stanley grill

Lonely Voices

for string quartet

PARTS

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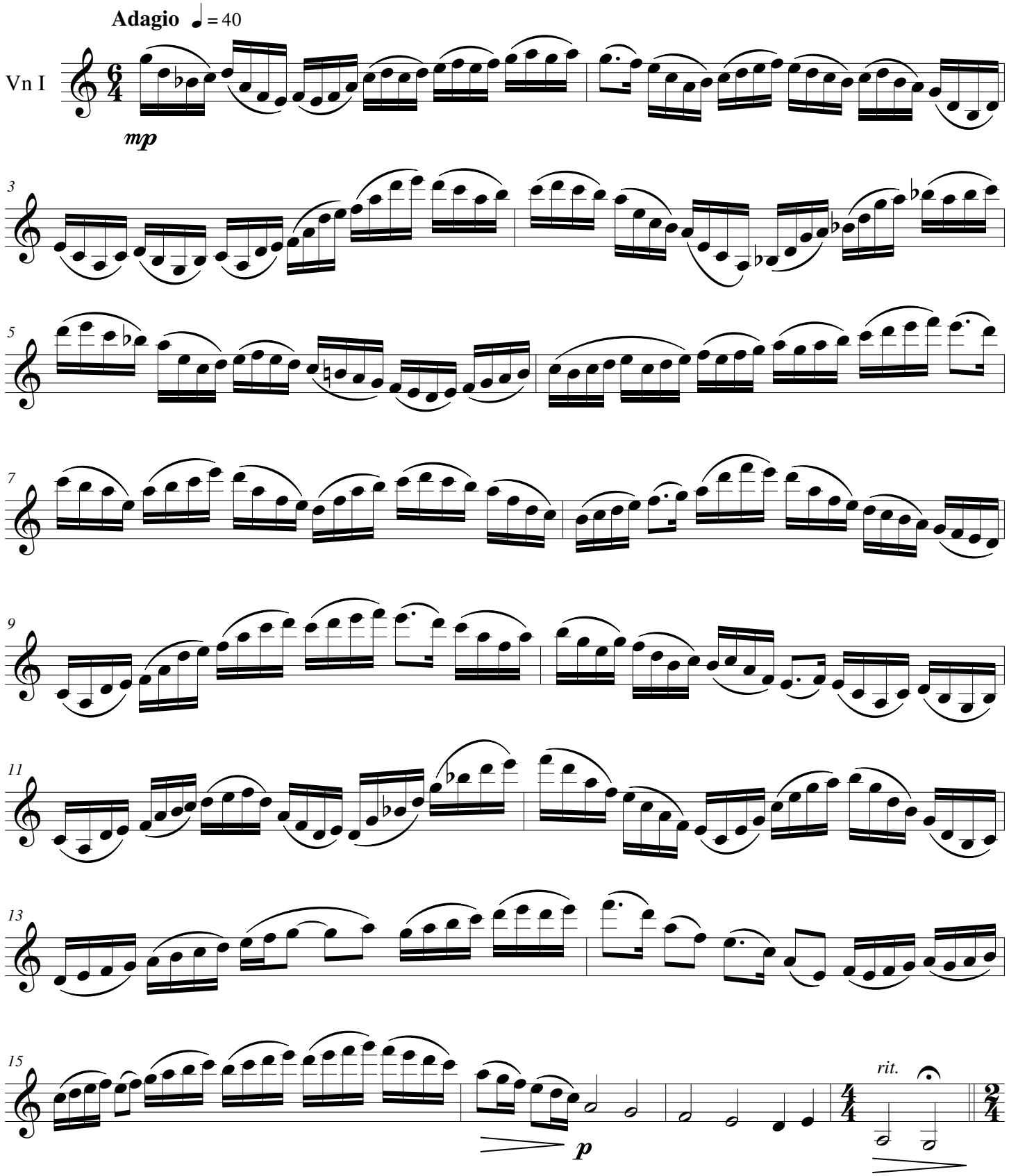
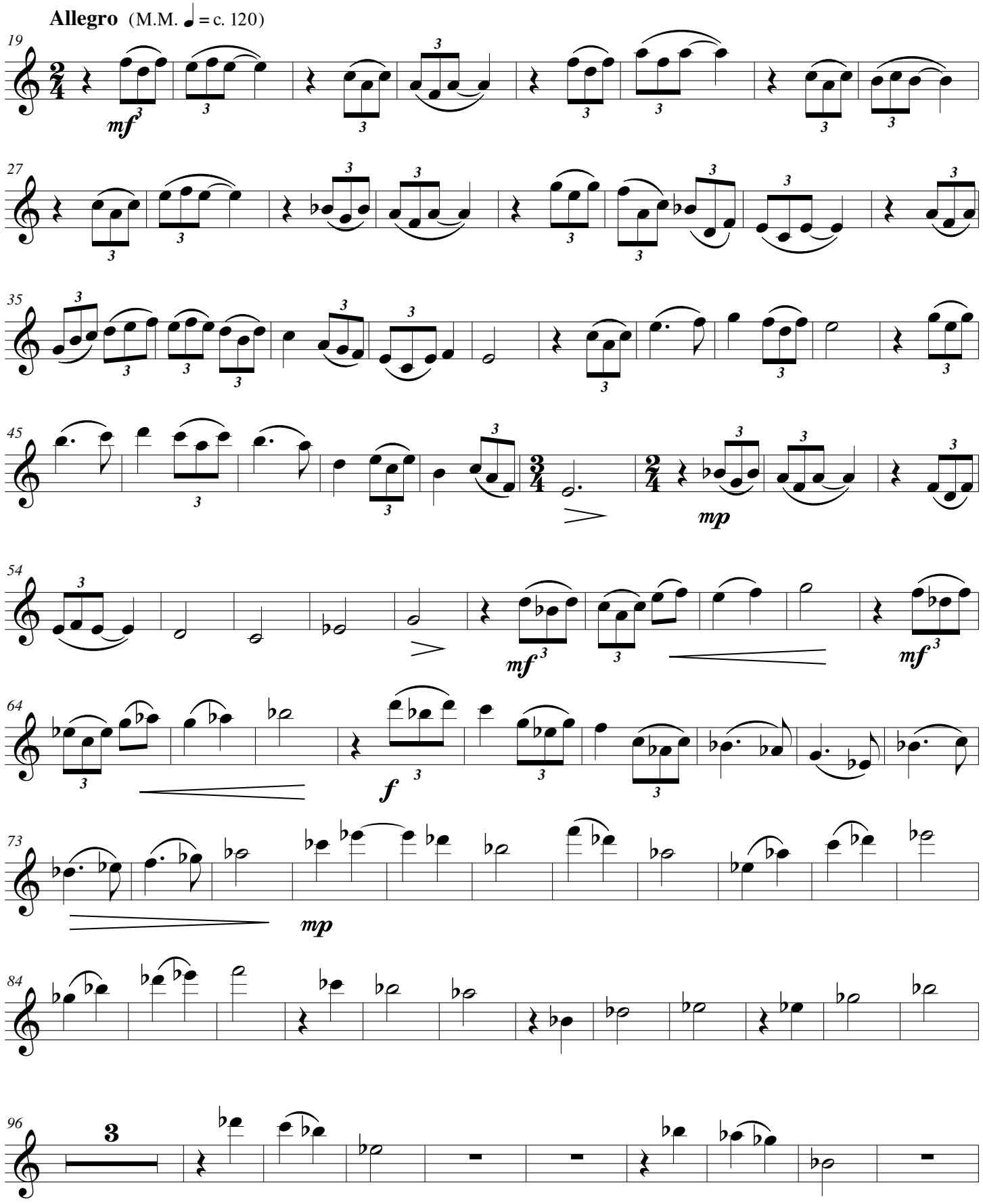
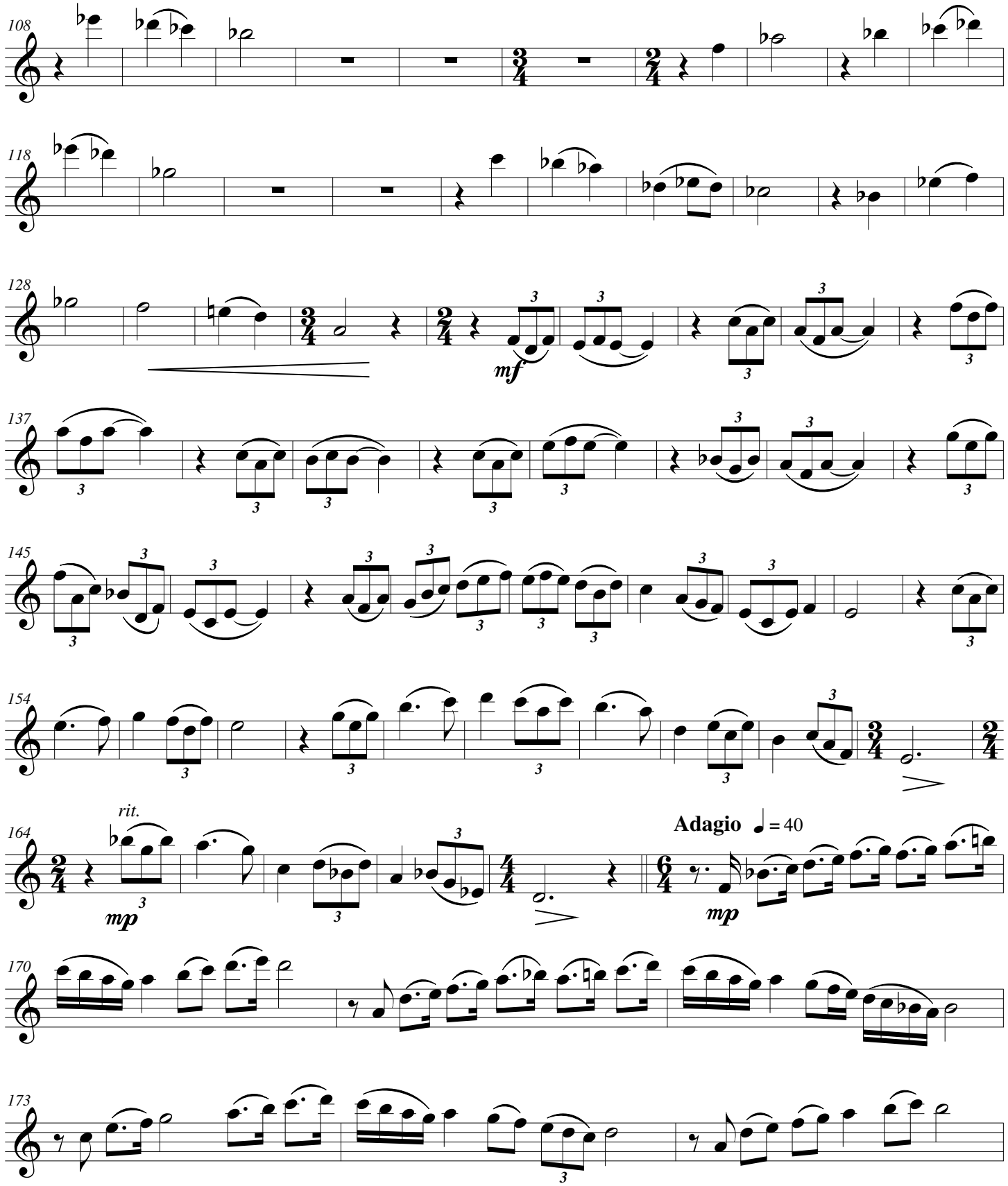
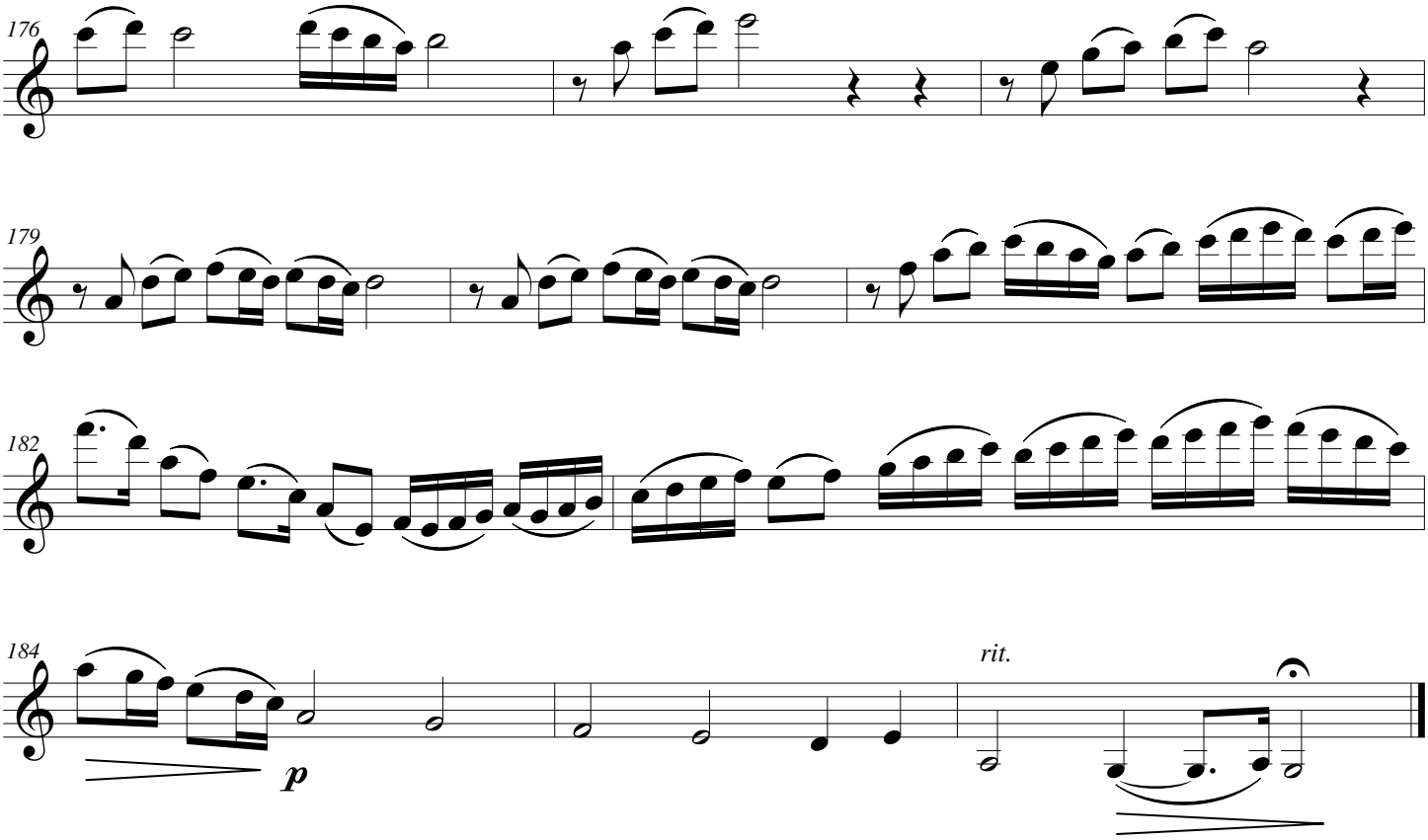
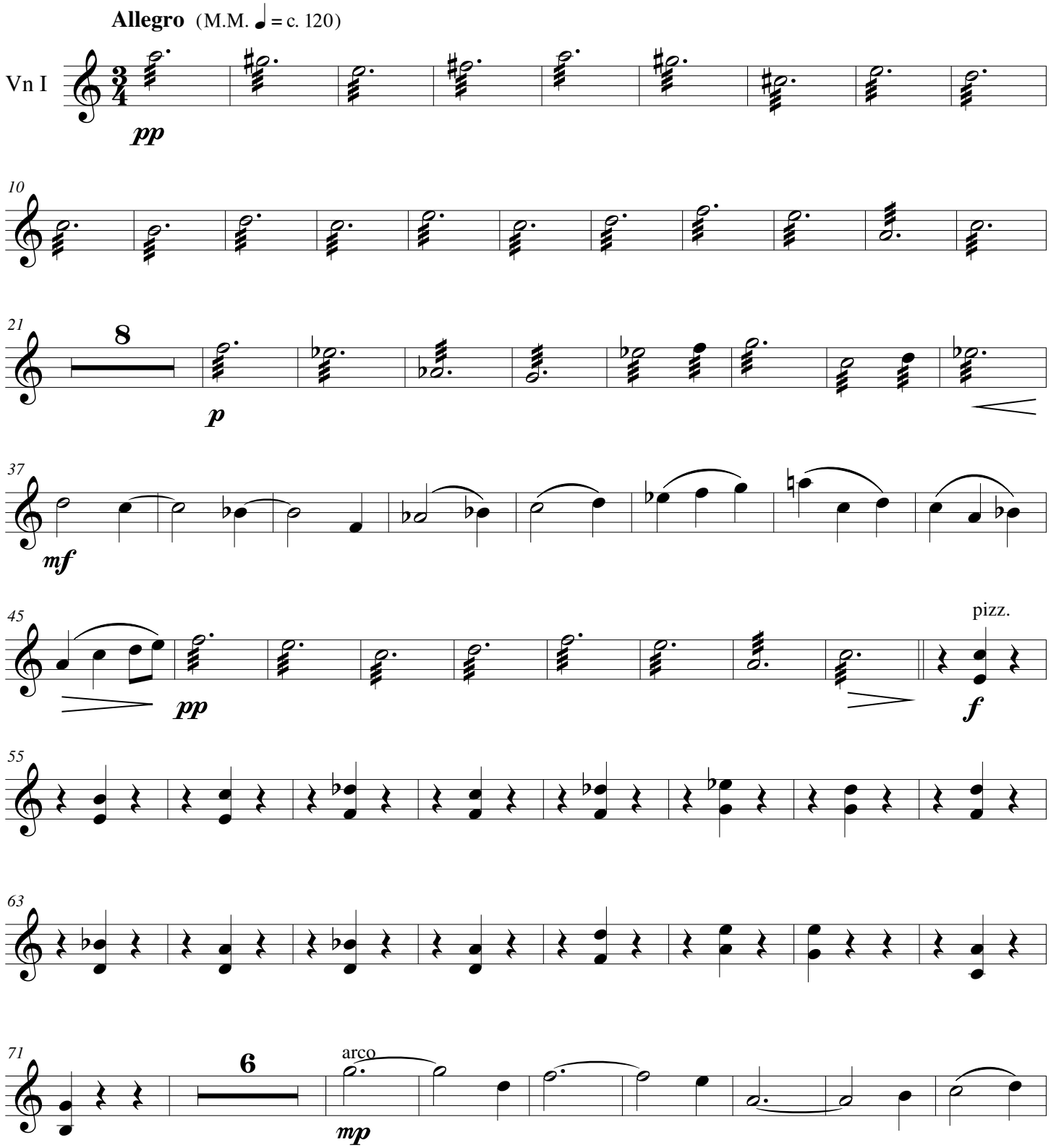
Stan Grill

