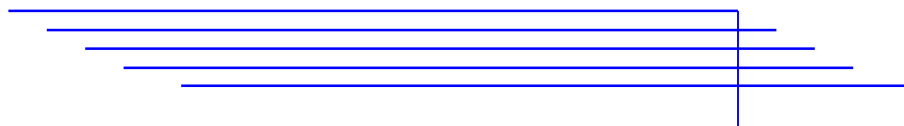


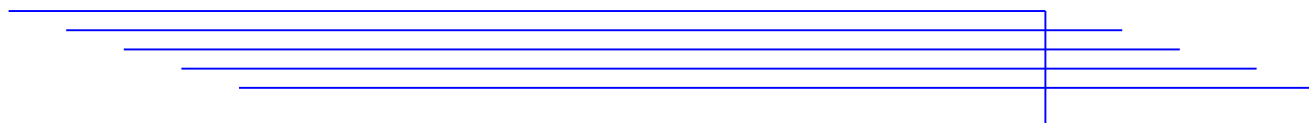
stanley grill



The Stars Circle
Above
Indifferent to Our Foolishness

flute quartet

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VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Prelude (T.S. Eliot)	1978	soprano, violin, cello	10 min
6 Songs (W.B. Yeats)	1983	soprano, piano	15 min
To a Child (W.B. Yeats)	1987	soprano, string quartet	20 min
Crazy Jane Sings (W.B. Yeats)	1999	soprano, fl, vn, va, vc, pn	25 min
Vignettes/Flowers (W.C. Williams)	2002	SATB, cello	18 min
Love Poems (W.C. Williams)	2003	SSAA	10 min
Vignettes/Trees (W.C. Williams)	2004	sop, mezz sop, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, cello, harp	7 min
Ariettas Without Words	2005	soprano, cello, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	sop, mezzo, violin, cello	6 min
5 Rilke Songs	2009	soprano, viola d'amore, cello	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	35 min
Seasons (W.C. Williams)	2010	SATB	11 min
Sonnets to Orpheus (R.M. Rilke)	2012	tenor, piano	35 min
Songs of Loss and Remembering (R.M. Rilke)	2012	soprano, viola d'amore, viola, cello	12 min
Rozmowa z kamieniem (W. Szyborska)	2013	soprano, 2 violins, cello	15 min
2 Love Songs (H. Heine)	2015	countertenor, va, vc, theorbo	4 min
A Collection of Songs (C.F. Cilliers)	2017	soprano, piano	18 min
The Violin Sings in a Common Language	2017	soprano, violin	13 min
Collected Villanelles (various poets)	2018	SATB	16 min
La selva de los relojes (Federico Garcia Lorca)	2018	mezzo soprano, cello, piano	21 min
Der Februar (Erich Kastner)	2018	soprano, viola d'amore	4 min
Vier Gedichte (Inborg Hoflehner)	2018	mezzo soprano, viola d'amore	6 min
La Lay de Plour (Guillaume Machaut)	2018	contralto, fl, vn, vc, piano	40 min
Selections from Les Roses (R.M. Rilke)	2019	soprano, oboe, violin	9 min
Blossoms (Selma Meerbaum-Eisinger)	2019	soprano, viola d'amore, cello	22 min
This Hour (Rose Ausländer)	2019	soprano, tenor, vn, va, vc, harpsichord	11 min
The Aim was Song (Robert Frost)	2019	soprano, cello	3 min
Two Ballads (Richard Leach)	2019	soprano, Bb clarinet, viola, cello, piano	8 min
The Whirr of Wings (various poets)	2020	chorus, flute, viola, cello	24 min
Dust Song (Richard Leach)	2020	soprano, piano	3 min
Selections from Words for Music Perhaps	2020	mezzo soprano, baritone, piano	8 min
An Incalculable Loss (Richard Leach/Norman Fischer)	2020	soprano & cello	12 min
Say their names (words from the news)	2020	voice & piano	6 min
To Pain (Peter Levitt)	2020	baritone & piano	4 min
Artist (Madhu Raghavendra)	2020	soprano & piano	3 min
1918 (Ellen Bryant Voigt)	2020	mezzo soprano, vn, 2 va, vc	20 min
Les Fugitifs (R.M. Rilke)	2020	mezzo soprano, viola	5 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
The Beckoning Stars	2001	string quartet	13 min
Imaginary Dances	2001	violin solo	18 min
Short Stories	2003	vn, va, vc, db	18 min
Passion (a love duet)	2003	viola, cello	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba	12 min
Sonatine	2010	3 violins	9 min
Lieder ohne Worte	2011	2 va, vc, theorbo	12 min
Middle Ground	2012	vn, 2 va, vc	25 min
O mystery!	2012	viola solo	5 min
Music for Viol Consort	2013	6 viols	20 min
Afterwards, there were no more wars	2013	string quartet	21 min
At the Center of All Things	2013	string quartet	17 min
4 Nocturnes	2013	violin, viola	19 min
Lonely Voices	2013	string quartet	26 min
Trance Music	2014	string orchestra	22 min
The Time is Past	2016	string quartet	15 min
Dreaming of a Better World	2016	string quartet	15 min
Trio Sonata	2017	vn, va d'amore, cello	10 min

