

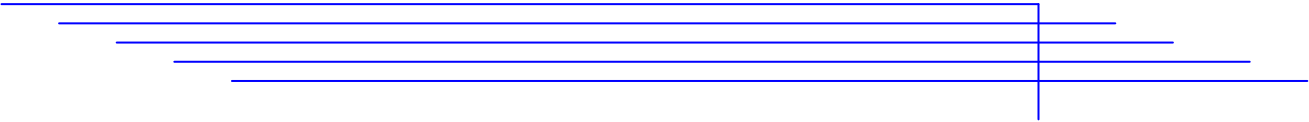


**Stanley Grill**  
**Composer & Pianist**

# In Their Flight

for soprano, mezzo soprano, violin & cello

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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

## In their Flight from a poem by Mark Doty

Sung Jin Hong, the music director of One World Symphony, called me in the midst of the usual hectic workday, just before July 4<sup>th</sup> weekend and said, "I'm planning a concert in September to honor the heroes of 9/11. Could you find a poem about 9/11 by a living poet, from NYC, and set it (and I could hear him thinking on the spot) for, let's say, soprano, mezzo-soprano, violin and cello? And, by the way, could you have the score ready by the end of the month?"

No problem! The next day found me in the poetry section of Barnes & Noble, picking out book after book, searching for that living NYC poet and a poem. Fortunately, I had only to search through the Ds – when I found the perfect poem in a slim volume of wonderful poems by the poet Mark Doty. *In Their Flight* is a remarkably poignant poem, whose images brought me right back to that day.

The morning of 9/11, I was at a meeting in mid-town, but eventually made my way back to my office in downtown Brooklyn. From my 6<sup>th</sup> floor window, I watched thousands of sheets of paper (which earlier had been on someone's desk – someone like me – sitting in an office working) fly by like birds, having been carried over the bay in the arms of the wind. When I read Doty's words about "souls, newly set free, wheeling in the air over the site of their last engagements...like one of those autumn flocks of sparrows" – I knew I had found my poem. And whatever really will be the end of us all, I want to believe that those thousands of innocents, as Mr. Doty puts it so beautifully, are forever "*incorporated into a radiant vitality without ceasing...*"

The text is excerpted from Mr. Doty's somewhat longer poem. As in much of my music, the textures are influenced by the sound of fluid, contrapuntal voicings heard in early music. I attempted to capture something of the wheeling and turning in the air of a cloud of birds in flight in the melismatic flurries of the violin and cello, over which the voices, in slower motions, sing Mr. Doty's extraordinary text. Hopefully, my music adds to what Mr. Doty has already accomplished – creating a connection between us and those who have been lost, not only in memory, but now, feeling perhaps in the sound of the wind, "*lots of spirits blowing around today.*"

Stan Grill  
2006

# In Their Flight

by Mark Doty

Who believes in them?

It doesn't matter much  
to the souls, newly set free,  
wheeling in the air over the site

of their last engagements.  
Suppose we could see them?  
They'd be like sparrows—no *like*,

they'd *be* birds, one of those autumn flocks

turning in the air  
as they assemble into a great progression of pattern,  
In community at last, we want to proceed in our flock...

*Incorporated into a radiant vitality without ceasing...*

You want more than that?

Of course you do: you want the steady  
Mosquito-drone to go on and on...

But here's my guess:

it's another thing for the dead;  
they've been singular long enough.  
We can't let ourselves see what  
enormous work it is  
to be one of something, to exert  
the will to sustain those boundaries,  
The dead, rimless,

loosed from particularity,  
move out toward the edge of the city,  
someplace the flock can unknot itself  
freely, where they can feast in the fields  
oblivious to the column of smoke roiling behind them.

Anniversary day, evil wind banging the door to the gym  
till the glass shattered, and Mauricio said,  
—in a low voice, as if to say it would somehow protect him—

*Lot of spirits blowing around today*

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# In Their Flight

music: stan grill  
words: mark doty

Violin

Cello

Fast

*mp*

*mp*

7

15

*p*

*mf*

*p*

*mf*

23

*p*

Who be - lieves? who be - lieves in <sup>3</sup> them?

*p*

Who be - lieves? who be - lieves in them?

