rahilia hasanova

jasmine petals

seven miniatures for piano

Program note

JASMINE PETALS, 1998 is a piano cycle of the seven colorful emotional miniatures. Impressed by my own thoughts about fugitiveness and fragileness of our lives, full of unexpected changes and disappointments, sad or joyful shakes I composed these seven reflections. The contemplation of beauty and gentleness of jasmine flowers, coming and vanishing recalling fulfill the sounding of these pieces. They are individualized regarding their textures and forms. But actually they are short improvisations that relatively express my feelings, disappearing through space measurements and time, like drying and dropping down jasmine petals. Two miniatures of the cycle, miniatures V and VII, represent an idea of clocks that accompany us from our childhood to the end. As getting dry jasmine flowers loose its petals as time shrinking out day-by-day... minute-by-minute...

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My friend, you said, " Time is Evil"
I think, " Time is Happiness"
And Sender is Heaven
It can be short or long
Your choice

- Rahilia Hasanova -

Notes

1. Playing miniatures use non-regular rhythm and improvisation-like performance as much as possible
2. Between miniatures the emotional contrasts are very important
3. Pay attention to the specific timbre of each miniature

Miniature I
1. Infinite line through the composition means the unbreakable movement and multiple repetitions of all short phrases shared between right and left hands
2. Each short fragment has to be repeated multiple times and its quantity depends on a performer interpretation
3. Reprized zones can be repeated
4. Play rubato. Accent sounds on left hand

Miniature II
4. Individualize each long-lasting sounds until fermata. Collecting sounds complexes or classer-like cords under fermatas keep them long enough waiting until vanishing
5. Don't rush: bar lines just separate sound complexes and let you time to "breath" before starting next sound complex
3. Use wide rubato style with lots of accelerando and sostenuto
4. Express emotionally all sounds under fermatas
5. Make perceptible difference playing dance-like patterns

Miniature III
1. Heavy accents are important even for grace notes
2. Playing make audible difference between regular and non-regular repetitions
3. All lines have no conventional interpretation of sound lengths
4. Play as sharp as possible

Miniature IV
1. Play impulsively
2. Especially express sounds are under fermatas
3. Monodic phrases need to be performed like folk-traditional improvisation
4. Play phrases of right hand as sharp as possible

Miniature V
1. Accent each beat
2. Create an effect of working clock gears
3. All grace notes and beams have to fit into given beats. Clock-like rhythm is important but sometimes exact pitches are not

Miniature VI
1. Create bodiless gentle sounding
2. Three staves divided between right and left hands as:
Upper staff for right hand (RH)
Middle staff for right and left hands (RH and LH)
Lower staff also for right hand (RH)
3. Right hand has to "fly" over left hand giving an impression of weightlessness
4. Left hand based on one single sound that has to be audible and clearly expressed

Miniature VII
1. The last miniature of this cycle concentrates on a working clock idea also but the sounding has to differ from Miniature V
2. Here the clock-like sounding has to remind a children toy clock
3. Create light sounding full of "fragile pictures" of a childhood
4. Important: fit beams into beats properly as it was suggested in Miniature V

jasmine petals

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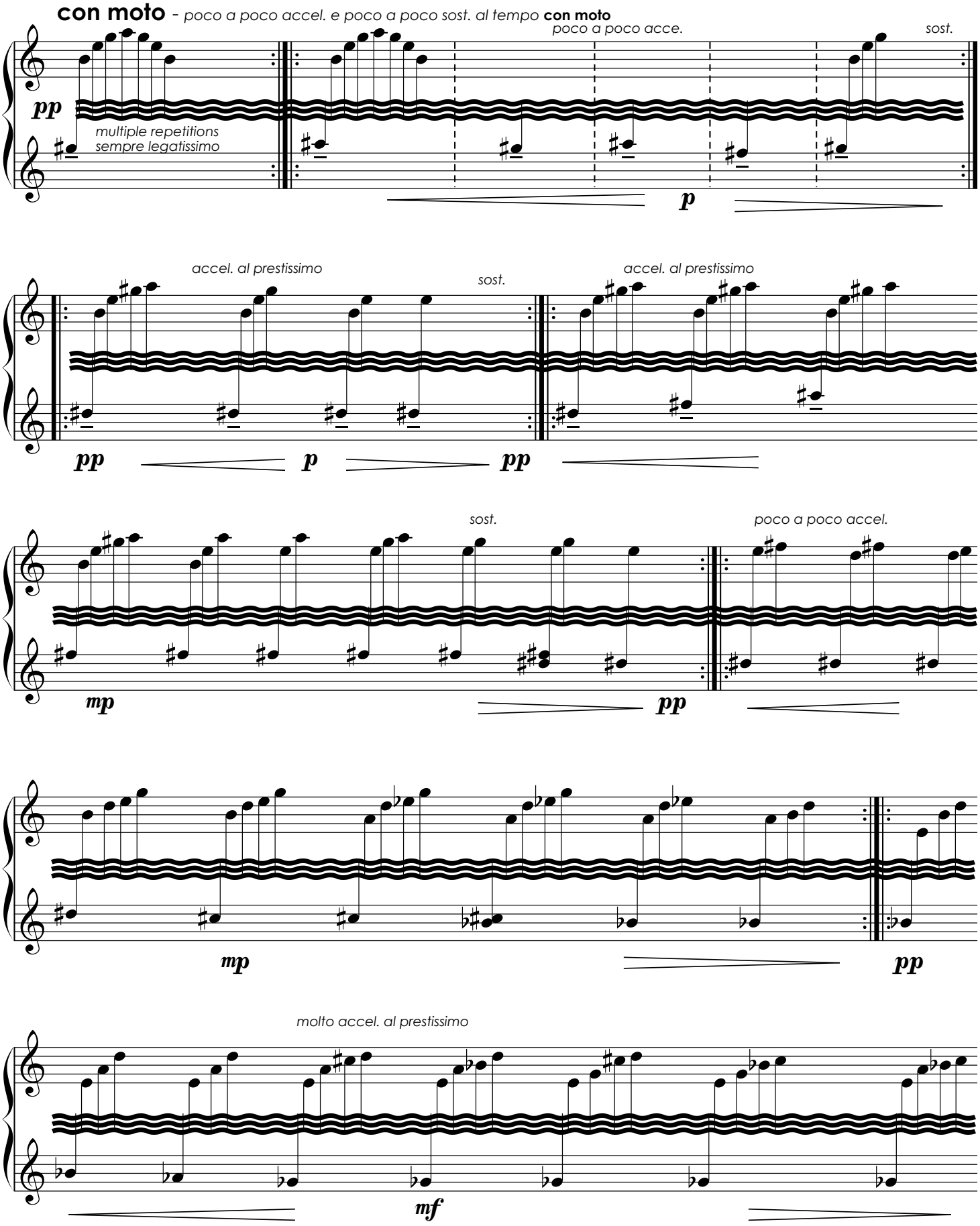

