

The Pasture

Frostiana

Commissioned in 1958 for the Two-hundredth Anniversary of the Incorporation of the Town of Amherst, Massachusetts, Frostiana was composed between June 15th 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, October 18, 1959. It was sung by the Bicentennial Chorus, comprised of choir-singers of all denominations in the Township. Professor J. Heywood Alexander accompanied, the composer conducted, and the poet was present.

An orchestral accompaniment to the complete set of seven songs comprising Frostiana is available on a rental basis. It is scored for 2 flutes, 2 oboes, 2 clarinets (B-flat & A) 2 bassoons, 4 horns (F), 1 trumpet (C), percussion, harp and strings. The full score is also available for purchase. Approximate performing time: 25 min.

FROSTIANA

Seven Country Songs

for Men's, Women's and Mixed Voices

with Piano Accompaniment

Words by

ROBERT FROST

Music by

RANDALL THOMPSON

1. **The Road Not Taken** (*SATB*) No. 2485
2. **The Pasture** (*TBB*) No. 2181
3. **Come In** (*SAA*) No. 2539
4. **The Telephone** (*Dialogue*) *SAA/TTBB* (No. 2486)
5. **A Girl's Garden** (*SAA*) No. 2540
6. **Stopping by Woods on a Snowy Evening** (*TBB*) No. 2182
7. **Choose Something Like a Star** (*SATB*) No. 2487
(*SSAA*) No. 2588

E. C. SCHIRMER MUSIC COMPANY
112 SOUTH STREET, BOSTON, MASS. 02111

THE PASTURE*

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long. — You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young
It totters when she licks it with her tongue.
I sha'n't be gone long. — You come too.

ROBERT FROST

Another setting by Randall Thompson of a poem by Robert Frost:
No. 3015 *The Gift Outright* (SATB) with piano or orchestral accompaniment

The Pasture*

Three-part Chorus for Men's Voices
with Piano Accompaniment

Robert Frost

Randall Thompson

Lento pastorale (♩. = 60)

TENOR

BASS I

BASS II

PIANO

pp

5

*from *YOU COME TOO*, by Robert Frost. Copyright, 1916, 1921, 1923, 1947, © 1959, by Henry Holt and Company Inc., Copyright, 1942, 1944, 1951, by Robert Frost, and used with their permission.

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For all countries



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

poco cresc.

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

15 *mp* *mf* *dim* *mp* *p*

8 may): _____ I sha'n't be gone long, I sha'n't be gone long. —

mp *mf* *dim* *mp* *p*

may): _____ I sha'n't be gone long, I sha'n't be gone long. —

mp *mf* *dim* *mp* *p*

may): _____ I sha'n't be gone long, I sha'n't be gone long. —

15 *mp* *mf* *p*

divisi pp dolce 20

8 You come too. _____

pp dolce

You come too. _____

pp dolce

You come too. _____

20 *pp*

Measures 8-25 of the musical score. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal part consists of three staves, each with a whole rest for measures 8-24 and a whole note for measure 25. The key signature has one flat (B-flat), and the time signature is 4/4.

Measures 26-33 of the musical score. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal part consists of three staves, each with a whole rest for measures 26-29 and a whole note for measures 30-33. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics "I'm go-ing out to fetch the" are written below the vocal staves.

pp molto legato
I'm go-ing out to fetch the

pp molto legato
I'm go-ing out to fetch the

pp molto legato
I'm go-ing out to fetch the

30

8 lit - tle calf That's stand - ing — by — the — moth - er. It's so

lit - tle calf That's stand - ing by the moth - er. It's so

lit - tle calf That's stand - ing by the moth - It's so

30

pp

pp

poco cresc. staccato *legato* *mp* *mf*

8 young It tot - ters when she licks it with her tongue. — I sha'n't be

poco cresc. staccato *legato* *mp* *mf*

young It tot - ters when she licks it with her tongue. — I —

poco cresc. staccato *legato* *mp* *mf*

young It tot - ters when she licks it with her tongue. — I —

mp *mf*

8

mf dim. *p* *divisi pp dolce*

gone — long. — You come

mf dim. *mp* *p* *pp dolce*

sha'n't be gone — long. — You come

mf dim. *p* *pp dolce*

sha'n't be — gone — long. — You come

35

mp dim. *p*

8

too. —

too. —

too. —

40

pp

40

pp

45 *poco rall.*

8

poco rall.

poco rall.

45 *poco rall.*

Poco meno mosso

ppp *dolcissimo* *senza cresc.*

You — come too.

ppp *dolcissimo* *senza cresc.*

You — come too.

ppp *dolcissimo* *senza cresc.*

You — come too.

