

Full Score, for Horn

# Niilo Tarnanen 2015

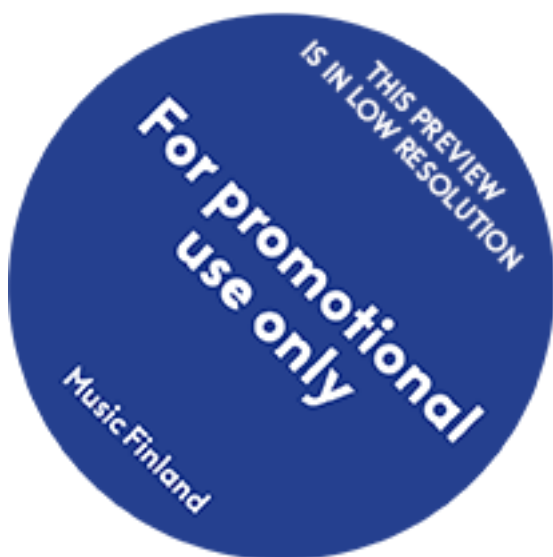
*to Rank Ensemble*

## Holliday Junction

for horn, harp, guitar  
and sampler keyboard

consisting of movements  
Elas, Komm, Usia

to be performed  
in random order



Niilo Tarnanen, b. 1987 in Espoo, Finland

Holliday Junction

Composed in Lappeenranta, Helsinki, Espoo and Joensuu, Finland, September to December 2015

Dedicated to Rank Ensemble

Commissioned by Tampere Biennale Festival

Duration 10'00" to 11'45"

- Komm 3'50" to 4'20"

- Elas 3'45" to 4'35"

- Usia 2'25" to 2'50"

Instrumentation

- Horn: modern double horn (F and Bb), written in F

- Harp: modern pedal harp

- Guitar: classical acoustic guitar and electric guitar

- Sampler Keyboard: laptop/computer keyboard, Max (-MSP 6.1) software, stereo loudspeakers, a Max patch made by composer, and a folder of audio samples (wav) recorded, edited and processed by composer.

*"Holliday junction"*

*Noun. Molecular biology, genetics.*

*A cross-shaped formulation of four double-stranded arms of DNA that occurs during meiosis and enables recombination.*

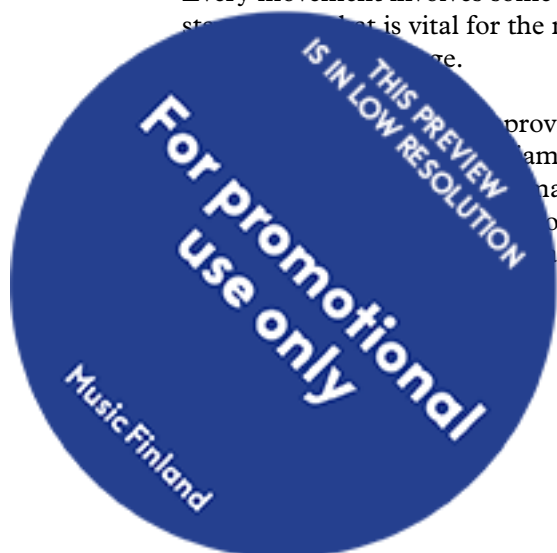
Form

Holliday Junction consists of three movements: Usia, Elas, and Komm. They are to be performed in a random order. There is a dice in the sam

Transitions from one movement to another should be performed without any extra fuss. The sheet music should be arranged so that one can continue quasi attacca, irregard of the order of movements.

Every movement involves some improvised or open passages. Every movement also involves some structure that is vital for the musical realisation of the work. Instructions for these are given in the score.

provisations each player may enter only once. Thus, whatever you play, it is a diamond of truth. What is played, may or may not coincide with other players. It may not be synchronized with it. It doesn't matter. But you may only one argument per each "aforistic diamond" passage. The structure is given, and the resultant of all players contributions must



## Tempo and duration

Passages with definite tempo are notated with a metronome mark.

