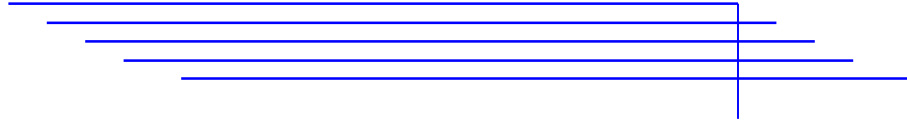


stanley grill



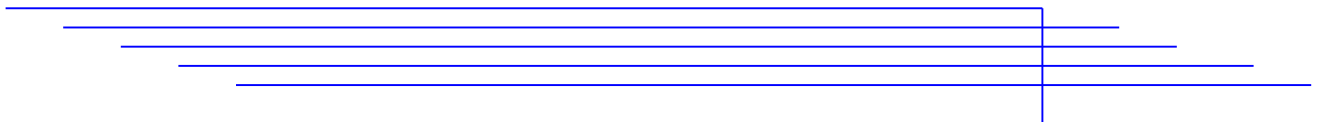
Several Simple Songs

(C.F. Cilliers)

soprano & piano

Where Does the Cocking Horse His High Peace Keep?
Shadows
I plucked a sound
Sing sorrow, sorrow
Song

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VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Prelude (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	sop, mezz sop, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, cello, harp	7 min
Ariettas Without Words	2005	soprano, cello, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	sop, mezzo, violin, cello	6 min
5 Rilke Songs	2009	soprano, viola d'amore, cello	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	35 min
Seasons (W.C. Williams)	2010	SATB	11 min
Sonnets to Orpheus (R.M. Rilke)	2012	tenor, piano	35 min
Songs of Loss and Remembering (R.M. Rilke)	2012	soprano, viola d'amore, viola, cello	12 min
Rozmowa z kamieniem (W. Szymborska)	2013	soprano, 2 violins, cello	15 min
2 Love Songs (H. Heine)	2015	countertenor, va, vc, theorbo	4 min
A Collection of Songs (C.F. Cilliers)	2017	soprano, piano	18 min
The Violin Sings in a Common Language	2017	soprano, violin	13 min
Collected Villanelles (various poets)	2018	SATB	16 min
La selva de los relojes (Federico Garcia Lorca)	2018	mezzo soprano, cello, piano	21 min
Der Februar (Erich Kastner)	2018	soprano, viola d'amore	4 min
Vier Gedichte (Inborg Hoflehner)	2018	mezzo soprano, viola d'amore	6 min
La Lay de Plour (Guillaume Machaut)	2018	contralto, fl, vn, vc, piano	40 min
Selections from Les Roses (R.M. Rilke)	2019	soprano, oboe, violin	9 min
Blossoms (Selma Meerbaum-Eisinger)	2019	soprano, viola d'amore, cello	22 min
This Hour (Rose Ausländer)	2019	soprano, tenor, vn, va, vc, harpsichord	11 min
The Aim was Song (Robert Frost)	2019	soprano, cello	3 min
Two Ballads (Richard Leach)	2019	soprano, Bb clarinet, viola, cello, piano	8 min
The Whirr of Wings (various poets)	2020	chorus, flute, viola, cello	24 min
Dust Song (Richard Leach)	2020	soprano, piano	3 min
Selections from Words for Music Perhaps (W.B. Yeats)	2020	mezzo soprano, baritone, piano	8 min
An Incalculable Loss (Richard Leach/Norman Fischer)	2020	soprano & cello	12 min
Say their names (words from the news)	2020	voice & piano	6 min
To Pain (Peter Levitt)	2020	baritone & piano	4 min
Artist (Madhu Raghavendra)	2020	soprano & piano	3 min
1918 (Ellen Bryant Voigt)	2020	mezzo soprano, vn, 2 va, vc	20 min
Les Fugitifs (R.M. Rilke)	2020	mezzo soprano, viola	5 min
Schnee und Eis (Rose Ausländer)	2020	soprano, viola	6 min
Moot!	2020	9 voices	3 min
4xM and Other Blues (Richard Leach)	2021	baritone & piano	11 min
2 Sonnets (William Shakespeare)	2021	soprano, flute, clarinet, viola	9 min
Several Simple Songs	2021	Soprano & piano	10 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 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	viola, cello	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba	12 min
Sonatine	2010	3 violins	9 min
Lieder ohne Worte	2011	2 va, vc, theorbo	12 min
Middle Ground	2012	vn, 2 va, vc	25 min
O mystery!	2012	viola solo	5 min
Music for Viol Consort	2013	6 viols	20 min
Afterwards, there were no more wars	2013	string quartet	21 min
At the Center of All Things	2013	string quartet	17 min
4 Nocturnes	2013	violin, viola	19 min
Lonely Voices	2013	string quartet	26 min
Trance Music	2014	string orchestra	22 min
The Time is Past	2016	string quartet	15 min
Dreaming of a Better World	2016	string quartet	15 min
Trio Sonata	2017	vn, va d'amore, cello	10 min
Transfiguration	2017	viola quartet	14 min
Duets	2018	2 viola d'amore	7 min
Aphorisms I	2019	string quartet	15 min
Airs and Dances	2019	strings	6 min
Border Crossings	2019	2 violins	6 min
Sea and Sky	2019	2 violas	11 min
Ode to Theia	2020	string quartet	22 min
Trio Sonata – 2020	2020	viola, viola d'amore, cello	10 min
Drift	2021	string orchestra	12 min

CHAMBER MUSIC

Three for Three	1992	violin, cello, piano	16 min
Civil War Songs	1992	viola, piano	18 min
Take Five	1993	piano quintet	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	flute, cello, piano	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, string quartet	35 min
A Little Sweet	2003	flute, cello	10 min
On the Edge of Sleep & Dreaming	2003	horn, cello, 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 Piece	2005	clarinet, violin, cello	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 tp, hn, tb, tu	7 min
4 Caprices	2014	violin, piano	14 min
Melville's Dream	2017	alto flute, viola, cello	12 min
Music for Loud Band	2018	2 cornettos & 2 tenor sackbuts	5 min
Fanfare	2018	4 sackbuts (or tenor trombones)	3 min
the children are crying	2018	saxophone quartet	6 min
the children are still crying	2018	saxophone quartet	6 min
Aphorisms II	2019	viola & piano	21 min
Divisions	2019	vn, vc, pn	13 min
Aphorisms IV	2019	cello & piano	19 min

