

Peter Knell

Fanfares & Fantasies *(for orchestra)*

SAMPLE

Duration: ca. 10 minutes

Peter Knell

Fanfares & Fantasies (1999)

scored for

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 French Horns

2 Trumpets

2 Trombones

Bass Trombone

Tuba

Timpani (4 drums)

Percussion (3 players):

1. Vibraphone, snare drum, suspended cymbal
2. Tubular bells, glockenspiel
3. Auto spring coil, crotales, bass drum, suspended cymbal, ratchet

Strings

C Score

duration: ca. 10 minutes

ABOUT THE COMPOSER

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 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 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.

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

Fanfares & Fantasies was composed in 1999 as a commission from Michael Morgan and the Oakland East Bay Symphony to open their 2000 season and to celebrate the new millennium. My intent was to capture that celebration, but to also recognize the complexity of the world at that time; hence the idea of alternating "fanfares" with more introspective "fantasies", though the work also traces an overall trajectory of darkness to light. The initial fanfare is pained, with dissonant intervals in the trumpets. It leads to a fantasy of swirling colors and disembodied themes. These two initial sections introduce all of the significant thematic material for the work. The second fanfare is yet darker, in the guttural lower register of the trombones. The second fantasy, a mensuration passacaglia (in which a repeated theme accelerates each time it is repeated), begins with a tuba solo followed by a duet for bassoon and muted violas and then cello with woodwinds dancing drunkenly overhead. It builds in intensity through a series of string passages, reaching a climax with the brass that leads directly into the third fanfare which features trumpets and trombones in canonical conversation. This explodes into a virtuosic triple fugue that includes all manner of fugal devices and climaxes to a final fanfare, which is transformed into a luminescent and triumphant F# major.

Fanfares & Fantasies

Peter Knell (1999)

Maestoso ($\sigma = 48$)

Horns a4 >

Trps. 1,3 >

Vibrphone (motor off) 2,4 piu f >

Percussion 1 f piu f >

Percussion 2 f piu f >

Percussion 3 f piu f >

5

Hns. 1,3 >

Trps. 2,4 f piu f >

(vibrphone) f piu f >

Perc. 1 f piu f >

Perc. 2 f piu f >

Perc. 3 f piu f >

9

Fls. -

Obs. -

Cls. -

Hn. 1, 3 a2

Hn. 2, 4 f

Trp. 1 f

Trp. 2 f (vibrphone)

Perc. 1 f (tubular bells)

Perc. 2 f (auto spring coil)

Perc. 3 f ff

13 *ff* *mp*

Fls.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

12

Hn. 1, 3

Hn. 2, 4

Trp. 1

Trp. 2

(vibraphone)

Perc. 1

ff (tubular bells)

Glockenspiel
(enter when ready)

Crotales
(enter when ready)

Vln. I

Vln. II

Vla.

Vcl.

DB

freely (do not coordinate)

II

II

ff *mp*

stagger breathing

stagger breathing

harmon mute

mp _____ *ppp (sempre)*

Fl. 1 {  15
Fl. 2 { 
Obs.
Cls.

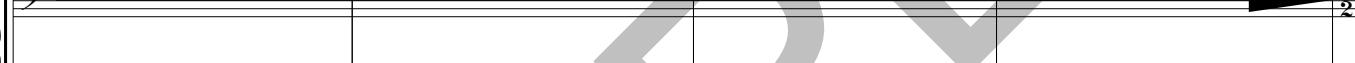
Hns. 1. solo *p* *mp*
Trp. 1 *mf*
Trb. 1 harmon mute (stem removed) *ppp < pp >*
Tbn. 2 harmon mute (stem removed) *ppp < pp >*
B-Trb. harmon mute (stem removed) *ppp < pp >*

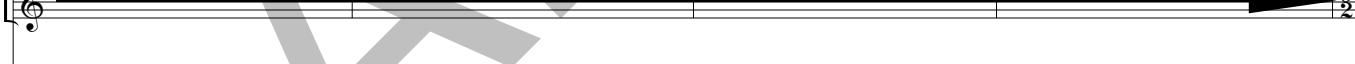
Perc. 1 arco (free rhythm)
Perc. 2
Perc. 3

