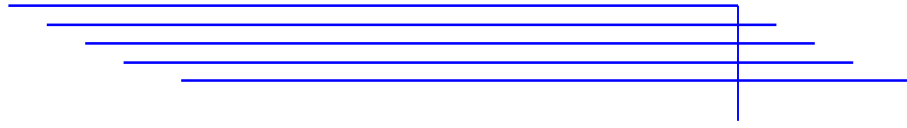


stanley grill



# 4xM and Other Blues

(Richard Leach)

baritone & piano

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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 (W.B. Yeats)	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
Les Fugitifs (R.M. Rilke)	2020	mezzo soprano, viola	5 min
Schnee und Eis (Rose Ausländer)	2020	soprano, viola	6 min
Moot!	2020	9 voices	3 min
4xM and Other Blues	2021	baritone & piano	11 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

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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
Trio Sonata – 2020	2020	viola, viola d'amore, cello	10 min
Drift	2021	string orchestra	12 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

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Dance	2020	flute	3 min
Echo	2020	flute, oboe, clarinet, violin	4 min
Freedom Song	2020	saxophone quartet	6 min
The Stars Circle Above, Indifferent to Our Foolishness	2020	flute quartet	7 min
Traumstücke	2020	viola d'amore, piano	11 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
Die Erste Elegie (R.M. Rilke)	2020	soprano, orchestra	38 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

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# 4xM Blues

Andante (♩ = 80)

Baritone

There are blue lights in my mirrors, but they're a

*mp*

*f* *p*

4/4 2/4 4/4

3 3

Detailed description: This system contains measures 1 through 3. The baritone part begins with a quarter rest in measure 1, followed by a quarter note G3, a quarter note A3, and a quarter note B3 in measure 2. In measure 3, there is a quarter note C4, a quarter note B3, and a triplet of quarter notes A3, G3, and F3. The piano accompaniment features a right hand with a fortissimo (f) chord in measure 1, which transitions to a piano (p) chord in measure 2. The left hand plays a triplet of quarter notes G2, F2, and E2 in measure 1, and continues with a similar triplet in measure 3.

thou-sand miles - a - way Yes, blue lights in my

*f* *p* *f*

4 4

3 3

Detailed description: This system contains measures 4 through 6. The baritone part has a quarter note G3, a quarter note A3, and a quarter note B3 in measure 4. In measure 5, there is a quarter note C4, a quarter note B3, and a triplet of quarter notes A3, G3, and F3. In measure 6, there is a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment has a fortissimo (f) chord in measure 4, a piano (p) chord in measure 5, and a fortissimo (f) chord in measure 6. The left hand continues with triplets of quarter notes G2, F2, and E2 in measures 4 and 5, and a similar triplet in measure 6.

mir-rors, but they're a thou-sand miles-a - way

*p* *pp*

7 7

3 3 3 3

Detailed description: This system contains measures 7 through 9. The baritone part has a quarter note G3, a quarter note A3, and a quarter note B3 in measure 7. In measure 8, there is a quarter note C4, a quarter note B3, and a triplet of quarter notes A3, G3, and F3. In measure 9, there is a quarter note G3, a quarter note A3, and a quarter note B3. The piano accompaniment has a piano (p) chord in measure 7, and a pianissimo (pp) chord in measure 8. The left hand continues with triplets of quarter notes G2, F2, and E2 in measures 7, 8, and 9.

11

*pp*  
If it's me they're com - ing af - ter, they won't get me to -

15

day *mp* I was walk - ing by the wa - ter whena

20

thou - sand ships came in I was walk - ing by the

23

wa-ter when a thou-sand ships came in

*p* *pp*

27

*pp*

It's an awk-ward si-tuation if you just want to

31

swim *p* You may

36

Vocal line for measures 36-38. The melody starts with a triplet of eighth notes (G4, A4, B4) and continues with a series of eighth and quarter notes. There are three triplet markings in the vocal line.

ask \_\_\_\_\_ a thou-sand ques-tions and be told \_\_\_\_\_ a thou-sand

36

Piano accompaniment for measures 36-38. The right hand features chords in the left hand. The left hand has a bass line with triplet markings. The dynamic marking *p* is present.

