

Peter Knell

Night Incantation

for orchestra
(1998)

duration: ca. 8 minutes

Peter Knell

Night Incantation (1998)

scored for

2 Flutes

Piccolo

2 Oboes

English Horn

3 Clarinets in Bb (3rd doubles Bass Clarinet)

3 Bassoons (3rd doubles Contrabassoon)

4 French Horns in F

Trumpet in D

2 Trumpets in Bb

3 Trombones

Tuba

Timpani (4 drums)

Percussion (3 players):

3 suspended cymbals, tam-tam, bass drum
ratchet, vibraphone, wind chimes

Strings

C Score

duration: ca. 8 minutes

Peter Knell

838 S. Arroyo Blvd.
Pasadena, CA 91105
tel: +1.323.687.1870
KNELL1@aol.com

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. Knell 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.

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 Doric String Quartet, 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 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 *Seven Last Words*, based on paintings of 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* was released by OehmsClassics in February 2006. *Snapshots*, a compact disc of his complete piano music performed by Markus Pawlik, was released on the Sono Luminus label in 2013.

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 based in Los Angeles.

Program Note

Night Incantation was composed in 1998 while I was living in Charlottesville, VA. It is a work about stillness. It explores thick, static sonorities that move glacially, like slow breaths, only gradually building to climaxes and subsiding.

Night Incantation

Peter Knell (1998)

Impassive ($\text{♩} = 48$)

5

Violin I
div. a 3 muted
ppp *pp* *ppp*

Violin II
div. a 3 muted
ppp *pp* *ppp*

Viola
div. a 3 muted
ppp *pp* *ppp*

Violoncello
div. a 3 muted
ppp *pp* *ppp*

Double Bass
div. a 3 muted
ppp *pp* *ppp*

10

Hn. 2,4
p *pp* (Fade when out of air.)

Tuba
p espr. *rit.*

Timp.
pp *ppp*

Vln. I
p *pp free bowing*

Vln. II
p *pp free bowing*

Vla.
p *pp free bowing*

Vcl.
p *pp free bowing*

DB
p *pp*

The strings should maintain an even tempo regardless of conductor's beat.

* All trills in this piece are half-step trills.

a tempo

Fl. I

B.C. *p espr.*

Tuba *pp*

Vln. I

Vln. II

Vla.

Vcl.

DB

p espr.

pp

p espr.

6

6

Picc. *p* *cadenza* *pp* *capriccioso accel.* *f* 12

Fl. I *mp*

Vln. I

Vln. II

Vla.

Vcl.

DB

a tempo

Picc. *f*

Fl. 1 *f*

Ob. 1 *f*

Cl. 1,2 *f*

B.Cl. *f*

Vln. I *poco a poco accel. e cresc.*

Vln. II *poco a poco accel. e cresc.*

Vla. *poco a poco accel. e cresc.*

Vcl. *poco a poco accel. e cresc.*

DB *cresc.*

Picc. *f* 6

Fl. 1,2 *f* 6

Ob. 1,2 *f* 6

Cl. 1,2 *f* 6

B.Cl. 12

Bsn. 1,2 *f* 12

Timp. *pp* tr

3 Susp. Cym. *p* tr

Tam-tam *mf*

Vln. I

Vln. II

Vla.

Vcl.

DB

Picc. *ff* *pp* *mf* *pp*

Fl. 1,2 *ff* *pp* *mf* *pp*

Ob. 1,2 *f* *pp* *mf* *pp*

E.H. *f* *pp* *mf* *pp*

Cl. 1,2 *ff* *pp* *mf* *pp*

B.Cl. *mp* *pp* *mf* *pp*

Bsn. 1,2 *mp* *pp* *mf* *pp*

Cbbsn. *mp* *pp* *mf* *pp*

Hn. 1,3 *ff* *pp* *mf* *pp*

Hn. 2,4 *ff* *pp* *mf* *pp*

Tuba *pp* *mf* *pp*

Timp. *f*

3 Susp. Cym. *f*

Bass Drum *f*

Vln. I *ff*

Vln. II *ff*

Vla. unis. *ff*

Vcl. unis. *ff*

DB *ff*

Picc. *f* *pp* 3

Fl. 1,2 *f* *pp* 3

Ob. 1,2 *f* *pp* 3

E.H. *f* *pp* 3

Cl. 1,2 *f* *pp* 3

B.Cl. *f* *pp* 3

Bsn. 1,2 *f* *pp* 3

Cbbsn. *f* *pp* 3

Hn. 1,3 *f* *pp* 3

Hn. 2,4 *f* *pp* 3

Tuba *f* *pp* 3

Ratchet *f* *tr*

3 Susp. Cym. *p* *tr*

Vln. I *p* 12

Vln. II *p* 12

This page of a musical score, numbered 20, features a variety of instruments. The woodwind section includes Piccolo, Flutes 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1, 2, & 3, Horns 2, 3, & 4, Trumpets in D, Trumpets 1 & 2, Trombones 1 & 2, Bass Trombone, and Tuba. The percussion section consists of Timpani, Ratchet, 3 Suspended Cymbals, Tam-tam, and Bass Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*ff*) dynamic and includes several measures of triplets and sixteenth-note patterns. A large watermark 'SAMPLE' is overlaid on the page.

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2,3

Bsn. 1,2,3

Vib.

Vcl.

DB

without mutes unis.₃
p espr.

without mutes unis.₃
p espr.

7-8

p

p

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2,3

Bsn. 1,2,3

Vln. I

Vln. II

Vla.

Vcl.

