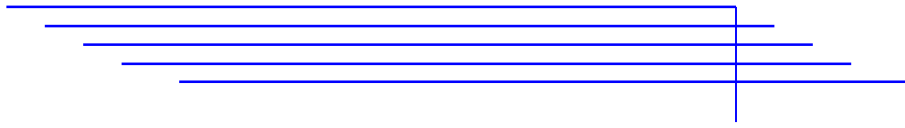


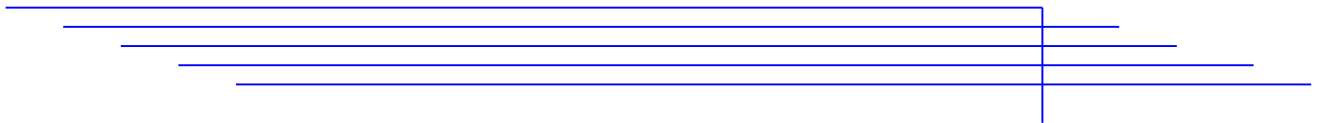
stanley grill



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

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, it's 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)

This musical score is for the piece "Everything Passes" in 4/4 time, marked Moderato with a tempo of 108 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Flute 1 & 2:** Both flutes play a melodic line starting in the fifth measure, marked *p*. The melody consists of eighth notes and quarter notes.
- Oboe 1 & 2:** The oboes play a sustained note in the fifth measure, marked *p*.
- Clarinet in B♭ 1 & 2:** Both clarinets are silent throughout the score.
- Bassoon:** The bassoon is silent throughout the score.
- Horn in F 1 & 2:** The horns play a sustained note in the fifth measure, marked *p*.
- Trumpet in B♭ 1 & 2:** Both trumpets are silent throughout the score.
- Timpani:** The timpani play a rhythmic pattern of eighth notes in the fifth and ninth measures, marked *p*.
- Soprano:** The soprano is silent throughout the score.
- Violin I & II:** Both violins play a sustained note in the fifth measure, marked *p*.
- Viola:** The viola plays a sustained note in the fifth measure, marked *p*.
- Cello & Double Bass:** Both the cello and double bass play a sustained note in the fifth measure, marked *p*. The cello part is specifically marked *pizz.* (pizzicato).

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.

10

p

p

p

p

20

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2

B♭ Tpt. 1 *mp*

B♭ 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*

3/4

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.

p arco

Vc.

p

D.B.

p

38

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

pizz.

Detailed description: This page of a musical score covers measures 38 to 47. The score is for a full orchestra and a soprano. The key signature has two sharps (F# and C#), and the time signature is 3/4. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) is mostly silent, with rests. The Horns and Trumpets (B♭) play a melodic line starting in measure 38, marked with a piano (*p*) dynamic. The strings (Violins I and II, Viola, Violoncello, Double Bass) play a rhythmic accompaniment. The Double Bass part includes a pizzicato (*pizz.*) instruction in measure 47. The Soprano part is silent throughout.

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

pizz.

f

pp

f

pp

59

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt. 1 *pp*

B♭ 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.

71

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

71

Timp.

71

Sop

I cup a rose in my hand

71

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

83

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. *f*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

B♭ Tpt. 1

B♭ Tpt. 2

Timp. *mf*

Sop *f* Un - done, *p*the

Vln. I *f* *pp*

Vln. II *f*

Vla. *f*

Vc. *f* *pp*

D.B. *f* *pp*

95

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

B♭ Tpt. 1 *pp*

B♭ Tpt. 2 *pp*

Timp. *pp*

Sop
pe - tals slip through my fin - gers

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

107

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. *f* *p*

Hn. 1 *f*

Hn. 2 *p*

B♭ Tpt. 1

B♭ 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*

Musical score for orchestra and voice, measures 116-124. The score is arranged in systems for various instruments and voice parts.

Flutes (Fl. 1, Fl. 2): Fl. 1 plays a melodic line starting at measure 116. Fl. 2 plays a similar line, often in octaves.

