stanley grill

afterwards, there were no more wars

(from a future history)

for string quartet

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Afterwards, there were no more wars

(from a future history)

Most mornings, I wake to BBC World News, which is usually a depressing way to start the day, with reporters reciting a litany of violent events from around the world. But, in my imagination, there exists another world – one far better – where people recognize the benefits of working together to the betterment of all and finding non-violent solutions to conflicts. Unfortunately, I will certainly never live to see that day come, but continue to hope that such a world lies in our future, however distant that future might be.

This music comes from that same imaginary place – and hopefully captures something of its spirit.

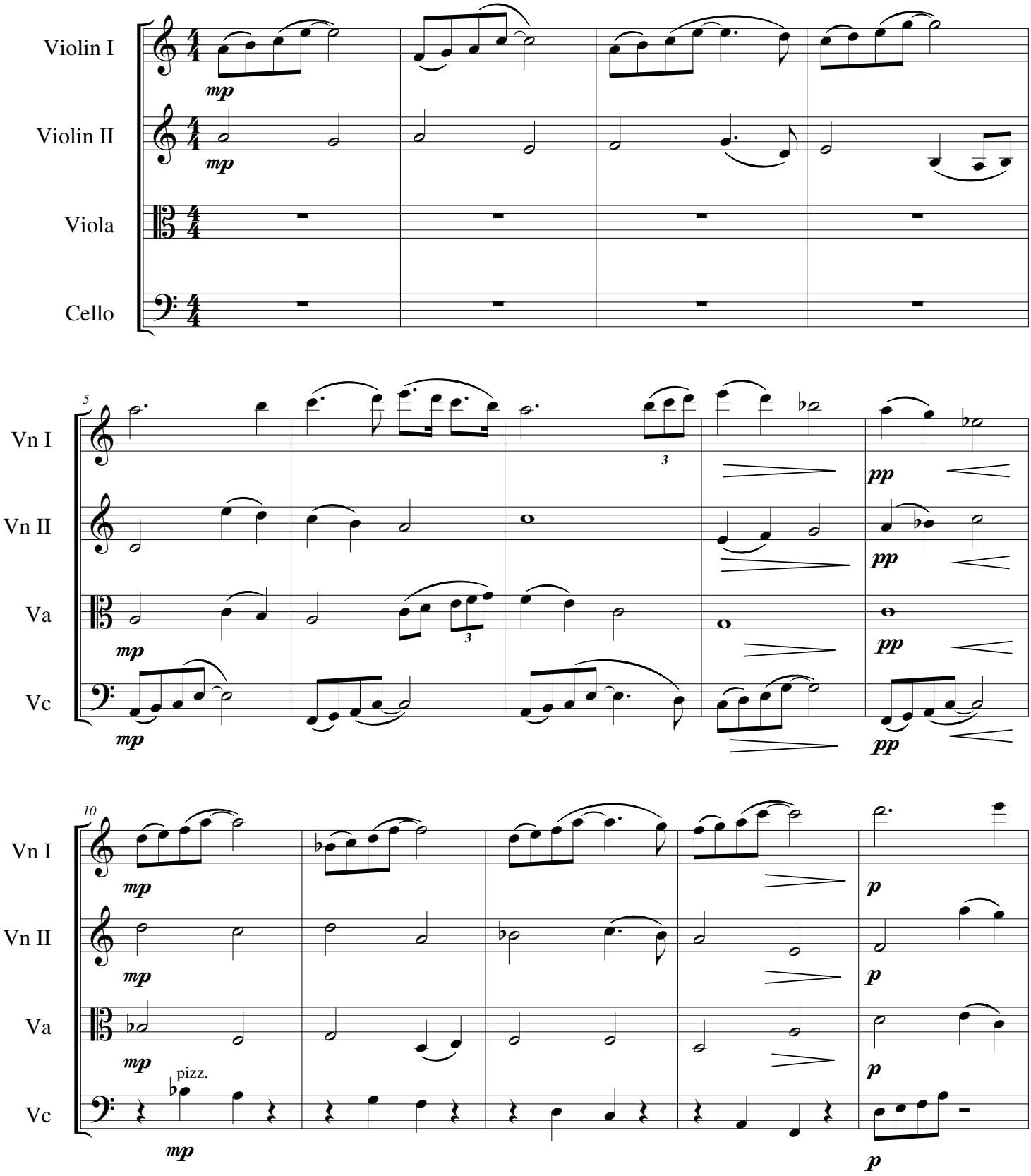
Stan Grill
Haworth, NJ
2013

afterwards, there were no more wars

(from a future history)

Stan Grill

Allegro (M.M. ♩ = c. 120)



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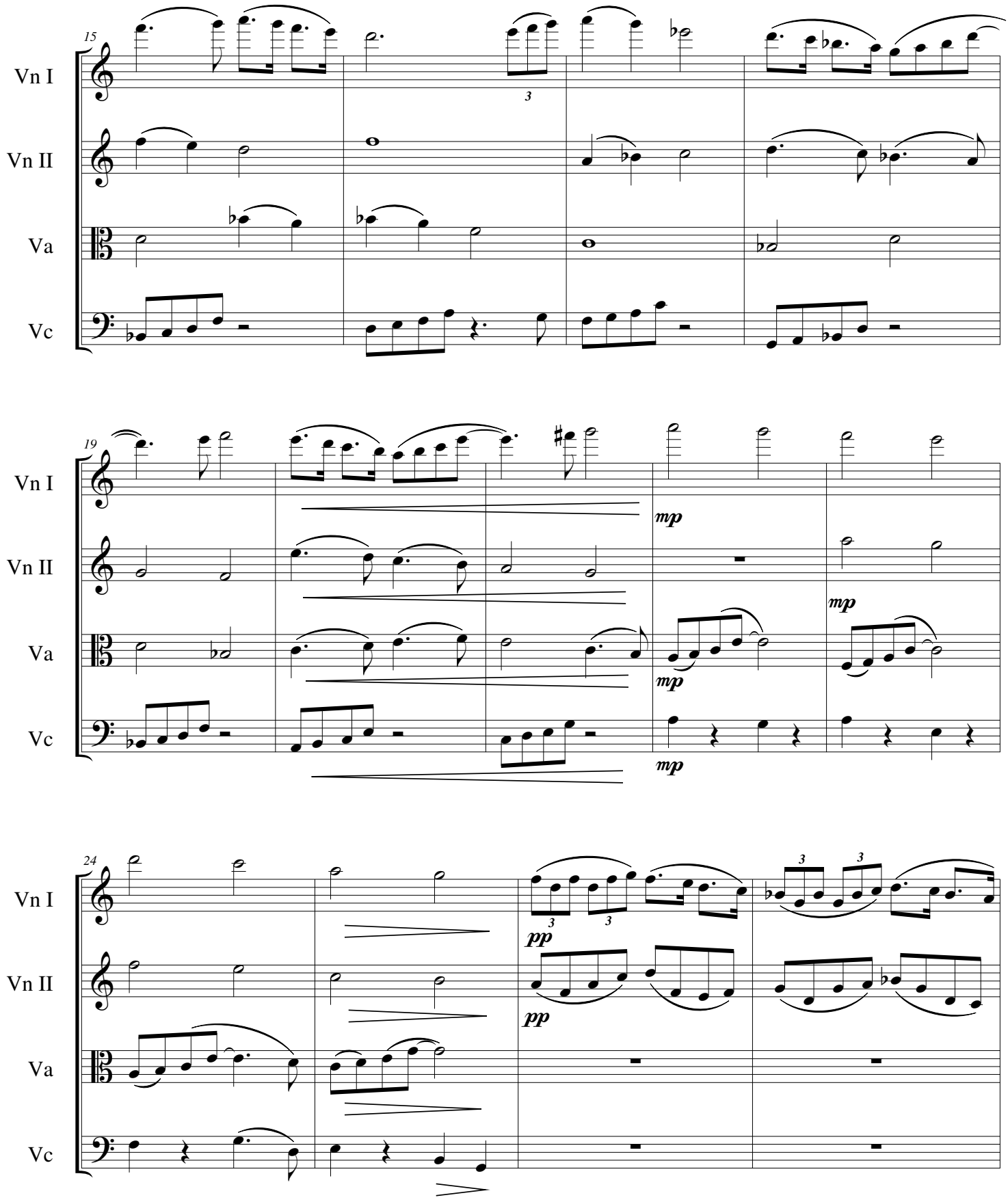
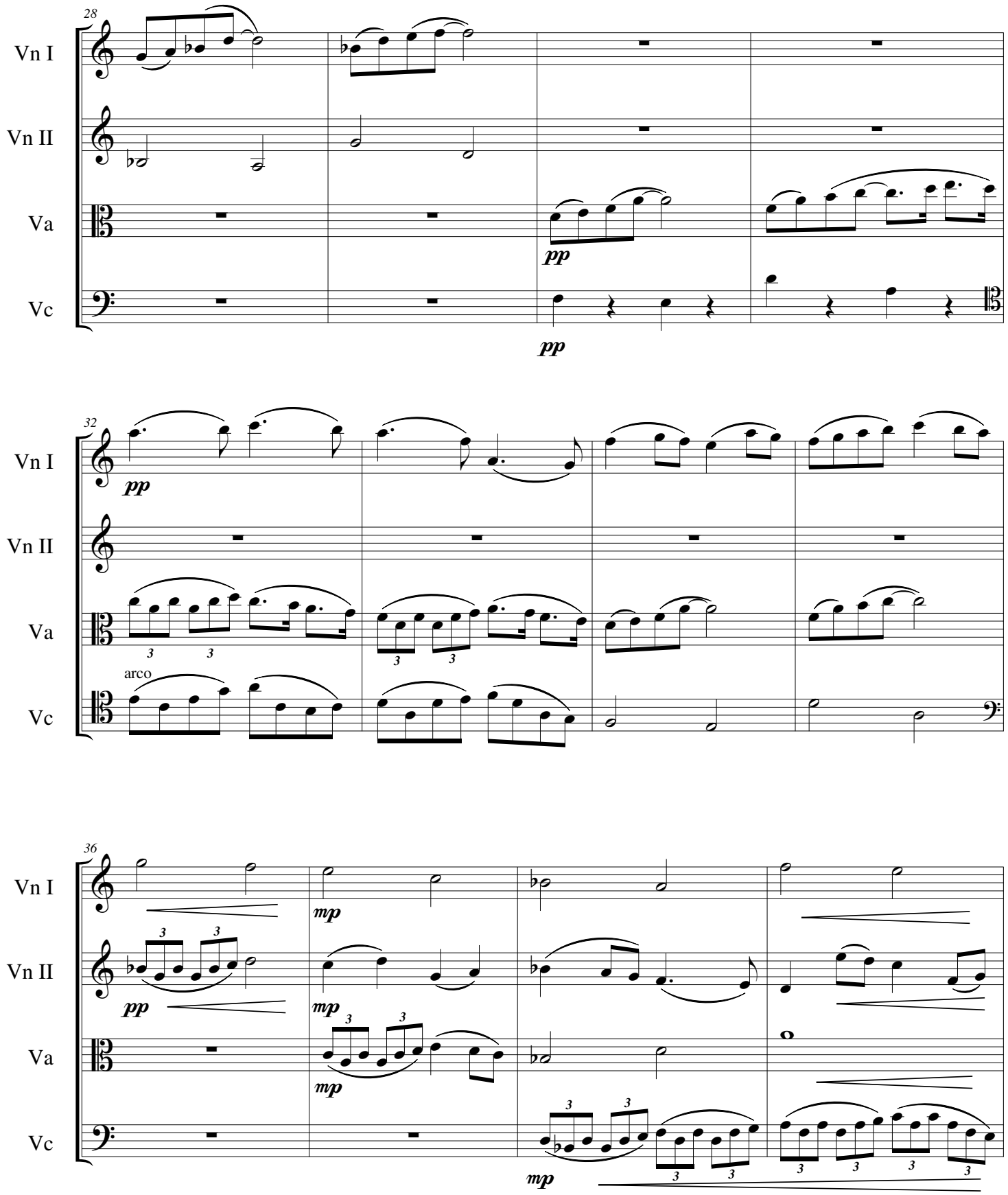
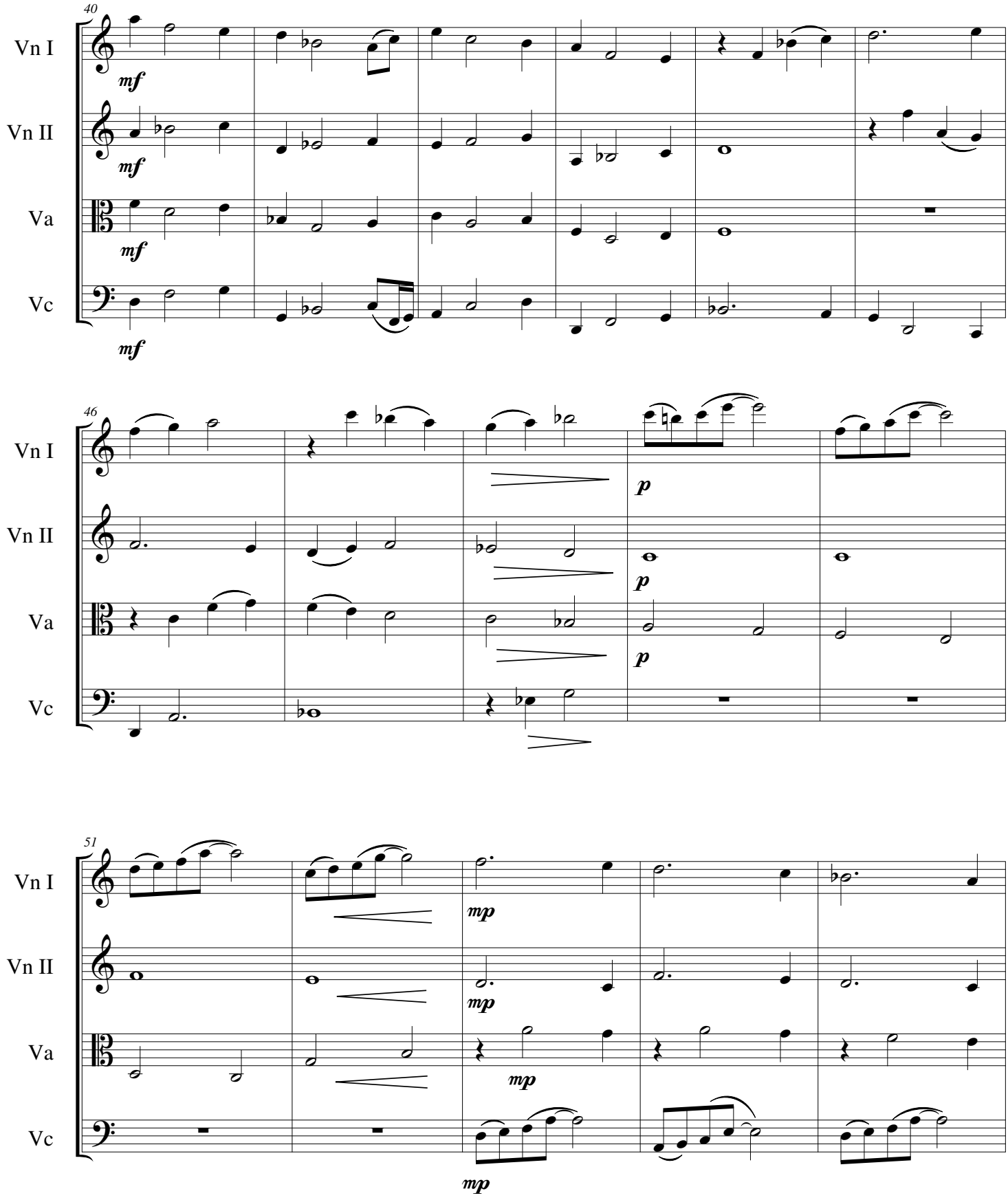
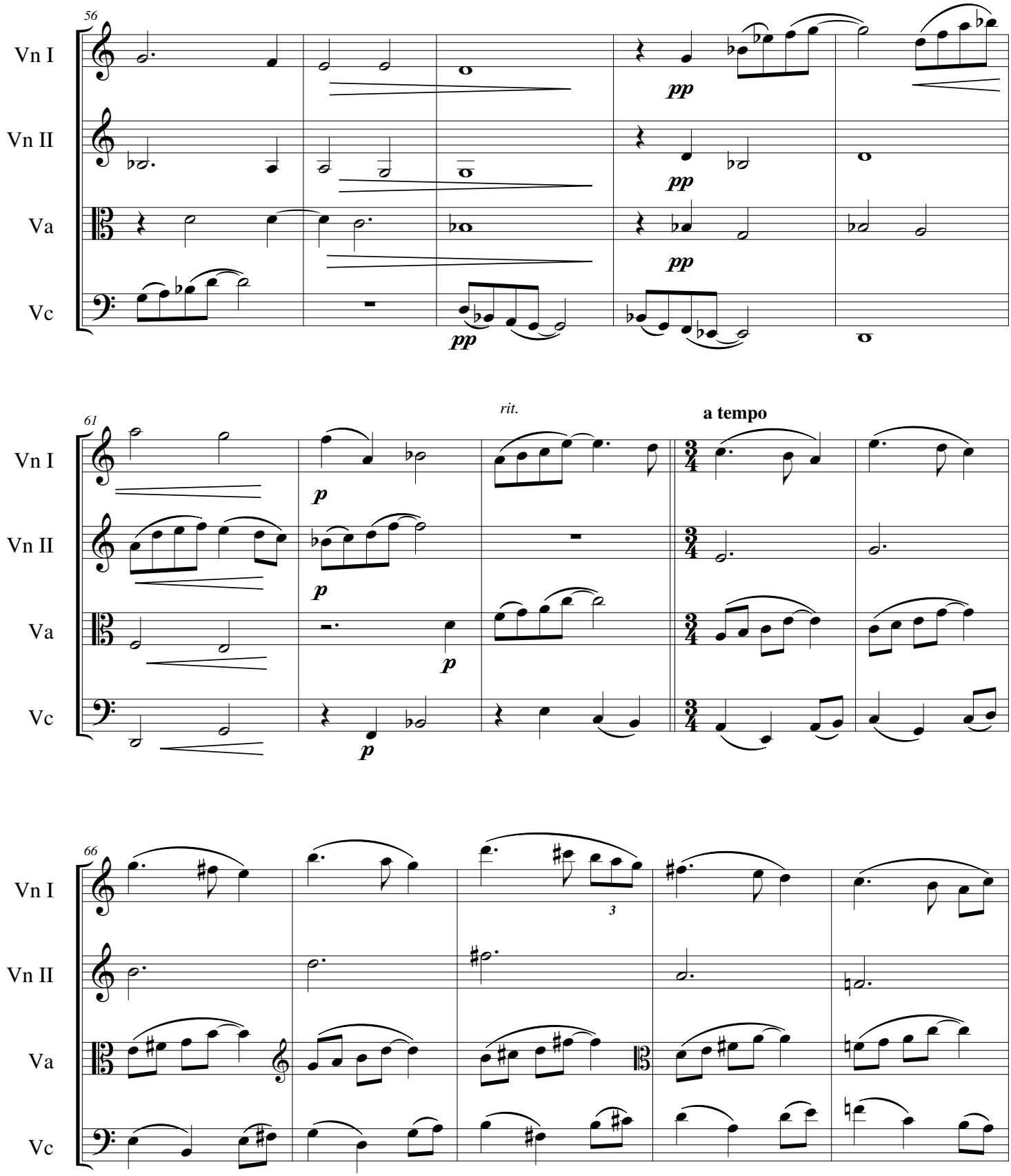
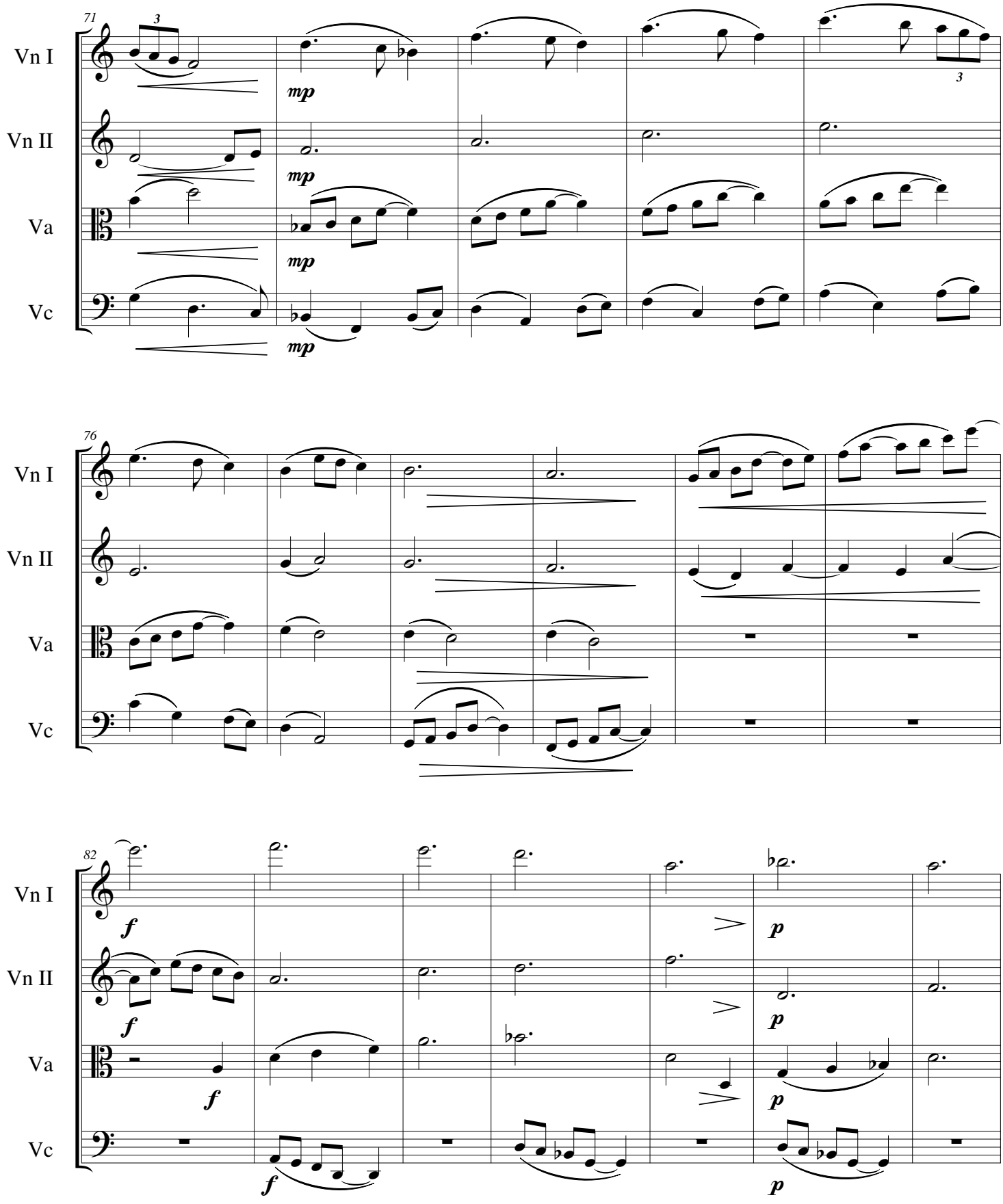
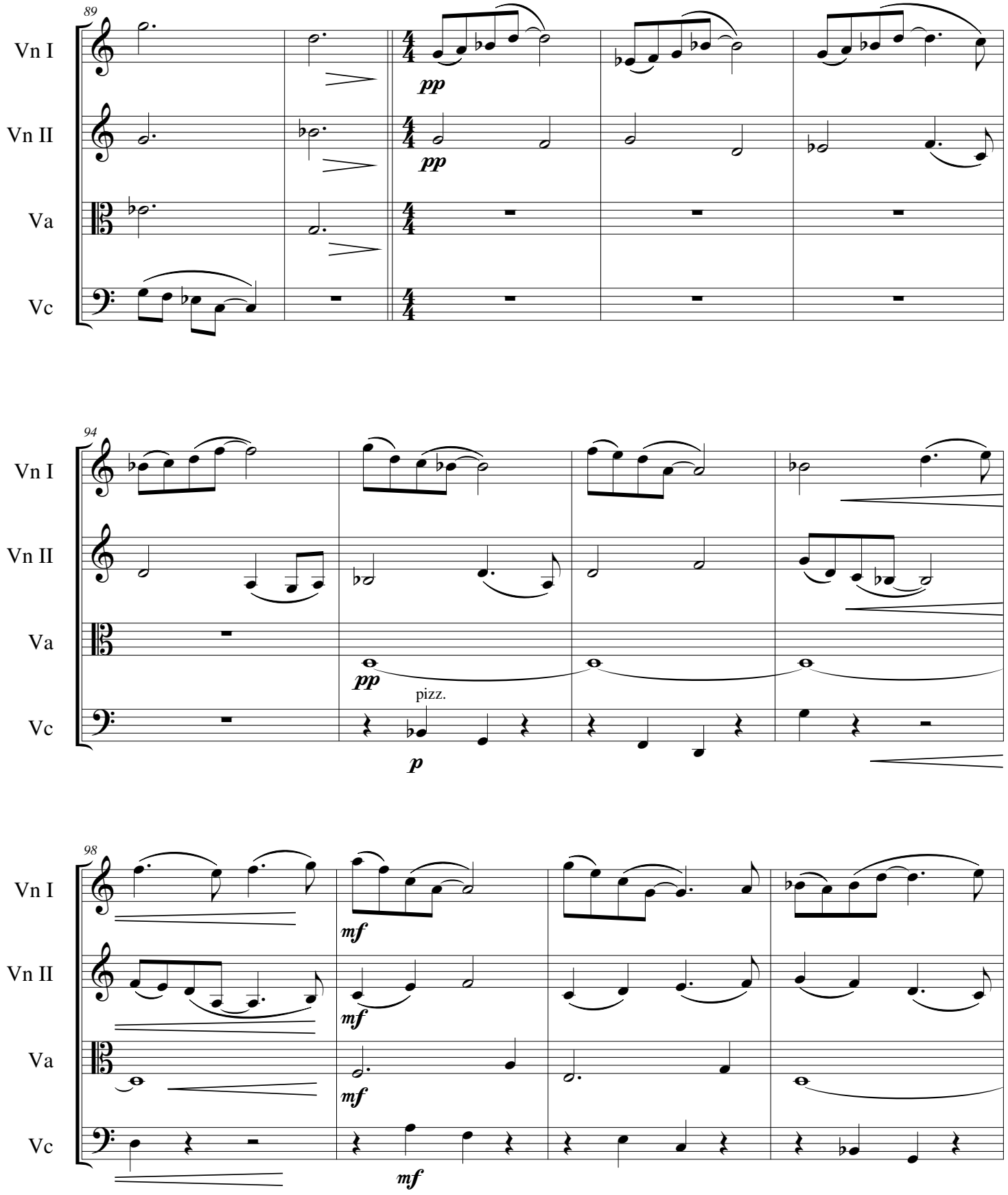

