

Rahilia Teymur
HASANOVA

Sonata

for flute solo

consensus

Baku - 1997

*Eastern philosophers recommend us to be in an accordance
with our thoughts, words, and actions. Could we follow this
rule? Could we ever find some consensus between our chaotic feelings, wishes, and everyday
lives?*

*Our behavior is a reflection of our inner dialogs that are mirrors of our understanding what we
are as individuals.*

*Our everyday efforts to understand ourselves and fight through every hardship are reflected
in our inner dialogs.*

I hope that this short explanation helps to feel the idea of the sonata for flute "Consensus".

R. H.

1. Alterations work only for a single note.

2. Bar lines are lufts.

3. 'Cr' shows timing.

4. '....x's' is a sign of repetitions.

*5. Use mostly ad libitum and
improvisational forms of a performance*

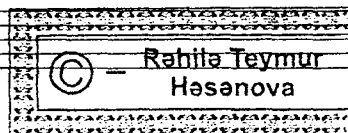
by komus

R. Hasanova

Sonata

per

flauto.



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Baku.

1*) Произведение построено в форме
решетчатого диалога.

2*) [Cr] — время звучания минимых так-
тов, оно несоразмерно, индивидуально,
но возможен импрессионный
подход.


3*) Тактовые зертвы выполняют
функцию цезуры или люфта.

4*) Знаки действительны только для
данной ноты.

5*) Повторение фрагмента в указан-
ном количестве.

6*) accel. — sost. — accel.

Flag.

7*)  перебор на флажолетах.

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Həsənova

$$M(C_2)^{2^u} = 1 = 1'' = 60.$$

Dialog - golografique. ^{1°)}

[illegible]

This page contains a handwritten musical score consisting of six systems of staves. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings.

- System 1:** The first staff has a treble clef and a key signature of two flats. It contains several measures of music with notes and rests. The second staff has a bass clef and contains rhythmic notation with brackets indicating specific values: $[Cr \frac{1}{8} + \frac{3}{4}]$, $[Cr \frac{4}{4} + \frac{1}{16}]$, $[Cr \frac{1}{4}]$, $2:3$, and $[Cr \frac{1}{4} + \frac{1}{16}]$.
- System 2:** The first staff continues the melody. The second staff has a bass clef and contains rhythmic notation: $[Cr \frac{1}{4} + \frac{1}{8}]$, $2:3$, $[Cr \frac{3}{4} + \frac{1}{16}]$, (mp) , $[Cr \frac{3}{4}]$, (mf) , $[Cr \frac{4}{4}]$, $y:5$, and $4:5$.
- System 3:** The first staff has a treble clef and contains rhythmic notation: $[Cr \frac{1}{8} + \frac{3}{4}]$. The second staff has a bass clef and contains rhythmic notation: (f) , $[Cr \frac{1}{4} + \frac{1}{16}]$, (f) , $[Cr \frac{1}{8} + \frac{2}{4} + \frac{1}{8} + \frac{1}{4}]$, and (mf) .
- System 4:** The first staff has a treble clef and contains rhythmic notation: $[Cr \frac{1}{8} + \frac{3}{4} + \frac{1}{8} + \frac{1}{16}]$. The second staff has a bass clef and contains rhythmic notation: (mf) , $[Cr \frac{5}{4} + \frac{1}{8} + \frac{1}{4}]$, (f) , $y:5$, and $y:5$.
- System 5:** The first staff has a treble clef and contains rhythmic notation: $2:3$, $[Cr \frac{5}{4}]$, and $y:6$. The second staff has a bass clef and contains rhythmic notation: $[Cr \frac{4}{4}]$.
- System 6:** The first staff has a treble clef and contains rhythmic notation: $[Cr \frac{1}{4} + \frac{1}{8} + \frac{1}{4} + \frac{1}{8} + \frac{1}{4}]$, $y:5$, $[Cr \frac{3}{4} + \frac{1}{8} + \frac{1}{4}]$, and $[Cr \frac{2}{4}]$. The second staff has a bass clef and contains rhythmic notation: $[Cr \frac{3}{4} + \frac{1}{8} + \frac{1}{4}]$.

