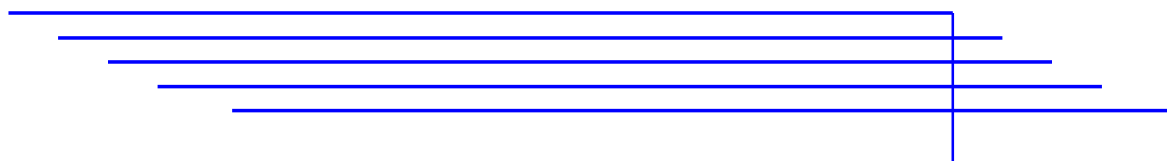


stanley grill

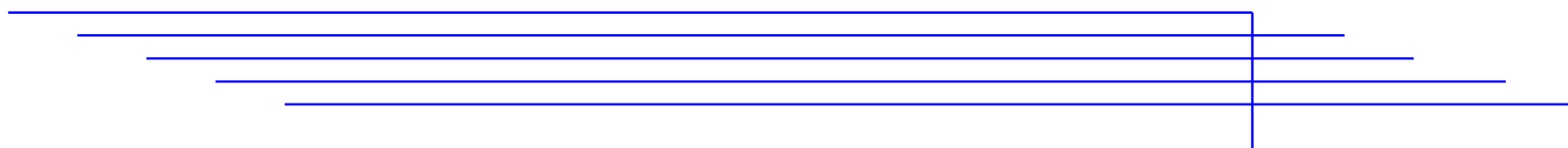


Against War

for soprano & orchestra

Casualty
Shore
none, a tanka
stones and bones
WAR
The New Rapture
untitled

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STANLEY GRILL

COMPOSITIONS

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
The Waking (T. Roethke)	2017	SATB	5 min
Roses? (H. Stanbrough)	2017	SATB	3 min
Mad Girl's Love Song (Sylvia Plath)	2018	SA	5 min
The Home on the Hill (E.A. Robinson)	2018	SATB	3 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 Machut)	2018	contralto, fl, vn, vc, piano	40 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	cello 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
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
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
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

Dedicated to the 11,000 or so poets who responded to the call and contributed their words and thoughts to *Poets Against the War* in the hope that reason would prevail over reaction. If only their effort had prevailed back then, the world would be in a better place today - but fear, hysteria and war mongering ruled the day.

In our current times, their words still ring true - and are needed more than ever.

Casualty

Virginia Adair

Fear arrived at my door
with the evening paper
Headlines of winter and war
It will be a long time to peace
And the green rains

Shore

Helen Frost *

It has not happened yet. We
can move our minds together as
shorebirds rise above an ocean,
arc in evening light – grey silver white –
rise higher, turn, and find a way
together back to land.

none, a tanka

Karma Tenzing Wangchuk *

After the rain,
she finds puddles
to jump in –
my child, knowing nothing
of the storms to come.

stones and bones

Lucille Clifton

here is a country where old men
gather in the capital and
speak their language filled with
stones
their syllables are chips of bone
they speak of lifting up a creed
while cold and still there under
their tongue is somebody else's child
or mine
bones and stones
our ears bleed
red and white and blue

WAR

Reba Crawford-Hayes *

Wet bodies of those who have fallen
Afghanistan blown to pieces!
Right on target—the men, the women,
the children, crying mommy, mommy!

The New Rapture

James Bertolino *

The saved will be those
whose bodies
are vaporized,
whose lives rise toward heaven
in the bomb-clouds.

The damned will be those
who survive.

untitled

Peter Levitt *

Fill the air with poems
so thick –
even bombs
can't fall through

* all poems by permission of the authors with the exception
of “stones and bones”. Before that can be performed
permission must be granted by the Estate of Lucille Clifton,
managed by Sidney Clifton.