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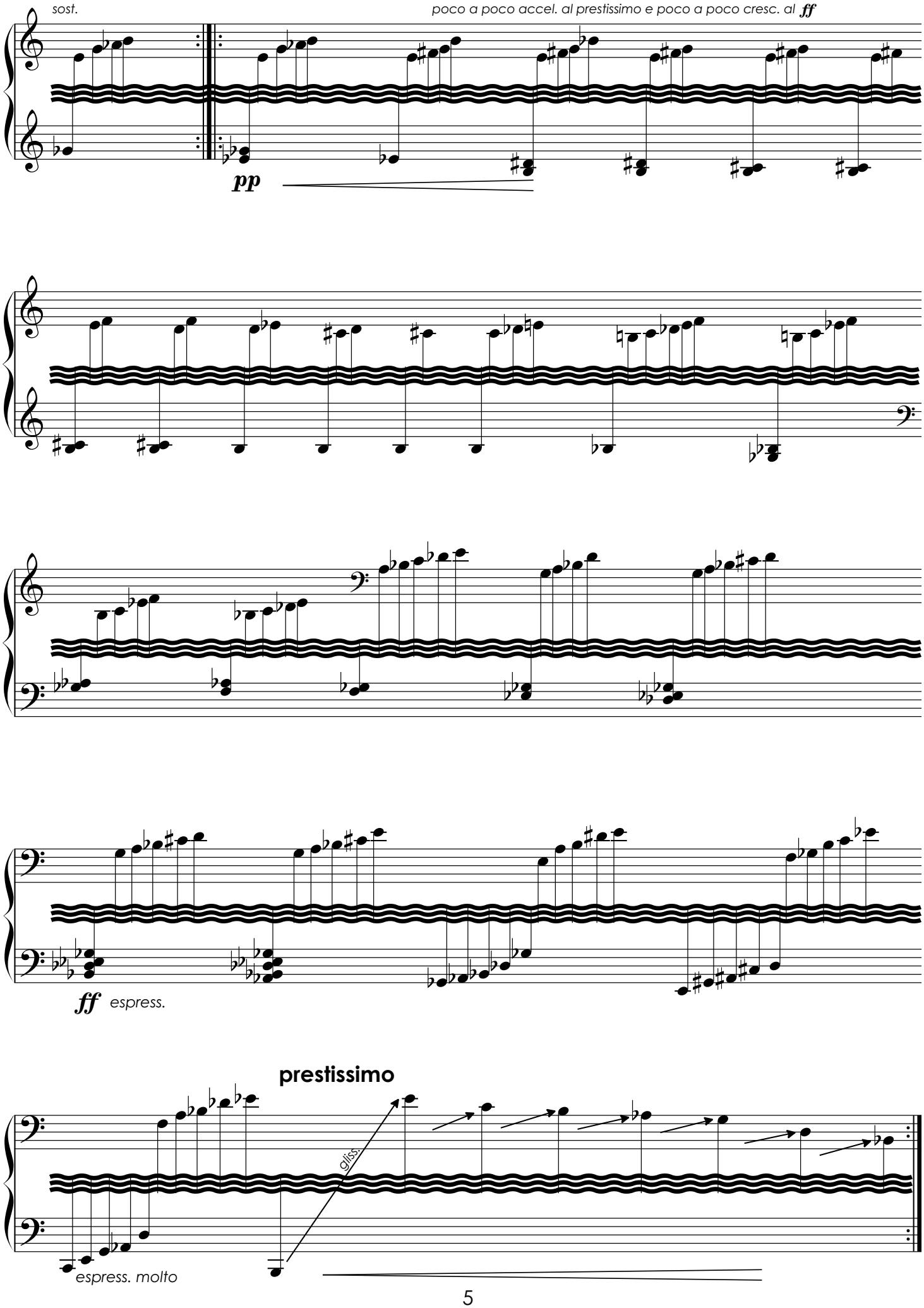
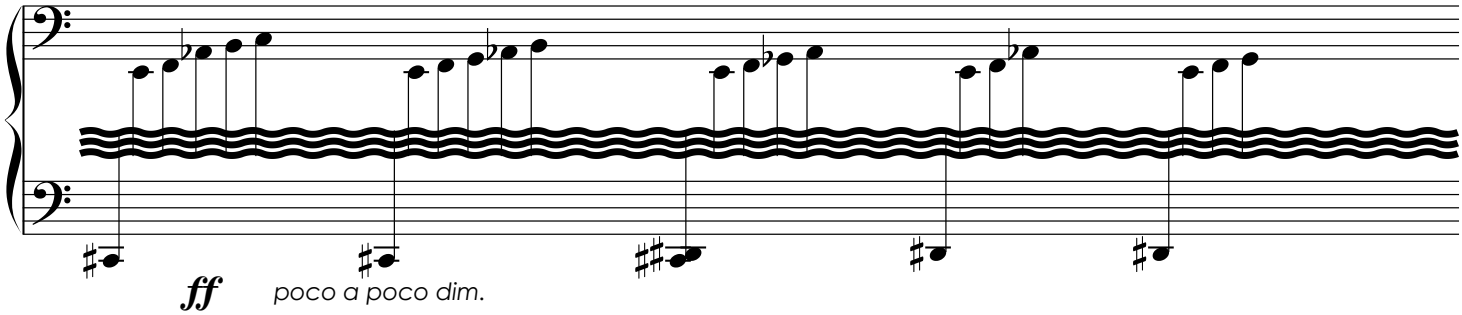
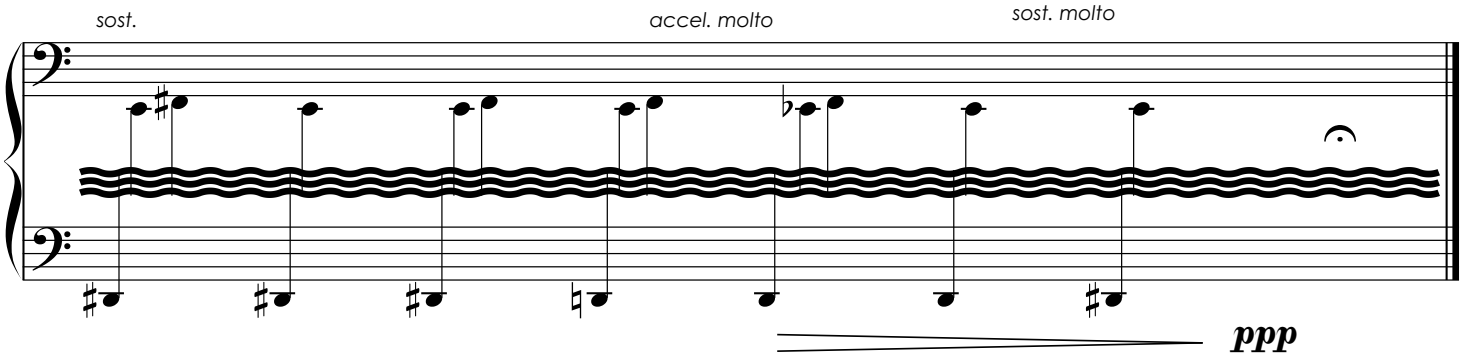

sost.
poco a poco accel. al prestissimo e poco a poco cresc. al ff
pp
ff espress.
prestissimo
gliss.
espress. molto

