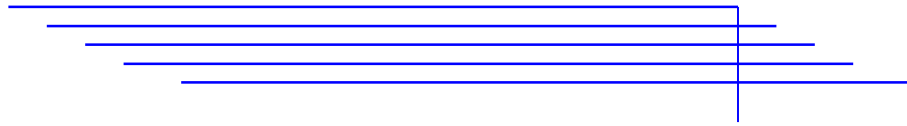


stanley grill

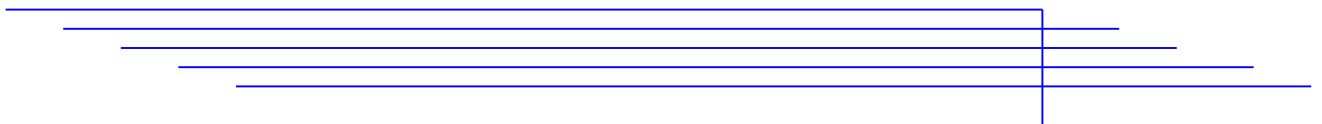


Collected Villanelles

The Waking (Theodore Roethke)
Roses? (Harvey Stanbrough)
Mad Girl's Love Song (Sylvia Plath)
The House on the Hill (E.A. Arlington)

a cappella voices

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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 Proskakoff. Major works include music for string orchestra and various solo instruments, 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 Diderot Quartet and Camerata Philadelphia.

"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. Stan Grill is a member of ASCAP.

THE WAKING

I wake to sleep, and take my waking slow.
I feel my fate in what I cannot fear.
I learn by going where I have to go.

We think by feeling. What is there to know?
I hear my being dance from ear to ear.
I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?
God bless the Ground! I shall walk softly there,
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?
The lowly worm climbs up a winding stair;
I wake to sleep, and take my waking slow.

Great Nature has another thing to do
To you and me; so take the lively air,
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.
What falls away is always. And is near.
I wake to sleep, and take my waking slow.
I learn by going where I have to go.

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Andante (♩ = 66)

Soprano 1
mp I wake to sleep, and take my wak - ing slow.

Alto 2
mp I wake ___ to ___ sleep, and take my wak - ing slow.

Tenor 3
mp I wake to sleep and take ___ my

Bass 4
mp I wake _____ to sleep, and take

7
 I feel my fate in what I can - not fear. I

I feel ___ my fate ___ in what I can - not fear.

8
 wak - ing slow. I feel my fate in what I can - not

my wak - ing slow. I feel my fate in what I can - not

13
 learn by go - ing where I have to go. We

I ___ learn ___ by go - ing where I have to go.

8
 fear. I ___ learn ___ by go - ing where ___ I have to

fear. I learn by go - ing where I have to

think by feel - ing. — by feel-ing. — What — is there to know?

We think by feel-ing. by feel-ing. — What — is there to know?

8 go. — We think by feel - ing. What is there? What is there to

go. — We think by feel-ing. What — is there to

I hear my be - ing dance from ear to ear. — I

I hear my be - ing dance from ear to ear. — I

8 know? I hear my be - ing dance from ear — to ear.

know? I hear my be - ing dance from ear to ear.

wake to sleep, and take my wak - ing slow. Of those so

wake to — sleep, and take my wak - ing slow. Of those — so —

8 — I wake to sleep, and take — my wak - ing slow.

— I wake — to sleep, to take my wak - ing

33

close be - side me, — which are ³ you? — are you?

close — be-side me, which — are you? are you? *mf* God bless the

8 Of those so close — be-side me, which are you? *mf* God — bless the

slow. Of those so close be-side me, which are you? *mf* God bless the

38

p God bless the ground. *pp* I shall walk soft - ly there. ³ *mp* And

ground. *p* God — bless the ground. *pp* I shall walk soft - ly there. ³ *mp* And

8 ground. *p* God bless the ground. *mp* I —

ground.

43

learn by go - ing where I have ³ to go.

learn — by go - ing where I have to go. *pp* Light takes the

8 learn by go - ing where — I — have to go. *pp* Light — takes the

pp Light takes the

48

mf Light takes the Tree; *mp* The

Tree; *mf* Light takes the Tree; *mp* but who can tell us how?