Poco meno mosso

pp *p* *pp*

RANDALL THOMPSON, eminent American composer; born New York City, April 21, 1899. He was educated at Harvard University (B.A., 1920; M.A., 1922); his teachers there included Walter R. Spaulding, Edward B. Hill, and Archibald T. Davison; he also studied with Ernest Bloch. From 1922 to 1925 he held a fellowship at the American Academy in Rome; won a Guggenheim Fellowship twice (1929, 1930). From 1927 to 1929, and again in 1936-37, he was assistant professor of music at Wellesley College; from 1937 to 1939, professor of music at the University of California, Berkeley; from 1939 to 1941, he was director of the Curtis Institute of Music, Philadelphia; then was head of the music division of the School of Fine Arts of the University of Virginia (1941-46); and professor of music at Princeton University (1946-48). In 1948 he was appointed Walter Bigelow Rosen Professor of Music at Harvard University, and became Professor Emeritus at the close of the academic year 1964-65. He was made Doctor of Music (*honoris causa*) by the University of Rochester in 1933, and by the University of Pennsylvania in 1969. On Founder's Day, 1941, he was awarded the Elizabeth Sprague Coolidge Medal "*for eminent services to chamber music*", and in 1959 the Italian government named him "*Cavaliere ufficiale al merito della Repubblica Italiana*". He is a member of The National Institute of Arts and Letters and of The American Academy of Arts and Sciences.

CHORAL MUSIC

MIXED VOICES (Four Parts unless otherwise indicated)

Odes of Horace:

- 1623 O Venus, regina Cnidi Paphique (S.S.A.T.T.B.B.) *Piano or Orchestra**
 1624 Vitas hinnuleo me similis, Chloë (*a cappella*)
 1625 Montium custos nemorumque, Virgo (*a cappella*)
 1626 O fons Bandusia, splendidior vitro (S.S.A.T.T.B.B.) *a cappella*
 2416 Felices ter (Thrice happy they) *a cappella* (L. & E.)
 1634 **Americana** (A Sequence of Five Choruses) *Piano or Orchestra**
 1) May Every Tongue 2) The Staff Necromancer 3) God's Bottles (*also pub. sep.*)
 4) The Sublime Process of Law Enforcement 5) Loveli-lines Complete
 †1730 **The Peaceable Kingdom** (A Sequence of Eight *a cappella* Choruses)
 *Orchestra ad libitum** Complete
 Also published separately, as follows:
 1747 1) Say ye to the righteous
 1748 2) Woe unto them
 1749 3) The noise of a multitude
 1750 4) Howl ye (*Double-Chorus*)
 1751 5) The paper reeds by the brooks
 1752 6) But these are they that forsake the Lord (*Double-Chorus*)
 1753 7) Have ye not known 8) Ye shall have a song (*Double-Chorus*)
 1782 **The Lark in the Morn** (*Somersetshire Folk-song*) *Arranged (a cappella)*
 †1786 **Alleluia** (*Festival Chorus*) *a cappella*
 †2204 **The Last Words of David** (*Piano or Orchestra†*)
 †2426 **Mass of the Holy Spirit** (*Communion Service*) *a cappella* Complete
 Also published separately, as follows:
 2463 1) Kyrie
 2464 2) Gloria (E.) S.S.A.A.T.T.B.B.
 2465 3) Credo (E.)
 2466 4) Sanctus (E.) S.A.A.T.T.B.B.
 2467 Benedictus (E.)
 2468 Hosanna (E.)
 2469 5) Agnus Dei (E.)
 2433 **Ode to the Virginian Voyage** (*Piano or Orchestra**)
 2459 **Requiem** (A Dramatic Dialogue in Five Parts for *a cappella* Double-Chorus)
 1) Lamentations 2) The Triumph of Faith 3) The Call to Song 4) The
 Garment of Praise 5) The Leave-taking Complete
 Part Four and selected choruses also published separately, as follows:
 2638 Good tidings to the meek (*from Part Two*)
 2639 The Garment of Praise (*Part Four complete*) *Double-Chorus*
 2640 Ye were sometimes darkness (Walk as children of light) *from*
 Part Five (Double-Chorus)
 2641 The Lord shall be unto thee (*from Part Five*)
 2642 Thou hast given him (*from Part Five*)
 2673 Amen, Alleluia (*Double-Chorus*) *Fugal Finale*

Prices subject to change without notice.

MIXED VOICES (Four Parts unless otherwise indicated) *continued*

- 2470 **Glory to God in the highest** (*a cappella*)
Frostiana (*Seven Country Songs*):
- 2485 1) The Road Not Taken (*Piano or Orchestra†*)
- 2486 4) The Telephone (*Piano or Orchestra†*) S.A.A. T.T.B.B. (*Dialogue*)
- 2487 7) Choose Something Like a Star (*Piano or Orchestra†*)
- 2490 **The Gate of Heaven** (*a cappella*)
- 2643 **Nowel** (*from 'The Nativity according to Saint Luke'*) *Piano*
- 2644 **And the child grew** (*Recessional from 'The Nativity according to Saint Luke'*) (*Piano*)
- 125 **Lullaby** (*Upon my lap my sov'reign sits from 'The Nativity according to Saint Luke'*) (*Soprano solo with optional four-part ending*) *Piano*
- 2672 **The Best of Rooms** (*a cappella*)
- 2675 **A Feast of Praise** (*Cantata*) *Piano (or Brass Choir and Harp)*
Instrumental Parts each \$.50
- 2688 **The Lord is my shepherd** (*Piano, Organ or Harp*)
- 2695 **The Passion according to Saint Luke** (*An Oratorio*) *Piano or Orchestra**

