

Stanley Grill



Composer & Pianist

Rilke Songs

soprano, viola d'amore & violoncello

Der Panther
Mein Leben
Du siehst, ich will viel
Eingang
Buddha in Der Glorie

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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

Rilke Songs

My musical thoughts are often influenced by the sounds of early music, and gradually I became interested in the possibility of composing for early instruments. After reaching out, over the internet, to the Pandolfis Ensemble, I worked on two songs for them, settings of poems by Rilke: “Buddha in Der Glorie” and “Der Panther”. I had intended to write one song, but after reading through many poems, I thought these two poems worked together perfectly. “Buddha in Der Glorie” describes a state of being that perhaps we all, in some way, aspire to – but cannot achieve. It reflects our yearning for connectedness with the universe around us – and for eternity. “Der Panther” is the opposite, but truer description of the human condition. We all pace behind the thousand bars created by the limitations of our imaginations, knowledge, capabilities and illusions. Occasionally a glimmer of something beyond what we are capable of gets through – goes right to the core of our being – and then disappears. I thought that the two poems belonged together, since “Der Panther” describes the way we are, and “Buddha in Der Glorie” describes what we yearn to become.

Both of these pieces were experiments for me in several respects. First, I’ve never tried to set German texts to music before. I don’t speak German at all, so this was an interesting challenge. With the help of a German-English dictionary, several translations of the poems, and a phone call to my wife’s German aunt, I think I was able to capture the sense of rhythmic accents of the text in the vocal part. At least I hope I have! Second, writing for the viola d’amore without really understanding the capabilities of the instrument has been interesting. I found some descriptions in a book on orchestration and some information on line. I also contacted Myron Rosenblum, the President of the American Viola D’Amore Society, who fortunately lives not far from my home, and he very kindly provided me with good advice about the instrument. I tried to take advantage of the sympathetic strings by keeping the music as much as possible within the compass of the tuning in C – so the music does not wander chromatically. The tuning of the strings also allows many chords that are not possible on instruments in the violin family, and I have explored that aspect of the viola d’amore as well. In “Buddha in Der Glorie” I also use natural harmonics in several places.

Having completed the two songs, I found myself still fascinated by Rilke’s poems, and wrote three additional songs for the series using poems that to me seemed to carry through the transition of development from the entrapment of “Der Panther” to the freedom of the Buddha.

Stan Grill

Der Panther

music: Stan Grill
poem: Rainer Maria Rilke

Andante

Soprano

Viola d'Amore

Violoncello

mp Sein —

mp
pizz.

mf

S

Vla. dam.

Vc.

Blick ist vom Vor - ü - ber-gehn der Stä - be so müd ge - wor - den, daß er nichts mehr

7

7

S

Vla. dam.

Vc.

hält. Ihm ist, als ob es tau-send Stä - be gä - be und hin - ter tau - send Stä-ben

12

12

17

S
kei - - ne Welt. Der

Vla. dam.

Vc.

23

S
wei-che Gang ge - schmei - dig stark - er Schrit - te, der sich im al - ler-klein - sten

Vla. dam.

Vc.

28

S
Krei - se dreht, ist wie ein Tanz von Kraft um ei-ne Mit - - -

Vla. dam.

Vc.

33

S
te, in der be - täubt ein groß-er Wil - - le steht.

Vla. dam.

Vc.

39

S

Vla. dam.

Vc.

p Nur manch - mal schiebt der

pp arco

p

44

S

Vla. dam.

Vc.

Vor - hang der Pu - pil - le sich laut - los auf. Dann — geht ein Bild hi -

48

S

Vla. dam.

Vc.

nein, geht durch der Glie - der an - ge - spann - te Stil - le *mf* und hört im

mf

53

S

Vla. dam.

Vc.

Her - - - - - zen auf zu *pp* sein.

rit.

pp

Mein Leben...

music: Stan Grill

poem: Rainer Maria Rilke

Andante (♩ = 60)

Soprano

Viola d'Amore
G-c-g-c1-eb1-g1-c2

Violoncello



5

Mein Le - - -



9

ben ist nich die - se stei - le Stun - de___



12 *mp*

da - rin du mich so ei - len siehst.

12 *mp*

mp

15

Ich bin ein Baum vor mein-em Hin - ter-grun-de,

15 *mp*

mp

18 *f*

ich bin nur ei - - - - - ner

18 *f*

f

f

21 *mp*

mei-ner vie-len Mun - de und

21 *pp*

21 *pp*

24

je - ner, wel - cher sich am fruh - sten schliesst.