15
Vn I
Vn II
Va
Vc
3
19
Vn I
Vn II
Va
Vc
mp
mp
mp
mp
24
Vn I
Vn II
Va
Vc
3
3
3
3
pp
pp

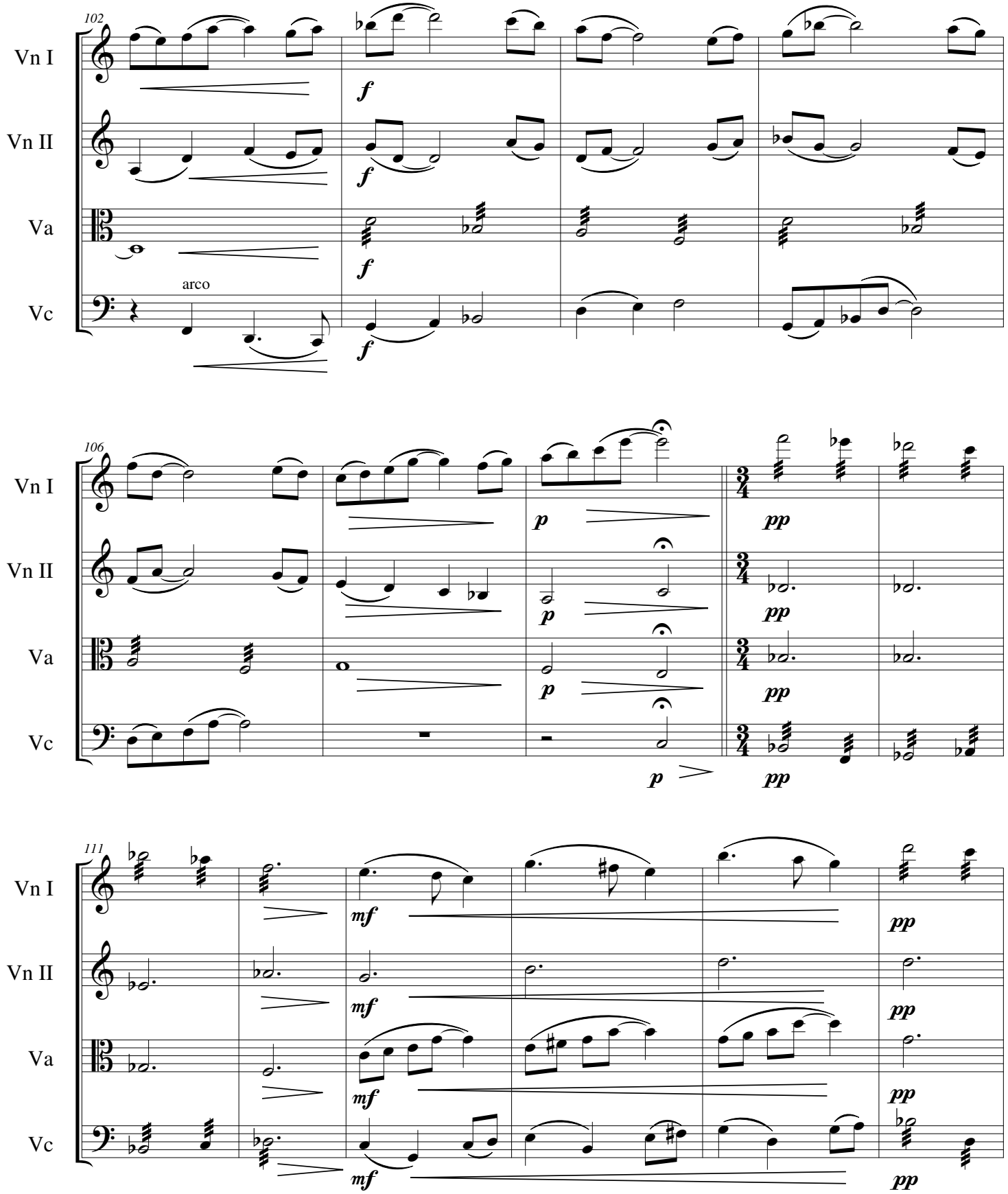

28
Vn I
Vn II
Va
Vc
pp
pp
32
Vn I
Vn II
Va
Vc
pp
arco
36
Vn I
Vn II
Va
Vc
mp
pp
mp
mp
mp

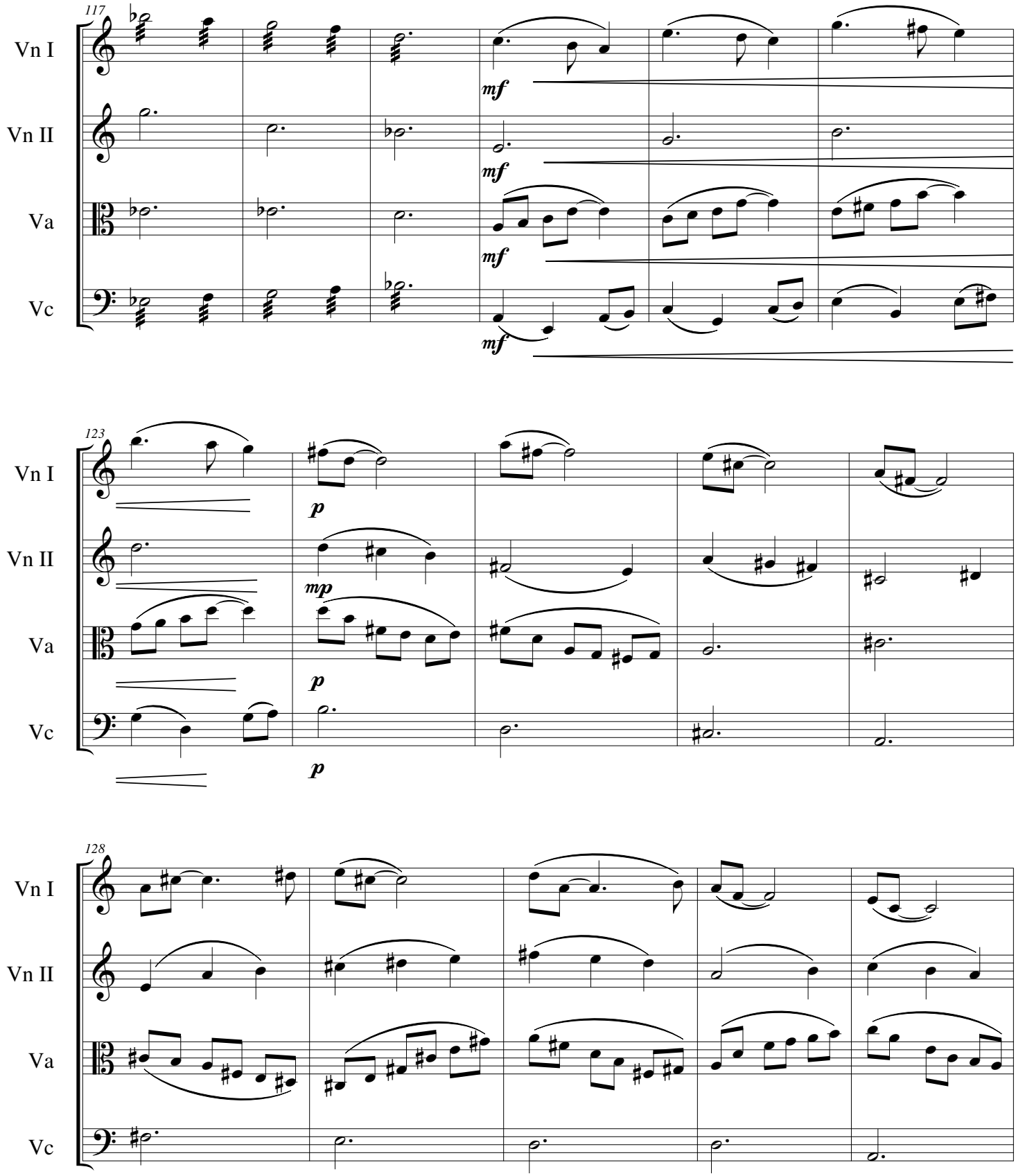

40
Vn I
Vn II
Va
Vc
mf
46
p
51
mp

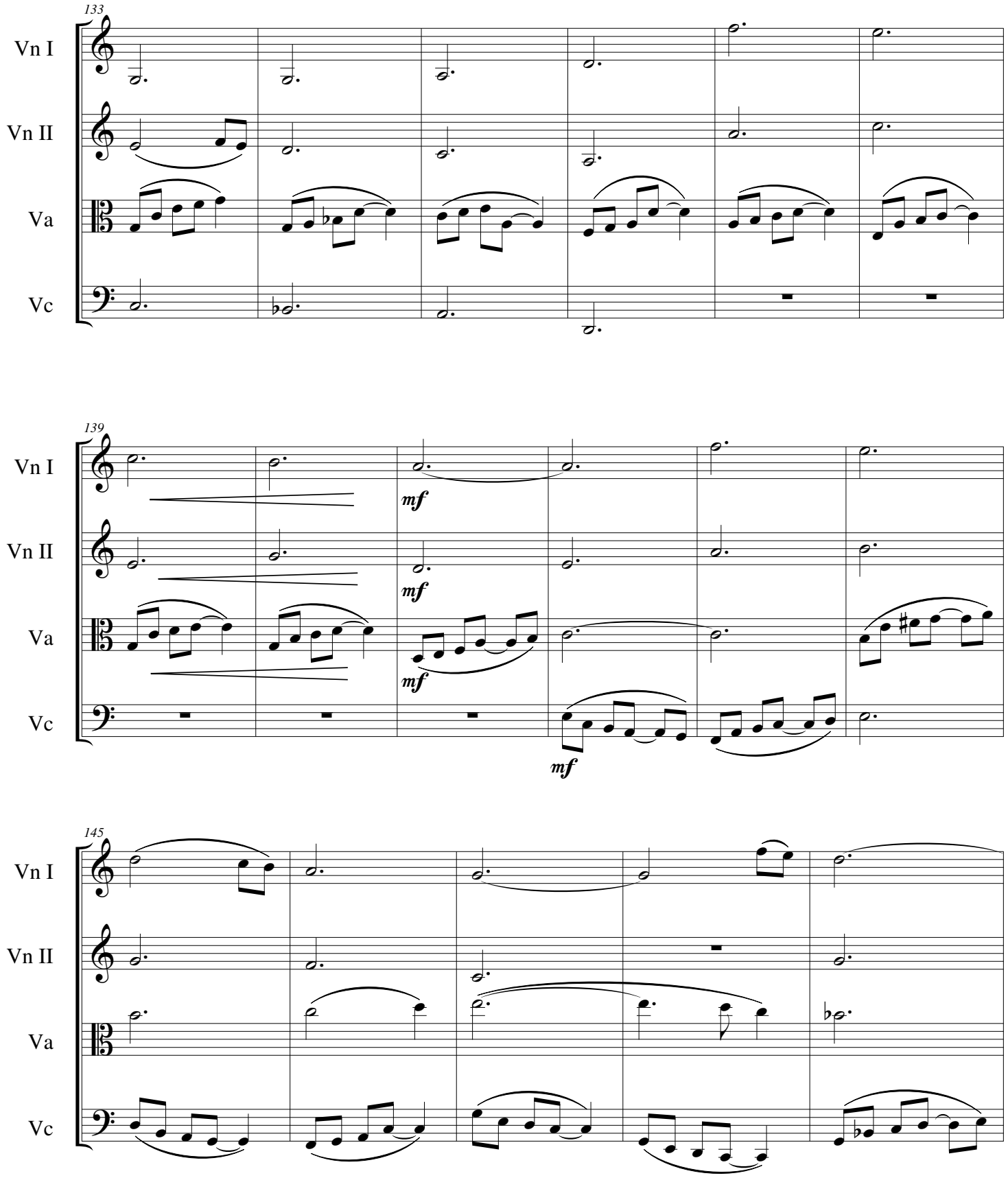

56
Vn I
Vn II
Va
Vc
pp
61
rit.
a tempo
p
66
3

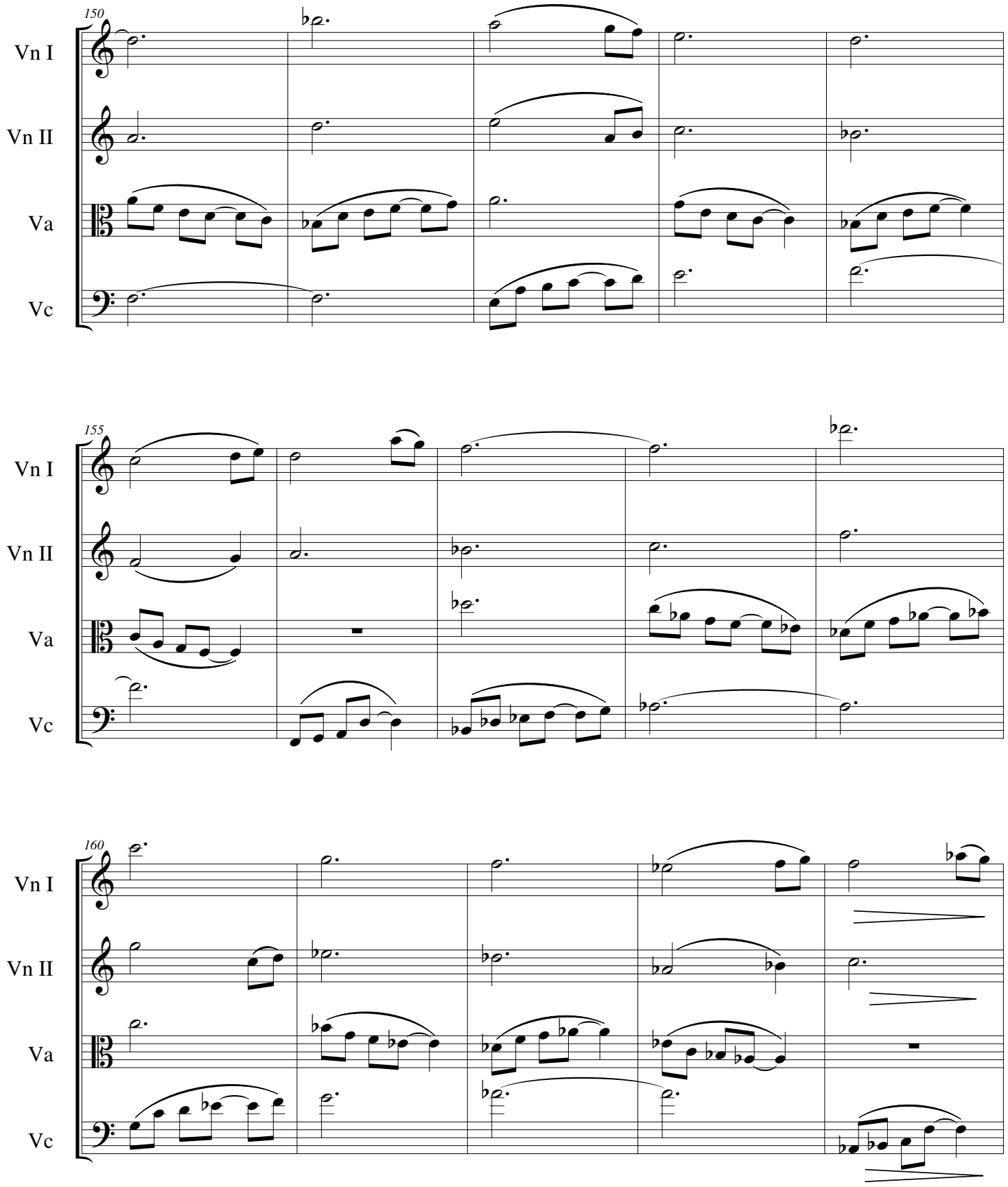

71
Vn I
Vn II
Va
Vc
mp
3
76
82
f
p

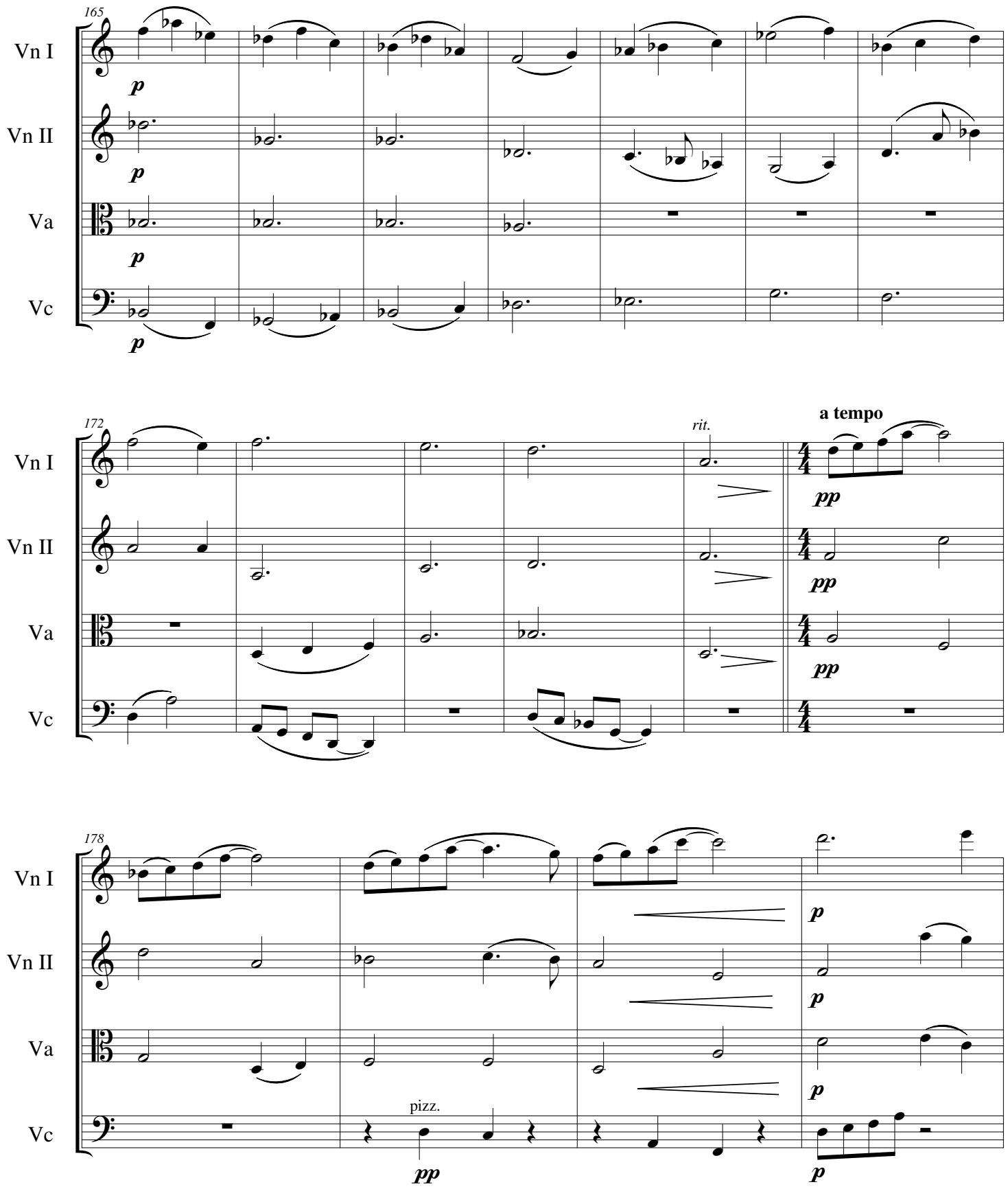

89
Vn I
Vn II
Va
Vc
pp
pp
94
Vn I
Vn II
Va
Vc
pp
pizz.
p
98
Vn I
Vn II
Va
Vc
mf
mf
mf
mf

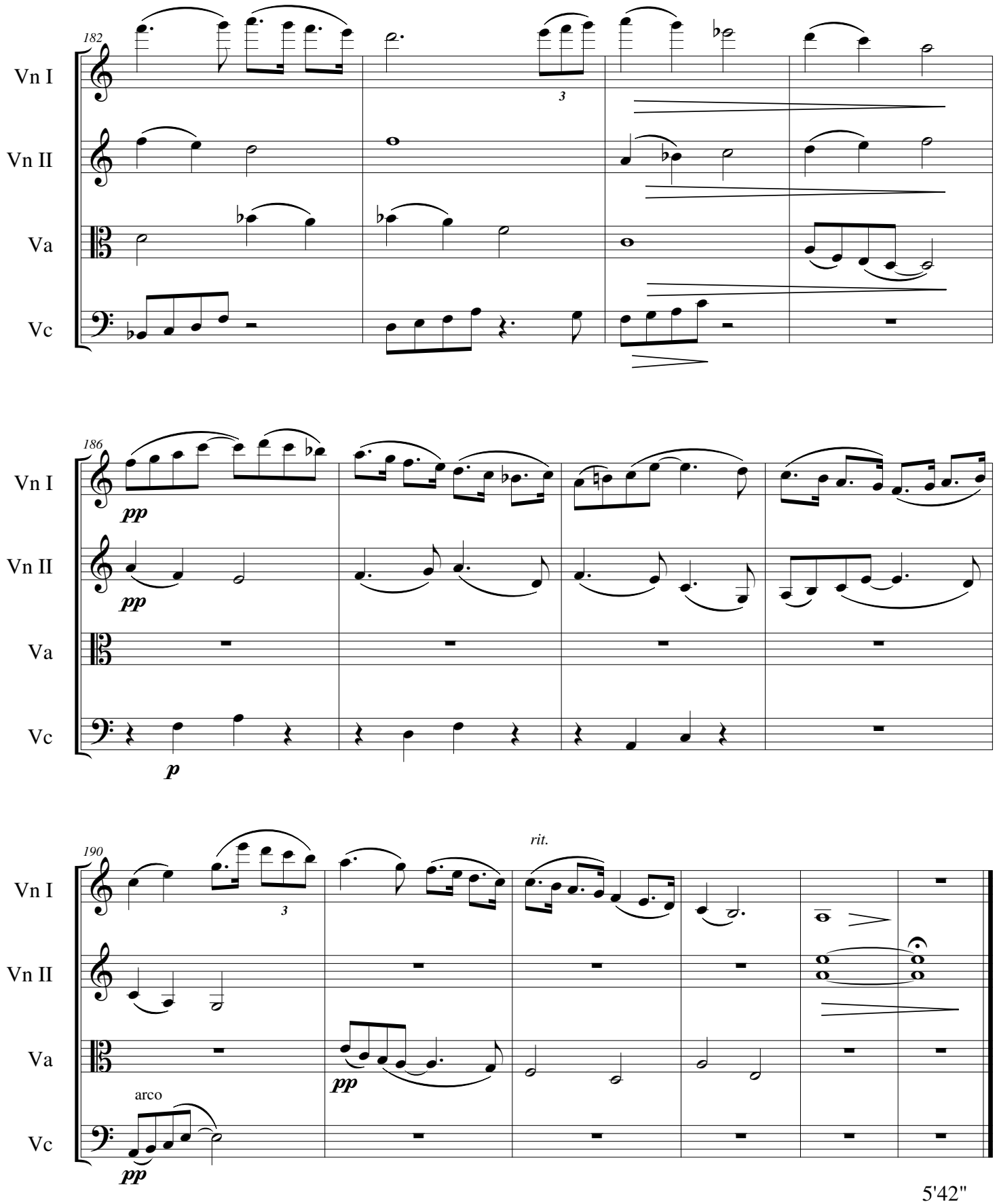

