rahilia hasanova

impulse

for violin and piano

program notes

Impulse, 1981 for violin and piano is the first composition of the trilogy. two others are Pulse, 2012 for violin, clarinet, and piano and Pulseless, 2017 for violin, cello, and piano.
The nature starts everything from full of ideas and Logic impulses that have certain parameters for a certain creations. A single impulse brings energy for upcoming pulsations. Timing for pulsations depends on how forceful the impulse is. All parameters of this process are related with the first impulse that is the creative energy of its life. Force of this energy creates and emits all upcoming pulsations and after all gradually fading, freezes in the pulseless condition and silence. All these actions are coded inside of the first impulse.

rahilia hasanova, 1981

notes

accidental rules:

1. Accidentals apply only to the note they proceed and to immediate repetitions of that note.
2. Courtesy accidentals are occasionally provided for clarification.

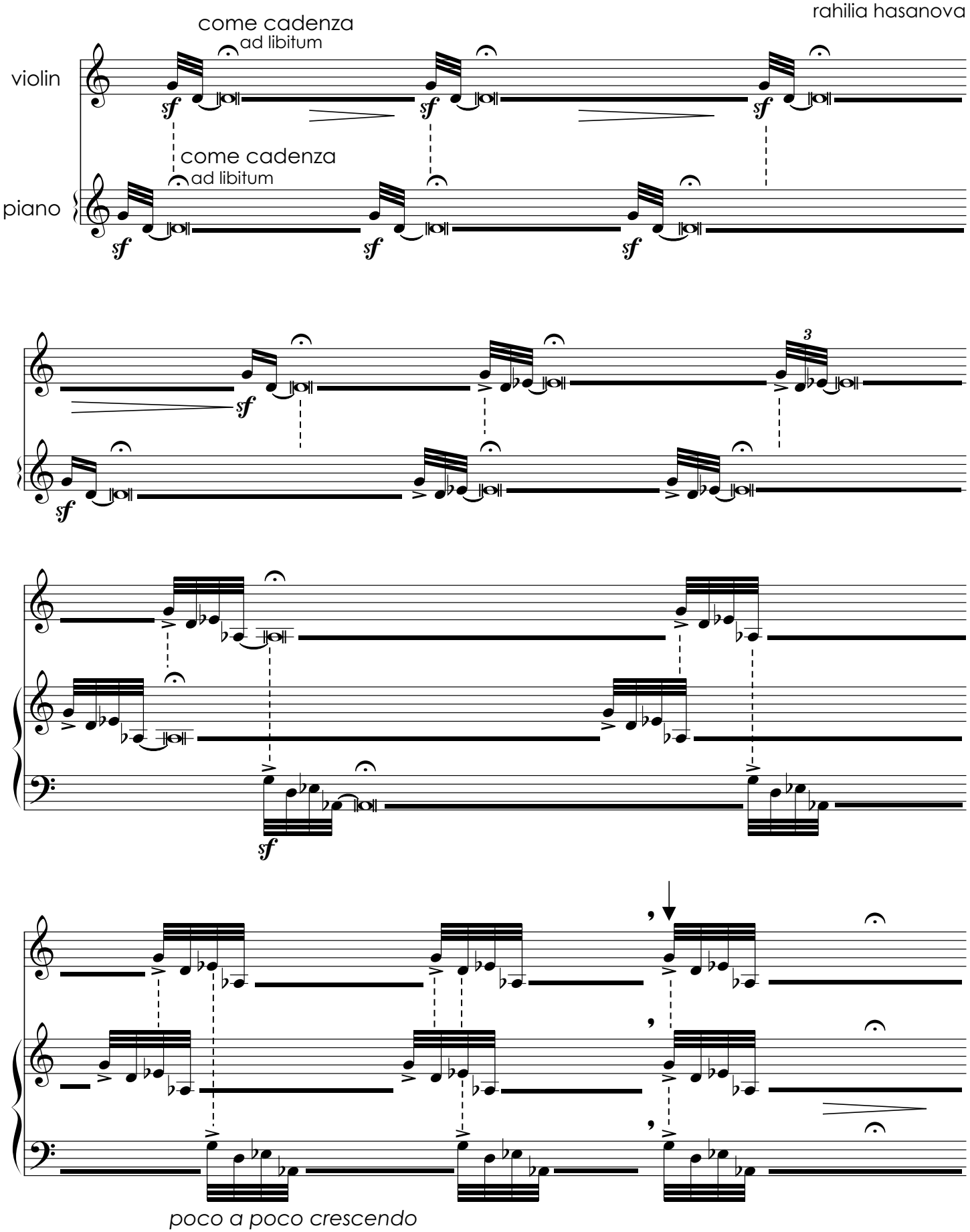
performance nuances:

4. The character of the music is dramatic and emotional. Entirely the composition is built as an aleatoric connection of two independent instruments.
5. Improvisation-like performance is the priority.
6. The beginning of the composition is written in graphical ad libitum no bars aleatoric style that makes difficult the counting and measuring of long-lasting notes. Therefore, continuing sounds and pauses have to be intuitively measured by/between performers according to their sense of time.
7. Dynamical intention accompanies all stretta fragments. Performers have to create highly intensive atmosphere playing this composition.
8. The piano part of the second half of the composition is built on opposite accentuations than the violin part and has to be performed precise rhythmically. It is not necessary to play all very high and very low pitches of the piano part accurately. However, what is important that is to keep competing 4 beats of the piano with triplets and duplets of the violin in a strong precise rhythmical connection.
9. Regarding triplets and duplets of the Violin part, 8th notes here differ from regular understanding of 8th. Four 16th of the Piano part are slightly prolonged in each note.
Performers have to regulate lengths of notes and lead their parts independently. However, at the end of this section performers have to wait for each other to start next last section of the composition.
10. Play last section of the composition as much furioso as possible. Here a violinist has to play each long-lasting note starting on sharp short tremolo that is passing into molto vibrato.

