

stanley grill



Canciones de la Tierra

mezzo soprano & viola

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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
Canziones d'Amore (various poets)	2021	soprano & string orchestra	22 min
Ahimsa	2021	orchestral ensemble	22 min
We Will Not Forget	2021	duduk & string orchestra	13 min
Gaia's Song	2021	piano & chamber orchestra	21 min
Stone & Star	2022	mezzo soprano & string orchestra	13 min
Заповіт	2022	Baritone & orchestra	9 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
Sonatine	2021	Piano	15 min

Canciones de la tierra

With thoughts of climate change – and the inability of world leaders to take the necessary action to prevent it – in mind, I turned as I often do, to music. These lovely, delicate poems of Federico García Lorca, word paintings of the Andalusian landscape that so inspired him, seemed fitting as an expression of our elemental connection with the earth.

Paisaje

El campo
de olivos
se abre y se cierra
como un abanico.
Sobre el olivar
hay un ciel hundido
y una lluvia oscura
de lucero fríos.
Tiembla junco y penumbra
a la orilla del río
Se ríza el aire gris.
Los olivos
están cargados
de gritos
Una bandada
de pájaros cautivos,
que mueven sus languísimas
colas en lo sombrío.

Landscape

The field
of olive trees
opens and closes
like a fan.
Above the olive grove
a foundering sky
and a dark rain
of cold stars.
Bulrush and penumbra tremble
at the river's edge.
The gray air ripples.
The olive trees
are laden with cries.
A flock
of captive birds
moving their long long
tails in the gloom.

Ay!

El grito deja en el viento
una sombra de cíprés.

(Dejadme en este campo
llorando.)

Todo se ha roto en el mundo.
No queda mas que el silencio.

(Dejadme en este campo
llorando.)

El horizonte sin luz
está mordido de hogueras.

(Ya os he dicho que me dejéis
en este campo
llorando.)

Tierra

Andamos
sobre un espejo
sín azogue,
sobre un cristal
sín nubes.

Si los lirios nacieran
al revés,
si las rosas nacieran
al revés,
si todas las raíces
míraran las estrellas
y el muerto no cerrara
sín ojos,
seríamos como cisnes

Ay!

The shout leaves a cypress shadow
on the wind.

(Leave me in this field
crying.)

Everything has broken in the world
Nothing but silence remains.

(Leave me in this field
crying.)

The lightless horizon
is bitten by bonfires.

(I have already told you to leave me
in this field
crying.)

Earth

We walk on
an unsilvered
mirror,
a crystal surface
without cloud.

If lilies would grow
backwards,
if rose would grow
backwards,
if all those roots
could see the stars
& the dead not close
their eyes,
we would become like swans.

Aire

El aire
preñado de arcos iris
rompe sus espejos
sobre la fronda.

Air

The air
pregnant with rainbows
shatters its mirrors
over the grove.

Canción sin abrir

Sobre el río
Los cíñifes.

Sobre el viento,
los pájaros.

(Tarde decarrizada.)

Unopened Song

Over the river
mosquitos.

Over the windcurrents
birds.

(Evening adrift.)

¡Oh temblor
de mi corazón!

No temas,
me iré lejos
como un eco.

Me iré lejos
en un barco
sin vela
y sin remos.

¡Oh temblor
de mi corazón!

Oh this quake
through my heart!

Have no fear,
I'll be going far off
like an echo.

I'll be going far off
in a boat
with no sails
& no oars.

Oh this quake
through my heart!

Paisaje sin canción

Cielo azul.
Campo amarillo.
Monte azul.
Campo amarillo.
Por la llanura tostada
va caminando un olivo.
Un solo
olivo.

Landscape without song

Blue sky
Yellow field.
Blue hill.
Yellow field.
Through the parched prairie
one olive tree wandering,
One single
tree.

Duna

Sobre la extensa duna
de la luz antiquísima
me encuentro despistado
sín cielo ní camino.
El Norte moribundo
apagó sus estrellas.
Los cielos naufragados
se ondulaban sín prisá.
Por el mar de la luz
¿dónde voy? ¿A quién busco?
Aquí gime el reflejo
de las lunas veladas.
¡Ay, mí fresco pedazo
de madera compacta,
vuélveme a mí balcón
y a mis pájaros vivos!
El jardín seguirá
moviendo sus arriates
sobre la ruda espalda
del silencio encallado.

