Rahilia Hasanova

LOOM

for guitar solo

Baku-1995

R. Həsənova

sonata

chitarra üçün

LOOM

for guitar solo

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Baki - 1995.

Program note

Loom, for guitar solo (1995)

…quiet afternoon… Heavy clouds form on the horizon above the sea… Clouds loom and impressively grow… Dark ash colored shadows crawl along clouds, painting faces and exaggerated animals. Hovering over clouds swim touching the surface of the sea… then through me… then looming fly out of me… then behind me. Everything looms growing and changing images. Drops of water sprinkle my face…wind stirs waves, the sea sand, my clothes, and looming clouds into a whirling storm…
…quiet afternoon kept the secret about the coming storm…
…looming clouds impressively grew…
…predicting the storm.

—Rahilia Hasanova—

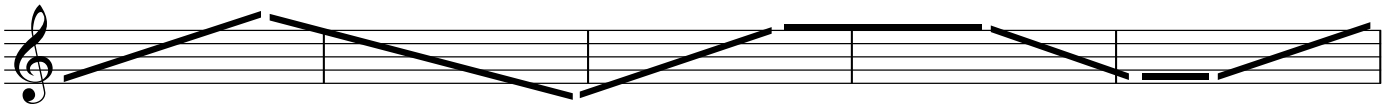
NOTES:

Loom

for Guitar solo

Rahilia Hasanova
1995

1* The given line show directions of Tempo chenges.



**Tempo of the composition is ad libitum.*
Improvize and change tempos making consequently accelerando or sostenuto reaching prestissimo or moderato. Waving lines show approximate way how to move.

**Time of repetitions [ex. ca 10"] is approximate also and could be extended or diminished.*
** Dynamics are very important. Waving lines show how to increase or decrease sounding.*
Inreasing Tempo means increasing of dynamis, decreasing Tempo means decreasing of dynamics.

2 Rhytm is free. Repetitions are not mechanical but emotional and can be accelerate or slowing down.*
Each "rhythmical square" is a place to improvize.

3 Given bar measures show that improvisation style change to strong rhythmical measurmemts.*
Make difference in the performance of regular and non regular fragments of the composition.

4 X'S is a sign of quantity of repetitions. 3X'S, for example, means to repeat three times etc.*

*5*Signs of circles with lines on them demonstrate where on the guitar a performer has to play:*
on the soundhole, above or below of soundhole, or has to move his/her hand between these points.

6 Barre-glissando*

7 Cluster-like accords with fixed upper sound or could be played like barre.*

8 Tremolos on all possible sounds.*

*9*Any possible high or low sounds*

10 Shake the instrument and let it to spread overtones.*
Wait until they faded.

1*) Темп произведения нестабилен, причем с увеличением его динамика усиливается и, наоборот, с замедлением — динамика затухает.
Время, указанное между сегментами — условно.

2*) Ритмически свободно.

3*) Придерживаясь данного ритмического рисунка.

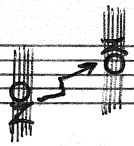
4*) Конкретное количество повторов.

5*) Приемы игры:

на розетке

перед розеткой

за розеткой


постепенным движением руки вверх менять прием игры.

6*) glissando-barre.

