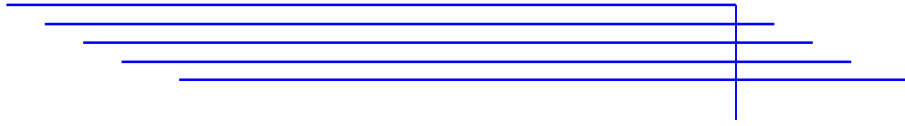


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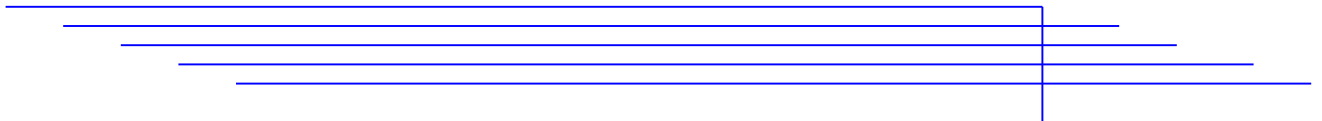


# This Hour

(Rose Ausländer)

soprano, tenor, violin, viola, cello, harpsichord

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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. Szymborska)	2013	soprano, 2 violins, cello	15 min
2 Love Songs (H. Heine)	2015	countertenor, va, vc, theorbo	4 min
A Collection of Songs (C.F. Cilliers)	2017	soprano, piano	18 min
The Violin Sings in a Common Language	2017	soprano, violin	13 min
Collected Villanelles (various poets)	2018	SATB	16 min
La selva de los relojes (Federico Garcia Lorca)	2018	mezzo soprano, cello, piano	21 min
Der Februar (Erich Kastner)	2018	soprano, viola d'amore	4 min
Vier Gedichte (Inborg Hoflehner)	2018	mezzo soprano, viola d'amore	6 min
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

## 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	cello 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

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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

### 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

### 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

### 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

# This Hour

For Elzbieta Sajka-Bachler and the Pandolfis Consort

A book of Rose Ausländer's English poems, *The Forbidden Tree*, arrived in the mail, with a request to set several of the poems for inclusion in a future recording with Pandolfis Consort. Found in a bookshop by Ela Sajka-Bachler, the book arrived shortly after I had completed setting poems by Selma Meerbaum-Eisinger, a young Jewish poet from Czernowitz who died in a Nazi labor camp at the age of eighteen. The coincidence of the arrival of this book is extraordinary, as I soon discovered, after reading that Rose Ausländer was also born in Czernowitz, although a generation earlier than Selma Meerbaum-Eisinger. After migrating to the United States and becoming a citizen, Rose Auslander returned to Czernowitz to care for her elderly mother – only to become trapped there when the Nazi army occupied Romania. But unlike her younger compatriot, Rose Ausländer survived the war and lived on, continuing to write poetry, in both English and German until her death in 1988. One has to wonder, although I could not find evidence for it, whether these two writers knew one another, despite their age difference, or, perhaps, walked right past one another, unknowingly, on the streets of Czernowitz.

## **Before This Hour is Wasted**

Before this hour is wasted, before  
this beauty is wasted: Come  
to this horizon-line, this shore,  
with open heart and some

faith, just a tiny spark of faith.  
Stones rise to Himalaya height –  
and what your mind might  
change to in the starry night

is left for you to fathom when  
you are prepared. It is within reach:  
Less than a mile, a step, a turn  
to another direction – this cobalt beach.

Before this hour is wasted, this ripe  
hour is wasted, make haste!  
There are not many hours  
like this to waste!

## **The Door**

The door.  
Not the thing of wood.

The door open to doors.  
Open to open doors  
to open roads to the grove.

The grove,  
not the trees of wood.  
The grove of breathing trees  
trees breathing green breathing growth  
breeding brotherly touch of air  
air thrilling the breath  
air entering the door.

The door.  
Not the thing of wood!