Oboes (Ob. 1, Ob. 2): Ob. 1 and Ob. 2 play sustained notes with long slurs, often in octaves.

Clarinets (B♭ Cl. 1, B♭ Cl. 2): B♭ Cl. 1 and B♭ Cl. 2 play sustained notes with long slurs, often in octaves. Dynamics include *p*.

Bassoon (Bsn.): Plays sustained notes with long slurs.

Horns (Hn. 1, Hn. 2): Hn. 1 and Hn. 2 play sustained notes with long slurs. Dynamics include *p*.

Trumpets (B♭ Tpt. 1, B♭ Tpt. 2): Both parts are mostly silent.

Timpani (Timp.): Plays a rhythmic pattern of notes.

Soprano (Sop.): Part is mostly silent.

Violins (Vln. I, Vln. II): Vln. I plays a melodic line with slurs. Vln. II plays sustained notes with long slurs.

Viola (Vla.): Plays sustained notes with long slurs.

Violoncello (Vc.): Plays sustained notes with long slurs.

Double Bass (D.B.): Plays sustained notes with long slurs.

Musical score for orchestra and voice, measures 125-134. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Bassoon, Clarinet in Bb 1 and 2, Horn 1 and 2, Trumpet in Bb 1 and 2, Timpani, Soprano, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings such as *pp*, *mf*, and *pp*. The woodwinds and strings play sustained notes with some melodic movement, while the brass and timpani provide harmonic support. The voice part is silent throughout this section.

135

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. *pp*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ 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.

mf

mp

p

mf

154

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *p*

Ob. 2 *p* *mp*

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p* *pp*

Bsn.

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Timp. *p*

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 16, covers measures 154 to 163. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes two flutes (Fl. 1 and 2), two oboes (Ob. 1 and 2), two bass clarinets (B♭ Cl. 1 and 2), and a bassoon (Bsn.). The brass section consists of two horns (Hn. 1 and 2), two tenor trumpets (B♭ Tpt. 1 and 2), and a timpani (Timp.). The string section includes two violins (Vln. I and II), a viola (Vla.), a cello (Vc.), and a double bass (D.B.). A soprano voice part (Sop.) is also present. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score features various dynamics such as *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). There are several melodic lines with slurs and ties, and some rests. The woodwinds and strings play a complex, rhythmic pattern, while the brass and timpani provide harmonic support. The soprano part is mostly silent in this section.

This musical score page covers measures 165 through 172. The instrumentation includes 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 I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The woodwinds and strings play a melodic line starting on G4, moving to A4, Bb4, and C5. The strings are marked *mf* and *p*. The woodwinds are marked *mf* and *p*. The soloist part is marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

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.

Musical score for measures 174-180. The score includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoon), brass (Horns, Trumpets), percussion (Tympani), strings (Violins, Viola, Violoncello, Double Bass), and voice (Soprano). The key signature is one flat (B♭). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The woodwinds and strings play a melodic line with slurs and accents. The Soprano part has lyrics: *p* O Rose O. The dynamic *p* (piano) is indicated in several places.

182

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

Rose *mf* O Rose 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

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♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

202

Timp.

202

Sop

flies in the night in the howling storm:

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

pp

pp

p

p

p

212

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

212

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

212

Timp.

212

Sop

Has found thy bed of crim - son joy:

212

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

pp

p

p

p

p

arco

arco

pizz.

pp

pp

pp

222

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. *pp* *mf*

Hn. 1

Hn. 2

B♭ Tpt. 1 *p* *mp*

B♭ Tpt. 2

Timp. *mp*

Sop.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Detailed description: This page of a musical score, numbered 23, covers measures 222 through 228. It features a full orchestral ensemble. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets B♭ 1 & 2, Bassoon, and Horns 1 & 2) are mostly silent, with some woodwinds (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, and Bsn.) playing melodic lines starting in measure 224. The brass section (B♭ Trumpets 1 & 2) plays a melodic phrase in measures 223-224. The timpani has a roll in measure 228. The strings (Violins I & II, Viola, Cello, and Double Bass) play a rhythmic accompaniment throughout, with dynamic markings of *mf* appearing in measures 224-228. The score is written in a key with two sharps (D major or F# minor) and a common time signature.