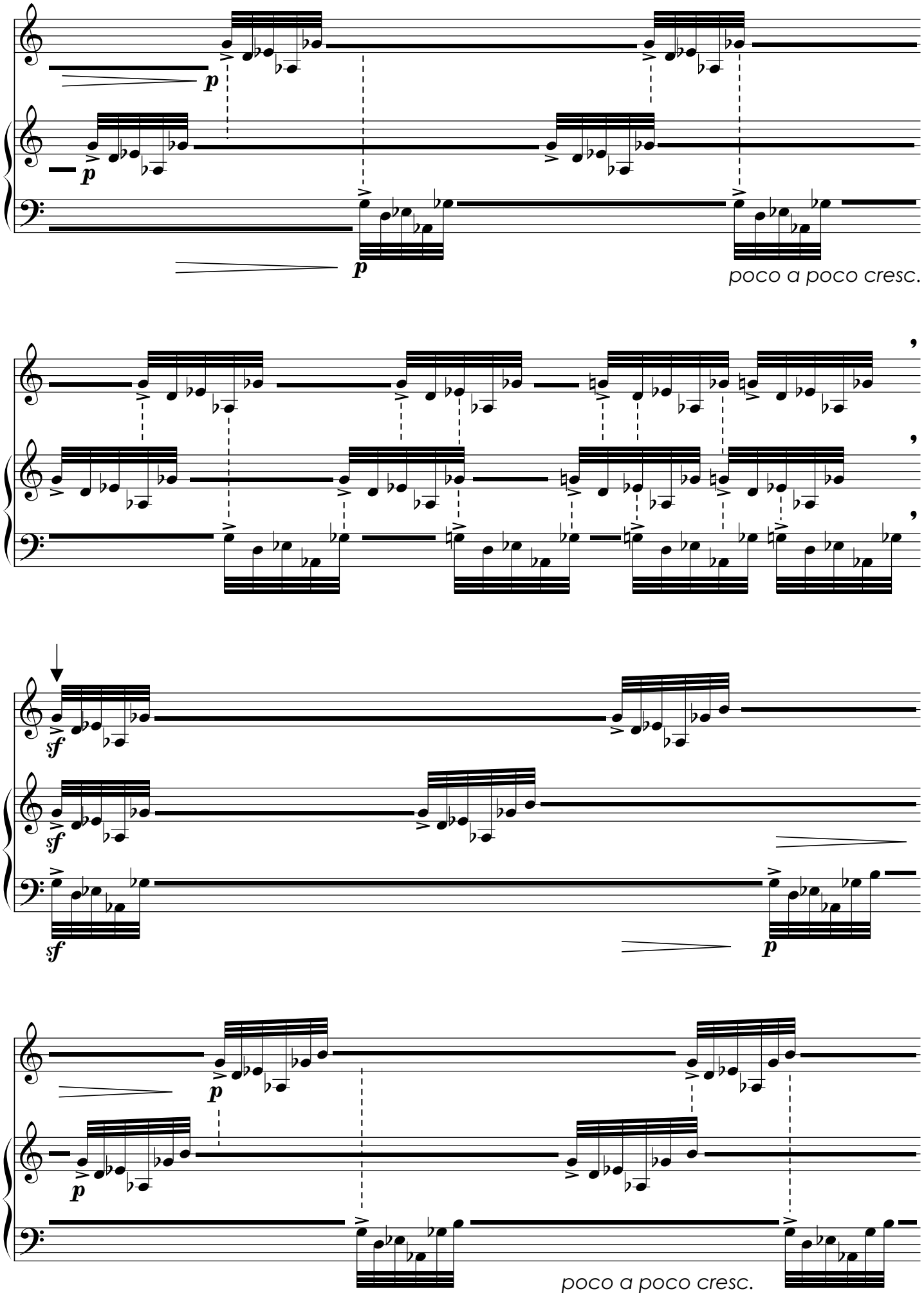
impulse

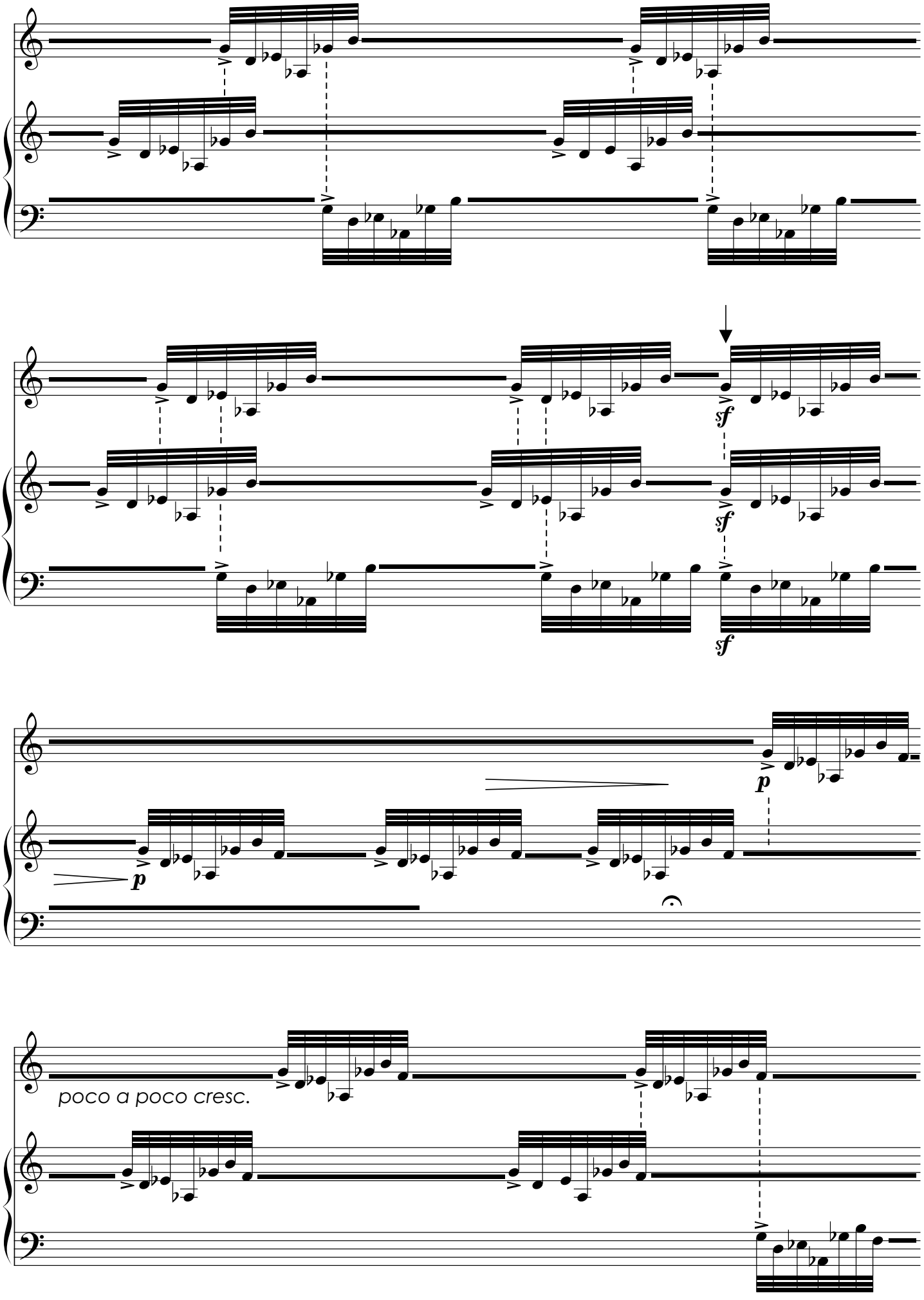
lamento ♩ = 72

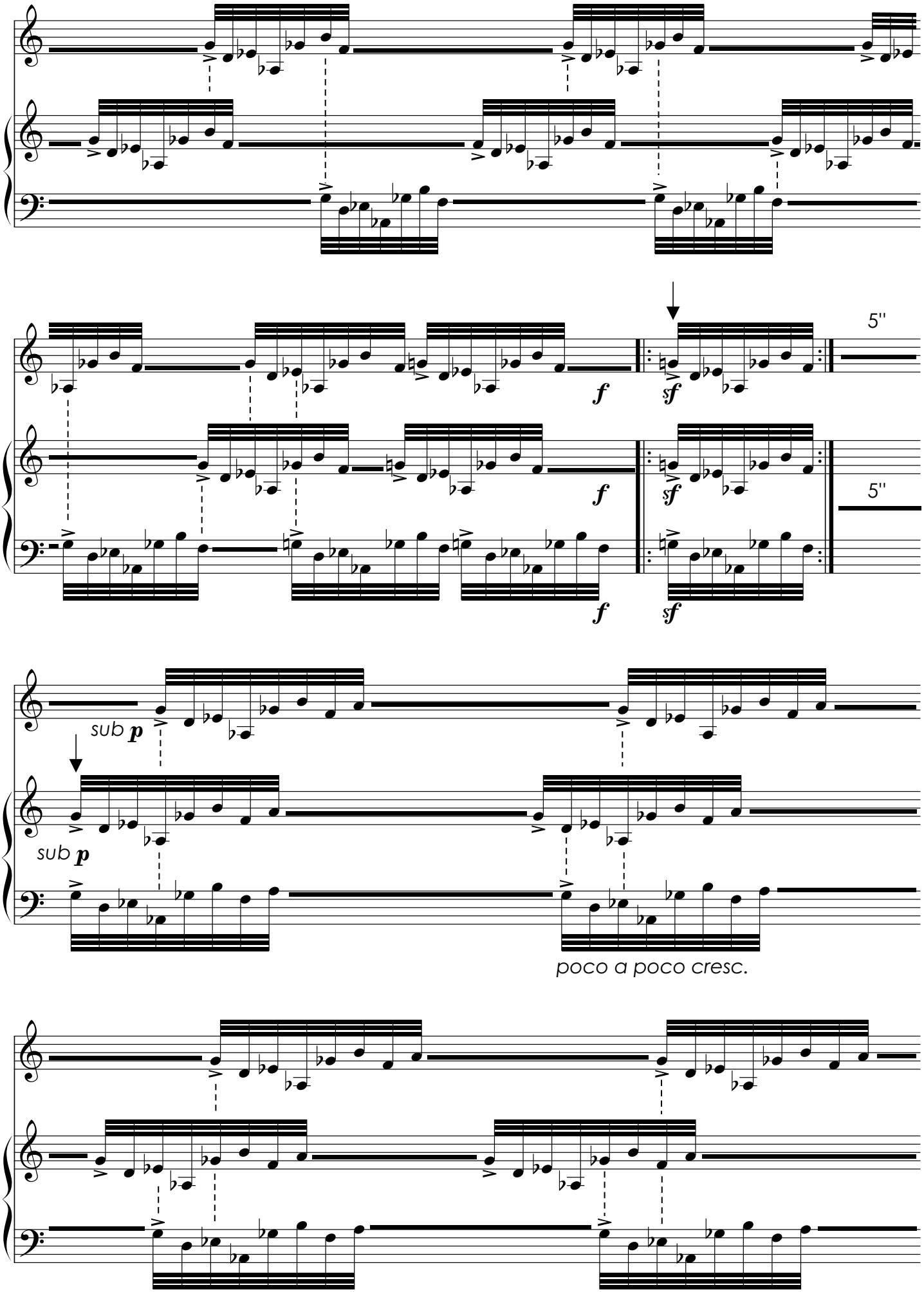
rahilia hasanova

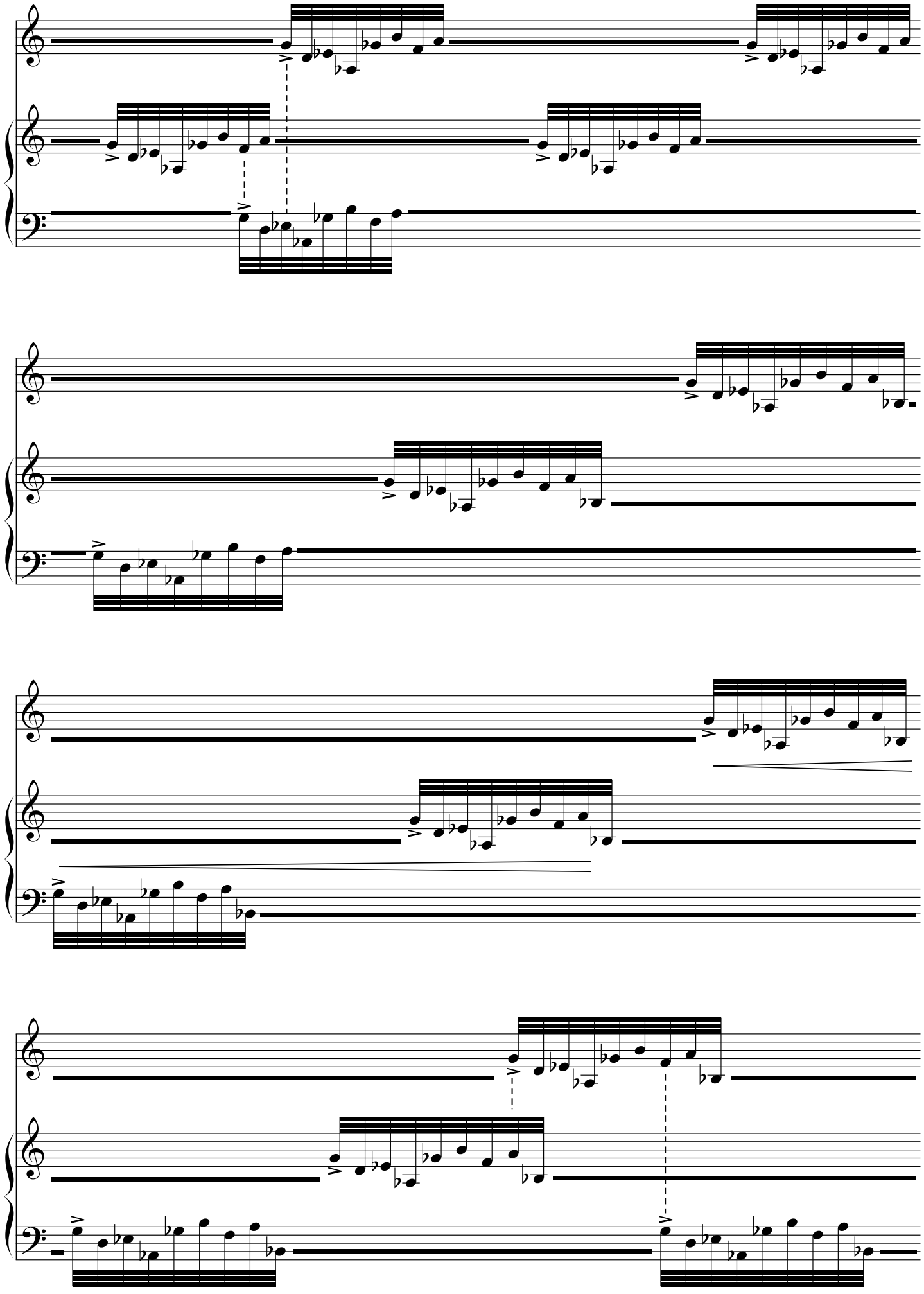


