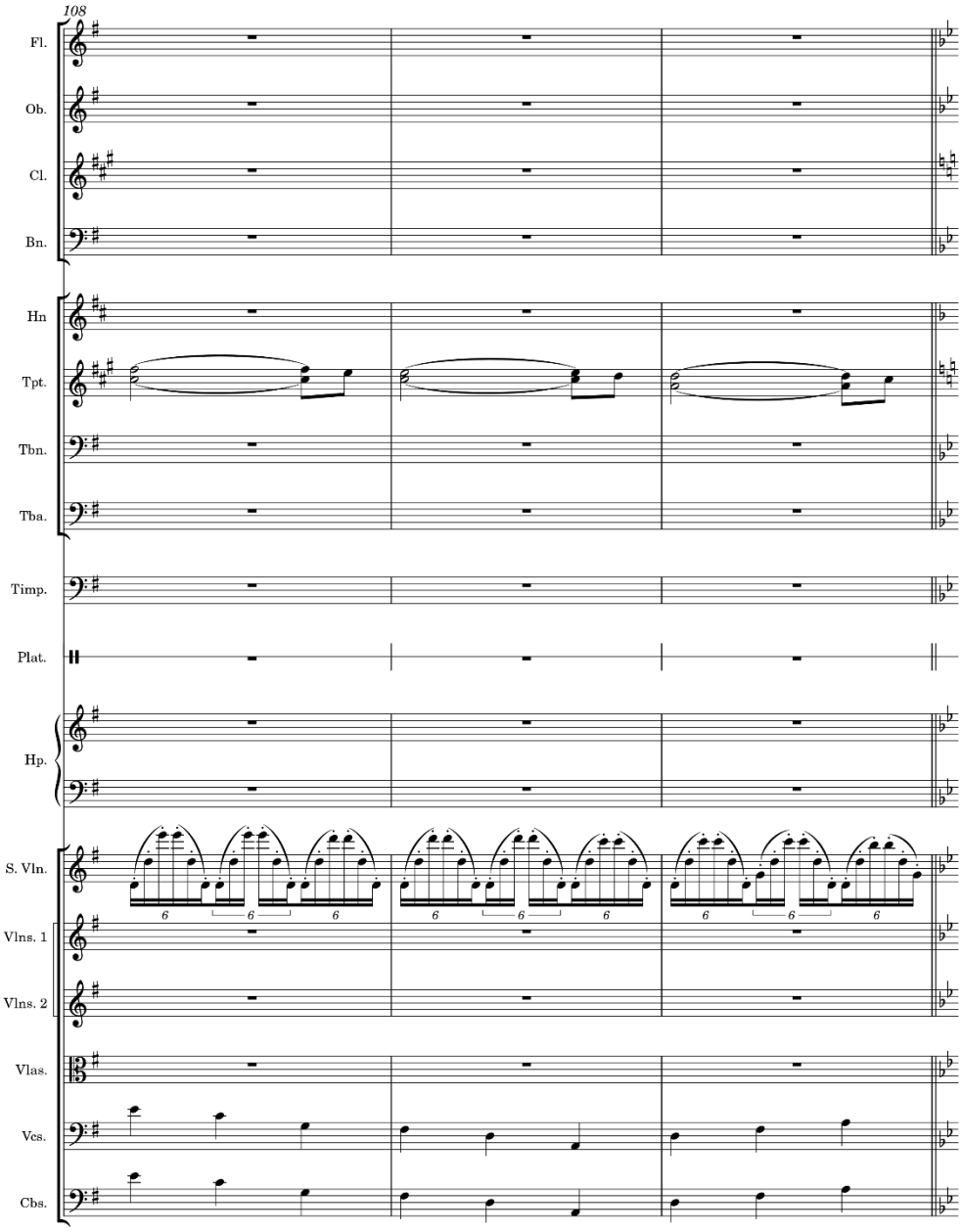
16


Andante (♩ca. 70)
98
F
Fl.
Ob.
Cl.
Bn.
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Tpt.
Tbn.
Tba.
Timp.
Plat.
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Vlns. 1
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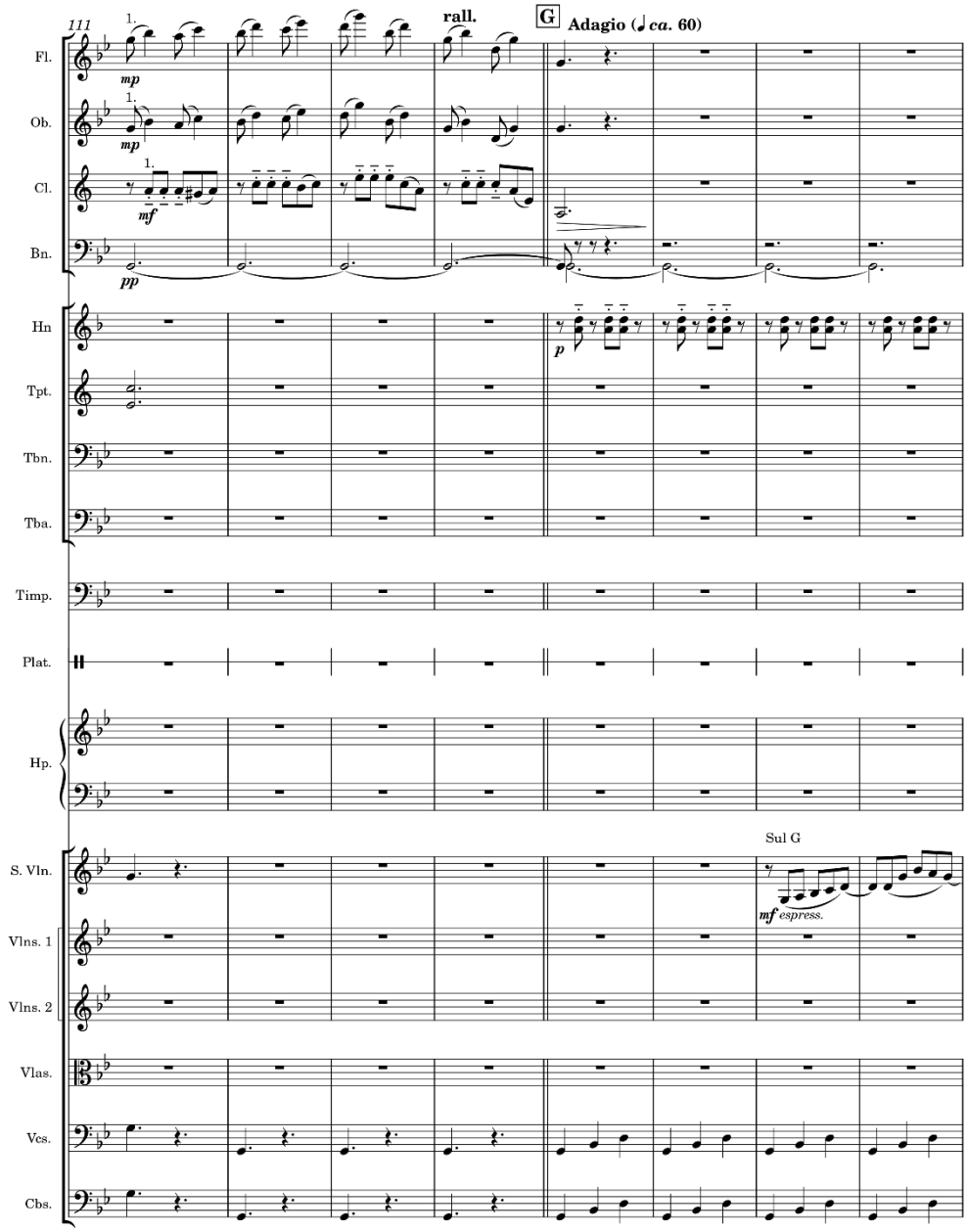

101
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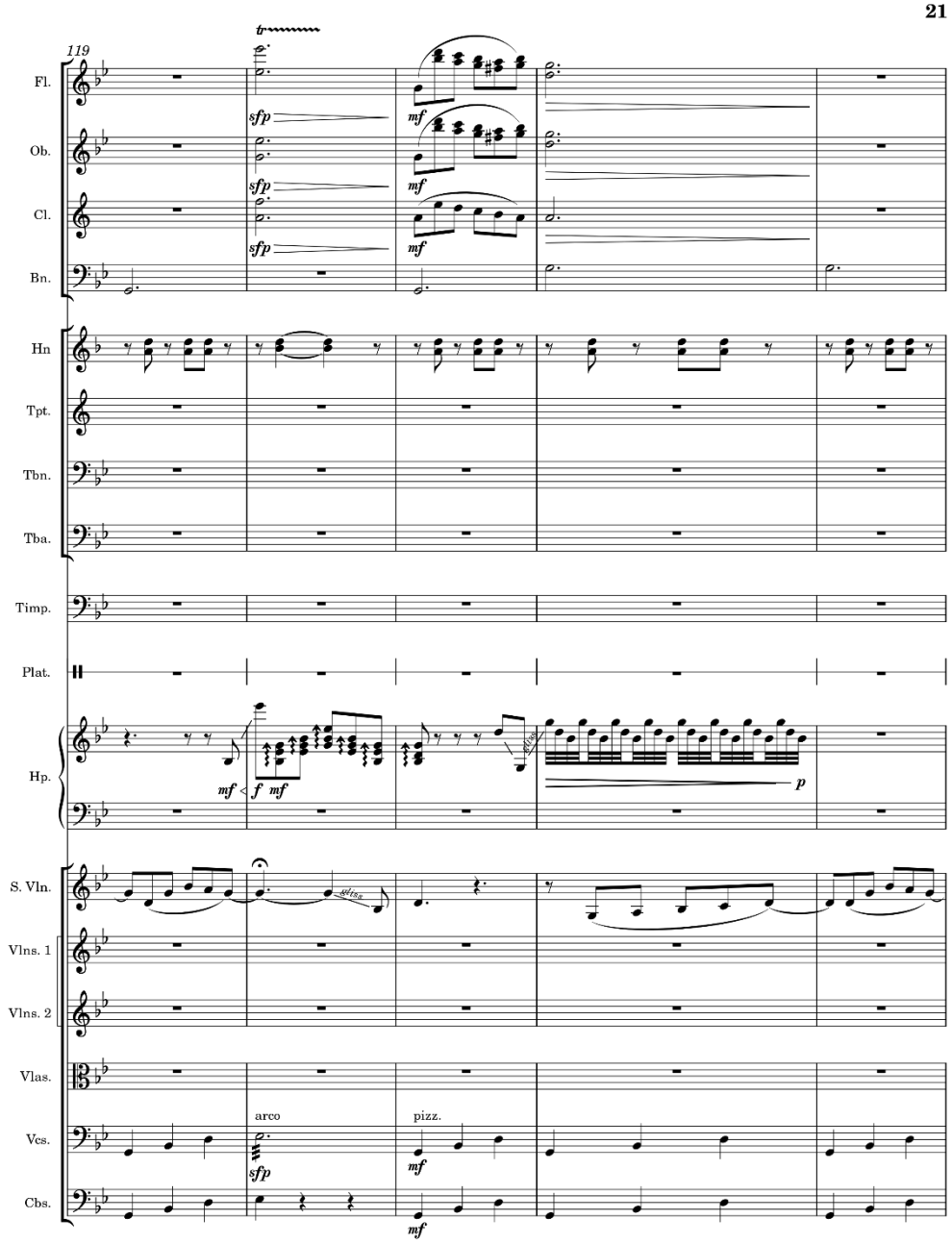
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105
Fl.
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Tba.
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S. Vln.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
pizz.
f
Cbs.
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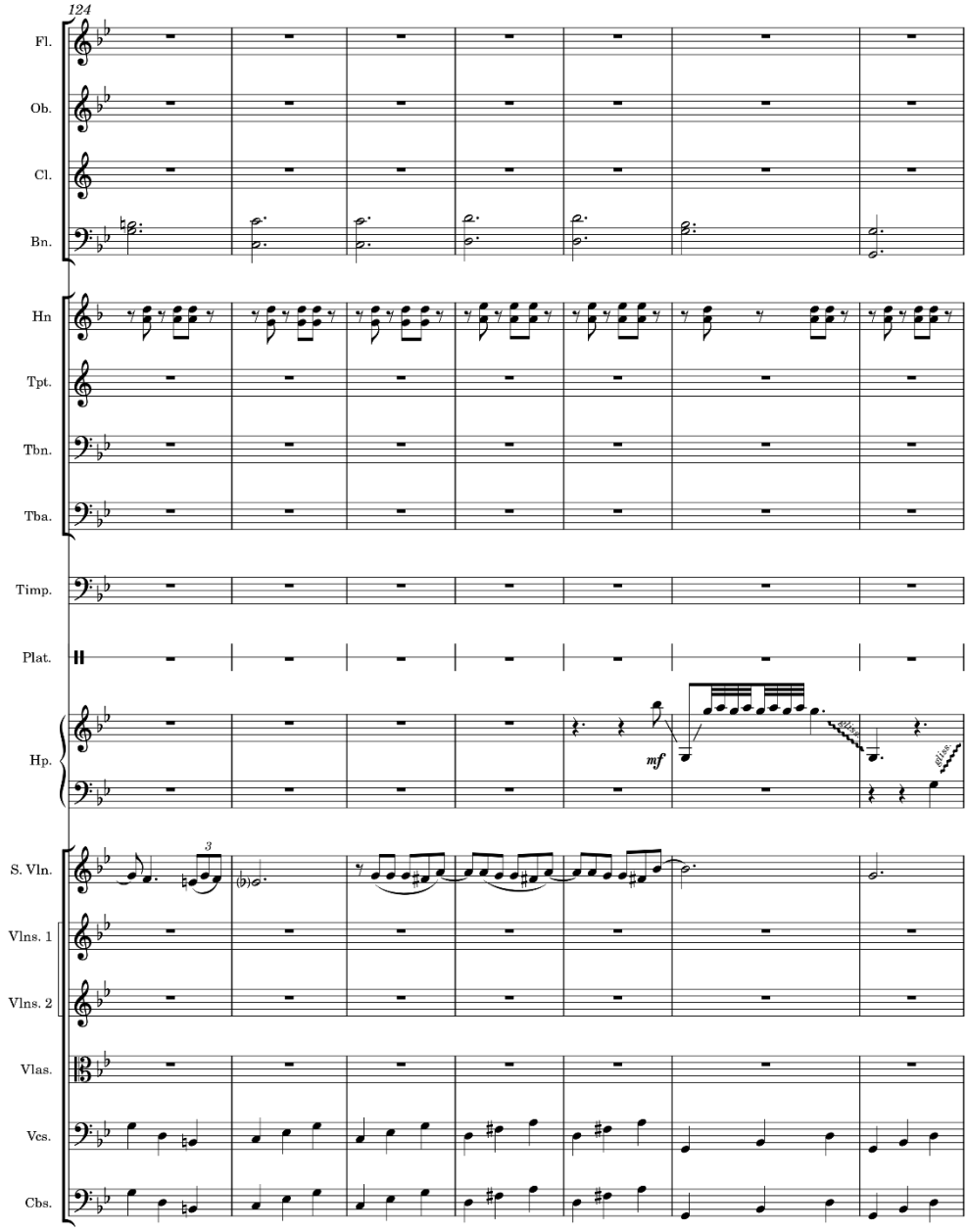

108
Fl.
Ob.
Cl.
Bn.
Hn
Tpt.
Tbn.
Tba.
Timp.
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S. Vln.
Vlns. 1
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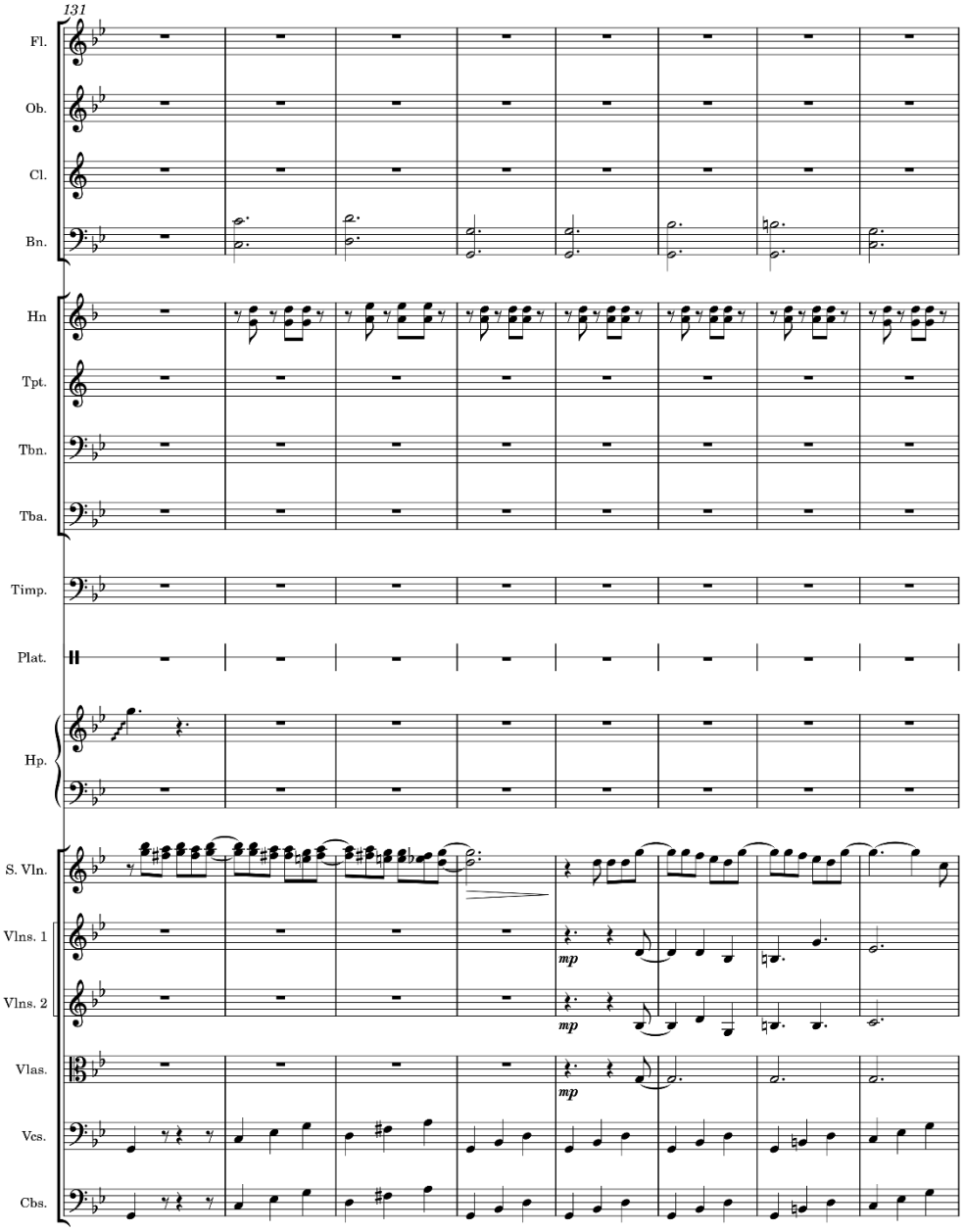
20