102
Vn I
Vn II
Va
Vc
arco
f
106
p
pp
111
mf


117
Vn I
Vn II
Va
Vc
mf
123
p
mp
128

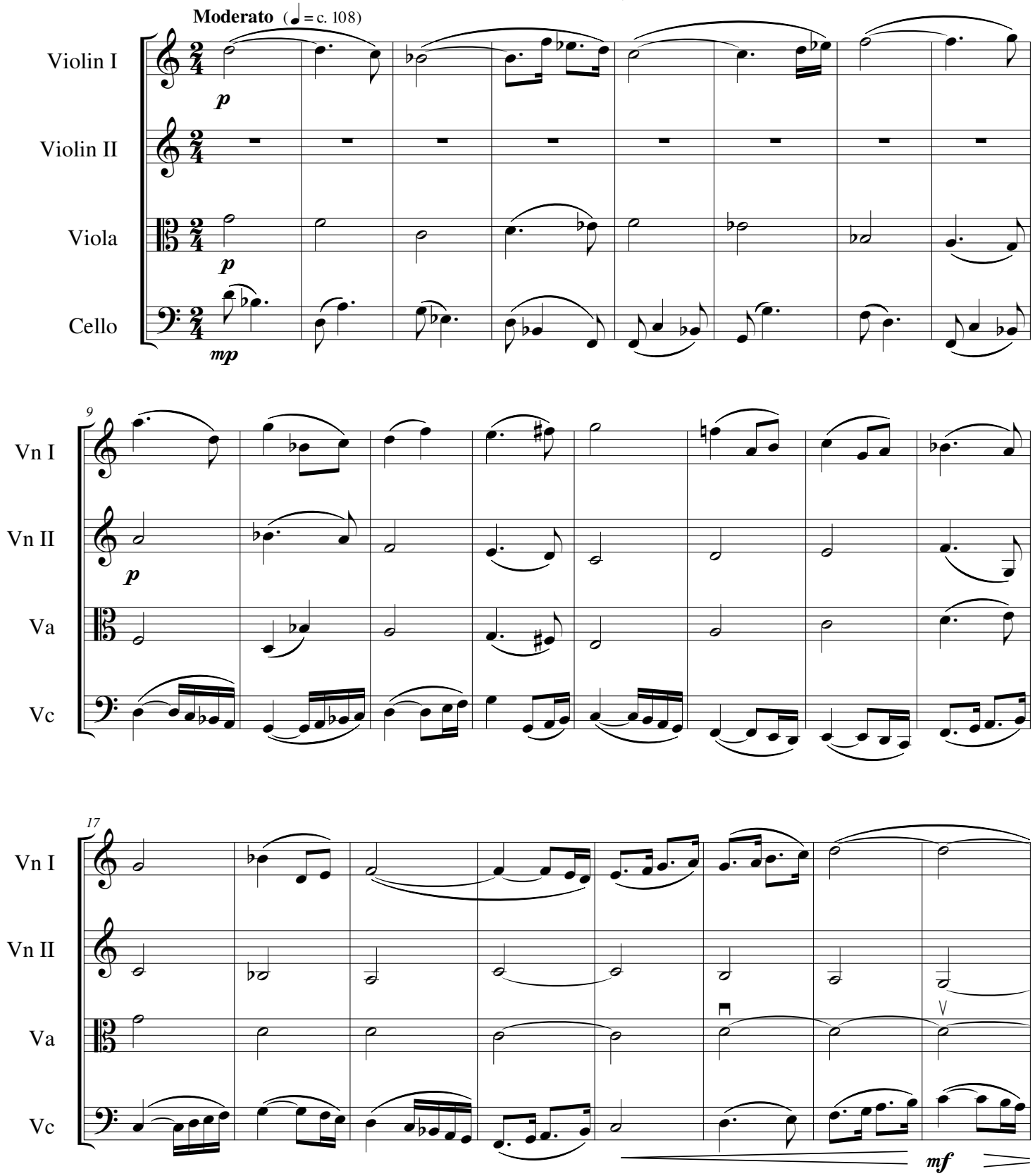

133
Vn I
Vn II
Va
Vc
139
Vn I
Vn II
Va
Vc
mf
mf
mf
mf
145
Vn I
Vn II
Va
Vc

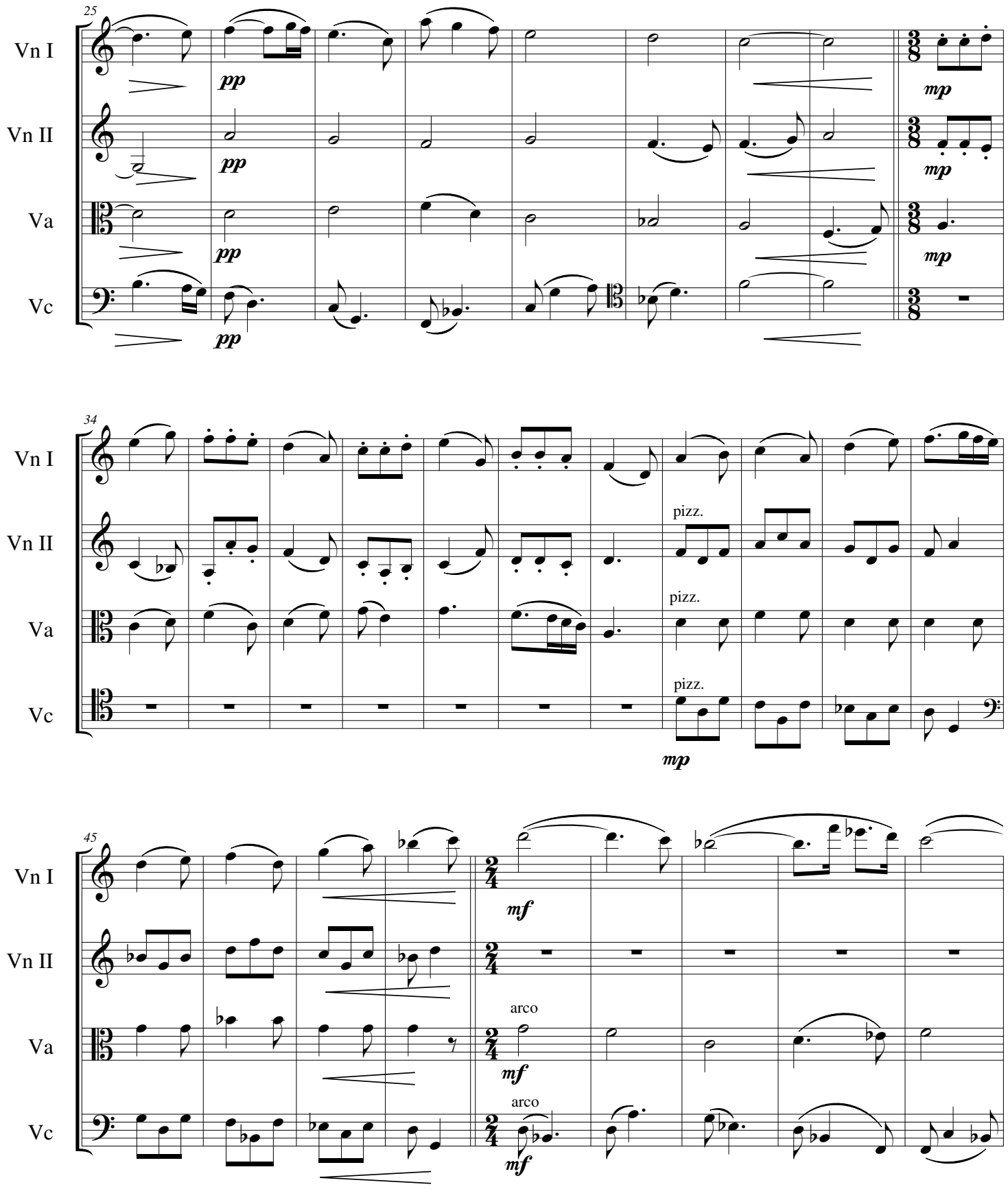

150
Vn I
Vn II
Va
Vc
155
Vn I
Vn II
Va
Vc
160
Vn I
Vn II
Va
Vc

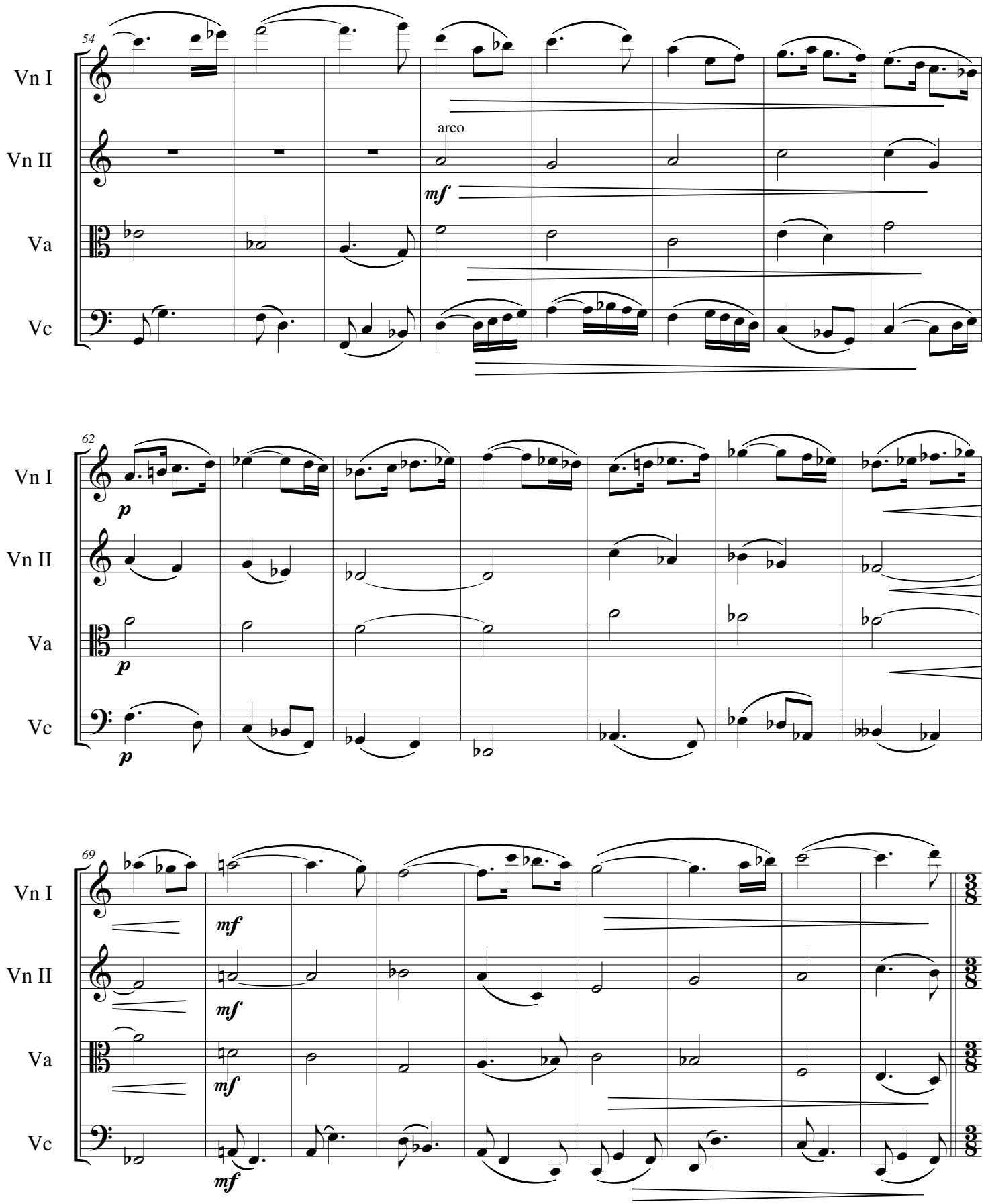

165
Vn I
Vn II
Va
Vc
p
172
rit.
a tempo
pp
178
pizz.

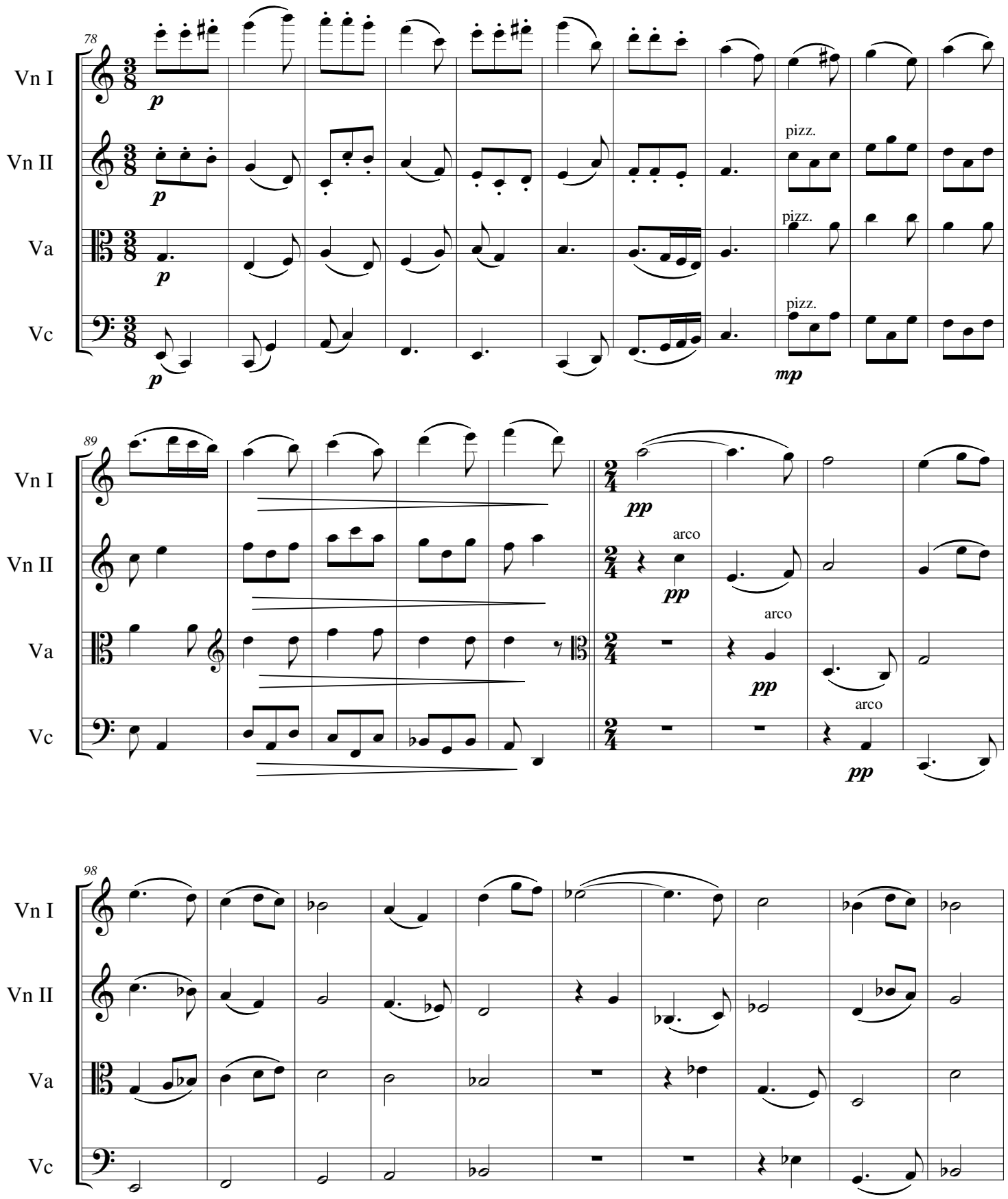


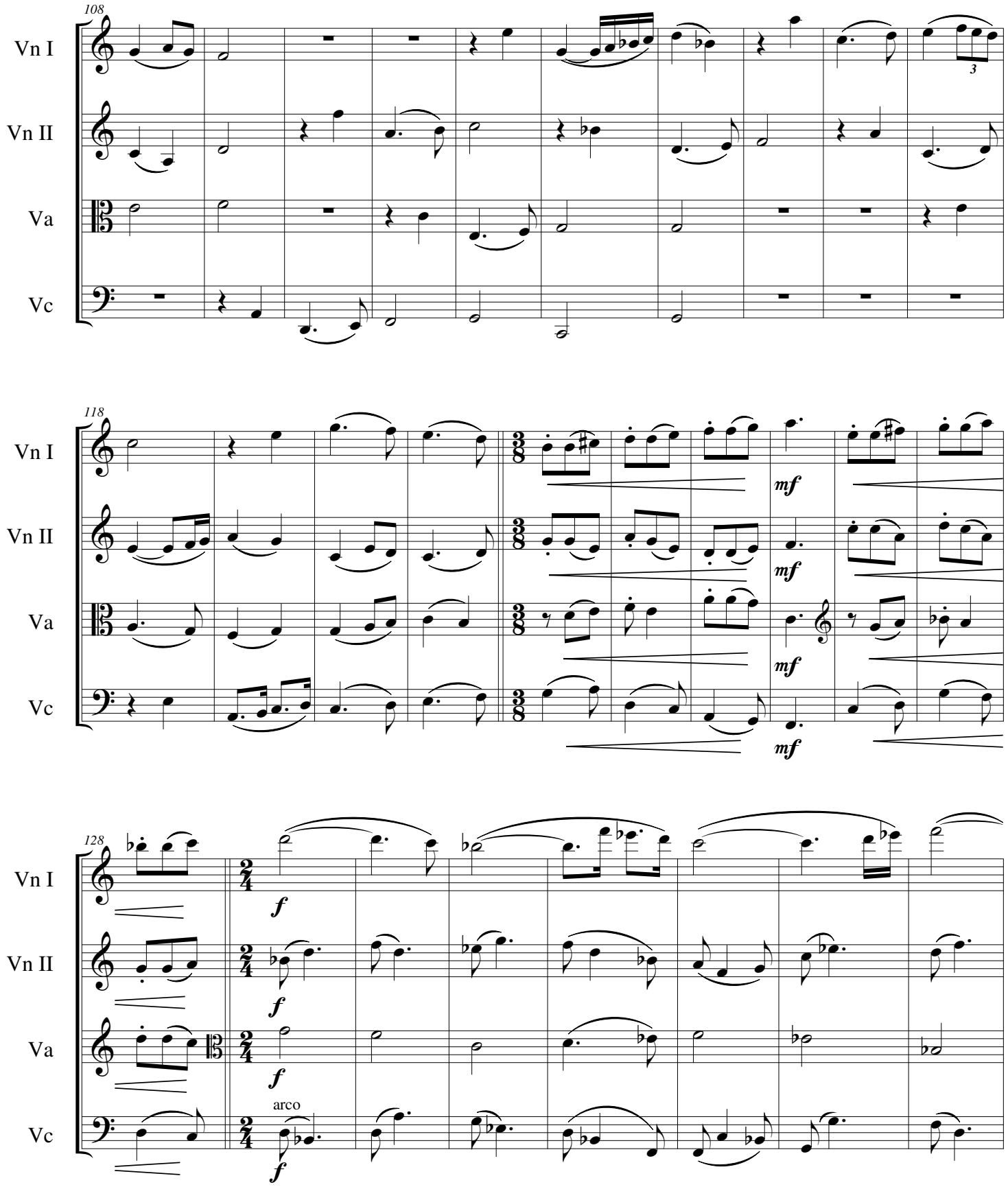
5'42"

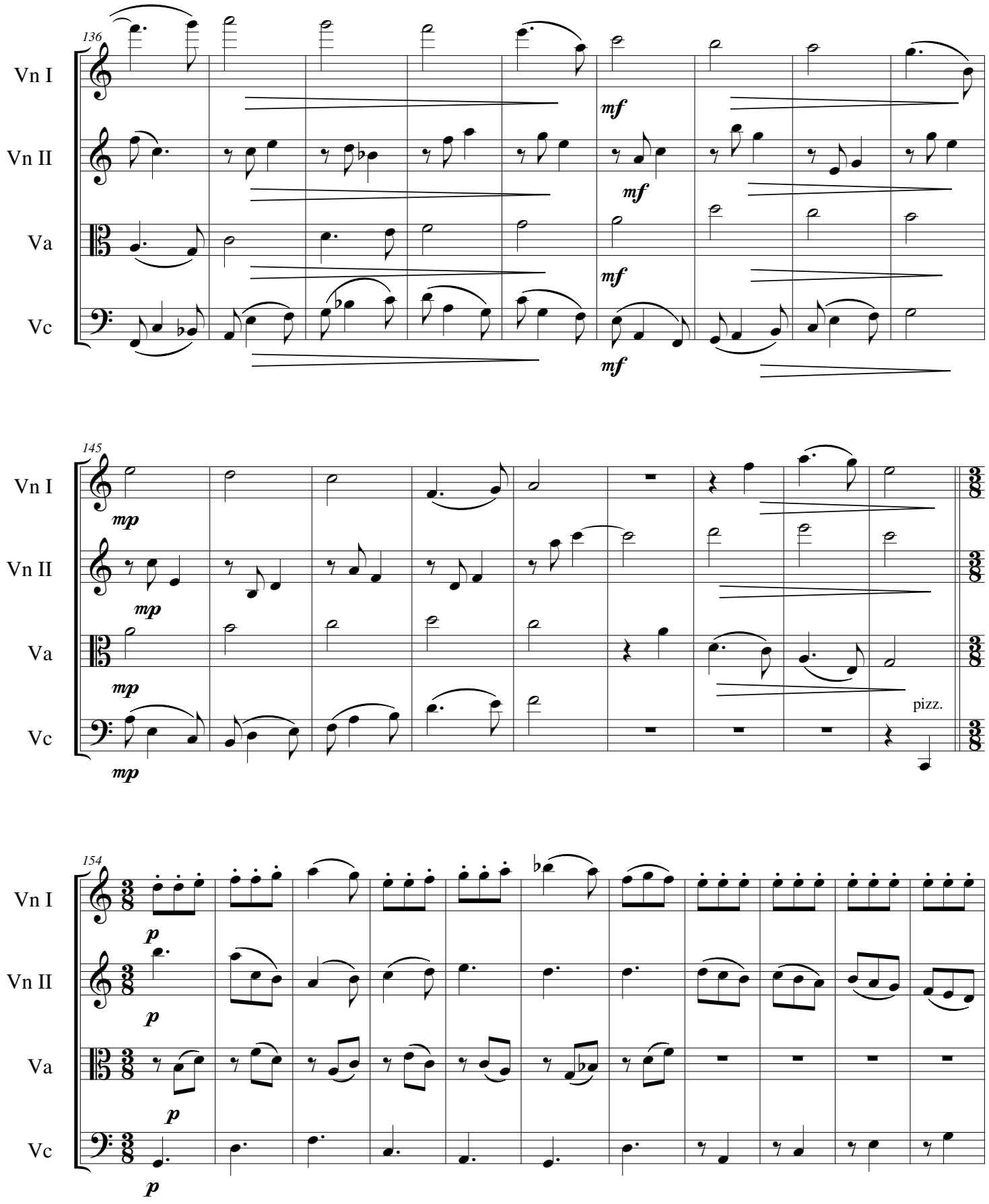

Moderato (♩ = c. 108)
Violin I
Violin II
Viola
Cello
p
p
mp
9
Vn I
Vn II
Va
Vc
p
17
Vn I
Vn II
Va
Vc
mf