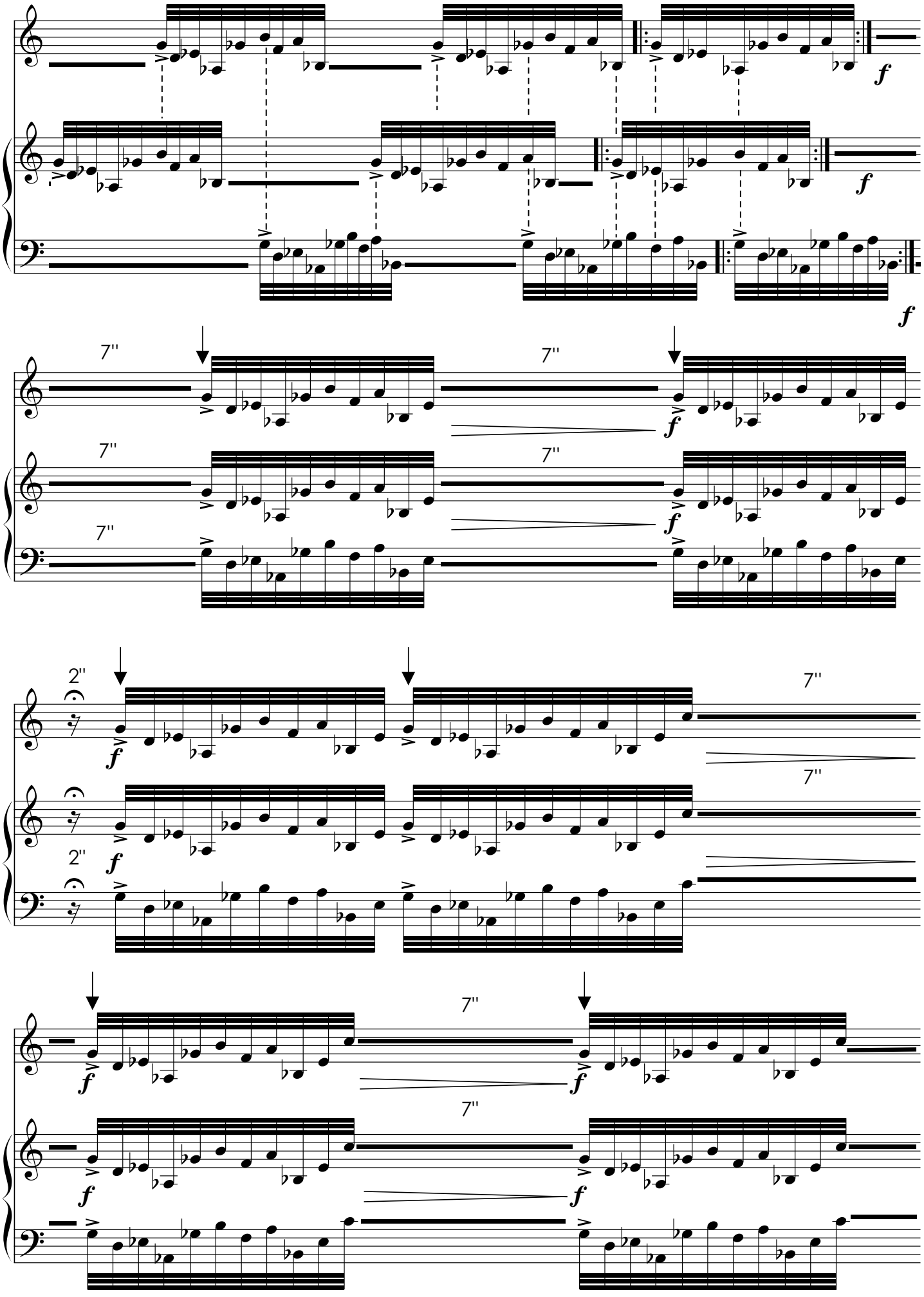
© rahilia hasanova
engraving - javad javadzade, tbilisi 2018

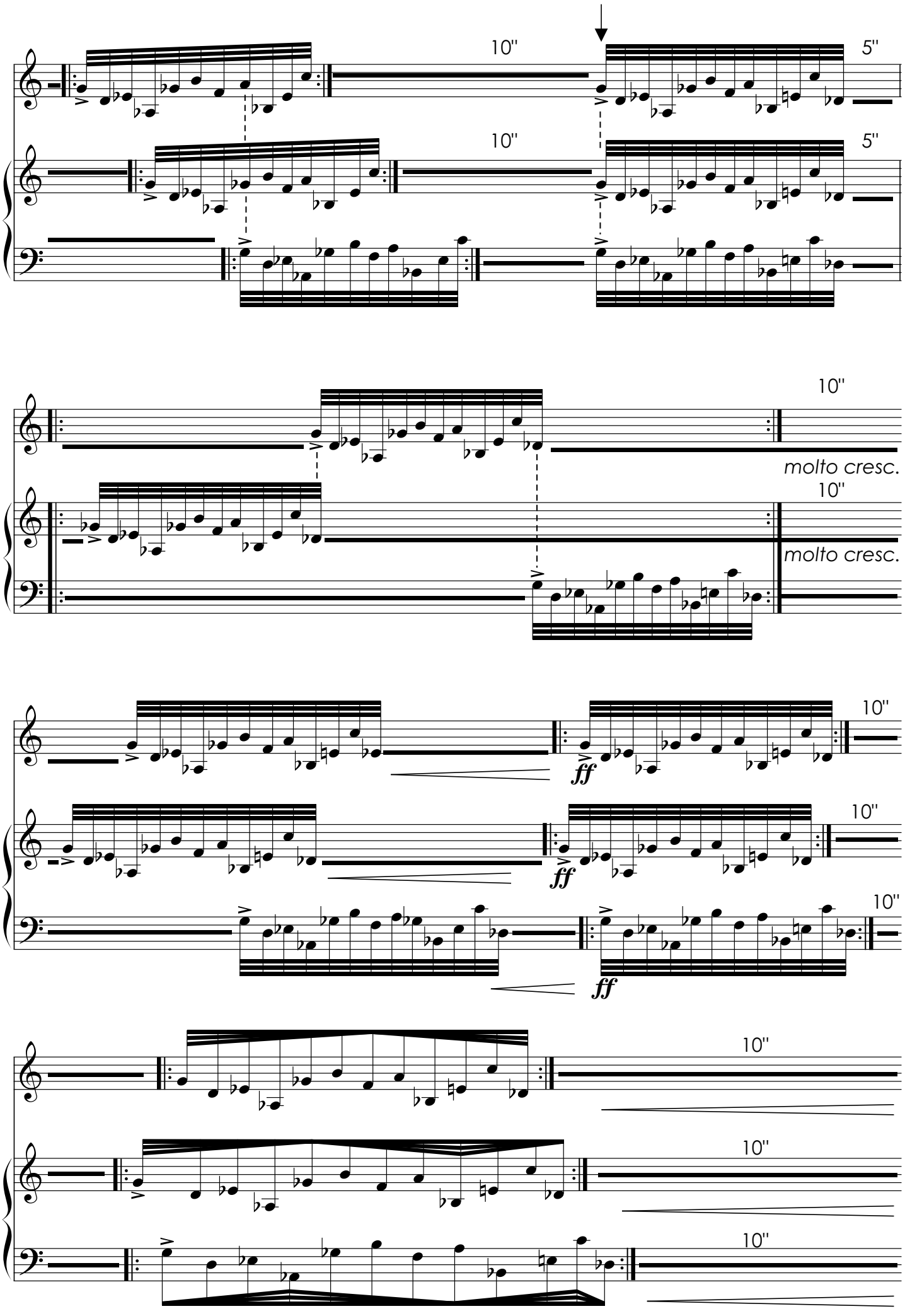

p
p
p
poco a poco cresc.
sf
sf
sf
p
p
p
poco a poco cresc.

