



Stanley Grill
Composer & Pianist

Serenade

For Behrooz Khorramian

flute, violin, viola, violoncello

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Serenade was composed in memory of my friend Behrooz Khorramian. Behrooz was, at the same time, a rigorous and brilliant chemical scientist – and a dreamer and spiritually insightful person. He was equally at home in a laboratory and exploring the pages of the ancient Persian poets. A conversation with Behrooz was unlike any others in my experience – no unintended meandering from subject to subject – but an intense focus on the subject at hand that never left off until it had been thoroughly and completely covered. Any stream of consciousness interruption was gently but firmly countered – and it is these aspects of his character that **Serenade** attempts to capture.

The theme introduced at the beginning continues throughout – and is presented in various aspects. The decision to incorporate the flute into the ensemble was made to suggest something of the importance of the flute in Persian culture – and at times blends in with the ensemble and at others becomes rhapsodic in an echo of Persian rhapsodic poetry. The same theme is also presented as a fugue, this section intended to capture something of the scientist in Behrooz – an orderly, logical presentation of an idea.

The single theme returns over and over again from every excursion, but each time in a somewhat more transparent texture – until at the end, like my friend Behrooz, it seems to disappear into the silence.

SERENADE

Composed by Stanley Grill

Moderato

Flute

Violin

Viola

Violoncello

Moderato

1

mp

mp

mp

mp

[illegible]

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13

Fl

Vn

Va

Vc

17

Fl

Vn

Va

Vc

mf

p

rit.

21

a tempo

Fl

Vn

Va

Vc

mp

p

pizz.

p

arco

mp

26

Fl

Vn

Va

Vc

f

sfz

f

sfz

f

sfz

30

Fl

Vn

Va

Vc

p

p

p

p

34

Fl

Vn

Va

Vc

pp

mp

pp

mp

pp

mp

pizz.

38

Fl *pp* *mp*

Vn *pp* *mp*

Va *pp* *mp*

Vc

42

Fl *mp*

Vn *pp*

Va *pp* *mp*

Vc *arco pp* *mp*

46

Fl

Vn

Va

Vc

49

Fl

Vn

Va

Vc

pp

pp

pizz. pp

52

Fl

Vn

Va

Vc

mp

pp

mp

pp

arco pp

55

Fl

Vn

Va

Vc

58

Fl

Vn

Va

Vc

62

Fl

Vn

Va

Vc

65

Fl

Vn

Va

Vc

f

69

Fl

Vn

Va

Vc

p

pp

75

Fl

Vn

Va

Vc

rit.

81

a tempo

Fl

Vn

Va

Vc

mp

mf

mf

mf

86

Fl

Vn

Va

Vc

p

90

Fl

Vn

Va

Vc

mp

94

Fl

Vn

Va

Vc

mf

98 *rit.* *a tempo*

Fl *p*

Vn *p* *p*

Va *p* *p*

Vc *p* *pizz.*

103

Fl

Vn *p* *pp*

Va *p* *pp*

Vc *arco* *pp*

107

Fl *p*

Vn

Va *pizz.*

Vc

110

Fl

Vn

Va

Vc

arco

pizz.

113

Fl

Vn

Va

Vc

pizz.

arco

117

Fl

Vn

Va

Vc

mp

arco

pizz.

121 *rit.*

Fl

Vn

Va

Vc

125 *Andante*

Fl

Vn *ppp*

Va *ppp*

Vc *arco ppp*

128

Fl

Vn

Va

Vc

132

Fl

Vn

Va

Vc

Measures 132-134. Flute (Fl) has a melodic line with triplets and slurs. Violin (Vn) has a simple melodic line. Viola (Va) has a simple melodic line. Violoncello (Vc) has a simple melodic line with a long slur.

135

Fl

Vn

Va

Vc

Measures 135-137. Flute (Fl) has a melodic line with sextuplets and slurs. Violin (Vn) has a simple melodic line. Viola (Va) has a simple melodic line. Violoncello (Vc) has a simple melodic line with a long slur.

138

Fl

Vn

Va

Vc

Measures 138-140. Flute (Fl) has a melodic line with triplets and sextuplets. Violin (Vn) has a simple melodic line. Viola (Va) has a simple melodic line. Violoncello (Vc) has a simple melodic line with a long slur.

141

Fl

Vn

Va

Vc

Measures 141-143. Flute (Fl) part features a melodic line with triplets and sixteenth-note runs. Violin (Vn) part has a simple melody. Viola (Va) part has a sustained note. Violoncello (Vc) part has a bass line with eighth notes.

144

Fl

Vn

Va

Vc

Measures 144-146. Flute (Fl) part features a complex melodic line with many triplets and sixteenth notes. Violin (Vn) part has a simple melody. Viola (Va) part has a sustained note. Violoncello (Vc) part has a bass line with eighth notes.

147

Fl

Vn

Va

Vc

Measures 147-149. Flute (Fl) part features a melodic line with sixteenth-note runs and triplets. Violin (Vn) part has a simple melody. Viola (Va) part has a sustained note. Violoncello (Vc) part has a bass line with eighth notes.

