stanley grill

1918

selections from

"Kyrie"

(Ellen Bryant Voigt)

mezzo-soprano, violin, 2 violas, cello

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VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Prelude (T.S. Eliot)	1978	soprano, violin, cello	10 min
6 Songs (W.B. Yeats)	1983	soprano, piano	15 min
To a Child (W.B. Yeats)	1987	soprano, string quartet	20 min
Crazy Jane Sings (W.B. Yeats)	1999	soprano, fl, vn, va, vc, pn	25 min
Vignettes/Flowers (W.C. Williams	2002	SATB, cello	18 min
Love Poems (W.C. Williams)	2003	SSAA	10 min
Vignettes/Trees (W.C. Williams)	2004	sop, mezz sop, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, cello, harp	7 min
Ariettas Without Words	2005	soprano, cello, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	sop, mezzo, violin, cello	6 min
5 Rilke Songs	2009	soprano, viola d'amore, cello	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	35 min
Seasons (W.C. Williams)	2010	SATB	11 min
Sonnets to Orpheus (R.M. Rilke)	2012	tenor, piano	35 min
Songs of Loss and Remembering (R.M. Rilke)	2012	soprano, viola d'amore, viola, cello	12 min
Rozmowa z kamieniem (W. Szymborska)	2013	soprano, 2 violins, cello	15 min
2 Love Songs (H. Heine)	2015	countertenor, va, vc, theorbo	4 min
A Collection of Songs (C.F. Cilliers)	2017	soprano, piano	18 min
The Violin Sings in a Common Language	2017	soprano, violin	13 min
Collected Villanelles (various poets)	2018	SATB	16 min
La selva de los relojes (Federico Garcia Lorca)	2018	mezzo soprano, cello, piano	21 min
Der Februar (Erich Kastner)	2018	soprano, viola d'amore	4 min
Vier Gedichte (Inborg Hoflehner)	2018	mezzo soprano, viola d'amore	6 min
La Lay de Plour (Guillaume Machaut)	2018	contralto, fl, vn, vc, piano	40 min
Selections from Les Roses (R.M. Rilke)	2019	soprano, oboe, violin	9 min
Blossoms (Selma Meerbaum-Eisinger)	2019	soprano, viola d'amore, cello	22 min
This Hour (Rose Ausländer)	2019	soprano, tenor, vn, va, vc, harpsichord	11 min
The Aim was Song (Robert Frost)	2019	soprano, cello	3 min
Two Ballads (Richard Leach)	2019	soprano, Bb clarinet, viola, cello, piano	8 min
The Whirr of Wings (various poets)	2020	chorus, flute, viola, cello	24 min
Dust Song (Richard Leach)	2020	soprano, piano	3 min
Selections from Words for Music Perhaps	2020	mezzo soprano, baritone, piano	8 min
An Incalculable Loss (Richard Leach/Norman Fischer)	2020	soprano & cello	12 min
Say their names (words from the news)	2020	voice & piano	6 min
To Pain (Peter Levitt)	2020	baritone & piano	4 min
Artist (Madhu Raghavendra)	2020	soprano & piano	3 min
1918 (Ellen Bryant Voigt)	2020	mezzo soprano, vn, 2 va, vc	20 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
The Beckoning Stars	2001	string quartet	13 min
Imaginary Dances	2001	violin solo	18 min
Short Stories	2003	vn, va, vc, db	18 min
Passion (a love duet)	2003	viola, cello	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba	12 min
Sonatine	2010	3 violins	9 min
Lieder ohne Worte	2011	2 va, vc, theorbo	12 min
Middle Ground	2012	vn, 2 va, vc	25 min
O mystery!	2012	viola solo	5 min
Music for Viol Consort	2013	6 viols	20 min
Afterwards, there were no more wars	2013	string quartet	21 min
At the Center of All Things	2013	string quartet	17 min
4 Nocturnes	2013	violin, viola	19 min
Lonely Voices	2013	string quartet	26 min
Trance Music	2014	string orchestra	22 min
The Time is Past	2016	string quartet	15 min
Dreaming of a Better World	2016	string quartet	15 min
Trio Sonata	2017	vn, va d'amore, cello	10 min

Transfiguration	2017	viola quartet	14 min
Duets	2018	2 viola d'amore	7 min
Aphorisms I	2019	string quartet	15 min
Airs and Dances	2019	strings	6 min
Border Crossings	2019	2 violins	6 min
Sea and Sky	2019	2 violas	11 min
Ode to Theia	2020	string quartet	22 min

CHAMBER MUSIC

Three for Three	1992	violin, cello, piano	16 min
Civil War Songs	1992	viola, piano	18 min
Take Five	1993	piano quintet	25 min
Serenade	1999	fl, vn, va, vc	11 min
Distant Music	2000	cl, vn/va, vc, pn	20 min
Driven by the Wind	2001	flute, cello, piano	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, string quartet	35 min
A Little Sweet	2003	flute, cello	10 min
On the Edge of Sleep & Dreaming	2003	horn, cello, harp	31 min
5 Pastoral Scenes	2004	ob, bn, vn, va, vc	30 min
I was dreaming of the sea...	2004	vn (or fl), vc, pn	7 min
Little Tales of Mirth & Woe	2004	vn (or fl), vc, pn	6 min
An Ode to the Possibility of Piece	2005	clarinet, violin, cello	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 tp, hn, tb, tu	7 min
4 Caprices	2014	violin, piano	14 min
Melville's Dream	2017	alto flute, viola, cello	12 min
Music for Loud Band	2018	2 cornettos & 2 tenor sackbuts	5 min
Fanfare	2018	4 sackbuts (or tenor trombones)	3 min
the children are crying	2018	saxophone quartet	6 min
the children are still crying	2018	saxophone quartet	6 min
Aphorisms II	2019	viola & piano	21 min
Divisions	2019	vn, vc, pn	13 min
Aphorisms IV	2019	cello & piano	19 min
Remember	2020	viola & piano	10 min
The Whirr of Wings (instrumental suite)	2020	flute, viola, cello	19 min
Dance	2020	flute	3 min
Echo	2020	flute, oboe, clarinet, violin	4 min

ORCHESTRAL MUSIC

Morning Music	2001	clarinet, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	string orchestra & diverse instruments	33 min
Dark Matter (Pluto)	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures (various poets)	2008	soprano, string orchestra	15 min
The Four Elements	2009	viola, string orchestra	22 min
Mystical Songs (Fernando Rielo)	2009	soprano, viola, string orchestra	18 min
In Praise of Reason	2012	cello, 2 horns, string orchestra	13 min
Against War	2018	soprano, orchestra	23 min
Season of Rain	2018	orchestra	38 min
Summer	2018	orchestra	43 min
Declaration of Peace	2019	chamber orchestra	12 min
Everything Passes	2019	soprano & chamber orchestra	16 min
Gaia's Lament	2019	violin, orchestra	21 min
Serenade	2019	oboe, string orchestra	13 min
The Silence of Winter	2020	3 flutes, string orchestra	13 min
The Bridge	2020	viola & orchestra	70 min
Fantasy	2020	piano, string orchestra	15 min

PIANO MUSIC

Simple Sketches	2015	piano	12 min
Skirmishes	2016	piano 4 hands	10 min
Preludes for Piano, 1-6	2016	piano	10 min
Preludes for Piano, 7-12	2017	piano	10 min
Aphorisms III	2019	piano	17 min

Scores and parts available at www.stangrillcomposer.com

1918

selected poems from
Kyrie

appreciatively dedicated to Ellen Bryant Voigt for generously
permitting me to set these fine poems

Living through the COVID-19 pandemic, my thoughts often turn to 1918. A century later and people remain the same – and learn so little from the past. As the death toll soared, I searched for poetry for times such as these, and came across a poem by Ellen Bryant Voigt that grabbed my attention with its first line: "thought at first grief had brought him down." Moved by the poem, I soon learned that this was but one poem of many from a volume of poems, published back in 1995, portraying life during those years when so many died, yet which seemed strangely lost to our collective memory.

Prologue

After the first year, weeds and scrub;
after five, juniper and birch,
alders filling in among the briars;
ten more years, maples rise and thicken;
forty years, the birches crowded out,
a new world swarms on the floor of the hardwood forest.
And who can tell us where there was an orchard,
where a swing, where the smokehouse stood?

****

Thought at first that grief had brought him down,
His wife dead, his own hand dug the grave
under a willow oak, in family ground—
he got home sick, was dead when morning came.

By week's end, his cousin who worked in town
was seized at once by fever and by chill,
left his office, walked back home at noon,
death ripening in him like a boil.

Soon it was a farmer in the field—
someone's brother, someone's father—
left the mule in its traces and went home.
Then the mason, the miller at his wheel,
from deep in the forest the hunter, the logger,
and the sun still up everywhere in the kingdom.

****

The barber, the teacher, the plumber, the preacher,
the man in a bowler, man in a cap,
the banker, the baker, the cabinet-maker,
the fireman, postman, clerk in the shop,

soldier and sailor, teamster and tailor,
man shoveling snow or sweeping his step,
carpenter, cobbler, liar, lawyer,
laid them down and never got up.

O, O, the world wouldn't stop—
the neighborhood grocer, the neighborhood cop
laid them down and never did rise.
And some of their children, and some of their wives,
fell into bed and never got up,
fell into bed and never got up.

****

Sweet are the songs of bitterness and blame,
against the stranger spitting on the street,
the neighbor's shared contaminated meal,
the rusted nail, the doctor come too late.

Sweet are the songs of envy and despair,
which count the healthy strangers that we meet
and mark the neighbors' illness mild and brief,
the birds that go on nesting, the brilliant air.

Sweet are the songs of wry exacted praise,
scraped from the grave, shaped in the torn throat
and sung at the helpful stranger on the train,
and at the neighbors misery brought near,
and at the waters parted at our feet,
and to the god who thought to keep us here.

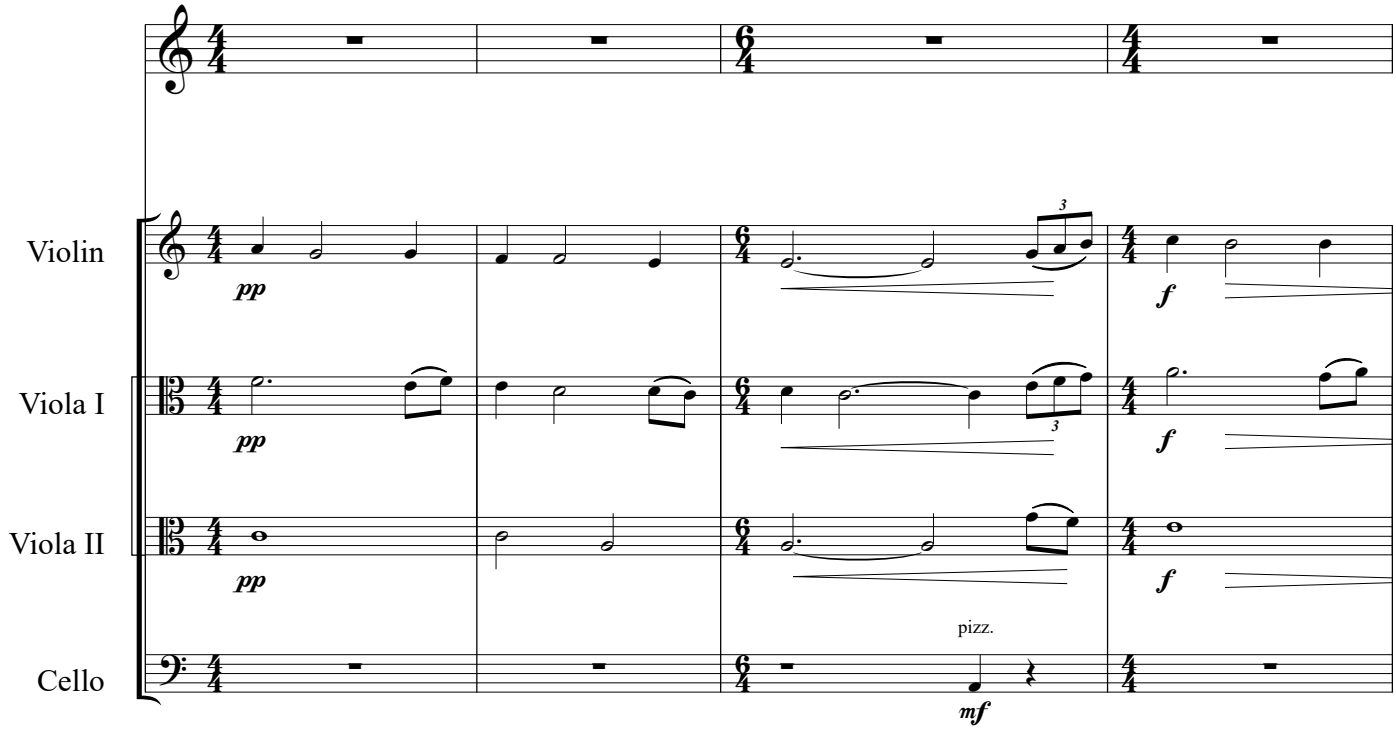
****

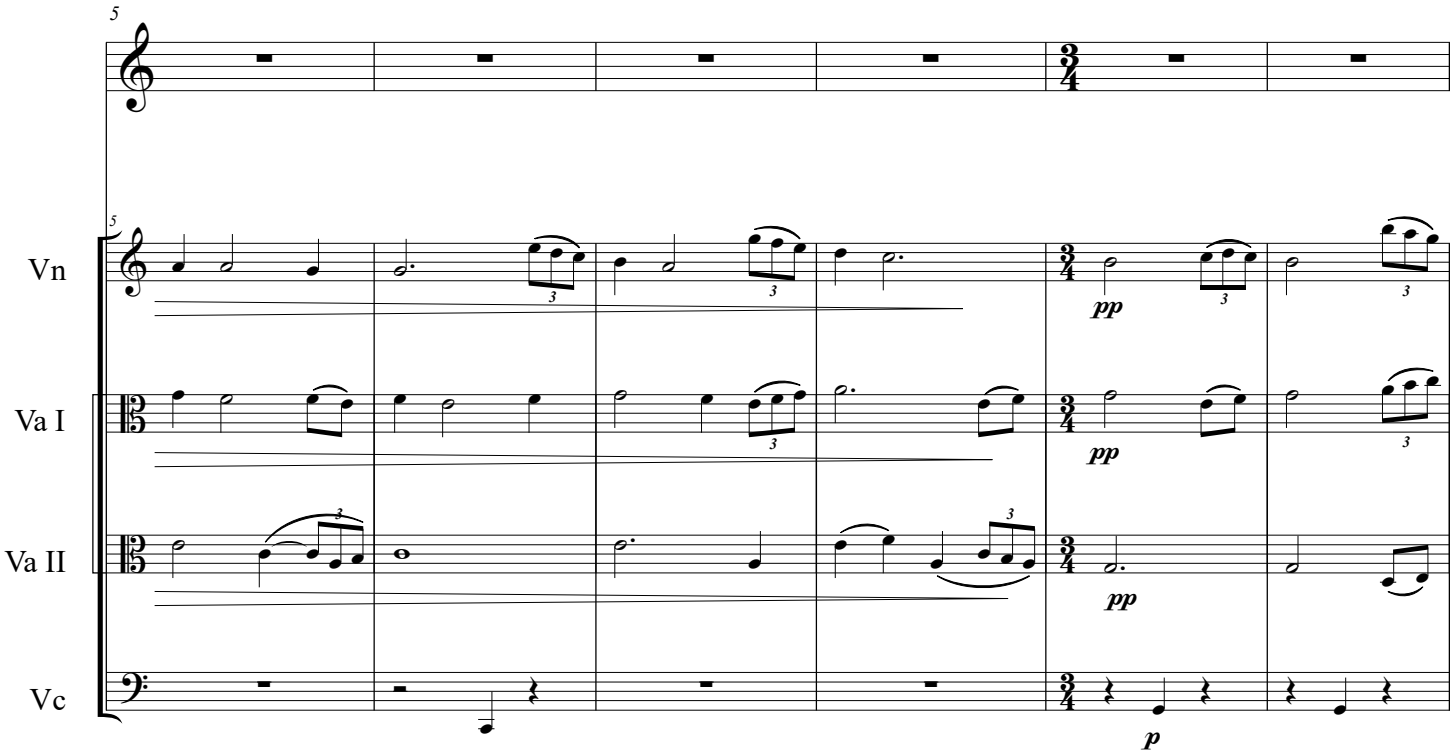
Who said the worst was past, who knew
such a thing? Someone writing history,
someone looking down on us
from the clouds. Down here, snow and wind:
cold blew through the clapboards,
our spring was frozen in the frozen ground.
Like the beasts in their holes,
no one stirred—if not sick
exhausted or afraid. In the village,
the doctor's own wife died in the night
of the nineteenth, 1919.
But it was true: at the window,
every afternoon, toward the horizon,
a little more light before the darkness fell.

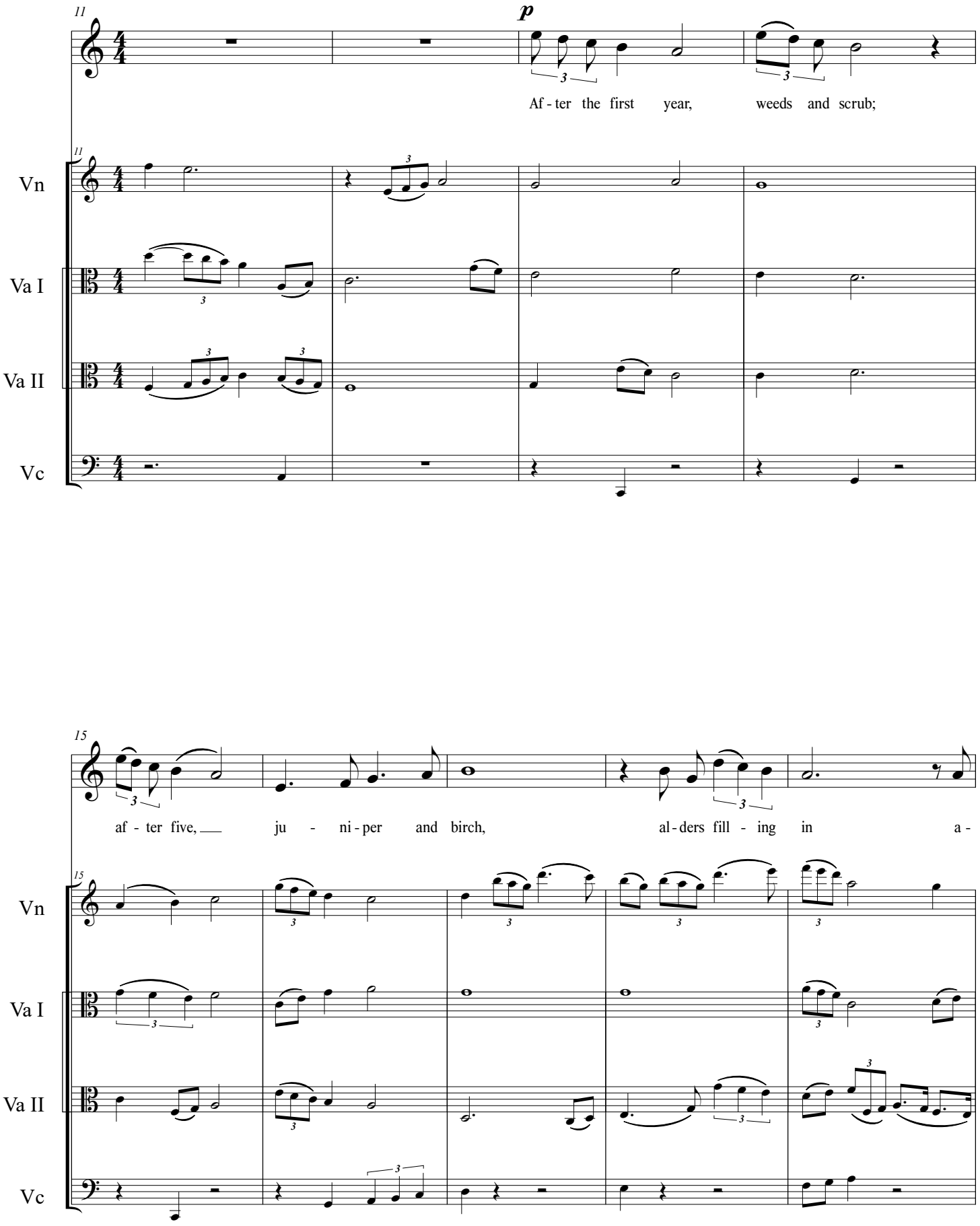
Score

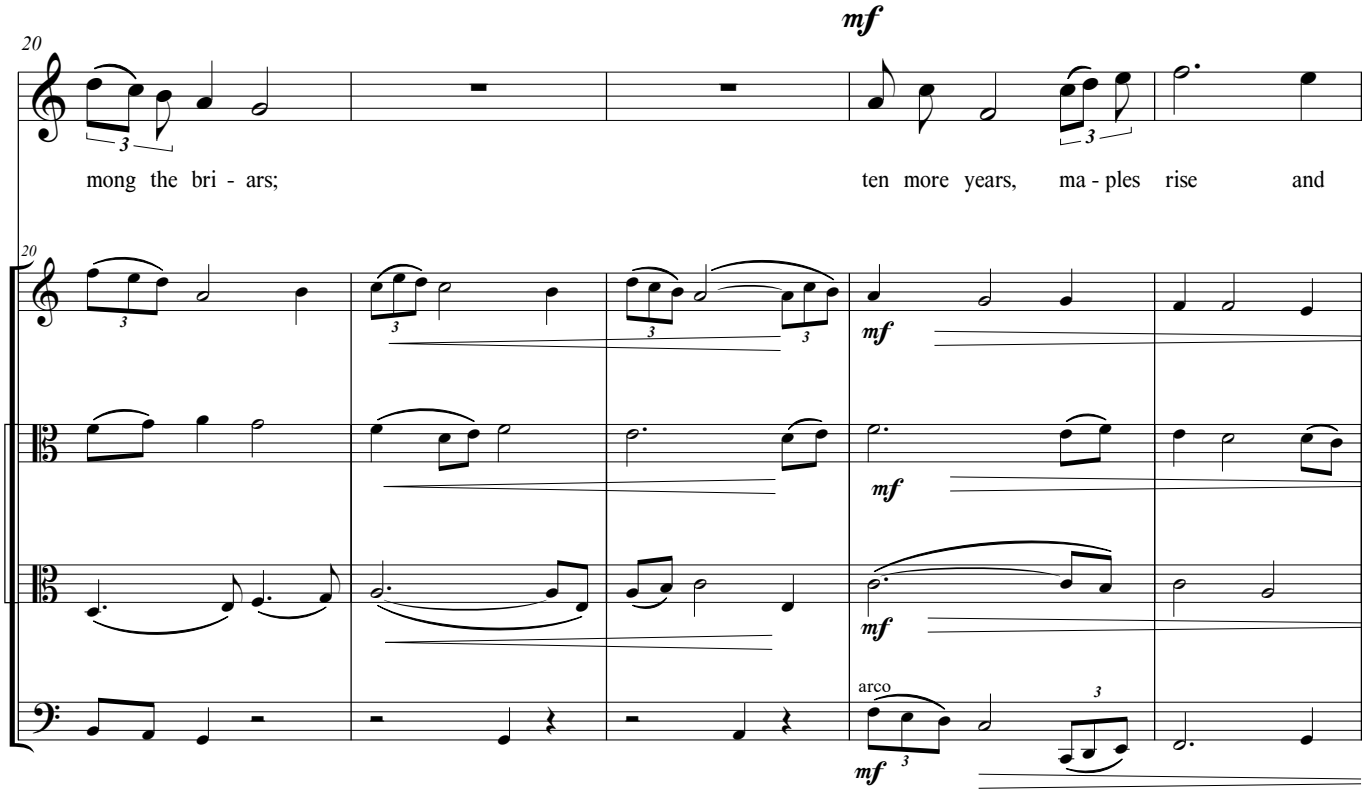
Prologue

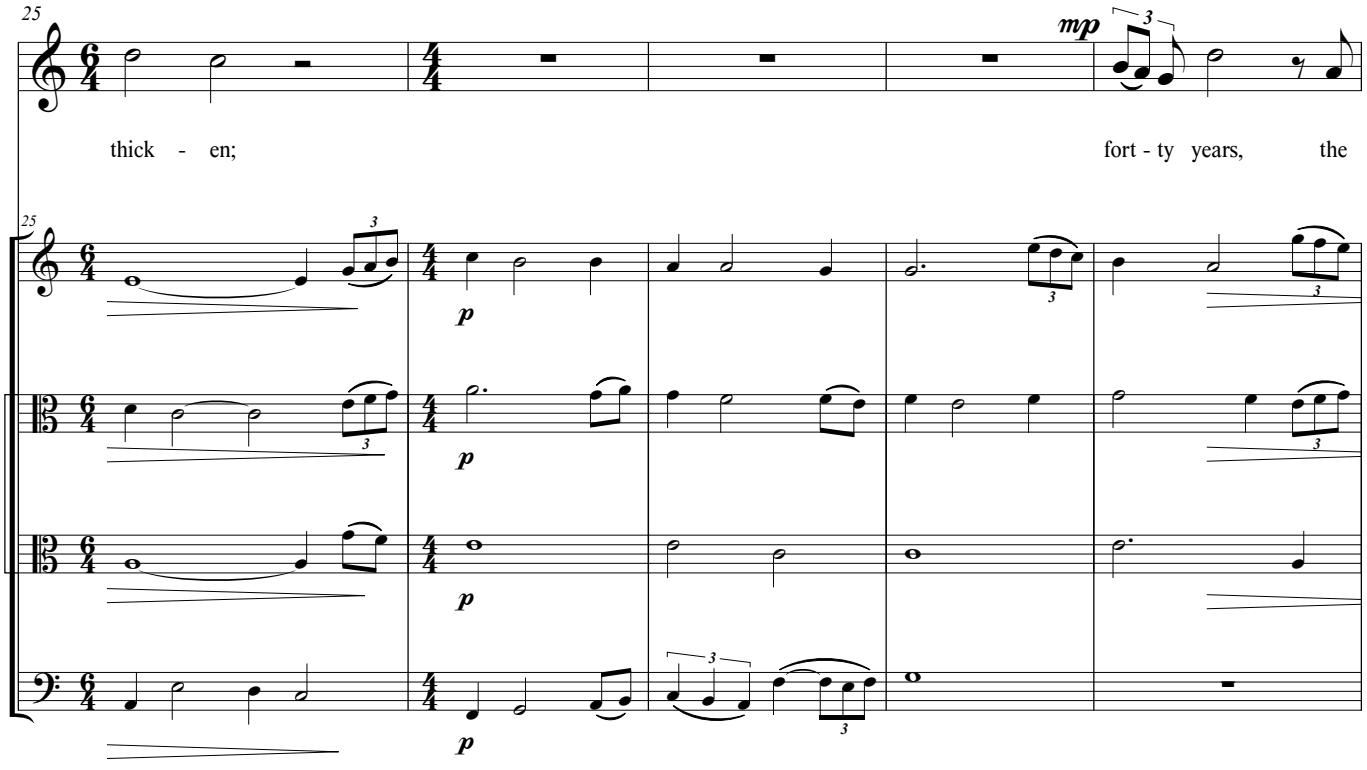
Grave (♩ = 56)

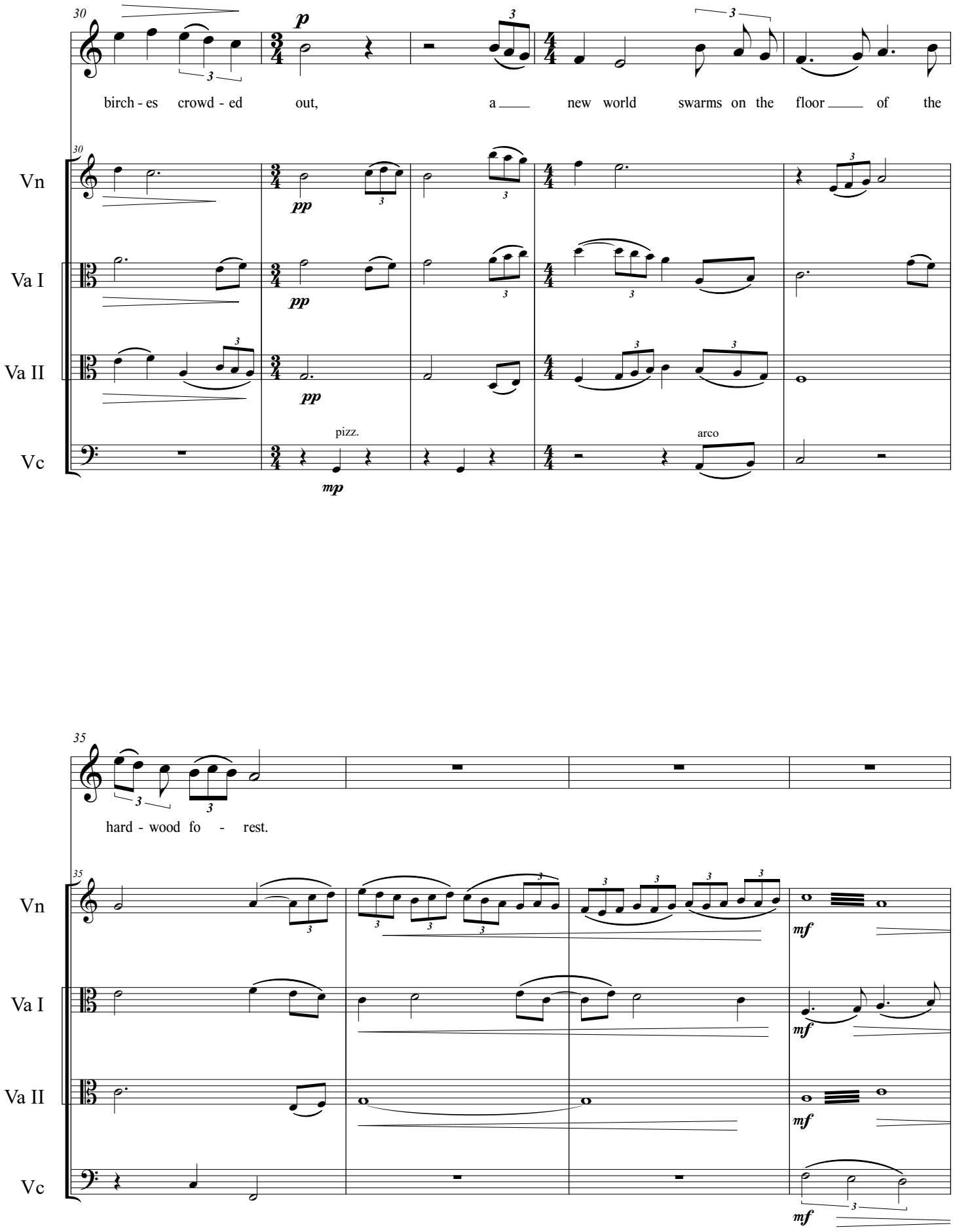


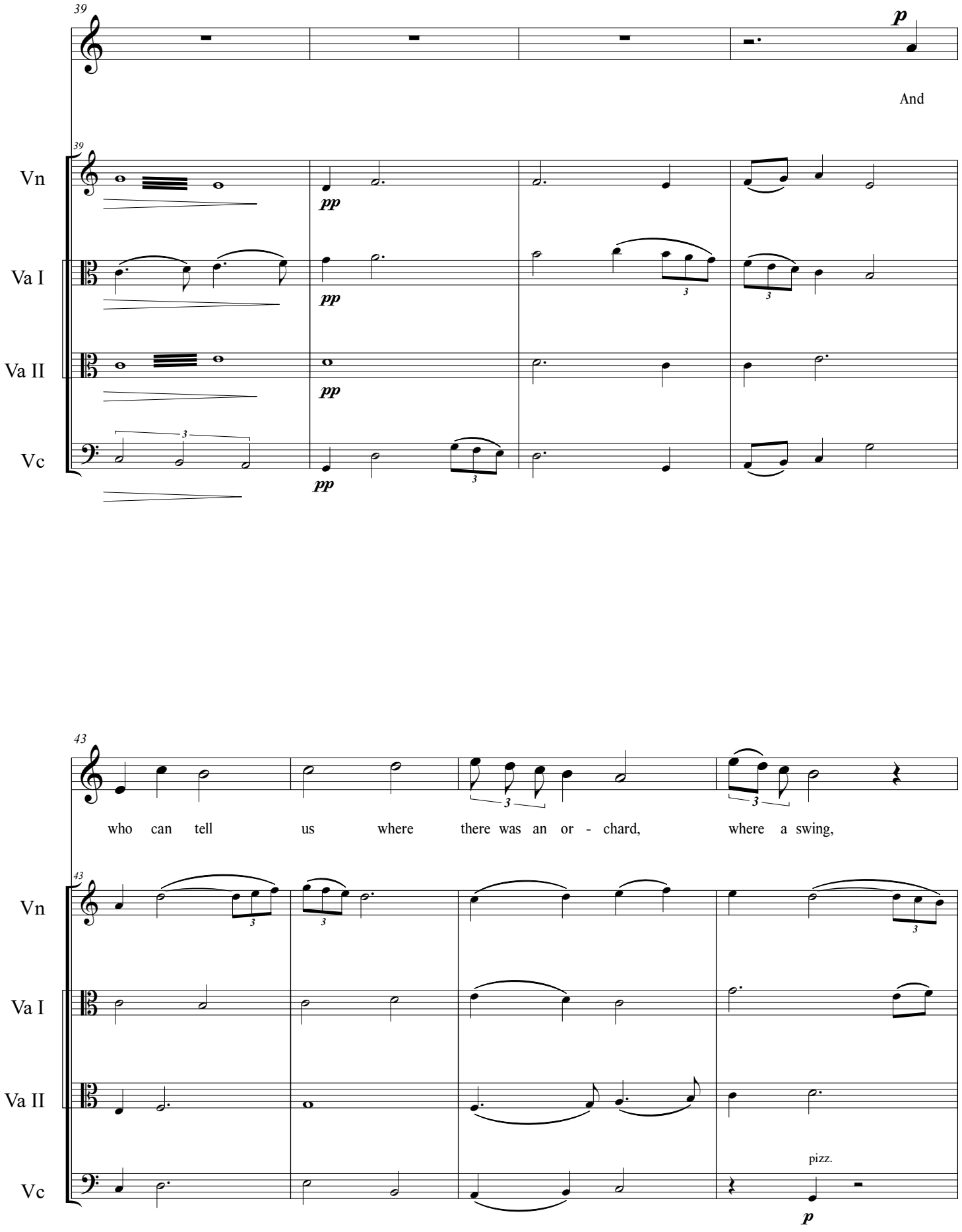


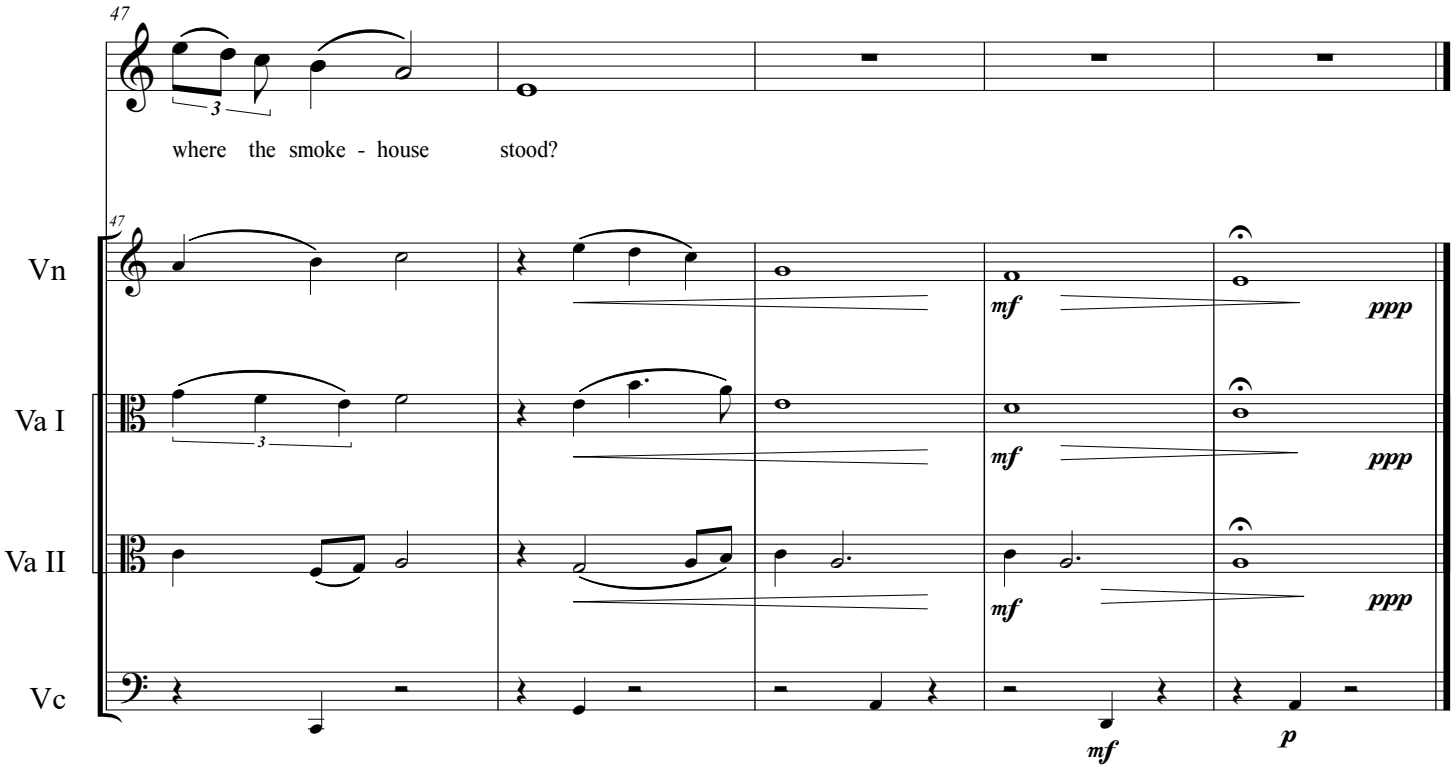

11
p
Af - ter the first year, weeds and scrub;
Vn
Va I
Va II
Vc
15
af - ter five, ju - ni - per and birch, al - ders fill - ing in a -


