

stanley grill

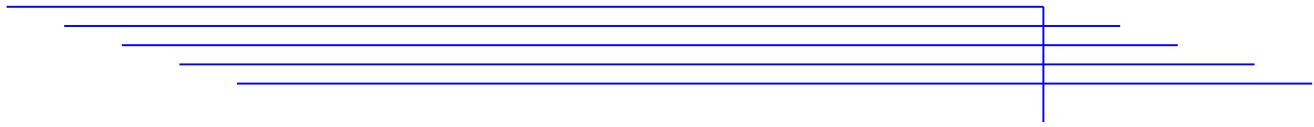


# Against War

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)  
Earth and Sea (Eskimo texts)  
Prelude (T.S. Eliot)  
6 Songs (W.B. Yeats)  
To a Child (W.B. Yeats)  
Crazy Jane Sings (W.B. Yeats)  
Vignettes/Flowers (W.C. Williams)  
Love Poems (W.C. Williams)  
Vignettes/Trees (W.C. Williams)  
Thinking of You (John MacKenzie)  
Ariettas Without Words  
Scetate (Ferdinando Russo)  
In Their Flight (Mark Doty)  
5 Rilke Songs  
4 Songs to Poems by Hart Crane  
Seasons (W.C. Williams)  
Sonnets to Orpheus (R.M. Rilke)  
Songs of Loss and Remembering (R.M. Rilke)  
Rozmowa z kamieniem (W. Szymborska)  
2 Love Songs (H. Heine)  
A Collection of Songs (C.F. Cilliers)  
The Violin Sings in a Common Language  
The Waking (T. Roethke)  
Roses? (H. Stanbrough)  
Mad Girl's Love Song (Sylvia Plath)  
The Home on the Hill (E.A. Robinson)  
Der Februar (Erich Kastner)

1975	soprano, piano	3 min
1975	soprano, piano	3 min
1978	soprano, violin, cello	10 min
1983	soprano, piano	15 min
1987	soprano, string quartet	20 min
1999	soprano, fl, vn, va, vc, pn	25 min
2002	SATB, cello	18 min
2003	SSAA	10 min
2004	sop, mezz sop, 2 cellos	15 min
2005	soprano, cello, harp	7 min
2005	soprano, cello, harp	9 min
2005	SSATTBB	6 min
2006	sop, mezzo, violin, cello	6 min
2009	soprano, viola d'amore, cello	15 min
2010	tenor, piano	35 min
2010	SATB	11 min
2012	tenor, piano	35 min
2012	soprano, viola d'amore, viola, cello	12 min
2013	soprano, 2 violins, cello	15 min
2015	countertenor, va, vc, theorbo	4 min
2017	soprano, piano	18 min
2017	soprano, violin	13 min
2017	SATB	5 min
2017	SATB	3 min
2018	SATB	5 min
2018	SATB	3 min
2018	soprano, viola d'amore	4 min

## MUSIC FOR STRING ALONE

6 Contrapuntal Pieces  
For Laura  
The Beckoning Stars  
Imaginary Dances  
Short Stories  
Passion (a love duet)  
Pavanne (for a world without war)  
Meditations  
American Landscapes  
Motet  
Ecstasy  
Transformations  
Sonatine  
Lieder ohne Worte  
Middle Ground  
O mystery!  
Music for Viol Consort  
Afterwards, there were no more wars  
At the Center of All Things  
4 Nocturnes  
Lonely Voices

1986	string quartet	20 min
1987	string quartet	25 min
2001	string quartet	13 min
2001	violin solo	18 min
2003	vn, va, vc, db	18 min
2003	viola, cello	9 min
2005	string orchestra	8 min
2006	string orchestra	8 min
2007	string quartet	24 min
2008	string orchestra	7 min
2009	viola solo	9 min
2009	viola da gamba	12 min
2010	3 violins	9 min
2011	2 va, vc, theorbo	12 min
2012	vn, 2 va, vc	25 min
2012	cello solo	5 min
2013	6 viols	20 min
2013	string quartet	21 min
2013	string quartet	17 min
2013	violin, viola	19 min
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

## 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

## 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

## 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

poems by permission of the authors

# Casualty

Virginia Adair

Moderato ( $\text{♩} = 108$ )

Flute 1      *mp*

Flute 2      *mp*

Oboe      *p*

English Horn

Clarinet in B $\flat$  1      *p*

Clarinet in B $\flat$  2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C

Trombone

Tuba

Timpani      *d, g*

Harp      *p*

C D E F G A B

Moderato ( $\text{♩} = 108$ )

Mezzo-Soprano

Violin I

Violin II

Viola

Cello      *pizz.*

Contrabass      *f*

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.

