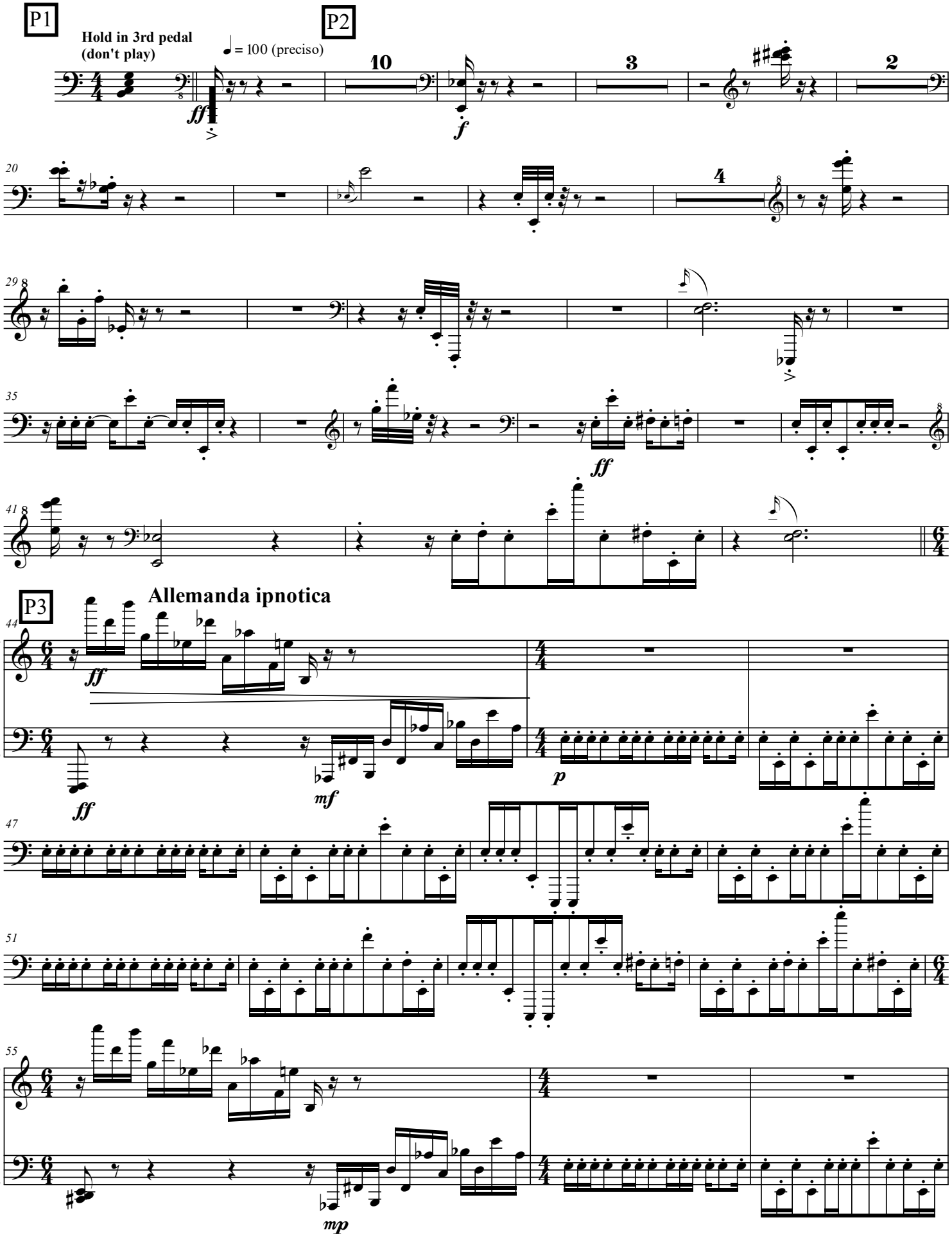
