



Stanley Grill
Composer & Pianist

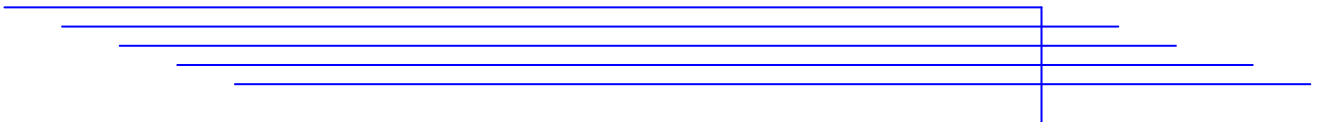
TO A CHILD

songs to poems by W.B. Yeats

soprano & string quartet

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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
Ariettas 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

To a Child

This music was composed for my son when he was six years old. Every parent has endless dreams about their children, coupled equally with fears of what can go wrong. The four poems by W.B. Yeats included in this group of songs captured those feelings so wonderfully that I decided to set them for female voice with string quartet accompaniment. The form of the work is a little unusual – it begins with an opening prelude for string quartet alone, followed by the first song. Thereafter, each song is followed by a brief interlude for the strings that is a variation on the opening prelude. The work closes with a postlude that brings back the opening theme.

Stan Grill
Haworth, NJ

Prelude

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Andante

Violin I *p*

Violin II *pp*

Viola *p*

Violoncello *p*

4

pp

10

Musical score for measures 10-13. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 10 features a treble clef with a quarter note G#4, a whole rest, and a common time signature. The piano part has a melodic line with eighth and quarter notes. The bass part has a rhythmic accompaniment with eighth and quarter notes. Measure 11 continues the piano melody. Measure 12 has a common time signature. Measure 13 ends with a double bar line and a repeat sign.

14

rit.

pp *ppp*

ppp

pp *ppp*

pp *ppp*

Musical score for measures 14-17. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 14 has a treble clef with a whole rest, followed by a melodic line starting with a quarter note G#4. The piano part has a melodic line with quarter notes. The bass part has a melodic line with quarter notes. Measure 15 continues the piano melody. Measure 16 has a *rit.* marking. Measure 17 ends with a double bar line and a repeat sign. Dynamics include *pp*, *ppp*, and *pp*.

To a Child Dancing in the Wind

Andantino

Soprano

Violin I

Violin II

Viola

Violoncello

4

f

Dance there up -

p

mp

7

on the shore;

10

What need have you to care for wind or wa-ter's roar?

13

And

tum - bled out your hair

16

That the salt drops have wet.

19

19

22

Be - ing young you

22

25

have not known

The

25

28

fool's tri - umph, nor yet love lost as soon as won.

31

Nor the

34

best la - bourer dead, And all the sheaves to bind

37

Musical score for measures 37-39. The score consists of four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace and contain a grand staff with two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). Measures 37 and 38 show rests in the top two staves and active music in the bottom two. Measure 39 shows rests in the top two staves and active music in the bottom two, ending with a double bar line.

40

Musical score for measures 40-42. The score consists of four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace and contain a grand staff with two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). Measures 40 and 41 show active music in all four staves. Measure 42 shows rests in the top two staves and active music in the bottom two, ending with a double bar line.

43 *rit.*

Musical score for measures 43-45. The score consists of four staves. The top staff is a single treble clef. The bottom three staves are grouped by a brace and contain a grand staff with two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). Measures 43 and 44 show rests in the top staff and active music in the other three. Measure 45 shows active music in all four staves, ending with a double bar line.

46 Adagio *pp*

What — need have you to dread

46 Adagio *ppp*

50 the mon-strous cry of wind. _____

50

54 *rit.*

54 *rit.*

Interlude I

Violin I *mp*

Violin II *p*

Viola *p*

Violoncello *p*

Adagio

10

Musical score system 10, measures 10-12. The system consists of four staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with a half note, a quarter note, a whole note, and a half note. The second staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The third staff is in bass clef and contains a simple harmonic line with quarter and half notes. The fourth staff is in bass clef and contains a complex melodic line with many sixteenth and thirty-second notes.

