



Stanley Grill
Composer & Pianist

Elements

for

flute, oboe, clarinet, horn, bassoon

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MUSIC BY STAN GRILL

VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Preludes (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	2 voices, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, vc, harp	7 min
Ariettas without words	2005	soprano, vc, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	soprano, mezzo soprano, vn, vc	6 min
Rilke Songs	2009	soprano, va d'amore, vc	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	12 min
Sonnets to Orpheus (Rilke)	2012	tenor, piano	35 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
As Easy as 1,2,3	1987	string trio	10 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	va, vc	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations for String Orchestra	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet for String Orchestra	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba solo	12 min
Sonatine	2010	3 violins	9 min

CHAMBER MUSIC

Three for Three	1992	vn, vc, pn	16 min
Civil War Songs	1992	va, pn	18 min
Take Five	1993	2 vns, va, vc, pn	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	fl, vc, pn	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, 2vns, va, vc	35 min
A Little Sweet	2003	fl, vc	10 min
On the edge of sleep & dreaming	2003	hn, vc, 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 Peace	2005	cl, vn, vc	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 trp, hn, trb, tu	7 min

ORCHESTRAL MUSIC

Appalachian Songs	1988	chamber orchestra	25 min
Morning Music	2001	cl, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	strings & diverse instruments	33 min
Pluto	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures	2008	soprano, string orchestra	15 min
The Four Elements	2009	va, string orchestra	22 min
Mystical Songs	2009	soprano, va, string orchestra	18 min

ELEMENTS

Elements is intended to portray, in a series of brief musical vignettes, something about the nature of matter. Each movement focuses on one of the common and familiar of the family of elements – gold, silver, carbon, xenon, oxygen, mercury and copper. I did not attempt to directly correlate notes to the underlying nature of these elements. Rather, I wrote the music in response to my own feel for what these elements represent – the lustre and warmth of gold, the bright shine and quickness of silver, and so on.

Stan Grill
Haworth, NJ
2006

Gold

Stanley Grill

Very slowly & with great warmth (q=40)

Flute

Oboe

Clarinet in B \flat

The first system of the musical score for 'Gold' features three staves: Flute, Oboe, and Clarinet in B \flat . The Flute staff begins with a piano (*p*) dynamic and includes a five-measure rest (marked '5') and a five-measure melodic phrase. The Oboe staff also starts with a piano (*p*) dynamic and features a five-measure rest (marked '5') followed by a melodic line. The Clarinet in B \flat staff begins with a piano (*p*) dynamic and plays a steady, low-register accompaniment. All staves are in common time (C) and the key signature has one sharp (F#).

Fl

Ob

Cl

The second system continues the musical score. The Flute (Fl) staff has a five-measure rest (marked '5') followed by a melodic line. The Oboe (Ob) staff continues its melodic line. The Clarinet (Cl) staff continues its accompaniment. The Flute staff includes a six-measure rest (marked '6') and a six-measure melodic phrase. The Oboe staff includes a six-measure rest (marked '6') and a six-measure melodic phrase. The Clarinet staff includes a six-measure rest (marked '6') and a six-measure melodic phrase. The Flute staff includes a six-measure rest (marked '6') and a six-measure melodic phrase.

Fl

Ob

Cl

The third system of the musical score features three staves: Flute (Fl), Oboe (Ob), and Clarinet (Cl). The Flute staff begins with a piano (*pp*) dynamic and includes a five-measure rest (marked '5') and a five-measure melodic phrase. The Oboe staff also starts with a piano (*pp*) dynamic and features a five-measure rest (marked '5') followed by a melodic line. The Clarinet staff begins with a piano (*pp*) dynamic and plays a steady, low-register accompaniment. All staves are in common time (C) and the key signature has one sharp (F#).

Fl ¹⁴

Ob

Cl

p *pp* *p* *pp*

Fl ¹⁷

Ob

Cl

p *pp* *p* *pp*

Silver

Fast & bright (q=120)

Fl ²⁰

Cl

Hn

Bn

mf *mf* *mf*

27

Fl

Cl

Hn

Bn

33

Fl

Cl

Hn

Bn

mp

mp

mf

mp

mf

40

Fl

Cl

Hn

Bn

p

p

p

4

46

Fl

Cl

Hn

Bn

p

p

p

p

52

Fl

Cl

Hn

Bn

mf

mf

mf

mf

p

p

58

Fl

Cl

Hn

Bn

p

p

p

p

Carbon

Moderately (q =90)

66

Ob

mp

Cl

mf

Bn

66

mp

This system contains measures 66 through 71. The Oboe (Ob) part begins with a half note G4, followed by a half note A4, and then a half note B4, all tied across measures. The Clarinet (Cl) part features a continuous eighth-note melody starting on G4. The Bassoon (Bn) part mirrors the Oboe's initial half notes. Dynamics are marked *mp* for Oboe and Bassoon, and *mf* for Clarinet.

