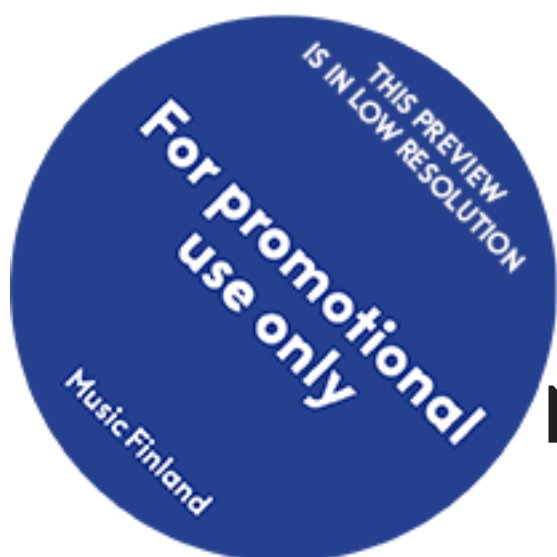


Jouni Hirvelä

Hohka

for flute, violoncello, piano and electronics

2026



Music Finland

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For Flute, Violoncello, Piano and Electronics



Notes

The electronic part consists of sound files made from piano multiphonics and chords, as well as synthesized Sho-organ -like sounds. The electronic component should blend with the piano as much as possible.

The sound files are triggered from a laptop located offstage. The laptop is connected to a small amplifier placed inside the piano. The amplifier drives a transducer which is connected to the soundboard. A power connection is needed for the amplifier.

Notation:

Piano:



damp the string close to string end with finger.



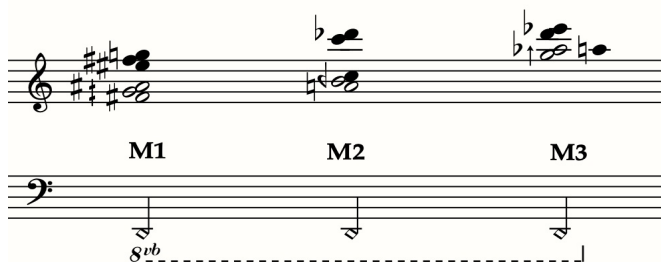
damp the string lightly at the very end of copper winding to get a long sustain. (In bass register only)



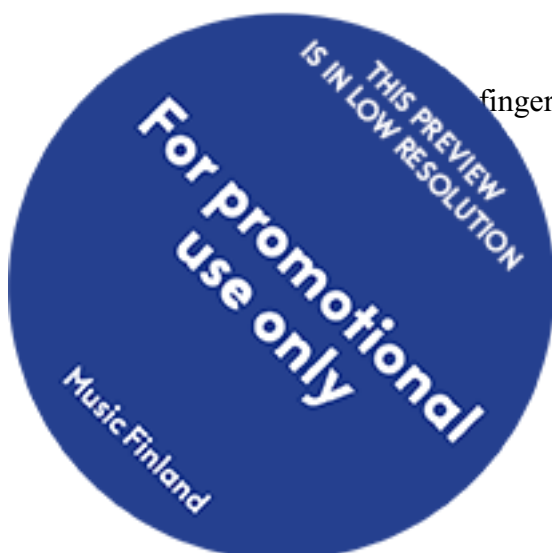
damp the string by grabbing it with all fingers. Dry sound.

Three specific multiphonics on low D-string are called for. Play the multiphonics by touching the string with finger between the damper and string end at the keyboard side and playing the key. Find the exact touching points beforehand by listening on the electronic part, which echoes the multiphonic in question. Mark the touching points with wool yarn or similar to find them accurately and fast.

Approximations of the pitch content is given below (open noteheads marking the most prominent pitches).



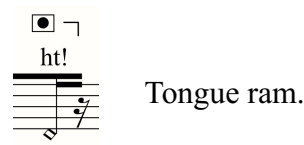
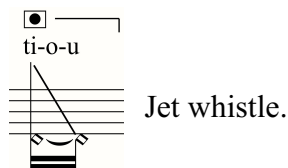
fingertip or plectrum



Flute:

● Embouchure-hole closed. Cover the hole with lips.

○ Embouchure-hole open. (Normal playing position)



+ Key click. Select a key with as much resonance as possible (such as the G-key.) Pitch is determined by the fingering.

