

Peter Knell

(012) – (01234)

*for clarinet (doubling bass clarinet),
violin, viola, cello, and piano*

Duration: ca. 11 minutes

Peter Knell

www.peterknell.com

Biography

Peter Knell (b. 1970) has received awards in numerous national and international competitions, including First Prizes in the Winnipeg Symphony Orchestra's 10th New Music Festival International Composers Competition, the Indiana State University Contemporary Music Festival/Louisville Orchestra Competition, and the Omaha Symphony Guild International New Music Competition, and Second Prizes in the Fourth International Witold Lutoslawski Composers Competition, the First International Composers' Competition "*In Memoriam Zoltán Kodály*", and the Cincinnati Symphony Orchestra's Young Composers Competition. He has also received a Fulbright Fellowship, a BMI Student Composer Award, two ASCAP Foundation Morton Gould Young Composers Awards, grants from the Paloheimo Foundation and Meet the Composer, and commissions from the Fromm Music Foundation, Ying Quartet, Winnipeg Symphony Orchestra, Barlow Endowment for Music Composition, Pacific Serenades, Oakland East Bay Symphony, Renee B. Fisher Foundation, and Dale Warland Singers, among others.

His music has been performed at the Aspen, Bowdoin, Chautauqua, June in Buffalo, Norfolk, Oregon Bach, Ernest Bloch, New Music North and MATA festivals, by ensembles such as the Hungarian Radio Orchestra, Louisville Orchestra, Kremlin Chamber Orchestra, Filharmonia de Stat "Transilvania", Winnipeg, Omaha, Richmond, Memphis, and Oakland East Bay Symphony Orchestras, the Onyx String Quartet, Verdi Quartett, Southwest Chamber Music, Volti Chamber Chorus, counter(induction), Continuum Ensemble (UK), Left Coast Chamber Ensemble, ModernWorks, ensembleGreen, and Ensemble Musicattuale (Italy), and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. It has been broadcast nationally in Russia, Canada and Hungary, statewide on Nebraska Public Radio, and on stations in Charlottesville [VA], Richmond, Austin, Omaha, Los Angeles, San Francisco, Oakland, San Diego, and Helsinki. His *Seven Last Words*, based on paintings of Rolf Stein, is available in a book/CD format from Valve-Hearts, Cologne. A compact disc featuring his orchestral work, "...the weakening eye of day" in a live performance by the Budapest Symphony Orchestra, is available on the Artisjus label, and a compact disc featuring German pianist Susanne Kessel performing to of his *Four Snapshots* was released by OehmsClassics in February 2006.

Mr. Knell holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA), and he was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. His principal composition teachers have included Dan Welcher, Donald Grantham, and David Diamond. He is currently a freelance composer based in Los Angeles, and he served as Composer-in-Residence for the American Music Festival in Cluj, Romania, in November 2004.

Program note

In the summer of 1996, I visited the Musee Rodin in Paris. I was struck by the contrast between the idyllic garden and the misshapen, deformed sculptures strewn about. It struck me as an intriguing idea for a piece, though one that lay dormant until perhaps emerging in this piece. (012) – (01234) brings together diverse elements of my musical language – austere, sparse textures; timbral exploration; stasis; dense, resonant harmonies; evocations of American popular music – and attempts to map them onto a new (for me) ensemble.

C SCORE

(012) - (01234)

Peter Knell (b. 1970)

Freely ($\text{♩} = \text{c. 40}$) Begin the multiphonic with the single note and allow the sonority to "blossom". The rhythmic notation is approximate.

Bb Clarinet

Violin

Viola

Cello

Freely ($\text{♩} = \text{c. 40}$)

Piano

This notation indicates harmonics on the piano. The left hand should press the string indicated by the regular notehead. The resulting pitch is indicated as a small notehead. It is suggested that the performer mark the string with tape or chalk.

B

13

13

simile

n

sffz

ord.

n

sffz

ord. *sul pont.*

n

sffz

ord.

n

ord.

n

ord.

n

B

13

pp

ord.

pp

ord.

pp

ord.

pp

Reed.

