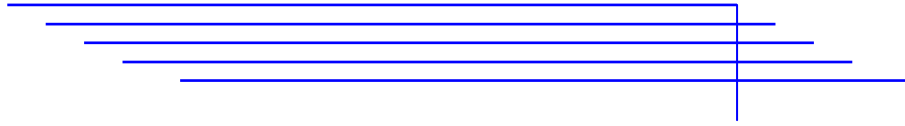


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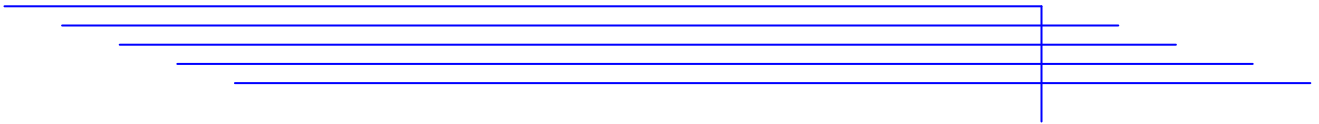


Ophelia Songs

for

soprano, harp & string orchestra

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Ophelia Songs

How should I your true love know from another one?
By his Cockle hat and staffe, and his Sandal shoone.
He is dead and gone Lady, he is dead and gone,
At his head a grasse-greene Turfe, at his heels a stone.

White his Shrow'd as the Mountaine Snow,
Larded with sweet flowers:
Which bewept to the grave did not go,
With true-love showres.

To morrow is S. Valentines day, all in the morning betime,
And I a Maid at your Window, to be your Valentine,
Then up he rose, & don'd his clothes, & dupt the chamber dore,
Let in the Maid, that out a Maid, never departed more.

By gis, and by S. Charity,
Alacke, and fie for shame:
Yong men wil doo't, if they come too't,
By Cocke they are too blame,
Quoth she before you tumbled me,
You promis'd me to Wed:
So would I ha done by yonder Sunne,
And thou hadst not come to my bed.

They bore him bare fac'd on the Beer,
Hey non nony, nony, hey nony:
And on his grave raines many a teare,
Fare you well my Dove.

And will he not come againe,
And will he not come againe:
No, no, he is dead, go to thy Death-bed,
He never wil come againe.
His Beard as white as Snow,
All Flaxen was his Pole:
He is gone, he is gone, and we cast away mone,
Gramercy on his Soule.

from Shakespeare's "Hamlet" following the text of the First Folio, printed 1623

Ophelia Songs

music by Stanley Grill

Allegro

Soprano

Harp *mf*

Violin I *mp*

Violin II *mp*

Viola

Cello

Double Bass *pizz.* *mp*

5

Vn I

Vn II

Va

Vc

Db

10

mp

How should I your true love —

Vn I

Vn II

Va

Vc

Db

15

know from an - o - ther one?

Vn I

Vn II

Va

Vc

Db

20

Vocal staff for measures 20-24. The melody begins with a whole rest in measure 20, followed by a half note G4 in measure 21, and then a quarter note G4 with a sharp sign in measure 22. The line continues with a quarter note F4 in measure 23 and a half note E4 in measure 24.

By his Co - ckle hat andstaffe,

Piano accompaniment for measures 20-24. The right hand plays a series of eighth notes in measure 20, followed by a half note chord in measure 21. The left hand plays a rhythmic pattern of eighth notes in measure 20, followed by a half note chord in measure 21.

Vn I

Violin I staff for measures 20-24. The part begins with a half note G4 in measure 20, followed by a half note G4 in measure 21. There are dynamic markings in measures 22 and 23.

Vn II

Violin II staff for measures 20-24. The part begins with a half note G4 in measure 20, followed by a half note G4 in measure 21. There are dynamic markings in measures 22 and 23.

Va

Viola staff for measures 20-24. The part begins with a half note G3 in measure 20, followed by a half note G3 in measure 21. There are dynamic markings in measures 22 and 23.

Vc

Violoncello staff for measures 20-24. The part begins with a half note G2 in measure 20, followed by a half note G2 in measure 21. There are dynamic markings in measures 22 and 23.

Db

Double Bass staff for measures 20-24. The part begins with a half note G1 in measure 20, followed by a half note G1 in measure 21. There are dynamic markings in measures 22 and 23. The word "arco" is written in measure 24.