Transfiguration	2017	viola quartet	14 min
Duets	2018	2 viola d'amore	7 min
Aphorisms I	2019	string quartet	15 min
Airs and Dances	2019	strings	6 min
Border Crossings	2019	2 violins	6 min
Sea and Sky	2019	2 violas	11 min
Ode to Theia	2020	string quartet	22 min
CHAMBER MUSIC			
Three for Three	1992	violin, cello, piano	16 min
Civil War Songs	1992	viola, piano	18 min
Take Five	1993	piano quintet	25 min
Serenade	1999	fl, vn, va, vc	11 min
Distant Music	2000	cl, vn/va, vc, pn	20 min
Driven by the Wind	2001	flute, cello, piano	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, string quartet	35 min
A Little Sweet	2003	flute, cello	10 min
On the Edge of Sleep & Dreaming	2003	horn, cello, harp	31 min
5 Pastoral Scenes	2004	ob, bn, vn, va, vc	30 min
I was dreaming of the sea...	2004	vn (or fl), vc, pn	7 min
Little Tales of Mirth & Woe	2004	vn (or fl), vc, pn	6 min
An Ode to the Possibility of Piece	2005	clarinet, violin, cello	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 tp, hn, tb, tu	7 min
4 Caprices	2014	violin, piano	14 min
Melville's Dream	2017	alto flute, viola, cello	12 min
Music for Loud Band	2018	2 cornettos & 2 tenor sackbuts	5 min
Fanfare	2018	4 sackbuts (or tenor trombones)	3 min
the children are crying	2018	saxophone quartet	6 min
the children are still crying	2018	saxophone quartet	6 min
Aphorisms II	2019	viola & piano	21 min
Divisions	2019	vn, vc, pn	13 min
Aphorisms IV	2019	cello & piano	19 min
Remember	2020	viola & piano	10 min
The Whirr of Wings (instrumental suite)	2020	flute, viola, cello	19 min
Dance	2020	flute	3 min
Echo	2020	flute, oboe, clarinet, violin	4 min
Freedom Song	2020	saxophone quartet	6 min
The Stars Circle Above, Indifferent to Our Foolishness	2020	flute quartet	7 min
ORCHESTRAL MUSIC			
Morning Music	2001	clarinet, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	string orchestra & diverse instruments	33 min
Dark Matter (Pluto)	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures (various poets)	2008	soprano, string orchestra	15 min
The Four Elements	2009	viola, string orchestra	22 min
Mystical Songs (Fernando Rielo)	2009	soprano, viola, string orchestra	18 min
In Praise of Reason	2012	cello, 2 horns, string orchestra	13 min
Against War	2018	soprano, orchestra	23 min
Season of Rain	2018	orchestra	38 min
Summer	2018	orchestra	43 min
Declaration of Peace	2019	chamber orchestra	12 min
Everything Passes	2019	soprano & chamber orchestra	16 min
Gaia's Lament	2019	violin, orchestra	21 min
Serenade	2019	oboe, string orchestra	13 min
The Silence of Winter	2020	3 flutes, string orchestra	13 min
The Bridge	2020	viola & orchestra	70 min
Fantasy	2020	piano, string orchestra	15 min
PIANO MUSIC			
Simple Sketches	2015	piano	12 min
Skirmishes	2016	piano 4 hands	10 min
Preludes for Piano, 1-6	2016	piano	10 min
Preludes for Piano, 7-12	2017	piano	10 min
Aphorisms III	2019	piano	17 min

