stanley grill

Ahimsa

for orchestral ensemble

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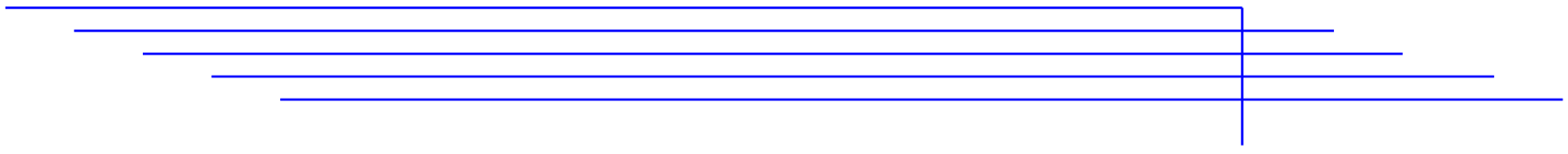

VOCAL MUSIC

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
Canzione 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

Flute 1

Flute 2

Alto Flute

English Horn

Clarinet in B♭

Bassoon

Horn in F 1

Horn in F 2

Trumpet in B♭

Trombone 1

Trombone 2

Violin I

Violin II

Viola

Cello

Double Bass

11

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

p

11

Hn. 1

Hn. 2

B♭ Tpt.

p

Tbn. 1

Tbn. 2

11

Vln. I

p

Vln. II

3

p

Vla.

3

p

Vc.

pizz.

p

arco

D.B.

pizz.

p

arco

22

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

p

Bsn.

p

22

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

pp

Tbn. 2

pp

22

Vln. I

Vln. II

Vla.

Vc.

D.B.

33

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

p

p

33

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

p

p

p

p

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

42

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

42

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

42

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p* *pp* pizz.

52

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

mp

Bsn.

mp

52

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

52

Vln. I

p

Vln. II

p

Vla.

p

Vc.

arco

p

D.B.

arco

p

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♭ Cl.

Bsn.

mp

72

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

mp

p

72

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

p

82

Fl. 1

Fl. 2

A. Fl.

E. Hn.

mp

B♭ Cl.

Bsn.

82

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

82

Vln. I

Vln. II

Vla.

Vc.

D.B.

93

Fl. 1

Fl. 2

A. Fl.

E. Hn.

3

B♭ Cl.

Bsn.

93

Hn. 1

3

3

Hn. 2

B♭ Tpt.

3

3

Tbn. 1

Tbn. 2

93

Vln. I

Vln. II

Vla.

Vc.

D.B.

103

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

103

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

103

Vln. I

Vln. II

Vla.

Vc.

D.B.

114

Fl. 1

mp

Fl. 2

mp

A. Fl.

mp

E. Hn.

B♭ Cl.

Bsn.

114

Hn. 1

p

3

pp

Hn. 2

p

pp

B♭ Tpt.

Tbn. 1

Tbn. 2

114

Vln. I

pp

3

Vln. II

pp

Vla.

pp

arco

Vc.

arco

D.B.

pizz.

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 acquiescense. 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.

126

Hn. 1

p

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

126

Vln. I

mp

Vln. II

p

Vla.

p

Vc.

pizz.

D.B.

pizz.

133

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

133

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

133

Vln. I

Vln. II

Vla.

Vc.

D.B.

140

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

140

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

140

Vln. I

Vln. II

Vla.

Vc.

D.B.

145

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

145

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

145

Vln. I

Vln. II

Vla.

Vc.

D.B.

150

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

150

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

150

Vln. I

Vln. II

Vla.

Vc.

D.B.

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* *mf* pizz. arco 3

178

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

178

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

178

Vln. I

Vln. II

Vla.

Vc.

D.B.

185

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

185

Hn. 1

pp

Hn. 2

pp

B♭ Tpt.

Tbn. 1

Tbn. 2

185

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

mf

3

D.B.

193

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

193

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

193

Vln. I

Vln. II

Vla.

Vc.

D.B.