25

Vocal staff for measures 25-29. The melody begins with a whole rest in measure 25, followed by a half note G4 in measure 26, and then a quarter note G4 in measure 27. The line continues with a quarter note F4 in measure 28 and a half note E4 in measure 29.

and his San - dal shoone. He is dead and

Piano accompaniment for measures 25-29. The right hand plays a series of eighth notes in measure 25, followed by a half note chord in measure 26. The left hand plays a rhythmic pattern of eighth notes in measure 25, followed by a half note chord in measure 26.

Vn I

Violin I staff for measures 25-29. The part begins with a half note G4 in measure 25, followed by a half note G4 in measure 26. There are dynamic markings in measures 27, 28, and 29.

Vn II

Violin II staff for measures 25-29. The part begins with a half note G4 in measure 25, followed by a half note G4 in measure 26. There are dynamic markings in measures 27, 28, and 29.

Va

Viola staff for measures 25-29. The part begins with a half note G3 in measure 25, followed by a half note G3 in measure 26. There are dynamic markings in measures 27, 28, and 29.

Vc

Violoncello staff for measures 25-29. The part begins with a half note G2 in measure 25, followed by a half note G2 in measure 26. There are dynamic markings in measures 27, 28, and 29.

Db

Double Bass staff for measures 25-29. The part begins with a half note G1 in measure 25, followed by a half note G1 in measure 26. There are dynamic markings in measures 27, 28, and 29.

30

gone La - dy, he is dead and gone,

Vn I

Vn II

Va

Vc

Db

Vn I

Vn II

Va

Vc

Db

40

greene Turfe,

Vn I

Vn II

Va

Vc

Db

pizz.
mp

44

Vn I

Vn II

Va

Vc

Db

50

Vn I

Vn II

Va

Vc

Db

56

Moderato

56

Vn I

Vn II

Va

Vc

Db

62

Vn I

Vn II

Va

Vc

Db

68

Vn I

Vn II

Va

Vc

Db

75

mp

White his Shrow'd _____ as the Moun - taine Snow, _____

75

75

Vn I

Vn II

Va

Vc

Db

81

Lard - ed with sweet flowers: _____ Which be - wept to the grave did not

81

81

Vn I

Vn II

Va

Vc

Db

86

go, With true - love showres.

Vn I

Vn II

Va

Vc

Db

92

Vn I

Vn II

Va

Vc

Db

arco

f

p

p

p

p

p

99

Musical staves for measures 99-106. The top two staves are for strings (Violins I and II) and are mostly empty. The bottom two staves are for Violoncello (Vc) and Double Bass (Db). The Vc and Db parts feature a pizzicato line starting at measure 100, with dynamics *p* and *pp*. There are also *>>* and *<<* markings in measures 102 and 103.

Vn I

Musical staff for Violin I (Vn I) in measures 99-106. It shows a melodic line starting at measure 99, with a dynamic of *pp* and a *V* marking in measure 106.

Vn II

Musical staff for Violin II (Vn II) in measures 99-106. It shows a melodic line starting at measure 99, with a dynamic of *pp* and a *V* marking in measure 106.

Va

Musical staff for Viola (Va) in measures 99-106. It shows a melodic line starting at measure 100, with a dynamic of *p* and *V* markings in measure 106.

Vc

Musical staff for Violoncello (Vc) in measures 99-106. It shows a melodic line starting at measure 100, with a dynamic of *p* and *V* markings in measure 106.

Db

Musical staff for Double Bass (Db) in measures 99-106. It shows a melodic line starting at measure 100, with a dynamic of *p* and *arco* markings in measure 106.

107

Vocal line in measures 107-114. The lyrics are: "To-mor-row is _____ Saint Va-len-tines day, _____". The dynamic is *mp*.

107

Piano accompaniment for measures 107-114. The dynamic is *mf*. The right hand has a melodic line, and the left hand has a supporting bass line.

Vn I

Musical staff for Violin I (Vn I) in measures 107-114. It shows a melodic line starting at measure 107, with a dynamic of *f*.

Vn II

Musical staff for Violin II (Vn II) in measures 107-114. It shows a melodic line starting at measure 107, with a dynamic of *f*.

Va

Musical staff for Viola (Va) in measures 107-114. It shows a melodic line starting at measure 107, with a dynamic of *f*.

Vc

Musical staff for Violoncello (Vc) in measures 107-114. It shows a melodic line starting at measure 107, with a dynamic of *f*.

Db

Musical staff for Double Bass (Db) in measures 107-114. It shows a melodic line starting at measure 107, with a dynamic of *f*.

