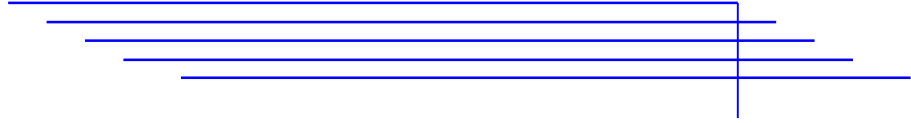


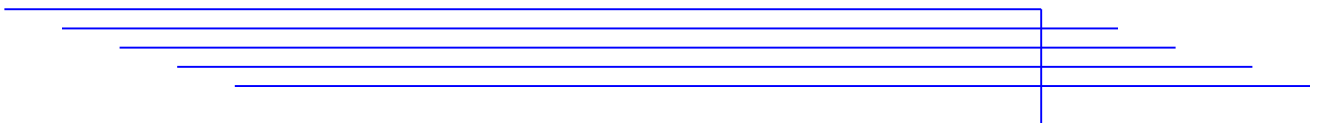
stanley grill



# The Bridge

viola & orchestra

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VOCAL MUSIC

|                                                 |        |                                      |        |
|-------------------------------------------------|--------|--------------------------------------|--------|
| The Snow Begins (W.C. Williams)                 | 1975   | soprano, piano                       | 3 min  |
| Earth and Sea (Eskimo texts)                    | 1975   | soprano, piano                       | 3 min  |
| Prelude (T.S. Eliot)                            | 1978   | soprano, violin, cello               | 10 min |
| 6 Songs (W.B. Yeats)                            | 1983   | soprano, piano                       | 15 min |
| To a Child (W.B. Yeats)                         | 1987   | soprano, string quartet              | 20 min |
| Crazy Jane Sings (W.B. Yeats)                   | 1999   | soprano, fl, vn, va, vc, pn          | 25 min |
| Vignettes/Flowers (W.C. Williams)               | 2002   | SATB, cello                          | 18 min |
| Love Poems (W.C. Williams)                      | 2003   | SSAA                                 | 10 min |
| Vignettes/Trees (W.C. Williams)                 | 2004   | sop, mezz sop, 2 cellos              | 15 min |
| Thinking of You (John MacKenzie)                | 2005   | soprano, cello, harp                 | 7 min  |
| Ariettas Without Words                          | 2005   | soprano, cello, harp                 | 9 min  |
| Scetate (Ferdinando Russo)                      | 2005   | SSATTBB                              | 6 min  |
| In Their Flight (Mark Doty)                     | 2006   | sop, mezzo, violin, cello            | 6 min  |
| 5 Rilke Songs                                   | 2009   | soprano, viola d’amore, cello        | 15 min |
| 4 Songs to Poems by Hart Crane                  | 2010   | tenor, piano                         | 35 min |
| Seasons (W.C. Williams)                         | 2010   | SATB                                 | 11 min |
| Sonnets to Orpheus (R.M. Rilke)                 | 2012   | tenor, piano                         | 35 min |
| Songs of Loss and Remembering (R.M. Rilke)      | 2012   | soprano, viola d’amore, viola, cello | 12 min |
| Rozmowa z kamieniem (W. Szymborska)             | 2013   | soprano, 2 violins, cello            | 15 min |
| 2 Love Songs (H. Heine)                         | 2015   | countertenor, va, vc, theorbo        | 4 min  |
| A Collection of Songs (C.F. Cilliers)           | 2017   | soprano, piano                       | 18 min |
| The Violin Sings in a Common Language           | 2017   | soprano, violin                      | 13 min |
| 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  |
| La 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</ |                                      |        |