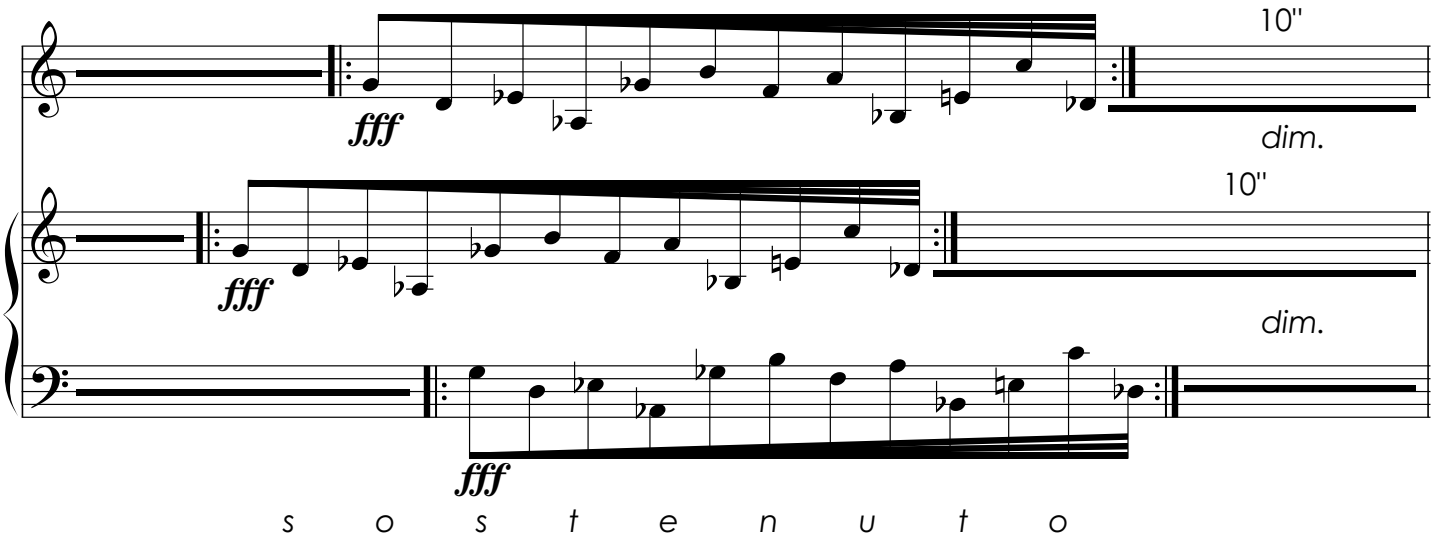

sf
sf
sf
p
p
poco a poco cresc.

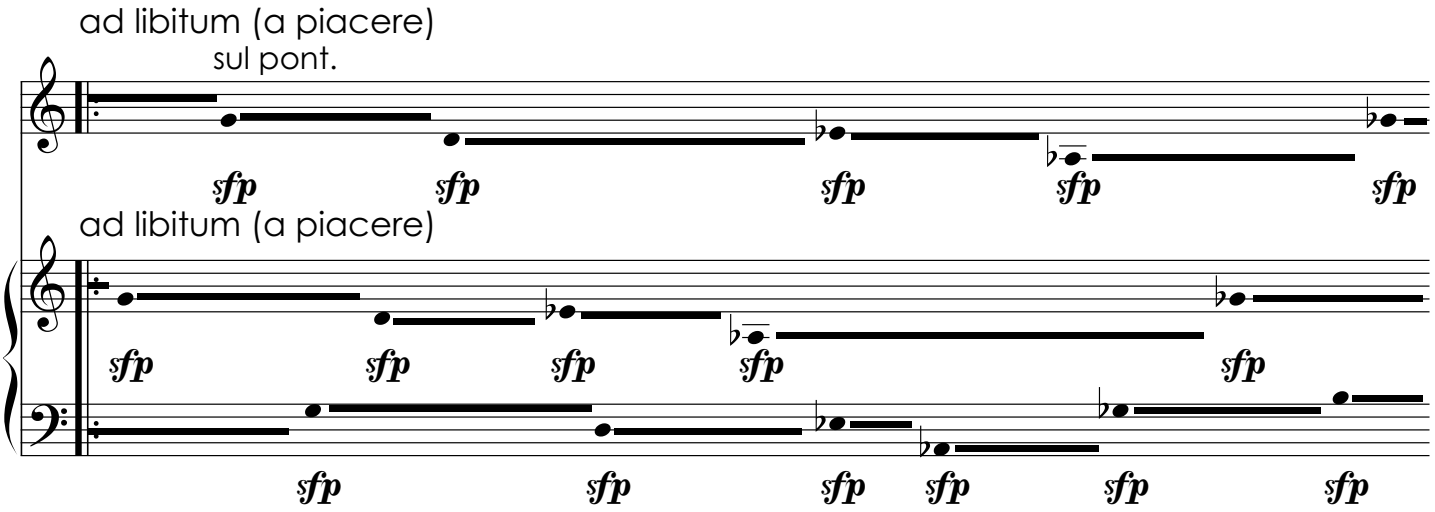

5''
f
sf
5''
sub p
sub p
poco a poco cresc.

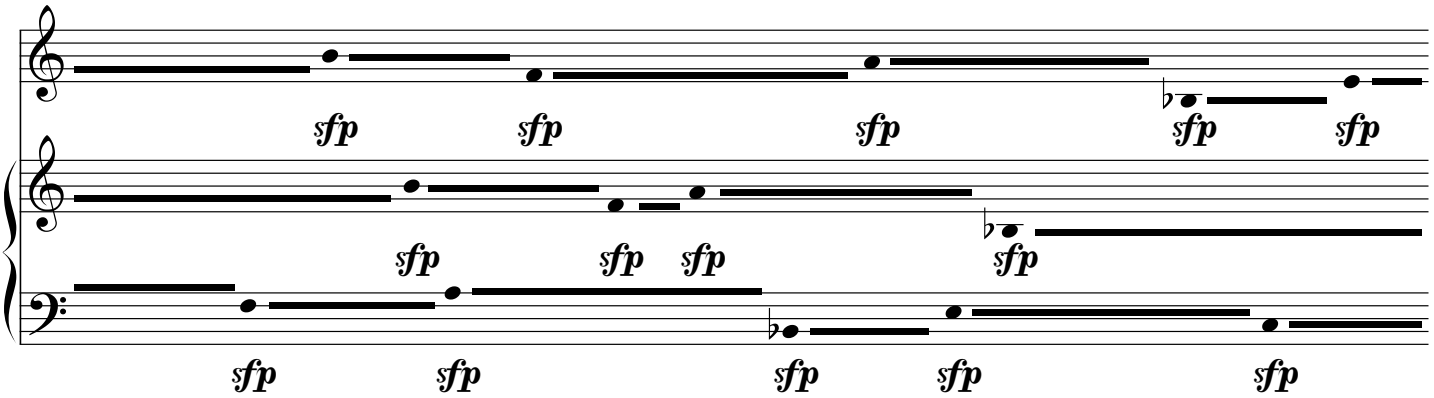


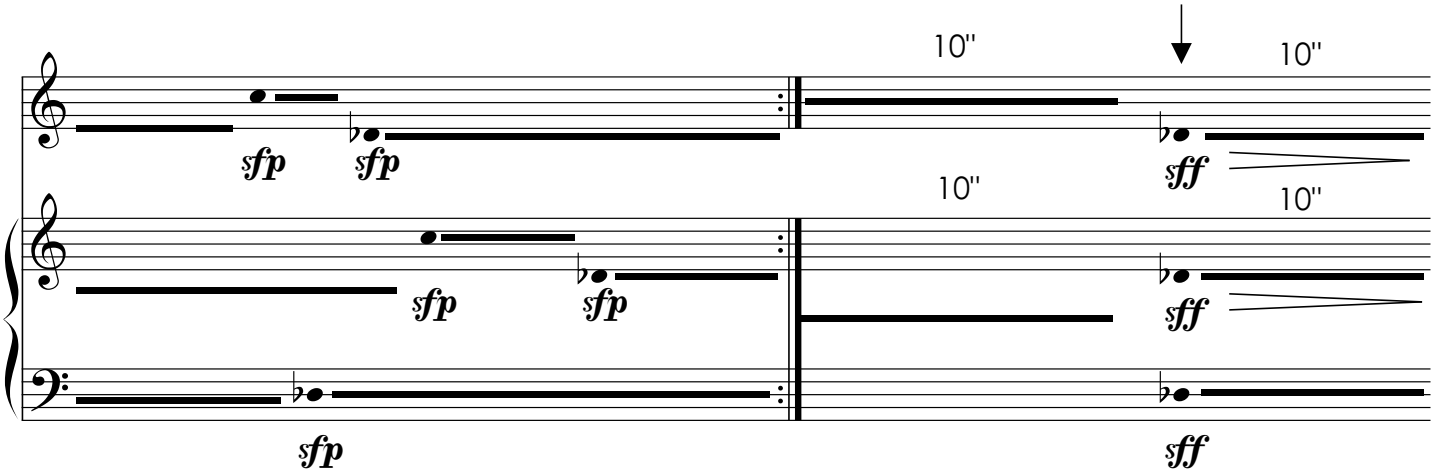

f
7''
2''


10''
5''
10''
5''
10''
molto cresc.
10''
molto cresc.
10''
ff
10''
ff
10''
ff
10''
10''
10''

