stanley grill

INVISIBLE BALLET

for string orchestra & diverse instruments

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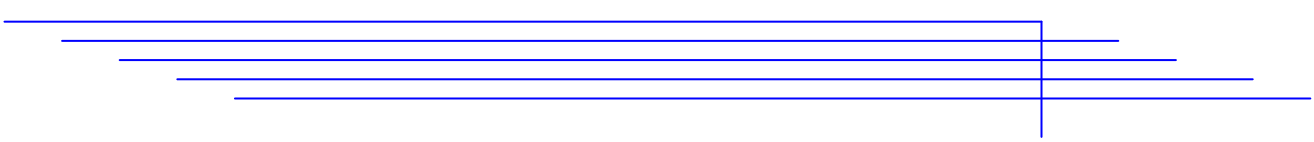


MUSIC BY STAN GRILL

VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Preludes (T.S. Eliot)	1978	soprano, violin, cello	10 min
6 Songs (W.B. Yeats)	1983	soprano, piano	15 min
To a Child (W.B. Yeats)	1987	soprano, string quartet	20 min
Crazy Jane Sings (W.B. Yeats)	1999	soprano, fl, vn, va, vc, pn	25 min
Vignettes/Flowers (W.C. Williams)	2002	SATB, cello	18 min
Love Poems (W.C. Williams)	2003	SSAA	10 min
Vignettes/Trees (W.C. Williams)	2004	2 voices, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, vc, harp	7 min
Arietta s without words	2005	soprano, vc, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	soprano, mezzo soprano, vn, vc	6 min
Rilke Songs	2009	soprano, va d'amore, vc	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	12 min
Sonnets to Orpheus (Rilke)	2012	tenor, piano	35 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
As Easy as 1,2,3	1987	string trio	10 min
The Beckoning Stars	2001	string quartet	13 min
Imaginary Dances	2001	violin solo	18 min
Short Stories	2003	vn, va, vc, db	18 min
Passion (a love duet)	2003	va, vc	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations for String Orchestra	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet for String Orchestra	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba solo	12 min
Sonatine	2010	3 violins	9 min

CHAMBER MUSIC

Three for Three	1992	vn, vc, pn	16 min
Civil War Songs	1992	va, pn	18 min
Take Five	1993	2 vns, va, vc, pn	25 min
Serenade	1999	fl, vn, va, vc	11 min
Distant Music	2000	cl, vn/va, vc, pn	20 min
Driven by the Wind	2001	fl, vc, pn	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, 2vns, va, vc	35 min
A Little Sweet	2003	fl, vc	10 min
On the edge of sleep & dreaming	2003	hn, vc, harp	31 min
5 Pastoral Scenes	2004	ob, bn, vn, va, vc	30 min
I was dreaming of the sea…	2004	vn (or fl), vc, pn	7 min
Little Tales of Mirth & Woe	2004	vn (or fl), vc, pn	6 min
An Ode to the Possibility of Peace	2005	cl, vn, vc	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 trp, hn, trb, tu	7 min

ORCHESTRAL MUSIC

Appalachian Songs	1988	chamber orchestra	25 min
Morning Music	2001	cl, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	strings & diverse instruments	33 min
Pluto	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures	2008	soprano, string orchestra	15 min
The Four Elements	2009	va, string orchestra	22 min
Mystical Songs	2009	soprano, va, string orchestra	18 min

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.

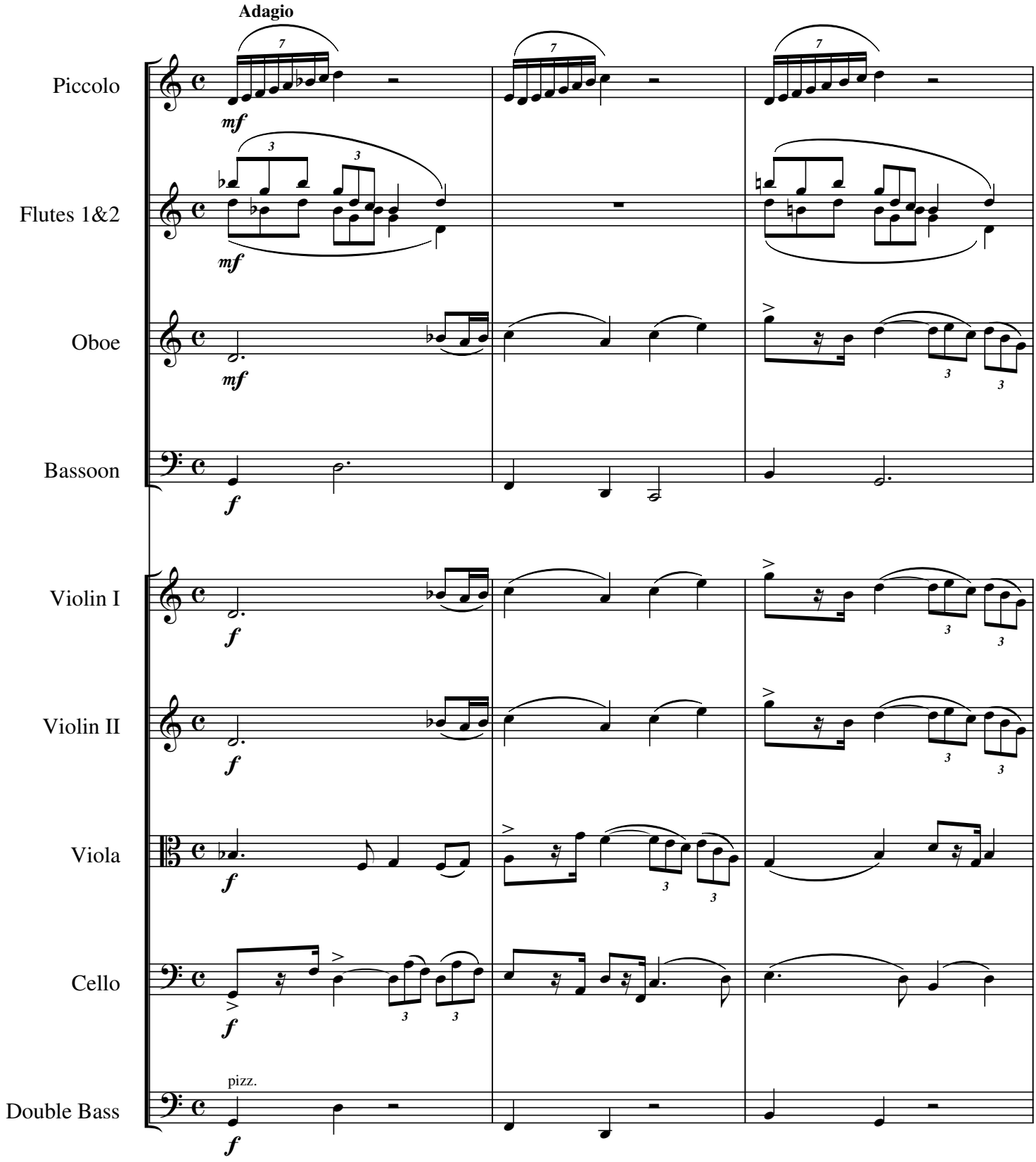
10 – Back At the Bar – piccolo, flute, oboe, bassoon, strings

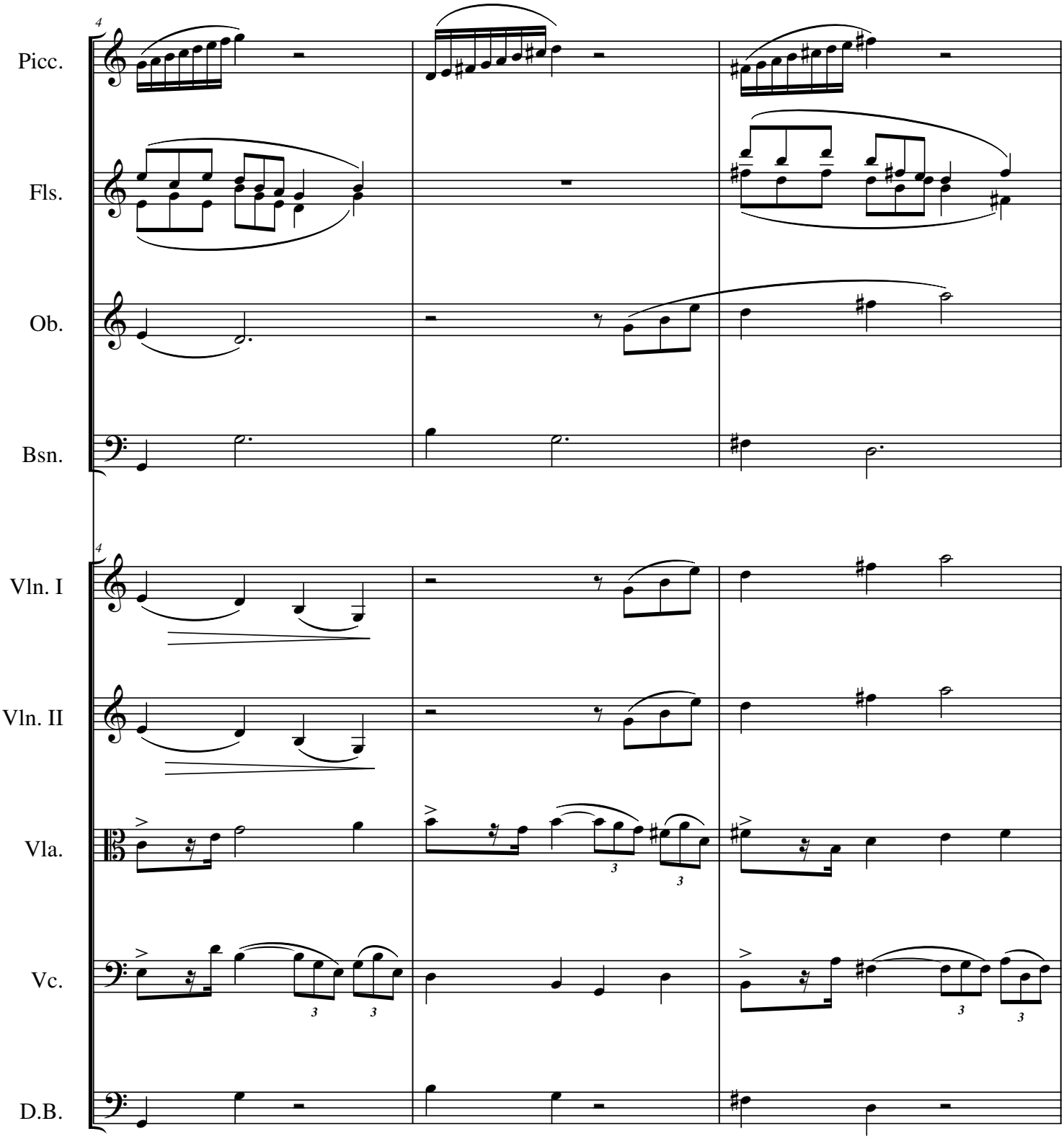
The talkative dancers, having had a bit too much to drink, decide to call it a day. Somewhat boisterously, they leave the bar to go their separate ways in the night.

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

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Bsn.
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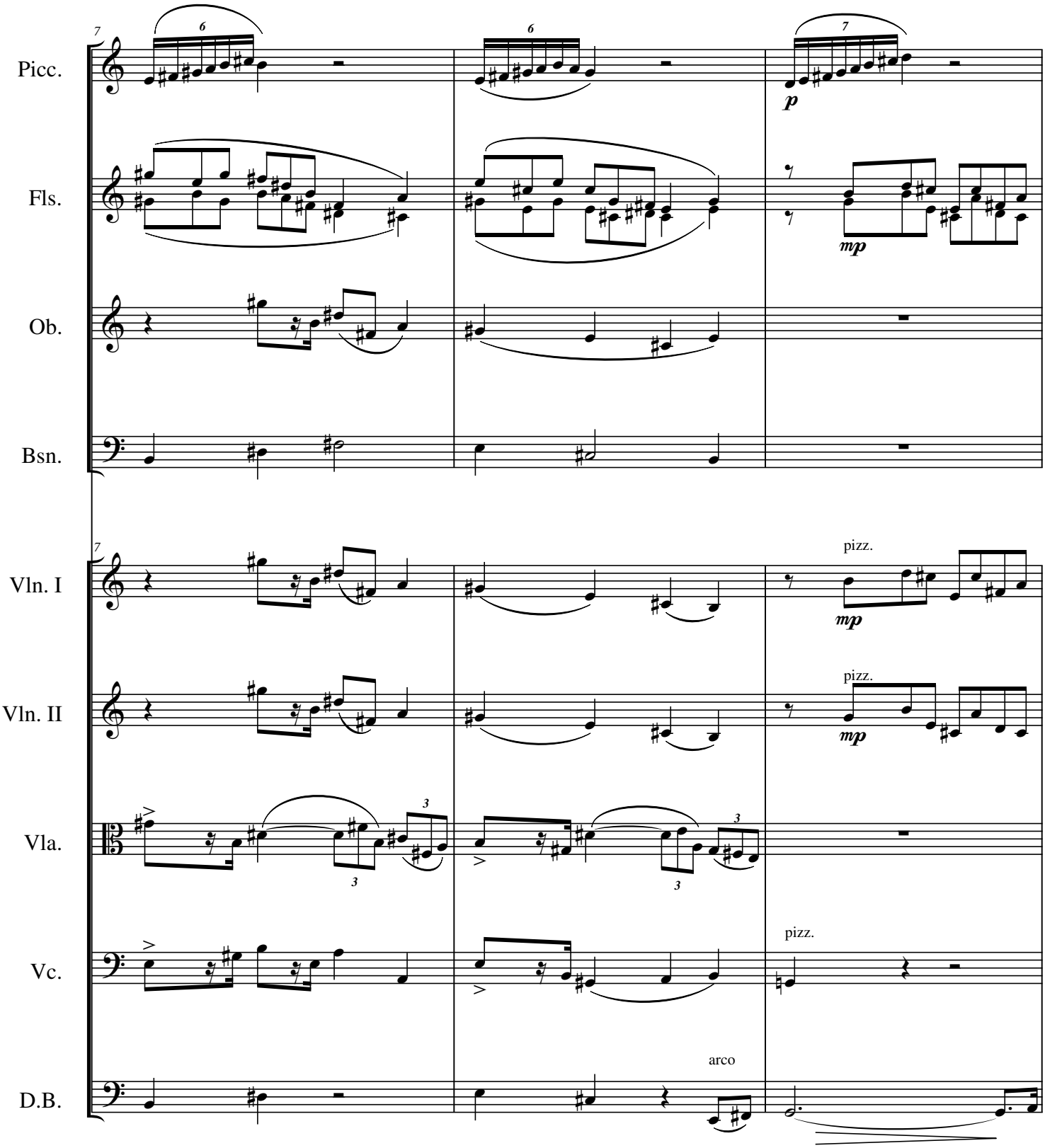
Vln. II
Vla.
Vc.
D.B.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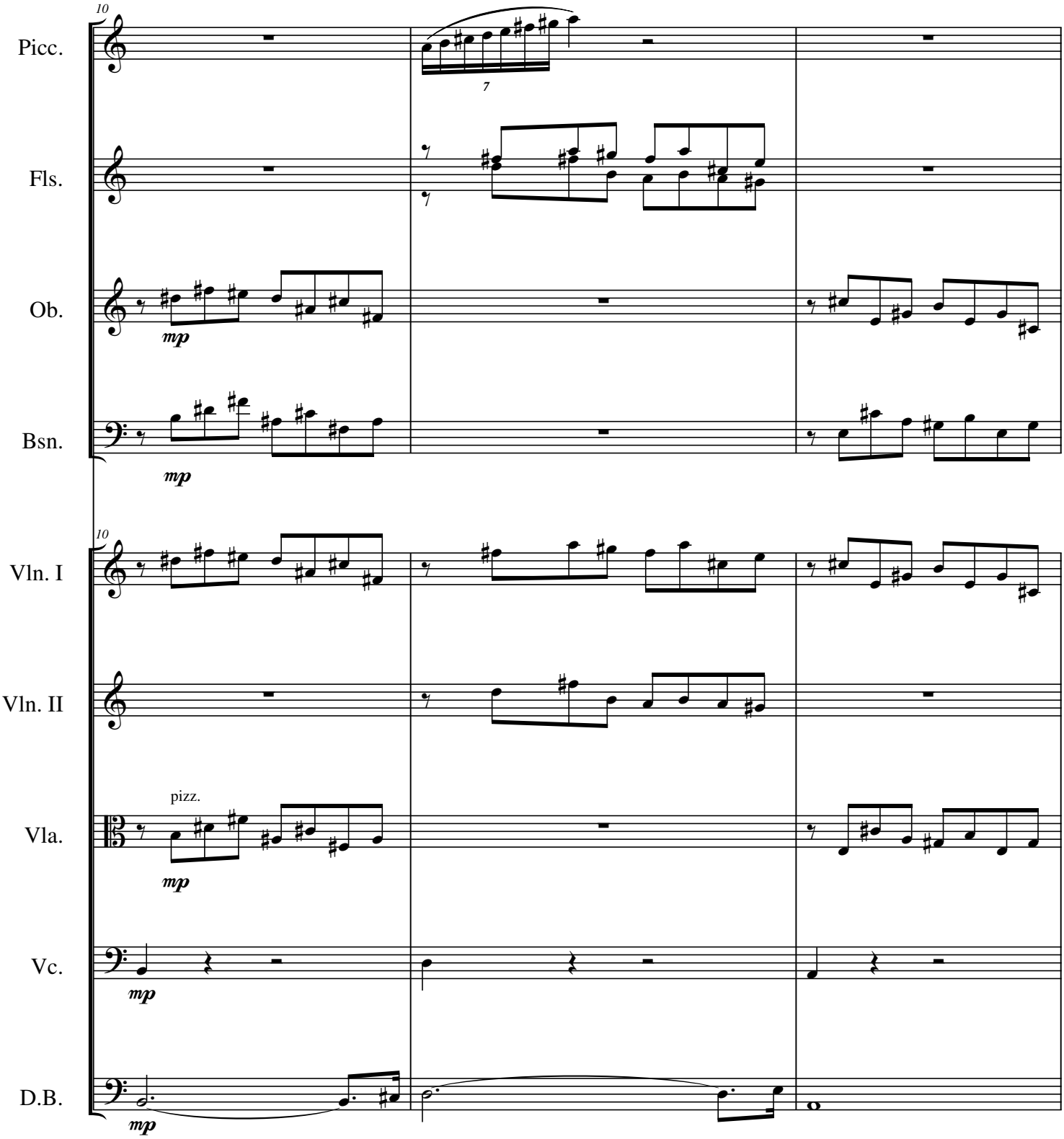
p
mp
pizz.
arco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Vc.
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D.B.
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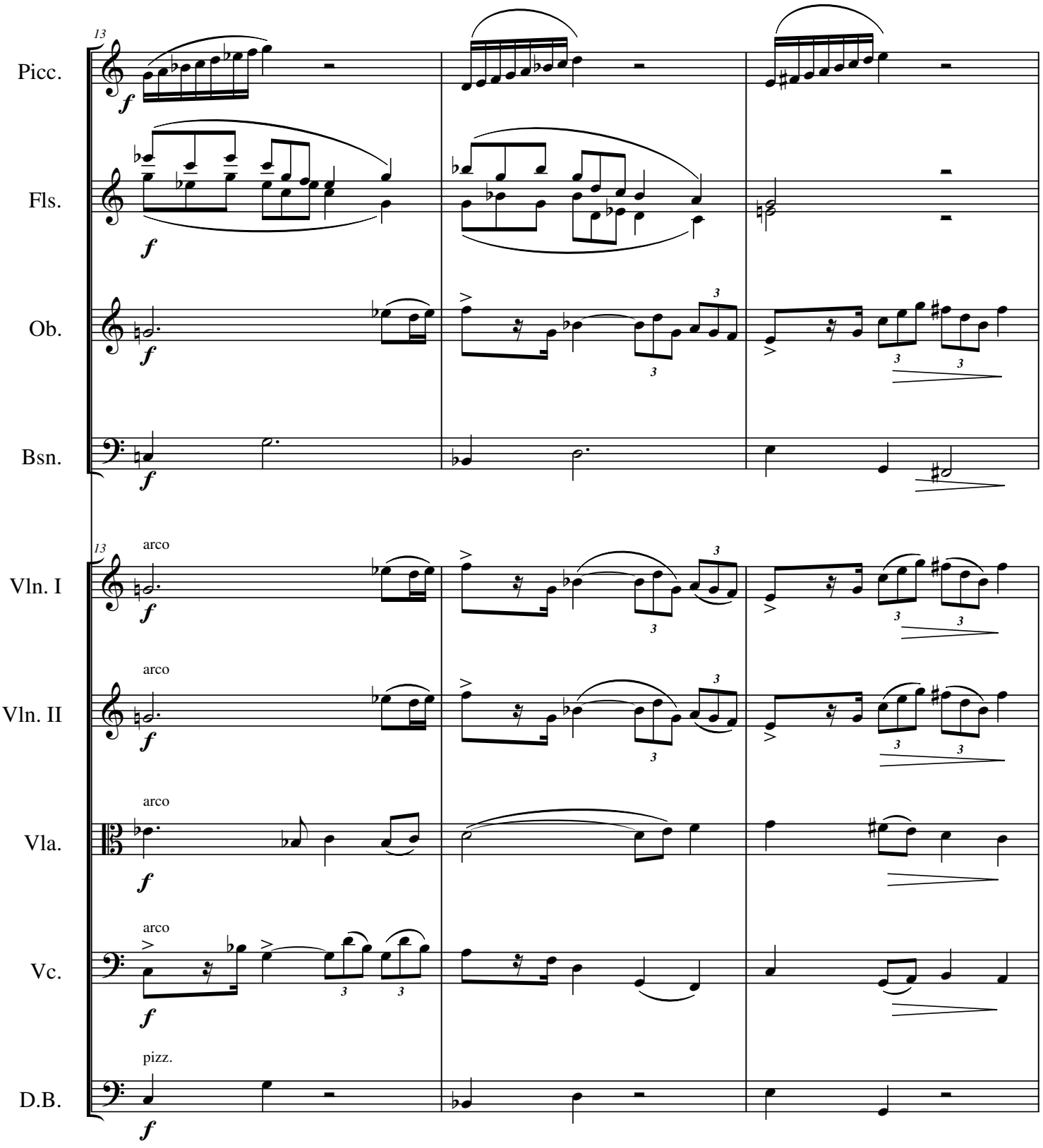
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Fls.
Ob.
Bsn.
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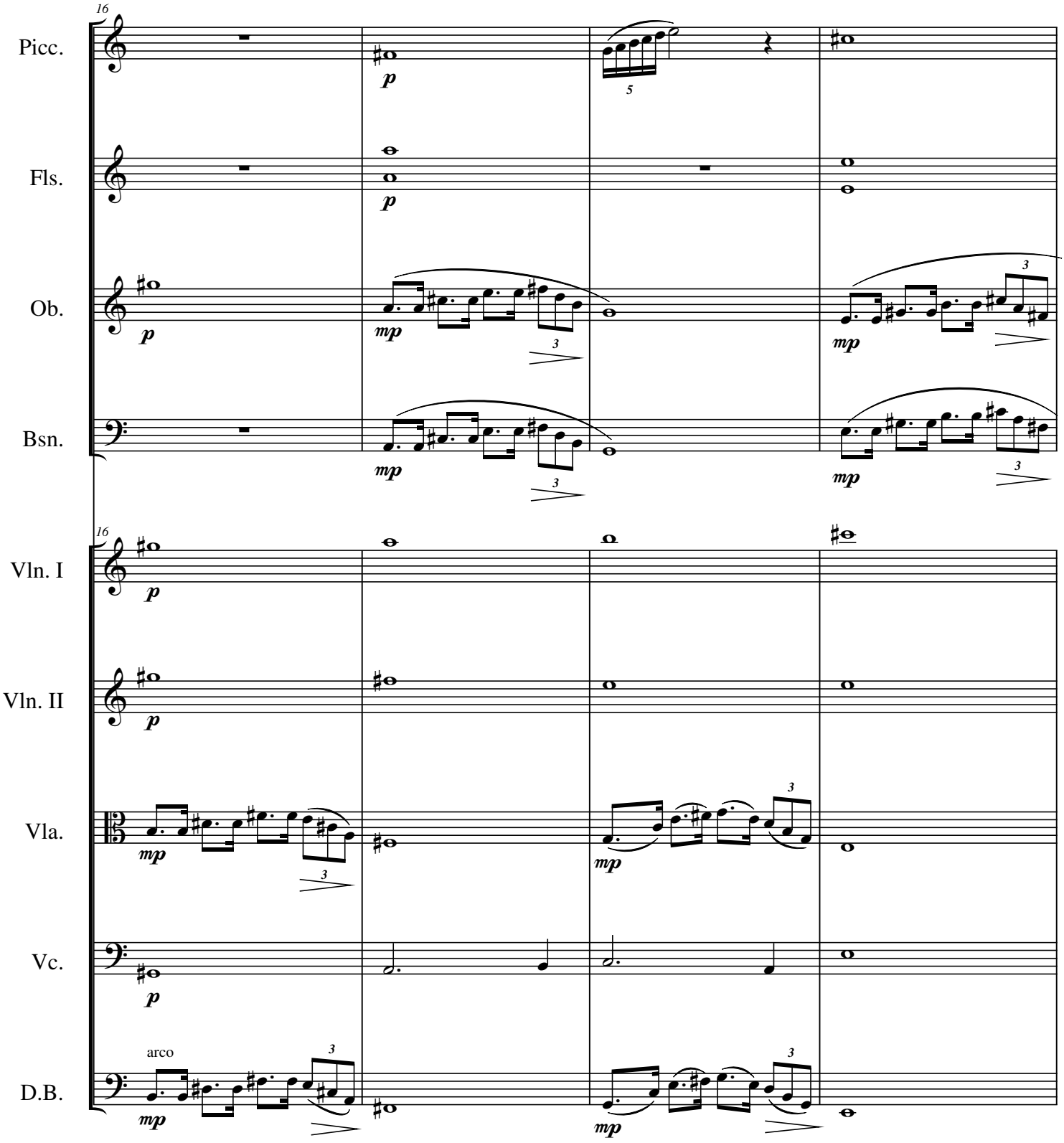
arco
Vln. II
arco
Vla.
arco
Vc.
pizz.
D.B.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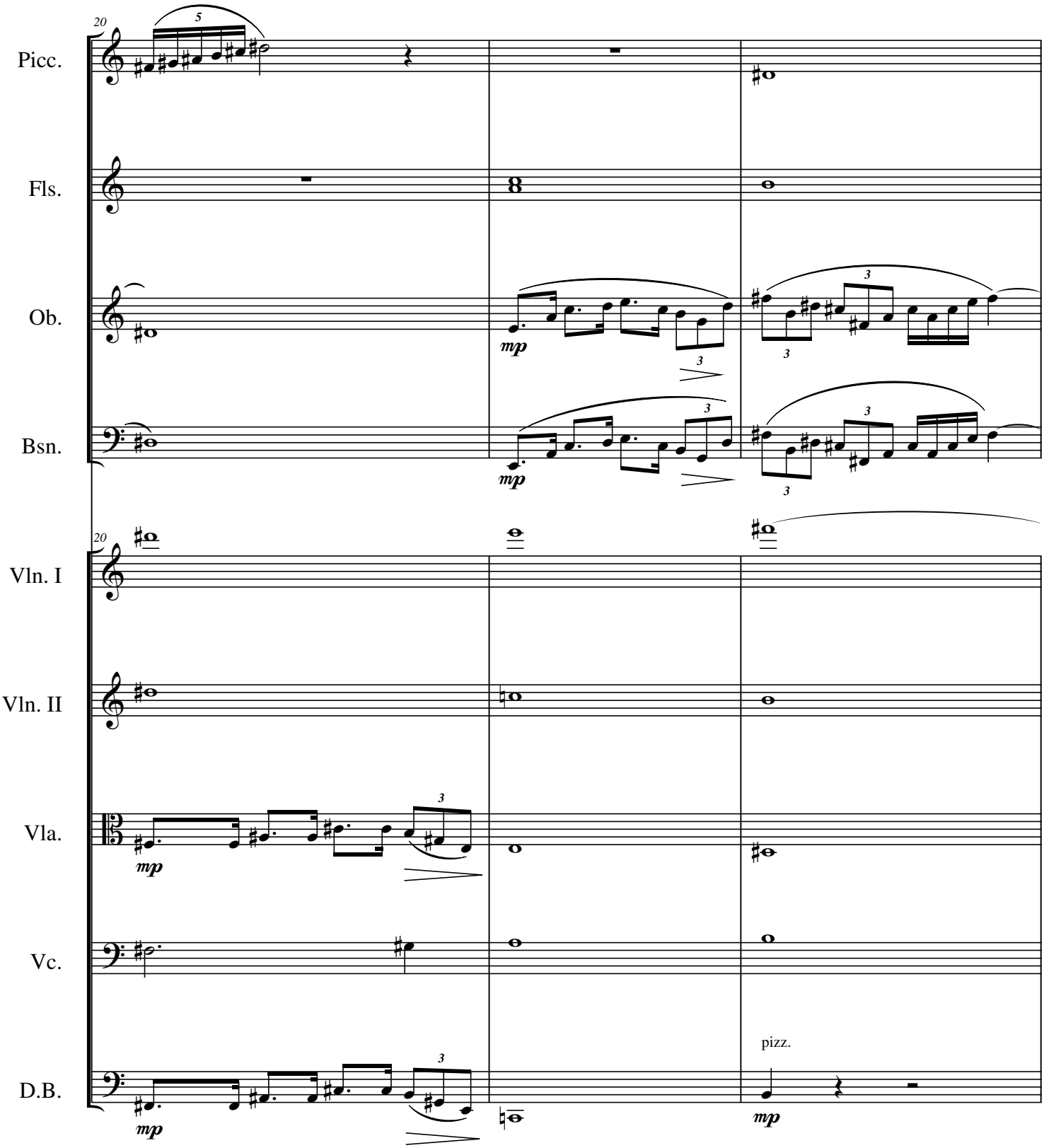
Vc.
D.B.
arco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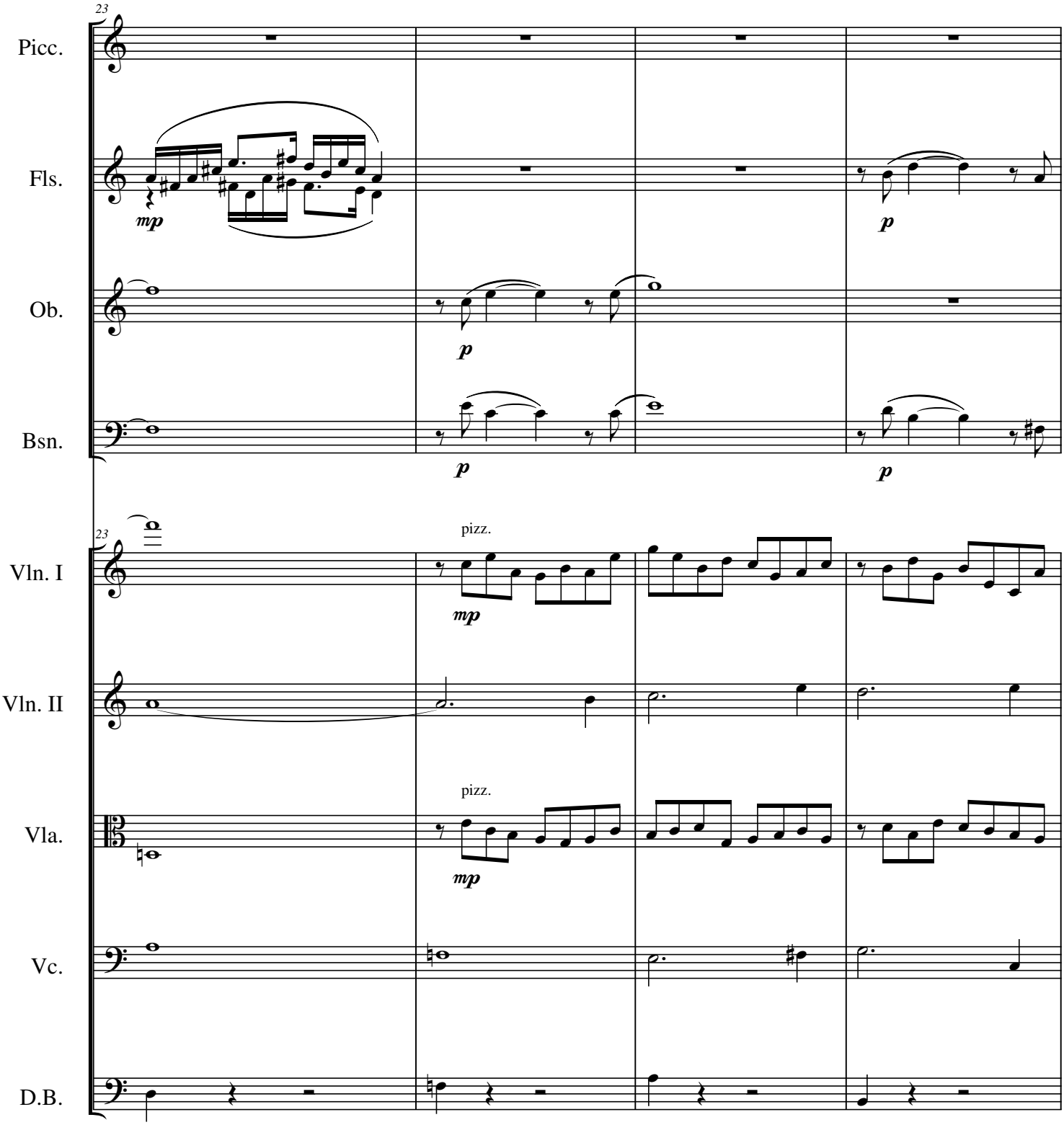
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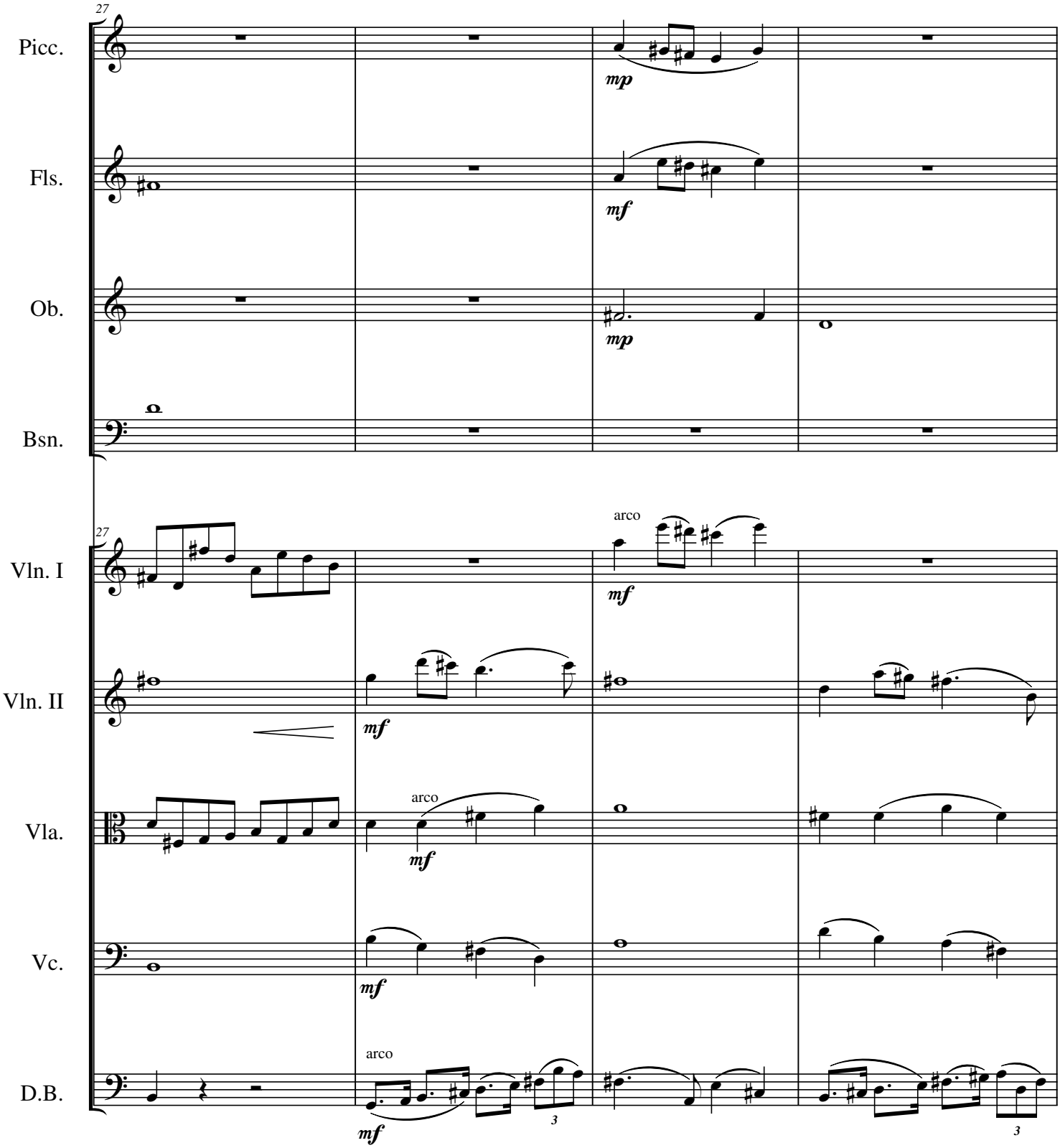
Vc.
D.B.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mf
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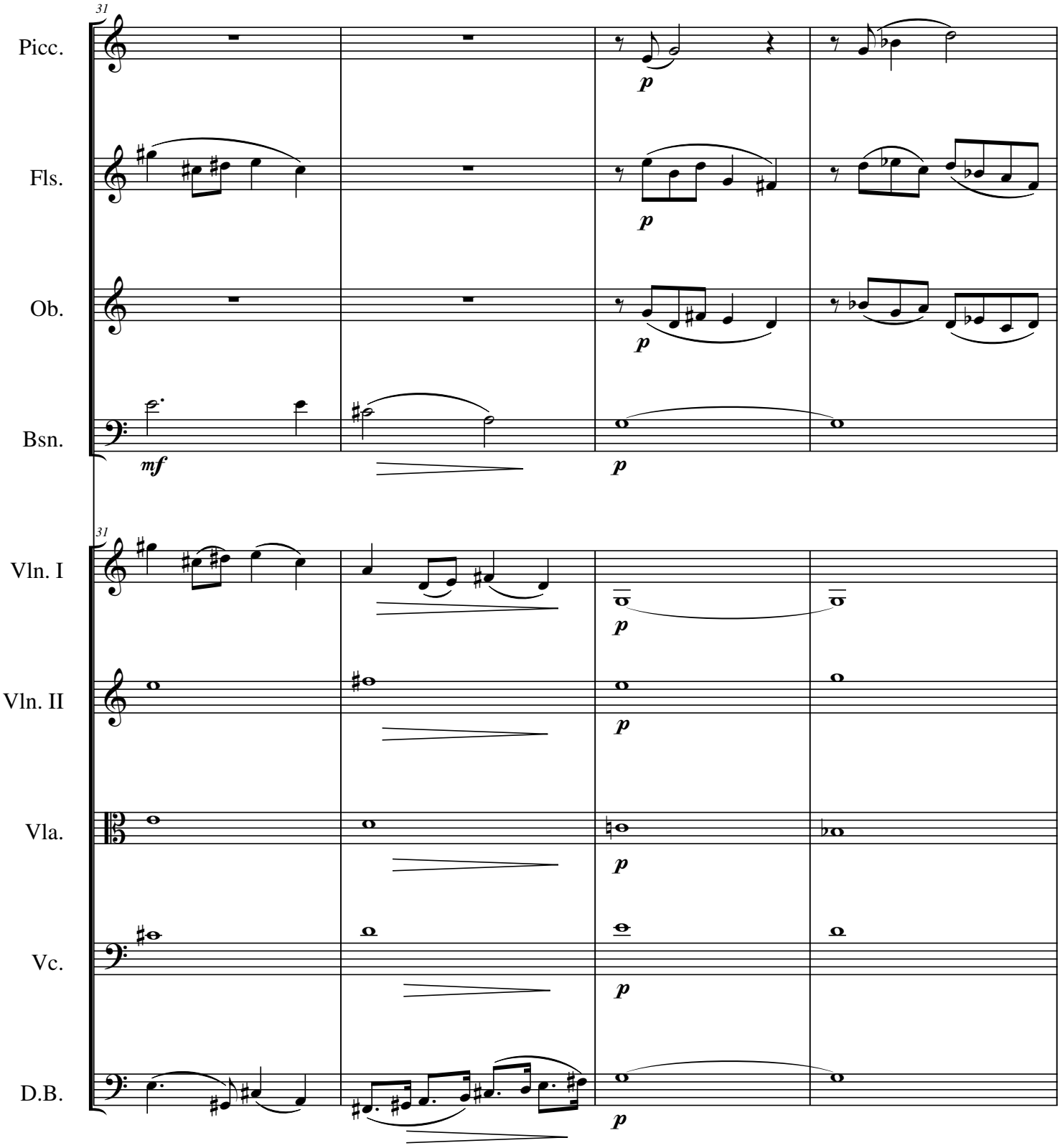
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Vc.
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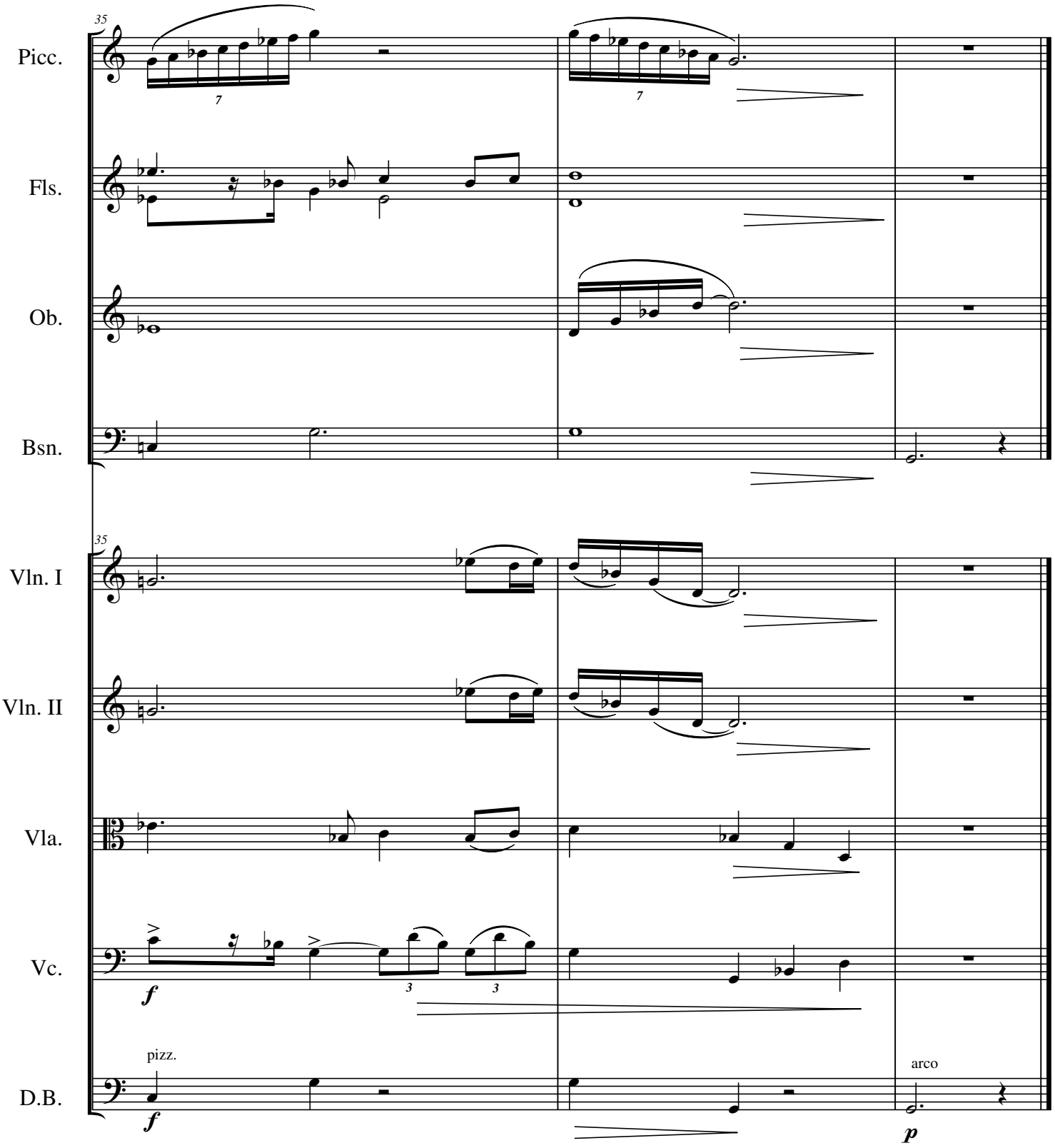
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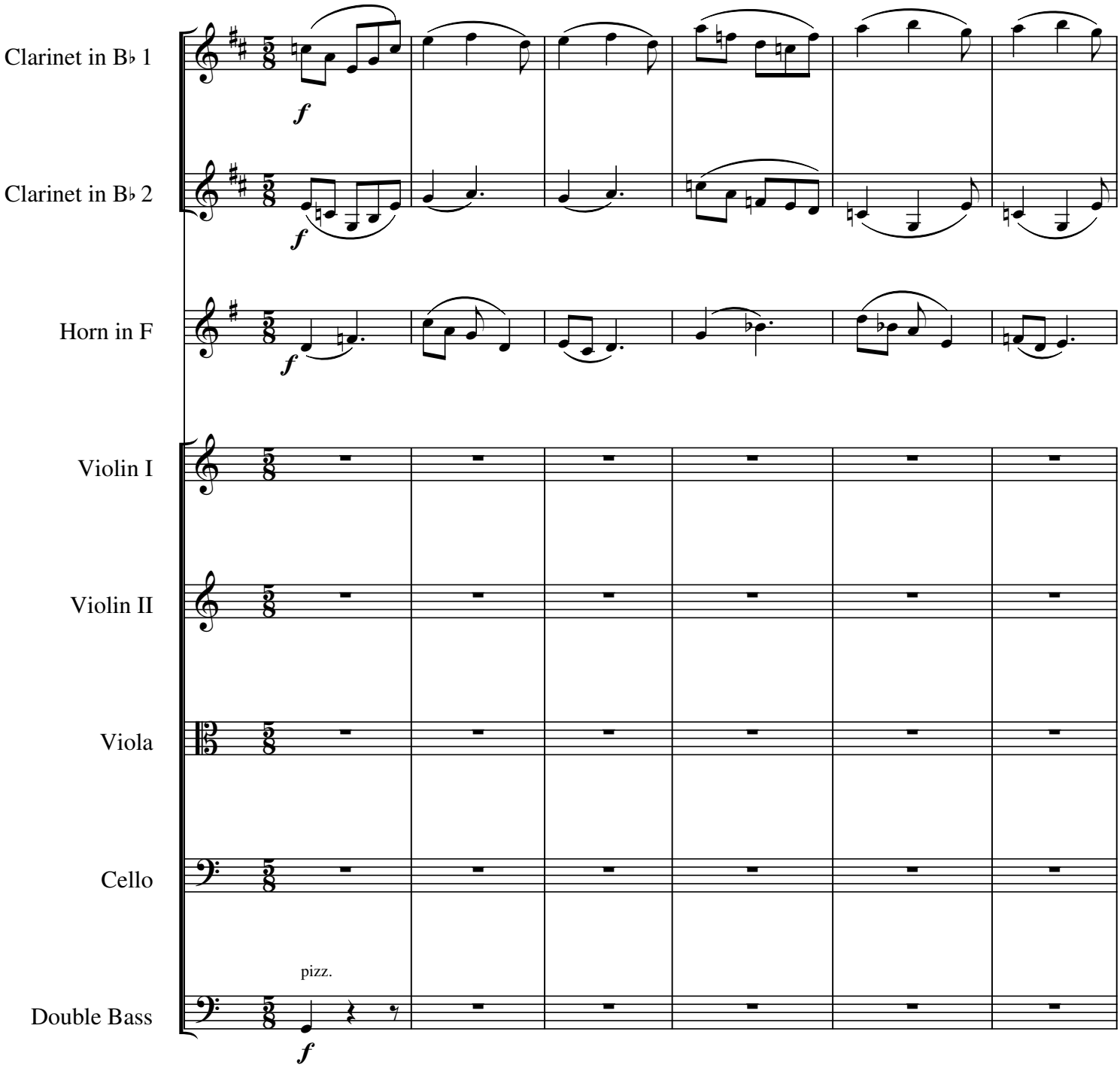
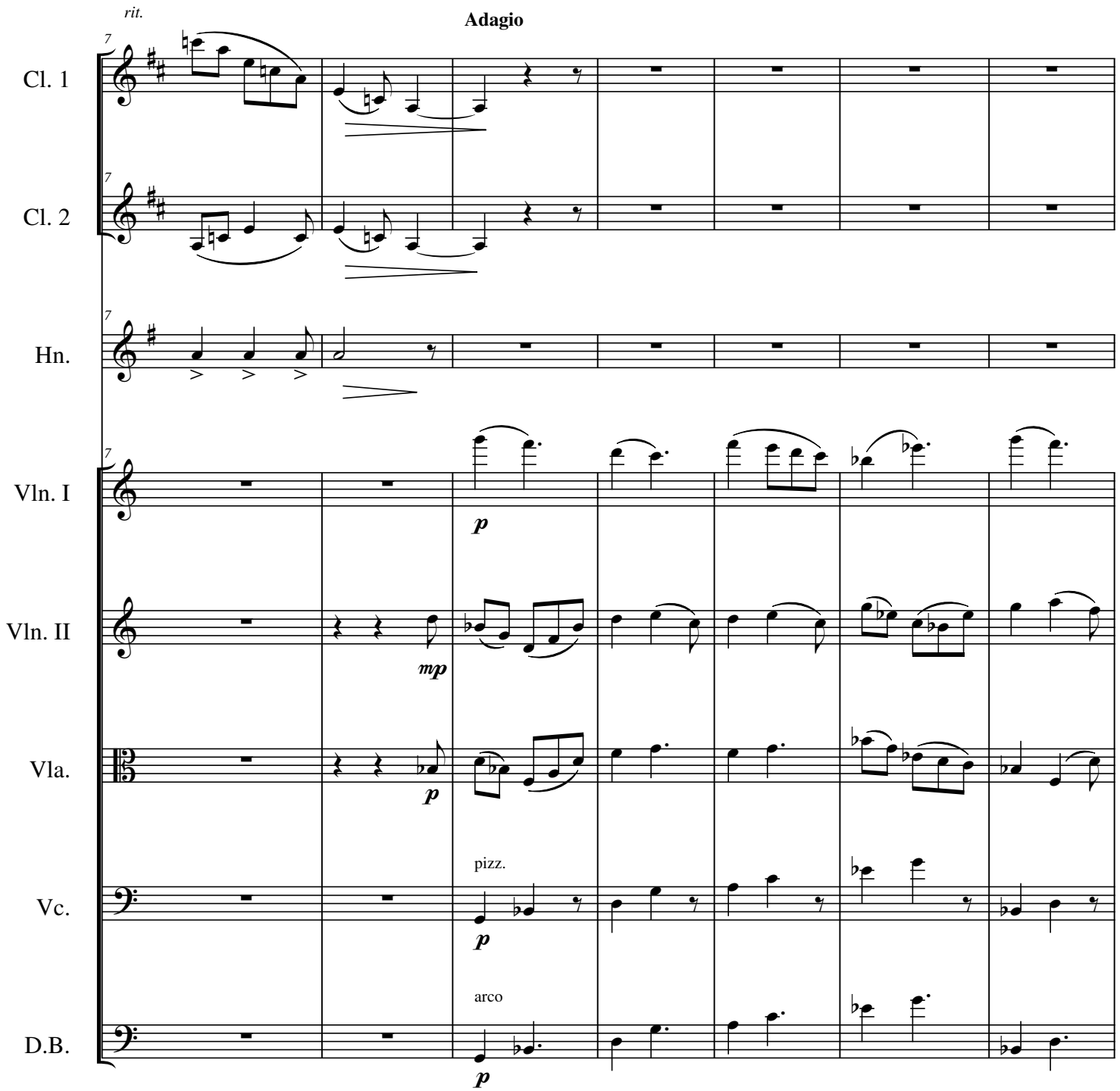
pizz.
arco

2 - They Mill About Backstage in Confusion

Presto




rit.
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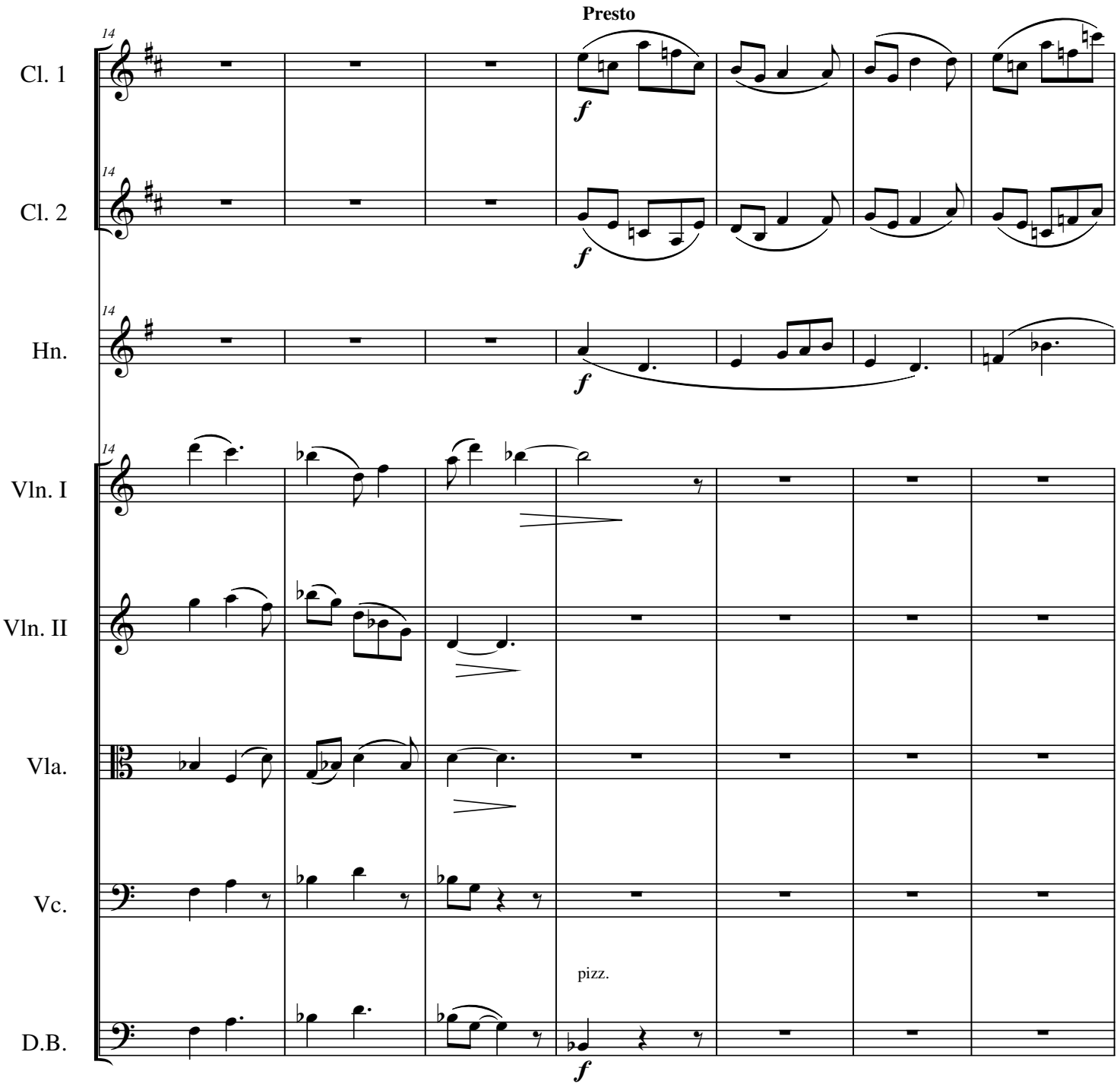
Vln. II
Vla.
Vc.
D.B.
pizz.
arco


Presto
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D.B.
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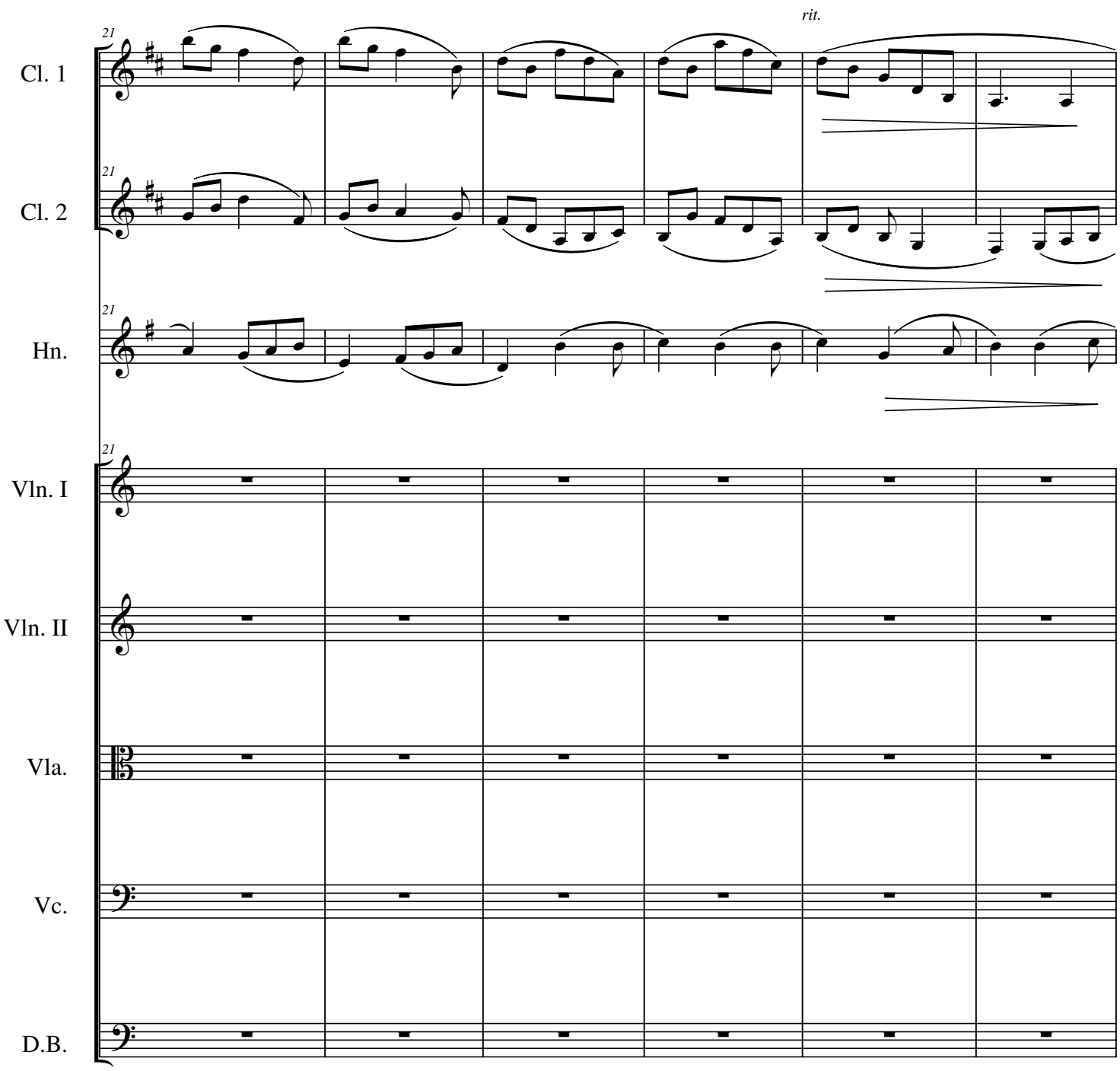
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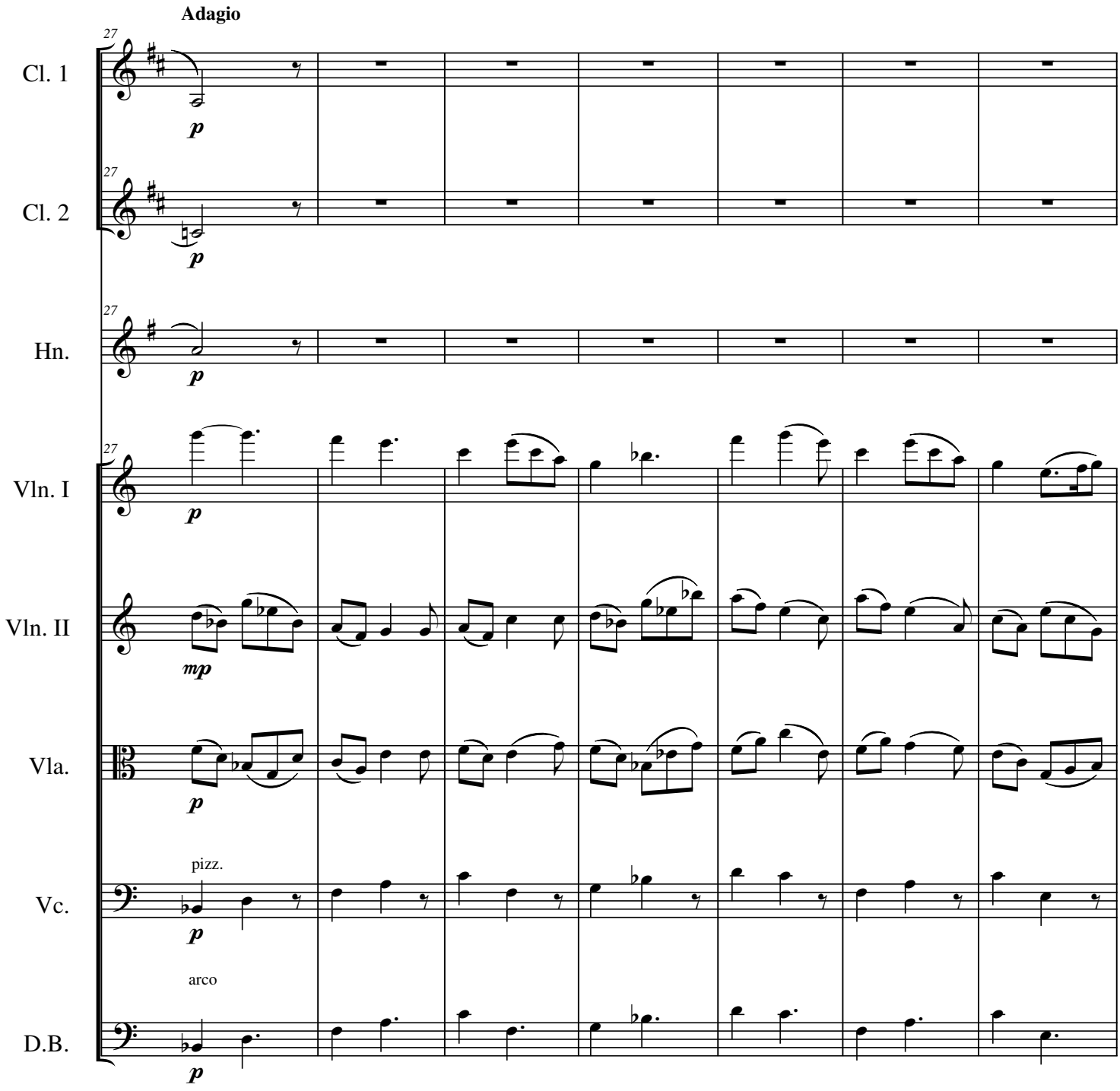
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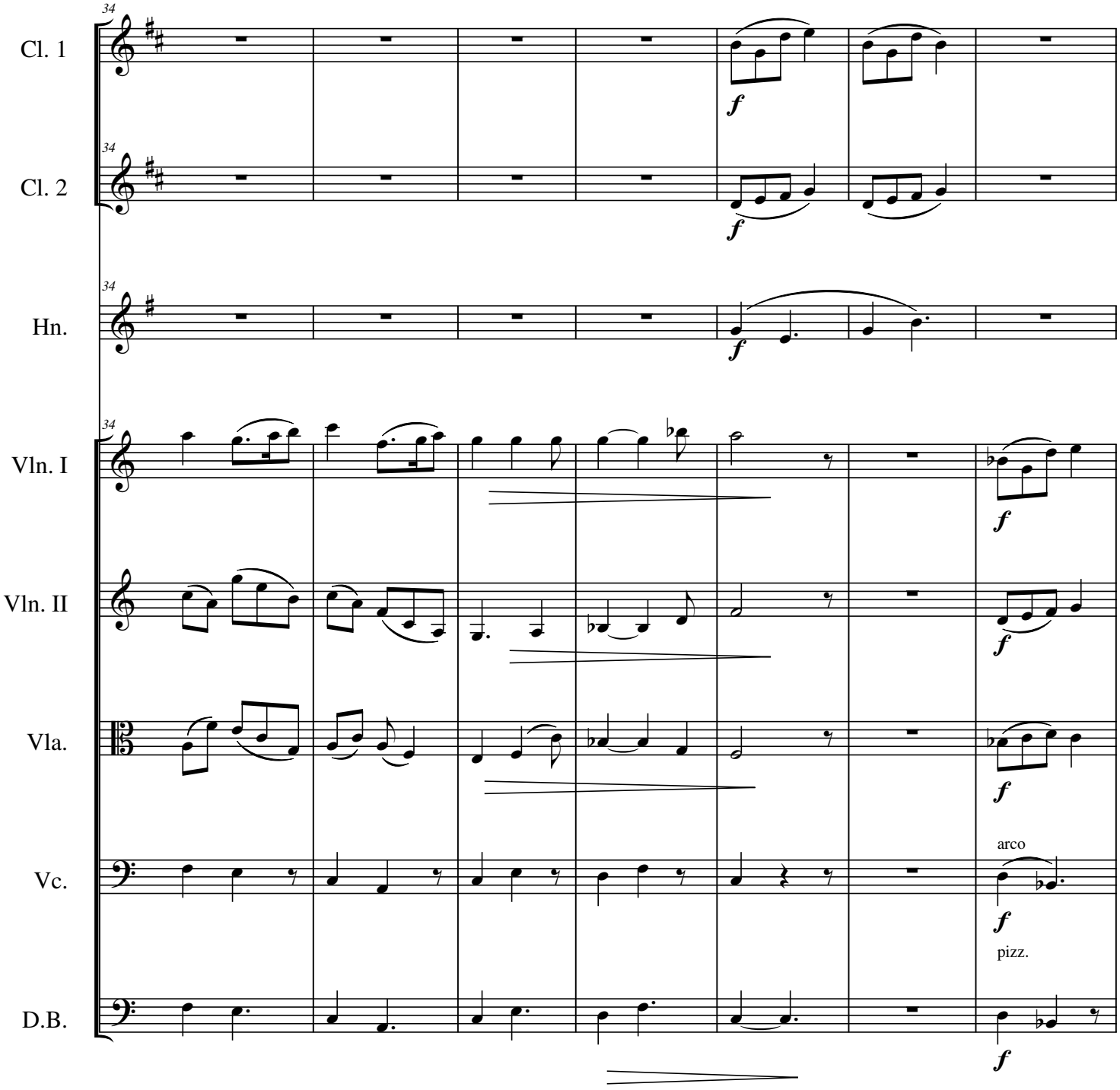
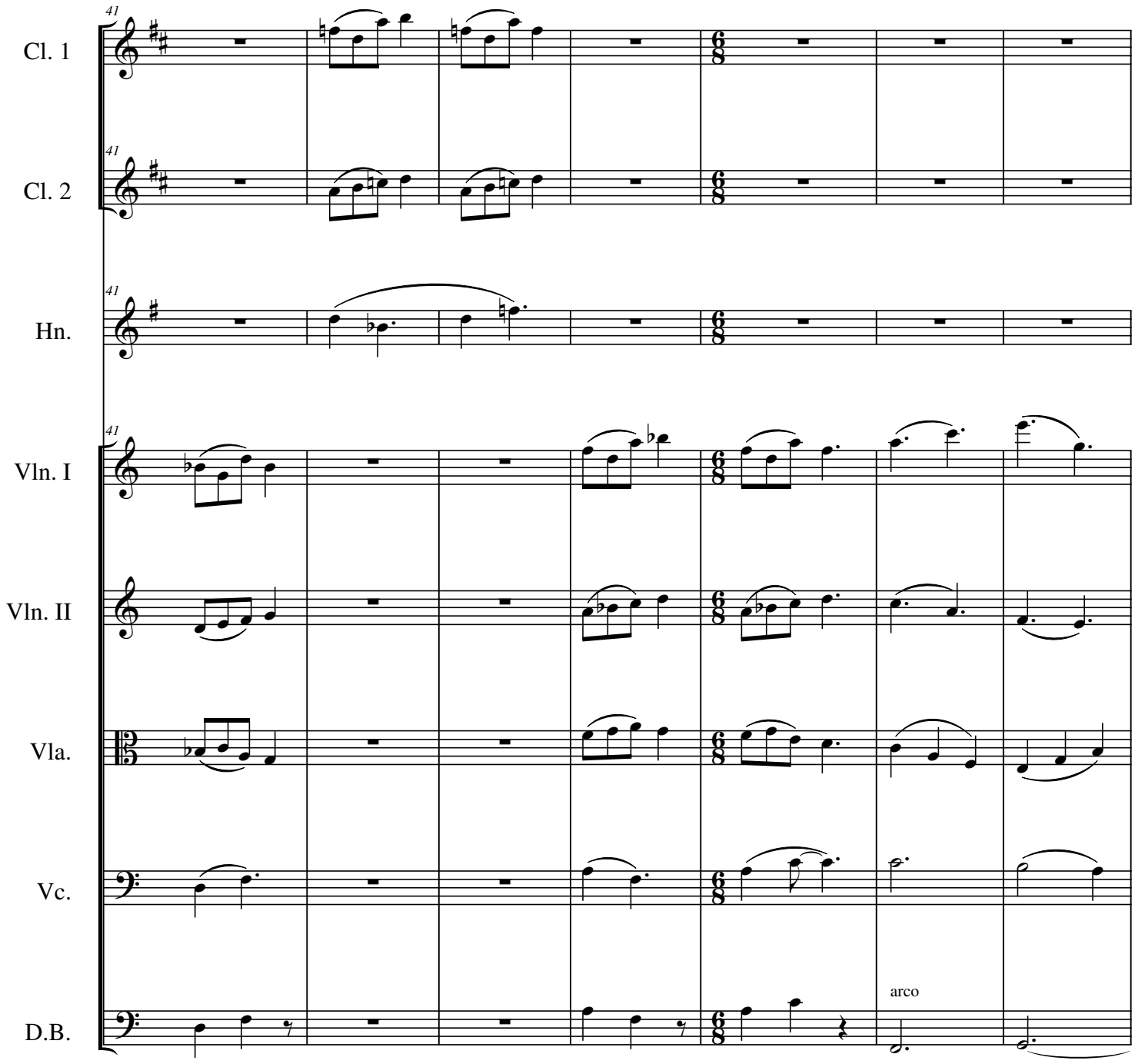
pizz.
Vc.
p
arco
D.B.
p

