

stanley grill



1918

selections from

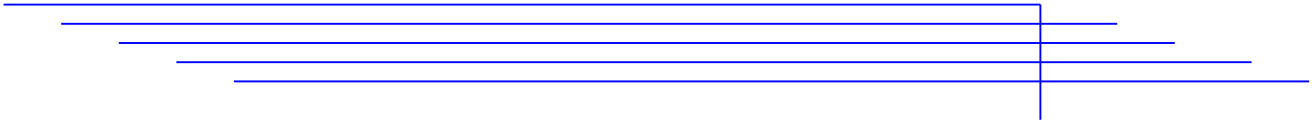
“Kyrie”

(Ellen Bryant Voigt)

mezzo-soprano, violín, 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. Szyborska)	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 cornetts & 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

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.

Prologue

Grave (♩ = 56)

Violin

Viola I

Viola II

Cello

5

Vn

Va I

Va II

Vc

pp

f

mf

pizz.

pp

pp

pp

p

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 -

Vn

Va I

Va II

Vc

20 *mf*

mong the bri - ars; ten more years, ma - ples rise and

Vn

Va I

Va II

Vc

mf

mf

mf

arco

mf

25 *mp*

thick - en; fort - ty years, the

Vn

Va I

Va II

Vc

p

p

p

p

30

p

birch - es crowd - ed out, a new world swarms on the floor of the

Vn

pp

Va I

pp

Va II

pp

Vc

pizz.

arco

mp

35

hard - wood fo - rest.

Vn

mf

Va I

mf

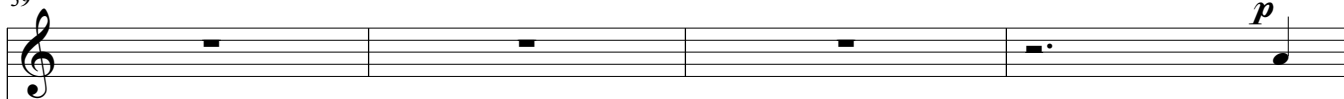
Va II

mf

Vc

mf

39



And

39

Vn

Va I

Va II

Vc

43



who can tell us where there was an or - chard, where a swing,

43

Vn

Va I

Va II

Vc

pizz.

p

47



where the smoke - house stood?

47

Vn

Va I

Va II

Vc

Musical staves for Vn, Va I, Va II, and Vc, measures 47-51. Vn and Va I have a melodic line with a triplet in measure 47. Va II has a more active line. Vc has a simple bass line. Dynamics: Vn and Va I start at mf and fade to ppp; Va II starts at mf and fades to ppp; Vc starts at mf and fades to p.

mf *ppp*

mf *ppp*

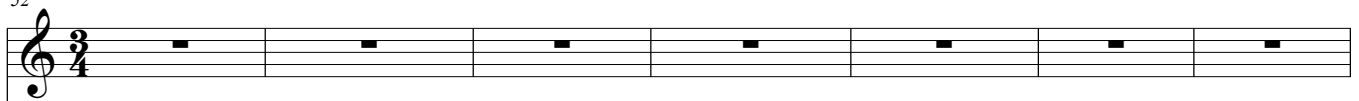
mf *ppp*

mf *p*

Thought at first...

Andante (♩ = 80)

52



52

Vn

Va I

Va II

Vc

Musical staves for Vn, Va I, Va II, and Vc, measures 52-56. Vn and Va I have a melodic line starting with a half note. Va II has a harmonic accompaniment. Vc has a bass line. Dynamics: Vn and Va I start at mp; Va II starts at mp; Vc starts at f.

mp

mp

mp

f

59



Thought at first that grief had brought him down. —

59

Vn *pp* *p*

Va I *pp* *p*

Va II *pp* *p*

Vc *pp*

Musical staves for instruments, measures 59-65. The staves are for Violin (Vn), Violin I (Va I), Violin II (Va II), and Violoncello (Vc). Measures 59-63 contain whole rests for all instruments. In measure 64, the Violin parts enter with a half note G4, followed by quarter notes A4, G4, F#4, E4, and D4. The Violoncello part enters with a half note G3, followed by quarter notes A3, G3, F#3, E3, and D3. The dynamic marking *pp* is placed below the first notes of measures 59 and 64 for the respective parts. In measure 65, the Violin parts continue with a half note C#4 and a half note B4. The Violoncello part continues with a half note C#3 and a half note B3. The dynamic marking *p* is placed below the first notes of measures 64 and 65 for the respective parts.