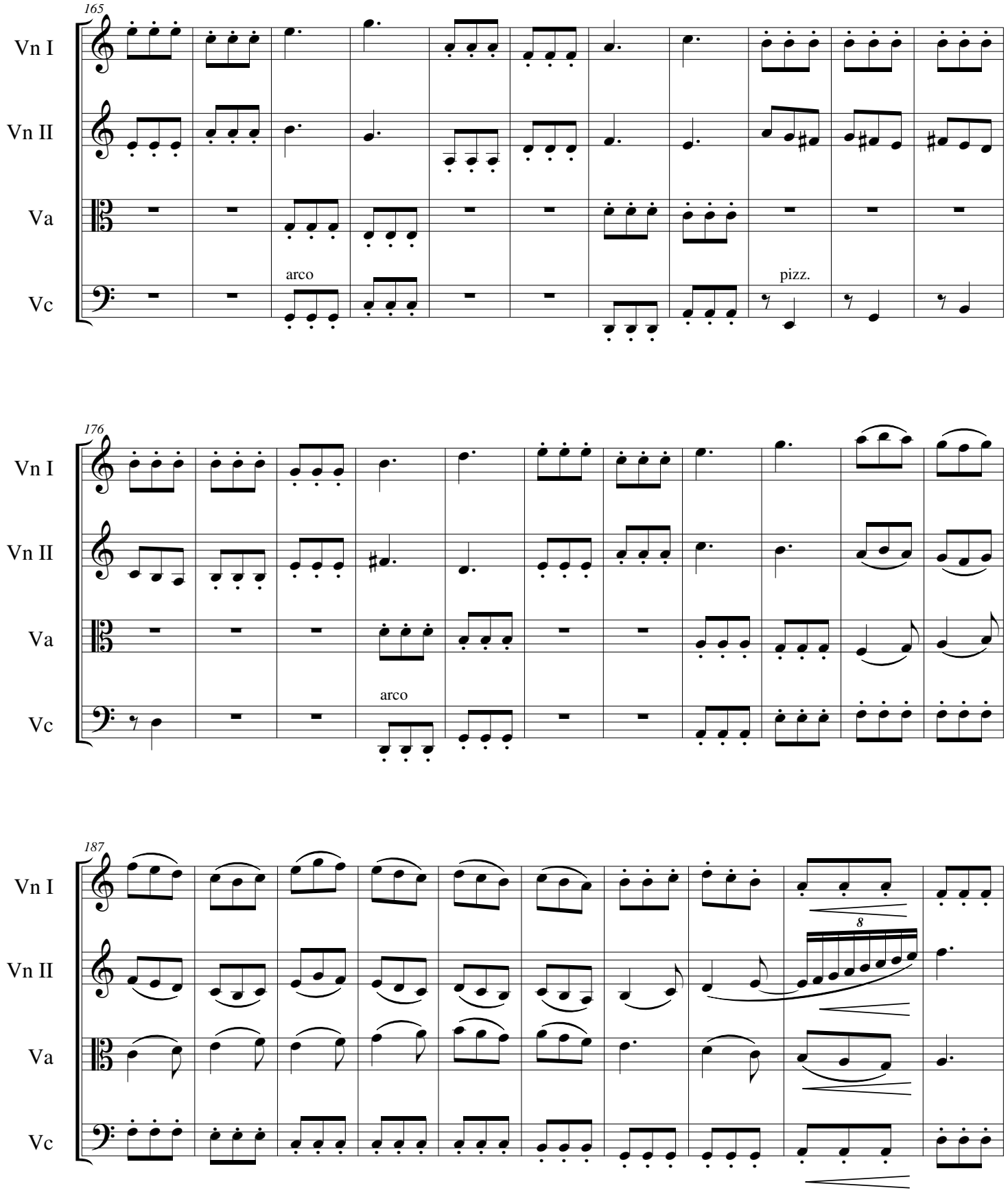

25
Vn I
Vn II
Va
Vc
pp
mp
34
pizz.
mp
45
mf
arco

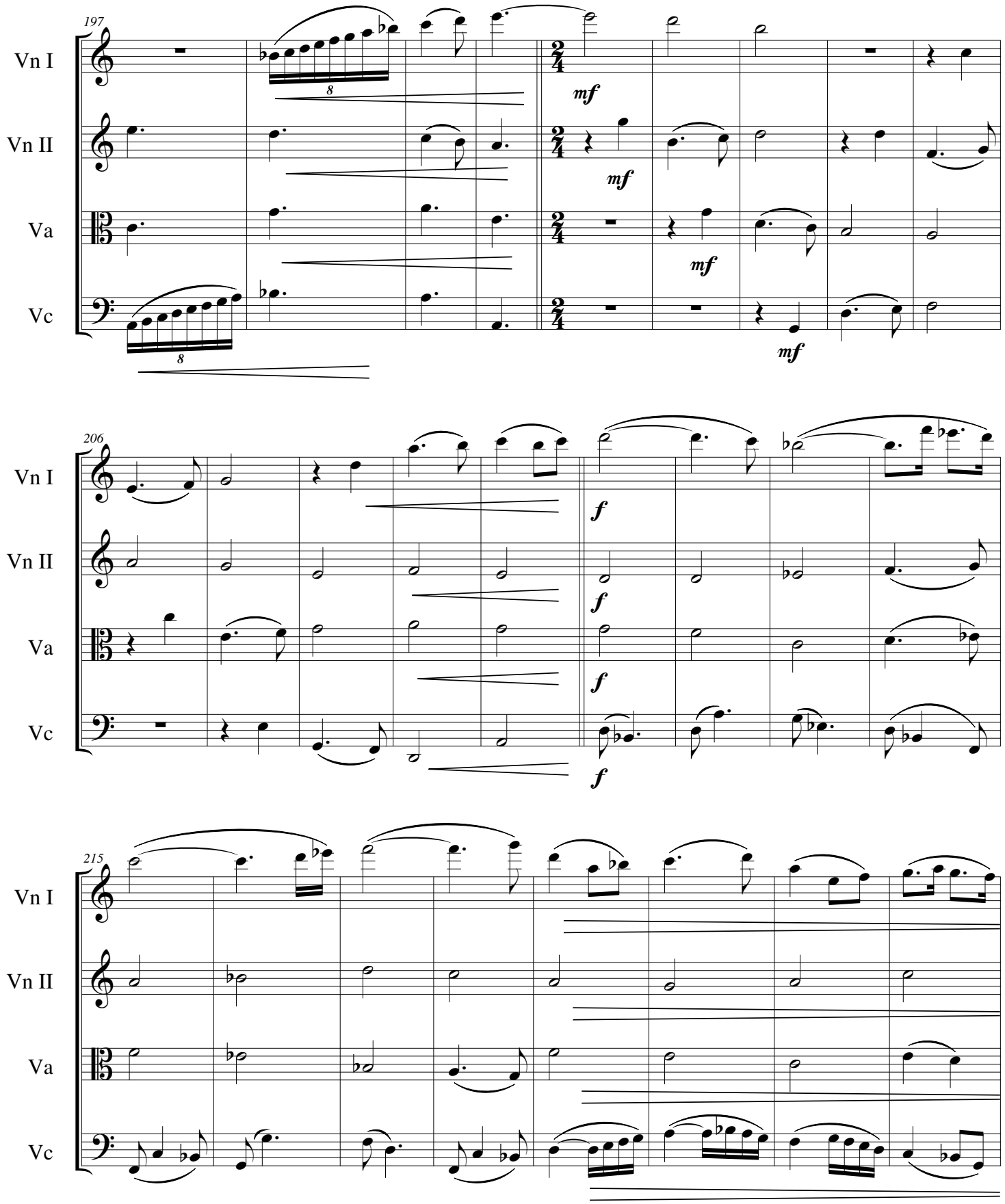

54
Vn I
Vn II
Va
Vc
arco
mf
62
p
69
3/8

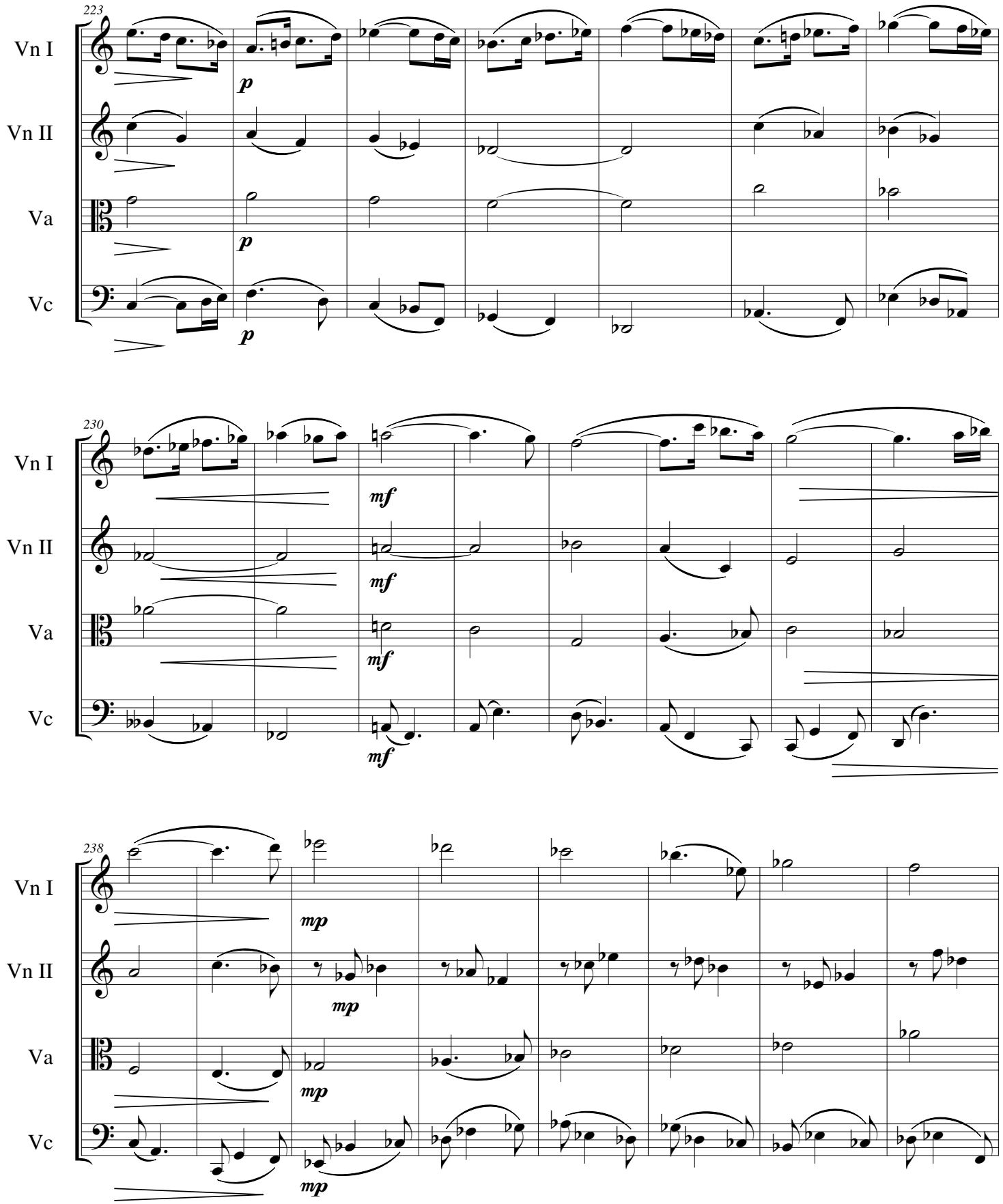

78
Vn I
Vn II
Va
Vc
p
pizz.
mp
89
pp
arco
98

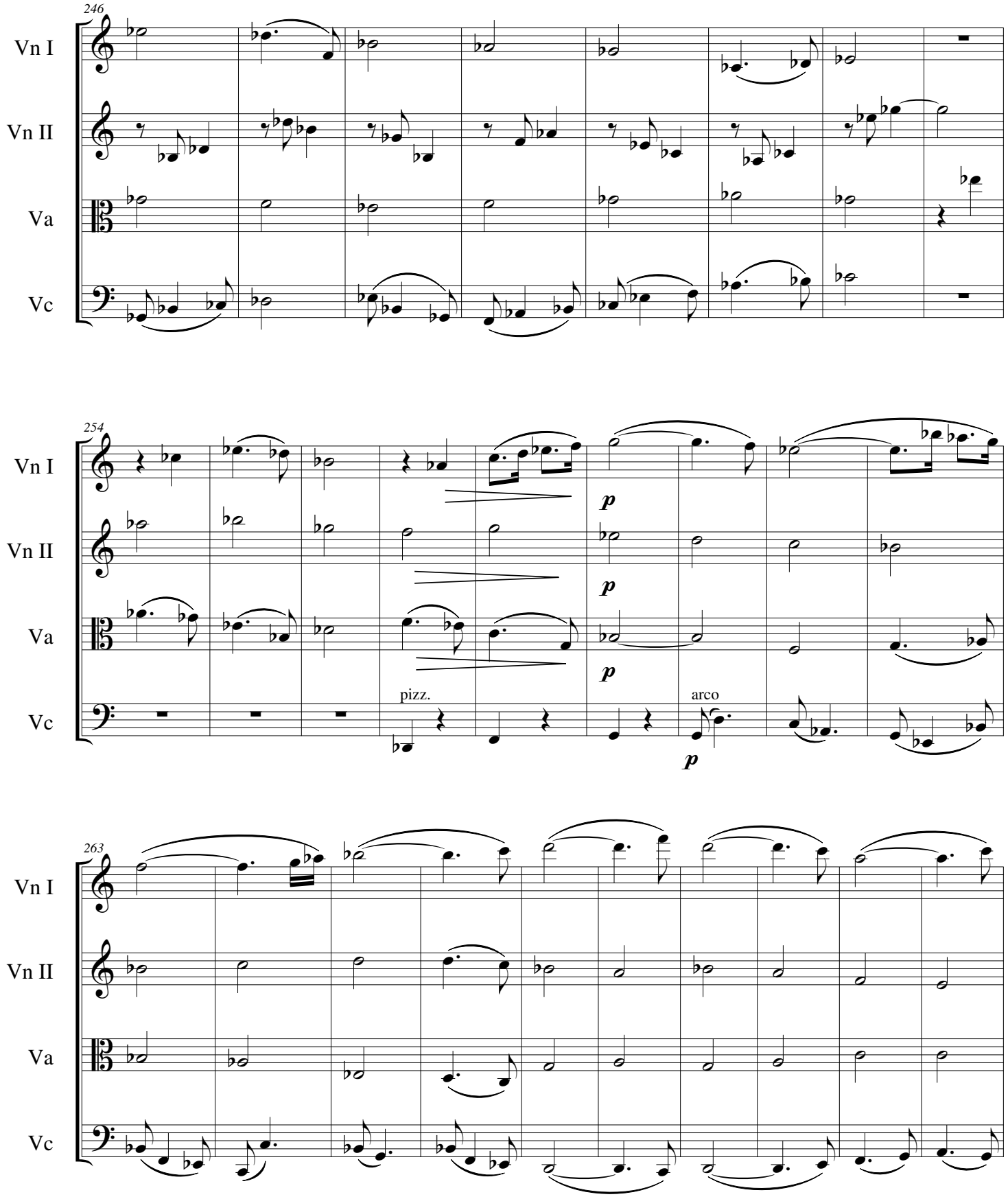

108
Vn I
Vn II
Va
Vc
3
118
Vn I
Vn II
Va
Vc
mf
mf
mf
mf
128
Vn I
Vn II
Va
Vc
f
f
f
f
arco

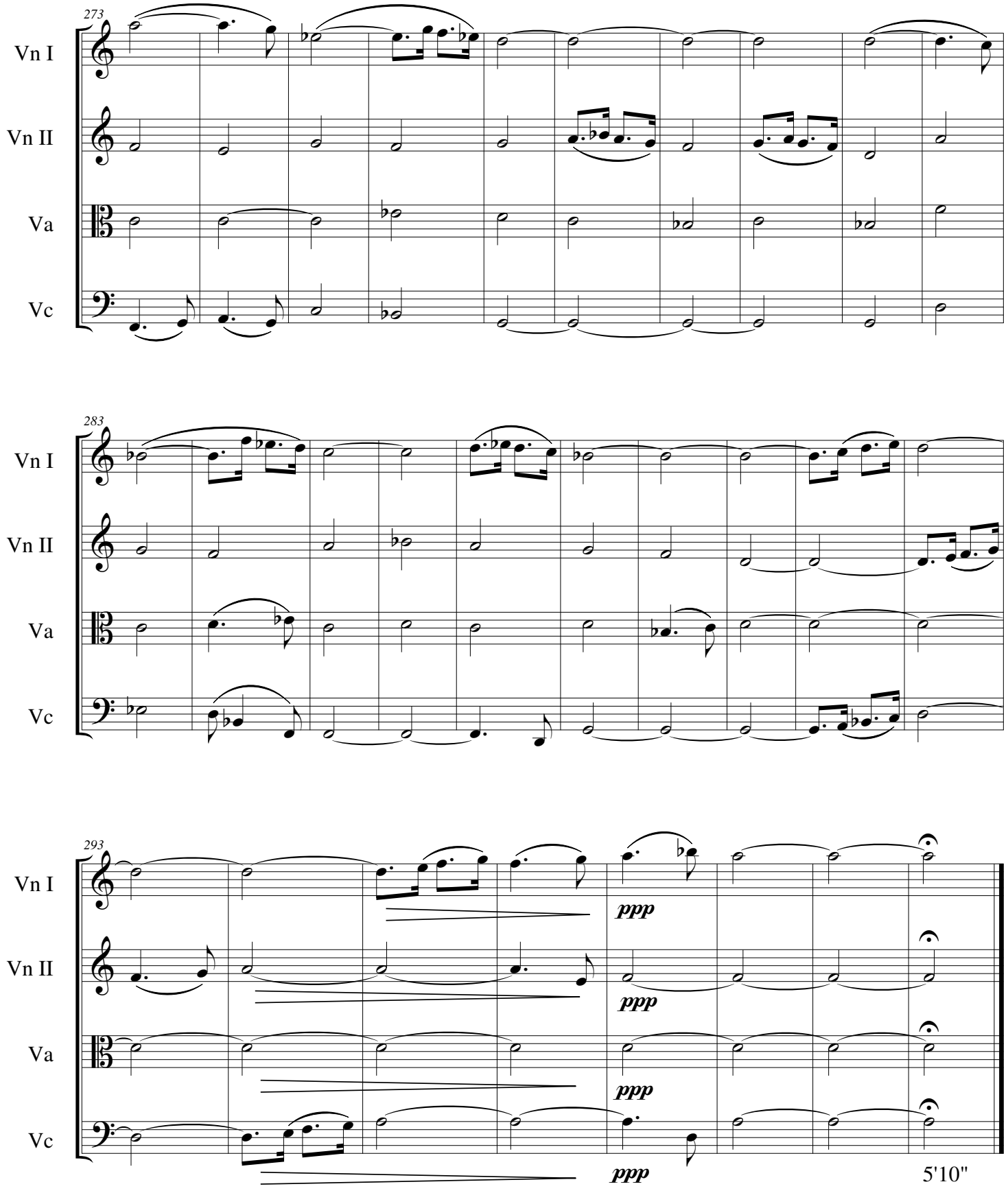

136
Vn I
Vn II
Va
Vc
mf
mf
mf
mf
145
mp
mp
mp
mp
pizz.
154
p
p
p
p

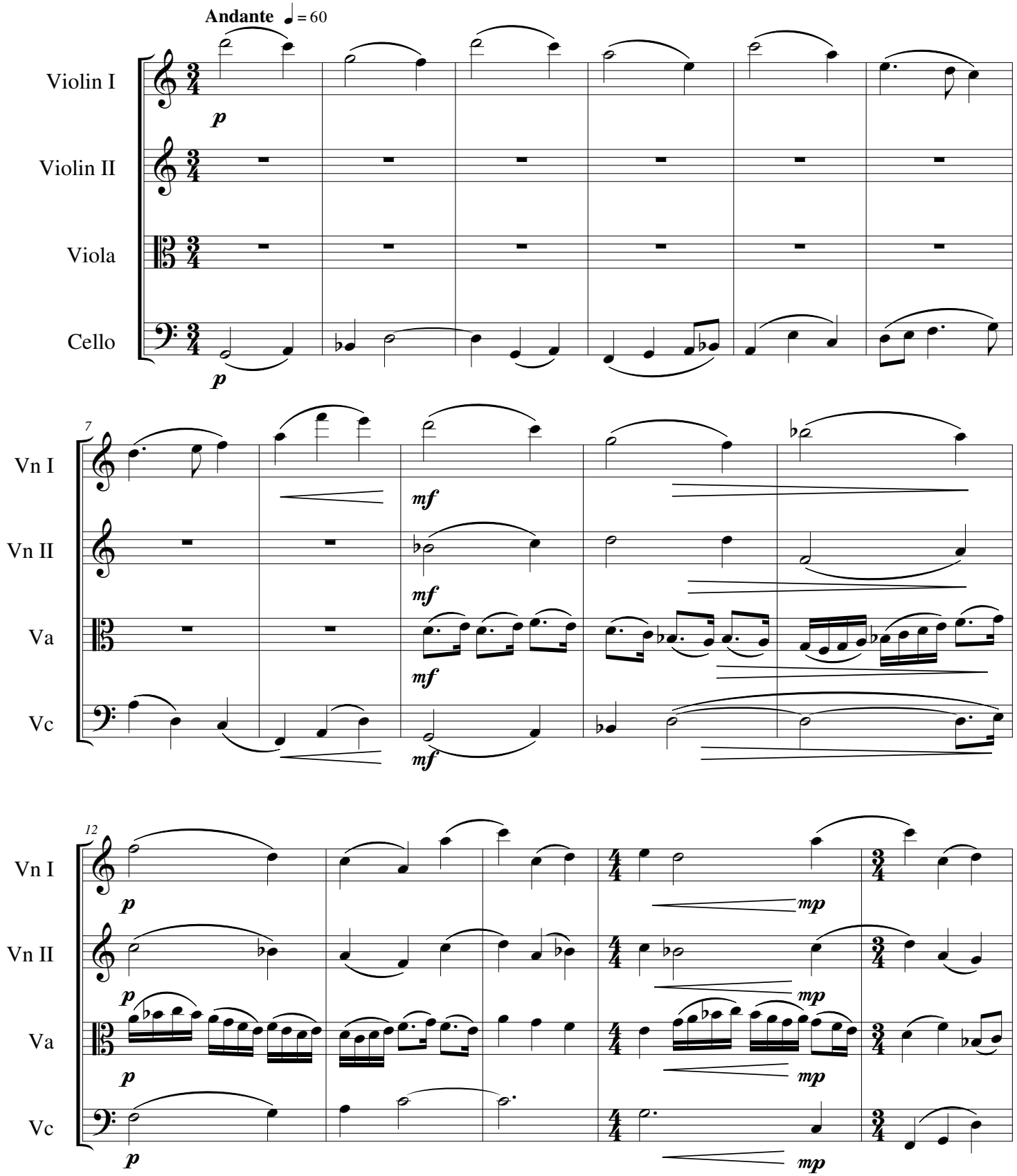

165
Vn I
Vn II
Va
Vc
arco
pizz.
176
Vn I
Vn II
Va
Vc
arco
187
Vn I
Vn II
Va
Vc
8

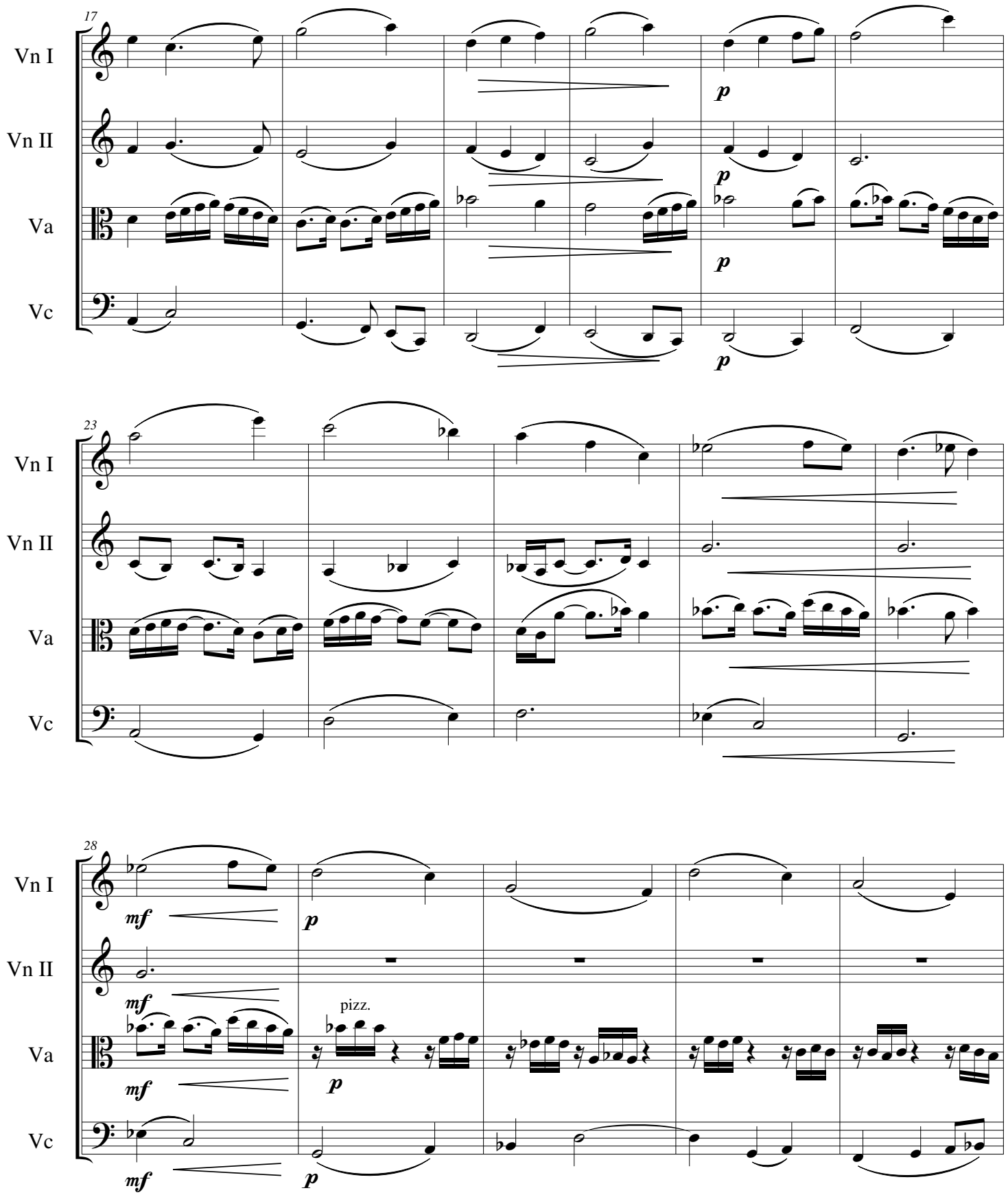