24 *mp* *subito p*

24 *mp* *subito p*

27 *p*

Ich bin die Ru - - - he zwis-chen zwei - en To - - - nen,

27 *pizz.* *arco*

31 *mp*

die sich nur schlecht an-ein - ander ge - woh - nen:

f *p*

f *p*

35

tremolo *arco* *tremolo* *arco* *tremolo* *arco*

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

tremolo *arco* *tremolo* *arco* *tremolo* *arco*

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

41 *p* *mf* *mp*

denn der Ton Tod denn der Ton Tod will sich er-hohn

mf *mp*

mf *mp*

47 *f*

A - ber im dunk - len In - ter - vall ver-soh - nen sich

arco *p* *f*

pizz. arco *p* *f*

51

bei - de zit - - - ternd.

tremolo arco tremolo arco

pp *mp* *pp* *mp*

tremolo arco tremolo arco

pp *mp* *pp* *mp*

56 *p*

Und das Lied _____ bleibt schon. _____

tremolo arco

pp *ppp*

tremolo pizz.

pp

Du siehst, ich will viel.

music: Stan Grill

poem: Rainer Maria Rilke

Allegro (♩. = 96)

Soprano

Viola d'Amore
G-c-g-c1-eb1-g1-c2

Violoncello

5

5

9

9

mp

Du siehst,

p

p

13

Du siehst, ich _____ will viel.

13

17

Viel - leicht will ich Al - - - les:

17

21

mf

das Dun - kel

mp *mf*

mp *mf*

21

25

je - des un - end - li - schen Fal - - - - les

29

und je - des Stei - gens licht - zit - tern - des _ Spiel.

33

pp *mf*

37 *mf*

Es le - ben so vie - le und wol - len nichts,

42

und sind — durch ih - res leich - ten Ge - richts —

47

glat - te Ge - für - stet. A - ber du

52

freust dich — je - des Ge - sichts, das dient und dür - stet.

57

Du freust — dich

62

Al - - - - ler, die dich ge - brau - - - - chen wie ein Ge-

66 *mp*

rät. Noch bist

p

p

70

Noch bist du _____ nicht kalt,

p

74

und es ist _____ nicht _____ zu _____ spät,

mp

mp

79 *mf*

in dei - ne wer-den-den Tie -

79 *mf*

mf

83 *mp*

- - - - fen zu tau - chen, wo

83 *mp*

mp

87 *rit.*

sich _____ das Le - ben ru - hig ver - rät. _____

87 *rit.*

rit.

91 **Andante** (♩ = 60)

The musical score consists of three staves. The top staff is in Treble clef, the middle in Alto clef, and the bottom in Bass clef. All staves are in 3/4 time and B-flat major. The top staff contains six whole rests. The middle staff begins with a piano (*pp*) dynamic and features a series of chords and dyads, ending with a *ppp* dynamic. The bottom staff begins with a piano (*pp*) dynamic and features a melodic line with a *ppp* dynamic at the end. A brace groups the final measures of the middle and bottom staves.

Einang

music: Stan Grill
poem: Rainer Maria Rilke

Andante ♩ = 60

Soprano

Viola d'Amore
G-c-g-c1-e1-g1-c2

Violoncello

6 Wer du — auch seist: —

11 Am A - bend — tritt hi - naus — aus dei-ner Stu - be drin du al - les

15 weißt; als letz - tes

pp

pizz.

p

arco

pp

mp

mp

pp

tremelo

pizz.

tremelo

pizz.

arco

pp

20

vor der Fer - ne — liegt dein Haus:

24

Wer du — auch seist: —

28

Mit dei-nem Au - gen, wel-che mü - de kaum von der ver-brauch - ten Schwel-le sich be-frein,

32

hebst du ganz lang - sam ei - nen schwar - zen Baum und stellst — ihn vor den

36 *mf* *mp* *pp*

Him - mel: schlank, al - lein. Und hast die Welt ge-

tremelo *mf* *arco* *pp*

mf *pp*

41 *mp*

macht. Und sie ist groß und wie ein Wort,

mp

mp

45 *pp*

das noch imSchweigen reift. Und wie dein Wil - le ih - ren Sinn be-greift, —

tremelo *ppp*

pizz. *p*

49 *pp*

— las - sen sie dei - ne Au - gen zärt - lich

arco *mf* *pp* *tremelo*

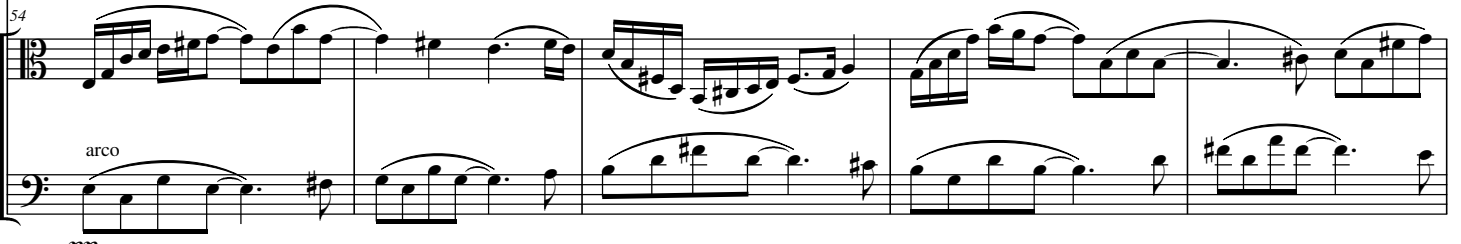
mf *ppp*

54



los...

