

Apenas Uma Lágrima
Just One Teardrop

· 2019 ·

Arthur Rinaldi

para voz aguda e piano
for high voice and piano

Just One Teardrop

This timid unfolding smile,
so dainty in your profile
that it suddenly enralls
my astonished and dazed mind,
alludes to the shuddering peace
of a defenseless retreat
in its innocent and candid design.

However, something else I recognize:
the rustle of your anxieties,
bawling from the bottomless depths of an exile,
from behind this effigy so desired.
In the unbroken quietude,
a furtive animal hides in its refuge;
the lips widen, but you remain silent.

Like a condensing heavy mist,
swelling amongst the daunting waves
that rise due to this coercive force
which so unmercifully propagates,
a volume soon to hatch
from your trembling eyelids:
just one teardrop surfaces.

At once it discharges
by the smooth outlines of this fair facade,
insidiously in its insolent sliding;
so swift and uninhibited it evades
the hasty gesture anxious to silence
which now lies bare and exposed.
The course gives a blunt display.

The final fall is currently impending,
the unexpected increase in speed is overbearing,
a quick and nimble motion of hands
halts the fall and seize it in their grasps;
I offer a gesture of relief,
providing shelter and the coveted peace;
a sudden fear sprawls from your past.

And so this wild anger suppressed,
a vortex of torment that lies beneath,
intensifies the pain to which you beseech,
oh, creature by anguish dwelled,
for an even rest, albeit for a brief time span,
to recover some of the lost energies
and the sanity that underneath lies wrecked.

Yet, I remain as a close presence,
decrypting your innermost secrets,
an infinity of fears so frequent
that they procrastinate your forthcoming wars.
I provide you caresses
and analyze you in countless sentences:
your dreads persevere, but through them my gaze will bore.

Apenas Uma Lágrima

Just One Teardrop

dedicated to
Nayana Di Giuseppe Germano

· 2019 ·

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♩ = 110 *accel.* ♩ = 175

Voz
Voice

Piano

p *cresc.* *f* *dim.*

poco rall. *mf* *cresc.* *ff* *molto rall.*

6

11 *lunga* *p* *cresc.*

This — tim - id un - fold - ing smile — so — dain - ty in — your pro -

11 *lunga* *mf* *p* *cresc.*

..... | Ped. 1/2 Ped. Ped. 1/2 Ped.

* fazer a troca com meio pedal e voltar a pedal completo
to make a half pedal change and then return to full pedal

rit. $\text{♩} = 80$ *poco rall.*

file _____ that it sud - den - ly en - thralls, en - thralls _____ my _____ as -

Red. 1/2 Red. Red. Red. Red. 1/2 Red. Red.

$\text{♩} = 80$ *poco accel.*

- - ton - - - ished and dazed, _____ dazed _____

una corda

Red. Red. Red. Red.

$\text{♩} = 90$ *accel.*

mind, _____ al - ludes _____

Red. Red. Red. Red.

23 $\text{♩} = 100$ *poco rall.* *mf* *dim.* *p* *molto rall.*

to the shud - der - ing peace - - - - -

mf *dim.* *p*

9:4 9:4 9:4 9:4 9:4

Red.....

25 $\text{♩} = 80$ *poco rall.* *mf* *p*

- - - of a de-fense-less re - treat in its

tutte le corde *mf* *pp* *mf* *pp*

9:4 6:4 6:4 12:8 6:4

Red.....

28 $\text{♩} = 60$ *poco rall.* *p* *pp*

in - - no - cent and can - - did de - sign.

p *pp*

7:4

Red.....

accel.

♩ = 65

30 *pp*

30 *ppp* *pp* *mf* 5:4

Red.....

32 *p*

How - - - ev - er, some - thing else I rec - og -

32 *p* 5:4

32 *p* 5:4

8^{vb} - *p*

Red.....

34 nize: the _____

34 nize: the _____

34 *p*

(8^{vb}) Red.....

