

stanley grill

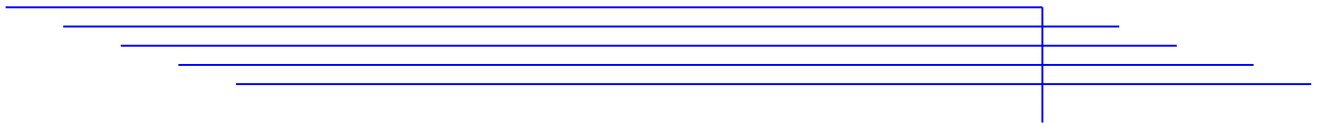


Le Lay de Plour

(poems by Guillaume Machaut)

contralto, flute, violin, cello & piano

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STANLEY GRILL

COMPOSITIONS

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
The Waking (T. Roethke)	2017	SATB	5 min
Roses? (H. Stanbrough)	2017	SATB	3 min
Mad Girl's Love Song (Sylvia Plath)	2018	SA	5 min
The Home on the Hill (E.A. Robinson)	2018	SATB	3 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 Machut)	2018	contralto, fl, vn, vc, piano	40 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

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

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

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

Le Lay de Plour

(Guillaume Machaut)

for Laure Slabiak

I

Qui bien aime a tart oublie,
Et cuers qui oublie a tart
Ressamble le feu qui art
Qui de legier n'esteint mie.
Aussi qui ha maladie
Qui plaist envi se depart.
En ce point, se Dieus me gart,
Me tient Amours et maistrerie,
Car Plaisence si me lie
Que jamais l'amoureux dart
N'iert hors trait, a tiers n'a quart,
De mon cuer, quoy que nuls die,
Car tant m'a fait compaignie
Que c'est niant dou depart,
Ne que jamais, par nul art,
Soit sa pointure garie.

II

Qu'envis puet on desraciner
Un grant arbre, sans demourer
 De la racine,
Qu'on voit puis flourir et porter
Et ses branches croistre et geter,
 En brief termine.
Certes, ainsi est il d'amer:
Car quant uns cuers se vuet enter
 En amour fine,
Envis puet s'amour oublier;
Einsois adés, par ramembrer,
 A li s'encline.

III

Car l'iaue qui chiet desseure
La racine qui demeure
Fait renverdir et florir

Et porter fruit.
Tout ainsi mes cuers qui pleure
Parfondement a toute heure
A croistre mon souvenir
Fait jour et nuit.
Et c'est ce qui me deveure;
C'est ce qui mon vis espleure;
C'est ce pour quoi je soupir;
A ce me duit
Vraie Amour qui me court seure
Et Bonté, qui l'assaveure:
Qu'en moy ne puissent venir,
Ce me destruit.

IV

Raisons et Droiture,
Plaisence et Nature
Font par leur pooir
Toute creature
De volenté pure
Tendre a mieus valoir.
Et je m'asseüre
Que, tant com je dure,
Ne porray vëoir
Amour si seüre,
Bonté si meüre,
N'a tant de savoir.

V

Aussi voit on clerement
Qui le cuer qui loyament
Et san folour
Aimment de tres fine amour
Cuident souvent
Qu'en milleur et en plus gent
Aient sejour;
Car plaisence et sa rigour
Ce leur aprent;
Or say je certainement
Que mienne estoit ligement
La droite flour
De ceaus qui ont plus d'onnour;
Car toute gent
Disoient communement,
Et li millour,
Qu'il avoit toute valour
Entierement.

VI

Et quant si bon ne millour ne plus cointe
N'est, ne si bel, ne d'onneur si acointe,
 A droit jugier,
 Mervillier
 Ne se doit
Nulz, se ne vueil par l'amoureuse pointe
Nouvellement d'autre amour estre pointe.
 Pour ce changier
 Ne me quier,
 Et j'ay droit;
Qu'en mon cuer est si très ferme et si jointe
L'amour de li qu'estre n'en puet desjointe;
 Car cuer entier
 Qui trichier
 Ne saroit
Par souvenir vuet que dou tout m'apointe,
Si qu'autre amour n'entrepreingne, n'acointe;
 Qu'autre acointier
 Empirier
 Me feroit.