Presto

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Vc.
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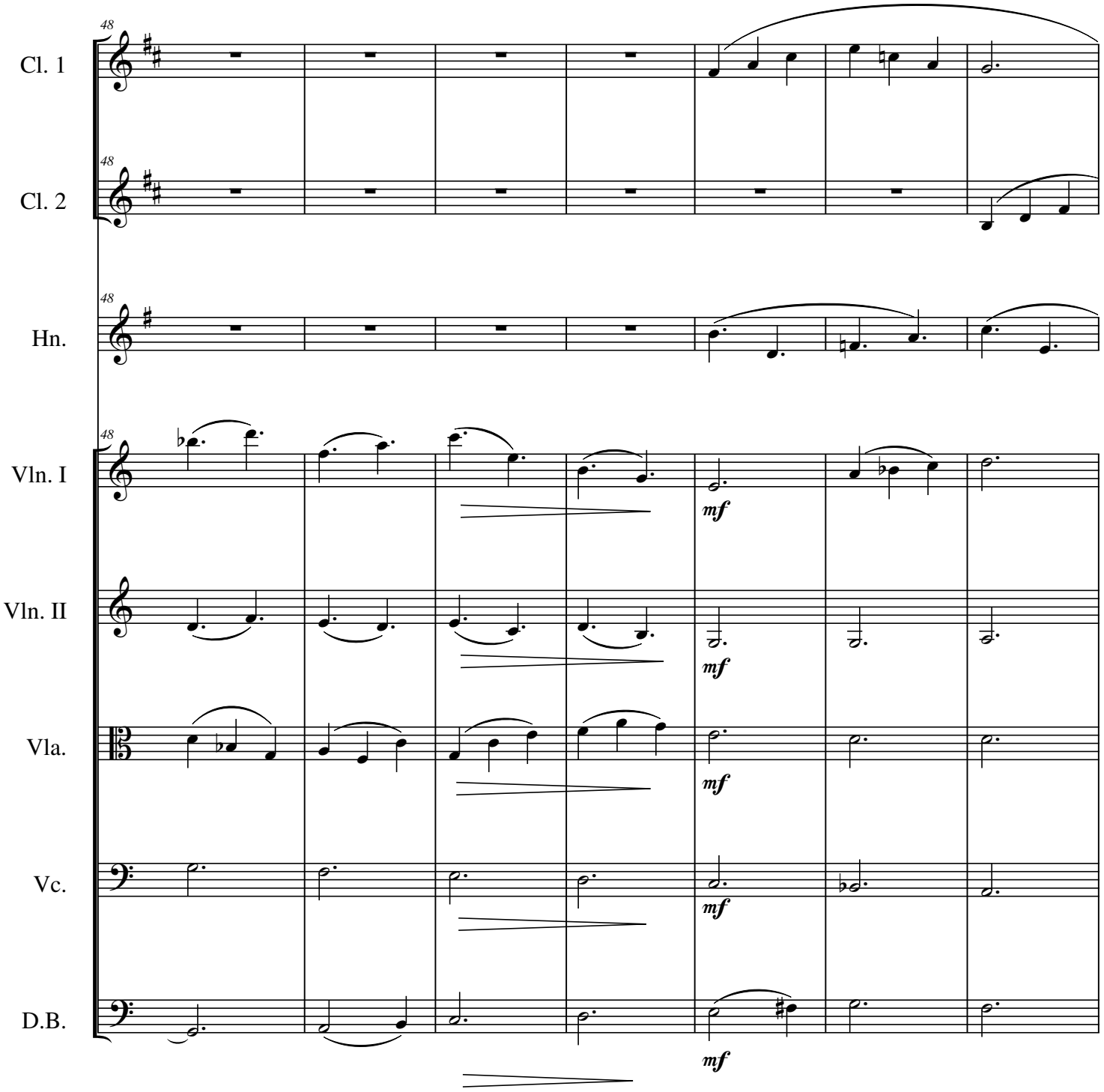
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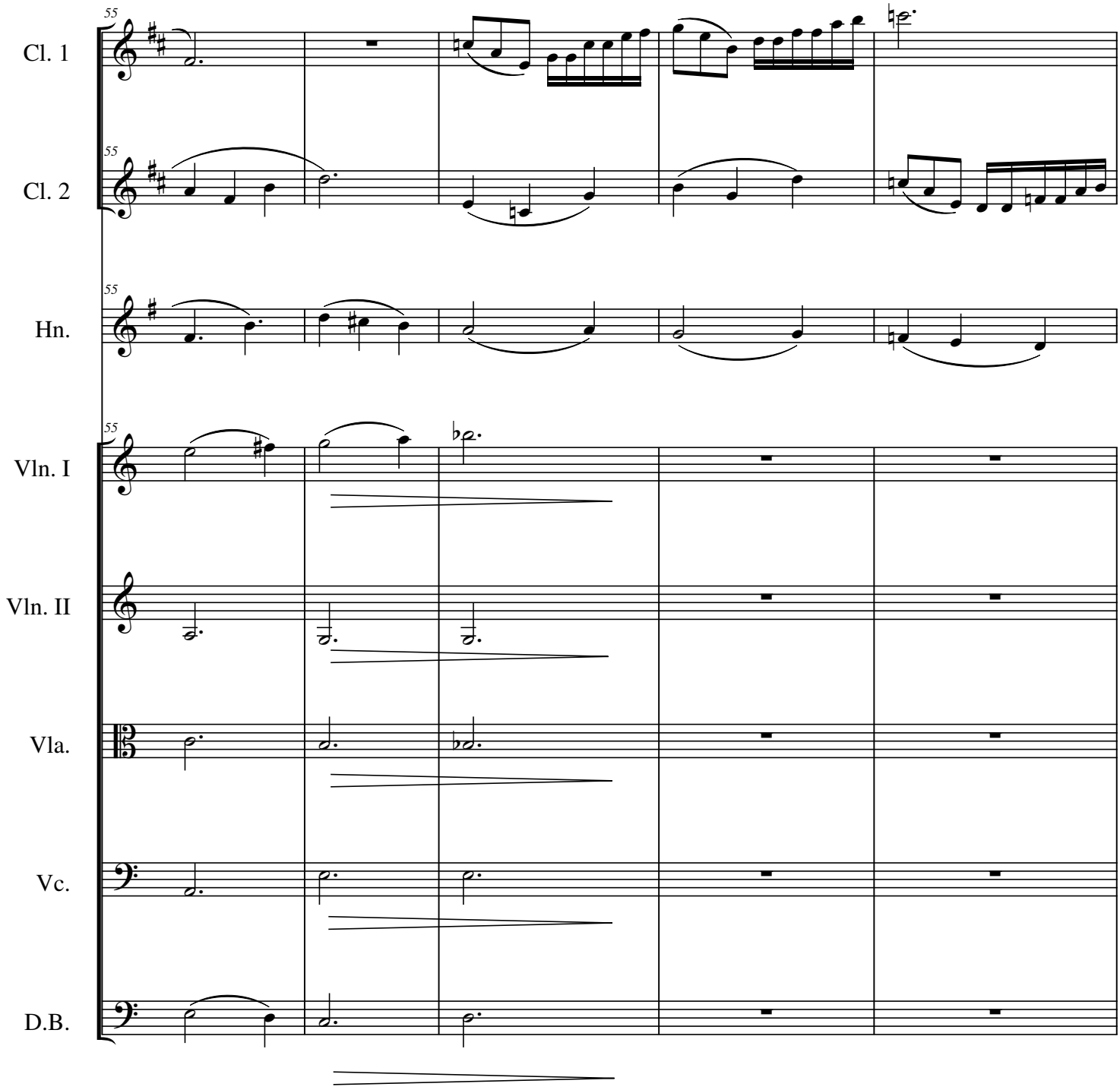
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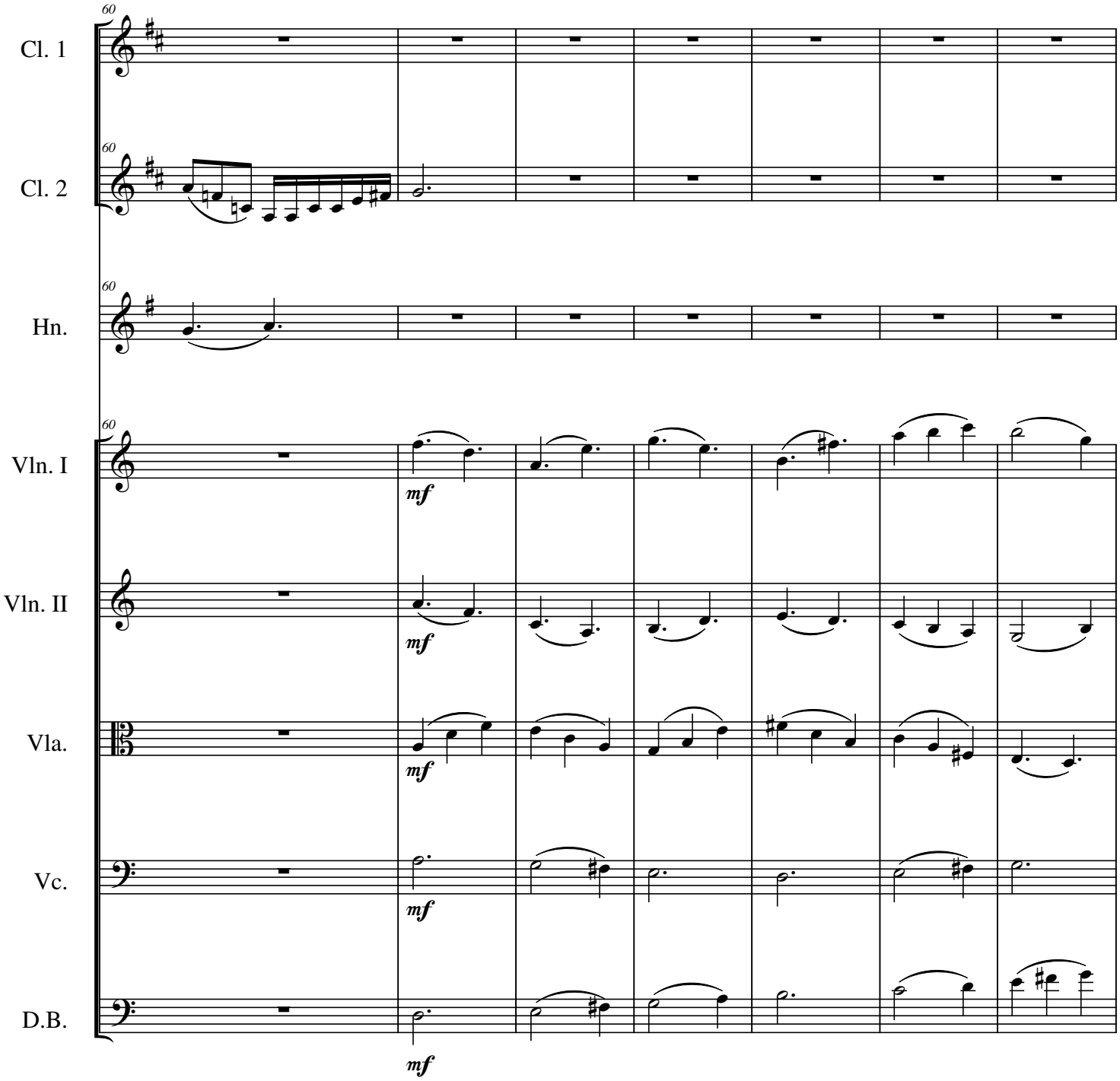
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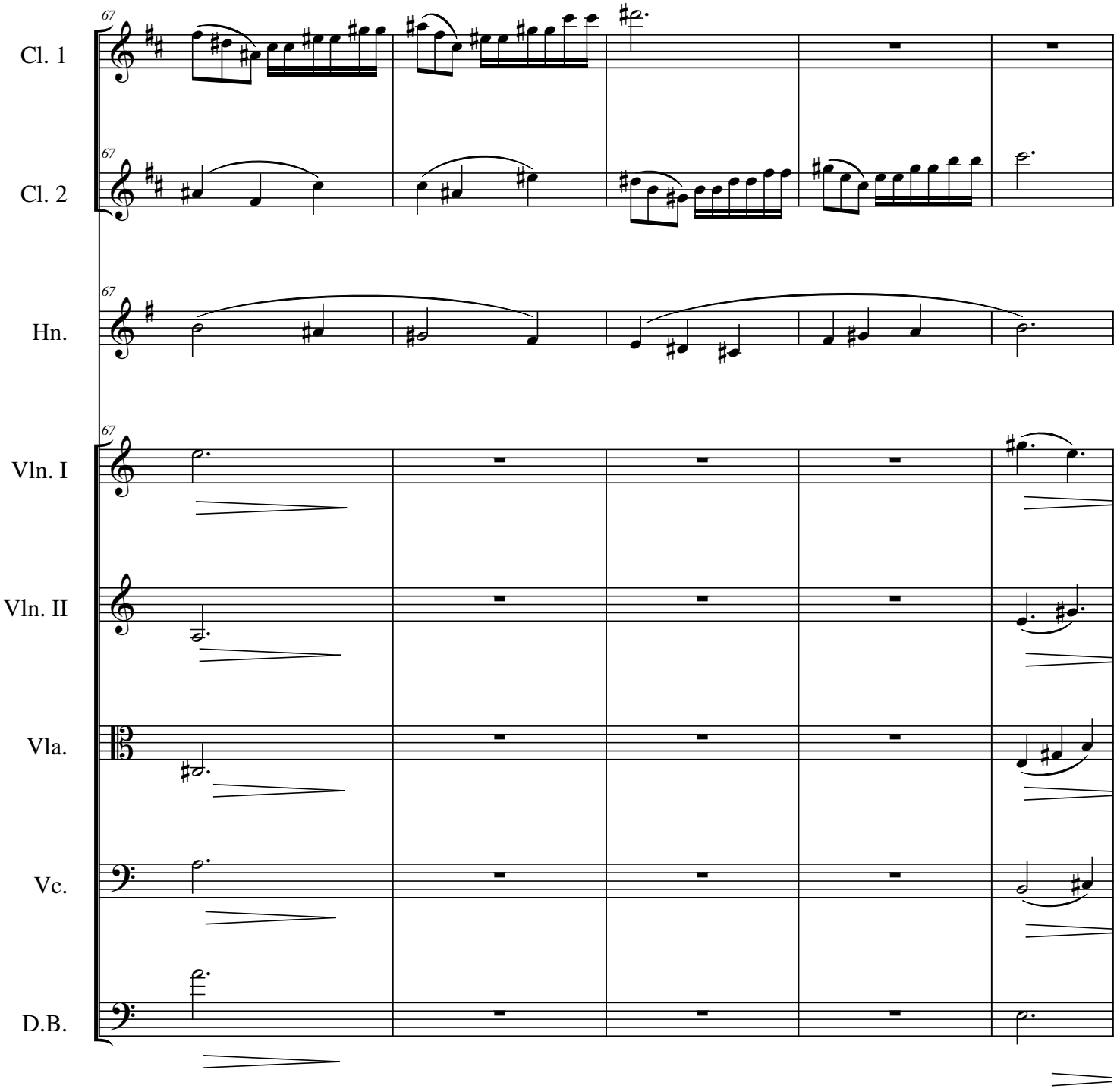
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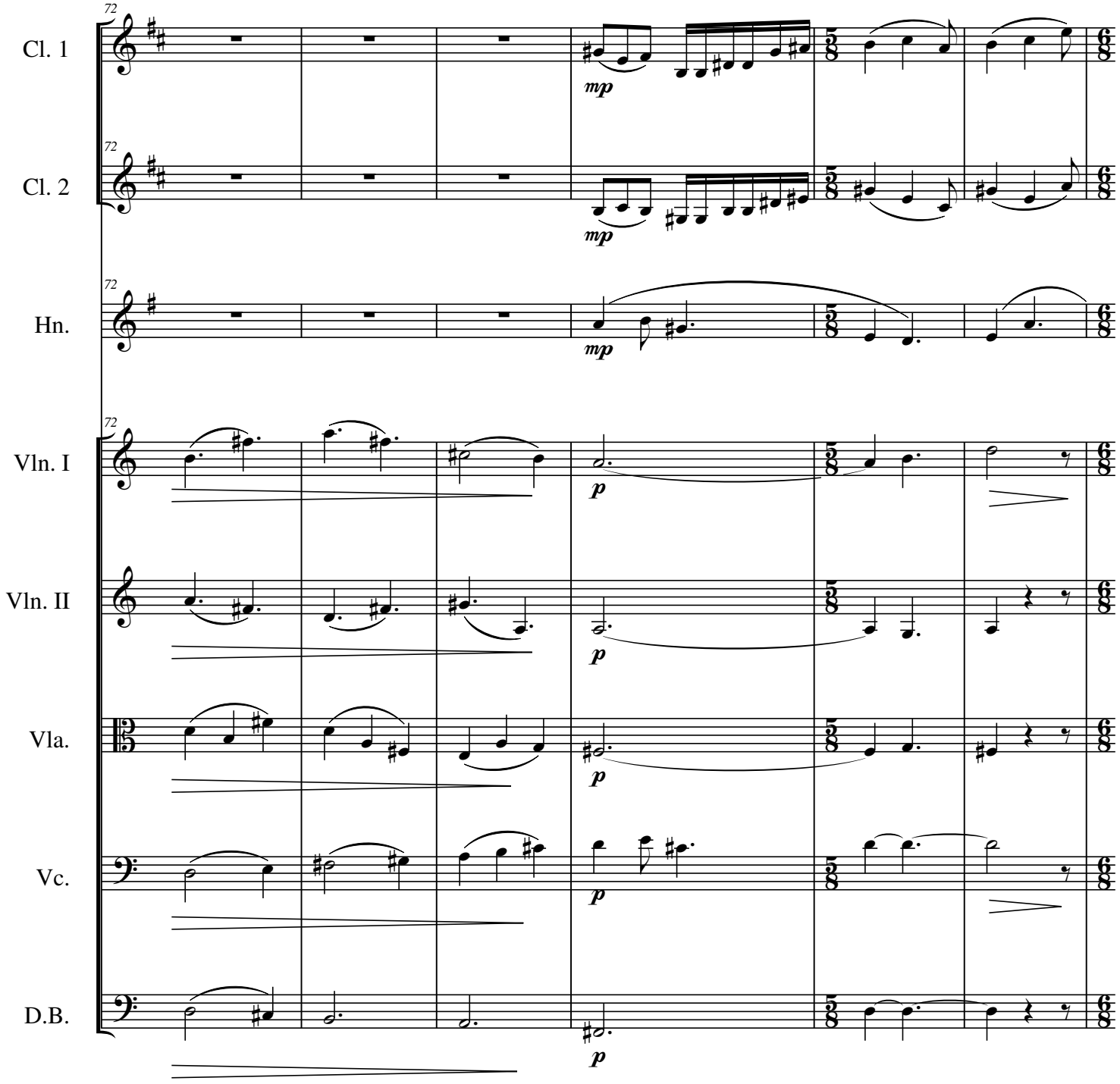
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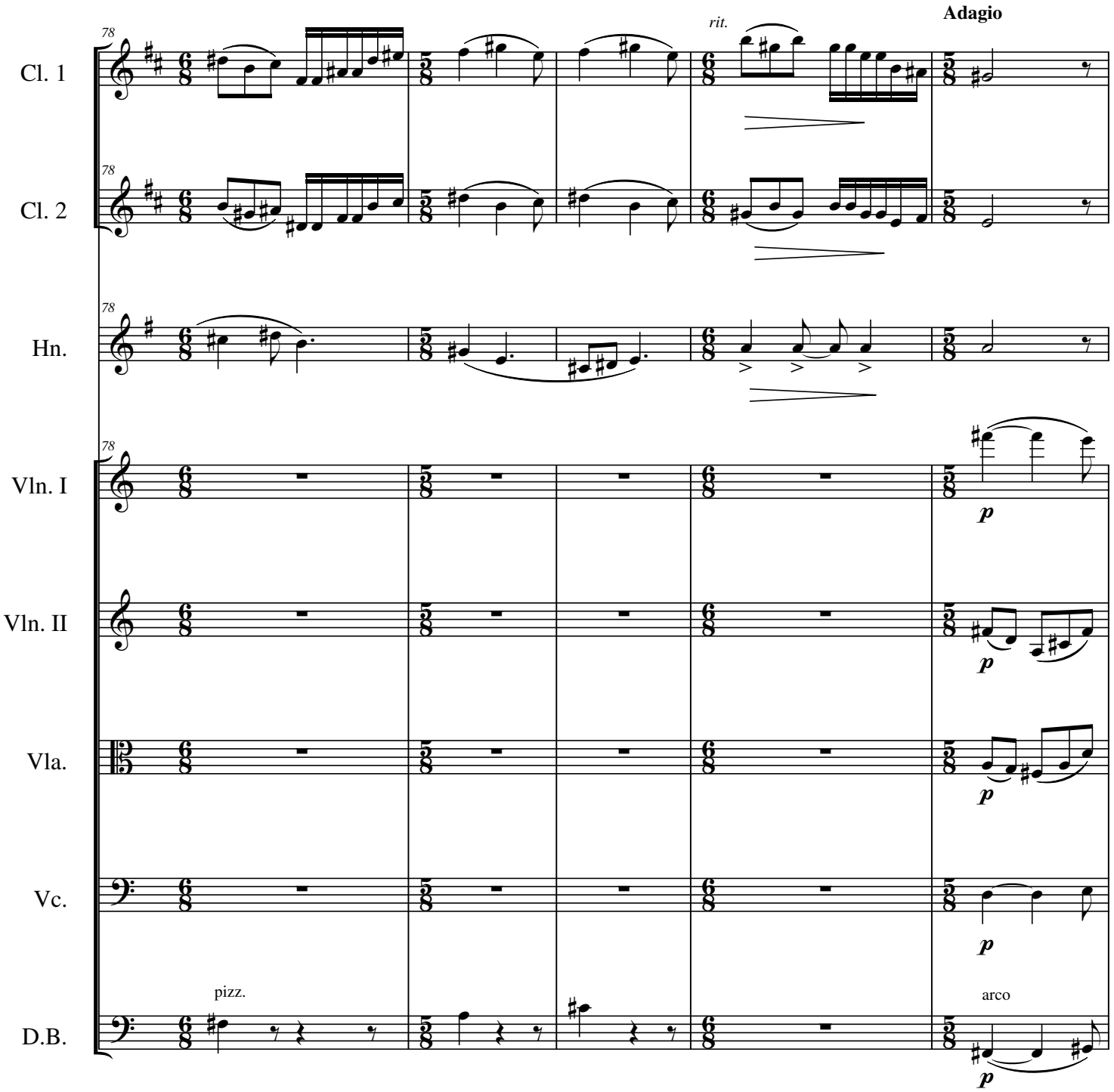
Adagio
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Cl. 2
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Vc.
D.B.
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arco
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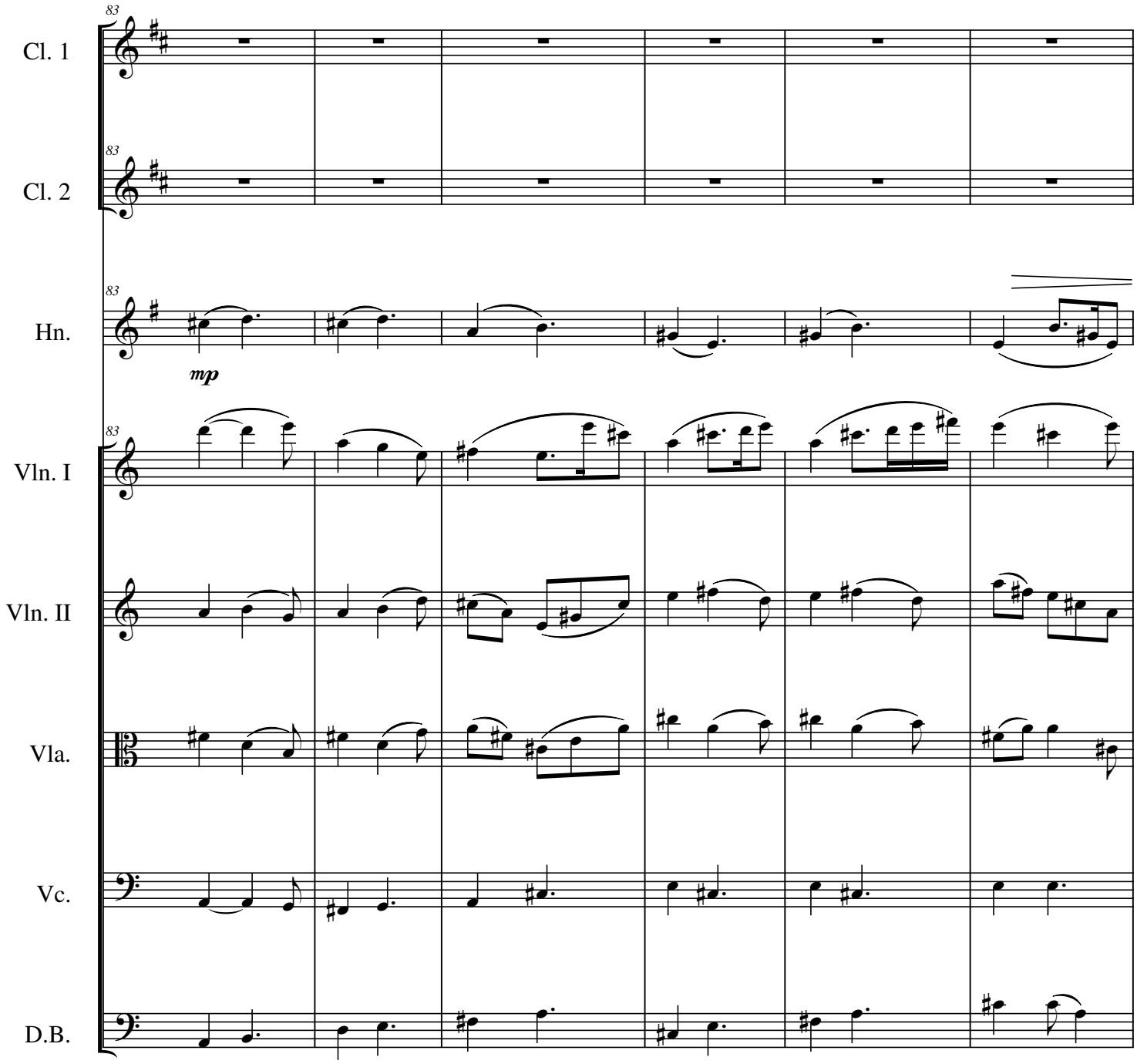
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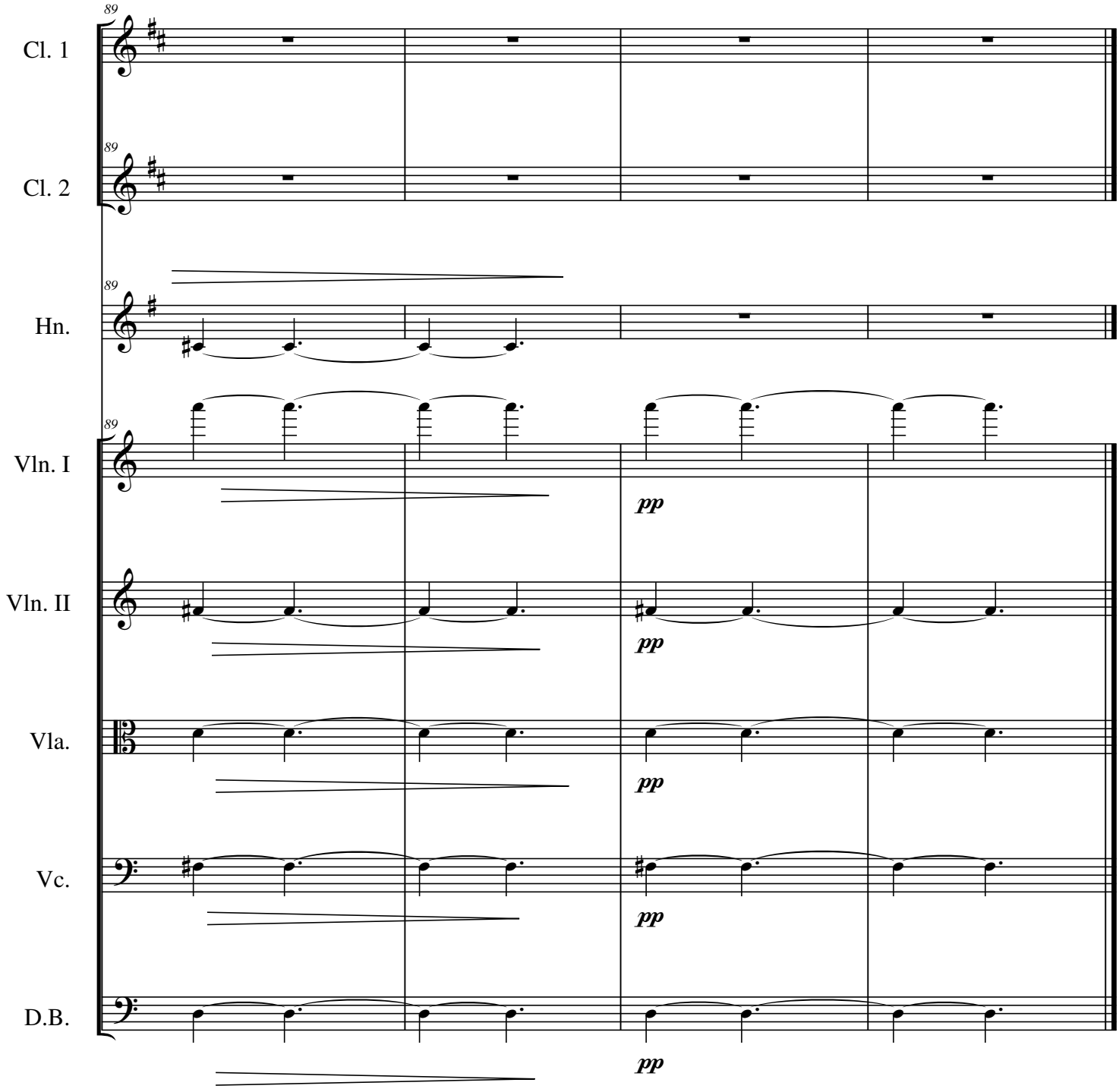
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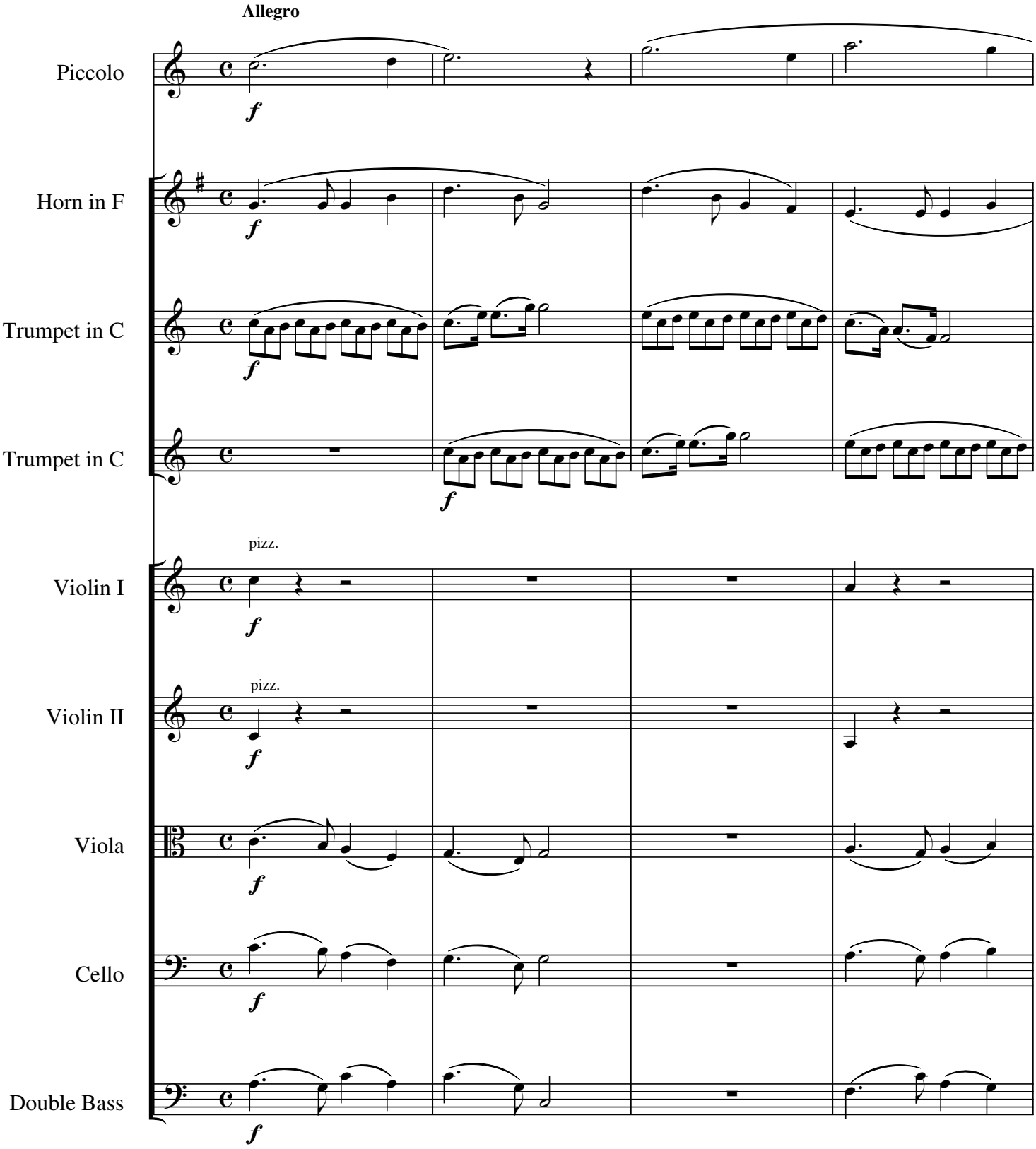
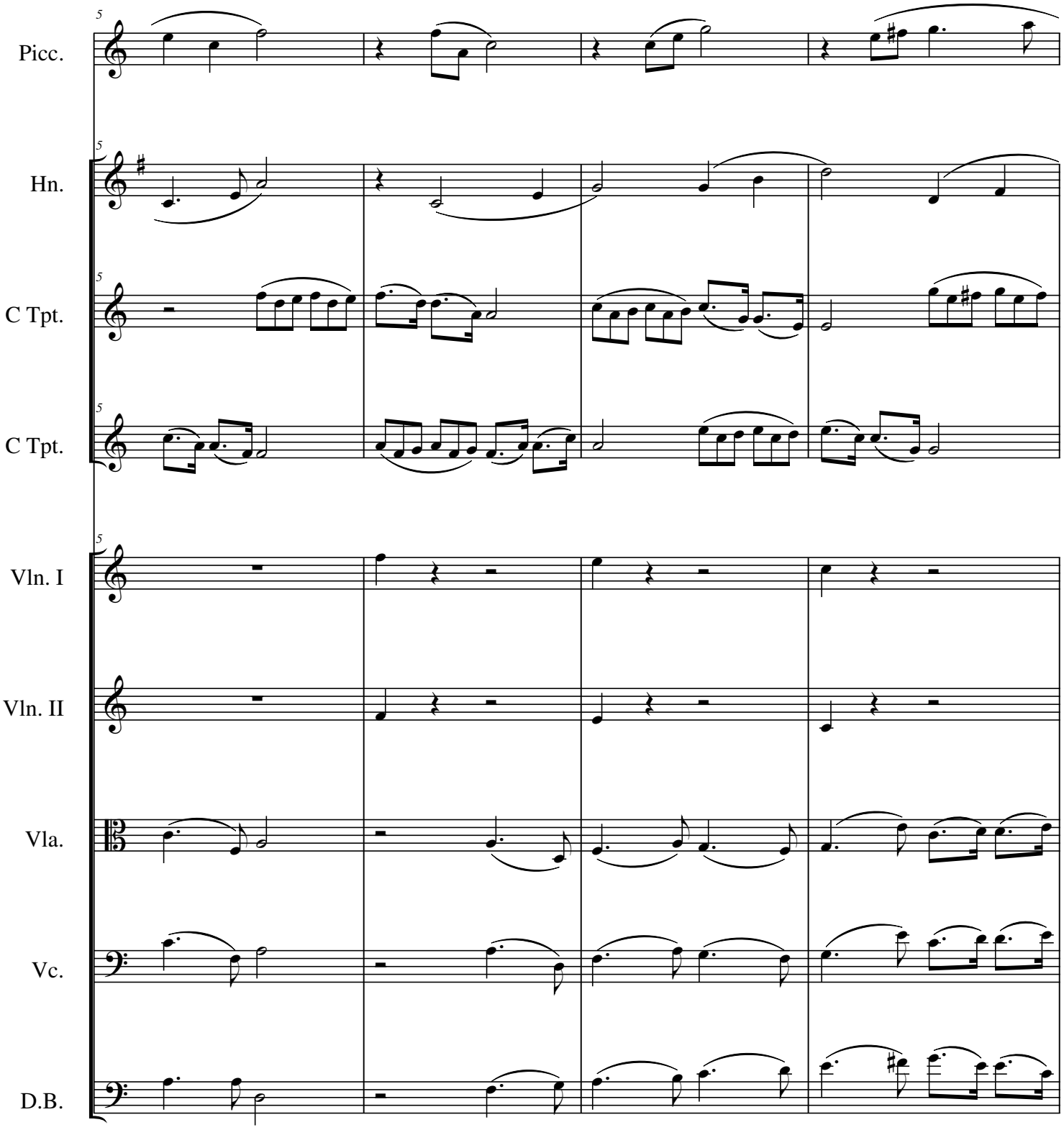
3 - A Brief Fight with the Manager

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C Tpt.
Vln. I
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Vla.
Vc.
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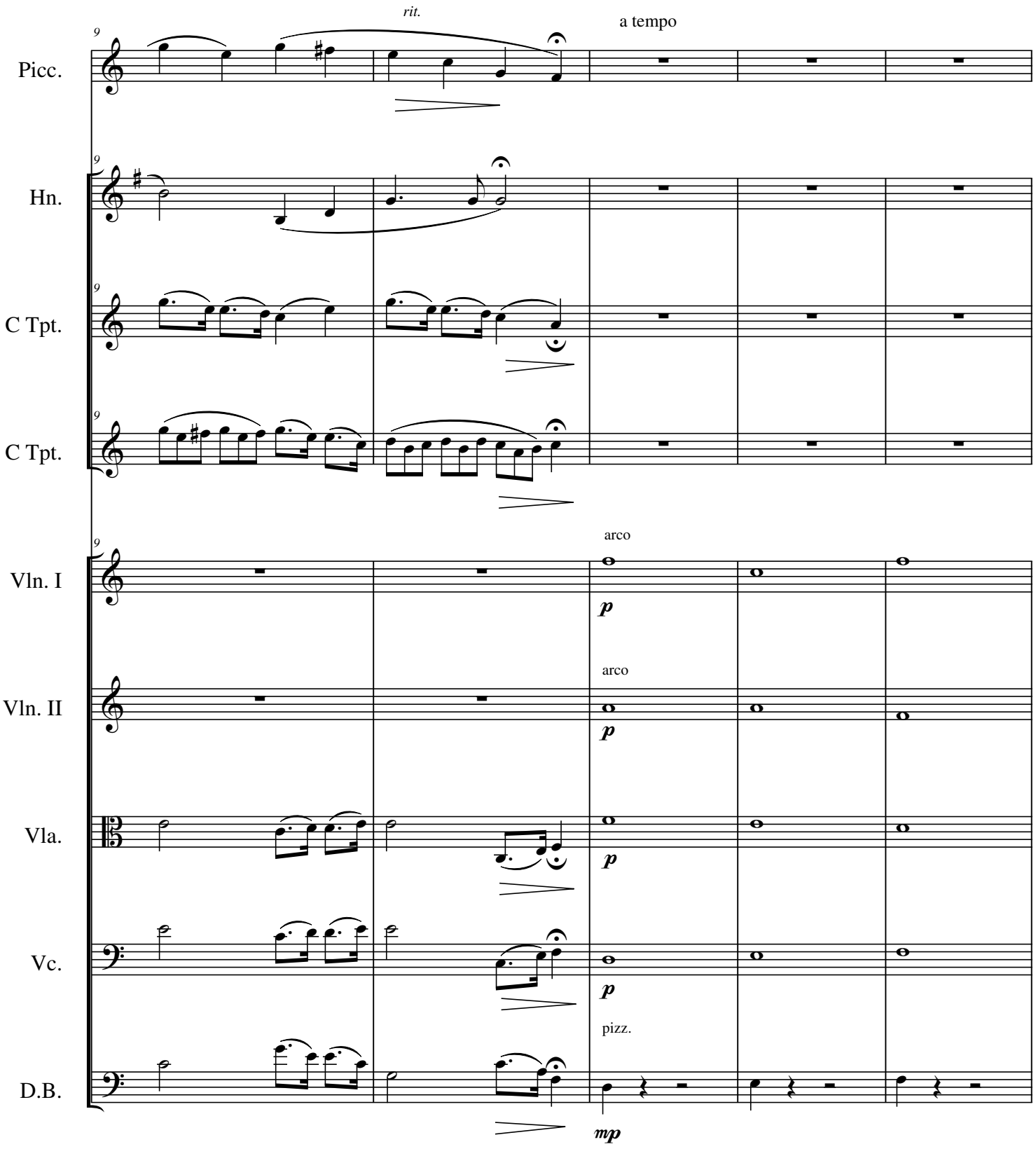
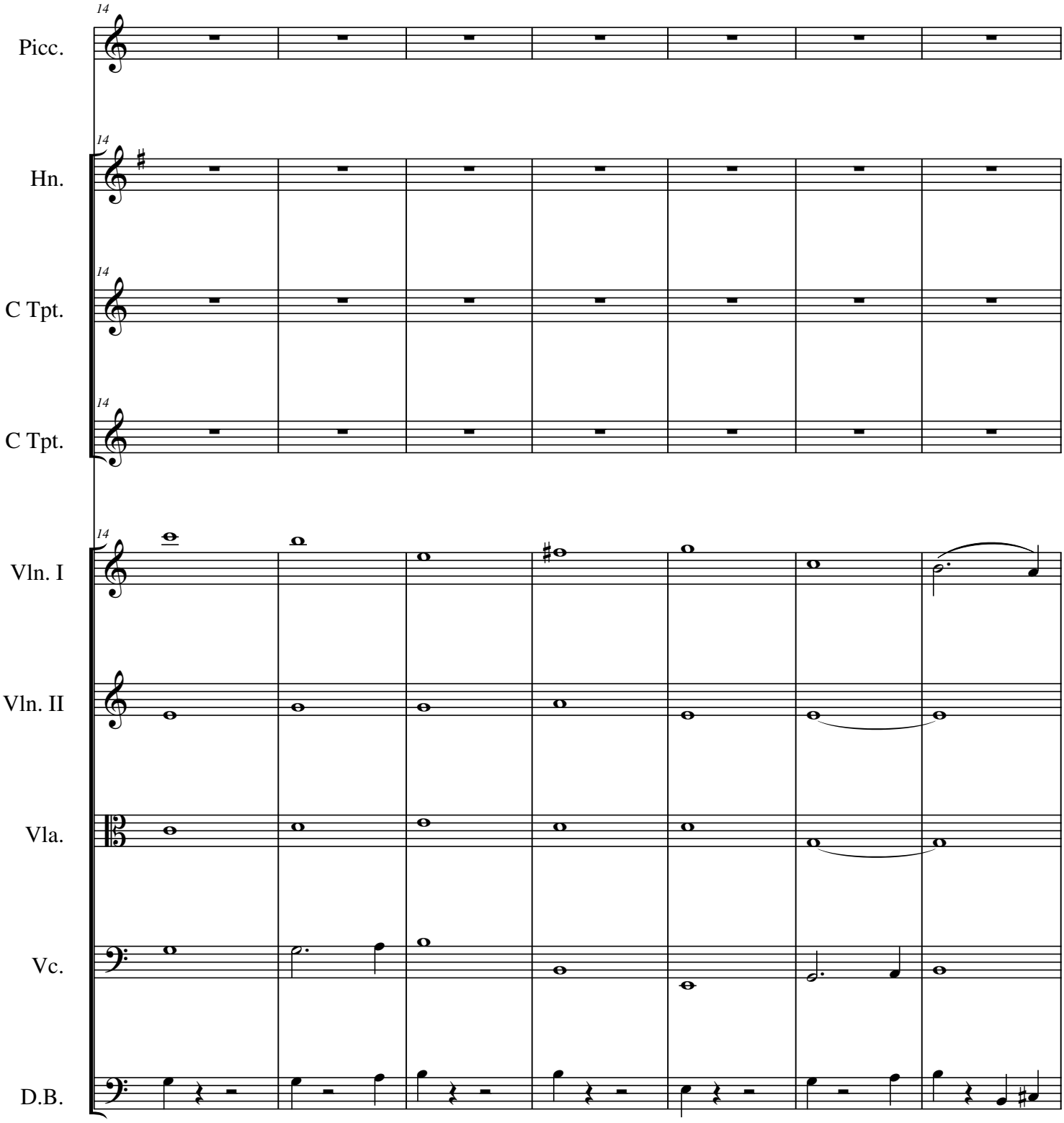
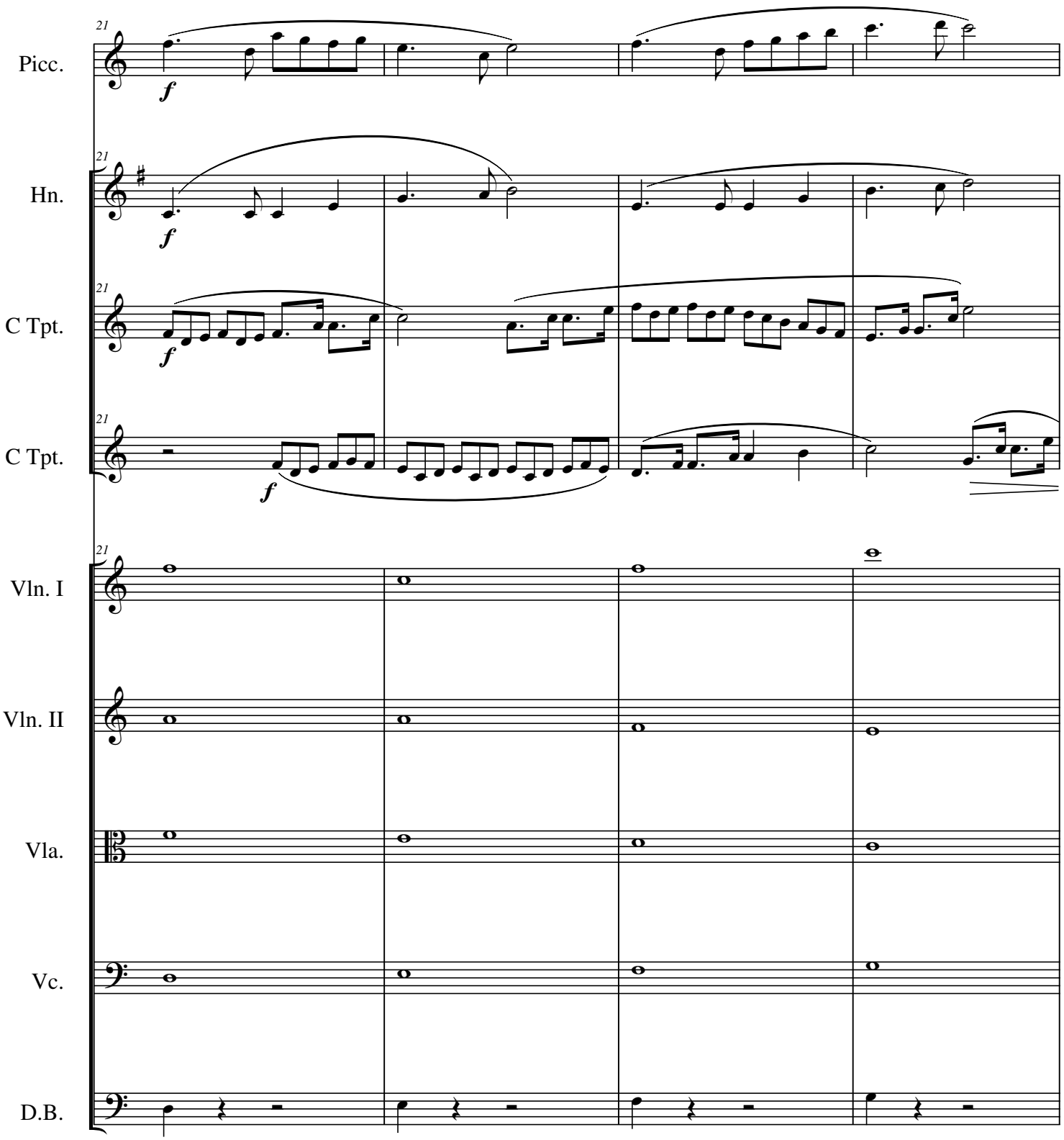

rit.
a tempo
Picc.
Hn.
C Tpt.
C Tpt.
arco
Vln. I
p
arco
Vln. II
p
Vla.
p
Vc.
p
pizz.
D.B.
mp


14
Picc.
14
Hn.
14
C Tpt.
14
C Tpt.
14
Vln. I
Vln. II
Vla.
Vc.
D.B.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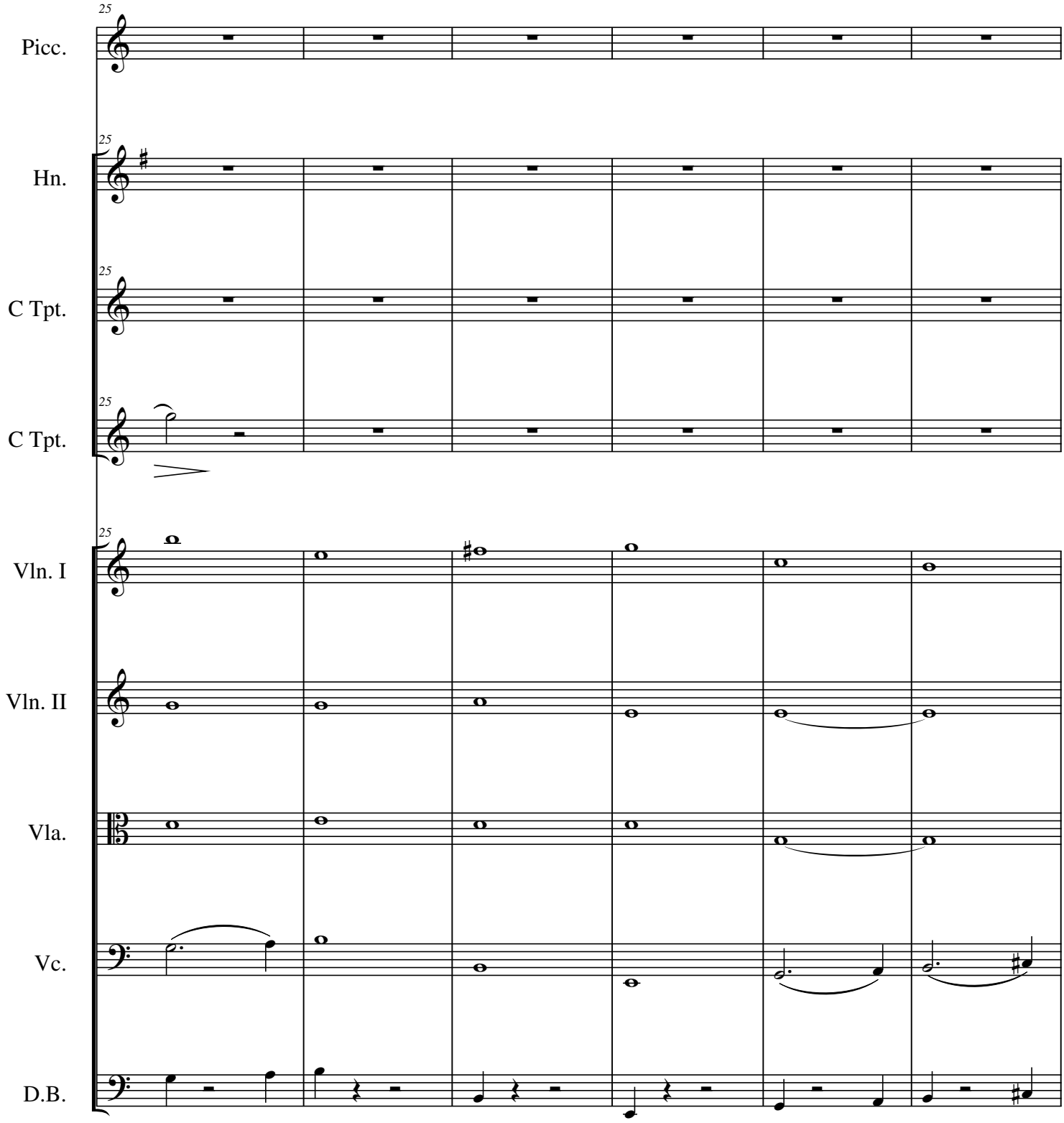
Picc.
f
21
Hn.
f
21
C Tpt.
f
21
C Tpt.
f
21
Vln. I
Vln. II
Vla.
Vc.
D.B.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C Tpt.
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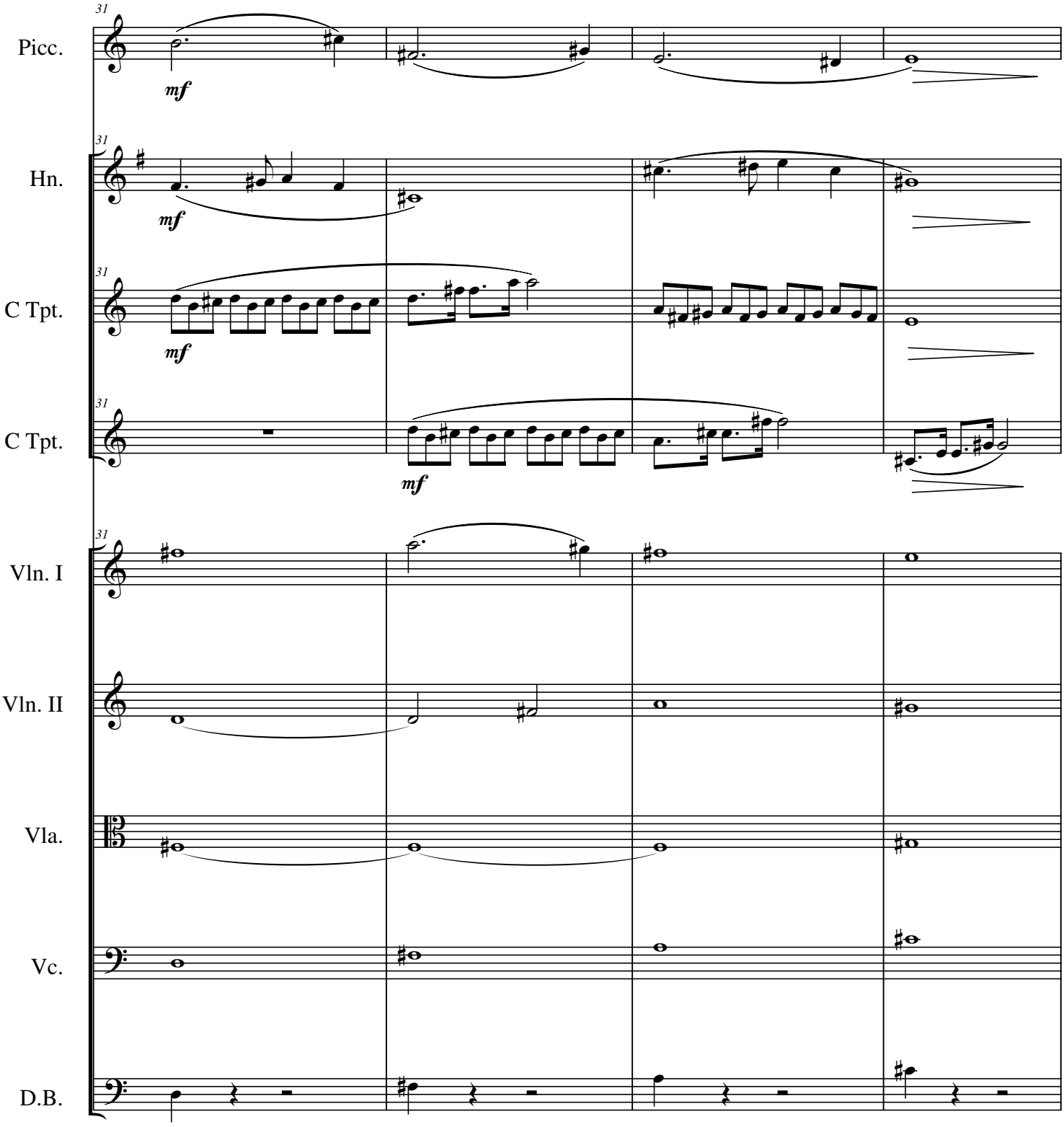
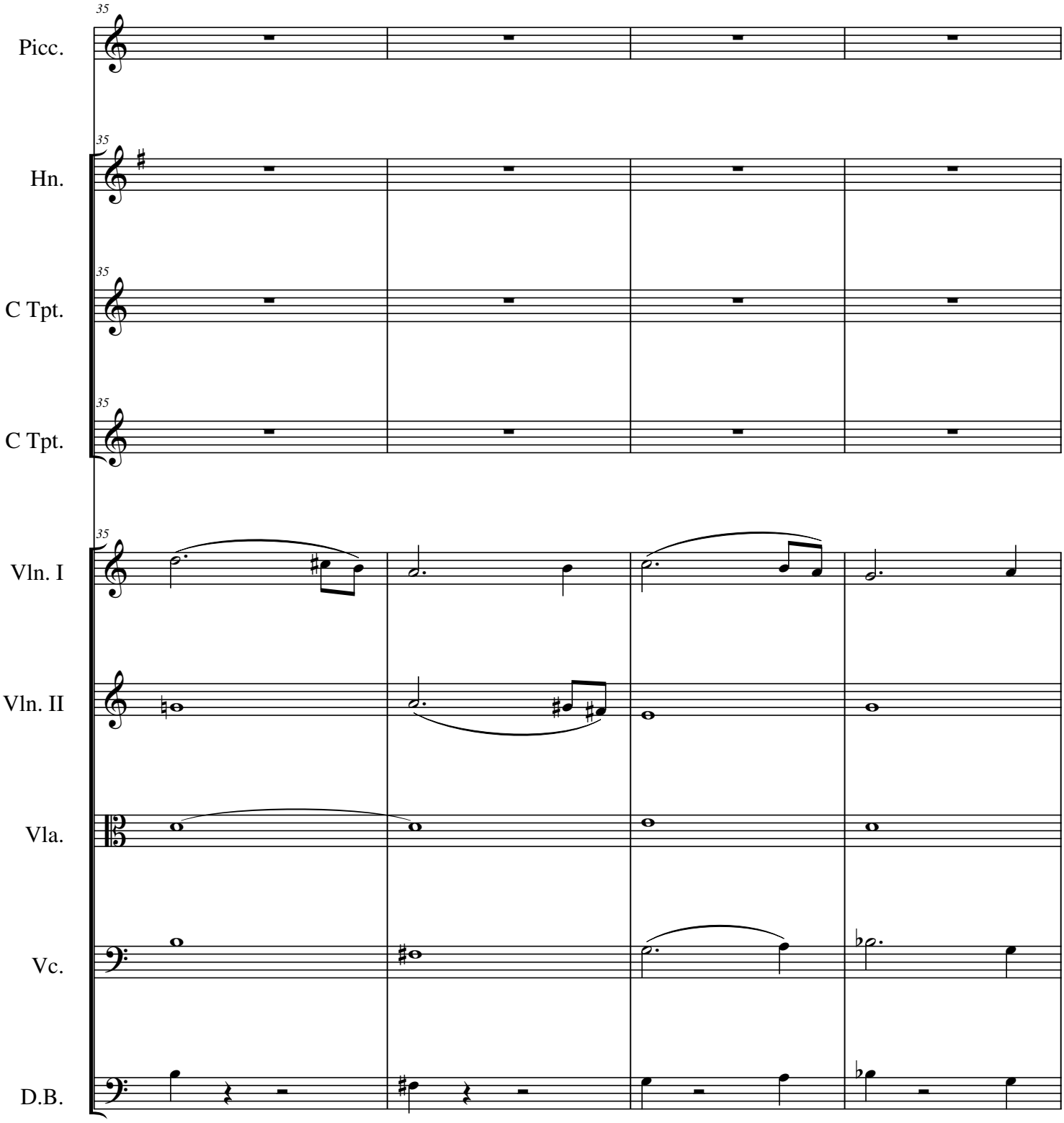
C Tpt.
25
Vln. I
Vln. II
Vla.
Vc.
D.B.


31
Picc.
mf
31
Hn.
mf
31
C Tpt.
mf
31
C Tpt.
mf
31
Vln. I
Vln. II
Vla.
Vc.
D.B.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C Tpt.
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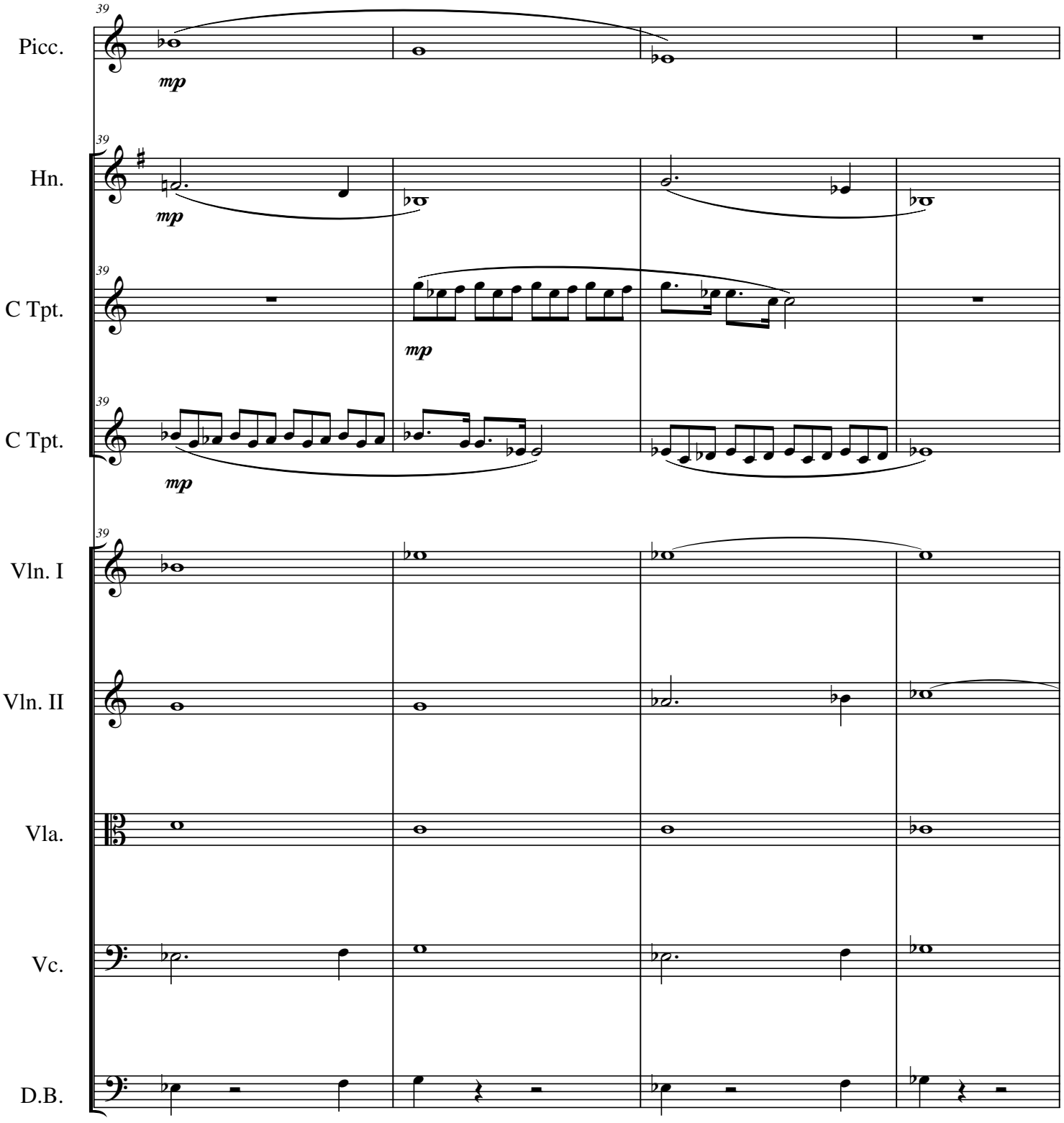
C Tpt.
35
Vln. I
Vln. II
Vla.
Vc.
D.B.