17

p

sul pont.

simile

sffz

sul pont.

simile

sffz

sul pont.

simile

f

n

f

p

f

n

f

p

f

p

f

p

mf

f

simile

f

p

f

p

f

p

pp

R

E

ord.

pp

Reed.

17

mf

pp

Reed.

Reed.

[C] Obsessive, increasingly intense ($\text{♩} = \text{c. } 160$)
(sempre agitando e poco a poco cresc.)

21

ord.
 \flat
 n fp
ord.
 \flat
 n fp
ord.
 \sharp
 n fp
ord.
 \sharp
 n fp

[C] Obsessive, increasingly intense ($\text{♩} = \text{c. } 160$)
(sempre agitando e poco a poco cresc.)

21

mf f p

D

27

$>$ mp f $>$ mp f

D

27

35

simile

35

42

E

42

49

49

49

F

56

56

F

56

56

64

Music score for page 64, featuring four staves of music. The time signature changes frequently across the staves. Dynamic markings include '>' and '<' symbols.

64

Continuation of the musical score from page 64, maintaining the four-staff layout and frequent time signature changes.

G

71

Music score for page 71, staff 1. Includes a dynamic marking 'G' in a box above the first staff.

G

71

Continuation of the musical score from page 71, staff 2.

79

Musical score page 79 featuring four staves of music. The first staff uses a treble clef and has a measure consisting of two eighth notes followed by a fermata. The second staff uses a treble clef and has a measure consisting of two eighth notes followed by a fermata. The third staff uses a bass clef and has a measure consisting of two eighth notes followed by a fermata. The fourth staff uses a bass clef and has a measure consisting of two eighth notes followed by a fermata.

79

Musical score page 79 continuation featuring four staves of music. The first staff uses a treble clef and has a measure consisting of two eighth notes followed by a fermata. The second staff uses a treble clef and has a measure consisting of two eighth notes followed by a fermata. The third staff uses a bass clef and has a measure consisting of two eighth notes followed by a fermata. The fourth staff uses a bass clef and has a measure consisting of two eighth notes followed by a fermata.

H

86

Musical score page 86 featuring four staves of music. The first staff uses a treble clef and has a measure consisting of two eighth notes followed by a fermata. The second staff uses a treble clef and has a measure consisting of two eighth notes followed by a fermata. The third staff uses a bass clef and has a measure consisting of two eighth notes followed by a fermata. The fourth staff uses a bass clef and has a measure consisting of two eighth notes followed by a fermata.

H

86

Musical score page 86 continuation featuring four staves of music. The first staff uses a treble clef and has a measure consisting of two eighth notes followed by a fermata. The second staff uses a treble clef and has a measure consisting of two eighth notes followed by a fermata. The third staff uses a bass clef and has a measure consisting of two eighth notes followed by a fermata. The fourth staff uses a bass clef and has a measure consisting of two eighth notes followed by a fermata.

rit. - -----

92

This musical score page features five staves. The top two staves are for strings, with the second staff containing both treble and bass clefs. The bottom three staves are for piano, with the bass staff in bass clef and the other two in treble clef. Measure 92 begins with a dynamic of *fp*. Measures 92 and 93 consist of six measures each. Measure 92 has measure numbers above the first and third measures. Measures 93 and 94 have measure numbers above the first, third, and fifth measures. Measure 93 includes a dynamic of *ff* for the strings and piano in the last measure. Measure 94 ends with a dynamic of *ff*. The score concludes with a large grey diagonal watermark reading "SAMPLE" diagonally across the page.

rit. - -----

92

a tempo

98

This section of the score contains three staves for piano. The first two staves are in common time (indicated by a '4'), while the third staff uses a bass clef with a '2' over it, indicating a '4' time signature. The dynamics for these measures are all indicated as '8' (diminution).

a tempo

98

This section of the score contains three staves for piano. The first two staves are in common time (indicated by a '4'), while the third staff uses a bass clef with a '2' over it, indicating a '4' time signature. The dynamics for these measures are all indicated as '8' (diminution). The piano part includes eighth-note patterns and a sustained note in the bass clef staff.

