

stanley grill



On the Edge
of Sleep & Dreaming

a trio for horn, violoncello and harp

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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

ON THE EDGE OF SLEEP & DREAMING

a trio for F horn, violoncello and harp

As suggested by the title, this piece was intended to suggest something of those moments, when poised between wakefulness and sleep, the border between reality and dreaming is blurred. The instrumentation of this trio seemed to lend itself well to that sort of feeling.

ON THE EDGE... is composed in the manner of a Baroque chamber sonata, in four movements of contrasting slow-fast-slow-fast tempi.

on the edge of sleep & dreaming



Stanley Grill

Moderato

Horn in F

Cello

Moderato

Harp

D:C:B:E:F#G:A:

The musical score is divided into two systems. The first system begins with a rest for the Horn in F, followed by eighth-note patterns. The Cello and Harp play eighth-note patterns with dynamic markings *mp* and *p* respectively. The second system begins with a bass clef, a key signature of one sharp, and a dotted half note. The Harp part continues its eighth-note pattern with dynamic *mp*. The bass line consists of eighth-note pairs.

5

3 3 3

5

5

5

G#

The musical score continues with three systems. The first system starts with a bass clef, a key signature of one sharp, and a dotted half note. The Cello and Harp play eighth-note patterns. The second system begins with a bass clef, a key signature of one sharp, and a dotted half note. The Cello and Harp play eighth-note patterns. The third system begins with a bass clef, a key signature of one sharp, and a dotted half note. The Cello and Harp play eighth-note patterns.

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8

3 3 3

8

8

8

C#

12

3 3 3

12

12

C#

16

3

16

16

14

C#

19

19

7

7

3

3

22

22

+

+

+

9

C#

24

24

12

7

7

C

26

26

26

26

9

7

F♯

9

29

29

29

33

3

33

33

F♯

G♯

C♯

37

37

38

D♯

39

39

12

9

40

40

9

6

42

42

pp

42

45

45

45

49

49

mp

49

D#

52

mf

f

52

52

mf

f

C G \sharp

F \sharp

3 3

55

pp

3 3

55

55

p

3 3

59

3

59

59

F \sharp

62

62

pp

3 3 3

3

62

F \sharp

66

66

3 3 3

3 3

pizz.

66

B \flat

E \flat

70

3

3

70

3

3

arco

3

70

73

73

73

E

76

76

76

79

79

79

B

F

82

82

82

F♯

85

3

85

3

85

3

88

3

88

3

88

F♯

91

91

3

91

C#

94

94

3

94

C

97

97

3

97

99

99

99

99

102

102

102

102

C# G# G#

105

105

105

105

108

108

108

111

111

111

114

114

114

117

117

117

117

117

119

119

119

119

121

121

121

121

14

9

F#

122

122

122

9

11

124

3

124

3

124

127

3

127

3

127

This page contains six systems of musical notation. The notation is divided into measures by vertical bar lines. Measures are numbered above the staff: 122, 122, 122, 9, 11, 124, 3, 124, 3, 124, 127, 3, 127, 3, 127. Measure 122 starts with a rest followed by a melodic line in the treble staff. Measure 124 begins with a melodic line in the treble staff. Measure 127 begins with a melodic line in the bass staff. Various performance markings like grace notes, slurs, and dynamics are present. Measure numbers 9 and 11 are indicated in the middle section.

On the Edge of Sleep & Dreaming

||

Allegro

Horn in F

Cello

pizz.

mf

Allegro

Harp

D C B | E F G A |

4

4

4

4

7

7

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Bb

10

10 arco pizz.

10

B \natural

13

13

13

16

mp

16

p

16

f

20

Treble Clef
Bass Clef
Key Signature: One Sharp
Tempo: Quarter Note = 120

20

>
-
>
-

>
-
>
-

B \flat

24

Treble Clef
Bass Clef
Key Signature: One Sharp
Dynamics: f, f, arco, pizz.

24

arco
pizz.
arco

B \sharp
F \sharp
C \sharp

28

Treble Clef
Bass Clef
Key Signature: One Sharp
Dynamics: mf, mf, pizz., arco

pizz.
arco

#

32

32

32

C

36

pizz.

