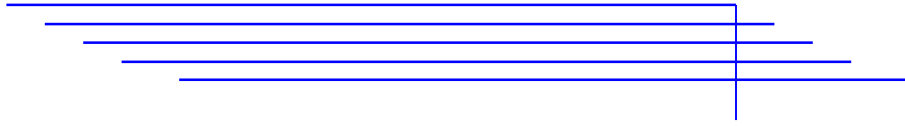


stanley grill

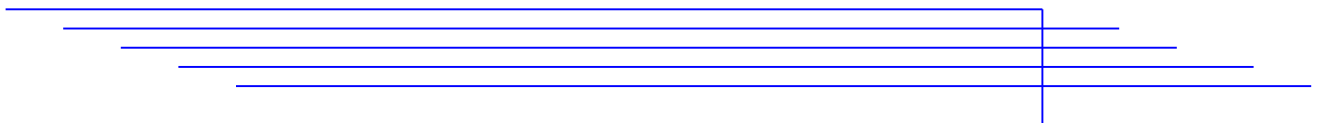


Dust Song

(Richard Leach)

soprano & piano

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Dust Song

a poem by Richard Leach

The dust will sing,
will sing a song
that life is short
and dust is long

The dust will sing
for all to know
that dust will come
and they will go

The dust will praise,
praise everything
that turns to dust
Oh, hear it sing!

Grazioso (♩ = 80)

Soprano

Musical score for Soprano and Piano, measures 1-6. The Soprano part consists of six whole rests. The Piano accompaniment features a delicate texture with a *pp* dynamic. The right hand plays a series of eighth-note chords, often beamed together, with some notes marked with a *V* fingering. The left hand plays a steady eighth-note accompaniment.

Musical score for Soprano and Piano, measures 7-9. Measure 7 shows the Soprano part with a whole rest. The Piano accompaniment continues with similar textures. Measure 8 features a more active piano texture with sixteenth-note runs in the right hand. Measure 9 shows the Soprano part with a whole rest and the piano accompaniment continuing.

Musical score for Soprano and Piano, measures 10-13. Measure 10 shows the Soprano part with a whole rest. The Piano accompaniment features a complex texture with sixteenth-note runs in the right hand. Measure 11 shows the Soprano part with the lyrics "The dust will sing," and a *pp* dynamic marking. The Piano accompaniment continues with similar textures. Measures 12 and 13 show the Soprano part with whole rests and the piano accompaniment continuing.

14

will sing a song

14

This system contains measures 14 through 18. The vocal line features a melody with notes G4, A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Roman numerals IV and V are indicated above the piano staff in measures 15 and 17.

19

that life is

19

This system contains measures 19 and 20. The vocal line has notes D5, E5, F5, and G5. The piano accompaniment features a more active right hand with sixteenth-note patterns. A *rit.* marking is present above the piano staff in measure 20.

21

short and dust is long

21

This system contains measures 21 through 23. The vocal line includes notes G5, A5, B5, and C6. The piano accompaniment continues with sixteenth-note patterns in the right hand and chords in the left hand. Roman numerals V and VI are indicated above the piano staff in measures 22 and 23.

38

they will go. and

This system contains measures 38 through 41. The vocal line begins with the lyrics "they will go." in measures 38-40, followed by "and" in measure 41. The piano accompaniment features a complex, ascending melodic line in the right hand and a more rhythmic bass line in the left hand.

42

they will

This system contains measures 42 and 43. The vocal line has a long note for "they" in measure 42 and "will" in measure 43. The piano accompaniment continues with its intricate melodic patterns.

44

go

This system contains measures 44 through 47. The vocal line has a long note for "go" in measure 44. The piano accompaniment includes some fermatas and dynamic markings like *mf* and *f*.

48

Musical score for measures 48-52. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into two staves (treble and bass clef). The music is in 3/4 time. The vocal line has rests for measures 48-50 and begins in measure 51. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

53

Musical score for measures 53-55. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into two staves (treble and bass clef). The music is in 3/4 time. The vocal line has rests for measures 53-54 and begins in measure 55 with the word "The" in a *pp* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

56

Musical score for measures 56-60. The system consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into two staves (treble and bass clef). The music is in 3/4 time. The vocal line has the lyrics "dust will praise, praise e - very -" under the notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

61

thing that

64

turns to dust that

66

turns to dust _____ Oh,

pp

70

hear _____ it sing! _____

70

75

molto rit.

75

78

Oh, hear it sing! _____

78

A few words about (and by) the composer

Stan Grill was raised in the Bronx, studied at the Bronx House School of Music, and later graduated from the Manhattan School of Music with undergrad and graduate degrees in music theory. He studied piano with Robert Helps and Leon Kushner and composition with Ursula Mamlok and Joseph Prostakoff. Major works include music for symphony, chamber and string orchestra, a viola concerto, a cello concerto, ten string quartets, a nonet for winds and strings, and numerous song cycles for mixed voices and chamber ensemble. Performances have been produced by the composer, as well as presented by the Composers Guild of New Jersey, the St. Paul's Church Festival of the Arts, the Leonia Chamber Players, the New York Composers Circle, the Northern New Jersey Camerata, One World Symphony, the Bronx Arts Ensemble, the Tokyo based Duo + Ensemble, the Pandolfis Consort, the Aliquot Duo, Eight Strings and a Whistle, the Diderot Quartet and Camerata Philadelphia.

Stan's discography includes "Rustling Flights of Wings" with soprano Nancy Allen Lundy, pianist Stephen Gosling and violinist Ralph Farris and "At the Center of All Things" with music performed by the Diderot String Quartet.

"As I see it, as much as we strive to find reason and purpose in our having been born into this amazing, mysterious and awe-inspiring universe, that attempt is largely futile. It is however, the best part of our nature that obliges us to make the attempt, though the most we can hope for is to gain some small degree of understanding of the world around us, and, more importantly, of ourselves. To achieve this, we each approach the problem in our own way, uniquely shaped by our cultural background, innate talents and abilities, education and so on. For some, science may be the window through which they best perceive and interpret the world, for others, religion. For those to whom the world seems to express itself most clearly and beautifully through sound, music is the voice that speaks to us and through which we, in turn, best express ourselves. Now, I can write notes that will make pretty music because I've been trained to do so – but the best of my music has arrived, rather inexplicably, as part of a personal effort to understand the world and myself. It is, in a way, an act of translation. The world says something, I try to understand it, and then translate it into musical language. The particular musical language which I speak, is, of course, a product of my conservatory training and personal musical tastes, but hopefully, the outcome, imperfect a translation as it may be, will convey to others something of its original intent."

Stan's music is melodic, modal, contrapuntal, characterized by extended, interweaving lines. His musical influences span the centuries, and include Machaut, Josquin, Palestrina, Monteverdi, Lassus, Britten, Ives, Vaughn Williams and Shostakovich. Two main themes permeate many of the pieces - music intended to influence the minds and hearts of those who hear it in such a way as to encourage thoughts about the possibility of world peace - and music composed in an attempt to translate something about the nature of the physical world.

Complete scores are available at www.stangrillcomposer.com. Stan Grill is a member of ASCAP.



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