### **Maturity**

The bough:  
bends low,  
heavy with fruit it cannot bear,  
offering us to share  
its load.

# Before This Hour is Wasted

Andante (♩ = 60)

Musical score for Soprano, Tenor, Violin, Viola, Cello, and Harpsichord. The score is in 12/8 time and Andante tempo. The Soprano and Tenor parts are mostly rests. The Violin part starts with a *mp* dynamic. The Viola part starts with a *mp* dynamic. The Cello part starts with a *mf* dynamic and includes a *pizz.* marking. The Harpsichord part is mostly rests.

Musical score for Soprano, Tenor, Violin, Viola, Cello, and Harpsichord. The score is in 12/8 time and Andante tempo. The Soprano and Tenor parts are mostly rests. The Violin part starts with a *p* dynamic. The Viola part starts with a *p* dynamic. The Cello part starts with a *p* dynamic. The Harpsichord part starts with a *mp* dynamic. The score includes a 4-measure repeat sign at the beginning of each part.

Sop *mp* Be -

Ten

Vn

Va

Vc

Sop <sup>10</sup> fore \_\_\_\_\_ this ho - ur is wast - ed,

Ten *mp* Be - fore this ho - ur is wast - ed,

Vn <sup>10</sup>

Va

Vc

12

Sop

Ten

Vn

Va

Vc

Be - fore - this beau - ty is wast - ed:

Be - fore this beau - ty is wast - ed:

*mp*

*mp*

16

Sop

Ten

Vn

Va

Vc

*mf* Come,

*mf* Come,

*mp*



19 *mp*  
Sop Come, Come to this ho -

8 *mp* Come,

Vn

Va

Vc

Detailed description: This block contains the musical score for measures 19 and 20. The Soprano part begins with a half note G4, followed by a quarter rest, then a quarter note G4, and a quarter note F4. The Tenor part begins with a half note G3, followed by a quarter rest, then a quarter note G3, and a quarter note F3. The Violin part features a melodic line with slurs and accidentals. The Viola part has a similar melodic line. The Violoncello part has a sparse accompaniment. The Piano part features a rhythmic accompaniment with eighth notes and slurs.

21  
Sop ri - zon line, this shore, this shore,

8 Come to this ho - ri - zon line, this shore, this shore,

Vn

Va

Vc

Detailed description: This block contains the musical score for measures 21, 22, and 23. The Soprano part has lyrics: 'ri - zon line, this shore, this shore,'. The Tenor part has lyrics: 'Come to this ho - ri - zon line, this shore, this shore,'. The Violin part continues with a melodic line. The Viola part has a similar melodic line. The Violoncello part has a sparse accompaniment. The Piano part features a rhythmic accompaniment with eighth notes and slurs.

24

Sop *p* Come \_\_\_\_\_ to this shore, with o - pen heart \_\_\_\_\_ and some faith, just a ti - ny spark \_\_\_\_\_ of

Ten 8 Come \_\_\_\_\_ to this shore, with o - pen heart \_\_\_\_\_ and some faith, just a ti - ny

Vn *pp*

Va *pp*

Vc *pp* arco

28

Sop faith. \_\_\_\_\_ Stones rise to \_\_\_\_\_ Hi - ma - la - ya

Ten 8 spark \_\_\_\_\_ of \_\_\_\_\_ faith. Stones rise to \_\_\_\_\_ Hi - ma -

Vn

Va

Vc

28

32

Sop height, \_\_\_ and what your mind might change to in the star - ry night *mf* is left for

Ten la - ya height. \_\_\_ and what your mind might change to in the star - ry night *mf*

Vn *mf*

Va *mf*

Vc *mf* pizz.

