

Peter Knell

*Night Incantation*

for orchestra  
(1998)

duration: ca. 8 minutes

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## *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

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## 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 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 *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)

**Impressive** ( $\text{♩} = 48$ )

5

Violin I

Violin II

Viola

Violoncello

Double Bass

10

(Fade when out of air.)

cadenza

p esp.

rit.

Hn. 2,4

Tuba

Tim.

Vln. I

Vln. II

Vla.

Vcl.

DB

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

*a tempo*

Fl. 1

B.Cl.

Tuba

Vln. I

Vln. II

Vla.

Vcl.

DB

Flute 1 starts with a sustained note followed by sixteenth-note patterns. Bassoon has eighth-note patterns. Tuba has sustained notes. Violins play eighth-note patterns. Viola, Cello, and Double Bass provide harmonic support.

*cadenza*

*capriccioso* *accel.*

Picc.

Fl. 1

Vln. I

Vln. II

Vla.

Vcl.

DB

Flute 1 performs a cadenza. The section then shifts to a capriccioso style with increasing tempo, indicated by *accel.*. The instrumentation remains the same, with the addition of Piccolo.

*a tempo*

Picc. {

Fl. 1 {

Ob. 1 {

Cl. 1,2 {

B.Cl. {

Vln. I {

Vln. II {

Vla. {

Vcl. {

DB {

5

f

5

f

5

f

6

12

12

*poco a poco accel. e cresc.*

*cresc.*

15

Picc.

Fl. 1,2

Ob. 1,2

Cl. 1,2

B.Cl.

Bsn. 1,2

Timp.

3 Susp. Cym.

Tam-tam

Vln. I

Vln. II

Vla.

Vcl.

DB

6 6 6 6 6 6

f ff

6 6 6 6 6 6

f ff

6 6 6 6 6 6

f ff

12 12 12 12

f ff

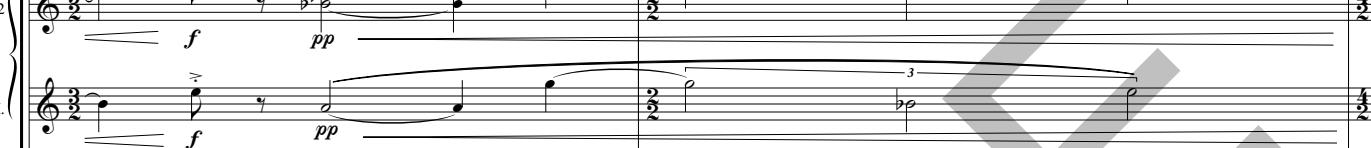
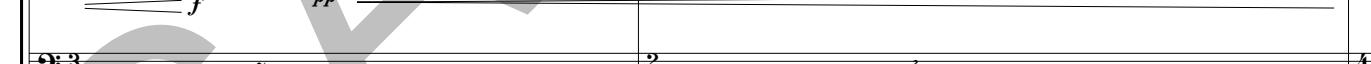
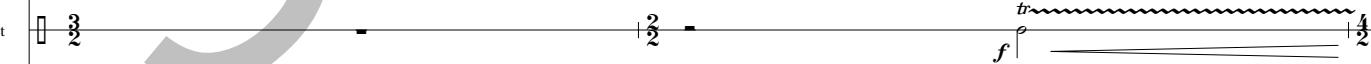
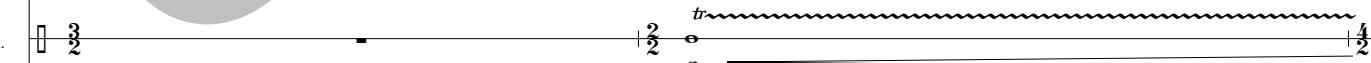
tr. pp

p

mf

Picc. *ff*  
 Fl. 1,2 *ff*  
 Ob. 1,2 *f*  
 E.H.  
 Cl. 1,2 *ff*  
 B.Cl.  
 Bsn. 1,2 *mp*  
 Cbbsn.  
 Hn. 1,3 *ff*  
 Hn. 2,4 *ff*  
 Tuba  
 Timp.  
 3 Susp. Cym.  
 Bass Drum  
 Vln. I *ff*  
 Vln. II *ff*  
 unis.  
 Vla. *ff*  
 unis.  
 Vcl. *ff*  
 DB *ff*

3 3

Picc. 
  
 Fl. 1,2 
  
 Ob. 1,2 
  
 E.H. 
  
 Cl. 1,2 
  
 B.Cl. 
  
 Bsn. 1,2 
  
 Cbbsn. 
  
