

stanley grill



Koios Sings

for string orchestra

Copyright 2023
Stanley Grill
All rights reserved



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 | 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 |
| Le 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 |
| This Hour (Rose Ausländer) | 2019 | soprano, tenor, vn, va, vc, harpsichord | 11 min |
| The Aim was Song (Robert Frost) | 2019 | soprano, cello | 3 min |
| Two Ballads (Richard Leach) | 2019 | soprano, Bb clarinet, viola, cello, piano | 8 min |
| The Whirr of Wings (various poets) | 2020 | chorus, flute, viola, cello | 24 min |
| Dust Song (Richard Leach) | 2020 | soprano, piano | 3 min |
| Selections from Words for Music Perhaps (W.B. Yeats) | 2020 | mezzo soprano, baritone, piano | 8 min |
| An Incalculable Loss (Richard Leach/Norman Fischer) | 2020 | soprano & cello | 12 min |
| Say their names (words from the news) | 2020 | voice & piano | 6 min |
| To Pain (Peter Levitt) | 2020 | baritone & piano | 4 min |
| Artist (Madhu Raghavendra) | 2020 | soprano & piano | 3 min |
| 1918 (Ellen Bryant Voigt) | 2020 | mezzo soprano, vn, 2 va, vc | 20 min |
| Les Fugitifs (R.M. Rilke) | 2020 | mezzo soprano, viola | 5 min |
| Schnee und Eis (Rose Ausländer) | 2020 | soprano, viola | 6 min |
| Moot! | 2020 | 9 voices | 3 min |
| 4xM and Other Blues (Richard Leach) | 2021 | baritone & piano | 11 min |
| 2 Sonnets (William Shakespeare) | 2021 | soprano, flute, clarinet, viola | 9 min |
| Several Simple Songs | 2021 | soprano & piano | 10 min |
| Idilio (Federico Garcia Lorca) | 2021 | soprano & piano | 3 min |
| The Peace of Wild Things | 2021 | counter-tenor, traverso, va, vc, theorbo | 17 min |
| Voices of Afghanistan | 2021 | small chorus, violin | 14 min |
| Temptresses | 2021 | 2 mezzo sopranos & 2 violins | 15 min |
| Canciones de la Tierra | 2022 | mezzo soprano & viola | 15 min |
| Lullabies Without Words | 2022 | soprano, 2 duduks, tar, oud | 10 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 | viola 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 |
| Sea and Sky | 2019 | 2 violas | 11 min |
| Ode to Theia | 2020 | string quartet | 22 min |
| Trio Sonata – 2020 | 2020 | viola, viola d'amore, cello | 10 min |
| Drift | 2021 | string orchestra | 12 min |
| The Bridge of Birds | 2021 | viola & cello | 13 min |
| Sulla Natura | 2021 | string quartet | 27 min |
| Music inspired by 2 poems against war | 2022 | solo cello | 7 min |
| Sonata | 2022 | solo cello | 13 min |
| Artemis, Her Silver Bow | 2022 | string orchestra | 10 min |
| Ukrainian Folk Songs | 2023 | string quartet | 17 min |
| When the war ends, we will dance again | 2023 | string orchestra | 22 min |
| Koios Sings | 2023 | string orchestra | 21 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 cornetts & 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 |
| Aphorisms IV | 2019 | cello & piano | 19 min |
| Remember | 2020 | viola & piano | 10 min |
| The Whirr of Wings (instrumental suite) | 2020 | flute, viola, cello | 19 min |
| Dance | 2020 | flute | 3 min |
| Echo | 2020 | flute, oboe, clarinet, violin | 4 min |
| Freedom Song | 2020 | saxophone quartet | 6 min |
| The Stars Circle Above, Indifferent to Our Foolishness | 2020 | flute quartet | 7 min |
| Traumstücke | 2020 | viola d'amore, piano | 11 min |
| Fantasy | 2021 | viola & piano | 12 min |
| Imaginary Dances II | 2021 | alto saxophone & harp | 12 min |
| Songs for Astrid | 2021 | flute | 13 min |
| Ararat | 2021 | duduk quartet | 6 min |
| A Trifle | 2021 | trumpet & cello | 4 min |
| Book of Soliloquies | 2021 | various instruments | 17 min |