111
1.
rall.
G
Adagio (♩ ca. 60)
Fl.
mp
Ob.
mp
Cl.
mf
Bn.
pp
Hn
p
Tpt.
Tbn.
Tba.
Timp.
Plat.
Hp.
Sul G
S. Vln.
mf espress.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
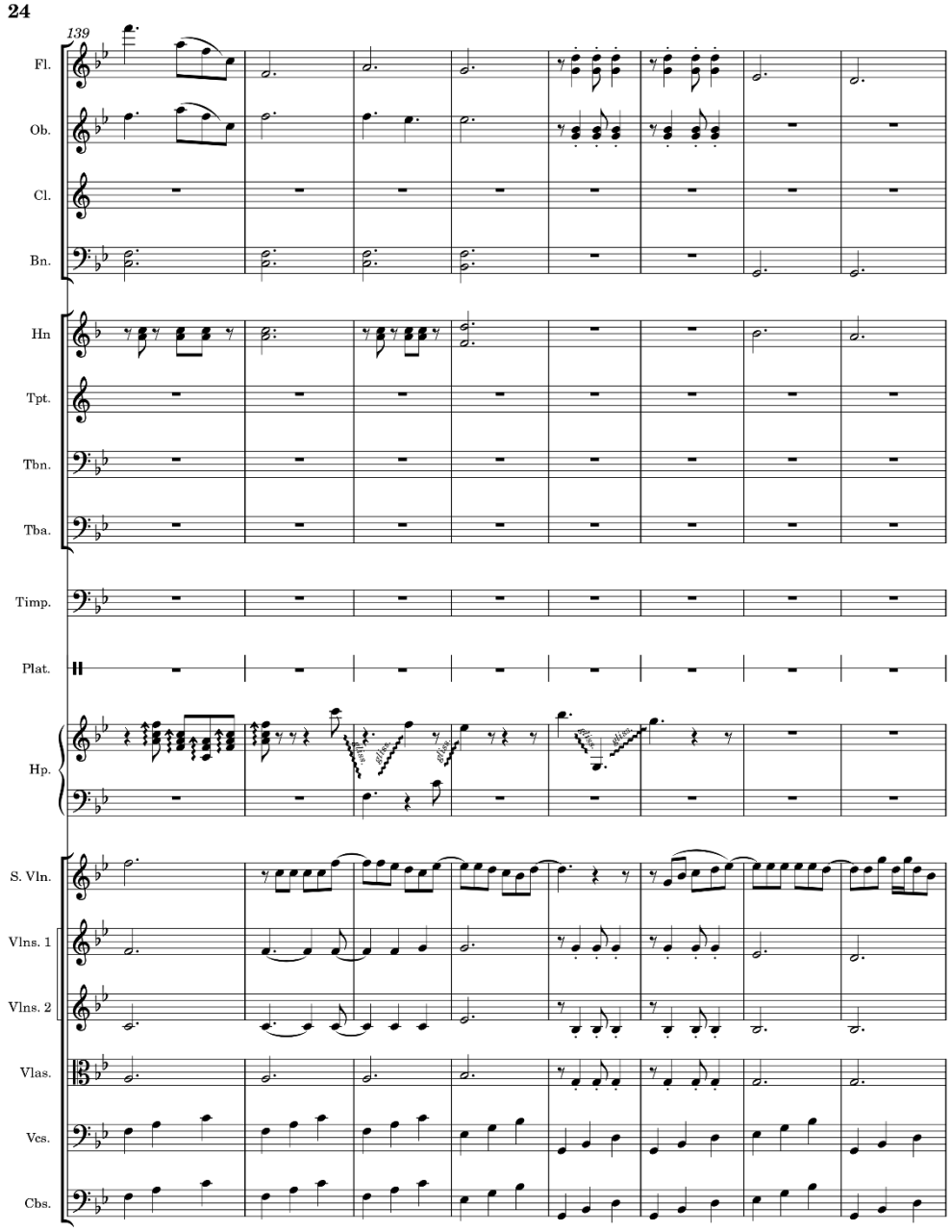

119
Fl.
Ob.
Cl.
Bn.
Hn
Tpt.
Tbn.
Tba.
Timp.
Plat.
Hp.
S. Vln.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
tr
sfp
mf
f
p
arco
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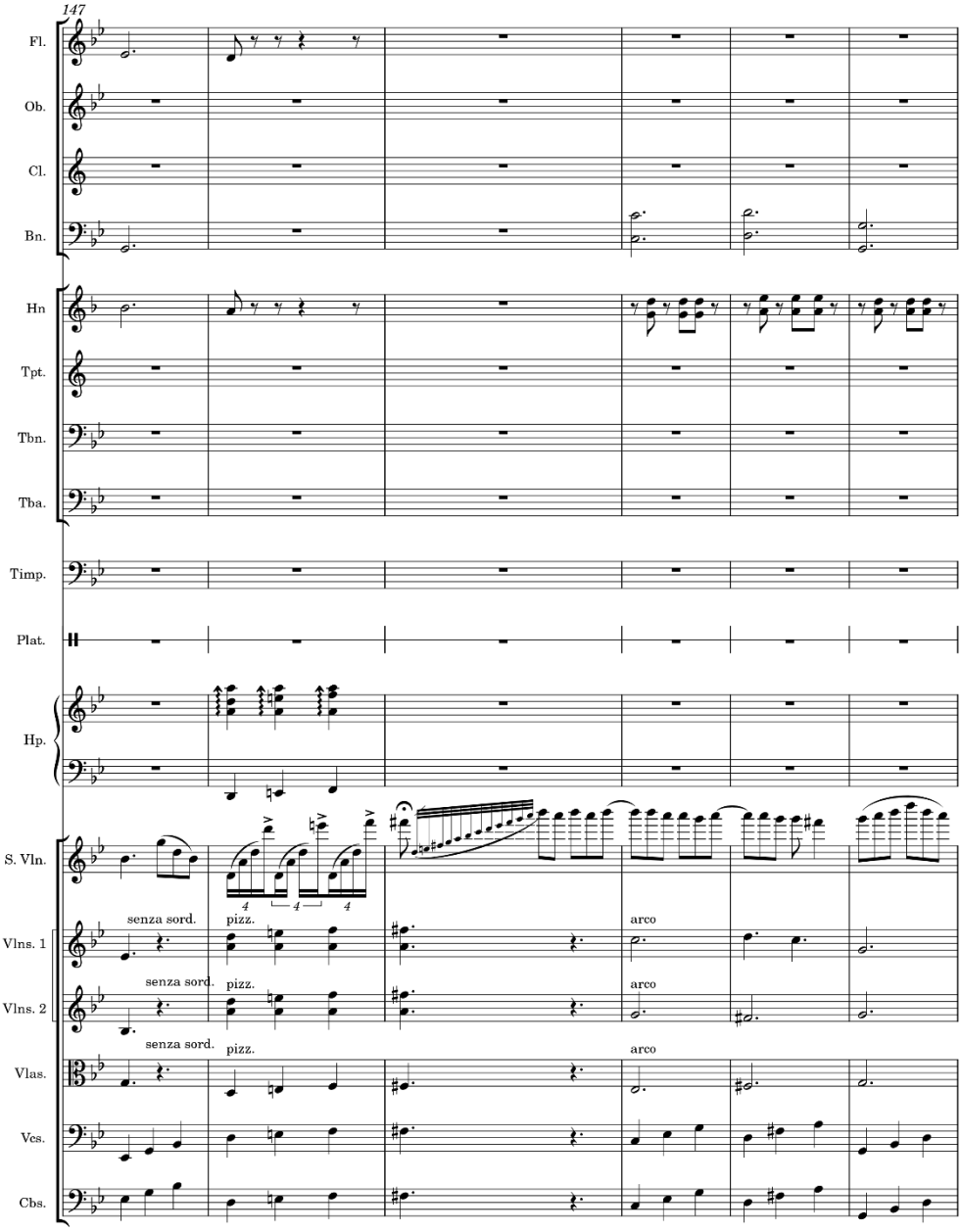
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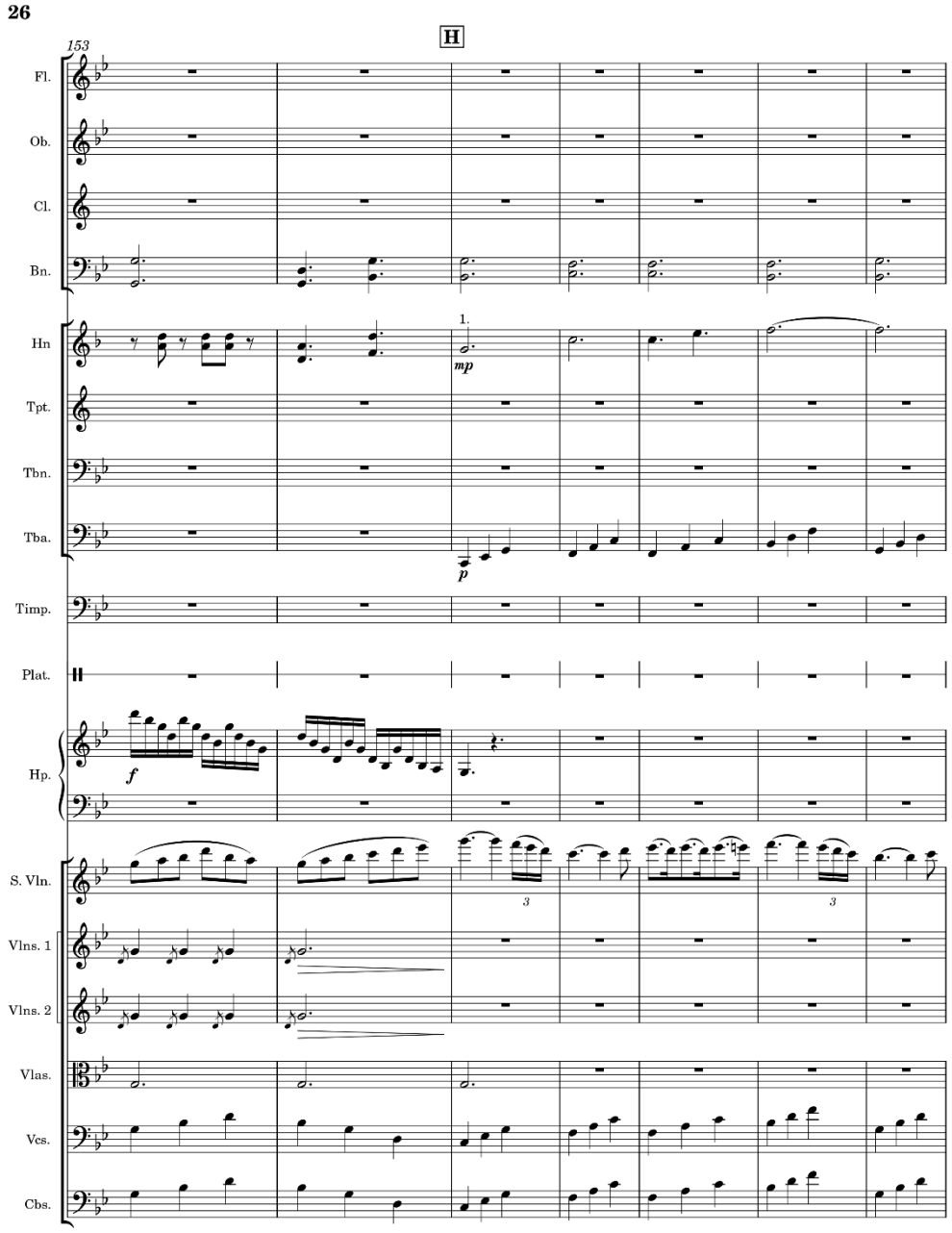

124
Fl.
Ob.
Cl.
Bn.
Hn
Tpt.
Tbn.
Tba.
Timp.
Plat.
Hp.
mf
S. Vln.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
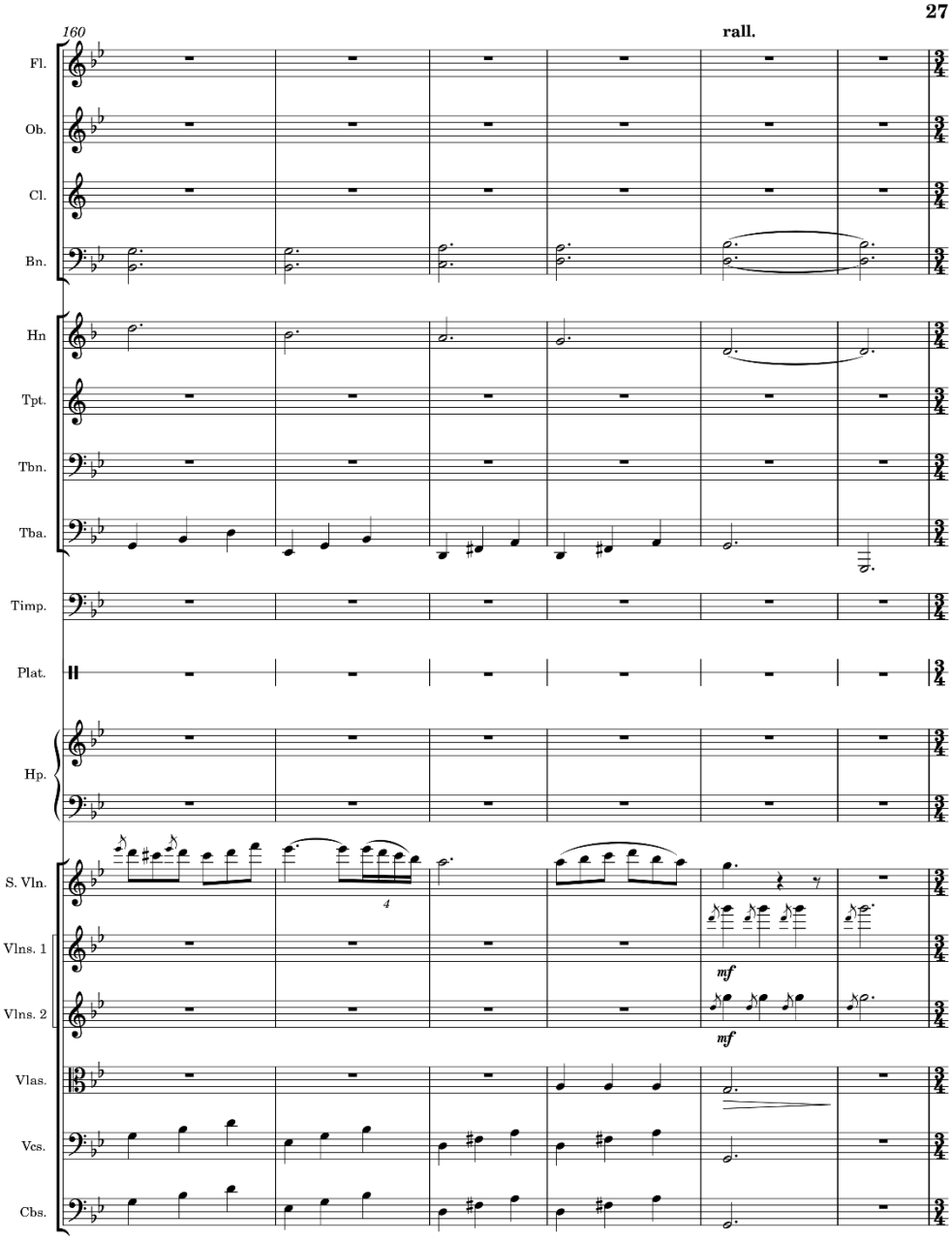

131
Fl.
Ob.
Cl.
Bn.
Hn
Tpt.
Tbn.
Tba.
Timp.
Plat.
Hp.
S. Vln.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
mp
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mp

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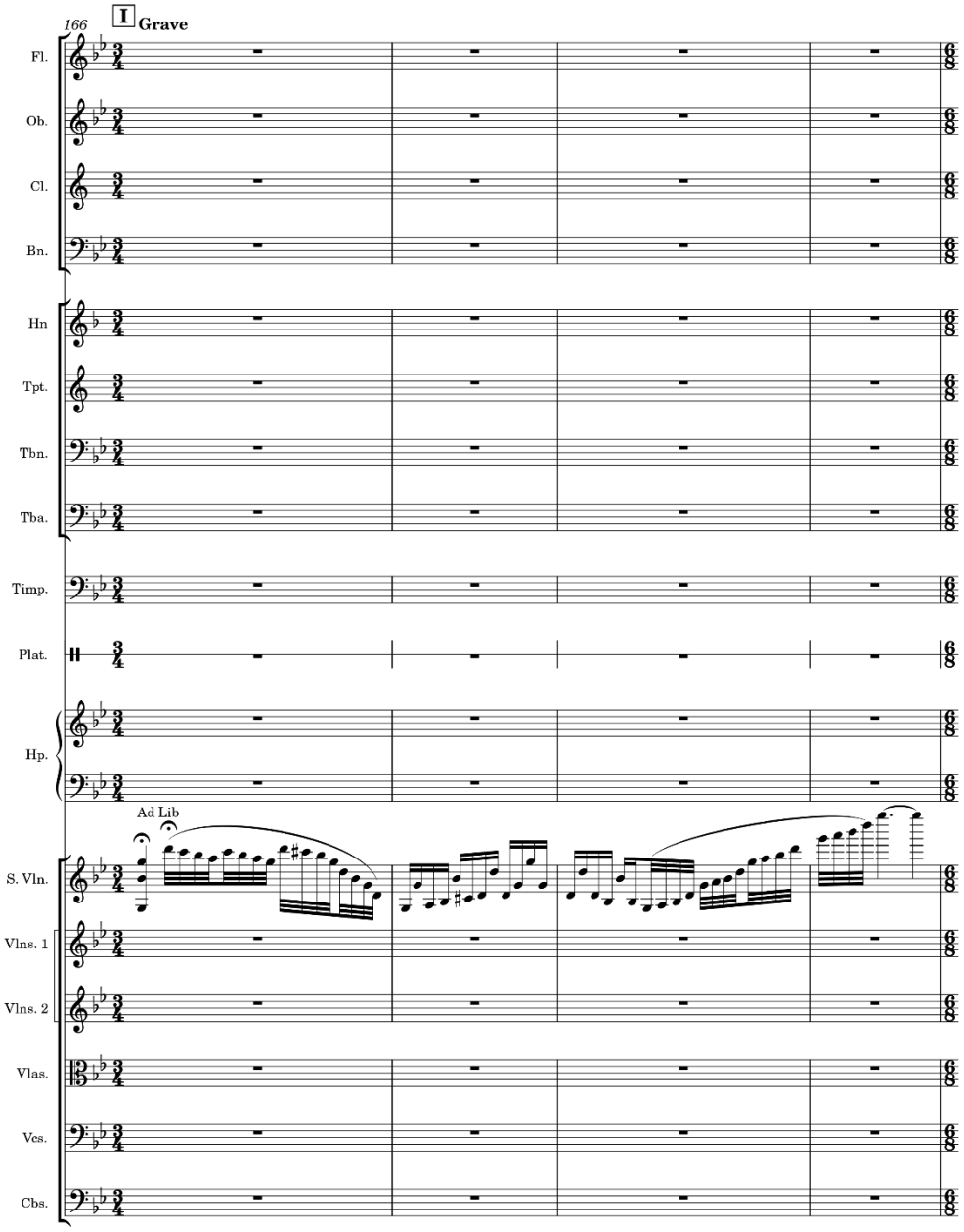

