

Fantasia Sobre 'Cita en la Frontera'

(for voice and Spanish guitar)

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Fantasia Sobre 'Cita en la Frontera' (CELF II)

(for voice and Spanish guitar)

Program Notes

In 1945, my grandmother on my mother's side worked as an extra in a film featuring Libertad Lamarque. The name of that film is *Cita en la Frontera* (translatable as 'Meeting/Date/Encounter At The Border'). It is an early movie by L.Lamarque who later became one of the biggest movie stars of the Spanish-speaking world. Until I recently watched *Cita En La Frontera*, I wasn't aware of the extent to which films of this time had shaped both of my grandmothers' mannerisms, body language, and their voices (specially, their singing voices). *Fantasia*...is an oneiric and nostalgic account of that kind of 40's glamour, at once shy and loud, at the same time proper and unapologetically melodramatic.

Performance Notes

Voice

Slight amplification is recommended for the voice

Text in Spanish is in italics, text between brackets is sounds and phonemes



Percussive sound: The vowel is silent



Black Circle on top of the staff: cover mouth with both hands



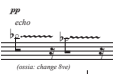
M(nm): 'trill between an 'M' and an 'N'. The vowel below the 'nm' modulates the timbre of the trill



Square notehead: breathy sound modulated by the vowel between parenthesis. End the gesture with a sudden 'T' sound



Wiggly note head: whistling in no specific pitch. If this notation is featured on an F6 whistle an unspecified high (comfortable) pitch



Small-round-empty notehead: whistle the specified pitch



Sighing glissando: gliss down to no-specific pitch, like a sigh



Wha-wha mute trumpet effect: sing the featured vowels with a nasal kind of voice voice imitating a trumpet performing with a wha-wha mute



Quick and sudden glissando from the specified note to highest possible (comfortable) pitch. This effect is required to be performed both sung and whistled.

Guitar

Slight amplification is suggested for the guitar

The tuning of the guitar is the following: 6=C, 5=F#, 4=C#, 3=G, 2=B, 1=Eb. The score is written "tablature style". Only the fingering is provided, not the sounding pitches



Air sound produced by caressing the three lower string going from I to XII



High pizzicato: they are obtained by softly pressuring (harmonic pressure) the strings towards the middle of the sound hole



+: Hammer on

Mute: mute with the heel of the right hand close to the bridge

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to Hasco Duo

Flowing. Seamless. Somewhat comic in character

I.

♩ = 76 (+/-)

Voice

[O] [KA] [O] → [EP] luz WH [KA] M(nm) → bo - ca
U → A

Guitar

pp delicate

4

Voice

[U] H(a) → (T) a[L] - ma WH tu A → E [KA] M(nm) - U -

Guitar

pp espress. mf pp pp

match singer's pitch as much as possible

pp

sfzpp

8

Voice

na - da I → E vi - da mi - vi - da [M] → [O]

Guitar

mp p sighing simile mp exuberant p mf

echo

sfzpp

12

Voice

[TO] [KA] WH | *pp* | *p* *sighing* | *mp* | *pp sub.* | *mf* | *p*

dul - ce lu - ce - ro cas - ca - bel

Guitar

A tempo

II.

♩ = 76 (+/-)

Voice

mp | *p* | *pp* *echo* | *mp* | *pp* | *p* *sighing*

M(nm) | [I] → [E] | WH | *(ossia: change 8ve)* | co - ra - zón | WH | a - mor

Guitar

pp vib. | R.H. | muted

20

Voice

nasal pp | *mf* | *p sub.* | *mf espress.* | *pp* | *mp* *rall trill speed*

U → A | bo - ca a - mor | [A] | [M] → [E]

Guitar

(ossia: change 8ve) | WH

B

24

Voice

mp | *p* | *mf* | *p*

WH | *(ossia: change 8ve)* | [E] [I] | men - ti - ra | [U] | [ID] | men - ti~ | [U] | [ID]

Guitar

muted | do not rearticulate

28 *Solo, liberamente*

Voice: *pp* WH *mp* M(nm) → [O] *p espress.* do - lor *mf espress.* mi mal *pp espress.* [A] → [OP] [U]

Guitar: *Molto rallentando. Independent from voice*

32 *A tempo*

Voice: *pp espress.* [A] → [OP] *pp* [A] [U] [A] WH *mf sighing* un a - mor *p* [U] *pp* WH

Guitar: *pp* *muted* *(highest possible pitch on 5 and 6)* *pp*

36

Voice: *pp* WH *pp* O → I I → E *mp exuberant* llo - rar *mf simile* ri - en - do *f p sub.* [M]

Guitar: *(Artificial harmonic. Match singer's pitch. Imitating voice as closely as possible)*

40

Voice: M(nm) O → I

Guitar: *pp whispered*

III.