232

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn.

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Timp. *p*

Sop.

232

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

D.B.

And his dark se-cret

Detailed description: This page of a musical score covers measures 232 to 240. It features a full orchestral arrangement with woodwinds, brass, percussion, strings, and a soprano voice. The woodwinds (Flutes, Oboes, Clarinets, Bassoon, Horns, and Trumpets) play melodic lines, often marked with a piano (*p*) dynamic. The strings provide a rhythmic and harmonic foundation. The percussion includes a timpani part with a roll in measure 239. The soprano voice enters in measure 239 with the lyrics "And his dark se-cret". The score is written in a key with two sharps (D major or F# minor) and a common time signature.

(♩ = 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 covers measures 258 to 267. The tempo is marked as quarter note = 120. The score is for a full orchestra and a soprano. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in B-flat 1 & 2, Bassoon) have active parts in measures 258-267. The strings (Violins I & II, Viola, Violoncello, Double Bass) play a rhythmic accompaniment of quarter notes. The brass (Horns 1 & 2, Trumpets in B-flat 1 & 2, Trombones) and percussion (Timpani) are silent. The soprano part is also silent. Dynamics include *pp* (pianissimo) for the woodwinds in measures 264-267.

271

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

pp

284

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

p

p

p

p

p

p

mp

Detailed description: This is a page of a musical score, page 28, starting at measure 284. The score is arranged in systems. The first system contains woodwinds: Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, and Bassoon. The second system contains brass: Horn 1 and 2, Trumpet 1 and 2. The third system contains percussion: Timpani. The fourth system contains strings: Violin I and II, Viola, Violoncello, and Double Bass. The fifth system contains the Soprano voice. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *pp* (pianissimo) for woodwinds, *p* (piano) for strings and voice, and *mp* (mezzo-piano) for the double bass at the end. The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The voice part is mostly silent, with a few notes in the final measures.

299

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

299

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

299

Timp.

trill

mp *mf* *p*

299

Sop.

299

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *p* *mp* *f*

312

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ 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*

324

Fl. 1

Fl. 2

Ob. 1

Ob. 2

pp

B♭ Cl. 1

pp

B♭ Cl. 2

pp

Bsn.

324

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

324

Timp.

324

Sop

ca - das sug - gests that sug - gests that

324

Vln. I

Vln. II

Vla.

Vc.

D.B.

349

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.

they are a - bout to die.

p

pp

ppp

p

mp

pp

ppp

Andante (♩ = 80)

369

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. *pp* — *f*

Hn. 1 *pp* — *f*

Hn. 2 *pp* — *f*

B♭ Tpt. 1 *pp* — *f*

B♭ Tpt. 2 *pp* — *f*

Timp. *pp* — *f*

Sop.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *pizz.* *mp* — *f*

D.B. *pizz.* *mp* — *f*

375

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

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

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

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

B♭ Cl. 1 *p* *mp*

B♭ Cl. 2 *p* *mf*

Bsn. *mf*

Hn. 1 *mp*

Hn. 2 *mp*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Timp.

Sop.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *mp* *f*

D.B. *mp* *f*

This musical score page covers measures 387 to 392. It features a variety of instruments including woodwinds, brass, strings, and percussion. The woodwind section (Flutes, Oboes, Bass Clarinet, Bassoon) has active parts, with dynamics marked *p*. The brass section (Horns, Trumpets) is mostly silent. The string section (Violins, Viola, Cello, Double Bass) provides a harmonic foundation with sustained notes and some rhythmic patterns. The percussion section (Tympani) is also silent.