Dune

Atop that vast dune
—most ancient light—
I find myself lost
with no sky, no road.
The North near to death
had switched off its stars.
The skies were shipwrecked,
slowly rising & falling.
Through a sea made of light
I go where? I seek whom?
A reflection that cries here
—of moons hidden by veils.
May the cool piece of tight-grained
wood in my hand
take me back to my balcony—
my still living birds.
Then the garden will follow,
will be moving its borders
on the coarse-grained shoulders
of a silence run aground.

Paisaje

Andantino ♩ = 60

Mezzo-Soprano

Viola

5

Mezzo

Vla.

10

Mezzo

Vla.

15

Mezzo

Vla.

The musical score consists of four systems of music for Mezzo-Soprano and Viola. The first system starts with a blank staff for the Mezzo-Soprano and a viola line with eighth-note patterns. The second system begins with a blank staff for the Mezzo-Soprano and a viola line with eighth-note patterns. The third system starts with a blank staff for the Mezzo-Soprano and a viola line with eighth-note patterns. The fourth system starts with a blank staff for the Mezzo-Soprano and a viola line with eighth-note patterns. The lyrics 'El cam - po de— o - li - vos —' are written below the staff in the third system. The lyrics 'se— a - bre y se ci - er - ra —' and 'co-mo un — a - ba - ni - co. —' are written below the staff in the fourth system. The score uses a treble clef, a bass clef, and a common time signature. Dynamic markings include *mf*, *p*, and *pp*. Articulation marks include '3' and '3'. The vocal part has several blank staves at the beginning of each system.

20

Mezzo

mf

So - bre el o - li - var hay un ciel - hun - di - do — y —

20

Vla.

26

Mezzo

u - na llu - vi - a o - scu - ra de lu - ce-ro fri - os. —

26

Vla.

32

Mezzo

p

Ti - em - bla jun - co y — pe -

32

Vla.

37

Mezzo

num - bra — a — la o - ril - la del — ri - o —

37

Vla.

42

Mezzo

Se ri - za el ai - re gris.

Los o - li - vos e - stan car - ga -

42

Vla.

mf

48

Mezzo

dos de gri - tos U - na ban - da-da de pa - ja - ros cau - ti-vos,

48

Vla.

mf

54

Mezzo

que mue - ven sus lan - gui - si - mas co - las en - lo som - bri - o.

54

Vla.

mf

60

Vla.

p mf 3 p

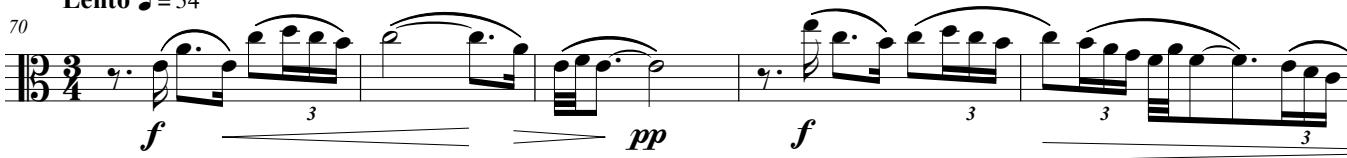
65

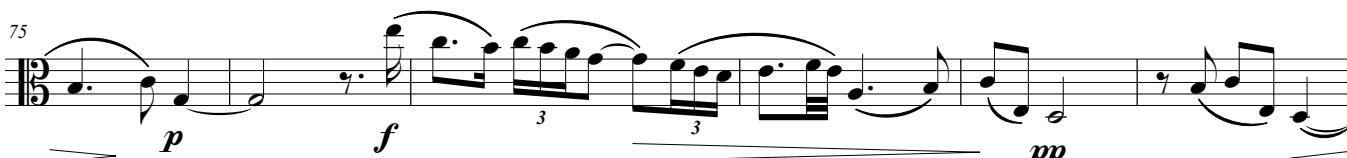
Vla.

