

RANDALL THOMPSON (born in New York City on April 21, 1899; died in Boston on July 9, 1984), eminent American composer, was educated at Harvard University (B.A. 1920; M.A. 1922). His teachers there included Walter R. Spalding, Edward B. Hill, and Archibald T. Davison. He also studied with Ernest Bloch. From 1922 to 1925, Thompson held a fellowship at the American Academy in Rome, and he twice won a Guggenheim Fellowship (1929, 1930). From 1927 to 1929 and again in 1936 - 1937, he was assistant professor of music at Wellesley College. Other academic positions included professorships at the University of California, Berkeley (1937 - 1939) and Princeton University (1946 - 1948). From 1939 to 1941, Thompson was director of the Curtis Institute of Music in Philadelphia and then became head of the music division of the School of Fine Arts of the University of Virginia (1941 - 1946). In 1945 he was appointed Walter Bigelow Rosen Professor of Music at Harvard University and became Professor Emeritus at the close of the 1964-65 year. Thompson received numerous awards and honorary doctoral degrees from American colleges and universities including Yale, Harvard, and the New England Conservatory of Music. In 1959, the Italian Government named Randall Thompson *Cavaliere ufficiale al merito della Repubblica Italiana*. He was a member of The National Institute of Arts and Letters and of The American Academy of Arts and Sciences.

Commissioned in 1958 for the two-hundredth anniversary of the incorporation of the Town of Amherst, Massachusetts, *Frostiana* was composed between June 15 and July 7, 1959 in Gstaad, Switzerland. The work was first performed as part of the Bicentennial Commemoration at an Inter-Faith Convocation in the Amherst Regional High School Auditorium on October 18, 1959. It was sung by the Bicentennial Chorus, comprised of singers of all denominations in the township. Professor J. Heywood Alexander accompanied, the composer conducted, and the poet was present.

ORCHESTRA ACCOMPANIMENT

2-2-2(B-flat & A)-2 4-1-0-0 0-1-1-0 and Strings

BAND ACCOMPANIMENT

2(+Picc)-2-3(+BsCl, E-flat Contra)-2 4 Sax 4-3-3-1 0-1-1-0
plus Cello and String Bass

CHOOSE SOMETHING LIKE A STAR*

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud –
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says, 'I burn.'
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.
Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But it does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

Robert Frost

To the Townspeople of Amherst, Massachusetts, 1759-1959

Choose Something Like a Star*

for four-part chorus of mixed voices with piano or band or orchestra

Robert Frost

Randall Thompson

Larghetto (♩ = 60) *pp*

SOPRANO

ALTO

TENOR

BASS

PIANO

Larghetto (♩ = 60)

p

pp

5

Star, *pp* O Star, *pp*

pp (the fair - est one in sight), We grant your

pp (the fair - est one in sight), We grant your

5 (the fair - est one in sight), *pp* We grant your

pp *m.d.*

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10 *pp*

O Star,

loft - i - ness the right _____ To some ob - scur - i - ty of

loft - i - ness the right _____ To some ob - scur - i - ty of

loft - i - ness the right _____ To some ob - scur - i - ty of

15 *pp* *pp*

O Star,

cloud _____ It will not do to say of night, _____

cloud _____ It will not do to say of night, _____

cloud _____ It will not do to say of night, _____

20

Star. _____

Since dark is what brings out your

Since dark is what brings out your

Since dark is what brings out your

p *dim.* *p* *dim.* *p* *dim.*

20

p *m. d.*

25

pp *p*

O Star. _____ Some mys - ter - y be-comes the

pp *p*

light. _____ Some mys - ter - y be-comes the

pp *p*

light. _____ Some mys - ter - y be-comes the

pp divisi *uniti p*

light. _____ Some mys - ter - y be-comes the

25

pp *p* *p*

30

proud. — But to be whol - ly tac - i - turn in your re - serve — is not al -

proud. — But to be whol - ly tac - i - turn in your re - serve is not al -

proud. — But to be whol - ly tac - i - turn in your re - serve is not al -

proud. — But to be whol - ly tac - i - turn in your re - serve — is not al -

30

35 *mf*

low'd. — Say something to us we can learn By heart

low'd. — Say something to us we can learn By heart

low'd. — Say something to us we can learn By heart

low'd. — Say something to us we can learn By heart

35

40

f subito

and when a - lone re - peat. — Say something! And it says, 'I

and when a - lone re - peat. — Say something! And it says, 'I

and when a - lone re - peat. — Say something! And it says, 'I

and when a - lone re - peat. — Say something! And it says, 'I

40

f subito

45

cresc.