For passages without definite tempo, an approximate duration is given with system brackets.

Some improvisatory passages have definite tempo but indefinite duration, since their length in "bars" is not restricted. In these cases, the duration brackets are also given.

## Dynamics

Dynamic range from *ppp* to *ff*. The sampler keyboard has only two integrated dynamic levels: *p* and *f*. Besides, various samples have intentionally slightly different normalization levels. Amplification is needed for the electric guitar. Other instruments might be amplified depending on the acoustic properties of the performance venue.

## Pitch and intonation

This score uses equal temperament of 24 equidistant quarter tones in octave. Accidentals apply to the end of the bar.

When the horn part is occasionally, for timbral reasons, intended to be played as if with natural horn, it is notated with a fingering of the respective fundamental and a bracket showing its extension. When there is no bracket, the fingering applies to one note only. Any deviations from equal temperament are to be cherished, despite the notational approximation to the nearest semi- or quarter tone.

In Komm, the harp has a scordatura of three strings in middle register. The deviations from equal temperament are:

a -30 c

e1 -15 c

f2 +45 c

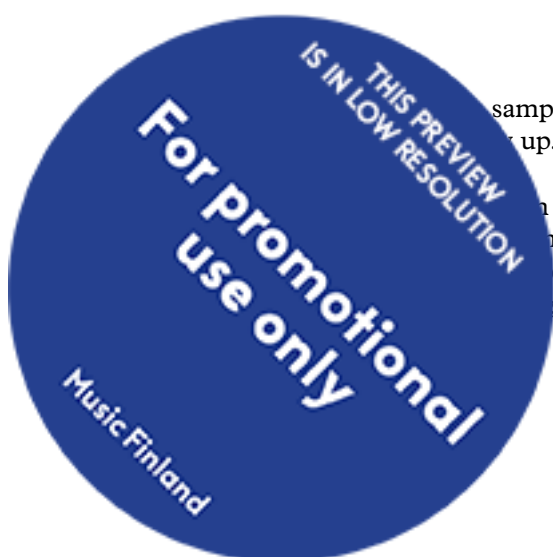
The scordatura is to be tuned and un-tuned during the movement, out loud as part of the performance.

When the guitar part involves bending, the microtonal variation doesn't have to be exactly 50c as notated.

Notated sampler keyboard pitch occasionally, but not systematically occurs with concert pitch. Mostly, the key-sample-pairing is arbitrary and serving only a possible later arrangement for piano keyboard.

sample, it is triggered on by pressing its respective key down, and off by pressing the key up.

at the beginning the next time it is triggered. Exceptions: (e.g. the sound source and the starting point may vary. ("base samples") are long samples that start from the point they are triggered. These points can be reset by pressing enter key.





# Holliday Junction

to Rank ensemble  
movement A: Usia

5

Niilo Tarnanen 9-12/2015

**Cryptically**  
♩=54

1

Horn in F

Harp

Guitar (Acoustic/Electric)

Acoustic

Sampler Keyboard

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

*p* *pp* *mp*

*Cryptically*  
♩=54

*p* *E* *E#*

pedal gliss.

quarter tones by bending

This system of the musical score includes staves for Horn in F, Harp, Guitar (Acoustic/Electric), and Sampler Keyboard. The Horn part begins with a melodic line in 4/4 time, marked 'Cryptically' and '♩=54'. It features dynamic markings of *p*, *mp*, *pp*, and *p*, along with triplet markings. The Harp part provides accompaniment with chords and a 'pedal gliss.' (pedal glissando) marked *pp*. The Guitar part is marked 'Acoustic' and 'mf', with triplet markings. The Sampler Keyboard part is marked 'Cryptically' and '♩=54', with a melodic line marked *p* and notes *E* and *E#*.

4

Hn. F

Hp.

