

Hohle Fels

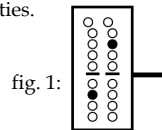
for 2 flutes and 2 clarinets

Lee Weisert

Performance Notes

1. All of the sounds produced in the piece are the result of striking the fingers against the keys or holes of the instrument.
2. Tablature notation is used because many of the fingerings used have no function in traditional pitch-based notation.
3. The mouthpiece of the clarinet should be removed for the entire piece.
4. Amplification is required for live performance. Microphones should be placed or mounted extremely close to the mouthpiece of the flute and upper hole (where the mouthpiece is normally attached) of the clarinet.

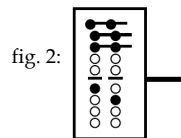
5. Filled-in keys signify a striking *and releasing* of the finger on the filled-in key. Thus the opening figure in the flute (fig. 1) signifies a rapid strike and release of the middle finger of the right hand followed by a rapid strike and release of the middle finger of the left hand, resulting in four distinct sonorities.



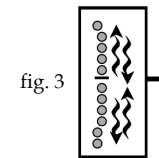
6. Material in boxes is to be repeated rapidly for the duration signified by the arrow extending from the box.

7. Performers should not align repeated figures metrically. In fact, they should take care to ensure that figures are metrically unaligned.

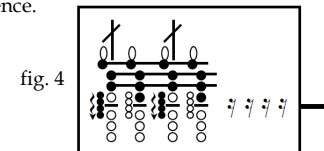
8. Lines connecting keys and extending out from keys signify that the keys are continuously depressed rather than re-articulated. Fig. 2, for example, signifies that the thumb, index, and middle finger on the left hand are continuously depressed while the index and middle finger of the left hand alternately strike and release.



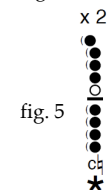
9. Grey-filled keys with ascending and descending arrows (fig. 3) indicate a continuous, chaotic striking and releasing of all of the keys as fast as possible.



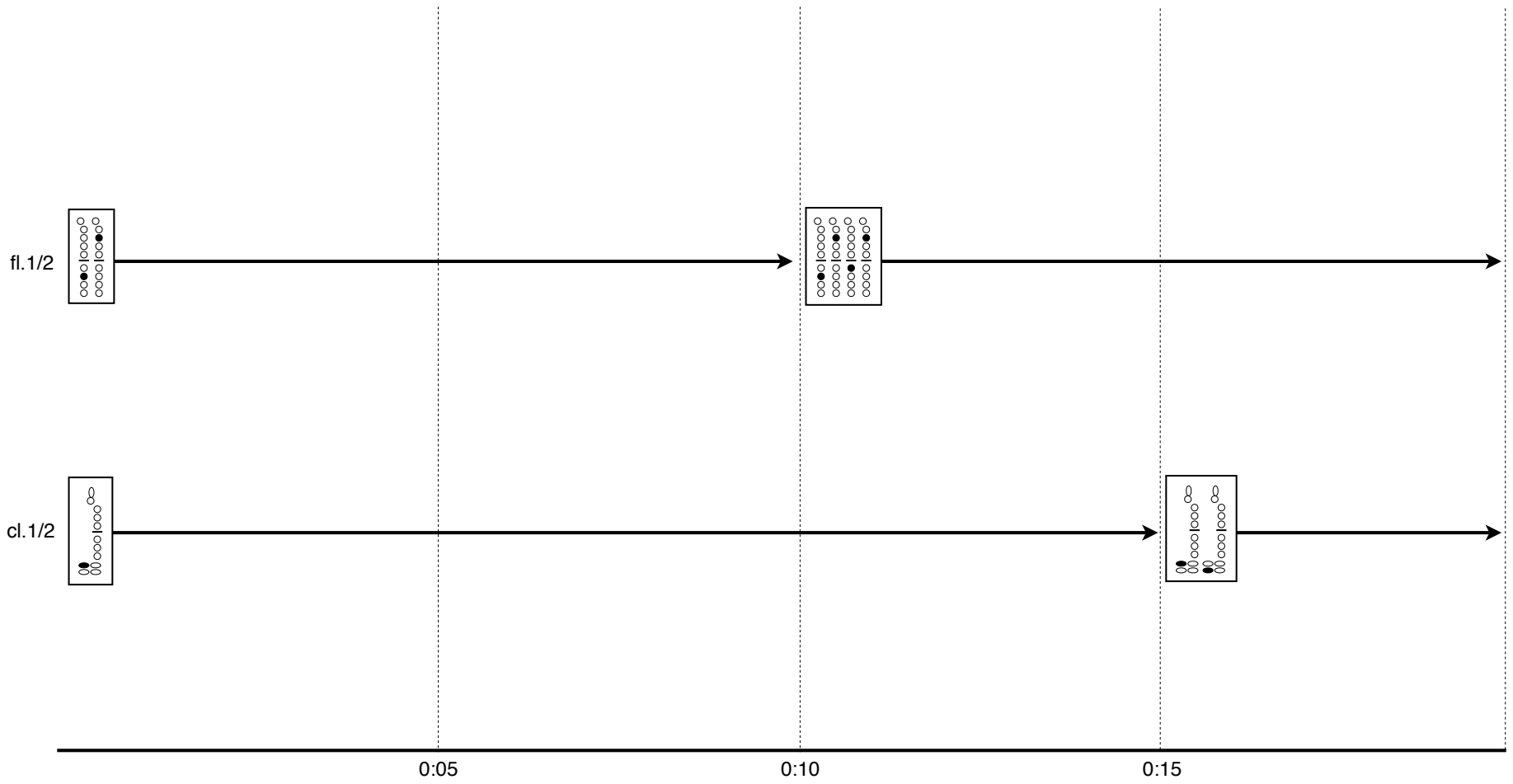
10. Fig. 4 contains three new notational symbols. Sonorities with slashed stems above the keys are to be played as grace notes. A squiggly arrow signifies a rapid sliding of a finger (or in this case probably the thumb) across the filled-in keys in the direction of the arrow. A 16th-note rest indicates a silence proportional to the duration of the sounding figures (in this case there will be two rhythmic units of sound (since the grace note sonorities don't count) and four rhythmic units of silence).

