

STOPPING BY WOODS ON A SNOWY EVENING

SAB Voices with Piano

Cynthia Gray

BriLee Music
Part-by-Part 

For Accompaniment and Rehearsal Audio
Go to: BriLeeMusic.com/BL1229

Ranges:



Language: English

Use: General

Time: Approx. 2:48

*Difficulty: Moderate

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The poem “Stopping By Woods on a Snowy Evening” was written by Robert Frost (1874-1963). Regarded as one of America’s most beloved poets, Frost began writing poetry as a teenager, with his first poem being published in his high school magazine in Lawrence, Massachusetts. As his fame grew, Robert Frost was awarded 4 Pulitzer Prizes for his work, and was invited to read one of his poems for the inauguration of then-president John F. Kennedy.

Robert Frost’s poetry was noted for its portrayal of rural life in New England. He was an adept observer of nature and people, and his poetry painted a picture of simple moments in time: sometimes beautiful, sometimes truthful, often harsh, and, from time to time, comedic. We can just imagine the quiet New England scene in his poem “Stopping By Woods on a Snowy Evening”:

*Whose woods these are I think I know.
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.*

*He gives his harness bells a shake
To ask if there is some mistake.
The only other sound’s the sweep
Of easy wind and downy flake.*

*My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.*

*The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.*

As you prepare to sing this song, it would be a wonderful idea to take some time to prepare the scene for your music:

1. First, read Robert Frost’s poem (or better yet, close your eyes as someone slowly reads it aloud) while you imagine yourself as the person riding the horse into this quiet, snowy, remote, winter scene. What do you see? What do the snowflakes look like? What do the woods look like? What do you hear? How do you feel? Frightened? At peace? Eager to leave? Sad to leave?
2. Once you have done this, listen to the recording of the song and discuss how the music, the vocal lines and piano accompaniment help to enhance the scene.
3. After entering into the text and the music this way, your choir will be ready to add its own artistic and expressive touches to the song! It will be fun for you, and a joy for your audience as you re-create the poetic scene depicted by Robert Frost many years ago!

Keep singing!

— Cynthia Gray

About the Composer

Cynthia Gray is a composer and retired music educator. After a thirty-year career in the public schools, she continues to draw on the rich experiences from those happy years in the music classroom, having taught high school, junior high and elementary music in both rural and urban settings. Her career in composition grew from the need for appropriate choral music for her own students. Her first compositions, “The Clouds” and “Reach Out” were met with immediate success, finding their way onto choral contest lists and inclusion in the nationally televised MENC “World’s Largest Concert”. Since that time, Mrs. Gray has written and published over 75 choral compositions, which have been sung and enjoyed by choirs across the country.

Mrs. Gray has served as guest conductor and clinician at numerous choral festivals, music conferences and workshops and has been honored to write commissioned works for many school choirs, children’s choirs and honor choirs. She has proudly served as the artistic director of the Cincinnati Youth Choir Satellite Choir program, where she conducted and coordinated multiple Satellite Choirs. When not composing or working with young singers, Mrs. Gray enjoys directing two adult choruses in her community as well as conducting and accompanying for area church choirs.

Professional affiliations include four years on the executive board of the Ohio Choral Directors Association and membership in the American Choral Directors Association, the National Association for Music Education and the Ohio Music Education Association.

10

vill-lage though; He will not see me stop - ping here _____

13

— to watch his woods fill up with snow. *mp* tutti Whose woods these are I

Whose woods these are I

16

think I know. — His house — is in the vill-lage though;

think I know. — His house — is in the vill-lage though;

19

He will not see me stop - ping here _____ to watch his woods fill up with

He will not see me stop - ping here _____ to watch his woods fill up with

22

snow. _____ My lit - tle horse must think it

snow. _____

24

queer to stop with out a farm-house near _____

27 *p*

Oo

mp

Be - tween the woods and fro - zen lake the dark - est ev - 'ning

29 *mf*

8

He gives his har - ness bells a

of the year. He gives his har - ness bells a

mf

mp (light r.h.)

32 *mp*

shake to ask if there is some mis - take. The

shake to ask if there is some mis - take. The

mp

35 rit.

on - ly oth - er sound's the sweep of eas - y wind; of eas - y wind and

on - - ly sound is eas - y wind and

rit.

38 **Flowing** ♩ = 76

p down - y flake.

p down - y flake.

Flowing ♩ = 76

p

41 *mp*

These woods are love - ly dark and deep, — But I have prom-is-es to

mp These woods are love - ly dark and deep, — But I have prom-is-es to

mp *mf*

44 **rit.**

keep, And miles to go be - fore I sleep

keep, And miles to go be - fore I sleep

rit.

47 **Slowly** ♩ = 60 **p** And miles to go be - fore I **a tempo** ♩ = 76

miles to go be - fore I sleep.

miles to go be - fore I sleep.

Slowly ♩ = 60 **a tempo** ♩ = 76

pp

Ped. una corda

50 **rit.**

rit.

ppp

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