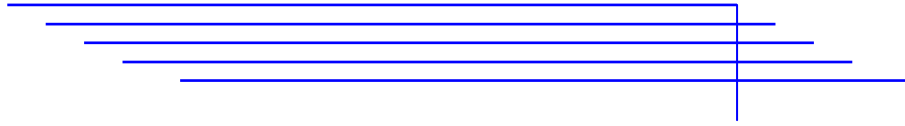


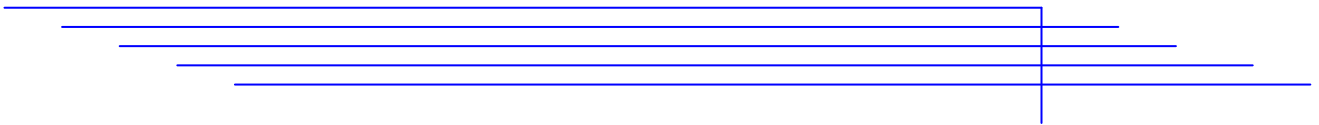
stanley grill



Little Tales of Mirth & Woe

for flute, cello & piano

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MUSIC BY STAN GRILL

VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Preludes (T.S. Eliot)	1978	soprano, violin, cello	10 min
6 Songs (W.B. Yeats)	1983	soprano, piano	15 min
To a Child (W.B. Yeats)	1987	soprano, string quartet	20 min
Crazy Jane Sings (W.B. Yeats)	1999	soprano, fl, vn, va, vc, pn	25 min
Vignettes/Flowers (W.C. Williams)	2002	SATB, cello	18 min
Love Poems (W.C. Williams)	2003	SSAA	10 min
Vignettes/Trees (W.C. Williams)	2004	2 voices, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, vc, harp	7 min
Ariettas without words	2005	soprano, vc, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	soprano, mezzo soprano, vn, vc	6 min
Rilke Songs	2009	soprano, va d'amore, vc	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	12 min
Sonnets to Orpheus (Rilke)	2012	tenor, piano	35 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
As Easy as 1,2,3	1987	string trio	10 min
The Beckoning Stars	2001	string quartet	13 min
Imaginary Dances	2001	violin solo	18 min
Short Stories	2003	vn, va, vc, db	18 min
Passion (a love duet)	2003	va, vc	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations for String Orchestra	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet for String Orchestra	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba solo	12 min
Sonatine	2010	3 violins	9 min

CHAMBER MUSIC

Three for Three	1992	vn, vc, pn	16 min
Civil War Songs	1992	va, pn	18 min
Take Five	1993	2 vns, va, vc, pn	25 min
Serenade	1999	fl, vn, va, vc	11 min
Distant Music	2000	cl, vn/va, vc, pn	20 min
Driven by the Wind	2001	fl, vc, pn	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, 2vns, va, vc	35 min
A Little Sweet	2003	fl, vc	10 min
On the edge of sleep & dreaming	2003	hn, vc, harp	31 min
5 Pastoral Scenes	2004	ob, bn, vn, va, vc	30 min
I was dreaming of the sea...	2004	vn (or fl), vc, pn	7 min
Little Tales of Mirth & Woe	2004	vn (or fl), vc, pn	6 min
An Ode to the Possibility of Peace	2005	cl, vn, vc	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 trp, hn, trb, tu	7 min

ORCHESTRAL MUSIC

Appalachian Songs	1988	chamber orchestra	25 min
Morning Music	2001	cl, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	strings & diverse instruments	33 min
Pluto	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures	2008	soprano, string orchestra	15 min
The Four Elements	2009	va, string orchestra	22 min
Mystical Songs	2009	soprano, va, string orchestra	18 min

Little Tales of Mirth & Woe

Andante

Flute *p*

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

Andante

6

11

2

16

pp

pizz.