+ Key click with an ordinary staccato note.

Tongue pizzicato

Slow glissandos should be done by gliding the fingers gradually over the open holes.
Fast glissandos can be played by combining rapid fingerings and embouchure-bends.

Cello:

abbreviations:

s.t. sul tasto

p.o. posizione ordinario

s.p. sul ponticello

m.s.p. molto sul ponticello

c.l.b. col legno battuto

⊕ — — | damping sign. Damp strings with thumb.

and bow pressure, broken sound.

pitch deviations.

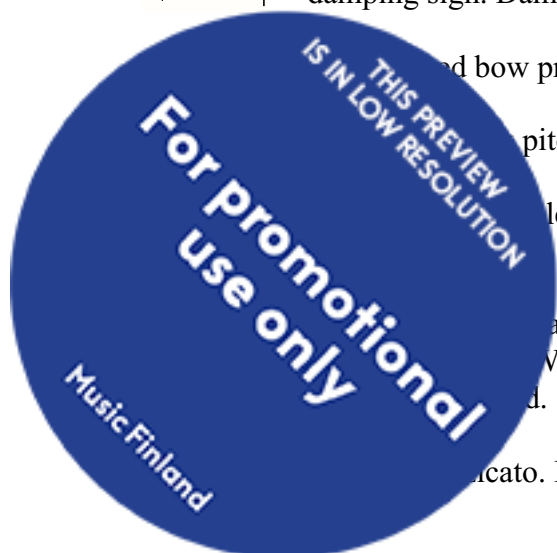
left hand finger(s). A gentle percussive sound.

always with damped strings). Pitch determined by the contact

When written above stave without leger lines use very high pitches

d.

cato. Damp the string at given position.



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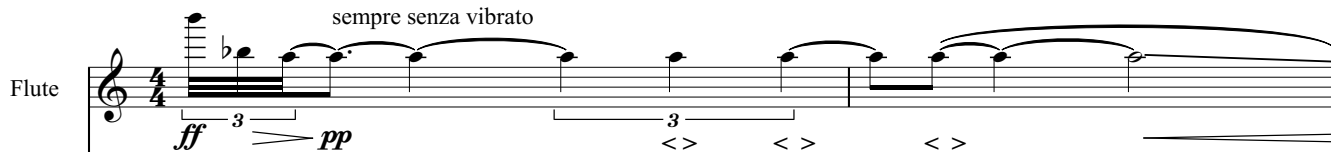
Hohka

Jouni Hirvelä 2026

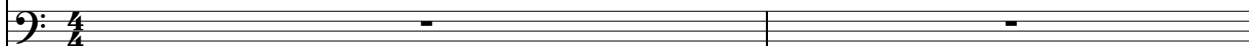
Tranquillo, ♩=ca. 52

sempre senza vibrato

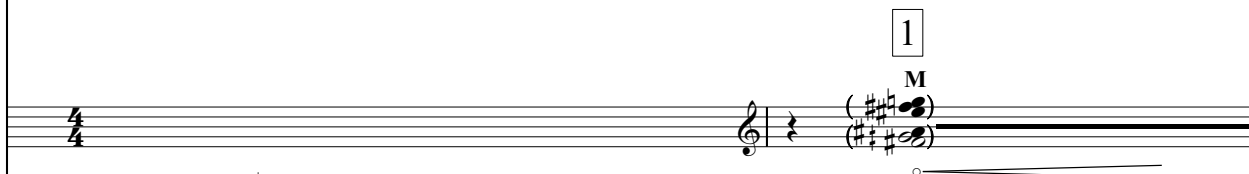
Flute



Violoncello

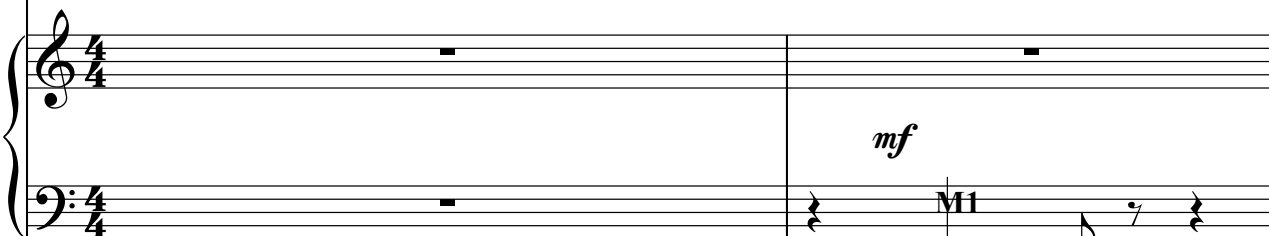


Electronics



Tranquillo, ♩=ca. 52

Piano



mf

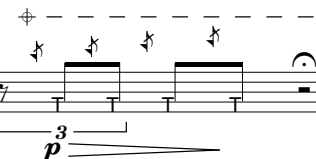
8^{vb}

Ped. _____

Fl.



