Peter Knell

Charged Particles

for orchestra

(2011)

SAMPLE

Duration: ca. 4 minutes

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scored for

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

2 Horns
2 Trumpets in C
Tenor Trombone

Timpani
Percussion (1 player):
Auto Spring Coil, Vibraphone, Suspended Cymbal, Tubular Bells

Harp

Violin I
Violin II
Viola
Violoncello
Double Bass

C Score

Duration: ca. 4 minutes

SAMPLE

Peter Knell

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KNELL1@aol.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 Prize, 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, Utah Arts Festival, Pacific Serenades, Oakland East Bay Symphony, and Dale Warland Singers, among others.

Mr. Knell'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 Onyx String Quartet, Verdi Quartett, 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 nationally in Russia, Canada, Hungary and Finland, as well as in several US cities. 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 two of his *Four Snapshots* was released by OehmsClassics in February 2006. An upcoming CD of his complete piano music performed by Markus Pawlik is in process. 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.

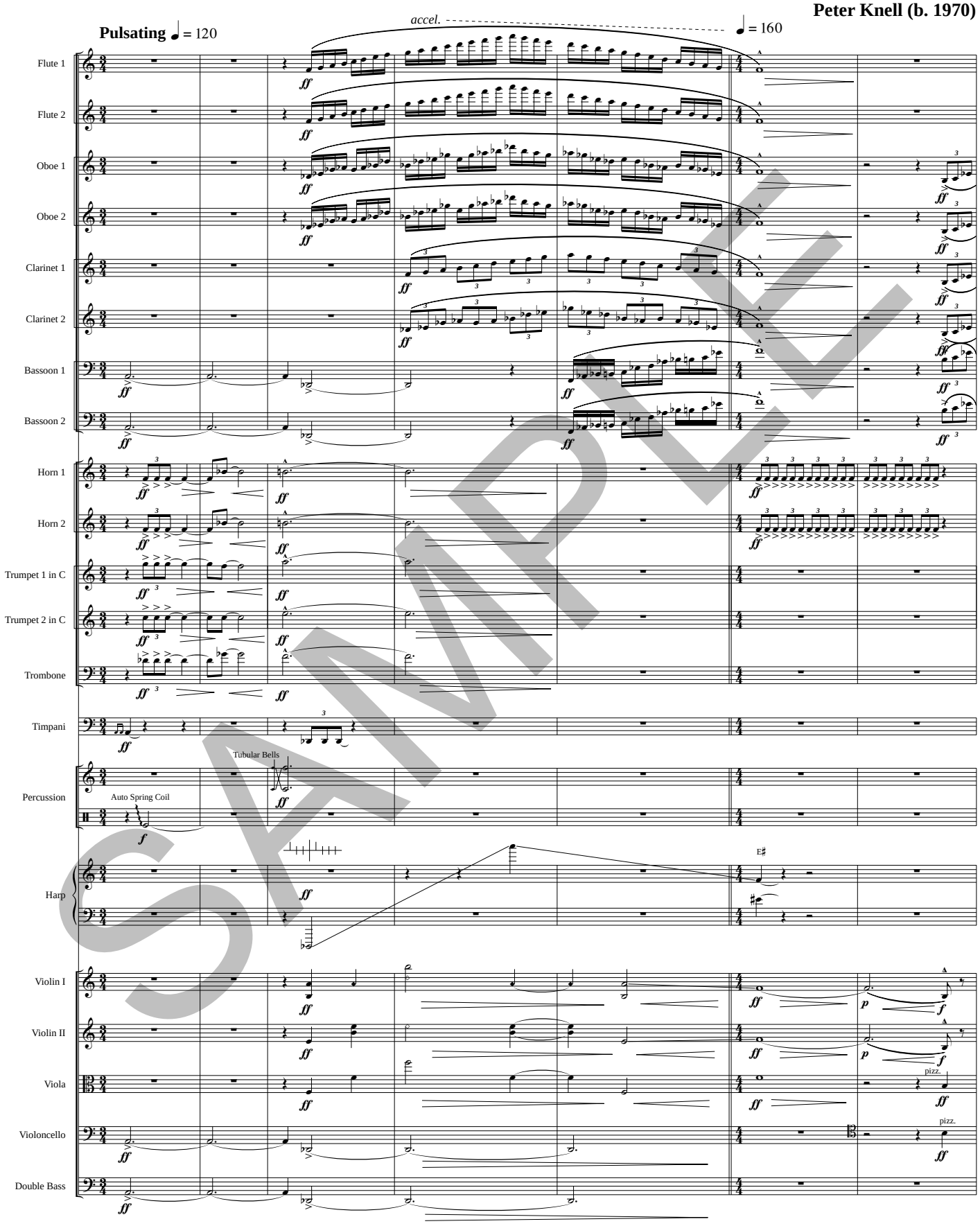
Mr. Knell holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA), and he was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. His principal composition teachers have included Dan Welcher, Donald Grantham, and David Diamond. 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.

SAMPLE

C Score

Charged Particles

Peter Knell (b. 1970)