103

103

ff

J

106

J

106

ff

ffz

ffz

ffz

ff

ff

ff

J

106

ff

ff

ff

108

n

n

n

n

ff

sffz

ff

sffz

ff

8vb

K

110

pp

pp

pp

pp

8va
bell-like

pp

Led.

The chords in the violin and viola should be executed by pressing down the middle string and lightly touching the outer strings. This will create a point where the three strings are even and can be bowed simultaneously. These chords may be attacked with two notes, adding the third later.

rit. $\downarrow \downarrow$ **Dreamlike** ($\text{♩} = \text{c. } 60$)

112

ff
ff rit.
ff
pp
pp
bell-like

112
 8^{va}
 ff
 8^{vb}

rit. $\downarrow \downarrow$ **Dreamlike** ($\text{♩} = \text{c. } 60$)

115

3
3
3
pp
pp

(8^{va})

115

118

pp

pp

pp

pp

pp

8va

118

l.v.

121

pp

ppp

ppp

poco

f espr.

ppp

poco

f espr.

(8va)

121

l.v.

l.v.

124

poco rit.

mf

ff

f espr.

This page contains four staves of musical notation. The first staff is treble clef, the second is alto clef, the third is bass clef, and the fourth is bass clef. Measure 124 begins with a rest followed by a sixteenth-note pattern. Measure 125 starts with a eighth-note pattern. Measure 126 begins with a quarter note. Measure 127 starts with a eighth-note pattern. The score includes dynamic markings such as *mf*, *ff*, and *f espr.*, and performance instructions like "poco rit." and measure numbers.

poco rit.

124

This page contains four staves of musical notation. The first staff is treble clef, the second is alto clef, the third is bass clef, and the fourth is bass clef. Measures 124 through 127 are shown, each consisting of a single rest. The score includes dynamic markings such as *mf*, *ff*, and *f espr.*, and performance instructions like "poco rit." and measure numbers.

127 *a tempo*

ff

a tempo

ff

127

f

This page contains four staves of musical notation. The first staff is treble clef, the second is alto clef, the third is bass clef, and the fourth is bass clef. Measure 127 begins with a eighth-note pattern. Measure 128 starts with a eighth-note pattern. Measure 129 begins with a eighth-note pattern. Measure 130 starts with a eighth-note pattern. The score includes dynamic markings such as *ff* and *f*, and performance instructions like "*a tempo*" and measure numbers.

129

129

M

131

rit. *a tempo* use various alternate fingerings in the indicated rhythms (vary timbre more than pitch)

M

131 l.v.

rit. *a tempo*

135

accel. -----

135

accel. -----

N Gliding ($\text{♩} = \text{c. } 108$)

139

N Gliding ($\text{♩} = \text{c. } 108$)

139

l.v.

L.v.

145

n *p* *simile* *mp* *mf* *f* *p*

n *p* *simile* *mp* *mf* *f*

n *p* *simile* *mp* *mf* *f*

145

f pp

151

n *p* *simile* *mp* *mf* *f* *p*

n *p* *simile* *mp* *mf*

n *p* *simile* *mp* *mf*

ord. II *f* *fp* I *f* II *f*

151

o

156

agitando

156

agitando

P $\text{♩} = \text{c. } 120$

160

sul pont. *ord.*

ff *p*

sul pont. *ord.*

ff *p*

sul pont. *ord.*

ff *p*

P $\text{♩} = \text{c. } 120$

160

sul pont. *ord.*

ff *p*

sul pont. *ord.*

ff *p*

sul pont. *ord.*

ff *p*

P $\text{♩} = \text{c. } 120$

160

sul pont. *ord.*

ff *p*

sul pont. *ord.*

ff *p*

sul pont. *ord.*

ff *p*

163

sul pont.
ord.
f
sul pont.
ord.
ff
p
ff
p

f >
ffz n
A

163

167

pp murmuring

p
ff
f

167

<ff
pp murmuring

strum strings inside piano with fingernails

Rwd.

