

stanley grill



INVISIBLE BALLET

for string orchestra & diverse instruments

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MUSIC BY STAN GRILL

The Snow Begins (W.C. Williams)
 Earth and Sea (Eskimo texts)
 Preludes (T.S. Eliot)
 6 Songs (W.B. Yeats)
 To a Child (W.B. Yeats)
 Crazy Jane Sings (W.B. Yeats)
 Vignettes/Flowers (W.C. Williams)
 Love Poems (W.C. Williams)
 Vignettes/Trees (W.C. Williams)
 Thinking of You (John MacKenzie)
 Ariettas without words
 Scetate (Ferdinando Russo) 2005
 In Their Flight (Mark Doty)
 Rilke Songs
 4 Songs to Poems by Hart Crane
 Sonnets to Orpheus (Rilke)

VOCAL MUSIC		
1975	soprano, piano	3 min
1975	soprano, piano	3 min
1978	soprano, violin, cello	10 min
1983	soprano, piano	15 min
1987	soprano, string quartet	20 min
1999	soprano, fl, vn, va, vc, pn	25 min
2002	SATB, cello	18 min
2003	SSAA	10 min
2004	2 voices, 2 cellos	15 min
2005	soprano, vc, harp	7 min
2005	soprano, vc, harp	9 min
2005	SSATTBB	6 min
2006	soprano, mezzo soprano, vn, vc	6 min
2009	soprano, va d'amore, vc	15 min
2010	tenor, piano	12 min
2012	tenor, piano	35 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces
 For Laura
 As Easy as 1,2,3
 The Beckoning Stars
 Imaginary Dances
 Short Stories
 Passion (a love duet)
 Pavanne (for a world without war)
 Meditations for String Orchestra
 American Landscapes
 Motet for String Orchestra
 Ecstasy
 Transformations
 Sonatine

1986	string quartet	20 min
1987	string quartet	25 min
1987	string trio	10 min
2001	string quartet	13 min
2001	violin solo	18 min
2003	vn, va, vc, db	18 min
2003	va, vc	9 min
2005	string orchestra	8 min
2006	string orchestra	8 min
2007	string quartet	24 min
2008	string orchestra	7 min
2009	viola solo	9 min
2009	viola da gamba solo	12 min
2010	3 violins	9 min

CHAMBER MUSIC

Three for Three
 Civil War Songs
 Take Five
 Serenade
 Distant Music
 Driven by the Wind
 Nonet (for New York)
 A Little Sweet
 On the edge of sleep & dreaming
 5 Pastoral Scenes
 I was dreaming of the sea...
 Little Tales of Mirth & Woe
 An Ode to the Possibility of Peace
 Elements
 Motet for Brass Instruments

1992	vn, vc, pn	16 min
1992	va, pn	18 min
1993	2 vns, va, vc, pn	25 min
1999	fl, vn, va, vc	11 min
2000	cl, vn/va, vc, pn	20 min
2001	fl, vc, pn	25 min
2002	fl, ob, cl, hn, bn, 2vns, va, vc	35 min
2003	fl, vc	10 min
2003	hn, vc, harp	31 min
2004	ob, bn, vn, va, vc	30 min
2004	vn (or fl), vc, pn	7 min
2004	vn (or fl), vc, pn	6 min
2005	cl, vn, vc	15 min
2006	fl, ob, cl, hn, bn	11 min
2006	2 trp, hn, trb, tu	7 min

ORCHESTRAL MUSIC

Appalachian Songs
 Morning Music
 Two Sad Songs (W.B. Yeats)
 Invisible Ballet
 Pluto
 Ophelia Songs (Shakespeare)
 Love's Little Pleasures
 The Four Elements
 Mystical Songs

1988	chamber orchestra	25 min
2001	cl, string orchestra	22 min
2002	soprano, string orchestra	15 min
2003	strings & diverse instruments	33 min
2005	orchestra	15 min
2005	soprano, harp, string orchestra	12 min
2008	soprano, string orchestra	15 min
2009	va, string orchestra	22 min
2009	soprano, va, string orchestra	18 min

The Invisible Ballet

for

1 piccolo, 2 flutes, 1 oboe, 2 clarinets
1 bassoon, 1 F horn, 2 trumpets, string orchestra

The single instruments (piccolo, oboe, bassoon and horn) are to be seated stage center behind the strings, flanked on left and right, first by the 2 flutes, then 2 clarinets, and lastly the 2 trumpets, so that these doubled instruments sound antiphonally.

This work is intended to exercise the human faculty of “active imagination” – a faculty which seems to be very much diminished in our modern society where we are all almost constantly exposed to visual media.

The audience awaits the dancers, but the music begins without them and they never come onto the stage. The dancers, at first, are confused, and mill about backstage and argue with the stage manager. Eventually they are resigned to the situation, and leave the theatre, some to go home, others to spend the remaining hours of the evening in other pursuits. Eventually, the evening grows late, the city becomes quiet, and all go to sleep.

- 1 - The Dancers Do Not Enter** - piccolo, 2 flutes, oboe, bassoon, strings
The curtain goes up, stately entrance music begins, but the stage remains empty.
- 2 - They Mill About Backstage in Confusion** - 2 Bb clarinets, F horn, strings
Uncertain, the dancers mill about backstage, gesturing to one another. They realize sometime extraordinary has happened, but they do not know what it is.
- 3 - A Brief Fight With the Manager** - piccolo, F horn, 2 C trumpets, strings
Several dancers argue loudly with the stage manager, but their remonstrations are met with a resigned shrug. They do not know what more to do and grow quiet.
- 4 - The Dancers Become Despondent** - oboe, bassoon, strings
Realizing there is no hope, the dancers grow despondent. Some sit on boxes, others lean against backstage props, holding their heads in their hands.
- 5 - They Begin to Leave the Theatre, but Turn to Wistfully Look Back** - 2 flutes, 2 Bb clarinets, strings
With nothing to do but leave, the dancers quickly begin to disperse. Changing out of costumes, they exit the theatre - but turn to look back one last time.
- 6 - They Walk Off in Various Directions Through the Streets of the City** - F horn, 2 Bb trumpets, strings
It is still early evening in the city. The streets are full of people as the dancers head off in every direction, some towards home, others to see what unexpected events may yet lie in wait for them.
- 7 - Retreating to a Local Pub, Some of the Dancers Discuss the Evening's Strange Events** - piccolo, flute, oboe, Bb clarinet, bassoon, strings
Not ready to call it a day, a group of dancers head off to a popular nearby pub to excitedly discuss the inexplicable turn of events, and wonder if they will ever return to the theatre.
- 8 - A Shy Glance From a Stranger Leads to Thoughts of Love** - oboe, F horn, strings
In the midst of conversation, a dancer looks up to catch a shy glance from a lovely and interested stranger.
- 9 - Running Through the Streets** - 2 flutes, 2 Bb clarinets, 2 Bb trumpets, strings
Feeling the intoxication of new love, the dancer and the lovely stranger run through the streets, holding hands.
- 10 - Back At the Bar** - piccolo, flute, oboe, bassoon, strings
The talkative dancers, having had a bit too much to drink, decide to call it a day. Somewhat boisterously, they leave the bar to go their separate ways in the night.
- 11 - The City Sleeps** - 2 Bb trumpets, strings
The hour grows late, the city grows quiet, only the audience in this theatre sits determined to carry on – but they too, will soon leave to return home to sleep.

1 - The Dancers Do Not Enter

Adagio

Piccolo

Flutes 1&2

Oboe

Bassoon

Violin I

Violin II

Viola

Cello

Double Bass

Picc.

 Fls.

 Ob.

 Bsn.

 Vln. I

 Vln. II

 Vla.

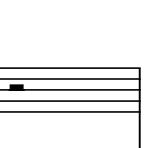
 Vc.

 D.B.

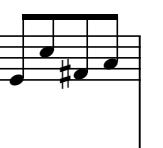
Picc. 

 Fls. 

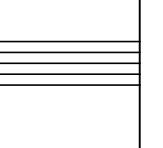
 Ob. 

 Bsn. 

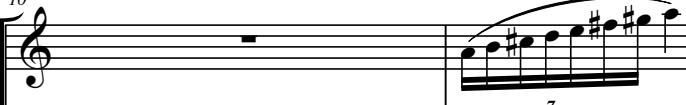
 Vln. I 

 Vln. II 

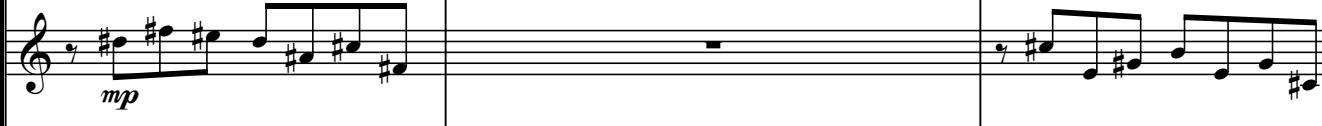
 Vla. 

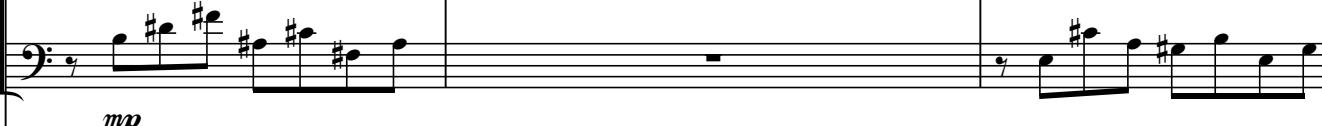
 Vc. 

 D.B. 

Picc. 

 Fls. 