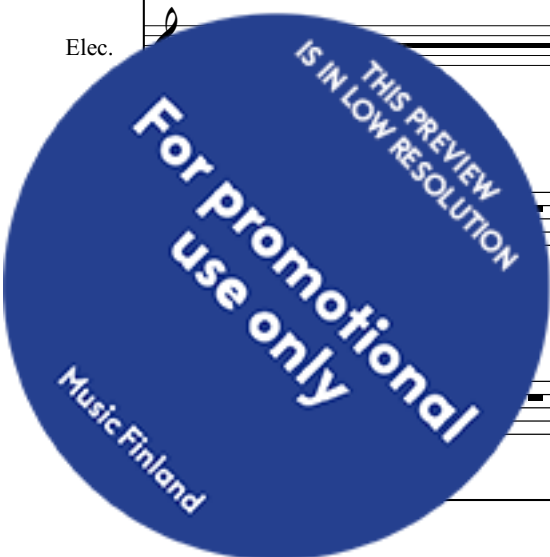
c.l.b.



Vc.

dim.

ppp



5

A Precipitando, ♩=132

Fl.

pizz.

Vc.

Elec.

A Precipitando, ♩=132

B Tranquillo, ♩=52

Pno.

8vb

Ped. Sost.

poco accel.

rhythm as quasi accelerando

(sempre simile)

ht!

Fl.

Vc.

simile

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♩=66

Fl. 14

Vc.

Elec.

Pno.

C Tranquillo, ♩=52

ti-o-u

ff

s.p.

s.t, sempre senza vibr.

ff *pp*

2

mf *ppp*

3

ff

8va

Ped.

Fl. 17

Vc.

Elec.

3 4

p *f* *p*

M1 M3

8va

8vb

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D Precipitando, ♩=132

21

Fl.

Vc.

Elec.

Pno.

very gradual accelerando

D Precipitando, ♩=132

p

pizz.

f

p

Ped.

Tranquillo, ♩=ca. 52

25

Fl.

Vc.

Elec.

f

p

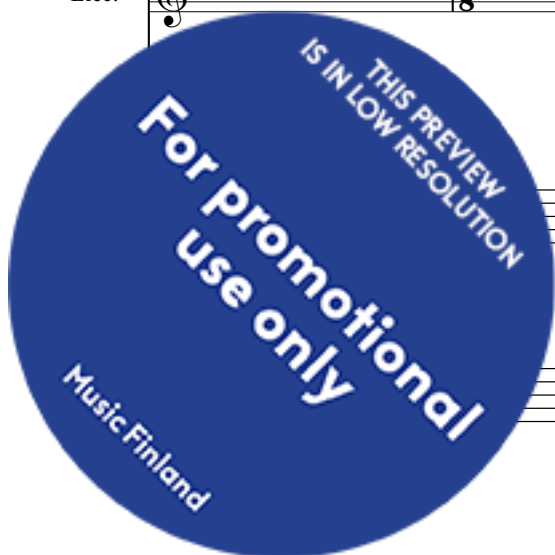
pp

mf

Tranquillo, ♩=ca. 52

pp

8^{va}



37

Fl.

Vc.

Elec.

Pno.

mf

pp

ppp

p

M3

8^{vb}

G

40

Fl.

Vc.

