

# Nothing Gold Can Stay

Robert Frost  
(1874-1963)

For Elora Singers and Mark Vuorinen  
with gratitude to Deborah Finlayson and Dan Leader.

Stephanie Martin

**Tenderly** ♩ = 80  
*mp* *mf*

Soprano  
Na - ture's first green is gold, — Her hard-est hue to hold. — Her ear-ly leaf's a flow'r;

Alto  
Na - ture's first green is gold, — Her hard-est hue to hold. — Her ear-ly leaf's a flow'r;

Tenor  
Na - ture's first green is gold, — Her hard-est hue to hold. — Her ear-ly leaf's a flow'r;

Bass  
Na - ture's first green is gold, — Her hard-est hue to hold. — Her ear-ly leaf's a flow'r;

7 *mp* *p* *mp*

S — But on-ly so an hour. — No - thing gold can stay, no-thing gold can stay, no-thing

A — But on-ly so an hour. — No - thing gold can stay, no-thing gold can stay, no-thing

T — But on-ly so an hour. — No - thing gold can stay, no-thing gold can stay, no-thing

B — But on-ly so an hour. — No - thing gold can stay, no-thing gold can stay, no-thing

## Nothing Gold Can Stay

15

S *f* *p* *mf*  
gold can stay, no - thing gold... Her ear-ly leaf's a flow'r; — But on - ly so an hour.

A *f* *p* *mf*  
gold can stay, no - thing gold... Her ear-ly leaf's a flow'r; — But on - ly so an hour.

T *f* *p* *mf*  
gold can stay, no - thing gold... Her ear-ly leaf's a flow'r; — But on - ly so an hour.

B *f* *p* *mf*  
gold can stay, no - thing gold... Her ear-ly leaf's a flow'r; — But on - ly so an hour.

23

S *mp* *p*  
— Then leaf sub - sides to leaf. — So Ed - en sank to grief, — No - thing gold can -

A *mp* *p*  
— Then leaf sub - sides to leaf. — So Ed - en sank to grief, — No - thing gold can

T *mp* *p*  
— Then leaf sub - sides to leaf. — So Ed - en sank to grief, — No - thing gold can

B *mp* *p*  
— Then leaf sub - sides to leaf. — So Ed - en sank to grief, — No - thing gold can

# The Road Not Taken

Robert Frost  
(1874-1963)

Stephanie Martin

As in a dream  $\text{♩} = 46$

*p*

Soprano  
Two roads, Two roads, Two roads, Two roads,

Alto  
*p*  
Two roads, Two roads,

Tenor  
*mf*  
Two

Bass  
*mf*  
Two

9 (accompanying) *pp* Ah

S  
in a yel-low wood, Ah

A (accompanying) *pp*  
in a yel-low wood, Ah

T  
roads di-verged in a yel-low wood, And sor-ry I could not tra-vel both And be one

B  
roads di-verged in a yel-low wood, And sor-ry I could not tra-vel both And be one

15

S *mp* long I stood And looked down one as far as I could To *p*

A *mp* long I stood And looked down one as far as I could To *p*

T 8 trav - e-ler, long I stood And looked down one as far as I could To

B 8 trav - e-ler, long I stood And looked down one as far as I could To

21

S where it bent, to where it bent in the un-der - growth; \_\_\_\_\_

A where it bent, to where it bent in the un-der - growth; \_\_\_\_\_

T 8 where it bent in the un-der - growth; \_\_\_\_\_ *mp* Two roads, \_\_\_\_\_ Two

B 8 where it bent in the un-der - growth; \_\_\_\_\_ *mp* Two roads, \_\_\_\_\_

28

S *mf* And hav-ing per-haps the

A *mf* Then took the o-ther as just as fair, And hav-ing per-haps the

T *p* roads, *mf* And hav-ing per-haps the

B Ah Ah *mf* And hav-ing per-haps the

34

S bet - ter claim, \_\_\_\_\_ Be - cause it was grass-y and want - ed wear;

A bet - ter claim, \_\_\_\_\_ Be - cause it was grass-y and want - ed \_\_\_\_\_

T bet - ter claim, \_\_\_\_\_ Be - cause it was grass-y and want - ed

B bet - ter claim, \_\_\_\_\_ Be - cause it was grass-y and

# Stopping by Woods on a Snowy Evening

Robert Frost  
(1874-1963)

Stephanie Martin

Very still ♩ = 90

Soprano 1: *\* p* Ah \_\_\_\_\_ *mp* His house is

Soprano 2: *p* Ah \_\_\_\_\_ *mp* Whose woods these are \_\_\_\_\_ I \_\_\_\_\_ think I know \_\_\_\_\_

Alto: *p* Ah \_\_\_\_\_

Tenor: \_\_\_\_\_

Bass: \_\_\_\_\_

8

S1: in \_\_\_\_\_ the vil - lage though; \_\_\_\_\_ He will not see me stop - ping \_ here \_\_\_\_\_

S2: *p* Ah \_\_\_\_\_

A: \_\_\_\_\_

T: \_\_\_\_\_

B: \_\_\_\_\_

\* staggered breathing where necessary, all voices.

Stopping by Woods on a Snowy Evening

16 *p*

S1 Ah \_\_\_\_\_

*mp*

S2 To watch his woods \_\_\_\_\_ fill \_\_\_\_\_ up with snow. \_\_\_\_\_ *p* Ah \_\_\_\_\_

A \_\_\_\_\_ *mp* My lit - tle

T \_\_\_\_\_ *p* Ah \_\_\_\_\_ *mp* My lit - tle

B \_\_\_\_\_ *p* Ah \_\_\_\_\_

25 *p*

S1 \_\_\_\_\_ *p* Ah \_\_\_\_\_

S2 \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

A horse \_\_\_\_\_ must think it queer \_\_\_\_\_ to stop with - out \_\_\_\_\_ a farm-house near \_\_\_\_\_

T horse \_\_\_\_\_ must think it queer \_\_\_\_\_ to stop with - out \_\_\_\_\_ a farm-house near \_\_\_\_\_

B \_\_\_\_\_