Remember	2020	viola & piano	10 min
The Whirr of Wings (instrumental suite)	2020	flute, viola, cello	19 min
Dance	2020	flute	3 min
Echo	2020	flute, oboe, clarinet, violin	4 min
Freedom Song	2020	saxophone quartet	6 min
The Stars Circle Above, Indifferent to Our Foolishness	2020	flute quartet	7 min
Traumstücke	2020	viola d'amore, piano	11 min

ORCHESTRAL MUSIC

Morning Music	2001	clarinet, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	string orchestra & diverse instruments	33 min
Dark Matter (Pluto)	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures (various poets)	2008	soprano, string orchestra	15 min
The Four Elements	2009	viola, string orchestra	22 min
Mystical Songs (Fernando Rielo)	2009	soprano, viola, string orchestra	18 min
In Praise of Reason	2012	cello, 2 horns, string orchestra	13 min
Against War	2018	soprano, orchestra	23 min
Season of Rain	2018	orchestra	38 min
Summer	2018	orchestra	43 min
Declaration of Peace	2019	chamber orchestra	12 min
Everything Passes	2019	soprano & chamber orchestra	16 min
Gaia's Lament	2019	violin, orchestra	21 min
Serenade	2019	oboe, string orchestra	13 min
The Silence of Winter	2020	3 flutes, string orchestra	13 min
The Bridge	2020	viola & orchestra	70 min
Fantasy	2020	piano, string orchestra	15 min
Die Erste Elegie (R.M. Rilke)	2020	soprano, orchestra	38 min
The Mystic Trumpeter	2021	trumpet, string orchestra	24 min

PIANO MUSIC

Simple Sketches	2015	piano	12 min
Skirmishes	2016	piano 4 hands	10 min
Preludes for Piano, 1-6	2016	piano	10 min
Preludes for Piano, 7-12	2017	piano	10 min
Aphorisms III	2019	piano	17 min

Several Simple Songs

(poems by C.F. Cilliers)

It is now many years since I received a Facebook friend request from Charl Cilliers, via a common friend. As time went by, I would often enjoy the poems he would post, and one day, decided to set one and send it to him. That led to a long-time friendship via email, a contemporary form of pen-pals, as we traded poems and music. My first cycle of songs to his poems was eventually recorded, but by that time, Charl was quite ill and to my knowledge, never got to hear them.

Recently, I found myself thinking of Charl, missing our long-distance “virtual” friendship. Reading again from the many books of poems he had shared with me, I chose five for this set of songs. Their imagery struck me and the music to go along with the words came easily, as I wrote one song each evening over five nights.

Haworth, NJ

March, 2021

Where Does The Cocking Horse
His High Peace Keep?
for Denton

When the evening moon strains
at the reins of the rain
he mounts in sleep long leaps
of light across gullies of shadow
over tomorrow, tomorrow, tomorrow
without thought of darkness,
of sorrow, to and fro,
fast and faster, slower, slow
no thought where to go
ever in sleepy-hollow
lands of rocking-horse dreams
that never are
(however far)
what they may seem...

Shadows

There is no truth
all men can share:
shadows stalk the sun
when it appears
no transcendental beauty
beyond things as they are
no wish-fulfilment stars
in the sun's harsh glare.
Our doubts we clutch
to ourselves like a threadbare coat
as we listen to that hymn of our uncertainty
which is all the truth and faith that we have got.

í plucked a sound

(i)

í plucked a sound
out of the wind
spun it on the round
loom of the mind

(ii)

in the little house
in which í live
cramped as a star
í thread in the sweetness
of my hive
the nothingness
of everywhere
dancing to show
where flowers thrive.

(iii)

in the deep well
the sky is full
of threaded darkness still:
buckets lowered fall
and fall endlessly
never fill

síng sorrow, sorrow

síng sorrow, sorrow
dreaming of tomorrow
better the coming years
than present doubts or fears
síng, sorrow, sorrow
í've counted what í've lost
and what í cherished most
síng sorrow, sorrow

dreaming of tomorrow
dreams so very near
sing sorrow, sorrow
but you're no longer here
sing sorrow, sorrow
it is now tomorrow

Song for Vahid

I heard a bird
that sang a song
that travelled far
as the day is long
in the night
the song was lost
faint and far
a speck of dusk
somewhere where
another day
was growing bright
so bright, so brief
as most days are
I was the thief
who stole the song
so bright, so brief
as it is far
I have it here
I have it still
as if it were

Where Does the Cocking Horse His High Peace Keep?

Andante (♩ = 80)