Handwritten musical score for a piece, page 3. The score consists of six systems of two staves each. The notation includes complex rhythmic patterns, accidentals, and various time signatures. Key features include:

- First system:** Treble staff with a complex rhythmic pattern, bass staff with a similar pattern. Time signature changes from $\frac{2}{4}$ to $\frac{3}{4}$.
- Second system:** Treble staff with a complex rhythmic pattern, bass staff with a similar pattern. Time signature changes from $\frac{2}{4}$ to $\frac{3}{4}$.
- Third system:** Treble staff with a complex rhythmic pattern, bass staff with a similar pattern. Time signature changes from $\frac{2}{4}$ to $\frac{3}{4}$.
- Fourth system:** Treble staff with a complex rhythmic pattern, bass staff with a similar pattern. Time signature changes from $\frac{2}{4}$ to $\frac{3}{4}$.
- Fifth system:** Treble staff with a complex rhythmic pattern, bass staff with a similar pattern. Time signature changes from $\frac{2}{4}$ to $\frac{3}{4}$.
- Sixth system:** Treble staff with a complex rhythmic pattern, bass staff with a similar pattern. Time signature changes from $\frac{2}{4}$ to $\frac{3}{4}$.

The score is written in a single system with multiple systems of two staves each. The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and time signatures. The piece concludes with the instruction *più crescendo.*

This page contains a handwritten musical score for a single melodic line, likely for a violin or flute, spanning ten staves. The notation is highly detailed, featuring a variety of rhythmic values, accidentals, and performance markings.

Staff 1: Begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a complex rhythmic figure with a $4:5$ ratio. The staff concludes with a $[Cr \frac{4}{4} + \frac{1}{16}]$ marking.

Staff 2: Continues the melodic line. A boxed section contains a 4×5 marking. The staff ends with a $[Cr \frac{2}{4}]$ marking.

Staff 3: Features a $4:5$ ratio marking. Below the staff, a bracketed sequence of rhythmic values is written: $+\frac{1}{4} + \frac{1}{8} + \frac{2}{4} + \frac{3}{8} + \frac{1}{4}$.

Staff 4: Starts with a $[Cr \frac{6}{4}]$ marking. The staff includes two $4:5$ ratio markings. It concludes with a $[Cr \frac{1}{4} + \frac{1}{8}]$ marking.

Staff 5: Contains a $5:4$ ratio marking. The staff ends with a $[Cr \frac{4}{4}]$ marking.

Staff 6: Includes a $1:6$ ratio marking and a $2:3$ ratio marking. The staff concludes with a $[Cr \frac{4}{4}]$ marking.

Staff 7: Features a $[Cr \frac{6}{4}]$ marking. The staff ends with a $[Cr \frac{1}{4} + \frac{1}{8} + \frac{2}{4}]$ marking.

Staff 8: Includes a $[Cr \frac{1}{4} + \frac{1}{8} + \frac{1}{4} + \frac{3}{8}]$ marking. The staff concludes with a $[Cr \frac{3}{4}]$ marking.

Staff 9: Features a $1:6$ ratio marking and a 3×5 marking. The staff ends with a $[Cr \frac{3}{4}]$ marking.

Staff 10: Includes a (ff) dynamic marking and a $1:6$ ratio marking. The staff concludes with a $[Cr \frac{3}{4}]$ marking.

Additional markings include *molto crescendo* written across the middle of the score, and various slurs and accents throughout the melodic line.

