



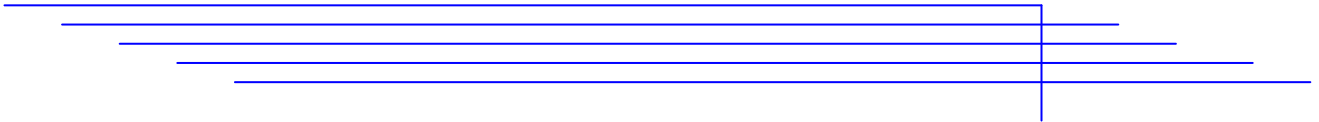
**Stanley Grill**  
Composer & Pianist

# Love's Little Pleasures

soprano & piano

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

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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

# Short Poem

Words by William Carlos Williams  
Music by Stanley Grill

Allegretto

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, marked with a '1' at the beginning, containing seven measures of whole rests. The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Allegretto' and the dynamic is 'p'. The piano part features a melodic line in the right hand with slurs and a more rhythmic line in the left hand.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, marked with an '8' at the beginning, containing seven measures of whole rests. The middle and bottom staves are a piano accompaniment in grand staff. The piano part continues with complex textures, including chords and moving lines in both hands.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, marked with a '15' at the beginning. It contains seven measures, with the first four being whole rests and the last three containing notes. The dynamic is marked 'pp' and the word 'You' is written below the notes. The middle and bottom staves are a piano accompaniment in grand staff, providing harmonic support for the vocal line.

22

You slapped

29

my face

35

But oh

42

so gen - tly I smiled at the ca - ress.

49

56

# This is just to say

Words by William Carlos Williams  
Music by Stanley Grill

Allegro

Musical score for the first system, measures 1-7. The vocal line consists of rests. The piano accompaniment is in 6/8 time. The treble clef part has a melody of eighth notes with accents. The bass clef part has a steady eighth-note accompaniment. Dynamics include *mp*.

Musical score for the second system, measures 8-14. The piano accompaniment continues. The treble clef part has a melody of eighth notes with accents. The bass clef part has a steady eighth-note accompaniment. Dynamics include *mf*.

Musical score for the third system, measures 15-21. The vocal line includes the lyrics: "I have eat - en the plums the plums the plums that were in the ice - box the". The piano accompaniment continues. Dynamics include *mp* and *pp*.

22

plums that you were pro - ba - bly sa - ving for break - fast for break - fast for -

*mf*

28

give me *p* They were de - li - cious so sweet and so cold.

*p*

*mf*

35

*pp*

## Conviction

Words by Stevie Smith  
 Music by Stanley Grill

Moderato

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It contains five measures of whole rests. The piano accompaniment is written for a grand piano with a grand staff (treble and bass clefs). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. A dynamic marking of *mp* (mezzo-piano) is placed at the beginning of the piano part.

The second system continues the musical score. The vocal line begins at measure 7 with the lyrics "I like to get off with peo - ple,". The piano accompaniment continues with the same melodic and bass patterns. A dynamic marking of *mp* is placed above the vocal line at the start of the lyrics.

The third system continues the musical score. The vocal line begins at measure 13 with the lyrics "I like to lie in their arms". The piano accompaniment continues with the same melodic and bass patterns. Dynamic markings of *mf* (mezzo-forte) and *mp* are placed below the piano part, alternating between measures.



18

*p*

I like to be held and light - ly kissed, Safe from all a -

24

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

30

kiss, *mp* I tell

*mf* *mp* *mf* *mp*

35

you, in all the world There is no bliss

40

like this.

