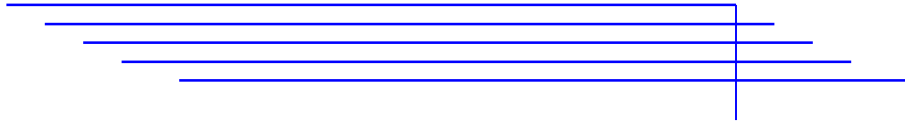


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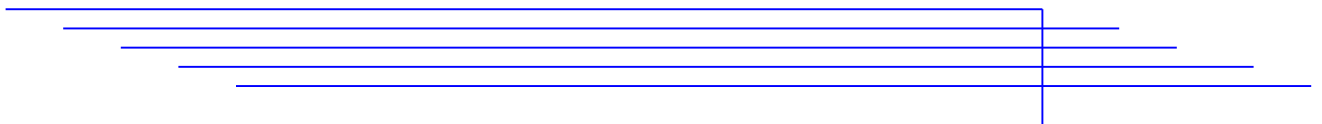


# Blossoms

(Selma Meerbaum-Eisinger)

soprano, viola d'amore, cello

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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. 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
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

## 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

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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

### 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

### 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

### 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

## BLOSSOMS

These songs are dedicated, with great appreciation, to Berenike Langmaak, for introducing me to the poetry of Selma Meerbaum-Eisinger. When setting her words to music, one cannot help but be influenced by her tragic life, cut short, as she and her family were trapped by the Nazi tide as it swept over Europe. Even the most bucolic of her poems is deeply tinged by an overwhelming sadness, as she observed the impending terror that eventually ended her short life.

As similar hateful populist movements are again on the rise around the world, as I write this music, it is with hope that it will fall, like a raindrop, into the pool of remembrance.

## **Spätnachmittag**

Lange Schatten fallen auf den hellen Weg  
und die Sonne schickt noch letzte Abschiedswärme  
und das dünne Zwitschern eines Vogels ist, als ob es lärmte  
und als stehl' es etwas von der Stille weg.  
Menschen auf zehn Schritt Entfernung  
sind wie aus ganz andern Welten  
und fast möchte man die welken Blätter schelten,  
dass sie rascheln und die letzten Sonnenstrahlen stören.  
Und man möchte nur die Veilchen wachsen hören.

## **Schlaflied für dich**

Komm zu mir, dann wieg' ich dich,  
wiege dich zur Ruh'.  
Komm zu mir und weine nicht,  
mach die Augen zu.

Ich flechte Dir aus meinem Haar  
Eine Wiege, sieh!  
Schläfst drin aller Schmerzen bar,  
träumst drin ohne Müh'.

Meine Augen sollen dir  
blinkend Spielzeug sein.  
Meine Lippen schenk' ich dir –  
trink dich in sie ein.

## **Lied**

Heute tatest du mir weh.  
Rings um uns war Schweigen nur,  
Schweigen nur und Schnee.  
Himmel war, nicht wie Azur,  
blau jedoch und voll mit Sternen.  
Windeslied erklang aus fernsten Fernen.

Heute warst du mir ein Schmerz.  
Häuser waren da, so weiß verschneit,  
alle in des Winters Kleid.  
Ein Akkord in tiefer Terz  
War in unsrer Schritte Klang.  
Bahnsirenen heulten lang...

Heute war es wunderschön.  
Schön wie tiefverschneite Höh'n,  
eingetaucht in Abendglutenring.

Heute tatest du mir weh.  
Heute sagtest du mir: geh!  
Und ich – ging.

### **August**

Es ist so kalt –  
Geistergestalt  
Sitz' ich da.  
Der Regen weint  
Mit mir vereint,  
Fern und nah.

Die Sehnsucht blaut  
Mir nah und vertraut  
Und bekannt.  
Sie ist in mir  
Und blickt zu dir  
Wie gebannt.

