

stanley grill



4 Songs to Poems by Hart Crane

At Melville's Tomb
Interior
Exile
A Name for All

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MUSIC BY STAN GRILL

VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Preludes (T.S. Eliot)	1978	soprano, violin, cello	10 min
6 Songs (W.B. Yeats)	1983	soprano, piano	15 min
To a Child (W.B. Yeats)	1987	soprano, string quartet	20 min
Crazy Jane Sings (W.B. Yeats)	1999	soprano, fl, vn, va, vc, pn	25 min
Vignettes/Flowers (W.C. Williams)	2002	SATB, cello	18 min
Love Poems (W.C. Williams)	2003	SSAA	10 min
Vignettes/Trees (W.C. Williams)	2004	2 voices, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, vc, harp	7 min
Ariettas without words	2005	soprano, vc, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	soprano, mezzo soprano, vn, vc	6 min
Rilke Songs	2009	soprano, va d'amore, vc	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	12 min
Sonnets to Orpheus	2012	tenor, piano	35 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
As Easy as 1,2,3	1987	string trio	10 min
The Beckoning Stars	2001	string quartet	13 min
Imaginary Dances	2001	violin solo	18 min
Short Stories	2003	vn, va, vc, db	18 min
Passion (a love duet)	2003	va, vc	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations for String Orchestra	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet for String Orchestra	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba solo	12 min
Sonatine	2010	3 violins	9 min

CHAMBER MUSIC

Three for Three	1992	vn, vc, pn	16 min
Civil War Songs	1992	va, pn	18 min
Take Five	1993	2 vns, va, vc, pn	25 min
Serenade	1999	fl, vn, va, vc	11 min
Distant Music	2000	cl, vn/va, vc, pn	20 min
Driven by the Wind	2001	fl, vc, pn	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, 2vns, va, vc	35 min
A Little Sweet	2003	fl, vc	10 min
On the edge of sleep & dreaming	2003	hn, vc, harp	31 min
5 Pastoral Scenes	2004	ob, bn, vn, va, vc	30 min
I was dreaming of the sea...	2004	vn (or fl), vc, pn	7 min
Little Tales of Mirth & Woe	2004	vn (or fl), vc, pn	6 min
An Ode to the Possibility of Peace	2005	cl, vn, vc	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 trp, hn, trb, tu	7 min

ORCHESTRAL MUSIC

Appalachian Songs	1988	chamber orchestra	25 min
Morning Music	2001	cl, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	strings & diverse instruments	33 min
Pluto	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures	2008	soprano, string orchestra	15 min
The Four Elements	2009	va, string orchestra	22 min
Mystical Songs	2009	soprano, va, string orchestra	18 min

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Moderato

Tenor

8

p

8^{va}

6

8

p

Of - ten _____ be - neath the wave,

11

8

wide _____ from _____ this ledge _____

11

8^{va}

16

8 — The dice of drowned men's bones —

16

Detailed description: This system contains five measures of music. The vocal line (top staff) begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A fermata is placed over the final measure of the piano accompaniment.

21

8 he saw be - queath an em - bas - sy.

21

Detailed description: This system contains five measures of music. The vocal line (top staff) starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. The piano accompaniment (bottom two staves) continues with the eighth-note pattern in the right hand and a bass line in the left hand. A fermata is placed over the final measure of the piano accompaniment.

26

8 Their num - bers as he watched Beat

26

mf

mp

Detailed description: This system contains five measures of music. The vocal line (top staff) begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a half note E5. The piano accompaniment (bottom two staves) features the eighth-note pattern in the right hand and a bass line in the left hand. A fermata is placed over the final measure of the piano accompaniment. Dynamic markings *mf* and *mp* are present.

30

8 on the dus - - - - ty shore _____ and *p*

35

8 were ob - scured. And *mp*

p

40

8 wrecks passed with - out sound of

44 *p*

8 bells, The ca - lyx of death's

48 *mf*

8 boun - - - - ty - - - - giv - - - - ing back

mp

53 *p*

8 A scat - tered chap - ter, _____

53

58

li - - vid hie - - - ro - glyph, The por - - - tent

62 *mp*

wound _____ in _____ cor - - - ri - dors of

p

66

shells.

70

mf

This system contains measures 70 through 73. The upper staff is a treble clef with a '3' below it, containing whole rests. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). Measure 70 features a melodic line in the right hand and a bass line in the left hand. Measure 71 has a dynamic marking of *mf*. Measures 72 and 73 continue the melodic and bass lines.

