POTPOURRI after Incidental Music to Shakespeare's *A Midsummer Night's Dream* for trombone and string orchestra, op. 73a

My opus 73 comprises the keyboards original of this incidental music. That version was composed quite precipitously in the spring of 1996 for use in a production by a repertory company here in Manhattan. (Another composer had just dropped out of the fray, so I was working on very short notice.) The stage was so small there was no question of live music. Except for one horn call, I wrote for keyboards, to facilitate recording all twenty-one numbers the director's script called for. (Shakespeare himself stipulates only six of these, by the way.) I used harpsichord to represent the Athenian royalty, organ for the immortals, and piano four hands (which a friend helped me to record) for the music associated with the tradesmen the bard calls Mechanicals.

It was my intention from the beginning to make a concert suite of some of this music, but proud father that I am, I resisted making any selection. I decided instead to do two suites, one vocal and the other instrumental, using all the numbers I had written. The present concertino (where the trombone alternates between robust solos and more demure *obbligato* work) was actually begun first, taking thus the appellation 73a. Opus 73b, a cantata not begun until 1998, was nevertheless ready that same year. I continued work on the nine numbers in the present suite only sporadically since then, but can happily report (if you will allow the allusive alliteration) that they finally came to full fruition amid the fruitful valleys of California, from which I just returned from a vacation.

At one point in the fourth act, Shakespeare asks for a dance. I happened to compose a minuet (IIIa in this suite). At a rehearsal for the initial production, the choreographer asked how long the number ran, and I quickly averred "exactly a minute." A clever fairy dubbed this the "Minute Minuet" without missing a beat, and it has been so called ever since!

Happily, the numbers occur in the present suite in the same order that they occur in the complete drama. (Whereas I had to cut a few corners, incorporating only the second appearance of a couple of motives, to manage this in the op.73b cantata.)

I dedicated the music with gratitude to my sister Veer, who influenced the eyes of her younger brother at an early age to "veer" towards the Avon.

Victor Frost
24 VIII 00
New York City

the numbers in

POTPOURRI after Incidental Music to Shakespeare's *A Midsummer Night's Dream,*

for trombone and string orchestra, op. 73a

I. In the palace of Theseus

Rigaudon *1*

II. In the Duke's Oak

a. Pastorale *9*

b. First entrance of Oberon, Titania, and their trains *11*

c. Hermia's nightmare *12*

III. Later in the Duke's Oak

a. Minuet *14*

b. Exeunt immortals, enter Theseus and his train *16*

c. Pastorale *19*

IV. The pre-nuptial festivities

a. Processional *20*

b. Bergomask *23*

to Veer

Potpourri

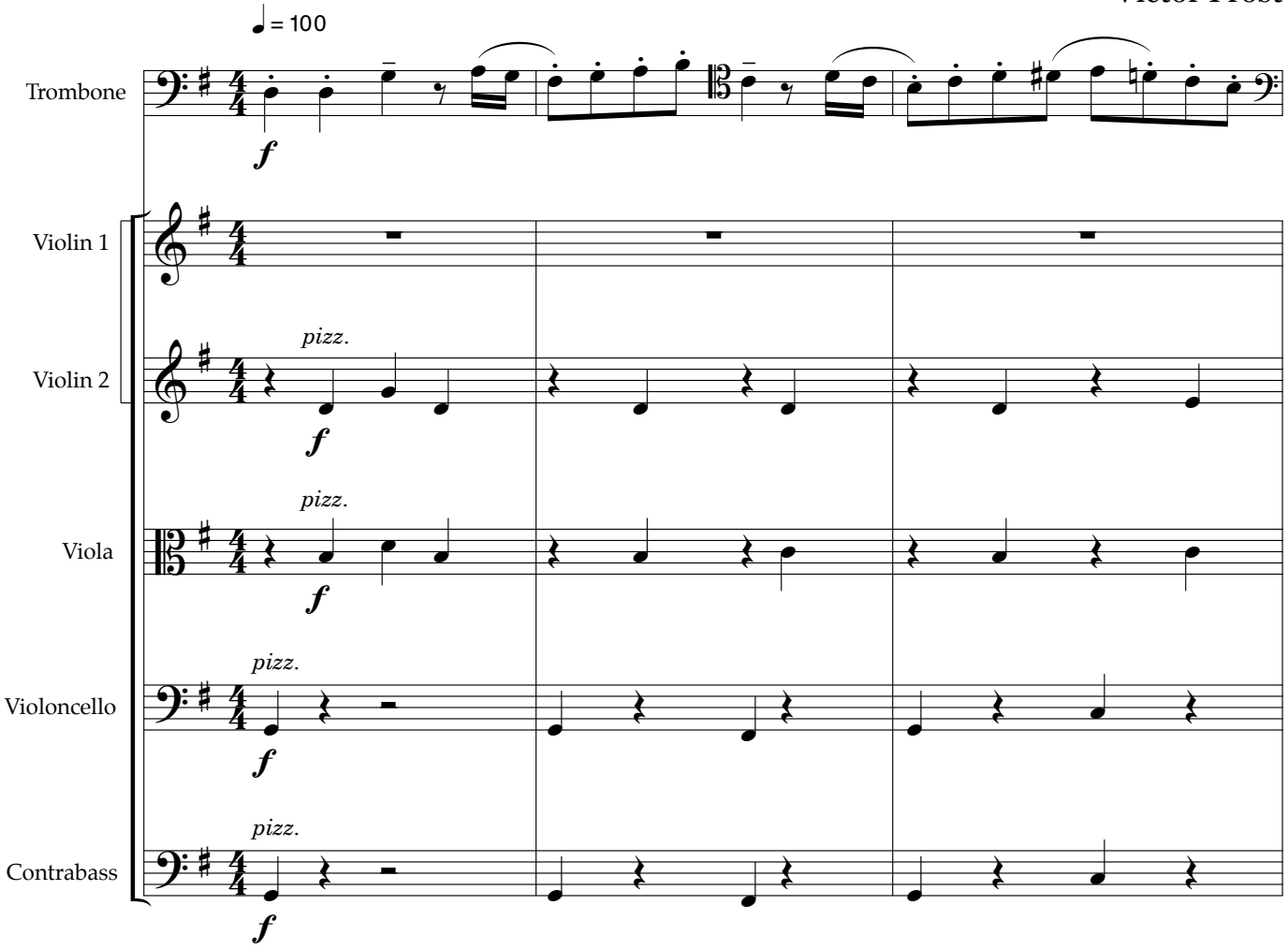
after Incidental Music to Shakespeare's *A Midsummer Night's Dream*