Handwritten musical score for a piece titled "Sonore." The score is written on ten staves, with the first two staves containing the title and the word "Sonore." in Italian. The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf" (mezzo-forte) and "p" (piano). The score is divided into measures by vertical bar lines, and some measures contain complex rhythmic notations like "1=6", "1=3", "1=5", "1=7", "1=8", "1=10", "1=12", "1=15", "1=18", "1=24", "1=30", "1=36", "1=42", "1=48", "1=54", "1=60", "1=66", "1=72", "1=78", "1=84", "1=90", "1=96", "1=102", "1=108", "1=114", "1=120", "1=126", "1=132", "1=138", "1=144", "1=150", "1=156", "1=162", "1=168", "1=174", "1=180", "1=186", "1=192", "1=198", "1=204", "1=210", "1=216", "1=222", "1=228", "1=234", "1=240", "1=246", "1=252", "1=258", "1=264", "1=270", "1=276", "1=282", "1=288", "1=294", "1=300", "1=306", "1=312", "1=318", "1=324", "1=330", "1=336", "1=342", "1=348", "1=354", "1=360", "1=366", "1=372", "1=378", "1=384", "1=390", "1=396", "1=402", "1=408", "1=414", "1=420", "1=426", "1=432", "1=438", "1=444", "1=450", "1=456", "1=462", "1=468", "1=474", "1=480", "1=486", "1=492", "1=498", "1=504", "1=510", "1=516", "1=522", "1=528", "1=534", "1=540", "1=546", "1=552", "1=558", "1=564", "1=570", "1=576", "1=582", "1=588", "1=594", "1=600", "1=606", "1=612", "1=618", "1=624", "1=630", "1=636", "1=642", "1=648", "1=654", "1=660", "1=666", "1=672", "1=678", "1=684", "1=690", "1=696", "1=702", "1=708", "1=714", "1=720", "1=726", "1=732", "1=738", "1=744", "1=750", "1=756", "1=762", "1=768", "1=774", "1=780", "1=786", "1=792", "1=798", "1=804", "1=810", "1=816", "1=822", "1=828", "1=834", "1=840", "1=846", "1=852", "1=858", "1=864", "1=870", "1=876", "1=882", "1=888", "1=894", "1=900", "1=906", "1=912", "1=918", "1=924", "1=930", "1=936", "1=942", "1=948", "1=954", "1=960", "1=966", "1=972", "1=978", "1=984", "1=990", "1=996", "1=1000".

Handwritten musical notation on a single staff. The notation includes various rhythmic patterns and accidentals. Above the staff, there are several instances of "y=5". Below the staff, there are several instances of "[Cr 1/8]" and "[Cr 1/4]".

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Handwritten musical notation on a single staff. The notation includes various rhythmic patterns and accidentals. Above the staff, there are several instances of "y=5". Below the staff, there are several instances of "[Cr 1/8]" and "[Cr 1/4]". The notation also includes the word "ord." and the word "Frull.".

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-8-

1=6

4=5

7=11

6*)

4=5

con fuoco

(f)

4=5

espressivo molto.

1=6

7=6

7=6

7=6

1=6

rigoroso

1=6

1=6

1=6

1=6

1=6

1=6

ad libitum.

rigoroso

1=4

7=6

1=6

7=6

Handwritten musical score for a string ensemble, featuring six systems of staves. The notation includes complex rhythmic patterns, often with multiple beams and flags, and various time signatures such as 6/8, 3/8, and 2/4. Performance markings include *ad libitum*, *rigoroso*, and *f* (forte). The score is written in a single system across six staves, with some measures containing multiple staves. The notation is dense and expressive, with many slurs and dynamic markings.

System 1: $1=6$ $1=6$ $1=6$ $1=6$ $1=6$ $1=6$

System 2: $1=6$ $1=6$ $1=6$ *ad libitum*

System 3: $8-$ $1=5$ $1=5$ *rigoroso* $8-$ $1=5$ $2+3$

System 4: $8-$ $1=5$ $1=5$ $1=5$ $8-$ $1=5$ $1=5$ $1=5$

System 5: $8-$ $1=5$ $1=5$ $1=5$ $8-$ $1=5$ $1=5$ $1=5$

System 6: $8-$ $1=5$ $1=5$ $1=5$ $8-$ $1=5$ $1=5$ $1=5$

