

# Peter Knell

## *Canciones de Agua*

*five poems of Pablo Neruda*

Duration: ca. 25 minutes

# Peter Knell

[www.peterknell.com](http://www.peterknell.com)

+1.323.687.1870

## Biography

Peter Knell (b. 1970) has received numerous awards in 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 Prize, and the Omaha Symphony Guild International New Music Competition, as well as 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. Peter was awarded 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, Utah Arts Festival, Pacific Serenades, Oakland East Bay Symphony, and Dale Warland Singers, among others.

Peter's 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 Doric String Quartet, Onyx String Quartet, Verdi Quartet, Lyris Quartet, Jacaranda, Southwest Chamber Music, Volti Chamber Chorus, counter)induction, and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. It has been broadcast in Russia, Canada, Hungary and Finland, as well as in several American cities. His orchestral work LINES/ANGLES was the American selection for the ISCM World Music Days 2009 and was performed in September 2009 by the Swedish Radio Symphony Orchestra.

Peter's solo violin work Seven Last Words, based on paintings of German artist Rolf Stein, is available in a book/compact disc 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 two of his Four Snapshots is available on OehmsClassics. A compact disc of Peter's complete piano music performed by German pianist Markus Pawlik was released by Sono Luminus in 2013. And a recording of the Lyris Quartet performing his Intimate Voices was released in the summer of 2016 on the ARS Produktion label.

Peter 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 based in Los Angeles.

## Program Note

*Canciones de Agua* was composed between 2009-2012 for the German alto Ingeborg Danz and violinist Peter Stein as an anniversary gift, commissioned by Peter Stein's father, Rolf Stein. The work was commissioned to accompany a series of paintings by Rolf Stein on the subject of water. The poems, all selected from Pablo Neruda's posthumous *The Sea and the Bells*, were selected for their resonance or contrast with the paintings. They are set in the original Spanish. "Trino el Zorzal" is a description of a sunset, but the imagery is strangely martial, which I highlight in the setting, only resolving into peace at the conclusion of the song. "Perdon" is an ars poetica disguised as an apologia for the poet's lack of vision and monotony. The setting seeks to highlight the monotony expressed in the text through a repeating, despondent accompaniment; however, the vocal line refuses to succumb, instead soaring above in increasingly graceful lines. "Gracias, violines" is a simple homage to the violin, and the setting seeks to do it justice. "Hoy cuantas horas" depicts the remorselessness of time and the eventual dissolution of all things. The accompaniment echoes that of "Perdon", but now transformed into the upper register of the violin. It suggests the mechanical nature of time and slowly sinks along with the poetic imagery. The finale, "Un rio", describes a river, starting small in the mountains and descending through wild rapids into a broad slow river as it reaches the sea. The movement is a tour de force for the violin, which characterizes the river in all of its transformations, from the gurgling stream to the wild youth to the mature river, finally evaporating into a shimmering mist.

Commissioned by Rolf Stein for Ingeborg Danz and Peter Stein.

# Canciones de Agua

## I. Trino el Zorzal

Peter Knell (b. 1970)

Text by Pablo Neruda

March Tempo ♩ = 120

The musical score is written for Alto and Violin. It consists of four systems of staves. The Alto part is in treble clef, and the Violin part is in treble clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'March Tempo' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the page.

**System 1:** Alto part has a whole rest. Violin part starts with a triplet of eighth notes (F#, C#, F#) marked *ff*, followed by a slur over a series of notes including a triplet of eighth notes (F#, C#, F#) marked *sffzp*. Fingering numbers 3, 2, 4, and 5 are indicated.

**System 2:** Alto part has a whole rest. Violin part continues with a triplet of eighth notes (F#, C#, F#) marked *ff*, followed by a slur over notes marked *sffzp*. Fingering numbers 3, 2, 5, 2, 2, and 5 are indicated.

**System 3:** Alto part has a whole rest. Violin part continues with a slur over notes marked *sffzp*. Fingering numbers 3, 5, 3, 1, 1, 4, and 5 are indicated. The Alto part has a whole rest, then a note marked *f* with a trill (*tr*) and a decrescendo hairpin.

