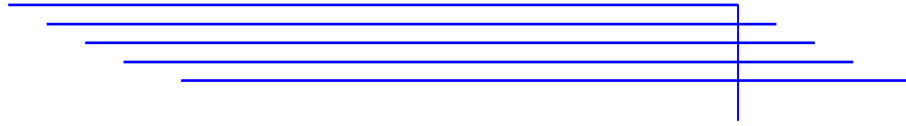


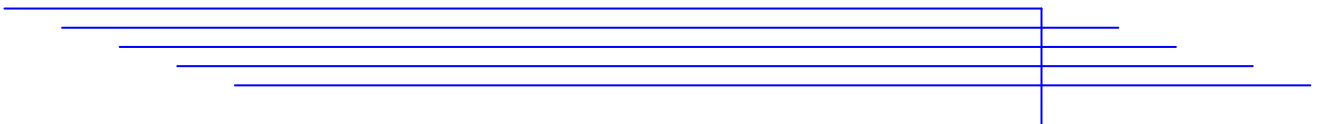
stanley grill



IMAGINARY DANCES

for violin solo

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Imaginary Dances is a suite of pieces for solo violin, using the Baroque dance suites as a model. However, unlike formal dance suites, these dances are all imaginary ones - with made up rhythmical elements that are not derived from any real, historical dance form.

Imaginary Dances

#1

Composed by Stanley Grill

Violin

Allegro

mf

mp

f

mf

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23

25

p

28

30

mp *p*

33

36

f

39

41

43

pp *ff*

46

Imaginary Dances

Moderato

#2

Violin

Violin score for "Imaginary Dances #2". The piece is in 2/4 time, marked Moderato. The score consists of nine staves of music. The first staff begins with a *mp* dynamic and the instruction "freely & nostalgically". The score includes various articulations such as *pizz.* (pizzicato), *arco* (arco), and accents (>). The dynamics range from *mp* to *ff*. The key signature has one sharp (F#). The score concludes with a *ff* dynamic marking.

40



43



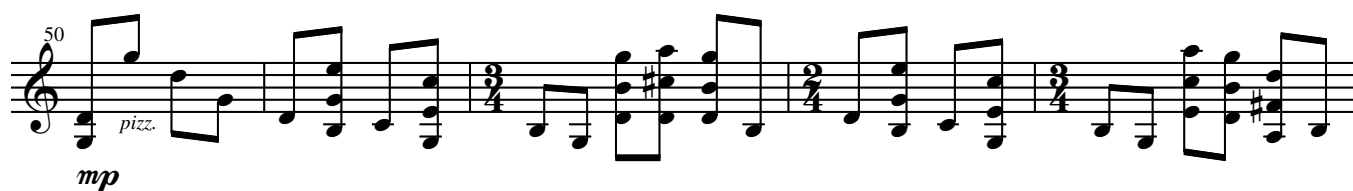
47



50

pizz.

mp



55

arco

mf



59

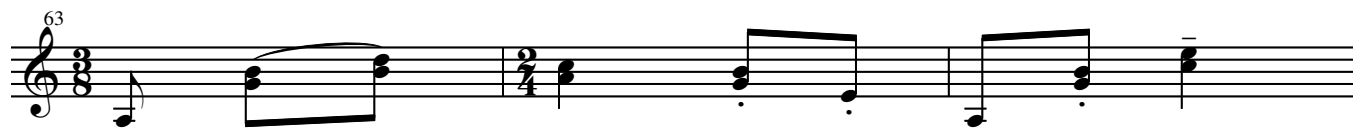
pizz.

arco

mp



63



66

pizz.

arco



69

pizz.

arco

mf



Imaginary Dances

#3

Violin

Adagio

The score is written for violin in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a 3/4 time signature and a tempo marking of 'Adagio'. The piece is divided into measures, with measure numbers 4, 6, 10, 13, 16, and 20 indicated at the start of their respective lines. Dynamic markings include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include *pizz.* (pizzicato) at measure 16. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings such as *mf* with a cross symbol and *f* with an accent mark.

mp

p

mf

mf

mf

mf

f

f

f

pizz.

f

23 *tremolando*
pp

27

31 *pizz.* *arco*
mp *mp*

35 *pp* *mp*

38 *f*

41

Imaginary Dances

Capriccioso

#4

Violin

The score is written for a single violin in treble clef, with a key signature of one sharp (F#) and a 3/8 time signature. It consists of nine staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a measure number '5' at the beginning. The third staff has a measure number '10' at the beginning. The fourth staff has a measure number '15' at the beginning and a dynamic marking of *f*. The fifth staff has a measure number '20' at the beginning. The sixth staff has a measure number '25' at the beginning. The seventh staff has a measure number '30' at the beginning and includes performance instructions: *pizz.* (pizzicato) and *arco* (arco), with a dynamic marking of *f* under the *arco* section. The eighth staff has a measure number '35' at the beginning. The ninth staff has a measure number '39' at the beginning and a dynamic marking of *mf*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

43

Musical staff 43-46: Treble clef, key signature of one sharp (F#). The staff contains a continuous sequence of eighth and sixteenth notes with various slurs and ties. A double bar line is present at the end of the staff.

47

pizz. *arco*

Musical staff 47-50: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Above the staff, the markings *pizz.* and *arco* are placed. Below the staff, a dynamic marking *mp* is present. A double bar line is present at the end of the staff.

51

Musical staff 51-54: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various slurs and ties. A double bar line is present at the end of the staff.

55

Musical staff 55-58: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various slurs and ties. A double bar line is present at the end of the staff.

59

Musical staff 59-62: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various slurs and ties. A double bar line is present at the end of the staff.