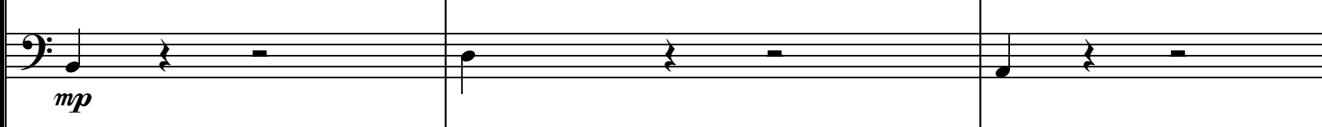
 Ob. 

 Bsn. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

Picc. 

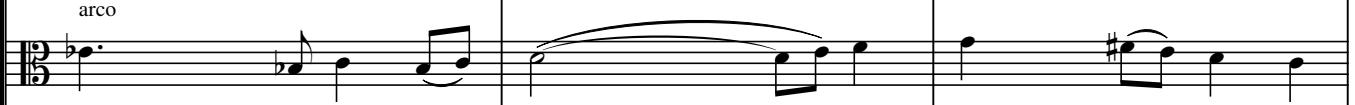
 Fls. 

 Ob. 

 Bsn. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

16

Picc. -

Fls. -

Ob. $\textcircled{\text{h}}$ p

Bsn. -

Vln. I $\textcircled{\text{h}}$ p

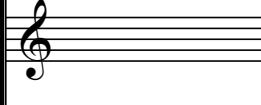
Vln. II $\textcircled{\text{h}}$ p

Vla. mp 3

Vc. $\textcircled{\text{h}}$ p

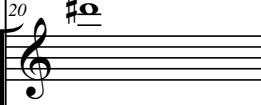
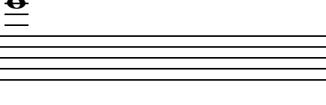
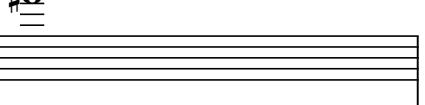
D.B. arco mp 3

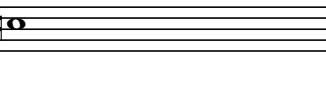
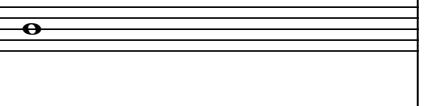
Picc. 

 Fls. 
8 

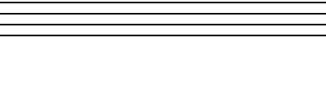
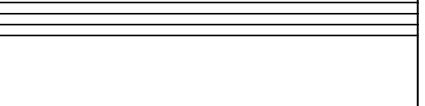
 Ob. 
3 

 Bsn. 
3 

 Vln. I 
20 
3 

 Vln. II 
3 
3 

 Vla. 
3 
3 

 Vc. 
3 
3 

 D.B. 
3 
3 

pizz.

23

Picc.

Fls. *mp*

Ob.

Bsn. *p*

Vln. I pizz. *mp*

Vln. II

Vla. pizz. *mp*

Vc.

D.B.

This musical score page contains nine staves, each representing a different instrument or section. The instruments listed from top to bottom are: Picc. (Piccolo), Fls. (Flute), Ob. (Oboe), Bsn. (Bassoon), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and D.B. (Double Bass). The page is numbered '23' at the top left. The music is divided into four measures by vertical bar lines. In the first measure, the Flute (Fls.) plays a sixteenth-note pattern marked 'mp' (mezzo-forte) under a large oval. The second measure shows the Oboe (Ob.) and Bassoon (Bsn.) playing eighth-note patterns marked 'p' (piano). The third measure features Violin I (Vln. I) playing a sixteenth-note pattern marked 'pizz.' (pizzicato) and 'mp'. The fourth measure shows the Viola (Vla.) and Double Bass (D.B.) playing eighth-note patterns marked 'pizz.' and 'mp'. The bassoon (Bsn.) has a dynamic marking 'p' in the third and fourth measures. The violins (Vln. I and Vln. II) have a dynamic marking 'p' in the third measure. The viola (Vla.) has a dynamic marking 'p' in the fourth measure. The double bass (D.B.) has a dynamic marking 'p' in the fourth measure.

27

Picc.

Fls.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

27

mp

mf

mp

mf

arco

mf

mf

arco

mf

arco

mf

mf

arco

mf

mf

3

3

31

Picc.

Fls.

Ob.

Bsn.

mf

Vln. I

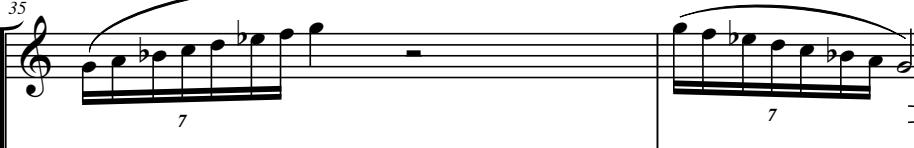
Vln. II

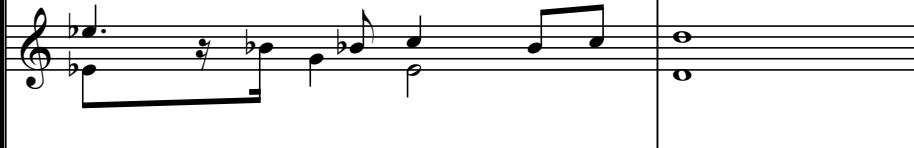
Vla.

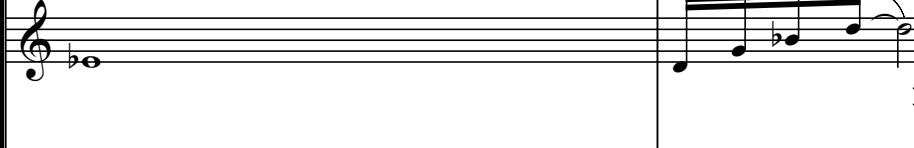
Vc.

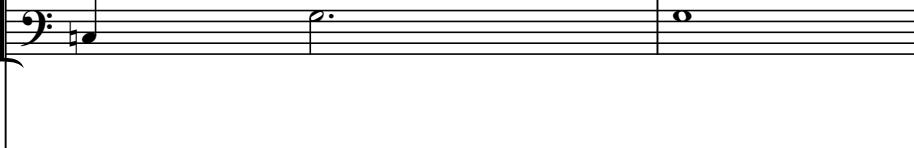
D.B.

The musical score consists of eight staves, each representing a different instrument. The top four staves are Piccolo (Picc.), Flute (Fls.), Oboe (Ob.), and Bassoon (Bsn.). The bottom four staves are Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Double Bass (D.B.). The music is divided into measures. Measures 1 and 2 show various notes and rests. In measure 3, the Piccolo, Flute, and Oboe play eighth-note patterns with dynamic *p*. The Bassoon also has a note in measure 3 with dynamic *p*. Measures 1 and 2 show sustained notes or rests for the lower instruments. In measure 3, the Violins, Cello, and Double Bass all play eighth notes with dynamic *p*.

Picc. 

 Fls. 

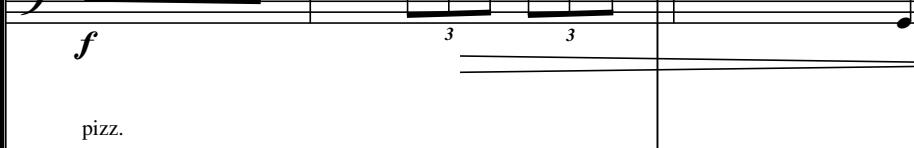
 Ob. 

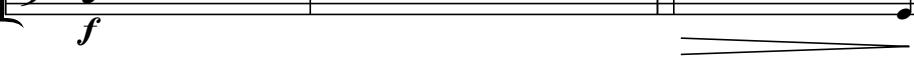
 Bsn. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

35



2 - They Mill About Backstage in Confusion

Presto

Clarinet in B \flat 1



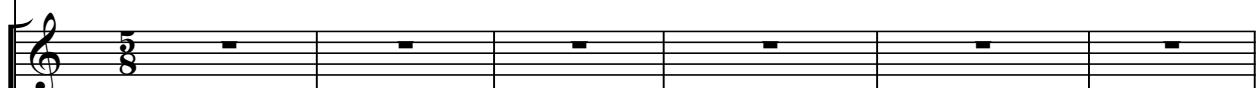
Clarinet in B \flat 2



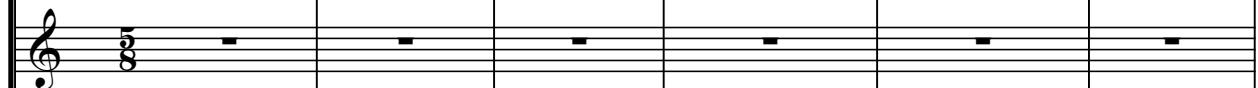
Horn in F



Violin I



Violin II



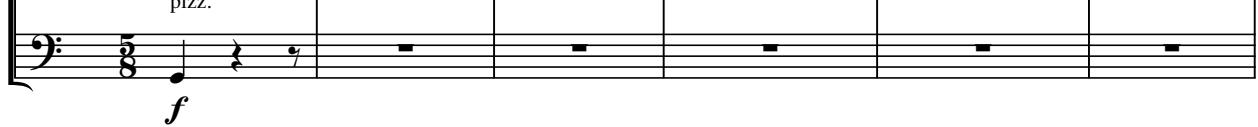
Viola



Cello



Double Bass



rit.