13

Musical score system 13, measures 13-15. The system consists of four staves. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with a half note, a quarter note, a half note, and a quarter note. The second staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The third staff is in bass clef and contains a simple harmonic line with quarter and half notes. The fourth staff is in bass clef and contains a complex melodic line with many sixteenth and thirty-second notes.

16

Musical score system 16, measures 16-18. The system consists of four staves. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with a half note, a quarter note, a half note, and a quarter note. The second staff is in treble clef and contains a long, sustained note with a hairpin indicating a crescendo. The third staff is in bass clef and contains a simple harmonic line with quarter and half notes. The fourth staff is in bass clef and contains a long, sustained note with a hairpin indicating a crescendo. The dynamic marking *pp* is present in the second, third, and fourth staves.

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A Cradle Song

Andantino *p*

Soprano

The an - gels are sing - ing

Violin I *s.p.*

Violin II *p*

Viola *mp*

Violoncello *p*

4

A - bove your bed, They

7

wea - ry of troop - ing With the whim - pering dead.

10



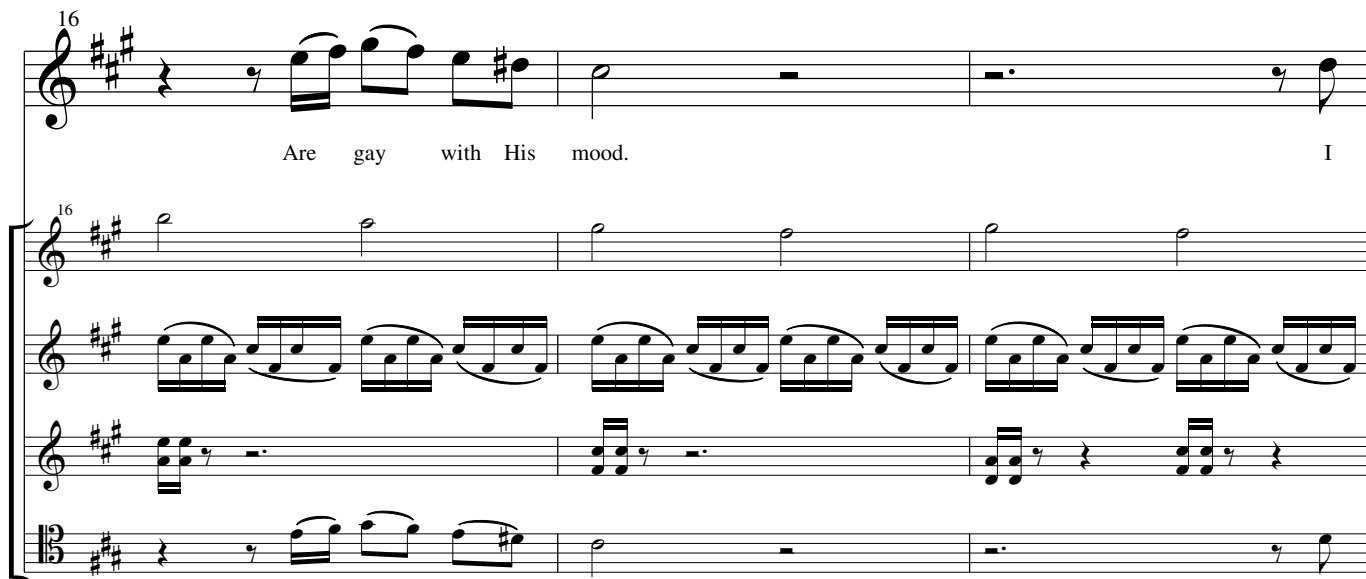
God's laugh - ing in Hea - ven To see you so

13



good; The Sail ing Se - ven

16



Are gay with His mood. I

19

sigh that kiss you, For I must own

22

that I shall miss you when

3

25

you have gone.

