stanley grill

# CRAZY JANE SINGS

## musical settings of poems by W.B. Yeats

soprano, flute, violin, viola, violoncello, piano

Crazy Jane and the Bishop
Crazy Jane Reproved
Crazy Jane on the Day of Judgement
Crazy Jane and Jack the Journeyman
Crazy Jane on God
Crazy Jane Talks with the Bishop
Crazy Jane Grown Old Looks at the Dancers

The words from WB YEATS are set to music by permission of AP Watt Ltd
on behalf of Michael B Yeats

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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 |
| Arietta s 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 (Rilke) | 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

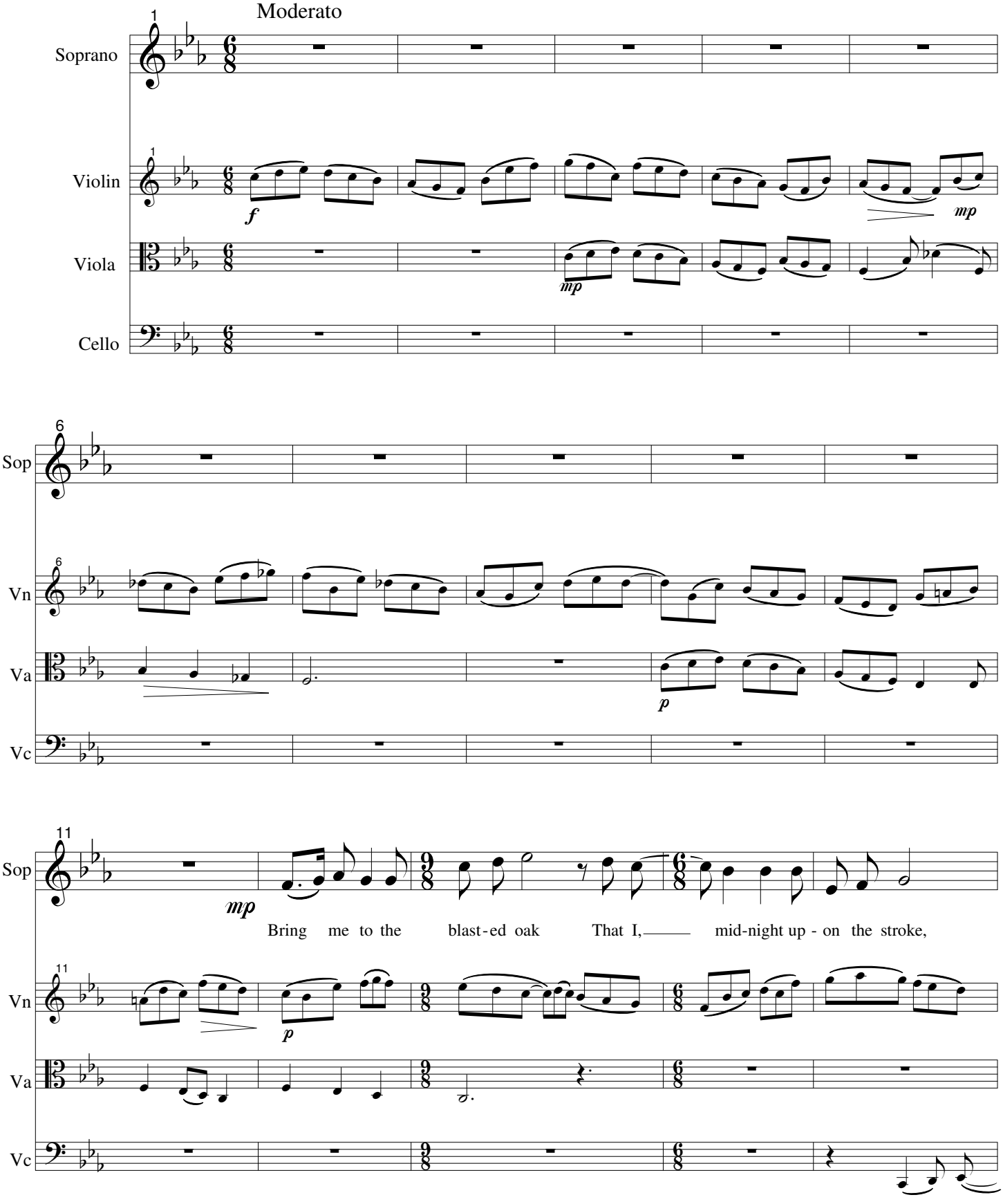
| | | | |
|---|---|---|---|
| Appalachian Songs | 1988 | chamber orchestra | 25 min |
| Morning Music | 2001 | cl, string orchestra | 22 min |
| Two Sad Songs (W.B. Yeats) | 2002 | soprano, string orchestra | 15 min |
| Invisible Ballet | 2003 | strings & diverse instruments | 33 min |
| Pluto | 2005 | 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 |

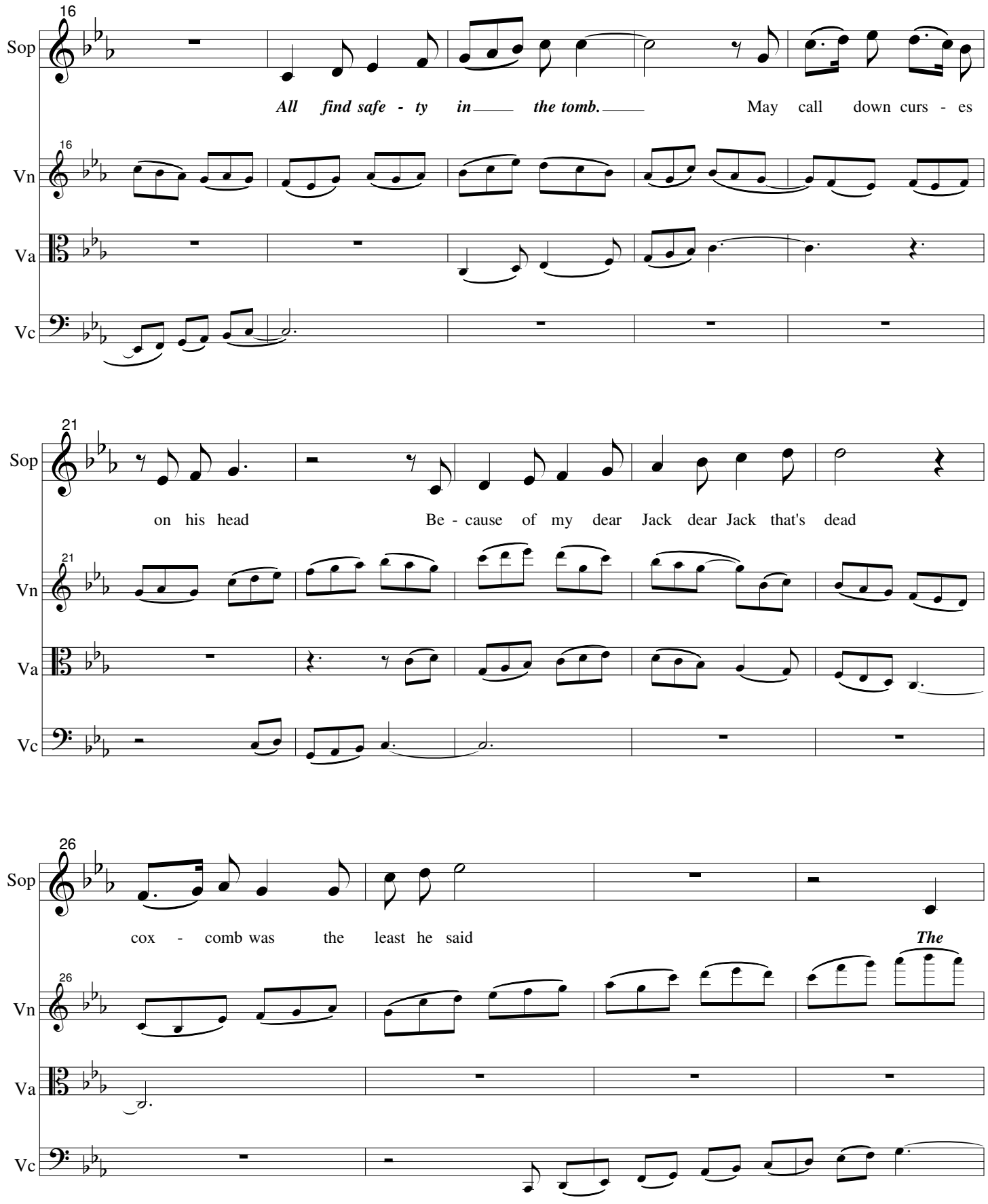
# Crazy Jane Sings

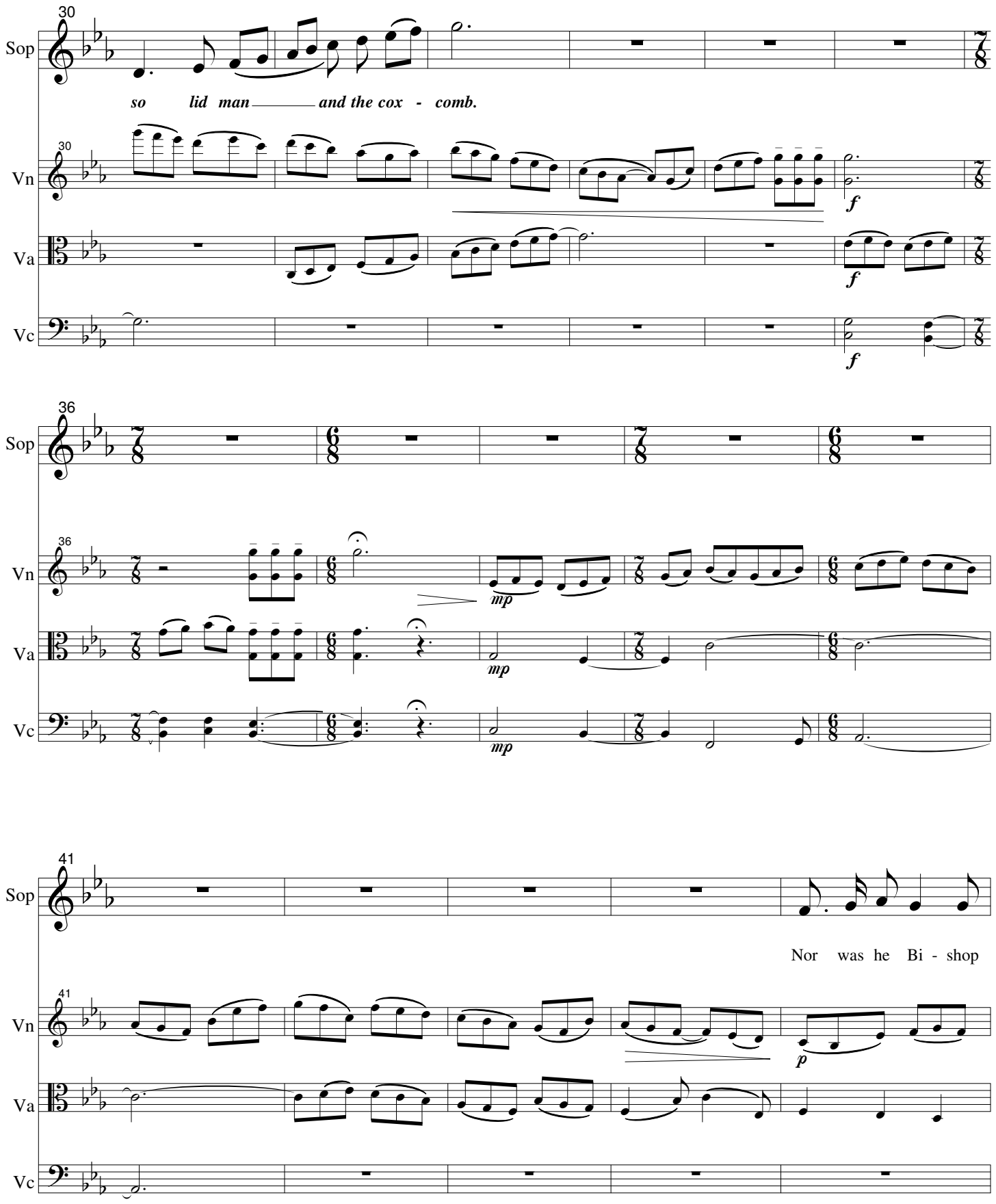
In my view, WB Yeats is the foremost *musical* voice in English poetry. His poems seem to cry out for music, they sing themselves. Over the years, I've set many of his poems, but the writing of this particular grouping was in my mind for many years before taking their current form. The story he tells in this series of poems was one that struck me deeply upon first read. Their extraordinary passion, the struggle they express between natural feeling and the imposition of social expectation, their subtle secret meanings of a veiled mind – these deserve special music. I only hope my effort has been up to the task.

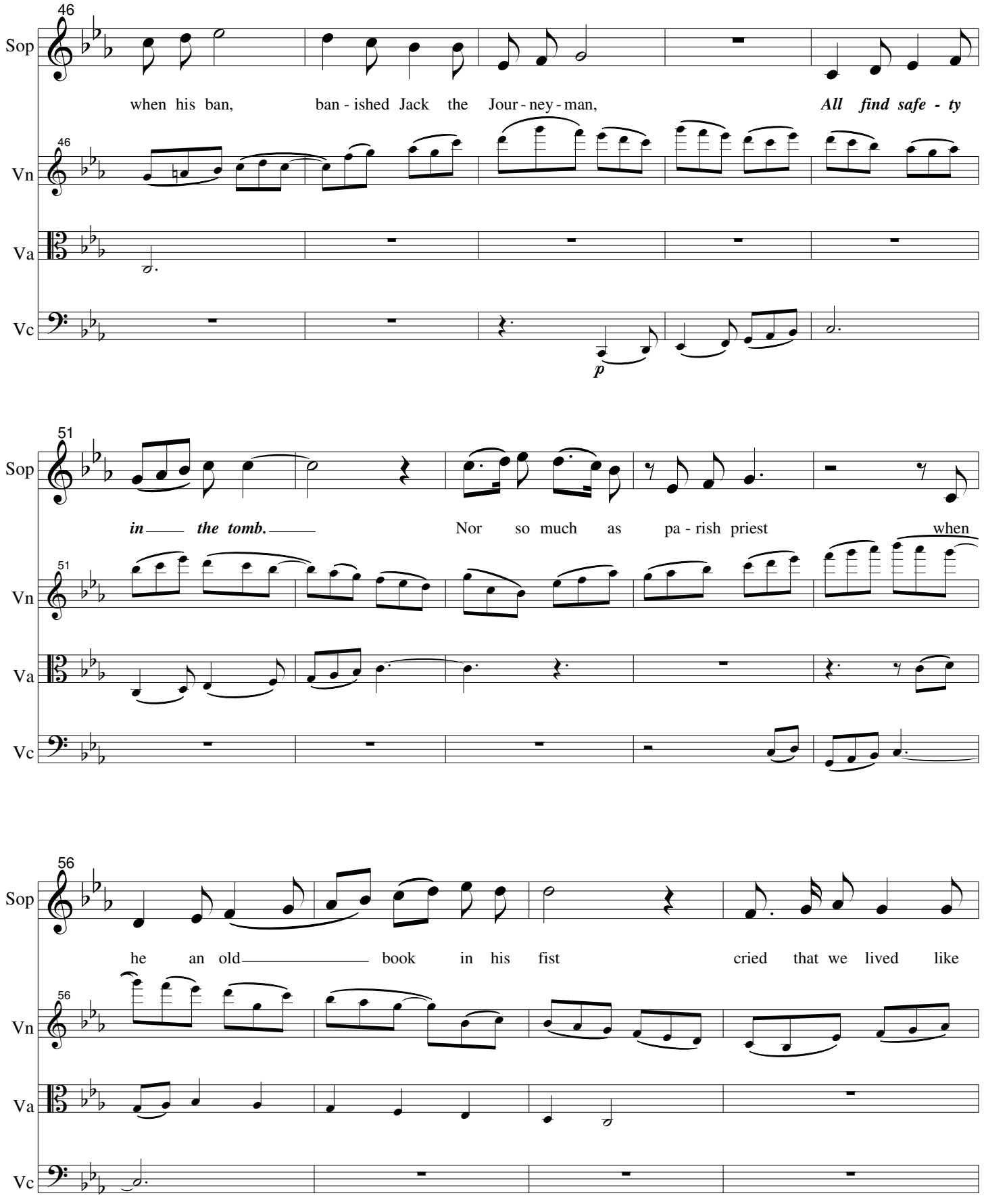
Stan Grill
Haworth, NJ

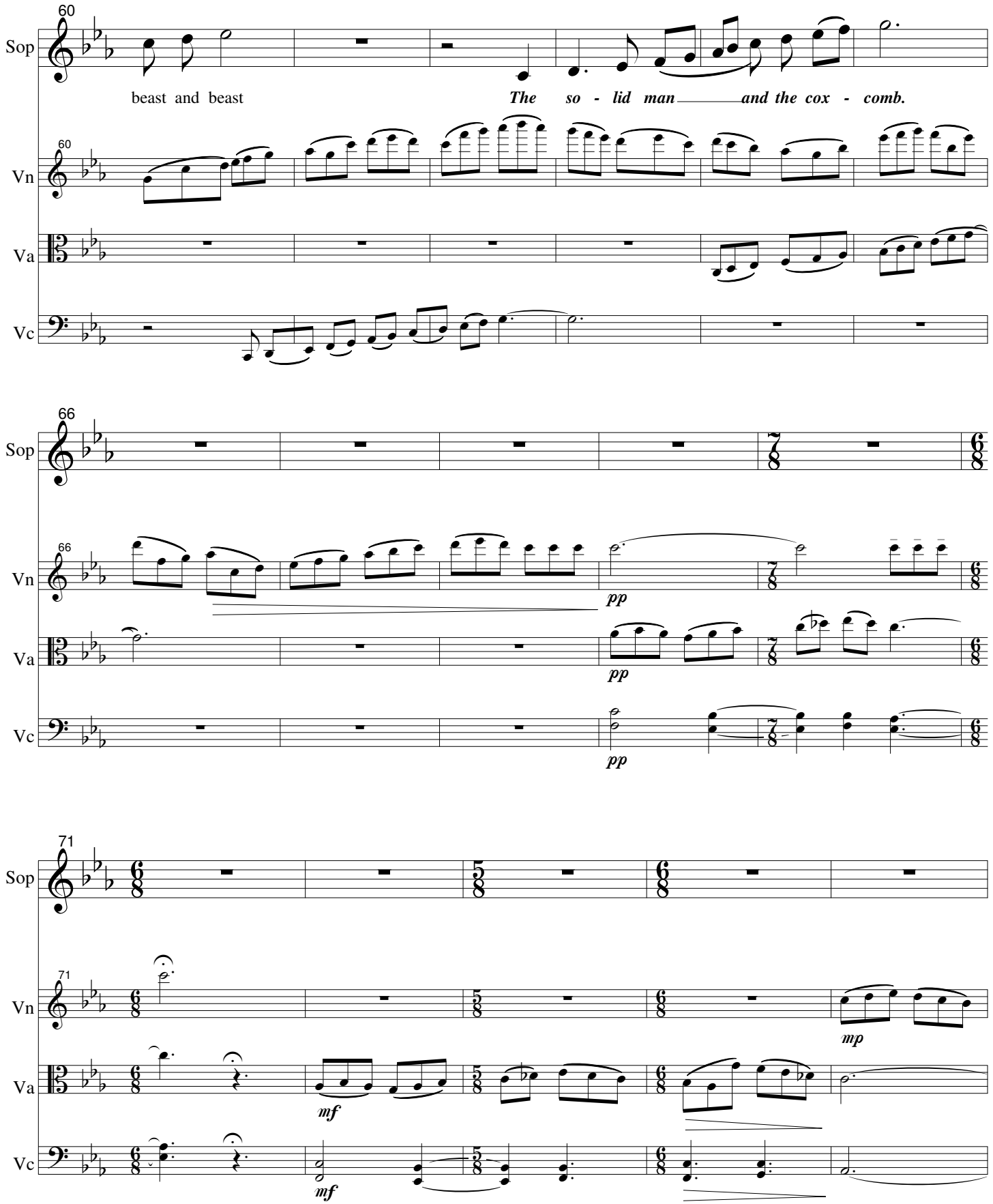
# *1. Crazy Jane and the Bishop*

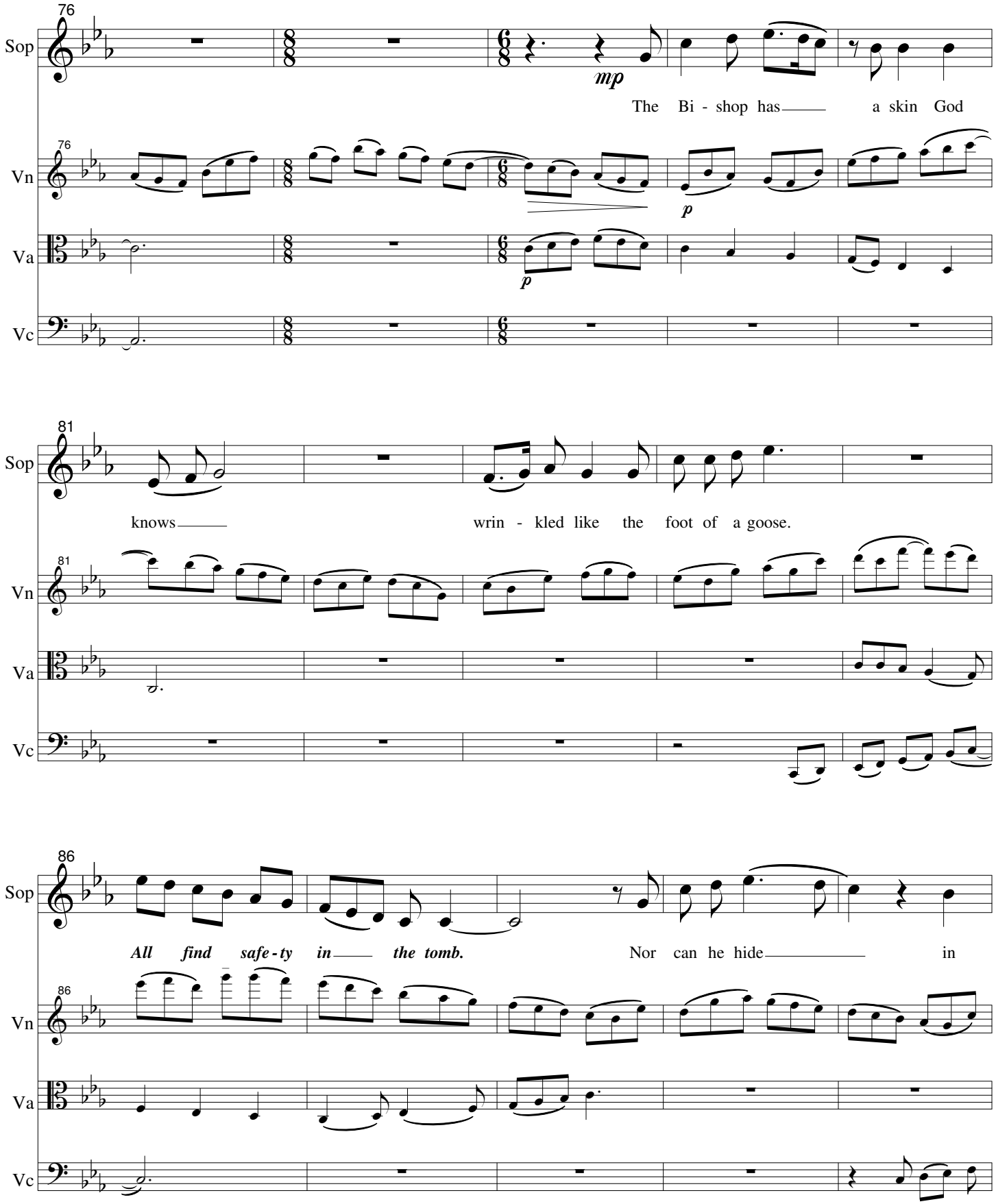


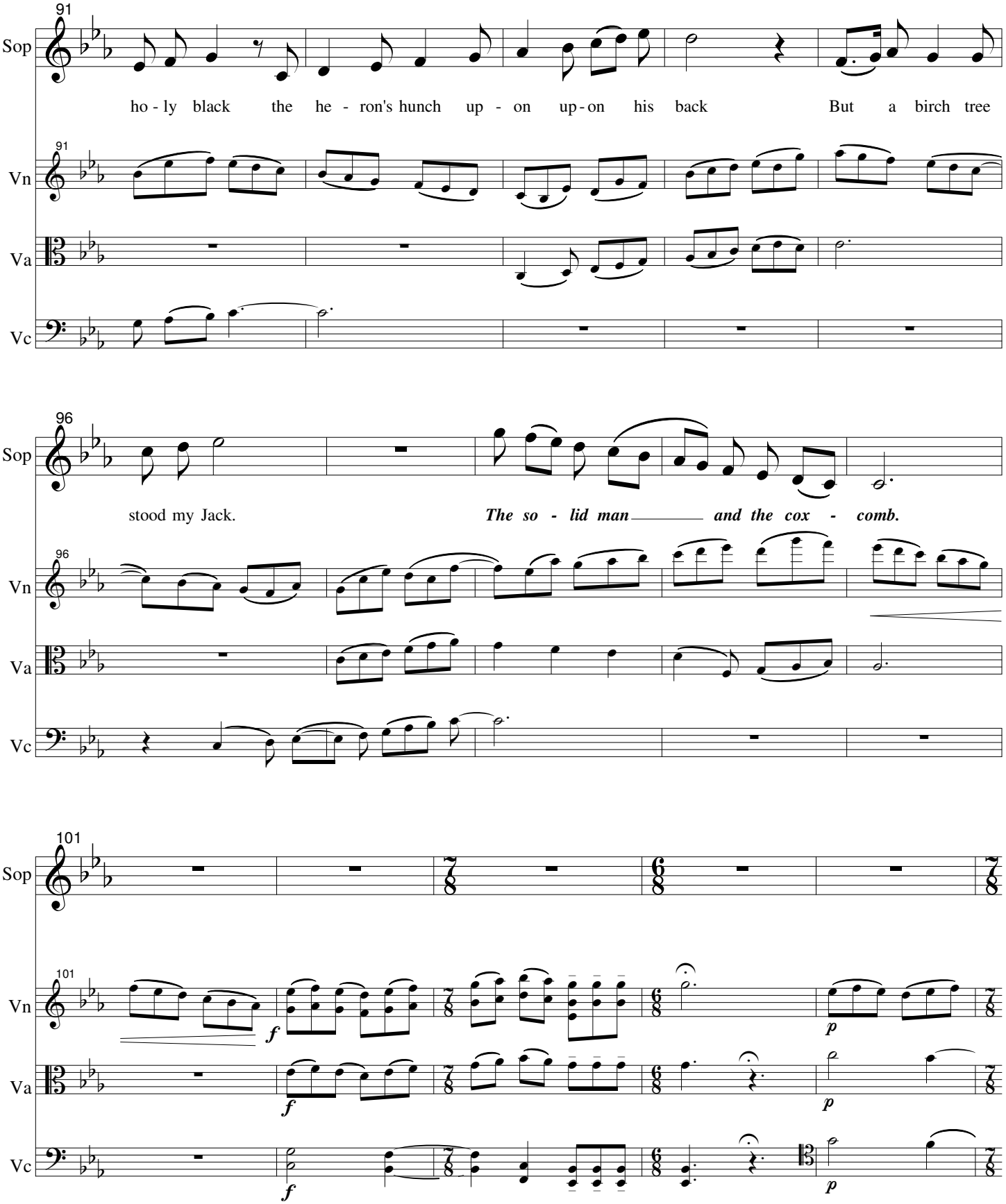

16
Sop
All find safe - ty in the tomb. May call down curs - es
16
Vn
Va
Vc
21
Sop
on his head Be - cause of my dear Jack dear Jack that's dead
21
Vn
Va
Vc
26
Sop
cox - comb was the least he said The
26
Vn
Va
Vc

