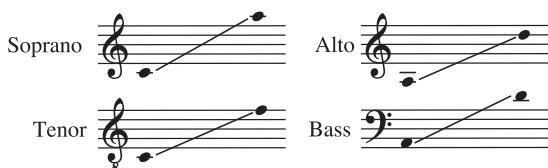


CM9714
The Road Not Taken / Z. Randall Stroope
SATB Voices with Piano and Cello
Duration: 4:48

The Road Not Taken

Z. Randall Stroope



CARL FISCHER
Celebrating 150 Years

About the Work

Few American poems are as well known as *The Road Not Taken*. Robert Frost, the author, is an international icon, not unlike Pablo Picasso, Winston Churchill or Mark Twain in their own disciplines. The poem is full of contradictions and quirks of form and structure. Perhaps that elusiveness is part of the poem's intrigue. But beyond all of the literary devices that only a few scholars may fully appreciate, this poem has taken on a sort of "fanfare for the common person" credo - a challenge to individualism, stepping out on one's own, and "breaking the mold" out of sheer determination if nothing else. Frost connects to the core of the human spirit in just a few stanzas using the analogy of a fork in a road. The message supercedes geography, culture, race or creed. Rather, it is part of the DNA of most every person on the planet - the inner desire to feel empowered to create one's own destiny, to forge a "road not taken," and ultimately in doing so, to make a difference.

Rehearsal Notes

Research strongly suggests that there is a "direct connection between the first rehearsal and the performance." First impressions last. I find it helpful to immediately lock three concepts into place - mechanics (notes/rhythms), text/phrasing (intent and motivation) and color (timbre). Performers need to think musically from the first reading forward (first impression). The cello is very much a collaborative instrument in this work, and should be located in front of the ensemble (not to side). Lastly, let the text "speak." The simplest melodic lines are often the most exposed. Keep the voices clear and transparent, floating over "the top" in softer passages, and singing with vibrancy and forward focus throughout.

— Z. Randall Stroope

A definitive recording was made by the New American Voices, with Randall conducting. This can be found on Spotify, YouTube, his website (www.zrstroope.com), and other social media.

About the Composer

Z. Randall Stroope is an American composer and conductor. His composition teachers were Normand Lockwood and Cecil Effinger, both students of the Nadia Boulanger, the famous French teacher (and student of Gabriel Fauré). He is the artistic director of two international summer music festivals, is an Honorary Member of the National Association of Italian Choral Directors, and has conducted in 25 countries. He has directed over 40 times at Carnegie Hall, and is a frequent conductor at other prestigious concert venues. Randall has 190 published works, and his music can be heard on Spotify, YouTube and other platforms, including his website (www.zrstroope.com).

The Road Not Taken

for SATB Voices with Piano and Cello*

ROBERT FROST (1874–1963)

Z. RANDALL STROOPE

Contemplative, but with confidence ♩ = 60

Cello

mf dolce ed espress.

Piano

mp

5

S

mp

A

mp

T

mp semplice

B

mp semplice

two roads, two roads di-verged in a

two roads, two roads di-verged in a

Two roads, two roads, two roads di-verged in a

Two roads,

R.H.

L.H.

R.H.

L.H.

* The part for Cello may be found on p. 13.

9

mf

S yel-low wood,

mf

A yel-low wood,

mf

T yel-low wood, And sor-ry I could not tra - vel both And be one trav-e - ler, —

mf

B And sor-ry I could not tra - vel both And be one trav-e - ler, —

mf

12

f

S long I stood And looked down one as far as I could

f

A long I stood And looked down one as far as I could

f

T And looked down one as far as I could

f

B And looked down one as far as I could

12

f

15

mf *3* **16** *mp*

S To where_ it bent_ in the un-der-growth;_ two roads,

A To where_ it bent_ in the un-der-growth;_ *mp* two roads,

T *mp* Two_ roads, _____

B *mp* Two_ roads, _____

16 *mf* *mp*

19 *mf dolce ed espress.* *3*

S

A

T Then took the oth - er, as just_ as_ fair, the

B1 *mf dolce ed espress.* Then took the oth - er, as just as fair, And hav - ing per-haps the

B2 *mf dolce ed espress.* Then took the oth - er, as just³ as_ fair, And hav - ing per-haps the

