for Leia Slosberg

Bouquets

for Flute and Viola

Movements for Flute

I. **Geranium**
II. **Hydrangea**
III. **Chrysanthemum**
IV. **Trillium**

Movements for Viola

I. **Geranium**
II. **Magnolia**
III. **Rhododendron**
IV. **Lily of the Valley**

Players should begin each movement together and then proceed through the rest of the bouquet as if playing alone. There are exceptions to this, however, in *Hydrangea* and *Magnolia*, in which the flute and viola parts are at times coordinated. *Bouquets* may be played in the concert order specified above, or instead *Geranium* can be played in *Chrysanthemum*'s place in the flute (*Chrysanthemum* becoming the first movement and *Geranium* the third). Likewise in the viola, *Geranium* and *Rhododendron* may be swapped for one another at the players' discretion.

General Notation

Approximate timings for each phrase are given under the letter to the left of each line of music.

Letters in parentheses are the continutation of the previous letter, ie. **(I)** follows **I** without a pause.

Letters that are connected by brackets indicate that either one line or the other should be played, ie. **C OR C'**

The specific tempo markings given in parentheses are approximate and may vary in performance.

= Crescendo dal niente

= Diminuendo al niente

= raised by a 1/4 tone

= lowered by a 1/4 tone

= raised by a 3/4 tone

= lowered by a 3/4 tone

Viola

The viola part calls for both a leather mute and an ordinary mute.

SP = sul ponticello

ST = sul tasto

N = normal bow placement, ordinato

Flute

Multiphonics and quarter-tone fingerings are notated above the staff.

Multiphonics marked with an asterisk are alternate fingerings that produce very diffuse or muted harmonics.
In these cases the fundamental pitch is accompanied by diamond noteheads approximating the desired harmonics.

Notes of the same pitch that are tied together with different fingers indicate a "timbre trill" or change in color.
The exact order of the fingerings may be varied by the flutist.

In *Geranium* and *Chrysanthemum* there are sections notated with tremoli between two diamond noteheads. The desired effect in these passages is produced as follows: cover the entire mouthpiece with the lips holding it between the teeth (without biting down), with the tongue inserted into the hole of the mouthpiece, closing it by about two-thirds; a slight whisper is thus obtained, pitched two octaves above the fundamental. If the flutist feels that the desired effect can be obtained in a more efficacious manner, for example by playing very soft harmonics, he or she may feel free to do so. If amplification is required to make the flute speak in the space, only a moderate amount of gain should be employed.

Duration: c. 6 minutes

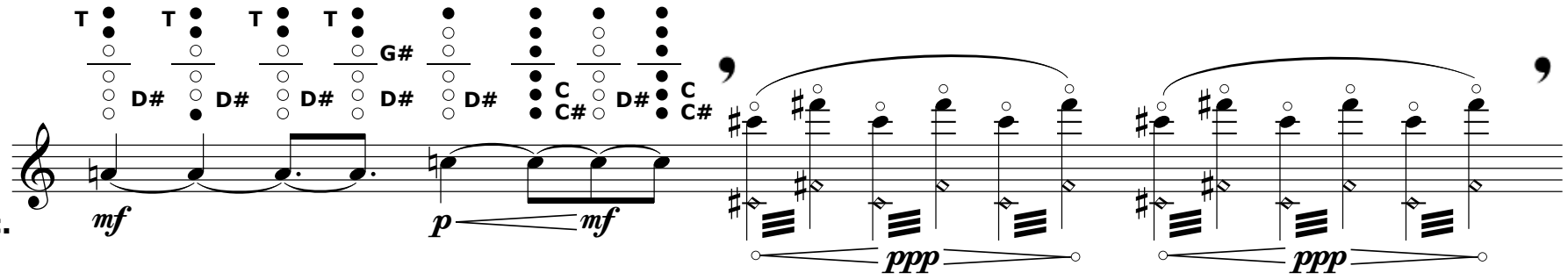
Sid Richardson (2013, rev. Aug. 2015)
sidrichardsonmusic.com

Geranium

Flute

Slowly (♩ = 60)

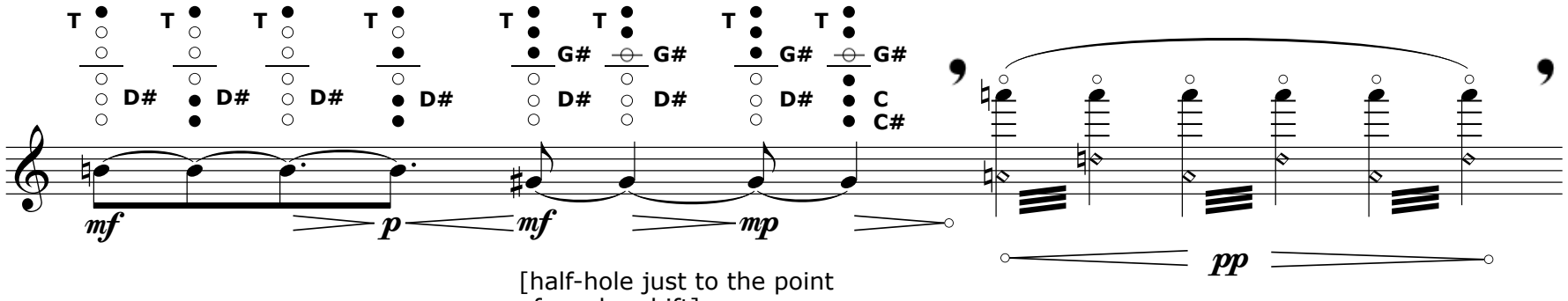
G
11 sec.



[color change intended in this rhythm, the order may be reversed]

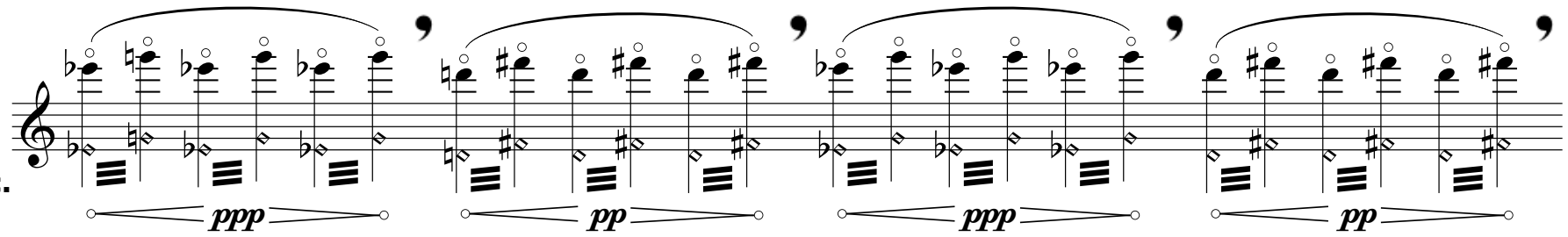
[only a shadow of sound between crescendo and diminuendo]

E
8 sec.