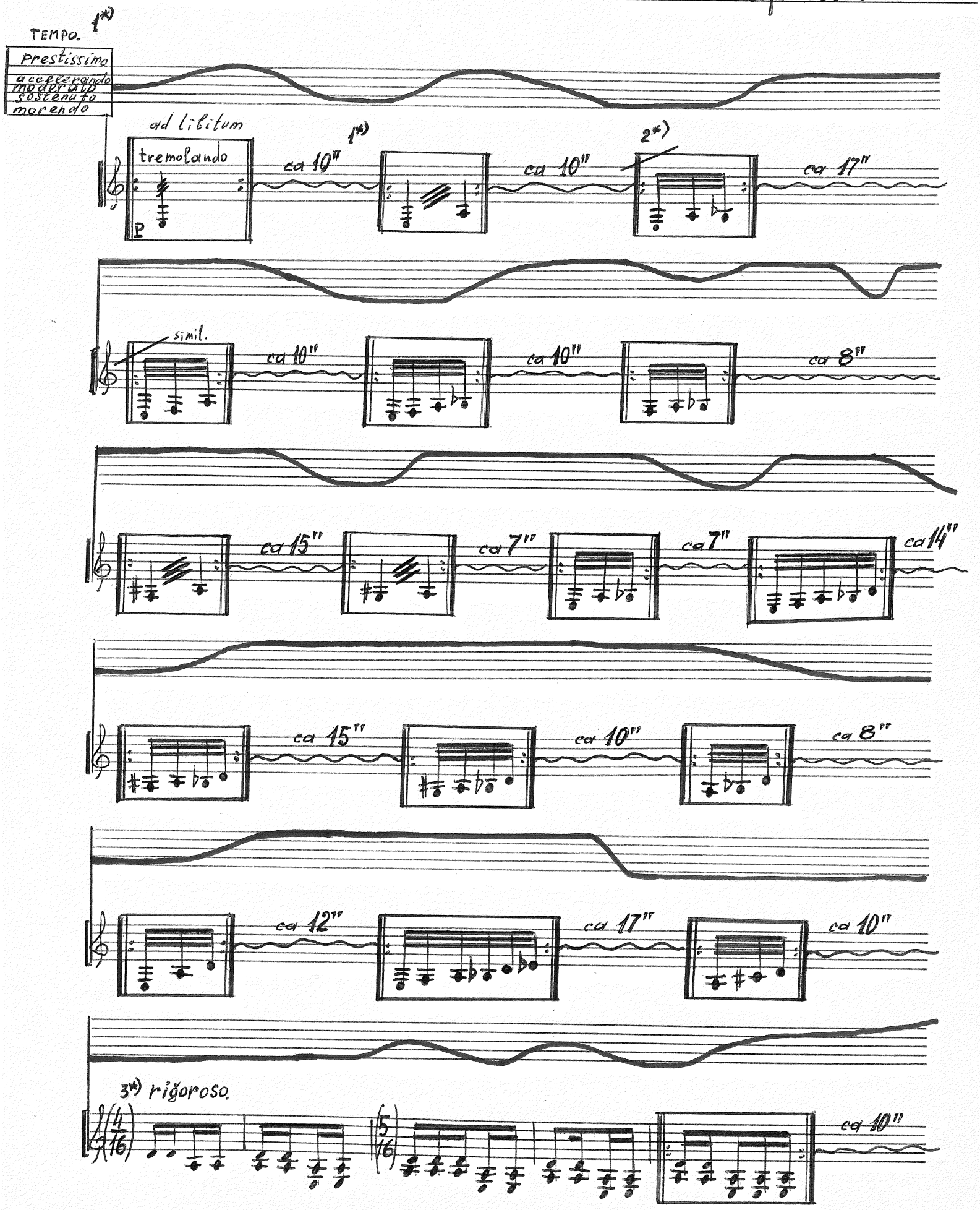
7*) Любой возможный аккорд с заданным верхним звуком, либо звукосочетание приемом barre.

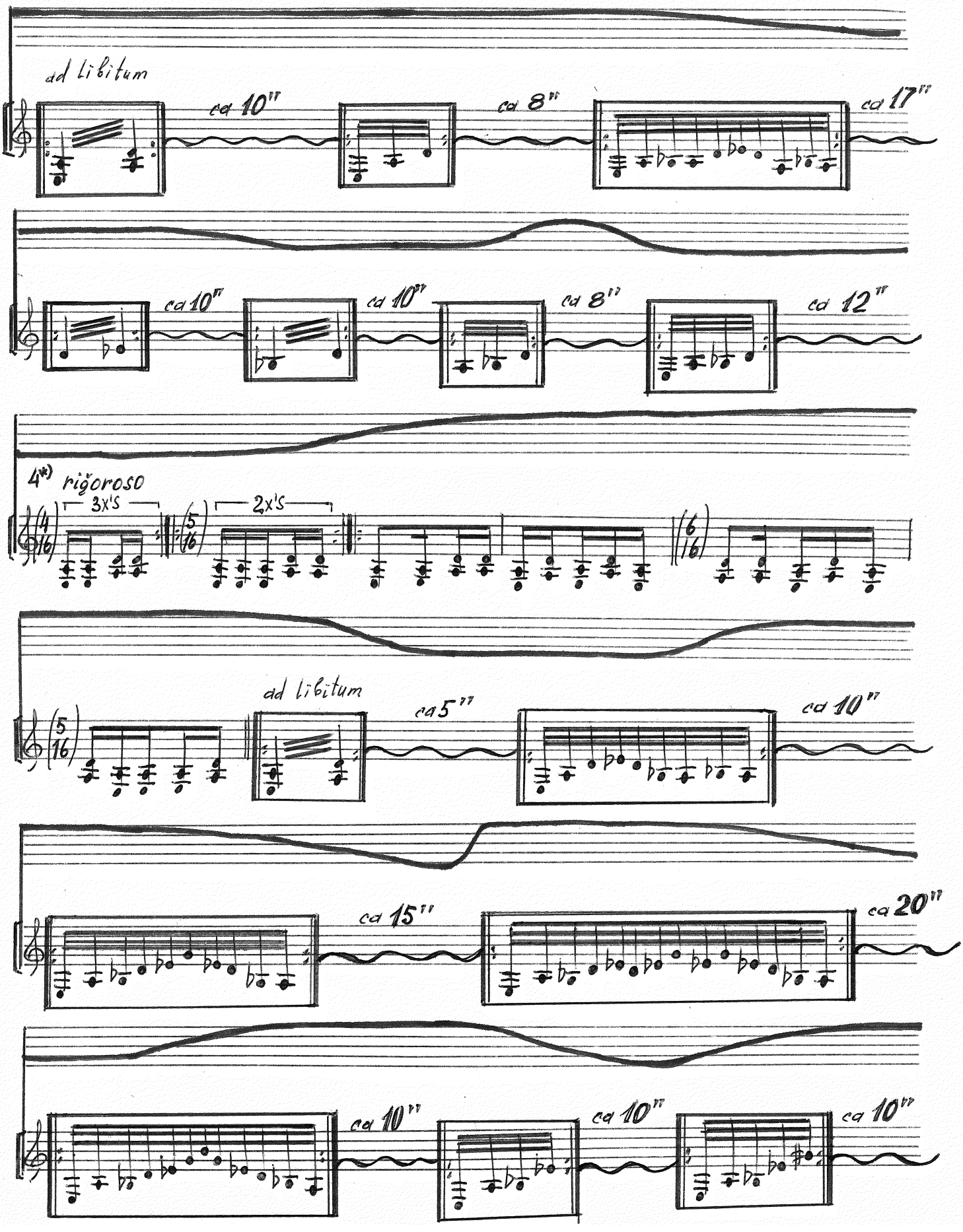
8*) tremolando с захватом всех возможных звуков.