20
mf
mong the bri - ars;
ten more years, ma - ples rise and
Vn
Va I
Va II
Vc
arco

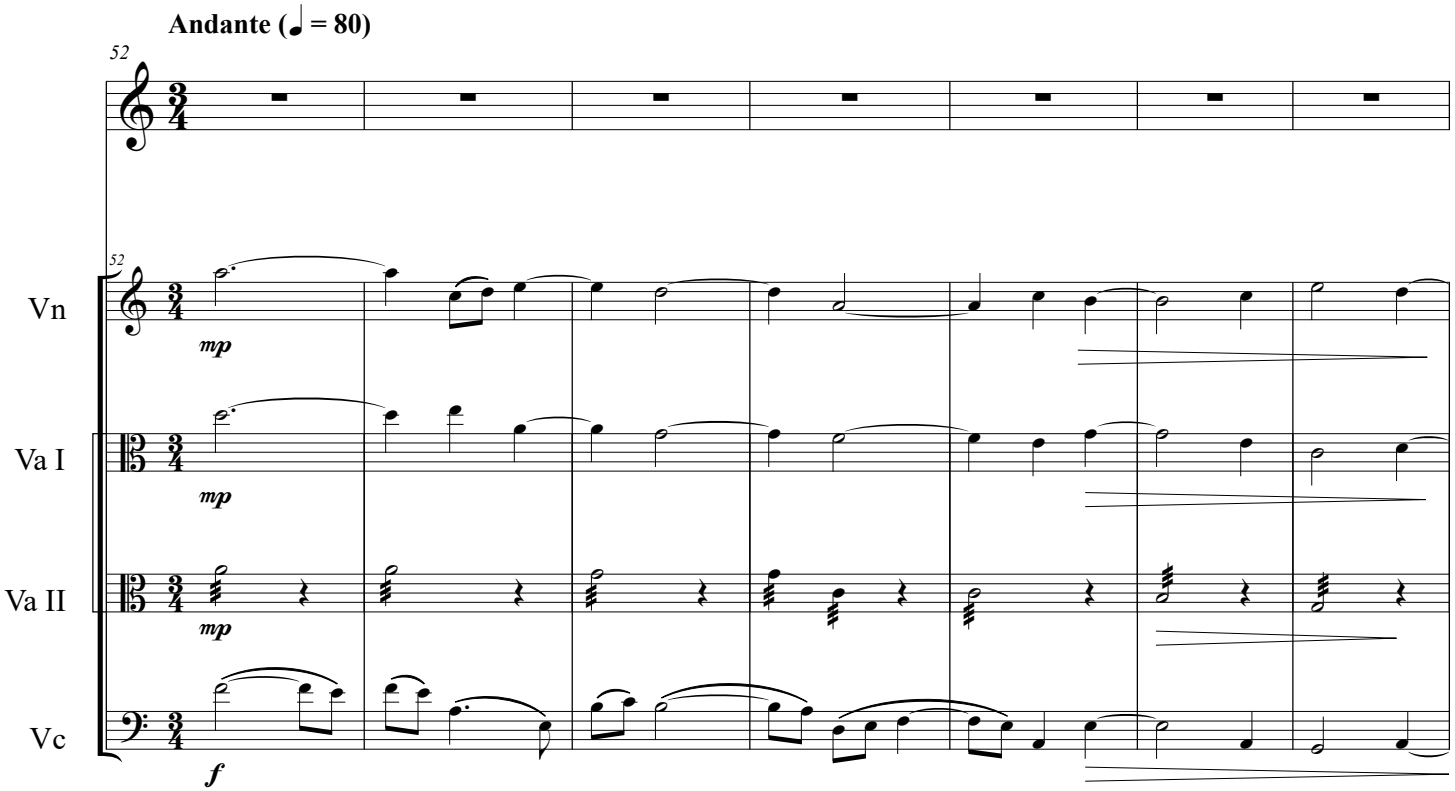

25
mp
thick - en;
fort - ty years, the
Vn
Va I
Va II
Vc
p

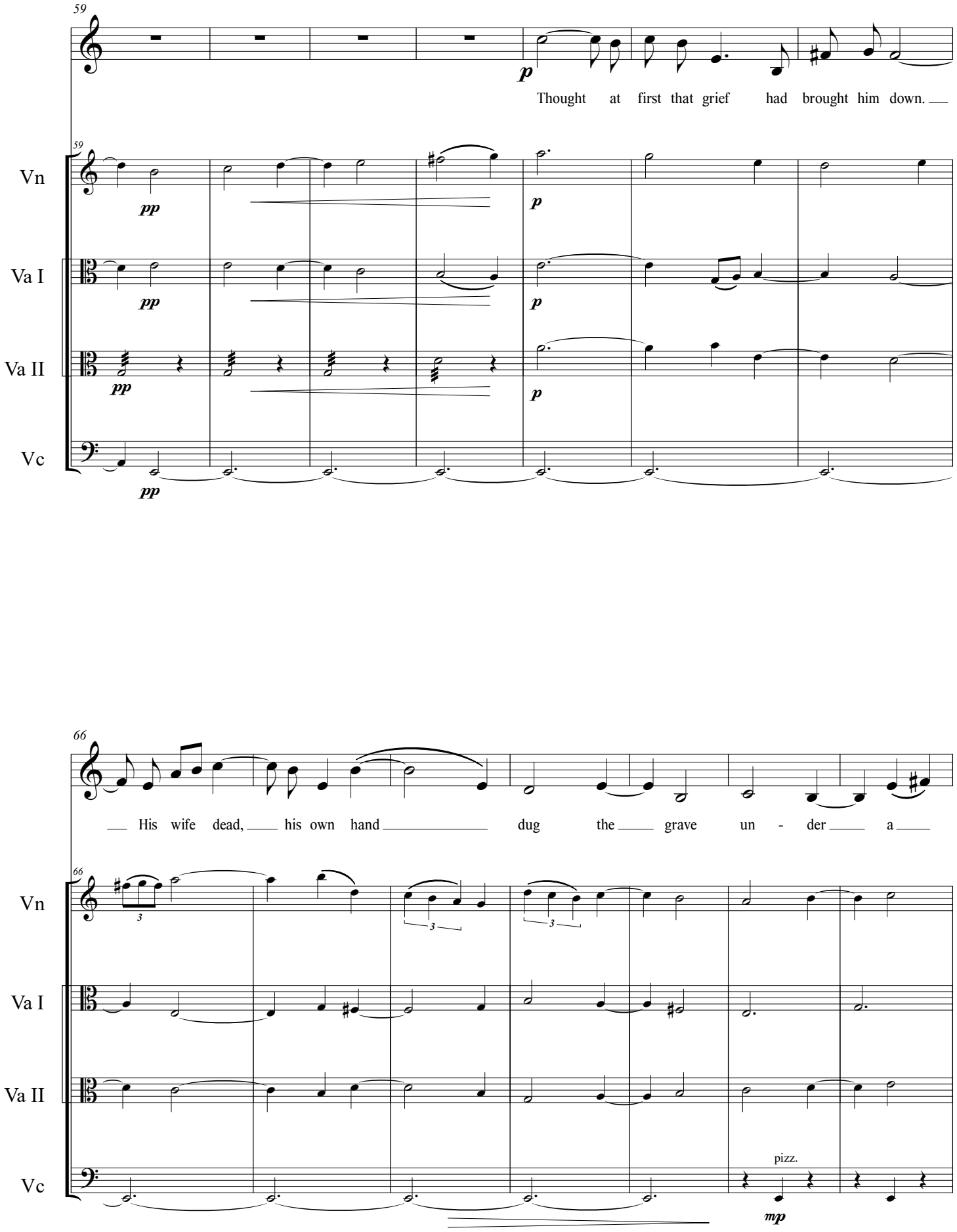

30
p
birch - es crowd - ed out, a new world swarms on the floor of the
Vn
Va I
Va II
Vc
pp
pizz.
mp
arco
35
hard - wood fo - rest.
mf

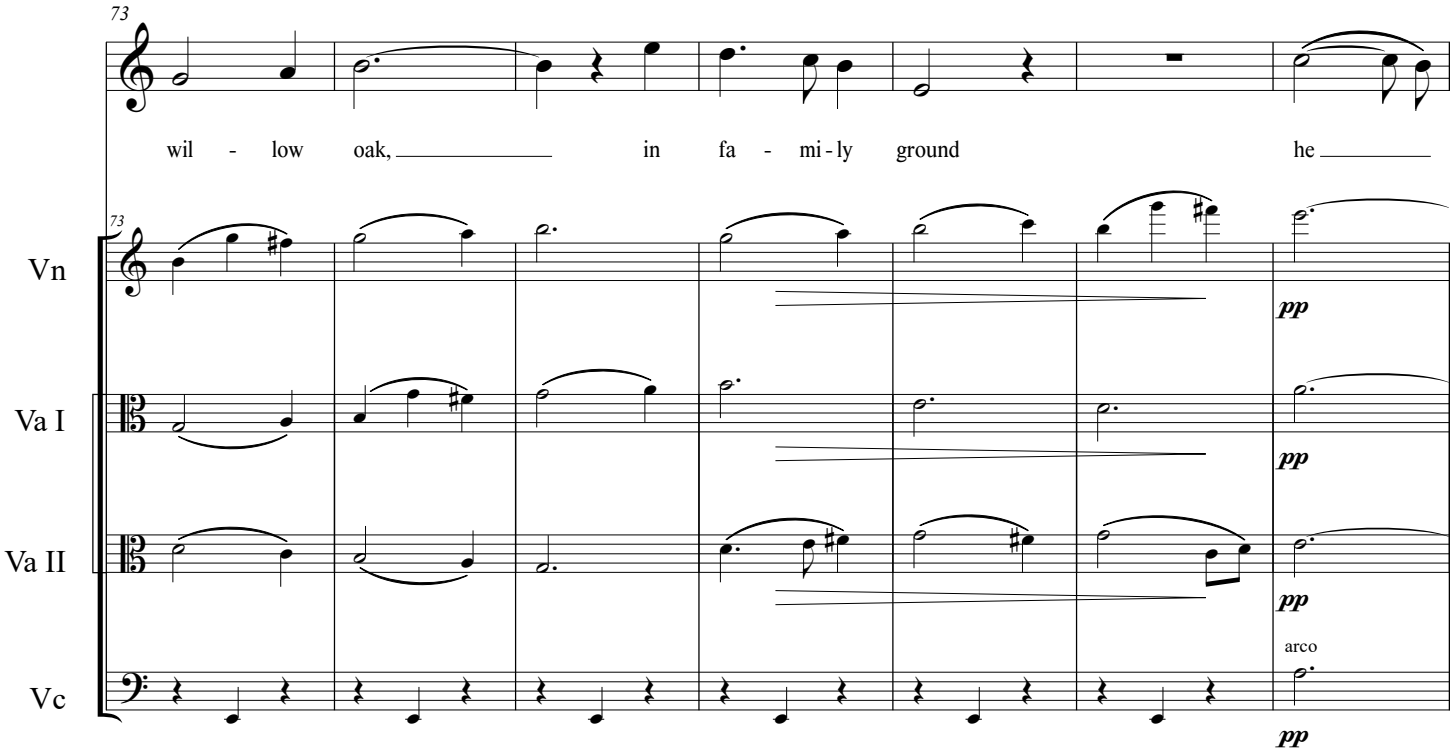

39
p
And
39
Vn
Va I
Va II
Vc
pp
pp
pp
pp
3
3
3
43
who can tell us where there was an or - chard, where a swing,
43
Vn
Va I
Va II
Vc
3
3
3
3
pizz.
p

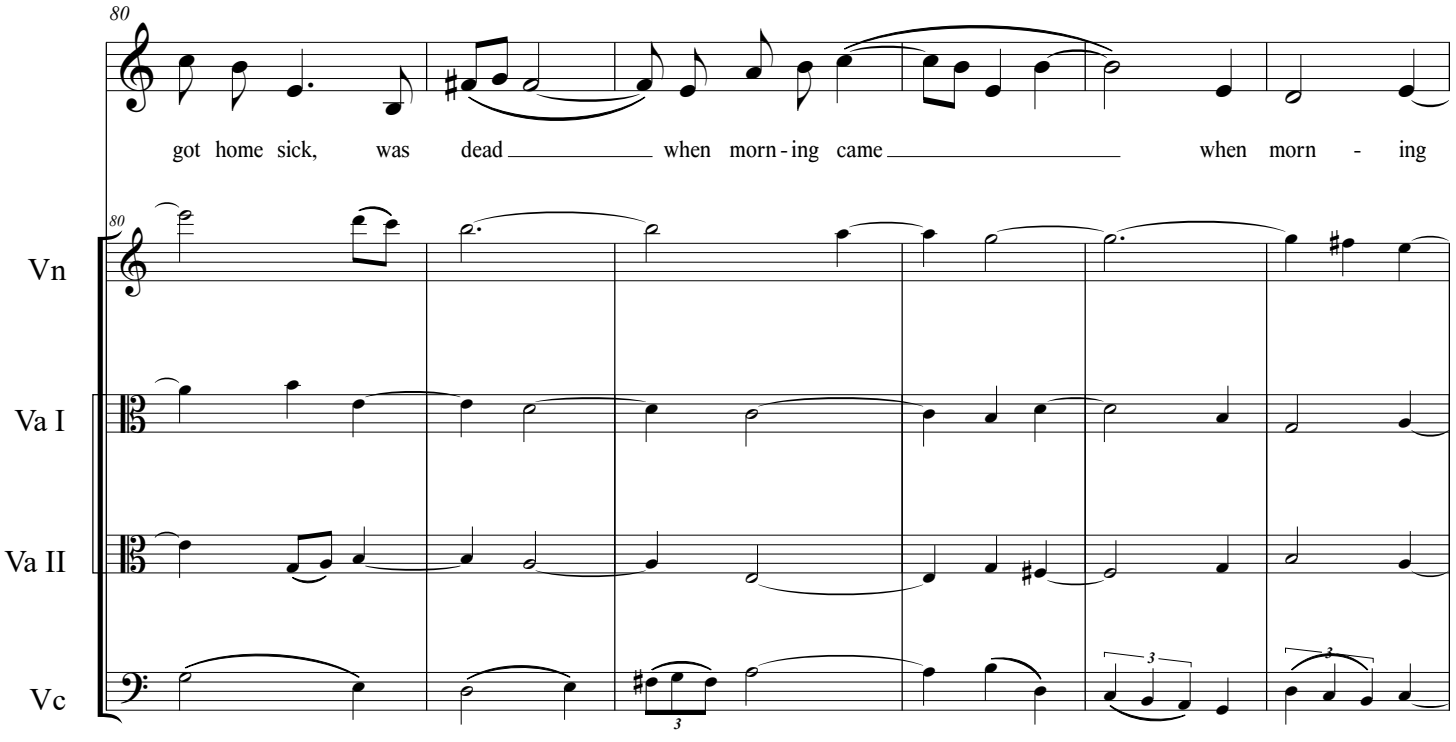


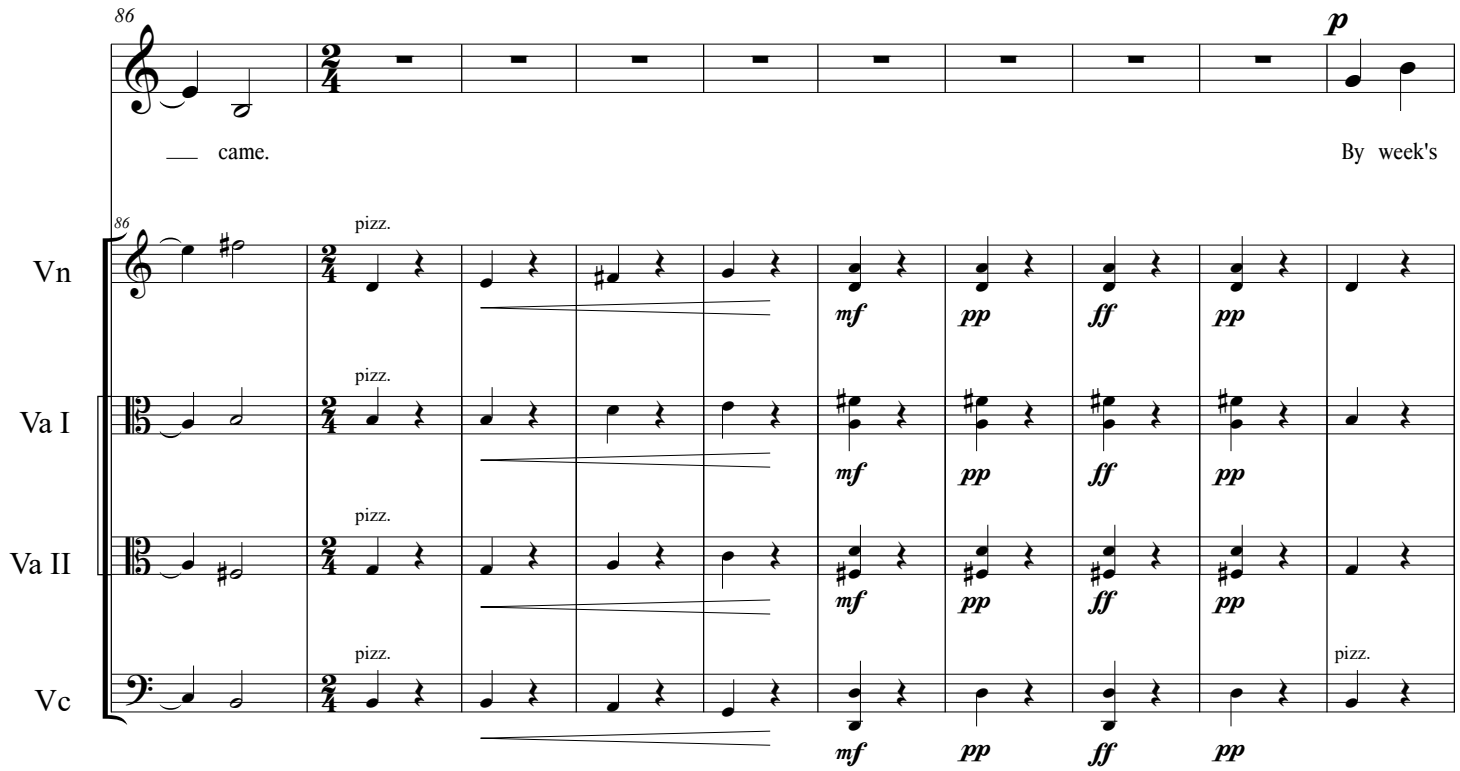
Thought at first...

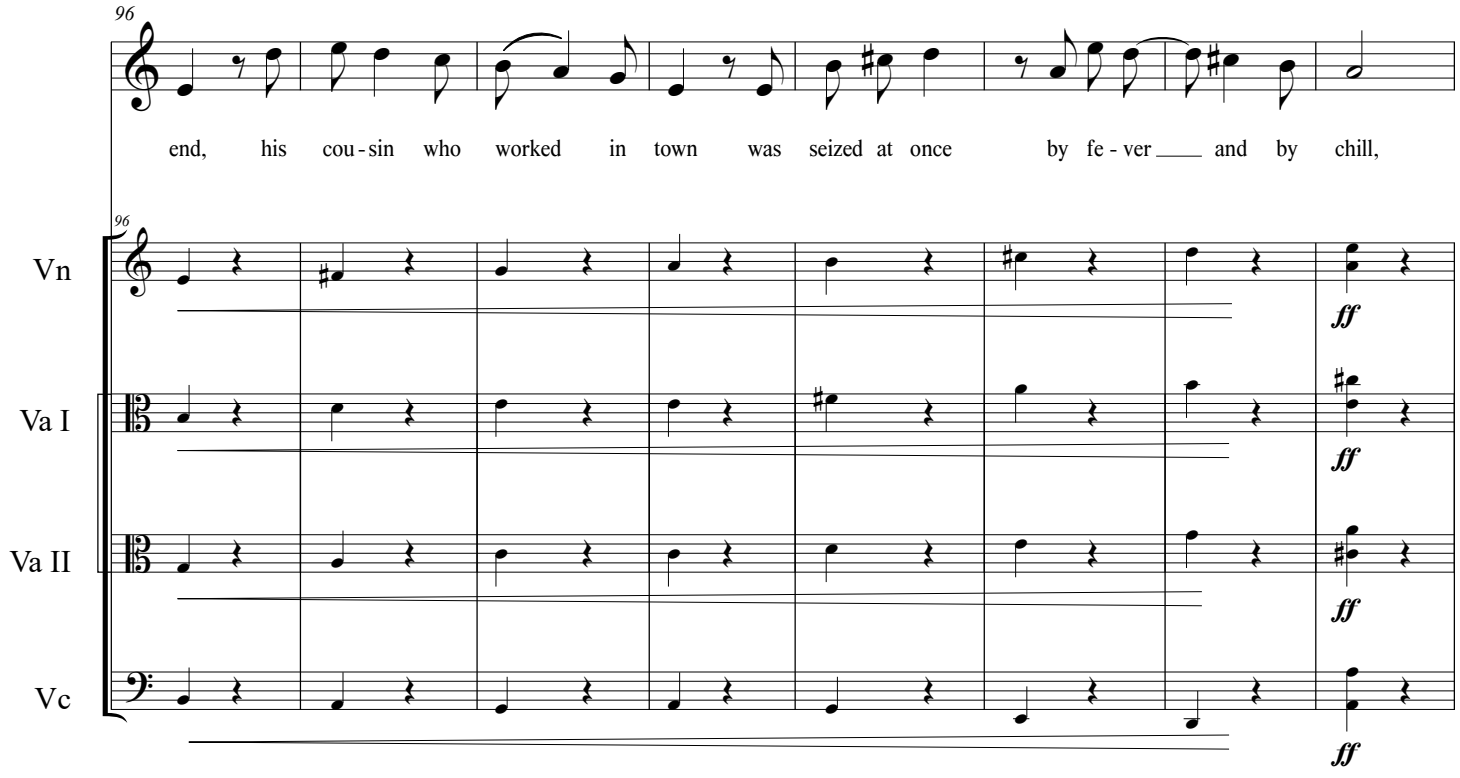


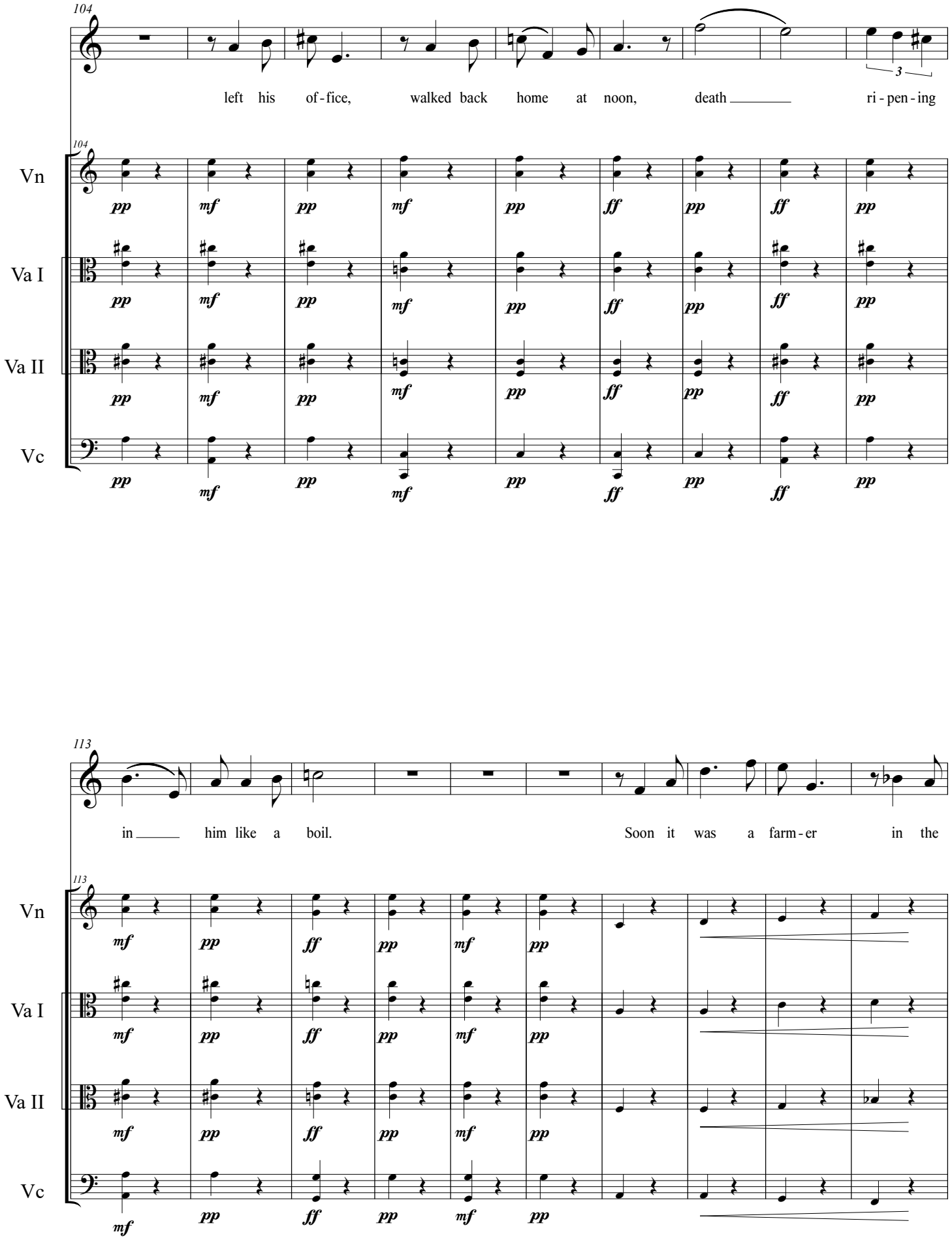

59
p
Thought at first that grief had brought him down.
59
Vn
pp
p
Va I
pp
p
Va II
pp
p
Vc
pp
66
His wife dead, his own hand dug the grave un - der a
66
Vn
3
3
3
Va I
Va II
Vc
pizz.
mp