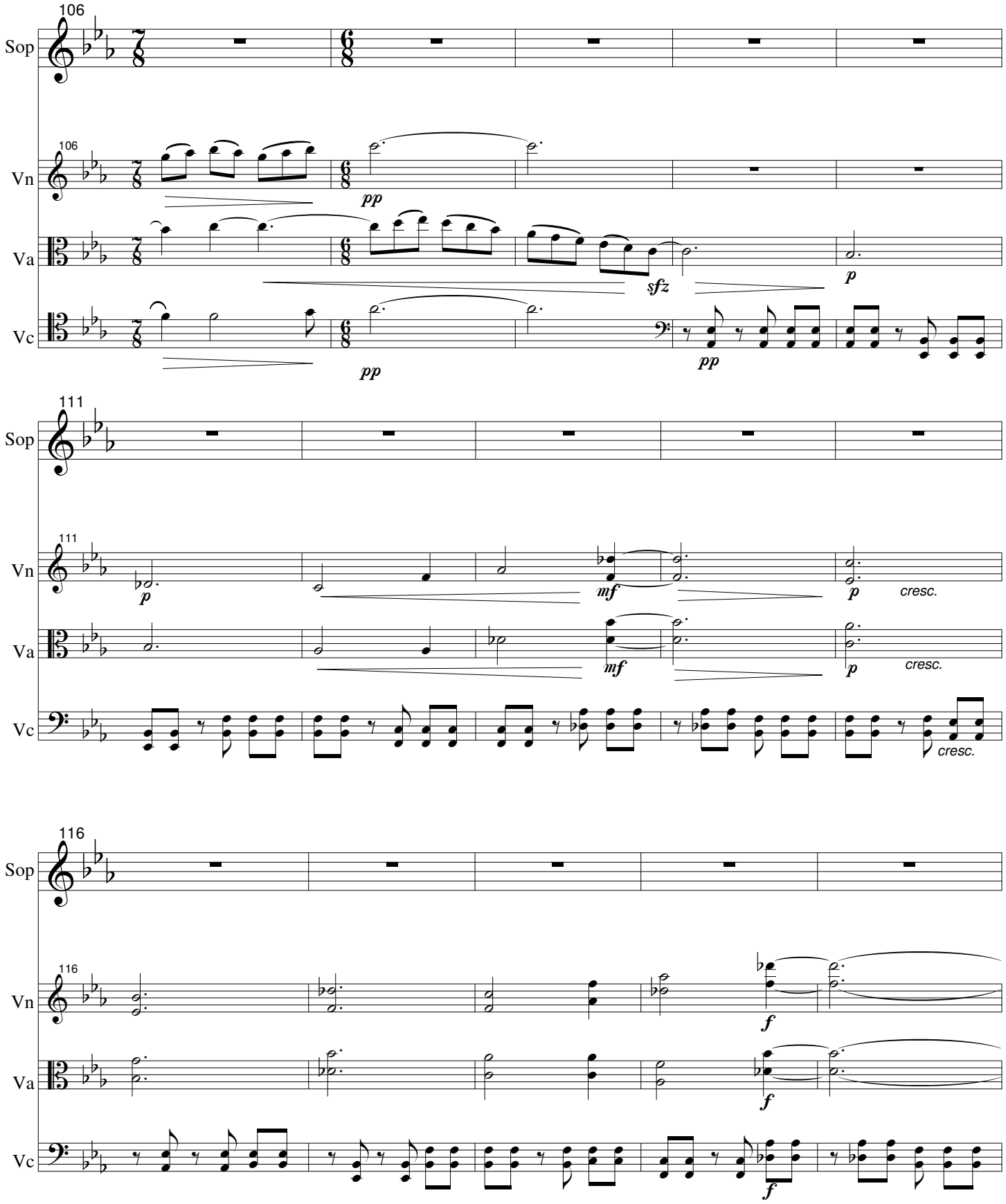

30
Sop
so lid man and the cox - comb.
Vn
Va
Vc
f
36
mp
41
Nor was he Bi - shop
p

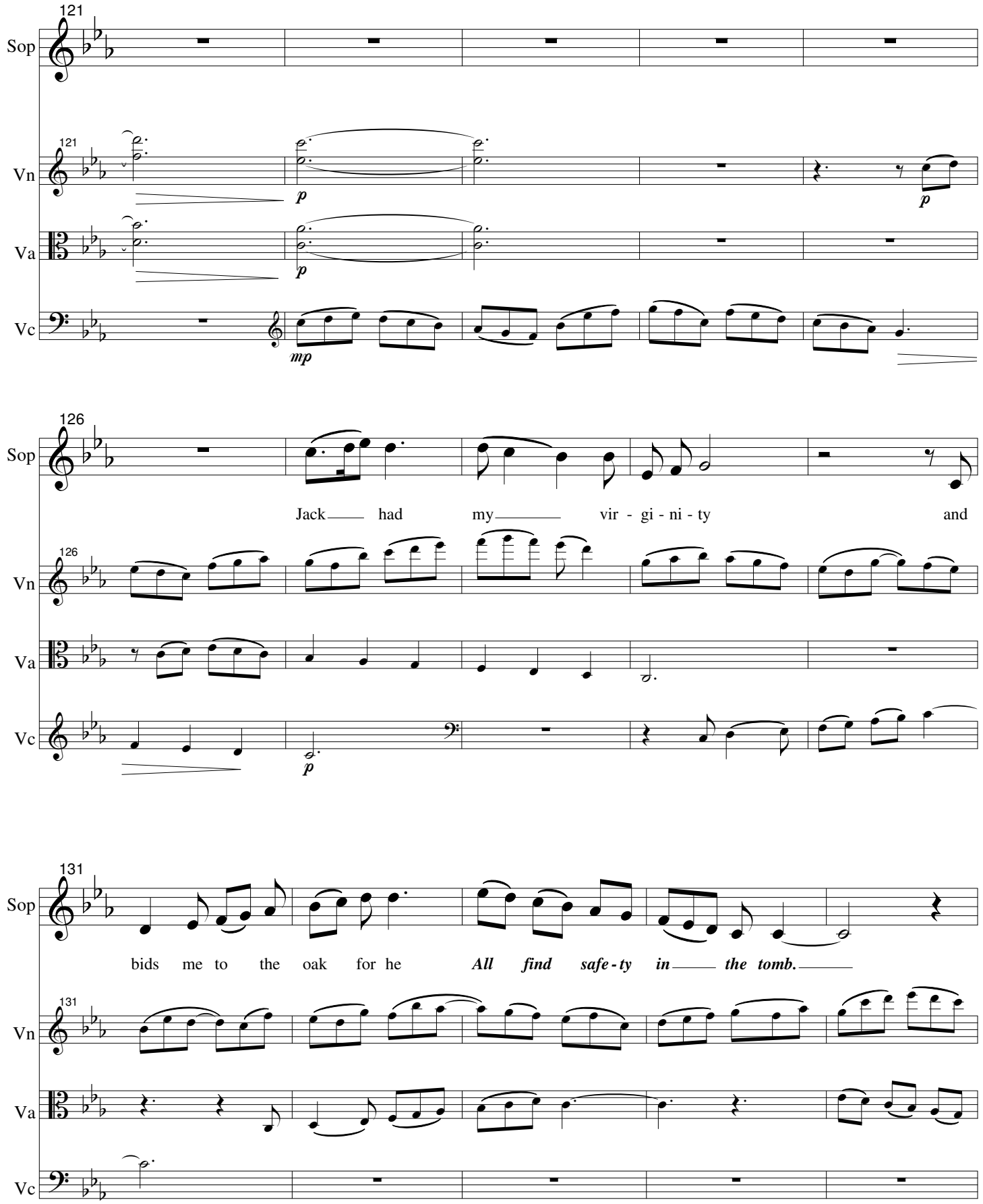

46
Sop
when his ban, ban - ished Jack the Jour - ney - man, All find safe - ty
Vn
Va
Vc
p
51
Sop
in the tomb. Nor so much as pa - rish priest when
Vn
Va
Vc
56
Sop
he an old book in his fist cried that we lived like
Vn
Va
Vc

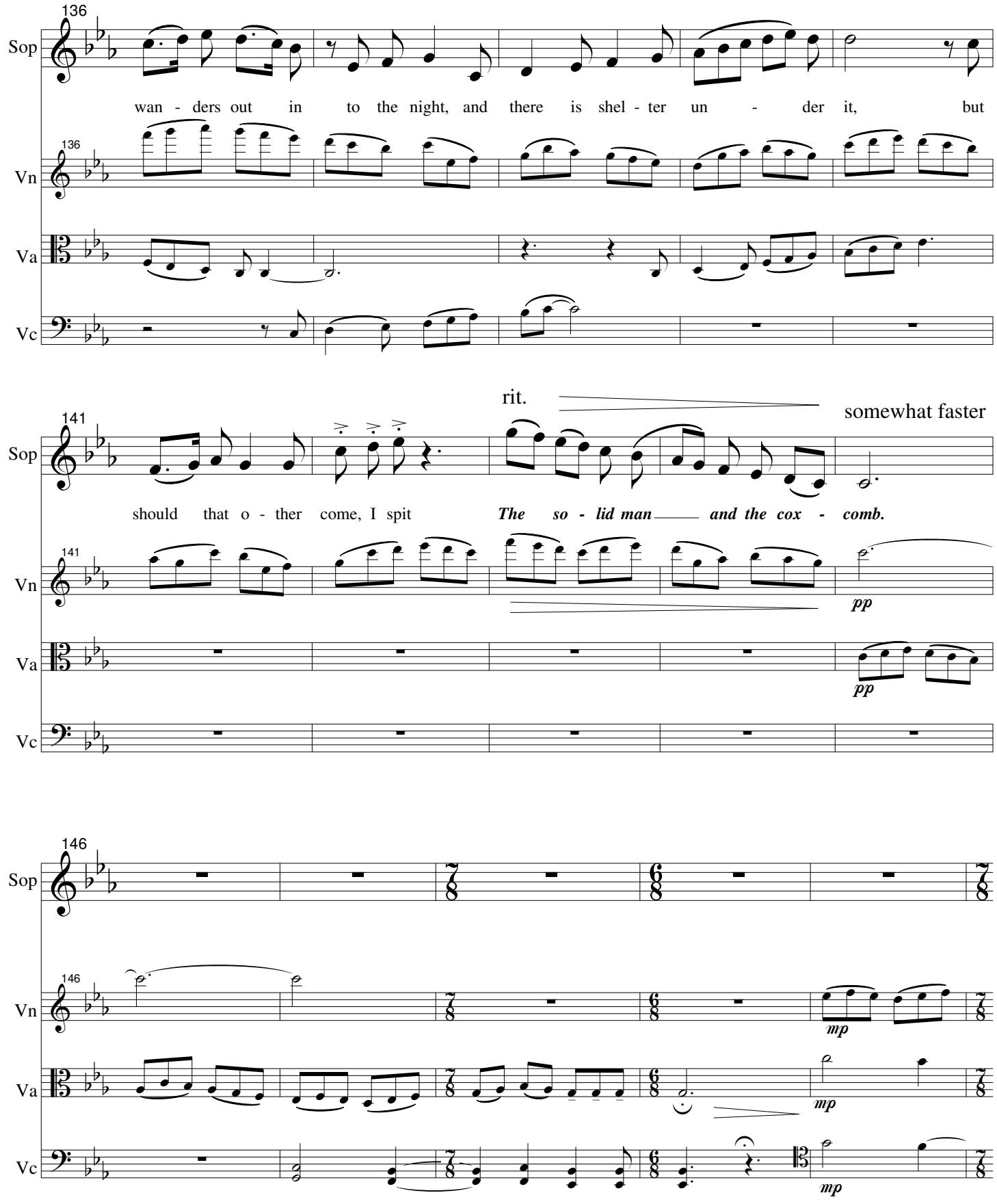

60
Sop
beast and beast
The so - lid man and the cox - comb.
60
Vn
Va
Vc
66
Sop
66
Vn
pp
Va
pp
Vc
pp
71
Sop
71
Vn
mp
Va
mf
Vc
mf

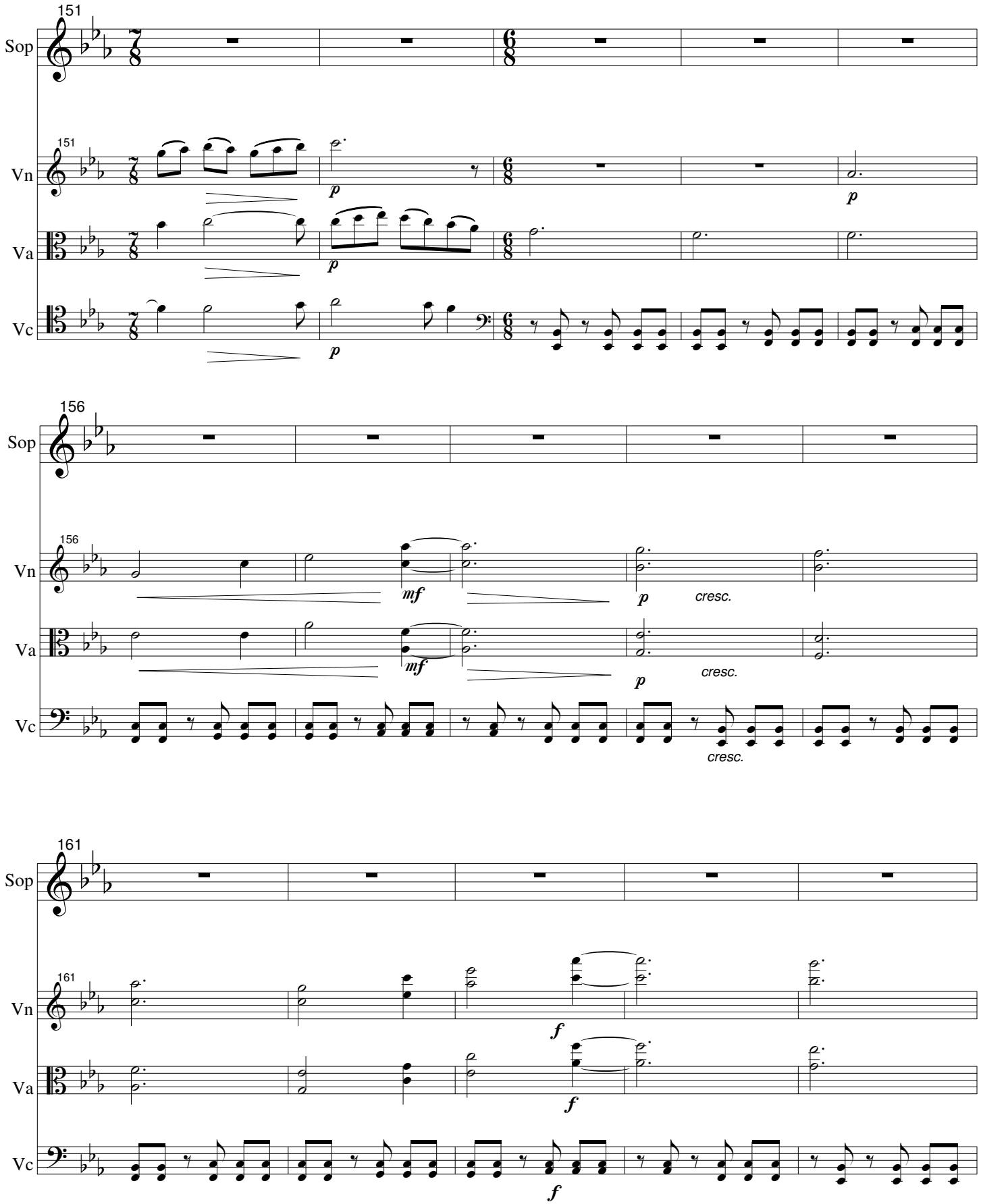

76
Sop
mp
The Bi - shop has a skin God
Vn
p
Va
p
Vc
81
Sop
knows
wrin - kled like the foot of a goose.
Vn
Va
Vc
86
Sop
All find safe - ty in the tomb.
Nor can he hide in
Vn
Va
Vc

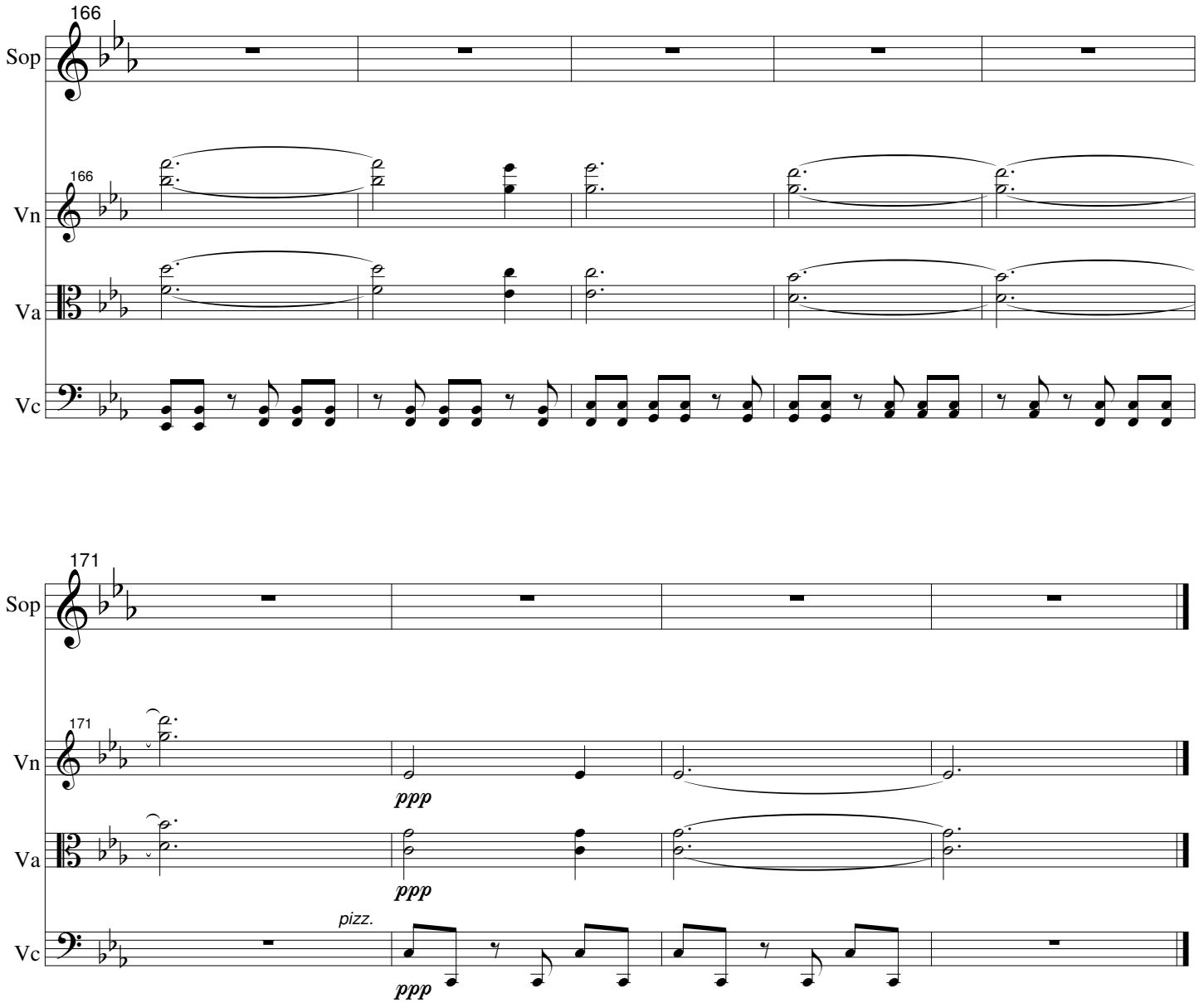

91
Sop
ho - ly black the he - ron's hunch up - on up - on his back But a birch tree
Vn
Va
Vc
96
Sop
stood my Jack. The so - lid man and the cox - comb.
Vn
Va
Vc
101
Sop
Vn
f
p
Va
f
p
Vc
f
p


106
Sop
Vn
Va
Vc
pp
sfz
p
111
mf
cresc.
116
f


121
Sop
Vn
Va
Vc
p
p
p
mp
126
Sop
Jack had my vir - gi - ni - ty and
Vn
Va
Vc
p
131
Sop
bids me to the oak for he All find safe - ty in the tomb.
Vn
Va
Vc


136
Sop
wan - ders out in to the night, and there is shel - ter un - der it, but
Vn
Va
Vc
rit.
somewhat faster
141
Sop
should that o - ther come, I spit
The so - lid man and the cox - comb.
Vn
pp
Va
pp
Vc
146
Sop
Vn
mp
Va
mp
Vc
mp