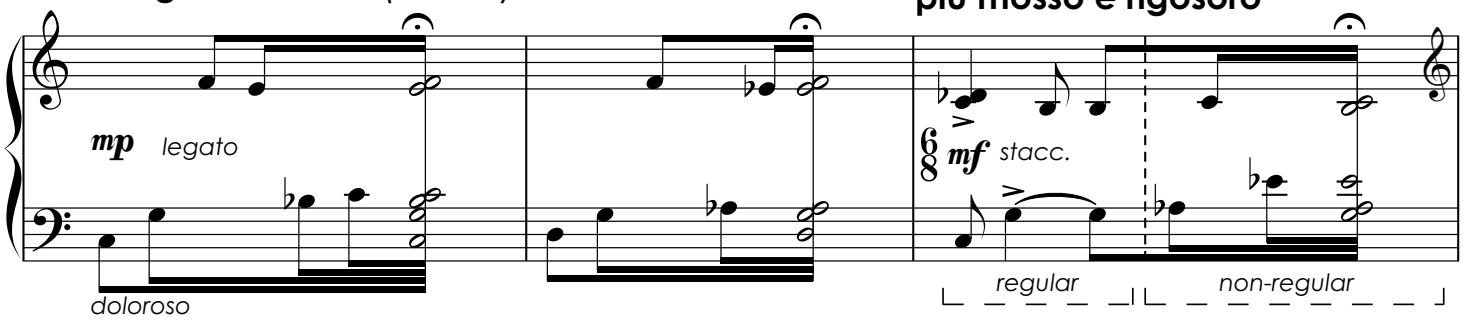




II

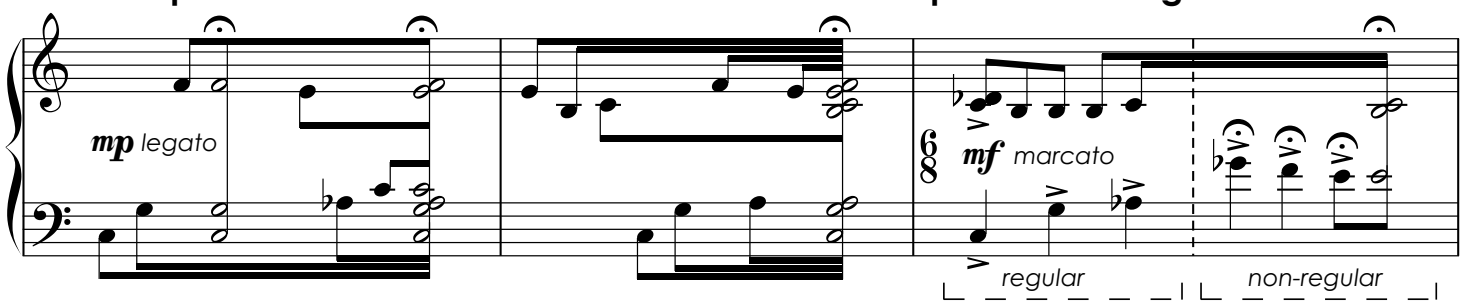
adagio recitativo *(ad lib.)*

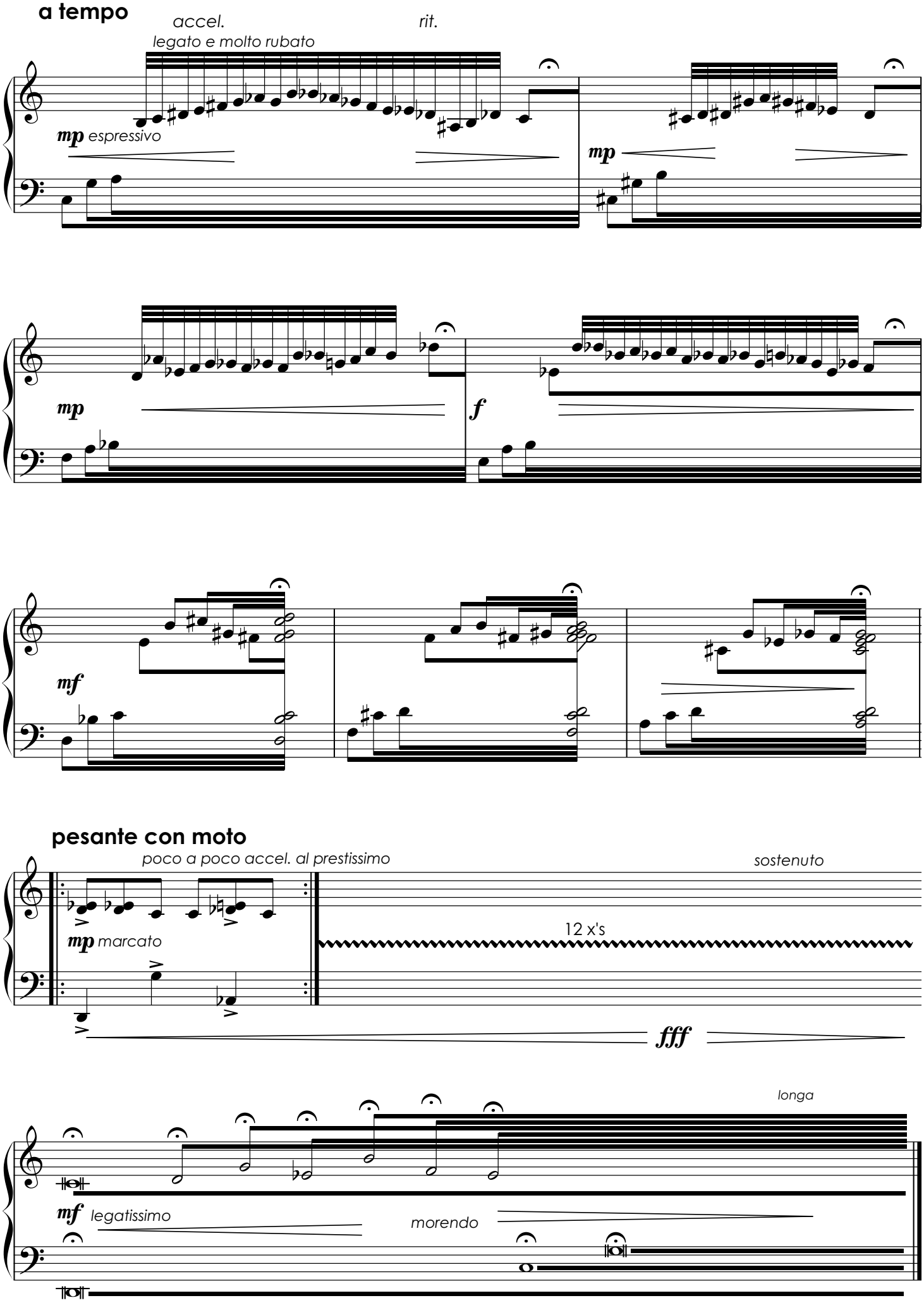
piu mosso e rigosoro



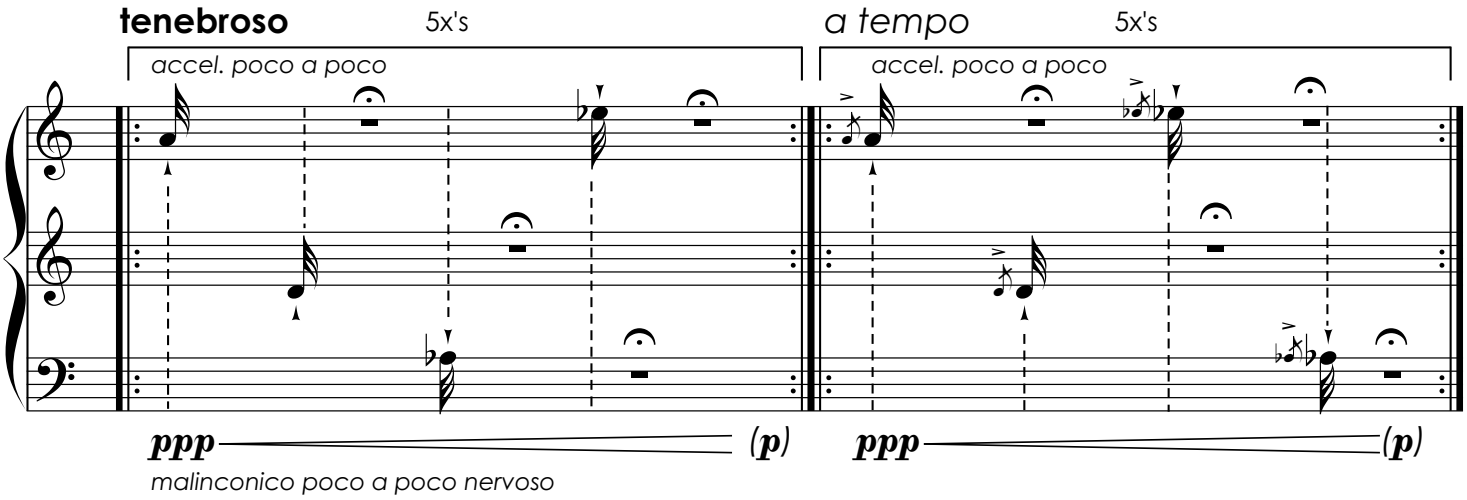
a tempo

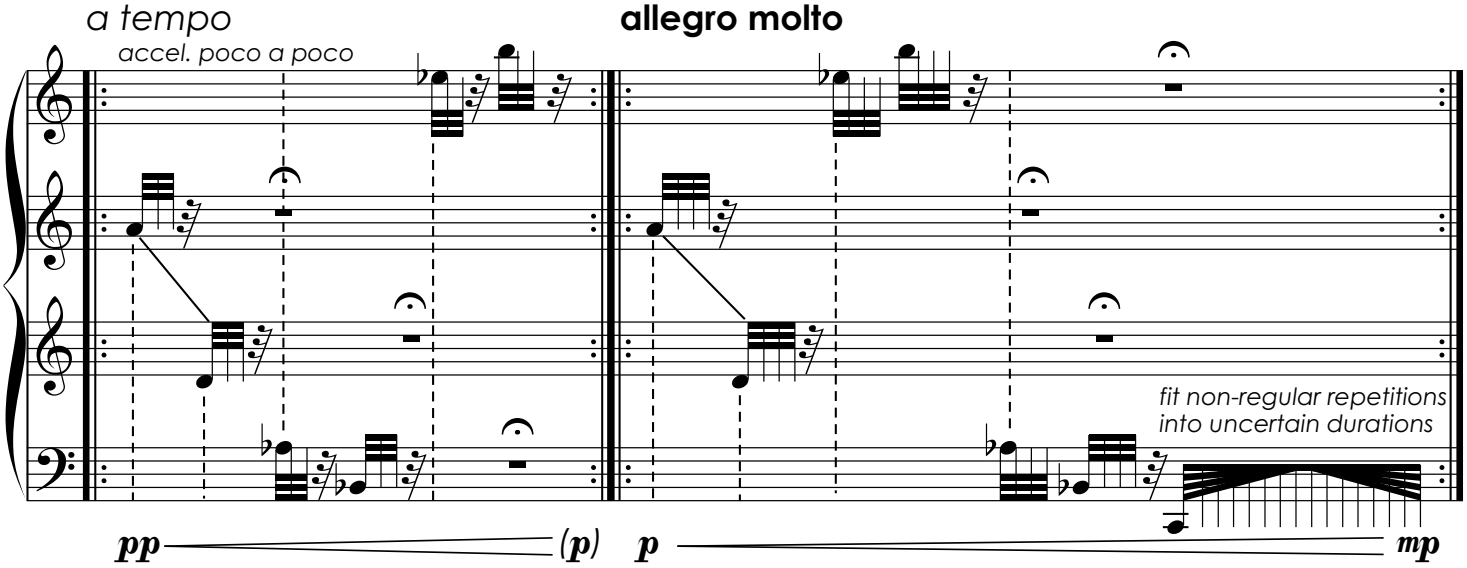
piu mosso e rigoroso

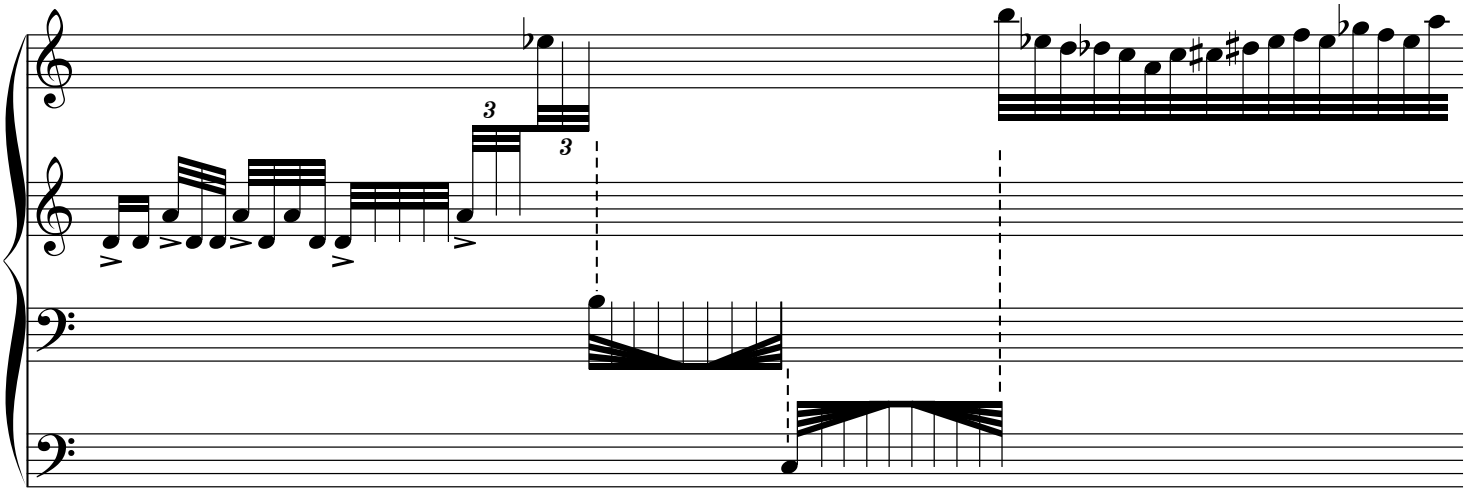


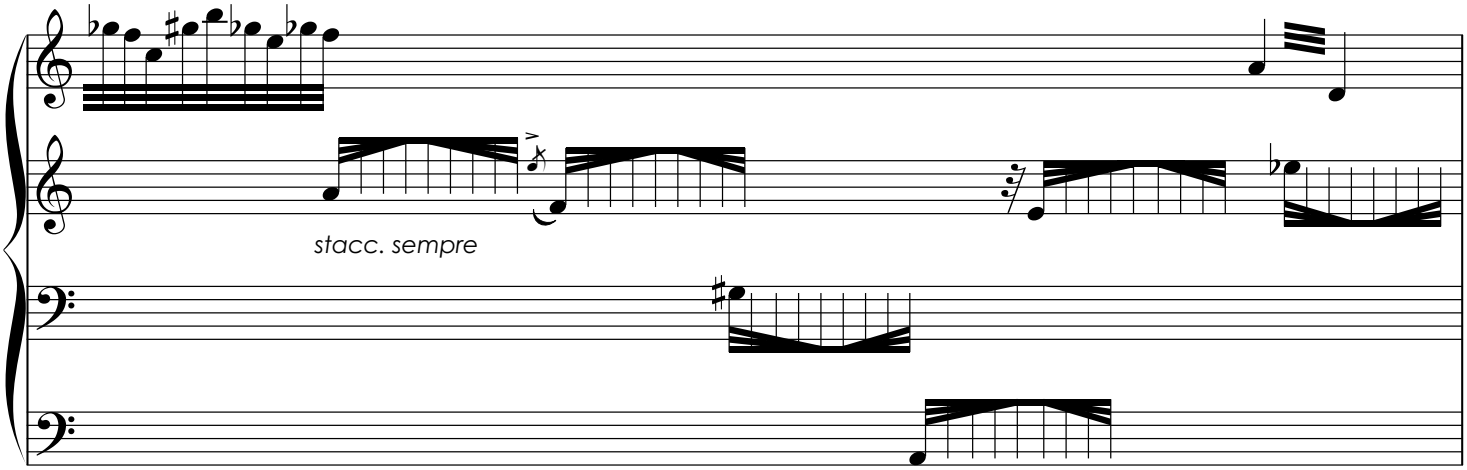