SAMPLE

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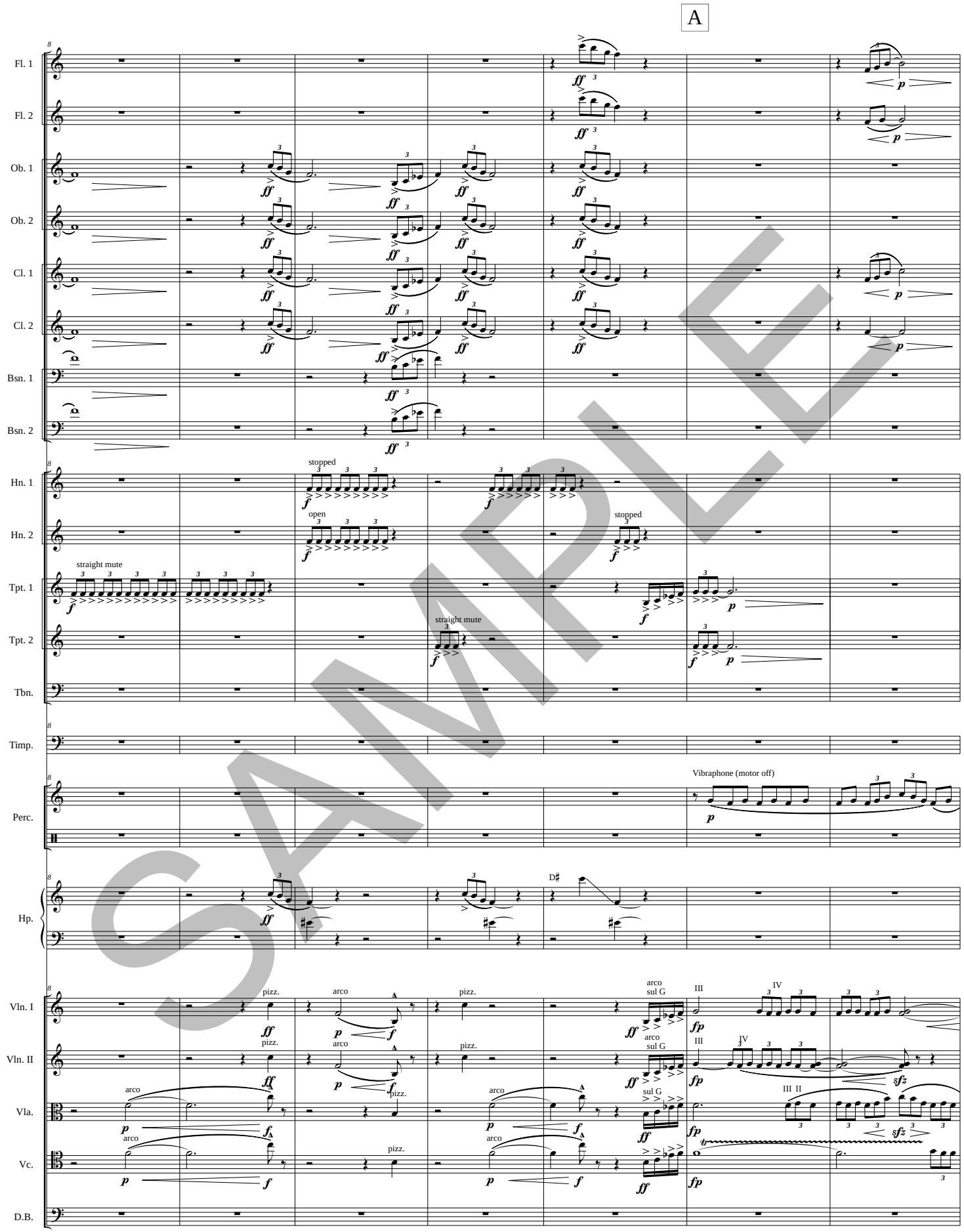
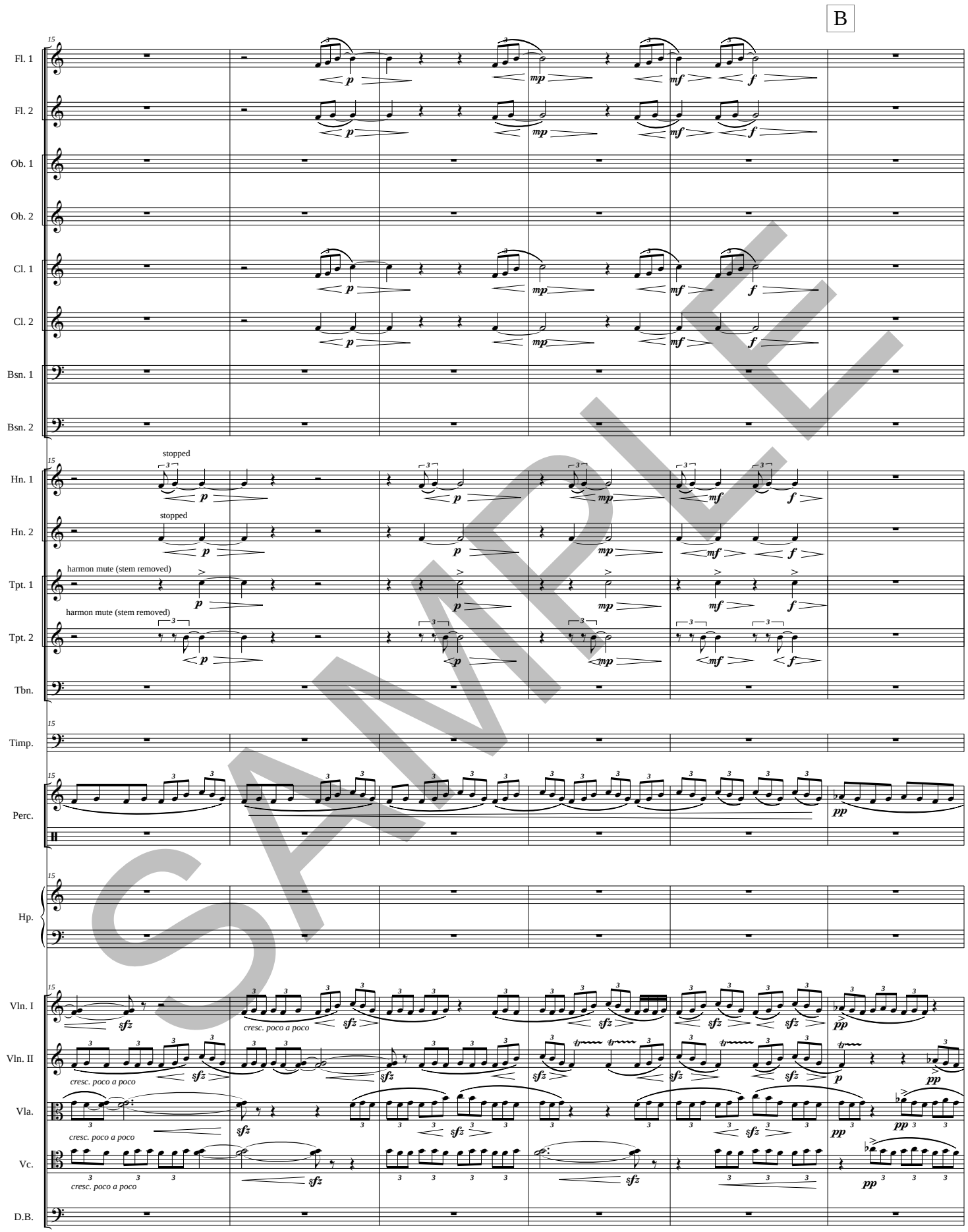
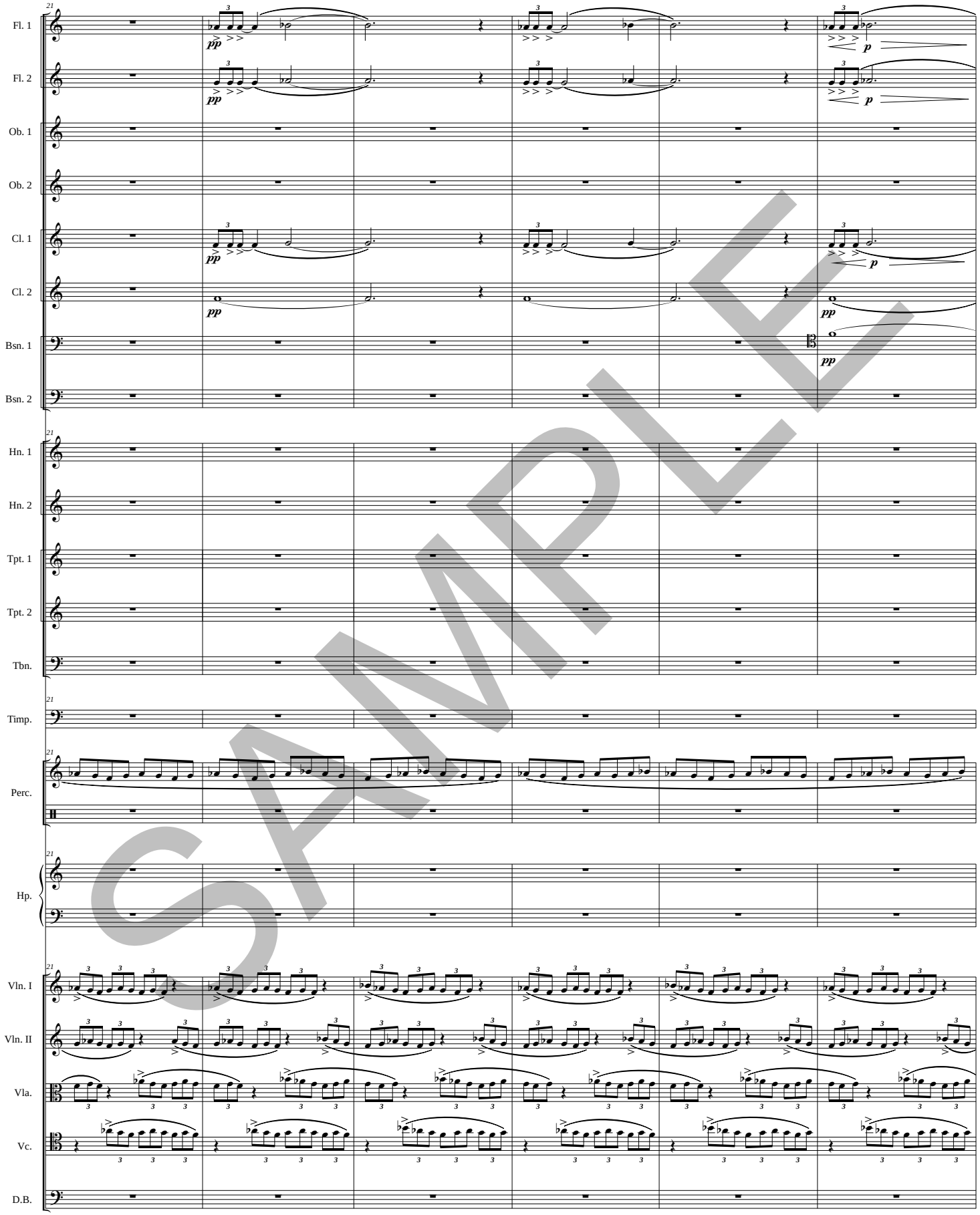
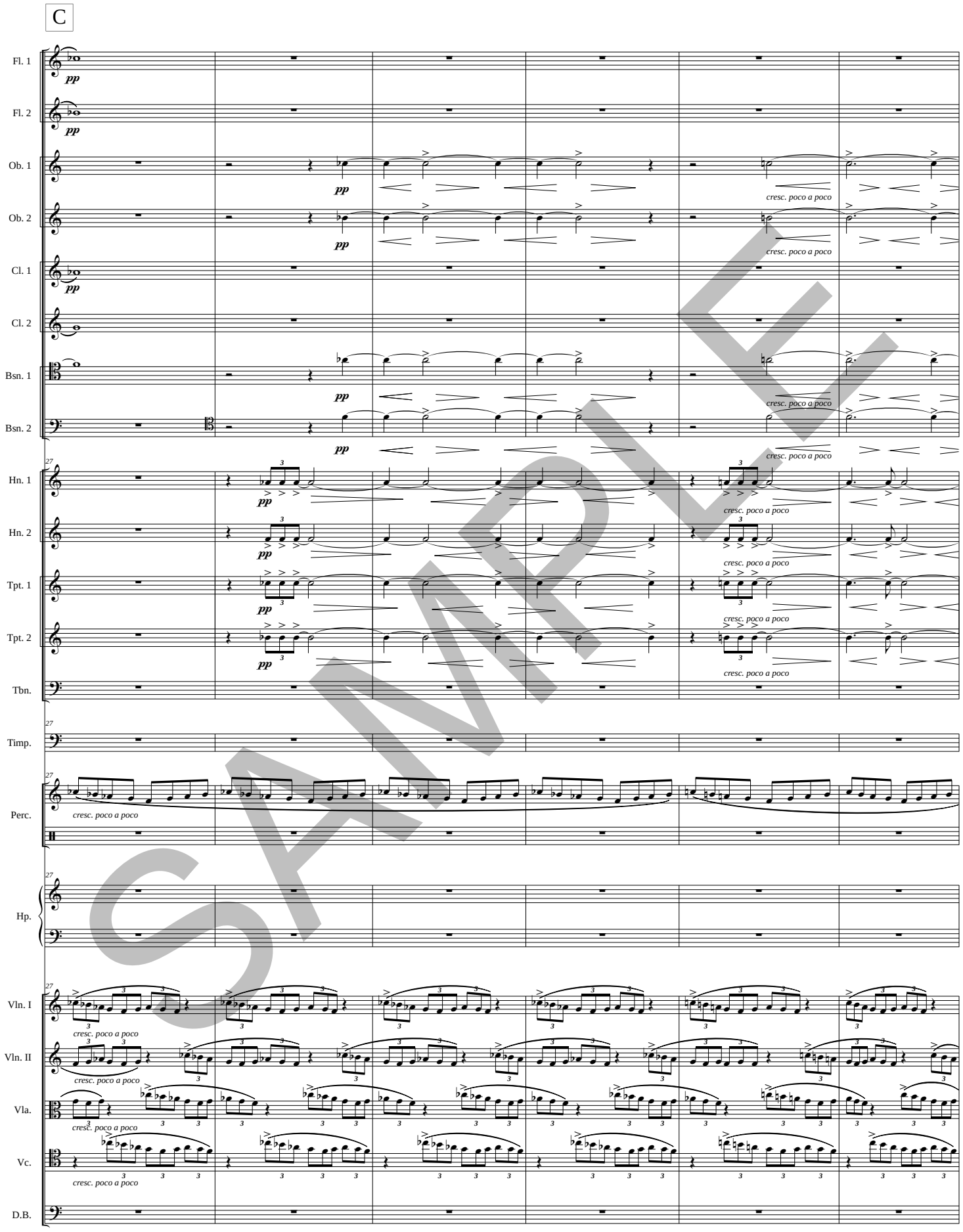

A
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
stopped
open
straight mute
Vibraphone (motor off)
pizz.
arco
arco sul G
D♯

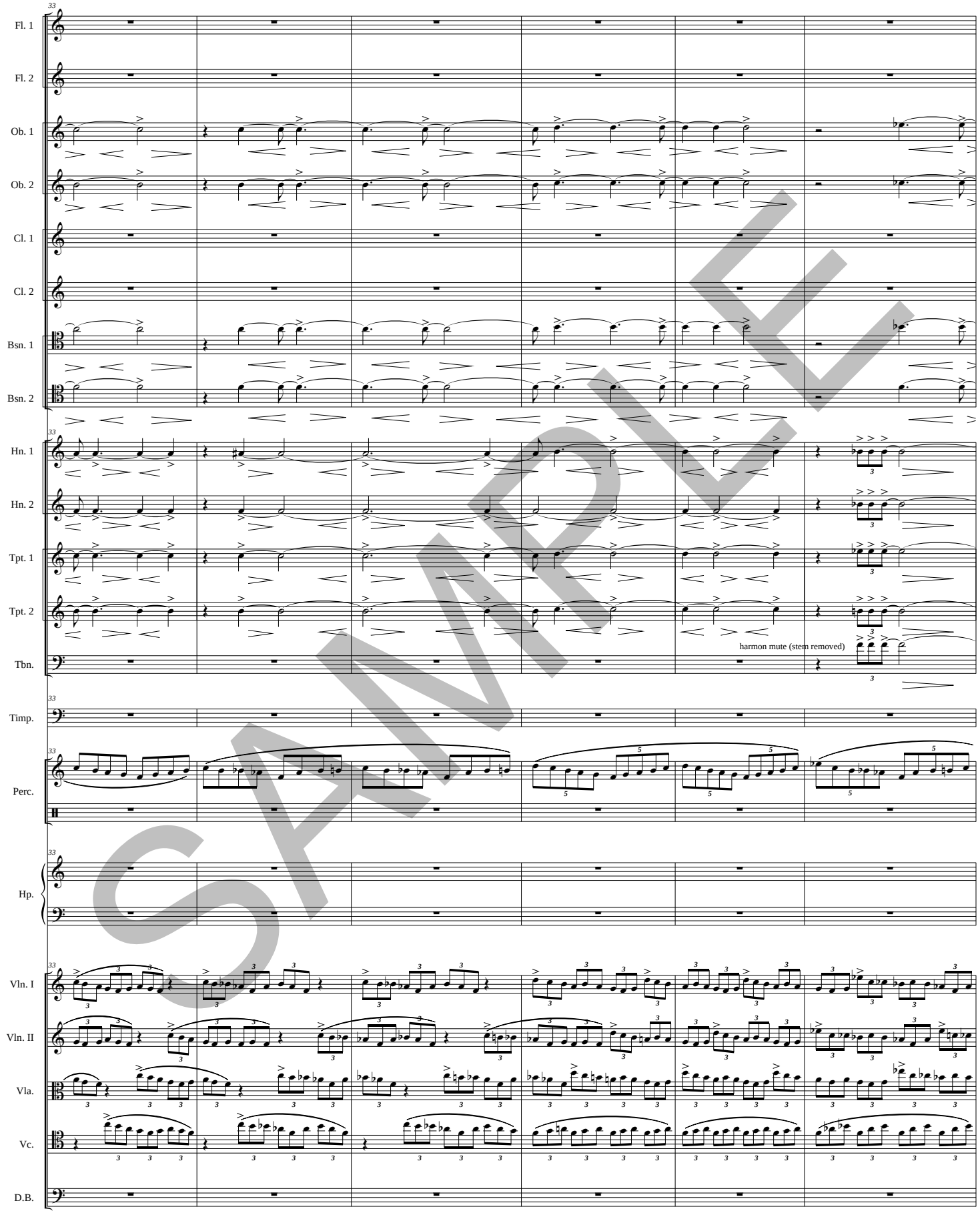
SAMPLE


B
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
stopped
harmon mute (stem removed)
cresc. poco a poco
SAMPLE

