

AMERICAN **VIOLA** SOCIETY

MUSIKALISCHES OPFER
(EINE HOMMAGE)

FOR VIOLA AND PIANO

STANLEY GRILL
1954-



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Musikalisches Opfer

(eine Hommage)

for Elżbieta Sajka-Bachler

As the title implies, this music is based (rather loosely) on the Trio Sonata in c minor for flute, violin and basso continuo from Johann Sebastian Bach's Musical Offering. Following its model, the music is organized in four movements, each sharing the same key, time signature and tempo marking of Bach's original.

1

[illegible]

2

10

Musical score for measures 10-11. The system includes a vocal line in alto clef and a piano accompaniment in treble and bass staves. The key signature has two flats. Measure 10 features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes in the right hand and a single note in the left hand. Measure 11 continues the vocal line with a triplet of eighth notes and the piano accompaniment with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

12

Musical score for measures 12-13. The system includes a vocal line in alto clef and a piano accompaniment in treble and bass staves. The key signature has two flats. Measure 12 features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes in the right hand and a single note in the left hand. Measure 13 continues the vocal line with a triplet of eighth notes and the piano accompaniment with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

14

Musical score for measures 14-15. The system includes a vocal line in alto clef and a piano accompaniment in treble and bass staves. The key signature has two flats. Measure 14 features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes in the right hand and a single note in the left hand. Measure 15 continues the vocal line with a triplet of eighth notes and the piano accompaniment with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

17

mf

mf

3

20

p

p

3

3

22

p

p

3

4

25

25

pp

pp

3

3

3

30

30

pp

pp

3

3

3

3

3

3

3

3

3

3

36

36

mp

mp

3

3

3

3

3

3

3

3

3

3

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 45-47) features a treble and bass staff. The treble staff has a key signature of one flat and a 4/4 time signature, with a melodic line in the right hand and a bass line in the left hand. The bass staff has a key signature of one flat and a 4/4 time signature, with a bass line in the left hand and a treble line in the right hand. The second system (measures 48-50) features a treble and bass staff. The treble staff has a key signature of one flat and a 4/4 time signature, with a melodic line in the right hand and a bass line in the left hand. The bass staff has a key signature of one flat and a 4/4 time signature, with a bass line in the left hand and a treble line in the right hand. The third system (measures 51-53) features a treble and bass staff. The treble staff has a key signature of one flat and a 4/4 time signature, with a melodic line in the right hand and a bass line in the left hand. The bass staff has a key signature of one flat and a 4/4 time signature, with a bass line in the left hand and a treble line in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*.

6

50

50

3

6

f

50

3

f

3

53

53

mp

3

3

3

53

mp

3

p

3

3

3

3

57

57

3

pp

57

3

3

3

3

3

pp

3

8va

2

Allegro ♩ = 116

Measures 1-6 of the musical score. The upper staff (soprano) begins with a whole rest, followed by a half note G4, a half note A4, a quarter note G4, a quarter note F4, and a half note E4. The lower staff (piano) starts with a whole rest, then a half note G3, a half note A3, a quarter note G3, a quarter note F3, and a half note E3. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic marking: *mp*.

Measures 7-12 of the musical score. The upper staff continues with a half note D4, a half note C4, a quarter note B3, a quarter note A3, and a half note G3. The piano part continues with the eighth-note accompaniment. Dynamic marking: *pp*. A crescendo hairpin is visible in measure 10.

Measures 13-18 of the musical score. The upper staff continues with a half note F3, a half note E3, a quarter note D3, a quarter note C3, and a half note B2. The piano part continues with the eighth-note accompaniment. Dynamic marking: *pp*. A crescendo hairpin is visible in measure 16.

8

19

Measures 19-23 of the musical score. The upper staff (soprano) features a melodic line with a slur over measures 19-21 and a fermata in measure 22. The lower staff (piano) features a complex, fast-moving accompaniment. The dynamic marking *mp* is present in both staves.

24

Measures 24-29 of the musical score. The upper staff (soprano) features a melodic line with a slur over measures 24-26 and a fermata in measure 27. The lower staff (piano) features a complex, fast-moving accompaniment. The dynamic marking *mf* is present in the upper staff, and *p* is present in the lower staff.

30

Measures 30-35 of the musical score. The upper staff (soprano) features a melodic line with a slur over measures 30-32 and a fermata in measure 33. The lower staff (piano) features a complex, fast-moving accompaniment. The dynamic marking *mf* is present in the upper staff, and *p* is present in the lower staff.

36

f

36

f

3 3

42

3 3 3

42

47

pp

47

pp

53

53

mp

3

3

59

59

mf

p

64

64

f

f

70

70

76

76

82

82

12

88

Measures 88-93 of the musical score. The system consists of a vocal line in alto clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with a long slur spanning measures 88-93. The piano accompaniment has a busy treble part with sixteenth-note patterns and a simpler bass line. A triplet of eighth notes is marked in the bass line at measure 91.

94

Measures 94-99 of the musical score. The system continues with the vocal and piano parts. The vocal line has a triplet of eighth notes in measure 95, followed by a long slur. The piano accompaniment features a more active treble part with sixteenth-note patterns. The dynamic marking *pp* (pianissimo) appears in both staves at measure 95.

