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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 (B \flat and A)
Clarinet II (B \flat and A)
Bassoon I
Bassoon II
Horn I
Horn II
Horn III
Horn IV
Trumpet
Percussion (Triangle and Bells)
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

Piano Accompaniment

Accompanist plays from this score.

Reduced Orchestra Accompaniment

8161 Full Score

Rental Orchestra Parts

Flute
Oboe (opt.)
Clarinet (B \flat and A)
Bassoon (opt.)
Horn
Harp
Piano (sub. for Harp)
Violin I
Violin II
Viola
Violoncello
Contrabass

Notes on the Instrumentation

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

Rental Full Score

Rental Band Parts

Piccolo
Flute I
Flute II
Oboe I
Oboe II
Clarinet I (B \flat and A)
Clarinet II
Clarinet III
Bass Clarinet
E \flat Contra-alto Clarinet (opt.)
Bassoon I
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 (<i>SATB</i>)
2181	The Pasture (<i>TBB</i>)
2539	Come In (<i>SAA</i>)
2486	The Telephone (<i>SAA/TTBB</i>)
2540	A Girl's Garden (<i>SAA</i>)
2182	Stopping by Woods on a Snowy Evening (<i>TBB</i>)
2487	Choose Something Like a Star (<i>SATB</i>)
2588	Choose Something Like a Star (<i>SSAA</i>)
5985	Choose Something Like a Star (<i>TTBB</i>)

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.¹ 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.”² 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.”³ 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.⁴ 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 could 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. *85M-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

Robert Frost

Randall Thompson

Andante moderato (♩ = 70)

SOPRANO

ALTO

TENOR

BASS

PIANO

p legato

pp 5

Two roads di-verg'd in a yel - low wood And sor-ry I could not

pp

Two roads di-verg'd in a yel - low wood And sor-ry I could not

pp

Two roads di-verg'd in a yel - low wood And sor-ry I could not

pp

Two roads di-verg'd in a yel - low wood And sor-ry I could not

pp 5

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10

tra - vel — both And be one trav'l - er, long I stood And

tra - vel — both And be one trav'l - er, long I stood And

tra - vel — both And be one trav'l - er, long I stood And

tra - vel — both And be one trav'l - er, long I stood And

10

look'd down one as far as I could To where it bent in the

look'd down one as far as I could To where it bent in the

look'd down one as far as I could To where it bent in the

look'd down one as far as I could To where it bent in the

To the Townspeople of Amherst, Massachusetts, 1759–1959

II. The Pasture

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

Robert Frost

Randall Thompson

Lento pastorale (♩. = 60)

TENOR

BASS I

BASS II

PIANO

pp

5

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10 (♩ = ♩. del precedente)
pp molto legato

8 I'm go - ing out to clean the pas - ture spring; I'll

pp molto legato

I'm go - ing out to clean the pas - ture spring; I'll

pp molto legato

I'm go - ing out to clean the pas - ture spring; I'll

10 (♩ = ♩. del precedente)

pp

8 on - ly stop to rake the leaves a - way — (And wait to watch the wa - ter clear, I

poco cresc.

on - ly stop to rake the leaves a - way — (And wait to watch the wa - ter clear, I

poco cresc.

on - ly stop to rake the leaves a - way — (And watch the wa - ter clear, I

pp

divisi *mp* **10** *p* *dolcissimo* *mf dim.* *uniti*

woods, — Thrush mu-sic — hark! Now if it was dusk out —

mp *p* *dolcissimo* *mf dim.*

woods, — Thrush mu-sic — hark! Now if it was dusk out —

mp *p* *dolcissimo* *mf dim.*

woods, — Thrush mu-sic — hark! Now if it was dusk out —

mp *p* **15**

side, — In - side it was dark.

mp *p*

side, — In - side it was dark.

mp

side, — In - side it was dark.

mp *p* **15** *P staccato, dolce* *pp*

pp

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

Robert Frost

Randall Thompson

Allegretto scherzoso (♩ = 116)

SOPRANO

ALTO I

ALTO II

TENOR I

TENOR II

BASS I

BASS II

The women's chorus may remain seated during performance, if desired.

Allegretto scherzoso (♩ = 116)

PIANO

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TENOR I 5 *(rall.)* *a tempo* *p*

TENOR II *(rall.)* *a tempo* *p*

BASS I *(rall.)* *a tempo* *p*

BASS II *(rall.)* *a tempo* *p*

'When I was just as far as

'When I was just as far as

'When I was just as far as

'When I was just as far as

f *a tempo* *5 rall.* *p* *a tempo*

*poco rall. ** *a tempo*

I could walk From here to - day, There was an hour

poco rall. *a tempo*

I could walk From here to - day, There was an hour

poco rall. *a tempo*

I could walk From here to - day, There was an hour

poco rall. *a tempo*

I could walk From here to - day, There was an hour

poco rall. *a tempo* *m. d.*

*Subdivide the 2nd and 3rd beats

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

Robert Frost

Randall Thompson

Allegro con brio ($\text{♩} = 126$)

SOPRANO

ALTO I

ALTO II

PIANO

sf

Allegro con brio ($\text{♩} = 126$)

SOPRANO, ALTO I, ALTO II in unison 5

A neigh-bor of mine in the vil-lage Likes to tell how one spring When

5

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she was a girl on a farm, She did a child - like thing. One

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "she was a girl on a farm, She did a child - like thing. One". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

10

day she ask'd her fa - ther To give her a gar - den plot To

10

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a measure rest for 10 measures before the lyrics: "day she ask'd her fa - ther To give her a gar - den plot To". The piano accompaniment continues with the same rhythmic pattern.

plant and tend and reap her-self, And he said, 'Why not?'

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a measure rest for 10 measures before the lyrics: "plant and tend and reap her-self, And he said, 'Why not?'". The piano accompaniment continues with the same rhythmic pattern.

15

simile staccato 15

In

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a measure rest for 15 measures before the lyrics: "In". The piano accompaniment continues with the same rhythmic pattern.

To the Townspeople of Amherst, Massachusetts, 1759–1959

VI. Stopping by Woods on a Snowy Evening

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

Robert Frost

Randall Thompson

TENOR **BASS I** **BASS II**

PIANO

Lento assai (♩ = 84)

pp

mp *legato*

pp *mp* *pp*

Red. ** Red.* ** Red.*

mp ♩ = ♩ (in 2)

Whose woods these are I think I know. His

Whose woods these are I think I know. His

Whose woods these are I think I know. His

mp *legato*

col Red.

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dolce

house is in the vil - lage though; He will not see me

house is in the vil - lage though; He will not see me

house is in the vil - lage though; He will not see me

m. d.

10

stop - ping here To watch his woods fill up with

stop - ping here To watch his woods fill up with

stop - ping here To watch his woods fill up with

10

To the Townspeople of Amherst, Massachusetts, 1759-1959

VII. 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)

5 **pp**

Star, **pp**
O Star,

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, _____

15 *pp* *pp*