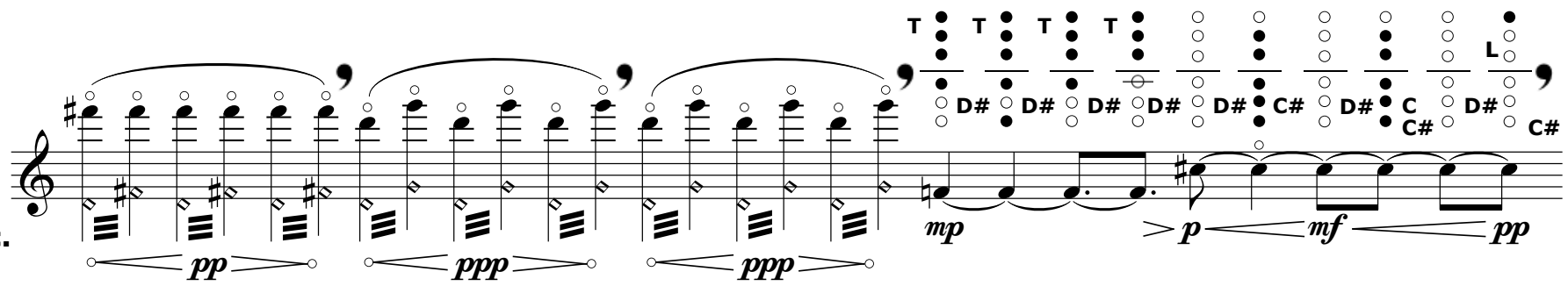


[half-hole just to the point of a color shift]

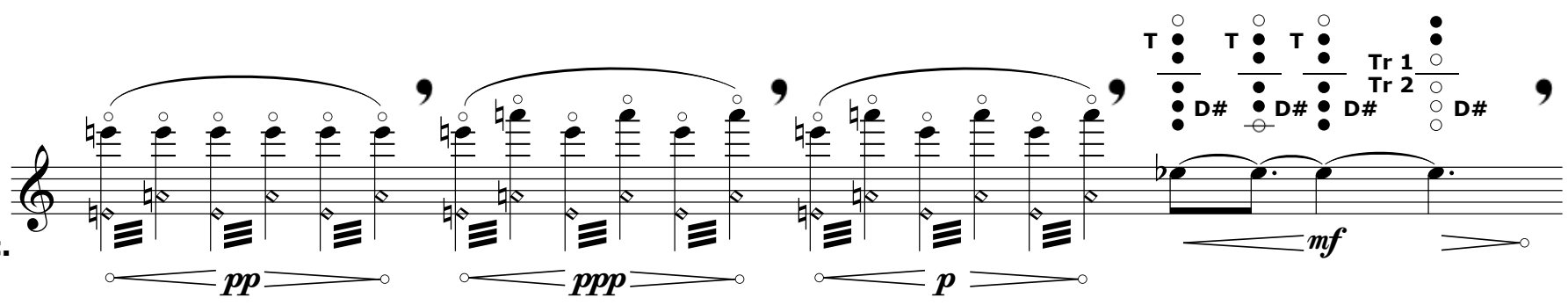
R
15 sec.



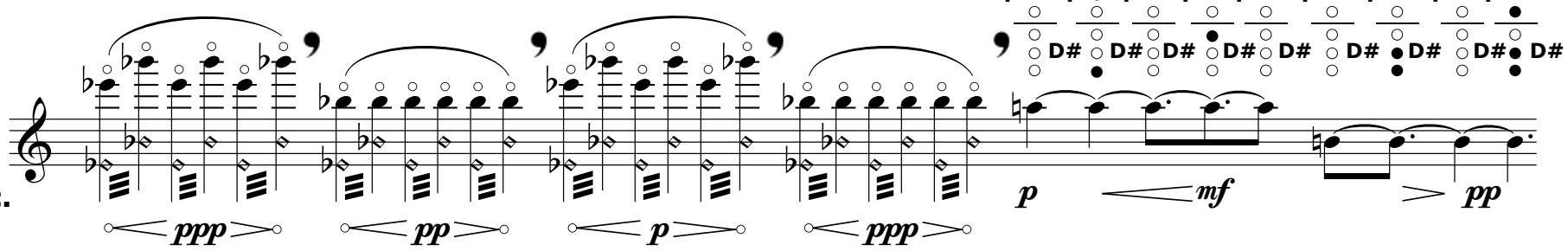
A
12 sec.



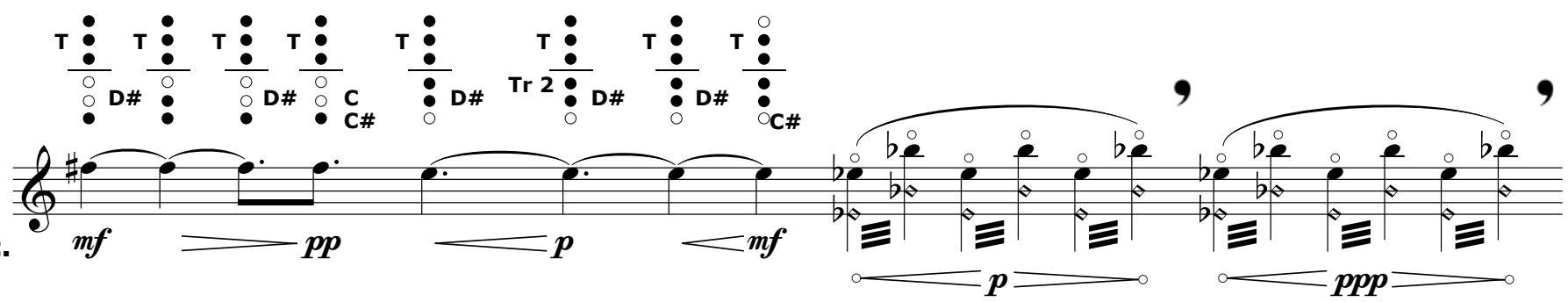
N
12 sec.



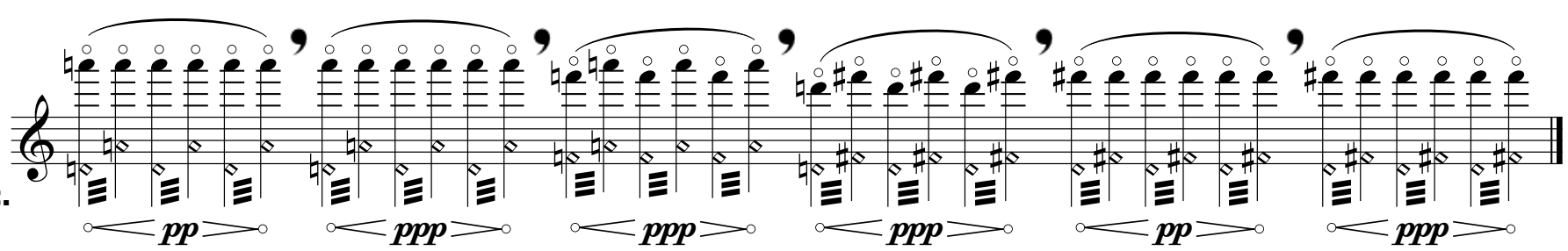
I
18 sec.