39
Picc.
mp
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Hn.
mp
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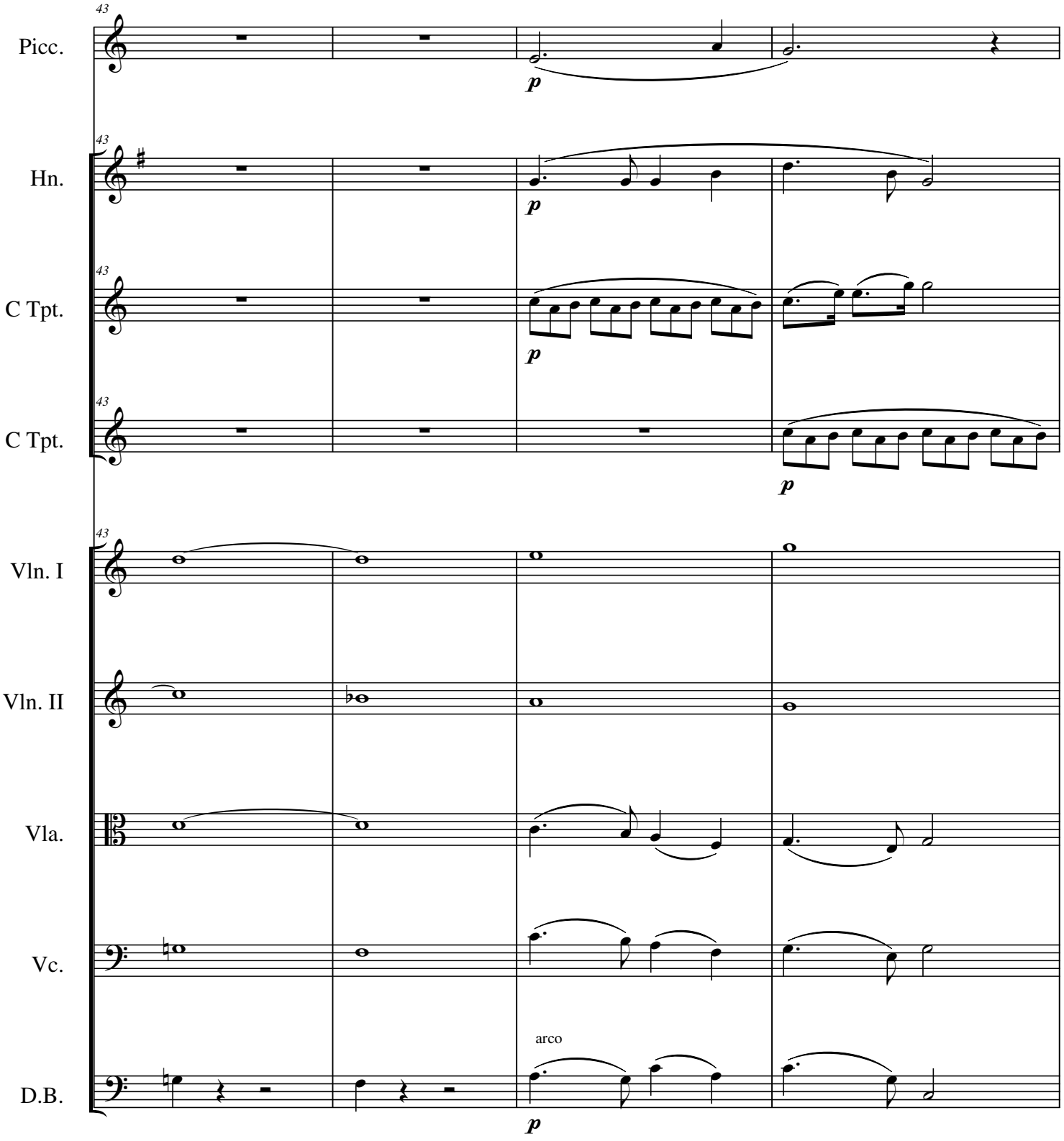
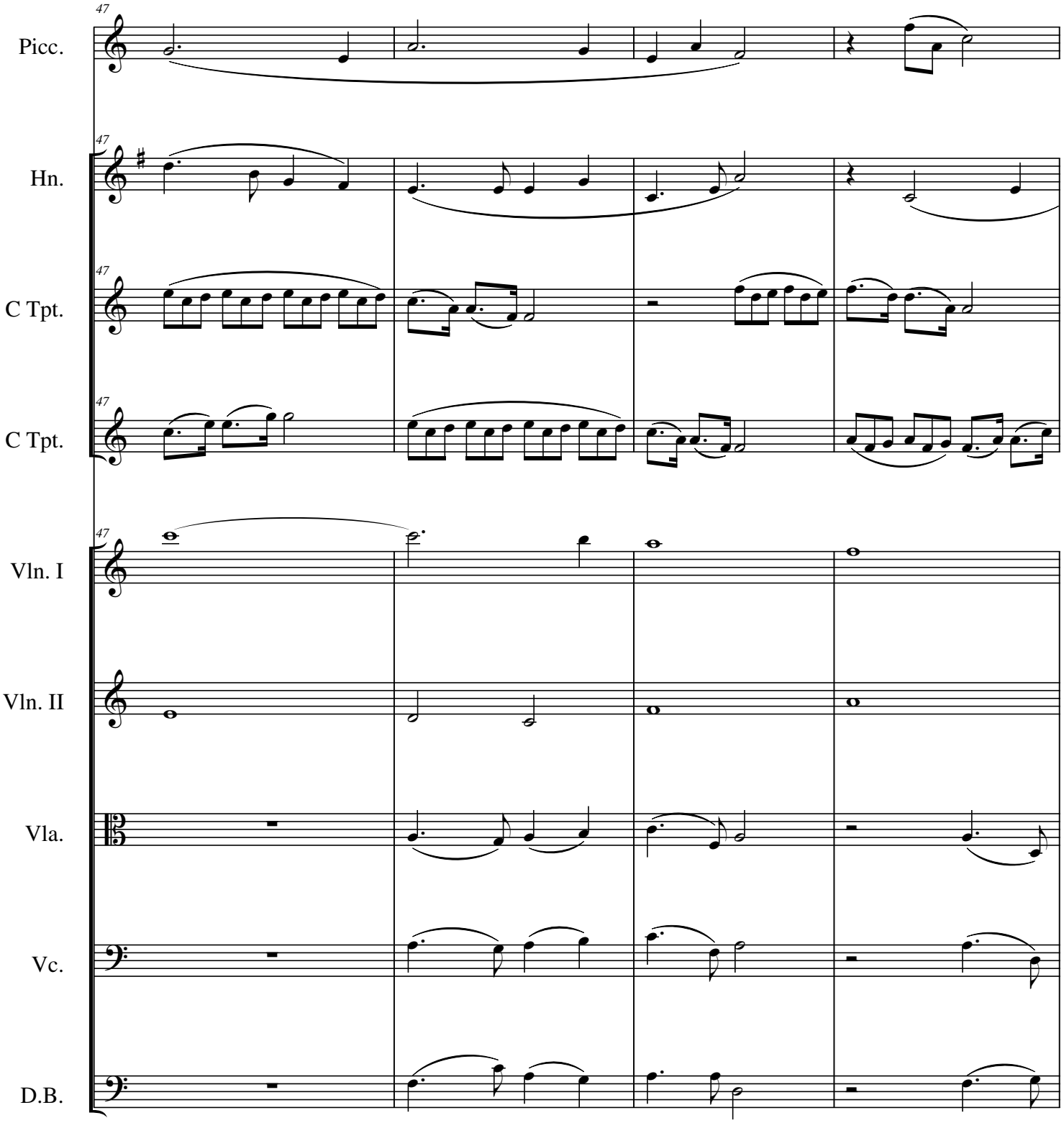
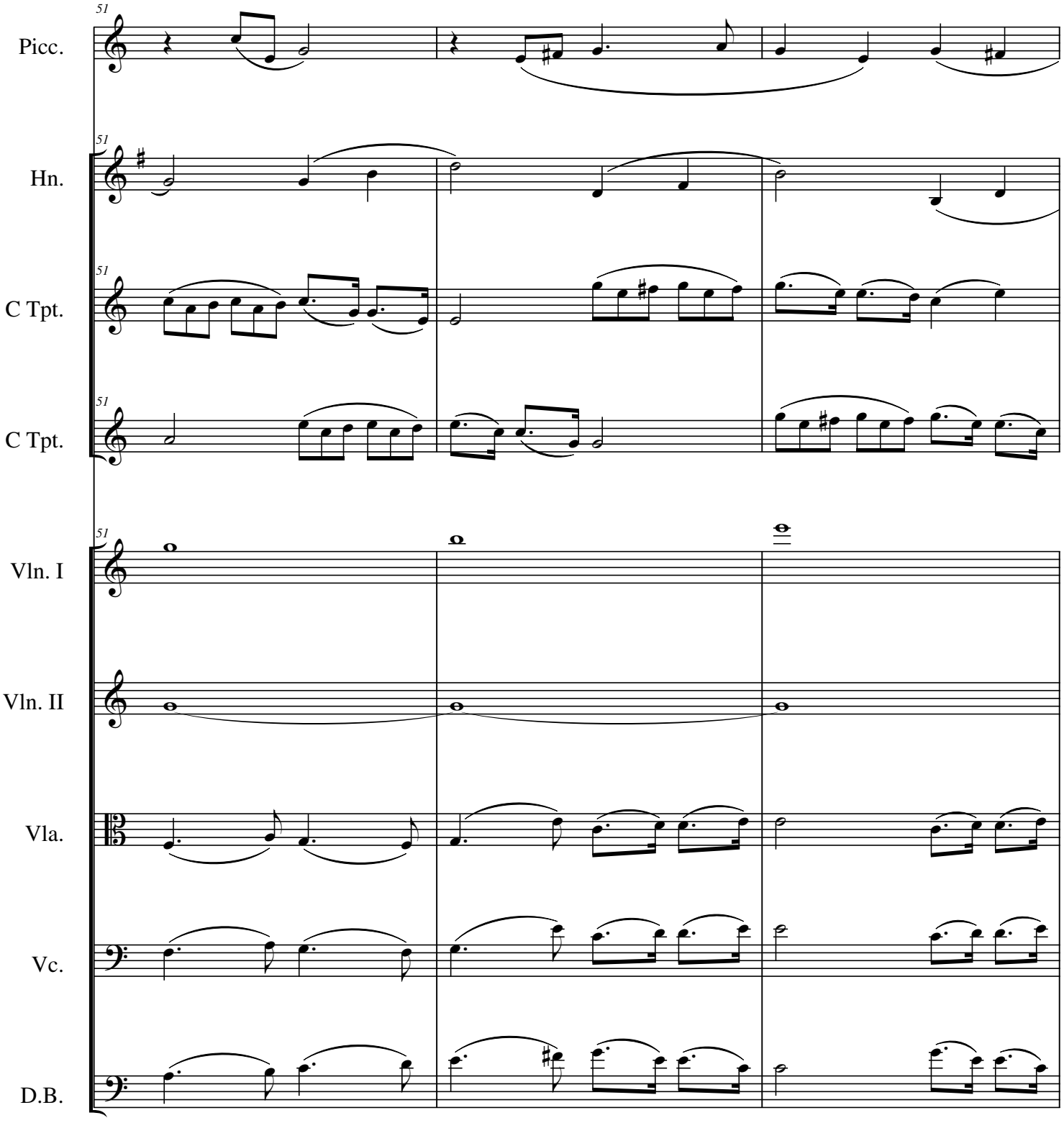
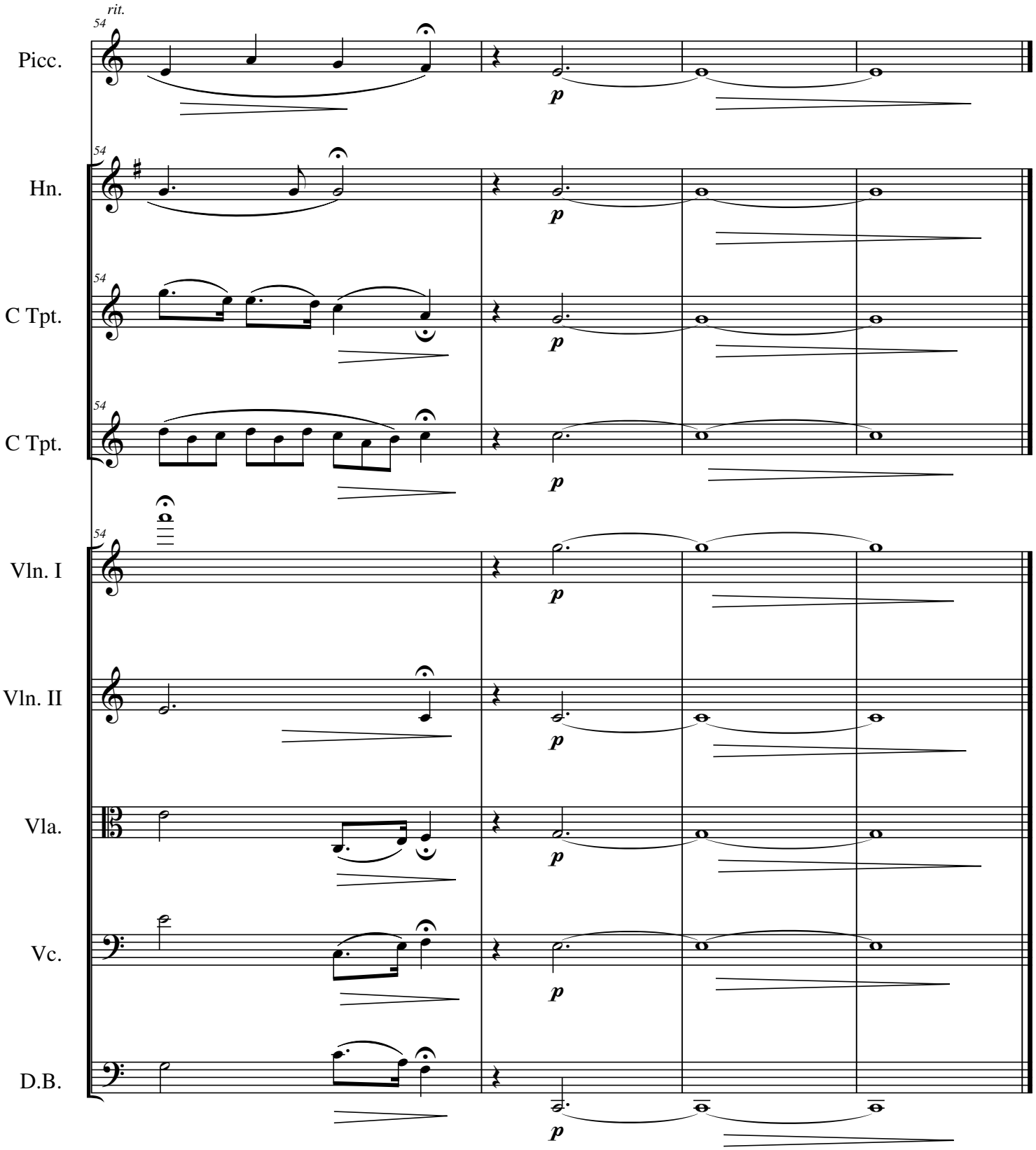
C Tpt.
mp
39
C Tpt.
mp
39
Vln. I
Vln. II
Vla.
Vc.
D.B.

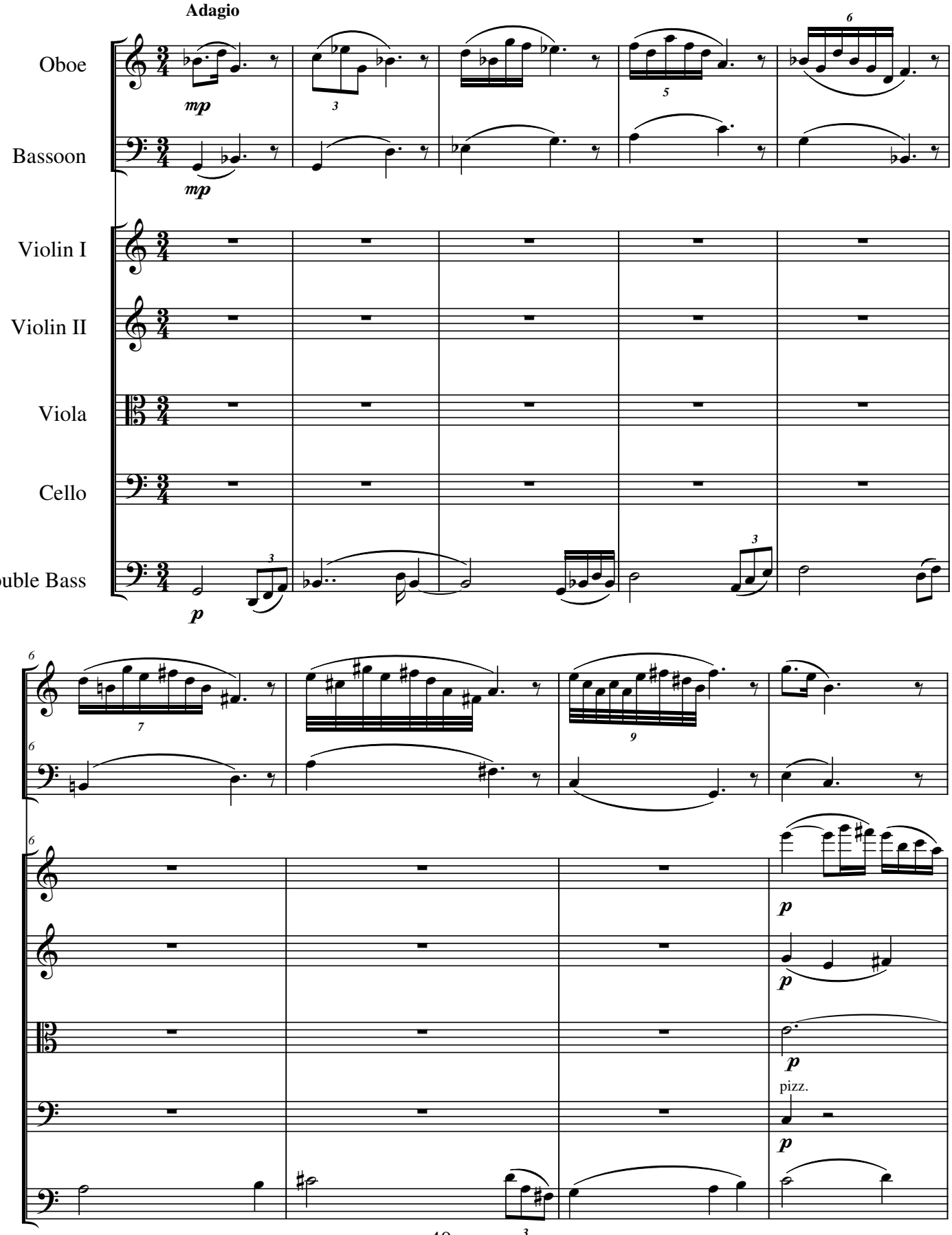

43
Picc.
p
43
Hn.
p
43
C Tpt.
p
43
C Tpt.
p
43
Vln. I
Vln. II
Vla.
Vc.
arco
D.B.
p

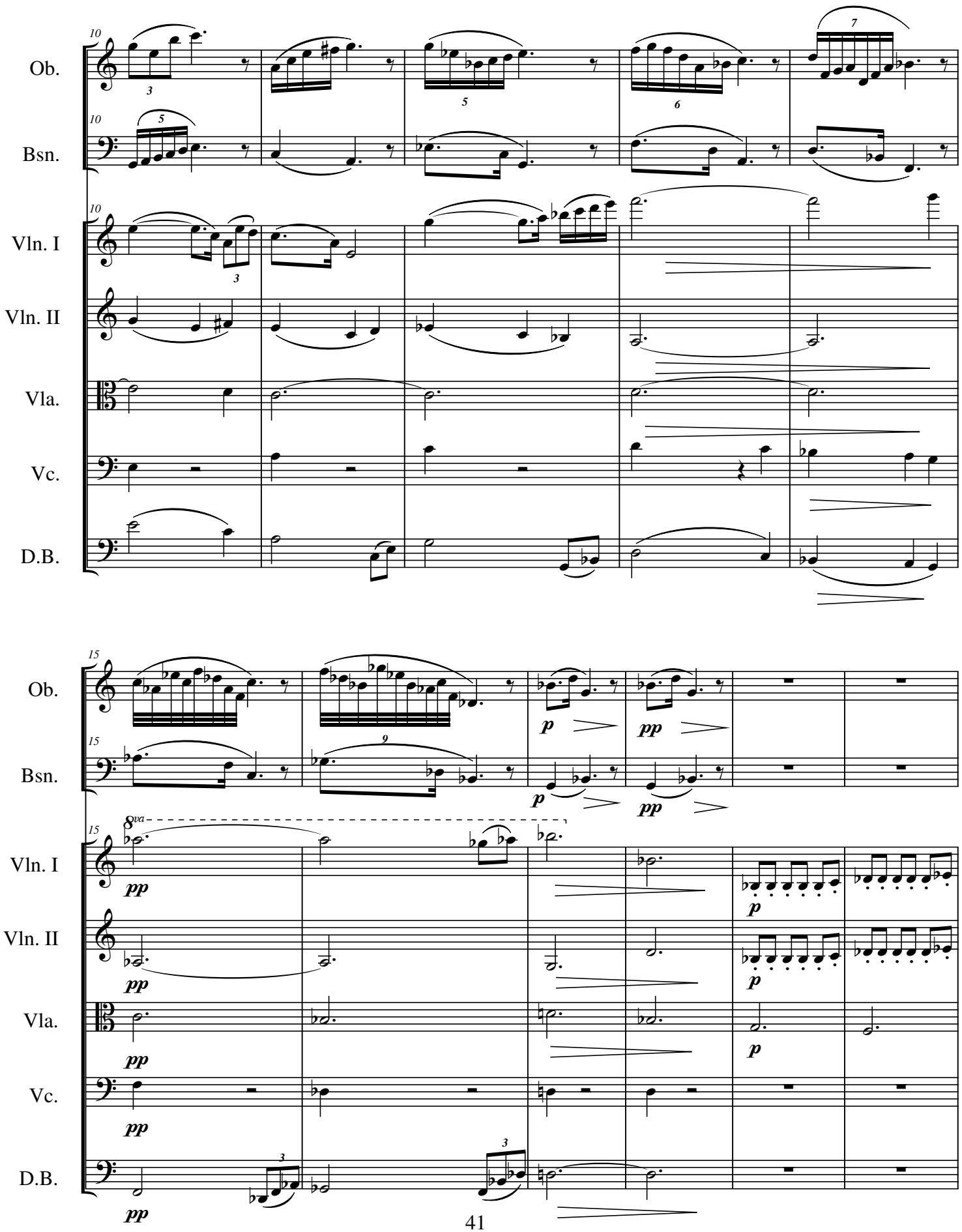

47
Picc.
47
Hn.
47
C Tpt.
47
C Tpt.
47
Vln. I
Vln. II
Vla.
Vc.
D.B.

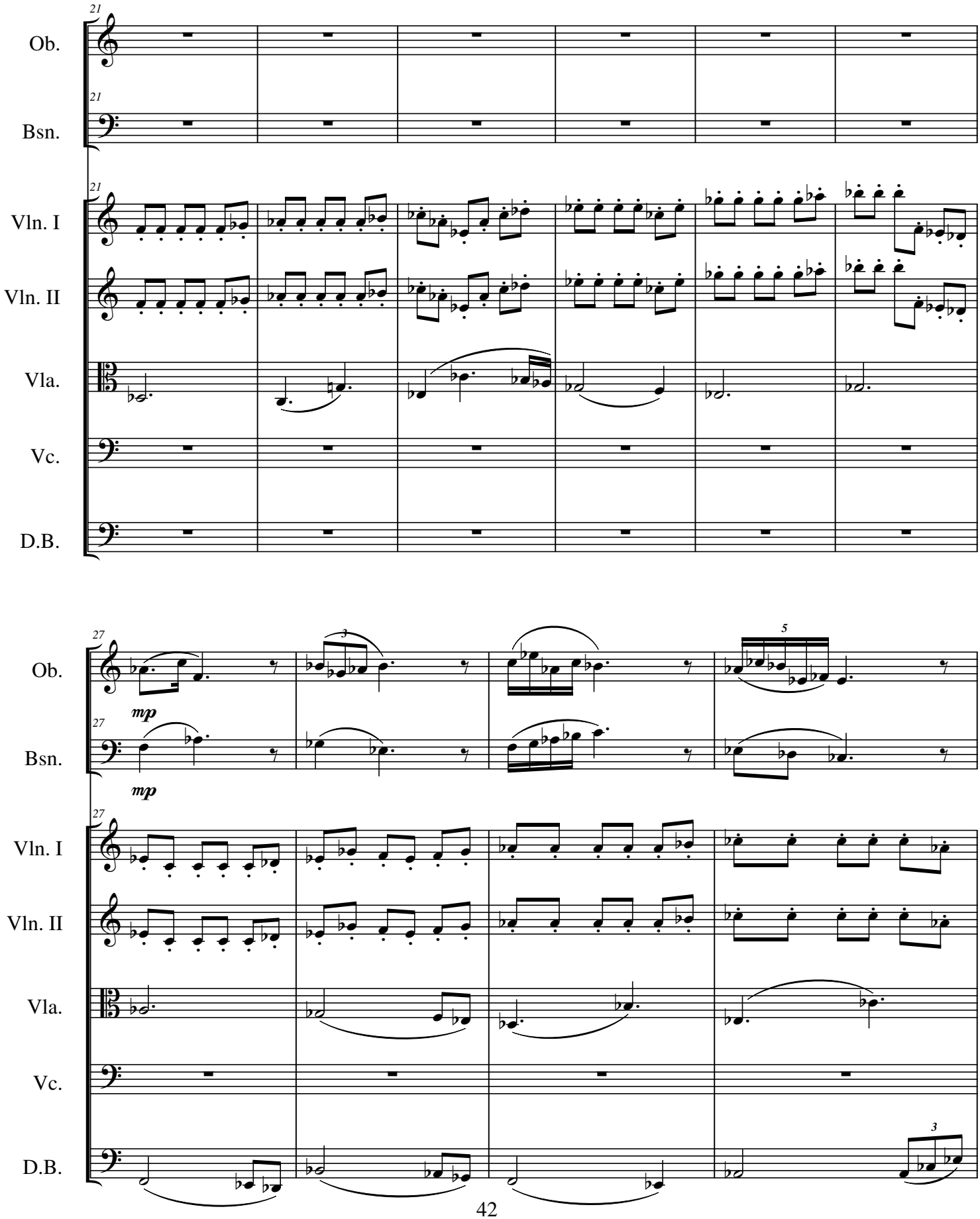

51
Picc.
Hn.
C Tpt.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
D.B.

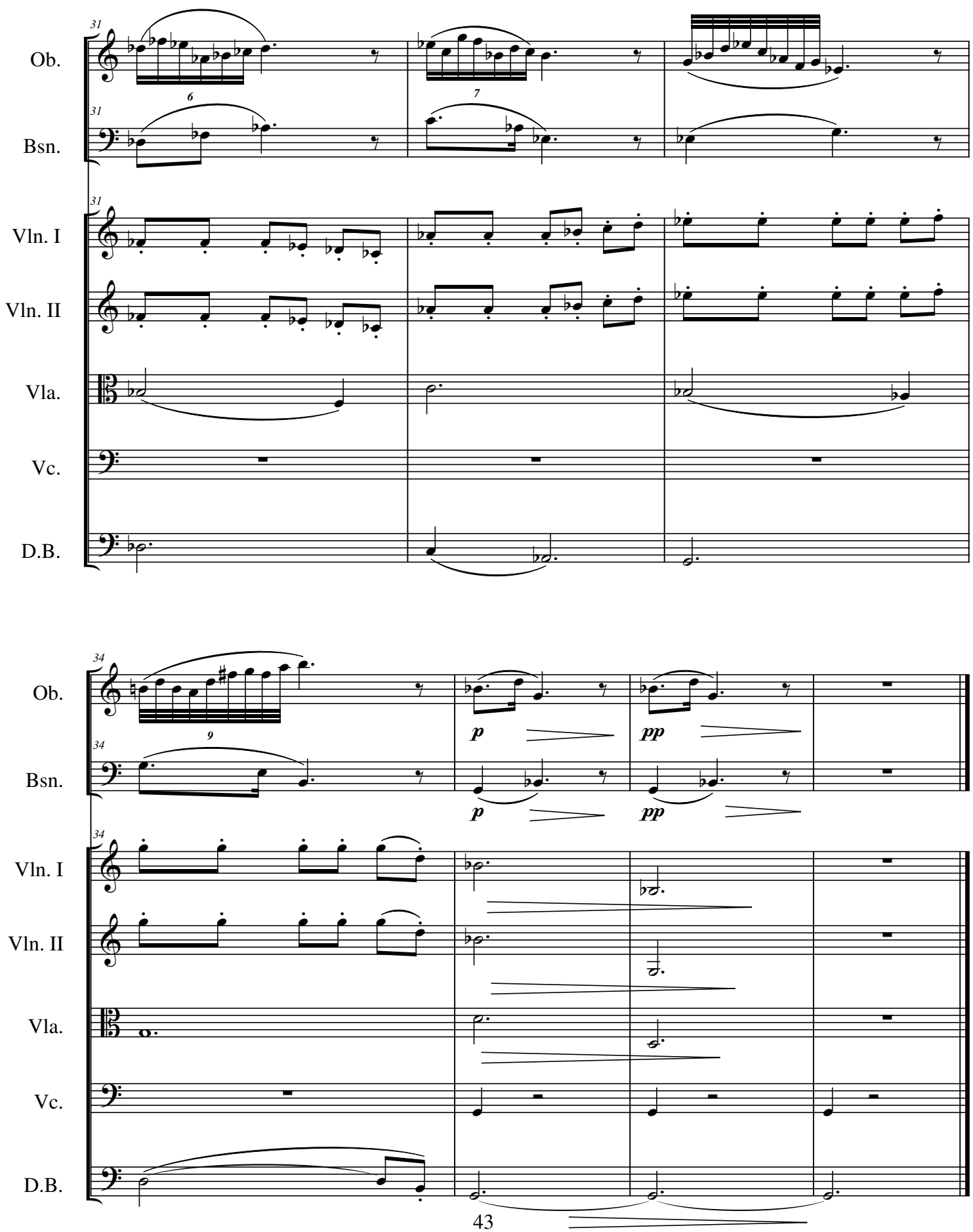

rit.
54
Picc.
Hn.
C Tpt.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p

4 - The Dancers Become Despondent

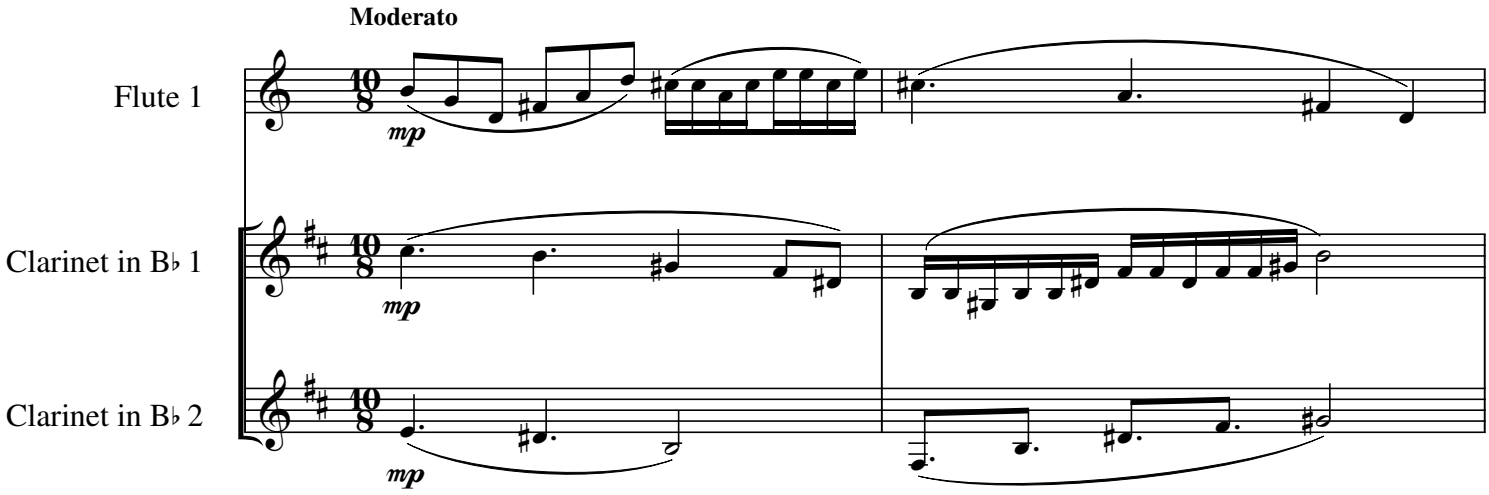


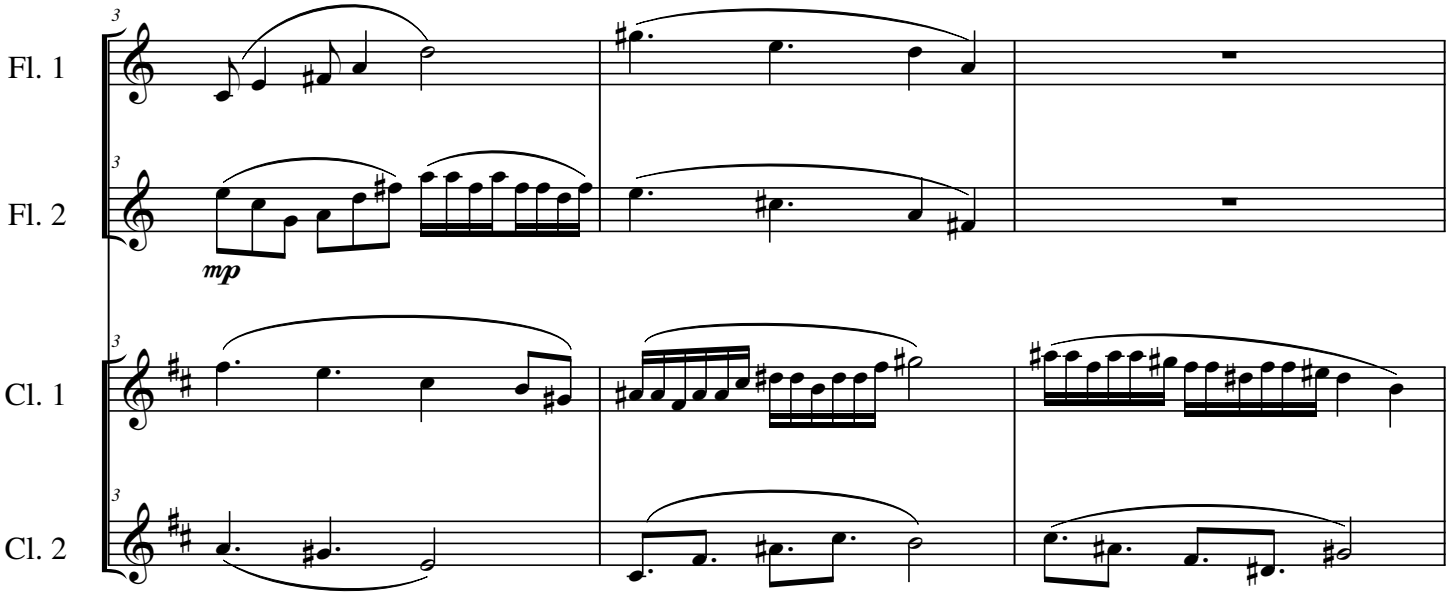

Ob.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
D.B.
10
15
8va
p
pp

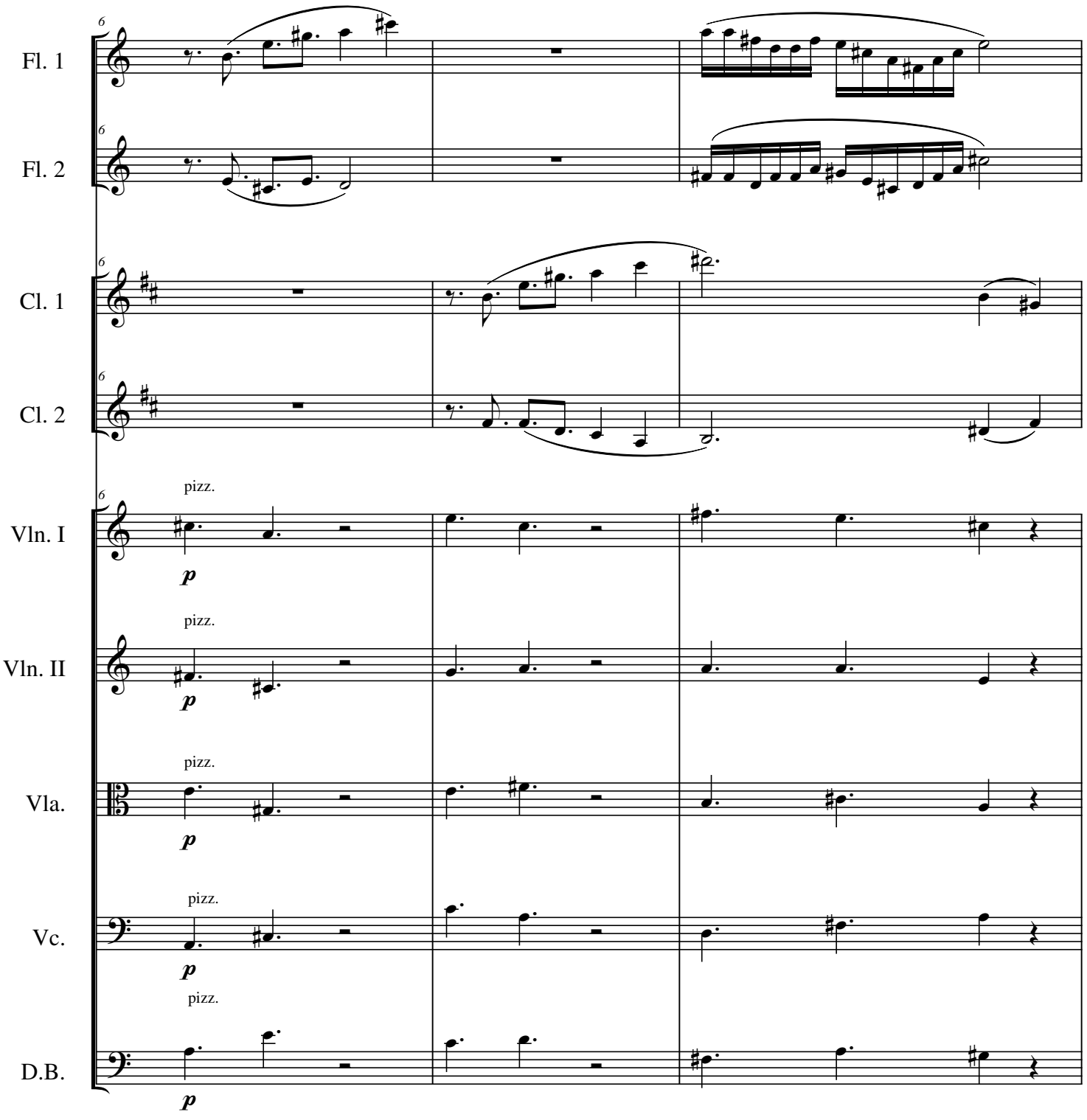

21
Ob.
21
Bsn.
21
Vln. I
Vln. II
Vla.
Vc.
D.B.
27
3
5
mp
27
mp
Ob.
Bsn.
27
Vln. I
Vln. II
Vla.
Vc.
3
D.B.

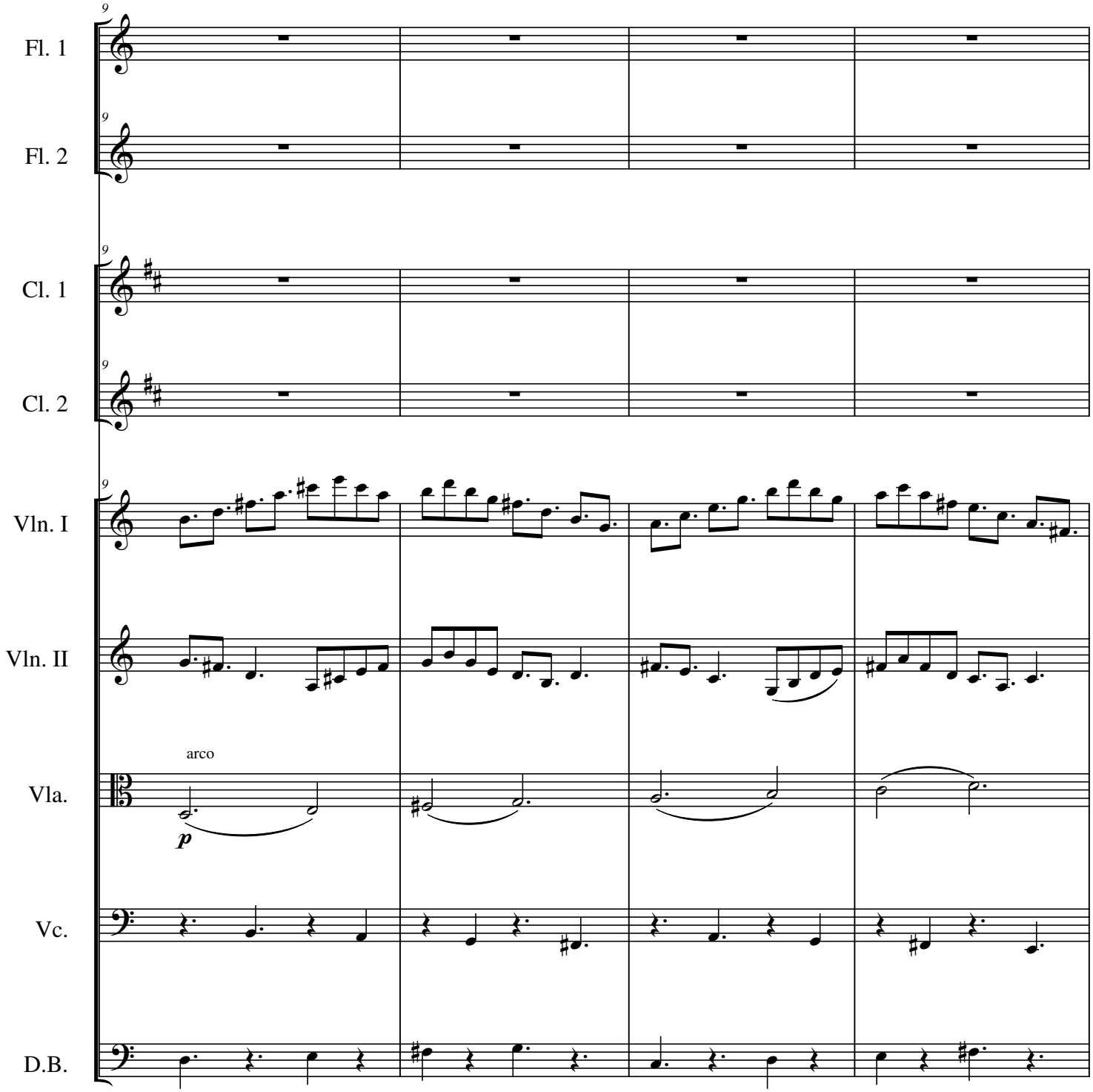

31
Ob.
6
7
31
Bsn.
31
Vln. I
Vln. II
Vla.
Vc.
D.B.
34
Ob.
9
p
pp
34
Bsn.
p
pp
34
Vln. I
Vln. II
Vla.
Vc.
D.B.

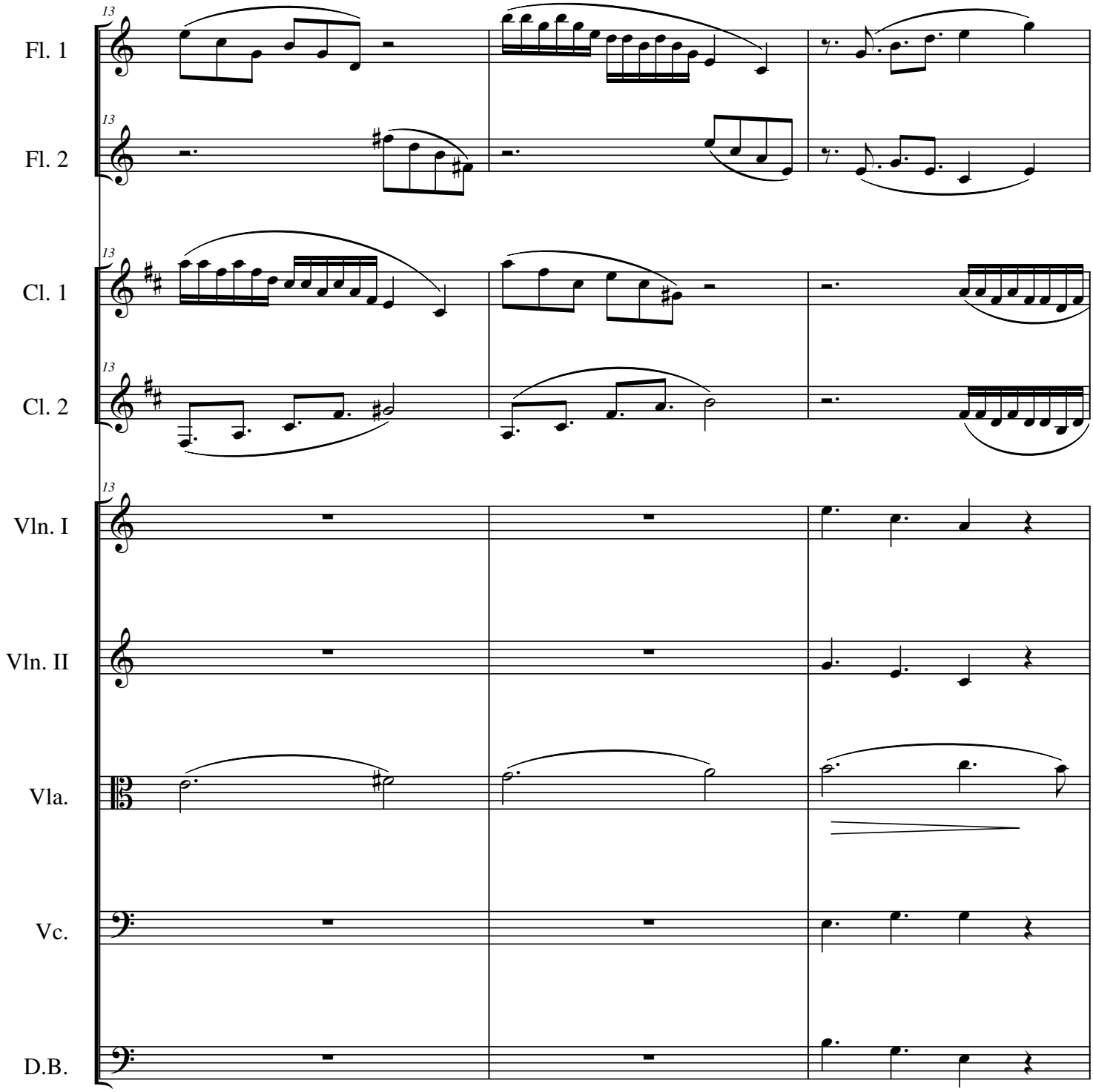
5 - They Begin to Leave the Theatre, but Turn to Wistfully Look Back

