

To the Townspeople of Amherst, Massachusetts, 1759-1959

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

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics printed below each staff. The piano accompaniment consists of chords and moving lines in both hands. A measure number '10' is printed above the first staff.

10

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves, Treble and Bass clef. The music is in a minor key and features a steady accompaniment with chords and moving lines. A measure number '10' is printed above the first staff.

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

Detailed description: This block contains the second system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts continue the melody from the first system, with lyrics printed below each staff. The piano accompaniment continues with chords and moving lines. A measure number '10' is printed above the first staff.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves, Treble and Bass clef. The music continues with chords and moving lines. A measure number '10' is printed above the first staff.

10 *p*

un - der - growth. Then *p*

un - der - growth. Then *p*

8 un - der - growth. Then *p*

un - der - growth. Then *p*

15

20

took the oth - er as just as — fair, And hav - ing per - haps the

took the oth - er as just as — fair, And hav - ing per - haps the

8 took the oth - er as just as — fair, And hav - ing per - haps the

took the oth - er as just as — fair, And hav - ing per - haps the

20 *p*

Handwritten musical notation: a treble clef, a quarter note, and a half note.

bet - ter — claim, Be - cause it was gras - sy and want - ed wear; Though

bet - ter — claim, Be - cause it was gras - sy and want - ed wear; Though

bet - ter — claim, Be - cause it was gras - sy and want - ed wear; Though

bet - ter — claim, Be - cause it was gras - sy and want - ed wear; Though

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff contains the lyrics: "bet - ter — claim, Be - cause it was gras - sy and want - ed wear; Though". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

25

as for that the pass - ing — there Had worn them real - ly a -

as for that the pass - ing — there Had worn them real - ly a -

as for that the pass - ing — there Had worn them real - ly a -

as for that the pass - ing — there Had worn them real - ly a -

25

The second system of music begins with a measure rest marked "25". It consists of four vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "as for that the pass - ing — there Had worn them real - ly a -". The piano accompaniment continues with harmonic support for the vocal lines.

7 + 30 *p*

bout the same. And *p*

bout the same. And *p*

bout the same. And *p*

bout the same. And

30 *cresc.* *mf cresc.* *f p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a B-flat major key signature. They sing the lyrics 'bout the same.' with a fermata over the word 'same.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *p* (piano) for the vocal parts and *cresc.* (crescendo), *mf cresc.* (mezzo-forte crescendo), and *f p* (forte piano) for the piano accompaniment. A rehearsal mark '30' is placed above the piano accompaniment.

35

both that morn - ing e - qual - ly lay In leaves no step had

both that morn - ing e - qual - ly lay In leaves no step had

both that morn - ing e - qual - ly lay In leaves no step had

both that morn - ing e - qual - ly lay In leaves no step had

35 *pp* *mp* *p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'both that morn - ing e - qual - ly lay In leaves no step had'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano) for the piano accompaniment. A rehearsal mark '35' is placed above the piano accompaniment.

K

trod - den_ black. Oh, I kept the first for an - oth - er_ day! Yet

trod - den black. Oh, I kept the first for an - oth - er_ day! Yet

8 trod - den black. Oh, I kept the first for an - oth - er_ day!

trod - den black. Oh, I kept the first for an - oth - er day! Yet

mp *p* *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in G major and 3/4 time. The piano accompaniment features chords and moving lines in both hands. Handwritten annotations include a 'K' above the first staff, a '7' above the second staff, and a '7' above the fourth staff. Dynamic markings *mp*, *p*, and *mf* are present in the piano part.

40

know-ing how way_ leads_ on_ to_ way, I doubt-ed if I should

know-ing how_ way leads on to_ way, I doubt-ed if I should

8 Know - ing_ way leads on to way, I doubt-ed if I should

know-ing how way leads on to way, I doubt-ed if I should

40 *mp* *mp* *p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines continue the melody from the previous system. The piano accompaniment includes dynamic markings *mp*, *mp*, and *p*. A handwritten '40' is placed above the first staff, and another '40' is placed above the piano part. A vertical line is drawn through the music at the end of the first vocal staff.

45

ev - er come back.

ev - er come back.

8 ev - er come back.

ev - er come back.

45

p

m. d. poco a poco cresc.

mf

50

(poco rall.)

pp

(poco rall.)

pp

(poco rall.)

pp

(poco rall.)

pp

50

poco rall.

f

ff

m. d.

p

pp

a tempo

shall be tell - ing this with a sigh. Some-where a - ges and

a tempo

pp

shall be tell - ing this with a sigh. Some-where a - ges and

a tempo

pp

shall be tell - ing this with a sigh. Some-where a - ges and

a tempo

pp

shall be tell - ing this with a sigh. Some-where a - ges and

a tempo

p *pp*

pp

a - ges hence: Two roads di-verg'd in a wood, and I -

pp

a - ges hence: Two roads di-verg'd in a wood, and I -

pp

a - ges hence: Two roads di-verg'd in a wood, and I -

pp

a - ges hence: Two roads di-verg'd in a wood, and I -

p *p*

60

I took the one less trav-el'd by, ——— And

I took the one less trav-el'd by, ——— And

I took the one less trav-el'd by, ——— And

I took the one less trav-el'd by, ——— And *divisi*

60

p

65

that has made — all — the dif - fer - ence. ———

that has made — all — the dif - fer - ence. ———

that has made — all — the dif - fer - ence. ———

that has made — all — the dif - fer - ence. ———

p dim. poco rall. = pp

p dim. poco rall. = pp

p dim. poco rall. = pp

p dim. uniti poco rall. = pp

that has made — all — the dif - fer - ence. ———

poco rall.

65

pp dolcissimo

pp

feh reh

Poco allegretto (♩ = 88)

70

Four vocal staves (Soprano, Alto, Tenor, Bass) showing rests for measures 70 through 74. The staves are connected by a brace on the left.

Poco allegretto (♩ = 88)

70

Piano accompaniment for measures 70-74. The right hand features a melodic line with slurs and a fermata over the final measure. The left hand provides harmonic support. The instruction *dolce semi-staccato.* is written above the right hand. A small asterisk (*) is placed below the first measure of the left hand.

(poco rall.) 75

Four vocal staves (Soprano, Alto, Tenor, Bass) showing rests for measures 75 through 79. The staves are connected by a brace on the left. The instruction *(poco rall.)* is written below each staff.

poco rall.

Piano accompaniment for measures 75-79. The right hand has a melodic line with slurs and dynamics *mf*, *p*, *mp*, and *p*. The left hand has a rhythmic accompaniment. The instruction *sopra* is written above the first measure of the right hand. The number 75 is written above the final measure of the right hand.

Poco meno mosso del Tempo I°

eh *pp* *p dim.* *rall.* *feh*

And that has made all the dif - fer -

eh *pp* *p dim.* *rall.*

And that has made all the dif - fer -

eh *pp* *p dim.* *rall.*

And that has made all the dif - fer -

eh *pp* *p dim.* *rall.*

And that has made all the dif - fer -

Poco meno mosso del Tempo I°

rall.

80 *reh* Tempo I°

pp *(rall.)* 85

ence. *pp* *(rall.)*

ence. *pp* *(rall.)*

8 *divisi* *ence.* *pp* *(rall.)*

80 *ence.* Tempo I°

pp *rall.* 85

mp dim. *m.s.* *pp* *pp* *ppp*