Soprano

pp When _____ the e-vening moon strains at the reins of the rain he _____

p *legato*

4 mounts _____ long leaps of light _____ a - cross _____ gul-lies of sha -

8 dow o - ver to - mor - row, to - mor - row, to -

mp

12

mor - row with-out thought of dark - ness, of sor - row, to and fro,

p

16

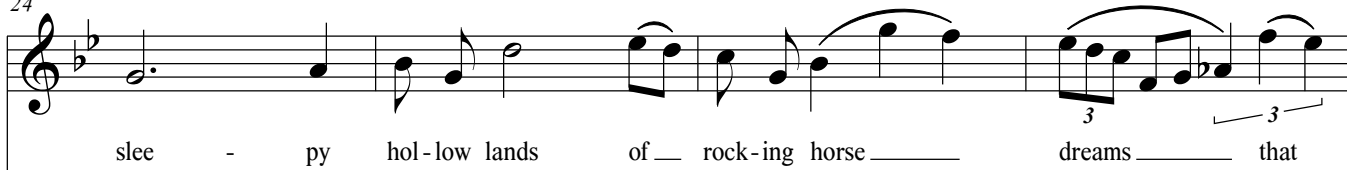
fast and fast - er, slow - er,

20

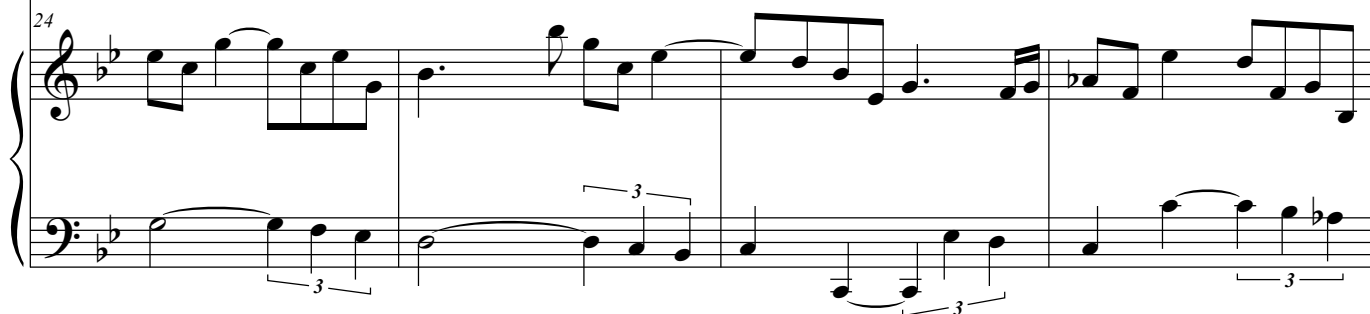
slow no thought where to go e-ver in

mp *p*

24



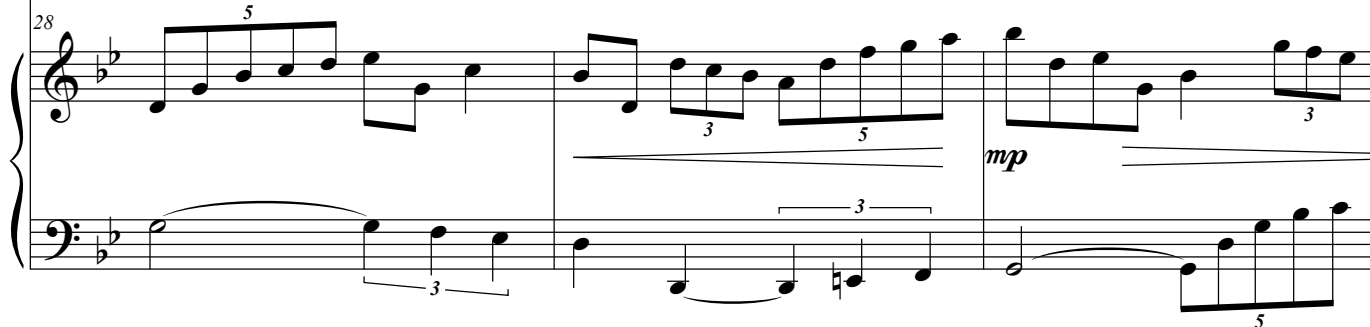
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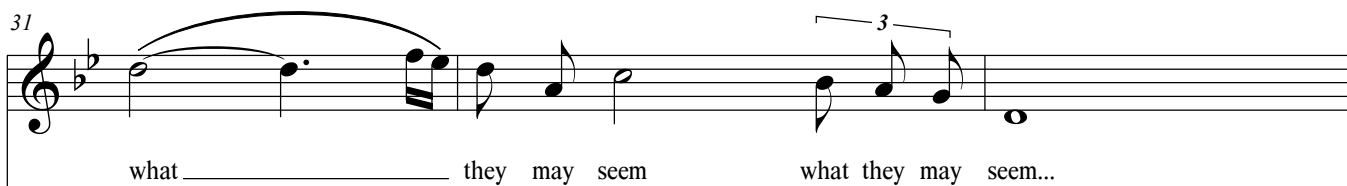
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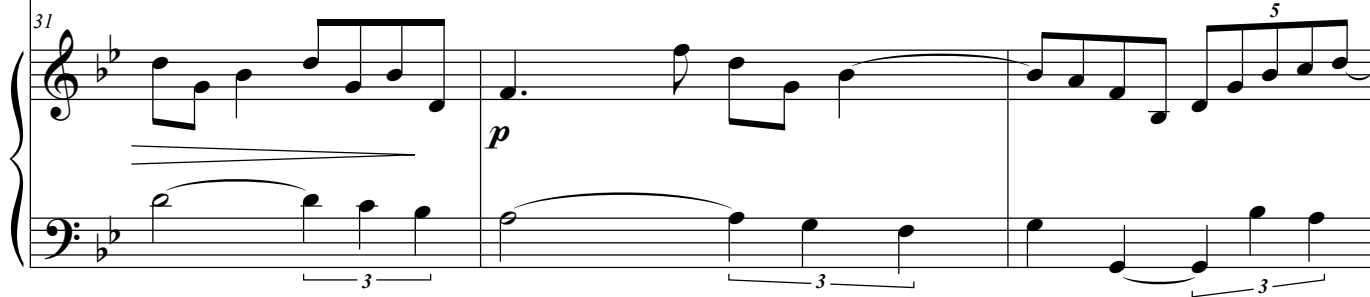
28



31



31



34

34

3

3

3

5

5

6

pp

Shadows

Gently ♩ = 56

38

38

p

There is no truth all men can share: sha-dows stalk the

38

p

41

41

sun when it ap - pears no trans-cen-den-tal beau - ty

41

pp

44

be - yond _____ things as _____ they are no wish ful - fil - ment stars _____

This system contains measures 44, 45, and 46. The vocal line (treble clef) features a melodic line with eighth and quarter notes, including a triplet in measure 44. The piano accompaniment (grand staff) consists of block chords in the right hand and a descending eighth-note line in the left hand. The key signature has one flat (B-flat).

