

FOR PERSONAL ONLY

SPECIAL STARLIGHT

*a setting of the poem by Carl Sandburg
for
SATB chorus & soloists with
woodwind quintet, brass sextet, harp & piano*



Crystal Godfrey LaPoint

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cover art by the composer ~ Crystal Godfrey LaPoint
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Program Notes by Crystal Godfrey LaPoint

In early 1989, the distinguished director of the Syracuse University Oratorio Society, G. Burton Harbison, invited me to compose a major work to be premiered by the acclaimed ensemble on an unprecedented concert, commemorating the 100th anniversary of the opening of Crouse College, home to SU's School of Music. The all-choral program was a unique historic tribute, and the capstone was to be my composition, sung by the Oratorio Society with an instrumental ensemble of my choosing – providing they could fit on stage with nearly 100 singers. In my 8th year of what would be a decade as Oratorio Society's accompanist, my fondness and admiration for the group and its director ran deep. So too did my affection for Crouse College, where I had studied, performed, and earned 3 music degrees. I was deeply humbled and honored to make such a personal contribution to this celebration of that grand, beloved building among cherished colleagues. To be sure, it was a challenging and weighty responsibility for a newly-minted composer. But recognizing that some opportunities are just too precious to resist and setting trepidation aside, I proudly accepted the assignment and set about what would become one of the most rewarding musical experiences of my life.

In the interest of facilitating future performances, I called for instrumental accompaniment comprised in part of smaller ensembles who already perform together regularly and might well exist in many communities and/or on many college campuses: a woodwind quintet, a brass sextet, harp, and piano. The brass would provide ample dynamic range to balance a very large choir, and the warmth of the woodwinds, expansive capabilities of the piano, and the tender delicacy of the harp would combine to create a versatile timbral palette (even without strings).

As a choral composer, the selection of a text is one of my most significant and impactful tasks. I knew that the poem would need to be of substantial length. More importantly, it would need to have gravitas, accessibility, and emotional breadth in equal measure to the grandeur of the moment when the piece would first reach out to an audience. In a well-worn volume of American verse highlighting obscure poems by well-known poets, I discovered just such an offering from Carl Sandburg. As I began to read "Special Starlight", I was overwhelmed by its soul-stirring, breath-taking philosophical audacity and emotional tenderness. I knew in that instant that I'd found the perfect text – or it had found me.

Meeting the great man with great music was going to be no small undertaking. The text is quite emphatically and organically prosaic. With the exception of a few declarative sentences, the poem consists entirely of questions – challenging, life-altering questions – regarding the ways in which all citizens of the earth might/ought to think and live forever differently, all because of one special night, remembered and celebrated throughout the ages, for a story that "never is told with the stars left out". Sandburg artfully weaves references to the Nativity story, along with echoes of the prophets and the gospels, into a timeless manifesto. I believe his questions are more powerful and essential at this very moment in human history than perhaps ever before. And his elegantly ecumenical approach to the universal epiphany illuminated by the Star of Bethlehem invited a musical setting that could be programmed at Christmas, and throughout the year.

Absent the naturally musical elements of meter and rhyme that lend many poems graciously to musical setting, "Special Starlight" clearly demanded a different approach. My musical narrative needed to be driven - moment to moment and phrase to phrase – by the emotional character of the specific question being asked, or scriptural event being evoked. The extended clarinet soliloquy that opens the piece is intended in part to embody the unknown speaker. But it also sets the stage for what is to come, by quieting the room, focusing the mind, and drawing in the rapt attention of the listener the way whispered words naturally compel us lean in quietly to hear what is being said. With the choir's entrance, we hear the first statement of the piccolo - whose frequent, ethereal melodic fragments continually remind the listener of "the stars high over" – followed by the other-worldly sound of voices creating a chromatic cloud of mystical sound.

"Special Starlight" covers a great deal of musical territory stylistically, as the ever-shifting focus of the poem invites. Sandburg captures the complexity of human emotions: the exquisite pain and bliss of childbirth, the rage and shame for humanity's ultimate sins against the Christ-Child, the indignation at our propensity for injustice and cruelty, and the almost unbearable sweetness of the hope that someday – inspired by the starlight – we might "look into each other's faces and see eye to eye," embracing one another as equals in a world of "fresh understandings". I attempted to offer up Sandburg's critical questions honestly, respectfully, and to amplify their significance with music that is as spontaneous, unfiltered, and heart-felt as his unforgettable poem. Like the pieces of which I am most proud, "Special Starlight" seemed to spill out of me as though it had always existed, and the November 1989 premiere was a collaborative musical achievement I will always cherish.