39

Vocal line for measures 39-41. The melody continues with triplet markings and eighth notes.

lies You may ask \_\_\_\_\_ a thou-sand ques-tions and be \_\_\_\_\_

39

Piano accompaniment for measures 39-41. The right hand features chords. The left hand has a bass line with triplet markings.

42

Vocal line for measures 42-44. The melody includes a triplet of eighth notes (G4, A4, B4) and a final triplet of eighth notes (G4, A4, B4). The dynamic marking *mf* is present.

told a thou-sand lies I'd like to

42

Piano accompaniment for measures 42-44. The right hand features chords. The left hand has a bass line with triplet markings. A fermata is placed over the final chord in the right hand.



45

send a-way the li-ars with a thousand good - byes

*pp*

*f* *pp* *fff*

## Space Elevator Blues

Andantino (♩ = 96)

52

*mp*

All these fools ac-claimed as wise men make me un - ea - sy in this

*mp*

56

place All these fools ac-claimed as wise men make me un - ea - sy in this

60

place Take me to the

64

e - le-va-tor, let me ride in - to space

*pp*

68

72

Vocal line for measures 72-75. The melody starts with a whole rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There is a triplet of G4, A4, B4.

*mp*

Some-one asked for my cre - den - tials, but I did not like his

72

Piano accompaniment for measures 72-75. The right hand plays chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. The left hand plays a triplet of G2, A2, B2, followed by quarter notes C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

*mp*

76

Vocal line for measures 76-79. The melody starts with a whole rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There is a triplet of G4, A4, B4.

face Some-one asked for my cre - den - tials but I did not like his

76

Piano accompaniment for measures 76-79. The right hand plays chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. The left hand plays a triplet of G2, A2, B2, followed by quarter notes C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

80

Vocal line for measures 80-83. The melody starts with a whole rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There is a triplet of G4, A4, B4.

face I'm go - ing to the

80

Piano accompaniment for measures 80-83. The right hand plays chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. The left hand plays a triplet of G2, A2, B2, followed by quarter notes C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

84

84

*pp*  
 $\Omega$

e - le - va - tor, I am head - ed in - to space

84

*pp*

88

88

92

92

*mf*

I will look down at the pla - net, shake my

92

*mf*

96

Vocal line for measures 96-99. The melody starts with a dotted quarter note, followed by eighth notes, and includes a triplet of eighth notes. The lyrics are: "head and say, 'My my' I will look down at the pla - net, shake my".

head and say, "My my" I will look down at the pla - net, shake my

96

Piano accompaniment for measures 96-99. The right hand features block chords, and the left hand has a triplet of eighth notes. The key signature has one flat.

100

Vocal line for measures 100-103. The melody continues with a triplet of eighth notes. The lyrics are: "head and say, 'My my'".

head and say, "My my"

100

Piano accompaniment for measures 100-103. The right hand has block chords, and the left hand has a triplet of eighth notes. The key signature has one flat.

104

Vocal line for measures 104-107. The melody starts with a dotted quarter note, followed by eighth notes. The lyrics are: "So much beau - ty, so much trou-ble, it can al -".

*pp* So much beau - ty, so much trou-ble, it can al -

104

Piano accompaniment for measures 104-107. The right hand has block chords, and the left hand has a triplet of eighth notes. The key signature has one flat.

108

most make you cry

108

111

*rit.*

# September 26 Blues

**Allegro** (♩ = 120)

115

*p* Kil - lers in high pla - ces, damn\_ fools in

115

*mp*

119

low, Killers in high places, damn fools —

123

in low.