Von Tränen schwer  
Gespenstisch leer  
Ist mein Blick.  
Er sieht dich an  
Voll Leid und kann  
Nicht zurück.

### **Den gelben Asten ein Lied**

Sie blicken durch den Regen hell mich an  
so licht, dass sie die Sonne mir ersetzen.  
Und gar nichts von des Regens Trauer kann  
die leuchtend gelbe Freude mir verletzen.  
Auflachend neigen sie sich in dem Grün,  
das rein und frisch ihr Lachen mir begleitet –  
ich leg' ihnen mein Lied zu Füßen hin,  
weil sie mir eine Freude heut bereitet.

### **Das Glück**

Schlafen möcht' ich,  
Der Wind wiegt mich ein,  
Und die Sehnsucht singt mich zur Ruh'.  
Weinen möcht' ich.  
Schon die Blumen allein  
Flüstern Tränen mir zu.

Sieh die Blätter:  
Sie blinken im Wind  
Und gaukeln Träume mir vor.  
Ja und später –  
Lacht wo ein Kind,  
Und irgendwo hofft ein Tor.

Sehnsucht hab' ich  
Wohl nach dem Glück?  
Nach dem Glück.  
Fragen möcht' ich:  
Kommt es zurück?  
Nie zurück.

### **Abend**

Wie eine Linie dunkelblauen Schweigens  
liegt fern der Horizont, von weichem Rot umsäumt.  
Die Wipfel schaukeln leis wie im Banne eines Reigens,  
das Licht ist wie im Märchen, sanft und blau verträumt.  
Der Himmel ist noch hell, noch sieht man kaum die Sterne,  
die Luft ist kühl und weich wie eine Frauenhand  
und süße Melodie dringt aus der fernsten Ferne:  
Musik einer Schalmei, zauberhaft, unbekannt.

# Spätnachmittag

Molto Adagio ♩ = 40

Soprano

Viola d'amore

Cello

*p*

*p*

5

5

*p* Lan-ge —

10

Schat-ten — fal-len — auf den hel-len Weg und — die

10

14

Son-ne — schickt noch letz-te Ab-schied-swär-me — und das dün-ne —

14



18

Zwit-schern ei-nes Vo-gels ist, als ob es lär-me, und als stehl' es

22

et-was von der Stil-le weg. Men-schen

26

auf zehn Schritt Ent-fer-nung sind wie aus ganz an-der-n Wel-ten

30

und fast möch-te man die wel-ken Blät-ter schel-ten, dass sie ra-scheln

34

und die let - zten — Son - nen - strah - len stö - ren.

Musical score for measures 34-36. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a flowing melody in the right hand and a supporting bass line in the left hand. Measure 35 includes a triplet of eighth notes in the right hand.

37

Und — man — möch - te nur die Veil - chen wach - sen hö - ren.

Musical score for measures 37-40. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) continues with a similar texture. Measure 39 includes a triplet of eighth notes in the right hand.

41

Musical score for measures 41-44. The vocal line (treble clef) consists of whole rests. The piano accompaniment (grand staff) continues with a similar texture. Measure 43 includes a triplet of eighth notes in the right hand.

Allegretto ♩ = 72

# Schlaflied für dich

46

Musical score for measures 46-49. The vocal line consists of whole rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The dynamic marking *pp* is present at the beginning of the piano part.

50

Musical score for measures 50-53. The vocal line begins with the lyrics "Komm zu mir," in measure 52. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *pp* is present.

54

Musical score for measures 54-57. The vocal line continues with the lyrics "dann wieg' ich dich, wie - ge dich zur Ruh'." in measures 55 and 57. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *pp* is present.

58

Musical score for measures 58-61. The vocal line continues with the lyrics "Komm zu mir und wei - ne nicht," in measures 59 and 61. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking *pp* is present.