139
Fl.
Ob.
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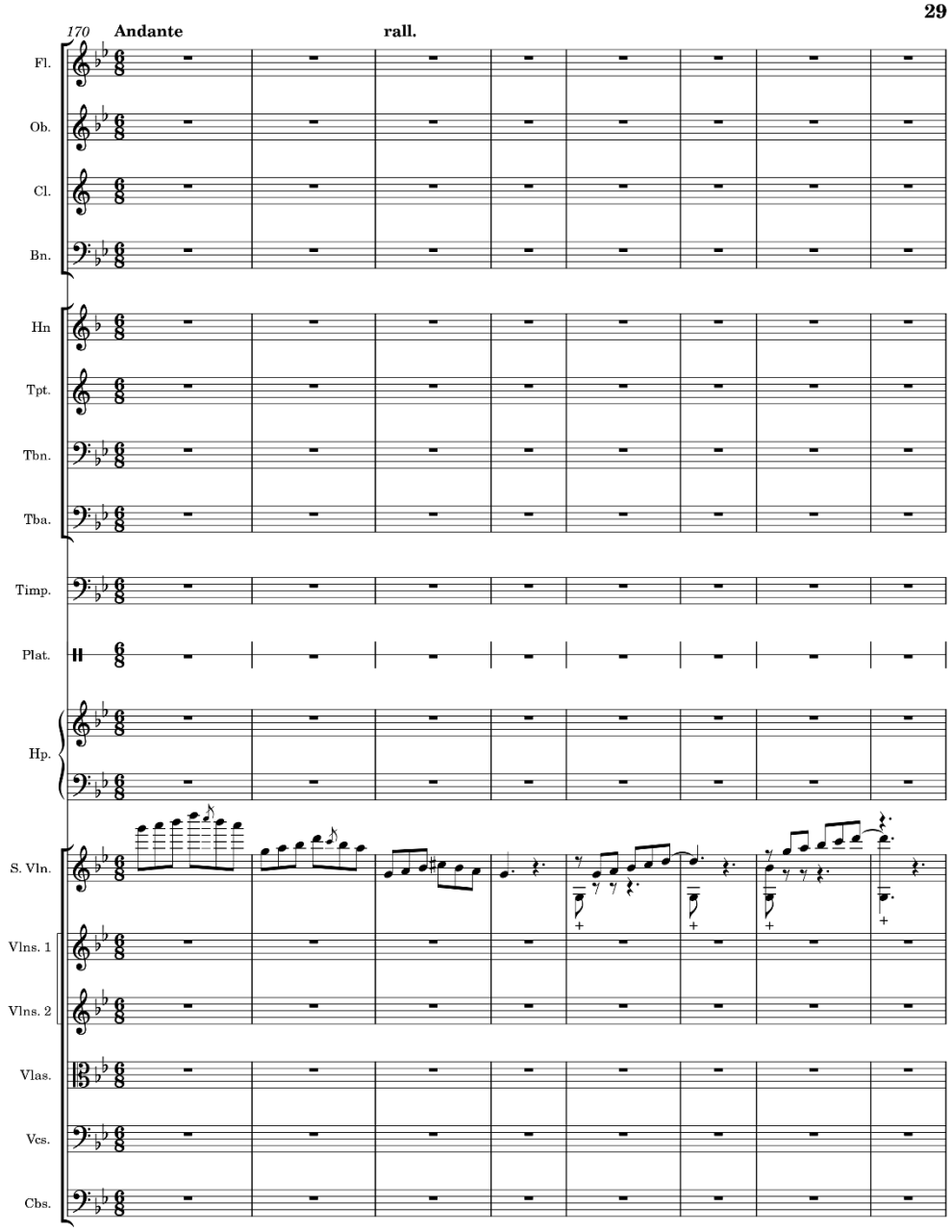

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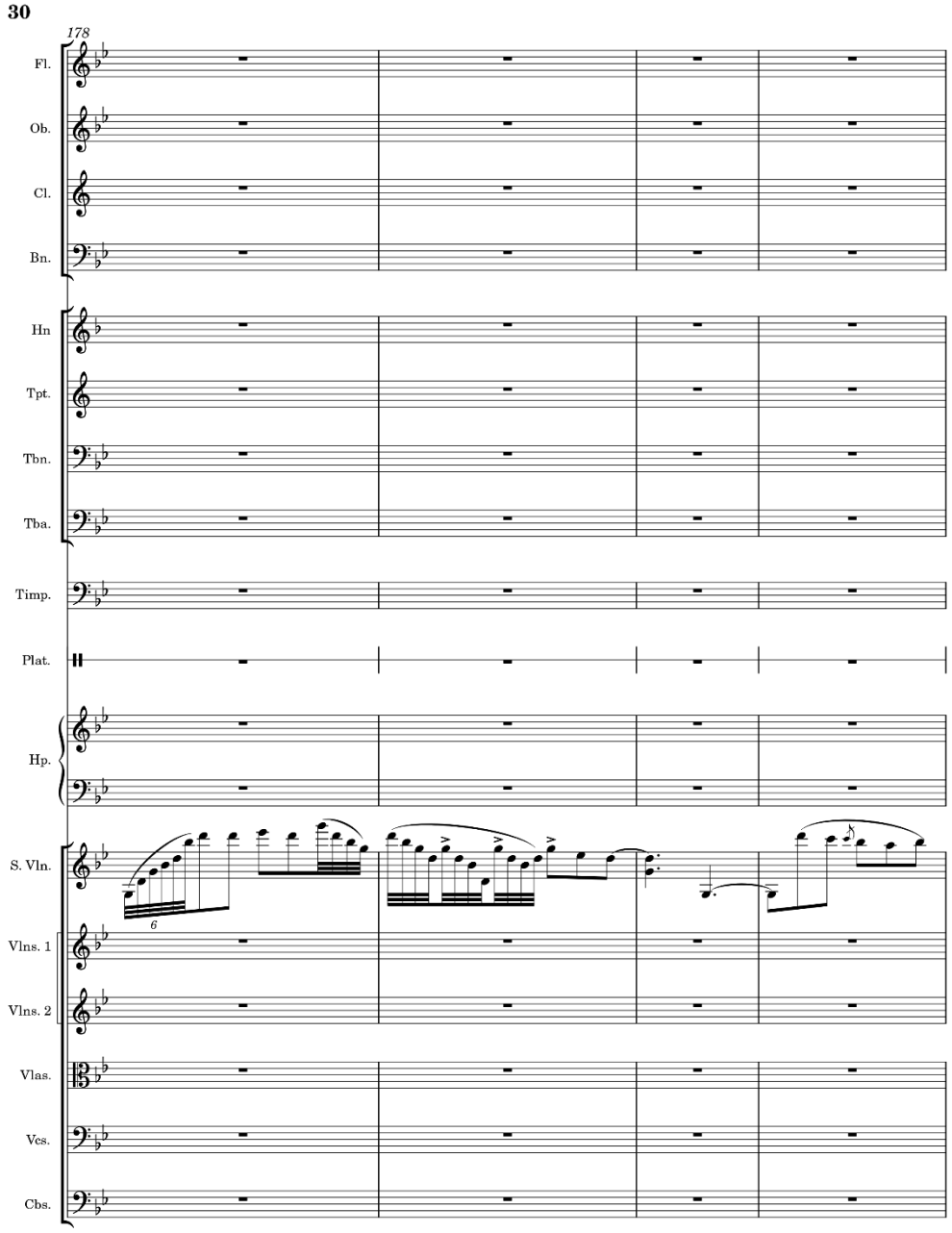

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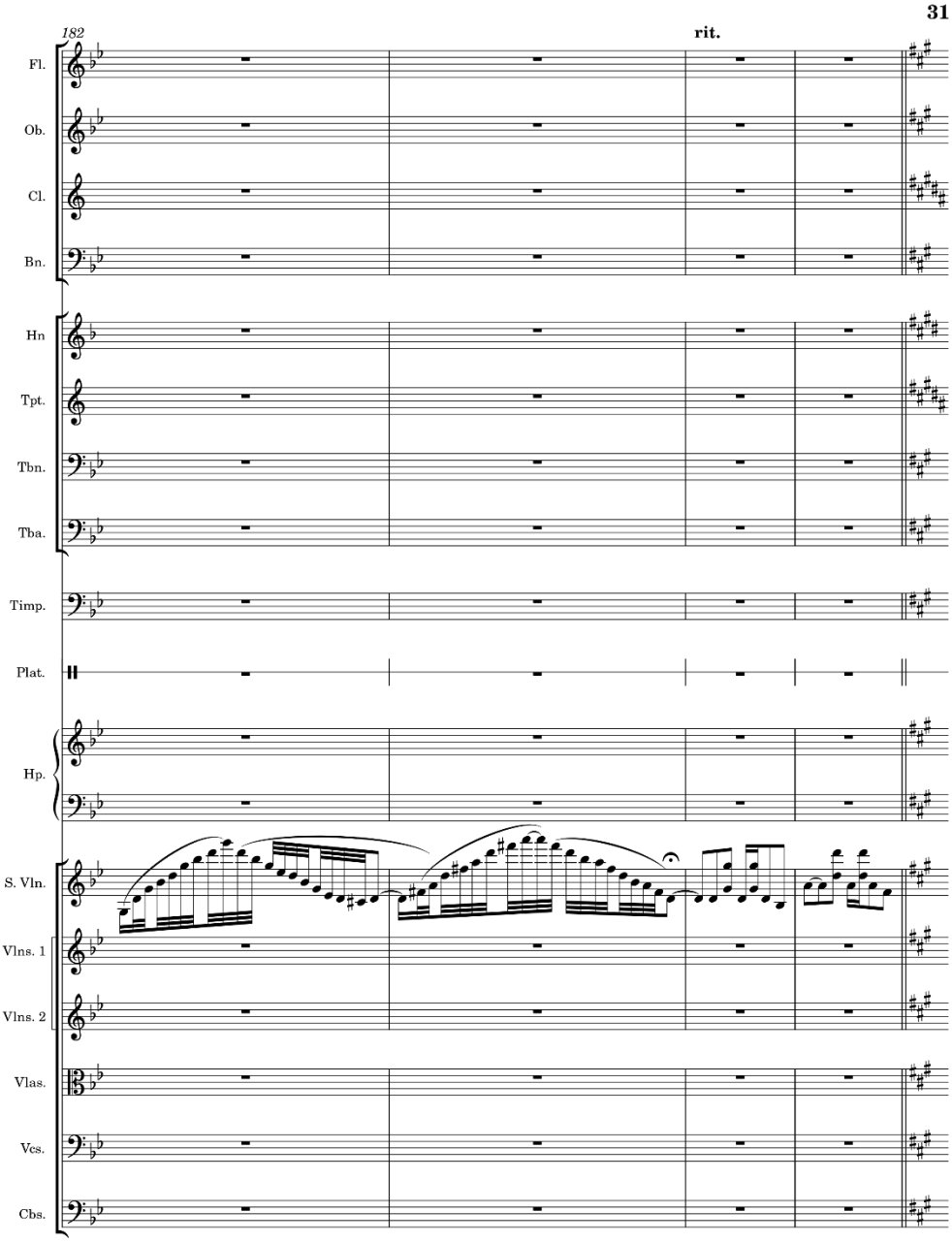

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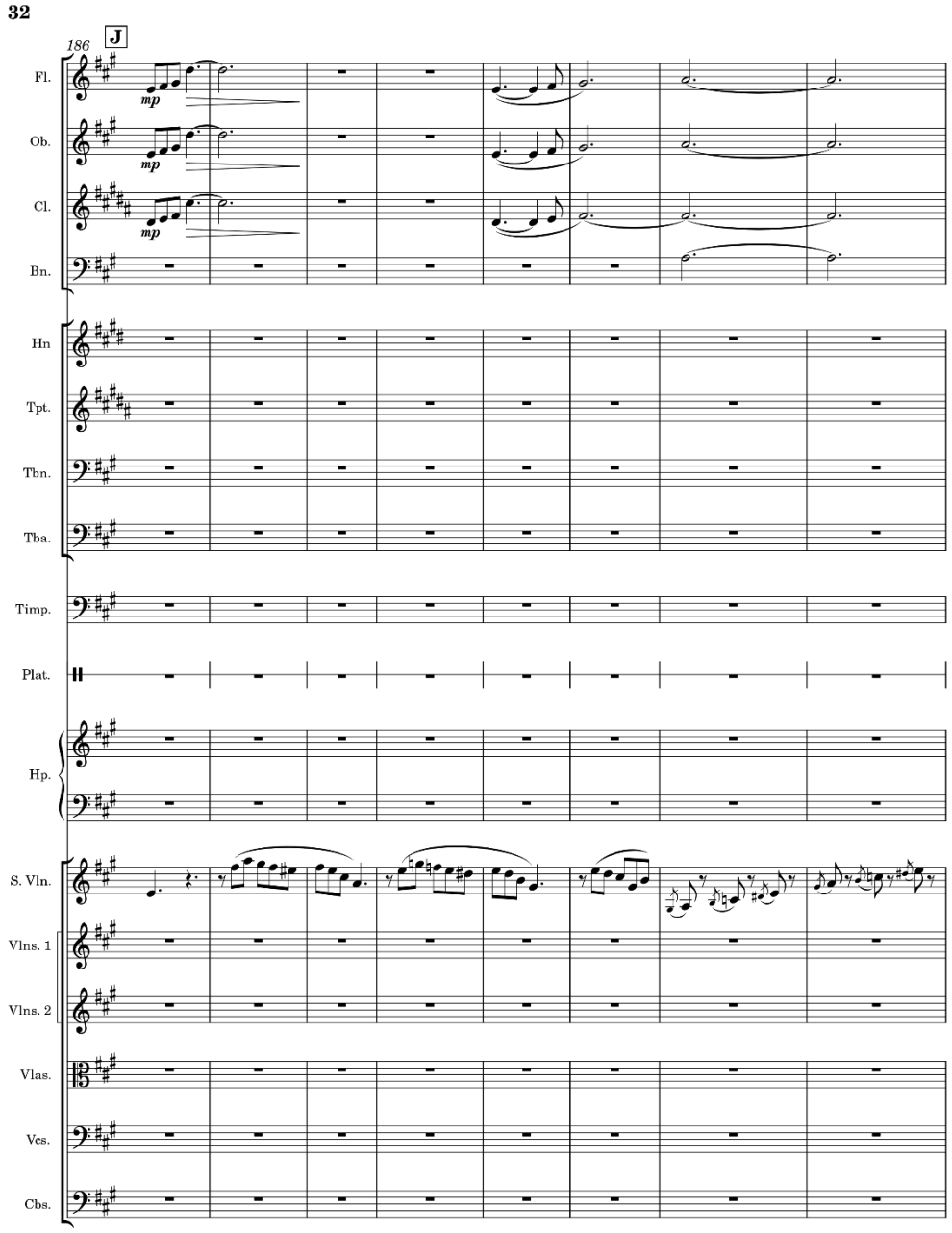
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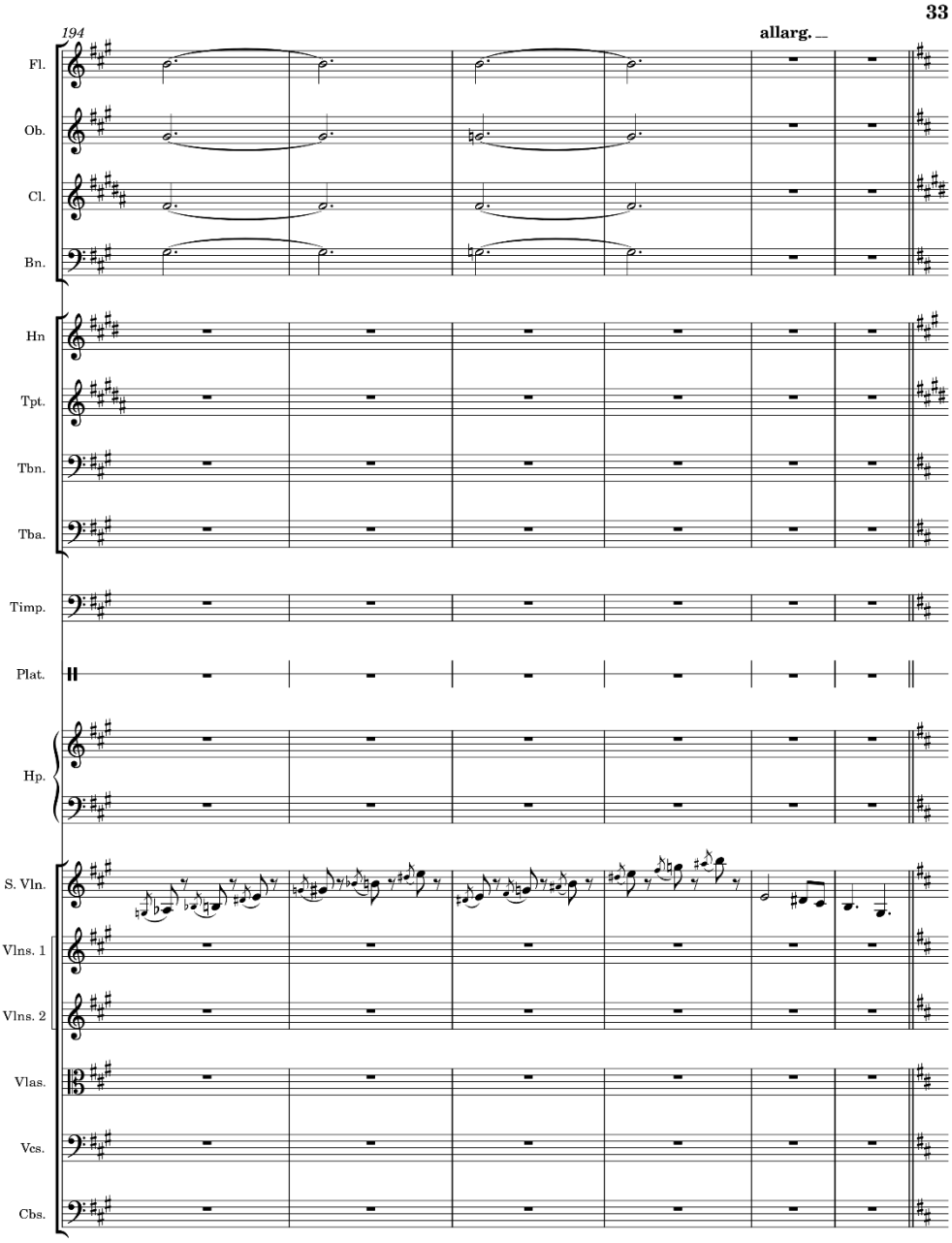

