

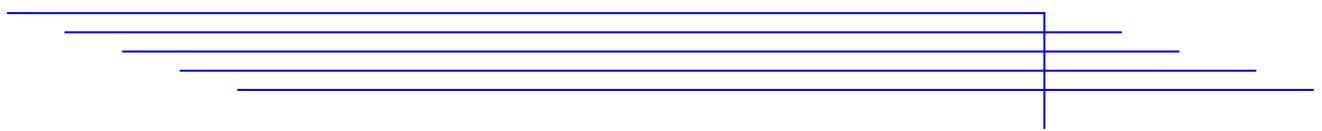
stanley grill



# Lonely Voices

for string quartet

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### 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	sop, mezzo, vn, vc	6 min
5 Rilke Songs	2009	soprano, va d'amore, vc	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	12 min
Seasons (W.C. Williams)	2010	SATB	11 min
Der Nachbar	2012	sop, vn	3 min
Sonnets to Orpheus (Rilke)	2012	tenor, piano	35 min
Songs of Loss and Remembrance	2012	sop, va d'amore, va, vc	12 min
Rozmowa z kamieniem (Szymborska)	2013	sop, 2 va, vc	15 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	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
Lieder ohne Worte	2011	2 va, vc, theorbo	12 min
Middle Ground	2012	vn, 2va, 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	vn, va	19 min
Lonely Voices	2013	string quartet	26 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

Morning Music	2001	cl, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	sop, string orchestra	15 min
Invisible Ballet	2003	strings & diverse instruments	33 min
Pluto	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	sop, hp, string orchestra	12 min
Love's Little Pleasures (various poets)	2008	sop, string orchestra	15 min
The Four Elements	2009	va, string orchestra	22 min
Mystical Songs	2009	sop, va, string orchestra	18 min
In Praise of Reason	2012	vc, 2 hn, string orchestra	13 min

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**Adagio**  $\text{♩} = 40$

The musical score consists of two systems of music. The first system (measures 1-2) features Violin I (treble clef) playing sixteenth-note patterns with grace marks, marked *mp*. Violin II (treble clef), Viola (bass clef), and Cello (bass clef) provide harmonic support with sustained notes, marked *p*. The second system (measures 3-4) continues with similar harmonic patterns. The third system (measures 5-6) introduces more complex melodic lines, particularly for Vn I (Violin I) and Vn II (Violin II), while the orchestra provides harmonic support.

Violin I  
Violin II  
Viola  
Cello  
Vn I  
Vn II  
Va  
Vc  
Vn I  
Vn II  
Va  
Vc

7

Vn I

Vn II

Va

Vc

This musical score segment begins at measure 7. The first staff (Vn I) consists of a continuous eighth-note pattern with grace notes. The second staff (Vn II) has a single eighth note followed by a quarter note. The third staff (Va) has a single eighth note followed by a quarter note. The fourth staff (Vc) has a single eighth note followed by a quarter note.

9

Vn I

Vn II

Va

Vc

This musical score segment begins at measure 9. The first staff (Vn I) features a mix of eighth and sixteenth notes. The second staff (Vn II) has a single eighth note followed by a quarter note. The third staff (Va) has a single eighth note followed by a quarter note. The fourth staff (Vc) has a single eighth note followed by a quarter note.

11

Vn I

Vn II

Va

Vc

This musical score segment begins at measure 11. The first staff (Vn I) contains a mix of eighth and sixteenth notes. The second staff (Vn II) has a single eighth note followed by a quarter note. The third staff (Va) has a single eighth note followed by a quarter note. The fourth staff (Vc) has a single eighth note followed by a quarter note.

13

Vn I

Vn II

Va

Vc

15

Vn I

Vn II

Va

Vc

pizz.

mp

17

Vn I

Vn II

Va

Vc

*rit.*

*f*

**Allegro (M.M. ♩ = c. 120)**

*mf*

*mf*

*mf*

21

Vn I

This section consists of five measures. Vn I has sixteenth-note patterns with grace notes. Vn II has eighth-note pairs. Va has eighth-note pairs. Vc has eighth-note pairs.

Vn II

Va

Vc

29

Vn I

This section consists of five measures. Vn I has sixteenth-note patterns with grace notes. Vn II has eighth-note pairs. Va has eighth-note pairs. Vc has eighth-note pairs.