|                                         |      |                                        |        |
|-----------------------------------------|------|----------------------------------------|--------|
| 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 |
| <b>ORCHESTRAL MUSIC</b>                 |      |                                        |        |
| Morning Music                           | 2001 | clarinet, string orchestra             | 22 min |
| Two Sad Songs (W.B. Yeats)              | 2002 | soprano, string orchestra              | 15 min |
| Invisible Ballet                        | 2003 | string orchestra & diverse instruments | 33 min |
| Dark Matter (Pluto)                     | 2005 | orchestra                              | 15 min |
| Ophelia Songs (Shakespeare)             | 2005 | soprano, harp, string orchestra        | 12 min |
| Love’s Little Pleasures (various poets) | 2008 | soprano, string orchestra              | 15 min |
| The Four Elements                       | 2009 | viola, string orchestra                | 22 min |
| Mystical Songs (Fernando Rielo)         | 2009 | soprano, viola, string orchestra       | 18 min |
| In Praise of Reason                     | 2012 | cello, 2 horns, string orchestra       | 13 min |
| Against War                             | 2018 | soprano, orchestra                     | 23 min |
| Season of Rain                          | 2018 | orchestra                              | 38 min |
| 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                      | 20 min |
| <b>PIANO MUSIC</b>                      |      |                                        |        |
| 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 |

Scores and parts available at [www.stangrillcomposer.com](http://www.stangrillcomposer.com)

Piccolo  
Flutes (2)  
Oboes (2)  
Bb Clarinets (2)  
Bassoons (2)  
F Horns (2)  
Bb Trumpet  
Trombones (2)  
Tuba  
Timpani  
Chimes  
Harp  
Viola solo  
Violins  
Violas  
Celli  
Basses

# The Bridge

## (a symphonic fantasy)

dedicated to Brett Douglas Deubner  
for his dedicated support for my music

A small, blue edition of Hart Crane's masterpiece, *The Bridge*, has been living in my library for decades. The thought of doing something musically with it popped into mind now and then, but I never quite mustered the courage to do anything with it. However, during these days of coronavirus driven isolation, when the importance of human connectness, so aptly symbolized by the image of the bridge, has been hammered into our consciousness, the time had come.

For those so inclined, read the poem. *The Bridge*, over the course of its 15 chapters, is an attempt to capture the essence of America in the 1920s, as Crane experienced it. I think he succeeded in capturing the complexities of America - from its violent beginnings as the culture of native Americans was crushed by expanding European cultures to the crass commercialism that erupted at the turn of the century (and still exists, in spades, today), tempered by the buoyant optimism and hope for mankind in spirits like Walt Whitman, Emily Dickinson and the American transcendentalists. But above all, the poem relies upon the Brooklyn Bridge as a symbol of connectness, spanning the myriad of events across time and geography that culminate in what we are, wherever we are, today.

Crane's poem attempted perhaps too much. The span of the Brooklyn Bridge became a symbol of everything connected to everything else - the past to the present, urban America to rural America, a vast dream of America from its pre-European existence to the bustling America of big, industrial cities and great railroads spanning the continent.

In this music, the solo viola, in its middle range, spans between the musical soundscapes that represent the images evoked by the poem. It reaches between the low and high instruments, between the dark, swirling eddies of water beneath the bridge to the searing sunlight, piercing the harp-like cables of the bridge, while seagulls soar overhead. It also is the voice of the poem's protagonist, seeking redemption in a violent and crassly commercial world.

Scattered, like leaves, in the music, are apparitions from the past - a fragment of a melody from a court composer to Ferdinand and Isabella, a made-up Irish gig, bits of jazz and flashes of tunes from the 1920s that Hart Crane would have heard during his days in New York.

## Musical references

Ave María – Con amores, la mi madre (Juan de Anchieta)

The River – Deep River (traditional); My Old Kentucky Home (Stephen Foster);  
Casey Jones (Wallace Saunders); Some Sunny Day (Irving Berlin)

Indiana – The Lousy Miner (folk song)

Cutty Sark – The Rose of Stamboul (Leo Fall)

Cape Hatteras – Panis Angelicus (Saint-Saens)

Southern Cross – María Magdelene et altera María (Francisco Guerrero); María  
Magdelene et altera María (Andrea Gabrieli)

Virginia – I'm Coming Home Virginia (Donald Heywood)

Quaker Hill – How Can I Keep from Singing (Robert Lowry); The Bells of the  
Angelus (anonymous); Angelus (Victor Herbert)

The Tunnel – Te Deum (Bruckner)

