

**Arthur Rinaldi**

# **Dreams**

(2007)



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*for solo percussionist:  
marimba and actions of speech/scene*

# “Dreams” – Instructions

The work is freely based on various Japanese poems which were used as an inspirational source for the construction of six tableaux. The piece is also inspired by the movie *Dreams*, by Akira Kurosawa, to which the title makes reference. Although each tableau presents a specific context, they create a more general context as a whole: dreams/memories evoked as one contemplates a local filled with histories, with reminiscences of past facts. The percussionist is a narrator/observer that experiences these dreams/visions and this should be transmitted to the audience through his gestures and expressions.

## I. Voices of ancient wolves

On an ancient forest covered by the mist, fantasy and memories merge together; it can be heard indistinct voices... rumors, mutters... ancient wolves, the spirits of ancient samurais, echoes throughout the trees... echoes of ancient battles...

## II. The assassin

The ambush, a traditional tactic to exterminate someone's rivals; the confrontation between the skilled assassin and the courageous soldier, a battle repeated countless times... spirits condemned to revive it for eras and eras...

## III. The wind blows

The gelid wind, a bad omen... the breath of demons claiming for humans' souls...

## IV. Nearby a lake

A sad man observes a lake... the lake is his mirror, where he reviews a life of shattered dreams... tears fall from the face which became unknown to him so long ago... nearby the lake he remains, throughout the eras....

## V. The wanderer

A light drizzle falls over the wanderer who waits by a creek; there he waits for her... and waits... and waits... a woman whose traces have been washed by the rain... and that never returned...

## VI. The sacred mountain

Finally we arrive at the foot of the sacred mountain, symbol of generations of ancestors which there left their marks... on the leaves, a thousand dewdrops eternally tremble, without ever falling... they endure through the eras...

1. All spoken lines are indicated by quotation marks.

2. When there is not a rhythmic specification of the speech, one should seek an interpretation as natural as possible, adjusting the music to the speech (not the opposite).

# Dreams

(2007)

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## I - Voices of ancient wolves

| ~ 40" |-----

Speech / Scene

Start walking in a hesitant and careful way towards the marimba; look around as if you have heard sounds and say: "wolves... wolves I hear in the dense forest".

As you reach the marimba, prepare yourself as if realizing a ritual: with ample gestures, calmly take the mallets, position yourself, focus on the music and start playing.

Mar.

$\approx 68$   
ample gestures

*ff*

*f*

*fff*

*mf*

*p*

*I - gradually accelerate from long note to repeated note*

suddenly look backwards

suddenly look to the front

*I - gradually...*

abrupt gestures

normal gestures

Sp / Sc

whispered and loud

"wol - ves!"

"sai-tu-be sai-tu-be sai-tu-be sai-tu-be"

Dark, gloomy

speaking looking towards the audience, using the low register of the voice and emphasizing the consonants (few vowel sounds)

*mf*

*pp*

3:2 6:4 3:2

Mar.

*ff*

*fff*

*mf*

*ff*

*mp*

\* phonetic transcription: [ˈsa:itube]

Sp / Sc

*p* *pp*

"sai-tu-be sai-tu-be" *very few gestures, except in the melody*

Mar.

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

*mp* *p* *ppp*

. move the head, trying to find out the origin of the sounds

*p* *rit.* *a tempo*

. speak facing the audience

Sp / Sc

"I hear an-cient voices wan-de-ring in the midst of the mist"

Mar.

*ppp* *ppp* *ppp* *mf* *p*

*pp* *f* *mf*

*normal gestures*

. keep the arms ready, as if a note should be played at any moment

*p* *p* *mp* *pp* *al niente*

Mar.

*poco rit.* *a tempo*

**II - The assassin**

4" |-----|

3" |-----|

3" |-----|

8" |-----|

6" |-----|

Sp / Sc

*pp* *pp* *mp*

**The assassin awaits the moment to attack**

. speak calmly and lightly surprised, directing the attention of the audience to the sudden silence

. look to the sides barely moving the head (keep the mallets positioned)

**Fearful, anxious**

"Silence"

. panting inhalations and exhalations, but not too fast

"A warrior is on the watch of the soldiers who approximate..."

9" |-----|

~ 105

Sp / Sc

*ppp* *mf* *ff*

**Frozen, static**

. inhalations and exhalations

**Sudden scream, fright**

"The at-tack!"

Mar.