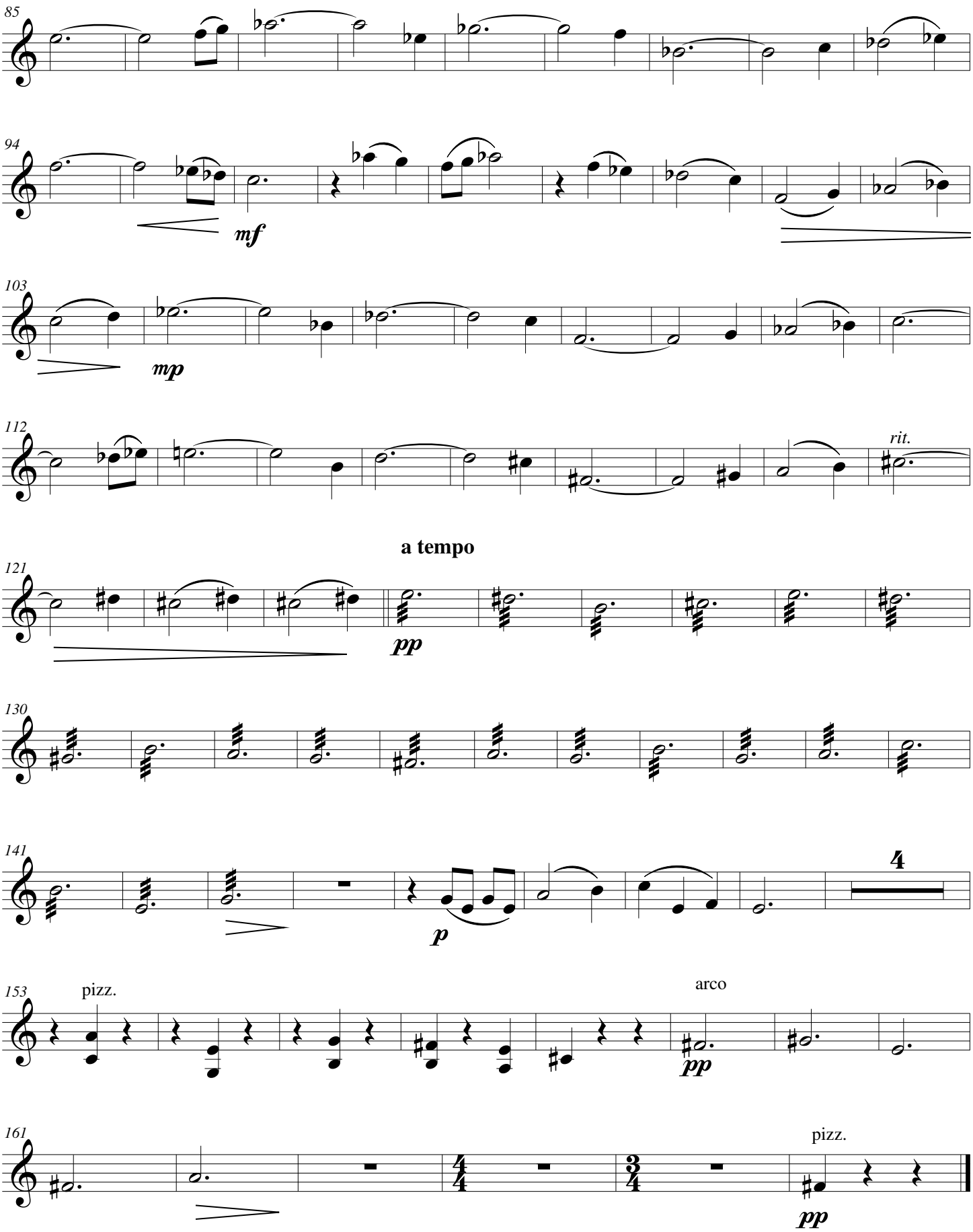


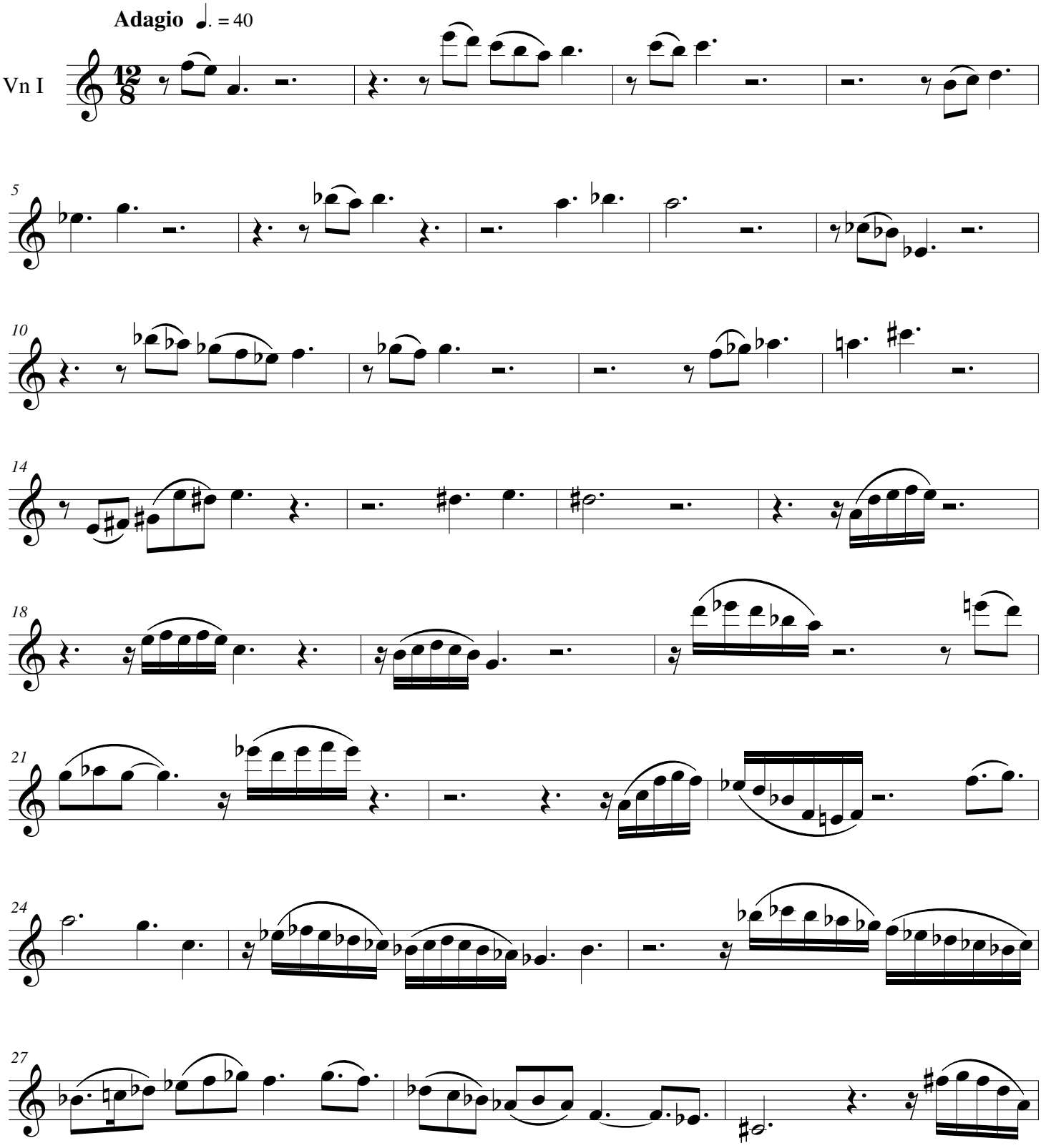

Allegro (M.M. ♩ = c. 120)
19
mf
27
35
45
mp
54
mf
mf
64
f
73
mp
84
96
3

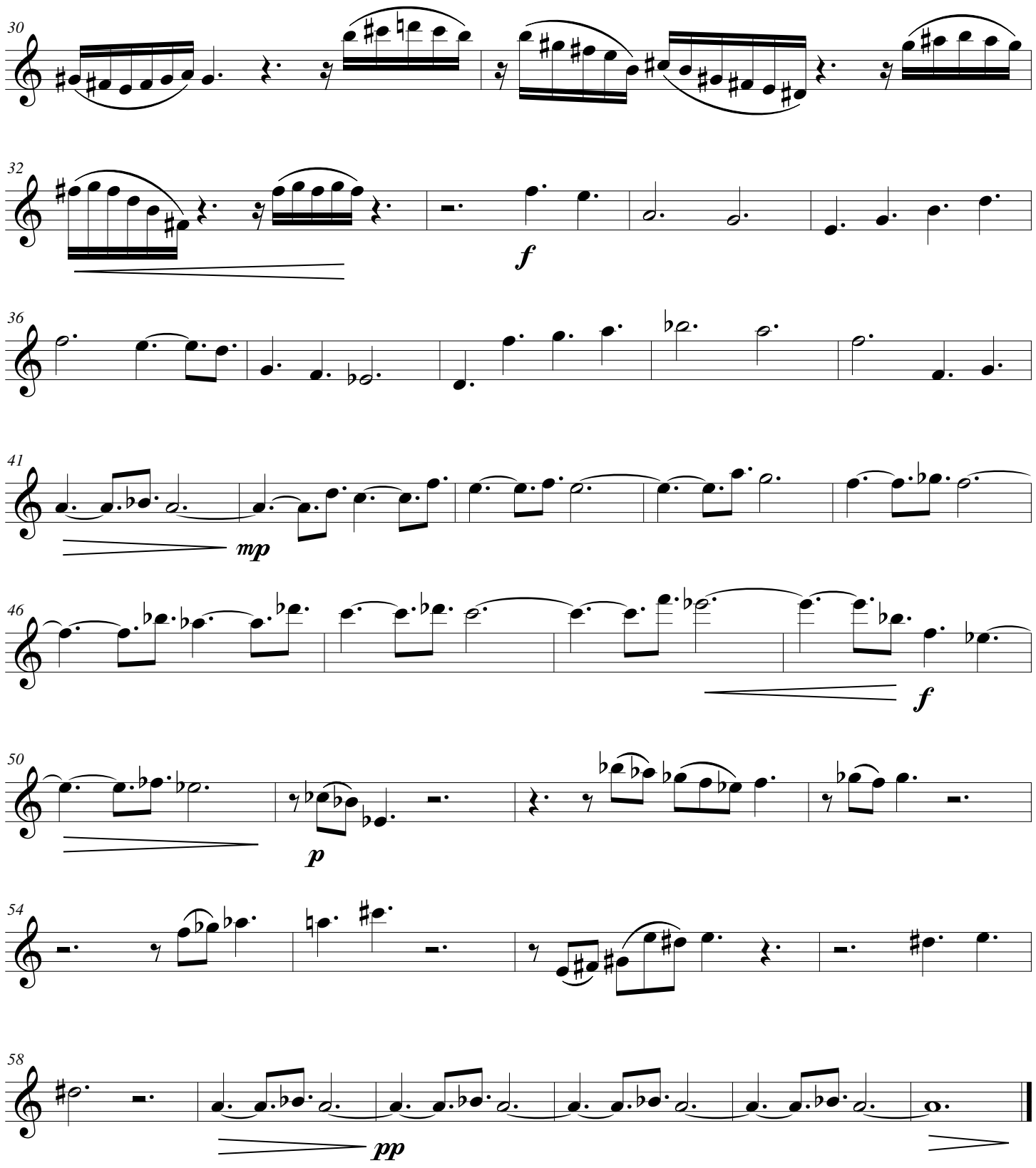

108
118
128
mf
137
145
154
164
rit.
mp
Adagio ♩ = 40
mp
170
173

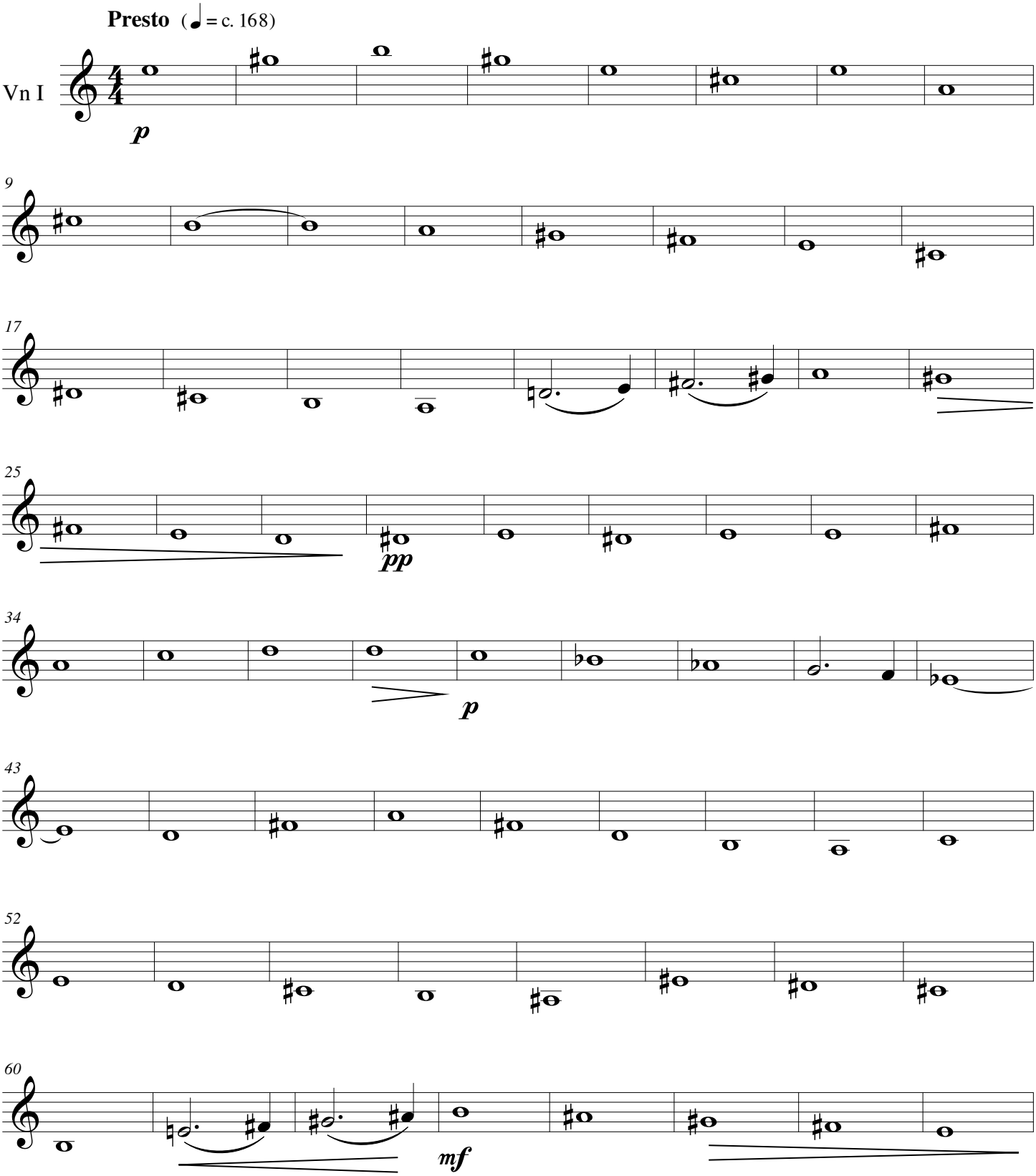

176
179
182
184
rit.
p

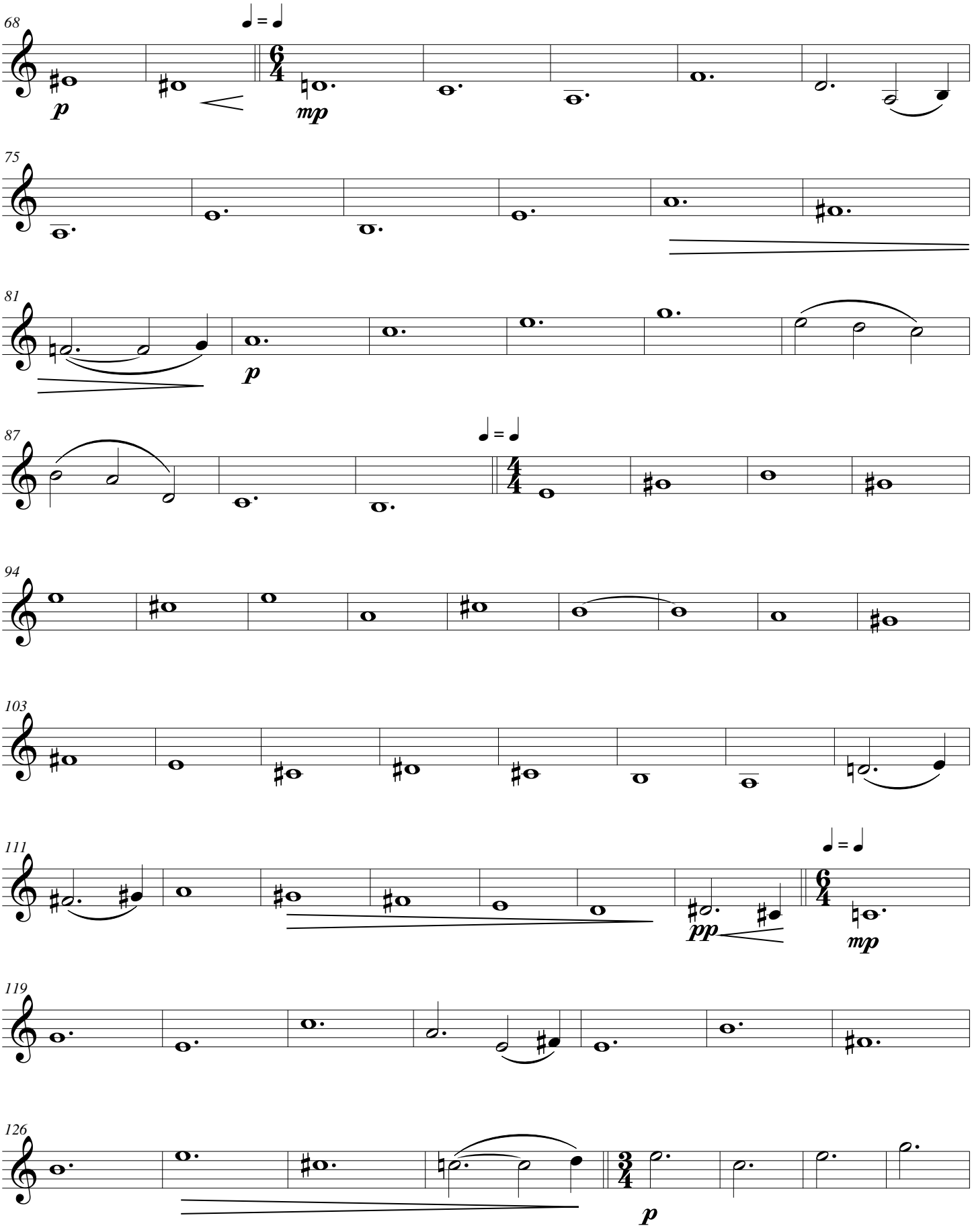

Allegro (M.M. ♩ = c. 120)
Vn I
pp
10
21
8
p
37
mf
45
pp
pizz.
f
55
63
71
6
arco
mp

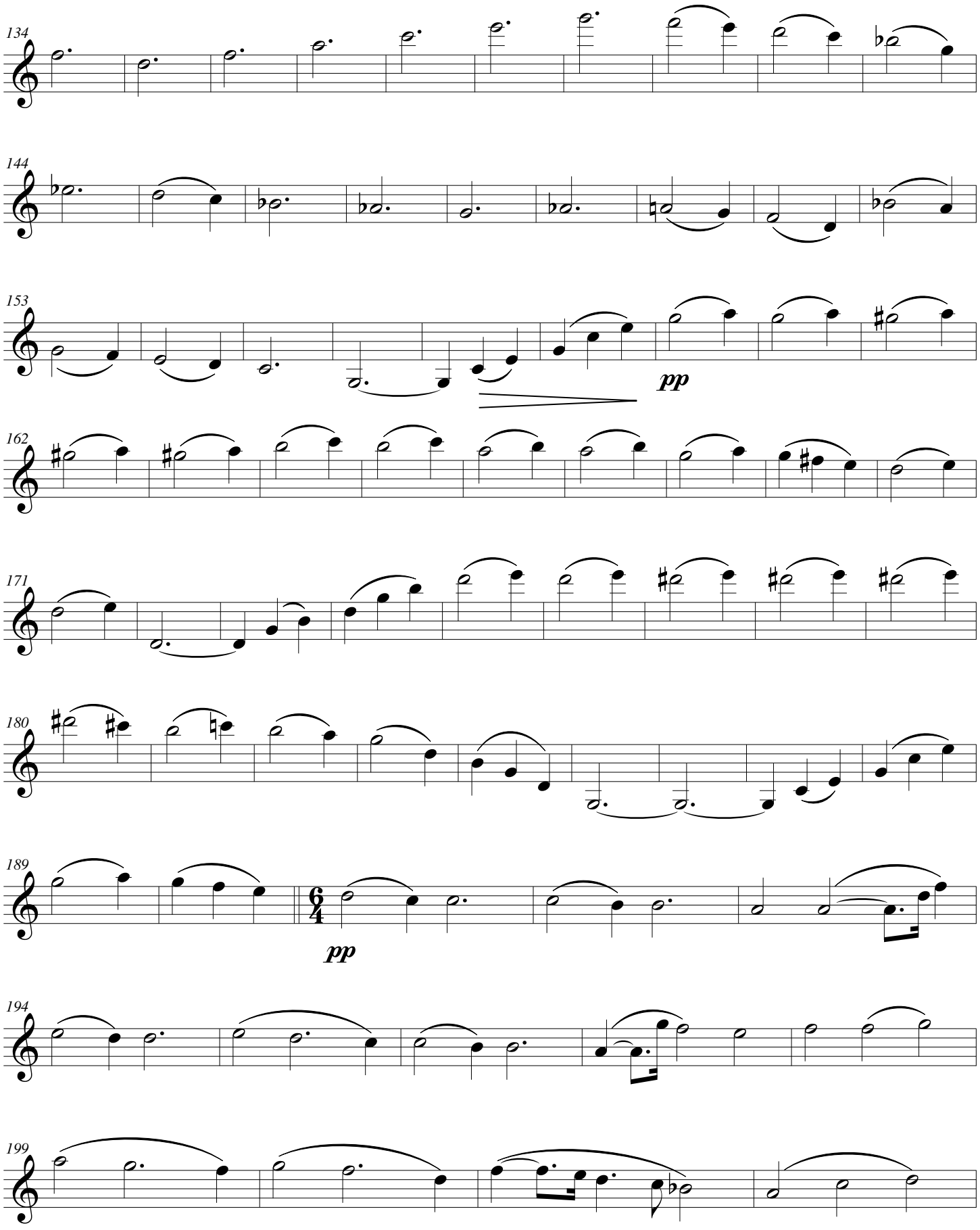

85
94
mf
103
mp
112
rit.
a tempo
121
pp
130
141
p
4
153
pizz.
arco
pp
161
4/4
3/4
pizz.
pp

