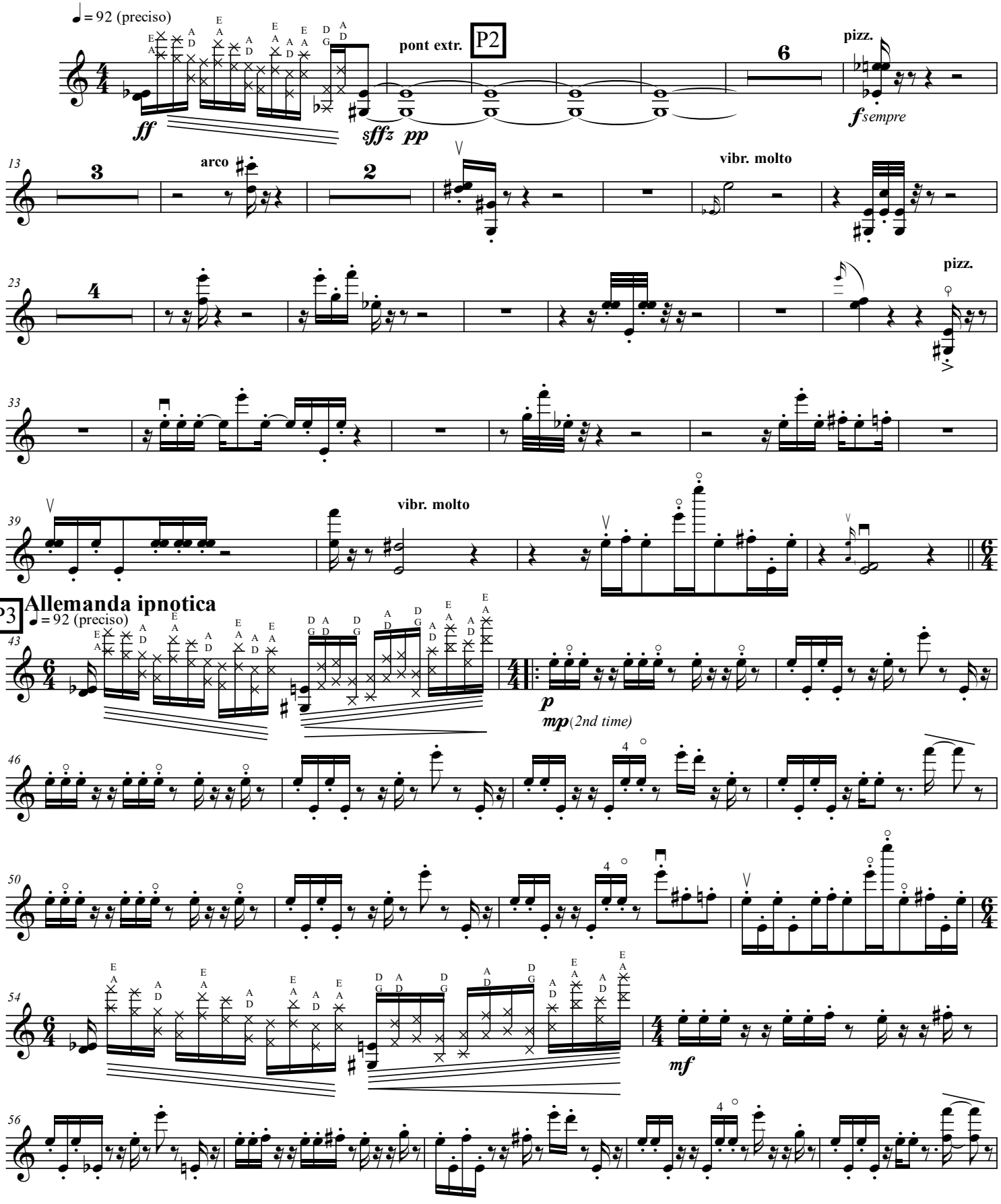
(October 2022)