| | | | |
|---|------|---|--------|
| Motet (Le Lay de Plour) | 2022 | Conn-O-Sax quartet | 8 min |
| Musikalisches Opfer | 2022 | viola & piano | 14 min |
| ORCHESTRAL MUSIC | | | |
| Morning Music | 2001 | clarinet, string orchestra | 22 min |
| Two Sad Songs (W.B. Yeats) | 2002 | soprano, string orchestra | 15 min |
| The Invisible Ballet | 2003 | string orchestra & diverse instruments | 33 min |
| 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 |
| Gaia's Lament | 2019 | violin, orchestra | 21 min |
| Serenade | 2019 | oboe, string orchestra | 13 min |
| The Silence of Winter | 2020 | 3 flutes, string orchestra | 17 min |
| The Bridge | 2020 | viola & orchestra | 70 min |
| Fantasy | 2020 | piano, string orchestra | 15 min |
| Die Erste Elegie (R.M. Rilke) | 2020 | soprano, orchestra | 38 min |
| The Mystic Trumpeter | 2021 | trumpet, string orchestra | 24 min |
| 24 september 1945 (Nazir Hikmet) | 2021 | soprano & string orchestra | 3 min |
| 28 october 1945 (Nazir Hikmet) | 2021 | soprano & string orchestra | 4 min |
| Canziones d'Amore (various poets) | 2021 | soprano & string orchestra | 22 min |
| Ahimsa | 2021 | orchestral ensemble | 22 min |
| We Will Not Forget | 2021 | duduk & string orchestra | 13 min |
| Gaia's Song | 2021 | piano & chamber orchestra | 21 min |
| Stone & Star | 2022 | mezzo soprano & string orchestra | 13 min |
| Заповіт | 2022 | baritone & orchestra | 9 min |
| A Single Thorn (Meg Freer) | 2022 | mezzo soprano, 4 horns in F, string orchestra | 22 min |
| Symphony of Sighs | 2022 | chamber orchestra | 20 min |
| Five Bagatelles | 2023 | alto saxophone & string orchestra | 12 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 |
| Sonatine | 2021 | piano | 15 min |

Koios Sings

(string orchestra)

Koios, "query, questioning" or "intelligence"), also called Polus, was one of the Titans, one of the three groups of children born to Uranus (Sky) and Gaia (Earth). Koios was also one of the pillars holding up the four corners of the world. Koios is not a central or well known figure in the Greek pantheon - and that makes him all the more fitting as a reminder that the faculties of intellect and inquisitiveness are too often ignored, if not outrightly disparaged - especially these days when so many seem to display their ignorance and foolishness with such pride.

This music is, in a way, a hymn of praise to the faculty of intelligence. It is intelligence, coupled of course with heart, that gives our species its bright promise - shedding a light that will, I hope, always pierce through the darkness of ignorance and dull minds.

Andantino ♩ = 90

Violin I
pp *sfz* *pp* *sfz*

Violin II
pp *sfz* *pp* *sfz* div.

Viola
p *sfz* *p* *f* 3

Cello
p *sfz* *p* *f* 3

Contrabass
pp *sfz* *pp* *sfz*

Vln. I
sfz *sfz* *p* *f* *p*

Vln. II
sfz *sfz* *p* *f* *p* 3 3

Vla.
sfzp *f* *p*

Vc.
sfzp *f* *p* 3

Cb.
p *f* *p*

2
10

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *pp* *sfz* *pp*

f *p* *pp* *sfz* *pp*

f *p* *sfz* *p*

f *p* *sfz* *p*

f *p* *pp* *sfz* *pp*

div.