  
 Hn. 1,3 
  
 Hn. 2,4 
  
 Tuba 
  
  
 Ratchet 
  
 3 Susp. Cym. 
  
  
 Vln. I 
  
 Vln. II 

20

Picc.  $\frac{2}{4}$

Fl. 1,2  $\frac{2}{4}$

Ob. 1,2  $\frac{2}{4}$

E.H.  $\frac{2}{4}$

Cl. 1,2  $\frac{2}{4}$

B.Cl.  $\frac{2}{4}$

Bsn. 1,2  $\frac{2}{4}$

Cbbsn.  $\frac{2}{4}$

Hn. 1,3  $\frac{2}{4}$

Hn. 2,4  $\frac{2}{4}$

Trp. in D  $\frac{2}{4}$

Trp. 1,2  $\frac{2}{4}$

Trb. 1,2  $\frac{2}{4}$

B-Trb.  $\frac{2}{4}$

Tuba  $\frac{2}{4}$

Timp.  $\frac{2}{4}$

Ratchet  $\frac{2}{4}$

3 Susp. Cym.  $\frac{2}{4}$

Tam-tam  $\frac{2}{4}$

Bass Drum  $\frac{2}{4}$

Vln. I  $\frac{2}{4}$

Vln. II  $\frac{2}{4}$

Vla.  $\frac{2}{4}$

Vcl.  $\frac{2}{4}$

DB  $\frac{2}{4}$

Picc. —  
 Fl. 1,2 —  
 Ob. 1,2 —  
 E.H. —  
 Cl. 1,2,3 —  
 Cl. 1,2 —  
 B.Cl. —  
 Timp. tr — pp —  
 Vib. — motor off — pp —  
 W.Ch. — pp —  
 3 Susp. Cym. — pp —  
 Vln. I tr — 6 — 5 — pp —  
 Vln. II tr — pp —  
 Vla. tr — pp —  
 Vcl. tr — pp — div. a 3 —  
 DB tr — pp —

25

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2,3

Bsn. 1,2,3

Vib.

Vcl.

DB

30

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2,3

Bsn. 1,2,3

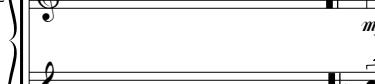
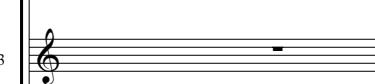
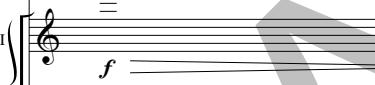
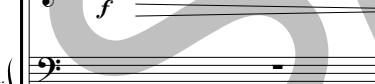
Vln. I

Vln. II

Vla.

Vcl.

DB

Picc. 
  
 Fl. 1,2 
  
 Ob. 1,2 
  
 E.H. 
  
 Cl. 1,2,3 
  
 Bsn. 1,2,3 
  
  
 Vib. 
  
  
 Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vcl. 
  
 DB 

Measures 1-2: Picc., Fl. 1,2 play eighth-note patterns with grace notes. Ob. 1,2, E.H., Cl. 1,2,3 play sustained notes. Bsn. 1,2,3 play eighth-note chords. Vib. plays eighth-note chords. Vln. I, Vln. II play sustained notes. Vla. begins sustained notes. Vcl. and DB remain silent.

Measures 3-4: Picc., Fl. 1,2 play eighth-note patterns with grace notes. Ob. 1,2, E.H., Cl. 1,2,3 play sustained notes. Bsn. 1,2,3 play eighth-note chords. Vib. plays eighth-note chords. Vln. I, Vln. II play sustained notes. Vla. begins eighth-note patterns. Vcl. and DB remain silent.

Measures 5-6: Picc., Fl. 1,2 play eighth-note patterns with grace notes. Ob. 1,2, E.H., Cl. 1,2,3 play sustained notes. Bsn. 1,2,3 play eighth-note chords. Vib. plays eighth-note chords. Vln. I, Vln. II play sustained notes. Vla. continues eighth-note patterns. Vcl. and DB play eighth-note patterns with grace notes. Dynamics: *p*, *f*, *mf* *espr.*

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2,3

Bsn. 1,2,3

Vib.

Vln. I

Vln. II

Vla.

Vcl.

DB

*f*

*f* *espr.*

*f* *espr.*

*f* *espr.*

*f* *espr.*

*f*

Picc.

Fl. 1,2

Ob. 1,2

E.H.

Cl. 1,2,3

Bsn. 1,2,3

Vib.

Vln. I

Vln. II

Vla.

Vcl.

B.Cl. 
  
 Bsn. 1,2

Hn. 1,3

Hn. 2,4

Tuba

Vib.

Vln. I

Vln. II

Vla.

Vcl.

E.H.

Cl. 1,2

B.Cl.

Bsn. 1,2

Hn. 1,3

Hn. 2,4

Trp. 1,2

Tuba

Vln. I

Vln. II

Vla.

Vcl.

*poco a poco cresc.*

*f esp.*

Hn. 1,3

Hn. 2,4

Trp. 1,2

Tuba

Vln. I

Vln. II

Vla.

Vcl.

