

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

oooooo bow circles

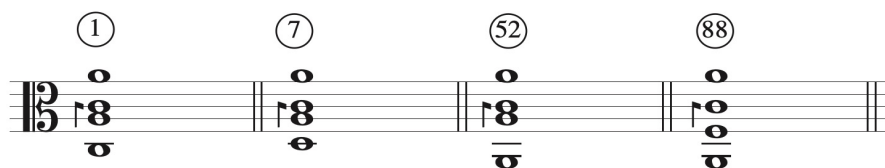
In non-pulse sections, these lines are just meant symbolically and do not signalize exact lengths or vibrato oscillations and encompass the whole length of a pitch.

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.

*ppp* *pp* *ppp* (allow for overtones to be heard) *pp* dolce

3 un poco vib. (slow) senza vib.

Vla.

*p* *mp*

Vla.

gliss. tune gliss.

Vla.

tune poco vib. sul III (tune if necessary) 0 0 0 *pp*

gliss.

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

III IV (bow circles)

Vla.

*ppp* *pp* *ppp*

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

III IV (bow circles)

Vla.

*pp* *p* *pp*

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

III (towards IV fingerboard)

2  
[9] **Tempo rubato** ♩ ~ 76  
**Dolce**

# Stundenblume

*anew*

Vla. *pp* *p* *pp* *p*

Vla. *mp* *mp* *p*

[21] poco vib. ad lib. sempre  
Vla. *mp* *mp* *mf* *più mf*

Vla. *mf* *più mf*

Vla. *mp* *senza vib. sempre*

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

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

Vla. *p*

**Più mosso**  
[34] ♩ ~ 80

Vla. *più mf* *mf* *gliss.*

Vla. *più mf* *mp* *più mf*



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



148

Vla.

151

Vla.

154

Vla.

157

Vla.

\*\*\*

0

poco vib. sul III

senza vib.

*pp*

\*\*\*

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