*p*

127

*pp*  
Liars in the middle working

131

Bass line for measures 131-134. The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half), B1 (half), A1 (half), G1 (half).

hard to keep it so,

131

Piano accompaniment for measures 131-134. The right hand features a melodic line with triplets and a final triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

135

Bass line for measures 135-138. The notes are: G1 (half), F1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half).

*mf*

An - gels fly - ing in a cir - cle,

135

Piano accompaniment for measures 135-138. The right hand continues the melodic line with triplets. The left hand features a rhythmic accompaniment with chords and moving lines. A dynamic marking of *mf* is present.

139

Bass line for measures 139-142. The notes are: G1 (half), F1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half).

you can see them o - ver - head.

An - gels

139

Piano accompaniment for measures 139-142. The right hand continues the melodic line. The left hand features a rhythmic accompaniment with chords and moving lines.



143

fly-ing-in a cir-cle You can see them o-ver-head.

143

147

If we fixed this bro-ken run-way may - be

147

150

they could land in - stead.

150

*p* Kil - lers in high

*f* *pp* *mp*

3

plac - es damn\_ fools in low. Kil - lers in high

3

plac - es damn fools\_\_\_\_\_ in low.

3

167

*pp* I would

*p*

3

3

Detailed description: This system covers measures 167 to 169. The vocal line (bass clef) has a whole rest in measure 167, followed by a half note 'I' in measure 168 and a half note 'would' in measure 169. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line with chords. Measure 167 has a triplet of eighth notes in the right hand. Measure 168 has a piano (*p*) dynamic marking. Measure 169 has another triplet of eighth notes in the right hand. A hairpin crescendo is shown above the piano part across these measures.

170

leave this world to morrow if

3

3

Detailed description: This system covers measures 170 to 172. The vocal line (bass clef) has a half note 'leave' in measure 170, a half note 'this' in measure 171, and a half note 'world' in measure 172. The piano accompaniment (treble and bass clefs) continues with the eighth-note bass line. Measure 170 has a triplet of eighth notes in the right hand. Measure 171 has a piano (*p*) dynamic marking. Measure 172 has another triplet of eighth notes in the right hand. A hairpin crescendo is shown above the piano part across these measures.

173

I knew where to go.

*f*

3

*f*

Detailed description: This system covers measures 173 to 175. The vocal line (bass clef) has a half note 'I' in measure 173, a half note 'knew' in measure 174, and a half note 'to go.' in measure 175. The piano accompaniment (treble and bass clefs) continues with the eighth-note bass line. Measure 173 has a triplet of eighth notes in the right hand. Measure 174 has a piano (*p*) dynamic marking. Measure 175 has a forte (*f*) dynamic marking. A hairpin crescendo is shown above the piano part across these measures.

Musical score for measures 175-177. The system includes a bass line with rests and a piano accompaniment. The piano part features a treble clef with a melodic line containing triplets and a bass clef with a harmonic accompaniment of chords and moving lines.

Musical score for measures 178-180. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: *pp* if I knew where to. The piano part features a treble clef with a melodic line containing triplets and a bass clef with a harmonic accompaniment.

Musical score for measures 181-184. The system includes a vocal line and a piano accompaniment. The vocal line has the lyric: go. The piano part features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The piece concludes with a double bar line.

# Hiding Blues

Andantino (♩ = 96)

185

Musical score for measures 185-187. The system consists of a vocal line and a piano accompaniment. The vocal line is in bass clef, 4/4 time, with lyrics: "I am go - ing — in - to hid - ing —". The piano accompaniment is in treble and bass clefs, 4/4 time, with a piano (*p*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, both with sixteenth-note patterns and sixteenth-note chords. There are two bar lines in the piano part, corresponding to the vocal line's bar lines.

188

Musical score for measures 188-190. The system consists of a vocal line and a piano accompaniment. The vocal line is in bass clef, 4/4 time, with lyrics: "I'll be deep — un - der - ground. —". The piano accompaniment is in treble and bass clefs, 4/4 time. The piano part features a melodic line in the right hand and a bass line in the left hand, both with sixteenth-note patterns and sixteenth-note chords. There are two bar lines in the piano part, corresponding to the vocal line's bar lines.

