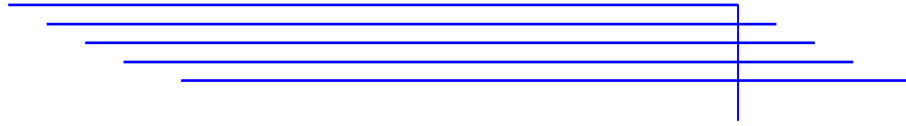


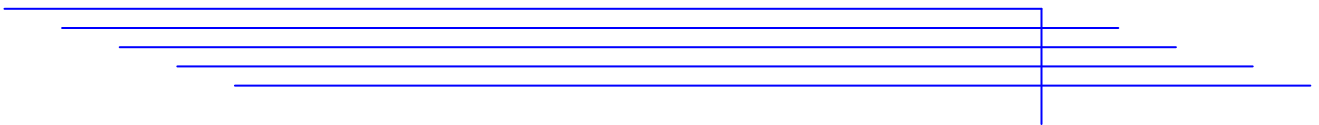
stanley grill



SHORT STORIES

violin, viola, violoncello, doublebass

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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

Short Stories

Stanley Grill

Andante

Violin *mp*

Viola *mp*

Cello

Contrabass

Vn ⁴

Va

Vc *pizz.* *mp*

Cb *mf*

Vn ⁷

Va

Vc

Cb

10

Vn

Va

Vc

Cb

13

Vn

Va

Vc

Cb

ff

16

Vn

Va

Vc

Cb

f

19

Vn

Va

Vc

Cb

mf

22

Vn

Va

Vc

Cb

p

ppp

p

arco

p

pizz.

mp

26

Vn

Va

Vc

Cb

29

Vn

Va

Vc

Cb

32

Vn

Va

Vc

Cb

pizz.

f

arco

ff

35

Vn

Va

Vc

Cb

mf

Allegro

38

Vn *mf*

Va *ppp* *f*

Vc *mf* arco

Cb *ppp* *f* pizz. arco *mf*

41

Vn *f* *mf*

Va *mf*

Vc

Cb

45

Vn

Va

Vc *f*

Cb pizz.

48

Vn

Va

Vc

Cb

mf

51

Vn

Va

Vc

Cb

54

Vn

Va

Vc

Cb

mp

mp

arco

f

mp

58

Vn

Va

Vc

Cb

63

Vn

Va

Vc

Cb

mp

mf

mf

mp

arco

67

Vn

Va

Vc

Cb

mf

71

Vn

Va

Vc

Cb

p

mp

75

Vn

Va

Vc

Cb

p

p

arco

p

79

Vn

Va

Vc

Cb

p

83

Vn

Va

Vc

Cb

87

Vn

Va

Vc

Cb

90

Vn

Va

Vc

Cb

mp

mp

f

pizz.

mp

94

Vn

Va

Vc

Cb

Detailed description: This system contains measures 94 through 98. The Violin (Vn) part is in treble clef with a key signature of two flats, playing a series of chords and single notes. The Viola (Va) part is in alto clef, also with two flats, playing chords. The Violoncello (Vc) part is in bass clef, featuring a melodic line with slurs and a sixteenth-note run in measure 97. The Contrabass (Cb) part is in bass clef, playing a simple rhythmic pattern of quarter notes with rests.

99

Vn

Va

Vc

Cb

Detailed description: This system contains measures 99 through 103. The Violin (Vn) part continues with chords and a melodic line. The Viola (Va) part plays chords. The Violoncello (Vc) part has a melodic line with slurs. The Contrabass (Cb) part continues with its rhythmic pattern.

104

Vn

Va

Vc

Cb

arco

mp

Detailed description: This system contains measures 104 through 108. The Violin (Vn) and Viola (Va) parts are mostly silent, with some notes in measure 104. The Violoncello (Vc) part has a melodic line with slurs. The Contrabass (Cb) part has a melodic line with slurs, starting with the instruction 'arco' and the dynamic marking 'mp'.

rit.

109

Vn
Va
Vc
Cb

Moderato

114

Vn
Va
Vc
Cb

117

Vn
Va
Vc
Cb

120

Vn
Va
Vc
Cb

This system contains measures 120 to 125. The Violin (Vn) part begins with a whole rest in measure 120, followed by a melodic line in measures 121-125. The Viola (Va) part has a whole rest in measure 120, followed by a melodic line in measures 121-125. The Violoncello (Vc) and Contrabasso (Cb) parts have whole rests throughout the entire system.