**System 4:** Alto part has a whole rest, then a note marked *f* with a trill (*tr*) and a decrescendo hairpin. The lyrics "Tri - no" are written below. Violin part continues with a slur over notes marked *sffzp*. Fingering numbers 3 and 3 are indicated. The system ends with notes marked *mf*.

Alto *tr*  
12 Tri - no el zor - zal,

Vln. 3

Alto *p*  
15 pa - ja - ro pu - ro de los cam - pos de

Vln. *p*

Alto *f*  
19 Chi - le: Ila -

Vln. *ff* *f*

Alto  
22 ma - ba, ce - le - bra - ba, es - cri -

Vln. 3

Slower  $\text{♩} = 60$  <sup>3</sup>

Alto

25 *p*  $\overset{3}{\text{tr}} \overset{3}{\text{tr}}$

bi - a en el vien - to.

*poco sul pont.*  
 $\text{tr}^{\sharp} \text{tr}^{\flat}$

Vln.

25 *p*

*pp* II

Alto

29

E - ra temp - ra - no, a - qui, en in -

Vln.

29

Alto

35

vier - no, en la cos - ta.

Vln.

35

Alto

38

Que - da - ba un ar - re-bol ce -

Vln.

38

*pp*

42

Alto

les - te

Vln.

47

Alto

ord. co - mo un del - ga - do tro - zo de ban - de - ra

Vln.

*pp*

*sim.*

52

Alto

flo - tan - do sob - - - re del

Vln.

55

Alto

mar.

Vln.

56 *morendo* **Tempo I**

Alto

Vln.

6 6 V 6 V 6 3

*ordinario*

*ff*

58

Alto

Vln.

5 2 5 4 5 4 5

I 2 III 5

60

Alto

Vln.

0 4 6 6

II 6

*ffz*

62

Alto

Vln.

3

64

Alto

Vln.

Lu - e - - - go

66

Alto

Vln.

el co - lor a - zul in - va - di - o el ci -

68

Alto

Vln.

e - - - lo has - ta que

70

Alto

Vln.

to - - - do se lle - no de a -



71

Alto

71

zul, a - zul,

3

Detailed description: This block shows the vocal line for measures 71 and 72. The staff is in treble clef. Measure 71 contains a half note 'zul,' followed by a quarter rest. Measure 72 contains a quarter note 'a', a quarter rest, and a triplet of eighth notes 'zul,'. A large 'SAMPLE' watermark is visible across the page.

Vln.

71

*ff*

3 3 3 3 3 3

Detailed description: This block shows the violin accompaniment for measures 71 and 72. The staff is in treble clef. Measure 71 starts with a forte (*ff*) dynamic and contains six groups of eighth-note triplets. Measure 72 continues with six more groups of eighth-note triplets. A large 'SAMPLE' watermark is visible across the page.

73

Alto

73

a

Detailed description: This block shows the vocal line for measure 73. The staff is in treble clef. The measure contains a whole note 'a'. A large 'SAMPLE' watermark is visible across the page.

Vln.

73

Detailed description: This block shows the violin accompaniment for measure 73. The staff is in treble clef. The measure contains a complex rhythmic pattern of eighth and sixteenth notes. A large 'SAMPLE' watermark is visible across the page.

74

Alto

74

zul,

Detailed description: This block shows the vocal line for measure 74. The staff is in treble clef. The measure contains a whole note 'zul,'. A large 'SAMPLE' watermark is visible across the page.

Vln.

74

Detailed description: This block shows the violin accompaniment for measure 74. The staff is in treble clef. The measure contains a complex rhythmic pattern of eighth and sixteenth notes, ending with a slur over the final notes. A large 'SAMPLE' watermark is visible across the page.

76

Alto

76

5 5 2 5

Detailed description: This block shows the vocal line for measure 76. The staff is in treble clef. The measure contains a whole note with a slur over it. A large 'SAMPLE' watermark is visible across the page.

Vln.