VII

Dont le bon recort
Que de li recort
Fait qu'a ce m'acort
Que ja ne soie en acort
 D'avoir autre amy;
 Mais en desconfort,
 Sans nul reconfort
 De tout mon effort
Vueil pleindre et plourer sa mort,
En disant ainsi:
 "Amis, mi confort,
 Mi joieus deport,
 Ma pais, mi ressort,
Et tuit mi amoureux sort
 Estoient en ty.
 O ray un remort
 De toy qui me mort
 Et point si très fort
Qu'o toy sont tuit mi bien mort
 En ensevely.

VIII

Dou amis, tant fort me dueil;
 Tant te plaint,
 Tant te complaint
 Le cuer de moy,

Tant ay grief que, par ma foy,
Tout mal recueil;
Dont mi oueil
Que souvent mueil,
Et cuer estreint,
Viaire pali et taint,
Garni d'effroy
Et d'anoy,
Sans esbanoy;
Moustrent mon dueil.
Dou amis, seur ton sarcueil
Sont mi plaint
Et mi complaint;
La m'esbanoy,
Par pensée la te voy;
Plus que ne sucil
La me vueil;
La sont mi vueil;
La mes cuers maint.
La mort pri que la me maint,
Car la m'ottroy.
La, ce croy,
De la mort doy
Passer le sueil.

IX

La souspire,
La s'aïre
Mes cuers qui tant a martire
Et de mortel peinne
Et tant d'ire,
Qu'a voir dire
Son mal ne porroit descrire
Creature humeinne.
La s'empire
Tire a tire;
La ne fait que fondre et frire;
La son dueil demeinne;
La, san rire,
Se martire;
La se mourdris; la desire
Qu'il ait mort procheinne.

X

Dous amis, tant ay grevance,
Tant ay grief souffrance,
Tant ay dueil, tant ay pesance,
Quant jamais ne te verray,
Que douleur me pint et lance
De si mortel lance

Au cuer qu'en desesperance
Pour toy mes jours fineray.
En toy estoit m'esperance
 Toute et ma fiance,
Ma joie, ma soustenance.
Lassette! or perdu les ay.
Bien pert a ma contenance
 Et a ma loquence,
Car maniere ne puissance
N'ay, tant me dueil et esmay.

XI

A cuer pensis
Regret et devis
 Ton haut pris
 Que tant pris.
Einsi le couvient;
 Et vis a vis
Te voy, ce m'est vis,
 Dous amis,
 Et toudis
De toy me souvient.
 Mes esperis
Et mes paradis
 Estient mis
 Et assis
En toy; s'apartient
 Que soit fenis
Mes cuers et peris,
 Qu'est chetis
 Et remis,
Quant vie le tient.

XII

Amis, je fusse moult lie,
S'eüess cuer plu couart;
Mieus vausist a mon esgart
Que volenté si hardie.
Mais honneur, chevalerie
Et tes renons qui s'espart
Par le monde en mainte part
Ont fait de nous departie.
Ta mort tant me contralie
Et tant de maus me repart,
Amis, que li cuers me part;
Mais einsois que je devie,
Humblement mes cuers supplie
Au vray Dieu qu'il nous regart
De si amoureux regart
Qu'en livre soiens de vie.

Andantino (♩ = 76)

Contralto

Flute *mf*

Violin *mf*

Cello *pizz.* *mp*

Piano *pp sempre leggiero*

Detailed description: This system contains the first two measures of the score. The Contralto part is a whole rest. The Flute and Violin parts play a melodic line starting with a half note, followed by quarter notes, with a dynamic marking of *mf*. The Cello part plays a pizzicato accompaniment of quarter notes with a dynamic marking of *mp*. The Piano part features a continuous sixteenth-note accompaniment in the right hand, starting with a dynamic marking of *pp sempre leggiero*, while the left hand has whole rests.

