

Stundenblume

For Mehdi Hesamizadeh

Birgitta Flick, 2023 (revised 2024)

(Composed within the framework of a scholarship by
Musikfonds e.V./Neustart Kultur, May 2023)

Notes to the performer:

Do all intonation by ear as approximations to the amounts of cents that are written.

Decide about the shaping of agogic movement and overall lengths of the senza misura sections on your own in the moment of performance.

In legato parts, it is always fine to hear a small glissando if you like it or if necessary.

If not otherwise notated, play with any character or intensity of expression that feels right.

If not otherwise notated, use vibrato in your own way.

 vibrato

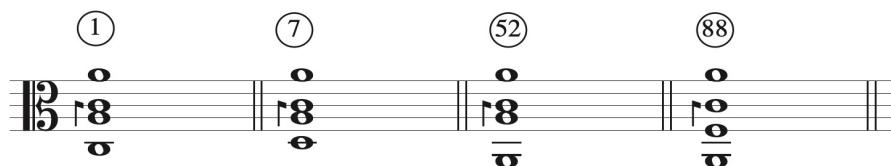
 bow circles

In non-pulse sections, these lines are just meant symbolically and do not signalize exact lengths or vibrato oscillations and encompass the whole length of a pitch.

In pulse sections, the lines show exact relations, such as an exact number or root number of bow circles per pitch.

Tuning:

One of the core issues of this piece is the experimentation with scordatura and the course is as following:



If the tuning takes more time than notated, take this time, but keep the intensity and the energy flow that you are in at the moment. Make sure that the tuning is always part of the musical flow you create and supports it.

At some points, the through-composed tuning section in a section with pulse is encompassed by a box — here, you can either play as written and use the notated course of pitches and chords for tuning or improvise your tuning in any way you need it.

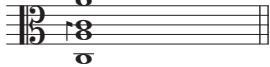
If improvising, the length of this section, meter and rhythm are free, but as in all other sections, keep the pulse and the energy so that your tuning section seamlessly merges into the piece's course.