8 Tree; *mf* Light takes the Tree; *mp* but who can tell us how? The

Tree;

53

low-ly worm climbs up ³the wind - ing stair. *p* I wake to sleep, and take my

p I wake to sleep, and take my

8 low-ly worm climbs up the wind - ing stair *p* I wake to sleep, and take my

p I wake to sleep, and take my

59

wak - ing slow. *mp* Great Na-ture has an - o - ther thing to do to you and

wak - ing slow. *mp* Great Na-ture has an - o - ther thing to do to you and

8 wak - ing slow. *mp* Great Na-ture has an - o - ther thing to do to you and

wak - ing slow.

me; so take the live - ly air. And, love - ly, learn by

me; so take the live - ly air. And, love - ly, learn by

do to you and me; so take the live - ly air. And, love - ly, learn by

mp so take the live - ly air.

go - ing where I have to go. This shak - ing keeps me stea -

go - ing where I have to go. This shak - ing keeps me stea -

go - ing where I have to go. This shak - ing keeps me

dy. I should know. I should know. What falls a -

dy. I should know. I should know. What

stea - dy. I should know. I should know. What falls a -

I should know. I should know. I should know.

way _____ is al - ways. And is near. And is near. *mf* I

falls a - way is al - ways. And is near. And is near. *mf* I

8 way _____ is al - ways. And is near. And is near.

And is near. And _____ is near. *mf* I

wake to sleep, and take my wak - ing slow. *p* I

wake _____ to sleep, and take my wak - ing slow. *p* I

8 I wake to sleep, _____ and take _____ my _____ wak - ing slow.

wake to sleep. and take my wak - ing slow. *p* I learn _____

learn by go - ing where I have to _____ go. _____

learn _____ by _____ go - ing where I have _____ to _____ go. _____

8 *p* I learn by go - ing where I have _____ to go. _____

_____ by go - ing where I have to go. _____

ROSES?

Harvey Stanbrough

When pink and red entwine, their dreams to share
and climb as one, combining strength and grace,
then will the scent of roses fill the air.

The pink, its petals soft, its scent a rare
and gentle one, will take its rightful place
when pink and red entwine, their dreams to share.

No longer will the wind easily pare
the strengthened petals from the coral face;
then will the scent of roses fill the air.

The red, upon a stem that's long and fair,
will learn humility and grow in grace
when red and pink entwine, their dreams to share.

No longer will pride outweigh the care
that 'neath the sun, all have an equal place;
then will the scent of roses fill the air,

and each of them, with petals strong and fair,
will give and take with ease and grow in pace
when red and pink entwine, their dreams to share,
Then will the scent of roses fill the air.

Use of "Roses?" by permission of the author

Moderato (♩=96)

Soprano 1 *mp* When pink and red en-twine, their dreams to share and climb as one, com -

Alto 2 *p* When pink and red en-twine, their dreams to share and climb as one, com -

Tenor 3 *p* When pink and red

Bass 4 *p* When pink and red

5 bin - ing strength and grace, _____ then will the scent of ros - es fill the air.

bin - ing strength and grace, _____ then will the scent of ros - es fill the air.

en - - - twine. _____ Then

en - - - twine. _____ Then

9 The pink, its pe-tals soft, its scent a rare _____ and gen-tle one, will take its right-ful place when

The pink, its pe-tals soft, its scent a rare _____ and gen-tle one, will take its right-ful place when

will _____ the scent _____

will _____ the scent _____

13

pink and red en-twine, their dreams to share. When pink and red en-twine. their
 pink and red en-twine, their dreams to share. When pink and red en-twine. their
 of roses fill
 of roses fill

18

dreams to share. No long-er No long-er will the wind
 dreams to share. No long-er No long-er will the wind
 the air. When pink
 the air. When pink

24

ea-si-ly pare the strength-ened pe-tal from the co-ral face; then
 ea-si-ly pare the strength-ened pe-tal from the co-ral face; then
 and red en-twine.
 and red en-twine.

will the scent of ros - es fill the air. The red, up - on a stem that's long and fair, ___

will the scent of ros - es fill the air. The red, up - on a stem that's long and fair, ___

8 Then will

Then will

___ will learn hu - mi - li - ty and grow in grace ___ and grow in grace when

___ will learn hu - mi - li - ty and grow in grace ___ and grow in grace when

8 the scent of

the scent of

red and pink en - twine, their dreams to share. en - twine, ___ their

red and pink en - twine, their dreams to share. en - twine, ___ their

8 ros - - - es fill the

ros - - - es fill the

dreams to share. _____ No No No long - er will pride out - weigh the

dreams to share. _____ No No No long - er will pride out - weigh the

air. _____ When red and pink

air. _____ When red and pink

care that 'neath the sun, all have an e - qual place; then

care that 'neath the sun, all have an e - qual place; then

en - twine. _____ Then will _____

en - twine. _____ Then will _____

will the scent of ros - es fill the air. Then will the scent of ros - es fill the air.

will the scent of ros - es fill the air. Then will the scent of ros - es fill the air.