The Stars Circle Above Indifferent to Our Foolishness

dedicated to
Astrid Alexandra Alberts-Grill
soon to be born

As society becomes increasingly polarized and unhinged, with the worst sort of people in positions of power in many countries throughout the world, I often remind myself that all of it, no matter how bad, is a mirage of illusions. The effects of it may be all too real, but for those who are able to see reality, even in small part, it is evident that the thoughts and beliefs that drive it all are founded upon sheer nonsense. None of it is founded in reality, in rational, sane thinking. As puny humans, filled with self-aggrandizing thoughts, go about stoking craziness, violence and hatred, the world goes on, the stars circle overhead in their eternal processions, entirely indifferent to our self-afflicted plight. That is the real world – and a beautiful one it is. If only we were worthy of it. My hope for little Astrid is that she will feel that connection to the Great Universe around us – and become worthy to be a tiny part of it. Her parents and grandparents will give her a good start!

October, 2020
Wayland, MA

The Stars Circle Above Indifferent to Our Foolishness

Andante (♩ = 80)

Flute 1
mp

Flute 2
mp

Flute 3
mp

Flute 4
mp

Musical score for Flutes 1-4, measures 1-5. The music is in 4/4 time and marked *mp*. Flute 1 features triplet patterns. Flutes 2, 3, and 4 play sustained notes with some melodic movement.

Fl 1
pp

Fl 2
pp

Fl 3
pp

Fl 4
pp

Musical score for Flutes 1-4, measures 6-11. The music is marked *pp*. Flutes 1, 2, and 3 play sustained notes, while Flute 4 has a more active line with some rests.

Fl 1
p

Fl 2
p

Fl 3
p

Fl 4
p

Musical score for Flutes 1-4, measures 12-15. The music is marked *p*. Flutes 1, 2, and 3 have more active melodic lines, while Flute 4 continues with sustained notes.

17

F1 1

F1 2

F1 3

F1 4

This system contains measures 17 through 21. It features four staves labeled F1 1, F1 2, F1 3, and F1 4. The music is written in treble clef. Measure 17 starts with a whole note G4 in F1 1 and a whole note G3 in F1 2. F1 3 and F1 4 have eighth notes. A triplet of eighth notes (A4, G4, F4) is marked with a '3' in F1 4 at measure 18. The system concludes with a fermata over the final notes of all staves.

22

F1 1

F1 2

F1 3

F1 4

This system contains measures 22 through 26. It features four staves labeled F1 1, F1 2, F1 3, and F1 4. The music is written in treble clef. Measure 22 begins with a fermata over a whole note G4 in F1 1 and a whole note G3 in F1 2, both marked with a mezzo-piano (*mp*) dynamic. The system concludes with a fermata over the final notes of all staves.

27

F1 1

F1 2

F1 3

F1 4

This system contains measures 27 through 31. It features four staves labeled F1 1, F1 2, F1 3, and F1 4. The music is written in treble clef. Measure 27 begins with a mezzo-piano (*pp*) dynamic. The system concludes with a fermata over the final notes of all staves.