*mp* *pp* *p*

scrape along string with nail

*p* *p*

with nail

*mp* *p*

*p* *Y*

*G* *G*

This system continues the musical score with staves for Horn in F and Harp. The Horn part features a melodic line with dynamic markings *pp* and *p*. The Harp part includes a 'scrape along string with nail' instruction and dynamic markings *mp* and *p*. The system concludes with a melodic line marked *p* and notes *Y*, *G*, and *G*.

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**13** | 2. | blow rapidly through the mouthpiece

**Hn. F**

**ff**  
**sfz**

**Hp.**

fast scrape

**Gtr.**

rasgueado 3

wide vibr.

**pp** **p** **f** **f**

**SmplK**

0

**Duration**  
**ca. 10-25"**

**Improvisation:**  
"Aforistic diamond"  
Whatever you play, you may enter only once.

**16** **A tempo I**  
**♩=54**

**pp**

**Improvisation:**  
"Aforistic diamond"  
Whatever you play, you may enter only once.

**pp**

**Improvisation:**  
"Aforistic diamond"  
Whatever you play, you may enter only once.

**16** **A tempo I**  
**♩=54**

17

(hand) (hand)

Hn. F

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

p.d.l.t. p.d.l.t.

*pp* *p* *pp*

A Ab A Ab A

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

E E

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# "Thought Bubbles": wait on double barlines

7

22

23 [Bb 12] [F 123] [F] [F 123]

Hn. F

mp

Hp.

Gr.

double bend

mp

f

gliss.

gliss.

gliss.

C A Ab C# A

ped. gliss.

SmplK

p

Q

E

1

O K I

26

27

Hn. F

f > mp < f > pp

Hp.

fast scrape

gliss.

let ring

Gr.

G.P.

fast, short scrapes

let ring

fast scrape

pp

f

p

SmplK

p

A

E

W

7 7 7 6 6 6

31

32

35

Hn. F

pp < mp mp > p > pp

During these two bars, turn your back to harp and guitar.

ppp bisbigl.

mf

f

3rd partial flageolet

pedal gliss.

D# D F# F

ppp

p

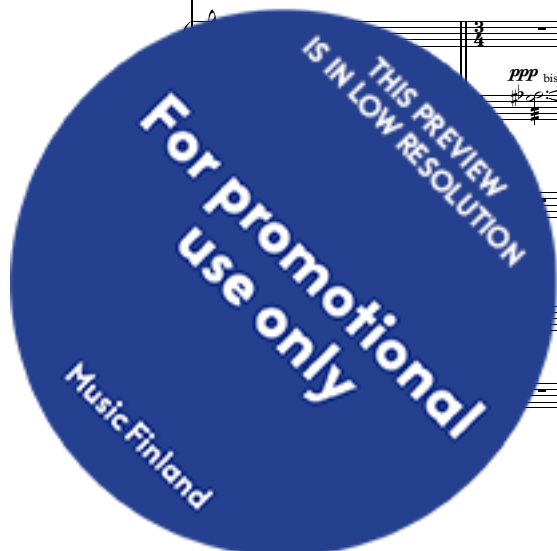
mp

f

3

I 8 E 3 T 9

J



**Duration****ca. 5-10"**

36

Hn. F

Hp.

Gtr.

SmplK

Improvisation:  
"Aforistic diamond"  
Whatever you play, you may enter only once.  
This time, your argument has to be very concise.

Improvisation:  
"Aforistic diamond"  
Whatever you play, you may enter only once.  
This time, your argument has to be very concise.  
Meanwhile, close your eyes. The last bar must be performed by heart.

Improvisation:  
"Aforistic diamond"  
Whatever you play, you may enter only once.  
This time, your argument has to be very concise.  
Meanwhile, turn your back to all other players. The last bar must be performed by heart.

Improvisation:  
"Aforistic diamond"  
Whatever you play, you may enter only once.  
This time, your argument has to be very concise.  
Meanwhile, turn your back to the keyboard.  
The last next bar must be performed without watching your fingers.

pedal gliss.  
F F#

*mf* *mp* *mp* *5 mp* *p* 3 3 3 3 3

4/4 4/4 4/4 4/4

**A tempo I****Duration****ca. 10-15"**

38

Hn. F

Hp.