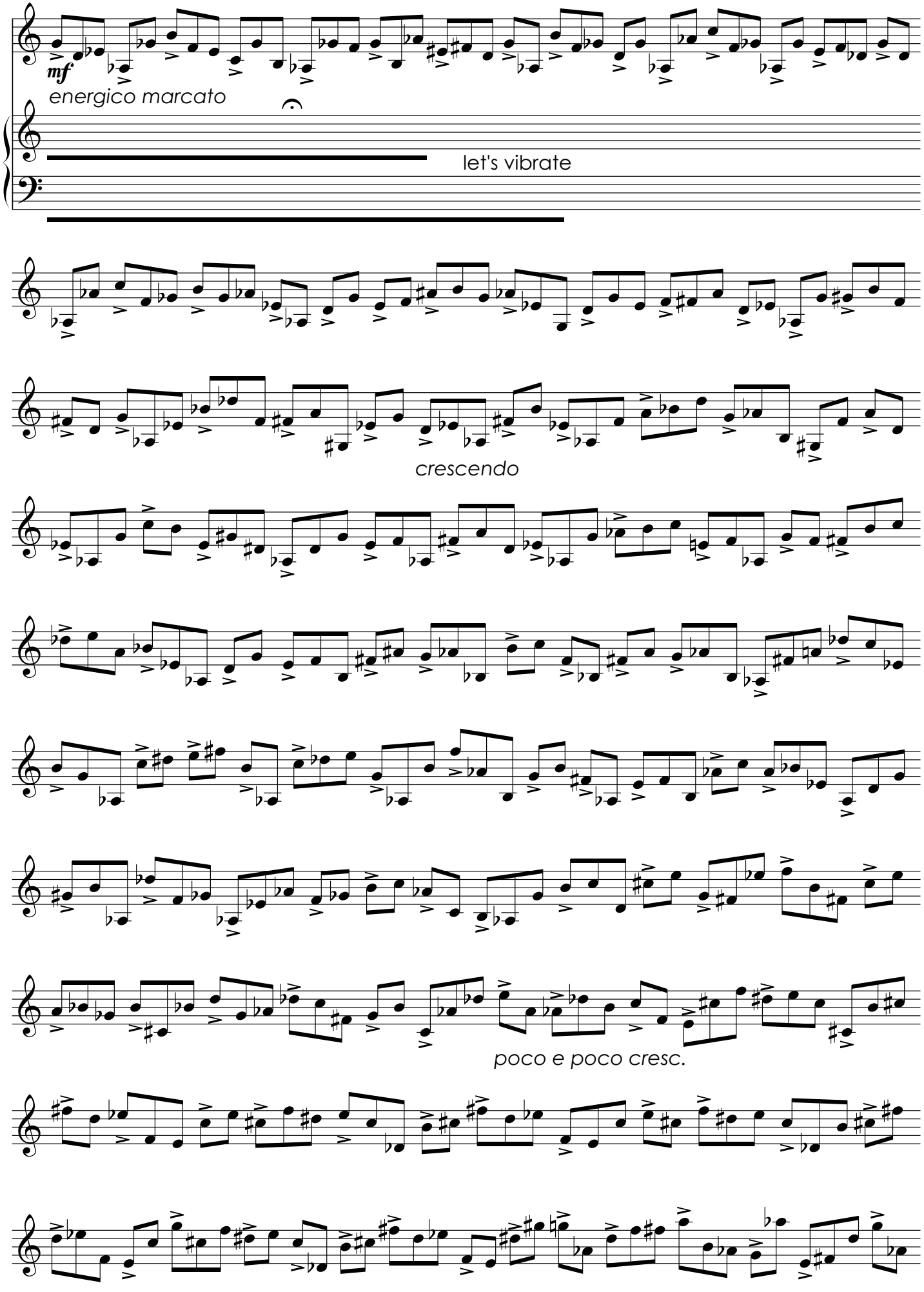

10''
fff
dim.
10''
fff
dim.
fff
s o s t e n u t o

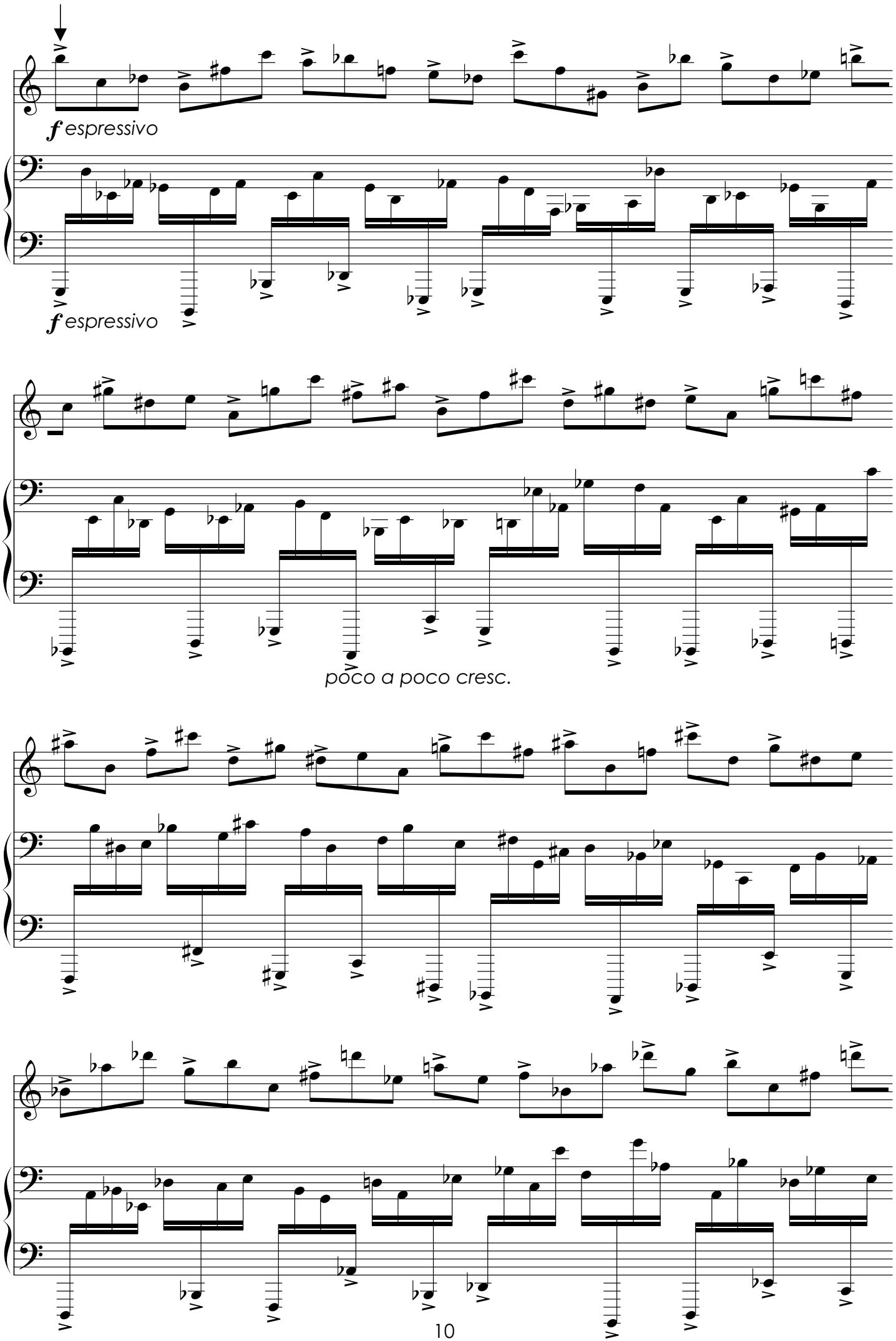

ad libitum (a piacere)
sul pont.
sfp
ad libitum (a piacere)