36

36

mp

B_b

B_#

B_b

41

41

41

F_b

F_#

F_b

45

mf

45

arco

p

45

47

47

49

49

49

This musical score is composed for two staves: Treble (G-clef) and Bass (F-clef). The time signature is 6/4 throughout. The key signature is one sharp, indicating G major. The score is divided into six systems by vertical bar lines. Within each system, there are two measures. Measure numbers are placed above the staff, and measure-specific dynamics and performance instructions are placed below or between the staves. The first system (measures 45-46) features eighth-note patterns with slurs; the first measure is dynamic 'mf' and the second is dynamic 'p'. The second system (measures 46-47) also features eighth-note patterns with slurs, but includes the instruction 'arco' above the staff and dynamic 'p' below it. The third and fourth systems (measures 47-48) show sixteenth-note patterns with slurs. The fifth and sixth systems (measures 48-49) also show sixteenth-note patterns with slurs.

51

51

51

55

55

pizz.

55

59

59

arco

59

61

61 pizz. arco pizz.

61

61

64 arco pizz.

64

64

B \flat

67

67

70

70

70

70

70

74

74

74

74

E♭

B♭

78

78

78

78

p

78

82

82 arco
p

82

mp

F# G# C#

87

87

G#

93

93

A# D# G# E#

99

pizz.

99

104

104

110

D A E

110

G D

116

116

116

G♯

121

121

121

C G♯

126

126

126

132

132

132

137

pizz.

137

137

rit.

142

a tempo

142

pizz.

142

a tempo

146

146

146

149

149

149

152

152

152

B_b

B_#

155

155

155

158

158

158

162

162

162

B_b

167

167

B

172

172

p

mp

C# D# G#

177

177

F# D#

182

182

182

E \sharp A \sharp

187

mp

187

pizz.
mp

187

B \sharp

192

192

arco
p

192

197

197

A **E **B****

202

202

202

A

207

207 pizz.

207

G **D **A****

211

pizz.

211

mf

211

mf

C F \sharp

214

p

214

p

218

218

218

On the Edge of Sleep & Dreaming

|||

Adagio

Horn in F

Cello

Harp

D C B **B** E F G A **A**

9

9

9

17

17

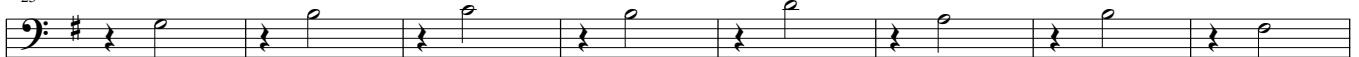
17

p

mp

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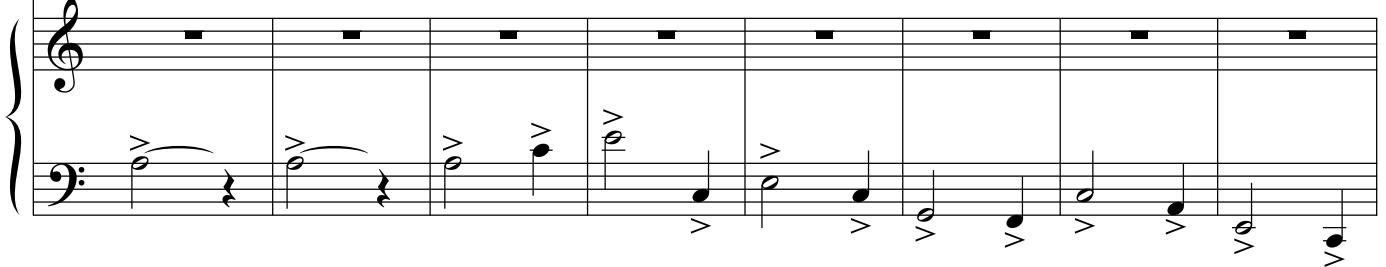
25