166
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170
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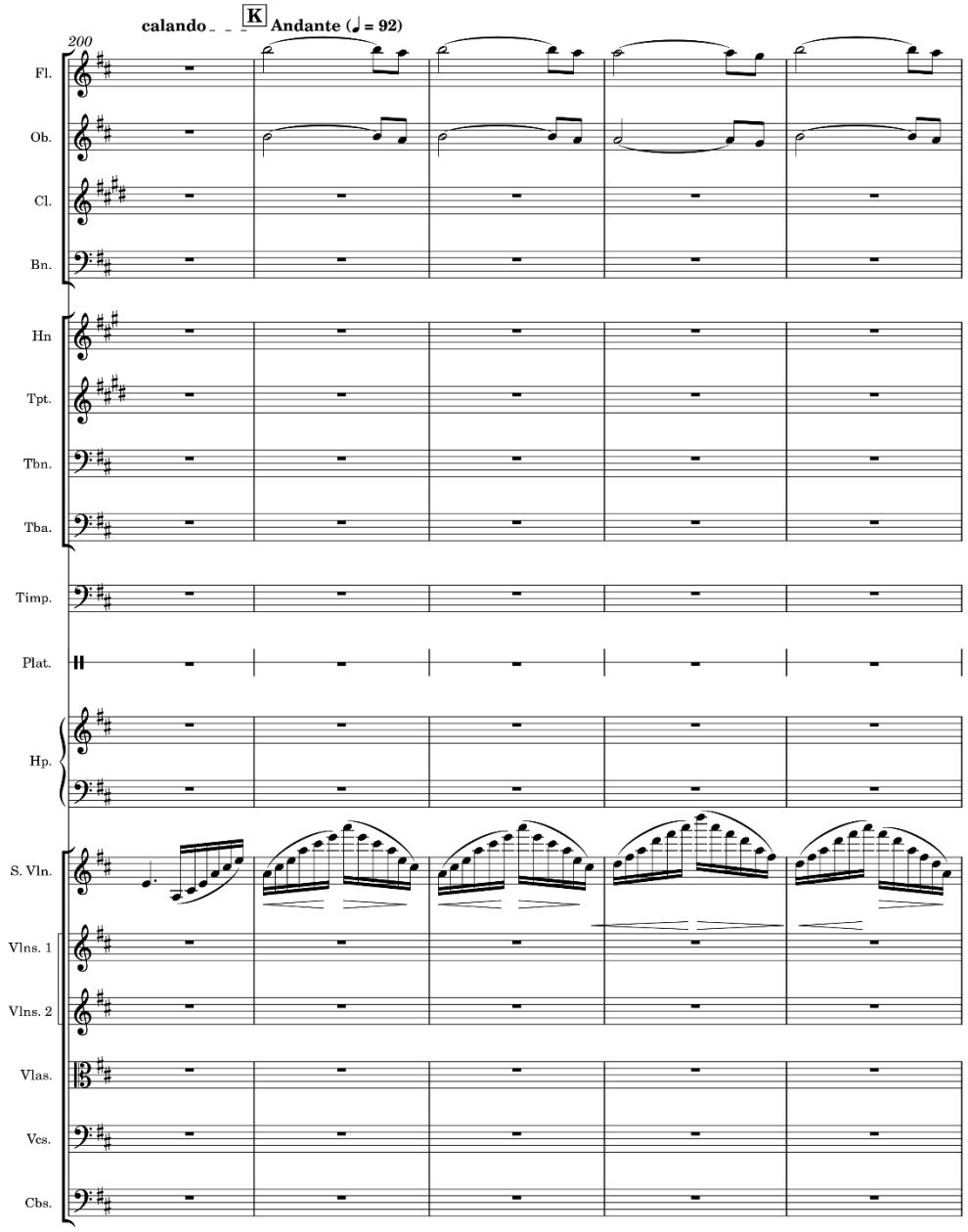

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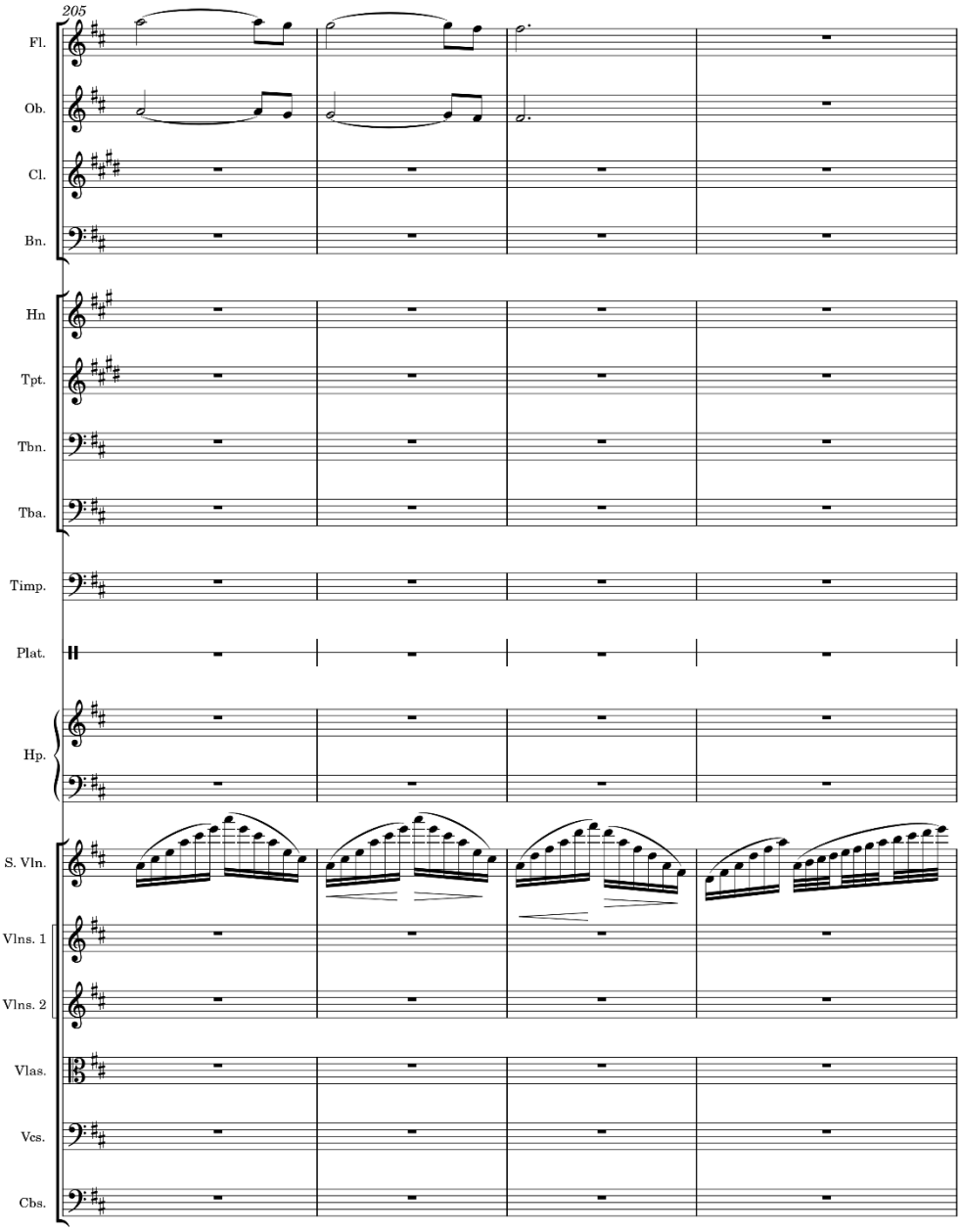

182
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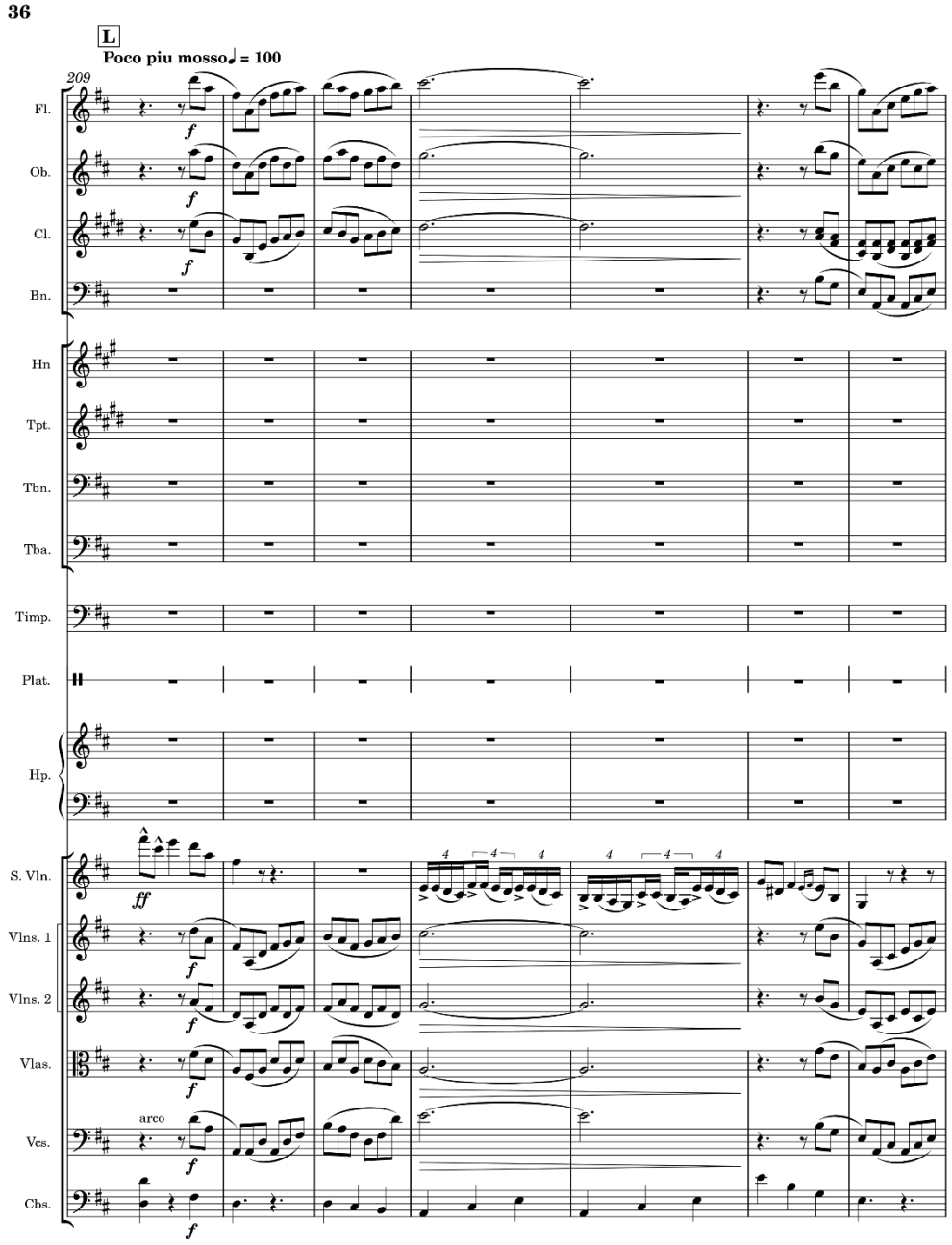

32
186
J
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Ob.
Cl.
Bn.
Hn
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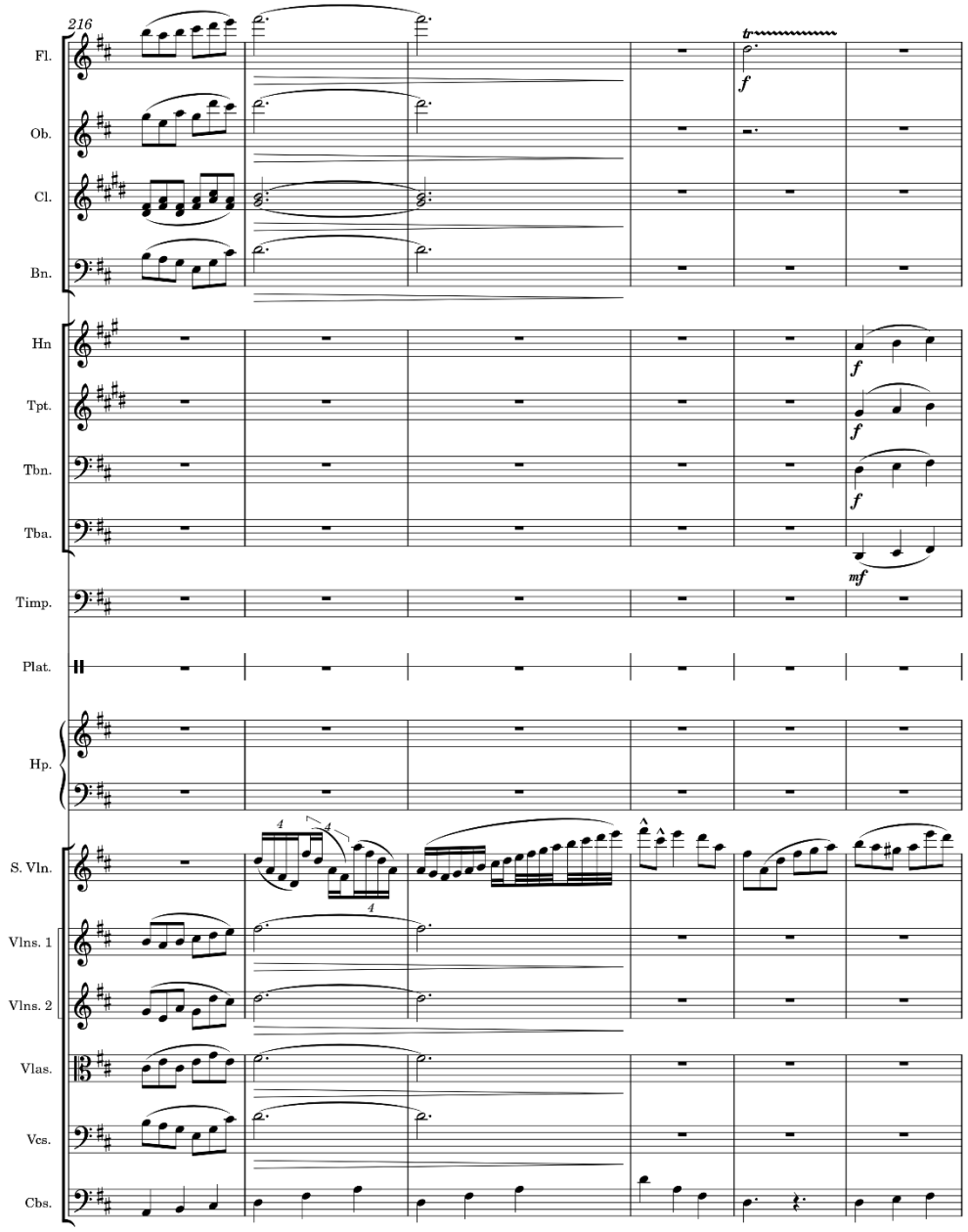

194
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Cl.
Bn.
Hn
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Tbn.
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Cbs.

34
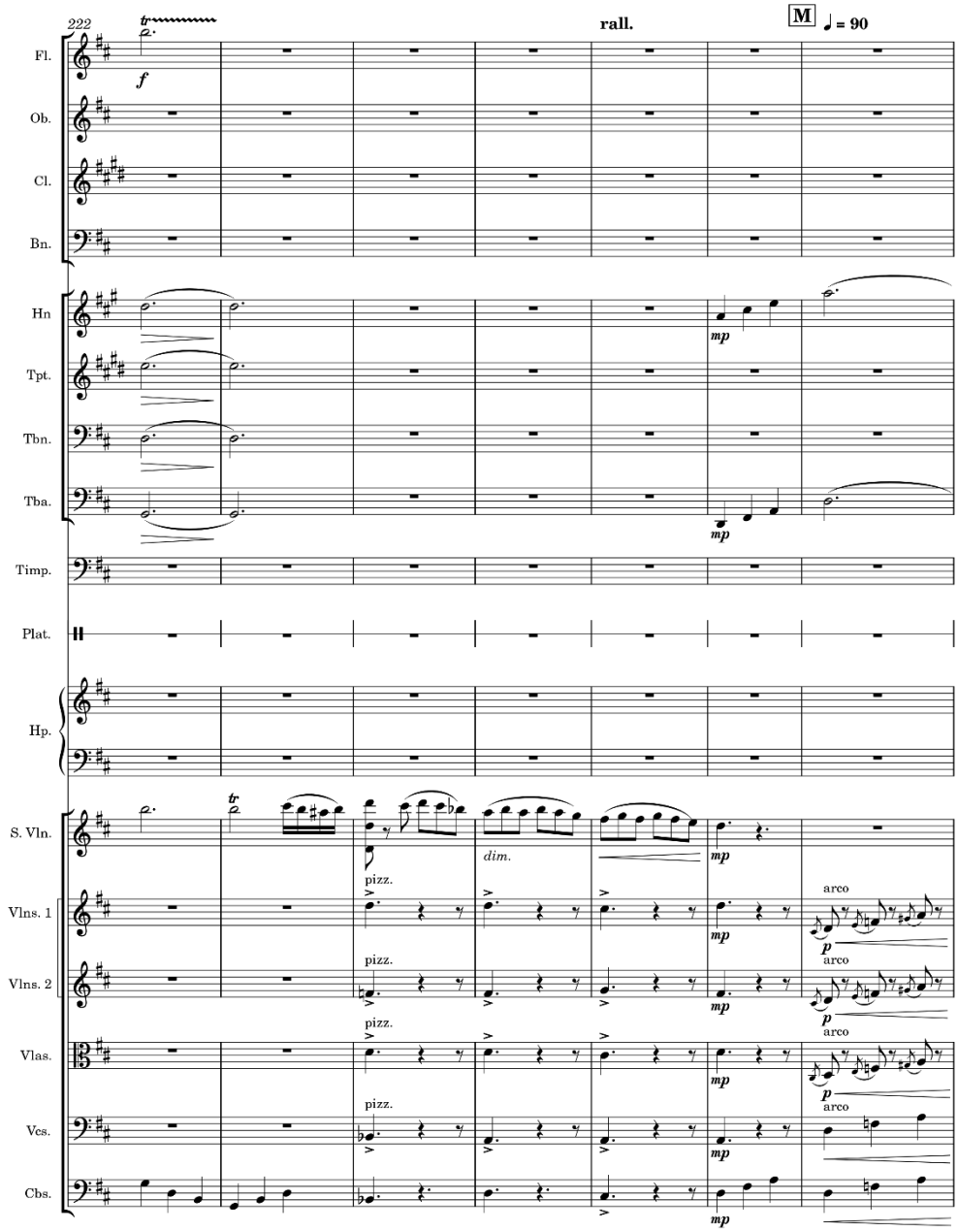

calando
K
Andante (♩ = 92)
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Cl.
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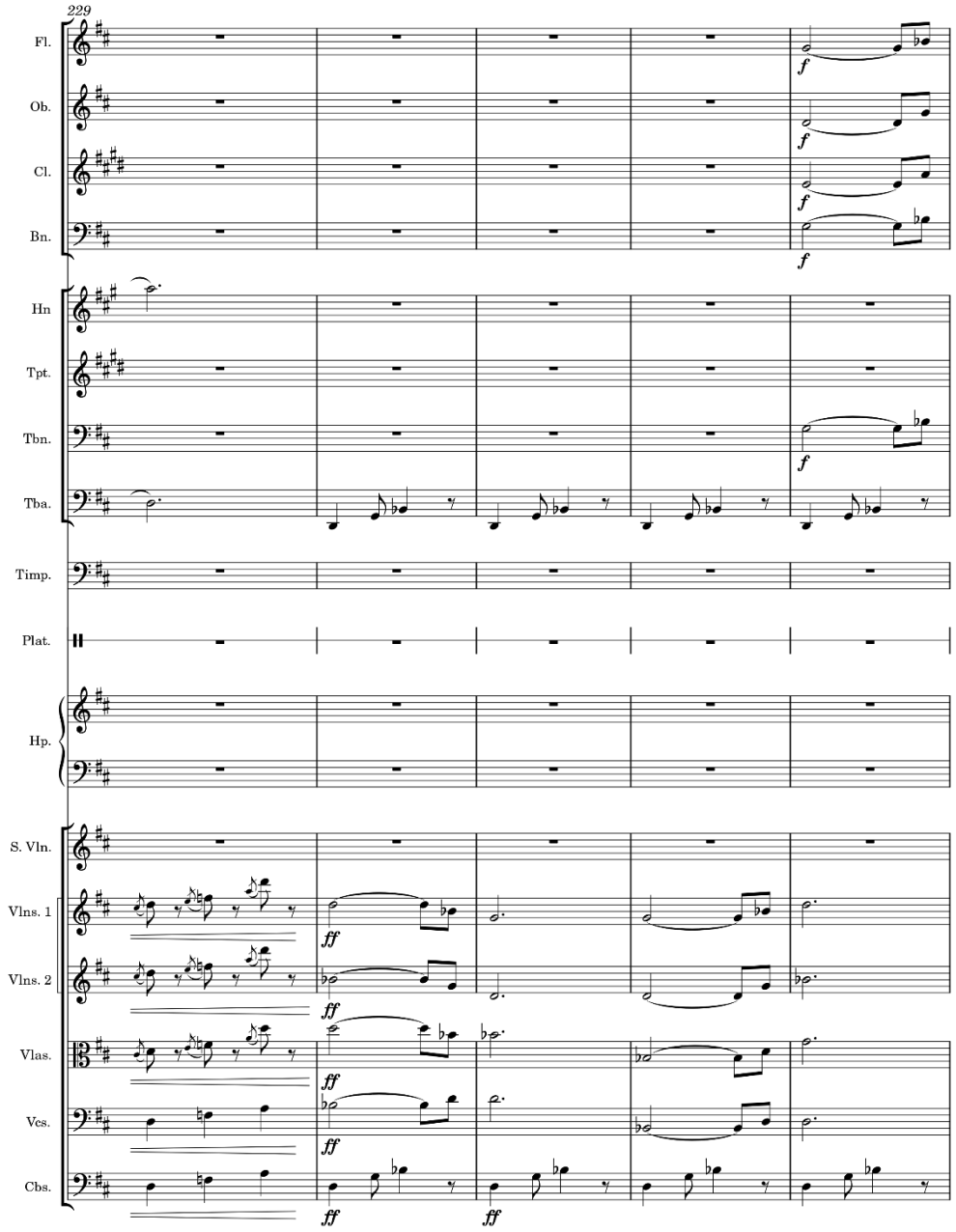