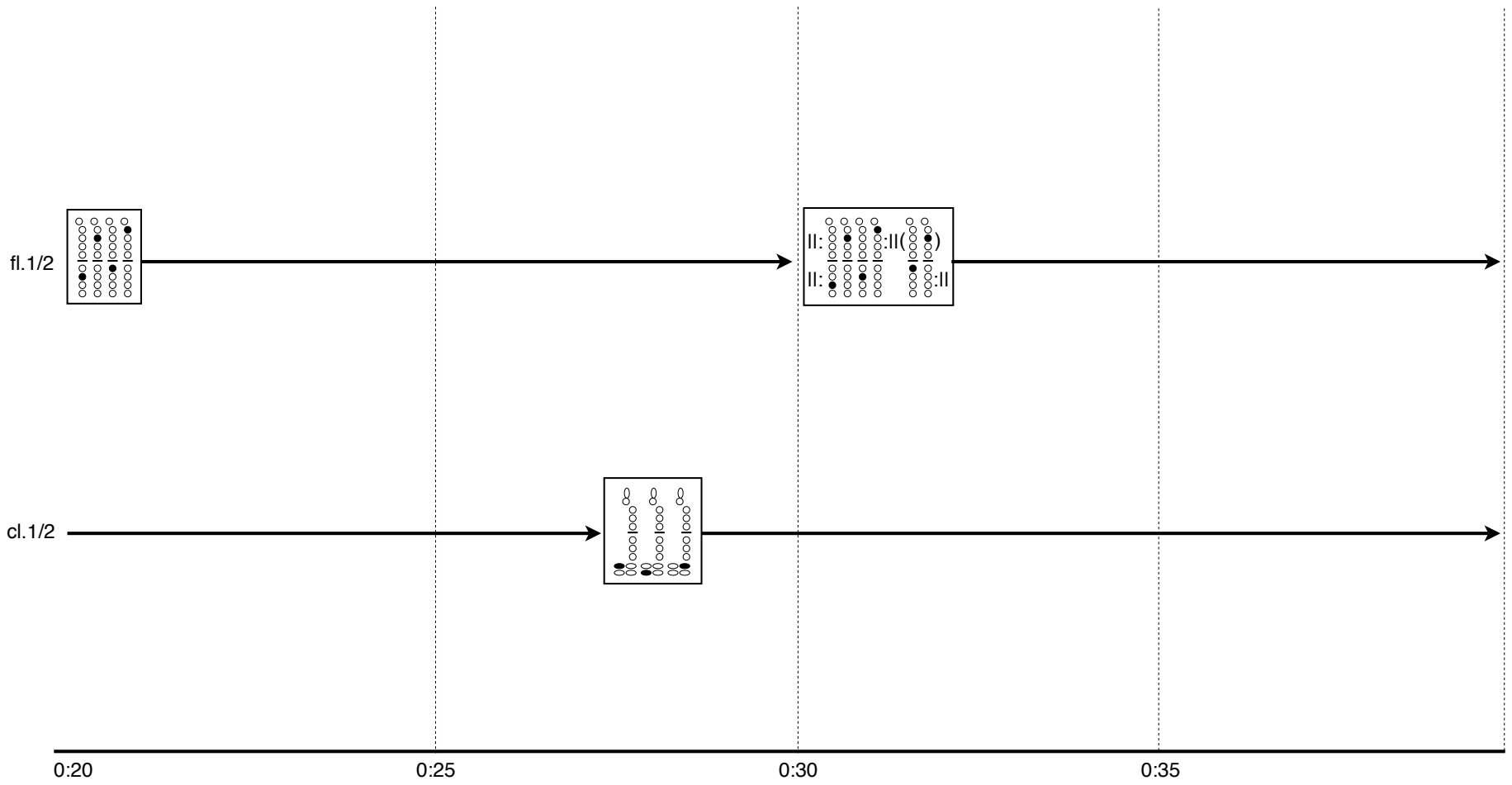


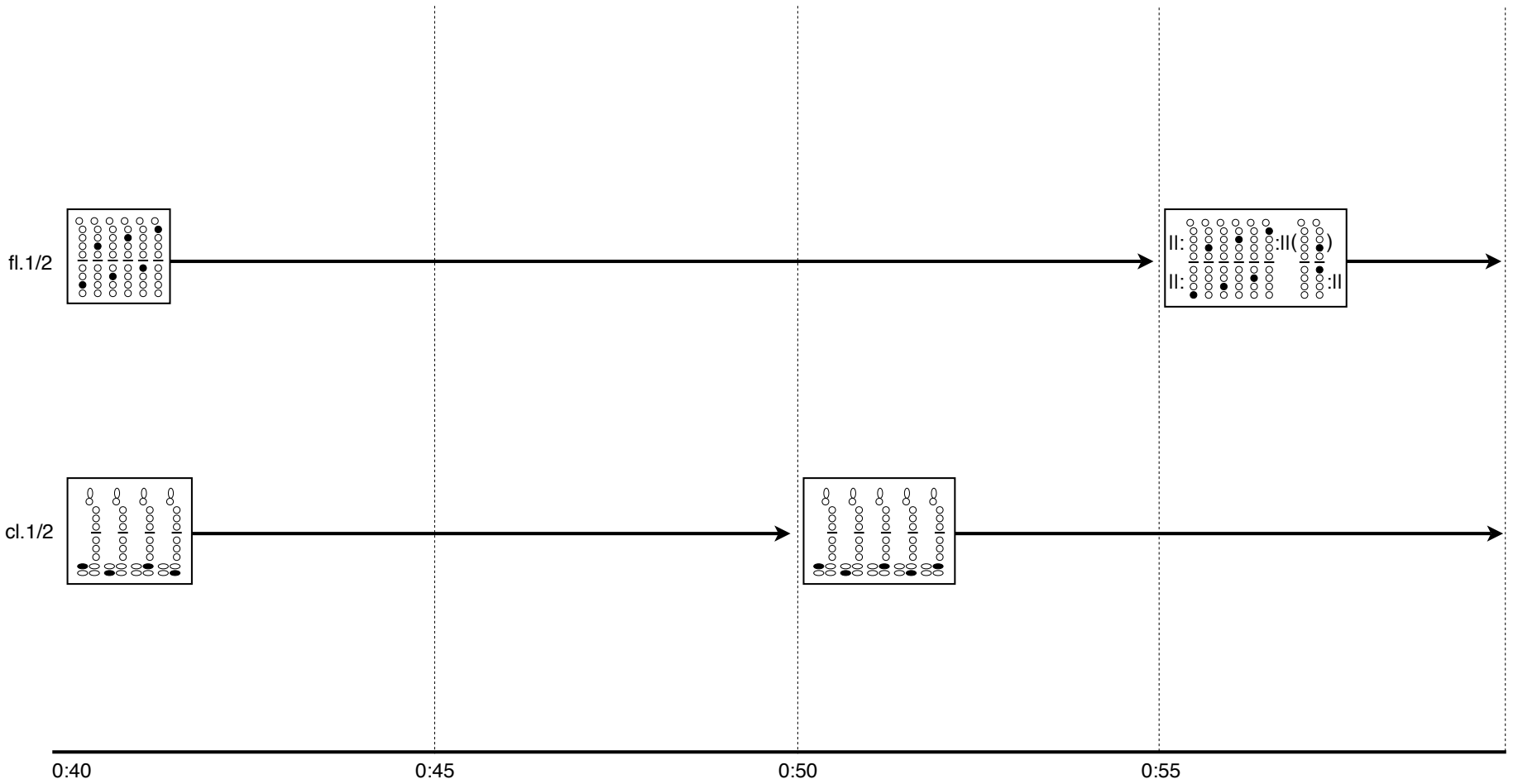
11. Fig. 5 contains two new notational symbols. A parentheses to the left of a filled-in key signifies that the key should be silently depressed before the articulation of the sonority. In this case, only one finger actually strikes the instrument (the ring finger of the left hand). A star