Adagio

Musical score for orchestra, page 13, Adagio section. The score consists of six staves:

- Cl. 1**: Treble clef, key signature of two sharps. Notes: (7) eighth note, eighth note, eighth note, eighth note; (8) eighth note, eighth note, eighth note, eighth note; (9) rest, rest, rest, rest.
- Cl. 2**: Treble clef, key signature of two sharps. Notes: (7) eighth note, eighth note, eighth note, eighth note; (8) eighth note, eighth note, eighth note, eighth note; (9) rest, rest, rest, rest.
- Hn.**: Treble clef, key signature of one sharp. Notes: (7) eighth note, eighth note, eighth note, eighth note; (8) eighth note, eighth note, eighth note, eighth note; (9) rest, rest, rest, rest.
- Vln. I**: Treble clef, key signature of one sharp. Dynamics: *p*. Notes: (7) rest, rest; (8) eighth note, eighth note, eighth note, eighth note; (9) eighth note, eighth note, eighth note, eighth note.
- Vln. II**: Treble clef, key signature of one sharp. Dynamics: *mp*. Notes: (7) rest, rest; (8) eighth note, eighth note, eighth note, eighth note; (9) eighth note, eighth note, eighth note, eighth note.
- Vla.**: Bass clef, key signature of one sharp. Dynamics: *p*. Notes: (7) rest, rest; (8) eighth note, eighth note, eighth note, eighth note; (9) eighth note, eighth note, eighth note, eighth note.
- Vc.**: Bass clef, key signature of one sharp. Dynamics: *p*, arco. Notes: (7) rest, rest; (8) eighth note, eighth note, eighth note, eighth note; (9) eighth note, eighth note, eighth note, eighth note.
- D.B.**: Bass clef, key signature of one sharp. Dynamics: *p*. Notes: (7) rest, rest; (8) eighth note, eighth note, eighth note, eighth note; (9) eighth note, eighth note, eighth note, eighth note.

Performance instructions: The first three staves (Cl. 1, Cl. 2, Hn.) have slurs and grace notes. The Vln. I staff has a dynamic *p*. The Vln. II staff has a dynamic *mp*. The Vla. staff has a dynamic *p*. The Vc. staff has dynamics *p* and *arco*. The D.B. staff has a dynamic *p*.

Presto

14

Cl. 1

14

Cl. 2

14

Hn.

14

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

f

This musical score page shows six staves of music for an orchestra. The instruments are Clarinet 1 (top), Clarinet 2, Horn, Violin I, Violin II, Cello, Double Bass, and Bassoon. The key signature is A major (two sharps). Measure 14 starts with rests for most instruments. From measure 15 onwards, the instruments play eighth-note patterns. Dynamics include *f* (fortissimo) and *ff* (fississimo). Measure 17 concludes with a bassoon part labeled "pizz." (pizzicato).

21

Cl. 1

Cl. 2

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

This musical score page shows six staves of music for an orchestra. The instruments listed from top to bottom are: Clarinet 1, Clarinet 2, Horn, Violin I, Violin II, Cello, and Double Bass. The key signature is two sharps. Measure 21 begins with rhythmic patterns for Clarinet 1, Clarinet 2, and Horn. The bassoon part is silent. Measures 22 through 26 show sustained notes for Violin I, Violin II, Cello, and Double Bass. The bassoon part remains silent. A ritardando (rit.) instruction is placed above the staff around measure 26.

Adagio

27

Cl. 1

Cl. 2

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

mp

p

pizz.

arco

p

Presto

Musical score for orchestra, page 17, Presto tempo.

The score consists of six staves:

- Cl. 1:** Clarinet 1, Treble clef, key signature of two sharps. Notes: - (measures 1-3), $\text{F}^{\#}$, $\text{G}^{\#}$, $\text{A}^{\#}$ (measures 4-5).
- Cl. 2:** Clarinet 2, Treble clef, key signature of two sharps. Notes: - (measures 1-3), $\text{F}^{\#}$, $\text{G}^{\#}$, $\text{A}^{\#}$ (measures 4-5).
- Hn.:** Horn, Treble clef, key signature of one sharp. Notes: - (measures 1-3), F , G , A (measures 4-5).
- Vln. I:** Violin I, Treble clef, key signature of one sharp. Notes: F , G , A , $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$ (measures 1-5).
- Vln. II:** Violin II, Treble clef, key signature of one sharp. Notes: F , G , A , $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$ (measures 1-5).
- Vla.:** Cello, Bass clef, key signature of one sharp. Notes: F , G , A , $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$ (measures 1-5).
- Vc.:** Double Bass, Bass clef, key signature of one sharp. Notes: F , G , A , $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$ (measures 1-5). Dynamics: *arco*, f , *pizz.*
- D.B.:** Double Bass, Bass clef, key signature of one sharp. Notes: F , G , A , $\text{B}^{\#}$, $\text{C}^{\#}$, $\text{D}^{\#}$, $\text{E}^{\#}$, $\text{F}^{\#}$ (measures 1-5). Dynamics: f .

Cl. 1
 41
 Cl. 2
 41
 Hn.
 41
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Measure 41: Clarinet 1 and 2 play eighth-note pairs. Horn plays eighth-note pairs. Violin I and II play eighth-note pairs. Cello and Double Bass play eighth-note pairs. Bassoon plays eighth-note pairs.

Measure 42: Dynamic changes to 6/8. Clarinet 1 and 2 play eighth-note pairs. Horn plays eighth-note pairs. Violin I and II play eighth-note pairs. Cello and Double Bass play eighth-note pairs. Bassoon plays eighth-note pairs.

Cl. 1
 48

Cl. 2
 48

Hn.
 48

Vln. I
 48

Vln. II
 Vla.
 Vc.
 D.B.

Cl. 1 55

Cl. 1
 Cl. 2
 Hn.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

60
 60
 60
 60
 60
 60
 60
 60

Cl. 1
 67

Cl. 2
 67

Hn.
 67

Vln. I
 67

Vln. II
 67

Vla.
 67

Vc.
 67

D.B.
 67

Cl. 1 72

 Cl. 2 72

 Hn. 72

 Vln. I 72

 Vln. II 72

 Vla. 72

 Vc. 72

 D.B. 72

Adagio

78

Cl. 1

78

Cl. 2

78

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

rit.

arco

83
 Cl. 1
 Cl. 2
 Hn.
mp
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

This musical score page contains six staves, each representing a different instrument. The instruments are: Clarinet 1 (top), Clarinet 2, Horn, Violin I, Violin II, Cello, and Double Bass (bottom). The score is divided into measures by vertical bar lines. Measures 1 through 4 are mostly rests. Measure 5 begins with a dynamic marking 'mp' under the Horn staff. Measures 6 and 7 feature rhythmic patterns for the Violin I, Violin II, Cello, and Double Bass staves. The music is in common time and uses a key signature of two sharps.

89

Cl. 1

89

Cl. 2

89

Hn.

89

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

D.B.

pp

3 - A Brief Fight with the Manager

Allegro

The musical score consists of eight staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Piccolo, Horn in F, Trumpet in C, Trumpet in C, Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into four measures by vertical bar lines. In the first measure, the Piccolo and Horn in F play eighth-note patterns, with dynamic markings *f* and *pizz.* respectively. The two Trumpets in C play sixteenth-note patterns, also with dynamic *f*. In the second measure, the Piccolo and Horn in F continue their eighth-note patterns. The two Trumpets in C play sixteenth-note patterns. In the third measure, the Piccolo and Horn in F play eighth-note patterns. The two Trumpets in C play sixteenth-note patterns. In the fourth measure, the Piccolo and Horn in F play eighth-note patterns. The two Trumpets in C play sixteenth-note patterns. The Violin I and Violin II staves are mostly blank, with dynamic markings *f* at the beginning of the first and second measures. The Viola, Cello, and Double Bass staves show rhythmic patterns of eighth and sixteenth notes throughout all four measures.

5

Picc.

Hn.

C Tpt.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of musical notation shows a section for orchestra starting at measure 5. The instrumentation includes Piccolo, Horn, C Trumpet (two parts), Violin I, Violin II, Cello, and Double Bass. The Piccolo, Horn, and one C Trumpet part play eighth-note patterns with grace notes. The second C Trumpet part and the Double Bass play sixteenth-note patterns. The Violins play eighth-note patterns. Measure numbers 5 are present above each staff.

rit.

a tempo

Musical score for orchestra and double bass section, page 29. The score consists of eight staves:

- Picc. (Piccolo): Treble clef, key signature of one sharp. Playing eighth-note patterns with slurs.
- Hn. (Horn): Treble clef, key signature of one sharp. Playing eighth-note patterns with slurs.
- C Tpt. (C Trumpet): Treble clef, key signature of one sharp. Playing eighth-note patterns with slurs.
- C Tpt. (C Trumpet): Treble clef, key signature of one sharp. Playing eighth-note patterns with slurs.
- Vln. I (Violin I): Treble clef. Playing eighth-note patterns with slurs. Dynamics: **p**, arco.
- Vln. II (Violin II): Treble clef. Playing eighth-note patterns with slurs. Dynamics: **p**, arco.
- Vla. (Cello): Bass clef. Playing eighth-note patterns with slurs. Dynamics: **p**.
- Vc. (Double Bass): Bass clef. Playing eighth-note patterns with slurs. Dynamics: **p**, pizz.
- D.B. (Double Bass): Bass clef. Playing eighth-note patterns with slurs. Dynamics: **mp**.

Performance instructions include slurs, dynamics (eighth-note patterns), and tempo changes (ritardando to tempo).

14

Picc.

Hn.

C Tpt.

C Tpt.

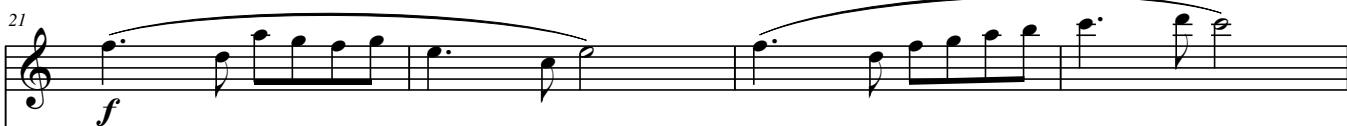
Vln. I

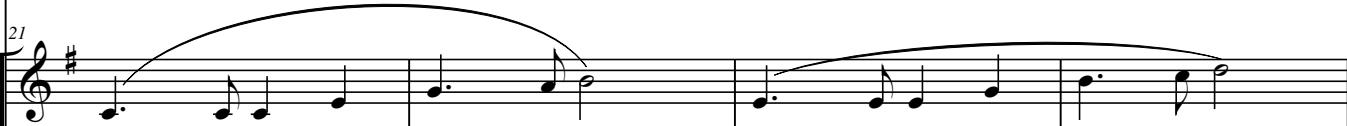
Vln. II

Vla.