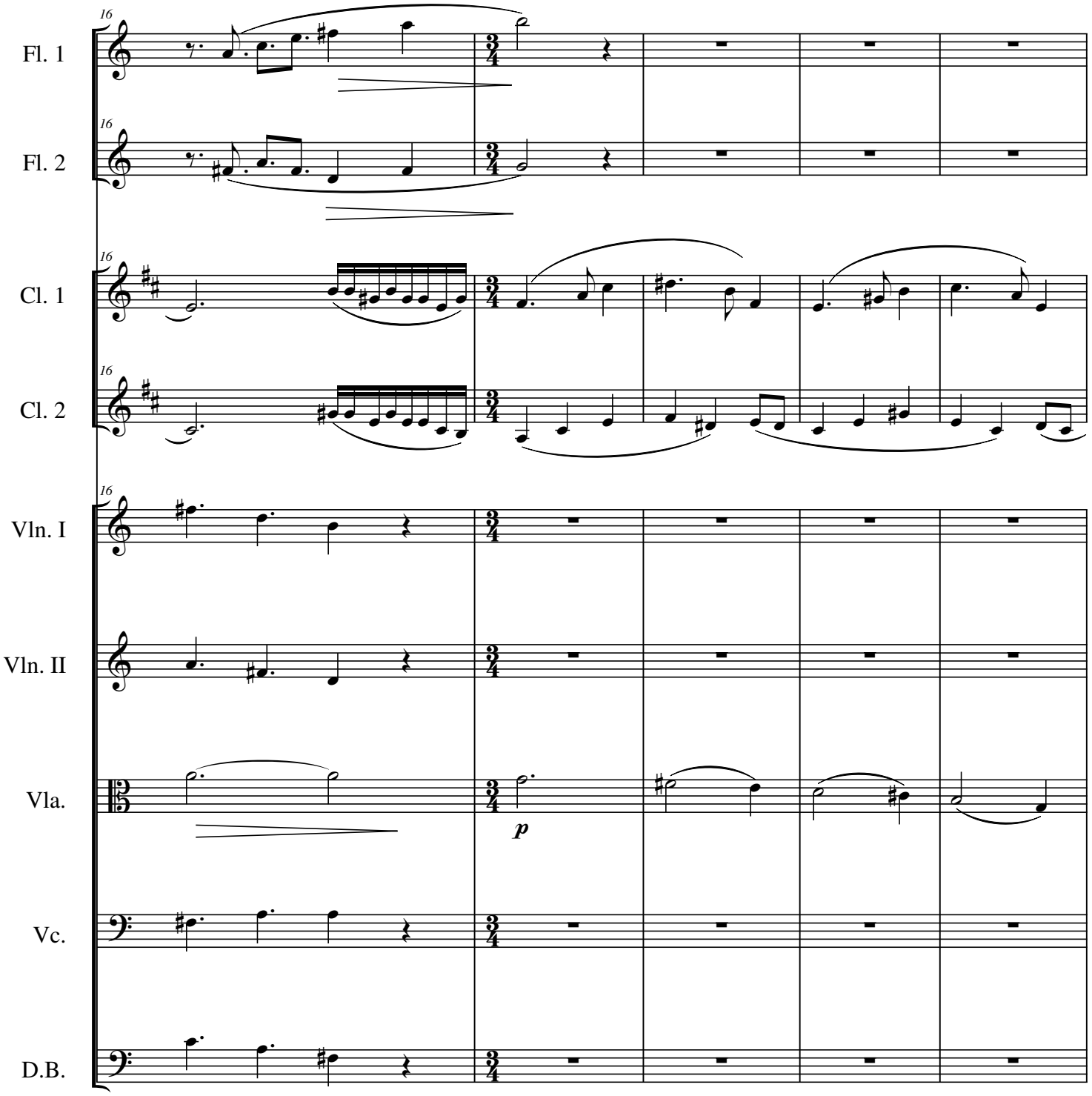


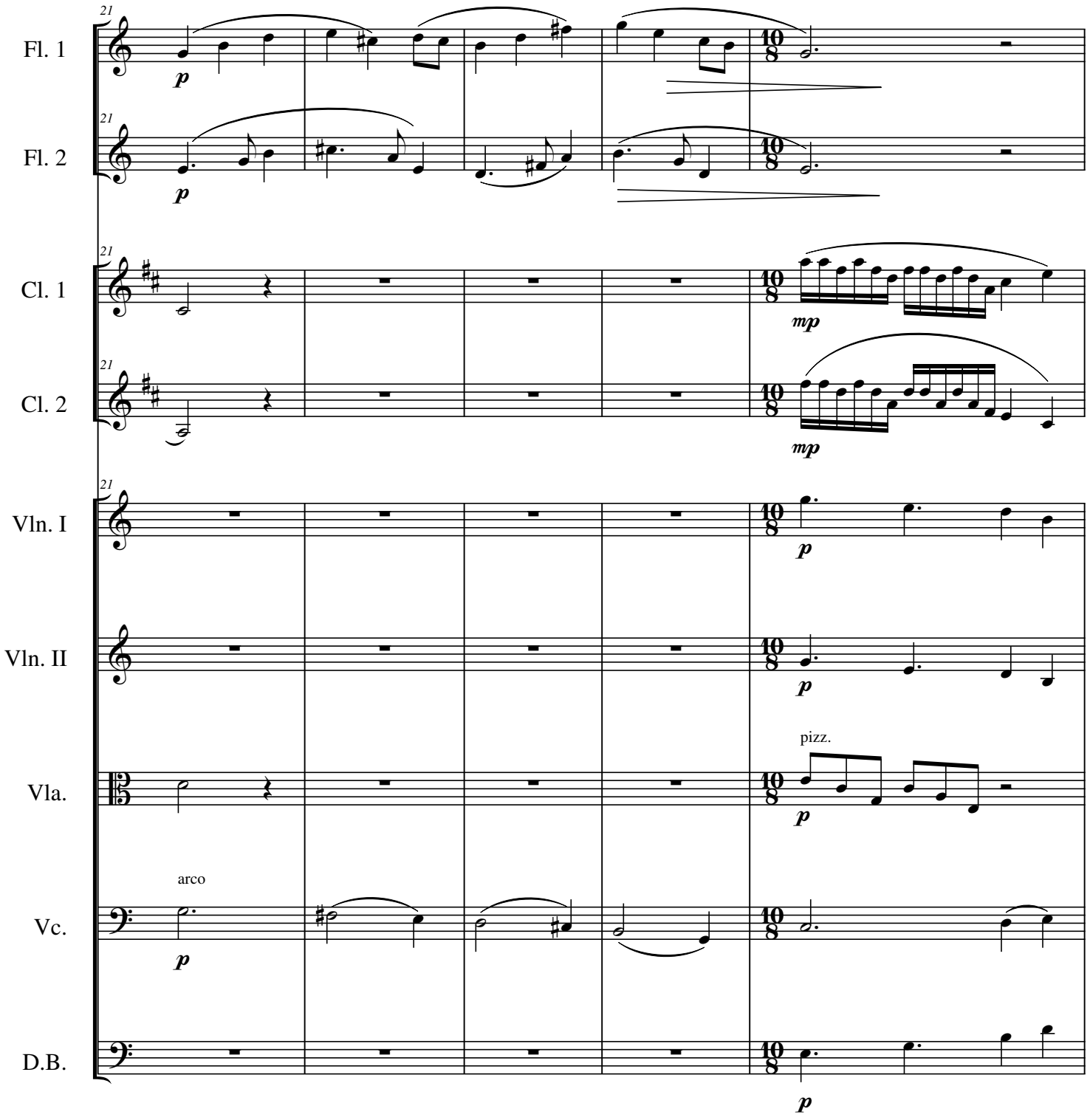


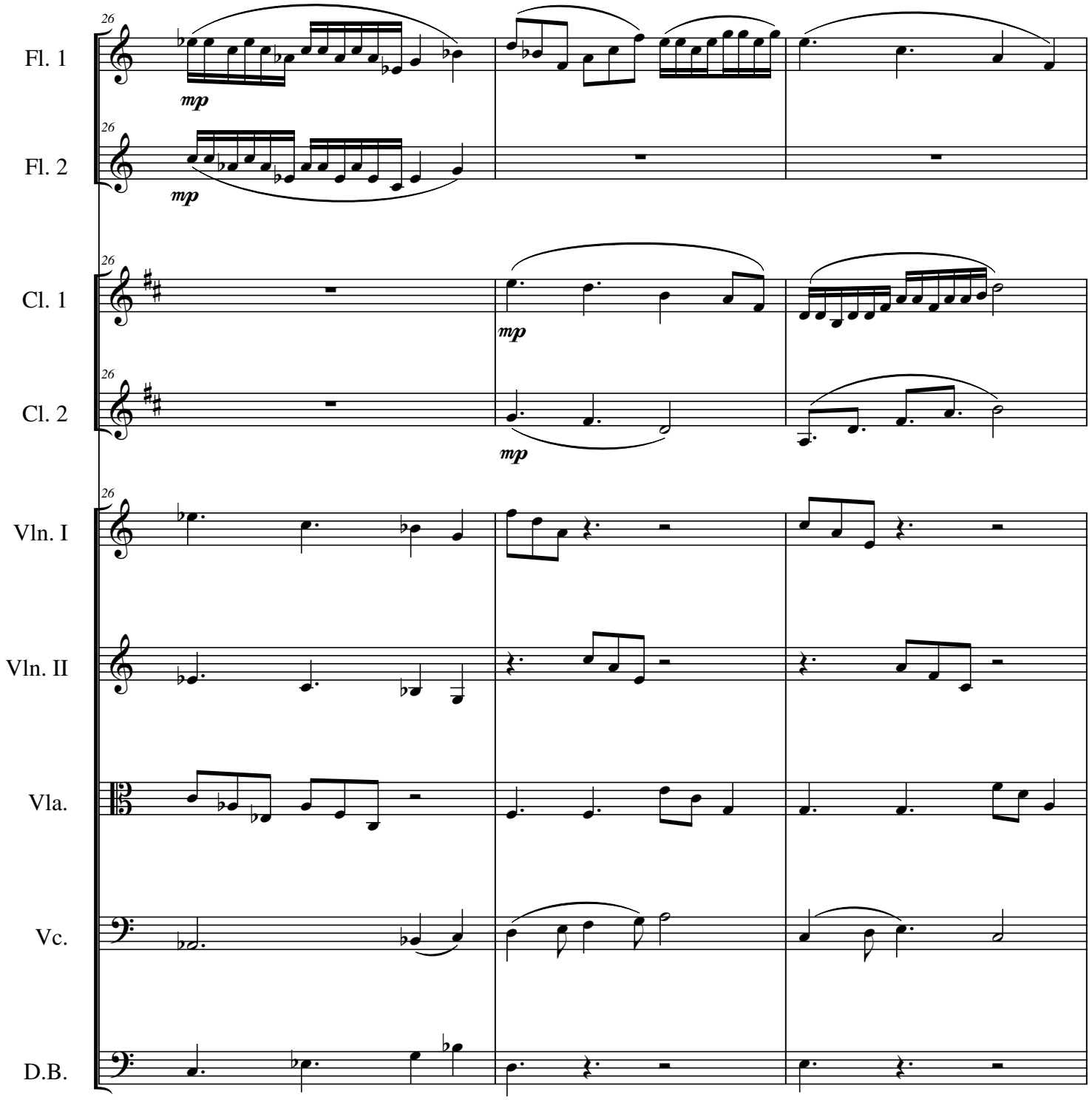

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
p

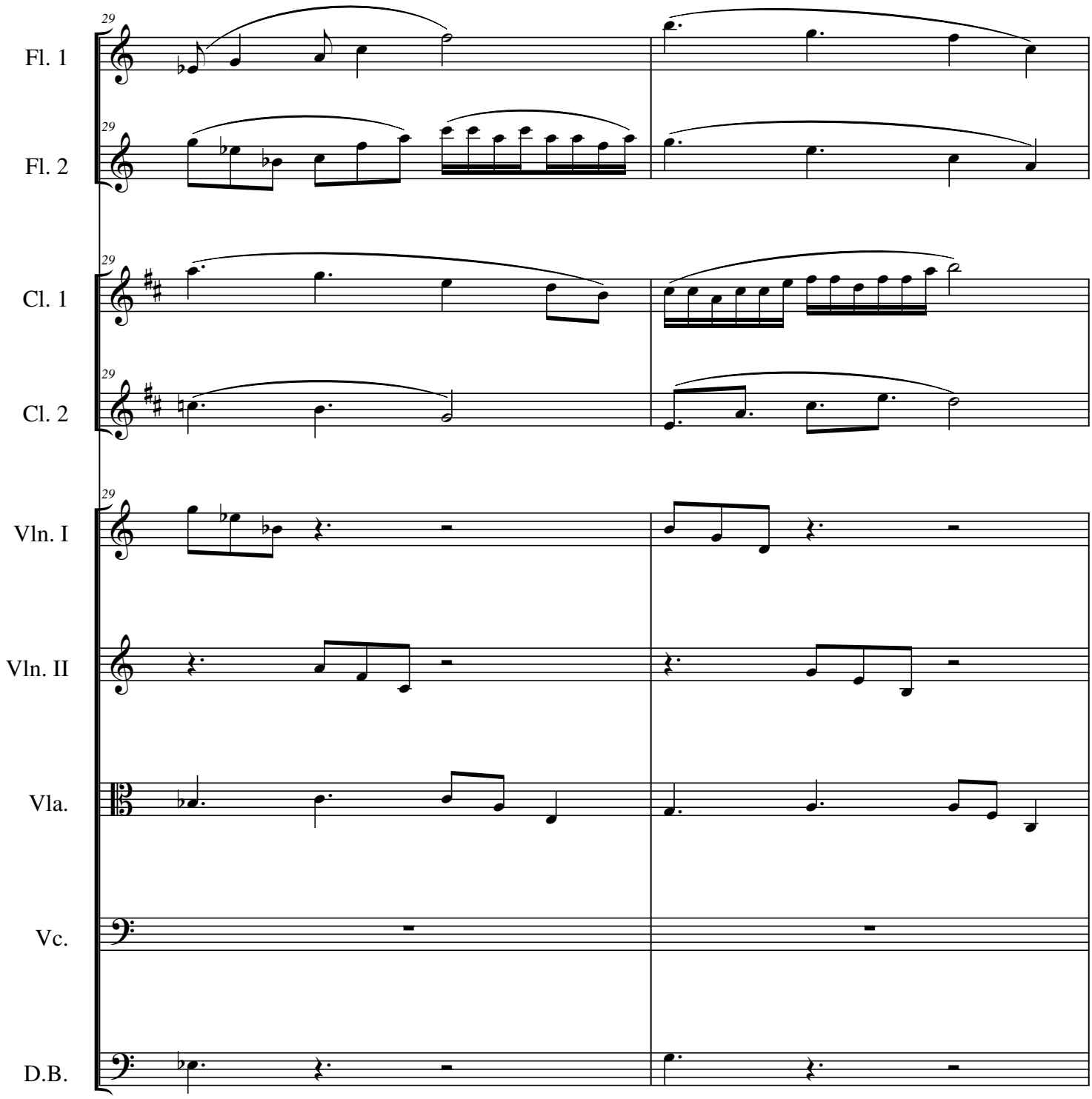

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
p

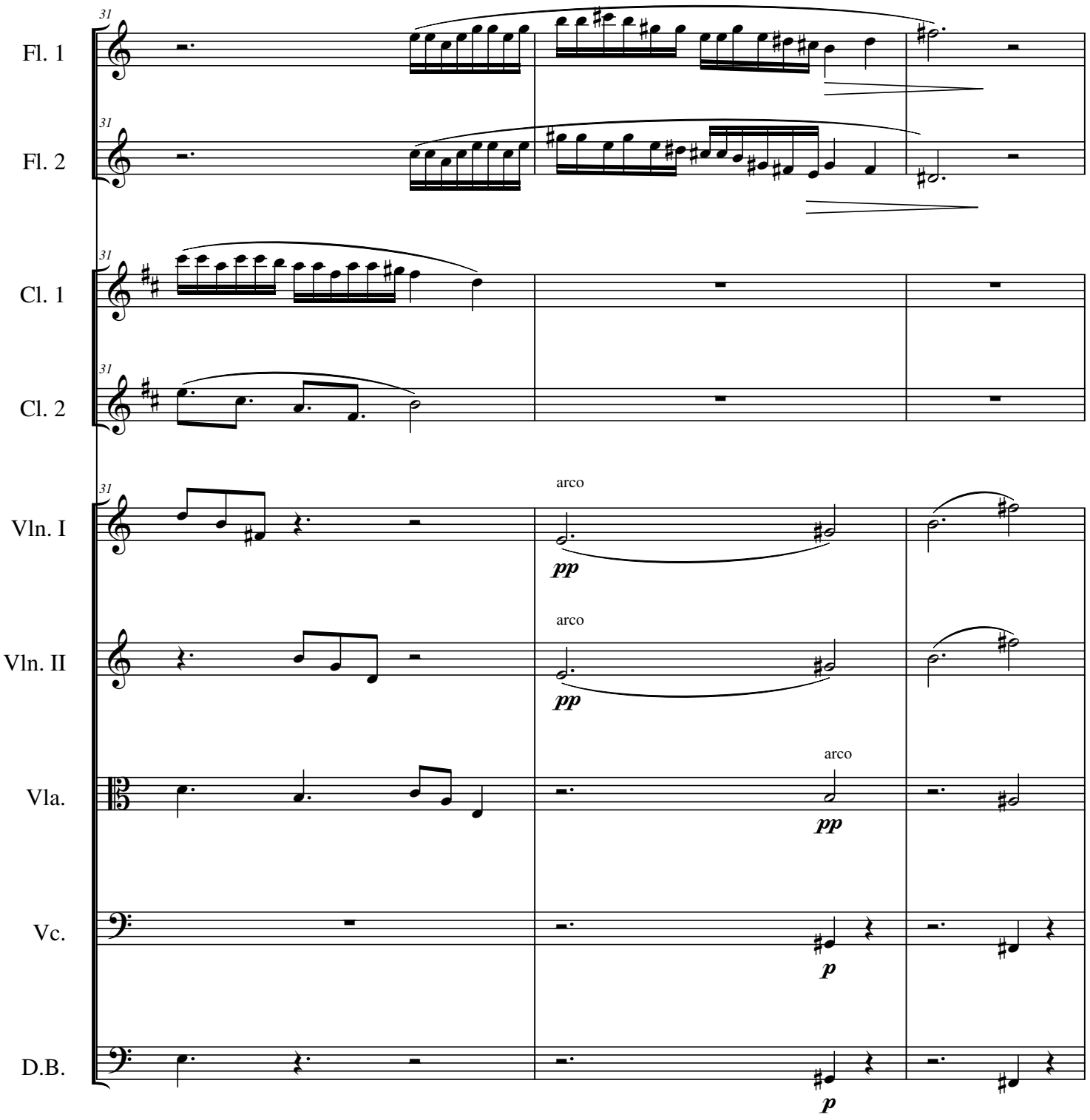

13
Fl. 1
13
Fl. 2
13
Cl. 1
13
Cl. 2
13
Vln. I
Vln. II
Vla.
Vc.
D.B.

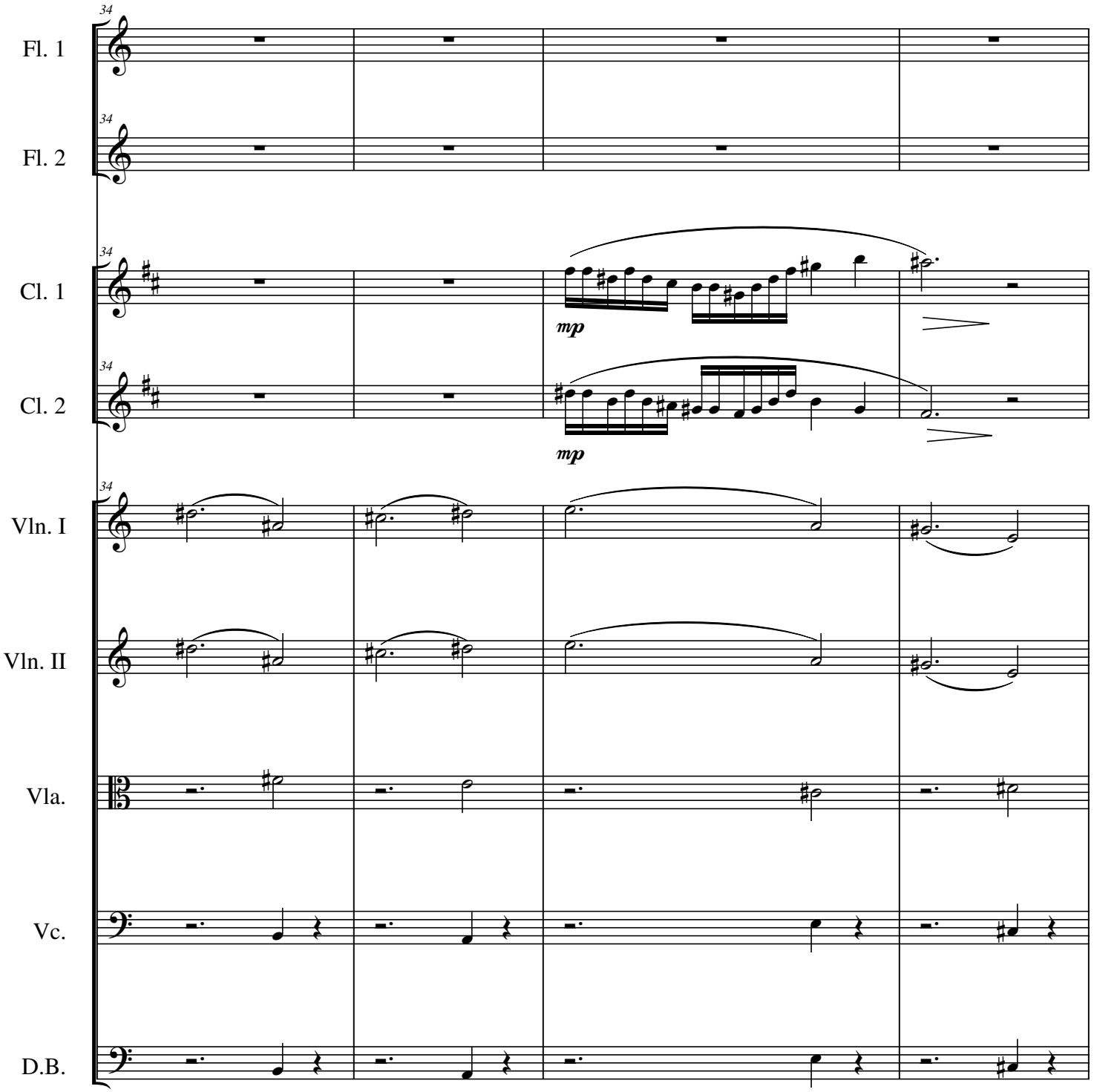

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
16
p


21
Fl. 1
p
21
Fl. 2
p
21
Cl. 1
mp
21
Cl. 2
mp
21
Vln. I
p
Vln. II
p
pizz.
Vla.
p
arco
Vc.
p
D.B.
p


26
Fl. 1
mp
26
Fl. 2
mp
26
Cl. 1
mp
26
Cl. 2
mp
26
Vln. I
Vln. II
Vla.
Vc.
D.B.


29
Fl. 1
29
Fl. 2
29
Cl. 1
29
Cl. 2
29
Vln. I
Vln. II
Vla.
Vc.
D.B.


31
Fl. 1
31
Fl. 2
31
Cl. 1
31
Cl. 2
31
Vln. I
arco
pp
Vln. II
arco
pp
Vla.
arco
pp
Vc.
p
D.B.
p


34
Fl. 1
34
Fl. 2
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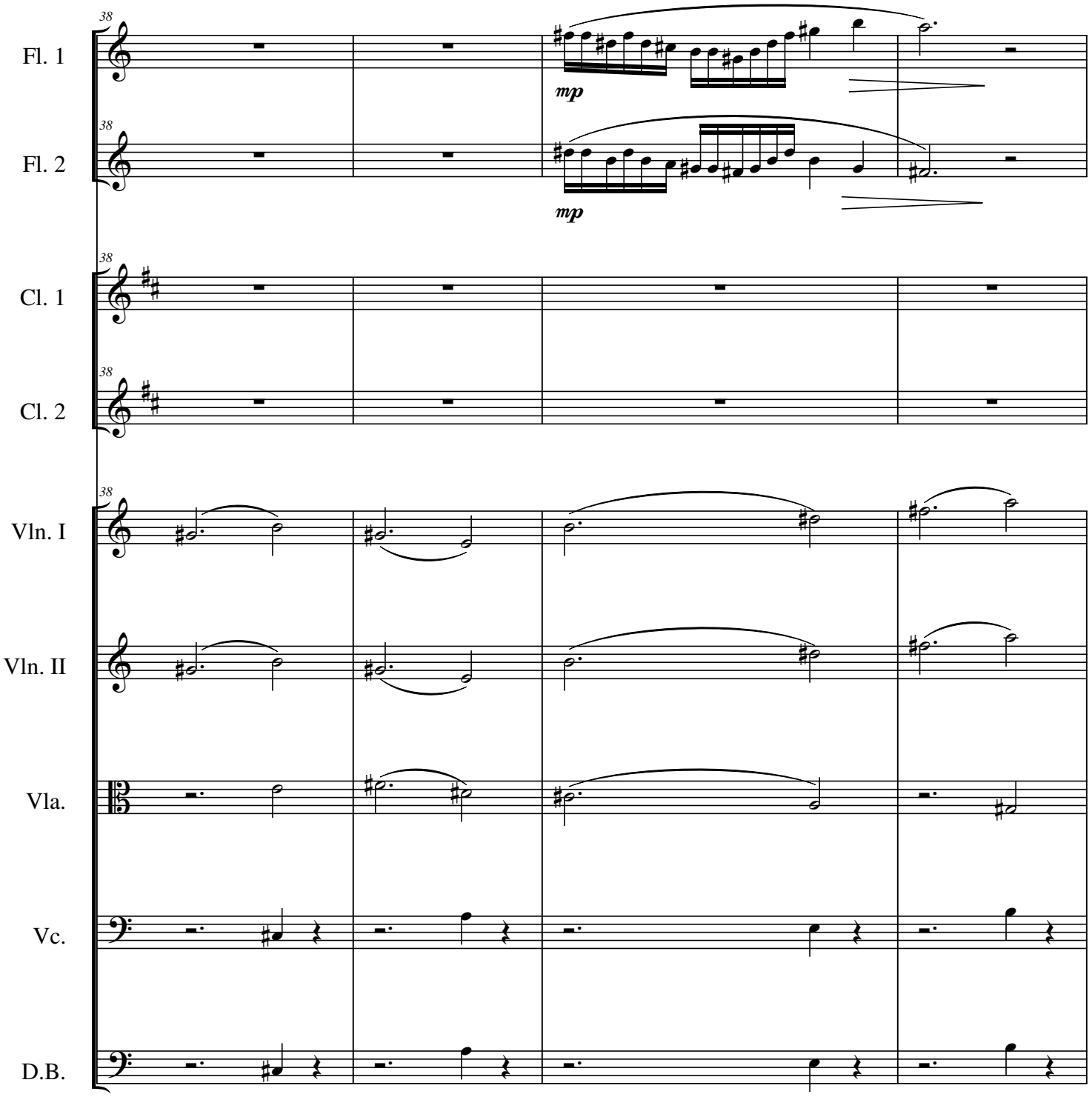
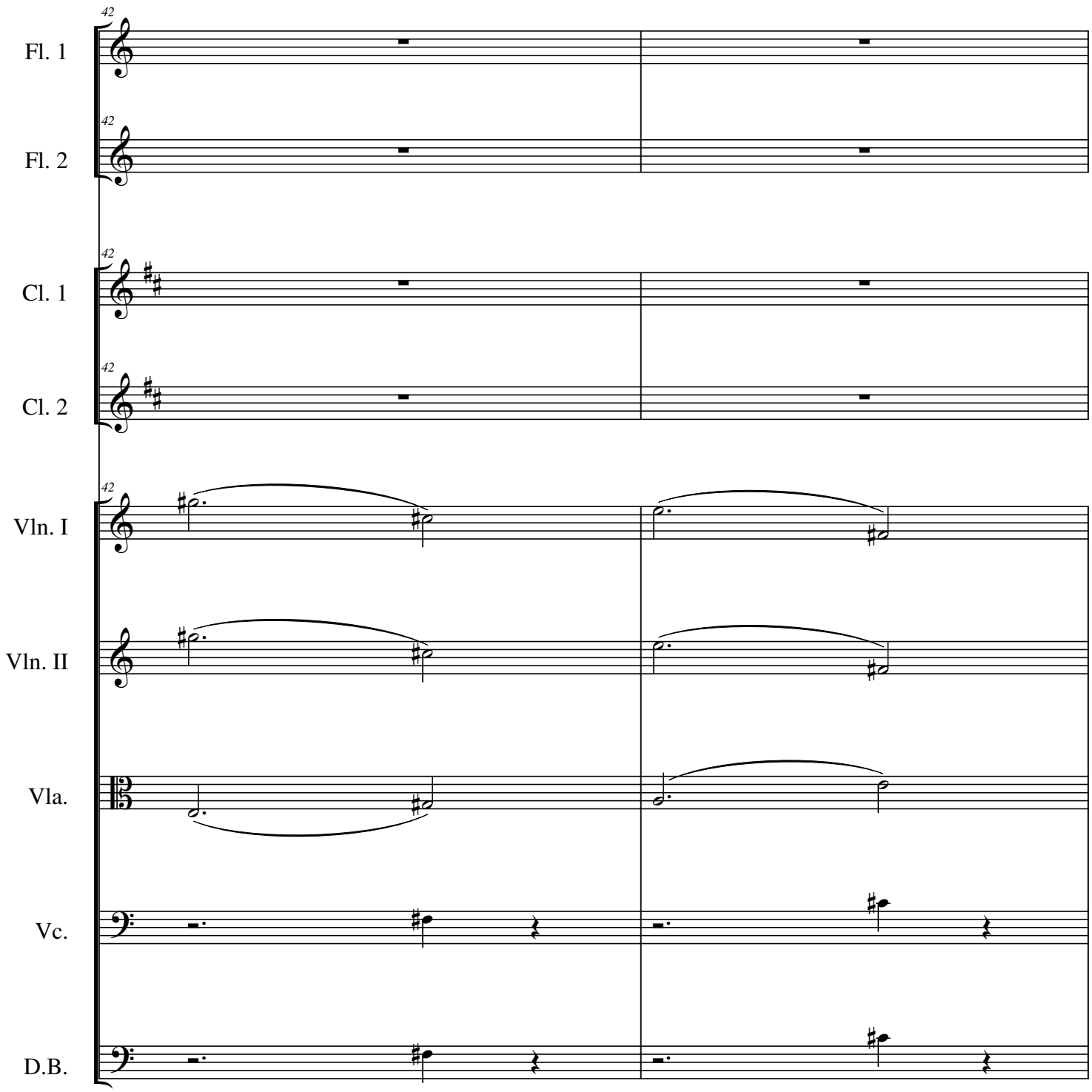
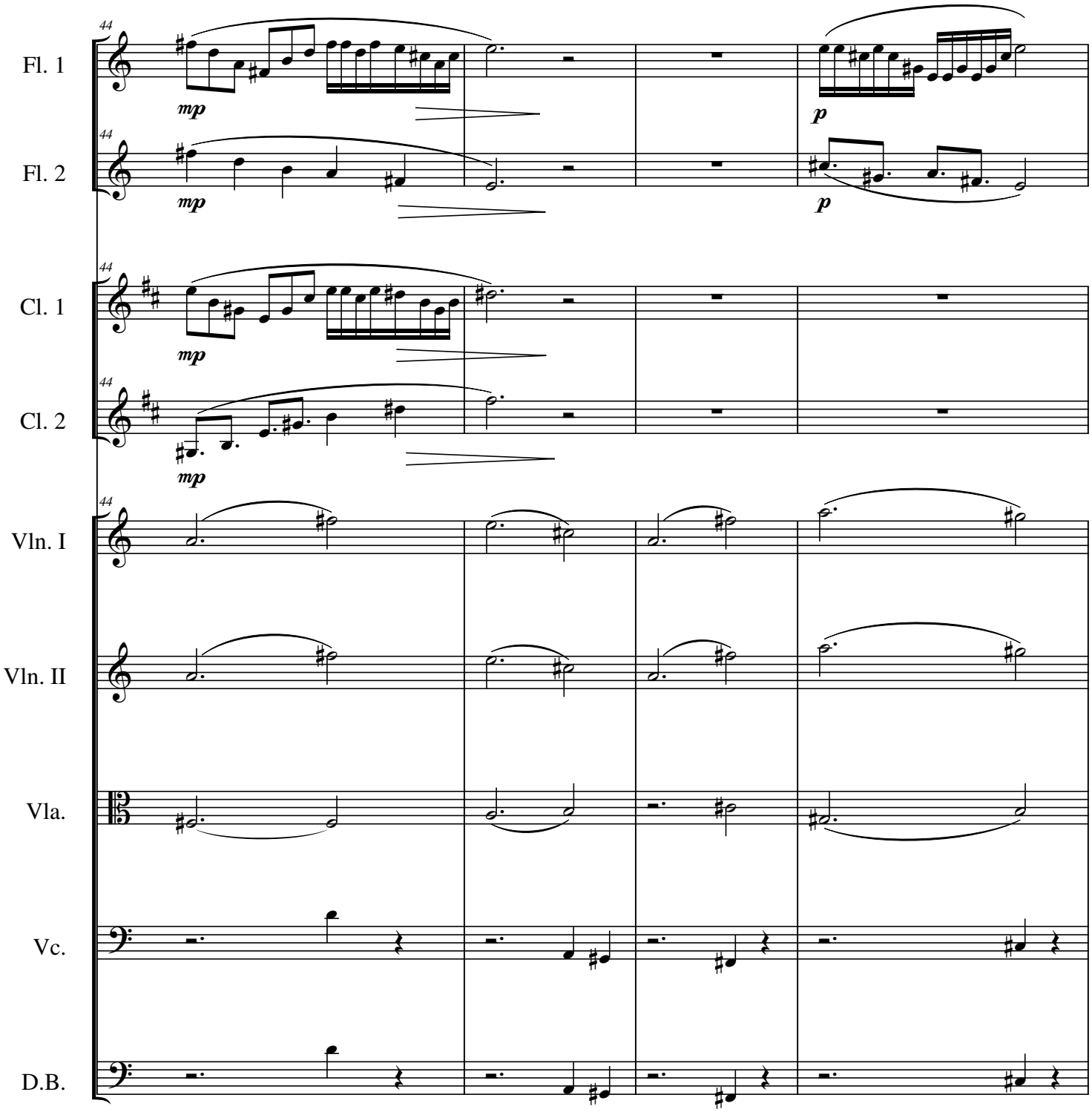
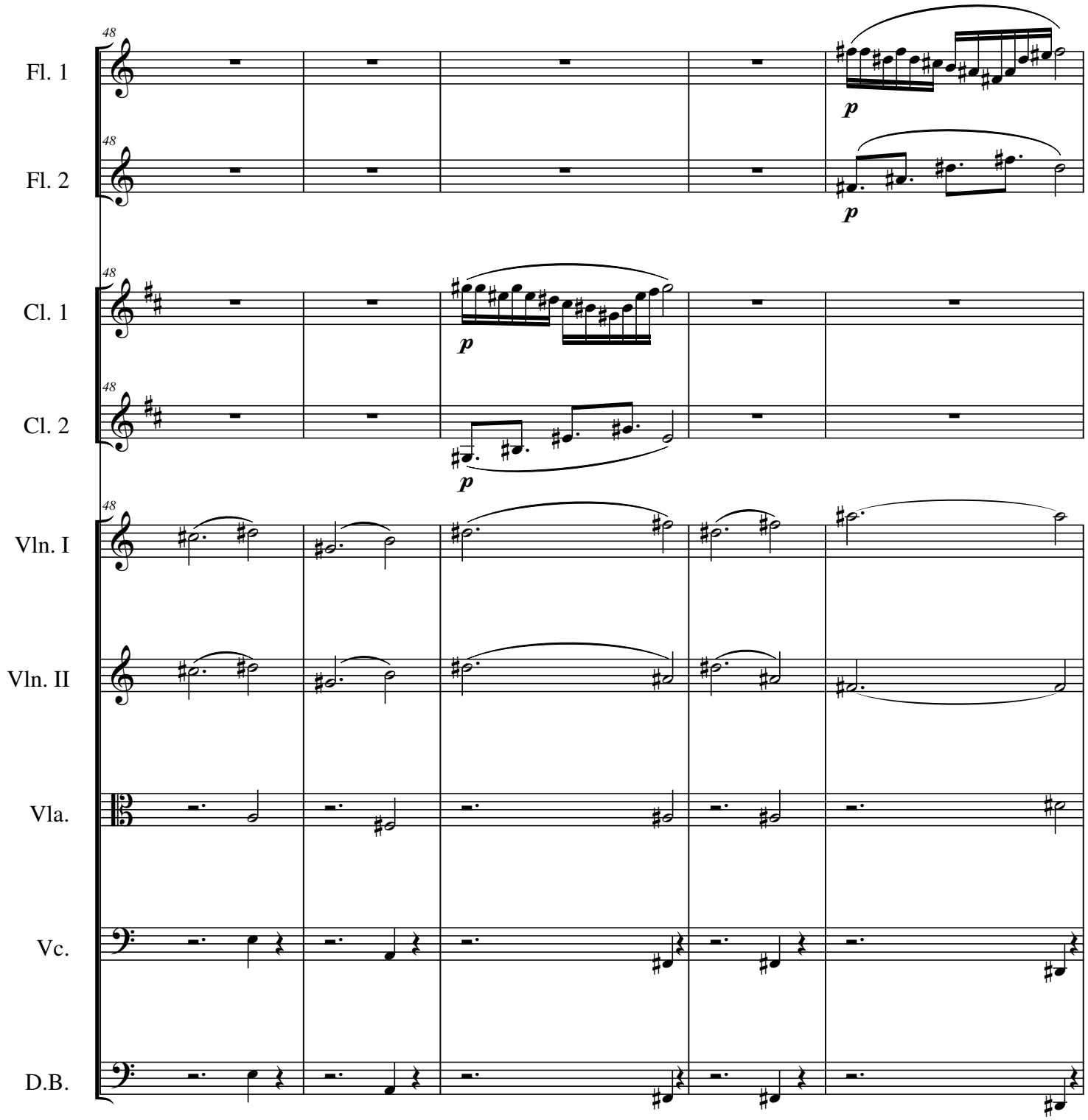
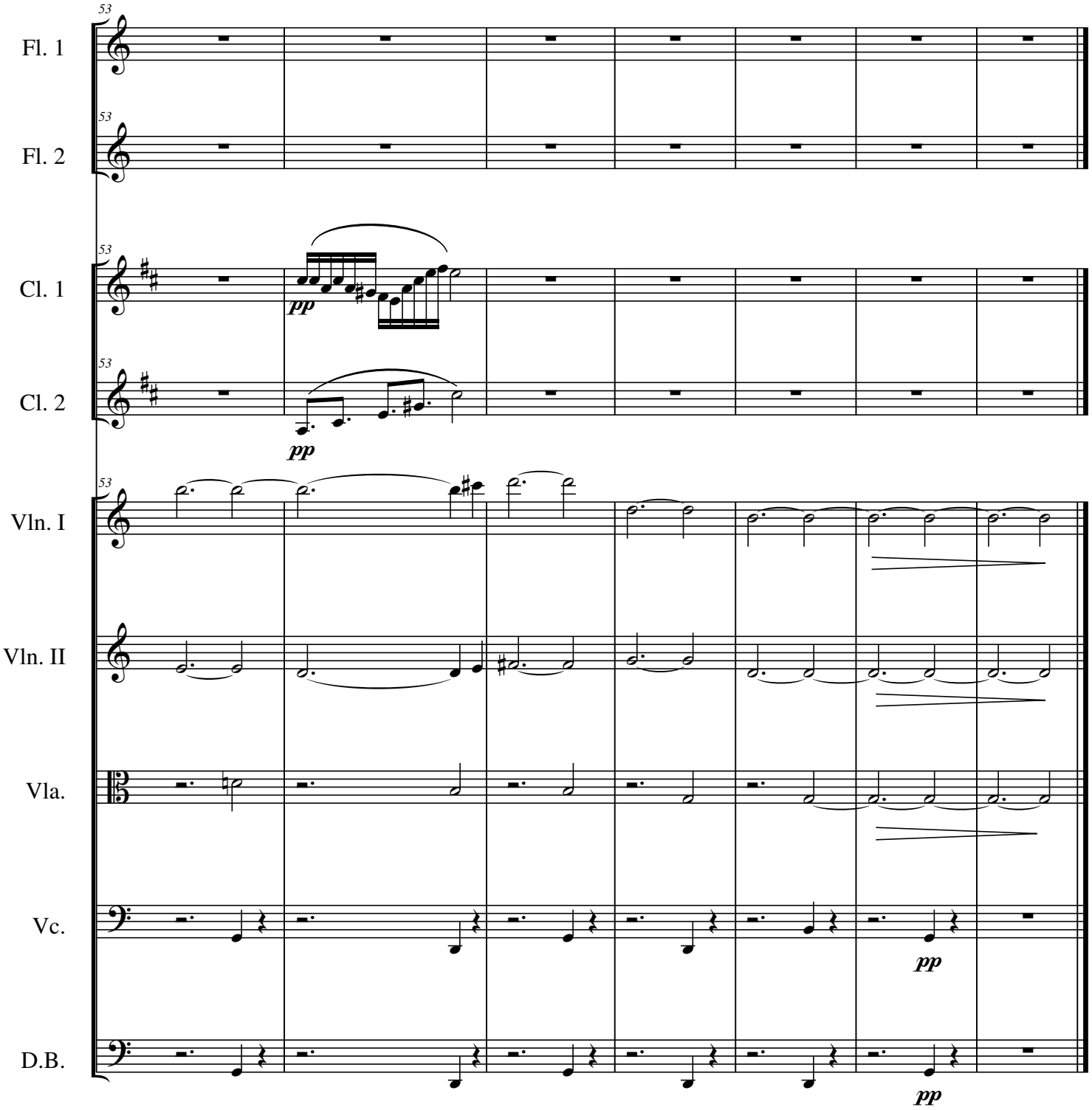
Cl. 1
mp
34
Cl. 2
mp
34
Vln. I
Vln. II
Vla.
Vc.
D.B.


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

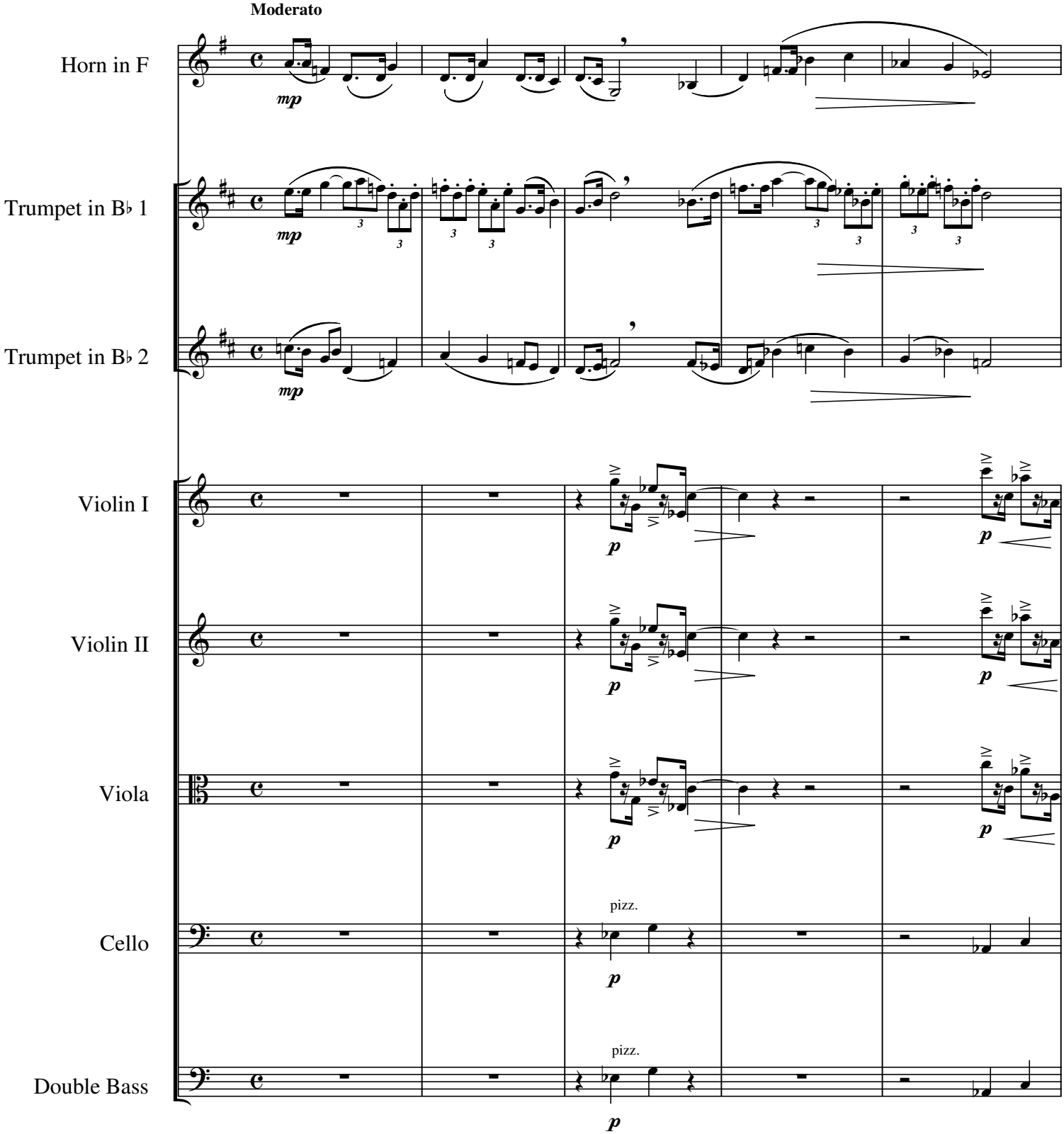

42
Fl. 1
42
Fl. 2
42
Cl. 1
42
Cl. 2
42
Vln. I
Vln. II
Vla.
Vc.
D.B.

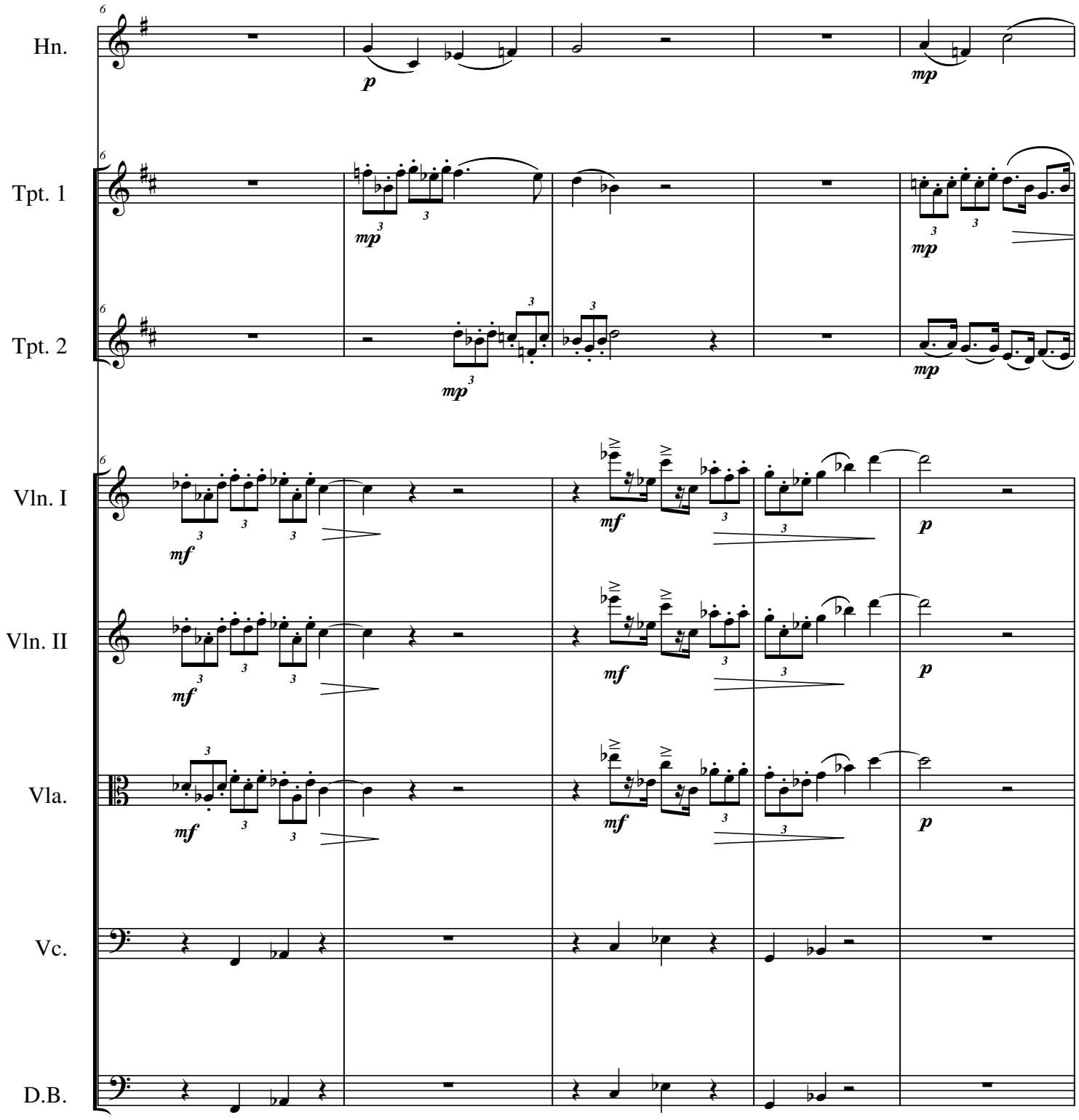

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
44
mp
p

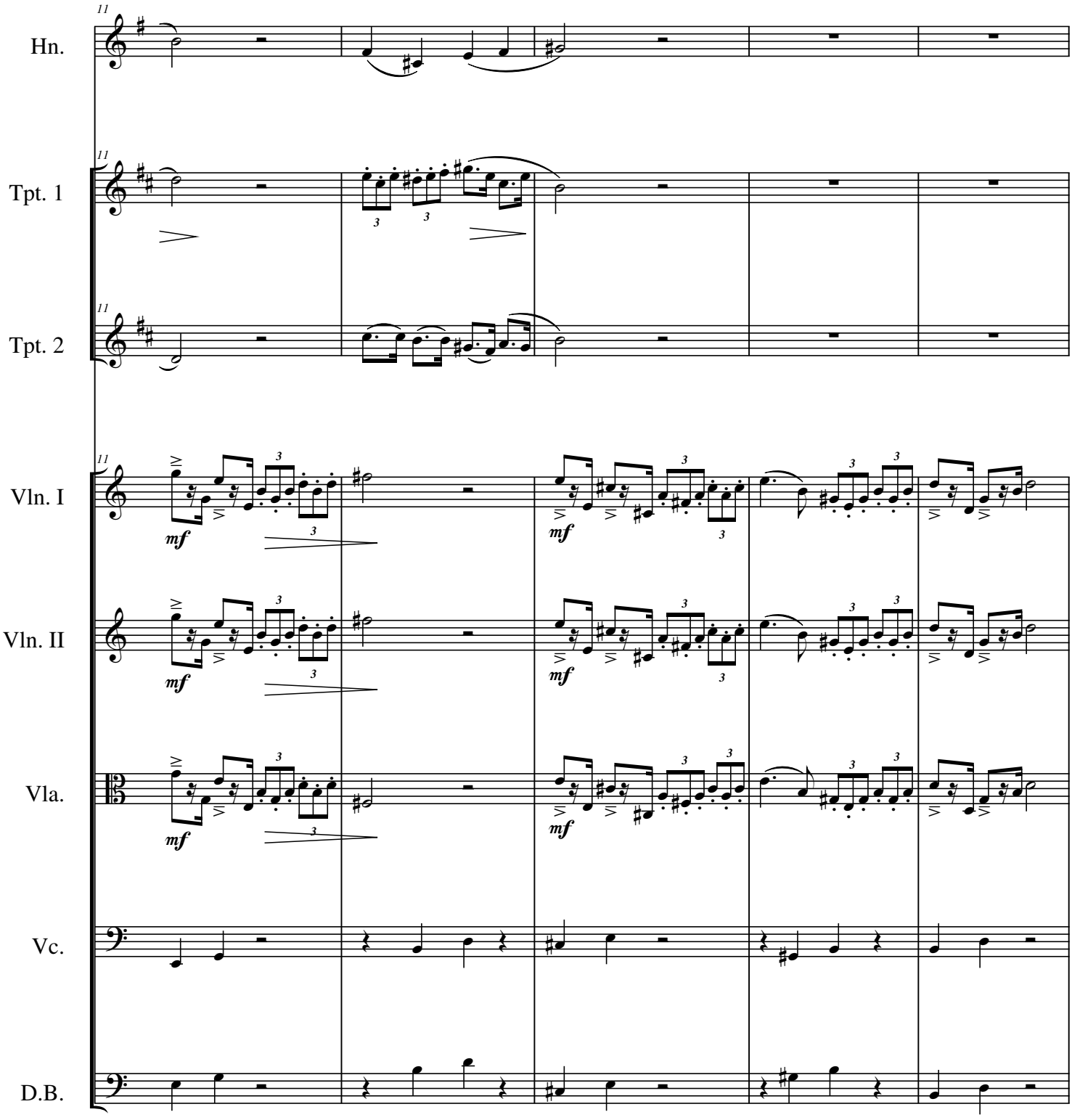

48
Fl. 1
48
Fl. 2
48
Cl. 1
48
Cl. 2
48
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
p
p
p

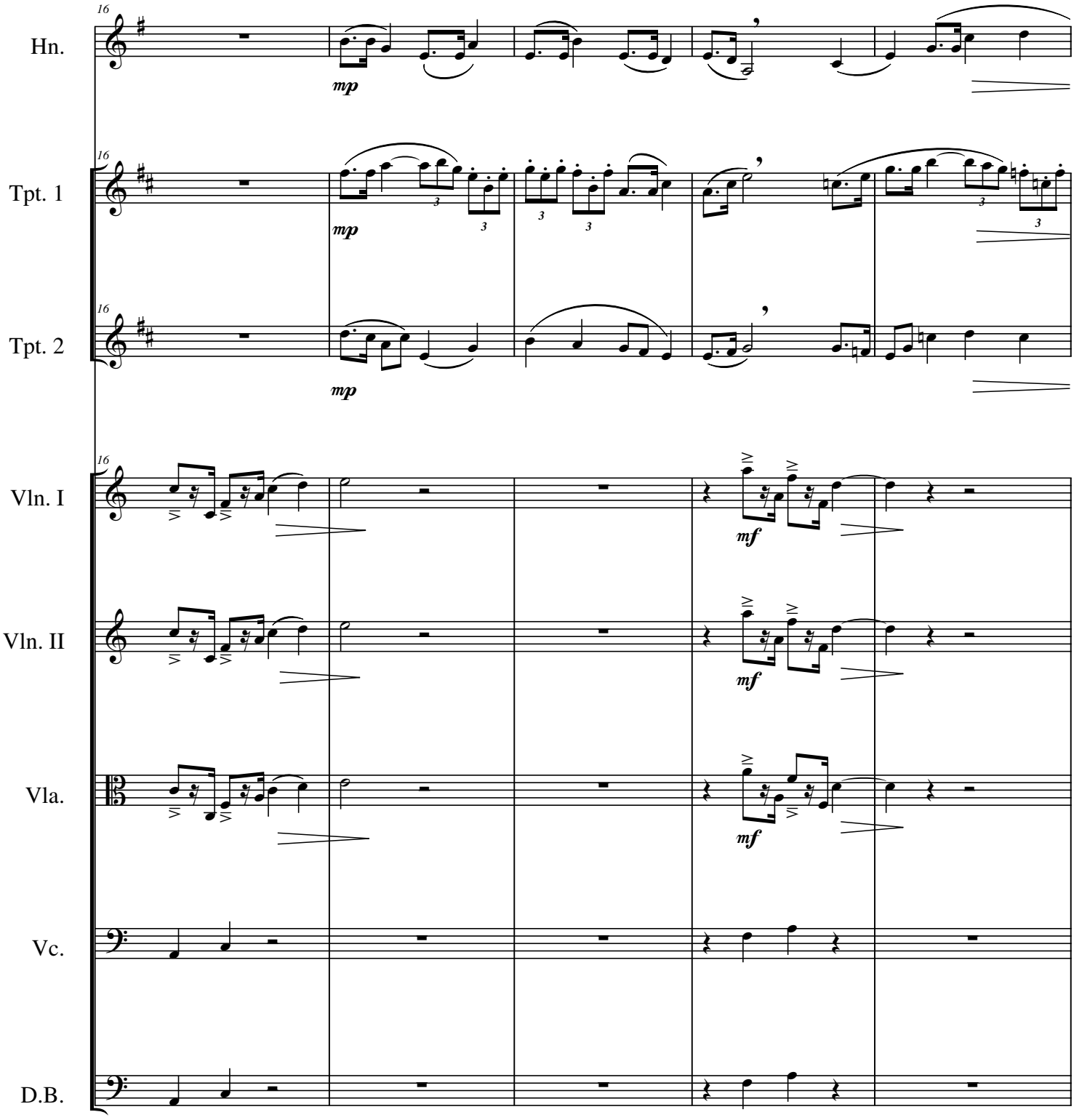

53
Fl. 1
53
Fl. 2
53
Cl. 1
pp
53
Cl. 2
pp
53
Vln. I
Vln. II
Vla.
Vc.
pp
D.B.
pp

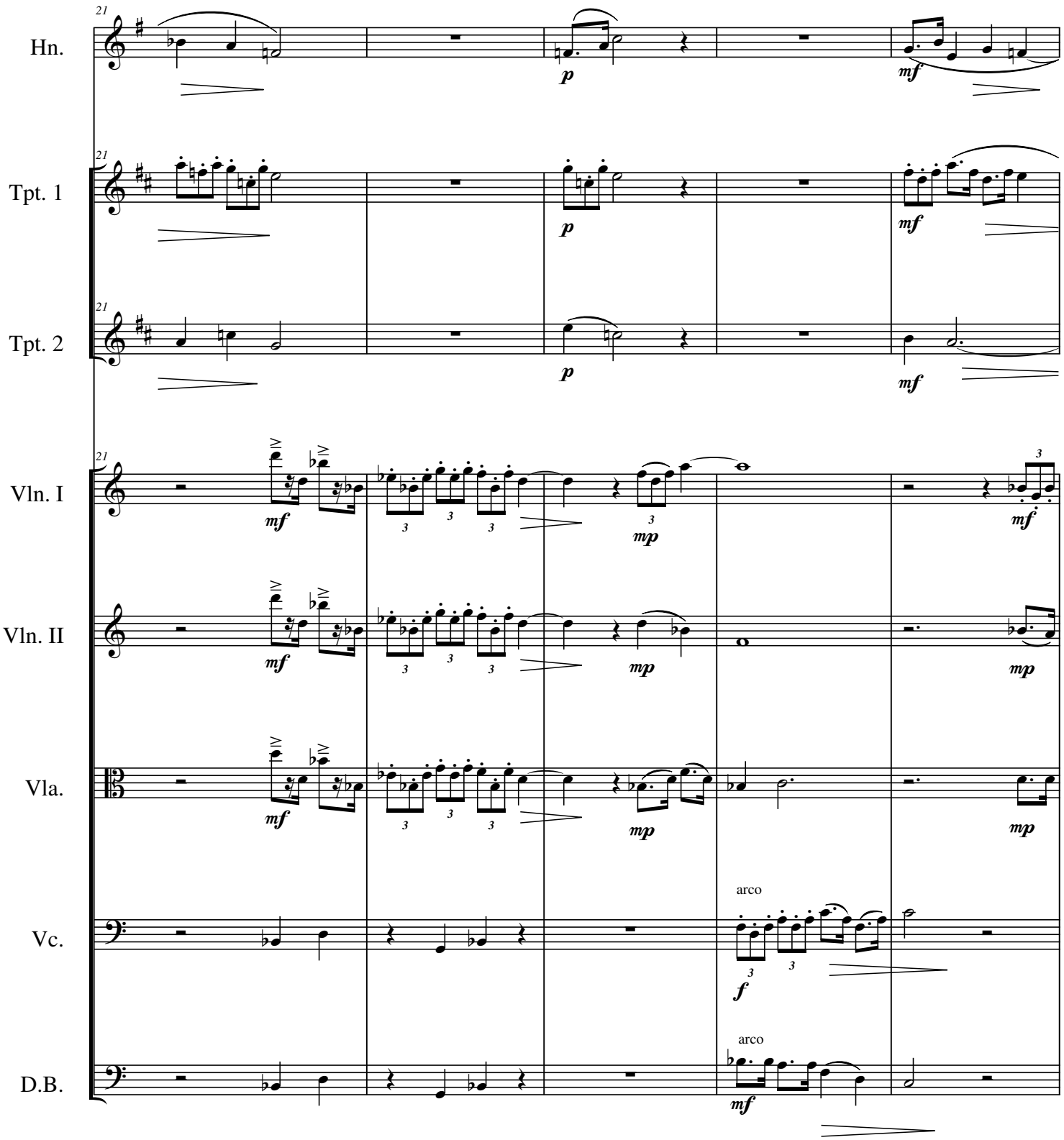
6 - They Walk Off in Various Directions Through the Streets of the City

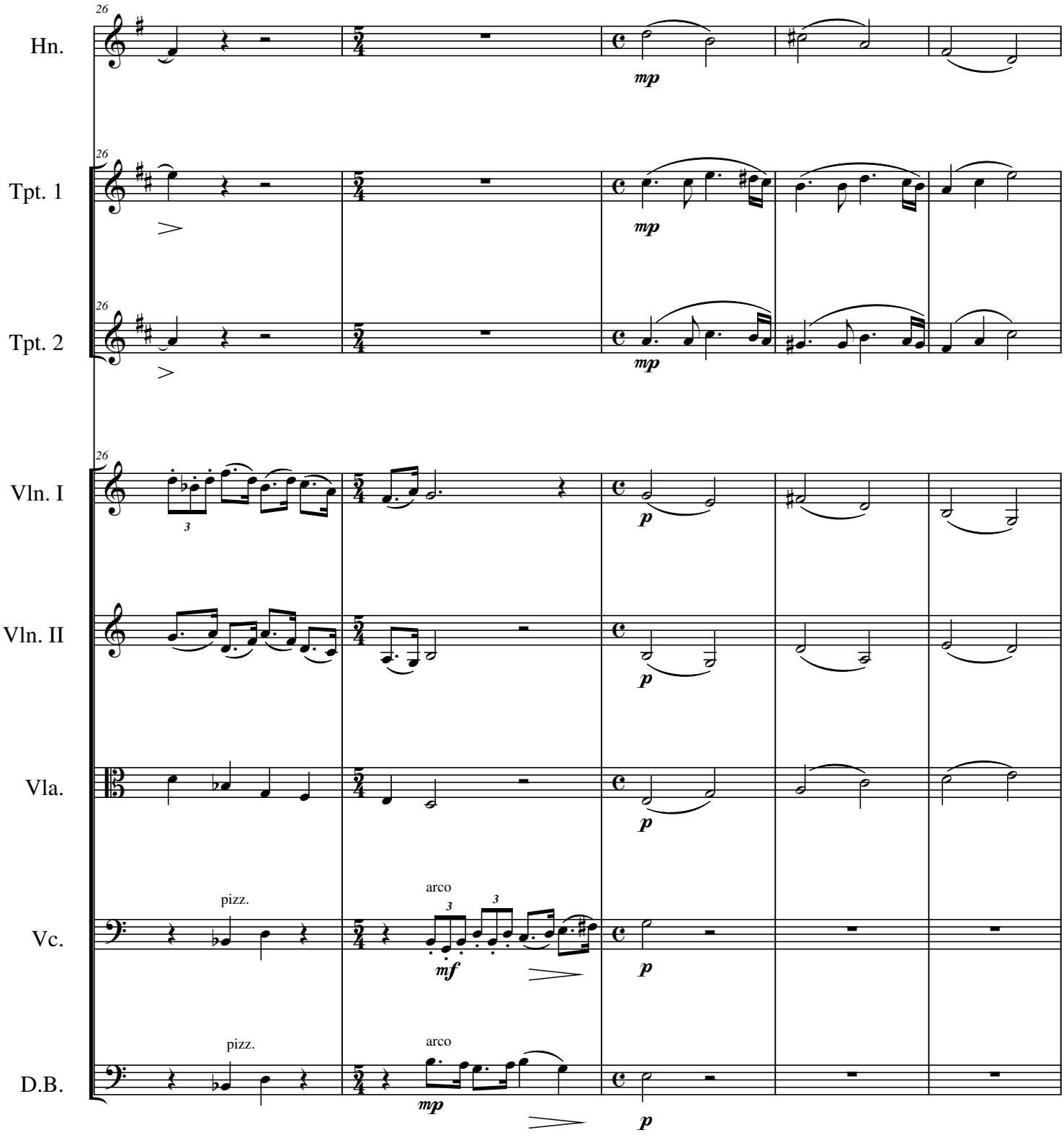


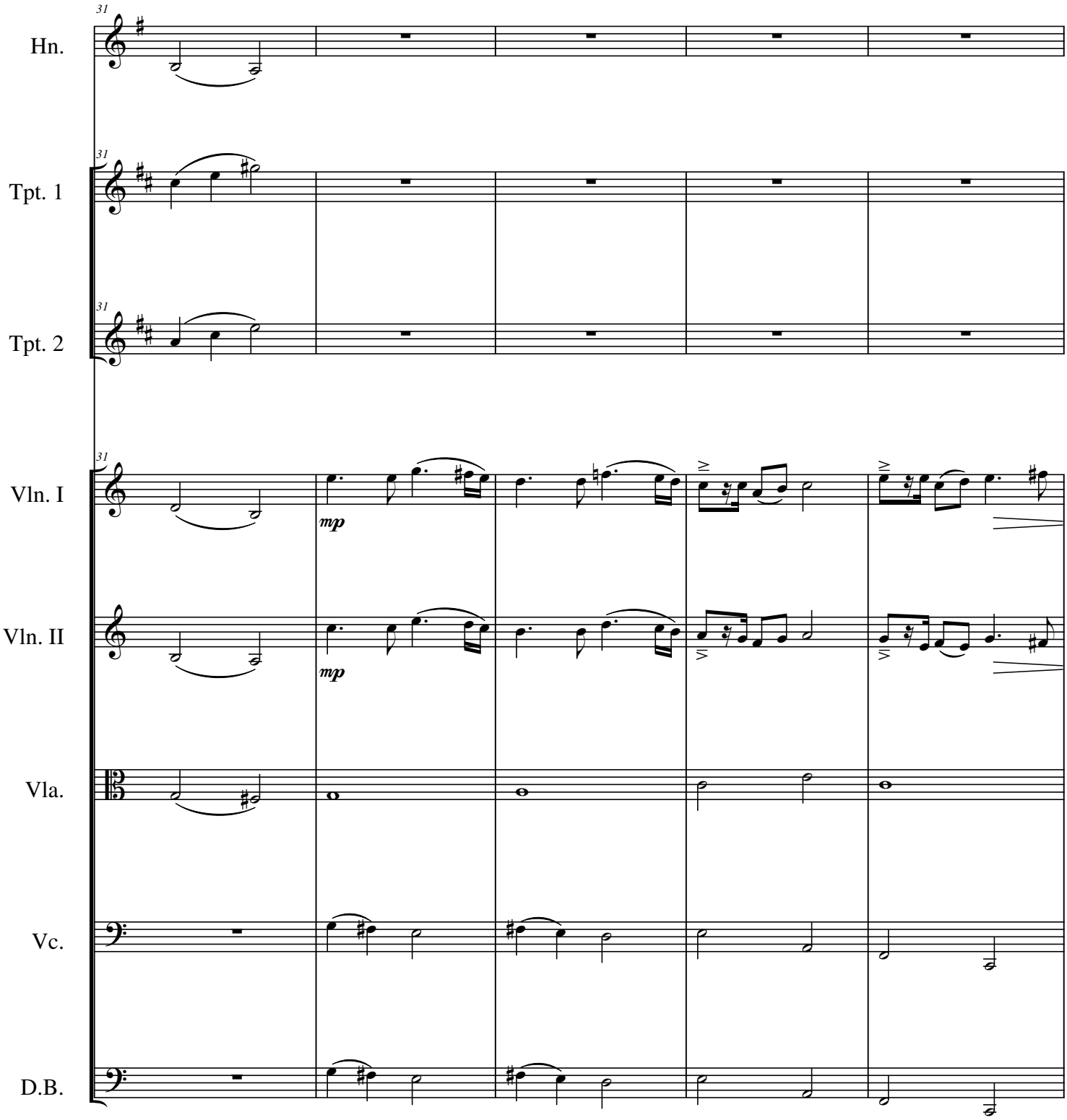

Hn.
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

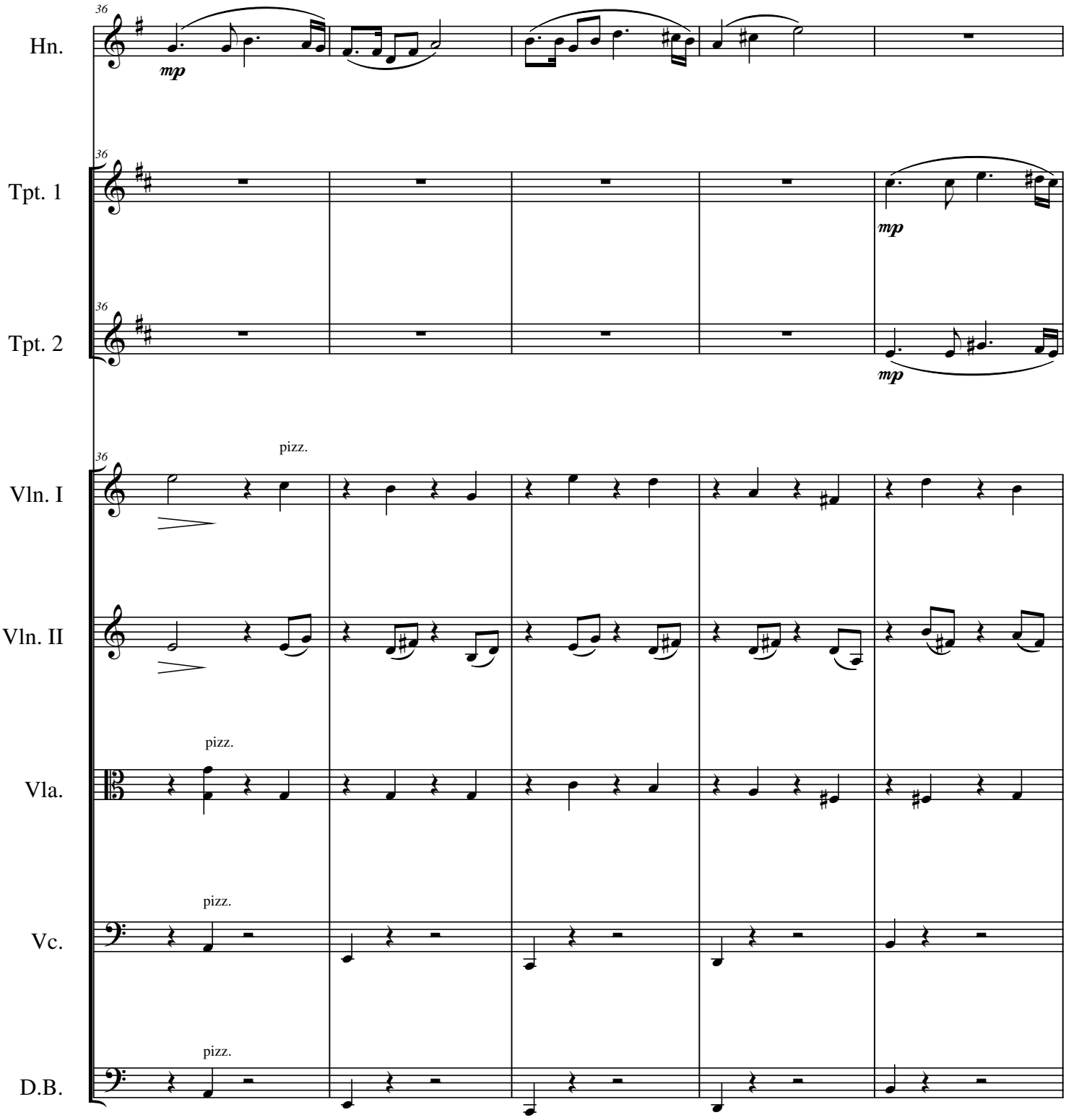

Hn.
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf

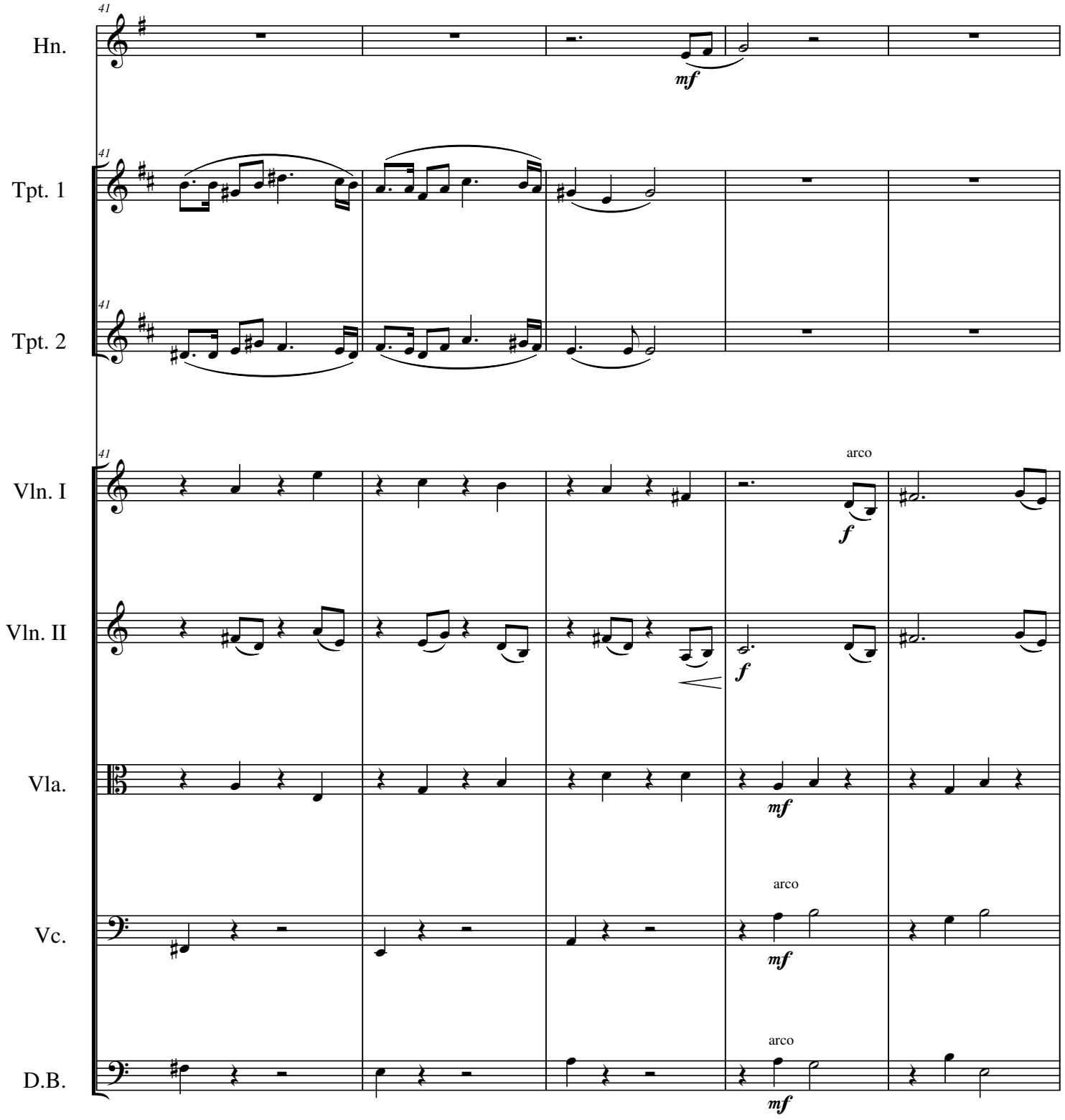

16
Hn.
mp
16
Tpt. 1
mp
16
Tpt. 2
mp
16
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
D.B.

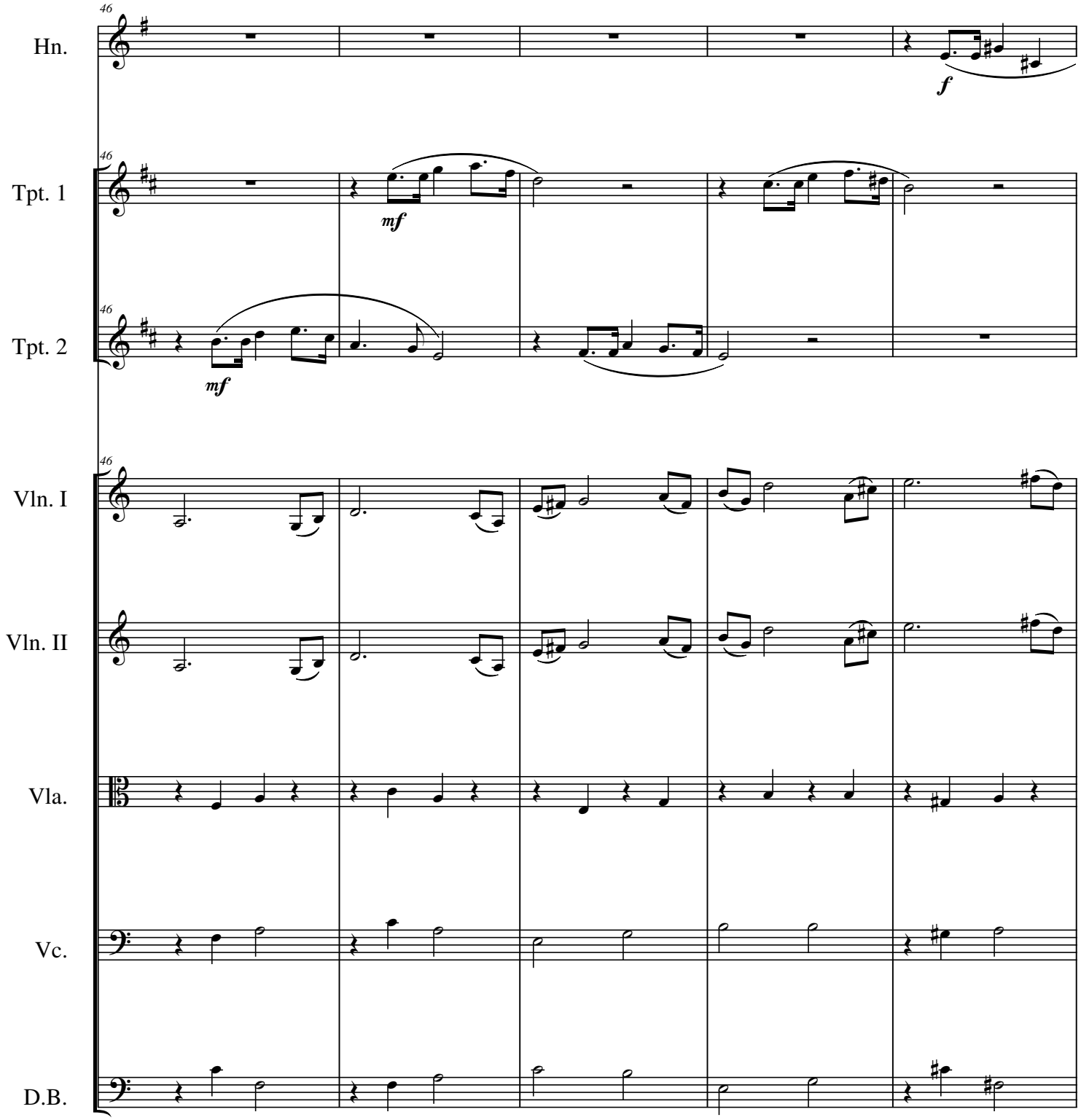

Hn.
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
21
p
mf
mp
f
arco

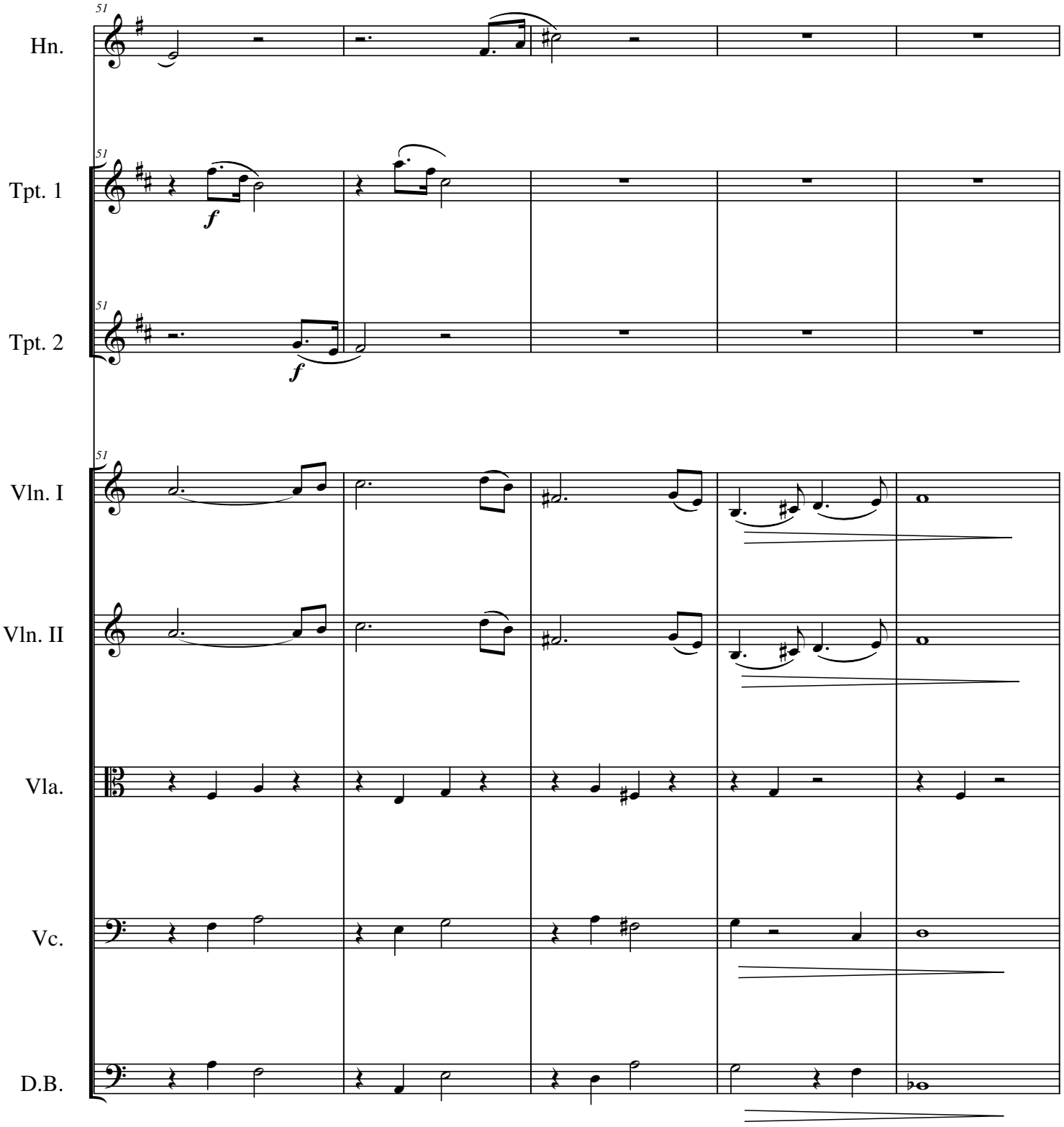

Hn.
Tpt. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
26
mp
p
mf
pizz.
arco
3