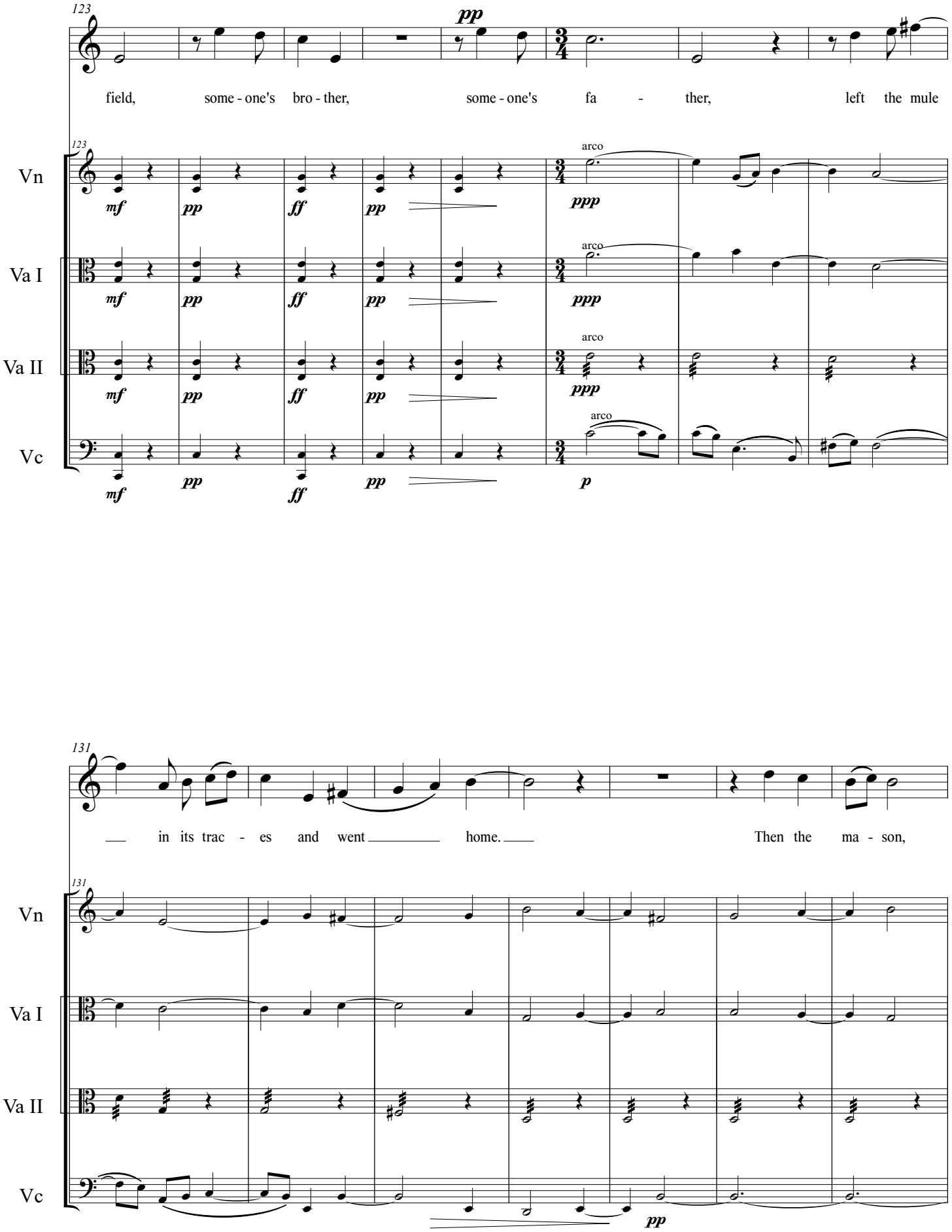

73
wil - low oak, in fa - mi - ly ground he
Vn
Va I
Va II
Vc
pp
arco

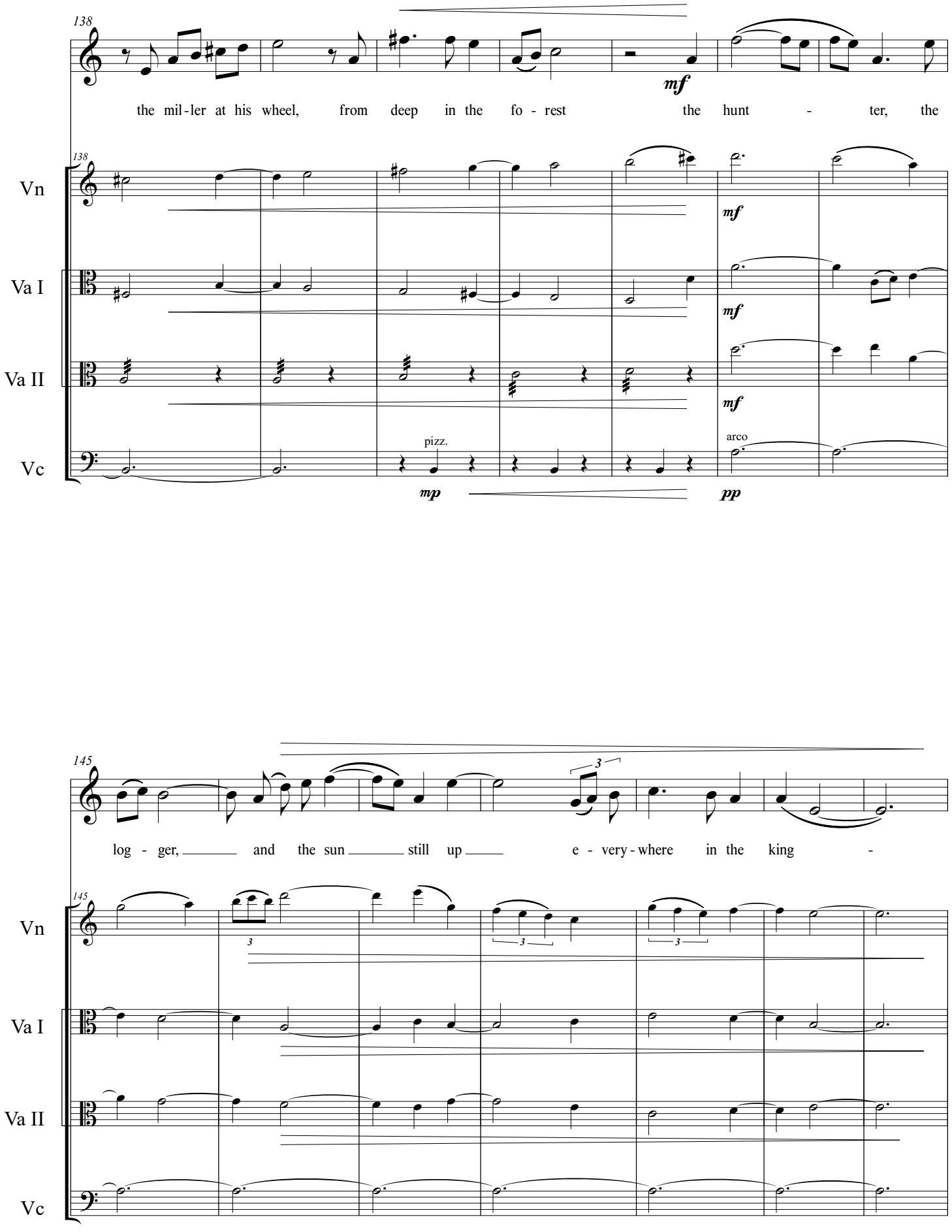

80
got home sick, was dead when morn - ing came when morn - ing
Vn
Va I
Va II
Vc
3

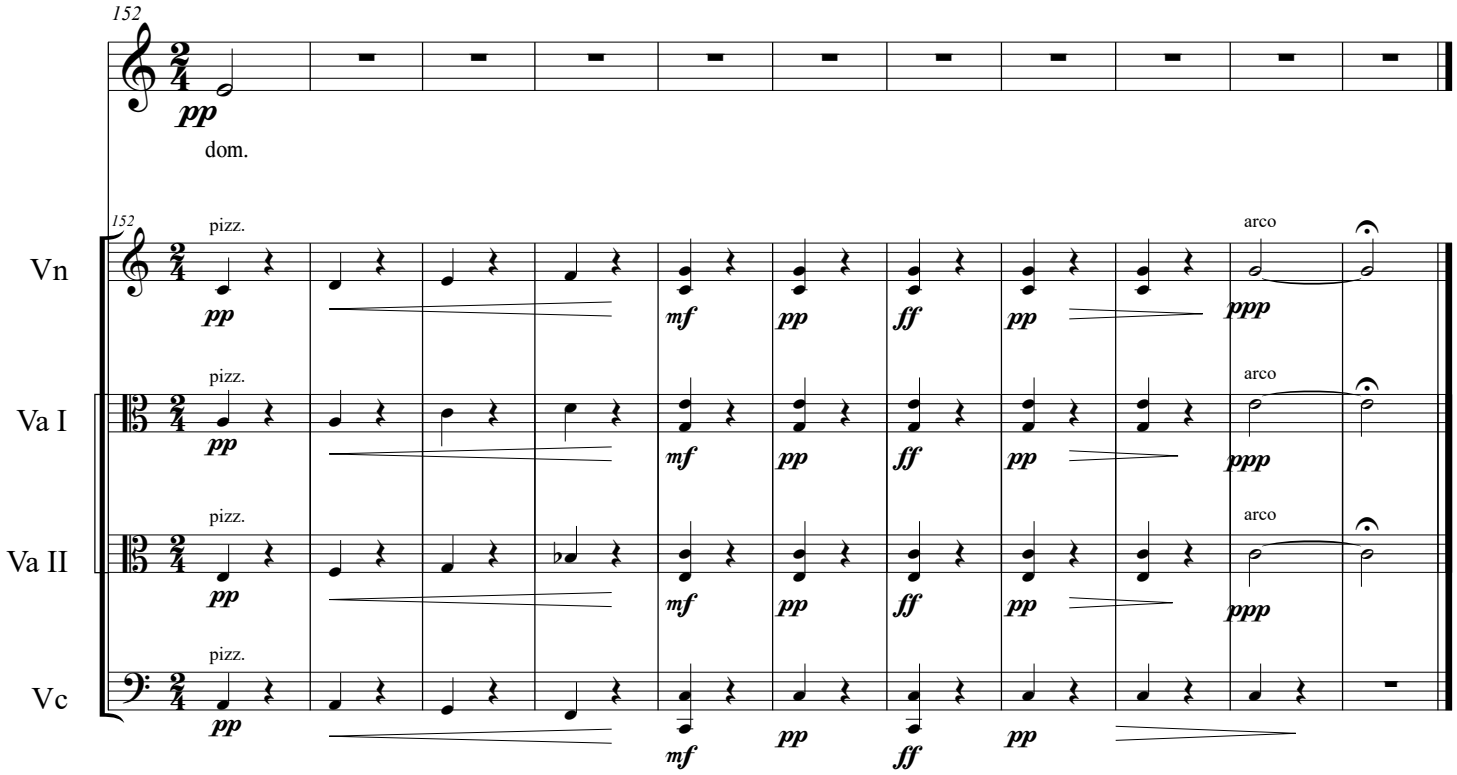

86
p
came.
By week's
86
Vn
Va I
Va II
Vc
pizz.
mf
pp
ff
pp


96
end, his cou - sin who worked in town was seized at once by fe - ver and by chill,
96
Vn
Va I
Va II
Vc
ff

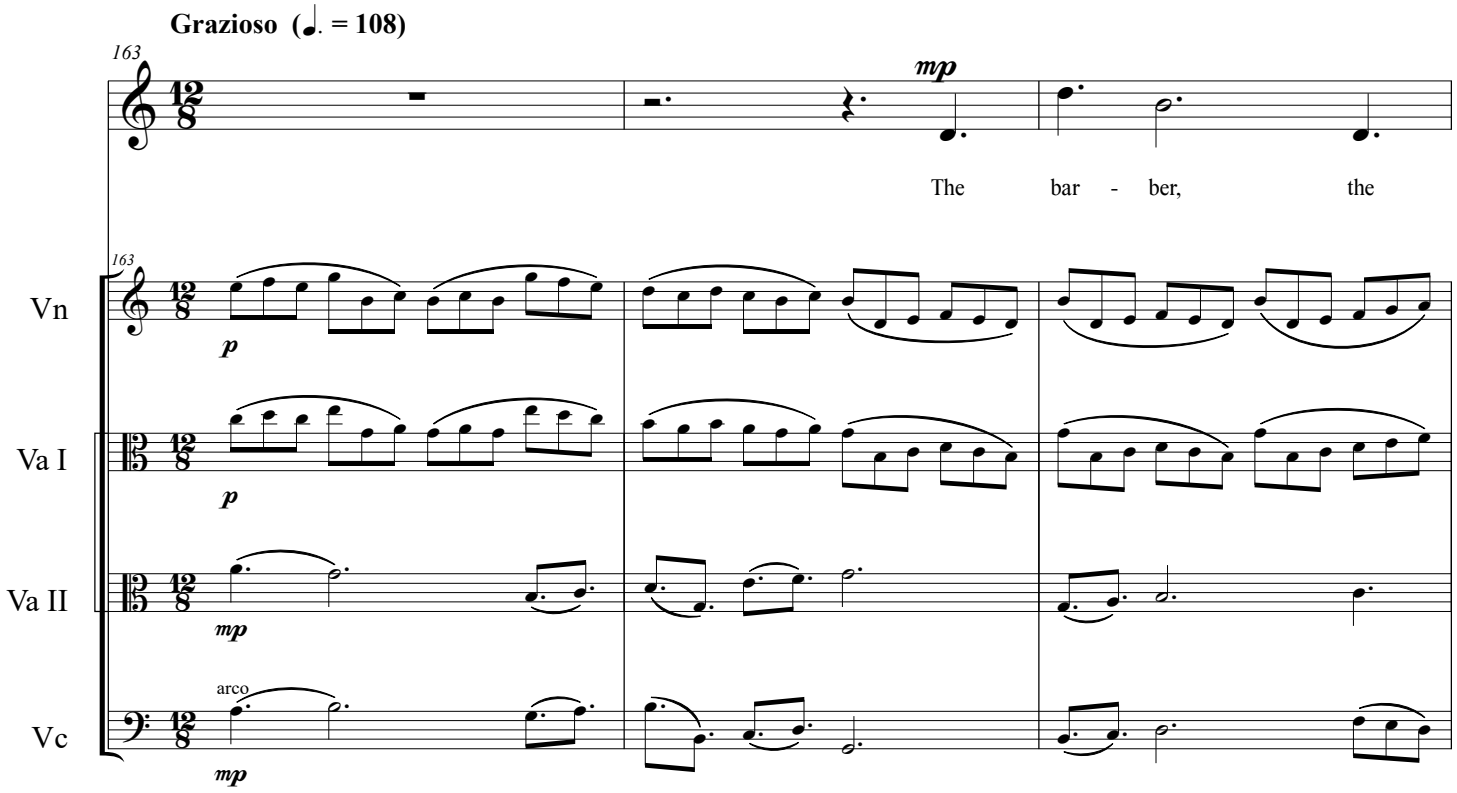

104
left his of-fice, walked back home at noon, death ri-pen-ing
3
Vn
Va I
Va II
Vc
pp mf pp mf pp ff pp ff pp
113
in him like a boil. Soon it was a farm-er in the

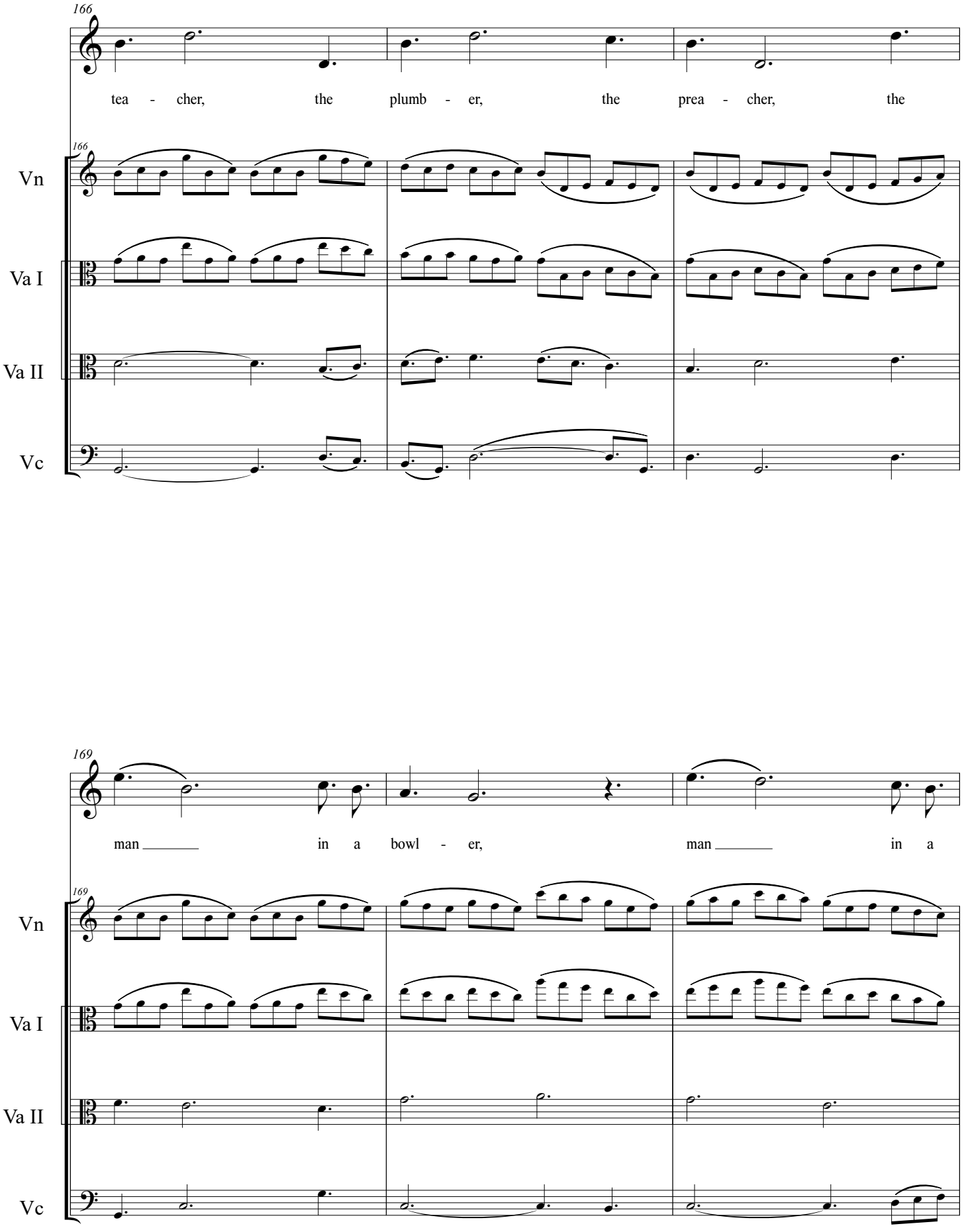

123
pp
field, some - one's bro - ther, some - one's fa - ther, left the mule
Vn
Va I
Va II
Vc
mf pp ff pp
arco
ppp
p
131
in its trac - es and went home. Then the ma - son,
pp

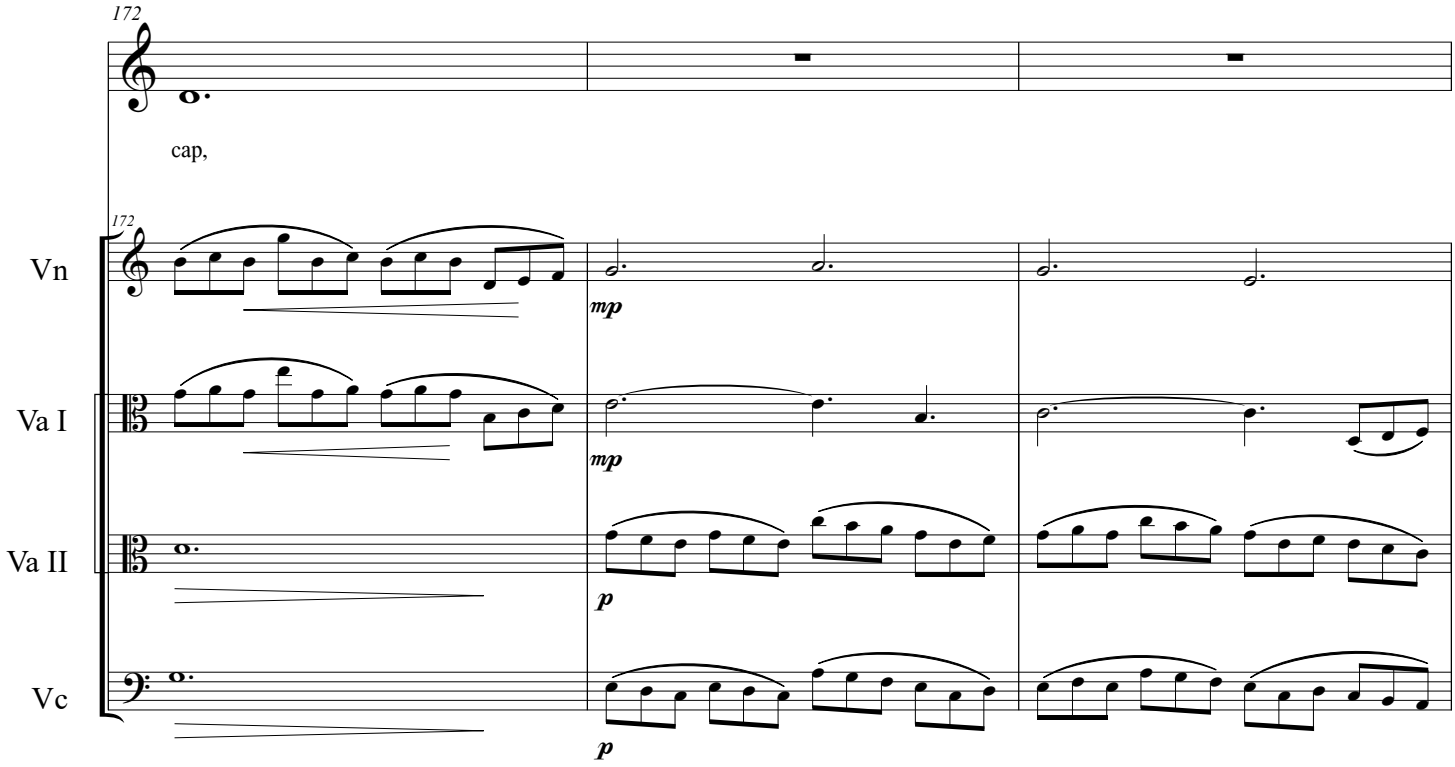

138
the mil - ler at his wheel, from deep in the fo - rest the hunt - ter, the
Vn
Va I
Va II
Vc
mf
pizz.
mp
arco
pp
145
log - ger, and the sun still up e - very - where in the king -
3

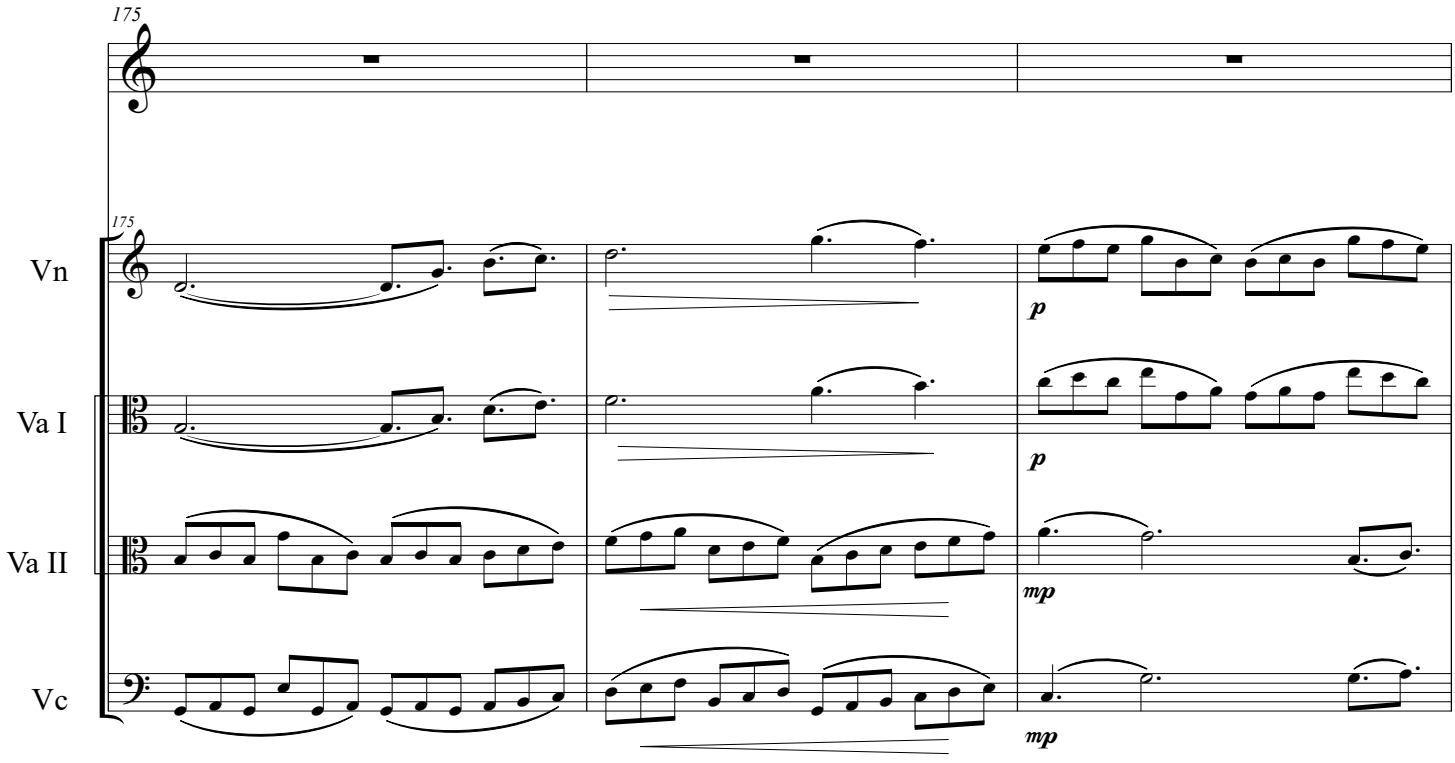


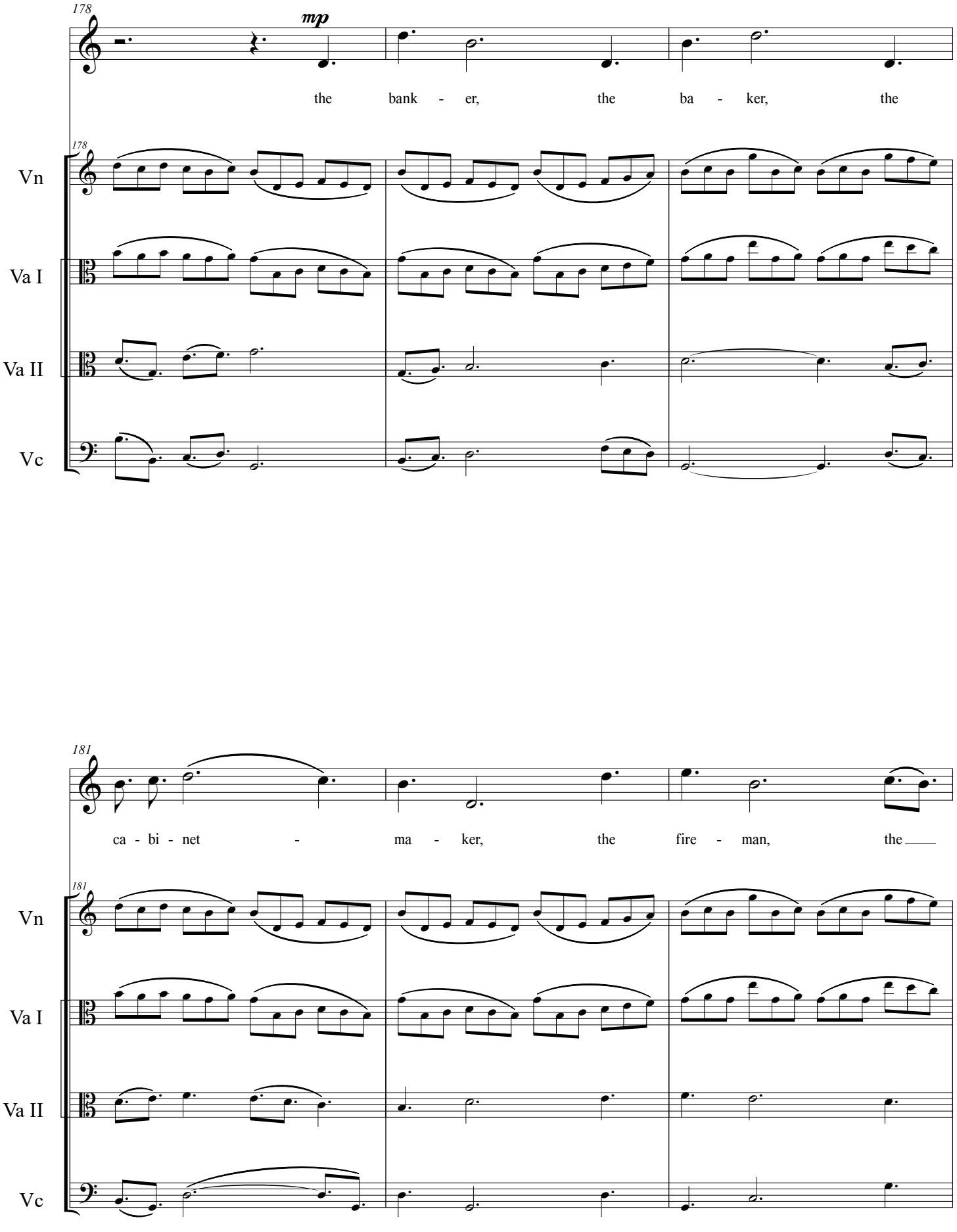
The barber, the teacher...

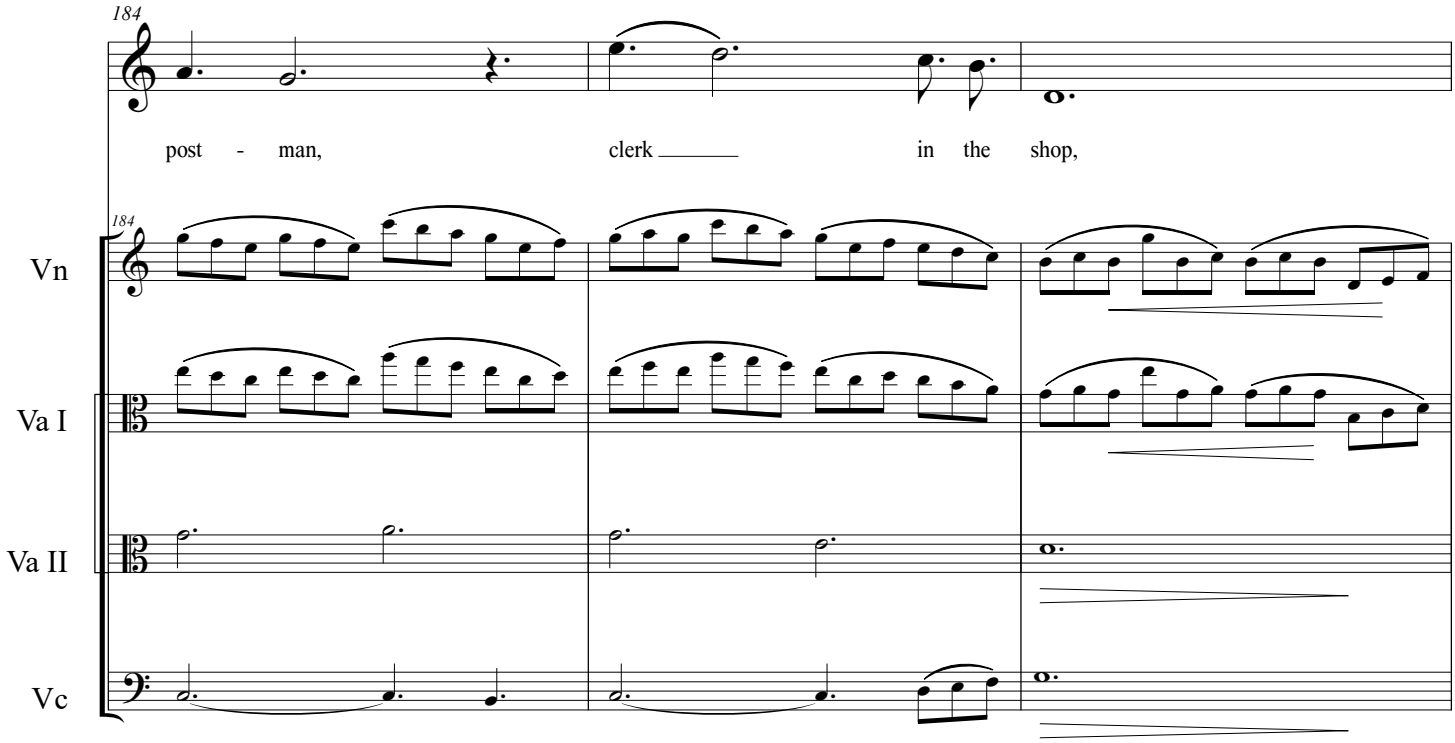



166
tea - cher, the plumb - er, the prea - cher, the
166
Vn
Va I
Va II
Vc
169
man in a bowl - er, man in a
169
Vn
Va I
Va II
Vc

