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INSTRUMENTATION OPTIONS

Full Orchestra Accompaniment

1450 Full Score Rental Orchestra Parts

> Flute I Flute II Oboe I Oboe II

Clarinet I (Bb and A) Clarinet II (Bb and A)

Bassoon I Bassoon II Horn I Horn II Horn III Horn IV Trumpet Percussion (Triangle and Bells) Harp Violin I

Piano Accompaniment

Accompanist plays from this score.

Reduced Orchestra Accompaniment

8161 Full Score Orchestra Parts Rental

Violin II Viola Violoncello Contrabass

Flute Oboe (opt.) Clarinet (Bb and A) Bassoon (opt.) Horn Harp Piano (sub. for Harp) Violin I Violin II Viola

Contrabass Notes on the Instrumentation

Violoncello

This chamber orchestration was carefully written for a flexible instrumentation, allowing for different performance situations. Strings may be performed one on a part, or with more players as may be appropriate to the venue. The arrangement may be performed using a piano if a harp is not available, and the oboe and bassoon parts are both optional. When performing without either or both of the double reeds, the players must be directed to play all cues for any absent instruments. These obligatory cues are shown in the conductor score for reference. There are also some ossia staves that need to be played in absence of an instrument. Standard cues to bring players in after long rests should not be played; according to convention these types of cues do not appear in the conductor score. All string parts should be played non-divisi.

-Bruce Rockwell

Full Band Accompaniment

Full Score Rental Rental **Band Parts**

> Piccolo. Flute I Flute II Oboe I Ohoe II

> > Clarinet I (Bb and A) Clarinet II

Clarinet III Bass Clarinet

Bassoon I

Eb Contra-alto Clarinet (opt.)

Bassoon II Alto Saxophone I Alto Saxophone II Tenor Saxophone Bass Saxophone Cornet/Trumpet I

Cornet/Trumpet II Cornet/Trumpet III

Horn I Horn II

Horn III Horn IV

Trombone I Trombone II

Bass Trombone Cello (opt.)

Tuba String Bass

Harp (Piano or Bells/Vibes may sub.)

Percussion (Triangle and Bells)

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Duration: 25 minutes

Each piece in this collection is also available separately.

2485	The Road Not Taken (SATB)
2181	The Pasture (TBB)
2539	Come In (SAA)
2486	The Telephone (SAA/TTBB)
2540	A Girl's Garden (SAA)
2182	Stopping by Woods on a Snowy Evening (TBB)
2487	Choose Something Like a Star (SATB)
2588	Choose Something Like a Star (SSAA)
5985	Choose Something Like a Star (TTBB)

PREFACE TO THE EDITION

By the time Randall Thompson (1899–1984) composed *Frostiana* (RT 87) in 1959, he had a distinguished catalogue of choral works that were being sung by amateur and professional ensembles around the world. While some, such as his 1957–58 a cappella *Requiem* require highly trained singers, others including his iconic *The Peaceable Kingdom* (RT 56, 1935), *Alleluia* (RT 59, 1941), and *The Last Words of David* (RT 70, 1949) are more easily accessible to ensembles of modest means. In Thompson's own words, quoted in a 1950 interview: "We don't lose in quality by writing clearly and simply. We gain. Simplicity is for me a foremost principle in art." None of his works embodies this dictum more than *Frostiana*.

Frostiana was commissioned by the town of Amherst, Massachusetts to celebrate the bicentennial of its incorporation (1759-1959). On 7 February 1958 Henry G. Mishkin (Professor of Music at Amherst College and a member of the Bicentennial Committee) wrote to Thompson inquiring of his interest in composing "a 20 minute choral work for a mixed chorus of 70, either a cappella or with piano accompaniment, which may or may not include passages for a soprano soloist, set to a text by Mr. Robert Frost [1874–1963] and to be delivered early in 1959." Further correspondence ensued, but it was not until October that Mishkin wrote that Frost had given permission to use one of his poems, The Gift Outright, for the composition. Thompson and Frost had met years earlier in Amherst. Choosing texts—texts that inspired him and were appropriate for a given commission—was always of paramount importance to Thompson. "Good texts for choral compositions must be based on universality of appeal," he once remarked. Ultimately he decided on seven Frost poems, beginning with No. 2, "The Pasture," written on the 15th and 16th of June, 1959 in his beloved Gstaad, Switzerland. Over the next two weeks he wrote Nos. 3-6 in order, completing what would ultimately be the first song, "The Road Not Taken," between 6 and 9 July. On the 9th he wrote Mishkin of his progress while making the following confession:

The first chorus was written last. I kept putting it off, because I felt a certain conscientiousness about "The Gift Outright". I <u>could</u> have set it. But when I got to the moment of decision, I realized that it was quite foreign to the rest of the work and, in a funny way, quite out of keeping. So I chose "The Road not Taken"—one of Frost's most beloved poems—instead, to start things off. I feel a strange relief; the whole thing now is unified. It will not be difficult for the singers. There are no fussy parts, no unreasonable high notes. There is a certain amount of unison singing, and the rest is not complicated.

