

# TOCATCHITA

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Daniel Wolff (UFRGS)

daniel@danielwolff.com

O título *ToCatchita* é um jogo de palavras. A peça, composta em 2003, é dedicada à pianista Catarina Domenici, cujo apelido é Catita (optei pela grafia com “tch” por parecer-me mais próxima da maneira como se pronuncia). O prefixo “to” vem do inglês “para”, ou seja, *ToCatchita* quer dizer “para Catita”. Ao mesmo tempo, o título coincide com o diminutivo de Tocata, gênero desta obra.

*ToCathita* está dividida em três seções. A primeira seção, calma e lenta, ronda continuamente a nota fá-sustenido, primeiramente como nota pedal, passando a seguir a ser ouvida subliminarmente, como nota integrante de todos os acordes. Após uma curta insistência na quinta superior dó-sustenido, a seção é finalizada com a quinta inferior si. A segunda seção caracteriza-se pelo movimento escalar constante na mão esquerda e com o movimento harmônico resultante do uso de diferentes tipos de escalas. A terceira seção, com forma ABA, está novamente centrada em fá-sustenido. O ostinato da parte A é contrastado pelo ritmo de baião da parte B.

*ToCatchita* foi gravada por Catarina Domenici no CD *Porto 60*. Para saber mais sobre as obras de Daniel Wolff, acesse [www.danielwolff.com.br](http://www.danielwolff.com.br)

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The title *ToCatchita* is a play on words. The piece, composed in 2003, is dedicated to pianist Catarina Domenici, whose nickname is Catchita. As the piece was written to Catchita, I decided to name it ToCatchita, a title which at the same time represents the diminutive of toccata, the genre of this work.

*ToCatchita* is divided in three sections. The first section, calm and slow, orbits the note F-sharp, first as a pedal tone, then more subliminally as a chord member. After a short insistence on the upper fifth C-sharp, the section ends on the lower fifth B. The second section is characterized by the constant scale passagework in the left hand, with the harmonic move-

ment resulting from the use of different types of scales. The third section, in ABA form, is again centered on the note F-sharp. The ostinato of the A part is contrasted by the *baião* of the B part. *Baião* is a typical rhythm of the northeast region of Brazil.

Catarina Domenici recorded *ToCatchita* in her CD *Porto 60*. To find out more about Daniel Wolff visit [www.danielwolff.com](http://www.danielwolff.com)

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**Daniel Wolff** – Professor do Departamento de Música e do Programa de Pós-Graduação em Música da UFRGS. É Doutor e Mestre em Música (violão) pela Manhattan School of Music de Nova Iorque (bolsas CNPq e Capes), e Bacharel em Música (violão) pela Escuela Universitária de Música de Montevideo. Vencedor de concursos nacionais e internacionais de violão, sua carreira inclui apresentações na América do Sul, Estados Unidos e Europa, tendo já diversos discos gravados. Como compositor e arranjador, teve suas obras executadas ou gravadas por orquestras e grupos do Brasil, EUA, Argentina, Itália, Alemanha e Inglaterra. Para maiores informações, ver [www.danielwolff.com.br](http://www.danielwolff.com.br).

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Duration: circa 5'30"

to Catchita (Catarina Domenici)

# To Catchita

DANIEL WOLFF

**Piano**

*p molto legato*

**Calmo**  $\text{♩} = 66$

*Poco Rall.*

*a Tempo*

**Poco Più Mosso**  $\text{♩} = 72$

*p*

*poco cresc.*

*simile slurs*

**Poco Rall.**

*a Tempo*

*animando*

*mf*

*p*

*cresc.*

**Riten.**

*a Tempo*

*f*

*p*

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22

38

*cresc. poco a poco*

41

44

*mf* *cresc.*

47

*f*

49

*ff*

53 (8va) *loco*

56 *Riten.* *fff* *Ritmico* ♩ = 135 *sf mp* *f*

60 *sf*

63 *f*

66 *sf mp* *f*

69

Musical score for measures 72-74. The piece is in G major (one sharp) and 3/4 time. Measure 72 features a grand staff with a treble clef and a bass clef. The right hand has a whole note chord of G4, B4, and D5. The left hand has a quarter note G2, followed by eighth notes G2-A2-B2-C3-D3-E3-F3-G3, and a quarter note G3. Measure 73 continues the left hand pattern. Measure 74 has a forte (f) dynamic and a quarter note G3 in the left hand.

Musical score for measures 75-77. Measure 75 has a quarter rest in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand. Measure 76 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand. Measure 77 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand.

Musical score for measures 78-80. Measure 78 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand. Measure 79 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand. Measure 80 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand. A dynamic marking of *mf* is present. A tempo change instruction "Subito Più Lento" with a quarter note equal to 112 is indicated. A "8va" marking is above the right hand staff.

Musical score for measures 81-83. Measure 81 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand. Measure 82 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand. Measure 83 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand. A dynamic marking of *mf* is present. The instruction "simile slurs" is written below the left hand staff.

Musical score for measures 84-86. Measure 84 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand. Measure 85 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand. Measure 86 has a quarter note G3 in the right hand and eighth notes G2-A2-B2-C3-D3-E3-F3-G3 in the left hand.

87

*simile*

Musical score for measures 87-90. The piece is in D major (two sharps) and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes. The dynamic marking *simile* is present.

90

*mf*

Musical score for measures 90-93. The right hand continues with intricate melodic patterns, including some grace notes. The left hand maintains a consistent rhythmic accompaniment. The dynamic marking *mf* is present.

93

*cresc.*

Musical score for measures 93-96. The right hand has a more active melodic line with some slurs. The left hand accompaniment remains steady. The dynamic marking *cresc.* is present.

96

*f*

Musical score for measures 96-99. The right hand features a series of chords and some melodic fragments. The left hand accompaniment is consistent. The dynamic marking *f* is present.

99

Musical score for measures 99-102. The right hand has a melodic line with some rests. The left hand accompaniment continues. The dynamic marking *f* is present.

102

*f*

105

108

*sempre f*

111

114

*cresc.*

117 *poco accel.* *ff* *ten.*

120 *Piú Mosso* ♩ = 135 *sf* *mp* *f* *sf*

123 *cresc.*

126 *sf* *mp* *f*

129

132 *f* *mf*

135

*f sonoro*

138

141

*cresc.*

144

*ff*

148

*fff*