

61

64

66

70

73

76

79

84

88

Corrente inciampante

89 $\text{♩} = 200$

Musical staff 89-96: Treble clef, 8/8 time signature. Starts with a boxed 'P4' and 'pp' dynamic. The music features eighth notes and quarter notes with various accidentals. A 'p' dynamic appears at measure 92. Trills are marked with '1' and '3'.

Musical staff 97-101: Treble clef, 8/8 time signature. Starts with a trill marked '1' and '3'. Dynamics include 'mf'. Features sixteenth-note runs with accents and 'gettato' markings. Ends with a trill.

Musical staff 102-109: Treble clef, 8/8 time signature. Starts with 'gettato' markings. Dynamics include 'mf'. Features sixteenth-note runs and trills.

Musical staff 110-113: Treble clef, 8/8 time signature. Features sixteenth-note runs with accents and trills. Ends with a trill marked '1' and '3' and a 'f' dynamic.

Musical staff 114-115: Treble clef, 2/4 time signature. Consists of a continuous sixteenth-note triplet pattern. Dynamics include 'f'.

Musical staff 116-119: Treble clef, 2/4 time signature. Starts with sixteenth-note runs marked '3', '4', '5', '3', '4', '5'. Includes 'gettato' markings and a boxed 'P5'. Dynamics include 'pp' and 'vibr. molto'.

Musical staff 120-126: Treble clef, 2/4 time signature. Starts with 'pizz.' and 'mp' dynamics. Features sixteenth-note runs. Includes 'arco' markings and 'mf' dynamic at the end.

Musical staff 127-134: Treble clef, 2/4 time signature. Features sixteenth-note runs with accents and trills.

131 *mp*

Musical staff 131-134: Treble clef, 3/4 time signature. Measures 131-132 feature a sixteenth-note triplet with a fermata. Measures 133-134 continue with eighth-note patterns. Dynamic marking *mp* is present.

135 *p* *mf*

Musical staff 135-138: Treble clef, 3/4 time signature. Measures 135-136 feature a sixteenth-note triplet. Measures 137-138 feature eighth-note patterns. Dynamic markings *p* and *mf* are present.

140 *f*

Musical staff 140-143: Treble clef, 3/4 time signature. Measures 140-141 feature sixteenth-note patterns. Measures 142-143 feature eighth-note patterns. Dynamic marking *f* is present.

145 *pizz. arco*

Musical staff 145-148: Treble clef, 3/4 time signature. Measures 145-147 feature sixteenth-note patterns with accents. Measure 148 features a sixteenth-note triplet. Dynamic marking *pizz. arco* is present.

149 *pizz. arco* *pizz. arco*

Musical staff 149-152: Treble clef, 3/4 time signature. Measures 149-150 feature sixteenth-note triplets. Measures 151-152 feature eighth-note patterns with a *V* marking. Dynamic marking *pizz. arco* is present.

153

Musical staff 153-154: Treble clef, 3/4 time signature. Measures 153-154 feature sixteenth-note patterns with fingerings 1-4 and 5-3. Dynamic marking *f* is present.

155 *gettato*

Musical staff 155-156: Treble clef, 3/4 time signature. Measures 155-156 feature sixteenth-note patterns with fingerings 2-3 and 4-3. Measure 156 ends with a fermata. Dynamic marking *gettato* is present.

Sarabanda quasi cromatica

♩ = 56

5

157 **P6**

p staccato secco al talone
(with noise)

164 **P7** vibr.

mp

171 **P8** vibr.

mf

178 **P9** get. molto staccato pizz. arco

f

185 **P10** *p*

p

192 vibr. *pizz.* (short) *molto rit.*

pizz. (short)
molto rit.

Giga fuggenda

6 198 arco (=56 preciso) pizz. arco

P11

201

mp *mf*

204 play section 3x and 2x at reprise **P12** pont extr. ord get. molto staccato

p *mp*

P14 (after reprise-fine)

208 ord get. molto staccato pont extr.

mf

210 ord 1.

f

212 2. **P13** D.C. al Fine 3

ff *f*

P13

D.C. al Fine 3

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 microphone should be placed on the violin.

The electronic effects are essentially based on delays. At the 14 pedal-points indicated in the score the next program-step will be launched. Passages from one effect to the next should always be crossfaded.

Depending on the size of the concert hall, amplification of the direct sound of the violin 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: right, 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 75% feedback slightly transposed down, ca 80% of a semi-tone

P9:

- Delay of a semiquaver (270 ms) on left and right with ca 85% feedback slightly transposed down, ca 80% of a semi-tone

P10=P7

P11:

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

P12:

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

P13=P11

P14

- slow fadeout

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