Vc.

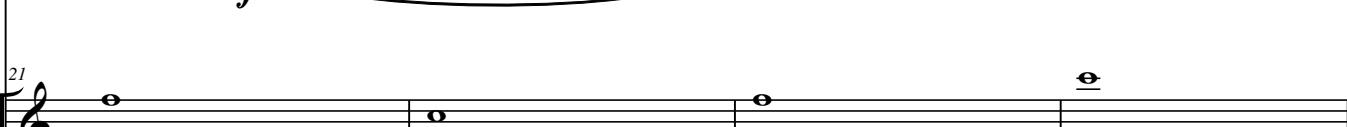
D.B.

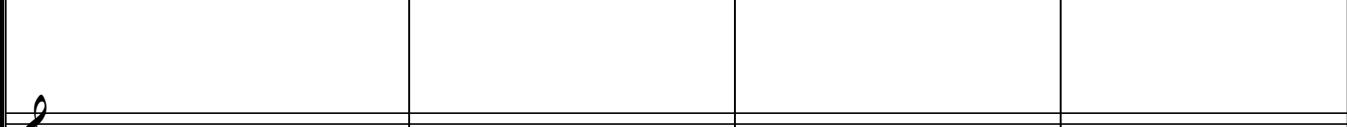
Picc. 

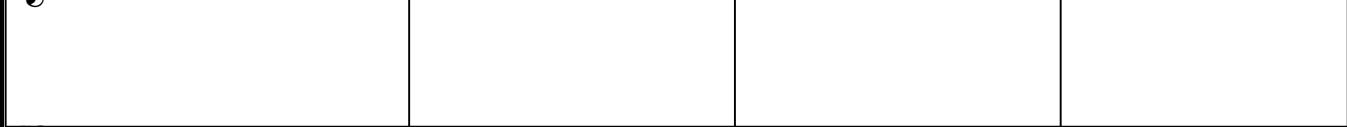
 Hn. 

 C Tpt. 

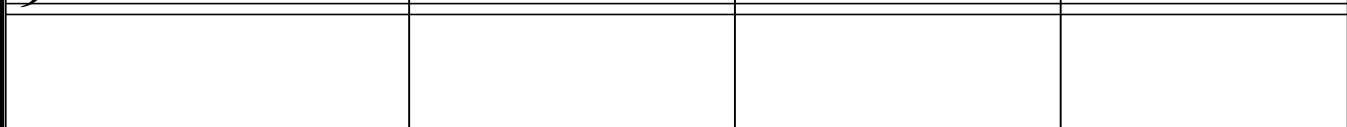
 C Tpt. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

25

Picc.

Hn.

C Tpt.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains six staves of music. The top four staves (Picc., Hn., C Tpt., C Tpt.) have treble clefs and are mostly silent. The fifth staff (Vln. I) has a treble clef and consists of open circles. The sixth staff (Vln. II) has a treble clef and includes a fermata over the eighth note. The seventh staff (Vla.) has a bass clef and includes a fermata over the eighth note. The eighth staff (Vc.) has a bass clef and includes a fermata over the eighth note. The bottom staff (D.B.) has a bass clef and consists of vertical stems with small horizontal dashes. Measure numbers 25 are present above each staff.

Picc. *mf*
 Hn. *mf*
 C Tpt. *mf*
 C Tpt. *mf*
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

This musical score page contains eight staves, each representing a different instrument or section. The instruments listed from top to bottom are: Picc. (Piccolo), Hn. (Horn), C Tpt. (C Trumpet), C Tpt. (C Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The staff for D.B. (Double Bass) is located at the bottom. The music is numbered 31 above each staff. Measure 1 consists of eighth-note patterns. Measures 2 and 3 show sustained notes with grace notes. Measures 4 and 5 feature sixteenth-note patterns. Measures 6 and 7 return to eighth-note patterns. Measures 8 and 9 conclude with sustained notes.

35

Picc.

Hn.

C Tpt.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains eight staves, each with a clef, key signature, and time signature. The staves are labeled from top to bottom: Picc., Hn., C Tpt., C Tpt., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into four systems, each consisting of two measures. Measures 1 through 3 are mostly silent, with occasional sustained notes or rests. Measures 4 through 8 feature eighth-note patterns in the woodwind and string sections, while the brass and double bass provide harmonic support with sustained notes.

Picc. 39

 Hn. 39

 C Tpt. 39

 C Tpt. 39

 Vln. I 39

 Vln. II 39

 Vla. 39

 Vc. 39

 D.B. 39

43

Picc.

Hn.

C Tpt.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

arco

p

47

Picc.

Hn.

C Tpt.

C Tpt.

Vln. I

Vln. II

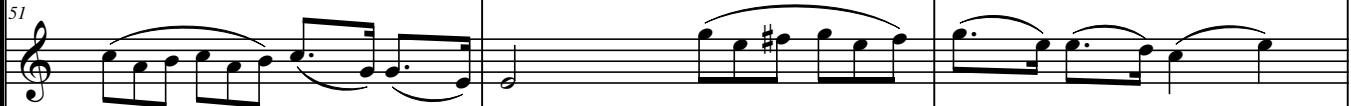
Vla.

Vc.

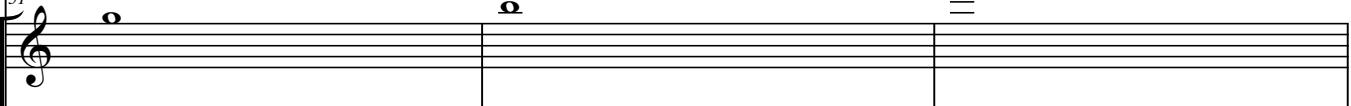
D.B.

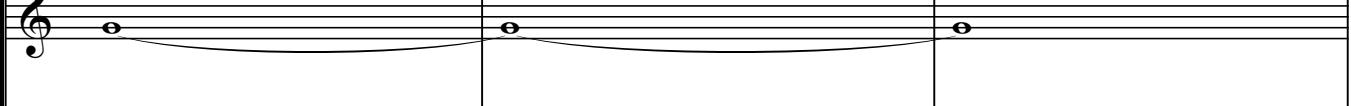
Picc. 51


 Hn. 51


 C Tpt. 51


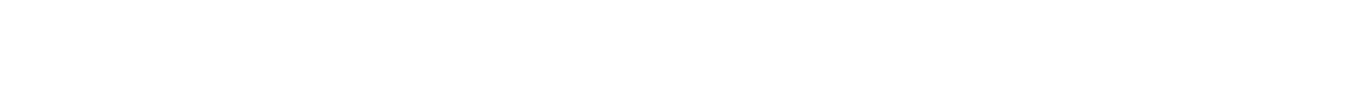
 C Tpt. 51


 Vln. I 51


 Vln. II 51


 Vla. 51


 Vc. 51


 D.B. 51


rit.
 Picc. 54

4 - The Dancers Become Despondent

Adagio

Adagio

Oboe Bassoon Violin I Violin II Viola Cello Double Bass

Ob. Bsn. Vln. I Vln. II Vla. Vc. D.B.

Ob. 10
 3 5 6 7

Bsn. 10
 5

Vln. I 10
 3

Vln. II

Vla.

Vc.

D.B.

Ob. 15

Bsn. 15
 9 p > pp >

Vln. I 15
 8va pp

Vln. II pp

Vla. pp

Vc. pp

D.B. pp 3

3

21

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

27

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

5

3

Ob. 31

Bsn. 6 7

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ob. 34

Bsn. 9 p pp

Vln. I

Vln. II

Vla.

Vc.

D.B.

*5 - They Begin to Leave the Theatre,
but Turn to Wistfully Look Back*

Moderato

Musical score for Flute 1, Clarinet in B \flat 1, and Clarinet in B \flat 2. The score consists of three staves. The first staff (Flute 1) starts with a melodic line in 8/8 time, dynamic *mp*. The second staff (Clarinet in B \flat 1) follows with a similar melodic line. The third staff (Clarinet in B \flat 2) begins with a single note followed by a melodic line. The music is divided into measures by vertical bar lines.

Musical score for Flute 1, Flute 2, Clarinet 1, and Clarinet 2. The score consists of four staves. Flute 1 and Flute 2 play eighth-note patterns. Clarinet 1 and Clarinet 2 play sixteenth-note patterns. Measures are separated by vertical bar lines. The dynamic *mp* is indicated under the Flute 2 staff.

Fl. 1
 Fl. 2
 Cl. 1
 Cl. 2
 Vln. I
 pizz.
 p
 Vln. II
 pizz.
 p
 Vla.
 pizz.
 p
 Vc.
 pizz.
 p
 D.B.
 p

9
 Fl. 1
 9
 Fl. 2
 9
 Cl. 1
 9
 Cl. 2
 9
 Vln. I
 Vln. II
 arco
 Vla.
 p
 Vc.
 D.B.

Fl. 1
 Fl. 2
 Cl. 1
 Cl. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

13

Fl. 1
 16
 Fl. 2
 16
 Cl. 1
 16
 Cl. 2
 16
 Vln. I
 Vln. II
 Vla.
 p
 Vc.
 D.B.

Fl. 1
 21
p
 Fl. 2
 21
p

Cl. 1
 21
 Cl. 2
 21

Vln. I
 21
p

Vln. II
 21
p
 pizz.

