

Rahilia Hasanova

On Thin Air

*a little drama
for Soprano and Violin*

Lyrics by Rahilia Hasanova

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On Thin Air...

If you are endlessly high...
Suspended on thin air...
You contemplate the stars,
You can't reach Earth...
You try to understand what are you doing here?

If your breath is too short and almost frozen
You feel you're helpless at such position,
You know you're hopeless at such condition...
You hear your inner wordless scream!

If you are endlessly high...
If you can smell and taste the air...
You see gold sparkles through indescribable blue color
Your brain is not responding you...
Your heart is not inside of you...
Your blood is desperately cold
Bombarding your brain by isotopes of thoughts,
Trying to stop all these and comprehend...
Are you alive?

If you are endlessly high...
Nothing above, beneath, and all around...
Nothing is up... Nothing is down...
And you try to connect your toes and ground
Willing to calm your tremor...
Am I flying or I am motionless?
Am I sensing margins between my dream and death?

No... No... it can't be..
No... No... No... No... your feelings are so real...

If you are endlessly high suspended on thin air
You have to feel a little fear and unexpected joy...

PROGRAM NOTE

VIOLIN:

1. Violinist has to move on the stage constantly circling around Soprano, gaining and/or narrowing a field of these circles.
2. Time of the performance of the circling movements of the violinist can be long enough and depends on his/her imagination and sizes of the circles, therefore m.m. 17-41 and m.m. 123-136, noted by NB, can be repeated several times. Movements of the violonist could be slow but sometimes faster. It is a choice of a performer and how he/she would feel an emotional situation. Here an improvisation is accepted.
3. Violinist has a freedom to use on the stage 2-3 stands to simplify a process of a reading of 2-3 copies of the score.
4. All glissando have to be slow tenuto.

SOPRANO:

1. A singer has to stay in the middle of the stage playing a person who is suddenly lost a sense of the reality. She acts like a person who is looking beneath (mostly) and all around trying to understand what happens? Why she nothing feels and can't balance herself? Where is she? Is this a parallel dimension?
2. Use glissando-like singing as much as possible.
3. Use drum instruments: tambourine, castanets, and chimes.

On Thin Air

Lyrics by Rahilia Hasanova

for Soprano and Violin

 RAHILIA HASANOVA
for Airi and Susan
Dolce Misterioso ♩ = 70

Soprano

acting and playing a role

chimes *ppp* *slow*

*walking and repeating
circling several times*

Dolce Misterioso ♩ = 70
sul pontic.

Violin

pp *ppp*

6 *l.v.*

ppp *slow* *l.v.*

pp *ppp* *pp*

12

ppp *slow*

ppp

17 *l.v.*

sul pontic.

24

*pp**poco a poco crescendo*

3

p

33

*ppp**l.v.*

mp

40

*NB**mf*

If you are

mf

44

molto vibrato

end-less - ly high

molto vibrato

48

If you are end-less - ly

mf

4 52

high?..

P.5

mf If you are

p

55

end-less-ly high

vibrato molto

f

ord.

vibrato

f espressivo

3

75

you can't reach the Earth

5

you can't reach the Earth

80

p

castanets

soft

p *poco a poco crescendo*

p *poco a poco crescendo*

82

82

84

mp

mp

6 86

mf You try to

88

un - der - stand what are you do-ing he-re?

91

What are you do-ing he - re? What are you do_

94

ing he-re?

98 *mf* *quasi recitativo* 7

If your breath is too short and al-most fro—zen You feel...

mf

102 *crescendo*

you know... you are hope-less at such po-si-tion, you are help-less

crescendo *pesante*

107 *(imitate falls-climbs by your singing)* *f* *breathtaking rubato and non-stop glissando*

at this con - di-tion, You hear your in - ner word-less

simile *f*

111 *sf* *sul tasto* *espressivo*

scream!

113 *sf* *scream!*

You hear your in - ner word-less

ord. *> pesante*

8 118

sul tasto

f *p* *f* *p*

120

f *p* *f* *p*

122

f *p* *ord.* *NB*

imagining herself in hanging position

125

again circling around

133

ppp *slow* *l.v.* *p*

glissando-tremolo

f

144

mf

If you are end-less-ly high...

glissando-tremolo

mf

3

148

5 6 6

150

mf

If you can smell and taste the air...

3 3

5 3 5

153

3 3

triplet:D#
-C/nat.-
A#

3 3 3

f

You see gold sparkles through the he - ven-ly blue co - lor

f

simile

G# drop down (P.8) and leap to Bb

10¹⁵⁷ (b) 2

Your heart is not in - side of you...

162

Your brain is not res - pon - ding *to* you...

Db

165

f

Your blood is des - pe - rate - ly

f

168

cold...

ff

171

tambourine

f

spiccato

5

5

173

11

Measures 173-174. The score is for a piano. The right hand has a whole rest in both measures. The left hand plays a continuous eighth-note pattern. In measure 173, the pattern starts on G4 and moves up stepwise to D5. In measure 174, it starts on D5 and moves down stepwise to G4. The pattern is: G4-A4-B4-C5-D5 (up), D5-C5-B4-A4-G4 (down). The first measure is marked with a piano (*p*) dynamic and a breath mark (*v.*). The second measure also has a breath mark (*v.*). The left hand has a crescendo hairpin across both measures.