32

F1 1

F1 2

F1 3

F1 4

mf

37

F1 1

F1 2

F1 3

F1 4

p

43

F1 1

F1 2

F1 3

F1 4

pp

p

48

F1 1

F1 2

F1 3

F1 4

This system contains measures 48 through 52. Part F1 1 features a melodic line with a slur over measures 48-50 and a fermata over measure 51. Part F1 2 provides harmonic support with chords and moving lines. Part F1 3 has a rhythmic pattern of eighth notes. Part F1 4 has a simple bass line with a slur over measures 49-51.

53

F1 1

F1 2

F1 3

F1 4

This system contains measures 53 through 57. Part F1 1 has a melodic line with a slur over measures 53-55 and a fermata over measure 56. Part F1 2 continues with harmonic accompaniment. Part F1 3 maintains its rhythmic pattern. Part F1 4 has a bass line with a slur over measures 54-56 and a triplet of eighth notes in measure 57.

(♩=♩.)

58

F1 1

F1 2

F1 3

F1 4

This system contains measures 58 through 62. A tempo marking '(♩=♩.)' is placed above the first staff. All parts (F1 1-4) feature a consistent rhythmic pattern of eighth notes with slurs over each measure. Part F1 1 has a fermata over measure 61.

61

F1 1

F1 2

F1 3

F1 4

This system contains measures 61, 62, and 63. Flute 1 (F1 1) plays a melodic line with eighth notes and rests. Flute 2 (F1 2) plays a similar line with some grace notes. Flute 3 (F1 3) plays a line with eighth notes and rests. Flute 4 (F1 4) plays a line with eighth notes and rests. All parts feature phrasing slurs and accents.

64

F1 1

F1 2

F1 3

F1 4

This system contains measures 64, 65, and 66. The music continues with similar melodic patterns. Flute 1 (F1 1) has a flat (Bb) in measure 66. Flute 2 (F1 2) has a flat (Bb) in measure 66. Flute 3 (F1 3) has a flat (Bb) in measure 66. Flute 4 (F1 4) has a flat (Bb) in measure 66. The phrasing and articulation remain consistent with the previous system.

67

F1 1

F1 2

F1 3

F1 4

This system contains measures 67, 68, and 69. The melodic lines continue. Flute 1 (F1 1) has a flat (Bb) in measure 67. Flute 2 (F1 2) has a flat (Bb) in measure 67. Flute 3 (F1 3) has a flat (Bb) in measure 67. Flute 4 (F1 4) has a flat (Bb) in measure 67. The phrasing and articulation remain consistent with the previous system.

70

F1 1

F1 2

F1 3

F1 4

This system contains measures 70, 71, and 72. Flute 1 (F1 1) starts with a half note G4, followed by quarter notes A4, Bb4, and C5. Flute 2 (F1 2) has a half rest in measure 70, then quarter notes G4, Ab4, and Bb4. Flute 3 (F1 3) has a half note G4, followed by quarter notes A4, Bb4, and C5. Flute 4 (F1 4) has a half note G4, followed by quarter notes Ab4, Bb4, and C5. All parts feature phrasing slurs and dynamic markings.

73

F1 1

F1 2

F1 3

F1 4

This system contains measures 73, 74, 75, and 76. Flute 1 (F1 1) plays a sixteenth-note figure (G4, A4, Bb4, C5) with a dynamic of *pp*. Flute 2 (F1 2) has a half rest in measure 73, then quarter notes G4, Ab4, and Bb4. Flute 3 (F1 3) has a half note G4, followed by quarter notes A4, Bb4, and C5. Flute 4 (F1 4) has a half note G4, followed by quarter notes Ab4, Bb4, and C5. All parts feature phrasing slurs and dynamic markings.