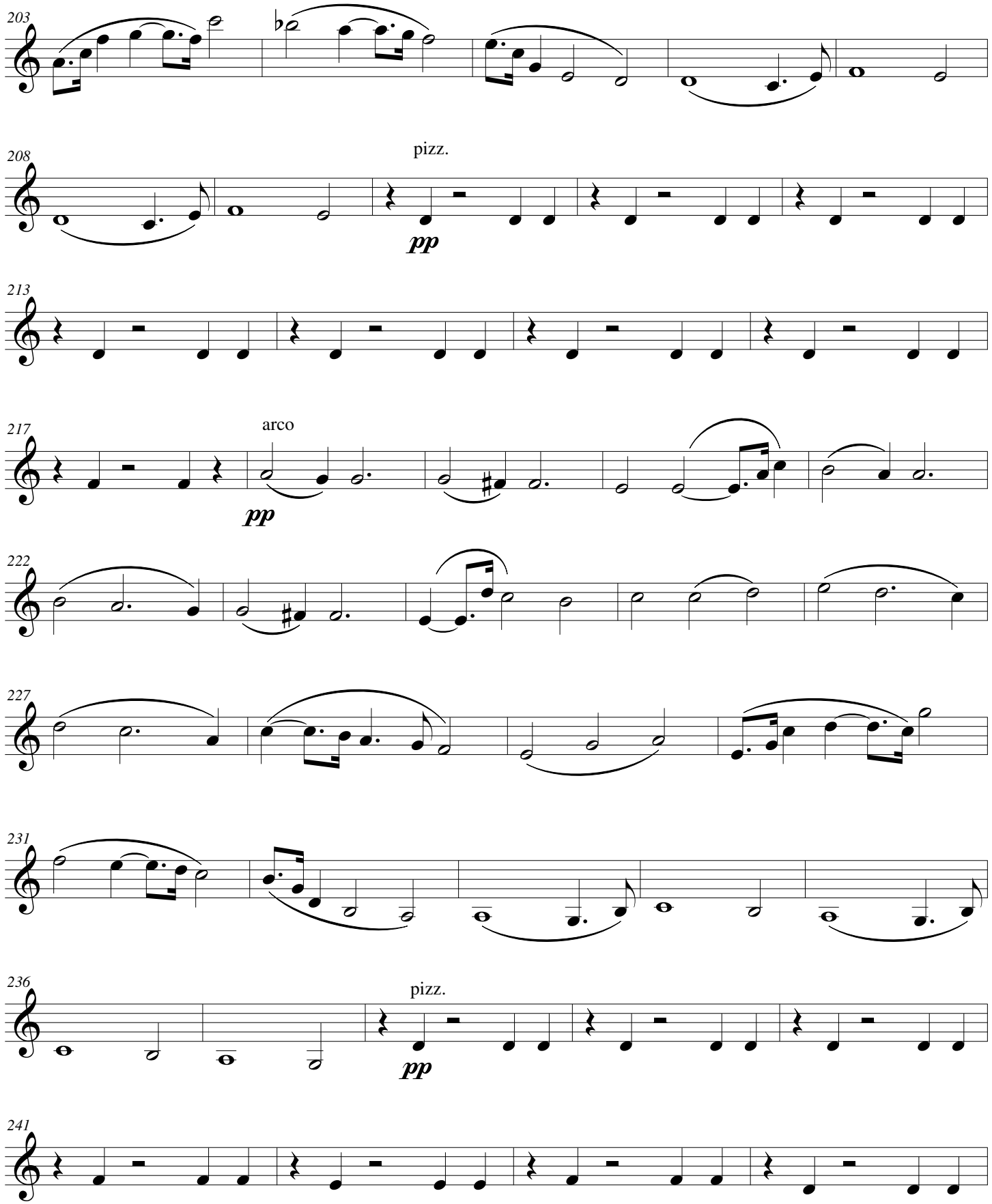

Adagio ♩. = 40
Vn I
5
10
14
18
21
24
27

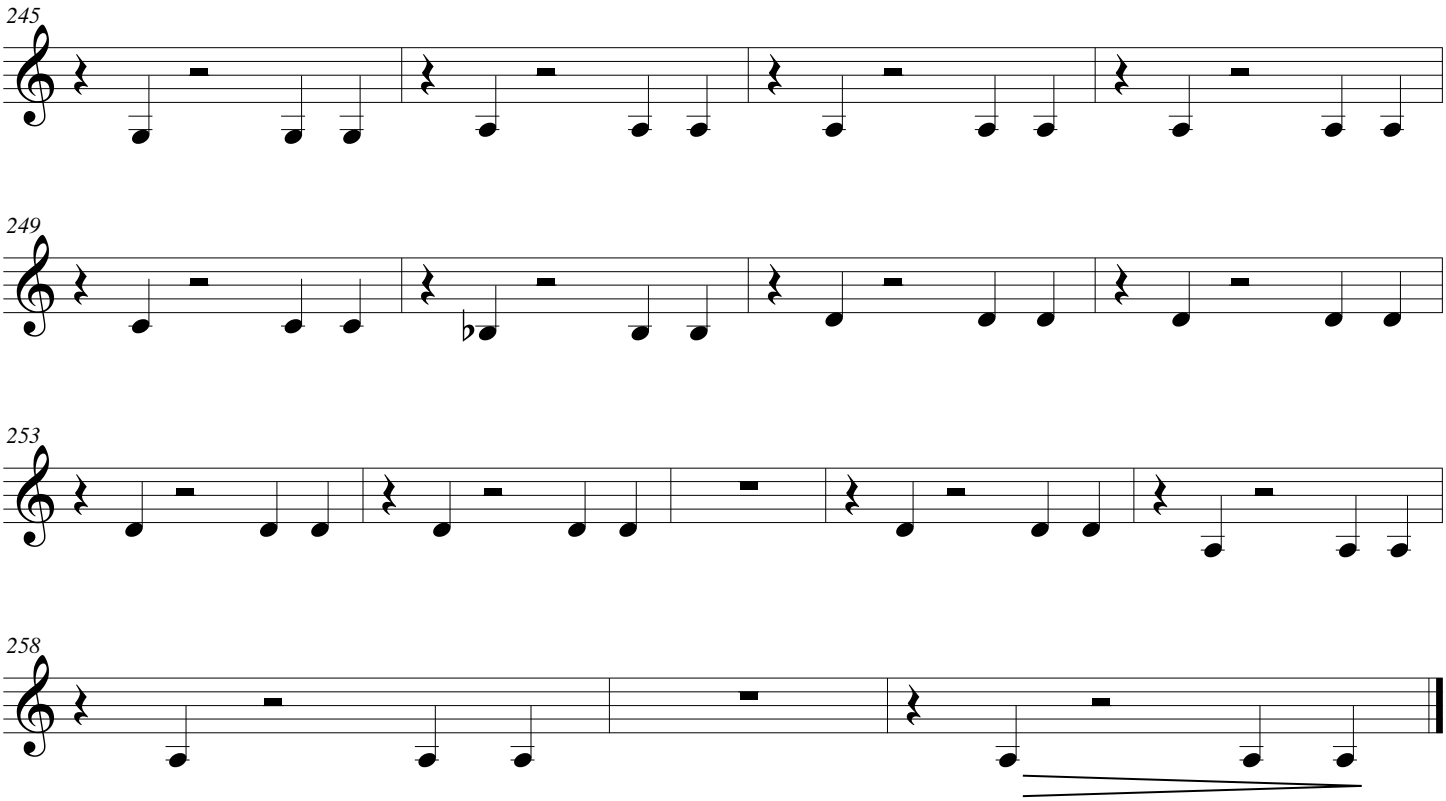

30
32
f
36
41
mp
46
f
50
p
54
58
pp


Presto (♩ = c. 168)
Vn I
p
9
17
25
pp
34
p
43
52
60
mf


68
p
mp
75
81
p
87
94
103
111
pp
mp
119
126
p


134
144
153
pp
162
171
180
189
pp
194
199

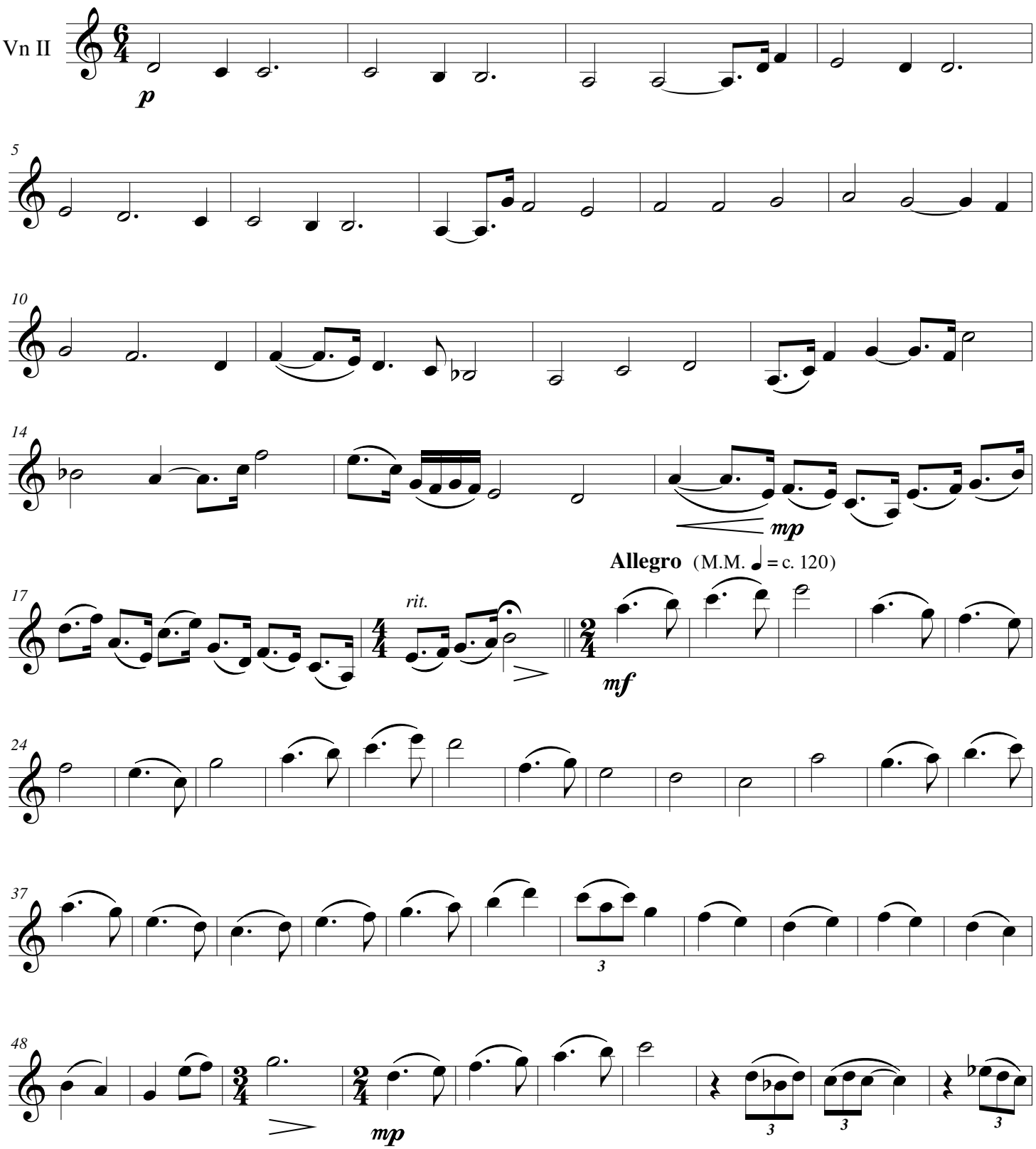

203
208
pizz.
pp
213
217
arco
pp
222
227
231
236
pizz.
pp
241

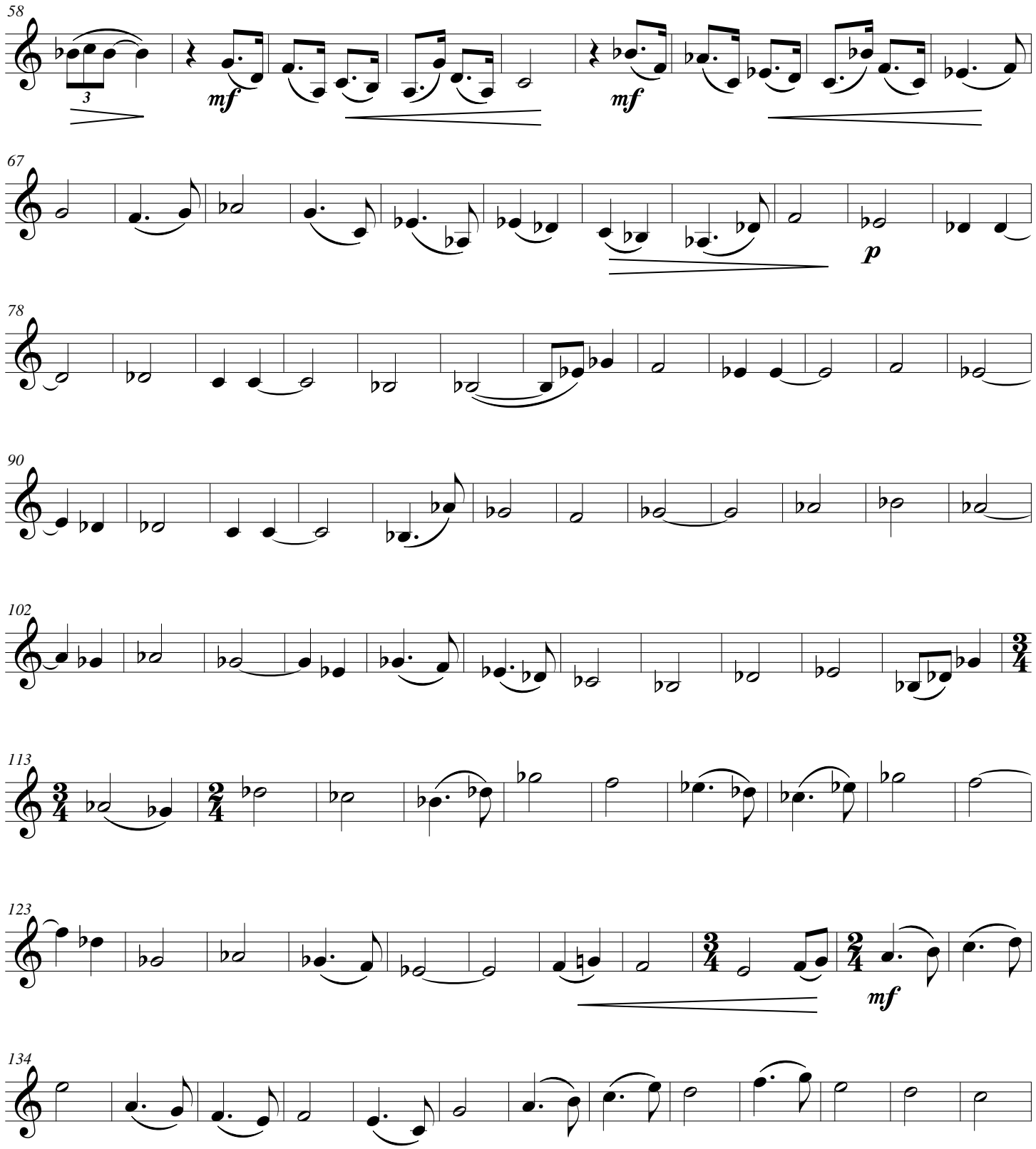

245
249
253
258

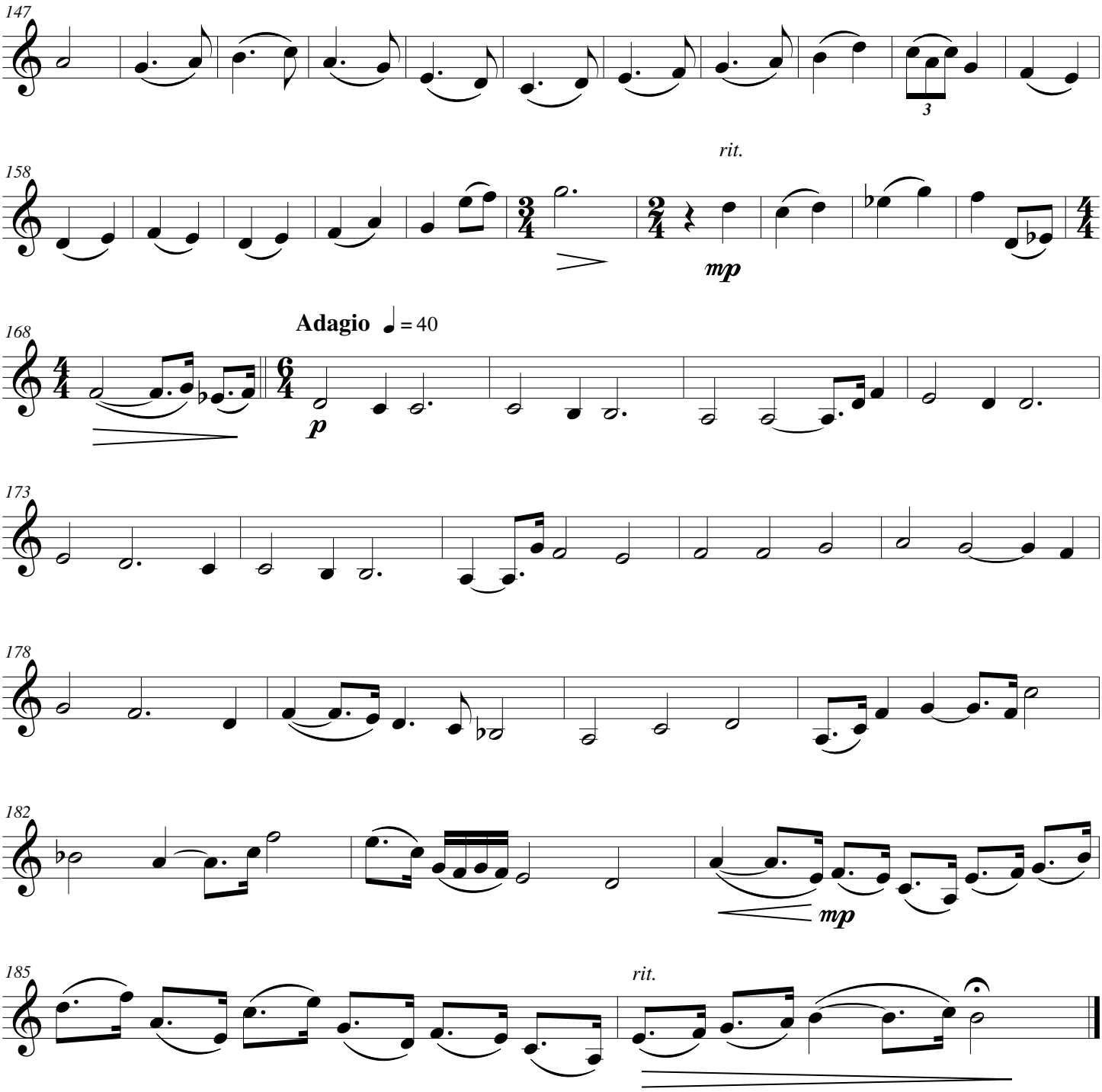
Stan Grill

Adagio ♩ = 40

Vn II

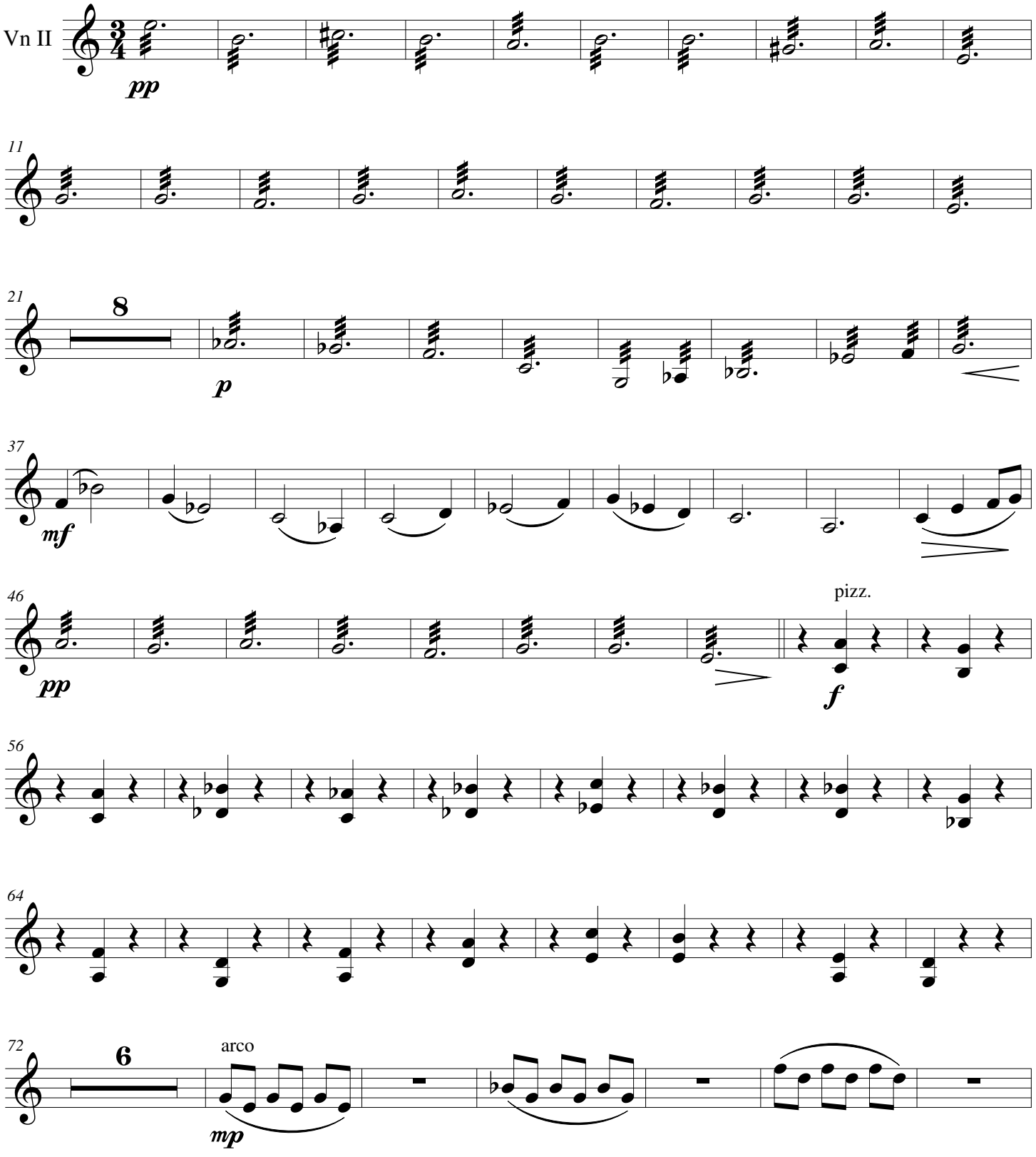


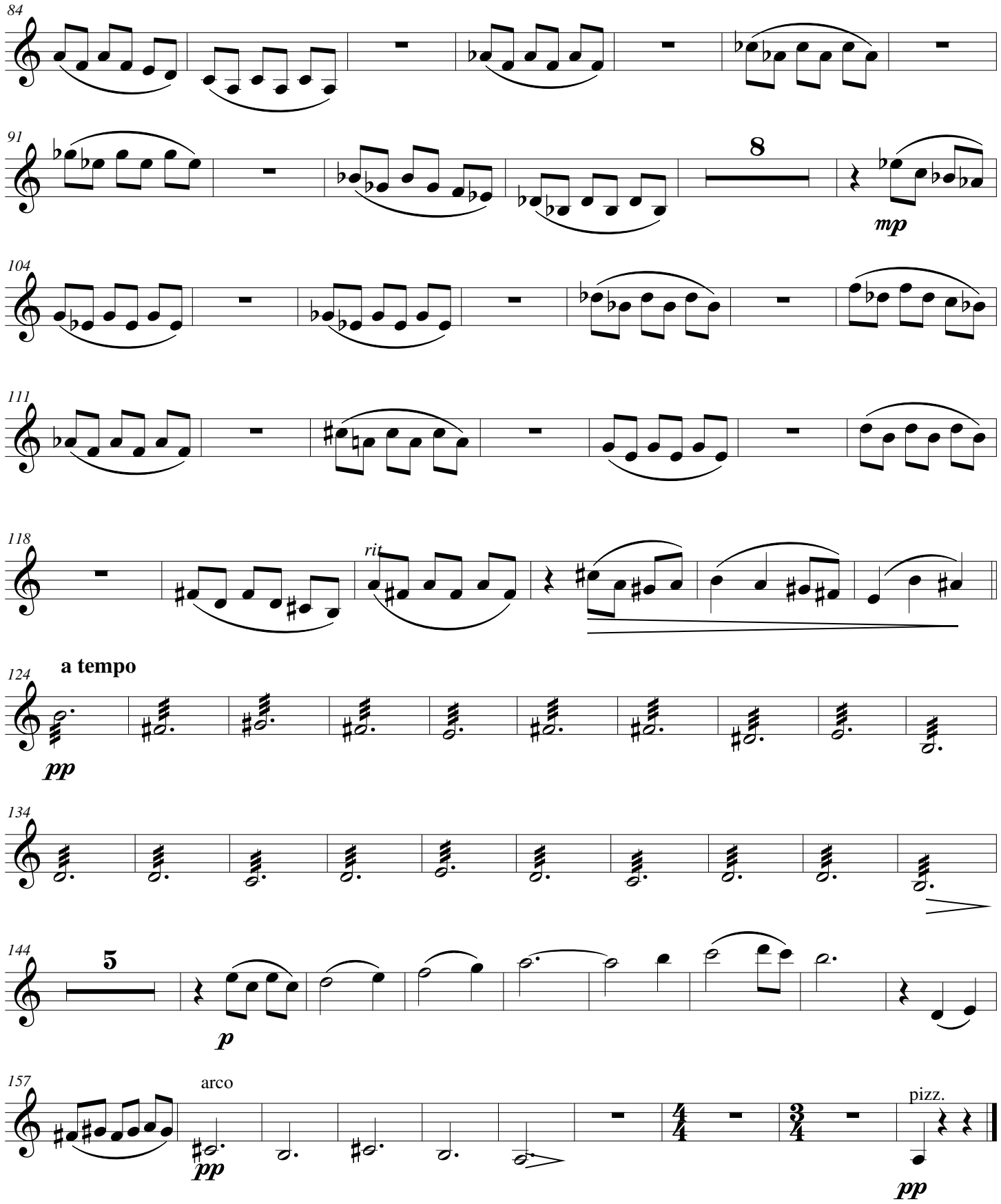

58
3
mf
mf
67
p
78
90
102
113
123
mf
134

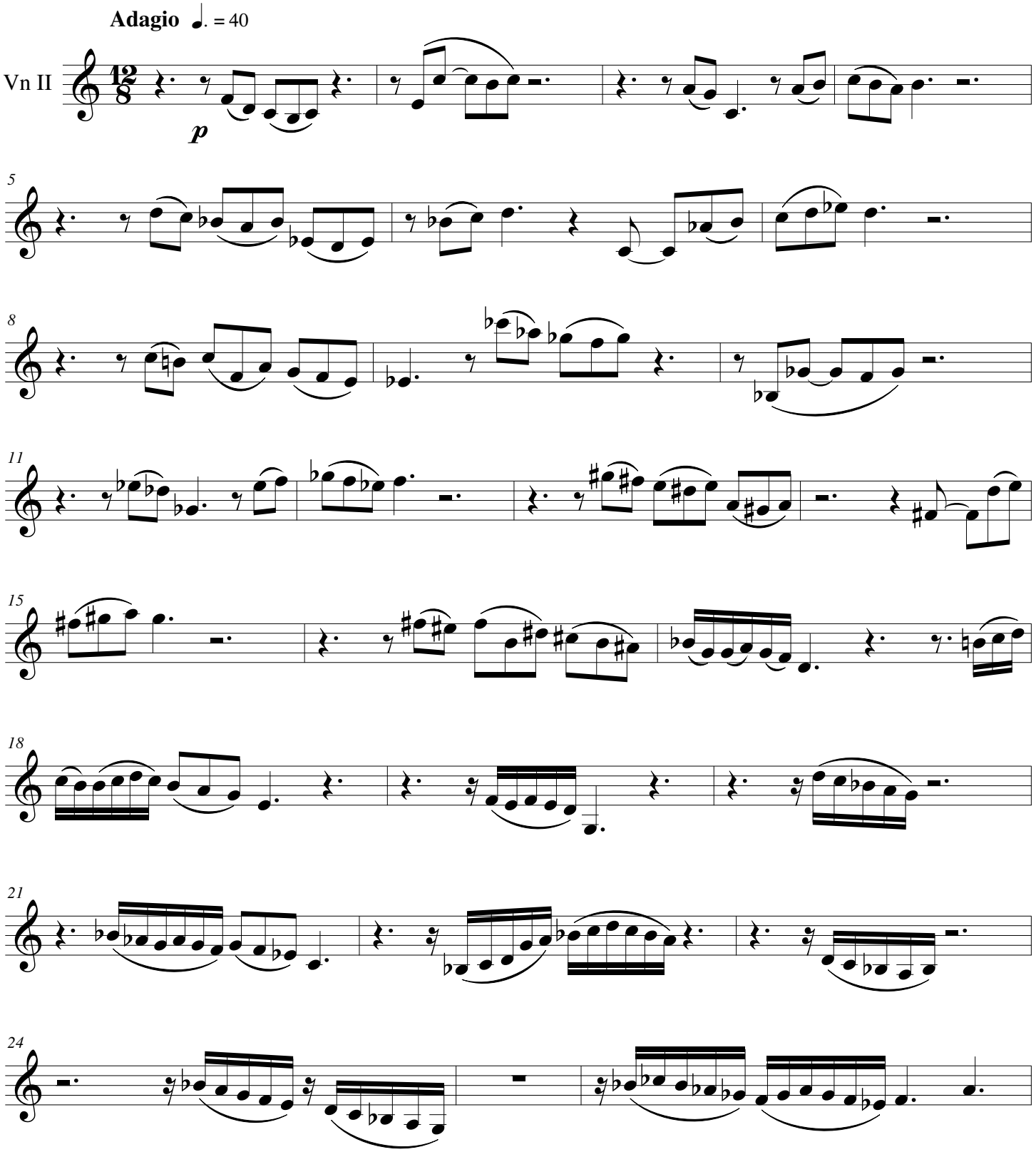

147
3
158
rit.
mp
168
Adagio ♩ = 40
4/4
6/4
p
173
178
182
mp
185
rit.