Vn II

Va

Vc

37

Vn I

This section consists of five measures. Vn I has sixteenth-note patterns with grace notes. Vn II has eighth-note pairs. Va has eighth-note pairs. Vc has eighth-note pairs.

Vn II

Va

Vc

46

Vn I

Vn II

Va

Vc

> *mp*

> *mp*

*mp*

*mf*

54

Vn I

Vn II

Va

Vc

> *mf*<sup>3</sup>

> *mf*

*mf*<sup>3</sup>

*f*

62

Vn I

Vn II

Va

Vc

> *mf*<sup>3</sup>

> *mf*

> *mf*<sup>3</sup>

*f*

*f*

69

Vn I

Vn II

Va

Vc

*mp*

*p*

*p* arco

*p*

77

Vn I

Vn II

Va

Vc

87

Vn I

Vn II

Va

Vc

97

Vn I

Vn II

Va

Vc

107

Vn I

Vn II

Va

Vc

116

Vn I

Vn II

Va

Vc

125

Vn I

Vn II

Va

Vc

pizz.

*mp*

*mf*

*f*

This section consists of eight measures. Measures 125-128 feature eighth-note patterns in 4/4 time. Measure 129 begins a new section with a bassoon solo (pizz.) in 3/4 time, indicated by a horizontal line above the staff. Measures 130-132 return to 4/4 time with eighth-note patterns.

133

Vn I

Vn II

Va

Vc

This section consists of eight measures. Measures 133-136 show eighth-note patterns in 3/4 time. Measures 137-140 show eighth-note patterns in 4/4 time.

141

Vn I

Vn II

Va

Vc

This section consists of eight measures. Measures 141-144 show eighth-note patterns in 3/4 time. Measures 145-148 show eighth-note patterns in 4/4 time.

149

Vn I

Vn II

Va

Vc

158

Vn I

Vn II

Va

Vc

166

Vn I

Adagio  $\text{♩} = 40$

Vn II

Va

Vc

170

Vn I

Vn II

Va

Vc

173

Vn I

Vn II

Va

Vc

177

Vn I

Vn II

Va

Vc

181

Vn I

Vn II

Va

Vc

This section contains two staves of music. The top staff (Vn I) features sixteenth-note patterns with grace notes. The bottom staff (Vn II, Va, Vc) consists of eighth-note patterns.

183

Vn I

Vn II

Va

Vc

This section contains two staves of music. The top staff (Vn I) has sixteenth-note patterns. The bottom staff (Vn II, Va, Vc) includes dynamics: *p* for Vn II and *mp* for Vn II, Va, and Vc.

185

Vn I

Vn II

Va

Vc

This section contains three staves of music. The top staff (Vn I) shows a ritardando. The middle staff (Vn II) has sixteenth-note patterns. The bottom staff (Vc) features sixteenth-note patterns. A performance instruction "7'55"" is located at the end of the Vc staff.

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Allegro (M.M.  $\text{♩} = \text{c. } 120$ )

Violin I      Violin II      Viola      Cello

Vn I      Vn II      Va      Vc

Vn I      Vn II      Va      Vc

7

pizz.

arco

*mf*

*pp*

14

27

Vn I

Vn II

Va

Vc *mp* pizz. *mf*

27

Vn I

Vn II

Va

Vc

32

Vn I

Vn II

Va

Vc

37

Vn I      *mf*

Vn II      *mf*

Va      *f*  
arco

Vc      *mf*

42

Vn I

Vn II

Va

Vc

48

Vn I

Vn II

Va

Vc

pizz.  
*f* pizz.

*f*

*mf* pizz.

*f*

55

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for strings. Vn I and Vn II play eighth-note chords. Va has sixteenth-note patterns with slurs. Vc plays eighth-note chords.

62

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for strings. Vn I and Vn II play eighth-note chords. Va has sixteenth-note patterns with slurs. Vc plays eighth-note chords.

69

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for strings. Vn I and Vn II play eighth-note chords. Va has sixteenth-note patterns with slurs. Vc has sixteenth-note patterns with slurs.

