

*Stanley Grill*  
Composer & Pianist

# Love's Little Pleasures

soprano & string orchestra

short poem | william carlos williams  
this is just to say | william carlos williams  
conviction | stevie smith  
if you don't like my apples | anonymous  
the look | sara teasdale  
sous entendu | anne stevenson

Copyright 2008  
Stanley Grill  
All rights reserved

## MUSIC BY STAN GRILL

The Snow Begins (W.C. Williams)  
 Earth and Sea (Eskimo texts)  
 Preludes (T.S. Eliot)  
 6 Songs (W.B. Yeats)  
 To a Child (W.B. Yeats)  
 Crazy Jane Sings (W.B. Yeats)  
 Vignettes/Flowers (W.C. Williams)  
 Love Poems (W.C. Williams)  
 Vignettes/Trees (W.C. Williams)  
 Thinking of You (John MacKenzie)  
 Ariettas without words  
 Scetate (Ferdinando Russo)      2005  
 In Their Flight (Mark Doty)  
 Rilke Songs  
 4 Songs to Poems by Hart Crane  
 Sonnets to Orpheus (Rilke)

| VOCAL MUSIC |                                |        |
|-------------|--------------------------------|--------|
| 1975        | soprano, piano                 | 3 min  |
| 1975        | soprano, piano                 | 3 min  |
| 1978        | soprano, violin, cello         | 10 min |
| 1983        | soprano, piano                 | 15 min |
| 1987        | soprano, string quartet        | 20 min |
| 1999        | soprano, fl, vn, va, vc, pn    | 25 min |
| 2002        | SATB, cello                    | 18 min |
| 2003        | SSAA                           | 10 min |
| 2004        | 2 voices, 2 cellos             | 15 min |
| 2005        | soprano, vc, harp              | 7 min  |
| 2005        | soprano, vc, harp              | 9 min  |
| 2005        | SSATTBB                        | 6 min  |
| 2006        | soprano, mezzo soprano, vn, vc | 6 min  |
| 2009        | soprano, va d'amore, vc        | 15 min |
| 2010        | tenor, piano                   | 12 min |
| 2012        | tenor, piano                   | 35 min |

## MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces  
 For Laura  
 As Easy as 1,2,3  
 The Beckoning Stars  
 Imaginary Dances  
 Short Stories  
 Passion (a love duet)  
 Pavanne (for a world without war)  
 Meditations for String Orchestra  
 American Landscapes  
 Motet for String Orchestra  
 Ecstasy  
 Transformations  
 Sonatine

|      |                     |        |
|------|---------------------|--------|
| 1986 | string quartet      | 20 min |
| 1987 | string quartet      | 25 min |
| 1987 | string trio         | 10 min |
| 2001 | string quartet      | 13 min |
| 2001 | violin solo         | 18 min |
| 2003 | vn, va, vc, db      | 18 min |
| 2003 | va, vc              | 9 min  |
| 2005 | string orchestra    | 8 min  |
| 2006 | string orchestra    | 8 min  |
| 2007 | string quartet      | 24 min |
| 2008 | string orchestra    | 7 min  |
| 2009 | viola solo          | 9 min  |
| 2009 | viola da gamba solo | 12 min |
| 2010 | 3 violins           | 9 min  |

## CHAMBER MUSIC

Three for Three  
 Civil War Songs  
 Take Five  
 Serenade  
 Distant Music  
 Driven by the Wind  
 Nonet (for New York)  
 A Little Sweet  
 On the edge of sleep & dreaming  
 5 Pastoral Scenes  
 I was dreaming of the sea...  
 Little Tales of Mirth & Woe  
 An Ode to the Possibility of Peace  
 Elements  
 Motet for Brass Instruments

|      |                                  |        |
|------|----------------------------------|--------|
| 1992 | vn, vc, pn                       | 16 min |
| 1992 | va, pn                           | 18 min |
| 1993 | 2 vns, va, vc, pn                | 25 min |
| 1999 | fl, vn, va, vc                   | 11 min |
| 2000 | cl, vn/va, vc, pn                | 20 min |
| 2001 | fl, vc, pn                       | 25 min |
| 2002 | fl, ob, cl, hn, bn, 2vns, va, vc | 35 min |
| 2003 | fl, vc                           | 10 min |
| 2003 | hn, vc, harp                     | 31 min |
| 2004 | ob, bn, vn, va, vc               | 30 min |
| 2004 | vn (or fl), vc, pn               | 7 min  |
| 2004 | vn (or fl), vc, pn               | 6 min  |
| 2005 | cl, vn, vc                       | 15 min |
| 2006 | fl, ob, cl, hn, bn               | 11 min |
| 2006 | 2 trp, hn, trb, tu               | 7 min  |

