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# How to Plant a Sound


for Orchestra

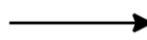
# Notas de Execução Interpretation Notes


## 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.

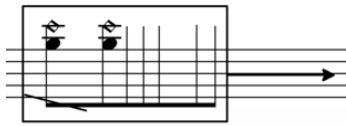
 Movimento circular. Circular movement.

 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.



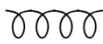
Caixas de repetição/improvisação: deve executar-se uma improvisação com base nos elementos dados dentro da caixa e as indicações que a acompanham. Tocar até ao fim da seta. Repetition/improvisation boxes: an improvisation must be performed based on the elements given inside the box and the accompanying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

## Cordas

Arco Bow 

**SP** Sul Ponticello    **MSP** Molto Sul Ponticello

**ST** Sul Tasto    **MST** Molto Sul Tasto



**Circular bowing** – movimento circular do arco.



Col legno, com ricochet. Col legno, with ricochet.

**Col. l. e crini** - Col legno e crina.

**Col. l. batt.** – Col legno battuto.



Adicionar pressão de arco de modo a produzir um som arranhado, em que a nota é substituída por ruído. Add bow pressure so as to produce a scratchy sound, where the note is replaced by noise.



Adicionar pressão de arco de modo a produzir um som arranhado e depois aliviar, voltando a uma nota definida. Add bow pressure so as to produce a scratchy sound and then ease back to a defined note.



Como em cima, mas partindo da pressão de arco para uma nota definida. As above, but starting from bow pressure to a defined note.

### **scratch tone**

Pressionar com força a corda com o arco para produzir um som raspante. Pressing down hard on the string with the bow to produce a rasping sound



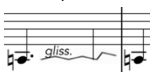
Ir gradualmente de som normal para harmónico, diminuindo a pressão com a mão esquerda. Gradually go from normal to harmonic sound, decreasing the pressure with the left hand.



**Harmónico Natural:** Notação da posição do harmónico. **Natural Harmonic:** Notation of the harmonic position.



**Harmónico mais agudo possível.** Highest harmonic possible.



**Glissando Irregular.** Irregular Glissando.



**Glissando de ¼ tom dedilhados.** Sempre nervoso. **Fingered glissando of ¼ tone.** Always nervous.

# HOW TO PLANT A SOUND

**A**

♩ = 48

Musical notation for section A, measures 1-9. The piece is in 3/4 time. The first measure is a whole rest. The second measure is a half note. The third measure is a quarter note. The fourth measure is a half note. The fifth measure is a quarter note. The sixth measure is a half note. The seventh measure is a quarter note. The eighth measure is a half note. The ninth measure is a quarter note. Dynamic markings are *mp* under the second, fourth, and seventh measures.

**B**

♩ = 72

Musical notation for section B, measures 10-15. The piece is in 3/4 time. Measure 10 starts with a triplet of eighth notes marked *f*. Measure 11 has a half note marked *mp*. Measure 12 has two eighth notes marked *sf sf*. Measure 13 has a half note marked *mp*. Measure 14 has a half note marked *p*. Measure 15 has a half note marked *f* and a quarter note marked *p*. Performance instructions include *ord.* above measures 13 and 14, and *MSP au talon* above measure 11.

Musical notation for section B, measures 16-22. The piece is in 3/4 time. Measure 16 has a half note marked *mf* and a quarter note marked *gliss.*. Measure 17 has a half note marked *sf*. Measure 18 has a half note marked *p*. Measure 19 has a half note marked *p*. Measure 20 has a half note marked *p*. Measure 21 has a half note marked *f*. Measure 22 has a half note marked *f*. Performance instructions include *gliss.* above measure 16, *IV.* above measure 18, and *MSP* above measures 18, 20, and 22. An *N* above measure 19 indicates a natural sign.