Elec.

ff

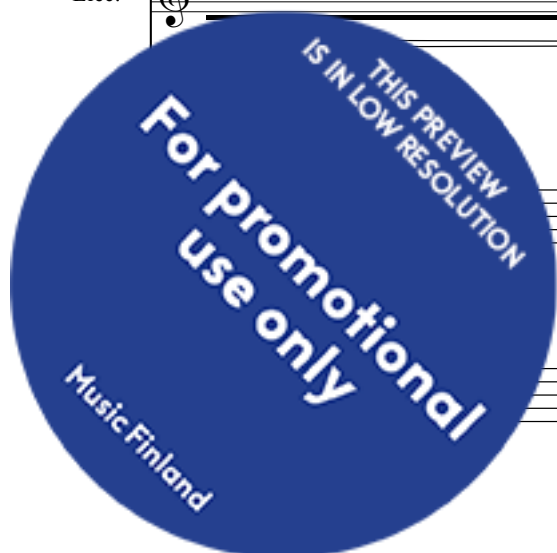
pp

mp

p

ppp

p



43

Fl. *pp* *mf* *3*

Vc. *p* *3* < >

Elec.

Pno. *pp*

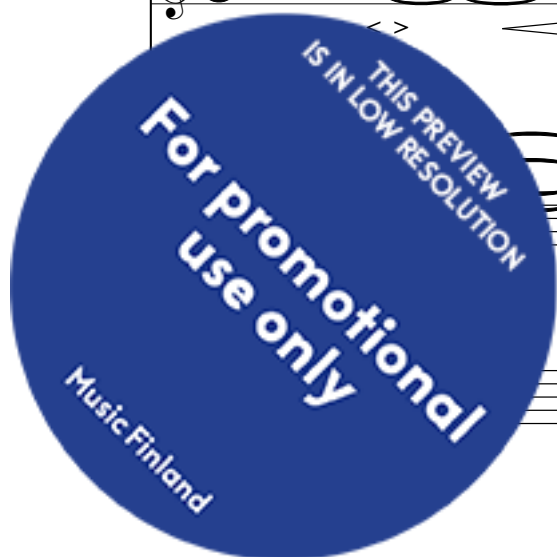
Ped.

46

Fl. **H** Precipitando, ♩=132 *p*

Vc. *3* *f* *pizz.* *p* *mp*

H Precipitando, ♩=132 *mp*



50

Fl.

Vc.

Elec.

Pno.

I

6

mf

pp

rit.

Tranquillo, ♩=52

3

57

Fl. *u - o - it*

Vc.

Elec.

Pno.

f *pp* *f* *pp*

ff

< >

3

3

3

3

59 **K**

Fl.

Vc.

Elec.

ff *pp*

f *s.p.*

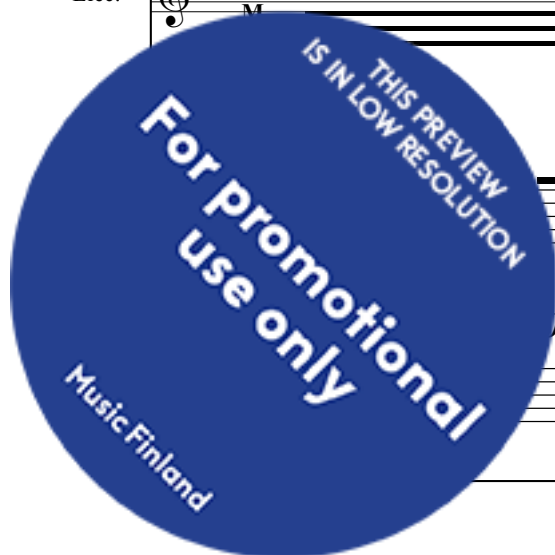
3

3

3

3

9



f

3

3

3

3

62

Fl. *p* *f* *p*

Vc. s.t. *pp* *p* *pp*

Elec.

Pno. *f*

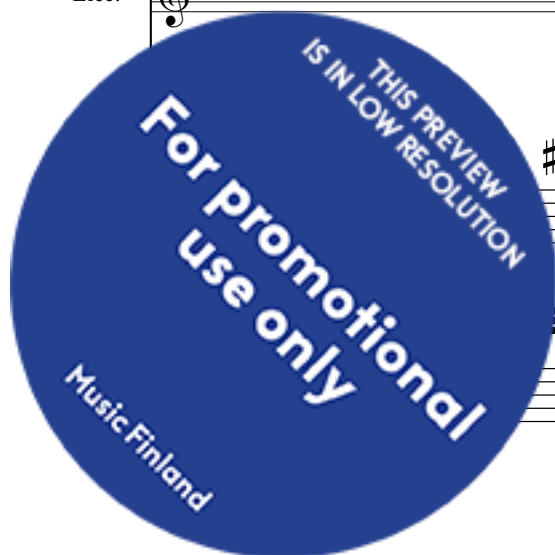
66 **L**

Fl. *p* arco

Vc. s.t. *pp*

Elec. 10 *ppp*

Ped.



