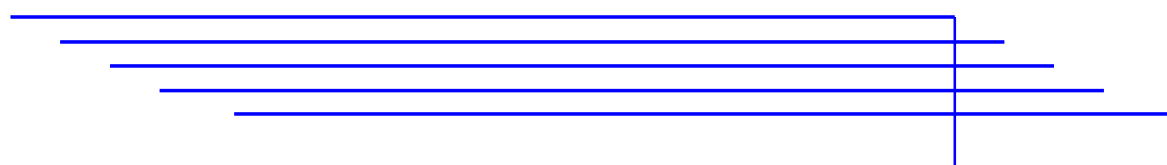


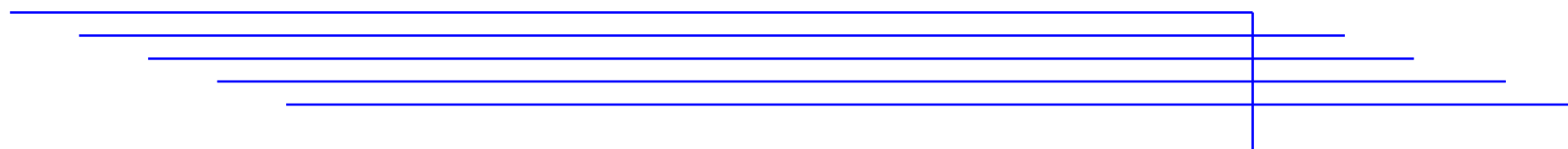
stanley grill



Everything Passes

soprano & chamber 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

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	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
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
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
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
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

Scores & parts available for viewing and download at www.stangrillcomposer.com

Everything Passes

This music started off in one direction, but then reading a brief poem by Peter Levitt turned it in another direction entirely. A gentle poem, read during the same week that the world's attention was turned to the mass shootings of innocent people in two cities in the United States, its imagery of petals falling like past lives, struck home – and became the theme of this symphony.

Peter Levitt

It can't be held
I cup a rose
in my hand –
undone, the petals fall
through my fingers
like past lives.

William Blake

O Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:
Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

Basho (trans. by Sam Hamill)

Nothing in the cry
of cicadas suggests they
are about to die

Peter Levitt

It's easy to die.
Just give your breath
back to the trees
and the wind.

Score

Everything Passes

Moderato (♩ = 108)

The score is for the piece "Everything Passes" in 4/4 time, marked Moderato with a tempo of 108 beats per minute. The key signature has one sharp (F#). The instruments and their parts are as follows:

- Flute 1 & 2:** Both flutes play a melodic line starting in measure 5, marked *p*. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4.
- Oboe 1 & 2:** Both oboes play a sustained note in measure 5, marked *p*. The note is G4.
- Clarinet in B♭ 1 & 2:** Both clarinets play a sustained note in measure 5, marked *p*. The note is G4.
- Bassoon:** The bassoon plays a sustained note in measure 5, marked *p*. The note is G4.
- Horn in F 1 & 2:** Both horns play a sustained note in measure 5, marked *p*. The note is G4.
- Trumpet in B♭ 1 & 2:** Both trumpets play a sustained note in measure 5, marked *p*. The note is G4.
- Timpani:** The timpani plays a rhythmic pattern of eighth notes, marked *p*. The notes are G2, F2, E2, D2, C2, B1, A1, G1.
- Soprano:** The soprano part is silent throughout the score.
- Violin I & II:** Both violins play a sustained note in measure 5, marked *p*. The note is G4.
- Viola:** The viola plays a sustained note in measure 5, marked *p*. The note is G4.
- Cello & Double Bass:** Both the cello and double bass play a sustained note in measure 5, marked *p*. The note is G2.

10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

10

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

10

Timp.

10

Sop.

10

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

20

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B \flat Cl. 1 *p*

B \flat Cl. 2 *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2

B \flat Tpt. 1 *mp*

B \flat Tpt. 2

Timp.

Sop.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *p* arco *p* pizz. *mp*

Vc. *mf* *p* arco

D.B. *mf* *p*

29

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

mp

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

29

Timp.

p

Sop.

29

Vln. I

Vln. II

Vla.

arco

p

Vc.

p

D.B.

p

38

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

pizz.

47

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

pp

f

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

mf

Sop.

p

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

pp

f

pp

f

pp

f

pp

59

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Bsn. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

B \flat Tpt. 1 *pp*

B \flat Tpt. 2 *pp*

Timp. *pp*

Sop
It can't be held _____ It can't be held

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

71

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Sop

I cup a rose in my hand

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

pizz.