77

F1 1

F1 2

F1 3

F1 4

This system contains measures 77, 78, and 79. Flute 1 (F1 1) starts with a half note G4, followed by quarter notes A4, Bb4, and C5, with a dynamic of *f*. Flute 2 (F1 2) has a half rest in measure 77, then quarter notes G4, Ab4, and Bb4. Flute 3 (F1 3) has a half note G4, followed by quarter notes A4, Bb4, and C5. Flute 4 (F1 4) has a half note G4, followed by quarter notes Ab4, Bb4, and C5. All parts feature phrasing slurs and dynamic markings.

80

F1 1

F1 2

F1 3

F1 4

This system of music covers measures 80, 81, and 82. It consists of four staves labeled F1 1, F1 2, F1 3, and F1 4. Each staff contains a melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The music is written in treble clef. Measure 80 shows a rhythmic pattern of eighth notes followed by a quarter note and a half note. Measure 81 continues this pattern with some variations in note placement. Measure 82 introduces a key signature change with a flat sign on the first staff, indicating a shift to a key with one flat.

83

F1 1

F1 2

F1 3

F1 4

This system of music covers measures 83, 84, and 85. It consists of four staves labeled F1 1, F1 2, F1 3, and F1 4. The notation continues from the previous system, maintaining the melodic and rhythmic patterns. Measure 83 shows a continuation of the eighth-note patterns. Measure 84 features a prominent half-note rest in the first staff. Measure 85 concludes the system with a final melodic phrase in the first staff.

86

F1 1

F1 2

F1 3

F1 4

This system of music covers measures 86, 87, and 88. It consists of four staves labeled F1 1, F1 2, F1 3, and F1 4. The musical patterns continue, with the first staff showing a sequence of eighth notes and quarter notes. Measure 86 starts with a flat sign on the first staff. Measure 87 shows a rhythmic pattern of eighth notes and quarter notes. Measure 88 ends with a half-note rest in the first staff.

89

F1 1

F1 2

F1 3

F1 4

This system contains measures 89, 90, and 91. It features four staves labeled F1 1, F1 2, F1 3, and F1 4. The music is written in treble clef with a key signature of two flats. Measure 89 shows various melodic lines with slurs and rests. Measure 90 continues the melodic development. Measure 91 concludes the system with sustained notes and slurs.

92

F1 1

F1 2

F1 3

F1 4

pp

This system contains measures 92, 93, and 94. It features four staves labeled F1 1, F1 2, F1 3, and F1 4. The music continues with melodic lines and rests. The dynamic marking *pp* (pianissimo) is indicated at the end of each staff in measure 94. Slurs and ties are used throughout the system.

95

F1 1

F1 2

F1 3

F1 4

This system contains measures 95, 96, 97, and 98. It features four staves labeled F1 1, F1 2, F1 3, and F1 4. The music continues with melodic lines and rests. Slurs and ties are used throughout the system.

99 (♩.=♩)

F1 1 *mf* *mp* 3

F1 2 *mf* *mp* 3

F1 3 *mf* *mp*

F1 4 *mp*

103 *p*

F1 1 *p*

F1 2 *p*

F1 3 *p*

F1 4 *p*

108 *p*

F1 1 *p*

F1 2 *p*

F1 3 *p*

F1 4 *p*

113

Fl 1

Fl 2

Fl 3

Fl 4

118

Fl 1

Fl 2

Fl 3

Fl 4

124

Fl 1

Fl 2

Fl 3

Fl 4

131

F1 1

F1 2

F1 3

F1 4

mf

mf

mf

mp

136

F1 1

F1 2

F1 3

F1 4

mp

mp

mp

mp

141

F1 1

F1 2

F1 3

F1 4

pp

pp

pp

pp

rit.

A few words about (and by) the composer

STAN GRILL

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

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

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

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

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

Stan's music is melodic, modal, contrapuntal, characterized by extended, interweaving lines. His musical influences span the centuries, and include Machaut, Josquin, Palestrina, Monteverdi, Lassus, Britten, Ives, Vaughn Williams and Shostakovich.

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



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