191

Musical score for measures 191-193. The system consists of a vocal line and a piano accompaniment. The vocal line is in bass clef, 4/4 time, with lyrics: "I am go - ing in - to hid - ing, — I'll be deep — un - der -". The piano accompaniment is in treble and bass clefs, 4/4 time. The piano part features a melodic line in the right hand and a bass line in the left hand, both with sixteenth-note patterns and sixteenth-note chords. There are two bar lines in the piano part, corresponding to the vocal line's bar lines.

ground. When the Man comes to

195

*pp* *p*

get me, there's no way I'll be

199

found. I am walk - ing —

203

*pp* *p*

207

in wa-ter, so I don't\_ leave a track.\_

207

This system contains measures 207-210. The vocal line is in bass clef with lyrics: "in wa-ter, so I don't\_ leave a track.\_". The piano accompaniment is in treble and bass clefs. Measure 207 features a complex chordal texture in the right hand. Measures 208-210 show a melodic line in the right hand with a sixteenth-note triplet (marked '6') and a bass line with a similar triplet.

211

I am walk-ing in\_ wa - ter,\_\_\_\_\_ so I don't\_\_\_\_\_ leave a

211

This system contains measures 211-214. The vocal line is in bass clef with lyrics: "I am walk-ing in\_ wa - ter,\_\_\_\_\_ so I don't\_\_\_\_\_ leave a". The piano accompaniment continues with melodic lines in both hands, featuring sixteenth-note triplets (marked '6') in measures 211, 213, and 214.

215

track. No\_ tell - ing\_ where I

215

*pp* *p*

This system contains measures 215-218. The vocal line is in bass clef with lyrics: "track. No\_ tell - ing\_ where I". The piano accompaniment features a sustained chord in the right hand in measures 215-216, followed by melodic lines in both hands in measures 217-218. Dynamics include *pp* (pianissimo) and *p* (piano).

went to, no bring - ing me

back. I will

be like a rumor that you heard on the street.



I will be like a ru - mor that you heard on the

229 *pp*

street. No way to

232 *pp*

trace me, no way we can meet.

235 *pp*

I am leav - ing the pic - ture,

238

*p*

This system contains measures 238 to 241. It features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part includes sixteenth-note patterns and sixteenth-note chords, with sixteenth-note slurs and a piano (*p*) dynamic marking.

I am break - ing the frame. Fly - ing out of the pic - ture,

242

This system contains measures 242 to 245. The vocal line continues with the lyrics "I am break - ing the frame. Fly - ing out of the pic - ture,". The piano accompaniment features sixteenth-note chords and sixteenth-note patterns, with sixteenth-note slurs.

break - ing the frame.

246

This system contains measures 246 to 249. The vocal line continues with the lyrics "break - ing the frame." and includes a fermata over the final note. The piano accompaniment features sixteenth-note chords and sixteenth-note patterns, with sixteenth-note slurs.

250

I may not e - ven hear \_\_\_\_\_

*pp*

*p*

This system contains three measures of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a melodic line in the right hand and a bass line in the left hand. The piano part begins with a *pp* dynamic and includes a sixteenth-note figure with a slur and a '6' fingering. The piano part becomes more complex in the second and third measures, with a *p* dynamic.

253

when the blues call my name.

253

This system contains three measures of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a melodic line in the right hand and a bass line in the left hand. The piano part begins with a sixteenth-note figure with a slur and a '6' fingering. The piano part becomes more complex in the second and third measures, with a *p* dynamic.

257

257

*pp*

This system contains three measures of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a melodic line in the right hand and a bass line in the left hand. The piano part begins with a *pp* dynamic and includes a sixteenth-note figure with a slur and a '6' fingering. The piano part becomes more complex in the second and third measures, with a *pp* dynamic.

## 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](http://www.stangrillcomposer.com). Stan Grill is a member of ASCAP.



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