47

in the sun's harsh glare.

mf

This system contains measures 47, 48, and 49. Measure 47 begins with a whole rest in the vocal line. The piano accompaniment continues with block chords and a descending eighth-note line. A crescendo hairpin is shown above the vocal staff, and a decrescendo hairpin is shown below the piano staff. The key signature has one flat (B-flat).

50

p Our doubts we clutch to _____ our - selves like a thread - bare

This system contains measures 50, 51, and 52. The vocal line (treble clef) starts with a half note in measure 50. The piano accompaniment (grand staff) features block chords in the right hand and a descending eighth-note line in the left hand. A piano (*p*) dynamic marking is present at the start of the system. The key signature has one flat (B-flat).

53

coast as we lis - ten to that hymn of our un-cer-tain - ty

pp

This system contains measures 53, 54, and 55. The vocal line begins with a half rest in measure 53, followed by a quarter note G4, a quarter note A4, a half note Bb4, and a quarter note C5 in measure 54. In measure 55, there is a quarter rest, followed by eighth notes Bb4, A4, G4, F#4, E4, D4, and C4. The piano accompaniment features a descending eighth-note scale in the right hand (G4-F#4-E4-D4-C4-Bb4-A4-G4) and a similar pattern in the left hand (F#3-E3-D3-C3-Bb3-A3-G3). A crescendo hairpin is shown over measures 53 and 54, and the dynamic *pp* is marked at the start of measure 55.

56

which is all the truth and — faith — that — we have got

ppp

This system contains measures 56, 57, and 58. The vocal line has eighth notes G4, F#4, E4, D4, C4, Bb4, and A4 in measure 56, followed by a half note G4 in measure 57. In measure 58, there is a quarter rest, followed by eighth notes G4, F#4, E4, D4, C4, Bb4, and A4, with a triplet of eighth notes G4, F#4, and E4 marked with a '3' above them. The piano accompaniment continues with the descending eighth-note scale in both hands. A crescendo hairpin spans measures 56 and 57, and the dynamic *ppp* is marked at the start of measure 58.

59

that — we have got.

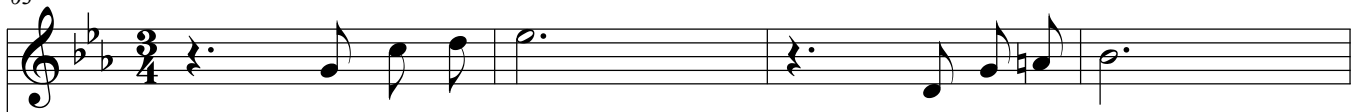
ppp

This system contains measures 59, 60, and 61. The vocal line has a half note G4 in measure 59, followed by a half note A4 in measure 60, and a whole note Bb4 in measure 61. The piano accompaniment continues with the descending eighth-note scale in both hands. A crescendo hairpin spans measures 59 and 60, and the dynamic *ppp* is marked at the start of measure 61.

I plucked a sound

Moderato (♩ = 108)

