

Stanley Grill
Composer & Pianist

PLUTO

for orchestra

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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

PLUTO

Composed for One World Symphony to provide the missing planet in a program presenting Holst's *The Planets*, this music is intended to capture something of the eternal sweep of this cold and mysterious planet around its distant sun. The music is structured in great circles, expanding and then returning again and again to the opening theme. It is a reminder that as we sit here, at this very moment as in every moment of our lives, through unimaginable distances, stars move, vast energies are released and exchanged, and mysteries both within and beyond our capacity for knowing are at work. Such matters may seem distant to our concerns, but I believe it hugely important that we hold the vast and mysterious world ever present in our hearts. If more did so, perhaps we would find more cause for the pursuit of knowledge and less for the unceasing violence that has marked us throughout that tiny fraction of time/space that we think of as *our* history.

*Stan Grill
Haworth, NJ
2005*

Pluto

Broadly $\text{♩} = 90$

Stanley Grill

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Tuba

Timpani (chimes) *pp*

Percussion

Harp *mf*

Violin I *pp* tremolo

Violin II *pp*

Viola pizz.

Cello *mf*

Contrabass *mf*

7

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

7

Tim. (Chime)

7

Perc.

7

Hp.

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

tremolo

pp

13

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

13

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

13

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

13

Tim. (Chime)

13

Perc.

13

Hp.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains 18 staves of musical notation. The top 10 staves (Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon 1, Bassoon 2, Horns 1&2, Horns 3&4, Trombones 1 and 2, Tuba) all have a tempo marking of '13' above them and play eighth-note patterns. The bottom 8 staves (Timpani, Percussion, Double Bassoon, Bassoon, Violin I, Violin II, Cello, Double Bass) all have a tempo marking of '13' above them and play various rhythmic patterns including sixteenth-note patterns and sustained notes.

19

Picc.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

19

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

19

Hn. 1 & 2 *pp solo*

Hn. 3 & 4 *pp solo*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba

19

Timp. (Chime)

19

Perc.

19

Hp.

Vln. I

Vln. II

Vla.

Vc. *tremolo*

Cb. *pp*

25

Picc.

Fl. 1

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

25

Timp. (Chime)

25

Perc.

25

Hp.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

3I

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

3I

Tim. (Chime)

3I

Perc.

3I

Hp.

3I

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. (Chime)

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

45

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

45

Timp. (Chime)

Perc.

45

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

57

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. (Chime)

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. 67
 Fl. 1
 Fl. 2
 Ob. 1 *p*
 Ob. 2
 E. Hn. 67
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1
 Bsn. 2 *mf*
 Hn. 1 & 2 67
 Hn. 3 & 4
 B♭ Tpt. 1 *mf*
 B♭ Tpt. 2 *mf*
 Tbn. 1
 Tbn. 2
 Tuba *mp*
 Timp. (Chime) 67
 Perc. 67
 Hp. *f*
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

Picc. 77
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2 p
p
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1 p
 Bsn. 2 p
p
 Hn. 1&2
 Hn. 3 & 4
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn. 1
 Tbn. 2
 Tuba
77
 Timp. (Chime) p
pp
 Perc.
77
 Hp. mf
77
 Vln. I p
 Vln. II p
 Vla.
 Vcl. pizz.
 Cb. mf

83

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

83

Tim. (Chime)

83

Perc.

83

Hp.

83

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

88

Tim. (Chime)

p

mp

88

Perc.

88

Hp.

88

Vln. I

arco

mf

arco

mf

Vln. II

mf

Vla.

mf

Vc.

mf

deco

Cb.

mp

Picc. 96
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1 *mf*
 Ob. 2 *mf*
 E. Hn. 96
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn. 1 *mf*
 Bsn. 2 *mf*
 Hn. 1 & 2 *mf*
 Hn. 3 & 4
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn. 1 *mp*
 Tbn. 2 *mp*
 Tuba
 Timp. (Chime) *mp*
 Perc. 96
 Hp. 96
 Vln. I *mp*
 Vln. II *mp*
 Vla.
 Vc.
 Cb.

