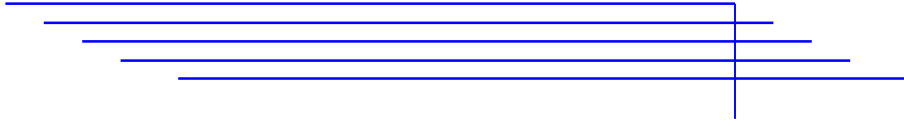


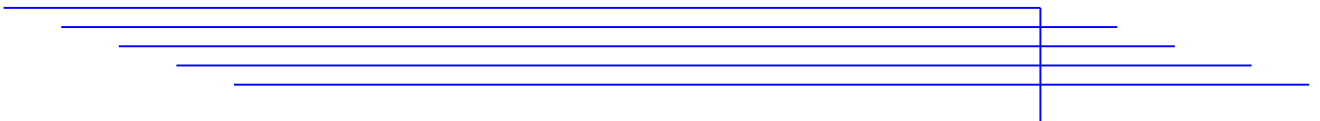
stanley grill



# DRIFT

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

## 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

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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

## 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

# Drift

Grave ♩ = 40

Violin I

Violin II

Viola I

Viola II

Cello I

Cello II

Double Bass I

Double Bass II

*p*

*p*

*p*

8

Vn I

Vn II

Va I

Va II

Vc I

Vc II

Db I

Db II

The image shows a page of a musical score for strings, starting at measure 8. The score is arranged in eight staves, labeled Vn I, Vn II, Va I, Va II, Vc I, Vc II, Db I, and Db II from top to bottom. The first two staves (Vn I and Vn II) are in treble clef and contain whole rests. The next two staves (Va I and Va II) are in bass clef. Va I has whole rests until measure 10, then plays a half note G2, marked with a piano (*p*) dynamic. Va II plays a half note G2 in every measure, marked with a piano (*p*) dynamic. The next two staves (Vc I and Vc II) are in bass clef. Vc I plays a half note G2 in every measure, marked with a slur. Vc II plays a half note G2 in every measure, marked with a slur. In measure 9, Vc II has a triplet of eighth notes (G2, A2, B2) marked with a '3' above the notes. The final two staves (Db I and Db II) are in bass clef. Db I plays a half note G2 in every measure, marked with a slur. Db II plays a half note G2 in every measure, marked with a slur.

16

Vn I

Vn II

Va I

Va II

Vc I

Vc II

Db I

Db II

The image shows a page of a musical score for strings, starting at measure 16. The score is arranged in eight staves, labeled Vn I, Vn II, Va I, Va II, Vc I, Vc II, Db I, and Db II from top to bottom. The first two staves (Vn I and Vn II) are in treble clef, while the remaining six staves (Va I, Va II, Vc I, Vc II, Db I, and Db II) are in bass clef. The music consists of a series of notes, primarily half notes and quarter notes, often grouped with slurs. The first two measures (16 and 17) feature rests for the Violin I part. The dynamic marking *p* (piano) is present in the first two staves. The Violoncello II part (Vc II) includes a triplet of eighth notes in the first measure. The Double Bass I (Db I) and Double Bass II (Db II) parts play a steady, low-frequency accompaniment. The notation includes various articulation marks such as accents and slurs.

24

Vn I

Vn II

Va I

Va II

Vc I

Vc II

Db I

Db II

Detailed description: This is a page of a musical score, measures 24 through 30. The score is arranged in a system with eight staves. The top two staves are for Violin I (Vn I) and Violin II (Vn II), both in treble clef. The next two staves are for Viola I (Va I) and Viola II (Va II), both in alto clef. The bottom four staves are for Violoncello I (Vc I), Violoncello II (Vc II), Double Bass I (Db I), and Double Bass II (Db II), all in bass clef. The music consists of sustained notes, many of which are beamed together and have long horizontal lines above or below them, indicating they are held for the duration of the measure. The key signature is one flat (B-flat), and the time signature is 4/4. The page number '24' is written at the top left of the first staff.



Vn I

Musical staff for Vn I in treble clef. It contains a series of seven whole notes, each with a fermata, spanning seven measures.

Vn II

Musical staff for Vn II in treble clef. It contains a series of notes with various articulations and slurs, including eighth notes, quarter notes, and half notes, spanning seven measures.

Va I

Musical staff for Va I in bass clef. It contains a series of seven whole notes, each with a fermata, spanning seven measures.

Va II

Musical staff for Va II in bass clef. It contains a series of notes with slurs and fermatas, including quarter notes and half notes, spanning seven measures.

Vc I

Musical staff for Vc I in bass clef. It contains a series of notes with slurs and fermatas, including quarter notes and half notes, spanning seven measures.

