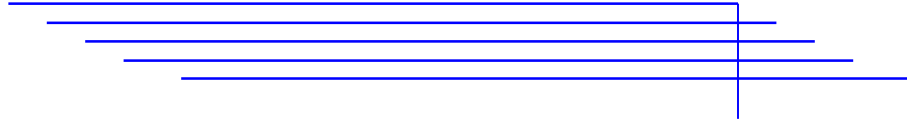


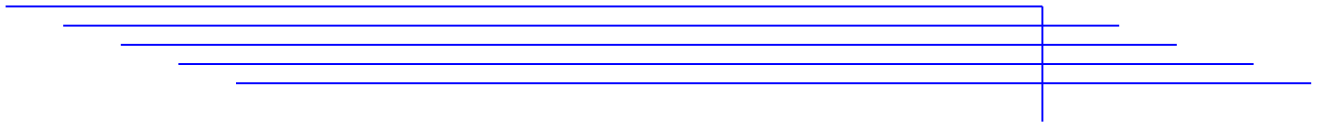
stanley grill



Canzone d'Amore

soprano & string orchestra

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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
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

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

Canzone d'Amore

for Cecilia Bartoli

If anyone asked me to name my favorite singer, I wouldn't hesitate. I simply revel in the sound of Cecilia Bartoli's voice – and have long harbored a secret fantasy that one day she might sing one of my songs. Of course, it would help if I actually wrote something for her first, but I guess that's not how fantasies generally work. But recently, after listening to her singing one of the songs from *Arie Antiche*, I decided, why the heck not. Write something.

Sitting in the poetry section of my little attic library, mostly ignored for many years, was a small volume of Italian love songs, so now that I was on a mission, I turned to that first and selected several poems to set. Working in my usual way with poetry in a language other than English, I looked to see if I could find any videos on-line of someone reading the poems, so that I could hear the phrasing and rhythms of the spoken poems. Because I could not find several that were in my little book, ultimately I selected four poems, some from the book, some not, that I was able to listen to, while parsing syllables and scribbling accent marks down on the page.

The poems in the set are by Guido Cavalcanti, Francesco Petrarca, Gaspara Stampa and Torquato Tasso.

Guido Cavalcanti

Voi, che per gli occhi mi passaste al core,
E destaste la mente che dormia,
Guardate a l' angosciosa vita mia,
Che sospirando la distrugge Amore.
E' vien tagliando di sì gran valore,
Ch' e' debolettu spiriti van via :
Riman figura sol' en signoria,
E voce alquanta che parla dolore.
Questa virtù d'amor che m' a disfacto,

Da' vostr' occhi gentil presta si mosse;
Un dardo mi gíto dentro dal fianco ;
Si giunse ríto 'l colpo al primo tracto,
Che l'aníma tremando si riscosse,
Veggendo morto 'l cor nel lato manco.

Francesco Petrarca

Per fare una leggiadra sua vendetta
et punire in un dí ben mille offese,
celatamente Amor l'arco riprese,
come huom ch'a nocer luogo et tempo aspetta.
Era la mia virtute al cor ristretta
per far ivi et ne gli occhi sue difese,
quando 'l colpo mortal là giú discese
ove solea spuntarsi ogni saetta.
Però, turbata nel primiero assalto,
non ebbe tanto né vigor né spazio
che potesse al bisogno prender l'arme,
overo al poggio faticoso et alto
ritrarmi accortamente da lo strazio
del quale oggi vorrebbe, et non pò, aítarme.

Gaspara Stampa

Piangete, donne, e con voi pianga Amore
poi che non piange lui, che m'ha ferita
sì, che l'alma farà tosto partita
da questo corpo tormentato fuore.
E, se mai da pietoso e gentil core
l'estrema voce altrui fu esaudita,
dapoí ch'io sarò morta e sepelita,
scrivete la cagion del mio dolore:
"Per amar molto ed esser poco amata
visse e morì infelice, ed or qui giace
la più fidel amante che sia stata.

Pregale, viator, riposo e pace,
ed impara da lei, sì mal trattata,
a non seguir un cor crudo e fugace”.

Torquato Tasso

Io v'amo sol perchè voi siete bella,
e perchè vuol mia stella,
non ch'io spero da voi, dolce mio bene,
altro che pene.

E se talor gli occhi miei mostrate
aver qualche pietate,
io non spero da voi del pianger tanto
altro che pianto.

Nè, perchè udite i miei sospiri ardenti
che per voi sprago a i venti,
altro spera da voi questo mio core
se non dolore.

Lasciate pur ch'io v'ami e ch'io vi miri
e che per voi sospiri,
chè pene pianto e doglia è sol mercede
de la mia fede.