DB

without mutes
p
mp espr.

without mutes unis.
p
mp espr.

without mutes unis.
p
mp espr.

mf

mf

3

3

Picc. *mf*

Fl. 1,2 *mf*

Ob. 1,2 *mf*

E.H. *mf*

Cl. 1,2,3 *mf*

Bsn. 1,2,3 *mf*

Vib. *f*

Vln. I *ff* *f* *div. a 3*

Vln. II *ff* *ff* *div. a 3*

Vla. *ff* *mf* *div. a 3*

Vcl. *ff*

Detailed description: This page of a musical score, numbered 40, features a woodwind section (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1, 2, & 3, Bassoons 1, 2, & 3) and a string section (Violins I & II, Viola, and Violoncello). The woodwinds are marked *mf* (mezzo-forte). The strings are marked *ff* (fortissimo) for most of the piece, with some passages marked *f* (forte) and *mf* (mezzo-forte). The Vibraphone (Vib.) is marked *f*. The score includes various musical notations such as triplets (indicated by a '3' over a group of notes), dynamic markings, and articulation. A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the page.

B.Ci. *f espr.*

Bsn. 1,2 *f espr.*

Hn. 1,3 *f espr.*

Hn. 2,4 *f espr.*

Tuba *f espr.*
Only play if horns need support.

Vib. *p*

Vln. I *p (sempre)*

Vln. II *p (sempre)*

Vla. *p (sempre)*

Vcl. *mp* *p (sempre)*

Picc. *tr* *ff* *sfz* *sempre ff*

Fl. 1, 2 *ff* *sfz* *sempre ff*

Ob. 1, 2 *ff* *sfz* *sempre ff*

E.H. *ff* *sfz* *sempre ff*

Cl. 1, 2 *ff* *sfz* *sempre ff*

B.Cl. *ff* *sfz* *sempre ff*

Bsn. 1, 2 *ff* *sfz* *sempre ff*

Cbbsn. *ff* *sfz* *sempre ff*

Hn. 1, 3 *sfz* *ff* *sfz* *sempre ff* a2

Hn. 2, 4 *sfz* *ff* *sfz* *sempre ff* a2

Trp. in D *ff* *sfz* *sempre ff*

Trp. 1, 2 *ff* *sfz* *sempre ff*

Trb. 1, 2 *ff* *sfz* *sempre ff*

B.Trb. *ff* *sfz* *sempre ff*

Tuba *ff* *sfz* *sempre ff*

Timp. *ff* *tr* *sfz*

Ratchet *ff* *tr* *pp*

3 Susp. Cym. *f* *tr* *pp*

Bass Drum *ff* *f* *ff*

Vln. I *ff* *tr* *sfz*

Vln. II *ff* *div.* *p* *sfz*

Vla. *ff*

Vcl. *ff*

DB *ff* *div.*

This page of a musical score, numbered 55, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), English Horn (E.H.), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (B.Cl.), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cbbsn.), Horn 1, 3 (Hn. 1, 3), Horn 2, 4 (Hn. 2, 4), Trumpet in D (Trp. in D), Trumpet 1 & 2 (Trp. 1, 2), Trombone 1 & 2 (Trb. 1, 2), Bass Trombone (B.Trb.), and Tuba.
- Percussion:** Timpani (Timp.), 3 Suspended Cymbals (3 Susp. Cym.), Tam-tam, and Bass Drum.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (DB).
- Performance Markings:** The score includes dynamic markings such as *ffz* (fortissimo zingando), *ff* (fortissimo), and *mf* (mezzo-forte). It also features articulation like accents (Δ) and trills (*tr.*). The woodwinds and strings play complex rhythmic patterns, with many notes marked with a '12' indicating a 12-measure rest or a specific rhythmic value.

Tempo I (♩ = 48)

60

Picc. *pp espr.*

Fl. 1,2 *pp espr.*

Ob. 1,2

E.H.

Cl. 1,2

B.Cl.

Bsn. 1,2

Cbbsn.

Hn. 1,3

Hn. 2,4

Trp. in D

Trp. 1

Trp. 2

Trb. 1,2

B-Trb.

Tuba

Timp.

Ratchet *fff*

3 Susp. Cym. *fff*

Bass Drum *fff*

Vln. I *ppp*

Vln I div. *ppp*

Vln II div. *ppp*

Vln. II *ppp*

Vla. *ppp*

Vla div. *ppp*

Vcl. *ppp*

Vcl div. *ppp*

DB *ppp*

Picc.

Ob. 1,2

pp espr.

Vln. I

Vln I div.

Vln II div.

Vln. II

Vla.

Vla div.

Vcl.

Vcl div.

DB

The musical score is arranged in a standard orchestral format. The top two staves are for Piccolo and Oboe 1 & 2. The Piccolo part begins with a melodic line in the first measure, while the Oboe part has a rest. In the second measure, the Oboe part begins with a triplet of eighth notes, marked *pp espr.* The Piccolo part has a rest. The bottom staves are for strings: Violin I, Violin I divisi, Violin II, Violin II divisi, Viola, Viola divisi, Violoncello, Violoncello divisi, and Double Bass. All string parts are playing a sustained harmonic accompaniment of quarter notes, with each instrument playing a different pitch. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire score.

cadenza
Bsn. 1 *p espr.* *pp* *capriccioso* *accel e cresc.* *f* *mp* *pp* *tr* 12

Vln. I
Vln I div.
Vln II div.
Vln. II
Vla.
Vla div.
Vcl.
Vcl div.
DB