66



73

musical notation for vocal part, measures 73-79. The melody is in treble clef, 2/4 time. It features a mix of eighth and quarter notes, with some measures containing rests. The lyrics are: wil - low oak, _____ in fa - mi - ly ground he _____

wil - low oak, _____ in fa - mi - ly ground he _____

Vn

musical notation for Violin (Vn), measures 73-79. The staff is in treble clef, 2/4 time. It features a melodic line with eighth and quarter notes, often beamed together. The dynamics are marked *pp* at the end of the section.

pp

Va I

musical notation for Violin I (Va I), measures 73-79. The staff is in treble clef, 2/4 time. It features a melodic line with eighth and quarter notes, often beamed together. The dynamics are marked *pp* at the end of the section.

pp

Va II

musical notation for Violin II (Va II), measures 73-79. The staff is in treble clef, 2/4 time. It features a melodic line with eighth and quarter notes, often beamed together. The dynamics are marked *pp* at the end of the section.

pp

Vc

musical notation for Violoncello (Vc), measures 73-79. The staff is in bass clef, 2/4 time. It features a melodic line with eighth and quarter notes, often beamed together. The dynamics are marked *pp* at the end of the section.

pp

arco

80

musical notation for vocal part, measures 80-86. The melody is in treble clef, 2/4 time. It features a mix of eighth and quarter notes, with some measures containing rests. The lyrics are: got home sick, was dead _____ when morn - ing came _____ when morn - ing

got home sick, was dead _____ when morn - ing came _____ when morn - ing

Vn

musical notation for Violin (Vn), measures 80-86. The staff is in treble clef, 2/4 time. It features a melodic line with eighth and quarter notes, often beamed together.

Va I

musical notation for Violin I (Va I), measures 80-86. The staff is in treble clef, 2/4 time. It features a melodic line with eighth and quarter notes, often beamed together.

Va II

musical notation for Violin II (Va II), measures 80-86. The staff is in treble clef, 2/4 time. It features a melodic line with eighth and quarter notes, often beamed together.

Vc

musical notation for Violoncello (Vc), measures 80-86. The staff is in bass clef, 2/4 time. It features a melodic line with eighth and quarter notes, often beamed together. There are triplets marked with a '3' at the end of the section.

86

— came. *p*
By week's

Vn *pizz.* *mf* *pp* *ff* *pp*

Va I *pizz.* *mf* *pp* *ff* *pp*

Va II *pizz.* *mf* *pp* *ff* *pp*

Vc *pizz.* *mf* *pp* *ff* *pp* *pizz.*

96

end, his cou-sin who worked in town was seized at once by fe-ver — and by chill,

Vn *ff*

Va I *ff*

Va II *ff*

Vc *ff*

104

left his of-fice, walked back home at noon, death _____ ri - pen - ing

Vn

Va I

Va II

Vc

The image displays a musical score for a piece titled "The Farmer and the Boy". The score is written for a vocal soloist and a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The vocal part is in treble clef, and the string parts are in their respective staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 112 and 113. The second system contains measures 114 through 119. The vocal line includes lyrics: "in _____ him like a boil. Soon it was a farm-er in the". The string accompaniment consists of chords and single notes, with dynamic markings (*mf*, *pp*, *ff*) indicating the volume. The string parts are written in a way that suggests a simple harmonic accompaniment for the vocal melody.

113

in _____ him like a boil. Soon it was a farm-er in the

Vn

Va I

Va II

Vc

mf *pp* *ff* *pp* *mf* *pp*

mf *pp* *ff* *pp* *mf* *pp*

mf *pp* *ff* *pp* *mf* *pp*

mf *pp* *ff* *pp* *mf* *pp*

123

pp

field, some - one's bro - ther, some - one's fa - ther, left the mule

123

arco

Vn

*mf**pp**ff**pp**ppp*

arco

ppp

arco

ppp

arco

p

Va I

*mf**pp**ff**pp**ppp*

arco

ppp

arco

p

Va II

*mf**pp**ff**pp**ppp*

arco

p

Vc

*mf**pp**ff**pp**p*

131

— in its trac - es and went — home. — Then the ma - son,

131

Vn

Va I

Va II

Vc

pp

138



the mil-ler at his wheel, from deep in the fo - rest the hunt - ter, the

138

Vn

Va I

Va II

Vc

mf

mf

mf

pizz.

arco

mp

pp

145



log - ger, and the sun still up e - very - where in the king -

145

Vn

Va I

Va II

Vc

mf

mf

mf

pizz.

arco

mp

pp

152

pp dom.

Vn pizz. pp mf pp ff pp ppp arco

Va I pizz. pp mf pp ff pp ppp arco

Va II pizz. pp mf pp ff pp ppp arco

Vc pizz. pp mf pp ff pp

The barber, the teacher...