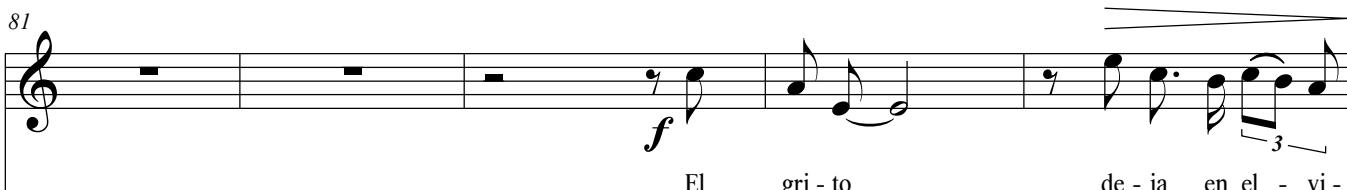
mf 3 rit. 3 pp

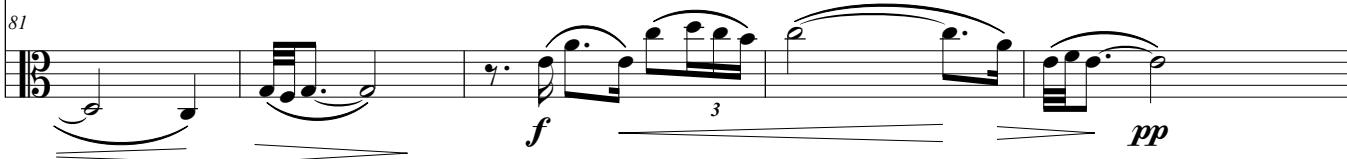
iAy!

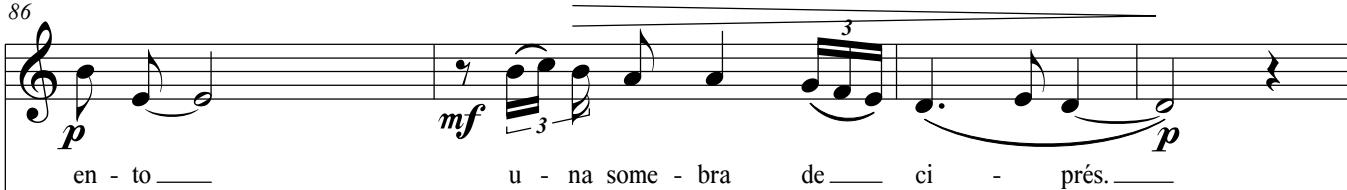
Lento $\text{♩} = 54$

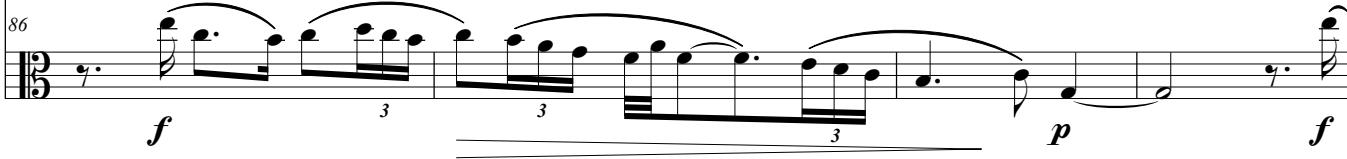
Vla. 70 

Vla. 75 

Mezzo 81 

Vla. 81 

Mezzo 86 

Vla. 86 

Mezzo 90 

Vla. 90 

95

Mezzo

ran - do.) To-do — se ha ro - to en - el mun-do. No

Vla.

95

f 3 pp f 3

100

Mezzo

que - da mas que el si - len - ci-o. —

Vla.

100

3 p f 3 3

104

Mezzo

(De - jad - me — en es - te cam - po llo - ran - do.)

Vla.

104

pp f

Vla.

