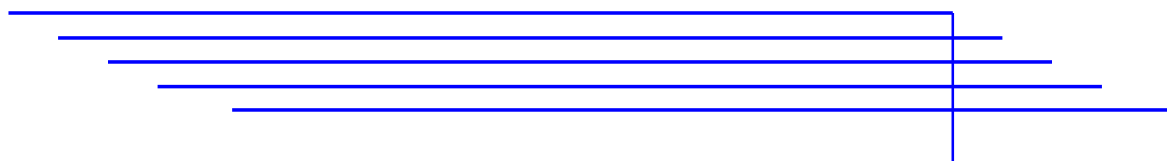


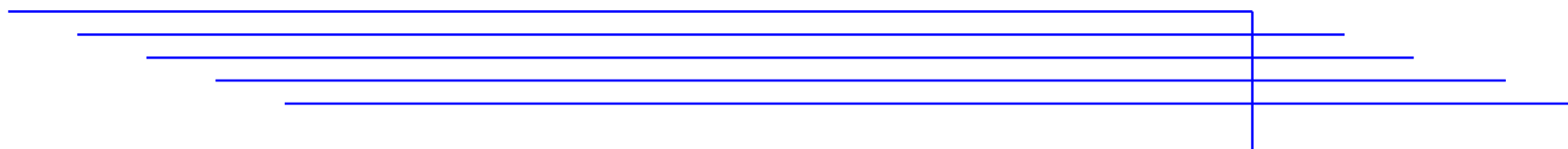
stanley grill



Ahimsa

for orchestral ensemble

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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 (Richard Leach) | 2021 | baritone & piano | 11 min |
| 2 Sonnets (William Shakespeare) | 2021 | soprano, flute, clarinet, viola | 9 min |
| Several Simple Songs | 2021 | soprano & piano | 10 min |
| Idilio (Federico Garcia Lorca) | 2021 | soprano & piano | 3 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 |
| 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 |
| 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 |
| The Mystic Trumpeter | 2021 | trumpet, string orchestra | 24 min |
| 24 september 1945 (Nazir Hikmet) | 2021 | soprano & string orchestra | 3 min |
| 28 october 1945 (Nazir Hikmet) | 2021 | soprano & string orchestra | 4 min |
| Canzone d'Amore (various poets) | 2021 | soprano & string orchestra | 22 min |
| Ahimsa | 2021 | orchestral ensemble | 22 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 |

Flutes (2)
Alto Flute
English Horn
Bb Clarinet
Bassoon
F Horns (2)
Bb Trumpet
Trombones (2)
Violins
Violas
Celli
Basses

Ahimsa

The older I get, the more I find myself thinking about the concept of *ahimsa*, which in its simplest sense, means not to inflict harm on others through thought, word or action. An ancient concept, yet one which has not caught on sufficiently in our troubled world. Humankind is not only in endless violent conflict within itself, but by and large we fail to recognize that we are part of all of life on this earth and all that life is a part of us. Thus, we inflict the same violence, if not worse, on the innocent lives of all Earth's creatures, as we do upon ourselves.

As I thought about it recently, I decided to write music that reflects this basic principle for living, in sections honoring those who, for me, were guiding lights for how to live your life in this way. The words that introduce each movement are meant to be read aloud before the music sounds if or when this music is performed before an audience. It begins with my maternal grandfather, who although I doubt he would have ever run across the word, taught me the same precepts in his own way, sitting around the dinner table in the Bronx. Live your life, pursue your dreams, but never at the expense of others. This introduction is followed by the words of Mahatma Gandhi, Martin Luther King and John Lennon – all of whom died while in the pursuit of holding up the candle of *ahimsa* for all to see. Writing this in 2021, it is hard to think of any who are their match today, but those with their intensity are sorely needed.

INTRODUCTION

what my grandfather taught me

As a young child, my grandfather, who fled Poland in 1905 to come to the United States, without saying as much (he was no philosopher), taught me the importance of living your life and pursuing your dreams without bringing harm of any kind to others. It was not until decades later that I understood this lesson in life to be his own understanding, arrived at from his own experience fleeing Europe to find freedom in America, of the concept of a word he likely would never have heard – and that word is *ahimsa*.