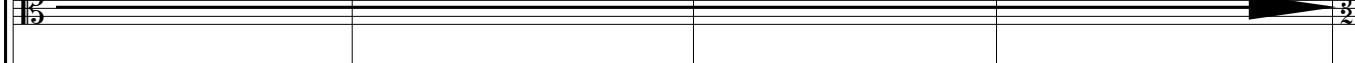
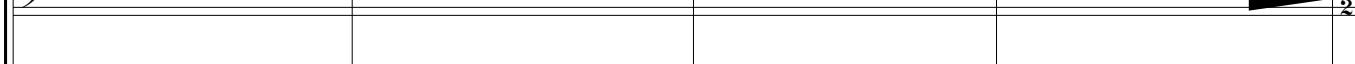
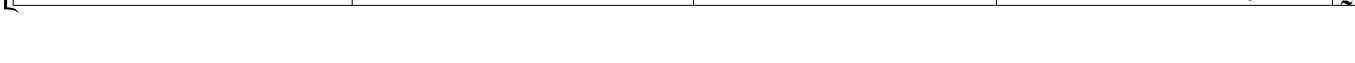
Vln. I { *only half*
Vln. II { *only half*
Vla. { *only half*
Vcl. { *only half*
DB { *only half*

mp _____ *ppp (sempre)*

Fls. 
 Obs. 
 Cls. 

 Hn. 1, 3 
 Trp. 1 
 Trp. 2 
 Tbn. 1, 2 
 B-Trb. 

 Perc. 1 
 Perc. 2 
 Perc. 3 

 Vln. I 
 Vln. II 
 Vla. 
 Vcl. 
 DB 

1. solo

p p dolce

p

harmon mute

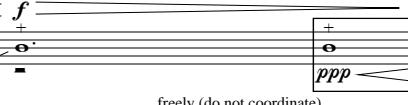
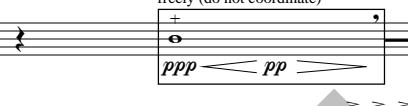
p p

harmon mute

p p

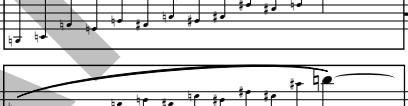
21

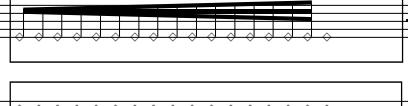
Fls. 
 Obs. 
 Cls. 

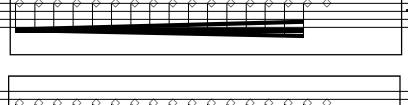
Hn. 1, 3 *mp* 
 Hn. 2, 4 *freely (do not coordinate)* 

Trp. 1 
 Trp. 2 

Tbn. 1, 2 
 B-Trb. 

Perc. 1 
 Perc. 2 
 Perc. 3 

Vln. I 
 Vln. II 

Vla. 
 Vcl. 

DB 

a tempo

26

Fls.

Obs.

Cls.

Bsn. 1

Bsn. 2

Hns.

Trp. 1

Trp. 2

Tbn. 1,2

B-Trb.

Tim.

Perc. 1

a tempo

26

cadenza
solo

Vln. I

Vln. II

Vla.

Vcl.

DB

progressively more time between gestures

Fls.

Obs.

Cls.

Bsn. 1

Bsn. 2

Tbn. 1,2

B-Trb.

Timp.

Perc. 1

Vln. I

Vln. II

Vla.

Vcl.

DB

31

drop out one by one

Fls.

Obs.

Cls.

Bsn. 1

Bsn. 2

Tbn. 1,2

a4 ***ff***

B-Trb.

ff

Tuba

ff

Tim.

mf

drop out one by one

Perc. 1

31

drop out one by one

Vln. I

drop out one by one

Vln. II

drop out one by one

Vla.

Vcl.

DB

35

Cl. 1

Bsns.