a tempo
accel.
rit.
legato e molto rubato
mp espressivo
mp
mp
f
mf
pesante con moto
poco a poco accel. al prestissimo
sostenuto
mp marcato
12 x's
fff
longa
mf legatissimo
morendo

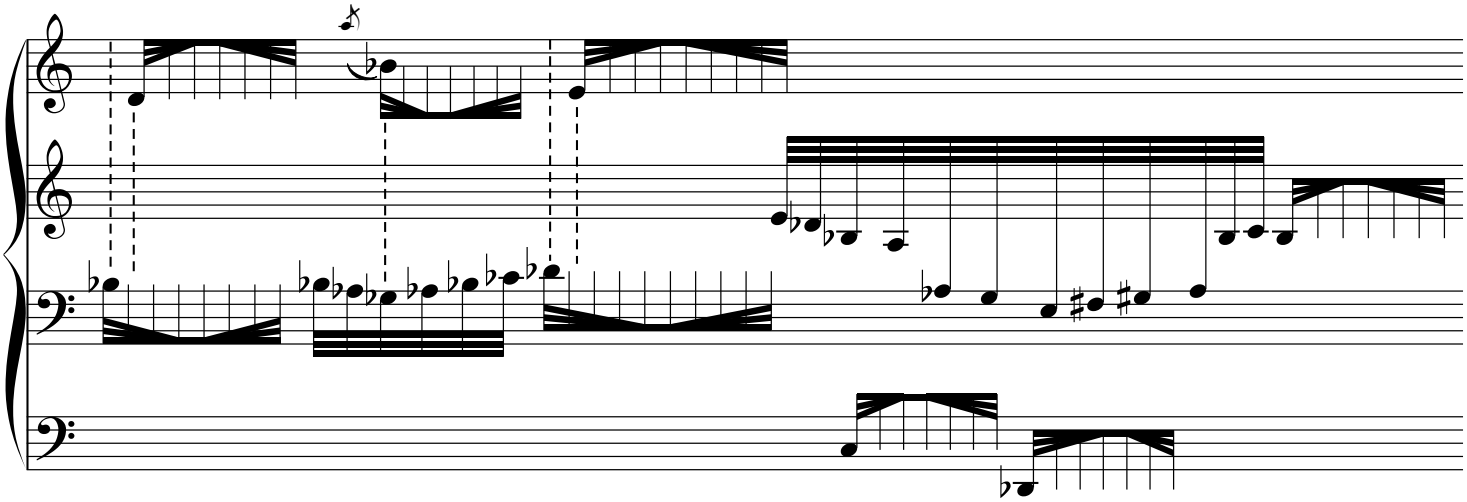
III

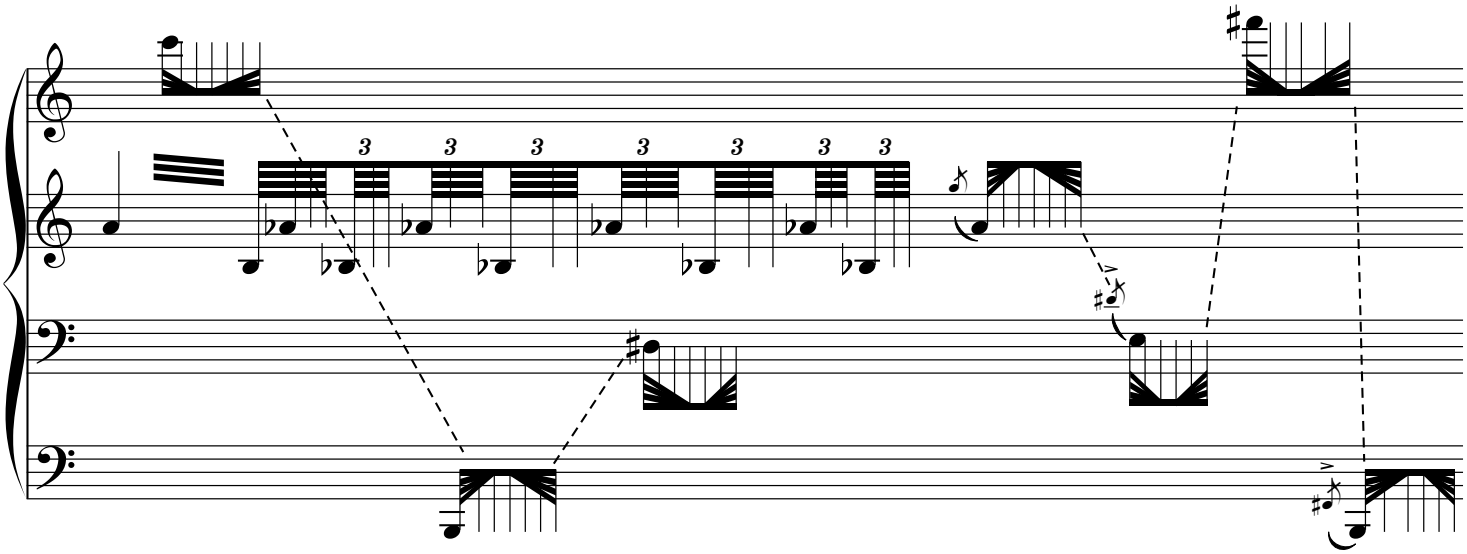

tenebroso
5x's
accel. poco a poco
a tempo
5x's
accel. poco a poco
ppp
(p)
malinconico poco a poco nervoso
ppp
(p)