110

p f 3 3 3 3

115

Mezzo

pp

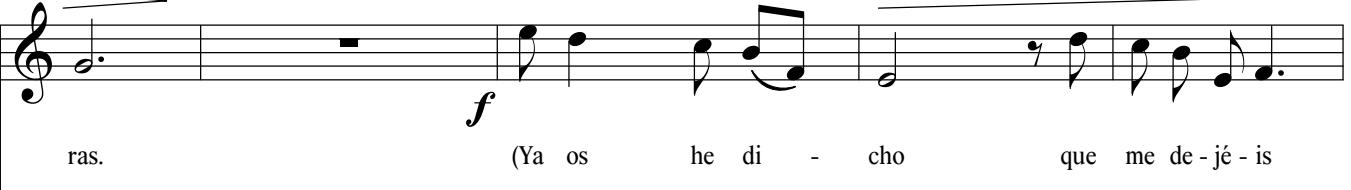
El ho - ri - zon - te sin luz es - tá mor - di - do — de ho - gue -

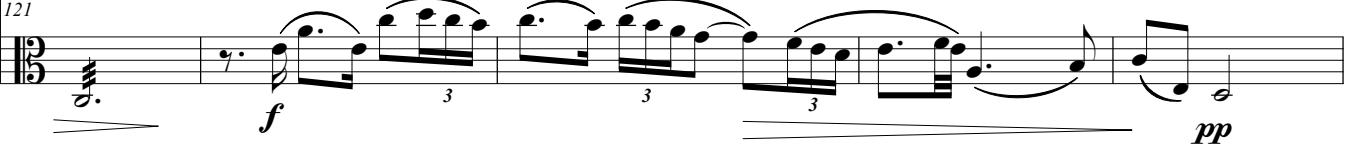
Vla.

115

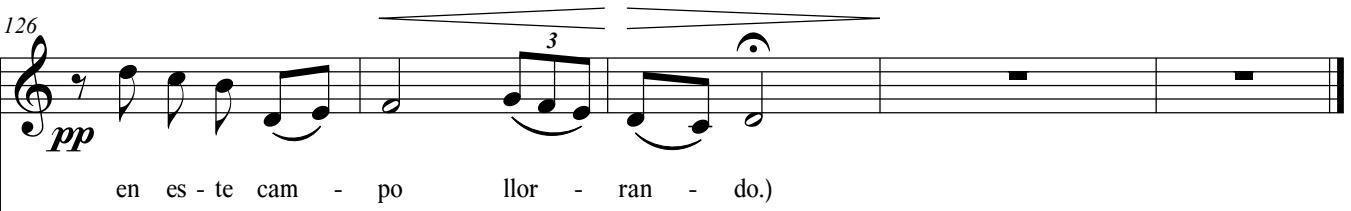
pp

121

Mezzo 

Vla. 

126

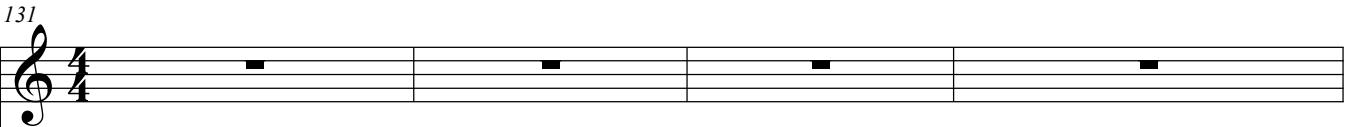
Mezzo 

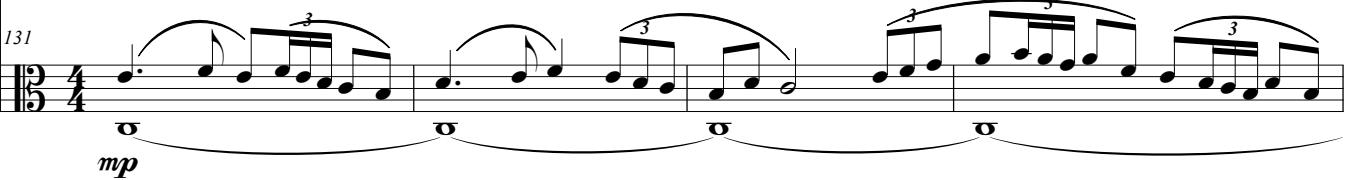
Vla. 