197
Vn I
Vn II
Va
Vc
8
8
mf
mf
mf
mf
206
Vn I
Vn II
Va
Vc
f
f
f
f
215
Vn I
Vn II
Va
Vc

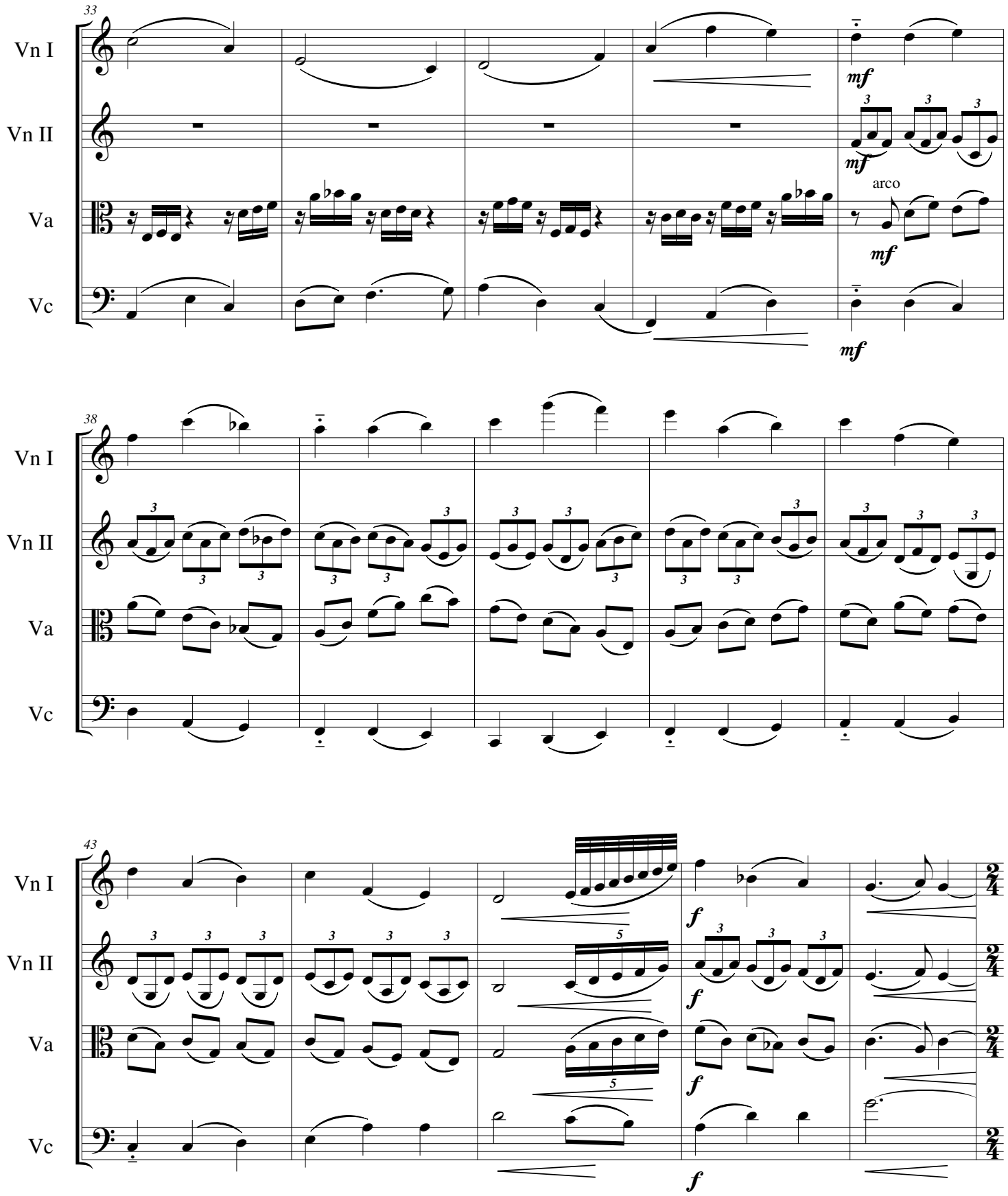

223
Vn I
Vn II
Va
Vc
p
230
mf
238
mp

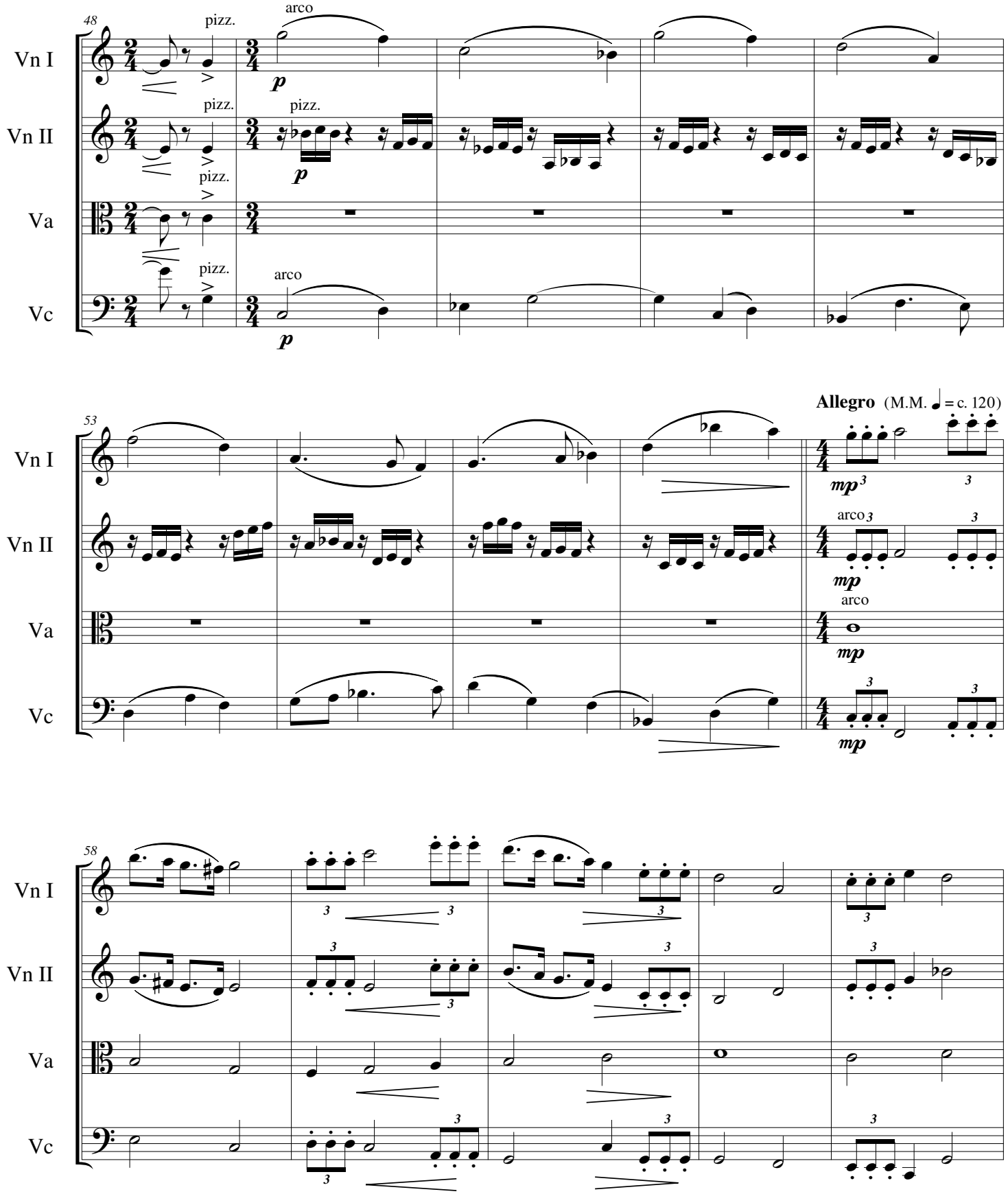

246
Vn I
Vn II
Va
Vc
254
Vn I
Vn II
Va
Vc
p
p
p
pizz.
arco
p
263
Vn I
Vn II
Va
Vc

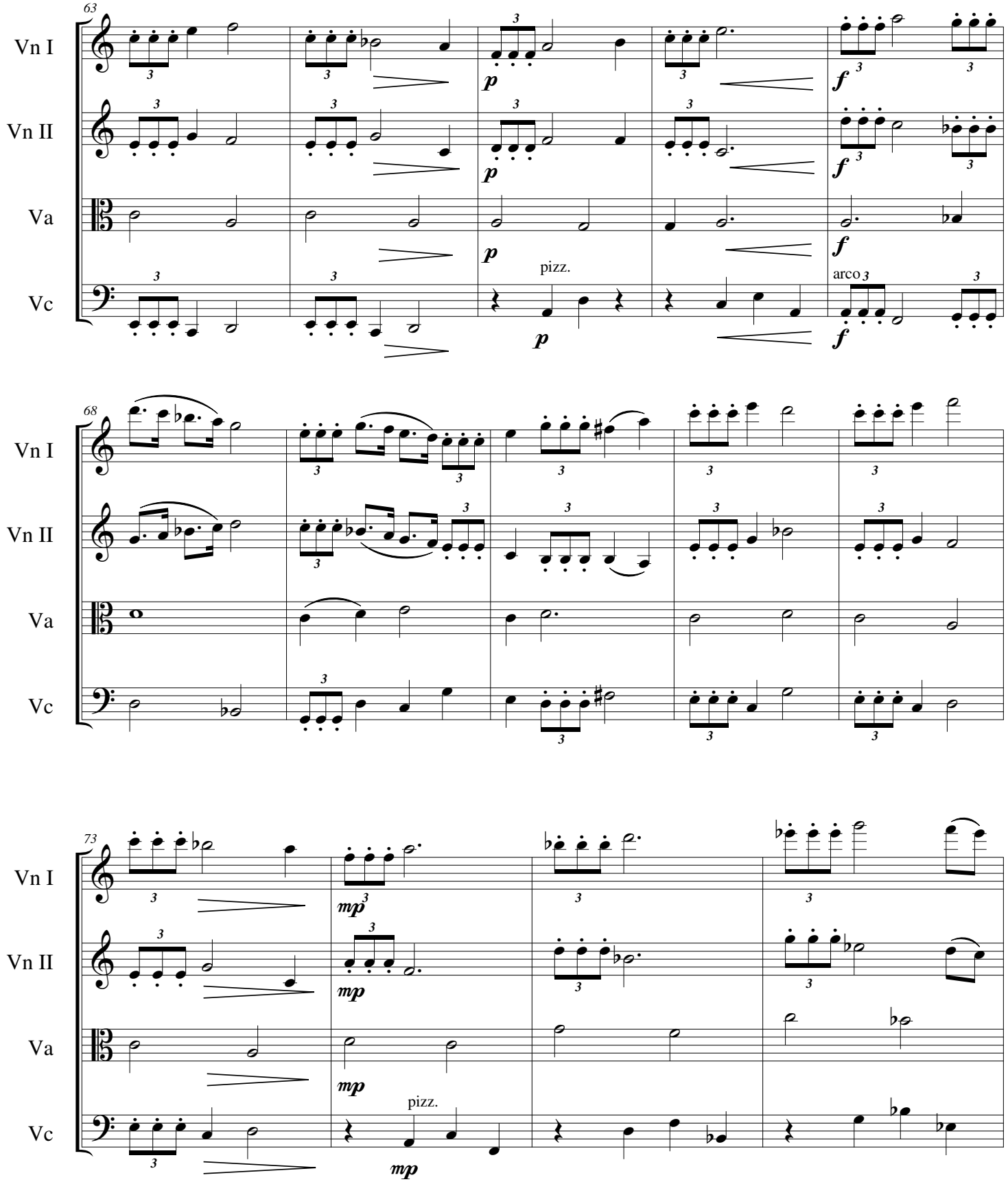

273
Vn I
Vn II
Va
Vc
283
Vn I
Vn II
Va
Vc
293
Vn I
Vn II
Va
Vc
ppp
ppp
ppp
ppp
5'10"

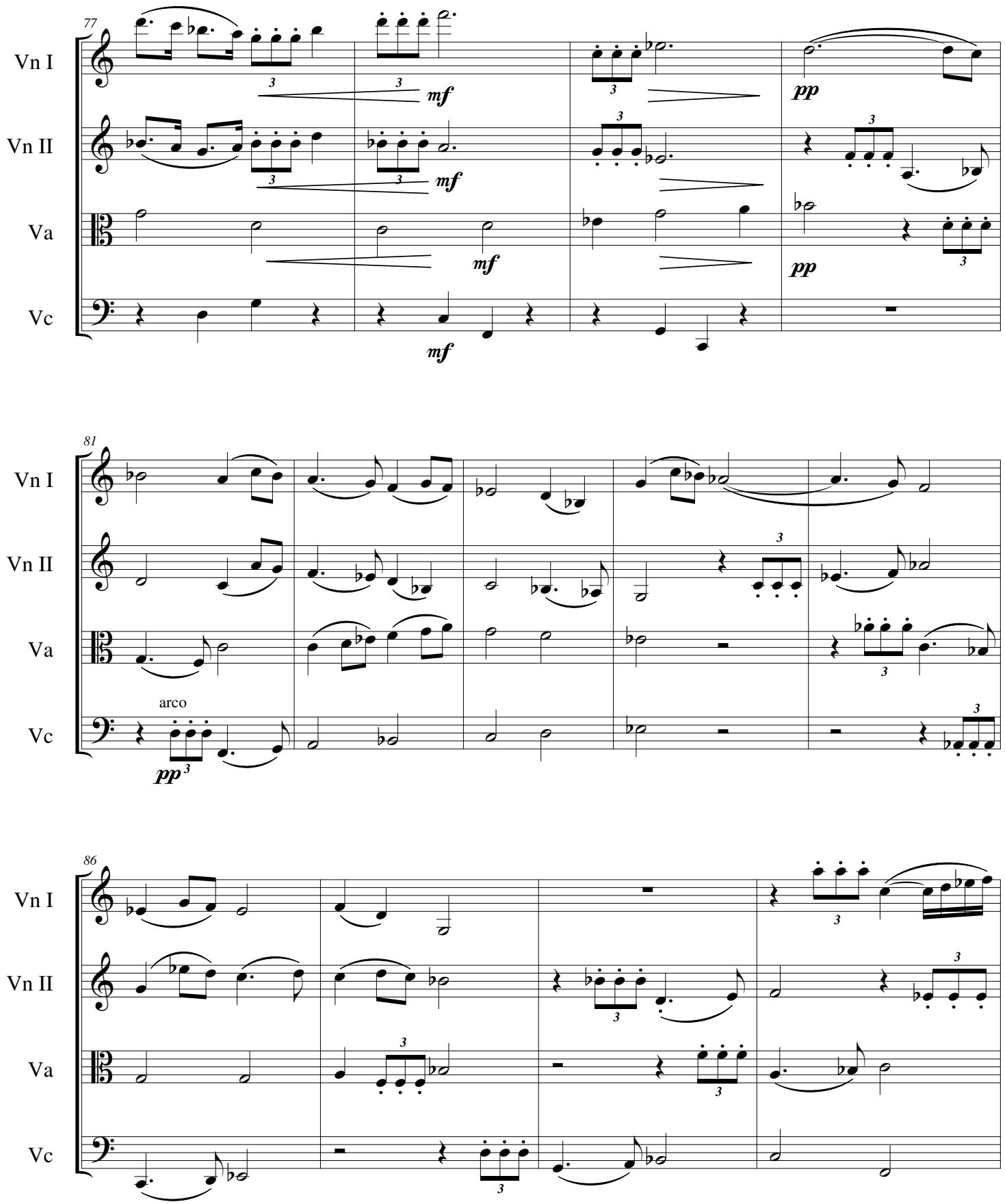

Andante ♩ = 60
Violin I
Violin II
Viola
Cello
p
7
Vn I
Vn II
Va
Vc
mf
12
mp

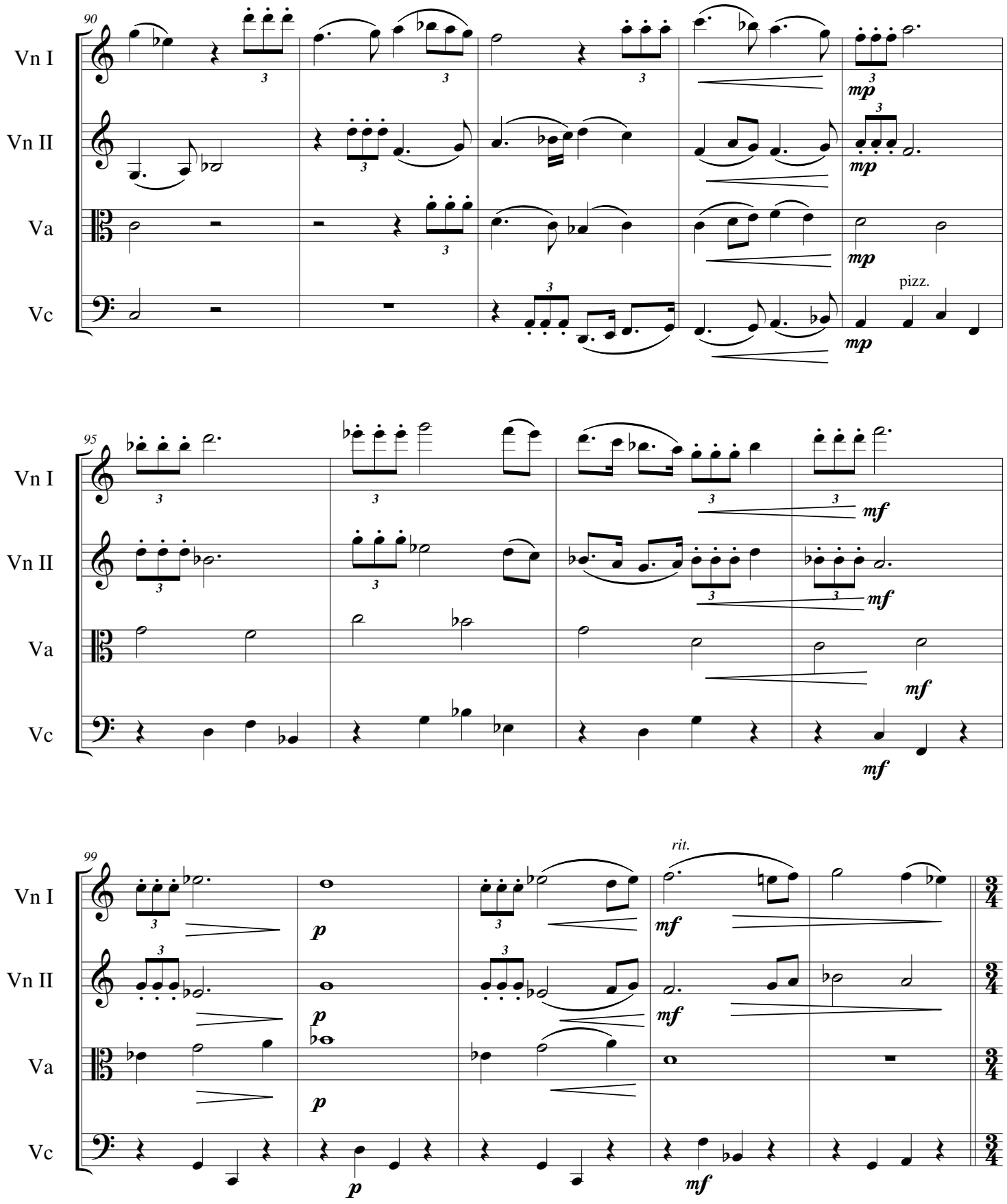

17
Vn I
Vn II
Va
Vc
p
p
p
23
Vn I
Vn II
Va
Vc
28
