

To the Townspeople of Amherst, Massachusetts, 1759-1959

The Road Not Taken*

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

Robert Frost

Randall Thompson

76
Andante moderato (♩ = 70)

SOPRANO

ALTO

TENOR

BASS

PIANO

P legato

pp 5 die

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

5

*Text 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.

Cover photograph: © Copyright 1987 by E. C. Schirmer Music Company Inc., Boston.

© Copyright 1959 by E. C. Schirmer Music Company, Boston.

© Copyright 1960 by E. C. Schirmer Music Company, Boston, for all countries.

Copyright renewed 1987, 1988 by E. C. Schirmer Music Company Inc., Boston.



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

This system contains four vocal staves. The lyrics are repeated on each staff. Handwritten annotations include a '7' above the first staff and a '10' above the second staff. A large bracket spans across the top of the first three staves.

10

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features chords and moving lines in both hands.

60

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

This system contains four vocal staves. The lyrics are repeated on each staff. Handwritten annotations include a '60' above the first staff and a '7' above the second staff.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with chords and moving lines.

al *2* *15* *p*

un - der - growth. Then *p*

un - der - growth. Then *p*

un - der - growth. Then *p*

un - der - growth. Then *p*

15

20 *off* *2*

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

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*

off

off,

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

25

No

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

ah *a* **30** *mf* *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*

off **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*

off

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

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*

40

off

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

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*

45

ev - er come back.

ev - er come back.

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*

(poco rall.) *pp*

50, poco rall.

chord

ff

m. d.

p



a tempo

G
55
pp
min

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 **pp**

a tempo **pp**

55

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 -

pp

p

60 1 off

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

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

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

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

60

65 *p dim. poco rall. = pp*

that has made all the dif-fer-ence.

p dim. poco rall. = pp

that has made all the dif-fer-ence.

p dim. poco rall. = pp

that has made all the dif-fer-ence.

p dim. unil poco rall. = pp

that has made all the dif-fer-ence.

65 *poco rall.*

pp dolcissimo

pp

Poco allegretto (♩ = 88) *ff*

70

Poco allegretto (♩ = 88)

70

(poco rall.) 75

poco rall.

75

Poco meno mosso del Tempo I°

pp And that has made all the dif - fer -

pp And that has made all the dif - fer -

pp And that has made all the dif - fer -

pp And that has made all the dif - fer -

Poco meno mosso del Tempo I°

rall.

80 Tempo I°

pp (rall.)

ence. *pp* (rall.)

ence. *pp* (rall.)

divisi ence. *pp* (rall.)

80 ence. Tempo I° *rall.* *mp dim.* *m.s.* *pp* *pp* *ppp* 85