9

*mp*

*p*

9

*p*

9

3

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.

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

18

27

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.

A detailed musical score page for orchestra and choir, numbered 39. The page features ten staves of music. The top section includes parts for Flute 1, Flute 2, Oboe, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2, Trombone, Tuba, and Timpani. The middle section includes parts for Bassoon, Trombone, Tuba, Timpani, Bassoon, and Mezzo-soprano. The bottom section includes parts for Violin 1, Violin 2, Viola, Cello, and Bass. The vocal part for the Mezzo-soprano includes lyrics: "fear ar-rived \_\_\_\_\_ at my door \_\_\_\_\_ with the e - vening pa - per". The score uses a mix of standard notation and rhythmic patterns, with dynamic markings like *mp* and *p*.

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*

*ff*

57

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* Head - lines of win - ter and war —————

*mp*

*p*

*pp*

*mp*

*pizz.*

*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.

*pizz.*

*f*

Musical score for orchestra and choir, page 76. The score includes parts for Flute 1, Flute 2, Oboe, English Horn, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2, C Tpt., Trombone, Tuba, Timpani, Bassoon (Horn), Mezzo-soprano, Violin I, Violin II, Viola, Cello, and Double Bass. The score features a mix of dynamic markings (f, p, mp) and performance instructions (Div., arco). The vocal part for the Mezzo-soprano includes lyrics: "It will be a long time to peace".

Fl. 1

Fl. 2

Ob.

E. Hn.

>

B♭ Cl. 1

p

B♭ Cl. 2

p

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt.

p

Tbn.

p

Tuba

p

Timp.

Hp.

mf

Mezzo

>

p

And the green — rains —

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

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  $\text{♩} = 52$**

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      -      -

Timp.      *pp*

Hp.      -      -

**Adagio  $\text{♩} = 52$**

Mezzo      -      *mp* It has not hap-pened yet. \_\_\_\_\_ We \_\_\_\_\_ can move \_\_\_\_\_ our minds to-ge-ther as

Vln. I      *pp*      *mp*

Vln. II      *pp*      *pmp*

Vla.      -      *pp*      *mp*

Vc.      *pp*      *pmp*      *mp*

Cb.      *pp*      *mp*

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.

110

111

change g to a

shore - birds rise a - bove \_\_\_\_\_ an o - cean, arc in e - vening light - grey sil - ver white \_\_\_\_

110

111

arco

arco

121

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.

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

arco

arco



none, a tanka

Karma Tenzing Wangchuk

Moderato ( $\text{♩} = 92$ )

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.

Moderato ( $\text{♩} = 92$ )

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

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.

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

Tim.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.



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.

# stones and bones

Lucille Clifton

Moderato ( $\text{♩} = 90$ )

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.

*C D E F G A B*

Moderato ( $\text{♩} = 90$ )

Mezzo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

210

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*

*ff*

*pp*

*pp*

*pp*

*ff*

*ff*

*pp*

change B to A  
pp

change g<sup>b</sup> to g<sup>a</sup>  
*ff*  
*pp*

*pp*

*piiss.*

*ff*

*ff*

*ff*

227

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*

*ff*

*pp*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*pp*

*ff*

*pp*

*p*

*Gd*

*mf*

Here is a coun - try where old men ga - ther in the ca - pi - tal

change g<sup>#</sup> to g<sup>1</sup>

243

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

pp

pp

pp

pp

change A to B

*and speak their lan - guage filled with stones filled with stones*

f p

f

ff

ff



277

Fl. 1      *mp*

Fl. 2      *mp*

Ob.      *mp*

E. Hn.      *pp*

B♭ Cl. 1      *mp*

B♭ Cl. 2      *mp*

Bsn. 1      *pp*

Bsn. 2      *mp*

Hn. 1      *pp*

Hn. 2      *pp*

C Tpt.

Tbn.      *pp*

Tuba

Timp.      *pp*      *pp*      *pp*      *pp*

Hp.      *mp*

Mezzo      their syl - la - bles are chips of bone      they speak of lift - ing up a creed while

Vln. I

Vln. II

Vla.

Vc.

Cb.

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.

change B to A

while cold and still \_\_\_\_\_ there un - der their tongue is some - bo - dy else's child \_\_\_\_\_

*ff*

305

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* *ff* *f*  
*pp* *ff* *f*  
*pp* *ff*  
*ff* *ff*  
*ff* *ff*  
*ff* *ff*  
*ff* *ff*  
*ff* *ff*  
*ff* *ff*  
*pp* *ff* *ff*  
*pp or mine* *ff* *bones and stones*  
*ff*



335

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.