Vc II

Musical staff for Vc II in bass clef. It contains a series of notes with slurs and fermatas, including quarter notes and half notes, spanning seven measures. A triplet of eighth notes is marked with a '3' in the fifth measure.

Db I

Musical staff for Db I in bass clef. It contains a series of seven whole notes, each with a fermata, spanning seven measures.

Db II

Musical staff for Db II in bass clef. It contains a series of seven whole notes, each with a fermata, spanning seven measures.

Musical score for string and double bass instruments, measures 38-44. The score is arranged in a system with eight staves. The instruments are labeled on the left: Vn I, Vn II, Va I, Va II, Vc I, Vc II, Db I, and Db II. The notation includes various note values, slurs, and a triplet in the Db II staff.

**Vn I:** Treble clef. Measures 38-44: Quarter notes G4, A4, B4, C5, D5, E5, F5. Slurs connect G4-A4, B4-C5, D5-E5, and F5.

**Vn II:** Treble clef. Measures 38-44: Half notes G4, A4, B4, C5, D5, E5, F5. Slurs connect G4-A4, B4-C5, D5-E5, and F5.

**Va I:** Bass clef. Measures 38-44: Quarter notes G3, A3, B3, C4, D4, E4, F4. Slurs connect G3-A3, B3-C4, D4-E4, and F4.

**Va II:** Bass clef. Measures 38-44: Half notes G3, A3, B3, C4, D4, E4, F4. Slurs connect G3-A3, B3-C4, D4-E4, and F4.

**Vc I:** Bass clef. Measures 38-44: Half notes G3, A3, B3, C4, D4, E4, F4. Slurs connect G3-A3, B3-C4, D4-E4, and F4.

**Vc II:** Bass clef. Measures 38-44: Half notes G3, A3, B3, C4, D4, E4, F4. Slurs connect G3-A3, B3-C4, D4-E4, and F4.

**Db I:** Bass clef. Measures 38-44: Half notes G3, A3, B3, C4, D4, E4, F4. Slurs connect G3-A3, B3-C4, D4-E4, and F4.

**Db II:** Bass clef. Measures 38-44: Half notes G3, A3, B3, C4, D4, E4, F4. Slurs connect G3-A3, B3-C4, D4-E4, and F4. A triplet of eighth notes (G3, A3, B3) is marked in measure 39.

Musical score for measures 45-51, featuring parts for Violin I (Vn I), Violin II (Vn II), Viola I (Va I), Viola II (Va II), Violoncello I (Vc I), Violoncello II (Vc II), Double Bass I (Db I), and Double Bass II (Db II). The score is written in a common time signature. The key signature has one sharp (F#). The notation includes various note values (half notes, quarter notes, eighth notes), rests, and articulation marks such as slurs and a triplet in the Viola I part.

Instrument	45	46	47	48	49	50	51
Vn I	C4	D4	E4	F#4	G4	A4	B4
Vn II	C4	D4	E4	F#4	G4	A4	B4
Va I	C3	D3	E3	F#3	G3	A3	B3
Va II	C3	D3	E3	F#3	G3	A3	B3
Vc I	C3	D3	E3	F#3	G3	A3	B3
Vc II	C3	D3	E3	F#3	G3	A3	B3
Db I	C3	D3	E3	F#3	G3	A3	B3
Db II	C3	D3	E3	F#3	G3	A3	B3

This musical score page contains eight staves, labeled Vn I, Vn II, Va I, Va II, Vc I, Vc II, Db I, and Db II from top to bottom. The notation is as follows:

- Vn I:** Treble clef, whole notes with a slur across all seven measures.
- Vn II:** Treble clef, whole notes. Measure 1 has a natural sign; measures 2-4 have a sharp sign; measures 5-7 have a natural sign. A slur is present in measure 7.
- Va I:** Bass clef, whole notes. Measure 1 has a sharp sign; measures 2-4 have a natural sign; measures 5-7 have a sharp sign. A slur is present in measure 7.
- Va II:** Bass clef, half notes. Measure 1 has a sharp sign; measures 2-4 have a natural sign; measures 5-7 have a sharp sign. Slurs are present in measures 1, 3, 5, and 7.
- Vc I:** Bass clef, whole notes. Measure 1 has a sharp sign; measures 2-4 have a natural sign; measures 5-7 have a sharp sign. A slur is present in measure 7.
- Vc II:** Bass clef, whole notes with a slur across all seven measures.
- Db I:** Bass clef, whole notes. Measure 1 has a natural sign; measures 2-4 have a sharp sign; measures 5-7 have a natural sign. A slur is present in measure 7.
- Db II:** Bass clef, whole notes. Measure 1 has a natural sign; measures 2-4 have a sharp sign; measures 5-7 have a natural sign. A slur is present in measure 7.