Adagietto ♩ = 72

This musical score is for the Adagietto movement, marked with a tempo of ♩ = 72. The piece is in 3/4 time and the key signature has one sharp (F#). The score is divided into three systems of staves. The first system includes Flute 1, Flute 2, Alto Flute, English Horn, Clarinet in B♭, and Bassoon. The second system includes Horn in F 1, Horn in F 2, Trumpet in B♭, Trombone 1, and Trombone 2. The third system includes Violin I, Violin II, Viola, Cello, and Double Bass. The woodwind parts (Flutes, Alto Flute, English Horn) feature melodic lines with long phrases and slurs, starting with a piano (*p*) dynamic. The Horns in F play a sustained harmonic accompaniment, starting with a pianissimo (*pp*) dynamic. The string section (Violins, Viola, Cello, Double Bass) is currently silent, indicated by rests on all staves.

11

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

p

11

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

p

11

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pizz.

arco

p

pizz.

arco

p

22

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

p

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

pp

pp

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains measures 22 through 29. It is divided into three systems. The first system includes Flute 1, Flute 2, Alto Flute, English Horn, B♭ Clarinet, and Bassoon. The second system includes Horn 1, Horn 2, B♭ Trumpet, Trombone 1, and Trombone 2. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *pp*. A triplet of eighth notes is marked with a '3' in the English Horn part in measure 27.

33

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

This musical score page contains measures 33 through 40. It is divided into three systems. The first system includes Flute 1, Flute 2, Alto Flute, English Horn, B-flat Clarinet, and Bassoon. The second system includes Horn 1, Horn 2, B-flat Trumpet, Trombone 1, and Trombone 2. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various melodic lines with slurs and accents, and dynamic markings of *p* (piano) are present in several parts. The key signature has one sharp (F#) and the time signature is 4/4.

42

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

mp

p

mp

p

mp

p

p

p

42

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

mp

p

mp

p

p

42

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

mp

pizz.

pizz.

3

3

52

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

mp

52

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

52

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

arco

63

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

63

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

63

Vln. I

Vln. II

Vla.

Vc.

D.B.

72

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

pizz.

82

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

mp

82

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

82

Vln. I

Vln. II

Vla.

Vc.

D.B.

93

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

93

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

93

Vln. I

Vln. II

Vla.

Vc.

D.B.

103

Fl. 1 *p*

Fl. 2 *p*

A. Fl. *p*

E. Hn. *p*

B♭ Cl.

Bsn.

103

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

B♭ Tpt.

Tbn. 1

Tbn. 2

103

Vln. I

Vln. II

Vla.

Vc. *p*

D.B. *p*

114

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

114

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

114

Vln. I

Vln. II

Vla.

Vc.

D.B.

MAHATMA GANDHI

And Gandhi said:

Ahimsa is not merely a negative state of harmlessness but it is a positive state of love, of doing good even to the evil-doer. But it does not mean helping the evil-doer to continue the wrong or tolerating it by passive acquiescence. On the contrary, love, the active state of *ahimsa* requires you to resist the wrong-doer by dissociating yourself from him even though it may offend him or injure him physically.

The path of Truth is as narrow as it is straight. Even so is that of *ahimsa*. It is like balancing oneself on the edge of a sword. By concentration an acrobat can walk on a rope. But the concentration required to tread the path of Truth and *ahimsa* is far greater. The slightest inattention brings one tumbling to the ground. One can realize Truth and *ahimsa* only by ceaseless striving.

Andante (♩ = 80)

126

Fl. 1 *mp*

Fl. 2 *mp*

A. Fl.

E. Hn. *p*

B♭ Cl.

Bsn.

Hn. 1 *p*

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. pizz.

D.B. pizz.

133

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

133

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

133

Vln. I

Vln. II

Vla.

Vc.

D.B.

140

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page covers measures 140 to 144. It features staves for Flute 1, Flute 2, Alto Flute, English Horn, B-flat Clarinet, Bassoon, Horn 1, Horn 2, B-flat Trumpet, Trombone 1, Trombone 2, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind section (Flutes, Alto Flute, English Horn, B-flat Clarinet, Bassoon) has active parts with triplets and slurs. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) have simple accompaniment. The Horns and Trumpets are mostly silent. Dynamics include piano (p) and accents.

145

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

p

p

p

p

150

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains measures 150 through 154. It is divided into three systems of staves. The first system includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), English Horn (E. Hn.), B \flat Clarinet (B \flat Cl.), and Bassoon (Bsn.). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), B \flat Trumpet (B \flat Tpt.), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features various musical notations, including rests, triplets, and slurs. A dynamic marking of *p* (piano) is present in the Trombone 1 part at measure 150. Measure numbers 150, 151, 152, 153, and 154 are indicated at the top of each system.