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz *sfz* *sfz* *sfz* *f*

sfz *sfz* *sfz* *sfz* *f*

f *ff*

f *ff*

sfz

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

3

24

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

f

f

f

ff

ff

ff

ff

4
29

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

p

f

mp

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

6
52

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

mp

mp

arco

p

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

f

f

sfz

sfz

sfz

sfz

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

68

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pizz.

8
75

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
mp
mf

arco

3

80

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

3

84

Vln. I *mp* 3

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

87

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. pizz. *p*

Cb. *p*

10
92

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

arco

f

arco

f

98

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

arco

f

arco

f

103

Vln. I
Vln. II
Vla.
Vc.
Cb.

p

This musical system covers measures 103 to 107. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat. Measures 103-104 show a melodic line in the violins and a triplet in the viola. Measures 105-107 feature a sustained, low-frequency accompaniment in the cellos and contrabasses, with a *p* (piano) dynamic marking. The violins continue their melodic line with some slurs and accents.

108

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *sfz*
mf *sfz*
mf *sfz*
mf *sfz*
f *f*

pizz. *arco*

This musical system covers measures 108 to 112. It features the same five staves as the previous system. Measures 108-110 show a melodic line in the violins and a triplet in the viola. Measures 111-112 feature a sustained, low-frequency accompaniment in the cellos and contrabasses, with a *f* (forte) dynamic marking. The violins continue their melodic line with some slurs and accents. The cellos and contrabasses have a *pizz.* (pizzicato) marking in measure 111 and an *arco* (arco) marking in measure 112.

12
113

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 90$

p

mp

mp

mp

mp

mf

mf

p

mf

118

Vln. I

Vln. II

Vla.

Vc.

Cb.

125

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

131

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

150

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

arco

f

f

f

Detailed description: This system of musical notation covers measures 150 to 156. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat major or D-flat minor). The time signature is not explicitly shown but appears to be 4/4. The Vln. I part starts with a treble clef and contains a triplet of eighth notes in measure 151. The Vln. II part also starts with a treble clef. The Vla. part uses an alto clef. The Vc. and Cb. parts use bass clefs. Dynamics include *f* (forte) and *arco* (arco). Hairpins indicate crescendos and decrescendos.

157

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

Detailed description: This system of musical notation covers measures 157 to 162. It features the same five staves as the previous system. The Vln. I part starts with a treble clef and features long, sweeping slurs. The Vln. II part also starts with a treble clef. The Vla. part uses an alto clef and contains a continuous eighth-note pattern. The Vc. and Cb. parts use bass clefs and include triplet markings in measures 157 and 158. Dynamics include *f* (forte). Hairpins indicate crescendos and decrescendos.

16
163

Vln. I

Vln. II

Vla.

Vc.

Cb.

169

Vln. I

Vln. II

Vla.

Vc.

Cb.

175

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp
pizz.

mf
pizz.

mf

181

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

arco

arco

18
188

Vln. I

Vln. II

Vla.

Vc.

Cb.

196

$\text{♩} = 90$

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

203

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* pizz. *mf* arco *p*

Cb. *mp* pizz.

Detailed description: This system of music covers measures 203 to 206. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Violin I part begins with a piano (*p*) dynamic and features a triplet of eighth notes in the first measure, followed by a series of eighth notes with slurs and triplets. The Violin II part also starts piano (*p*) and plays a steady eighth-note accompaniment. The Viola part starts piano (*p*) with a half note, then moves to a half note with a slur, and finally a half note with a slur and a *mf* dynamic. The Violoncello and Contrabass parts both start with a mezzo-piano (*mp*) dynamic and play a half note with a *pizz.* (pizzicato) marking. The Violoncello part then switches to *arco* (arco) and plays a half note with a slur and a *p* dynamic. The Contrabass part continues with a half note with a slur and a *p* dynamic.

207

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system of music covers measures 207 to 210. It features the same five staves as the previous system. The Violin I part continues with a series of eighth notes, including triplets and slurs. The Violin II part continues with a steady eighth-note accompaniment. The Viola part continues with a half note with a slur. The Violoncello part continues with a half note with a slur. The Contrabass part continues with a half note with a slur.

