


**CARMELO SAITTA**  
**MACONDO**

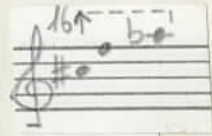
PARA 2 PERCUSIONISTAS Y PIANO


**PARTITURA**

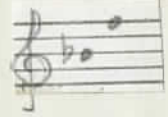
# INSTRUMENTOS DE PERCUSIÓN

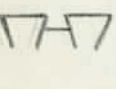
## PERCUSION I

3 Piccolo Wood Blocks 

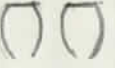


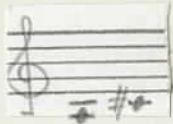
2 Tom-Toms de madera 





1 Bongó 

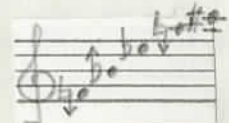



2 Tumbadoras (Congas) 

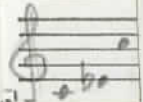



1 Tabla 

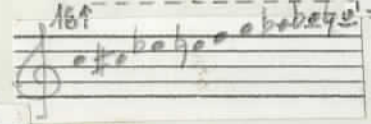
1 Juego de Campanas Chinas 




3 Campanas de Plancha (Bell Plate) 




1 Juego de Crótalos 




1 Xilorimba 





1 Tam-Tam (Medio) 


1 Platillo Crash de 22" (sin soporte) 

### Baquetas:


Duras 


Semiduras 


Blandas 

Maso de Tam-Tam 

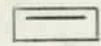
Mano 

Boligoma (Para frotar) 

Arco de violoncello o contrabajo 

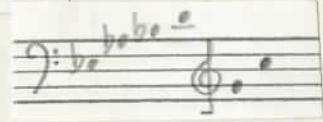
Palillo con latex para campanas chinas 

## PERCUSION II

4 Wood Blocks 

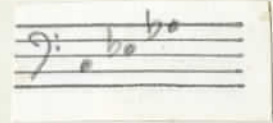


3 Tambores de madera 



1 Bombo (Grave) 

3 Tom-Toms de 18", 16" y 14" 

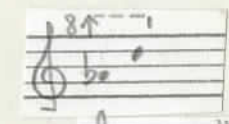


1 Redoblante de 14" x 5 1/2" (sin bordonas) 

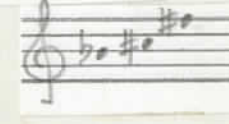
1 Boo Bams (8 tubos con parche de latex) 





1 Ago-go 

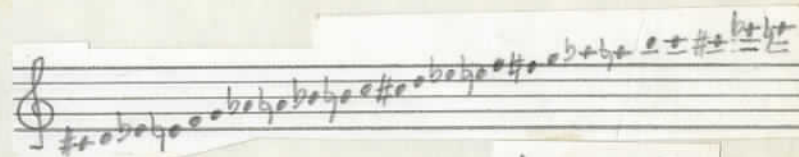



3 Cencerros 

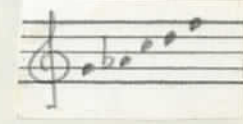


1 Bell tree 

1 Steel Drum 





1 Kalimba (Siempre sobre un Tom-Tom) 





1 Platillo Crash de 20" 

### Baquetas


Duras 


Semiduras 

Blandas 

Masa de Bombo 

Mano 

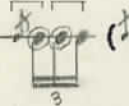

Palillos 

Arco de violoncello o contrabajo 


NOTA: Las alturas corresponden a la primera versión. De no contar con instrumentos de igual altura trate de mantener la misma "serie".



## INDICACIONES

- 1  Punta de los dedos,  Palma)  
D = Mano derecha I = Mano izquierda



Alternar las manos (dedo - palma, adelante - atras) deslizándolas sobre el parche en ambos sentidos de manera "plástica".