Sonetti 1

(Guido Cavalcanti)

Andante ♩ = 80

Mezzo Soprano

Violin I

Violin II

Viola

Violoncello

Double Bass

6

Vn I

Vn II

Va

Vc

Db

Voi, *p*

12

che per gli oc - chi mi pas - sas - te al co - re, E de - stas - te la

Vn I

Vn II

Va

Vc

Db

17

men - te che dor - mi - a, Guar - da - te a l'an - go - scio - sa vi - ta

Vn I

Vn II

Va

Vc

Db

22

mf *p*

mi - a, Che so-spi-ran - do la di-strug - ge A - mo-re.

Vn I

Vn II

Va

Vc

Db

28

Vn I

Vn II

Va

Vc

Db

sfp *mp*

sfp *mp*

sfp *mp*

pizz. *p*

f *p*

34

pp

E' vien ta-gli - an - do di si gran va - lo - re, Ch' e' de-bo-

Vn I

Vn II

Va

Vc

Db

40

let - tu spi-ri - ti van vi - a: Ri - man fi - gu - ra

Vn I

Vn II

Va

Vc

Db

arco

46

sol' en se - gno - ri - a, E vo-ce al - quan - ta che par-la do - lo - re.

Vn I

Vn II

Va

Vc

Db

53

Ques - ta ver - tù d'a - mor che m'a dis - fac - to,

Vn I

Vn II

Va

Vc

Db

f

arco

pizz.

f

59

Da' vos - tr'oc-chi gen-til pres - ta si mos - se; Un dar - do mi

mp *mf*

Vn I *p* *mf*

Vn II *p* *mf*

Va *p* *mf*

Vc *p* *mf*

Db *p* *mf*

65

git - to den - tro dal fi - an - co;

pp

Vn I *pp*

Vn II *pp*

Va *pp*

Vc *pp*

Db *pp*

69

pp Si giun - se rit - to

Vn I *mp*

Vn II *mp*

Va *mp*

Vc *pizz.* *p*

Db *p*

75

'l col-po al pri - mo trac - to, Che l'a - ni-ma tre-man - do

Vn I

Vn II

Va

Vc arco

Db

80

si ris - cos - se, Veg - gen - do mor - to 'l cor - nel

Vn I

Vn II

Va

Vc

Db

85

la - to man - co.

Vn I

Vn II

Va

Vc

Db

|| Canzoniere #2 (Francesco Petrarca)

Andante ♩.=66

90

Musical score for measures 90-97. The score is for a string quartet (Vn I, Vn II, Va, Vc, Db) and a piano. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is Andante with a metronome marking of ♩.=66. The dynamics are marked *f* (forte) for the strings and piano. The piano part is mostly silent, with some notes appearing in measure 97.

98

mp

Per

Musical score for measures 98-105. The score is for a string quartet (Vn I, Vn II, Va, Vc, Db) and a piano. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is Andante with a metronome marking of ♩.=66. The dynamics are marked *p* (piano) and *f* (forte) for the strings, and *mp* (mezzo-piano) for the piano. The piano part is marked "Per" (Percussion) and has some notes in measure 105. The strings play a melodic line with some triplets in the Viola part.

106

fa - re u - na leg - gia - dra su - a ven - det - ta et pu - ni - re in un dí ben mil - le of -

Vn I *p*

Vn II *p*

Va *p*

Vc *p*

Db *p*

113

mf *f* *p*

fe - se, ce - la - ta - men - te A - mor l'ar - co ri - pre - se, co - me

Vn I *f* *p*

Vn II *f* *p*

Va *f* *p*

Vc *f* *p*

Db *f* *p*

122 *f* *p*

— huom ch'a no - cer luo-go et tem - po — as - pet - ta.

Vn I

Vn II

Va

Vc

Db

f *p* *mp*

130 *mp*

E-ra la mi-a vir - tu - te al cor ri - stret - ta per far i - vi et ne gli oc - chi

Vn I

Vn II

Va

Vc

Db

p *p* *p*

137 *mf* *f*

su - e di - fe - se, — quan - do 'l col - po mor - tal là giù — di - sce - se —

Vn I

Vn II

Va

Vc

Db

f

145 *p* *f* *p*

— o - ve so - le - a spun - tar - si og - ni saet - ta. —

Vn I

Vn II

Va

Vc

Db

p *f* *p*

153 *f*

Pe - rò, tur - ba - ta

Vn I

Vn II

Va

Vc

Db

f

pizz.

f

161 *p* *f*

nel pri - mie - ro as - sal - to, non eb - be tan -

Vn I

Vn II

Va

Vc

Db

p

f

p

f

p

f

p

f

pizz.

