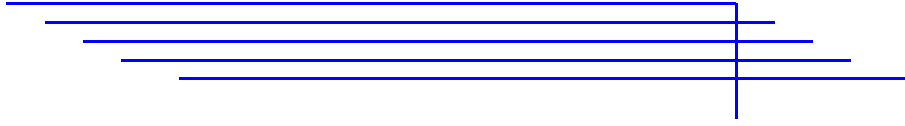


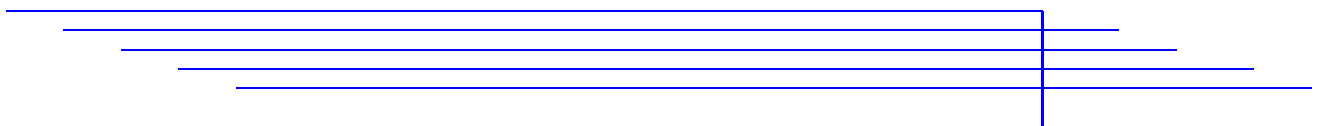
stanley grill



TRANCE MUSIC

for string orchestra

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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
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	sop, mezzo, vn, vc	6 min
5 Rilke Songs	2009	soprano, va d'amore, vc	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	12 min
Seasons (W.C. Williams)	2010	SATB	11 min
Der Nachbar	2012	sop, vn	3 min
Sonnets to Orpheus (Rilke)	2012	tenor, piano	35 min
Songs of Loss and Remembrance	2012	sop, va d'amore, va, vc	12 min
Rozmowa z kamieniem (Szymborska)	2013	sop, 2 va, vc	15 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	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
Lieder ohne Worte	2011	2 va, vc, theorbo	12 min
Middle Ground	2012	vn, 2va, 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	vn, va	19 min
Lonely Voices	2013	string quartet	26 min
Trance Music	2014	string orchestra	22 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

Morning Music	2001	cl, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	sop, string orchestra	15 min
Invisible Ballet	2003	strings & diverse instruments	33 min
Pluto	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	sop, hp, string orchestra	12 min
Love's Little Pleasures (various poets)	2008	sop, string orchestra	15 min
The Four Elements	2009	va, string orchestra	22 min
Mystical Songs	2009	sop, va, string orchestra	18 min
In Praise of Reason	2012	vc, 2 hn, string orchestra	13 min

Adagio ♩ = 40

Violin I

Violin II

Viola

Cello

Contrabass

Vn I

Vn II

Va

Vc

Cb

13

Vn I

Vn II

Va

Vc

Cb

pp

pp

This system of musical notation covers measures 13 through 18. It features five staves: Vn I (Violin I), Vn II (Violin II), Va (Viola), Vc (Violoncello), and Cb (Contrabasso). The Vn I staff begins with a rest in measure 13, followed by a melodic line starting in measure 14, marked with a *pp* dynamic. The Vn II staff has a melodic line in measure 13 and a rest in measure 14, with another melodic line starting in measure 15, also marked *pp*. The Va, Vc, and Cb staves provide harmonic support with various note values and rests.

19

Vn I

Vn II

Va

Vc

Cb

This system of musical notation covers measures 19 through 24. The Vn I staff has a rest in measure 19, followed by a melodic line starting in measure 20. The Vn II staff has a melodic line in measure 19 and a rest in measure 20, with another melodic line starting in measure 21. The Va, Vc, and Cb staves continue their harmonic support with various note values and rests.

25

Vn I

Vn II

Va

Vc

Cb

This system of musical notation covers measures 25 through 30. The Vn I staff has a rest in measure 25. The Vn II staff has a rest in measure 25 and 26, followed by a melodic line starting in measure 27. The Va, Vc, and Cb staves continue their harmonic support with various note values and rests.

31

Vn I

Vn II

Va

Vc

Cb

37

Vn I

Vn II

Va

Vc

Cb

p

pp

43

Vn I

Vn II

Va

Vc

Cb

p

49

Vn I

Vn II

Va

Vc

Cb

pp

This system of musical notation covers measures 49 through 54. It features five staves: Vn I (Violin I), Vn II (Violin II), Va (Viola), Vc (Violoncello), and Cb (Contrabasso). The Vn I staff begins with a rest in measure 49 and enters in measure 50 with a melodic line. The Vn II staff plays a rhythmic pattern of eighth notes. The Va staff has a rest in measure 49 and enters in measure 50 with a melodic line. The Vc and Cb staves provide harmonic support with sustained notes and chords. A *pp* (pianissimo) dynamic marking is present in measure 50.