This musical score page, numbered 59, features eight staves for string and woodwind instruments. The instruments are arranged from top to bottom as follows: Violin I (Vn I), Violin II (Vn II), Viola I (Va I), Viola II (Va II), Violin Cello I (Vc I), Violin Cello II (Vc II), Double Bass I (Db I), and Double Bass II (Db II). The score is written in a common time signature (C) and includes various musical notations such as notes, rests, slurs, and triplets. The first staff (Vn I) begins with a treble clef and a key signature of one flat. The second staff (Vn II) also uses a treble clef. The remaining six staves (Va I, Va II, Vc I, Vc II, Db I, Db II) use bass clefs. The music consists of several measures, with some notes beamed together and slurred across measures. Specific features include a triplet of eighth notes in the Vc II staff at the beginning of the first measure, and another triplet of eighth notes in the Vc I staff in the fifth measure. The overall texture is a rich, layered string and woodwind accompaniment.

This musical score page contains eight staves, labeled Vn I, Vn II, Va I, Va II, Vc I, Vc II, Db I, and Db II from top to bottom. The notation is as follows:

- Vn I:** Treble clef. Measures 66-72 contain a melodic line with eighth and quarter notes, ending with a whole rest in measure 72.
- Vn II:** Treble clef. Measures 66-72 contain a melodic line with a triplet of eighth notes in measure 70 and a whole rest in measure 72.
- Va I:** Bass clef. Measures 66-72 contain a melodic line with a whole rest in measure 70 and a whole note in measure 72.
- Va II:** Bass clef. Measures 66-72 contain a melodic line with eighth and quarter notes, ending with a whole rest in measure 72.
- Vc I:** Bass clef. Measures 66-72 contain a melodic line with eighth and quarter notes, ending with a whole rest in measure 72.
- Vc II:** Bass clef. Measures 66-72 contain a melodic line with eighth and quarter notes, ending with a whole rest in measure 72.
- Db I:** Bass clef. Measures 66-72 contain a melodic line with eighth and quarter notes, ending with a whole rest in measure 72.
- Db II:** Bass clef. Measures 66-72 contain a melodic line with eighth and quarter notes, ending with a whole rest in measure 72.

This musical score page, numbered 73, features eight staves for string and woodwind instruments. The staves are labeled as follows from top to bottom: Vn I (Violin I), Vn II (Violin II), Va I (Viola I), Va II (Viola II), Vc I (Violoncello I), Vc II (Violoncello II), Db I (Double Bass I), and Db II (Double Bass II). The Vn I and Vn II staves are in treble clef, while the Va I, Va II, Vc I, Vc II, Db I, and Db II staves are in bass clef. Measures 73-74 show the beginning of the piece with a key signature of one flat and a common time signature. The Vn I and Vn II parts are marked with a fermata in measure 73. The Va I and Va II parts begin with a half note G2. The Vc I part begins with a half note G2. The Vc II part begins with a half note G2. The Db I part begins with a half note G2. The Db II part begins with a half note G2. Measures 75-80 show the continuation of the piece. The Vn I and Vn II parts are marked with a fermata in measure 75. The Va I and Va II parts are marked with a fermata in measure 75. The Vc I part is marked with a fermata in measure 75. The Vc II part is marked with a fermata in measure 75. The Db I part is marked with a fermata in measure 75. The Db II part is marked with a fermata in measure 75. The score concludes with a final fermata in measure 80.

Musical score for measures 81-88, featuring parts for Violin I (Vn I), Violin II (Vn II), Viola I (Va I), Viola II (Va II), Violoncello I (Vc I), Violoncello II (Vc II), Double Bass I (Db I), and Double Bass II (Db II). The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *pp*.

**Violin I (Vn I):** Rests in all measures.

**Violin II (Vn II):** Rests in all measures.

**Viola I (Va I):** Rests in all measures.

**Viola II (Va II):** Measure 81: *pp* quarter note G2, quarter note A2. Measure 82: half note G2. Measures 83-88: Rests.

**Violoncello I (Vc I):** Measure 81: *pp* quarter note G2. Measure 82: half note G2. Measures 83-87: Rests. Measure 88: *pp* quarter note G2.

**Violoncello II (Vc II):** Measure 81: *pp* quarter note G2. Measure 82: half note G2. Measures 83-85: Slurred quarter notes G2, A2, B2. Measure 86: *pp* quarter note G2. Measure 87: quarter note G2. Measure 88: quarter note G2.