62

mach die Au - gen zu. \_\_\_\_\_ Ich

66

flech - te Dir aus mei - nem Haar Ei - ne

70

Wie - ge, sieh! Schlafst drin al - ler Schmer - zen bar, traumst drin oh - ne Muh'. —

74

78

Mei - ne Au - gen sol - len dir blink - end Spiel - zeug sein. \_\_\_

82

Mei - ne Lip - pen schenk' ich dir, trink \_\_\_ dich

86

in sie ein. trink \_\_\_ dich \_\_\_ in sie

90

ein. \_\_\_

94

Musical score for measures 94-97. The top staff is a treble clef with whole rests. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. The music features a melodic line in the right hand and a bass line in the left hand, with various rhythmic patterns and phrasing.

# Lied

Adagio ♩ = 56

98

Musical score for measures 98-105. The top staff is a treble clef with whole rests. The bottom two staves are a grand staff with a key signature of one flat and a 3/4 time signature. The music is marked *pp* (pianissimo) and features a melodic line in the right hand and a bass line in the left hand, with various rhythmic patterns and phrasing.

106

Musical score for measures 106-113. The top staff is a treble clef with whole rests. The bottom two staves are a grand staff with a key signature of one flat and a 3/4 time signature. The music is marked *pp* and features a melodic line in the right hand and a bass line in the left hand, with various rhythmic patterns and phrasing.

114

Heu - te ta - test du mir weh. Rings um uns war Schwei - gen nur, Schwei - gen nur

119

— und Schnee. — Him - mel war, nicht wie A - zur, blau je - doch und voll mit

124

Ster - nen. Win - des - lied er - klang aus fern - sten Fer - nen. —

131

Heu - te warst du mir ein Schmerz. Häu - ser wa - ren da, so weiß versch - neit,

136

al - le in \_\_\_ des Win - ters Kleid. Ein Ak - kord in tie - fer Terz

141

War in uns - rer Schrit - te Klang. Bahn - si - re - nen heul - ten lang. \_\_\_\_\_

147

*mf* Heu - te war es wun - der -

154

schön. Schön wie tief - ver - schnei - te Höh'n, ein - ge - taucht \_\_\_ in A - bend - glu -



160

- ten - ring. Heu - te ta - test du mir weh. Heu - te sag - test du mir:

160

3

Detailed description: This system contains measures 160 to 164. The vocal line (treble clef) has lyrics: "- ten - ring. Heu - te ta - test du mir weh. Heu - te sag - test du mir:". The piano accompaniment (grand staff) features a steady bass line with chords in the right hand. A triplet of eighth notes is marked with a '3' in the bass line at measure 163.

165

*pp* geh! Und ich: \_\_\_\_\_ ging. \_\_\_\_\_

165

*pp*

*pp*

Detailed description: This system contains measures 165 to 172. The vocal line (treble clef) has lyrics: "*pp* geh! Und ich: \_\_\_\_\_ ging. \_\_\_\_\_". The piano accompaniment (grand staff) features a steady bass line with chords in the right hand. The dynamic marking *pp* is present in both staves.

173

173

Detailed description: This system contains measures 173 to 176. The vocal line (treble clef) consists of whole rests. The piano accompaniment (grand staff) features a steady bass line with chords in the right hand. The time signature changes from 4/4 to 3/4 and back to 4/4.

# August

Flowing ♩. = 86

180

*p* Es

*mf*

*mf*

*p*

187

ist — so kalt — — — — — Gei - ster - ge - stalt — — — — — Sitz' ich

*mf*

*p*

194

da. — — — — — *mf* Der Re - gen weint

*mf*

*p*

201

Mit mir ve - reint, *p* Fern und nah. — — — — —

*p*

209

*mf* Die Sehn - sucht blaut

209

*pp* *mf* *pp* *mf*

217

Mir nah und ver - traut *p* Und be - kannt. \_\_\_\_\_

217

*p* *p*

225

Sie ist in mir Und blickt zu dir

225

*p* *mf*

232

*mf* Wie ge - bannt. \_\_\_\_\_

232

*mf* *pp* *mf* *pp*

240

*pp* Von Trä - nen schwer \_\_\_\_\_ Ge - spens -

249

- tisch leer \_\_\_\_\_ Ist \_\_\_\_\_ mein \_\_\_\_\_

256

\_\_\_\_\_ Blick. *mp* Er

264

sieht \_\_\_\_\_ dich an \_\_\_\_\_ *mf* Voll Leid \_\_\_\_\_ und

*mp* *mf*

*mp* *mf*

272

kann nicht zu

279

rück. rit.