74

mp

This system contains measures 74 through 77. The upper staff is a treble clef with a '3' below it, containing whole rests. The lower staff is a grand staff with a key signature of one sharp. Measure 74 has a dynamic marking of *mp*. Measures 75, 76, and 77 show the continuation of the melodic and bass lines.

78

p

This system contains measures 78 through 81. The upper staff is a treble clef with a '3' below it, containing whole rests. The lower staff is a grand staff with a key signature of one sharp. Measure 78 has a dynamic marking of *p*. Measures 79, 80, and 81 show the continuation of the melodic and bass lines.

85 *pp*

Then _____ in the cir - cuit calm

pp

95

_____ of one vast coil, _____ its lash - - - ings

105

charmed _____ and ma - lice re - con - ciled, _____

135 *p*

8 Com - pass, _____ qua - drant _____ and

135

140

8 sex - tant _____ con - trive no far - - - ther

140

8^{va}

145 *mf*

8 tides... _____ High _____ in the

145

150 *mp*

a - zure steeps Mo - no - dy shall

150 *p*

155

not wake the ma - - - ri - ner.

155 *mp*

160 *mf* *p*

This fa - - - bu - lous sha - - - dow

160 *p*

165

on - ly _____ the _____ sea _____ keeps. _____

pp
170

3'45"

Interior

Stan Grill

Moderato

Tenor

8

mf

6

mf It sheds a shy so - lem - ni - ty,

6

12

This lamp _____ in our _____ poor _____ room.

12

17

8 O grey and gold _____ a - me - ni - ty,

17

p

Detailed description: This system contains measures 17 through 22. The vocal line (treble clef) begins with a whole rest in measure 17, followed by a half note 'O', a quarter note 'grey', a quarter note 'and', a half note 'gold', a quarter note 'a', a quarter note 'me', a quarter note 'ni', and a quarter note 'ty'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking of *p* (piano) is placed in measure 21.

23

8 *mp* Si - lence _____ and gen - tle gloom! Si - lence _____

23

mp

Detailed description: This system contains measures 23 through 27. The vocal line (treble clef) has a whole rest in measure 23, followed by a half note 'Si', a quarter note 'lence', a whole rest in measure 24, a half note 'and', a quarter note 'gen', a quarter note 'tle', a half note 'gloom!', a whole rest in measure 25, a half note 'Si', and a quarter note 'lence'. The piano accompaniment (grand staff) continues with chords and moving lines. A dynamic marking of *mp* (mezzo-piano) is placed in measure 23.

28

8 _____ and gen _____ tle gloom! *mf* Wide _____

28

mf

Detailed description: This system contains measures 28 through 33. The vocal line (treble clef) has a whole rest in measure 28, followed by a half note 'and', a quarter note 'gen', a whole rest in measure 29, a half note 'tle', a half note 'gloom!', a whole rest in measure 30, a half note 'Wide', and a whole rest in measure 31. The piano accompaniment (grand staff) features a melodic line in the treble and a bass line with eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed in measure 28.

33

8

— from the world, — Wide from the world, a

38

8

sto - len hour we claim, and none may know How

43

8

love — blooms How love blooms like a

43

p

48

tar - dy flo - wer Here in the day's af - ter glow.

53

pp *mf*

58

mf And e - ven

64
8
should the world — break in With jea -

69
8
- - lous threat and guile, The world, at

74
8
last — must bow and win *mp* Our pi -

80

- - ty and a smile. Our pi - ty and a smile. ___

85

mf

90

rit.

pp

Exile

Stanley Grill

Andante

mp

Tenor

My

5

8 hands _____ have not touched plea-sure since your hands, _____ No, nor

9

8 my lips _____ freed laugh-ter _____ since _____ 'fare - well',

9

14

8 And with the day, dis - tance — a - gain ex - pands

14

mp

3 3 3 3 3 3 3

Detailed description: This system contains measures 14 through 18. The vocal line (treble clef) begins with a rest for 8 measures, then enters with the lyrics "And with the day, dis - tance — a - gain ex - pands". The piano accompaniment (grand staff) features a steady eighth-note bass line with triplets in the bass clef. Dynamic markings include *mp* at measure 14 and a crescendo hairpin across measures 15-18.

19

8 Voice - less, voice - - - less, be - tween us, —

19

p

3 3 3 3 3

Detailed description: This system contains measures 19 through 22. The vocal line (treble clef) has a rest for 8 measures, then enters with the lyrics "Voice - less, voice - - - less, be - tween us, —". The piano accompaniment (grand staff) continues with the eighth-note bass line and triplets. Dynamic markings include *p* at measure 19 and a decrescendo hairpin across measures 20-22.