100

Measures 100-105 of the musical score. The system continues with the vocal and piano parts. The vocal line has a long slur starting at measure 100. The piano accompaniment has a busy treble part with sixteenth-note patterns. The dynamic marking *p* (piano) appears in both staves at measure 100. A triplet of eighth notes is marked in the bass line at measure 102.

106

106

112

pizz.
f

pp

112

118

118

14

124

124

arco

mp

124

mp

129

This system contains measures 124 to 129. The upper staff (violin) begins with a whole rest, followed by a half note G2, and then a half note F2 tied to the next measure. The lower staff (piano) features a continuous eighth-note accompaniment. Dynamics include *mp* in both staves. An *arco* marking is present above the first measure of the upper staff.

130

130

pp

130

pp

135

This system contains measures 130 to 135. The upper staff (violin) has a half note G2 tied to the next measure, followed by a half note F2 tied to the next measure. The lower staff (piano) continues with the eighth-note accompaniment. Dynamics include *pp* in both staves.

136

136

136

141

This system contains measures 136 to 141. The upper staff (violin) has a half note G2 tied to the next measure, followed by a half note F2 tied to the next measure. The lower staff (piano) continues with the eighth-note accompaniment.

142

mp

mp

147

mf

p

mf

pp

153

mf

pp

159

165

mf

169

pp

176

mp

176

mp

182

p

182

pp

188

3

188

194

Measures 194-199. The score is in B-flat major (two flats) and 3/4 time. The upper staff (soprano) begins with a half note G4, followed by a half note F#4, and then rests. The lower staff (piano) features a continuous eighth-note accompaniment. Dynamics include *mp* (mezzo-piano) in both staves.

200

Measures 200-205. The upper staff (soprano) has a half-note melody with a slur over measures 200-202. The lower staff (piano) continues the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) in both staves.

206

Measures 206-211. The upper staff (soprano) has a half-note melody with a slur over measures 206-208. The lower staff (piano) continues the eighth-note accompaniment. Dynamics include *pp* (pianissimo) in both staves. A triplet of eighth notes is marked in the lower staff at measure 211.

211

pizz.
sfz

211

3

3

216

sfz *mp* arco

216

mp

3

222

pp

222

p

3

235

235

235

235

235

235

235

235

235

235

235

235

235

235

235

235

235

242

3

3

3

rit.

pp

242

pp

3

3

3

3

Andante ♩ = 72

The musical score is for a piece in B-flat major, 4/4 time, marked Andante (♩ = 72). It consists of a vocal line and a piano accompaniment. The piano part is characterized by a complex texture with many triplets and slurs. The dynamics are marked as *mp*, *mf*, *pp*, and *p*. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment has a complex texture with many triplets and slurs. The dynamics are marked as *mp*, *mf*, *pp*, and *p*. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 1-4): The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano part has a complex texture with many triplets and slurs. The dynamics are marked as *mp*.

System 2 (Measures 5-8): The vocal line continues with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with a quarter note C5, a quarter note D5, and a quarter note E5. The piano part has a complex texture with many triplets and slurs. The dynamics are marked as *mf*, *pp*, and *p*.

System 3 (Measures 9-12): The vocal line continues with a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with a quarter note F5, a quarter note G5, and a quarter note A5. The piano part has a complex texture with many triplets and slurs. The dynamics are marked as *mf*.

22

13

pp

16

pp

19

mf

22

23

p *mp*

This system contains measures 22 and 23. The upper staff is in bass clef with a key signature of two flats. It features a melodic line with triplets and slurs, starting at measure 22 and continuing into measure 23. The lower staff is in treble and bass clef, providing harmonic support with chords and a triplet in the bass line at measure 22. Dynamics include *p* (piano) and *mp* (mezzo-piano).

24

24

pp

This system contains measures 24 and 25. The upper staff continues the melodic line from the previous system, ending with a triplet in measure 24. The lower staff features a triplet in the bass line at measure 24. Dynamics include *pp* (pianissimo).

27

27

pp *mf*

This system contains measures 27 and 28. The upper staff continues the melodic line, ending with a triplet in measure 27. The lower staff features a triplet in the bass line at measure 27. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

24

31

pp

rit.

3

3

3

3

31

pp

4

Presto ♩ = 160

mf

p

mp

p

7

mp

p

mp

p

mp

p

mp

13

13

p *mp* *p* *p* *mp* *p*

19

19

mp *mp*

25

25

pp *pp* *p*

31

31

mf

mp

p

mp

p

mp

37

37

mp

p

p

mp

p

43

43

mp

p

mp

mp

p

48

pp

mp

54

pp

61

mp

p

28

67

Measures 67-72 of the musical score. The system consists of three staves: a vocal line in alto clef (C4-C5) and a piano accompaniment in G major (one flat). The vocal line features a melodic line with a long slur spanning measures 67-72. The piano accompaniment has a treble staff with eighth-note patterns and a bass staff with a single note in measure 67, followed by rests and a single note in measure 72.