151
Sop
Vn
Va
Vc
p
156
mf
cresc.
161
f


166
Sop
166
Vn
Va
Vc
171
Sop
171
Vn
ppp
Va
ppp
pizz.
Vc
ppp

## *2. Crazy Jane Reproved*

Allegro

Soprano

Flute

Violin

Viola

Cello

Allegro

1

Piano

*f*

Sop

Fl

*pp*

Vn

*pp*

Va

*pp*

Vc

*pp*

7

*pp* *legato*

8vb

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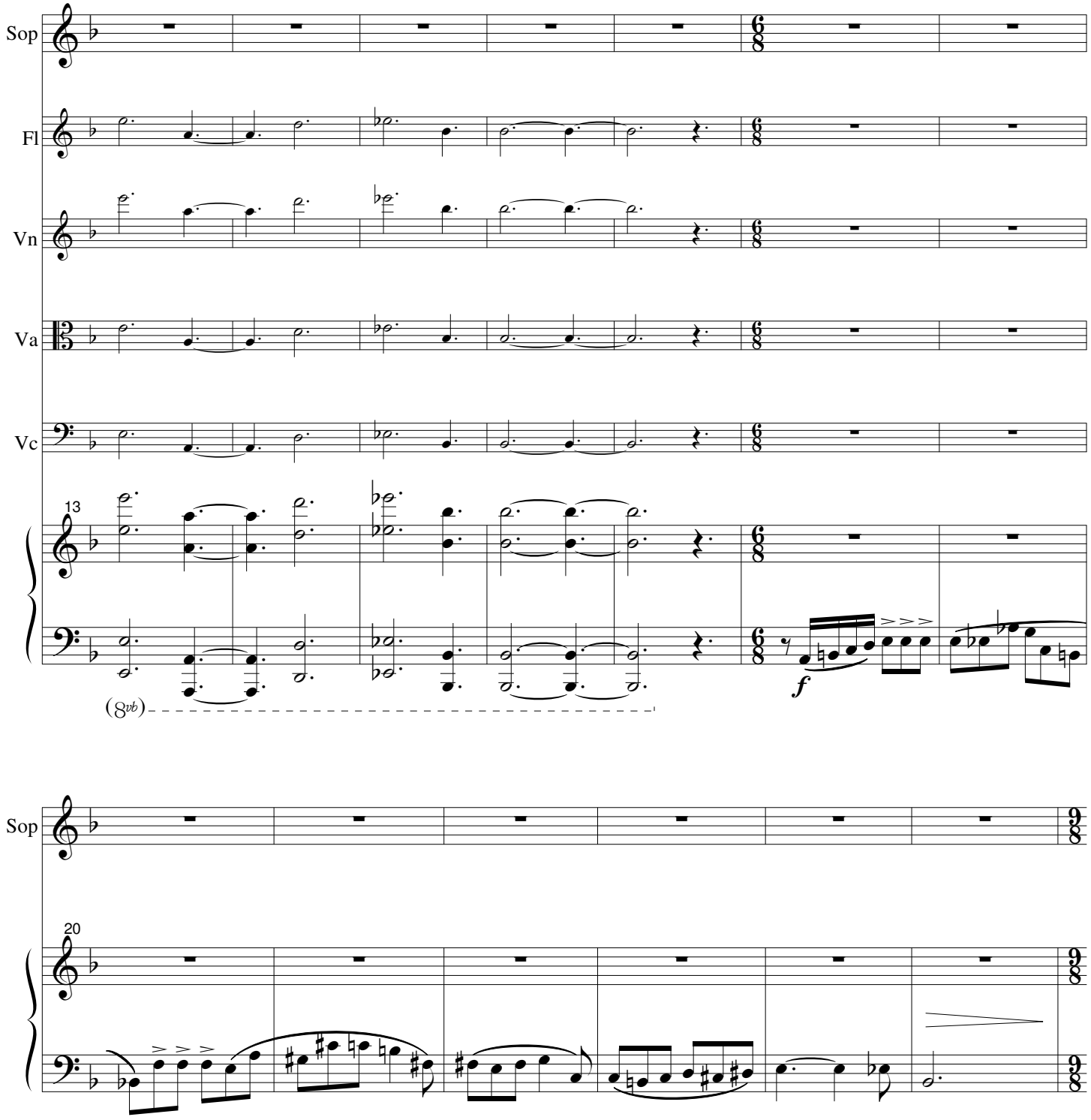
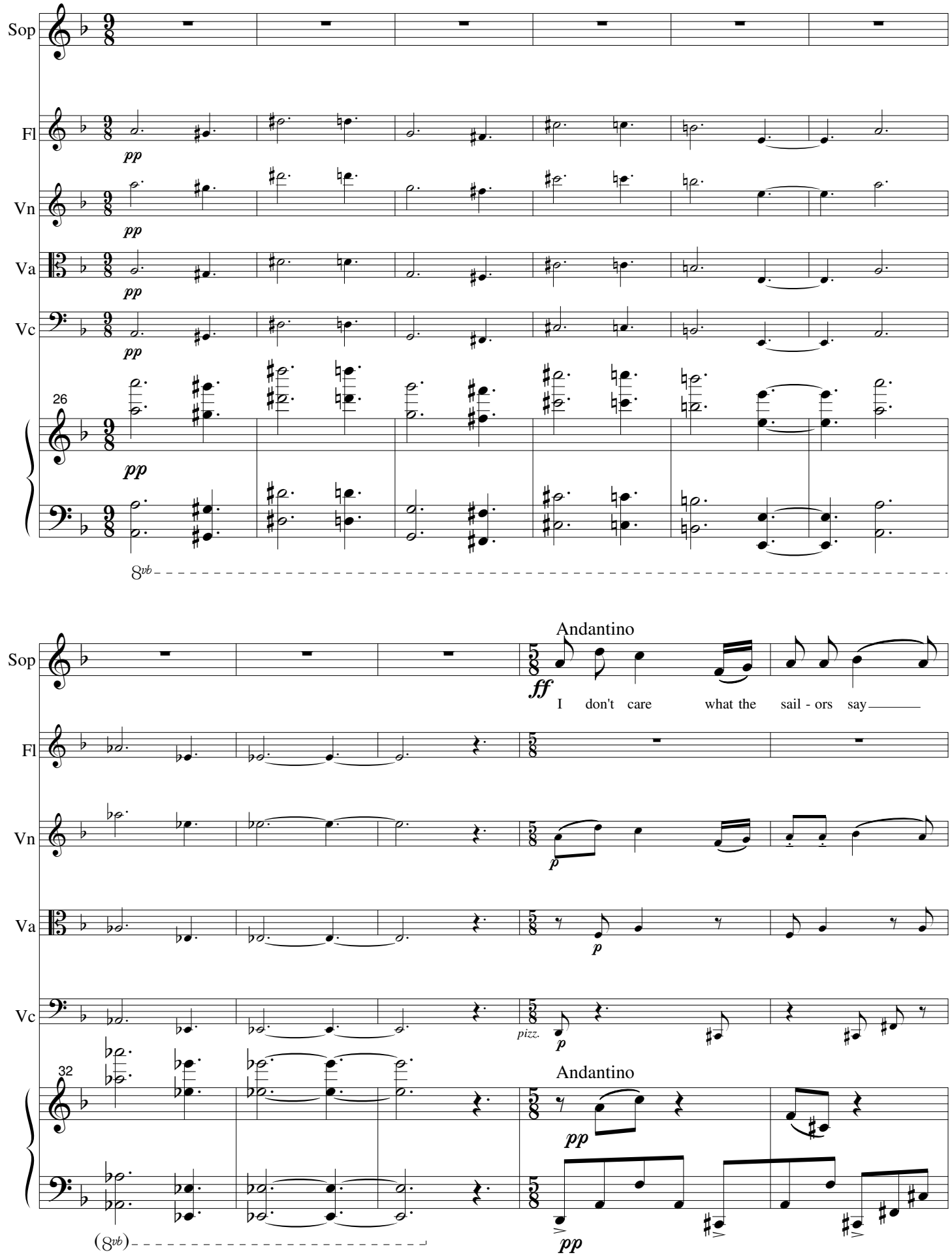
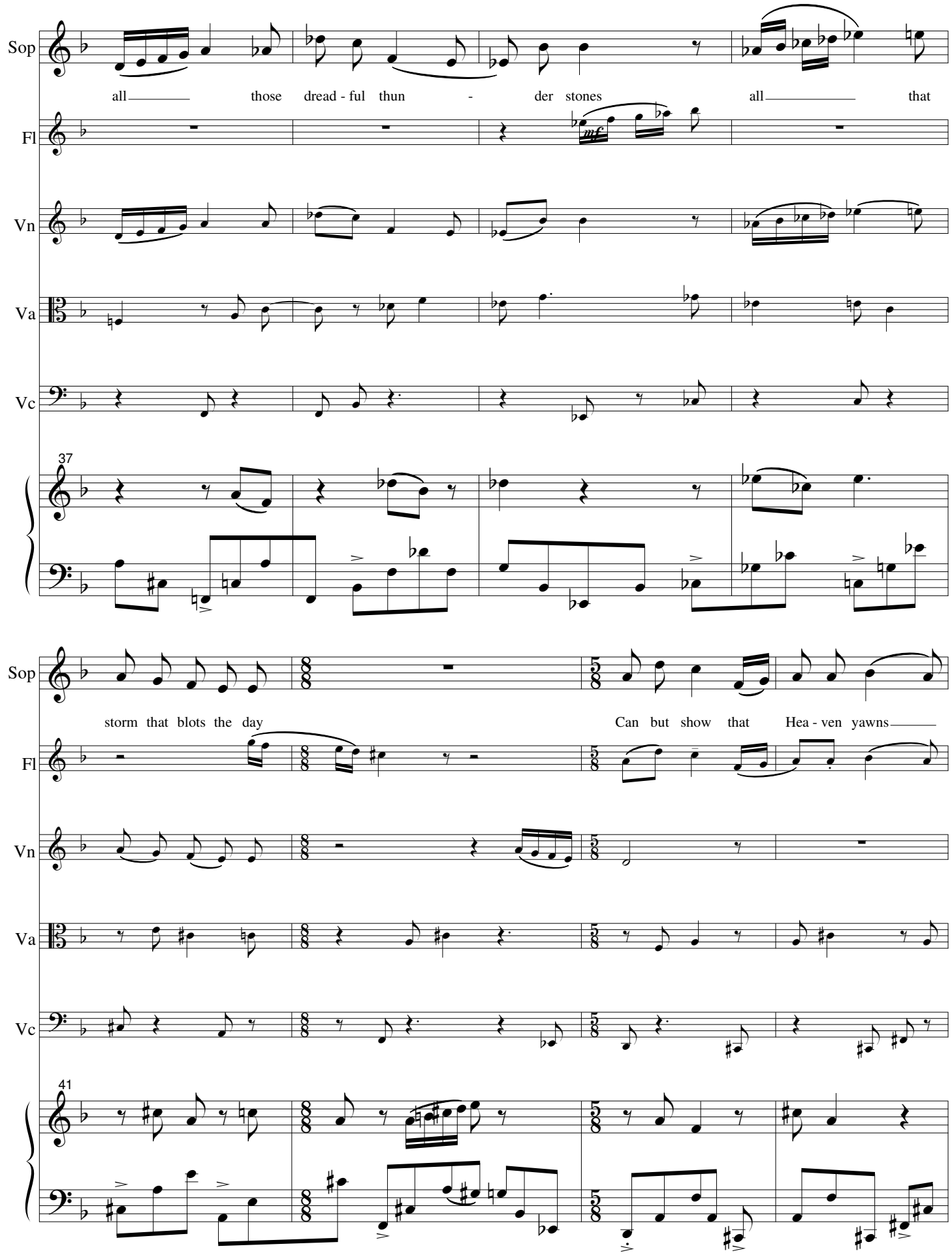
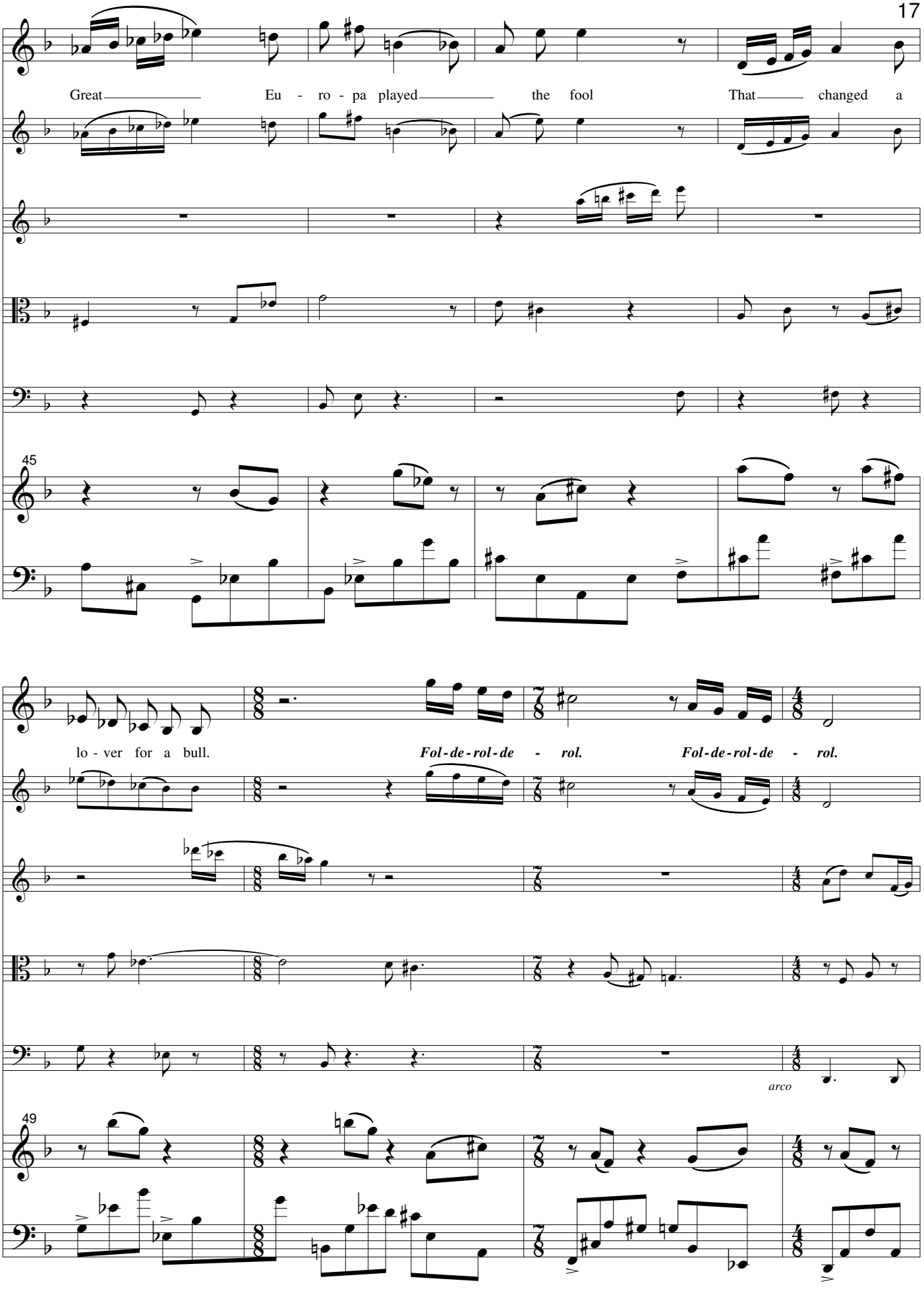
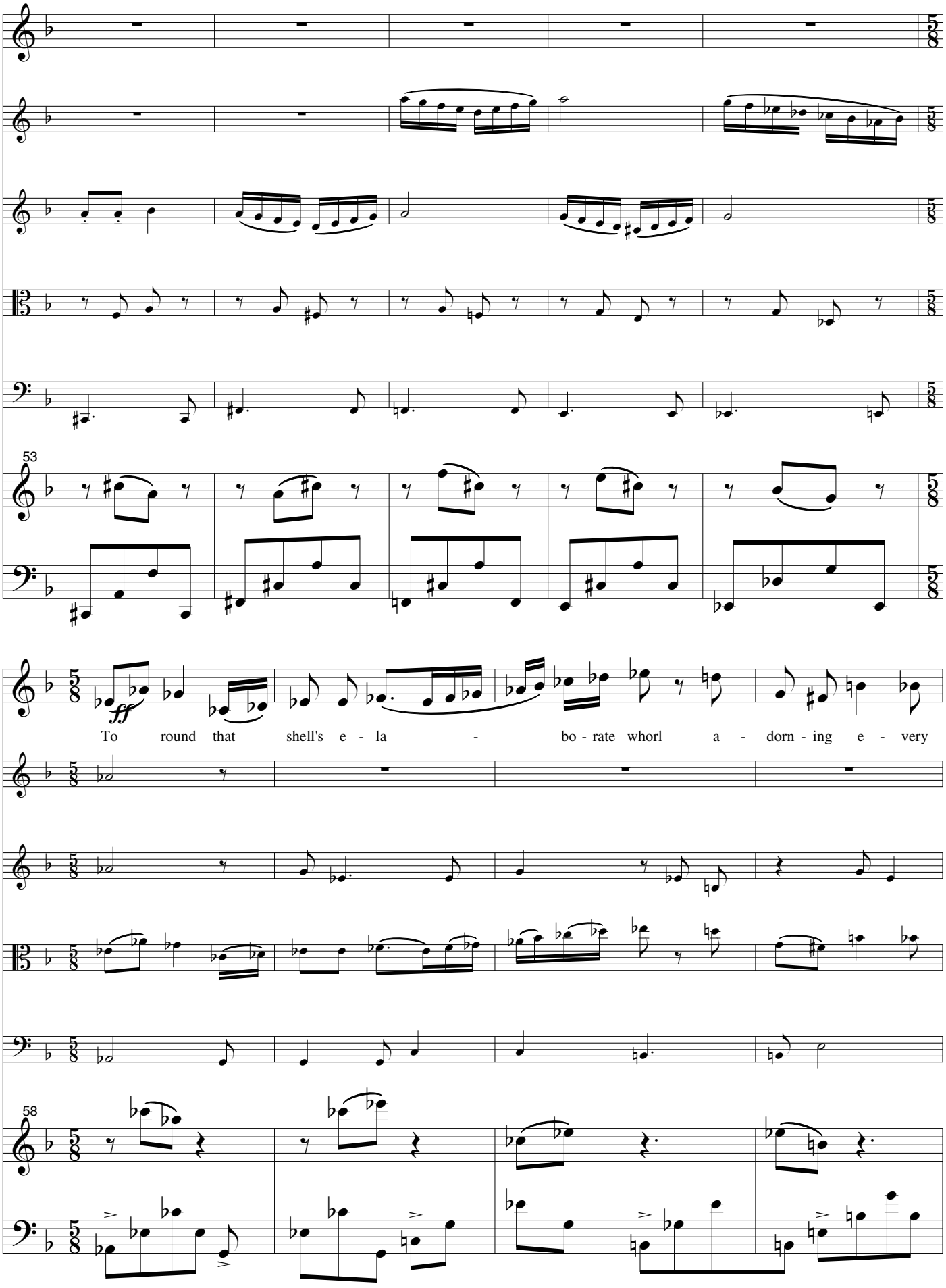
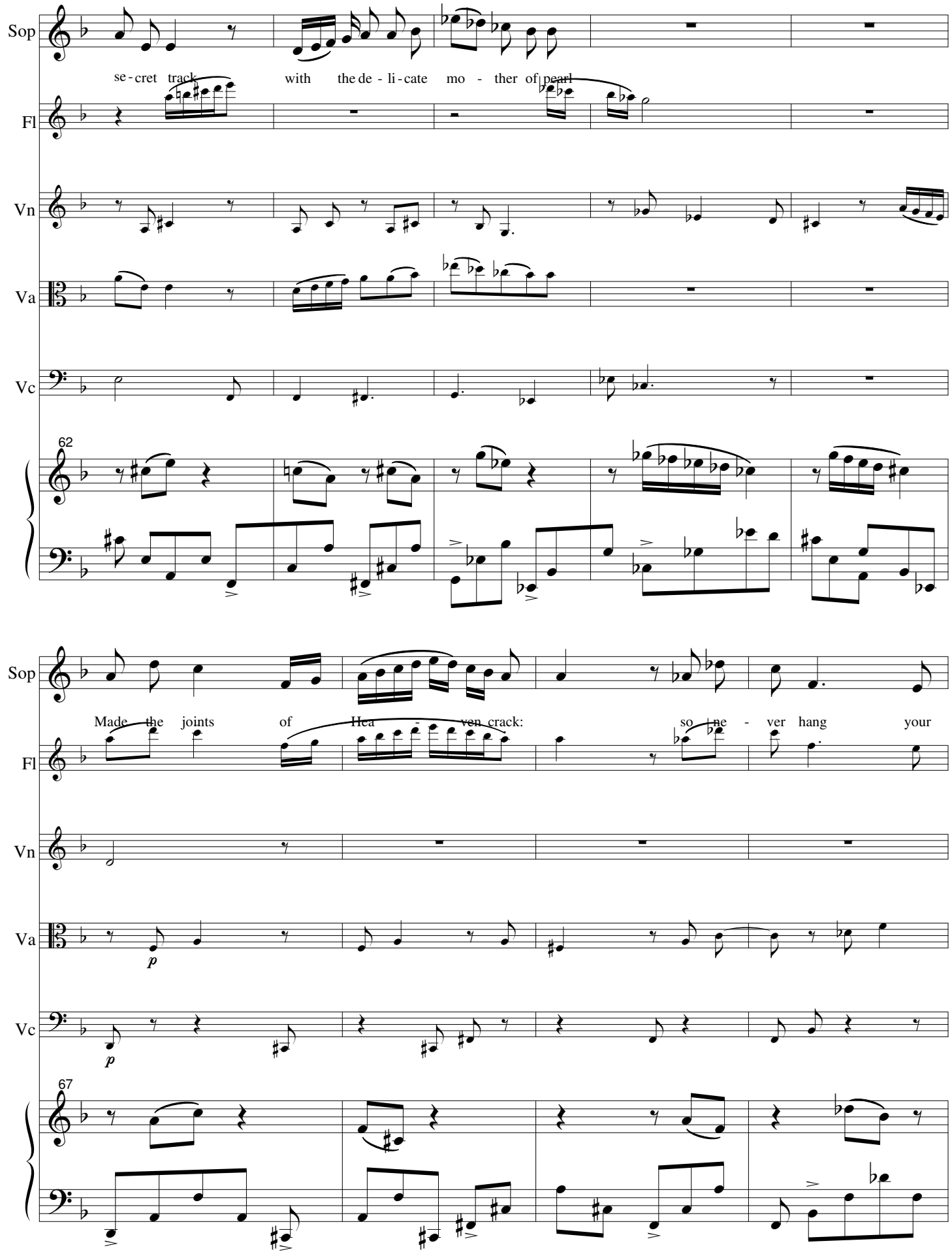

Sop
Fl
Vn
Va
Vc
13
(8vb)
f
Sop
20

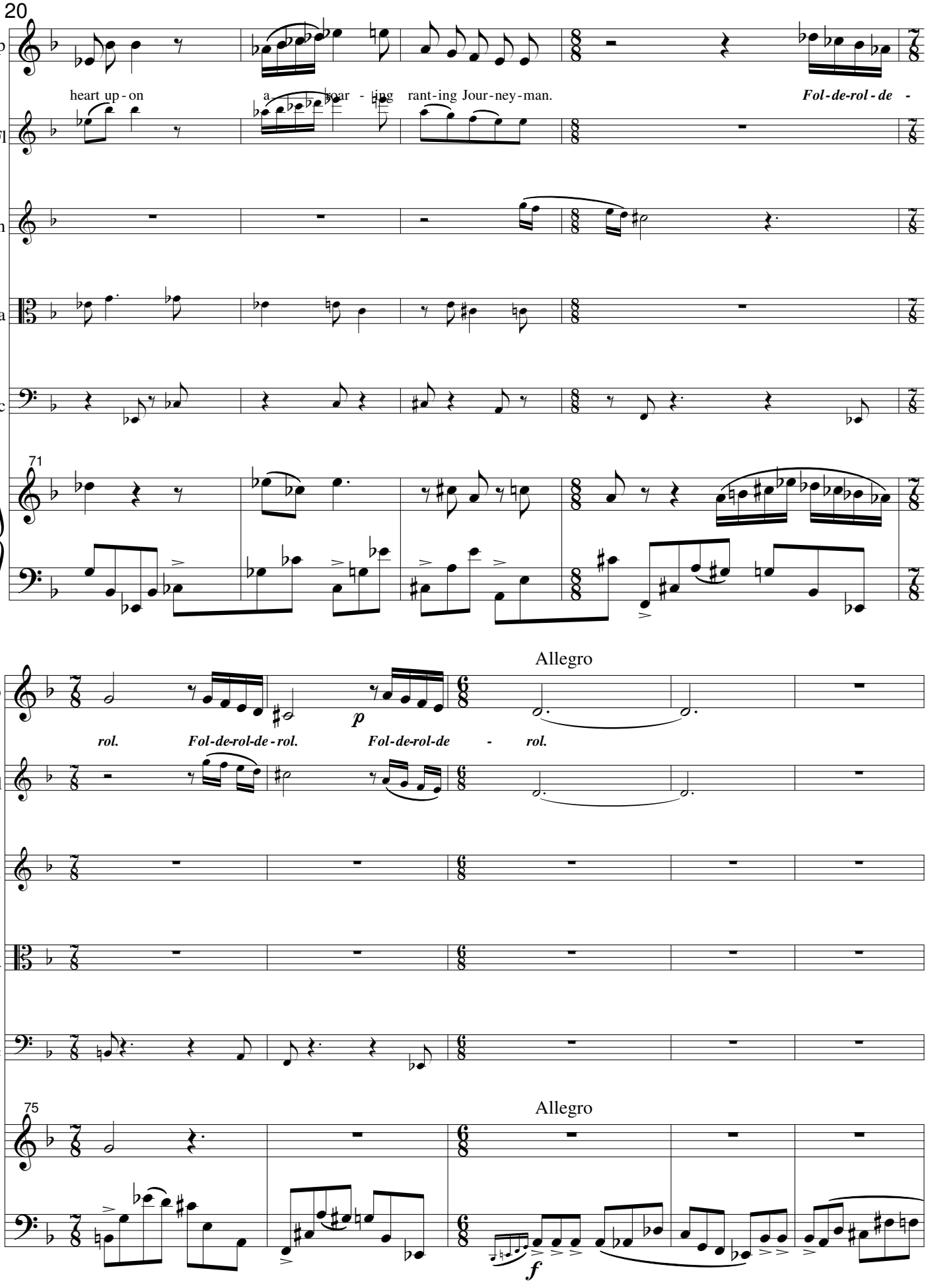

Sop
Fl
Vn
Va
Vc
pp
26
8vb
Andantino
ff
I don't care what the sail - ors say
p
pizz.
32
(8vb)

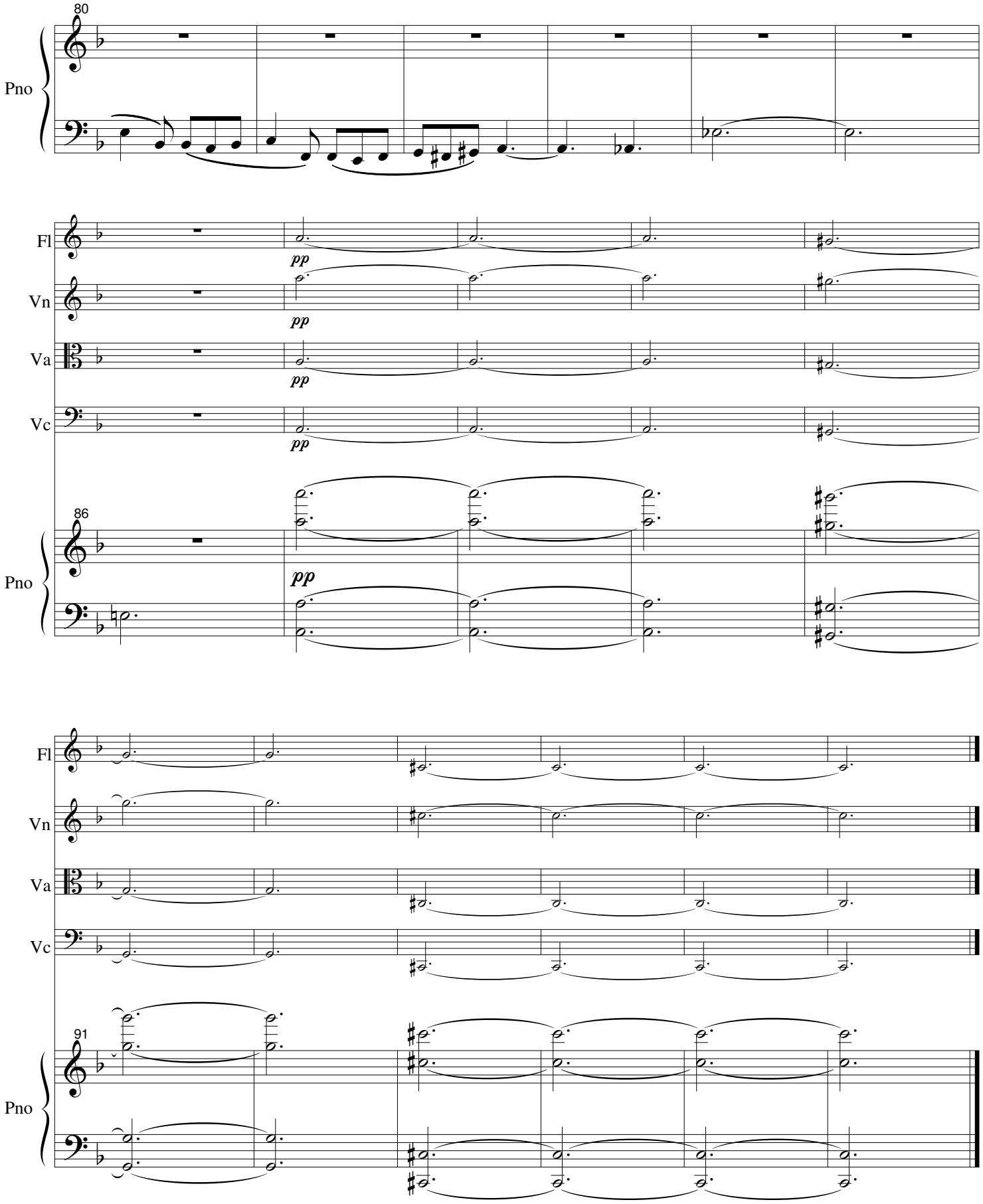

Sop
all those dread - ful thun - der stones all that
Fl
Vn
Va
Vc
37
Sop
storm that blots the day
Can but show that Hea - ven yawns
Fl
Vn
Va
Vc
41


Sop
Great Eu - ro - pa played the fool That changed a
Fl
Vn
Va
Vc
45
Sop
lo - ver for a bull. Fol-de-rol-de - rol. Fol-de-rol-de - rol.
Fl
Vn
Va
Vc
arco
49

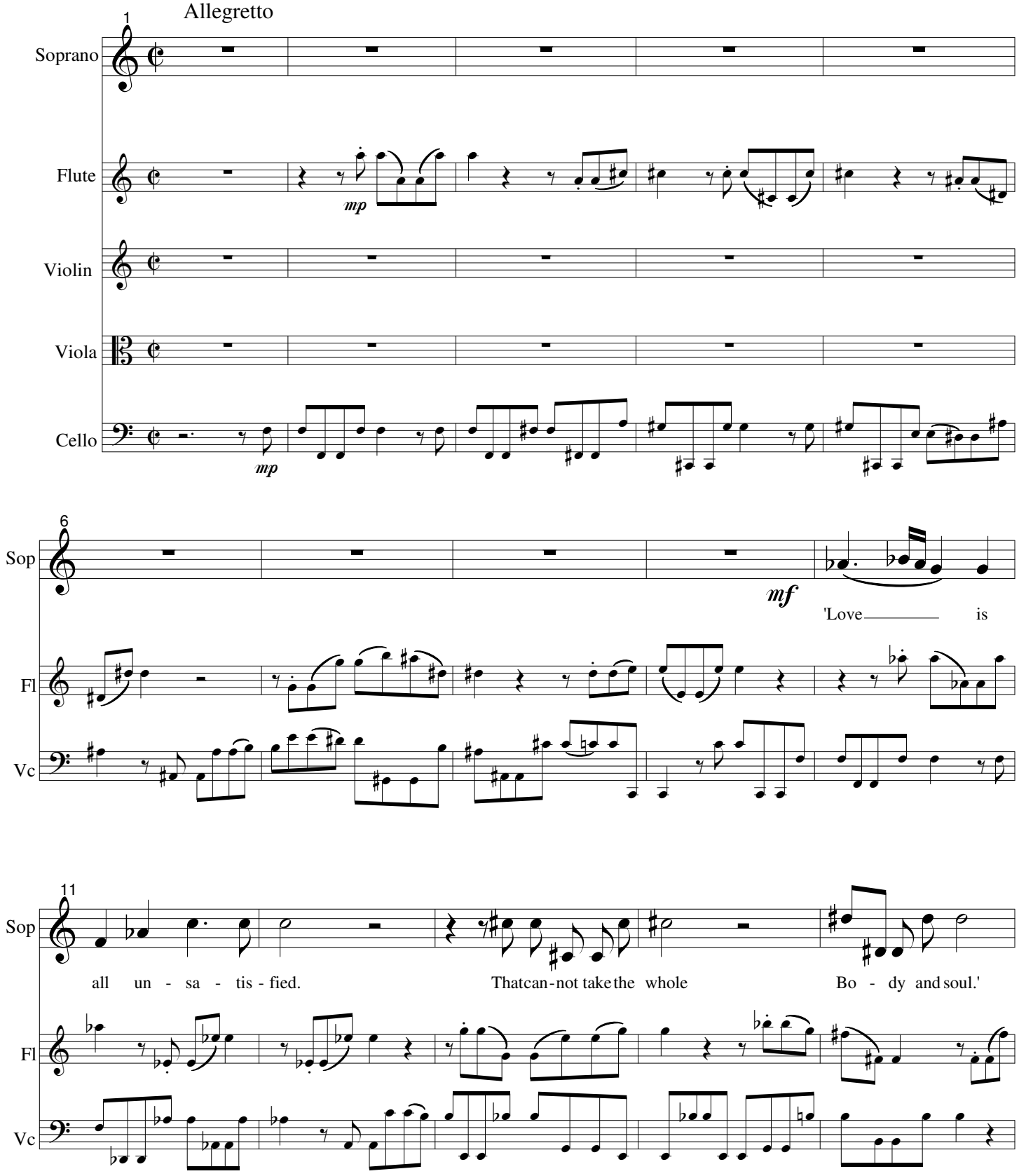

Sop
Fl
Vn
Va
Vc
53
Sop
ff
To round that shell's e - la - bo - rate whorl a - dorn - ing e - very
Fl
Vn
Va
Vc
58


Sop
se - cret track with the de - li - cate mo - ther of pearl
Fl
Vn
Va
Vc
62
Sop
Made the joints of Hea - ven crack: so ne - ver hang your
Fl
Vn
Va
p
Vc
p
67


20
Sop
Fl
Vn
Va
Vc
heart up - on
a
soar - ing
rant - ing Jour - ney - man.
Fol - de - rol - de -
71
Allegro
rol.
Fol - de - rol - de - rol.
Fol - de - rol - de
- rol.
p
75
Allegro
f