A detailed musical score page for orchestra or band, numbered 103. The page features multiple staves for various instruments, each with its name written vertically on the left. The instruments include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 & 2, Hn. 3 & 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp. (Chime), Perc., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The music consists of two systems of measures. The first system starts with a dynamic of *pp* for Flutes 1-2, Ob. 1, and Ob. 2. It then transitions to *mp* for the same instruments. The second system begins with *mp* for Hn. 1 & 2, followed by *mf* dynamics for Hn. 3 & 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, and Tuba. The score concludes with a dynamic of *mf* for Timp. (Chime) and *mp* for Percussion. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) enter in the second system with *mf* dynamics, followed by *mp* dynamics with pizzicato markings.

113

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. (Chime)

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

tremolo

pp tremolo

arco

pp tremolo

pp

mp

mf

134

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

E. Hn. *mf*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. (Chime)

Perc.

Hp. *mf*

Vln. I *mp*

Vln. II *mp* *arco*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Musical score for orchestra and piano, page 141. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 & 2, Hn. 3 & 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp. (Chime), Perc., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score features various dynamics such as *p*, *mf*, *f*, and *ff*, along with performance instructions like *arco*. Measures 141-142 are shown, with measure 141 ending on a forte dynamic and measure 142 beginning with a piano dynamic.

A detailed musical score page for orchestra and percussion. The top section features woodwind instruments (Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2) with sustained notes and grace notes. The middle section includes brass and woodwind instruments (Hn. 1&2, Hn. 3&4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp. (Chime)) with dynamic markings like f, mf, and p. The bottom section shows strings (Vln. I, Vln. II, Vla., Vc., Cb.) playing sustained notes with slurs. Percussion instruments (Perc., Hp., Vcl.) provide rhythmic patterns and sustained notes.

158

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

158

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

f

Hn. 3 & 4

f

B♭ Tpt. 1

f

B♭ Tpt. 2

f

Tbn. 1

f

Tbn. 2

f

Tuba

158

f

Timp. (Chime)

p

158

Perc.

p

mp

mf

158

Hp.

f

Vln. I

Vln. II

Vla.

Vc.

Ch.

pizz.

p

pizz.

165

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

165

Tim. (Chime)

165

Perc.

165

Hp.

165

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

mp

arco

mf

mp

174

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

174

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

174

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

174

Timp. (Chime)

174

Perc.

174

Hp.

174

Vln. I

Vln. II

Vla.

Vc.

Cb.

186

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. (Chime)

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

alto flute *p*

mp

chimes *mf*

arco *p*

arco *p*

mp

193

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

193

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

193

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

193

Timp. (Chime)

Perc.

193

Hp.

193

Vln. I

Vln. II

Vla.

Vc.

Cb.

200

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

200

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

200

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

200

Timp. (Chime)

200

Perc.

200

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

208

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

208

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

208

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

208

Timp. (Chime)

208

Perc.

208

Hp.

208

Vln. I

Vln. II

Vla.

Vc.

Cb.

215

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. (Chime)

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

221

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

221

Hn. 1& 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

221

Tim. (Chime)

Perc.

221

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

227

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1& 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. (Chime)

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

233

Picc.

Fl. 1

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

233

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2 *mf*

Hn. 1&2 *mf*

Hn. 3 & 4 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. 1

Tbn. 2 *mf*

Tuba

233

Timp. (Chime)

233

Perc. *mp*

233

Hp.

Vln. I

Vln. II *mf*

Vla. *mf*

Vc.

Cb.

238

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Tim. (Chime)

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

238

239

242

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Tim. (Chime)

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

246

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *f*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Tim. (Chime)

Perc. *ff*

Hp. *fff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Musical score for orchestra and piano, page 254. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 & 2, Hn. 3 & 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp. (Chime), Perc., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score features various musical dynamics and performance instructions such as *mf*, *mp*, *ff*, *fff*, and *ffco*.

262

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1& 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. (Chime)

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

f

ff

ff

p

mf

mf

p

p

ff

timpani

mp

ff

tremolo

arco

p

tremolo

arco

p

tremolo

pizz.

ff

arco

pizz.

ppp

tremolo

pizz.

p

pp

270

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

270

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

270

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

270

Tim. (Chime)

p

Perc.

270

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

276

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

276

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

276

Hn. 1& 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

276

Tim. (Chime)

Perc.

276

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

282

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

282

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

282

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

282

Tim. (Chime)

282

Perc.

282

Hp.

282

Vln. I

Vln. II

Vla.

Vc.

Cb.

288

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

288

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

288

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

288

Tim. (Chime)

p

chimes

mp

Perc.

288

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

302

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

302

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

302

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

302

Tim. (Chime)

mp

p

Perc.

302

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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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