23

*mp*

*mp*

music copyright 2006, Stanley Grill  
words copyright 2005, Mark Doty

It does-n't mat - ter much to the souls, new - ly set free,

It does-n't mat - ter much to the souls, new - ly set free,

29

*p*

3

3

Wheel - ing in the air o - ver the site of their last en -

Wheel - ing in the air o - ver the site of

36

*p*

3

3

gage - ments. Sup - pose

their last en - gage-ments. Sup -

42

*p*

3

3

3

3

49

sup - pose we could see them? They'd be like

pose sup - pose we could see them? They'd be like

56

spar - rows no like, they'd be birds,

spar - rows no like, they'd be birds,

63

One of those au - tumn flocks \_\_\_\_

One of those au - tumn flocks \_\_\_\_

*pp*

turn - ing in the air \_\_\_\_\_ as they as - sem - ble

turn - ing in the air \_\_\_\_\_ as they as - sem - ble

71

*mp*

*mp*

Measures 71-76: Vocal and piano accompaniment. Measures 71-72 are vocal entries with lyrics. Measures 73-76 are piano accompaniment featuring triplets and a mezzo-piano (*mp*) dynamic.

in - to a great pro - gres - sion of pat - tern.

in - to a great pro - gres - sion of pat - tern.

77

*pp*

*pp*

Measures 77-83: Vocal and piano accompaniment. Measures 77-78 are vocal entries with lyrics. Measures 79-83 are piano accompaniment featuring triplets and a pianissimo (*pp*) dynamic.

In com - mun - i - ty at last, we want to pro - ceed in our

In com - mun - i - ty at last, we want to pro -

84

*mp*

*mp*

Measures 84-89: Vocal and piano accompaniment. Measures 84-85 are vocal entries with lyrics. Measures 86-89 are piano accompaniment featuring a mezzo-piano (*mp*) dynamic.



91

flock, \_\_\_\_\_

ceed in our flock,

91

**Moderato**

100

*p*

pizz.

*p*

107

*mf* In-cor-po-ra-ted \_\_\_\_\_ in-to a ra-di-ant vi-ta-li-ty \_\_\_\_\_ with-out

*mf* In-cor-po-ra-ted \_\_\_\_\_ in-to a ra-di-ant vi-ta-li-ty with-out

107

*mf* arco

*mp* pizz.

113

ceas - ing... *mf* In-cor-po-ra-ted \_\_\_\_ in-to a ra - di-ant vi - ta - li-ty \_\_\_\_

ceas - ing... *mf* In-cor-po-ra-ted \_\_\_\_ in-to a ra - di-ant vi - ta - li-ty

113 *p* *mf* arco

120

— with-out ceas - ing... You want more than that?

— with-out ceas - ing... You want more than that?

120 *p* *pizz.* *mp*

127

Of course you \_\_\_\_ do: \_\_\_\_ *mp* You want the stea-dy mos - qui-to drone to go

Of course you \_\_\_\_ do: \_\_\_\_ *mp* You want the

127 *mf*

134 *p*

on and on, and on and on, and on and on, and

stea - dy mos-qui-to drone to go on and on, and on, and

134 *mp* arco *mp*

## Fast

141 *mf* But here's my guess:

on, But here's my guess:

141 *mf* *mf*

148 *pp* it's an -

148 *pp* *pp*

156



156



163



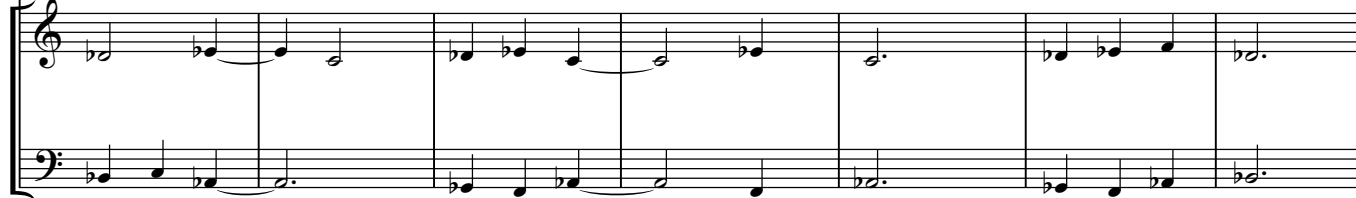
163



171



171



178

to sus - tain \_\_\_\_\_ The dead, \_\_\_\_\_

\_\_\_\_\_ those boun - da - ries. \_\_\_\_\_ The dead, \_\_\_\_\_

178

185

rim - less, \_\_\_\_\_ The dead \_\_\_\_\_

rim - less, \_\_\_\_\_ The dead \_\_\_\_\_

185

191

*mf* loosed from par-ti - cu - la - ri - ty, \_\_\_\_\_ move out

*mf* loosed from par-ti - cu - la - ri - ty, \_\_\_\_\_

191

10

197

musical score for measures 197-202. The score is written for voice and piano. The voice part has two staves. The piano part has two staves. The lyrics are: "toward the edge of the ci - ty, some-place the move out toward the edge of the ci - ty,". The piano part features triplets and a crescendo leading to a mezzo-piano (mp) dynamic.