6:4 5:4 3:2 3:2

*fff* *p*

2" |-----|

6" |-----|

5" |-----|

Sp / Sc

*fff* *p* *ppp*

**Frozen with fear**

**Almost frozen with fright and fear**

. stop the gesture and remain in silence

"On the ground, fallen, the bodies of three soldiers..."

"...two warriors keep standing:"

*small gestures* *normal gestures*

Mar.

3" |-----|

Sp / Sc

*mf*

**Energetic and vigorous**

"Combat..."

Mar.

6:4 3:2 3:2 3:2 3:2

*f* *fff* *mf* *fff* *mp*

Mar.  $\text{♩} \approx 68$

8<sup>va</sup>  
*p*  $\longleftarrow$  *ff*  $\xrightarrow$  *fff*  $\xrightarrow$  *p*  $\xrightarrow$  *ppp*

5:4 3:2 3:2

Sp / Sc

4" |-----|

**Calm and serene, but serious**  
 . gradually relax the arms and the body  
*mp*

5" |-----| 5" |-----|

"The assassin wins and walks away, waiting for the moment of the next battle..."

Mar.

*ppp*

**III - The wind blows**

Sp / Sc

2" |-----|

. make a deep inhalation (almost in silence) and exhale slowly (sonorous, but with the dynamics *p*)

$\text{♩} \approx 90$   
 . in approximately 8 seconds, when the exhalation is almost finished

Mar.

*pp*  $\xrightarrow$  *mf*

3:2

Sp / Sc

5" |-----|

**The passage of a wind gust**

. inhale, not fast, and exhale rapidly (dynamics *crescendo - p < f*), making a sound close to "S" and similar to a request for "silence"

8" |-----|

**Fearful**  
 . look up and around and say, whispering loud:

Mar.

*pp*  $\xrightarrow$  *mf*

$\text{♩} \approx 68$   
 gradually decelerate the trill

"...Listen to the wind... I can feel it..."

gestures more and more ample...

Mar.

*ff*

7:8 9:8 12:8

Sp / Sc

Mar.

Anger, nearly screaming *fff*

Resigned and painful *mf* *p < f* TACET *mp*

“... like a demon’s gelid tongue...”

“...cutting...” “sssss” “... my spirit”

*tr* *tr* gradually decelerate the trill

*fff* *mf* *pp*

very ample and exaggerated gestures ample gestures

$\text{♩} \approx 60$

Mar.

$\text{♩} \approx 68$

start the tremolo slowly and accelerate it as the dynamics increase

*fff* *mf* *p* *ff* *mf* *pp* *pp*

normal gestures

6:4 5:4



**IV - Nearby a lake**

| 12" |-----

**A little hesitating**

. look backwards and calmly lower the arms; walk to the side of the marimba (low register)

| 3" |-----

. look above the marimba and to the other side of the stage (looking for something, trying to see something)

| 6" |-----

**Serene, calm**

| 3" |-----

**ppp**



**mp**

Sp / Sc

x x x

"sai- tu - be"

"... Far away, I see a man nearby a lake..."

Mar.

. play the note and freeze the movement

start walking to the front of the marimba

| 8" |-----

**Serene, serious**

| 6" |-----

. whispering

**p**

Sp / Sc

"... by his side there is a bridge..."

...broken...

...shattered dreams suspended in the air..."

. when in front of the marimba, lower down in front of the tubes and turn around the mallets

strike the tubes with the handle of the mallets (medium to low register of the marimba)

Mar.

**pp**

*normal, fluid and very relaxed gestures*

Mar.

♩ ≈ 60

**pp**

**< mp**

**pp**

7:8

**mp**

3:2

| 6" |-----

**Sadly**

. speak facing the audience,  
but looking at the horizon

**mp**

"The man has his eyes fixed upon the lake..."

| 4" |-----

like drops falling in the lake...

Mar.

3" |-----

**mp**

**ppp**

**ppp**

ample, fluid and relaxed gestures

| 3" |-----

. with emphasis

**p**

| 7" |-----

Sp / Sc

"in his reflection, a sad, wasted face..."

"unknown..."

| 3" |-----

| 2" |----- | 4" |-----

Mar.

**pppp**

**V - The wanderer**

| 11" |-----

**Serene, almost joyful**

. walk calmly around the marimba,  
positioning yourself to play

| 3" |-----

. already positioned to play

| 4" |----- | 3" |----- | 4" |-----

**mf**

Sp / Sc

"...he remains still..."

"...I continue forward, nearby a creek..." "... there is a light drizzle..."

. stand up,  
but not fast

Mar.