# Den gelben A stern ein Lied

Allegretto ♩ = 72

288

292

Musical score for measures 292-295. The system consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 292-294 and begins in measure 295. The piano accompaniment is active throughout. The key signature is one sharp (F#).

296

Musical score for measures 296-299. The system consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 296-297 and begins in measure 298 with the lyrics "Sie blick-en durch den Re-gen hell mich an so licht, dass sie die". The piano accompaniment is active throughout. The key signature is one sharp (F#).

300

Musical score for measures 300-303. The system consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 300-301 and begins in measure 302 with the lyrics "Son - ne mir er - set - zen.". The piano accompaniment is active throughout. The key signature is one sharp (F#).

304

Musical score for measures 304-307. The system consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 304-306 and begins in measure 307. The piano accompaniment is active throughout. The key signature is one sharp (F#).

308

Und gar nichts von des Re - gens Trau - er kann die leuch - tend

The musical score for measures 308-310 consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "Und gar nichts von des Re - gens Trau - er kann die leuch - tend". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

311

gel - be Freu - de mir ver - let - zen.

The musical score for measures 311-314 continues the vocal line and piano accompaniment. The vocal line has lyrics: "gel - be Freu - de mir ver - let - zen.". The piano accompaniment maintains the same rhythmic and harmonic structure as the previous measures.

315

The musical score for measures 315-318 shows the vocal line with rests, indicating a silent passage. The piano accompaniment continues with its characteristic eighth-note bass line and melodic right-hand part.

319

Auf - lach - end nei - gen sie sich in dem Grün, — das rein und

The musical score for measures 319-322 features the vocal line with lyrics: "Auf - lach - end nei - gen sie sich in dem Grün, — das rein und". The piano accompaniment continues with its established pattern.

323

frisch ihr La - chen mir be - glei - tet,

327

ich leg' ih - nen mein Lied zu Fü - sen hin, weil sie mir

331

ei - ne Freu - de heut be - rei - tet.

335

pizz.  
*f*  
pizz.  
*f*



# Das Glück

340 Allegro (♩ = 136)

Musical score for measures 340-345. The system includes a vocal line and a piano accompaniment. The piano part is marked *arco* and *mp*. The vocal line has rests for measures 340-345.

Musical score for measures 346-352. The system includes a vocal line and a piano accompaniment. The piano part is marked *f* and *mp*. The vocal line has the lyrics: *mp* Schla - fen möcht'.

Musical score for measures 353-359. The system includes a vocal line and a piano accompaniment. The piano part is marked *f* and *mp*. The vocal line has the lyrics: ich, Der Wind wiegt mich ein, Und die Sehn - sucht.

Musical score for measures 360-365. The system includes a vocal line and a piano accompaniment. The piano part is marked *f* and *mp*. The vocal line has the lyrics: singt mich zur Ruh'.

368

*mp* Wei - nen möcht' ich. Schon die Blu - men al -

368

*f* *mp*

375

lein Flü - stern Trä - nen mir zu.

375

*f* *f*

382

382

*p* *p*

390

*mp* Sieh die Blät - ter: Sie blin - ken im Wind Und

390

*f* *mp* *f* *mp*

397

gau - keln Trau - me mir vor. *pp* Ja und

*f* *pp*

404

spä - ter: Lacht wo ein Kind Und ir - gend - wo hofft ein —

*f* *pp*

411

Tor. \_\_\_\_\_

*mf* *p* *mf*

*mf* *p* *mf*

419

*f* *f*

427

*p* Seh - sucht hab' ich Wohl nach dem Glück?

