

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...

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. Repeated 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 cluster-like chords 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

rahilia hasanova

con moto - poco a poco accel. e poco a poco sost. al tempo **con moto**
poco a poco acce. sost.

pp multiple repetitions sempre legatissimo *p*

accel. al prestissimo sost. accel. al prestissimo

pp *p* *pp*

sost. poco a poco accel.

mp *pp*

mp *pp*

molto accel. al prestissimo

mf

sost. poco a poco accel. al prestissimo e poco a poco cresc. al *ff*

pp

ff *espress.*

prestissimo

espress. molto

5

ff poco a poco dim.

sost. accel. molto sost. molto

ppp

||

adagio recitativo (ad lib.) **piu mosso e rigoroso**

mp legato *mf* stacc.

doloroso regular non-regular

a tempo **piu mosso e rigoroso**

mp legato *mf* marcato

regular non-regular

a tempo

*accel.
legato e molto rubato*

rit.

mp espressivo

mp

mp

f

mf

pesante con moto

poco a poco accel. al prestissimo

sostenuto

mp marcato

12 x's

fff

mf legatissimo

morendo

longa

III

tenebroso

5x's

a tempo

5x's

accel. poco a poco

accel. poco a poco

The first system of the musical score consists of two systems of piano and bass staves. The first system is marked 'tenebroso' and '5x's', with an 'accel. poco a poco' instruction. The piano part features a melodic line with a dotted half note and a quarter note, while the bass part has a dotted half note and a quarter note. The second system is marked 'a tempo' and '5x's', also with an 'accel. poco a poco' instruction. The piano part features a melodic line with a dotted half note and a quarter note, while the bass part has a dotted half note and a quarter note.

ppp

(p)

ppp

(p)

malinconico poco a poco nervoso

a tempo

allegro molto

accel. poco a poco

The second system of the musical score consists of two systems of piano and bass staves. The first system is marked 'a tempo' and 'accel. poco a poco'. The piano part features a complex rhythmic pattern with a dotted half note and a quarter note, while the bass part has a dotted half note and a quarter note. The second system is marked 'allegro molto'. The piano part features a complex rhythmic pattern with a dotted half note and a quarter note, while the bass part has a dotted half note and a quarter note. A note in the bass part is marked with a fermata and the instruction 'fit non-regular repetitions into uncertain durations'.

pp

(p)

p

mp

The third system of the musical score consists of two systems of piano and bass staves. The first system is marked 'a tempo' and 'accel. poco a poco'. The piano part features a complex rhythmic pattern with a dotted half note and a quarter note, while the bass part has a dotted half note and a quarter note. The second system is marked 'allegro molto'. The piano part features a complex rhythmic pattern with a dotted half note and a quarter note, while the bass part has a dotted half note and a quarter note. A note in the bass part is marked with a fermata and the instruction 'fit non-regular repetitions into uncertain durations'.

stacc. sempre

This system contains the first three staves of a musical score. The top staff is in treble clef and begins with a melodic line in a key signature of one flat. The middle and bottom staves are in bass clef and feature a rhythmic accompaniment of chords with a staccato articulation. The instruction "stacc. sempre" is written below the middle staff.

This system contains the next three staves. The top staff continues the melodic line with some slurs and accents. The middle and bottom staves continue the chordal accompaniment. Vertical dashed lines connect specific notes across the staves to show their harmonic relationships.

This system contains the final three staves. The top staff features a sequence of six triplets, each marked with a "3" above the notes. The middle and bottom staves continue the accompaniment. Dashed lines connect notes across staves, and a slur with an accent is placed over a note in the middle staff.

piu sostenuto

fit non-regular repetitions
into uncertain durations

5 x's

accel. poco

5 x's

a tempo

ppp

IV

inquieto

f *espressivo molto e rubato*

3'''

4''' 5'''

mf *f*

5'''

legato simile *ppp* *nervoso*

4''' 4'''

f *pp*

3'''

pp

6''' 2'''

8va

mp

2"

2"

This system shows a piano accompaniment in the bass clef with a melodic line in the treble clef. The treble clef has a whole note chord and a sixteenth-note triplet marked *8va* and *mp*. The bass clef has a sixteenth-note scale and a whole note chord. A 2" measure rest is indicated in the bass clef.