Grazioso (♩. = 108)

163 mp

The bar - ber, the

Vn p

Va I p

Va II mp

Vc arco mp

166

tea - cher, the plumb - er, the prea - cher, the

The vocal staff contains four measures of music. The first measure has a half note on G4, a half note on A4, and a quarter rest. The second measure has a half note on G4, a half note on A4, and a quarter rest. The third measure has a half note on G4, a half note on A4, and a quarter rest. The fourth measure has a half note on G4, a half note on A4, and a quarter rest.

166

Vn

Va I

Va II

Vc

The instrumental staves for Violin (Vn), Violin I (Va I), Violin II (Va II), and Violoncello (Vc) contain four measures of music. The Violin and Violin I staves have a treble clef and a key signature of one flat. The Violin II and Violoncello staves have a bass clef and a key signature of one flat. The Violin and Violin I staves have a melody of eighth notes, while the Violin II and Violoncello staves have a bass line of eighth notes.

169

man _____ in a bowl - er, man _____ in a

The vocal staff contains four measures of music. The first measure has a half note on G4, a half note on A4, and a quarter rest. The second measure has a half note on G4, a half note on A4, and a quarter rest. The third measure has a half note on G4, a half note on A4, and a quarter rest. The fourth measure has a half note on G4, a half note on A4, and a quarter rest.

169

Vn

Va I

Va II

Vc

The instrumental staves for Violin (Vn), Violin I (Va I), Violin II (Va II), and Violoncello (Vc) contain four measures of music. The Violin and Violin I staves have a treble clef and a key signature of one flat. The Violin II and Violoncello staves have a bass clef and a key signature of one flat. The Violin and Violin I staves have a melody of eighth notes, while the Violin II and Violoncello staves have a bass line of eighth notes.

172

cap,

Vn

Va I

Va II

Vc

mp

p

p

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,

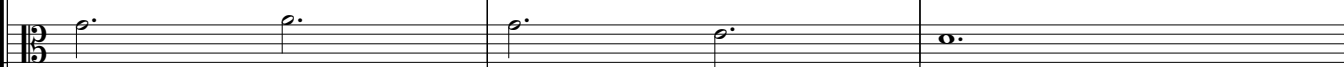
Vn



Va I



Va II



Vc



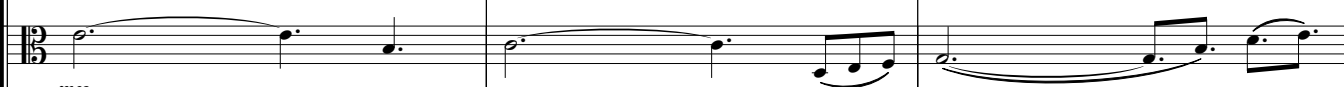
187



Vn



Va I



Va II



Vc



190

sol - dier and

Vn

Va I

Va II

Vc

p

p

mp

mp

193

sai - lor, team - ster and tai - lor,

Vn

Va I

Va II

Vc

196

man shovel - ing snow or _____ sweep - ing his

The vocal line features a melody with dotted rhythms and a long note on 'or'. The instrumental accompaniment includes a violin with eighth-note patterns, violas with sixteenth-note figures, and a cello with a simple bass line.

196

Vn

Va I

Va II

Vc

The instrumental section continues with the same parts as above, maintaining the musical texture.

199

step,

The vocal line has a rest for the first two measures, followed by a whole note in the third measure. The instrumental parts continue with their respective patterns.

199

Vn

Va I

Va II

Vc

The instrumental section continues with the same parts as above, maintaining the musical texture.

202

202

Vn *mp*

Va I *mp*

Va II *p*

Vc *p*

Measures 202-204. The score features a vocal line (top) and four instrumental parts: Violoncello (Vn), Violin I (Va I), Violin II (Va II), and Viola (Vc). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The vocal line is mostly rests. The instrumental parts are active, with Va II and Vc playing a rhythmic pattern of eighth notes. Dynamics include *mp* (mezzo-piano) for Vn and Va I, and *p* (piano) for Va II and Vc.

205

205

car - pen - ter, cob - bler,

Vn *p*

Va I *p*

Va II *mp*

Vc *mp*

Measures 205-207. The vocal line (top) has lyrics: "car - pen - ter, cob - bler,". The instrumental parts continue. Va II and Vc have a *mp* (mezzo-piano) dynamic. Vn and Va I have a *p* (piano) dynamic. The key signature and time signature remain the same as in the previous system.

208

li - ar, law - yer,

The vocal staff for measures 208-210 shows a melodic line in G major. Measure 208 contains the lyrics 'li - ar,' with a half note G4, a dotted half note A4, and a half note B4. Measure 209 contains 'law - yer,' with a half note C5, a dotted half note D5, and a half note E5. Measure 210 is a whole rest.