## ORCHESTRAL MUSIC

Appalachian Songs  
 Morning Music  
 Two Sad Songs (W.B. Yeats)  
 Invisible Ballet  
 Pluto  
 Ophelia Songs (Shakespeare)  
 Love's Little Pleasures  
 The Four Elements  
 Mystical Songs

|      |                                 |        |
|------|---------------------------------|--------|
| 1988 | chamber orchestra               | 25 min |
| 2001 | cl, string orchestra            | 22 min |
| 2002 | soprano, string orchestra       | 15 min |
| 2003 | strings & diverse instruments   | 33 min |
| 2005 | orchestra                       | 15 min |
| 2005 | soprano, harp, string orchestra | 12 min |
| 2008 | soprano, string orchestra       | 15 min |
| 2009 | va, string orchestra            | 22 min |
| 2009 | soprano, va, string orchestra   | 18 min |

Love's little pleasures

These songs are dedicated to my wife ~ our love is  
always a source of many pleasures ~ some little ~ as  
described in these songs ~ and some not little at all

*Star Grill  
Haworth, NJ  
2008*

# Short Poem

Allegro

poem by W.C. Williams

Musical score for the first section of "Short Poem". The score consists of five staves: Soprano, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is three sharps, and the time signature is common time (indicated by a '3'). The vocal part (Soprano) is silent. The instrumental parts begin with dynamic 'p'. The violins play eighth-note patterns, the viola plays sixteenth-note patterns, and the cellos and basses provide harmonic support.

Musical score for the second section of "Short Poem". The score consists of five staves: Vn I, Vn II, Va, Vc, and Db. The key signature changes to two sharps. The violins play eighth-note patterns. The double bass (Db) enters with a low note at measure 7, followed by a dynamic 'p' and a 'pizz.' (pizzicato) stroke. The cello (Vc) joins in with eighth-note patterns.

13

pp You \_\_\_\_\_

Vn I

Vn II

Va

Vc

Db

20

You \_\_\_\_\_ slapped \_\_\_\_\_

Vn I

Vn II

Va

Vc

Db

26

my face

Musical score for strings and double bass, measures 26-27. The score consists of five staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), Cello (Vc), and Double Bass (Db). The key signature is four sharps. Measure 26 starts with eighth-note pairs in Vn I, followed by eighth-note pairs in Vn II, Va, and Vc. Db has eighth-note pairs in measure 27. Measures 27-28 show sustained notes with grace notes in Vn I, Vn II, and Va.

32

Musical score for strings and double bass, measures 32-33. The score consists of five staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), Cello (Vc), and Double Bass (Db). The key signature changes to three sharps. Measures 32-33 feature eighth-note patterns in Vn I, Vn II, and Va, with sixteenth-note patterns in Vc.

38

Musical score for orchestra and choir, page 38. The vocal line consists of two parts: "But oh so gen - tly" followed by "I smiled at the ca - ress." The instrumentation includes Vn I, Vn II, Va, Vc, and Db.

44

Musical score for orchestra and choir, page 44. The instrumentation includes Vn I, Vn II, Va, Vc, and Db. The score shows a continuation of the musical piece, likely a repeat of the previous section.

50

A musical score page featuring five staves for string instruments. The top staff is empty. The second staff is for Vn I (Violin I), the third for Vn II (Violin II), the fourth for Va (Viola), and the fifth for Vc (Cello). The bottom staff is for Db (Double Bass). The key signature is four sharps. Measures 1 through 8 are mostly empty. Measures 9 through 12 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes. Measures 13 through 16 continue this pattern. Measures 17 through 20 show a more complex rhythmic pattern with sixteenth-note figures and grace notes. Measures 21 through 24 continue this pattern. Measures 25 through 28 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes. Measures 29 through 32 continue this pattern. Measures 33 through 36 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes. Measures 37 through 40 continue this pattern. Measures 41 through 44 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes. Measures 45 through 48 continue this pattern. Measures 49 through 52 show a rhythmic pattern of eighth and sixteenth notes with slurs and grace notes.

Vn I

Vn II

Va

Vc

Db

# This is Just to Say

poem by W.C. Williams

**Andantino**

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

Andantino

Vn I

Vn II

Va

Vc

Db

7

mf

mf

mf

mf

mf

13

mp I have eat-en the plums the plums the

Vn I

Vn II

Va

Vc

Db pizz. p

19

plums that were in the ice - box the plums that you were

Vn I

Vn II

Va

Vc

Db

24

pro - ba - bly sa - ving for break - fast for break - fast for - give me

Vn I  
Vn II  
Va  
Vc  
Db

29

**p** They were de - li - cious so sweet and so cold.\_\_\_\_\_

Vn I  
Vn II  
Va  
Vc  
Db

35

Musical score for strings and double bass, measures 35-36. The score consists of five staves: Vn I, Vn II, Va, Vc, and Db. The first measure (35) starts with a rest for all parts. The second measure (36) begins with a dynamic of *pp*. Vn I has eighth-note pairs. Vn II has eighth-note pairs. Va has eighth-note pairs. Vc has eighth-note pairs. Db has eighth-note pairs.