73

Measures 73-78 of the musical score. The system consists of three staves. The vocal line continues the melodic line with a slur. The piano accompaniment features a treble staff with eighth-note patterns and a bass staff with a single note in measure 73, followed by rests and a single note in measure 78.

79

Measures 79-84 of the musical score. The system consists of three staves. The vocal line continues the melodic line with a slur. The piano accompaniment features a treble staff with eighth-note patterns and a bass staff with a single note in measure 79, followed by rests and a single note in measure 84.

85

85

p

91

91

mf

mp

p

97

97

mp

p

mp

103

103

mp *p* *mp* *p* *mp*

109

109

pp *pp* *mp*

115

115

mp *p*

122

Measures 122-127. The score is in B-flat major (two flats) and 3/4 time. The vocal line (top staff) features a melodic line with a *mf* dynamic. The piano accompaniment (bottom staves) consists of a right hand with a continuous eighth-note arpeggiated figure and a left hand with a simple harmonic accompaniment. Dynamics include *p* (piano) and *mp* (mezzo-piano). An *8va* (octave) marking is present in the right hand of measure 126.

128

Measures 128-133. The piano accompaniment continues with the arpeggiated figure. Dynamics include *mp* and *p*. An *8va* marking is present in the right hand of measure 130.

134

Measures 134-139. The piano accompaniment continues with the arpeggiated figure. Dynamics include *p* and *mp*. An *8va* marking is present in the right hand of measure 135.

32

140

140

mp

mp

146

pp

146

pp

153

mp

153

p

159

Measures 159-164 of the musical score. The vocal line (top staff) features a melodic line with a long note in measure 159, followed by a series of eighth and sixteenth notes, and a final long note in measure 164. The piano accompaniment (bottom staves) consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, and a final long note in measure 164. The bass staff has a few notes in measures 159 and 160, followed by rests.

165

Measures 165-170 of the musical score. The vocal line (top staff) features a melodic line with a long note in measure 165, followed by a series of eighth and sixteenth notes, and a final long note in measure 170. The piano accompaniment (bottom staves) consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, and a final long note in measure 170. The bass staff has a few notes in measures 165 and 166, followed by rests.

171

Measures 171-176 of the musical score. The vocal line (top staff) features a melodic line with a long note in measure 171, followed by a series of eighth and sixteenth notes, and a final long note in measure 176. The piano accompaniment (bottom staves) consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, and a final long note in measure 176. The bass staff has a few notes in measures 171 and 172, followed by rests.

177

Measures 177-182. The score is in B-flat major (two flats) and 3/4 time. The upper staff (treble clef) features a melodic line with a four-measure rest in measure 178, followed by eighth-note runs in measures 179-182. The lower staff (bass clef) has a four-measure rest in measure 178, followed by eighth-note runs in measures 179-182. A slur connects the eighth-note runs in measures 177 and 178 across the staves.

183

Measures 183-188. The score is in B-flat major (two flats) and 3/4 time. The upper staff (treble clef) features a melodic line with a four-measure rest in measure 184, followed by eighth-note runs in measures 185-188. The lower staff (bass clef) has a four-measure rest in measure 184, followed by eighth-note runs in measures 185-188. A slur connects the eighth-note runs in measures 183 and 184 across the staves. The dynamic marking *p* (piano) is present in measure 183.

189

Measures 189-194. The score is in B-flat major (two flats) and 3/4 time. The upper staff (treble clef) features a melodic line with a four-measure rest in measure 190, followed by eighth-note runs in measures 191-194. The lower staff (bass clef) has a four-measure rest in measure 190, followed by eighth-note runs in measures 191-194. A slur connects the eighth-note runs in measures 189 and 190 across the staves.

195

Measures 195-200. The score is in B-flat major (two flats) and 3/4 time. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff (bass clef) is mostly silent, with a single half-note chord in measure 199.

201

Measures 201-206. The score continues in B-flat major and 3/4 time. The upper staff has a melodic line with some accidentals (sharps and naturals). The lower staff has a more active line with eighth and sixteenth notes. Dynamics include *pp* (pianissimo) in measures 201, 202, and 203.

207

Measures 207-212. The score continues in B-flat major and 3/4 time. The upper staff has a melodic line with some accidentals. The lower staff has a more active line with eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) in measures 207, 208, and 209.

36

213

Measures 213-219. The score is in B-flat major (two flats) and 3/4 time. The upper staff (soprano) features a melodic line with eighth and quarter notes, some with slurs. The lower staff (piano) has a more complex texture with sixteenth and thirty-second notes, including a prominent arpeggiated figure in the right hand. Dynamic markings include *p* and *pp*.

220

Measures 220-225. The upper staff continues the melodic line. The lower staff features a more active piano part with sixteenth and thirty-second notes. Dynamic markings include *p* and *pp*.

226

Measures 226-231. The upper staff continues the melodic line. The lower staff features a more active piano part with sixteenth and thirty-second notes. Dynamic markings include *mf*.

233

233

240

p

240

p

246

246

252

258

mf

mp *p*

264

mp *p* *mp* *p* *mp*

270

Measures 270-275. The score is in 12/8 time with a key signature of two flats. The vocal line (top staff) begins at measure 270 with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (bottom staves) starts at measure 270 with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *p* (piano). The piano part ends with a double bar line at measure 275.