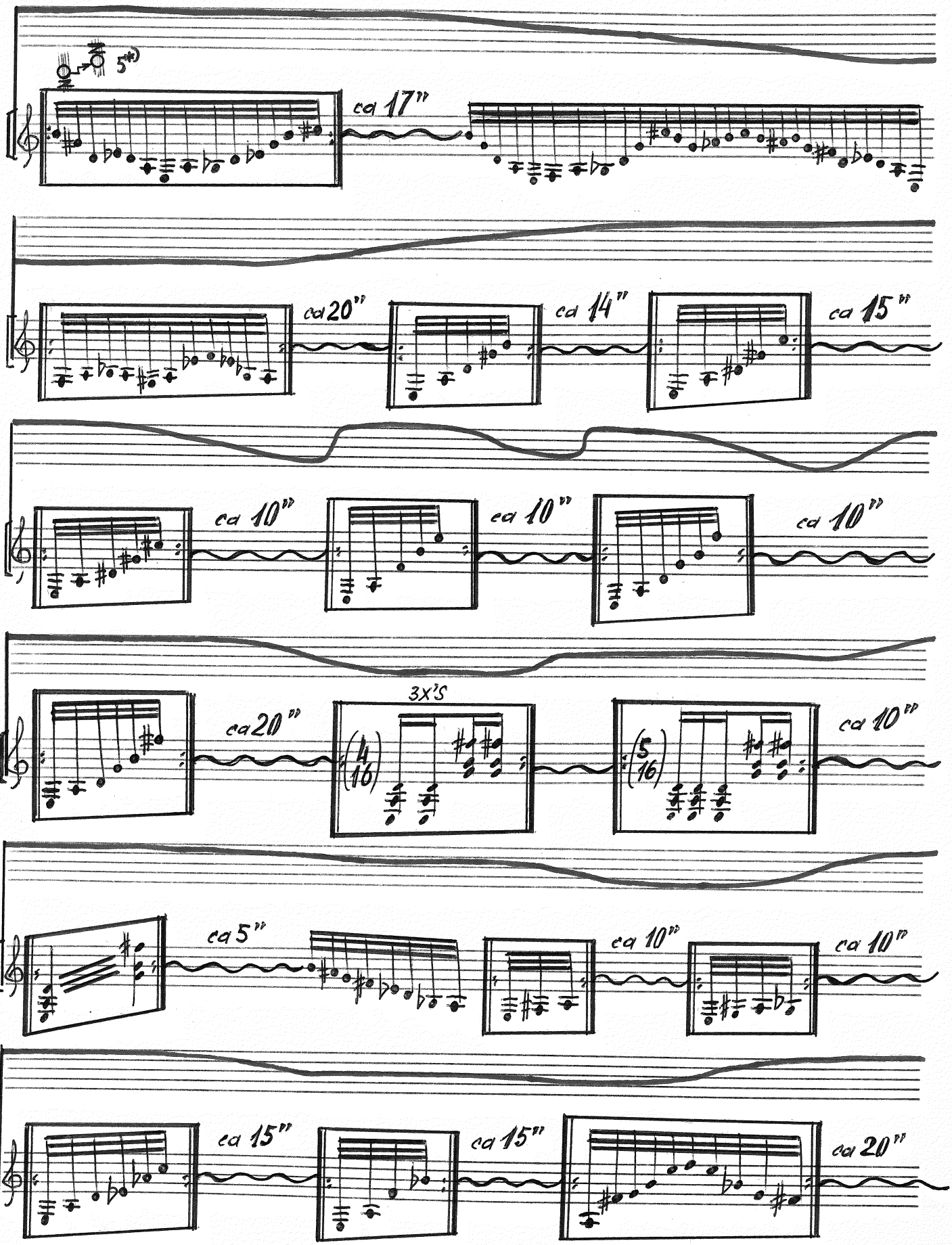
9*) Самые высокие и низкие звуки.