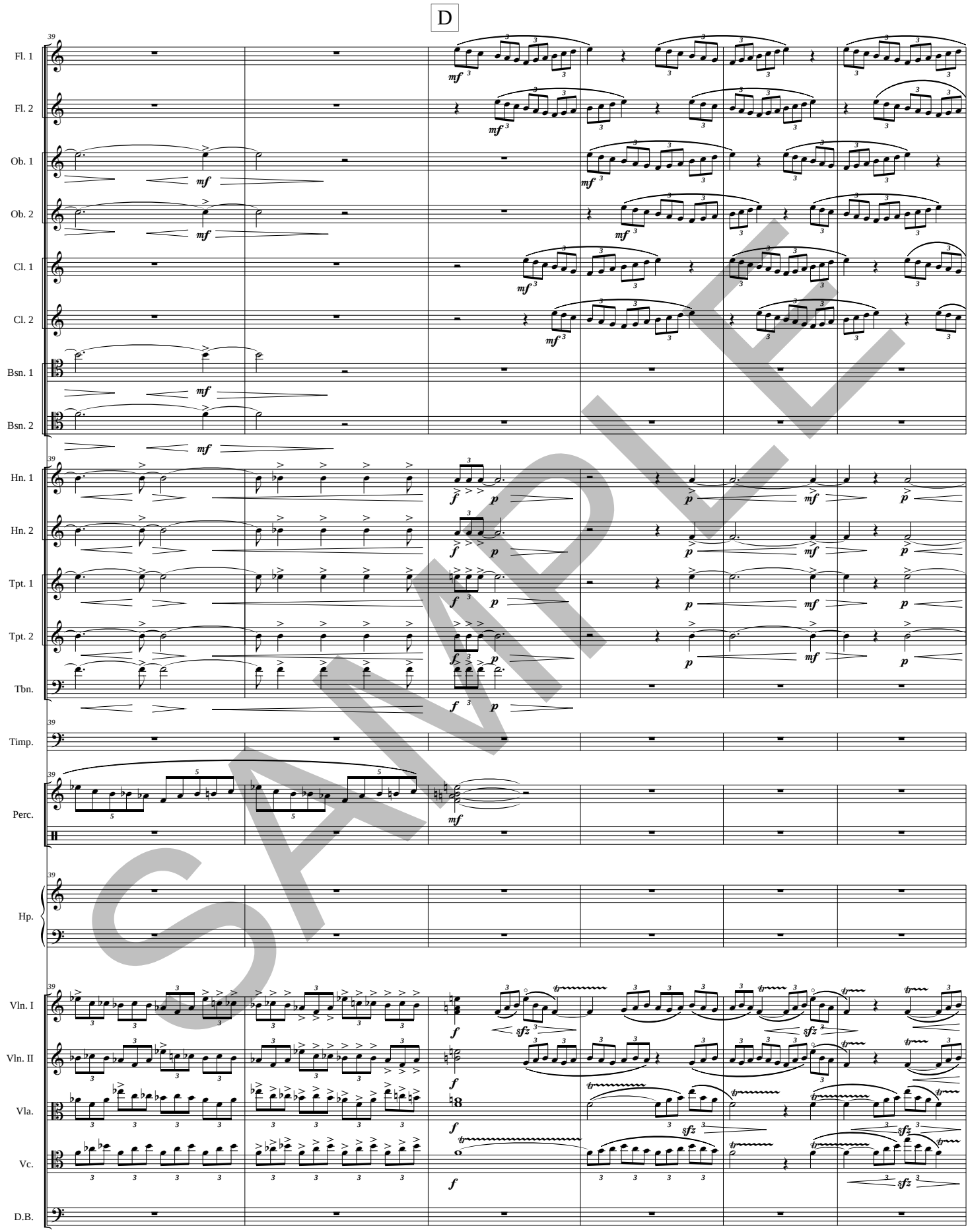

21
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
p

SAMPLE

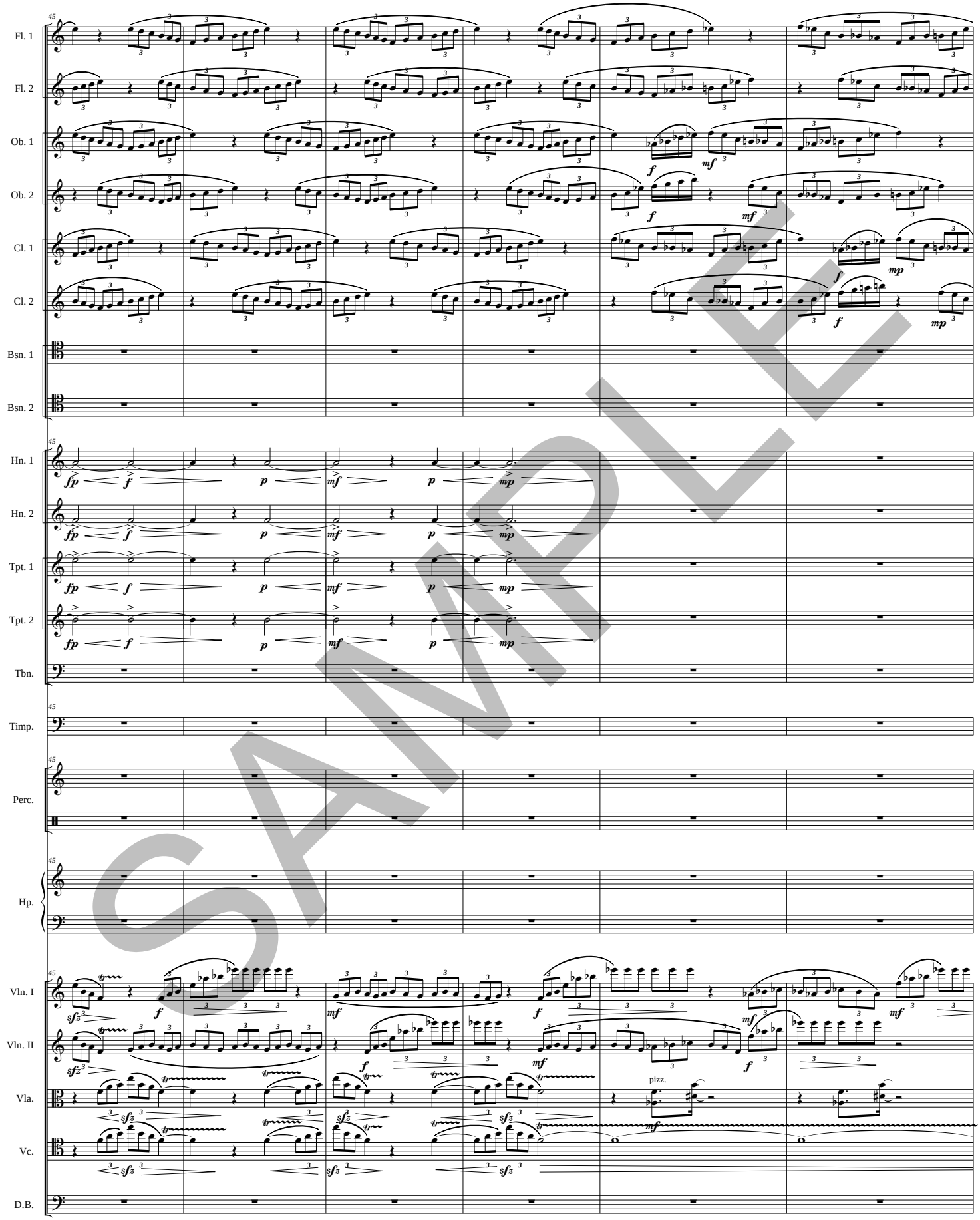

C
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
27
pp
cresc. poco a poco
SAMPLE


Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
harmon mute (stem removed)
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