276

Measures 276-282. The vocal line (top staff) begins at measure 276 with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (bottom staves) starts at measure 276 with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo). The piano part ends with a double bar line at measure 282.

283

Measures 283-288. The vocal line (top staff) begins at measure 283 with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (bottom staves) starts at measure 283 with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo). The piano part ends with a double bar line at measure 288.

Measures 290-296. The score is in B-flat major (two flats) and 3/4 time. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff (bass clef) provides harmonic support with chords and single notes, including some grace notes. Measure 290 is marked with a '290' above the staff.

Measures 297-303. The score continues in the same key and time signature. The upper staff shows a melodic line with some rests. The lower staff features a more active bass line with eighth notes and grace notes. Measure 297 is marked with a '297' above the staff. The dynamic *mf* (mezzo-forte) is indicated in measure 299.

Measures 304-310. The score concludes in this section. The upper staff has a melodic line that ends with a half note. The lower staff has a bass line with many grace notes. Measure 304 is marked with a '304' above the staff. The dynamic *pp* (pianissimo) is indicated in measure 305.

VIOLA

1

Largo ♩ = 56

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45

p
mf
f
pp
pp
mp
f
mp

50

56

f *mp* *pp*

2

Allegro ♩ = 116

11

21

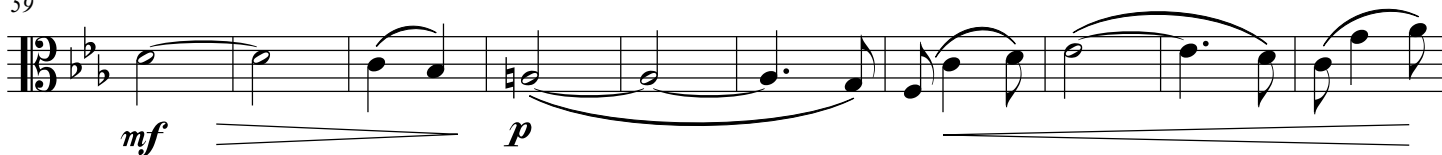
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40

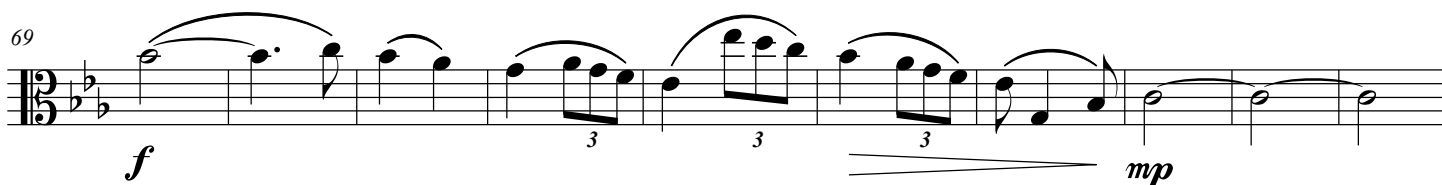
49

mp *pp* *f* *mf* *p* *mp*

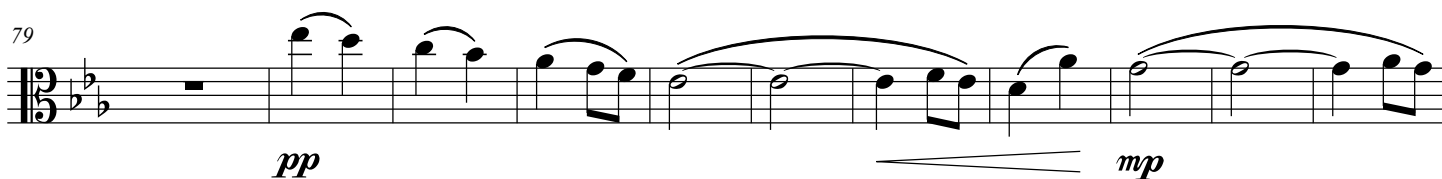
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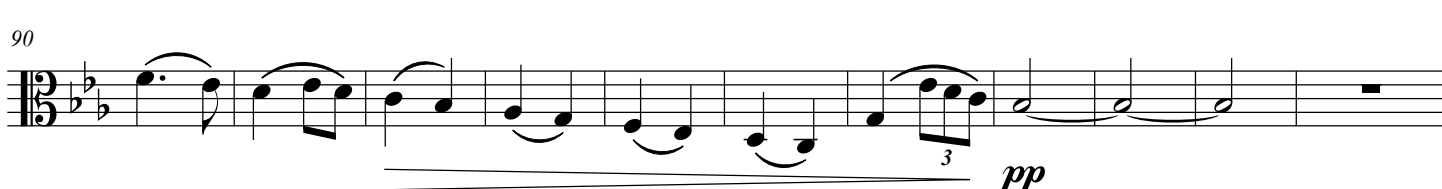
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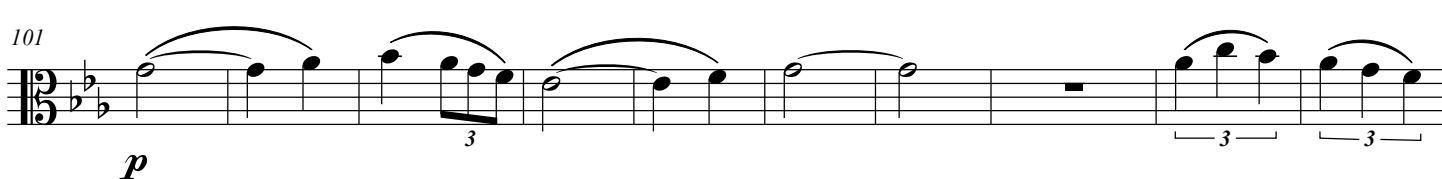
79