Carl Sandburg's "Special Starlight" is a unique poem, asking "simple, childish questions" in a profound voice. In this setting, I hope to have brought a unique balance of musical candor and grandeur to the great American poet's words.

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Instrumentation

Flute
(doubling Piccolo)

Oboe
(doubling English Horn)

Clarinet in B-flat
(doubling Bass Clarinet)

Bassoon

2 Trumpets in C

2 Horns in F

Trombone

Euphonium

Tuba

Harp

Piano

FOR PERSUAL ONLY
excerpted from "Special Starlight" by Carl Sandburg . . .

Shall a quiet dome of stars high over
make signs and a friendly language
among all the nations?

Shall they yet gather
with no clenched fists at all,
and look into each other's faces
and see eye to eye,

And find ever new testaments
of man as a sojourner and a toiler
and a brother
of fresh understandings?

FULL SCORE (in C)

*Dedicated with great fondness to the fine musicians of
The Syracuse University Oratorio Society*
SPECIAL STARLIGHT

Poem by
Carl Sandburg

Music by
Crystal Godfrey LaPoint

Freely & poetically
in the spirit of an Invocation
♩ = ca. 76

Clarinet in B♭

mp *sub. p* *mp* *sub. pp*

Cl. *mp* *poco a poco accel. e cresc.* *ten.* *poco a poco*

Cl. *accel. e cresc.* *molto rall.* *mf*

Cl. *a tempo* *molto rit.* *a tempo* *pp* *mf*

Cl. *molto accel.* *molto rall.*

Cl. *a tempo* *f* *mp* *mf* *ppp* *molto rit.*

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molto rall. *a tempo* *poco rit.*

Picc. *p* *cresc. molto*

Ob. *p* *cresc. molto*

Cl. *p* *cresc. molto*

Bsn.

Tpt. I, II *p* *cresc. molto* [Trumpet I mute] [Trumpet II mute]

Hn. I, II *p* *cresc. molto* [Horn I & II mute]

Trbn.

Euph.

Tuba

S *pp* *molto rall.* *non cresc.* *a tempo* *poco rit.* *un poco cresc.*

A *pp* *molto rall.* *non cresc.* *a tempo* *poco rit.* *un poco cresc.*

T *pp* *molto rall.* *non cresc.* *a tempo* *poco rit.* *un poco cresc.*

B. *pp* *molto rall.* *non cresc.* *a tempo* *poco rit.* *un poco cresc.*

Harp *p* *non cresc.* *a tempo* *[gliss.]* *poco rit.*

Pno.

(starting slowly, accelerate speed of glissandi in both hands)

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14

Flute

molto legato

mp

molto legato

p

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

S

al - ways sweet - er friends

mp

Be - cause this sto - ry of a Mo - ther

A

mp

Be - cause this sto - ry of a Mo - ther

T

B.

Harp

Pno.

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7

20

C

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

S

A

T

B.

Harp

Pno.

poco accel.

Più mosso ♩ = 96

crescendo

mf

f

mp

poco a poco cresc.

molto legato

[muted] molto legato

when a child is-sues out of the dark and the un-known

Is it a Ho - ly Night now when a child is-sues out of the dark and the un-known

poco accel.

Più mosso ♩ = 96

crescendo

mf

f

mp

poco a poco cresc.

8

rit.

24

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

f *sub. mf* *mf*

[mute out]

[mute out]

[mute out]

[mute out]

mp *3*

rit. *ff* *sub. mp* **D** Tempo primo (♩ = 56)

S

A

T

B.

In-to the star- light?

ff *sub. mp*

ff *sub. mp*

ff *sub. mp*

ff *sub. mp*

rit. **D** Tempo primo (♩ = 56)

Harp

E♭ F# G# A#
D# C# B♭

mf F# G♭

Pno.

f *sub. mf* *f* *Red.*

FOR PERSAL ONLY

28

Fl.

Bsn.