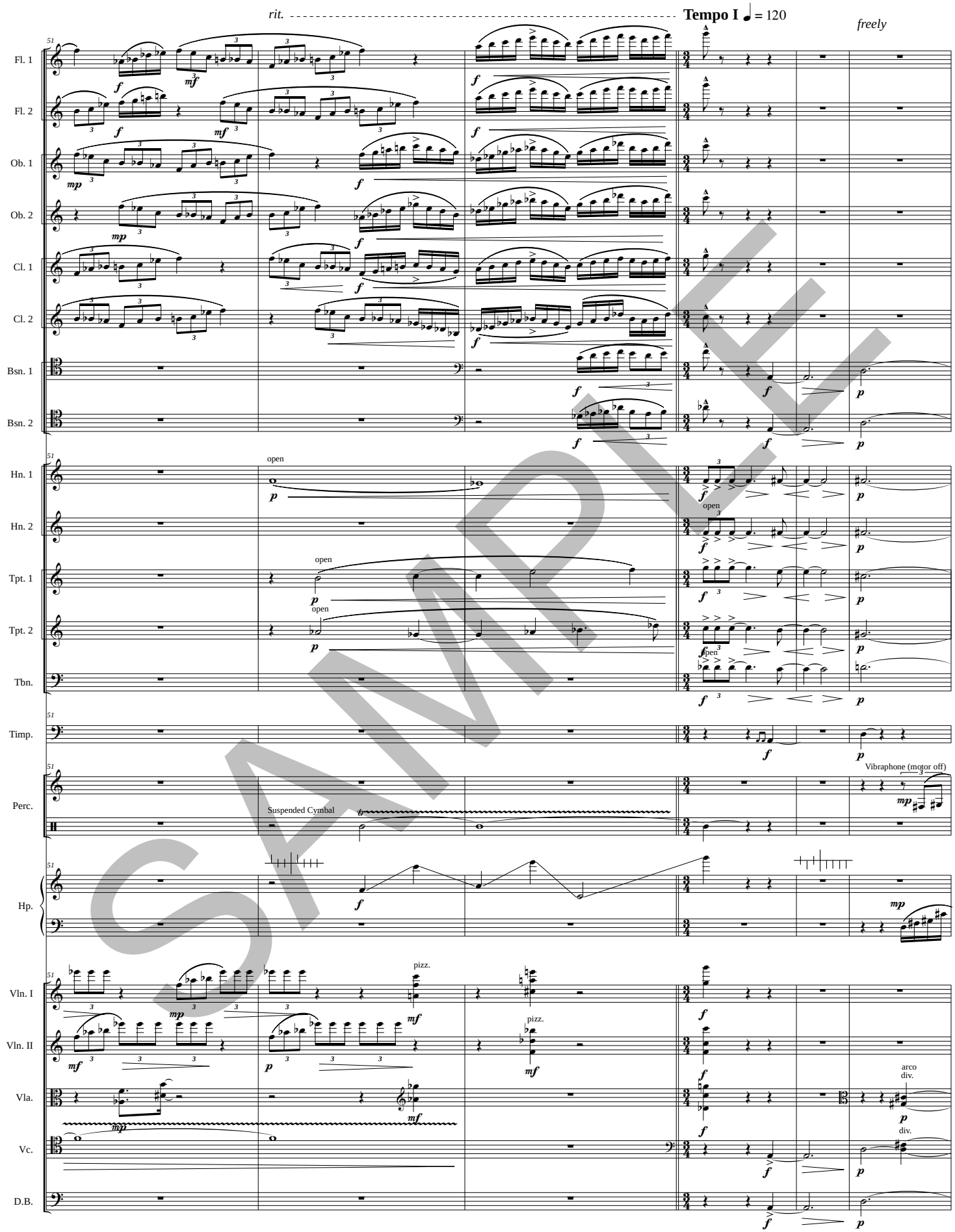
SAMPLE


D
39
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
f
p
sfz
tr

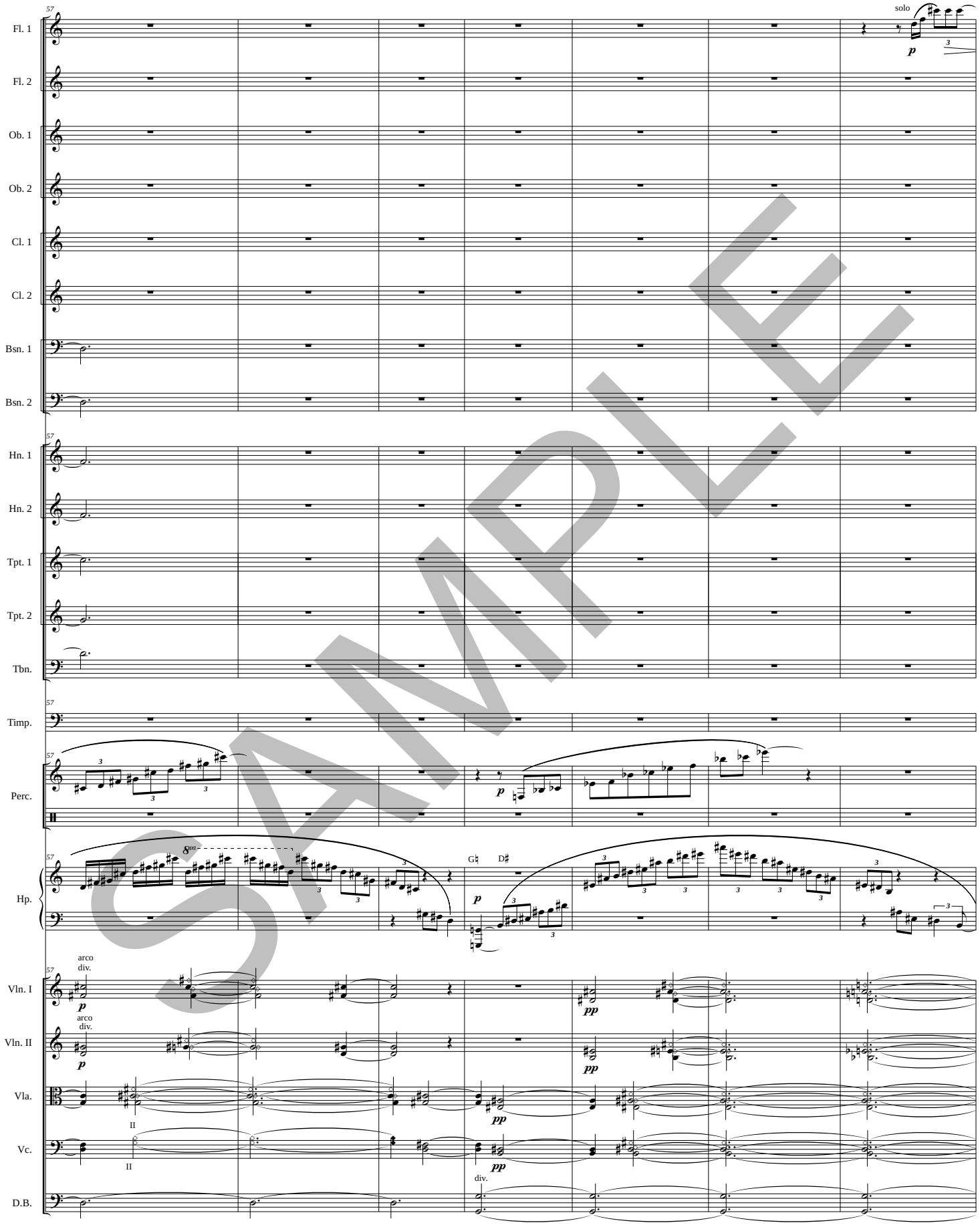
SAMPLE


45
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

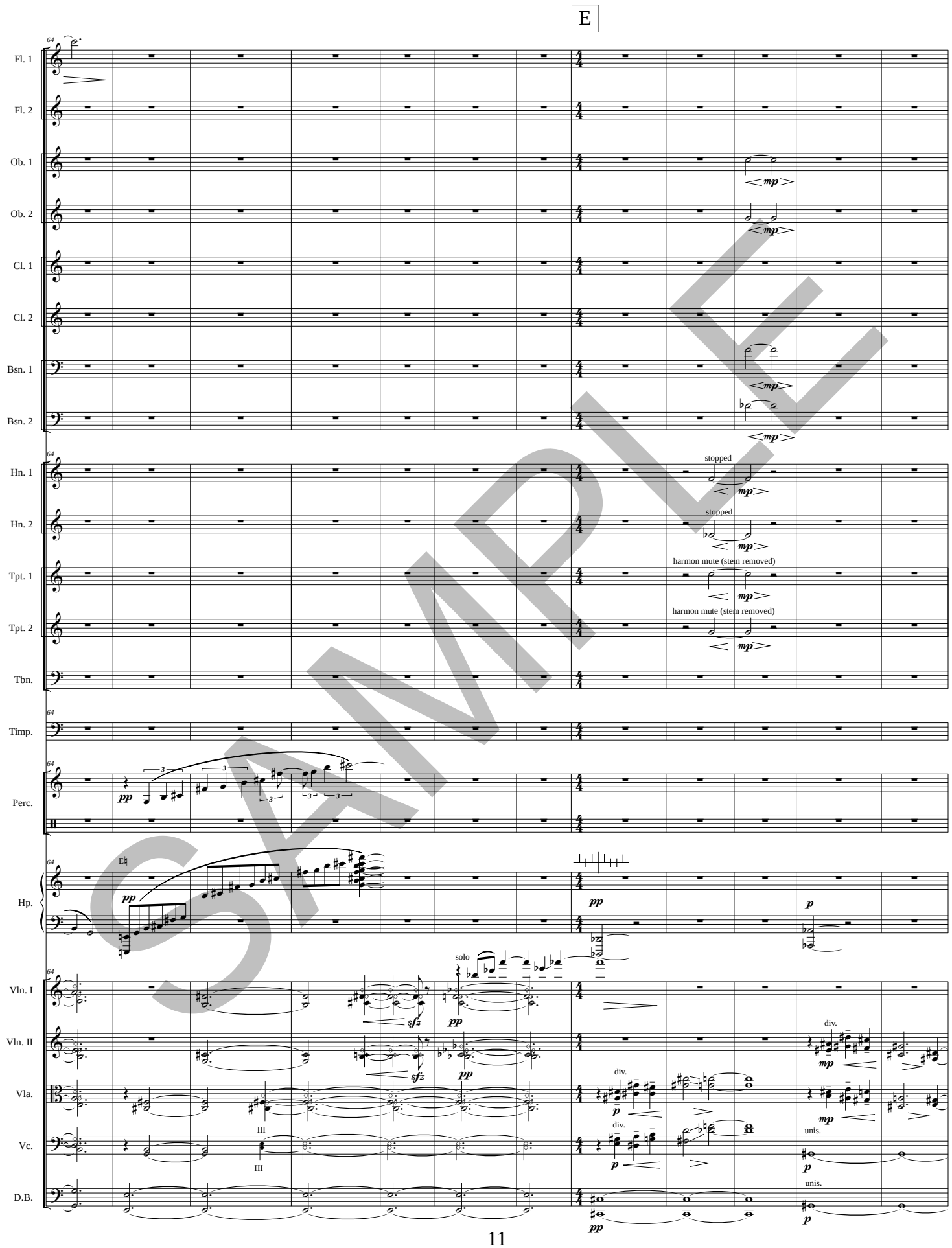
SAMPLE


rit.
Tempo I ♩ = 120
freely
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
open
Suspended Cymbal
Vibraphone (motor off)
pizz.
arco
div.

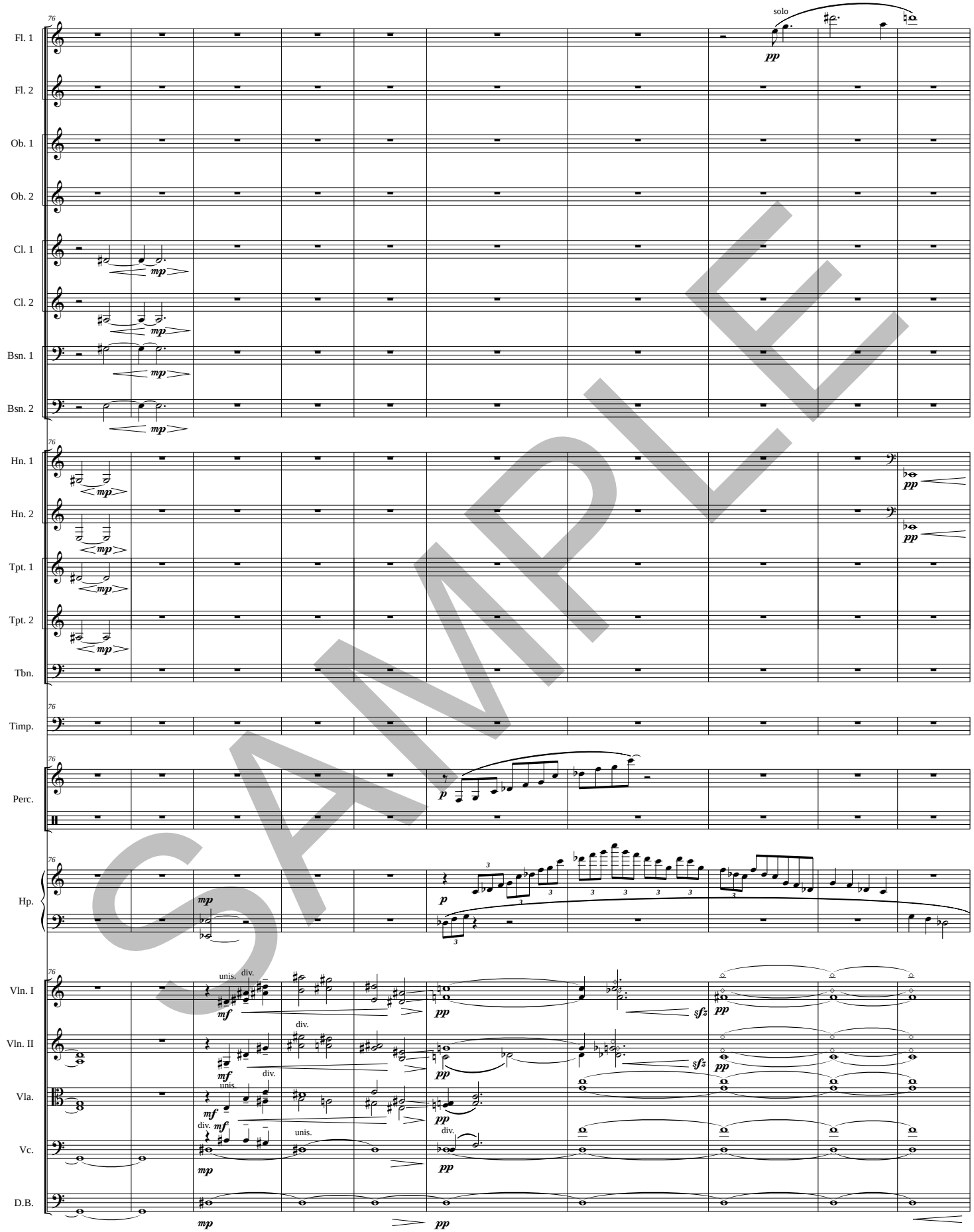
SAMPLE


57
Fl. 1
solo
p
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
8va
G♮
D♯
Vln. I
arco
div.
pp
Vln. II
Vla.
II
Vc.
D.B.
div.

