

Eric Galluzzo

Nothing Gold Can Stay

for flute, alto flute/piccolo, oboe, and bass clarinet

Commissioned by Kenneth Raygor

Based on a poem from Robert Frost (in the public domain)

March 2024

Instrumentation

- Flute
- Alto Flute (doubling Piccolo)
- Oboe
- Bass Clarinet in B♭

Duration

ca. 3'45"

Performance Notes

1. When a trilled note is tied to a non-trilled note, the trill should only be applied to the first note, not the second.
2. Ideally, players should avoid breathing on trilled notes.
3. There are sections of slap tongue in the bass clarinet. These are indicated by a plus sign (+). Any notes that do not have this indication should be tongued normally. If the player cannot successfully execute this technique, play the notes staccatissimo instead.
4. Tempos are approximate. Feel free to alter within reason.

Program Notes

This piece begins with a descending, “decaying” theme that recurs throughout. Nature is represented by the call of the northern mockingbird as the day dawns. Flowers push up from the earth with trills from the flutes and bass clarinet, but eventually decay sets in again (“but only so an hour”). Subsequently a regular pulsing rhythm begins, representing primitive Man in Eden. A slithering motif represents the serpent, the corrupting force. Man pushes upward, but the descending serpent counteracts him. Finally, at the climax of the piece, Man is corrupted (“Eden sank to grief”) as the decay theme is stated one last time, dying out into a single note from the bass clarinet. Nothing gold can stay.

Text

*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.*

Transposed Score

Nothing Gold Can Stay

for Kenneth Raygor

Eric Galluzzo

Musical score for Flute, Alto Flute, Oboe, and Bass Clarinet. The score consists of four staves. The Flute and Alto Flute play eighth-note patterns primarily in 5/4 time. The Oboe and Bass Clarinet provide harmonic support with sustained notes and eighth-note patterns. The piece is marked Lento and has a tempo of 48 BPM. The dynamic levels range from forte (f) to piano (p). Measure numbers 1 through 10 are indicated above the staves. A rehearsal mark 'to Picc.' is present above the Alto Flute staff.

A Più mosso $\text{♩} = 66$

Fl. **p** (northern mockingbird)

Picc.

Ob. **p** (northern mockingbird)

B. Cl. solo **mp**



Nothing Gold Can Stay

Fl.

Picc.

Ob.

B. Cl.

B

poco più mosso

Fl.

Picc.

Ob.

B. Cl.

to A. Fl.

solo

Fl.

A. Fl.

Ob.

B. Cl.

Nothing Gold Can Stay

3

Fl.

A. Fl.

Ob.

B. Cl.

Fl.

A. Fl.

Ob.

B. Cl.

Fl.

A. Fl.

Ob.

B. Cl.

21

Nothing Gold Can Stay

C

Fl. *pp* Accel. *poco a poco*
 A. Fl. *pp*
 Ob. *p*
 B. Cl. *pp*

Fl. *tr*
 A. Fl. *tr*
 Ob.
 B. Cl.

25 *mf*
f
mf

Fl. *mp*
 A. Fl. *mp*
 Ob.
 B. Cl. *mf*
mp

27 *tr*
tr
tr

D *Tempo primo* $\text{♩} = 96$

Fl. 29 $\text{♩} = 96$
A. Fl.
Ob.
B. Cl.

E *Poco più mosso* $\text{♩} = 58$

Fl. 32 $\text{♩} = 58$
A. Fl.
Ob.
B. Cl.

(slap tongue) + + + (ord.) + + +
 p p p p p p p

Fl. 35 $\text{♩} = 58$
A. Fl.
Ob.
B. Cl.

slithering mp mf
p slithering mp mp mp mp mf mp

Nothing Gold Can Stay

37

Fl. *p* *mp* *f*

A. Fl. *p* *mp* *f*

Ob. *p* *mp* *f*

B. Cl. *p* *mp* *p* *mp* *p*

solo *p*

40

Fl.

A. Fl.

Ob.

B. Cl.

42

Fl. *mp* slithering *p*

A. Fl. *mp* slithering *p*

Ob. *mp* slithering *p*

B. Cl. *mp* *p* *mp* *p*

F

to Picc.

Nothing Gold Can Stay

7

Musical score for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), and Bassoon (B. Cl.) in 3/4 time. The score consists of four staves. The Flute and Piccolo parts are on the top staff, the Oboe part is on the second staff, and the Bassoon part is on the bottom staff. The music is divided into measures by vertical bar lines. Measure 44 starts with a dynamic of p . The Flute and Piccolo play eighth-note patterns, while the Oboe and Bassoon provide harmonic support. The bassoon's rhythmic pattern includes several rests marked with a plus sign (+). Measures 45-46 show the piccolo taking a melodic line with eighth-note patterns, supported by the oboe and bassoon. Measures 47-48 continue this pattern, with the bassoon maintaining its rhythmic complexity. Measures 49-50 conclude the section with sustained notes and final dynamics of mf .

Fl. 47 $\frac{3}{4}$ \flat \textit{mp} \textit{mf} \textit{mp}

Picc. $\frac{3}{4}$ \sharp \textit{mp} \textit{mf} \textit{mp}

Ob. $\frac{3}{4}$ \sharp \textit{mp} \textit{mf} \textit{mp}

B. Cl. $\frac{3}{4}$ + \textit{mp} \textit{mf} \textit{mp}

G

Fl.

Picc.

Ob.

B. Cl.

Nothing Gold Can Stay

Fl. *f* *mp*

Picc. *f* *mp*

Ob. *mp*

B. Cl. *mp* *f*

Fl. *f* *mf* *f* *mf*

Picc. *f* *mf* *f* *mf*

Ob. *mf* *f* *mf* *ff*

B. Cl. *mf* *f* *mf* *ff*

Fl. *ff*

Picc. *ff*

Ob. *f* *ff*

B. Cl. *f* *ff*

Nothing Gold Can Stay

9

Fl.

Picc.

Ob.

B. Cl.

allargando

Tempo primo ♩ = 48

H

Fl.

Picc.

Ob.

B. Cl.

broad fff

broad fff

broad fff

rubato fff

rit.

Fl.

Picc.

Ob.

B. Cl.

f p

f p

f p

f p

mf p

mf p

mf p

mf p

rit.

a tempo rit.

(if you need to breathe, do so while the other instruments are playing)

dim.

p