Hn. 1, 3

Tbn. 1, 2

B-Trb.

Tuba

Timp.

Perc. 1

Perc. 3

Vla.

Vcl.

DB

40

pp <>

1. solo

p

mp

1.

pp <>

sol.

p

f

ff

ff

ff

ff

ff

ff

(vibraphone) ord.

ppp

pp

tr~

ff

ff

ff

ff

ff

ff

pp

p

mp

tutti muted

35

40

rit.

46 *a tempo*

Fls.
Obs.
Cls.
Bsns.
Hn. 2, 4
Vln. I
Vln. II
Vcl.

p dolce

p dolce

p dolce

a2

1.

p dolce

p mp

tutti

p mf

pp

tutti

p mf

pp

cantabile

p mp

p pp

mp

54

Fl. 1
Fl. 2
Obs.
Cl.
Bsns.

p dolce

mf

f

p

p dolce

mf

p

mp

3

3

3

3

Hn. 1, 3
Hn. 2, 4

a2

p

f

p

3

3

3

3

Vcl.
DB

pp

mf

pp

f

p

mf

pp

f

p

mf

54

61

Fls.

Obs.

Cls.

Bsns.

Hns. a4

Vln. I

Vln. II

Vla.

Vcl.

DB

61

Sul G

Sul D.

p espri.

Vln. I

Vln. II

Vla.

Vcl.

DB

67

Fls.

Obs.

Cls.

Vln. I

Vln. II

Vla.

Vcl.

67

Vln. I

Vln. II

Vla.

Vcl.

72

Fls. *mp* *f*

Obs.

Cls. *f*

Bsns. *f* *mf* *mp* *p*

Hns. *p* *p*

Vln. I *p* *f*

Vln. II *f*

Vla. *b>p*

Vcl. *p* *f* *p*

1,3 a2

72 Sul G - *p* Sul G - *p*

Fls. *>>>*

Obs. *>>>*

Cls. *mf*

Bsns. *p*

Hns. *+2*

Vln. I Sul D

Vln. II Sul D

Vla. *>*

Vcl. *p*

76

Fls. *ff*

Obs. *ff*

Cls. *ff*

Bsns. *f*

Hns. *ff*

Trps. *ff* open

Tbn. 1,2 *f*

B-Tbn/Tba *f*

Perc. 3 Suspended Cymbal *p*

76

Vln. I *ff p*

Vln. II *ff p*

Vla. *ff p*

Vcl. *f*

DB *f*

79 $\frac{5}{2}$

Fls. mf

Obs. mf

Cls. mf

Bsns. mf

Hns. ff a2

Trps. ff

Tbn. 1,2 ff

B-Tbn/Tba ff

Timp. tr mf
Vibrphone (motor off)

Perc. 1 ff

Glockenspiel mf

Perc. 2 ff

Perc. 3 \wedge mf (Crotales) mf (enter when ready)

Vln. I freely (do not coordinate) ff mf

Vln. II freely (do not coordinate) ff mf

Vla. freely (do not coordinate) ff mf

Vcl. ff $\#$ mf

DB ff $\#$ mf

Fls.

Obs.

Cls.

Bsns.

This section of the score shows staves for Flutes, Oboes, Clarinets, Bassoons, Trombones 1 & 2, Bass Trombone/Tuba, Timpani, Percussion 1, Percussion 2, and Percussion 3. The music consists of sustained notes and rhythmic patterns. Measures 1-3 show sustained notes. Measure 4 begins with a dynamic ff followed by eighth-note patterns. Measures 5-7 show sustained notes again.

Trps.

Tbn. 1,2

B-Tbn/Tba

This section continues the musical score for Trombones 1 & 2, Bass Trombone/Tuba, Timpani, Percussion 1, Percussion 2, and Percussion 3. It features eighth-note patterns and sustained notes. Measures 1-3 show eighth-note patterns. Measures 4-6 show sustained notes.

Timp.