Perform this bar by heart, turned away from harp and guitar.

Keep your back turned until the end of the movement.

*pp*

eyes closed  
small continuous rubbing movement with two hands

*pp*

*ff* 3 3 3 3 3

pinch with nail  
so hard that string hits frets

let VI ring  
slide left hand  
very slowly  
down on the  
other strings

*pp*

Watch away from the keyboard  
until the end of the movement.

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# Holliday Junction

9

to Rank Ensemble  
movement B: Komm

Niilo Tarnanen 9-12/2015

"Plainchanting", rhythm and articulation ad lib.

Repetition of any set of 1-3 adjacent black headed notes possible.

Hand stopping possible with single black notes.

With white headed notes without fermata, try alternative, timbrally contrasting fingerings.

On fermata notes, keep steady, then breath calmly and give the harpist time to tune.

**In an epic manner**  
**(tempo ad lib.)**

reciting

5+ ○

Horn in F

(mf)

Harp

tuning key slide on  
a string

Tune to -30c.  
Take your time.

Hold acoustic guitar ready to play.  
When horn starts to play, switch to electric guitar.  
Do it this way even if this is the first movement.

Sampler  
Keyboard

**In an epic manner**  
**(tempo ad lib.)**

Choose one

Z X C V N M

Hn. F

5

Hp.

Tune to -15c.  
Take your time.

Tune to -45c.  
Take your time.

Electric Guitar

SmplK

p R

**A tempo**

9

[F3]

10

♩=74

Hn. F

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all quarter tones  
by bending

p

Q

H

H

F

D

13

Hn. F

*p* *mf* *p* *mf*

[F 123] 5

Hp.

*f* *f*

Gtr.

*mp* *mf*

SmplK

I R R R R

G D D G D F F F F

17

Hn. F

*p* *mp*

Hp.

bisbigliando

Gtr.

*mp* scrape along string *p*

SmplK

*p* S P O K T P O K T P O K T R P O K T

21

Hn. F

*mp* *p*

5

*p* *pp*

(bent)

*p* E Q F W F

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(the same tempo, calibrate with the samples)

11

26 ♩=148

Hn. F

Hp.

Gtr.

SmplK

(the same tempo, calibrate with the samples)

26 ♩=148

T P *f* T P T P T P O

D J G J H J F D J G J

*mp*

*p* *mf*

*mf*

wide vibr.

*p* *mf*

31

Hn. F

Hp.

Gtr.

SmplK

[F]

*mp* *mf*

I O P T P T P L

D H D J F J J G D K

*p* *mf*

*mf*

*p*

Pick the new tempo from the samples

35 (38)

Hn. F

40 ♩=160

1. 2.

*mp* *f*

*f* *mp* *f* *mp* *f*

*f* *p*

O

D J D L K A B A B

Pick the new tempo from the samples

40 ♩=160

1. 2.

2 5



42

Hn. F

Hp.

Gtr.

SmpIK

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

[F] [F 123]

2 2 5 P 5 P I

A V A N A V N S

50

[F 13]

[F 2]

Hn. F

mp

pedal gliss. F# gliss.

6

6

6

6

ff

ff

ff

ff

0 9 0 0

Y U

A

52

Hn. F *f* [F 13] [F 3] [F] <sup>5</sup>

Hp.