1. To the Bridge: the music begins looking down into the swirling dark waters beneath the bridge – then up through the cables of the bridge, like a giant harp, playing against the sunlit sky.
2. Ave Maria: Columbus crosses rough Atlantic seas on his first voyage home to Spain, his mind filled with visions of Cathay.
3. The Harbor Dawn: A chilly fog-filled dawn at the Bridge, fog horns and buoy bells call out through the fog. Then the sun.
4. Van Winkle: The modern world is evoked, as gun-grey macadam crosses the American continent. The sounds of a grind-organ elicit memories of childhood.
5. The River: Spanning America are signs of commerce – jingles, advertisements, telegraph poles – and hoboes riding the rails, which gradually transition to a great vision of waters, the river of life, flowing down to the sea and taking everything with it.
6. The Dance: An ecstatic vision of the old pre-Columbian world, in which an Indian warrior seeks the spirit of America in the guise of Pocahontas, a princess who becomes corn, the land.
7. Indiana: a mother of the prairie bids farewell to her son, who leaves home, likely never to return, for a life of adventure on the high seas.
8. Cutty Sark: The poet, in a bar in South Street, meets an old sailor who regales him with tales of the sea. After wandering drunkenly through the streets, the poet returns home, to collapse into bed dreaming of the great sailing ships of old.
9. Cape Hatteras: A great vision, spanning vistas of time, as the great continent arises from the sea, later to become the earth mother of the pre-Columbian world, later the ground upon which Walt Whitman walked and saw his vision of America, the Wright brothers sailed the air – to transform into WWI young Americans fighting in the air over France.
10. Southern Cross: the first of three songs, the poet's imagining of the idyllic woman, makes it impossible to find love in the real world. He imagines Eve, Magdalene, Mary and Venus.
11. National Winter Garden: a different vision of woman – the one presented on stage at the burlesque shows popular in the 1920s.
12. Virginia: A young man waits for his girl to emerge from her office tower in Manhattan, with dreams of a good time. But she leaves him flat.
13. Quaker Hill: an vision, encompassing all of time, that leads to a particular moment in time in a quaint historical village in upstate New York.
14. The Tunnel: a dark vision of Hell, symbolized by a descent into the subway. As the subway rider descends, overhead, the great East River flows on.
15. Atlantis: In a culminating, ecstatic vision, the bridge emerges, like the lost continent, to connect past to present, coast to coast, city to prairie, all in one song, one bridge of fire.

How many dawns, chill form his rippling rest  
The seagull's wings shall dip and pivot him,  
Shedding white rings of tumult, building high  
Over the chained bay waters Liberty –

Then, with inviolate curve, forsake our eyes  
As apparitional as sails that cross  
Some page of figures to be filed away;  
– Till elevators drop us from ur day...

# To Brooklyn Bridge

Andante (♩ = 80)

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭

Trombone 1

Trombone 2

Tuba

Timpani

Chimes

Harp

Andante (♩ = 80)

Viola Solo

Violin I

Violin II

Viola

Cello

Contrabass

This musical score is for a symphony orchestra. It begins with a tempo marking of 'Andante' and a metronome indication of 80 quarter notes per minute. The score is divided into two systems. The first system includes staves for woodwinds (Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in B♭ 1 & 2, Bassoon 1 & 2), brass (Horn in F 1 & 2, Trumpet in B♭, Trombone 1 & 2, Tuba), and percussion (Timpani, Chimes, Harp). The second system includes staves for strings (Viola Solo, Violin I & II, Viola, Cello, Contrabass). The woodwinds and brass sections have specific musical notation starting at measure 11, including notes, rests, and dynamic markings like 'pp'. The string section also has notation starting at measure 11, with the Cello and Contrabass parts featuring prominent melodic lines and dynamic markings like 'pp'.

A

17

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

Hp.

A

17

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.



C

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba *pp*

Timp.

Chm. *pp*

Hp.

C

Vla. *pp*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

57

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

This system contains staves for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Bassoon 1, and Bassoon 2. The Piccolo and Flute parts are silent. Flute 1 and 2 play a melodic line starting at measure 57 with a mezzo-piano (mp) dynamic. Oboe 1 and 2 play a lower melodic line starting at measure 57 with a piano (p) dynamic. The Clarinets and Bassoons are silent.

