

stanley grill



La selva de los relojes

Federico García Lorca

soprano, violoncello, piano

Entré en la selva de los relojes

Maleza

Vista general

Él

Eco de reloj

Meditación primera (y última)

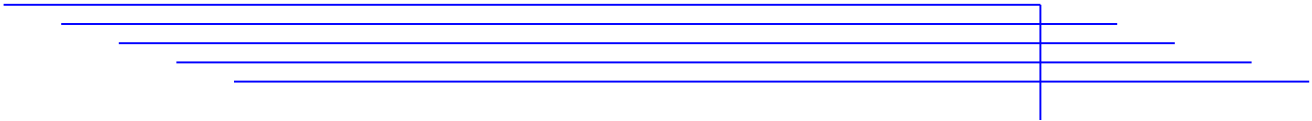
La hora esfinge

[...]

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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. Szymborska)	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	SATB	5 min
The Home on the Hill (E.A. Robinson)	2018	SATB	3 min

MUSIC FOR STRING 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

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

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

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

Dedicated to

the Alenza Trio

for encouraging the composition of these songs

La selva de los relojes

Federico García Lorca

Entré
en la selva
de los relojes.

Frondas de tic-tac,
racimos de campanas
y bajo la hora múltiple,
constelaciones de péndulos.

Los lirios negros
de las horas muertas.
Los lirios negros
de las horas niñas.
¡Todo igual!
¿Y el oro del amor?

Hay una hora tan sólo.
¡Una hora tan sólo!
¡La hora fría!

Maleza

Me interné
por la hora mortal.
Hora de agonizante
y de últimos besos.
Grave hora en que sueñan
las campanas cautivas.

Relojes de cuco
sin cuco.
Estrella mohosa
y enormes mariposas
pálidas.

Entre el bosque
de suspiros
el arístón
sonaba
que tenía cuando niño.

¡Por aquí has de pasar,
corazón!
¡Por aquí,
corazón!

Vista general

Toda la selva turbia
es una inmensa araña
que teje una red sonora
a la esperanza.
¡A la pobre virgen blanca
que se cría con suspiros y miradas!

El

La verdadera esfinge
es el reloj.
Edipo nacerá de una pupila.
Limita al norte
con el espejo
y al sur
con el gato.
Doña Luna es una Venus.
(Esfera sin sabor.)
Los relojes nos traen
los inviernos.
(Golondrinas hieráticas,
emigran el verano.)
La madrugada tiene
un pleamar de relojes
donde se ahoga el sueño.
Los murciélagos nacen
de las esferas
y el becerro los estudia
preocupado.
¿Cuándo sera el crepúsculo
de todos los relojes?
¿Cuándo esas lunas blancas
se hundirán por sus montes?

Eco del reloj

Me senté
en un claro del tiempo.
Era un remanso de silencio,
de un blanco
silencio.
Anillo formidable
donde los luceros
chocaban con los doce flotantes
números negros.

Meditación primera (y última)

El Tiempo
tiene color de noche.
De una noche quieta.
Sobre lunas enormes,
la Eternidad
está fija en las doce.
Y el Tiempo se ha dormido
para siempre en su torre.
Nos engañan
todos los relojes.
El Tiempo tiene ya
horizontes.

La hora esfinge

En tu jardín se abren
las estrellas malditas.
Nacemos bajo tus cuernos
y morimos.
¡Hora fría!
Pones un techo de piedra
a las mariposas líricas
y sentada en el azul
cortas alas
y límites.

[. . .]

Una . . . dos . . . y tres.
Sonó la hora en la selva.
El silencio
se llenó de burbujas
y un péndulo de oro
llevaba y traía
mi cara por el aire.

¡Sonó la hora en la selva!
Los relojes de bolsillo,
como bandadas de moscas,
iban y venían.

En mi corazón sonaba
el reloj sobredorado
de mi abuelita.

La selva de los relojes

Andantino (♩ = 66)

Mezzo-Soprano

Cello

Piano

Musical score for the first system, measures 1-2. The Mezzo-Soprano part is silent. The Cello part plays a melodic line with slurs, marked *mp*. The Piano part features a right-hand melody with slurs, marked *mp* and *legato*, and a left-hand accompaniment with slurs, marked *Ped.*. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8.

