



Stanley Grill
Composer & Pianist

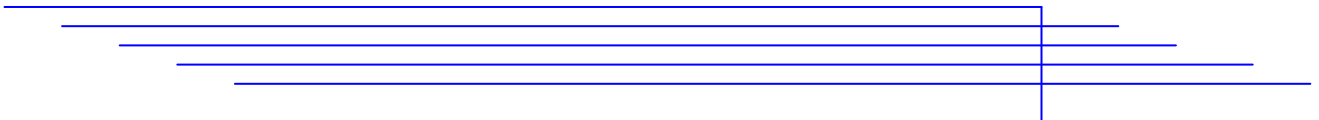
6 SONGS

musical settings of poems by W.B. Yeats

for soprano & piano

The Rose of the World
The Old Men Admiring Themselves in the Water
He Hears the Cry of the Sedge
Two Songs of a Fool
The Cat and the Moon

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MUSIC BY STAN GRILL

VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Preludes (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	2 voices, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, vc, harp	7 min
Ariettas without words	2005	soprano, vc, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	soprano, mezzo soprano, vn, vc	6 min
Rilke Songs	2009	soprano, va d'amore, vc	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	12 min
Sonnets to Orpheus (Rilke)	2012	tenor, piano	35 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
As Easy as 1,2,3	1987	string trio	10 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	va, vc	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations for String Orchestra	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet for String Orchestra	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba solo	12 min
Sonatine	2010	3 violins	9 min

CHAMBER MUSIC

Three for Three	1992	vn, vc, pn	16 min
Civil War Songs	1992	va, pn	18 min
Take Five	1993	2 vns, va, vc, pn	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	fl, vc, pn	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, 2vns, va, vc	35 min
A Little Sweet	2003	fl, vc	10 min
On the edge of sleep & dreaming	2003	hn, vc, 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 Peace	2005	cl, vn, vc	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 trp, hn, trb, tu	7 min

ORCHESTRAL MUSIC

Appalachian Songs	1988	chamber orchestra	25 min
Morning Music	2001	cl, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	strings & diverse instruments	33 min
Pluto	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures	2008	soprano, string orchestra	15 min
The Four Elements	2009	va, string orchestra	22 min
Mystical Songs	2009	soprano, va, string orchestra	18 min

The Rose of the World

Text by W.B. Yeats
Music by Stanley Grill

Andantino

Andantino

p *legato*

poco rit.

a tempo

poco rit. *a tempo*

p

Who ——— dreamed that beau - ty pass - es like a dream?

poco rit. *a tempo*

p

mp *f* *mp*

For these red lips, with all their mourn - ful pride, Mourn - ful that

mp *f* *mp*

pp *pp*

no new won - der may be - tide, Troy passed a - way in one high fun - eral

pp *pp*

poco rit. *a tempo*

21 gleam, And Us - na's child - ren died.

poco rit. *a tempo*

p

27 We ——— and the la - bouring world are pass - ing

p

33 by: A - mid men's souls, that wa - ver and give place

f

f

38 *mf* Like ——— the pale wa - ters in their win - try race, *pp* Un - der the pass - ing

mf

pp

poco rit.

a tempo

43

stars, foam of the sky, Lives on this lone-ly face.

poco rit. *a tempo*

48

poco rit. *a tempo*

53 *Mysterioso*

pp *Mysterioso* Bow down, arch-angels, in your dim a-bode:

pp *p*

57

Be-fore you were or a-ny hearts to beat, Wea-ry and

accel.

60

kind one lin - gered by His seat;

accel.

tempo primo

64

He ——— made the world to be a grass - y

p

tempo primo

rit.

68

road Be - fore her wan - dering feet.

rit.

pp

The Old Men Admiring Themselves in the Water

Text by W.B. Yeats
Music by Stanley Grill

Andantino

Andantino

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. The tempo is marked 'Andantino'. The piano accompaniment features a continuous eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics include *pp* (pianissimo) and *legato*. The vocal line enters at measure 7 with the lyrics: 'I heard the old, old - men say, E - very - thing al - ters, And one by'. The score includes measure numbers 1, 4, 7, and 10.

13

one we ——— drop ——— a - way.' ———

16

They had

19

hands ——— like claws, and their

22

knees Were twist - ed like the old ——— thorn -

25

trees By the wa - ters.

8^{va}

28

I heard the old, old men say.

(8^{va})

31

'All that's beau - ti - ful drifts a -

(8^{va})

34

way Like the wa

(8^{va})

37

ters. _____

(8va)

40

(8va)

rit.

pppp

He Hears the Cry of the Sedge

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 1-3): The vocal line begins with a piano (*p*) dynamic. The lyrics are "I wan - der by the edge of this de - so - late". The piano accompaniment starts with a *pp* dynamic and features a long, sustained chord in the right hand and a simple bass line in the left hand.

System 2 (Measures 4-6): The vocal line continues with "lake Where wind lake cries in the sedge:". The tempo marking *poco rit.* is present. The piano accompaniment continues with sustained chords and a bass line.

System 3 (Measures 8-11): The vocal line has a rest for the first two measures, then "Un - til the ax - le". The tempo marking *a tempo* is present. The piano accompaniment features a dynamic shift from *f* to *p* and includes a melodic line in the right hand.

System 4 (Measures 12-15): The vocal line continues with "break That keeps the stars in their". The piano accompaniment features a more active melodic line in the right hand.