for trombone and string orchestra, op. 73a

I. In the palace of Theseus

Rigaudon

Victor Frost



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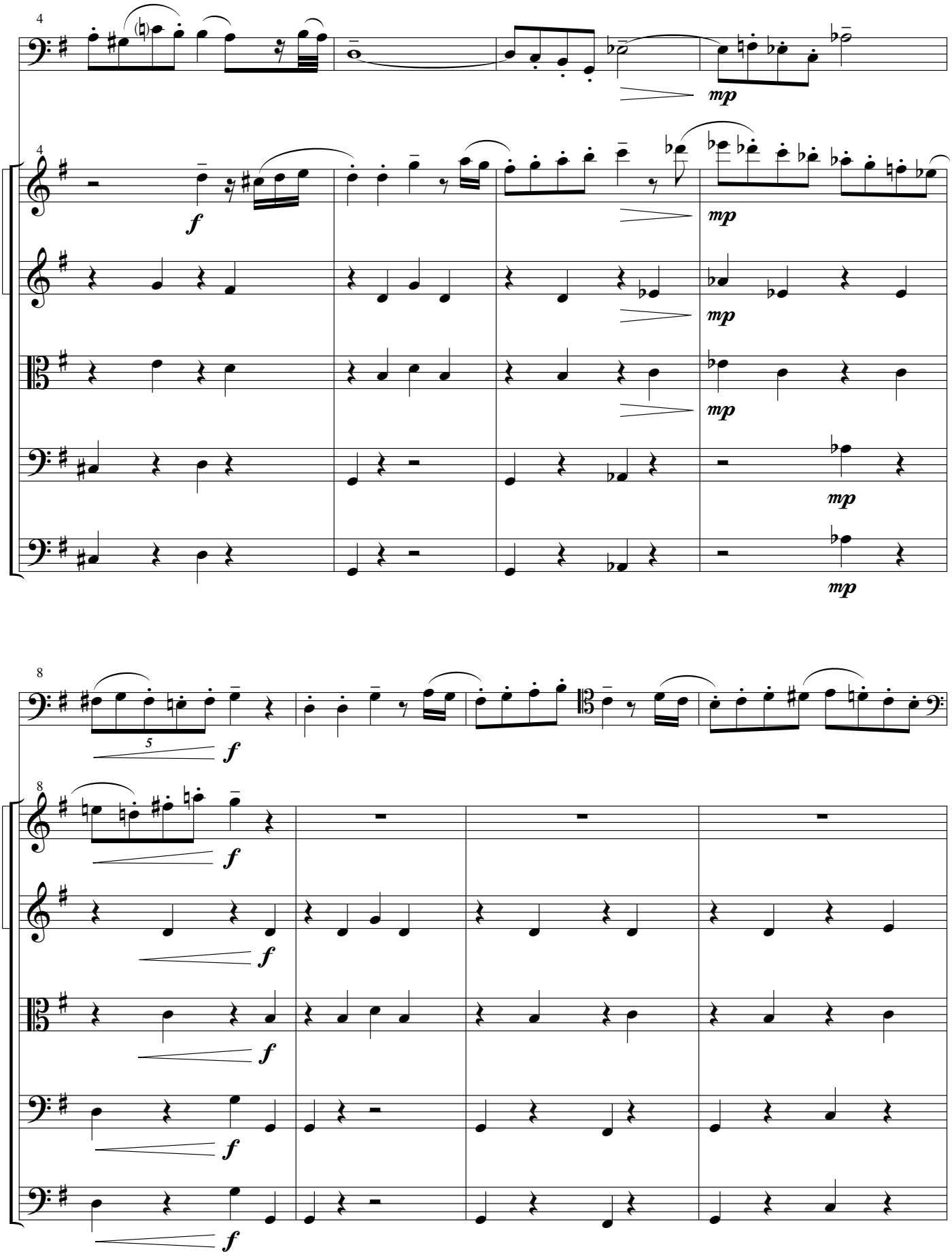
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f
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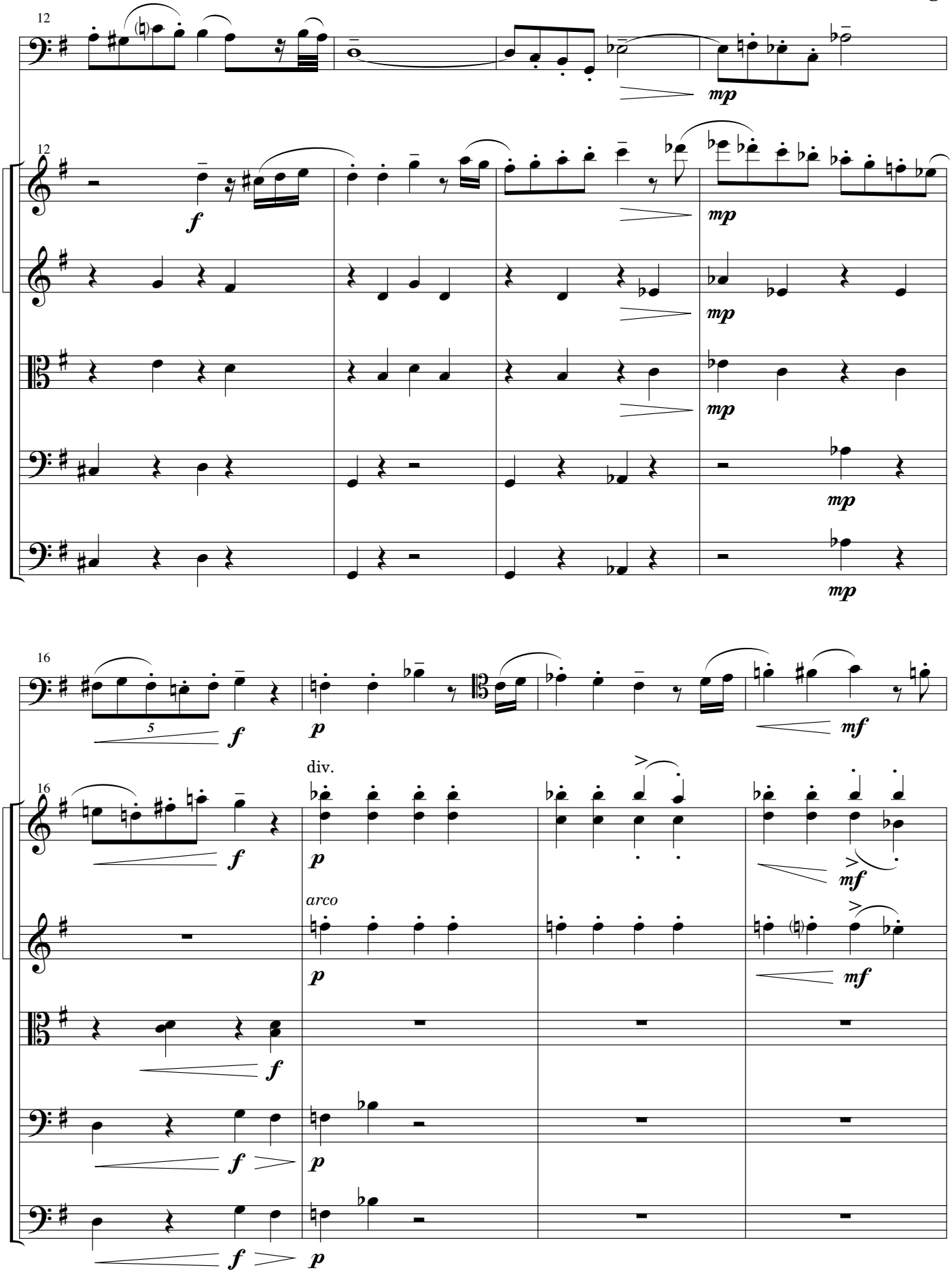
mp
mp
8
5
f
f
f
f
f
f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mp
12
f
mp
mp
mp
mp
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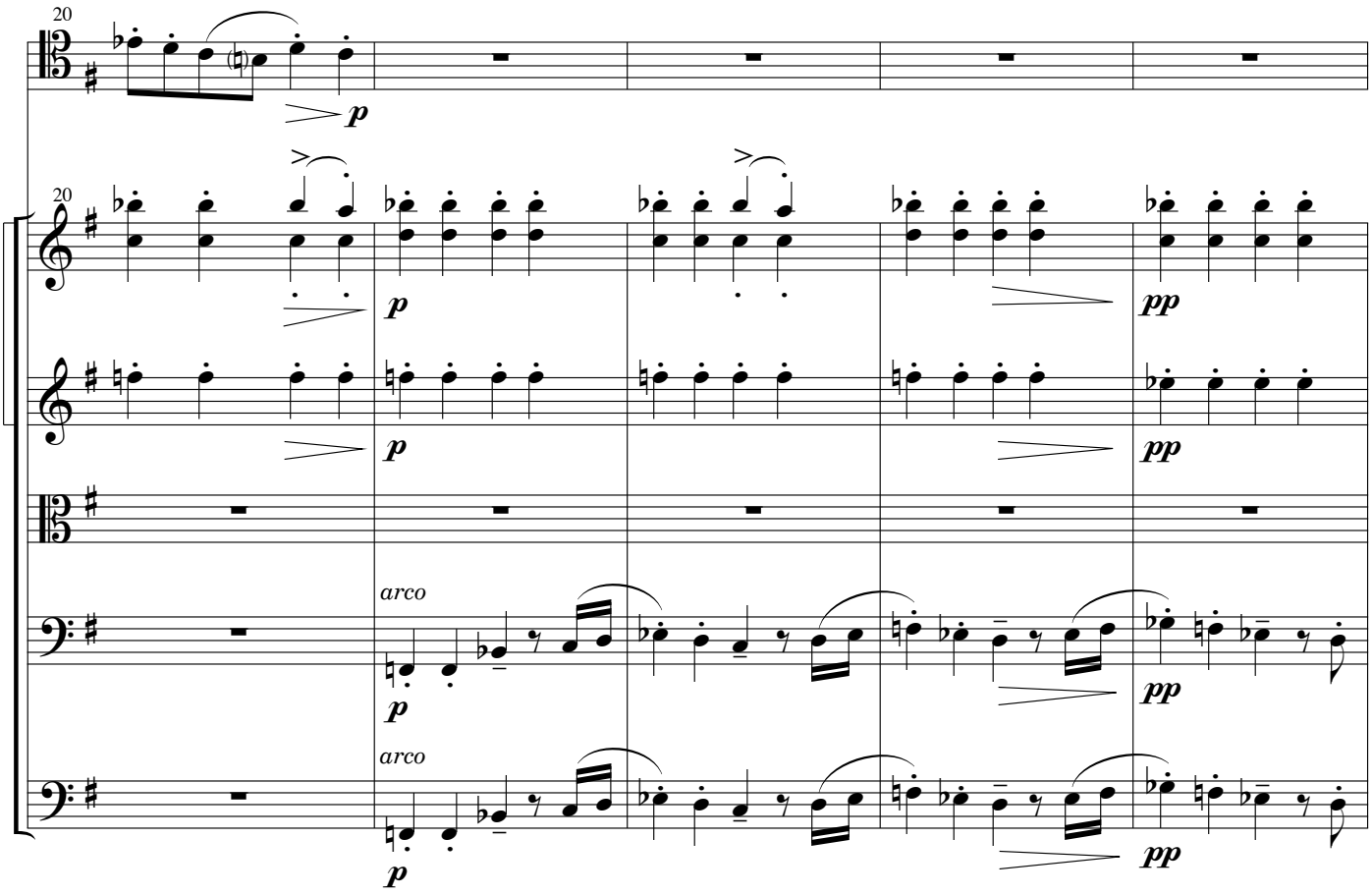
5
f
p
mf
16
div.
f
p
mf
arco
p
mf
f
f
p
f
p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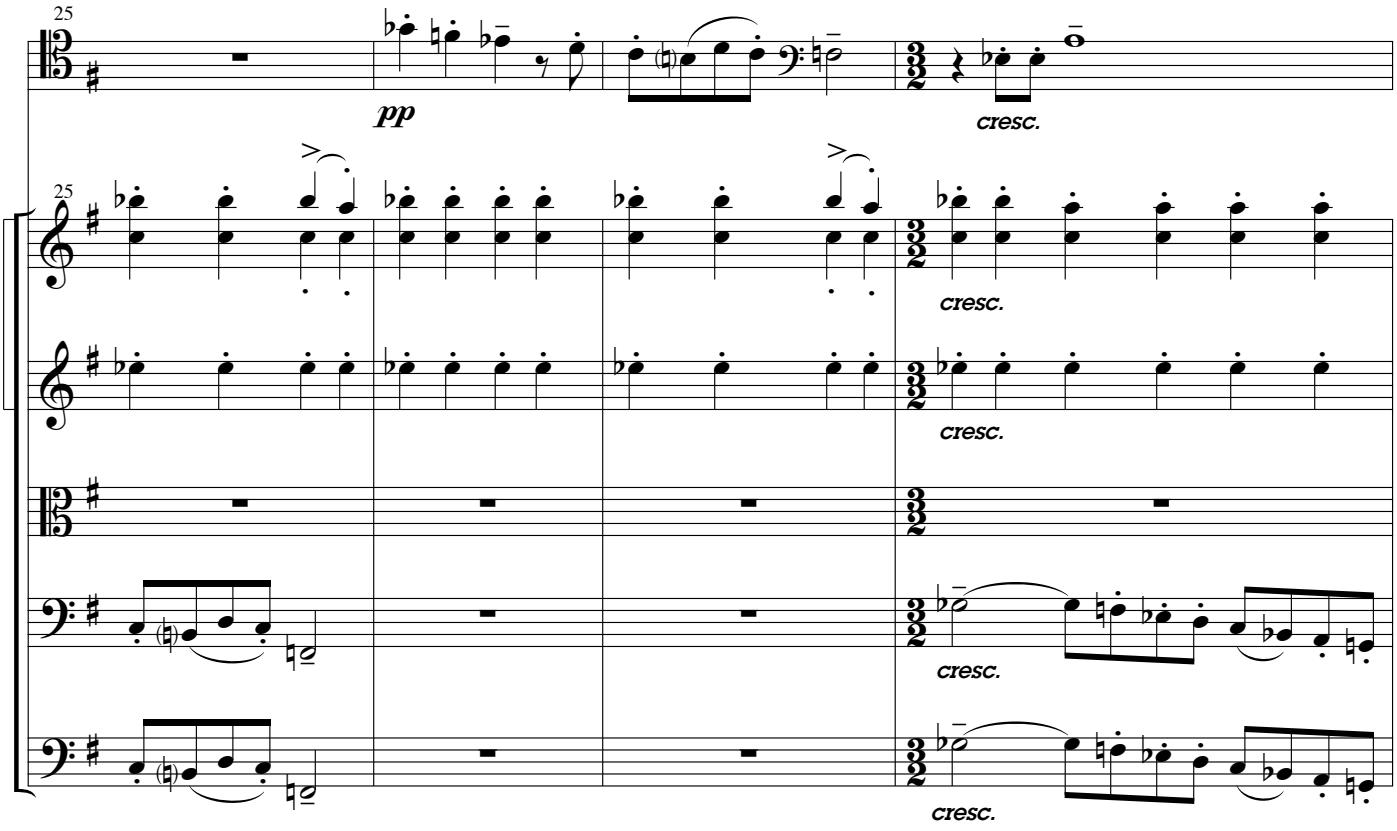
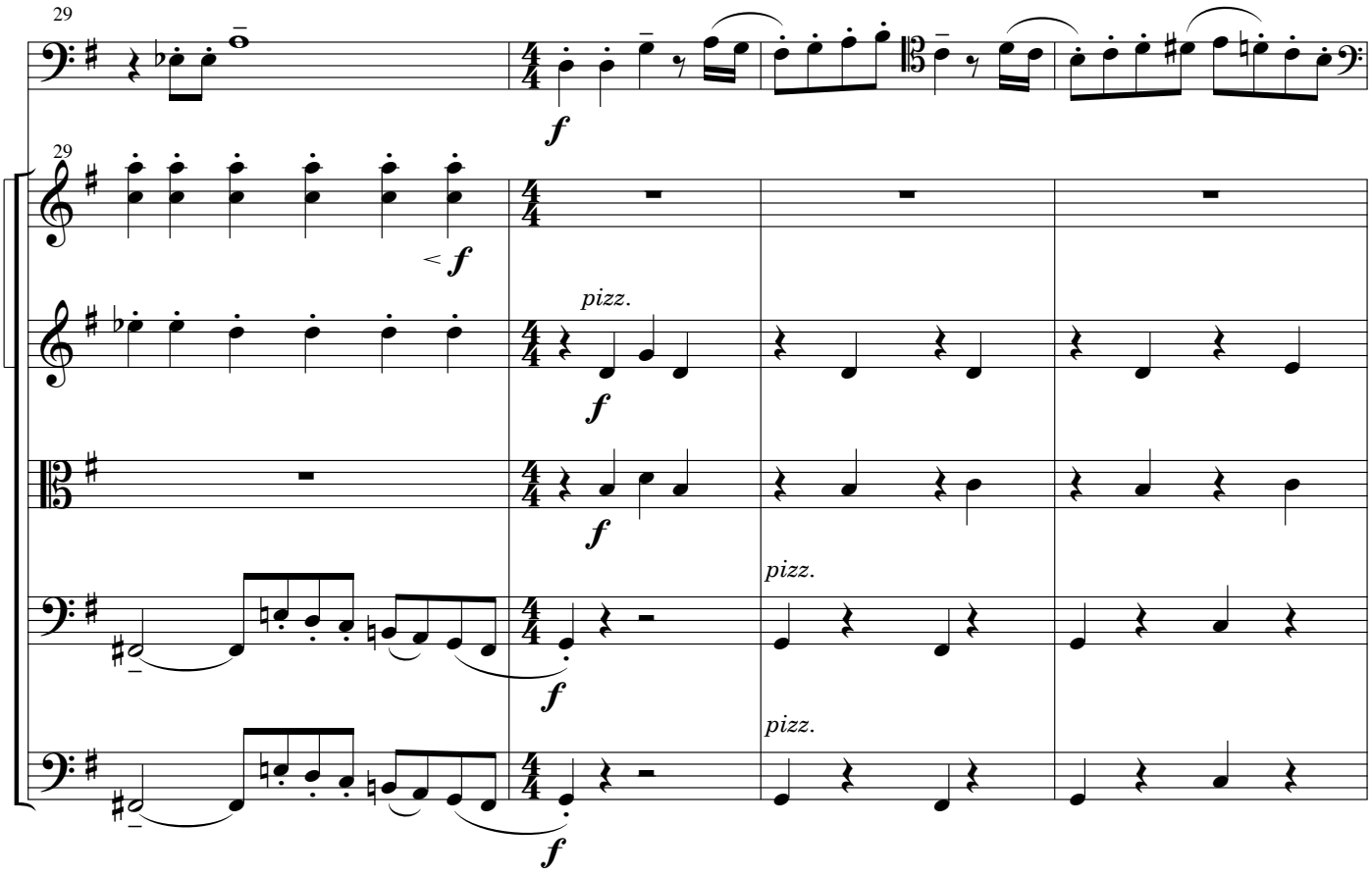
p
20
p
p
pp
p
pp
arco
p
pp
arco
p
pp