36

Sop you \_\_\_ to fa-thom when \_\_\_ you \_\_\_ are \_\_\_ pre - pared. *mp*

Ten *mf* is left for you \_\_\_ to fa - thom when \_\_\_ you are pre - pared. *mp*

Vn *mp*

Va *mp*

Vc *mp*

39 *mp* It is \_\_\_\_\_ with-in

Ten *mp* It is \_\_\_\_\_ with-in

Vn *p*

Va *p*

Vc *p* arco

42 reach: It is \_\_\_\_\_ with-in reach: Less than a mile,

Ten reach: It is \_\_\_\_\_ with-in reach: Less than a mile, a

Vn

Va

Vc

46

Sop *pp*  
a step, a turn \_\_\_ in an - o - ther di - rec - tion: this co - balt beach.

Ten *pp*  
step, a turn \_\_\_ in an - o - ther di - rec - tion this co - balt \_\_\_ beach.

Vn *pp*

Va *pp*

Vc *pp* arco

46 15 12

50

Sop

Ten

Vn *mp*

Va *mp*

Vc *mp*

50

55

Sop

Ten

Vn

Va

Vc

60

Sop

Ten

Vn

Va

Vc

60

Be - fore \_\_\_ this hour \_\_\_ is wast - ed, \_\_\_ this ripe

Be - fore \_\_\_ this hour \_\_\_ is wast - ed, \_\_\_

*p* *mp*

*pp* *pp* *pizz.* *pp*

*mp*

63

Sop  
hour this ripe hour is wast - ted, make haste, make haste!

Ten  
this ripe hour is wast - ed, make haste, make haste, make haste, make haste!

Vn  
*mp* *mf*

Va  
*mp* *mf*

Vc  
*mp* *mf*

63

66

Sop  
There are not ma - ny hours like this to waste, to waste, to waste!

Ten  
There are not ma - ny hours like this to waste, to waste, to waste!

Vn  
*p*

Va  
*p*

Vc  
*p* arco *pizz.*

66

# The Door

Allegro (♩ = 112)

71

Sop

Ten

Vn

Va

Vc

75

Sop

Ten

Vn

Va

Vc



79

Sop *mp* The door. The door. Not the

Ten *mp* The door. The door.

Vn

Va

Vc

83

Sop thing of wood. The door o - pen to doors.

Ten Not the thing of wood. The door o - pen to doors.

Vn

Va

Vc

87

Sop

Ten

Vn

Va

Vc

87

O - pen to o - pen doors

O - pen to o - pen

91

Sop

Ten

Vn

Va

Vc

91

to o - pen roads to the grove.

doors to o - pen roads to the grove.

95

Sop

The grove, the grove, not the

Ten

The grove, the grove,

Vn

Va

Vc

Detailed description: This block contains the first system of music, measures 95-98. The Soprano part has lyrics: "The grove, the grove, not the". The Tenor part has lyrics: "The grove, the grove,". The Violin, Viola, and Cello parts are shown with notes and slurs. The Piano accompaniment is shown in grand staff with a rhythmic pattern of eighth and sixteenth notes.

99

Sop

trees of wood. The grove of breath·ing trees

Ten

not the trees of wood. The grove of

Vn

Va

Vc

arco

*mp*

99

Detailed description: This block contains the second system of music, measures 99-102. The Soprano part has lyrics: "trees of wood. The grove of breath·ing trees". The Tenor part has lyrics: "not the trees of wood. The grove of". The Violin, Viola, and Cello parts are shown with notes and slurs. The Cello part has the marking "arco" and "mp". The Piano accompaniment is shown in grand staff with a rhythmic pattern of eighth and sixteenth notes.

104

Sop  
trees breath - ing green breath - ing

Ten  
breath - ing trees trees breath - ing green breath - ing

Vn

Va

Vc

Detailed description: This block contains the musical score for measures 104 through 107. The Soprano part has lyrics: "trees breath - ing green breath - ing". The Tenor part has lyrics: "breath - ing trees trees breath - ing green breath - ing". The Violin (Vn) part features a melodic line with slurs. The Viola (Va) part has a similar melodic line. The Cello (Vc) part has a bass line with slurs. The Piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

108

Sop  
growth breed - ing bro - ther - ly touch of

Ten  
growth breed - ing bro - ther - ly touch of

Vn

Va

Vc  
pizz.