208

Vn

Va I

Va II

Vc

The instrumental accompaniment for measures 208-210 features a rhythmic pattern of eighth and sixteenth notes. The Violin (Vn) and Violin I (Va I) parts play a continuous eighth-note figure. The Violin II (Va II) and Violoncello (Vc) parts provide harmonic support with longer note values and occasional eighth notes.

211

laid _____ them down _____

The vocal staff for measures 211-213 shows a melodic line in G major. Measure 211 contains the lyrics 'laid' with a half note G4, a dotted half note A4, and a half note B4. Measure 212 contains 'them' with a half note C5, a dotted half note D5, and a half note E5. Measure 213 contains 'down' with a half note G4, a dotted half note A4, and a half note B4.

211

Vn

Va I

Va II

Vc

The instrumental accompaniment for measures 211-213 continues the rhythmic pattern. The Violin (Vn) and Violin I (Va I) parts play a continuous eighth-note figure. The Violin II (Va II) and Violoncello (Vc) parts provide harmonic support with longer note values and occasional eighth notes.

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

220

Vn *pp*
Va I *pp*
Va II *pp*
Vc *pp*

224

mp
stop. _____ the

224

Vn *pizz.* *ff* *p* *arco* *p*
Va I *pizz.* *ff* *p* *arco* *p*
Va II *pizz.* *ff* *p* *arco* *mp*
Vc *pizz.* *mf* *p* *arco* *mp*

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.

The vocal line at measure 233 consists of a half note 'ne', a whole rest, a quarter note 'ver', an eighth note 'did', and a half note 'rise.'.

233

Instrumental accompaniment for measures 233-235. The Violin (Vn) and Violin I (Va I) parts play a continuous eighth-note pattern. The Violin II (Va II) and Violoncello (Vc) parts play a continuous quarter-note pattern. Dynamics are marked *mp* for Vn and Va I, and *p* for Va II and Vc.

236

Vocal line for measure 236, which consists of three whole rests.

236

Instrumental accompaniment for measures 236-238. The Violin (Vn) and Violin I (Va I) parts play a continuous eighth-note pattern. The Violin II (Va II) and Violoncello (Vc) parts play a continuous quarter-note pattern.

239

mp

And some _____ of their

Vn

239

p

Va I

p

Va II

mp

Vc

mp

242

chil - dren, and some _____ of __ their wives,

Vn

242

Va I

Va II

Vc

245

fell _____ in - to bed _____ and ne - ver did

245

Vn

Va I

Va II

Vc

248

rise,

248

Vn

Va I

Va II

Vc

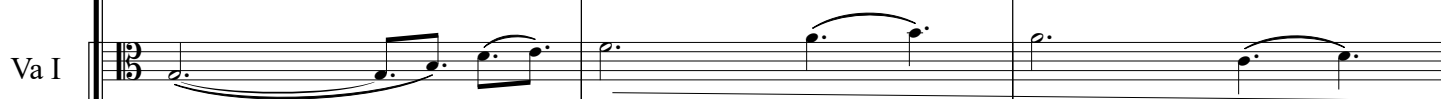
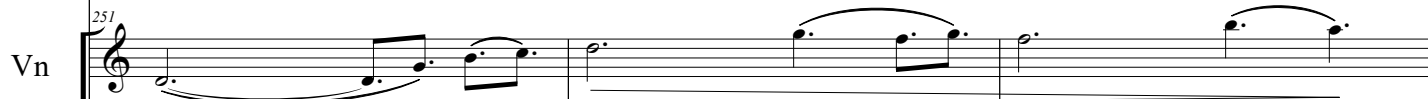
mp

mp

p

p

251



254



p fell _____ in - to bed _____ and ne - ver did rise. _____



pizz.

pizz.

pizz.

pizz.

*mf**p**pp*

Sweet are the songs

Andantino (♩ = 96)

261

261

Vn

mf

Va I

f

Va II

f

Vc

f

Detailed description: This system contains measures 261 through 267. The music is in A major (three sharps) and 3/4 time. The Violin I part begins in measure 263 with a mezzo-forte (*mf*) dynamic, playing a melodic line with eighth and quarter notes. The Violin II part remains silent. The Viola I and Viola II parts enter in measure 261 with a forte (*f*) dynamic, playing a sustained harmonic line of dotted half notes. The Violoncello part also enters in measure 261 with a forte (*f*) dynamic, playing a sustained harmonic line of dotted half notes. The Violin II part remains silent throughout this system.