A tempo

♩ = 76 (+/-)

Voice

mp *mp* *mf* *express.* *mp* *mp* *pp*

A → O I (E) ri - e [PO] [I] [O] ri - o M(nm) U

Guitar

pp

51

Voice

pp *mf* *exuberant* *p* *sub.*

WH → O mi bo - ca se ri -

Guitar

molto vibr *pp*

do not rearticulate

RH + behind the finger ord

RH + behind the finger

55

Voice

nasal *f* *f* *mp* *playful* *pp*

e [A] [O] U → A U → A [DO] [MI] WH

Guitar

WH U → li(d)

(ord) muted

pp

59

Voice

p *mp* *talking* *pp*

M(nm) [O] → [U] [A] → [OP] [...this is not what I was looking for and you know...] [U] [ID] WH

Guitar

WH

pp

63

mf *espress.*

un a mor

pp *pp*

WH WH

② ③ ④ ⑤ ⑥

IV.

Slightly faster

$\text{♩} = 84 (+/-)$

67

pp *pp* *pp* *mp* *playful*

WH WH [O] [A] T[o] K[a] [U] [O]

co - sas del a -

pp *pp* *pp*

WH WH

...attacca...

72

mf *pp* *pp* *sfz* *mp* *sighing*

mor vien[N] to WH H(a) (T) TKTkT (A) un

p *dolce* *sfzmp* *pp*

② (bend) ③ ④ (bend) ⑤ ⑥

rall trem

76

mp

a - mor [O] [A]

* from here until m. 80 play independently from each other

Repeat two more times. Fading while progressively slowing down and shifting down in pitch. Like doppler effect

pp (hook) *pp* *espress. L.V. sempre*

① ② ③ (bend)

(back in synch)

80 *pp* *mf* *mf dolce* *mp*
Voice WH tra - joel - vien - to T[a] K(o) Su - can - ción lu
pp dolce
Guitar WH (1) (2) (3) (4) (5) (mute) (2) (3) (4) (5)
pp *mp* 'march-like' *pp* whispering

84 *mf* *p* *pp* *pp* *mf*
Voice ce - ro K[a] K[u] [U] fuel mur - mu - llo del vien[N] - to [E]
pp
Guitar WH (2) (3) (4) (5) (6) WH (1) (2) (3) (4) (5)
pp

Slightly faster
 $\text{♩} = 92 \text{ +/-}$

88 *mf* *p* *pp* *f*
Voice *sighing* co - ra - zón [U] [A] [U] [A] [E] M(nm)
f *nasal*
pp
Guitar WH (2) (3) (4) (5) (6) WH (1) (2) (3) (4) (5)
pp

92 *mf* *pp* *mp* *pp* *pp* *mf* *pp*
Voice *exuberant* vi - da WH co - sas del a - mor [A] U l(d) [O] M(nm) [U]
pp *playful*
pp *pp*
** from here al fine perform independently from each other*
Guitar C.IV (3) (3) (2) (3) (3) WH (3) (3) (3) (3)
p *express. L.V. sempre*

96

f exuberant

pp mumbling

pp simile

pp

Voice: a rru lló [U]M M(nm) [O] [U] M(nm) (rall) [O] [I] vi

Guitar: C.IV

p *express. L.V. sempre*

100

mf exuberant

pp

pp

mp

mf *express.*

simile

mp humorous

Voice: e[N] to WH WH l() al ma pe has co

Guitar:

104

pp

mf

pp sub.

p poco

mf exuberant

Voice: - sas del a [M] [O] [U] [E] [E] [I] sen ti men tal can ción

Guitar:

108

f exuberant

p

pp

Voice: [E] [L.] [MUR] [MU] [SHO] del vien [TO] [ID] su

**modulating each syllable as in slow motion*

(From here until the end, slow down progressively, like running out of battery)

Guitar:

112

mf *pp* *nasal* *f* *mf* *p* *pp* *pp* *mp* *pp*

al - ma S[U] → [A] cen - to wh mi mal [U]

Voice

Guitar

115

pp

que a - rru - lló [U] M(nm)

Voice

Guitar