108

Detailed description: This block contains the musical score for measures 108 through 111. The Soprano part has lyrics: "growth breed - ing bro - ther - ly touch of". The Tenor part has lyrics: "growth breed - ing bro - ther - ly touch of". The Violin (Vn) part features a melodic line with slurs. The Viola (Va) part has a similar melodic line. The Cello (Vc) part has a bass line with slurs and a "pizz." marking. The Piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand.

112

Sop *p* air air air

Ten *p* air air air

Vn *pp*

Va *pp*

Vc *pp* arco

118

Sop air thrill - ling the breath air

Ten air thrill - ling the breath

Vn

Va

Vc

118

124

Sop

Ten

Vn

Va

Vc

air air en - tering the air

130

Sop

Ten

Vn

Va

Vc

door. The door. en - tering the door. The

*mp* *p* *p* *pizz.* *mp*

136

Sop

Ten

Vn

Va

Vc

door. The door.

140

Sop

Ten

Vn

Va

Vc

Not the thing of wood.

144

Sop

Ten

Vn

Va

Vc

148

*poco rit.*

Sop

Ten

Vn

Va

Vc



## Maturity

Grave (♩ = 40)

151

Sop

Ten

Vn

Va

Vc

*mp*

*p*

156

Sop

Ten

Vn

Va

Vc

*mf*

*mp*

*arco*

*mp*

156

161

Sop

Ten

Vn

Va

Vc

*mf*

*mf*

*f*

arco

166

Sop

Ten

Vn

Va

Vc

171

Sop *mp* The bough: \_\_\_\_\_ bends low; The bough: \_\_\_\_\_

Ten The bough: bends low; \_\_\_\_\_ The bough: \_\_\_\_\_

Vn *p*

Va *p*

Vc *p* pizz.

176

Sop bends \_\_\_\_\_ low; hea - vy with fruit \_\_\_\_\_ it

Ten bends \_\_\_\_\_ low; hea - vy with fruit \_\_\_\_\_ it

Vn *pp*

Va *mp*

Vc arco *pp*

176

181 *poco rit.*

Sop can-not bear, \_\_\_\_\_ of-fering us to share its load. its \_\_\_\_\_ load.

Ten can-not bear, \_\_\_\_\_ of-fering us to share its load. its \_\_\_\_\_ load.

Vn

Va *pp*

Vc *pizz.*

181

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features six staves: Soprano (Sop), Tenor (Ten), Violin (Vn), Viola (Va), Violoncello (Vc), and Piano (P). The score begins at measure 181. The vocal parts have lyrics: "can-not bear, \_\_\_\_\_ of-fering us to share its load. its \_\_\_\_\_ load." The instrumental parts include a violin part with a *pp* dynamic marking, a viola part with a *pizz.* marking, and a cello part with a *pizz.* marking. The piano part provides harmonic support with chords and a moving bass line. A *poco rit.* (slightly slower) tempo marking is placed above the vocal staves. The score concludes with a double bar line.

## A few words about (and by) the composer

Stan Grill was raised in the Bronx, studied at the Bronx House School of Music, and later graduated from the Manhattan School of Music with undergrad and graduate degrees in music theory. He studied piano with Robert Helps and Leon Kushner and composition with Ursula Mamlok and Joseph Probstakoff. Major works include music for symphony, chamber and string orchestra, a viola concerto, a cello concerto, ten string quartets, a nonet for winds and strings, and numerous 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, One World Symphony, the Bronx Arts Ensemble, the Tokyo based Duo + Ensemble, the Pandolfis Consort, the Aliquot Duo, Eight Strings and a Whistle, the Diderot Quartet and Camerata Philadelphia.

Stan's discography includes "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. 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 at [www.stangrillcomposer.com](http://www.stangrillcomposer.com). Stan Grill is a member of ASCAP.



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