**Double Bass I (Db I):** Measure 81: *pp* quarter note G2. Measure 82: half note G2. Measures 83-85: Slurred quarter notes G2, A2, B2. Measure 86: *pp* quarter note G2. Measure 87: quarter note G2. Measure 88: quarter note G2.

**Double Bass II (Db II):** Measure 81: *pp* quarter note G2. Measure 82: half note G2. Measures 83-88: Slurred quarter notes G2, A2, B2, G2, A2, B2, G2.



This musical score page, numbered 89, features eight staves for string and woodwind instruments. The instruments are labeled on the left as Vn I, Vn II, Va I, Va II, Vc I, Vc II, Db I, and Db II. The notation includes rests, quarter notes, and half notes, with dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo) appearing in measures 90, 91, and 92. Slurs are used to group notes across measures in the lower staves.

This musical score page, numbered 97, contains eight staves for string and woodwind instruments. The staves are labeled as follows from top to bottom: Vn I (Violin I), Vn II (Violin II), Va I (Viola I), Va II (Viola II), Vc I (Violoncello I), Vc II (Violoncello II), Db I (Double Bass I), and Db II (Double Bass II). The first two staves (Vn I and Vn II) use treble clefs, while the remaining six staves (Va I, Va II, Vc I, Vc II, Db I, and Db II) use bass clefs. The music consists of a sequence of eighth notes across eight measures. The Vn I and Vn II parts play a simple eighth-note pattern. The Va I part plays eighth notes with a slur over the last three notes of each measure. The Va II part plays eighth notes with a slur over each measure. The Vc I, Vc II, Db I, and Db II parts play eighth notes with a slur over each measure. The overall texture is a homophonic accompaniment.

This musical score page contains eight staves, labeled Vn I, Vn II, Va I, Va II, Vc I, Vc II, Db I, and Db II from top to bottom. The notation is as follows:

- Vn I:** Treble clef, starting with a whole note on G4 in measure 105, followed by whole notes on A4, B4, C5, D5, E5, F5, and G5 in measures 106-112.
- Vn II:** Treble clef, starting with a whole note on G4 in measure 105, followed by a series of eighth notes (G4, A4, B4, C5, D5, E5, F5, G5) beamed in pairs and slurred across measures 106-112.
- Va I:** Bass clef, starting with a whole note on G2 in measure 105, followed by a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) beamed in pairs and slurred across measures 106-112.
- Va II:** Bass clef, starting with a whole note on G2 in measure 105, followed by a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) beamed in pairs and slurred across measures 106-112.
- Vc I:** Bass clef, starting with a whole note on G2 in measure 105, followed by a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) beamed in pairs and slurred across measures 106-112. A whole rest is present in measure 112.
- Vc II:** Bass clef, starting with a whole note on G2 in measure 105, followed by a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) beamed in pairs and slurred across measures 106-112. Whole rests are present in measures 111 and 112.
- Db I:** Bass clef, starting with a whole note on G2 in measure 105, followed by a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) beamed in pairs and slurred across measures 106-112. Whole rests are present in measures 111 and 112.
- Db II:** Bass clef, starting with a whole note on G2 in measure 105, followed by a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) beamed in pairs and slurred across measures 106-112. Whole rests are present in measures 111 and 112.

This musical score page contains eight staves, labeled Vn I, Vn II, Va I, Va II, Vc I, Vc II, Db I, and Db II from top to bottom. The notation is as follows:

- Vn I:** Treble clef. Measures 113-114 are blank. Measures 115-118 feature a series of six eighth notes, each with a double underline, beamed together by a long slur.
- Vn II:** Treble clef. Measures 113-114 feature a slur over two eighth notes. Measures 115-118 feature a series of six eighth notes, each with a slur over two notes.
- Va I:** Bass clef. Measures 113-114 are blank. Measures 115-118 feature a series of six eighth notes, each with a slur over two notes.
- Va II:** Bass clef. Measures 113-114 feature a single eighth note. Measures 115-118 feature a series of six eighth notes, each with a slur over two notes.
- Vc I:** Bass clef. Measures 113-114 are blank. Measures 115-118 feature a series of six eighth notes, each with a slur over two notes.
- Vc II:** Bass clef. Measures 113-114 are blank. Measures 115-118 feature a series of six eighth notes, each with a slur over two notes.
- Db I:** Bass clef. Measures 113-114 are blank. Measures 115-118 feature a series of six eighth notes, each with a slur over two notes.
- Db II:** Bass clef. Measures 113-114 are blank. Measures 115-118 feature a series of six eighth notes, each with a slur over two notes.

## 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](http://www.stangrillcomposer.com). Stan Grill is a member of ASCAP.



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