68

Fl. *mf* *p* *f* *pp* *3* *< >* *< >*

Vc. *p*

Elec.

Pno. *p* *+* *8^{vb}*

poco accel.

71

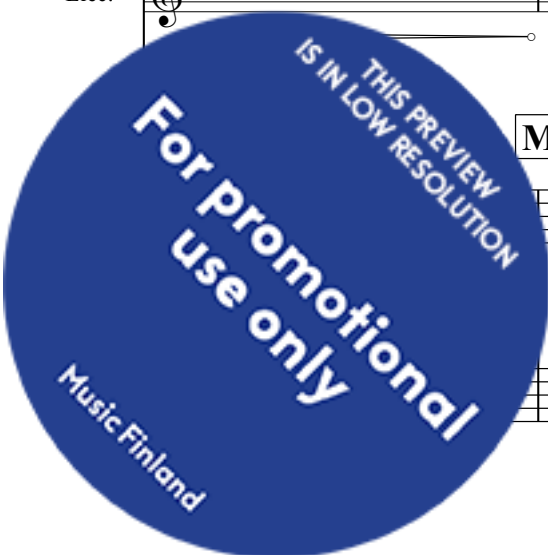
Fl. *< >* *ff* *M* *ht!* *p* *as before* *3* *3*

Vc. *pizz.* *c.l.b.* *simile* *p*

Elec.

poco accel.

M *+* *+* *+* *8^{vb}* *8^{vb}* *8^{vb}*



75

Fl.

ht!

3

3

ht!

Vc.

3

3

Pno.

(8)-----

8^{vb}-----

77

Fl.

Delicato e misterioso, ♩=66

N

ppp

Vc.

pizz, quasi niente (II)

ppp

N

Delicato e misterioso, ♩=66

+

3

3

*

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79

Fl.

Vc.

82

Fl.

Vc.

Pno.

p

f

p

84

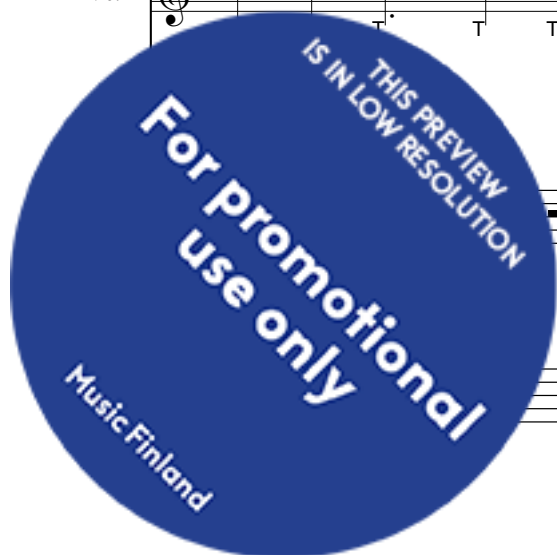
Fl.

Vc.

pp

arco, c.l.b.

mostly air



86 simile

Fl.

Vc.

Pno.

crini, s.t.

pp

p

Flute (Fl.) part: Measure 86 starts with a 'simile' marking. The melody consists of eighth notes with '+' signs above them. Measure 87 continues the pattern. Violoncello (Vc.) part: A dashed line is above the staff. The melody consists of eighth notes. Measure 87 ends with a 'crini, s.t.' marking and a 'pp' dynamic. Piano (Pno.) part: The right hand has a single note in measure 87 marked 'p'. The left hand is silent.

88

Fl.

Vc.

c.l.b.

ht! ht! ht!

pp

pp

Flute (Fl.) part: Measure 88 starts with a 'c.l.b.' marking. The melody consists of eighth notes. Measure 89 continues the pattern. Violoncello (Vc.) part: A dashed line is above the staff. The melody consists of eighth notes. Measure 89 ends with a 'ht! ht! ht!' marking and a 'pp' dynamic. Piano (Pno.) part: The right hand has a single note in measure 89 marked 'p'. The left hand is silent.