Musical score for the second system, measures 3-5. The Mezzo-Soprano part begins with the lyrics "En - tré en la" starting at measure 5, marked *mp*. The Cello and Piano parts continue their respective melodic and accompanimental lines. The Piano part includes a *Ped.* marking at the end of measure 5.

Musical score for the third system, measures 6-8. The Mezzo-Soprano part continues with the lyrics "sel - va de los re - lo - jes." starting at measure 6. The Cello and Piano parts continue their respective melodic and accompanimental lines. The Piano part includes a *Ped.* marking at the end of measure 8.

8

Fron - das de tic - tac,

Ped.

10

ra - ci - mos de cam - pa - nas

Ped.

12

y ba - jo la ho - ra múl - ti - ple,

Ped.

14

con - ste - la - ci - o - nes de pén - du - los.

Ped.

This system contains measures 14 and 15. It features a vocal line in the upper staff, a bass line in the middle staff, and a grand piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with occasional rests in the left hand. A 'Ped.' (pedal) marking is present at the start of measure 15.

16

Los li - ri - os ne - gros

Ped.

This system contains measures 16, 17, and 18. The vocal line in the upper staff has a whole rest in measure 16 and begins in measure 17. The piano accompaniment continues with the same eighth-note pattern. A 'Ped.' (pedal) marking is present at the start of measure 17.

19

de la ho - ras muer - tas.

Ped.

This system contains measures 19 and 20. The vocal line in the upper staff begins in measure 19. The piano accompaniment continues with the same eighth-note pattern. A 'Ped.' (pedal) marking is present at the start of measure 20.

21

Musical score for measures 21-22. The system includes a vocal line, a bass line, and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a rest in measure 21 and then sings "Los li - ri - os ne - gros" in measure 22. The bass line features a melodic line with a long slur across measures 21 and 22. The grand staff provides harmonic accompaniment with chords and moving lines in both hands. A "Ped." (pedal) marking is present at the end of measure 22.

Los li - ri - os ne - gros

Ped.

23

Musical score for measures 23-25. The system includes a vocal line, a bass line, and a grand staff. The key signature remains two sharps. The vocal line begins with a rest in measure 23 and then sings "de la ho - ras ni - ñas." in measure 24. The bass line continues with a melodic line. The grand staff provides accompaniment. A "Ped." (pedal) marking is present at the end of measure 25.

de la ho - ras ni - ñas.

Ped.

26

Musical score for measures 26-27. The system includes a vocal line, a bass line, and a grand staff. The key signature remains two sharps. The vocal line begins with a rest in measure 26 and then sings "¡To - do i - gual! ¿Y el" in measure 27. The bass line features a melodic line with a long slur across measures 26 and 27. The grand staff provides accompaniment. A "Ped." (pedal) marking is present at the end of measure 27.

¡To - do i - gual! ¿Y el

Ped.

28

o - ro del a - mor?

30

Hay u - na ho - ra tan

Ped.

32

só - lo. ¡U - na ho - ra tan

Ped.

34

so - lo!

Ped.

This system contains measures 34 and 35. The vocal line (top staff) has a treble clef and a key signature of three sharps (F#, C#, G#). It contains two measures: the first has a half note 'so' followed by a whole rest, and the second has a half note 'lo!' followed by a whole rest. The bass line (middle staff) has a bass clef and the same key signature. It contains two measures of eighth-note patterns, each with a slur and a fermata. The piano accompaniment (bottom two staves) has a grand staff with treble and bass clefs. It contains two measures of eighth-note patterns in both hands, with a 'Ped.' marking under the first measure.

36

¡La ho - ra frí -

Ped. *Ped.*

This system contains measures 36 and 37. The vocal line (top staff) has a treble clef and a key signature of three sharps. It contains two measures: the first has a whole rest, and the second has a half note '¡La' followed by a half note 'ho - ra frí -' followed by a whole rest. The bass line (middle staff) has a bass clef and the same key signature. It contains two measures of eighth-note patterns, each with a slur and a fermata. The piano accompaniment (bottom two staves) has a grand staff with treble and bass clefs. It contains two measures of eighth-note patterns in both hands, with 'Ped.' markings under the first measure of each measure.

