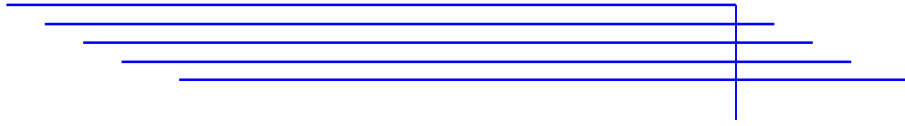


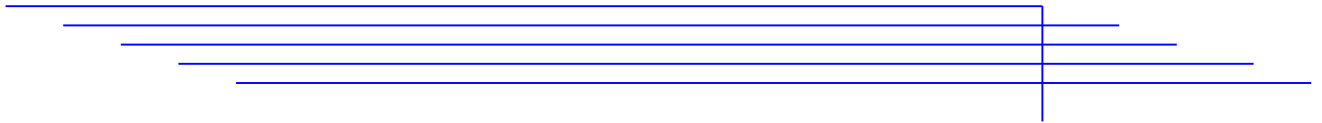
stanley grill



Sulla Natura

string quartet

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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
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	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
Le 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
Idilio (Federico Garcia Lorca)	2021	soprano & piano	3 min
The Peace of Wild Things	2021	counter-tenor, traverso, va, vc, theorbo	17 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
The Bridge of Birds	2021	viola & cello	13 min
Sulla Natura	2021	string quartet	27 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
Fantasy	2021	viola & piano	12 min
Imaginary Dances II	2021	alto saxophone & harp	12 min
Songs for Astrid	2021	flute	13 min
Ararat	2021	duduk quartet	6 min
A Trifle	2021	trumpet & cello	4 min
Book of Soliloquies	2021	various instruments	17 min

ORCHESTRAL MUSIC

Morning Music	2001	clarinet, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
The Invisible Ballet	2003	string orchestra & diverse instruments	33 min
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
24 september 1945 (Nazir Hikmet)	2021	soprano & string orchestra	3 min
28 october 1945 (Nazir Hikmet)	2021	soprano & string orchestra	4 min
Canziones d'Amore (various poets)	2021	soprano & string orchestra	22 min
Ahimsa	2021	orchestral ensemble	22 min
We Will Not Forget	2021	duduk & string orchestra	13 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

Sulla Natura

for the Um bria E nsemble

I

Alla Sera

(Ugo Foscolo)

Forse perché della fatal quiete
tu sei l'immagine, a me sì cara vieni,
o Sera! E quando ti corteggian liete
le nubi estive e i zeffiri sereni,
e quando dal nevoso aere inquiete
tenebre e lunghe all'universo meni,
sempre scendi invocata, e le secrete
vie del mio cor soavemente tieni.

Vagar mi fai co' miei pensier su l'orme
che vanno al nulla eterno; e intanto fugge
questo reo tempo, e van con lui le torme
delle cure onde meco egli sì strugge;
e mentre guardo la tua pace, dorme
quello spirto guerrier ch'entro mi rugge.

Alla Sera

Adagio ♩ = 68

This musical score is for the piece "Alla Sera" in 3/4 time, marked Adagio with a tempo of ♩ = 68. The score is divided into three systems, each containing staves for Violin I, Violin II, Viola, and Cello. The first system (measures 1-5) features a dynamic of *mp* for all instruments. The second system (measures 6-11) shows a dynamic shift to *pp* for the strings and *p* for the Cello, with a *f* dynamic appearing in the final measure. The third system (measures 12-17) continues with *pp* and *p* dynamics, leading to a *f* dynamic in the final measure. The Viola part includes triplets and pizzicato markings. The Cello part features a triplet in the final measure of the third system.

Violin I
mp

Violin II
mp

Viola
mp
3
pizz.
3

Cello
mp

Vn I
pp

Vn II
pp

Va
pp
3
pizz.
3

Vc
p
f

Vn I
pp
f

Vn II
3
pp
f

Va
3
pp
f
3

Vc
p
f

18

Vn I *p*

Vn II *p* 3

Va *p* 3

Vc *p* *p* *pp* 3 arco 3 3 3

23

Vn I *f* 3 *pp*

Vn II *f* *pp*

Va *f* 3 3 3 *pp*

Vc *f* 3 3 3 *pp*

29

Vn I 3 *mp*

Vn II 3 *mp*

Va 3 *mp* pizz.