76

5 4 4 5

0

Detailed description: This block shows the violin accompaniment for measure 76. The staff is in treble clef. The measure contains a complex rhythmic pattern of eighth and sixteenth notes with fingerings (5, 4, 4, 5) and a '0' below the staff. A large 'SAMPLE' watermark is visible across the page.

77

Alto

Vln.

6

6

*tr♭*

*sfz*

6

78

Alto

Vln.

6

5

5

*poco sul pont.*

*tr♯*

*pp*

Slower ♩ = 60

2/4

80

Alto

Vln.

*poco parlando*

por - que e - se es el de - ber de ca - da di - a,

*tr♯*

*tr♯*

*tr♭*

83

Alto

Vln.

*poco parlando*

el pan a - zul de ca - da di - a.

*tr♯*

*tr♯*

*tr♭*

## II. Perdon

Weary ♩ = 48

*mf*

Alto

Violin

*p* (*sempre*)

Per - don,

Alto

Vln.

*p*

per - don si por mis o - jos no lle - go mas

Alto

Vln.

cla - ri - dad que la es - pu - ma ma - ri - na,

Alto

Vln.

per - don por - que mi es - pa - ci - o

9

Alto

9 — se ex-tien-de sin am - pa-ro y no ter - mi - na: mo -

Vln.

12

Alto

12 no - to - no es mi can - to, mi pa -

Vln.

14

Alto

14 la - bra es un pa - ja-ro som-bri - o, fau - na de pi - e - dra y mar, *mf*

Vln.

16

Alto

16 el des-con - sue - lo de un pla - ne - ta in - ver - nal, in-cor- *f* *p*

Vln.

*f* *p*

19 *mf*

Alto  
 19 rup-ti-ble Per - don \_\_\_\_\_ por es - ta su - ce - si - on \_\_\_\_\_

Vln.  
*mf*

22

Alto  
 22 \_\_\_\_\_ del a - gua, de la ro - ca, la es - pu - ma, el des - va - ri - o \_\_\_\_\_

Vln.

25 *f* *p*

Alto  
 25 \_\_\_\_\_ de la ma - re - a: \_\_\_\_\_ a - si es mi so - le - dad:

Vln.  
*f* *p*

28

Alto  
 28

Vln.  
*pp* *f*

Alto

32 *f*  
 brus-cos sal-tos de

Vln.

32 *p* *f*

Alto

35 *p* *f* *p*  
 sal con-tra los mu-ros de mi se-cre-ta ser,

Vln.

35 *p* *mf* *p* *pp*

Alto

39 *f*  
 de tal ma-ne-ra que yo soy u-na par-te del in-vier-no,

Vln.

39

Alto

42 *f*  
 de la mis-ma ex-ten-si-on que se re-pi-te de cam-

Vln.

42 *p (sempre)*

44

Alto

pa - na en cam - pa - na en tan - tas o - las y de un si -

Vln.

46

Alto

len - cio co - mo ca - ba - lle - ra,

Vln.

*pp*

49

Alto

si - len - cio de al - ga, can - to su - mer - gi - do.

Vln.

52 *morendo*

Alto

su - mer - gi - do. su - mer - gi - do.

Vln.

*attacca*

## III. Gracias, violines

Quietly ecstatic  $\text{♩} = 72$  *rubato*

Alto

Violin

*p* *n*

7 *a tempo* *rubato*

Alto

Vln.

*mp*

13 *a tempo* 5:3

Alto

Vln.

*mf*

17 *rubato*

Alto

Vln.

Gra - ci - as,

gra - ci - as, vi - o - li - nes,

por es - ta di - a de cua - tro cuer - das.



20 *a tempo* *rubato*

Alto

Pu - ro — es el su - ni - do — del cie - lo,

Vln. *f*

24 *a tempo*

Alto

la voz — a - zul — del ai - re.

Vln. *ff*

28 *morendo*

Alto

Vln. *ff*

# Hoy cuantas horas

With Intensity ♩ = 60

Violin

Vln. 3

Vln. 6

Vln. 8

Almost Mechanical ♩ = 60

Vln. 11

Alto

Hoy cuan - tas ho - ras van ca - yen - do en el po - zo,

Vln. 13

15

Alto

en la red, en el tiem - po:

Vln.