U
18 sec.



M
18 sec.

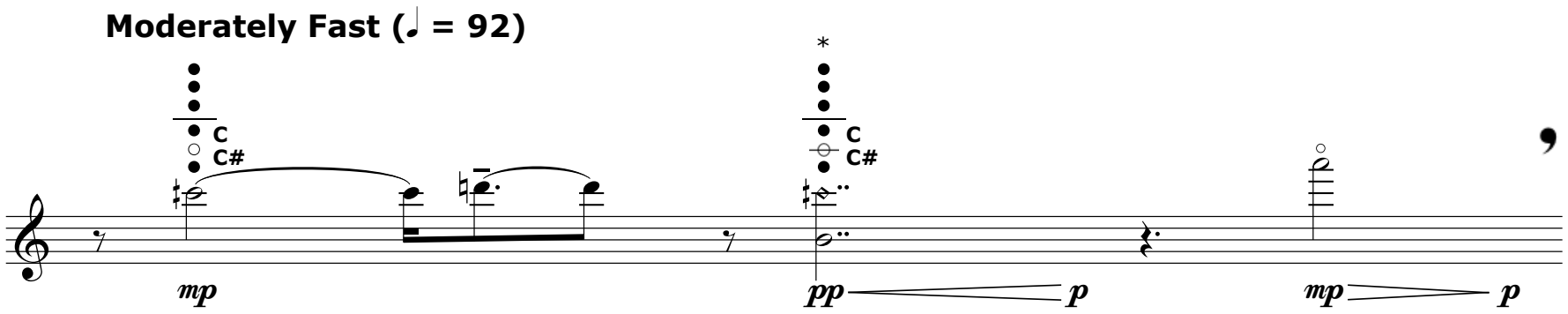


Flute

Chrysanthemum

Moderately Fast (♩ = 92)

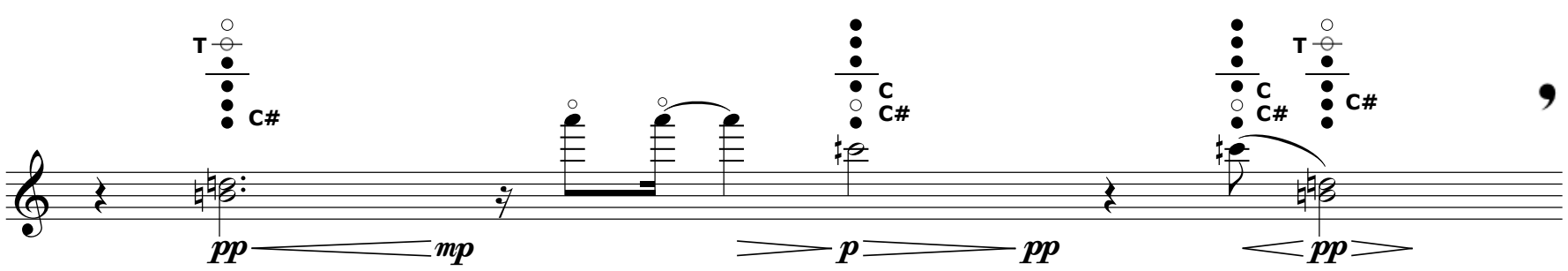
C
8 sec.



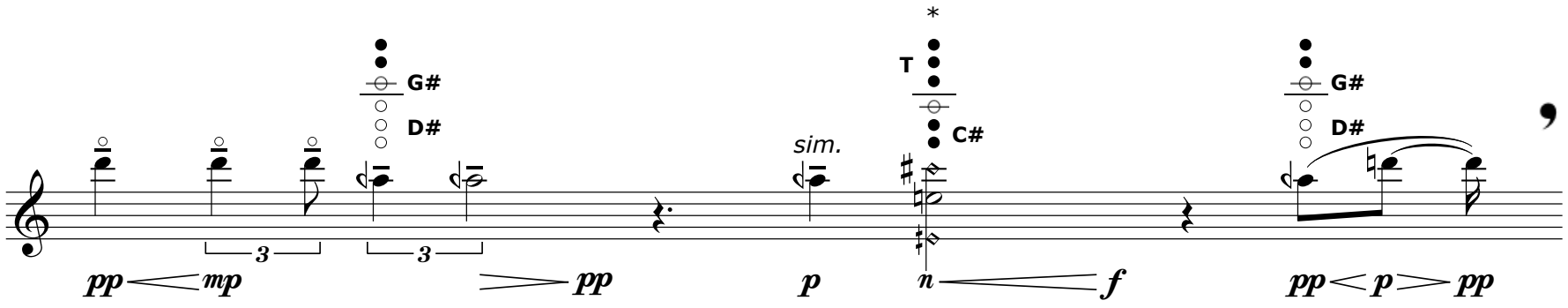
* Multiphonics marked with an asterisk are alternate fingerings that produce very diffuse or muted harmonics (diamond noteheads)

OR

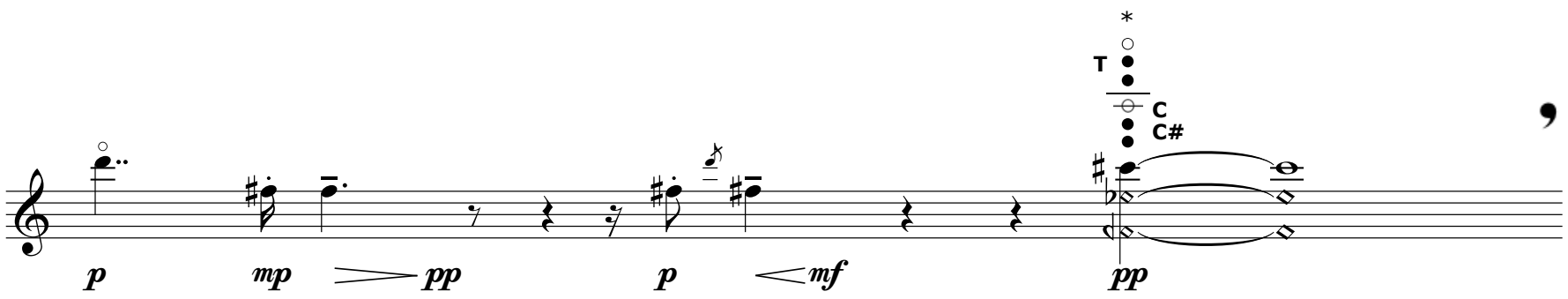
C'
8 sec.