90



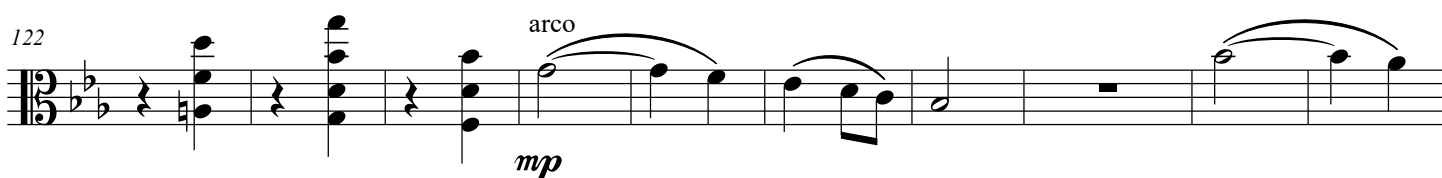
101



111



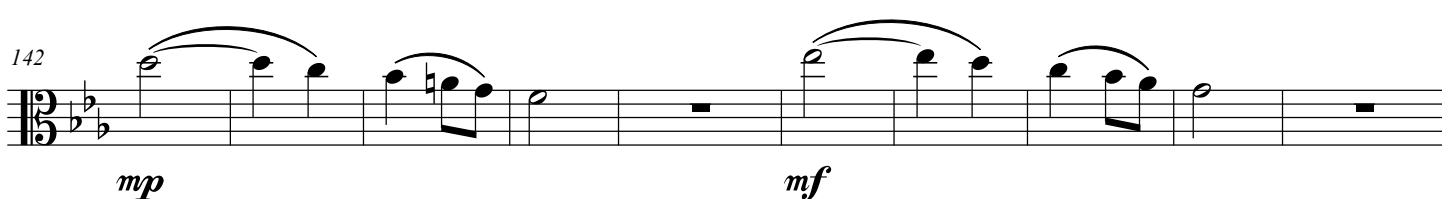
122



132



142



152

p

3

Detailed description: Musical staff 152-161. The staff is in 2/4 time with a key signature of two flats. It begins with a piano (*p*) dynamic. The melody features eighth and sixteenth notes, with a triplet of eighth notes at measure 161. A slur covers measures 152-161.

162

mf

pp

3

Detailed description: Musical staff 162-173. The staff continues the melody. A triplet of eighth notes is marked at measure 162. The dynamic changes from *mf* to *pp* (pianissimo) at measure 173. A slur covers measures 162-173.

174

mp

Detailed description: Musical staff 174-183. The staff continues the melody. The dynamic is marked *mp* (mezzo-piano). A slur covers measures 174-183.

184

p

3

Detailed description: Musical staff 184-193. The staff continues the melody. The dynamic is marked *p* (piano). A triplet of eighth notes is marked at measure 193. A slur covers measures 184-193.

194

mp

mf

2

Detailed description: Musical staff 194-205. The staff continues the melody. A triplet of eighth notes is marked at measure 194. The dynamic changes from *mp* to *mf* (mezzo-forte) at measure 205. A slur covers measures 194-205.

206

pp

sfz

sfz

mp

pizz.

arco

3

Detailed description: Musical staff 206-218. The staff continues the melody. The dynamic changes from *pp* to *sfz* (sforzando) at measure 206, then back to *sfz* at measure 218, and finally to *mp* at measure 219. A triplet of eighth notes is marked at measure 206. The staff includes a *pizz.* (pizzicato) marking at measure 206 and an *arco* marking at measure 219. A slur covers measures 206-218.

219

Detailed description: Musical staff 219-225. The staff continues the melody. A slur covers measures 219-225.

226

pp

mf

Detailed description: Musical staff 226-238. The staff continues the melody. The dynamic changes from *pp* to *mf* at measure 226. A slur covers measures 226-238.

239

pp

rit.

3

Detailed description: Musical staff 239-248. The staff continues the melody. The dynamic is marked *pp*. A triplet of eighth notes is marked at measure 239. The staff ends with a *rit.* (ritardando) marking. A slur covers measures 239-248.

3

Andante ♩ = 72

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The score consists of 31 measures, divided into eight systems. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The piece includes several triplets, indicated by a '3' over the notes. The notation includes slurs, ties, and various articulations. The key signature has one sharp (F#), and the time signature is 4/4. The score ends with a double bar line in the final measure.