63

pizz. *arco*

Adagio

pp

Musical staff 63-67: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Above the staff, the markings *pizz.* and *arco* are placed. The tempo marking *Adagio* is centered above the staff. Below the staff, a dynamic marking *pp* is present. A double bar line is present at the end of the staff.

68

Musical staff 68-72: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various slurs and ties. A double bar line is present at the end of the staff.

73

Musical staff 73-77: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various slurs and ties. A double bar line is present at the end of the staff.

78

pizz.

f

Musical staff 78-81: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes. Above the staff, the marking *pizz.* is placed. Below the staff, a dynamic marking *f* is present. A double bar line is present at the end of the staff.

Imaginary Dances

#5

Violin

Presto

f

5

9

13

17

21

25

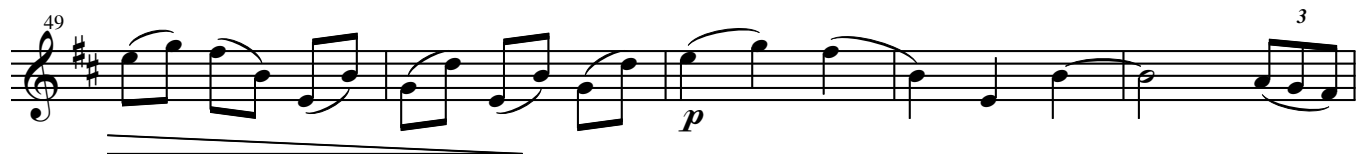
29

33

p

mf

The image shows a single-staff violin score for a piece titled "Imaginary Dances #5". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked "Presto". The piece begins with a dynamic marking of *f* (forte). The music consists of a series of eighth and sixteenth notes, often beamed together, with some slurs and accents. Measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 are indicated at the start of their respective lines. The score ends with a dynamic marking of *mf* (mezzo-forte). There are some double bar lines and repeat signs throughout the piece.



76 *f* 3 *pp*

80 3 3 3

84 3 3

88 3 *f* *pizz.*

92

97 *arco* *p* *pp* *pizz.*

102 *arco*

107 3 3

Imaginary Dances

#6

Violin

Moderato

The score is written for a single violin in 3/4 time, featuring a key signature of two flats (B-flat major or D minor). It consists of nine staves of music. The tempo is marked 'Moderato'. The piece is characterized by alternating passages of arco (bowed) and pizzicato (plucked) playing. Dynamic markings include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Some sections feature slurs and accents. The score ends with a double bar line on the final staff.

p *pizz.* *arco* *arco* *pizz.* *pizz.* *arco*

4 *pizz.* *arco* *pp*

7 *p* *pizz.* *arco*

10 *pizz.* *arco* *pp*

13 *p* *pizz.* *arco* *pizz.* *arco*

16 6 6 6

18

20

22

Musical score for a single melodic line, measures 24-41. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *mp*, *f*, and *pp*. Performance instructions include *arco* and *pizz.* (pizzicato). The score is divided into measures 24, 25, 27, 31, 34, 37, 39, 40, and 41. Measure 24 starts with a treble clef and a key signature of two flats. Measure 25 continues the melodic line. Measure 27 shows a change in dynamics and performance instructions. Measure 31 features a *p* dynamic marking. Measure 34 starts with a *f* dynamic marking. Measure 37 continues the melodic line. Measure 39 features a *pp* dynamic marking. Measure 40 shows a change in dynamics and performance instructions. Measure 41 continues the melodic line.

43

f

45

p *mp*

48

pp *f*

Imaginary Dances

#7

Violin

Presto

f

p

f

p

f

mf

mp

p

f

mf

mp

p

19

21

23

25

27

29

31

33

Musical staff 35-36: Treble clef, key signature of two sharps (F# and C#). Measure 35 starts with a dynamic marking *p*. Measures 35 and 36 feature chords with accents (>) and breath marks (v). Measure 36 includes a fermata over a chord.

Musical staff 37-38: Treble clef, key signature of one flat (Bb). Measure 37 starts with a dynamic marking *p*. Measure 38 begins with a dynamic marking *ff* and includes a crescendo hairpin. The staff concludes with a dynamic marking *f* and a decrescendo hairpin.

Musical staff 39-40: Treble clef, key signature of one flat (Bb). Measure 39 starts with a dynamic marking *p*. Measure 40 ends with a dynamic marking *pp*. The staff contains a melodic line with various intervals and a fermata.

Musical staff 41-45: Treble clef, key signature of one flat (Bb). Measure 41 starts with a dynamic marking *f*. The staff contains a series of chords with dynamic markings *mf* and *mp* and crescendo hairpins. Measure 45 ends with a dynamic marking *mf*.

Musical staff 46-50: Treble clef, key signature of two sharps (F# and C#). Measure 46 starts with a dynamic marking *p*. The staff contains a series of chords with dynamic markings *mp*, *p*, and *mf* and decrescendo hairpins.

Musical staff 51-53: Treble clef, key signature of two sharps (F# and C#). Measure 51 starts with a dynamic marking *p*. Measure 52 has a dynamic marking *f*. Measure 53 has a dynamic marking *p*. The staff contains a complex melodic line with many notes and slurs.

Musical staff 54-55: Treble clef, key signature of one flat (Bb). Measure 54 starts with a dynamic marking *f*. The staff contains a melodic line with slurs and a fermata over the final measure.

Musical staff 56-60: Treble clef, key signature of one flat (Bb). Measure 56 starts with a dynamic marking *pp*. Measure 57 has a dynamic marking *ff*. The staff contains a melodic line with accents (>) and breath marks (v). Measure 60 ends with a dynamic marking *pp* and a decrescendo hairpin.

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 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](#).

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



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