Stundenblume

Für Mehdi Hesamizadeh

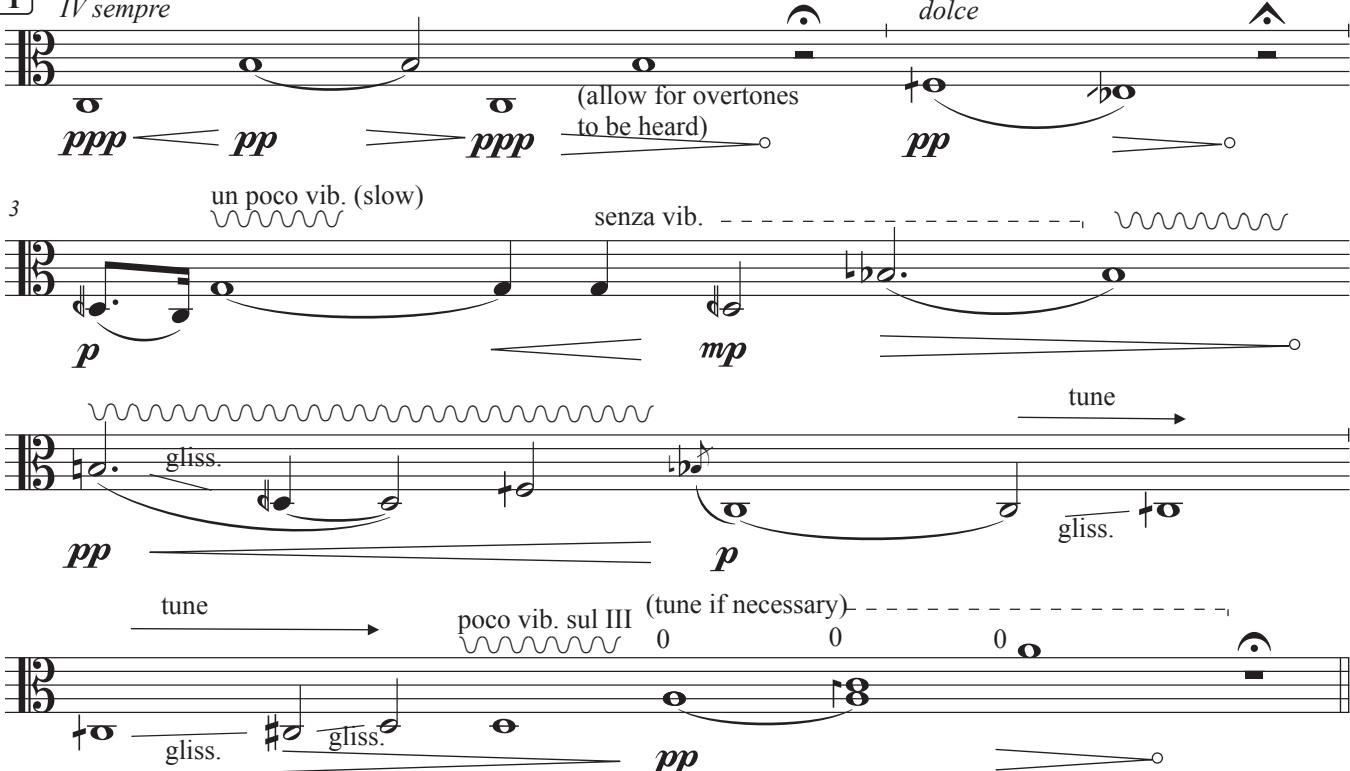
Birgitta Flick

scordatura
at the beginning

Viola 

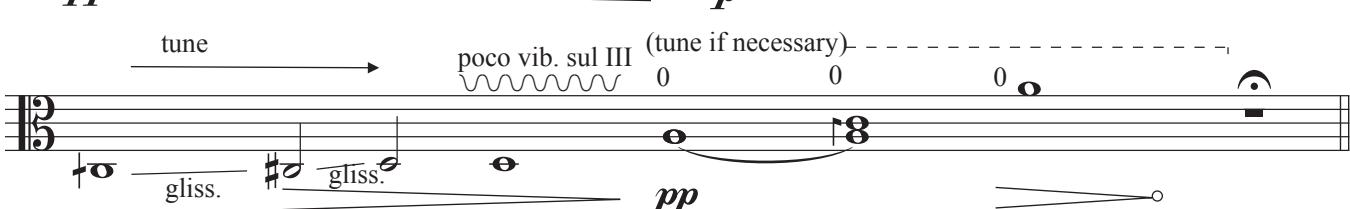
Senza misura
Sotto voce

1 senza vib. sempre
IV sempre

Vla. 

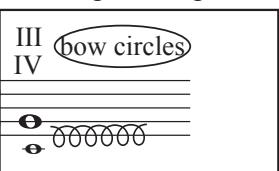
3 un poco vib. (slow) senza vib. tune →

Vla. 

Vla. 

soft circle movements with bow between bridge and fingerboard,
no pulse, varied pressure, size and tempo of circular movements.
With middle or tip of the bow. If possible, move the viola in a circle
in opposite direction to the bow movement.

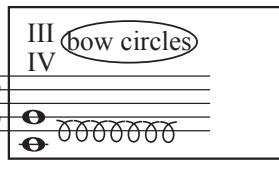
Enjoy the sounds that come up and their transitions and vary them:
the sound of the bow hairs, the original pitch of the string, overtones...
The IIIrd string should get more attention than the IVth.

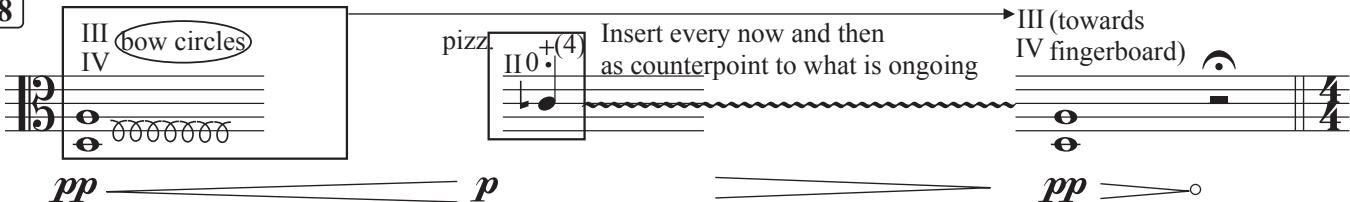
7 

Vla. 

III (towards bridge,
end on bridge)

Bow/viola movements and sounds as before, but now,
focus equally on both strings, merge into a pulse if it feels right.

8 

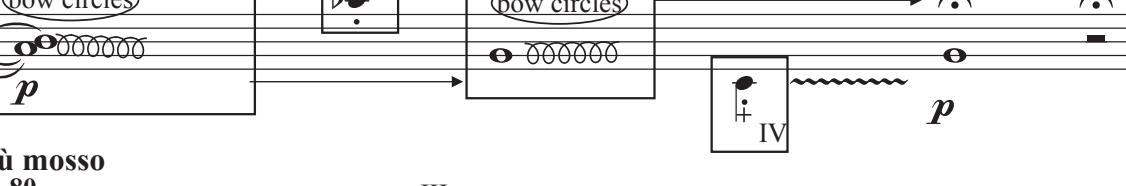
Vla. 

pizz. II 0 + (4) Insert every now and then as counterpoint to what is ongoing

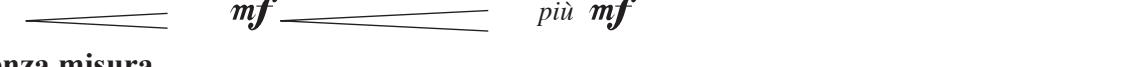
III (towards
IV fingerboard)

Bow/viola movements and sounds in combination with pizz counterpoints as before.