201

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

201

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

201

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

207

Fl. 1

Fl. 2

A. Fl.

E. Hn.

p *pp*

B♭ Cl.

Bsn.

p

207

Hn. 1

p

Hn. 2

p

B♭ Tpt.

pp

Tbn. 1

Tbn. 2

207

Vln. I

p *pp*

Vln. II

p *pp*

Vla.

p *pp*

Vc.

p *pp*

D.B.

pp

214

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.

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.

mp

B♭ Cl.

Bsn.

234

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

234

Vln. I

div.

mp

Vln. II

p

Vla.

p

Vc.

p

pizz.

D.B.

p

243

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

243

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

243

Vln. I

Vln. II

Vla.

Vc.

D.B.

251

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

251

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

251

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

260

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

f

260

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

f

260

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

271

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

p

271

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

p

p

p

271

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

pp

pp

283

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

283

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

283

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *f*

294

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

294

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

294

Vln. I

Vln. II

Vla.

Vc.

D.B.

304

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

304

Hn. 1

p

Hn. 2

p

B♭ Tpt.

p

Tbn. 1

p

Tbn. 2

p

3

304

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

D.B.

313

Fl. 1

Fl. 2

A. Fl.

mp

E. Hn.

p

B♭ Cl.

p

Bsn.

313

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

313

Vln. I

Vln. II

Vla.

pizz.

Vc.

pizz.

D.B.

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

pizz.

Vc.

mf

D.B.

330

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

mp

Bsn.

mp

330

Hn. 1

p

Hn. 2

p

B♭ Tpt.

mp

Tbn. 1

mp

Tbn. 2

330

Vln. I

mp

Vln. II

p

Vla.

p

Vc.

p

D.B.

p

336

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

336

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

343

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

343

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

343

Vln. I

Vln. II

Vla.

Vc.

D.B.

350

Fl. 1

mp

Fl. 2

mp

A. Fl.

mp

E. Hn.

mp

mf

B♭ Cl.

mf

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.

f

p

sub. p

arco

377

Fl. 1

Fl. 2

A. Fl.

E. Hn.

mf

B♭ Cl.

mf

Bsn.

377

Hn. 1

mf

Hn. 2

mf

B♭ Tpt.

mf

Tbn. 1

Tbn. 2

377

Vln. I

f

Vln. II

mf

Vla.

mf

pizz.

Vc.

mf

D.B.

384

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

mf

384

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

f

Tbn. 2

384

Vln. I

Vln. II

Vla.

Vc.

pizz.

D.B.

390

Fl. 1

sff

Fl. 2

f

A. Fl.

f

E. Hn.

B♭ Cl.

Bsn.

390

Hn. 1

Hn. 2

B♭ Tpt.

f

Tbn. 1

Tbn. 2

f

390

Vln. I

Vln. II

Vla.

Vc.

arco

p

D.B.

arco

p

397

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

mf

397

Hn. 1

mf

Hn. 2

f

B♭ Tpt.

Tbn. 1

mp

Tbn. 2

mp

397

Vln. I

Vln. II

Vla.

Vc.

D.B.

404

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

404

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

404

Vln. I

Vln. II

Vla.

Vc.

D.B.

413

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

413

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

413

Vln. I

Vln. II

Vla.

pizz.

Vc.

pizz.

D.B.

p

420

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

420

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

420

Vln. I

Vln. II

Vla.

Vc.

arco

D.B.

arco

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♭ Cl.

Bsn.

434

Hn. 1

p

Hn. 2

p

B♭ Tpt.

Tbn. 1

Tbn. 2

434

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

D.B.

440

Fl. 1

p

Fl. 2

p

A. Fl.

p

E. Hn.

B♭ Cl.

Bsn.

440

Hn. 1

Hn. 2

B♭ 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♭ Cl.

Bsn.

448

Hn. 1

Hn. 2

B♭ 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

p

p

Hn. 2

p

p

B♭ Tpt.

Tbn. 1

p

p

Tbn. 2

456

Vln. I

p

Vln. II

Vla.

p

Vc.