- 2  Este efecto se obtiene disponiendo los Tambores de Madera en forma trapezoidal
- (Grave) 

5	6
3	4
1	2

 (Agudo)




La primera semicorchea se obtiene percutiendo con la baqueta de la mano izquierda en 5 y luego se desliza sobre 3 y 1 para obtener el tresillo de fusas y la segunda haciendo la misma operación con la mano derecha y percutiendo en 6

- 3 Tumbadoras  
 Normal resonante  (Pa) Mano abierta en el borde


- 4 Tablas  
Tabla : Na Índice en el borde (metálico)  
Tin En el centro con el dedo (resonante)  
Ti En el centro dejando el dedo despues de golpear

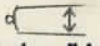
Doogul : ghe Pízz. con el dedo en el sobreparche (centro)  
ghe-c Nota glisada que resuelve en otra corta (más aguda)  
ke Con la palma dejando resonar

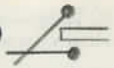

Dhe { Tabla: Na  
Doogul ghe


- 5 Tom -Toms  
Tom -Tom de madera, etc.  Normal  Centro  Borde (Rim shot)  Aro

- 6 Transición de sonidos de parches a maderas y luego a metales. El instrumentista alternará el platillo (rebote) y el bambú de la baqueta, percutiendo con el mismo en el borde del wood block y en la parte de atrás del cencerro.

 Lugar de percusión

- 7  Tremolo con una sola baqueta dentro del cencerro, En correspondencia con la dinámica, "deslizar" la baqueta de adentro hacia afuera y viceversa.

- 8 El tremolo debe hacerse con una sola mano  en el borde de la placa, despues de haber acentuado la nota con la otra baqueta (otra mano) 

- 9 Cadencia: Deberá realizarse dentro del estilo. La densidad, tanto polifónica como cronométrica, se irá incrementando poco a poco hasta llegar al trémolo en el compás 121. El registro podrá ser amplio al principio y se irá reduciendo hacia la zona central (notas del arpeggio). Las notas en rectángulos () serán obligadas y las restantes deberán tomarse de la escala indicada en el compás 100.

- 10 Se obtiene este efecto girando alrededor (en el borde superior interno) del steel drum sobre las notas más graves con una "baqueta" formada por dos o tres bolillas de goma dura o de madera tomadas por un hilo cada una y unidas por un nudo





- 11 Arpeggio. Se obtiene tomando dos baquetas iguales en cada mano, haciendo golpear primero una y luego la otra en las placas correspondientes, alternando ambas manos.




Dentro de estos limites



- 12 Golpear una por una las campanillas comenzando por la más grave y avanzando de manera discontinua hasta la más aguda

- 13  Este efecto se consigue golpeando con una baqueta de lana el centro (cúpula) de un platillo apoyado por el canto en el piso mientras que con la otra mano se flexiona del lado opuesto inmediatamente despues del golpe para volver a su posición () con un movimiento que dure el valor de una corchea (El platillo debe ser muy flexible)