sfp

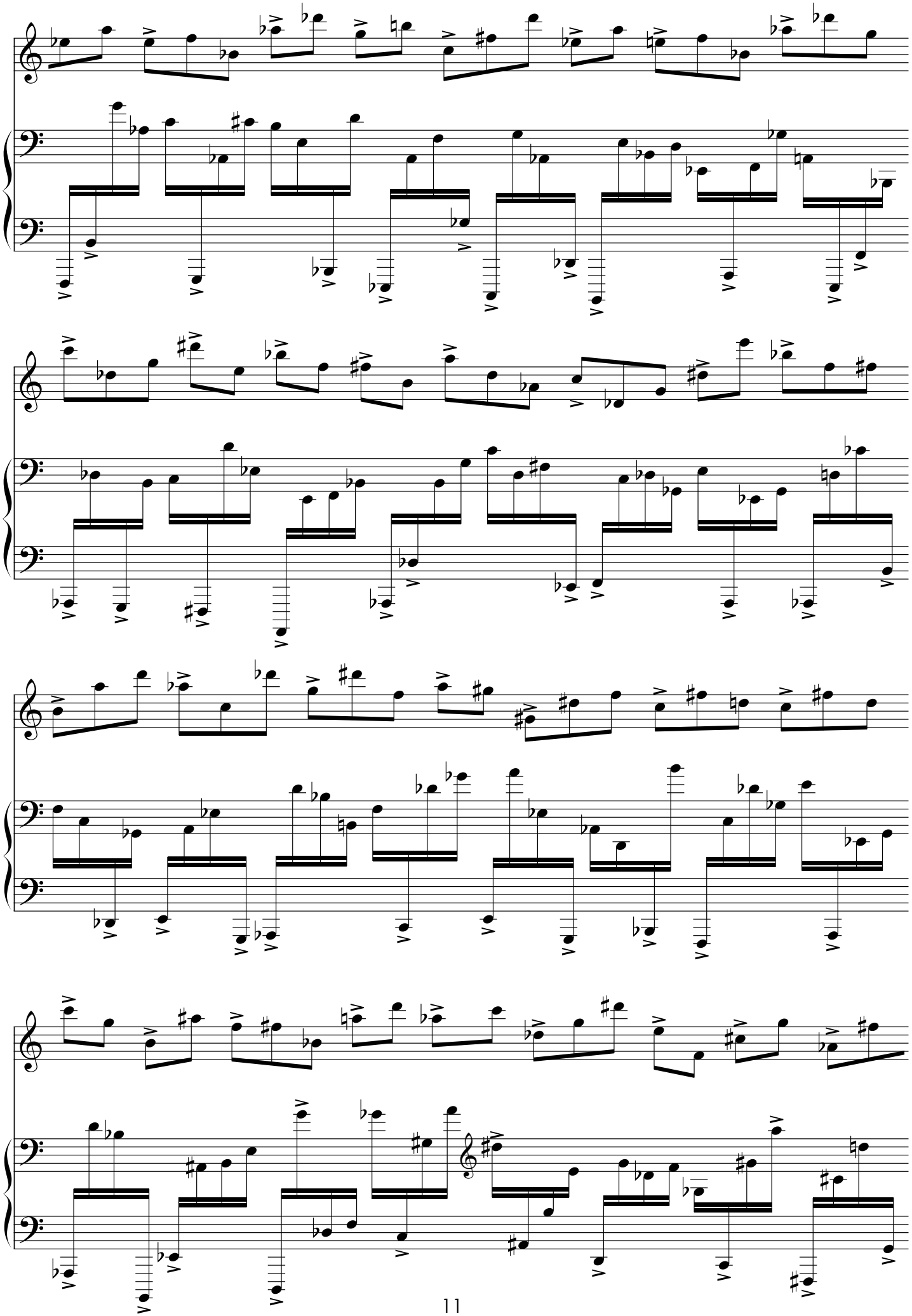

sfp

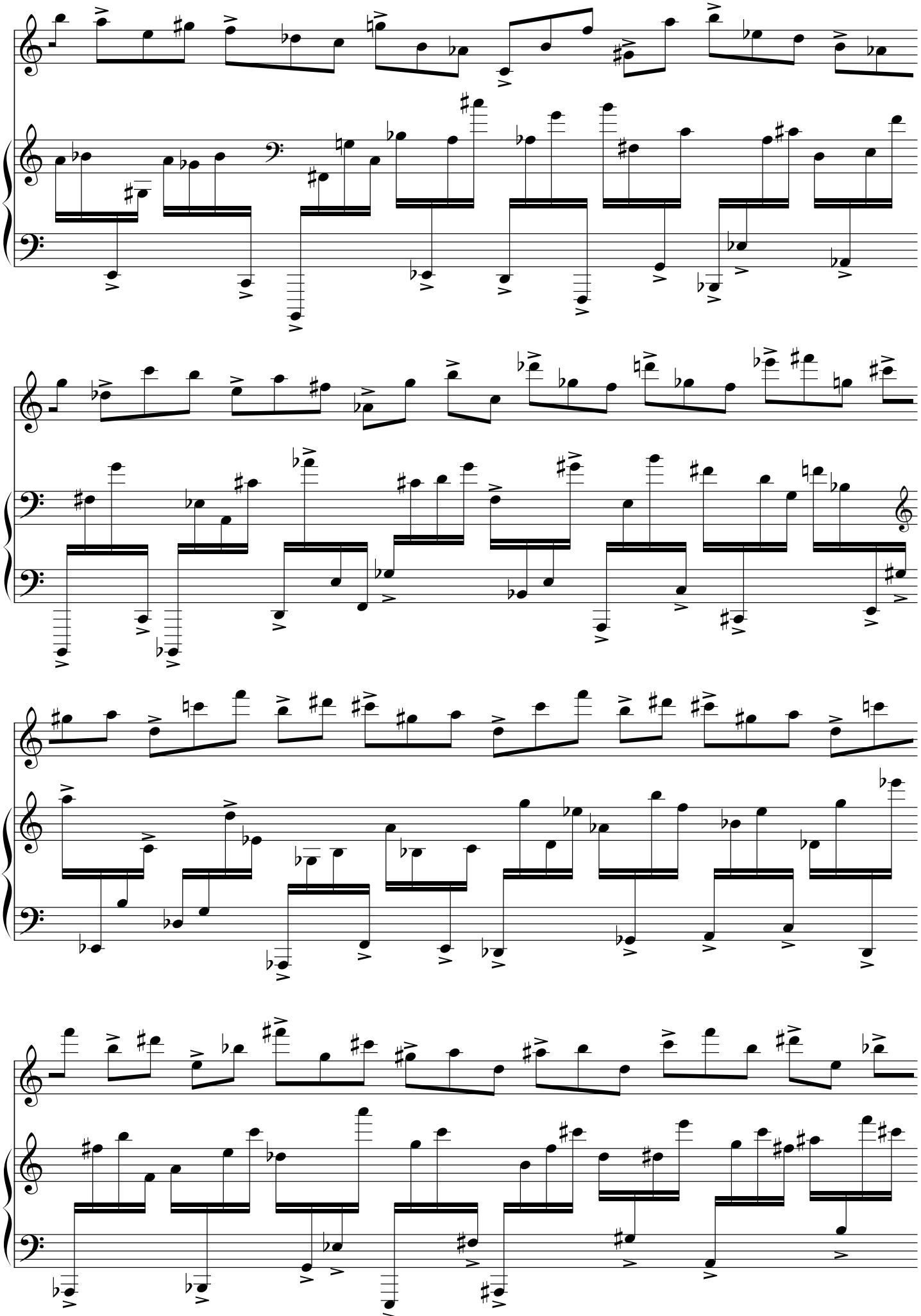

10''
10''
sfp
sff
10''
10''
sfp
sff
sfp
sff

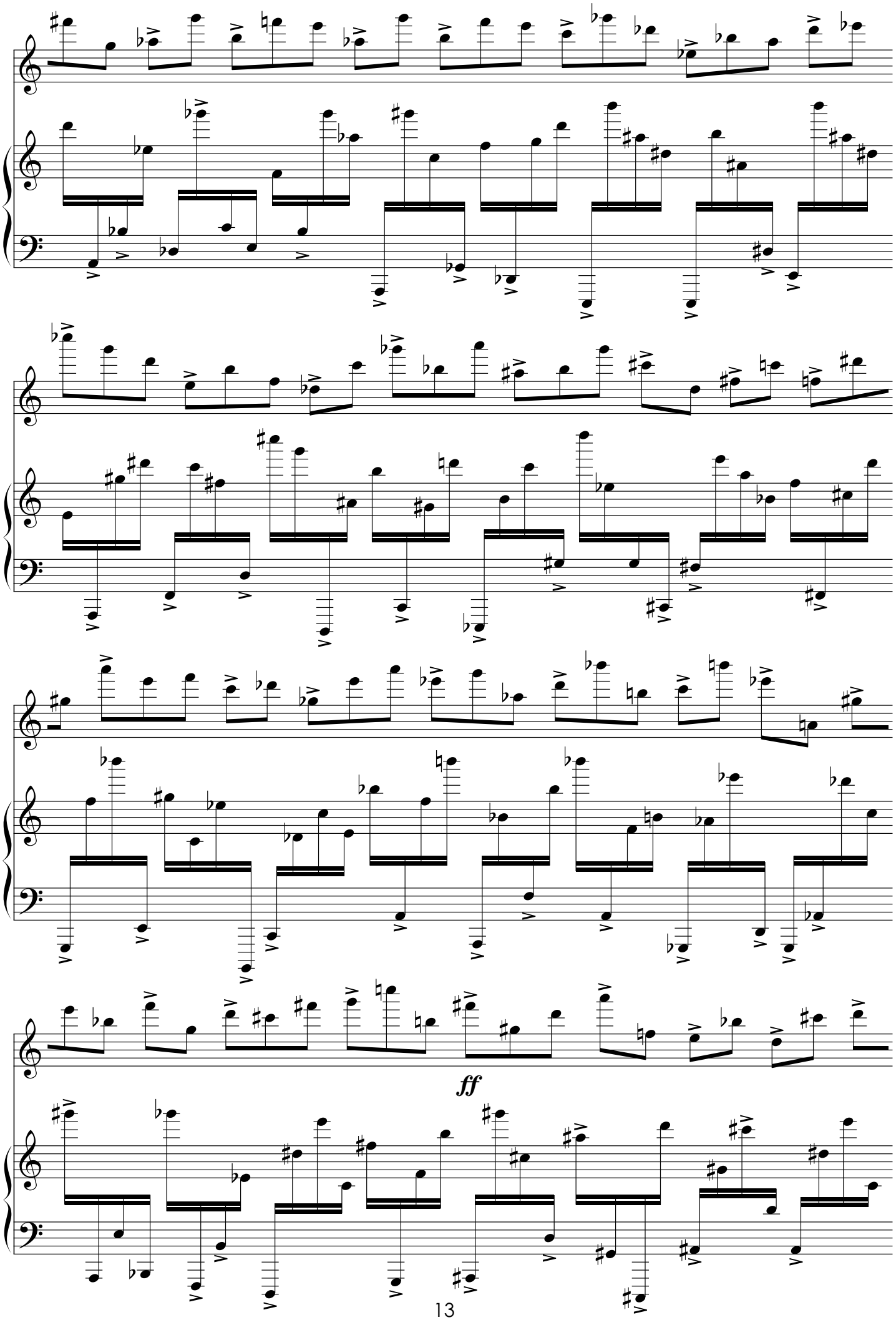
moderato