90

Fl. *p* *f* *p* *f* *p* *f* *p*

ht! ht! ht ht ht ht! ord. ht! ht!

Vc. *pp* *mf* *p* *f* *p*

crini, s.t. p.o.

Pno. *cresc.*

92

Fl. *f* *pp* *mf* *p*

ht! h - ht!

Vc. *f* *p*

pizz.

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94 **Q**

Fl.

Vc.

Pno.

p

f

p

pizz.

ht!

98 **R**

Fl.

Vc.

Pno.

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101

Fl.

Vc.

Pno.

arco

f

f

[S] Poco meno mosso, ♩=60

f

3

3

103

Fl.

Vc.

Elec.

ht!

p

mf

pizz.

p

arco

mf

11

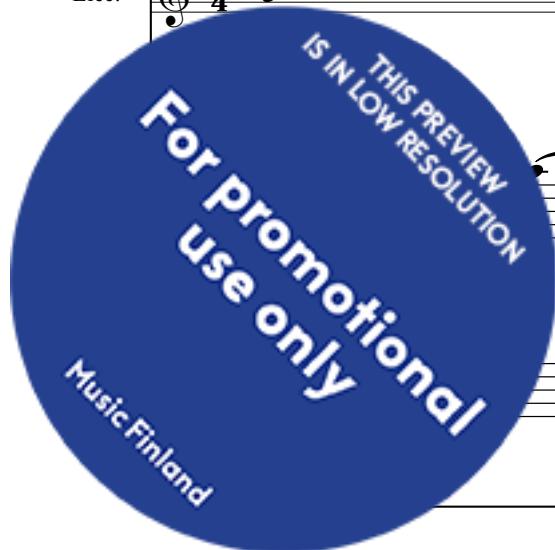
cresc.

pp

mf

3

ppp



106 **T**

Fl. *p* *mf* *pp*

Vc. pizz. *p* **12**

Elec. dim. **M**

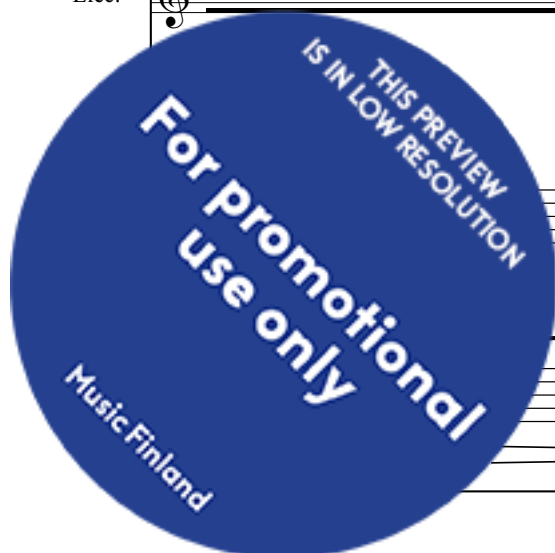
Pno. **T** *f* **M1** *8^{vb}*

109 **U**

Fl. *p*

Vc. arco *mf* *p* *f*

Elec. **13** cresc. dim.



ppp

111 **V**

Fl. *ff* 3 *p* *mf*

Vc. *mf*

14 *cresc.* *dim.*

Elec.

V

Pno. *p* *mf*

114

Fl. *p* *f* **W**

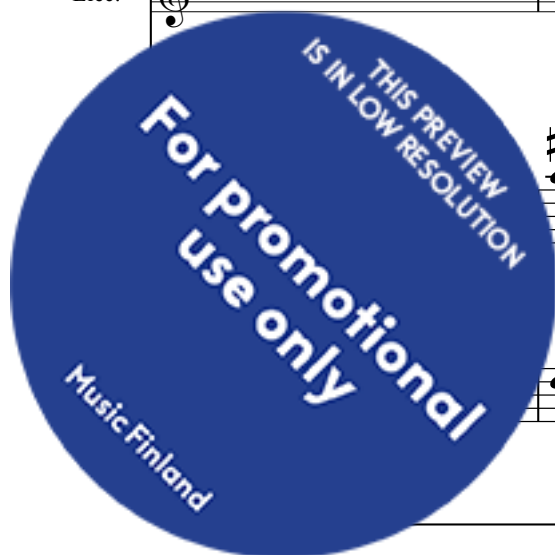
Vc. pizz. *p* arco, III *f*

15 *cresc.* *dim.* 16 *cresc.*

Elec.