8va

mf

3"

2"

mf

3"

This system features a piano accompaniment in the bass clef and a treble clef with a sixteenth-note triplet marked *8va* and *mf*. The bass clef has a sixteenth-note scale and a whole note chord. Measure rests of 3" and 2" are shown in the bass clef.

8va

f

2"

8va

ff non-regular

2"

This system includes a piano accompaniment in the bass clef and a treble clef with a sixteenth-note triplet marked *8va* and *f*. The bass clef has a sixteenth-note scale and a whole note chord. A 2" measure rest is in the bass clef. The treble clef has a sixteenth-note triplet marked *8va* and *ff* non-regular.

8va

mf

2"

8va

mp

3"

This system shows a piano accompaniment in the bass clef and a treble clef with a sixteenth-note triplet marked *8va* and *mf*. The bass clef has a sixteenth-note scale and a whole note chord. A 2" measure rest is in the bass clef. The treble clef has a sixteenth-note triplet marked *8va* and *mp*.

8va

p

4"

This system features a piano accompaniment in the bass clef and a treble clef with a sixteenth-note triplet marked *8va* and *p*. The bass clef has a sixteenth-note scale and a whole note chord. A 4" measure rest is in the bass clef.

8va

pp

2"

8va

3"

8va

2"

longa

This system includes a piano accompaniment in the bass clef and a treble clef with a sixteenth-note triplet marked *8va* and *pp*. The bass clef has a sixteenth-note scale and a whole note chord. Measure rests of 2", 3", and 2" are shown in the bass clef. The system ends with a whole note chord marked *longa*.

andante rigoroso

V

ppp

4/8

1:6

1:7

1:9

1:5

1:5

1:6

1:7

1:6

1:7

1:8

1:8

1:9

1:7

1:6

1:8

pp

mf

pp

poco a poco sost. revers al morendo

≈ 30 x's

molto dim.

pppp

VI

fantastico zeffiroso e moderato

3x's

RH
RH
LH
RH

ppp dolce

1:2

1:2

1:3

#

#

#

#

#

#

#

#

#

#

#

#

b

#

1:2

b

#

b

#

#

b

#

b

#

b

#

b

#

b

#

b

#

b

#

b

#

First system of a piano score. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music features a complex melodic line in the upper staves with various intervals and accidentals (flats and sharps). The bass line is simpler, with some notes marked with a '1:2' ratio. The system contains 12 measures.

Second system of a piano score, continuing the piece. It features similar melodic and harmonic structures to the first system, with intricate line work in the upper staves and a supporting bass line. The system contains 12 measures.

Third system of a piano score. The melodic lines continue to evolve, showing a mix of ascending and descending intervals. The bass line provides a steady accompaniment. The system contains 12 measures.

Fourth system of a piano score, the final system on this page. It concludes the musical phrase with a final cadence. The system contains 12 measures.

ad lib. x's

1:2

1:2

1:2

4/8

6/8

G.P.

G.P.

3x's

2

pppp

VII

allegretto aggiustatamente

3x's

5x's

4x's

3x's

p acuto

poco a poco cresc.

3

3

agitato

3x's

5x's

5x's

5

7

7

7

3x's

pp non legato

6 6 6 8 8 8

6 6 6 7 6 6

3x's

9 9 9 3

6 7 8 3

2:3

4x's

4x's

mf

5 5 5 5

5 5 5 5

3

6x's

6x's

3x's

5x's

mf

dim.

ppp

5 5 5 5

5 5 5 5