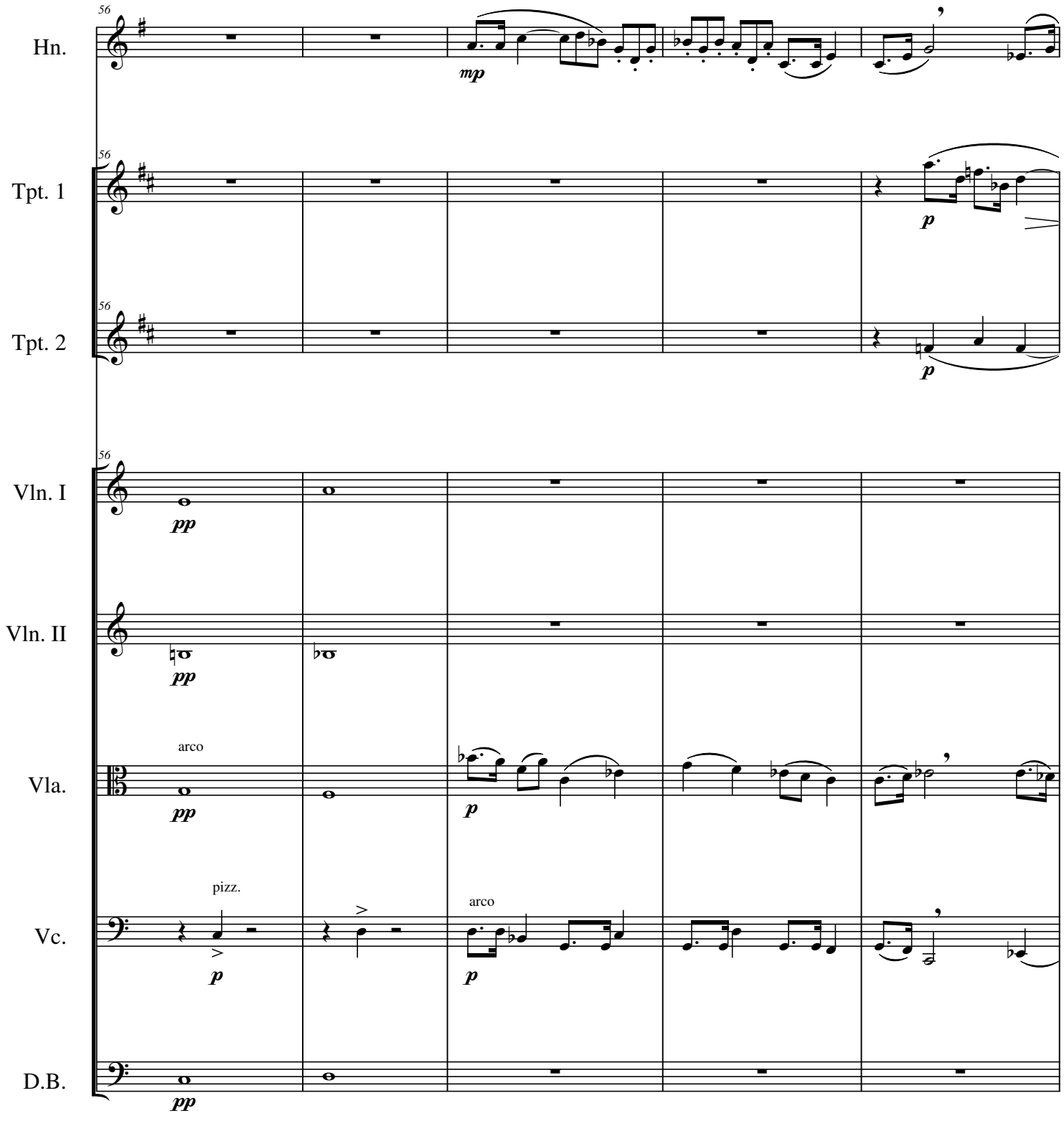

31
Hn.
31
Tpt. 1
31
Tpt. 2
31
Vln. I
mp
Vln. II
mp
Vla.
Vc.
D.B.

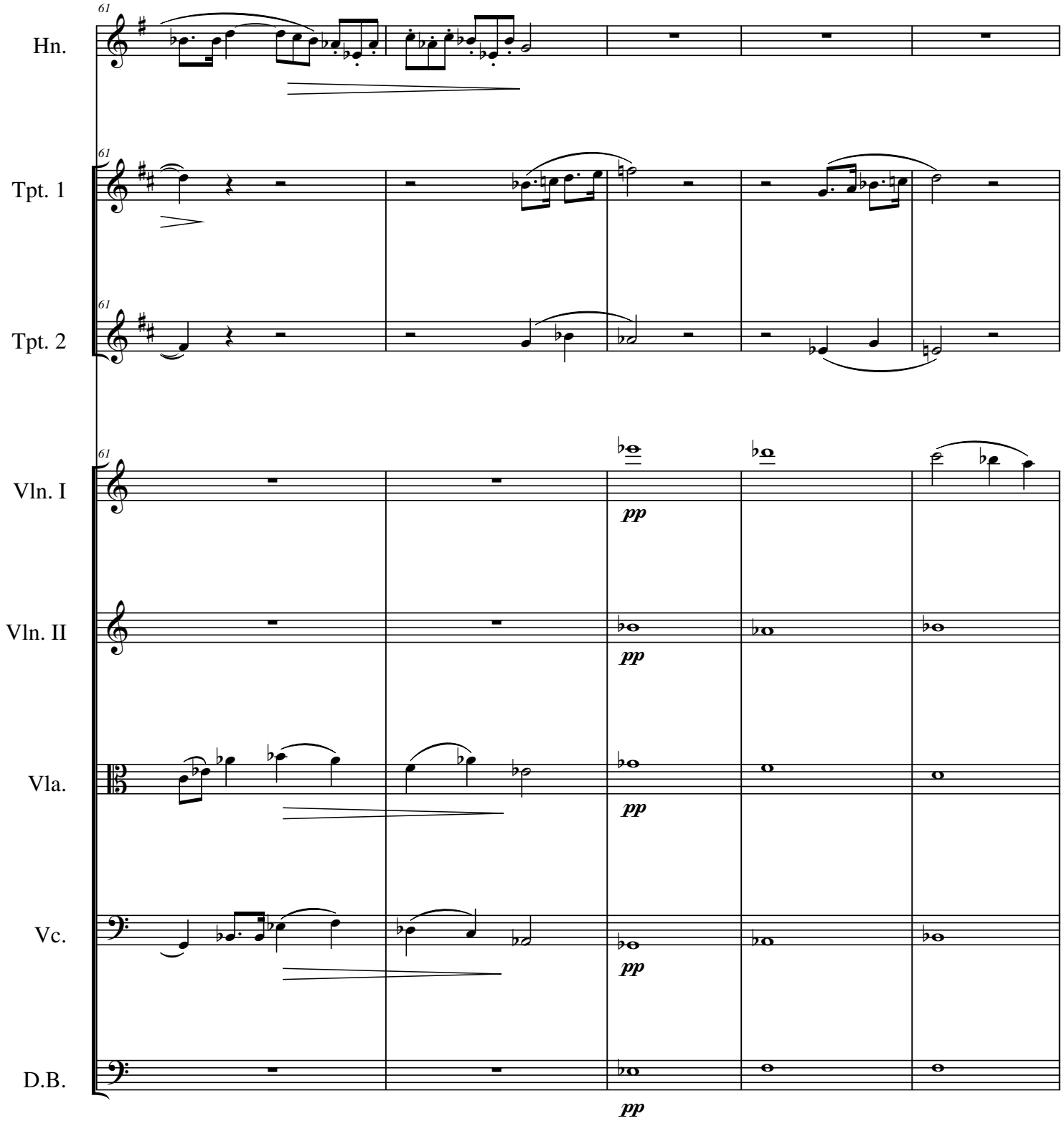

36
Hn.
mp
36
Tpt. 1
mp
36
Tpt. 2
mp
36
pizz.
Vln. I
Vln. II
pizz.
Vla.
pizz.
Vc.
pizz.
D.B.

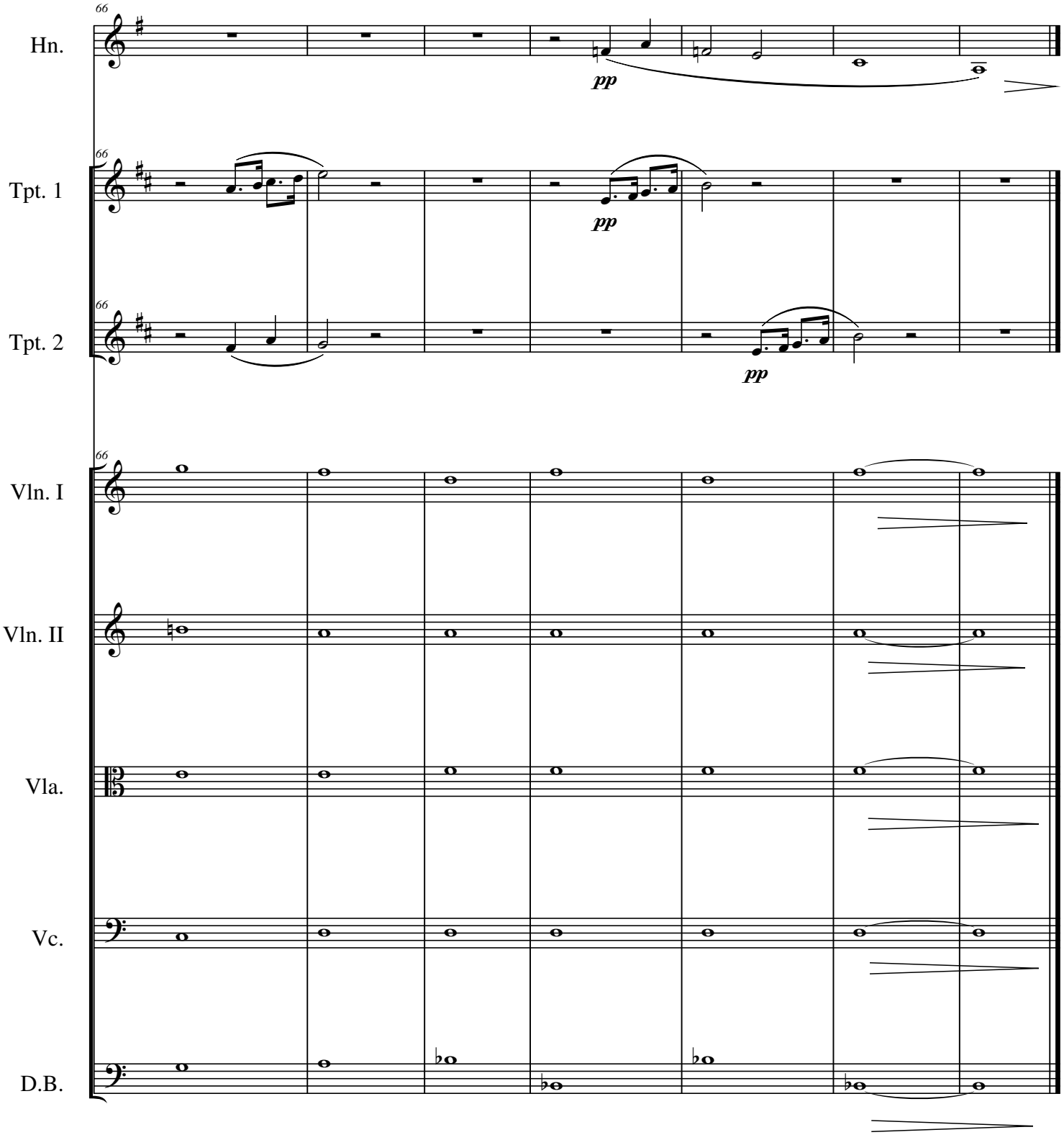

41
Hn.
mf
41
Tpt. 1
41
Tpt. 2
41
Vln. I
arco
f
Vln. II
f
Vla.
mf
arco
Vc.
mf
arco
D.B.
mf


46
Hn.
f
46
Tpt. 1
mf
46
Tpt. 2
mf
46
Vln. I
Vln. II
Vla.
Vc.
D.B.

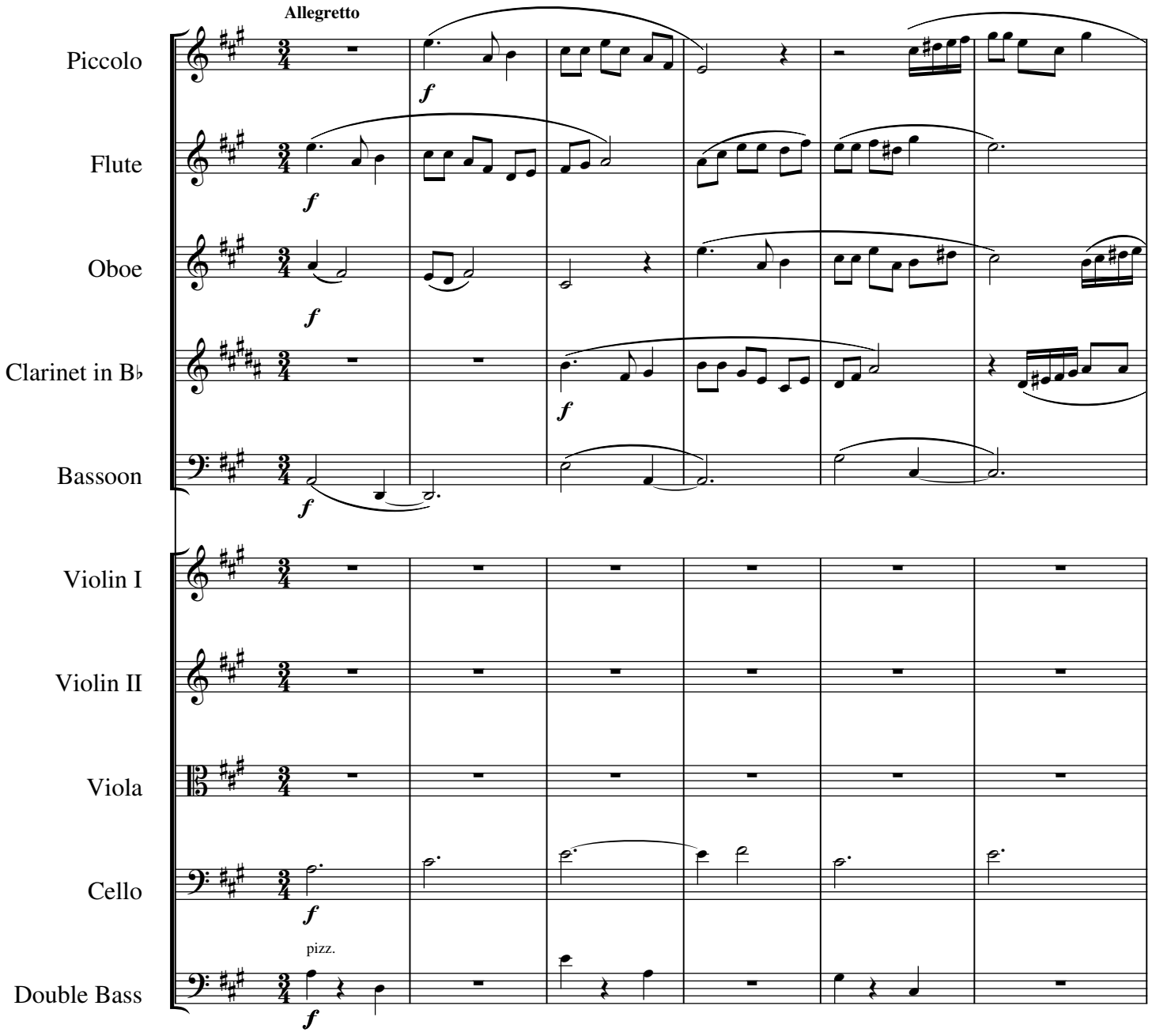

51
Hn.
51
Tpt. 1
f
51
Tpt. 2
f
51
Vln. I
Vln. II
Vla.
Vc.
D.B.

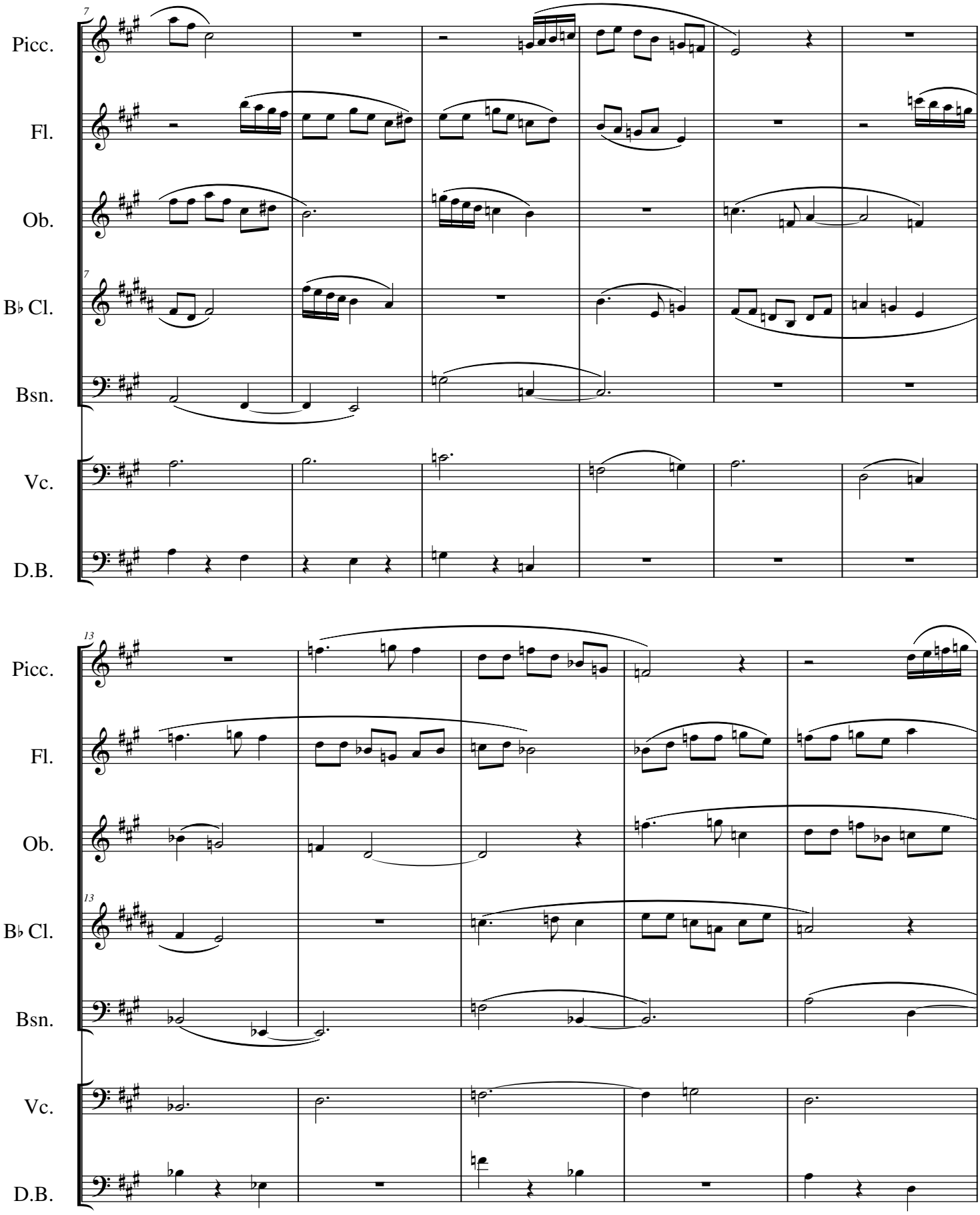

56
Hn.
mp
56
Tpt. 1
p
56
Tpt. 2
p
56
Vln. I
pp
Vln. II
pp
arco
Vla.
pp
p
pizz.
arco
Vc.
p
p
D.B.
pp

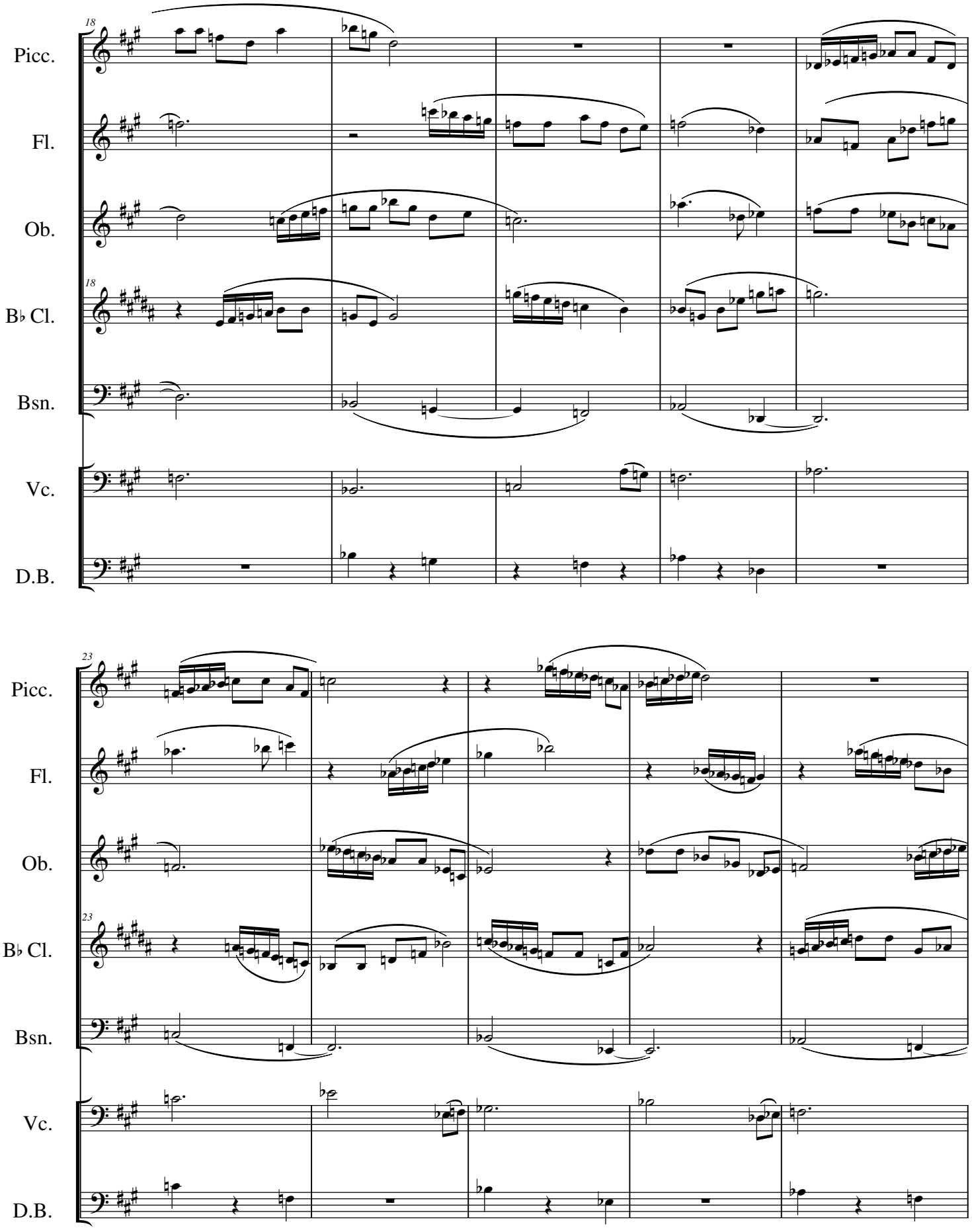

61
Hn.
61
Tpt. 1
61
Tpt. 2
61
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp
D.B.
pp

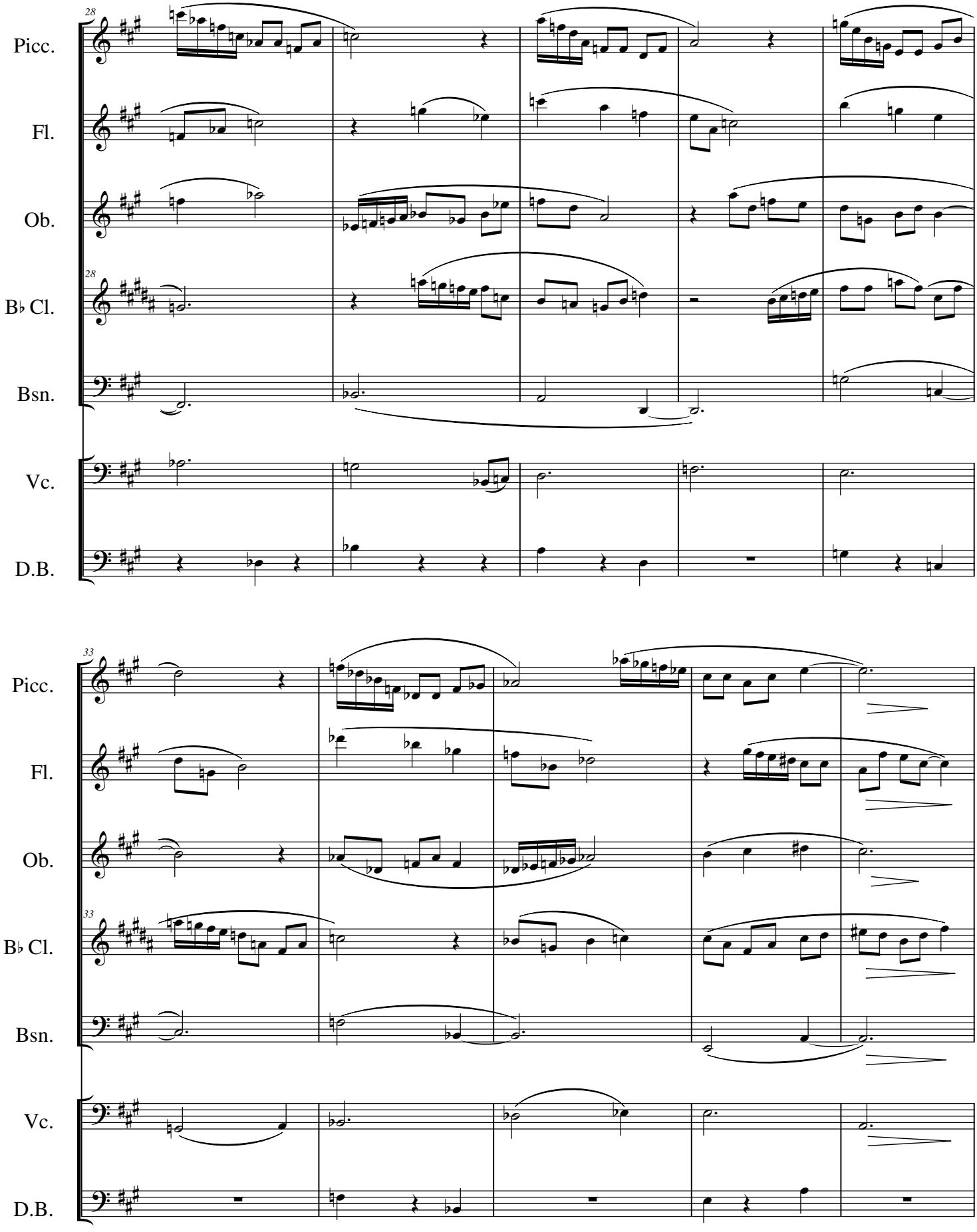

66
Hn.
pp
66
Tpt. 1
pp
66
Tpt. 2
pp
66
Vln. I
Vln. II
Vla.
Vc.
D.B.

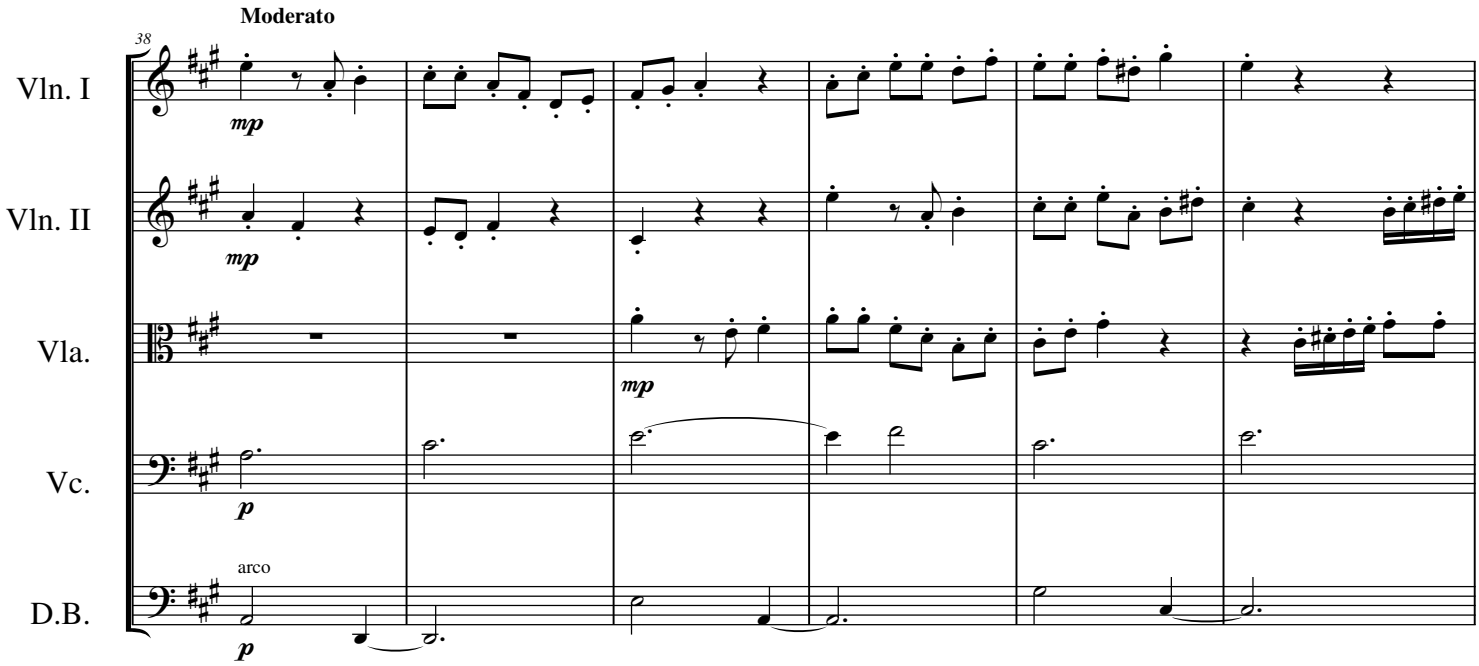
7 - Retreating to a Local Watering Hole, Some of the Dancers Discuss the Evening's Strange Events

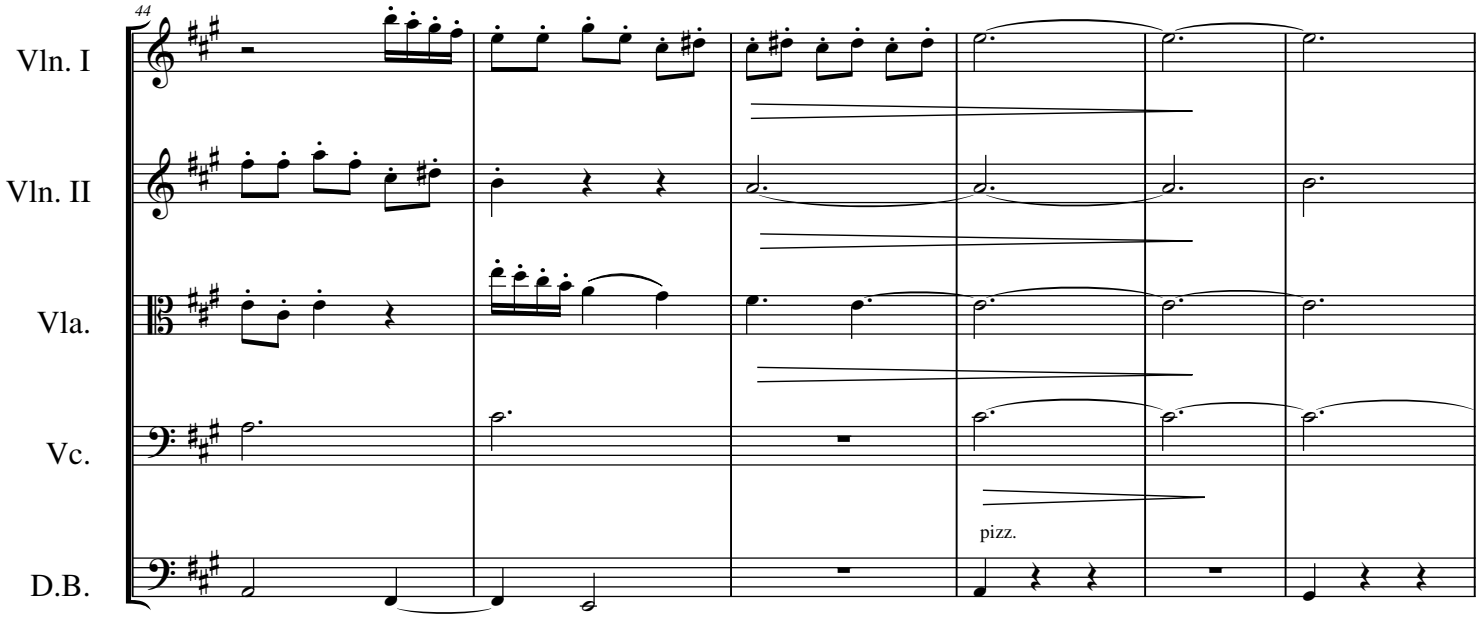


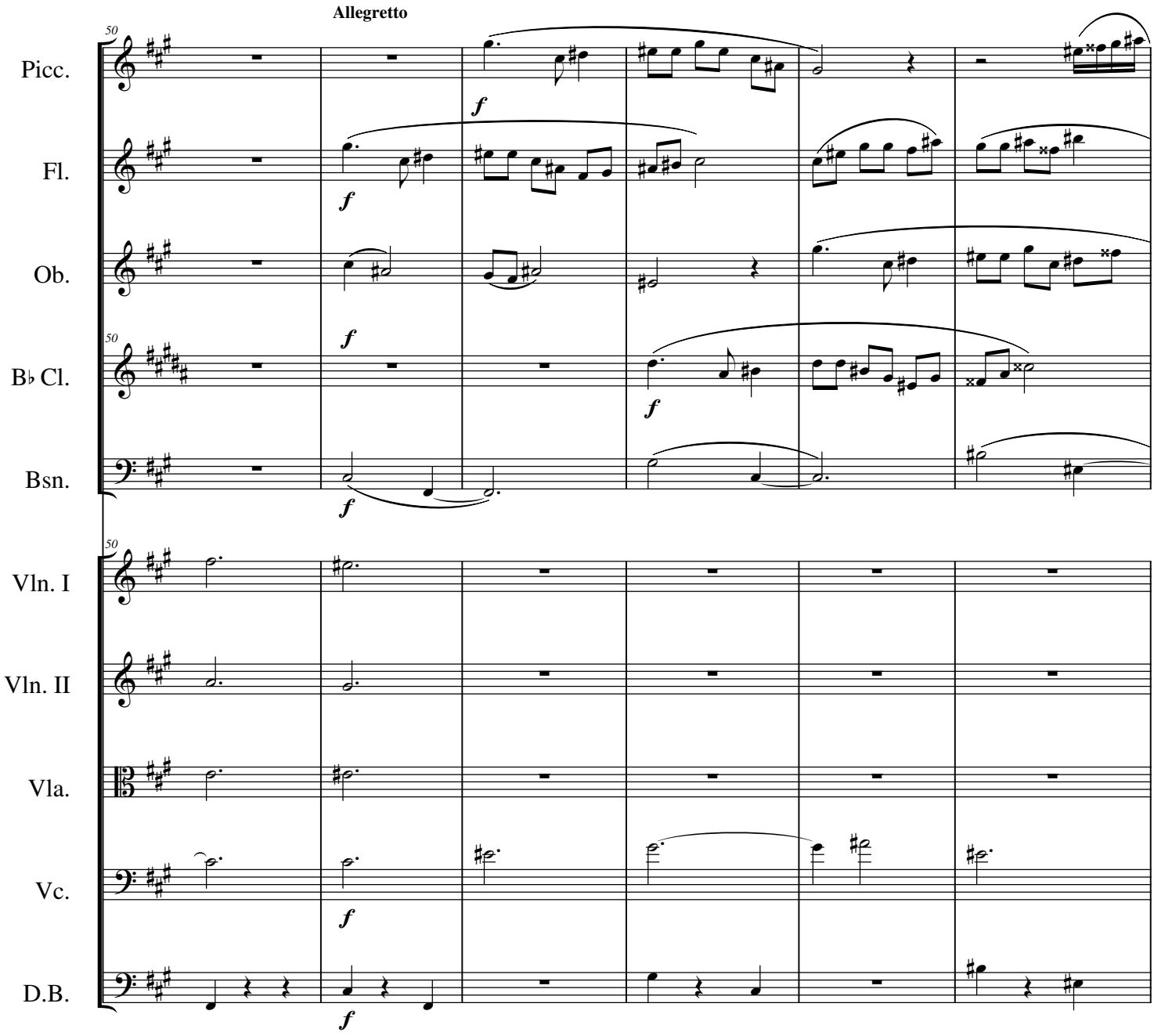

7
Picc.
Fl.
Ob.
7
B♭ Cl.
Bsn.
Vc.
D.B.
13
Picc.
Fl.
Ob.
13
B♭ Cl.
Bsn.
Vc.
D.B.

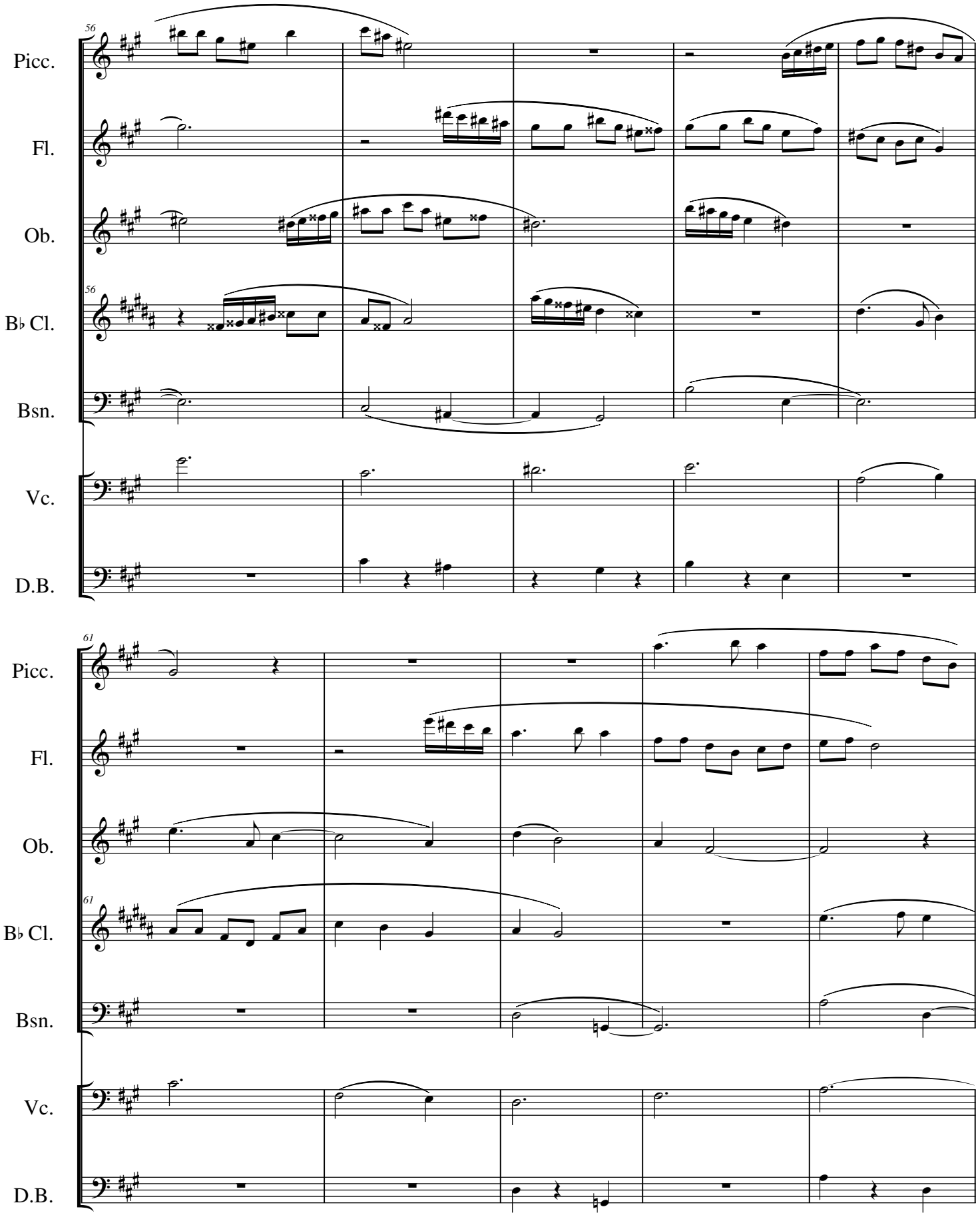

18
Picc.
Fl.
Ob.
18
B♭ Cl.
Bsn.
Vc.
D.B.
23
Picc.
Fl.
Ob.
23
B♭ Cl.
Bsn.
Vc.
D.B.

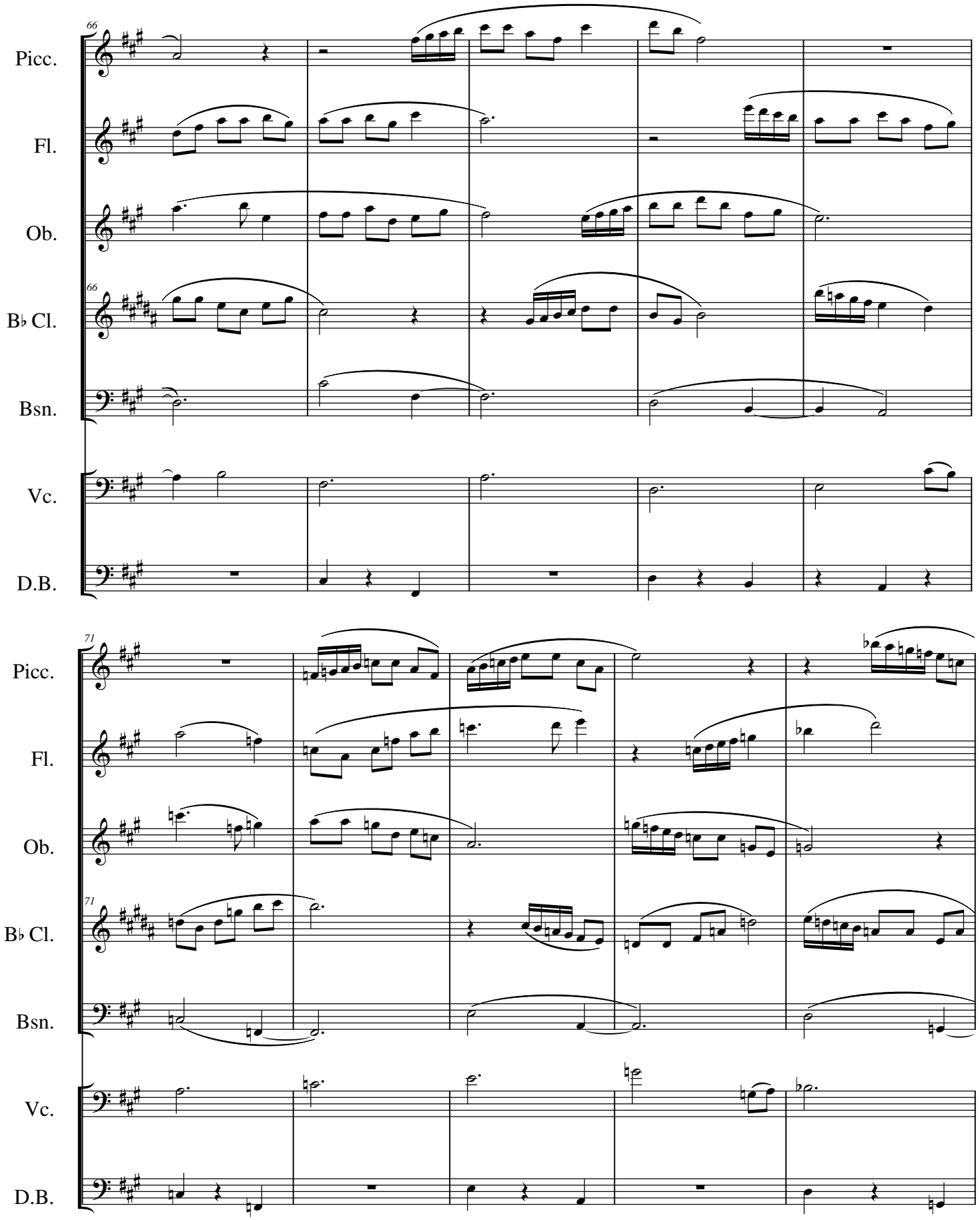

28
Picc.
Fl.
Ob.
28
B♭ Cl.
Bsn.
Vc.
D.B.
33
Picc.
Fl.
Ob.
33
B♭ Cl.
Bsn.
Vc.
D.B.

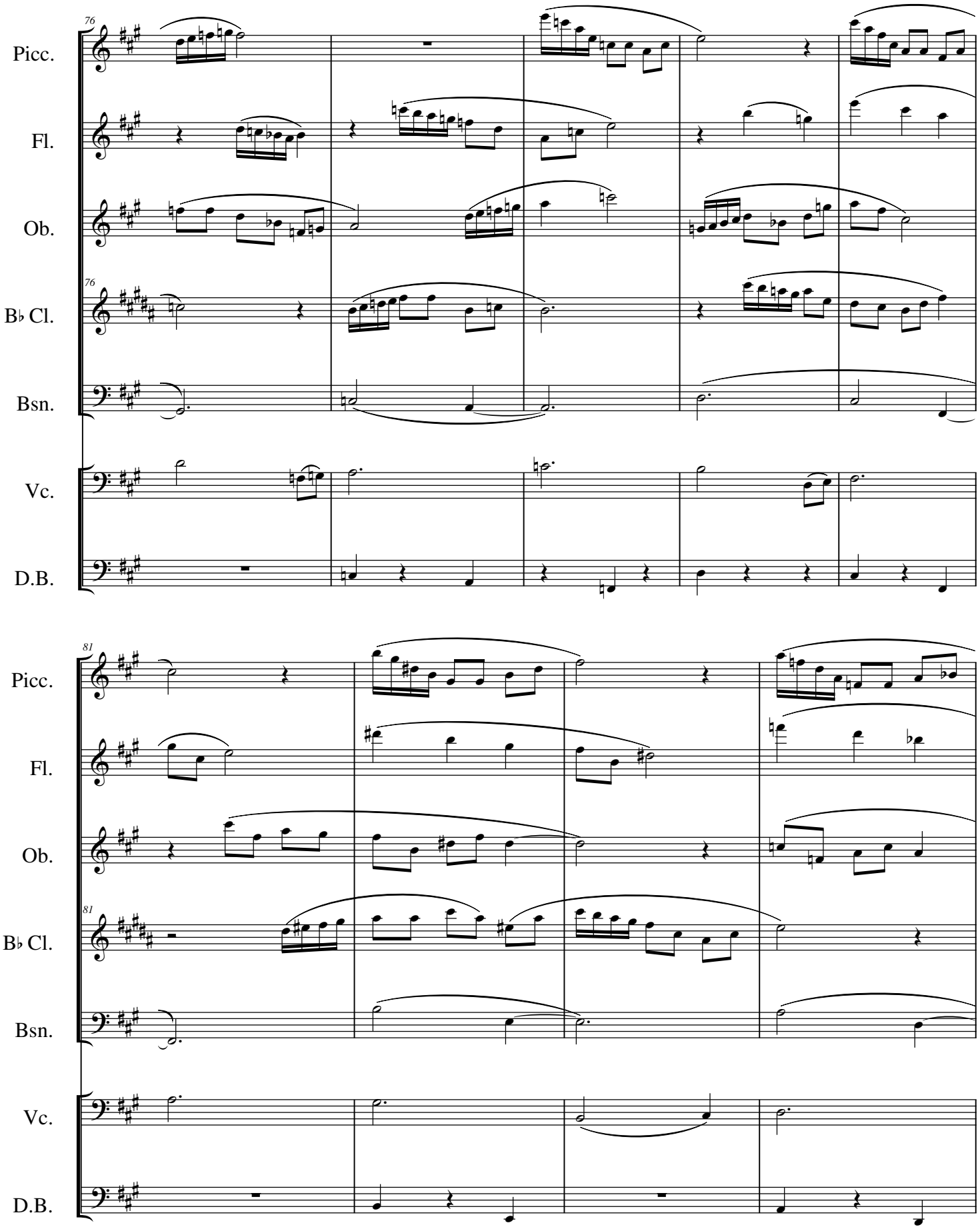

Moderato
38
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
mp
mp
p
arco
p

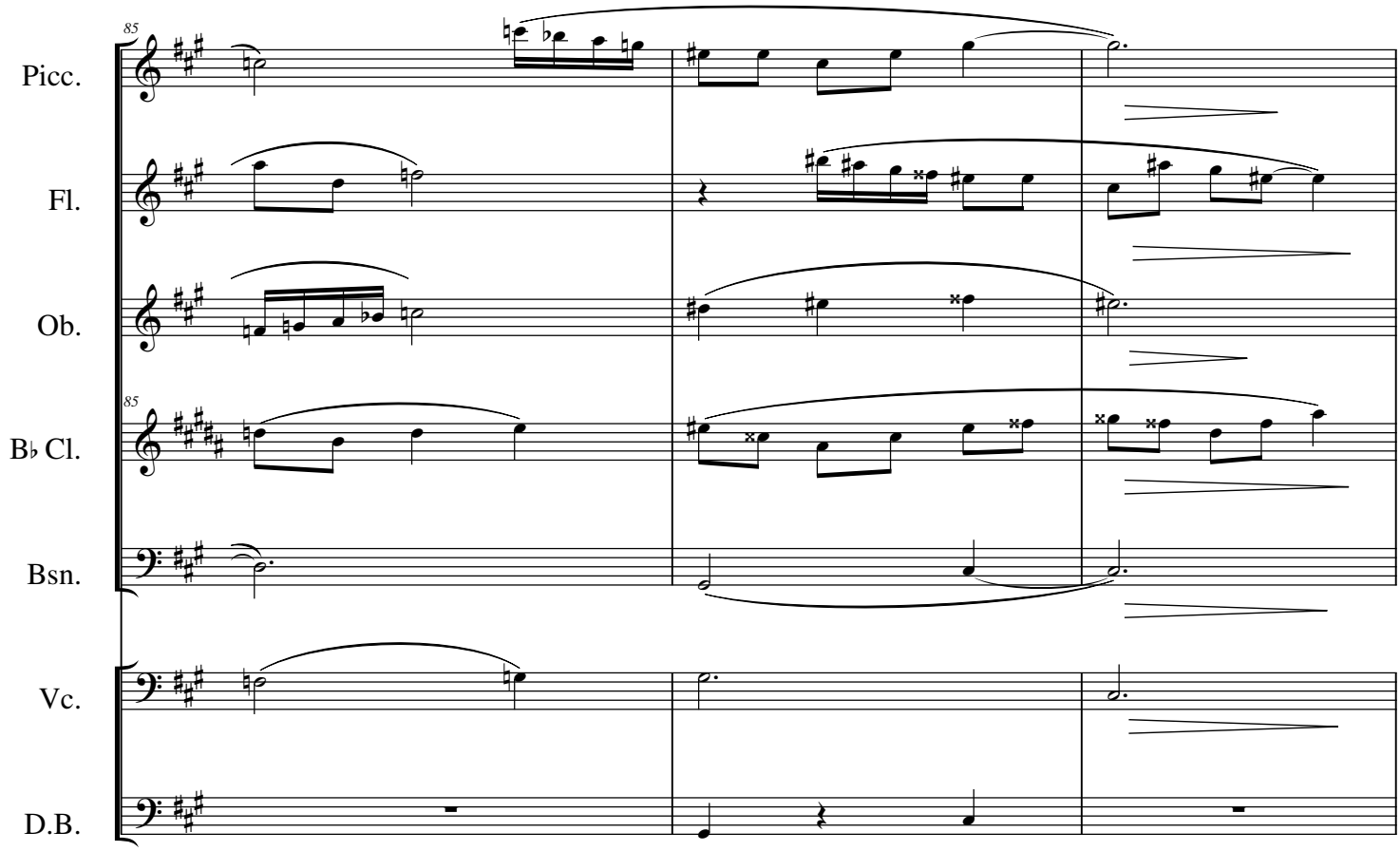

44
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

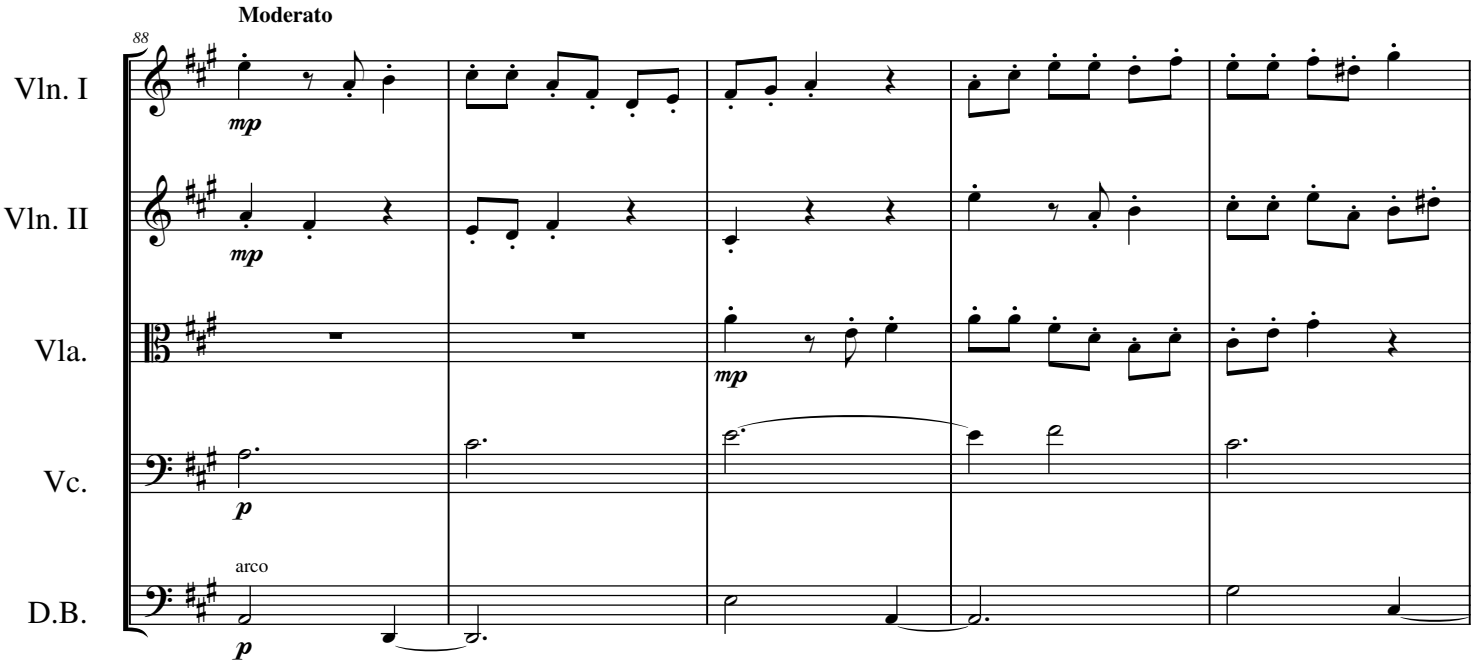

Allegretto
50
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
50
Vln. I
Vln. II
Vla.
Vc.
D.B.
f

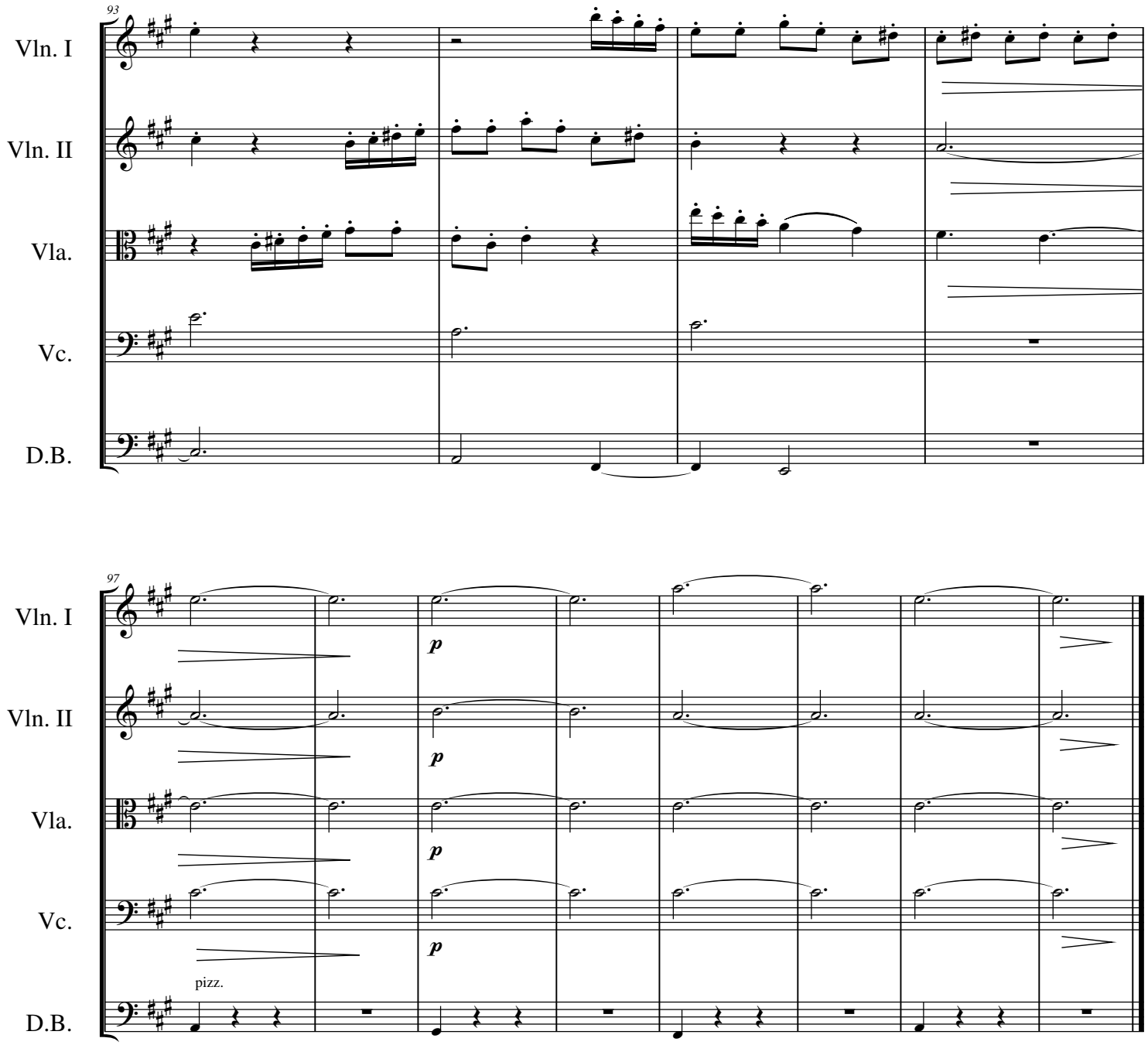

56
Picc.
Fl.
Ob.
56
B♭ Cl.
Bsn.
Vc.
D.B.
61
Picc.
Fl.
Ob.
61
B♭ Cl.
Bsn.
Vc.
D.B.


66
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Vc.
D.B.
71
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Vc.
D.B.


76
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Vc.
D.B.
81
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Vc.
D.B.

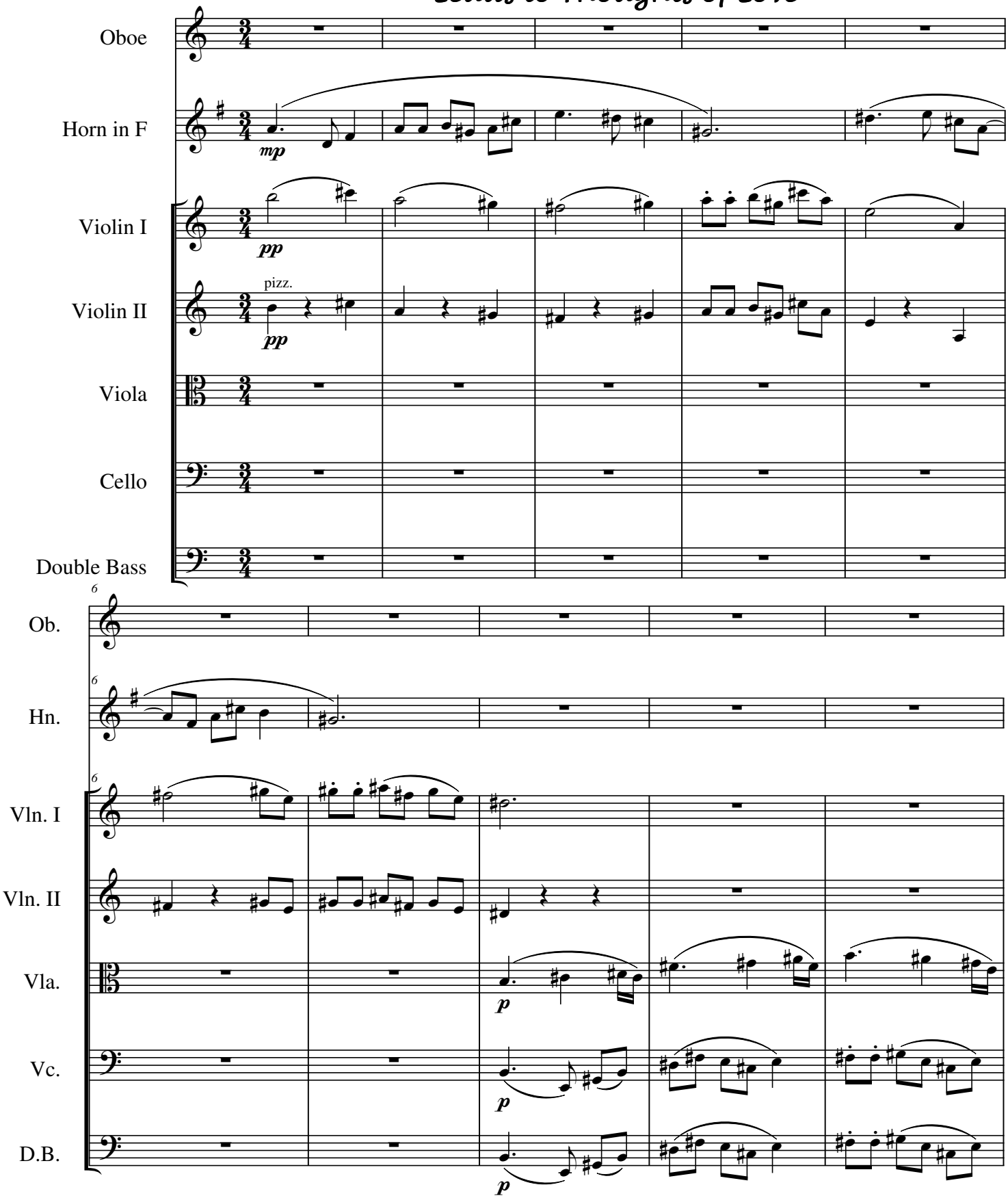

85
Picc.
Fl.
Ob.
85
B♭ Cl.
Bsn.
Vc.
D.B.

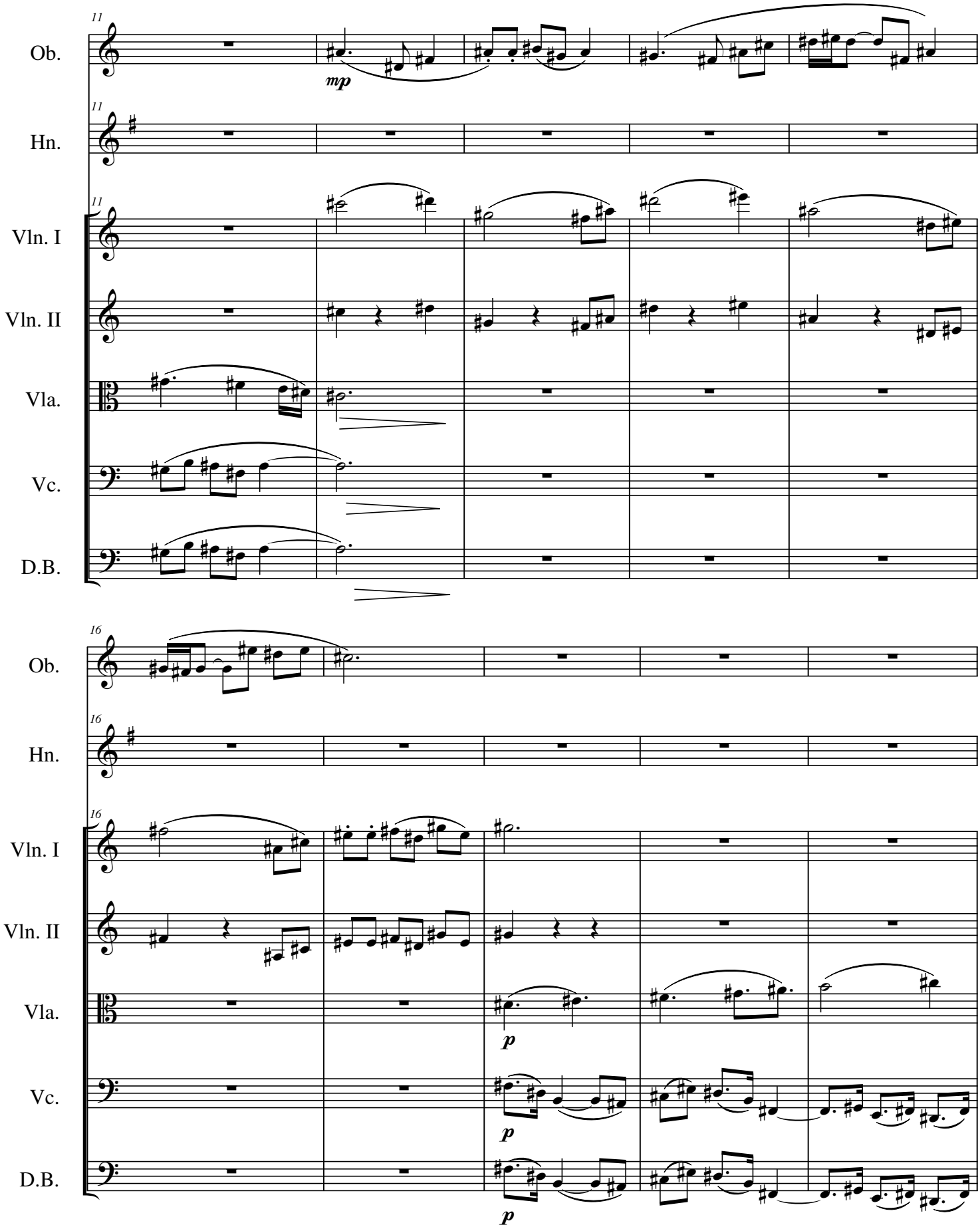

Moderato
88
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
p
arco
D.B.
p

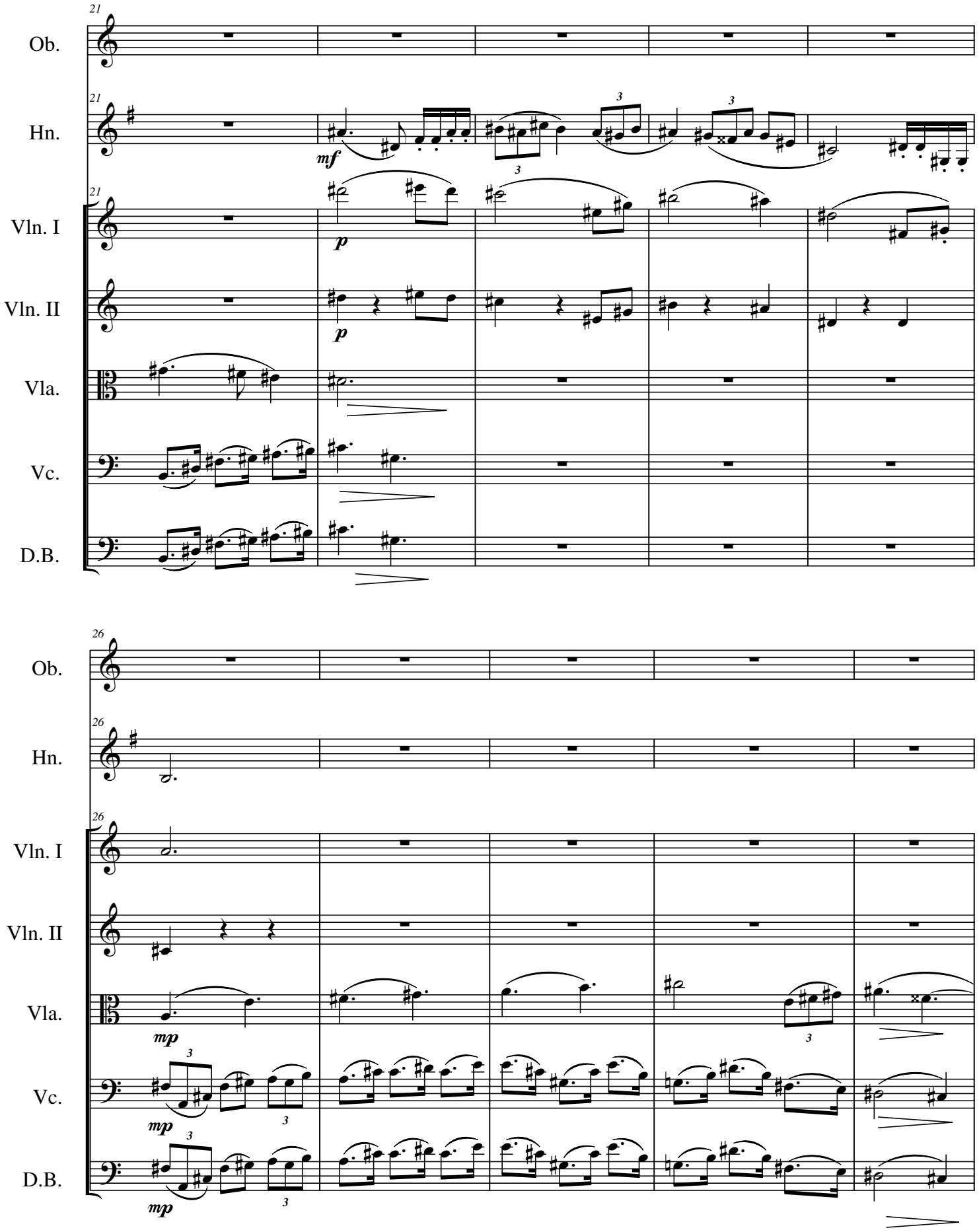

93
Vln. I
Vln. II
Vla.
Vc.
D.B.
97
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
p
p
p
pizz.

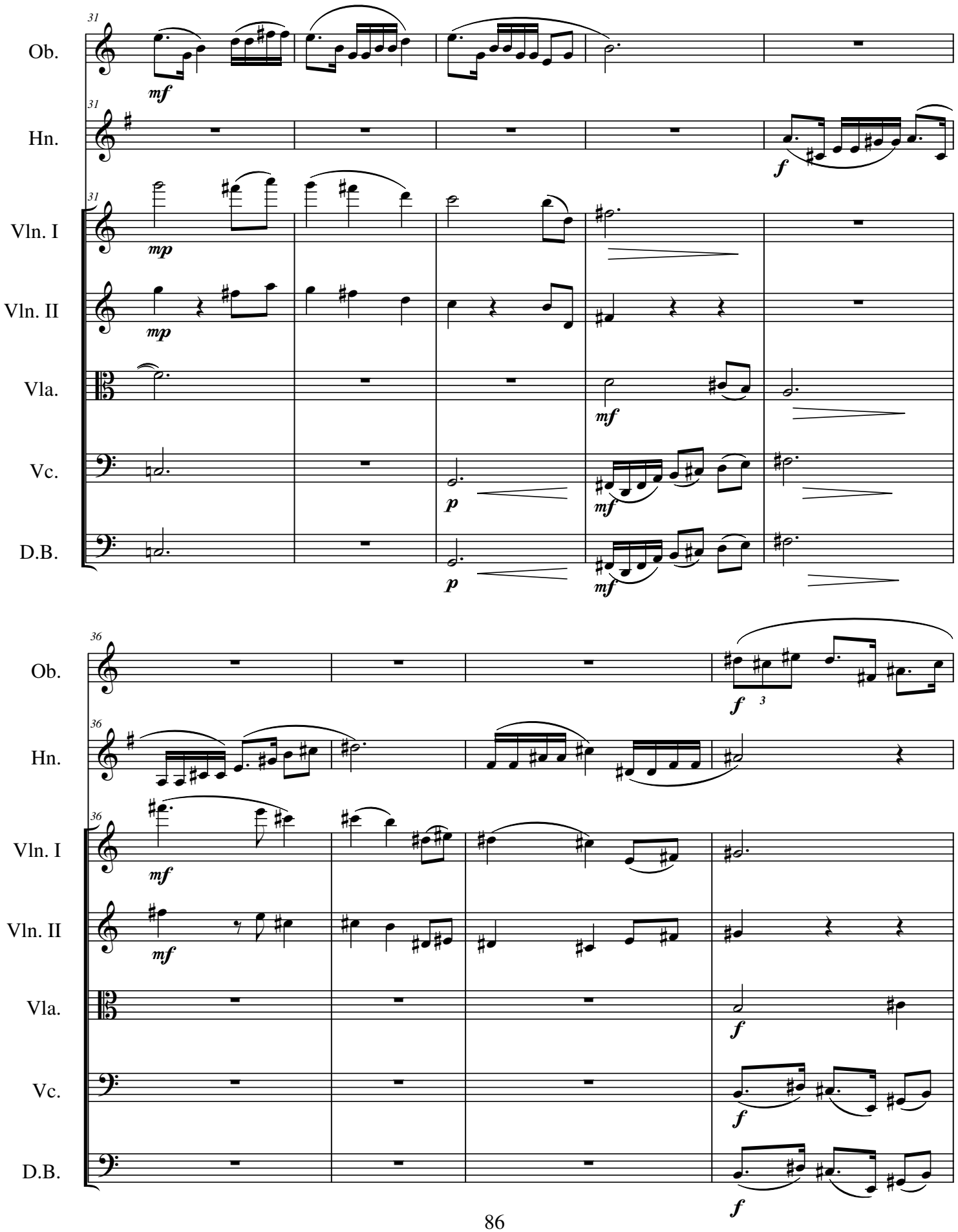
8 - A Shy Glance from a Stranger Leads to Thoughts of Love