39

a!

pp *pp*

This system contains measures 39, 40, and 41. The vocal line (top staff) has a treble clef and a key signature of three sharps. It contains three measures: the first has a half note 'a!' followed by a whole rest, and the next two measures have whole rests. The bass line (middle staff) has a bass clef and the same key signature. It contains three measures of eighth-note patterns, with a slur and a fermata over the last two measures, and a '*pp*' marking under the second measure. The piano accompaniment (bottom two staves) has a grand staff with treble and bass clefs. It contains three measures of eighth-note patterns in both hands, with '*pp*' markings under the second measure of each measure.

Maleza

Adagio ♩ = 40

42

42 *pizz.*
mf

42 *pp*
Ped.

47

47 *p* Me in - ter - né ___ por la ho - ra mor - tal.

47

47

51

51 Ho - ra de a - go - ni - zan - te y de úl - ti - mos be - sos. ___

51

51

55

55

55

55

Gra - ve ho - ra ___ en que sue - ñan ___ las cam - pa ___ nas cau - ti - vas.

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The music is in a minor key and features a steady eighth-note accompaniment.

59

59

59

59

Re - lo - jes ___ de cu - co sin cu - co. Es - trel - la mo - ho -

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment with a grand staff. The music continues with the same accompaniment pattern.

63

63

63

63

sa y e - nor - mes ma - ri - po - sas pá - li - das.

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment with a grand staff. The music concludes with a final chord and a fermata over the piano accompaniment.

Faster $\text{♩} = 72$

67

mp En - tre el bos - ca - je de sus - pi - ros el a - ris - tón so -

arco
p

p *leggiero*

71

na - ba que te - ní - a cuan - do ni - ño.

5

75

¡Por a - quí has de pa - sar, co - ra -

zon! ¡Por a - qui,

co - ra - zon!

Adagio ♩ = 40

co - ra - zon!

pp

pizz.

pp

Vista general

Allegro (♩ = 120)

93

f To - da la sel - va tur - bi -

93 *pizz.*
f

93 *mf*

96

a es u - na

96

96

99

in - men - sa *mp* a -

99

99

102

ra - ña

p

pp

Detailed description: This system covers measures 102 to 104. The vocal line (treble clef) has a melisma on 'ra - ña' with a hairpin crescendo. The bass line (bass clef) features triplet eighth notes, starting with a piano (*p*) dynamic. The piano accompaniment (grand staff) consists of a continuous eighth-note pattern in the right hand and a simple bass line in the left hand, starting with a pianissimo (*pp*) dynamic.

105

mf que te - je

f

mf

Detailed description: This system covers measures 105 to 107. The vocal line (treble clef) begins with a rest, then sings 'que te - je' with a melisma on 'je' and a mezzo-forte (*mf*) dynamic. The bass line (bass clef) continues with triplet eighth notes, marked with a forte (*f*) dynamic. The piano accompaniment (grand staff) maintains the eighth-note pattern, marked with a mezzo-forte (*mf*) dynamic.

108

u - na red so - no - ra

Detailed description: This system covers measures 108 to 110. The vocal line (treble clef) sings 'u - na red so - no - ra' with melismas on 'red' and 'no' and a mezzo-forte (*mf*) dynamic. The bass line (bass clef) continues with eighth notes. The piano accompaniment (grand staff) maintains the eighth-note pattern.

111

a la es - pe -

114

p ran - za.

117

mf la po - bre

120

vir - gen blan - ca

120

p

120

pp

123

mp que se

123

123

126

cri - a

126

pp

126

129

Musical score for measures 129-131. The system includes a vocal line, a bass line, and a grand staff. The vocal line starts with a rest, followed by the lyrics "con sus - pi - ros" with a long note on "ros". The bass line features triplet patterns. The grand staff has a piano accompaniment with a piano (*p*) dynamic.

p con sus - pi - ros

132

Musical score for measures 132-134. The system includes a vocal line, a bass line, and a grand staff. The vocal line has a rest followed by the lyrics "y mi - ra - das!". The bass line continues with a melodic line. The grand staff features a piano accompaniment with a pianissimo (*pp*) dynamic.

pp y mi - ra - das!

135

Musical score for measures 135-137. The system includes a vocal line, a bass line, and a grand staff. The vocal line has a rest. The bass line features a melodic line that ends with a forte (*sfz*) dynamic. The grand staff has a piano accompaniment with a piano (*p*) dynamic. The instruction "let ring" is written at the end of the system.

sfz

let ring

139

139 arco
pp 3 3 3 3 3 3 3 3 3 3 3 3
let ring

143

143 pppp
let ring



Adagio ♩ = 40

148

148 mp La ver - da - du - ra es - fin - ge es el
p 3
ff
Ped.