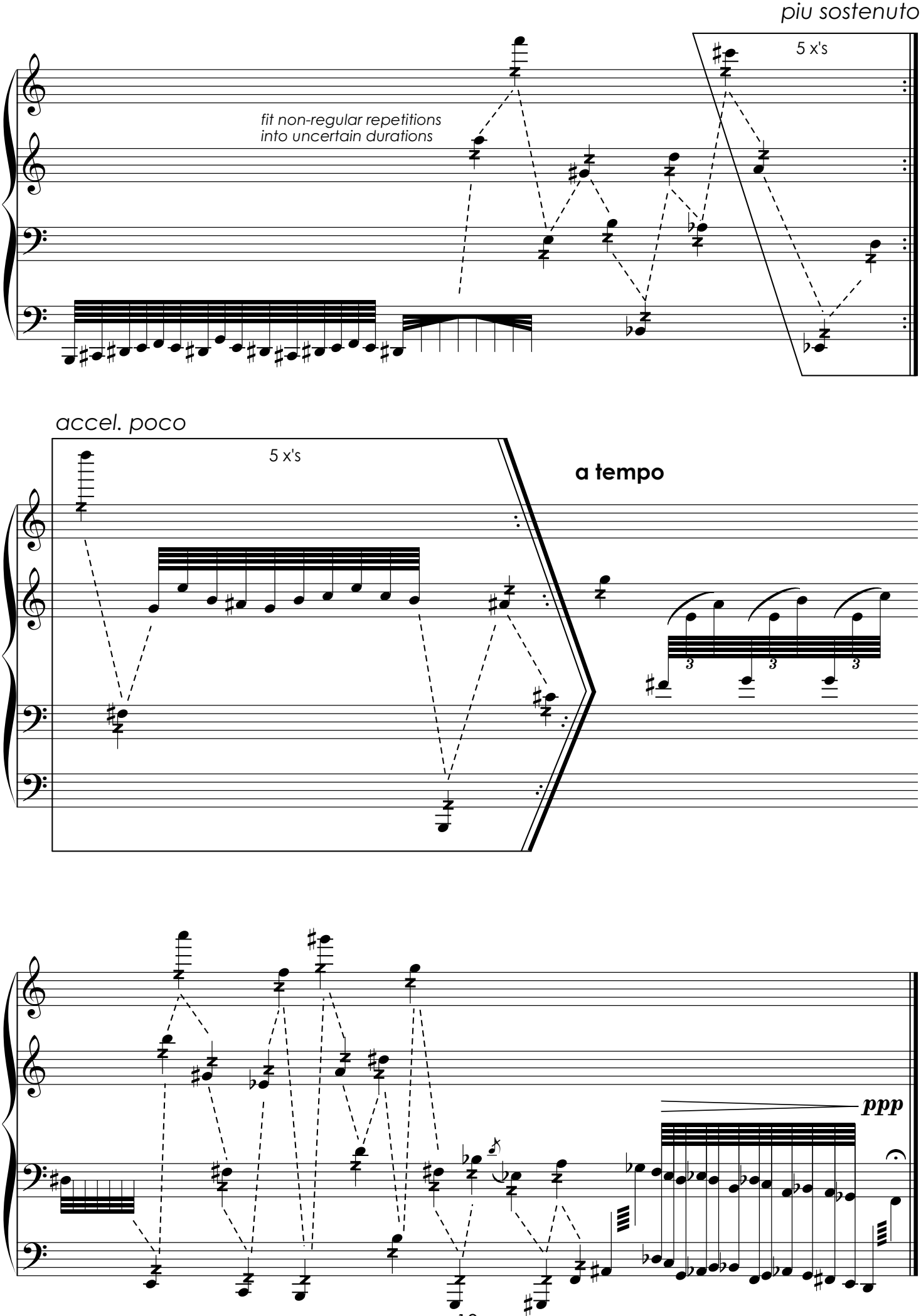

a tempo
accel. poco a poco
allegro molto
fit non-regular repetitions
into uncertain durations
pp
(p)
p
mp