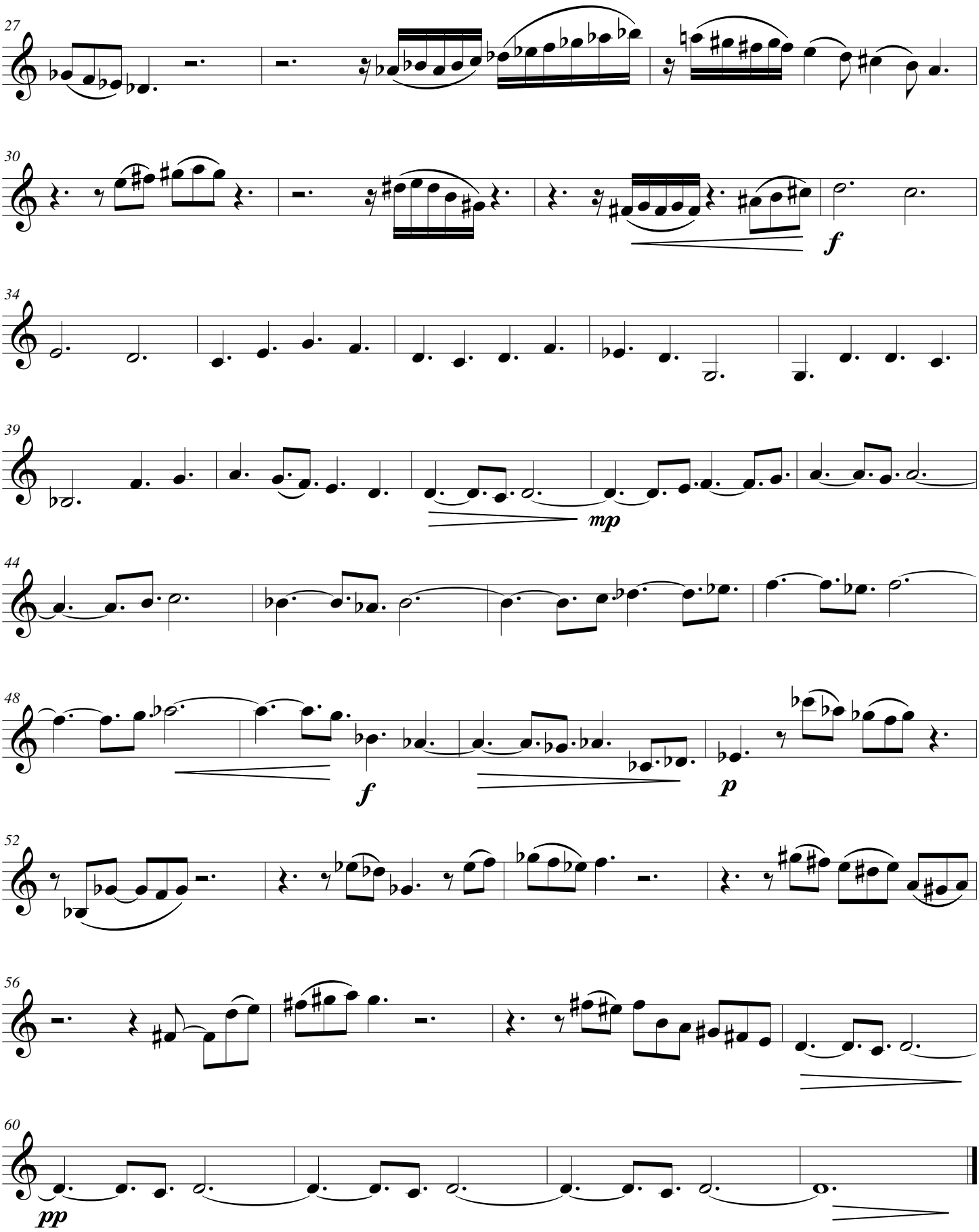
Allegro (M.M. ♩ = c. 120)

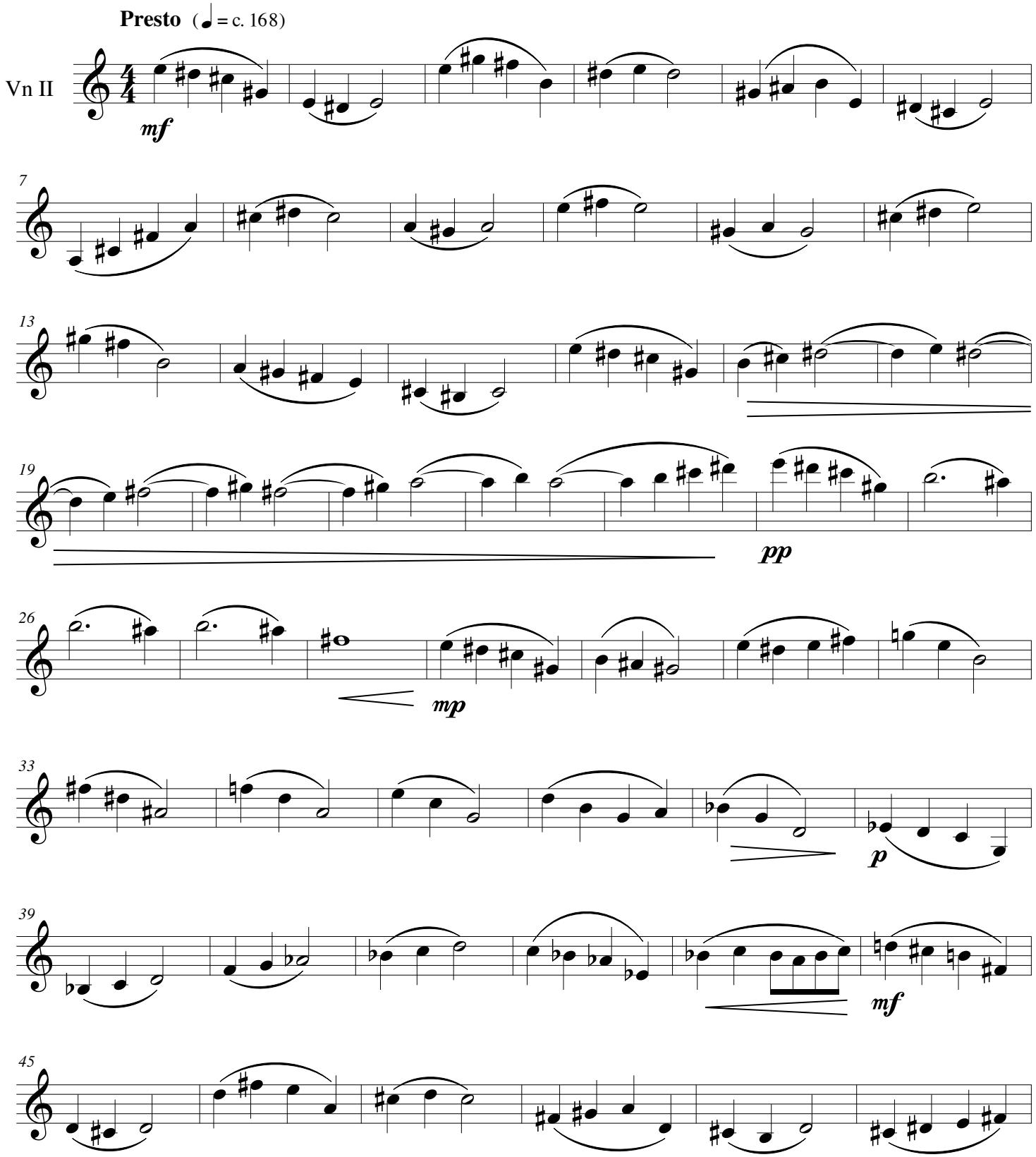
Vn II

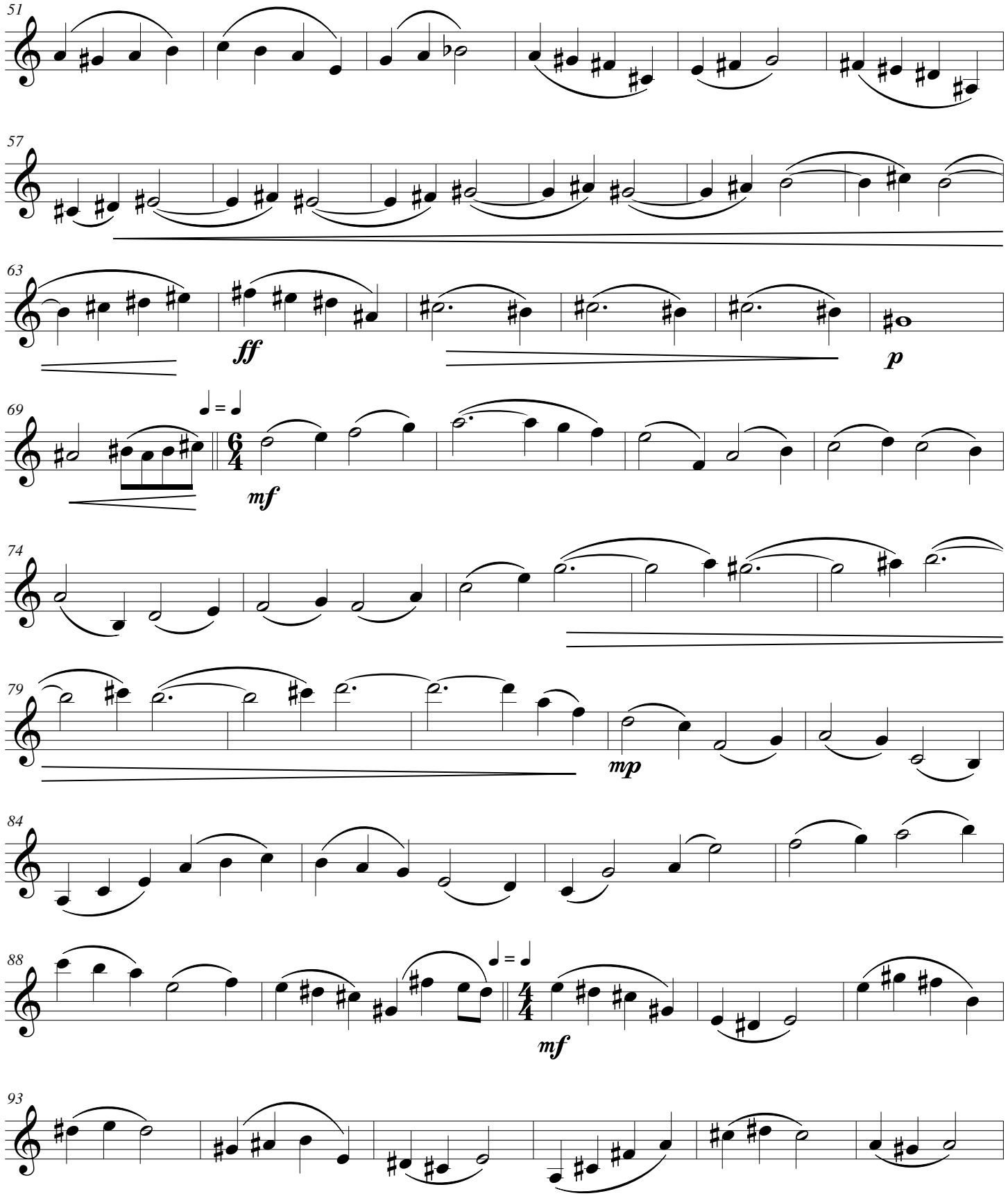


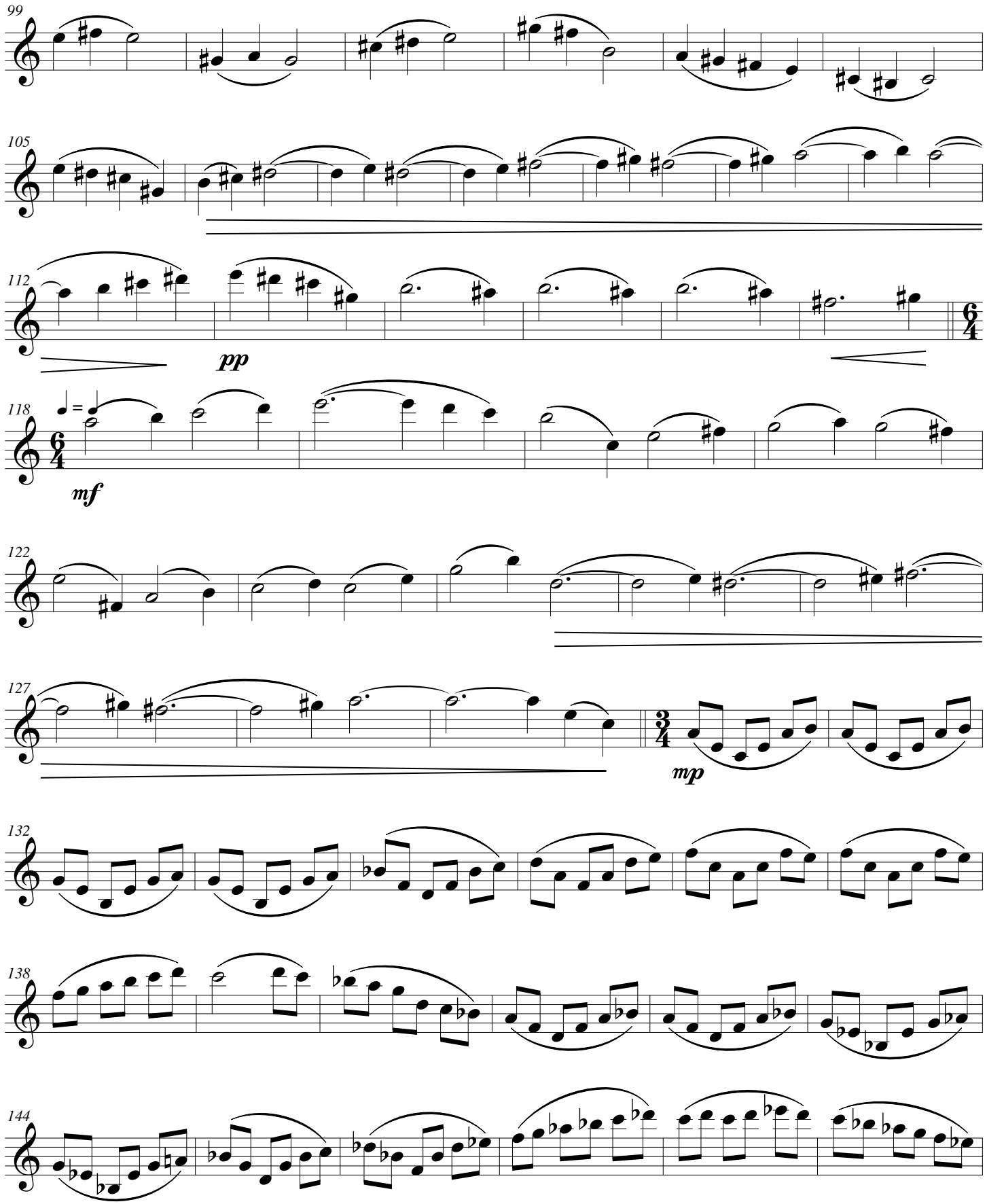

84
91
8
mp
104
111
118
rit
a tempo
124
pp
134
144
5
p
157
arco
pp
pizz.
pp

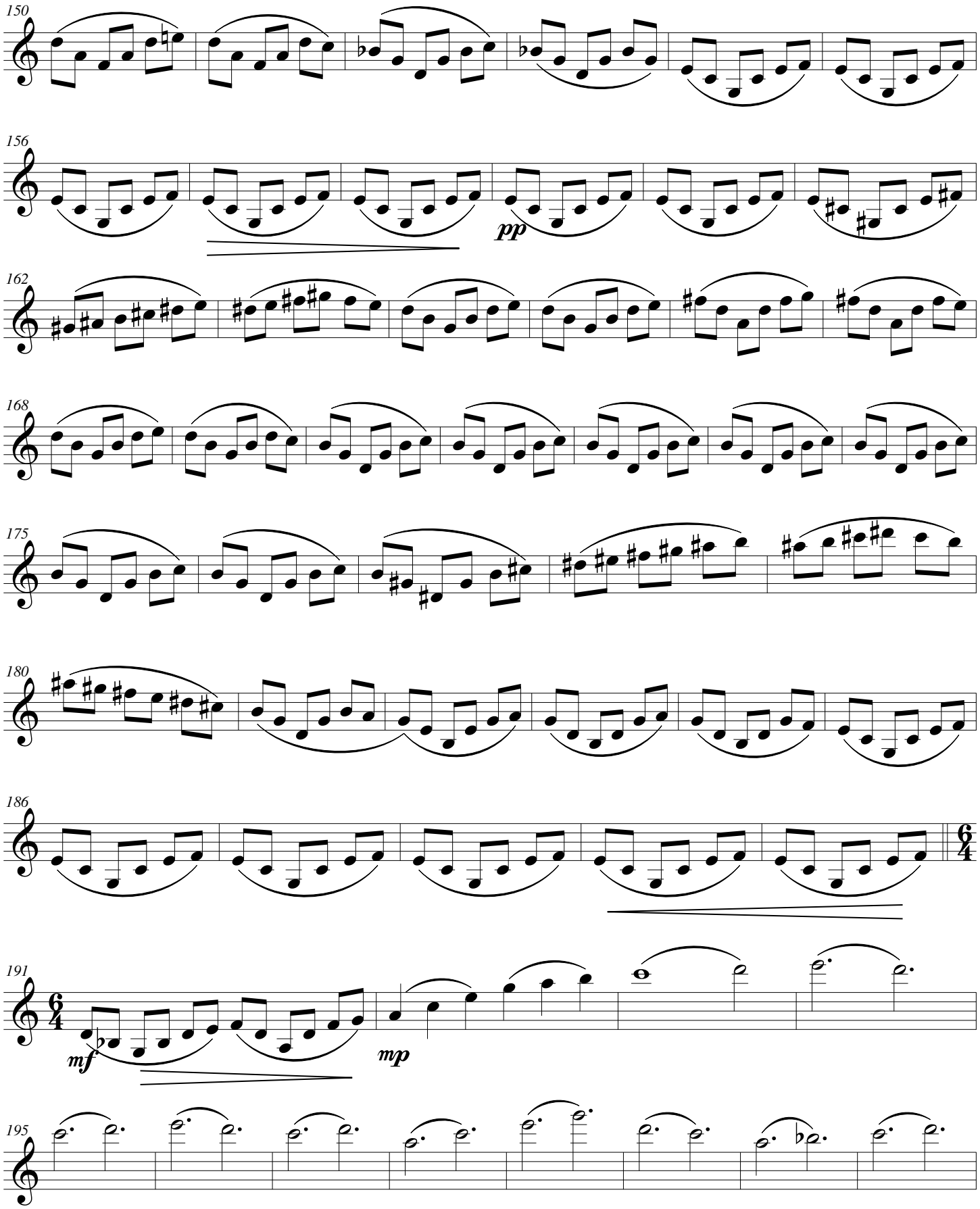

Adagio ♩. = 40
Vn II
12/8
p
5
8
11
15
18
21
24

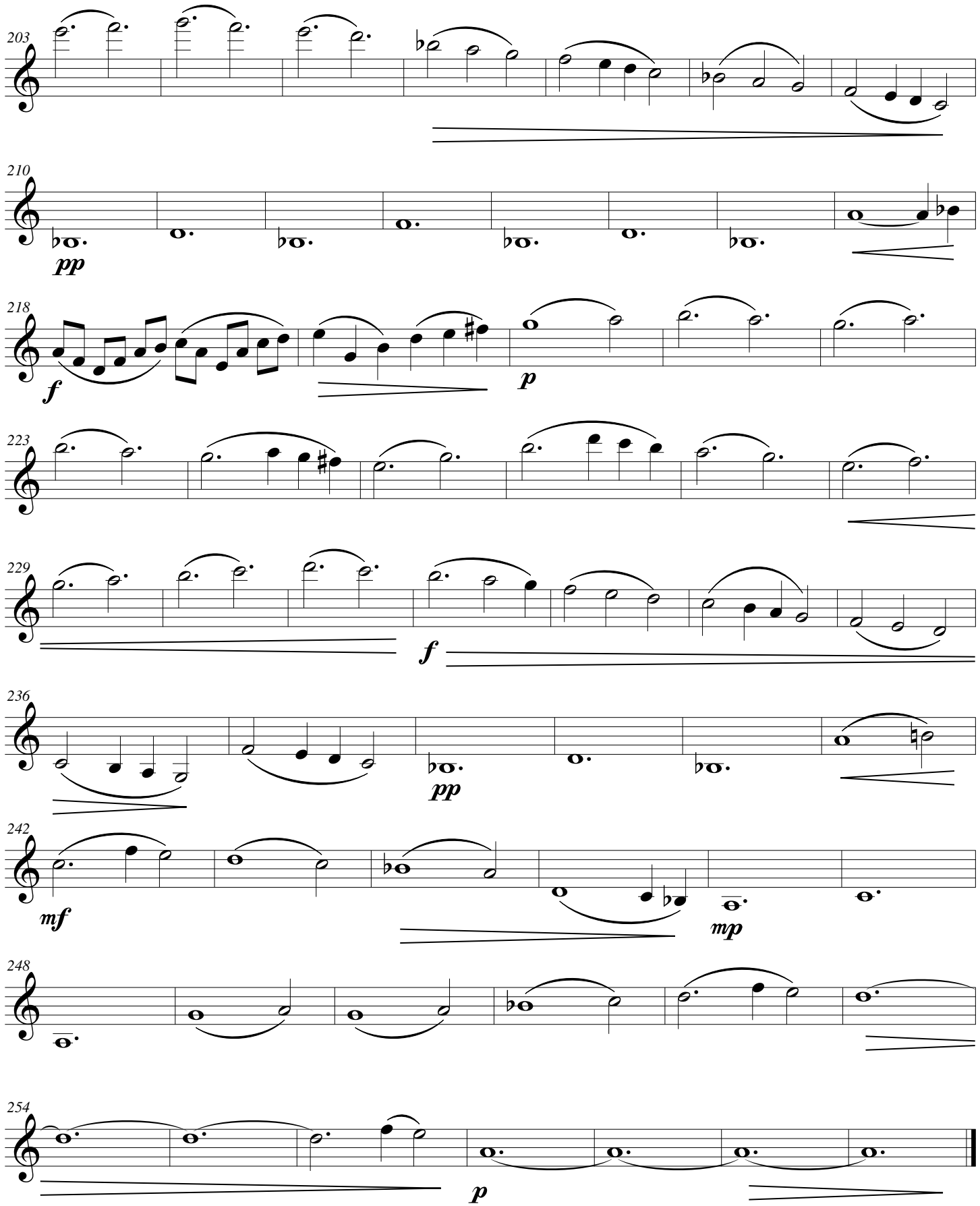

27
30
f
34
39
mp
44
48
f
p
52
56
60
pp


Presto (♩ = c. 168)
Vn II
mf
7
13
19
pp
26
mp
33
p
39
mf
45


51
57
63
ff
p
69
mf
74
79
mp
84
88
mf
93


99
105
112
pp
118
mf
122
127
mp
132
138
144


150
156
pp
162
168
175
180
186
191
mf
mp
195


203
210
pp
218
f
p
223
229
f
236
pp
242
mf
mp
248
254
p

Stan Grill

Adagio ♩ = 40

Viola

p

5

10

14

rit.