Vn I
Vn II
Va
Vc
mf
p
mf
pizz.
p
mf
p

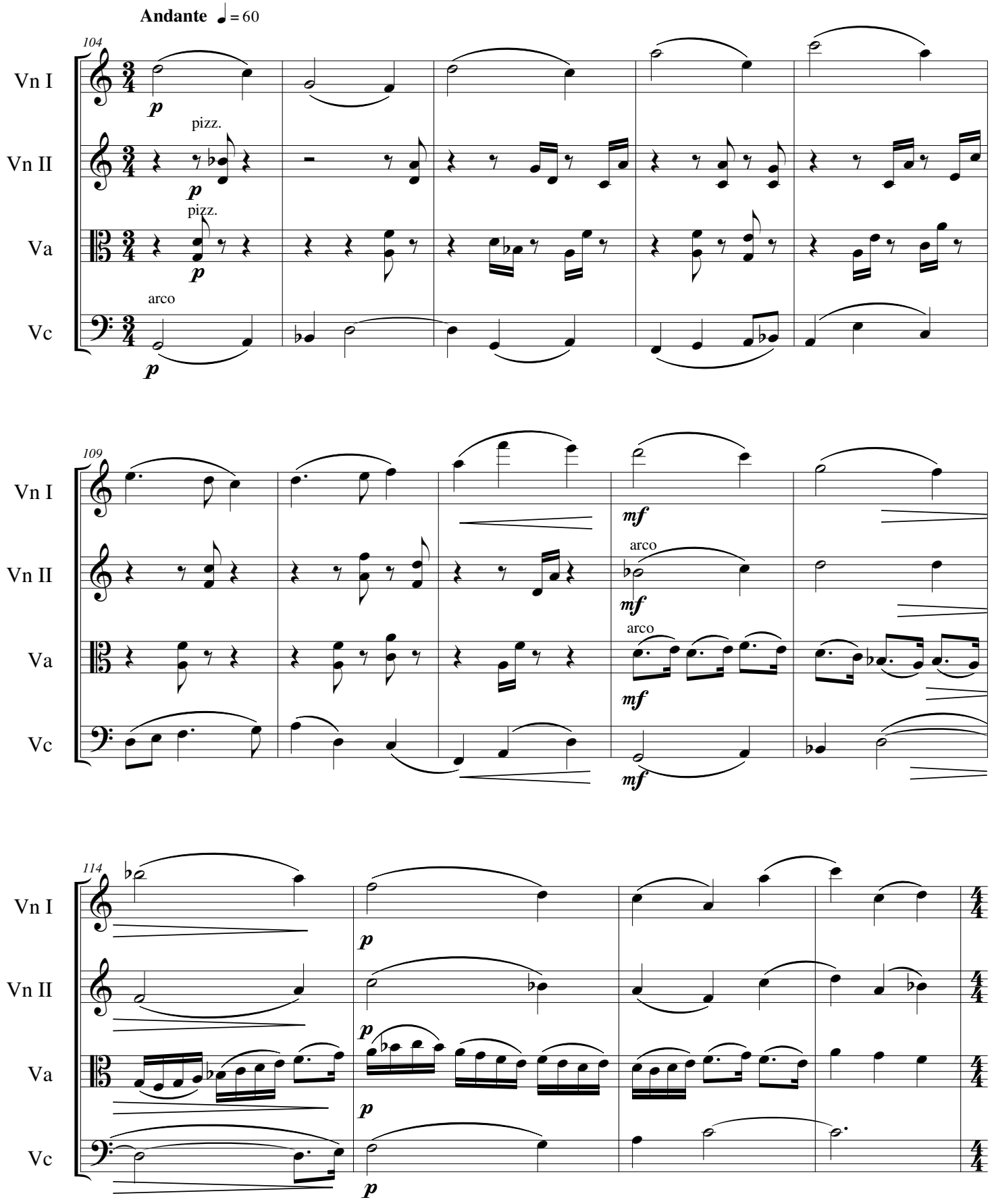

33
Vn I
Vn II
Va
Vc
mf
arco
38
43
f

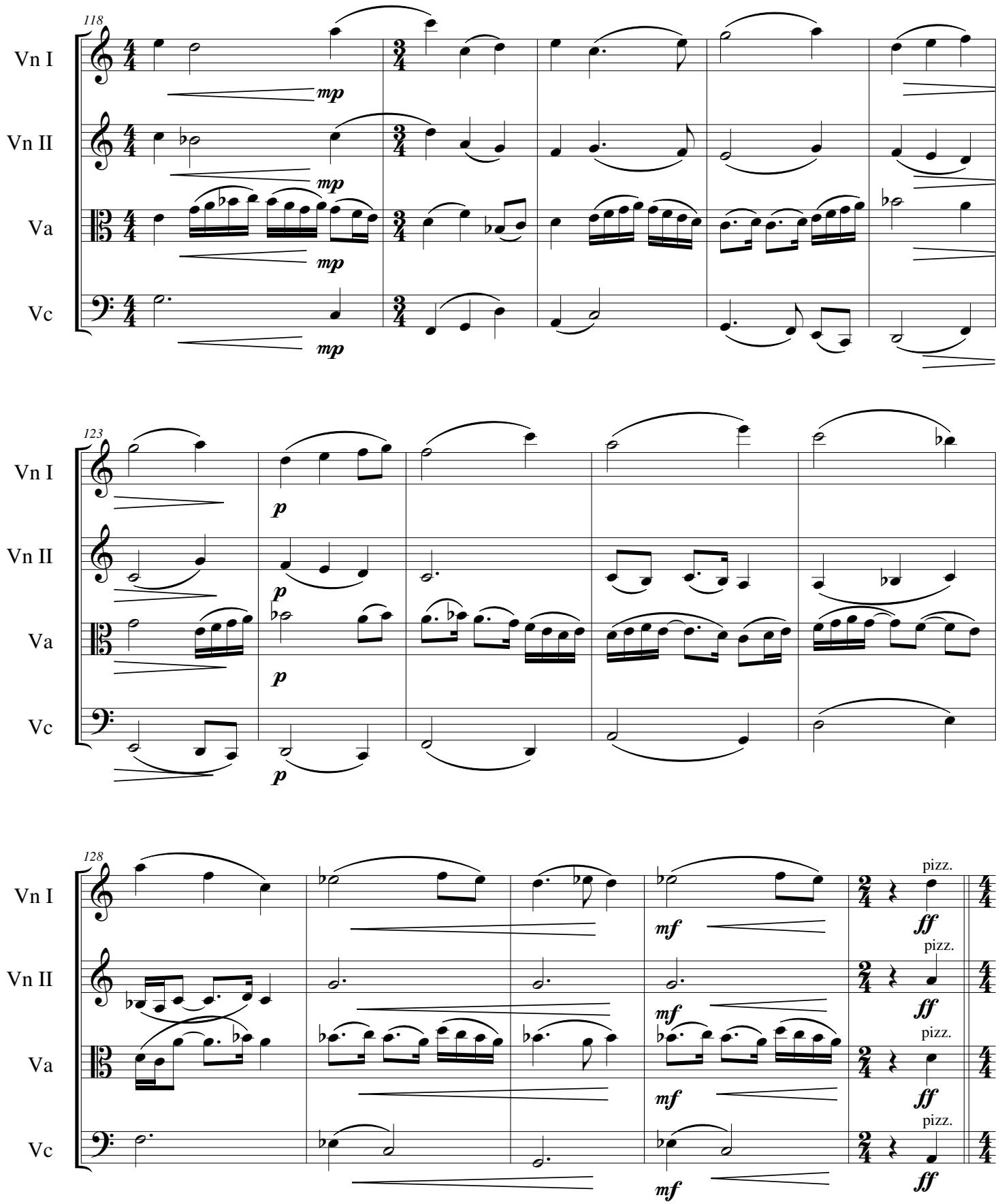

48
Vn I
Vn II
Va
Vc
pizz.
arco
p
53
Allegro (M.M. ♩ = c. 120)
mp
58

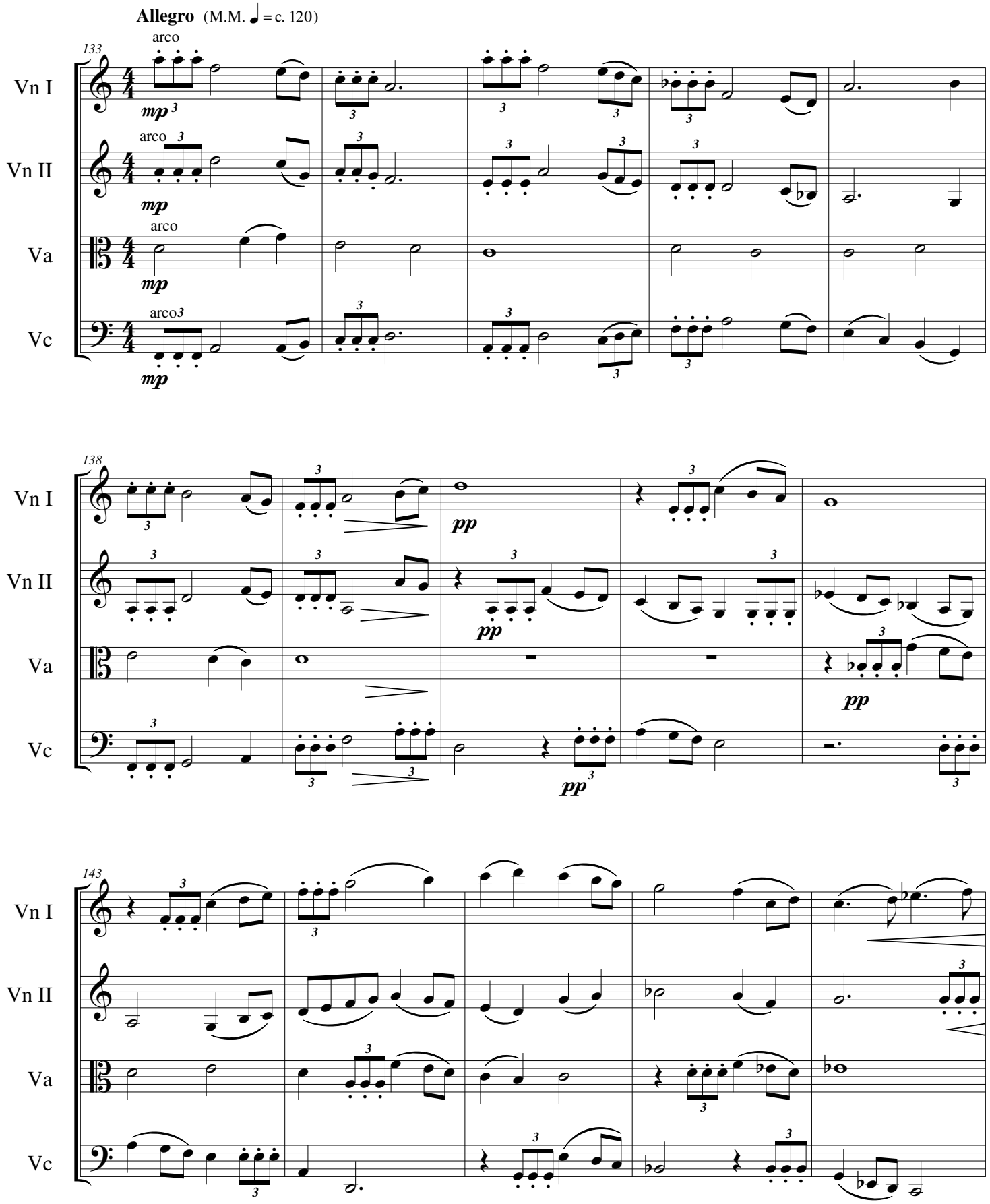

63
Vn I
Vn II
Va
Vc
p
f
pizz.
arco
68
73
mp

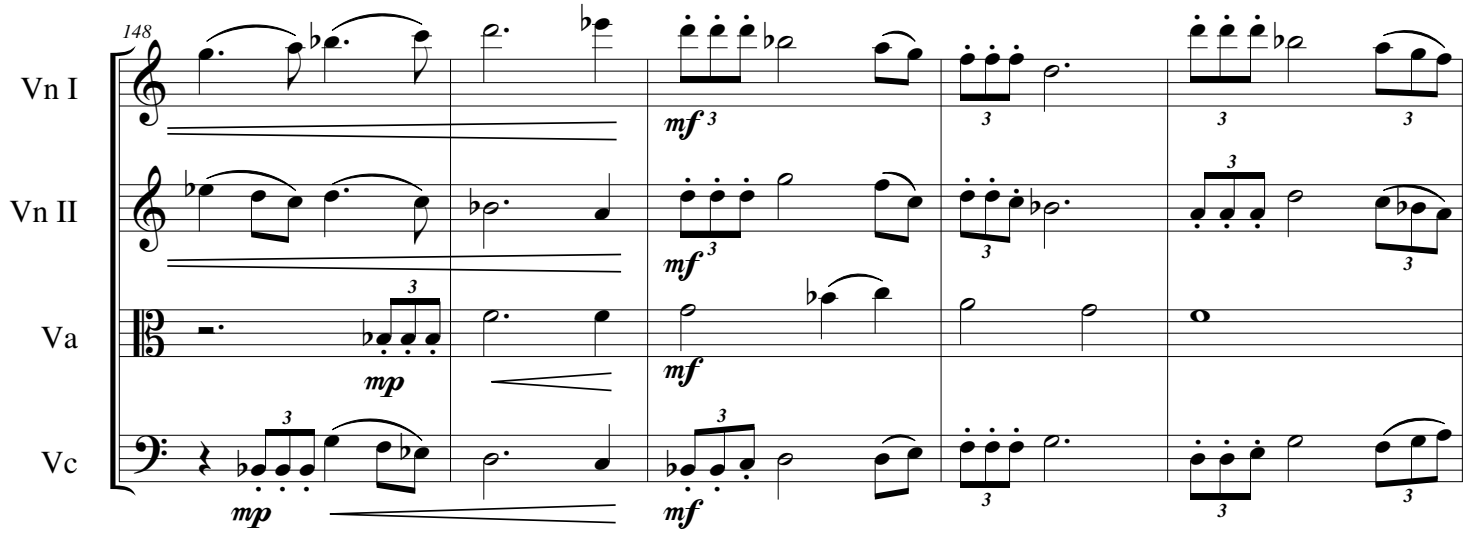

77
Vn I
Vn II
Va
Vc
mf
pp
81
arco
86

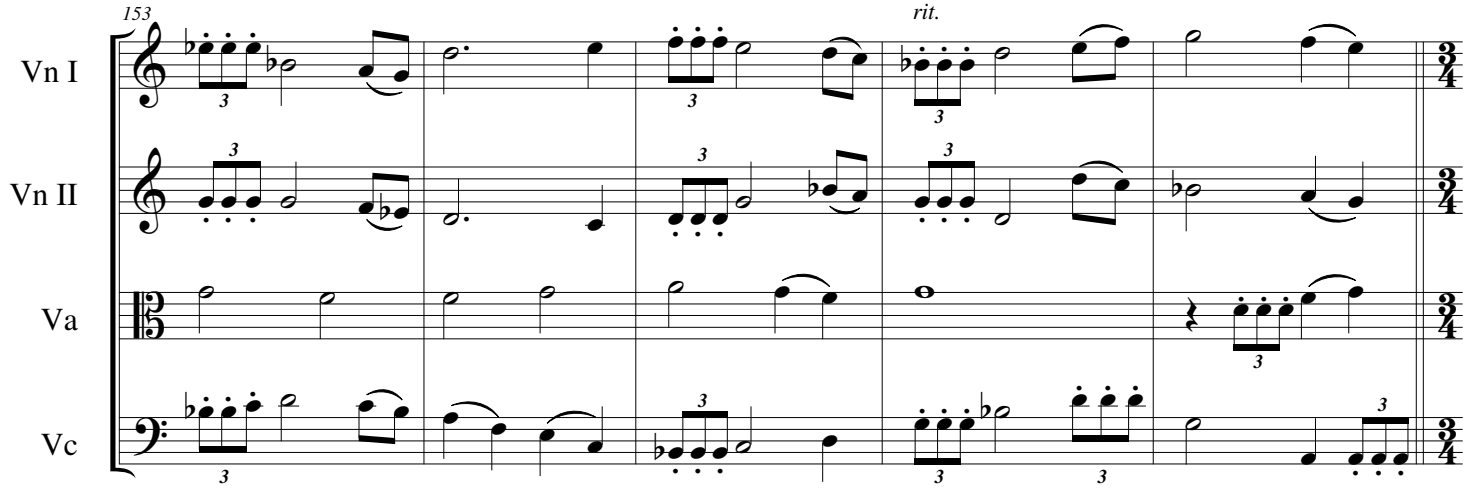

90
Vn I
Vn II
Va
Vc
mp
pizz.
95
mf
99
rit.
p
3/4

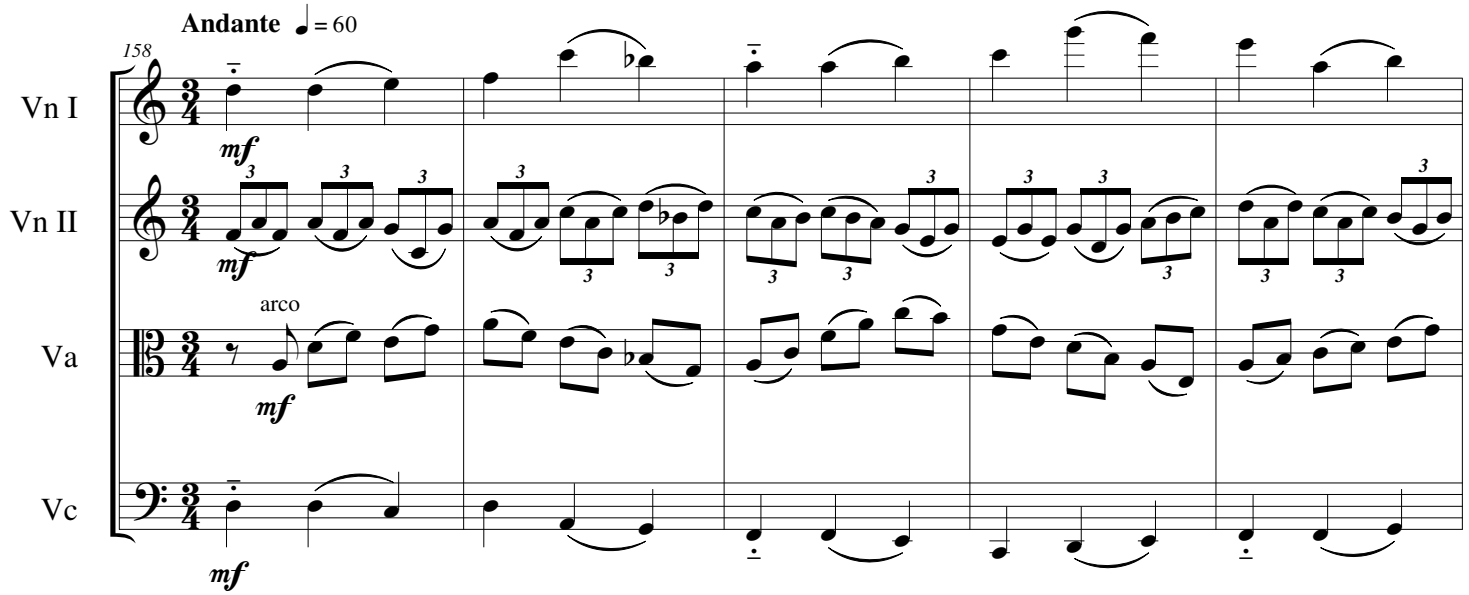

Andante ♩ = 60
104
Vn I
Vn II
Va
Vc
p
pizz.
arco
109
mf
114
4/4

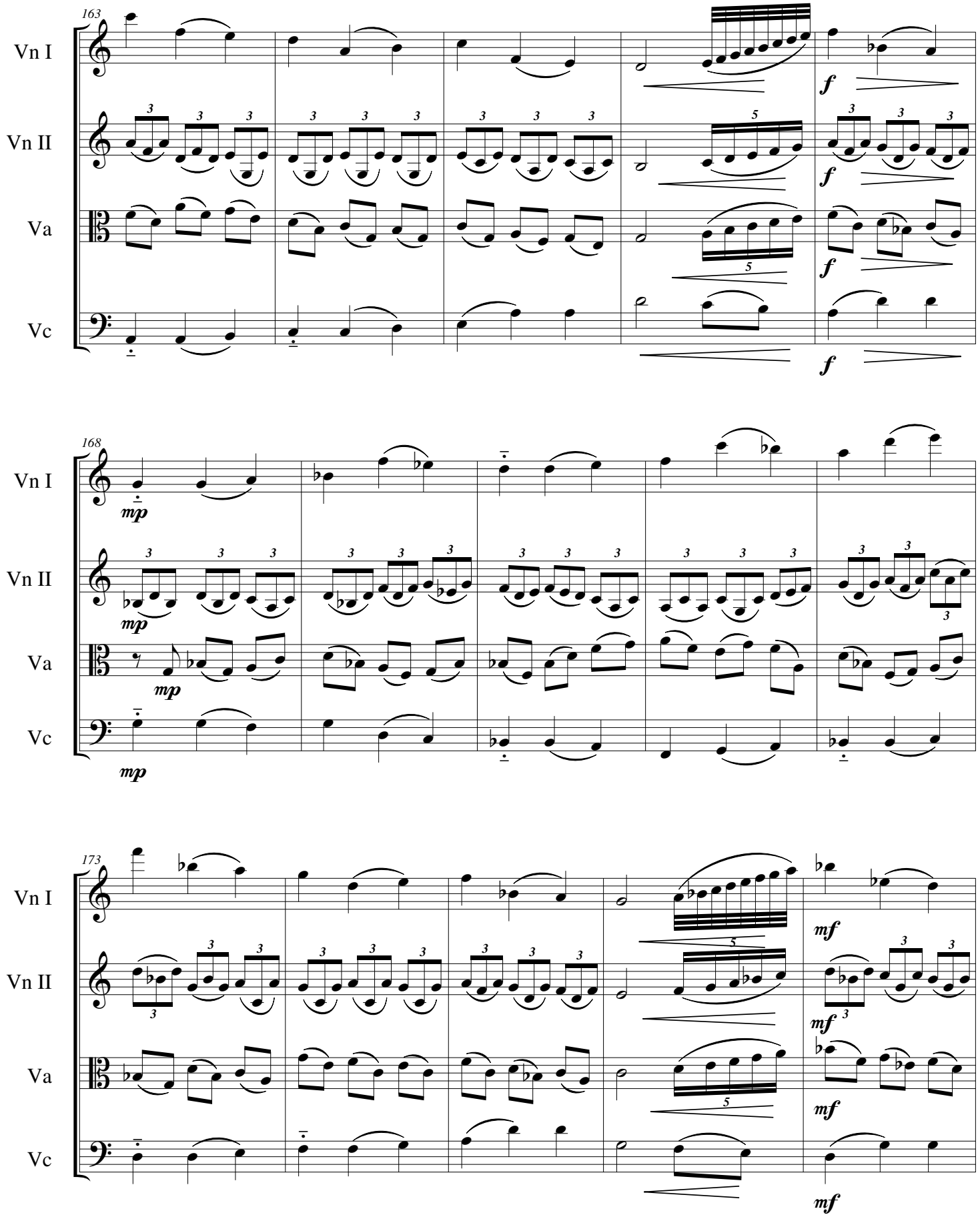

118
Vn I
Vn II