3
3


stacc. sempre

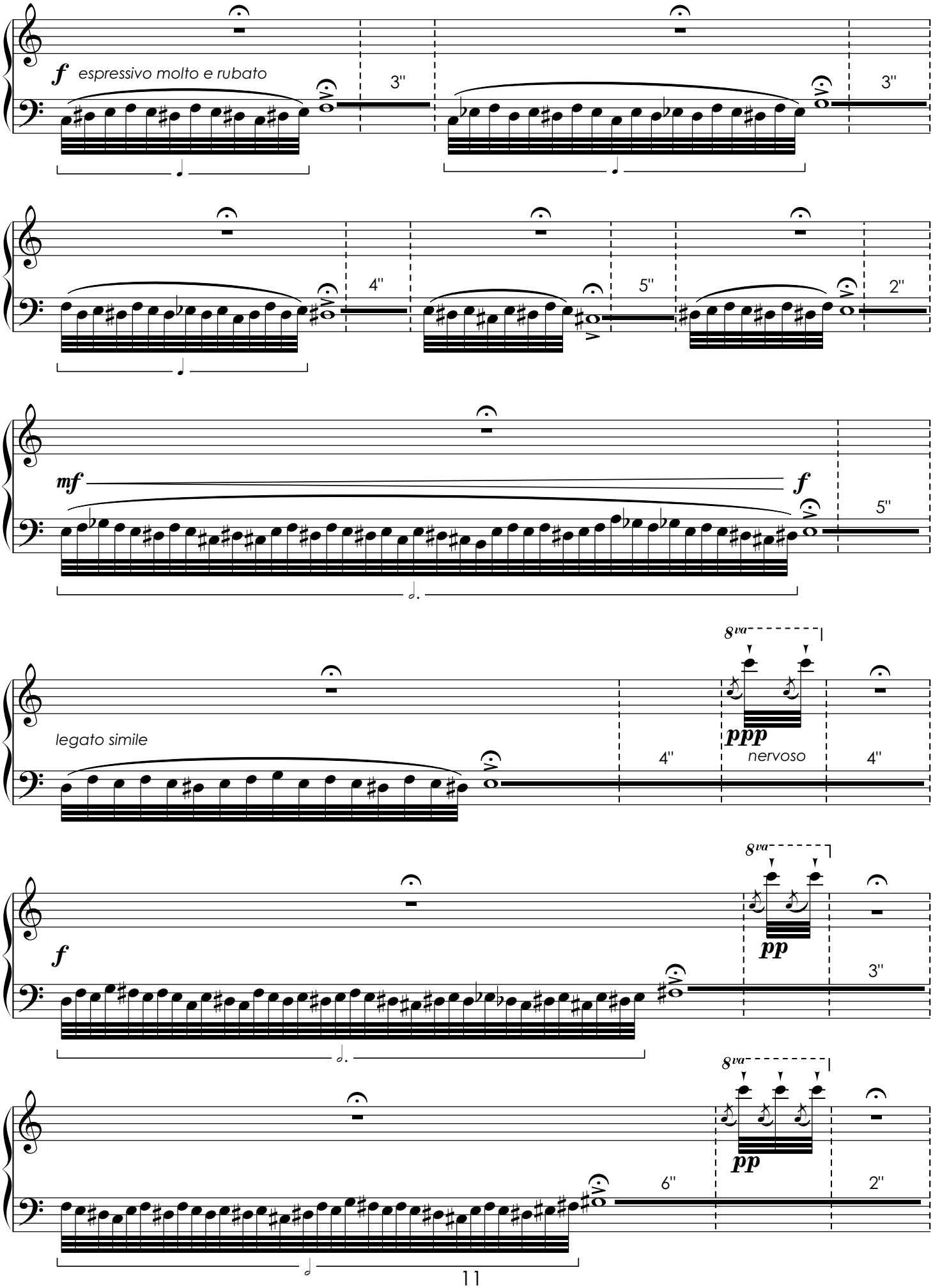


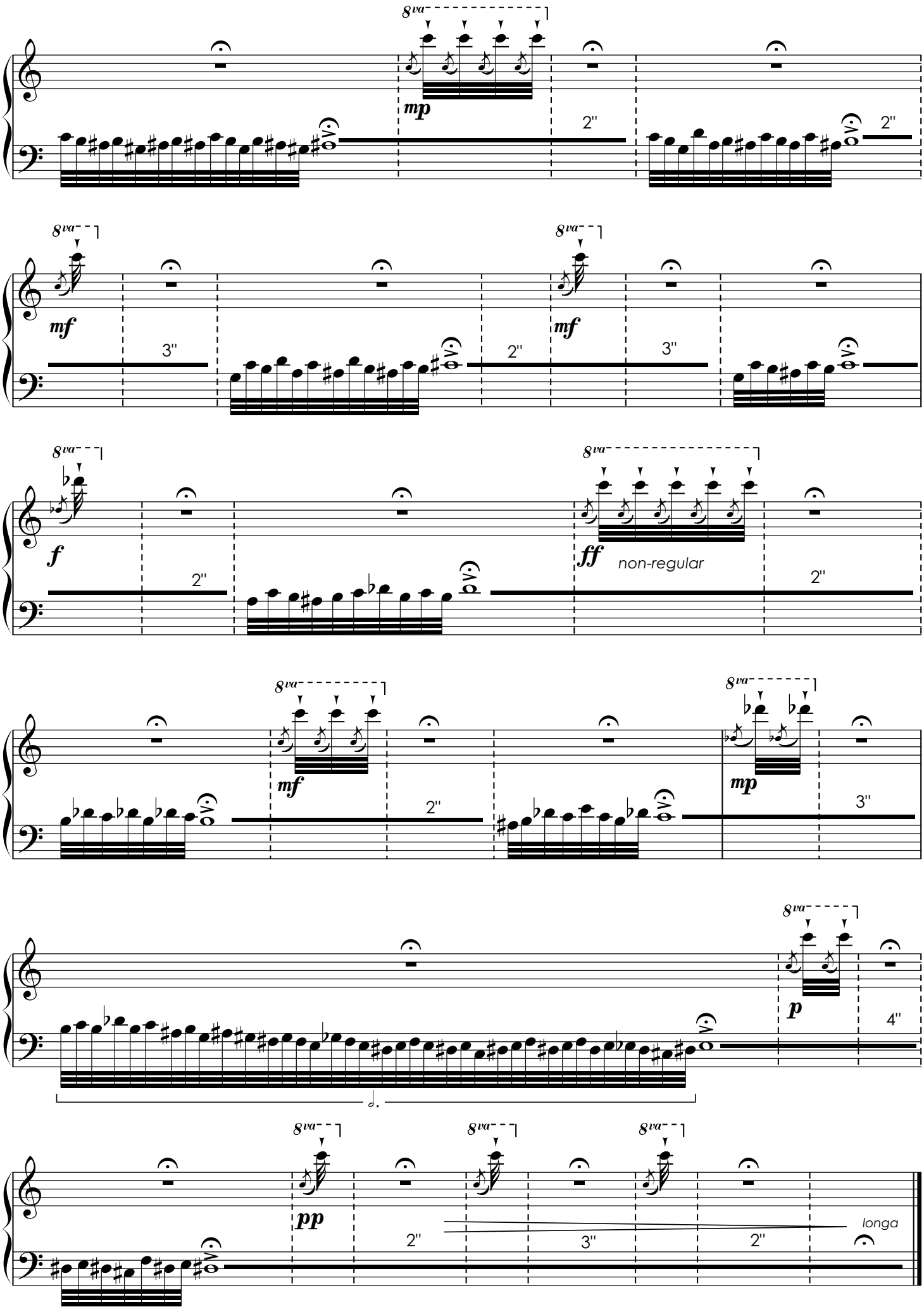



piu sostenuto
5 x's
fit non-regular repetitions
into uncertain durations
accel. poco
5 x's
a tempo
ppp

IV

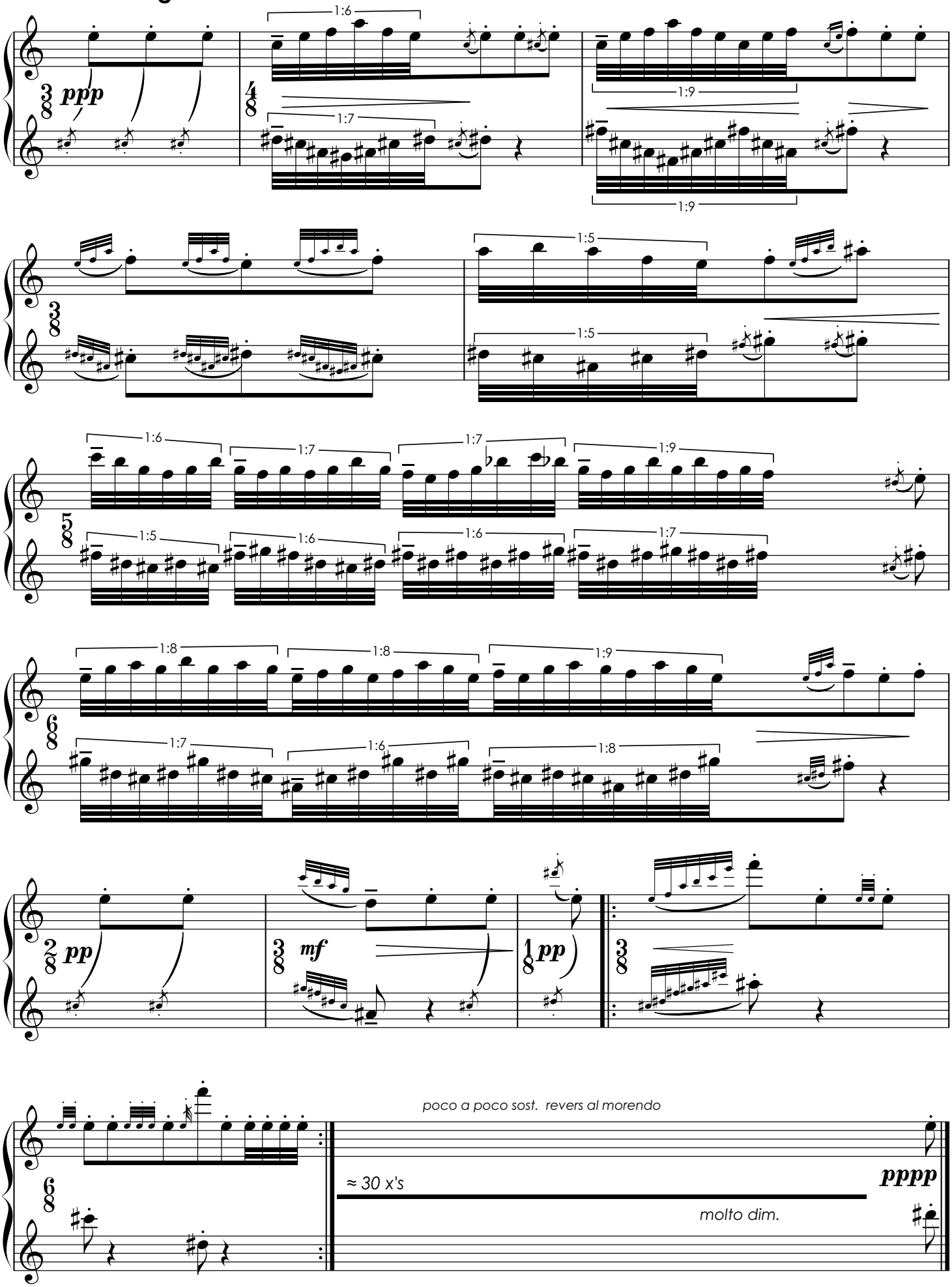
inquieto


f espressivo molto e rubato
3"
3"
4"
5"
2"
mf
f
5"
legato simile
8va
ppp
nervoso
4"
4"
f
8va
pp
3"
8va
pp
6"
2"


8va
mp
2''
8va
mf
3''
8va
mf
2''
3''
8va
f
2''
8va
ff
non-regular
2''
8va
mf
2''
8va
mp
3''
8va
p
4''
8va
pp
2''
8va
3''
8va
2''
longa