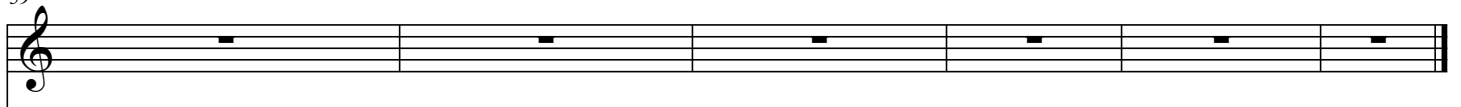
54



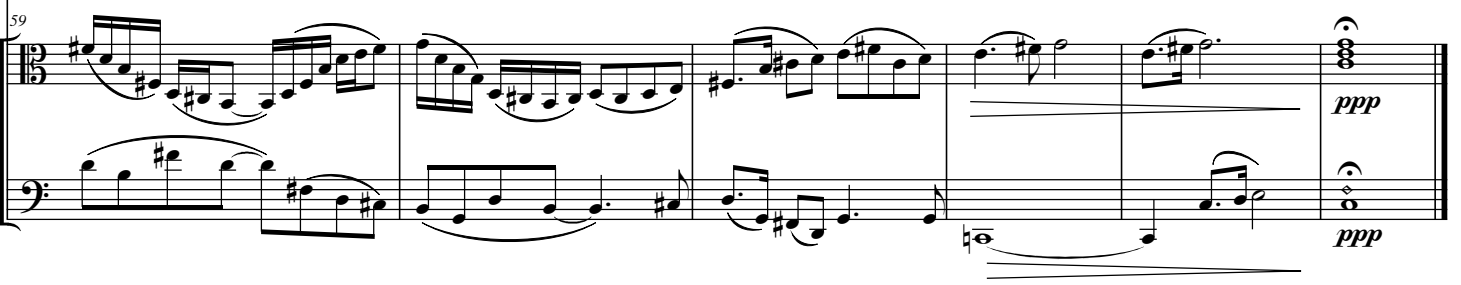
arco

pp

59



59



ppp

ppp

Buddha In Der Glorie

music: Stan Grill
poem: Rainer Maria Rilke

Andantino

Soprano

Viola d'Amore
G-c-g-c1-e1-g1-c2

Violoncello

Musical score for Soprano, Viola d'Amore, and Violoncello, measures 1-4. The Soprano part consists of whole rests. The Viola d'Amore and Violoncello parts feature a melodic line with slurs and accents, marked *mp*.

S

Vla. dam.

Vc.

Musical score for Soprano, Viola d'Amore, and Violoncello, measures 5-8. The Soprano part consists of whole rests. The Viola d'Amore and Violoncello parts continue the melodic line with slurs and accents, marked *mp*.

S

Vla. dam.

Vc.

Musical score for Soprano, Viola d'Amore, and Violoncello, measures 9-12. The Soprano part has lyrics: *mp* Mit - te al-ler mit - ten, Mit - te al-ler mit - ten. The Viola d'Amore and Violoncello parts continue the melodic line with slurs and accents, marked *p*. The time signature changes to 3/4.

14

S

p Kern der Ker - ne,

Vla. dam.

Vc.

sfz pp *sfz pp* *sfz pp* *mp* *pp*

19

S

mp Kern der Ker - ne, Man - del, die sich ein - schließt und ver - süßt,

Vla. dam.

Vc.

mp *pp* *mp*

24

S

p die-ses Al - les die-ses Al - les

Vla. dam.

Vc.

mf *pp* *mf* *pp*

28

S

mp bis an al - le Ster - ne ist dein Frucht - fleisch: *pp* Sei

Vla. dam.

Vc.

mp *pp* *p*

32

S

ge-grüßt.

Vla. dam.

Vc.

mf

mf

36 *rit.* **Andante**

S

mp Sieh, — du fühlst, — wie nichts mehr an dir hängt;

Vla. dam.

Vc.

p

p

41

S

im Un - end-li-chen — ist dei - ne Scha - le, — *mf* und dort

Vla. dam.

Vc.

mp

mf

mf

46

S

und dort steht der star - ke Saft — und drängt.

Vla. dam.

Vc.

f

f

3

3

51

S

Vla. dam.

Vc.

p

pp

56

Andantino

S

Vla. dam.

Vc.

mp

mp

61

rit.

S

Vla. dam.

Vc.

65

Andante

S

Vla. dam.

Vc.

f

Und von au - ßen hilft ihm ein Ge-strah - le, denn ganz o - ben wer-den dei-ne Son - nen

mf

mf

69

S
voll und glü - hend um - ge - dreht. *p* Doch in dir ist

Vla. dam.

Vc.
sfz pp 3 *sfz pp* 3 *sfz pp* *p*

73

S
schon be-gon-nen, was die Son - nen ü - ber - steht.

Vla. dam.

Vc.
pp *p* *pp* *pizz.* *mf*

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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