55

Vn I

Vn II

Va

Vc

Cb

This system of musical notation covers measures 55 through 60. The Vn I staff continues its melodic line. The Vn II staff plays a rhythmic pattern of eighth notes. The Va staff has a rest in measure 55 and enters in measure 56 with a melodic line. The Vc and Cb staves provide harmonic support with sustained notes and chords.

61

Vn I

Vn II

Va

Vc

Cb

This system of musical notation covers measures 61 through 66. The Vn I staff has a rest in measure 61 and enters in measure 62 with a melodic line. The Vn II staff plays a rhythmic pattern of eighth notes. The Va staff has a rest in measure 61 and remains silent through measure 66. The Vc and Cb staves provide harmonic support with sustained notes and chords.

67

Vn I

Vn II

Va

Vc

Cb

73

Vn I

Vn II

Va

Vc

Cb

79

Vn I

Vn II

Va

Vc

Cb

85

Vn I

Vn II

Va

Vc

Cb

91

Vn I

Vn II

Va

Vc

Cb

97

Vn I

Vn II

Va

Vc

Cb

103

Vn I

Vn II

Va

Vc

Cb

109

Vn I

Vn II

Va

Vc

Cb

ppp

115

Vn I

Vn II

Va

Vc

Cb

ppp

pp

121

Vn I

Vn II

Va

Vc

Cb

The musical score consists of five staves. The top staff (Vn I) has a treble clef and contains rests for the first two measures, followed by a quarter note G4 and a half note A4 in the third measure, and rests for the remaining measures. The second staff (Vn II) has a treble clef and contains rests for the first two measures, followed by a quarter note G4 and a half note A4 in the third measure, and rests for the remaining measures. The third staff (Va) has an alto clef and contains rests for the first two measures, followed by a quarter note G4 and a half note A4 in the third measure, and rests for the remaining measures. The fourth staff (Vc) has a bass clef and contains a series of chords (dyads) in the left hand, each held for two measures with a slur. The chords are G2-A2, G2-A2, G2-A2, G2-A2, G2-A2, G2-A2, and G2-A2. The fifth staff (Cb) has a bass clef and contains a series of chords (dyads) in the left hand, each held for two measures with a slur. The chords are G1-A1, G1-A1, G1-A1, G1-A1, G1-A1, G1-A1, and G1-A1.

12'42"

Moderato (♩ = c. 108)

Violin I

Violin II

Viola

Cello

Contrabass

Vn I

Vn II

Va

Vc

Cb

11

Vn I

Vn II

Va

Vc

Cb

p

16

Vn I

Vn II

Va

Vc

Cb

21

Vn I

Vn II

Va

Vc

Cb

26

Vn I

Vn II

Va

Vc

Cb

32

Vn I

Vn II

Va

Vc

Cb

37

Vn I

Vn II

Va

Vc

Cb

p

42

Vn I

Vn II

Va

Vc

Cb

This system of musical notation covers measures 42 to 46. It features five staves: Vn I (Violin I), Vn II (Violin II), Va (Viola), Vc (Violoncello), and Cb (Contrabasso). The Vn I staff has a treble clef and contains a melodic line with long, sweeping phrases. The Vn II staff also has a treble clef and plays a more active, rhythmic part. The Va staff has an alto clef and provides harmonic support. The Vc and Cb staves have bass clefs and play sustained, low-frequency notes.

47

Vn I

Vn II

Va

Vc

Cb

This system of musical notation covers measures 47 to 51. It features five staves: Vn I, Vn II, Va, Vc, and Cb. The Vn I staff continues its melodic line. The Vn II staff has a more active role with frequent eighth and sixteenth notes. The Va staff provides harmonic support with a steady rhythm. The Vc and Cb staves play sustained notes, with the Cb part showing a slight downward trend in pitch.

52

Vn I

Vn II

Va

Vc

Cb

This system of musical notation covers measures 52 to 56. It features five staves: Vn I, Vn II, Va, Vc, and Cb. The Vn I staff has a melodic line that ends with a rest in the final two measures. The Vn II staff continues with a rhythmic pattern. The Va staff provides harmonic support with a steady rhythm. The Vc and Cb staves play sustained notes, with the Cb part showing a slight downward trend in pitch.