Casualty

Virginia Adair

Moderato (♩ = 108)

Flute 1 *mp*

Flute 2 *mp*

Oboe *p*

English Horn

Clarinet in B♭ 1 *p*

Clarinet in B♭ 2

Bassoon 1 *mp*

Bassoon 2 *mp*

Horn in F 1 *mp*

Horn in F 2

Trumpet in C

Trombone

Tuba

Timpani *d. g.*

Harp *p*
C D E F G A B

Moderato (♩ = 108)

Mezzo-Soprano

Violin I

Violin II

Viola *mp*

Cello *p*

Contrabass *pizz.* *f*

This musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. 1** and **Fl. 2**: Flute parts, both marked *mp* (mezzo-piano).
- Ob.**: Oboe part.
- E. Hn.**: English Horn part.
- B♭ Cl. 1** and **B♭ Cl. 2**: Clarinet parts in B-flat.
- Bsn. 1** and **Bsn. 2**: Bassoon parts.
- Hn. 1** and **Hn. 2**: Horn parts in E-flat.
- C Tpt.**: Trumpet part in C, marked *p* (piano).
- Tbn.**: Trombone part.
- Tuba**: Tuba part.
- Timp.**: Timpani part.
- Hp.**: Harp part.
- Mezzo**: Mezzo-soprano voice part.
- Vln. I** and **Vln. II**: Violin parts, both marked *p* (piano).
- Vla.**: Viola part.
- Vc.**: Violoncello part, featuring a prominent triplet pattern.
- Cb.**: Contrabass part.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It includes various musical notations such as slurs, ties, and dynamic markings.

18

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f* *p*

27

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt.

Tbn.

Tuba

Timp. *pp*

Hp. *p*

Mezzo

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *pp*

Cb.

39

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

E. Hn. *mp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

C Tpt.

Tbn. *p*

Tuba

Timp. *f*

Hp.

Mezzo *mp* Fear ar-rived _____ at my door _____ with thee - vening pa - per

Vln. I

Vln. II

Vla. *3*

Vc. *mp*

Cb.

48

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

mf

f

p

arco

67

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

pp

pizz.

f

85

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

p

p

p

p

p

mf

p

p

pizz

And the green rains

94

Fl. 1 *p*

Fl. 2 *p*

Ob.

E. Hn.

B♭ Cl. 1 *pp*

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Hp.

Mezzo

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

mf

attacca

Shore

Helen Frost

Adagio $\text{♩} = 52$

100

Fl. 1 *pp* *mp*

Fl. 2 *pp* *mp*

Ob. *pp* *p*

E. Hn. *mp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

C Tpt.

Tbn.

Tuba *pp*

100

Timp. *ppp*

Hp.

Adagio $\text{♩} = 52$

100

Mezzo *mp* It has not happened yet. — We can move our

Vln. I *pp* *mp*

Vln. II *pp* *ppmp*

Vla. *pp* *mp*

Vc. *pp* *pizz.* *mp*

Cb. *pp* *pizz.* *mp*

109

Fl. 1 *mp* *p*³

Fl. 2 *mp* *p*³

Ob. *mp* *p*³

E. Hn. *p*³

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *mp* *p*

Bsn. 2 *mp*

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

C Tpt. *mp*

Tbn. *mp*

Tuba *p* *mp*

Timp. *mp* *fr* *mp* change g to a

Hp. *Bb*

Mezzo
minds to-ge-ther as shorebirds rise a - bove — an o - cean, arc in e - vening light - - - - grey sil-ver white

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *arco* *p*

Cb. *arco* *pizz*

120

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *p*

E. Hn. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

C Tpt.

Tbn. *p*

Tuba *p*

Timp. *p*

Hp.

Mezzo

rise high-er, and turn, — find a way to-ge-ther back to land.

Vln. I

Vln. II

Vla. *f*

Vc. *pizz.* *arco*

Cb. *arco*

170

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

mp

p

ff

change A to B, d to e, f to g

arco

pizz.

my child, know-ingno-thing of the storms_ to come._

stones and bones

Lucille Clifton

Moderato (♩ = 90)

192

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *pp*

E. Hn. *pp*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *pp*

Tbn. *ff*

Tuba *ff*

Timp. *ff* *pp* *ff* *pp* *g to f* *ff*

Hp. *p* *p*

C D E F G A B

Mezzo

192

Vln. I *pp*

Vln. II *pp*

Vla. *arco* *pp*

Vc.

Cb.