Fl

Vn

Vc

Pno

Detailed description: This system contains measures 3 and 4. The Flute (Fl) and Violin (Vn) parts continue their melodic lines, with a triplet of eighth notes in measure 3. The Cello (Vc) part continues its pizzicato accompaniment. The Piano (Pno) part continues its sixteenth-note accompaniment, with a triplet of eighth notes in the right hand in measure 3.

5

Fl

Vn

Vc

Pno

ppp

pp

p

p

8

Fl

Vn

Vc

Pno

10

Fl

Vn

Vc

Pno

12

Fl

Vn

Vc

Pno

ppp

pp

15

mf Qui bien

Fl *mf* *mf*

Vn *mf* *mf*

Vc *mf* *mp*

Pno *ppp* *pp*

18

aim - me a tart

Fl

Vn

Vc

Pno

20

ou - bli - e, Et cuers qui ou - bli - e a tart Res-

Fl

Vn

Vc

Pno

p

ppp

23

sam - - - ble le feu qui art

Fl

Vn

Vc

Pno

p

pp

25

Qui de le - gier n'es - teint mi -

Fl

Vn

Vc

Pno

27

- - e. Aus - sie qui ha ma - la - di - e.

Fl

Vn

Vc

Pno

ppp

30

Qui plaist en - vis se de - part.

mf

Fl

Vn

Vc

Pno

pp

mf

ppp

33

En ce point, se Dieu me

p

Fl

Vn

Vc

Pno

p

pp

35

gart, Me tient A - mours

Fl

Vn

Vc

Pno

mf

mp

ppp

pp

38

et mais - - tri - e. et

Fl

Vn

Vc

Pno

mf

mp

40

mais - - - tri - e.

Fl

Vn

Vc

Pno

ppp

pp

43

mp Car plai -

Fl

Vn

Vc

Pno

mp

45

sen - ce si me

Fl

Vn

Vc

Pno

Detailed description: This block contains the musical score for measures 45 and 46. The vocal line (top) features the lyrics "sen - ce si me" with a melodic line that includes a slur over the first two notes and a fermata over the last note. The flute (Fl) part has a long, sweeping line with a slur. The violin (Vn) part has a melodic line with a slur. The viola (Vc) part has a simple bass line with a few notes. The piano (Pno) part has a complex, rhythmic accompaniment in the right hand, while the left hand is mostly silent.

47

li - e Que ja - mais l'a - mou - reus

Fl

Vn

Vc

Pno

Detailed description: This block contains the musical score for measures 47 and 48. The vocal line (top) features the lyrics "li - e Que ja - mais l'a - mou - reus" with a melodic line that includes a slur and a triplet of notes. The flute (Fl) part has a long, sweeping line with a slur. The violin (Vn) part has a melodic line with a slur. The viola (Vc) part has a simple bass line with a triplet of notes. The piano (Pno) part has a complex, rhythmic accompaniment in the right hand, while the left hand is mostly silent.

49

dart N'iert hors trait, a tiers n'a quart,

Fl

Vn

Vc

Pno

p

ppp

pp

52

De mon cuer, quoy que nuls di -

Fl

Vn

Vc

Pno

54

- - e. Car tant m'a fait com - pain - gni -

Fl

Vn

Vc

Pno

56

e Que c'est ni - ant dou - de -

Fl

Vn

Vc

Pno

ppp

pp

58

part,

Fl

Vn

Vc

Pno

ppp

pp

p

61

Ne que — ja - mais, par nul

Fl

Vn

Vc

Pno

mf

p

mf

p

ppp

pp

66

art,

Fl

Vn

Vc

Pno

ppp

pp

ppp

69

mp

Soit sa — poin — tu — re — ga — — — ri —

Fl

mp

Vn

mp

Vc

Pno

p

72

Fl

Vn

Vc

Pno

c.

p

pp

74

Fl

Vn

Vc

Pno

pp

pp

ppp

Larghetto (♩ = 54)

77

Vn

Vc

f *p* pizz.