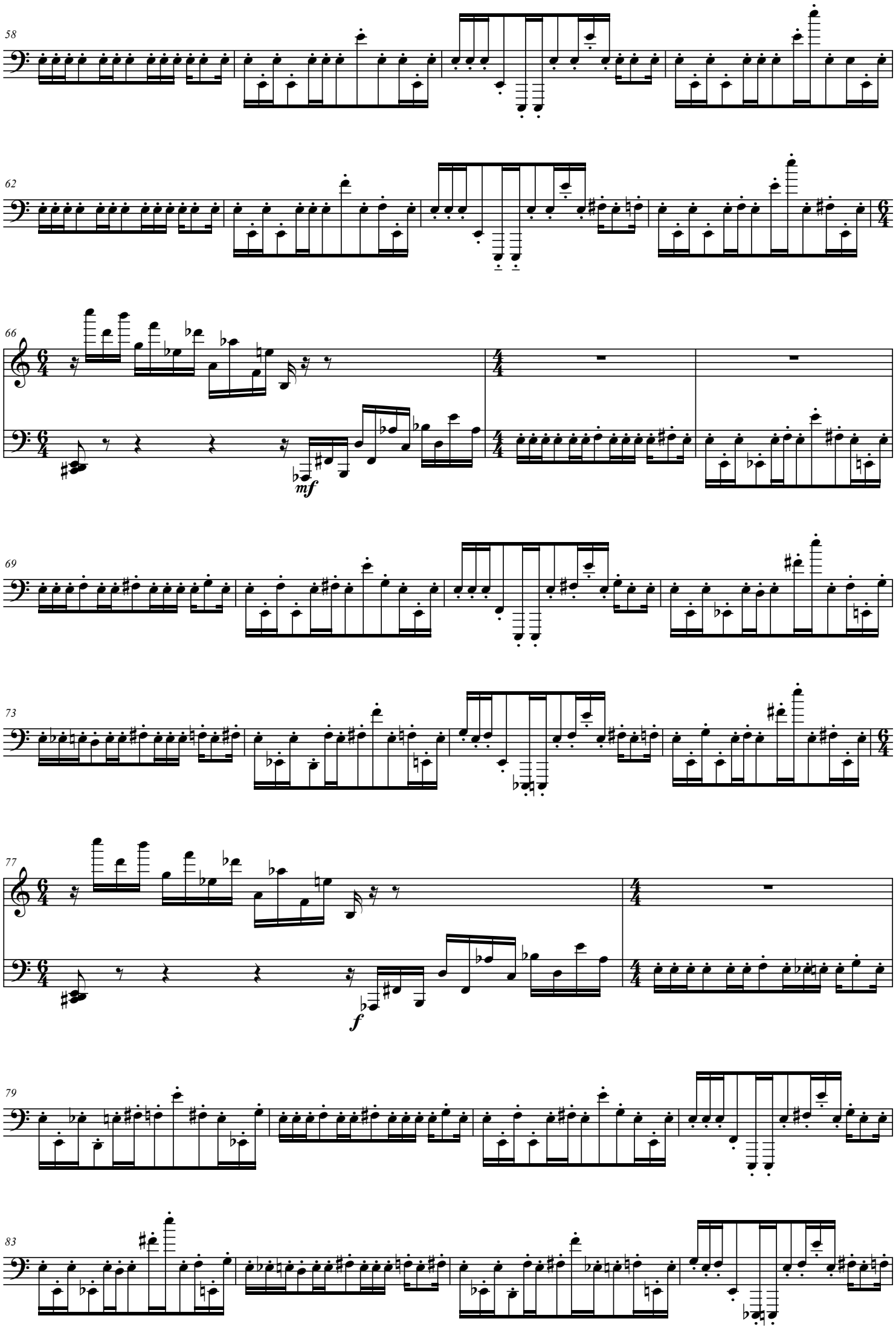
Partita ritardata