25



25



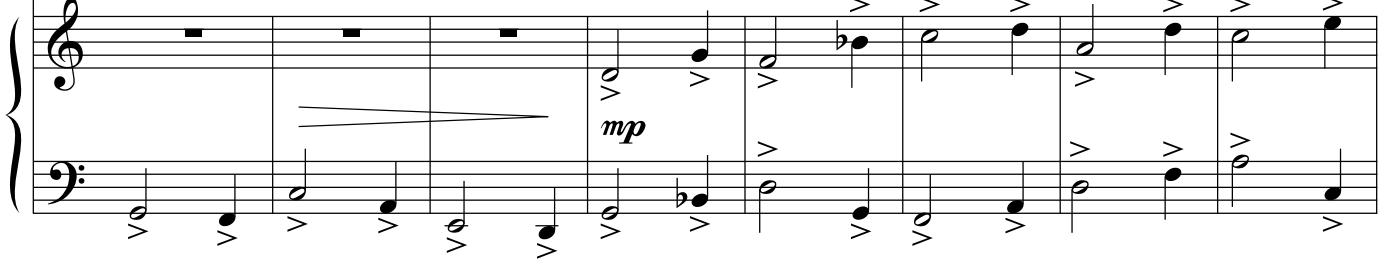
33

*mp*

33



33

*mp*

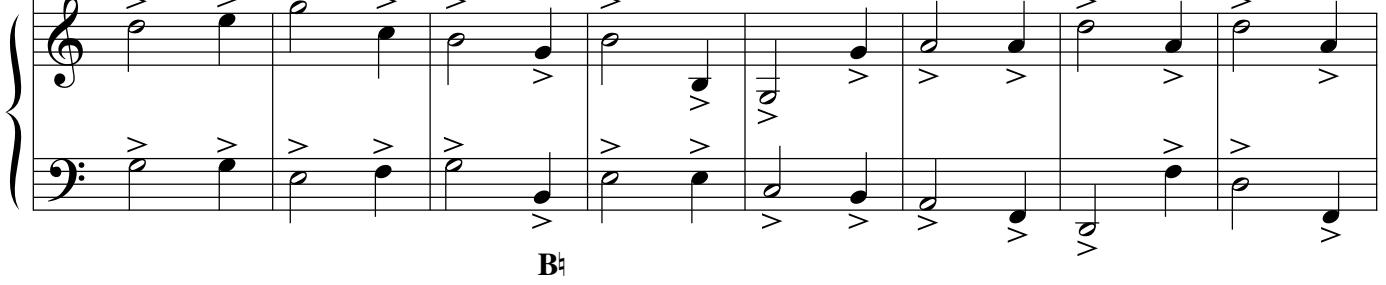
41



41



41

B \natural

49

49

49

B_b

55

55

B_#

55

B_b

60

60

B_#

60

B_b E_b

65

65

65

65

69

69

69

69

73

73

pizz.

p

73

A \sharp

E \sharp

81

81

81

89

89

89

97

97

97

B♯

F♯

105

105

arco

105

F#

111

p

111

p

111

mf

mp

p

Bb

On the Edge of Sleep & Dreaming

IV

Allegretto

Horn in F

Cello

Harp

pizz.

mp

Allegretto

D:C:B:E:F#G:A: G#

5

5

5 C#

9

9

D# E#

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13

13

13

17

17

17

21

21

21

A#

E#

D# A# D#

25

25

25

D♯ G♯ C♯

30

f

30

mf

30

f

35

35

G♯ C♯

40

40

40

A \sharp

44

44

44

D \sharp D \natural G \natural C \natural B \flat

49

49

49

F \natural A \flat

54

54

54

E♭ **D♭**

59

59

59

A♯ **D♯**

64

64

64

E♯ **E♭**

69

69

A♭ **D♭** **D♯ A♯**

74

74

E♯ **E♭**

80

80

E♯ B♯ **F♯**

85

85

85

G \sharp C \sharp

89

89

89

f

93

93

93

A \sharp D \sharp

97

97

p

97

p

D♯ D♯

102

mf

f

102

pizz.

f

102

mp

f

D♯ A♯ C♯ F♯ B♭ G♯

107

107

107

F♯

112

p

112

p

112

G#C#

G#

117

117

117

122

122

122

127

127

127

132

132

132

132

G \sharp

137

137

137

pizz.

p

p

>

140

140

140

144

144

148

148

G

B_bF_b

153

153

153

C

B

158

158

158

163

pp

163

p

163

p

C

F

168

168

168

173

173

173

178

178

178

C

183

183

183

188

188 pizz.

188

193

193

193

198

198

198

G♯ C♯

203

203

203

A♯

207

207

207

D♯ A♯ D♯G♯ B♭

212

212

212

212

F♯ C♯ B♯ F♯

217

217

217

C♯

221

221

pizz.

221

G♯ D♯

Musical score for string instruments (Violin, Cello) featuring two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature changes frequently, indicated by a sharp sign (#). Measure 225 starts with a rest in 3/4 time, followed by an arco performance in 5/4 time. Measure 226 begins with a bass line in 6/8 time. Measure 227 shows a continuation of the bass line in 6/8 time. Measure 228 starts with a bass line in 6/8 time, followed by a pizzicato section in 3/4 time. Measure 229 continues the bass line in 6/8 time. Measure 230 starts with a bass line in 6/8 time, followed by an arco performance in 5/4 time. Measure 231 begins with a bass line in 6/8 time. Measure 232 ends with a bass line in 6/8 time.

235

235

235

pp

235

p

D \natural

239

p

239

C \natural G \natural

244

244

G \sharp

249

249

arco

249

mf

249

f

F#

253

8

253

8

253

6

253

6

257

8

f

257

pizz.

257

8

8

261

p

261

p

261

p

265

p

265

p

265

p

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](#).



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