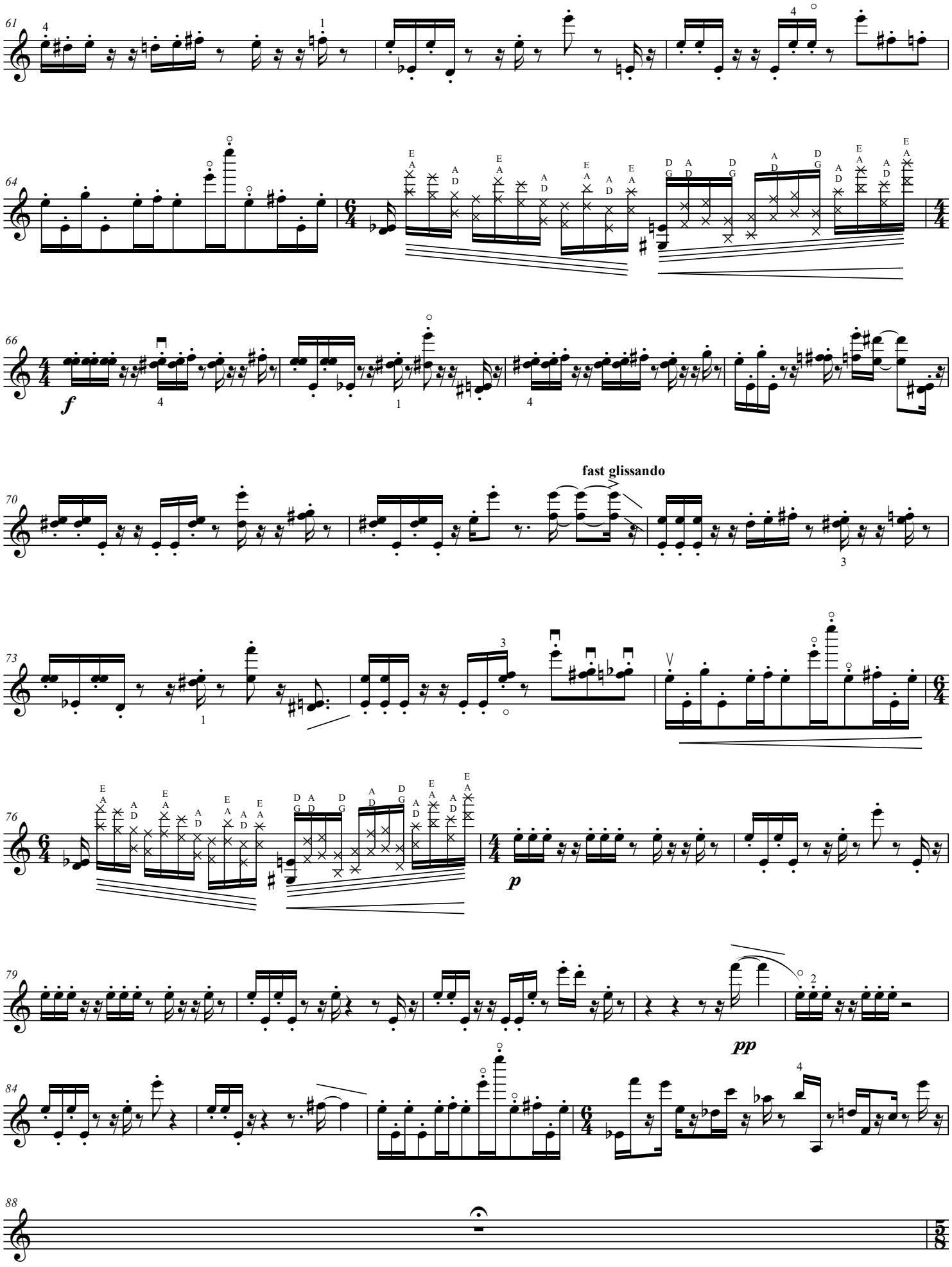
Partita ritardata

for violin & live electronics