335

ppp

pp

ppp

335

and blue

red, white and blue.

p

slight pause

# WAR

Reba Crawford-Hayes

**Allegro (♩ = 140)**

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.  
Hpf.

346

G, c, f

C D E F G A B b

**Allegro (♩ = 140)**

Mezzo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

346

div.  
f  
div.  
f  
div.  
f  
pizz.  
ff  
pizz.  
ff

359

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.

359

Hp.

Mezzo

359

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

372

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*

*mp*

*mp*

*f*

*p*

*p*

*p*

*mp*

*p*

*mp*

*F#*

*Eb*

*mf* Wet \_\_\_\_\_ bo - dies \_\_\_\_\_ Wet \_\_\_\_\_ bo - dies \_\_\_\_\_ Wet \_\_\_\_\_ bo - dies of those \_\_\_\_\_ who have

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*arco*

*pizz.*

*f*

*mp*

386

Fl. 1                          *mp*

Fl. 2                          *mp*

Ob.                          *mp*

E. Hn.                          *mp*

B♭ Cl. 1

B♭ Cl. 2                          *mp*

Bsn. 1                          *mp*

Bsn. 2                          *mp*

Hn. 1

Hn. 2                          *ff*

C Tpt.

Tbn.                          *ff*

Tuba

386

Timp.

386

Hp.

Mezzo                          *f*  
fal - len

Vln. I

Vln. II

Vla.

Vc.

Cb.                          *ff*

ff

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.

*ff*

*pp*

*pp*

*af - ga - ni-stan blown to piec - es*

*af - ga - ni-stan blown to piec - es*

*p*

*p*

*pizz.*

*mp*

*mp*

429

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.

Right on target, the men, the women, *mp* Af - ga - ni stan blown to piec - es

445

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.

Mute off

p ff

445

pp ff change c to d

Hp.

Mezzo

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff slight pause

# The New Rapture

James Bertolino

**Adagio**  $\downarrow = 40$

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

Tim.      p  
change d to c  
change c to d  
change d to c

Hp.      C D E F G A B

Mezzo      Adagio  $\downarrow = 40$

Vln. I      pp

Vln. II      pp  
*tremolo*

Vla.      pp

Vc.      mp

Cb.      mp

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*

change c to d      change f to e

tremolo

*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  
Timp.  
change e to f  
Hp.  
Mezzo  
those \_\_\_\_\_ whose bo - dies are va - po - rized.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

479

Fl. 1  $\text{ff}$

Fl. 2  $\text{ff}$

Ob.  $\text{ff}$

E. Hn.

B♭ Cl. 1  $\text{ff}$

B♭ Cl. 2  $\text{ff}$

Bsn. 1  $\text{ff}$

Bsn. 2  $\text{ff}$

Hn. 1  $\text{ff}$

Hn. 2  $\text{ff}$

C Tpt.  $\text{pp}$

Tbn.  $\text{pp}$

Tuba  $\text{pp}$

Timp.

Hp.  $\text{ff}$

Mezzo  $\text{ff}$

whose lives rise toward hea - ven in \_\_\_\_\_ the bomb

Vln. I

Vln. II

Vla.  $\text{ff}$

Vc.

Cb.

482

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.

*change d to c*

*p*

*Ab*

*clouds.*

*tremolo*

*pp*

*mp*

*pp*

*pp*

*mp*

*pp*

488

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

488

Timp.

Hp.

Mezzo

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

B♭

*The damned will be those*



494

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*

change Eb to d

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*

Fl. 1 (Measure 500)   
 Fl. 2 (Measure 500)   
 Ob. (Measure 500)   
 E. Hn. (Measure 500)   
 B♭ Cl. 1 (Measure 500)   
 B♭ Cl. 2 (Measure 500)   
 Bsn. 1 (Measure 500)   
 Bsn. 2 (Measure 500)   
 Hn. 1 (Measure 500)   
 Hn. 2 (Measure 500)   
 C Tpt. (Measure 500)   
 Tbn. (Measure 500)   
 Tuba (Measure 500)   
 Timp. (Measure 500) change c to d   
 Hp. (Measure 500)   
 Mezzo (Measure 500)   
 Vln. I (Measure 500)   
 Vln. II (Measure 500)   
 Vla. (Measure 500)   
 Vc. (Measure 500)   
 Cb. (Measure 500)

slight pause

# untitled

Peter Levitt

**Allegro ( $\text{♩} = 140$ )**

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.

507

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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.

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.

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.

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.

569

change c to d      p      change d to c

— with poems — so thick — e - ven bombs — can't fall through —

p

p

p

pizz.

f

582

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.

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



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