below all of the keys on the flute signifies that the bottom hole of the instrument should be covered by the calf or thigh (or whatever is most convenient for the performer). The covering of the bottom hole will significantly lower the pitch of the note.

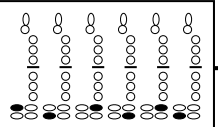
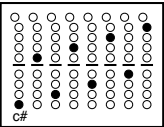
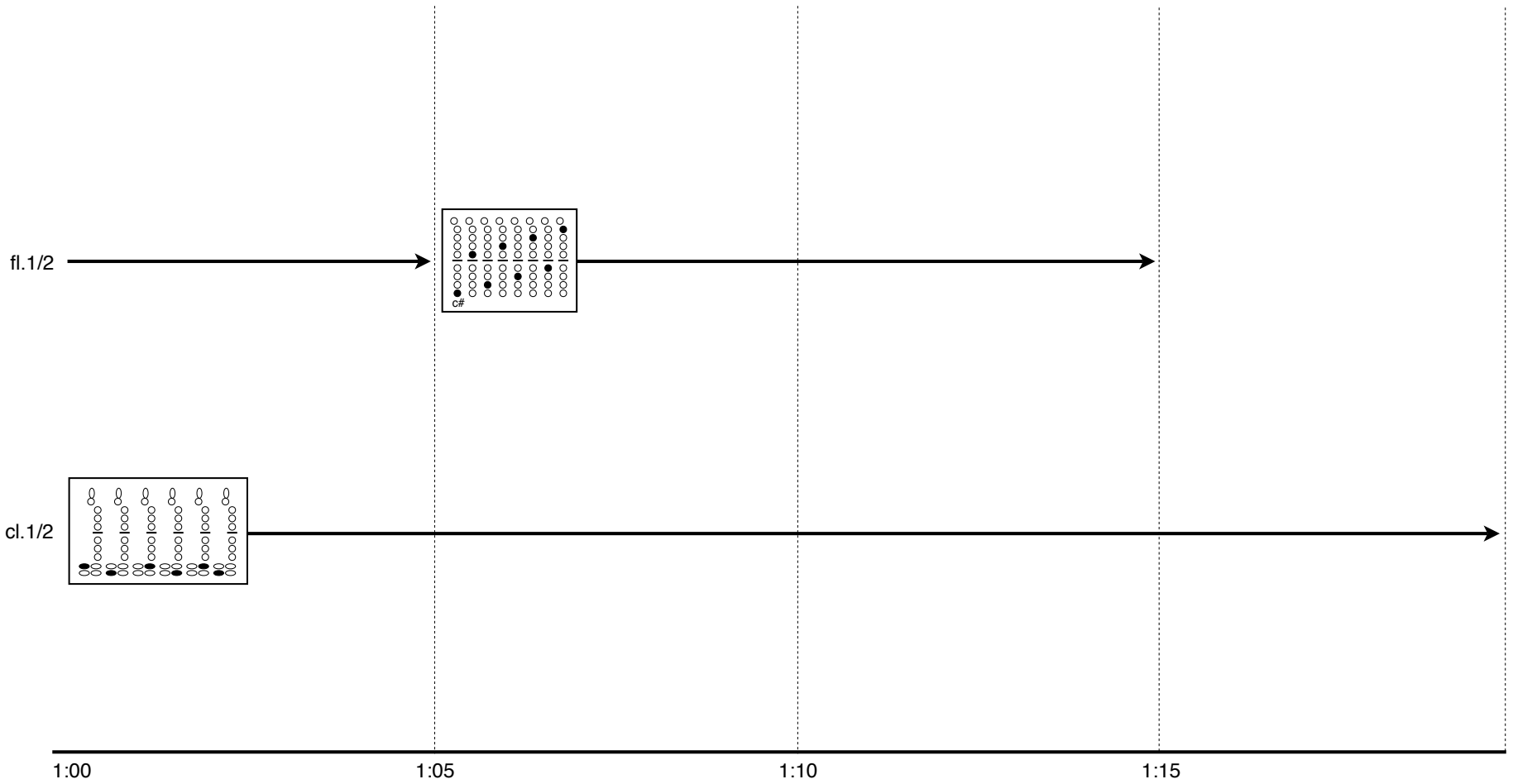