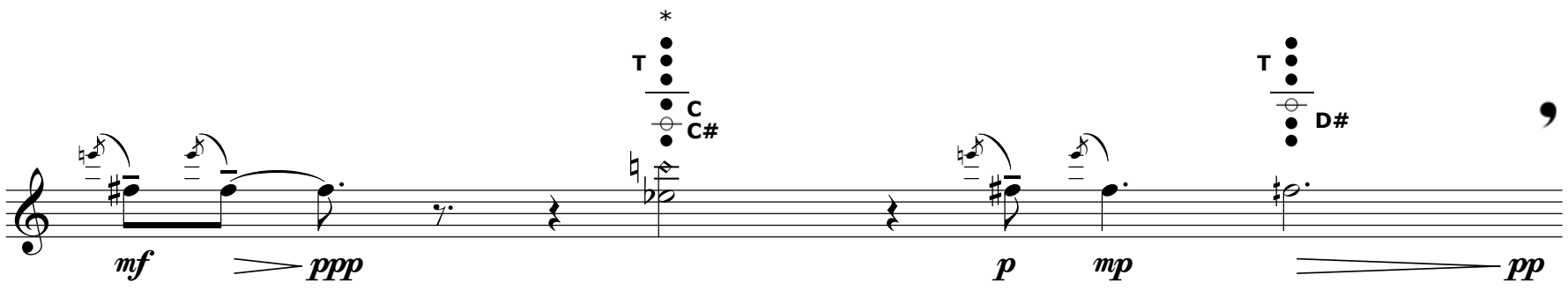
H
9 sec.



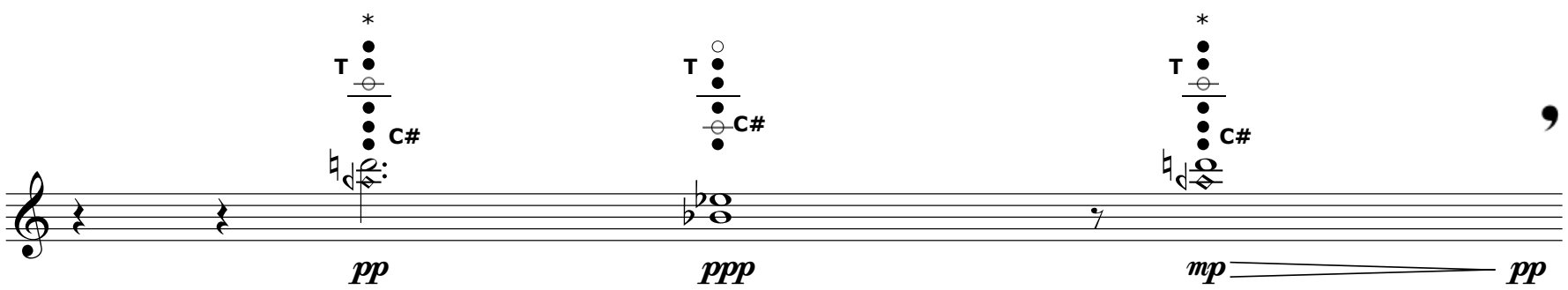
R
9 sec.



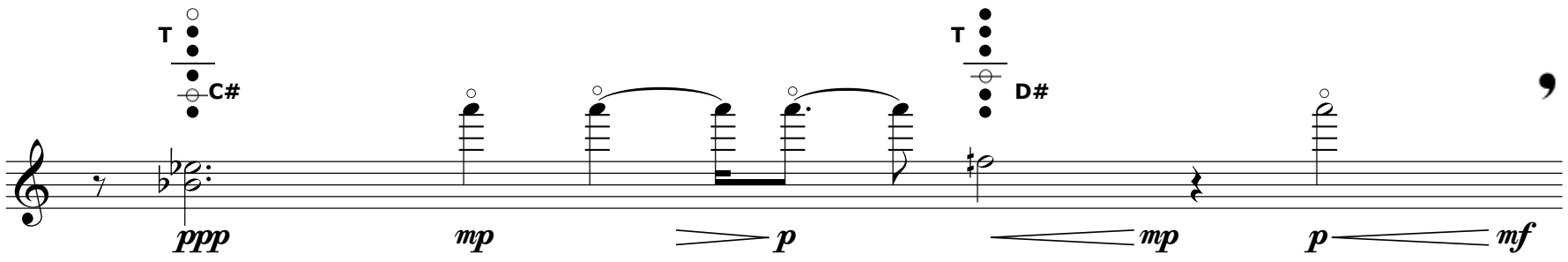
Y
7 sec.



S
9 sec.

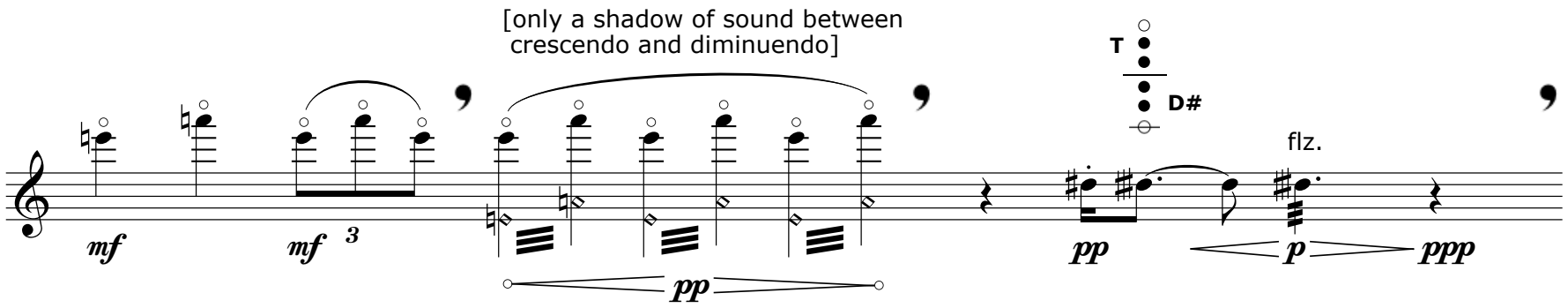


A
8 sec.



N
7 sec.

[only a shadow of sound between crescendo and diminuendo]



pinky on the
second trill key

T
8 sec.

ord.

mp p mf pp mp

H'
9 sec.

p mp p mp pp mf 3 mp p

E
8 sec.

p p mf pp mp p

M
10 sec.

pp mp pp 3 mp p ppp

OR

M'
10 sec.

mp mf p mf pp mf mp p

U
9 sec.

mf p mp pp mp p mp mf sub.pp

M
10 sec.

pp mp pp 3 mp p ppp

OR

M'
10 sec.