20
210

Vln. I

Vln. II

Vla.

Vc.

Cb.

214

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

218

Vln. I

Vln. II

Vla.

Vc.

Cb.

222

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

f

p

mp

pizz.

22

227

Vln. I

Violin I staff, measures 22-27. Measure 22 contains a triplet of eighth notes. Measure 23 has a dynamic marking of *pp*. The staff continues with melodic lines in measures 24, 25, 26, and 27.

Vln. II

Violin II staff, measures 22-27. Measure 23 has a dynamic marking of *pp*. The staff continues with melodic lines in measures 24, 25, 26, and 27.

Vla.

Viola staff, measures 22-27. Measure 23 has a dynamic marking of *pp*. The staff continues with melodic lines in measures 24, 25, 26, and 27.

Vc.

Violoncello staff, measures 22-27. Measure 23 has a dynamic marking of *pp*. Measure 25 has an *arco* marking. The staff continues with melodic lines in measures 24, 25, 26, and 27.

Cb.

Contrabass staff, measures 22-27. Measure 23 has a dynamic marking of *pp*. Measure 25 has an *arco* marking. The staff continues with melodic lines in measures 24, 25, 26, and 27.

234

Vln. I

Violin I staff, measures 234-239. Measure 234 has a dynamic marking of *pp*. The staff continues with melodic lines in measures 235, 236, 237, 238, and 239.

Vln. II

Violin II staff, measures 234-239. The staff continues with melodic lines in measures 235, 236, 237, 238, and 239.

Vla.

Viola staff, measures 234-239. The staff continues with melodic lines in measures 235, 236, 237, 238, and 239.

Vc.

Violoncello staff, measures 234-239. The staff continues with melodic lines in measures 235, 236, 237, 238, and 239.

Cb.

Contrabass staff, measures 234-239. The staff continues with melodic lines in measures 235, 236, 237, 238, and 239.

242

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

p

pizz.

p

sfz

p

248

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

p

arco

arco

Score for measures 24-29 (255-260). The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The first two measures (24-25) show rests for all instruments. From measure 26, the instruments play a melodic line with slurs and accents. The Vln. I part has a more active line with eighth notes and slurs. The Vln. II part has a simpler line with dotted half notes. The Vla., Vc., and Cb. parts have a similar melodic line with slurs and accents.

Score for measures 262-267. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The first measure (262) shows a melodic line for Vln. I and Vln. II, and a bass line for Vla., Vc., and Cb. From measure 263, the Vln. I and Vln. II parts have a melodic line with slurs and accents. The Vla., Vc., and Cb. parts have a bass line with slurs and accents. The dynamic marking *ppp* is present at the end of each staff in measure 267.

268

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

sffz

sffz

sffz

p

sffz

sffz

sffz

sffz

p

sffz

pp

pp

274

Vln. I

Vln. II

Vla.

Vc.

Cb.

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

f

f

Vln. I
p *sfz* *sfz* *sfz* *p* *sfz*

Vln. II
p *sfz* *sfz* *sfz* *p* *sfz*

Vla.
p *sfz* *sfz* *sfz* *p* *sfz*

Vc.
pp

Cb.
pp

Vln. I
sfz *sfz* *p* *arco* *pp* *sfz*

Vln. II
sfz *sfz* *p* *arco* *pp* *div.* *sfz*

Vla.
sfz *sfz* *p* *p* *sfz*

Vc.
p *sfz*

Cb.
p *sfz*

291

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sfz sfz sfz p

pp sfz sfz sfz p

p f sfzp

p f sfzp

pp sfz p

Detailed description: This block contains the first system of a musical score, measures 291-294. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has three flats (B-flat, E-flat, A-flat). Measure 291 starts with a dynamic of *pp* and a *V* marking. Measures 292-293 feature *sfz* dynamics. Measure 294 has a *p* dynamic. The Viola and Violoncello parts include triplets in measures 292 and 293. The Contrabass part has a *V* marking in measure 291.