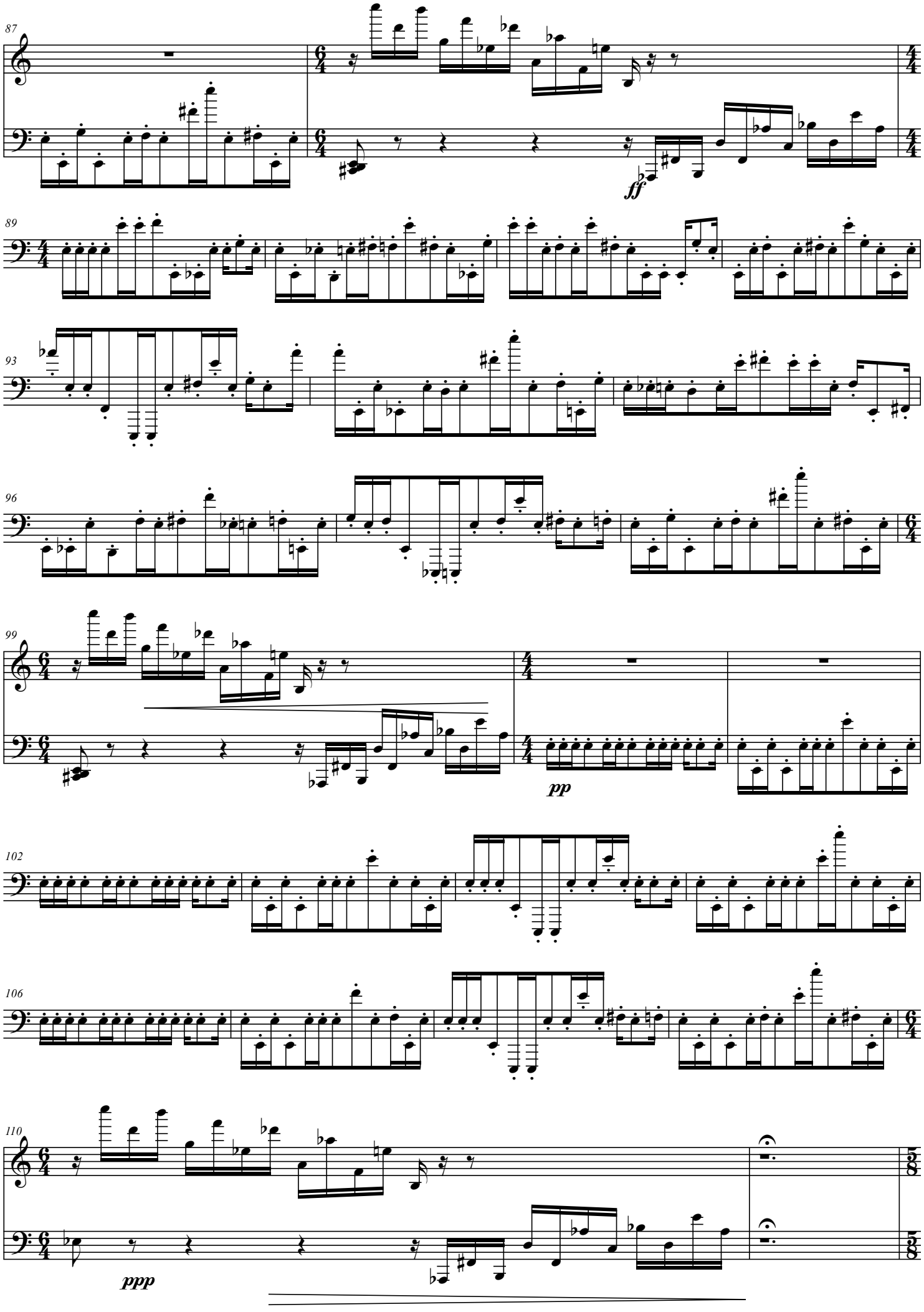
for piano & live electronics

Paul Pankert

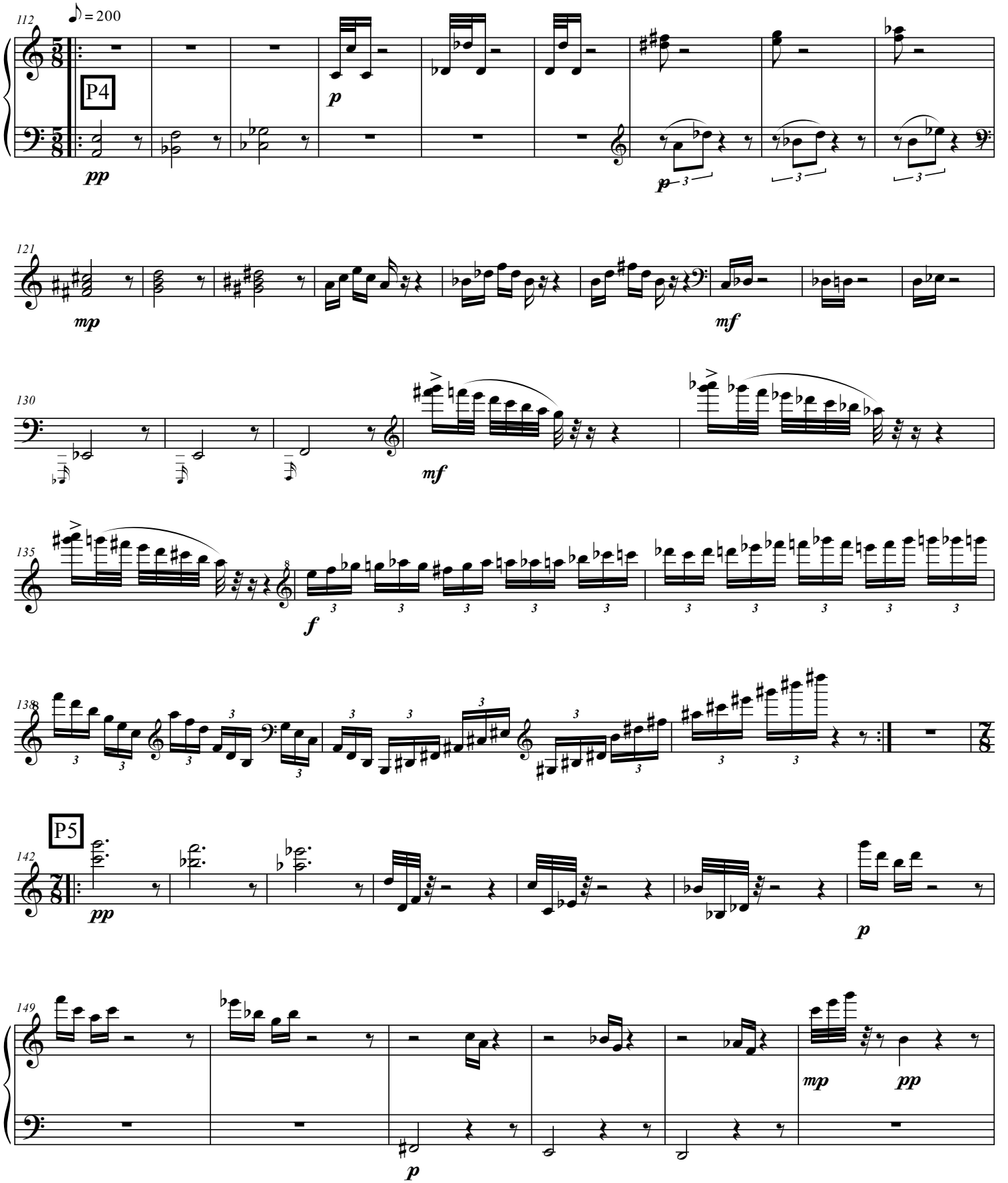
Preludio rimbalzante - Allemanda ipnotica - Corrente inciampante - Sarabanda quasi cromatica - Giga fuggenda