171

II
III
n sfz
I
II
n sfz
I
II
n sfz

f

171

8va - - -
8va - - -
8va - - -
8va - - -

f

177

I
II
pp
III
IV
pp
II
III
pp

fp

pizz.
mf

mf

p

3
R
(b)
c. 120

177

f p

3+3
3+3
3+3
3+3

181 to Bass Clarinet

181

184 S.

184 S.

181

181

184

184

187

sfp sfp sfp
sfp sfp sfp
sfz f sfp sfp

187

- - - - - -
- - - - - -
- - - - - -

190

f f f
sfz sfz sfz
sfz sfz sfz
sfz sfz sfz

190

f f f
f f f
f f f

193 Bass Clarinet

mfp

sfp

mfp

193

p

sfp

with pedal

196

mfp

sfp

sfp

mfp

p

sfp

sfp

sfp

sfp

mfp

196

sfp

sfp

sfp

sfp

199

U

ff

sul G

ord.

f

sul pont.

p

f

ff

U

ff

8va

#

ff

202

V

p

III

II

p

ord.

8va

#

p

ord.

8va

#

p

ord.

8va

#

p

8va

#

o

p

cover rests with pedal

206

mf

p

206

p

p

209

p

mf

p

mf

209

p

p

212

Musical score page 212, measures 1-3. The score consists of four staves. The top two staves are in treble clef, 4/4 time, and key signature of one sharp. The bottom two staves are in bass clef, 4/4 time, and key signature of one sharp. Measure 1 starts with a rest followed by eighth-note pairs. Measure 2 starts with a forte dynamic (f) and eighth-note pairs. Measure 3 starts with a piano dynamic (p) and eighth-note pairs.

212

Musical score page 212, measures 4-6. The score continues with four staves. Measures 4 and 5 show eighth-note pairs. Measure 6 ends with a repeat sign and a three-quarter time signature.

215

Musical score page 215, measures 1-3. The score consists of four staves. The top two staves are in treble clef, 4/4 time, and key signature of one sharp. The bottom two staves are in bass clef, 4/4 time, and key signature of one sharp. Measures 1 and 2 start with forte dynamics (f) and eighth-note pairs. Measure 3 starts with a piano dynamic (p) and eighth-note pairs. The bass staff has slurs and grace notes.

215

Musical score page 215, measures 4-6. The score continues with four staves. Measures 4 and 5 show eighth-note pairs. Measure 6 ends with a repeat sign and a three-quarter time signature.

218 to Bb Clarinet W

218

219

220

221

W

Bb Clarinet

223

X

ff

ff

p f ff

223

X

p f ff

225

225

225

225

228

sul pont.

ff

228

p

ff

sul pont.

ff

p

231

poco rit.

pp

pp

pp

pp

pp

poco rit.

c. 100

use various alternate fingerings

R
G#
C#

235

pizz.
p

236

sf

pp

pp

237

235

236

237

238 to Bass Clarinet

Bass Clarinet

I > II > I
p

II > I
fp

III > II > I
fp

III > II > I
fp

III > II > I
fp

IV > III > II > I
fp

III > II > I
fp

238

238

p

p

243

fp

fp

fp

fp

>fp

243

p

p

Z Manic ($\text{♩} = \text{c. } 200$) accel. $\text{♩} = \text{c. } 288$

247

mp

sempre cresc.

3

3

3

3

Z Manic ($\text{♩} = \text{c. } 200$) accel. $\text{♩} = \text{c. } 288$

247

p

sempre cresc.

3

3

3

3

250

250

f sempre cresc.

f sempre cresc.

f sempre cresc.

f sempre cresc.

250

f sempre cresc.

253

253

Dying away ($\text{♩} = \text{♩}$, $\text{o} = \text{o}$ c. 36)

to Bb Clarinet

256

Dying away ($\text{♩} = \text{♩}$, $\text{o} = \text{o}$ c. 36)

258

259

261

As in measure 100, with the outer strings open or lightly touched and the A-string depressed, the strings should be even at one point. The sound of this chord is not well-blended.

subtone

long

8va

ppp

pp

ppp

ppp

8va

pp

p

ppp

strum strings inside piano with fingernails