23

8 as an un - coil-ed shell. —

23

mf mp

3 3 3 3 3

Detailed description: This system contains measures 23 through 27. The vocal line (treble clef) has a rest for 8 measures, then enters with the lyrics "as an un - coil-ed shell. —". The piano accompaniment (grand staff) continues with the eighth-note bass line and triplets. Dynamic markings include *mf* at measure 23 and *mp* at measure 24, with a decrescendo hairpin across measures 25-27.

28 *mf* *p*

8 Yet, love en - dures, though star-ving and a - lone.

28 *mf* *p*

33 *mf* *p*

8 A dove's wings a dove's wings —

33 *mf* *p*

37 *mf* *p*

8 — clung a-bout my heart each — night with surg - ing

37 *mf* *mp*

41

gen - tle - ness, _____

46

and the blue stone Set in the tryst - ring _____

50

_____ has but worn _____ more bright. _____

54

8

54

3 3 3

3 3 3

3 3 3

3 3

58

8

58

mf 3 3 3

3 3 3

pp

A Name for All

Stan Grill

Andante

Tenor

Musical score for the first system, measures 1-2. The Tenor part is a whole rest. The piano accompaniment features a right hand with a fortissimo (*ff*) dynamic and a triplet of eighth notes, and a left hand with a triplet of eighth notes. A crescendo hairpin is shown between measures 1 and 2.

Musical score for the second system, measures 3-5. The Tenor part is a whole rest. The piano accompaniment continues with the triplet pattern in both hands, maintaining the fortissimo (*ff*) dynamic. Accents (>) are placed over the first notes of the triplets in the right hand.

Musical score for the third system, measures 6-8. The Tenor part begins with the lyrics "Moon - moth ___ and grass - hop-per ___ that" starting at measure 6. The piano accompaniment features a right hand with a piano (*p*) dynamic and a triplet of eighth notes, and a left hand with a pianissimo (*pp*) dynamic and a triplet of eighth notes.

8

flee our page And

10

still wing on, un - tar - nished —

12

of the name We pi - nion to your bo - dies to as -

14

8 suage Our en - vy of your free - dom

16

16

ff

18

8 we must maim Be -

mp *f*

ff *ff*

26

Names we have,

28

e - ven, — to clap on the wind;

30

mp

But we must

ff

32 *f*

8 die, as you, to un - der -

32 *ff* 3

34

8 stand

34 *ff* 3

36 *p*

8 I dreamed that all men _____

36 *pp* 3

38
8
dropped their names, and

40
8
sang As on - ly they _____

42
8
— can praise, with fin and hoof, with wing and sweet-ened

44

8 fang Struck free _____ and ho - ly in one Name _____

44

46

8 al - ways.

46

pp

ff

48

48

ff

ff

50

8

50

ff 3

pp 3

3

3

A few words about (and by) the composer

Stan Grill was raised in the Bronx, studied at the Bronx House School of Music, and later graduated from the Manhattan School of Music with undergrad and graduate degrees in music theory. He studied piano with Robert Helps and Leon Kushner and composition with Ursula Mamlok and Joseph Probstakoff. Major works include music for string orchestra and voice, string orchestra and clarinet, a nonet for winds and strings, and several song cycles for mixed voices and chamber ensemble. Performances have been produced by the composer, as well as presented by the Composers Guild of New Jersey, the St. Paul's Church Festival of the Arts, the Leonia Chamber Players, the New York Composers Circle, the Northern New Jersey Camerata, the Bronx Arts Ensemble and the Duo + Ensemble. During the 2004-06 seasons, he was composer in residence of One World Symphony, a New York City based orchestra. One World Symphony has premiered several major works, including "Invisible Ballet" for orchestra, "Two Sad Songs" setting poems by W.B. Yeats for soprano & string orchestra, and a cycle of songs for two cellos and two mezzo sopranos setting poems by the New Jersey poet William Carlos Williams. In 2006, One World commissioned three works – a setting of the Ophelia songs from Shakespeare's "Hamlet" for soprano, harp and string orchestra, an orchestral work, "Pluto," for a program featuring Holst's "The Planets," and a setting of poetry for a concert honoring those who lost their lives on 9/11. Recent works include "The Four Elements" for viola and string orchestra commissioned by violist Brett Deubner and "Mystical Songs" for soprano, viola and string orchestra commissioned by the Universidad Tecnica Particular de Loja. In 2009, an entire program of music by Stan Grill was performed in Tokyo by the Duo + Ensemble. He 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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