

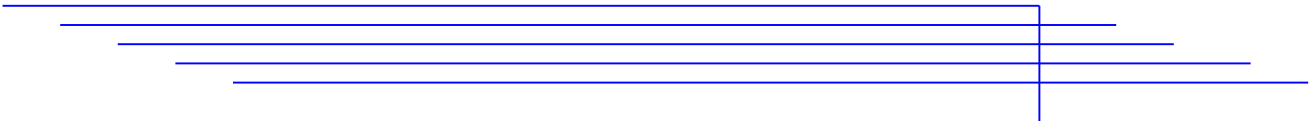
stanley grill



selections from  
**Words for Music Perhaps**  
(W.B. Yeats)

mezzo-soprano, baritone voices  
&  
piano

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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

**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

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Sea and Sky	2019	2 violas	11 min
Ode to Theia	2020	string quartet	22 min
<b>CHAMBER MUSIC</b>			
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 cornetts & 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
<b>ORCHESTRAL MUSIC</b>			
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
<b>PIANO MUSIC</b>			
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

selections from  
**WORDS FOR MUSIC PERHAPS**

poems by W.B. Yeats

**VIII. Girl's Song**

I went out alone  
To sing a song or two,  
My fancy on a man,  
And you know who.

Another came in sight  
That on a stick relied  
To hold himself upright;  
I sat and cried.

And that was all my song -  
When everything is told,  
Saw I an old man young  
Or young man old?

**IX. Young Man's Song**

'She will change,' I cried.  
'Into a withered crone.'  
The heart in my side,  
That so still had lain,  
In noble rage replied  
And beat upon the bone:

'Uplift those eyes and throw  
Those glances unafraid:  
She would as bravely show  
Did all the fabric fade;  
No withered crone I saw  
Before the world was made.'

Abashed by that report,  
For the heart cannot lie,  
I knelt in the dirt.  
And all shall bend the knee  
To my offended heart  
Until it pardon me.

### **X. Her Anxiety**

Earth in beauty dressed  
Awaits returning spring.  
All true love must die,  
Alter at the best  
Into some lesser thing.  
*Prove that I lie.*

Such body lovers have,  
Such exacting breath,  
That they touch or sigh.  
Every touch they give,  
Love is nearer death.  
*Prove that I lie.*

### **XI. His Confidence**

Undying love to buy  
I wrote upon  
The corners of this eye  
All wrongs done.  
What payment were enough  
For undying love?

I broke my heart in two  
So hard I struck.  
What matter? for I know  
That out of rock,  
Out of a desolate source,  
Love leaps upon its course.

# VIII. Girl's Song

Grazioso ♩. = 80

*mp* I went out a - lone To

*p*  
*legato*

This system contains the first four measures of the piece. The vocal line begins with a half rest, followed by the lyrics 'I went out a - lone To'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand.

5  
sing a song or two, My

5

This system contains measures 5 through 8. The vocal line continues with 'sing a song or two, My'. The piano accompaniment maintains its eighth-note texture.

9  
fan - cy on a man, And you know who.

9

This system contains measures 9 through 12. The vocal line concludes with 'fan - cy on a man, And you know who.'. The piano accompaniment continues with the same eighth-note pattern.

13

An - o - ther came in sight That on a stick re -

This system contains measures 13 through 16. The vocal line begins with a whole rest in measure 13, followed by the lyrics "An - o - ther came in sight" in measure 14 and "That on a stick re -" in measure 15. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

17

lied To hold him-self up - right: I \_\_\_\_\_

This system contains measures 17 through 20. The vocal line continues with the lyrics "lied To hold him-self up - right:" in measure 17 and "I" in measure 18, followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with the same rhythmic pattern.

21

sat and cried. \_\_\_\_\_

This system contains measures 21 through 24. The vocal line has the lyrics "sat and cried." in measure 21, followed by a long horizontal line. The piano accompaniment continues with the same rhythmic pattern.

25

And that \_\_\_\_\_ was

This system contains the vocal line and piano accompaniment for measures 25 through 28. The vocal line begins with a whole rest in measure 25, followed by a half note 'And' in measure 26, a half note 'that' in measure 27, and a half note 'was' in measure 28. The piano accompaniment features a consistent eighth-note arpeggiated pattern in the right hand and a simple bass line in the left hand.

29

all my song When e - very thing is told,

This system contains the vocal line and piano accompaniment for measures 29 through 32. The vocal line starts with a quarter note 'all' in measure 29, followed by a quarter note 'my' in measure 30, a quarter note 'song' in measure 31, and a quarter note 'When' in measure 32. The piano accompaniment continues with the same arpeggiated pattern in the right hand and bass line in the left hand.

33

Saw \_\_\_\_\_ I an old man young Or

This system contains the vocal line and piano accompaniment for measures 33 through 36. The vocal line begins with a whole rest in measure 33, followed by a half note 'Saw' in measure 34, a half note 'I' in measure 35, and a half note 'Or' in measure 36. The piano accompaniment maintains the arpeggiated pattern in the right hand and the bass line in the left hand.



37 *p*

young — man old?

41

*ppp*

## IX. Young Man's Song

Andante (♩ = 80)

45 *p*

'She will change,' I cried, 'In - to a

49

wi - thered crone.' \_\_\_\_\_ The heart in my side, That so \_\_\_\_\_

53

still had lain, In no-ble rage re - plied And beat \_\_\_\_\_ up-on the

**Grazioso** ♩. = 80

57

bone: 'Up - lift those

61

Vocal line for measures 61-64. The melody is in a bass clef with a key signature of one flat. It features a series of eighth and quarter notes with some rests, ending with a half note.

eyes and throw Those glanc - es un - a - fraid:

Piano accompaniment for measures 61-64. The right hand features a continuous eighth-note pattern with slurs. The left hand has a more melodic line with some rests and slurs.