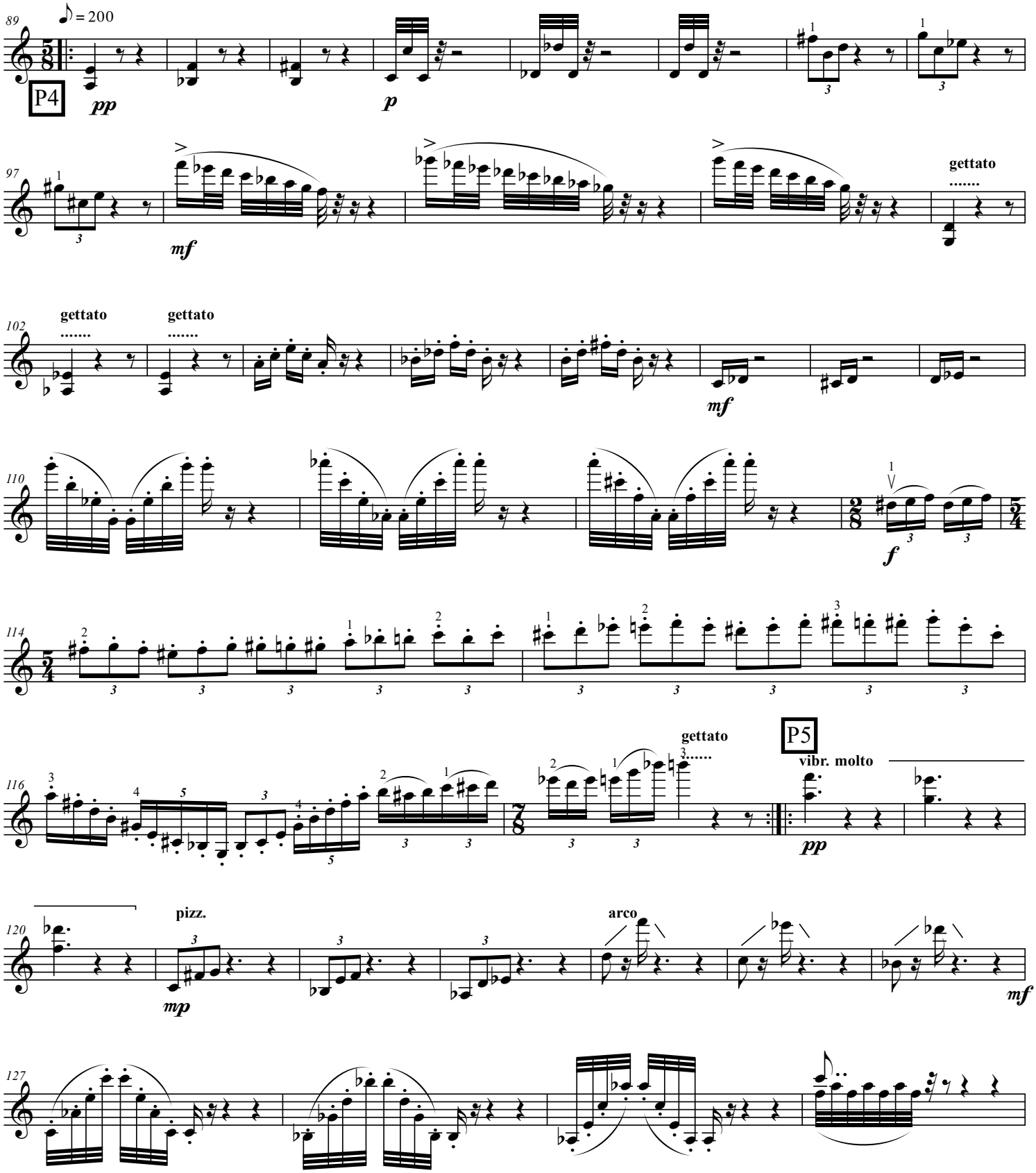
Paul Pankert

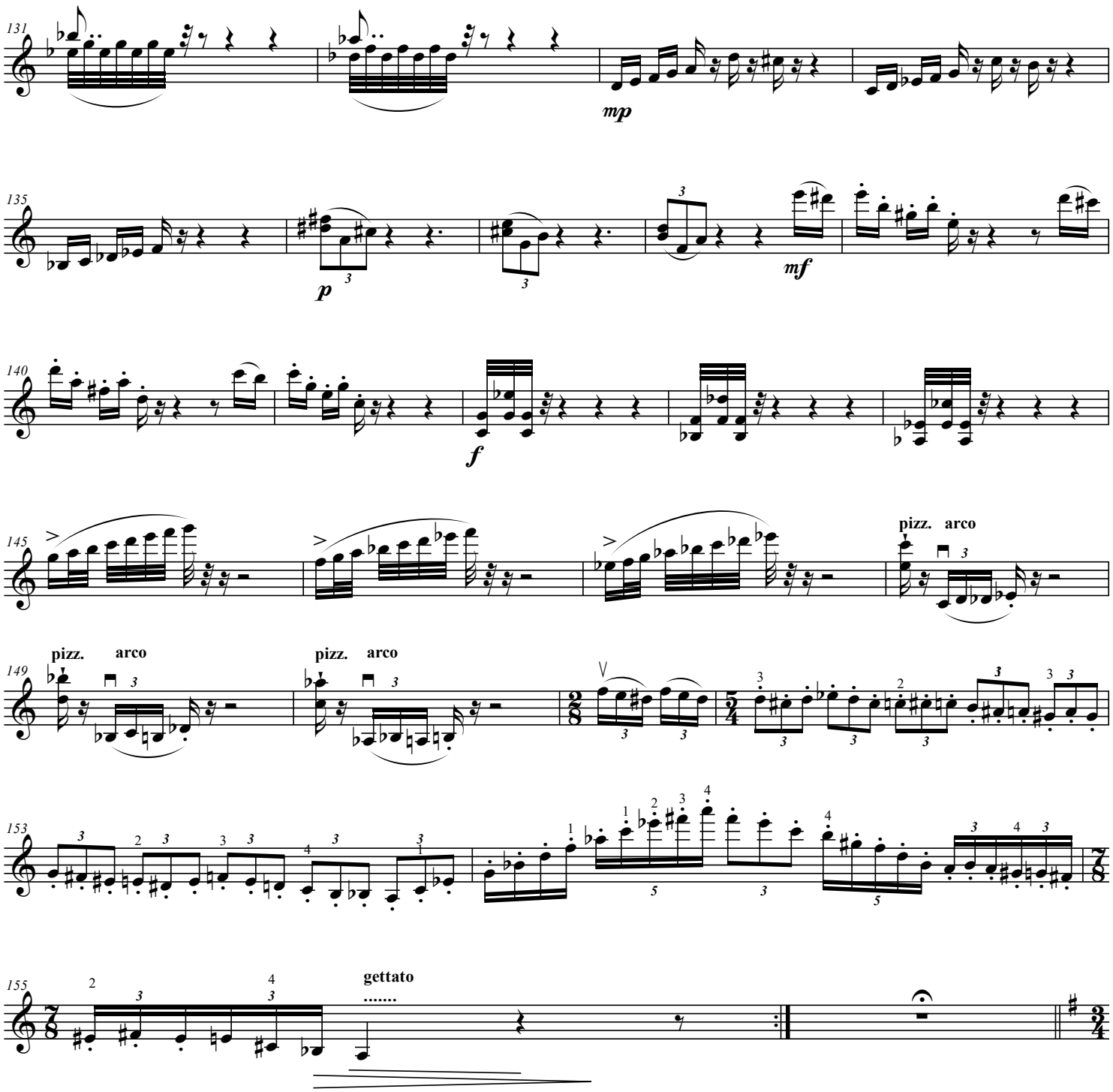
Preludio rimbalzante - Allemanda ipnotica - Corrente inciampante - Sarabanda quasi cromatica - Giga fuggenda