268

268

Vn

p

Va I

p

Va II

p

Vc

p

Detailed description: This system contains measures 268 through 274. The Violin I part continues its melodic line from measure 267, starting in measure 268 with a piano (*p*) dynamic. The Violin II part remains silent. The Viola I and Viola II parts continue their sustained harmonic line from measure 261, starting in measure 268 with a piano (*p*) dynamic. The Violoncello part continues its sustained harmonic line from measure 261, starting in measure 268 with a piano (*p*) dynamic. The Violin II part remains silent throughout this system.

275

275

Vn

Va I

Va II

Vc

f

f

f

f

This musical system covers measures 275 to 281. The top staff is a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains whole rests for all measures. The Vn staff (violin) starts at measure 275 with a half note G#4, followed by a half note A4, and then a half note B4. It features a crescendo hairpin starting at measure 278 and reaching a forte (*f*) dynamic at measure 281. The Va I staff (viola I) starts with a half note G#3, followed by a half note A3, and then a half note B3. It also features a crescendo hairpin starting at measure 278 and reaching a forte (*f*) dynamic at measure 281. The Va II staff (viola II) starts with a half note G#3, followed by a half note A3, and then a half note B3. It features a crescendo hairpin starting at measure 278 and reaching a forte (*f*) dynamic at measure 281. The Vc staff (cello) starts with a half note G#2, followed by a half note A2, and then a half note B2. It features a crescendo hairpin starting at measure 278 and reaching a forte (*f*) dynamic at measure 281.

282

282

Vn

Va I

Va II

Vc

pp

pp

pp

mp

This musical system covers measures 282 to 288. The top staff is a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains whole rests for all measures. The Vn staff (violin) starts at measure 282 with a half note G#4, followed by a half note A4, and then a half note B4. It features a crescendo hairpin starting at measure 285 and reaching a piano (*pp*) dynamic at measure 288. The Va I staff (viola I) starts with a half note G#3, followed by a half note A3, and then a half note B3. It features a crescendo hairpin starting at measure 285 and reaching a piano (*pp*) dynamic at measure 288. The Va II staff (viola II) starts with a half note G#3, followed by a half note A3, and then a half note B3. It features a crescendo hairpin starting at measure 285 and reaching a piano (*pp*) dynamic at measure 288. The Vc staff (cello) starts with a half note G#2, followed by a half note A2, and then a half note B2. It features a crescendo hairpin starting at measure 285 and reaching a mezzo-piano (*mp*) dynamic at measure 288.

290



Sweet are _____ the songs

290



Vn

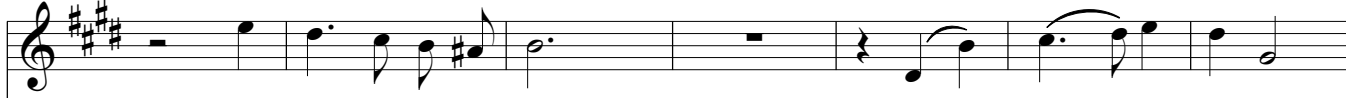
Va I

Va II

Vc



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



ta - mi-na-ted meal,

the — rust - ed nail,

311



Vn

Va I

Va II

Vc

318

the doc - tor _____ come _____ too late. _____

p

This block shows the vocal line and the first four instrumental staves (Vn, Va I, Va II, Vc) for measure 318. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "the doc - tor _____ come _____ too late. _____". The instrumental parts are in 3/4 time. The violin (Vn) and viola I (Va I) parts have a dynamic marking of *p* (piano). The viola II (Va II) and cello (Vc) parts also have a dynamic marking of *p*.

318

Vn

Va I

Va II

Vc

p

p

p

p

This block shows the instrumental parts for measure 318. The violin (Vn) part is in treble clef. The viola I (Va I) and viola II (Va II) parts are in alto clef. The cello (Vc) part is in bass clef. All instrumental parts have a dynamic marking of *p* (piano).

326

Sweet are the songs, sweet _____ are _____ the songs of en - vy

This block shows the vocal line and the first four instrumental staves (Vn, Va I, Va II, Vc) for measure 326. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Sweet are the songs, sweet _____ are _____ the songs of en - vy". The instrumental parts are in 3/4 time.

326

Vn

Va I

Va II

Vc

This block shows the instrumental parts for measure 326. The violin (Vn) part is in treble clef. The viola I (Va I) and viola II (Va II) parts are in alto clef. The cello (Vc) part is in bass clef.

333

and des - pair, _____ which count ____ the heal - thy stran - gers

This block contains the musical notation for measures 333 through 339. The voice part is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "and des - pair, _____ which count ____ the heal - thy stran - gers". The instrumental parts include Violin (Vn), Violin I (Va I), Violin II (Va II), and Violoncello (Vc), all in the same key signature. The measures show a melodic line for the voice and supporting harmonic lines for the instruments.