80
Pno
Fl
Vn
Va
Vc
pp
86
Pno
pp
Fl
Vn
Va
Vc
91
Pno

## *3. Crazy Jane on the Day of Judgement*

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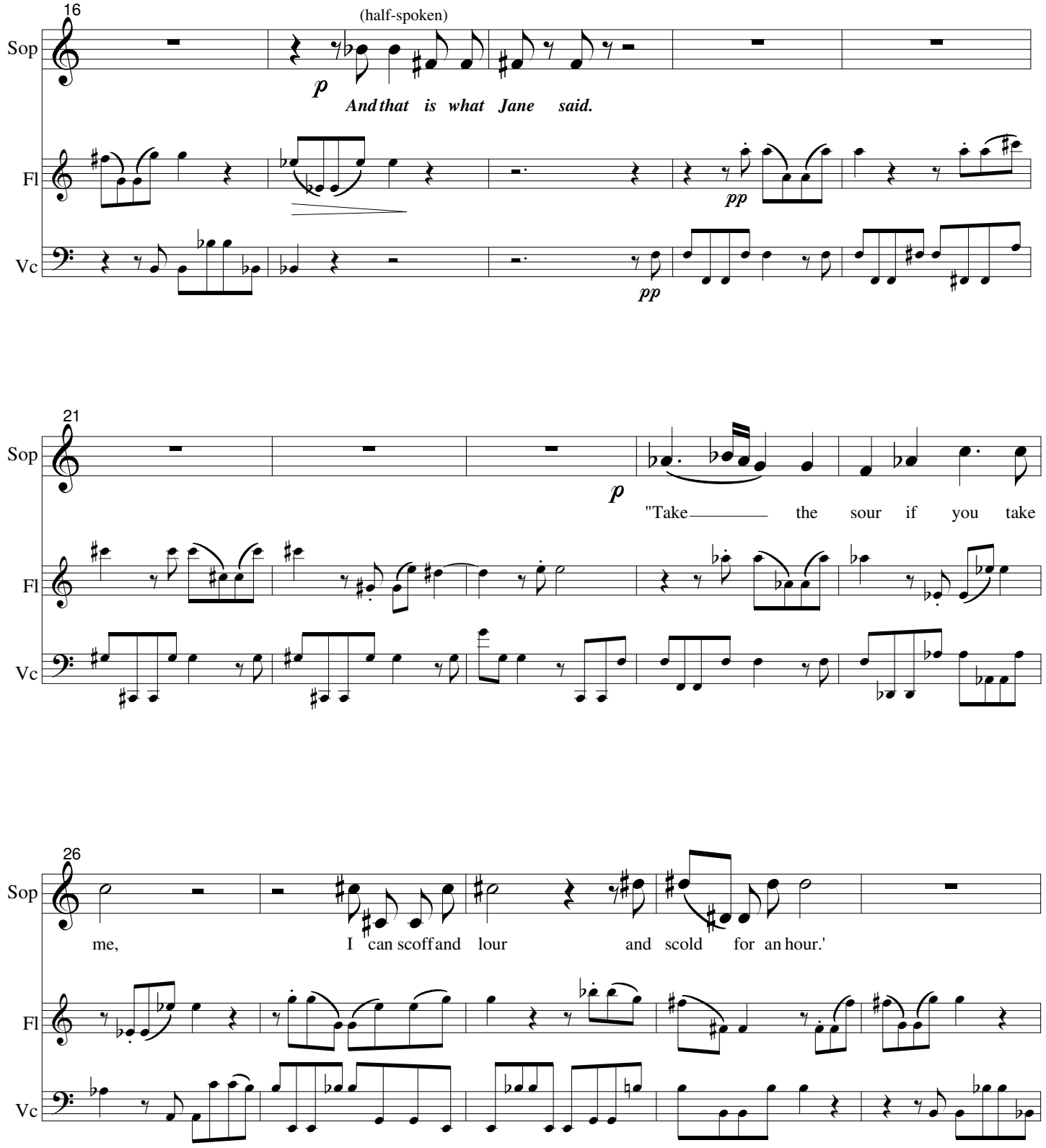
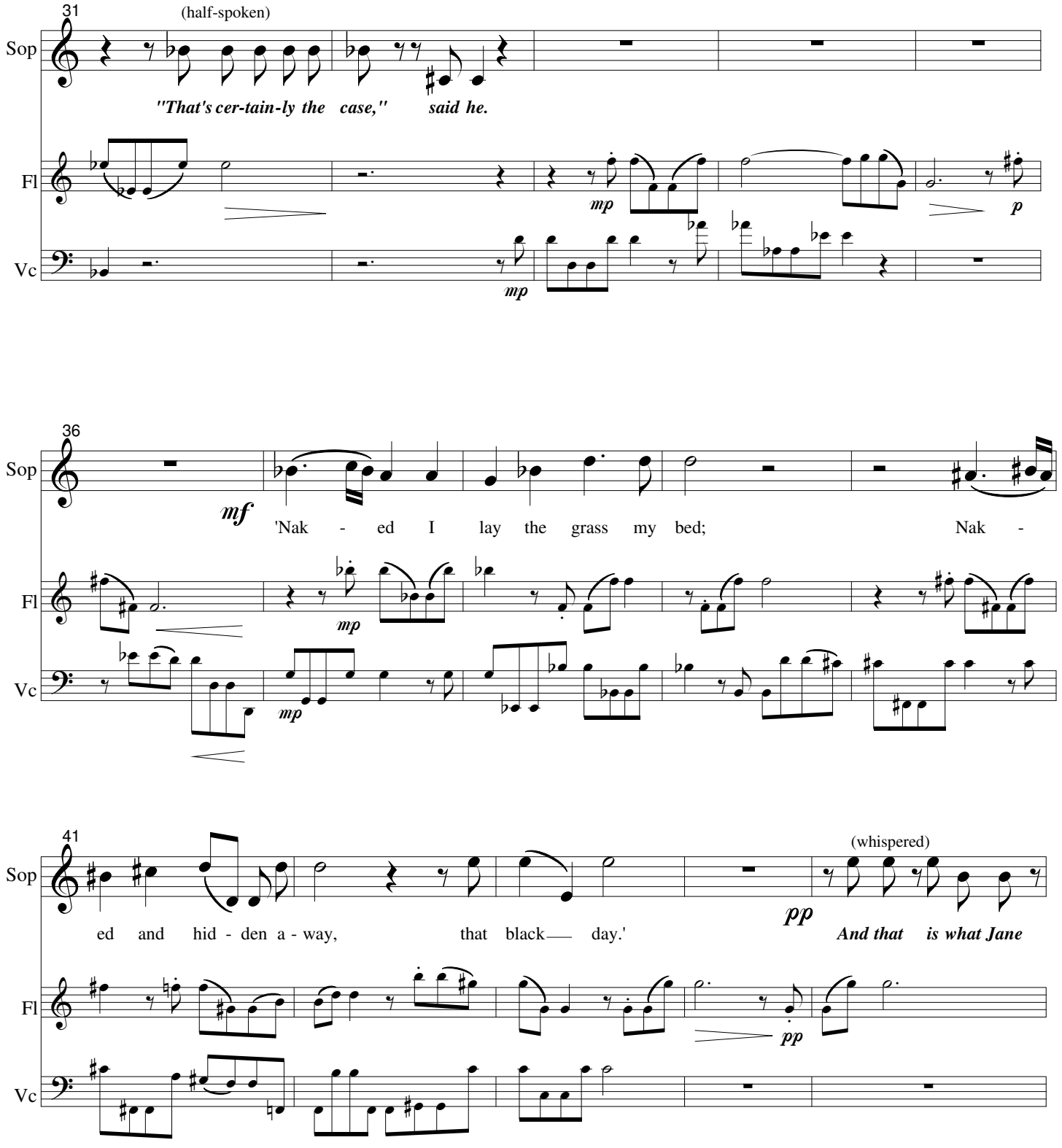
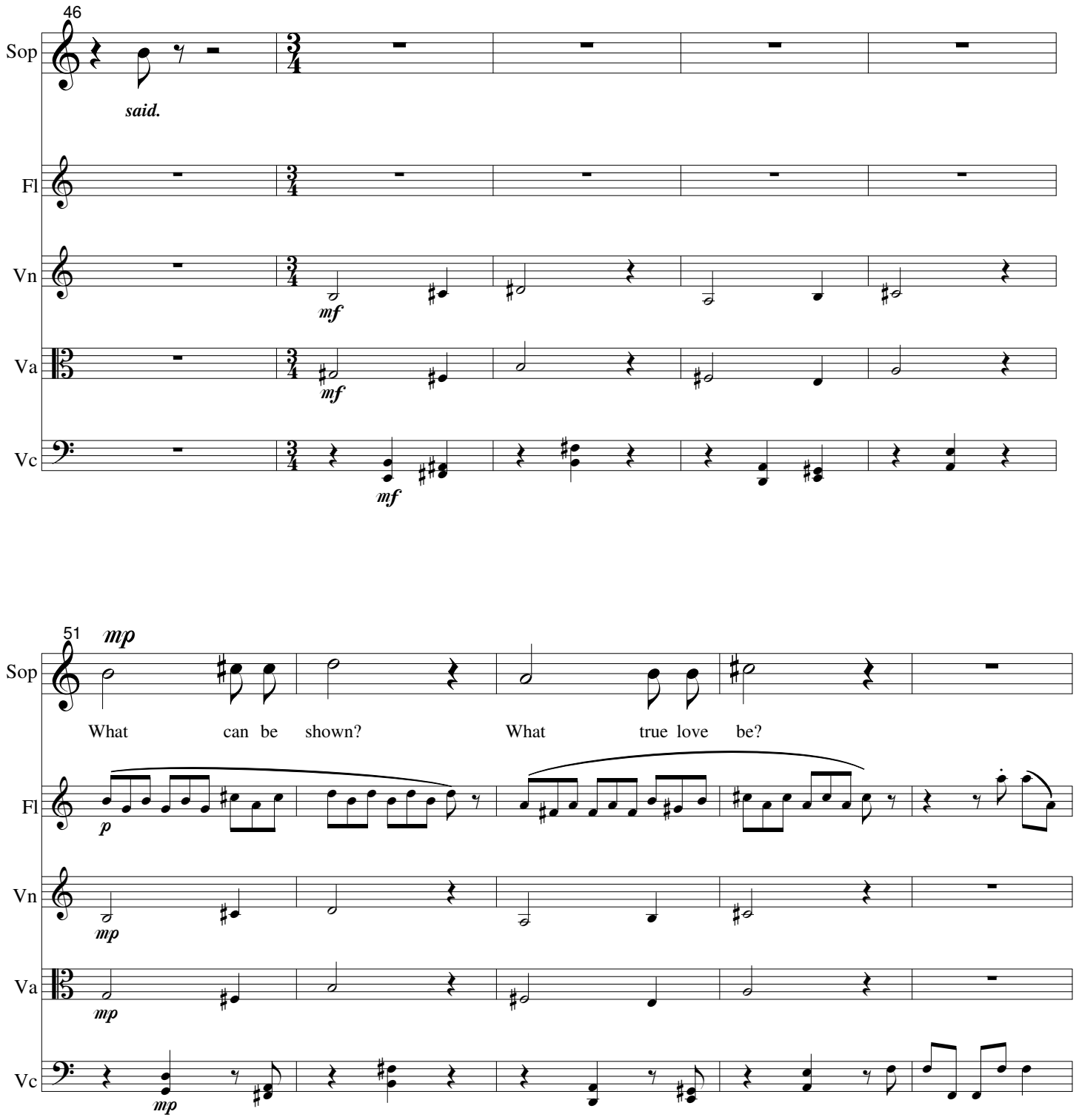
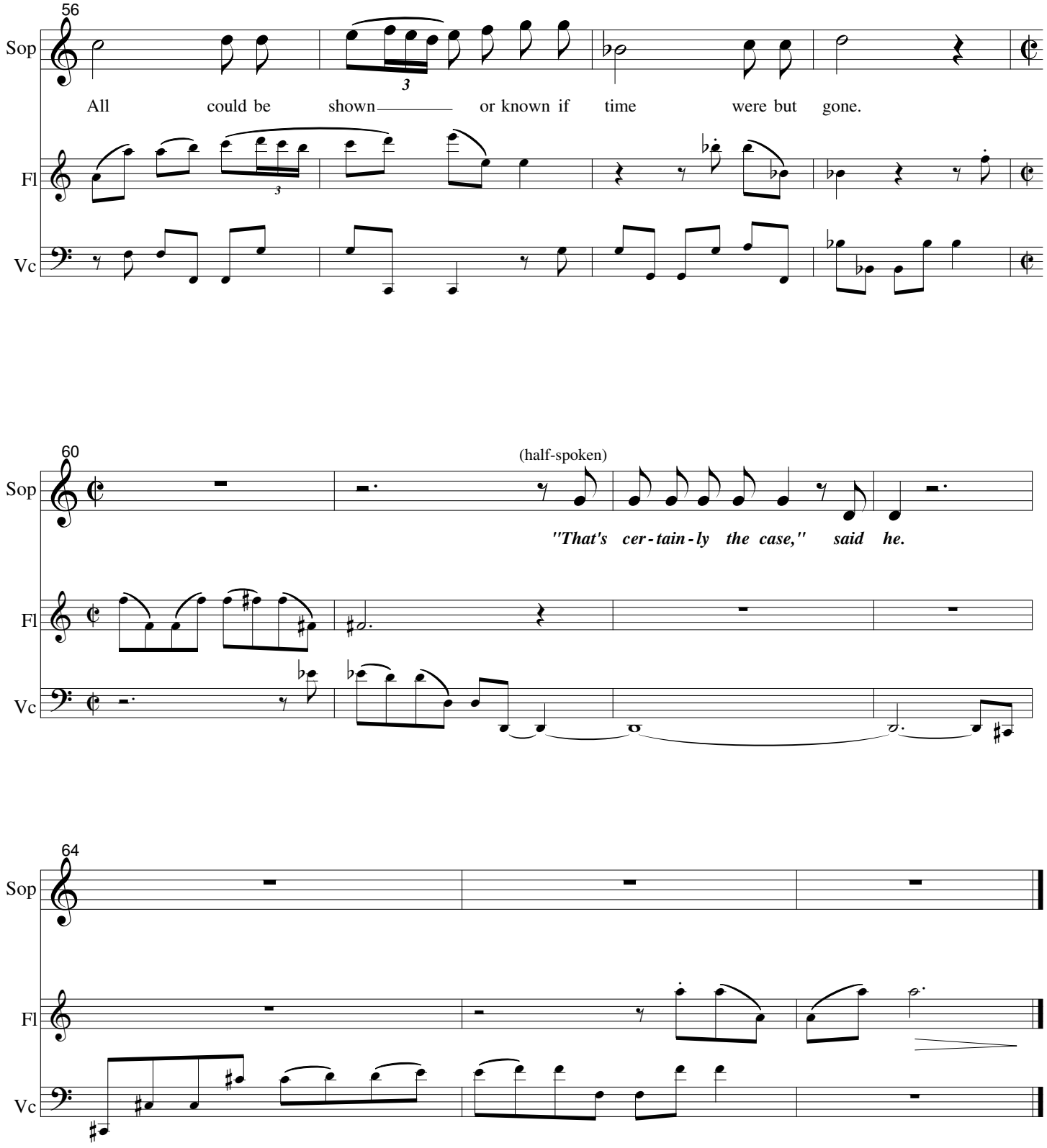
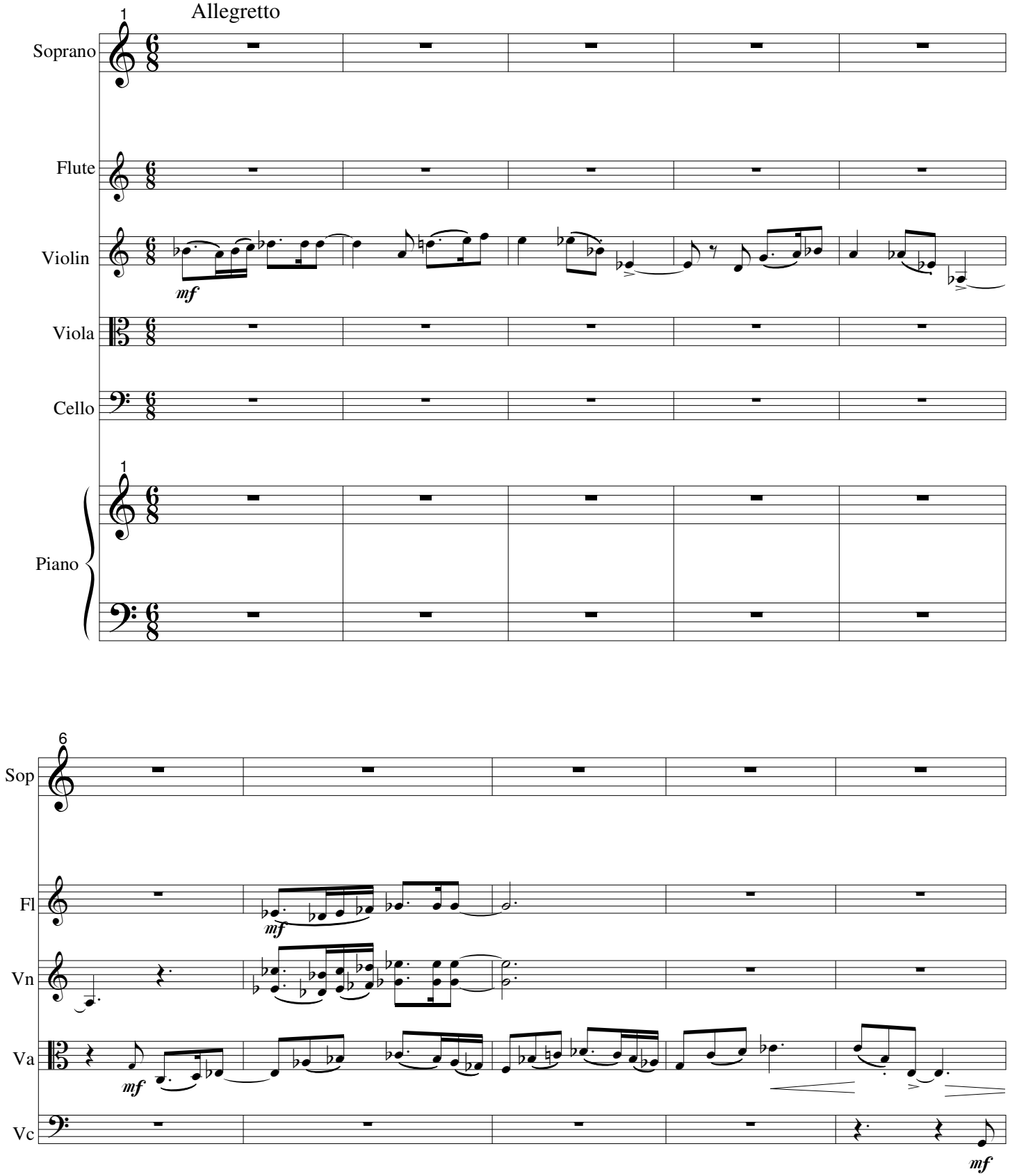

16
(half-spoken)
Sop
Fl
Vc
p
And that is what Jane said.
pp
pp
21
Sop
Fl
Vc
p
"Take the sour if you take
26
Sop
Fl
Vc
me, I can scoff and lour and scold for an hour.'


31
(half-spoken)
Sop
"That's cer-tain-ly the case," said he.
Fl
mp
p
Vc
mp
36
Sop
mf
'Nak - ed I lay the grass my bed; Nak -
Fl
mp
Vc
mp
41
(whispered)
Sop
pp
ed and hid - den a - way, that black day.' And that is what Jane
Fl
pp
Vc


46
Sop
said.
Fl
Vn
mf
Va
mf
Vc
mf
51
mp
Sop
What can be shown? What true love be?
Fl
p
Vn
mp
Va
mp
Vc
mp


56
Sop
All could be shown or known if time were but gone.
Fl
Vc
60
(half-spoken)
Sop
"That's cer-tain-ly the case," said he.
Fl
Vc
64
Sop
Fl
Vc

## *4. Crazy Jane and Jack the Journeyman*

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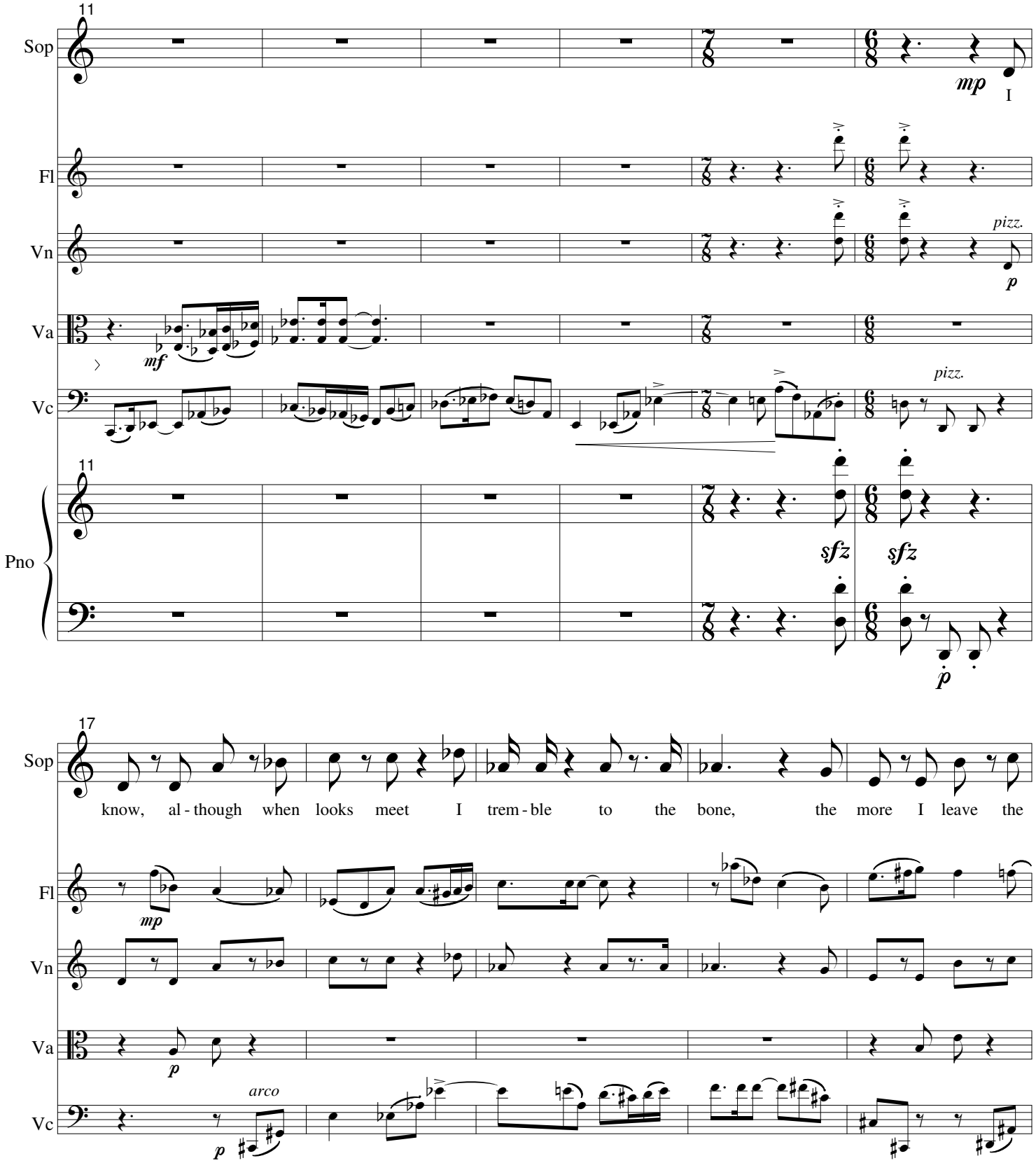
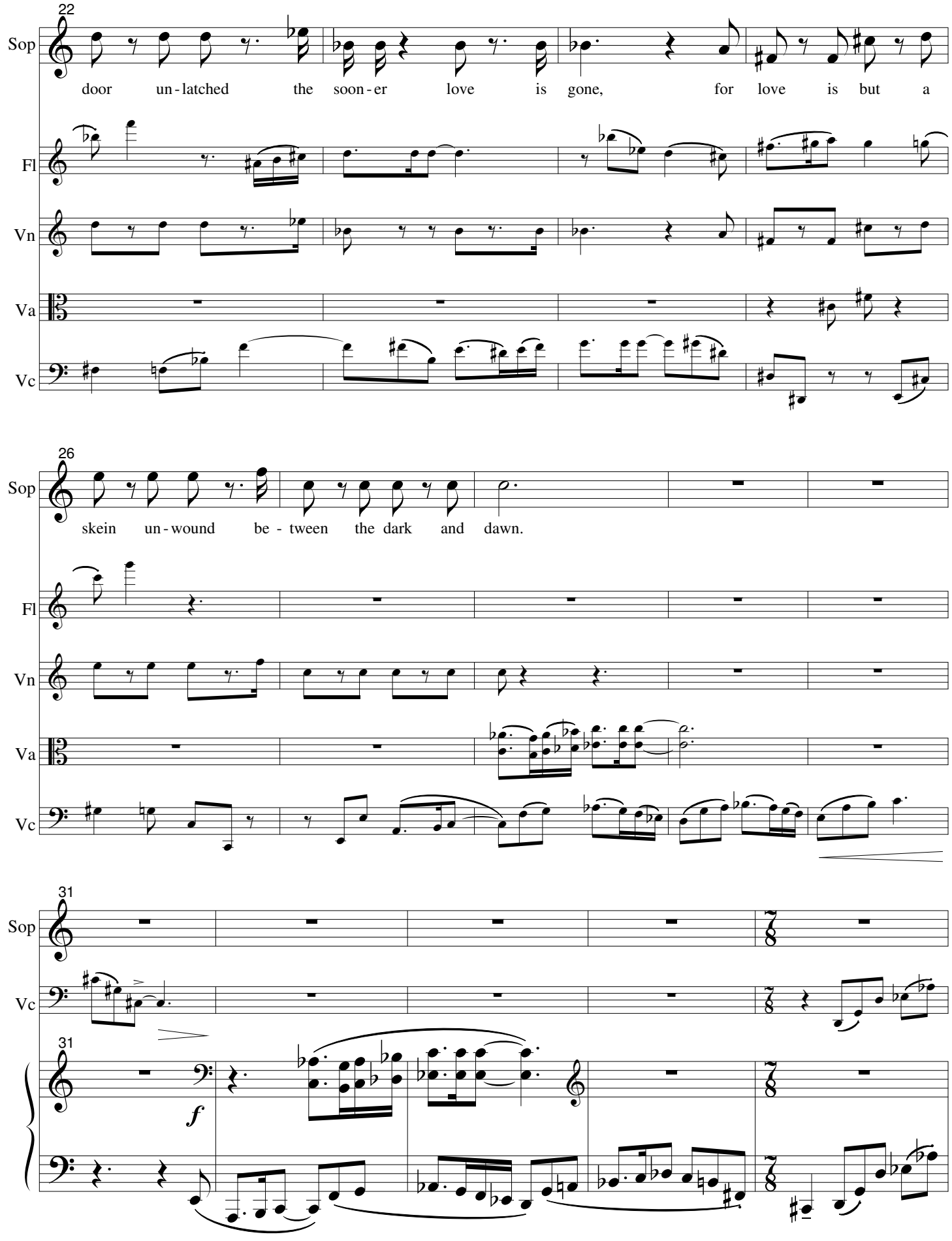
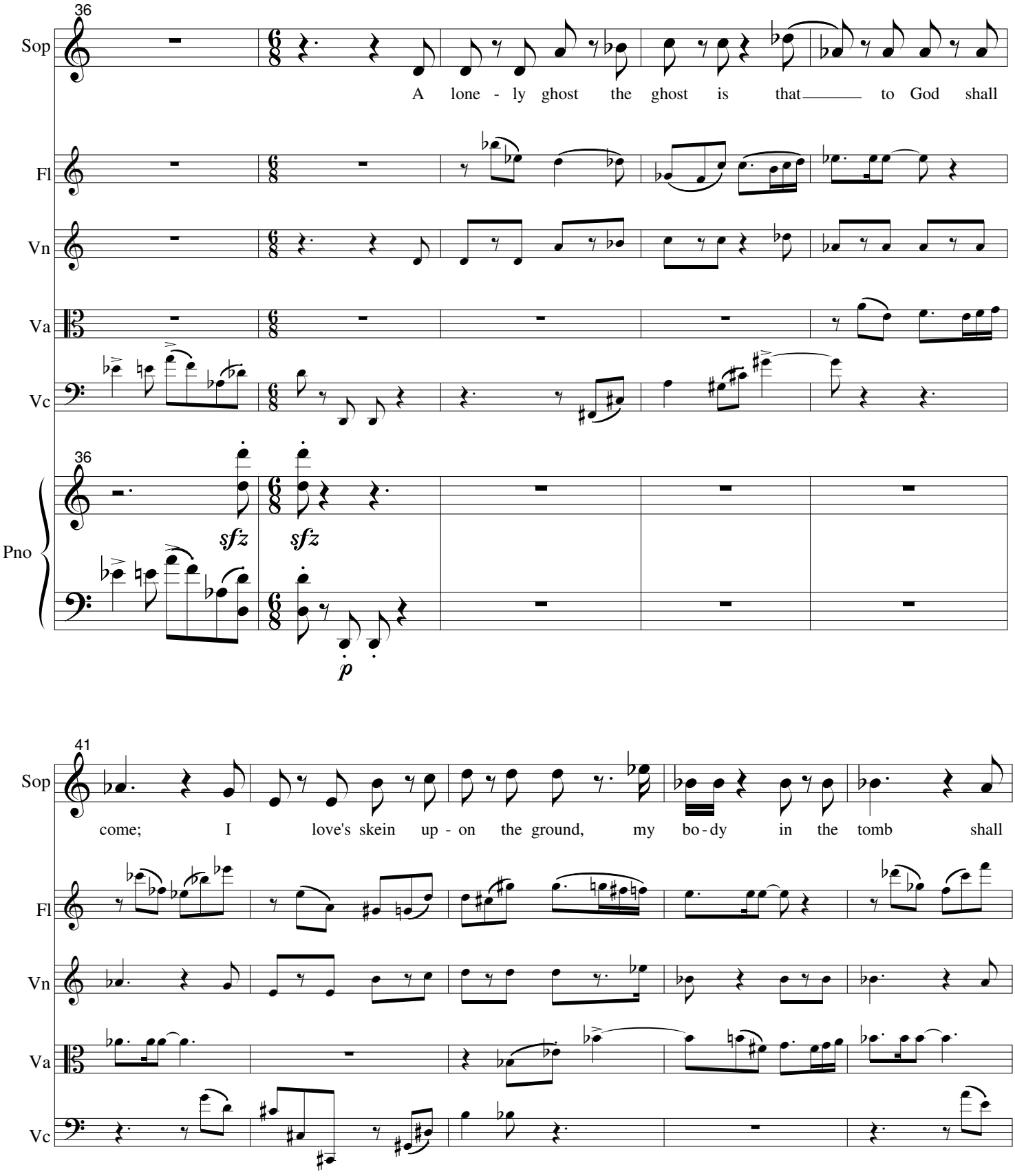
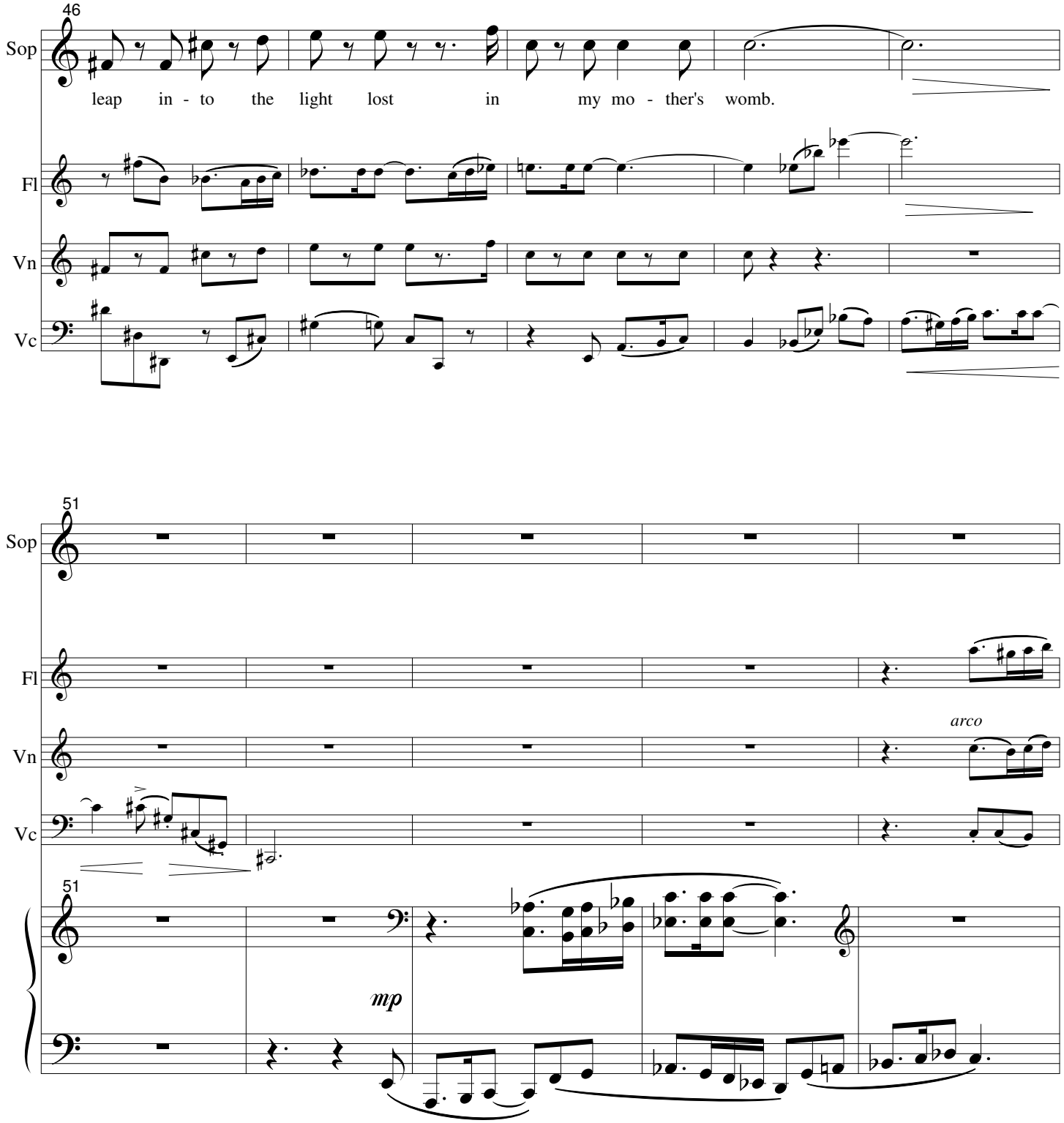
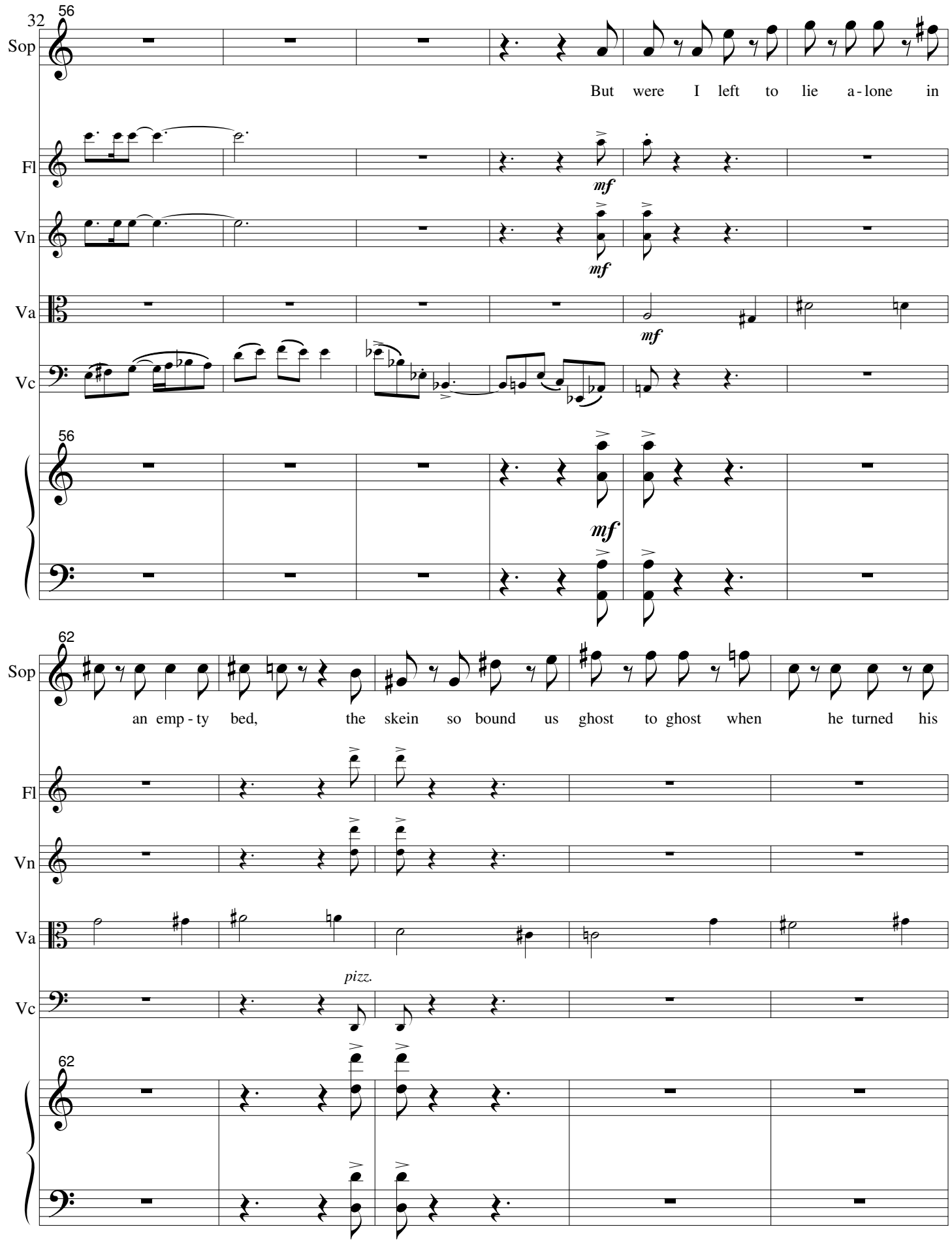
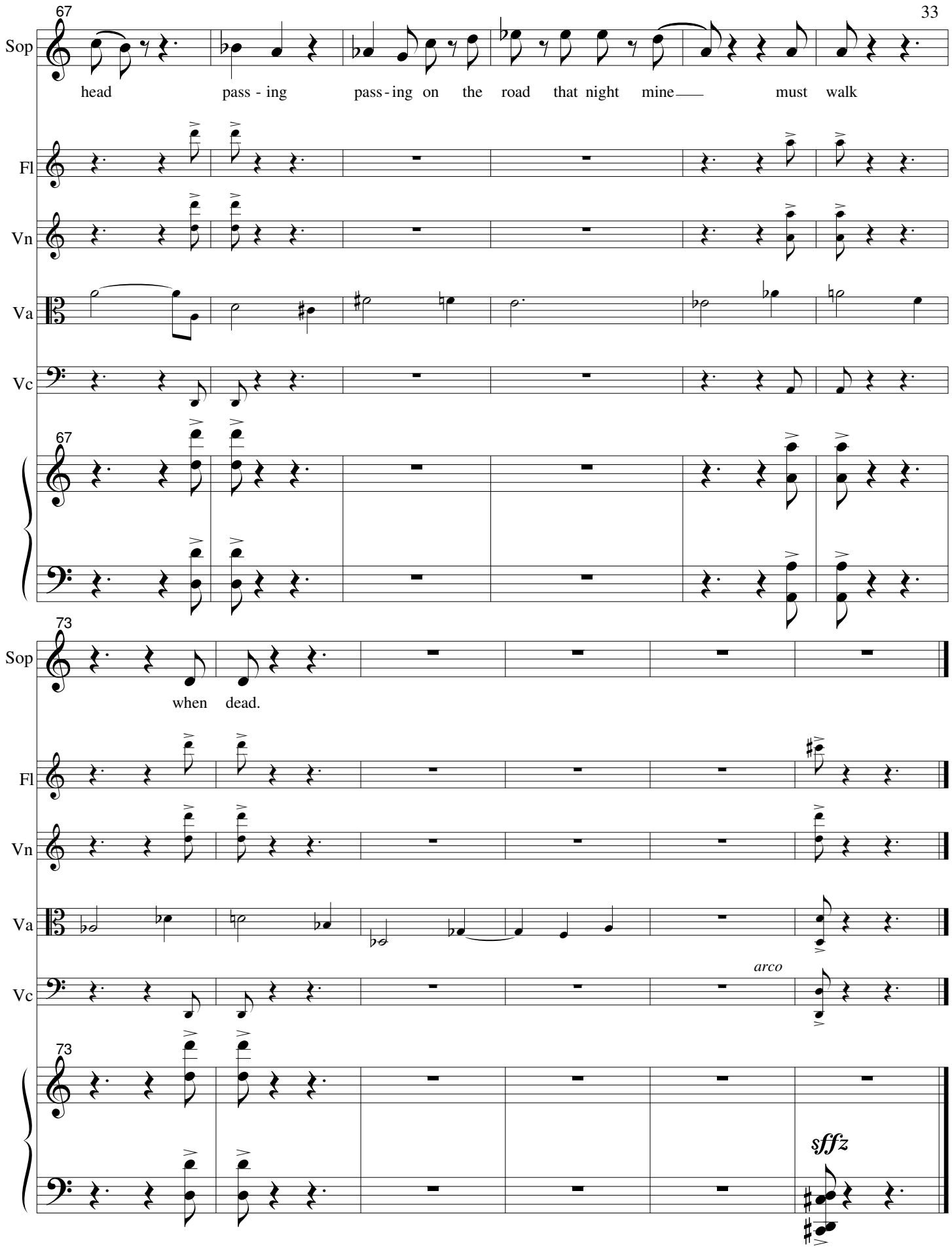

