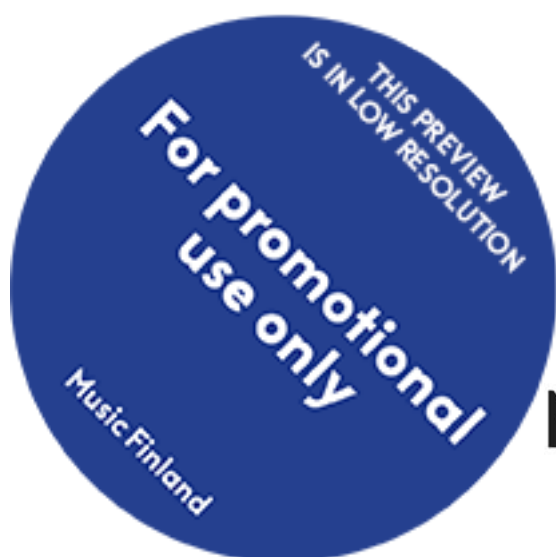


Niilo Tarnanen

# UR

for guitar and accordion

2017



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Niilo Tarnanen  
2017

UR  
for guitar and accordion

commissioned by Jonne Grans and Matti Pulkki  
dedicated to Väinö



**Niilo TARNANEN**  
b. 1987 in Espoo, Finland

**UR**  
for guitar and accordion  
2017

*dedicated to Väinö*  
*commissioned by Jonne Grans and Matti Pulkki*  
composed sporadically in various locations in 2016 and 2017  
revised in November 2022

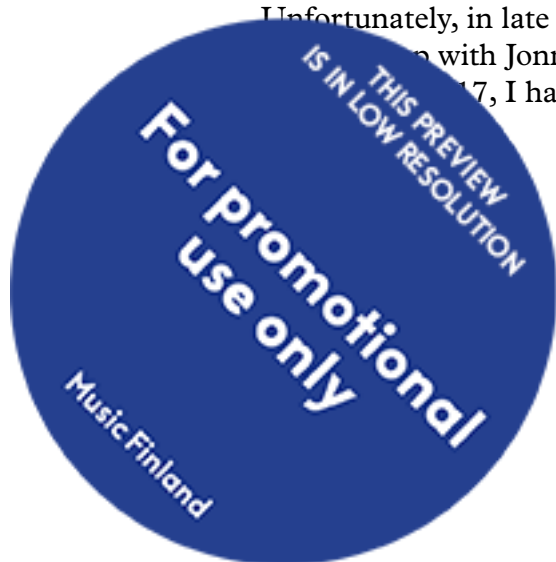
Duration ca. 7 to 9 minutes depending on the length of the improvised solos.

**UR** (2017) for guitar and accordion has been inspired by the miracle of life. I had done some early sketches for a guitar-accordion duo commissioned by guitarist Jonne Grans and accordionist Matti Pulkki, but they became secondary when my son was born.

In labour, my wife started humming a steady tone of relatively low pitch in order to relieve the pain. I found myself adding an octave, tenth, or twelveth below her voice in order to do participate in a meaningful way. The experience was profound and mundane at once.

I soon met Jonne and Matti in order to test the acoustic qualities and instrumental aspects of the 'Ursatz' of what would become UR. The formal idea of recombination and improvisation in a rondoish framework was refined during pram walks with the newborn.

Unfortunately, in late 2016, I lost all recordings and almost all other notes from my collaboration with Jonne and Matti. Thus, when I finally wrote the eventual score in 2017, I had to trust my repeatedly confabulated schemes. A fitting process for the content.



## Performance notes

## Illustration of the form

Introduction b. 1 - 9	Ritornello b. 10 - 41	Recitativo 1 b. 42-45	Ritornello b. 10 - 41	Recitativo 2 b. 46-49	Ritornello b. 10 - 17	Coda b. 50-70
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Each **Ritornello** begins with 8 bar recombination of fragments of the Puzzle.

The Puzzle, notated after the final bar line for rehearsal only, consists of 4-bar fragments. Each fragment of guitar may be recombined freely with fragments of accordion:

Acc\Guit	G1	G2	G3	G4
A1	A1+G1	A1+G2	A1+G3	A1+G4
A2	A2+G1	A2+G2	A2+G3	A2+G4
A3	A3+G1	A3+G2	A3+G3	A3+G4
A4	A4+G1	A4+G2	A4+G3	A4+G4

And these 16 combination fragments may be chronologically juxtaposed in any order, which gives 256 possible ways the Puzzle fragments may be exemplified in each Ritornello.

In performance, the musicians should not decide in advance which combinations to play, and in which order, but to choose spontaneously, ex tempore. Obvious enough, a fluent performance requires that the fragments are memorized.

**Recitativo 1** is an improvised solo of the guitarist, accompanied by an accordion drone where new tones are added in four stages.

**Recitativo 2** is an improvised solo of the accordionist, accompanied by four arpeggios of the guitarist.

The **Puzzle** should be moderate in length, perhaps less than a minute.