85

85

Qu'en-vis puet on de - ra-ci - ner Un grant ar -

Vn

Vc

f *p* arco *f* *p*

92

92

- bre, sans de - mou-rer De la ra - ci-ne,

Vn

Vc

pizz. arco pizz.

98

f Qu'on voit — puis flour - rir — et — por - ter *p* Et ses — bran - ches crois-

Vn

Vc

f *p*

arco

105

- tre — et ge - ter, En brief ter - mi - ne. *f* Cer - tes,

Vn

Vc

f

pizz. arco pizz. arco

112

ein - si est — il d'a - mer: *p* Car quant uns cuers se vuet — en - ter

Vn

Vc

p

pizz.

119

En a - mour fi - ne, En - vis pu - et s'a - mour ou - bli-

Vn

Vc

arco

pizz.

p

mp

126

er, Ein - sois a - dés, par ra - mem - brer,

Vn

Vc

mp

131

A li s'en - cli - ne.

Vn

Vc

poco rit.

pp



Allegro (♩ = 112)

138

mf Car

F1

mf

Pno

mf *sempre legato*

143

l'iaue qui chiet des - seu - re

F1

Pno

148

La ra - ci - ne qui de - meu - re

F1

Pno

153

Fait ren - ver - dir et flo - rir

Fl

Pno

157

Et por - ter fruit:

Fl

Pno

p

161

Tout

Fl

Pno

mf

166

ein - si mes cuers qui pleu - re

Fl

Pno

171

Par - fon - de - ment a tou - te heu - re

Fl

Pno

176

A - crois - tre mon sou - ve - nir

Fl

Pno

180

Fait jour et nuit.

Fl

Pno

mp

184

Fl

Pno

188

Et c'est ce qui

Fl

Pno

pp

193

me de - veu - re; C'est ce qui

Fl

Pno

199

mon vis es - pleu - re; C'est ce pour

Fl

Pno

204

quoy je sou - pir; A ce me duit

Fl

Pno

208

Fl

Pno

212

p
Vraie A - mour, qui me

Fl

pp

Pno

pp

217

court seu - re, Et Bon - té,

Fl

Pno

222

qui l'as - sa - veu - re: Qu'en moy — ne —

Fl

Pno

227

puis - sent ve - nir, C'e me des - truit.

Fl

Pno

232

C'e — me — des - truit.

Fl

Pno

236

Fl

Pno

ppp

IV

Andante (♩ = 60)

240

Vc

Pno

f

arco

p

f

p

pp

247

pp
Rai - sons et Droi-tu - re,

Vc

Pno

254

Plai - sen-ce et Na - tu - re Font par leur po - oir Tou-

Vc

Pno

260

te cre-a - tu - re De vo - len - té pu - re Ten - dre a

Vc

Pno

266

micus va - lois.

Vc

Pno

f

mp

arco

273

Et — je —

Vc

Pno

p

pp

pp

Ped.

280

m'as - se - ü - re. — — — — — Que, — — — — — tant — — — — — com

Vc

Pno

285

je du - re, _____ Ne por - ray vë - oir A - mour — si se - ü -

Vc

Pno

290

re, Bon - té _____ si me - ü - re N'a tant de

Vc

Pno

295

sa - voir.

Vc

Pno

V

Grave (♩. = 50)

301

mp

Aus - sie__ voit on cle - re - ment Qui__ le cuer

Fl *sempre mp*

Vn *sempre mp*

Vc *sempre mp*

308

qui loy - au - ment Et sans fo - lour Aim - ment de très__

Fl

Vn

Vc

315

fi - ne a - mour Cui - dent sou - vent Qu'en__ mil - leur

Fl

Vn

Vc

322

et en plus gent Ai-ent se - jour; Car plai - sen - ce et sa ri -

Fl

Vn

Vc

329

gour Ce — leur a - prent: Or say — je cer-tein - ne - ment

Fl

Vn

Vc

334

Que mien - ne'es - toit li - ge-ment La droi - te flour De ceaus qui ont plus d'on -

Fl

Vn

Vc

340

neur; Car tou - te gent Dis - oi - ent com - mu - ne -

Fl

Vn

Vc

347

ment, Et li mil - lour, Qu'il a - voit

Fl

Vn

Vc

352

tou - te va - lour En - tie - re - ment. En - tie - re - ment.