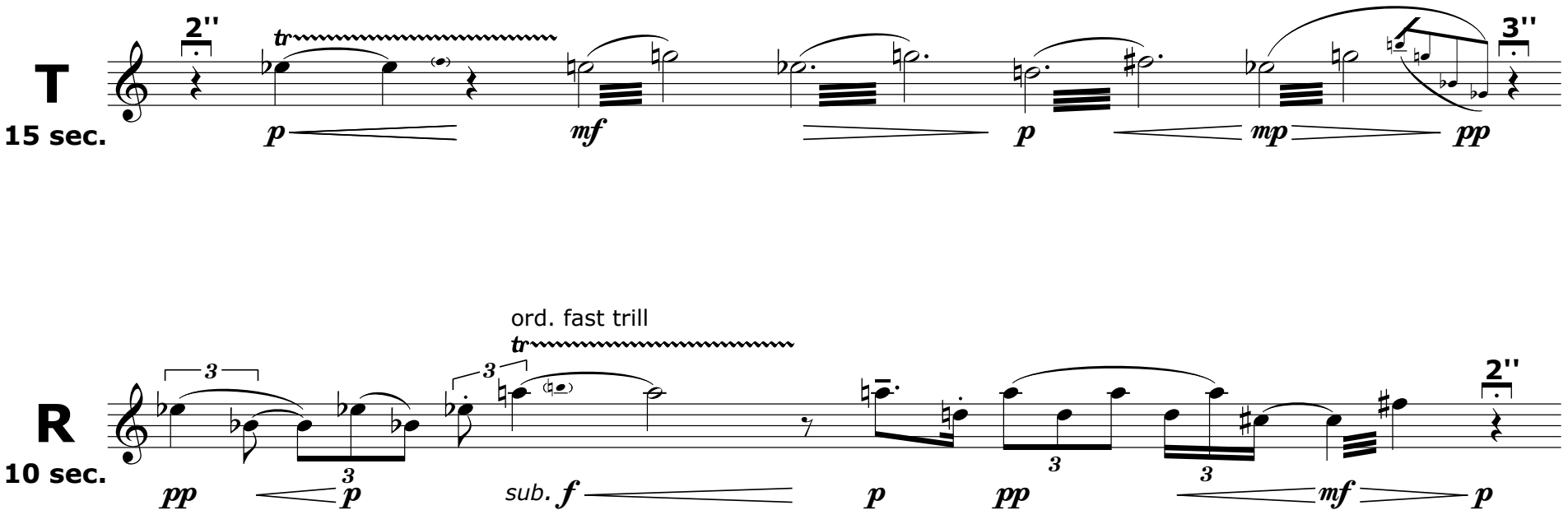
mp mf p mf pp mf mp p

Flute

Trillium

Fast (♩ = 108)

Vary the speed of the tremolo
with the dynamic shape
softer = slower / louder = faster



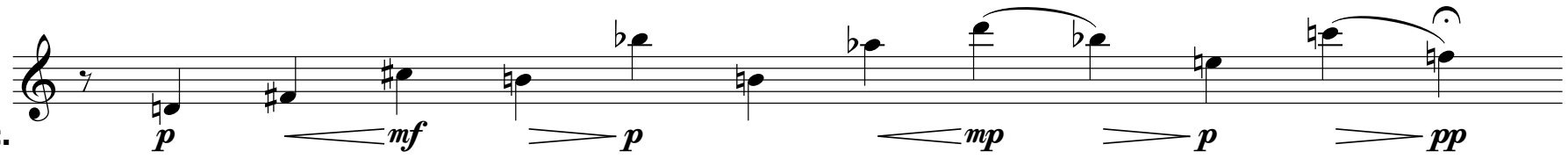
Flute

Hydrangea

Andante (♩ = 72)

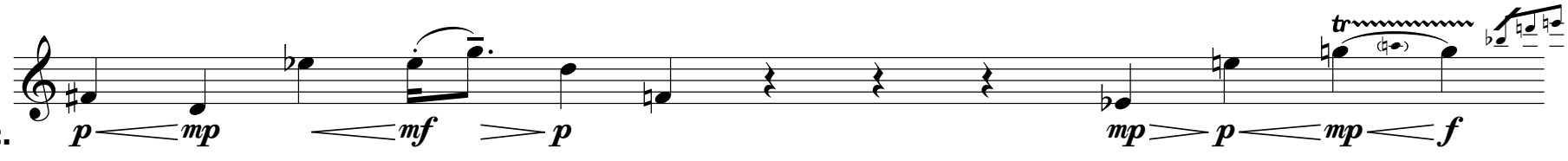
Begin coordinated with viola,
but sometimes varied to the
extent of inexactness *

H
10 sec.

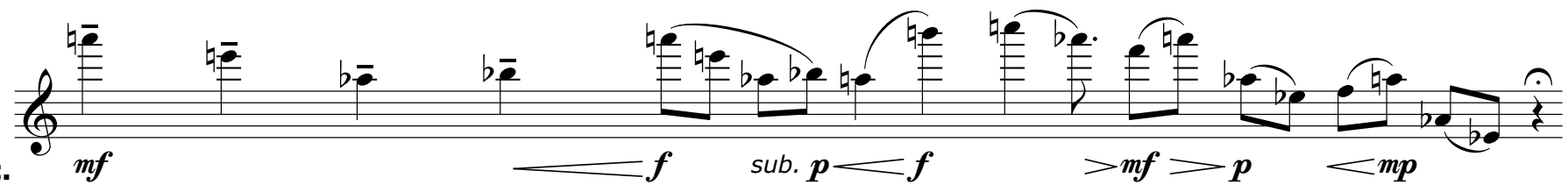


* The normal state of this bouquet is a shared tempo with uncoordinated rubato.
At **R** and **A** flute and viola should be coordinated.

Y
11 sec.

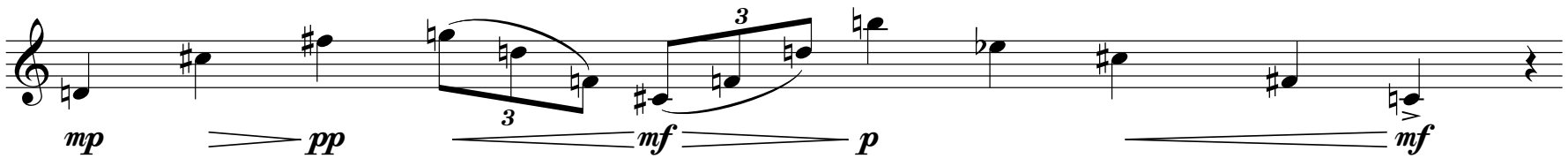


D
14 sec.