113

all in the morning be - time, _____ And I a

113

Vn I

Vn II

Va

Vc

Db

120

Maid at your Win - dow, to be your Va - len - tine, _____

120

Vn I

Vn II

Va

Vc

Db

127

f Then up he rose, & don'd his clothes, & dupt the cham - ber

127

f

Vn I

f

Vn II

f

Va

f

Vc

f

Db

f

132

dore, Let in the Maid, that out a Maid ne-ver de-part - ed

132

Vn I

Vn II

Va

Vc

Db

136

mp
more.

136

mf

Vn I

mp *pp*

Vn II

mp

Va

mp *p*

Vc

mp *p*

Db

mp *p* arco

143

p to be your Va - len - tine, ___ *rit.*

143

Vn I

Vn II

Va

Vc

Db

150 *a tempo*

Musical notation for measures 150-154. The top staff is a grand staff (treble and bass clefs) with piano. The bottom staff is a grand staff (treble and bass clefs) with strings. The piano part has a melodic line in the right hand and a bass line in the left hand. The strings play a rhythmic accompaniment.

Vn I

Vn II

Va

Vc

Db

Musical notation for measures 150-154 for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts have melodic lines with slurs and accents. The Viola part has a rhythmic accompaniment. The Violoncello and Double Bass parts have a bass line with slurs and accents. The dynamic marking *f* is present.

Musical notation for measures 155-159. The top staff is a grand staff (treble and bass clefs) with piano. The bottom staff is a grand staff (treble and bass clefs) with strings. The piano part has a melodic line in the right hand and a bass line in the left hand. The strings play a rhythmic accompaniment.

Vn I

Vn II

Va

Vc

Db

Musical notation for measures 155-159 for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts have melodic lines with slurs and accents. The Viola part has a rhythmic accompaniment. The Violoncello and Double Bass parts have a bass line with slurs and accents. The dynamic marking *mp* is present.

160

Vn I *mp*

Vn II *mp*

Va *mp*

Vc *mp*

Db

165

Allegro

Vn I

Vn II

Va *pp*

Vc *pp*

Db *p*

171

mp By gis, and by Saint Cha - ri - ty, A - lacke, and fie for shame,

171

171

Vn I

Vn II

Va

Vc

Db

arco

pp

176

mf Yong men wil doo't, —

176

176

Vn I

Vn II

Va

Vc

Db

mf

mf

mf

mf

mf

181

if they come too't,

Vn I

Vn II

Va

Vc

Db

186

f By Cocke they are too blame,

186

Vn I

Vn II

Va

Vc

Db

191

mp Quothe she be - fore you

Vn I

Vn II

Va

Vc

Db

arco

197

tum - bled me, You pro - mis'd me to Wed:

Vn I

Vn II

Va

Vc

Db

202

mf So would I ha done by yon - der Sunne,

Vn I

mf

Vn II

mf

Va

mf

Vc

mf

Db

mf

207 *mf*

p And thou hadst not _____

207

Vn I

pp

Vn II

pp

Va

pp

Vc

Db

pizz.
pp

212

come to my bed.

212

Vn I

Vn II

Va

Vc

Db

218

Moderato

Hey non no - ny,

218

Vn I

Vn II

Va

Vc

Db

224

no-ny, hey no - ny: Hey non no - ny, no-ny, hey no - ny:

224

Vn I

Vn II

Va

Vc

Db

231

Hey non no - ny, no-ny, hey no - ny. *mp* They bore him

231

Vn I

Vn II

Va

Vc

Db

237

bare fac'd on the Beer, *p* Hey non no - ny, no-ny, hey no - ny.

237

mp

Vn I

pp

Vn II

pp

Va

Vc

Db

pp

243

mf And on his grave raines ma - ny a teare, *p*

243

mf *mp*

Vn I

mp *pp*

Vn II

mp *pp*

Va

mp

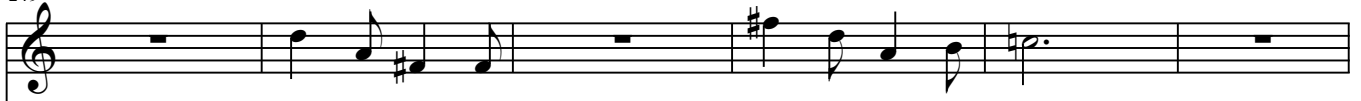
Vc

mp

Db

mf *pp*

249



Hey non no - ny, Fare you well my Dove.