Fl

Vn

Vc

rit.

VI

Gently and calmly (♩ = 80)

359

p

Et quant si bon - ne mil - lour ne plus coin - te N'est, ne si bel, ne

Vn

p

368

d'on - neur si a - coin - te, A droit — ju - gier, Mer - vil - lier Ne — se doit

Vn

377

Nulz, se ne vueil par l'a-mou - reu - se poin - te Nou - vel - le - ment — d'au -

Vn

f *p*

386

tre a - mour es - tre poin - te. Pour ce — chan - gier Ne me —

Vn

395

quier, Et — j'ay droit.

Vn

f *p*

404

Qu'en mon — cuer est si tres fer - me et — si join - te L'a - mour de li qu'es -

Vn

411

tre n'en puet des - join - te. Car cuer — en - tier Qui tri - chier

Vn

419

Ne — sa - roit. Par sou - ve - nir

Vn

427

Vuet que dou tout m'a - poin - te Si — qu'au - tre n'en - tre-prein - gnie, n'a-coin - te,

Vn

433

Qu'au - tre a - coin - tier Em - pi - rier Me — fe -

Vn

439

roit. Me fe - roit.

Vn

Grave (♩ = 50)

VII

447

Fl

Vn

Vc

Pno

452

Fl

Vn

Vc

Pno

456

p
Dont le bon re-cort Que de li re-cort

Fl

Vn

Vc

Pno

460

Fait qu'a ce m'a-cort Que ja ne soie en a-cort D'a -

Fl

Vn

Vc

Pno

463

Vocal line for measures 463-466. The melody consists of a series of eighth and quarter notes, ending with a quarter rest. The lyrics are: voir au-tre a - my;

voir au-tre a - my;

Fl

Flute line for measures 463-466. The flute plays a melodic line with a long slur over the final two measures.

Vn

Violin line for measures 463-466. The violin plays a melodic line with a long slur over the final two measures.

Vc

Violoncello line for measures 463-466. The cello plays a melodic line with a long slur over the final two measures.

Pno

Piano accompaniment for measures 463-466. The piano plays a chordal accompaniment with a long slur over the final two measures.

467

Vocal line for measure 467. The vocal line is a whole rest.

Fl

Flute line for measure 467. The flute plays a melodic line with a long slur over the final two measures.

Vn

Violin line for measure 467. The violin plays a melodic line with a long slur over the final two measures.

Vc

Violoncello line for measure 467. The cello plays a melodic line with a long slur over the final two measures.

Pno

Piano accompaniment for measure 467. The piano plays a chordal accompaniment with a long slur over the final two measures.

471

Mais en des - con - fort Sans nul re - con - fort De tout mon ef - fort

Fl

Vn

Vc

Pno

474

Vueil plain - dre et plou - rer sa mort,

Fl

Vn

Vc

Pno

f

477

mf
En di-sant ein-si: "A - mis, mi con - fort, Mi joi-eus de-port,

Fl
f

Vn
mf

Vc
mf

Pno

481

Ma pais, mi res-sort,

Fl

Vn

Vc

Pno

485

p Et tuit mi a - mou - reus sort Es - toi - ent en ty. Es - toi -

Fl *p*

Vn *p*

Vc *p*

Pno *p*

490

ent en ty.