Allegro (M.M. ♩ = c. 120)

19

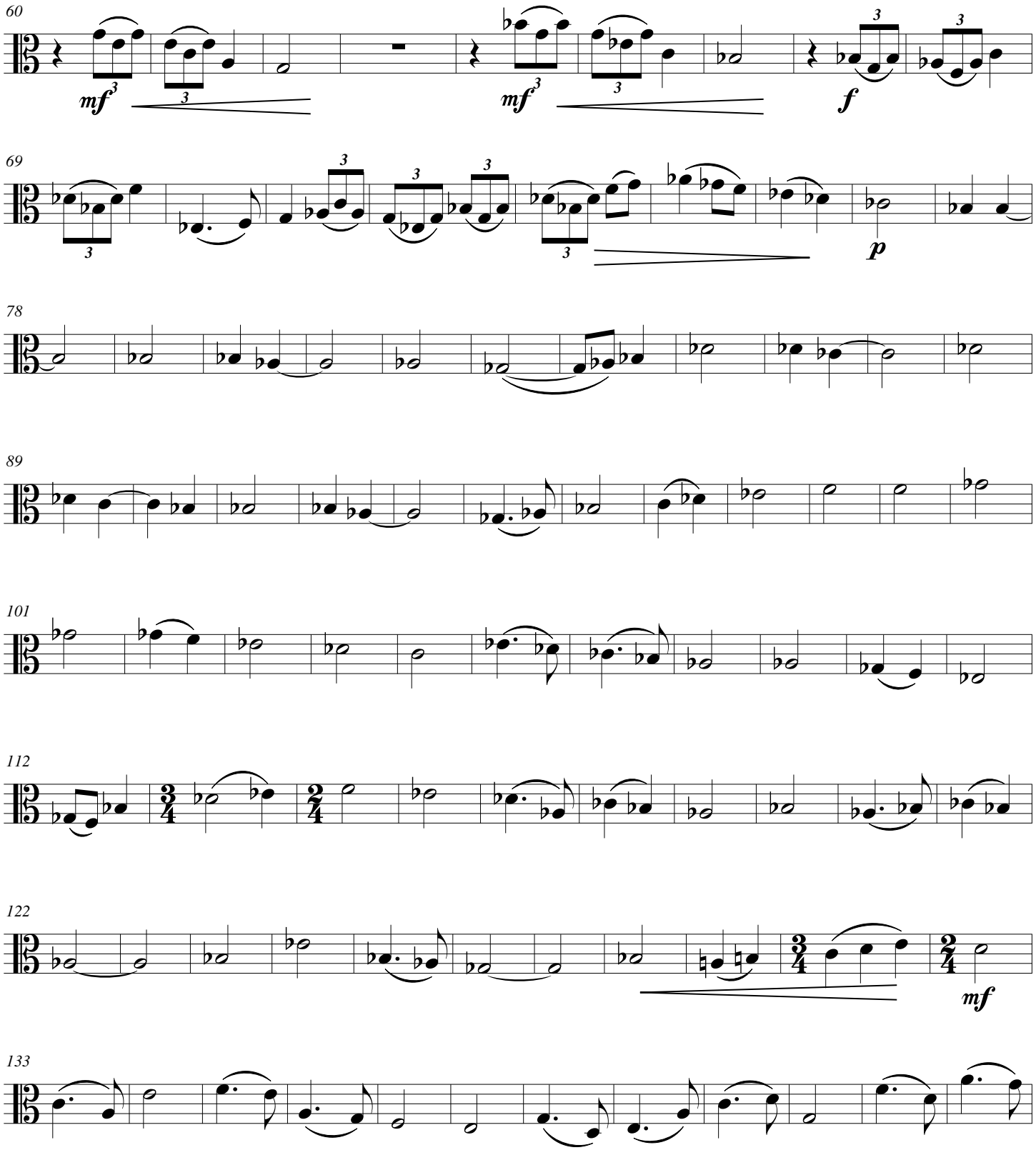
mf

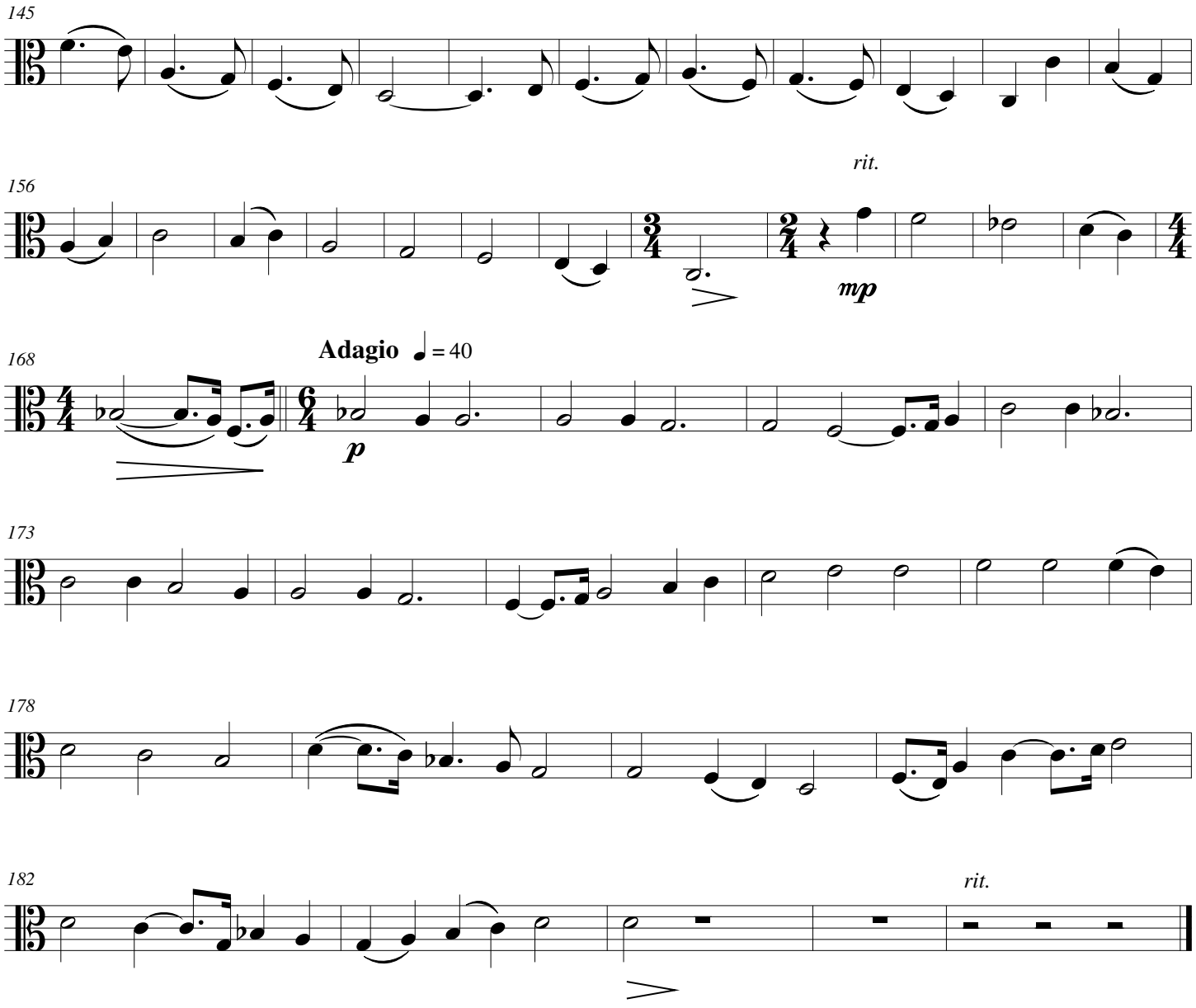
30

41

51

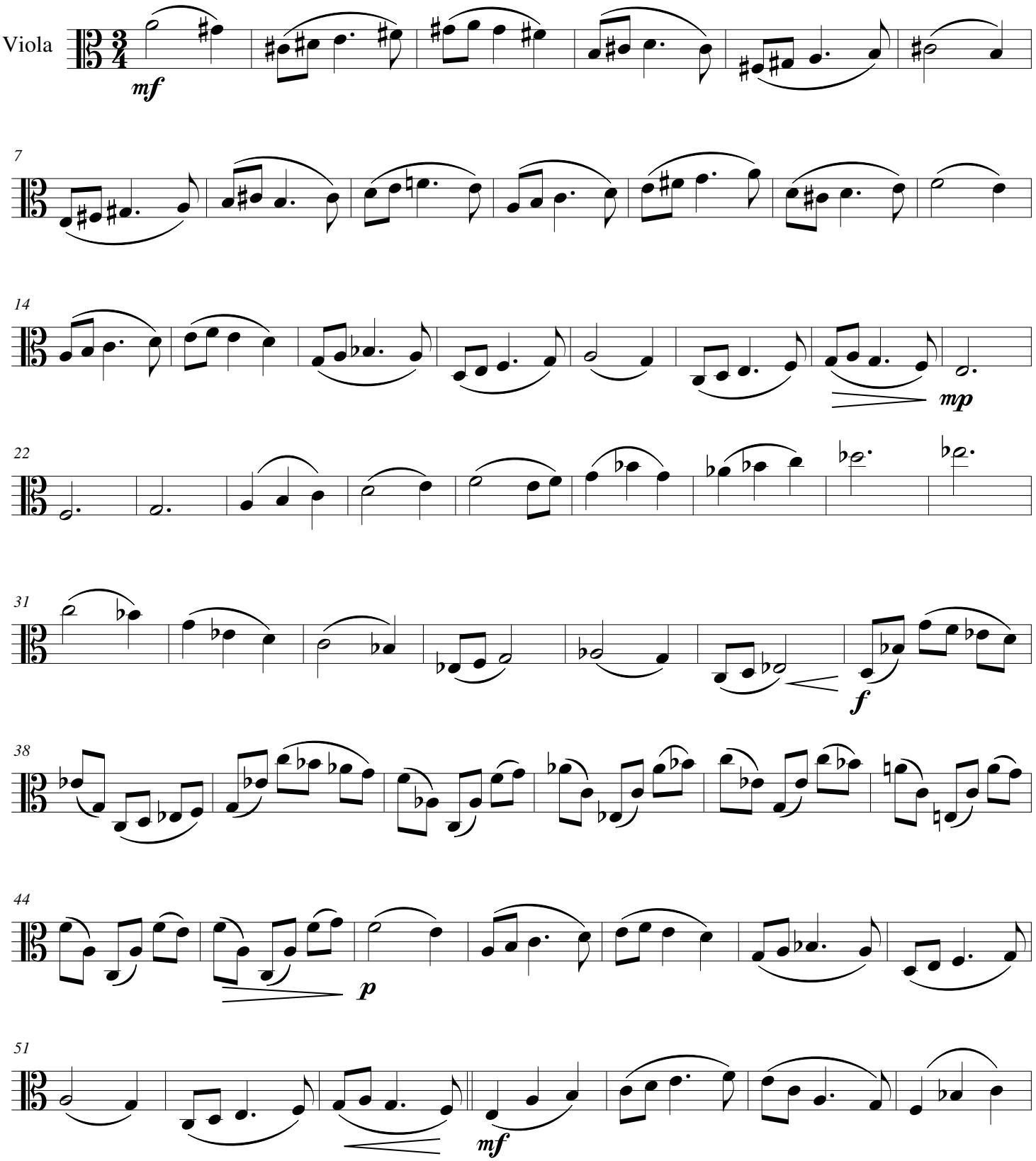
mp

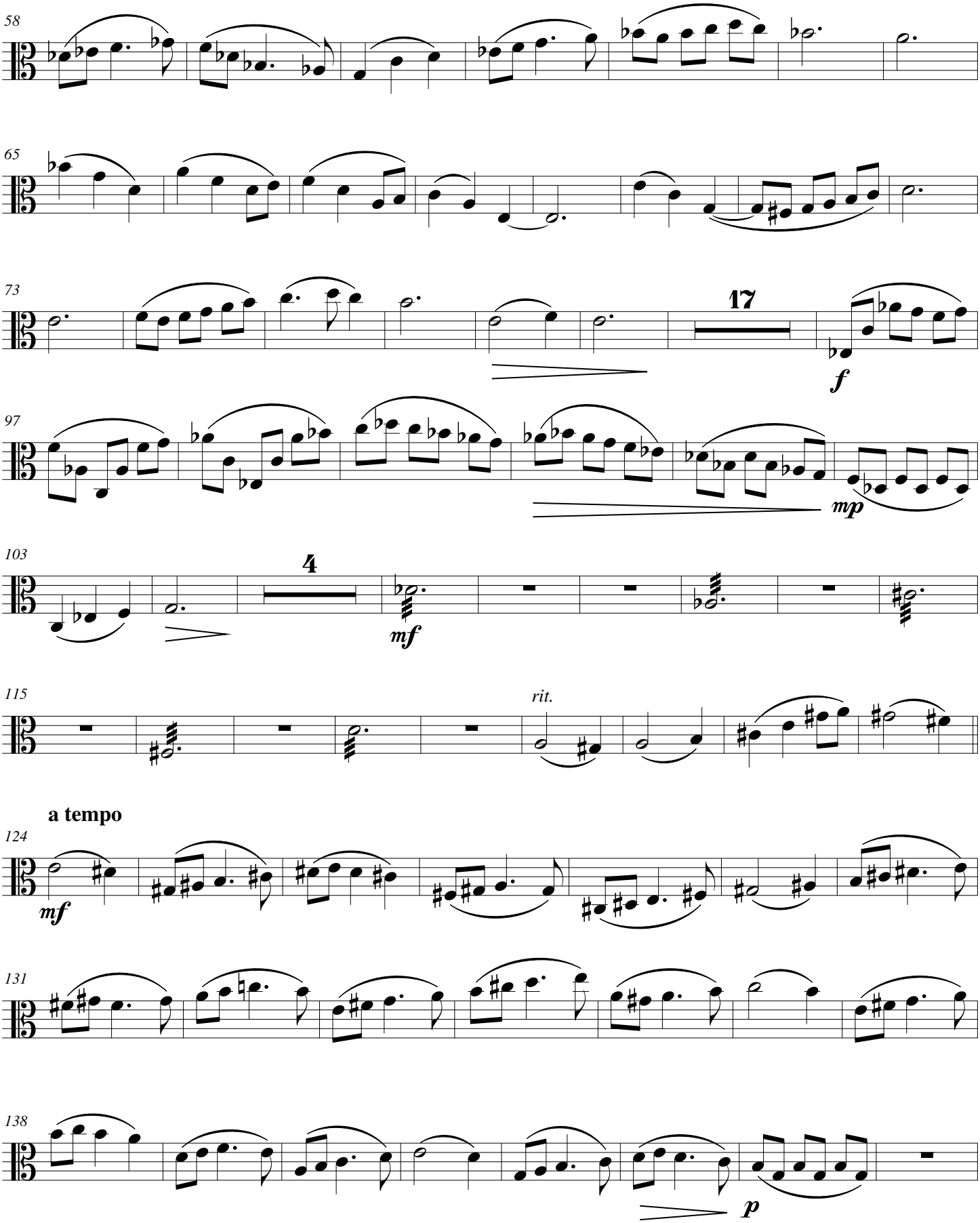

60
mf
mf
f
69
p
78
89
101
112
122
mf
133

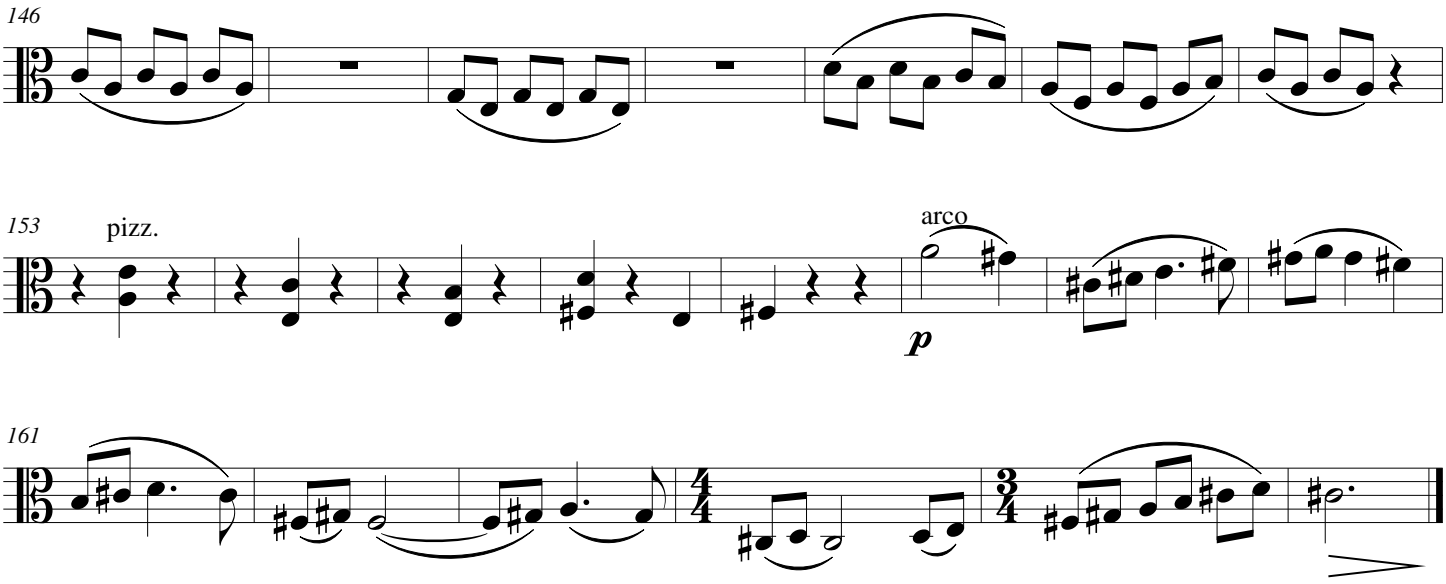

145
156
rit.
mp
168
Adagio ♩ = 40
p
173
178
182
rit.

Allegro (M.M. ♩ = c. 120)