Hn. I, II

Harp

Pno.

f molto dim.

p

dim. al niente

accel.

molto rall.

[mutes out]

p

p

l.v.

FOR PETSAL ONLY

31

Fl.

B. Cl.

Bsn.

Trbn.

Euph.

Pno.

a tempo

f

f

molto dim.

rit.

lunga

(on the beat) mp

E

Serioso ♩ = 76

3 dim.

p

p

p

p

a tempo

rit.

E

Serioso ♩ = 76

p

36 (on the beat)

Fl. *p* *dim.*

E.H. English Horn *p* *dim.*

B. Cl. *dim.*

Bsn. *dim.*

Tpt. I, II

Hn. I, II

Trbn. *dim.*

Euph. *dim.*

Tuba

S

A

T

B.

Harp *p* *dim.*

Pno. *dim.*

dim.

42

F

Fl.

E.H.

B. Cl.

Bsn.

pp

Tpt. I, II

Hn. I, II

Trbn.

pp

Euph.

pp

Tuba

F

S

A

T

p

8

Down a win - ter even - ing sky when a wo - man ho - vers.

B.

p

Down a win - ter even - ing sky when a wo - man ho - vers.

F

Harp

pp

Pno.

pp

48

Fl.

E.H.

B. Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

S

A

T

B.

Harp

Pno.

French Horn II

pp

pp

poco cresc.

mp *poco a poco dim.*

poco cresc.

mp *dim.*

be - tween two great door - ways,

be - tween, be - tween, be - tween two great door - ways,

3

54 G

Fl.

E.H.

B. Cl.

Bsn.

p poco a poco cresc.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

G

S

A

T

B.

p

mp

poco cresc.

be - tween two great

p

mp

poco cresc.

be - tween two great

G

Harp

p poco a poco cresc.

Pno.

p poco a poco cresc.

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66

H

Fl.

mf

cresc.

3

E.H.

mf

cresc.

3

B. Cl.

mf

cresc.

f

Bsn.

mf

cresc.

Tpt. I, II

Hn. I, II

mf

cresc.

f

Trbn.

mf

cresc.

f

Euph.

mf

cresc.

Tuba

mf

cresc.

H

S

A

T

f

cresc.

3

ff

Joy

pain to be laughed at, pain to be laughed at, Joy Joy

B.

f

cresc.

3

ff

Joy

pain to be laughed at, pain to be laughed at, Joy Joy

H

Harp

f

molto cresc.

ff

Pno.

f

cresc.

3

ff

FOR PERUSAL ONLY

FOR PERUSAL ONLY

71

Fl. *f* *p* *pp* *rit.*

E.H. *f* *p* to Oboe

B. Cl. *p* to Clarinet

Tpt. I, II

Hn. I, II *pp*

Trbn. *p*

Tuba *f* *p*

S *mp* *p* *pp* *rit.*
Joy to be wept o - ver, o - ver, o - ver,

A *mp* *p* *pp*
Joy to be wept o - ver, o - ver, o - ver,

T *mf*
to be wept o - ver,

B. *ff* *mf*
Joy to be wept o - ver,

Harp *mf* *mp* *p* *pp* *rit.*

Pno. *dim.* *mf* *poco a poco dim.* *pp*

77

Fl.

Ob.

B. Cl.

Bsn.

Tpt. I, II

Hn. I, II

S.

A.

T.

B.

Harp

Pno.

I Grazioso $\text{♩} = 56$
con moto

Oboe

Clarinet in B $\flat$

mp

mf

pp

p

ppp

o - ver. _ _

G $\flat$ A $\flat$
D $\flat$ C $\flat$

E $\flat$

FOR PERUSAL ONLY

Ped. _____ Ped. _____ Ped. _____

89

J

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

S

A

Harp

Pno.

Ped.

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mp non cresc.

p

pp

p non cresc.

pp

(Small Group) p non cresc.

(Small Group) p non cresc.

pp

pp

sva

to English Horn

Ah

Ah

E₄

94

Fl.

Cl.

Tpt. I, II

S

A

p non cresc.

dim. al niente

dim. al niente

poco a poco rall.
to Piccolo

Fl.

E.H.

Cl.

English Horn

p

pp

[Tpt. 1 mute out]

[Horn I hand mute]

p

[Horn II hand mute]

molto rall.