Vla.
 15
 arco
p

Vc.
 10
p

D.B.
 10
p

Fl. 1 26

 Fl. 2 26

 Cl. 1 26

 Cl. 2 26

 Vln. I 26

 Vln. II 26

 Vla. 26

 Vc. 26

 D.B. 26

mp
mp
mp
mp

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains two staves of music for an orchestra, labeled from top to bottom: Flute 1, Flute 2, Clarinet 1, Clarinet 2, Violin I, Violin II, Cello, Double Bass, and Bassoon. The score is divided into two measures by a vertical bar line. Measure 29 begins with Flute 1 and Flute 2 playing eighth-note patterns with grace notes. Clarinet 1 and Clarinet 2 enter with eighth-note patterns. Measure 30 continues with similar patterns from all instruments, with some sustained notes and rests. The violins play eighth-note chords, and the bassoon provides harmonic support at the bottom of the staff.

Fl. 1
 Fl. 2
 Cl. 1
 Cl. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

31

arco

pp

arco

pp

arco

pp

p

34

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1
 38
 Fl. 2
 38
 Cl. 1
 38
 Cl. 2
 38
 Vln. I
 38
 Vln. II
 Vla.
 Vc.
 D.B.

This musical score page contains six staves of music for an orchestra. The instruments are Flute 1, Flute 2, Clarinet 1, Clarinet 2, Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 38 begins with both flutes playing eighth-note patterns. Clarinet 1 and 2 enter with eighth-note patterns. Violin I, Violin II, and Cello provide harmonic support with sustained notes. Double Bass and Bassoon play eighth-note patterns. Measure 39 continues with similar patterns, with bassoon and double bass providing harmonic support.

42

Fl. 1

42

Fl. 2

42

Cl. 1

42

Cl. 2

42

Vln. I

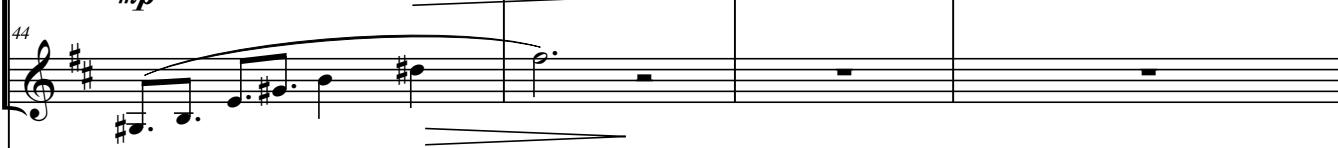
42

Vln. II

Vla.

Vc.

D.B.

Fl. 1 
mp
 Fl. 2 
mp
 Cl. 1 
mp
 Cl. 2 
mp
 Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 D.B. 

48

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

53

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains six staves of music for an orchestra. The instruments are Flute 1, Flute 2, Clarinet 1, Clarinet 2, Violin I, Violin II, Cello, Double Bass, and Bassoon. The page is numbered 53 at the top left. The first two staves (Flutes) have no notes. The third staff (Clarinet 1) has a dynamic marking *pp* followed by a sixteenth-note cluster. The fourth staff (Clarinet 2) has a dynamic marking *pp* followed by eighth-note patterns. The fifth staff (Violin I) has eighth-note patterns with slurs and grace notes. The sixth staff (Violin II) has eighth-note patterns. The seventh staff (Cello) has eighth-note patterns. The eighth staff (Double Bass) has eighth-note patterns. The ninth staff (Bassoon) has eighth-note patterns. There are several horizontal lines with diagonal strokes across the staves, likely indicating sustained notes or specific performance techniques.

*6 - They Walk Off in Various Directions
Through the Streets of the City*

Moderato

Horn in F

Trumpet in B♭ 1

Trumpet in B♭ 2

Violin I

Violin II

Viola

Cello

Double Bass

Moderato

mp

p

pizz.

p

pizz.

p

6
 Hn. -
p
 6
 Tpt. 1 -
mp
 6
 Tpt. 2 -
mp
 6
 Vln. I -
mf
 6
 Vln. II -
mf
 6
 Vla. -
mf
 Vc.
 D.B.

Hn. *p*
 Tpt. 1 *p*
 Tpt. 2
 Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc.
 D.B.

This musical score page contains six staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Horn (Hn.), Trombone 1 (Tpt. 1), Trombone 2 (Tpt. 2), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (D.B.). The music is written in common time with a key signature of one sharp (F#). The score includes various musical markings such as dynamics (p, mf), articulations (accents), and performance instructions (e.g., '3' indicating triplets). The first two measures show the Horn and Trombones 1 playing eighth-note patterns. Measures 3 through 6 feature all six instruments playing sixteenth-note patterns with dynamic markings like 'mf' and accents. Measures 7 through 10 show the Double Bass providing harmonic support with sustained notes and eighth-note patterns.

Hn. 16

 Tpt. 1 16

 Tpt. 2 16

 Vln. I 16

 Vln. II 16

 Vla. 16

 Vc. 16

 D.B. 16

Hn. 21

 Tpt. 1 21

 Tpt. 2 21

 Vln. I 21

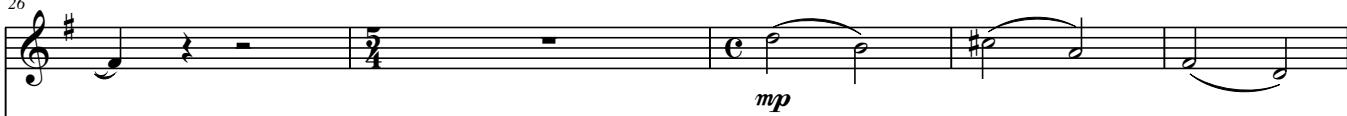
 Vln. II 21

 Vla. 21

 Vc. arco

 D.B. mf

p *mf*
p *mf*
p *mf*
mf 3
mf 3
mp 3
mp 3
mp 3
f 3
arco 3
mf 3

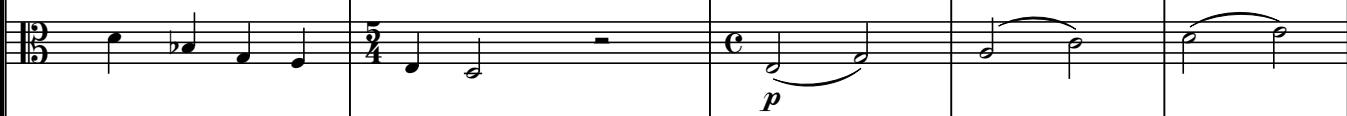
26
 Hn. 

 Tpt. 1 

 Tpt. 2 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

31

Hn.

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains six staves. The top staff is for the Horn (Hn.), followed by two Trombones (Tpt. 1 and Tpt. 2). The next two staves are for the Violin section (Vln. I and Vln. II). The bottom two staves are for the Double Bass (D.B.) and Cello (Vc.). The Violin staves feature complex rhythmic patterns with eighth and sixteenth notes, while the other instruments play sustained notes or simple patterns. Measure numbers 31 are indicated above each staff. Dynamics such as *mp* (mezzo-forte) are marked in the Violin staves.

Hn. 36

 Tpt. 1 36

 Tpt. 2 36

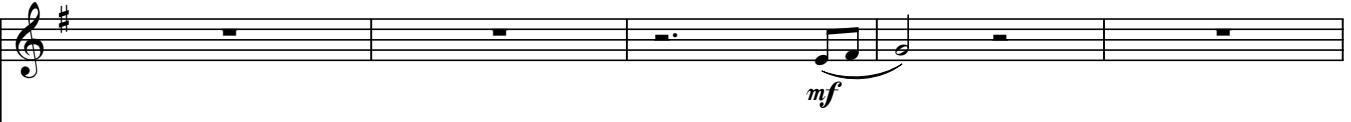
 Vln. I 36 pizz.

 Vln. II 36

 Vla. 36 pizz.

 Vc. 36 pizz.

 D.B. 36 pizz.

41
 Hn. 

 Tpt. 1 

 Tpt. 2 

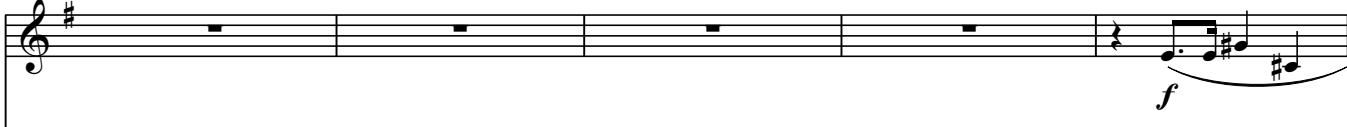
 Vln. I 

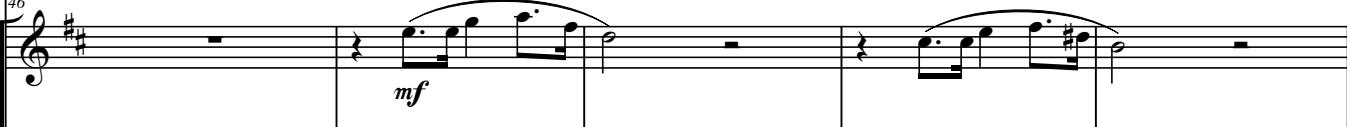
 Vln. II 

 Vla. 

 Vc. 

 D.B. 

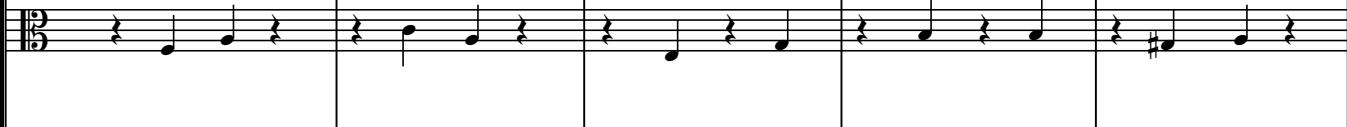
Hn. 46


Tpt. 1 46


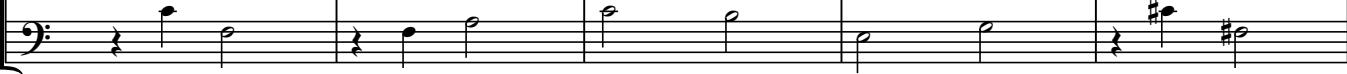
Tpt. 2 46


Vln. I 46


Vln. II 46


Vla.