_____ the scent _____ of

_____ the scent _____ of

and each of them with pe - tals strong and fair, will give _____ and

and each of them with pe - tals strong and fair, will give _____ and

ros - es fill _____ the

ros - es fill _____ the

take _____ with ease with ease and grow in pace and grow in pace

take _____ with ease with ease and grow in pace and grow in pace

air. _____ Then will _____

air. _____ Then will _____

when when red and pink en - twine, their dreams to share, their dreams to share,

when when red and pink en - twine, their dreams to share, their dreams to share,

the scent _____ of ros -

the scent _____ of ros -

Then will the scent of roses fill the air. _____

Then will the scent of roses fill the air. _____

8 es fill _____ the air. _____

es fill _____ the air. _____

Detailed description: This is a musical score for four voices, likely SATB. The page number 72 is in the top left. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first two staves are for Soprano and Alto, both with the lyrics 'Then will the scent of roses fill the air.' followed by a line. The third staff is for Tenor, with the lyrics 'es fill _____ the air. _____'. The fourth staff is for Bass, with the lyrics 'es fill _____ the air. _____'. The music features a melodic line in the upper voices and a more rhythmic, harmonic line in the lower voices. There are several measures with long notes and slurs, indicating a slow or sustained passage.

Mad Girl's Love Song

Sylvia Plath (1932-1963)

I shut my eyes and all the world drops dead,
lift my lids and all is born again.
(I think I made you up inside my head)

The stars go waltzing out in blue and red,
And arbitrary darkness gallops in.
I shut my eyes and all the world drops dead.

I dreamed that you bewitched me into bed
And sung me moon-struck, kissed me quite insane.
(I think I made you up inside my head).

God topples from the sky, hell's fires fade:
Exit seraphim and enter Satan's men:
I shut my eyes and all the world drops dead.

I fancied you'd return the way you said.
But I grow old and I forget your name.
(I think I made you up inside my head).

I should have loved a thunderbird instead;
At least when spring comes they roar back again.
I shut my eyes and all the world drops dead.
(I think I made you up inside my head).

Dreamily; obsessively (♩ = 66)

Soprano 1

mp I shut my eyes and all the world _____ drops dead,

Alto 2

mp I shut my eyes and all the world drops dead, I

5

I lift my lids and all _____ is born a-gain. (I think I

lift my lids and all _____ is born a-gain. (I think I made you

10

made you up _____ in - side my head). *p* (I think I made _____ you up in - side my head). *mp* The

up in - side my head). _____ *p* (I think I made _____ you up in - side my *mp* The stars go

15

stars go waltz - ing out _____ in blue and red, And ar - bi - tra - ry

waltz - ing out in blue and red, And ar - bi - tra - ry dark - ness

18

dark - ness gal - lops in. _____ I shut my eyes and all the world drops

gal - lops in. _____ I shut my eyes and all the world _____ drops dead.

22

dead. I dreamed that you be - witched me in-to bed ___ And sung me moon - struck, kissed ___

I dreamed that you be - witched me in-to bed And sung me moon-struck, kissed ___ me quite in-

27

me quite in - sane. (I think I made you up _____ in - side my head). *p* (I think I made

sane. (I think I made you up in - side my head). _____ *p* (I think I made

32

___ you up in - side my head). *mf* God top - ples from the sky, hell's fi - res

___ you up in-side my head). *mf* God top - ples from the sky, hell's

37

fade: Ex - it se-ra-phim and en - ter Sa - tan's men: *mp* I shut my eyes

fi - res fade; Ex - it se - ra - phim and en - ter Sa - tan's men: *mp* I shut my

42

rit.
and all the world ___ drops dead. ___ I fan-cied you'd re - turn the way you said. But *a tempo*

eyes and all the world drops dead. I fan-cied you'd re - turn the way you said.

