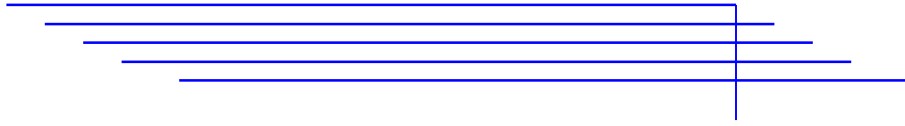


stanley grill



the children are still crying

for saxophone quartet

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STANLEY GRILL

COMPOSITIONS

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
The Waking (T. Roethke)	2017	SATB	5 min
Roses? (H. Stanbrough)	2017	SATB	3 min
Mad Girl's Love Song (Sylvia Plath)	2018	SATB	5 min
The Home on the Hill (E.A. Robinson)	2018	SATB	3 min
Der Februar (Erich Kastner)	2018	soprano, viola d'amore	4 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
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

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

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

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

the children are still crying

This music was written in response to the failure of the Trump administration, despite a court order, to re-unite all of the children who they separated from the parents in a misguided effort to discourage families from fleeing poverty and violence in their home countries in Central America. The music is a sequel to *The Children are Crying*, which was composed as the extent of this heartless policy was first brought to light by the press. Months later, the saga continues, as it becomes evident that the administration deported adults whose children remained detained in the United States, apparently without the slightest concern for the people they were harming. Whoever cannot hear the crying is emotionally deaf.

Stanley Grill
Haworth, NJ

June, 2018

the children are still crying

Andante ♩ = 60

Soprano Sax



Musical staff for Soprano Sax, starting with a *mf* dynamic marking. The staff contains three measures of music with a melodic line and slurs.

Alto Sax



Musical staff for Alto Sax, starting with a *mf* dynamic marking. The staff contains three measures of music with a melodic line and slurs.

Tenor Sax



Musical staff for Tenor Sax, starting with a *mf* dynamic marking. The staff contains three measures of music with a melodic line and slurs.

Baritone Sax



Musical staff for Baritone Sax, starting with a *mf* dynamic marking. The staff contains three measures of music with a melodic line and slurs.



Musical staves for measures 4-6. Measure 4 is marked with a '4' above the staff. Measures 5 and 6 feature a *p* dynamic marking. The staves show complex melodic lines with slurs and ties.



Musical staves for measures 7-9. Measure 7 is marked with a '7' above the staff. Measures 7, 8, and 9 feature a *subito p* dynamic marking. Measure 9 features a *f* dynamic marking. The staves show complex melodic lines with slurs and ties.

11

mf

This system contains measures 11, 12, and 13. It features four staves of music in a key signature of three sharps (F#, C#, G#). The top staff has a dynamic marking of *mf*. The music consists of melodic lines with various note values and rests, connected by slurs.

14

pp *p*
pp *mp*
pp *p*
pp *p*

This system contains measures 14, 15, 16, and 17. It features four staves of music. Dynamic markings include *pp* and *p* in the first and third staves, and *mp* in the second staff. The music continues with melodic and rhythmic development.

18

f
mf *f*
f

This system contains measures 18, 19, and 20. It features four staves of music. Dynamic markings include *f* in the first and third staves, and *mf* and *f* in the second staff. The music concludes with a final melodic phrase.

21

mp mf

mp mf

mp mf

mp mf

Detailed description: This system contains measures 21, 22, and 23. It features four staves of music. The first staff has a melodic line with a half note and a quarter note, marked *mp* in measure 21 and *mf* in measure 22. The second staff has a similar melodic line, also marked *mp* and *mf*. The third staff has a rhythmic accompaniment of eighth notes, marked *mp* and *mf*. The fourth staff has a bass line with a half note and a quarter note, marked *mp* and *mf*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

24

p

p

p

p

Detailed description: This system contains measures 24, 25, and 26. It features four staves of music. The first staff has a melodic line with a half note and a quarter note, marked *p* in measure 26. The second staff has a similar melodic line, also marked *p*. The third staff has a rhythmic accompaniment of eighth notes, marked *p*. The fourth staff has a bass line with a half note and a quarter note, marked *p*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

27

mp

mp

mp

mp

Detailed description: This system contains measures 27, 28, and 29. It features four staves of music. The first staff has a melodic line with a half note and a quarter note, marked *mp* in measure 27. The second staff has a similar melodic line, also marked *mp*. The third staff has a rhythmic accompaniment of eighth notes, marked *mp*. The fourth staff has a bass line with a half note and a quarter note, marked *mp*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

31

mf *mp*
mf *p*
mf *p*
mf *p*

36

p *mp* *p*
p

42

mf *f*
mf *mf*
mf
mf

47

mf

This system contains measures 47, 48, and 49. It features four staves of music in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first staff has a melodic line with slurs and ties. The second staff has a similar melodic line. The third and fourth staves provide harmonic accompaniment with rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) is placed above the second staff in measure 48.