Piccolo

pp

K **Serioso** (♩ = 76)

To Ob.
To E.H.

to Oboe

Trumpet I

p

molto rall.

p

K **Serioso** (♩ = 76)

Do the sil - ver - white lines then come from ho - ly stars?

molto rall.

pp

K **Serioso** (♩ = 76)

p non arpeggio

D♯ A♭

pp

8^{va}

8^{va}

111

Picc.

E.H.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

S

A

T

B.

Harp

Pno.

pp

p

mp

p

shall the New - com - er, the New - born be gi - ven soft flan -

8

8

117 *poco a poco rit.* L ♩ = 70

Picc.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

poco a poco rit. L ♩ = 70

S *p* *p* *p* (All)

A *p* *p* *p* (All)

T *p*

B. *p* div.

poco a poco rit. L ♩ = 70

Harp

Pno.

123 *poco a poco rall.*

Picc. Ob. Cl. Bsn. Tpt. I, II Hn. I, II Trbn. Euph. Tuba

S A T B.

Harp Pno.

sub. pp *sub. pp* *al niente*

poco a poco rall. *p* *pp*

- dling cloths called ho - ly, ho - ly, ho - - - -

- dling cloths called ho - ly, ho - ly, ho - - - -

ly, ho - - - -

poco a poco rall. *pp*

pp *poco cresc.*

8va

Red.

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132

Flute

25

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♩ = 69

Picc.

Ob.

sub. *p*

Cl.

p 3 3

Bsn.

Tpt. I, II

[I, II] 8 sub. *p*

[a 2] 3 3

[I, II] 8 sub. *p*

Hn. I, II

Trbn.

Euph.

Tuba

S

A

T

p 3 3

Shall all wan-der-ers o - ver the earth,

p *un poco cresc.*

all home - less

B.

p *un poco cresc.*

all home - less

Harp

E F G A
D C B

p *gliss.* l.v.

♩ = 69

Pno.

26

135 (on the beat)

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poco a poco stringendo

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

S

A

T

B.

Harp

Pno.

p

mp

sub. mp

[a 2]

[I, II]

poco a poco stringendo

un poco cresc.

All___ a-gainst whom doors are shut and words

ones,

ones,

un poco
agitato
♩ = 60

27

137

♩ = 72

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

[a 2]

[I, II]

[mute out]

[mute out]

[mute out]

un poco
agitato
♩ = 60

sub.
p

S

A

T

B.

spo - ken

spo - ken

all home - less ones

all home-less ones

Shall these

Shall these

Shall these

Shall these

find the earth

find the earth

find the earth

find the earth

less

less

less

less

strange

strange

strange

strange

to - night?_

to - night?_

to - night?_

to - night?_

Shall they hear

Shall they hear

Shall they hear

Shall they hear

un poco
agitato
♩ = 60

ff

Harp

Pno.

140

un poco rit.

sub. molto meno mosso quasi recit.

Tempo primo ♩ = 56

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

un poco rit.

sub. molto meno mosso quasi recit.

Tempo primo ♩ = 56

S

A

T

B.

news, a whis - per on the night wind? "A Child_ is born." "The

news, a whis - per on the night wind? "The

news, a whis - per on the night wind?

news, a whis - per on the night wind?

un poco rit.

sub. molto meno mosso quasi recit.

Tempo primo ♩ = 56

Harp

Pno.

Ped.

[illegible]

Molto agitato
♩ = 69

146

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

sub. *p*

cresc. molto *mf*

stringendo
to Piccolo

p

cresc. molto

f

p

cresc. molto

f

f

f

Molto agitato
♩ = 69

S

A

T

B.

sub. *p*

cresc. molto

stringendo

ff

earth." "And they cru - ci-fied Him, they spat up - on Him, they spat up -

earth." "And they cru - ci-fied Him, they spat up - on Him, they spat up -

earth." "And they cru - ci-fied Him, they spat up - on Him, they spat up -

earth." "And they cru - ci-fied Him, they spat up - on Him, they spat up -

Harp

mf

ff

G♯

Pno.

black & white key gliss.

loco

pp

8^{vb}

black & white key gliss.

loco

mp

8^{vb}

FOR PERSAL ONLY

149 **Furioso**
♩ = 76

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

Furioso
♩ = 76

S
on Him. _____

A
on Him. _____

T
on Him. _____

B.
on Him. _____

Furioso
♩ = 76
l.v.