Musical score for orchestra and voice, measures 83-92. The score is in 4/4 time and includes parts for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Bassoons (Bsn.), Horns (Hn. 1, 2), Trumpets (B♭ Tpt. 1, 2), Timpani (Timp.), Soprano (Sop.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 83-92 are marked with a dynamic of *f* (forte). The Soprano part begins with the lyrics "Un - done, p_{the}".

Key dynamics and markings include:

- pp* (pianissimo) for Flutes, Oboes, Bassoons, Horns, and Double Bass.
- f* (forte) for Bassoons, Horns, Violins, Violoncello, and Double Bass.
- mf* (mezzo-forte) for Timpani.
- pizz.* (pizzicato) for Viola.
- p_{the}* (piano) for Soprano.

The score features various musical notations such as slurs, ties, and dynamic hairpins.

This page of a musical score, numbered 10, contains staves for various instruments and a vocal line. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, Bassoon, Horns 1 and 2, and Trumpets in B-flat 1 and 2. The brass section includes Trombones and a Timpani part. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. A Soprano vocal line is also present. The score is marked with a dynamic of *pp* (pianissimo) throughout. The vocal line includes the lyrics: "pe - tals slip through my fin - gers". The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number 95 is indicated at the beginning of each staff.

107

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. *f* *p*

Hn. 1 *f*

Hn. 2 *p*

B \flat Tpt. 1

B \flat Tpt. 2

Timp. *p* *p*

Sop. *mp* like past lives

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

This musical score page, numbered 12, covers measures 116 to 123. It is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes (Fl. 1, Fl. 2):** Flute 1 has a melodic line starting at measure 116. Flute 2 has a similar line starting at measure 117.
- Oboes (Ob. 1, Ob. 2):** Oboe 1 has a sustained note at measure 117. Oboe 2 has a sustained note at measure 116.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Both have sustained notes at measures 116 and 117.
- Bassoon (Bsn.):** Sustained notes throughout the measures.
- Horns (Hn. 1, Hn. 2):** Horn 1 has a melodic line starting at measure 117. Horn 2 has a melodic line starting at measure 122.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Sustained notes throughout the measures.
- Timpani (Timp.):** Sustained notes throughout the measures.
- Soprano (Sop.):** Sustained notes throughout the measures.
- Violins (Vln. I, Vln. II):** Violin I has a melodic line starting at measure 116. Violin II has a sustained note at measure 116.
- Viola (Vla.):** Sustained notes throughout the measures.
- Violoncello (Vc.):** Sustained notes throughout the measures.
- Double Bass (D.B.):** Sustained notes throughout the measures.

The score includes various musical notations such as notes, rests, slurs, and dynamics. The dynamic *p* (piano) is indicated in measures 116, 117, 122, and 123. The key signature has two sharps (F# and C#), and the time signature is 4/4.

135

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Bsn. *pp*

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

135

Timp. *pp*

Sop

135

Vln. I

Vln. II

Vla.

Vc.

D.B.

Andantino (♩ = 60)

144

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for page 15, measures 144-150, is written for a full orchestra. The tempo is Andantino (♩ = 60). The score is divided into two systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoon, Horns 1 and 2, Trumpets 1 and 2, Timpani, and Soprano. The second system includes Violins I and II, Viola, Violoncello, and Double Bass. Dynamics include *mf*, *mp*, *p*, and *f*. The score features various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 154-163. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bassoon (Bsn.), Horns (Hn. 1, Hn. 2), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Timpani (Timp.), Soprano (Sop.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 154 is marked with a rehearsal symbol. The key signature is one sharp (F#). Dynamics include *p*, *mp*, and *pp*. The score features various musical notations such as slurs, ties, and accents.

Fl. 1 and Fl. 2: *p* (measures 154-155), *mp* (measures 156-157).
Ob. 1 and Ob. 2: *p* (measures 154-155), *mp* (measures 156-157).
B♭ Cl. 1: *p* (measures 154-155), *pp* (measures 156-157).
B♭ Cl. 2: *p* (measures 154-155), *pp* (measures 156-157).
Hn. 1 and Hn. 2: *p* (measures 156-157).
B♭ Tpt. 1 and B♭ Tpt. 2: *p* (measures 154-155).
Timp.: *p* (measures 156-157), with a trill-like flourish above the staff.
Vln. I and Vln. II: *p* (measures 154-155), *mp* (measures 156-157).
Vla.: *p* (measures 154-155), *mp* (measures 156-157).
Vc. and D.B.: *p* (measures 154-155), *mp* (measures 156-157).