17

Alto

son len - tas pe - ro no se die - ron tre - gua, —

Vln.

19

Alto

si - guen ca - yen - do, un - i - en - do - se pri - me - ro co - mo

Vln.

21

Alto

pe - ces, pe - - - ces, pe - - - -

Vln.

Alto  
ces, lu - e - go co - mo pe - dra - das o bo - tel - las.

Vln.

*gradually becoming agitated (poco accel)*

Vln.

*pp* *p*

Vln.

*mp* *pp* *mf*

Alto  
A - lla a - ba -

Vln.

*f* *pp* *f* *pp*

Alto  
jo se en - - -

Vln.

*mp* *pp* \*

*sul tasto*

\* Through measure 44 (except the 4th beat of m. 34), the fast notes are written out as a suggestion only. The pitches may be played in any order, and the exact rhythm is up to the performer.

32

Alto

tien - - - den las

33

Alto

ho - - - ras con los di - - -

34

Alto

- - - as,

Vln.

*f* ord. *pp* sul tasto

35

Alto

con los me - - - - - ses,

20  
36

Alto

Vln.

con bor - ro - - - sos

*poco a poco cresc.*

37

Alto

Vln.

re - - - - cuer - - - - dos,

38

Alto

Vln.

*mp* *mf pp*

39

Alto

Vln.

no - - - - ches des - ha - bi -

40

Alto

Vln.

ta - - - - das, ro -

*poco a poco cresc.*

41

Alto

Vln.

- - - - pas, mu - - - -

42

Alto

Vln.

je - - - - res, tre - - - -

*f*

43

Alto

Vln.

- - - - nes y pro -

*mf* *cresc.*

44 *ff*

Alto

vin - - - - - cias, pro - - -

Vln.

45

Alto

vin - - - - - cias, pro - vin - - - - - cias,

Vln.

46

Alto

Vln.

47

Alto

Vln.

*subsiding*



49

Alto

Vln.

*pp*

Con sord.

53 **Mechanical, gradually slowing** ♩ = 54

Alto

Vln.

el tiem - po — se a - cu - mu - la —

55

Alto

Vln.

y ca - da ho - ra — se de - suel - ve — en si - len - ci - o, —

57

Alto

Vln.

de des - me - nu - za y

*pp*

59

Alto

ca - e al a - ci-do de to-dos los ves-ti - gi-os al

Vln.

61

Alto

a - gua neg - ra de la no - che in - ver - - - - sa.

Vln.

**Faster, flowing** ♩ = 60

63

Alto

Vl ossia:

Vln.

*f* *p* *attacca*

# V. Un rio

Rapid, gurgling ♩. = 72-84

Alto

(sounding)

Senza sord.

Violin

*f*

7

Alto

Vln.

*p*

14

Alto

Vln.

21

Alto

Vln.

26

28

Alto

Vln.

35

*p*

Alto

Ha - - - ce tiem - po,

Vln.

42

*fp*

Alto

en un via - - - - - je

Vln.

49

*mp*

Alto

des - cu - bri - - - - - un ri -

Vln.

*mp*

*p*

56 *p* *cresc. poco a poco*

Alto  
o: e - ra a - pe - nas un

Vln.

63 *cresc. poco a poco*

Alto  
ni - no, un per - ro,

Vln.

70 *mf*

Alto  
un pa - ja - ro, a - quel ri - o

Vln.

77 *mf*

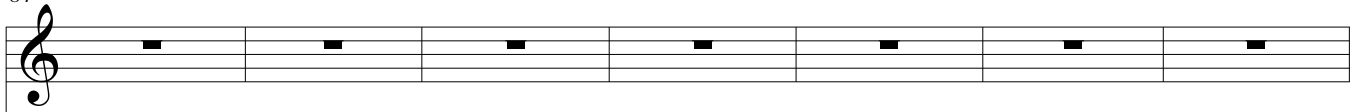
Alto  
na - cien - te.

Vln.

