

# The Panther

Violin, Bassoon and Cassette Player

*For William Overcash and Benjamin Roidl-Ward*

-

-

2016

Duration: 8'

Peter Kramer



## PROGRAM NOTE

---

*The Panther* was composed during the Summer and Fall of 2016 for my good friends William Overcash and Benjamin Roidl-Ward.

The Panther

Rainer Maria Rilke (trans. Diana Toman)

His gaze, from pacing back and forth  
Behind the bars, has grown so tired  
That it contains nothing anymore.  
He feels as if there were a thousand bars  
And behind the thousand bars, no world.

The soft tread of supply powerful steps,  
Which goes around with the very smallest circle,  
Is like a dance of force around a center  
In which stands numbed a potent will.

Only sometimes, the eye's lid  
Soundlessly opens Then an image enters,  
Moves through the limbs' taut silence  
And in the heart, it ceases to be.

## SETUP

---

The violin and bassoon should be sitting facing one another, slightly turned toward the audience. The cassette player should be positioned in-between the performers on a small table or stand. Both performers should be able to operate the cassette player from where they are sitting.

## NOTE ON PERFORMANCE

---

*The Panther* is organized into four movements, each of which involve a high degree of repetition, the affect from movements 1-4 should involve a sense of distancing the overall sound world of the piece from the audience/performance space, like an image retreating from the foreground.

### Movement 1 (mm.1-41) [2'-2'30"]

Step 1: Before both players begin the **violinist** turns on the cassette player to “record”

Step 2: Play mm.1-41 as written, this will be recorded by the cassette player.

Step 3: After the fermata is observed in m.41 the **bassoonist** turns the cassette player on “pause”

### Movement 2 (mm.1-29) [1'30"-2']

Step 1: Both players should mute their instruments (violin practice mute) and (cloth in the bell of the bassoon)

Step 2: Play mm.1-29 as written, cut off abruptly before the 1/8 bar!

### Movement 3 (see page 12-13) [3'-3'30"]

Step 1: Both players remove mutes.

Step 2: Without “un-pausing” the cassette player, the **violinist** holds down the “rewind” button, this will cause the recorded version of Movement 1 to play back in reverse and should take around a minute to rewind.

Step 3: Once fully rewound, the **bassoonist** releases the “pause” button allowing the recorded version of Movement 1 to playback. See page 12, the performers should remain in a playing position until m.29 where they are directed to play along with the recording.

Step 4: After the fermata is observed in m.41 the **violinist** turns the cassette player to “pause”

Movement 4 (see page 14-15) [1’-1’30”]

Step 1: The violinist plays page 14-15 alone (con sord.)

Step 2: After the fermata is observed in m.12 the **bassoonist** holds down the “rewind” button, this will cause the recorded version of Movement 1 to play back in reverse and should take around a minute to rewind.

Step 3: Once fully rewound, the **violinist** presses the “stop” button, which should create a loud “CLICK!”

Approximate Performance Time: [8-9’]



**Movement 1** ♩=55\_65 (*sempre*): mm.1-41 as written

**Movement 2:** mm.1-29 vln (practice mute), bsn (muted w/ cloth in bell)

**Movement 3:** see page 12 (vln/bsn *senza sord*)

**Movement 4:** see page 14 (violin solo)

# The Panther

*for William Overcash and Benjamin Roidl-Ward*

Peter Kramer (b.1989)

The image shows a musical score for Violin and Bassoon. The Violin part is in 3/4 time, starting with a dynamic of *pp*. It features a series of sixteenth-note patterns on the F4 string, with various fingerings (IV, III, IV) and glissandos. Dynamics range from *pp* to *fp*. The Bassoon part is in 3/4 time, starting with a dynamic of *fp*. It features a series of sixteenth-note patterns, with various fingerings (1, 2, 3) and vibrato. Dynamics range from *fp* to *p*. The score includes various performance instructions such as *mf sub.*, *pp*, *mp*, *fp*, *tr*, *mute!*, and *p*. There are also notes about fingerings, vibrato, and trills.

Note to vln: all grace notes are open strings, and should be performed s.p. the rest of the material should be performed in an ordinary position unless noted otherwise.

\* find three different fingerings for F4, they should all be different in color and timbre but not necessarily in temperament.