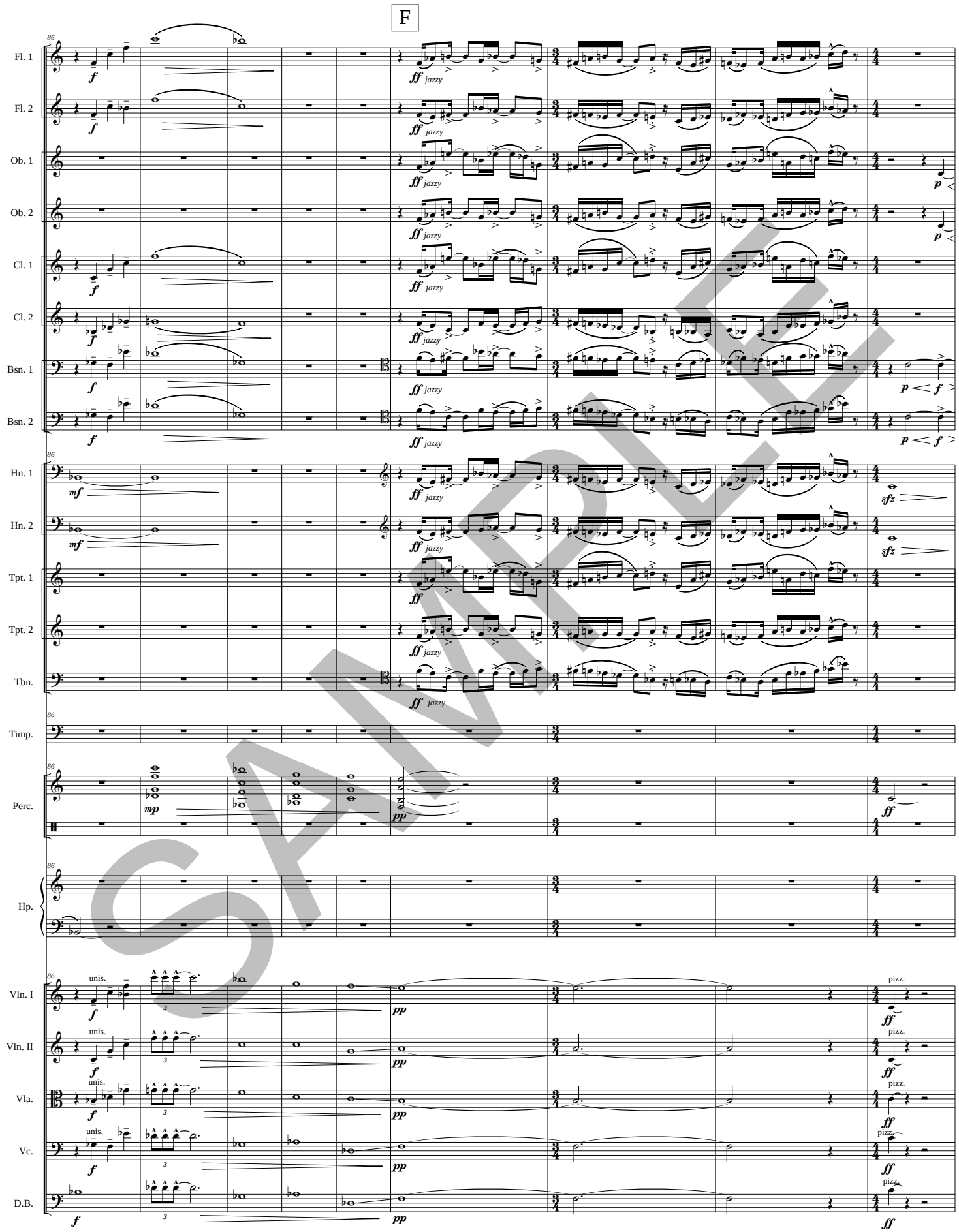
SAMPLE

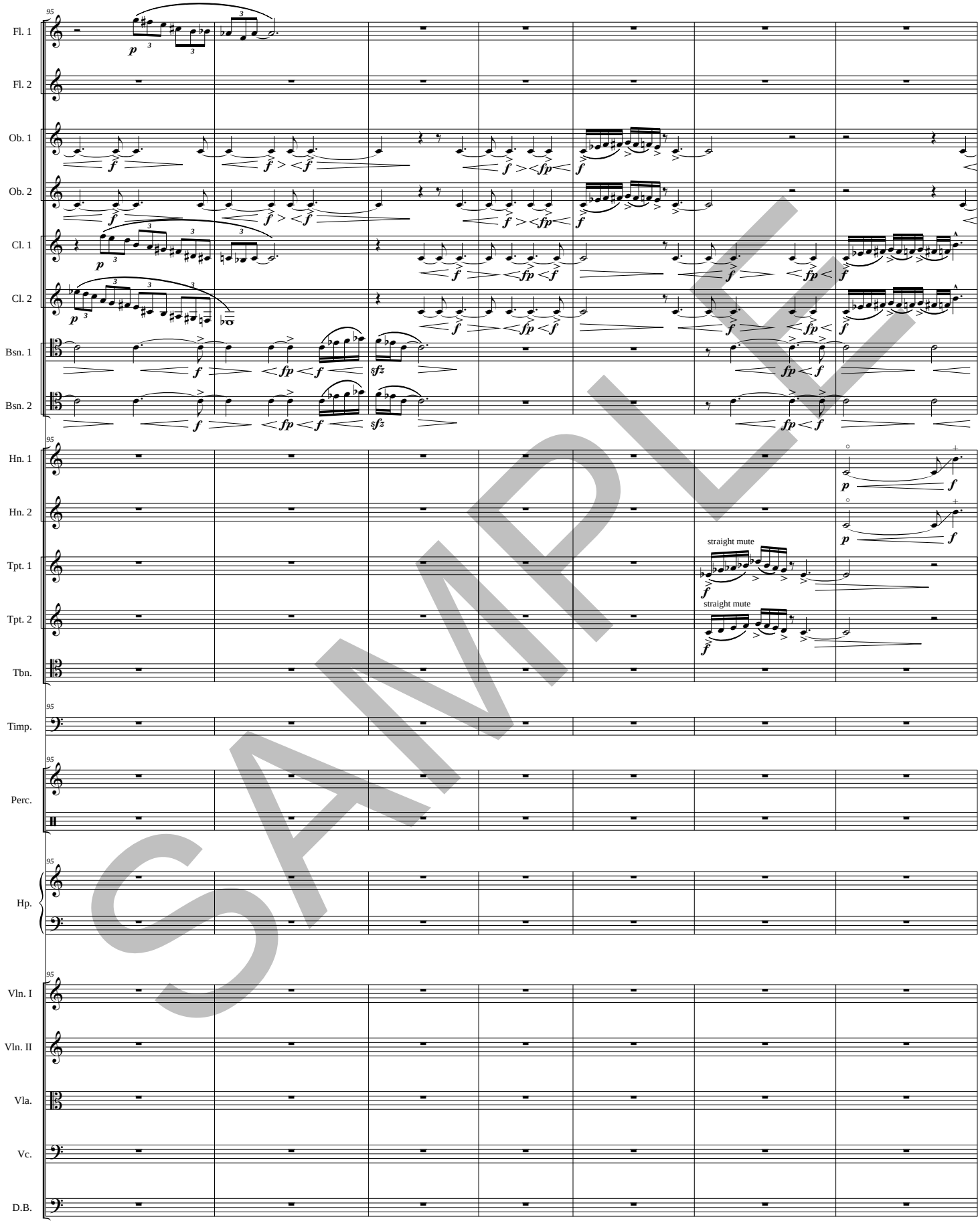

E
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
stopped
harmon mute (stem removed)
pp
p
solo
sfz
div.
III
unis.

SAMPLE

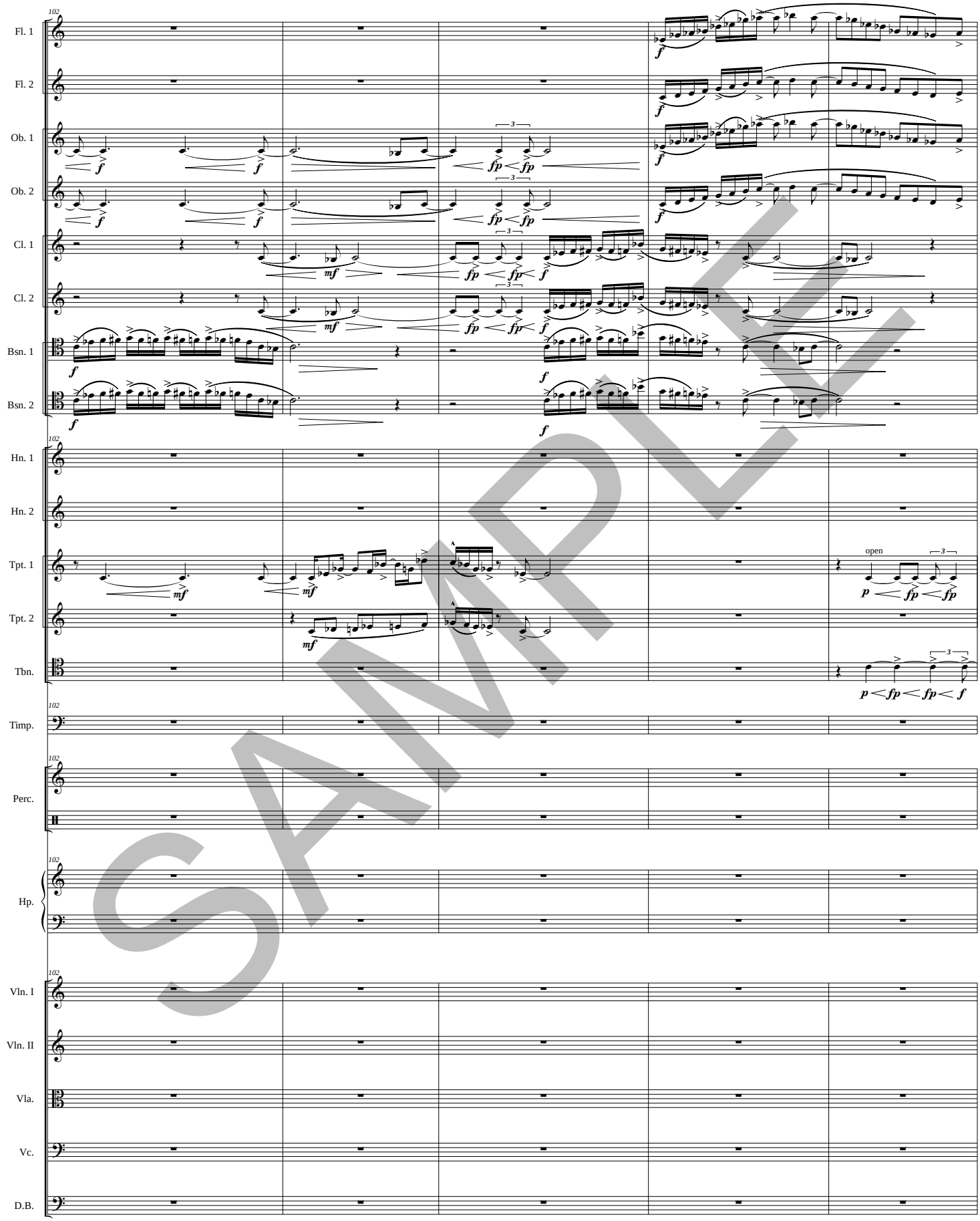

76
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
solo
pp
mp
p
mf
sfz
unis.
div.