- 14 Los tubos o Boo Bams tendrán el siguiente orden 

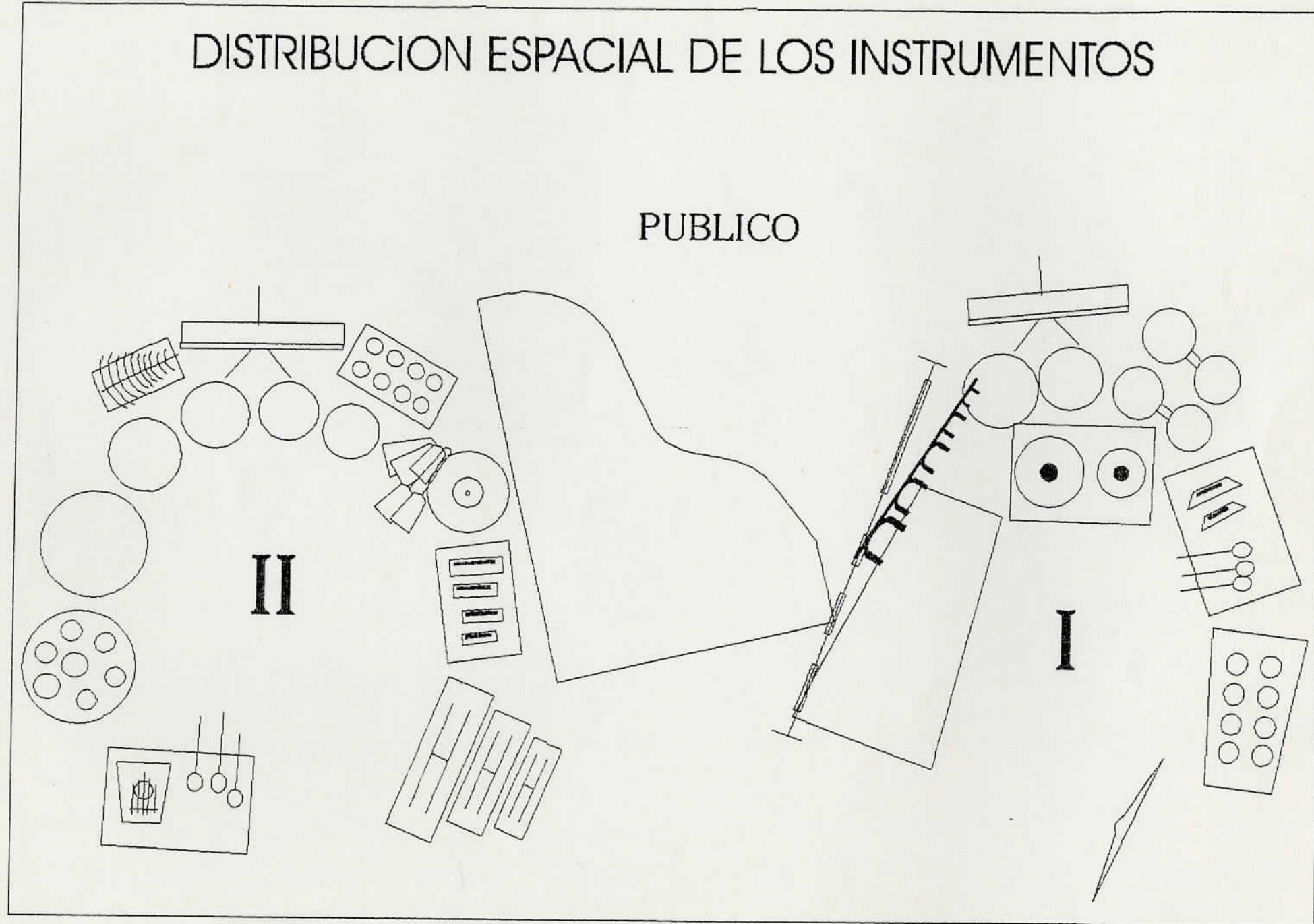
2	4	6	8
1	3	5	7

  
Los números en la partitura indican el orden de ejecución

- 15  $C \rightarrow B$  (C: centro, B: borde). Ir desplazando el lugar de "percusión" desde el centro (más armónico) al borde (menos armónico) y viceversa.

# DISTRIBUCION ESPACIAL DE LOS INSTRUMENTOS

PUBLICO





a Claudio Schulkin

# MACONDO

para dos percusionistas y piano

Carmelo Saitta

$\text{♩} = 76 \approx$

5

P

I

II

$\frac{2}{4}$

2

pp

mf

P

I

II

10

Muted  $\frac{5}{8}$  pedal

mf

pp

pp

simil

3

4

(gbe)

1

simil

mp

=

simil

pp

pp

f

3

(gbe)

♩ = 66 15 Cordal

mf  
p  
f

5

rall. molto  
uñas (arpeggiado rápido)

♩ = 84 20 Normal

mp  
f  
mf

simil

Dha ghe-e Na Na ke ke Na Na ghe-e Dha Na Na



25

30

P

Piano accompaniment for measures 25-30. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines, with triplets indicated by a '3' over the notes. Dynamics include *mf* and *pp*.