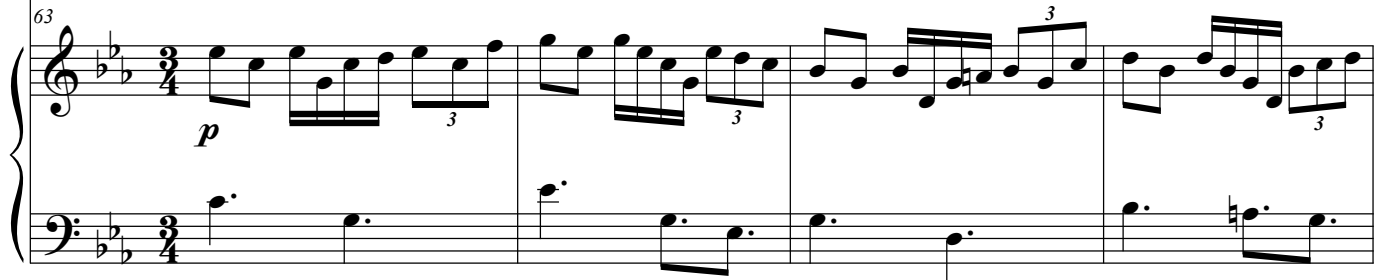
63



I plucked a sound

out of the wind

63



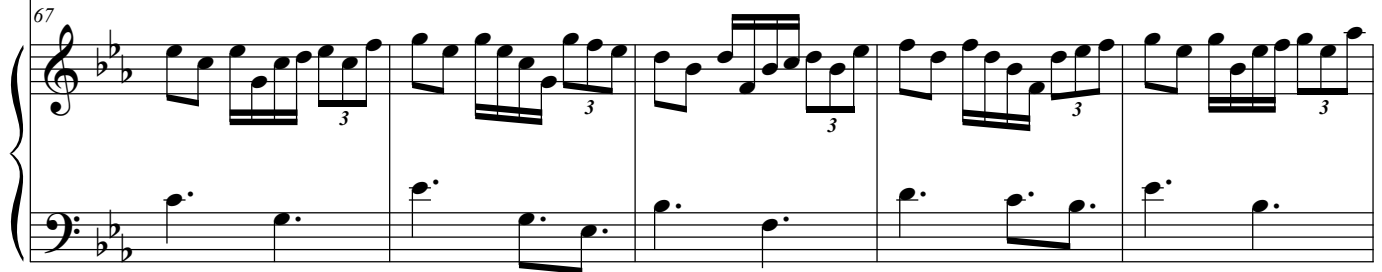
p

67

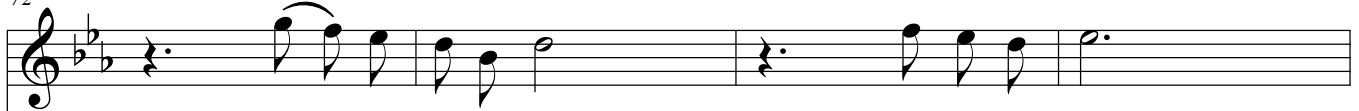


spun it on the round loom — of the mind

67



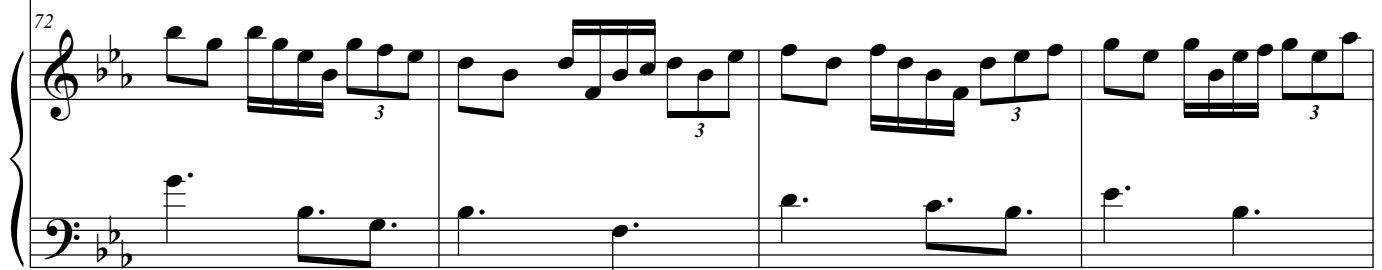
72



in — the lit - tle house

in which I live

72



76

cramped as a star I thread in the sweet - ness

This system contains measures 76 through 79. The vocal line begins with a whole rest in measure 76, followed by a half note G4, a quarter note A4, and a half note B4 in measure 77. Measures 78 and 79 continue the melody with half notes and quarter notes. The piano accompaniment features a continuous eighth-note triplet pattern in the right hand and a bass line with dotted half notes and quarter notes in the left hand. Measure numbers 76, 77, 78, and 79 are indicated above the piano staff.

80

of my hive the no - thing ness

This system contains measures 80 through 83. The vocal line starts with a half note G4, a quarter note A4, and a half note B4 in measure 80. Measures 81 and 82 feature a whole rest followed by a half note G4 and a quarter note A4. Measure 83 ends with a half note B4. The piano accompaniment continues with the eighth-note triplet pattern in the right hand and a bass line with dotted half notes and quarter notes in the left hand. Measure numbers 80, 81, 82, and 83 are indicated above the piano staff.

84

of e - very - where danc - ing to show where

This system contains measures 84 through 87. The vocal line begins with a whole rest in measure 84, followed by a half note G4, a quarter note A4, and a half note B4 in measure 85. Measures 86 and 87 continue the melody with half notes and quarter notes. The piano accompaniment continues with the eighth-note triplet pattern in the right hand and a bass line with dotted half notes and quarter notes in the left hand. Measure numbers 84, 85, 86, and 87 are indicated above the piano staff.

88

88

flo - - - wers thrive in the

This system contains measures 88 through 91. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all tied together. The lyrics 'flo - - - wers thrive in the' are aligned with these notes. The piano accompaniment features a continuous eighth-note triplet in the right hand and a simple bass line in the left hand.

92

92

deep well the sky is full of thread-ed

This system contains measures 92 through 95. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics 'deep well the sky is full of thread-ed' are aligned with these notes. The piano accompaniment continues with the same eighth-note triplet pattern in the right hand and a simple bass line in the left hand.

96

96

dark - ness still buc - kets lo - wered

This system contains measures 96 through 99. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics 'dark - ness still buc - kets lo - wered' are aligned with these notes. The piano accompaniment features a continuous eighth-note triplet in the right hand and a simple bass line in the left hand.

100

fall and fall end-less-ly ne-ver

100

104

fill

104

pp

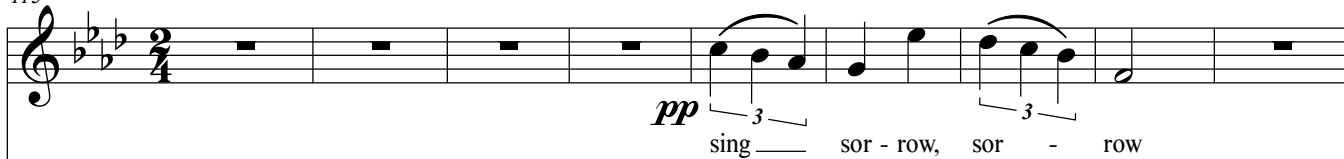
109

109

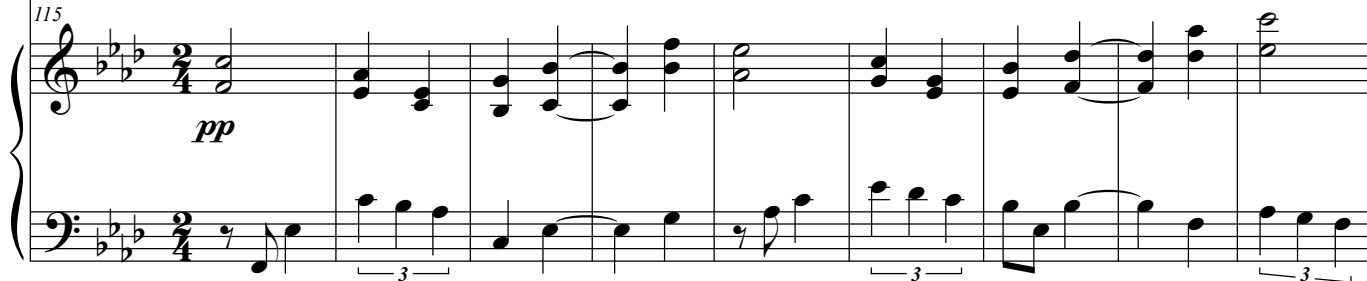
sing sorrow, sorrow

Andante (♩ = 80)