210

Fl. 1 *f*

Fl. 2 *f*

Ob. *pp*

E. Hn. *pp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *pp* *pp*

Tbn.

Tuba

Timp. *pp* *ff* *pp*
change B to A change g² to g²

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc. *pizz.* *ff.* *pizz.* *ff.*

Cb. *ff.* *ff.*

227

Fl. 1 *ff* *mp*

Fl. 2 *ff* *mp*

Ob. *pp* *mp*

E. Hn. *pp*

B♭ Cl. 1 *ff* *mp*

B♭ Cl. 2 *ff* *mp*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *pp* *ff* *pp* *change g♯ to g!*

Hp. *p* *G#* *mp*

Mezzo *mf*
Here is a country where old men gather in the

Vln. I

Vln. II

Vla.

Vc.

Cb.

242

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

E. Hn.

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt. *pp*

Tbn. *pp*

Tuba

242

Timp. *change A to B*

242

Hp.

242

Mezzo

ca - pi-tal and speak their lan - guage filled with stones filled with stones *f*

242

Vln. I

Vln. II

Vla.

Vc.

Cb.

256

Fl. 1 *ff*

Fl. 2 *ff*

Ob.

E. Hn. *pp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

256

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

256

Timp. *f p* *ff* *ff*

Hp. *p*
change g♯ to g♮

256

Mezzo

256

Vln. I

Vln. II

Vla.

Vc. *ff*

Cb.

ff

289

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

289

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

289

Timp.

Hp.

289

Mezzo

while cold and still there un-der their tongue while cold and still there un - der their tongue is somebody

289

Vln. I

Vln. II

Vla.

Vc.

Cb.

303

Fl. 1 *pp* *ff* *f*

Fl. 2 *pp* *ff* *f*

Ob. *pp* *f*

E. Hn. *f*

B♭ Cl. 1 *pp* *f*

B♭ Cl. 2 *pp* *f*

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *f*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

303 *pp* *ff* *ff*

Hp.

303 *ff*

Mezzo
else-es child *pp* or mine bones and stones

Vln. I

Vln. II

Vla.

Vc. *ff*

Cb. *ff*

321

Fl. 1 *ff* *mp*

Fl. 2 *ff* *mp*

Ob. *mp*

E. Hn.

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *pp* *ff*

Hp.

Mezzo *mp*
our ears bleed red _____ and white _____

Vln. I

Vln. II

Vla.

Vc. *ff*

Cb. *ff*

ff

335

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

ppp

ppp

335

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

ppp

335

Timp.

pp

ppp

Hp.

335

Mezzo

and blue red, white and blue.

pp

335

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

slight pause

WAR

Reba Crawford-Hayes

Allegro (♩ = 140)

346

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

E. Hn.

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba

346

Timp. *G, c, f*

346

Hp. *C D E F G A B♭*

346

Allegro (♩ = 140)

Mezzo

346

Vln. I *div. f*

Vln. II *div. f*

Vla. *div. f*

Vc. *pizz. ff*

Cb. *ff*

359

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

359

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

359

Timp.

Hp.

ff

f

359

Mezzo

359

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

ff

372

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

E. Hn. *mf*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1

Bsn. 2

372

Hn. 1 *f*

Hn. 2 *f*

C Tpt. *p*

Tbn. *f*

Tuba *p*

372

Timp. *mp*

Hp. *F# Eb*

372

Mezzo *mf* Wet___ bo - dies___ Wet___ bo - dies___ Wet___ bo-dies of those___ who have

372

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf* arco

Cb. *pizz.* *f*

mp

386

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Ob. *mp* *ff*

E. Hn. *mp*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *mp* *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba

386

386

386

386

Mezzo
fal - len

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *pizz.* *ff* *pizz.*

Cb. *ff*

412

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

pp

pp

pp

ff

mp

p

p

p

pizz.

mp

mp

Af - ga - nistan blown to piec - es — Af - ga - nistan blown to piec - es

428

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

428

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

428

Timp.

Hp.

428

Mezzo

— Right on tar-get, the men, _____ the wo-men, _____ *mp* Af-ga - ni-stan blown to piec - es —

428

Vln. I

Vln. II

Vla.