Harp

Pno.
sim. loco
8^{va} 8^{va}
ff gliss.

Piccolo

152

Picc.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

S

A

T

B.

Harp

Pno.

Solo

f

mf

fff

loco

8va

Bb C

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[illegible]

34

159

P Largo mistico
♩ = 76

Flute

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

S

A

T

B.

Harp

Pno.

8va

Ped

FOR PERUSAL ONLY

pp

pp

pp

p

al niente

rit.

a tempo

rit.

rit.

a tempo

rit.

pp

pp

8va

Ped

a tempo *poco più mosso* *molto rall.* *a tempo* *un poco rit.*

Tranquillo e poco rubato
♩ = ca. 56

164

Fl.
Ob.
Cl.
Bsn.

Tpt. I, II
Hn. I, II
Trbn.
Euph.
Tuba

[mute out]

a tempo *poco più mosso* *molto rall.* *a tempo* *un poco rit.*

Tranquillo e poco rubato
♩ = ca. 56

(Solo)
mp

S
A
T
B.

And He rose from_ the dead." Shall_ a

a tempo *poco più mosso* *molto rall.* *a tempo* *un poco rit.*

Tranquillo e poco rubato
♩ = ca. 56

Harp

E $\flat$ F Ab

Pno.

8va

168

Cl.

S

Harp

Pno.

FOR PETSAL ONLY

qui - et dome of stars high o - ver Make signs and a friend - ly lan - guage A - mong all the

mp

3

A $\sharp$ A $\flat$ D $\flat$

(8)

3

171

Fl.

Ob.

Cl.

S

A

T

Harp

Pno.

na - tions?

p

pp

pp

(Solo) *mp*

Shall_ they yet ga - ther with no clenched fists at all,

(Solo) *mp*

And look in - to each

un poco cresc.

D $\sharp$ A $\sharp$ *dim.*

loco

un poco cresc.

(8)

3

174

Fl.

Ob.

p

(smooth transition into gentle falsetto)

mf

mp

T

8

o - ther's fa - ces and see eye to eye,

B.

Solo mp

3

3

And find e - ver new

Pno.

mp

dim.

Ped

176

Fl.

mp

rit.

p

molto rall.

Ob.

mp

Cl.

p

mp

p

S

rit.

molto rall. dim. mp

3

of fresh un-der-

A

mp

dim. 3

and a bro - ther of fresh un-der-

T

mp

dim. 3

of fresh un-der-

B.

mf

3

3

3

mp

dim. 3

test - a - ments of man as a so-jour-ner And a toil - er and a bro - ther of fresh un-der-

Pno.

mf

mp

rit.

molto rall.

Ped

179

a tempo

rit.

rall.

molto rall.

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

[Horn I & II hand mute]

pp

p

p

ppp

a tempo

rit.

rall.

molto rall.

S

A

T

B.

stand - ings?

stand - ings?

stand - ings?

stand - ings?

a tempo

rit.

rall.

molto rall.

Harp

Pno.

p

p

p

pp

ppp

Red

Red

Red

Red

S

Risoluto ♩ = 54

184

S

pp
(All)

p

Shall there be now al - ways be - liev - ers and more be - liev - ers of sun - set and

A

pp
(All)

p

Shall there be now al - ways be - liev - ers and more be - liev - ers of sun - set and

T

pp
(All)

p

Shall there be now al - ways be - liev - ers and more be - liev - ers of sun - set and

B.

pp
(All)

p

Shall there be now al - ways be - liev - ers and more be - liev - ers of sun - set and

Pno.

S

Risoluto ♩ = 54

poco string.

subito più mosso
♩ = 60

un poco agitato

187

Fl.

Ob.

Cl.

Bsn.

S

mp

cresc.

moon - rise, of moon-set and dawn, of wheel - ing num - bers of stars, and wheels with - in

A

mp

cresc.

moon - rise, of moon-set and dawn, of wheel - ing num - bers of stars, and wheels with - in

T

mp

cresc.

moon - rise, of moon-set and dawn, of wheel - ing num - bers of stars, and wheels with - in

B.

mp

cresc.

moon - rise, of moon-set and dawn, of wheel - ing num - bers of stars, and wheels with - in

190 *poco a poco accel.* *accel.* ♩ = 76

Fl. *f* 3

Ob. *f* 3

Cl. *f* 3

Bsn. *f* 3

Tpt. I, II *f* 3

Hn. I, II

Trbn.