333

Vn
Va I
Va II
Vc

This block contains the instrumental parts for measures 333 through 339. The Violin (Vn) part is on a treble clef staff. The Violin I (Va I) and Violin II (Va II) parts are on alto clef staves. The Violoncello (Vc) part is on a bass clef staff. All instruments are in the key of F# major. The measures show a melodic line for the Violin and supporting harmonic lines for the other instruments.

340

that we meet and ____ mark ____ the neigh - bors' ill - ness mild and

This block contains the musical notation for measures 340 through 346. The voice part is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "that we meet and ____ mark ____ the neigh - bors' ill - ness mild and". The instrumental parts include Violin (Vn), Violin I (Va I), Violin II (Va II), and Violoncello (Vc), all in the same key signature. The measures show a melodic line for the voice and supporting harmonic lines for the instruments.

340

Vn
Va I
Va II
Vc

This block contains the instrumental parts for measures 340 through 346. The Violin (Vn) part is on a treble clef staff. The Violin I (Va I) and Violin II (Va II) parts are on alto clef staves. The Violoncello (Vc) part is on a bass clef staff. All instruments are in the key of F# major. The measures show a melodic line for the Violin and supporting harmonic lines for the other instruments.

347



brief, the birds that — go — on nest - ing, the bril -

347



Vn



Va I



Va II



Vc

355



- - liant air. Sweet are — the

355



Vn



Va I



Va II



Vc

362



songs

of wry ex-act-ed praise

scraped

362

Vn

Va I

Va II

Vc

369



from the grave,

p

shaped in the torn throat

369

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,

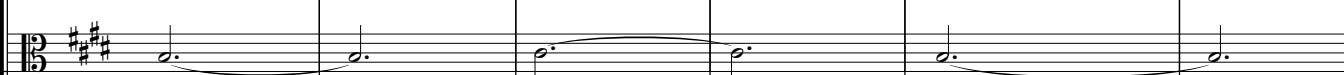
383



Vn



Va I



Va II



Vc

389

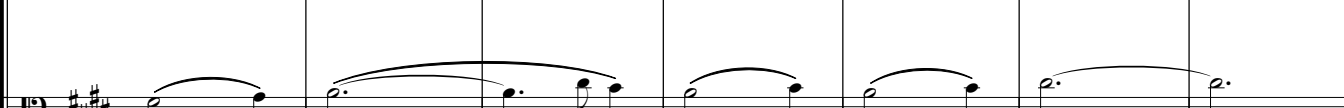


and at the _____ wa - ters part - ed at our feet,

389



Vn



Va I



Va II



Vc

396

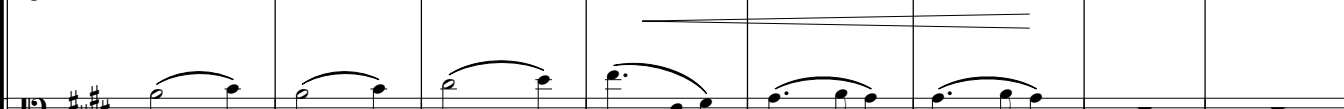


and to the _____ god _____ who thought to keep us _____ here. _____

396



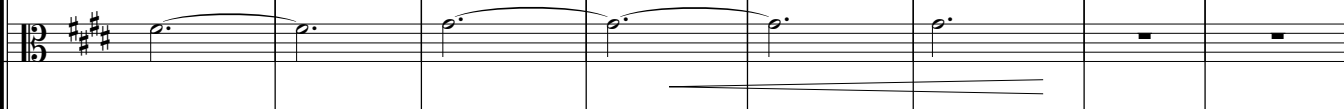
Vn



Va I



Va II



Vc

411

Vn

Va I

Va II

Vc

p

ppp

p

ppp

p

ppp

Who said the worst was past

Andantino (♩ = 96)

419

419

Vn *mf* *p* *mf*

Va I *ff* *pp* *ff*

Va II *ff* *pp* *ff*

Vc pizz. *sfz* *p* *sfz*

Detailed description: This system contains measures 419 through 423. The Violin (Vn) part begins with a half note G4, followed by eighth-note triplets of A4, B4, and C5, then a half note D5, and ends with eighth-note triplets of E5, F5, and G5. Dynamics are *mf*, *p*, and *mf*. The Violins I and II (Va I, Va II) play sustained chords: G4-B4 in measures 419-420, G4-B4-D5 in measures 421-422, and G4-B4-D5-E5 in measure 423. Dynamics are *ff*, *pp*, and *ff*. The Violoncello (Vc) part starts with a half note G2, followed by eighth-note triplets of A2, B2, and C3, then a half note D3, and ends with eighth-note triplets of E3, F3, and G3. Dynamics are *sfz*, *p*, and *sfz*. The first measure of the system includes a 'pizz.' (pizzicato) marking.