f

169 *p* *mp*

- to né vi - gor né spa - zio. _____ che _____ po -

Vn I *p*

Vn II *p*

Va *p*

Vc *p*

Db *p*

177 *pp*

tes - se _____ al bi - sog - no pren - der l'ar - me,

Vn I *mp* *pp*

Vn II *mp* *pp*

Va *mp* *pp*

Vc *mp* *pp*

Db *mp* *pp*

186

Vn I

Vn II

Va

Vc

Db

p

p

p

p

193

o - ve - ro al pog - gio fa - ti co - so et al - to

Vn I

Vn II

Va

Vc

Db

f

p

f

p

f

p

f

p

pizz.

f

p

201 *f* *p*

ri - trar - mi ac - cor - ta - men - te da lo _____ stra - zio _____

Vn I *f* *p*

Vn II *f* *p*

Va *f* *p*

Vc *f* *p*

Db *f* *p*

pizz.

209 *mp*

del qua - le og - gi vor - reb - be, et non pò, _____ ai -

Vn I *mp*

Vn II *mp*

Va *mp*

Vc *mp*

Db *mp*

217 *pp*

tar - me.

Vn I *pp*

Vn II *pp*

Va *pp*

Vc *pp*

Db *p* arco

226

Vn I

Vn II

Va

Vc

Db

234

Vn I

Vn II

Va

Vc

Db

pizz.

Piangete, donne (Gaspara Stampa)

Grave ♩ = 40

243

mp

Pi - an - ge - te, don - ne,

Vn I

Vn II

Va

Vc

Db

249

e con voi - pi - an - ga A - mo - re poi che non pi - an - ge lu - i,

Vn I

Vn II

Va

Vc

Db

254

che m'ha fe - ri - ta sì, che l'al - ma fa-ra tos - to par - ti - ta

Vn I

Vn II

Va

Vc

Db

260

da ques - to cor - po tor - men - ta - to fuo - re.

Vn I

Vn II

Va

Vc

Db

266

E, se mai da pi - e - to - so e gen - til

Vn I

Vn II

Va

Vc

Db

272

co - re l'e - stre - ma vo - ce - al - tru - i fu e - sau - di - ta,

Vn I

Vn II

Va

Vc

Db

278

da - poi ch' - io sa - rò mor - ta

Vn I

Vn II

Va

Vc

Db

283

Vocal line for measures 283-288. The melody starts with a quarter rest, followed by a half note G4, a quarter note F4, and a quarter note E4. After a measure rest, it continues with a quarter note D4, a quarter note C4, and a quarter note B3. The line ends with a quarter note A3.

e se - pe - li - ta,

scri - ve - te la ca - gion

Vn I

Vn I line for measures 283-288. The line consists of six measures of music, each containing a half note with a slur over it. The notes are G4, F4, E4, D4, C4, and B3.

Vn II

Vn II line for measures 283-288. The line consists of six measures of music, each containing a half note with a slur over it. The notes are G4, F4, E4, D4, C4, and B3.

Va

Va line for measures 283-288. The line consists of six measures of music, each containing a half note with a slur over it. The notes are G4, F4, E4, D4, C4, and B3.

Vc

Vc line for measures 283-288. The line consists of six measures of music, each containing a whole rest.

Db

Db line for measures 283-288. The line consists of six measures of music, each containing a whole rest.

289

Vocal line for measures 289-294. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. After a measure rest, it continues with a quarter note D4, a quarter note C4, and a quarter note B3. The line ends with a quarter note A3.

del mi - o do - lo - re:

Vn I

Vn I line for measures 289-294. The line consists of six measures of music, each containing a half note with a slur over it. The notes are G4, F4, E4, D4, C4, and B3.

Vn II

Vn II line for measures 289-294. The line consists of six measures of music, each containing a half note with a slur over it. The notes are G4, F4, E4, D4, C4, and B3.

Va

Va line for measures 289-294. The line consists of six measures of music, each containing a half note with a slur over it. The notes are G4, F4, E4, D4, C4, and B3.

Vc

Vc line for measures 289-294. The line consists of six measures of music, each containing a whole rest.

Db

Db line for measures 289-294. The line consists of six measures of music, each containing a whole rest.

295

Vocal line for measure 295, starting with a whole rest followed by a melodic phrase: G4, A4, B4, C5, B4, A4, G4.

p

"Per a - mar mol - to ed es - ser

Instrumental accompaniment for measures 295-300. The score includes staves for Vn I, Vn II, Va, Vc, and Db. The key signature is three flats (B-flat major/C minor). The Vn I and Vn II parts play a melodic line with a crescendo hairpin. The Va part plays a similar melodic line. The Vc and Db parts play a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *arco*.