Woodwinds:
Fl. 1 & 2: Melodic lines starting at measure 387, marked *p*.
Ob. 1: Melodic line starting at measure 387, marked *p*.
Ob. 2: Melodic line starting at measure 387, marked *p*.
B♭ Cl. 1: Melodic line starting at measure 387, marked *p*.
B♭ Cl. 2: Silent.
Bsn.: Melodic line starting at measure 391, marked *p*.

Brass:
Hn. 1 & 2: Silent.
B♭ Tpt. 1 & 2: Silent.

Strings:
Vln. I & II: Sustained notes with some rhythmic patterns.
Vla.: Sustained notes.
Vc.: Sustained notes.
D.B.: Sustained notes.

Percussion:
Timp.: Silent.

Vocal:
Sop.: Silent.

Musical score for measures 393-400. The score is arranged in a standard orchestral layout with the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts are mostly silent, with a few notes in measure 400 marked *pp*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 is silent. Ob. 2 has a few notes in measure 394 marked *pp*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Both parts are silent.
- Bassoon (Bsn.):** Plays a melodic line starting in measure 394, marked *pp* with a hairpin crescendo.
- Horns (Hn. 1, Hn. 2):** Both parts are silent.
- Trumpets (B♭ Tpt. 1, B♭ Tpt. 2):** Tpt. 1 has a melodic line starting in measure 394, marked *p*.
- Timpani (Timp.):** Silent until measure 398, where it plays a roll marked *pp*.
- Soprano (Sop.):** Silent.
- Violins (Vln. I, Vln. II):** Vln. I has a complex rhythmic pattern in measure 393. Vln. II has a sustained note in measure 393 and a melodic line starting in measure 398, marked *unis.*
- Viola (Vla.):** Sustained notes in measure 393 and a melodic line starting in measure 398, marked *unis.*
- Violoncello (Vc.):** Sustained notes in measure 393 and a melodic line starting in measure 398, marked *unis.*
- Double Bass (D.B.):** Sustained notes in measure 393 and a melodic line starting in measure 398, marked *unis.*

401
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* *pp* *pp* *pp* *pp* *pp*
pp *mp* *pp* *pp* *mp* *pp* *pp* *pp*
pp *mp* *pp* *pp* *mp* *pp* *pp* *pp*
pp *mp* *pp* *pp* *mp* *pp* *pp* *pp*
pizz. *p* *pizz.* *p*

It's ea - sy to die. ____

408

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 *f*

pp *f*

pp *f*

pp *f*

pp

pp

pp

pp

pp

Just ___ give your breath back ___ to the trees ___ and the wind.

p

p

p

mp

mp

414

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. *pp*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp. *pp* *tr* *tr* *p*

Sop.

Vln. I *pp*

Vln. II *pp*

Vla. *pizz.* *p*

Vc. *arco* *pp*

D.B. *arco* *pizz.* *p*

Detailed description: This page of a musical score covers measures 414 to 418. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, B♭ Clarinets 1 and 2, Bassoon, Horns 1 and 2, B♭ Trumpets 1 and 2, Timpani, Soprano voice, Violins I and II, Viola, Violoncello, and Double Bass. The score is in a key with one sharp (F#) and a common time signature. Measures 414-418 feature a delicate woodwind and string texture. Flutes 1 and 2, Oboe 1, and Bassoon play a melodic line starting on a half note G4, moving to a dotted half note A4. Oboe 2 and Violin I play a more active melodic line. The strings provide a harmonic foundation with sustained notes and light pizzicato. Dynamics range from *pp* (pianissimo) to *p* (piano). Performance markings include *arco* for the strings and *pizz.* for the Viola and Double Bass. The Timpani part includes trill ornaments in measures 415 and 417.

422

Fl. 1 *pp*

Fl. 2

Ob. 1 *pp*

Ob. 2

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. *pp*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

422 *tr tr*

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 Probstakoff. 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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