59

Vn I

Vn II

Va

Vc

Cb

65

Vn I

Vn II

Va

Vc

Cb

p

71

Vn I

Vn II

Va

Vc

Cb

76

Vn I

Vn II

Va

Vc

Cb

Musical score for measures 76-81. The score is for a string ensemble consisting of Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The key signature has one flat (B-flat). The time signature is 3/4. The Vn I part features a melodic line with slurs. The Vn II part has a rhythmic pattern of eighth notes. The Va part has a melodic line. The Vc and Cb parts have sustained notes.

82

Vn I

Vn II

Va

Vc

Cb

Musical score for measures 82-87. The score is for a string ensemble consisting of Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The key signature has one flat (B-flat). The time signature is 3/4. The Vn I part features a melodic line with slurs. The Vn II part has a rhythmic pattern of eighth notes. The Va part has a melodic line. The Vc and Cb parts have sustained notes. There are 'V' markings in the Vn II, Vc, and Cb staves at the end of the system.

88

Vn I

Vn II

Va

Vc

Cb

pp

Musical score for measures 88-93. The score is for a string ensemble consisting of Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The key signature has one flat (B-flat). The time signature is 3/4. The Vn I part features a melodic line with slurs and a *pp* dynamic marking. The Vn II part has a rhythmic pattern of eighth notes. The Va part has a melodic line. The Vc and Cb parts have sustained notes.

94

Vn I

Vn II

Va

Vc

Cb

100

Vn I

Vn II

Va

Vc

Cb

106

Vn I

Vn II

Va

Vc

Cb

111

Vn I

Vn II

Va

Vc

Cb

117

Vn I

Vn II

Va

Vc

Cb

123

Vn I

Vn II

Va

Vc

Cb

pp

p

128

Vn I

Vn II

Va

Vc

Cb

pp

133

Vn I

Vn II

Va

Vc

Cb

p

p

138

Vn I

Vn II

Va

Vc

Cb

143

Vn I

Vn II

Va

Vc

Cb

148

Vn I

Vn II

Va

Vc

Cb

154

Vn I

Vn II

Va

Vc

Cb

mp

p

160

Vn I

Vn II

Va

Vc

Cb

166

Vn I

Vn II

Va

Vc

Cb

p

171

Vn I

Vn II

Va

Vc

Cb

p

176

Vn I

Vn II

Va

Vc

Cb

181

Vn I

Vn II

Va

Vc

Cb

186

Vn I

Vn II

Va

Vc

Cb

p

191

Vn I

Vn II

Va

Vc

Cb

198

Vn I

Vn II

Va

Vc

Cb

p

pp

p

204

Vn I

Vn II

Va

Vc

Cb

210

Vn I
Vn II
Va
Vc
Cb

This system contains measures 210 through 215. It features five staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabasso (Cb). Measures 210-211 show active melodic lines for Vn I, Vn II, Va, and Vc. Measures 212-215 are characterized by sustained notes in Vn I, Vn II, and Vc, while Va and Cb play moving lines. A dynamic hairpin is visible in the Vn I and Vn II staves at the end of the system.

216

Vn I
Vn II
Va
Vc
Cb

pp

This system contains measures 216 through 220. Measures 216-217 show Vn I with rests and Vn II with a melodic line. Measures 218-220 feature active lines for Vn II, Va, Vc, and Cb. The dynamic marking *pp* (pianissimo) is present in measures 218-220 across all staves.

221

Vn I
Vn II
Va
Vc
Cb

This system contains measures 221 through 225. Measures 221-222 show Vn I with rests and Vn II with a melodic line. Measures 223-225 feature active lines for Vn II, Va, Vc, and Cb.

226

Vn I

Vn II

Va

Vc

Cb

231

Vn I

Vn II

Va

Vc

Cb

237

Vn I

Vn II

Va

Vc

Cb

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. In 2012, the Pandolfis Consort commissioned and performed new music for early instruments including "Rilke Songs" for soprano, viola d'amore and cello and "Lieder ohne Worte" for 2 violas, cello and theorbo. Also in 2012, Camerata Philadelphia performed "Pavanne to a world without war." Stan 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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