16
round, And hands hurl in the deep The

20
ban - ners of East and West,

24
And the gir - dle of light is un - bound, Your breast will not

28
lie by the breast Of your ————— be - loved in

rit.

32 a tempo

sleep.

32 a tempo

pp

pppp

Two Songs of a Fool

I

Text by W.B. Yeats
Music by Stanley Grill

Allegretto

p A speck-led cat and a tame hare eat at

my hearth stone, and sleep there, and both look up to me a-lone for learn-ing and de-fense as I look

up- to Pro-vi-dence. I start out of my sleep to think, Some-day I

may for-get their food or drink; or the house door left un-shut, The hare may run till it's found- the

20

horns sweet note And the tooth of the hound.

pp

8va

24

p

I bear a bur - den that might well try men that do all by rule, And what can I that am a wan - dering

28

wit - ted fool, but pray to God that He ease my great re - spon - si - bi - li - ties? —

pp

Two Songs of a Fool

II

Text by W.B. Yeats
Music by Stanley Grill

Largo

p

5

slept on my three leg - ged stool by the fire, The speck - led cat slept on my knee.

pp *p*

Sva *Sva*

9

We ne - ver thought to en - quire Where the brown hare might

pp *p*

Sva

13

be. And whe - ther the door were shut. Who

sfz *fff* *p*

Sva

16 knows how she drank the wind _____ Stretched *p*

Sva -----

ppp *fff* *ppp*

Svb -----

20 up on two legs from the mat, be-fore she had set - tled hermind To drum with her heel and to

Sva -----

Svb -----

25 leap? _____

fff *p*

30 Had _____ I but a - wa - kened from sleep And *pp*

Sva -----

p *pp*

34

called her name, she had heard, It may be, and had not stirred, That now it may be has

pp *p*

38

found the horn's sweet note and the tooth of the

sfz *p* *p*

41

hound.

molto cresc. *fff* *pp*

Sva *Svb*

The Cat and the Moon

Text by W.B. Yeats
Music by Stanley Grill

Allegro *p*

The _____ cat went _____ here _____ and

Allegro *p*

there _____ And ³ the moon _____ spun round _____ like a top And the near -

est kin _____ of the moon, The creep - ing cat looked up.

sfz *pp*

mp

Black Min - na - lou - she stared at the moon, For wan - der and

mp

25 *p*
wail as he would, The pure

30 cold light in the sky Trou - bled his an - i - mal

36 *f*
blood. Min - na - lou - she runs in the grass

42 Lift - ing his de - li - cate feet. Do you dance, do you dance Min - na - lou - she,

48

do you dance? When two close kin - dred meet,

54

What bet - ter than call a dance?

59

May - be the moon may learn Tired of that

64

court - ly fa - shion, A ³ new dance turn.

poco rit.

68 a tempo

Min - na - lou - she creeps through the grass From

72

moon - lit place to place, The sa - cred

79

moon o - ver head. Has ta - ken a new phase.

86

Does Min - na - lou - she know that his pu - pils Will

92 *a tempo*

pass from change to change, And that from round from round to cres - cent from cres - cent to round they

99

range? Min - na - lou - she creeps through the grass A -

mp

106

lone, im - por - tant and wise, _____ And lifts _____ to

p

113

the chang - ing moon His chang - ing eyes.

f *p* *ppp*

A few words about (and by) the composer

Stan Grill was raised in the Bronx, studied at the Bronx House School of Music, and later graduated from the Manhattan School of Music with undergrad and graduate degrees in music theory. He studied piano with Robert Helps and Leon Kushner and composition with Ursula Mamlok and Joseph Probstakoff. Major works include music for string orchestra and voice, string orchestra and clarinet, a nonet for winds and strings, and several song cycles for mixed voices and chamber ensemble. Performances have been produced by the composer, as well as presented by the Composers Guild of New Jersey, the St. Paul's Church Festival of the Arts, the Leonia Chamber Players, the New York Composers Circle, the Northern New Jersey Camerata, the Bronx Arts Ensemble and the Duo + Ensemble. During the 2004-06 seasons, he was composer in residence of One World Symphony, a New York City based orchestra. One World Symphony has premiered several major works, including "Invisible Ballet" for orchestra, "Two Sad Songs" setting poems by W.B. Yeats for soprano & string orchestra, and a cycle of songs for two cellos and two mezzo sopranos setting poems by the New Jersey poet William Carlos Williams. In 2006, One World commissioned three works – a setting of the Ophelia songs from Shakespeare's "Hamlet" for soprano, harp and string orchestra, an orchestral work, "Pluto," for a program featuring Holst's "The Planets," and a setting of poetry for a concert honoring those who lost their lives on 9/11. Recent works include "The Four Elements" for viola and string orchestra commissioned by violist Brett Deubner and "Mystical Songs" for soprano, viola and string orchestra commissioned by the Universidad Tecnica Particular de Loja. In 2009, an entire program of music by Stan Grill was performed in Tokyo by the Duo + Ensemble. He currently works in Philadelphia, and lives happily in New Jersey with his wife, cats and piano.

"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. Two main themes permeate many of the pieces - music intended to influence the minds and hearts of those who hear it in such a way as to encourage thoughts about the possibility of world peace - and music composed in an attempt to translate something about the nature of the physical world.

Complete scores are available in the American Music Center's on-line library. Please go to Stan's web page at [American Music Center](#).



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