11
Sop
Fl
Vn
Va
Vc
Pno
mp
I
pizz.
p
mf
pizz.
sfz
sfz
p
17
know, al - though when looks meet I trem - ble to the bone, the more I leave the
mp
p
arco
p


22
Sop
door un - latched the soon - er love is gone, for love is but a
Fl
Vn
Va
Vc
26
Sop
skein un - wound be - tween the dark and dawn.
Fl
Vn
Va
Vc
31
Sop
Vc
31
f


36
Sop
A lone - ly ghost the ghost is that to God shall
Fl
Vn
Va
Vc
36
Pno
sfz
sfz
p
41
Sop
come; I love's skein up - on the ground, my bo - dy in the tomb shall
Fl
Vn
Va
Vc


46
Sop
leap in - to the light lost in my mo - ther's womb.
Fl
Vn
Vc
51
Sop
Fl
arco
Vn
Vc
51
mp


32
56
Sop
But were I left to lie a - lone in
Fl
mf
Vn
mf
Va
mf
Vc
56
mf
62
Sop
an emp - ty bed, the skein so bound us ghost to ghost when he turned his
Fl
Vn
Va
pizz.
Vc
62


67
Sop
head pass - ing pass - ing on the road that night mine must walk
Fl
Vn
Va
Vc
67
73
Sop
when dead.
Fl
Vn
Va
arco
Vc
73
sffz

## 5. Crazy Jane on God

Moderato

1

*p* That lo-ver of a night came when he would,

*mp* *pp*

5

came when he would. Went in the dawn - ing light

*poco a poco cresc.*

9

*sfz*

whe - ther I would or no; Men come, men go.

*sfz*

13

*p* *All things re-main in God. in God.*

Fl

13

*p*

*p* *pp*

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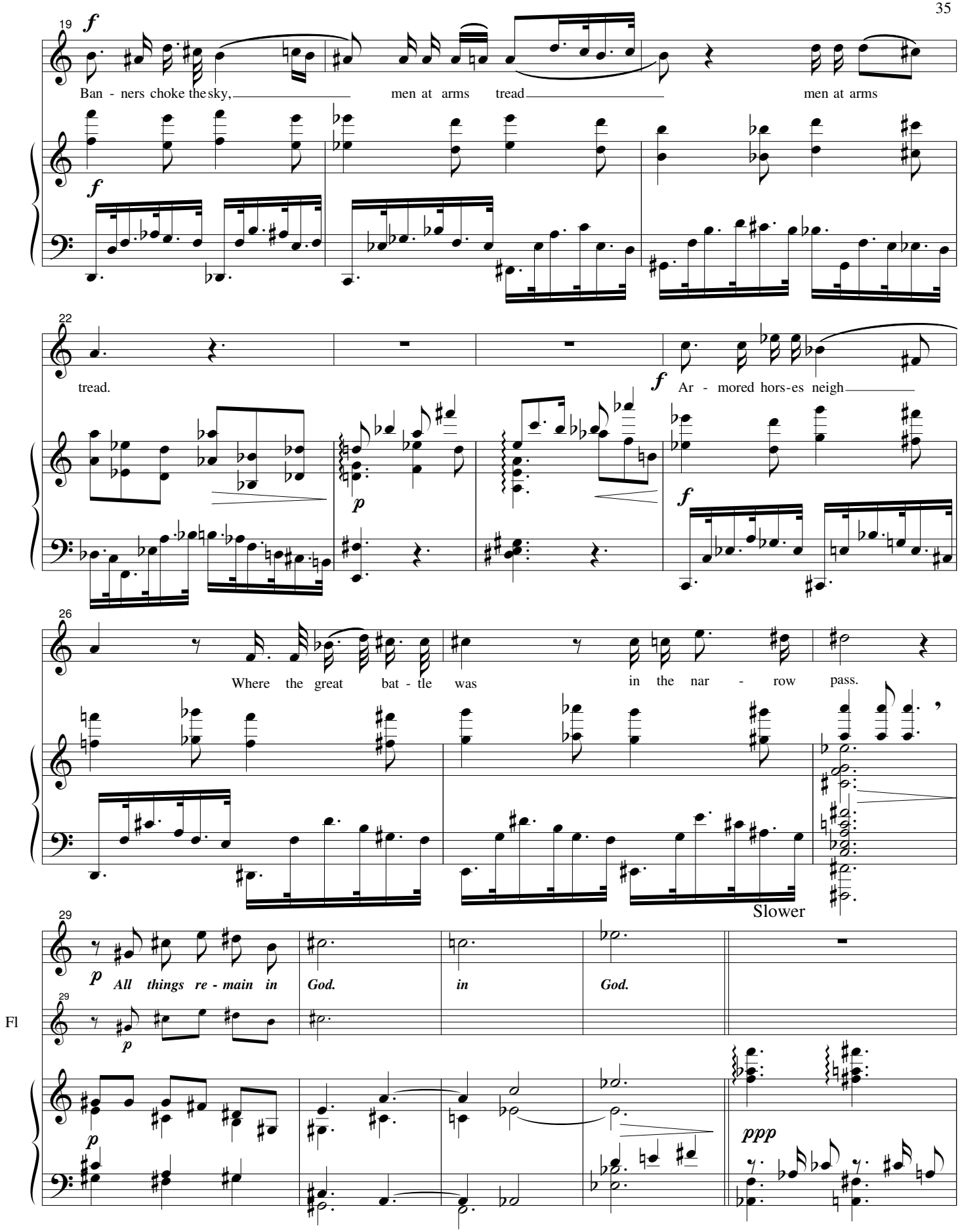
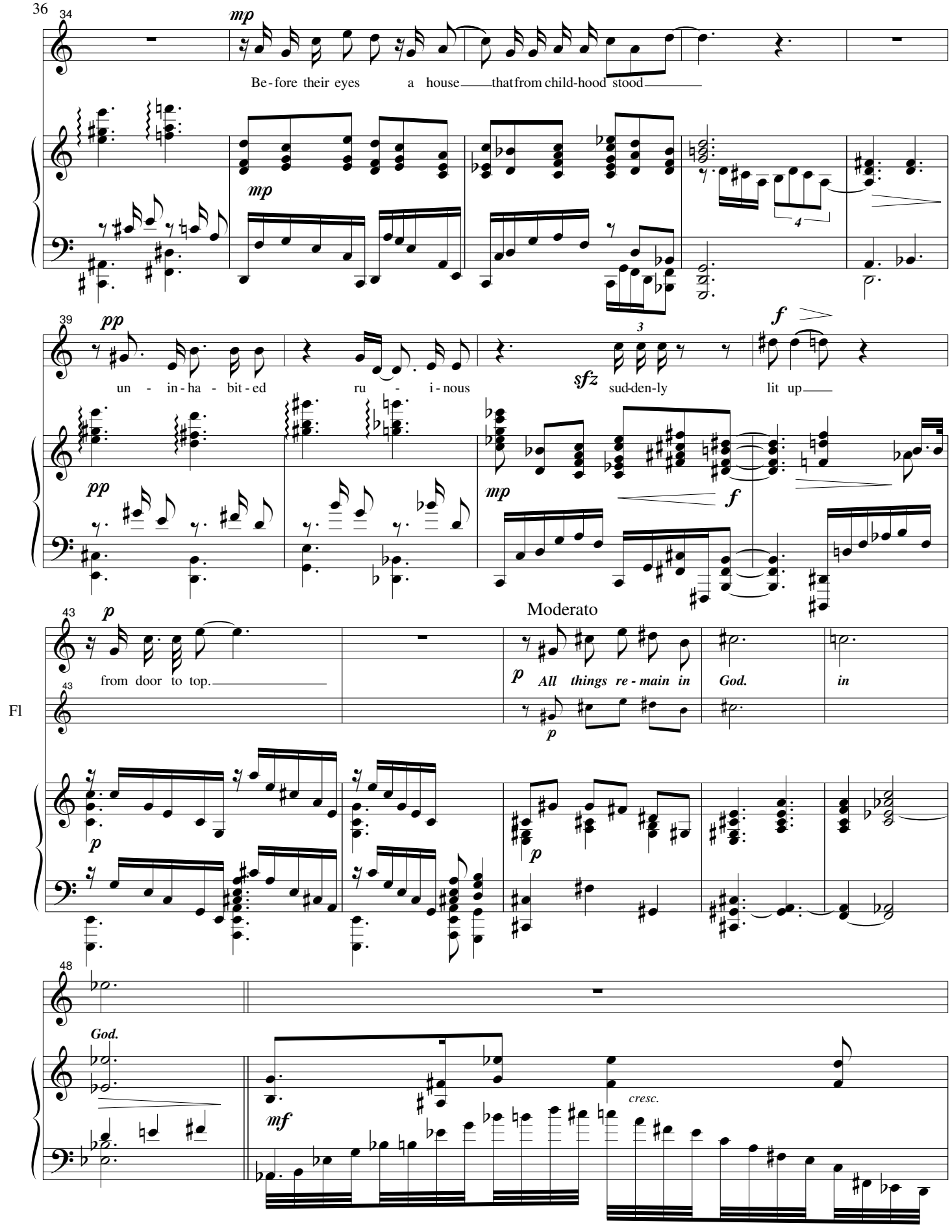
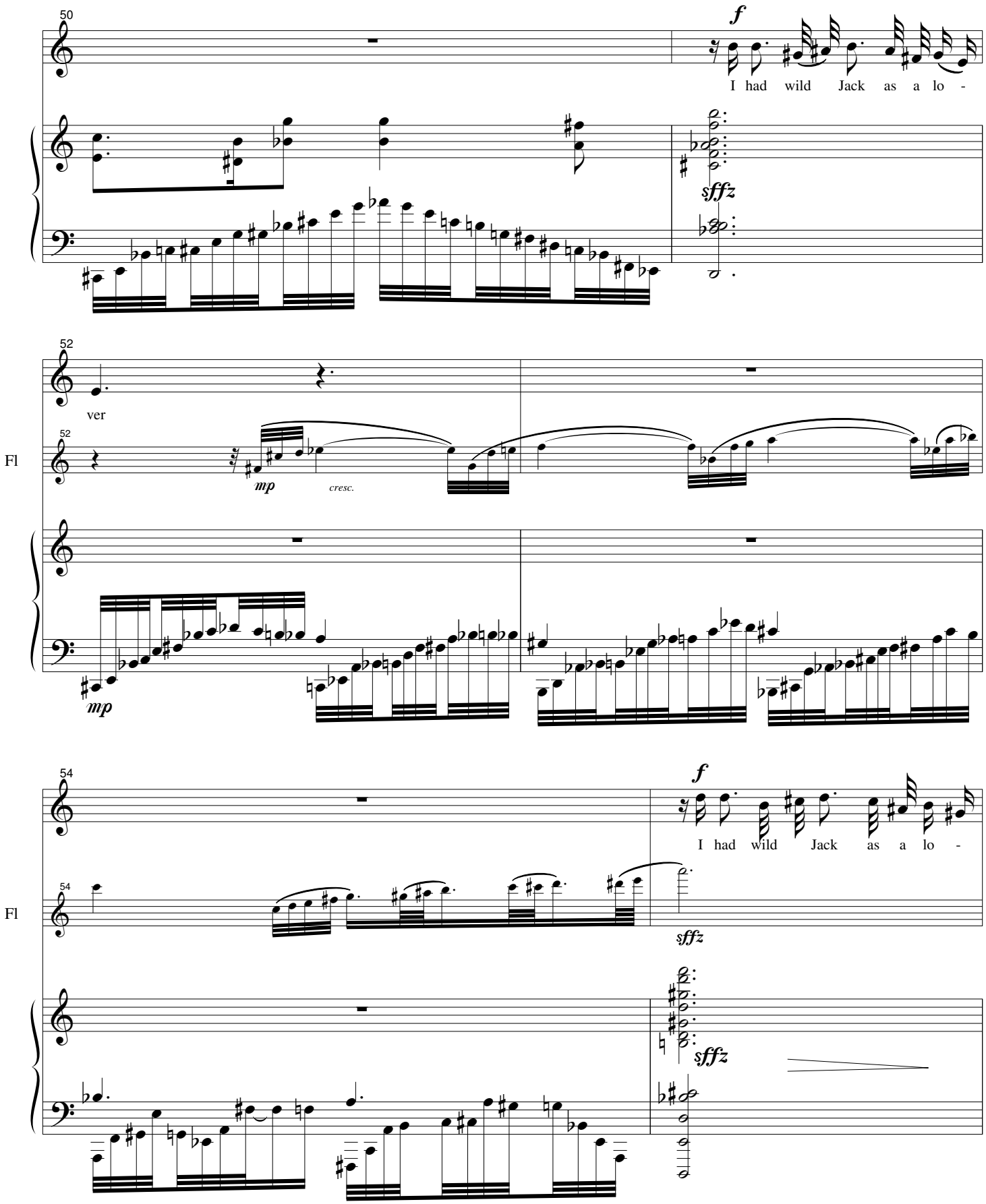
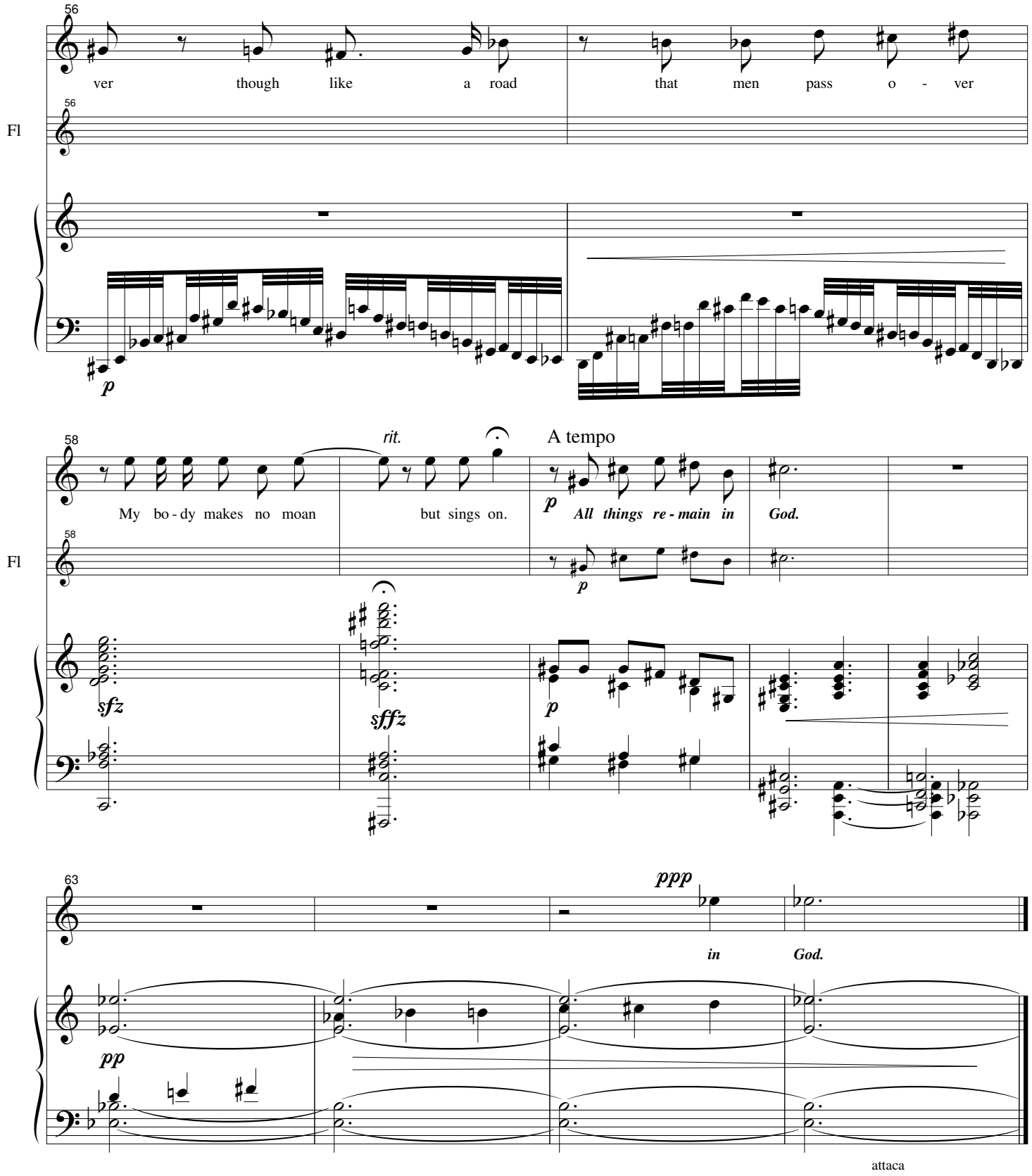
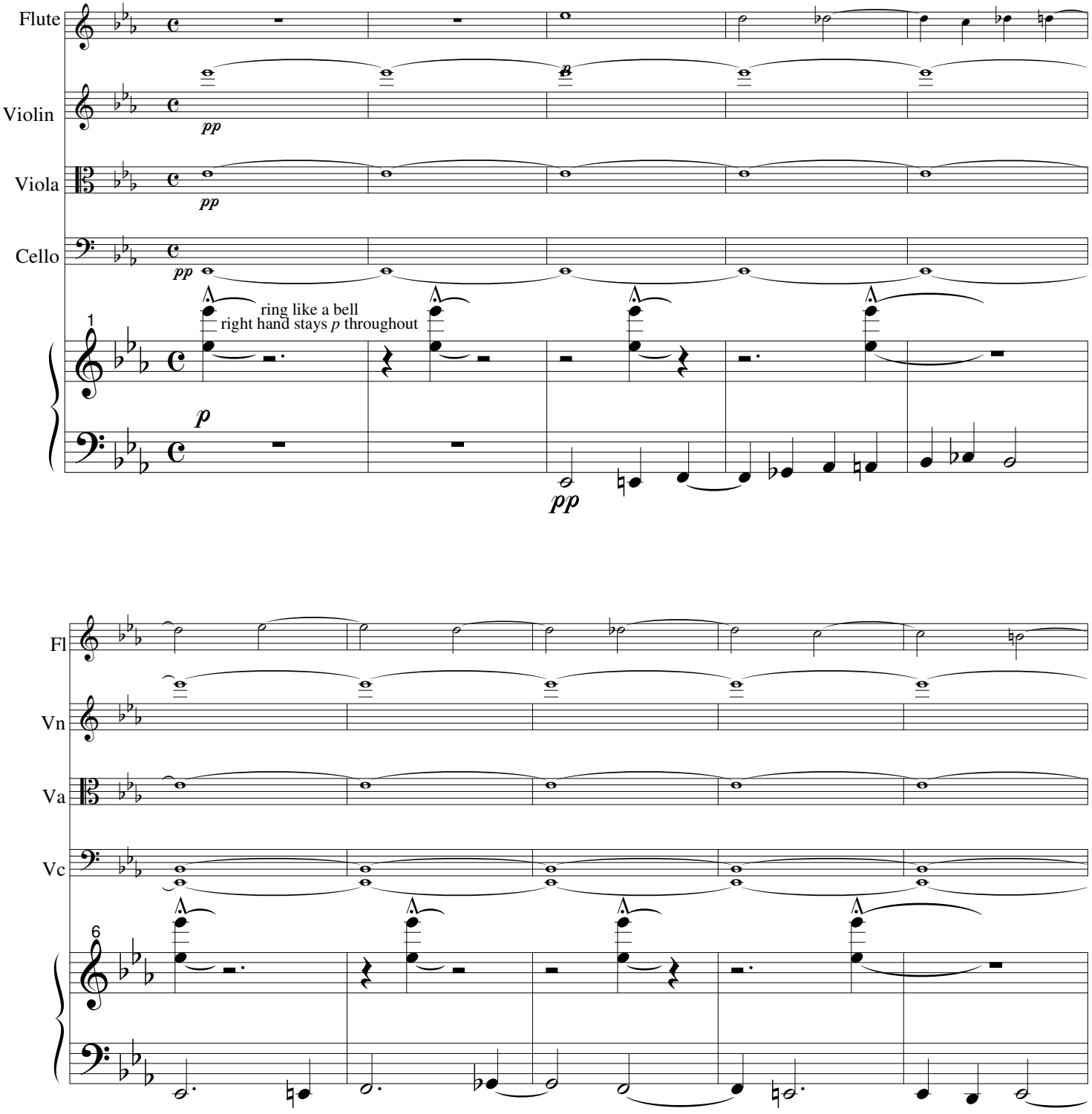

19
f
Ban - ners choke the sky, men at arms tread men at arms
22
tread.
f
Ar - mored hors-es neigh
26
Where the great bat - tle was in the nar - row pass.
Slower
29
p
All things re - main in God. in God.
Fl
ppp


34
mp
Be - fore their eyes a house that from child-hood stood
mp
4
39
pp
un - in - ha - bit - ed ru - i - nous
3
sfz
sud-den-ly
f
lit up
pp
mp
f
43
p
from door to top.
Moderato
43
p
All things re - main in God. in
Fl
p
p
p
48
God.
mf
cresc.