Va
Vc
mp
123
p
128
mf
ff
pizz.

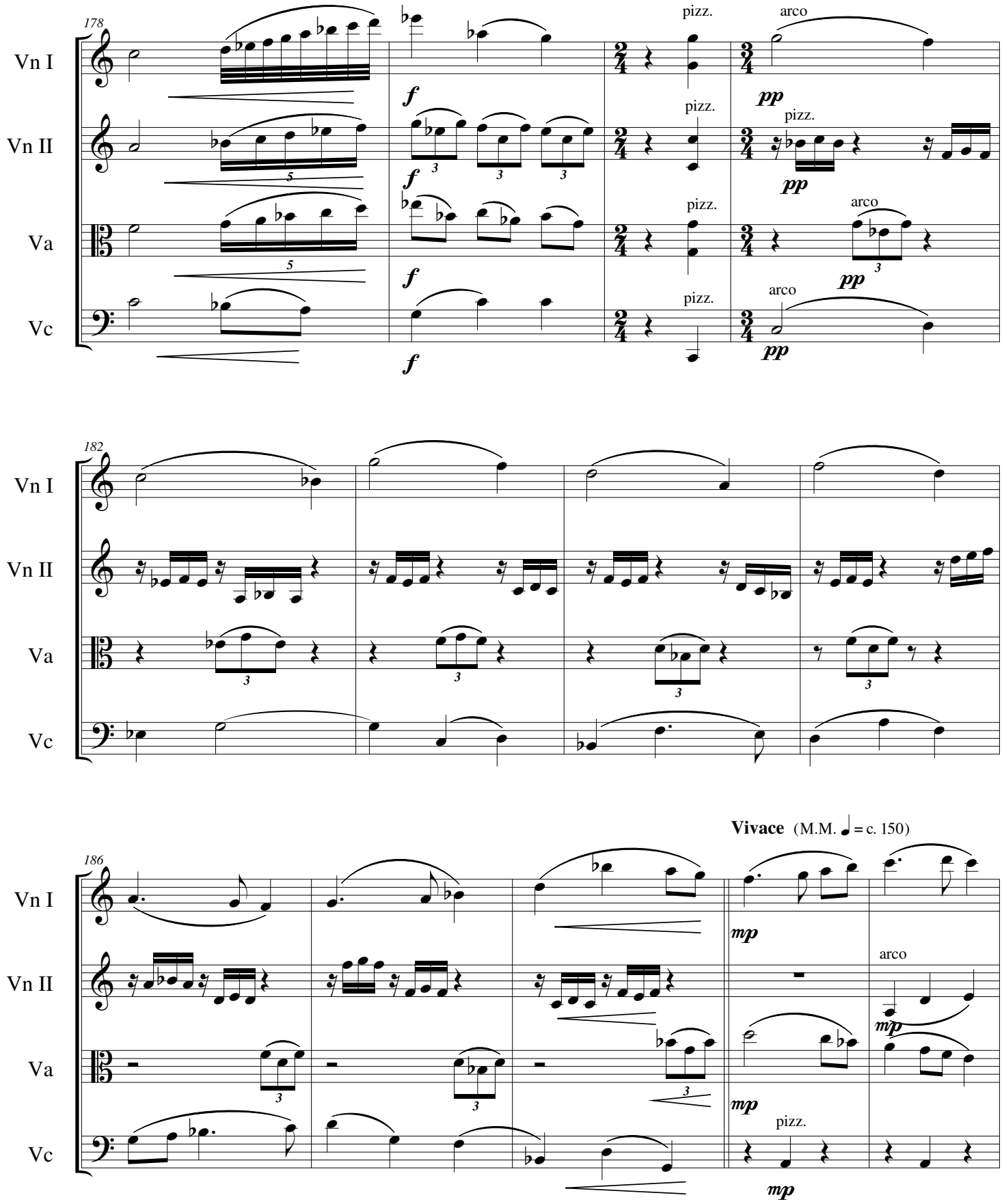

Allegro (M.M. ♩ = c. 120)
133
arco
Vn I
Vn II
Va
Vc
mp
138
pp
143

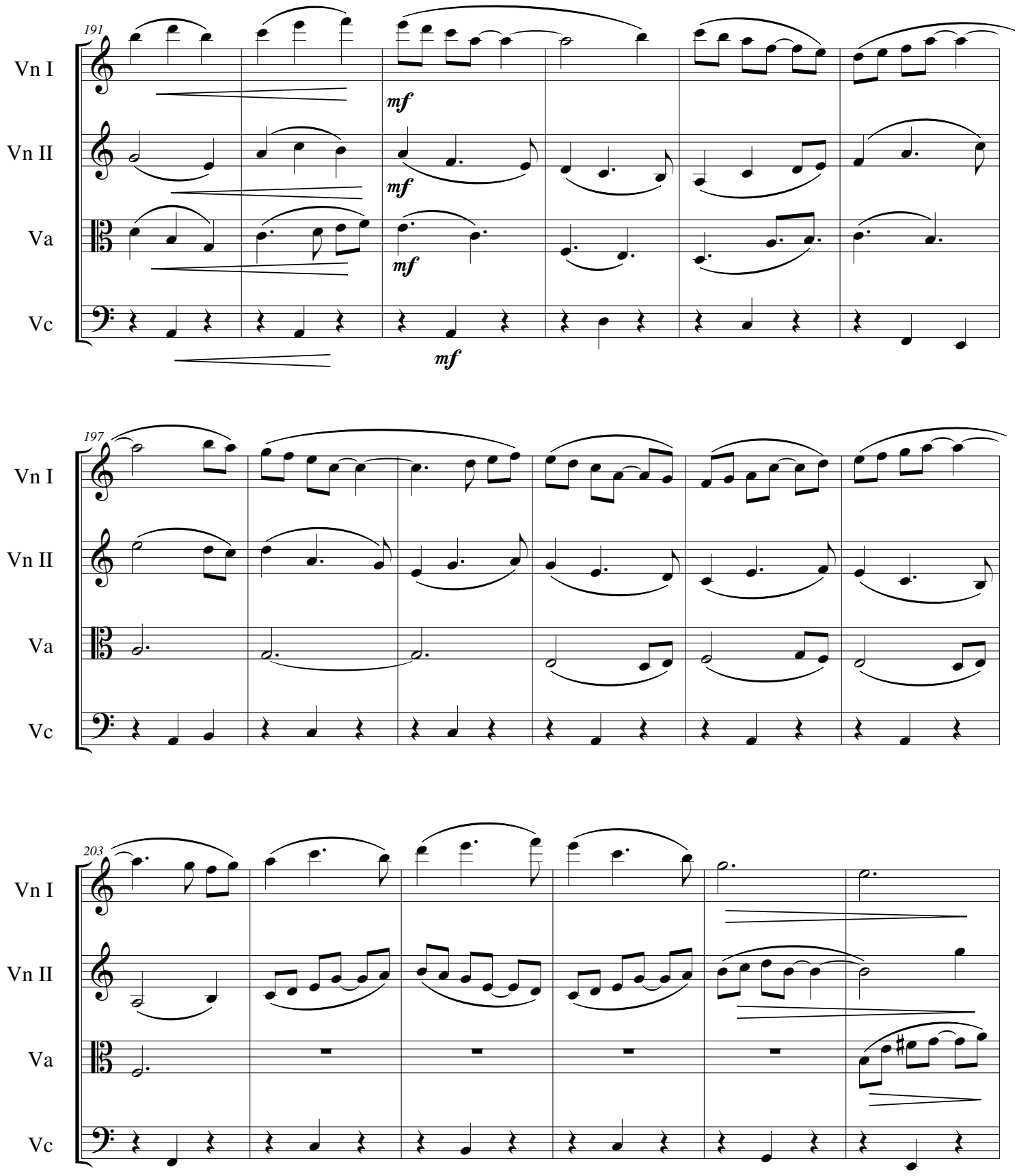

148
Vn I
Vn II
Va
Vc
mf
mp

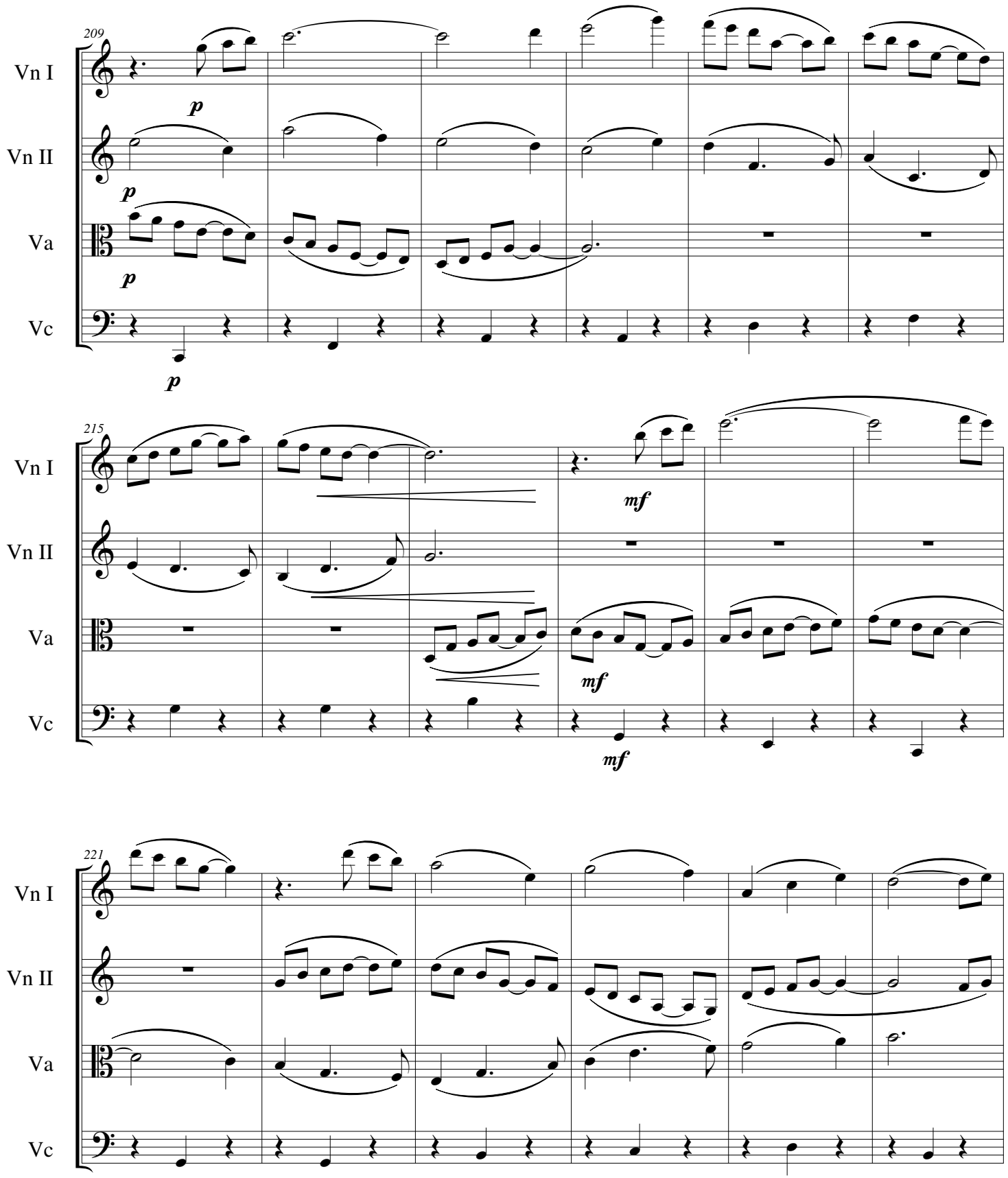

153
rit.
Vn I
Vn II
Va
Vc

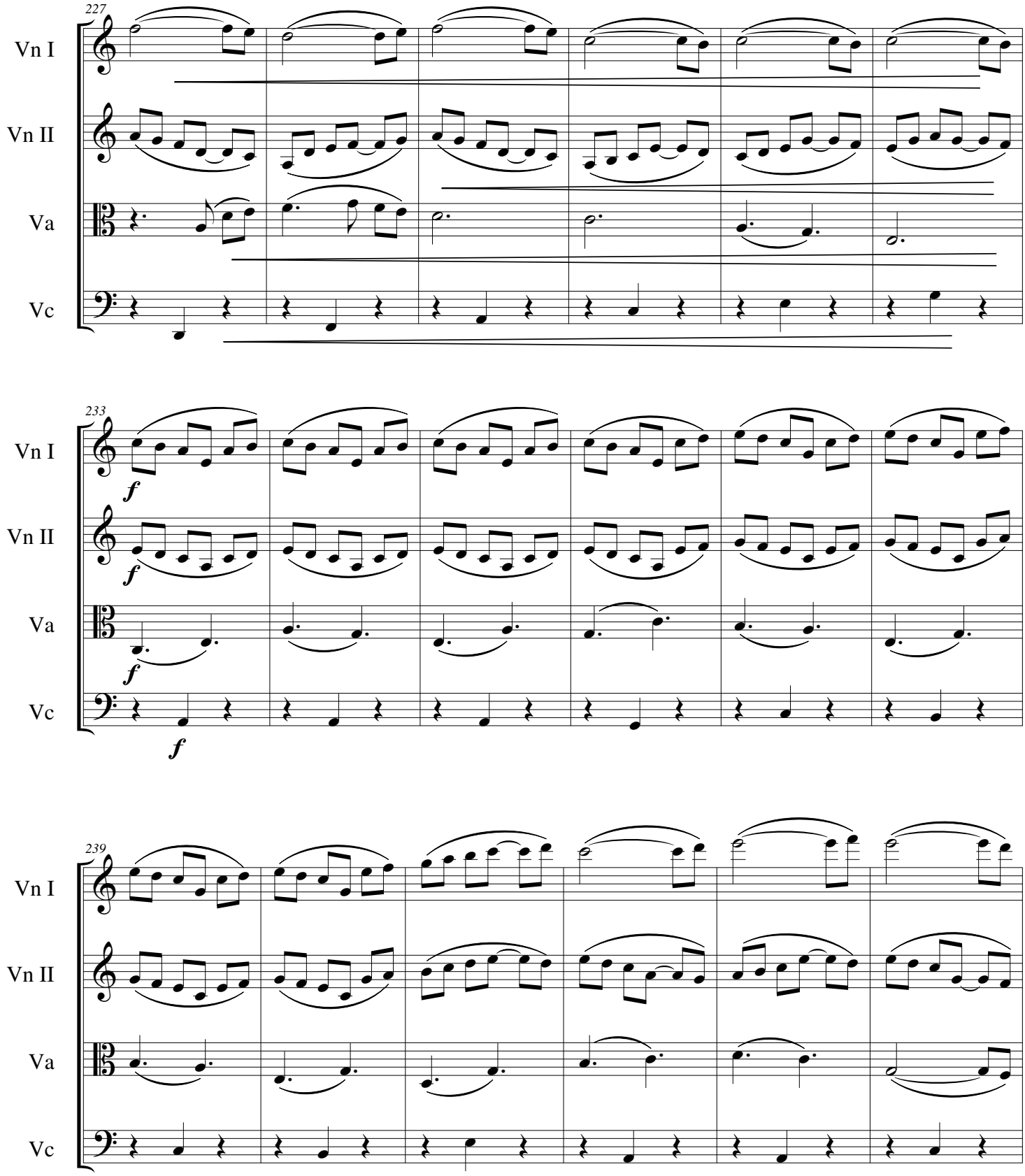

Andante ♩= 60
158
Vn I
Vn II
Va
arco
Vc
mf


163
Vn I
Vn II
Va
Vc
f
168
mp
173
mf


178
Vn I
Vn II
Va
Vc
pizz.
arco
f
pp
182
186
Vivace (M.M. ♩ = c. 150)
mp


191
Vn I
Vn II
Va
Vc
mf
mf
mf
mf
197
Vn I
Vn II
Va
Vc
203
Vn I
Vn II
Va
Vc


209
Vn I
Vn II
Va
Vc
p
p
p
p
215
Vn I
Vn II
Va
Vc
mf
mf
mf
221
Vn I
Vn II
Va