25
pp
cresc.
25
cresc.
cresc.
cresc.
cresc.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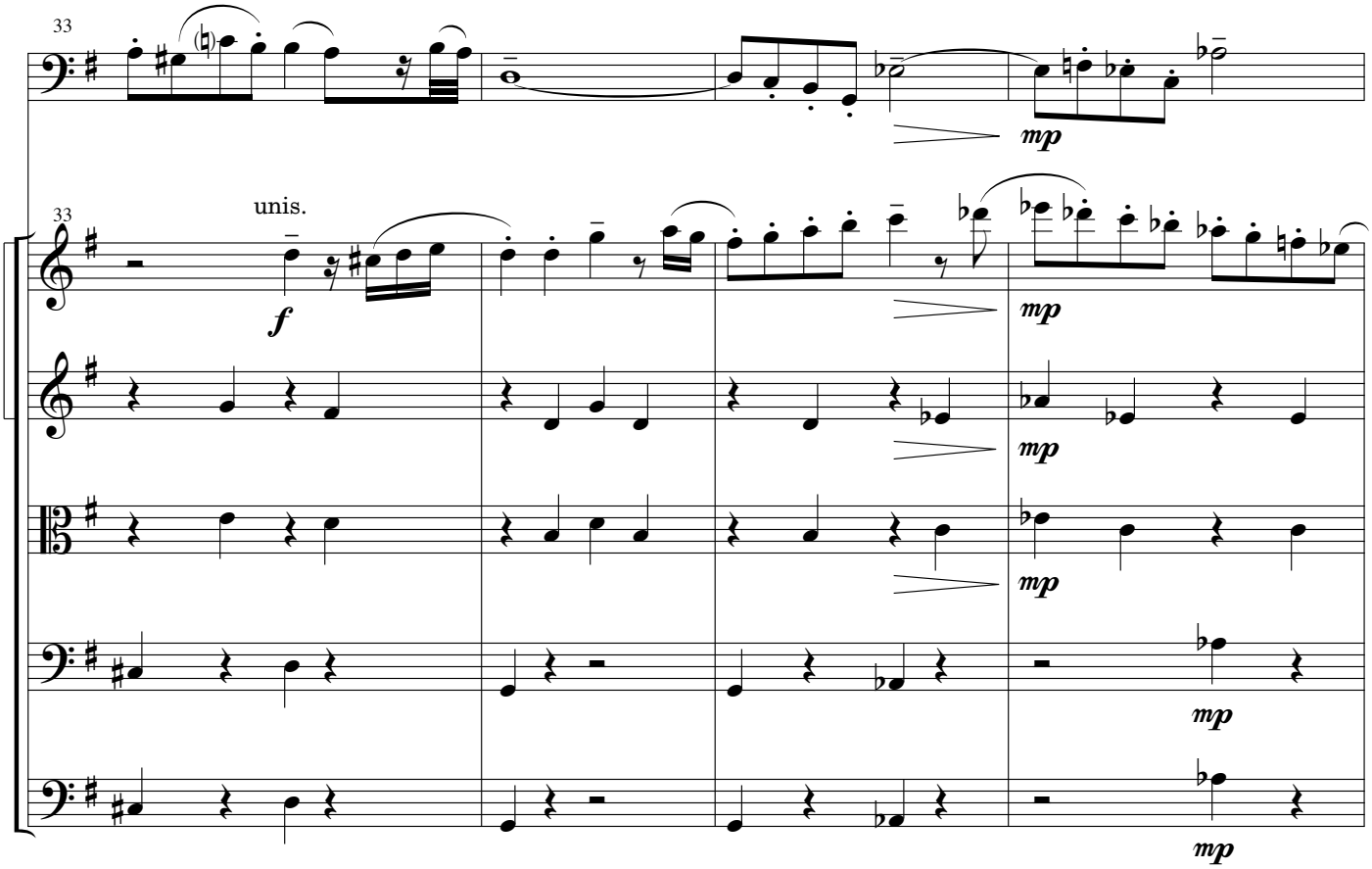
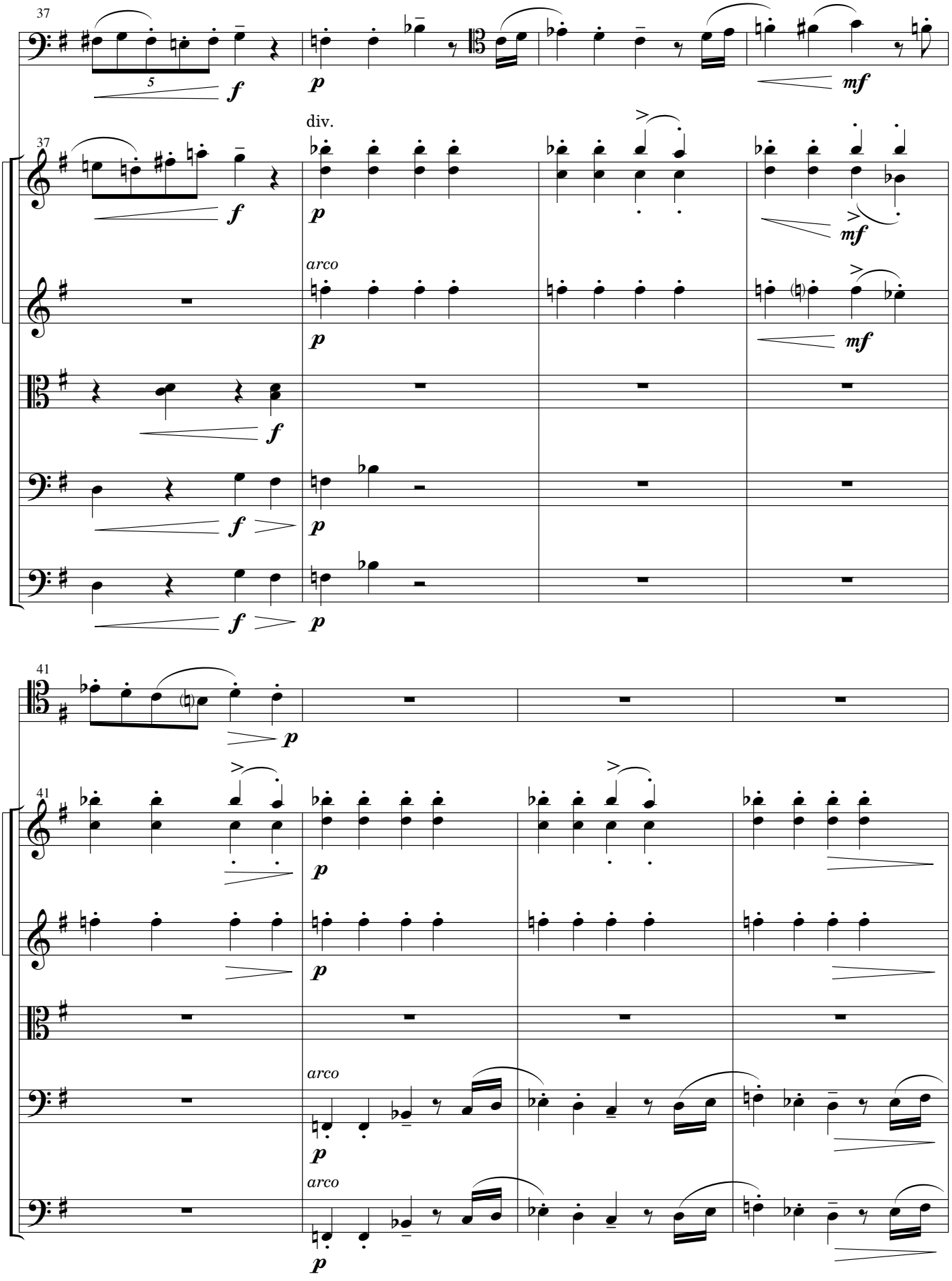
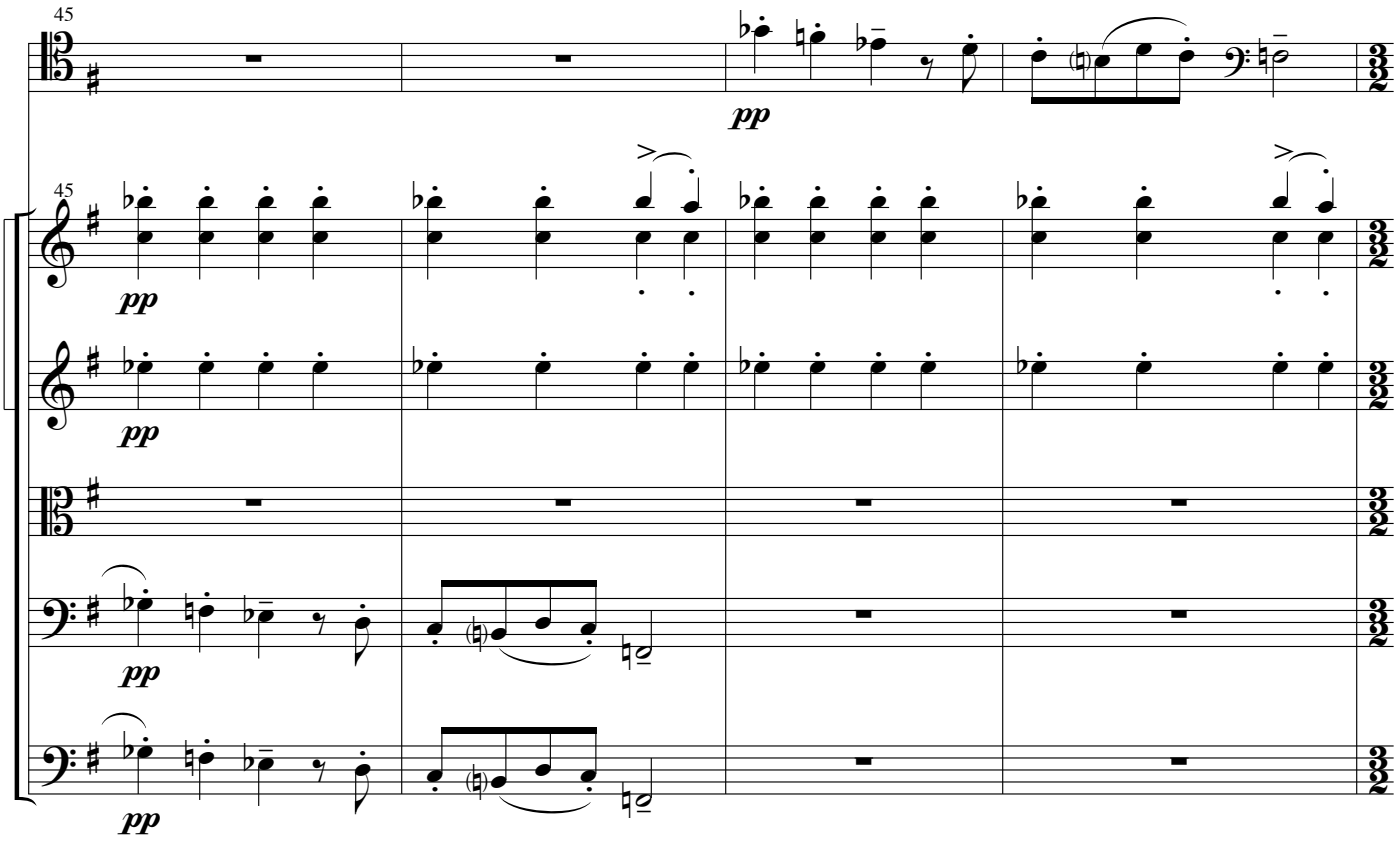
f
29
< f
pizz.
f
f
pizz.
f
pizz.
f