Vc.


D.B.


51
 Hn.

Hn. 56 

 Tpt. 1 56 

 Tpt. 2 56 

 Vln. I 56 

 Vln. II 56 

 Vla. 

 Vc. 

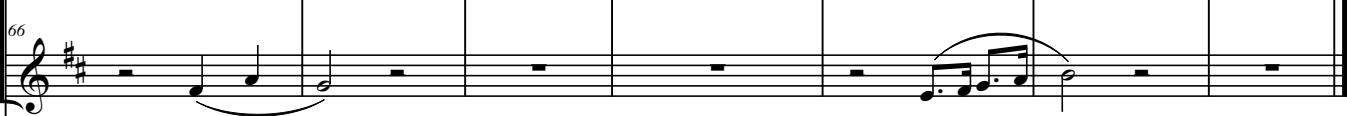
 D.B. 

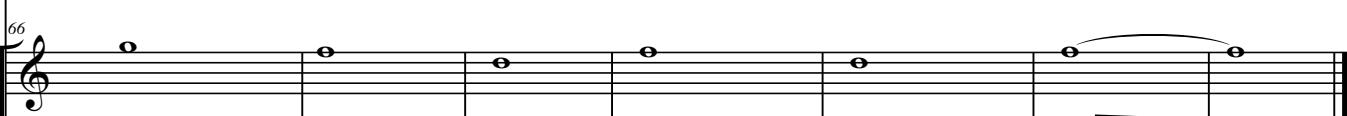
Hn. 61

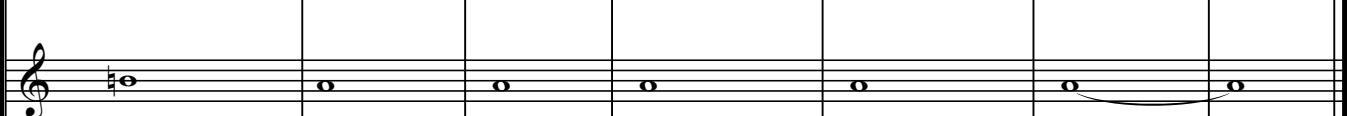
 Tpt. 1
 Tpt. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

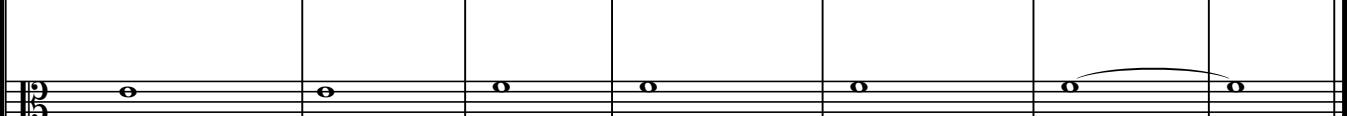
Hn. 

 Tpt. 1 

 Tpt. 2 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

*7 - Retreating to a Local Watering Hole, Some
of the Dancers Discuss the Evening's Strange Events*

Allegretto

Piccolo

Flute

Oboe

Clarinet in B \flat

Bassoon

Violin I

Violin II

Viola

Cello

Double Bass

7

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Vc.

D.B.

13

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Vc.

D.B.

18

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Vc.

D.B.

This section contains seven staves of musical notation. The Picc. (Piccolo) and Fl. (Flute) staves begin with eighth-note patterns. The Ob. (Oboe) and B♭ Cl. (B-flat Clarinet) staves follow with eighth-note patterns. The Bsn. (Bassoon) and Vc. (Cello) staves provide harmonic support with sustained notes. The D.B. (Double Bass) staff features eighth-note patterns. Measure 18 concludes with a dynamic instruction *p*.

23

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Vc.

D.B.

This section contains seven staves of musical notation. The Picc., Fl., and Ob. staves feature eighth-note patterns. The B♭ Cl., Bsn., Vc., and D.B. staves provide harmonic support with sustained notes. Measures 23-27 conclude with a dynamic instruction *p*.

28

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Vc.

D.B.

33

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Vc.

D.B.

Moderato

38

This musical score page shows five staves for string instruments. The first three staves (Violin I, Violin II, and Viola) play eighth-note patterns. The fourth staff (Cello) has sustained notes with dynamics *p* and *mp*. The fifth staff (Double Bass) has sustained notes with dynamics *p* and *mp*, and includes an instruction "arco". Measure 38 ends with a repeat sign.

Vln. I Vln. II Vla. Vc. D.B.

44

This musical score page shows five staves for string instruments. The first three staves (Violin I, Violin II, and Viola) play sixteenth-note patterns. The fourth staff (Cello) has sustained notes with dynamics *p* and *pizz.* The fifth staff (Double Bass) has sustained notes. Measure 44 ends with a repeat sign.

Vln. I Vln. II Vla. Vc. D.B.

Allegretto

Allegretto

Picc. Fl. Ob. B_b Cl. Bsn. Vln. I Vln. II Vla. Vc. D.B.

50

50

Picc. Fl. Ob. B_b Cl. Bsn. Vln. I Vln. II Vla. Vc. D.B.

56

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Vc.

D.B.

This section contains two staves of musical notation. The top staff (measures 56-57) includes parts for Picc., Fl., Ob., B♭ Cl., Bsn., Vc., and D.B. The bottom staff (measures 57-58) includes parts for Picc., Fl., Ob., B♭ Cl., Bsn., Vc., and D.B. Measure 56 starts with a dynamic of $\text{f} \# \#$. Measures 57-58 show various melodic lines and dynamics, including $\text{f} \# \#$, $\text{p} \# \#$, and $\text{f} \# \#$.

61

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Vc.

D.B.

This section contains two staves of musical notation. The top staff (measures 61-62) includes parts for Picc., Fl., Ob., B♭ Cl., Bsn., Vc., and D.B. The bottom staff (measures 62-63) includes parts for Picc., Fl., Ob., B♭ Cl., Bsn., Vc., and D.B. Measure 61 starts with a dynamic of $\text{f} \# \#$. Measures 62-63 show various melodic lines and dynamics, including $\text{f} \# \#$, $\text{p} \# \#$, and $\text{f} \# \#$.

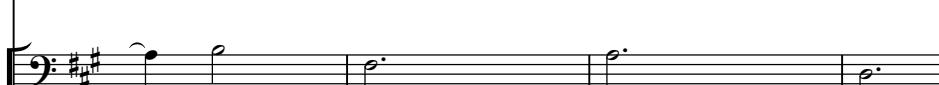
Picc. 

 Fl. 

 Ob. 

 B♭ Cl. 

 Bsn. 

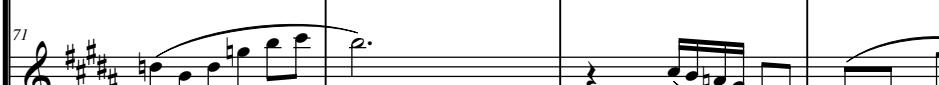
 Vc. 

 D.B. 

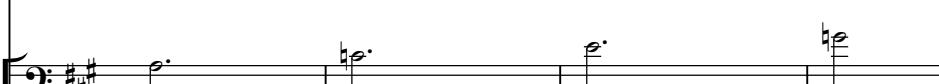
Picc. 

 Fl. 

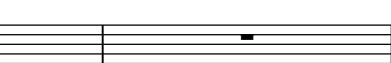
 Ob. 

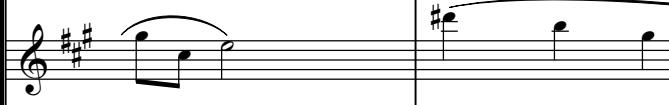
 B♭ Cl. 

 Bsn. 

 Vc. 

 D.B. 

Picc. 
 Fl. 
 Ob. 
 B♭ Cl. 
 Bsn. 
 Vc. 
 D.B. 

Picc. 
 Fl. 
 Ob. 
 B♭ Cl. 
 Bsn. 
 Vc. 
 D.B. 

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Vc.

D.B.

85

85

Moderato

Vln. I

Vln. II

Vla.

Vc.

D.B.

88

mp

mp

mp

p

arco

p

93

Vln. I

Vln. II

Vla.

Vc.

D.B.

97

Vln. I

Vln. II

Vla.

Vc.

D.B.

*8 - A Shy Glance from a Stranger
Leads to Thoughts of Love*

Moderato

Musical score for orchestra, page 83. The score includes parts for Oboe, Horn in F, Violin I, Violin II, Viola, Cello, Double Bass, Ob., Hn., Vln. I, Vln. II, Vla., Vc., and D.B. The music is in 3/4 time, key signature of one sharp. The score shows various musical phrases with dynamics like *mp*, *pp*, *pizz.*, and *p*.

11

Ob.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

Ob.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

21

Ob.

Hn. *mf*

Vln. I *p*

Vln. II *p*

Vla.

Vc.

D.B.

26

Ob.

Hn.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

D.B. *mp*

31

Ob. *mf*

Hn. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *p*

D.B. *p* *mf*

36

Ob. *f*

Hn.

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f*

D.B. *f*

40

Ob.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains two staves of six measures each. Measures 40 and 41 are shown. The instrumentation includes Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Bassoon (Vc.), and Double Bass (D.B.). Measure 40 starts with a melodic line in the Oboe, followed by sustained notes from the Horn and Violins. Measure 41 begins with sustained notes from the Violins, followed by entries from the Horn, Cello, and Double Bass. Dynamics include a crescendo in measure 40 and a forte dynamic (f) in measure 41.