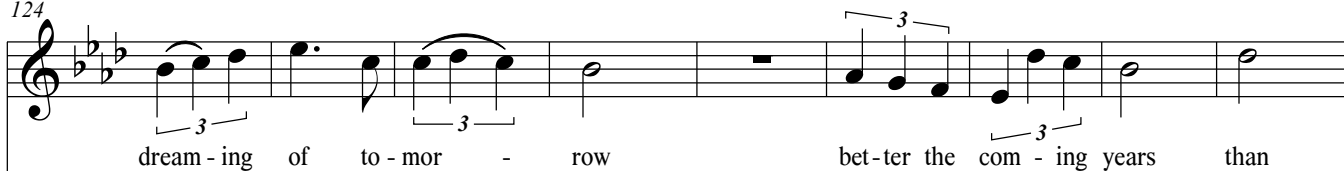
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115



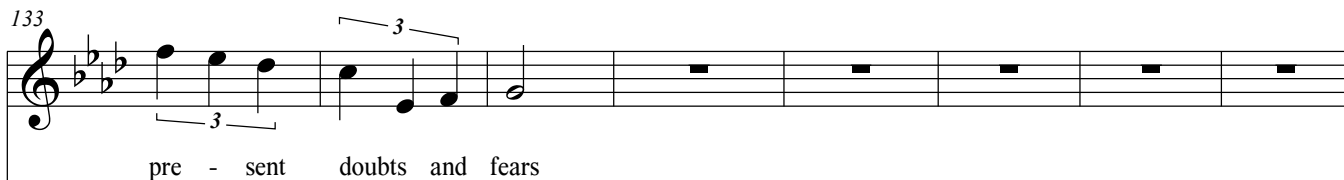
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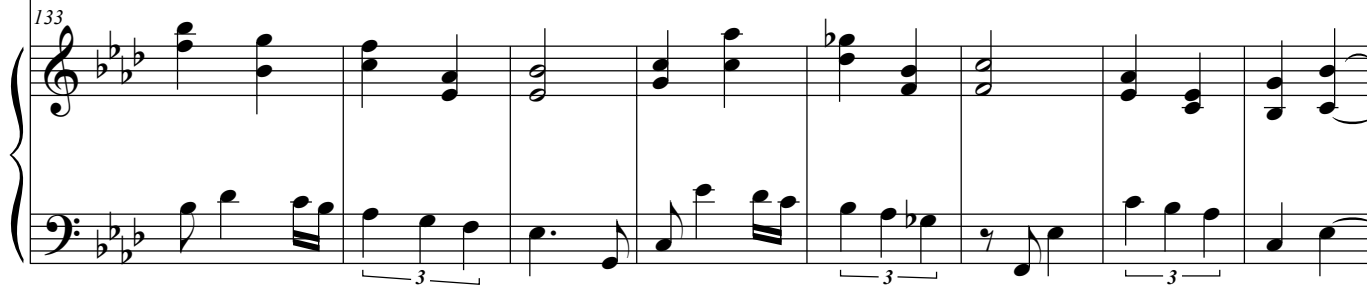
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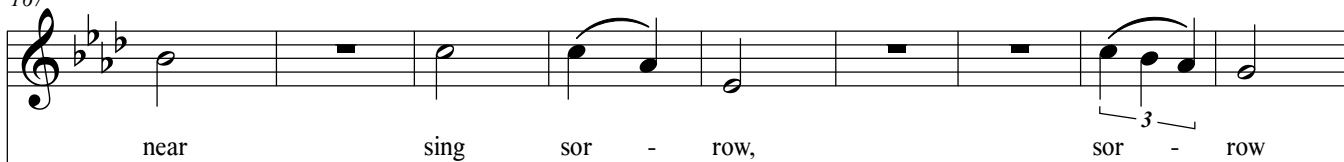
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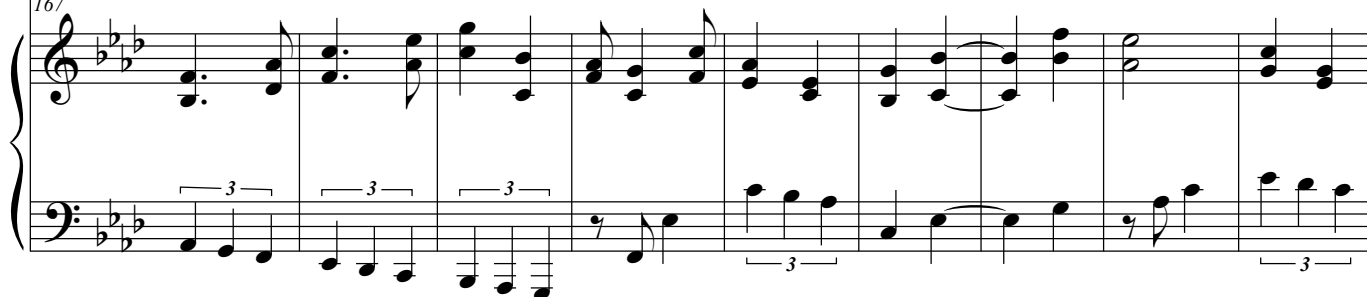
133



167



167



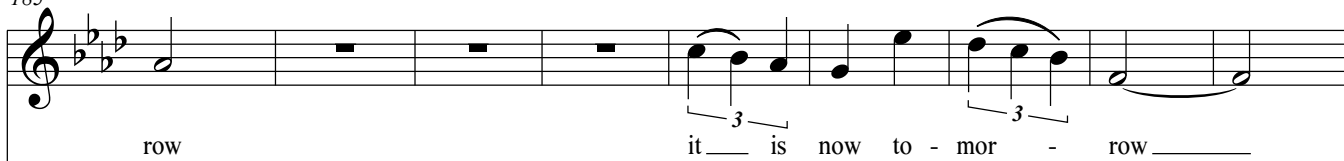
176



176



185



185



194

194

rit.