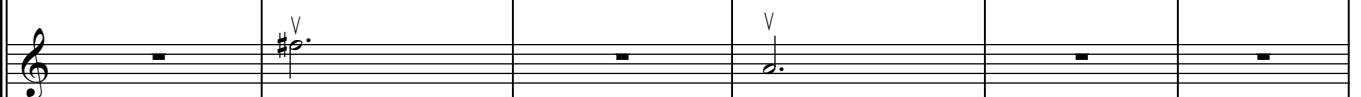
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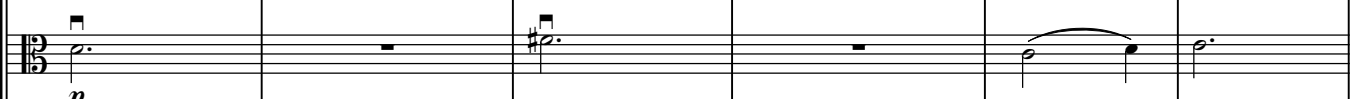
Vn I



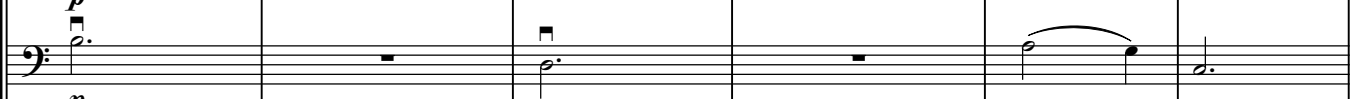
Vn II



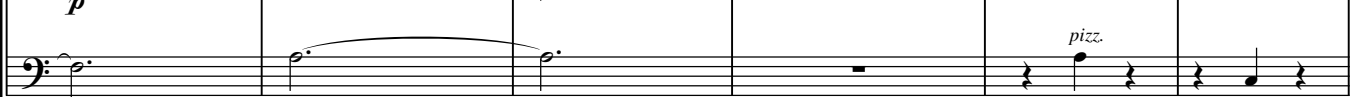
Va



Vc



Db



255



255



Vn I



Vn II



Va



Vc



Db



f

261

Musical score for strings and piano, measures 261-266. The piano part (p) is in the upper system, and the string parts (Vn I, Vn II, Va, Vc, Db) are in the lower system. The piano part features chords and a melodic line in the right hand, with a *mf* dynamic marking at the end. The string parts have various rhythmic patterns and dynamics, with *mp* markings for Vn I, Vn II, and Va.

Vn I

Vn II

Va

Vc

Db

mp

mp

mp

mp

mp

267

Vocal line for measure 267. The lyrics are: *f* And will he not come a -

Piano accompaniment for measures 267-272. The piano part (p) is in the upper system, and the string parts (Vn I, Vn II, Va, Vc, Db) are in the lower system. The piano part features chords and a melodic line in the right hand. The string parts have various rhythmic patterns and dynamics, with *mf* markings for Vn I, Vn II, Va, and Vc.

Vn I

Vn II

Va

Vc

Db

mf

mf

mf

mf

mf

mf

pizz.

mf

mf

274

gaine, And will he not come a -

274

f

Vn I

Vn II

Va

Vc

Db

arco
mf

279

gaine:

279

Vn I

Vn II

Va

Vc

Db

284

mp No, — no, he is dead, — No, — no, he is dead, —

mf

Vn I

mp

Vn II

mp

Va

pizz.
mp

Vc

arco
mp

Db

mp

289 *mp*

go to thy — Death bed, He ne - ver

Vn I

Vn II

Va

Vc

arco

Db

295

wil come a - gaine.

295

ff

Vn I

f

Vn II

f

Va

f

Vc

f

Db

f

301

mp His Beard as white as Snow, All

301

mf

Vn I

mp

Vn II

mp

Va

mp

Vc

mp

Db

pizz.
mp

307

Flax - en - was his Pole: *p* He is gone, he is

307

Vn I

Vn II

Va

Vc

Db

p

p

p

arco

arco

pizz.

p *mp*

313

gone and we cast a - way mone,

313

Vn I

Vn II

Va

Vc

Db

313

318

p Gra - mer - cy on his

318

Vn I

Vn II

Va

Vc

Db

324

pp Soule.

324

Vn I

Vn II

Va

Vc

Db

p

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 | 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 |

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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