Tierra

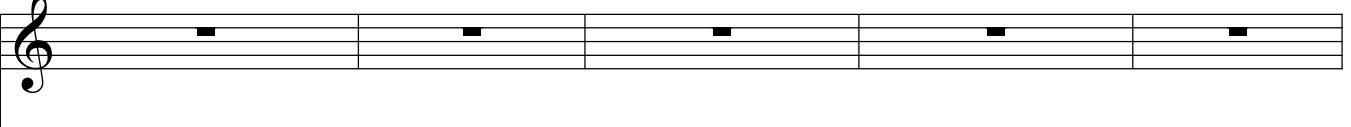
Andante $\text{♩} = 76$

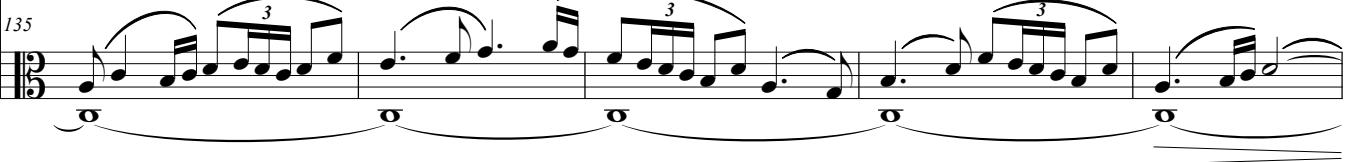
131

Mezzo 

Vla. 

135

Mezzo 

Vla. 

140

Mezzo

p

An - da - mos so - bre un es - pe - jo sin a - zo - gue,

140

Vla.

pp

p

143

Mezzo

so - bre un cri - stal sin _____ nu - bes. Si los li - ri - os _____ na -

143

Vla.

pp

p

147

Mezzo

ci - e - ran al __ re - vés, __ si las ro - sas

147

Vla.

p

151

Mezzo

na - ci - e - ran al - re - vés, si to - das las ra - i - ces mi -

151

Vla.

p

pp

155

Mezzo

ra - ran las es - trel - las y el muer - to no - ce - ra - ra sin

155

Vla.

159

Mezzo

o - jos, se - ri - a - mos co - mo cis -

159

Vla.

163 rit.

Mezzo

nes.

163

Vla.

Aire

Andante $\text{♩} = 76$

167

Mezzo

167

Vla.

174

Mezzo

El ai - re _____ pre -

174

Vla.

180

Mezzo

ña - do de ar - cos i - ris rom - pe sus - e - spe - jos _____

180

Vla.

187

Mezzo

sobre la fron - da.

187

Vla.

Canción sin abrir

Andantino ♩ = 76

194

Vla.

201

Mezzo

f

So - bre el ri - o Los

201

Vla.

p pp f mp

207

Mezzo

f p

cí - ni - fes. So - bre el - vi - en - to, los

207

Vla.

pp f p

212

Mezzo

mf p

pa - ja - ros. (Tar - de de - car - ri - a - da.)

212

Vla.

pp f p

217

Mezzo

f p

¡Oh __ tem - blor de mi co - ra-zón! __

217

Vla.

p f p

223

Mezzo

pp

No te-mas, me i - re __ le - jos co-mo un e-co.

223

Vla.

f

pp

sffz

mf

mp

p

pp

, pizz.

229

Mezzo

p

Me i - re __ le - jos en un bar-co sin ve - la y sin re-mos.

229

Vla.

arco

pp

sffz

mf

mp

p

pp

, pizz.

235

Mezzo

p

Oh __ tem - blor de mi co - ra-zon! ___

235

Vla.

arco

f

, pizz.

241

Vla.

p

f

p

pp

sfz

, pizz.

Paisaje sin canción

Calma ♩ = 50

248

Mezzo

Ci - e - lo _____ a - zul. Cam - - po __

Vla.

248 arco arco

255

Mezzo

— a - ma - ril - lo. Mon - te a - zul. Cam - po a - ma -

Vla.

255

263

Mezzo

ril - lo. Por la lla - nu - ra tos - ta - da va ca - mi - nan - do un

Vla.