Measures 1-5: *mp* (mezzo-piano) dynamics, featuring a triplet in measure 5. Measure 5 ends with *mf pp* (mezzo-forte pianissimo).

Measures 6-10: *p* (piano) dynamics, featuring a triplet in measure 10.

Measures 11-14: *mf* (mezzo-forte) dynamics, featuring triplets in measures 12, 13, and 14.

Measures 15-18: *pp* (pianissimo) dynamics, featuring triplets in measures 15 and 18.

Measures 19-21: *mf* (mezzo-forte) dynamics, featuring a triplet in measure 20.

Measures 22-25: *p* (piano) and *mp* (mezzo-piano) dynamics, featuring triplets in measures 22, 23, 24, and 25.

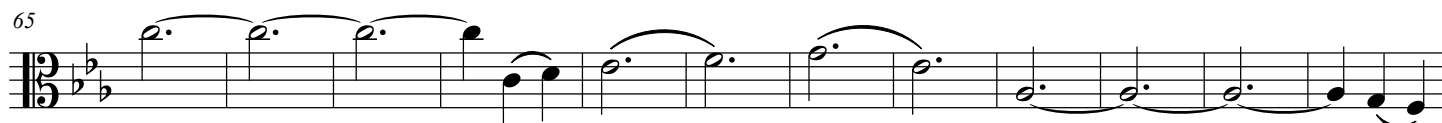
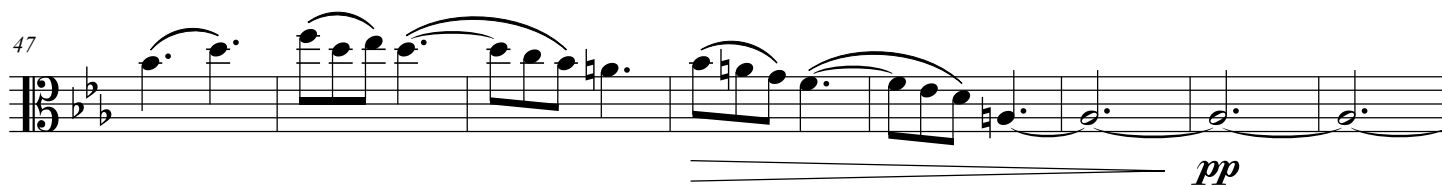
Measures 26-30: *pp* (pianissimo) and *mf* (mezzo-forte) dynamics, featuring a triplet in measure 30.

Measures 31: *pp* (pianissimo) dynamics, featuring triplets in measures 31 and 32, and a *rit.* (ritardando) marking.

4

Presto $\text{♩} = 160$

4



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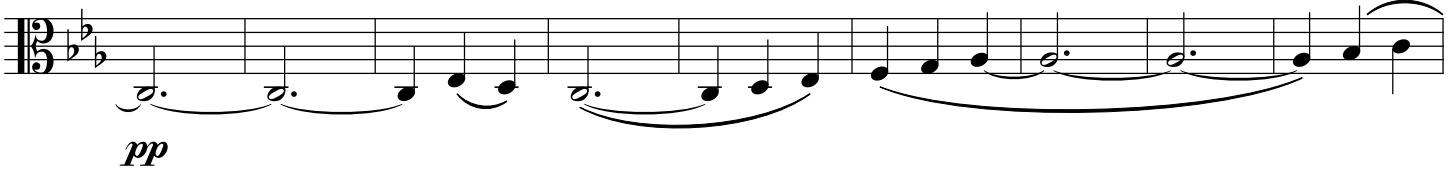
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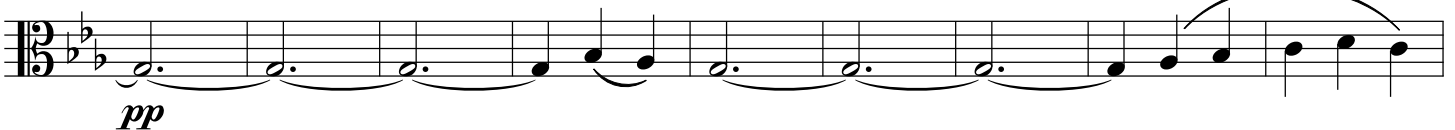
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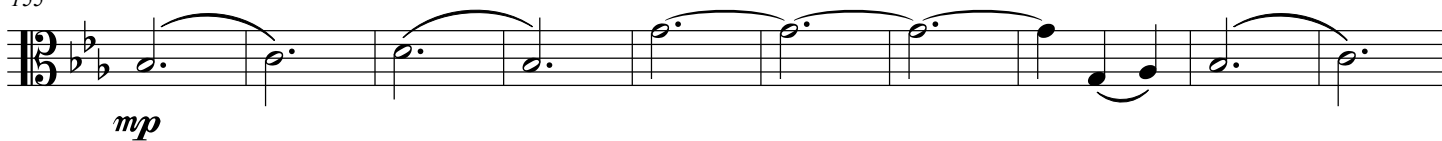
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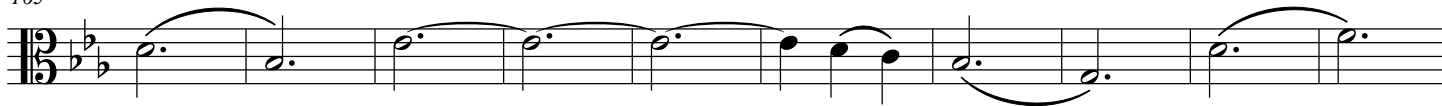
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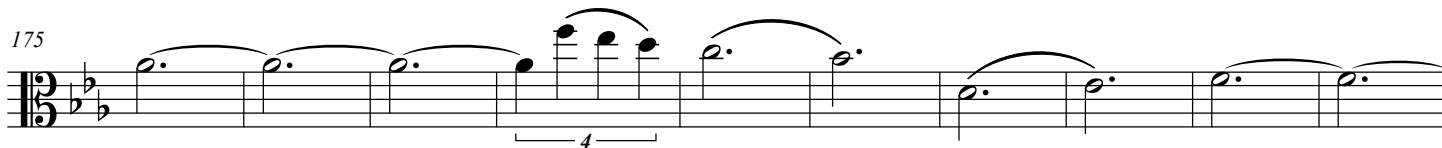
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165