33
mp
33
unis.
f
mp
mp
mp
mp
mp


37
5
f
p
mf
div.
arco
41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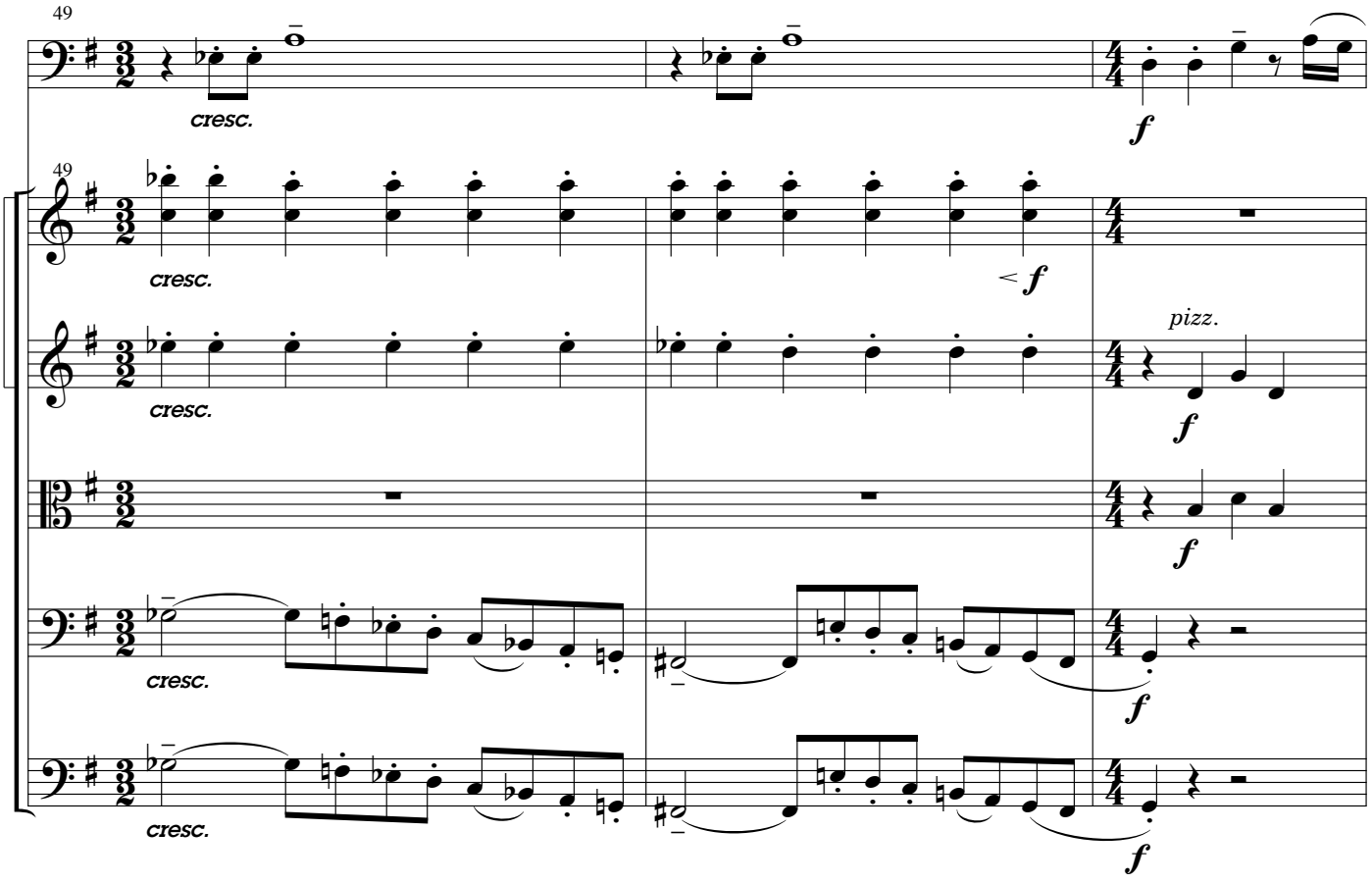
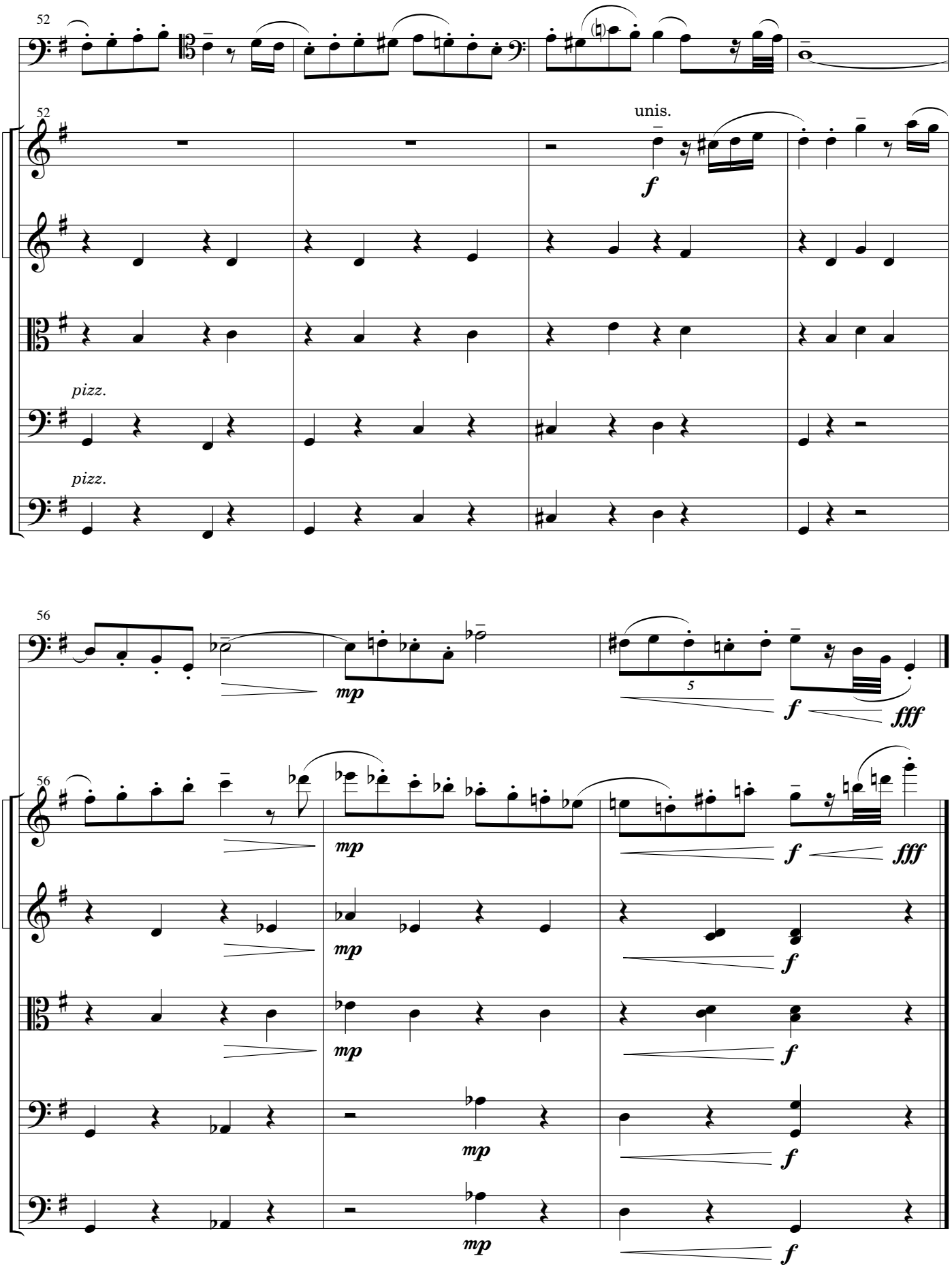
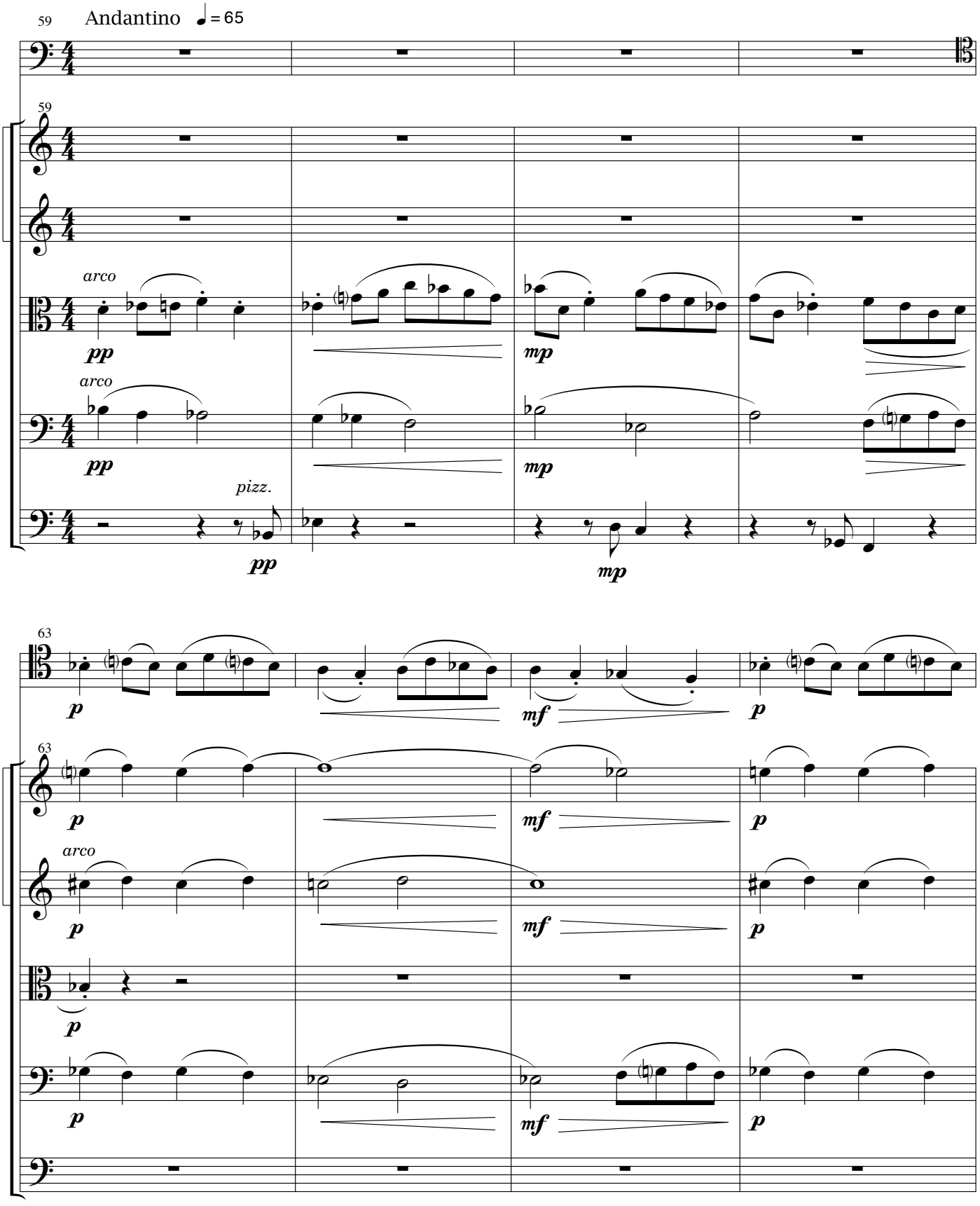
pp
45
pp
pp
pp