D.B.

462

Fl. 1

Fl. 2

A. Fl.

mp

E. Hn.

mp

B♭ Cl.

mp

Bsn.

mp

462

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

462

Vln. I

Vln. II

p

Vla.

pizz.

Vc.

mp

pizz.

D.B.

mp

469

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

469

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

469

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *pp*

mp

477

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

477

Hn. 1

f

Hn. 2

f

B♭ Tpt.

f

Tbn. 1

Tbn. 2

477

Vln. I

f

Vln. II

f

Vla.

f

Vc.

D.B.

483

Fl. 1

Fl. 2

A. Fl.

E. Hn.

B♭ Cl.

f

Bsn.

f

f

483

Hn. 1

f

Hn. 2

f

B♭ Tpt.

Tbn. 1

f

f

Tbn. 2

f

483

Vln. I

Vln. II

Vla.

arco

Vc.

f

D.B.

490

Fl. 1

Fl. 2

A. Fl.

E. Hn.

mf

B♭ Cl.

f

Bsn.

490

Hn. 1

f

Hn. 2

mf

B♭ Tpt.

f

p

Tbn. 1

Tbn. 2

490

Vln. I

Vln. II

Vla.

Vc.

D.B.

497

Fl. 1

p

Fl. 2

p

A. Fl.

E. Hn.

B♭ Cl.

Bsn.

497

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

497

Vln. I

p

Vln. II

p

Vla.

p

pp

Vc.

p

pp

D.B.

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 Prostakoff. Stan's passion for medieval and Renaissance music has greatly influenced his writing - a contemporary expression of ageless techniques based on melody, modal harmonies, and contrapuntal, extended, interweaving lines. Two main themes permeate many of his works - music composed in an attempt to translate something about the nature of the physical world, and music composed to inspire and promote world peace.

Stan's music has been performed the world over – from Ecuador to Poland; Toulouse to Tokyo; Brooklyn to Vienna – by such artists as Camerata Philadelphia, Camerata Arkos, Englewinds, the Pandolfis Consort, the Bronx Arts Ensemble, One World Symphony, violists Brett Deubner and Ralph Farris, and violinist Jorge Avila. Major works include three symphonies, ten string quartets, a nonet, concerti for violin, viola and cello, and numerous song cycles for voice and various instruments.

Stan's discography includes "afterwards..." with the Camerata Philadelphia string quartet, "and I paint stars with wings" with Camerata Philadelphia, "Rustling Flights of Wings" with soprano Nancy Allen Lundy, pianist Stephen Gosling and violinist Ralph Farris and "At the Center of All Things" with music performed by the Diderot String Quartet.

"As I see it, as much as we strive to find reason and purpose in our having been born into this amazing, mysterious and awe-inspiring universe, that attempt is largely futile. It is however, the best part of our nature that obliges us to make the attempt, though the most we can hope for is to gain some small degree of understanding of the world around us, and, more importantly, of ourselves. To achieve this, we each approach the problem in our own way, uniquely shaped by our cultural background, innate talents and abilities, education and so on. For some, science may be the window through which they best perceive and interpret the world, for others, religion. For those to whom the world seems to express itself most clearly and beautifully through sound, music is the voice that speaks to us and through which we, in turn, best express ourselves. Now, I can write notes that will make pretty music because I've been trained to do so – but the best of my music has arrived, rather inexplicably, as part of a personal effort to understand the world and myself. It is, in a way, an act of translation. The world says something, I try to understand it, and then translate it into musical language. The particular musical language which I speak, is, of course, a product of my conservatory training and personal musical tastes, but hopefully, the outcome, imperfect a translation as it may be, will convey to others something of its original intent."

Stan's music is melodic, modal, contrapuntal, characterized by extended, interweaving lines. His musical influences span the centuries, and include Machaut, Josquin, Palestrina, Monteverdi, Lassus, Britten, Ives, Vaughn Williams and Shostakovich.

Complete scores are available at **www.stangrillcomposer.com**. Stan Grill is a member of ASCAP.

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