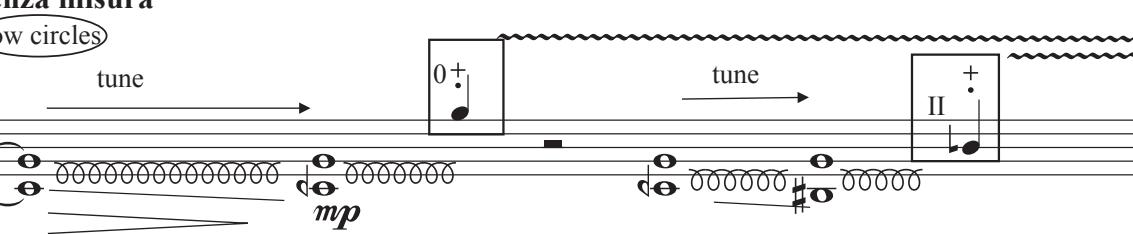
33 Senza misura Shape energetic and dynamic course on your own.

Vla. 

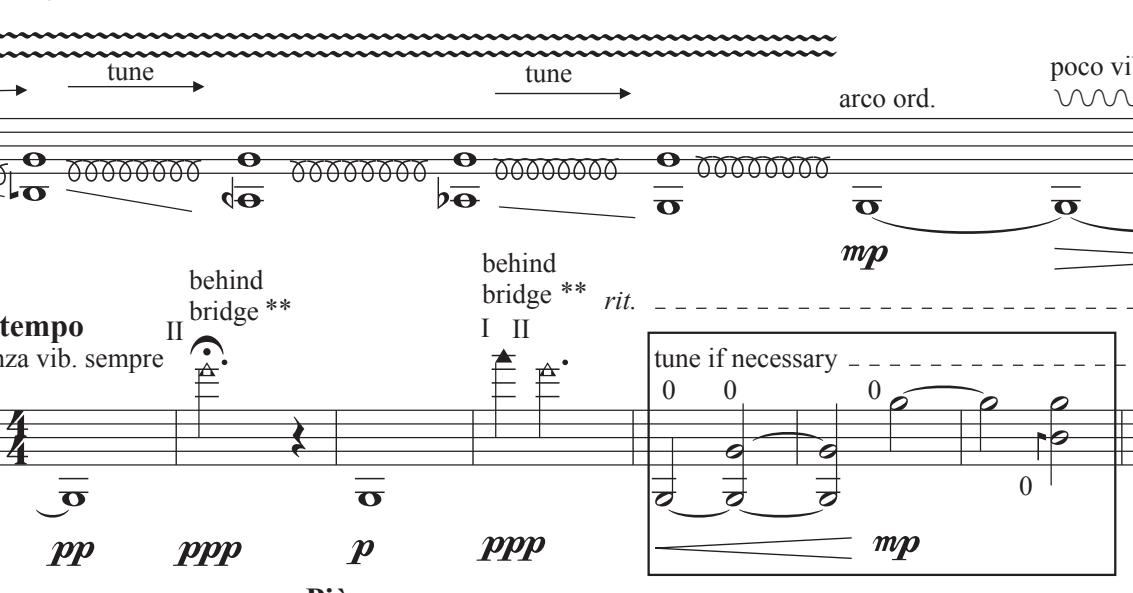
46 III IV *sim.* II * III IV I 8^{va} III IV *sim.*

Vla. 

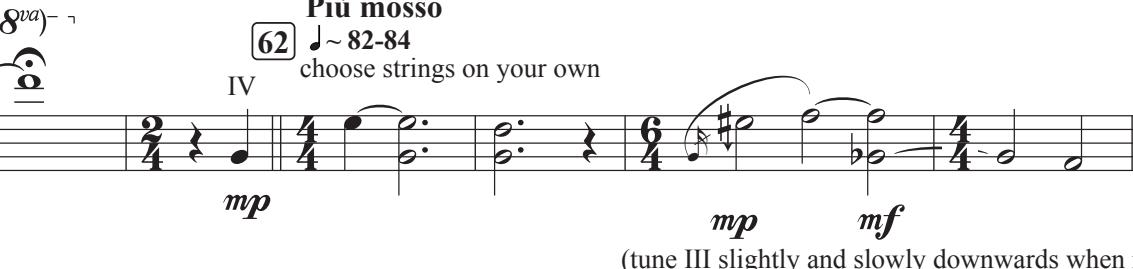
51 **Senza misura** bow circles

Vla. 