57

Hr. 1

Hr. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

This system contains staves for Horn 1, Horn 2, B♭ Trumpet, Trombone 1, Trombone 2, and Tuba. Horn 1 plays a melodic line starting at measure 57 with a pianissimo (pp) dynamic. Horn 2 is silent. The B♭ Trumpet, Trombones, and Tuba are silent.

57

Timp.

Chm.

Hp.

This system contains staves for Timpani, Chimes, and Harp. The Timpani and Chimes are silent. The Harp is silent.

57

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system contains staves for Viola, Violin I, Violin II, Viola (bass clef), Violoncello, and Contrabass. The Viola (bass clef) and Violoncello play a melodic line starting at measure 57. The Violins and Contrabass are silent.



E

84

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2

Bsn. 1 *pp*

Bsn. 2

84

Hr. 1

Hr. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

84

Timp.

Chm.

Hp.

E

84

Vla. *pp*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

F

99

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp* *p*

Ob. 2 *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *pp* *p*

Bsn. 1 *pp* *p*

Bsn. 2 *pp* *p*

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp. *ppp*

Chm.

Hp.

99

Vla. *p*

Vln. I

Vln. II

Vla. *p*

Vc. *mp* *pizz.* *arco* *pp*

Cb. *mp* *pizz.* *arco* *pp*



H

126

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

126

Hr. 1

Hr. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

126

Timp.

Chm.

126

Hp.

126

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

139

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

139

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

139

Timp.

Chm.

Hp.

I

139

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

152

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

152

Hr. 1

Hr. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

152

Timp.

Chm.

152

Hp.

152

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Here waves climb into dusk on gleaming mail;  
Invisible valves of the sea,--locks, tendons  
Crested and creeping, troughing corridors  
That fall back yawning to another plunge.  
Slowly the sun's red caravel drops light  
Once more behind us....It is morning there—  
O where our Indian emperies lie revealed,  
Yet lost, all, let this keel one instant yield!

# Ave María

Moderato (♩ = 90)

164

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Chm.

Hp.

164

Moderato (♩ = 90)

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*ff*

*f*

*mp*

*pizz.*

*arco*

A

179

Picc.

*p*

Fl. 1

*p*

Fl. 2

*p*

Ob. 1

*mp*

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

179

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

179

Timp.

Chm.

179

Hp.

*mf*

A

179

Vla.

*mp*

Vln. I

*mp*

Vln. II

*mp*

Vla.

*p*

Vc.

*f*

Cb.

*f*

B

194

Picc.

*p*

Fl. 1

*p*

Fl. 2

*p*

Ob. 1

Ob. 2

B♭ Cl. 1

*pp*

B♭ Cl. 2

*pp*

Bsn. 1

*p*

Bsn. 2

*p*

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

194

Timp.

*ff*

Chm.

Hp.

B

194

Vla.

*p*

*mp*

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

Cb.

209

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

209

Hr. 1

Hr. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

209

Timp.

Chm.

209

Hp.

209

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.



234

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

**D**

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

234

Hr. 1

Hr. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

234

Timp.

Chm.

Hp.

234

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*arco*

*mp*

*mp*

*mp*

*mp*

**D**

249

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2

249

Hr. 1 *pp*

Hr. 2 *pp*

B♭ Tpt. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba *pp*

249

Timp. *ff*

Chm.

249

Hp. *ppp*

249

Vla. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

E

261

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

261

Hr. 1

Hr. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

261

Timp.

Chm.

Hp.

E

261

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

273

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

273

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

273

Timp.

Chm.

273

Hp.

273

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Insistently through sleep ~ a tide of voices ~  
They meet you listening midway in your dream,  
The long, tired sounds, fog-insulated noises:  
Gongs in white surplices, beshrouded wails,  
Far strum of fog horns...signals dispersed in veils.



A

305

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

305

Hn. 1

Hn. 2

B♭ Tpt.

Tbn. 1

Tbn. 2

Tuba

305

Timp.

Chm.

*p*

305

Hp.

A

305

Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.















Macadam, gun-grey as the tunny's belt,  
Leaps from Far Rockaway to Golden Gate:  
Listen! the miles a hurdy-gurdy grinds ~  
Down gold arpeggios mile on mile unwinds.





















The River, spreading, flows ~ and spends your dream,  
What are you, lost within this tideless spell?





































































































































































































