150

re - loj. — E - di - po na - ce - rá — de u - na

150

150

152

pu - pi - la. Li - mi - ta — al nor - te con el es - pe - jo —

152

152

154

y al sur con el ga - to. —

154

154

156

Do-ña Lu - na es u - na Ve - nus. (Es - fe - ra sin sa - bor.)

156

156

158

Los re - lo - jes nos tra - en los in - vier - nos.

158

158

161

(Go - lon - dri - nas hí - e - rá - ti - cas, e - mi - gran el ve - ra - no.)

161

161

163

La ma - dru - ga - da ti - e - ne un ple - a - mar de re - lo - jes

163

163

Ped.

164

don - de se a - ho - ga el sue - ño.

164

164

Ped.

165

Los mur - cié - la - gos na - cen de las es - fe - ras y el be - cer - ro

165

165

Ped.

166

los e - stu - dia pre - o - cu - pa - do.

168

¿Cuán-do se - rá el cre - pús - cu - lo de to - dos los re - lo - jes?

170

Cuan - do e - sas lu - nas blan - cas se hun - di - rán por sus mon - tes?

172

174

Andantino (♩ = 66)

Eco del reloj

177

181

181

181

Ped.

Ped.

185

185

185

Ped.

Ped.

189

189

189

Ped.

Ped.

193

mp E - ra un re - man - so de si - len - ci - o,

p

193 *pizz.*

mf *p*

193 *mp* *pp*

Ped. *Ped.*

197

de un blan - co si - len - ci - o.

197

197

Ped. *Ped.*

201

mp A - nil - lo for - mi - da - ble

201 *pizz.*

mf

201 *mp*

Ped. *Ped.* *Ped.*

205

don - de _____ los lu - ce - ros cho - co - ban _____

205

p

205

pp

Ped.

209

con los do - ce flo - tan - tes nu - me - ros ne - gros. _____

209

209

Ped.

Ped.

213

213

mf

p

213

mp

pp

Ped.

Ped.

218

218

218

221

221

221

Meditación primera (y última)

Andante (♩. = 56)

225

225

225

227

Musical score for measures 227-228. The system includes a vocal line, a bass line, and a grand staff (treble and bass clefs). The key signature has one flat. The vocal line has rests. The bass line features a long note with a fermata. The grand staff has arpeggiated chords in the treble and a steady eighth-note accompaniment in the bass. A *Ped.* marking is present below the bass line.

229

Musical score for measures 229-230. The system includes a vocal line, a bass line, and a grand staff. The vocal line contains the lyrics: "El Ti-em - po ti - e - ne co - lor de no - che." The bass line has a long note with a fermata. The grand staff features arpeggiated chords in the treble and a steady eighth-note accompaniment in the bass. A *Ped.* marking is present below the bass line.

231

Musical score for measures 231-232. The system includes a vocal line, a bass line, and a grand staff. The vocal line contains the lyrics: "De u - na no - che qui - e - ta." The bass line has a long note with a fermata. The grand staff features arpeggiated chords in the treble and a steady eighth-note accompaniment in the bass. A *Ped.* marking is present below the bass line.

233

So - bre lu - nas e - nor - mes, — la E - ter - ni - dad _____

233

233

Ped.

235

es - tá fi - ja en las do - ce.

235

235

237

Y el Ti - em - po se ha dor - mi - do _____

237

237

239

pa - ra si - em - pre en su tor - re.

239

239

241

Nos en - ga - ñan to - dos los re -

241

241

243

lo - jes los re - lo - jes.

243

243

Ped.

245

El ——— Ti-em - po ——— ti - e - ne ya ho - ri -

245

245

247

zon - tes. ———

247

247

*

La hora esfinge

Andante (♩. = 56)

251

251

pp

251

pp

sfz

256

256

256

261

En tu jar - din se a - bren las es - trel - las

261

261

pp
ffz

266

mal - di - tas.

266

266

271

Na - ce mos ba - jo tus cuer - nos y mo - ri - mos.

pp

sfz

Detailed description: This system covers measures 271 to 275. It features a vocal line in treble clef with lyrics, a bass line in bass clef with a melodic line and a piano accompaniment in grand staff. The piano part has a dynamic of *pp* in the right hand and *sfz* in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

276

¡Ho - ra fri - a!