3

3

3

Song

Lively (♩. = 76)

202

mp

I heard a bird

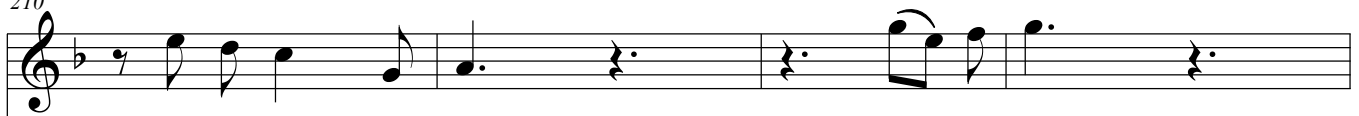
mp

206

that sang a song that tra - velled far

206

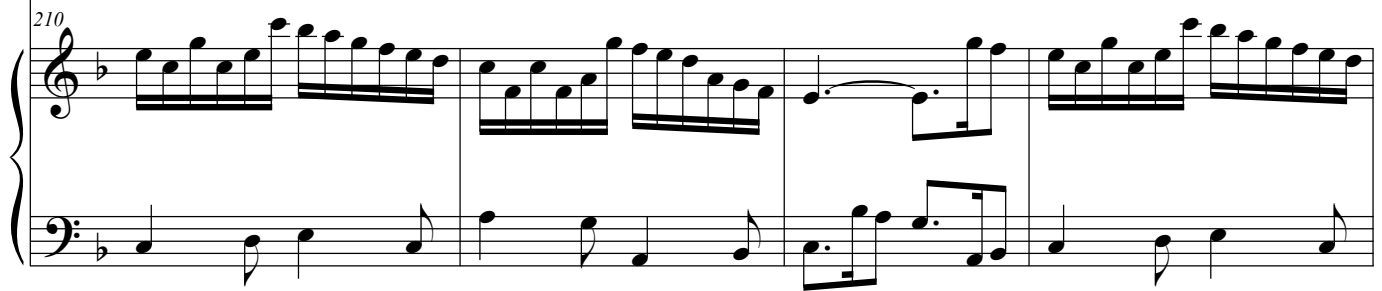
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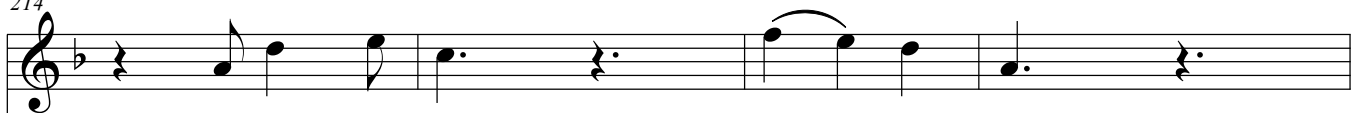
as the day is long

in__ the night

210



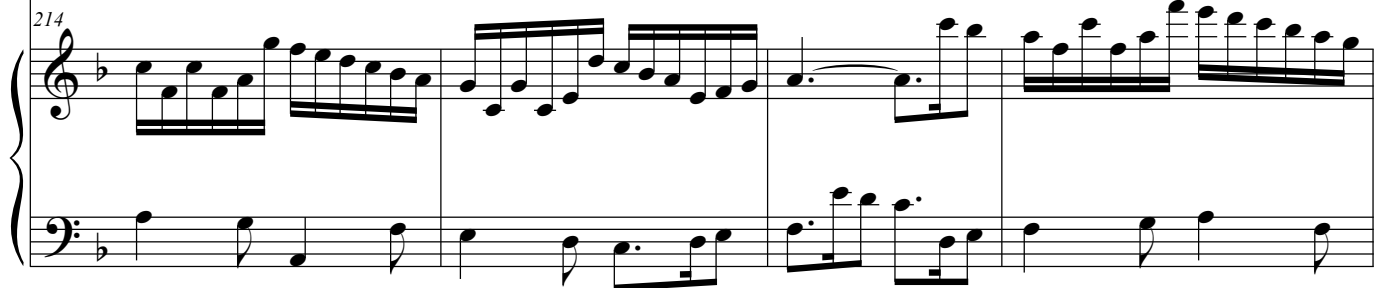
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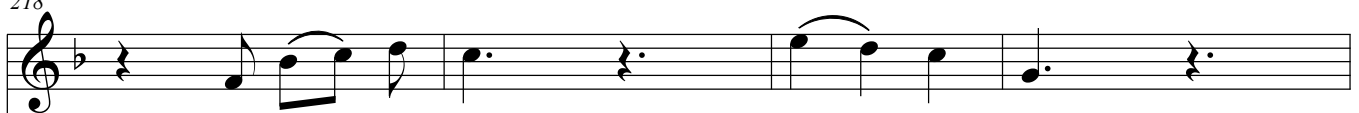
the song was lost