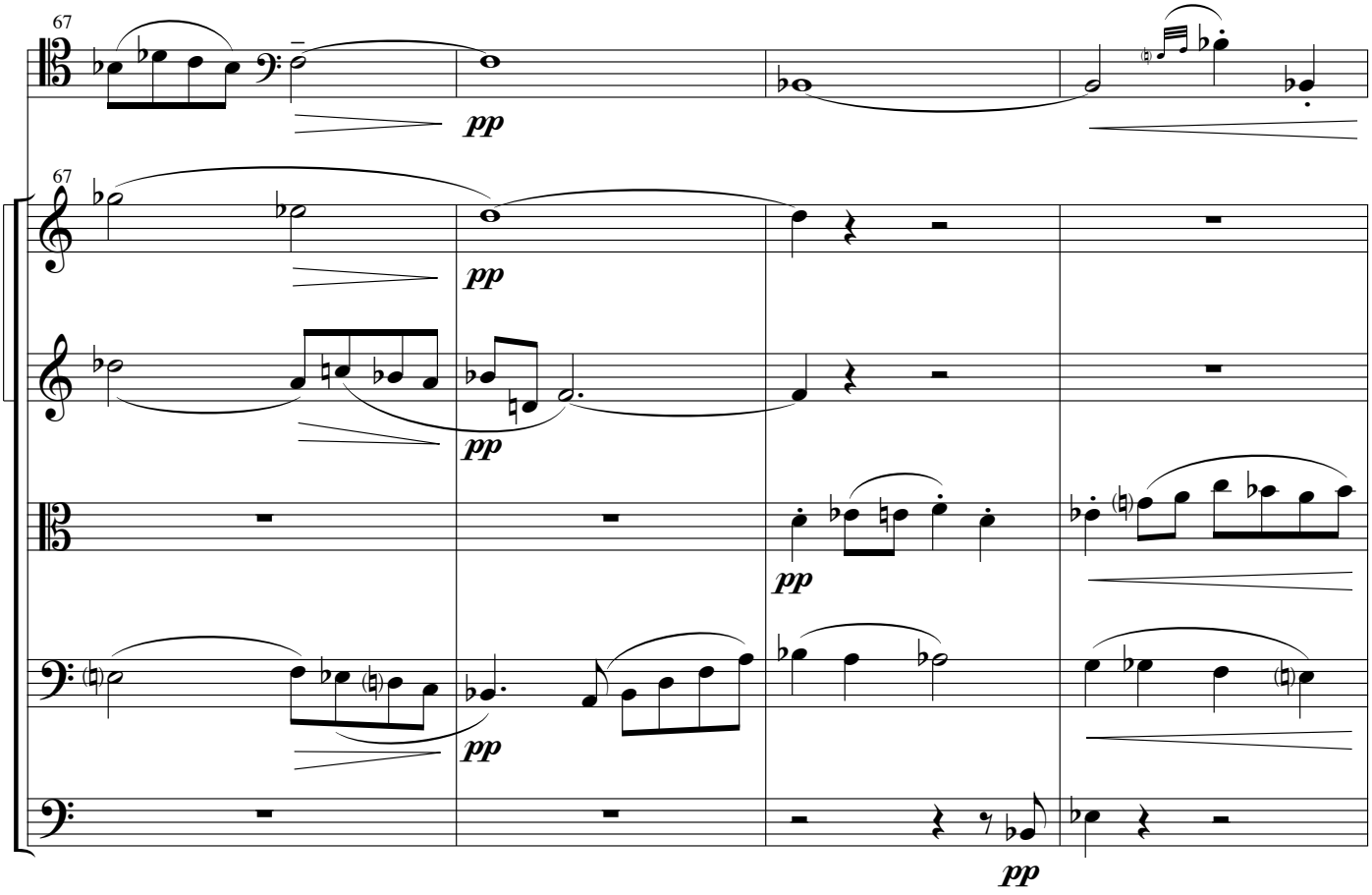

49
cresc.
f
49
cresc.
< f
cresc.
pizz.
f
cresc.
f
cresc.
f

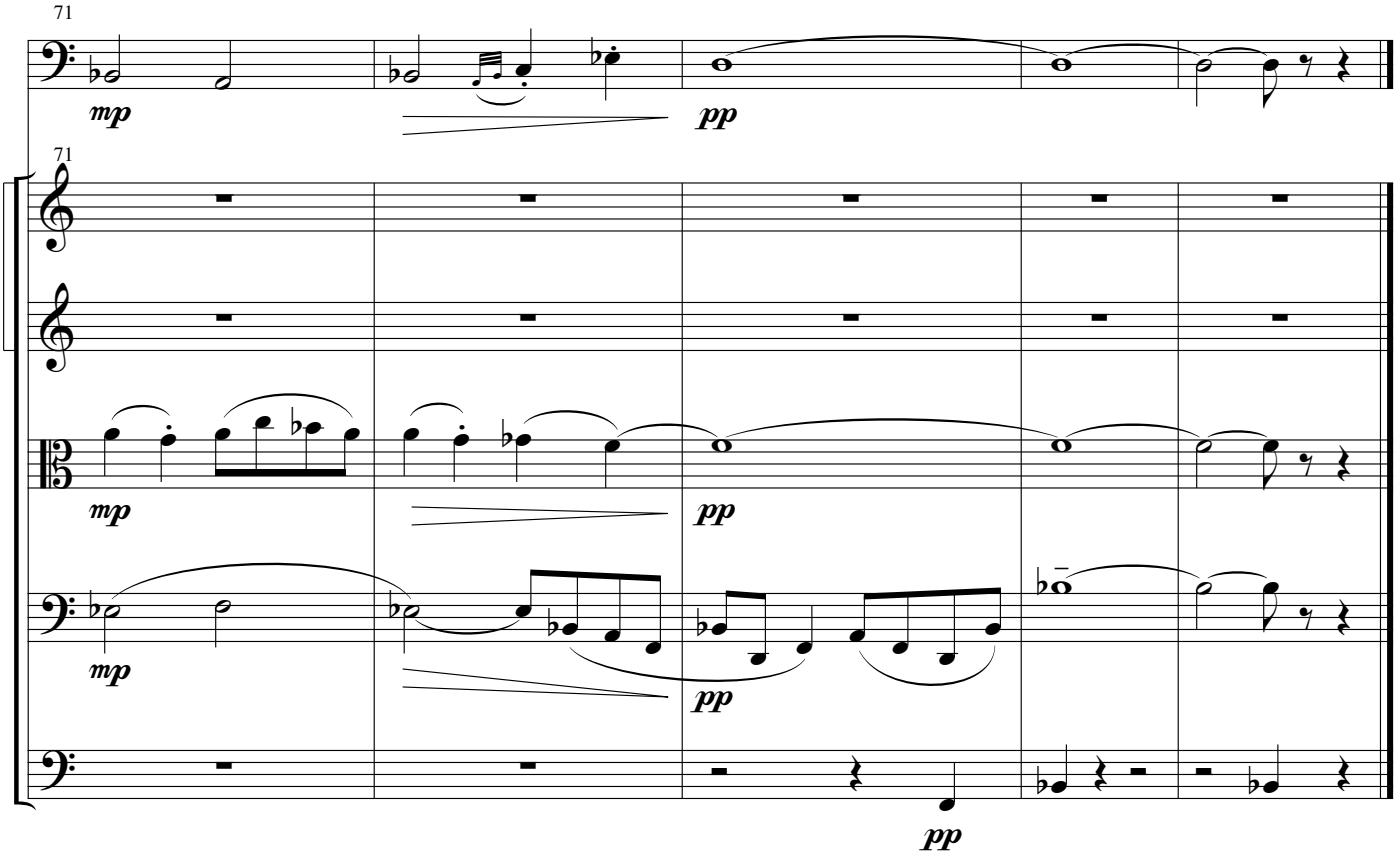

52
52
unis.
f
pizz.
pizz.
56
mp
5
f
fff
56
mp
f
fff
mp
f
mp
f
mp
f
mp
f

II. In the Duke's Oak

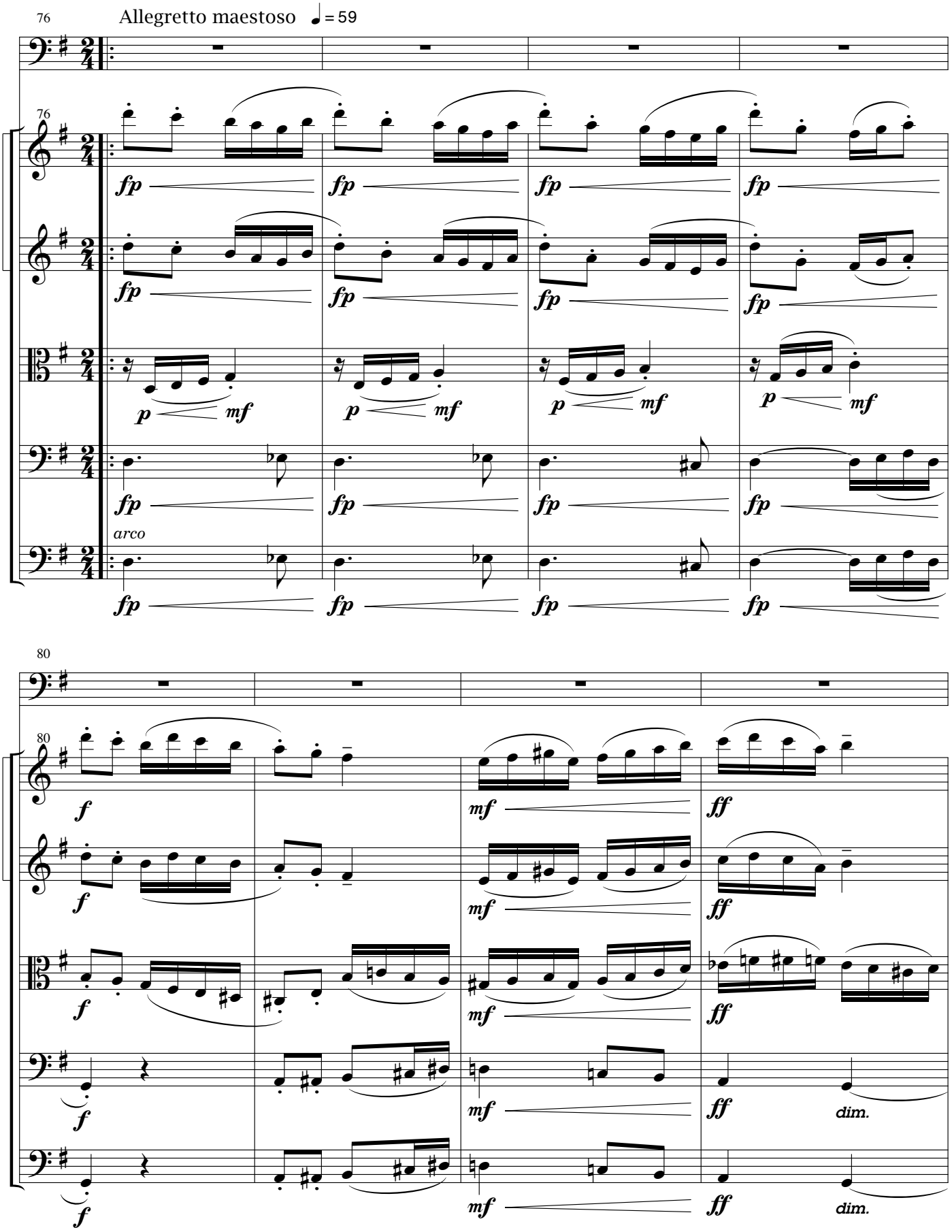
a. Pastorale

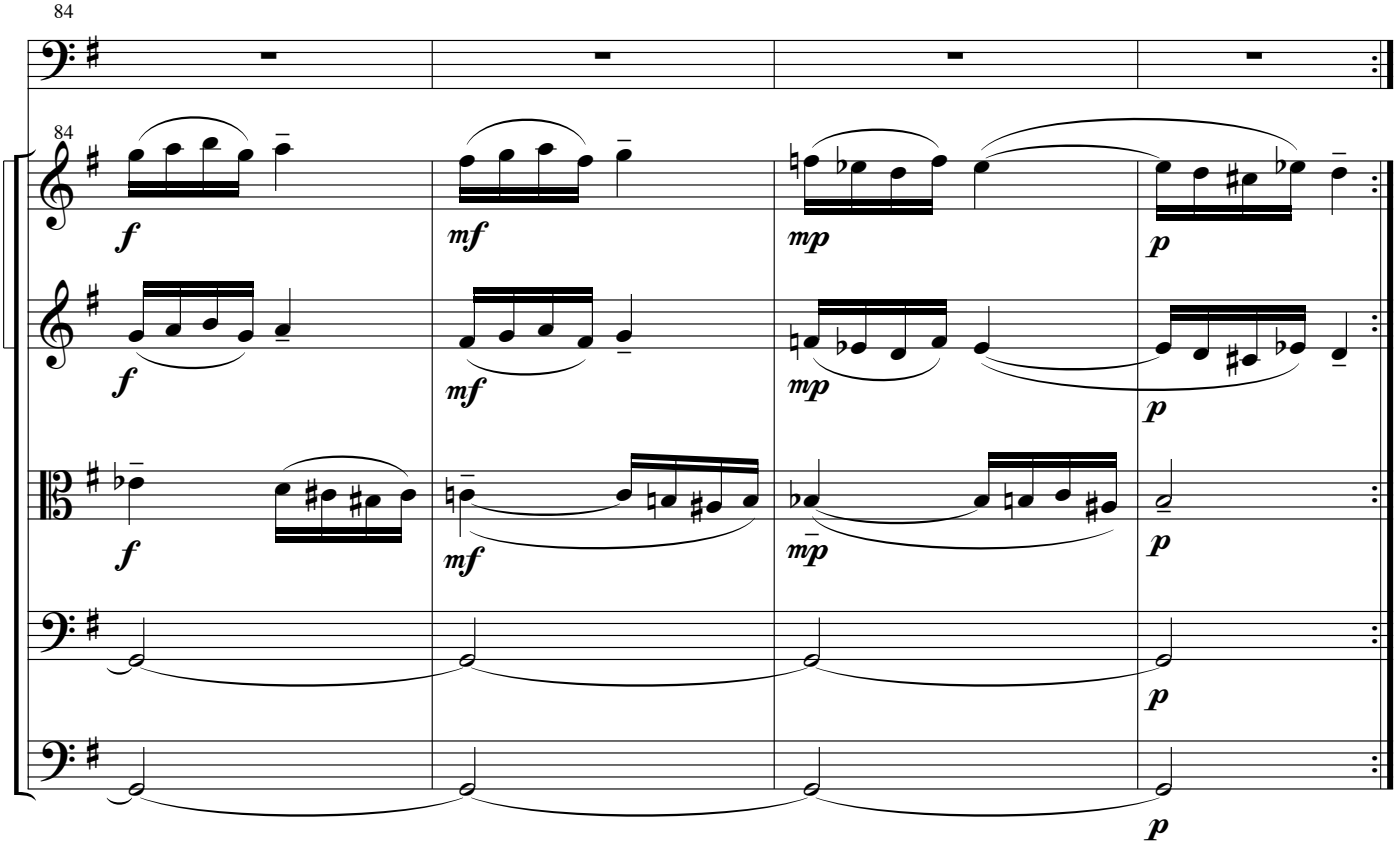



67
pp
67
pp
pp
pp
pp

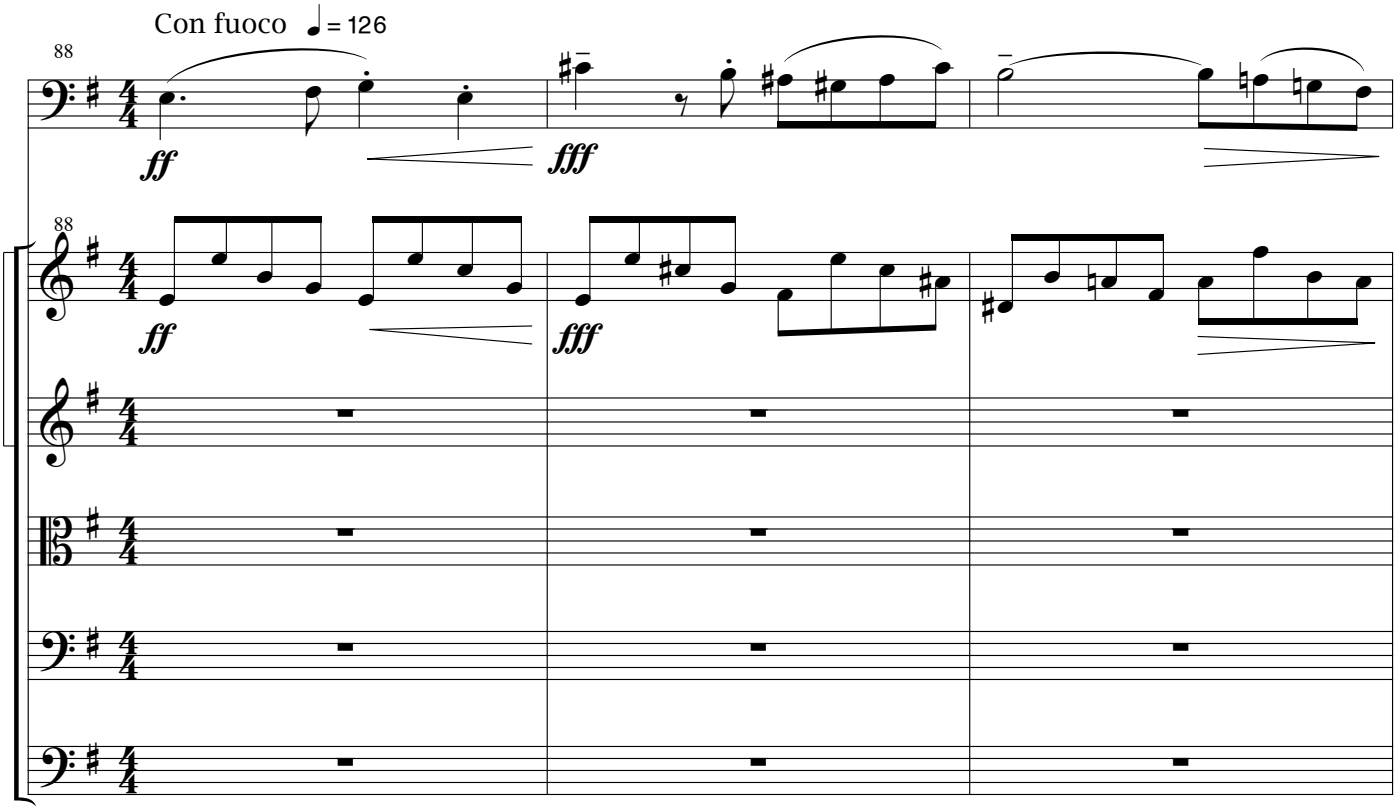

71
mp
pp
71
mp
pp