424

424

Vn *p*

Va I *pp*

Va II *pp*

Vc *p*

Detailed description: This system contains measures 424 through 428. The Violin (Vn) part continues with eighth-note triplets of A4, B4, and C5, then a half note D5, and ends with eighth-note triplets of E5, F5, and G5. Dynamics are *p*. The Violins I and II (Va I, Va II) play sustained chords: G4-B4 in measures 424-425, G4-B4-D5 in measures 426-427, and G4-B4-D5-E5 in measure 428. Dynamics are *pp*. The Violoncello (Vc) part continues with eighth-note triplets of A2, B2, and C3, then a half note D3, and ends with eighth-note triplets of E3, F3, and G3. Dynamics are *p*.

429

mf *p*

Who _____ said _____ the worst _____ was past,

Vn

Va I

Va II

Vc

ff *pp* *ff* *pp*

pizz. *sffz* *p*

434

mf *p*

who _____ knew such a thing?

Vn

Va I

Va II

Vc

ff *pp* *ff* *pp*

sffz *p*

439

Some - one writ - ing his - to - ry, some -

Measure 439 of the vocal line. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are two triplets: the first consists of eighth notes G4, A4, and B4; the second consists of eighth notes C5, B4, and A4. The measure ends with a half note G4. The lyrics are "Some - one writ - ing his - to - ry, some -".

Measure 439 of the instrumental staves. The Violin (Vn) part has a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are two triplets: the first consists of eighth notes G4, A4, and B4; the second consists of eighth notes C5, B4, and A4. The measure ends with a half note G4. The Viola I (Va I) and Viola II (Va II) parts have a half note G4. The Violoncello (Vc) part has a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The measure ends with a half note G2.

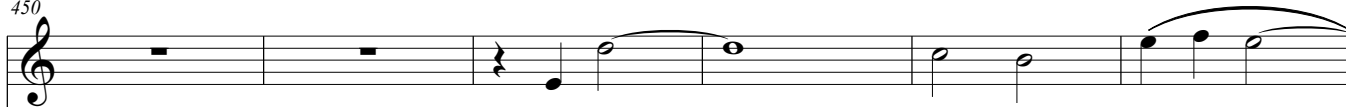
444

- one look - ing down on us from the clouds.

Measure 444 of the vocal line. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are two triplets: the first consists of eighth notes G4, A4, and B4; the second consists of eighth notes C5, B4, and A4. The measure ends with a half note G4. The lyrics are "- one look - ing down on us from the clouds.".

Measure 444 of the instrumental staves. The Violin (Vn) part has a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are two triplets: the first consists of eighth notes G4, A4, and B4; the second consists of eighth notes C5, B4, and A4. The measure ends with a half note G4. The Viola I (Va I) and Viola II (Va II) parts have a half note G4. The Violoncello (Vc) part has a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The measure ends with a half note G2. The staves for measures 445-448 show the continuation of the instrumental parts, with the Violoncello (Vc) part marked *ff* (fortissimo) in measure 448.