50
f
I had wild Jack as a lo -
sffz
52
ver
Fl
52
mp
cresc.
mp
54
f
I had wild Jack as a lo -
Fl
54
sffz
sffz


56
ver though like a road that men pass o - ver
Fl
56
p
58
rit.
A tempo
My bo - dy makes no moan but sings on.
p
All things re - main in God.
Fl
58
p
sfz
sfffz
p
63
ppp
in God.
pp
attaca

## *6. Crazy Jane Talks with the Bishop*

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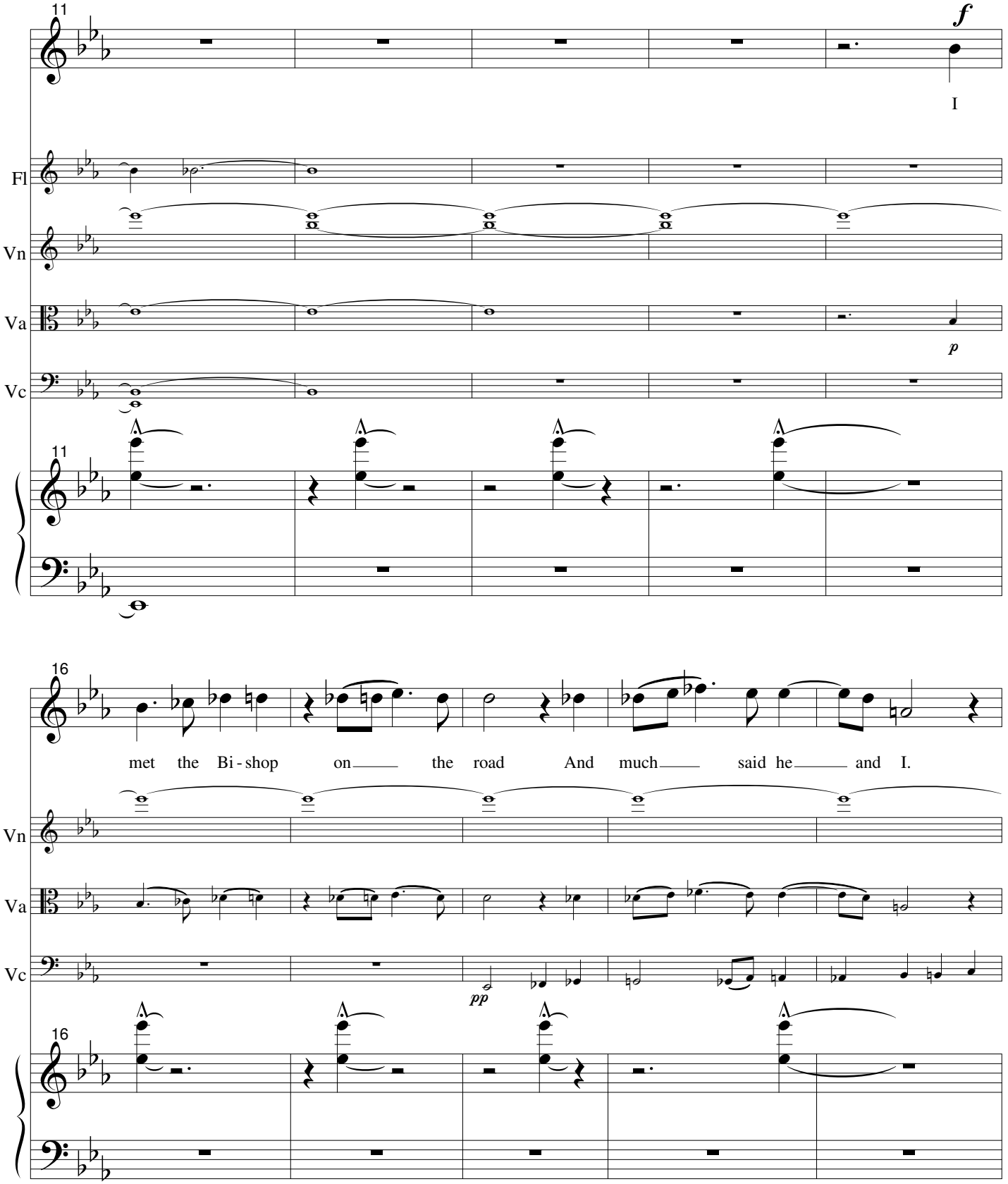
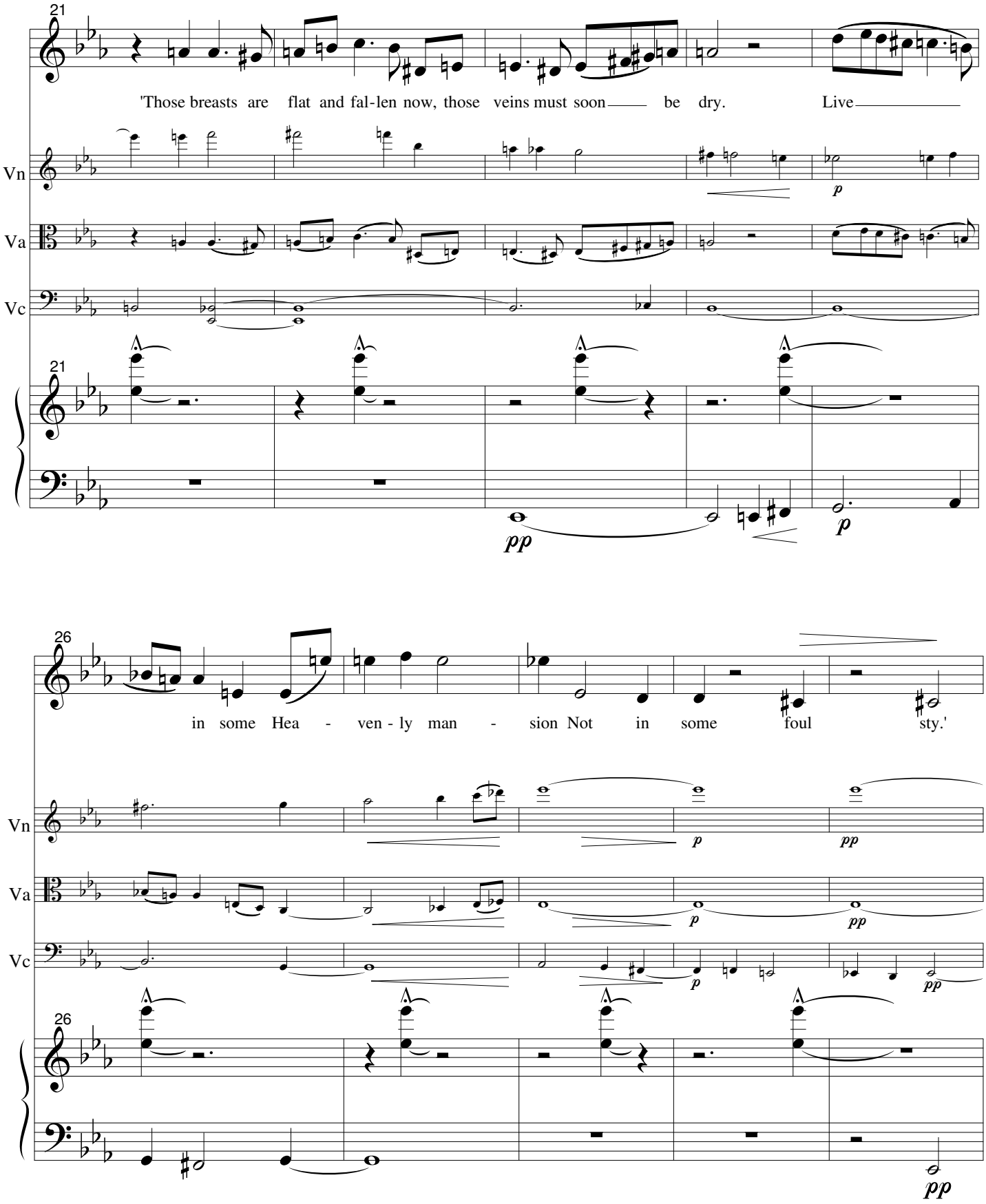
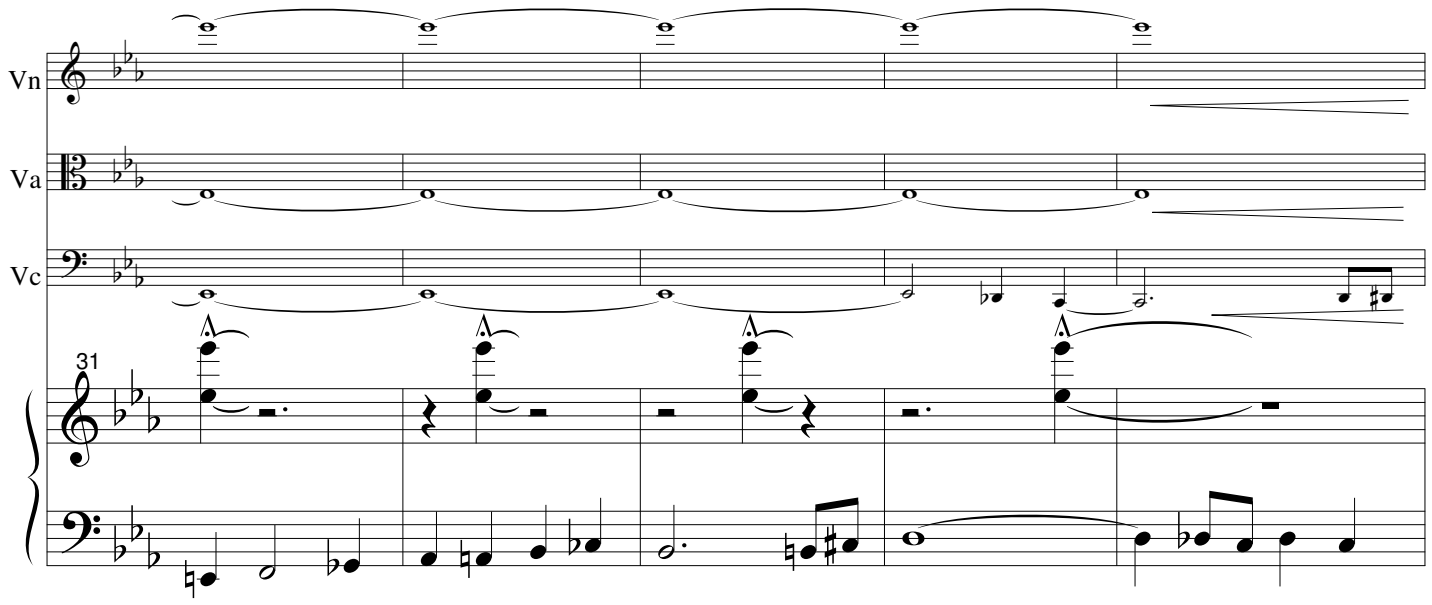
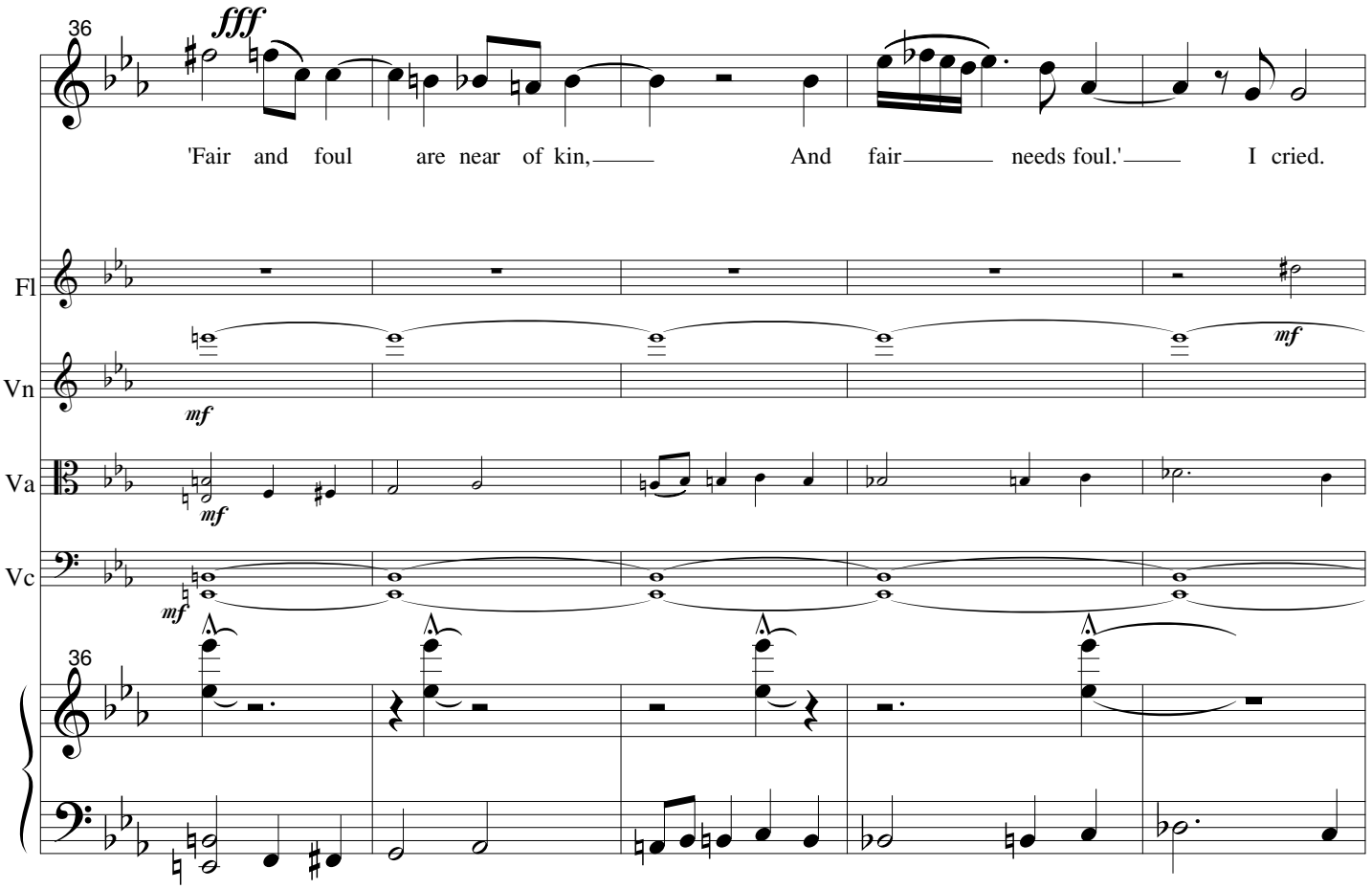

11
f
I
Fl
Vn
Va
p
Vc
11
16
met the Bi - shop on the road And much said he and I.
Vn
Va
Vc
pp
16


21
'Those breasts are flat and fal-len now, those veins must soon be dry. Live
Vn
Va
Vc
21
p
pp
p
26
in some Hea - ven - ly man - sion Not in some foul sty.'
Vn
Va
Vc
26
p
pp
p
pp
p
pp
pp


Vn
Va
Vc
31


36
fff
'Fair and foul are near of kin, And fair needs foul.' I cried.
Fl
Vn
mf
Va
mf
Vc
mf
36

41

*fff*

'My friends are gone, but that's a truth nor grave nor bed de-nied.