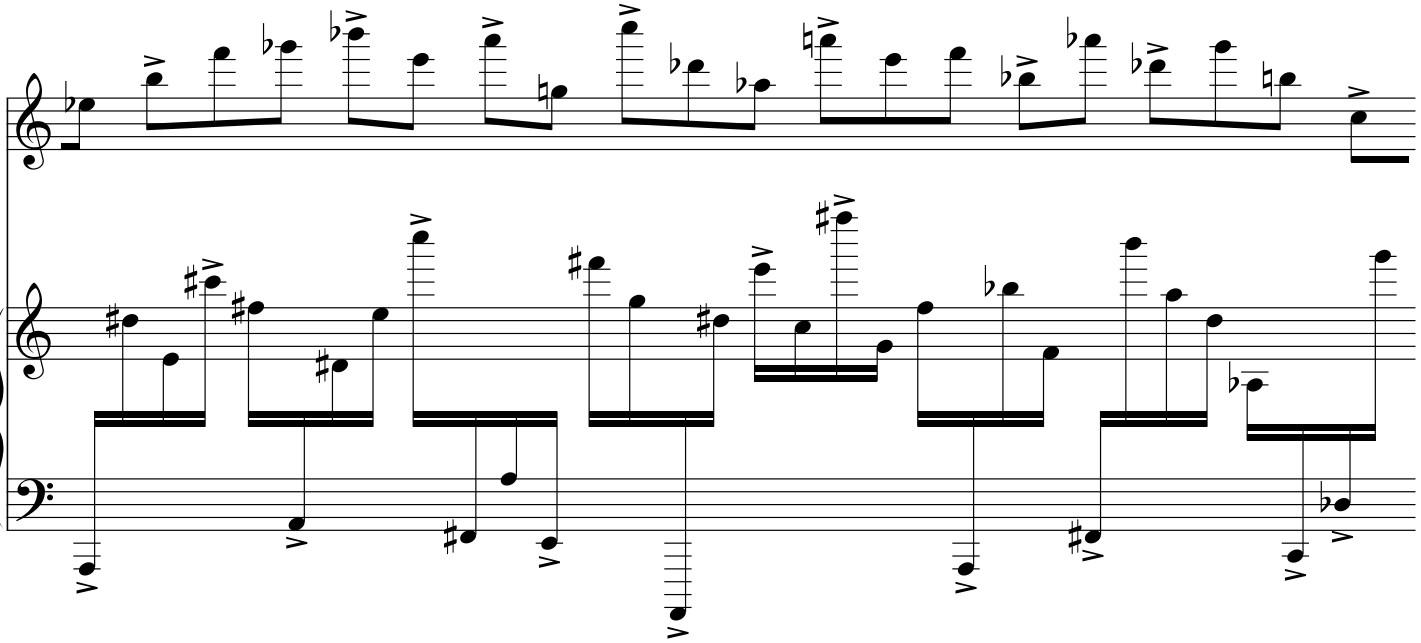

mf
energico marcato
let's vibrate
crescendo
poco e poco cresc.

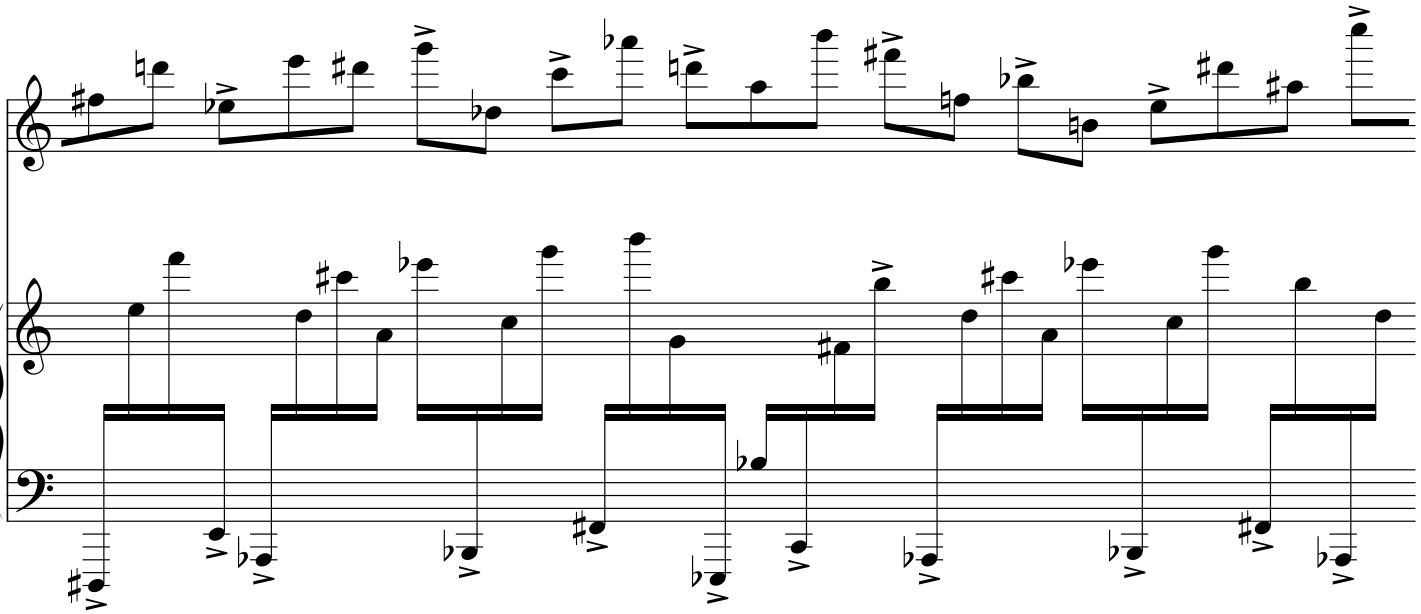

f espressivo
f espressivo
poco a poco cresc.