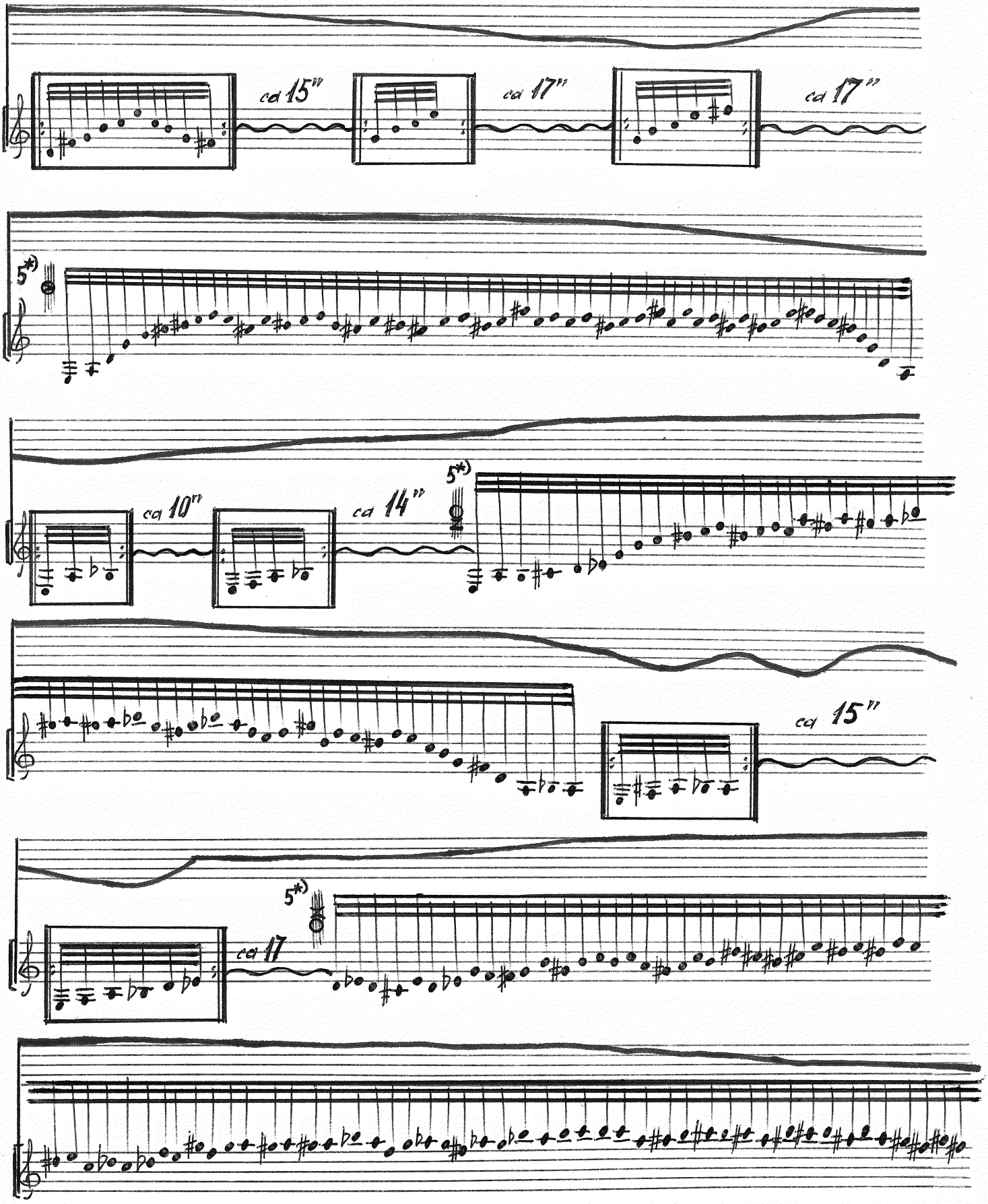
10*) Чуть срезонировать звук, чтобы прозвучали обертоны — слегка потрясти инструмент.