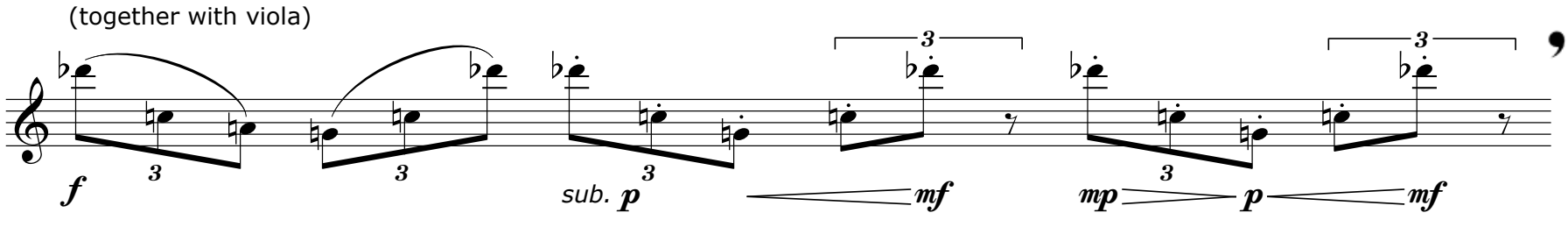
Held note in
the viola cuts
off when flute
cues **R**

R
9 sec.



(together with viola)

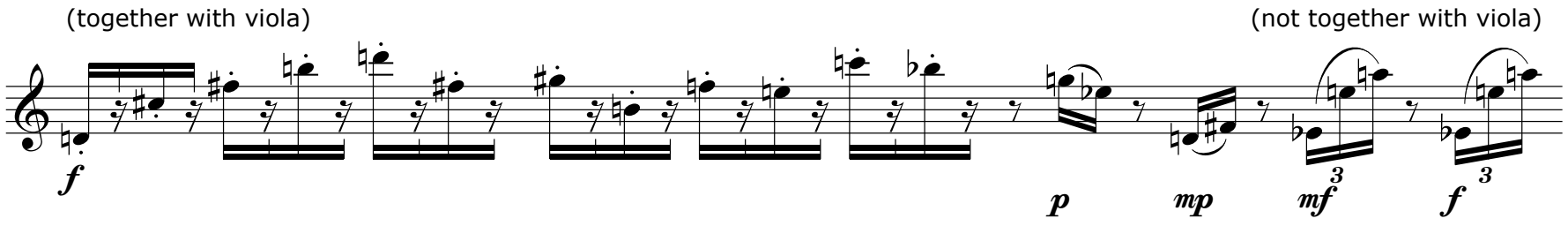
A
5 sec.



(together with viola)

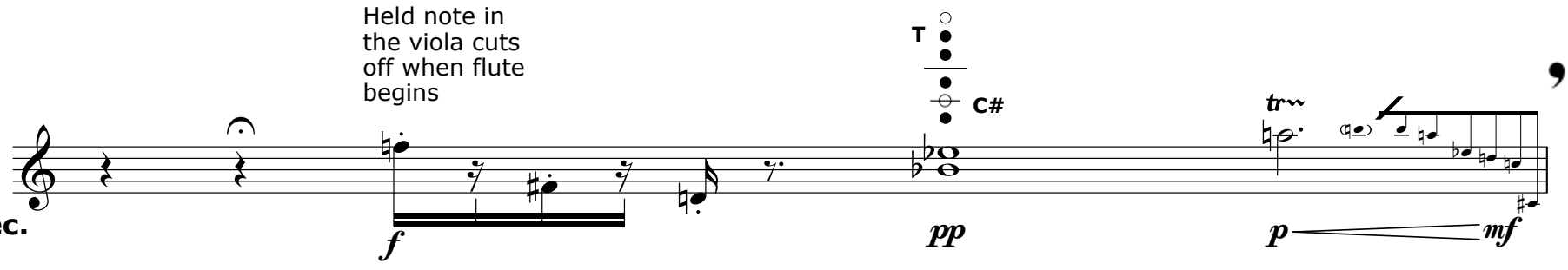
(not together with viola)

N
8 sec.



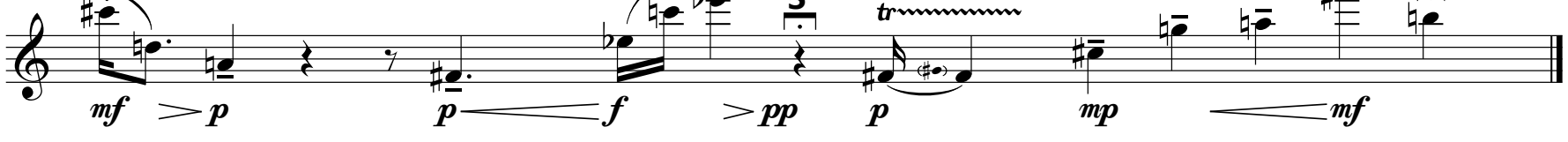
Held note in
the viola cuts
off when flute
begins

G
12 sec.



viola cues
cutoff

E
15 sec.



Viola

Geranium

Andante (♩ = 88)

with leather mute

G
11 sec.

pizz. arco SP ST 7:8 pizz. SP pizz.

mf *p* *pp* *mf* *pp* *ppp* *p*

E
8 sec.

arco N SP pizz. ST pizz. arco N pizz.

I I
p *mf* *mp* *pp* *p*

R
14 sec.

SP pizz. arco ST 7:8 pizz.

mp *p* *mp* *pp* *p* II *mp*

A
12 sec.

arco SP N SP N pizz. arco SP SP pizz. arco ST pizz. arco pizz.

pp *mp* *mp* *pp* 3:2 *mf* *mp* *mf*

N
12 sec.

arco SP N SP pizz. arco ST SP N ST

5:4 5:4 3:2 5:4
pp *mf* *p* *pp* *mf* I *mp* *mf* *p*

I
9 sec.

pizz. arco ST pizz. SP arco N 7:8 ST 7:8

ppp *p* *pp* *mp* *pp* *pp*

(I)
9 sec.

pizz. arco N 7:8 poco SP 5:4 6:4 pizz. arco ST

pp *mp* *pp* *mp* *pp* *p* *mp* *mf* 3:2 *p*

U
10 sec.

N 6:4 SP pizz. arco N pizz. SP 3:2 arco N

mp mf pp 5:4 mp p mf p

(U)
8 sec.

ST SP pizz. SP pizz. N arco ST

pp p mp p

M
8 sec.

N 3:2 5:4 6:4 5:4 pizz. pizz. SP

I ppp p mf pp ppp I p I mp

PLAY M and (M)

(M)
10 sec.

arco ST SP N ST → SP → N 5:4 6:4 5:4 3:2

II p pp mp pp mp pp ppp

OR

M'
18 sec.