**pppp**

♩ ≈ 57

. play the notes with the handle of the mallets

\* the triangle-shape note-head indicates the percussionist should strike at the edge of the bars with the handle of the mallets

8<sup>va</sup>

Mar. *pp* normal gestures *pp* *mp pp* *mp* *ppp pp*

♩ ≈ 50

rall.

8<sup>va</sup>

Mar. *pp* *f* *ff* *p pp* small gestures *ppp*

| 4" | -----

Begin almost joyful and gradually change to sad...

*mp*

| 5" | -----

Sp / Sc

Mar. *p* normal gestures *mp* gradually decelerate the tremolo

"At the other shore, the wanderer..."

"...waiting for a woman, whose path vanished..."

| 3" | -----

...and gradually to distressed

*mp*

| 5" | -----

Sp / Sc

Mar. *pp* *mp* *p* *pp*

"...so long ago..."

"...dissolved by the rain throughout the centuries..."

| 3" |-----|

**Very agitated**  
*mf*

| 5" |-----|

**Tense and frozen**  
TACET

| 6" |-----|

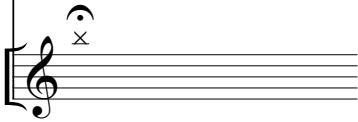
**Progressively relax the body and gradually change from distressed to ecstatic**

. turn the mallets to the normal position

Sp / Sc

"For how much longer?"

Mar.



**VI - The sacred mountain**

**More and more ecstatic and euphoric at each note played**

*f*

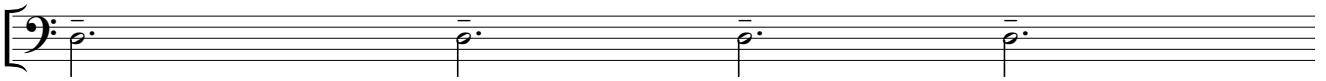
♩ ≈ 55

play the first note with a very ample and careful gesture

**accel.**

"At last, I reach the foot of the sacred mountain..."

Mar.



*ppp poco cresc.*

Sp / Sc

"...symbol of generations of ancestors which here left their marks..."

♩ ≈ 75 **accel.**

Mar.



*p cresc.*

♩ ≈ 135 - 145

Mar.

*fff*

*ff*

Mar.

*f*

Mar.

*f*

*ff*

3:2

*ff f*

Mar.

*fff*

*ff*

3:2

*fff*

*f*

Mar.

*fff* *mf* *fff ff*

*fff* *mf* *fff ff*

**molto rit.**

Musical score for Maracas (Mar.) in G major. The score consists of two staves, treble and bass clef. The music is a rhythmic accompaniment with chords. The first staff has dynamics *fff*, *mf*, and *fff ff*. The second staff has dynamics *fff*, *mf*, and *fff ff*. The tempo marking **molto rit.** is placed above the second staff.

Mar.

$\text{♩} \approx 60$

*ff* *f* *mp*

*p*

| 4" |

Musical score for Maracas (Mar.) in G major. The score consists of two staves, treble and bass clef. The music is a rhythmic accompaniment with chords. The first staff has dynamics *ff*, *f*, and *mp*. The second staff has dynamics *f* and *mp*. A tempo marking  $\text{♩} \approx 60$  is placed above the first staff. A dynamic marking *p* is placed below the first staff. A measure rest of 4 measures is indicated by a dashed line and the number 4 in the first staff.

Sp / Sc

Mar.

6" |

Serene, admired

*mp*

"On the leaves, a thousand dewdrops tremble..."

*ppp*

*ppp*

Musical score for Sp / Sc and Maracas (Mar.) in G major. The score consists of two staves, treble and bass clef. The top staff is for Sp / Sc and contains the lyrics "On the leaves, a thousand dewdrops tremble...". The bottom staff is for Maracas (Mar.) and contains a rhythmic accompaniment with chords. The dynamics *ppp* are marked in both staves. A measure rest of 6 measures is indicated by a dashed line and the number 6 in the top staff. The tempo marking *mp* is placed above the top staff.

Sp / Sc

...e - ter - nal - ly... | 4" |-----|

A little sad  
| 2" |---| 5" |-----|  
*p* TACET  
"...without ever falling..."

start slowly and accelerate very much

Mar.

*pp* *ff* *pp* *pp*

| 2" |---| 2" |---| 2" |---| 2" |---| 1" |---|

rapidly accelerate and then decelerate very much  $\text{♩} \approx 122$

Mar.

*pp* *fff*

diminish the gestures as the dynamics decreases...

*dim. poco a poco...*

Mar.

*ppppp*

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