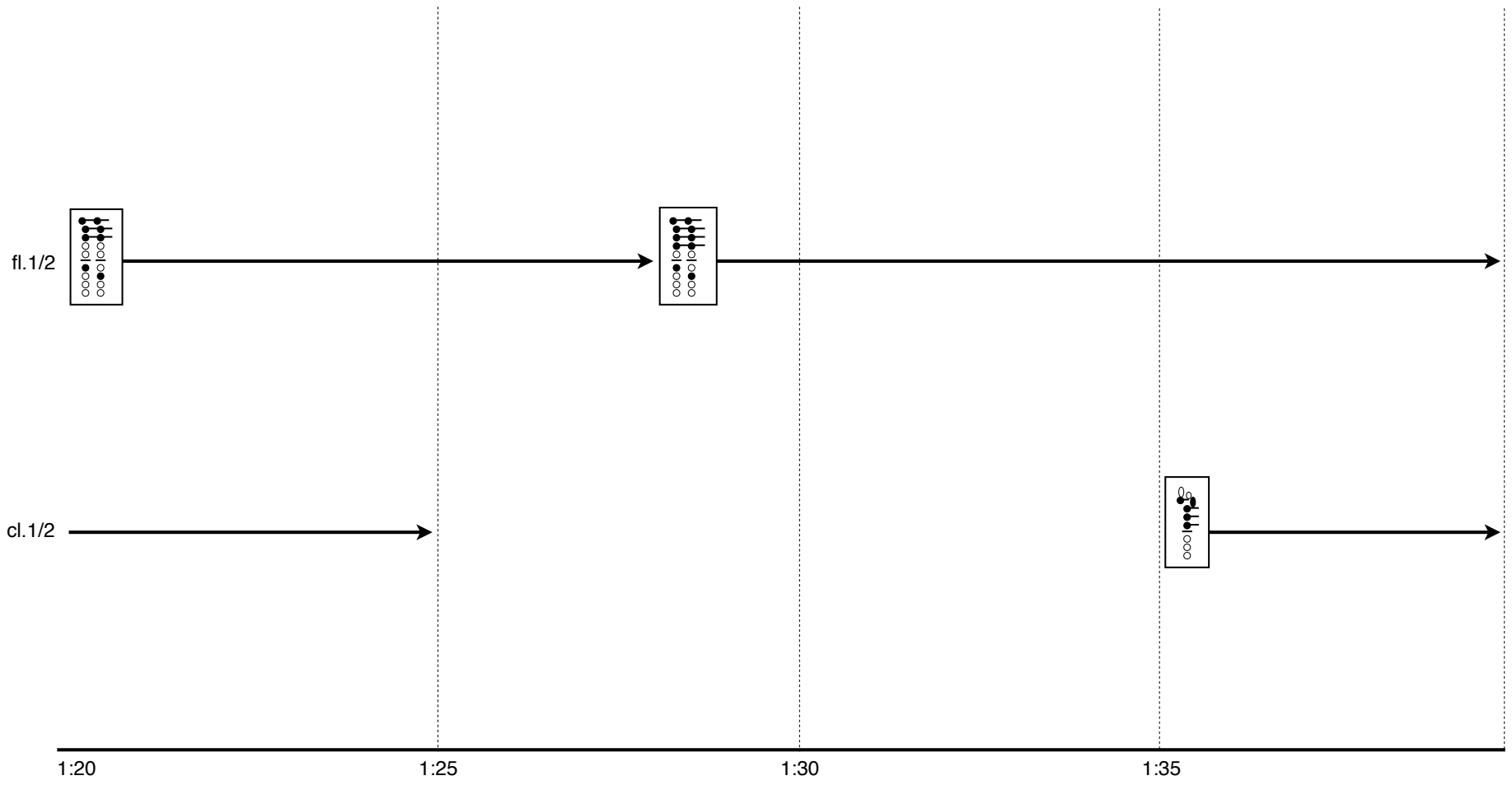
12. Because of the extreme dynamic restrictions inherent in the mechanisms of sound production in *Hohle Fels*, players should attempt to play all figures loudly and as clearly as possible. Dynamic contrast is invariably created as a result of the relative physical challenges of performing the various figures.