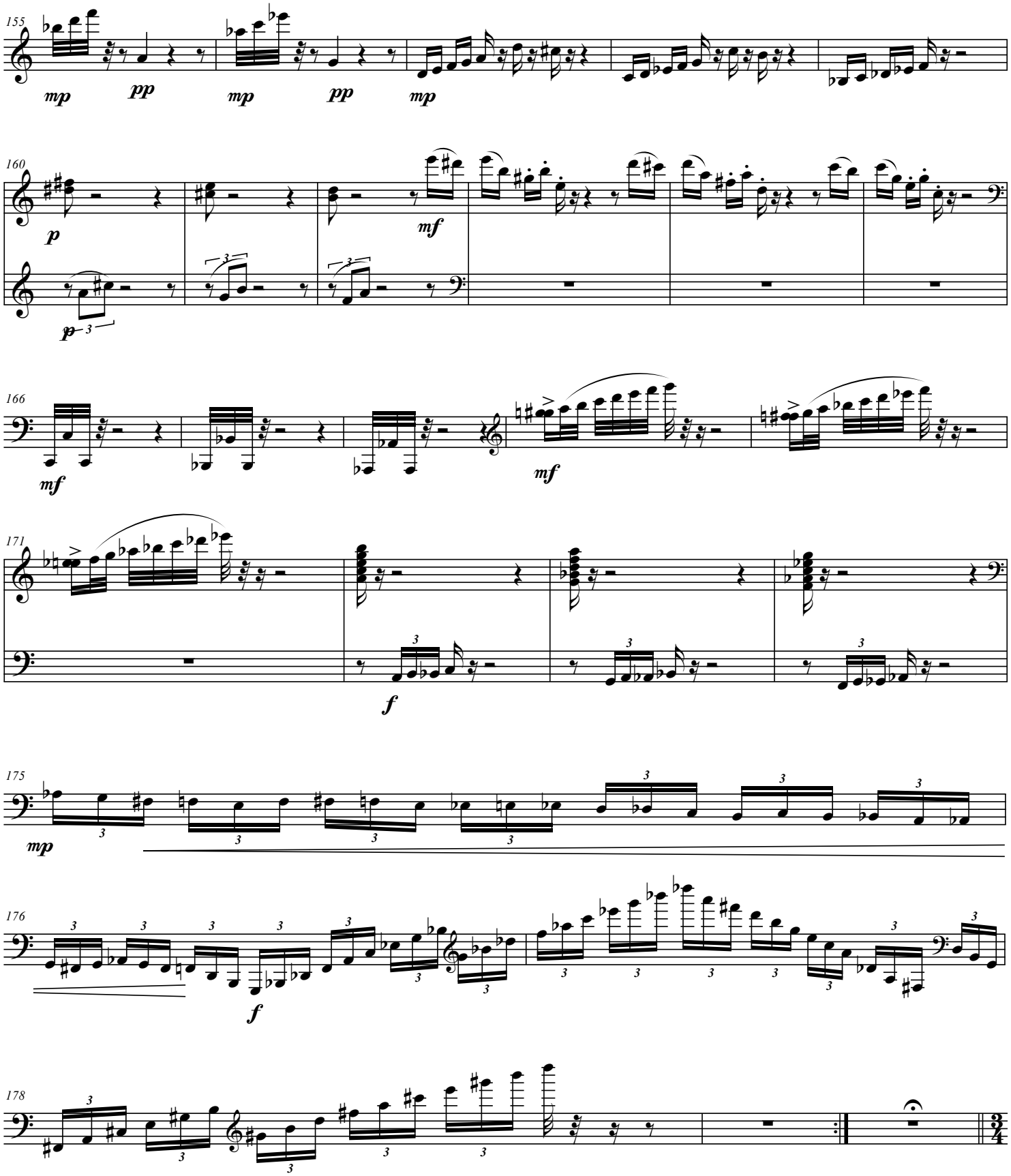



58
62
66
mf
69
73
77
f
79
83


87
ff
89
93
96
99
pp
102
106
110
ppp

Corrente




155
mp
pp
mp
pp
mp
160
p
mf
166
mf
mf
171
f
175
mp
176
f
178

P6

Sarabanda quasi cromatica

♩ = 55

181

P7

pp

poco rit.