263

270

Mezzo

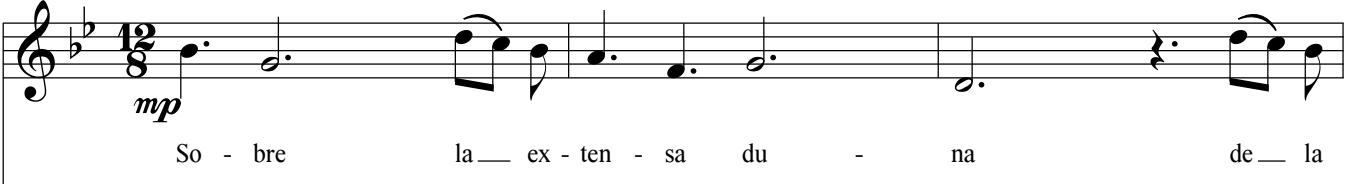
o - li - vo. Un so - lo _____ o - li - vo. _____

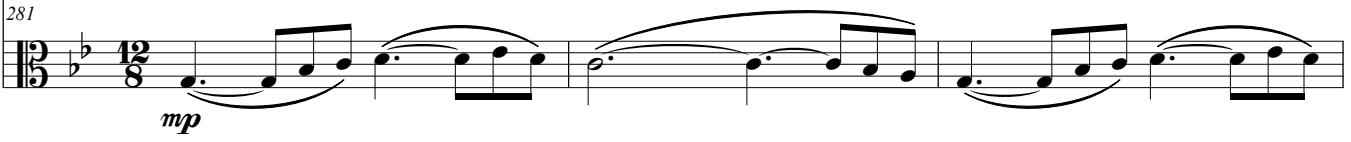
Vla.

270

Duna

Flowing ♩. = 112

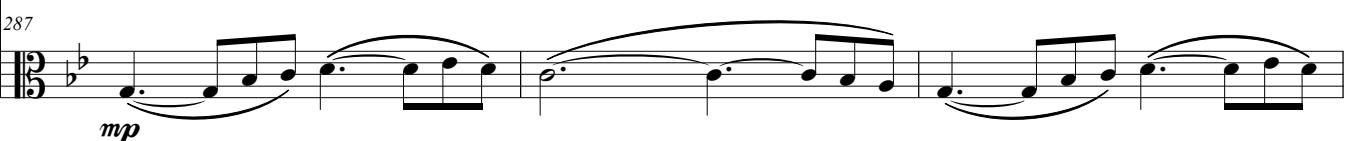
281 Mezzo 

Vla. 

284 Mezzo 

Vla. 

287 Mezzo 

Vla. 

290 Mezzo 

Vla. 

293

Mezzo

te _____ mori - bun - do a - pa - go _____ sus e -

293

Vla.

296

Mezzo

strel - las. Los _____ ci - e - los nau - fra - ga - dos

296

Vla.

299

Mezzo

se on - du - la - ban sin pri - sa.

299

Vla.

302

Vla.

305

Mezzo

Port _____ el _____ mar _____ de la luz _____ ódón - de

305

Vla.

308

Mezzo

voy? — ¿a — qui - én bus - co? A - qui

308

Vla.

mf

311

Mezzo

gi - me — el re - fle - jo de las lu - - nas ve - .

311

Vla.

314

Mezzo

la - das. ¡Ay, — mi fres - co pe - - da - zo

314

Vla.

p

317

Mezzo

de _ ma - de - ra com - pac - ta. vuél - - ve me a

317

Vla.

f

320

Mezzo

mi bal - cón y a mis pá - ja - ros vi - vos!

pp

320

Vla.

324

Mezzo

El _____ jar - din se - qui - rá mo - vi - en - do sus ar - ri -

324

Vla.

pp

328

Mezzo

a - tes so - bre la _____ ru - da e - spel - da del si -

328

Vla.

332

Mezzo

len - ci - o en - cal - la - do

332

Vla.

ppp

A few words about (and by) the composer

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 "remember" with violist Brett Deubner and pianist Thomas Steigerwald, "afterwards..." and "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 and a voting member of the RECORDING ACADEMY. His albums are available on the Innova Recordings and Navona Recordings labels.



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