\*\* gliss/port. on string IV, attempt to add gliss/port. between notes throughout the piece wherever possible.

\*\*\* create a wide and wild vibrato fluctuating between a quarter tone sharp/flat.

\*\*\*\* unlike regular crescendi which gradually move from one dynamic to another, swell dynamics should have a sense of rushing towards the end of the crescendo.

\*\*\*\*\* trill randomly between the three timbre fingerings on F4.

(the dashed slurs connect a melody that is interrupted by the repeated F drone)

3

Vln.

III I  
II gliss. 5 III III IV III IV III IV III IV III IV III IV III IV III IV

(pp) mf (pp) p (pp) fp (pp) mp (pp)

Bsn.

② 5 ① 5 tr ○○○○ 5 ② ①

pp — fp — pp — ff — fp — mp sub.

Unsung text: ["His gaze, from pacing back and forth..."]

5

Vln.

III III IV III III IV III III 5 IV III II  
III gliss. III III IV III IV III IV III

mf (pp) sfz (pp) mp (pp) fp (pp) p (pp)

Bsn.

tr ○○○○ ③ 5 ② 5 ① ③ ①

p — fp — mp — p — fp — pp — fp — pp



["...behind the bars, has grown so tired..."]

Vln.

7

IV III IV III 5 IV III IV III IV III IV

*mf* (*pp*) *p* (*pp*) *fp* (*pp*) *mf*

Bsn.

5 ② 5 ③

*pp* *fp*

TACET

Vln.

9

III IV 5 IV III III IV IV III IV 5

*pp* *mp* (stable unfluctuating dynamic) (tip) m.s.p III (echo) (nearly toneless)

Bsn.

["...that it contains nothing anymore."]

11

Vln. *(echo)*

Bsn.

ord. 5

IV III IV III IV IV gliss. III

*sfz* *pp* *mf*

*tr* ① ③ ② ① ③

*fp* *pp* *mp*

["He feels as if there were a thousand bars..."]

13

Vln.

Bsn.

(detached, not too short)

III IV II III gliss. IV III IV III IV 5 5 7 7 III IV III

*(pp)* *fp* *(pp)* *mf* *fp* *mf* *pp* *(pp)* *mp*

① ② ③ ② ① ③ ② ① ③ ② ① ③

*pp* *fp* *pp* *mp* *pp* *mp* *fp*

15

Vln. *pp* *mf* *pp* *mp*  $\oplus$  *(pp)* *fp* *(pp)* *mf* *pp*

Bsn. *fp* *mf* *pp* *fp* *pp* *mp*  $\oplus$  *fp*

IV III I  
II gliss. II IV gliss. III  
5 III III (ricochet) 5  
III IV III 5 III IV III IV III 7 III IV 7

tr... ① ② ① ③ 5 ② 5 ① 7 7

["...and behind the bars, no world."]

17

Vln. *(pp)* (tip) m.s.p  
5  
*(echo)*  
(nearly toneless)

Bsn. (like a low murmur)  
*(echo)*

IV III IV III IV III IV 5 IV

["The soft treat of supply powerful steps..."]

19

Vln.

ord.

IV III IV III IV III III 5 IV III II III gliss. III IV III 5 7

*sfz* *pp* *mf* *(pp)* *fp* *(pp)* *fp* *pp*

Bsn.

③ ① 5 *tr* 7 7

*fp* *pp* *p* *pp* *f* *pp* *mp* *fp sub.*

(detached, not too short)

21

Vln.

IV III I II 5 III IV IV 5 III IV III IV III (bow freely)

*(pp)* *mp* *(pp)* *(echo)* (as if suddenly stuck on this note)

Bsn.

7 7

*mf* *pp* *sfz*

23

Vln. (echo) *sfz* *pp* *pp*

Bsn. *fp* *pp* *tr* ○○○○

III IV gliss. IV III IV III IV III

② ③ 5 ①

["...which goes around with the very smallest circle..."]

25

Vln. *pp* (echo) *sfz* (pp)

Bsn. *ff* *pp* *mf* *fp* *pp*

IV III IV s.p. (tip) 9 5 ord. III IV gliss. IV III

③ ① 5 ②

(like a sudden interruption, very small movements at the tip of the bow, mechanical)

27

Vln. *(pp)* < *mf*  $\oplus$  s.p. (tip) *(echo)* ..... *(simile)* *sfz* *pp* ..... ..silence!