205
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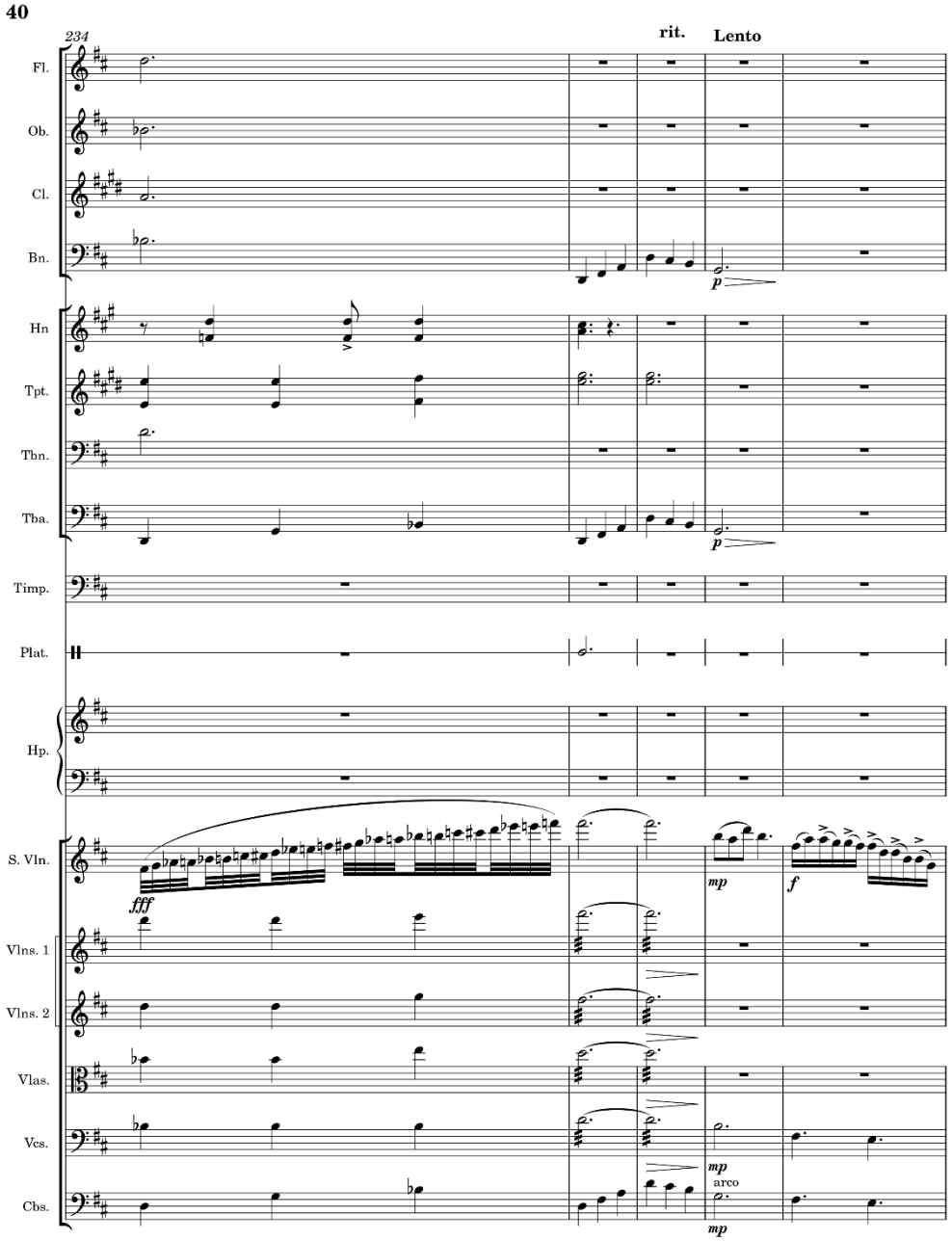

36
L
Poco piu mosso♩ = 100
209
Fl.
Ob.
Cl.
Bn.
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Tbn.
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arco
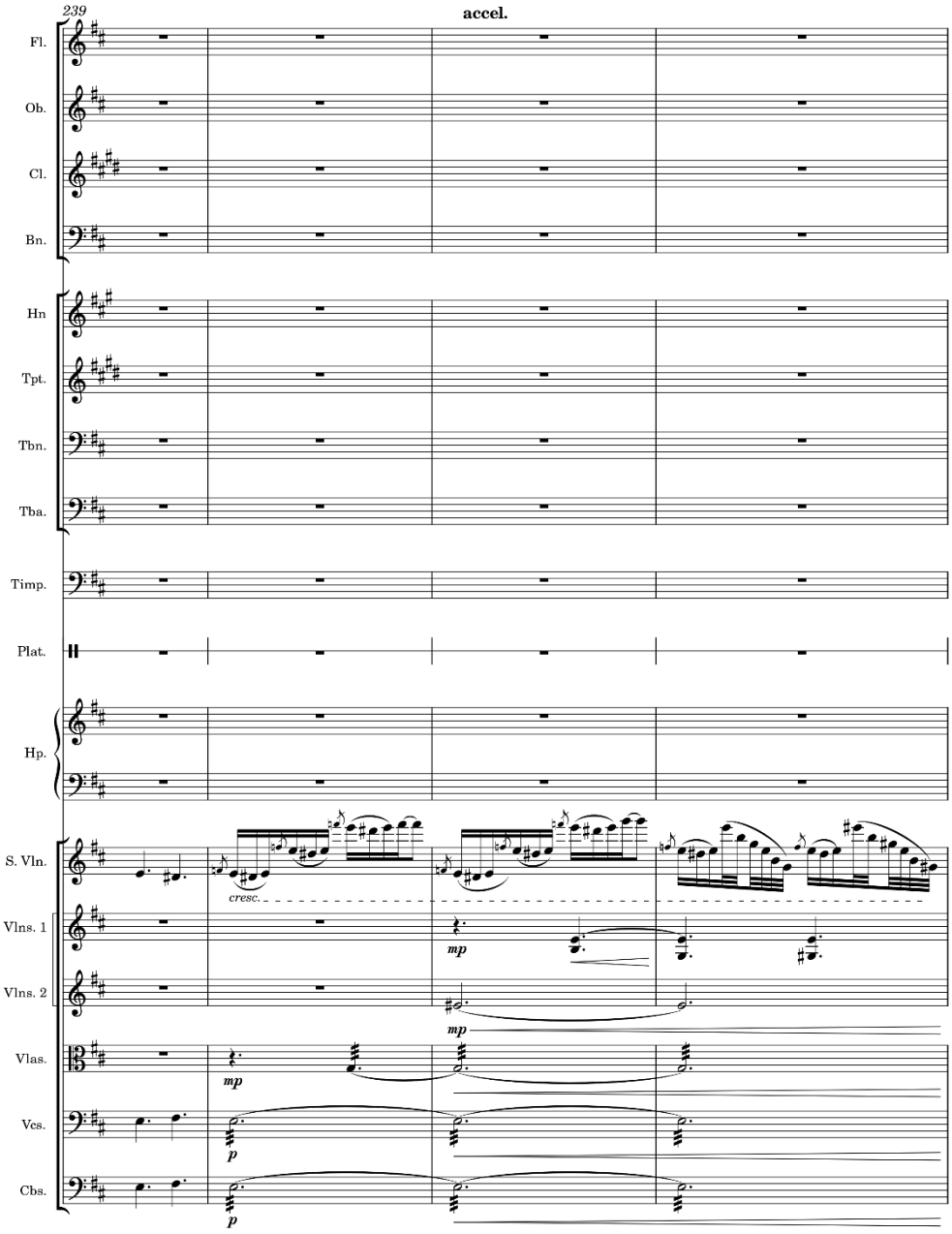

216
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Tba.
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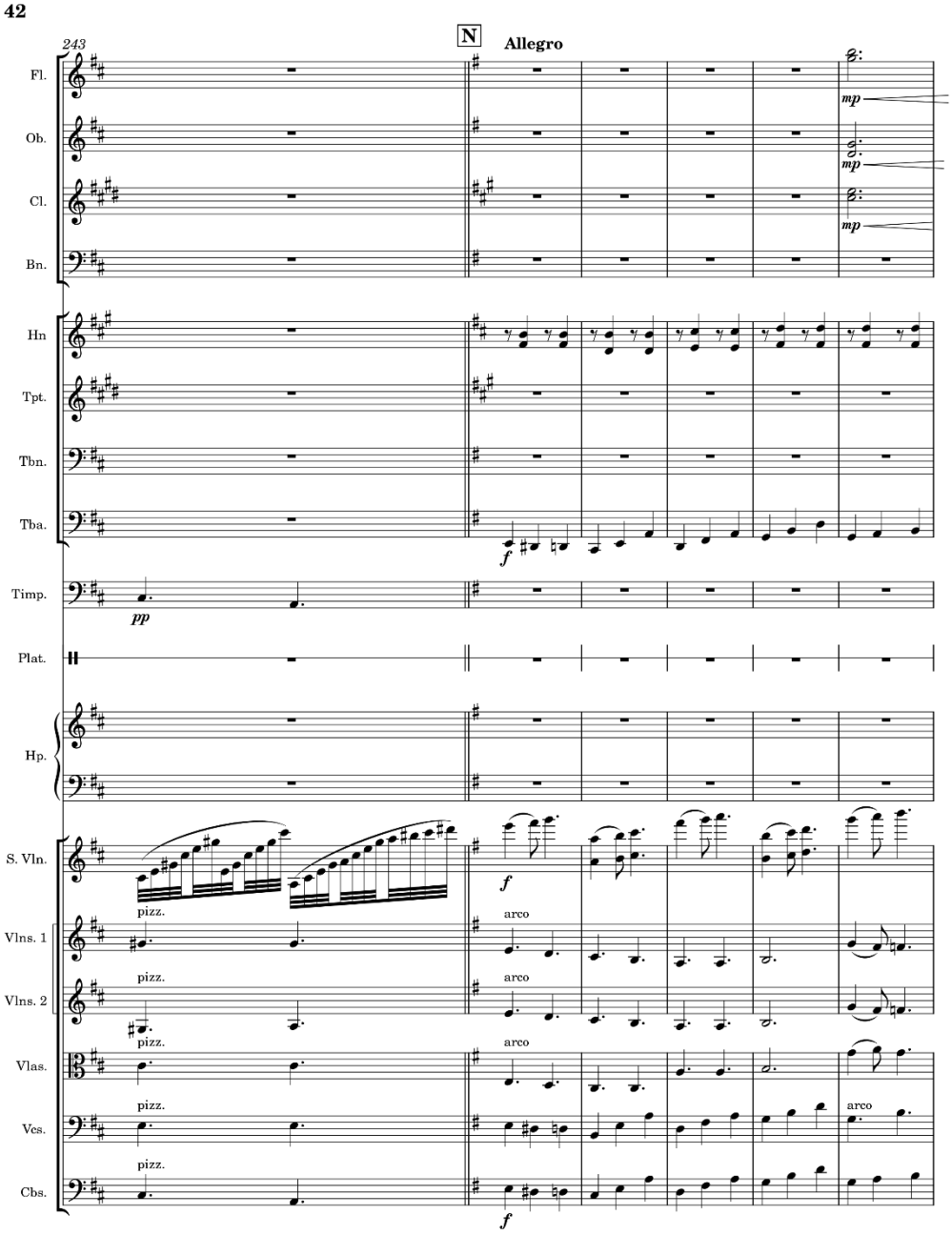
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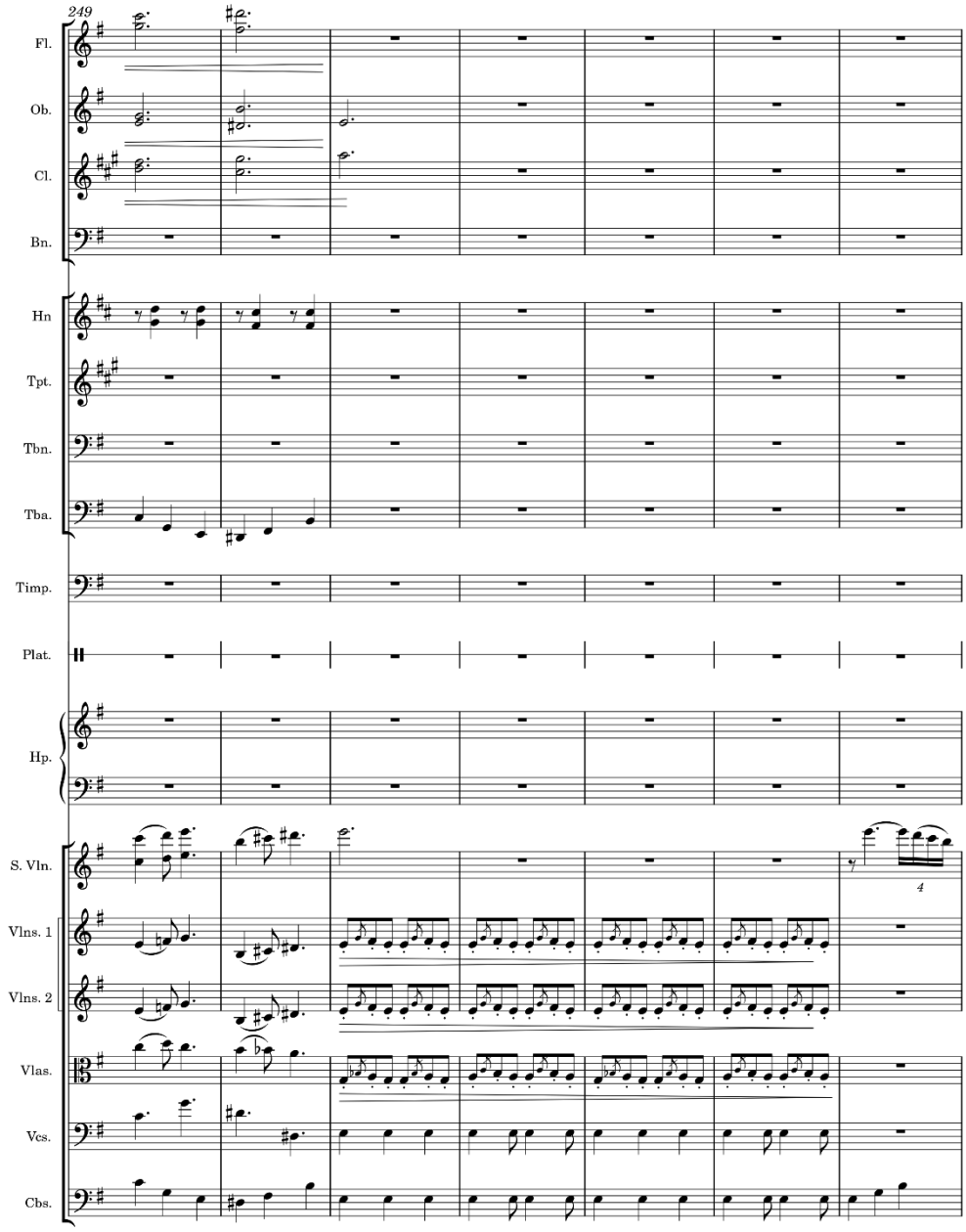