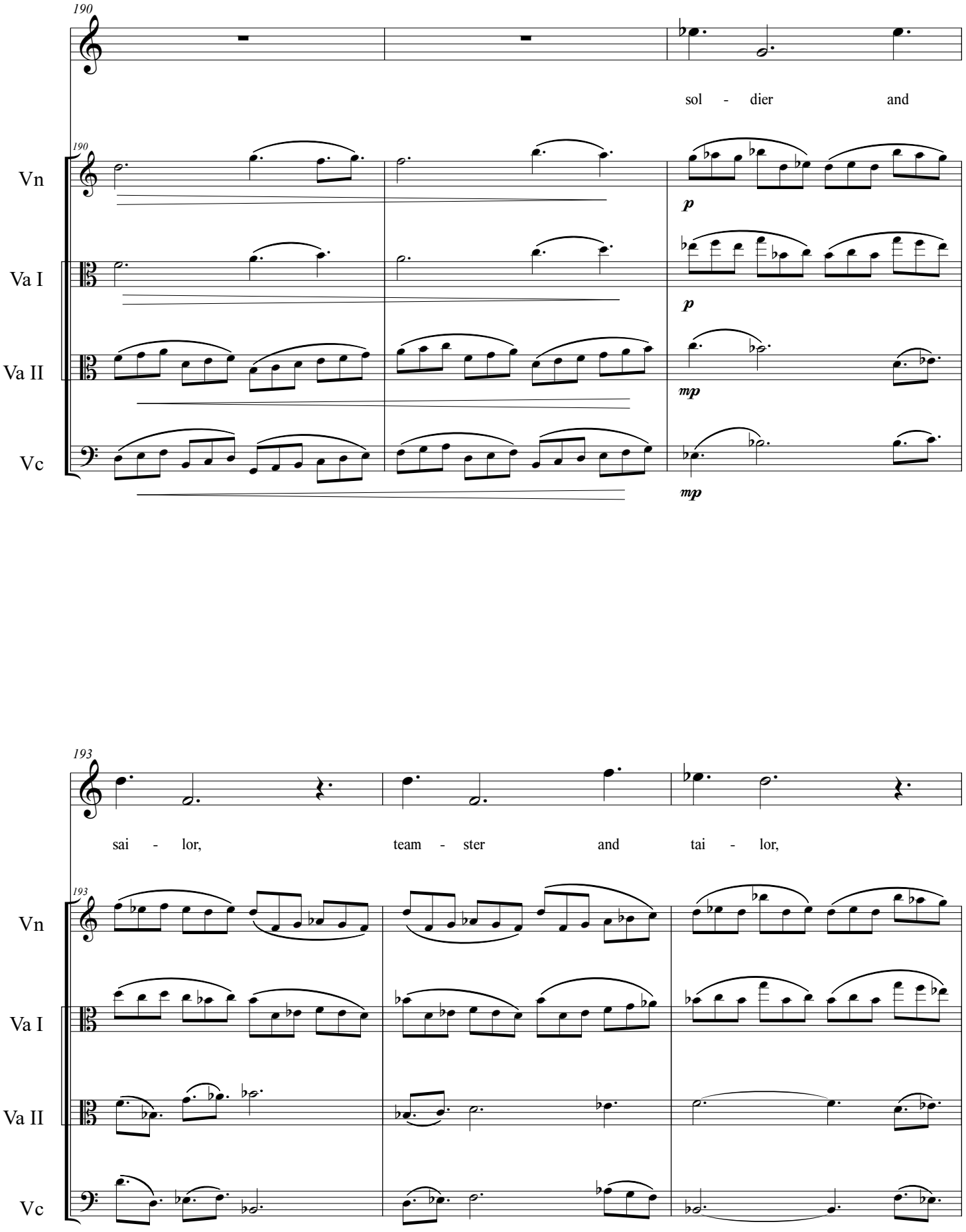

172
cap,
172
Vn
Va I
Va II
Vc
mp
mp
p
p

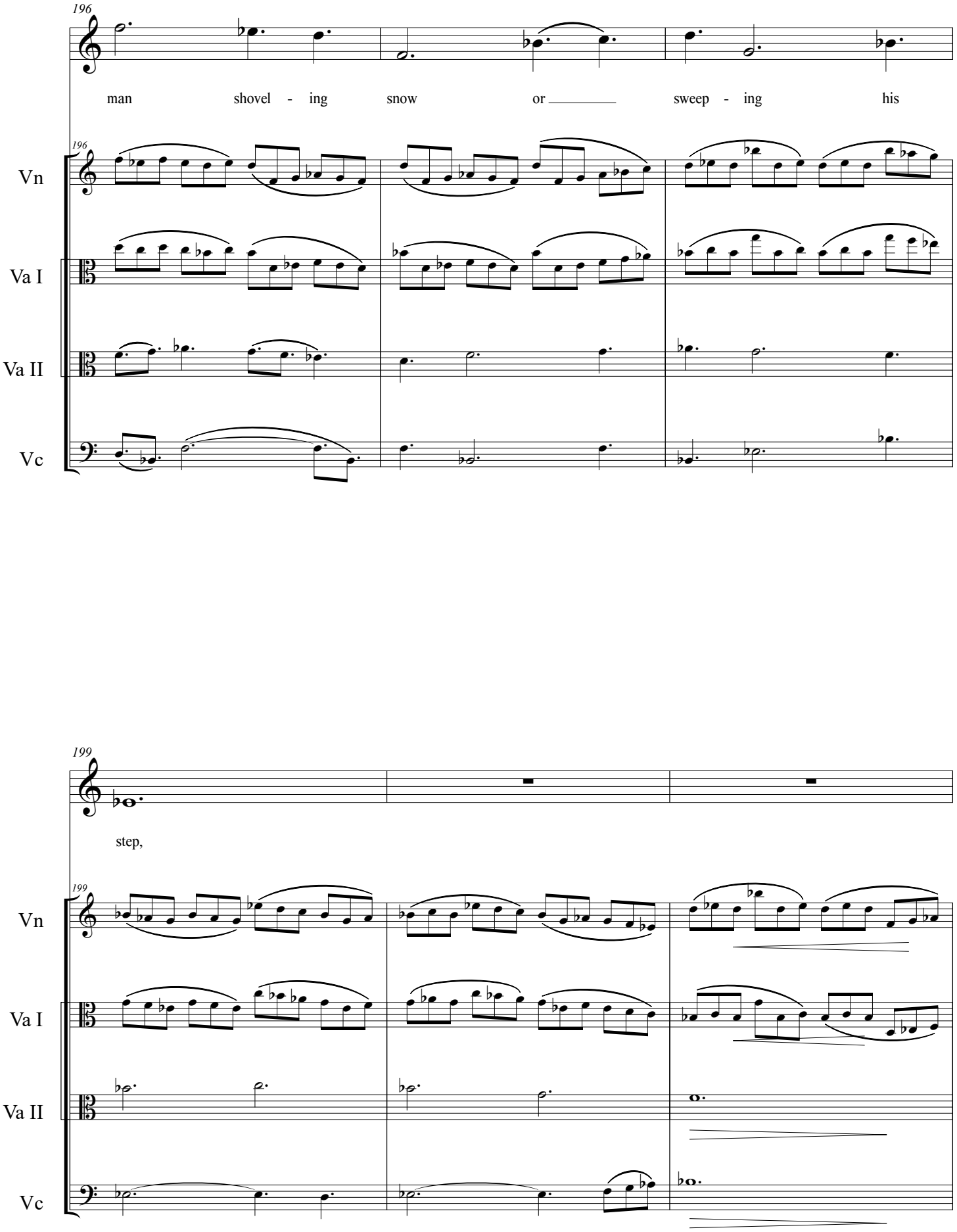

175
175
Vn
Va I
Va II
Vc
p
p
mp
mp

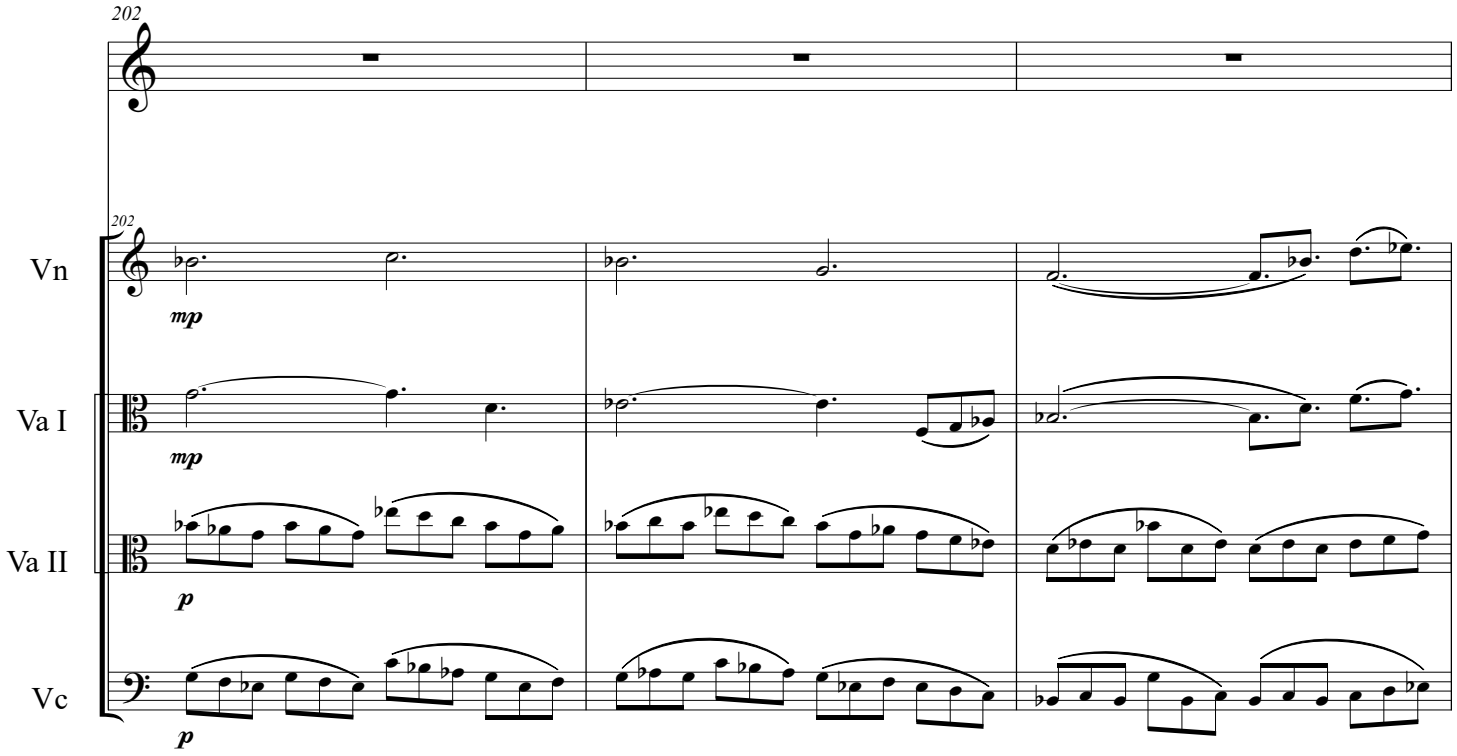

178
mp
the bank - er, the ba - ker, the
178
Vn
Va I
Va II
Vc
181
ca - bi - net - ma - ker, the fire - man, the
181
Vn
Va I
Va II
Vc

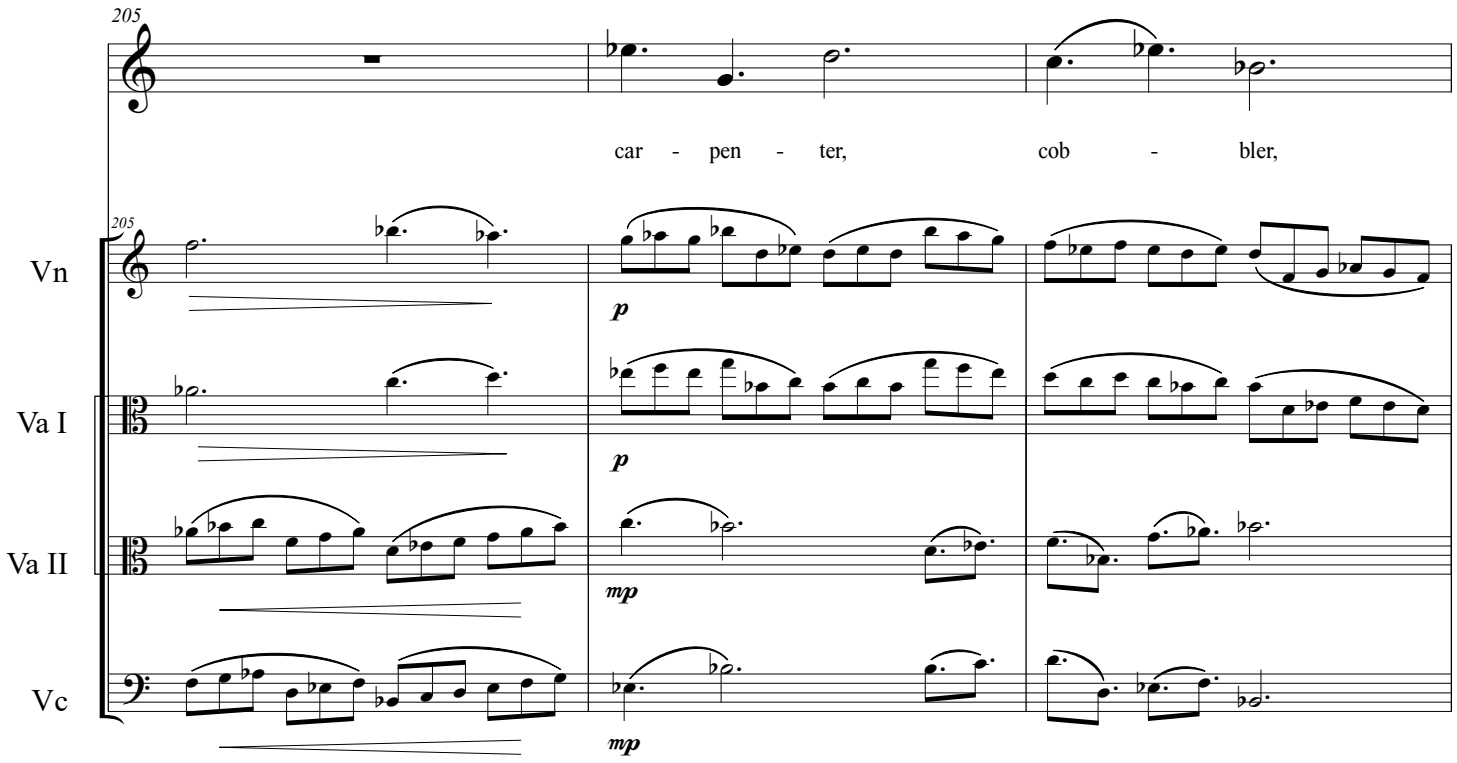

184
post - man,
clerk
in the shop,
184
Vn
Va I
Va II
Vc

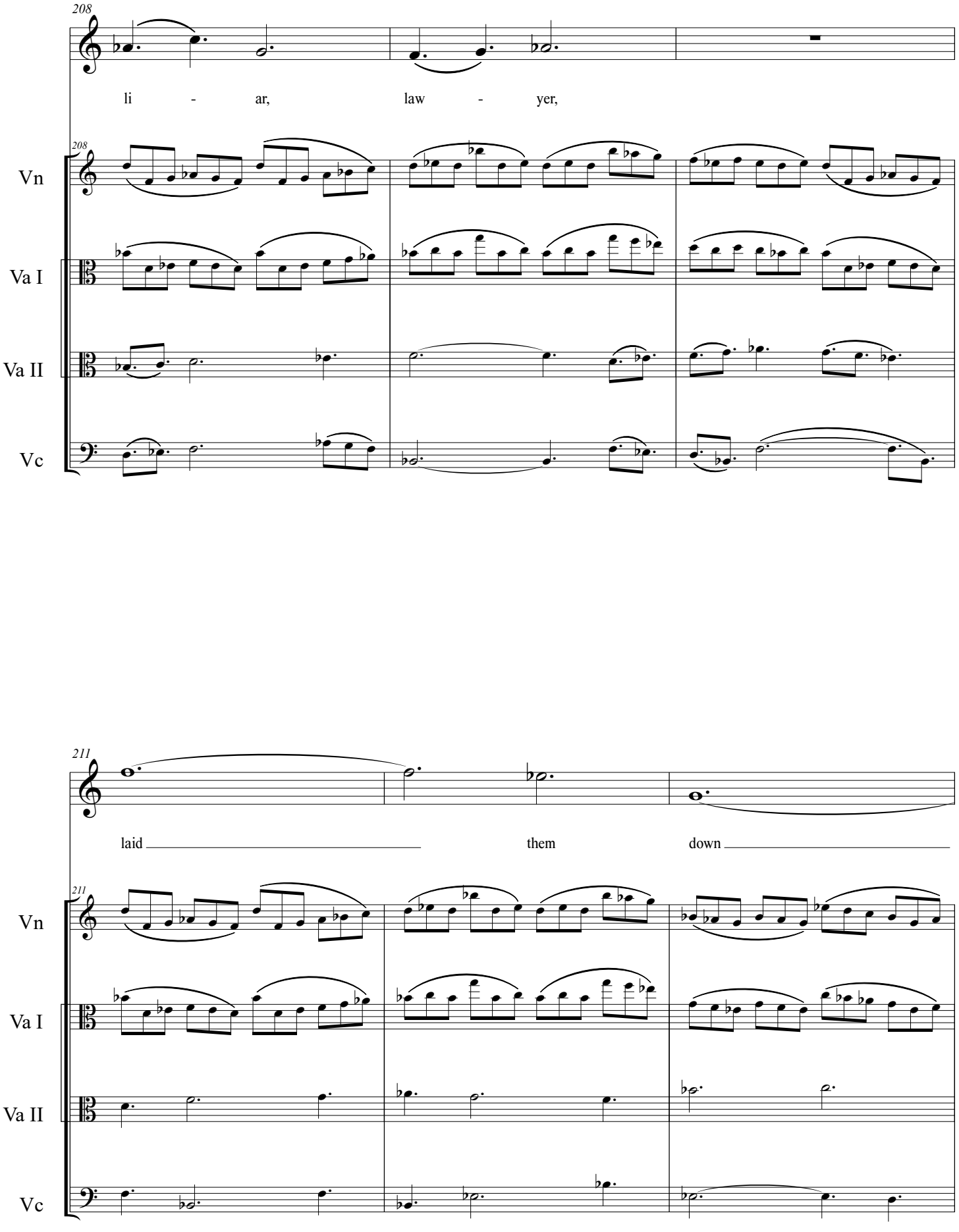
187
187
Vn
mp
Va I
mp
Va II
p
Vc
p

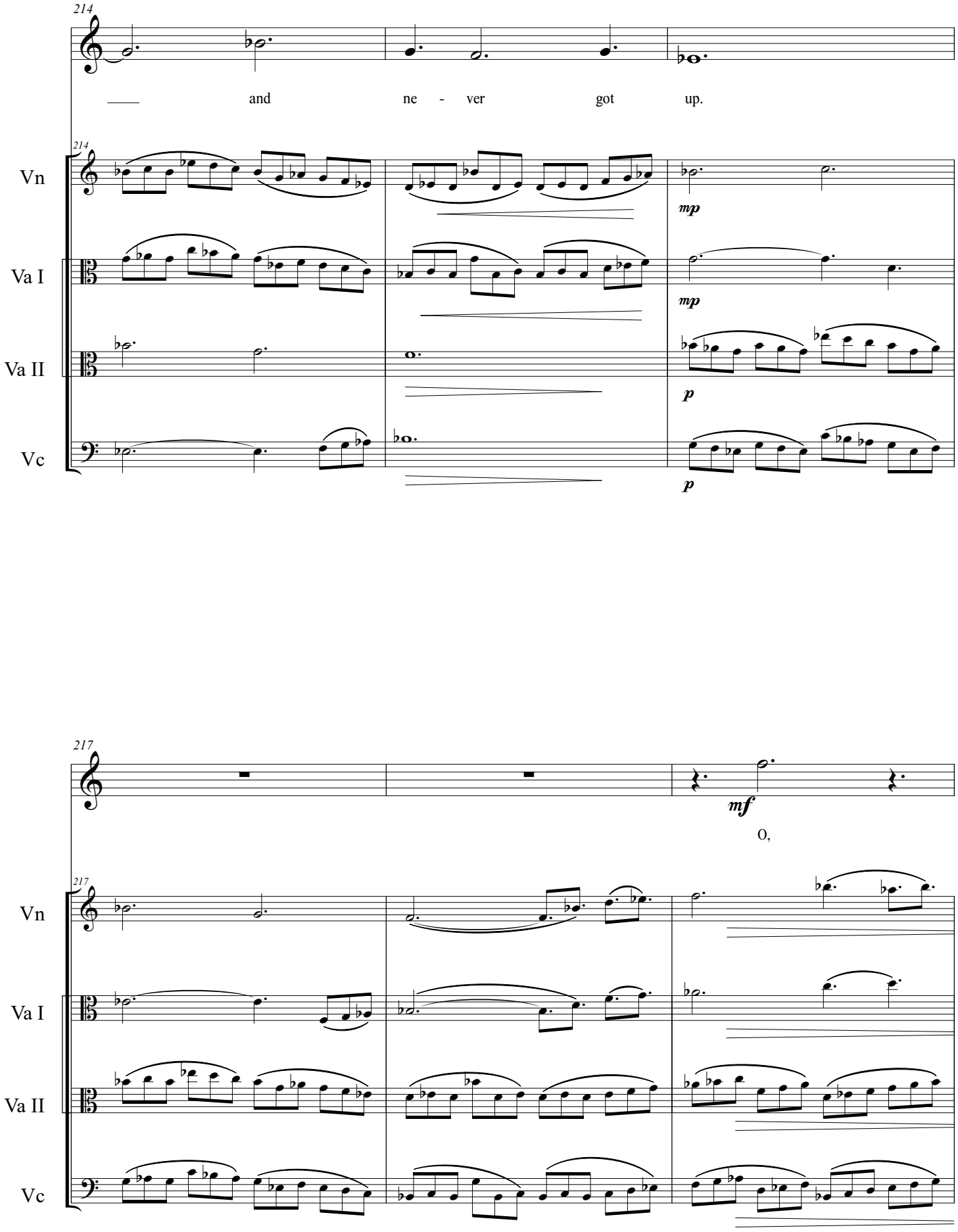

190
sol - dier and
Vn
Va I
Va II
Vc
p
p
mp
mp
193
sai - lor, team - ster and tai - lor,

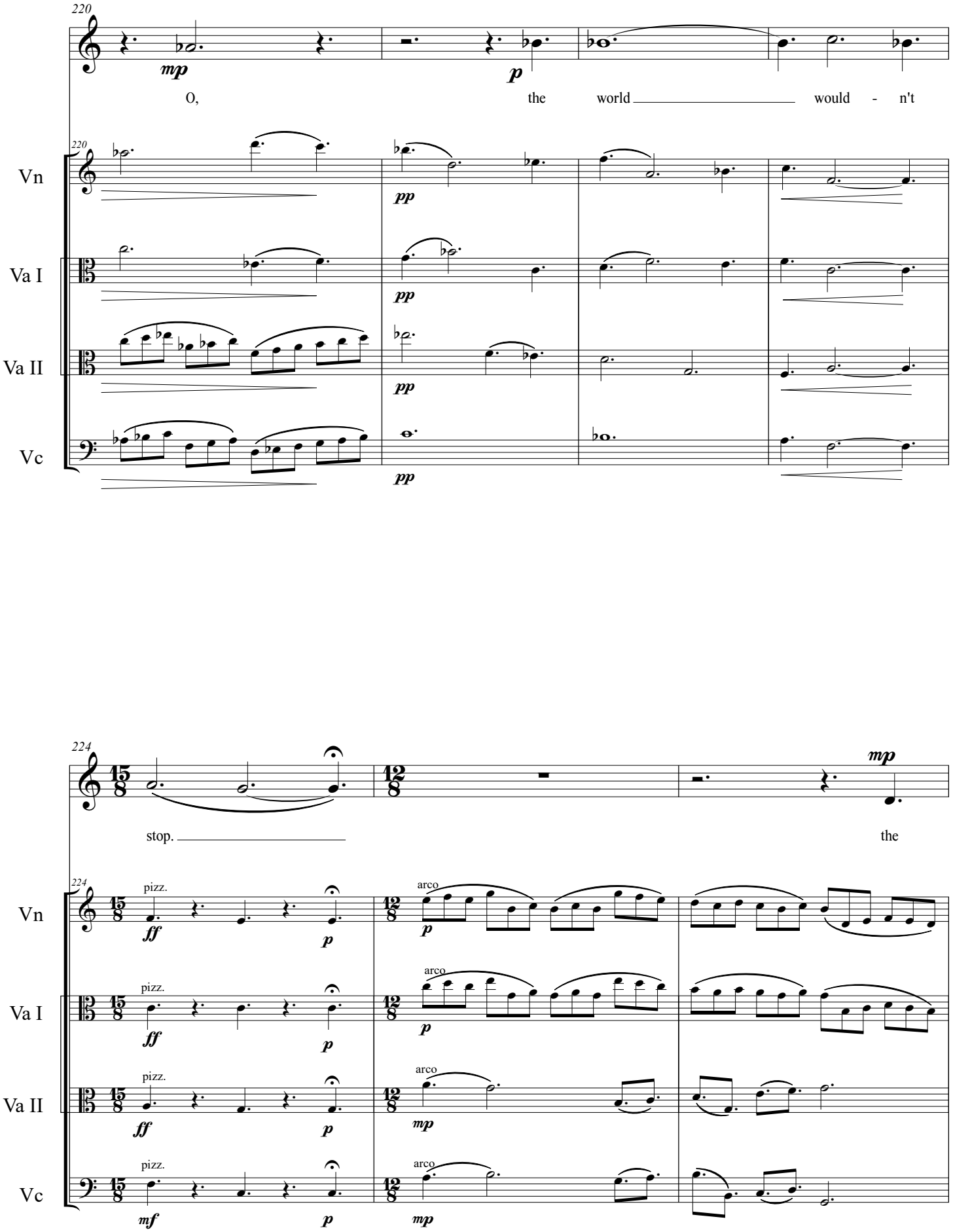

196
man shovel - ing snow or sweep - ing his
196
Vn
Va I
Va II
Vc
199
step,
199
Vn
Va I
Va II
Vc

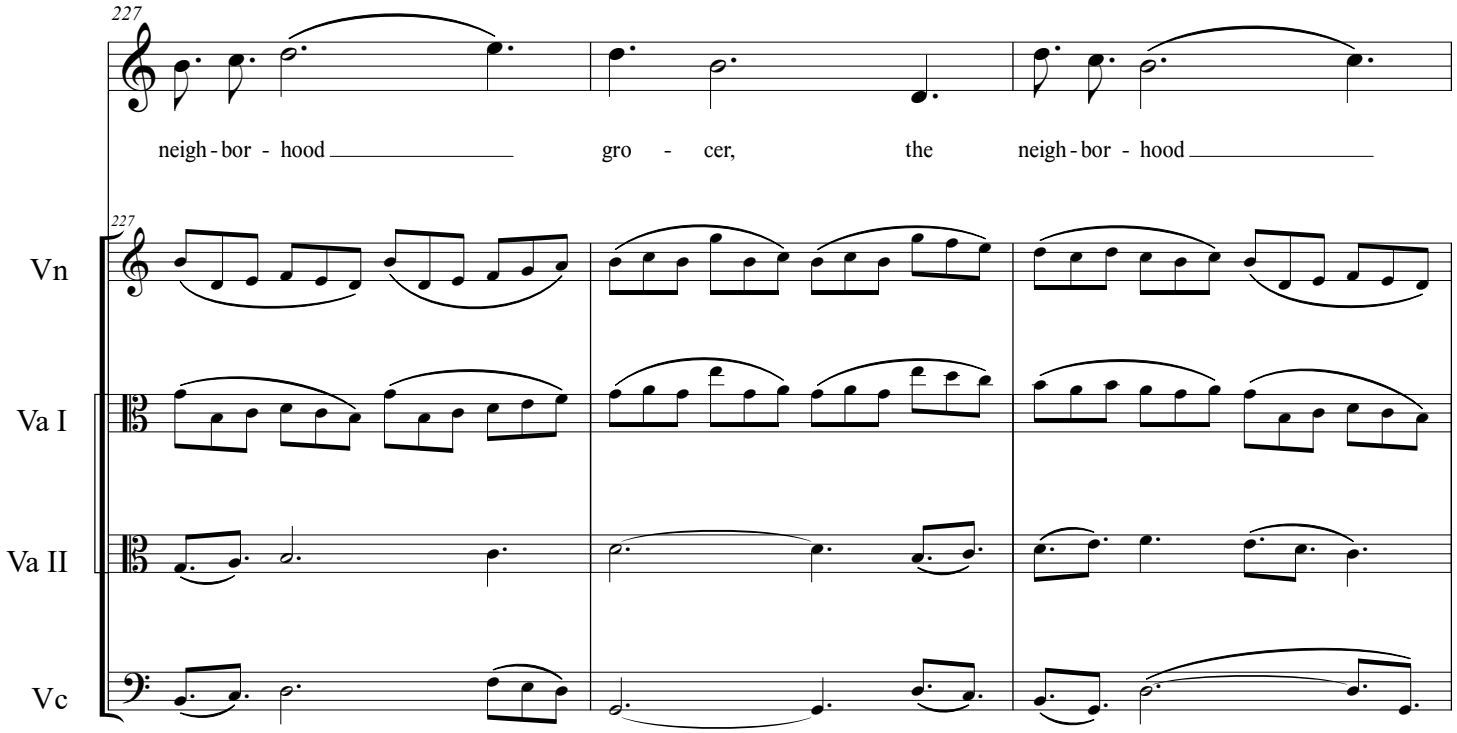

202
202
Vn
Va I
Va II
Vc
mp
mp
p
p

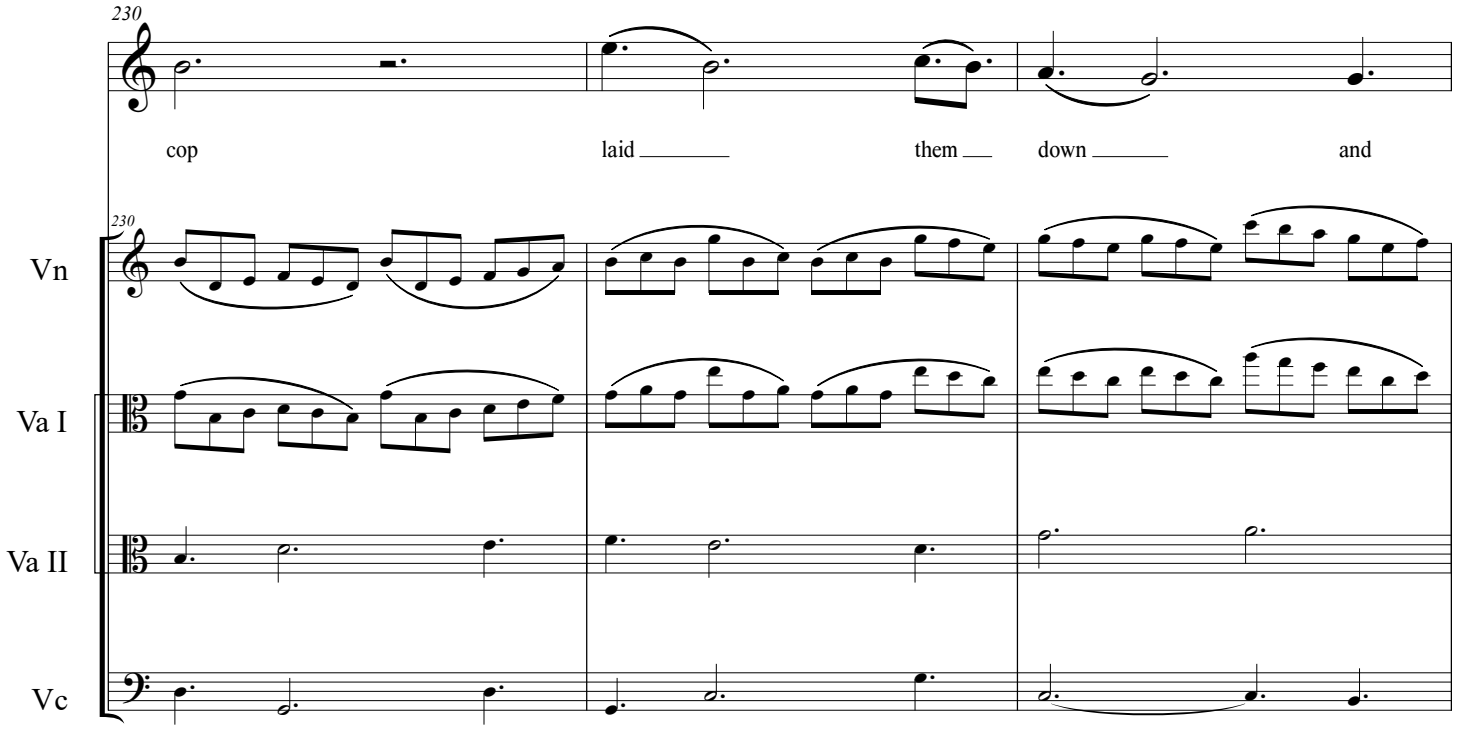

205
car - pen - ter,
cob - bler,
205
Vn
Va I
Va II
Vc
p
p
mp
mp

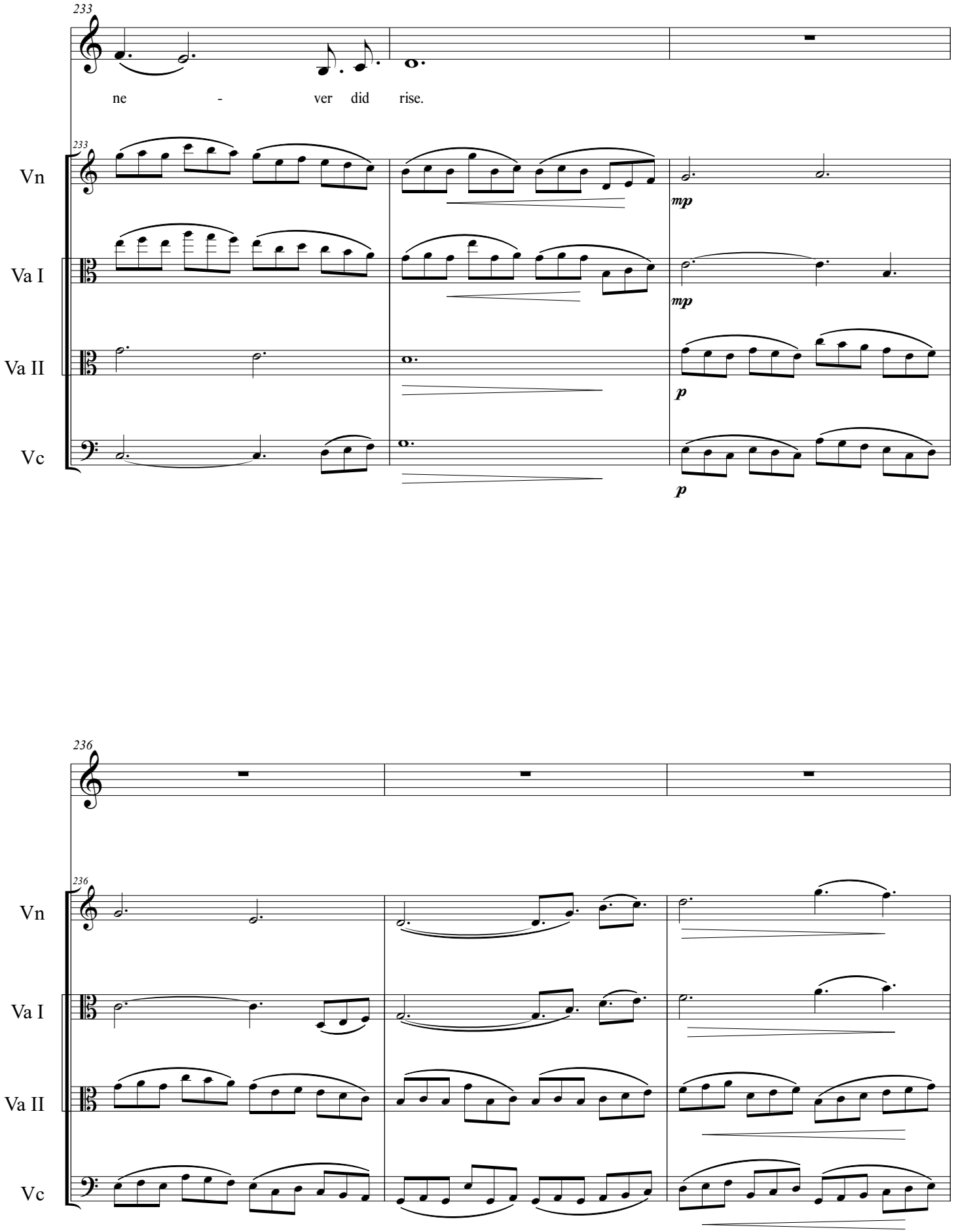

208
li - ar, law - yer,
208
Vn
Va I
Va II
Vc
211
laid them down
211
Vn
Va I
Va II
Vc