Vc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Vn II
Va
Vc
233
f
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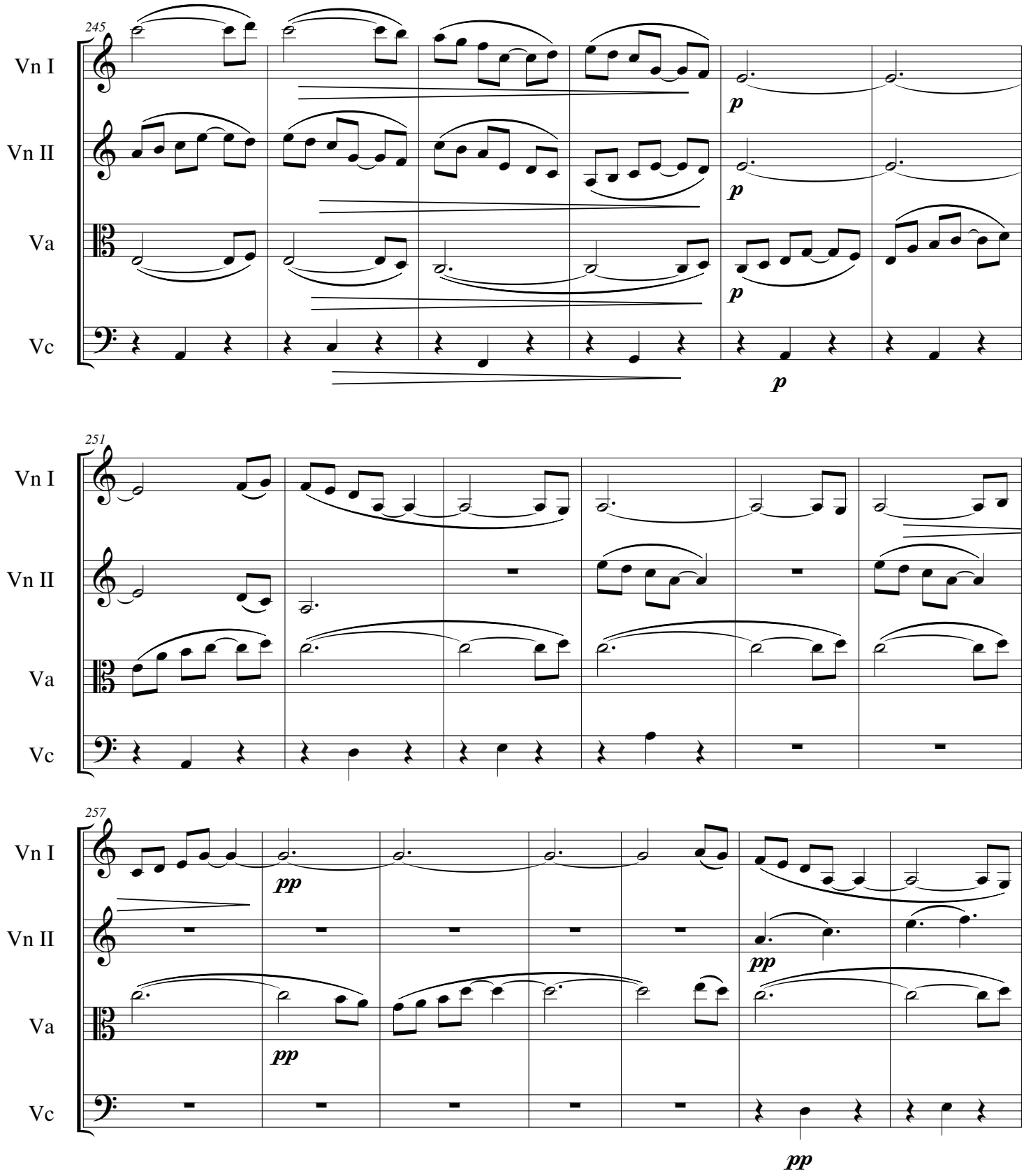
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Vn II
Va
Vc
p
p
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p
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Vn I
Vn II
Va
Vc
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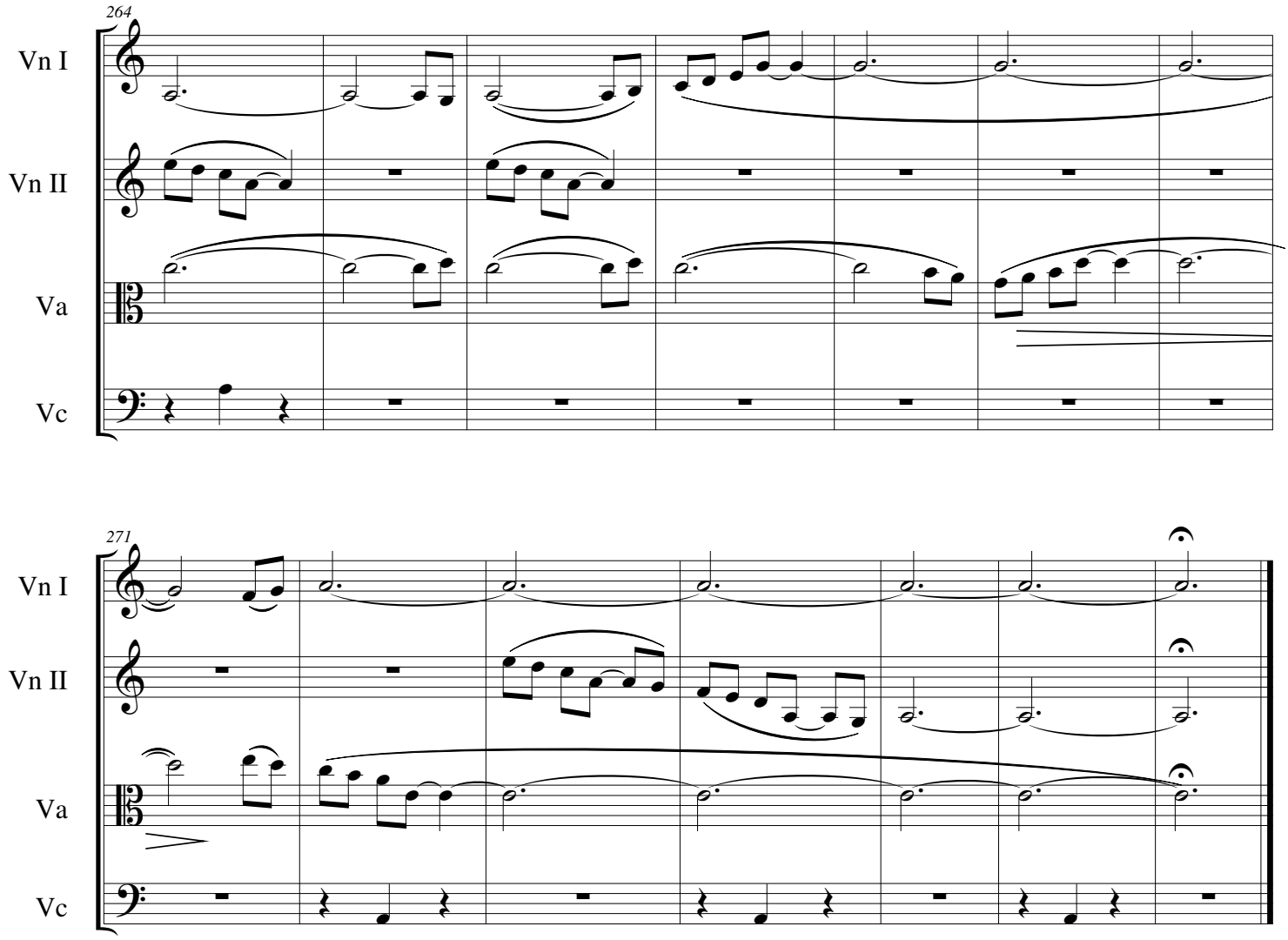
Vn I
Vn II
Va
Vc
pp
pp
pp
pp



10'00

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 Prostakoff. 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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