222
rall.
M
♩ = 90
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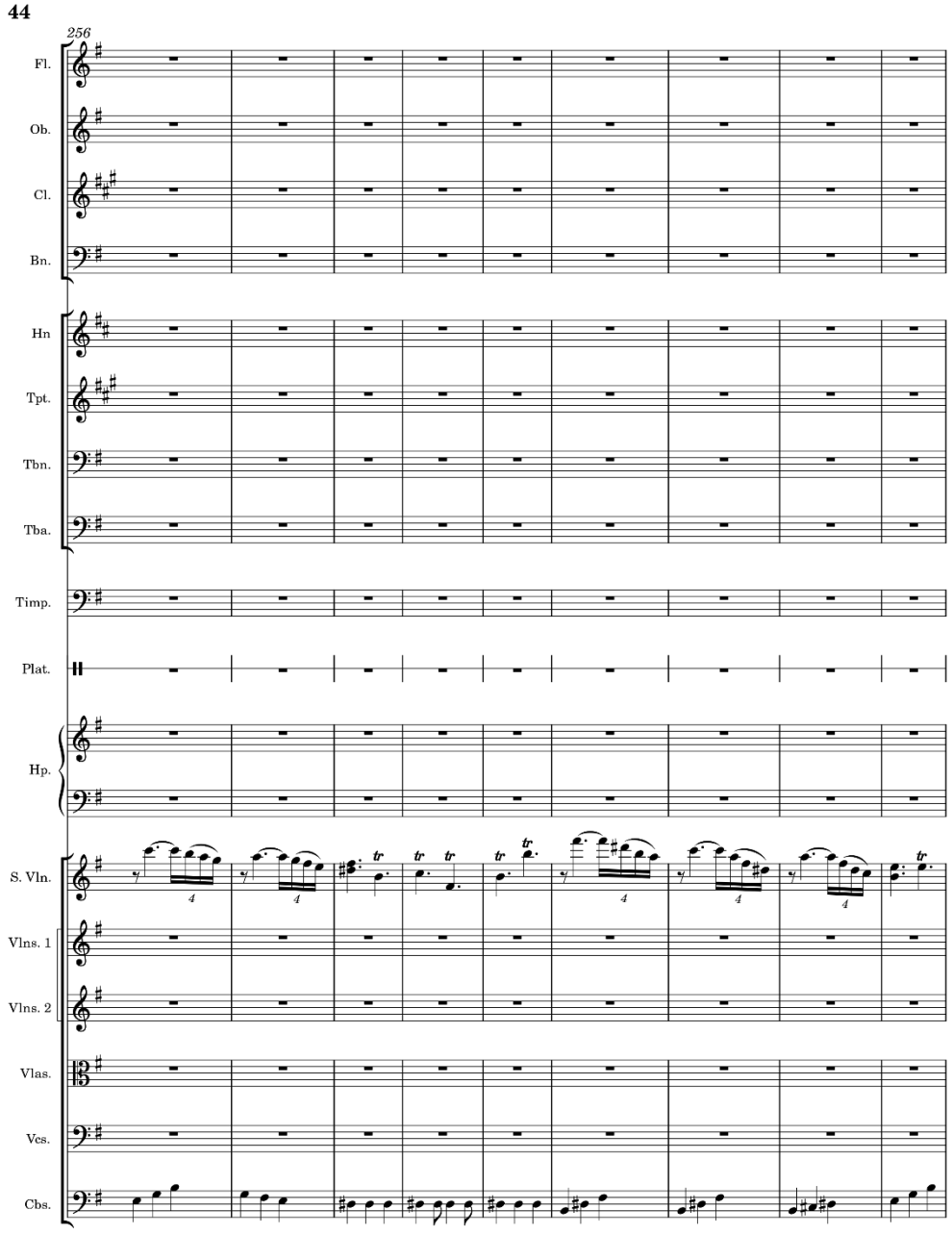

229
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Ob.
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S. Vln.
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Vlas.
Vcs.
Cbs.
f
ff
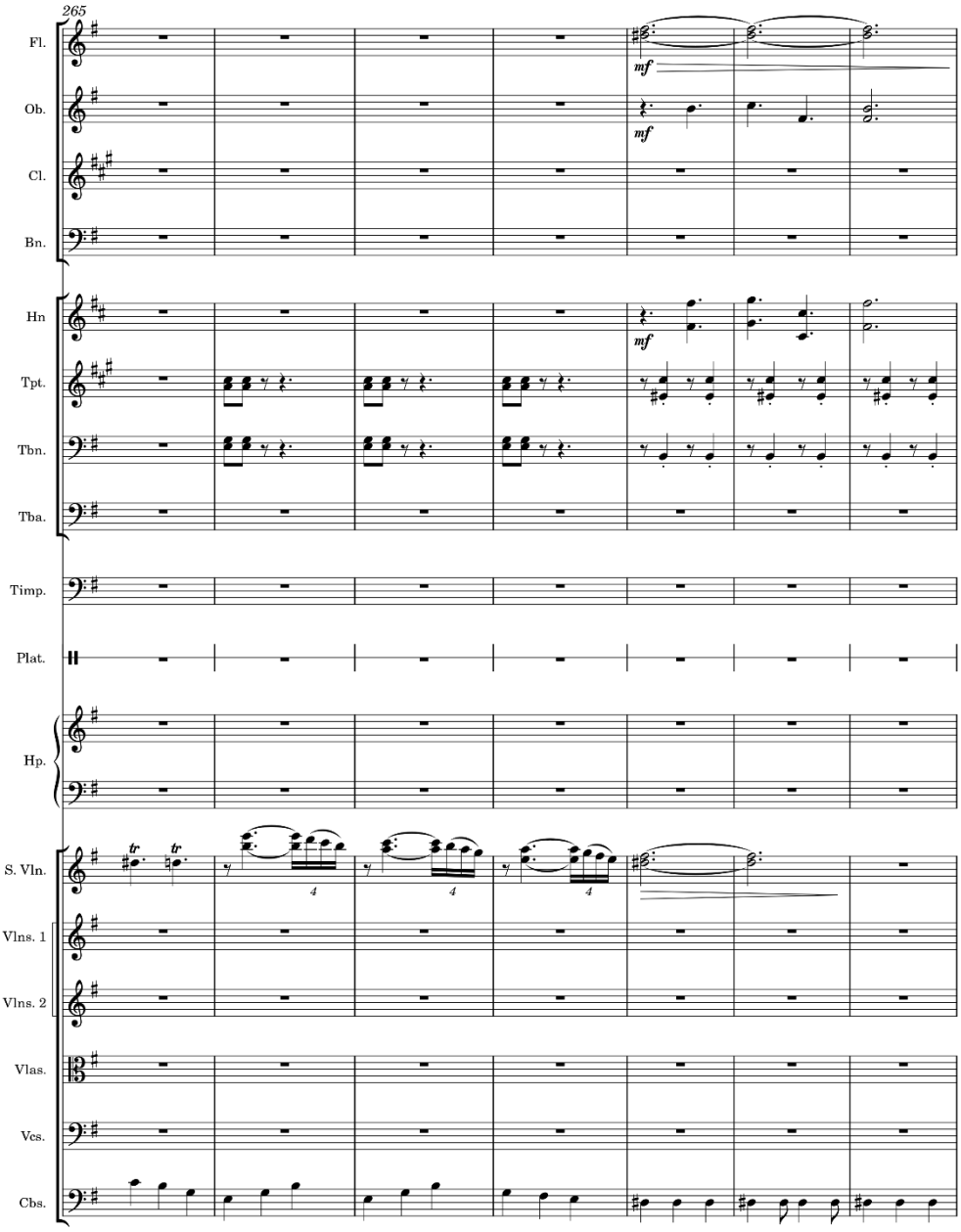

40
234
rit.
Lento
Fl.
Ob.
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Bn.
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S. Vln.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
fff
mp
f
mp
arco
mp


239
accel.
Fl.
Ob.
Cl.
Bn.
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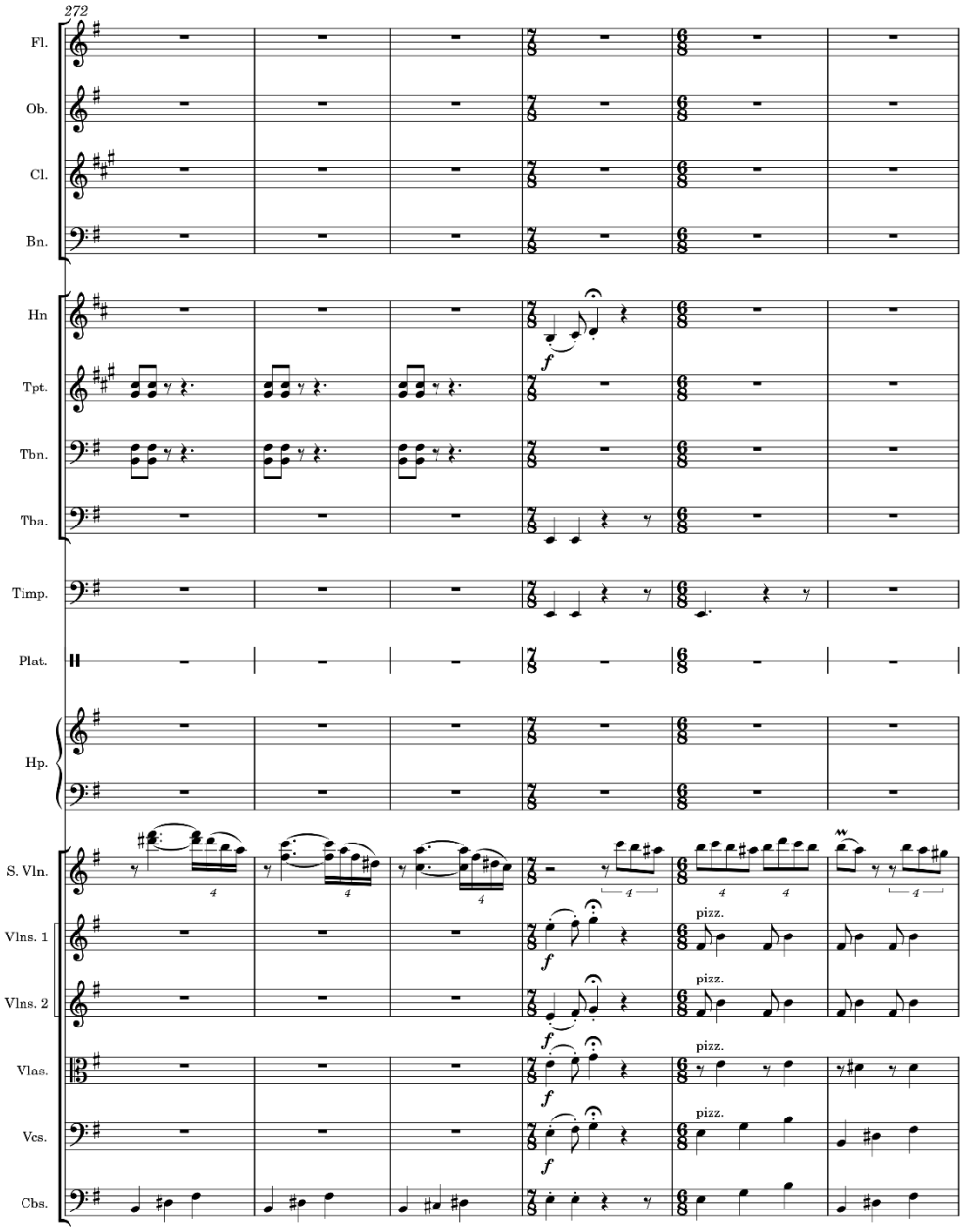

243
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Hn
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Timp.
Plat.
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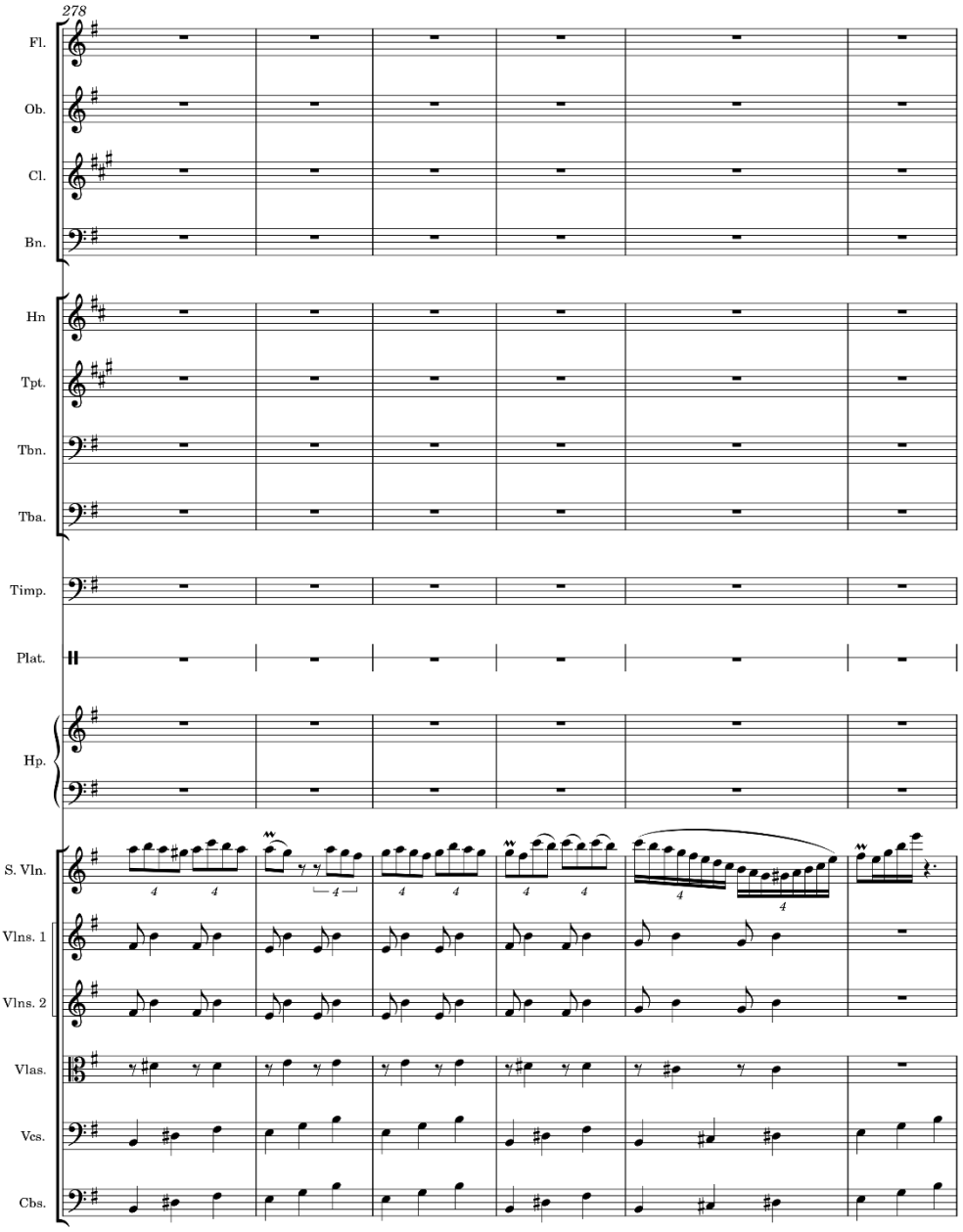

249
Fl.
Ob.
Cl.
Bn.
Hn
Tpt.
Tbn.
Tba.
Timp.
Plat.
Hp.
S. Vln.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
4


44
256
Fl.
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Cl.
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Tpt.
Tbn.
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Hp.
S. Vln.
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Vlns. 2
Vlas.
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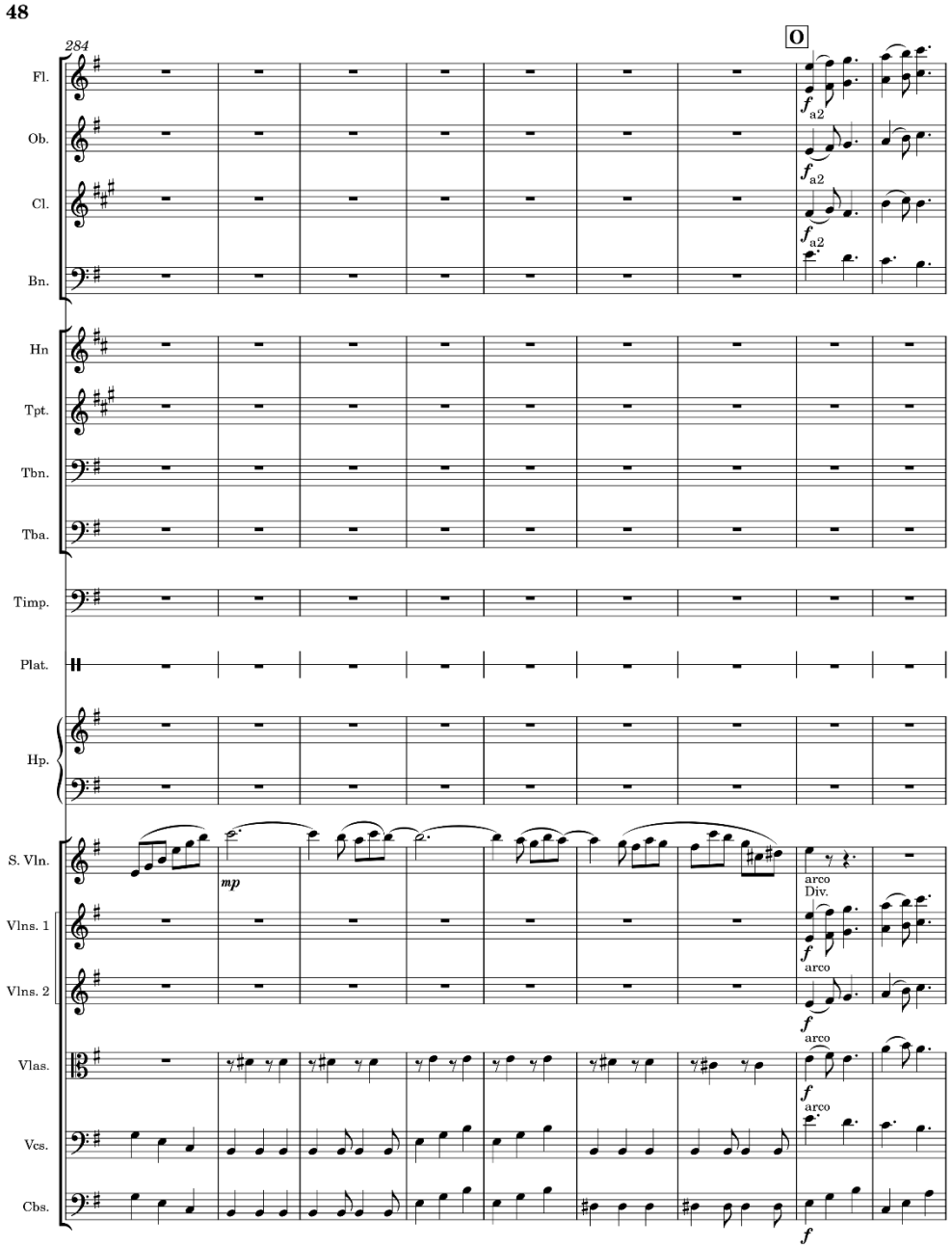

