

Peter Knell

Passing

Duration: ca. 11 minutes

from *When Lilacs Last in the Dooryard Bloom'd*

by Walt Whitman

Passing the visions, passing the night,
Passing, unloosing the hold of my comrades' hands,
Passing the song of the hermit bird and the tallying song of my soul,
Victorious song, death's outlet song, yet varying ever-altering song,
As low and wailing, yet clear the notes, rising and falling, flooding the night,
Sadly sinking and fainting, as warning and warning, and yet again bursting with joy,
Covering the earth and filling the spread of the heaven,
As that powerful psalm in the night I heard from recesses,
Passing, I leave thee lilac with heart-shaped leaves,
I leave thee there in the door-yard, blooming, returning with spring.

I cease from my song for thee,
From my gaze on thee in the west, fronting the west, communing with thee,
O comrade lustrous with silver face in the night.

Yet each to keep and all, retrievements out of the night,
The song, the wondrous chant of the gray-brown bird,
And the tallying chant, the echo arous'd in my soul,
With the lustrous and drooping star with the countenance full of woe,
With the holders holding my hand nearing the call of the bird,
Comrades mine and I in the midst, and their memory ever to keep, for the dead I loved so well,
For the sweetest, wisest soul of all my days and lands—and this for his dear sake,
Lilac and star and bird twined with the chant of my soul,
There in the fragrant pines and the cedars dusk and dim.

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 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 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.

Passing

Peter Knell (b. 1970)

text by Walt Whitman

Sadly $\text{♩} = 40$

Soprano 1

Soprano 2

Alto

Pass - ing Pass - ing Pass -

Pass - ing Pass - ing Pass -

Pass - ing Pass - ing Pass -

6

- ing the vis-ions, Pass - ing the night, Pass - ing

- ing the vis-ions, Pass - ing the night, Pass - ing

- ing the vis-ions, Pass - ing the night, Pass -

11

Pass - - - ing - - - Pass-ing, un - loos-ing the hold - - - of my com-rade's hands,

Pass - - - ing, Pass-ing, un - loos-ing the hold of my com-rade's hands,

ing, Pass - - - ing Pass-ing un - loos-ing the hold of my com-rade's hands, -

16 *poco agitato* *f* *a tempo* *p*

Pass - ing the song of the her-mit bird _____ and the tal-ly-ing song of my soul, my soul,

Pass - ing the song of the her-mit bird _____ and the tal-ly-ing song of my soul, _____ my soul, —

Pass - ing the song of the her - mit bird _____ and the tal-ly-ing song of my soul,

Slightly faster (♩ = 48)

21 *f marcato*

Pass - ing, Pass - ing, Pass - ing, Vic - to - ri - ous song,

Pass - ing, Pass - ing, Pass - ing, Vic - to - ri - ous song,

Pass - ing, Pass - ing, Pass - ing, Vic - to - ri - ous song,

26

death's out - let song, yet va - ry - ing ev - er al - ter - ing song, _____ as low and

death's out - let song, yet va - ry - ing ev - er al - ter - ing song, as low and wail - ing,

death's out - let song, yet va - ry - ing ev - er al - ter - ing song, as low and wail - ing, yet

accel.-----

31

wail - - - ing, ris-ing and fall - ing, flood - ing the
 yet clear the notes ris-ing and fall - ing flood - ing the night, flood -
 clear the notes ris-ing and fall - ing flood - ing the night, flood - ing the night,

34

night, flood - ing the night, flood - ing the night, flood - ing the
 - ing the night, flood - ing the night, flood - ing the night, flood -
 flood - ing the night, flood - ing the night, flood - ing the night,

$\text{♩} = 60$ *rit.*

37

night, flood-ing the night, flood-ing the night, flood-ing the night,
 - ing the night, flood-ing the night, flood - ing the night,
 flood-ing the night, flood - ing the night,_____

Tempo I (♩ = 40)

accel.-----

40 *p*

Sad - ly sink - ing and faint - ing, as warn - ing and warn - ing, —

p

Sad - ly sink - ing and faint - ing as warn - ing and warn - ing —

p

Sad - ly sink - ing and faint - ing, and warn - ing,

----- ♩ = 60

44 *f*

and yet a - gain burst - ing with joy, Co - ver - ing the

— and yet a - gain burst - ing with joy, Co - ver - ing the

and yet a - gain burst - ing with joy, burst - ing with joy,

46 *ff* *rit.*

earth — and fill - ing the spread of the hea - ven, As that pow - er - ful psalm in the night I heard from re -

earth — and fill - ing the spread of the hea - ven, As that pow - er - ful psalm in the night I heard from re -

Co - ver - ing the earth and fill - ing the spread of the hea - ven, As that pow - er - ful psalm in the night I heard from re -