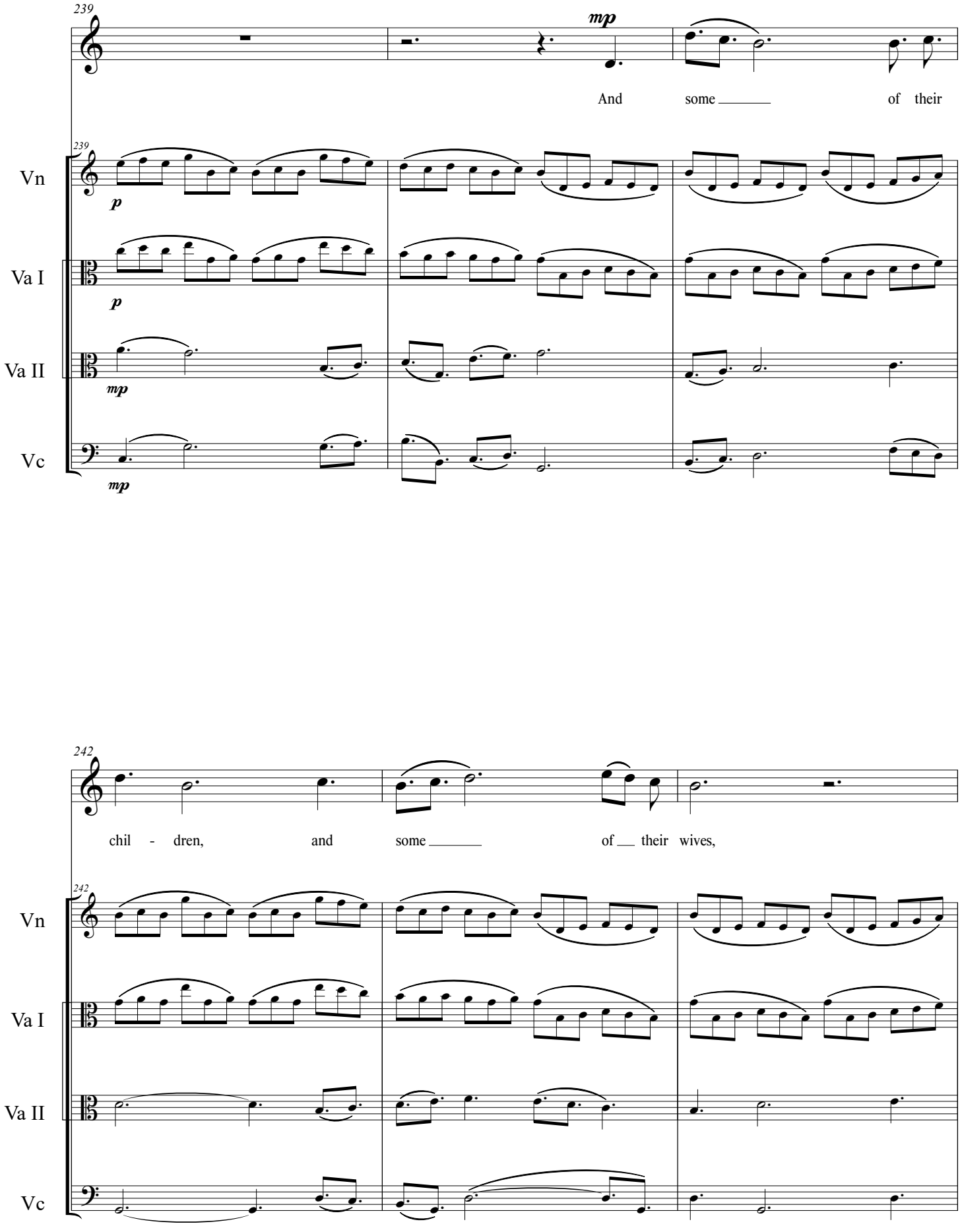

214
and ne - ver got up.
214
Vn
Va I
Va II
Vc
mp
mp
p
p
217
mf
O,
217
Vn
Va I
Va II
Vc

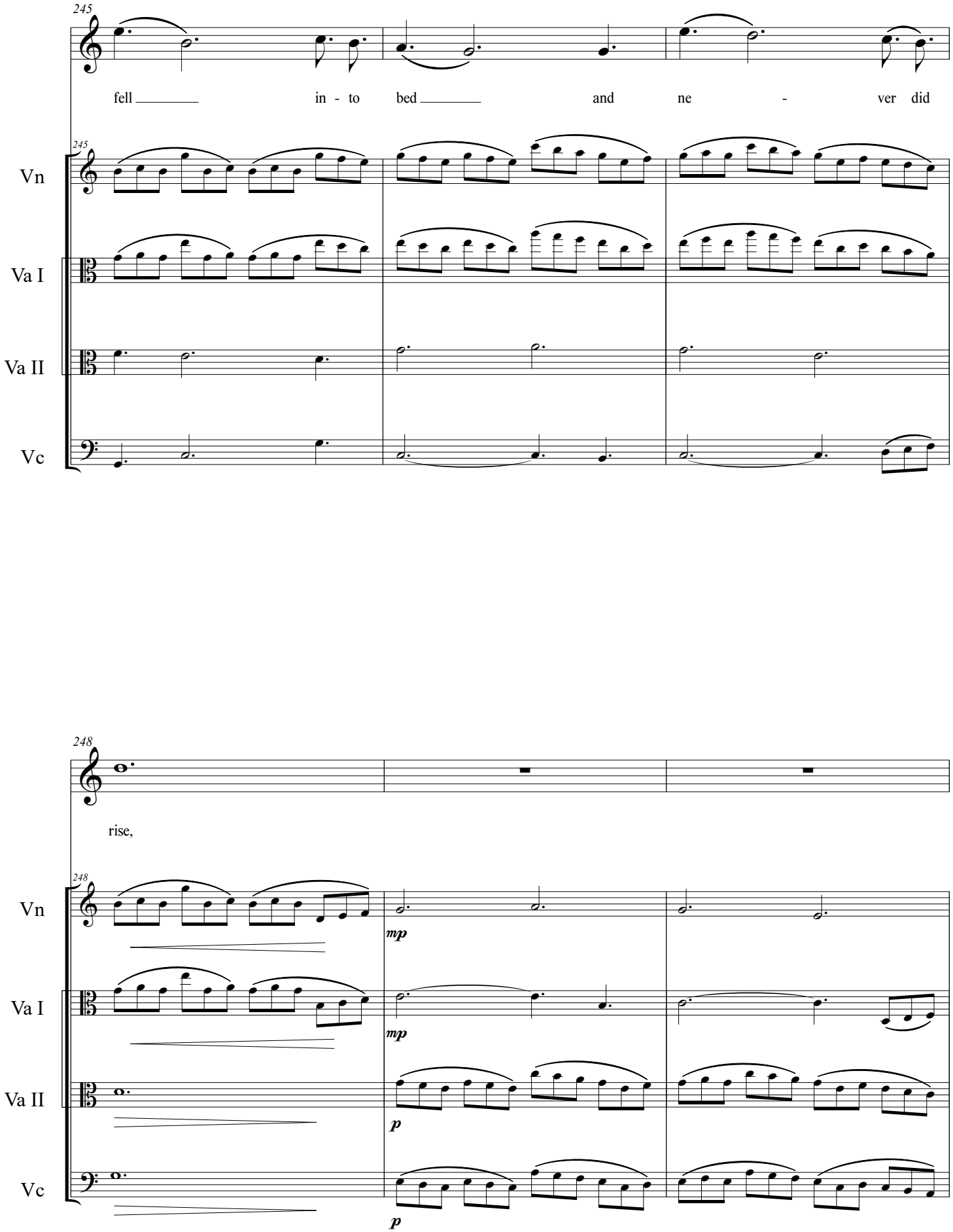

220
mp
p
O,
the
world
would - n't
Vn
Va I
Va II
Vc
pp
224
stop.
the
mp
pizz.
arco
ff
mf

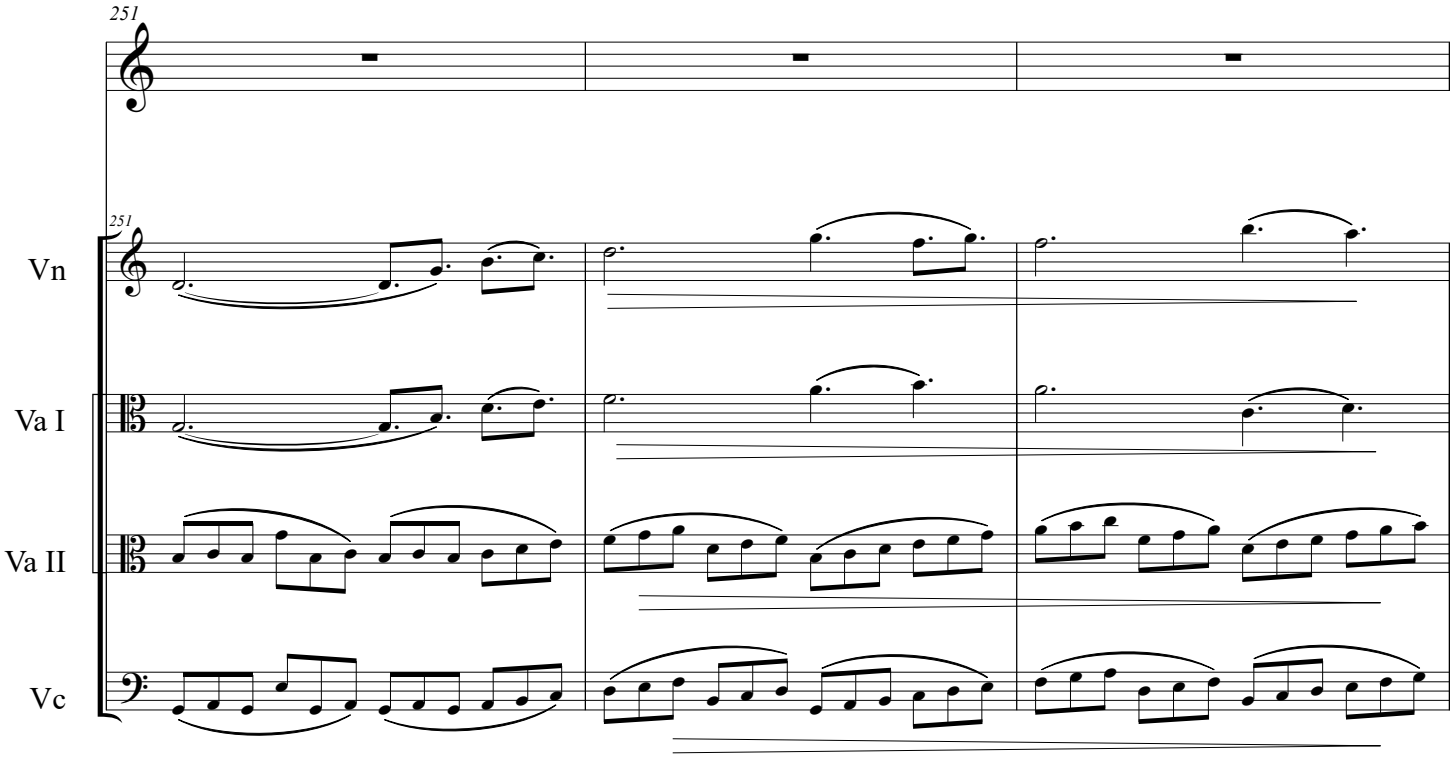

227
neigh - bor - hood
gro - cer,
the
neigh - bor - hood
227
Vn
Va I
Va II
Vc

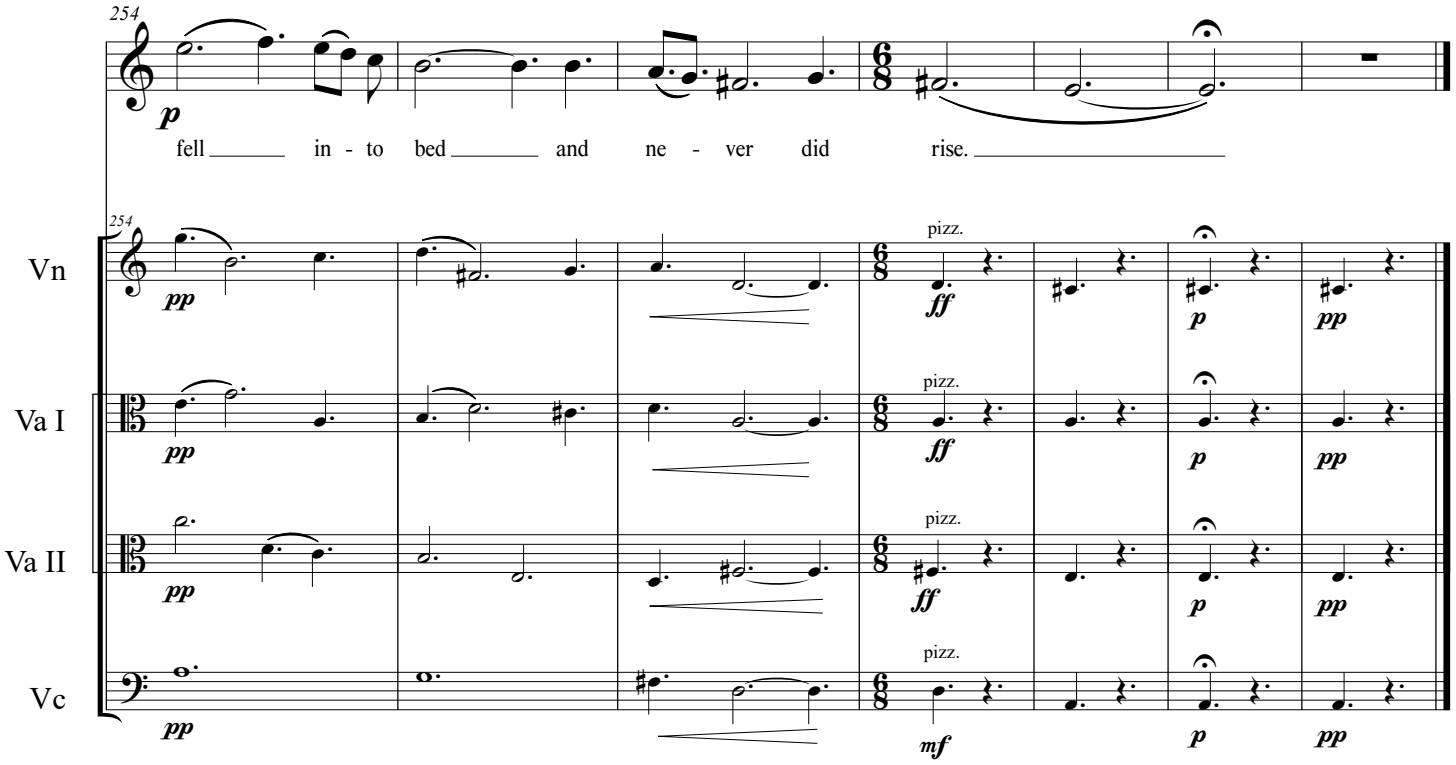

230
cop
laid
them
down
and
230
Vn
Va I
Va II
Vc


233
ne - ver did rise.
233
Vn
Va I
Va II
Vc
mp
mp
p
p
236
236
Vn
Va I
Va II
Vc

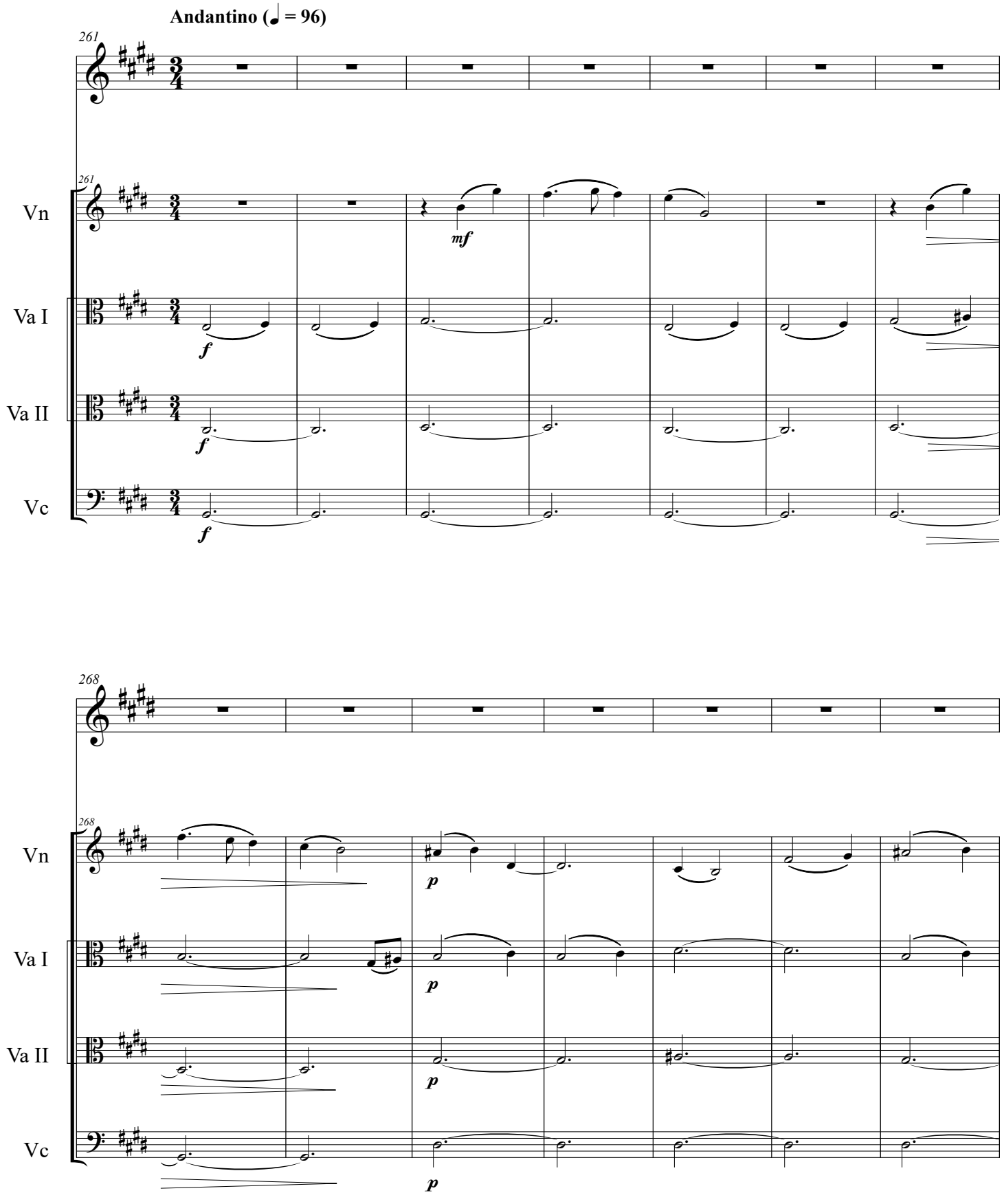

239
mp
And some of their
239
Vn
p
Va I
p
Va II
mp
Vc
mp
242
chil - dren, and some of their wives,
242
Vn
Va I
Va II
Vc

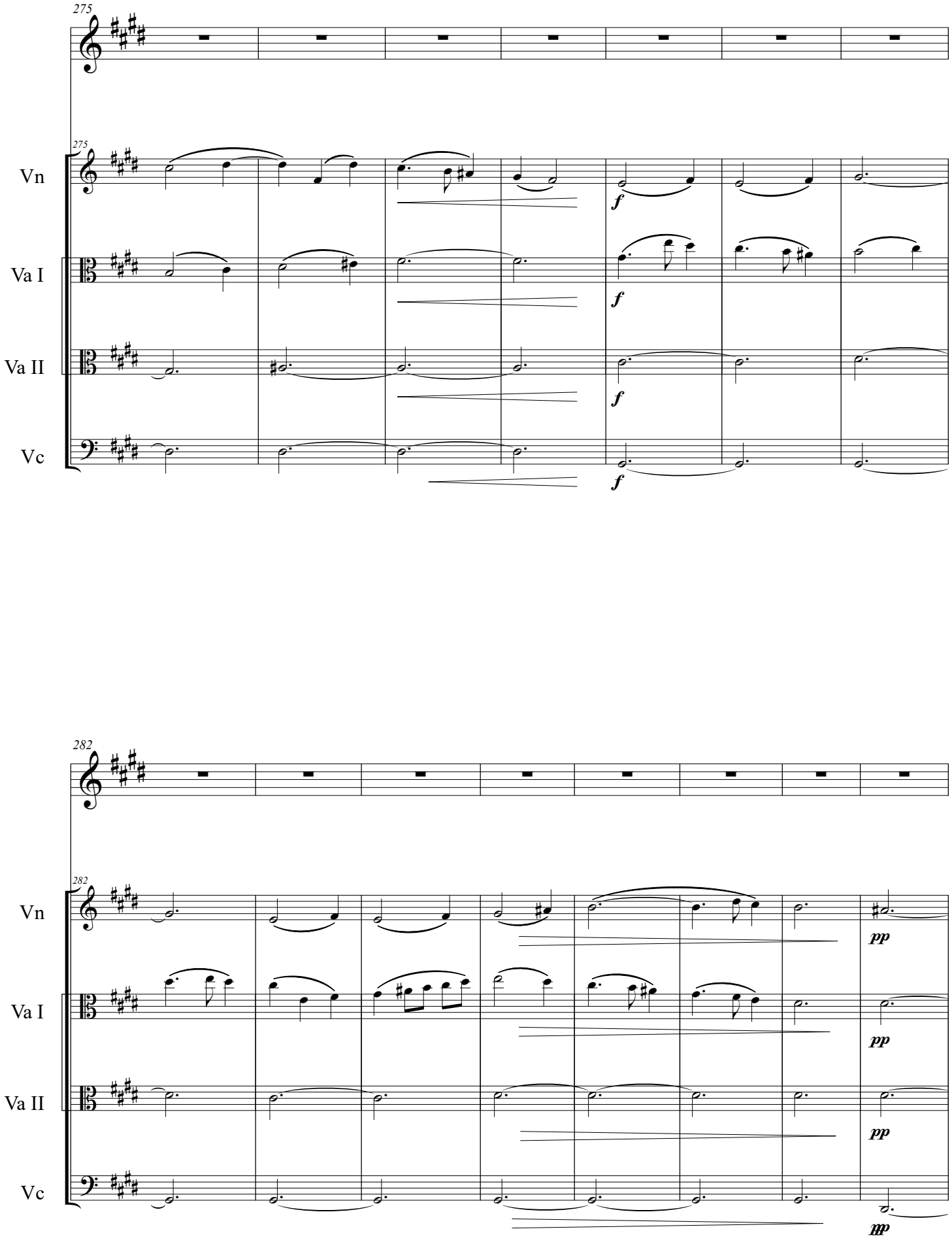

245
fell in - to bed and ne - ver did
Vn
Va I
Va II
Vc
248
rise,
mp
mp
p
p

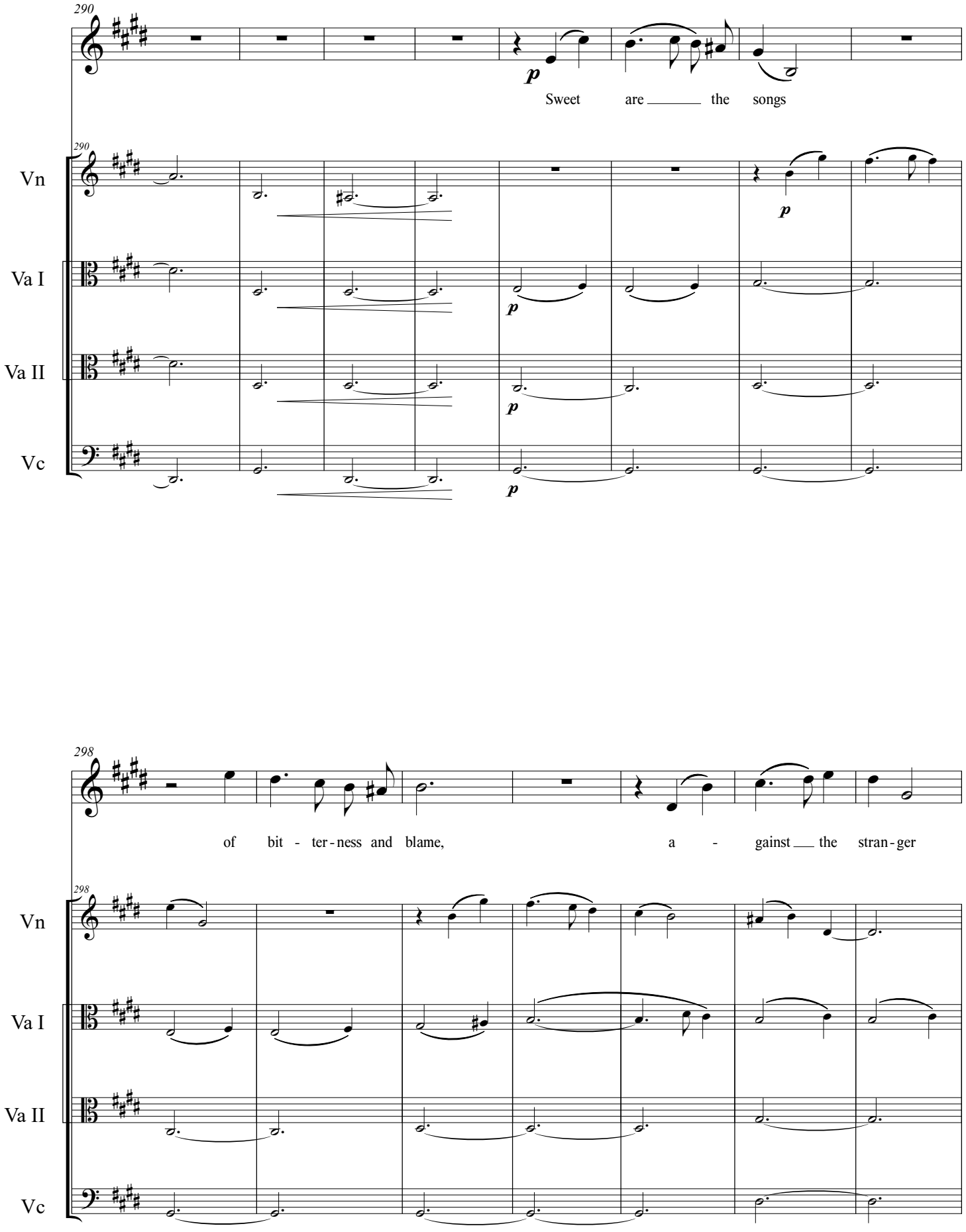

251
251
Vn
Va I
Va II
Vc

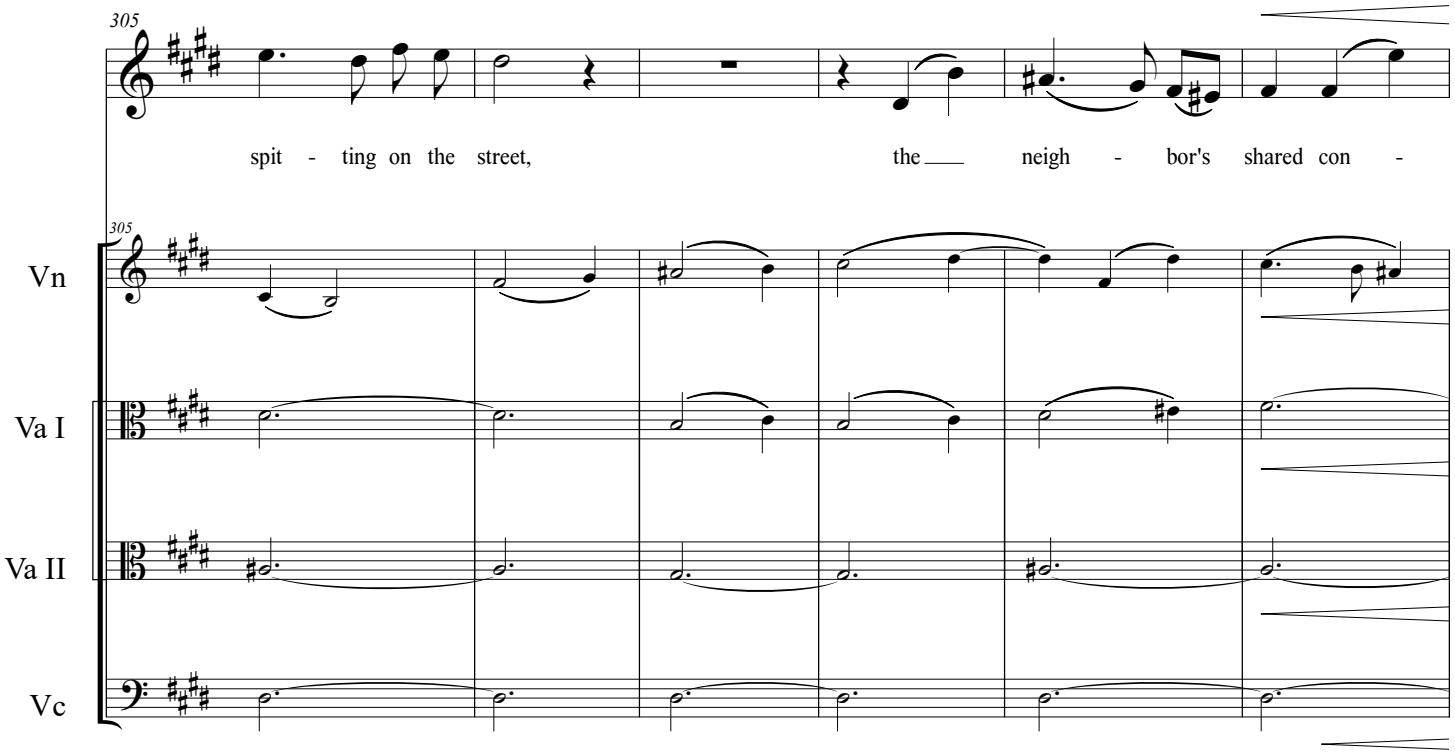

254
p
fell in - to bed and ne - ver did rise.
254
Vn
Va I
Va II
Vc
pp
pizz.
ff
p
mf