44

Ob.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains two staves of six measures each. Measures 44 and 45 are shown. The instrumentation includes Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Bassoon (Vc.), and Double Bass (D.B.). Measure 44 features sustained notes from the Horn and Violins, followed by entries from the Oboe and Double Bass. Measure 45 begins with sustained notes from the Double Bass, followed by entries from the Violins, Cello, and Double Bass. Measure 45 concludes with a dynamic marking of 3.

48

Ob. 

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

52

Ob. 

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

56

Ob.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains six staves of music for orchestra. The instruments listed are Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Bassoon (Bsn.). The score is numbered 56 at the top left. The Oboe and Horn staves are mostly silent. The Violin I staff shows a melodic line with grace notes and slurs. The Violin II staff has eighth-note patterns. The Cello staff features sustained notes with grace notes. The Double Bass staff has eighth-note patterns. The Bassoon staff has sustained notes with grace notes. Dynamics include 'pp' (pianissimo) for the woodwind section.

61

Ob.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page continues the sequence from measure 56. The instruments listed are Oboe (Ob.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (D.B.), and Bassoon (Bsn.). The score is numbered 61 at the top left. The Oboe and Horn staves begin with sustained notes followed by sixteenth-note patterns. The Violin I staff has eighth-note patterns. The Violin II staff has eighth-note patterns. The Cello staff has sustained notes with grace notes. The Double Bass staff has eighth-note patterns. The Bassoon staff has sustained notes with grace notes. Dynamics include 'pp' (pianissimo) for the woodwind section.

9 - Running Through the Streets

Allegro

The musical score consists of ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Flute 1, Flute 2, Clarinet in B_{flat} 1, Clarinet in B_{flat} 2, Trumpet in B_{flat} 1, Trumpet in B_{flat} 2, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is set in common time (indicated by a '5' over the staff) and includes dynamic markings such as *f* (fortissimo) and *mf* (mezzo-forte). The Flutes play eighth-note patterns, while the Clarinets, Trumpets, and Double Bass provide harmonic support with sustained notes. The Violins play eighth-note patterns with grace marks, and the Cello and Bass provide rhythmic support with sustained notes.

Fl. 1
 Fl. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

91

17

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mf

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

5

3

25

mp

mp

mf

mf

arco

mp

arco

mp

33

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

arco

mp

42

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

3

mp

3

mp

pizz.

mf

Fl. 1
 Fl. 2 *3*
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

49

The musical score consists of ten staves. From top to bottom: Flute 1, Flute 2 (with a dynamic marking '3' under a measure), Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Violin I, Violin II, Cello, and Double Bass. The page number '49' is at the top left. The music features various rhythmic patterns and dynamics, including slurs, grace notes, and sustained notes. The bassoon parts show complex sixteenth-note figures, while the brass parts provide harmonic support. The strings and woodwind parts also contribute to the overall texture.

56

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains ten staves, each representing a different instrument or voice. The instruments listed from top to bottom are: Flute 1, Flute 2, Bassoon 1, Bassoon 2, Bass Trombone 1, Bass Trombone 2, Violin I, Violin II, Cello, and Double Bass. The page is marked with the number '56' at the top left. The music consists of two measures. In measure 56, Flute 1, Flute 2, Bassoon 1, Bassoon 2, and Bass Trombone 1 play eighth-note patterns. Bass Trombone 2 and Violin I play sixteenth-note patterns. In measure 57, all instruments continue their patterns, with some instruments like Bassoon 1 and Bass Trombone 1 playing eighth-note patterns and others like Bass Trombone 2 and Violin I playing sixteenth-note patterns.

Fl. 1 65
f
 Fl. 2
f
 B♭ Cl. 1
f $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$
 B♭ Cl. 2
f
 B♭ Tpt. 1
f
 B♭ Tpt. 2
f
 Vln. I
pizz.
 Vln. II
pizz.
 Vla.
f
pizz.
 Vc.
f
 D.B.
f

Fl. 1
 Fl. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

69

This musical score page contains six staves of music. The top four staves are for woodwind instruments: Flute 1, Flute 2, Bassoon Clarinet 1, and Bassoon Clarinet 2. The bottom two staves are for brass instruments: Bass Trombone 1 and Bass Trombone 2. The score is numbered 69 at the top left. The music consists of four measures of music, with each measure divided into four vertical sections by vertical bar lines. The woodwinds play eighth-note patterns, while the brass instruments play sixteenth-note patterns. Measures 1 and 2 begin with rests. Measures 3 and 4 begin with quarter notes.

74

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

arco

3

74

Fl. 1
 Fl. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Tpt. 1
 B♭ Tpt. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

89

Fl. 1 95
 Fl. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Tpt. 1 95
 B♭ Tpt. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

103

Vln. I arco
f

Vln. II arco
f

Vla. arco
f

Vc. arco
f

D.B. f

113

Vln. I

Vln. II

Vla.

Vc.

D.B.

122

Fl. 1

Fl. 2

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc. *p*

D.B. *p*

129

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

f

pizz.

mf

pizz.

mf

Musical score page 107 featuring nine staves of music. The staves are as follows:

- Fl. 1**: Starts with a dynamic of *f*, followed by a sustained note.
- Fl. 2**: Starts with a dynamic of *f*, followed by a sustained note.
- B♭ Cl. 1**: Starts with a dynamic of *f*, followed by a sustained note.
- B♭ Cl. 2**: Starts with a dynamic of *f*, followed by a sustained note.
- B♭ Tpt. 1**: Starts with a dynamic of *f*, followed by a sustained note.
- B♭ Tpt. 2**: Starts with a dynamic of *f*, followed by a sustained note.
- Vln. I**: Starts with a dynamic of *f*, followed by a sustained note.
- Vln. II**: Starts with a dynamic of *f*, followed by a sustained note.
- Vla.**: Starts with a dynamic of *f*, followed by a sustained note.
- Vc.**: Starts with a dynamic of *f*, followed by a sustained note.
- D.B.**: Starts with a dynamic of *f*, followed by a sustained note.

The score is marked with dynamics such as *f* and *p*, and includes measure numbers 135 and 3. Measure 135 consists of two measures of music, separated by a bar line. Measure 3 consists of three measures of music, separated by a bar line.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

136

140

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt. 1

B♭ Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

141

141

10 - Back at the Bar

Moderato

Musical score for orchestra, page 109, section 10 - Back at the Bar. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 3/4 time, dynamic *mf*.

The score consists of eight staves, each representing an instrument or group of instruments. The instruments are listed vertically on the left side of the page. The music is divided into measures by vertical bar lines. The first four measures show the Piccolo, Flute, Oboe, and Bassoon playing eighth-note patterns. The next four measures show the same instruments continuing their patterns. The final two measures show the Violin I, Violin II, Viola, and Cello playing eighth-note patterns. The Double Bass is shown in the bottom staff, providing harmonic support.

Picc. 

 Fl. 

 Ob. 

 Bsn. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

6
p
p

Picc. 

 Fl. 

 Ob. 

 Bsn. 

 Vln. I 

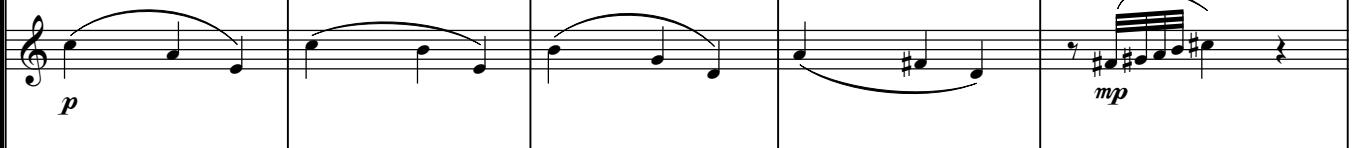
 Vln. II 

 Vla. 

 Vc. 

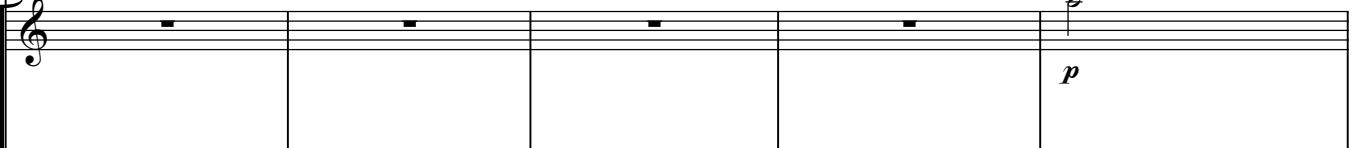
 D.B. 

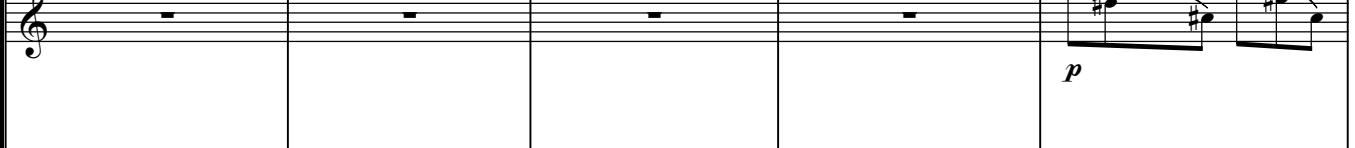
Picc. 

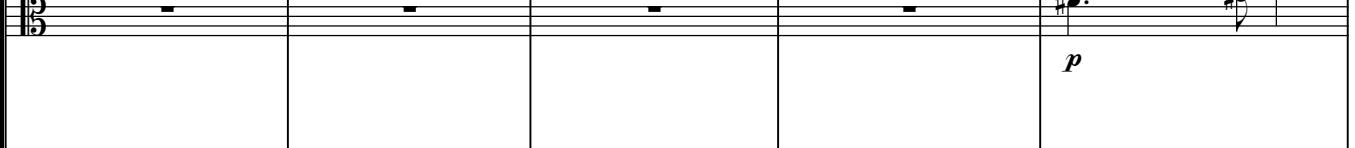
 Fl. 