Fl

Vn

Va

Vc

*f*

*decresc.*

*p*

41

*decresc.*

*f*

*p*

46

*f*

Learned in bo - di-ly lone - li-ness And heart's

Fl

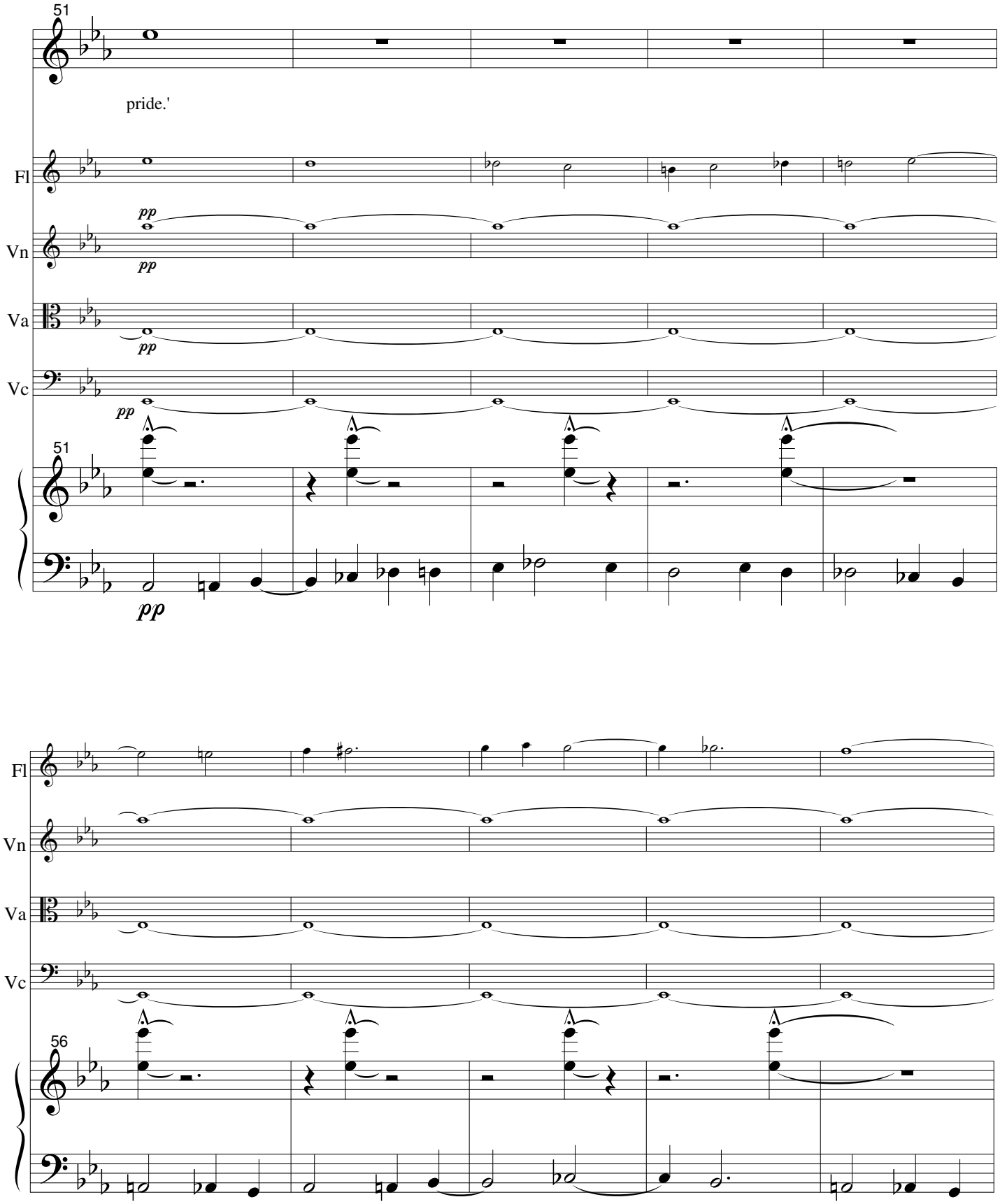
Vn

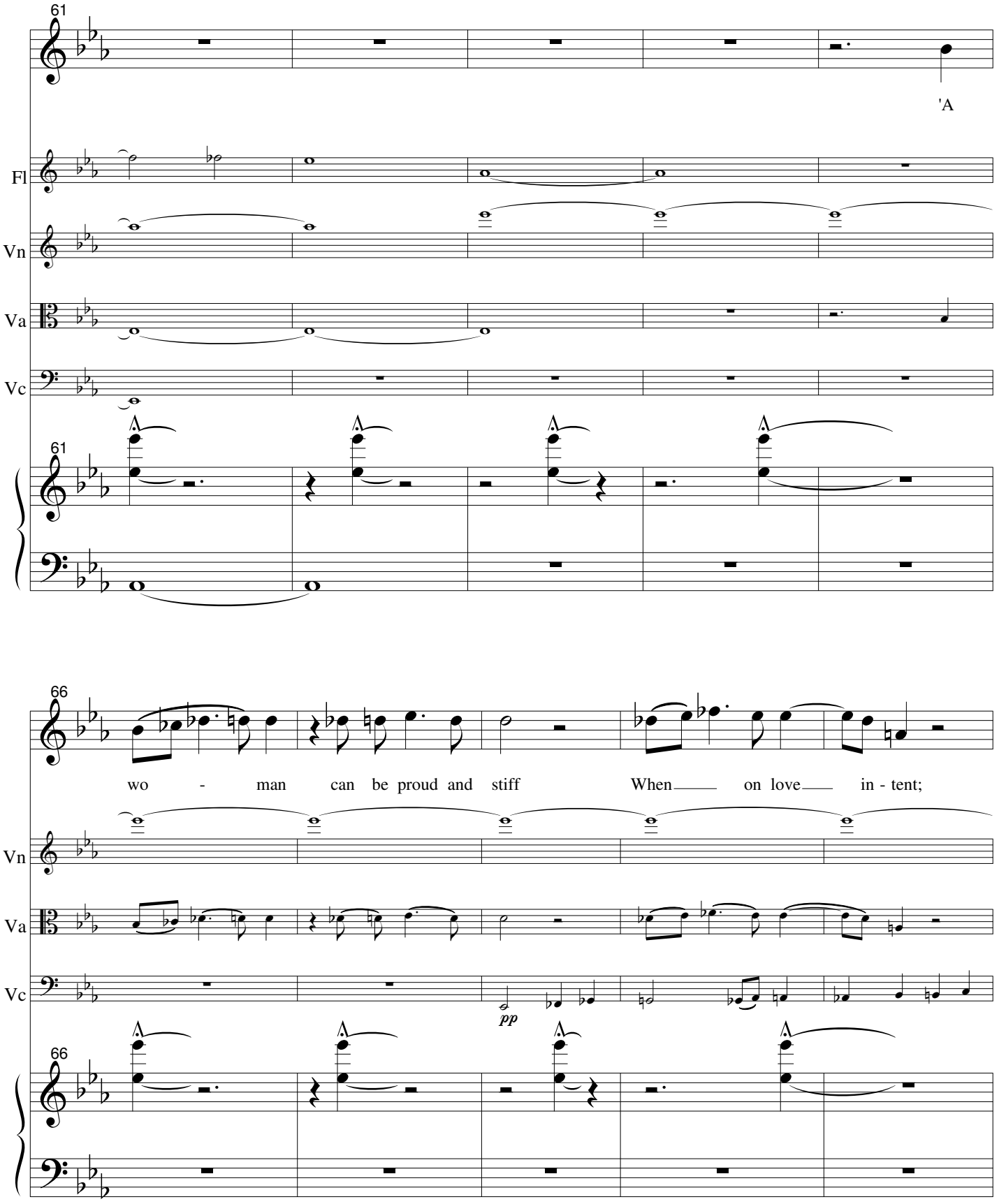
*p*

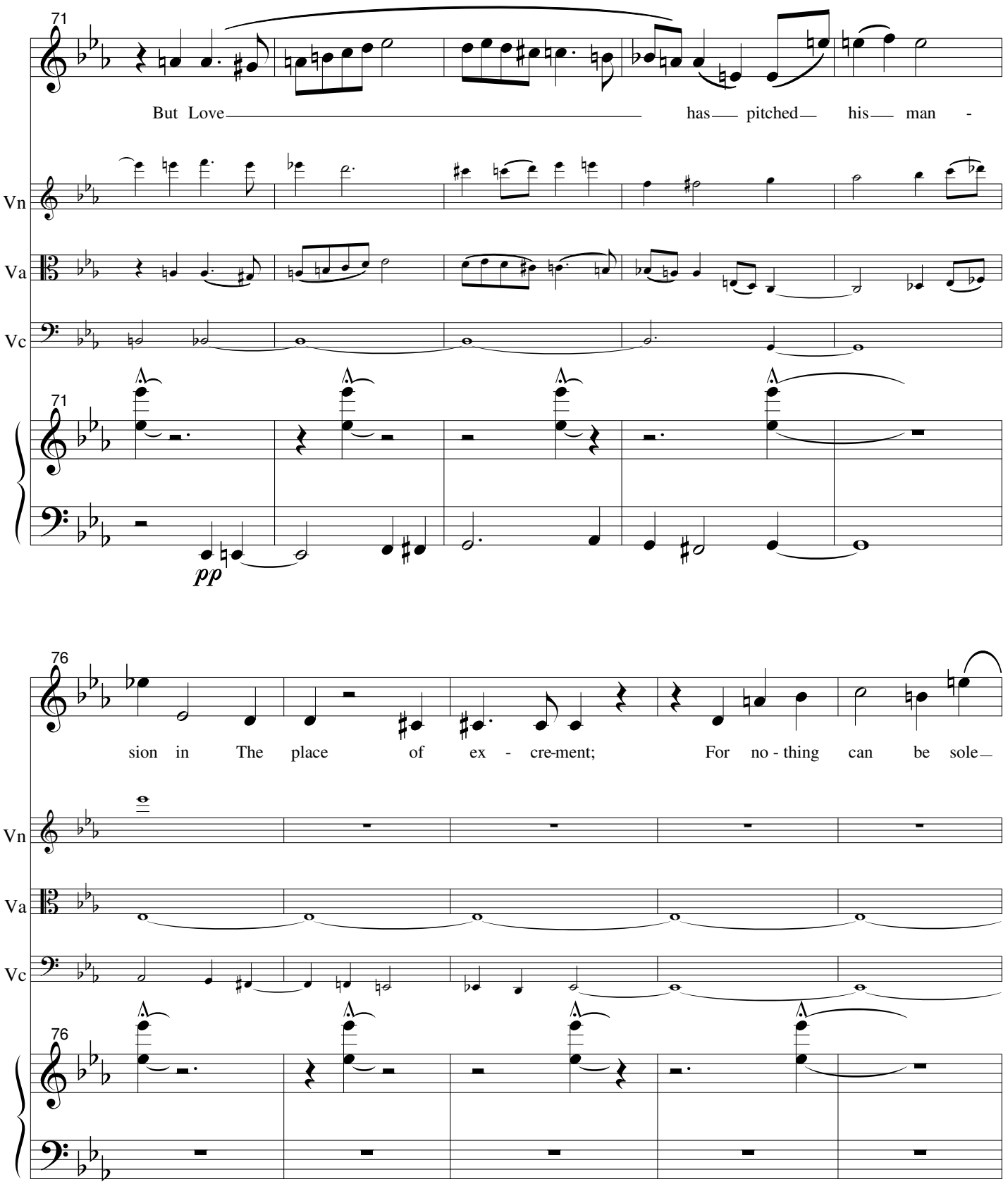
Va

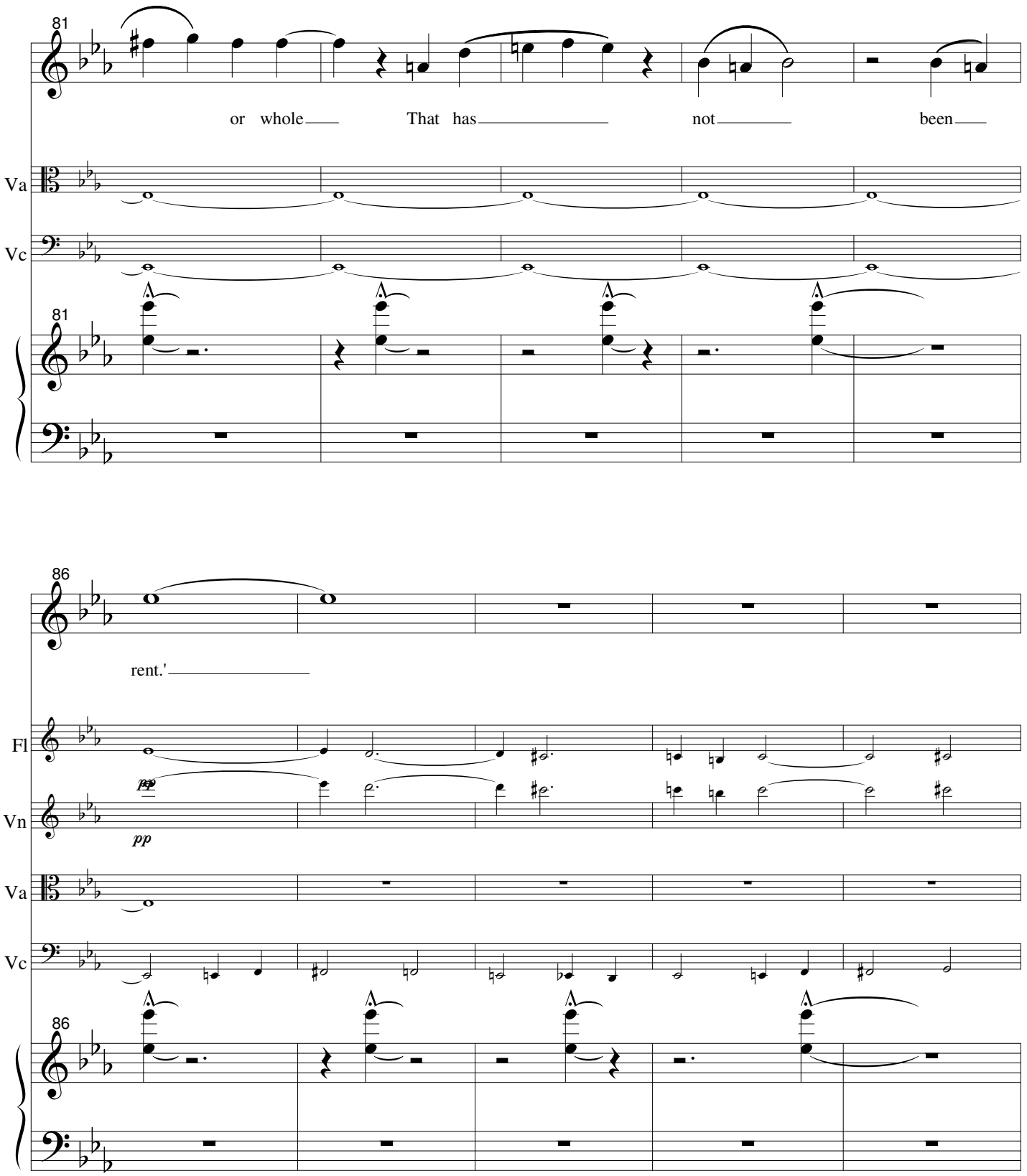
Vc

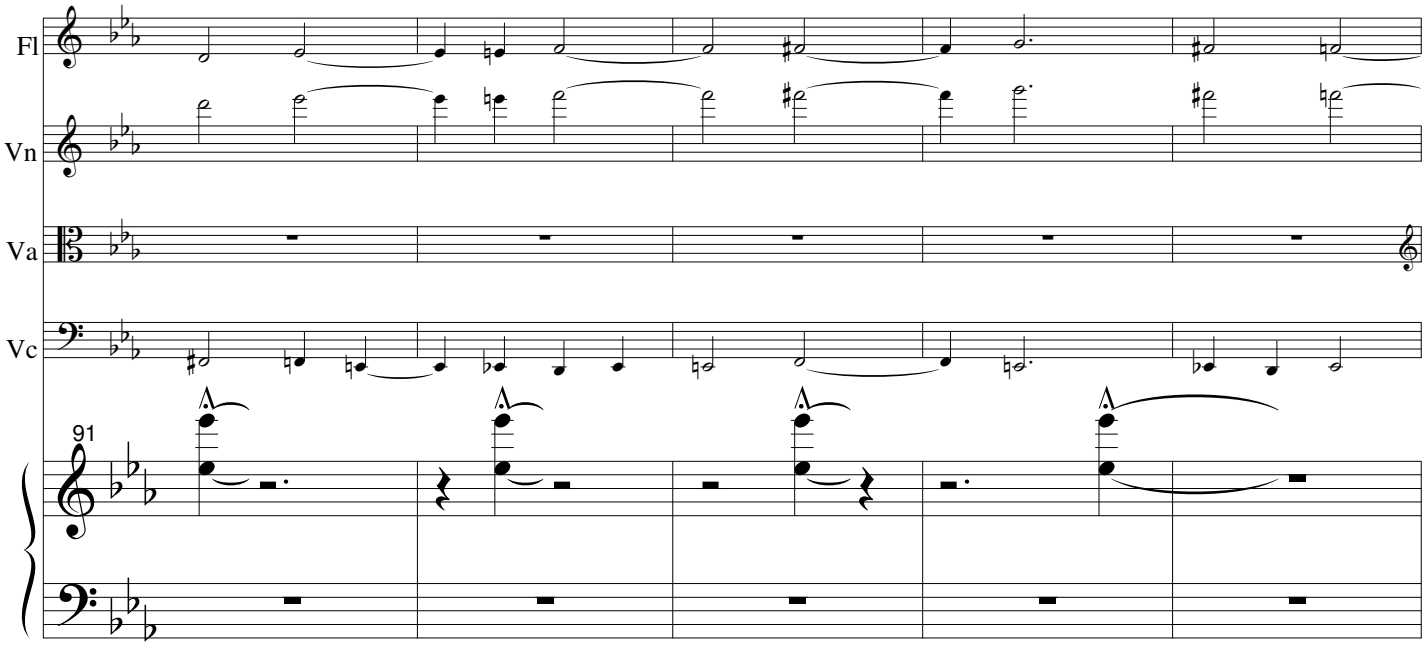
46

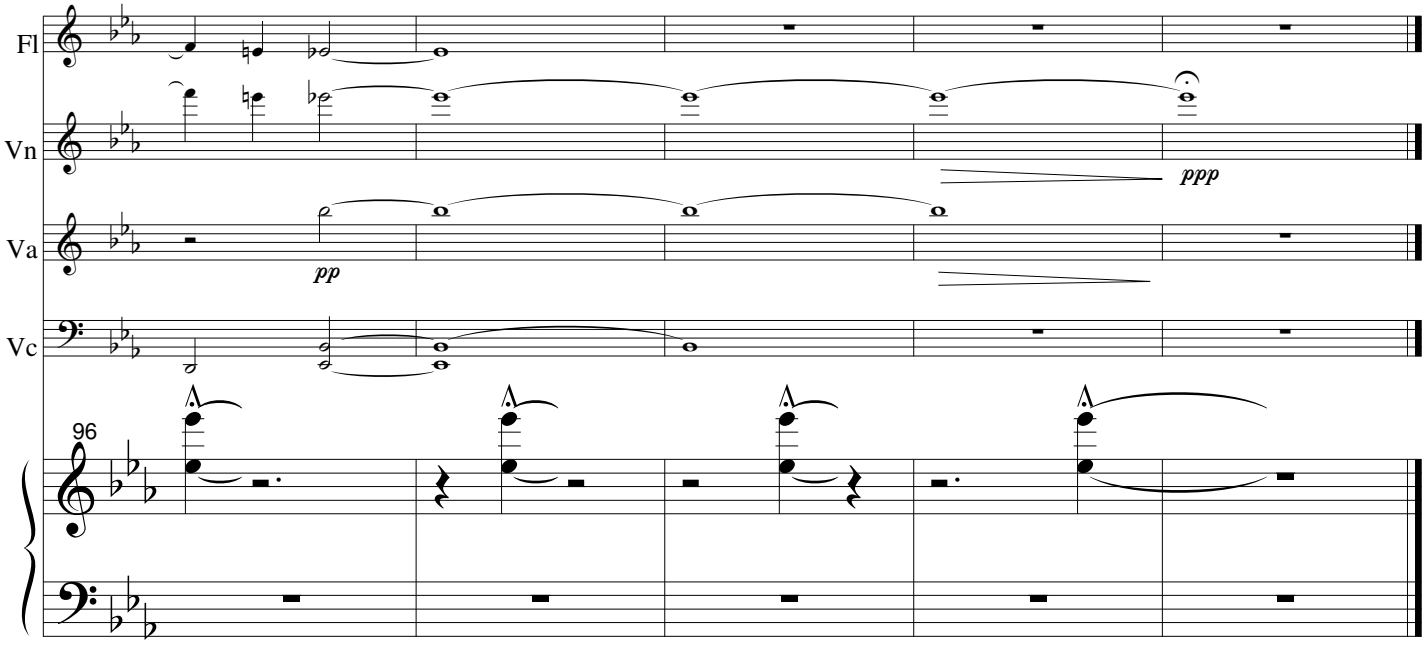

51
pride.'
Fl
Vn
Va
Vc
pp
51
56

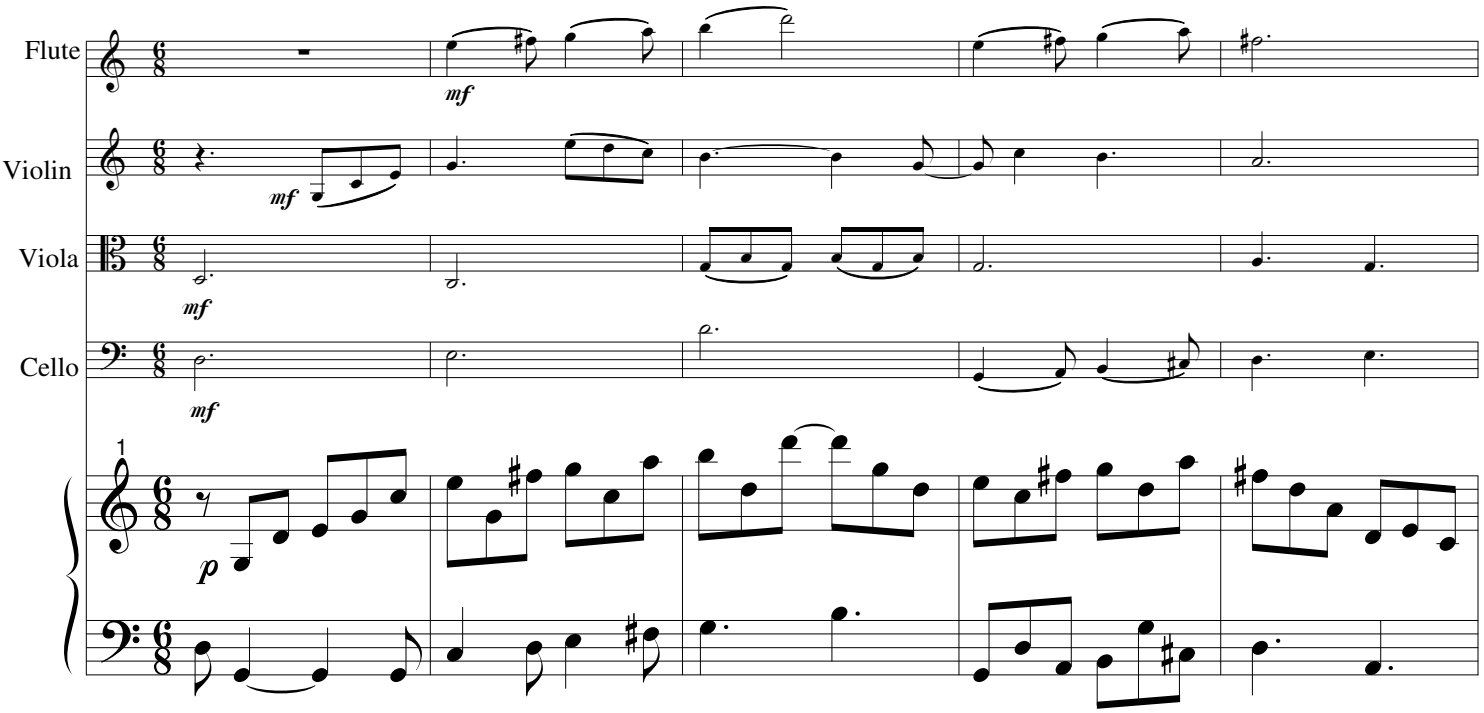

61
'A
Fl
Vn
Va
Vc
61
66
wo - man can be proud and stiff When on love in - tent;
Vn
Va
Vc
pp
66

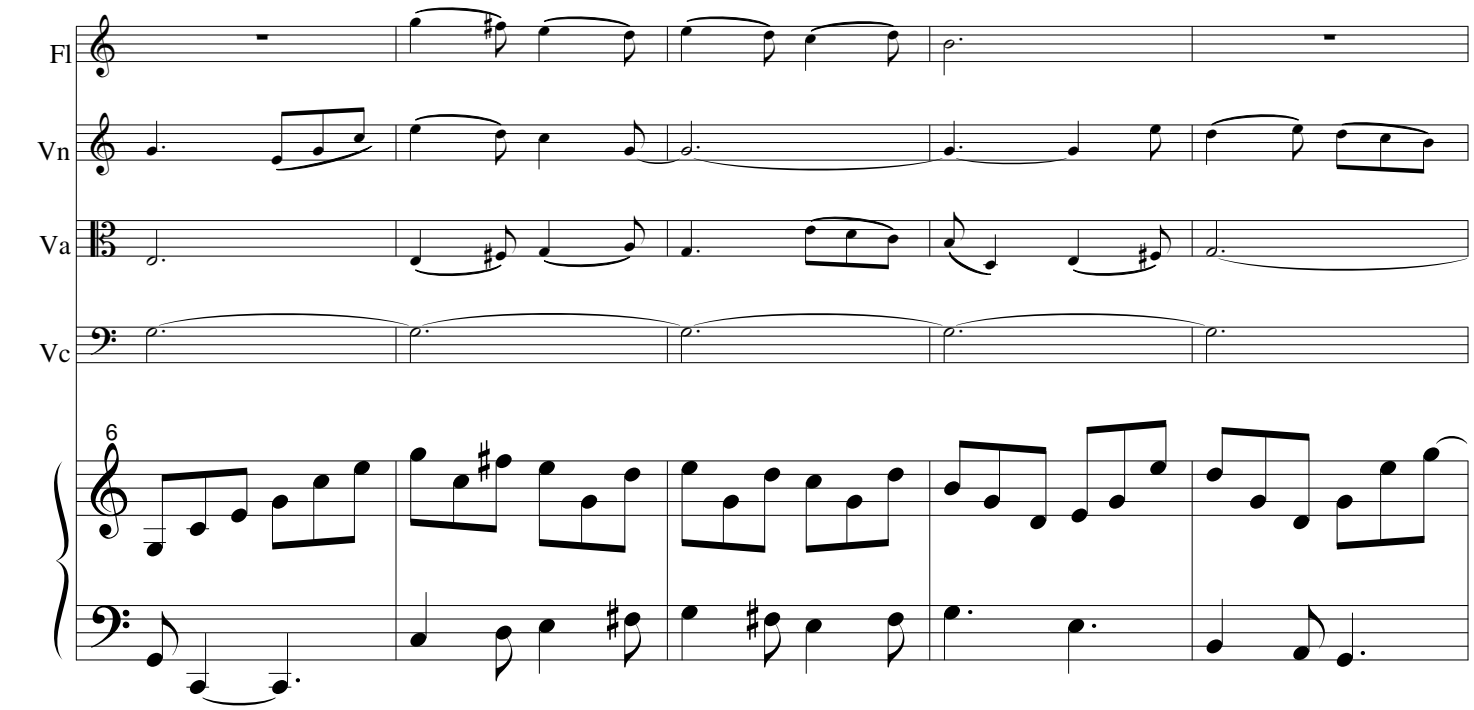

71
But Love has pitched his man -
Vn
Va
Vc
71
pp
76
sion in The place of ex - cre-ment; For no - thing can be sole
Vn
Va
Vc
76


81
or whole That has not been
Va
Vc
81
86
rent.'
Fl
pp
Vn
pp
Va
Vc
86


Fl
Vn
Va
Vc
91


Fl
Vn
Va
Vc
96
pp
ppp

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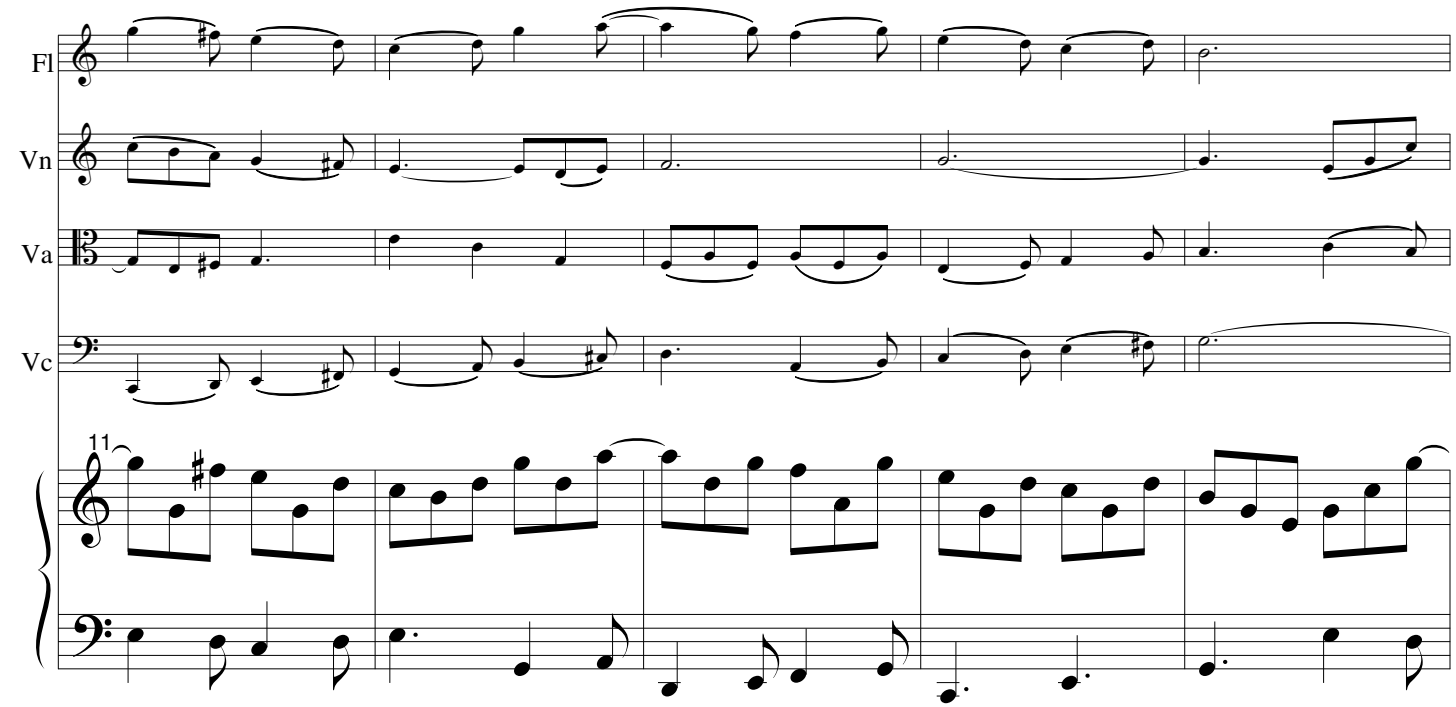
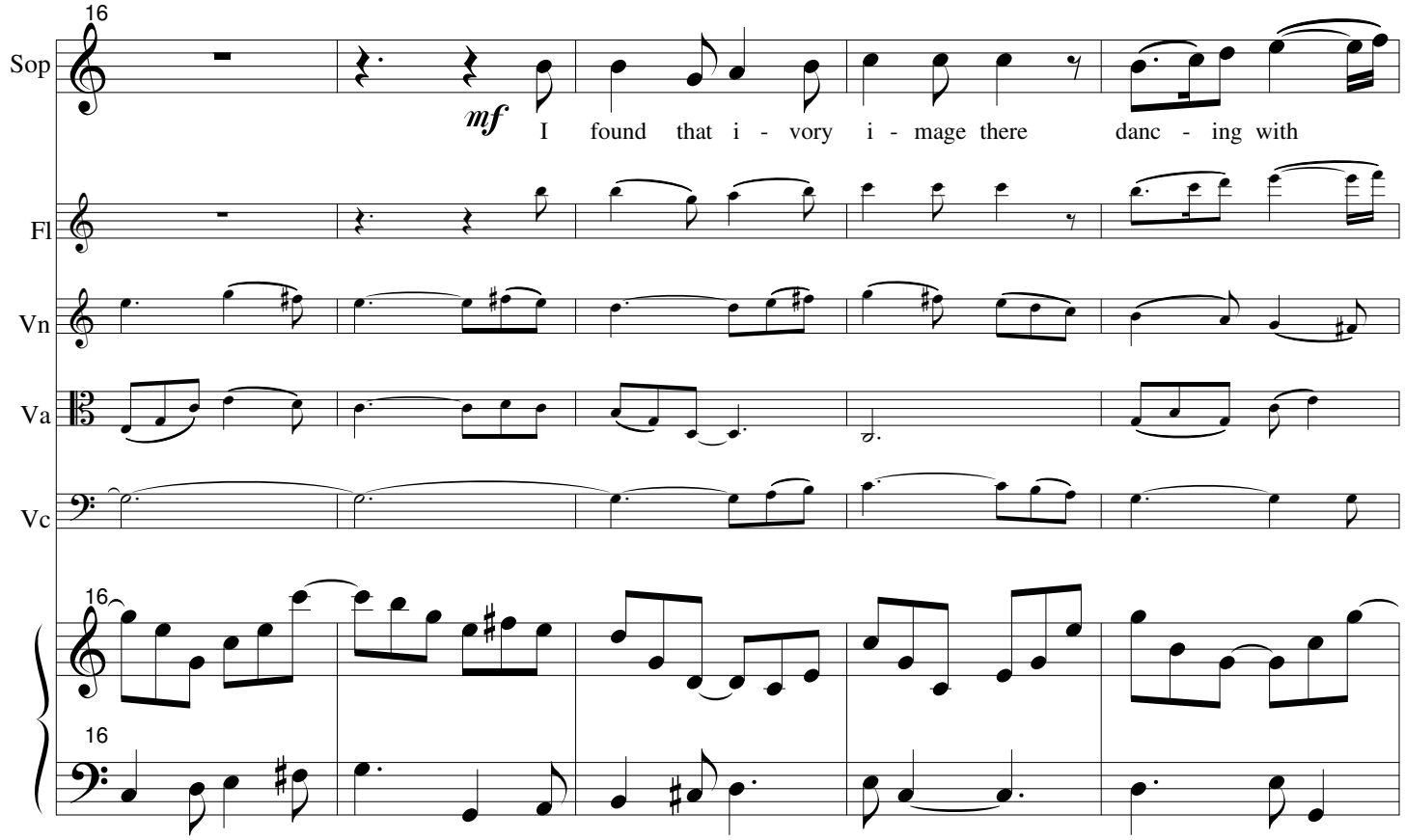
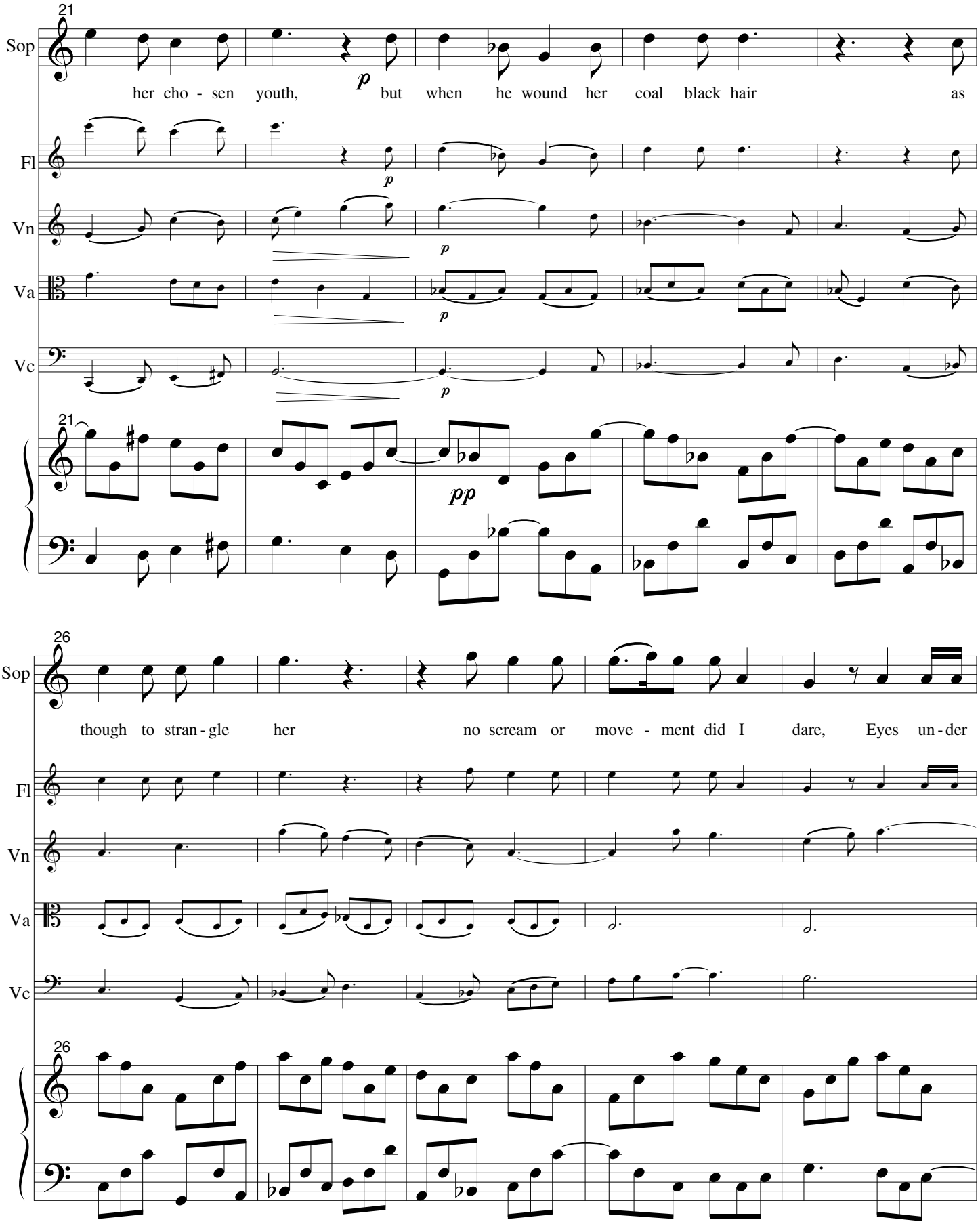
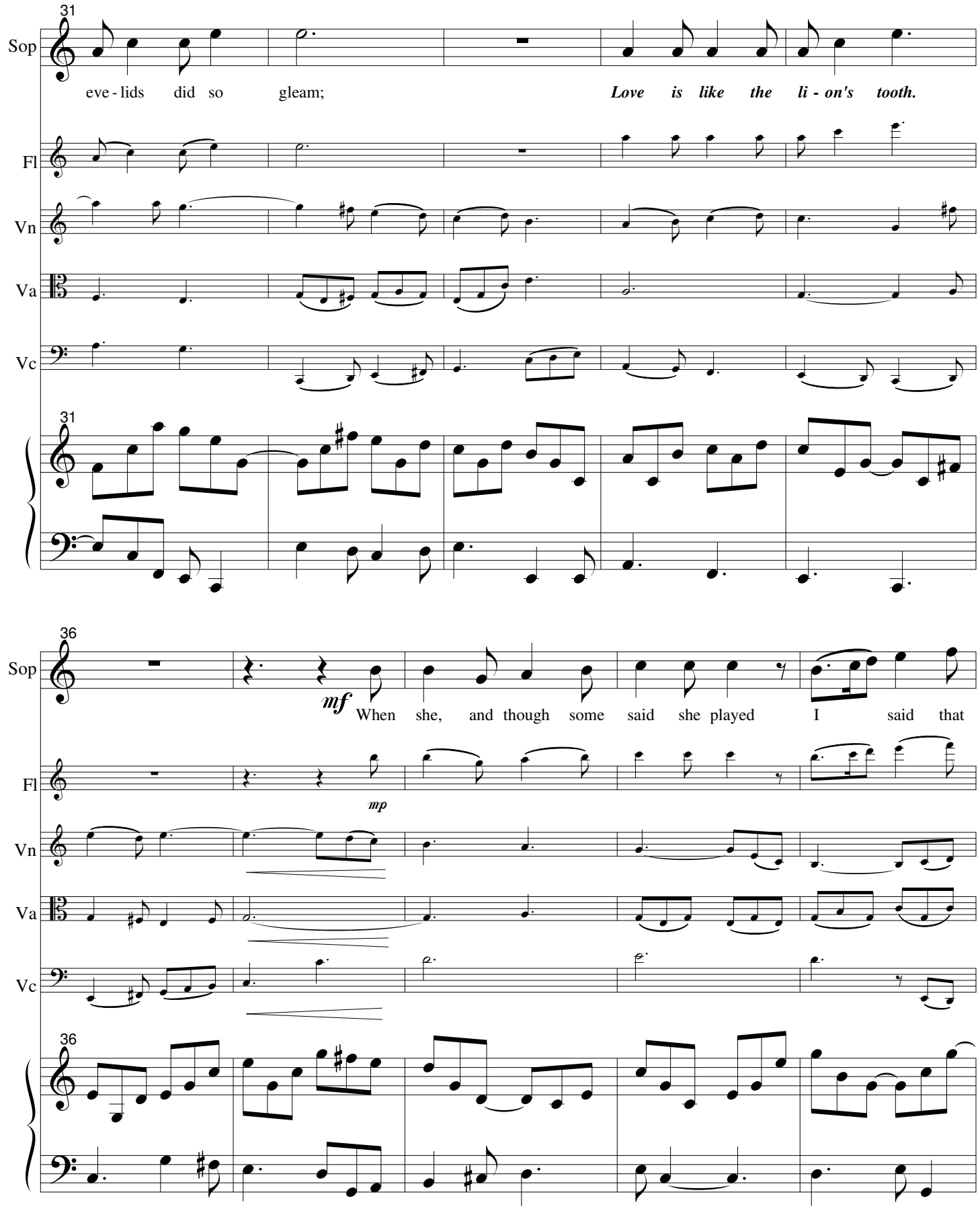
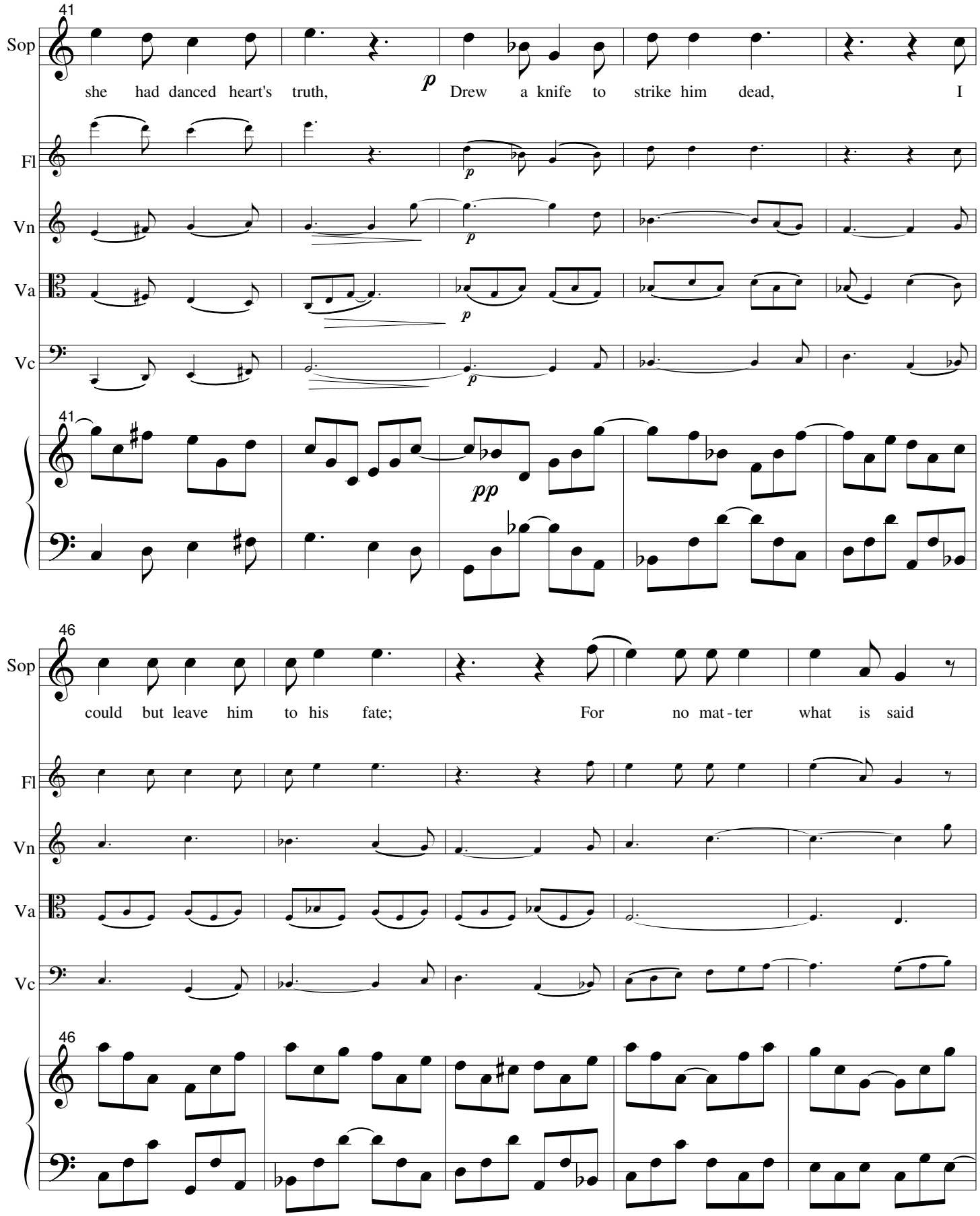
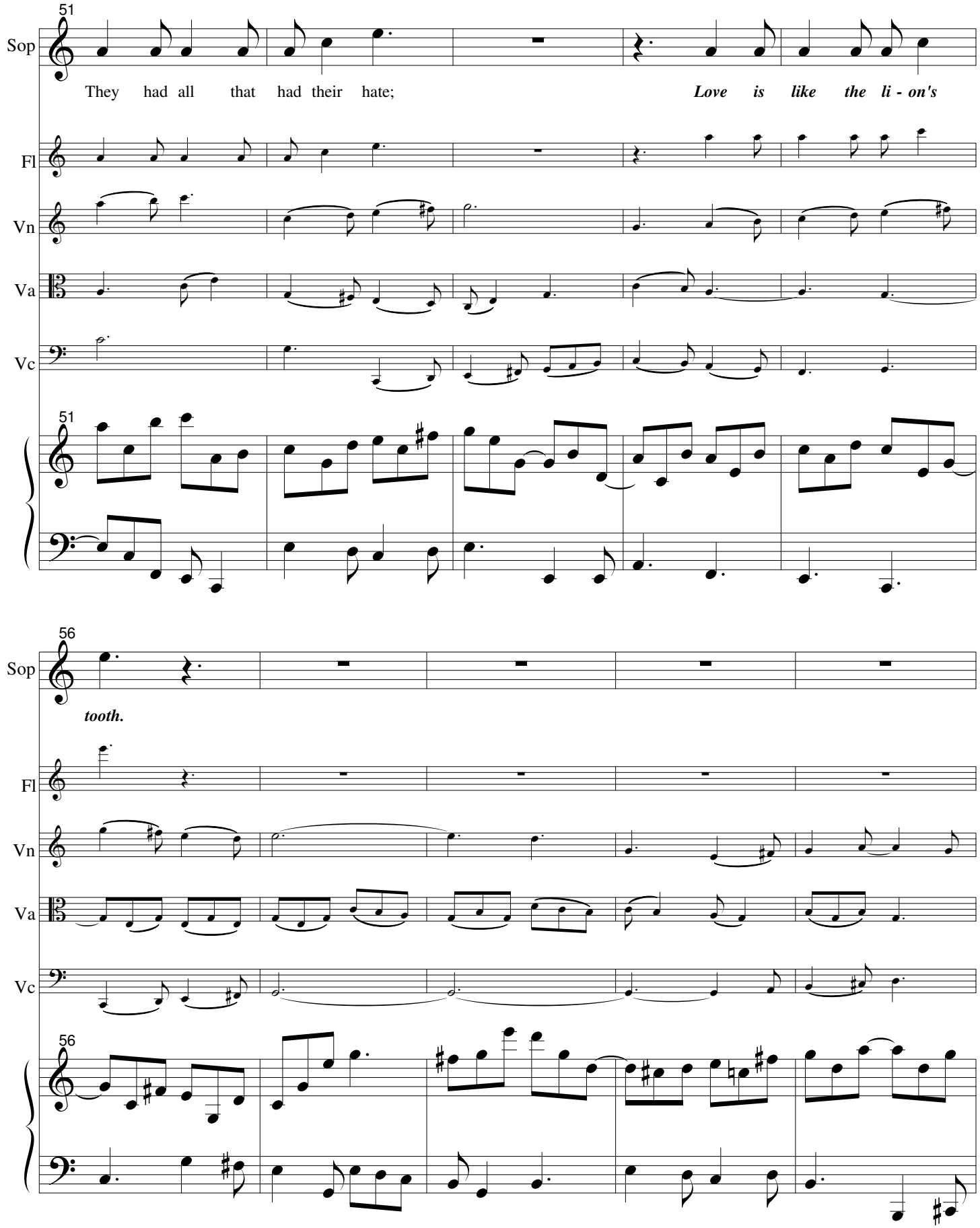