29 *molto rit.*

The musical score consists of five staves. The top staff is a single line with a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. It contains four measures of whole rests. The second staff is a single line with a treble clef, key signature of three sharps, and a common time signature. It contains four measures of half notes: F#4, C#5, G#5, and F#4. The tempo marking *molto rit.* is placed above the second measure. The third staff is a single line with a treble clef, key signature of three sharps, and a common time signature. It contains four measures of eighth-note patterns: F#4-G#4-A4-B4, C#5-D5-E5-F#5, G#5-A5-B5-C#6, and D6-E6-F#6-G#6. The fourth staff is a single line with a treble clef, key signature of three sharps, and a common time signature. It contains four measures of eighth-note patterns: F#4-G#4-A4-B4, C#5-D5-E5-F#5, G#5-A5-B5-C#6, and D6-E6-F#6-G#6. The fifth staff is a single line with a bass clef, key signature of three sharps, and a common time signature. It contains four measures of whole notes: F#3, C#4, G#4, and F#3. The tempo marking *molto rit.* is placed above the second measure. The score concludes with a double bar line at the end of the fourth measure.

Interlude II

Presto

Violin I

Violin II

Viola

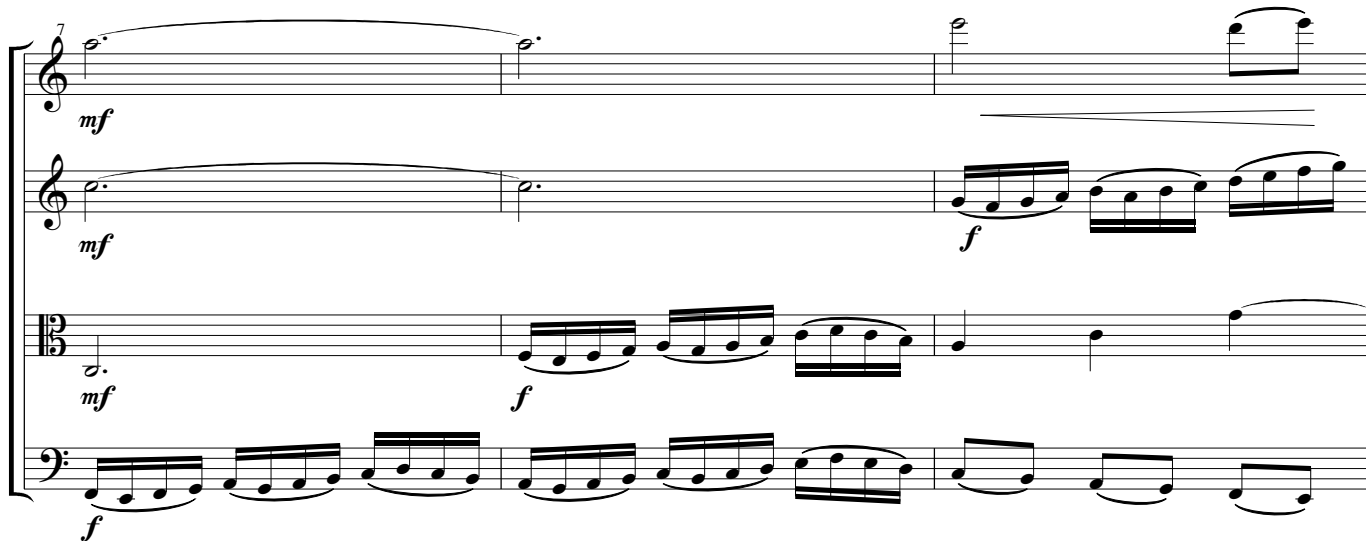
Violoncello

f

f

f

f



Musical score system 1, measures 1-4. It features four staves: two treble clefs and two bass clefs. The first two staves are marked *mf* and contain long, sustained notes with a slur. The third staff is marked *mf* and the fourth *f*. Both the third and fourth staves contain rhythmic patterns of eighth and sixteenth notes.



Musical score system 2, measures 5-8. It features four staves. The first two staves are marked *f* and contain sixteenth-note patterns. The third and fourth staves contain more rhythmic patterns, with the fourth staff showing a change in texture.



Musical score system 3, measures 9-12. It features four staves. The first two staves contain rhythmic patterns, with the first staff marked *f*. The third and fourth staves contain simpler rhythmic accompaniment.