SAMPLE

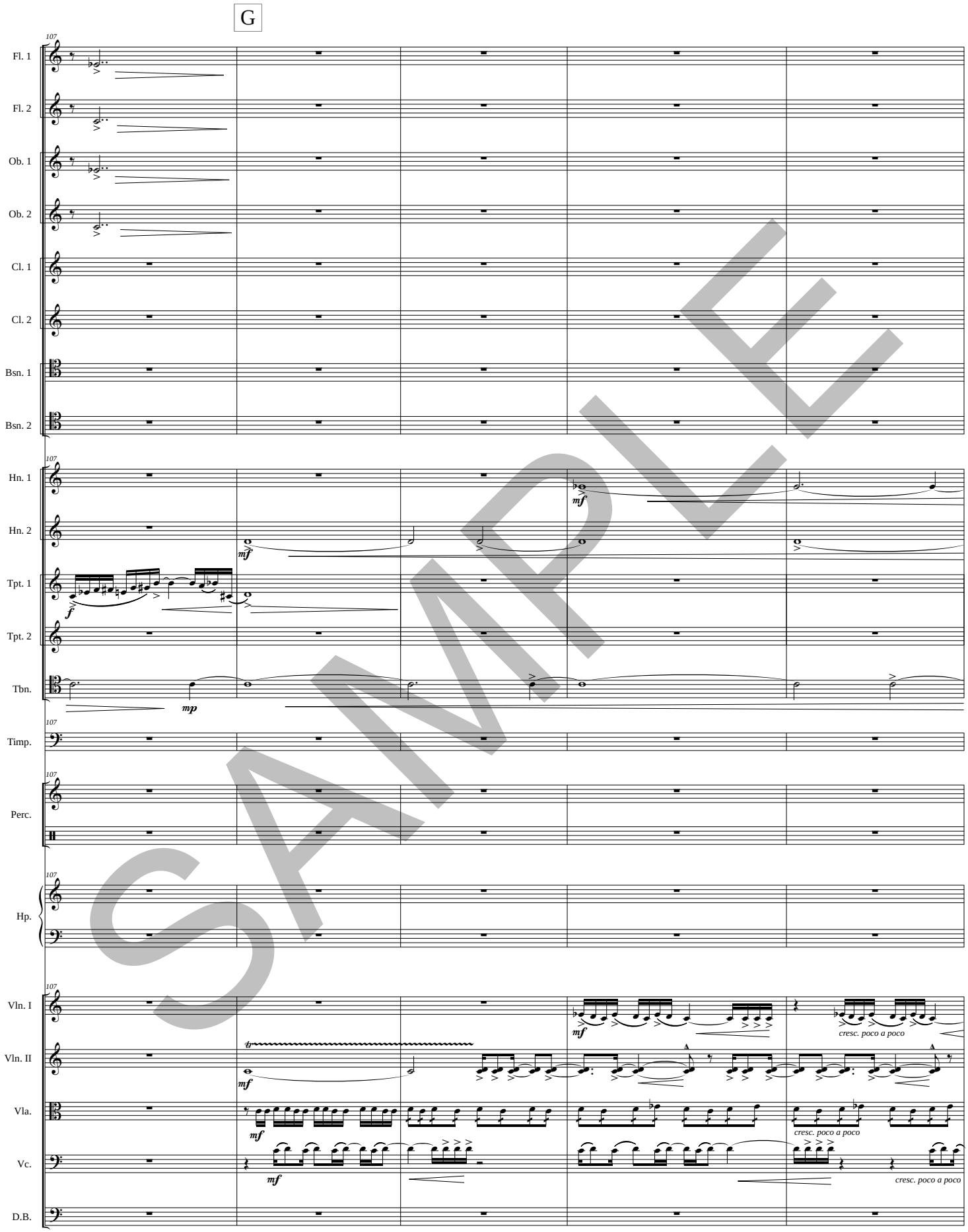

F
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
jazzy
unis.
pizz.
SAMPLE


95
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
straight mute
straight mute

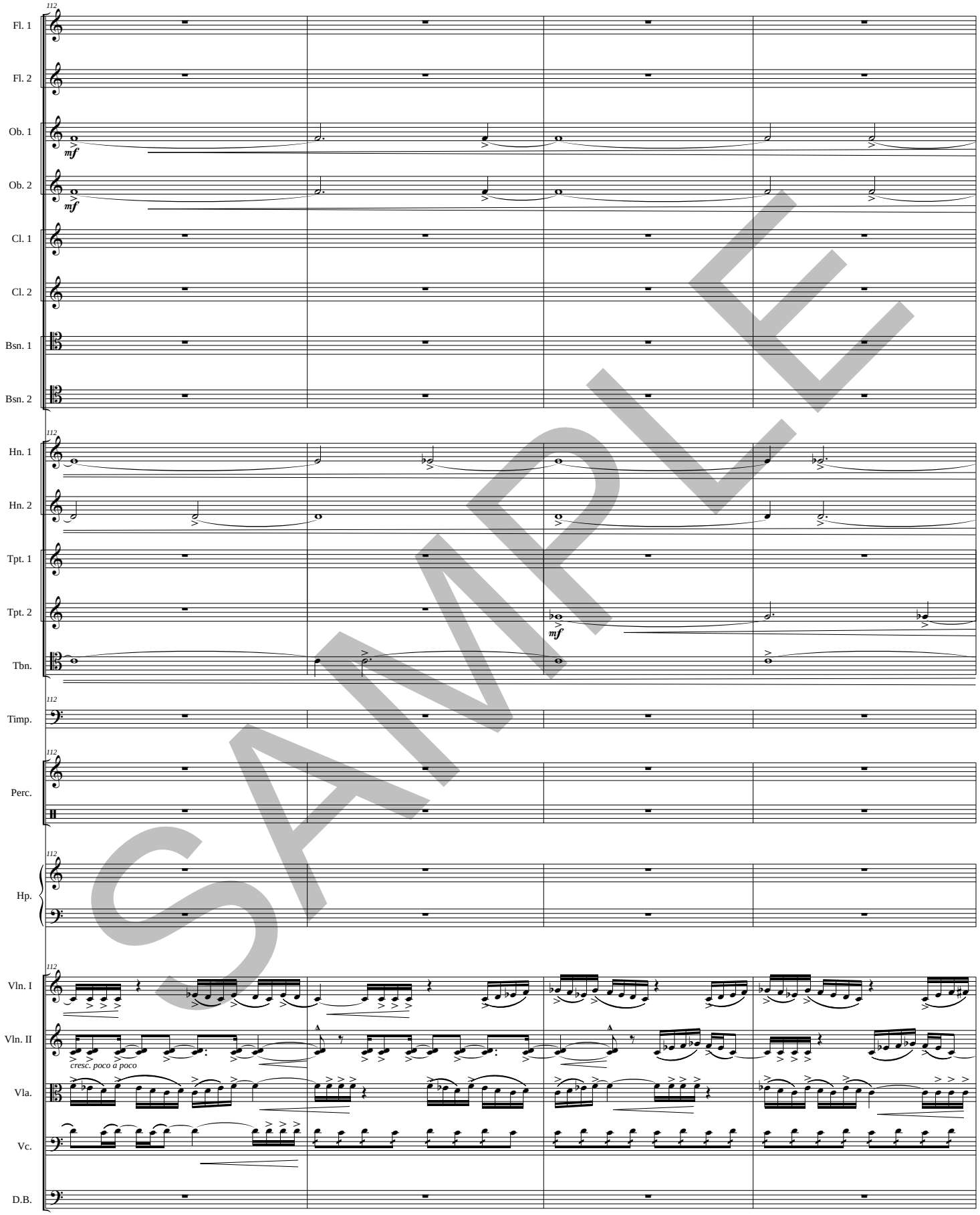
SAMPLE


102
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
open

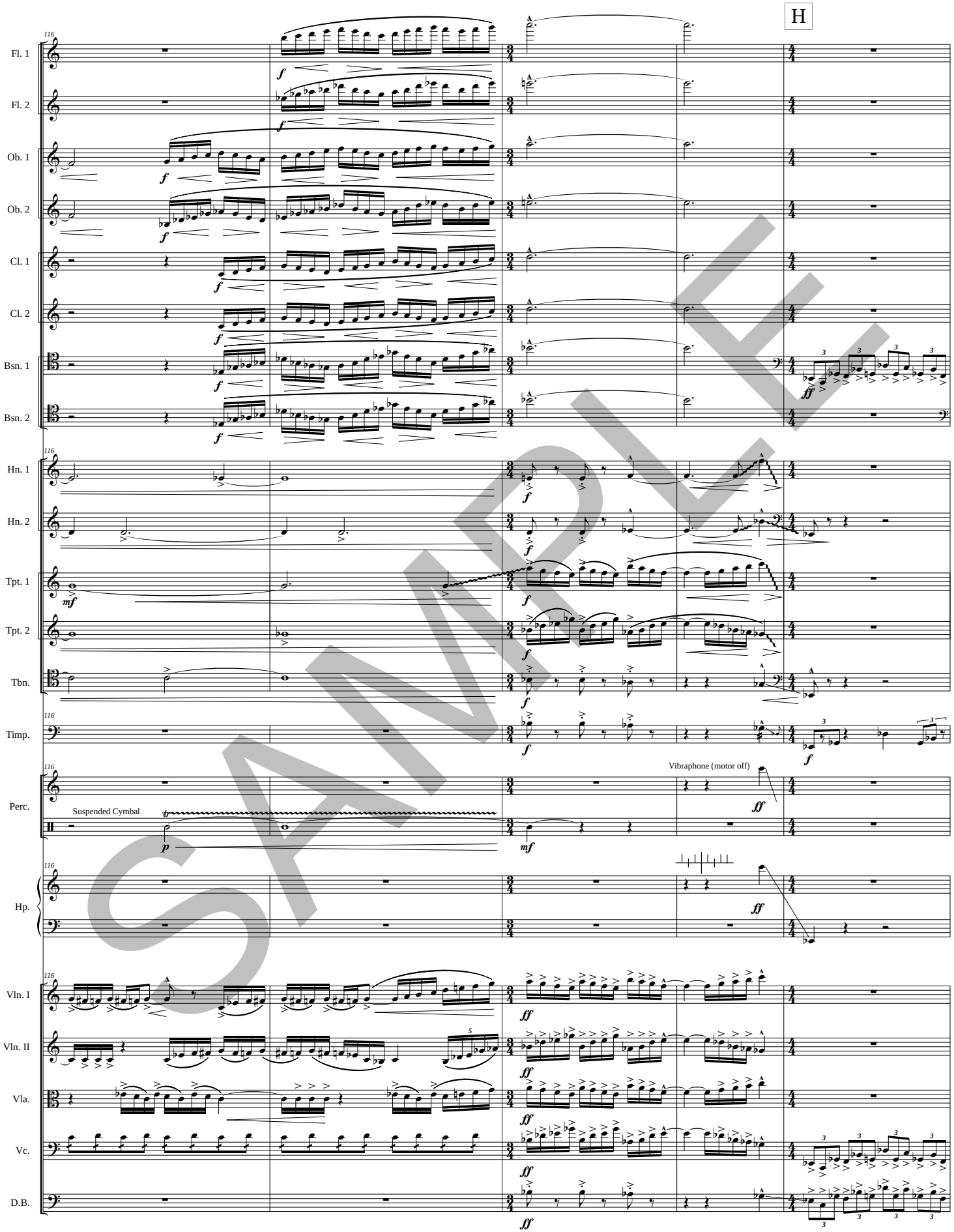
SAMPLE


G
107
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
f
mp
cresc. poco a poco