Vc *mp*

36

Vn I

Vn II

Va

Vc

mf

42

Vn I

Vn II

Va

Vc

f

pp

f

pp

f

pp

arco

47

Vn I

Vn II

Va

Vc

pp

53

Vn I

Vn II

Va

Vc

pizz.

59

Vn I

Vn II

Va

Vc

65

Vn I

Vn II

Va

Vc

f

p

f

p

f

pp

arco

69

Vn I

Vn II

Va

Vc

mf

Detailed description: This system covers measures 69 to 72. Vn I starts with a quarter note, followed by eighth notes, and a triplet of eighth notes. Vn II has a dotted quarter note, followed by eighth notes, and a triplet of eighth notes. Va has a quarter note, followed by eighth notes, and a half note. Vc has a dotted quarter note, followed by eighth notes, and a half note. Dynamics are marked *mf* in the final measure of each part.

73

Vn I

Vn II

Va

Vc

p

Detailed description: This system covers measures 73 to 75. Vn I has a quarter note, followed by eighth notes, and a half note. Vn II has a tremolo of eighth notes. Va has a quarter note, followed by eighth notes, and a half note. Vc has a dotted quarter note, followed by eighth notes, and a half note. Dynamics are marked *p* in the final measure of each part.

76

Vn I

Vn II

Va

Vc

Detailed description: This system covers measures 76 to 78. Vn I has a quarter note, followed by eighth notes, and a half note. Vn II has a tremolo of eighth notes. Va has a quarter note, followed by eighth notes, and a half note. Vc has a dotted quarter note, followed by eighth notes, and a half note.

79

Vn I

Vn II

Va

Vc

82

Vn I

Vn II

Va

Vc

pp

pp

pp

pp

85

Vn I

Vn II

Va

Vc

88

Vn I

Vn II

Va

Vc

f

f

f

f

91

Vn I

Vn II

Va

Vc

94

Vn I

Vn II

Va

Vc

97

Vn I

Vn II

Va

Vc

pp

pp

pp

pp

100

Vn I

Vn II

Va

Vc

3

103

Vn I

Vn II

Va

Vc

106

Vn I

Vn II

Va

Vc

109

Vn I

Vn II

Va

Vc

mp

pp

mp

pp

mp

pizz.

mp

117

Vn I

Vn II

Va

Vc

pp

arco

pp

II

Il lampo

(Giovanni Pascoli)

E cielo e terra si mostrò qual era:
la terra ansante, livida, in sussulto;
il cielo ingombro, tragico, disfatto:
bianca bianca nel tacito tumulto
una casa apparì sparì d'un tratto;
come un occhio, che, largo, esterrefatto,
s'aprì si chiuse, nella notte nera.

|| *lampo*

Allegro ♩ = 112

127

Vn I *mf*

Vn II *mf*

Va *f*

Vc *p*

135

Vn I *p*

Vn II *p*

Va *p*

Vc *pp*

142

Vn I *f* *ff*

Vn II *f* *ff*

Va *f* *ff*

Vc *f* *ff*

150

Vn I

Vn II

Va

Vc

159

Vn I

Vn II

Va

Vc

p

p

p

pizz.

p

sfz

170

Vn I

Vn II

Va

Vc

sfz

sfz

p

3

180

Vn I

Vn II

Va

Vc

p

p

p

p

188

Vn I

Vn II

Va

Vc

f

f

f

f

196

Vn I

Vn II

Va

Vc

p

pp

p

pp

pp

pp

203

Vn I

Vn II

Va

Vc

210

Vn I

Vn II

Va

Vc

217

Vn I

Vn II

Va

Vc

f

p

224

Vn I

Vn II

Va

Vc

231

Vn I

Vn II

Va

Vc

pp

pp

pp

pp

238

Vn I

Vn II

Va

Vc

mf

mf

f

arco

p

245

Vn I

Vn II

Va

Vc

p

pp

253

Vn I

Vn II

Va

Vc

f

261

Vn I

Vn II

Va

Vc

pizz.

sfz

272

Vn I

Vn II

Va

Vc

pp

pp

pp

pp

279

Vn I

Vn II

Va

Vc

285

Vn I

Vn II

Va

Vc

f

f

f

arco

f

pizz.

ffz

pizz.

ffz

pizz.

ffz

pizz.

ffz

pizz.

ffz

pizz.