Bsn. *ff* > *pp* *fp* > *pp* > *ff*  $\oplus$  ..silence!

(the dashed slurs connect material that is interrupted by rests)

III IV 5 7 9 ord. IV III IV 5

2/4

29

Vln. *(pp)* *(echo)* ..... *ff* *mp* *pp* > *sfz* *fp* ..... ..silence!

Bsn. *fp* > *pp* < *p*  $\oplus$  *ff* *fp* > *pp* > *mp*  $\oplus$  *p* > *pp*

III IV III s.p. (tip) ord. 1/8 3/4 7 5

2/4 1/8 3/4

32

IV III IV IV gliss. III IV

Vln. *(pp)* *mf* *(pp)* *fp* *(pp)* *sfz* *(echo)* *(pp)*

Bsn. *(echo)* *pp* *fp* *sfz* *(echo)*

s.p. (tip) ord. III IV III IV

34

Vln. *(pp)* *sfz* *(pp)* *mp* *(pp)* *p*

Bsn. *(echo)* *pp* *fp* *(echo)*

② ③ ①

IV III IV gliss. III IV III IV III IV gliss.

36

Vln. *fp* *s.p. (tip)* *(echo)* *ord.* *sfz* *pp*

Bsn. *(echo)* *tr* *fp* *mp* *p* *pp*

[ "...is like a dance of force around a center..." ]

38

Vln. *pp* *mp* *(echo)* *ord.* *sfz (sempre, aggressive!)*

Bsn. *(pp)* *fp* *sfz* *pp* *(randomly)*



40

Vln.

(sfz)

[Duration: 2'-2'30"]

*mp* *ppp*

(from m.40 gradually add extra timbre fingerings that further destabilize the note F4)

Bsn.

(*pp*)

(freely)

5 5

*pp* *ppp*

12 (Movement 3)

(play with recording)

1 **3/4** ["...In which stands numbered a potent will."]  
 (senza sord, in playing position) **28**

Vln. **TACET**

Bsn. (senza sord, in playing position) **28** **TACET**

III IV III s.p. (tip) **9** **1/8**

(pp) (echo)

① 5 tr ○○○○

*fp* > *pp* < *p* ◊

(play with recording)

["Only sometimes, the eye's lid soundlessly opens..."]

ord. (bow freely, senza vib.)

30 **1/8** **3/4**

Vln. *sfz* *p* *pppp* (cut off together)

(descreasc. with bassoon breath)

(senza vib.)

Bsn. *sfz* *p* *pppp* (cut off together)

(for as long as possible, in one breath)

["...then an image enters, moves through the limbs' taut silence..."]

38

(recorded violin part)

Vln.

*sfz* (sempre)

"*sfz*" (strict hoquet with recorded violin! try to match the recorded violin dynamic)

Bsn.

*pp* (freely, very quiet)

40

Vln.

*(sfz)*

*mp* *ppp*

"*sfz*"

Bsn.

*(pp)*

(Movement 4)

(rubber mute)

1

IV III IV IV gliss. III III IV III IV III gliss. IV III IV III IV III IV III IV III IV III IV

*pp* (freely) *mf* sub. (*pp*) *mp* (*pp*) *fp* (*pp*)

TACET

3

III I II gliss. 5 III IV gliss. III III IV III IV III IV III IV III IV III IV

(*pp*) *mf* (*pp*) *p* (*pp*) *fp* (*pp*) *mp* (*pp*)

5

III III IV III III IV III IV III 5 IV III III gliss. III IV gliss. III III IV III IV III

*mf* (*pp*) *sfz* (*pp*) *mp* (*pp*) *fp* (*pp*) *p* (*pp*)

Vln. 7

*mf* (*pp*) *p* (*pp*) *fp* (*pp*) *mf*  $\phi$

Vln. 9

*pp* *mp*\_ (stable unfluctuating dynamic)  $\phi$  (tip) m.s.p  
(echo) (nearly toneless)

["...and in the heart, it ceases to be."]

Vln. 11

(*echo*) ...cut off abruptly