16



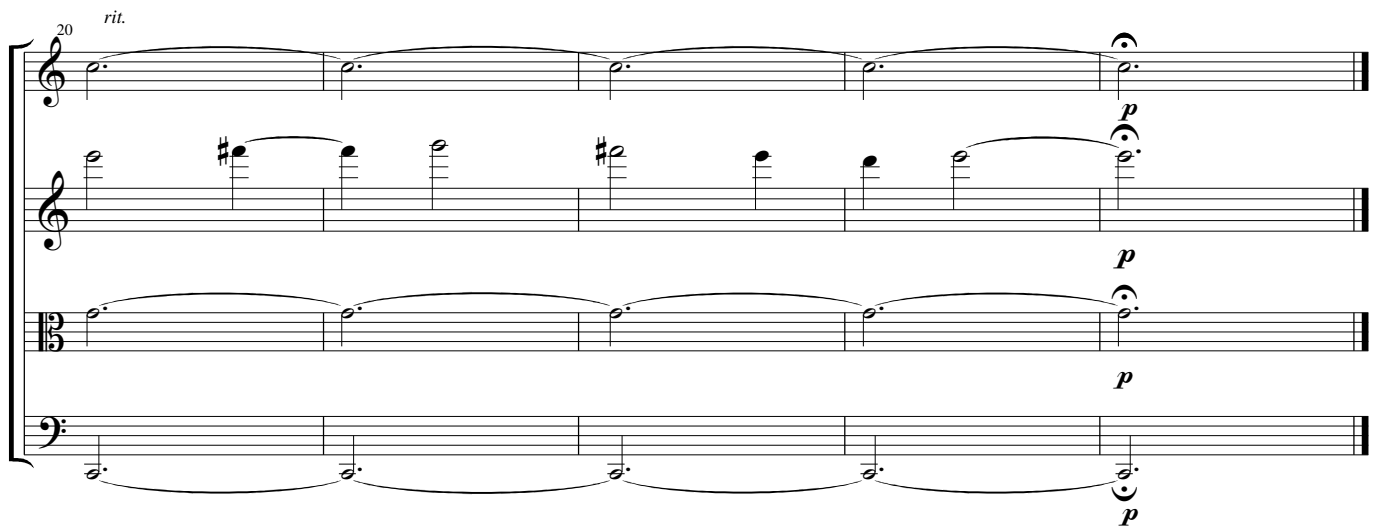
poco a poco decres.

poco a poco decres.

poco a poco decres.

poco a poco decres.

20 *rit.*



p

p

p

p

Two Years Later

Allegro

Soprano

Violin I

Violin II

Viola

Violoncello

6

11

Has

16

no one said those dar - ing kind eyese should

21

be more learned?

p

26

mp

Or warned you how des - pair - ing the

mp

p *mp*

31

moths are when they are burned?

3

36

41

I could have warned you; but you are

rit.

Slightly slower

46

young, *pp* So we speak a

rit. Slightly slower *pp*

3 *pp*

pp

pp

pp

51

dif - - - - ferent tongue.

pp

pp

pp

pp

pp

tempo primo

56

tempo primo

mp

mp

mp

p *mp*

61 *mp*

O you will take what ev - er's of - fered and

66

dream that all the world's a friend,

71

And suf - fer

76

as your mother suffered be as

81

bro - ken in the end.

3 *p*

86

p

But I am old, and

91 *rit.* Slightly slower

you are young, *pp* And I

91 *rit.* Slightly slower

pp

pp

pp

96

speak a dif - - - - ferent tongue.

96

101 *tempo primo*

101 *tempo primo* *mp*

mp

mp

mp

mp

106

106

111

111

f

f

f

f

Interlude III

Allegro

Violin I

Violin II

Viola

Violoncello

mf

mf

mf

5

p

sfz

sfz

mp

mp

mp

13

Musical score for measures 13-16. The score is in 4/4 time and consists of four staves. The key signature has four sharps (F#, C#, G#, D#). The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a rhythmic accompaniment with eighth and sixteenth notes. The third staff (bass clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a rhythmic accompaniment with eighth and sixteenth notes.