40

Musical score for strings and double bass, measures 40-41. The score consists of five staves: Vn I, Vn II, Va, Vc, and Db. The first measure (40) starts with a rest for all parts. The second measure (41) begins with a dynamic of *pp*. Vn I has eighth-note pairs. Vn II has eighth-note pairs. Va has eighth-note pairs. Vc has eighth-note pairs. Db has eighth-note pairs.

# Conviction (IV)

poem by Stevie Smith

Moderato

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

6

Vn I

Vn II

Va

Vc

Db

I like to get off with peo - ple,

11

I like to lie in their arms

Vn I  
Vn II  
Va  
Vc  
Db

16

**p** I like to be held and

Vn I  
Vn II  
Va  
Vc  
Db

20

light - ly kissed, \_\_\_\_\_ Safe from all a - larms. \_\_\_\_\_

Vn I

Vn II

Va

Vc

Db

25

I like to laugh and be hap - py With a beau - ti - ful

Vn I

Vn II

Va

Vc

Db

30

kiss,

Vn I

Vn II

Va

Vc

Db

*mp* I \_\_\_\_\_ tell

*mf*

*mp*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*pizz.*

*arco*

*mp*

35

you, \_\_\_\_\_ in all the world \_\_\_\_\_ There is no bliss \_\_\_\_\_

Vn I

Vn II

Va

Vc

Db

40

**p** like this.

Musical score for strings and double bass, page 40. The score consists of five staves: Vn I (Violin I), Vn II (Violin II), Va (Viola), Vc (Cello), and Db (Double Bass). The key signature is two sharps. The music begins with a melodic line in Vn I, followed by entries from Vn II, Va, Vc, and Db. The dynamic is marked **p**. The section concludes with a ritardando, indicated by *rit.* The score ends with a final dynamic marking **p**.

If you don't like my apples

poem by Anon.

Soprano

Moderato

Violin I

Violin II

Viola

Cello

Double Bass

The musical score consists of six staves. The first staff is for the Soprano, which begins with a rest followed by six eighth-note patterns. The second staff is for Violin I, the third for Violin II, the fourth for Viola, the fifth for Cello, and the sixth for Double Bass. The tempo is marked as 'Moderato'. The vocal line enters at the start of the piece, followed by the orchestra providing harmonic support.

Vn I

Vn II

Va

Vc

Db

The musical score continues with five staves. The first staff is for Vn I, the second for Vn II, the third for Va, the fourth for Vc, and the fifth for Db. The vocal line continues with eighth-note patterns. The orchestra provides harmonic support with sustained notes and rhythmic patterns. The vocal line ends with a melodic line, while the orchestra continues with its harmonic function.

13

Musical score for measures 13-18. The score consists of five staves: Vn I, Vn II, Va, Vc, and Db. The key signature is one sharp. Measure 13 starts with a rest followed by eighth-note patterns. Measures 14-18 show more complex eighth-note patterns, primarily in the Vn I and Vn II parts.

19

Musical score for measures 19-24. The score consists of five staves: Vn I, Vn II, Va, Vc, and Db. The key signature changes to no sharps or flats. Measures 19-21 feature eighth-note patterns. Measures 22-24 show sustained notes. A dynamic marking ***p*** is placed above the staff in measure 24.

25



If you don't \_\_\_\_\_ like \_\_\_\_\_ my ap-ples don't don't

Vn I

*mp*

Vn II

*pizz.*

Va

*mp*

*pizz.*

Vc

*mp*

Db

30



shake \_\_\_\_\_ my tree. ***mf*** Don't you shake \_\_\_\_\_ my

Vn I

*mf*

Vn II

*mf*

Va

*arco*

Vc

*arco*

*mf*

Db

35

tree.                              *mp* I'm not af - ter \_\_\_\_ your

Vn I

Vn II

Va

Vc

Db

*mf*

40

boy - friend, \_\_\_\_ *p*

Vn I

Vn II

Va

Vc

Db

*p*                      *mf*

45

He's He's af - -

Vn I

Vn II

Va

Vc

Db

50

- - ter f me. - -

Vn I

Vn II

Va

Vc

Db

55

Musical score for strings and double bass, measure 55. The score consists of five staves: Vn I, Vn II, Va, Vc, and Db. The music is in common time. Measure 55 begins with a rest followed by eighth-note patterns. Dynamics include *mp*, *pp*, and *p*.