Gtr. all quarter tones by bending

SmplK R *f* 3 1 5 0 7 8 9 0

D B

55

Hn. F *mp*

Hp. *f*

Gtr. *f*

SmplK *f* *improvised cadenza* *f* *f* *f*

O I U Y L K J H

D D D B D K U

Duration ca. 10" The earlier tempo 58

Duration ca. 10" The earlier tempo 58

59

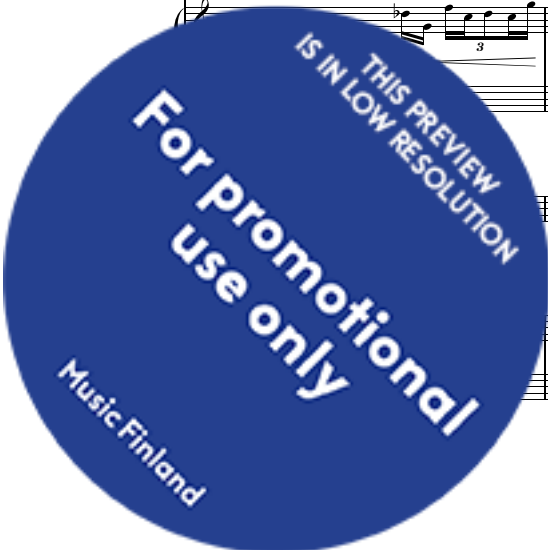
Hn. F *f* *mf* *pp* *pp* *mp*

Hp. *ff* *p* *p* *p* *p* *f*

Gtr. *p* *p* *p* *p* *p* *f*

SmplK *p* *p* *p* *p* *p* *f*

B D Y Y Y S



64

Hn. F

*f*

3

Hp.

*f*

D C#

Gtr.

*f*

*f*

3

SmpLK

I 3 5 1 O

*f* 1 0

D

68

Hn. F

Hp.

Gtr.

SmpLK

Ab Gb

brassy

*ff*

*f*

*f*

*gliss.*

0

0

W

0

5

1

I

L

K

S

D

72

Hn. F

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**Duration**  
ca. 30"

detach some part of the instrument (mouthpiece, tuning slide, valve slide...) and play only unpitched noises with the remaining instrument stop when you don't hear the sample any more

pp

Ab

pp

switch to acoustic guitar (do it even if this is the last movement)  
 don't play anything  
 make every move paying attention to their sound

**Duration**  
ca. 30"

if you feel so, you might improvise short comments on top of the "basement" sample

let the sample go on until it ends

3 3 3 3

**Music Fit**

Z X C V N M



# Holliday Junction

15

to Rank Ensemble  
movement C: Elas

Niilo Tarnanen 9-12/2015

**Energetically**  
♩=54

Horn in F

Harp

Guitar (Acoustic/Electric)

Sampler Keyboard

*f* *p* *mf* *p* *f*

*p* *gliss.* *6* *6* *ff* *pedal gliss.* *3* *3* *f*

*p* *Acoustic* *mf* *p* *ff* *mf* *bend* *mp*

**Energetically**  
♩=54

S. \_\_\_\_\_ B H I I H B B J Y L G

W

U

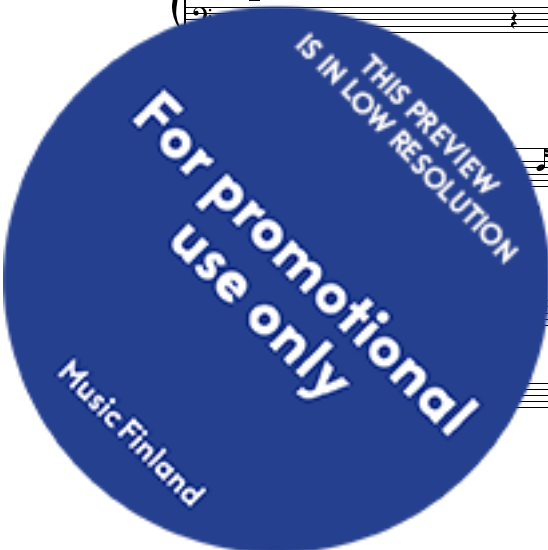
Hn. F

Hp.

*pp* *f* *p* *f*

*fpp* *f* *p* *3* *3* *3*

I O O I O



### Adjust to the sample tempo

**Adjust to the sample tempo**

8 = 148

Hn. F

Hp.

Gtr.