75

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments: Vn I, Vn II, Va, and Vc. The music begins with rests for all parts. At measure 75, Vn II starts with a single note followed by eighth-note pairs. Vn I enters with eighth-note pairs at measure 76. Vn II continues with eighth-note pairs. At measure 77, Va and Vn II play eighth-note pairs. Vn II has slurs over groups of notes. At measure 78, Vn II and Vc play eighth-note pairs. Vn II has slurs over groups of notes.

81

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments: Vn I, Vn II, Va, and Vc. Vn I starts with eighth-note pairs. Vn II and Vc enter with eighth-note pairs. Vn II has slurs over groups of notes. Vn I and Vc continue with eighth-note pairs. Vn II has slurs over groups of notes.

87

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments: Vn I, Vn II, Va, and Vc. Vn I starts with eighth-note pairs. Vn II and Vc enter with eighth-note pairs. Vn II has slurs over groups of notes. Vn I and Vc continue with eighth-note pairs. Vn II has slurs over groups of notes.

92

Vn I

Vn II

Va

Vc

*mf*

*f* arco

*mf*

97

Vn I

Vn II

Va

Vc

pizz.

102

Vn I

Vn II

Va

Vc

*mp*

*mp*

*mp*

107

Vn I

Vn II

Va

Vc

*mf*

112

Vn I

Vn II

Va

Vc

*#*

117

Vn I

Vn II

Va

Vc

*rit.*

*a tempo*

122

Vn I

Vn II

Va

Vc

pp

pp

mf

pp

129

Vn I

Vn II

Va

Vc

pizz.

mf

136

Vn I

Vn II

Va

Vc

arco

pp

143

Vn I

Vn II

Va

Vc

p

p

p

149

Vn I

Vn II

Va

Vc

p

pizz.

pizz.

pizz.

156

Vn I

Vn II

Va

Vc

arco

pp

arco

p

mp

162

Vn I

Vn II

Va

Vc

pizz.

*pp*

pizz.

*pp*

*pp*

4'10"

This musical score page features four staves for string instruments: Vn I (Violin I), Vn II (Violin II), Va (Cello), and Vc (Double Bass). The key signature is A major (no sharps or flats). The time signature changes throughout the measures: 4/4, 4/4, 3/4, 3/4, 4/4, 3/4, 3/4, and 4/4. Measure 162 starts with a dynamic of *pp*. Measures 163 and 164 begin with *pizz.* dynamics. Measure 165 continues with *pp*. Measure 166 concludes with a dynamic of *pp* and a duration of 4'10".

3

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**Adagio**  $\text{♩} = 40$ 

Violin I

Violin II  $p$

Viola  $p$

Cello  $mp$

Vn I

Vn II

Va

Vc

Vn I

Vn II

Va

Vc

9

Vn I

Vn II

Va

Vc

12

Vn I

Vn II

Va

Vc

14

Vn I

Vn II

Va

Vc

16

Vn I

Vn II

Va

Vc

This musical score page contains four staves for string instruments. The top staff is for Vn I (Violin I) in treble clef, the second for Vn II (Violin II) in treble clef, the third for Va (Viola) in bass clef, and the bottom for Vc (Cello) in bass clef. Measure 16 begins with a rest followed by a sixteenth-note pattern. Measure 17 continues with similar patterns, with Vn II featuring a sixteenth-note run and Vc providing harmonic support.

18

Vn I

Vn II

Va

Vc

This musical score page contains four staves for string instruments. The top staff is for Vn I (Violin I) in treble clef, the second for Vn II (Violin II) in treble clef, the third for Va (Viola) in bass clef, and the bottom for Vc (Cello) in bass clef. Measure 18 features eighth-note patterns with grace notes. Measure 19 continues with eighth-note patterns, with Vn II and Vc providing rhythmic variety.

20

Vn I

Vn II

Va

Vc

This musical score page contains four staves for string instruments. The top staff is for Vn I (Violin I) in treble clef, the second for Vn II (Violin II) in treble clef, the third for Va (Viola) in bass clef, and the bottom for Vc (Cello) in bass clef. Measure 20 begins with a sixteenth-note pattern. Measure 21 continues with sixteenth-note patterns, with Vn II and Vc providing harmonic and rhythmic support.