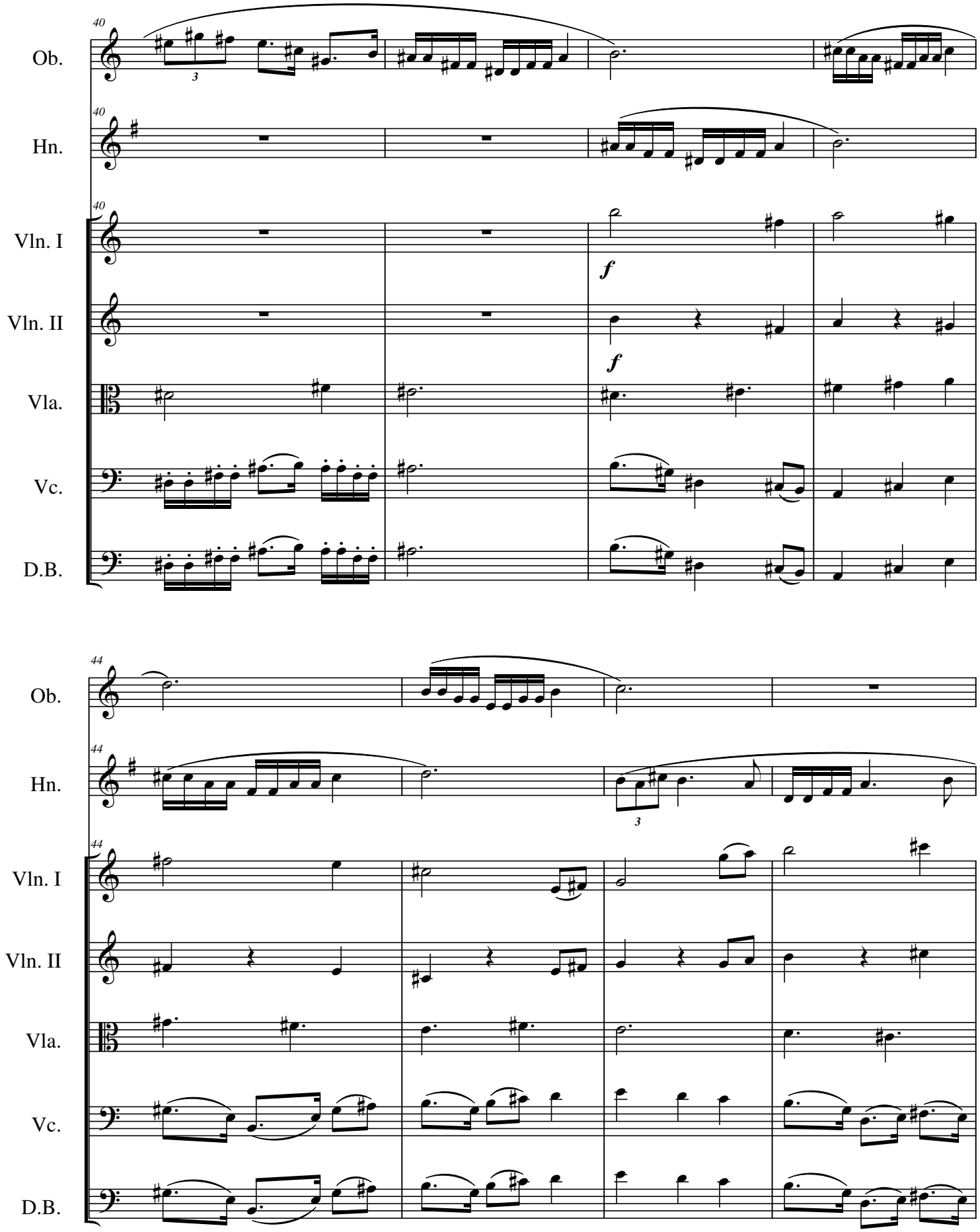
Moderato

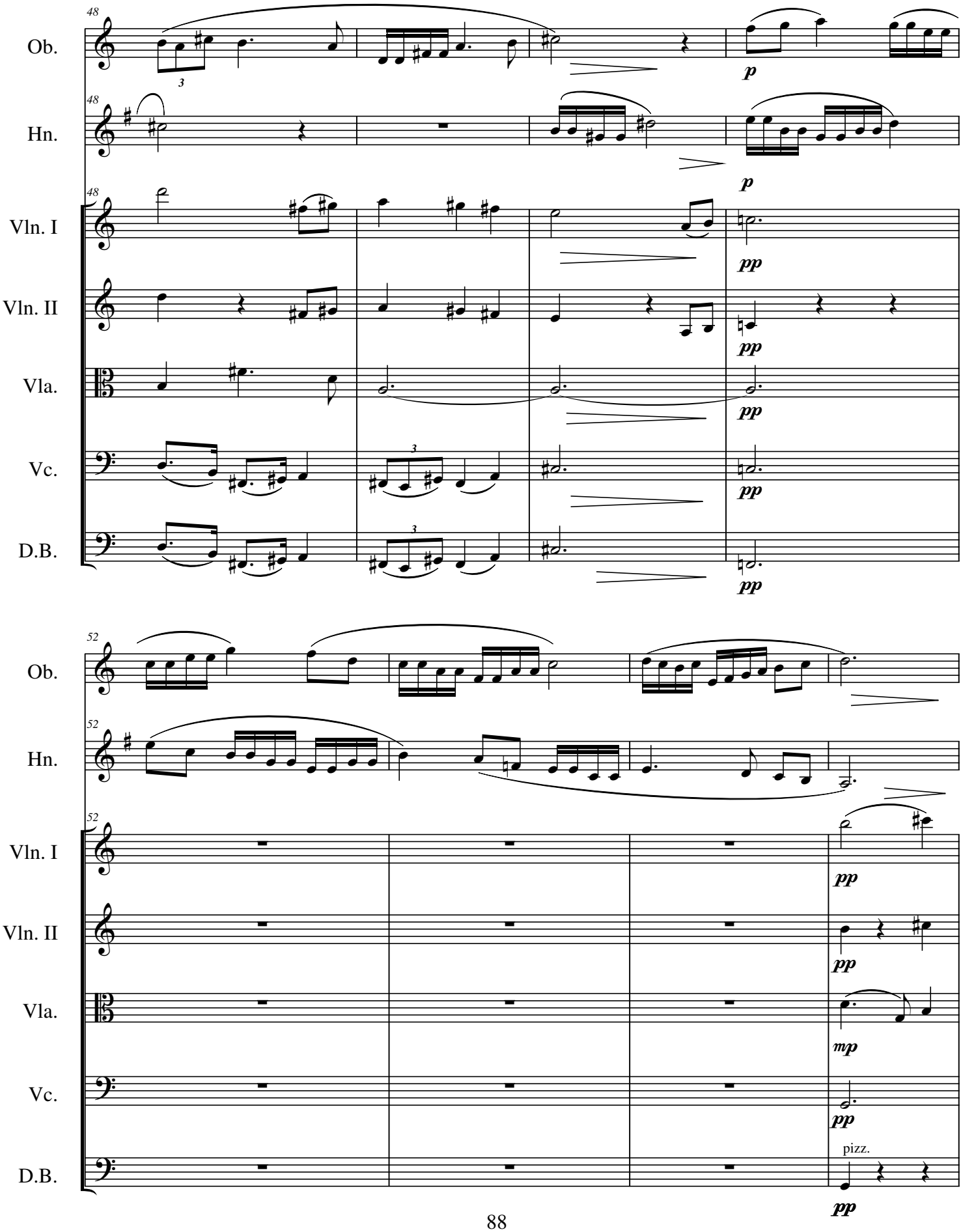


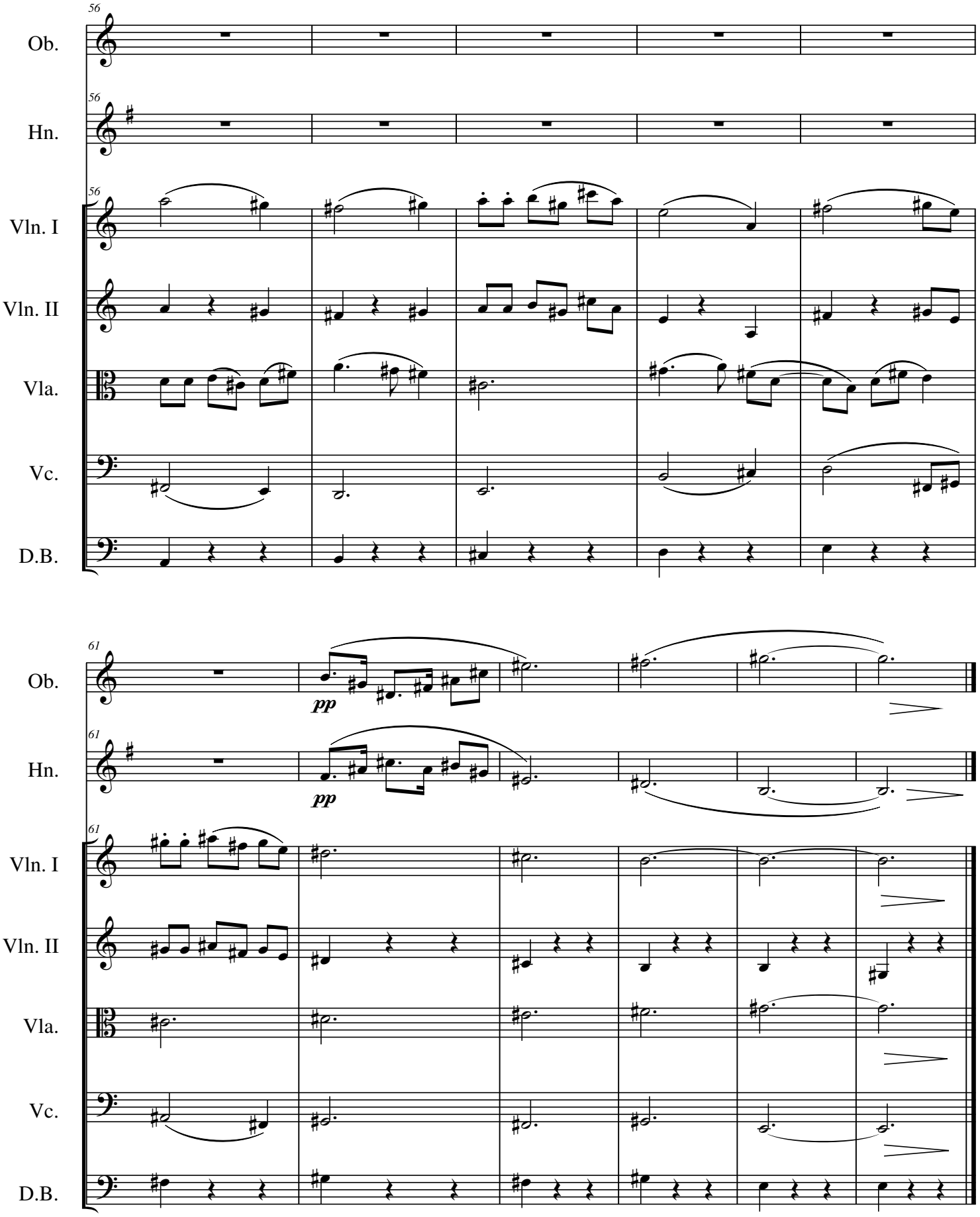

11
Ob.
mp
11
Hn.
11
Vln. I
Vln. II
Vla.
Vc.
D.B.
16
Ob.
16
Hn.
16
Vln. I
Vln. II
Vla.
p
Vc.
p
D.B.
p


21
Ob.
21
Hn.
mf
21
Vln. I
p
Vln. II
p
Vla.
Vc.
D.B.
26
Ob.
26
Hn.
26
Vln. I
Vln. II
Vla.
mp
Vc.
mp
D.B.
mp

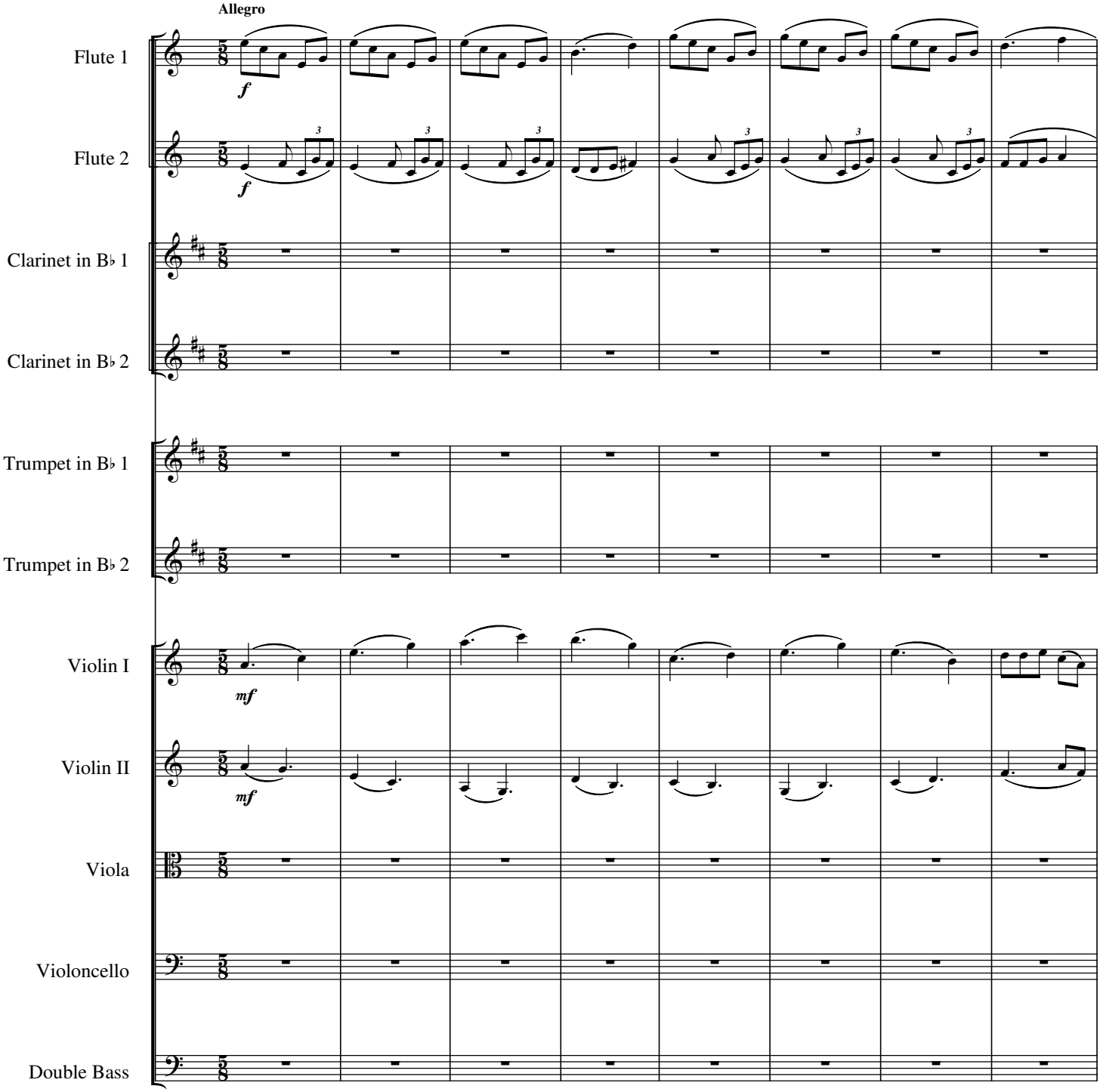

31
Ob.
mf
31
Hn.
f
31
Vln. I
mp
Vln. II
mp
Vla.
mf
Vc.
p
mf
D.B.
p
mf
36
Ob.
f
3
36
Hn.
36
Vln. I
mf
Vln. II
mf
Vla.
f
Vc.
f
D.B.
f

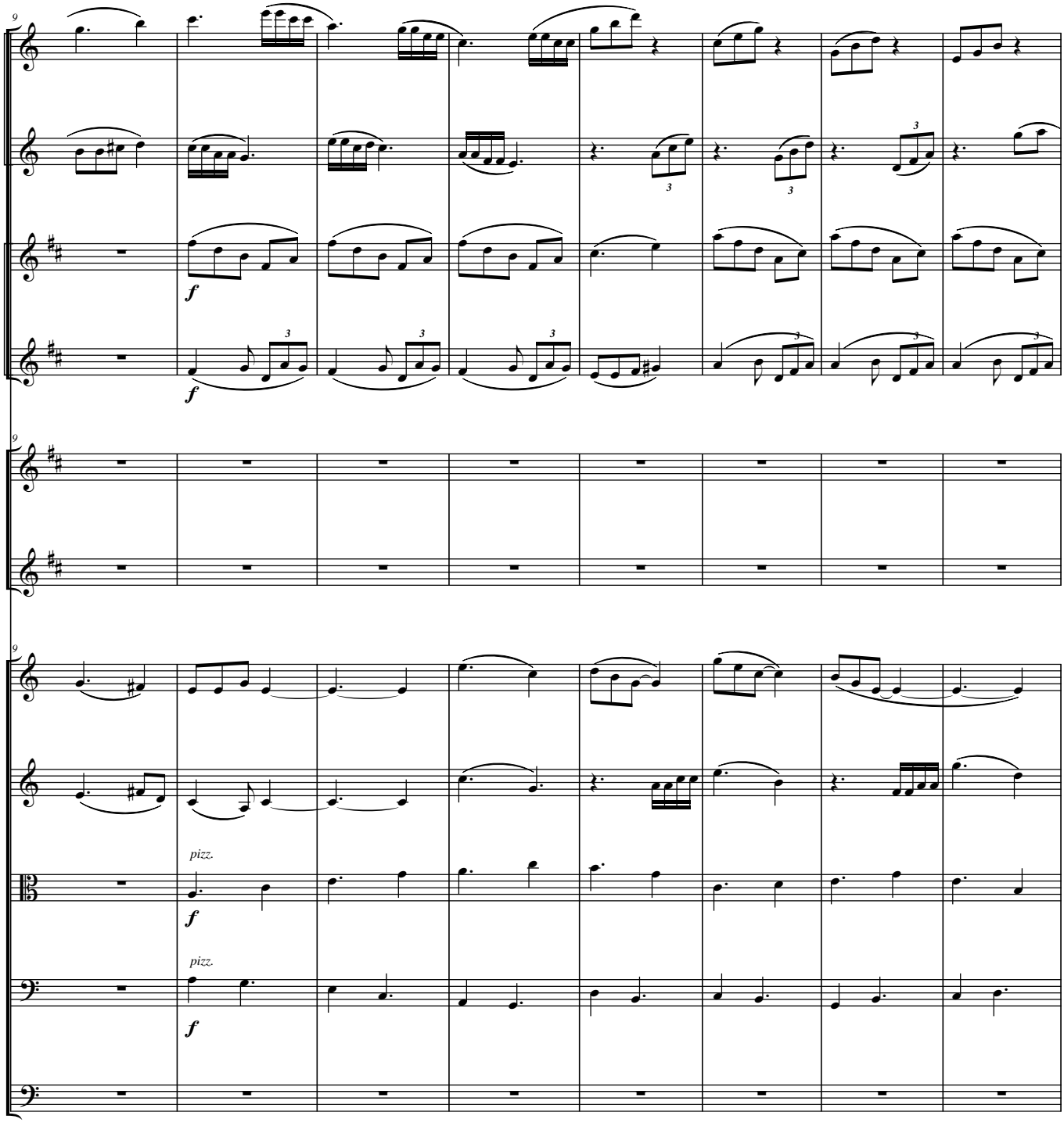

40
Ob.
Hn.
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
f
44
Ob.
Hn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

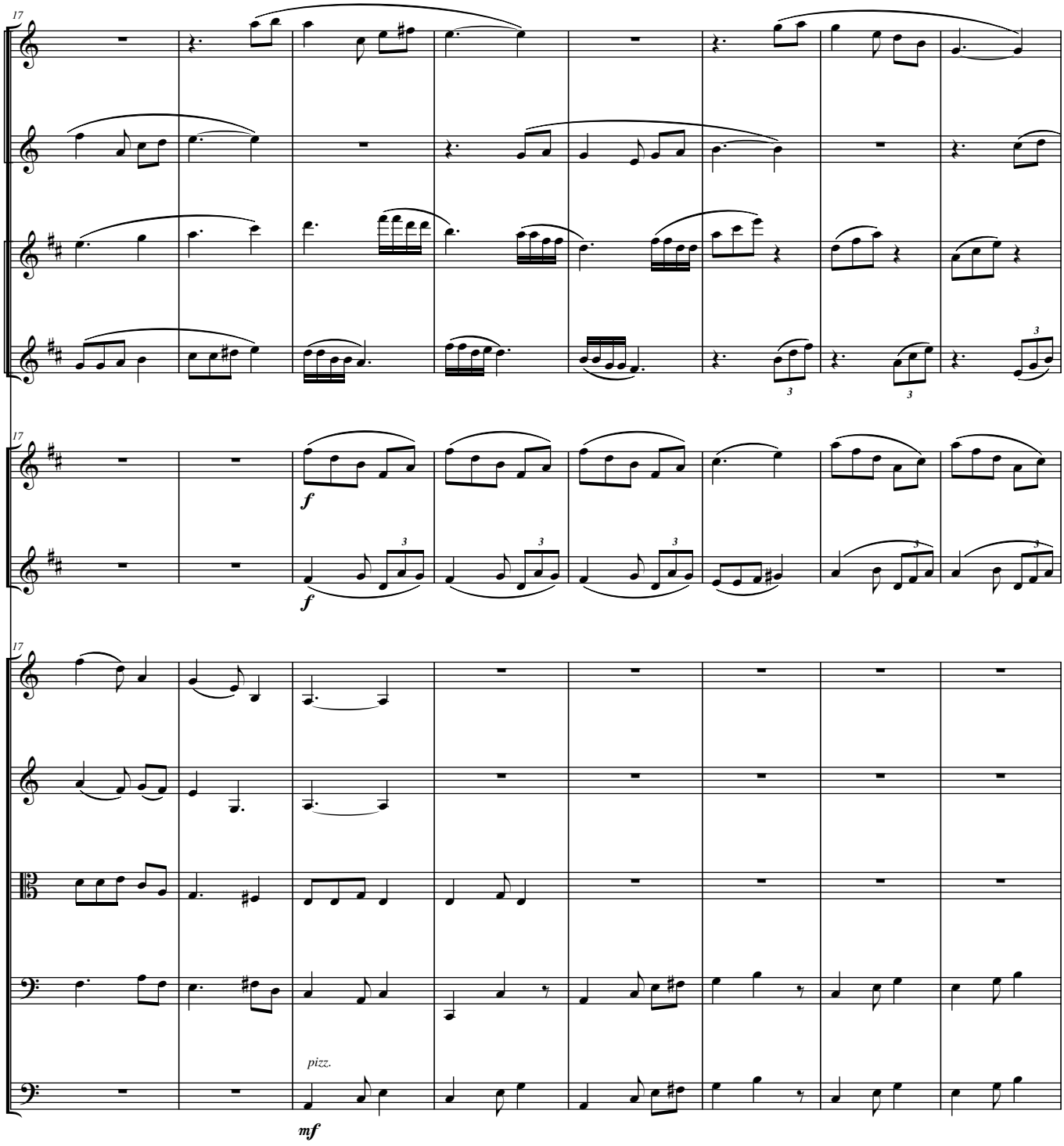

48
Ob.
Hn.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
pp
52
mp
pizz.

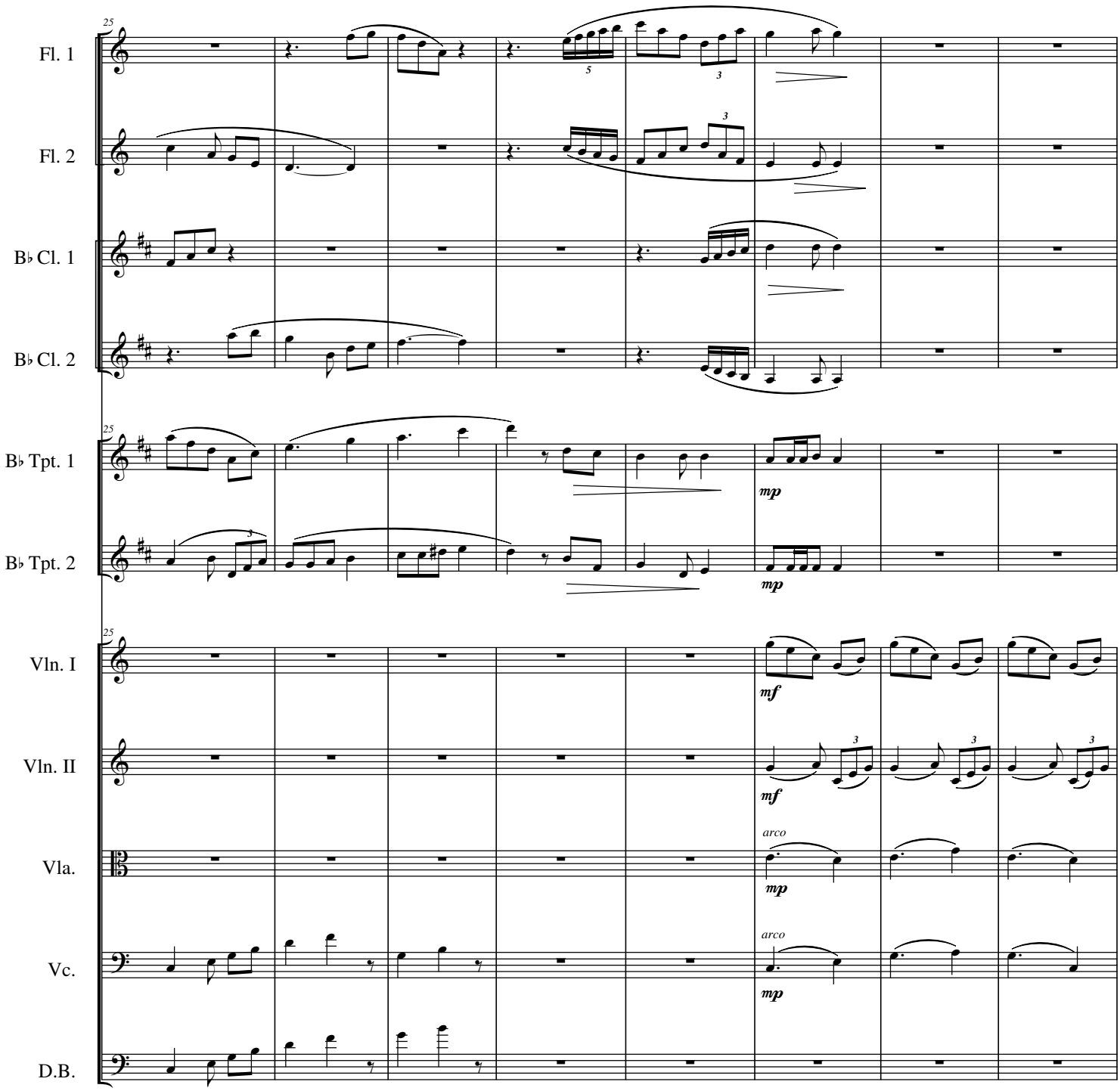

56
Ob.
Hn.
Vln. I
Vln. II
Vla.
Vc.
D.B.
61
pp
pp

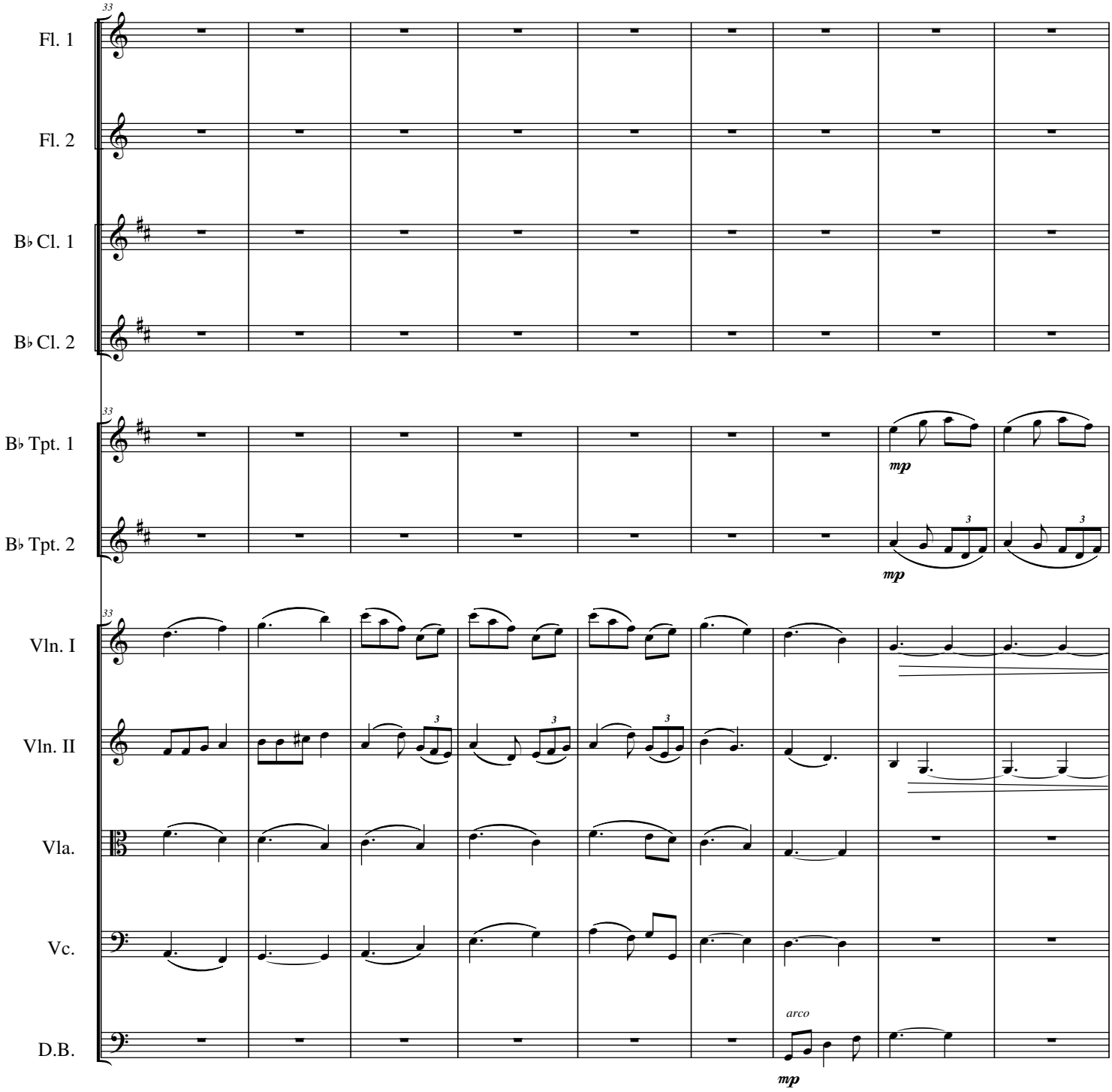
9 - Running Through the Streets

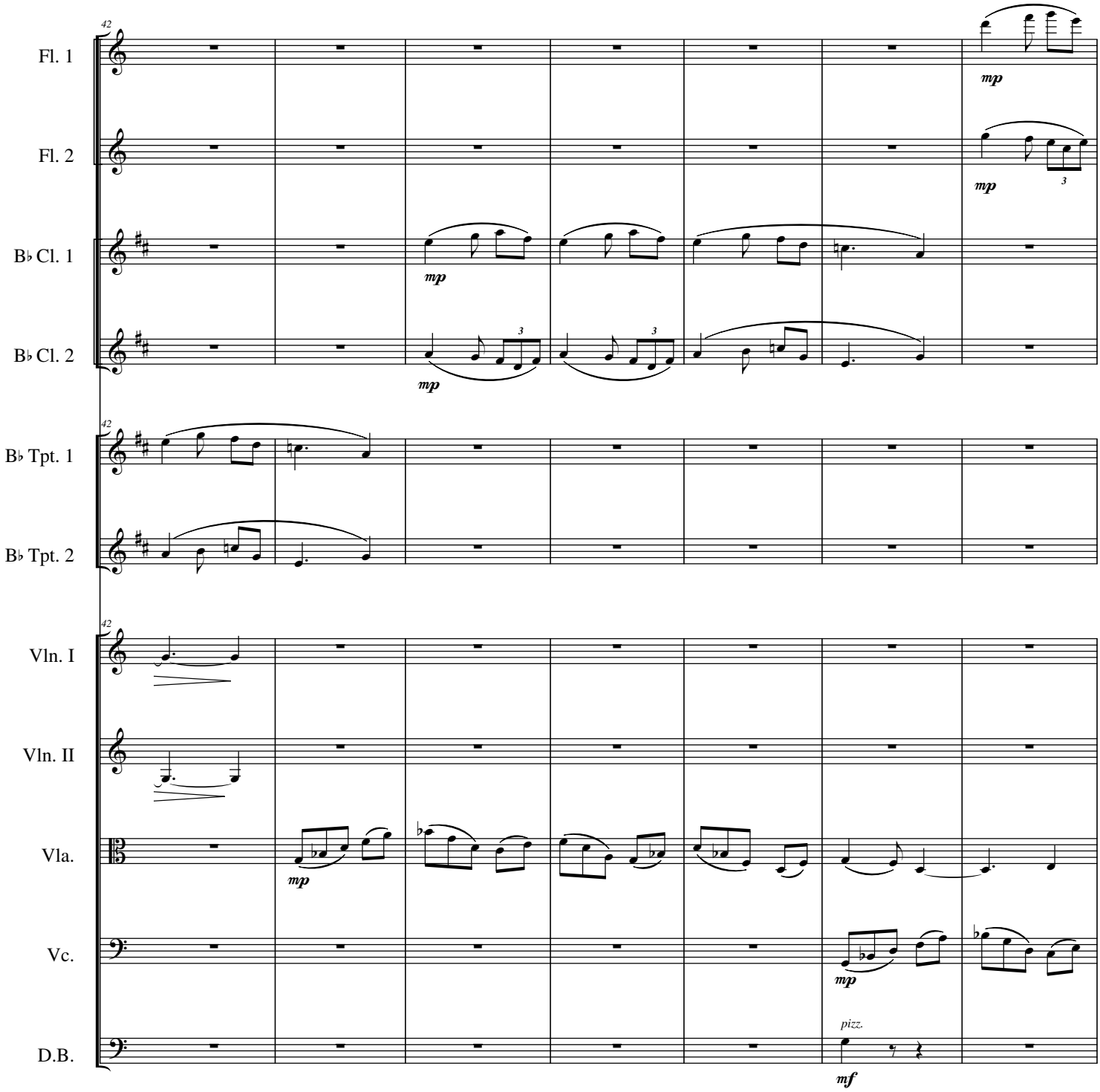


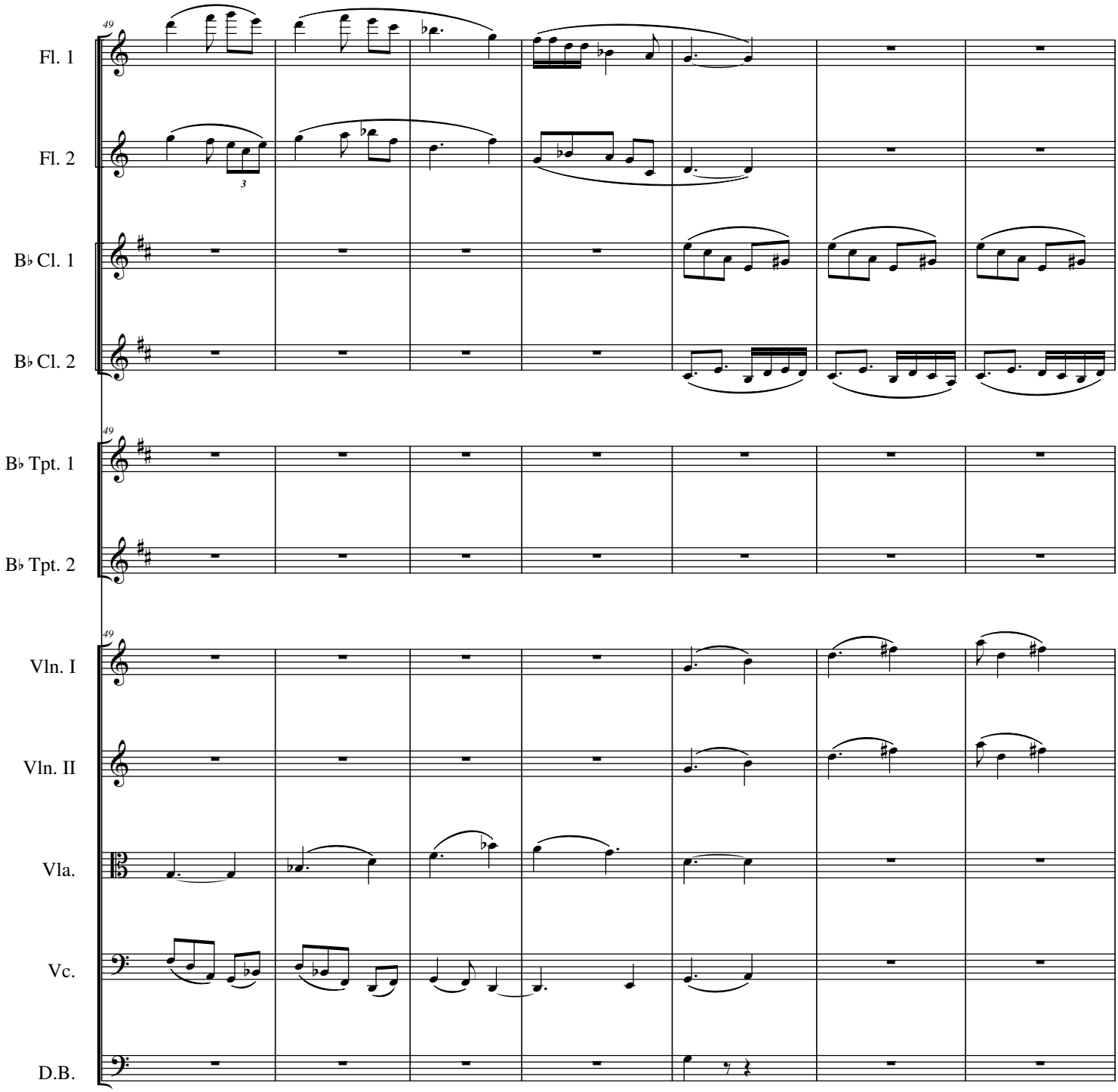

9
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
f
f
3
9
B♭ Tpt. 1
B♭ Tpt. 2
9
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
f
pizz.
f

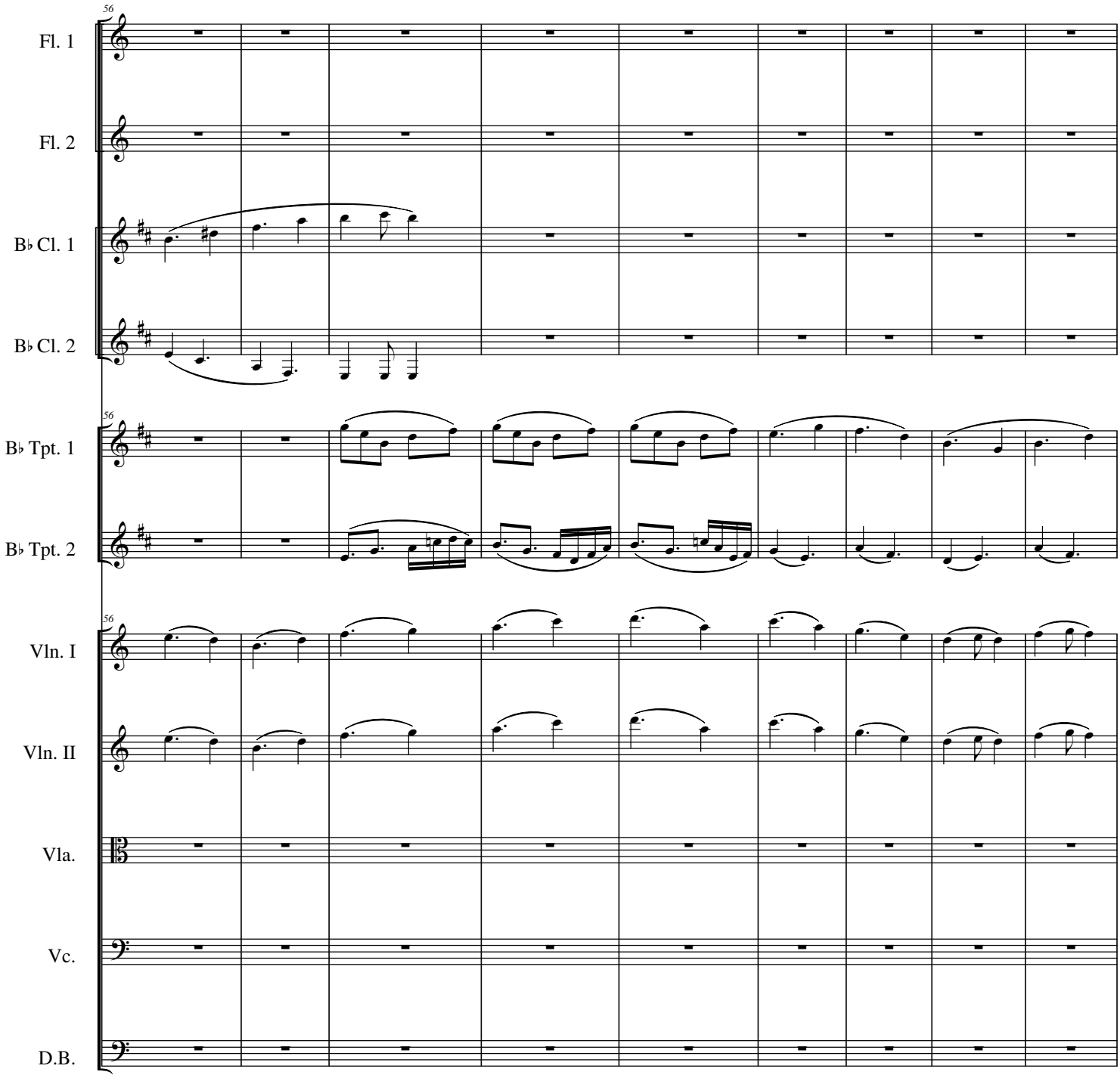

17
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
17
B♭ Tpt. 1
B♭ Tpt. 2
f
f
17
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
mf

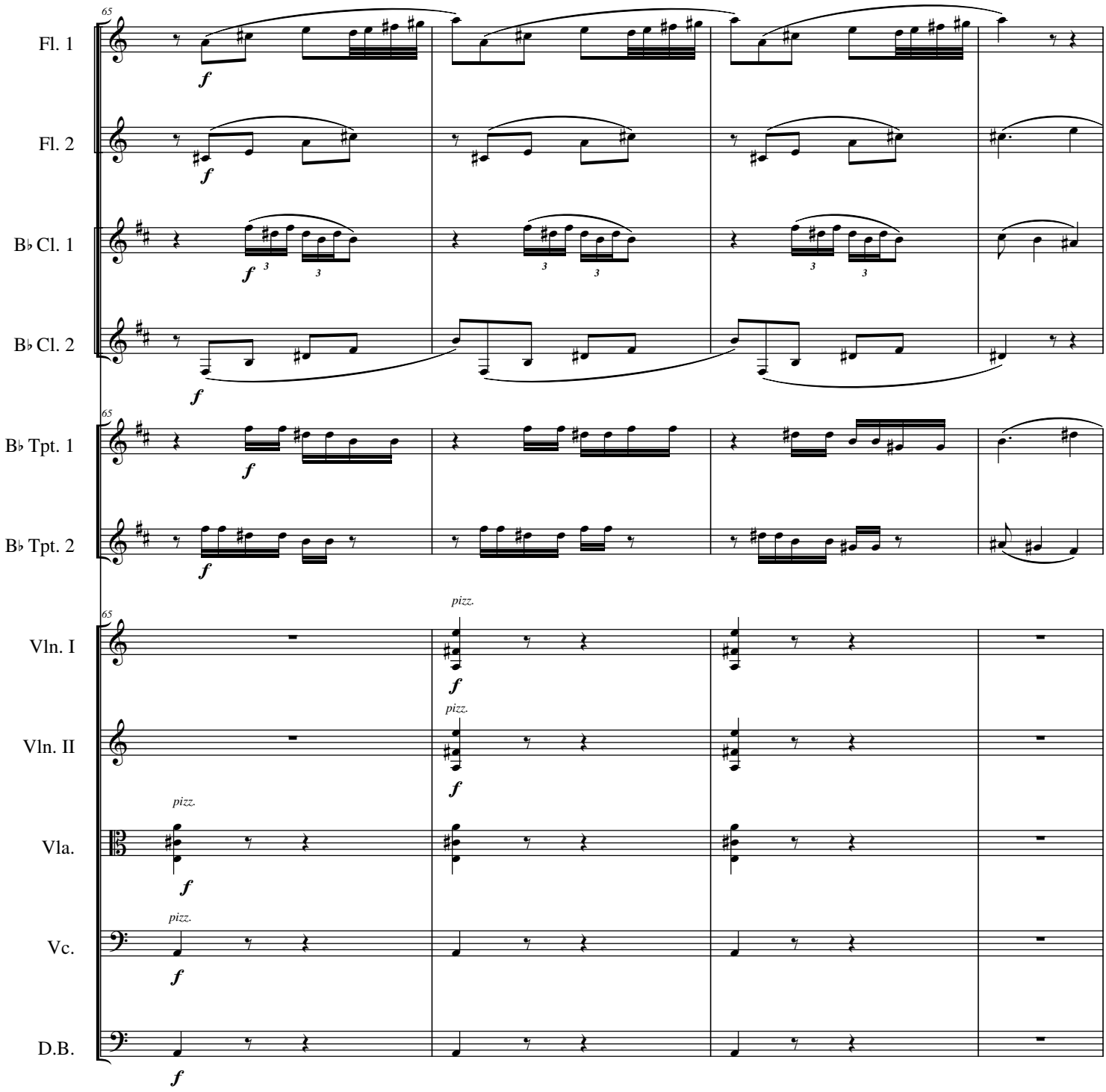

25
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
25
B♭ Tpt. 1
B♭ Tpt. 2
mp
mp
25
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
mf
arco
mp
arco
mp

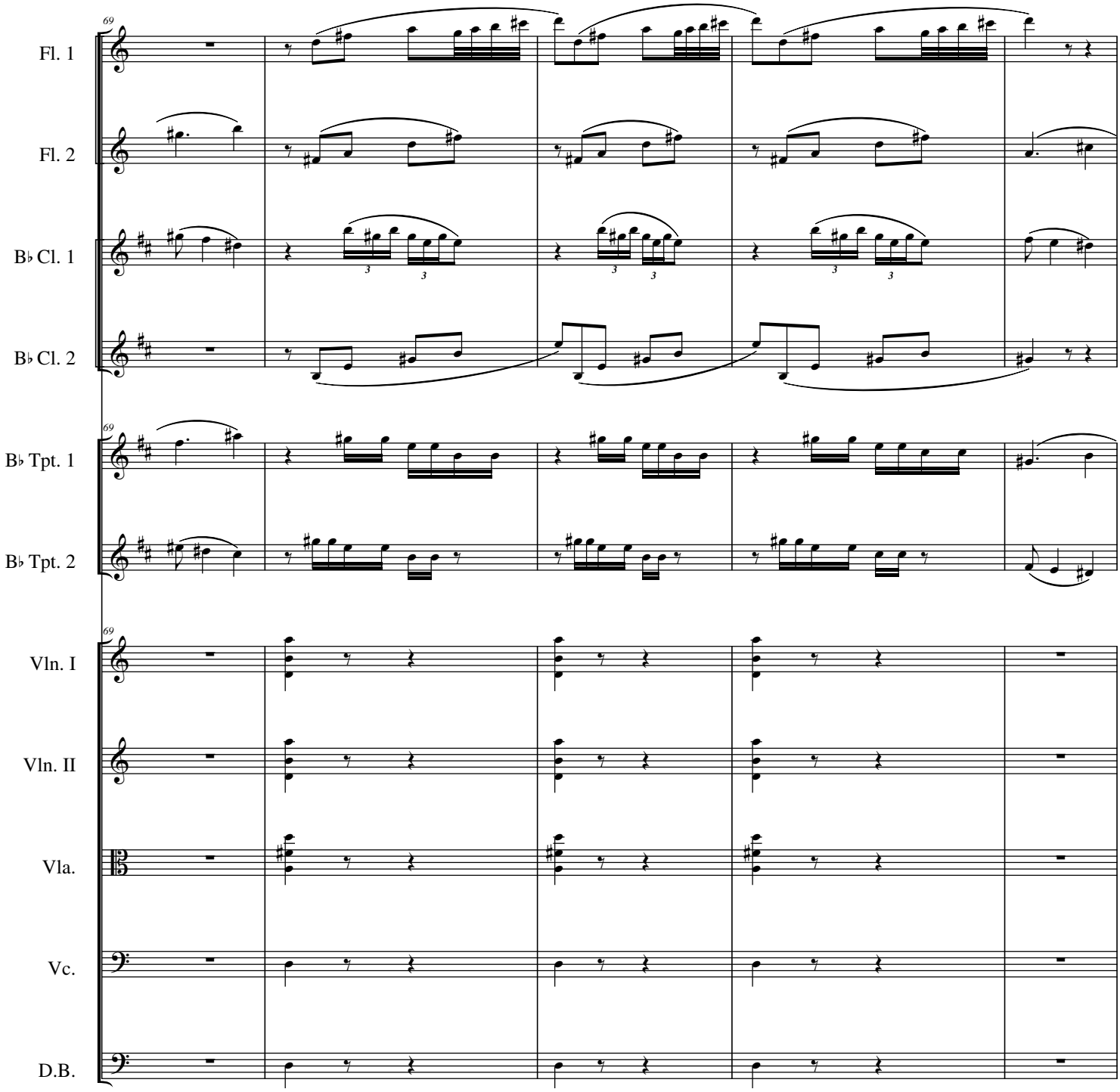

33
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
33
B♭ Tpt. 1
mp
B♭ Tpt. 2
3
3
mp
33
Vln. I
Vln. II
3
3
3
Vla.
Vc.
arco
D.B.
mp

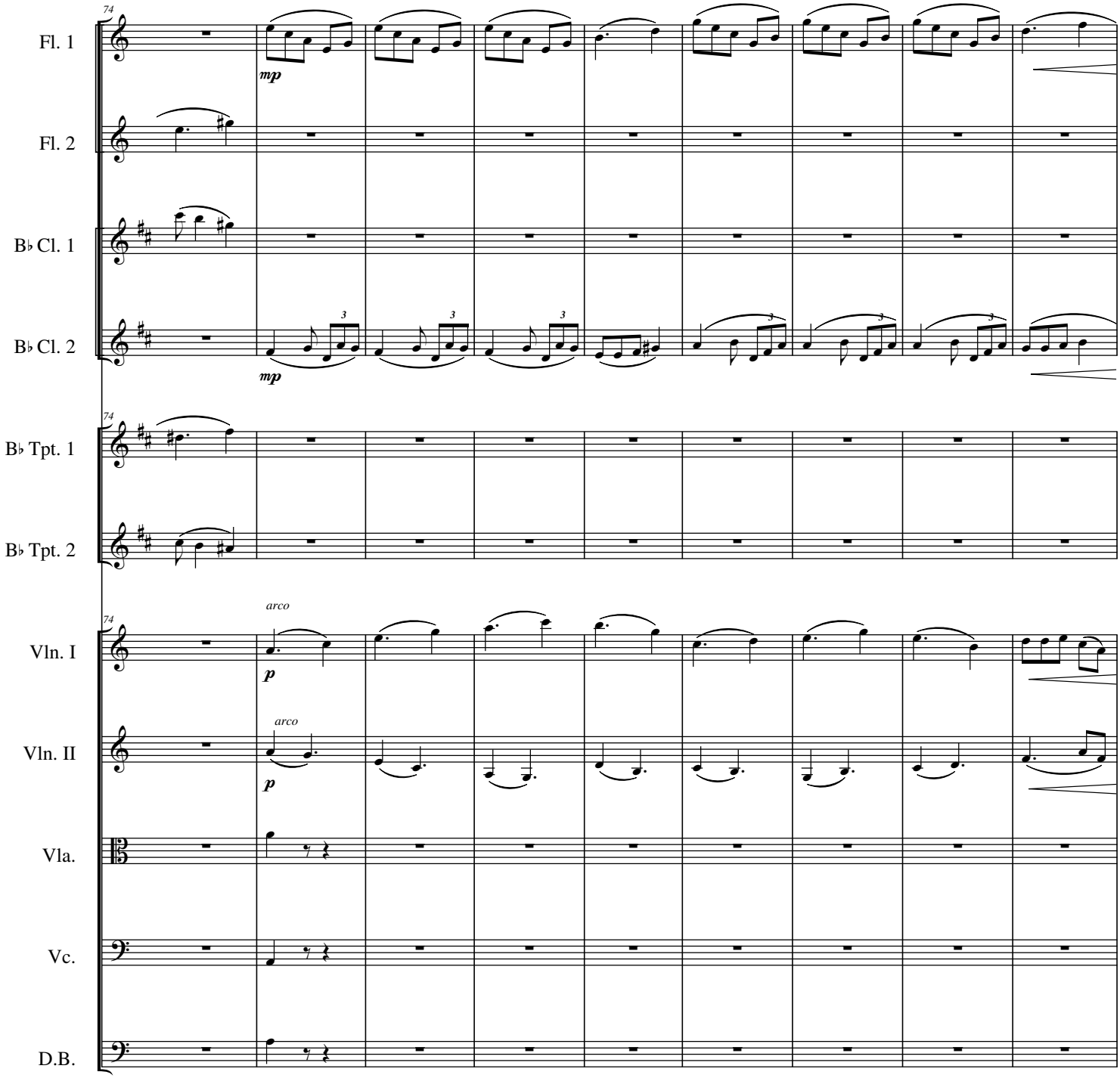

42
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Tpt. 1
B♭ Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
mf
pizz.

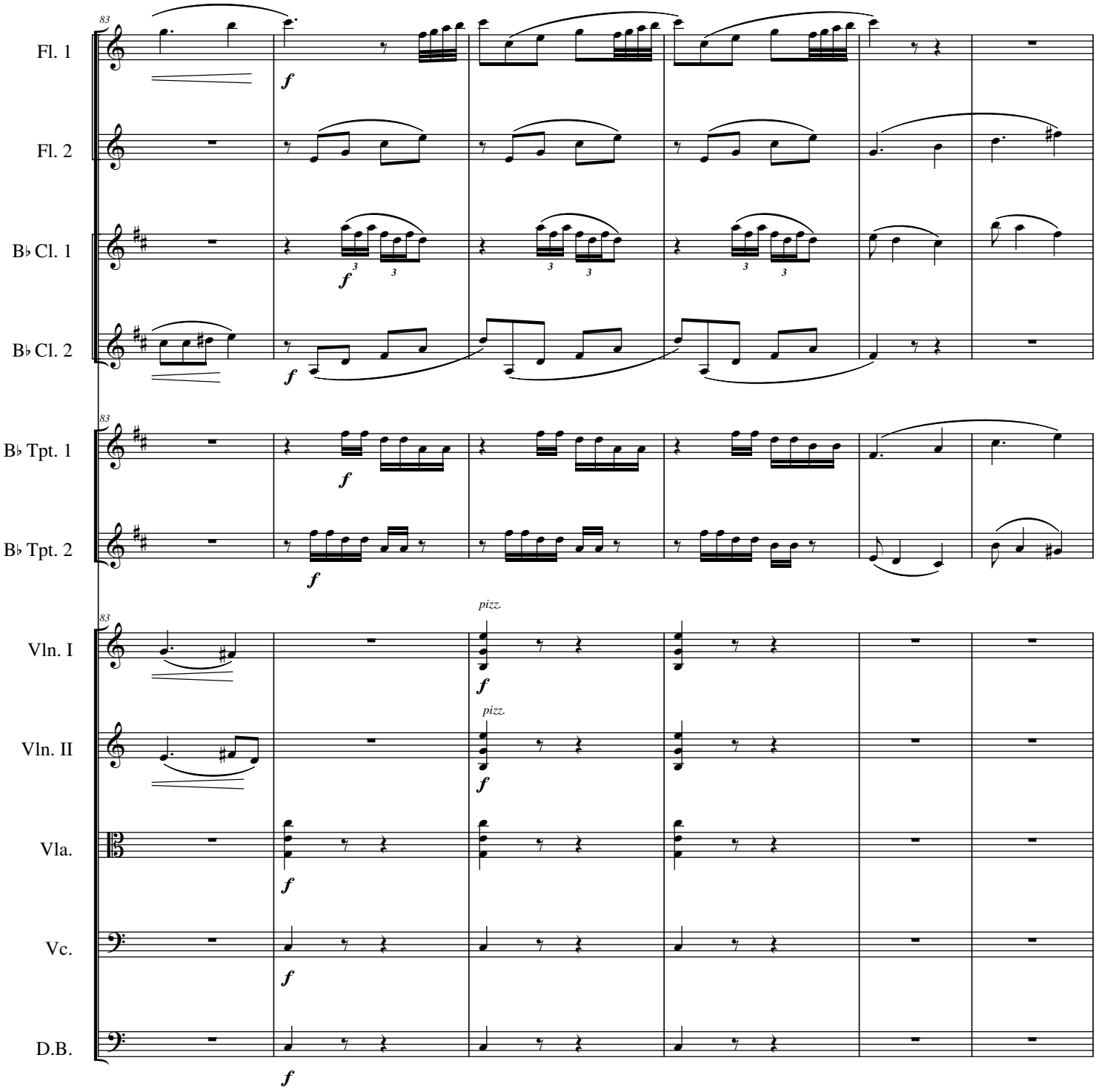

49
Fl. 1
Fl. 2
3
B♭ Cl. 1
B♭ Cl. 2
49
B♭ Tpt. 1
B♭ Tpt. 2
49
Vln. I
Vln. II
Vla.
Vc.
D.B.

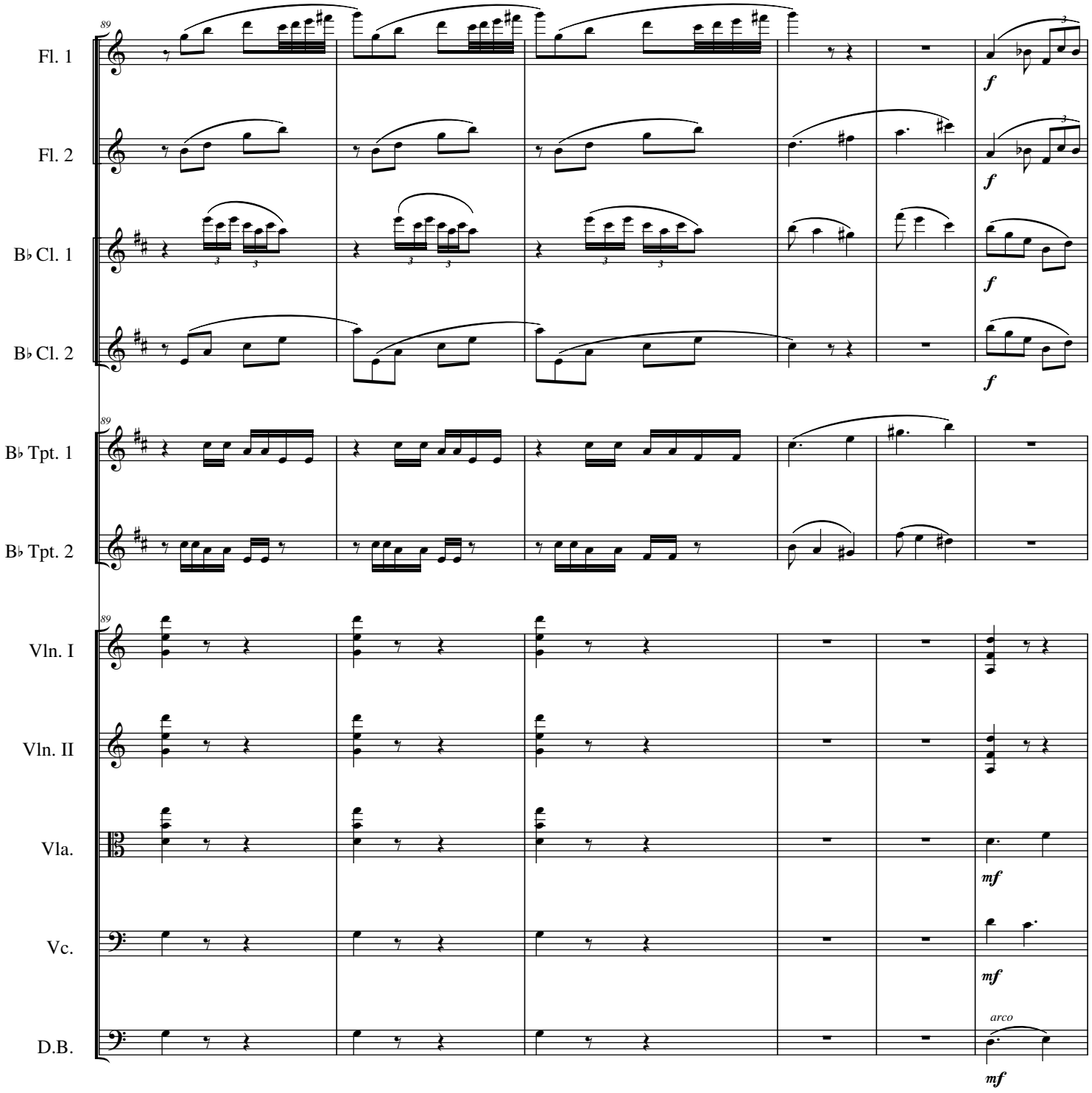

56
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
56
B♭ Tpt. 1
B♭ Tpt. 2
56
Vln. I
Vln. II
Vla.
Vc.
D.B.

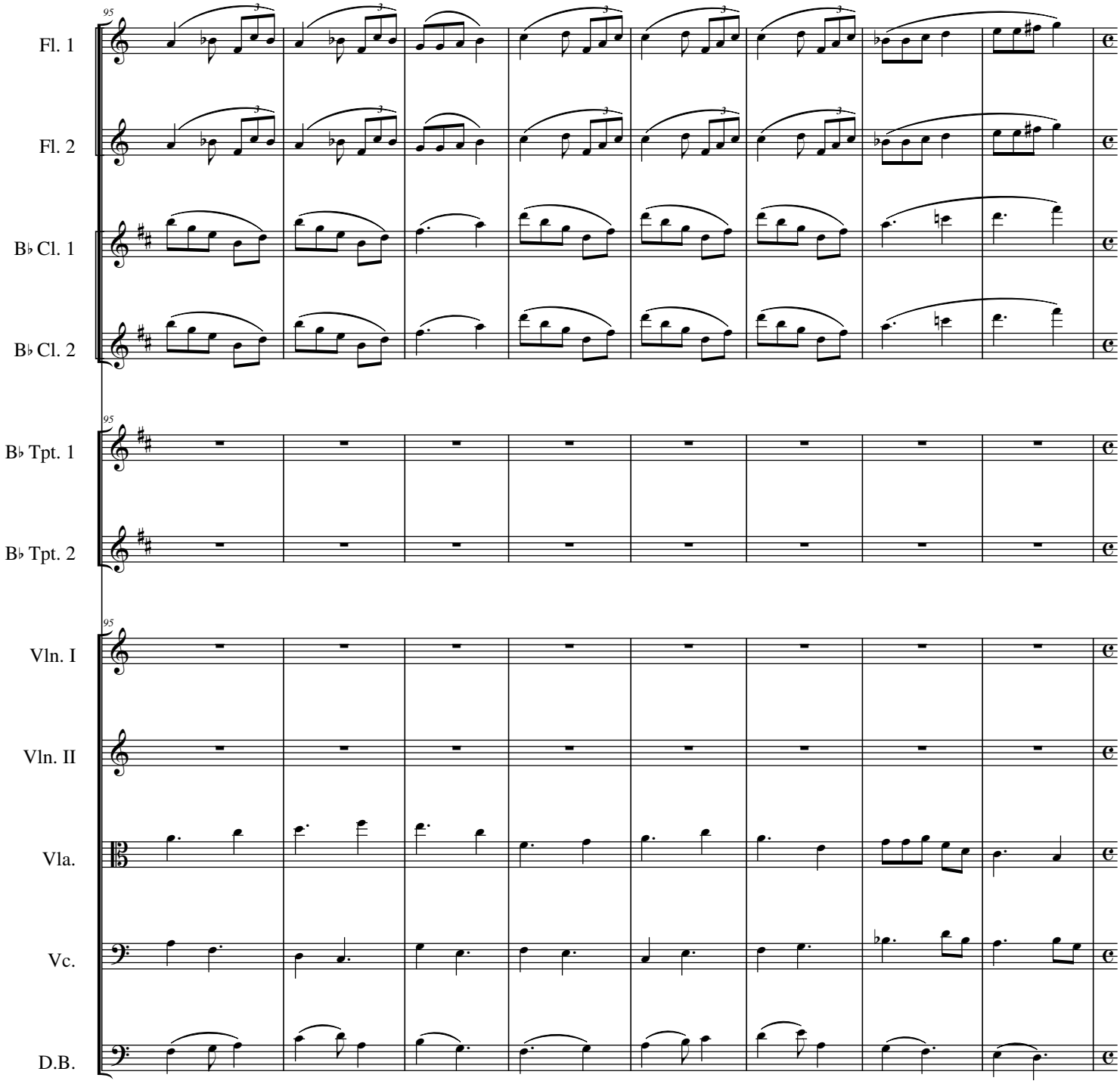

65
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
65
B♭ Tpt. 1
B♭ Tpt. 2
65
pizz.
Vln. I
pizz.
Vln. II
pizz.
Vla.
pizz.
Vc.
D.B.

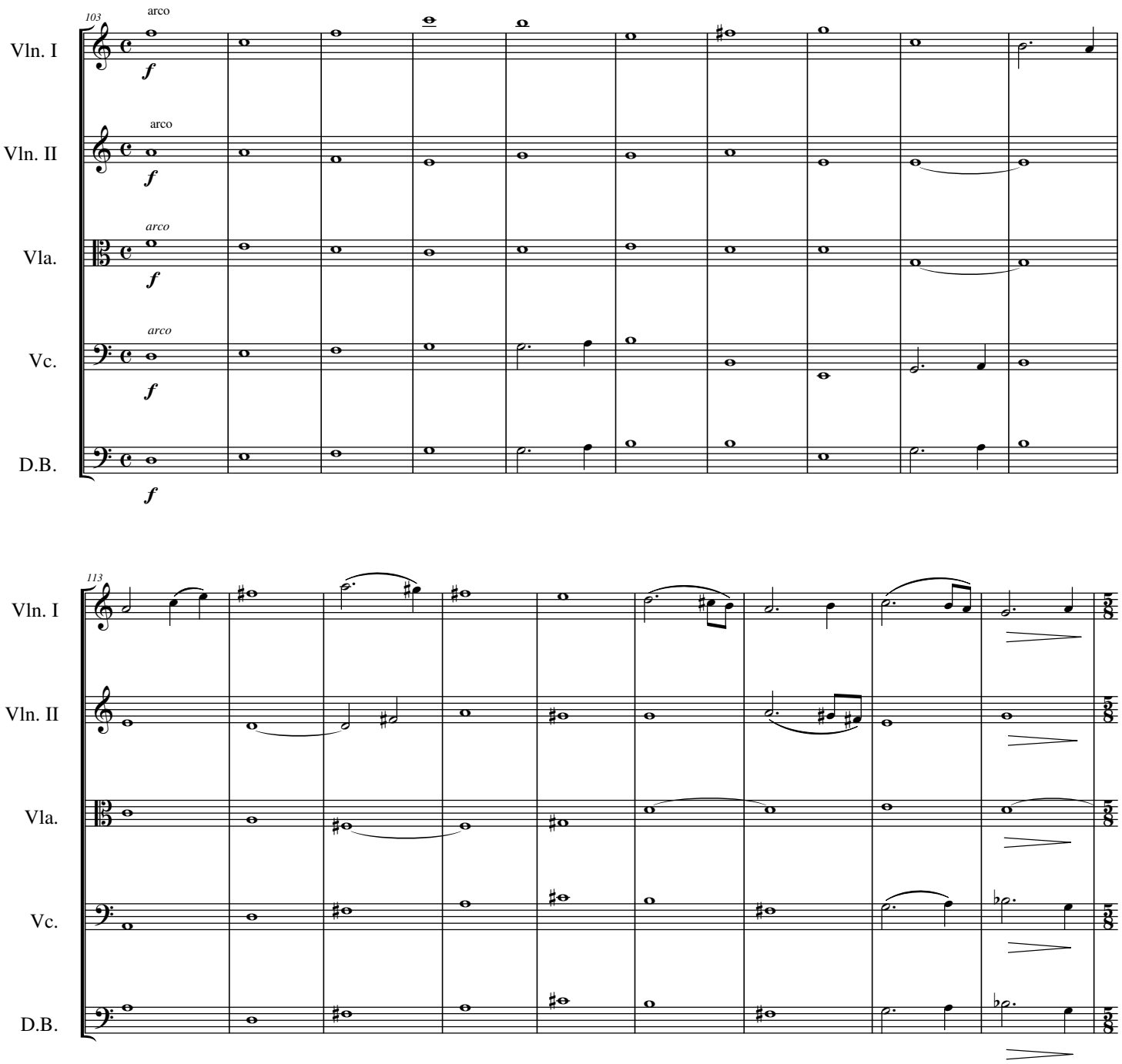

69
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
69
B♭ Tpt. 1
B♭ Tpt. 2
69
Vln. I
Vln. II
Vla.
Vc.
D.B.

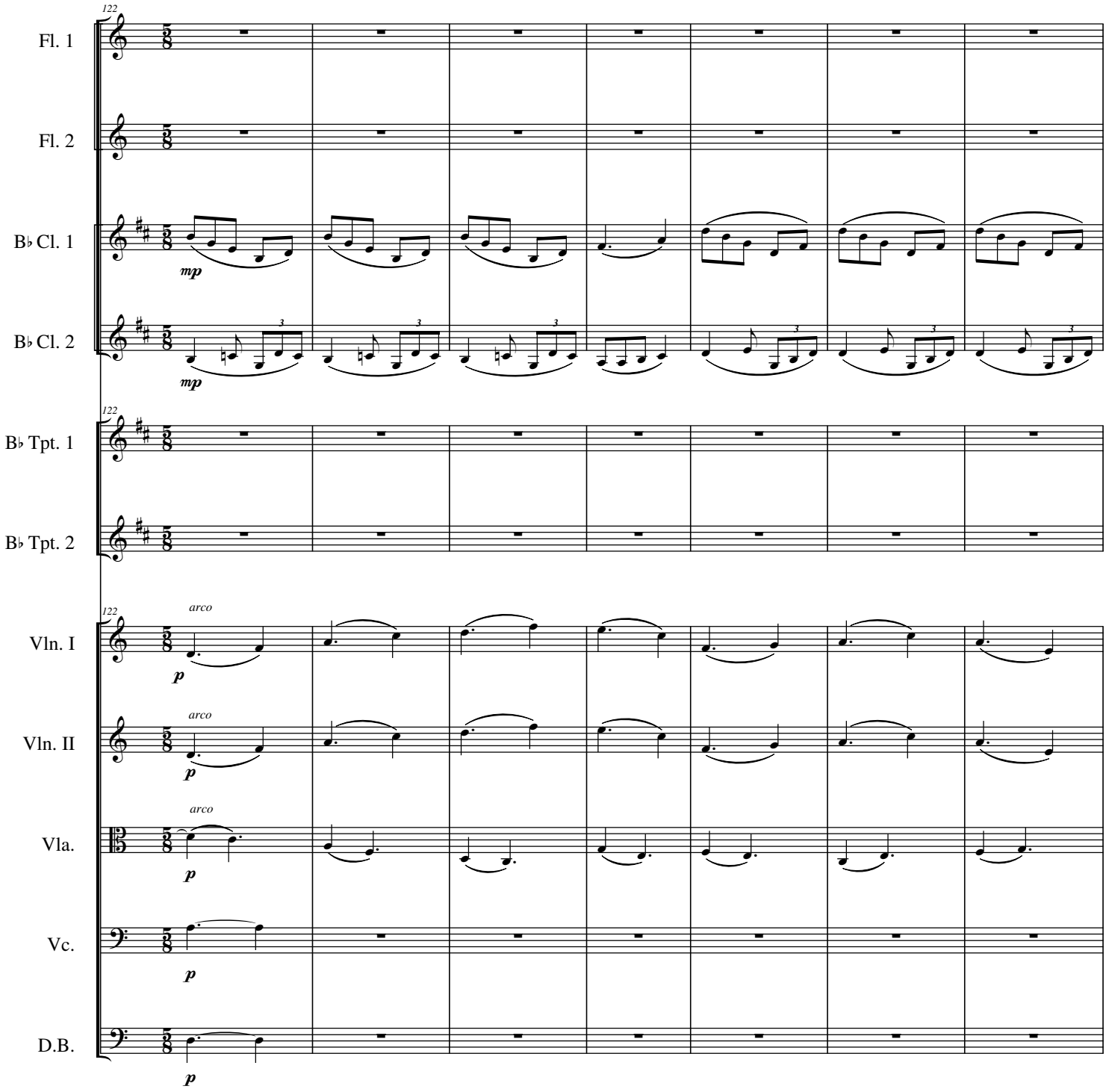

74
Fl. 1
mp
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
mp
74
B♭ Tpt. 1
B♭ Tpt. 2
74
arco
Vln. I
p
arco
Vln. II
p
Vla.
Vc.
D.B.