WOMEN'S VOICES (Three Parts unless otherwise indicated)

- 492 **Pueri Hebraeorum** (*Antiphonal*) S.S.A.A./S.S.A.A. (*a cappella*)
- 1023 **Rosemary** (*Four a cappella Choruses*) Three- and Four-part
- 1) Chemical Analysis 2) A Sad Song 3) A Nonsense Song
- 4) To Rosemary on the methods by which she might become an angel. *Complete*
- 1985 **Now I lay me down to sleep** (*Motet*) *a cappella*
- 2526 **Velvet Shoes** (S. A.) *Piano*
- 2531 **The Gate of Heaven** (S.S.A.A.) *a cappella*
Frostiana (*Seven Country Songs*):
- 2539 3) Come In (*Piano or Orchestra†*)
- 2540 5) A Girl's Garden (*Piano or Orchestra†*)
- 2549 **God's Bottles** (*from 'Americana'*) S.S.A.A. (*a cappella*)
- 2567 **Nowel** (*from 'The Nativity according to Saint Luke'*) S.S.A.A. (*Piano*)
- 2578 **The Lord is my shepherd** (S.S.A.A.) *Piano, Organ or Harp*

MEN'S VOICES (Four Parts unless otherwise indicated)

- 539 **Odes of Horace: Quis multa gracilis** (*a cappella*)
- † 560 **Tarantella** (*Do you remember an Inn, Miranda?*) *Piano or Orchestra**
- †2118 **The Testament of Freedom** (*A Setting of Four Passages from the Writings of Thomas Jefferson*) *Piano, Orchestra*, or Band†*
- 1) The God who gave us life 2) We have counted the cost
- 3) We fight not for glory 4) I shall not die without a hope *Complete*
- 2139 **The Testament of Freedom** (*Two Passages from the above*)
- 1) The God who gave us life 4) I shall not die without a hope *Complete*
- 1410 **The Testament of Freedom** (*Miniature Orchestral Score*)

† recording available

* rental only

† rental or purchase

MEN'S VOICES (Four Parts unless otherwise indicated) *continued*

- ‡2154 **The Last Words of David** (*Piano or Orchestra* †)
 2175 **The Gate of Heaven** (*a cappella*)
 Frostiana (*Seven Country Songs*)
 2181 2) **The Pasture** (T.B.B.) *Piano or Orchestra* †
 2182 6) **Stopping by Woods on a Snowy Evening** (T.B.B.) *Piano or Orchestra* †
 2300 **Nowel** (*from 'The Nativity according to Saint Luke'*) *Piano*

SONGS

(With Piano Accompaniment)

- 113 **My Master hath a garden** (*Words anonymous*) *Medium*
 114 **Velvet Shoes** (*Words by Elinor Wylie*) *Medium*
 119 **The Passenger** (*Words by Mark A. DeWolfe Howe*) *Baritone*
 124 **My soul doth magnify the Lord** (*Magnificat*) *from 'The Nativity according to Saint Luke'* (*Soprano*)
 125 **Lullaby** (*Upon my lap my sov'reign sits*) *from 'The Nativity according to Saint Luke'* (*Soprano*) *optional four-part ending*

OPERAS

- 2031 **Solomon and Balkis** (*'The Butterfly that Stamped'*) *Opera in One Act*
 Libretto adapted from 'The Just So Stories' by Rudyard Kipling
 (*Piano or Orchestra* *)
 622 **The Nativity according to Saint Luke** (*A Musical Drama in Seven*
 Scenes for Soloists, Chorus, Bell ringers, Organ and Chamber Orchestra †)

Piano-Vocal Score
Chorus Parts
Stage Guide

INSTRUMENTAL WORKS

- | | | |
|------|---|---|
| 2013 | Suite for Oboe, Clarinet, and Viola | <i>Score and Parts</i> |
| 2124 | Little Prelude (<i>piano solo</i>) | |
| 2125 | Song after Sundown (<i>piano solo</i>) | |
| | String Quartet No. 1 in D-minor | <i>Miniature Score</i>
<i>Set of Parts</i> |
| | Symphony No. 1 | <i>Full Score</i> †
<i>Set of Parts</i> †
<i>Extra Parts, ea.</i> † |
| | Symphony No. 2 | <i>Full Score</i> †
<i>Set of Parts</i> *
<i>Extra Strings, ea.</i> † |
| | Symphony No. 3 in A minor | <i>Full Score and Parts</i> * |
| | A Trip to Nahant (<i>symphony orchestra</i>) | <i>Full Score and Parts</i> * |