Fl

Vn

Vc

Pno

494

O ray un re-mort De toy qui me mort

Fl

Vn

Vc

Pno

Detailed description: This block contains the musical score for measures 494 to 497. The vocal line at the top features the lyrics "O ray un re-mort De toy qui me mort". The instrumental parts include a Flute (Fl) with a melodic line, a Violin (Vn) with a similar melodic line, a Viola (Vc) with a lower melodic line, and a Piano (Pno) with a harmonic accompaniment of chords and arpeggios.

498

Et point si très fort Qu'o__ toy sont tuit__ mi bien mort

Fl

Vn

Vc

Pno

Detailed description: This block contains the musical score for measures 498 to 501. The vocal line at the top features the lyrics "Et point si très fort Qu'o__ toy sont tuit__ mi bien mort". The instrumental parts include a Flute (Fl) with a melodic line, a Violin (Vn) with a similar melodic line, a Viola (Vc) with a lower melodic line, and a Piano (Pno) with a harmonic accompaniment of chords and arpeggios.

501

Et — se — ve — ly.

Fl

Vn

Vc

Pno

VIII

Andantino (♩ = 76)

506

p

Dous a - mis, tant fort me dueil; Tant te plaint, Tant te com - plaint Le cuer —

506

pp

8va

513

de moy, Tant ay grief que, par ma foy, Tout mal re - cueil;

Pno

8^{va}

521

Dont mi oueil Que sou - vent mueil, Et cuer es - treint,

Pno

8^{va}

528

Vi - ai - re pa - li et taint,

Pno

(8^{va})
8^{va}

534

Gar - ni d'ef - froy Et d'a - noy, Sans es - ba - noy; Mou - strent mon dueil.

Pno

8^{va}

542

Vocal line for measure 542, starting with a whole rest followed by a melodic phrase.

Dous a - mie, seur ton sar - cueil

Pno

Piano accompaniment for measures 542-549. The right hand features a series of chords with a *pp* dynamic marking. The left hand has a bass line with notes marked *8^{va}*.

550

Vocal line for measure 550, starting with a melodic phrase.

Sont mi plaint Et mi com - plaint; La m'es - ba - noy, Par

Pno

Piano accompaniment for measures 550-556. The right hand features a series of chords with a *pp* dynamic marking. The left hand has a bass line with notes marked *8^{va}*.

557

Vocal line for measure 557, starting with a melodic phrase.

pen - sée la te voy; Plus que ne sueil La me vueil; La sont

Pno

Piano accompaniment for measures 557-564. The right hand features a series of chords with a *pp* dynamic marking. The left hand has a bass line with notes marked *8^{va}*.

565

Vocal line for measure 565, starting with a melodic phrase.

mi vueil; La mes cuers maint. La mort pri

Pno

Piano accompaniment for measures 565-572. The right hand features a series of chords with a *pp* dynamic marking. The left hand has a bass line with notes marked *8^{va}*.

572

que la me maint, Car la m'ot - troy La, ce croy, De la mort —

Pno

579

doy Pas - ser le — seuil.

Pno

586

Pno

ppp

IX

Moderato (♩ = 86)

593

Fl *mp*

Vn *mp*

599

Fl *mp*

Vn *mp*

La

606

Fl

Vn

sou - spi - re, La s'a - i - re

612

Mes cuers Mes cuers — qui tant — a mar - ti - re Et

Fl

Vn

619

de — mor - tel — pein - ne Et tant — d'i

Fl

Vn

625

re *mf* Q'a - voir — di - re Son

Fl

Vn

631

mal Son mal ne por - roit de - scri - re *mp* Cre -

Fl

Vn

637
a - tu - re — hu - mein - ne.

Fl
637
p

Vn
637
pp

643
mp
La s' em - pi - re Ti -

Fl
643
mp

Vn
643
mp

649
re a ti - re; La ne fait La ne fait — que fon - dre

Fl
649

Vn
649

656
et fri-re; La son — dueil — de - mein - ne;

Fl
656

Vn
656

662

p La sans ri - re *f* Se mar - ti -

Fl *p* *f*

Vn *p* *f*

668

re; La se mour - drist; la de - si -

Fl *p* *f*

Vn *p* *f*

674

mp re Qu'il ait mort pro - chein - ne.