mp
pp
pp

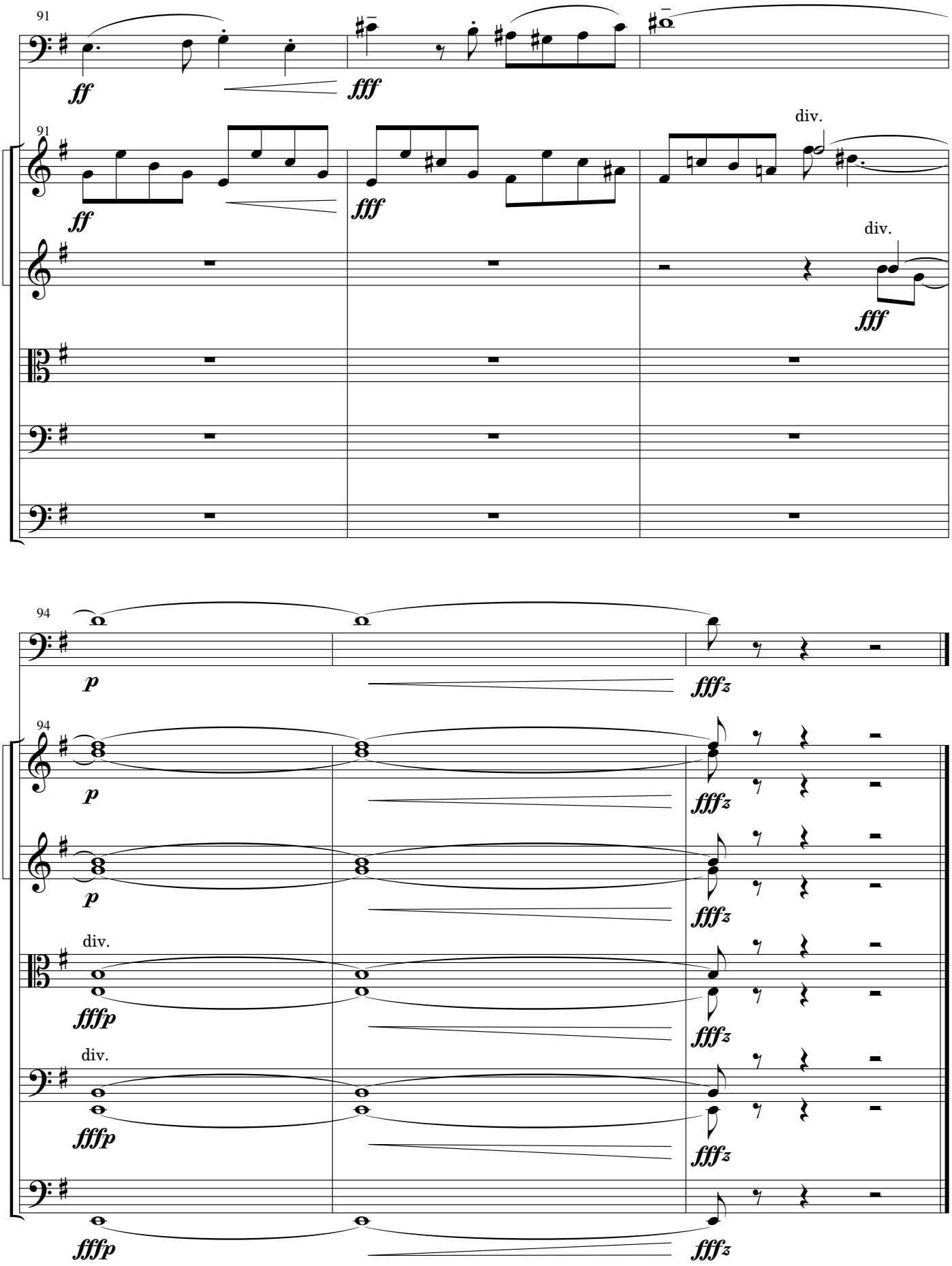
b. First entrance of Oberon, Titania, and their trains





c. Hermia's nightmare




91
ff
fff
91
ff
fff
div.
div.
fff
94
p
fffz
94
p
fffz
p
fffz
div.
fffp
fffz
div.
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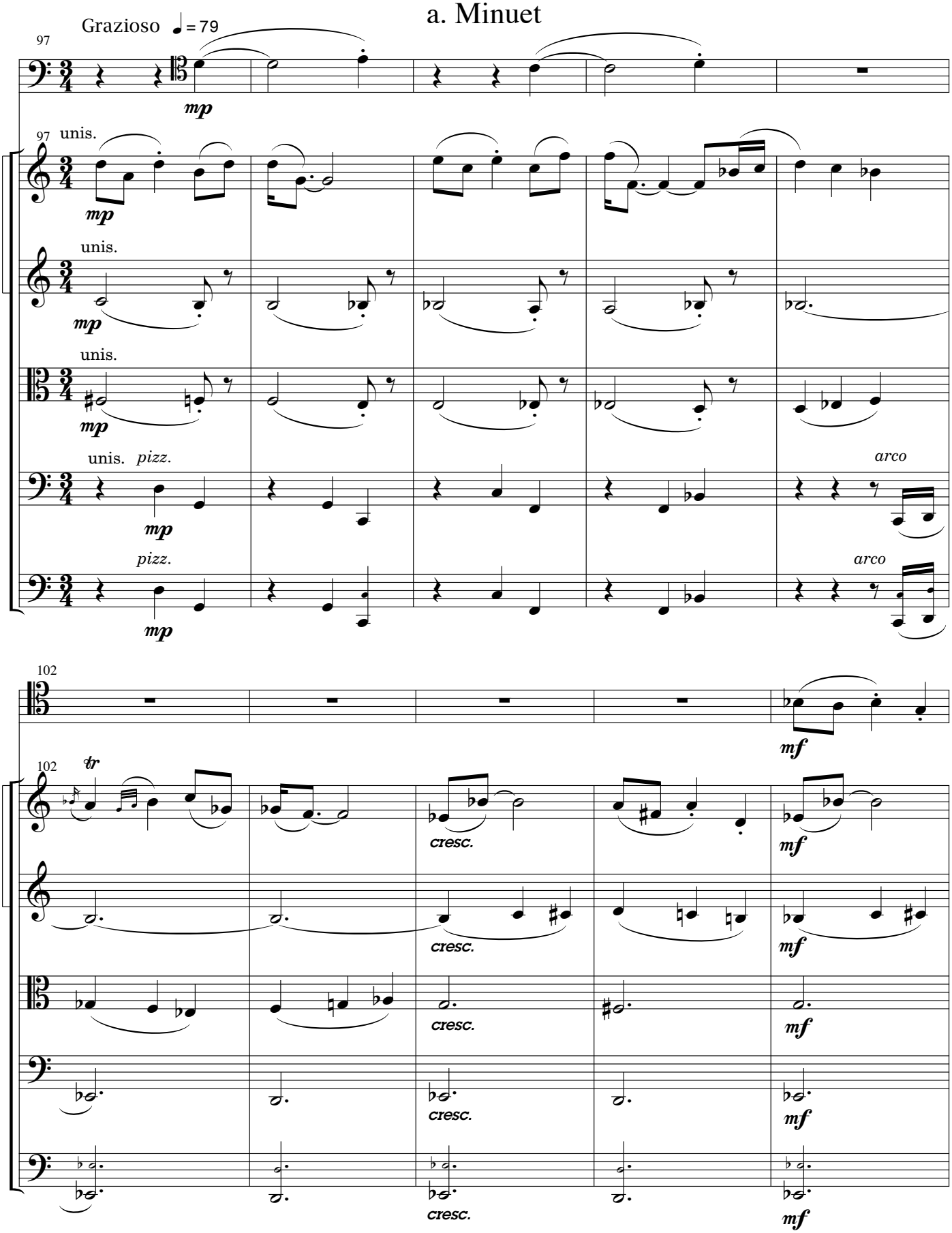
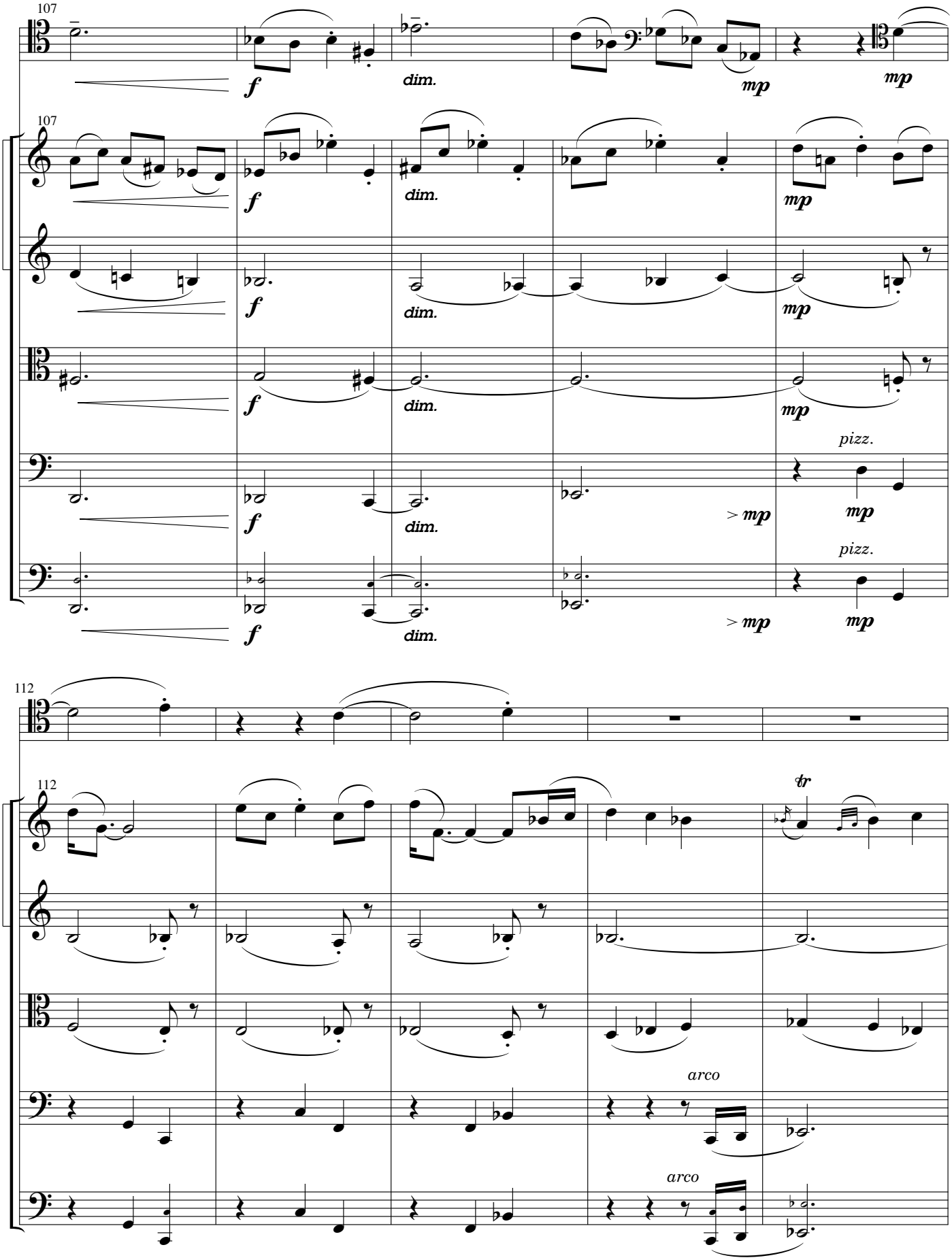
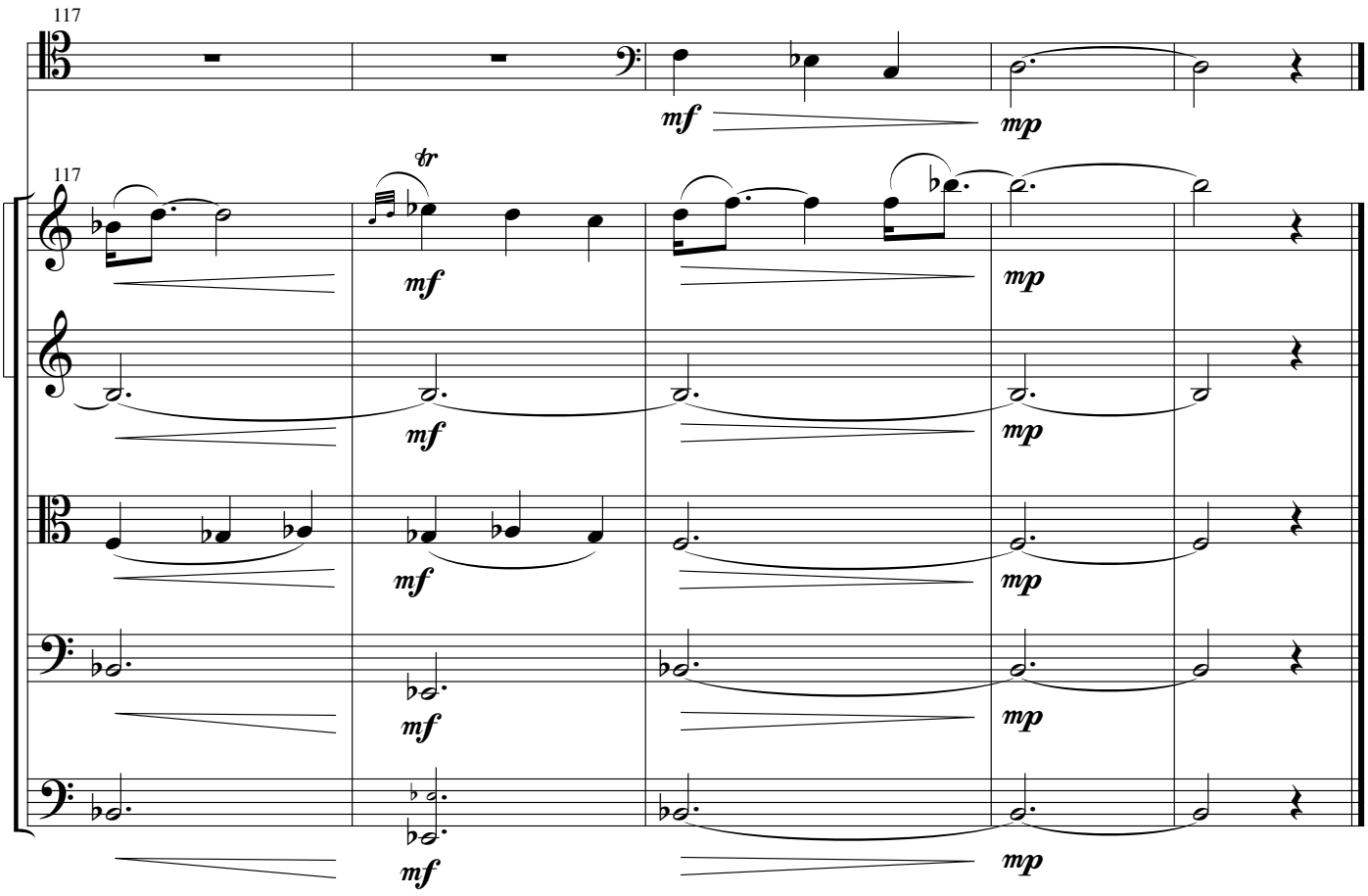
III. Later in the Duke's Oak