Viola

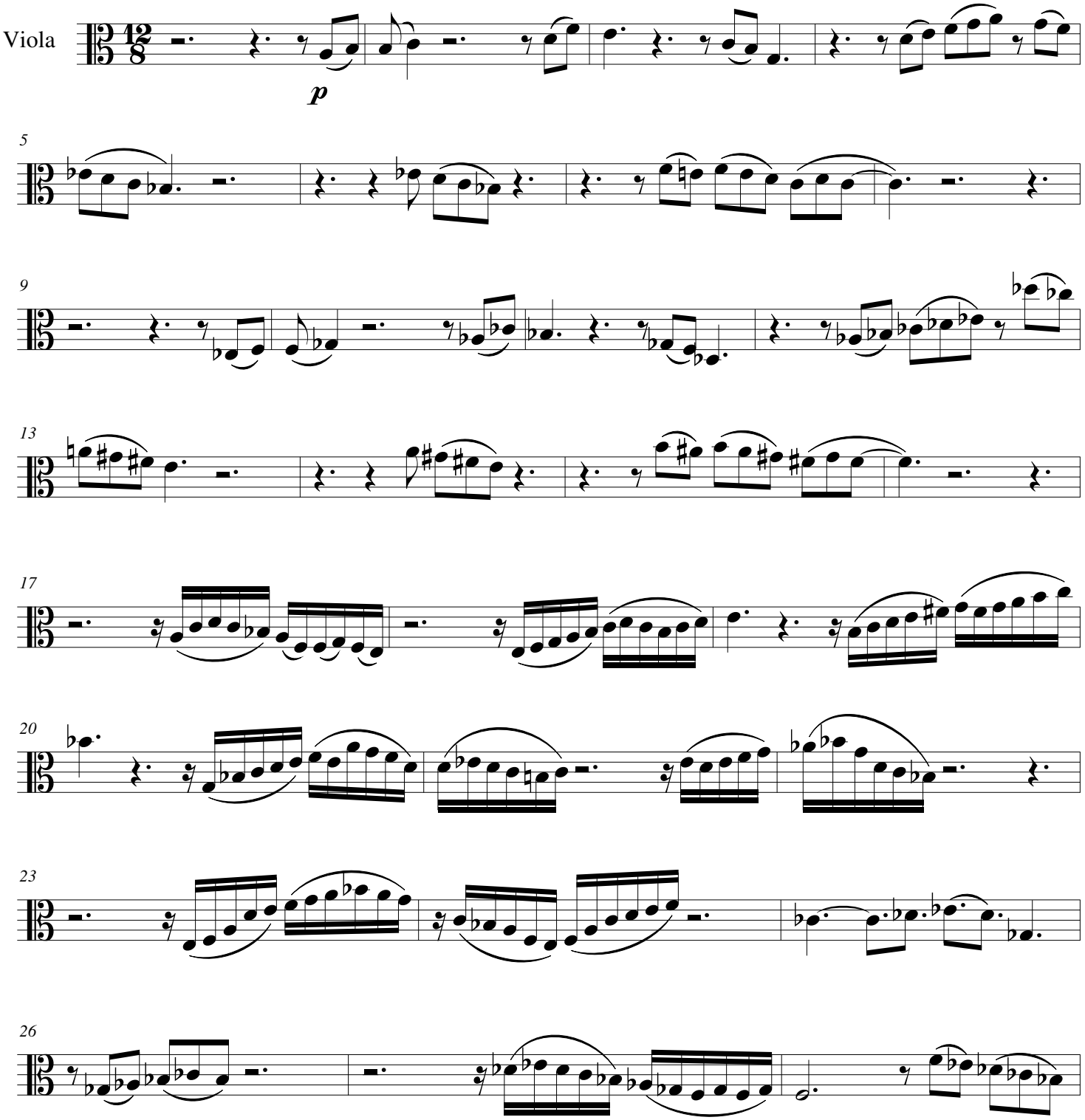


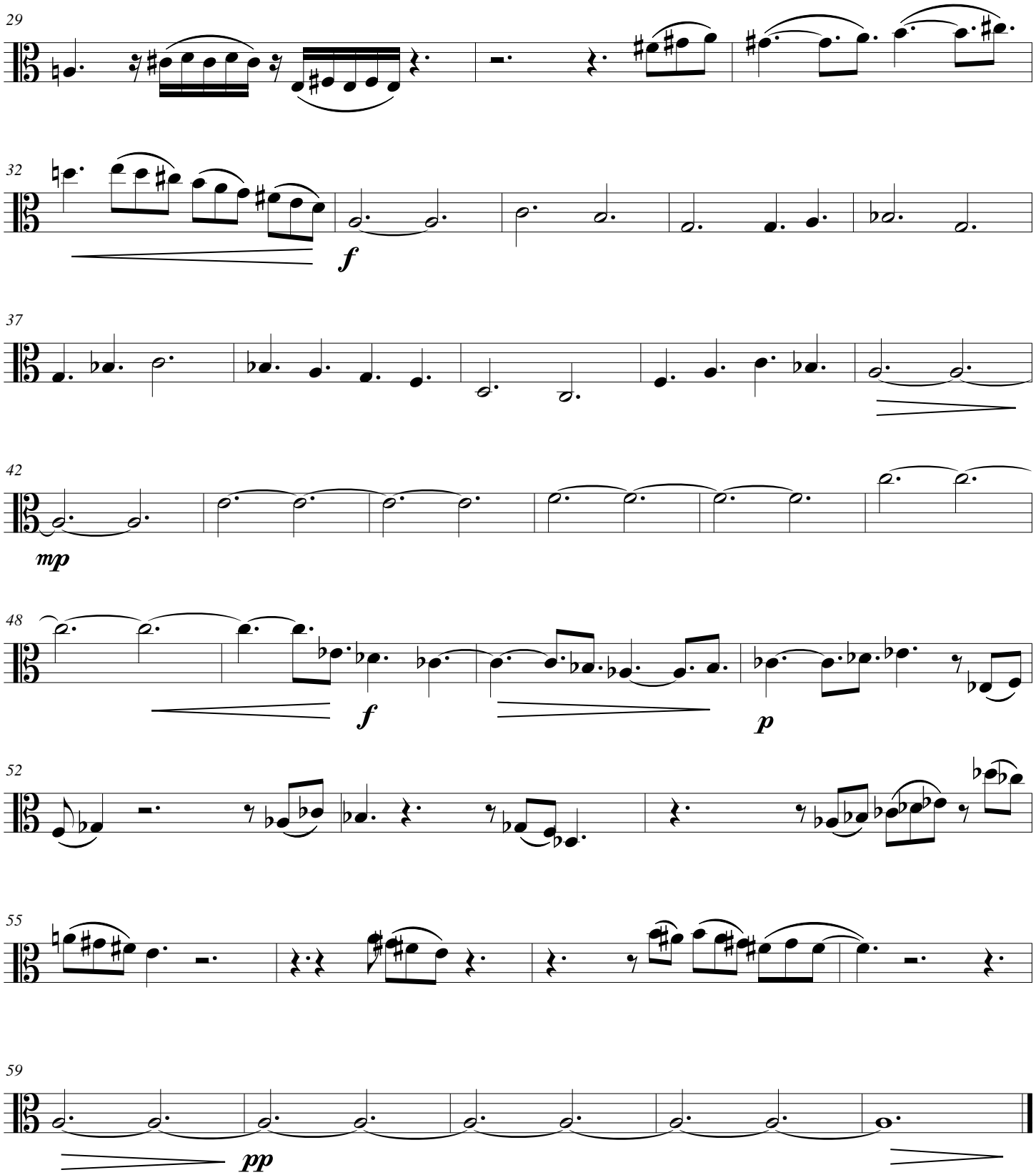

58
65
73
17
f
97
mp
103
4
mf
115
rit.
a tempo
124
mf
131
138
p


146
153
pizz.
arco
p
161

Adagio ♩. = 40

Viola

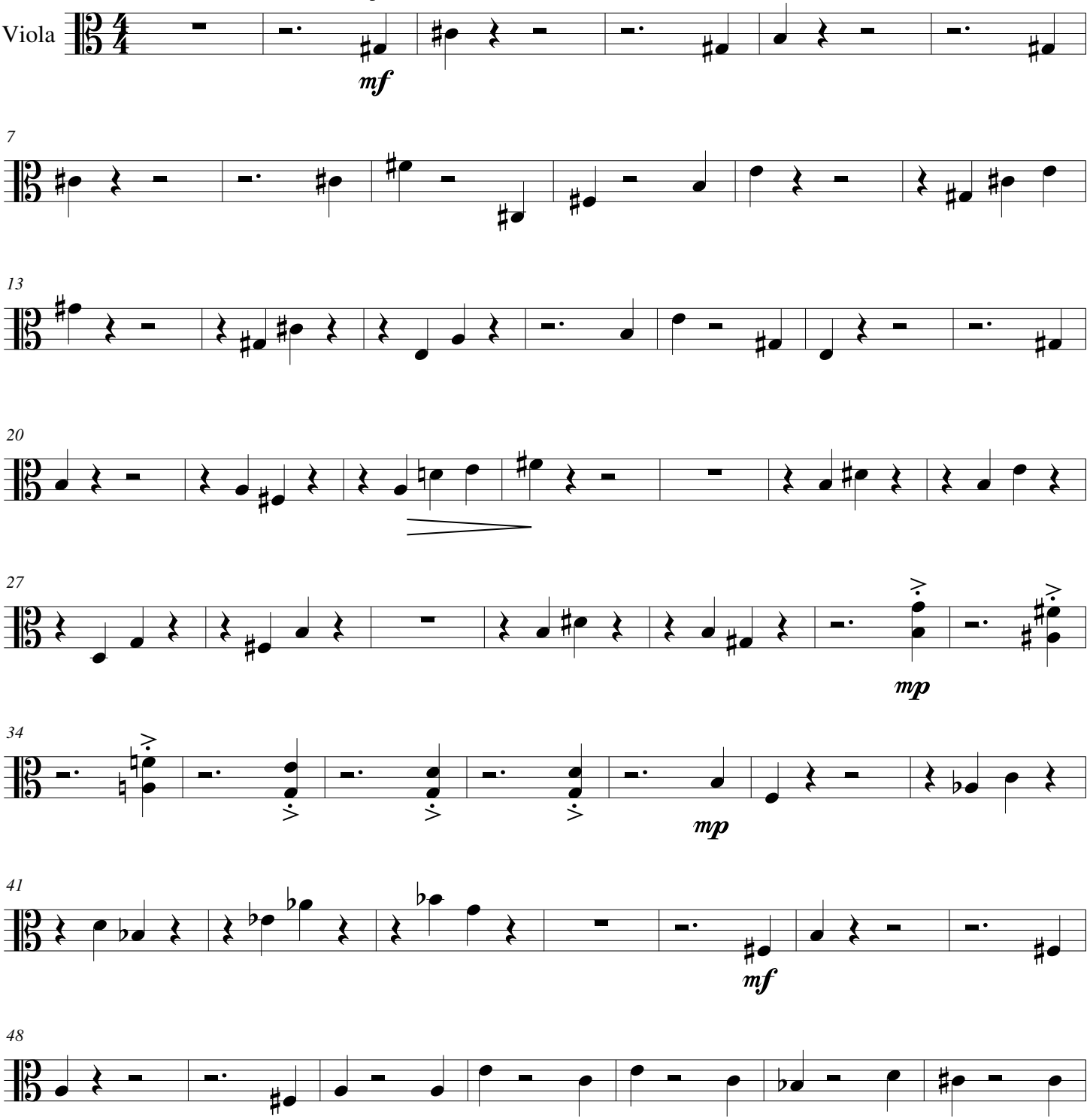


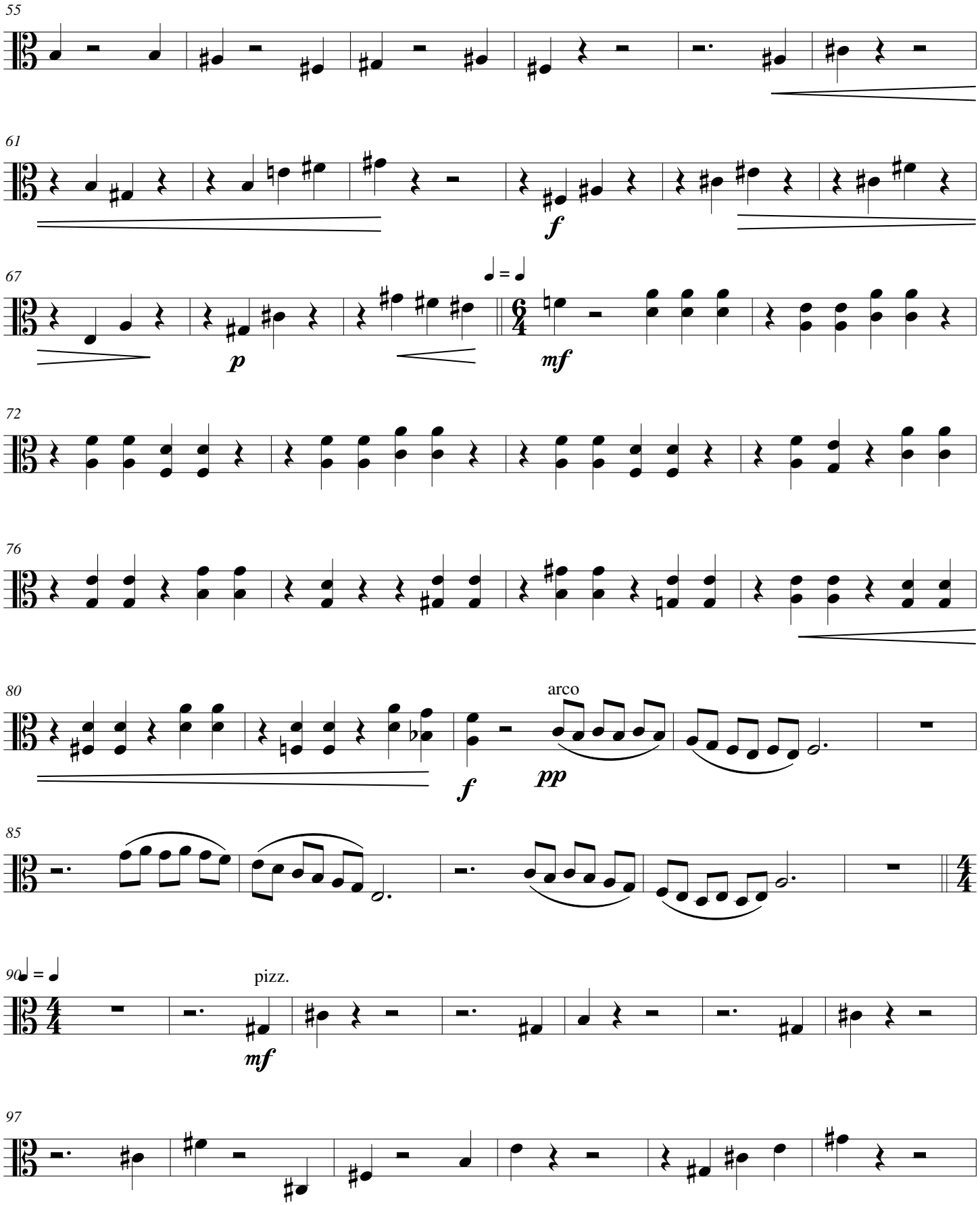

29
32
f
37
42
mp
48
f
p
52
55
59
pp

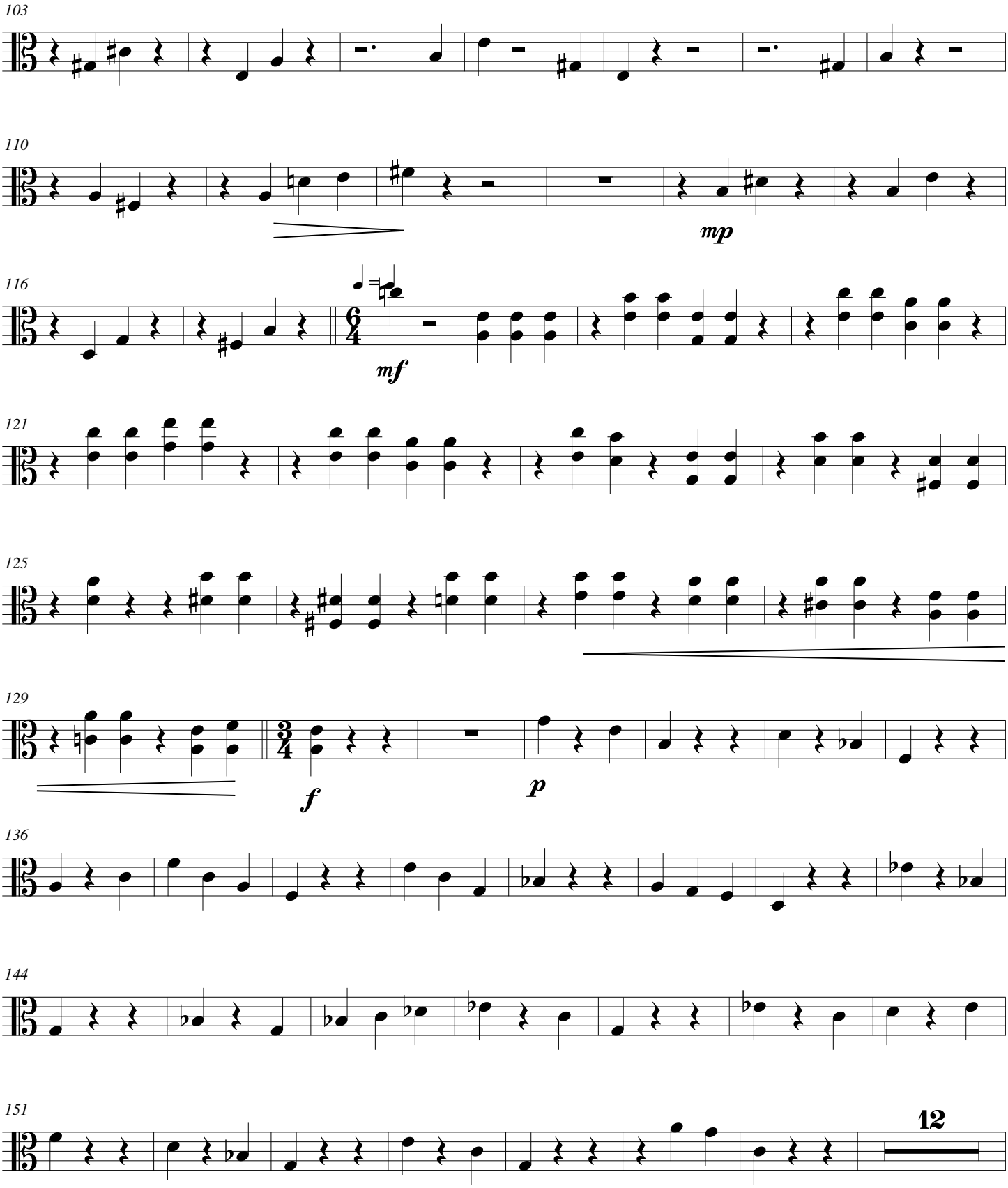
Presto (♩ = c. 168)

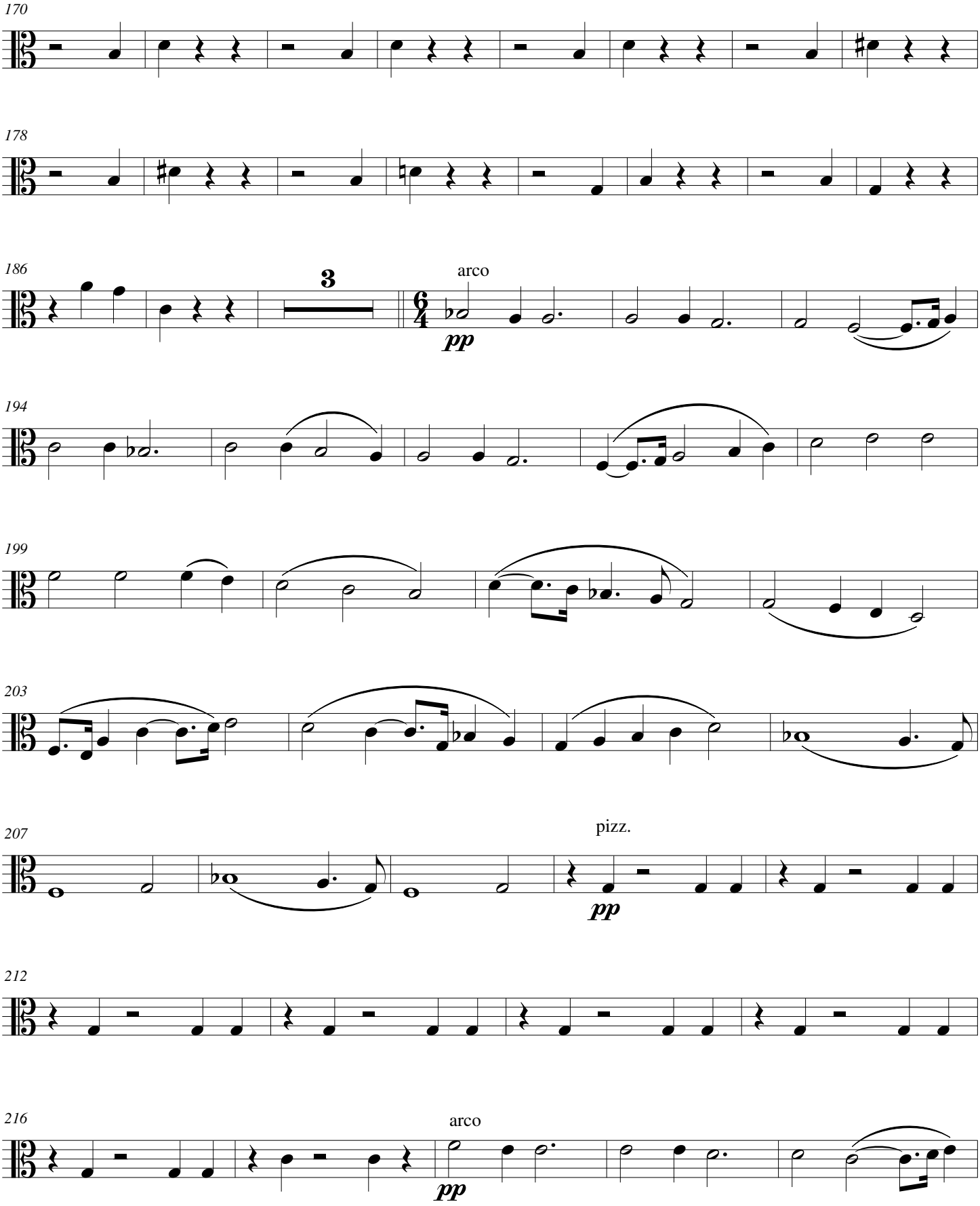
pizz.

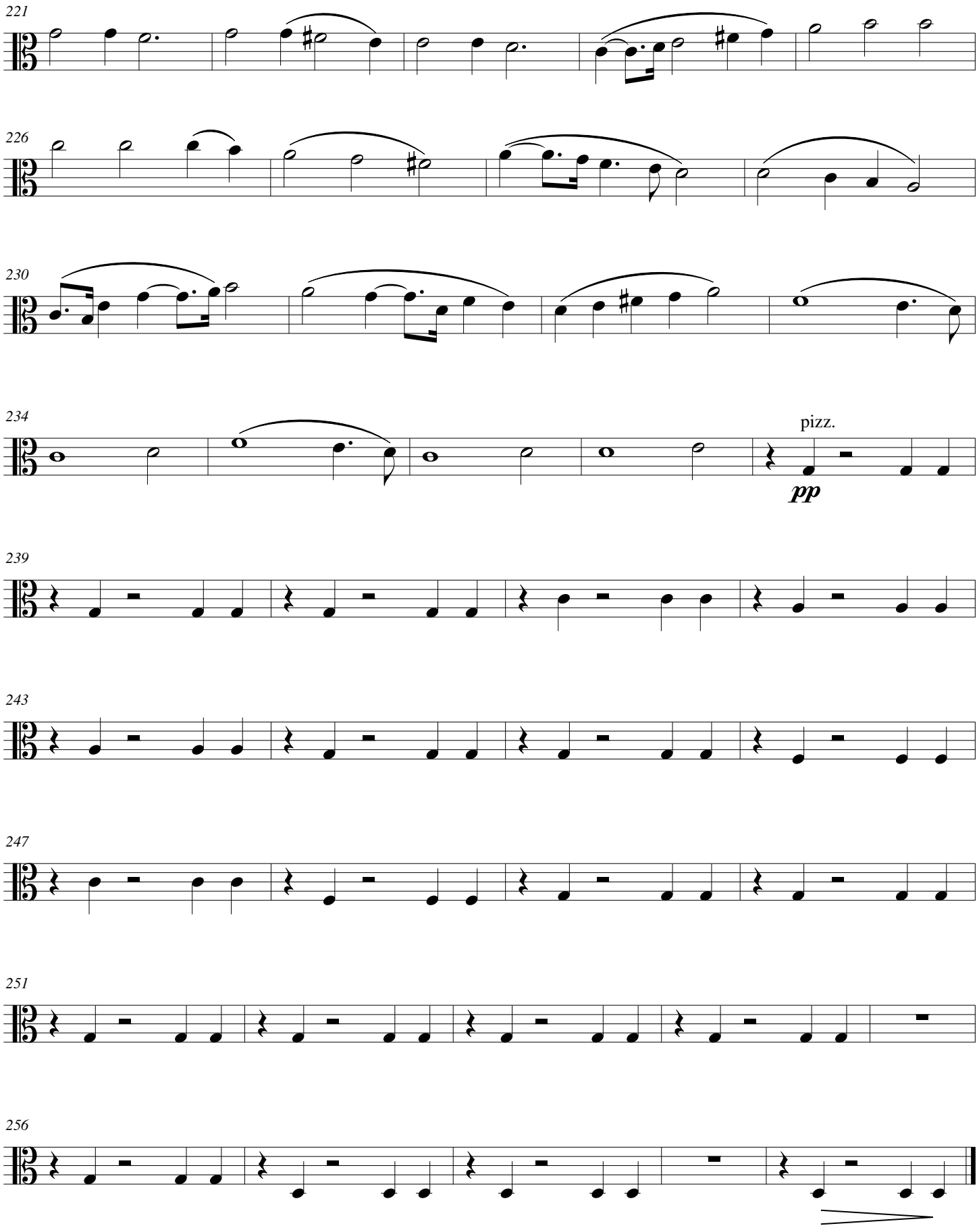
Viola




55
61
f
67
p
mf
72
76
80
arco
f
pp
85
90
pizz.
mf
97


103
110
mp
116
mf
121
125
129
f
p
136
144
151
12


170
178
186
3
arco
pp
194
199
203
207
pizz.
pp
212
216
arco
pp


221
226
230
234
pizz.
pp
239
243
247
251
256

Stan Grill

Adagio ♩ = 40

Cello

p

5

9

13

pizz.

mp

Allegro (M.M. ♩ = c. 120)

17

rit.