I

Vocal line for measures 25-30. It includes lyrics: "ke ke Tin ghe - e Dha ghe-e Na Tin ghe - e Na Na ke Tin Dha Na Na ke Tin Dha ghe-e Na ke ke Na Na Ti Ti Dha ghee". There are slurs and arrows indicating phrasing and breath marks.

II

Piano accompaniment for measures 25-30, continuing from the first system. It features a treble clef and a key signature of one sharp. The music consists of chords and melodic lines, with triplets indicated by a '3' over the notes. Dynamics include *mf* and *pp*.

35

P

Piano accompaniment for measures 35-40. It features a treble and bass clef with a key signature of one sharp. The music consists of chords and melodic lines, with triplets indicated by a '3' over the notes. Dynamics include *f* and *pp*. The word "l.v." is written at the end of the system.

I

Vocal line for measures 35-40. It includes lyrics: "Na Na Na ghe - e Na Na Na". There are slurs and arrows indicating phrasing and breath marks. Dynamics include *f* and *pp*. The word "siempre" is written below the notes.

II

Piano accompaniment for measures 35-40, continuing from the first system. It features a treble clef and a key signature of one sharp. The music consists of chords and melodic lines, with triplets indicated by a '3' over the notes. Dynamics include *pp* and *f*. The word "súbito" is written below the notes.

Loco Muted  $\frac{5}{8}$  pedal

40

Normal

**P**

**I**

**II**

*mp* *f*

*mf* *f*

Handwritten musical score for measures 40-44. The piano part features a melodic line with slurs and accents. The first violin part includes a tremolo and a triplet. The second violin part has a triplet and a slur. Dynamics range from *mp* to *f*. The tempo marking "Normal" is at the end.

8 $\uparrow$  45

8 $\uparrow$  stacc. *mf*

**P**

**I**

**II**

*mp* *mf* *ff* *mf*

*p sub.* *mf*

*f* (8) 7 6 5

(trias) *mf* Normal

Handwritten musical score for measures 45-49. The piano part has a melodic line with slurs and accents. The first violin part has a tremolo and a slur. The second violin part has a triplet and a slur. Dynamics range from *mp* to *ff*. The tempo marking "Normal" is at the end.



50

rall. poco a

P

I

II

mp

p

Handwritten musical score for the first system, measures 50-54. It features a piano (P) part with complex rhythmic patterns and triplets. The first and second violin parts (I and II) are mostly silent, with some notes and bowing marks appearing in the later measures. The second violin part includes a dynamic marking of *mp* and a *p* marking.

55 = 72

60

P

I

II

Handwritten musical score for the second system, measures 55-60. The piano part continues with sparse notes and rests. The first violin part (I) has several notes with slurs and accents. The second violin part (II) has a few notes, including one marked with a circled 'D' and the word '(Dedo)'. The system concludes with a *l.v.* (fine) marking.

P

Cordal

65

I

II

3

7

L.v.

pp

P

76

70

I

II

simil.

mp

I



75

Muted c/sordina

Normal

(Loco)

(correr el dedo + Normal)

P

I

II

mp

ff

f

p

f

mp

f

mf

Tomar el palillo

6

(Punta plástica) (I)

f

rall. a

♩ = 56

Loco

3

80

stacc.

P

I

II

ff

f

f

f

pp

mf

f

p

mf

p

(D) mf

85 90

*P*

*cresc. poco a poco a ff* *pp sub.*

*I*

*mf*

*II*

*mf*

*7*

95

*P*

*pizz (con yema)* *pizz.*

*I*

*p* *f*

*II*

*p*

*8*



**P**

**I**

**II**

100 Solo 9

pizz.

*be-ba-be-ba-be-ba-be-ba-be-ba-be-ba-be*

**P**

105

**P**

110

**P**

115

120

P

♩ = 76

125

pp ————— ff

I

11

mf

II

10

f

P

130

I

p

II

(y) (y)



rall. a 135

♩ = 56

**P**

**I**

**II**

discontinuo

(sique)

140

**P**

**I**

**II**

Apostrofo

Normal

(en el borde)

**p** **mf**

12

145

8f

Contal

f

pizz. sempre

(Frotado)

f

150

P

I

II

155

P

I

II



rallentando poco

P

I

II

160

$\text{♩} = 84$

Tempo

simil

f

P

I

II

Muted  $\frac{5}{4}$  pedal

165

simil

f

p

170 *rallentando poco*

Normal

$\text{♩} = 72$

P

Piano part for measures 170-174. The music is written on a grand staff with treble and bass clefs. It features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *p* (piano) at the beginning and *p* in the middle. The tempo is *rallentando poco*.