faint__ and far

214



218



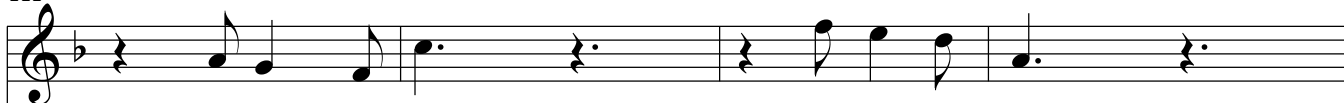
a speck of dust

some - where where

218



222



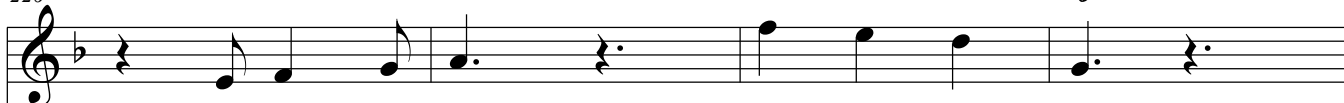
an - o - ther day

was grow - ing bright

222



226

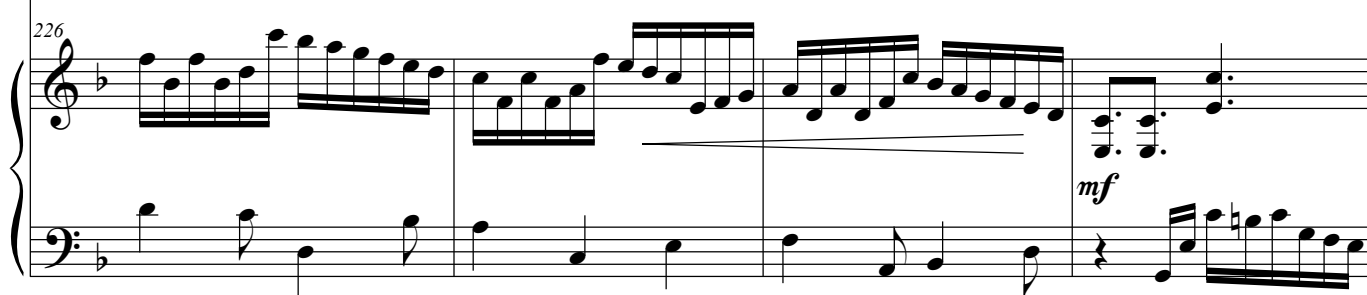


so bright, so brief

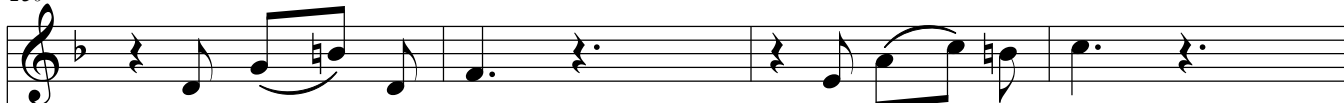
as most days are

mf

226

*mf*

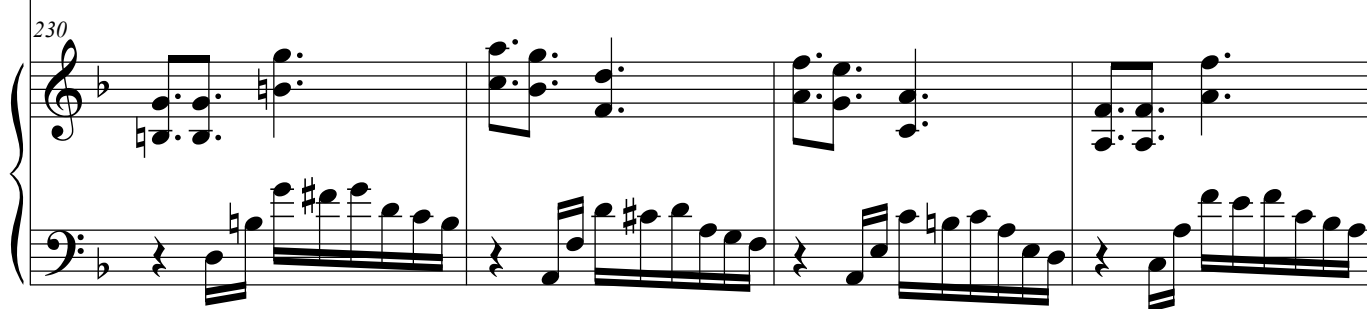
230



I was — the thief

who stole — the song

230



234

so bright, — so brief as it — is

234

237

p far I have it here I have it

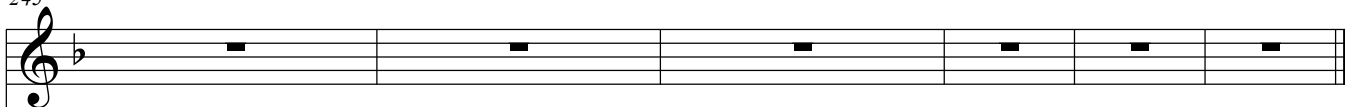
237

241

still as if — it were

241

245



245

A piano accompaniment score for measures 245 through 250. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a harmonic foundation with dotted half notes and eighth-note patterns, also featuring slurs. A *pp* (pianissimo) dynamic marking is present in measure 248. The piece concludes with a double bar line at the end of measure 250.

A few words about (and by) the composer

STAN GRILL

Raised in the Bronx, Stan has been obsessed with music since the age of six, when his mother took him to Carnegie Hall and he was astonished and awestruck by a performance of "La Mer." While that obsession first took the form of playing piano at every possible moment (when not otherwise engaged in activities typical of a kid growing up in the Bronx of the 1950's and '60s), it was Stan's music theory studies at the Manhattan School of Music that converted that obsession to writing music – and to finding his own musical voice.

He learned the craft from extraordinary musicians: among others - Robert Helps, Leon Kushner, Ursula Mamlok and Joseph Prostakoff. Stan's passion for medieval and Renaissance music has greatly influenced his writing - a contemporary expression of ageless techniques based on melody, modal harmonies, and contrapuntal, extended, interweaving lines. Two main themes permeate many of his works - music composed in an attempt to translate something about the nature of the physical world, and music composed to inspire and promote world peace.

Stan's music has been performed the world over – from Ecuador to Poland; Toulouse to Tokyo; Brooklyn to Vienna – by such artists as Camerata Philadelphia, Camerata Arkos, Englewoods, the Pandolfis Consort, the Bronx Arts Ensemble, One World Symphony, violists Brett Deubner and Ralph Farris, and violinist Jorge Avila. Major works include three symphonies, ten string quartets, a nonet, concerti for violin, viola and cello, and numerous song cycles for voice and various instruments.

Stan's discography includes "afterwards..." with the Camerata Philadelphia string quartet, "and I paint stars with wings" with Camerata Philadelphia, "Rustling Flights of Wings" with soprano Nancy Allen Lundy, pianist Stephen Gosling and violinist Ralph Farris and "At the Center of All Things" with music performed by the Diderot String Quartet.

"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.

Complete scores are available at www.stangrillcomposer.com. Stan Grill is a member of ASCAP.



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