45

burn.' — But say with what de-gree of heat. — Talk

burn.' — But say with what de-gree of heat. — Talk

burn.' — But say with what de-gree of heat. — Talk

burn.' — But say with what de-gree of heat. — Talk

45

sotto

sfz Fahr-en - heit, — talk Cen-ti - grade. — Use lan - guage we can com-pre -

sfz Fahr-en - heit, — talk Cen-ti - grade. — Use lan - guage we can com-pre -

sfz Fahr-en - heit, — talk Cen-ti - grade. — Use lan - guage we can com-pre -

sfz Fahr-en - heit, — talk Cen-ti - grade. — Use lan - guage we can com-pre -

sfz *sopra* *sfz* *sotto*

f *ten.* *mf*
hend. — Tell us what el-ements you blend. It gives us strange-ly lit-tle

f *ten.* *mf*
hend. — Tell us what el-ements you blend. It gives us strange-ly lit-tle

f *ten.* *mf*
hend. — Tell us what el-ements you blend. It gives us strange-ly lit-tle

f *ten.* *mf*
hend. — Tell us what el-ements you blend. It gives us strange-ly lit-tle

f *mf* *mf*

55 *mp slentando* *p a tempo*

aid, — But does tell something in the end.

aid, — But does tell some-thing in the end.

aid, — But does tell some-thing in the end.

aid, — But does tell some-thing in the end.

55 *slentando* *p chiaro* *a tempo* *m. d.* *m. s.* *pp*

60 *poco rall.* *pp* *Sostenuto e sereno* *a tempo*

— And stead - fast as Keats' Er - e - mite,

poco rall. *pp* *a tempo*

— And stead - fast as Keats' Er - e -

poco rall. *pp* *a tempo*

— And stead - fast as Keats' Er - e -

poco rall. *pp* *a tempo*

— And stead - fast as Keats' Er - e -

60 *poco rall.* *p dim.* *m. s.* *pp* *Sostenuto e sereno* *a tempo* *dolcissimo*

65

Not ev - en stoop - ing from its sphere, _____ It

mite, Not stoop - ing from its sphere, _____ It

8 mite, Not stoop - ing from its sphere, _____ It

divisi _____ *(uniti)* *pp*

65

70

asks a lit - tle of us here. It asks of us a cer - tain height, _____

asks a lit - tle of us here. It asks of us a cer - tain height, _____

asks a lit - tle of us here, _____ asks of us a cer - tain height, _____

asks a lit - tle of us here. It asks of us a cer - tain height, _____

70

mp cresc. 75 *mf cresc.*

So when at times the mob is sway'd To car - ry praise or blame too

mp cresc. *mf cresc.*

So when at times the mob is sway'd To car - ry praise or blame too

mp cresc. *mf cresc.*

8 So when at times the mob is sway'd To car - ry praise or blame too

mp cresc. *mf cresc.*

So when at times the mob is sway'd To car - ry praise or blame too

75

mp cresc. *mf cresc.*

f *ff* *mp*

far, We may choose something like a star

f *ff* *mp*

far, We may choose something like a star

f *ff* *mp*

8 far, We may choose something like a star

f *ff* *mp*

far, We may choose something like a star

80

f *ff* *dim.* *mp*

85

p To stay our minds _____ on _____ and _____ be

pp

p To stay our minds _____ on _____ and _____ be

pp

p To stay our minds _____ on _____ and _____ be

pp

p To stay our minds _____ on _____ and _____ be

pp

85

p *mp*

90

Molto lento *ppp* 95

(rall.) staid, _____ and _____ be staid.

ppp

(rall.) staid, _____ and _____ be staid.

ppp

(rall.) staid, _____ and _____ be staid.

ppp

(rall.) staid, _____ and _____ be staid.

ppp

90

p *ppp* *ppp* *ppp*

dim. *rall.* *Molto lento* 95