I

First violin part for measures 170-174. The music is written on a single staff with a treble clef. It features a melodic line with some rests. The dynamics are marked *pp* (pianissimo).

*pp*

II

Second violin part for measures 170-174. The music is written on a single staff with a treble clef. It features a melodic line with some rests. The dynamics are marked *mp* (mezzo-piano) and *pp* (pianissimo).

*mp*

*pp*

(Frotado)

Violin and viola parts for measures 175-180. The music is written on two staves. The first staff is for the first violin, and the second is for the second violin/viola. The first violin part is marked *mp* and includes the instruction *(Frotado)*. The second violin/viola part includes triplets and is marked *p*. There are also some handwritten notes and diagrams for the hands.

175

180

P

Piano part for measures 175-180. The music is written on a grand staff with treble and bass clefs. It features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *p* (piano).

I

First violin part for measures 175-180. The music is written on a single staff with a treble clef. It features a melodic line with some rests.

II

Second violin part for measures 175-180. The music is written on a single staff with a treble clef. It features a melodic line with some rests and triplets.



P

$\text{♩} = 66$  185

I

(22') 13

II

14

(mf)

P

190

I

II

simil

P

Piano part for measures 195-199. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. The key signature has one flat.

rallentando

I

First Violin part for measures 195-199. The part consists of a series of eighth notes with slurs and accents.

First Violin part for measures 200-204. The part features a melodic line with slurs and accents, including a triplet of eighth notes.

L.v.

II

Second Violin part for measures 195-199. The part consists of sixteenth-note patterns with slurs and accents. Fingerings 1-6 and 3-4-6 are indicated.

simil

simil

Handwritten notes and symbols, including a clef, a sharp sign, and a dynamic marking 'p'.

P

Piano part for measures 200-204. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamics include pp and ff.

$\text{♩} = 72$

I

First Violin part for measures 200-204. The part consists of a melodic line with slurs and accents. Dynamics include p and ff.

L.v.

Handwritten notes and symbols, including a clef, a sharp sign, and a dynamic marking 'p'.

II

Second Violin part for measures 200-204. The part consists of a melodic line with slurs and accents. Dynamics include f.

L.v.

Handwritten notes and symbols, including a clef, a sharp sign, and dynamic markings 'f' and 'pp'.

L.v.



205

210

P

I ( ) ( )

II

simil

cresc.

poco

a

poco

∇A7

mf

f

Loco  
Muted c/sordina

P

I

II

215

f

f

ff

∇A7

P

ff

P

ff

f

PPsub.

(siempre igual)

PPsub.

P

f

P

Piano part for measures 220-224. The staff shows a series of rests, indicating the piano is silent during this section.

I

First Violin part for measures 220-224. Measures 220-223 feature a continuous sixteenth-note tremolo. Measure 224 begins with a dynamic marking of *f*, which increases to *ff* and then returns to *f* and *p* in subsequent measures.

II

Second Violin part for measures 220-224. Measures 220-223 feature a continuous sixteenth-note tremolo. Measure 224 begins with a dynamic marking of *ff*, which then decreases to *p* and *f* in subsequent measures.

P

Piano part for measures 225-229. The staff shows a series of rests, indicating the piano is silent during this section.

I

First Violin part for measures 225-229. Measure 225 starts with a dynamic marking of *f*. The part includes various melodic lines with dynamic markings of *f*, *p*, and *f* throughout the section.

II

Second Violin part for measures 225-229. The part features melodic lines with dynamic markings of *p* and *f* throughout the section.