295

Vln. I

Vln. II

Vla.

Vc.

Cb.

f p f p pp

f p f p pp

f p f p

f p f p

f p p

Detailed description: This block contains the second system of a musical score, measures 295-300. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has three flats. Measure 295 starts with a dynamic of *f*. Measures 296-297 have dynamics of *p* and *f*. Measures 298-299 have dynamics of *p* and *f*. Measure 300 has a dynamic of *pp*. The Viola and Violoncello parts include triplets in measures 295 and 296. The Violin I and II parts have *V* markings in measures 295 and 300. The Contrabass part has a *V* marking in measure 300.

div.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz *pp* *sfz* *sfz* *sfz* *f*

sfz *pp* *sfz* *sfz* *sfz* *f*

sfz *p* *f* *ff*

sfz *p* *f* *ff*

sfz *pp* *sfz*

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

310

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

314

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *p* *sfz* *pizz.*

ff *p* *sfz* *pizz.*

ff *p* *sfz* *pizz.*

ff *p* *pp*

ff *p* *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

337

Vln. I

Vln. II

Vla.

Vc.

Cb.

sffz *sffz* *p* *sffz* *sffz* *sffz*

sffz *sffz* *p* *sffz* *sffz* *sffz*

sffz *sffz* *p* *sffz* *sffz* *sffz*

337

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *p* *p* *p* *p* *p*

arco *arco* *arco* *arco* *arco* *arco*

mf *mf* *mf* *mf* *mf* *mf*

32
343

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

mp

pizz.

arco

350

Vln. I

Vln. II

Vla.

Vc.

Cb.

357

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

mp

pp

ppp

mp

pp

ppp

ppp

ppp

pizz.

pizz.

pizz.

V

V

2

Adagio ♩ = 50

364

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

pizz.

ff

pizz.

ff

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

arco

388

Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
f
f
f
arco

Detailed description: This system of musical notation covers measures 388 through 393. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked with a forte (*f*) dynamic. The Vln. I part begins with a melodic line, while the Vln. II, Vla., and Vc. parts provide harmonic support with rhythmic patterns. The Cb. part is marked 'arco' and plays a melodic line. The system concludes with a double bar line.

394

Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
f
f
f

Detailed description: This system of musical notation covers measures 394 through 399. It features the same five staves as the previous system: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked with a forte (*f*) dynamic. The Vln. I part features a prominent triplet pattern. The Vln. II part also features triplet patterns. The Vla., Vc., and Cb. parts provide harmonic support with rhythmic patterns. The system concludes with a double bar line.

36
400

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

pizz.

pizz.

p

Detailed description: This system contains measures 36 through 40. The key signature is three sharps (F#, C#, G#). Vln. I and Vln. II parts feature triplet eighth notes, starting with a piano (*p*) dynamic. Vla. plays eighth notes with a piano (*p*) dynamic. Vc. and Cb. parts play quarter notes, with pizzicato (*pizz.*) markings in measures 38 and 39. A crescendo hairpin is present in the Vc. and Cb. staves from measure 36 to 38.

407

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

arco

pp

f

f

f

f

ffz

Detailed description: This system contains measures 407 through 411. The key signature remains three sharps. Vln. I and Vln. II parts feature triplet eighth notes, starting with a pianissimo (*pp*) dynamic. Vla. plays eighth notes with a pianissimo (*pp*) dynamic. Vc. part plays arco sixteenth notes with a pianissimo (*pp*) dynamic. Cb. part plays quarter notes with a forte (*f*) dynamic. A crescendo hairpin is present in the Vc. and Cb. staves from measure 407 to 411. The system concludes with a fortissimo (*ffz*) dynamic marking.

414

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

This musical system covers measures 414 to 418. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first measure (414) has a dynamic marking of *p*. The Violin I and II parts play a rhythmic triplet pattern. The Viola, Violoncello, and Contrabass parts play a melodic line with a dotted quarter note followed by an eighth note, often with a slur. The Viola part includes a triplet in the final measure (418).