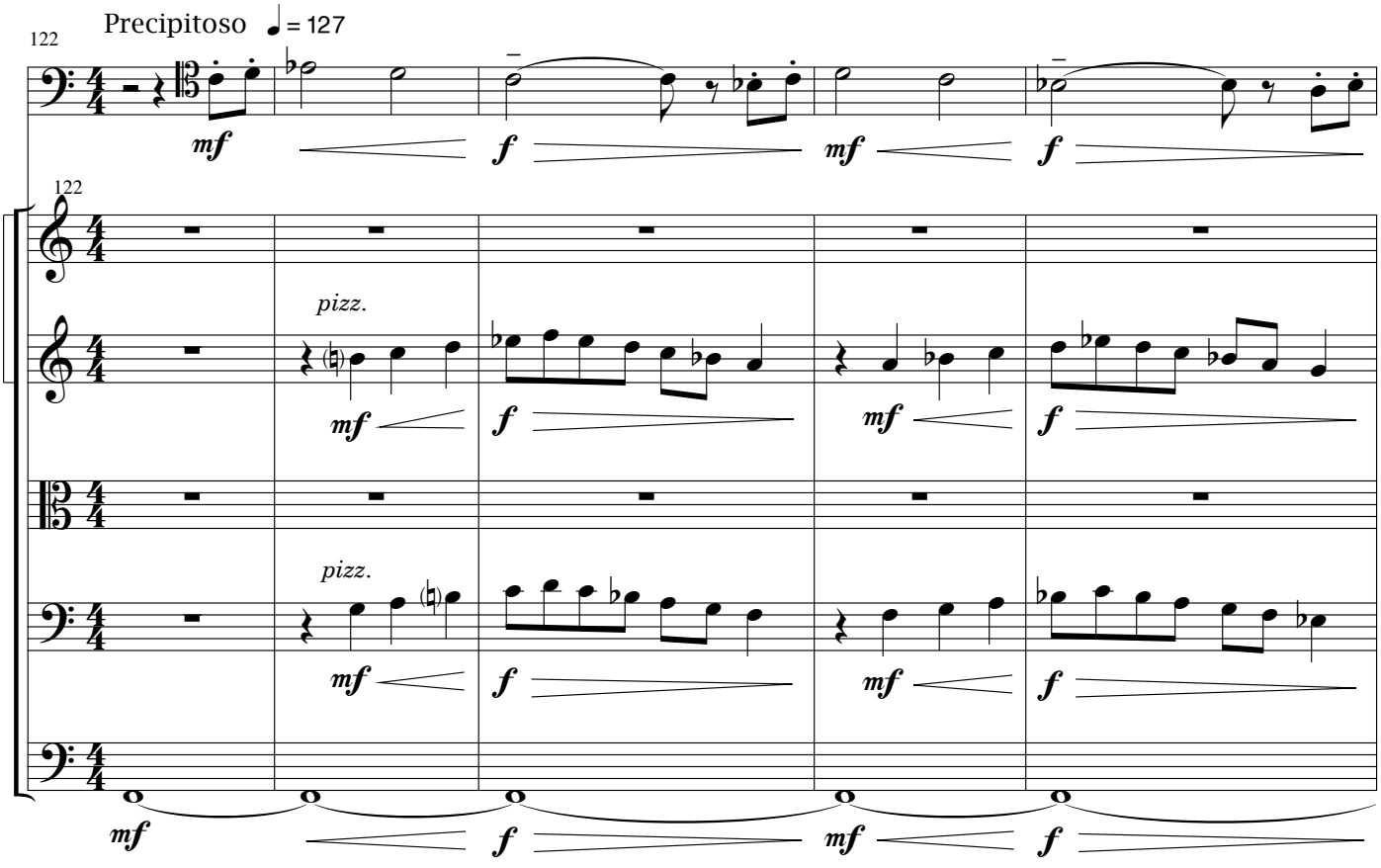
a. Minuet

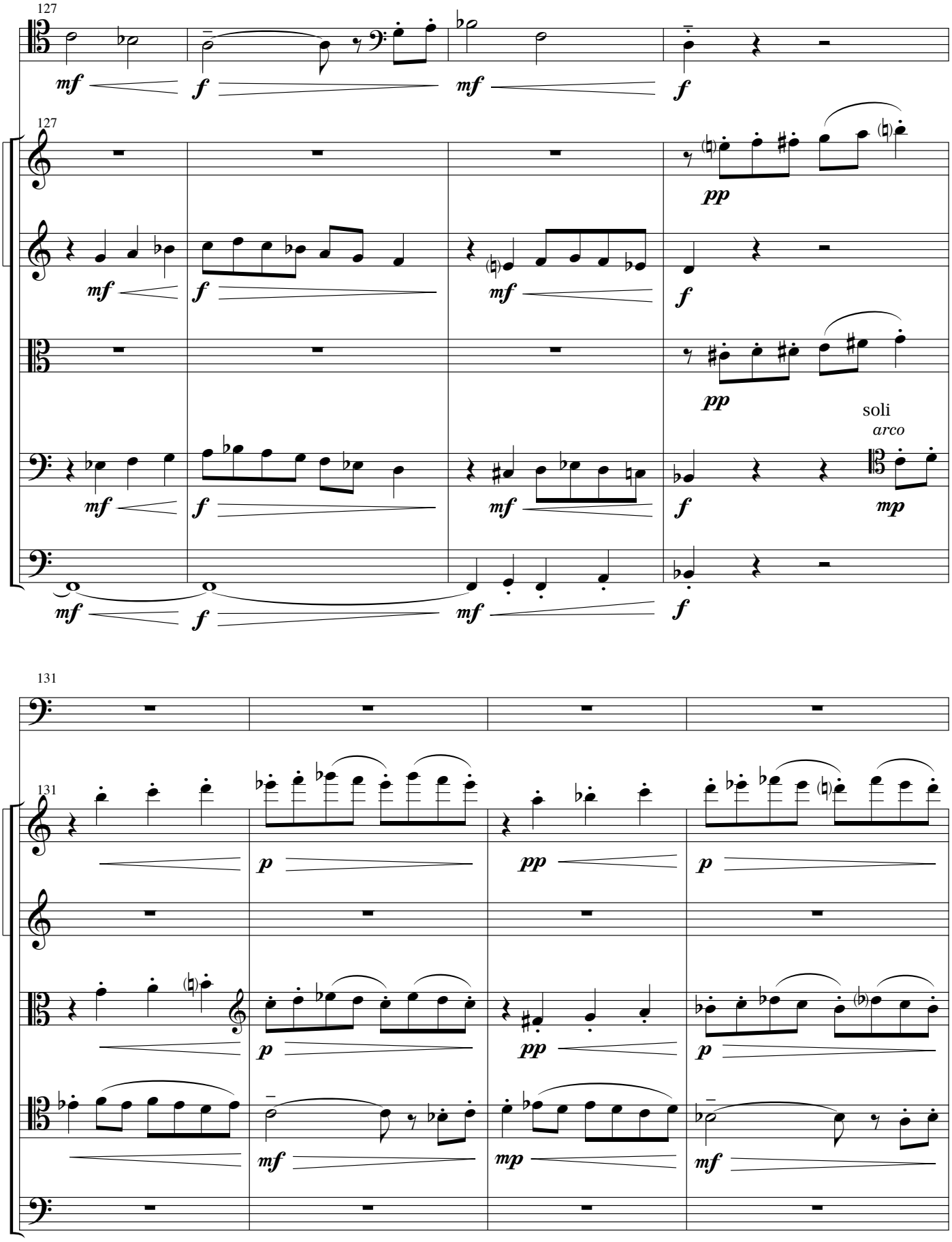


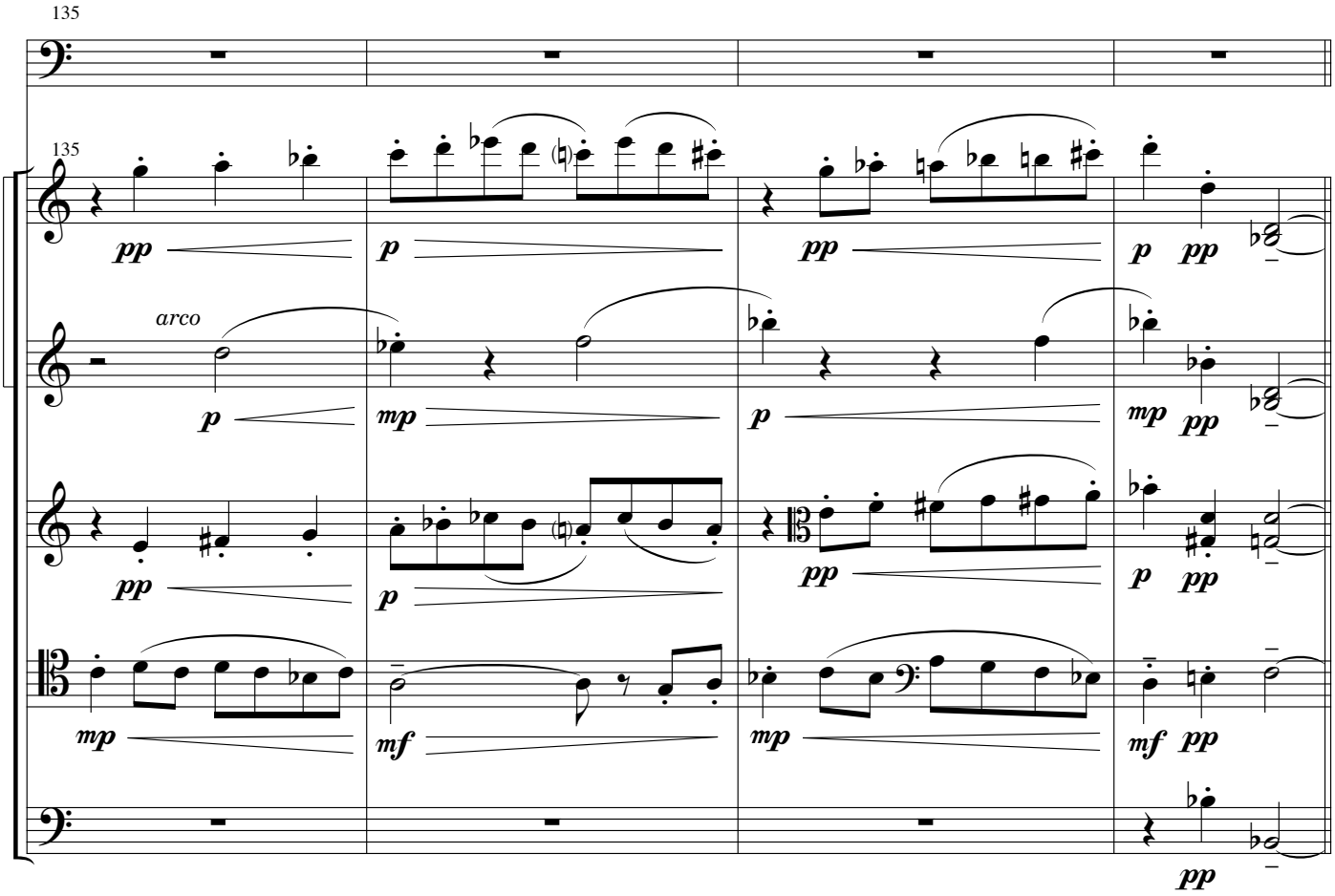

107
f
dim.
mp
pizz.
112
tr
arco

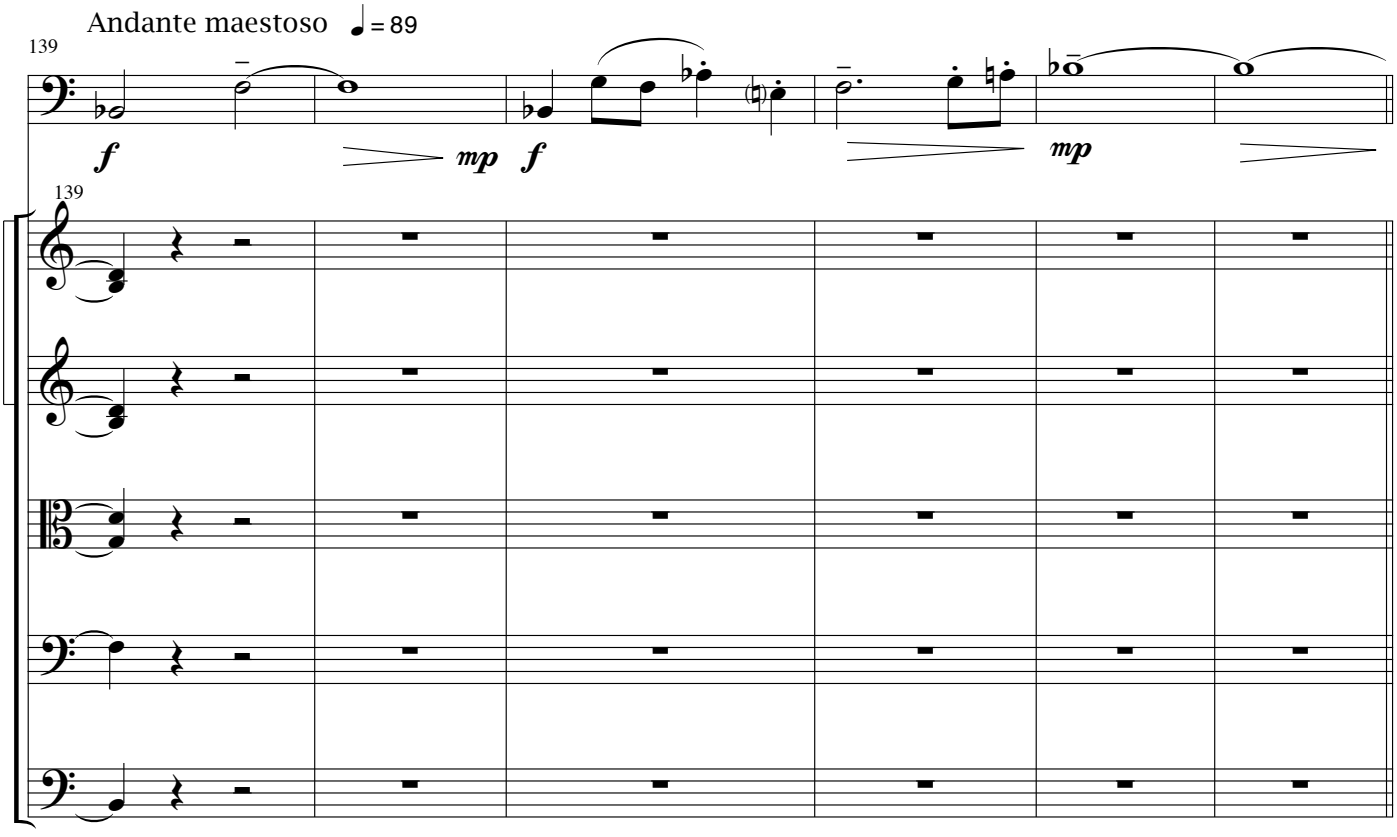


b. Exeunt immortals, enter Theseus and his train