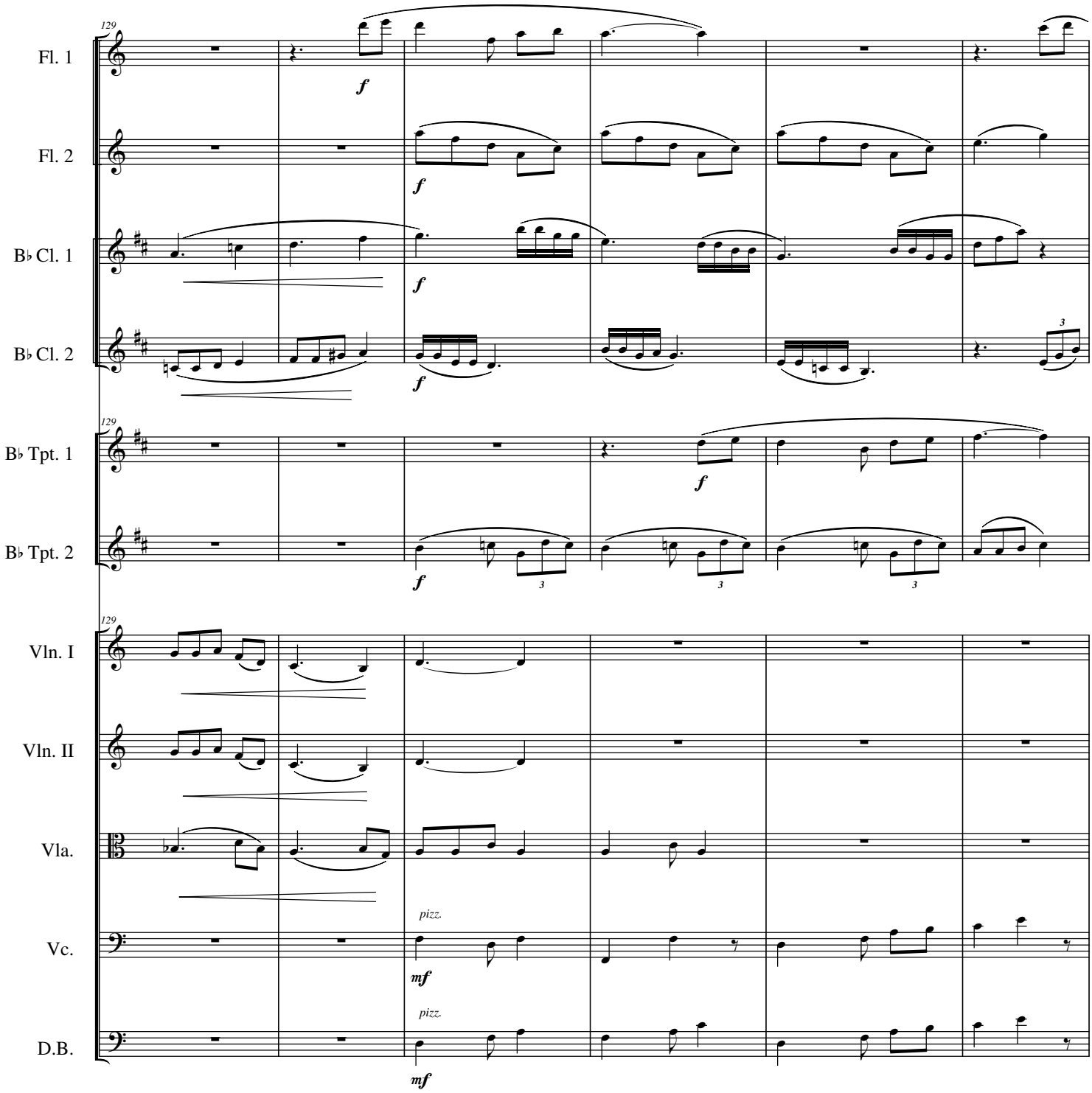

83
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Tpt. 1
B♭ Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
f

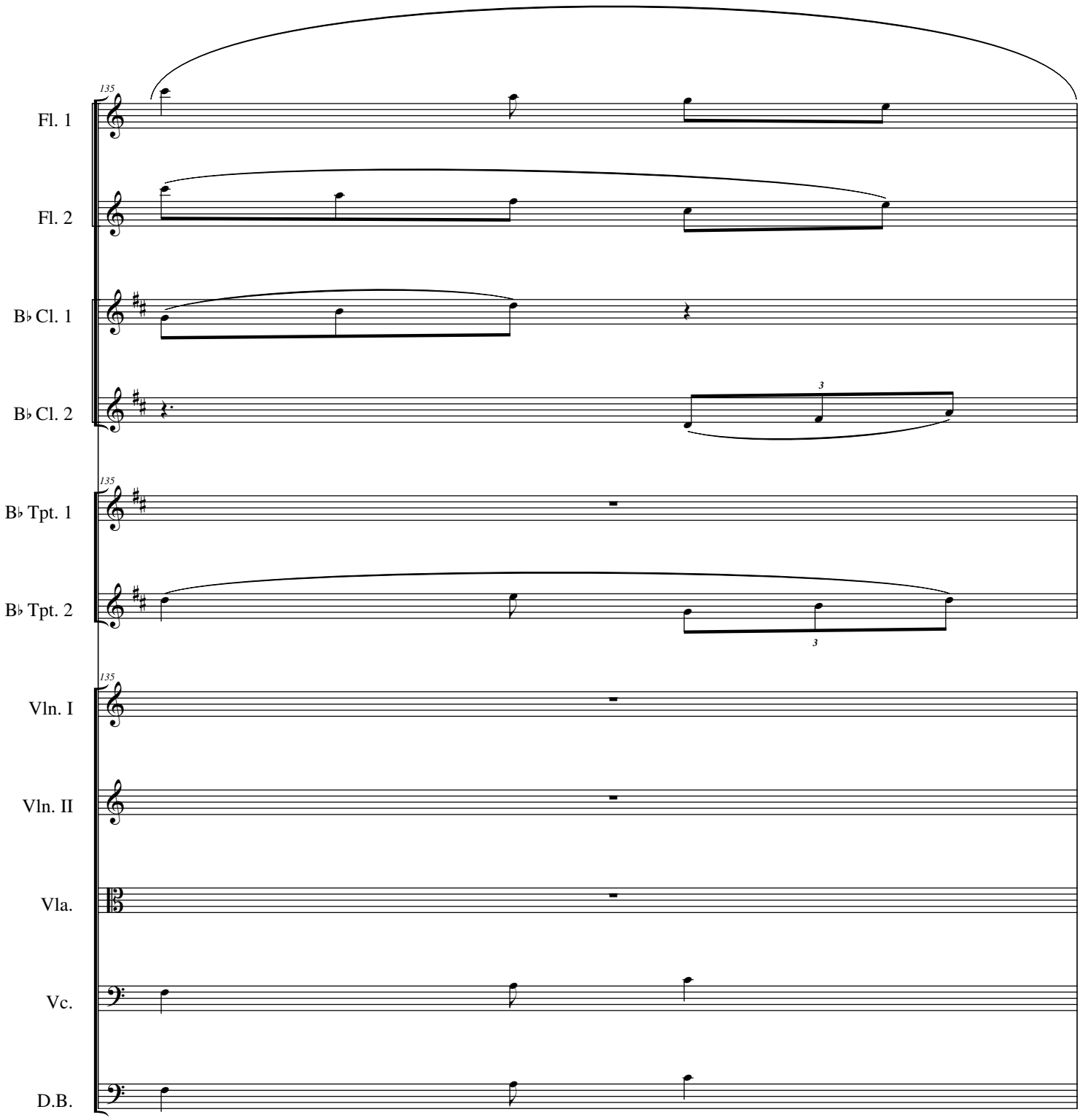

89
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Tpt. 1
B♭ Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
mf
arco

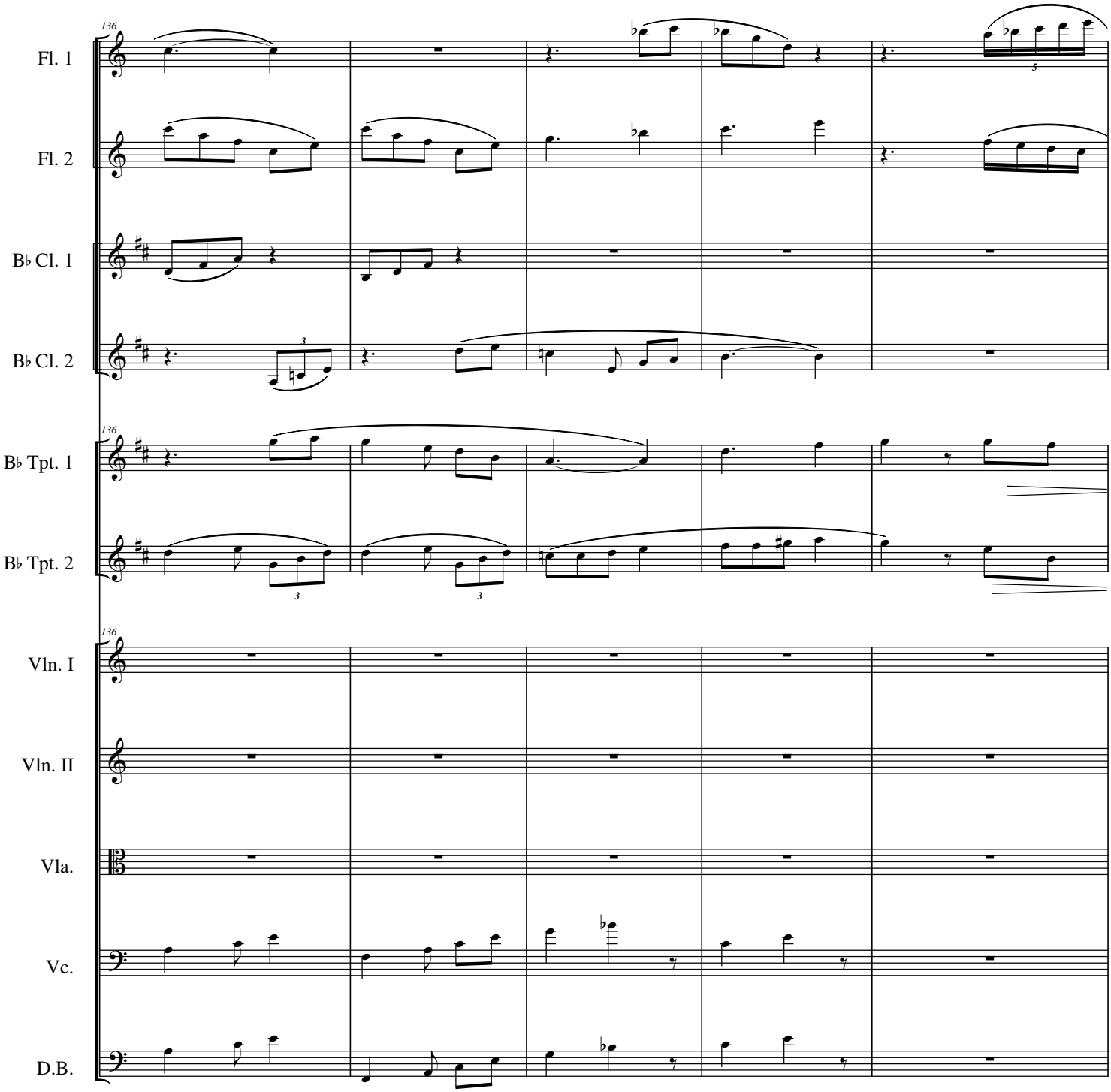

95
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
95
B♭ Tpt. 1
B♭ Tpt. 2
95
Vln. I
Vln. II
Vla.
Vc.
D.B.

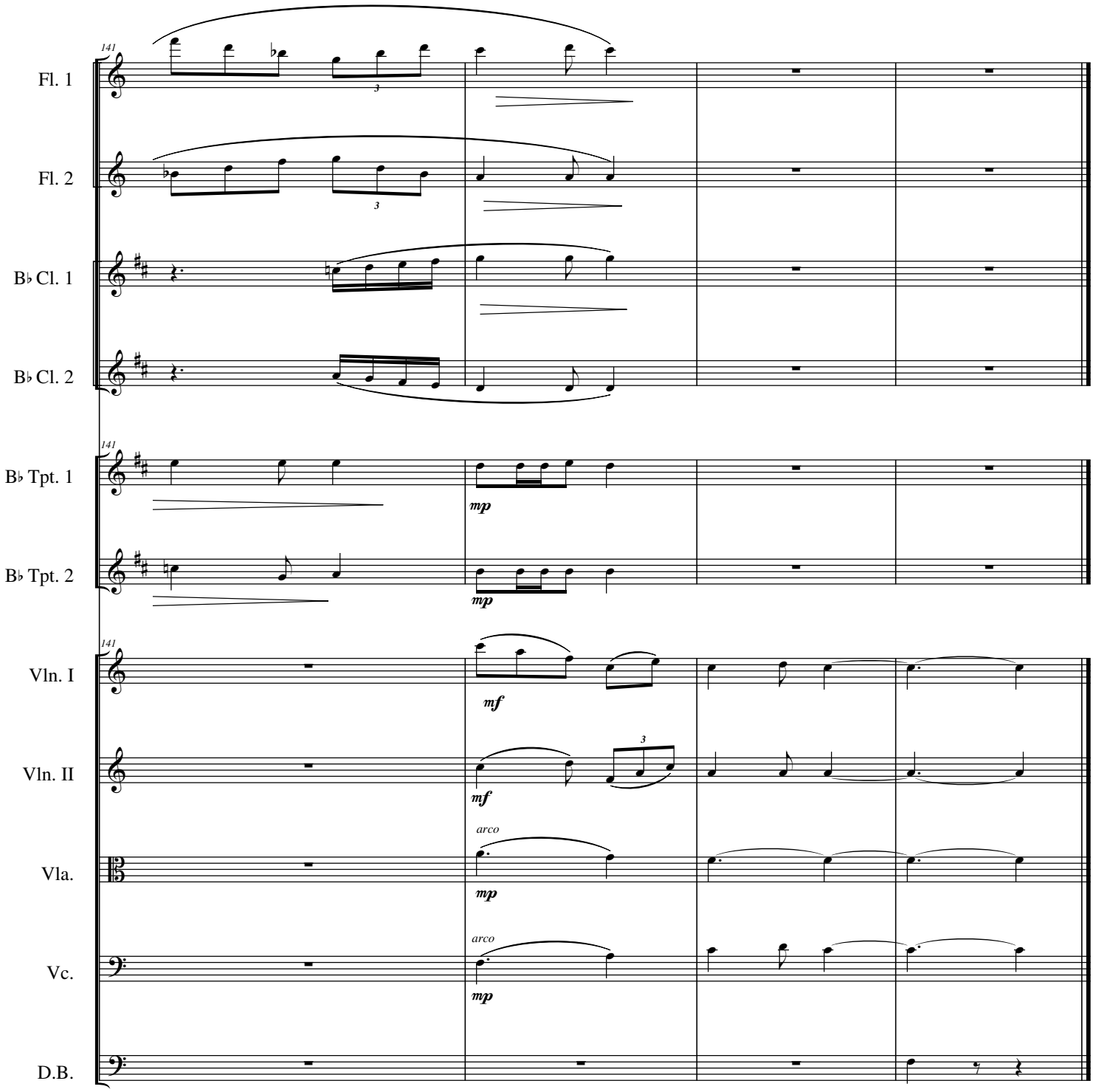

103
arco
Vln. I
f
arco
Vln. II
f
arco
Vla.
f
arco
Vc.
f
D.B.
f
113
Vln. I
Vln. II
Vla.
Vc.
D.B.


122
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
mp
mp
122
B♭ Tpt. 1
B♭ Tpt. 2
122
arco
Vln. I
p
arco
Vln. II
p
arco
Vla.
p
Vc.
p
D.B.
p

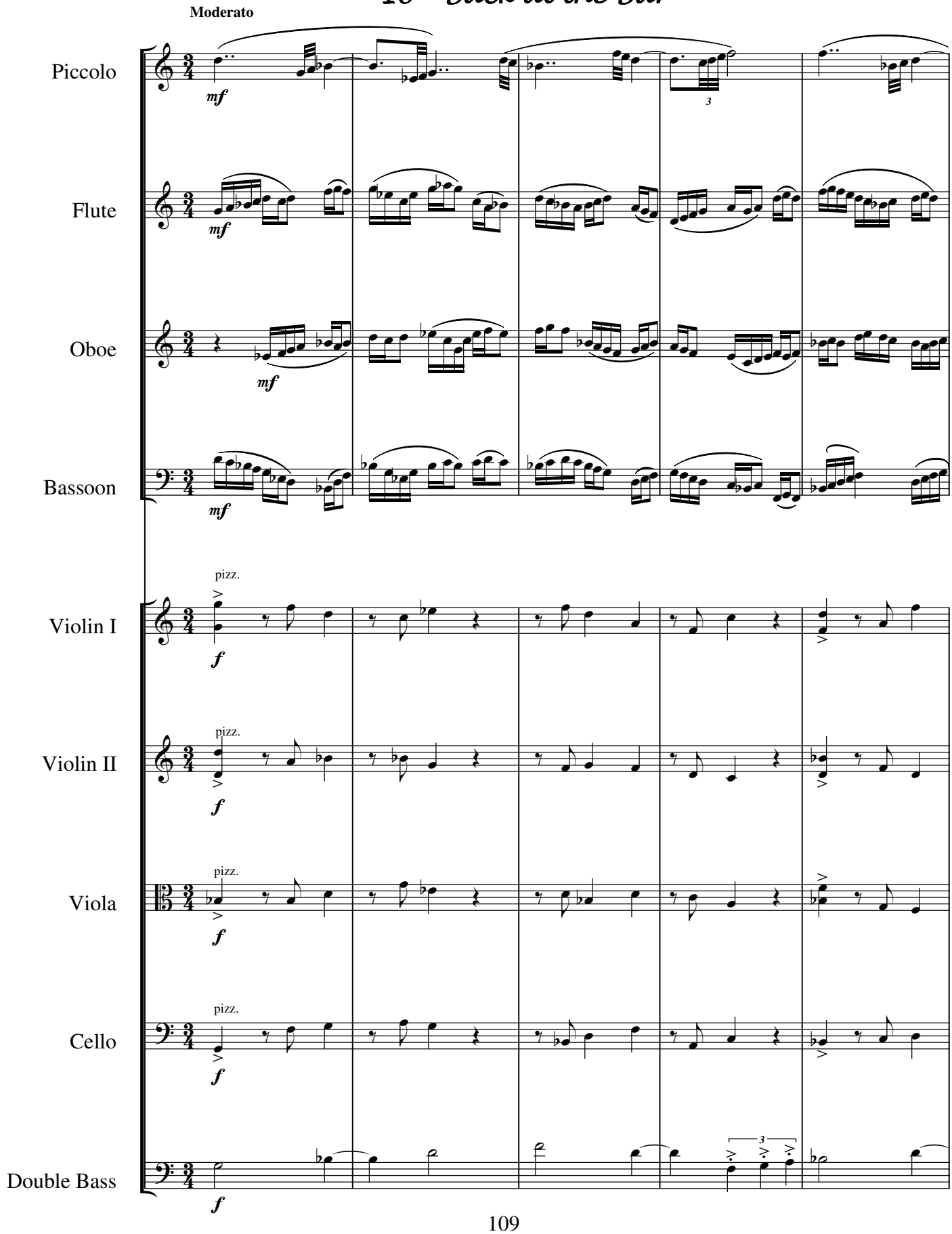

129
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Tpt. 1
B♭ Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
mf
pizz.
3

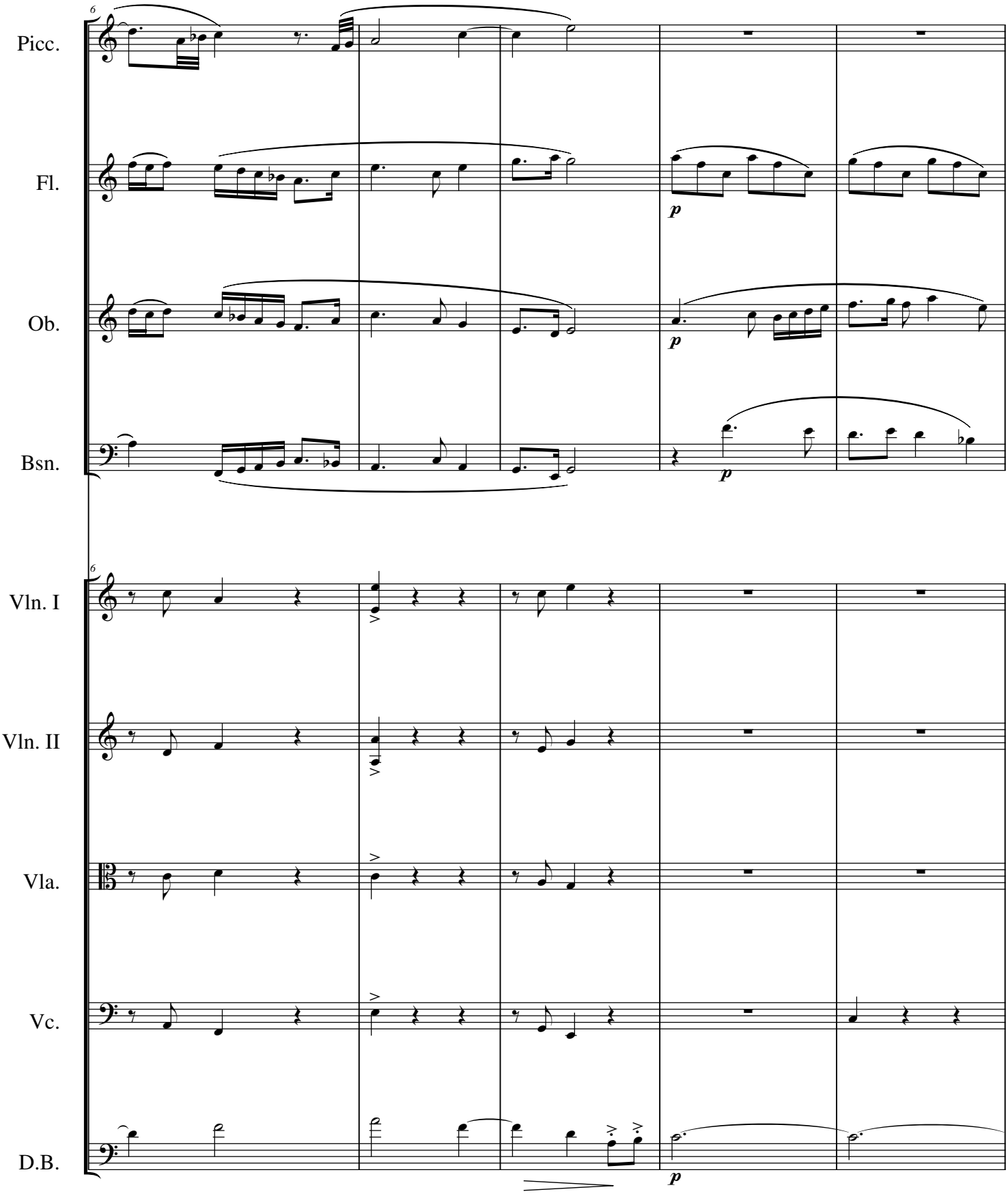

135
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
3
135
B♭ Tpt. 1
B♭ Tpt. 2
3
135
Vln. I
Vln. II
Vla.
Vc.
D.B.

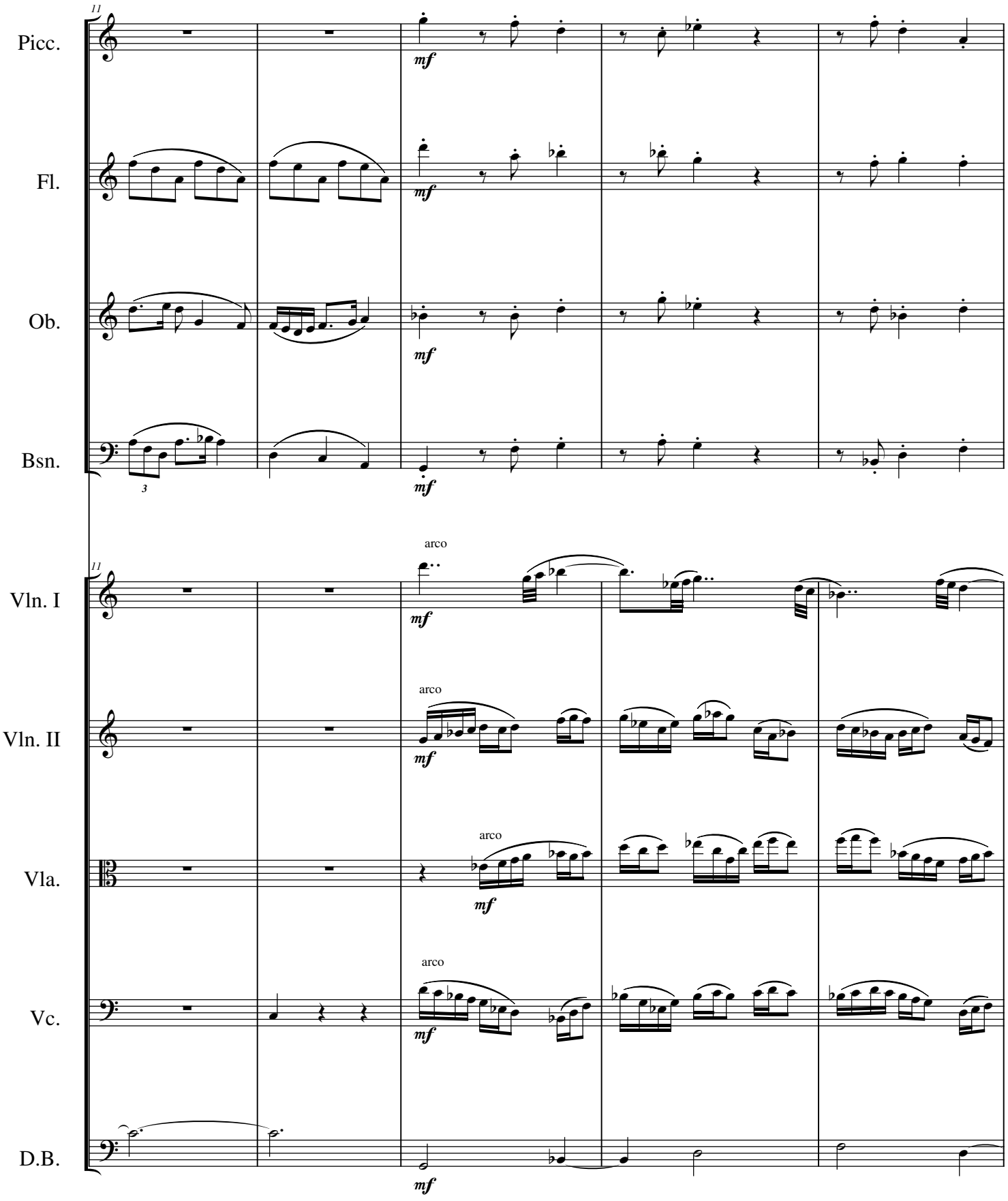

136
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
136
B♭ Tpt. 1
B♭ Tpt. 2
136
Vln. I
Vln. II
Vla.
Vc.
D.B.

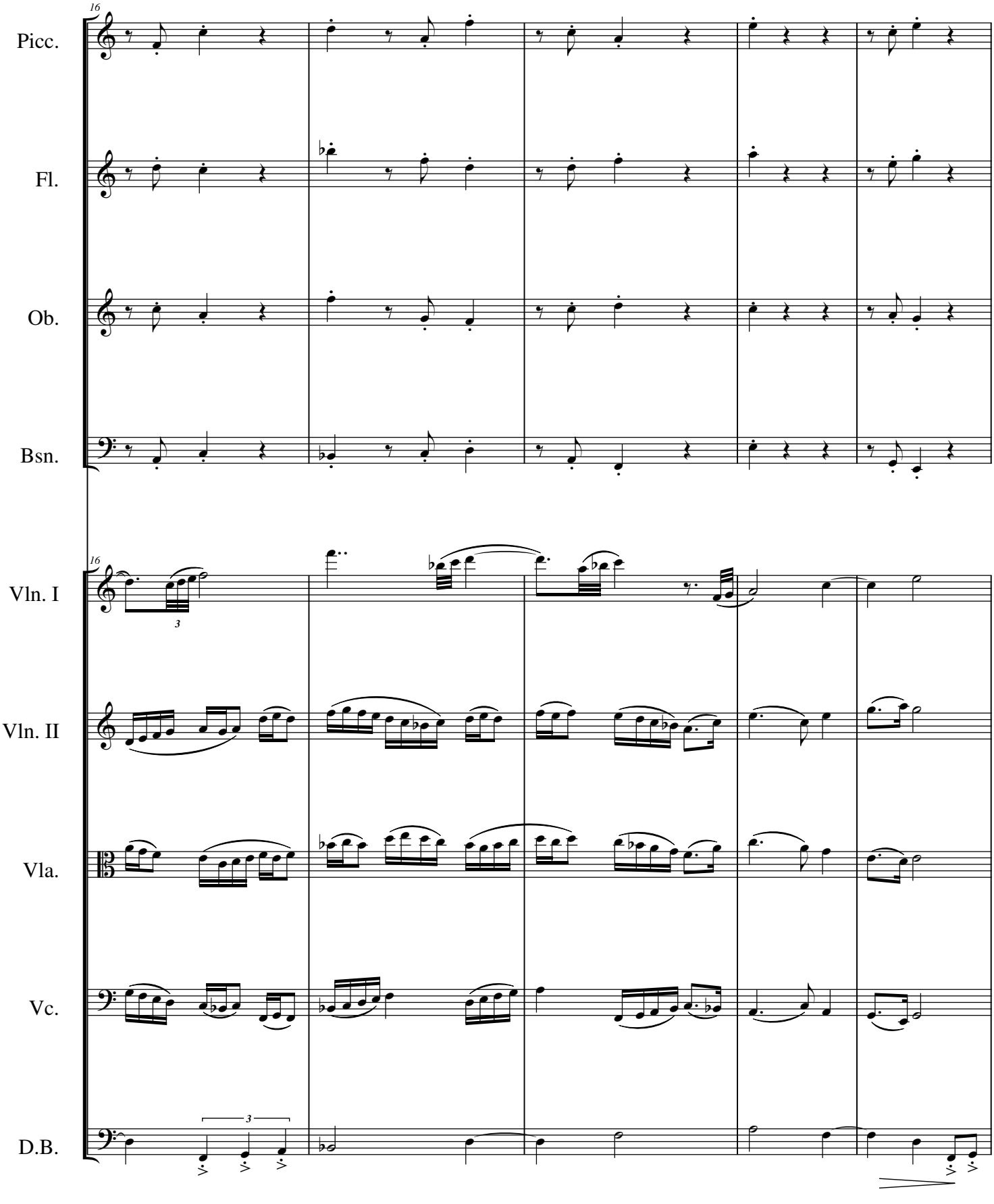

141
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
141
B♭ Tpt. 1
B♭ Tpt. 2
mp
mp
141
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
mf
arco
mp
arco
mp

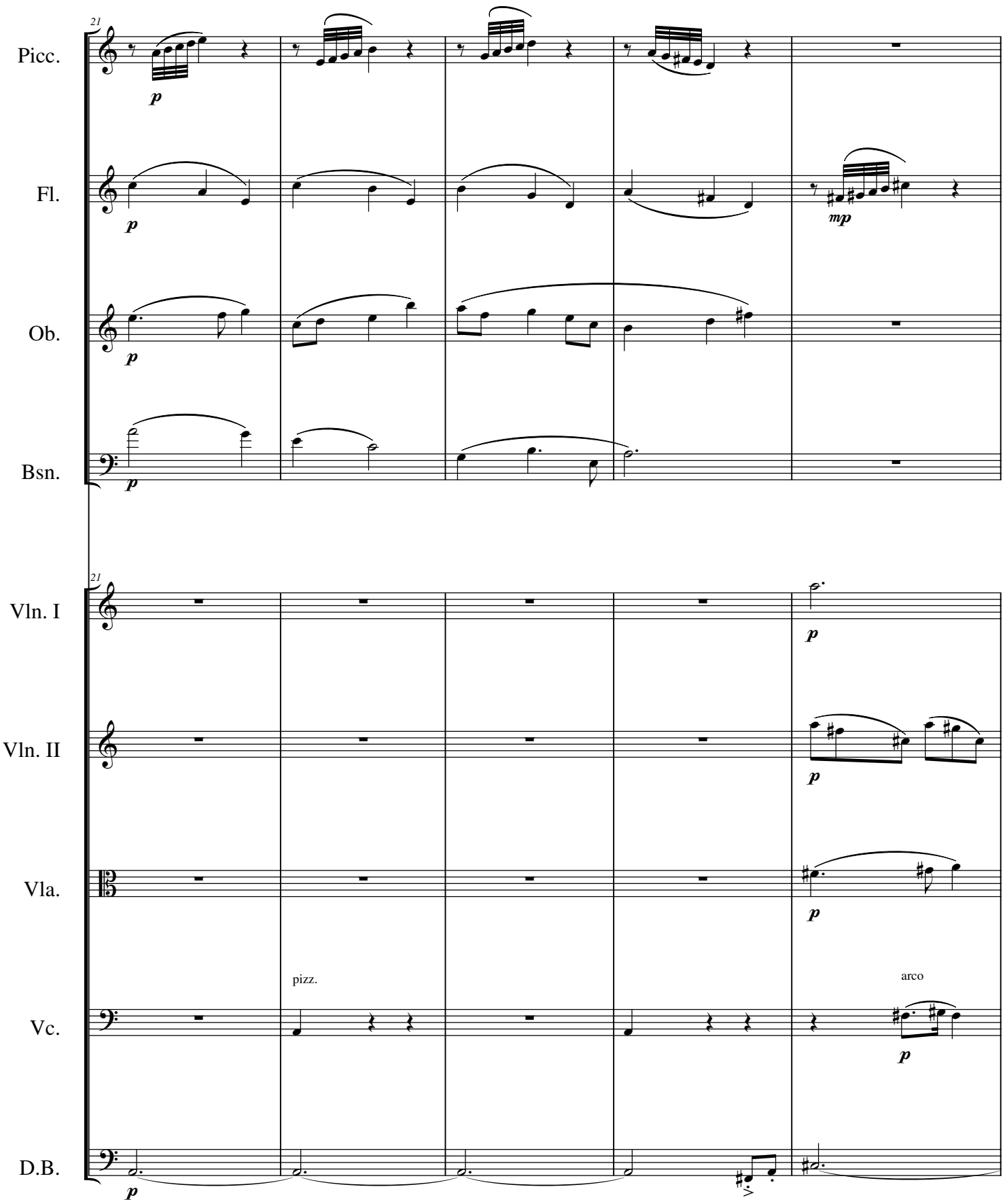
10 - Back at the Bar

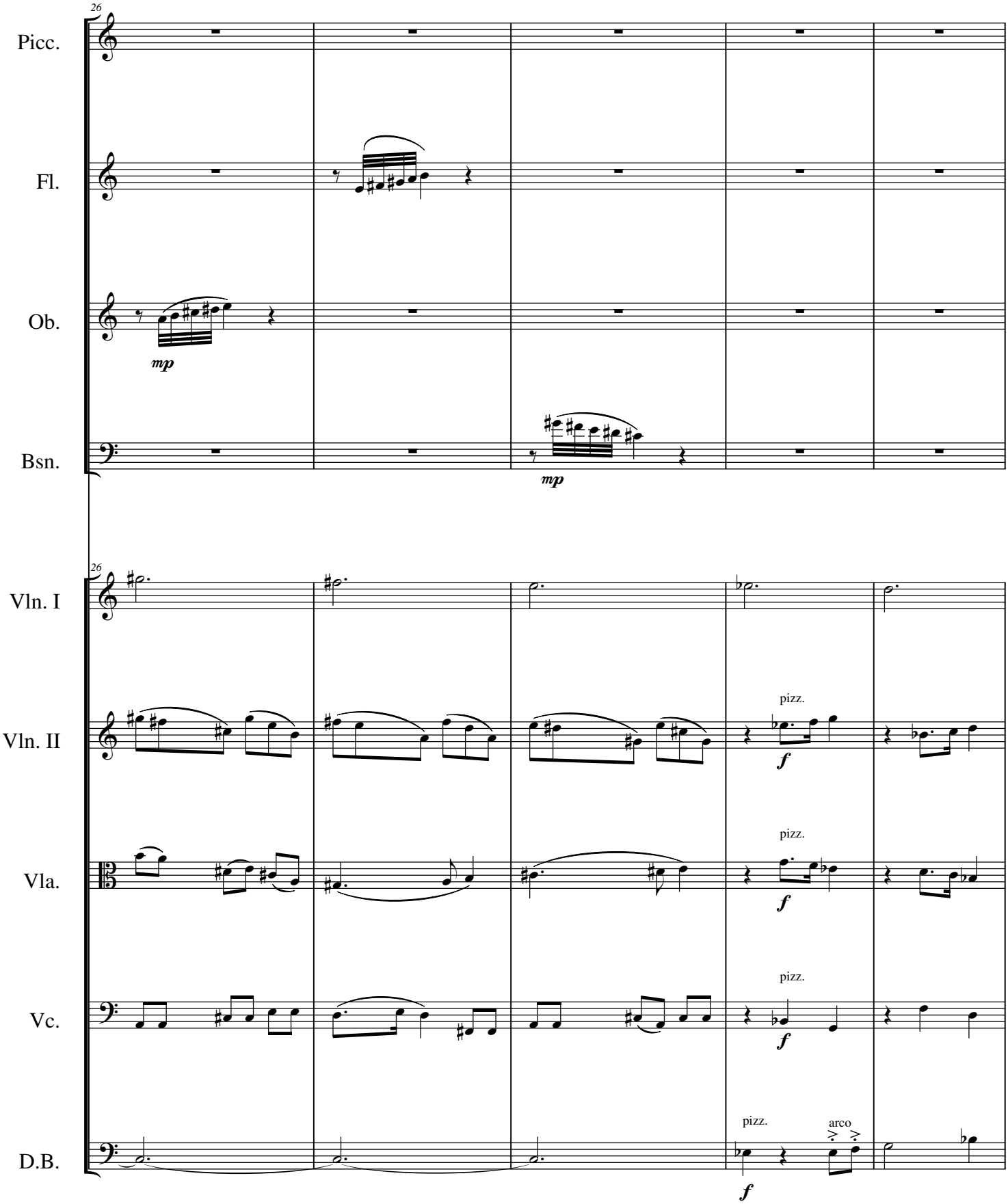


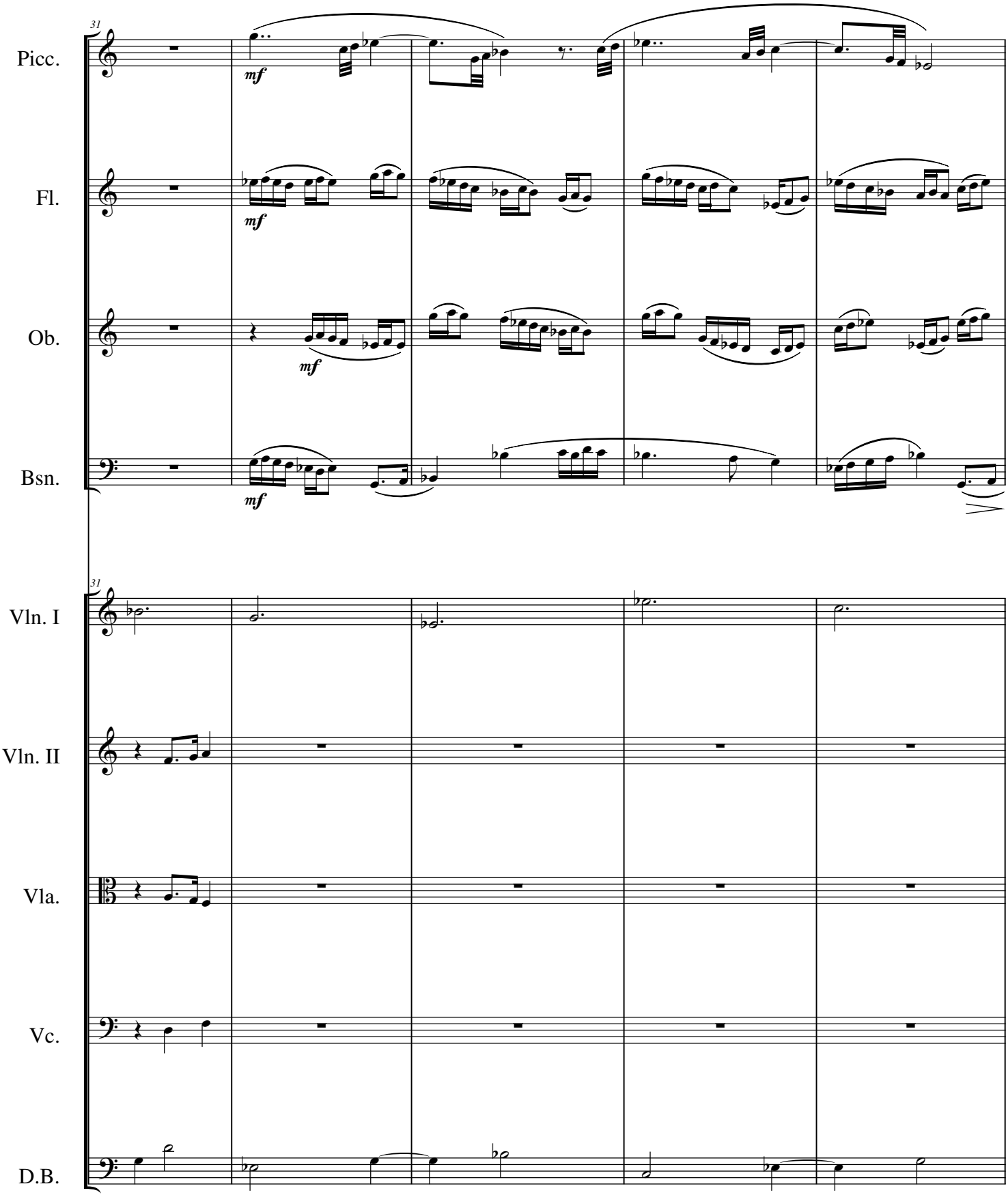

Picc.
Fl.
Ob.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
D.B.
6
6
p
p
p
p