III

L'Infinito

(Giacomo Leopardi)

Sempre caro mi fu quest'ermo colle,
E questa siepe, che da tanta parte
Dell'ultimo orizzonte il guardo esclude.
Ma sedendo e rimirando, interminati
Spazi di là da quella, e sovrumani
Silenzi, e profondissima quiete | o nel pensier mi fingo, ove per poco
Il cor non si spaura. E come il vento
Odo stormir tra queste piante, io quello
Infinito silenzio a questa voce
Vo comparando: e mi sovien l'eterno,
E le morte stagioni, e la presente
E viva, e il suon di lei. Così tra questa
Immensità s'annega il pensier mio:
E il naufragar m'è dolce in questo mare.

L'infinito

Grave $\text{♩} = 32$

291

Vn I arco *p*

Vn II arco *pp*

Va arco *p*

Vc arco *pp*

294

Vn I arco *p*

Vn II arco *pp*

Va arco *p*

Vc arco *pp*

297

Vn I arco *p*

Vn II arco *pp*

Va arco *p*

Vc arco *pp*

300

Vn I

Vn II

Va

Vc

This system of music covers measures 300 to 302. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. In measure 300, Vn I plays a half note G4, Vn II plays a quarter note G4, and Va and Vc play half notes G3 and G2 respectively. In measure 301, Vn I plays a half note A4, Vn II plays a quarter note A4, and Va and Vc play half notes A3 and A2. In measure 302, Vn I plays a half note B4, Vn II plays a quarter note B4, and Va and Vc play half notes B3 and B2. A triplet of eighth notes (B4, C5, B4) is written under the final note of the Vn I staff in measure 302.

303

Vn I

Vn II

Va

Vc

This system of music covers measures 303 to 305. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. In measure 303, Vn I plays a half note C5, Vn II plays a quarter note C5, and Va and Vc play half notes C4 and C3. In measure 304, Vn I plays a half note D5, Vn II plays a quarter note D5, and Va and Vc play half notes D4 and D3. In measure 305, Vn I plays a half note E5, Vn II plays a quarter note E5, and Va and Vc play half notes E4 and E3. A triplet of eighth notes (E5, F6, E5) is written under the final note of the Va staff in measure 305.

306

Vn I

Vn II

Va

Vc

This system of music covers measures 306 to 308. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. In measure 306, Vn I plays a half note F6, Vn II plays a quarter note F6, and Va and Vc play half notes F5 and F4. In measure 307, Vn I plays a half note G6, Vn II plays a quarter note G6, and Va and Vc play half notes G5 and G4. In measure 308, Vn I plays a half note A6, Vn II plays a quarter note A6, and Va and Vc play half notes A5 and A4. A triplet of eighth notes (A6, B7, A6) is written under the final note of the Vn I staff in measure 308.

309

Vn I

Vn II

Va

Vc

This system of music covers measures 309 to 311. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature is B-flat major (two flats). In measure 309, Vn I has a half note followed by a triplet of eighth notes. Vn II has a continuous eighth-note pattern. Va has a half note, and Vc has a dotted half note. In measure 310, Vn I has a half note. Vn II continues its eighth-note pattern. Va has a half note, and Vc has a dotted half note. In measure 311, Vn I has a half note. Vn II continues its eighth-note pattern. Va has a half note, and Vc has a dotted half note.

312

Vn I

Vn II

Va

Vc

This system of music covers measures 312 to 314. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature is B-flat major (two flats). In measure 312, Vn I has a half note. Vn II has a continuous eighth-note pattern. Va has a half note followed by a triplet of eighth notes. Vc has a dotted half note. In measure 313, Vn I has a half note. Vn II continues its eighth-note pattern. Va has a half note, and Vc has a dotted half note. In measure 314, Vn I has a half note. Vn II continues its eighth-note pattern. Va has a half note, and Vc has a dotted half note.

315

Vn I

Vn II

Va

Vc

This system of music covers measures 315 to 317. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature is B-flat major (two flats). In measure 315, Vn I has a half note. Vn II has a continuous eighth-note pattern. Va has a half note. Vc has a dotted half note. In measure 316, Vn I has a half note. Vn II continues its eighth-note pattern. Va has a half note, and Vc has a dotted half note. In measure 317, Vn I has a half note. Vn II continues its eighth-note pattern. Va has a half note, and Vc has a dotted half note.