265
Fl.
Ob.
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mf
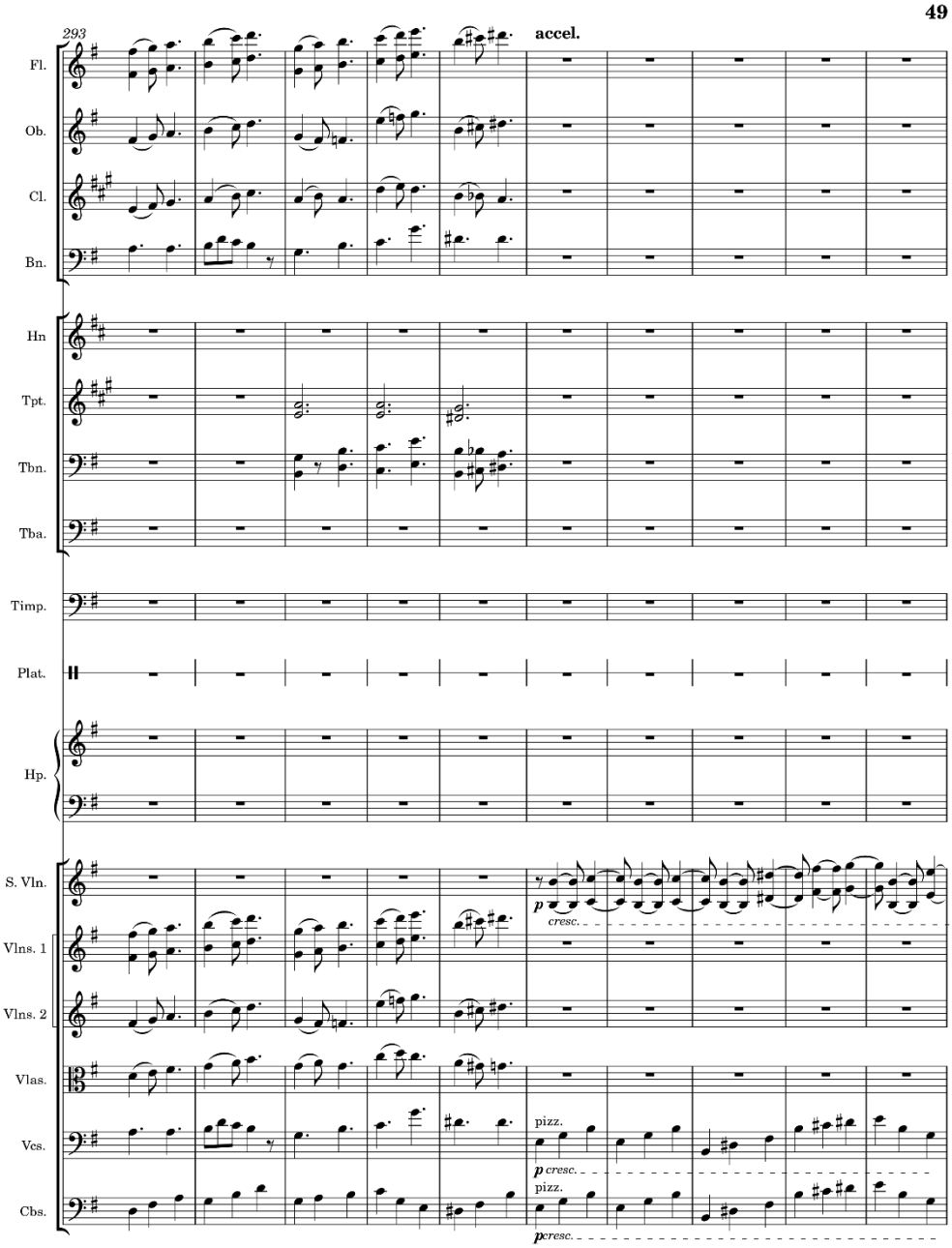
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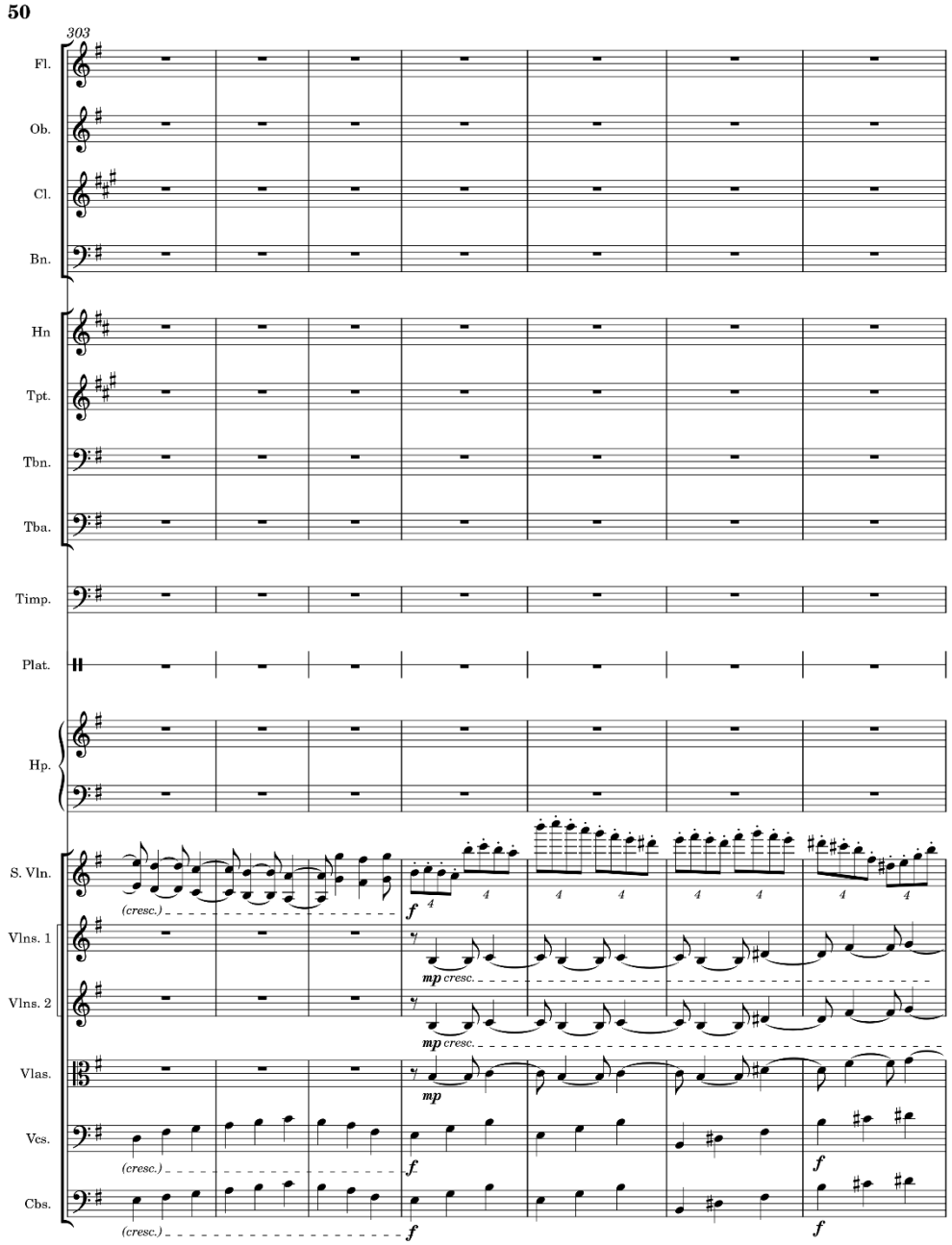

272
Fl.
Ob.
Cl.
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Hn
Tpt.
Tbn.
Tba.
Timp.
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Hp.
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Vlns. 1
Vlns. 2
Vlas.
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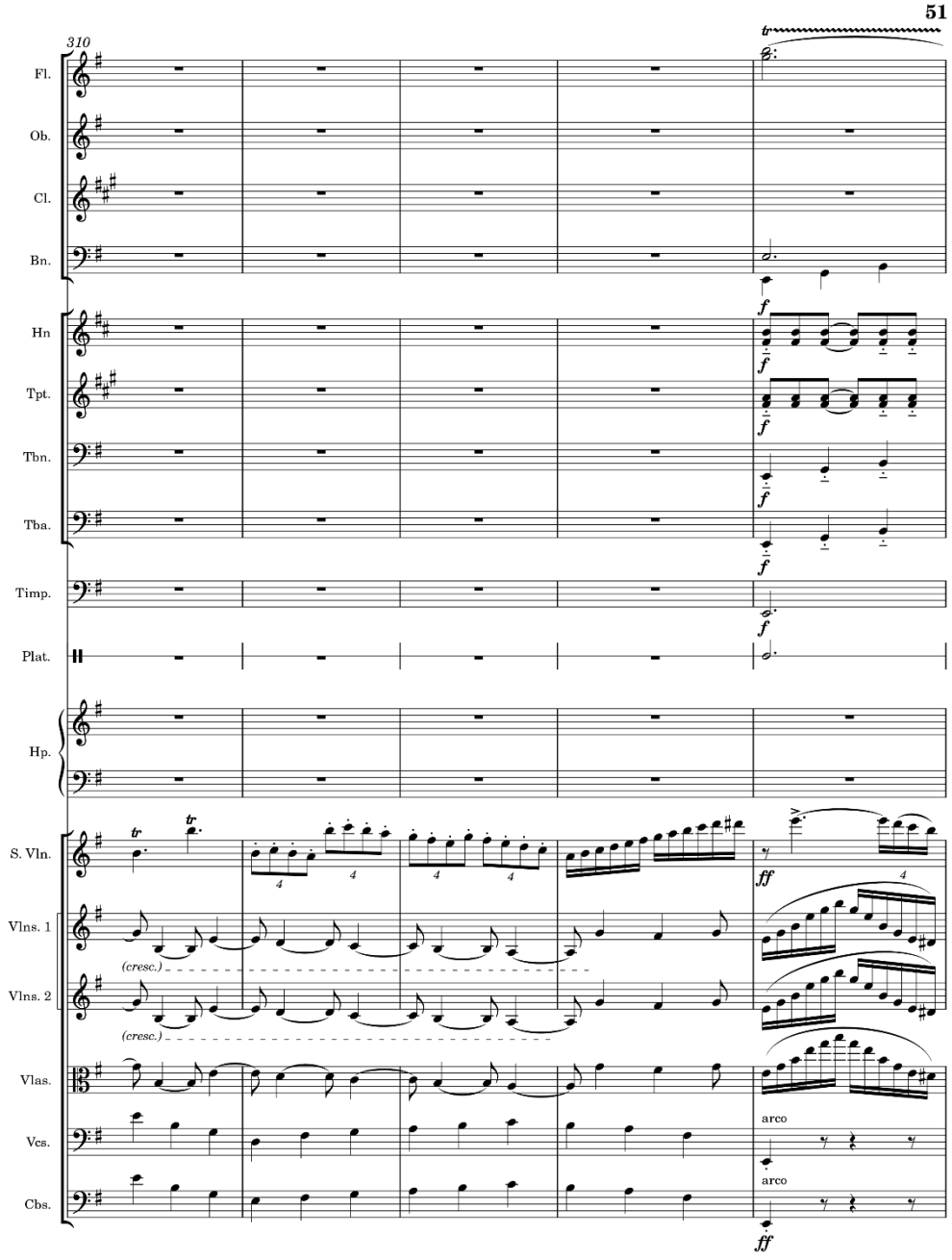

278
Fl.
Ob.
Cl.
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Hn
Tpt.
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Timp.
Plat.
Hp.
S. Vln.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
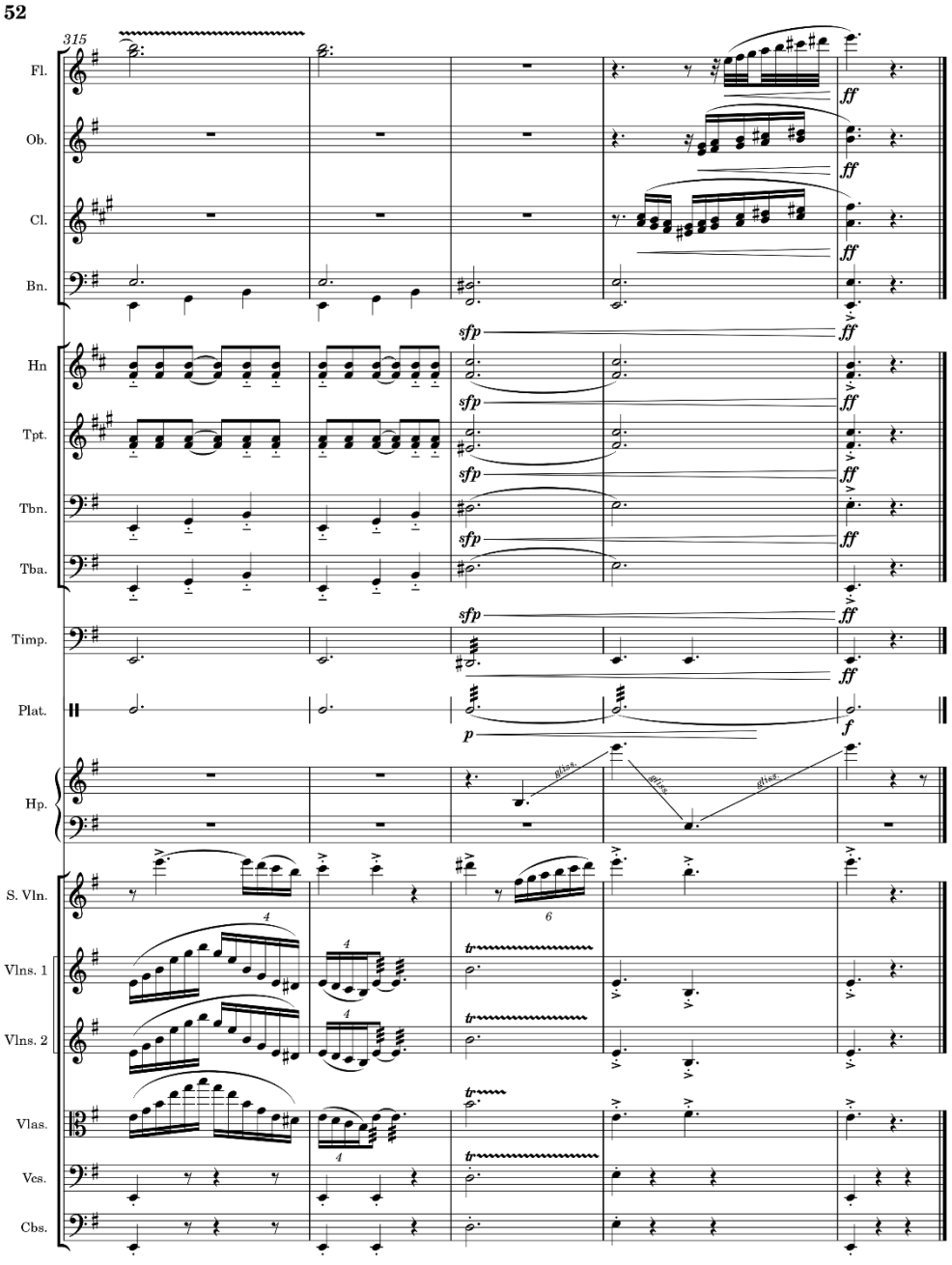
48


284
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Cl.
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Tpt.
Tbn.
Tba.
Timp.
Plat.
Hp.
S. Vln.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
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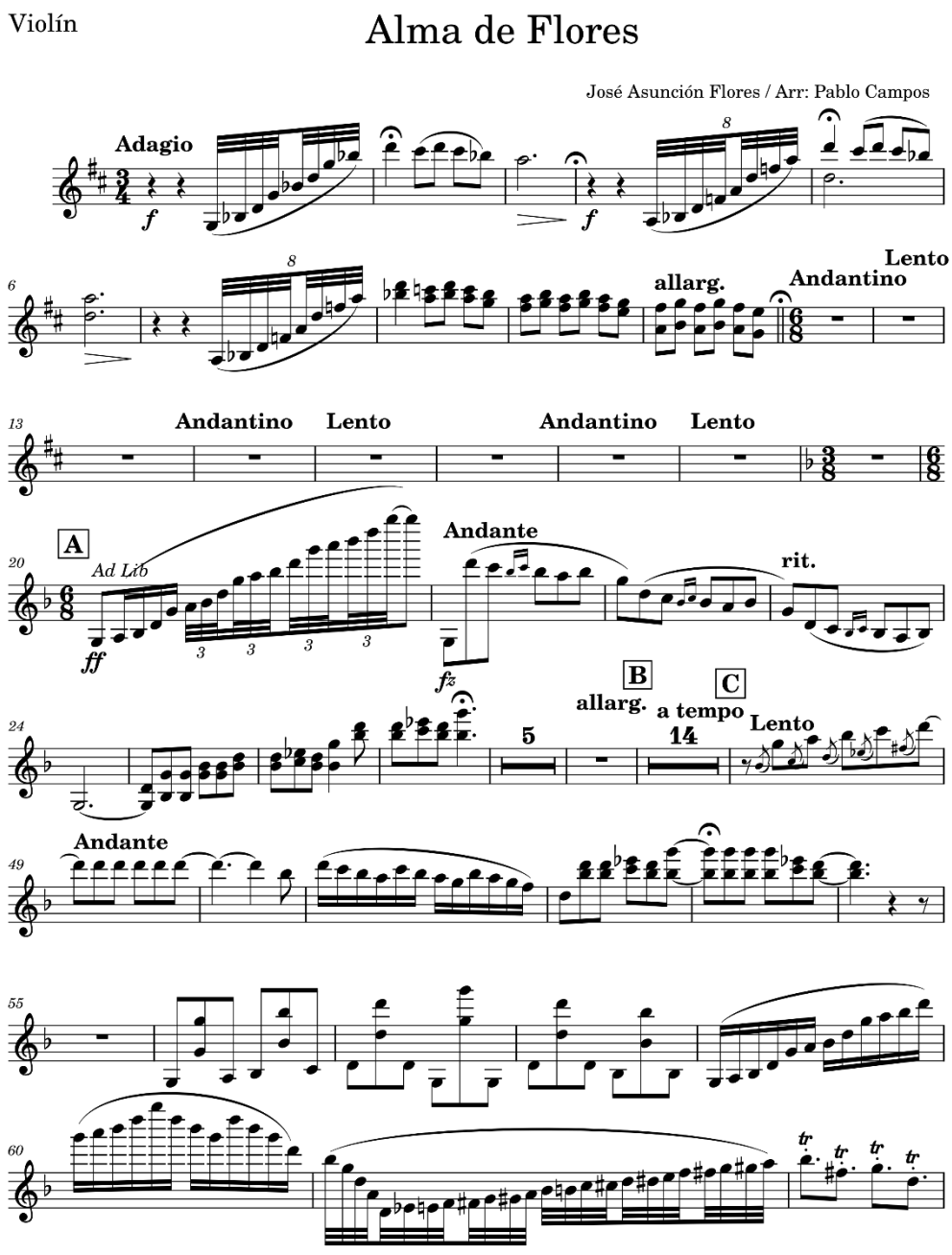