Musical score for page 17, measures 165-172. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bassoon, Horns 1 & 2, Trumpets in Bb 1 & 2, Timpani, Soprano, Violins I & II, Viola, Violoncello, and Double Bass. Dynamics range from *mf* to *p*.

165

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mf

p

mf

p

mf

p

mf

p

This page of a musical score covers measures 174 to 183. It features a full orchestral arrangement and a vocal line. The instruments include Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bassoon, Horns 1 and 2, Trumpets 1 and 2, Timpani, Violins 1 and 2, Viola, Violoncello, and Double Bass. The vocal part is for Soprano. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The vocal line begins in measure 178 with the lyrics "p O Rose O". The orchestration includes various melodic lines, some marked with a piano (*p*) dynamic, and rests for several instruments throughout the passage.

174

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Sop

Vln. I

Vln. II

Vla.

Vc.

D.B.

p O Rose O

182

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp.

Sop

Rose *mf* Rose *p* thou art sick.

Vln. I

Vln. II

Vla.

Vc.

D.B.

192

Fl. 1 *p*

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1 *mp*

Hn. 2

B♭ Tpt. 1 *p*

B♭ Tpt. 2

Timp.

Sop
O Rose thou art sick. The in - vi - si - ble worm, That *mf*

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *pizz.* *p* *mf*

D.B. *pp* *pizz.* *p* *mf*

202

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp.

Sop

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

pp

pp

pp

p

p

p

p

flies _____ in the night in the howling storm:

212

Fl. 1 *p*

Fl. 2

Ob. 1 *p* *pp*

Ob. 2

B \flat Cl. 1 *pp*

B \flat Cl. 2

Bsn.

212

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

212

Timp. *pp*

Sop *p*

Has found thy bed _____ of crim - son joy:

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. arco *pp* pizz.

D.B. arco *pp* pizz.

222

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

pp

mf

mf

mp

mp

mf

222

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

p

mp

222

Timp.

mf

222

Sop.

222

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

Musical score for orchestra and voice, measures 232-240. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bassoon (Bsn.), Horns (Hn. 1, Hn. 2), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Timpani (Timp.), Soprano (Sop.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 232-240 are marked with a dynamic of *p* (piano). The Soprano part begins with the lyrics "And his dark se-cret" at the end of measure 240. The score features various musical notations including slurs, ties, and dynamic markings.

243

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B \flat Cl. 1
B \flat Cl. 2
Bsn.

pp

243

Hn. 1
Hn. 2
B \flat Tpt. 1
B \flat Tpt. 2

243

Timp.

243

Sop.
love Does they life ___ de - stroy.

243

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp

pp

pp

arco
pp

pp

(♩ = 120)

258

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Timp.
Sop.
Vln. I
Vln. II
Vla.
Vc.
D.B.

pp
pp
pp

Detailed description: This page of a musical score, numbered 26, contains measures 258 through 267. The tempo is marked as quarter note = 120. The score is for a full orchestra. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets in B♭ 1 & 2, Bassoon) has active parts in measures 258-267. The strings (Violins I & II, Viola, Violoncello, Double Bass) provide accompaniment. The brass section (Horns 1 & 2, Trumpets in B♭ 1 & 2, Timpani) is mostly silent. The Soprano part is also silent. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *pp* (pianissimo) for the woodwinds in the later measures.

271

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

284

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

p

p

p

p

p

p

mp

299

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *p* *mp* *f*

mp *mf* *p*

312

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp.

Sop *p*
No - thing — in the cry — — — — — No - thing — in the cry — — — — — of ci -

Vln. I

Vln. II

Vla.

Vc. *pp*

D.B. *pp*

Detailed description: This page of a musical score, numbered 30, contains measures 312 through 319. The score is arranged in a standard orchestral format. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, and Bassoon. The brass section includes Horn 1 and 2, Trumpet 1 and 2, and Timpani. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. A Soprano vocal line is also present. The woodwinds (Flutes, Oboes, Bass Clarinet, and Bassoon) play a melodic line starting at measure 312, marked *pp* (pianissimo). The strings play a rhythmic accompaniment, with the Double Bass marked *pp*. The vocal line enters at measure 312 with the lyrics "No - thing — in the cry — — — — — No - thing — in the cry — — — — — of ci -". The music is in a key with one sharp (F#) and a common time signature.

324

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp.

Sop

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

ca - das sug - gests that sug - gests that

337

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp.

Sop

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

pp

pp

pp

No - thing sug - gests - that

349

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp.