Fl *mp*

Vn *mp*

680

Fl *p* *pp*

Vn *p* *pp*

Vc

X

Andante (♩ = 60)

691

Fl *mp* *mf* *mp*

Vn *mp* *mf* *mp*

Vc *mp* *mf* *mp*

698

Fl

Vn

Vc

pp *p* *pp* *p*

705

Fl

Vn

Vc

p *mf* *p* *mf* *p*

Dous a - mis, tant ay gre - van - ce,

711

Fl

Vn

Vc

p *mf* *p* *f* *p*

Tant ay grief souf - fran - ce, Tant ay dueil,

717

mf tant ay pe - san - ce *mp* Quant ja - mais ne te ver - ray,

Fl *mf* *mp*

Vn *mf* *mp*

Vc *f* *mp*

723

mp Que do - leur me point et lan - ce

Fl *p* *mp*

Vn *p* *mp*

Vc *p* *mp*

729

mf De si mor - tel lan - ce Au cuer qu'en de - se - spe - ran - ce

Fl *mf*

Vn *mf*

Vc *mf*

734

Pour toy mes jours fi - ne - ray.

Fl *p*

Vn *p*

Vc *p*

738

Fl

Vn

Vc

745

En toy e - stoit m'e - spe - ran - ce Tou-te et ma fi -

Fl *p* *mf* *p*

Vn *p* *mf* *p*

Vc *p* *f* *p*

751 *p* an - ce, Ma joi-e, *mf* ma sou - ste - nan - ce.

Fl

Vn

Vc

757 *mp* Las - se - te! *mp* or per - du les ay. *mp*

Fl *mf* *mp* *p*

Vn *mf* *mp* *p*

Vc *f* *mp* *p*

763 Bien pert a ma con - te - nan - ce *mf* Et a ma lo - quen - ce,

Fl *mp* *mf*

Vn *mp* *mf*

Vc *mp* *mf*

769

Car ma - nie - re ne puis - san - ce N'ay, tant _____

Fl

Vn

Vc

p

774

— me dueil et es - may.

Fl

Vn

Vc

779

Fl

Vn

Vc

pp

XI

Moderato (♩ = 86)

787

Vc

f

795

Vc

p

A cuer — pen - sis

803

Vc

Re - gret — et de - vis Ton haut pris Que tant

810

Vc

mf

pris, — Ein - si — le — cou - vient;

f

818

Vc

p

826

mf Et vis a vis *mp* Te

Vc *mf* *mp*

834

voy, ce m'est vis, Dous a - mis, Et tou - dis

Vc

841

mf De toy me sou - vient.

Vc *f* *p*

849

p Mes e - spe - ris

Vc

856

mf Et mes pa - ra - dis Es - tient mis Et as -

Vc *mf*

864

mf sis En toy; s'a - par - tient

Vc *f*

872

p
Que soit fe - nis Mes cuers et pe - ris, Qu'est che - tis Et re -

Vc

883

mis, Quant _____ vie _____ le _____ tient.

Vc

XII

Andantino (♩ = 96)

892

Fl *mf*

Vn *mf*

Vc *mf*

Pno *mf* *sempre legato*

896

Fl

Vn

Vc

Pno

f

f

f

f

899

mp

A - mis, je fus-

p

pizz.

mp

p

899

Fl

Vn

Vc

Pno

mp

A - mis, je fus-

p

pizz.

mp

p

902

se moult li - e, S'e - üs - ses cuer plus cou -

Fl

Vn

Vc

Pno

f

arco

905

mf art; Mieux vau - sist a mon es - gart Que —

Fl

Vn

Vc

Pno

f

908

vo - lun - té si har - di - e. Mais hon -

Fl

Vn *pizz.* *mp*

Vc *p*

Pno *p*

Detailed description: This block contains the musical score for measures 908 to 911. The vocal line is in a 9/8 time signature. The instrumental parts include Flute (Fl), Violin (Vn), Viola (Vc), and Piano (Pno). The Violin part has a 'pizz.' (pizzicato) marking and a dynamic of 'mp'. The Viola and Piano parts have a dynamic of 'p'. The score is written in a key with one flat (B-flat).