22

Vn I

Vn II

Va

Vc

24

Vn I

Vn II

Va

Vc

26

Vn I

Vn II

Va

Vc

28

Vn I

Vn II

Va

Vc

30

Vn I

Vn II

Va

Vc

32

Vn I

Vn II

Va

Vc

34

Vn I

Vn II

Va

Vc

This musical score page contains four staves. The top three staves (Vn I, Vn II, Va) have single-line treble clef heads and five-line staves. The bottom staff (Vc) has a bass clef head and a five-line staff. Measure 34 begins with eighth-note sustained dots from all four instruments. Measures 35 and 36 show rhythmic patterns involving eighth and sixteenth notes, with some slurs and grace notes.

36

Vn I

Vn II

Va

Vc

This musical score page contains four staves. The top three staves (Vn I, Vn II, Va) have single-line treble clef heads and five-line staves. The bottom staff (Vc) has a bass clef head and a five-line staff. Measure 36 features eighth-note sustained dots. Measures 37 and 38 show rhythmic patterns involving eighth and sixteenth notes, with some slurs and grace notes.

38

Vn I

Vn II

Va

Vc

This musical score page contains four staves. The top three staves (Vn I, Vn II, Va) have single-line treble clef heads and five-line staves. The bottom staff (Vc) has a bass clef head and a five-line staff. Measure 38 features eighth-note sustained dots. Measures 39 and 40 show rhythmic patterns involving eighth and sixteenth notes, with some slurs and grace notes.

40

Vn I

Vn II

Va

Vc

This musical score page contains four staves for string instruments. The first three staves (Vn I, Vn II, Va) have treble clefs and the fourth staff (Vc) has a bass clef. Measure 40 begins with eighth-note patterns in Vn I, Vn II, and Va, followed by sixteenth-note patterns in Vc. Measure 41 continues with eighth-note patterns in Vn I, Vn II, and Va, and sixteenth-note patterns in Vc.

42

Vn I

Vn II

Va

Vc

This musical score page contains four staves for string instruments. The first three staves (Vn I, Vn II, Va) have treble clefs and the fourth staff (Vc) has a bass clef. Measure 42 begins with eighth-note patterns in Vn I, Vn II, and Va, followed by sixteenth-note patterns in Vc. Measure 43 continues with eighth-note patterns in Vn I, Vn II, and Va, and sixteenth-note patterns in Vc. Dynamics *mp* are indicated under the first three staves.

44

Vn I

Vn II

Va

Vc

This musical score page contains four staves for string instruments. The first three staves (Vn I, Vn II, Va) have treble clefs and the fourth staff (Vc) has a bass clef. Measure 44 begins with eighth-note patterns in Vn I, Vn II, and Va, followed by sixteenth-note patterns in Vc. Measure 45 begins with eighth-note patterns in Vn I, Vn II, and Va, followed by sixteenth-note patterns in Vc.

46

Vn I

Vn II

Va

Vc

This musical score page contains four staves for string instruments. The top two staves, Vn I and Vn II, play eighth-note patterns with grace notes. The third staff, Va, has sustained notes. The bottom staff, Vc, features sixteenth-note patterns. Measure 46 ends with a vertical bar line.

48

Vn I

Vn II

Va

Vc

This page continues the musical score. Measures 48 and 49 show the same instrumentation and patterns as the previous page. The dynamics *f* are marked at the end of each measure. The bassoon part (Va) consists of sustained notes throughout these measures.

50

Vn I

Vn II

Va

Vc

This page concludes the musical score. Measures 50 and 51 show the instrumentation and patterns established earlier. The dynamics *p* are marked for the first half of each measure, and *mp* is marked for the second half of measure 51. The bassoon part (Va) continues its sustained notes.