Euph.

Tuba

poco a poco accel. *crescendo molto* *accel.* ♩ = 76

S wheels wheels with - in wheels, wheels with - in wheels, wheels with - in
wheels, wheels with - in wheels wheels with - in wheels, wheels with - in wheels with - in

A wheels wheels with - in wheels, wheels with - in wheels, wheels with - in
wheels, wheels with - in wheels wheels with - in wheels, wheels with - in wheels with - in

T wheels, with - in wheels, with - in wheels, wheels with - in
crescendo molto *f* 3

B wheels wheels with - in wheels, wheels with - in wheels, wheels with - in
crescendo molto wheels with - in wheels, wheels with - in wheels with - in

poco a poco accel. *accel.* ♩ = 76

Harp

Pno.

[illegible]

195

Fl. *mp* *sfmp* *poco a poco cresc.*

Ob. *mp* *sfmp* *poco a poco cresc.*

Cl. *mf* 3

Bsn. *mp* 6

Tpt. I, II [a 2] 3 [I, II]

Hn. I, II

Trbn. *molto cresc.* *f* 3 *sfmp* *poco a poco cresc.*

Euph. *molto cresc.* *f* 3 *sfmp* *poco a poco cresc.*

Tuba *molto cresc.* *f* 3 *sfmp* *poco a poco cresc.*

S lit - tle more__ than they used to?__ *mf* *poco a poco cresc.* Shall plain ways__ and peo - ple__ held

A lit - tle more__ than they used to?__ *mf* *poco a poco cresc.* Shall plain ways__ and peo - ple__ held

T lit - tle more__ than they used to?__ *mf* *poco a poco cresc.* Shall plain ways__ and peo - ple__ held

B. lit - tle more__ than they used to?__ *mf* *poco a poco cresc.* Shall plain ways__ and peo - ple__ held

Harp *ff* F# G#

Pno. *f* 3

197

43

Fl.

mf

crescendo

Ob.

mf

crescendo

Cl.

mf

crescendo

3

Bsn.

mf

3

mf

6

Tpt. I, II

Hn. I, II

mf

Trbn.

mf

crescendo

Euph.

mf

crescendo

Tuba

mf

crescendo

S

close to earth

be reck-oned a - mong things_ to be

A

close to earth

be reck-oned a - mong things_ to be

T

close to earth

be reck-oned a - mong things_ to be

B.

close to earth

be reck-oned a - mong things_ to be

Harp

f

Pno.

mf

199

Fl.

f

cresc. molto

ff

Ob.

f

cresc. molto

ff

Cl.

f

cresc. molto

ff

Bsn.

f

3

ff

Tpt. I, II

f

3

ff

[I, II mute in]

Hn. I, II

f

ff

Trbn.

f

cresc.

3

ff

Euph.

f

cresc.

ff

Tuba

f

cresc.

ff

S

ff

6

Enfatico

fff

writ - ten a - bout? Shall tu - mult, fan - fare,

A

ff

6

fff

writ - ten a - bout? Shall tu - mult, fan - fare,

T

ff

6

fff

writ - ten a - bout? gran - deur, pan - o - ply,

B.

ff

6

fff

writ - ten a - bout? gran - deur, pan - o - ply,

Harp

Enfatico

Pno.

f

3

fff

[illegible]

204

Fl. *p* *mp* *poco a poco agitato* *molto cresc. a*

Ob. *p* *mp* *molto cresc. a*

Cl. *p* *mp* *molto cresc. a*

Bsn. *p* *mp* *molto cresc. a*

Tpt. I, II *mp* *poco a poco cresc. a*

Hn. I, II *p* *mp* *poco a poco cresc. a*

Trbn. *mp* *poco a poco cresc. a*

Euph. *mp* *molto cresc. a*

Tuba *mp* *poco a poco cresc. a*

S *p* *poco a poco cresc.* *molto cresc.*
thoughts, vast dreams of men con - quer-ing the

A *p* *poco a poco cresc.* *molto cresc.*
thoughts, vast dreams of men con - quer-ing the