^{1.} RT numbers refer to Carl B. and Elizabeth K. Schmidt, *The Music of Randall Thompson (1899–1984): A Documented Catalogue* (Framingham: E. C. Schirmer Music Company, Inc.), in press. Concerning *Frostiana* see pp. 302–12.

^{2.} Thompson as quoted by M. H. in "Thompson's Third For Week End," Christian Science Monitor (30 March 1950), 4.

^{3. *85}M-70 Box 36, Folder "Amherst, Massachusetts (Frostiana Commission)," Houghton Library, Harvard University. All Mishkin quotes are from this source.

^{4.} Quoted by Hedy Boissevain in "Composer's plea—Help wanted: choral songs; amateur chorus lacks them," *Palo Alto Times*, 7 August 1963, 9.

To the Townspeople of Amherst, Massachusetts, 1759–1959

I. The Road Not Taken

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



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II. The Pasture

for three-part chorus of men's voices with piano or band or orchestra



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To the Townspeople of Amherst, Massachusetts, 1759-1959

III. Come In

for three-part chorus of women's voices with piano or band or orchestra

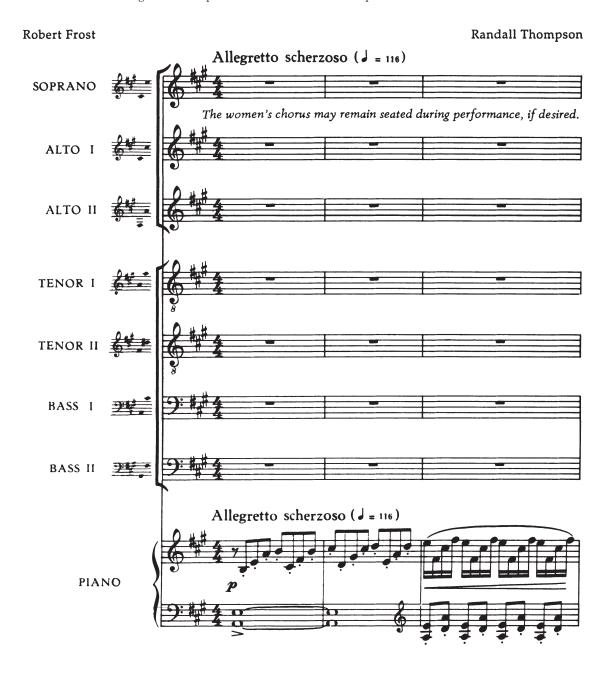




To the Townspeople of Amherst, Massachusetts, 1759–1959

IV. The Telephone

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



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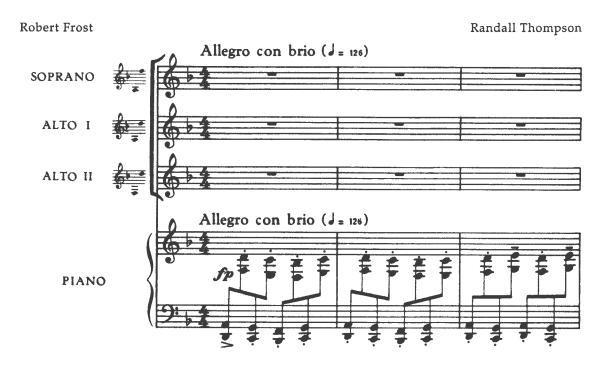
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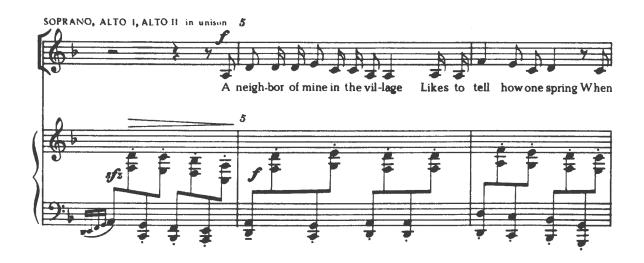


To the Townspeople of Amherst, Massachusetts, 1759–1959

V. A Girl's Garden

for three-part chorus of women's voices with piano or band or orchestra







VI. Stopping by Woods on a Snowy Evening

for three-part chorus of men's voices with piano or band or orchestra



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VII. Choose Something Like a Star

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



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