52

Vn I

Vn II

Va

Vc

55

Vn I

Vn II

Va

Vc

58

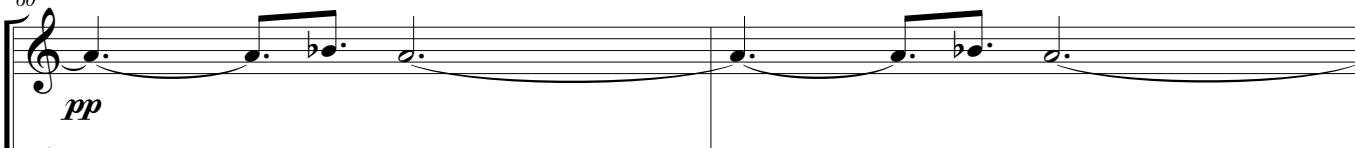
Vn I

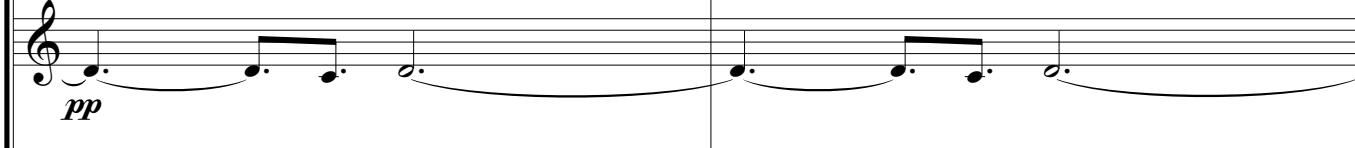
Vn II

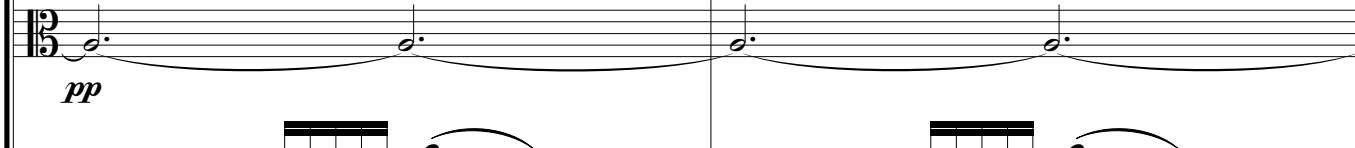
Va

Vc

60

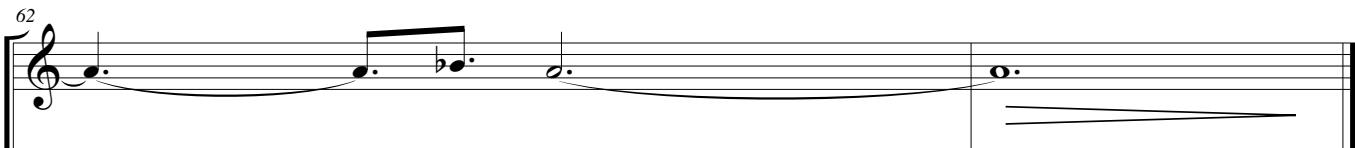
Vn I        
*pp*

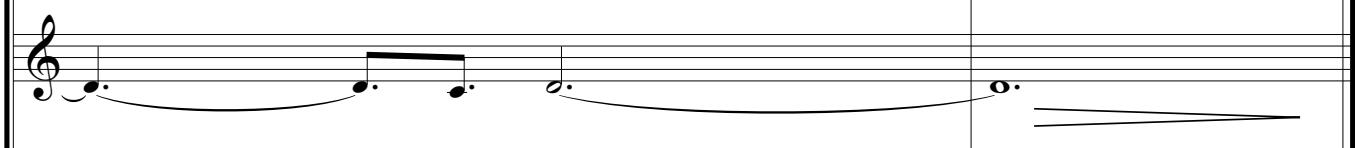
Vn II       
*pp*

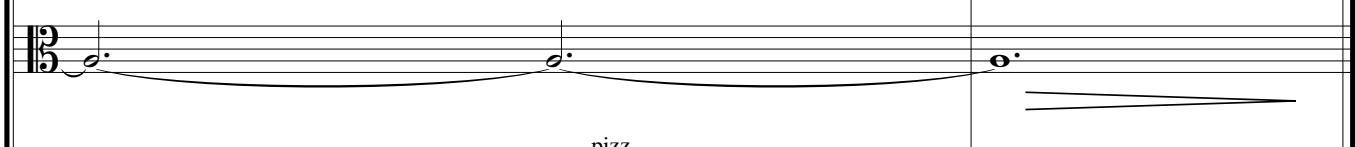
Va          
*pp*

Vc          
*p*

62

Vn I        
*pp*

Vn II       
*pp*

Va          
*pp*

Vc          
*pizz.*

6'18"