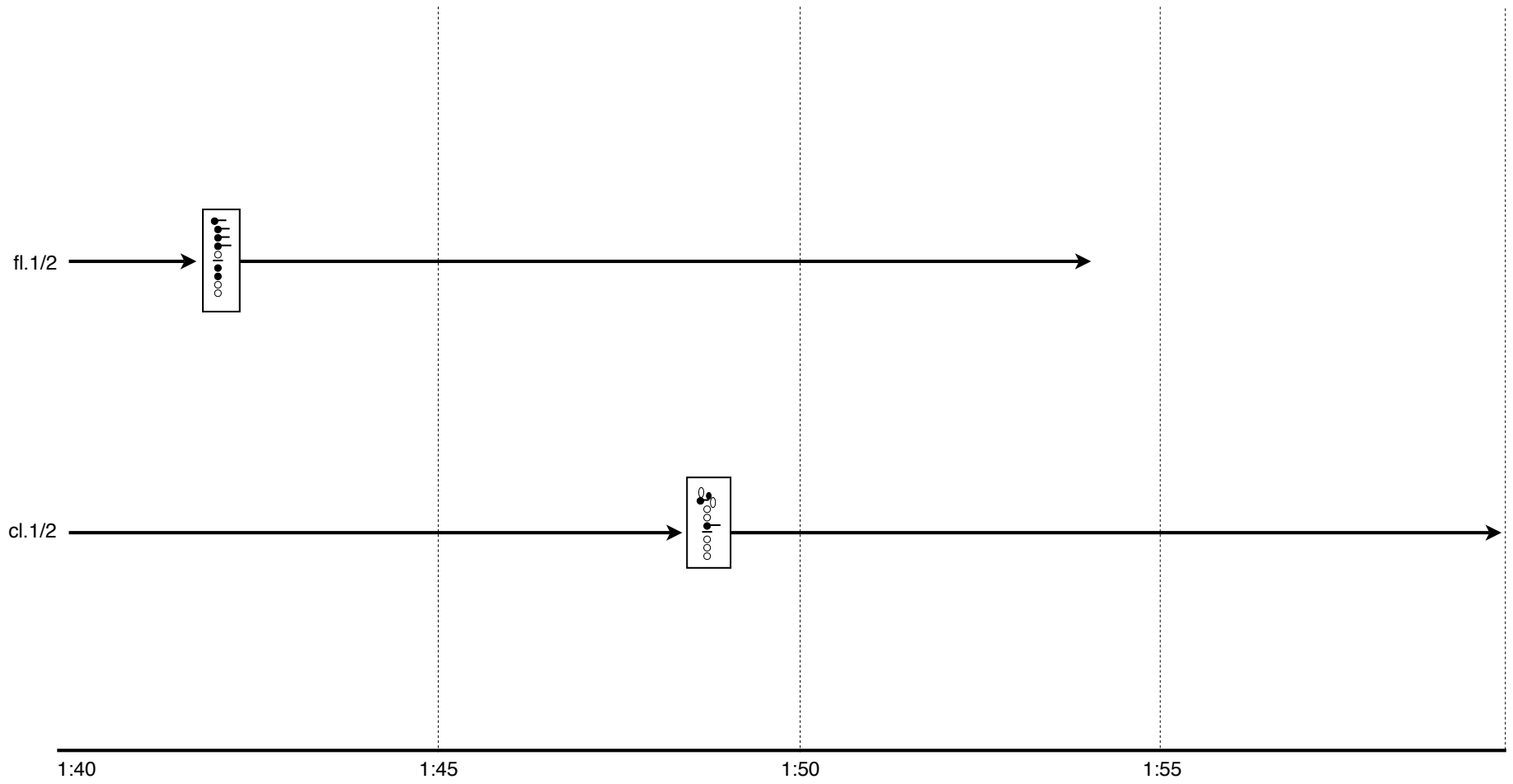


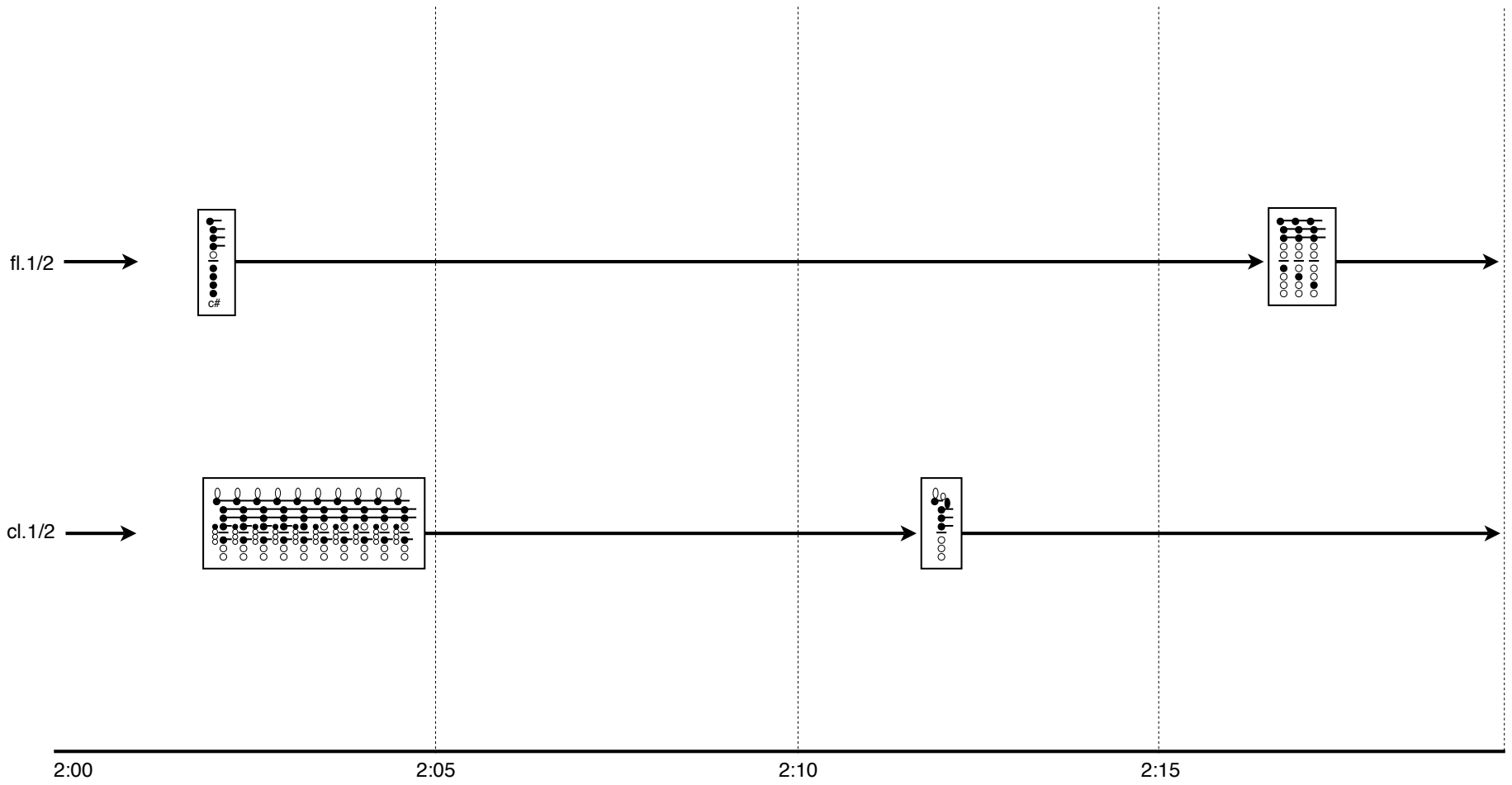


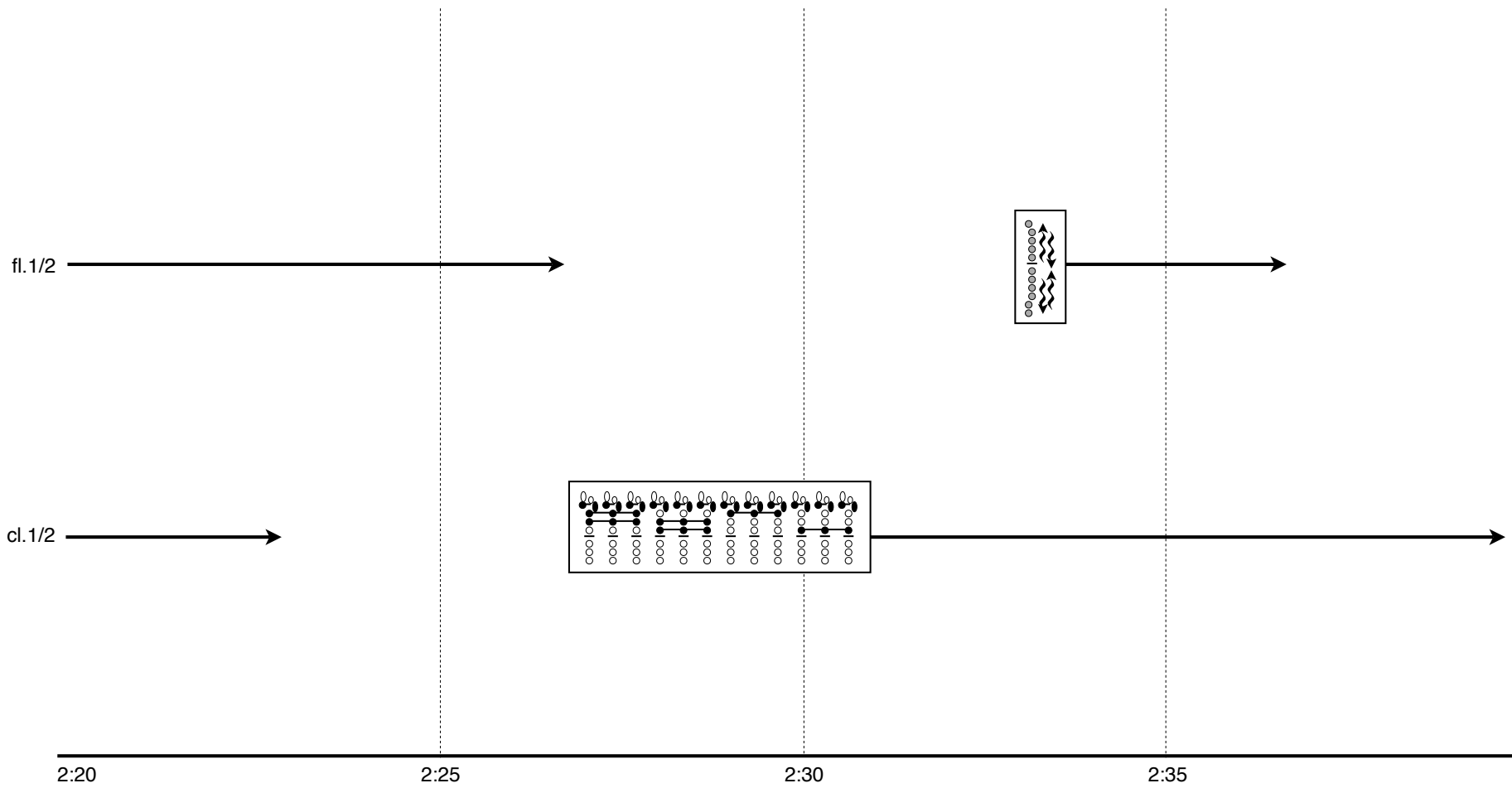


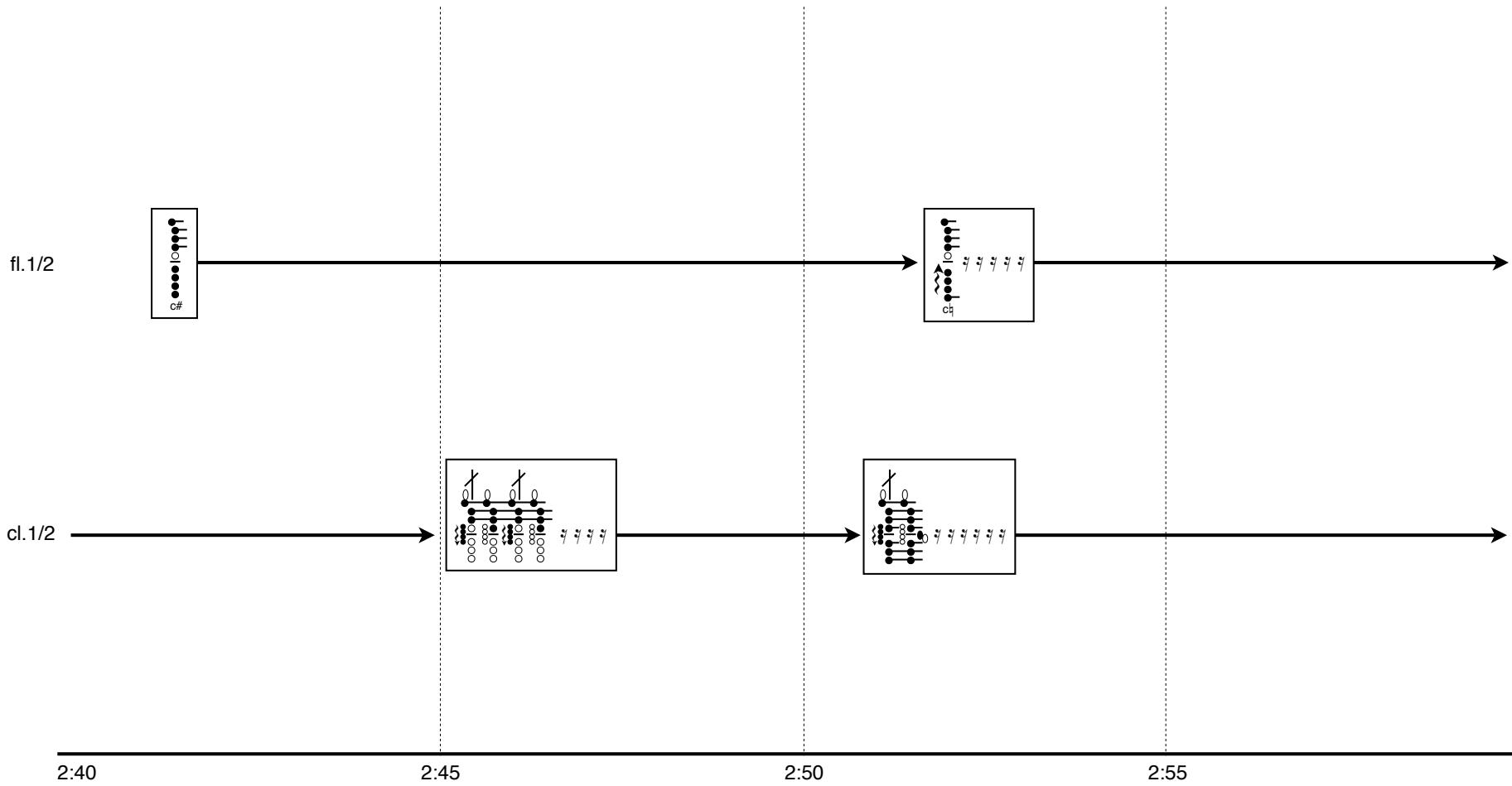


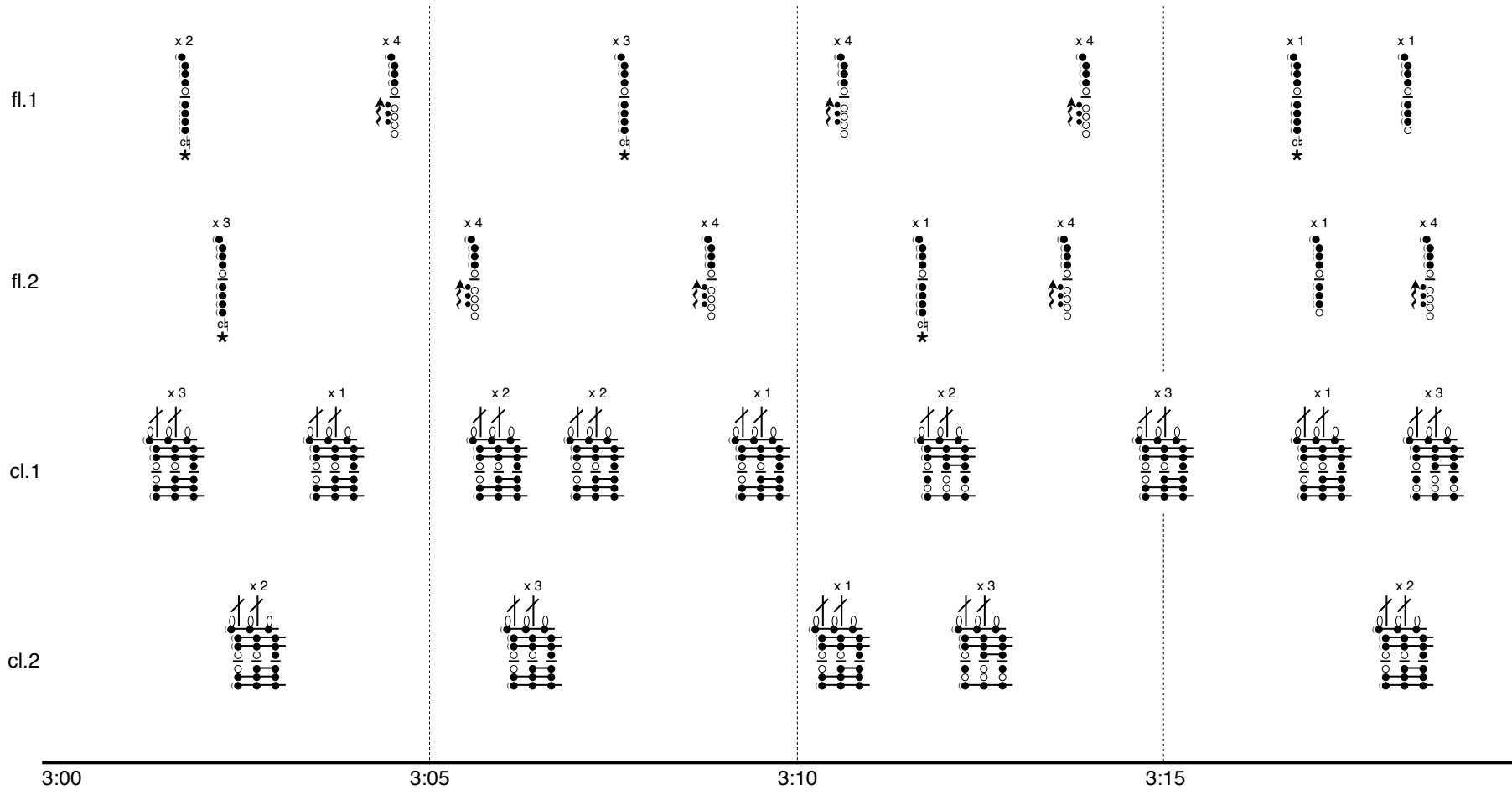












fl.1

fl.2

cl.1

cl.2

3:20 3:25 3:30 3:35

Detailed description of the musical score:

- Measure 1 (3:20 - 3:25):**
 - fl.1: No notation.
 - fl.2: A single note with a star below it, repeated x 2.
 - cl.1: A complex rhythmic pattern with notes and rests, repeated x 4.
 - cl.2: A complex rhythmic pattern with notes and rests, repeated x 2.
- Measure 2 (3:25 - 3:30):**
 - fl.1: A single note with a star below it, repeated x 2.
 - fl.2: A single note with a star below it, repeated x 1.