17

Musical score for measures 17-20. The score is in 4/4 time and consists of four staves. The key signature has four sharps (F#, C#, G#, D#). The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a rhythmic accompaniment with eighth and sixteenth notes. The third staff (bass clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings *sfz* are present in the third and fourth staves.

21

Musical score for measures 21-24. The score is in 4/4 time and consists of four staves. The key signature has four sharps (F#, C#, G#, D#). The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a rhythmic accompaniment with eighth and sixteenth notes. The third staff (bass clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings *f* and *ffz* are present in the first, second, and fourth staves.

25 *molto rit.* 27

The musical score consists of four staves in G major (one sharp).
- **Staff 1 (Treble clef):** Measure 25 starts with a half note G4. A slur covers measures 25 and 26. Measure 27 contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*.
- **Staff 2 (Treble clef):** Measure 25 has a half note G4. A slur covers measures 25 and 26. Measure 27 has a half note G4. Dynamics: *pp*.
- **Staff 3 (Bass clef):** Measure 25 has a half note G2. A slur covers measures 25 and 26. Measure 27 has a half note G2. Dynamics: *pp*.
- **Staff 4 (Bass clef):** Measure 25 starts with a quarter note G2, followed by quarter notes A2, B2, C3, B2, A2, G2. Dynamics: *sffz*. A slur covers measures 25 and 26. Measure 27 has a half note G2. Dynamics: *pp*.
- **Performance markings:** *molto rit.* is written above the first staff. Hairpins (wedges) are placed below the staves to indicate dynamics.

The Pity of Love

Andantino

Soprano

Violin I

Violin II

Viola

Violoncello

5

mp

A pi - ty be - yond all

9

tell - ing is hid in the

13

heart of love

16

The folks who are buy - - - ing and

21

sell - ing, The clouds in their jour³ - ney a -

25

bove, The cold, wet winds

29

e - ver blow - - - - ing, And the sha - do - wy

33

ha - - - - - zel grove where mouse - - - - -

37

grey wa - - ters are flow - - ing,

41

45

Threat - en the head that I

49

love.