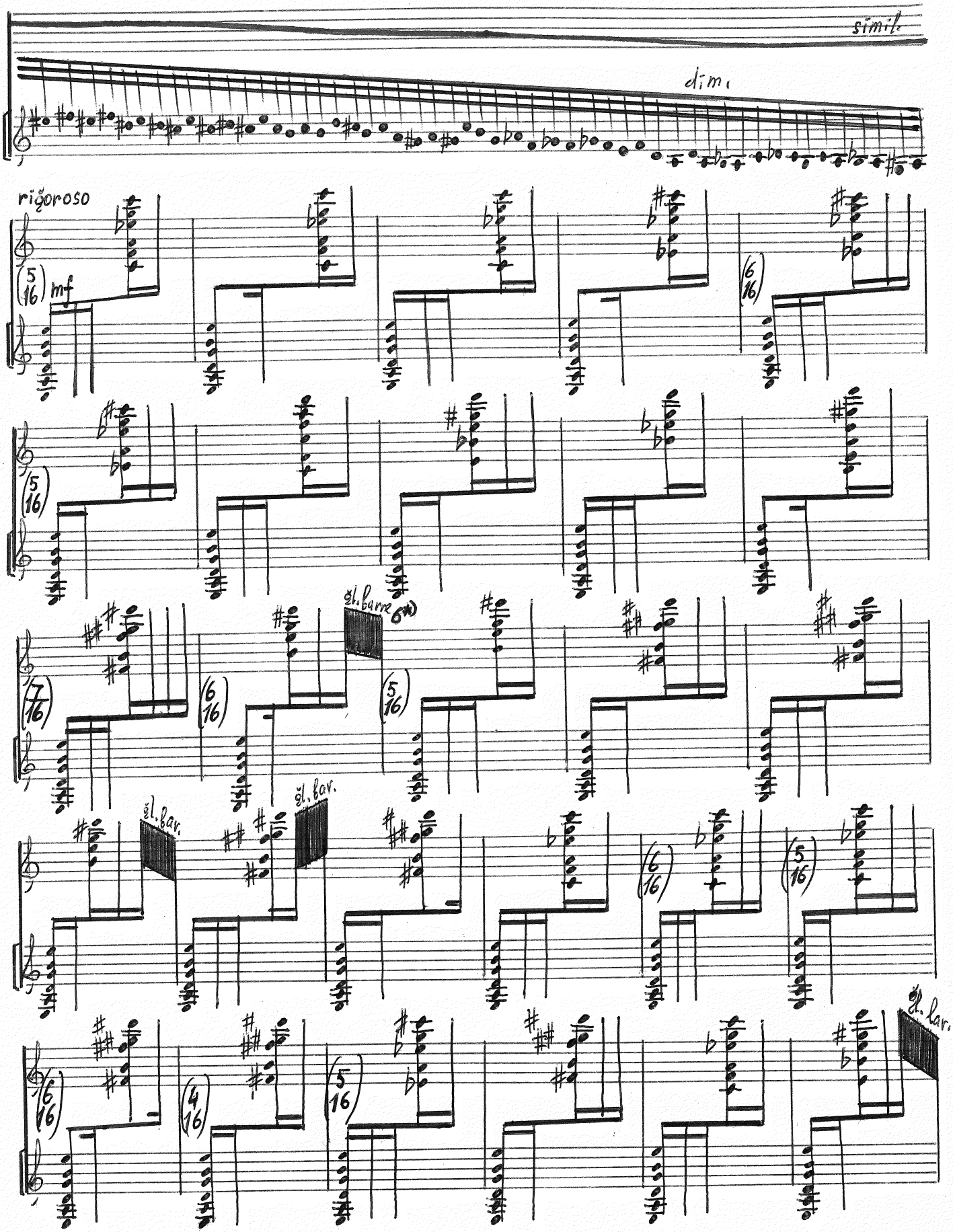
Molto espressivo.