155

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

155

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

155

Vln. I

Vln. II

Vla.

Vc.

D.B.

162

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

162

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

162

Vln. I

Vln. II

Vla.

Vc.

D.B.

170

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

p

f

p

mf

p

p

mf

mf

p

mf

p

mf

pizz.

arco

p

mf

pizz.

mf

178

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page covers measures 178 to 184. It is divided into three systems of staves. The first system includes Flute 1 and 2 (treble clef), Alto Flute (treble clef), English Horn (treble clef), Bass Clarinet (treble clef), and Bassoon (bass clef). The second system includes Horn 1 and 2 (treble clef), Trumpet in B-flat (treble clef), and Trombone 1 and 2 (bass clef). The third system includes Violin I and II (treble clef), Viola (alto clef), Violoncello (bass clef), and Double Bass (bass clef). The woodwinds and strings play melodic lines with various articulations, including slurs and triplets. The brass instruments are mostly silent, indicated by rests. The key signature is one sharp (F#) and the time signature is 4/4.

185

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page covers measures 185 through 192. It is divided into three systems of staves. The first system includes Flute 1 and 2, Alto Flute, English Horn, B-flat Clarinet, and Bassoon. The second system includes Horn 1 and 2, B-flat Trumpet, and two Trombones. The third system includes Violin I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings play a melodic line starting in measure 185, marked *pp*. The brass instruments are mostly silent, indicated by rests. The Violoncello part features a triplet in measure 190, marked *mf*. The score concludes with a fermata in measure 192.

193

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

193

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

193

Vln. I

Vln. II

Vla.

Vc.

D.B.

201

Fl. 1 *f* 3 3 3 3 *mf* 3 3 3 3

Fl. 2 *f* 3 3 3 3 *mp* 3 3 3 3

A. Fl.

E. Hn. *mf*

B♭ Cl.

Bsn.

201

Hn. 1 *mf* 3 3 3 3

Hn. 2

B♭ Tpt. *f* *mp*

Tbn. 1 *mp*

Tbn. 2

201

Vln. I *f* 3 3 3 3 *mp* 3 3 3 3

Vln. II *f* 3 3 3 3 *mp* 3 3 3 3

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *mf* *arco* *mp*

207

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page covers measures 207 to 212. It includes parts for Flute 1 and 2, Alto Flute, English Horn, Bass Clarinet, Bassoon, Horns 1 and 2, Trumpets (B-flat and Tenor), Trombones (Tenor and Bass), Violin I and II, Viola, Violoncello, and Double Bass. The score features various musical notations including triplets, slurs, and dynamic markings such as *p*, *pp*, and *ppp*. The woodwinds and strings play active parts with triplets and slurs, while the brass instruments have more static parts with some slurs. The overall texture is light and delicate.

214

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

p

p

p

mp *p*

mp *pp*

p *p*

214

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

214

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *pp*

mp *pp*

pp

MARTIN LUTHER KING

And Martin Luther King said:

Nonviolent resistance is an internal matter. It not only avoids external violence or external physical violence, but also internal violence of spirit. And so, at the center of our movement stood the philosophy of love. The attitude that the only way to ultimately change humanity and make for the society that we all long for is to keep love at the center of our lives.

Nonviolent resistance is based on the conviction that the universe is on the side of justice. Consequently, the believer in nonviolence has deep faith in the future. This faith is another reason why the nonviolent resister can accept suffering without retaliation. For he knows that in his struggle for justice he has cosmic companionship.

Lento ♩ = 52

224

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

224

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

224

Vln. I

Vln. II

Vla.

Vc.

D.B.

234

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

mp

3 3

234

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

3 3 3 3

234

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.

mp

p

p

p

pizz.

p

3

243

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

243

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

243

Vln. I

Vln. II

Vla.

Vc.

D.B.

251

Fl. 1 *p*

Fl. 2 *p*

A. Fl. *p*

E. Hn. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. 1

Hn. 2

B♭ Tpt. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p* arco

This musical score page contains measures 251 through 257. It is divided into three systems of staves. The first system includes Flute 1 and 2, Alto Flute, English Horn, B♭ Clarinet, and Bassoon. The second system includes Horn 1 and 2, B♭ Trumpet, and two Trombones. The third system includes Violin I and II, Viola, Violoncello, and Double Bass. The music is in a key with two flats and a 3/4 time signature. Dynamics are marked as *p* (piano) throughout. The woodwinds and strings play melodic lines with various articulations, while the brass instruments provide harmonic support. A triplet of eighth notes is present in the B♭ Clarinet and Double Bass parts in measure 257.