912

neur, che - va - le - ri - e, Et tes re -

Fl

Vn *p* *arco*

Vc *pizz.*

Pno *p*

Detailed description: This block contains the musical score for measures 912 to 915. The vocal line continues in the same 9/8 time signature. The instrumental parts include Flute (Fl), Violin (Vn), Viola (Vc), and Piano (Pno). The Violin part has a dynamic of 'p' and an 'arco' (arco) marking. The Viola part has a dynamic of 'p' and a 'pizz.' (pizzicato) marking. The Piano part has a dynamic of 'p'. The score is written in a key with one flat (B-flat).

915

nons qui s'es - part Par le mon - de en main - te

Fl *f*

Vn *f*

Vc *f* arco

Pno

918

part Ont fait nous de - par - ti - e.

Fl *p*

Vn *p*

Vc *mp* pizz.

Pno

921

p
Ta mort tant me con - tra - li -

Fl

Vn

Vc

Pno

925

e Et tant de maus - me re - part, A -

mf

f

Fl

Vn

Vc

Pno

928

mis, que li — cuers me part. Mais — sois — que je de - vi -

Fl

Vn

Vc

Pno

931

e,

Fl

p

Vn

p pizz.

Vc

mp

Pno

p

935

Hum - ble - ment mes — cuers sup - pli -

Fl

Vn arco

Vc

Pno

939

e Au vray Dieu qu'il — nous re - gart De si

Fl

Vn arco

Vc

Pno

942

a - mou - reus re - gart Qu'en — liv - re soi - ens de — vi -

Fl

Vn

Vc

Pno

pizz.
mp

Detailed description: This system covers measures 942 to 944. The vocal line (top) has lyrics 'a - mou - reus re - gart Qu'en — liv - re soi - ens de — vi -'. The Flute (Fl) part has a melodic line with some rests. The Violin (Vn) part features a sustained chord with a 'pizz.' (pizzicato) marking at the end of measure 944. The Viola (Vc) part has a rhythmic accompaniment. The Piano (Pno) part consists of two staves with a complex accompaniment.

945

e.

Fl

Vn

Vc

Pno

p

Detailed description: This system covers measures 945 to 948. The vocal line (top) has the lyric 'e.'. The Flute (Fl) part has a melodic line with a slur. The Violin (Vn) part has a rhythmic accompaniment. The Viola (Vc) part has a rhythmic accompaniment. The Piano (Pno) part consists of two staves with a complex accompaniment, marked with a 'p' (piano) dynamic.

949

Fl

Vn

Vc

Pno

arco

f

f

f

f

954

Fl

Vn

Vc

Pno

p

p

p

p

959

A musical staff for Flute 1 (Fl) in treble clef. It contains five measures of music, each with a whole rest.

Fl

A musical staff for Flute 2 (Fl) in treble clef. It contains five measures of music. The first measure has a whole note with a slur. The next four measures each have a half note with a slur. The fifth measure has a whole rest.

Vn

A musical staff for Violin (Vn) in treble clef. It contains five measures of music. The first measure has a whole note. The next four measures each have a half note with a slur.

Vc

A musical staff for Violoncello (Vc) in bass clef. It contains five measures of music. The first measure has a whole note. The next four measures each have a half note.

Pno

A musical staff for Piano (Pno) in grand staff (treble and bass clefs). It contains five measures of music. The first measure has a quarter note in the right hand and a quarter note in the left hand. The second measure has a quarter rest in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure has a quarter note in the right hand and a quarter note in the left hand. The fifth measure has a quarter rest in the right hand and a quarter note in the left hand.

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 various solo instruments, 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 Diderot Quartet and Camerata Philadelphia.

"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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