434

Nach dem Glück.

442

Fra - gen möcht' ich: Kommt es zu -

449 *mf*

rück? Nie zu - rück.

457

*rit.*

# Abend

Largo ♩ = 76

466

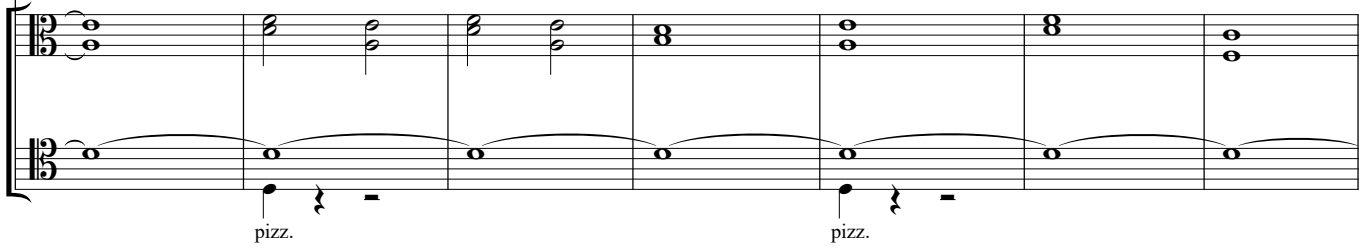
472

479



der Ho - ri - zont, von wei - chem Rot um - säumt.

479



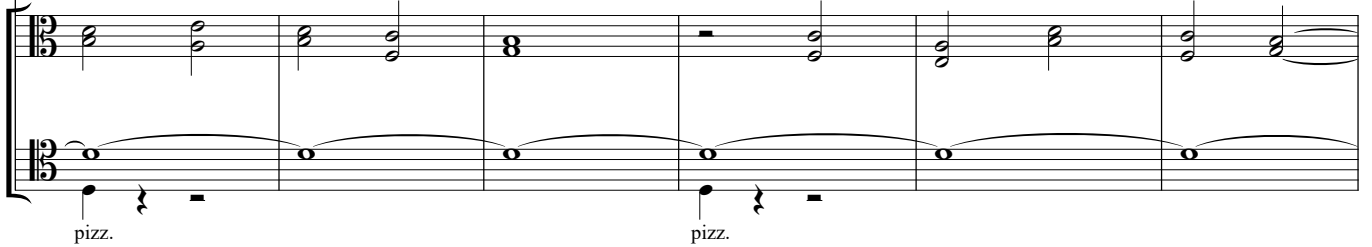
pizz. pizz.

486



Die Wip - fel schau - kein leis wie im Ban - ne

486



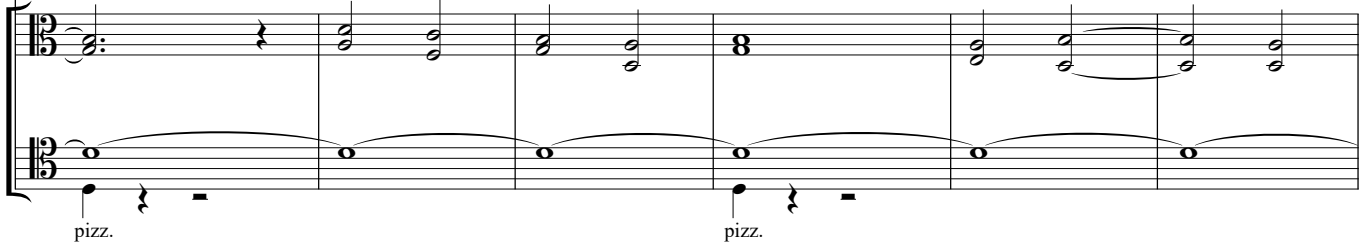
pizz. pizz.