72

Ob

Cl

Bn

72

This system contains measures 72 through 77. The Oboe (Ob) part continues with half notes, including a sharp sign on the second measure. The Clarinet (Cl) part continues its eighth-note melody. The Bassoon (Bn) part continues with half notes. Measure numbers 72 and 78 are indicated at the start of the Oboe and Bassoon staves respectively.

78

Ob

Cl

Bn

78

This system contains measures 78 through 83. The Oboe (Ob) part continues with half notes. The Clarinet (Cl) part continues its eighth-note melody. The Bassoon (Bn) part continues with half notes. Measure numbers 78 and 78 are indicated at the start of the Oboe and Bassoon staves respectively.

6

84

Ob

Cl

Bn



90

Ob

Cl

Bn



96

Ob

Cl

Bn



101

Ob

Cl

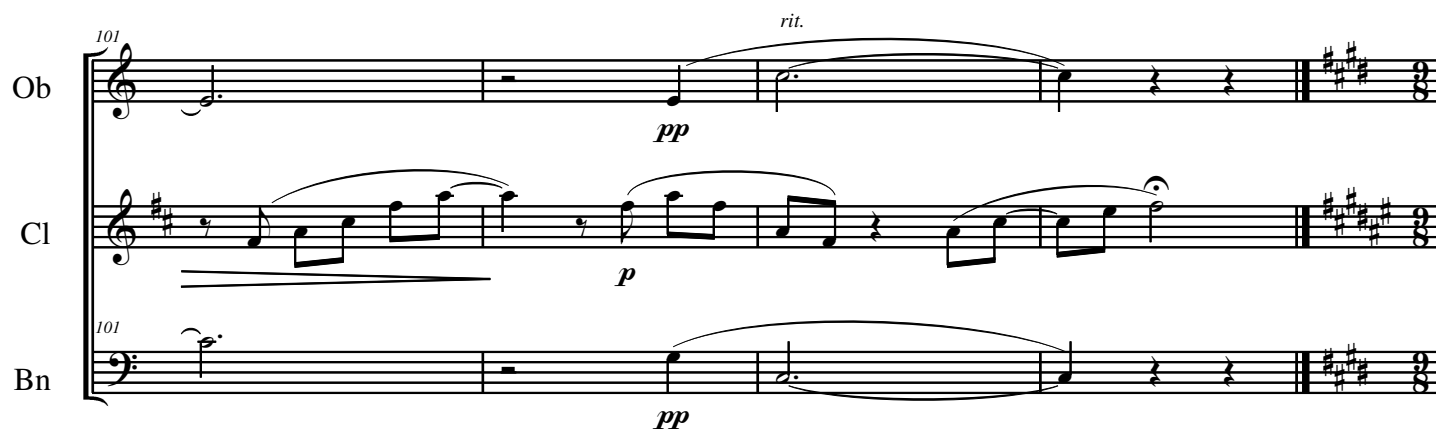
Bn

rit.

pp

p

pp



Presto (♩. = 132)

Xenon

105

Fl *mf*

Ob *mp*

Hn *mp*

Bn *p*

109

Fl

Ob

Hn

Bn

113

Fl

Ob

Hn

Bn

Detailed description: This page contains three systems of musical notation for the piece 'Xenon'. The first system covers measures 105 to 108, the second system covers measures 109 to 112, and the third system covers measures 113 to 116. Each system includes staves for Flute (Fl), Oboe (Ob), Horn (Hn), and Bassoon (Bn). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Presto' with a quarter note equal to 132 beats per minute. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The notation features various note values, rests, and phrasing slurs.

8

Fl

Ob

Hn

Bn

117

121

p

p

Oxygen

Andante (q = 60)

Fl

Cl

Hn

Bn

126

p

mp

mp

mp

132

Fl

Cl

Hn

Bn

132

138

Fl

Cl

Hn

Bn

138

144

Fl

Cl

Hn

Bn

144

150

Fl

Cl

Hn

Bn

156

Fl

Cl

Hn

Bn

161

Fl

Cl

Hn

Bn

Mercury

Lively (♩. = 120)

165

Fl *mf*

Ob *mf*

Cl *mf*

Hn *mf*

169

Fl

Ob

Cl

Hn

173

Fl

Ob

Cl

Hn

The musical score for 'Mercury' is presented in three systems, each containing four staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), and Horn (Hn). The tempo is marked 'Lively' with a quarter note equal to 120 beats per minute. The key signature is one sharp (F#). The first system (measures 165-168) is in 6/8 time. The second system (measures 169-172) is in 6/8 time. The third system (measures 173-176) is in 3/4 time. The Flute part begins with a melodic line in measure 165, marked *mf*. The Oboe part has a similar melodic line, also marked *mf*. The Clarinet part has a more active, eighth-note pattern, marked *mf*. The Horn part has a more active, eighth-note pattern, marked *mf*. The score includes various musical notations such as notes, rests, beams, and slurs, indicating a lively and dynamic piece.