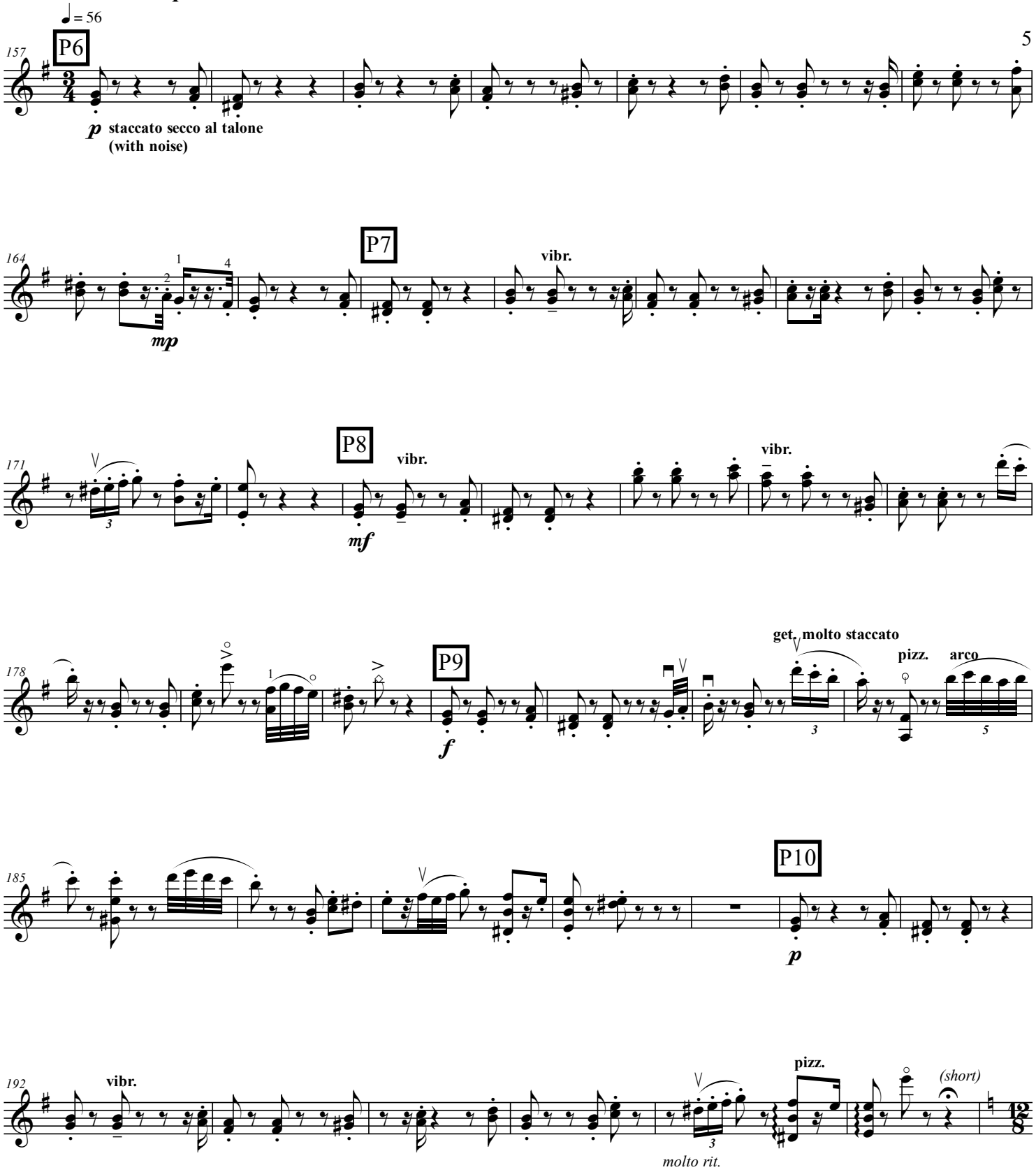

61
64
66
f
70
fast glissando
73
76
p
79
pp
84
88

Corrente inciampante

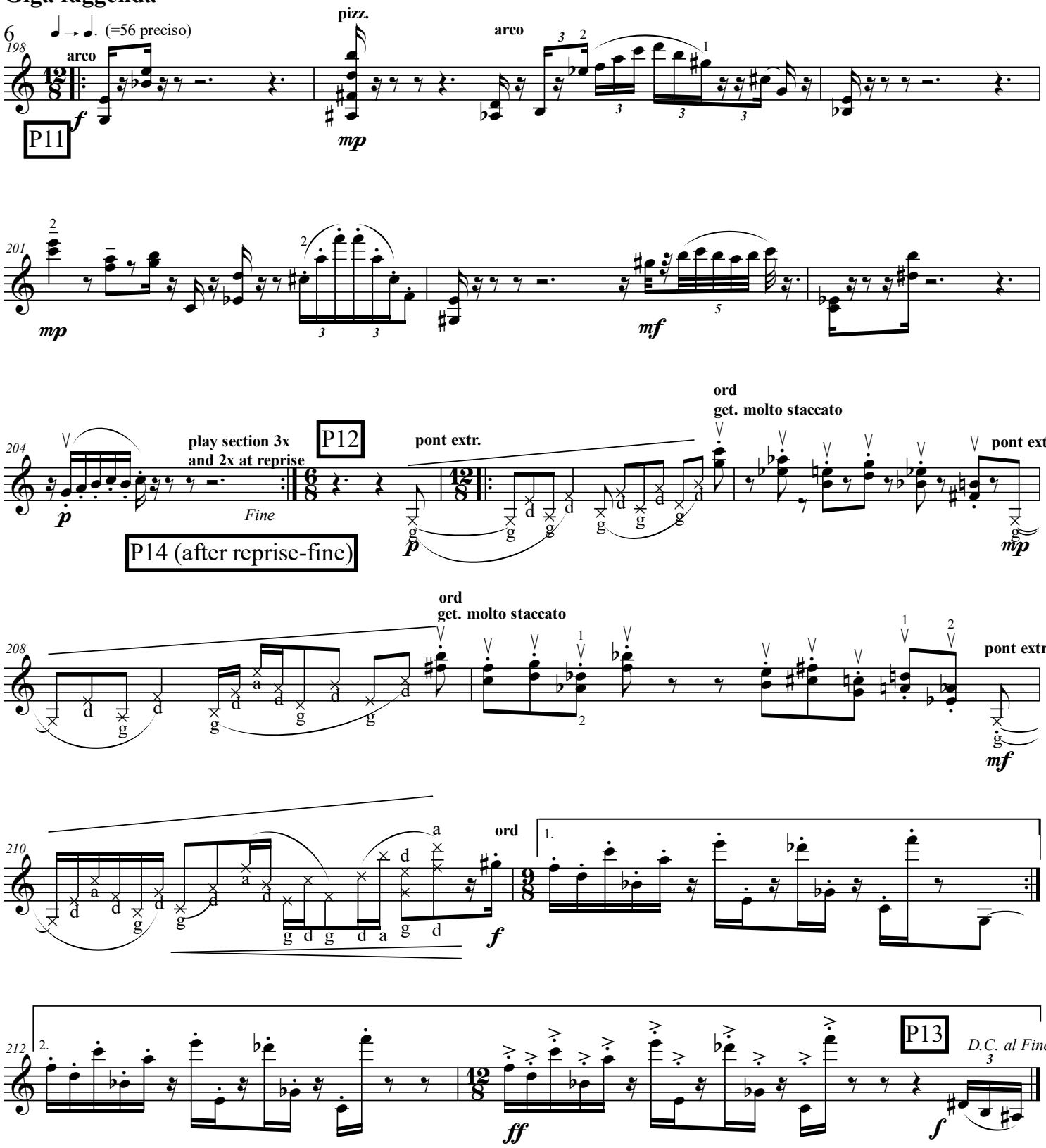



131
mp
135
p
mf
140
f
145
pizz.
arco
149
pizz.
arco
pizz.
arco
153
155
gettato

Sarabanda quasi cromatica



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 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 allways 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: 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 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 slighly 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