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35

rus - - - tle of your anx - - - ie - - - ties, _____

.....|

36

awl - - - ing from the _____

.....|

8^{vb}
Ped..... 1/2 Ped..... Ped.....|

38

bot - tom - less depths of an ex - ile, _____ from be -

.....|

8^{vb}
Ped..... poco rall. Ped.....|

a tempo
mf *p*

40 hind this ef - fi - gy so de - sired.

f

(8^{vb})
Ped. Ped. 1/2 Ped.

poco rall.

42

dim.

1/2 Ped. 1/2 Ped.

♩ = 45

44 *pp* *cresc.* *mf*

In the un-bro - ken qui - e - tude, a fur - tive an - i - mal hides in its

p *pp* *p* *pp*

Ped. Ped. 1/2 Ped.

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♩ = 50 *poco rall.* *breve* ♩ = 100

49 *p* *pp* *ppp* *mf* *pp* *ppp* *mf*

ref - uge; the lips wid - en but you re - main si - lent. Like a con -

49 *mf* *pp* *ppp* *pp* *ppp* *mf*

Red..... |

accel. *cresc.*

54 *p* *cresc.*

dens - ing heav - y — mist, swell - ing a - mongst the daut - ing waves that rise — due to this co -

54 *p* *cresc.*

Red..... 1/2 Red..... | Red..... 1/2 Red..... | Red..... 1/2 Red..... | Red..... 1/2 Red..... | Red..... 1/2 Red..... |

♩ = 120 *poco accel.* *cresc.*

59 *f* *cresc.*

er - cive force which so un - mer - ci - ful - ly — prop - a - gates, a vol - ume

59 *f* *cresc.*

Red..... 1/2 Red..... | Red..... 1/2 Red..... | Red..... 1/2 Red..... | Red..... 1/2 Red..... |

63 *ff* $\text{♩} = 140$ *mf* *poco rall.*

soon — to hatch — from — your trem - bling eye — — — lids: — — —

cresc. *ff* *mf*

8va *8va*

Ped...... *1/2 Ped.*..... | *Ped.*..... *1/2 Ped.*..... | *Ped.*.....

67 $\text{♩} = 100$ *p* *pp*

just one tear - drop sur - - - - - faces.

una corda

pp *ppp*

8va *8va*

..... | *Ped.*..... | *Ped.*.....

72 $\text{♩} = 60$ *molto accel.* $\text{♩} = 85$ *p*

At — — — — — once it dis -

pp

Ped......

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74

charges _____

74

9 9 9 9 9

Ped.....|

75

cresc.

by _____ the _____

75

cresc.

Ped.....|

76

smooth out - lines of this fair _____ fa - - -

76

mf

p *dim.*

Ped.....| Ped.....|

78 *p*

cade, _____ in - - - - -

78 *pp*

Red..... | Red..... |

80

sid - - - i - - - ous - - - ly _____ in its _____

80

Red..... | Red..... |

poco rall.

82 *pp*

in - so - lent slid - - - - ing; so

82 *ppp*

Red..... | Red..... |

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♩ = 55 *tempo fluido poco rall.* ♩ = 50

esperar o piano
wait for the piano

84 *f* *p* *p* *p* *p* *p* *p* *p*

swift and un - in - hib - i - ted it e - vades the hast - y ges - ture

tutte le corde *f* *p* *f* *p* *pp* *mf* *pp* *p*

(accel. arpeg.) *breve*

Retirar gradualmente o pedal
gradually remove the pedal

poco rall. ♩ = 45

88 *pp* *p* *pp* *una corda*

anx - ious to si - lence which now lies bare

Retirar gradualmente o pedal
gradually remove the pedal

accel.

91 *cresc.*

and ex - posed. The

Retirar gradualmente o pedal
gradually remove the pedal

93 *mf* course gives a blunt display.

tutte le corde 12 12 12 12 *8va*

Red..... Red.....

♩ = 80

tempo fluido

95 *ff* *una corda* *pp* *cresc.*

Red..... Red.....

98 *pp* *p* *cresc.* The fi - - - nal fall is

mf *dim.* *cresc.*

Red..... Red.....

100 *mf* *poco accel.* *pp*

cur - rent - ly im - - - pend - - - - ing,

Red...... | *Red.*.....

102 *p* *accel.* *cresc.*

The un - ex - pect - ed in - crease _____ in

Red...... | *Red.*.....