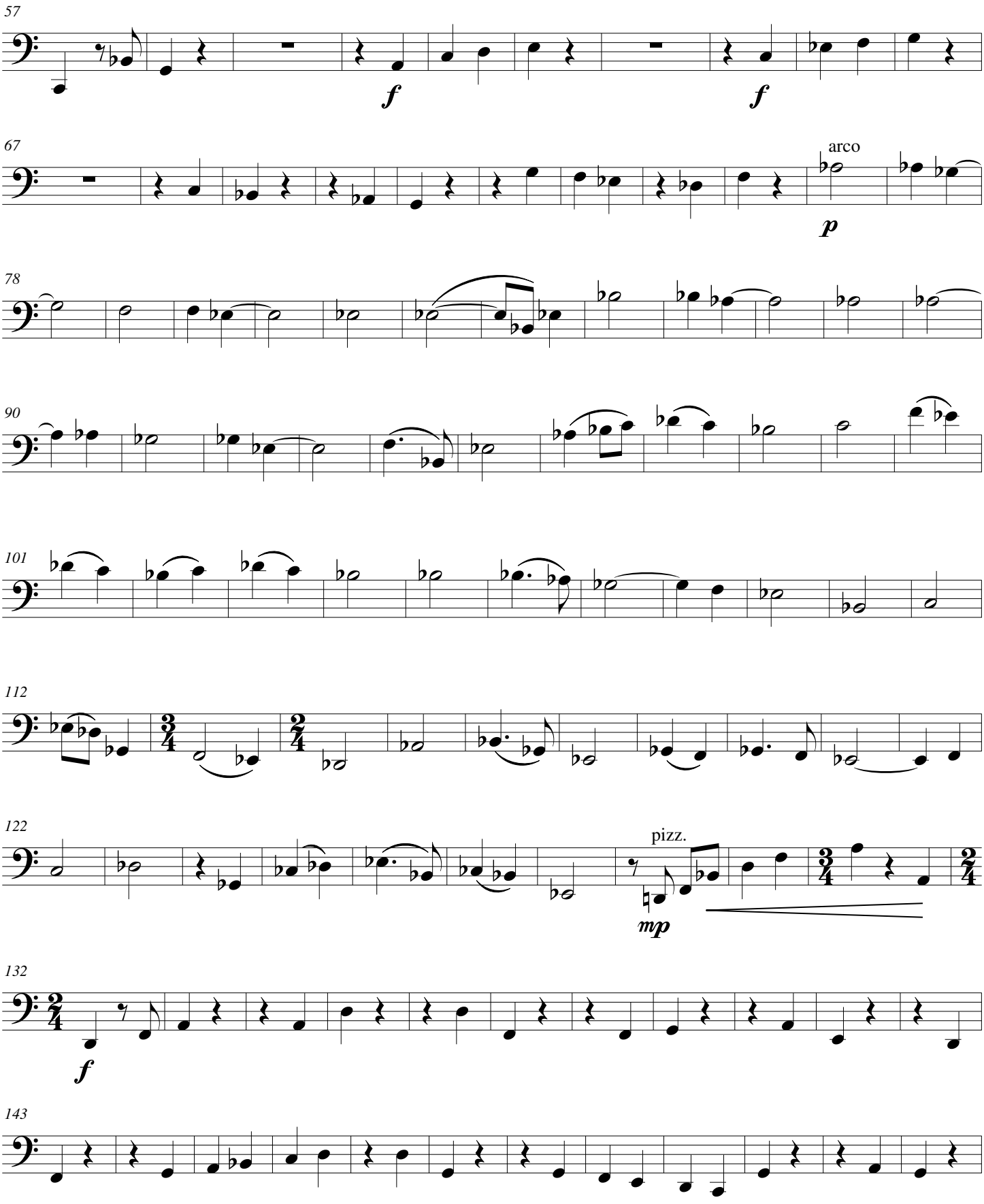
f

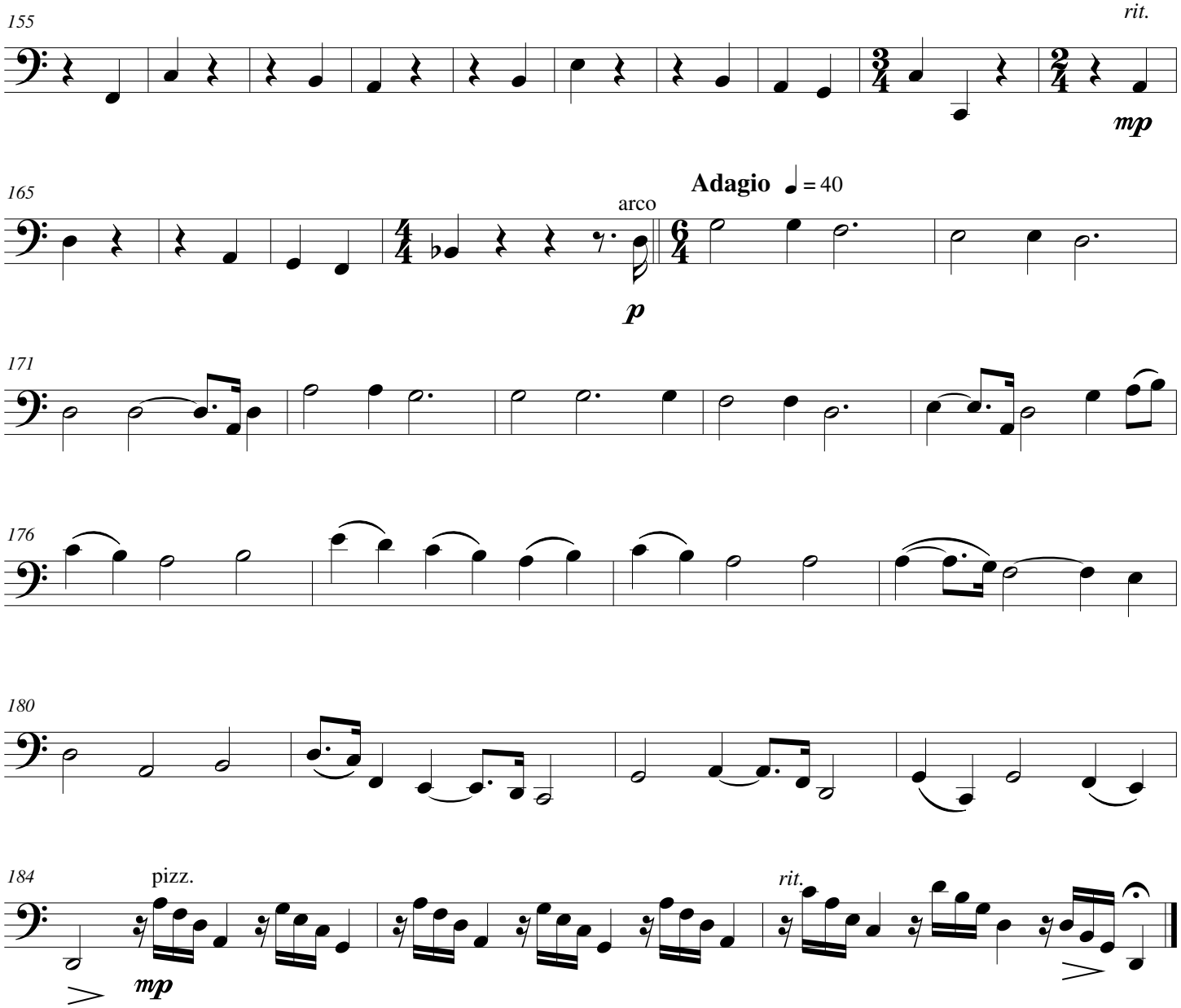
23

35

47

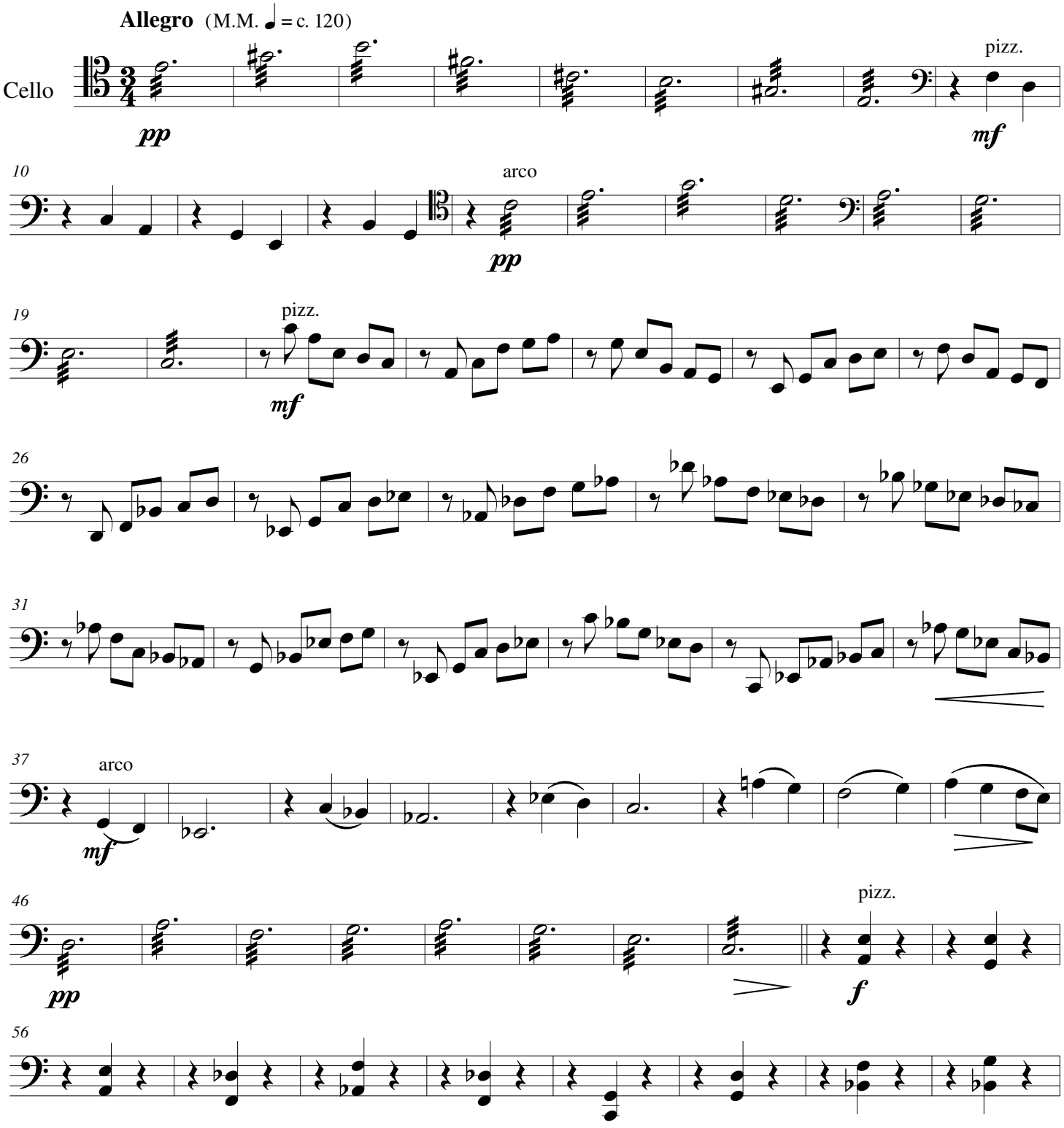
mf

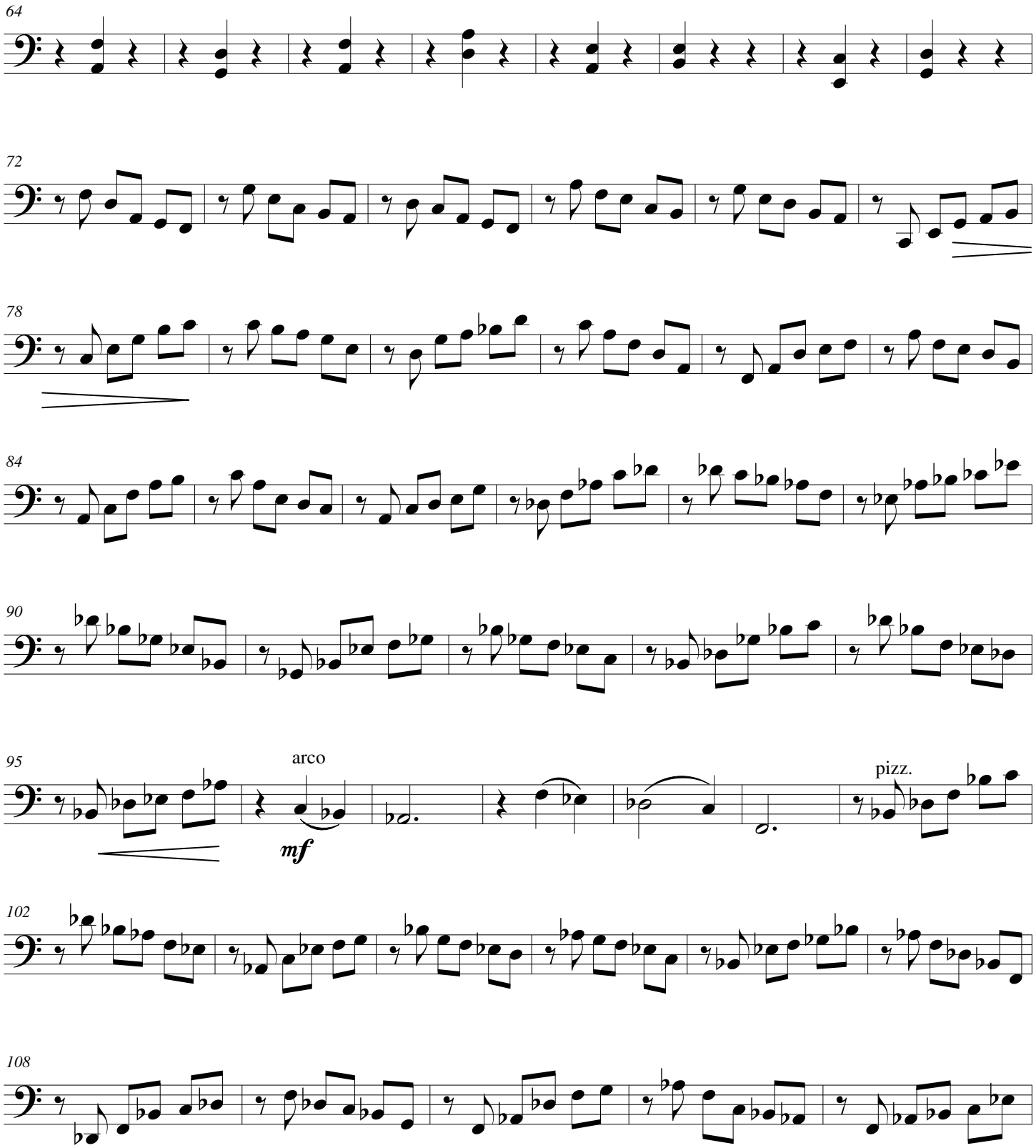

57
f
f
67
arco
p
78
90
101
112
3/4
2/4
122
pizz.
mp
132
2/4
f
143

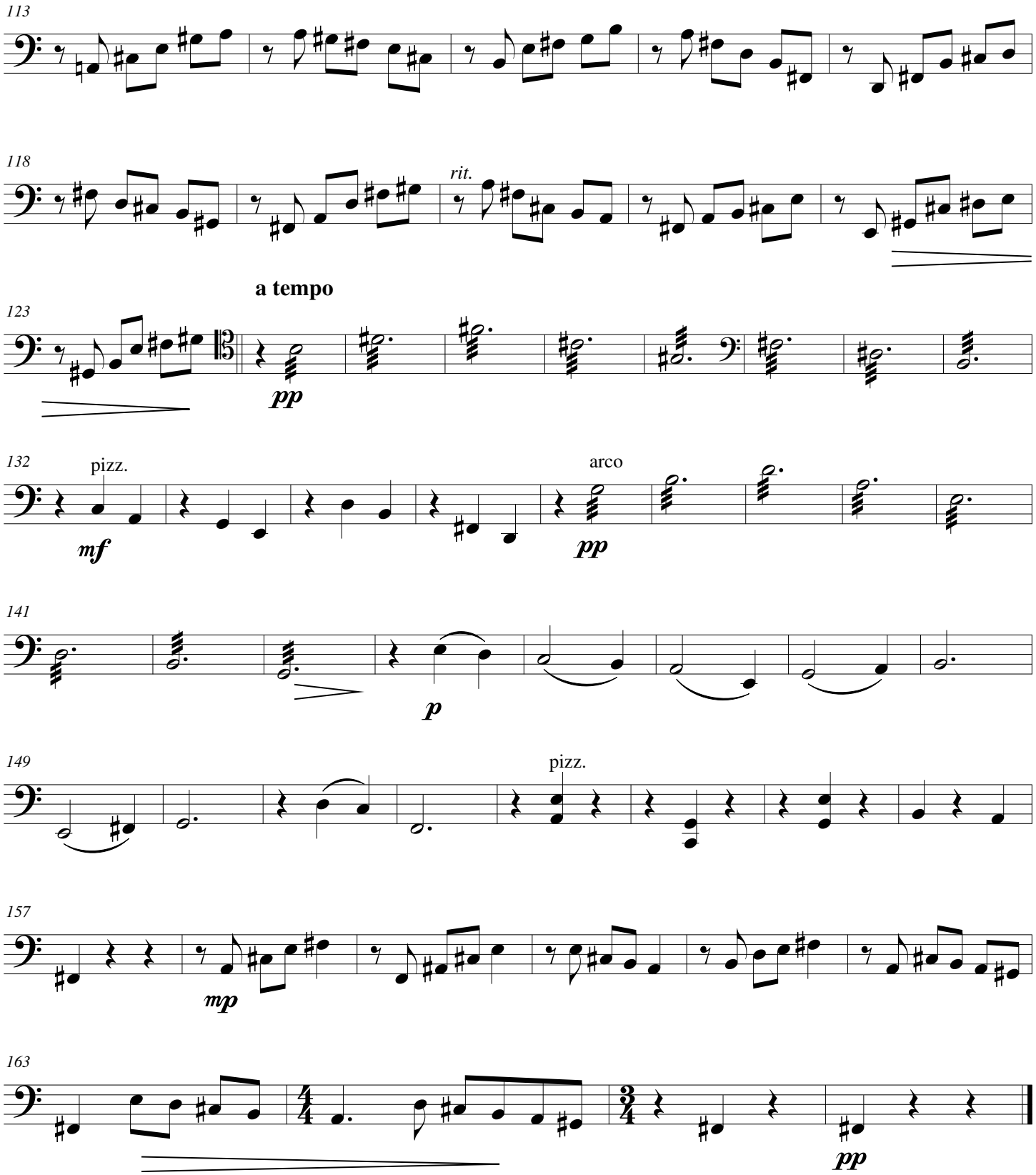

155
rit.
mp
165
Adagio ♩ = 40
arco
p
171
176
180
184
pizz.
mp
rit.

Allegro (M.M. ♩ = c. 120)