ST N → SP pizz. arco SP pizz. ST SP N → SP → N

mp pp p mf pp mp p mp pp mp pp < p > ppp

Viola

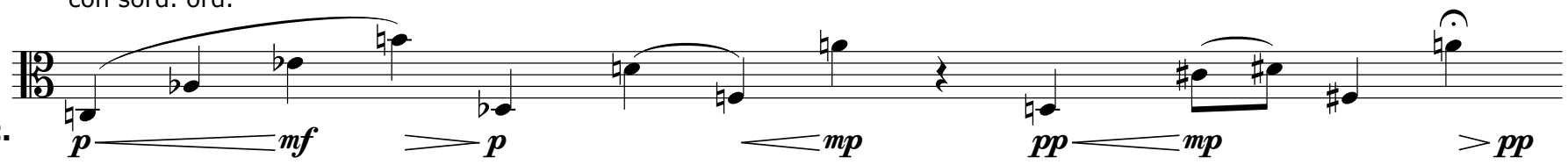
Magnolia

Andante (♩ = 72)

Begin coordinated with flute,
but sometimes varied to the
extent of inexactness *

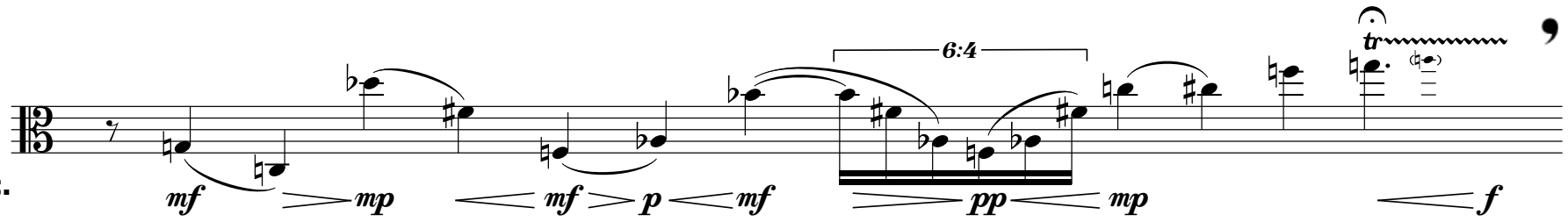
con sord. ord.

M
10 sec.



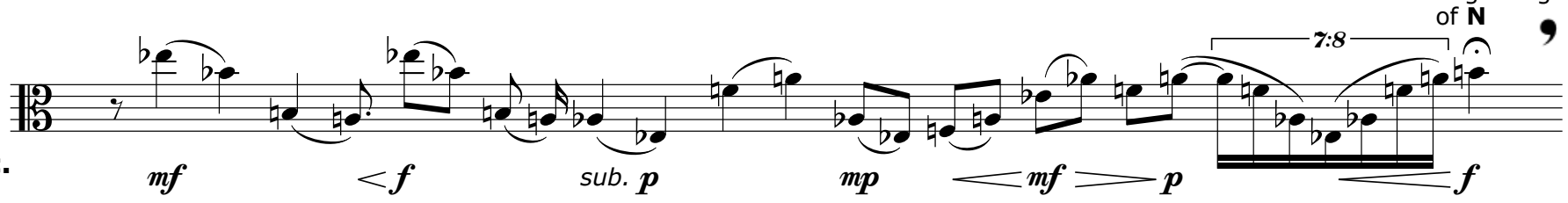
* The normal state of this bouquet is a shared tempo with uncoordinated rubato.
At **O** and **L** viola and flute should be coordinated.

A
11 sec.

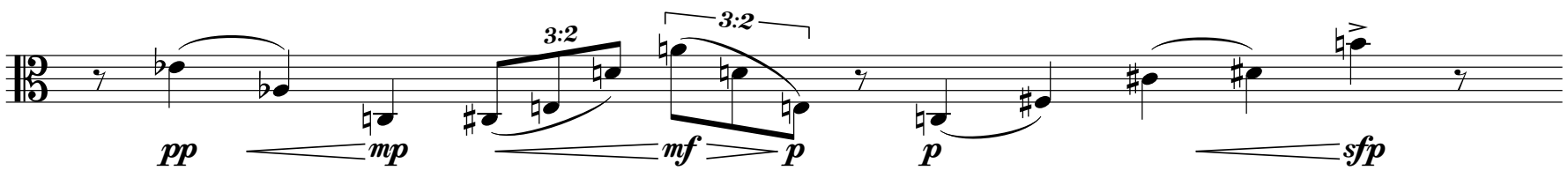


hold until
flute cues
beginning
of **N**

G
14 sec.

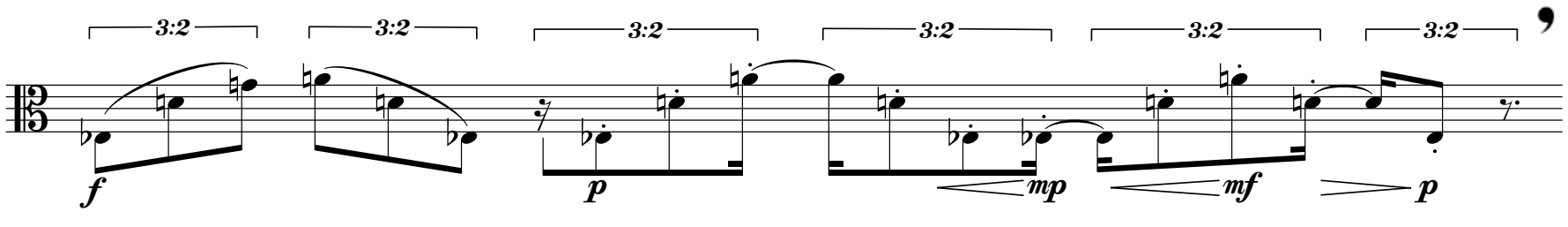


N
9 sec.



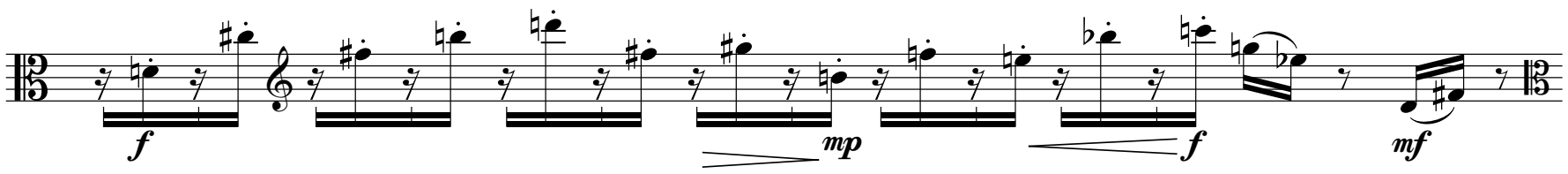
(together with flute)

O
5 sec.