Detailed description: This system covers measures 276 to 280. It features a vocal line in treble clef with lyrics, a bass line in bass clef with a melodic line and a piano accompaniment in grand staff. The piano part continues with the same dynamics as the previous system. The key signature and time signature remain the same.

281

Po - nes un te - cho de pi - e - dra a las

pp

sfz

Detailed description: This system covers measures 281 to 285. It features a vocal line in treble clef with lyrics, a bass line in bass clef with a melodic line and a piano accompaniment in grand staff. The piano part has a dynamic of *pp* in the right hand and *sfz* in the left hand. The key signature and time signature remain the same.

286

ma - ri - po - sas lí - ri - cas

286

286

This system contains measures 286 to 290. It features a vocal line in treble clef with lyrics, a bass line in bass clef, and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#). The piano part includes a *pp* dynamic marking.

291

y sen - ta - da en el a - zul cor - tas

291

291

pp

pp

ffz

This system contains measures 291 to 295. It features a vocal line in treble clef with lyrics, a bass line in bass clef, and a piano accompaniment in grand staff. The key signature is three sharps. The piano part includes *pp* and *ffz* dynamic markings.

296

a - las y lí - mi - tes.

296

296

This system contains measures 296 to 300. It features a vocal line in treble clef with lyrics, a bass line in bass clef, and a piano accompaniment in grand staff. The key signature is three sharps.

301

¡Ho - ra fri - a!

pp

sfz

This system contains measures 301 through 305. It features a vocal line in the upper staff with lyrics '¡Ho - ra fri - a!'. The piano accompaniment is in the lower staves, with a dynamic marking of *pp* in the right hand and *sfz* in the left hand. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

306

¡Ho - ra fri - a!

This system contains measures 306 through 310. The vocal line continues with the lyrics '¡Ho - ra fri - a!'. The piano accompaniment continues with similar rhythmic patterns and dynamics.

311

pp

sfz

This system contains measures 311 through 315. The piano accompaniment features a dynamic marking of *pp* in the right hand and *sfz* in the left hand. The vocal line is silent in this system.

316

316

316

[. . .]

Adagio $\text{♩} = 32$

322

322

322

322

mf U - na... dos... y

pizz.

ff

ff

Ped.

Ped.

325

tres... _____

arco

pp

p

327

p So - no la ho - ra _____ en la

329

sel - va. _____ El si - len - ci - o _____ se

331

lle - nó de bur-bu - jas y un pén - du - lo de o - ro lle -

331

331

331

Detailed description: This system contains measures 331 and 332. It features a vocal line with lyrics, a bass line, and a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line includes a triplet of eighth notes. The bass line also features a triplet. The grand staff consists of a right hand with eighth-note patterns and a left hand with a steady eighth-note accompaniment.

333

va - ba y tra - í - a mi ca - ra por el ai - re.

333

333

333

Detailed description: This system contains measures 333 and 334. It features a vocal line with lyrics, a bass line, and a grand staff. The key signature remains three sharps. The vocal line includes a triplet of eighth notes. The bass line has a triplet. The grand staff continues with eighth-note patterns in both hands.

335

335

335

335

pizz.

f

ff

VI

Detailed description: This system contains measures 335 and 336. The vocal line is mostly silent. The bass line starts with a half note, then has a triplet of eighth notes marked with a forte (*f*) dynamic and a pizzicato (*pizz.*) instruction. The grand staff features a right hand with eighth-note patterns and a left hand with a steady eighth-note accompaniment. At the end of the system, there are chords for the VI degree in both hands, marked with a fortissimo (*ff*) dynamic.

338

¡So - nó la ho - ra _____ en la sel - va; _____

338

arco
pp

338

p

340

Los re - jo - jes _____ de bol - sil - lo, _____ co - mo ³ban - da - das de

340

³

340

p

342

mos - cas, _____ i - ban _____ y ve - ní - an. _____

342

³

342

344

En mi co - ra - zon _____ so - na - ba el re - loj _____

344

344

346

so - bre - do - ra - do _____ de mi a - fue - li -

346

346

348

ta.

348

pizz. arco
f *pp*

348

ff *fff*
VI VI VI VI

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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