175



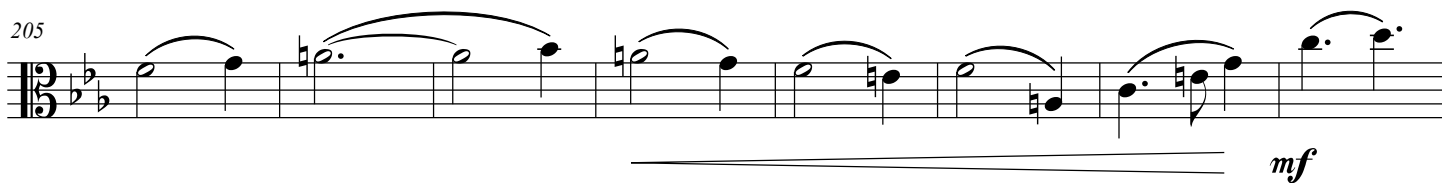
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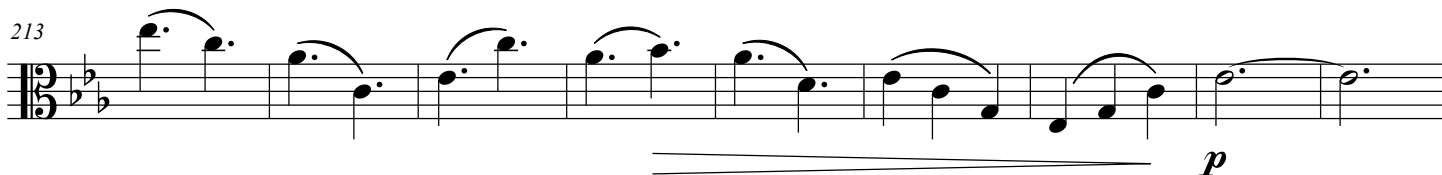
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205



213



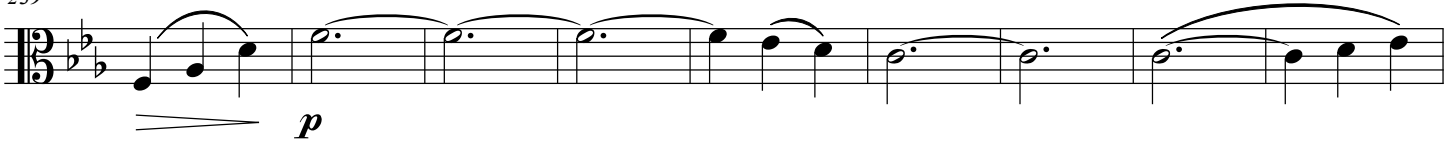
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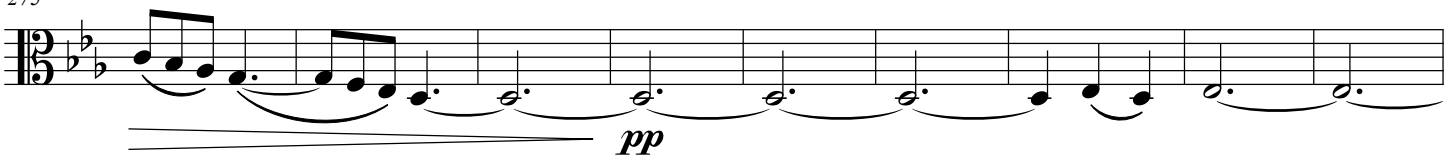
258