260

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

260

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

260

Vln. I

Vln. II

Vla.

Vc.

D.B.

271

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

283

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page covers measures 283 to 286. It is divided into three systems of staves. The first system includes Flute 1, Flute 2, Alto Flute, English Horn, B-flat Clarinet, and Bassoon. The second system includes Horn 1, Horn 2, B-flat Trumpet, Trombone 1, and Trombone 2. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats). The score shows a dynamic progression from *pp* (pianissimo) in measure 283 to *f* (forte) in measure 286. The woodwinds and brass play sustained notes with crescendos leading to the final measure. The strings play a rhythmic accompaniment with some melodic lines.

294

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

p

f

p

f

p

f

p

p

p

p

p

p

p

p

304

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page covers measures 304 through 308. It is divided into three systems. The first system includes Flute 1, Flute 2, Alto Flute, English Horn, B-flat Clarinet, and Bassoon, all of which are silent in these measures. The second system includes Horn 1, Horn 2, B-flat Trumpet, Trombone 1, and Trombone 2. Horns 1 and 2 play a melodic line with a *p* dynamic. The B-flat Trumpet and Trombone 1 parts also feature melodic lines with a *p* dynamic. Trombone 2 plays a rhythmic accompaniment with a *p* dynamic, including a triplet in measure 307. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I, Violin II, and Viola play a sustained melodic line that begins in measure 307 and ends in measure 308 with a *pp* dynamic. The Violoncello and Double Bass parts are silent throughout the page.

313

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

313

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

313

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.

JOHN LENNON

And John Lennon said:

The unknown is what it is. And to be frightened of it is what sends everybody scurrying around chasing dreams, illusions, wars, peace, love, hate, all that...it's an illusion.

When it gets down to having to use violence, then you are playing the system's game. The establishment will irritate you – pull your beard, flick your face – and make you fight. Because once they've got you violent, then they know how to handle you. The only thing they don't know how to handle is non-violence and humour.

Peace is possible, and it isn't just inevitable to have violence. Not just war – all forms of violence.

Allegro ♩ = 100)

324

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

324

Hn. 1
mf

Hn. 2
mf

B♭ Tpt.

Tbn. 1

Tbn. 2

324

Vln. I
f

Vln. II
mf

Vla.
mf

Vc.
pizz.
mf

D.B.

330

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

mp

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

p

mp

mp

p

p

p

p

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

p

p

p

This musical score page covers measures 330 to 335. It is divided into three systems. The first system includes Flutes 1 and 2, Alto Flute, English Horn, Bass Clarinet, and Bassoon. The second system includes Horns 1 and 2, Trumpets, and Trombones. The third system includes Violins I and II, Viola, Violoncello, and Double Bass. The woodwinds and strings play melodic lines with various dynamics such as *mp* and *p*. The brass instruments are mostly silent, indicated by rests. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

336

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

336

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

336

Vln. I

Vln. II

Vla.

Vc.

D.B.

343

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains measures 343 through 348. It is divided into three systems of staves. The first system includes Flute 1, Flute 2, Alto Flute, English Horn, B-flat Clarinet, and Bassoon. The second system includes Horn 1, Horn 2, B-flat Trumpet, Trombone 1, and Trombone 2. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind and brass parts feature melodic lines with slurs and accents, while the string parts provide harmonic support with sustained notes and rhythmic patterns.

350

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

350

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

350

Vln. I

Vln. II

Vla.

Vc.

D.B.

359

Fl. 1
f

Fl. 2
f

A. Fl.
f

E. Hn.

B♭ Cl.

Bsn.
f

359

Hn. 1

Hn. 2
f

B♭ Tpt.

Tbn. 1

Tbn. 2

359

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

D.B.
f

368

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

368

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

368

Vln. I

Vln. II

Vla.

Vc.

D.B.

sub. p

arco

sub. p

arco

sub. p

377

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

This system contains six staves for woodwinds and brass. Flutes 1 and 2, and Alto Flute, play a melodic line with a slur over measures 377-380. The E. Horn, B♭ Clarinet, and Bassoon parts are mostly rests, with the E. Horn and B♭ Clarinet starting a rhythmic pattern of eighth notes in measure 381, marked *mf*.

377

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

This system contains five staves for horns and trumpets. Horns 1 and 2, and B♭ Trumpet, play a melodic line with a slur over measures 377-380, marked *mf*. Trombones 1 and 2 have rests throughout the system.