pp

pp

21

pp

25

mp

mp

mp

28

28

28

32

32

32

35

35

35

p

arco

pp

pp

pp

38

mp *p* *pp*

mp *p* *pp*

mp *pp* *ppp*

43

43

43

49

49

sul tasto

49

54

54

54

61

61

61

sul tasto

pp

61

66

66

66

66

71 **Allegro**

f

f

71 **Allegro**

f

74

f

74

f

77

mp *f* *mf*

p *f* *mf*

77

p *f* *mp*

80

80

80

83

83

f

83

f

86

86

86

86

8

89

mp f mp

p f mp

p f p

Detailed description: This system contains measures 89, 90, and 91. The top staff (treble clef) features a melodic line with slurs and dynamic markings of *mp*, *f*, and *mp*. The middle staff (bass clef) provides a harmonic accompaniment with slurs and dynamics of *p*, *f*, and *mp*. The bottom section (grand staff) shows a complex piano accompaniment with sixteenth-note patterns in both hands, with dynamics of *p*, *f*, and *p*.

92

Detailed description: This system contains measures 92 and 93. The top staff (treble clef) has a melodic line with slurs. The middle staff (bass clef) has a simple accompaniment with slurs. The bottom section (grand staff) features a piano accompaniment with sixteenth-note patterns in both hands.

94

Detailed description: This system contains measures 94 and 95. The top staff (treble clef) has a melodic line with slurs. The middle staff (bass clef) has a simple accompaniment with slurs. The bottom section (grand staff) features a piano accompaniment with sixteenth-note patterns in both hands.

96

Musical score for measures 96-97. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has rests in measure 96 and begins in measure 97 with a half note G4, quarter note A4, quarter note B4, and quarter note C5. The piano accompaniment features a rhythmic pattern of eighth notes in both hands, with some notes beamed together and slurs.

98

Musical score for measures 98-100. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has rests in measure 98 and begins in measure 99 with a half note G4, quarter note A4, quarter note B4, and quarter note C5. The piano accompaniment continues with a rhythmic pattern of eighth notes, featuring slurs and ties across measures.

101

Musical score for measures 101-103. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has rests in measures 101 and 102, and begins in measure 103 with a half note G4, quarter note A4, quarter note B4, and quarter note C5. The piano accompaniment features a rhythmic pattern of eighth notes, with dynamic markings *pp* and *ppp* in measures 102 and 103 respectively.

104

ppp *p*

104

ppp *p*

104

p

110

110

110

110

p

118

118

118

118

p

125

Musical score for measures 125-130. The system consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The vocal parts feature melodic lines with slurs and ties. The piano accompaniment includes chords and moving lines in both hands.

131

Musical score for measures 131-133. The system consists of four staves: two vocal staves and two piano staves. The key signature has one sharp (F#) and the time signature is common time (C). The vocal parts have rests in measure 131, followed by notes in measures 132 and 133. The piano accompaniment features a prominent treble clef line with slurs and a bass clef line with rhythmic patterns. A dynamic marking of *f* (forte) is present in the first measure of the piano part.

134

Musical score for measures 134-136. The system consists of four staves: two vocal staves and two piano staves. The key signature has one sharp (F#) and the time signature is common time (C). The vocal parts have rests in measure 134, followed by notes in measures 135 and 136. The piano accompaniment features a treble clef line with slurs and a bass clef line with rhythmic patterns. A dynamic marking of *f* (forte) is present in the first measure of the piano part.

137

mp f p

pizz. p

p f p

Detailed description: This system covers measures 137 to 140. The top staff (treble clef) features a melodic line with a *mp* dynamic at the start, a *f* dynamic in the second measure, and a *p* dynamic at the end. The middle staff (bass clef) has a *p* dynamic at the start, a *f* dynamic in the second measure, and a *pizz.* *p* dynamic at the end. The bottom system (grand staff) shows a piano accompaniment with a *p* dynamic at the start, a *f* dynamic in the second measure, and a *p* dynamic at the end. The bass line of the piano part is highly rhythmic with many slurs.

140

140

140

140

p

Detailed description: This system covers measures 140 to 143. The top staff (treble clef) has a *p* dynamic at the end of the system. The middle staff (bass clef) has a *p* dynamic at the end of the system. The bottom system (grand staff) shows a piano accompaniment with a *p* dynamic at the end of the system. The bass line of the piano part is highly rhythmic with many slurs.