*mf*

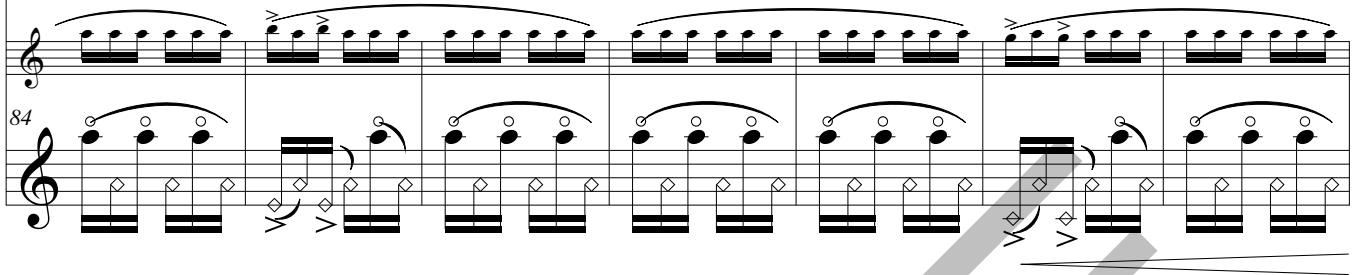
84

Alto



Alto staff with rests.

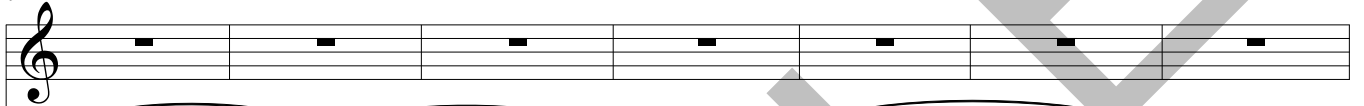
Vln.



Violin staff with rhythmic accompaniment.

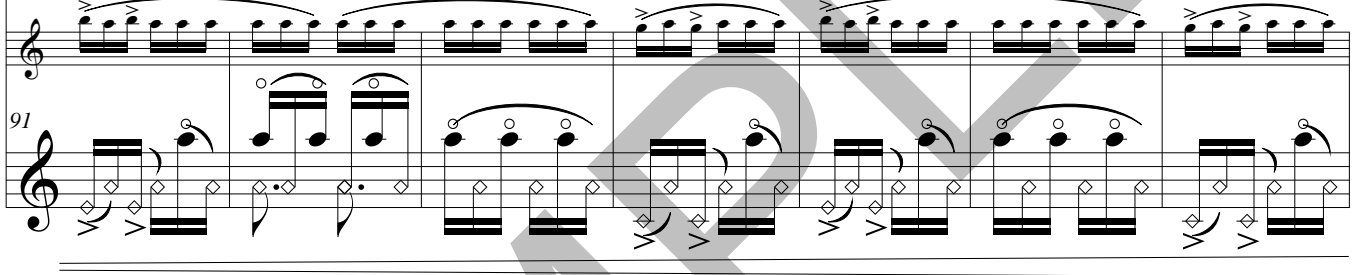
91

Alto



Alto staff with rests.

Vln.



Violin staff with rhythmic accompaniment.

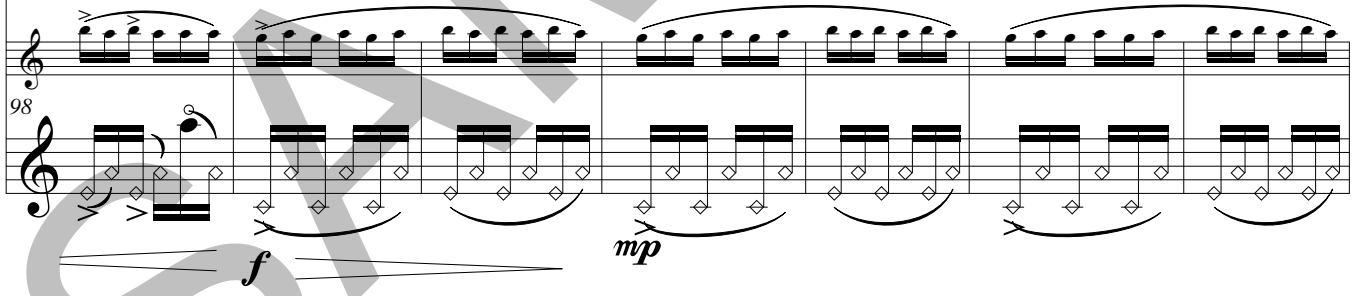
98

Alto



Alto staff with lyrics: *mp* Su - sur - ra - ba y ge - mi - a

Vln.



