

Peter Knell

Charged Particles

for orchestra

(2011)

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

Peter Knell

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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 Quartet, 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.

Charged Particles

Peter Knell (b. 1970)

Pulsating $\text{♩} = 120$ *accel.* $\text{♩} = 160$

The score is for a full orchestra and includes the following parts:

- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Clarinet 1
- Clarinet 2
- Bassoon 1
- Bassoon 2
- Horn 1
- Horn 2
- Trumpet 1 in C
- Trumpet 2 in C
- Trombone
- Timpani
- Percussion (Auto Spring Coil, Tubular Bells)
- Harp
- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass

The score features a variety of musical notations, including dynamics such as *ff* (fortissimo) and *p* (piano), articulation like accents and slurs, and performance instructions such as *accel.* and *pizz.* (pizzicato). The tempo changes from 120 to 160 beats per minute, indicated by the *accel.* marking and the change in the note value.

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.

Vcl.

D.B.

stopped

open

straight mute

Vibraphone (motor off)

pizz.

arco

arco sul G

III

IV

III II

sfz

ff *p* *f* *ff* *fp* *sfz*

15

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

stopped

harmon mute (stem removed)

harmon mute (stem removed)

p

mp

mf

f

sfz

pp

cresc. poco a poco

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.

C

Musical score for orchestra, page 5, rehearsal mark C. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombone, Timpani, Percussion, Harp, Violins I & II, Viola, Violoncello, and Double Bass.

Key features of the score include:

- Flutes 1 & 2:** *pp* dynamic.
- Oboes 1 & 2:** *pp* dynamic, *cresc. poco a poco*.
- Clarinets 1 & 2:** *pp* dynamic, *cresc. poco a poco*.
- Bassoons 1 & 2:** *pp* dynamic, *cresc. poco a poco*.
- Horns 1 & 2:** *pp* dynamic, *cresc. poco a poco*, triplets.
- Trumpets 1 & 2:** *pp* dynamic, *cresc. poco a poco*, triplets.
- Trombone:** *pp* dynamic, *cresc. poco a poco*, triplets.
- Percussion:** *cresc. poco a poco*.
- Violins I & II:** *cresc. poco a poco*, triplets.
- Viola:** *cresc. poco a poco*, triplets.
- Violoncello:** *cresc. poco a poco*, triplets.
- Double Bass:** *cresc. poco a poco*, triplets.

33

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.

harm. mute (stem removed)

Timp.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

D

Musical score for orchestra and strings, measures 39-42. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone, Timpani, Percussion, Harp, Violin I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *f*, *p*, and *sfz*. A large watermark 'SAT' is visible across the score.

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.

Vcl.

D.B.

57

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.

arco div.
p

arco div.
p

II

II

pp

pp

pp

pp

div.

solo
p

3

3

3

3

3

3

G \sharp D \sharp

Musical score for a symphony orchestra, page 11, rehearsal mark E. The score is in 4/4 time and includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombone, Timpani, Percussion, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *pp*, *mp*, *p*, and *sfz*, along with performance instructions like "stopped" and "harmon mute (stem removed)". A large watermark "SAMPLE" is overlaid on the score.

76

Fl. 1 *pp* solo

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp* *pp*

Hn. 2 *pp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

Timp.

Perc. *p*

Hp. *mp* *p*

Vln. I *mf* *pp* *sfz* *pp*

Vln. II *mf* *pp* *sfz* *pp*

Vla. *mf* *pp* *sfz* *pp*

Vc. *mp* *pp*

D.B. *mp* *pp*

F

86

Fl. 1 *f* *ff* jazzy

Fl. 2 *f* *ff* jazzy

Ob. 1 *ff* jazzy *p*

Ob. 2 *ff* jazzy *p*

Cl. 1 *f* *ff* jazzy

Cl. 2 *f* *ff* jazzy

Bsn. 1 *f* *ff* jazzy *p* < *f*

Bsn. 2 *f* *ff* jazzy *p* < *f*

Hn. 1 *mf* *ff* jazzy *sfz*

Hn. 2 *mf* *ff* jazzy *sfz*

Tpt. 1 *ff* jazzy

Tpt. 2 *ff* jazzy

Tbn. *ff* jazzy

Timp.

Perc. *mp* *pp* *ff*

Hp.

Vln. I *f* unis. *pp* *ff* pizz.

Vln. II *f* unis. *pp* *ff* pizz.

Vla. *f* unis. *pp* *ff* pizz.

Vc. *f* unis. *pp* *ff* pizz.

D.B. *f* *pp* *ff* pizz.

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.

p *f* *fp* *f* *sfz* *fp* *f*

straight mute

straight mute

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.

f

f

f

mf

fp

fp

f

f

f

mf

mf

mf

f

f

f

mf

mf

mf

p

fp

fp

f

p

fp

fp

f

open

3

G

Musical score for orchestra, measures 107-111. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 107-111 are marked with a large 'G' above the staff. The score includes dynamic markings such as *mf* and *mp*, and performance instructions like *cresc. poco a poco*. The woodwinds and strings play sustained notes or rhythmic patterns, while the brass instruments have more active parts.

112

Fl. 1

Fl. 2

Ob. 1
mf

Ob. 2
mf

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.
mf

Timp.

Perc.

Hp.

Vln. I

Vln. II
cresc. poco a poco

Vla.

Vc.

D.B.

Musical score for orchestra and strings, measures 116-120. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone, Timpani, Percussion (Suspended Cymbal, Vibraphone), Harp, Violin I and II, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, *ff*, and *p*. A large watermark 'SAMPLE' is overlaid on the score.

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.

f

mf

ff

This page of a musical score covers measures 125 to 132. The instruments are arranged as follows:

- Flutes (Fl. 1, Fl. 2):** Play melodic lines with dynamics *f* and *mf*.
- Oboes (Ob. 1, Ob. 2):** Play melodic lines with dynamics *f* and *mf*.
- Clarinets (Cl. 1, Cl. 2):** Play melodic lines with dynamics *mf*.
- Bassoons (Bsn. 1, Bsn. 2):** Play triplet patterns with dynamics *mf*.
- Trumpets (Tpt. 1, Tpt. 2):** Rest.
- Tuba (Tbn):** Rest.
- Timpani (Timp.):** Play triplet patterns.
- Percussion (Perc.):** Rest.
- Harp (Hp.):** Rest.
- Violins (Vln. I, Vln. II):** Play melodic lines with dynamics *f* and *mf*.
- Viola (Vla.):** Play triplet patterns.
- Violoncello (Vc.):** Play triplet patterns.
- Double Bass (D.B.):** Play triplet patterns.

The score includes various musical notations such as dynamics (*f*, *mf*), articulation marks, and slurs. A large 'SAMPLE' watermark is visible across the page.

Musical score for orchestra, measures 129-132. The score is arranged in systems for various instruments. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The dynamics range from *f* (forte) to *p* (piano). The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 129-132 show a complex orchestral texture. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The score is marked with a large 'SAMPLE' watermark.

I

Musical score for orchestral instruments, starting at measure 133. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombone, Timpani, Percussion (Auto Spring Coil and Tubular Bells), Harp, Violins I and II, Viola, Cello, and Double Bass. The music is in 4/4 time and features strong dynamics such as *ff* and *f*. The percussion part includes Auto Spring Coil and Tubular Bells. The harp part includes a crescendo leading to *ff*. The strings include triplets and slurs. A large watermark is visible across the score.

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.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

p

Suspended Cymbal

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.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(choke)

f