

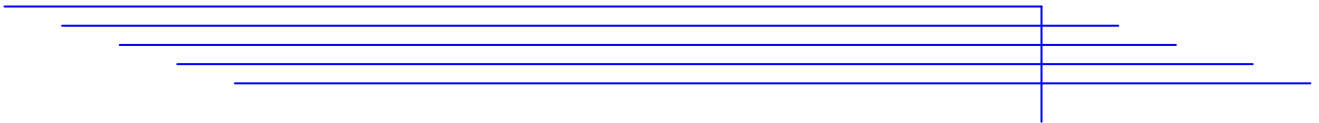


Stanley Grill
Composer & Pianist

Motet

for string orchestra

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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

Motet

Adagio ♩ = 50

Stan Grill

Violin 1

Violin 2

Viola

Violoncello

Contrabass

The first system of the musical score is for measures 1 through 7. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The time signature is 3/4. The Violin 1 staff contains whole rests. The Violin 2, Viola, and Violoncello staves play a melodic line with notes beamed in pairs, starting on a half note and moving to a quarter note. The Violoncello part includes a dynamic marking of *p* and a hairpin crescendo. The Contrabass staff contains whole rests.

8

Vn1

Vn2

Va

Vc

Cb

The second system of the musical score is for measures 8 through 14. It features five staves: Violin 1 (Vn1), Violin 2 (Vn2), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The time signature is 3/4. The Violin 1 staff contains whole rests, with a dynamic marking of *p* at the end of the system. The Violin 2, Viola, and Violoncello staves continue the melodic line from the first system. The Violoncello part includes a dynamic marking of *p*. The Contrabass staff contains whole rests.

16

Vn1

Vn2

Va

Vc

Cb

24

Vn1

Vn2

Va

Vc

Cb

31

Vn1

Vn2

Va

Vc

Cb

p *pp*

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

p *pp*

38

Vn1

Vn2

Va

Vc

Cb

p

p

p

p

Allegretto ♩. = 76

46

Vn1

Vn2

Va

Vc

Cb

mf

mf

mp

mf

mf

pizz.

mp

52

Vn1

Vn2

Va

Vc

Cb

mf

mp

mf

mp

arco

58

Vn1

Vn2

Va

Vc

Cb

mf

pizz.

arco

63

Vn1

Vn2

Va

Vc

Cb

mf

mp

p

68

Vn1

Vn2

Va

Vc

Cb

75

Vn1

Vn2

Va

Vc

Cb

mp

82

Vn1

Vn2

Va

Vc

Cb

f

f

f

f

f

89

Vn1

Vn2

Va

Vc

Cb

p

p

p

p

p

pizz.

p

95

Vn1

Vn2

Va

Vc

Cb

pp

pp

pp

arco

103

Vn1

Vn2

Va

Vc

Cb

p

pp

pp

111

Vn1

Vn2

Va

Vc

Cb

mp

mp

p

mp

Detailed description: This system of musical notation covers measures 111 through 117. It features five staves: Vn1 (Violin I), Vn2 (Violin II), Va (Viola), Vc (Violoncello), and Cb (Contrabasso). Measures 111-114 show rests for all instruments. In measure 115, Vn1 and Vn2 enter with a melodic line marked *mp*. Va and Vc also enter in measure 115, with Vc marked *p*. Cb remains at rest. In measure 116, Vn1 and Vn2 continue their line, while Va and Vc play a rhythmic accompaniment. In measure 117, Vn1 and Vn2 conclude their phrase, while Va and Vc continue. Cb remains at rest.

118

Vn1

Vn2

Va

Vc

Cb

f

f

f

f

f

Detailed description: This system of musical notation covers measures 118 through 124. It features five staves: Vn1 (Violin I), Vn2 (Violin II), Va (Viola), Vc (Violoncello), and Cb (Contrabasso). Measures 118-121 show rests for all instruments. In measure 122, Vn1 and Vn2 enter with a melodic line marked *f*. Va and Vc also enter in measure 122, with Vc marked *f*. Cb remains at rest. In measure 123, Vn1 and Vn2 continue their line, while Va and Vc play a rhythmic accompaniment. In measure 124, Vn1 and Vn2 conclude their phrase, while Va and Vc continue. Cb remains at rest.

124

Vn1

Vn2

Va

Vc

Cb

mp

mp

mp

mp

mp

132

Vn1

Vn2

Va

Vc

Cb

p

p

p

p

p

140

Vn1

Vn2

Va

Vc

Cb

mp

mp

mp

mp

mp

Detailed description: This system of musical notation covers measures 140 to 145. It features five staves: Vn1 (Violin I), Vn2 (Violin II), Va (Viola), Vc (Violoncello), and Cb (Contrabasso). The Vn1 staff begins with a treble clef and a key signature of one sharp (F#). It contains a triplet of eighth notes in measure 140, followed by a series of eighth and sixteenth notes. A dynamic marking of *mp* (mezzo-piano) is placed below the staff. The Vn2 staff also starts with a treble clef and F# key signature, playing a similar melodic line. The Va staff uses an alto clef and a bass clef, with a *mp* dynamic marking. The Vc staff uses a bass clef and a *mp* dynamic marking. The Cb staff uses a bass clef and has a *mp* dynamic marking. All staves show a crescendo hairpin starting around measure 142.

146

Vn1

Vn2

Va

Vc

Cb

mf

p

p

mf

p

mf

mf

Detailed description: This system of musical notation covers measures 146 to 151. It features the same five staves as the previous system. The Vn1 staff starts with a treble clef and a key signature of one sharp (F#). It has a dynamic marking of *mf* (mezzo-forte) in measure 146, which then transitions to *p* (piano) by measure 148. The Vn2 staff starts with a treble clef and F# key signature, with a *p* dynamic marking in measure 148. The Va staff uses an alto clef and a bass clef, with a *mf* dynamic marking in measure 148. The Vc staff uses a bass clef and a *p* dynamic marking in measure 148. The Cb staff uses a bass clef and has a *mf* dynamic marking in measure 148. Crescendo hairpins are present in the Vn1, Vn2, and Vc staves, indicating a dynamic shift.

152

Vn1

Vn2

Va

Vc

Cb

mp

mp

p

mp

p

mp

158

Vn1

Vn2

Va

Vc

Cb

mf

f

f

f

mf

f

mf

f

164

Vn1

Vn2

Va

Vc

Cb

3

171

Vn1

Vn2

Va

Vc

Cb

p

pp

p

pp

p

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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