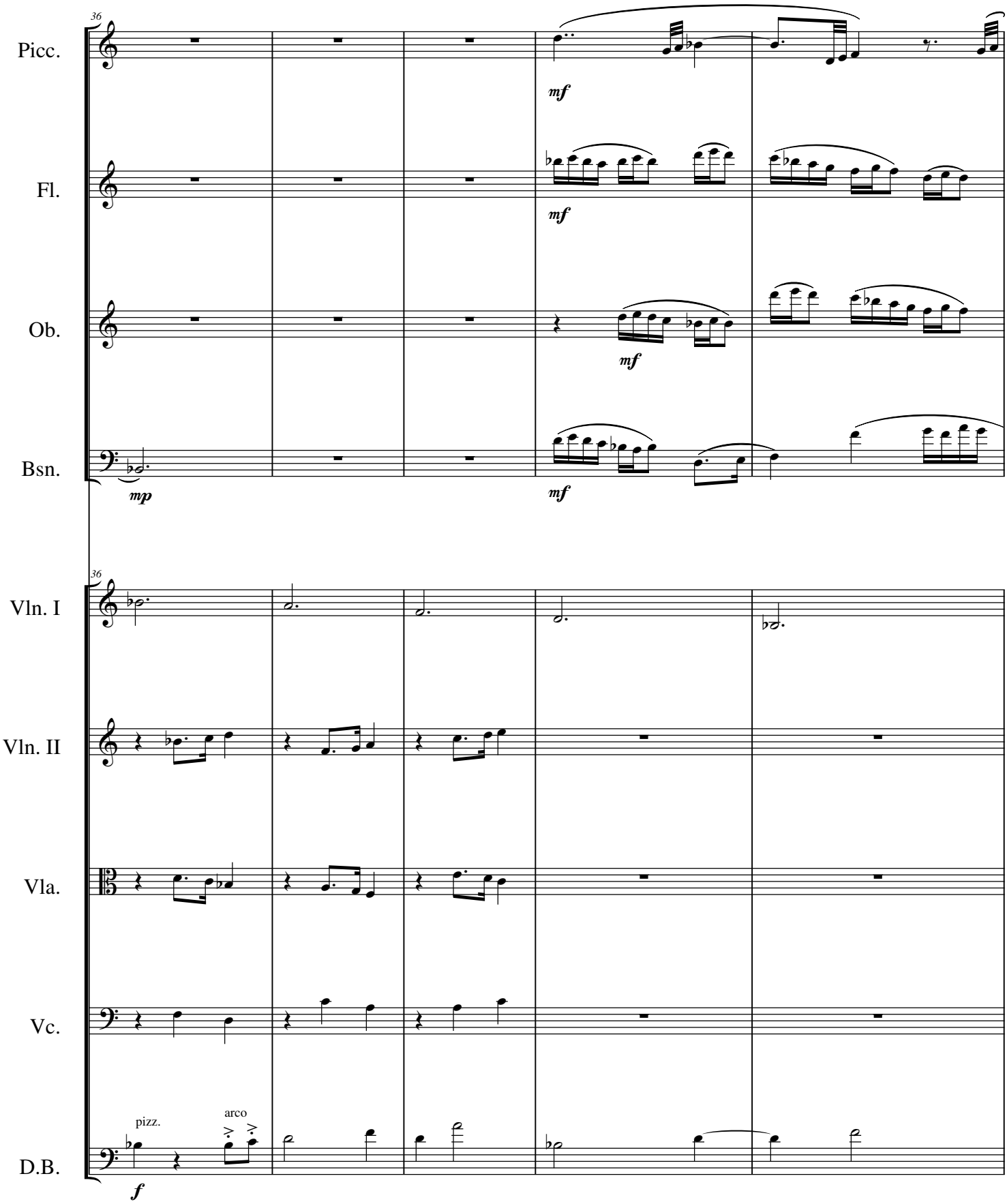

11
Picc.
mf
Fl.
mf
Ob.
mf
Bsn.
3
mf
11
arco
Vln. I
mf
arco
Vln. II
mf
arco
Vla.
mf
arco
Vc.
mf
D.B.
mf

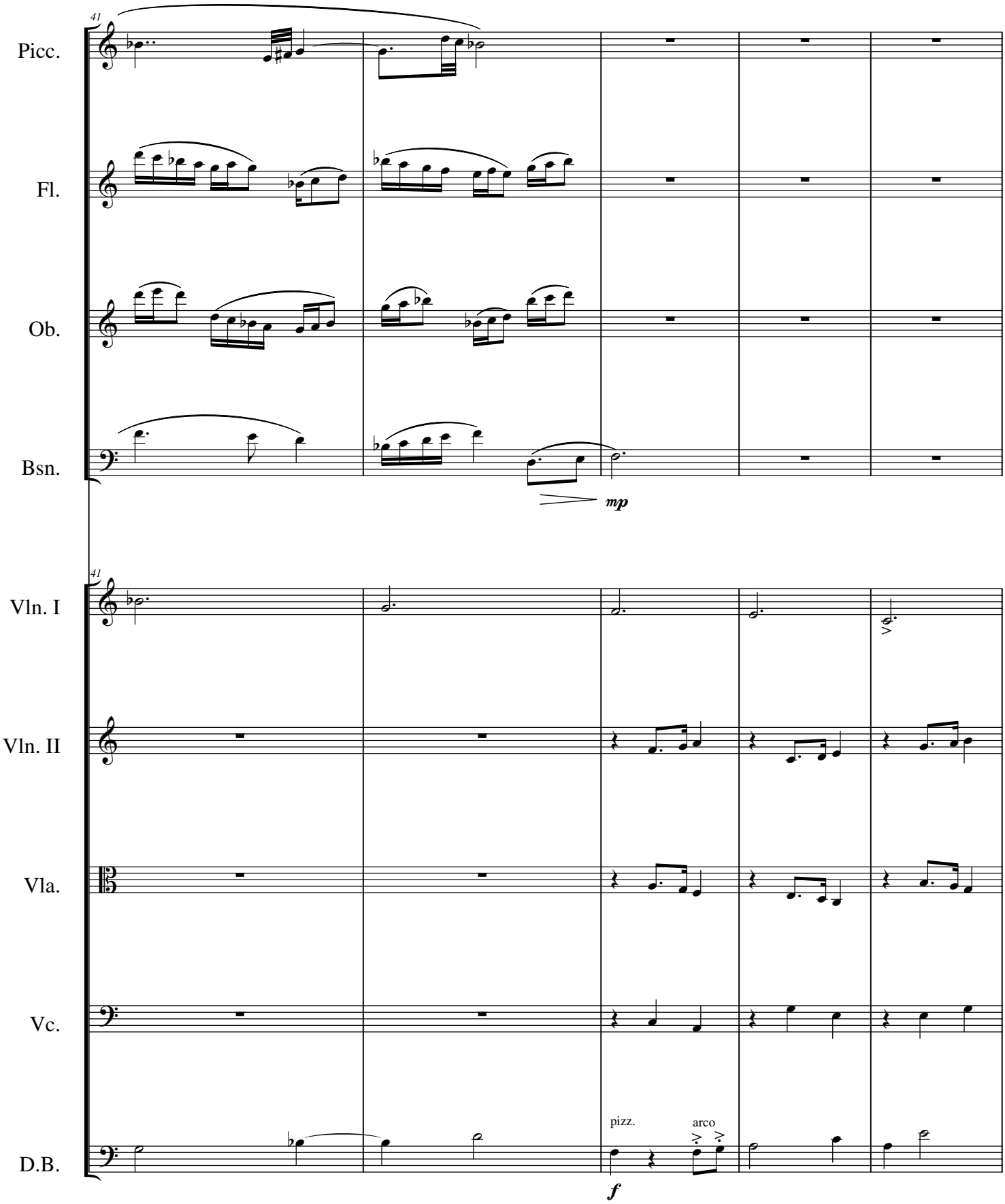

16
Picc.
Fl.
Ob.
Bsn.
16
Vln. I
Vln. II
Vla.
Vc.
D.B.

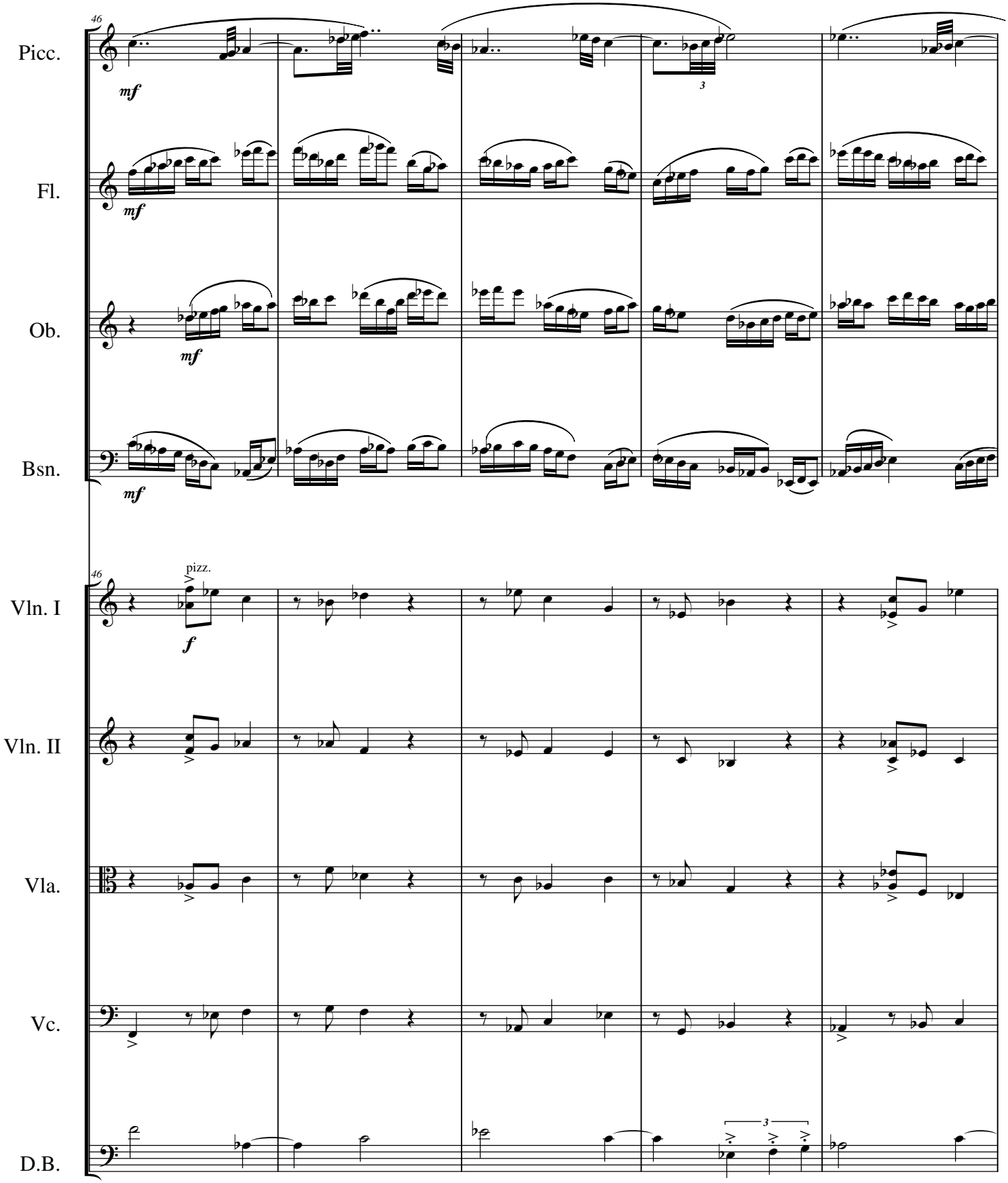

21
Picc.
Fl.
Ob.
Bsn.
21
Vln. I
Vln. II
Vla.
pizz.
arco
Vc.
D.B.

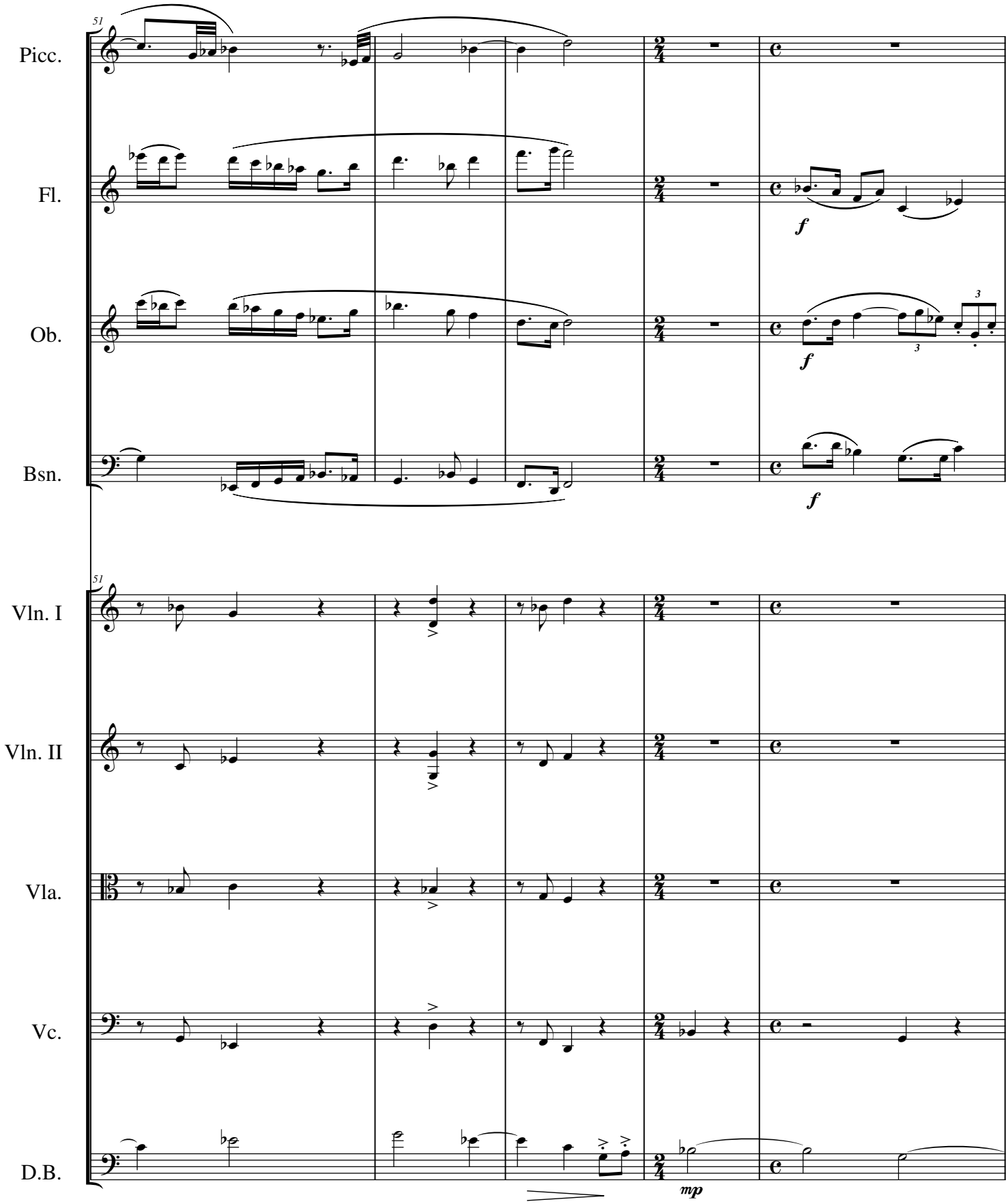

26
Picc.
Fl.
Ob.
mp
Bsn.
mp
26
Vln. I
Vln. II
pizz.
f
Vla.
pizz.
f
Vc.
pizz.
f
D.B.
pizz.
arco
f

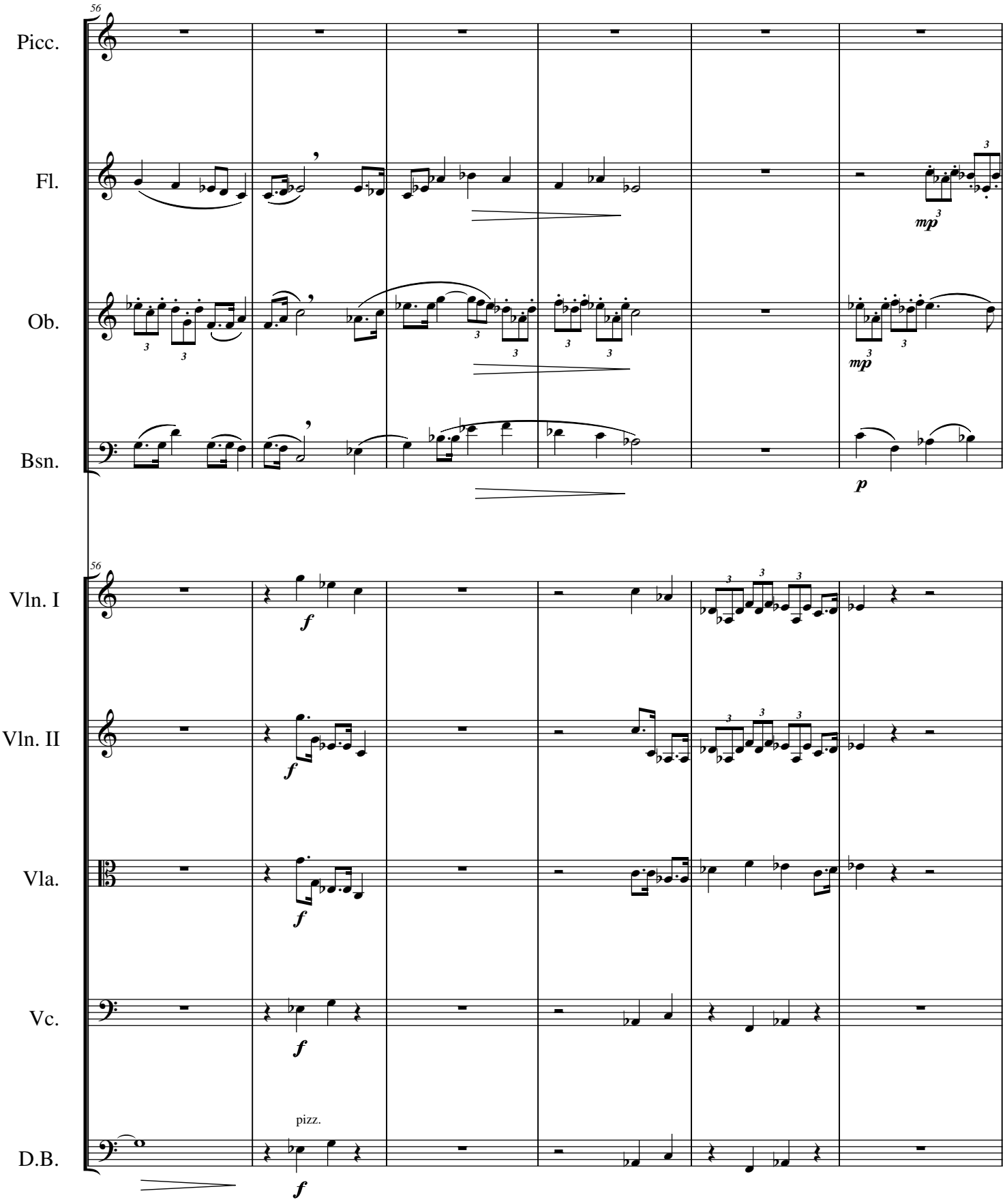

31
Picc.
mf
Fl.
mf
Ob.
mf
Bsn.
mf
31
Vln. I
Vln. II
Vla.
Vc.
D.B.

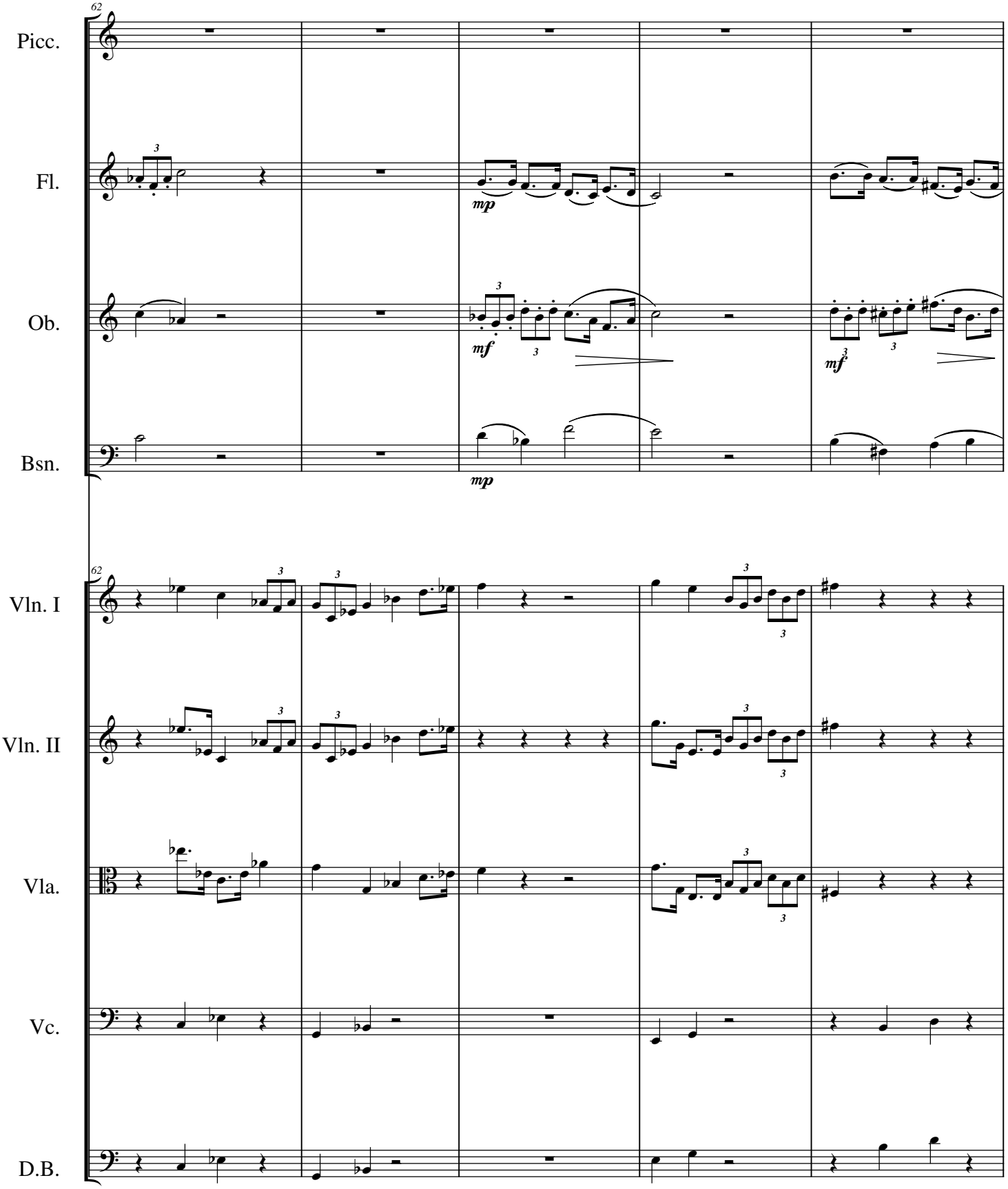

36
Picc.
mf
Fl.
mf
Ob.
mf
Bsn.
mp
mf
36
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
D.B.
f

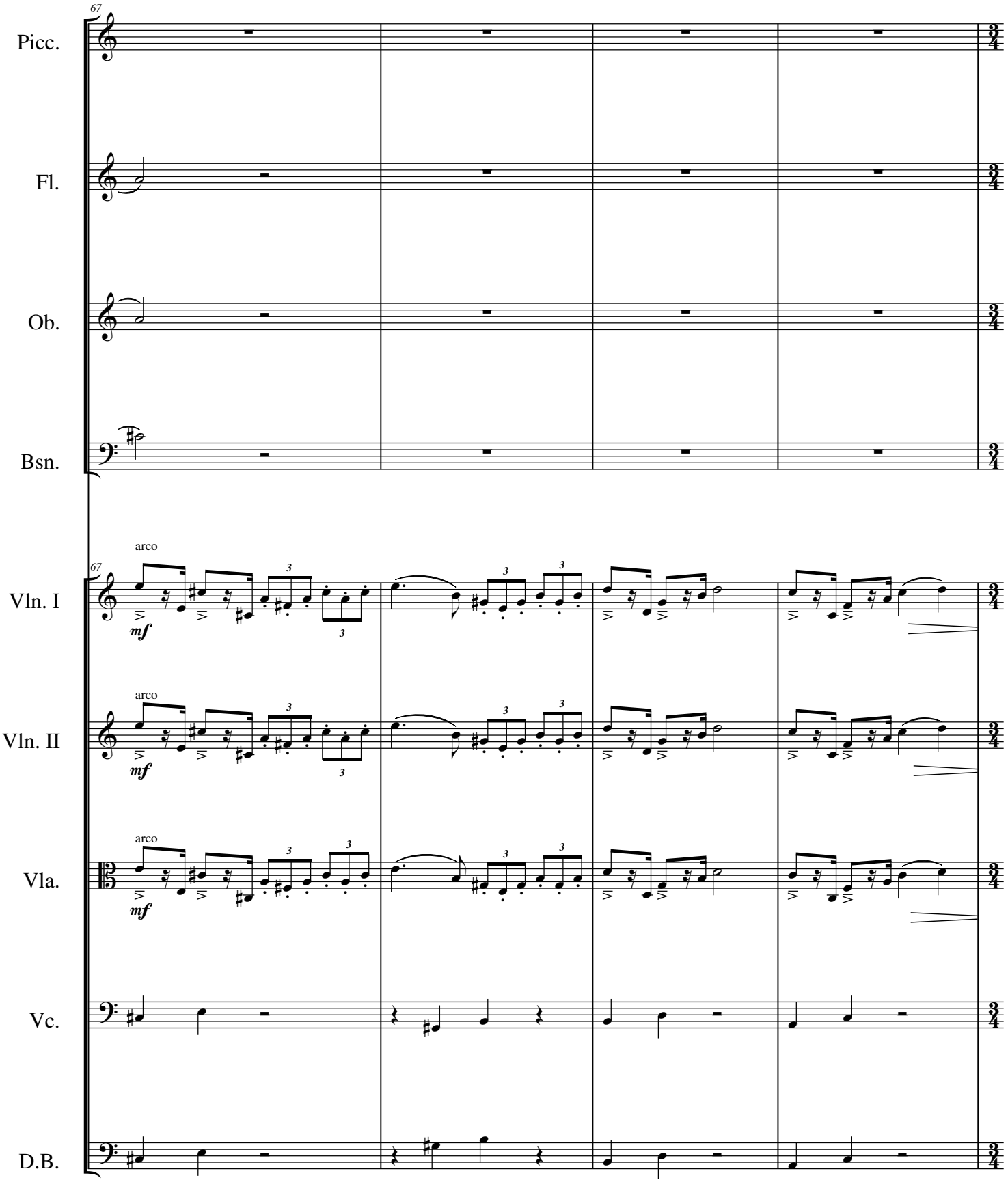

41
Picc.
Fl.
Ob.
Bsn.
mp
41
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
f

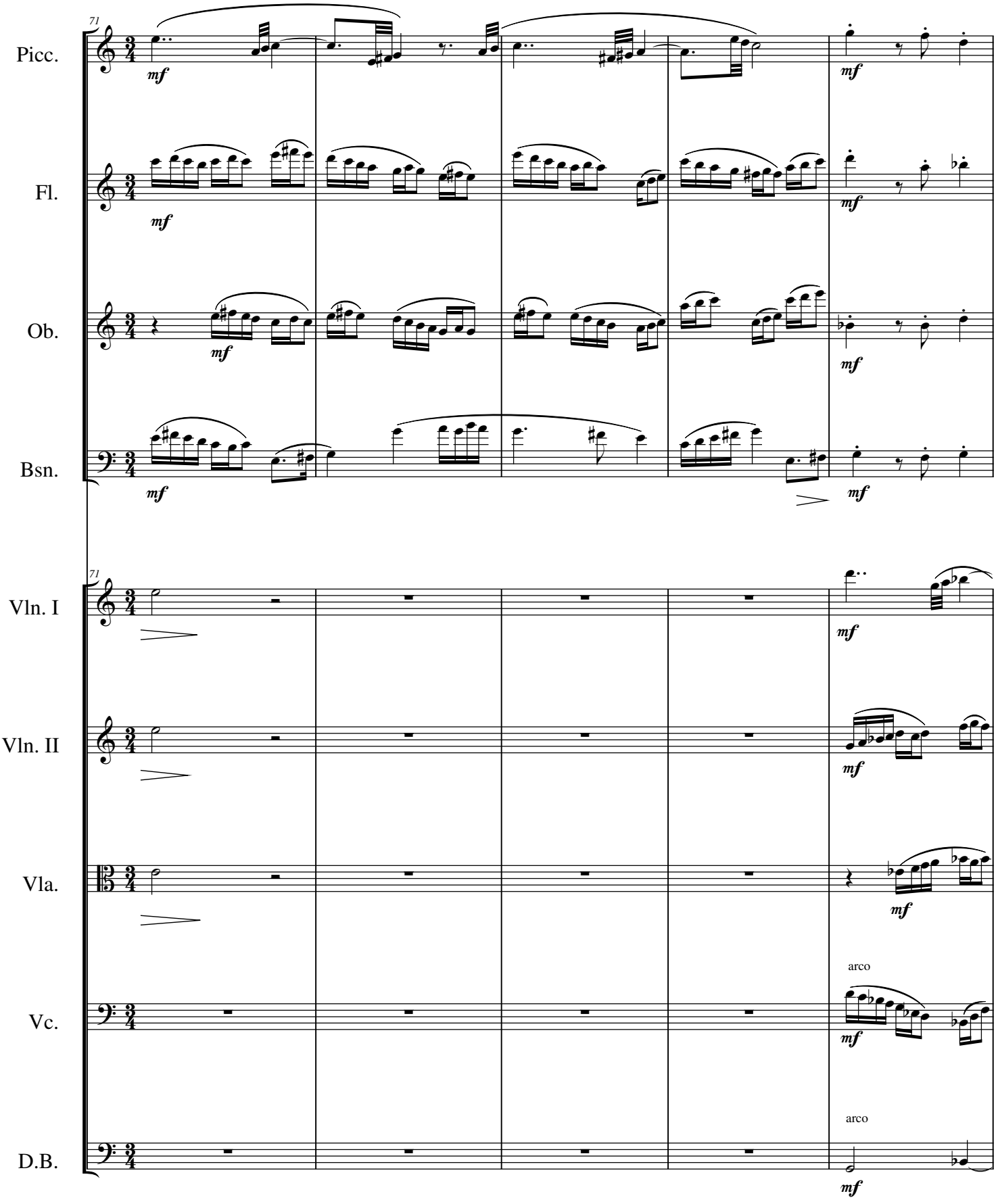

46
Picc.
mf
3
Fl.
mf
Ob.
mf
Bsn.
mf
46
pizz.
Vln. I
f
Vln. II
Vla.
Vc.
3
D.B.

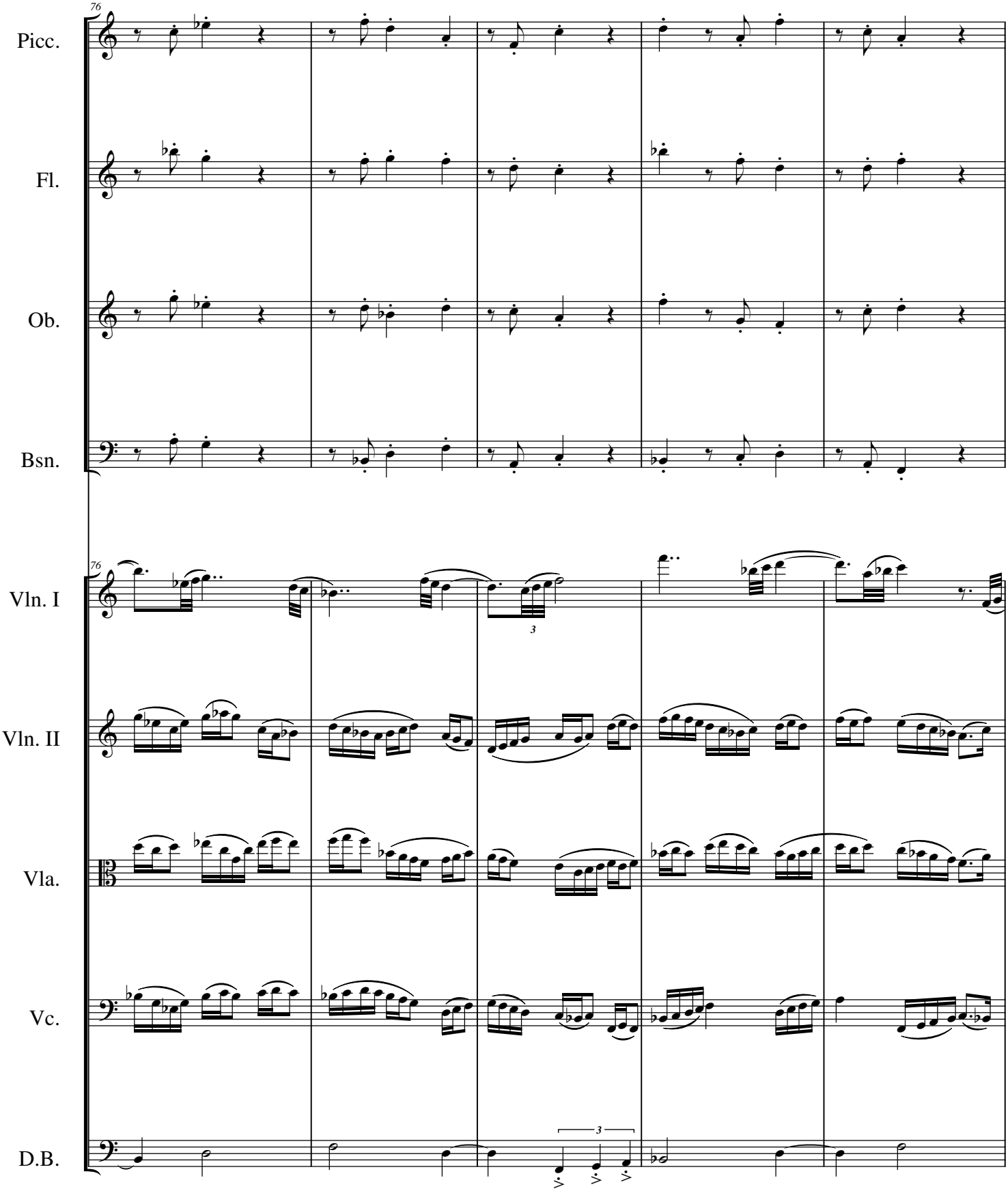

51
Picc.
Fl.
Ob.
Bsn.
f
f
f
51
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp

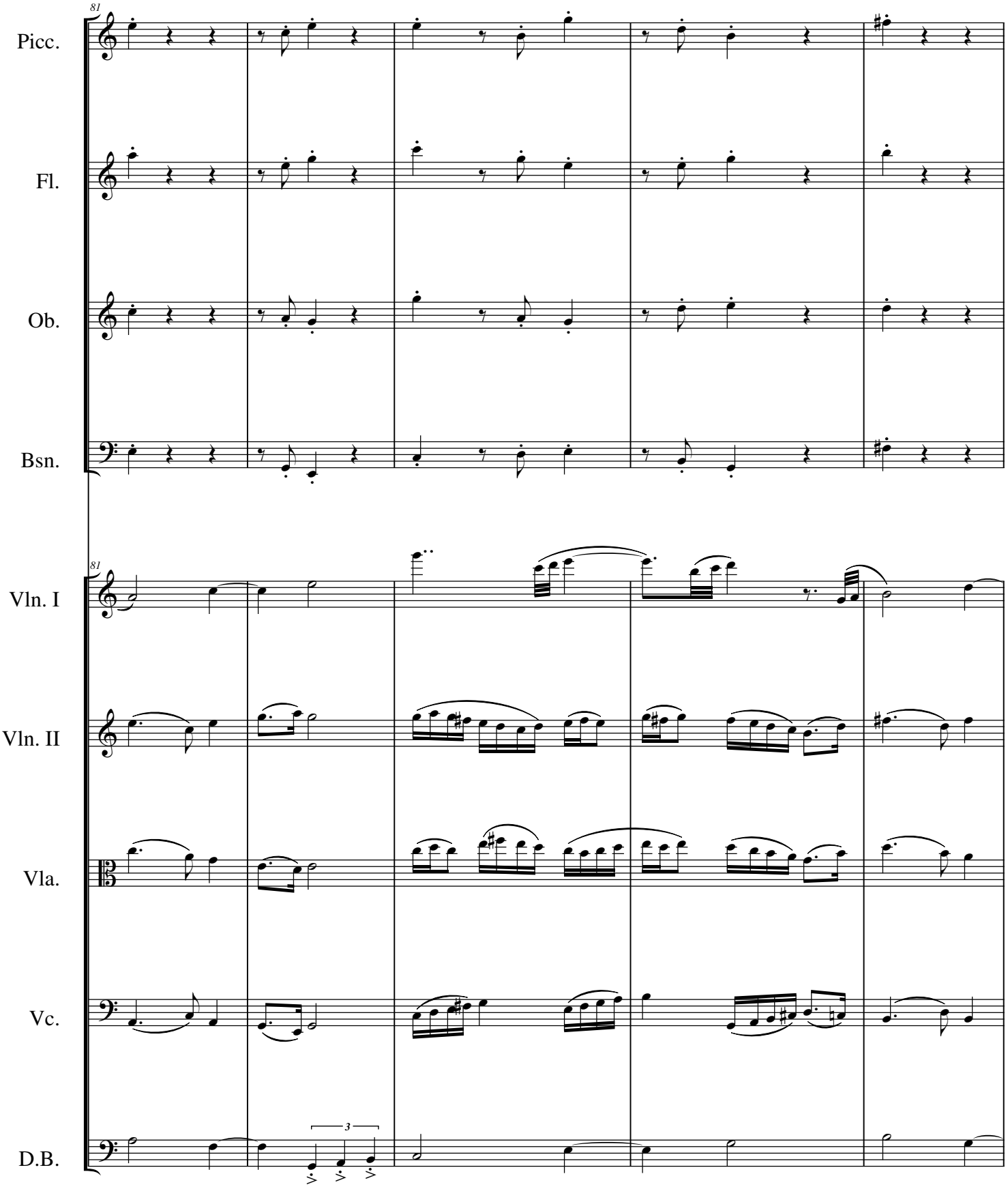

56
Picc.
Fl.
Ob.
Bsn.
mp
p
56
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
pizz.

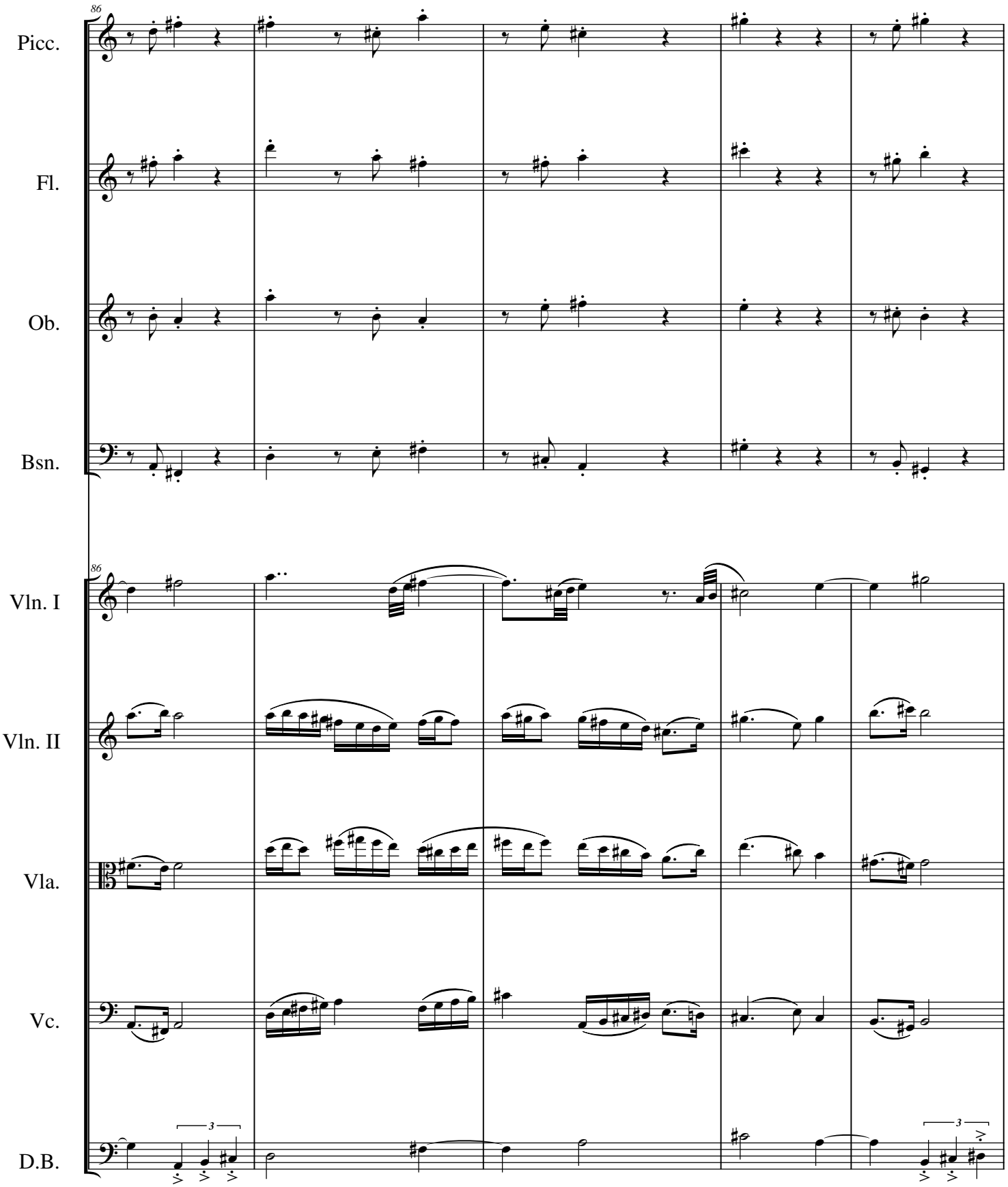

62
Picc.
Fl.
Ob.
Bsn.
mp
mf
mf
mp
62
Vln. I
Vln. II
Vla.
Vc.
D.B.

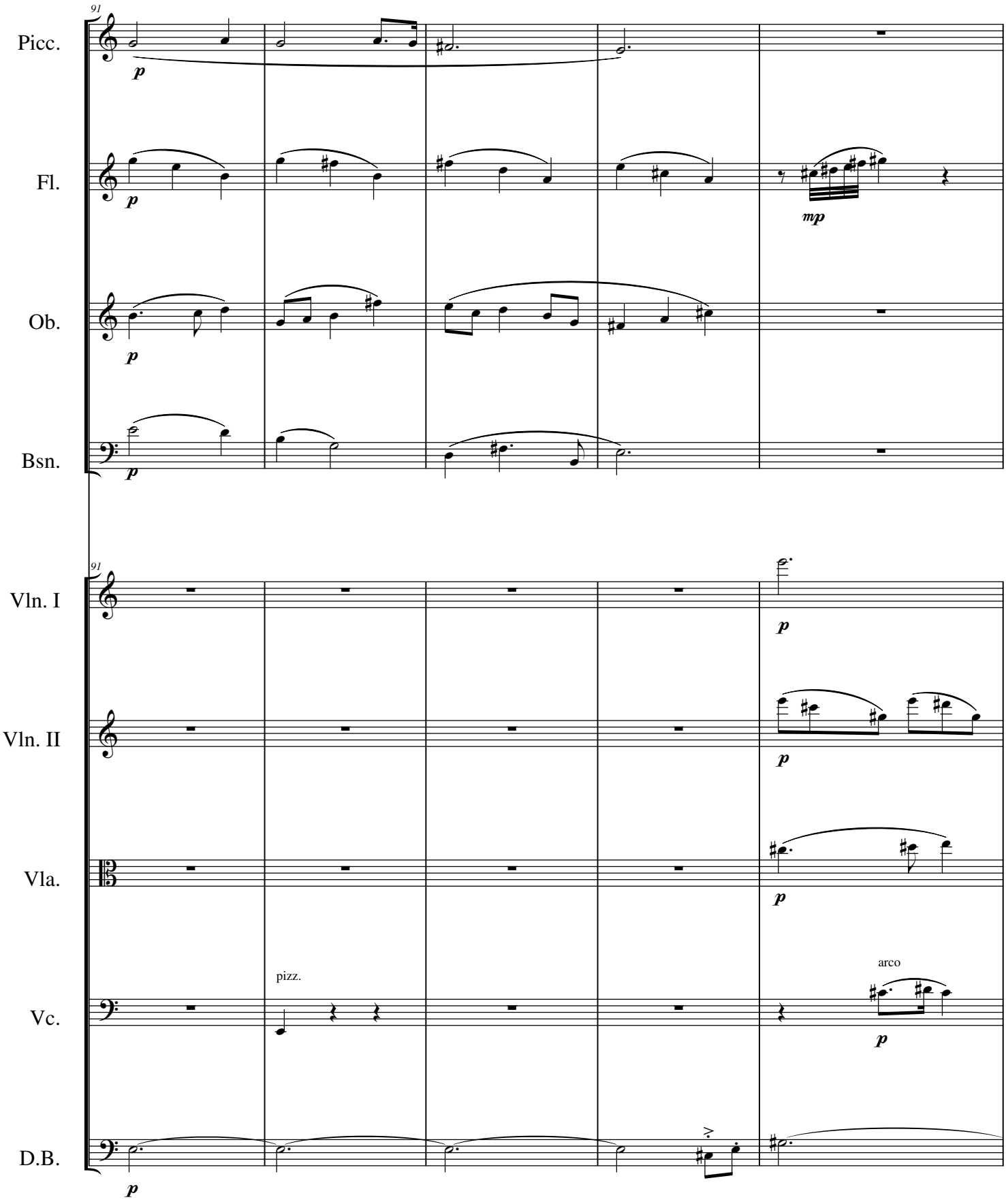

67
Picc.
Fl.
Ob.
Bsn.
67
arco
Vln. I
mf
arco
Vln. II
mf
arco
Vla.
mf
Vc.
D.B.

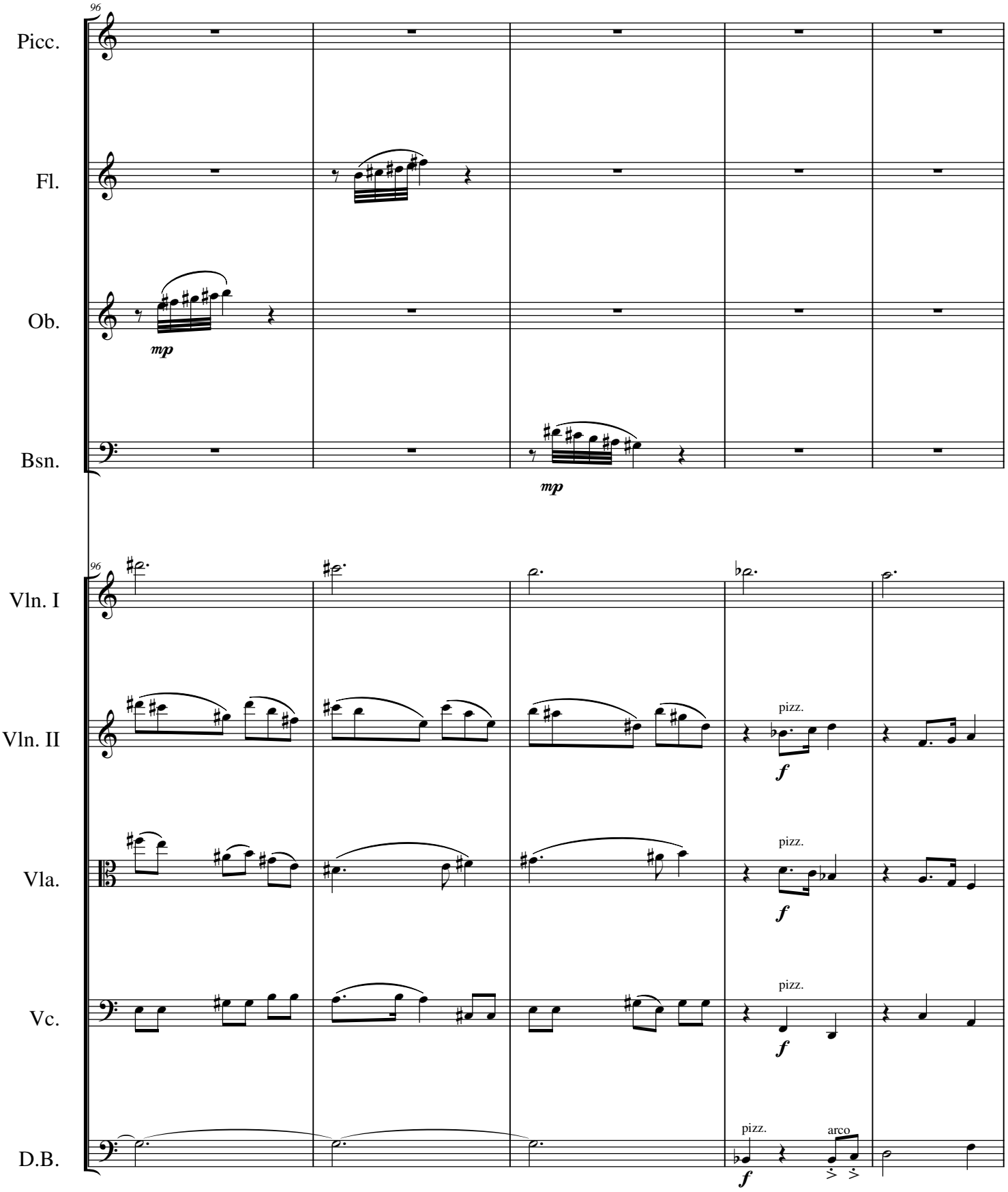

71
Picc.
Fl.
Ob.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
arco

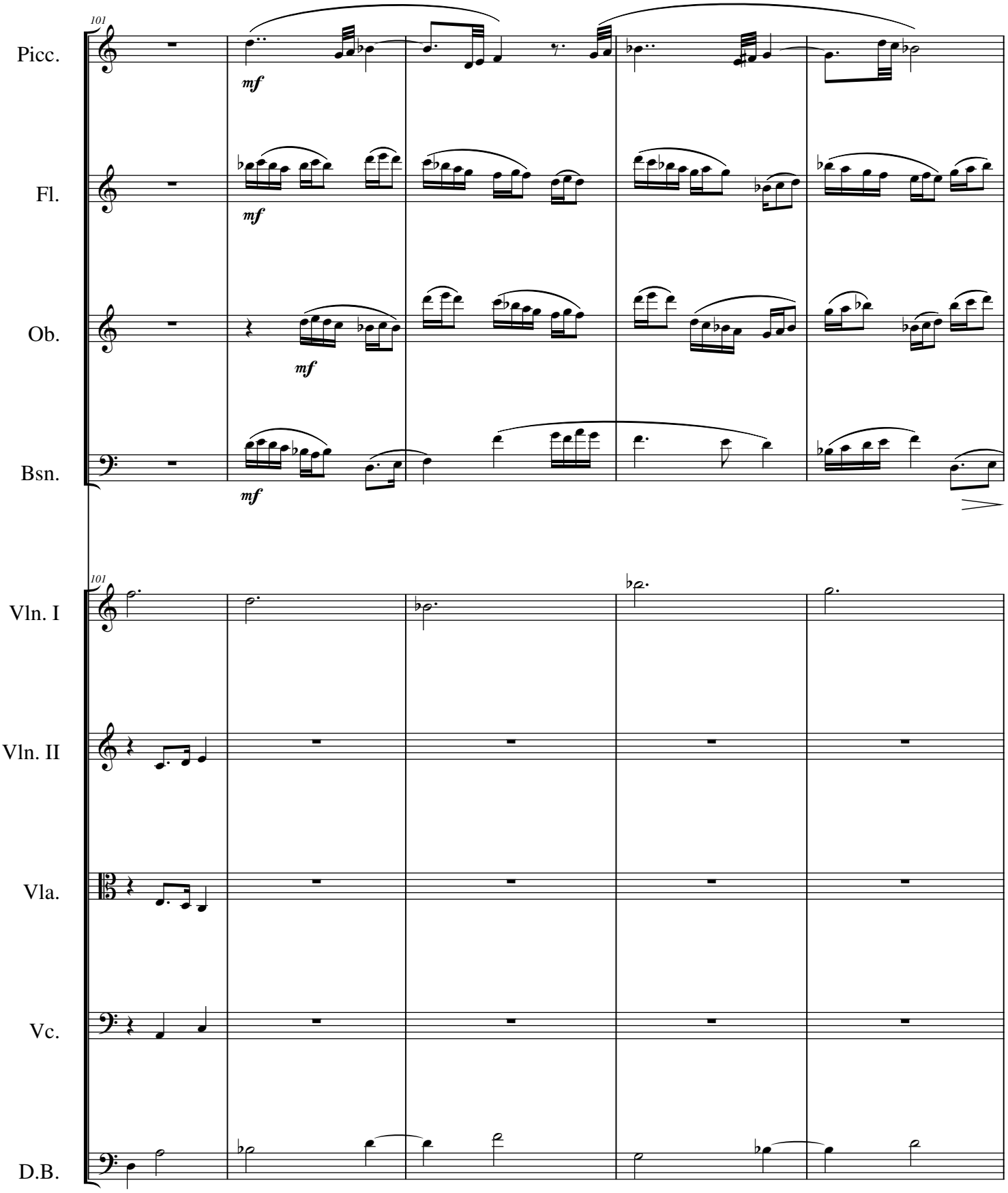

76
Picc.
Fl.
Ob.
Bsn.
76
Vln. I
Vln. II
Vla.
Vc.
D.B.
3
3

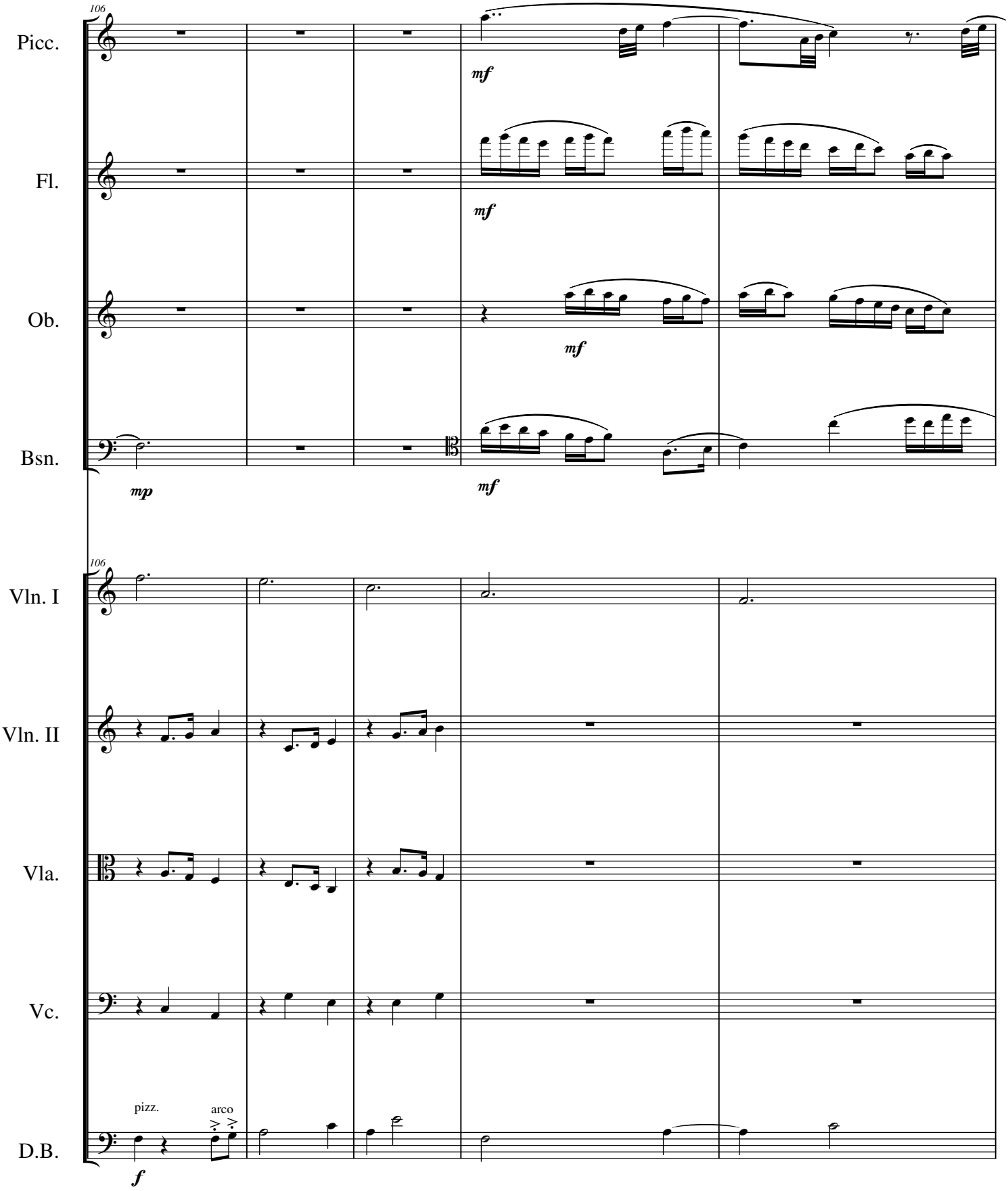

81
Picc.
Fl.
Ob.
Bsn.
81
Vln. I
Vln. II
Vla.
Vc.
3
D.B.

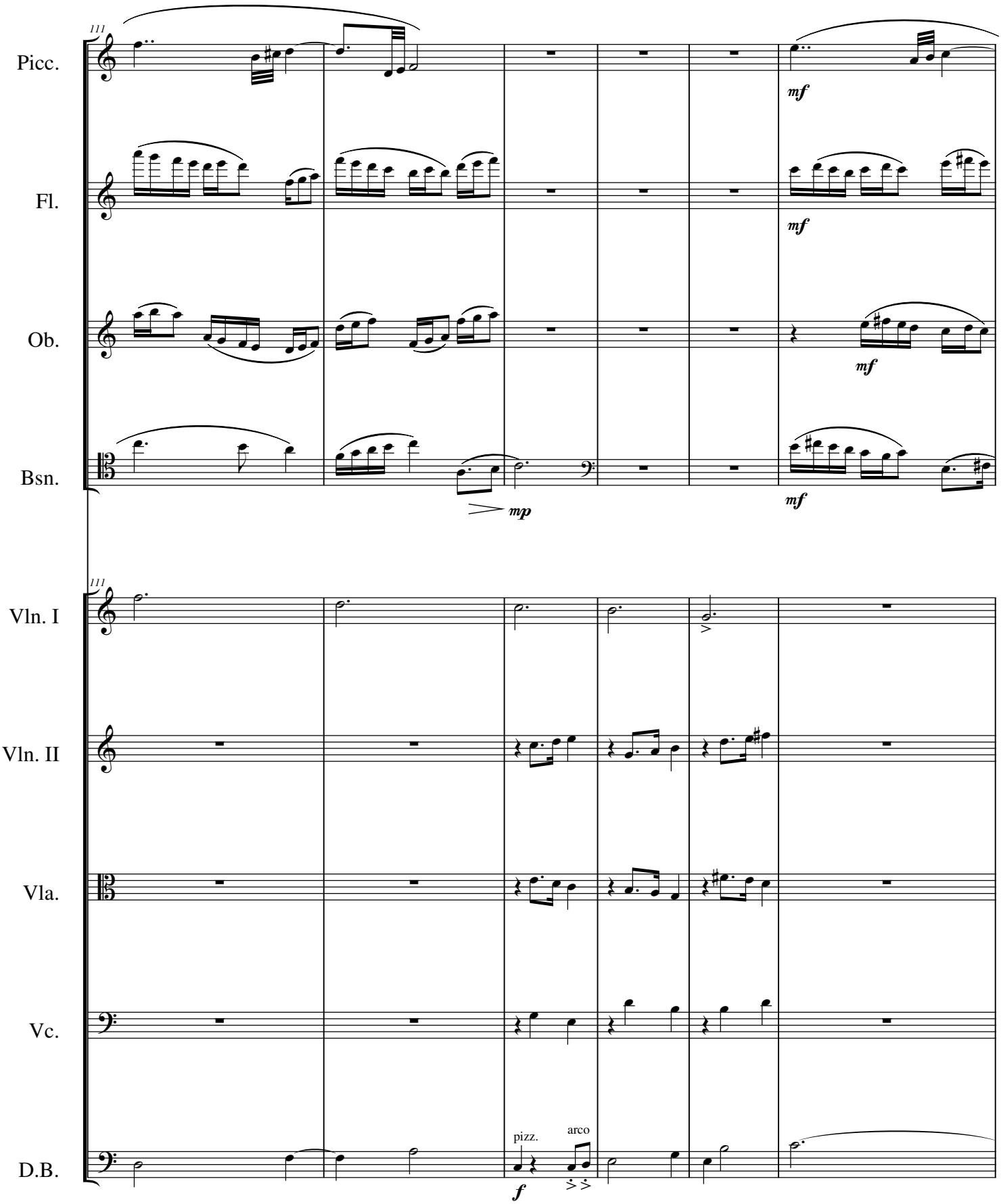

86
Picc.
Fl.
Ob.
Bsn.
86
Vln. I
Vln. II
Vla.
Vc.
D.B.
3
3

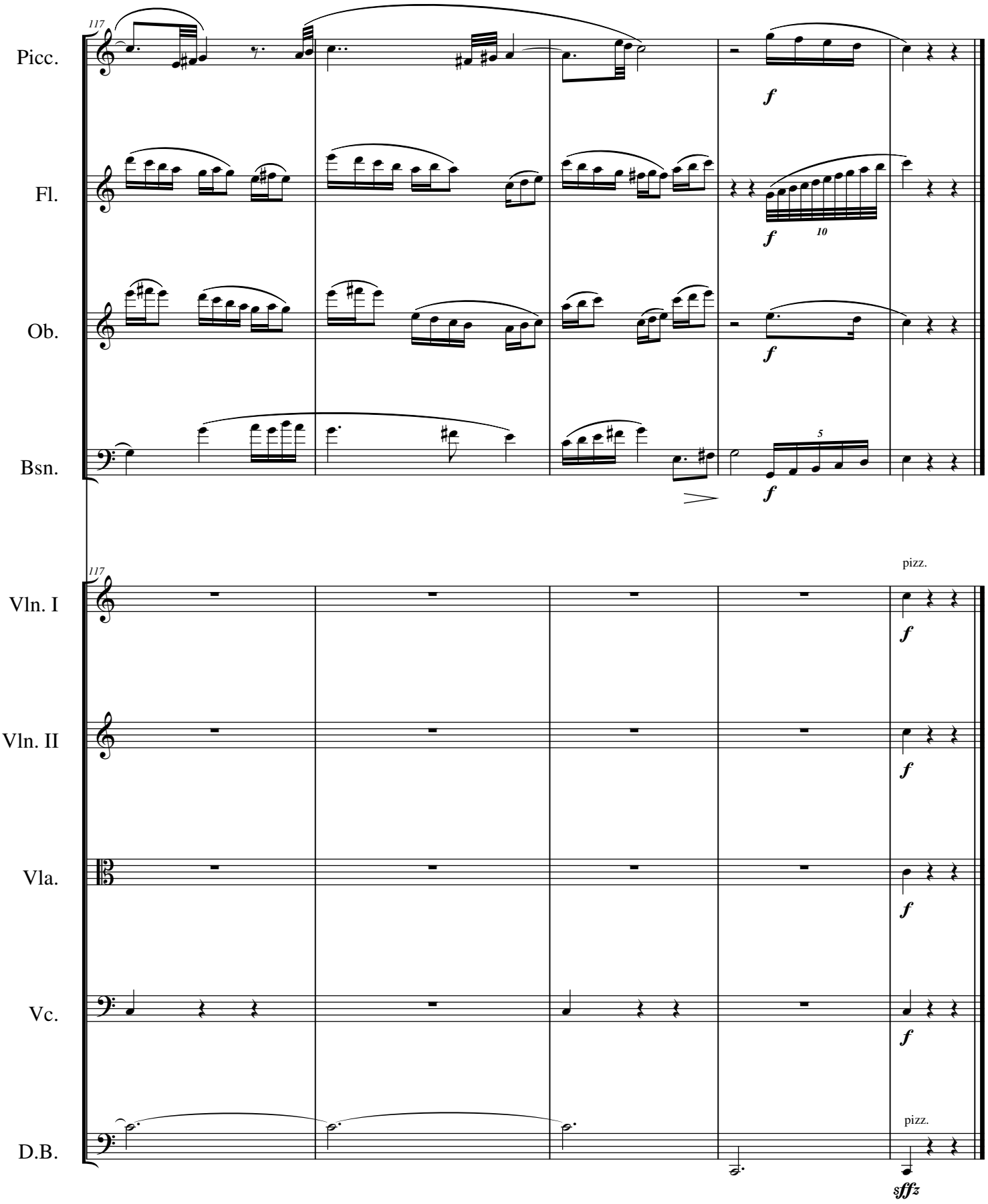

91
Picc.
p
Fl.
p
mp
Ob.
p
Bsn.
p
91
Vln. I
p
Vln. II
p
Vla.
p
pizz.
arco
Vc.
p
D.B.
p


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


101
Picc.
mf
Fl.
mf
Ob.
mf
Bsn.
mf
101
Vln. I
Vln. II
Vla.
Vc.
D.B.

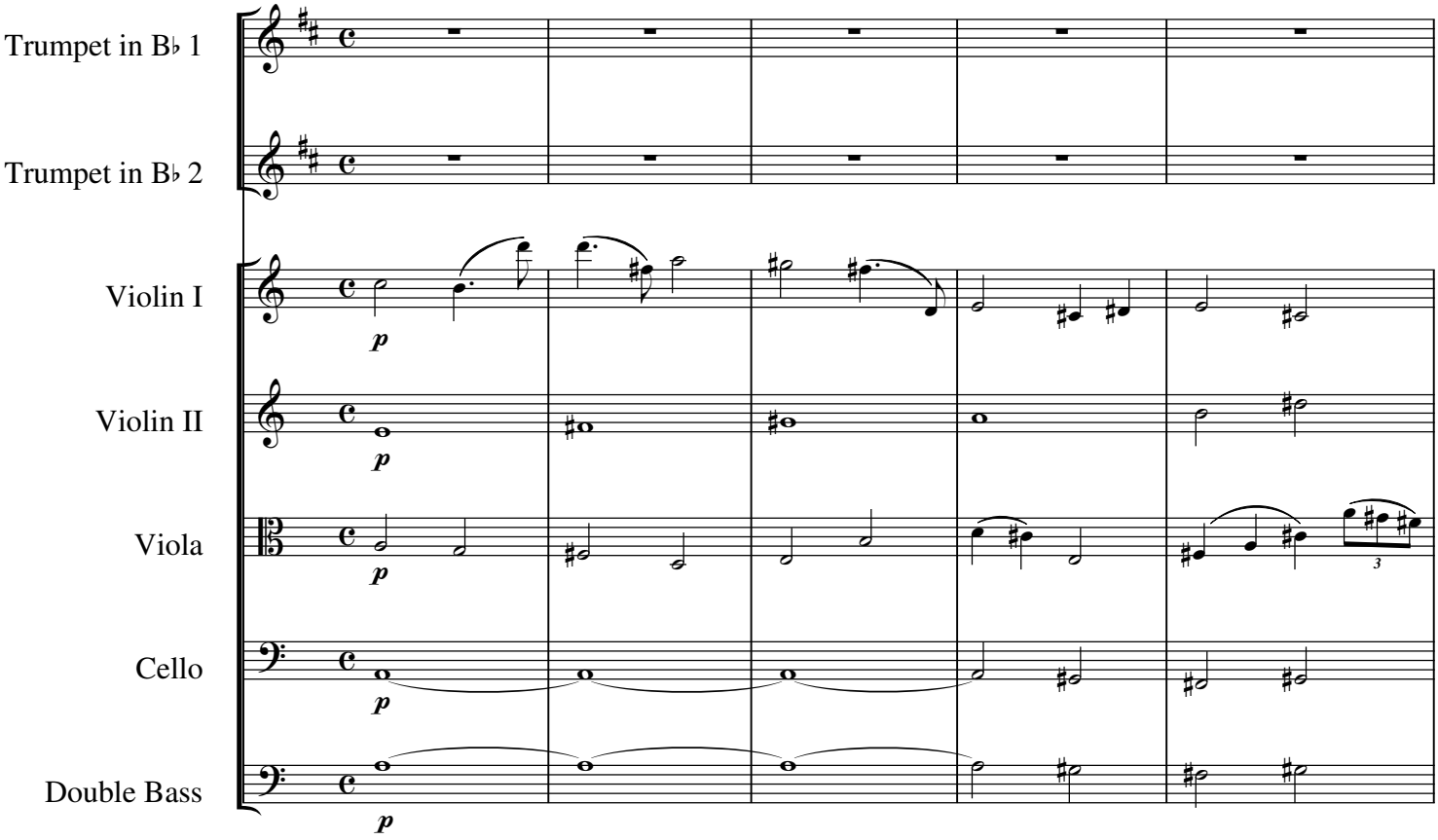

106
Picc.
Fl.
Ob.
Bsn.
mf
mf
mf
mp
mf
106
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
f

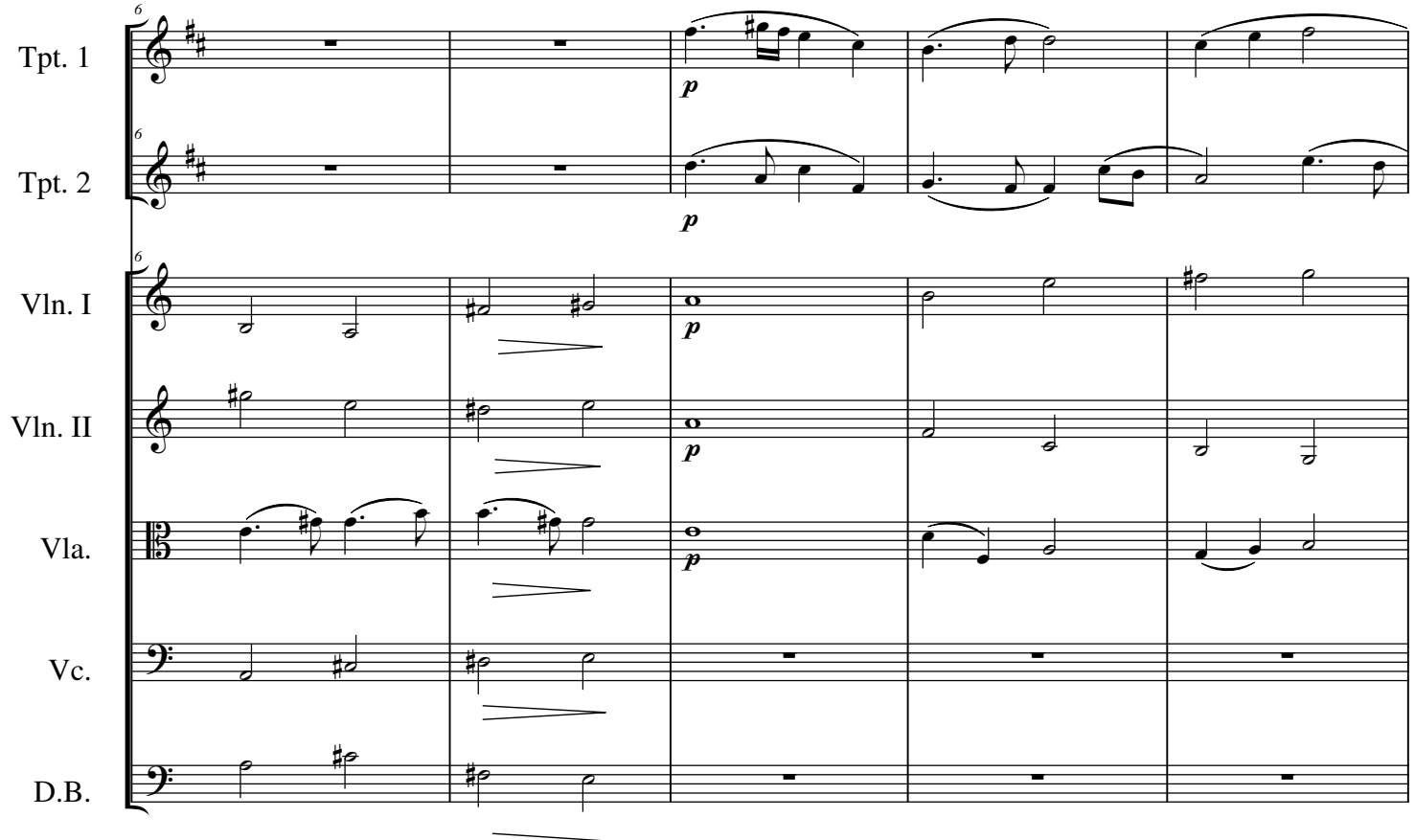

111
Picc.
Fl.
Ob.
Bsn.
mf
mf
mf
mf
mp
111
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
arco
f

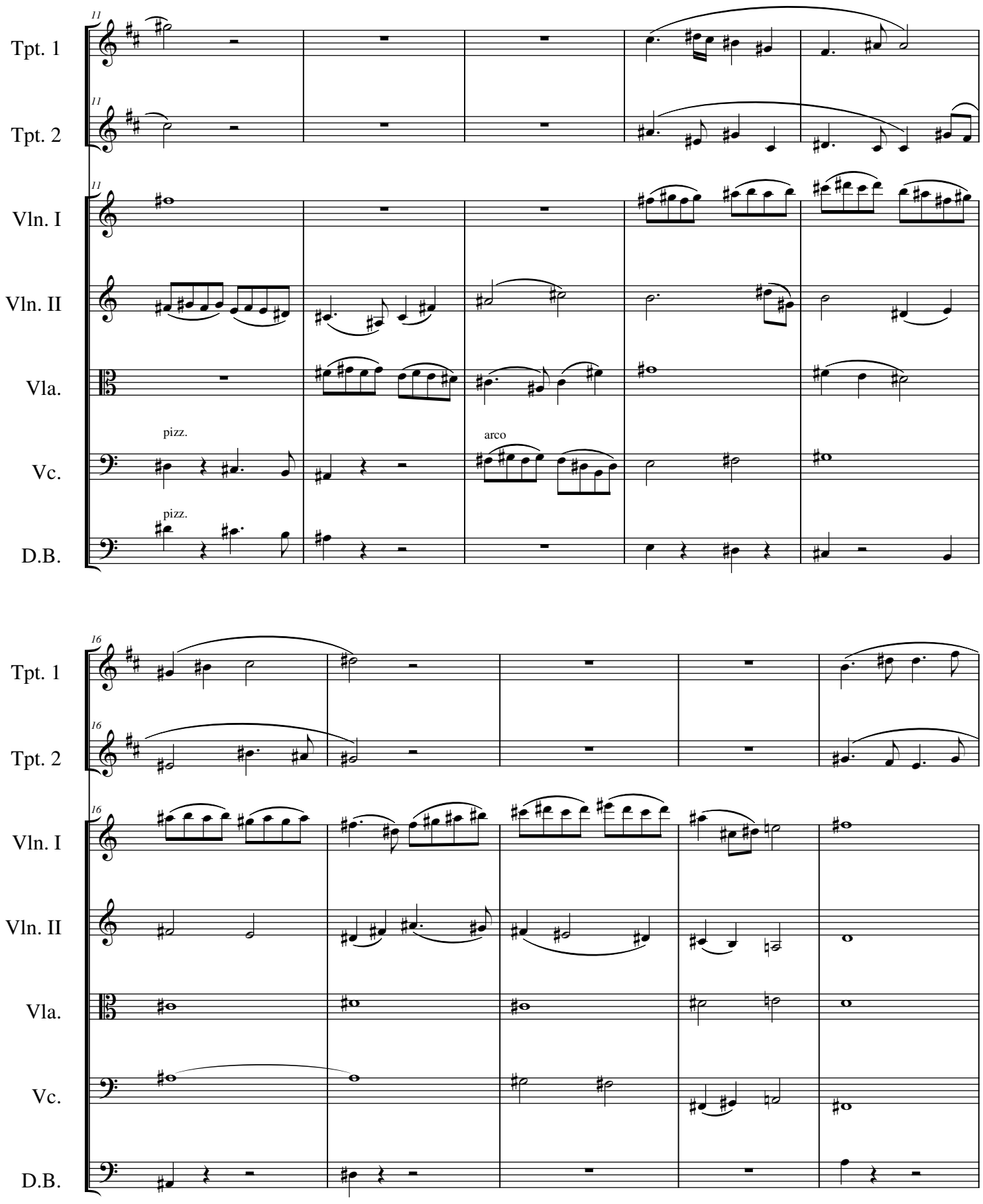

117
Picc.
Fl.
Ob.
Bsn.
f
10
5
117
pizz.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.
sffz

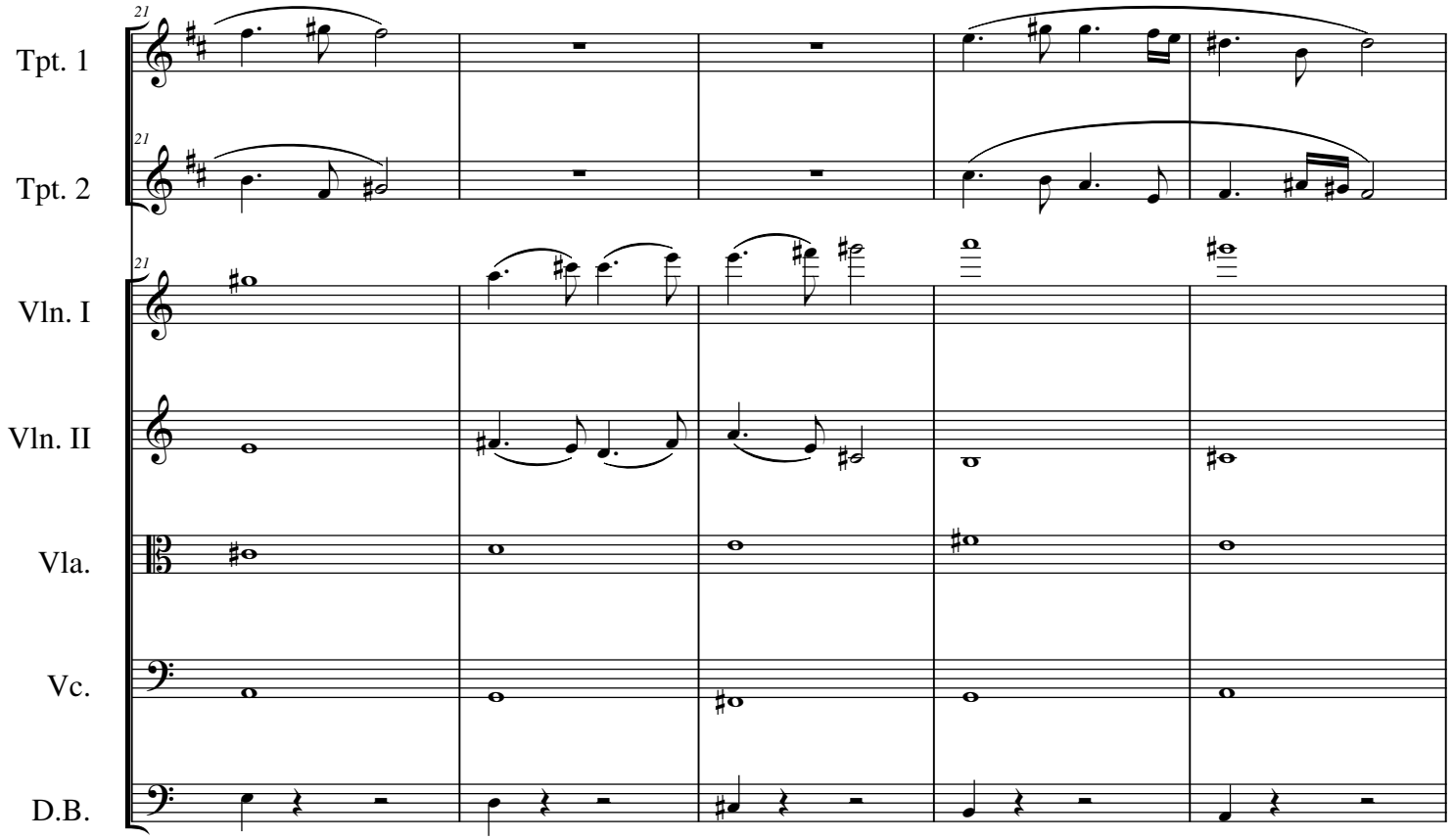
11 - The City Sleeps

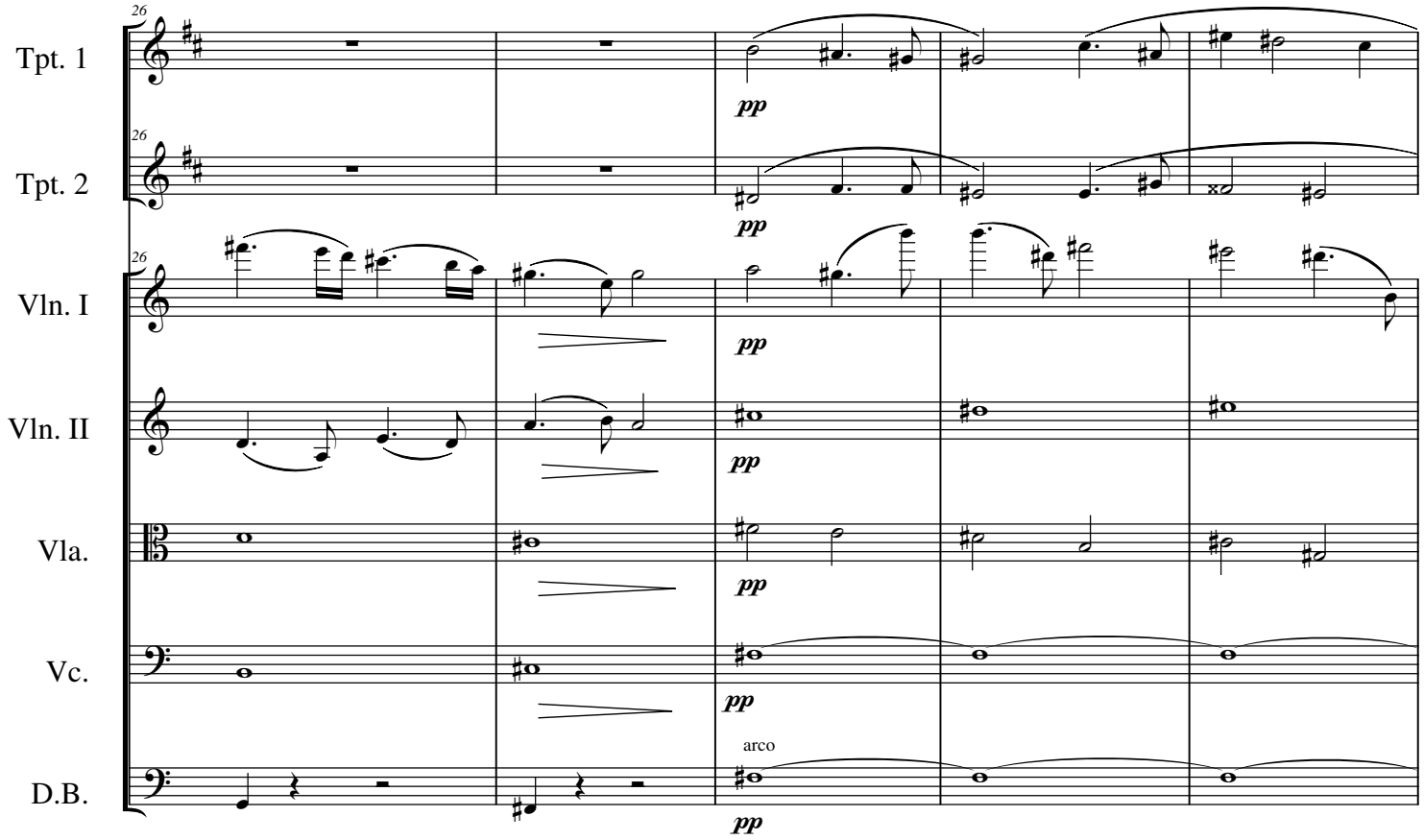
Andante

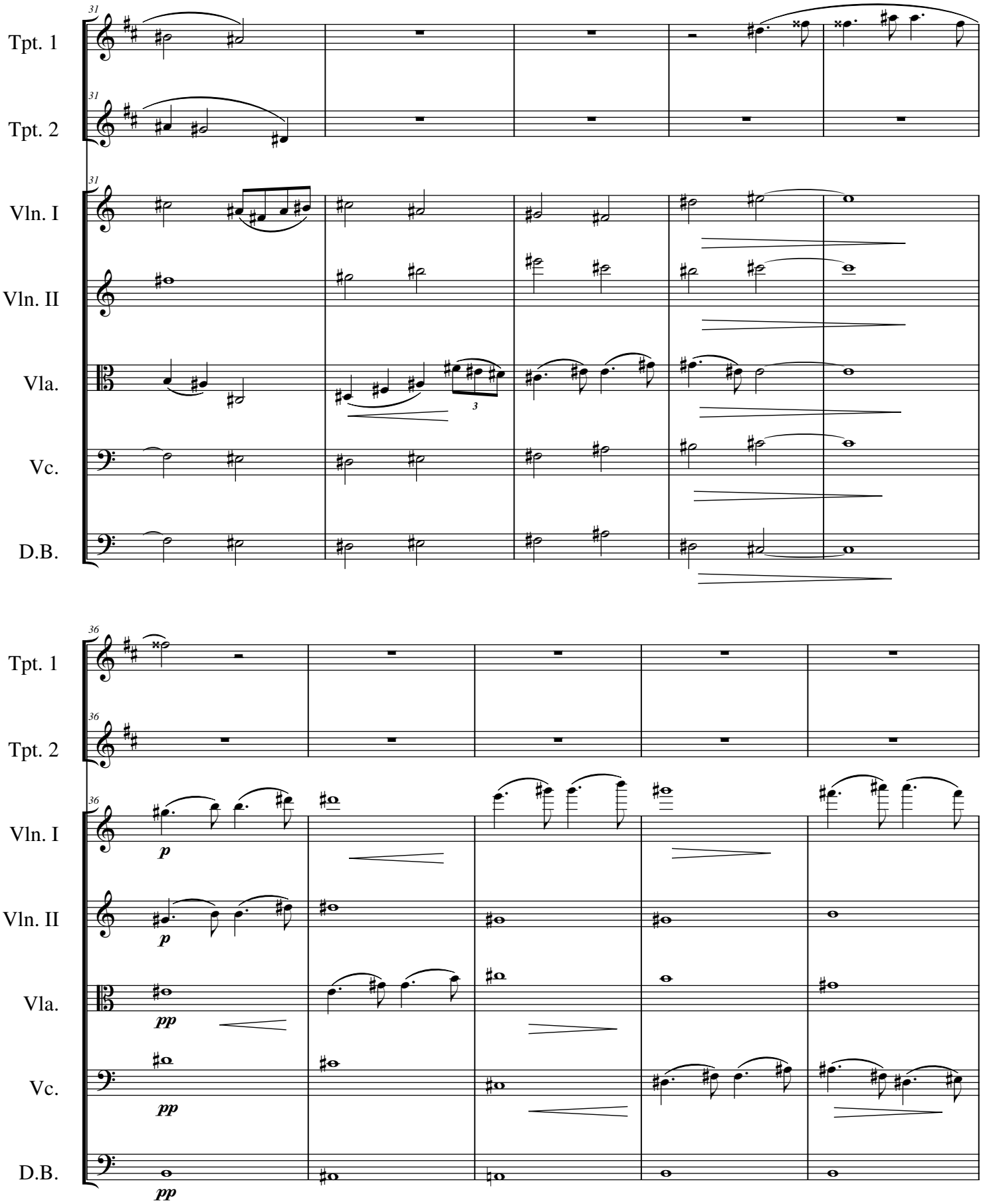


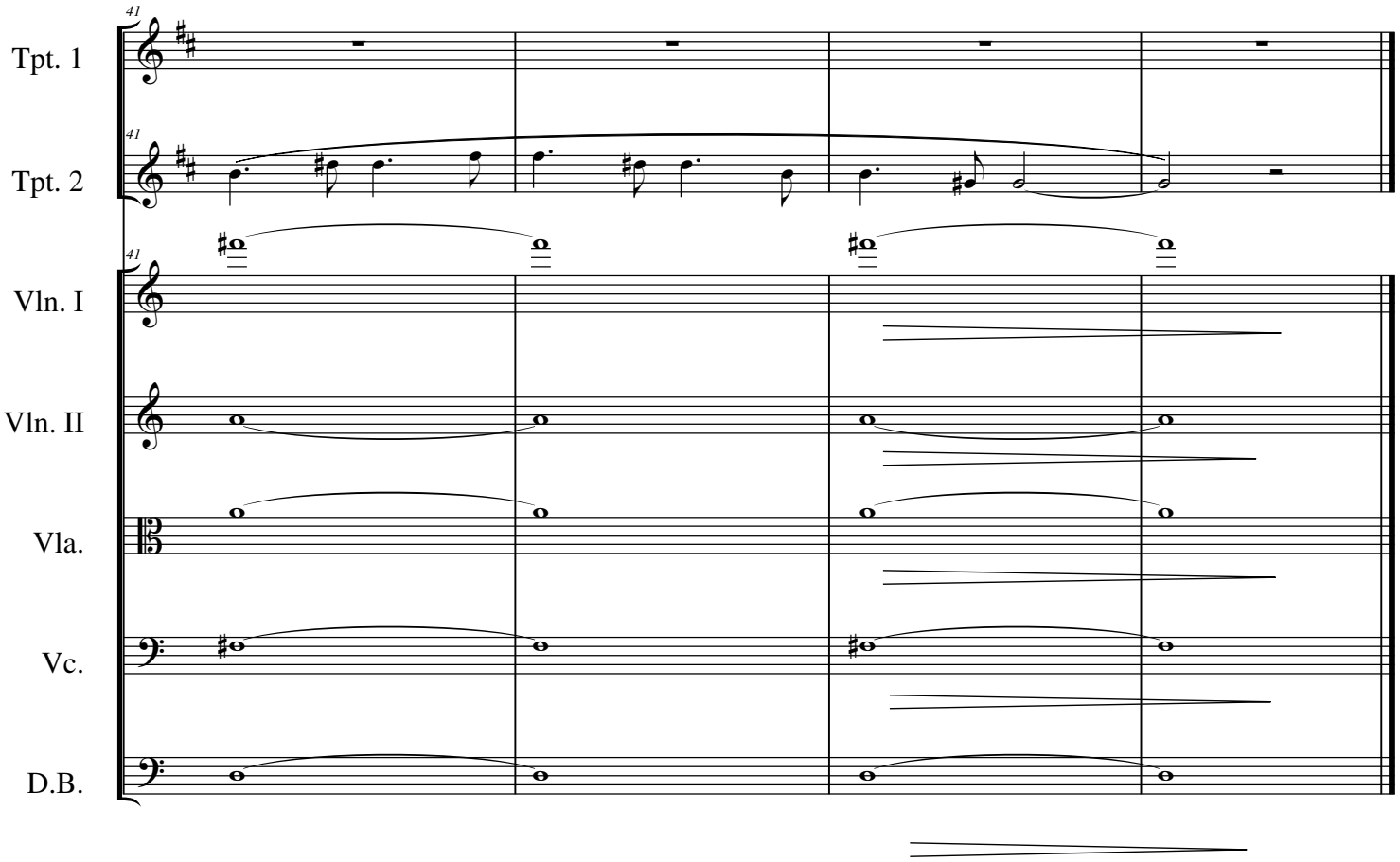



11
Tpt. 1
11
Tpt. 2
11
Vln. I
Vln. II
Vla.
pizz.
arco
Vc.
pizz.
D.B.
16
Tpt. 1
16
Tpt. 2
16
Vln. I
Vln. II
Vla.
Vc.
D.B.


21
Tpt. 1
21
Tpt. 2
21
Vln. I
Vln. II
Vla.
Vc.
D.B.


26
Tpt. 1
pp
26
Tpt. 2
pp
26
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp
arco
D.B.
pp


31
Tpt. 1
31
Tpt. 2
31
Vln. I
Vln. II
Vla.
3
Vc.
D.B.
36
Tpt. 1
36
Tpt. 2
36
Vln. I
p
Vln. II
p
Vla.
pp
Vc.
pp
D.B.
pp


41
Tpt. 1
41
Tpt. 2
41
Vln. I
Vln. II
Vla.
Vc.
D.B.

A few words about (and by) the composer

Stan Grill was raised in the Bronx, studied at the Bronx House School of Music, and later graduated from the Manhattan School of Music with undergrad and graduate degrees in music theory. He studied piano with Robert Helps and Leon Kushner and composition with Ursula Mamlok and Joseph Prostakoff. Major works include music for string orchestra and voice, string orchestra and clarinet, a nonet for winds and strings, and several song cycles for mixed voices and chamber ensemble. Performances have been produced by the composer, as well as presented by the Composers Guild of New Jersey, the St. Paul's Church Festival of the Arts, the Leonia Chamber Players, the New York Composers Circle, the Northern New Jersey Camerata, the Bronx Arts Ensemble and the Duo + Ensemble. During the 2004-06 seasons, he was composer in residence of One World Symphony, a New York City based orchestra. One World Symphony has premiered several major works, including "Invisible Ballet" for orchestra, "Two Sad Songs" setting poems by W.B. Yeats for soprano & string orchestra, and a cycle of songs for two cellos and two mezzo sopranos setting poems by the New Jersey poet William Carlos Williams. In 2006, One World commissioned three works – a setting of the Ophelia songs from Shakespeare's "Hamlet" for soprano, harp and string orchestra, an orchestral work, "Pluto," for a program featuring Holst's "The Planets," and a setting of poetry for a concert honoring those who lost their lives on 9/11. Recent works include "The Four Elements" for viola and string orchestra commissioned by violist Brett Deubner and "Mystical Songs" for soprano, viola and string orchestra commissioned by the Universidad Tecnica Particular de Loja. In 2009, an entire program of music by Stan Grill was performed in Tokyo by the Duo + Ensemble. He currently works in Philadelpia, and lives happily in New Jersey with his wife, cats and piano.

"As I see it, as much as we strive to find reason and purpose in our having been born into this amazing, mysterious and awe-inspiring universe, that attempt is largely futile. It is however, the best part of our nature that obliges us to make the attempt, though the most we can hope for is to gain some small degree of understanding of the world around us, and, more importantly, of ourselves. To achieve this, we each approach the problem in our own way, uniquely shaped by our cultural background, innate talents and abilities, education and so on. For some, science may be the window through which they best perceive and interpret the world, for others, religion. For those to whom the world seems to express itself most clearly and beautifully through sound, music is the voice that speaks to us and through which we, in turn, best express ourselves. Now, I can write notes that will make pretty music because I've been trained to do so – but the best of my music has arrived, rather inexplicably, as part of a personal effort to understand the world and myself. It is, in a way, an act of translation. The world says something, I try to understand it, and then translate it into musical language. The particular musical language which I speak, is, of course, a product of my conservatory training and personal musical tastes, but hopefully, the outcome, imperfect a translation as it may be, will convey to others something of its original intent."

Stan's music is melodic, modal, contrapuntal, characterized by extended, interweaving lines. His musical influences span the centuries, and include Machaut, Josquin, Palestrina, Monteverdi, Lassus, Britten, Ives, Vaughn Williams and Shostakovich. Two main themes permeate many of the pieces - music intended to influence the minds and hearts of those who hear it in such a way as to encourage thoughts about the possibility of world peace - and music composed in an attempt to translate something about the nature of the physical world.

Complete scores are available in the American Music Center's on-line library. Please go to Stan's web page at **American Music Center**.

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