SmplK

*bisbigliando with pedal glissando*

*switch gradually from bisbigliando to slow cluster glissando*

*widen the cluster glissando*

*bisbigli.*

*etc.*

*Adjust to the sample tempo*

*pp* *sfpp* *mf* *p* *mf*

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

*P* *f* *P* *W* *P*

D 2 O 5 G H D D L 3 O G U

12

Hn. F

Hp.

Grtr.

SmplK

*p* *f* *p* *mp* *f* *p* *mp* *pp*

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

*f* *p* *mp* *pp*

The  
Rose  
Tree

16 **[F]** **[F]** **[Bb]** **[F 123]** **[F 2]** **19** New sampler tempo, ♩=80

Hn. F

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

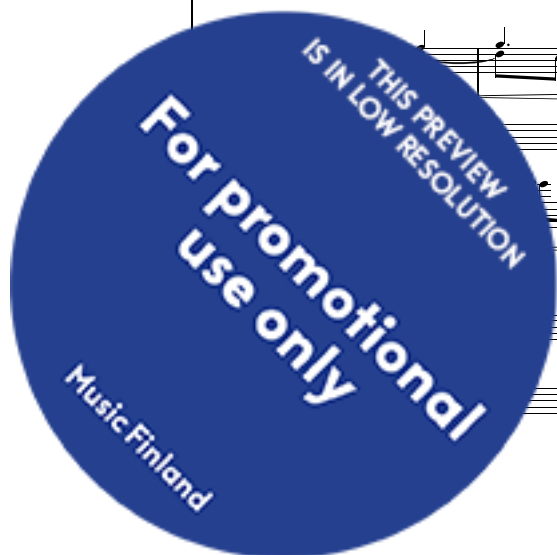
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New sampler tempo

**19** ♩=80

0 9 0 9 0 9 0 9

3 3 3





26

Hn. F

*pp* *p* *f* *p* *f* *p* *ff*

Hp.

*pp* *f* *p* *f* *pp* *ff*

Gtr.

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

SmplK

2 6 8 3 I 3 I 2 6 U

*p* *f* *p* *f* *p*

31 wide vibr. 3 [F] [Bb]

Hn. F

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

5

pedal gliss. nail

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

scrape along strings

*p* *f*

scrape along strings

*p* *p*

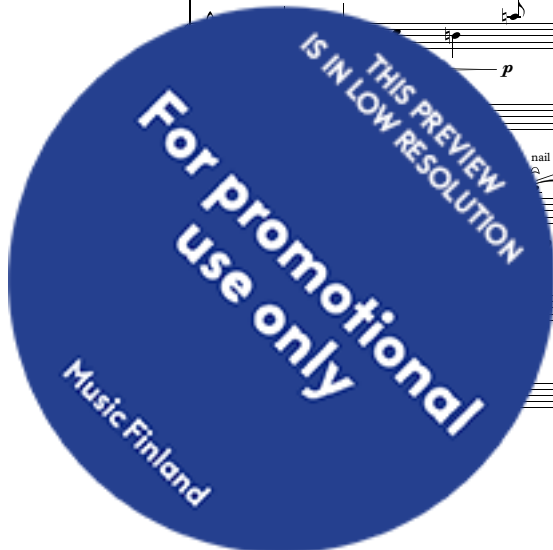
33

6 Y Q

F

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35

Hn. F

rit. . . . .

*pp* *f* *p* *p < f > p*

Hp.

*pp* *f* *p* *f*

let the pedal change be heard

Gtr.

wide vibr. *mp* *f* *p*

alternate I and II

SmplK

3 6 L

*f* *p*

The previous sampler tempo

38  $\text{♩} = 74$

Hn. F

*f* *f* *ff* *ff* *ff*

Hp.

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

Gtr.

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

rasgueado

SmplK

The previous sampler tempo

*f*  $\text{♩} = 74$

1 8 9 9 9

J D J J J J A

Tempo I

41 42  $\text{♩} = 54$

Hn. F

*f* *p*

slow cluster glissandi

*f* *mp* *f*

D C#

mpo I

$\text{♩} = 54$

I 3 R 4

*p*

F

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45

Hn. F

Hp.