p

a tempo

191

p

mp

mp

200

P8

208

mf

f

mf

215

P9

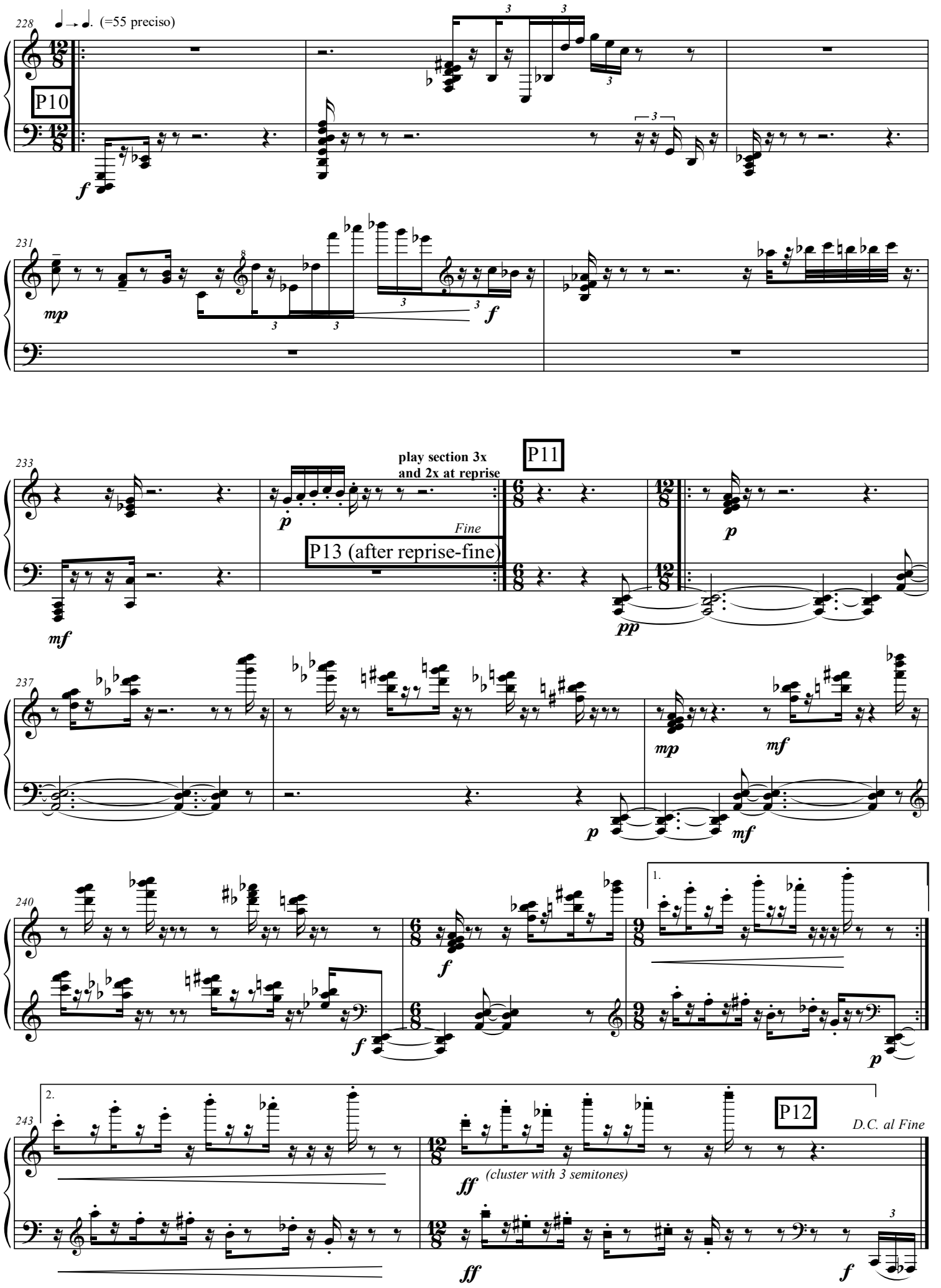
ff

pp

223

rit.

Giga fuggenda



Program note:

For a long time, in addition to contemporary music, Paul Pankert was also intensively involved with Baroque music, especially the Italian and German violin music of the late 17th and early 18th centuries. So, it's not surprising that the formal structures of that period are also reflected in his compositions.
The title *Partita ritardata* refers to the electronic delay effect that runs throughout the entire piece, and which is a crucial part of the composition.

Electronic effects:

This piece works exclusively with live electronics. A stereo microphone set should be placed close to the strings of the piano. The electronic effects are essentially based on delays. At the 13 pedal-points indicated in the score the next program-step will be launched. Passages from one effect to the next should allways be crossfaded (ca 3s).
Depending on the size of the concert hall, amplification of the direct sound of the piano may also be considered.

P1:
initialization (microphones on)

P2:
- Freeze sound (ca 3s after the ff cluster) This Sound is treated by reverb and a frequency-filter controlled by LFO (at 0.04 Hz)
- Delay with bouncing ball effect

P3:
- very slow fadeout of the frozen sound
- Delay of a semiquaver (150 ms) on the left channel (slightly transposed down, ca 20% of a semi-tone)
- Delay of a quaver (300 ms) on the right channel (slightly transposed down, ca 40% of a semi-tone)
- Delay of a dotted quaver (450 ms) on both channels (slightly transposed down, ca 60% of a semi-tone)

P4:
- Four delays of quavers (300 ms between each delay) so that there is one delay on each beat of the 5/8 measure.
  Each delay is transposed up by 20% of a semi-tone compared to the previous one.
  They are distributed on the stereo channels as follows: 1st beat: live-sound, 2nd beat: right, 3rd beat: left,
  4th beat: left, 5th beat: right

P5:
- Six delays of quavers (300 ms between each delay) so that there is one delay on each beat of the 7/8 measure.
  Each delay is transposed down by 28,5% of a semi-tone compared to the previous one.
  They are distributed on the stereo channels as follows: 1st beat: live-sound, 2nd beat: right, 3rd beat: left, 4th beat: left,
  5th beat: rightt, 6th beat: right, 7th beat: left

P6:
- Delay of a quaver (540 ms) on left and right with ca 55% feedback

P7:
- Delay of a quaver (540 ms) on left and right with ca 55% feedback slightly transposed down, ca 80% of a semi-tone

P8:
- Delay of a quaver-triplet (360 ms) on left and right with ca 55% feedback slightly transposed down, ca 80% of a semi-tone

P9=P7

P10:
- Delay of one beat (dotted quarter = 1090 ms) with ca 80% feedback slightly transposed down, ca 40% of a semi-tone

P11:
- Four delays without feedback (quintole during one quaver) on 72 ms, 144 ms, 216 ms and 268 ms. The 4 sounds can be slighly transposed within 2 semi-tones up and down.

P12=P10

P13
- slow fadeout

Electronics programmed in Ableton Live. For more infos please contact the composer mail@paulpankert.eu