123

Vn
Va
Vc
Cb

pizz.
ppp
arco
ppp

This system contains measures 123 to 125. The Violin (Vn) and Viola (Va) parts continue with their melodic lines. The Violoncello (Vc) part has a whole rest in measure 123, then enters in measure 124 with a pizzicato (pizz.) line, marked ppp. The Contrabasso (Cb) part has a whole rest in measure 123, then enters in measure 124 with an arco line, also marked ppp.

126

Vn
Va
Vc
Cb

This system contains measures 126 to 131. The Violin (Vn) part has a whole rest in measure 126, followed by a melodic line in measures 127-131. The Viola (Va) part has a whole rest in measure 126, followed by a melodic line in measures 127-131. The Violoncello (Vc) and Contrabasso (Cb) parts continue with their melodic lines from the previous system.

129

Vn

Va

Vc

Cb

132

mute off

mute off

pizz.

mute off

Vn

Va

Vc

Cb

Vivace

135

pizz.

f

f

f

pizz.

f

Vn

Va

Vc

Cb

139

Vn

Va

Vc

Cb

arco

Moderato

143

Vn

Va

Vc

Cb

arco

mp

mp

ppp

147

Vn

Va

Vc

Cb

149

Vn

Va

Vc

Cb

152

Vn

Va

Vc

Cb

155

arco

Vn

pp

Va

Vc

pizz.

Cb

mp

157

Vn

Va

Vc

Cb

159

Vn

Va

Vc

Cb

161

Vn

Va

Vc

Cb

Vivace

164

Vn *f* pizz.

Va *f* pizz.

Vc *f* pizz.

Cb *f* pizz.

168

Vn

Va

Vc

Cb

172

Vn *pp* arco

Va *pp* arco

Vc

Cb arco

Allegro

177

Vn

Va

Vc

Cb

arco

f

181

Vn

Va

Vc

Cb

184

Vn

Va

Vc

Cb

187

Vn

Va

Vc

Cb

190

Vn

Va

Vc

Cb

193

Vn

Va

Vc

Cb

197

Vn

Va

Vc

Cb

200

Vn

Va

Vc

Cb

203

Vn

Va

Vc

Cb

206

Vn

Va

Vc

Cb

210

Vn

Va

Vc

Cb

213

Vn

Va

Vc

Cb

216

Vn

Va

Vc

Cb

219

Vn

Va

Vc

Cb

222

Vn

Va

Vc

Cb

226

Vn

Va

Vc

Cb

6

3

3

3

6

6

6

6

229

Vn

Va

Vc

Cb

6

3

3

3

6

6

6

6

232

Vn

Va

Vc

Cb

6

3

3

3

3/4

3/4

3/4

3/4

Adagio

237

Vn *p*

Va *p*

Vc *mp*

Cb *pizz.* *p*

Detailed description: This system contains measures 237-240. The Violin (Vn) part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Viola (Va) part plays a half note G3, followed by quarter notes A3, B3, and C4. The Violoncello (Vc) part features a complex rhythmic pattern of eighth and sixteenth notes with slurs. The Contrabass (Cb) part is marked 'pizz.' and plays a half note G2, followed by quarter notes A2, B2, and C3.

240

Vn

Va

Vc

Cb

Detailed description: This system contains measures 241-244. The Violin (Vn) part continues with quarter notes D5, E5, and F5. The Viola (Va) part plays a half note D3, followed by quarter notes E3, F3, and G3. The Violoncello (Vc) part continues with its complex rhythmic pattern. The Contrabass (Cb) part plays a half note D2, followed by quarter notes E2, F2, and G2.

244

Vn

Va

Vc

Cb

Detailed description: This system contains measures 245-248. The Violin (Vn) part plays quarter notes G5, A5, B5, and C6. The Viola (Va) part plays a half note G3, followed by quarter notes A3, B3, and C4. The Violoncello (Vc) part continues with its complex rhythmic pattern. The Contrabass (Cb) part plays a half note G2, followed by quarter notes A2, B2, and C3.