492



ei - nes Rei - gens, das Licht ist wie im Mär - chen,

492



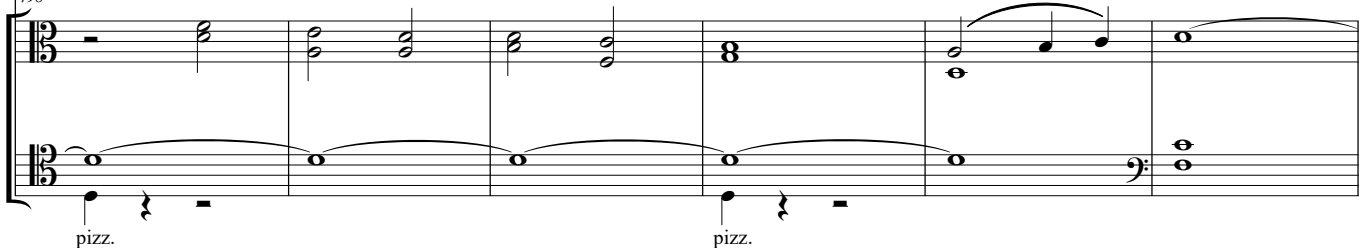
pizz. pizz.

498



sanft und blau ver - träumt. Der

498



pizz. pizz.

504

Him - mel ist noch hell, noch sieht man kaum die Ster - ne

pizz.

pizz.

pizz.

Detailed description: This system contains measures 504 through 507. The vocal line (treble clef) has lyrics: 'Him - mel ist noch hell, noch sieht man kaum die Ster - ne'. The piano accompaniment (grand staff) features a melodic line in the right hand with a 'pizz.' (pizzicato) marking and a bass line in the left hand with chords and a '8' marking.

511

die Luft ist kühl und weich wie ei - ne Frau - en - hand

pizz.

pizz.

Detailed description: This system contains measures 511 through 514. The vocal line (treble clef) has lyrics: 'die Luft ist kühl und weich wie ei - ne Frau - en - hand'. The piano accompaniment (grand staff) features a melodic line in the right hand with a 'pizz.' marking and a bass line in the left hand with chords and an '8' marking.

517

und sü - ße Me - lo - die dringt aus der fern - sten

pizz.

pizz.

Detailed description: This system contains measures 517 through 520. The vocal line (treble clef) has lyrics: 'und sü - ße Me - lo - die dringt aus der fern - sten'. The piano accompaniment (grand staff) features a melodic line in the right hand with a 'pizz.' marking and a bass line in the left hand with chords.

523

Fer - ne: Mu - sik ei - ner Schal - mei,

pizz.

pizz.

Detailed description: This system contains measures 523 through 526. The vocal line (treble clef) has lyrics: 'Fer - ne: Mu - sik ei - ner Schal - mei,'. The piano accompaniment (grand staff) features a melodic line in the right hand with a 'pizz.' marking and a bass line in the left hand with chords.

530

zau - ber - haft, un - be - kannt.

The vocal line is written in a single treble clef staff. It begins with a treble clef and a key signature of one flat. The melody consists of quarter notes in the first two measures, followed by a half note, and then rests in the remaining measures. The lyrics are aligned with the notes: 'zau - ber - haft,' under the first two measures and 'un - be - kannt.' under the next two measures.

530

pizz. pizz. pizz.

The piano accompaniment is written in two staves: a grand staff with a treble clef on top and a bass clef on the bottom. The right hand (treble clef) features a series of half notes with a slur across all six measures. The left hand (bass clef) plays chords and single notes. In measures 2, 4, and 6, there are piano (pizz.) markings above the right hand. The bass line includes a slur under the notes in measures 3 and 4, and another slur under the notes in measures 5 and 6.



## 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 symphony, chamber and string orchestra, a viola concerto, 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 Aliquot Duo, Eight Strings and a Whistle, the Diderot Quartet and Camerata Philadelphia.

Stan's discography includes "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. 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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