Perc. 1

Perc. 2

Perc. 3

This section continues the musical score for Timpani, Percussion 1, Percussion 2, and Percussion 3. It features eighth-note patterns and sustained notes. Measures 1-3 show eighth-note patterns. Measures 4-6 show sustained notes.

Vln. I

Vln. II

Vla.

Vcl.

DB

This section continues the musical score for Violin I, Violin II, Viola, Cello, and Double Bass. It features sustained notes and rhythmic patterns. Measures 1-3 show sustained notes. Measures 4-6 show eighth-note patterns.

Fls.

Obs.

Cls.

Bsns.

Hn. 1, 3

Hn. 2, 4

Trp. 1

Trp. 2

Trb. 1

Tbn. 2

B-Trb.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

87

Vln. I

Vln. II

Vla.

Vcl.

DB

Fls. *rit.*
 Obs.
 Cls.
 Bsns.

 Hn. 1, 3
 Hn. 2, 4
 Trp. 1
 Trp. 2
 Trb. 1
 Tbn. 2
 B-Trb.
 Tuba

 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

 Vln. I
 Vln. II
 Vla.
 Vcl.
 DB

Allegro molto (♩ = 144)

92

Fls. Obs. Cls. Bsns.

(a2) ff marcato (a2) ff marcato (a2) ff marcato

Hn. 1, 3 Hn. 2, 4 Trp. 1 Trp. 2 Trb. 1 Tbn. 2 B-Trb. Tuba

Tim. Perc. 1 Perc. 2 (glockenspiel)

97

Allegro molto (♩ = 144)

92

Vln. I Vln. II Vla. Vcl. DB

ff marcato ff marcato ff marcato ff marcato ff marcato

97

Sul G

103

Fls.

Cls.

Bsns.

Timp.

p

f

tr.

a2

ff

103

Vln. I

Vln. II

Sul D

Vla.

Vcl.

DB

ff marcato

111

Fls.

Ob. 1

Ob. 2

mp

f

mf

p

Cls.

Bsns.

(glockenspiel)

Perc. 2

Auto Spring Coil

f

Perc. 3

mf

solo

1. solo

mf

111

Vln. I

sf

Vln. II

mp

f

mf

Vla.

sub p

Vcl.

sub p

mf

116

Fl. 1
Fl. 2
Ob. 1
Cl. 1
(glockenspiel)
Perc. 2

p
mf
p
mf
p
pp
pizz.
p
f
mf muted
p
muted
p
p

120

Fl. 1
Fl. 2
Cl. 1
Cl. 2

f
f
mf
f
f
f

Vln. I
Vln. II
Vla.
Vcl.

p
remove mute(s)
pizz.
mf
remove mute(s)
remove mute(s)

125

Fls. *f*

Ob. 1 *mp*
solo *f esp.*

Ob. 2 *f*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Vla. *pizz.* *mf*

Vcl. *pizz.* *mf*

129

134

Obs. *a2*

Cl. 1 *mf*
solo *f esp.*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3 *f*

Hn. 2, 4

Timp. *mf* *p*

Vcl.

141

Hn. 1, 3
Hn. 2, 4

Timp.
Perc. 1

Snare Drum *tr.*
pp

141

Vln. I
Vln. II
Vla.
Vcl.
DB

arco *f* *arco* *f* *arco* *f* *arco* *f*



148

Fls.
Obs.
Cls.
Bsns.

a2 *ff* *a2* *ff* *a2* *ff* *ff*

Perc. 1
Ratchet *tr.* *f* *ff* *mf* *p* *mf* *pp*

Perc. 3 *mf* *f*

148

Vln. I
Vln. II
Vla.
Vcl.

ff *ff* *ff* *ff* *ff*

155

Fls. 

Obs. 

Cls. 

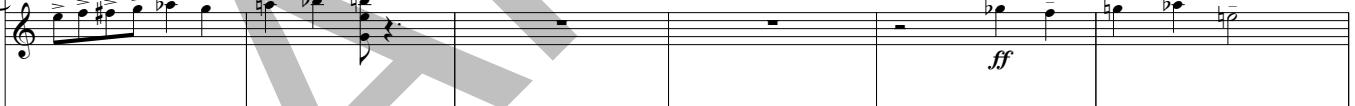
Bsns. 