T *mp* *cresc.* *molto cresc.*
of men con - quer-ing the

B. *mp* *cresc.* *molto cresc.*
of men con - quer-ing the

Harp *poco a poco agitato*

Pno. *poco a poco agitato*

sub. molto meno mosso
quasi recit. e
molto espressivo

V **Serioso**
♩ = 76

← ♩ = ♩ →

207

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Tpt. I, II *f*

Hn. I, II *f*

Trbn. *f* [mute out]

Euph. *f* [mute out]

Tuba *f* [mute out]

S *f* earth_____

A *f* earth_____

T *f* earth_____

B. *f* earth_____

(Solo) *f* *ten.* *mp* by con - quer - ing them - selves?_____

sub. molto meno mosso
quasi recit. e
molto espressivo

V **Serioso**
♩ = 76

← ♩ = ♩ →

molto rit.

Harp

Pno. *ff*

E♭ F♯ G♯ A♭
B♭ C♯ D♭

212

T

B.

Harp

mp

FOR PERUSAL ONLY

216

S

A

Harp

Pno.

p

8va

Is there a time for an - cient gen - ius of man

Is there a time for an - cient gen - ius of man

220

S

A

Harp

Pno.

(8)

To be set for com - par - i - son with the la - test gen - er - a - tions?

To be set for com - par - i - son with the la - test gen - er - a - tions?

224 W 49

S Is _____ there a time for strip - ping to

A Is _____ there a time for strip - ping to

Harp

Pno.

FOR PERUSAL ONLY

228

S *mp* *mp* *p* *mp*
sim - ple, child - ish sim - - ple child - ish

A *mp* *mp* *p* *mp*
sim - ple, child - ish sim - - ple child - ish

T

B.

Harp

232

S *poco a poco rall.* *p* *pp* *ppp*
ques - tions,____ ques - tions,____ ques - tions,____ ques - tions?____

A *p* *pp* *ppp*
ques - tions,____ ques - tions,____ ques - tions,____ ques - tions?____

Harp *poco a poco dim.* *pp* *ppp*
[non arpeggio]

236

Fl.

Ob.

Cl.

Bsn.

Tpt. I, II

Hn. I, II

Trbn.

Euph.

Tuba

X Molto adagio misterioso
non espressivo
♩ = 66 (♩ = 33)

FOR PERUSAL ONLY

S.

A.

T.

B.

X Molto adagio misterioso
non espressivo
♩ = 66 (♩ = 33)

Harp

Pno.

X Molto adagio misterioso
non espressivo
♩ = 66 (♩ = 33)

51

Y Adagio lontano ♩ = 48

239

Fl.

Cl.

Trbn.

Euph.

Tuba

S

A

T

B.

Harp

Pno.

ped.

p

rall.
(on the beat)

molto rall.

p

rall.

molto rall.
non cresc.

birth

was

the

Ma - ker

of

the

stars.

p

non cresc.

p

non cresc.

p

non cresc.

rall.

molto rall.

p

pp

al niente

244

Cl.

Harp

Pno.

molto rubato

molto rubato

molto rall.

ten.

ten.

p

pp

al niente

composer's bio . Crystal Godfrey LaPoint



Crystal Godfrey LaPoint began her musical studies at the piano at the age of 5, continuing with lessons on the violin, voice, and organ throughout her youth. At age 16, she began attending the Setnor School of Music at Syracuse University, where she earned her Bachelor's (1979) and Master's (1984) degrees in Piano Performance, and a Master's (1988) degree in Composition & Theory. She studied piano with the late George Pappastavrou, and composition with Dr. Joseph Downing and the late Dr. Brian Israel. She was the first and only two-time recipient of the Eloise K. Heaton Fellowship – in Composition (1986) and in Fine Arts & Social Justice Education (2009).

LaPoint is an accomplished professional pianist/accompanist as well as an award-winning, commissioned and published composer. She has performed with and written for the Syracuse Symphony Orchestra, Syracuse University Oratorio Society, Syracuse Children's Chorus, Syracuse Chorale, Tufts University Concert Choir, Cambridge Community Chorus, and many other choral and chamber ensembles, as well as countless vocal and instrumental soloists. Works in her catalog (published with Boosey & Hawkes, Alfred, Lawson-Gould, Hinshaw, CGL Music, and others) have been performed and recorded across the U.S., in Europe, and beyond, including performances in Carnegie Hall and at the Llangollen International Musical Eisteddfod. LaPoint is the only two-time first-place winner of the Ithaca College Choral Composition Competition (in 1988 for *Four Romantic Songs* and in 1999 for *Two Songs of Walt Whitman*.)