Tempo I (♩ = 40)

49

p

ces - ses, Pass - ing, Pass - ing, Pass - ing,

ces - ses, Pass - ing, Pass - ing, Pass - ing,

ces - ses, Pass - ing, Pass - ing, Pass - ing,

55

I leave thee li - lac _____ with heart - shaped leaves, _____

I leave thee li - lac _____ with heart - shaped leaves, _____

I leave thee li - lac _____ with heart - shaped leaves, _____

59

pp *rit.* *cresc.*

I leave thee there _____ in the door - yard, bloom - ing,

I leave thee there in the door - yard, bloom -

I leave thee there in the door - yard, bloom -

62

bloom - - - ing, bloom - - - ing, re -

- ing, bloom - - - ing, bloom - ing, re -

ing, bloom - - - ing, bloom - - - ing, re -

66

rit. *mf* **Tempo I** (♩ = 40) *p* *lunga*

turn - ing with spring, spring. (ng)

turn - ing with spring, spring. (ng)

turn - ing with spring. (ng)

68

Somewhat faster (♩ = 60) *mf marcato* *p*

I cease my song for thee, From my gaze on thee in the west, front-ing the west, com-

I cease my song for thee, From my gaze on thee in the west, front-ing the west, com-

I cease my song for thee, From my gaze on thee in the west, front-ing the west, com-

72 *rit.* Internally ecstatic ($\text{♩} = 48$) *p legato*

mun-ing with thee, O com-rade lust-rous with sil-ver face

mun-ing with thee, O com-rade lust-rous O com-rade

mun-ing with thee, O com-rade lust-rous O com-rade lust-rous with

79 *mp* *p* *mp*

in the night. O com-rade lust-rous in the night. O com-rade

lust-rous with sil-ver face in the night. O com-rade lust-rous

sil-ver face in the night. O com-rade lust-rous

85 *mf* *rit.* *p*

lust-rous O com-rade lust-rous with sil-ver face in the night. Yet

O com-rade lust-rous in the night. in the night. in the night.

O com-rade lust-rous in the night. in the night. in the night.

Tempo I (♩ = 40)

91

each to keep and all, re-trieve-ments out of the night, night,

p Yet each to keep and all, re-trieve-ments out of the night, night,

p Yet each to keep and all, re - trieve-ments out of the night, night,

Slightly faster (♩ = 48)

Tempo I (♩ = 40)

95

f marcato The song, the won-drous chant of the gray - brown bird, And the

f marcato The song, the won-drous chant of the gray - brown bird, And the

f marcato The song, the won-drous chant of the gray - brown bird, And the

Somewhat faster (♩ = 60)

99

mf tal-ly-ing chant, the e - cho a-rous'd in my soul, in my

mf tal-ly-ing chant, the e-cho a-rous'd in my soul, in my soul, in my

mf tal-ly-ing chant, the e - cho a-rous'd in my soul, in my soul, in my

rit. **Tempo I** (♩ = 40)

102

soul, soul, With the lust-rous and droop-ing star with the coun-te-nance full of woe,

soul, With the lust-rous and droop-ing star with the coun-te-nance full of woe,

soul, With the lust-rous and droop-ing star with the coun-te-nance full of woe,

107

With the hold-ers hold-ing my hand near-ing the call of the bird,

With the hold-ers hold-ing my hand near-ing the call of the bird,

With the hold-ers hold-ing my hand near-ing the call of the bird,

Slightly faster (♩ = 48) **Tempo I** (♩ = 40)

111

f marcato Com-rades mine and I in their midst, and their me-mo-ry ev-er to keep for the

f marcato Com-rades mine and I in their midst, and their me-mo-ry ev-er to keep for the

f marcato Com-rades mine and I in their midst, and their me-mo-ry ev-er to keep for the

115

dead I loved so well, For the sweet-est, wis-est soul of all my days and

dead I loved so well, For the sweet-est, wis-est soul of all my days and

dead I loved so well, For the sweet-est, wis-est soul of all my days and

120

mf *pp marcato*

lands: and this for his dear sake, Pass - ing

lands: and this for his dear sake, Pass - ing

lands: and this for his dear sake, Pass - ing

124

p

Pass - ing Pass - ing Li - lac and star and

Pass - ing Pass - ing Li - lac and star and

Pass - ing Pass - ing Li - lac and star and

129 *mp*

bird twined with the chant of my soul, soul,

bird twined with the chant of my soul, soul,

bird twined with the chant of my soul, soul,

132 *mf* *p*

There in the frag-rant pines and the ce - dars

There in the frag-rant pines and the ce - dars

There in the frag - rant pines and the ce - dars

136 *morendo* *pp* *ppp*

dusk and dim. (m)

dusk and dim. (m)

dusk and dim. (m)