W

mf



118

Fl.

Vc.

Elec.

Pno.

X

p

pizz.

f

p

17

X

f

pp

f

pp

f

M2

8^{va}

Ped. _____ Ped. Sost. _____

121

Fl.

Vc.

Elec.

18

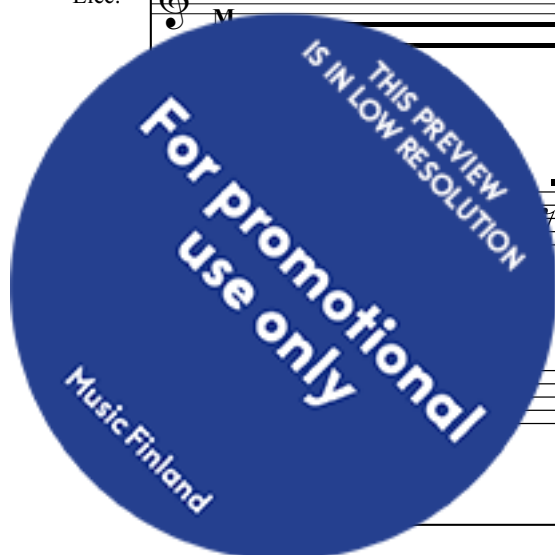
dim.

p

f

8^{va}

3



123 **Y**

Fl.

Vc.

Elec.

Pno.

Ped.

arco s.t. m.s.p. s.p. pizz.

19 cresc. dim. **20** cresc.

Y **Z**

mf *pp* *mf* *pp*

3

126

Fl.

Vc.

Elec.

AA

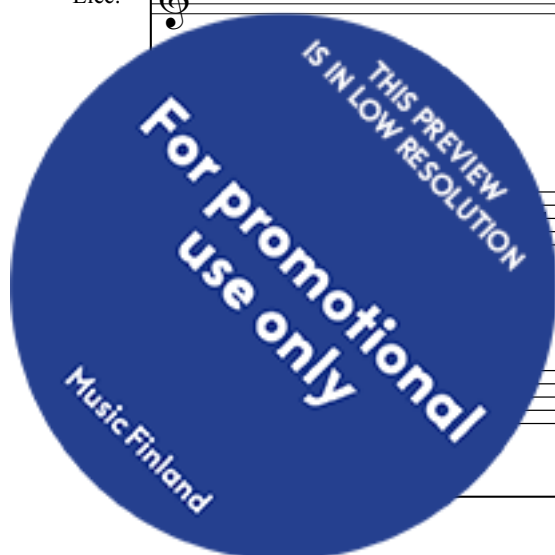
arco, II

dim. **21** cresc.

AA

mf *pp*

3



129

Fl.

Vc.

Elec.

Pno.

BB

dim.

f

f *p* *f*

22

cresc.

dim.

s.p.

3

mf

pp

3

132

Fl.

Vc.

Elec.

CC

mf

p

s.t.

s.p.

23

cresc.

dim.