53

Postlude

Andante

Violin I *p*

Violin II *pp*

Viola *p*

Violoncello *p*

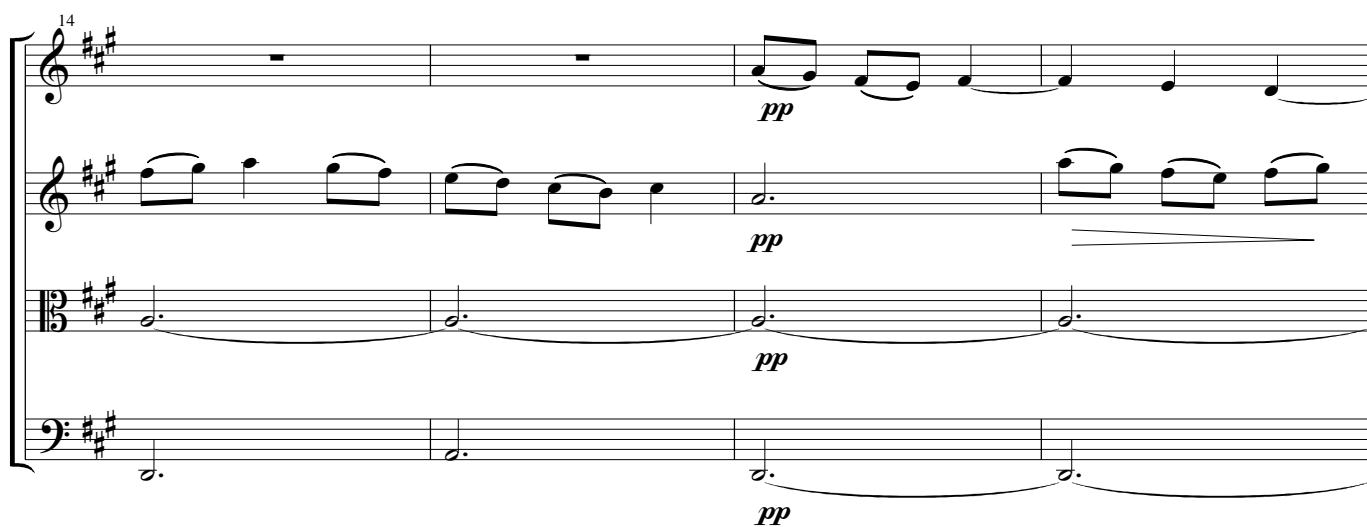
Measures 5-6

Measures 7-8

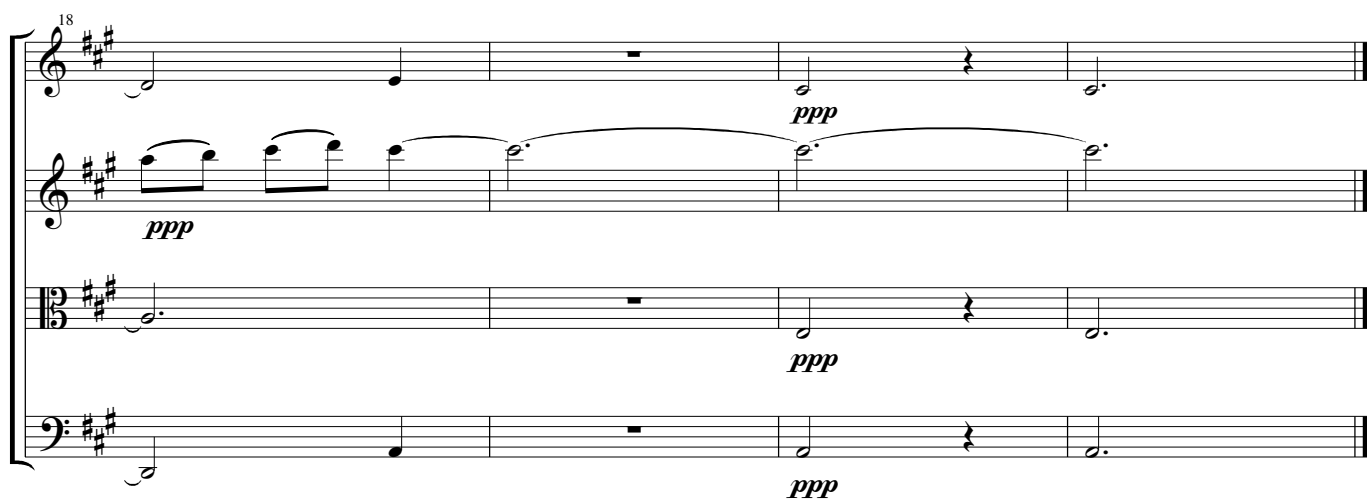
pp



Musical score system 1, measures 10-13. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 10 starts with a treble clef and a whole note G#4. Measure 11 has a treble clef with a melodic line. Measure 12 has a treble clef with a melodic line and a bass clef with a whole note G#2. Measure 13 has a treble clef with a whole note G#4 and a bass clef with a whole note G#2. A common time signature change to 6/8 is indicated at the end of measure 13.



Musical score system 2, measures 14-17. The score is in treble and bass clefs with a key signature of three sharps. Measure 14 has a treble clef with a whole rest and a bass clef with a whole note G#2. Measure 15 has a treble clef with a melodic line and a bass clef with a whole note G#2. Measure 16 has a treble clef with a melodic line and a bass clef with a whole note G#2. Measure 17 has a treble clef with a melodic line and a bass clef with a whole note G#2. *pp* dynamics are marked in measures 15, 16, and 17.



Musical score system 3, measures 18-21. The score is in treble and bass clefs with a key signature of three sharps. Measure 18 has a treble clef with a melodic line and a bass clef with a whole note G#2. Measure 19 has a treble clef with a melodic line and a bass clef with a whole note G#2. Measure 20 has a treble clef with a melodic line and a bass clef with a whole note G#2. Measure 21 has a treble clef with a melodic line and a bass clef with a whole note G#2. *ppp* dynamics are marked in measures 18, 19, 20, and 21.

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 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 Philadelphia, and lives happily in New Jersey with his wife, cats and piano.

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