Timp. 

Perc. 1 

Ratchet 

155

Vln. I 

Vln. II 

Vla. 

Vcl. 

DB 

160

Ob. 1 { *ff*
 Ob. 2 { *ff*
 Cl. 1 { *ff*
 Cl. 2 { *ff*
 Bsns. *ff*
 Hn. 1, 3 *a2*
f cantabile

Tim. *f*
 Perc. 1 *tr* *pp* *f*
 Perc. 3 *tr* *mf* *f*

160

Vln. I { *ff*
 Vln. II { *ff*
 Vla. *v* *ff cantabile*
 Vcl. *v* *ff cantabile*
 DB *ff*

166

Fls.

Obs.

Cls.

Bsns.

Hn. 1, 3

Perc. 2

Vln. I

Vln. II

Vla.

Vcl.

DB

Glockenspiel

ff cantabile

ff cantabile

173

Fls.

Obs.

Bsns.

Hns.

Perc. 2

Vln. I

Vln. II

Vla.

Vcl.

DB

ff cantabile

ff cantabile

179

a2

Fls.

Obs.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns.

Timp.

Suspended Cymbal

Perc. 1

pp

f

Glockenspiel

Perc. 2

Crotales

Perc. 3

f

Vln. I

Vln. II

Vla.

Vcl.

DB

179

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Tbn. 1,2
 B-Tbn/Tba
 Timp.
 Perc. 2
 Perc. 3
 Vln. I
 Vln. II
 Vla.
 Vcl.
 DB

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

This section of the score shows the Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, and Trombones 1, 2, and Bass-Tuba playing eighth-note patterns. Measures 187 consists of four identical measures. The instrumentation is grouped by instrument families: woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Trombones, Bass-Tuba).

a2

Trps.
Tbn. 1,2
B-Tbn/Tba

This section shows Trombones 1 and 2, and Bass-Tuba playing eighth-note patterns. The instrumentation is grouped by instrument families: brass (Trombones, Bass-Tuba).

Timp.
Perc. 2
Perc. 3

This section shows Timpani and Percussion 2 and 3 playing eighth-note patterns. The instrumentation is grouped by instrument families: percussion (Timpani, Percussion).

Vln. I
Vln. II
Vla.
Vcl.
DB

This section shows Violin I and II, Viola, Cello, and Double Bassoon playing eighth-note patterns. The instrumentation is grouped by instrument families: strings (Violin, Viola, Cello, Double Bassoon).

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Trps.

Tbn. 1,2

B-Tbn/Tba

Timp.

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

DB

Tempo I

193

Fls. a2 

Obs. a2 

Cls. a2 

Bsns. a2 

Hns. a4 

Trps. a4 

Trb. 1 fff 

Tbn. 2 fff 

B-Tbn/Tba fff 

Timp. tr 

Tubular Bells ff

Perc. 1 ff

Perc. 2 ff

Perc. 3 ff



193 Tempo I

Vln. I 

Vln. II 

Vla. 

Vcl. 

DB 

197

a2 bells up

Hn. 1, 3

Hn. 2, 4

Tbn. 1, 2

ffff

f

Timp.

Perc. 1

Perc. 2

Perc. 3

197

Vln. I

Vln. II

Vla.

Vcl.

DB

201

a4

Hns.

Trp. 1

Trp. 2

ffff

ffff

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

DB

205

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns.
Trp. 1
Trp. 2
Tbn. 1,2
B-Trb.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3

Vln. I
Vln. II
Vla.
Vcl.
DB

div.

$\# \# 8$:

$\# \# 8$:

div.

$\# \# 8$

$\# \# 8$

div.

$\# \# 8$

$\# \# 8$

$\# \# 8$

Fls.

Obs.

Cls.

Bsns.

Hns.

Trp. 1

Trp. 2

Tbn. 1,2

B-Trb.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

DB

(free bowing)

(free bowing)

(free bowing)

(free bowing)

-33-