(together with flute)

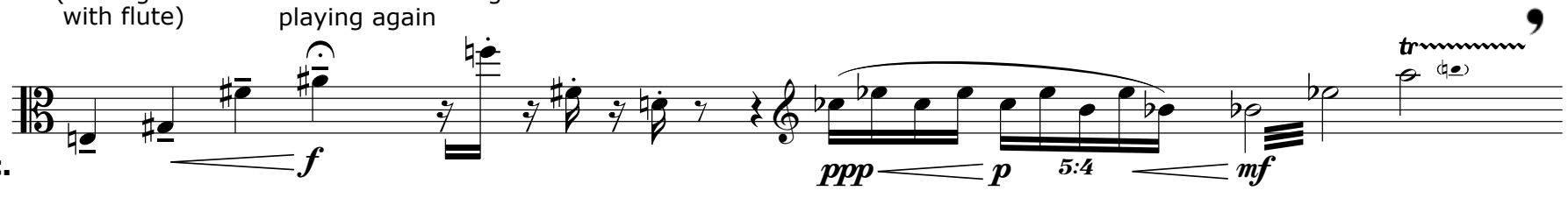
L
7 sec.



(not together
with flute)

hold until flute begins
playing again

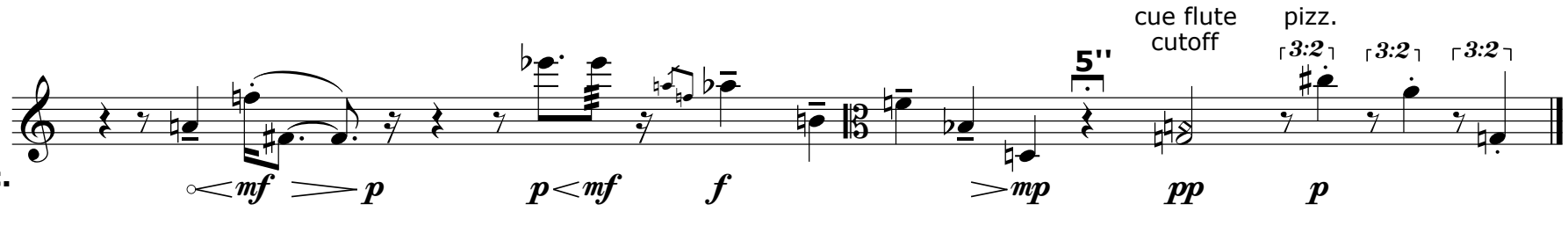
I
13 sec.



cue flute
cutoff

pizz.

A'
20 sec.



Viola

Rhododendron

Largo (♩ = 48)

with leather mute
ST

[wide vibrato always slow]
wide vib.

N → SP *sim.*

R
11 sec.

gliss. *gliss.*

ppp *p* *pp* *p*

H
11 sec.

N *sim.*

pp *mf* *mp* *p* *pp* *mp* *mf* *p*

OR

H'
11 sec.

N SP N *sim.*

5

p *pp* *mp* *pp* *p* *mf* *p* *ppp*

O
11 sec.

N poco SP N

I III II IV IV

p *mp* *pp* *p* *mf* *p* *mp* *pp*

OR

O'
11 sec.

4"

N *gliss.* poco SP N

pp *ppp* *p*

D
8 sec.

SP N

5

mp *pp* *mf* II *p* *pp*

OR

D'
8 sec.

N → SP N poco SP

3

II II *mp* *pp*

OR

D''
8 sec.

N poco SP N

3

II II *sim.* *pp* *p* *mp* *mf* *mp* *mp*

O
11 sec.

N poco SP N

I III III I I IV I

p *mp* *pp* *p* *mf* *p* *mp* *pp*

OR

O'
11 sec.

4"

N *gliss.* poco SP N

pp *ppp* *p*

D
8 sec.

SP N 5
II
mp pp mf p pp

OR

D'
8 sec.

N → SP N 3 poco SP
II II II
mp pp

OR

D''
8 sec.

N poco SP N 3
II II sim.
pp p mp mf mp mp

E
10 sec.

N 3 pizz.
I III IV III IV IV III I III I
mp p mf pp p mp

OR

E'
10 sec.

N gliss. gliss.
IV III IV III IV I
p mf ppp p pp

N
5 sec.

3''
SP
Harmonic gliss.
I
mp pp mf p

OR

N'
5 sec.

2''
N jeté
3
mp p pp mp sfz

OR

N''
5 sec.

1.5''
N gliss. gliss. gliss. 3
ppp pp mp pp I
p

D
8 sec.

SP N 5
II
mp pp mf p pp

OR

D'
8 sec.

N → SP N 3 poco SP
II II II
mp pp

OR

D''
8 sec.

N poco SP N 3
II II sim.
pp p mp mf mp mp

R
11 sec.

ST
wide vib.
gliss.
N → SP *sim.*
gliss.
ppp *p* *pp* *p*

OR

R'
11 sec.

poco SP
N
II II IV II IV II II II
ppp *pp* *p* *mp* *p* *molto* *pp* *p* *sim.* *ppp* *p* *mf*

OR

R''
11 sec.

SP
Harmonic gliss.
N
sim.
sim.
3
II II II II
ppp *p* *mf* *mp* *pp* *p* *mp* *p*

O
11 sec.

N
poco SP
N
I III III I I
p *mp* *pp* *p* *mf* *p* *mp* *pp*

OR

O'
11 sec.

4''
N
gliss.
poco SP
N
3/4
pp *ppp* *p*

N
5 sec.

3''
SP
Harmonic gliss.
IV
mp *pp* *mf* *p*

OR

N'
5 sec.

2''
N
jeté
3
mp *p* *pp* *mp* *sfz*

OR

N''
5 sec.

1.5''
N
gliss. *gliss.* *gliss.*
3
ppp *pp* *mp* *pp* I *p*

Viola

Lily of the Valley

Presto, Aggressive (♩. = 132)

senza sord.

ben marcato

[No pauses between staff lines]

L — 9 sec.

f *mp* *f* *p* *sub.* *f*

I — 8 sec.

mp *f* *mp* *f* **4"**

L' — 5 sec.

ff *p* *sub.* *f* *p* *sub.* *f* *mp* *ff* *mp* *ff* *mp*

Y — 8 sec.

3"

mf *ff* *mp* *f* *p*

V — 4 sec.

f *p* *f* *ff* *mp*

A — 5 sec.

ff *mf* *f* *fff* *ff*

L'' — 5 sec.

2"

f *mp* *f* *ff* *sfz*

L''' — 3 sec.

pizz.

f *sfz* *ff* *sfz* *f*

E — 9 sec.

4" arco

mf *f* *ff* *mp* *sfz* *f*

Y' — 4 sec.

mp *ff* *mp* *f* *ff*