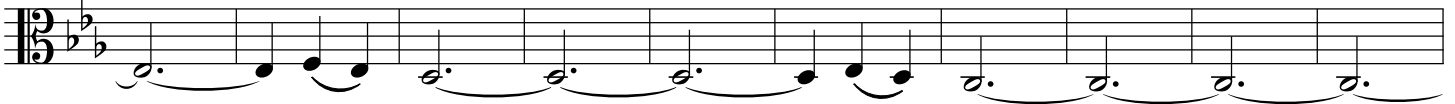
267



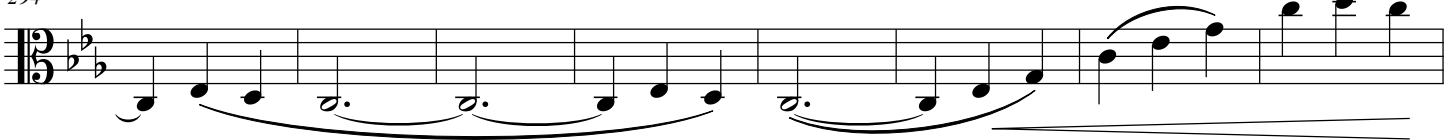
275



284



294



302



A few words about (and by) the composer

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 1950s 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 Probstakoff. 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, Englewoods, 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 "remember" with violist Brett Deubner and pianist Thomas Steigerwald, "afterwards..." and "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, Vaughan Williams and Shostakovich.

Complete scores are available at www.stangrillcomposer.com. Stan Grill is a member of ASCAP and a voting member of the RECORDING ACADEMY. His albums are available on the Innova Recordings and Navona Recordings labels.

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	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
Le 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 (W.B. Yeats)	2020	mezzo soprano, baritone, piano	8 min
An Incalculable Loss (Richard Leach/Norman Fischer)	2020	soprano & cello	12 min
Say their names (words from the news)	2020	voice & piano	6 min
To Pain (Peter Levitt)	2020	baritone & piano	4 min
Artist (Madhu Raghavendra)	2020	soprano & piano	3 min
1918 (Ellen Bryant Voigt)	2020	mezzo soprano, vn, 2 va, vc	20 min
Les Fugitifs (R.M. Rilke)	2020	mezzo soprano, viola	5 min
Schnee und Eis (Rose Ausländer)	2020	soprano, viola	6 min
Moot!	2020	9 voices	3 min
4xM and Other Blues (Richard Leach)	2021	baritone & piano	11 min
2 Sonnets (William Shakespeare)	2021	soprano, flute, clarinet, viola	9 min
Several Simple Songs	2021	soprano & piano	10 min
Idilio (Federico Garcia Lorca)	2021	soprano & piano	3 min
The Peace of Wild Things	2021	counter-tenor, traverso, va, vc, theorbo	17 min
Voices of Afghanistan	2021	small chorus, violin	14 min
Tempresses	2021	2 mezzo sopranos & 2 violins	15 min
Canciones de la Tierra	2022	mezzo soprano & viola	15 min
Lullabies Without Words	2022	soprano, 2 duduks, tar, oud	10 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
Sea and Sky	2019	2 violas	11 min
Ode to Theia	2020	string quartet	22 min
Trio Sonata – 2020	2020	viola, viola d'amore, cello	10 min
Drift	2021	string orchestra	12 min
The Bridge of Birds	2021	viola & cello	13 min
Sulla Natura	2021	string quartet	27 min
Music inspired by 2 poems against war	2022	solo cello	7 min
Sonata	2022	solo cello	13 min
Artemis, Her Silver Bow	2022	string orchestra	10 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
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
Freedom Song	2020	saxophone quartet	6 min
The Stars Circle Above, Indifferent to Our Foolishness	2020	flute quartet	7 min
Traumstücke	2020	viola d'amore, piano	11 min
Fantasy	2021	viola & piano	12 min
Imaginary Dances II	2021	alto saxophone & harp	12 min
Songs for Astrid	2021	flute	13 min
Ararat	2021	duduk quartet	6 min
A Trifle	2021	trumpet & cello	4 min
Book of Soliloquies	2021	various instruments	17 min
Motet (Le Lay de Plour)	2022	Conn-O-Sax quartet	8 min
Musikalisches Opfer	2022	viola & piano	14 min

ORCHESTRAL MUSIC

Morning Music	2001	clarinet, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
The Invisible Ballet	2003	string orchestra & diverse instruments	33 min
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
Fantasy	2020	piano, string orchestra	15 min
Die Erste Elegie (R.M. Rilke)	2020	soprano, orchestra	38 min
The Mystic Trumpeter	2021	trumpet, string orchestra	24 min
24 september 1945 (Nazir Hikmet)	2021	soprano & string orchestra	3 min
28 october 1945 (Nazir Hikmet)	2021	soprano & string orchestra	4 min
Canziones d'Amore (various poets)	2021	soprano & string orchestra	22 min
Ahimsa	2021	orchestral ensemble	22 min
We Will Not Forget	2021	duduk & string orchestra	13 min
Gaia's Song	2021	piano & chamber orchestra	21 min
Stone & Star	2022	mezzo soprano & string orchestra	13 min
Занови	2022	baritone & orchestra	9 min
A Single Thorn (Meg Freer)	2022	mezzo soprano, 4 horns in F, string orchestra	22 min
Symphony of Sighs	2022	chamber orchestra	20 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
Aphorisms III	2019	piano	17 min
Sonatine	2021	piano	15 min