Vn I: Rest, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

Vn II: Eighth note, eighth note.

Va: Eighth note, eighth note.

Vc: Eighth note, eighth note.

Db: Rest, rest, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

# The Look

poem by Sara Teasdale

Andantino

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

Andantino

pizz.

p

arco

p

6

Stre - phon      kissed me in \_\_\_\_ the spring, \_\_\_\_

Vn I

Vn II

Va

Vc

Db

arc

mp

mf

mp

pizz.

11

Ro - bin in the fall, But Co - lin on - ly

Vn I

Vn II

Va

Vc arco

Db

16

looked at me \_\_\_\_\_ And ne - ver \_\_\_\_\_ And ne - ver \_\_\_\_\_ And

Vn I

Vn II arco mp

Va

Vc

Db

20

ne - ver \_\_\_\_\_ kissed at all. \_\_\_\_\_

Vn I

Vn II

Va

Vc

Db

Stre - phon's kiss

25

Stre - phon's kiss \_\_\_\_\_ was lost in

Vn I

Vn II

Va

Vc

Db

p

30

Orchestra parts (Vn I, Vn II, Va, Vc, Db) play eighth-note patterns. The vocal part consists of three lines of lyrics: "jest, \_\_\_\_\_ Ro - bin's lost \_\_\_\_\_ in play, \_\_\_\_\_". The vocal line ends with a long melodic line starting on the first note of measure 31.

Vn I

Vn II

Va

Vc

Db

36

Orchestra parts (Vn I, Vn II, Va, Vc, Db) play eighth-note patterns. The vocal part consists of three lines of lyrics: "But the kiss \_\_\_\_\_ in Co - lin's eyes \_\_\_\_\_". The vocal line ends with a melodic line starting on the first note of measure 37.

Vn I

Vn II

Va

Vc

Db

42

Haunts \_\_\_\_\_ me night \_\_\_\_\_ and day.

Vn I

Vn II

Va

Vc

Db

49

9

Vn I

Vn II

Va

Vc

Db

9

9

9

9

54

9

Vn I

Vn II

Va

Vc

Db

60

60

Vn I

Vn II

Va

Vc

Db

# Sous entendu

poem by Anne Stevenson

Leisurely

Musical score for six instruments:

- Soprano:** Treble clef, 3/4 time. Notes: - - - -
- Violin I:** Treble clef, 3/4 time. Dynamics: *p*. Notes: - - - -
- Violin II:** Treble clef, 3/4 time. Dynamics: *p*. Notes: - - - -
- Viola:** Bass clef, 3/4 time. Dynamics: *mp*, *sempre tremolo*. Notes: - - - -
- Cello:** Bass clef, 3/4 time. Dynamics: *pp*. Notes: - - - -
- Double Bass:** Bass clef, 3/4 time. Dynamics: *pizz.* Notes: - - - -

**Pedal:** *p*

Musical score for five instruments:

- Vn I:** Treble clef, 3/4 time. Notes: - - - -
- Vn II:** Treble clef, 3/4 time. Notes: - - - -
- Va:** Bass clef, 3/4 time. Dynamics: *p*. Notes: - - - -
- Vc:** Bass clef, 3/4 time. Notes: - - - -
- Db:** Bass clef, 3/4 time. Notes: - - - -

**Pedal:** *p*

10

Don't think that I \_\_\_\_\_ don't

Vn I

Vn II

Va

Vc

Db

10

13

know that as you talk to me \_\_\_\_\_

Vn I

Vn II

Va

Vc

Db

13

17

the hand of your mind —

Vn I

Vn II

Va

Vc

D<sub>b</sub>

17

21

is in - con - spi - cuous-ly ta - king

Vn I

Vn II

Va

Vc

D<sub>b</sub>

21

25

off my stockings moving in \_\_\_\_\_ re -

Vn I

Vn II

Va

Vc

Db

29

source - ful blind - - ness up \_\_\_\_\_ a - long \_\_\_\_\_ my thigh \_\_\_\_

Vn I

Vn II

Va

Vc

Db

33

Don't \_\_ think that I \_\_\_\_\_

Vn I

Vn II

Va

Vc

Db

37

— don't know that

Vn I

Vn II

Va

Vc

Db

41

you know e - very-thing — I say —

41

is a gar - ment.

46

is a gar - ment.

46

pppp

pppp

pppp

## 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. 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 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](#).



sg music publications | 68 pine street | haworth, nj 07641 | 201.384.4917