450



Down here, _____ snow and wind: _____

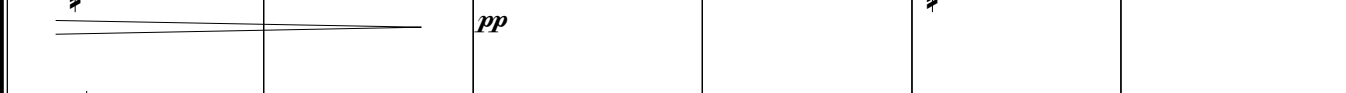
450



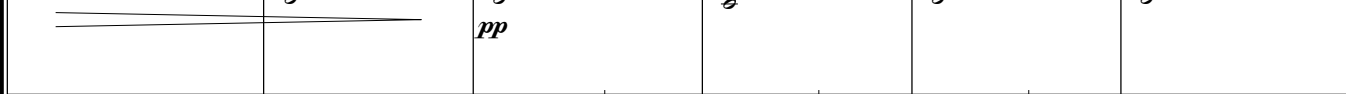
Vn



Va I



Va II



Vc

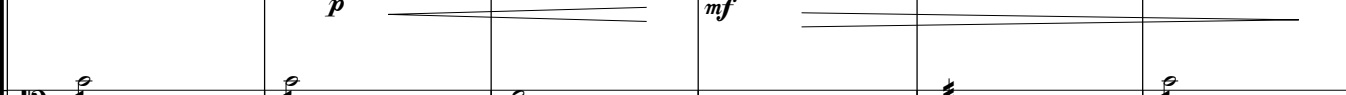
456



456



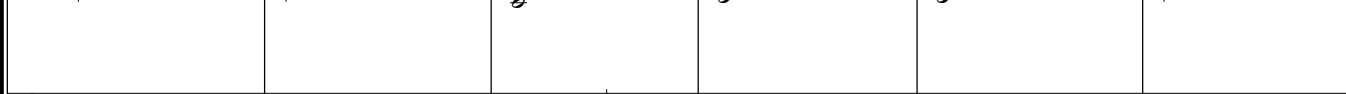
Vn



Va I



Va II



Vc

462

462

Vn

Va I

Va II

Vc

pp

arco

468

468

Vn

Va I

Va II

Vc

mp

cold _____ blew _____ through the clap-boards, our

f

p

pp

f

p

f

p

f

p

arco

475

f

spring was fro - zen in the fro - zen ground.

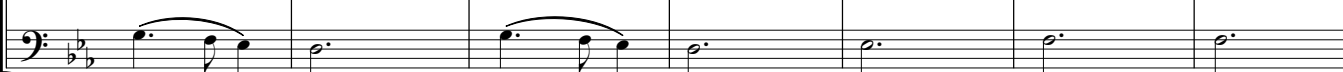
475

*f**p*

Vn

Va I

Va II

*f**p**f**p**f**p*

Vc

482

p

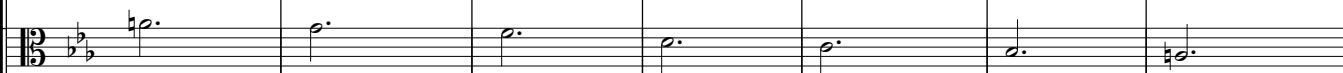
Like the beasts in their holes, no one

482



Vn

Va I



Va II



Vc



489



stirred if not sick _____ ex - haust - ed or a - fraid.

489

Vn

Va I

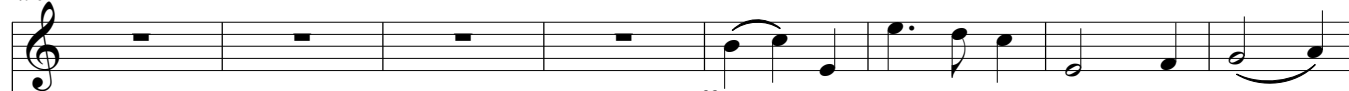
Va II

Vc

pizz.

Musical score for measures 489-495 for the instrumental parts. The Violin (Vn) part has a melodic line with some rests. The Violin I (Va I) part has a melodic line with some rests. The Violin II (Va II) part has a melodic line with some rests. The Violoncello (Vc) part has a melodic line with some rests. The key signature is B-flat major (two flats). The time signature is 12/8. The music features a mix of eighth and quarter notes, with some measures containing rests. The Violoncello part has a "pizz." (pizzicato) marking.

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

Musical score for measures 496-502 for the instrumental parts. The Violin (Vn) part has a melodic line with some rests. The Violin I (Va I) part has a melodic line with some rests. The Violin II (Va II) part has a melodic line with some rests. The Violoncello (Vc) part has a melodic line with some rests. The key signature is B-flat major (two flats). The time signature is 12/8. The music features a mix of eighth and quarter notes, with some measures containing rests. The Violoncello part has a "pizz." (pizzicato) marking.

504



wife died in the night of the nine - tenth, nine - teen nine - teen.

504

Vn

Va I

Va II

Vc

512



But _____ it was true: _____

512

Vn

Va I

Va II

Vc

532

ri - zon, a lit - tle more light be - fore the dark - ness

This block contains the vocal line and the first five measures of the instrumental accompaniment. The vocal line is in treble clef with a key signature of one flat. The instrumental parts include Violin (Vn), Violin I (Va I), Violin II (Va II), and Violoncello (Vc). The measures show a melodic line in the voice and supporting harmonic textures in the instruments.

532

Vn
Va I
Va II
Vc

This block contains the instrumental parts for measures 532-537. The Violin (Vn) part features a melodic line with slurs. The Violin I (Va I) and Violin II (Va II) parts provide harmonic support with sustained notes and slurs. The Violoncello (Vc) part has a lower melodic line with slurs. The measures are marked with measure numbers 532 through 537.

538

fell. _____

This block contains the vocal line for measures 538-543. The vocal line is in treble clef and ends with a fermata. The measures are marked with measure numbers 538 through 543.

538

Vn
Va I
Va II
Vc

This block contains the instrumental parts for measures 538-543. The Violin (Vn) part features a melodic line with slurs. The Violin I (Va I) and Violin II (Va II) parts provide harmonic support with sustained notes and slurs. The Violoncello (Vc) part has a lower melodic line with slurs. The measures are marked with measure numbers 538 through 543.

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, Englewoods, 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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