104 *mf* *p* *♩ = 100* *accel.*

speed is _____ o - ver - bear - - - ing,

Red...... | *Red.*.....

106 *mf*

a quick and nim - - - ble mo - tion of

Ped. | Ped.

♩ = 110 *tempo fluido*

108 *p*

hands halts the fall and seize it in their grasps; I of - fer a ges - ture of re -

f p mf p mf p mf p

Ped. ... 1/2 Ped. | Ped. | Ped.

rit. ♩ = 80 *mf* *pp* ♩ = 110 (*senza accel.!*)

113 (*come recitativo*)

lief, pro - vid - ing shel - ter and the cov - et - ed peace; a sud - den fear sprawls from your

tutte le corde
una corda
mf p pp p pp pp

Ped. | Ped. | Ped.

♩ = 180 *accel.* ♩ = 200 *accel.* ♩ = 210 *rall.* ♩ = 200 *rall.*

118 *mf*

past. _____ And

mf *ff*

Rit..... 1/2 Rit... | Rit..... 1/2 Rit... | Rit..... 1/2 Rit... | Rit..... 1/2 Rit...

♩ = 180 *rall.* ♩ = 150 *rall.* ♩ = 130 *molto rit.*

122 *f* *mf*

so this wild an-ger sup-pressed, a vor-tex of tor-ment that lies be-

f *mf*

Rit..... 1/2 Rit... | Rit..... 1/2 Rit... | Rit..... 1/2 Rit...

♩ = 65 ♩ = 55 *molto rit.* ♩ = 80

125 *p* *f* *mf*

neath, in-ten-si-fies the pain to which you be-seech, oh, crea-ture by anguish—

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

Rit..... | Rit..... | Rit..... | Rit..... | Rit..... | Rit..... 1/2 Rit...

poco rall. $\text{♩} = 60$ *rall.* $\text{♩} = 55$ *cresc.*

129 *pp* , *p* *pp* *p* *mf* *p* , *cresc.*

dewl'd, for an e-ven rest, — al - be-it for a brief time span, to re-cov-er some of the lost

una corda *tutte le corde*

129 *pp* *ppp* *p* *ppp* *mf* *p* *pp* *cresc.*

8^{vb}

ped...... | $\frac{1}{2}$ *ped.*..... | *ped.*..... | *ped.*..... | $\frac{1}{2}$ *ped.*..... | *ped.*..... | *ped.*.....

accel. $\text{♩} = 60$ *poco rall.* *p* *breve*

133 *f* *mf* *p* *breve*

e - ner-gies and the san - - - i-ty that un - der - neath lies wrecked. Yet, —

133 *mf* *breve* *pp*

ped...... | *ped.*..... | *ped.*..... | *ped.*..... | $\frac{5}{4}$ *ped.*..... | *ped.*.....

$\text{♩} = 75$ *poco accel.* *mf* *p*

137 *p* *pp* *cresc.* *p*

I re-main as a close pres - ence, de-crypt-ing your in - ner - most — se - crets, — an in -

137 *p* *pp* *cresc.* *p*

$\frac{1}{2}$ *ped.*..... | $\frac{1}{2}$ *ped.*..... | $\frac{1}{2}$ *ped.*..... | $\frac{1}{2}$ *ped.*.....

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$\text{♩} = 85$ *poco rall.*

141 *mf* *lunga, p*

fin - i - ty of fears so fre - quent that they pro - cras - ti - nate your forth - com - ing wars. — I pro -

141 *mf* *dim.* *p* *lunga*

$\frac{1}{2}$ Led..... | $\frac{1}{2}$ Led..... | $\frac{1}{2}$ Led..... | $\frac{1}{2}$ Led..... |

a tempo *rall.* $\text{♩} = 100$ *mf*

145 vide — you ca - res - es and an - a lize you in count - less — sen - tences: your dreads per - se -

145 *p* *una corda* *ppp* *pp* *tutte le corde* *mf* *pp*

Led..... | Led..... | Led..... |

poco rall.

150 *pp*

vere, but through them my gaze will — bore. —

150 *p* *pp* *p* *pp*

Led..... | Led..... | Led..... |