4

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Presto ( $\text{♩} = \text{c. } 168$ )

Violin I

Violin II

Viola

Cello

Vn I

Vn II

Va

Vc

Vn I

Vn II

Va

Vc

16

Vn I

Vn II

Va

Vc

21

Vn I

Vn II

Va

Vc

26

Vn I

Vn II

Va

Vc

31

Vn I

Vn II

Va

Vc

mp

36

Vn I

Vn II

Va

Vc

p

pizz.

mp

41

Vn I

Vn II

Va

Vc

mf

mf

mf

46

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments: Vn I, Vn II, Va, and Vc. The key signature changes from no sharps or flats to one sharp (F#) at the beginning of measure 46. Measure 46 consists of five measures. Vn I has open notes on the G and A strings. Vn II has eighth-note pairs on the D and G strings. Va has eighth-note pairs on the C and G strings. Vc has eighth-note pairs on the C and G strings. Measures 47-50 show similar patterns with slight variations in note heads and rests.

51

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments: Vn I, Vn II, Va, and Vc. The key signature changes back to no sharps or flats at the beginning of measure 51. Measure 51 consists of five measures. Vn I has open notes on the G and A strings. Vn II has eighth-note pairs on the D and G strings. Va has eighth-note pairs on the C and G strings. Vc has eighth-note pairs on the C and G strings. Measures 52-55 show similar patterns with slight variations in note heads and rests.

56

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments: Vn I, Vn II, Va, and Vc. The key signature changes back to one sharp (F#) at the beginning of measure 56. Measure 56 consists of five measures. Vn I has open notes on the G and A strings. Vn II has eighth-note pairs on the D and G strings. Va has eighth-note pairs on the C and G strings. Vc has eighth-note pairs on the C and G strings. Measures 57-60 show similar patterns with slight variations in note heads and rests. A fermata symbol is placed over the end of measure 60.

61

Vn I

Vn II

Va

Vc

*mf*

*ff*

*f*

*f*

//

66

Vn I

Vn II

Va

Vc

*p*

*p*

*p*

*p*

*p*

*mp*

*mf*

*mf*

*mf*

71

Vn I

Vn II

Va

Vc

75

Vn I

Vn II

Va

Vc

79

Vn I

Vn II

Va

Vc

83

Vn I

Vn II

Va

Vc

86

Vn I  
Vn II  
Va  
Vc

89

Vn I  
Vn II  
Va  
Vc

93

Vn I  
Vn II  
Va  
Vc

98

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments: Vn I, Vn II, Va, and Vc. The key signature is one sharp. Measure 98 starts with a sustained note from Vn I. Measures 99-102 feature rhythmic patterns involving eighth and sixteenth notes, primarily in the lower half of the staves. Measure 102 concludes with a single sharp sign at the end of the staff.

103

Vn I

Vn II

Va

Vc

This musical score excerpt continues with four staves for Vn I, Vn II, Va, and Vc. The key signature remains one sharp. Measures 103-106 show sustained notes followed by eighth-note patterns. Measure 107 concludes with a sustained note from Vn I. The score ends with a double bar line and repeat dots.

108

Vn I

Vn II

Va

Vc

This musical score excerpt continues with four staves for Vn I, Vn II, Va, and Vc. The key signature changes to two sharps. Measures 108-111 feature sustained notes followed by eighth-note patterns. Measure 112 concludes with a sustained note from Vn I. The score ends with a double bar line and repeat dots.

113

Vn I

Vn II *pp*

Va *mp*

Vc *mp*

118

Vn I

Vn II *mf*

Va *mf*

Vc *mf*

122

Vn I

Vn II

Va

Vc

126

Vn I

Vn II

Va

Vc

This section shows four staves for string instruments. Vn I has eighth-note patterns. Vn II has sixteenth-note patterns. Va has eighth-note chords. Vc has eighth-note chords. Measure 126 ends with a repeat sign and a 3/4 time signature. Measures 127-130 continue with similar patterns.