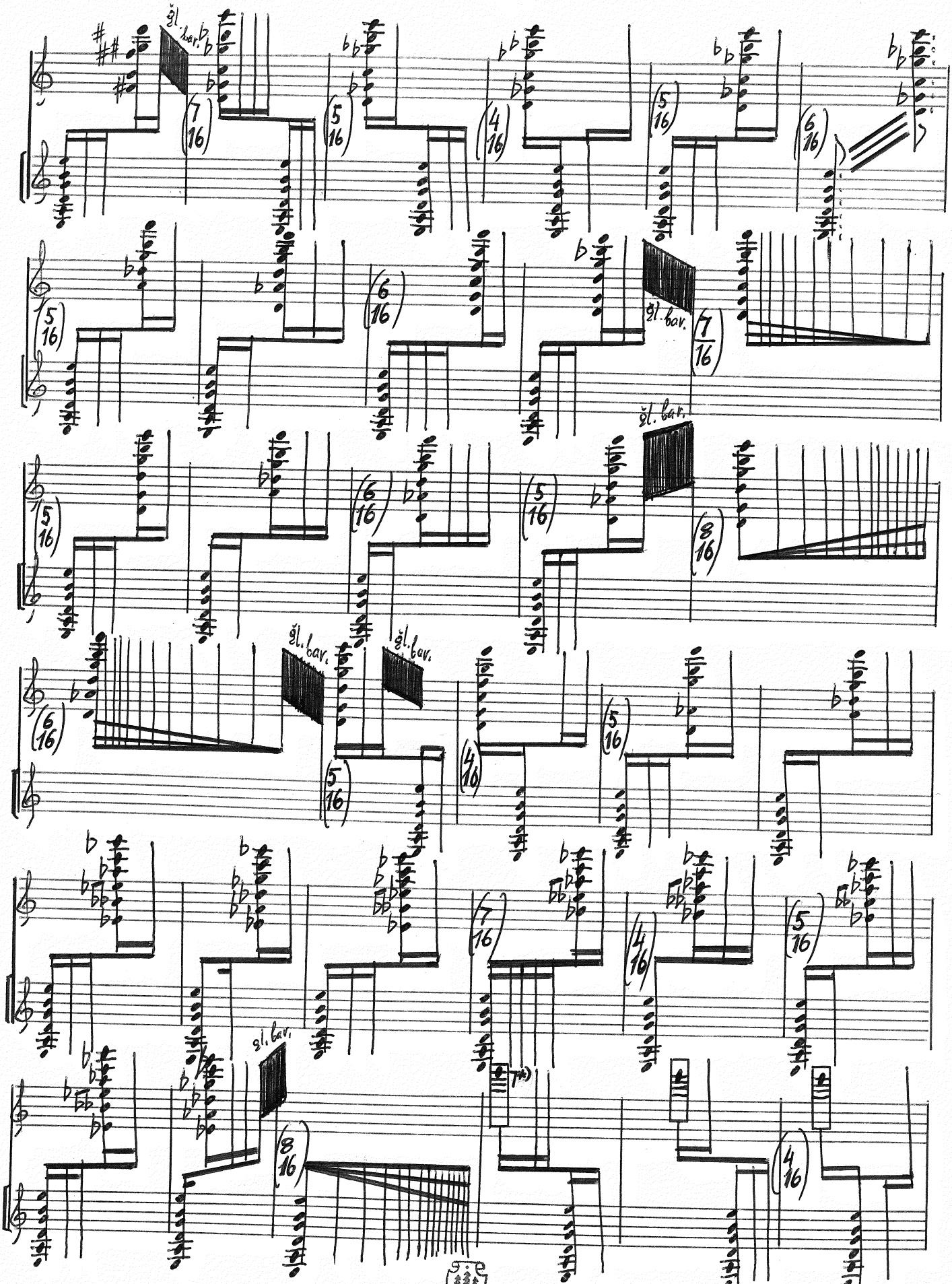


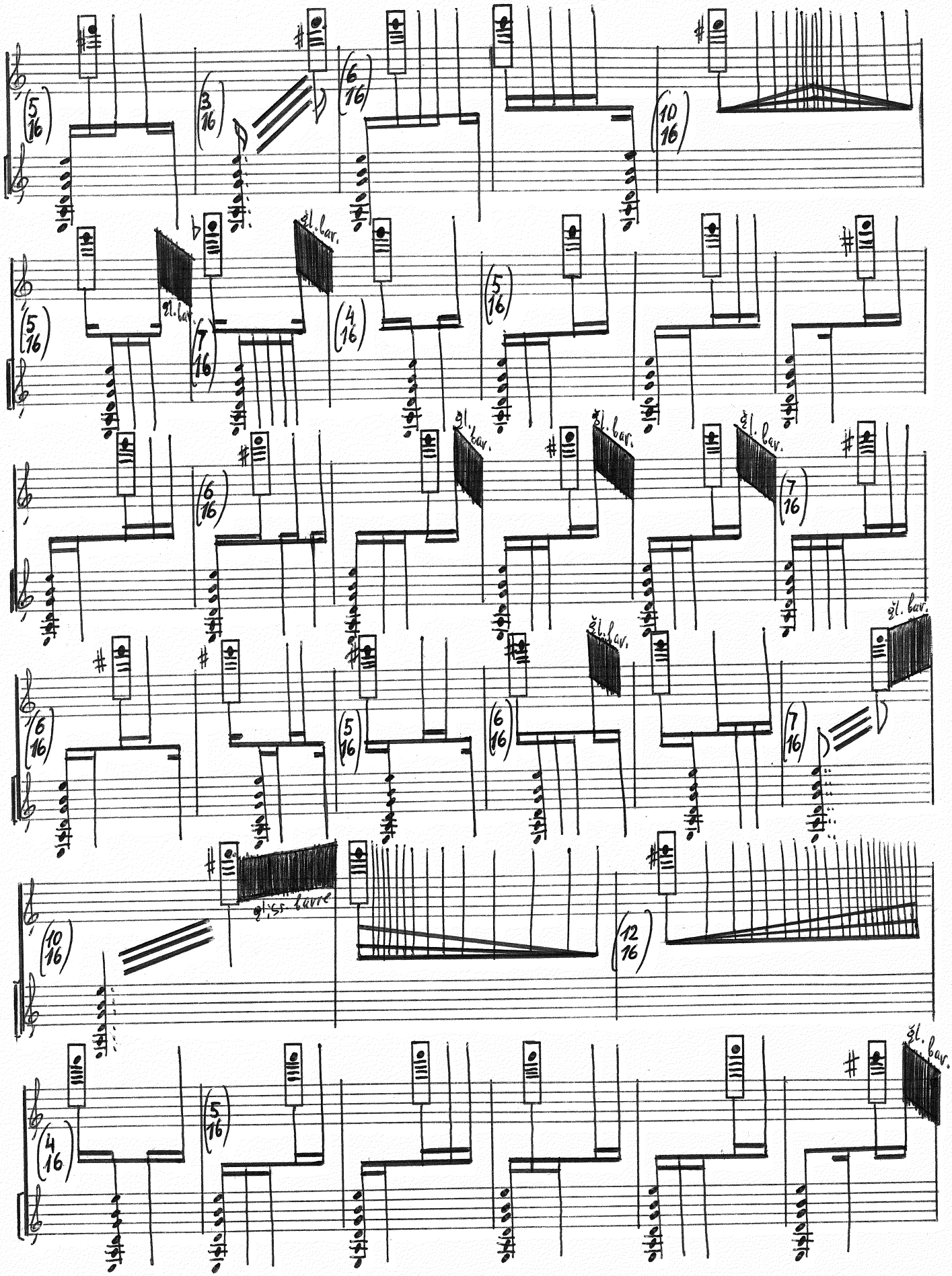

ad libitum
ca 10"
ca 8"
ca 17"
ca 10"
ca 10"
ca 8"
ca 12"
4*) rigoroso
3x's
2x's
ad libitum
ca 5"
ca 10"
ca 15"
ca 20"
ca 10"
ca 10"
ca 10"


5"
ca 17"
ca 20"
ca 14"
ca 15"
ca 10"
ca 10"
ca 10"
ca 20"
3x's
ca 10"
ca 5"
ca 10"
ca 10"
ca 15"
ca 15"
ca 20"


ca 15"
ca 17"
ca 17"
5*)
ca 10"
ca 14"
5*)
ca 15"
ca 17
5*)


simile
dim.
rigoroso