Musical notation for section B, measures 23-29. The piece is in 3/4 time. Measure 23 has a half note marked *f*. Measure 24 has a half note marked *f*. Measure 25 has a half note marked *p*. Measure 26 has a half note marked *mf*. Measure 27 has a half note marked *mf*. Measure 28 has a half note marked *mf*. Measure 29 has a half note marked *mf*. Performance instructions include *col. l. ric.* above measures 23 and 24, *ord.* above measure 25, and a triplet of eighth notes above measure 28.

**C**

Musical notation for section C, measures 30-38. The piece is in 3/4 time. Measure 30 has a half note marked *pp*. Measure 31 has a half note marked *pp*. Measure 32 has a half note marked *pp*. Measure 33 has a half note marked *pp*. Measure 34 has a half note marked *pp*. Measure 35 has a half note marked *f*. Measure 36 has a half note marked *f*. Measure 37 has a half note marked *f*. Measure 38 has a half note marked *f*. Performance instructions include *N* above measure 30, *SP* above measure 31, *N* above measure 35, *MSP* above measure 36, *N* above measure 37, and *MSP* above measure 38. A *V* below measure 35 indicates a breath mark.

Musical notation for section C, measures 39-45. The piece is in 3/4 time. Measure 39 has a half note marked *f*. Measure 40 has a half note marked *f*. Measure 41 has a half note marked *p*. Measure 42 has a half note marked *p*. Measure 43 has a half note marked *p*. Measure 44 has a half note marked *f*. Measure 45 has a half note marked *f*. Performance instructions include *N* above measure 39, *N* above measure 41, *MSP* above measure 42, *pizz* above measure 41, *arco* above measure 42, and *gliss.* above measure 43.

**D** Viola

45 MST col. I. e crini

gliss. *mf* *p* *p* *mf* *mf* *fp*

pizz arco

51 MSP

*sfp* *mf* *sfp* *f*

*sfp* *mf*

62 N → MSP ord. V col. I. e crini

*p* *f* *f* *p* *f* *p*

67 ord. m.v. 3 3 ||

*f* *mp* *f* *p* *f*

70 N → MSP

*p* *f* *p* *f* *f*

73 **E** ST V MSP V

*p* *mf* *f* *f* *p* *f* *f*

80 SP → MSP SP V

*f* *p* *f* *p* *f* *p* *f* *pp* *ff*

85 N → SP  
m.v. 2 ord. ST  
*f* *f* *p*

**F**

senza misura  
Largo

(Violoncello)

93 1 2 3 4 5 1 2 3 4

col. l. bat. ritmo regular, sem quebras o mais rápido possível assíncrono

*p*

94 5 1 2 3 4 5 1

*p* *p* *f* > *p* *p*

gliss. gliss.

95 2 3 4 5 1 2 96 3 4 5

**G**

97 ♩ = 60  
pizz

**H**

♩ = 72  
arco

N → MSP  
V *p* *f*

103 ord. SP → MSP ord. V *f* *pp* *f* *pp* *f* *pp* *f* *pp* *mf*

111 SP → MSP ord. V *f* *pp* ord. *f* *pp*

118

col. I. batt. assíncrono

*p* *fast* *f* *p* *ff* *mp*

N → MSP → N

123

MSP → N

*p* *f* *p* *f* *p* *p*

gliss

126

MSP

*f* *p*

MSP

128 N

ord.

*f* *p* *ff* *p* *f*

*p* *ff* *p* *f*

MSP

131

MSP → N

*p* *f* *p* *f*

MSP

133 rit. N → MSP = 60 N

*mp* *fp* *mp f > p*

135 V gliss. gliss.

*f* *p* *f > p* *f > p* *p* *ff* *p*

140 N → MSP

*p* *f* *p < f* *p >* *pp*

147 scratch tone J = 48 col. I. e crini

*p* *lento, misterioso* *mf*

K

senza misura

Largo

156 col. I. batt. assincrono

*mf* *ppp*