143

143

143

143

f

arco f

f

Detailed description: This system covers measures 143 to 146. The top staff (treble clef) has a *f* dynamic at the end of the system. The middle staff (bass clef) has an *arco* *f* dynamic at the end of the system. The bottom system (grand staff) shows a piano accompaniment with a *f* dynamic at the end of the system. The bass line of the piano part is highly rhythmic with many slurs.

146

Musical score for measures 146-147. The system consists of four staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment with two staves (treble and bass clefs). The vocal line features a melodic line with slurs and accents. The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

148

Musical score for measures 148-149. The system consists of four staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment with two staves (treble and bass clefs). The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern from the previous system.

150

Musical score for measures 150-151. The system consists of four staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment with two staves (treble and bass clefs). The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern from the previous system.

152

p

pizz.

p

p

155

p

158

pp

158

pp

A few words about (and by) the composer

Stan Grill was raised in the Bronx, studied at the Bronx House School of Music, and later graduated from the Manhattan School of Music with undergrad and graduate degrees in music theory. He studied piano with Robert Helps and Leon Kushner and composition with Ursula Mamlok and Joseph Probstakoff. Major works include music for string orchestra and voice, string orchestra and clarinet, a nonet for winds and strings, and several song cycles for mixed voices and chamber ensemble. Performances have been produced by the composer, as well as presented by the Composers Guild of New Jersey, the St. Paul's Church Festival of the Arts, the Leonia Chamber Players, the New York Composers Circle, the Northern New Jersey Camerata, the Bronx Arts Ensemble and the Duo + Ensemble. During the 2004-06 seasons, he was composer in residence of One World Symphony, a New York City based orchestra. One World Symphony has premiered several major works, including "Invisible Ballet" for orchestra, "Two Sad Songs" setting poems by W.B. Yeats for soprano & string orchestra, and a cycle of songs for two cellos and two mezzo sopranos setting poems by the New Jersey poet William Carlos Williams. In 2006, One World commissioned three works – a setting of the Ophelia songs from Shakespeare's "Hamlet" for soprano, harp and string orchestra, an orchestral work, "Pluto," for a program featuring Holst's "The Planets," and a setting of poetry for a concert honoring those who lost their lives on 9/11. Recent works include "The Four Elements" for viola and string orchestra commissioned by violist Brett Deubner and "Mystical Songs" for soprano, viola and string orchestra commissioned by the Universidad Tecnica Particular de Loja. In 2009, an entire program of music by Stan Grill was performed in Tokyo by the Duo + Ensemble. He currently works in Philadelphia, and lives happily in New Jersey with his wife, cats and piano.

"As I see it, as much as we strive to find reason and purpose in our having been born into this amazing, mysterious and awe-inspiring universe, that attempt is largely futile. It is however, the best part of our nature that obliges us to make the attempt, though the most we can hope for is to gain some small degree of understanding of the world around us, and, more importantly, of ourselves. To achieve this, we each approach the problem in our own way, uniquely shaped by our cultural background, innate talents and abilities, education and so on. For some, science may be the window through which they best perceive and interpret the world, for others, religion. For those to whom the world seems to express itself most clearly and beautifully through sound, music is the voice that speaks to us and through which we, in turn, best express ourselves. Now, I can write notes that will make pretty music because I've been trained to do so – but the best of my music has arrived, rather inexplicably, as part of a personal effort to understand the world and myself. It is, in a way, an act of translation. The world says something, I try to understand it, and then translate it into musical language. The particular musical language which I speak, is, of course, a product of my conservatory training and personal musical tastes, but hopefully, the outcome, imperfect a translation as it may be, will convey to others something of its original intent."

Stan's music is melodic, modal, contrapuntal, characterized by extended, interweaving lines. His musical influences span the centuries, and include Machaut, Josquin, Palestrina, Monteverdi, Lassus, Britten, Ives, Vaughn Williams and Shostakovich. Two main themes permeate many of the pieces - music intended to influence the minds and hearts of those who hear it in such a way as to encourage thoughts about the possibility of world peace - and music composed in an attempt to translate something about the nature of the physical world.

Complete scores are available in the American Music Center's on-line library. Please go to Stan's web page at [American Music Center](#).



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