318

Vn I

Vn II

Va

Vc

318

Vn I

Vn II

Va

Vc

321

Vn I

Vn II

Va

Vc

321

Vn I

Vn II

Va

Vc

324

Vn I

Vn II

Va

Vc

324

Vn I

Vn II

Va

Vc

327

Vn I

Vn II

Va

Vc

This system of music covers measures 327 to 329. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has two flats (B-flat and E-flat). In measure 327, Vn I has a dotted quarter note followed by an eighth-note triplet. Vn II has a continuous eighth-note pattern. Va and Vc play sustained notes. Measures 328 and 329 continue these patterns, with Vn I and Vn II featuring more triplet markings.

330

Vn I

Vn II

Va

Vc

This system of music covers measures 330 to 332. The instrumentation remains the same. In measure 330, Vn I has a dotted quarter note followed by an eighth-note triplet. Vn II continues its eighth-note pattern. Va and Vc play sustained notes. Measures 331 and 332 continue these patterns, with Vn I and Vn II featuring more triplet markings.

333

Vn I

Vn II

Va

Vc

This system of music covers measures 333 to 335. The instrumentation remains the same. In measure 333, Vn I has a dotted quarter note followed by an eighth-note triplet. Vn II continues its eighth-note pattern. Va and Vc play sustained notes. Measures 334 and 335 continue these patterns, with Vn I and Vn II featuring more triplet markings.

336

Vn I

Vn II

Va

Vc

This system of music covers measures 336 to 338. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has two flats (B-flat and E-flat). In measure 336, Vn I plays a half note chord, Vn II plays a sixteenth-note pattern, Va plays a half note, and Vc plays a half note. In measure 337, Vn I has a long melodic line, Vn II continues with sixteenth notes, Va has a half note, and Vc has a half note. In measure 338, Vn I has a half note, Vn II continues with sixteenth notes, Va has a half note, and Vc has a half note.

339

Vn I

Vn II

Va

Vc

This system of music covers measures 339 to 341. In measure 339, Vn I has a half note, Vn II continues with sixteenth notes, Va has a half note, and Vc has a half note. In measure 340, Vn I has a half note, Vn II continues with sixteenth notes, Va has a half note, and Vc has a half note. In measure 341, Vn I has a half note, Vn II continues with sixteenth notes, Va has a half note with a triplet of eighth notes at the end, and Vc has a half note.

342

Vn I

Vn II

Va

Vc

This system of music covers measures 342 to 344. In measure 342, Vn I has a half note, Vn II continues with sixteenth notes, Va has a half note, and Vc has a half note. In measure 343, Vn I has a half note, Vn II continues with sixteenth notes, Va has a half note, and Vc has a half note. In measure 344, Vn I has a half note, Vn II continues with sixteenth notes, Va has a half note, and Vc has a half note.

345

Vn I

Vn II

Va

Vc

This system of music covers measures 345 to 347. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has two flats (B-flat and E-flat). In measure 345, Vn I has a whole note G4, while Vn II, Va, and Vc have half notes. In measure 346, Vn I has a triplet of eighth notes (A4, G4, F4), while Vn II has a continuous eighth-note pattern. In measure 347, Vn I has another triplet of eighth notes (G4, F4, E4), and Vn II continues its eighth-note pattern. Va and Vc have long, sustained notes across the measures.

348

Vn I

Vn II

Va

Vc

This system of music covers measures 348 to 350. The instrumentation remains the same. In measure 348, Vn I has a triplet of eighth notes (F4, E4, D4), while Vn II continues its eighth-note pattern. In measure 349, Vn I has a whole note G4, and Vn II continues its eighth-note pattern. In measure 350, Vn I has a whole note G4, and Vn II continues its eighth-note pattern. Va and Vc have long, sustained notes across the measures.

351

Vn I

Vn II

Va

Vc

This system of music covers measures 351 to 353. The instrumentation remains the same. In measure 351, Vn I has a long, sustained note (G4), while Vn II continues its eighth-note pattern. In measure 352, Vn I has a long, sustained note (G4), and Vn II continues its eighth-note pattern. In measure 353, Vn I has a long, sustained note (G4), and Vn II continues its eighth-note pattern. Va and Vc have long, sustained notes across the measures.