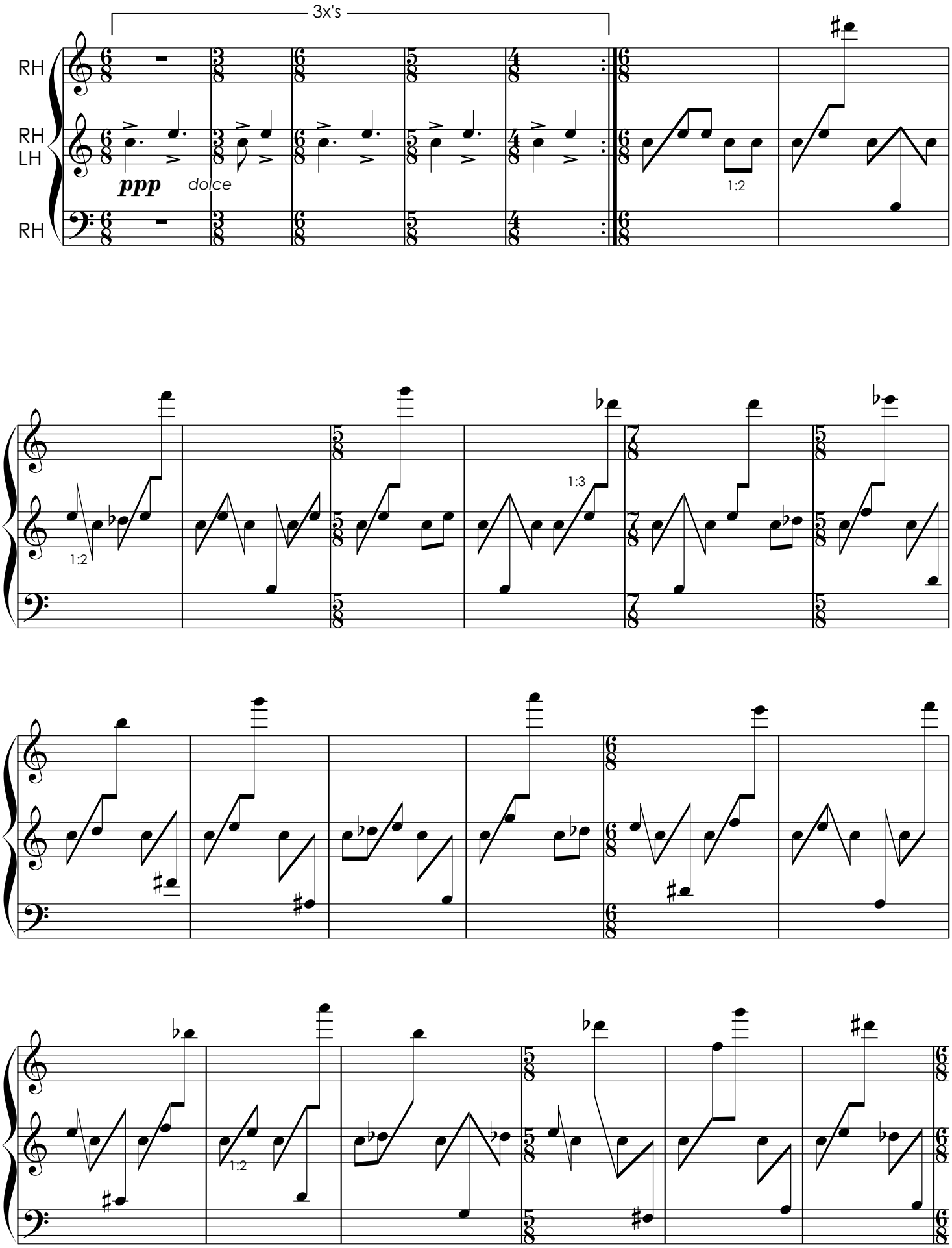
V

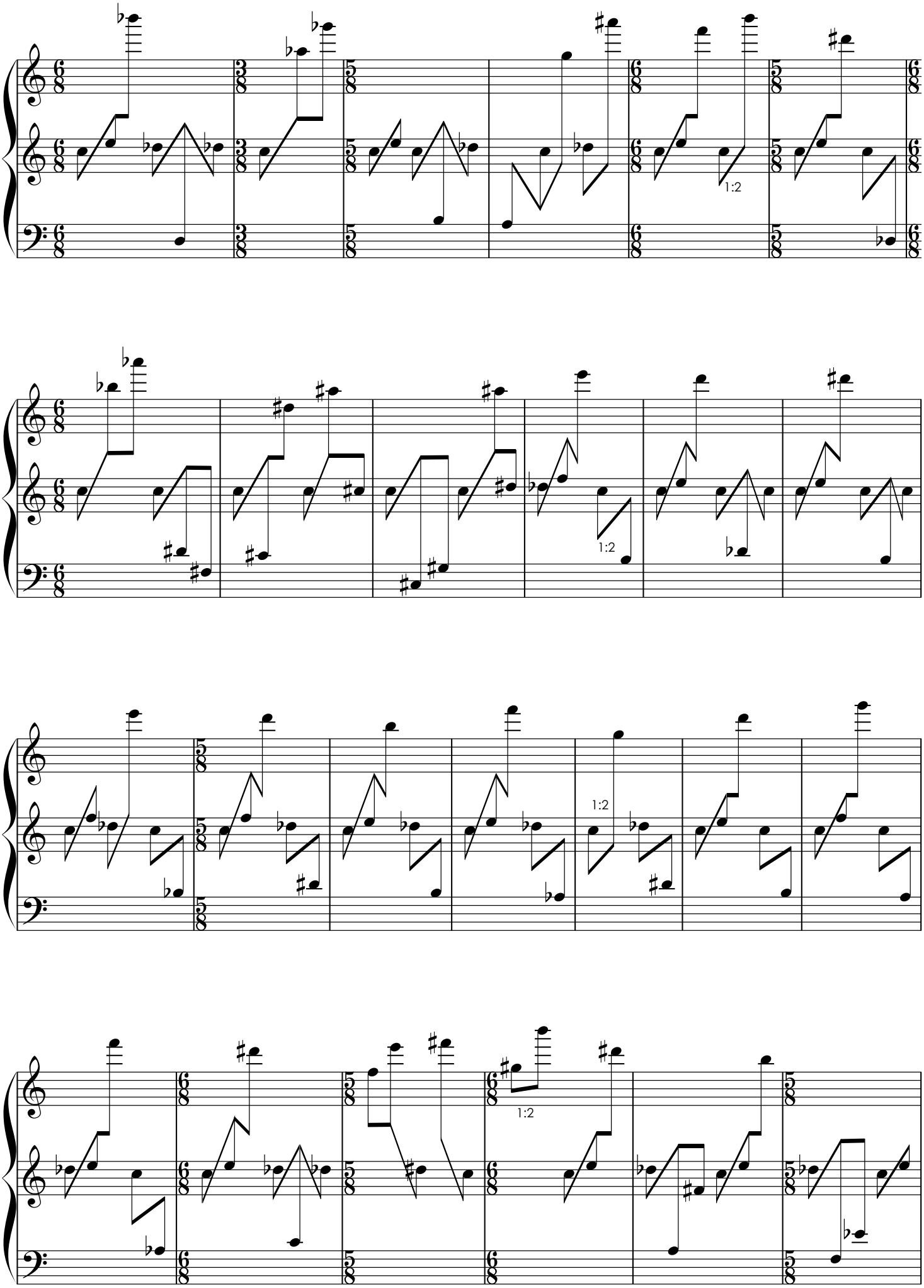
andante rigoroso



VI

fantastico zeffiroso e moderato

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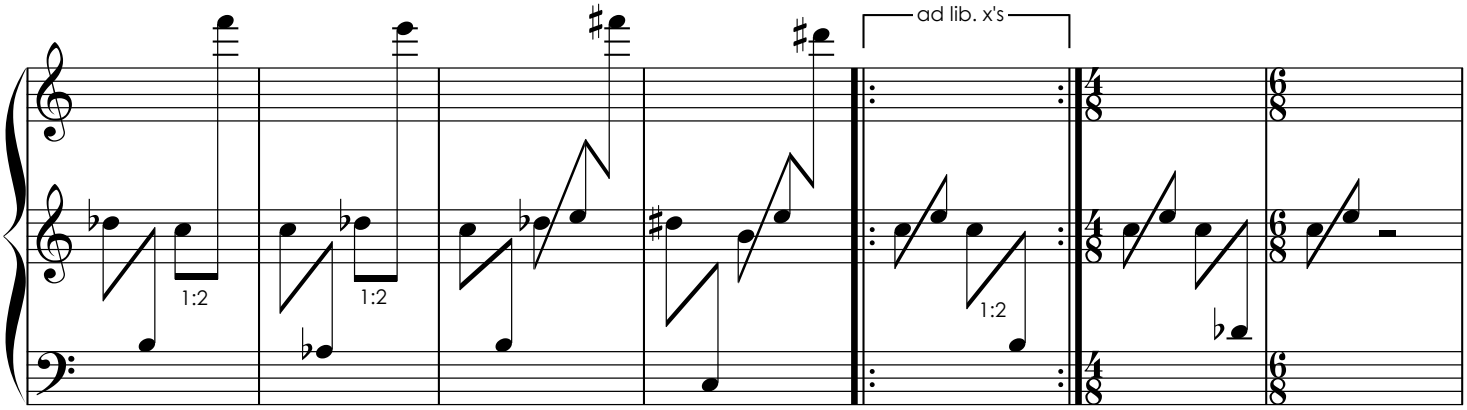
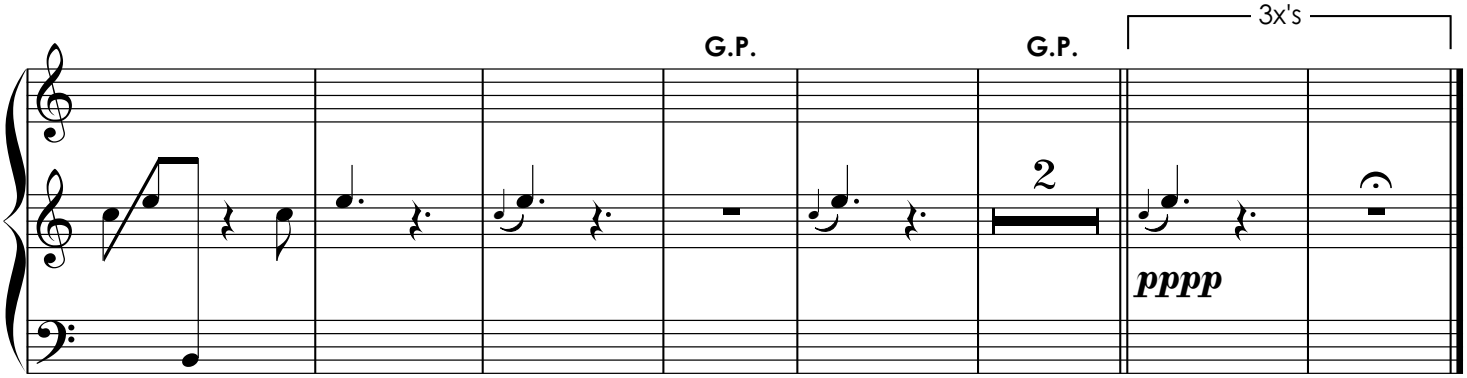