toward the edge of the ci - ty, *mp* some-place the

move out toward the edge of the ci - ty,

203

musical score for measures 203-209. The score is written for voice and piano. The voice part has two staves. The piano part has two staves. The lyrics are: "flock can un - knot it - self free - ly, where some-place the flock can un - knot it - self free - ly, where". The piano part features triplets and a crescendo leading to a mezzo-piano (mp) dynamic, followed by a piano (p) dynamic.

flock can un - knot it - self free - ly, where

*mp* some-place the flock can un - knot it - self free - ly, where

210

musical score for measures 210-216. The score is written for voice and piano. The voice part has two staves. The piano part has two staves. The lyrics are: "they can feast in the fields ob - li - vi - ous to \_\_\_\_\_ the". The piano part features triplets and a crescendo leading to a forte (f) dynamic.

they can feast in the fields ob - li - vi - ous to \_\_\_\_\_ *f* the

they can feast in the fields ob - li - vi - ous to \_\_\_\_\_ *f* the

217

co - lumn \_\_\_\_\_ of smoke roil - ing be - hind them.

co - lumn \_\_\_\_\_ of smoke roil - ing be - hind them.

217

*mf*

*f*

224

*p*

*p*

232

*p*

*p*

232

Two systems of musical notation. The first system consists of two staves (treble and bass clef) with lyrics: "wind \_\_\_\_\_ bang - - - ing the \_\_\_\_\_ door \_\_\_\_\_ to \_\_\_\_\_ the". The second system also consists of two staves with the same lyrics. The music is in a 4/4 time signature, featuring a melody in the treble clef and a supporting bass line in the bass clef. The melody includes a triplet of eighth notes in measure 245.

wind \_\_\_\_\_ bang - - - ing the \_\_\_\_\_ door \_\_\_\_\_ to \_\_\_\_\_ the

wind \_\_\_\_\_ bang - - - ing the \_\_\_\_\_ door \_\_\_\_\_ to \_\_\_\_\_ the

Two systems of musical notation. The first system consists of two staves with lyrics: "gym \_\_\_\_\_ till \_\_\_\_\_ the glass \_\_\_\_\_ shat - - tered,". The second system also consists of two staves with the same lyrics. The music is in a 4/4 time signature, featuring a melody in the treble clef and a supporting bass line in the bass clef. The melody includes a triplet of eighth notes in measure 253.

gym \_\_\_\_\_ till \_\_\_\_\_ the glass \_\_\_\_\_ shat - - tered,

gym \_\_\_\_\_ til \_\_\_\_\_ the glass \_\_\_\_\_ shat - - tered,

Two systems of musical notation. The first system consists of two staves with lyrics: "and \_\_\_\_\_ Mau - ri - cio said, in \_\_\_\_\_ a low \_\_\_\_\_". The second system also consists of two staves with the same lyrics. The music is in a 4/4 time signature, featuring a melody in the treble clef and a supporting bass line in the bass clef. The melody includes a triplet of eighth notes in measure 262.

and \_\_\_\_\_ Mau - ri - cio said, in \_\_\_\_\_ a low \_\_\_\_\_

and \_\_\_\_\_ Mau - ri - cio said, in \_\_\_\_\_ a low \_\_\_\_\_



268

voice, as if to say it would some - how \_\_\_\_\_ pro - tect him \_\_\_\_

voice, as if to say it would some - how \_\_\_\_\_ pro - tect him \_\_\_\_

277

— Lot \_\_\_\_\_ of spi - rits \_\_\_\_\_ blow - ing round \_\_\_\_

— Lot \_\_\_\_\_ of spi - rits \_\_\_\_\_ blow - ing round \_\_\_\_

288

— to - day. \_\_\_\_\_

— to - day. \_\_\_\_\_

## 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 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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