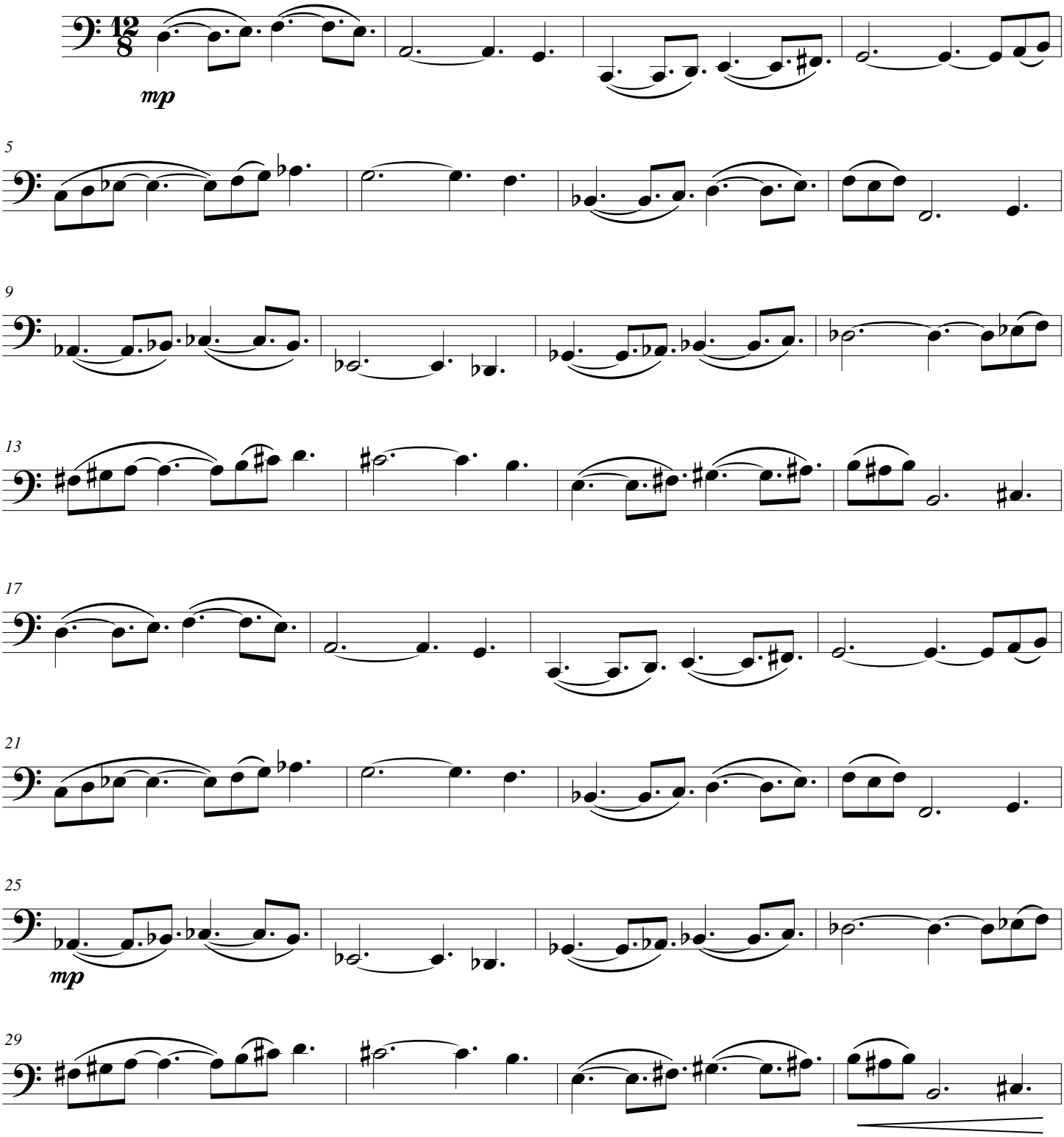
Cello

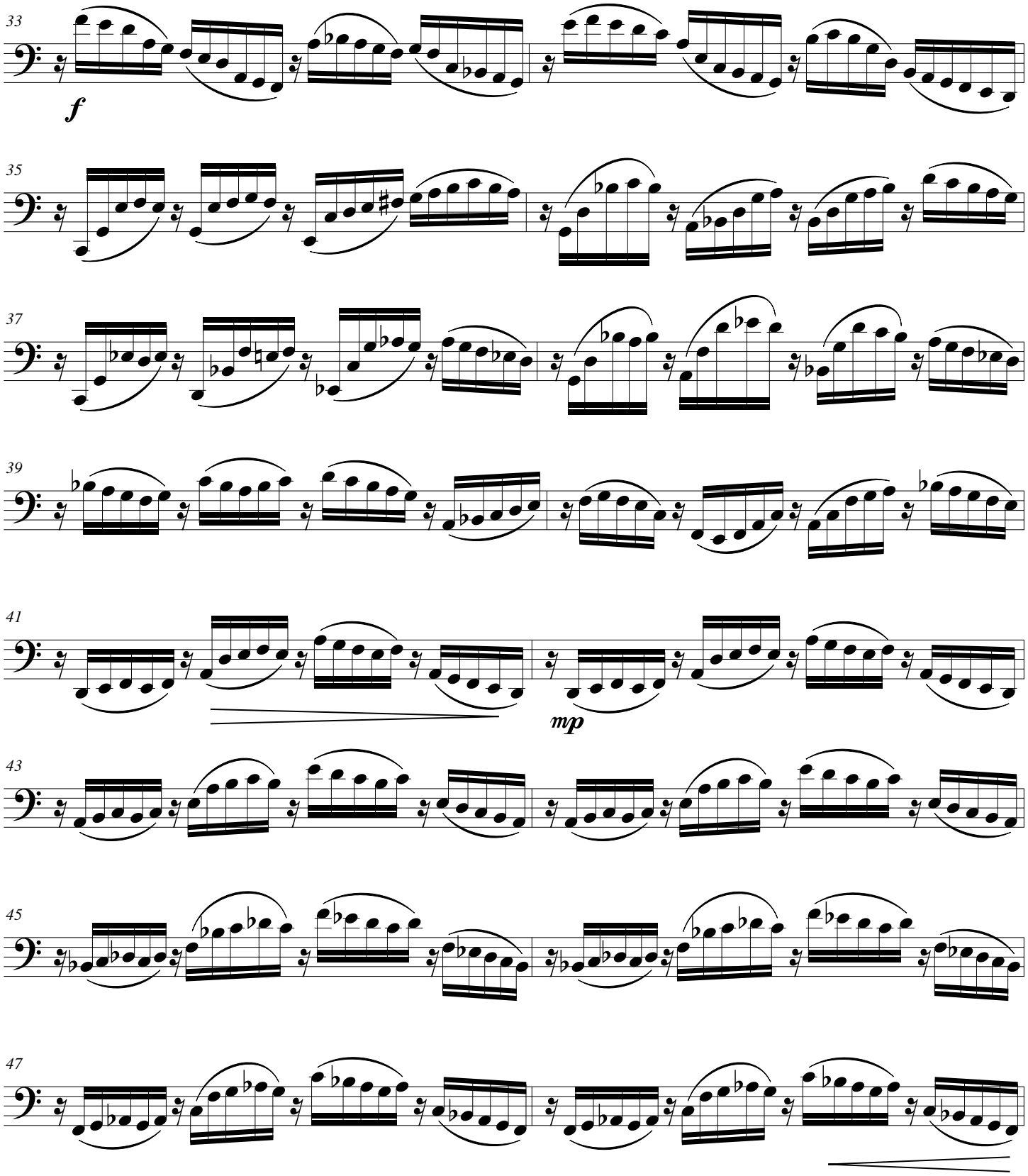


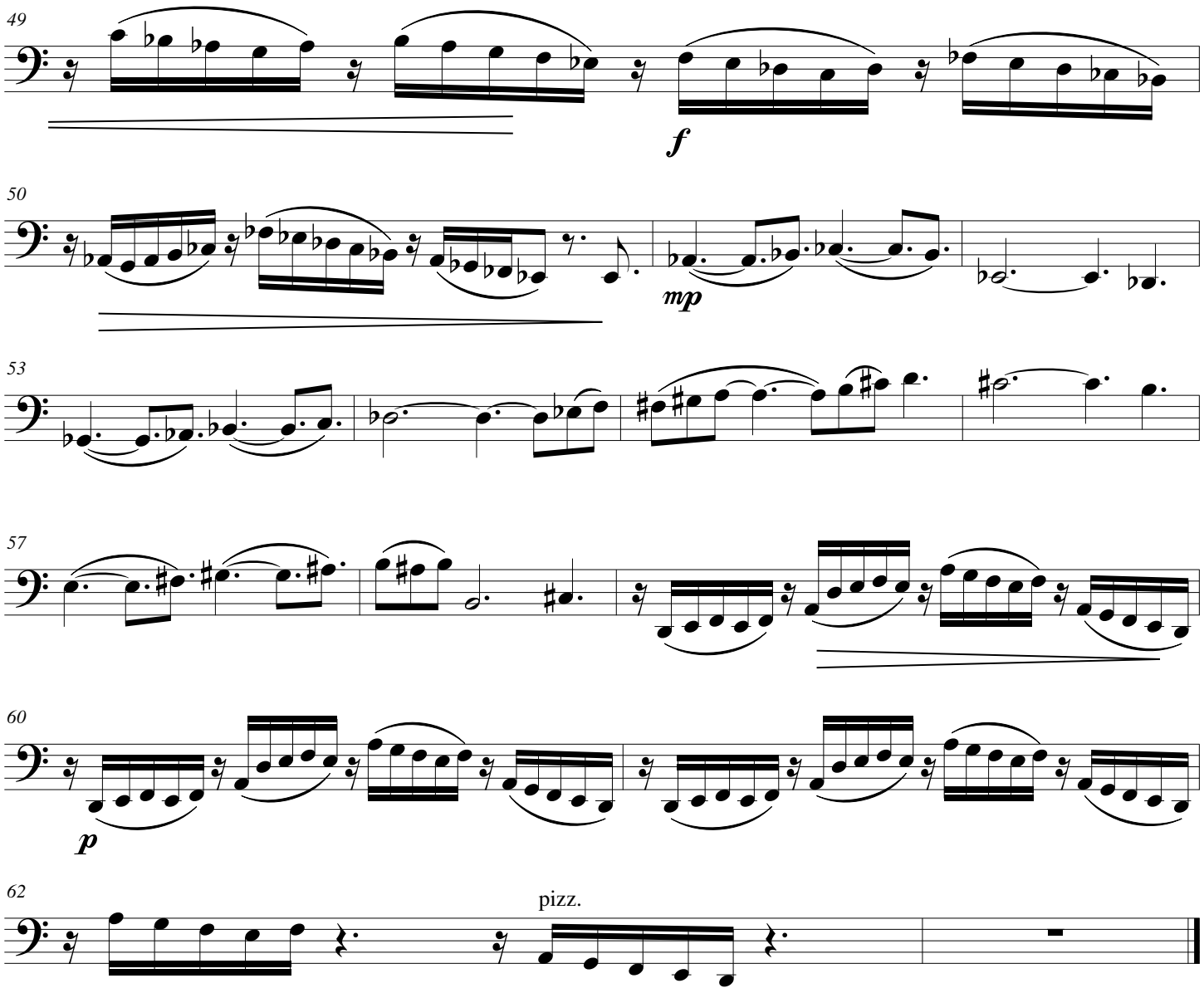

64
72
78
84
90
95
arco
mf
pizz.
102
108


113
118
rit.
a tempo
123
pp
132
pizz.
mf
arco
pp
141
p
149
pizz.
157
mp
163
pp

Adagio ♩. = 40




33
f
35
37
39
41
mp
43
45
47


49
f
50
mp
53
57
60
p
62
pizz.

Presto (♩ = c. 168)

Cello

pizz.

mf

8

15

21

mp

27

arco

mp

33

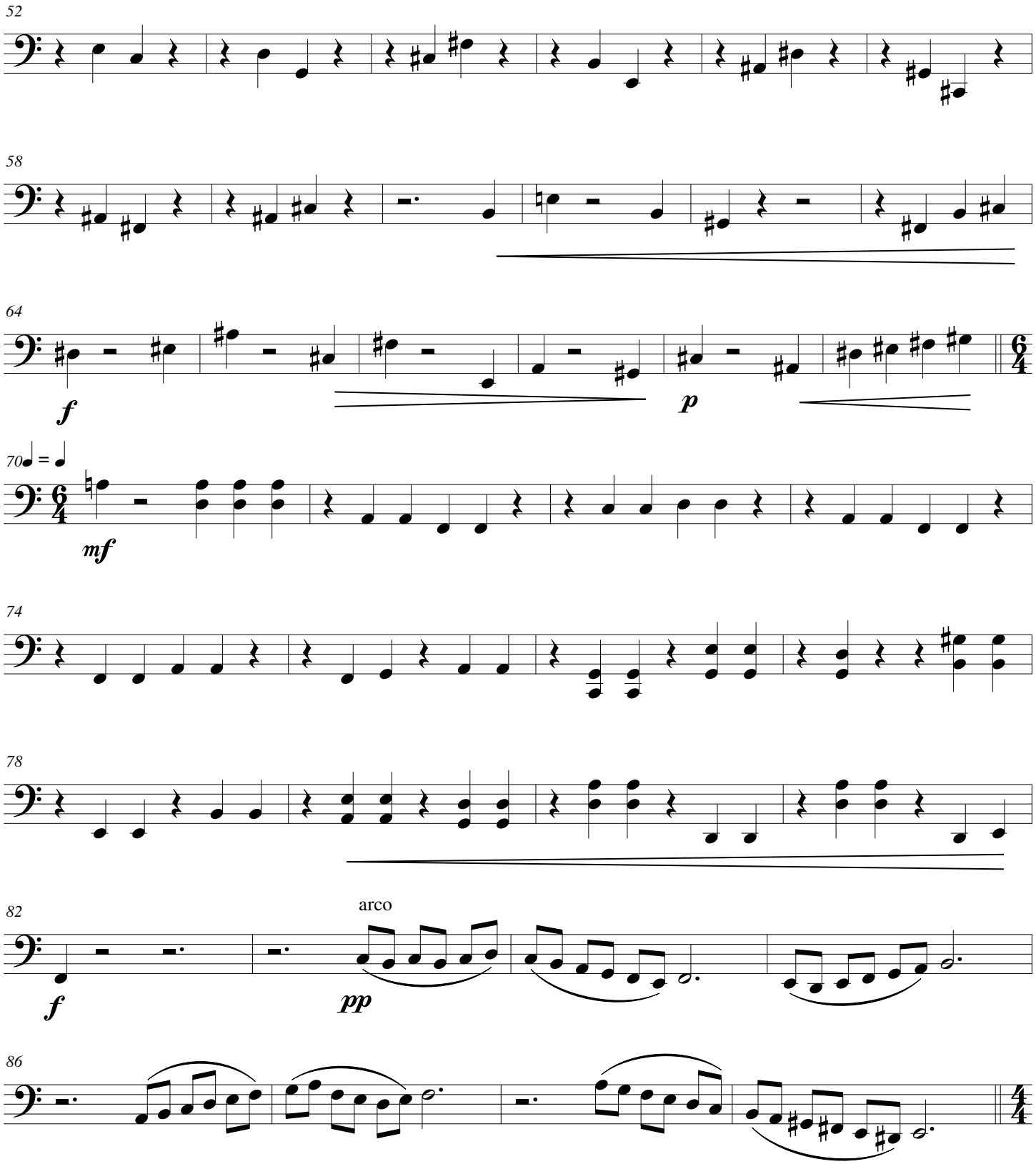
38

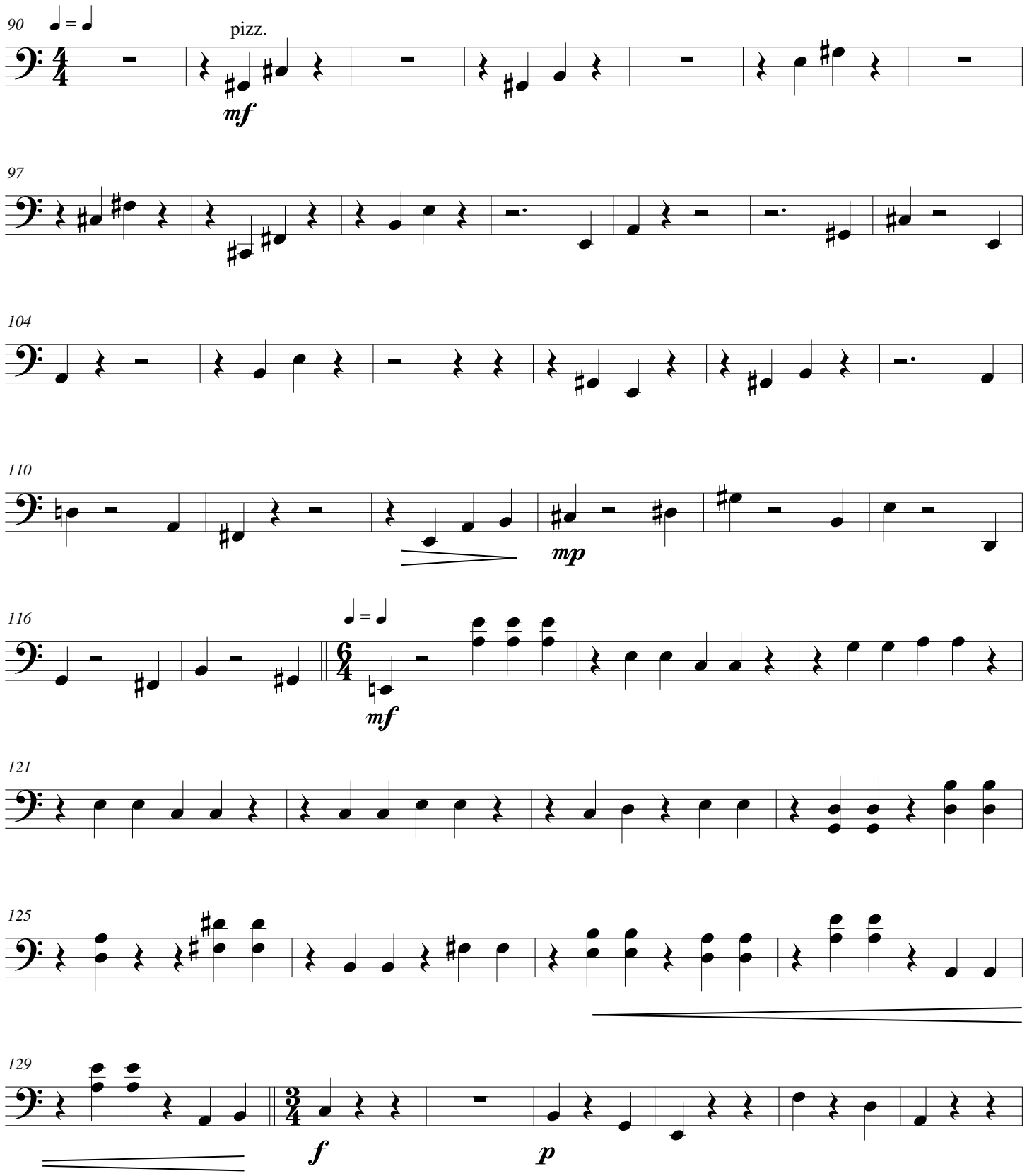
pizz.

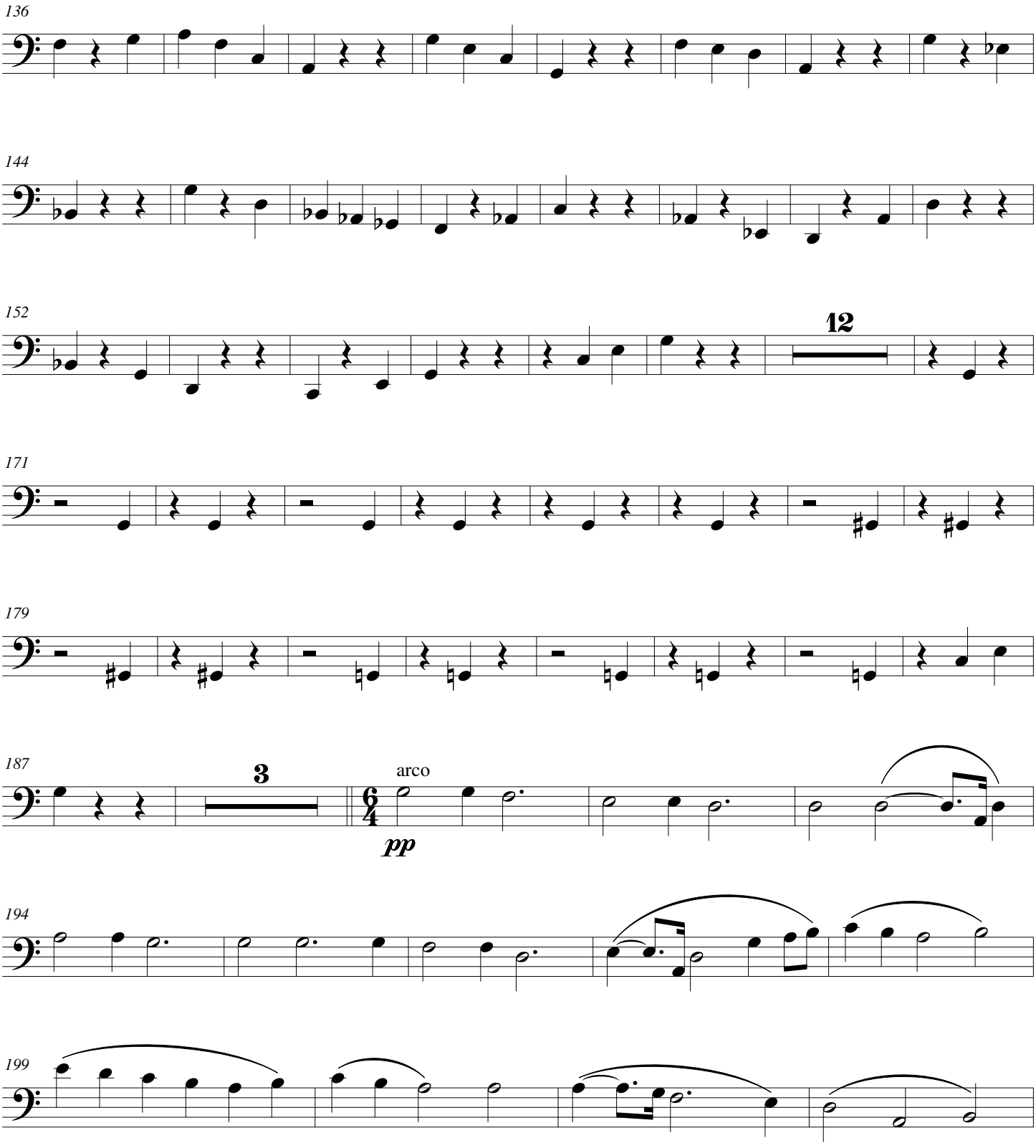
mp

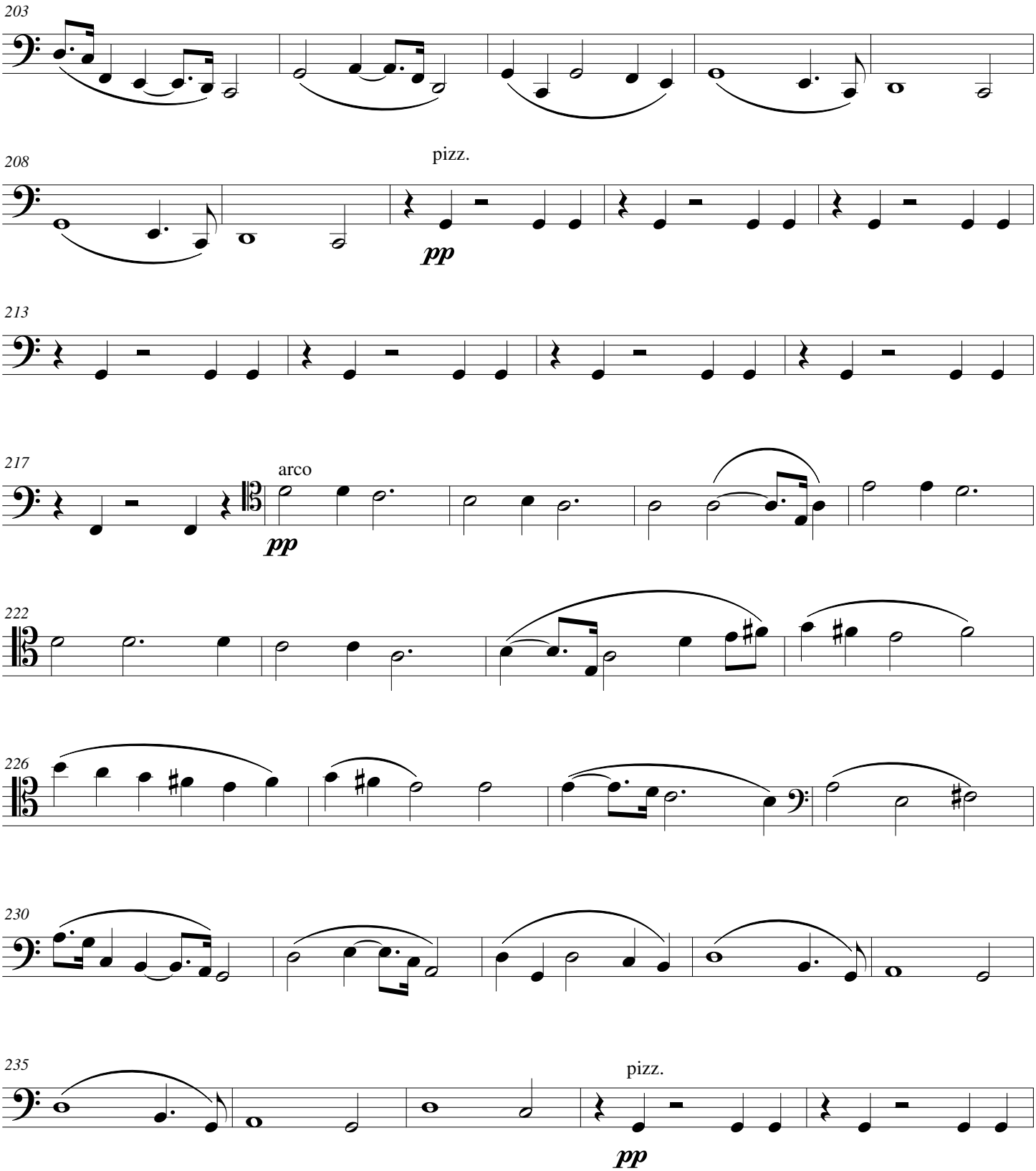
45

mf

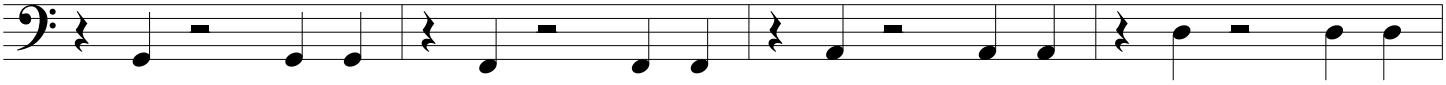

52
58
64
f
p
70 =
mf
74
78
82
arco
f
pp
86


90
pizz.
mf
97
104
110
mp
116
mf
121
125
129
f
p


136
144
152
12
171
179
187
3
arco
pp
194
199


203
208
pizz.
pp
213
217
arco
pp
222
226
230
235
pizz.
pp

240



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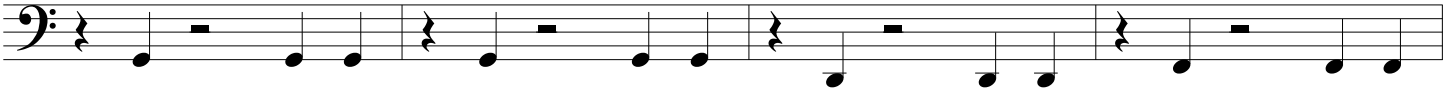

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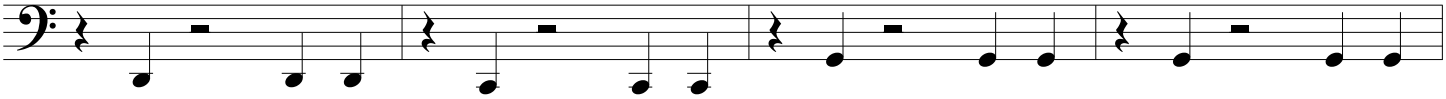

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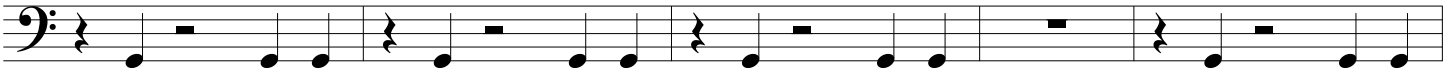

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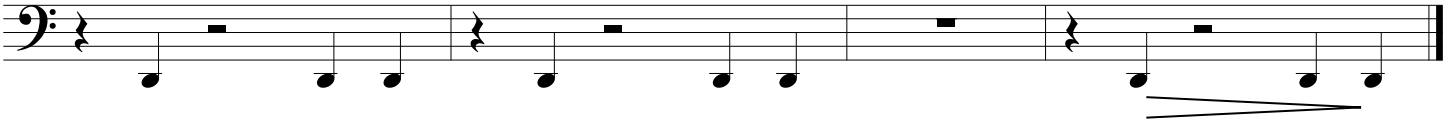

A few words about (and by) the composer

Stan Grill was raised in the Bronx, studied at the Bronx House School of Music, and later graduated from the Manhattan School of Music with undergrad and graduate degrees in music theory. He studied piano with Robert Helps and Leon Kushner and composition with Ursula Mamlok and Joseph Prostakoff. Major works include music for string orchestra and voice, string orchestra and clarinet, a nonet for winds and strings, and several song cycles for mixed voices and chamber ensemble. Performances have been produced by the composer, as well as presented by the Composers Guild of New Jersey, the St. Paul's Church Festival of the Arts, the Leonia Chamber Players, the New York Composers Circle, the Northern New Jersey Camerata, the Bronx Arts Ensemble and the Duo + Ensemble. During the 2004-06 seasons, he was composer in residence of One World Symphony, a New York City based orchestra. One World Symphony has premiered several major works, including "Invisible Ballet" for orchestra, "Two Sad Songs" setting poems by W.B. Yeats for soprano & string orchestra, and a cycle of songs for two cellos and two mezzo sopranos setting poems by the New Jersey poet William Carlos Williams. In 2006, One World commissioned three works – a setting of the Ophelia songs from Shakespeare's "Hamlet" for soprano, harp and string orchestra, an orchestral work, "Pluto," for a program featuring Holst's "The Planets," and a setting of poetry for a concert honoring those who lost their lives on 9/11. Recent works include "The Four Elements" for viola and string orchestra commissioned by violist Brett Deubner and "Mystical Songs" for soprano, viola and string orchestra commissioned by the Universidad Tecnica Particular de Loja. In 2009, an entire program of music by Stan Grill was performed in Tokyo by the Duo + Ensemble. In 2012, the Pandolfis Consort commissioned and performed new music for early instruments including "Rilke Songs" for soprano, viola d'amore and cello and "Lieder ohne Worte" for 2 violas, cello and theorbo. Also in 2012, Camerata Philadelphia performed "Pavanne to a world without war." Stan 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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