

**STEVEN BRYANT**

# **Nothing Gold Can Stay**

*Commissioned for Kevin L. Sedatole by his conducting students  
in honor of ten years as Director of Bands at Michigan State University*

**Commissioners:**

Scott Boerma  
Matthew Dockendorf  
Jamal Duncan  
Richard Frey  
Arris Golden  
Armand V. Hall, II  
Douglas Henderson  
Brandon R. Hults  
Steven Kandow  
Galen Karriker  
Joshua Kearney  
Daniel Kirk  
Colin McKenzie  
Verena Mösenbichler-Bryant  
Philip Obado  
William Staub  
Jared Staub  
Daniel Tembras  
David Thornton

**and the following institutions:**

Western Michigan University Bands  
The University of Akron Bands  
University of Nebraska at Omaha Bands  
Georgia Southern University Bands

# PROGRAM NOTE

Nature's first green is gold,  
Her hardest hue to hold.  
Her early leaf's a flower;  
But only so an hour.  
Then leaf subsides to leaf.  
So Eden sank to grief,  
So dawn goes down to day.  
Nothing gold can stay.

- Robert Frost

*Nothing Gold Can Stay* was commissioned as a surprise gift for Kevin Sedatole in honor of his first ten years at Michigan State University. His conducting students spanning that decade, led by Jamal Duncan and Armand Hall, banded together and approached me at the 2015 College Band Directors National Convention in Nashville about writing the work, and I knew immediately that I couldn't refuse this special project, made all the more appropriate because my wife, Verena, was one of Kevin's very first students at MSU.

The music is my deliberate attempt to write a chorale – something simple, beautiful, and familiar. The deceptive surface simplicity of Robert Frost's poem seems to coincide with this music, particularly the paradoxical descending of dawn to day, all embodying the concept of *felix culpa*, or "lucky fall" - the idea that loss can bring greater good, and is in fact necessary.

## ABOUT THE COMPOSER

Steven Bryant's (b. 1972, Little Rock, Arkansas) musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, etc. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. A full bio and more is available at [www.stevenbryant.com](http://www.stevenbryant.com).

### ALL QUERIES

(musical questions, technical questions, buying music, commissions, marching licenses, anything and everything!):

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Score  
(transposed)

# Nothing Gold Can Stay

Steven Bryant  
2016

Commissioned for Kevin L. Sedatole by his conducting students  
in honor of ten years as Director of Bands at Michigan State University

Adagio, molto legato ♩ = 48

11

The score is for a concert band and includes the following parts:

- Flute (1, 2)
- Oboe
- Bassoon
- Clarinet in B $\flat$  (1, 2, 3)
- Bass Clarinet
- Alto Saxophone (1, 2)
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B $\flat$  (1, 2, 3)
- Horn in F (1, 2, 3, 4)
- Trombone (1, 2, 3)
- Euphonium (1, 2)
- Tuba
- Double Bass (optional)
- Piano (optional, but strongly encouraged)
- Harp (optional)
- Timpani
- Glockenspiel
- Vibraphone (optional, but strongly encouraged)
- Suspended Cymbal
- Bass Drum

The score is marked with a tempo of Adagio, molto legato and a metronome marking of ♩ = 48. The key signature is B $\flat$  major (three flats). The score includes dynamic markings such as *p* (piano) and *arco* (arco). Performance instructions include "PERUSAL SCORE NOT FOR PERFORMANCE USE" and "SCORE & PARTS AVAILABLE AT www.stevenbryant.com".

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54 **55** **62**

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cl. in Bb 1 *p* still legato and connected *mp* *cresc. poco a poco to m. 76...* (*mf*)

Cl. in Bb 2 *p* still legato and connected *mp* *cresc. poco a poco to m. 76...* (*mf*)

Cl. in Bb 3 *p* still legato and connected *mp* *cresc. poco a poco to m. 76...* (*mf*)

Bs. Cl. *p* still legato and connected *mp* *cresc. poco a poco to m. 76...* (*mf*)

A. Sax. 1 *p* still legato and connected *mp* *cresc. poco a poco to m. 76...* (*mf*)

A. Sax. 2 *p* still legato and connected *mp* *cresc. poco a poco to m. 76...* (*mf*)

T. Sax. *p* still legato and connected *mp* *cresc. poco a poco to m. 76...* (*mf*)

B. Sax. *p* still legato and connected *mp* *cresc. poco a poco to m. 76...* (*mf*)

**55** **62**

Tpt. in Bb 1 *mf*

Tpt. in Bb 2

Tpt. in Bb 3

Hr. 1 *mp* *cresc. poco a poco to m. 76...* (*mf*)

Hr. 2 *mp* *cresc. poco a poco to m. 76...* (*mf*)

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. 1 *mf*

Euph. 2 *mf*

Tuba *mf*

D.B.

Pno.

Hp.

Timp. Tpt in Bb 1 CUE

Glk.

Vib.

Sus. Cym.

B. Dr. Tpt in Bb 1 CUE

54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69

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Nothing Gold Can Stay

76

poco rit. a tempo

70

1 Fl. *cresc. poco a poco to m. 76... (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

2 Fl. *cresc. poco a poco to m. 76... (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

Ob. *cresc. poco a poco to m. 76... (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

Bsn. *cresc. poco a poco to m. 76... (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

1 Cl. in Bb *(cresc...) (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff Solo ppp n*

2 Cl. in Bb *(mf) (cresc...) (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

3 Cl. in Bb *(mf) (cresc...) (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

Bs. Cl. *(f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

1 A. Sx. *f (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

2 A. Sx. *f (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

T. Sx. *f (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

B. Sx. *f (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

70

76

poco rit. a tempo

1 Tpt. in Bb *cresc. poco a poco to m. 76... (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

2 Tpt. in Bb *mf cresc. poco a poco to m. 76... (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

3 Tpt. in Bb *mf cresc. poco a poco to m. 76... (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

1 Hn. *(f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

2 Hn. *(f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

3 Hn. *(f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

1 Tbn. *cresc. poco a poco to m. 76... (f) (cresc...) ff ff dim. poco a poco... (but only very slightly!) f ff n*

2 Tbn. *cresc. poco a poco to m. 76... (f) (cresc...) ff ff dim. poco a poco... (but only very slightly!) f ff n*

3 Tbn. *cresc. poco a poco to m. 76... (f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

Euph. 1 *(f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

2 Euph. *(f) (cresc...) ff dim. poco a poco... (but only very slightly!) f ff n*

Tuba *f cresc. poco a poco to m. 76... ff dim. poco a poco... (but only very slightly!) f ff n*

D.B. *f cresc. poco a poco to m. 76... ff dim. poco a poco... (but only very slightly!) f ff n*

Pno. *(L.V.) ff*

Hp. *(L.V.) ff*

Timp. *Very soft mallets; extra tingle ff Strive for a vast, warm, encompassing sound. Do not overpower ensemble. (L.V.)*

Glk. *(L.V.) ff*

Vib. *(L.V.) ff*

Sus. Cym. *n ff*

B. Dr. *Very soft mallets; extra tingle ff Strive for a vast, warm, encompassing sound. Do not overpower ensemble. n ff*

70 71 72 73 74 75 77 78 79 80 81 82 83 84