Sop

Vln. I

Vln. II

Vla.

Vc.

D.B.

they are a - bout to die.

p *mp* *pp* *ppp*

Andante (♩ = 80)

369

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp

f

pizz.

375

Fl. 1 *p* *pp* *f*

Fl. 2 *p* *pp* *f*

Ob. 1 *p* *pp* *f*

Ob. 2 *p* *pp* *f*

B \flat Cl. 1 *p* *mp*

B \flat Cl. 2 *p* *mf*

Bsn. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

B \flat Tpt. 1 *mp*

B \flat Tpt. 2 *mp*

Timp.

Sop.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *mp* *f*

D.B. *mp* *f*

This page of a musical score, numbered 36, covers measures 387 through 392. The score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1 and Fl. 2. Both parts are silent throughout the entire passage.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a melodic line starting in measure 391, marked *pp*. Ob. 2 is silent.
- Clarinets:** B \flat Cl. 1 and B \flat Cl. 2. Both parts are silent throughout the entire passage.
- Bassoon:** Bsn. Silent until measure 391, where it plays a melodic line marked *pp*.
- Horns:** Hn. 1 and Hn. 2. Hn. 1 has a melodic line starting in measure 391, marked *pp*. Hn. 2 has a melodic line starting in measure 391, marked *pp*.
- Trumpets:** B \flat Tpt. 1 and B \flat Tpt. 2. B \flat Tpt. 1 has a melodic line starting in measure 391, marked *pp*. B \flat Tpt. 2 is silent.
- Timpani:** Timp. Silent throughout the entire passage.
- Soprano:** Sop. Silent throughout the entire passage.
- Violins:** Vln. I and Vln. II. Vln. I starts in measure 387 with a melodic line marked *p*, which becomes *f* in measure 391. Vln. II starts in measure 387 with a melodic line marked *p*, which becomes *f* in measure 391.
- Viola:** Vla. Starts in measure 387 with a melodic line marked *p*, which becomes *f* in measure 391.
- Violoncello:** Vc. Starts in measure 387 with a melodic line marked *mp*, which becomes *f* in measure 391.
- Double Bass:** D.B. Starts in measure 387 with a melodic line marked *mp*, which becomes *f* in measure 391.

At the end of the passage (measure 392), the strings (Vln. I, Vln. II, Vla., Vc., and D.B.) are marked *pp* and play a sustained chord. The strings are also marked *arco*. The vocal soloist (Sop.) is marked *pp* and plays a sustained chord, marked *div.* (divisi).

387

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

p

393

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Bsn. *pp*

Hn. 1

Hn. 2

B \flat Tpt. 1 *p*

B \flat Tpt. 2

Timp. *pp*

Sop

Vln. I

Vln. II *unis.*

Vla. *unis.*

Vc. *unis.*

D.B. *unis.*

Musical score for page 40, measures 408-412. The score is for a symphony orchestra and includes a vocal soloist. The instruments listed are Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Bassoon, Horn 1 and 2, Trumpet 1 and 2, Timpani, Soprano, Violin 1 and 2, Viola, Violoncello, and Double Bass. The vocal soloist (Sop.) has the lyrics: "Just ___ give your breath back ___ to the trees ___ and the wind." The score features dynamics such as *pp*, *f*, *p*, and *mp*, and includes musical markings like *pp*, *f*, *p*, *mp*, and a triplet of eighth notes in measures 410 and 411. The key signature has two sharps (D major or F# minor), and the time signature is common time. The measure number 408 is indicated at the beginning of each staff.

414

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B \flat Cl. 1

B \flat Cl. 2

Bsn. *pp*

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Timp. *pp* *p*

Sop.

Vln. I *pp*

Vln. II *pp*

Vla. *p* pizz.

Vc. *pp*

D.B. *p* pizz.

Musical score for orchestra, measures 422-427. The score is arranged in systems for various instruments. The first system includes Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, and Bsn. The second system includes Hn. 1, Hn. 2, B♭ Tpt. 1, and B♭ Tpt. 2. The third system includes Timp. and Sop. The fourth system includes Vln. I, Vln. II, Vla., Vc., and D.B. The score features dynamic markings such as *pp* and *p*, and includes performance instructions like *arco*. The music is written in treble and bass clefs with a key signature of one sharp (F#).

422

Fl. 1 *pp*

Fl. 2

Ob. 1 *pp*

Ob. 2

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. *pp*

422

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

422

Timp. *p* *pp*

Sop.

422

Vln. I

Vln. II

Vla. *arco* *pp*

Vc. *arco*

D.B. *arco* *pp*

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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