Picc. (Treble clef) - - - - - *f*

Fl. 1,2 (Treble clef) - - - - - *f*

Ob. 1,2 (Treble clef) - - - - - *f*

E.H. (Treble clef) - - - - - *f*

Cl. 1,2 (Treble clef) - - - - - *f*

B.Cl. (Bass clef) - - - - - *f*

Bsn. 1,2 (Bass clef) - - - - - *f*

Hn. 1,3 (Treble clef) - - - - - *ff*

Hn. 2,4 (Treble clef) - - - - - *ff*

Trp. in D (Treble clef) - - - - - *f* *espr.*

Trp. 1,2 (Treble clef) - - - - - *p*

3 Susp. Cym. (Cymbal) - - - - - *tr.* *p*

Vln. I (Treble clef) - - - - - *f* unis.

Vln. II (Treble clef) - - - - - *f* unis.

Vla. (Bass clef) - - - - - *f* unis.

Vcl. (Bass clef) - - - - - *f* unis.

Picc. *ff*  
 Fl. 1,2 *ff* *sffz* *sempre ff*  
 Ob. 1,2 *ff* *sffz* *sempre ff*  
 E.H. *ff* *sffz* *sempre ff*  
 Cl. 1,2 *ff* *sffz* *sempre ff*  
 B.Cl. *ff* *sffz* *sempre ff*  
 Bsn. 1,2 *ff* *sffz* *sempre ff*  
 Cbbsn. *ff* *sffz* *sempre ff*  
 Hn. 1,3 *sffz* *ff* *a2*  
 Hn. 2,4 *sffz* *ff* *a2* *sempre ff*  
 Trp. in D *ff* *sffz* *sempre ff*  
 Trp. 1,2 *ff* *sffz* *sempre ff*  
 Trb. 1,2 *ff* *sffz* *sempre ff*  
 B-Trb. *ff* *sffz* *sempre ff*  
 Tuba *ff* *sffz* *sempre ff*  
 Timp.  
 Ratchet *ff tr* *ff* *tr* *pp*  
 3 Susp. Cym.  
 Bass Drum *ff* *f* *ff* *tr* *pp*  
 Vln. I *ff* *sffz*  
 Vln. II *ff* *p* *sffz*  
 Vla. *ff*  
 Vcl. *ff*  
 DB *ff* *div.*

55

Picc. {

Fl. 1,2 {

Ob. 1,2 {

E.H. {

Cl. 1,2 {

B.Cl. {

Bsn. 1,2 {

Cbbsn. {

Hn. 1,3 {

Hn. 2,4 {

Trp. in D {

Trp. 1,2 {

Trb. 1,2 {

B-Trb. {

Tuba {

Tim. {

3 Susp. Cym. {

Tam-tam {

Bass Drum {

Vln. I {

Vln. II {

Vla. {

Vcl. {

DB {

## Ritenuto

Picc. -

Fl. 1,2 a2 tr. , fff

Ob. 1,2 12 , fff

E.H. 12 , fff

Cl. 1,2 12 tr. , fff

B.Cl. 12 , fff

Bsn. 1,2 a2 3 5 , ff fff

Cbbsn. ff fff

Hn. 1,3 tr. , fff

Hn. 2,4 tr. , fff

Trp. in D tr. , fff

Trp. 1 tr. , fff

Trp. 2 tr. , fff

Trb. 1,2 6 6 , fff

B-Trb. 6 6 , fff

Tuba , fff

Timpani , fff

Ratchet tr. ff

3 Susp. Cym. tr. ff

Bass Drum p 3 5 ff

Vln. I -

Vln. II -

Vla. -

Vcl. -

DB. -

**Tempo I** ( $\text{d} = 48$ )

60

Picc.

Fl. 1,2

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

3 Susp. Cym.

Bass Drum

Vln. I

Vln I div.

Vln II div.

Vln. II

Vla.

Vla div.

Vcl.

Vcl div.

DB

Picc.

Ob. 1,2 *pp expr.*

Vln. I

Vln I div.

Vln II div.

Vln. II

Vla.

Vla div.

Vcl.

Vcl div.

DB

Ob. 1,2  
 B.Cl.  
 Bsn. 1  
 Vln. I  
 Vln I div.  
 Vln II div.  
 Vln. II  
 Vla.  
 Vla div.  
 Vcl.  
 Vcl div.  
 DB

Bsn. 1

*cadenza*

*pp*

*capriccioso*

*accel e cresc.*

*f*

*mp*

*pp*

Vln. I

Vln I div.

Vln II div.

Vln. II

Vla.

Vla div.

Vcl.

Vcl div.

DB

70

75

Bsn. 1

Tuba

Vln. I

Vln I div.

Vln. II div.

Vln. II

Vla.

Vla. div.

Vcl.

Vcl. div.

DB

*sempre ppp*

*flautando*

*sempre ppp*

*sempre ppp*

*flautando*

*sempre ppp*

*flautando*

*sempre ppp*

*flautando*

*sempre ppp*

*pp espr.*

*pp*

*sempre ppp*