230

Normal

♩ = 48

(Como Marimba)

Poner Kalimba sobre el Tom Tom

P

I

II

235

240

P

I

II

(141)

(pp)

p

mf

p

p

mf

>



I

(Dedos)

p

p

ff



3

3

3

P

245

Piano part for measures 245-250. The staff shows a melodic line starting in measure 245 with a dynamic marking of *p*. The music continues through measure 250.

I

First Trombone part for measures 245-250. The staff shows a melodic line with dynamic markings *p*, *mf*, *p*, *mf*, *p*, and *mf*. There are slurs and accents throughout the passage.

II

Second Trombone part for measures 245-250. The staff shows a melodic line with dynamic markings *p* and *mf*. There are slurs and accents throughout the passage.

P

250

Piano part for measures 250-255. The staff shows a melodic line starting in measure 250 with a dynamic marking of *mf*. The music continues through measure 255.

I

First Trombone part for measures 250-255. The staff shows a melodic line with dynamic markings *mf*, *p*, and *f*. There are slurs and accents throughout the passage.

II

Second Trombone part for measures 250-255. The staff shows a melodic line with dynamic markings *p*, *mf*, *p*, *mf*, and *f*. There are slurs and accents throughout the passage.



Handwritten musical score for Percussion (P). The staff contains a series of notes and rests. Above the staff, the word "accel." is written with a dashed line extending to the right. A circled number "255" is placed above the staff. A tempo marking "♩ = 56" is located above the staff. The word "Muted" is written above the staff. A dynamic marking "mp" is written below the staff.

Handwritten musical score for Percussion I (I). The staff contains a series of notes and rests. Above the staff, a circled number "15" is placed. A dynamic marking "mf" is written below the staff. A dynamic marking "f" is written below the staff.

Handwritten musical score for Percussion II (II). The staff contains a series of notes and rests. Above the staff, a circled number "15" is placed. A dynamic marking "p" is written below the staff. A dynamic marking "f" is written below the staff. A dynamic marking "mf" is written below the staff.

Handwritten musical score for Percussion (P). The staff contains a series of notes and rests. Above the staff, a circled number "260" is placed. A dynamic marking "p" is written below the staff.

Handwritten musical score for Percussion I (I). The staff contains a series of notes and rests. Above the staff, a circled number "260" is placed. A dynamic marking "mp" is written below the staff. A dynamic marking "p" is written below the staff. A dynamic marking "f" is written below the staff. A dynamic marking "p" is written below the staff.

Handwritten musical score for Percussion II (II). The staff contains a series of notes and rests. Above the staff, a circled number "260" is placed. A dynamic marking "mp" is written below the staff. A dynamic marking "p" is written below the staff. A dynamic marking "pp" is written below the staff. A dynamic marking "p" is written below the staff. A dynamic marking "f" is written below the staff. A dynamic marking "p" is written below the staff.

265

Normal

♩ = 76

270

P

I

II

Sacar kelimba

275

P

I

II

mf



Muted  $\frac{5}{4}$  pedal 280 Cordel

P

I

II

pp *simil* f (guc) (fin) P

rall. poco 285  $\text{♩} = 66$  Muted Armonico  $\frac{1}{2}$  cuerda siempre Normal 8ª siempre (be)

P

I

II

pp (goma) P mp (siempre)

290

P

I

II

*simil*

295

rallentando

300

P

I

II

*rall. y dim.*

*rall. y dim.*



P

Loco

$\downarrow = 76$

305

I

Tin ghe

NaNaNaNa

II

P

310

I

No NaNa NaNa NaNa Na simil

keke ghe-c ke ke ghe-c

No NaNa Tin-lli NaNa Na simil

keke keke ghe-c ghe-c

II

315

P

I

II

♩ = 80

320

P

I

II

Muted

cresc.

mf

cresc.

simil

clm



325 330

*P*

(Correr el dedo a Normal)

*mf* *ff*

*I* *ff*

*II* *ff*

Normal 335 (sec.)

*P*

*f* *pp* *ff*

*I* *pp*

*II* *ff*

(*pp*)

Duración ≈ 11'30"

14/10/90