# Ur

Niilo Tarnanen 2016-2017

Without tempo: according to the natural pace of gesture

rasgueado  
VII (always nat. harm.)  
⑥

Guitar

Accordion

*f* L.V.

Measured, but free

rub with nail along string ⑥  
steadily from tasto to ord.

nail VII  
pluck ④

pluck normally  
IX  
⑤ ⑥

Gtr.

Acc.

*f* *mf*

Quite slow ♩ = 70

VII  
⑤ ④

⑥ (bended)

*f* *mf*

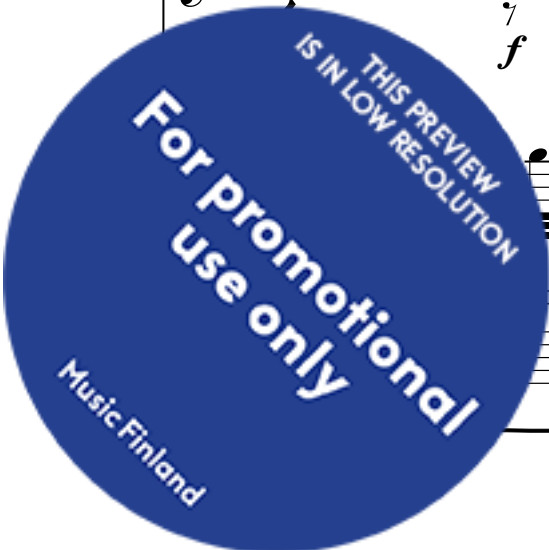
L. H. thumb  
8va

end of legato slur  
without plucking

Gtr.

Acc.

*f* *p*



# **Ritornello. Quite slow** ♩ = 70

**3rd time: To Coda**

10

Play two four-bar fragments from the puzzle (memorized)

Choose fragments freely and intuitively regardless of the choice of the other player

Gtr.

Acc.

Play two four-bar fragments from the puzzle (memorized)

Choose fragments freely and intuitively regardless of the choice of the other player

Gtr.

Acc.

18

IV

④

3

3

5

*mf**f**p*

6

22

Gtr.

Acc.

*mp**mp**f**mf**mf**mf**f*

26

bend, legato

Gtr.

*p**f*
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31

Gtr.

(no pluck) IV ⑥

*sf*

*sf*

*3 sf*

*mp* *sf* *mp*

Acc.

*sf* *p* *p* *mf*

*p*

7

37

Gtr.

*sf*

gradually towards quick but subtle bellow vibrato

Acc.

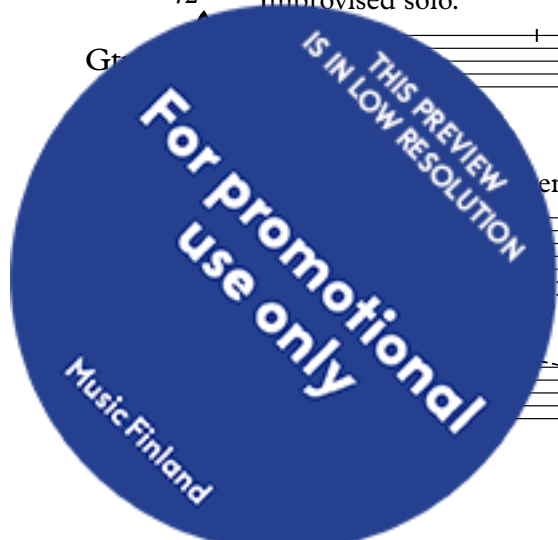
*p* *sfp*

## Recitativo 1

42 1. Improvised solo. Segue Puzzle.

Gtr.

tempo, growing step by step towards tremolo



# Recitativo 2

46 2. Background arpeggios without tempo, adding expressive flavour each time

D.S.

Gtr.

Acc.

Improvised solo.

Segue Puzzle.

Gtr.

Acc.

Coda

VII ②

VII ③

50

*mf*

*p*

*mp*

*pp*

*mf*

*fp*

Gtr.

Acc.

54

*f*

*p*

*sf*

*f*

*fp*

*ppp*

XII ⑥

5

6

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Gtr. *p* 57 *f* *mf*

Acc. *mp* *pp* *ffp*

3 4 XII 5 7 6 7 5 6 9

Gtr. *ff* *f* VII ① ② ③ ④ V

Acc. *p* *ffp* *f* *f* *p* *quasi legato*

Gtr. 66 *ff* **Fine**

add registers gradually toward

*f* *mp* 3 3

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**Puzzle. Dynamics, articulation and timbre appropriate to context.****Quite slow** ♩ = 70

Gtr. **G1**

Acc. **A1**

5

5

Gtr. **G2** **IV** **VII** **IV** **IV** **V** **X-** **IV**

**VII** **⑤ ⑥** **③ ④** **⑤ ⑥** **③ ④** **⑤ ⑥** **⑤ ⑥** **⑤ ⑥**

Acc. **A2**

3

3

Gtr. **G3** **⑥**

when legato, do not pluck the end of the slur

Acc. **A3**

**IV** **VII** **XII** **V**

**④** **③ ④ ⑥** **⑤** **⑥**