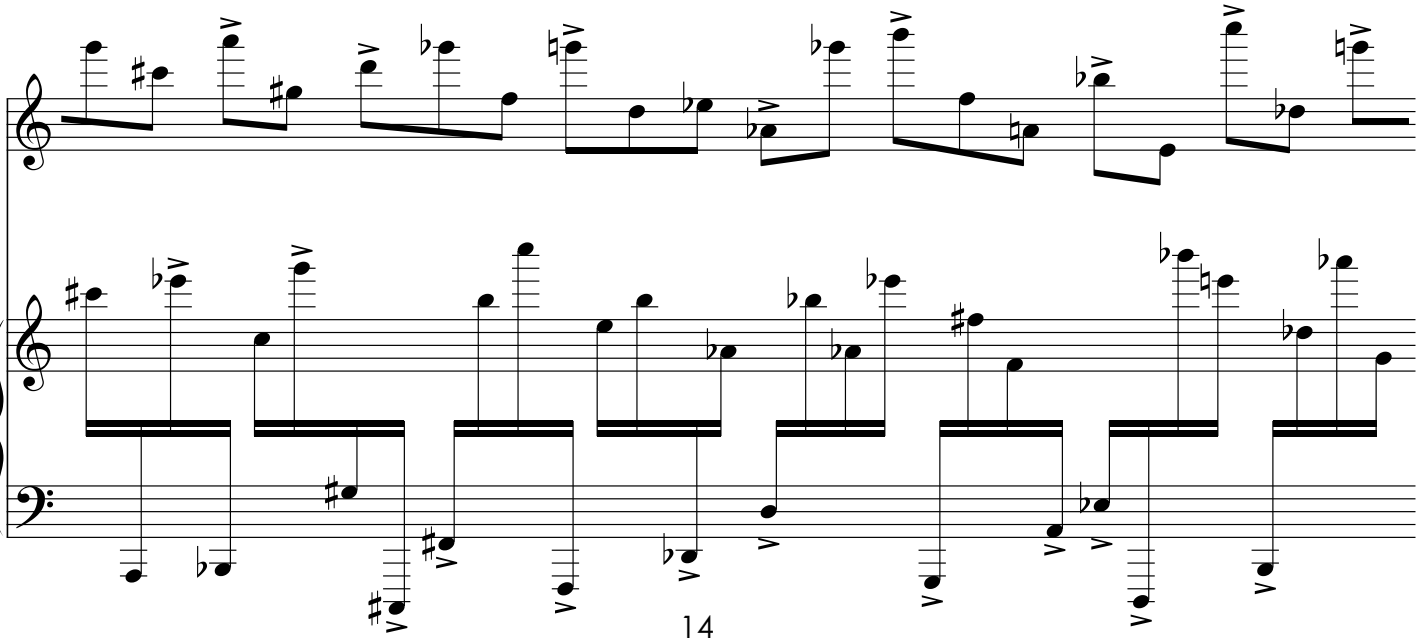


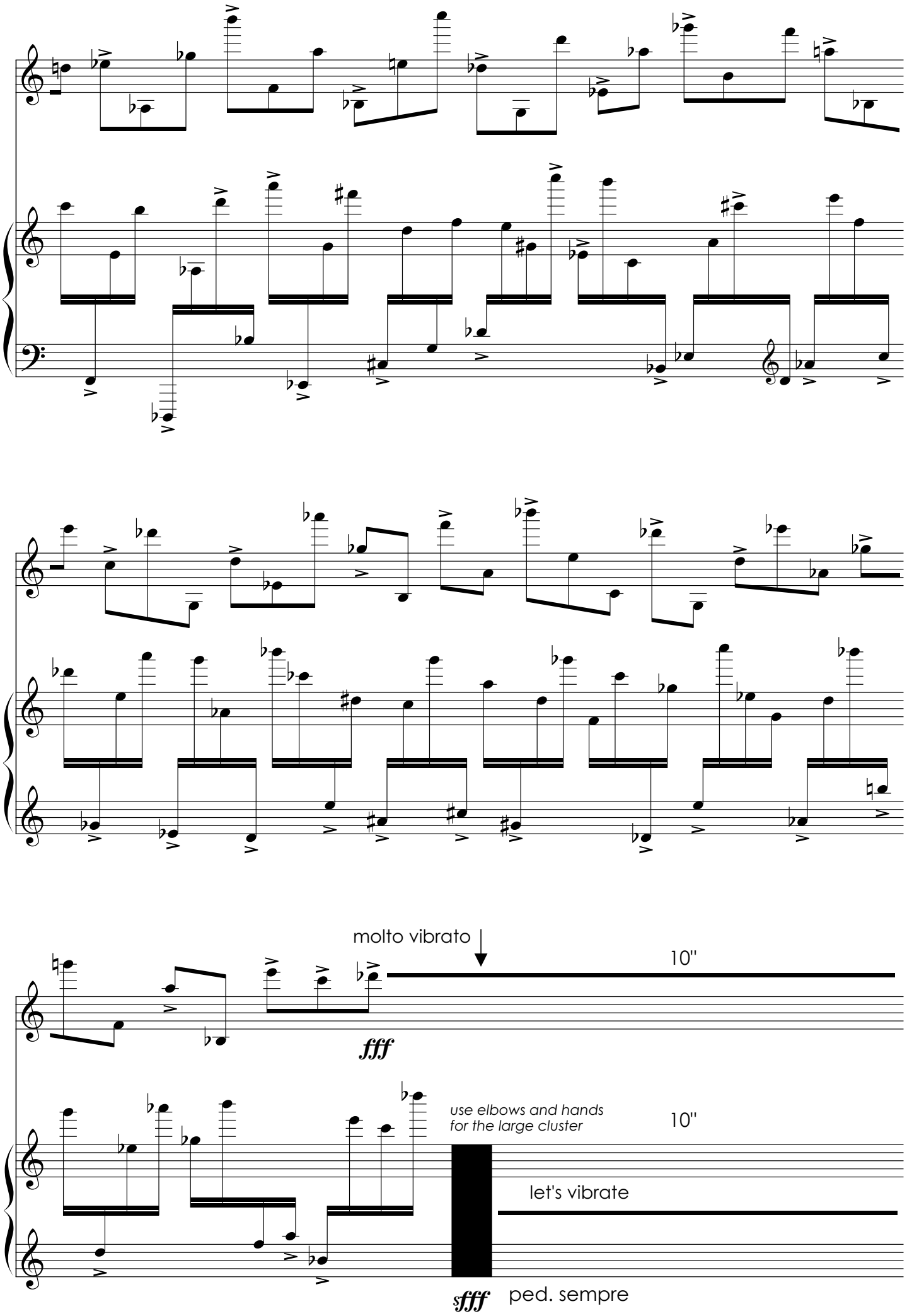



ff



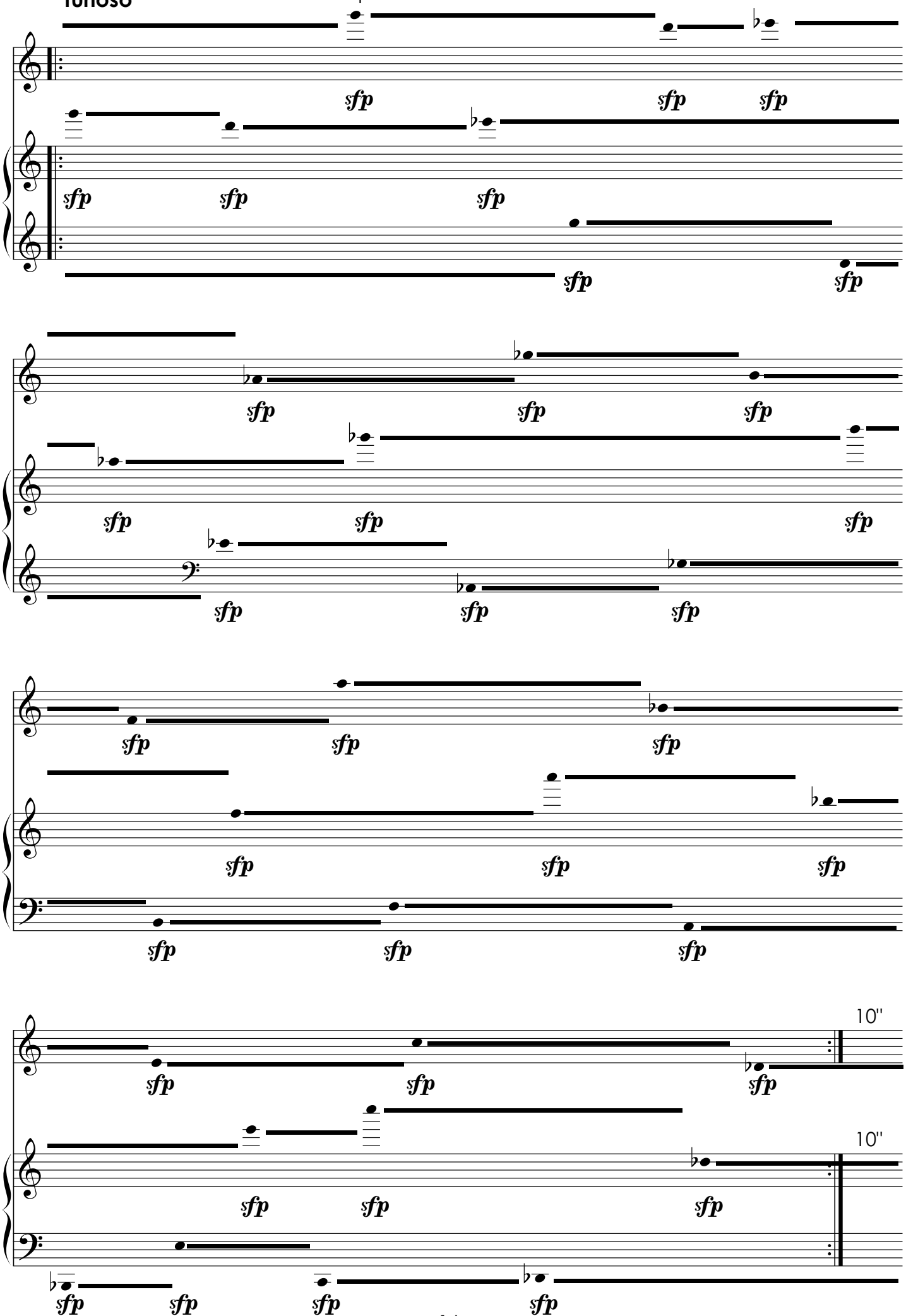


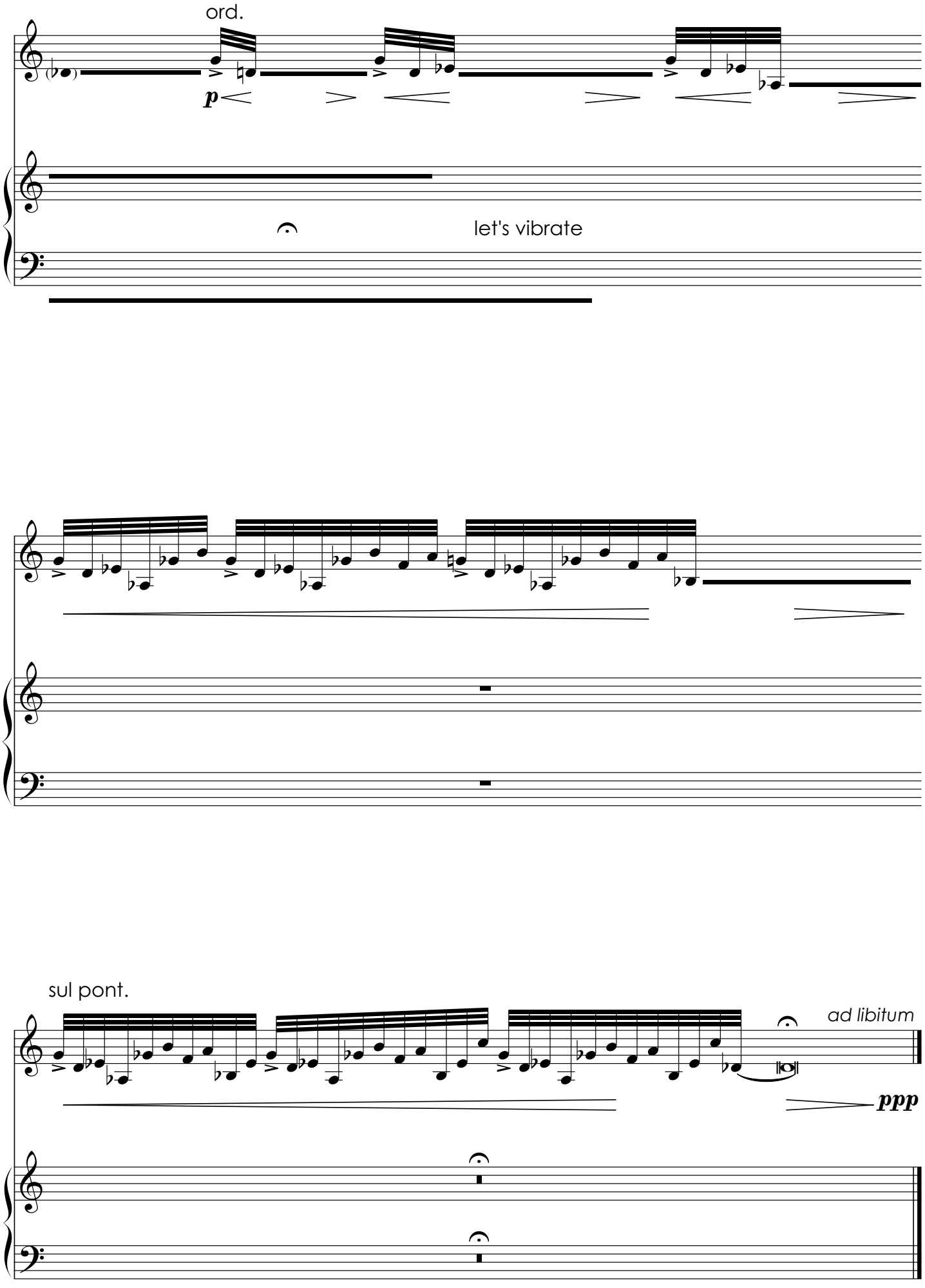



molto vibrato
10"
fff
use elbows and hands
for the large cluster
10"
let's vibrate
sfff
ped. sempre

furioso

sul pont.




ord.
p
let's vibrate
sul pont.
ad libitum
ppp