293
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Fl.
Ob.
Cl.
Bn.
Hn
Tpt.
Tbn.
Tba.
Timp.
Plat.
Hp.
S. Vln.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
p cresc.
pizz.
p cresc.
pizz.
p cresc.
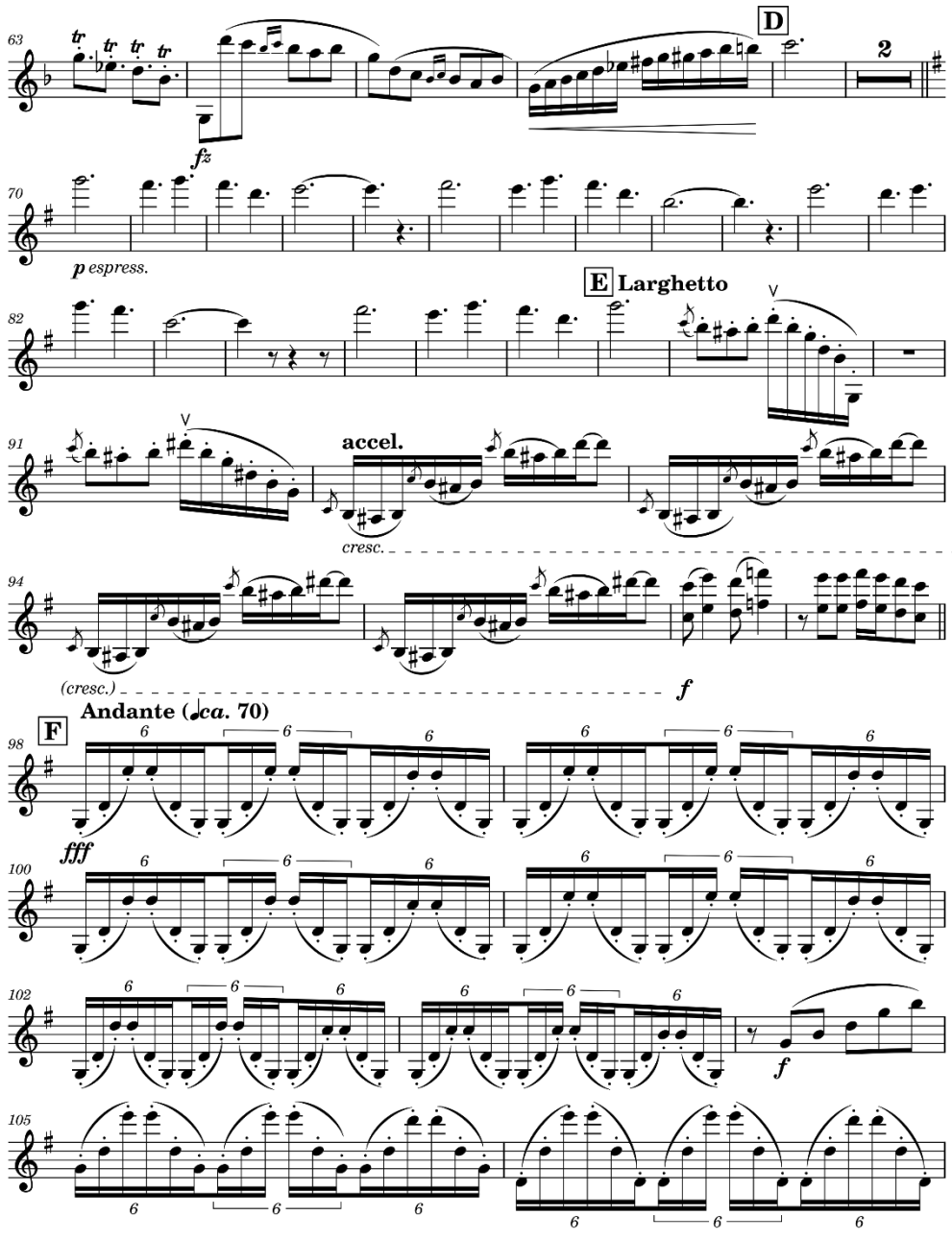

50
303
Fl.
Ob.
Cl.
Bn.
Hn
Tpt.
Tbn.
Tba.
Timp.
Plat.
Hp.
S. Vln.
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Vlns. 2
Vlas.
Vcs.
Cbs.
(cresc.)
f
mp cresc.
mp
4
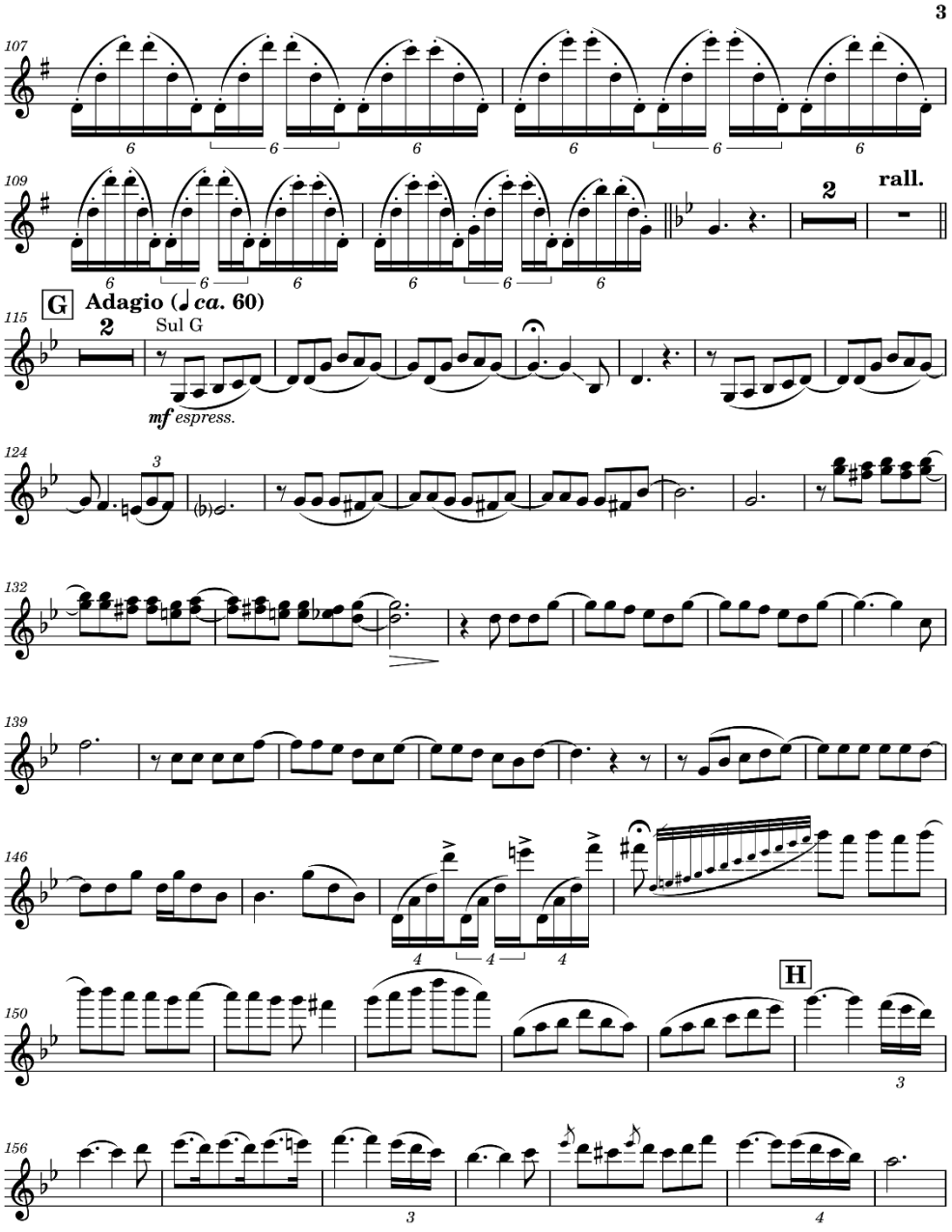

51
310
Fl.
Ob.
Cl.
Bn.
Hn
Tpt.
Tbn.
Tba.
Timp.
Plat.
Hp.
S. Vln.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
(cresc.)
(cresc.)
arco
arco
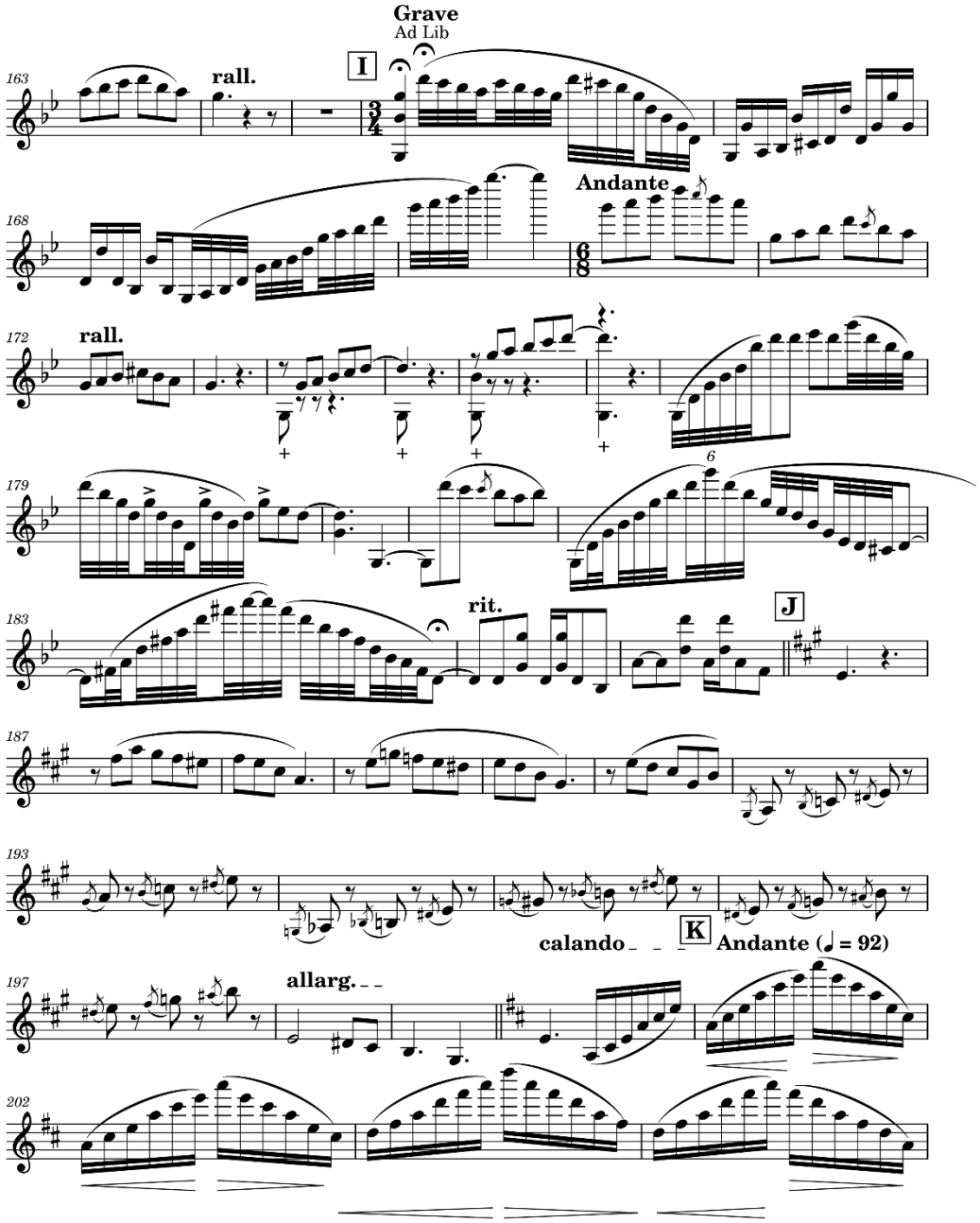

52
315
Fl.
Ob.
Cl.
Bn.
Hn
Tpt.
Tbn.
Tba.
Timp.
Plat.
Hp.
S. Vln.
Vlns. 1
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sfp
p
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4
6
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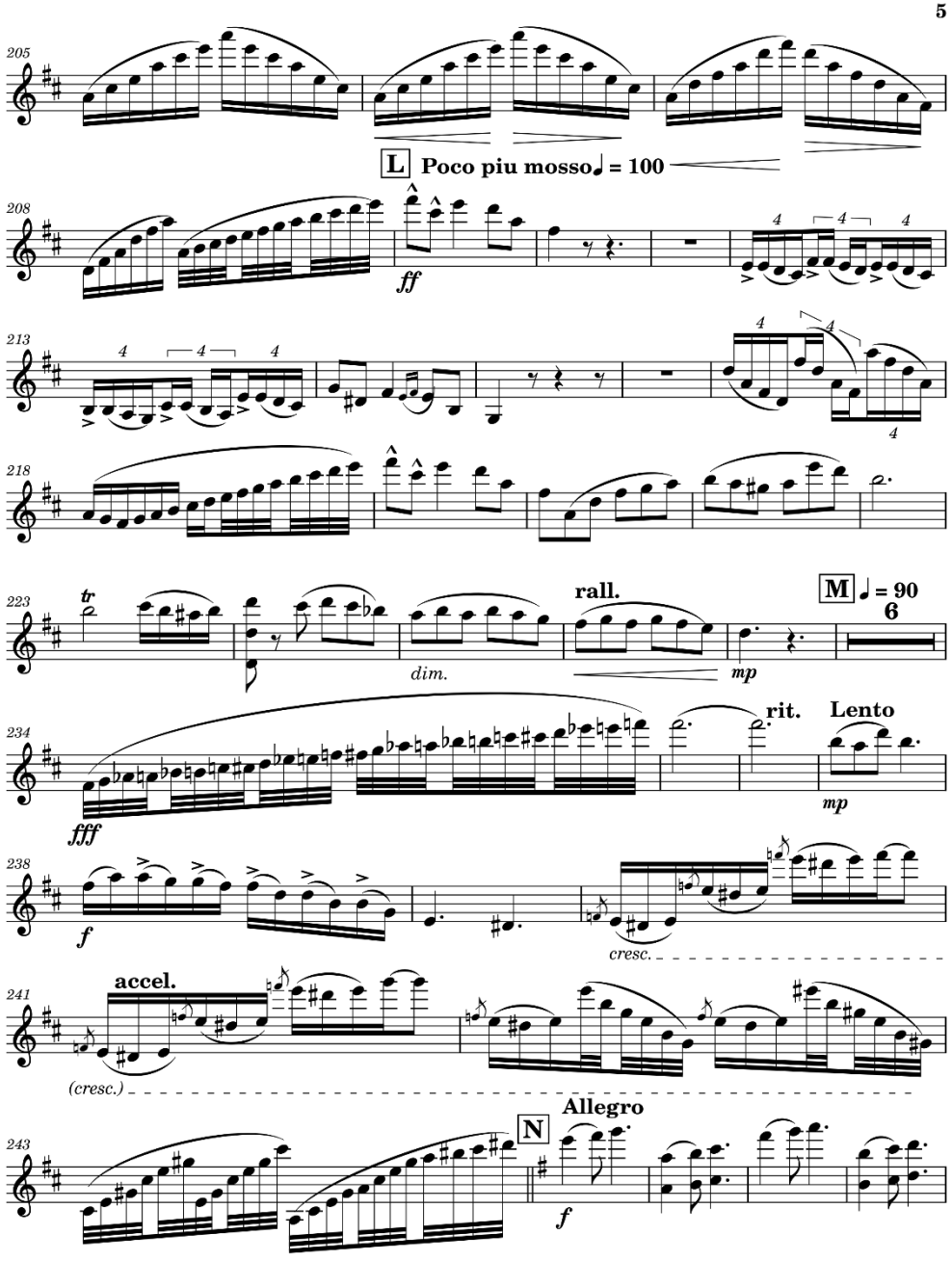
Appendix B: Solo Violin Score: Fantasy for Solo Violin and Orchestra on Works by José Asunción Flores.
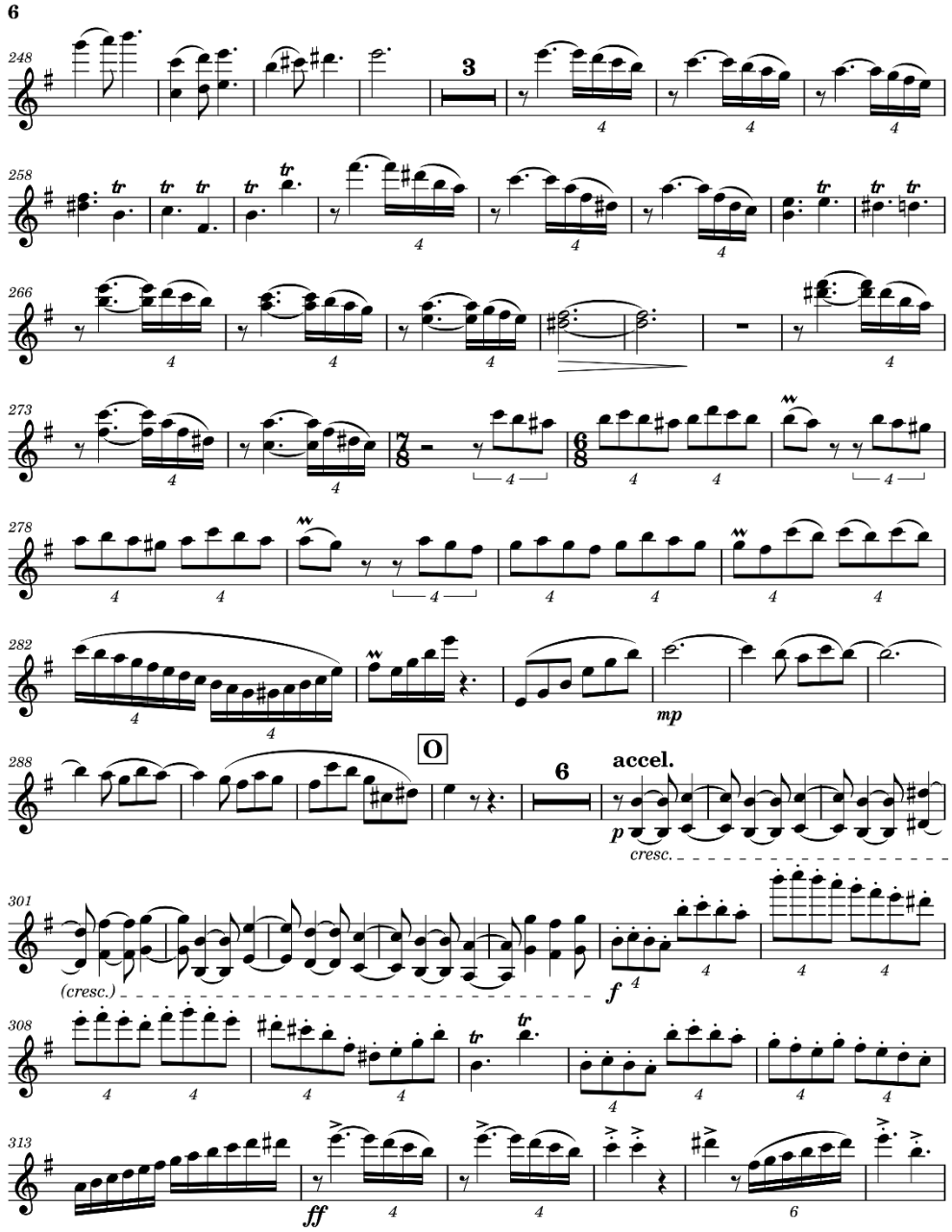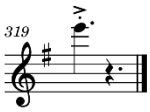



63
D
2
fz
70
p espress.
E Larghetto
82
91
accel.
cresc.
94
(cresc.)
f
Andante (♩ca. 70)
98
F
fff
100
102
f
105


107
109
rall.
G
Adagio (♩ ca. 60)
115
Sul G
mf espress.
124
132
139
146
150
H
156


Grave
Ad Lib
I
rall.
Andante
rall.
rit.
J
K
calando
Andante (♩ = 92)
allarg.


205
L Poco piu mosso ♩ = 100
208
ff
213
218
223
tr
dim.
rall.
M ♩ = 90
6
mp
234
fff
rit.
Lento
mp
238
f
cresc.
241
accel.
(cresc.)
243
Allegro
N
f


6
248
3
258
266
273
278
282
mp
288
O
6
accel.
p
cresc.
301
(cresc.)
f
308
313
ff



7