

Marta Domingues

How to Plant a Sound

for Orchestra

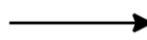
Notas de Execução Interpretation Notes


Notas Gerais General Notes


Ord. Ordinario: Técnica convencional; anula uma indicação anterior. **Ordinary:** Conventional technique; cancels a previous indication.


 **Dal niente:** crescendo gradual do silêncio. Gradual crescendo of silence.


 **Al niente:** decrescendo gradual para o silêncio. Gradual decrescendo to silence.


 Mudança gradual de uma forma de tocar para outra. Gradual change from one way of playing to another.

 Nota mais aguda e nota mais grave possível, respetivamente. Highest possible note and lowest possible note, respectively.


 **gliss.** Todos os glissandos devem começar no início do valor da nota, a não ser que tenha uma linha que indique o contrário. All glissandos must start at the beginning of the note value, unless there is a line indicating otherwise.


 Quarto de tom acima, três quartos de tom acima, quarto de tom abaixo e três quartos de tom abaixo, respetivamente. Quarter tone up, three quarter tone up, quarter tone down and three quarter tone down respectively.


 Todos os trilos devem ser tocados o mais rápido possível. Sempre trilos de meio-tom, a não ser que o contrário seja indicado. All trills should be played as quickly as possible. Always half-tone trills, unless otherwise stated.


 Accelerando e ritardando, respetivamente. No caso de notas repetidas, o número de notas a ser tocado é *ad libitum*. Accelerating and ritardando, respectively. In the case of repeated notes, the number of notes to be played is *ad libitum*.

 Tocar o mais rápido possível, mantendo a clareza da passagem. Não deve exceder a duração indicada, mas pode terminar antes da mesma. Play as fast as possible, maintaining the clarity of the passage. Should not exceed the indicated duration, but may end before it.


 **#** Prolongamento da nota. Note prolongation.

 Movimento circular. Circular movement.

 **Molto Vibrato** – vibrato largo e rápido, resultando numa rápida inflexão no tom. **Molto Vibrato** - wide and fast vibrato, resulting in a rapid inflection in pitch.

 **m.v.** **Vibrato Mensurado.** Measured Vibrato.

 Todos os tremolos devem ser tocados o mais rápido possível. All tremolos should be played as quickly as possible.

 Os tremolos deverão ser sempre tão rápidos quanto possível. The tremolos should always be as fast as possible.



Caixas de repetição/improvisação: deve executar-se uma improvisação com base nos elementos dados dentro da caixa e as indicações que a acompanham. Tocar até ao fim da seta. Repetition/improvisation boxes: an improvisation must be performed based on the elements given inside the box and the accompanying indications. Play until the end of the arrow.

Solistas


Sol. 1: Sino, Guizo, Cabaça (toca no Bombo do Percussionista I) Bell, Small bell (plays in the Bass Drum of the Percussionist 1)

Sol. 2: Sino, Maracas Bell, Maracas

Sol. 3: Sino, Lixa, Cabaça Bell, Sandpaper Blocks, Maracas

Sol. 4: Sino, Pandeireta Bell, Tambourine

Sol. 5: Sino, Molho de Chaves, Espanta-Espíritos de Metal Bell, Key chain, Metal Chimes

 Rodopiar o sino no ar, num movimento circular aberto. Twirl the bell in the air in an open circular motion.
f

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A

♩ = 48

Sino

Musical notation for section A, starting at measure 1. It features a sequence of time signatures: 3/4, 2/4, 4/4, 2/4, 4/4, 4/4, 4/4, 5/4, and 4/4. The notes are quarter notes with stems pointing up. There are three triplet markings over the notes in measures 5, 7, and 9. The dynamic marking *mp* is placed below the notes in measures 3, 5, and 7.

11 ♩ = 72

B

Lixa

movimentos circulares lentos

Sino

Musical notation for section B, starting at measure 11. It begins with a 5/4 time signature, followed by a series of rests. A triplet of eighth notes is marked with *f* and *p*. This is followed by a slur over a series of notes with the instruction "movimentos circulares lentos". The time signature changes to 4/4, then 12/4, and finally 3/4. A dynamic marking *p* is placed below the note in measure 12. The section ends with a double bar line.

30 **C**

Musical notation for section C, starting at measure 30. It consists of a series of rests with time signatures: 9/4, 3/4, 2/4, 4/4, 3/4, 3/4, 4/4, 4/4, and 5/4. The rests are indicated by thick black lines.

47 **D**

Musical notation for section D, starting at measure 47. It consists of a series of rests with time signatures: 5/4, 4/4, 2/4, 2/4, 4/4, 5/4, 2/4, 3/4, and 4/4. The rests are indicated by thick black lines.

58

Sino

Musical notation for section E, starting at measure 58. It consists of a series of rests with time signatures: 4/4, 9/4, 2/4, 5/4, 4/4, 2/4, and 2/4. The rests are indicated by thick black lines. A note with a stem pointing up is placed in measure 60, with a dynamic marking *mf* below it.

73 **E**

Musical notation for section F, starting at measure 73. It consists of a series of rests with time signatures: 2/4, 3/4, 4/4, 2/4, 4/4, 7/4, 3/4, and 4/4. The rests are indicated by thick black lines.

85

Musical notation for section G, starting at measure 85. It consists of a series of rests with time signatures: 4/4, 2/4, 2/4, 2/4, 4/4, 2/4, 2/4, 2/4, 3/4, and 4/4. The rests are indicated by thick black lines.

2 **F** Soloist 3

senza misura
Largo

93 1 2 3 4 5 1 2 3 4

Cabaça
erguer o
instrumento abanar

p suave

94 5 1 2 3 4 5 1

Sino

mf

95 2 3 4 5 1 2 3 4 5

alternar entre rápido e lento,
movimentos circulares e na diagonal

Lixa

Sino

Sino

G

97 $\text{♩} = 60$ 2 15 2 Cabaça

p

H

119 7 2 2

rit.

I

134 $\text{♩} = 60$ Cabaça

ff

p

J

145 2 3 Lixa

mf *p* *ppp*

K senza misura (Perc. 2) (Triângulo)
Largo

156 1 2 3 4 5 1 2

Lixa erguer o instrumento

Sino

p

mf