150

Fl

Vn

Va

Vc

Measures 150-152. Flute (Fl) has a melodic line with triplets and slurs. Violin (Vn) and Viola (Va) have sustained notes. Violoncello (Vc) has a bass line with slurs.

153

Fl

Vn

Va

Vc

Measures 153-155. Flute (Fl) has a melodic line with triplets and slurs. Violin (Vn) and Viola (Va) have sustained notes. Violoncello (Vc) has a bass line with slurs.

156

Fl

Vn

Va

Vc

Moderato

mp

pizz. *mp*

Measures 156-158. Flute (Fl) has a melodic line with triplets and slurs. Violin (Vn) and Viola (Va) have sustained notes. Violoncello (Vc) has a bass line with slurs. The tempo changes to Moderato at measure 157. Dynamics include *mp* and *pizz. mp*.

160

Fl

Vn

Va

Vc

mp

mf

3

164

Fl

Vn

Va

Vc

p

p

p

p

3

169

Fl

Vn

Va

Vc

p

p

174

Fl

Vn

Va

Vc

p

pizz.

arco

arco

179

Fl

Vn

Va

Vc

mp

mp

This musical score is for measures 183 through 186 of 'The Swan' from Swan Lake, featuring four instruments: Flute (Fl), Violin (Vn), Viola (Va), and Violoncello (Vc). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 183 shows the Flute and Violoncello with a 'pizz.' (pizzicato) marking. Measures 184 and 185 show the Violin and Viola with a 'pizz.' marking. Measure 186 shows the Violoncello with a 'pizz.' marking. The score is written in a standard musical notation style with a grand staff for each instrument.

186

Fl

Vn

Va

Vc

rit.

a tempo

mp

pizz.

190

Fl

Vn

Va

Vc

mp

mf

mf

mp

194

Fl

Vn

Va

Vc

arco

p

p

198 *Andante*

Fl

Vn

Va

Vc

p

201

Fl

Vn

Va

Vc

p

203

Fl

Vn

Va

Vc

205

Fl

Vn

Va

Vc

arco *p*

208

Fl

Vn

Va

Vc

p

210

Fl

Vn

Va

Vc

217

Fl *f* *p*

Vn *f* *p*

Va *f* *pp*

Vc *f* *pizz.* *p*

219

Fl

Vn

Va *sempre*

Vc

221

Fl

Vn

Va

Vc

223

Fl

Vn

Va

Vc

225

Fl

Vn

Va

Vc

227

Fl

Vn

Va

Vc

229

Fl

Vn

Va

Vc

arco

pp

231

Fl

Vn

Va

Vc

233

Fl

Vn

Va

Vc

This musical score page contains measures 229 through 233. It is written for a string quartet (Flute, Violin, Viola, and Violoncello) in the key of A major (three sharps). The time signature is 4/4. The score is characterized by complex, rapid passages with frequent sixteenth and thirty-second notes, often grouped with slurs and fingerings (6 and 3). Measure 229 begins with a *pp* (pianissimo) dynamic and an *arco* instruction. The Flute part has a measure rest in 229, while the Violoncello part has a *pp* marking. Measures 231 and 233 continue the intricate melodic and rhythmic patterns across all instruments.

235

Fl

Vn

Va

Vc

This system contains measures 235 and 236. The Flute (Fl) part in measure 235 features a complex sixteenth-note pattern with six sixteenth-note groups, each marked with a '6' and a slur. The Violin (Vn) part has a whole rest in measure 235 and a half note in measure 236. The Viola (Va) part has a whole rest in measure 235 and a half note in measure 236. The Violoncello (Vc) part has a half note in measure 235 and a half note in measure 236. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

237

Fl

Vn

Va

Vc

This system contains measures 237 and 238. The Flute (Fl) part in measure 237 features a complex sixteenth-note pattern with six sixteenth-note groups, each marked with a '6' and a slur. The Violin (Vn) part has a whole rest in measure 237 and a half note in measure 238. The Viola (Va) part has a whole rest in measure 237 and a half note in measure 238. The Violoncello (Vc) part has a half note in measure 237 and a half note in measure 238. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

239

Fl

Vn

Va

Vc

This system contains measures 239 and 240. The Flute (Fl) part in measure 239 features a complex sixteenth-note pattern with six sixteenth-note groups, each marked with a '6' and a slur. The Violin (Vn) part has a whole rest in measure 239 and a half note in measure 240. The Viola (Va) part has a whole rest in measure 239 and a half note in measure 240. The Violoncello (Vc) part has a half note in measure 239 and a half note in measure 240. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

241 *rit.* Moderato

Fl *mp*

Vn *pizz. p*

Va *pizz. p*

Vc *pizz. p*

245

Fl

Vn

Va

Vc

249

Fl

Vn

Va

Vc

253

Fl

Vn

Va

Vc

257

Fl

Vn

Va

Vc

arco

arco

261

Fl

Vn

Va

Vc

rit.

ppp

ppp

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 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](#).

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



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