 Ob. 

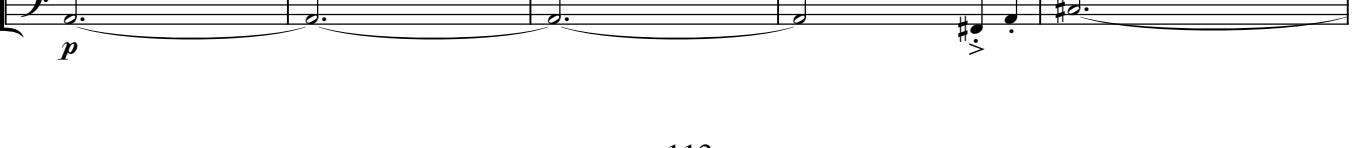
 Bsn. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

pizz.

arco

Picc. 
 Fl. 
 Ob. 
 Bsn. 

Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 D.B. 

26

Fl. 
 Ob. 
 Bsn. 

Vln. I 
 Vln. II 
 Vla. 
 Vc. 
 D.B. 

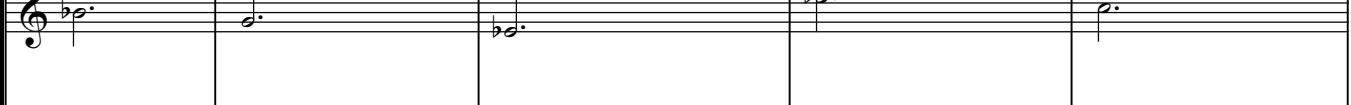
pizz.
 f
 pizz.
 f
 pizz.
 f
 pizz.
 f
 arco
 f

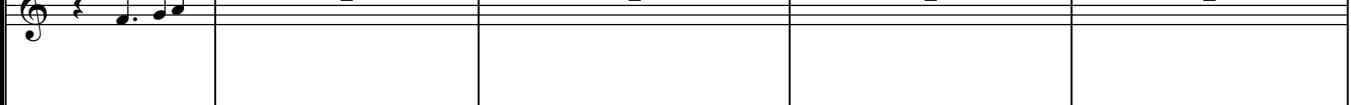
Picc. 

 Fl. 

 Ob. 

 Bsn. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

Picc. mf
 Fl. mf
 Ob. mf
 Bsn. mf
mp

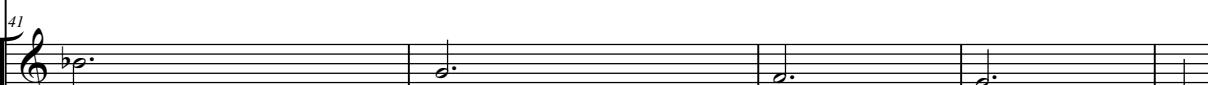
Vln. I
 Vln. II
 Vla.
 Vc.
 D.B. *pizz.* *arco* *f*

Picc. 

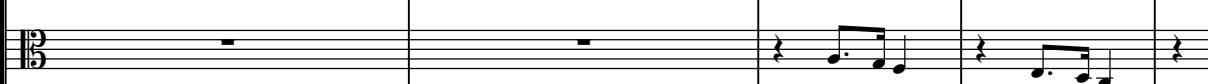
 Fl. 

 Ob. 

 Bsn. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

mp

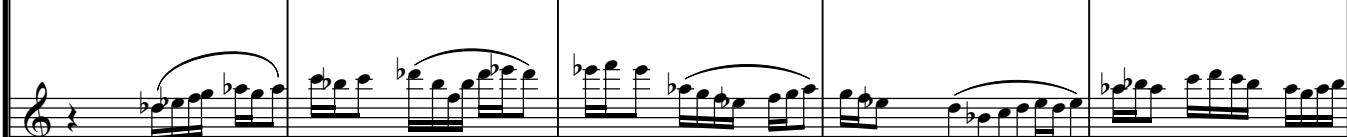
f

pizz.

arco

Picc. 

 Fl. 

 Ob. 

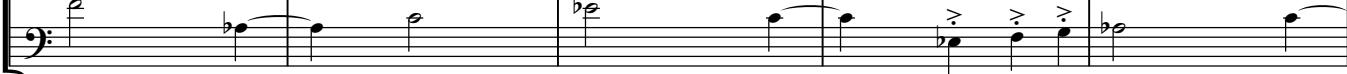
 Bsn. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

Picc. 

 Fl. 

 Ob. 

 Bsn. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

51 — C —
2 — C —
f
3
f
3
f

— C —
2 — C —
mp

Picc. -
 Fl. ,
 Ob. 3 3 3 3 3 3 mp³
 Bsn. 3 3 3 3 p
 Vln. I - f
 Vln. II - f
 Vla. - f
 Vc. - f
 D.B. pizz. f

Picc. 62
 Fl. *mp*
 Ob. *mf*
 Bsn. *mp*
 Vln. I 3
 Vln. II 3
 Vla. 3
 Vc.
 D.B.

Picc. 3
 Fl. 3
 Ob. 3
 Bsn. 3
 Vln. I arco 3
mf
 Vln. II arco 3
mf
 Vla. arco 3
mf
 Vc. 3
 D.B. 3

This musical score page contains six staves of music. The top four staves (Picc., Flute, Oboe, Bassoon) are mostly silent, indicated by dashes. The bottom two staves (Violin I, Violin II) begin at measure 67 with a dynamic of *mf* and play eighth-note patterns with slurs and grace notes. The Violin parts continue with measure 68, where Violin I has a sustained note over Violin II's eighth-note pattern. Measures 69-72 show eighth-note patterns with grace notes and slurs. Measures 73-76 show eighth-note patterns with grace notes and slurs. Measures 77-80 show eighth-note patterns with grace notes and slurs. Measures 81-84 show eighth-note patterns with grace notes and slurs. Measures 85-88 show eighth-note patterns with grace notes and slurs. Measures 89-92 show eighth-note patterns with grace notes and slurs. Measures 93-96 show eighth-note patterns with grace notes and slurs. Measures 97-100 show eighth-note patterns with grace notes and slurs. Measures 101-104 show eighth-note patterns with grace notes and slurs. Measures 105-108 show eighth-note patterns with grace notes and slurs. Measures 109-112 show eighth-note patterns with grace notes and slurs. Measures 113-116 show eighth-note patterns with grace notes and slurs. Measures 117-120 show eighth-note patterns with grace notes and slurs. Measures 121-122 show eighth-note patterns with grace notes and slurs.

Picc.

 Fl.

 Ob.

 Bsn.

 Vln. I

 Vln. II

 Vla.

 Vc.

 D.B.

Picc. 

 Fl. 

 Ob. 

 Bsn. 

 Vln. I 

 3

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

81

Picc.

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc. 

 Fl. 

 Ob. 

 Bsn. 

Vln. I 

 Vln. II 

 Vla. 

 Vc. 

D.B. 

Picc.

 Fl.

 Ob.

 Bsn.

 Vln. I

 Vln. II

 Vla.

 Vc.

 D.B.

Picc. 96
 Fl.
 Ob. *mp*
 Bsn. *mp*
 Vln. I
 Vln. II pizz. *f*
 Vla. pizz. *f*
 Vc. pizz. *f*
 D.B. pizz. arco *f*

Picc. *mf*
 Fl. *mf*
 Ob. *mf*
 Bsn. *mf*

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

This musical score page contains two systems of music. The top system, labeled 'Picc.', 'Fl.', 'Ob.', and 'Bsn.', spans measures 101 to 129. The instruments play eighth-note patterns with dynamic markings 'mf'. The bottom system, labeled 'Vln. I', 'Vln. II', 'Vla.', 'Vc.', and 'D.B.', spans measures 101 to 129. The strings play sustained notes or simple rhythmic patterns. Measure 129 concludes with a fermata over the bassoon and double bass parts.

Picc. 106
 Fl.
 Ob.
 Bsn.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

mp *mf*
mf *mf*
mf

pizz. *arco*
f

Picc. *III*
 Fl.
 Ob.
 Bsn. *> mp* *mf*
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B. *f* *pizz.* *arco*

Picc. 117
 Fl. f
 Ob. f
 Bsn. f

 Vln. I pizz.
 Vln. II f
 Vla. f
 Vc. f
 D.B. pizz. ffz

11 - The City Sleeps

Andante

Trumpet in B♭ 1

Trumpet in B♭ 2

Violin I

Violin II

Viola

Cello

Double Bass

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of two systems of music. The top system features six staves: Trumpet in B♭ 1, Trumpet in B♭ 2, Violin I, Violin II, Viola, and Cello/Bassoon. The bottom system features five staves: Tpt. 1, Tpt. 2, Vln. I, Vln. II, and Vla. The score is in common time, with a key signature of one sharp (F#). Dynamics include 'p' (piano) and 'f' (forte). Measure numbers 1 through 6 are present above the staves. Measures 1-4 show sustained notes or simple patterns. Measures 5-6 introduce more complex melodic lines and harmonic changes, particularly in the strings and brass parts.

11

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc. pizz.
arco

D.B. pizz.

16

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

21

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

31

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

41

Tpt. 1

Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

A musical score page showing six staves of music. The top staff is for Tpt. 1, which remains silent throughout the measure. The second staff is for Tpt. 2, which plays a continuous eighth-note pattern. The third staff is for Vln. I, featuring two sustained notes with grace notes above them. The fourth staff is for Vln. II, also with two sustained notes and grace notes. The fifth staff is for Vla., and the sixth staff is for Vc. Both the Vla. and Vc. staves have sustained notes with grace notes. The bottom staff is for D.B. (Double Bass), which has sustained notes with grace notes. The page number 137 is at the bottom right.

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 Técnica 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 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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