Violin staff with rhythmic accompaniment and dynamics: *f*, *mp*

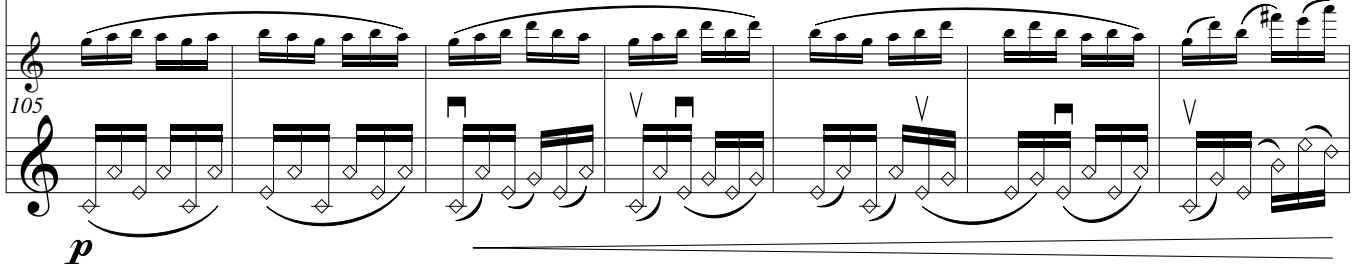
105

Alto



Alto staff with lyrics and dynamics: *p* en - tre las pie - dras de la fer - ru - gi - no - sa cor - di - lle - ra: *f*

Vln.



Violin staff with rhythmic accompaniment and dynamics: *p*

112 *p*

Alto

im - plo - ra - ba

Vln.

*f* *p*

119 *cresc. poco a poco*

Alto

ex - is - ten - cia en - tre la so - le - dad de cie - lo y

Vln.

*cresc. poco a poco*

126

Alto

nie - ve, al - la le -

Vln.

126

133 *f*

Alto

jos, ar - ri - - - - ba.

Vln.

133 *f*

Detailed description of the musical score: The score is for Alto and Violin parts. It consists of three systems. The first system (measures 112-118) features an Alto vocal line with lyrics 'im - plo - ra - ba' and a Violin accompaniment starting with a forte (*f*) dynamic and transitioning to piano (*p*). The second system (measures 119-125) includes the vocal line 'ex - is - ten - cia en - tre la so - le - dad de cie - lo y' and the violin accompaniment with a 'cresc. poco a poco' instruction. The third system (measures 126-133) contains the vocal line 'nie - ve, al - la le - jos, ar - ri - - - - ba.' and the violin accompaniment, which ends with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Alto

Vln.

140

140

III II III IV *sim.*

3 3 3 3

Alto

Vln.

147

147

*p*

Yo me sen - ti can-

*pp* *mp*

Alto

Vln.

156

156

sa - do co - mo un ca - ba - llo vi - e -

*p* *pp*

Alto

Vln.

165

165

jo - jun - ta a la cri - a - tu - ra

*pp* *pp* *p* *mp*

IV III 4

Alto

Vln.

173

173

na - tu ral que co - men - za - ba

*mf* *fp* *mf* *p*



179

Alto

*mp*

a cor - rer, a sal - tar

Vln.

*fp* *mf* *p* *mf* *fp*

184

Alto

*mf*

y cre - cer, cre -

Vln.

*fp* *fp* *fp* *fp* *fp*

189

Alto

*f*

cer, a can -

Vln.

*fp* *fp* *fp* *fp* *f*

194

Alto

tar con voz

Vln.

199

Alto

*ff* *mf*

cla - - - ra, a co - no -

Vln.