Vc.

Cb.

445

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

445

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

445

Timp.

Hp.

445

Mezzo

Right on tar-get, the chil - dren cry-ing mom-my, —————
mom-my! —————

445

Vln. I

Vln. II

Vla.

Vc.

Cb.

slight pause

The New Rapture

James Bertolino

462 Adagio ♩ = 40

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt.

Tbn.

Tuba *pp*

Timp. *p* change d to c change c to d change d to c

Hp. C D E F G A B

Mezzo

Vln. I *pp*

Vln. II *pp*

Vla. *tremolo pp*

Vc. *mp*

Cb. *mp*

471

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Ob. *mp* *pp*

E. Hn. *mp*

B♭ Cl. 1 *mp* *pp*

B♭ Cl. 2 *mp* *pp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt.

Tbn.

Tuba

471

change c to d *pp* change f to c

Hp. *pp*

471

Mezzo *p*
The saved will be

Vln. I *pp*

Vln. II *pp*

Vla. *tremolo* *pp*

Vc. *mp*

Cb. *mp*

476

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

476

change e to f

Hp.

476

Mezzo

those _____ whose bo - dies are va - porized,

Vln. I

Vln. II

Vla.

Vc.

Cb.

482

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Ob.

E. Hn. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt.

Tbn.

Tuba

482

Timp. *p* change d to c

482

Hp. *Ab*

482

Mezzo clouds.

482

Vln. I *pp*

Vln. II *pp*

Vla. *tremolo* *pp*

Vc. *mp*

Cb. *mp*

This musical score page covers measures 488 to 510. It features a full orchestral arrangement with a vocal soloist. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line starting at measure 488. Fl. 2 has a similar line.
- Oboe (Ob.):** Remains silent throughout.
- English Horn (E. Hn.):** Remains silent throughout.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Both play a rhythmic, sixteenth-note pattern starting at measure 488, marked *pp*.
- Bassoons (Bsn. 1, Bsn. 2):** Remain silent throughout.
- Horns (Hn. 1, Hn. 2):** Hn. 1 has a sustained note starting at measure 488, marked *pp*. Hn. 2 is silent.
- Trumpets (C Tpt., Tbn., Tuba):** All are silent throughout.
- Timpani (Timp.):** Plays a rhythmic pattern in measure 488.
- Harp (Hp.):** Plays a rhythmic pattern in measure 488.
- Voice (Mezzo):** Enters at measure 488 with the lyrics "The damned will be those". The vocal line is marked *p*.
- Violins (Vln. I, Vln. II):** Vln. I has a melodic line starting at measure 488. Vln. II has a similar line.
- Viola (Vla.):** Plays a sustained chord.
- Violoncello (Vc.):** Plays a sustained chord.
- Double Bass (Cb.):** Plays a sustained chord.

The score is written in a key signature of one flat (B♭) and a common time signature (C). The vocal line includes the lyrics: "The damned will be those".

497

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

C Tpt.

Tbn.

Tuba

Timp. *pp* change d to c

Hp.

Mezzo

Vln. I *pp*

Vln. II *pp*

Vla. *tremolo* *pp*

Vc. *mp*

Cb. *mp*

537

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mp

mf

pp

pizz.

f

change c to d

change d to c

with poems so thick

568

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *p*

change c to d change d to c

p *f* *pizz.*

with poems so thick even bombs can't fall through

581

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

581

Hn. 1

Hn. 2

C Tpt.

Tbn.

Tuba

581

Timp.

587

588

589

590

ppp

ppp

581

Hp.

587

588

589

590

p

pp

581

Mezzo

581

Vln. I

Vln. II

Vla.

Vc.

Cb.

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 Prostakoff. Major works include music for string orchestra and various solo instruments, a cello concerto, ten string quartets, a nonet for winds and strings, and numerous 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, One World Symphony, the Bronx Arts Ensemble, the Tokyo based Duo + Ensemble, the Pandolfis Consort, the Diderot Quartet and Camerata Philadelphia.

“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 at www.stangrillcomposer.com. Stan Grill is a member of ASCAP.



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