mf

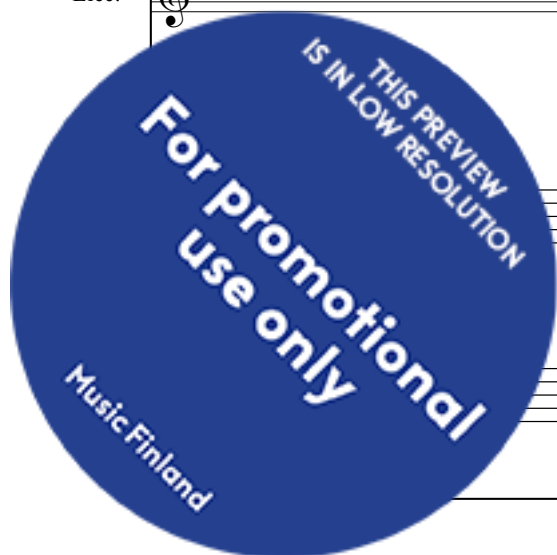
p

CC

mf

pp

3



135

Fl. *p* *f* *p* *pp* *DD* *3* *3*

Vc. *pizz.* *p* *24* *cresc.*

Elec. *DD*

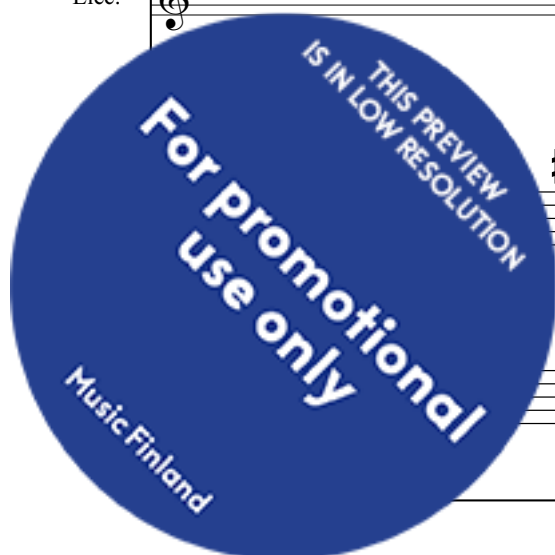
Pno. *f* *mf* *pp* *f* *3* *8vb* *Ped. Sost.*

138

Fl.

Vc.

Elec. *dim.*



p *f*

140

EE

Fl.

Vc.

Elec.

Pno.

Ped.

II s.t. → m.s.p. s.p.

25

cresc. dim.

p *pp* *f* *p*

mf *ppp*

3

143

FF

Fl.

Vc.

Elec.

26

27

cresc. dim. cresc. dim.

f *p* *f* *p*

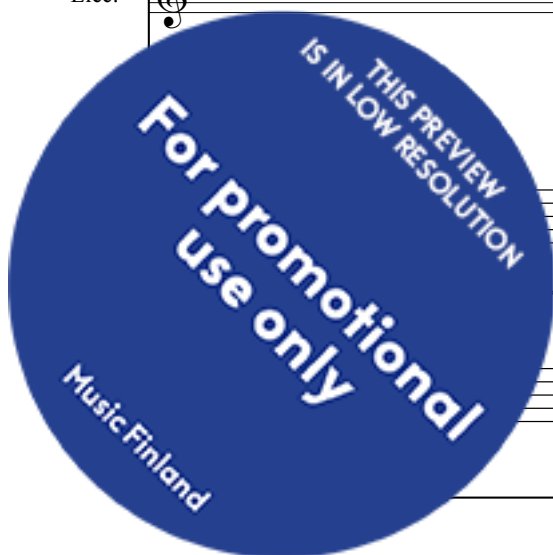
s.t. pizz. ht!

FF

f *mf*

M3

8^{vb}



147

Fl.

Vc.

Elec.

Pno.

GG

28

cresc.

dim.

GG

f

M3

mf

8^{vb}

150

Fl.

Vc.

Elec.

HH

f

29

cresc.

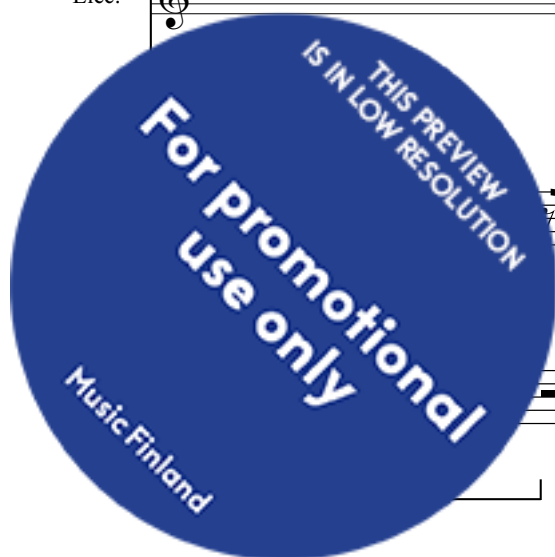
HH

mf

p

mf

Ped. Sost. _____



152 dim.

Elec.

Pno.

f

154

Fl.

Vc.

Elec.

ht!

pizz.

II

JJ

II press finger
fully at M3

JJ move finger gradually towards agraffe

<i>f</i>	<i>f</i>	<i>f</i>
M3	M	M

use only the tongue to rapidly close the embouchure hole

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158

Fl. KK ht! ht! ht! ht! 27

Vc.

Elec.

KK

M M M M

(8)

162

Fl. LL ht! ht!

Vc.

Elec.

LL

+

+