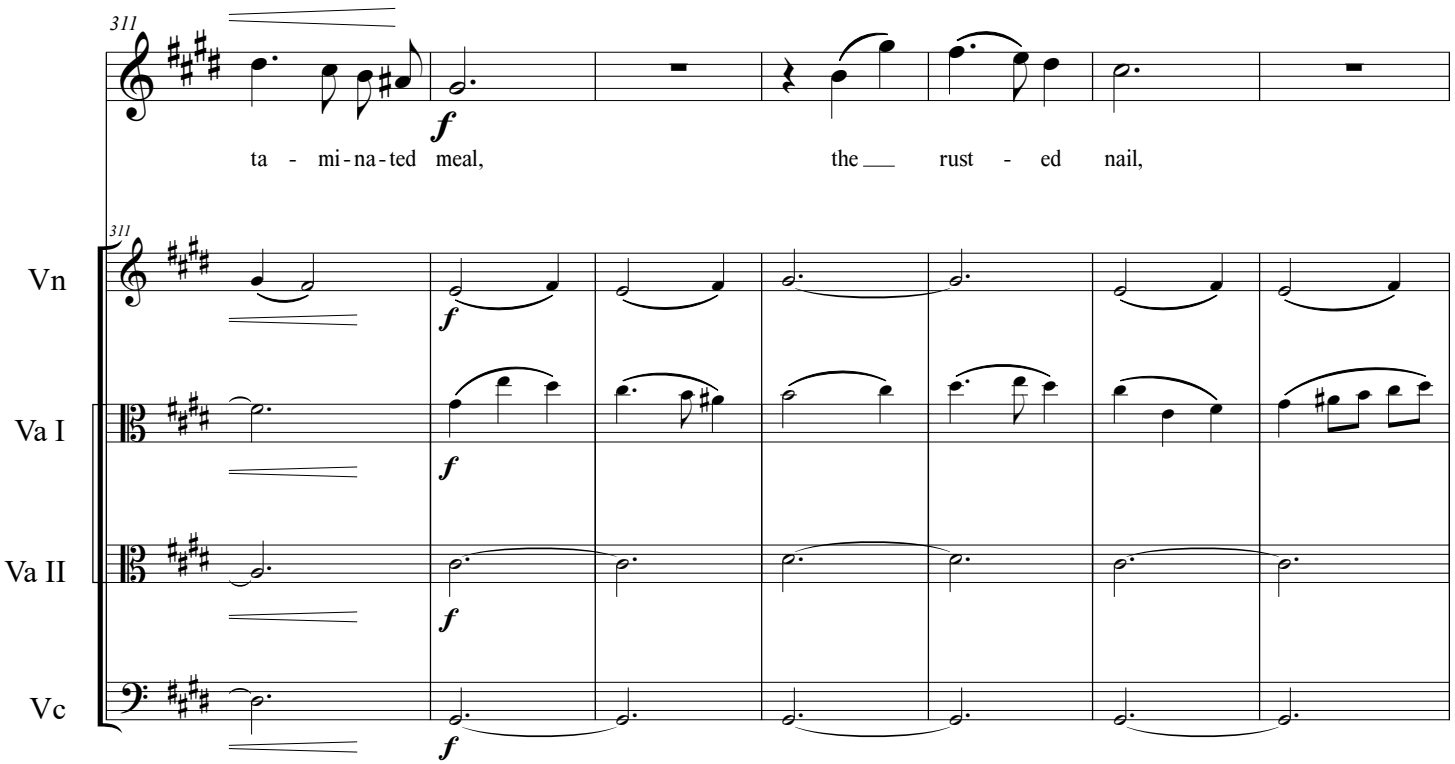
Sweet are the songs

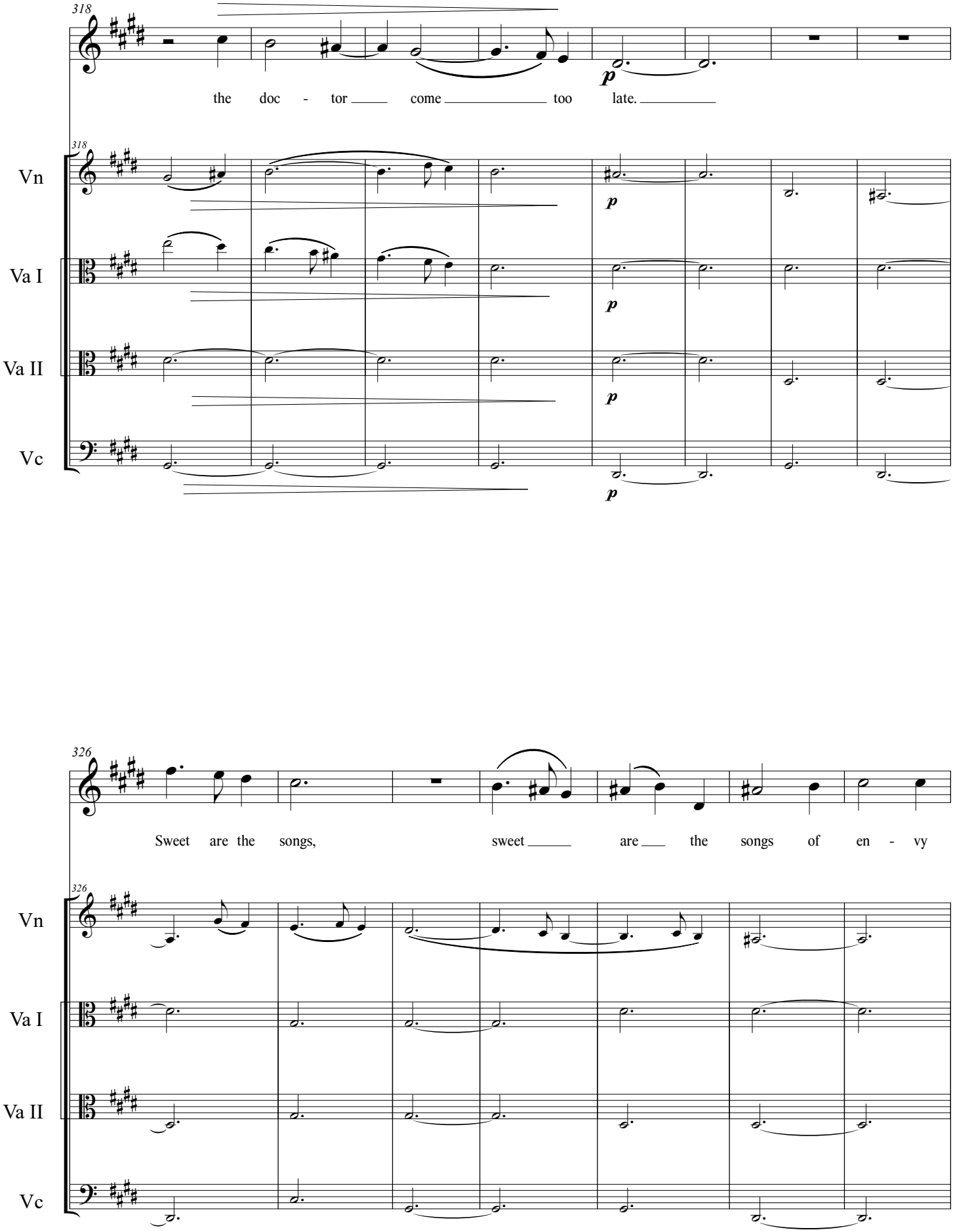


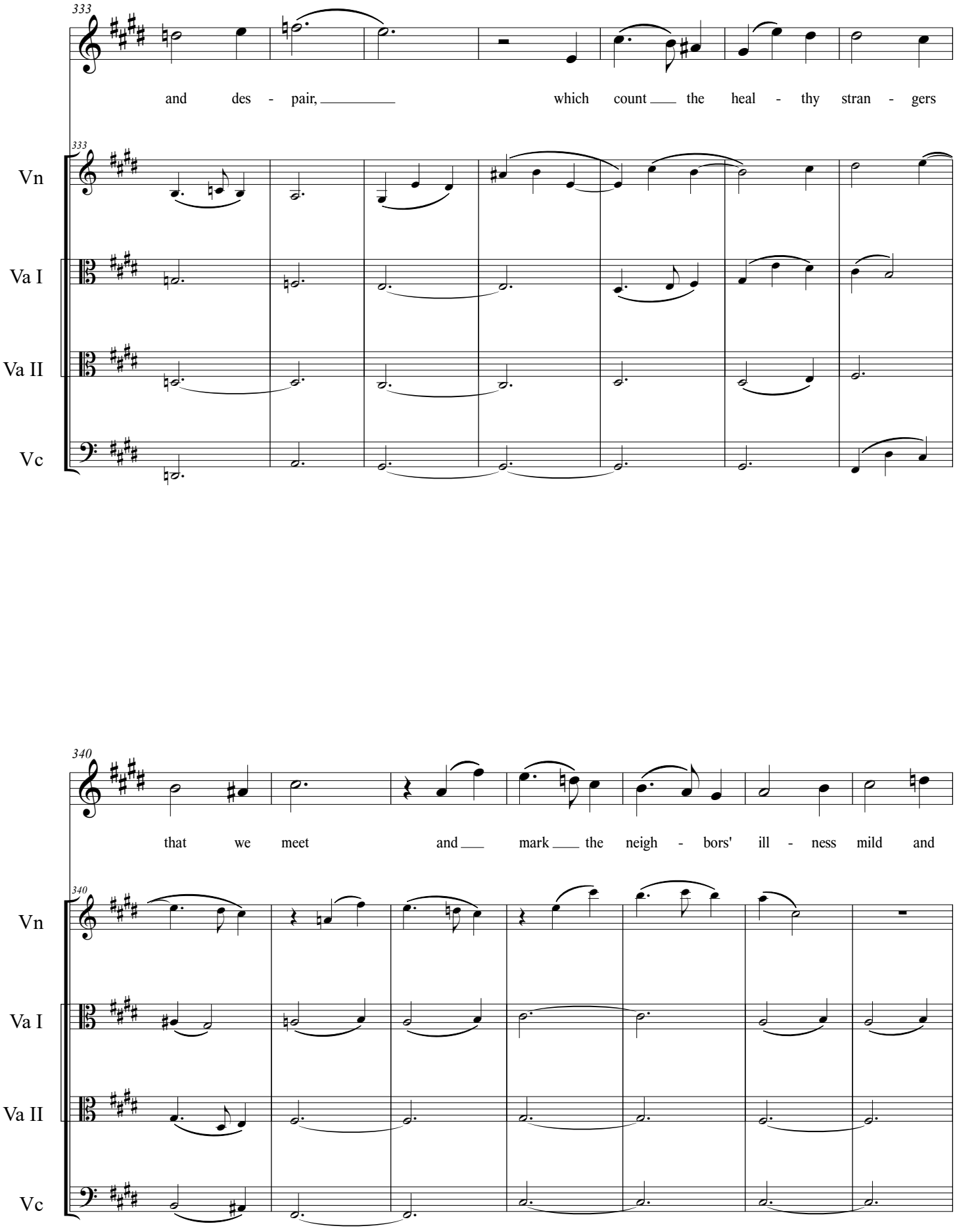

275
275
Vn
Va I
Va II
Vc
f
f
f
f
282
282
Vn
Va I
Va II
Vc
pp
pp
pp
pp

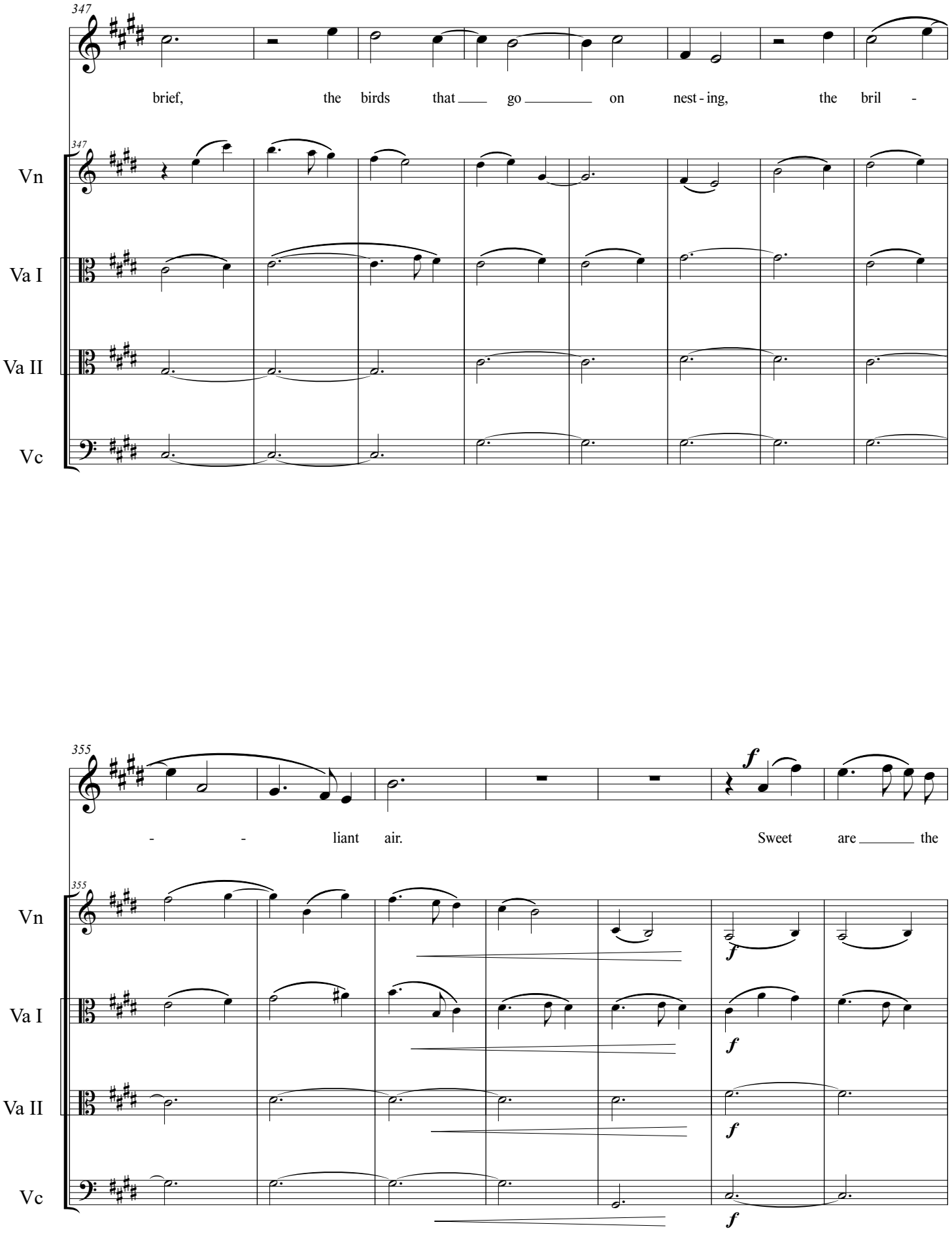

290
p
Sweet are the songs
290
Vn
Va I
Va II
Vc
p
p
p
p
298
of bit - ter - ness and blame, a - gainst the stran - ger
298
Vn
Va I
Va II
Vc

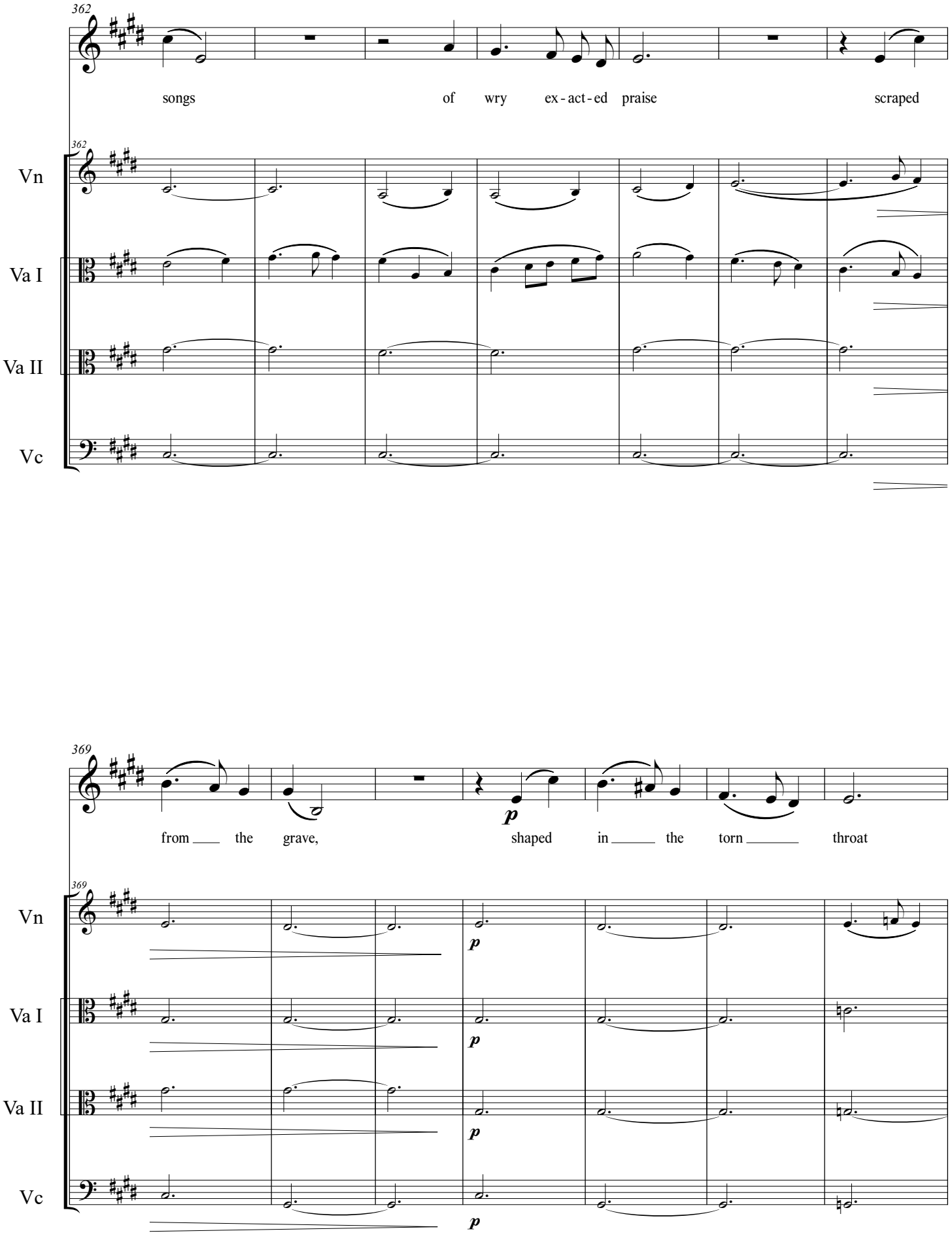

305
spit - ting on the street, the neigh - bor's shared con -
305
Vn
Va I
Va II
Vc

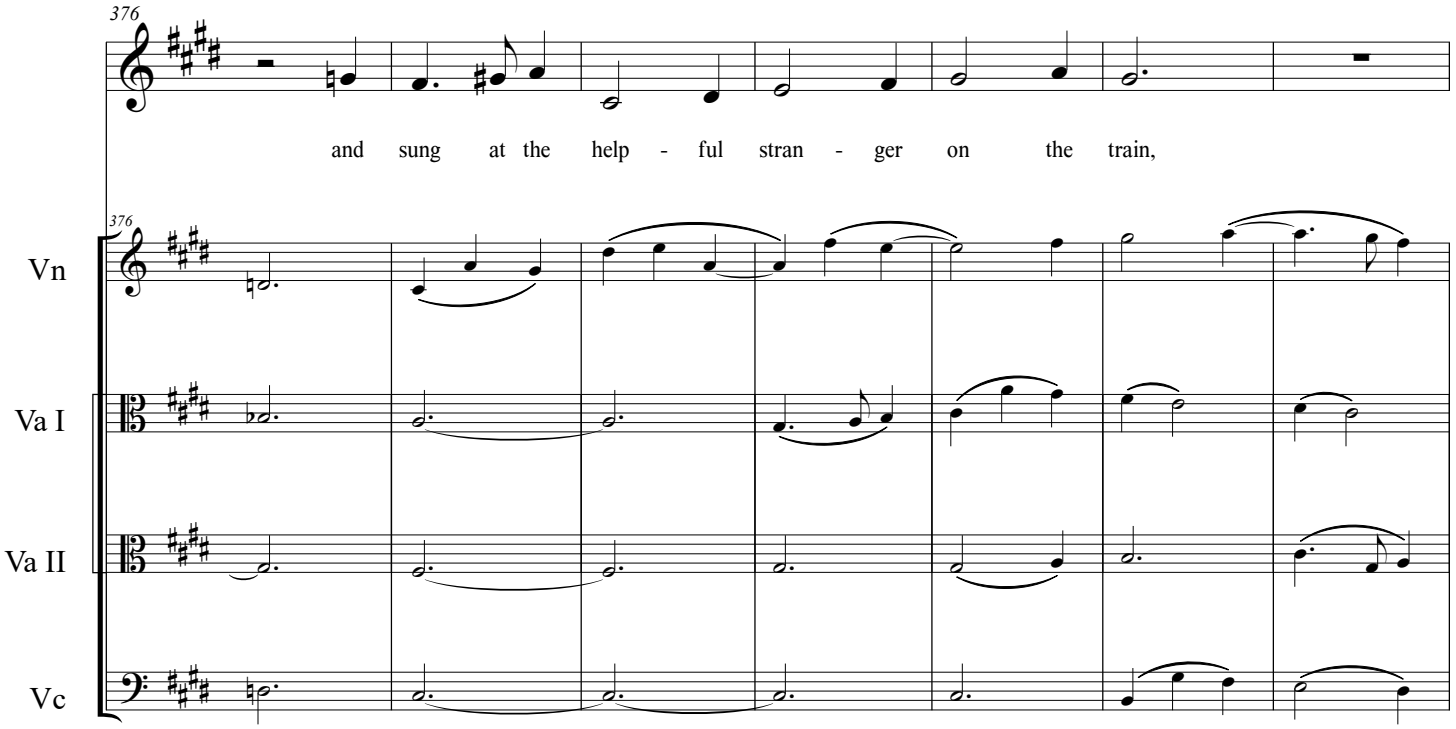

311
f
ta - mi-na-ted meal, the rust - ed nail,
311
Vn
Va I
Va II
Vc

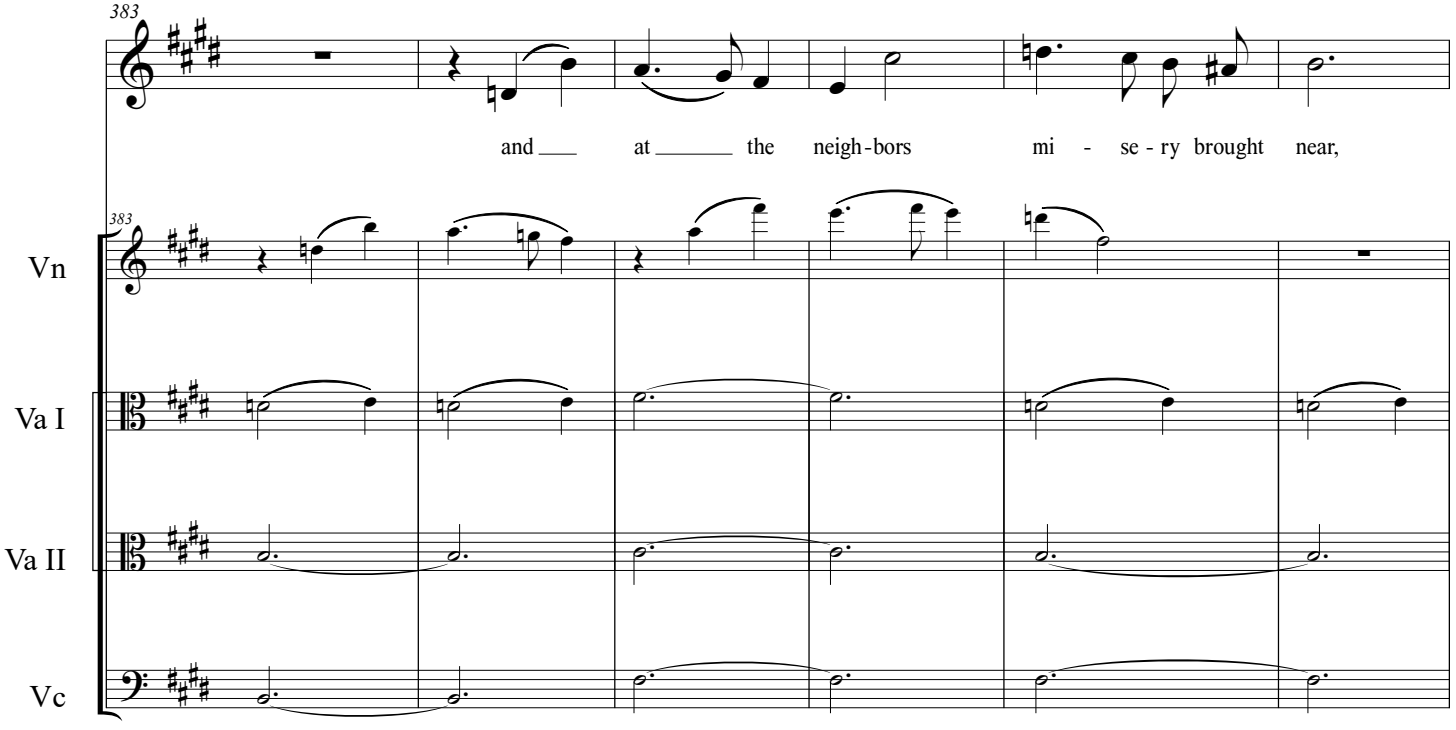

318
the doc - tor come too late.
318
Vn
Va I
Va II
Vc
p
326
Sweet are the songs, sweet are the songs of en - vy
326
Vn
Va I
Va II
Vc

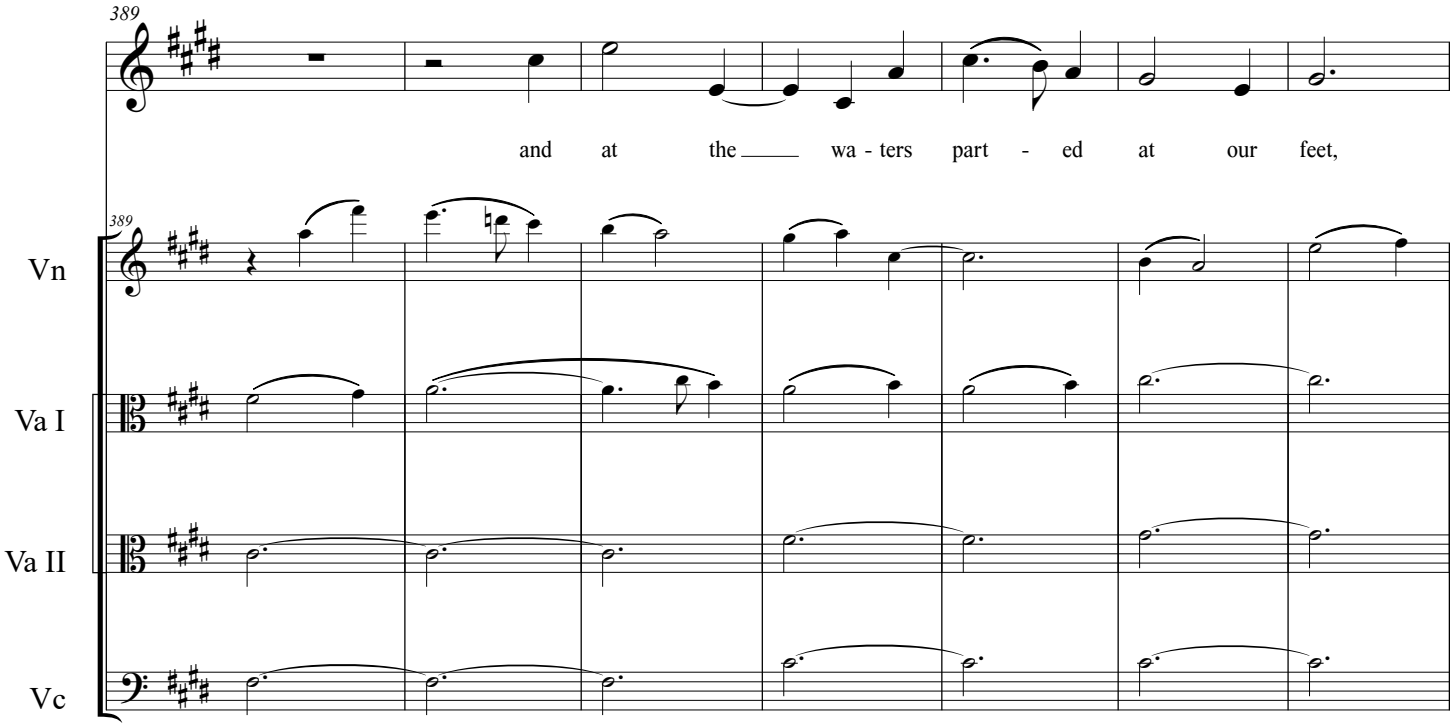

333
and des - pair, which count the heal - thy stran - gers
333
Vn
Va I
Va II
Vc
340
that we meet and mark the neigh - bors' ill - ness mild and
340
Vn
Va I
Va II
Vc

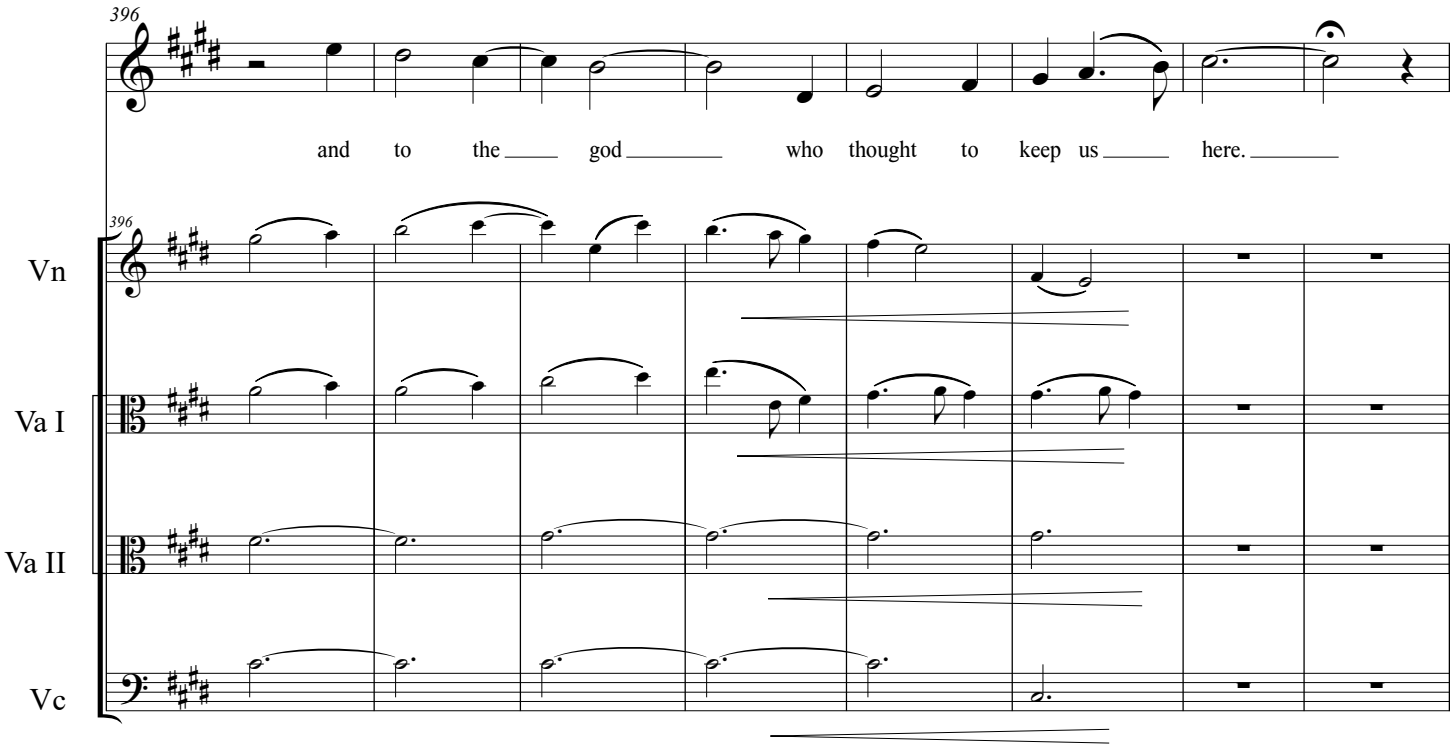

347
brief, the birds that go on nest - ing, the bril -
Vn
Va I
Va II
Vc
355
- - liant air. Sweet are the
f