# If you don't like my apples

Words by Anon.  
Music by Stanley Grill

1

Moderato  
*mf*

8

15

22

*p* If you don't like my

*pp*

28

ap - ples don't don't shake my tree. *mf* Don't you shake

*mf*

34

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

*mp*

40

boy - friend, *p* He's

*pp* *mf* *pp* *mf* *p*

46

He's af - ter me. *f*

*f*

52

*mp* *pp*

# The Look

Words by Sara Teasdale  
Music by Stanley Grill

1

Andantino

Andantino

*mp*

7

Stre - phon kissed me in — the spring, — Ro - bin in the fall,

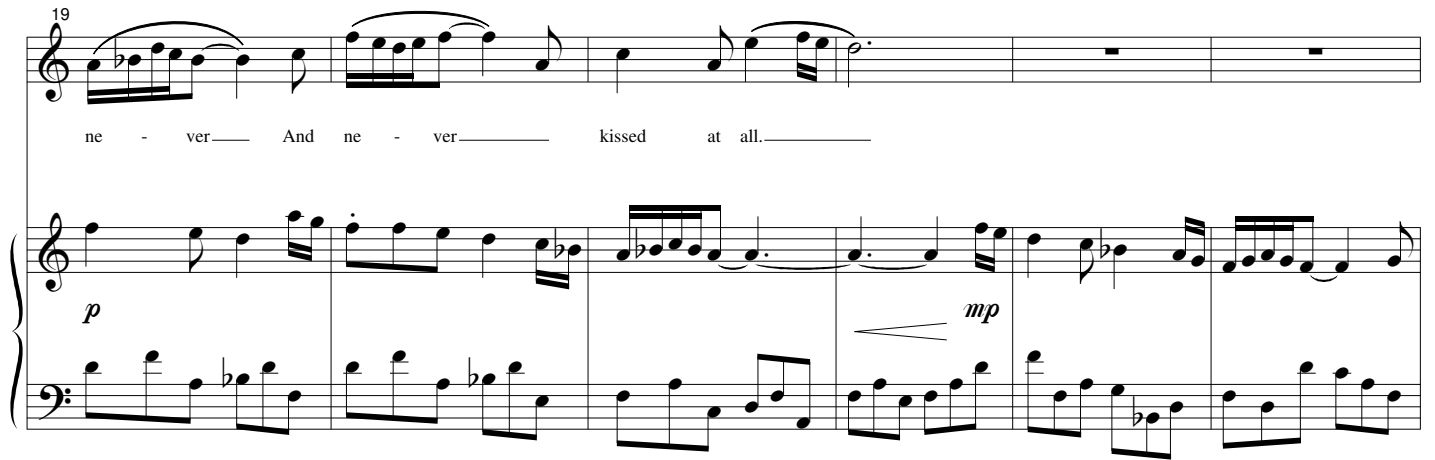
*mp* *mf* *mp*

13

But Co - lin on - ly looked at me — And ne - ver — And

*mf* *mp*

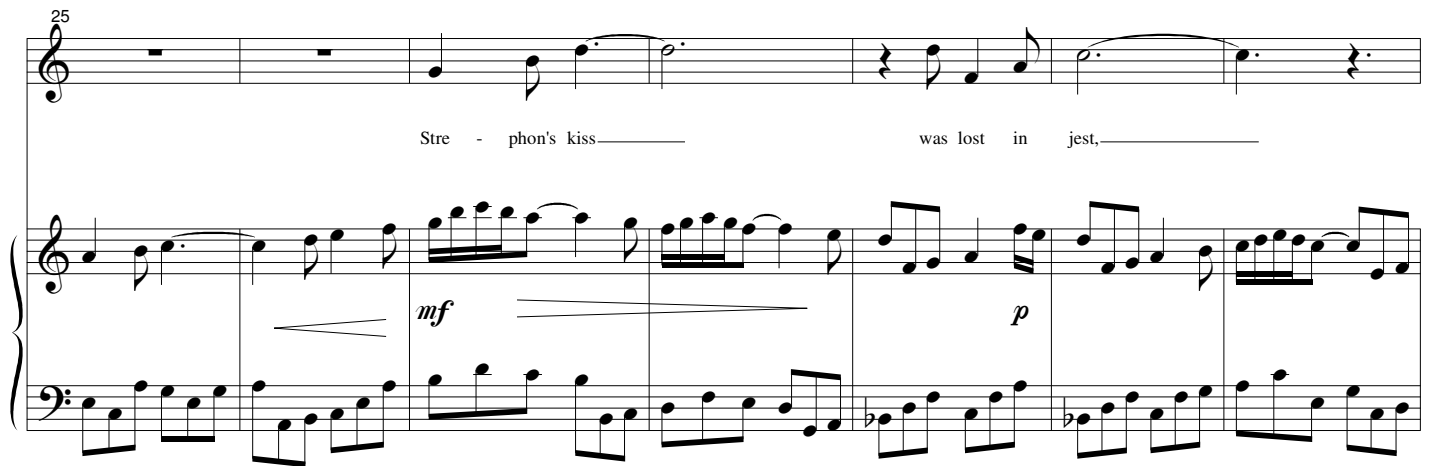
19



ne - ver — And ne - ver — kissed at all. —

*p* *mp*

25



Stre - phon's kiss — was lost in jest, —

*mf* *p*

32



Ro - bin's lost — in play, —

*p*

38

But the kiss in Colin's eyes

*pp*

43

Haunts me night and day

49

*mp*



55

Musical score for measures 55-60. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 6/8. The piano part features a steady eighth-note bass line. The melodic line starts with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. Dynamic markings include *mp* and *mf*. A breath mark (>) is present at the end of the melodic line.

61

Musical score for measures 61-66. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 6/8. The piano part features a steady eighth-note bass line. The melodic line starts with a series of eighth notes, followed by a half note, and then a series of eighth notes with a crescendo hairpin. Dynamic markings include *pp*, *mp*, and *p*. A breath mark (>) is present at the end of the melodic line.

# Sous-Entendu

Words by Anne Stevenson  
Music by Stanley Grill

1

Leisurely

Leisurely

*p*

8

*p*

Don't think that I don't know

that as you talk to me the hand of your mind -

14

that as you talk to me the hand of your mind -

21

is in - con - spi - cuous - ly ta - king off my stock - ings

27

mov - ing in re - source - ful blind - ness up a - long my thigh

34

Don't think that I don't know

40

that - you know e - very - thing I

44

say is a gar - ment.

## 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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