175

Measures 175-176. The right hand has a whole rest in both measures. The left hand continues the eighth-note pattern. In measure 175, it starts on G4 and moves up stepwise to D5. In measure 176, it starts on D5 and moves down stepwise to G4. The pattern is: G4-A4-B4-C5-D5 (up), D5-C5-B4-A4-G4 (down). The first measure is marked with a piano (*p*) dynamic and a breath mark (*v.*). The second measure also has a breath mark (*v.*). The left hand has a crescendo hairpin across both measures.

177

Measures 177-178. The right hand has a whole rest in both measures. The left hand continues the eighth-note pattern. In measure 177, it starts on G4 and moves up stepwise to D5. In measure 178, it starts on D5 and moves down stepwise to G4. The pattern is: G4-A4-B4-C5-D5 (up), D5-C5-B4-A4-G4 (down). The first measure is marked with a piano (*p*) dynamic and a breath mark (*v.*). The second measure also has a breath mark (*v.*). The left hand has a crescendo hairpin across both measures.

179

Measures 179-180. The right hand has a whole rest in both measures. The left hand continues the eighth-note pattern. In measure 179, it starts on G4 and moves up stepwise to D5. In measure 180, it starts on D5 and moves down stepwise to G4. The pattern is: G4-A4-B4-C5-D5 (up), D5-C5-B4-A4-G4 (down). The first measure is marked with a piano (*p*) dynamic and a breath mark (*v.*). The second measure also has a breath mark (*v.*). The left hand has a crescendo hairpin across both measures.

f *acuto*

Bom-bar - ding, bom-bar - ding, bom-bar - ding your brain!

f

12¹⁸¹

Bom - bar - ding, bom - bar - ding,

182

bom - bar - ding your brain by i - so - topes!

183

Bom - bar - ding, bom - bar - ding, bom - bar - ding your brain by

184

i - so - topes of thoughts, Try - ing to stop,

try - ing to stop all these,

This system contains measures 186 and 187. The vocal line in measure 186 has lyrics "try - ing to stop all these,". The piano accompaniment features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and several measures marked with a "5" indicating a quintuplet.

try - - ing to stop all these

This system contains measures 188 and 189. The vocal line in measure 188 has lyrics "try - - ing to stop all these". The piano accompaniment continues with the same complex rhythmic pattern, including quintuplet markings.

and com - - pre - - hend...

This system contains measures 190 and 191. The vocal line in measure 190 has lyrics "and com - - pre - - hend...". The piano accompaniment continues with the same complex rhythmic pattern, including quintuplet markings.

Are you a -

mf

This system contains measures 192 and 193. The vocal line in measure 192 has lyrics "Are you a -". The piano accompaniment continues with the same complex rhythmic pattern, including quintuplet markings. A dynamic marking of *mf* (mezzo-forte) is present above the piano staff in measure 192 and below it in measure 193.

14¹⁹⁴

live? _____

intensive glissando-tremolo

5 5 5 5 ord.

play possibly high sound

196

sul pontic.

f espressivo

simile

201

207

ord.

mf

211

mf

If you are e _____ end - less - ly high... _____

214 whispering and
hardly breathing *mp disperato* 15

No-thing a - bove, no-thing

mp

216

be - neath, no-thing a-bove, no-thing be-neath, and all a - ro- und...

glissando-like

218

No - thing is up...

221

No - thing is down... And

16 225 *poco a poco crescendo*

you try_ to con-nect your toes and ground... Will-ling to calm your tre- mor...

poco a poco crescendo

228

Am I fly - ing

f

230

or I am motion - less?

ad lib. **Meno mosso** *p* affannato

Am I sen-sing mar-gins

Meno mosso
sul ponticello

ad lib. *p* pesante e marcato molto

piu sostenuto

233 *poco a poco crescendo*

be-tween my dream and death?

castanets *poco a poco crescendo*

simile

poco a poco crescendo

Musical score for measures 237-241. The system consists of three staves. The top staff has whole rests. The middle staff contains a continuous eighth-note melody. The bottom staff features a complex accompaniment with chords and moving lines, including some triplets.

Musical score for measures 242-245. The system consists of three staves. The top staff has lyrics: "No... No... No... No... it can't be...". It includes a triplet of eighth notes. The middle staff has a melody with some rests. The bottom staff has a complex accompaniment.

Musical score for measures 246-249. The system consists of three staves. The top staff has lyrics: "No... No... No... No... No...". It includes a triplet of eighth notes. The middle staff has a melody. The bottom staff has a complex accompaniment with a "piu accelerando" marking and a triplet of eighth notes.

Musical score for measures 250-254. The system consists of three staves. The top staff has lyrics: "your fee - lings are so...". It includes a triplet of eighth notes and a "f" (forte) dynamic marking. The middle staff has a melody. The bottom staff has a complex accompaniment with a "f" dynamic marking and a "5" (quintuplet) marking.

18²⁵²

real...

254 *mf*

If you are end - less - ly high

256

sus - pen - ded on thin

258

air air air air

260 *f*

You have to feel a little fear

...fear...
p
sul pontic. *play rubato and recitativo as possible*
ppp *l.v.*

266 *mf*
ord. and un - ex - pec - ted... un - ex pec - ted...
mf

268 *f* *f* *ampiamente*
 un - ex - pec - ted... jo...
sff *let's vibrate until fading*

271 *spirituoso e rubato* *2nd time repeat the whole step higher*
f *espressivo e rubato*
repeat two times and improvisation like

272 *ff* *wait until fading*
chimes *glissando* *ff* *wait until fading*
P.8 *crescendo* *5* *5* *6* *Duration: 22'*