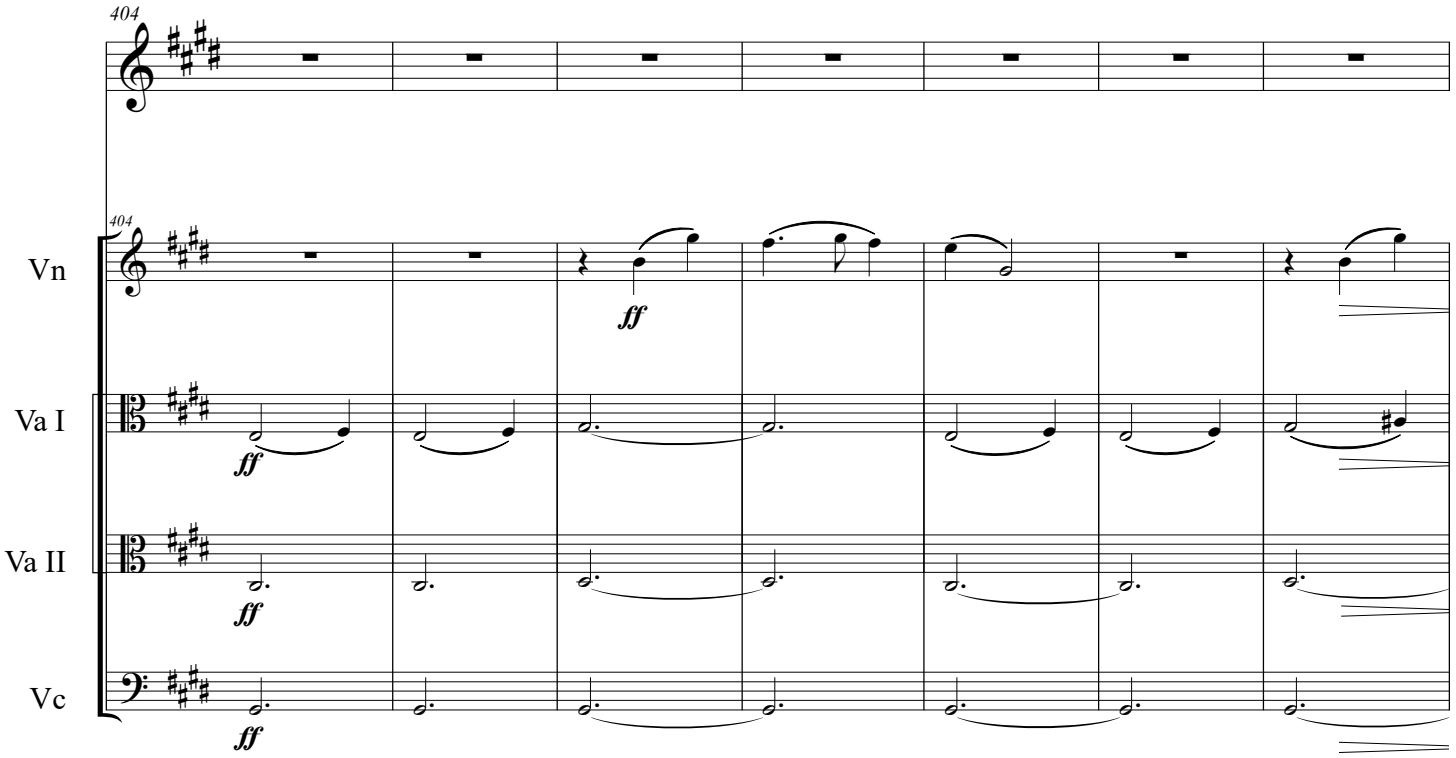

362
songs of wry ex - act - ed praise scraped
362
Vn
Va I
Va II
Vc
369
from the grave, shaped in the torn throat
369
p
Vn
Va I
Va II
Vc

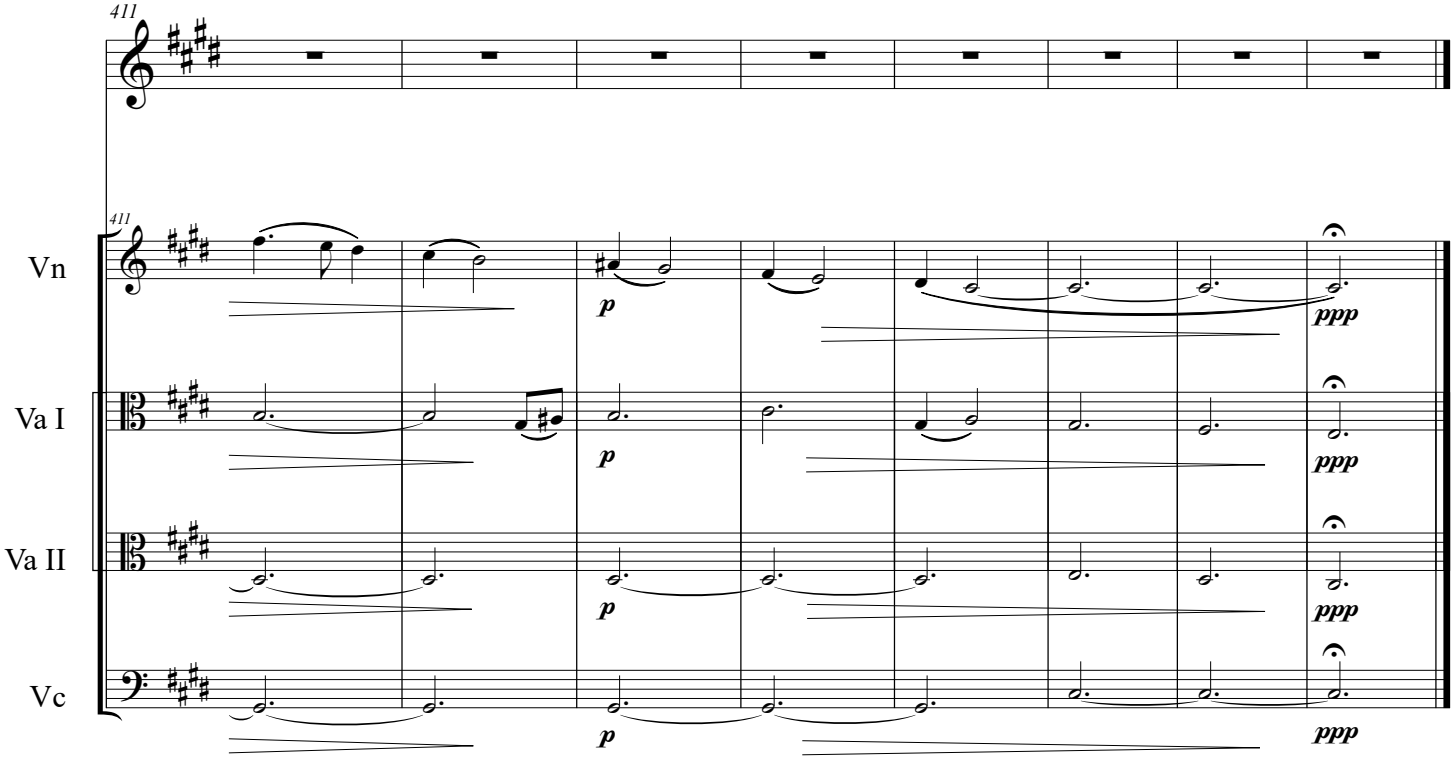

376
and sung at the help - ful stran - ger on the train,
376
Vn
Va I
Va II
Vc


383
and ___ at _____ the neigh-bors mi - se - ry brought near,
383
Vn
Va I
Va II
Vc


389
and at the wa - ters part - ed at our feet,
389
Vn
Va I
Va II
Vc

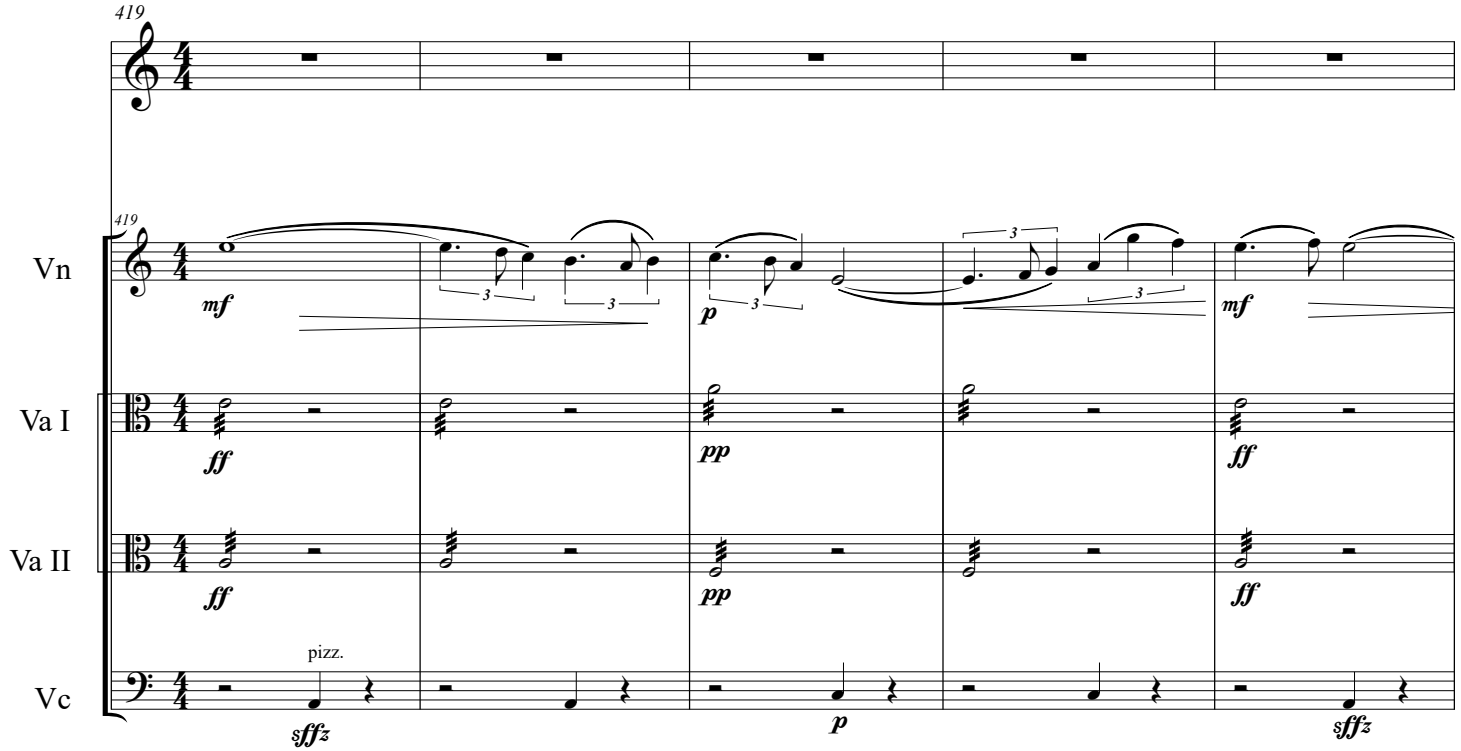

396
and to the god who thought to keep us here.
396
Vn
Va I
Va II
Vc

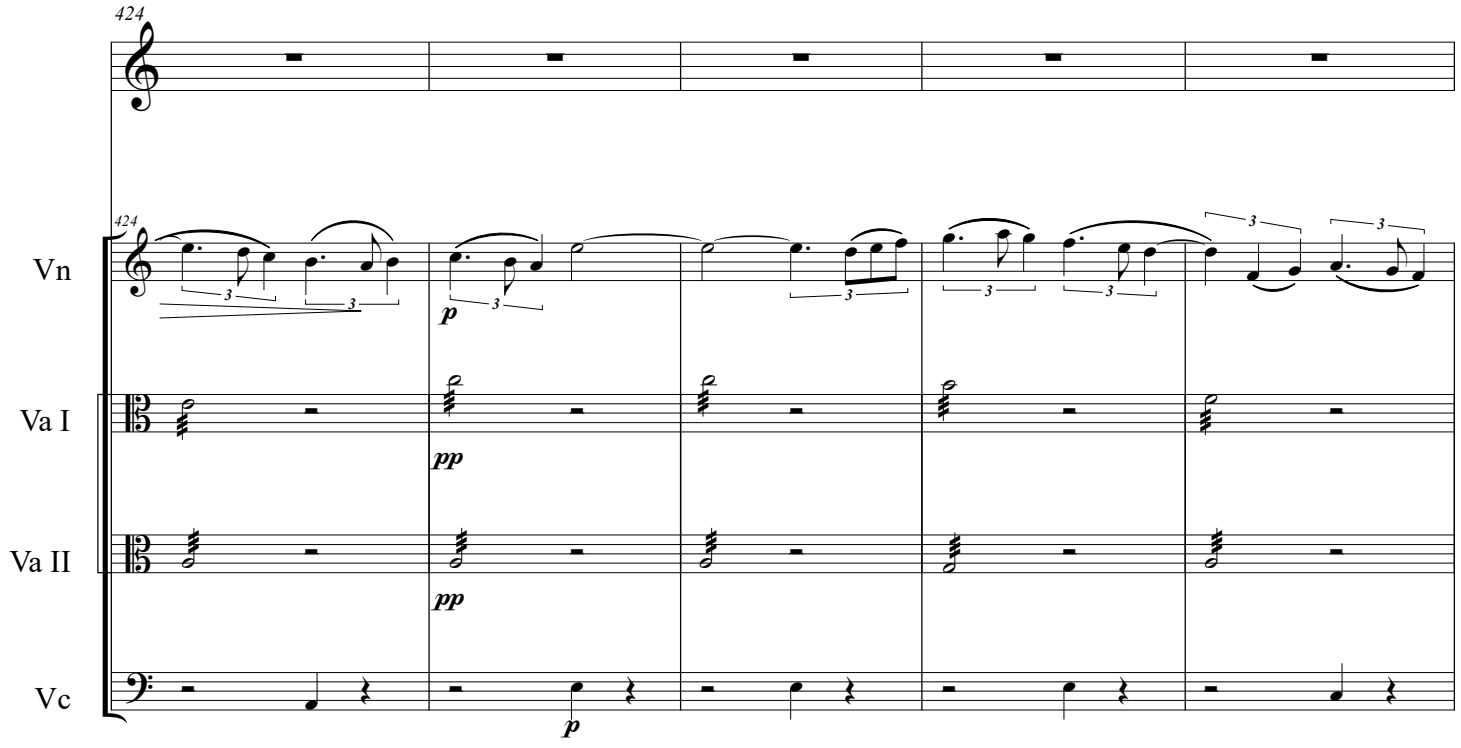

404
404
Vn
Va I
Va II
Vc
ff
ff
ff
ff

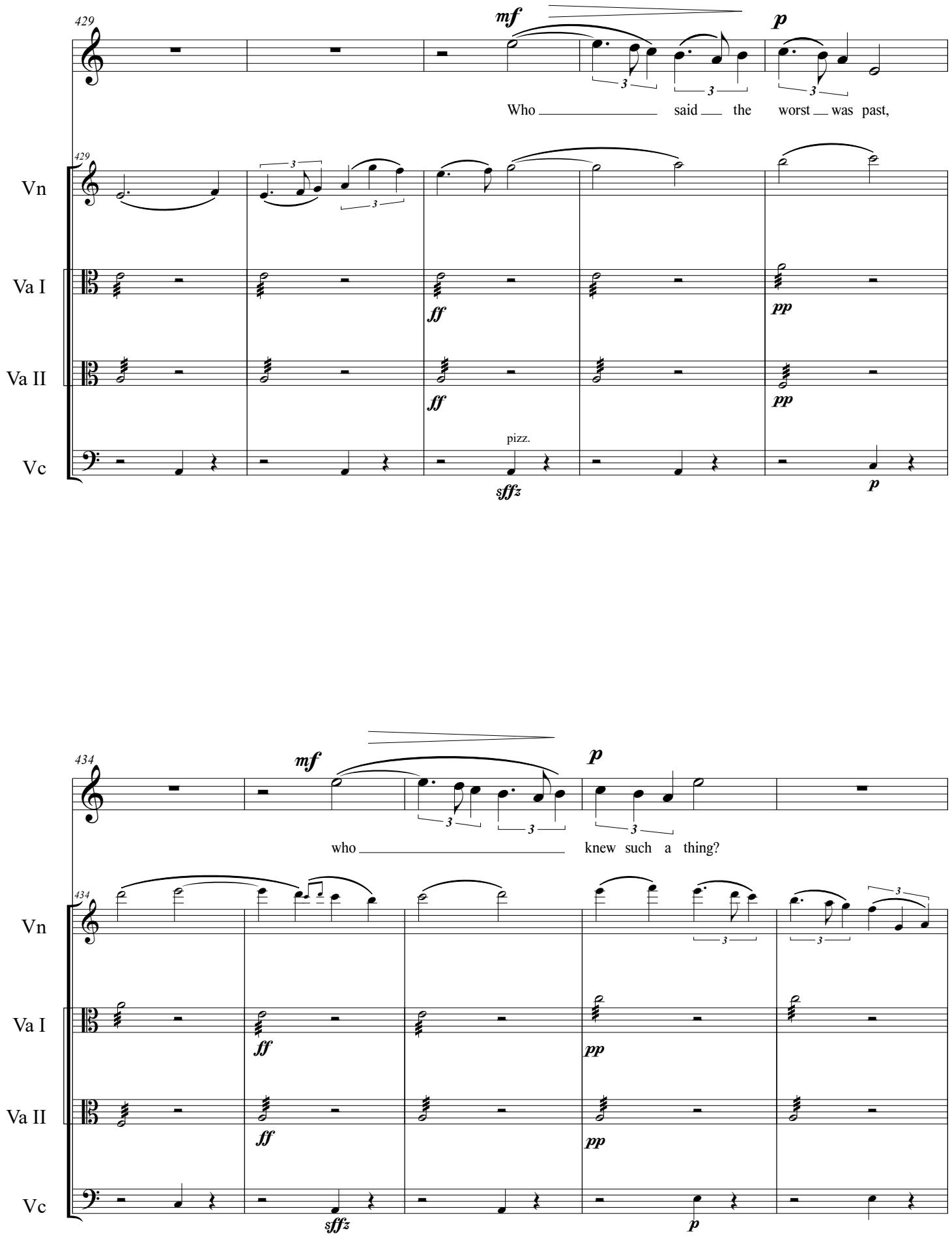

411
411
Vn
Va I
Va II
Vc
p
p
p
p
ppp
ppp
ppp
ppp

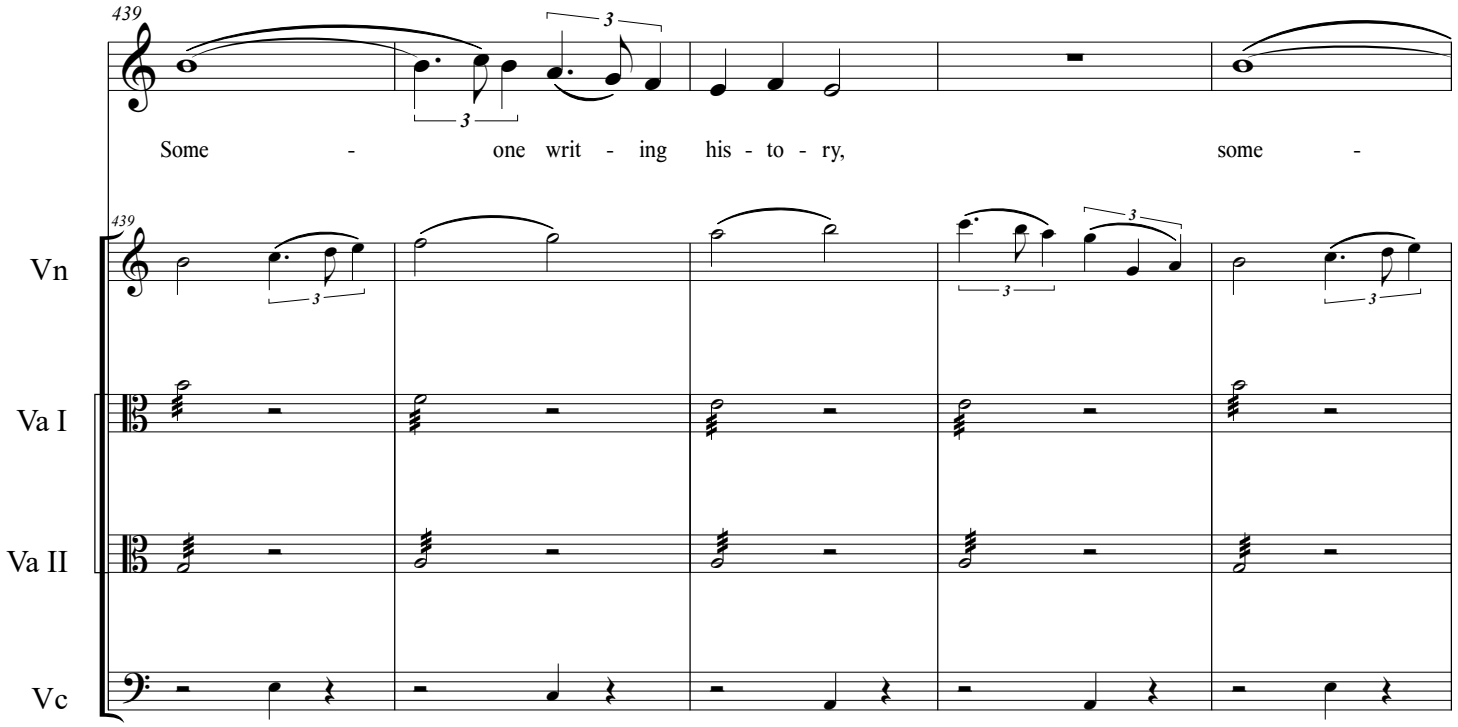
Who said the worst was past

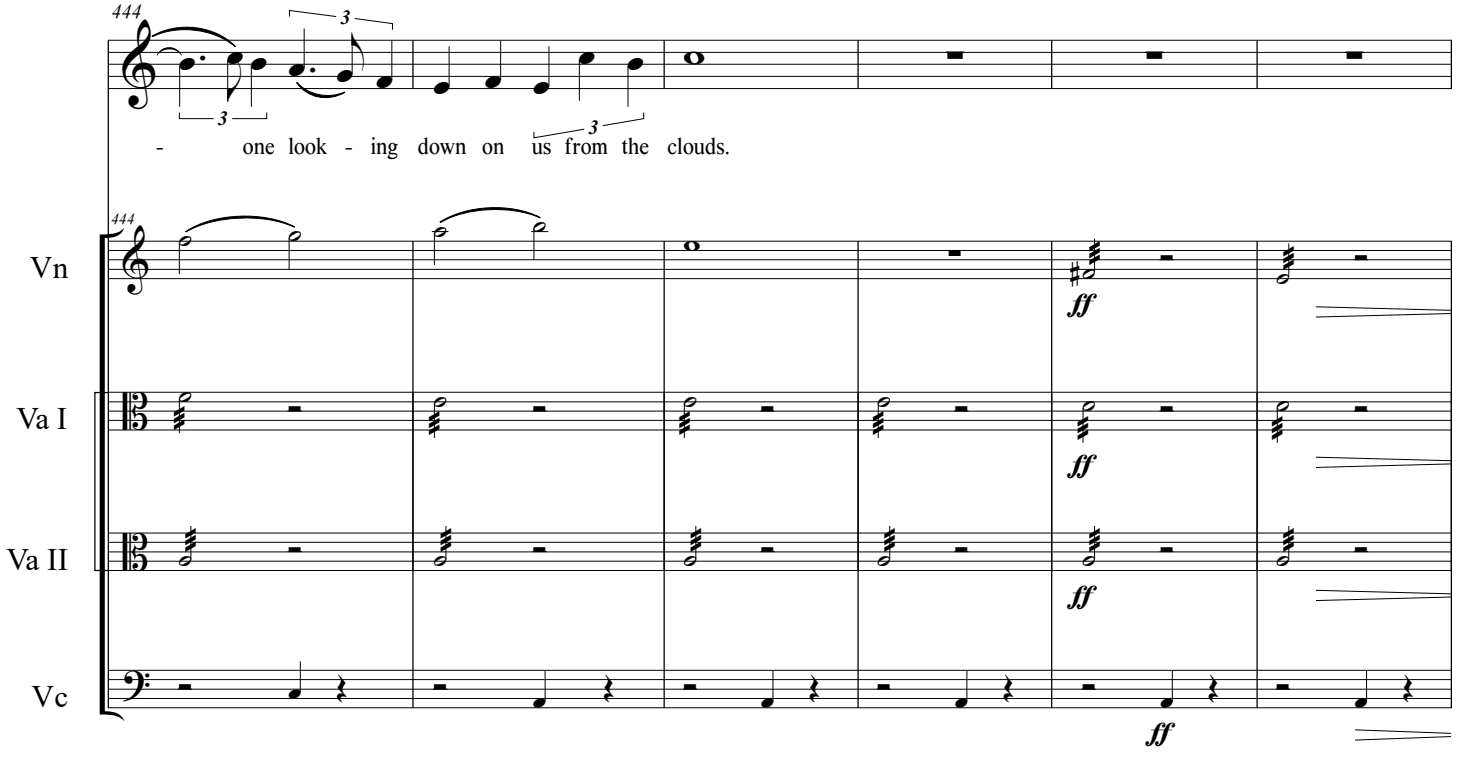
Andantino (♩ = 96)

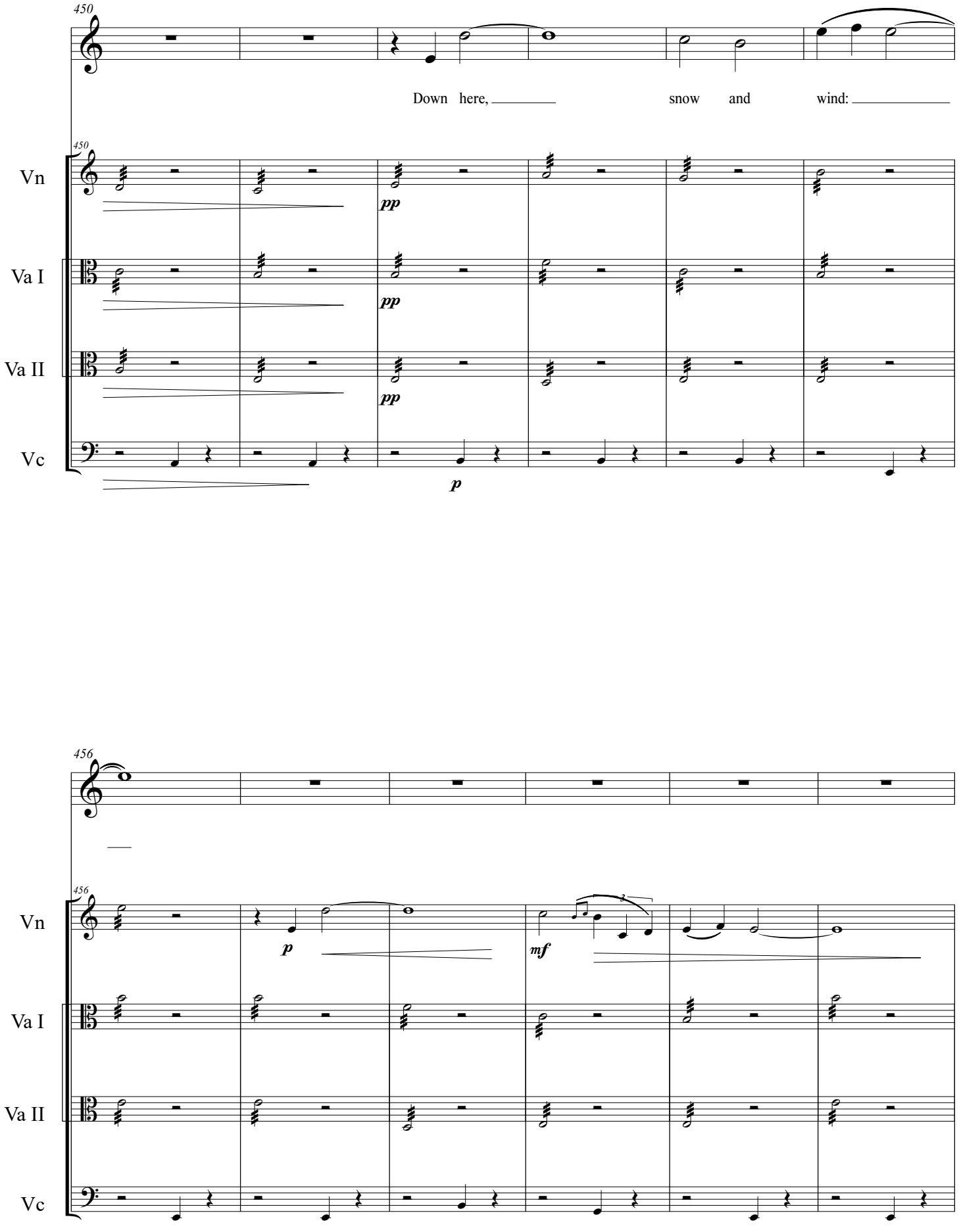


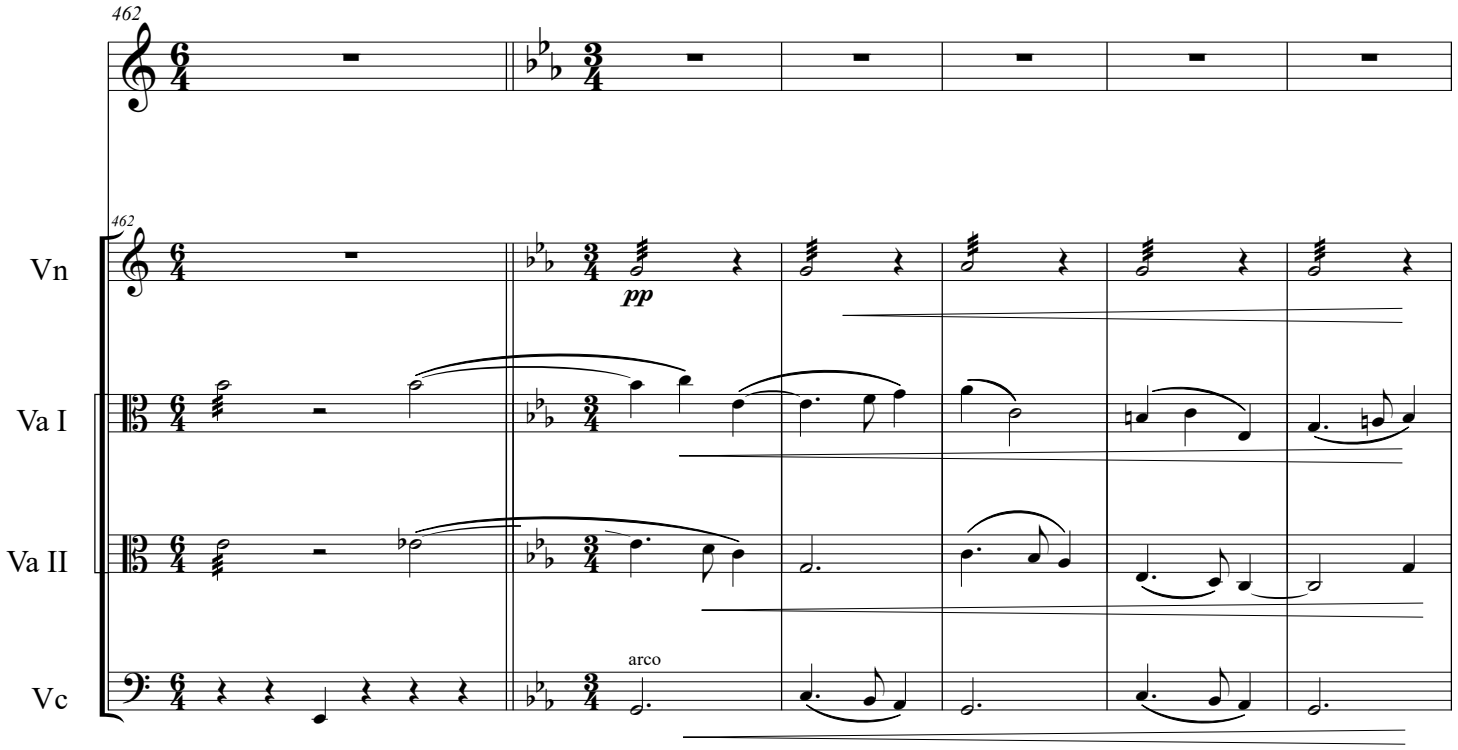


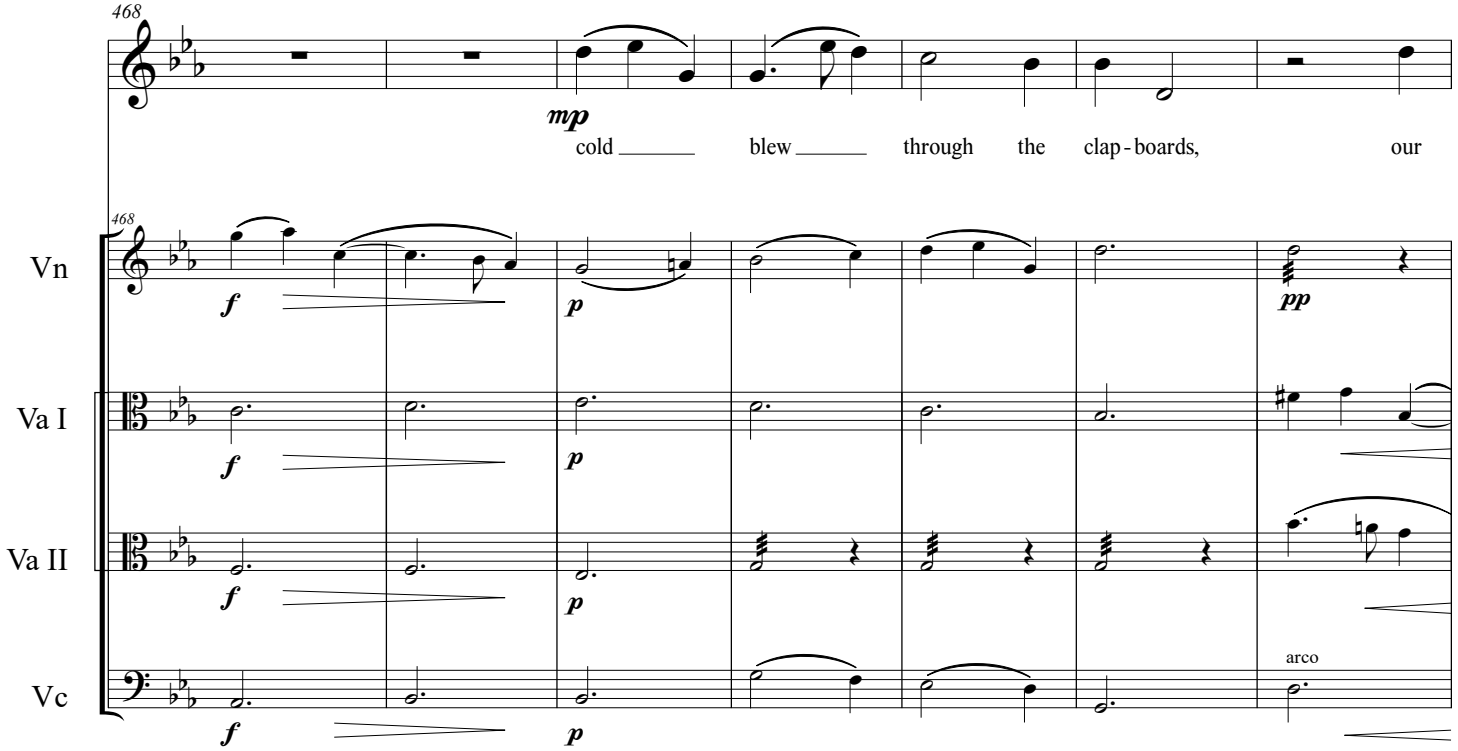

429
mf
p
Who said the worst was past,
Vn
Va I
Va II
Vc
ff
pp
pizz.
sffz
p
434
mf
p
who knew such a thing?
ff
pp
sffz
p