354

Vn I

Vn II

Va

Vc

This musical system covers measures 354 to 356. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has two flats (B-flat and E-flat). In measure 354, Vn I plays a half note G4, Vn II plays a quarter note G4, Va plays a half note G3, and Vc plays a half note G2. In measure 355, Vn I plays a half note G4, Vn II plays a quarter note G4, Va plays a half note G3, and Vc plays a half note G2. In measure 356, Vn I plays a half note G4, Vn II plays a quarter note G4, Va plays a half note G3, and Vc plays a half note G2. The Vn I and Va parts have long horizontal lines above and below the notes, indicating sustained sounds or breath marks.

357

Vn I

Vn II

Va

Vc

This musical system covers measures 357 to 359. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has two flats (B-flat and E-flat). In measure 357, Vn I plays a half note G4, Vn II plays a quarter note G4, Va plays a half note G3, and Vc plays a half note G2. In measure 358, Vn I plays a half note G4, Vn II plays a quarter note G4, Va plays a half note G3, and Vc plays a half note G2. In measure 359, Vn I plays a half note G4, Vn II plays a quarter note G4, Va plays a half note G3, and Vc plays a half note G2. The Vn I and Va parts have long horizontal lines above and below the notes, indicating sustained sounds or breath marks. The system ends with a double bar line.

IV

Nevicata

(Giosuè Carducci)

Lenta fiocca la neve pe 'l cielo cinereo: gridi,
suoni di vita piú non salgono da la città,
non d'erbaiola il grido o corrente rumore di carro,
non d'amor la canzon ilare e di gioventù.
Da la torre di piazza roche per l'aere le ore
gemon, come sospir d'un mondo lungi dal dì.
Picchiano uccelli raminghi a' vetri appannati: gli amici
spíriti reduci son, guardano e chiamano a me.
In breve, o carí, in breve – tu càlmati, indomito cuore –
giù al silenzio verrò, ne l'ombra riposerò.

Nevicata

Allegretto ♩ = 112

360

Vn I *mp* *pp*

Vn II *mp* *pp*

Va *mp* *pp*

Vc *mp* *pp* pizz.

368

Vn I *mf*

Vn II *mf*

Va *mf*

Vc *mf*

376

Vn I *pp*

Vn II *pp*

Va *pp*

Vc *pp* pizz.

384

Vn I

Vn II

Va

Vc

arco

p

391

Vn I

Vn II

Va

Vc

mp

arco

mf

f

f

p

p

398

Vn I

Vn II

Va

Vc

mp

mp

mp

pizz.

mp

407

Vn I

Vn II

Va

Vc

pp

pp

pp

pp

415

Vn I

Vn II

Va

Vc

mf

mf

mf

mf

p pizz.

p

p

p

422

Vn I

Vn II

Va

Vc

429

Vn I *mp* *f*

Vn II arco *mp* *f*

Va *mf* *f*

Vc arco *mf* *f*

435

Vn I *mp* *pp*

Vn II pizz. *mp* *pp*

Va pizz. *mp* *pp*

Vc *mp* *pp*

443

Vn I arco

Vn II arco

Va arco

Vc

450

Vn I

Vn II

Va

Vc

f

Detailed description: This system of music covers measures 450 to 456. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has one flat (B-flat). The time signature is 3/4. The Vn I staff has a dynamic marking of *f* starting in measure 454. The Vc staff has a dynamic marking of *f* at the beginning of measure 450 and *p* at the beginning of measure 454. The music consists of various note values, including quarter notes, eighth notes, and half notes, with many notes beamed together and slurred across measures.

457

Vn I

Vn II

Va

Vc

f

p

f

p

f

p

Detailed description: This system of music covers measures 457 to 463. It features the same four staves as the previous system. The key signature remains one flat. The time signature is 3/4. The Vn I staff has a dynamic marking of *p* at the end of measure 463. The Vn II staff has a dynamic marking of *f* at the beginning of measure 457 and *p* at the end of measure 463. The Va staff has a dynamic marking of *f* at the beginning of measure 457 and *p* at the end of measure 463. The Vc staff has a dynamic marking of *f* at the beginning of measure 457 and *p* at the beginning of measure 463. The music continues with various note values and slurs.

464

Vn I

Vn II

Va

Vc

Detailed description: This system of music covers measures 464 to 470. It features the same four staves. The key signature remains one flat. The time signature is 3/4. The Vn I staff has a dynamic marking of *f* at the beginning of measure 464. The Vn II staff has a dynamic marking of *f* at the beginning of measure 464. The Va staff has a dynamic marking of *f* at the beginning of measure 464. The Vc staff has a dynamic marking of *f* at the beginning of measure 464. The music continues with various note values and slurs.