419

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical system covers measures 419 to 423. It features the same five staves as the previous system. The key signature and time signature remain the same. The Violin I and II parts continue with their rhythmic triplet patterns. The Viola, Violoncello, and Contrabass parts continue with their melodic lines, which become more complex in measure 423 with sixteenth-note runs. The Viola part includes a triplet in the final measure (423).

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. pizz. *mp*

439 $\text{♩} = \text{♩}$ 39

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *sfz sfz* *mp*

443

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

447

Musical score for measures 40-44. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a complex texture with many slurs and ties. The dynamic markings are *f* (forte) for the strings in measures 40-44.

451

Musical score for measures 451-455. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a complex texture with many slurs and ties. The dynamic markings are *f* (forte) for the strings in measures 451-455, and *mf* (mezzo-forte) and *mp* (mezzo-piano) for the cello and contrabasso.

457

Vln. I

Vln. II

Vla.

Vc.

Cb.

463

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

mp

pp

pizz.

poco rit.

a tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

485

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *pp*
mp *pp*
mp *pp*
mp
mp

492

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *pp* *f* *f* *f*
pp *pp* *f* *f* *f*
pp *pp* *f* *f* *f*
pp *pp* *f* *f* *f*
pp *pp* *f* *f* *f*

44

498

Vln. I

Vln. II

Vla.

Vc.

Cb.

505

Vln. I

Vln. II

Vla.

Vc.

Cb.

513

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

p

Detailed description: This is a page of a musical score, page 45, starting at measure 513. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Vln. I part features a melodic line with a long slur over measures 513-514 and a dynamic marking of *p* at the start of measure 515. The Vln. II part has a similar melodic line with a slur over measures 515-516 and a dynamic marking of *p* at the start of measure 515. The Vla. part also has a slur over measures 513-514 and a dynamic marking of *p* at the start of measure 515. The Vc. and Cb. parts play a rhythmic pattern of quarter notes with stems pointing up, starting with a dynamic marking of *mp* in measure 513 and changing to *p* in measure 515.

A few words about (and by) the composer

Raised in the Bronx, Stan has been obsessed with music since the age of six, when his mother took him to Carnegie Hall and he was astonished and awestruck by a performance of "La Mer." While that obsession first took the form of playing piano at every possible moment (when not otherwise engaged in activities typical of a kid growing up in the Bronx of the 1950s and '60s), it was Stan's music theory studies at the Manhattan School of Music that converted that obsession to writing music – and to finding his own musical voice.

He learned the craft from extraordinary musicians: among others - Robert Helps, Leon Kushner, Ursula Mamlok and Joseph Probstakoff. Stan's passion for medieval and Renaissance music has greatly influenced his writing - a contemporary expression of ageless techniques based on melody, modal harmonies, and contrapuntal, extended, interweaving lines. Two main themes permeate many of his works - music composed in an attempt to translate something about the nature of the physical world, and music composed to inspire and promote world peace.

Stan's music has been performed the world over – from Ecuador to Poland; Toulouse to Tokyo; Brooklyn to Vienna – by such artists as Camerata Philadelphia, Camerata Arkos, Englewinds, the Pandolfis Consort, the Bronx Arts Ensemble, One World Symphony, violists Brett Deubner and Ralph Farris, and violinist Jorge Avila. Major works include three symphonies, ten string quartets, a nonet, concerti for violin, viola and cello, and numerous song cycles for voice and various instruments.

Stan's discography includes "remember" with violist Brett Deubner and pianist Thomas Steigerwald, "afterwards..." and "and I paint stars with wings" with Camerata Philadelphia, "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, Vaughan Williams and Shostakovich.

Complete scores are available at www.stangrillcomposer.com. Stan Grill is a member of ASCAP and a voting member of the RECORDING ACADEMY. His albums are available on the Innova Recordings and Navona Recordings labels.



sg music publications | 68 pine street | haworth, nj 07641
www.stangrillcomposer.com