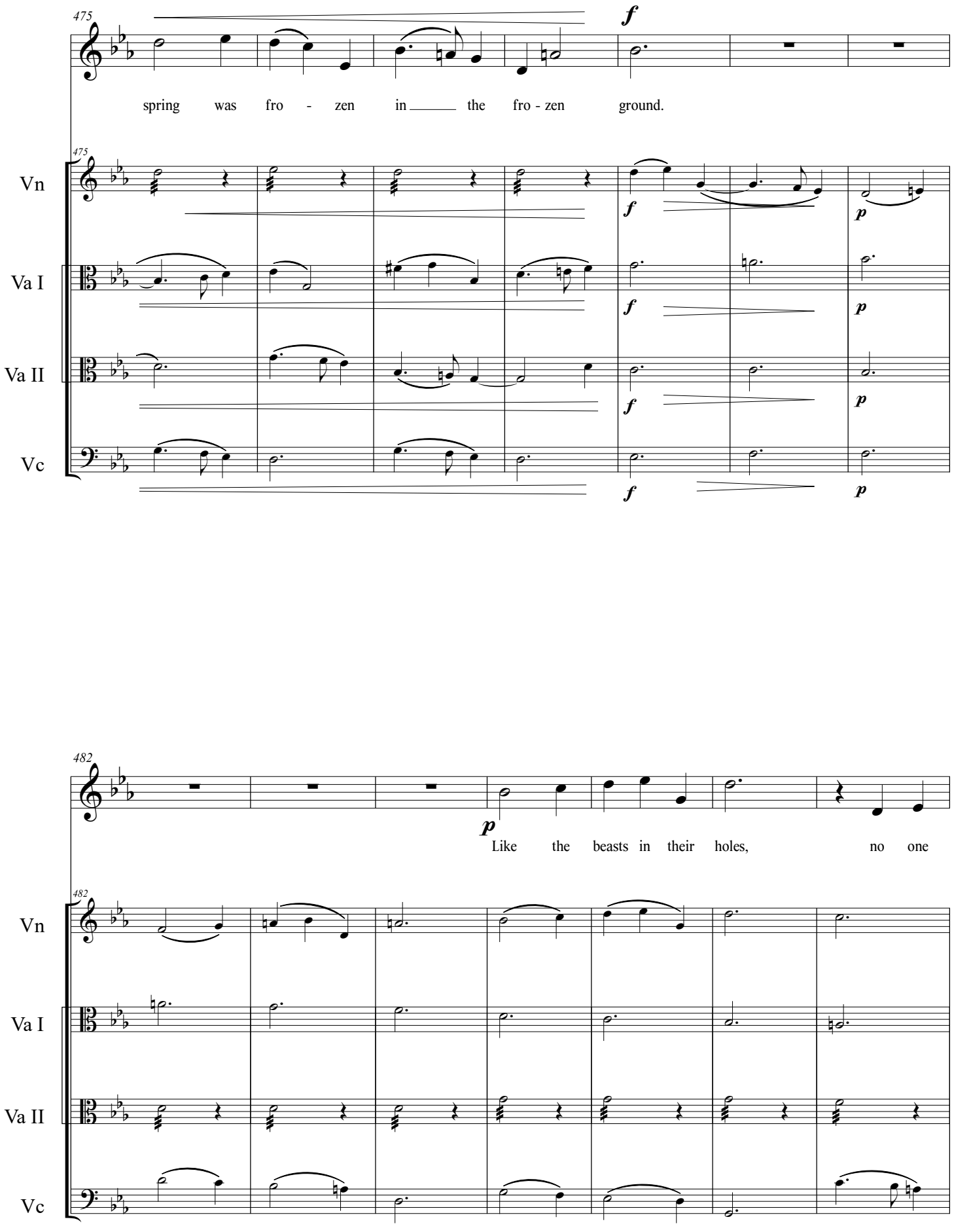

439
Some - one writ - ing his - to - ry, some -
Vn
Va I
Va II
Vc

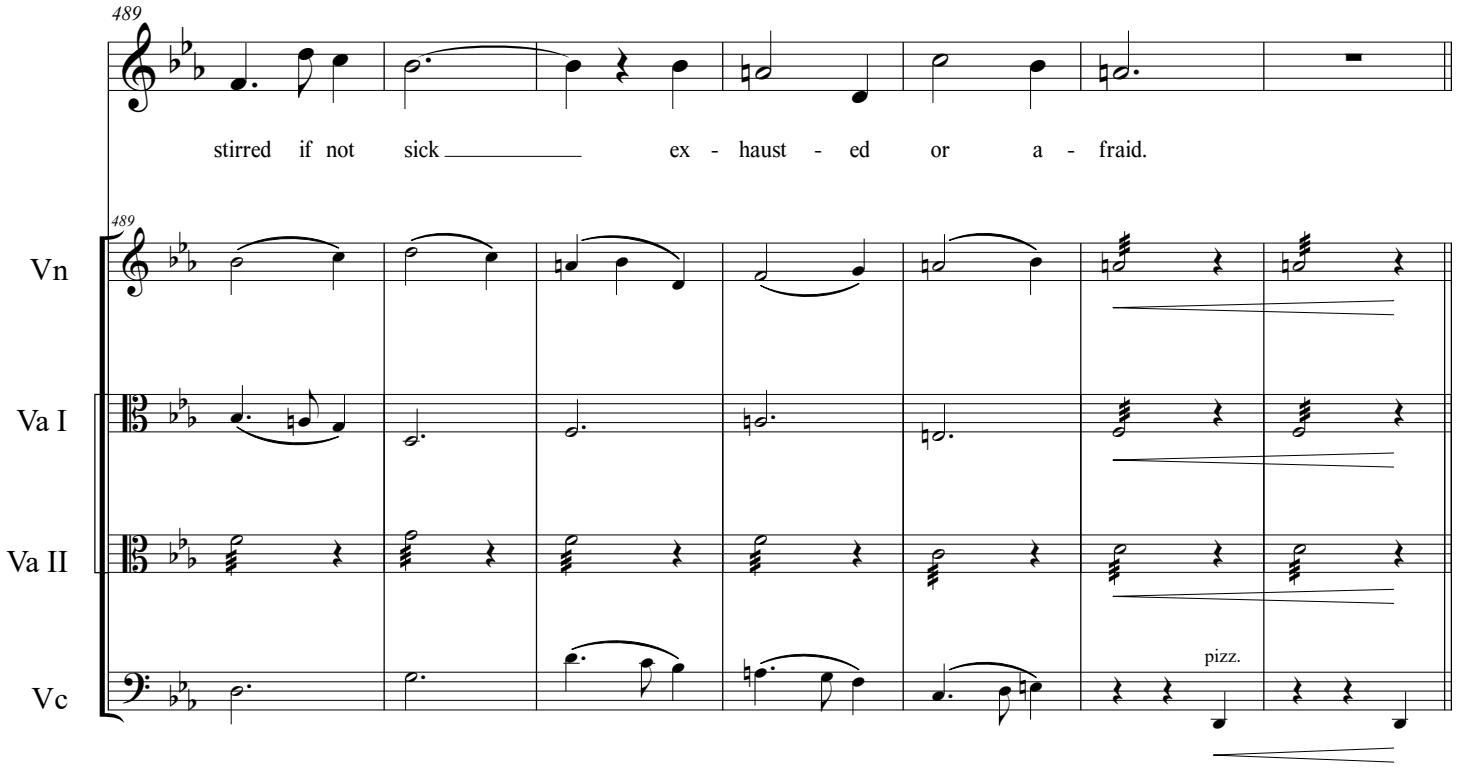

444
- one look - ing down on us from the clouds.
Vn
Va I
Va II
Vc
ff

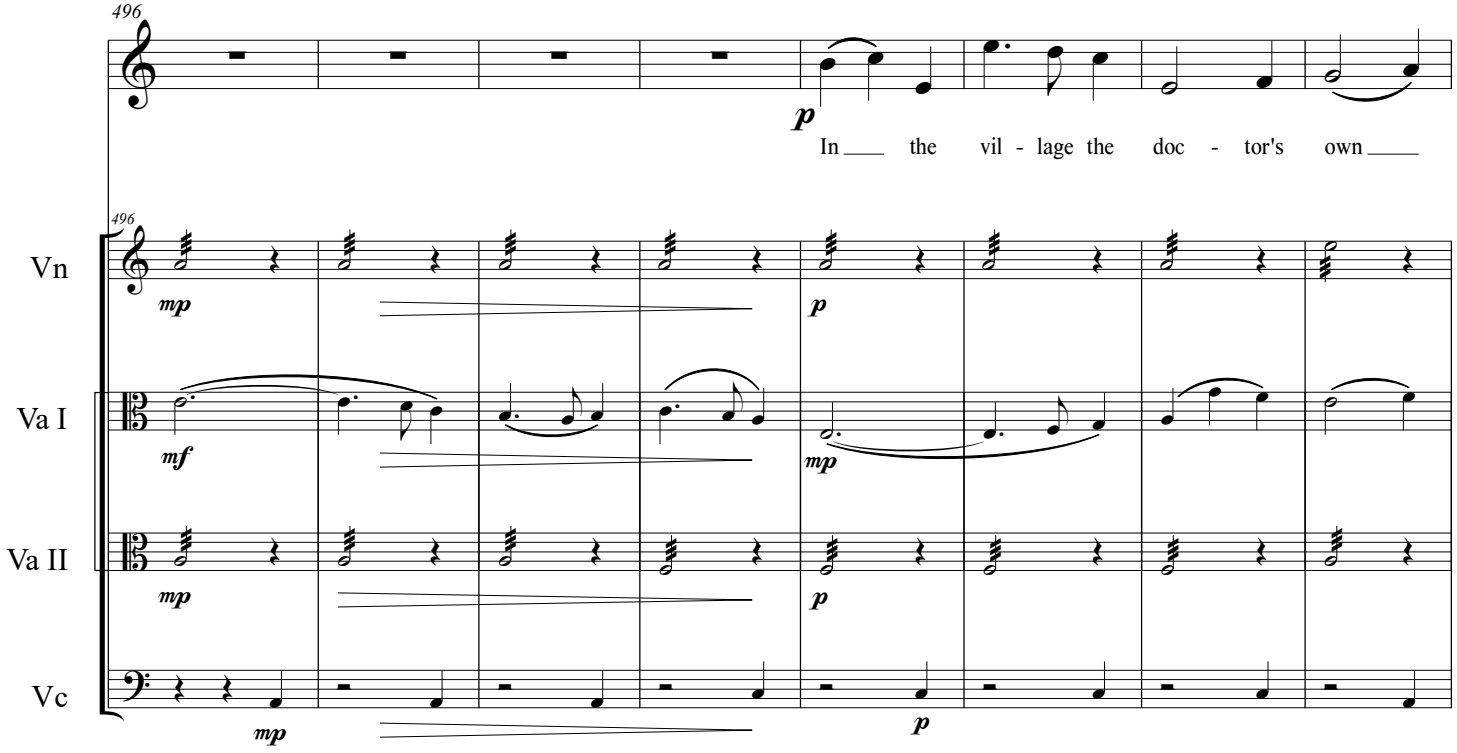

450
Down here, snow and wind:
Vn
Va I
Va II
Vc
pp
pp
pp
p
456
Vn
Va I
Va II
Vc
p
mf

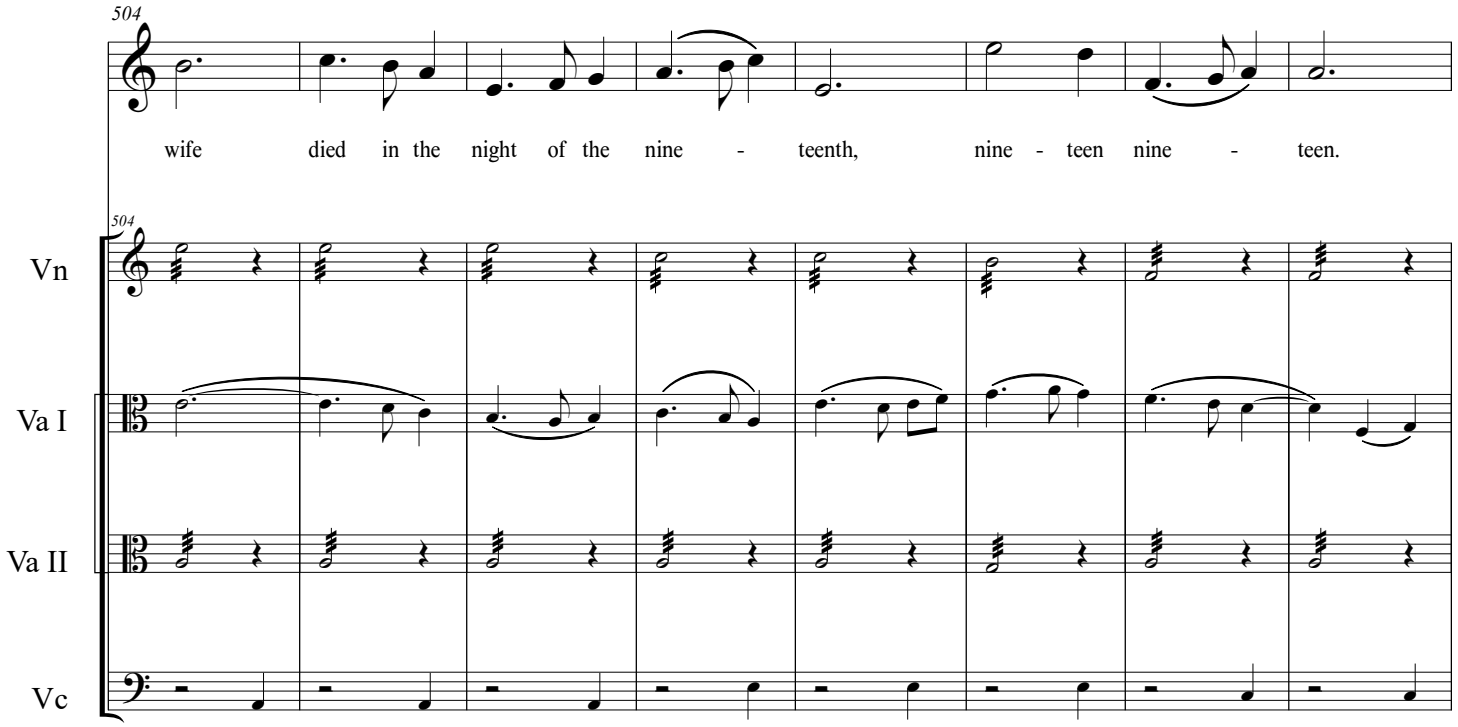

462
Vn
Va I
Va II
Vc
pp
arco

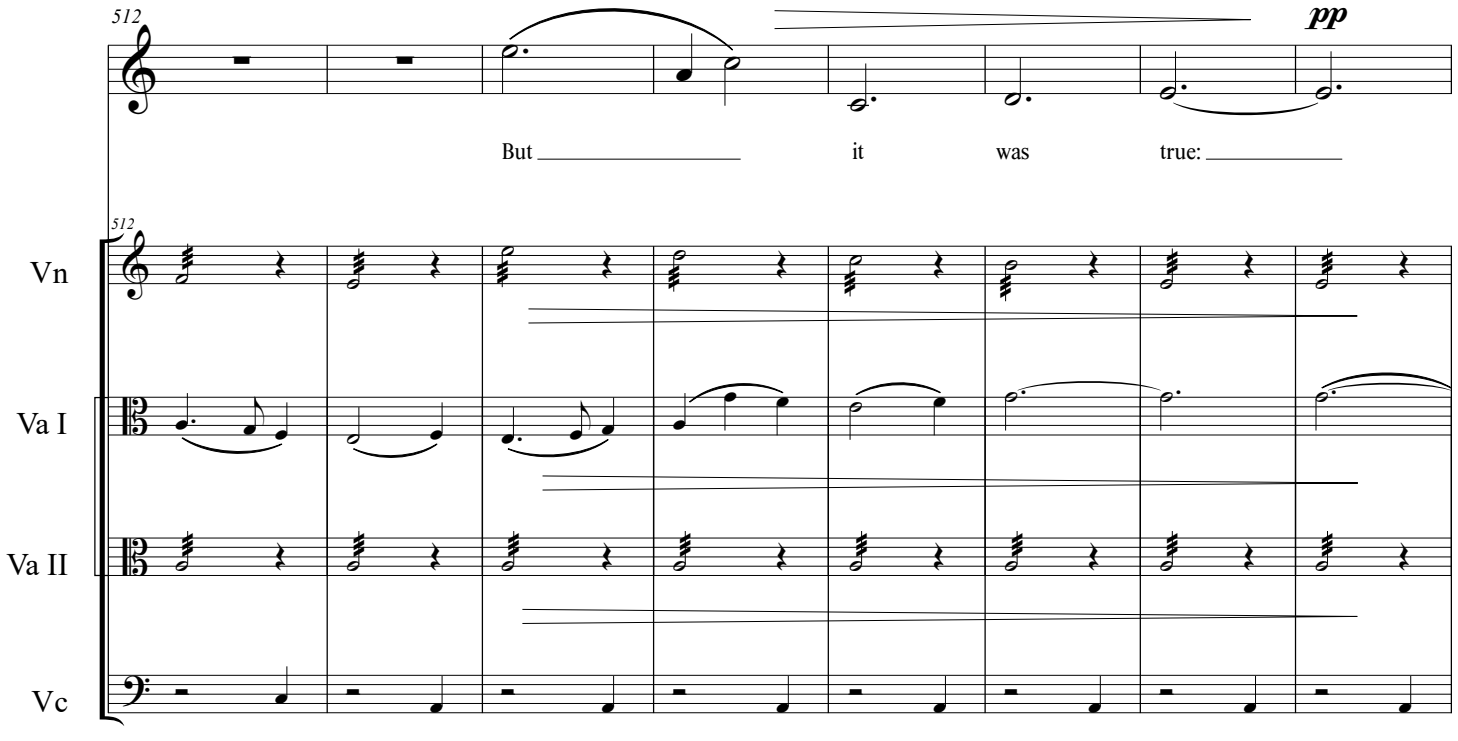

468
mp
cold blew through the clap - boards, our
Vn
Va I
Va II
Vc
f
p
pp
arco

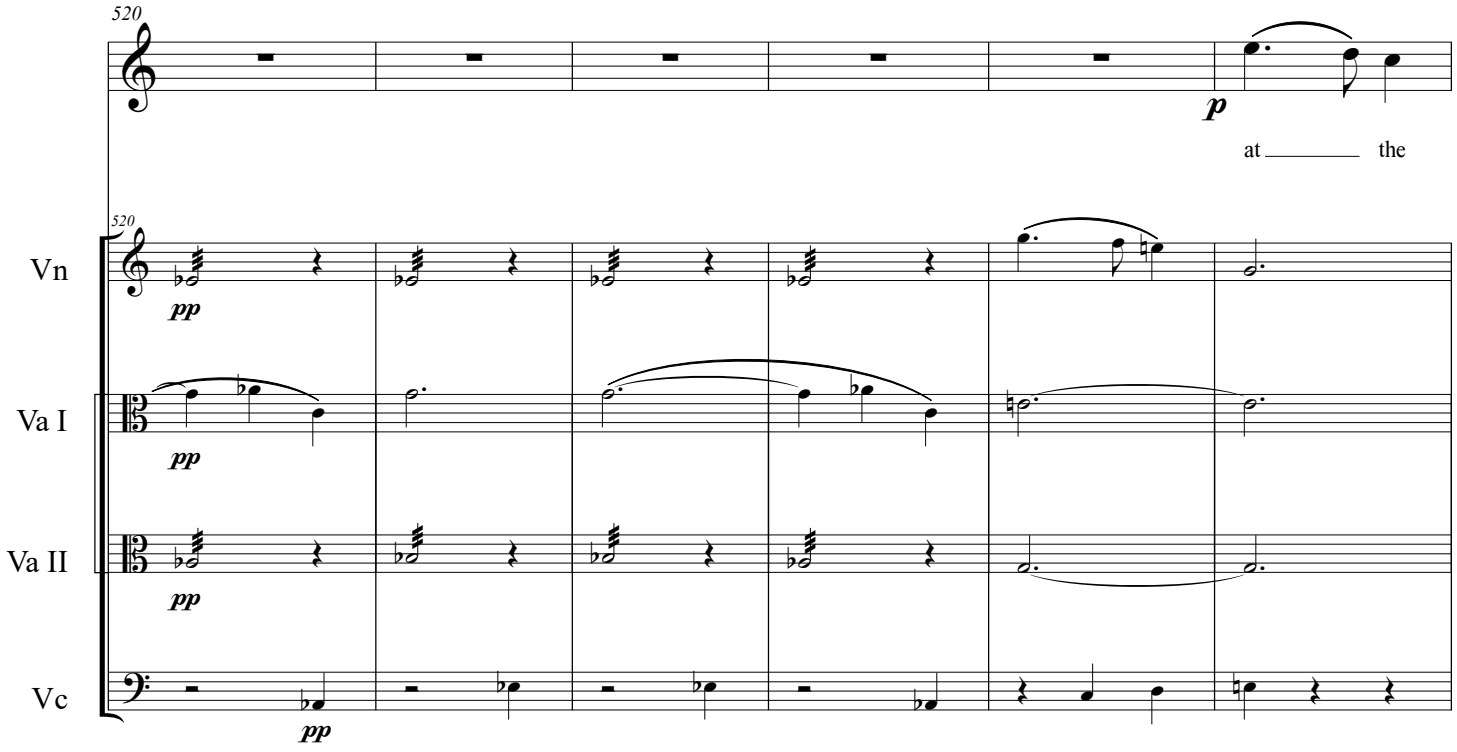

475
f
spring was fro - zen in the fro - zen ground.
475
Vn
Va I
Va II
Vc
f
p
482
p
Like the beasts in their holes, no one
482
Vn
Va I
Va II
Vc


489
stirred if not sick ex - haust - ed or a - fraid.
489
Vn
Va I
Va II
Vc
pizz.


496
p
In the vil - lage the doc - tor's own
496
Vn
mp
p
Va I
mf
mp
Va II
mp
p
Vc
mp
p


504
wife died in the night of the nine - teenth, nine - teen nine - teen.
504
Vn
Va I
Va II
Vc


512
pp
But it was true:
512
Vn
Va I
Va II
Vc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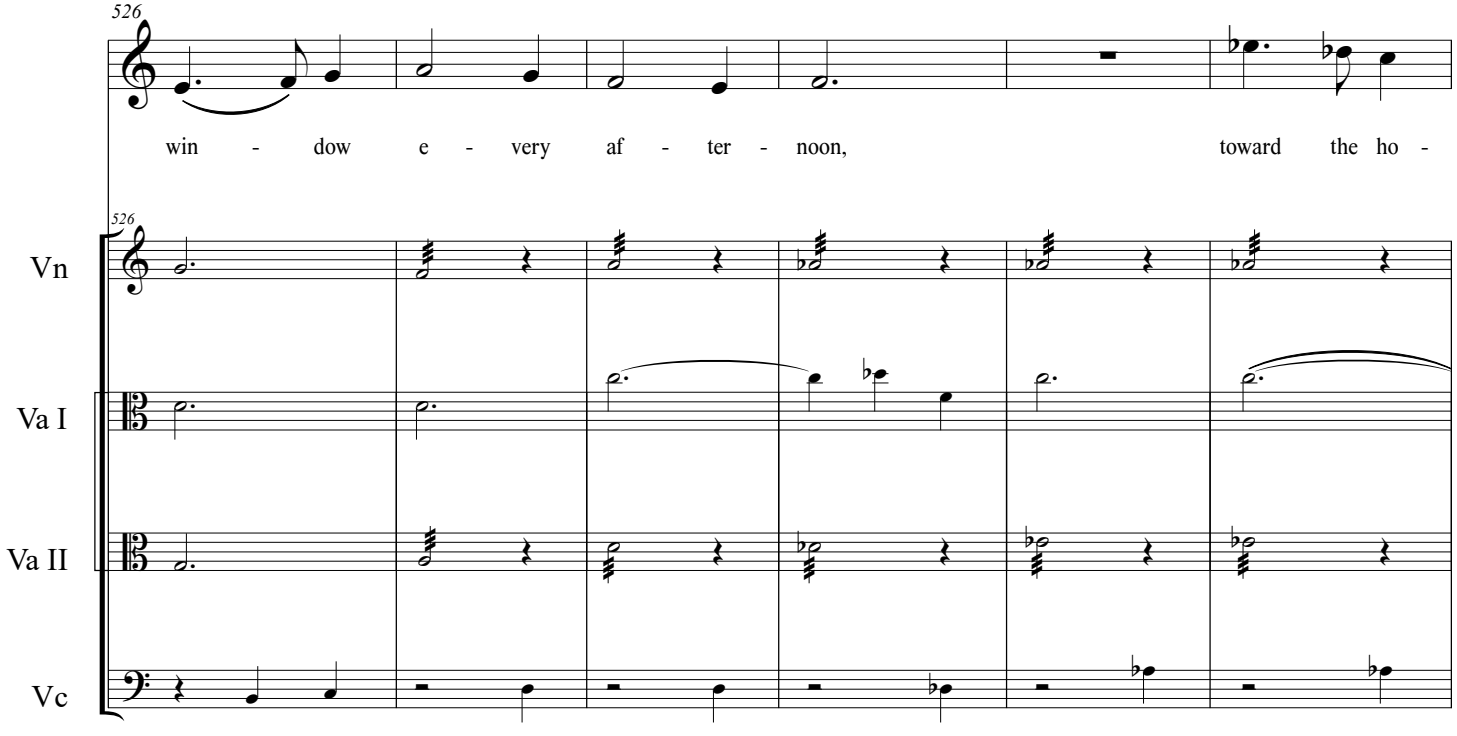
526
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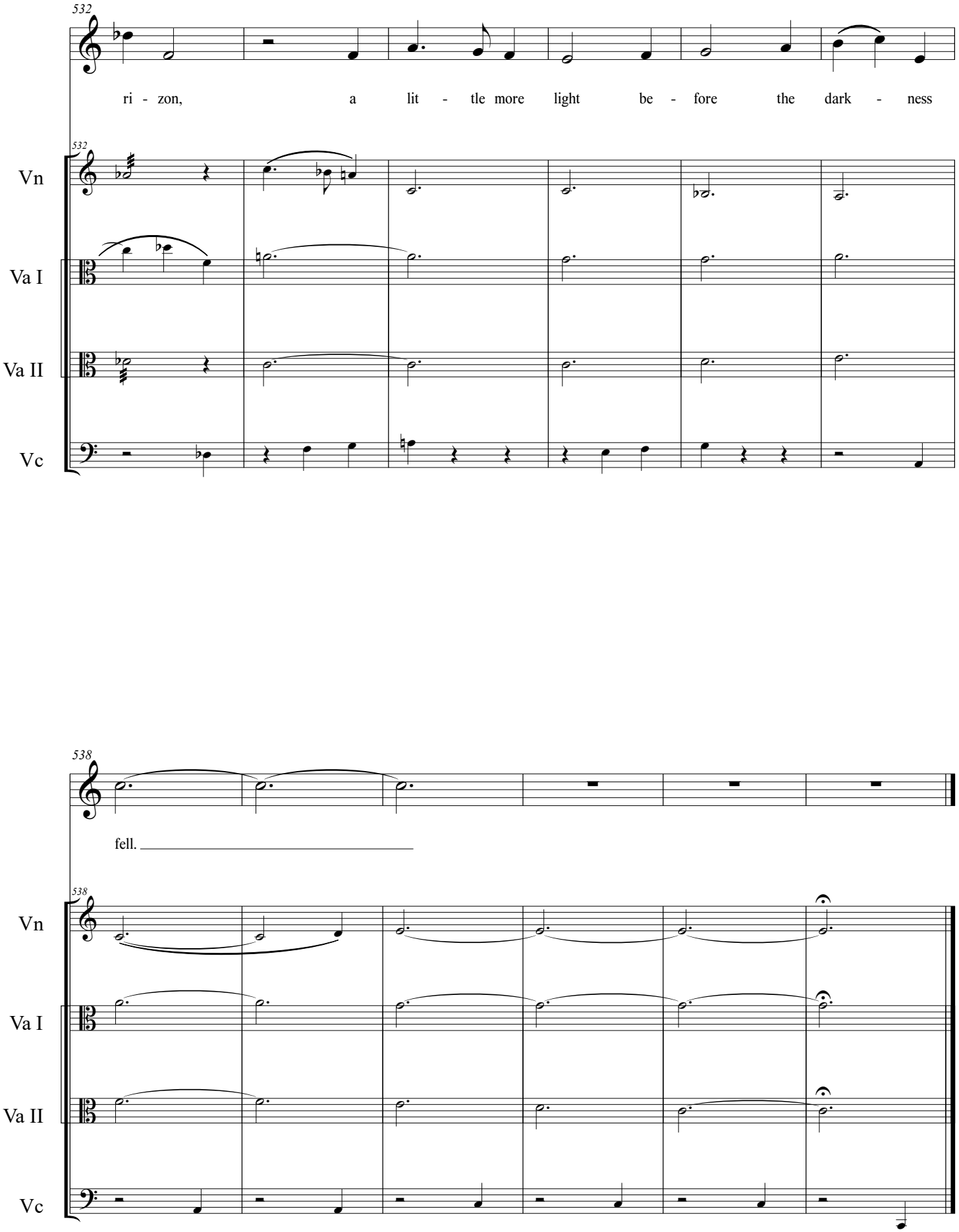
532
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A few words about (and by) the composer

STAN GRILL

Raised in the Bronx, Stan has been obsessed with music since the age of six, when his mother took him to Carnegie Hall and he was astonished and awestruck by a performance of "La Mer." While that obsession first took the form of playing piano at every possible moment (when not otherwise engaged in activities typical of a kid growing up in the Bronx of the 1950's and '60s), it was Stan's music theory studies at the Manhattan School of Music that converted that obsession to writing music – and to finding his own musical voice.

He learned the craft from extraordinary musicians: among others - Robert Helps, Leon Kushner, Ursula Mamlok and Joseph Prostakoff. Stan's passion for medieval and Renaissance music has greatly influenced his writing - a contemporary expression of ageless techniques based on melody, modal harmonies, and contrapuntal, extended, interweaving lines. Two main themes permeate many of his works - music composed in an attempt to translate something about the nature of the physical world, and music composed to inspire and promote world peace.

Stan's music has been performed the world over – from Ecuador to Poland; Toulouse to Tokyo; Brooklyn to Vienna – by such artists as Camerata Philadelphia, Camerata Arkos, Englewinds, the Pandolfis Consort, the Bronx Arts Ensemble, One World Symphony, violists Brett Deubner and Ralph Farris, and violinist Jorge Avila. Major works include three symphonies, ten string quartets, a nonet, concerti for violin, viola and cello, and numerous song cycles for voice and various instruments.

Stan's discography includes "afterwards..." with the Camerata Philadelphia string quartet, "and I paint stars with wings" with Camerata Philadelphia, "Rustling Flights of Wings" with soprano Nancy Allen Lundy, pianist Stephen Gosling and violinist Ralph Farris and "At the Center of All Things" with music performed by the Diderot String Quartet.

"As I see it, as much as we strive to find reason and purpose in our having been born into this amazing, mysterious and awe-inspiring universe, that attempt is largely futile. It is however, the best part of our nature that obliges us to make the attempt, though the most we can hope for is to gain some small degree of understanding of the world around us, and, more importantly, of ourselves. To achieve this, we each approach the problem in our own way, uniquely shaped by our cultural background, innate talents and abilities, education and so on. For some, science may be the window through which they best perceive and interpret the world, for others, religion. For those to whom the world seems to express itself most clearly and beautifully through sound, music is the voice that speaks to us and through which we, in turn, best express ourselves. Now, I can write notes that will make pretty music because I've been trained to do so – but the best of my music has arrived, rather inexplicably, as part of a personal effort to understand the world and myself. It is, in a way, an act of translation. The world says something, I try to understand it, and then translate it into musical language. The particular musical language which I speak, is, of course, a product of my conservatory training and personal musical tastes, but hopefully, the outcome, imperfect a translation as it may be, will convey to others something of its original intent."

Stan's music is melodic, modal, contrapuntal, characterized by extended, interweaving lines. His musical influences span the centuries, and include Machaut, Josquin, Palestrina, Monteverdi, Lassus, Britten, Ives, Vaughn Williams and Shostakovich.

Complete scores are available at **www.stangrillcomposer.com**. Stan Grill is a member of ASCAP.

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