Gtr.

SmplK

The musical score consists of four staves. The first staff, labeled 'Hn. F', shows a horn part starting with a forte dynamic and a half note G#4, followed by a quarter rest. The second staff, labeled 'Hp.', shows a harp part with a p.d.l.t. marking, a forte cluster of notes, and a gradual transition from slow cluster glissando to bisbigliando and back, ending with a piano dynamic and a half note Ab. The third staff, labeled 'Gtr.', shows a guitar part with various dynamics including forte, piano, and pianissimo, and includes fingerings like 5, 7, and 5. The fourth staff, labeled 'SmplK', shows a sampled keyboard part with a forte dynamic and a half note G#4, followed by a quarter rest.

48

Hn. F

3

3

accel.

mp > pp

pp < mp

pp

Hp.

bisbigl.

mf

p

mf

mp

p

mf

p

mp

p

mf

p

Gtr.

p

mf

mp

p

mf

p

mp

p

mf

p

SmplK

3

5

accel.

51 **Tempo II** [Bb]  $\text{♩} = 74$

Hn. F

*f* *p* *f*

*p* *f*

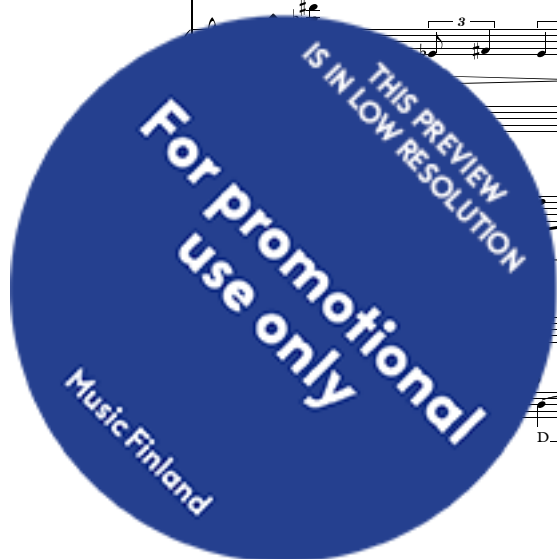
*mp* *p* *ff*


*f*

7 7 *f* 7

3 5 7 3

D





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**65**

Hn. F

*mp*

Lay the horn to an empty chair.  
Put your own sheet music of this movement to the floor. Look to the others with self-confidence.

Hp.

*p*

independent repeat area starts

Gtr.

*p*

independent repeat area starts

SmpK

**65**

8 I

From now on, improvise!  
Keep supporting others rhythmically and gesturally.

**3**

**2**

**4**

**2**

**4**

Hp.

*mp*

Choose your victim. Steal or throw to the floor their sheet music of this movement.

*pp*

*6*

*mp*

*pp*

Gtr.

*pp*

*6*

*mp*

*pp*

**2**

**4**

SmpK

**2**

**4**

Sombody might take off your sheet music.  
Sombody might bring you new sheet music.  
Don't care. Keep improvising.

**3**

**4**

**3**

**4**

**3**

**4**

|| If new sheet music is brought to the victim, keep taking it away until everyone has stopped playing. Then get back to your own place. ||

If you still have your sheet music of this movement, repeat a random section between bars 65 and 70.

If the horn player takes off your sheet music, stop playing.

If the guitar player takes off your sheet music, repeat once as much of the material between bars 65 and 70 as you can remember. When in doubt, stop playing.

Repeat randomly short passages between bars 65 and 70, paying attention to the events around you.

If the horn player takes off your sheet music of this movement, go and steal the sheet music from the harpist or the keyboardist and resume playing from a random point between bars 65 and 70. When even their sheet music is stolen from you, stop playing.

If the horn player takes off the sheet music of the harpist or the keyboardist, stop playing and go help them! First bring your own sheet music of this movement to the victim, then take the sheet from the remaining bystander.

Continue playing.  
Only stop when no one else is playing any more.  
This signifies the end of the movement.

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