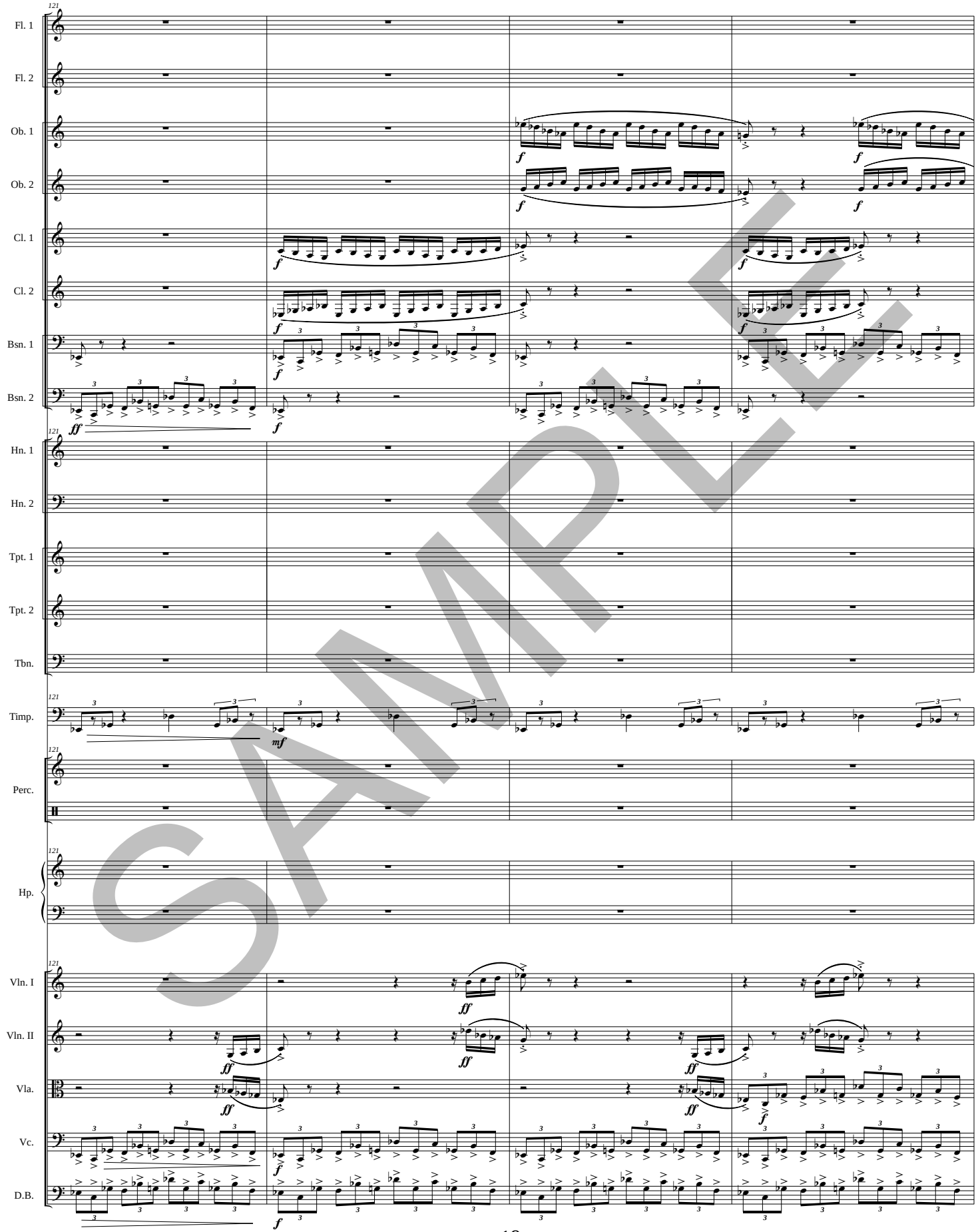
SAMPLE


112
Fl. 1
Fl. 2
Ob. 1
mf
Ob. 2
mf
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
112
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
mf
Tbn.
112
Timp.
112
Perc.
112
Hp.
112
Vln. I
Vln. II
cresc. poco a poco
Vla.
Vc.
D.B.

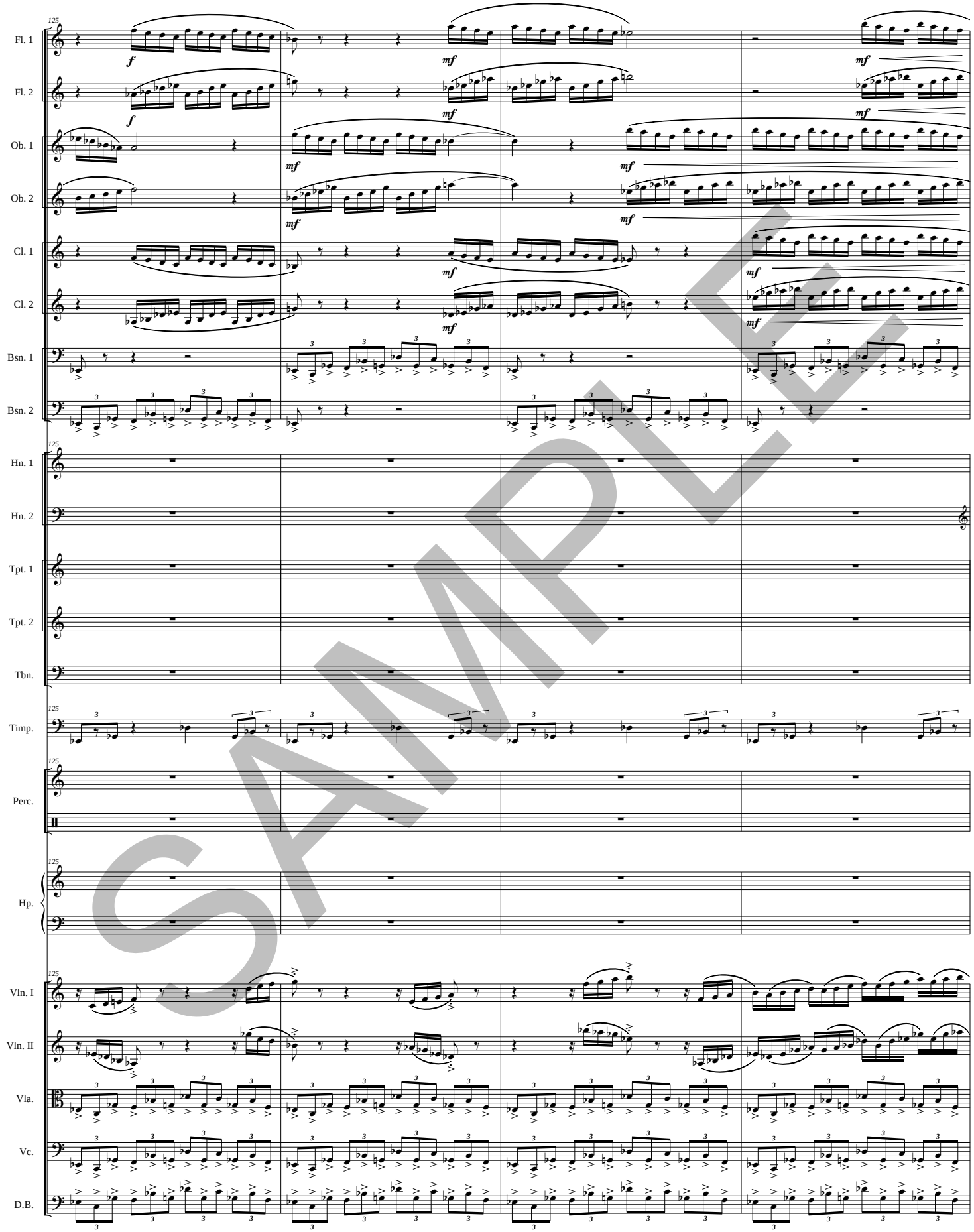
SAMPLE


H
116
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Suspended Cymbal
Vibraphone (motor off)
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