470

Vn I

Vn II

Va

Vc

476

Vn I

Vn II

Va

Vc

482

Vn I

Vn II

Va

Vc

f

488

Vn I

Vn II

Va

Vc

arco

This system contains measures 488 through 493. The first violin (Vn I) part features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The second violin (Vn II) part consists of dotted quarter notes. The viola (Va) part is a half-note line. The cello (Vc) part is marked 'arco' and plays a half-note line. The key signature has one flat (B-flat).

494

Vn I

Vn II

Va

Vc

This system contains measures 494 through 499. The instrumentation and parts continue from the previous system. The first violin (Vn I) maintains the sixteenth-note pattern. The second violin (Vn II) continues with dotted quarter notes. The viola (Va) continues with the half-note line. The cello (Vc) continues with the half-note line. The key signature remains one flat.

500

Vn I

Vn II

Va

Vc

This system contains measures 500 through 505. The instrumentation and parts continue from the previous system. The first violin (Vn I) maintains the sixteenth-note pattern. The second violin (Vn II) continues with dotted quarter notes. The viola (Va) continues with the half-note line. The cello (Vc) continues with the half-note line. The key signature remains one flat.

506

Vn I

Vn II

Va

Vc

pizz.

p

513

Vn I

Vn II

Va

Vc

f

f

f

arco

p

520

Vn I

Vn II

Va

Vc

mp

mp

mp

pizz.

mp

528

Vn I *pp*

Vn II *pp*

Va *pp*

Vc *pp*

Measures 528-534. Vn I and Vn II play a melodic line with slurs. Va has rests followed by a melodic phrase. Vc has a rhythmic accompaniment of eighth notes.

535

Vn I

Vn II

Va

Vc

Measures 535-540. Vn I and Vn II play a melodic line with slurs. Va has a melodic line. Vc has a rhythmic accompaniment of eighth notes.

541

Vn I

Vn II

Va

Vc *pp*

Measures 541-546. Vn I and Vn II play a melodic line with slurs. Va has a melodic line. Vc has rests followed by a final melodic phrase.

V

I gatti lo sapranno

(Cesare Pavese)

Ancora cadrà la pioggia
sui tuoi dolci selciati,
una pioggia leggera
come un alito o un passo.
Ancora la brezza e l'alba
fioriranno leggere
come sotto il tuo passo,
quando tu rientrerai.
Tra fiori e davanzali
i gatti lo sapranno.

Ci saranno altri giorni,
ci saranno altre voci.
Sorriderai da sola.
I gatti lo sapranno.
Udrai parole antiche,
parole stanche e vane
come i costumi smessi
delle feste di ieri.
Farai gesti anche tu.
Risponderai parole –
viso di primavera,
farai gesti anche tu.
I gatti lo sapranno,
viso di primavera;
e la pioggia leggera,
l'alba color giacinto,
che dilanano il cuore
di chi più non ti spera,
sono il triste sorriso
che sorridi da sola.
Ci saranno altri giorni,
altre voci e risvegli.
Soffriremo nell'alba,
viso di primavera.

I gattí lo sapranno

Vivace ♩ = 112

547

Musical score for measures 547-552. The score is for four instruments: Vn I, Vn II, Va, and Vc. The key signature has one flat (B-flat). The time signature is 6/8. The tempo is Vivace with a quarter note equal to 112 beats per minute. The dynamics are *p* (piano) for measures 547-550 and *mp* (mezzo-piano) for measures 551-552. The Vc part includes a *pizz.* (pizzicato) marking in measure 547.

Vn I *p* *mp*

Vn II *p* *mp*

Va *p* *mp*

Vc *pizz.* *p* *mp*

553

Musical score for measures 553-558. The score is for four instruments: Vn I, Vn II, Va, and Vc. The key signature has one flat (B-flat). The time signature is 6/8. The dynamics are *p* (piano) for measures 553-558.

Vn I *p*

Vn II *p*

Va *p*

Vc *p*

559

Musical score for measures 559-564. The score is for four instruments: Vn I, Vn II, Va, and Vc. The key signature has one flat (B-flat). The time signature is 6/8. The dynamics are *mp* (mezzo-piano) for measures 559-560 and *p* (piano) for measures 561-564. The Vc part includes an *arco* marking in measure 564.