47

I grow old and I for - get your name. (I think I made you up ____
 But I grow old and I for - get your name. (I think I made you

52

____ in - side my head). *p* (I think I made ____ you up in - side my head). ____
 up in - side my head). *p* (I think I made ____ you up in - side my head). ____ *mp* I

57

mp I should have loved a thun - der bird in - stead; At least when spring comes
 should have loved a thun - der bird in - stead; At least when spring comes ____ they roar

61

____ they roar back a - gain. I shut my eyes and all the world ____ drops dead.
 back a - gain. I shut my eyes and all the world drops dead. (I

66

(I think I made you up ____ in - side my head). in - side ____ my
 think I made you up in - side my head). ____ in - side ____ my

71

head). *pp* in - side ____ my head). ____
 head). *pp* in - side ____ my head). ____

The House on the Hill

Edward Arlington Robinson (1869-1935)

They are all gone away,
The house is shut and still,
There is nothing more to say

Through broken walls and gray,
The wind blows bleak and shrill,
They are all gone away

Nor is there one today,
To speak them good or ill
There is nothing more to say

Why is it then we stray
Around the sunken sill?
They are all gone away

And our poor fancy play
For them is wasted skill,
There is nothing more to say

There is ruin and decay
In the House on the Hill:
They are all gone away,
There is nothing more to say.

Calmly (♩ = 50)

Soprano 1
Alto 2
Tenor 3
Bass 4

mp They are all gone a - way, The house is shut and still,

mp They are all gone a - way, The house is shut and still,

mp They are all gone a - way, The house is shut and still,

mp They are all gone a - way, The house is shut and still,

6

pp There is no - thing more to say There is no - thing

pp There is no - thing more to say There is no - thing no - thing

pp There is no - thing more to say There is no - thing

There is no - thing more to say

12

mp more to say Through bro - ken walls and gray, The wind blows

mp more to say Through bro - ken walls and gray, The wind blows

no - thing more to say

bleak and shrill, They are all gone a - way Nor is there one to -

bleak and shrill, They are all gone a - way Nor is there one to -

mp They are all gone a - way Nor is there

mp They are all gone a - way Nor is there

day, To speak them good or ill There is no - thing more to say

day, to speak them good or ill There is no - thing more to say

one to - day, There is no - thing more to say

one to - day There is no - thing more to say

pp There is no - thing more to

pp There is no - thing no - thing more to

pp There is no - thing no - thing more to

pp There is

33

say *mp* Why is it then we stray A - round the sunk -
 say *mp* Why is ___ it then we stray A-round the sunk - en sill?
 8 say *mp* Why is _____ it then we
 no - thing more to say

38

- - en sill? They are all ___ gone ___ a - way ___ And
 A - round the sunk - en sill? They are all ___ gone a - way ___ And
 8 stray They are all gone a - way, all gone a way ___ And
mp A - round the sunk - en sill? They are all gone a - way ___ And

43

our ___ poor ___ fan - cy play For them is wast - ed skill, *pp* There is
 our ___ poor ___ fan - cy play ___ For ___ them ___ is ___ wast - ed skill, *pp* There is
 8 our ___ poor ___ fan - cy play For them is wast - ed skill,
 our ___ poor ___ fan - cy play For ___ them is wast - ed skill,

49

no - thing more to say *mp* There is ru - in and de -

no - thing no - thing more to say *mp* There is ru - in and de -

pp There is no - thing no - thing more to say

pp There is no - thing more to say

55

cay In the House on the Hill: *mp* They are all gone a - way,

cay In the House on the Hill: *mp* They are all gone a - way,

mp They are all gone a - way,

mp

61

There is no - thing more to say. *pp* There is no -

There is no - thing more to say. *pp* There is no - thing

There is no - thing more to say *pp* There is

- thing more to say. *rit.* No-thing more to say. _____

no - thing more to say. No - thing more to say. _____

8 no-thing no - thing more to say. No-thing more to say. _____

pp There is no - thing more to say. No-thing more to say. _____

The musical score consists of four staves. The top staff is for Soprano, the second for Alto, the third for Tenor, and the fourth for Bass. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: Soprano: "- thing more to say. No-thing more to say. _____"; Alto: "no - thing more to say. No - thing more to say. _____"; Tenor: "no-thing no - thing more to say. No-thing more to say. _____"; Bass: "*pp* There is no - thing more to say. No-thing more to say. _____". A *rit.* marking is placed above the Soprano staff at the beginning of the second phrase. A fermata is placed over the final note of the Soprano staff in the second phrase. The *pp* marking is placed below the Bass staff at the beginning of the first phrase.

STANLEY GRILL

COMPOSITIONS

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	SATB	5 min
The Home on the Hill (E.A. Robinson)	2018	SATB	3 min

MUSIC FOR STRING 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

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

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

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

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



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