Fl
Vn
Va
Vc
11

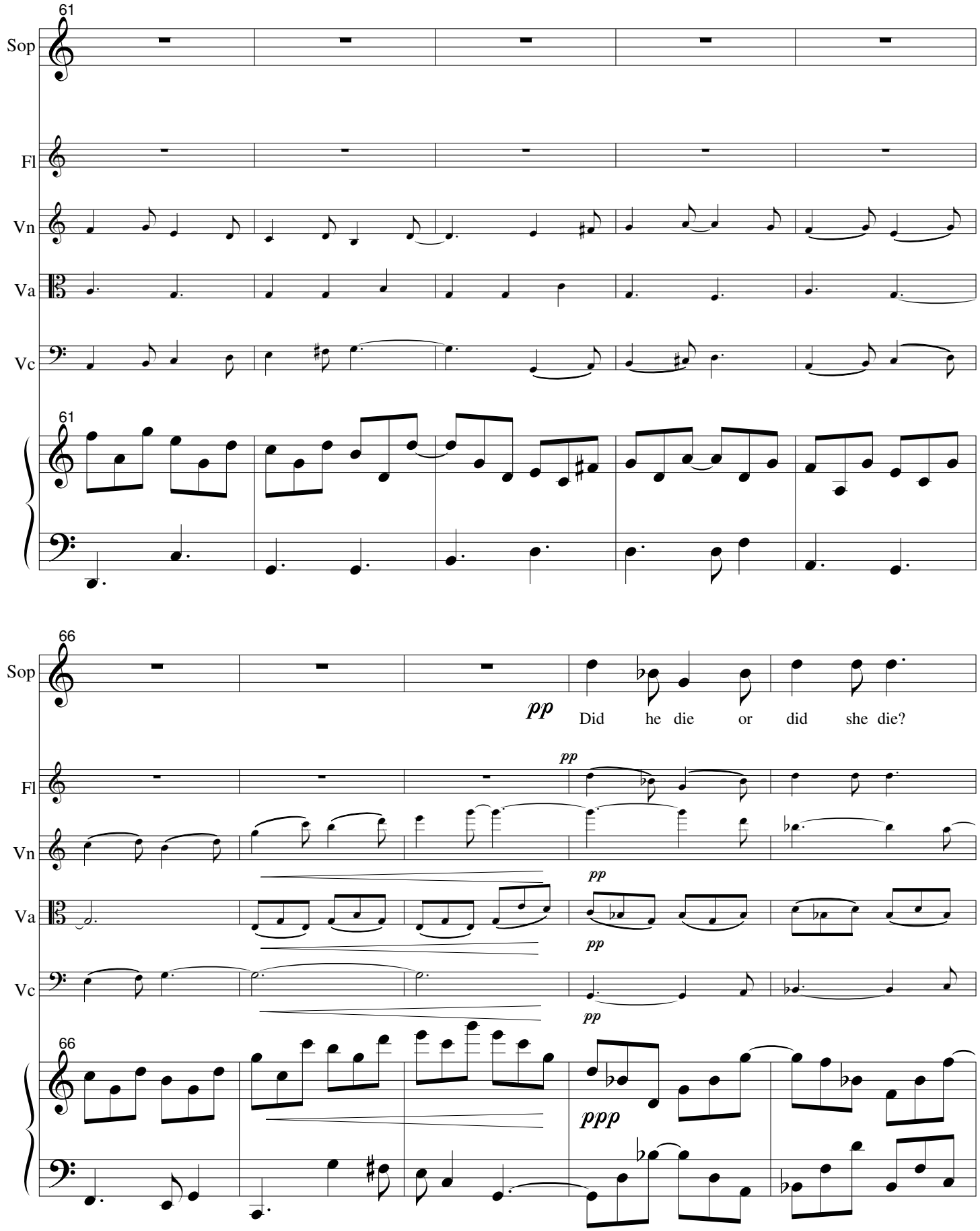

16
Sop
mf
I found that i - vory i - mage there danc - ing with
Fl
Vn
Va
Vc
16
16

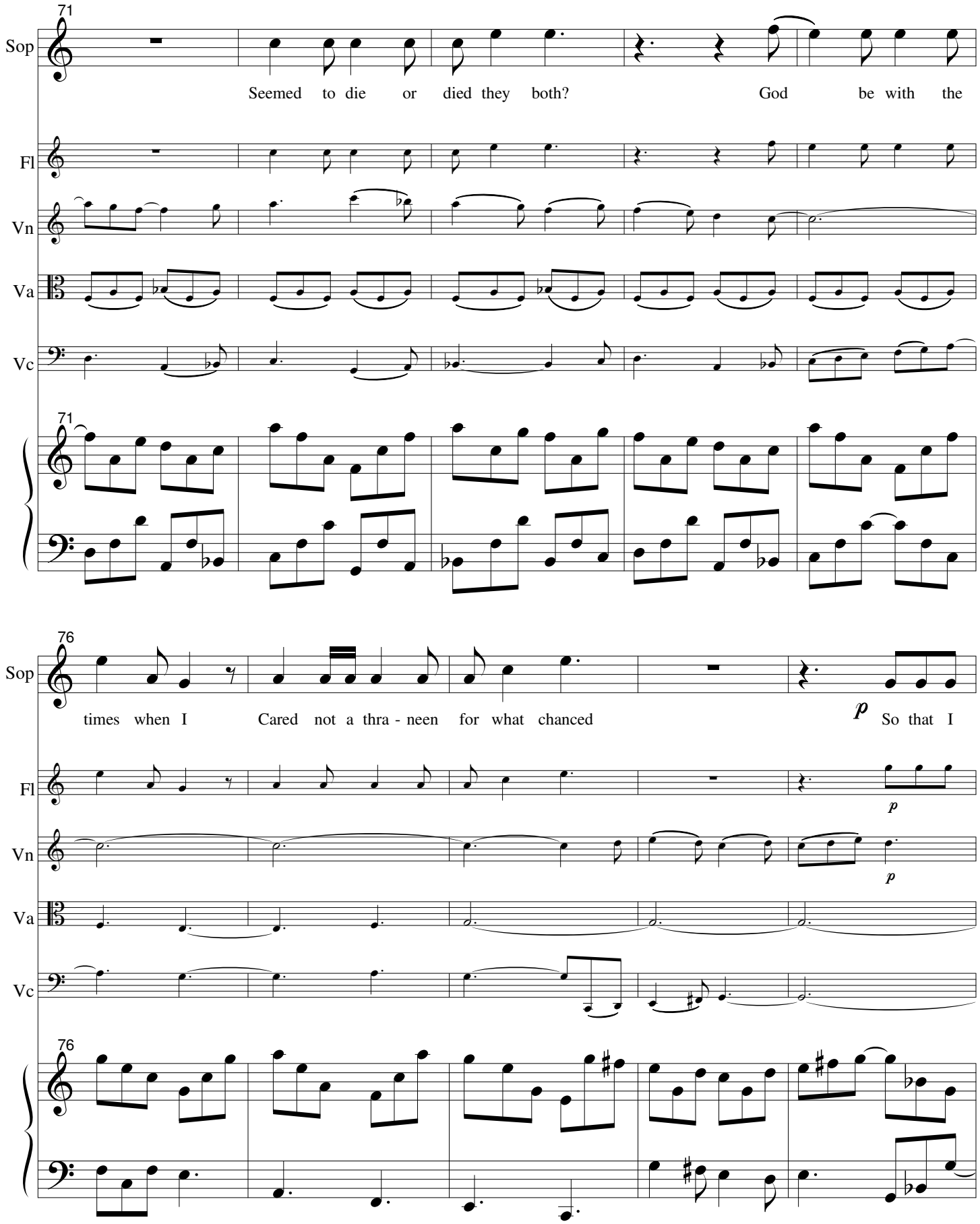

21
Sop
her cho - sen youth,
p
but when he wound her coal black hair as
Fl
Vn
Va
Vc
21
pp
26
Sop
though to stran - gle her
no scream or move - ment did I dare, Eyes un - der
Fl
Vn
Va
Vc
26

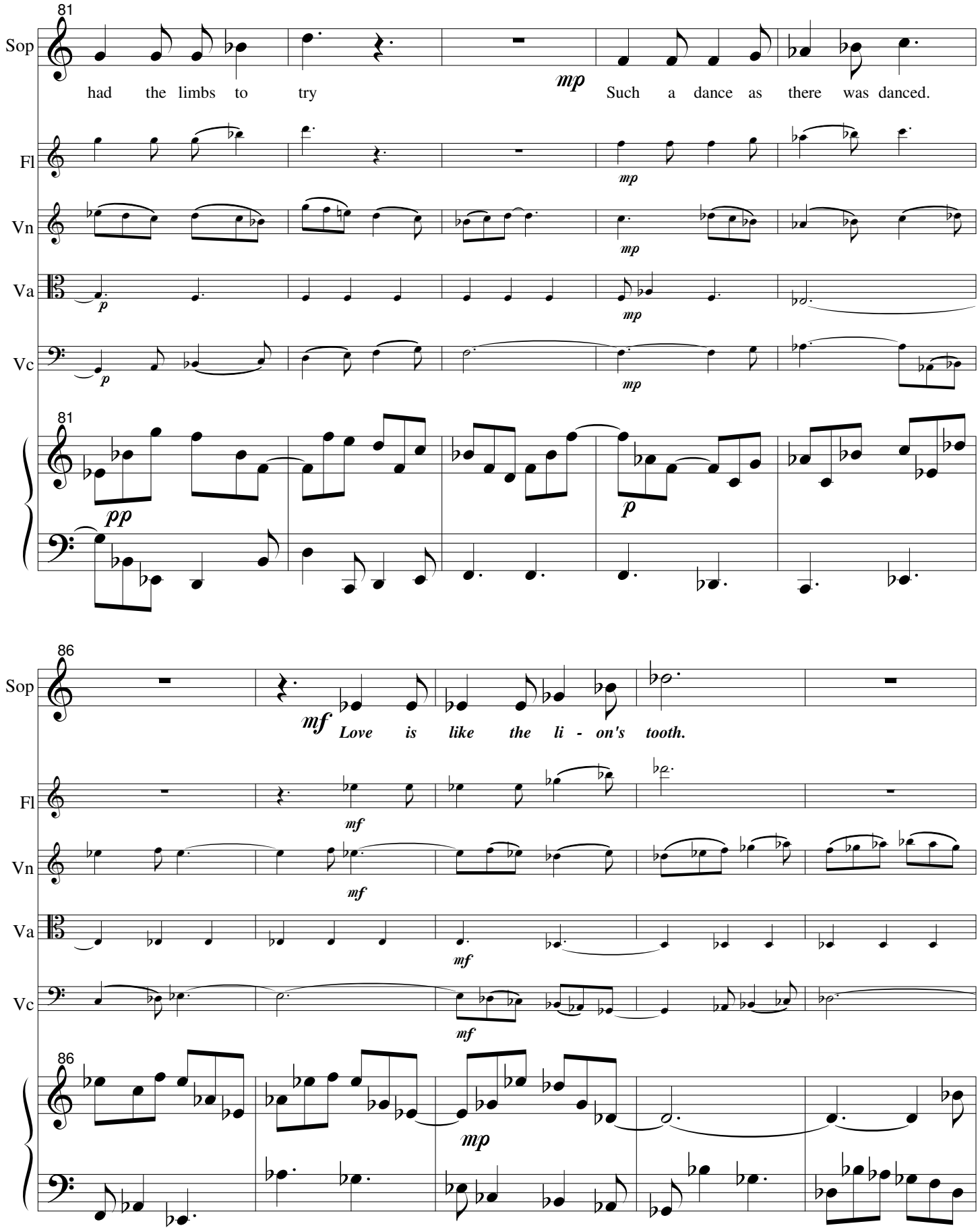

31
Sop
eve - lids did so gleam;
Love is like the li - on's tooth.
Fl
Vn
Va
Vc
31
36
Sop
mf
When she, and though some said she played I said that
Fl
mp
Vn
Va
Vc
36

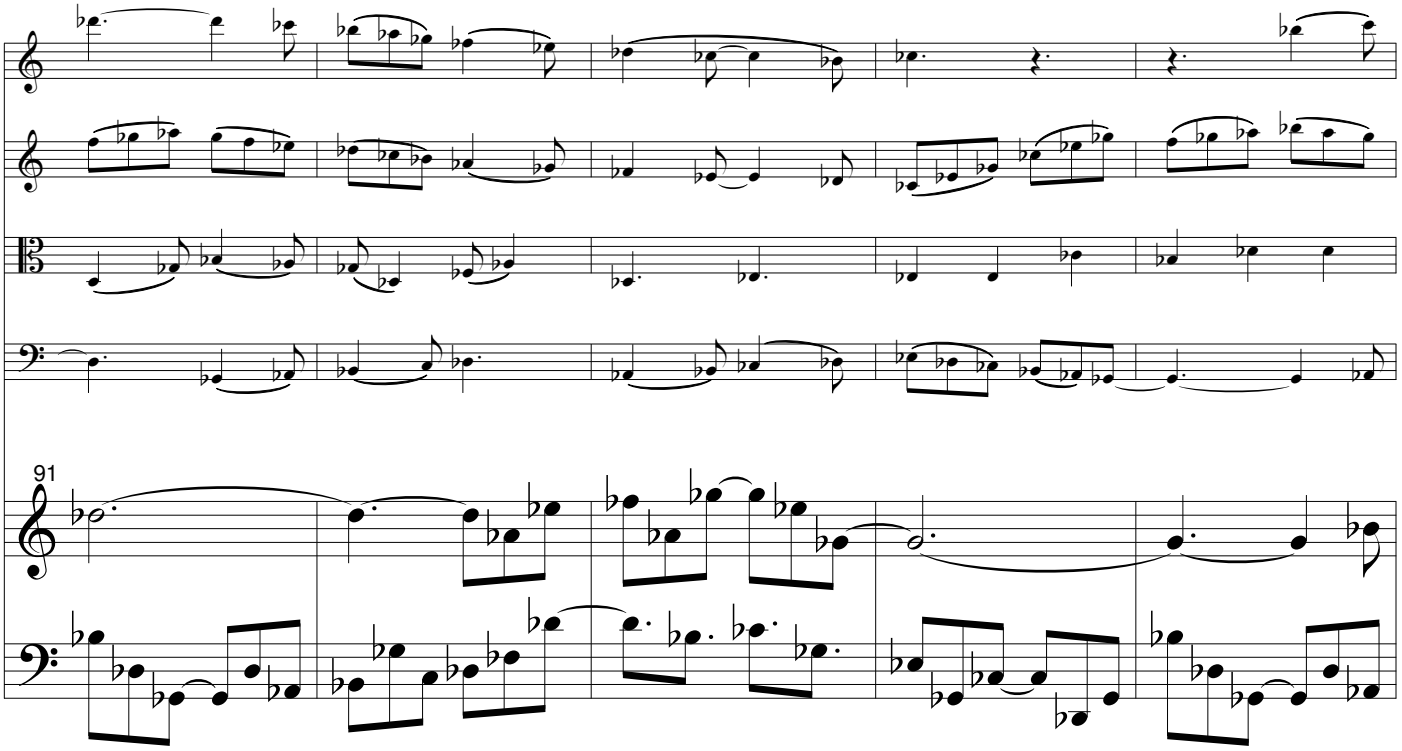

41
Sop
she had danced heart's truth,
p
Drew a knife to strike him dead, I
Fl
Vn
Va
Vc
41
pp
46
Sop
could but leave him to his fate;
For no mat - ter what is said
Fl
Vn
Va
Vc
46

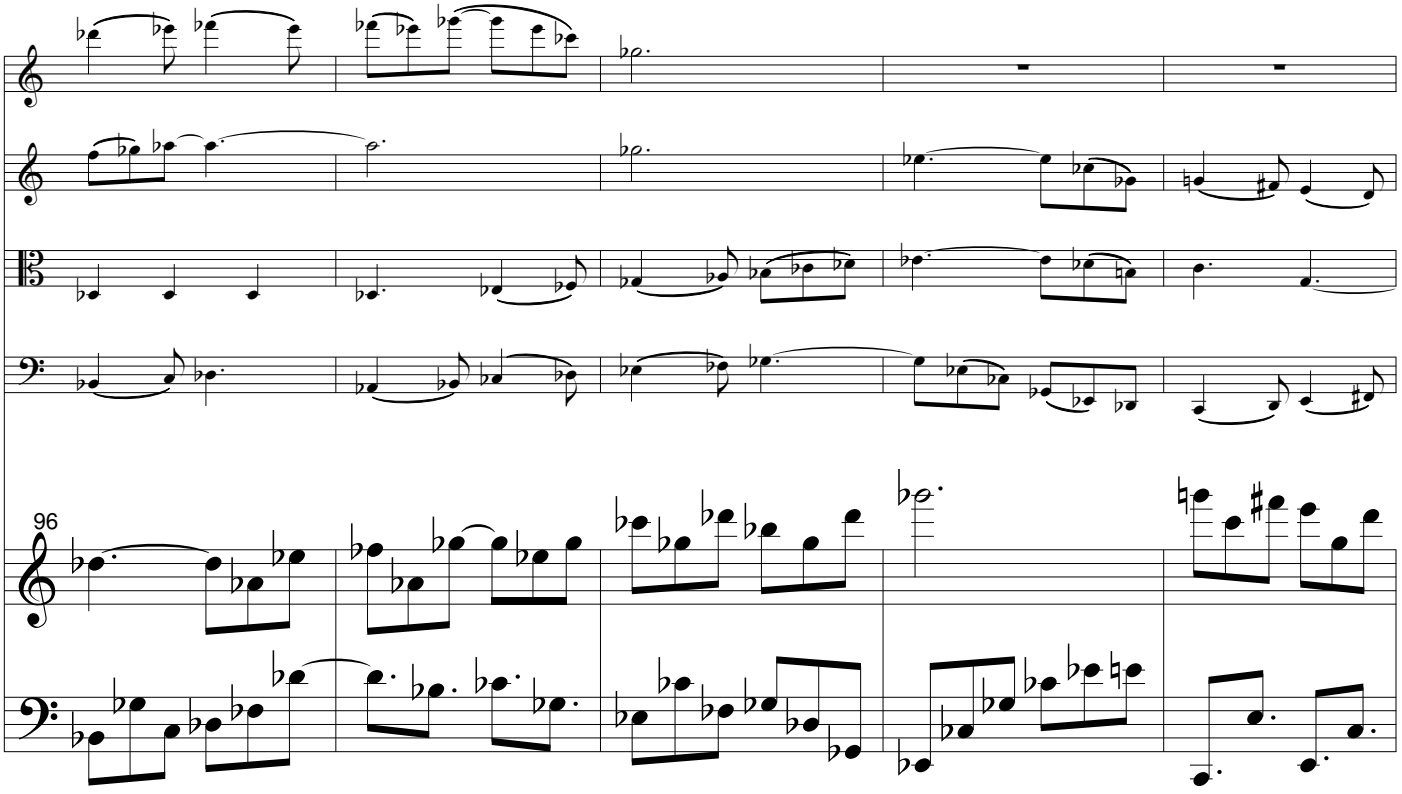

51
Sop
They had all that had their hate;
Love is like the li - on's
Fl
Vn
Va
Vc
51
56
Sop
tooth.
Fl
Vn
Va
Vc
56

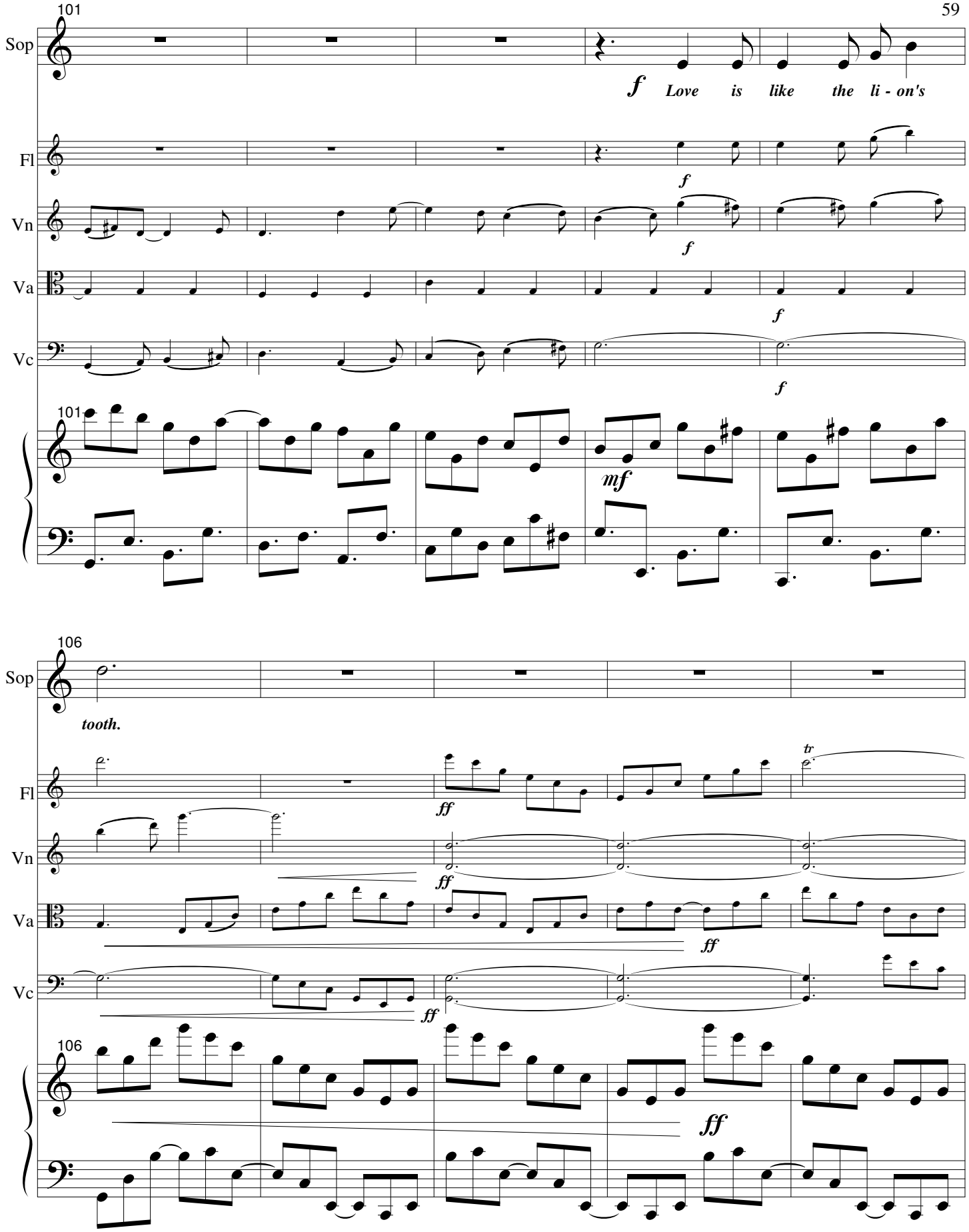

61
Sop
Fl
Vn
Va
Vc
61
66
Sop
pp
Did he die or did she die?
Fl
pp
Vn
pp
Va
pp
Vc
pp
66
ppp

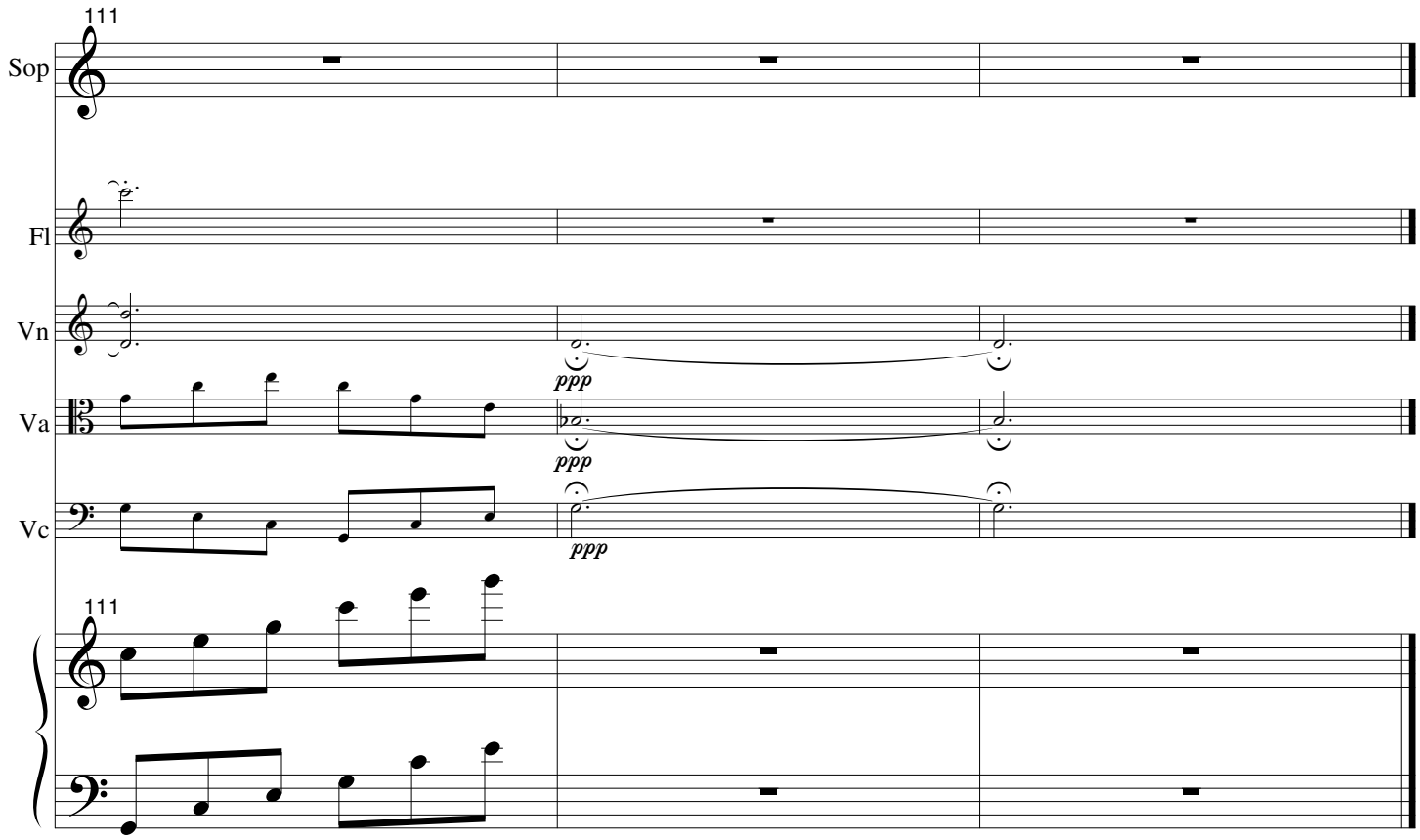

71
Sop
Seemed to die or died they both? God be with the
Fl
Vn
Va
Vc
71
76
Sop
times when I Cared not a thra - neen for what chanced
p
So that I
Fl
p
Vn
p
Va
Vc
76


81
Sop
had the limbs to try
mp
Such a dance as there was danced.
Fl
Vn
Va
Vc
pp
p
86
mf
Love is like the li - on's tooth.


Fl
Vn
Va
Vc
91


Fl
Vn
Va
Vc
96


101
Sop
f Love is like the li - on's
Fl
f
Vn
f
Va
f
Vc
f
101
mf
106
Sop
tooth.
Fl
ff
tr
Vn
ff
Va
ff
Vc
ff
106
ff


111
Sop
Fl
Vn
Va
Vc
ppp
ppp
ppp
111

# 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. He currently works in Philadelpia, 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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