377

Vln. I

Vln. II

Vla.

Vc.

D.B.

This system contains five staves for strings. Violin I plays a melodic line with a slur over measures 377-380, marked *f*. Violin II, Viola, and Cello play a similar melodic line with a slur, marked *mf*. The Cello part includes a *pizz.* marking in measure 381. Double Bass has rests throughout the system.

384

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

mf

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

f

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

This musical score page contains measures 384 through 389. It is divided into three systems. The first system includes parts for Flute 1 and 2 (both with rests), Alto Flute (rest), English Horn, B-flat Clarinet, and Bassoon. The English Horn and B-flat Clarinet play a melodic line with slurs, while the Bassoon has a rhythmic pattern starting in measure 387. A dynamic marking of *mf* is placed below the Bassoon staff. The second system includes parts for Horn 1 and 2 (melodic lines), B-flat Trumpet (melodic line), and two Trombone parts (Tbn. 1 has a melodic line starting in measure 387, Tbn. 2 has rests). A dynamic marking of *f* is placed below the Tbn. 1 staff. The third system includes parts for Violin I (fast sixteenth-note passage), Violin II (melodic line), Viola (melodic line), Violoncello (rhythmic line), and Double Bass (rhythmic line with a *pizz.* marking in measure 387).

397

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mp

mp

This musical score page covers measures 397 through 402. It is divided into three systems. The first system includes Flute 1 and 2, Alto Flute, English Horn, B-flat Clarinet, and Bassoon. The second system includes Horn 1 and 2, Baritone Trumpet, and two Trombones. The third system includes Violin I and II, Viola, Violoncello, and Double Bass. The woodwinds and brass instruments have mostly rests, with some melodic lines in the Bassoon, Horn 2, Baritone Trumpet, and Trombones. The strings play a rhythmic accompaniment of eighth notes. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano).

404

Fl. 1
mp *p*

Fl. 2
mp *p*

A. Fl.
mp *p* *p* *pp*

E. Hn.
mp *p* *p* *pp*

B♭ Cl.
p *pp*

Bsn.
p *pp*

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1
p

Tbn. 2
p

404

Vln. I
p

Vln. II
p

Vla.
p

Vc.

D.B.

413

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pizz.

p

pizz.

p

420

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

420

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

420

Vln. I

Vln. II

Vla.

Vc.

D.B.

427

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

427

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

427

Vln. I

Vln. II

Vla.

Vc.

D.B.

434

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

440

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

440

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

440

Vln. I

Vln. II

Vla.

Vc.

D.B.

448

Fl. 1 *p*

Fl. 2 *p*

A. Fl. *p*

E. Hn.

B \flat Cl.

Bsn.

448

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

448

Vln. I *p*

Vln. II

Vla. *p*

Vc.

D.B.

456

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

456

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

456

Vln. I

Vln. II

Vla.

Vc.

D.B.

462

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

p

pizz.

mp

pizz.

mp

469

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

p *pp* *p* *pp* *p* *pp* *mp* *mp*

469

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

mp

469

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mp* *mp* *mp*

477

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

483

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page covers measures 483 through 488. The woodwind section includes Flutes 1 and 2, Alto Flute, English Horn, B \flat Clarinet, and Bassoon. The brass section includes Horns 1 and 2, B \flat Trumpet, and Trombones 1 and 2. The string section includes Violins I and II, Viola, Violoncello (marked 'arco'), and Double Bass. The woodwinds and brass play sustained notes with some melodic movement, while the strings provide a rhythmic accompaniment with various articulations and dynamics. The dynamic marking *f* (forte) is used frequently throughout the score.

490

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page covers measures 490 to 495. It is divided into three systems of staves. The first system includes Flute 1 and 2 (Fl. 1, Fl. 2), Alto Flute (A. Fl.), English Horn (E. Hn.), B \flat Clarinet (B \flat Cl.), and Bassoon (Bsn.). The second system includes Horn 1 and 2 (Hn. 1, Hn. 2), B \flat Trumpet (B \flat Tpt.), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in a key signature of one sharp (F#) and a common time signature. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The woodwinds and brass parts feature melodic lines with slurs and accents, while the strings provide a rhythmic accompaniment with various articulations.

497

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B \flat Cl.

Bsn.

497

Hn. 1

Hn. 2

B \flat Tpt.

Tbn. 1

Tbn. 2

497

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

pp

pp

arco

pp

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 Probstakoff. 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. Stan Grill is a member of ASCAP.



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