Major works include her setting of Carl Sandburg's *Special Starlight*, commissioned by the Syracuse University Oratorio Society, which premiered the work (along with a chamber ensemble comprising members of the Syracuse Symphony Orchestra) at an historic concert commemorating the 100th anniversary of the opening of Crouse College – home to Syracuse University's Setnor School of Music. Her *Five Songs for Five Souls*, scored for orchestra, SATB chorus and soloists, was commissioned and premiered by the Syracuse Chorale and Syracuse Symphony Orchestra. The Syracuse Symphony also premiered her *Keepsakes from Childhood* under the baton of Grant Cooper. Her many other commissioned works include *For I Must Sing*, composed for youth choir, with commissioning funds from Meet The Composer, Inc. and a consortium of four school-music programs. Other works for youth include *My Own Song*, which has received over two-hundred performances throughout the U.S., Europe, and East Asia.

In addition to her many choral compositions, Crystal's *Sonata for Bassoon & Piano* has been featured at several double-reed symposiums in the U.S. and performed in recitals by distinguished orchestral bassoonists in the UK and Spain.

reviews & commentary on the music of Crystal Godfrey LaPoint

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In “Special Starlight”, composer Crystal LaPoint, created a very special palette of music, words, moods, and feelings to bring the poetry of Carl Sandburg to life. Foremost among her skills in this work is her ability to create music that singers want to sing, that people want to hear, and that the world needs to listen to. Her harmonic structure is subtle but accessible to singers and wonderfully original. Her use of instruments with voices creates a truly unique dichotomy – never truly together, but crucially necessary to and for each other. Ms. LaPoint is a gifted composer who deserves an enthusiastic listening audience. It was both my honor and my privilege to be involved with the first performance of “Special Starlight”.

G. Burton Harbison

Conductor Emeritus of the Syracuse University Oratorio Society
Associate Professor Emeritus, Setnor School of Music, Syracuse University

Beautiful piece! Affecting and natural, and superbly written for voices and instruments.

Steven Stucky (late)

Pulitzer Prize winning composer

Professor of Composition at The Juilliard School & Cornell University

Crystal LaPoint’s music is superb. She touches the listener’s soul in most unique ways through her artistry and sophisticated compositional techniques. LaPoint’s writing offers the listener magical, soulful, heartfelt, and beautiful moments both in choral and instrumental works.

Dr. Barbara M. Tagg

Assistant Professor, Syracuse University, retired
Founder/Artistic Director Emerita, Syracuse Children’s Chorus

Crystal LaPoint’s music is a gift to performers and their audiences. It is extraordinary to find a composer’s repertoire that ranges from the beguiling simplicity of her works for young singers to the sophistication, expressive power, and emotional impact of her large-scale works for chorus and orchestra. LaPoint's music reflects that rarest of talents: the ability to reach both heart and mind with a uniquely personal but broadly accessible voice.

Daniel Strong Godfrey

critically acclaimed composer & co-author of “Music Since 1945”

Professor Emeritus – Music, College of Arts, Media & Design, Northeastern University

Founder, Seal Bay Festival of American Chamber Music

. . . an original mind at work . . . filled with melodic delights and tone colors . . . (her) highly dramatic settings are crafty, weighty, and deeply moving . . . marvelously atmospheric . . . a work of great beauty

Syracuse Post-Standard

music critic review

. . . LaPoint's sense of dramatic timing is really acute . . . (with) interesting references to Barber, Bernstein, and Tippett.

Elliott Schwartz (late)

acclaimed composer & author

Professor Emeritus of Music at Bowdoin College

Crystal LaPoint is a major league composer who is musically expressive, convincing, and sophisticated.

Best of all, she is not afraid of tonality. . . . Brava, Ms. LaPoint!

William Davis

Professor Emeritus (Bassoon, Composition, Associate Director)
Hugh Hodgson School of Music, University of Georgia
D.M.A, Eastman School of Music

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