130

Vn I

Vn II

Va

Vc

This section shows four staves. Vn I has eighth-note patterns. Vn II has sixteenth-note patterns with dynamics: *p*, *mp*, *p*, *p*. Va has eighth-note patterns with dynamics: *f*, *p*. Vc has eighth-note patterns with dynamics: *f*, *p*. Measure 134 ends with a repeat sign and a 3/4 time signature.

136

Vn I

Vn II

Va

Vc

This section shows four staves. Vn I has eighth-note patterns. Vn II has sixteenth-note patterns. Va has eighth-note patterns. Vc has eighth-note patterns. Measure 140 ends with a repeat sign and a 3/4 time signature.

142

Vn I  
Vn II  
Va  
Vc

147

Vn I  
Vn II  
Va  
Vc

152

Vn I  
Vn II  
Va  
Vc

158

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments. Vn I has eighth-note pairs with slurs. Vn II has sixteenth-note patterns with slurs. Va and Vc are silent. Measure 158 starts with a dynamic of *pp*. Measures 159-163 continue the patterns, with Vn II's dynamic changing to *p* in measure 163.

164

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments. Vn I has eighth-note pairs with slurs. Vn II has sixteenth-note patterns with slurs. Va and Vc are silent. Measures 164-169 show a continuous pattern of eighth-note pairs in Vn I and sixteenth-note patterns in Vn II.

170

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments. Vn I has eighth-note pairs with slurs. Vn II has sixteenth-note patterns with slurs. Va has eighth-note pairs with ties. Vc has eighth-note pairs with ties. Measures 170-175 show a mix of eighth-note pairs and sixteenth-note patterns across all parts.

176

Vn I

Vn II

Va

Vc

181

Vn I

Vn II

Va

Vc

187

Vn I

Vn II

Va

Vc

*pp*

*mf*  
arco

*pp*  
arco

*pp*

192

Vn I

Vn II *mp*

Va

Vc

196

Vn I

Vn II

Va

Vc

200

Vn I

Vn II

Va

Vc

204

Vn I  
Vn II  
Va  
Vc

208 pizz.

Vn I  
Vn II  
Va  
Vc

212

Vn I  
Vn II  
Va  
Vc

216

Vn I      arco  
               *pp*

Vn II     *b5.*  
               ——————  
               *f*  
               arco

Va        *b5.* ——————  
               *pp*

Vc        *b5.* ——————  
               arco  
               *pp*

220

Vn I      ——————  
               ——————  
               ——————  
               ——————  
               *#* ——————

Vn II     ——————  
               *p* ——————  
               ——————  
               ——————

Va        ——————  
               ——————  
               ——————  
               ——————

Vc        ——————  
               ——————  
               ——————  
               ——————

224

Vn I      ——————  
               ——————  
               ——————  
               ——————

Vn II     ——————  
               ——————  
               ——————  
               ——————

Va        ——————  
               ——————  
               ——————  
               ——————

Vc        ——————  
               ——————  
               ——————  
               ——————

228

Vn I

Vn II

Va

Vc

232

Vn I

Vn II

f

Va

Vc

236

Vn I

Vn II

Va

Vc

pizz.

**pp**

**pizz.**

**pp**

**pizz.**

**pp**

240

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments: Vn I, Vn II, Va, and Vc. The tempo is 240. In measure 1, Vn II has a sustained note with a fermata. In measure 2, Vn II has a sustained note with a sharp, followed by a dynamic marking 'mf'. In measure 3, Vn II has a sustained note with a sharp.

244

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments: Vn I, Vn II, Va, and Vc. The tempo is 244. In measure 1, Vn II has a sustained note with a fermata. In measure 2, Vn II has a sustained note with a sharp, followed by a dynamic marking 'mp'. In measure 3, Vn II has a sustained note with a sharp.

248

Vn I

Vn II

Va

Vc

This musical score excerpt shows four staves for string instruments: Vn I, Vn II, Va, and Vc. The tempo is 248. In measure 1, Vn II has a sustained note with a fermata. In measure 2, Vn II has a sustained note with a sharp, followed by a dynamic marking 'p'. In measure 3, Vn II has a sustained note with a sharp.

252

Vn I

Vn II

Va

Vc

256

Vn I

Vn II

Va

Vc

*p*

7'02"

## 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 Técnica 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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