50

pp

pp

pp

pp

This system contains measures 50, 51, 52, and 53. It features four staves of music in the same key signature and time signature. The first staff has a melodic line with slurs and ties. The second staff has a similar melodic line. The third and fourth staves provide harmonic accompaniment with rhythmic patterns. Dynamic markings of *pp* (pianissimo) are placed at the end of measures 50, 51, 52, and 53.

54

mp

mp

mp

mp

This system contains measures 54, 55, and 56. It features four staves of music in the same key signature and time signature. The first staff has a melodic line with slurs and ties. The second staff has a similar melodic line. The third and fourth staves provide harmonic accompaniment with rhythmic patterns. Dynamic markings of *mp* (mezzo-piano) are placed above the first staff in measures 54, 55, and 56, and below the fourth staff in measure 54.

58

Musical score for measures 58-60. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four staves. Measure 58 features a complex texture with rapid sixteenth-note passages in the first and fourth staves, and sustained notes in the second and third. Dynamic markings are *mf* in the first, second, and third staves, and *f* in the fourth. Measure 59 continues the texture, with the first and second staves playing sustained notes and the third and fourth staves playing sixteenth-note patterns. Dynamics are *f* in the first, second, and fourth staves, and *p* in the third. Measure 60 shows a shift in dynamics, with *p* in the first, second, and fourth staves, and *mp* in the third.

61

Musical score for measures 61-65. The score is in treble clef with a key signature of three sharps. It consists of four staves. Measures 61-65 are characterized by a sparse texture with many rests. The first staff has a melodic line with eighth and quarter notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with sustained notes and occasional eighth-note patterns. A dynamic marking of *p* is present in the third staff at the beginning of measure 62.

66

Musical score for measures 66-68. The score is in treble clef with a key signature of three sharps. It consists of four staves. Measure 66 features a melodic line in the first staff and sustained notes in the second, third, and fourth staves. Dynamics are *mp* in the first, second, and third staves. Measure 67 introduces a complex texture with rapid sixteenth-note passages in the first and second staves, and sustained notes in the third and fourth. Dynamics are *mp* in the first, second, and fourth staves. Measure 68 continues this texture, with *mf* in the first, second, and fourth staves, and *mp* in the third.

69

Musical score for measures 69-72. The score consists of four staves. The first staff begins with a dynamic marking of *f* and a slur over the first two notes. The second staff begins with a dynamic marking of *f* and a slur over the first four notes. The third staff begins with a dynamic marking of *f* and a slur over the first two notes. The fourth staff begins with a dynamic marking of *f* and a slur over the first four notes. Dynamic markings *p* and *mp* are used throughout the system.

73

Musical score for measures 73-76. The score consists of four staves. The first staff begins with a slur over the first two notes. The second staff begins with a slur over the first two notes. The third staff begins with a slur over the first two notes. The fourth staff begins with a slur over the first two notes.

77

Musical score for measures 77-80. The score consists of four staves. The first staff begins with a slur over the first two notes. The second staff begins with a slur over the first two notes. The third staff begins with a slur over the first two notes. The fourth staff begins with a slur over the first two notes.

80

Musical score for measures 80-82. The score consists of four staves. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes and slurs. The dynamic marking *f* (forte) is present in the second and third measures of each staff.

83

Musical score for measures 83-86. The score consists of four staves. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes and slurs. The dynamic markings are *ff* (fortissimo) in the first measure, *mp* (mezzo-piano) in the second measure, and *p* (piano) in the third measure. The fourth measure has *mp* in the second and third staves.

87

Musical score for measures 87-90. The score consists of four staves. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes and slurs. The first staff has a melodic line with slurs, while the other three staves have a more rhythmic accompaniment.

Musical score for four staves, measures 91-95. The score is in treble clef with a key signature of three sharps (F#, C#, G#). The first two staves feature complex melodic lines with slurs and ties. The last two staves play a simple harmonic accompaniment of dotted half notes. The piece concludes with a final measure marked *pp*.

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 various solo instruments, 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 Diderot Quartet and Camerata Philadelphia.

“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. Stan Grill is a member of ASCAP.



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