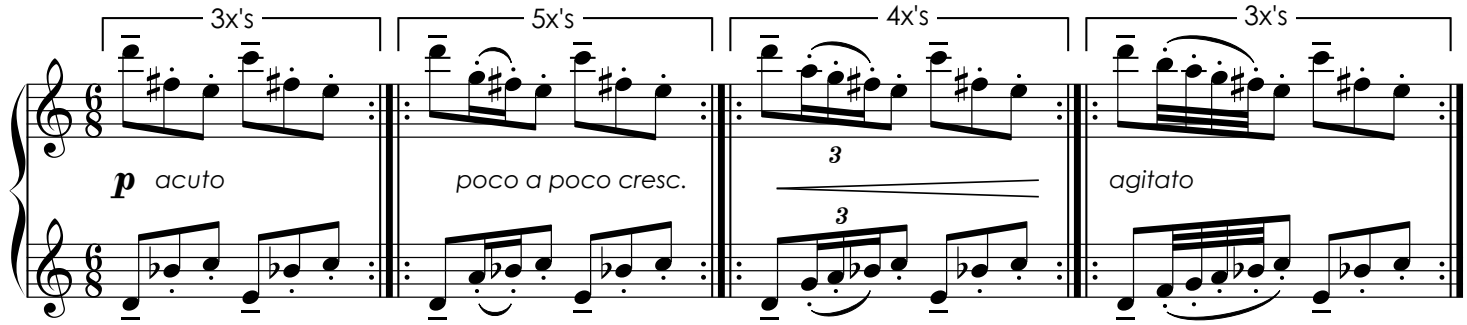
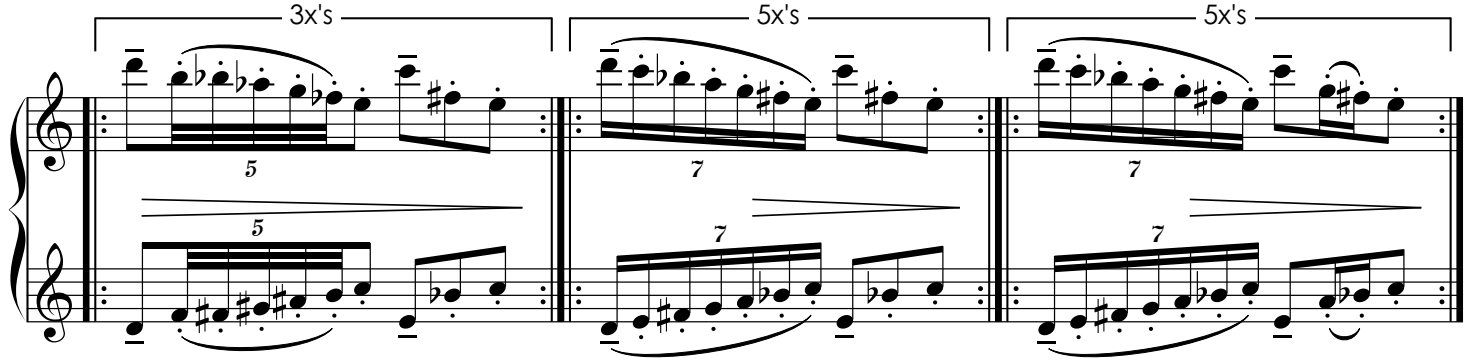


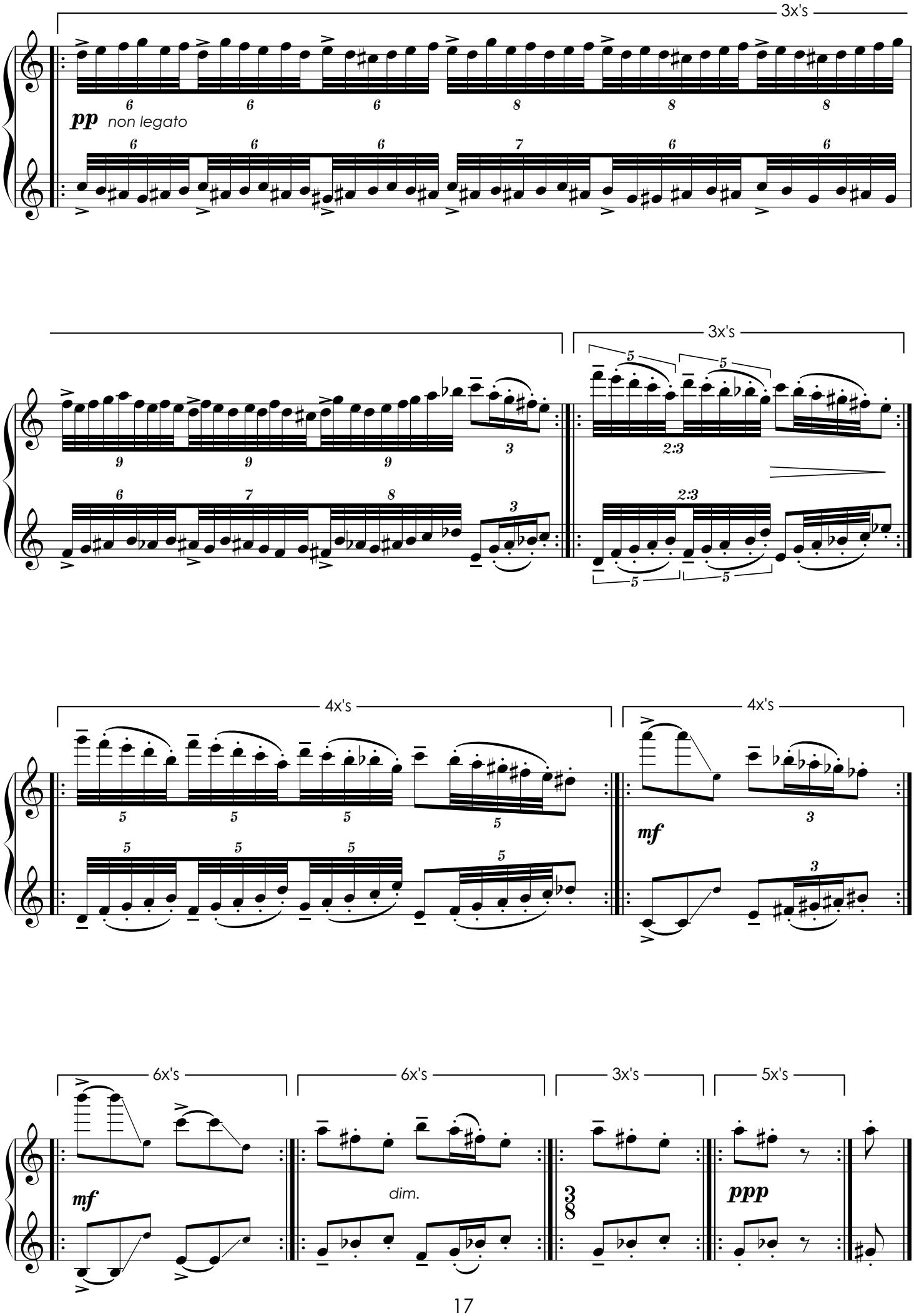


VII

allegretto aggiustatamente






3x's
pp non legato
3x's
2:3
4x's
4x's
mf
6x's
6x's
3x's
5x's
mf
dim.
ppp