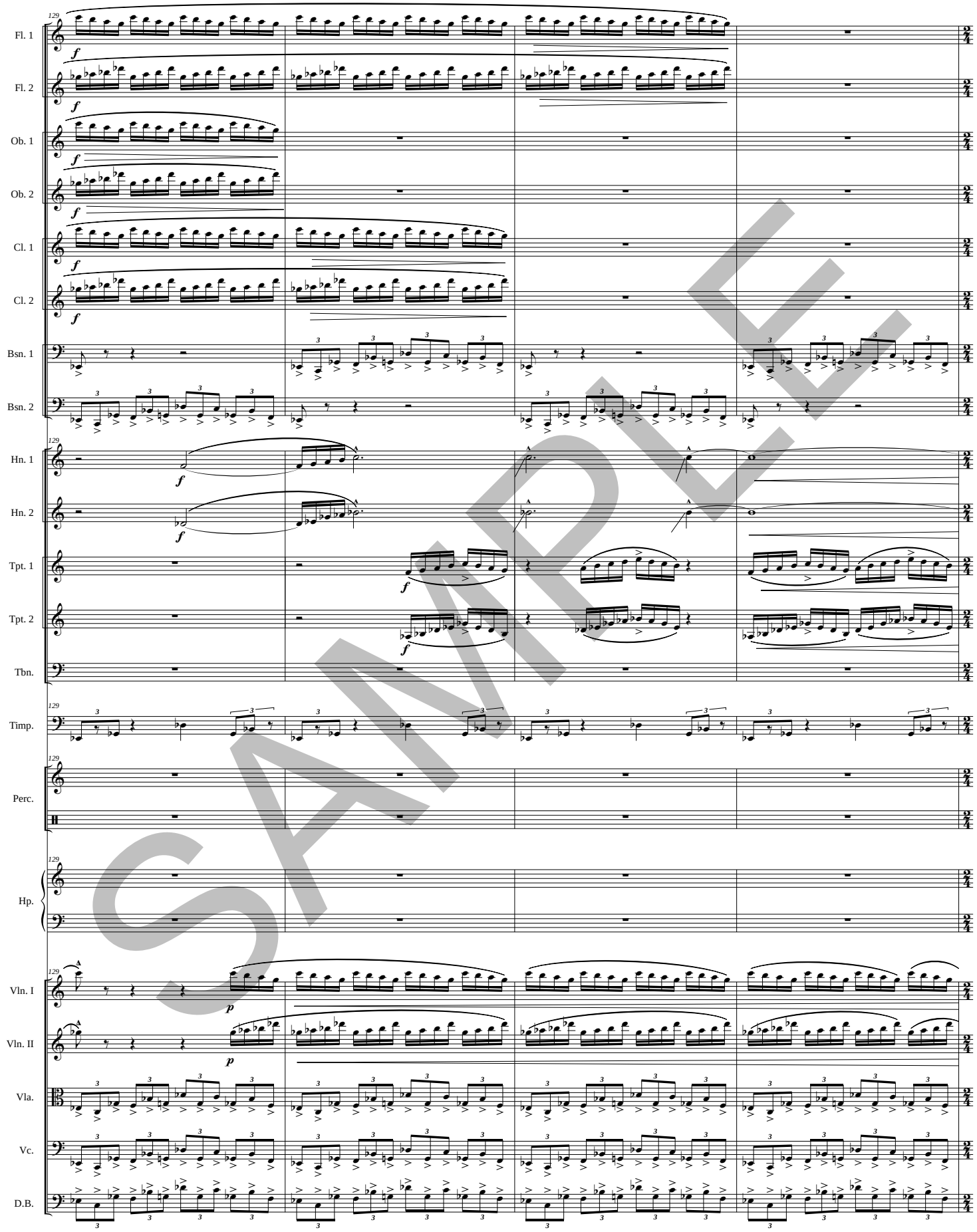
SAMPLE


121
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

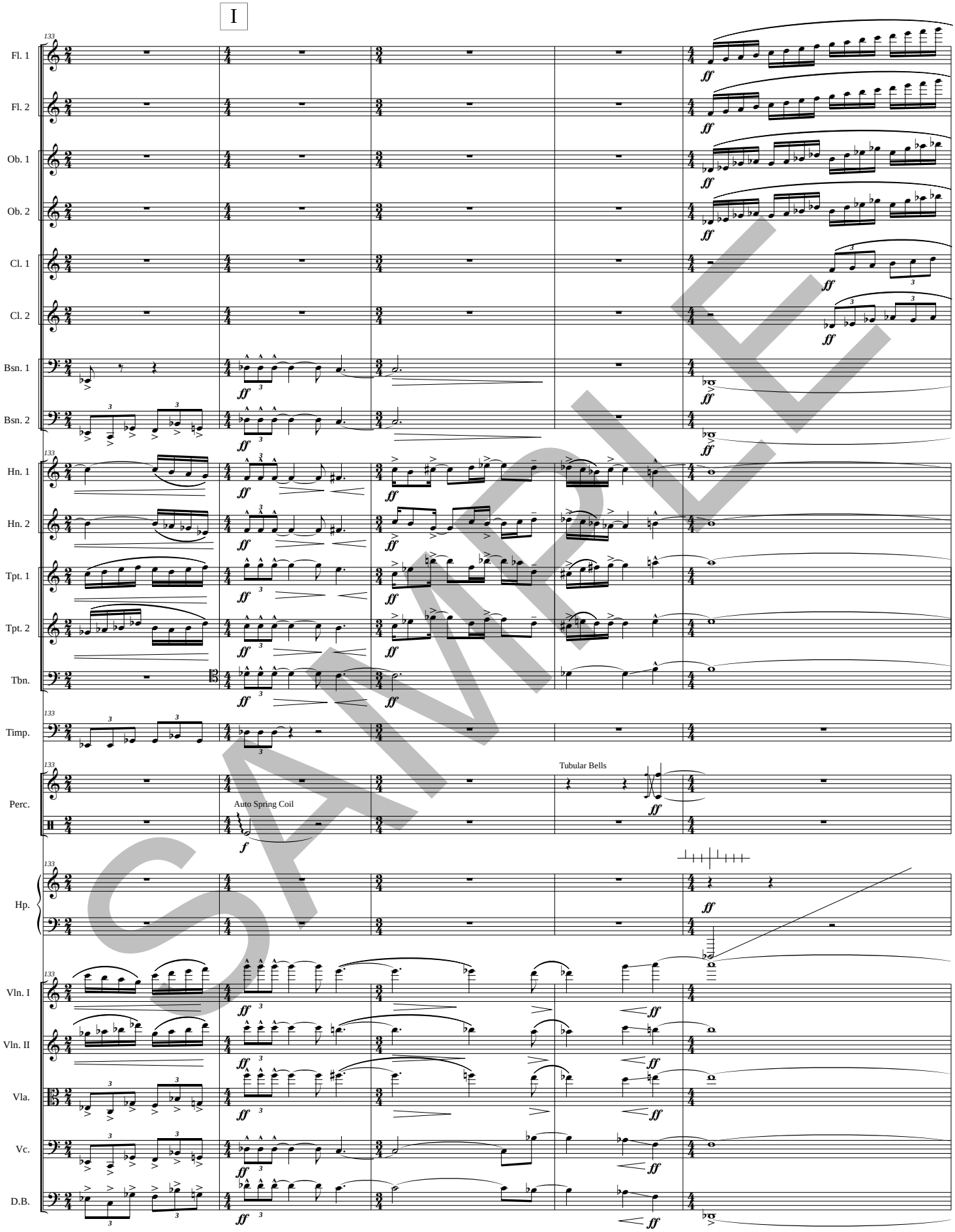
SAMPLE


125
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
mf

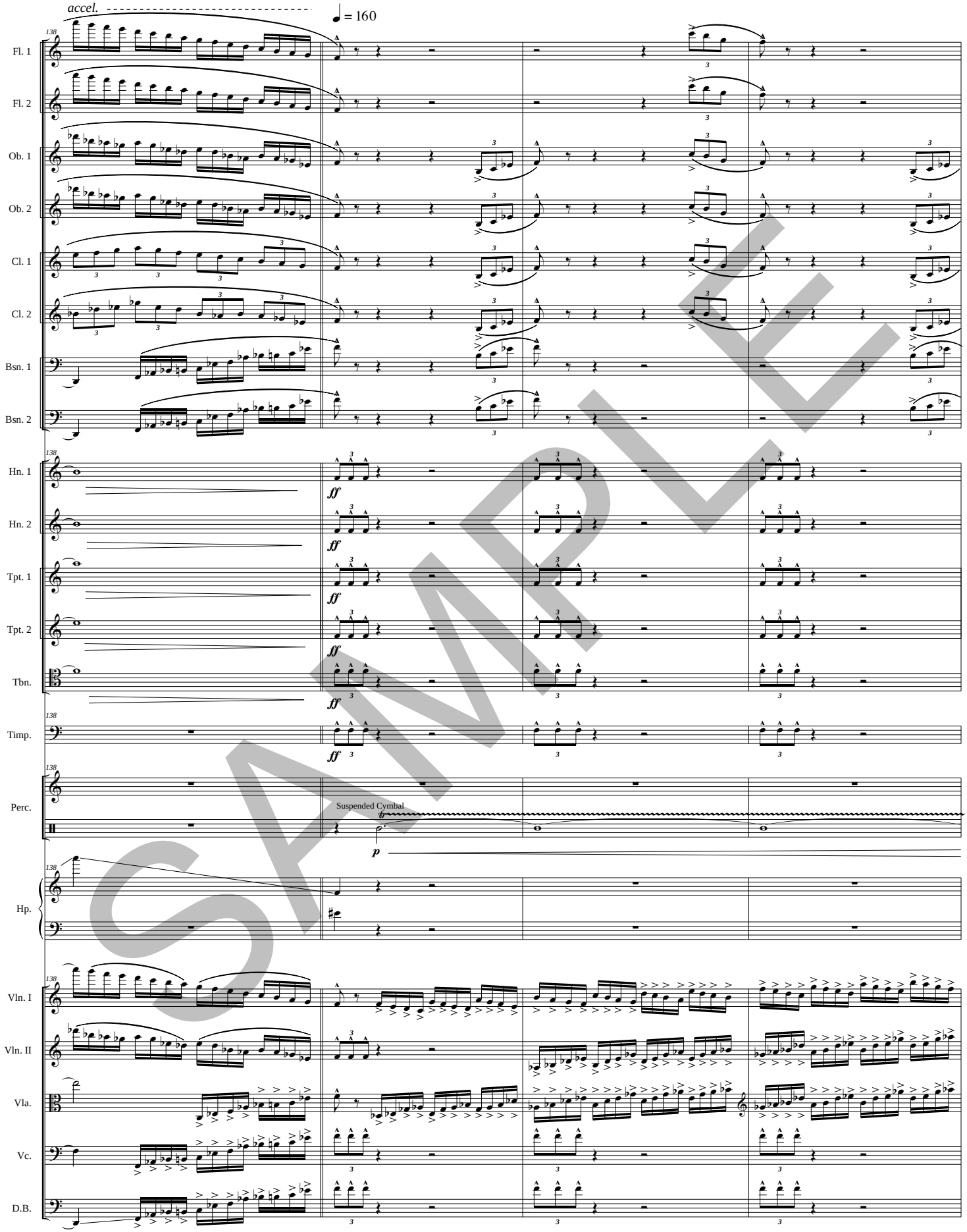
SAMPLE


129
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
p

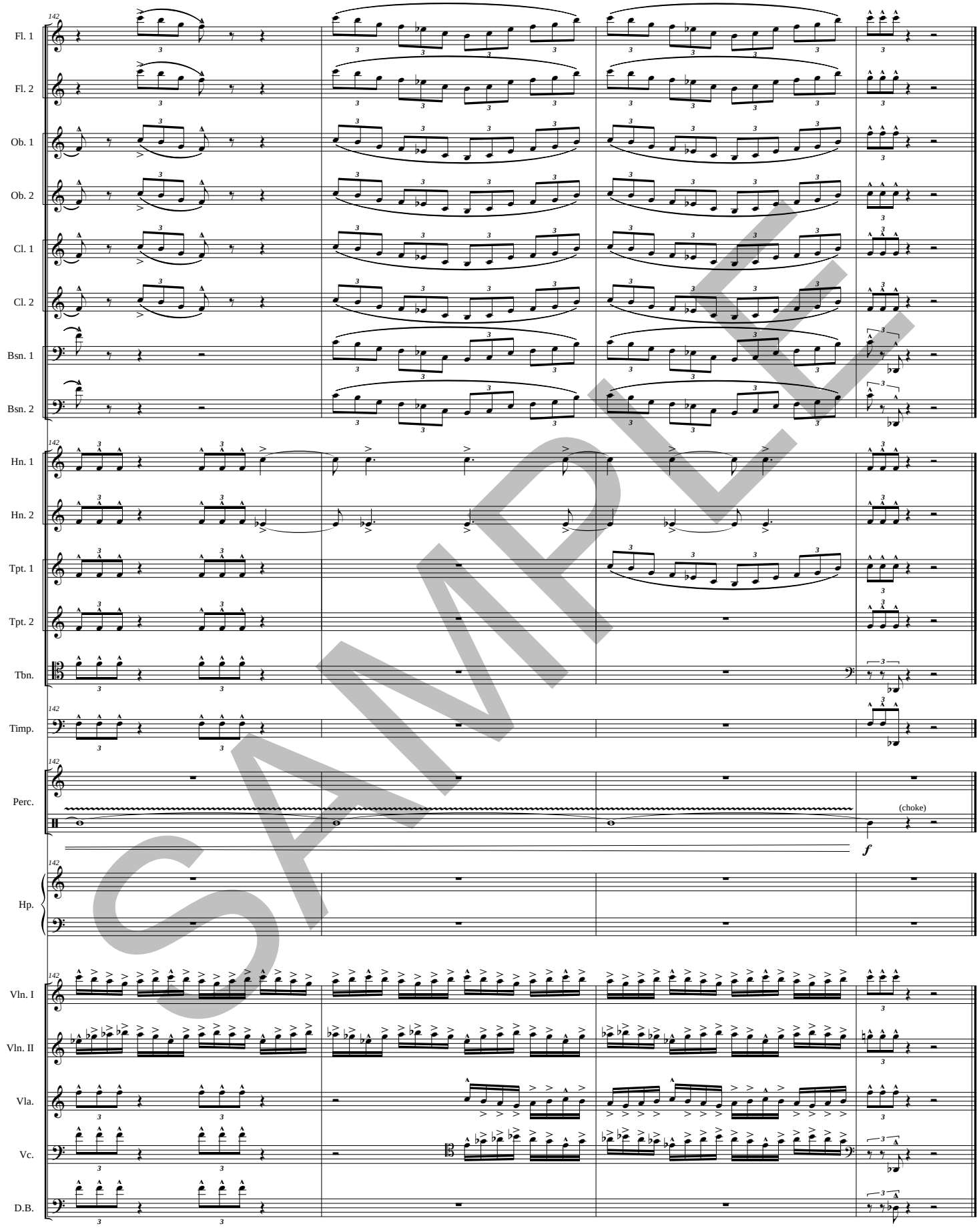
SAMPLE


I
133
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Auto Spring Coil
Tubular Bells
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
f

SAMPLE


accel.
= 160
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
Suspended Cymbal
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
p

SAMPLE


142
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Timp.
Perc.
(choke)
f
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

SAMPLE