*ff* *mf*

Alto 204  
 cer la ti - er - ra, las

Vln. 204

Alto 208  
 pie - dras, el trans - cur - so,

Vln. 208  
*f* *ff* *mf* *f*

Alto 212  
 a ca - mi - nar no - che y di - - -

Vln. 212  
*ff* *mf*

Alto 217  
 a,

Vln. 217  
*f* *ff* *mf* *f*

Alto 220  
 a con - ver - tir - se en

Vln. 220  
*ff*

224 *ff* *ff*  
Alto  
true - - - - no, true - - - -

224  
Vln.  
5 *ff* 9

228  
Alto  
- - - - no,

228  
Vln.  
9 5 5 *ff*

231  
Alto

231  
Vln.  
5 6 3 3 3 3

234 *f*  
Alto  
has - ta lle - gar

234  
Vln.  
3 3 3 3

237  
Alto  
a ser ver - ti - gi - no - - - so, *rit.*

237  
Vln.  
3 3 3 6 6 6 3

Alto

Vln.

241

241

245

Alto

Vln.

245

252

Alto

Vln.

252

257

Alto

Vln.

257

263

Alto

Vln.

263

*p*

*p*

*mp*

*mf*

*rit.*

has-ta lle - gar a la tran - qui - li -  
dad, has - ta ser an - cho  
y re - ga - lar el a - gua,  
has-ta ser pa-tri-ar-cal y na - vi - ga - do,

*mf*

269 **Tempo I** ♩. = 72-84

Alto

Vln.

269 *pp* *p > pp* *Con sord.* I II III II V V

Alto

Vln.

277 *p > pp* *mp* *pp* *p* es - te pe - que - no

Alto

Vln.

285 *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* ri - o, pe - que - no y

Alto

Vln.

292 *mf* tor - pe co - mo un pez me - ta - li - co

Alto

Vln.

298 *p* *mf* a - qui de - jan - do es - ca - mas

Alto

Vln.

*pp*

Detailed description of the musical score: The score is for Alto and Violin parts. It begins at measure 269 with a 2/4 time signature and a tempo marking of 'Tempo I' with a quarter note equal to 72-84. The Alto part starts with a whole rest, and the Violin part has a triplet of eighth notes. At measure 277, the Alto part has the lyrics 'es - te pe - que - no' and the Violin part has a dynamic of 'p'. At measure 285, the Alto part has the lyrics 'ri - o, pe - que - no y' and the Violin part has a dynamic of 'mp'. At measure 292, the Alto part has the lyrics 'tor - pe co - mo un pez me - ta - li - co' and the Violin part has a dynamic of 'mf'. At measure 298, the Alto part has the lyrics 'a - qui de - jan - do es - ca - mas' and the Violin part has a dynamic of 'pp'. The score includes various dynamics such as *pp*, *p*, *mp*, and *mf*, as well as articulations like *Con sord.* and *V*. There are also some markings like 'I II III II' and '4'.

305 *mp* *mf*  
 Alto al pa - sar, go - tas de pla - ta ag - re -

Vln. *mf* *p* *mf*

312 *p*  
 Alto di - da, un ri - o

Vln. *p*

319 *mp*  
 Alto que llo - ra - ba al na - cer, que i - ba

Vln.

325 *mf*  
 Alto cre - cien - do an - te mis o - jos.

Vln.

331 *rit.* *accel.*  
 Alto

Vln. *f* *pp*

337

Alto

Vln.

343 *a tempo*

Alto

Vln.

*pp* (sempre)

A - lli

349

Alto

Vln.

en las cor - di - lle - ras de mi pat - ri - a

355

Alto

Vln.

al - gu - na vez y ha - ce tiem - po

361

Alto

yo vi, to - que

Vln.

367

Alto

*mp*

y o - i lo que na - ci - a:

Vln.

373

Alto

Vln.

378

Alto

half-spoken (but with pitch)

un la - ti - do, un su -

Vln.



383

Alto

ni - do en - tre las pied - ras e - ra lo que na -

Vln.

388

Alto

ci - a.

Vln.

393

Alto

Vln.

397

Alto

Vln.