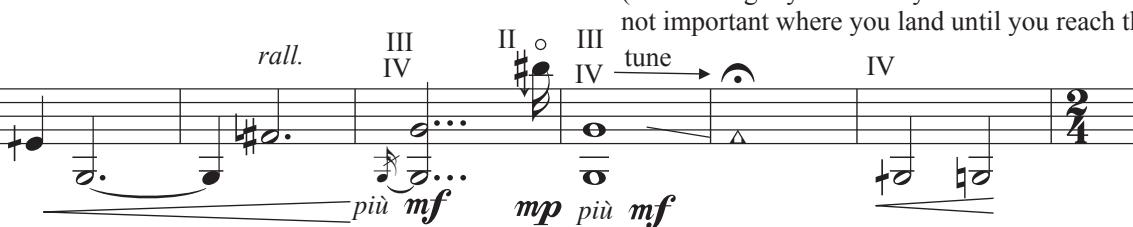
52 **A tempo** senza vib. sempre behind bridge **

Vla. 

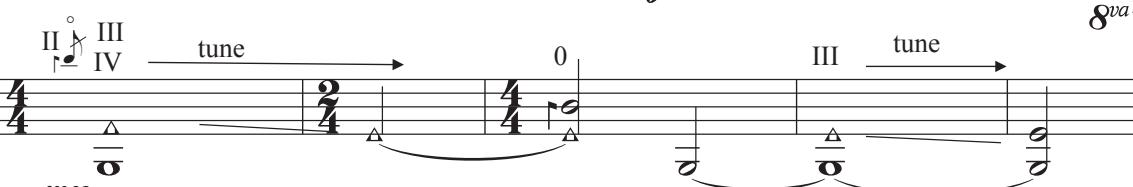
60 (8^{va}) IV Più mosso 62 $\text{♩} \sim 82-84$ choose strings on your own

Vla. 

67 rall. III IV II III IV tune IV

Vla. 

74 II III IV tune 0 III tune II I

Vla. 

* if it is technically too complicated or soundwise not satisfying to hold the Eb from beat 1 until the end of beat 3, take it away after beat 1 so that only the Db stays on beat 2 and 3.

** either behind bridge with whatever pitch that comes — or, if musically satisfying, take the pitches that the triangles mark as if they would be regular noteheads and play them regularly as flageolets before bridge (choose strings).

more and more intensely...
tune if necessary

Vla. 79

calando behind ** bridge

Vla. 86

Tempo rubato bow circles

Vla. 91

bow/viola circles with variations of the movements' parameters such as tempo, size, intensity of the movement to decide on your own as before.

Vla. 96

101 Steady Make 8th-note-pulse or 16th-note-pulse audible with bow circles (no viola circle).
= 84-96 Shape energetic/dynamic course and timbre on your own.

Vla. 106

Vla. 112

Vla. 118

123 IV IV

Vla.

calando
(but keep energy)

127 IV III

Vla.

meno mosso
behind **
arco ord. bridge

I II

127 IV III

Vla.

Canon
Tranquillo
130 $\text{d} \sim 48-52$
intensely

Also here, shape the dynamic/energetic course on your own, dependent on the course that the piece so far has taken. Choose strings if not noted differently as well as articulation and use of vibrato. Choose how much agogic movement you want/need.

Vla.

133

Vla.

136

Vla.

139

Vla.

142

Vla.

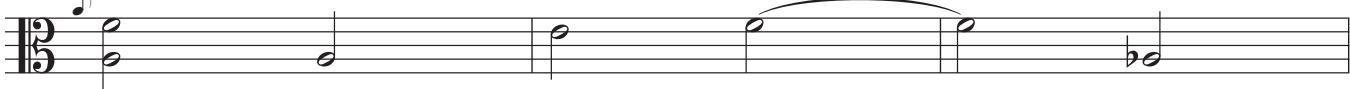
145

Vla.

148

Vla. 

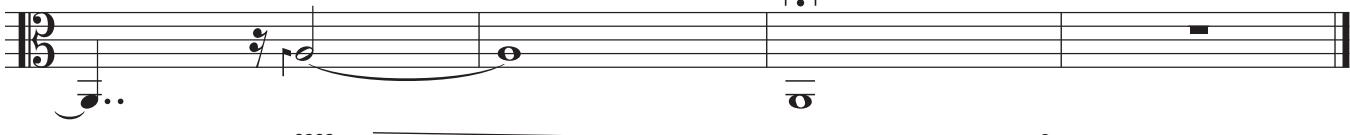
151 0

Vla. 

154 *** 0

Vla. 

157 poco vib. sul III  senza vib.

Vla. 

If taking this grace note on the open 2nd string disturbs the flow, take instead the open 3rd string.