Vn I *mp* *p*

Vn II *mp* *p*

Va *mp* *p*

Vc *mp* *p* *arco*

565

Vn I

Vn II

Va

Vc

Detailed description: This system of musical notation covers measures 565 to 570. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has one flat (B-flat). The time signature is 3/4. The music consists of melodic lines with various note values and rests. The Vn I and Vn II parts have a similar rhythmic pattern of dotted quarter notes. The Va part has a more sparse, dotted-note pattern. The Vc part has a more active, eighth-note pattern. The system concludes with a double bar line and repeat lines below the Vc staff.

571

Vn I

Vn II

Va

Vc

f

Detailed description: This system of musical notation covers measures 571 to 576. It features the same four staves as the previous system. The key signature remains one flat. The music continues with melodic lines. A dynamic marking of *f* (forte) is present at the beginning of the first measure of each staff. The Vn I and Vn II parts have a similar rhythmic pattern of dotted quarter notes. The Va part has a more sparse, dotted-note pattern. The Vc part has a more active, eighth-note pattern. The system concludes with a double bar line and repeat lines below the Vc staff.

578

Vn I

Vn II

Va

Vc

p

pp

Detailed description: This system of musical notation covers measures 578 to 583. It features the same four staves as the previous systems. The key signature remains one flat. The music continues with melodic lines. A dynamic marking of *p* (piano) is present at the beginning of the first measure of each staff. A dynamic marking of *pp* (pianissimo) is present at the beginning of the first measure of the Vc staff. The Vn I and Vn II parts have a similar rhythmic pattern of dotted quarter notes. The Va part has a more sparse, dotted-note pattern. The Vc part has a more active, eighth-note pattern. The system concludes with a double bar line and repeat lines below the Vc staff.

585

Vn I

Vn II

Va

Vc

pp

593

Vn I

Vn II

Va

Vc

600

Vn I

Vn II

Va

Vc

f

608

Vn I

Vn II

Va

Vc

p

617

Vn I

Vn II

Va

Vc

f

f

f

pizz.

623

Vn I

Vn II

Va

Vc

mp

mp

mp

mp

628

Vn I

Vn II

Va

Vc

pp

633

Vn I

Vn II

Va

Vc

mp

arco

mp

639

Vn I

Vn II

Va

Vc

pp

pp

pp

646

Vn I

Vn II

Va

Vc

arco

pp

652

Vn I

Vn II

Va

Vc

f

f

f

661

Vn I

Vn II

Va

Vc

671

Vn I

Vn II

Va

Vc

pp

mp

680

Vn I

Vn II

Va

Vc

mp

arco

686

Vn I

Vn II

Va

Vc

pp

692

Vn I

Vn II

Va

Vc

pp

arco

698

Vn I

Vn II

Va

Vc

f

707

Vn I

Vn II

Va

Vc

716

Vn I

Vn II

Va

Vc

pp *f* *pp* *pp*

724

Vn I

Vn II

Va

Vc

f *f* *f*

732

Vn I

Vn II

Va

Vc

740

Vn I *p*

Vn II *p*

Va *p*

Vc *p*

748

Vn I *p*

Vn II *p*

Va *p*

Vc *pizz.* *p*

754

Vn I *mp*

Vn II *mp*

Va *mp*

Vc *mp*

760

Vn I

Vn II

Va

Vc

p

mp

765

Vn I

Vn II

Va

Vc

p

arco

771

Vn I

Vn II

Va

Vc

f

777

Vn I

Vn II

Va

Vc

783

Vn I

Vn II

Va

Vc

p

p

pp

790

Vn I

Vn II

Va

Vc

pp

pp

pp

pp

798

Vn I

Vn II

Va

Vc

p

806

Vn I

Vn II

Va

Vc

f

813

Vn I

Vn II

Va

Vc

f

mf

821

Vn I

Vn II

Va

Vc

p

pizz.

829

Vn I

Vn II

Va

Vc

pp

arco

837

Vn I

Vn II

Va

Vc

mp

pizz.

A few words about (and by) the composer

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 Probstakoff. 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, Englewinds, 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 "remember" with violist Brett Deubner and pianist Thomas Steigerwald, "afterwards..." and "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 and a voting member of the RECORDING ACADEMY. His albums are available on the Innova Recordings and Navona Recordings labels.



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