This musical score page contains three systems of woodwind parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), and Horn (Hn). The key signature is one sharp (F#) and the time signature is 3/4. The first system covers measures 177 to 182, the second system covers measures 183 to 188, and the third system covers measures 191 to 196. The Flute part features a melodic line with accents and dynamic markings of *p* and *mf*. The Oboe part provides a harmonic accompaniment with long notes and slurs. The Clarinet and Horn parts also contribute to the harmonic texture, with the Horn part featuring a more active, eighth-note pattern in the later measures. The score includes various musical notations such as slurs, accents, and dynamic markings.

177

Fl *p*

Ob *pp*

Cl *p*

Hn *p*

183

Fl

Ob

Cl

Hn

191

Fl *mf*

Ob *mf*

Cl *mf*

Hn *mf*

197

Fl

Ob

Cl

Hn

203

Fl

Ob

Cl

Hn

209

Fl

Ob

Cl

Hn

p

p

p

p

mf

mf

f

mf

Detailed description: This page of a musical score contains four systems of staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), and Horn (Hn). The first system (measures 197-202) shows the Flute and Horn playing active melodic lines with eighth and sixteenth notes, while the Oboe and Clarinet are silent. The second system (measures 203-208) features a sustained, descending melodic line in the Flute, Oboe, and Clarinet, marked with a piano (*p*) dynamic. The Horn continues its active line. The third system (measures 209-214) shows a crescendo in all parts. The Flute and Horn reach a mezzo-forte (*mf*) dynamic, while the Oboe and Clarinet reach a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

215

Fl

Ob

Cl

Hn

221

Fl

Ob

Cl

Hn

227

Fl

Ob

Cl

Hn

233

Fl

Ob

Cl

Hn

p

233

Copper

Adagio ♩ = 40

240

Fl

Ob

Cl

Hn

Bn

p

p

p

240

240

245

Fl

Ob

Cl

Hn

Bn

p

245

245

250

Fl

Ob

Cl

Hn

Bn

pp

pp

pp

250

250

255

Fl

Ob

Cl

Hn

Bn

This block contains the first system of musical notation, measures 255 through 258. It features five staves: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bn). The Flute and Oboe parts are in treble clef, while the Bassoon is in bass clef. The Clarinet and Horn parts are in treble clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together, with various phrasing slurs. The Flute and Oboe parts have long horizontal slurs spanning across measures.

259

Fl

Ob

Cl

Hn

Bn

ppp

This block contains the second system of musical notation, measures 259 through 262. It continues the five-staff arrangement from the first system. The music concludes with a double bar line at the end of measure 262. The Flute, Oboe, and Bassoon parts end with a *ppp* (pianissimo) dynamic marking. The Clarinet and Horn parts also conclude their lines.

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 Prossakoff. Major works include music for string orchestra and voice, string orchestra and clarinet, a nonet for winds and strings, and several 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, the Bronx Arts Ensemble and the Duo + Ensemble. During the 2004-06 seasons, he was composer in residence of One World Symphony, a New York City based orchestra. One World Symphony has premiered several major works, including "Invisible Ballet" for orchestra, "Two Sad Songs" setting poems by W.B. Yeats for soprano & string orchestra, and a cycle of songs for two cellos and two mezzo sopranos setting poems by the New Jersey poet William Carlos Williams. In 2006, One World commissioned three works – a setting of the Ophelia songs from Shakespeare's "Hamlet" for soprano, harp and string orchestra, an orchestral work, "Pluto," for a program featuring Holst's "The Planets," and a setting of poetry for a concert honoring those who lost their lives on 9/11. Recent works include "The Four Elements" for viola and string orchestra commissioned by violist Brett Deubner and "Mystical Songs" for soprano, viola and string orchestra commissioned by the Universidad Tecnica Particular de Loja. In 2009, an entire program of music by Stan Grill was performed in Tokyo by the Duo + Ensemble. He currently works in Philadelphia, and lives happily in New Jersey with his wife, cats and piano.

"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 in the American Music Center's on-line library. Please go to Stan's web page at [American Music Center](#).



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