300

Vocal line for measure 300, starting with a whole rest followed by a melodic phrase: G4, A4, B4, C5, B4, A4, G4.

po - co a - ma - ta Vis - se

Instrumental accompaniment for measures 300-305. The score includes staves for Vn I, Vn II, Va, Vc, and Db. The key signature is three flats (B-flat major/C minor). The Vn I and Vn II parts play a melodic line with a crescendo hairpin. The Va part plays a similar melodic line. The Vc and Db parts play a rhythmic accompaniment of eighth notes. Dynamics include *pp*.

305

e mo - ri in - fe - li - ce, ed or qui gi -

Vn I

Vn II

Va

Vc

Db

310

a - ce la _____ pi - ù _____ fi - del _____ a -

Vn I

Vn II

Va

Vc

Db

315

man - te che si - a sta - ta.

Vn I

Vn II

Va

Vc

Db

322

Pre - ga - le, vi - a - tor, ri - po - so e

Vn I

Vn II

Va

Vc

Db

327

pa - ce, ed im - pa - ra da lei,

Vn I

Vn II

Va

Vc

Db

332

si mal tra - ta - ta, si mal tra - ta - ta,

Vn I

Vn II

Va

Vc

Db

337

a non se - guir un cor cru - do

Vn I

Vn II

Va

Vc

Db

342

e - fu - ga - ce."

Vn I

Vn II

Va

Vc

Db

349

Vn I

Vn II

Va

Vc

Db

Io v'amo sol perchè
(Torquato Tasso)

Andantino ♩ = 90

356

Vn I

Vn II

Va

Vc

Db

361

mp I - o v'a - mo sol per -

Vn I *mp*

Vn II *mp*

Va *mp*

Vc *p*

Db

366

chè voi si - e - te bel - la, e per - chè vuo - i mi - a stel - la,

Vn I

Vn II

Va

Vc *mp* *p*

Db

371

mf

non ch'i-o spe-ri da voi, dol-ce mi-o be-ne, _____

Vn I *mf*

Vn II *mf*

Va *mf*

Vc *mf*

Db *mf*

376

p

al - tro che pe-ne. _____

Vn I *p*

Vn II *p*

Va *p*

Vc *p*

Db *p*

381

mp E se ta - lor gli oc - chi

Vn I *mf* *mp*

Vn II *mf* *mp*

Va *mp* *mf*

Vc *mp* *mf*

Db *mp* *mp*

386

mie - i mos - tra - te a - ver qual - che pi - e - ta - te,

Vn I *p* *mp*

Vn II *mp*

Va *p* *mp*

Vc *p* *p*

Db *pp*

391

i - o non spe-ro da voi _____ del pi - an - ger tan-to al - tro

Vn I

Vn II

Va

Vc

Db

mp

p

396

che _____ pi - an - to.

Vn I

Vn II

Va

Vc

Db

mf

mf

mf

mf

mf

401

p

Nè, _____ per - chè u - di - te i mie - i sos - pi - ri ar - den - ti

Vn I

Vn II

Va

Vc

Db

p

p

406

mf

che per voi _____ spra - go a __ i ven - ti,

Vn I

Vn II

Va

Vc

Db

mf

mp

mf

mp

mf

mp

412

p al - tro spe-ra da voi ques-to mi - o co - re

Vn I

Vn II

Va

Vc

Db

p

418

se non do - lo - re.

Vn I

Vn II

Va

Vc

Db

f

pp div.

424

Musical notation for the vocal line, starting with a dynamic marking *f*. The lyrics are: "Las - cia - te pur ch'i-o v'a-mi___ e ch'i-o vi mi - ri e che per".

Las - cia - te pur ch'i-o v'a-mi___ e ch'i-o vi mi - ri e che per

Instrumental accompaniment for measures 424-429, including staves for Vn I, Vn II, Va, Vc, and Db. The strings play a rhythmic accompaniment, and the woodwinds have rests.

430

Musical notation for the vocal line, starting with a dynamic marking *f*. The lyrics are: "voi___ so - spi - ri, chè pe - ne pi - an - to e do - glia".

voi___ so - spi - ri, chè pe - ne pi - an - to e do - glia

Instrumental accompaniment for measures 430-435, including staves for Vn I, Vn II, Va, Vc, and Db. The strings play a rhythmic accompaniment, and the woodwinds have rests.

436

è sol mer - ce - de de la mi - a fe -

Vn I

Vn II

Va

Vc

Db

p

mp

442

de.

Vn I

Vn II

Va

Vc

Db

p

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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