19 *mf*

22

S
A
T
B1
B2

bet - ter claim, Be - cause_ it was grass - y ___ and want-ed wear; Though

molto espressivo

molto espressivo

bet - ter claim, Be - cause_ it was grass³ - y ___ and want-ed wear; Though

molto espressivo

bet³ - ter claim, Be - cause_ it was grass - y ___ and want-ed wear;

25

S
A
T
B1
B2

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

mp

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

mp

the pass-ing there Had worn them real-ly a-bout the same, —

mp

25

36 a tempo

S1 *f* I kept the first for a - noth-er day, the first *con bravura* for a - noth-er day!

S2 *f* I kept the first for a - noth-er day, the first *con bravura* for a - noth-er day!

A *f* I kept the first for a - noth-er day, the first *con bravura* for a - noth-er day!

T

B

36 a tempo

f

Tempo slightly relaxed

41

S *mf cantabile* 3 Yet know-ing how way leads on to way, I doubt-ed if I should ev - er, should *mp*

A *mf cantabile* 3 Yet know-ing how way leads on to way, I doubt-ed if I should ev - er, should *mp*

T

B

Tempo slightly relaxed

41

mf dolce ed espress.

mp

44

45 Tempo I

S
ev - er come back.

A
ev - er come back.

T

B

45 Tempo I

mp 3 3 3 *mf*

48

51

S

A

T
mf with strength
I shall be tell-ing this with a sigh

B
mf with strength
I shall be tell-ing this with a sigh

51

sonorous

52

S *mp* Two roads di-verged in a wood,

A *mp* Two roads di-verged in a wood, and *mf*

T Some - where_ a - ges and a - ges hence;

B Some - where_ a - ges and a - ges hence; *mf* and

55

S *f* I Two roads - two roads.

A *f* I Two roads, - two roads.

T *f* I took the_ one less trav - eled_ by, And

B *f* I took the_ one less trav - eled_ by, And

59

S *f* **61** ³
 And sor-ry I could not trav-el both

A *f*
 And sor-ry I could not trav-el both

T *ff*
 that has made all the dif-fer-ence. I took the one less

B *ff*
 that has made all the dif-fer-ence. I took the one less

ff *sonorous* **61**

62

S *ff* ³
 And be one trav-e-ler, long I stood, And

A *ff* ³
 And be one trav-e-ler, long I stood And

T ⁸
 trav-eled by, And that has made all the dif-fer-ence. And

B ⁸
 trav-eled by, And that has made all the dif-fer-ence. And

65 67 *ff* *tutta forza*

S that has made, and that has made all—

A that has made, and that has made *ff* *tutta forza* all—

T that has made, and that has made *ff* *tutta forza* all—

B that has made, and that has made *ff* *tutta forza* all—

ff ³ ³

67

68 *rall.*

S — the dif - fe - rence.

A — the dif - fe - rence.

T — the dif - fe - rence.

B — the dif - fe - rence.

rall.

8ba-1

The Road Not Taken

for SATB Voices with Piano and Cello

ROBERT FROST (1874–1963)

Z. RANDALL STROOPE

Contemplative, but with confidence ♩ = 60

mf dolce ed espress.

5 12

14 16 19 2

21 *mf* 25

26 29 Slightly moving forward *molto rit.* 36 a tempo

3 2 2 2 4

Tempo slightly relaxed

40 41 45 Tempo I

4 3 3 3

47 *mf* 51

53 55 *f*

60 61 *ff* *sonorous*

66 67 *ff* *rall.*

3 3 3

Detailed description: This is a musical score for the Cello part of 'The Road Not Taken'. The score is written in bass clef and begins in 4/4 time. It features various time signatures including 3/4, 2/4, and 4/4. The piece is marked 'Contemplative, but with confidence' with a tempo of ♩ = 60. The score includes dynamic markings such as *mf*, *ff*, and *sonorous*, as well as performance instructions like 'Slightly moving forward', 'molto rit.', and 'rall.'. Measure numbers 5, 12, 14, 16, 19, 21, 25, 26, 29, 36, 40, 41, 45, 47, 51, 53, 55, 60, 61, 66, and 67 are indicated. The score concludes with a double bar line.

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