mf
gl. barre
gl. bar.
gl. bar.
gl. bar.


gl. bar.
gl. bar.
gl. bar.
gl. bar.
gl. bar.
gl. bar.



(5 16)
(3 16)
(6 16)
(10 16)
(5 16)
gl. bar.
(7 16)
gl. bar.
(4 16)
(5 16)
(6 16)
gl. bar.
gl. bar.
gl. bar.
(7 16)
(6 16)
(5 16)
(6 16)
gl. bar.
gl. bar.
(7 16)
gl. bar.
(10 16)
gliss. barre
(12 16)
(4 16)
(5 16)
gl. bar.

poco a poco accelerando

ca 20"

ca 20"

ca 20"

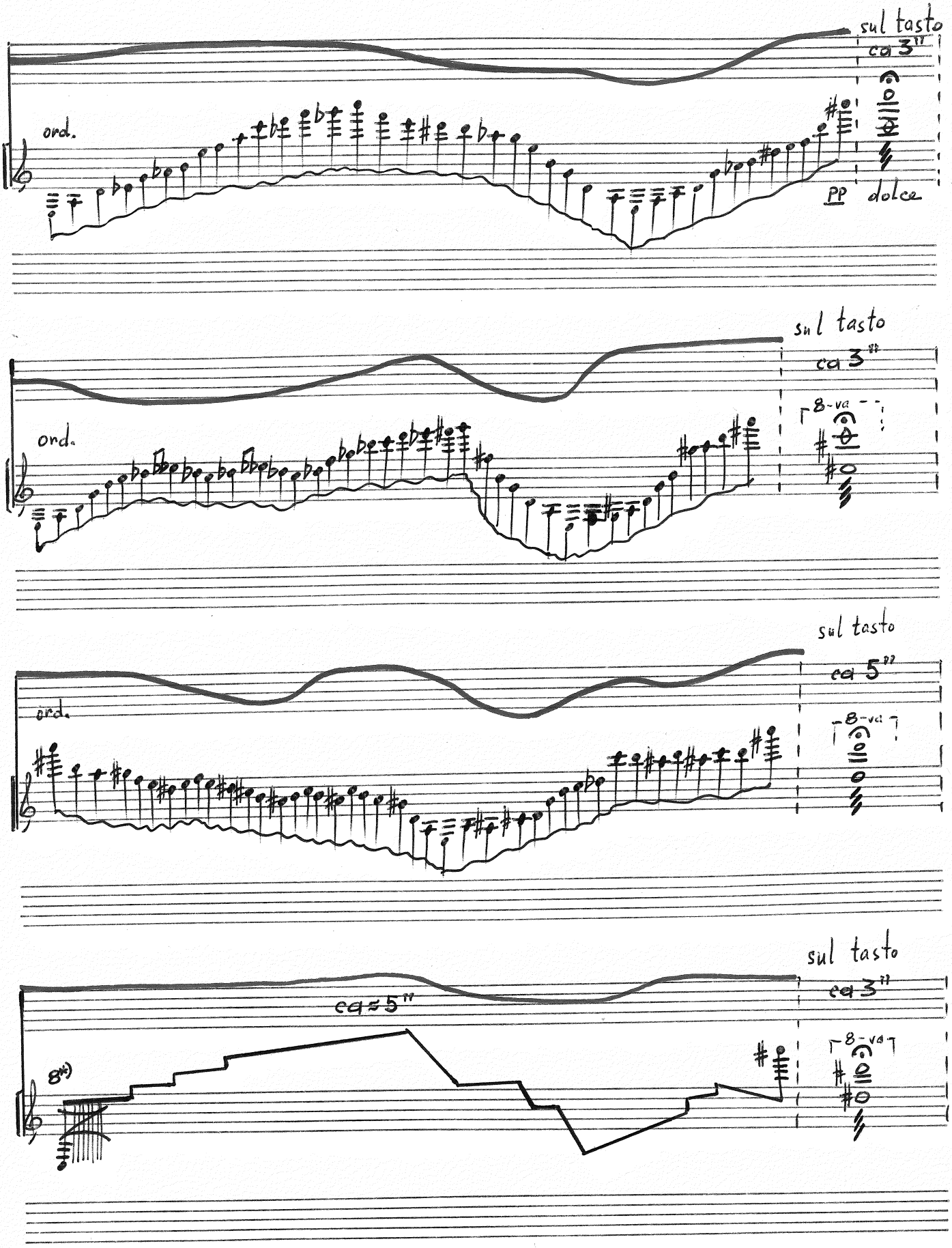
ad libitum.

