



# Dual Chant

violin solo and computer

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Till Hanna

first performed by Hanna Magnusson and Stefan Klaver-  
1/5-2003 Caroli kyrka, Mal-

## Notation rules in unmeasured parts

In this piece there are some nonstandard notation symbols. The following applies to the parts that is supposed to be played without strict pulse (rubatolike).


There are, in some cases, an indication of how to play it, slow or fast, but this is merely a suggestion, and is of course not applicable on any strict pulse (since there are none).

 = short note

 = long note

 = very short note, or ornament

 = phrase ending

 = rest (unless when placed above a note, then used as a normal fermata)

## Other special symbols and instructions

 = normal tremolo, unmeasured or as fast as possible between the two surrounding

It is quite clearly indicated in the violin part when to be synchronized with the computer part and when to be separate. In more difficult sections following an unmeasured section there are upbeats in the computerpart, to indicate the following tempo.

Durata approx. 16 min.

## The computer part

To play the computer part one need

an Apple computer (at least G3)

MAX/msp software version 4.0

optional soundcard (to enhance output quality)

PA system of two channels

one (condenser) microphone to amplify the violin

It is preferable to amplify the violin (using a microphone) in the same system as outputs the computer, in order to blend the two parts properly.

The computerpart only outputs prerecorded material, dvided in 18 sections. The numbering of these sections correlates to the enclosed numbering in the score.

In order to play the piece the musician playing the computerpart but has to follow the violin.

All sections are able to overlap each other, and all are also slightly longer than necessary, to prevent unintended pauses in the music.

More often than not the computerpart is not entirely accurate represented in the score. Please regard the score only as a means of correlating the violin part to the computer.

A (static) version for CD/tape is also available.





**in tempo I**

45 *sul tasto <--> sul pont. change continually ad lib. ----- norm.*  
*sul. D ----- sul. G ----- sul. D ----- sul. G -----*

pp

51 accel. mf

**unmeasured (slow)**

**in tempo I**

56 *con sord.*  
*sul tasto*

*senza sord.*  
*sul tasto*

pp (10) (11) (2 bars upbeat) pp

3 mp norm. 3 mf

**unmeasured (rather fast)**

67

*f*

**unmeasured (slow)**

**in tempo I**

72

*sul tasto* *norm.*

*pp* *mp* *mf*

12 13 (1 bar upbeat)

77

*f*

**acc.**

82



*in tempo II* ♩ = ca 110

86

*ff* *p* *f*

91

→ *sul pont.*  
*mp*

95

→ *norm.*  
3 3  
*f*

99 *unmeasured (fast)* (rit.)----- (slow) *sul tasto*

*ff* *pp*

14

105 *(fast)* → *norm.* *(acc.)* ----- *in tempo II*

*f* *mf*

109

*ff* *mf* 3

114 *unmeasured (slow)* *sul tasto*

*fff* *pp*



138 *unmeasured (slow)* *in tempo II*  
*sul tasto* *norm.*

*pp* *mf*

16 (2 bars upbeat)

(Bb major) →

145

*ff* *mf* *ff*

150

*f*

153

*fff*

159

*unmeasured(fast)*

165

17 (1 bar upbeat)

170

*mf*

173

176

Musical score for measures 176-178. The top staff features a complex melodic line with slurs and fingerings (5, 5, 6, 6, 6, 7). The bottom two staves show piano accompaniment. Dynamics include *ff* and *mf*.

179

Musical score for measures 179-181. The top staff shows a melodic line with slurs. The bottom two staves show piano accompaniment.

182

Musical score for measures 182-184. The top staff features a melodic line with slurs. The bottom two staves show piano accompaniment.

185

Musical score for measures 185-187. The top staff features a melodic line with slurs. The bottom two staves show piano accompaniment.

188

Musical score for measures 188-190. The top staff features a complex melodic line with triplets and quintuplets. The piano accompaniment consists of chords and a steady bass line.

191

Musical score for measures 191-193. The top staff continues with melodic lines, including a triplet and a quintuplet. The piano accompaniment includes a section marked *fff*.

194

Musical score for measures 194-198. The top staff shows a melodic line with accents and slurs. The piano accompaniment features a rhythmic pattern of 'x' marks in the right hand and a sustained bass line.

199

Musical score for measures 199-200. The top staff is marked *unmeasured (fast)* and includes dynamics *mp* and *f*. The piano accompaniment is mostly empty.

206 (slow)

210 *in tempo II*

215

*in tempo I* ♩ = ca 55  
→ *sul pont.*

220 → *norm.*

*unmeasured (rather fast)*  
→ *sul pont.*



224

***in tempo I***

*sul pont.*

*norm.*

Musical score for measures 224-227. The piece is in common time (C) and marked *in tempo I* with the instruction *sul pont.* (sul ponticello). An arrow above the staff indicates a tempo change to *norm.* (normal) starting at measure 225. The melody in the treble clef consists of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at measure 225. The piano accompaniment in the bass clef features a steady eighth-note accompaniment.

228

***unmeasured (slow)***

*sul tasto*

Musical score for measures 228-231. The piece is in common time (C) and marked *unmeasured (slow)* with the instruction *sul tasto* (sul tasto). The melody in the treble clef consists of sustained chords and single notes, with a dynamic marking of *pp* (pianissimo) at measure 228. The piano accompaniment in the bass clef features a steady eighth-note accompaniment.