 - cl.1: A complex rhythmic pattern with notes and rests, repeated x 2.
 - cl.2: A complex rhythmic pattern with notes and rests, repeated x 3.
- Measure 3 (3:30 - 3:35):**
 - fl.1: A complex rhythmic pattern with notes and rests, repeated x 2.
 - fl.2: A complex rhythmic pattern with notes and rests, repeated x 2.
 - cl.1: A complex rhythmic pattern with notes and rests, repeated x 1.
 - cl.2: A complex rhythmic pattern with notes and rests, repeated x 4.
- Measure 4 (3:35 - 4:00):**
 - fl.1: A complex rhythmic pattern with notes and rests, repeated x 4.
 - fl.2: A complex rhythmic pattern with notes and rests, repeated x 1.
 - cl.1: A complex rhythmic pattern with notes and rests, repeated x 3.
 - cl.2: A complex rhythmic pattern with notes and rests, repeated x 4.

x 1
c# c#

This diagram illustrates a musical score for four instruments: fl.1, fl.2, cl.1, and cl.2, spanning the time interval from 3:40 to 3:55. The score is divided into sections by vertical dashed lines at 3:45, 3:50, and 3:55.

- 3:40 - 3:45:**
 - fl.1:** A single note marked with an asterisk (*) and a sharp sign (#), repeated 3 times (x 3).
 - fl.2:** A sequence of notes, including a sharp sign (#), repeated 2 times (x 2).
 - cl.1:** A sequence of notes, repeated 3 times (x 3).
 - cl.2:** A sequence of notes, repeated 3 times (x 3).
- 3:45 - 3:50:**
 - fl.1:** A single note marked with an asterisk (*) and a sharp sign (#), repeated 3 times (x 3).
 - fl.2:** A sequence of notes, including a sharp sign (#), repeated 3 times (x 3).
 - cl.1:** A sequence of notes, repeated 3 times (x 3).
 - cl.2:** A sequence of notes, repeated 3 times (x 3).
- 3:50 - 3:55:**
 - fl.1:** A sequence of notes, including a sharp sign (#), repeated 3 times (x 3).
 - fl.2:** A sequence of notes, including a sharp sign (#), repeated 4 times (x 4).
 - cl.1:** A sequence of notes, repeated 3 times (x 3).
 - cl.2:** A sequence of notes, repeated 3 times (x 3).
- 3:55 - 3:58:**
 - fl.1:** A sequence of notes, including a sharp sign (#), repeated 1 time (x 1).

fl.1

x 4



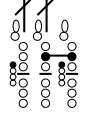
fl.2

x 2



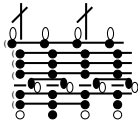
cl.1

x 2



cl.2

x 3



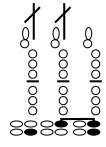
x 1



x 4



x 1



4:00

4:05

4:10

4:15