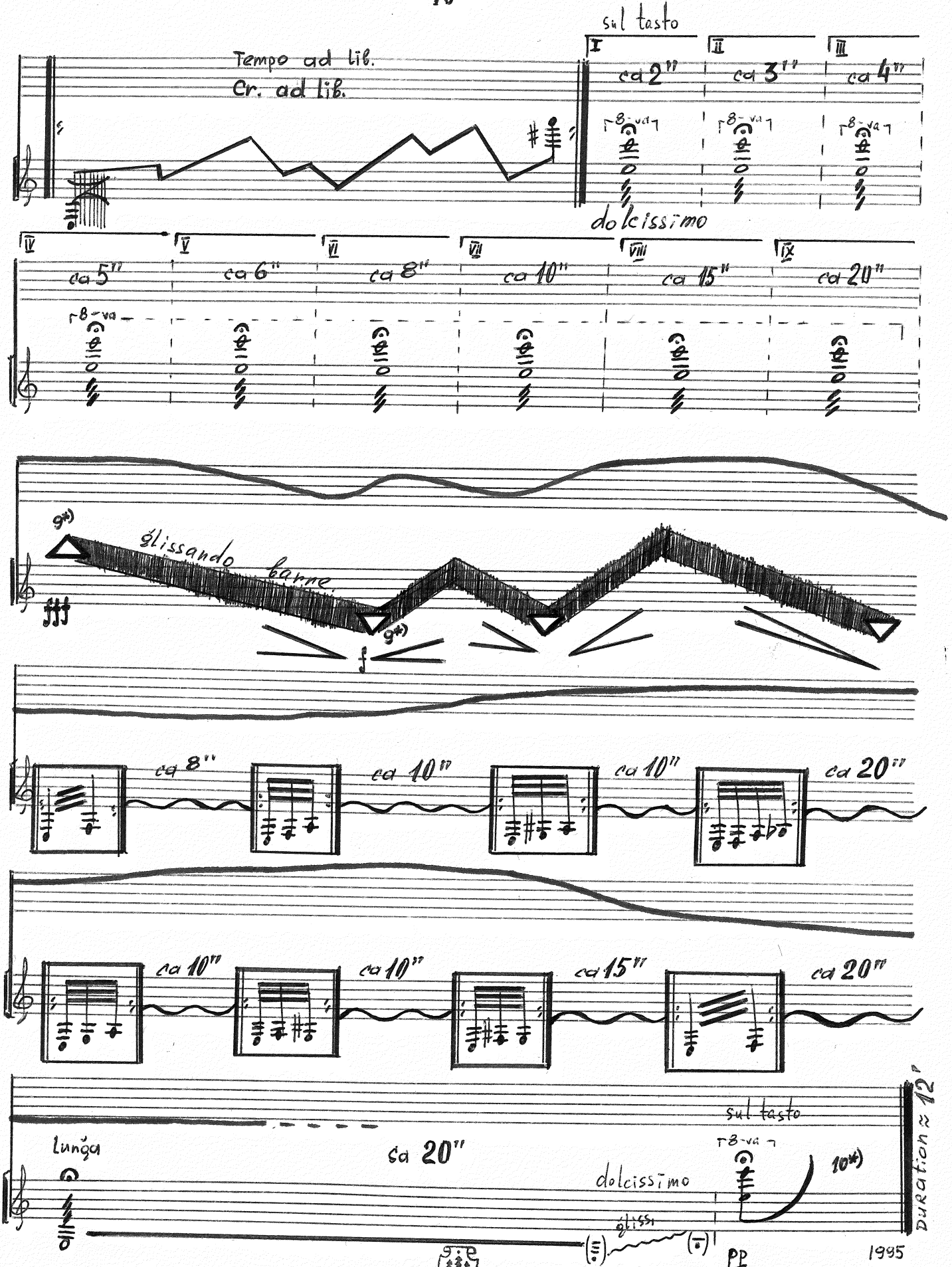
ca 10"

Prestissimo.

più sostenuto.

Арт. 1301 Цена 2 коп.


sul tasto
ca 3"
ord.
PP dolce
sul tasto
ca 3"
8-va
ord.
sul tasto
ca 5"
8-va
ord.
sul tasto
ca 3"
ca 5"
8-va
8#)



Арт. 1301 Цена 2 коп.