65

Vocal line for measures 65-68. The melody continues in the bass clef, featuring a long note in measure 65 followed by a series of eighth and quarter notes.

She \_\_\_\_\_ would as brave - ly show Did

Piano accompaniment for measures 65-68. The right hand continues with the eighth-note pattern. The left hand has a melodic line with slurs.

69

Vocal line for measures 69-72. The melody continues in the bass clef, featuring a series of quarter and eighth notes.

all the fa - bric fade; No wi - thered crone I saw \_\_\_\_\_

Piano accompaniment for measures 69-72. The right hand continues with the eighth-note pattern. The left hand has a melodic line with slurs.

73

*rit.*

Be - fore the world was made.'

**Andante** (♩ = 80)

76

A - bashed by that \_\_\_\_\_ re - port, For \_\_\_\_\_ the \_\_\_\_

80

heart can - not lie, I knelt in the dirt. And all \_\_\_\_ shall

84

bend the knee To my of-fend - ed heart Un-til \_\_\_\_\_ it par - don

84

*poco rit.*

88

me.

88

# X. Her Anxiety

Andante (♩ = 80)

92

*p* Earth in beau - ty dressed A -

92

95

waits \_\_\_\_\_ re - turn - ing \_\_\_\_\_ spring \_\_\_\_\_ All true \_\_\_\_\_

This system contains three measures of music. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "waits \_\_\_\_\_ re - turn - ing \_\_\_\_\_ spring \_\_\_\_\_ All true \_\_\_\_\_". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket on the left. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

98

3 love \_\_\_\_\_ must \_\_\_\_\_ die. \_\_\_\_\_

This system contains three measures of music. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "3 love \_\_\_\_\_ must \_\_\_\_\_ die. \_\_\_\_\_". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket on the left. The piano part continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

101

Al - ter at

This system contains three measures of music. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "Al - ter at". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket on the left. The piano part continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

104

best In - to some les - ser thing.

Piano accompaniment for measures 104-106, featuring a flowing melody in the right hand and a steady bass line in the left hand.

107

Prove \_\_\_\_\_ 3 \_\_\_\_\_ that \_\_\_\_\_ I

Piano accompaniment for measures 107-109, continuing the musical texture with arpeggiated figures and sustained bass notes.

110

lie. \_\_\_\_\_ Such

Piano accompaniment for measures 110-112, maintaining the accompaniment style with rhythmic patterns and harmonic support.

113

bo - dy lo - vers have,          Such \_\_\_\_\_ ex - act - ing

Piano accompaniment for measures 113-115, featuring a flowing eighth-note melody in the right hand and a bass line with sustained notes and rhythmic patterns in the left hand.

116

breath,                          That                          they \_\_\_\_\_ <sup>3</sup>

Piano accompaniment for measures 116-118, continuing the musical texture with eighth-note patterns in the right hand and sustained bass notes in the left hand.

119

touch \_\_\_\_\_ or sigh. \_\_\_\_\_

Piano accompaniment for measures 119-121, concluding the section with similar eighth-note and sustained bass line patterns.



122

E - very touch they give, Love —

125

— is near - er death. Prove —

128

3 that — I lie. —

131

*poco rit.*

Musical score for measures 131-134. The top staff is a single melodic line in G-flat major, starting with a half note G4 and followed by rests. The bottom staff is a piano accompaniment in 12/8 time, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piece concludes with a double bar line and a *pp* dynamic marking.

## XI. His Confidence

135

Musical score for measures 135-137. The top staff is a single melodic line in G-flat major, consisting of rests. The bottom staff is a piano accompaniment in 12/8 time, starting with a *mf* dynamic. The right hand features chords and moving lines, while the left hand provides a steady bass line.

138

Musical score for measures 138-140. The top staff is a single melodic line in G-flat major, consisting of rests. The bottom staff is a piano accompaniment in 12/8 time, continuing the accompaniment from the previous section.

141

*p* Un - dy - ing love to buy I wrote up-on the cor - ners

Musical score for measures 141-143. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked *p* (piano). The lyrics are: "Un - dy - ing love to buy I wrote up-on the cor - ners".

144

of this eye All wrongs done. All wrongs done.

Musical score for measures 144-146. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The key signature has three flats. The tempo is marked *p*. The lyrics are: "of this eye All wrongs done. All wrongs done."

147

What pay - ment were e - nough For un - dy - ing love?

Musical score for measures 147-149. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The key signature has three flats. The tempo is marked *p*. The lyrics are: "What pay - ment were e - nough For un - dy - ing love?"

*mp* I broke my heart in two

150

*mf* *mp*

So hard \_\_\_\_\_ I struck. What \_\_\_\_\_ mat - ter?

153

*mf* *mp*

for \_\_\_\_\_ I \_\_\_\_\_ know that out of rock, Out \_\_\_\_\_ of \_\_\_\_\_ a

155

158

de-so - late source, Love leaps \_\_\_\_\_ up-on its course.

Musical score for measures 158-160. The vocal line (bass clef) begins with a melodic phrase. The piano accompaniment (treble and bass clefs) features chords and a moving bass line.

161

Musical score for measures 161-163. The vocal line is silent. The piano accompaniment continues with chords and a moving bass line.

164

*pp* Love leaps up - on \_\_\_\_\_ its course.

Musical score for measures 164-166. The vocal line begins with the phrase "Love leaps up - on \_\_\_\_\_ its course." The piano accompaniment features chords and a moving bass line.

## 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](http://www.stangrillcomposer.com). Stan Grill is a member of ASCAP.



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