247

Vn
Va
Vc
Cb

251

Vn
Va
Vc
Cb

255 *Allegro*

Vn
Va
Vc
Cb

261

Vn

Va

Vc

Cb

267

Vn

Va

Vc

Cb

273

Vn

Va

Vc

Cb

279

Vn

Va

Vc

Cb

285

Vn

Va

Vc

Cb

291

Vn

Va

Vc

Cb

297

Vn

Va

Vc

Cb

Detailed description: This system covers measures 297 to 302. The Violin (Vn) and Viola (Va) parts play a melodic line of eighth notes, with the first measure starting at measure 297. The Violoncello (Vc) part features a complex rhythmic pattern of eighth notes with triplets and slurs. The Contrabass (Cb) part provides a simple bass line of eighth notes.

303

Vn

Va

Vc

Cb

Detailed description: This system covers measures 303 to 308. The Violin (Vn) and Viola (Va) parts continue their melodic line. The Violoncello (Vc) part continues with its intricate eighth-note pattern, including triplets and slurs. The Contrabass (Cb) part continues with its eighth-note bass line.

309

Vn

Va

Vc

Cb

Detailed description: This system covers measures 309 to 314. The Violin (Vn) and Viola (Va) parts are silent, indicated by whole rests. The Violoncello (Vc) part continues with its eighth-note pattern, including triplets and slurs. The Contrabass (Cb) part continues with its eighth-note bass line.

Adagio

315

Vn *p*

Va *p*

Vc *mp*

Cb *mp* arco

Detailed description: This system covers measures 315 and 316. The time signature is 3/4. The Violin (Vn) and Viola (Va) parts are marked *p* and play a half note G4 in measure 315, followed by a half note G4 with a sharp sign in measure 316. The Violoncello (Vc) and Contrabasso (Cb) parts are marked *mp*. The Vc part starts with a half note G2 in measure 315, followed by a sixteenth-note scale ascending from G2 to F#3 in measure 316, and then continues with a sixteenth-note scale from F#3 to G3 in measure 317. The Cb part is marked 'arco' and plays a similar sixteenth-note scale starting in measure 316.

317

Vn

Va

Vc

Cb

Detailed description: This system covers measures 317 and 318. The Vn part continues with a half note G4 with a sharp sign in measure 317, followed by a half note G4 in measure 318. The Va part plays a half note G2 in measure 317, followed by a half note G2 with a sharp sign in measure 318. The Vc part continues with a sixteenth-note scale from G3 to A3 in measure 317, followed by a sixteenth-note scale from A3 to B3 in measure 318. The Cb part continues with a sixteenth-note scale from G2 to F#3 in measure 317, followed by a sixteenth-note scale from F#3 to G3 in measure 318.

319

Vn

Va

Vc

Cb

Detailed description: This system covers measures 319 and 320. The Vn part plays a half note G4 in measure 319, followed by a half note G4 with a sharp sign in measure 320. The Va part plays a half note G2 in measure 319, followed by a half note G2 with a sharp sign in measure 320. The Vc part continues with a sixteenth-note scale from B3 to C4 in measure 319, followed by a sixteenth-note scale from C4 to D4 in measure 320. The Cb part continues with a sixteenth-note scale from G3 to A3 in measure 319, followed by a sixteenth-note scale from A3 to B3 in measure 320.

322

Vn
Va
Vc
Cb

This system contains measures 322 and 323. The Violin (Vn) part is in treble clef, playing a series of chords. The Viola (Va) part is in alto clef, also playing chords. The Violoncello (Vc) and Contrabasso (Cb) parts are in bass clef. The Vc part features a complex rhythmic pattern with sixteenth notes and slurs. The Cb part has a similar pattern, often playing in octaves with the Vc.

324

Vn
Va
Vc
Cb

This system contains measures 324 and 325. The Vn part continues with chords. The Va part has a more active line with eighth notes. The Vc and Cb parts continue their rhythmic patterns, with the Vc part showing a clear melodic line with slurs.

326

Vn
Va
Vc
Cb

This system contains measures 326 and 327. The Vn part plays chords. The Va part has a steady eighth-note accompaniment. The Vc and Cb parts feature more complex rhythmic figures with slurs and ties.

328

Vn

Va

Vc

Cb

Detailed description: This system contains measures 328 through 331. The Violin (Vn) part starts with a half note chord (F#4, C#5) and continues with a melodic line. The Viola (Va) part provides harmonic support with half notes. The Violoncello (Vc) and Contrabass (Cb) parts feature a rhythmic eighth-note pattern in the first measure, followed by a melodic line with a slur and a triplet of eighth notes in the final measure.

330

Vn

Va

Vc

Cb

Detailed description: This system contains measures 330 and 331. The Violin (Vn) part has a melodic line with a slur. The Viola (Va) part has a half note chord. The Violoncello (Vc) and Contrabass (Cb) parts continue with their melodic lines, featuring a slur and a triplet of eighth notes in the final measure.

332

Vn

Va

Vc

Cb

Detailed description: This system contains measures 332 through 335. The Violin (Vn) part has a melodic line with a slur and a triplet of eighth notes. The Viola (Va) part has a half note chord with a slur and a triplet of eighth notes. The Violoncello (Vc) part has a melodic line with a slur. The Contrabass (Cb) part has a melodic line with a slur and a triplet of eighth notes.

Allegro

334

Vn

Va

Vc

Cb

f

p

f

p

Detailed description: This system covers measures 334 to 336. The key signature is two sharps (F# and C#), and the time signature is 12/16. The Violin (Vn) part starts with a whole rest in measure 334, followed by a melodic line in measures 335 and 336, marked *p*. The Viola (Va) part also has a whole rest in measure 334, then a melodic line in measures 335 and 336, marked *p*. The Violoncello (Vc) part plays a rhythmic eighth-note pattern starting in measure 334, marked *f*, and ends with a half note in measure 336, marked *p*. The Contrabass (Cb) part plays a similar rhythmic eighth-note pattern starting in measure 334, marked *f*, and ends with a half note in measure 336, marked *p*.

337

Vn

Va

Vc

Cb

f

p

f

f

p

f

Detailed description: This system covers measures 337 to 339. The Violin (Vn) part has a whole rest in measure 337, then a melodic line in measures 338 and 339. The Viola (Va) part has a whole rest in measure 337, then a melodic line in measures 338 and 339. The Violoncello (Vc) part continues the rhythmic eighth-note pattern, marked *f* in measure 337, *p* in measure 338, and *f* in measure 339. The Contrabass (Cb) part continues the rhythmic eighth-note pattern, marked *f* in measure 337, *p* in measure 338, and *f* in measure 339.

340

Vn

Va

Vc

Cb

p

f

p

f

p

f

Detailed description: This system covers measures 340 to 342. The Violin (Vn) part has a melodic line in measure 340, a whole rest in measure 341, and another melodic line in measure 342. The Viola (Va) part has a melodic line in measure 340, a whole rest in measure 341, and another melodic line in measure 342. The Violoncello (Vc) part continues the rhythmic eighth-note pattern, marked *p* in measure 340, *f* in measure 341, and *p* in measure 342. The Contrabass (Cb) part continues the rhythmic eighth-note pattern, marked *p* in measure 340, *f* in measure 341, and *p* in measure 342.

344

Vn

Va

Vc

Cb

p *f* *p*

347

Vn

Va

Vc

Cb

f *p* *pizz.*

$\frac{9}{16}$ $\frac{12}{16}$

351

Vn

Va

Vc

Cb

f *p* *arco* *f* *p*

$\frac{12}{16}$

355

Vn

Va

Vc

Cb

f *p*

359

Vn

Va

Vc

Cb

pizz.

363

Vn

Va

Vc

Cb

arco

f *p*

366

Vn

Va

Vc

Cb

f *p* *pizz.* *pizz.* *pizz.*

370

Vn

Va

Vc

Cb

pizz.

374

Vn

Va

Vc

Cb

f *p* *arco* *f* *p* *arco* *f* *p*

378

Vn

Va

Vc

Cb

f

p

382

Vn

Va

Vc

Cb

Presto

pp

pp

pp

mp

386

Vn

Va

Vc

Cb

391

Vn

Va

Vc

Cb

395

Vn

Va

Vc

Cb

400

Vn

Va

Vc

Cb

pizz.

arco

405

Vn

Va

Vc

Cb

410

Vn

Va

Vc

Cb

415

Vn

Va

Vc

Cb

419

Vn

Va

Vc

Cb

422

Vn

Va

Vc

Cb

425

Vn

Va

Vc

Cb

430

Vn

Va

Vc

Cb

433

Vn

Va

Vc

Cb

437

Vn

Va

Vc

Cb

f

f

ff

441

Vn *pp*

Va *pp*

Vc *pp*

Cb *mp*

447

Vn *p* Andante

Va *p*

Vc

Cb

452

Vn

Va

Vc *p* arco

Cb *pizz.* *mp*

455

Vn

Va

Vc

Cb

458

Vn

Va

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 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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