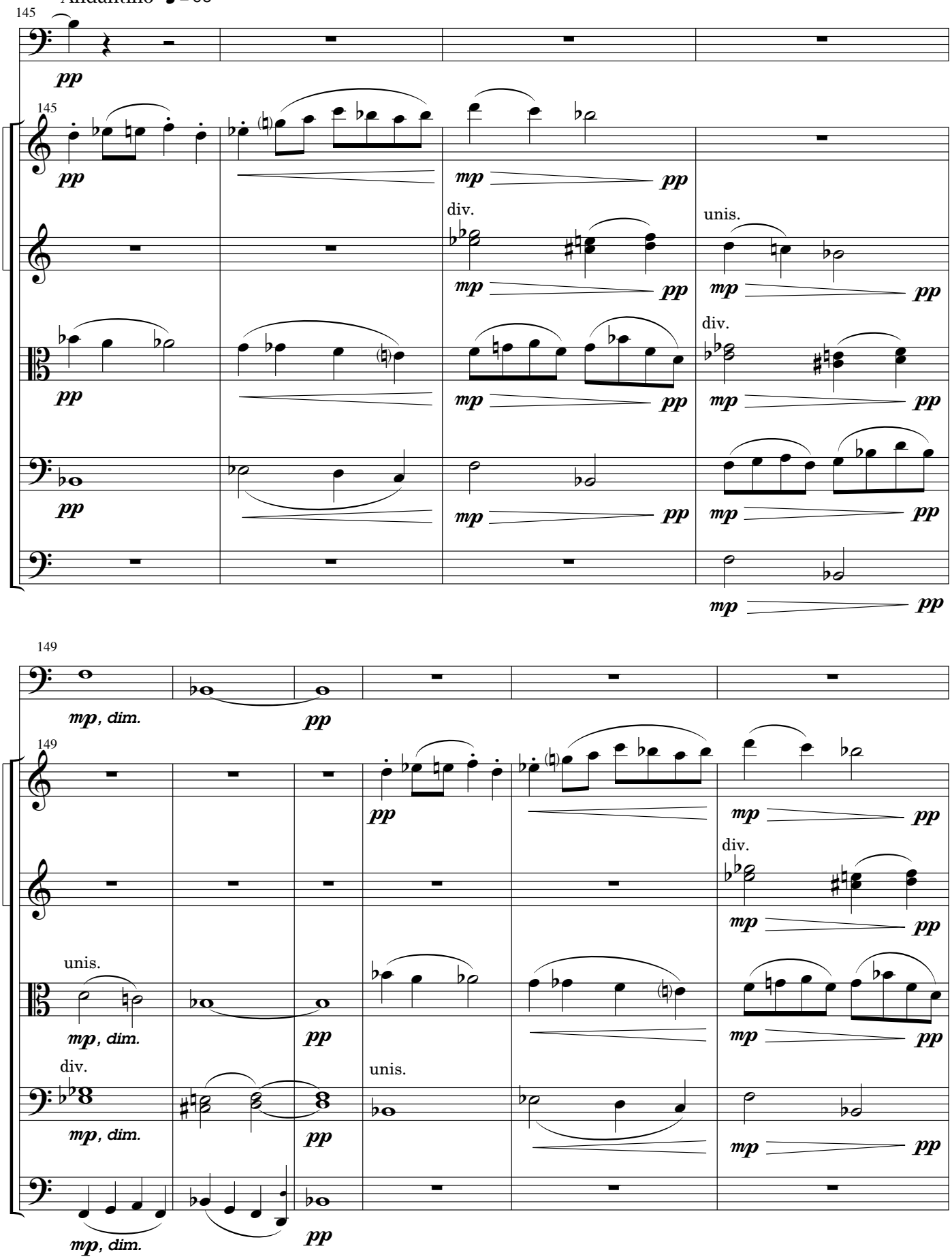


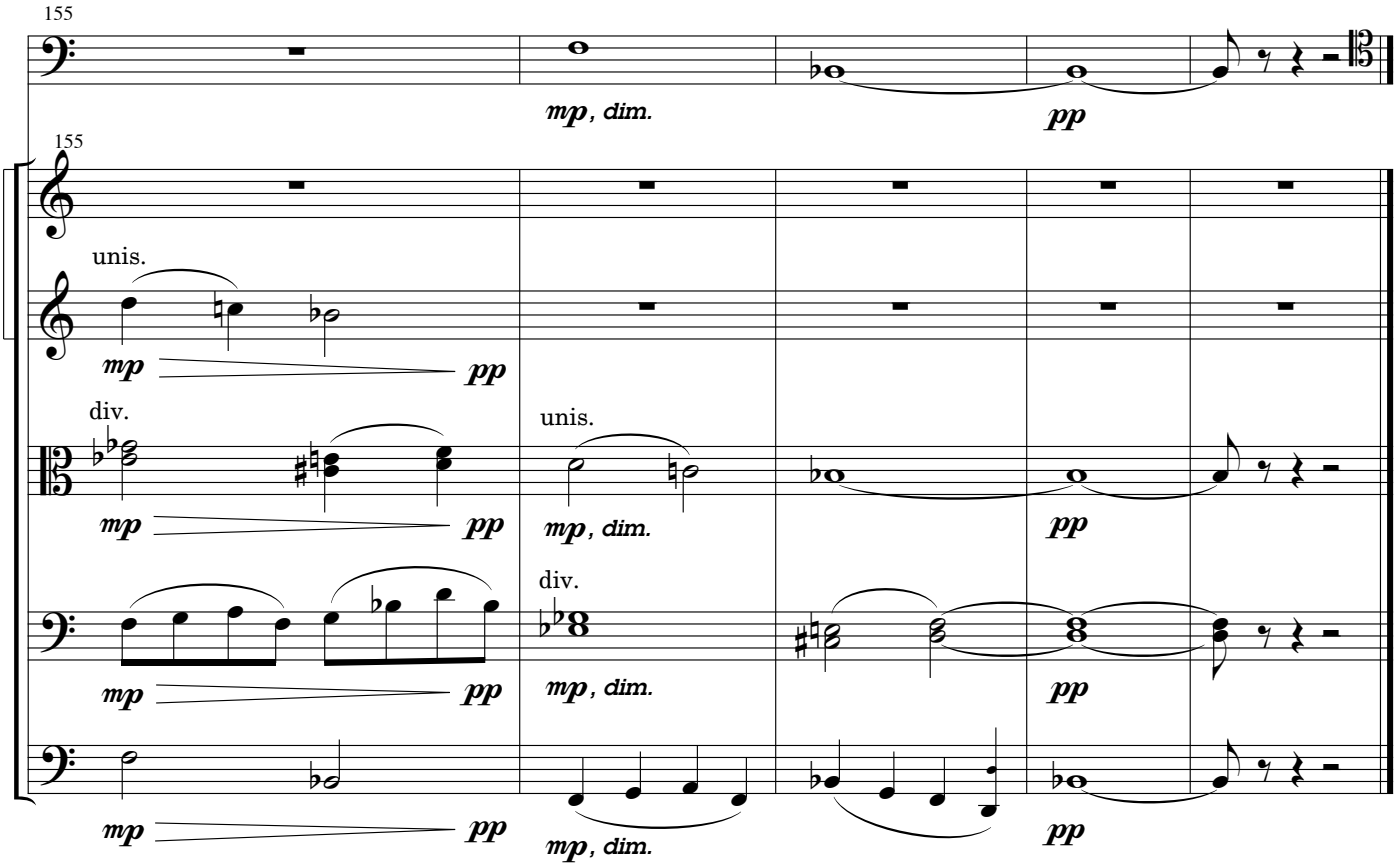

127
mf
f
mf
f
127
pp
mf
f
mf
f
pp
soli
arco
mf
f
mf
f
mp
mf
f
mf
f
131
131
p
pp
p
p
pp
p
mf
mp
mf


135
135
arco


Andante maestoso ♩= 89
139
139

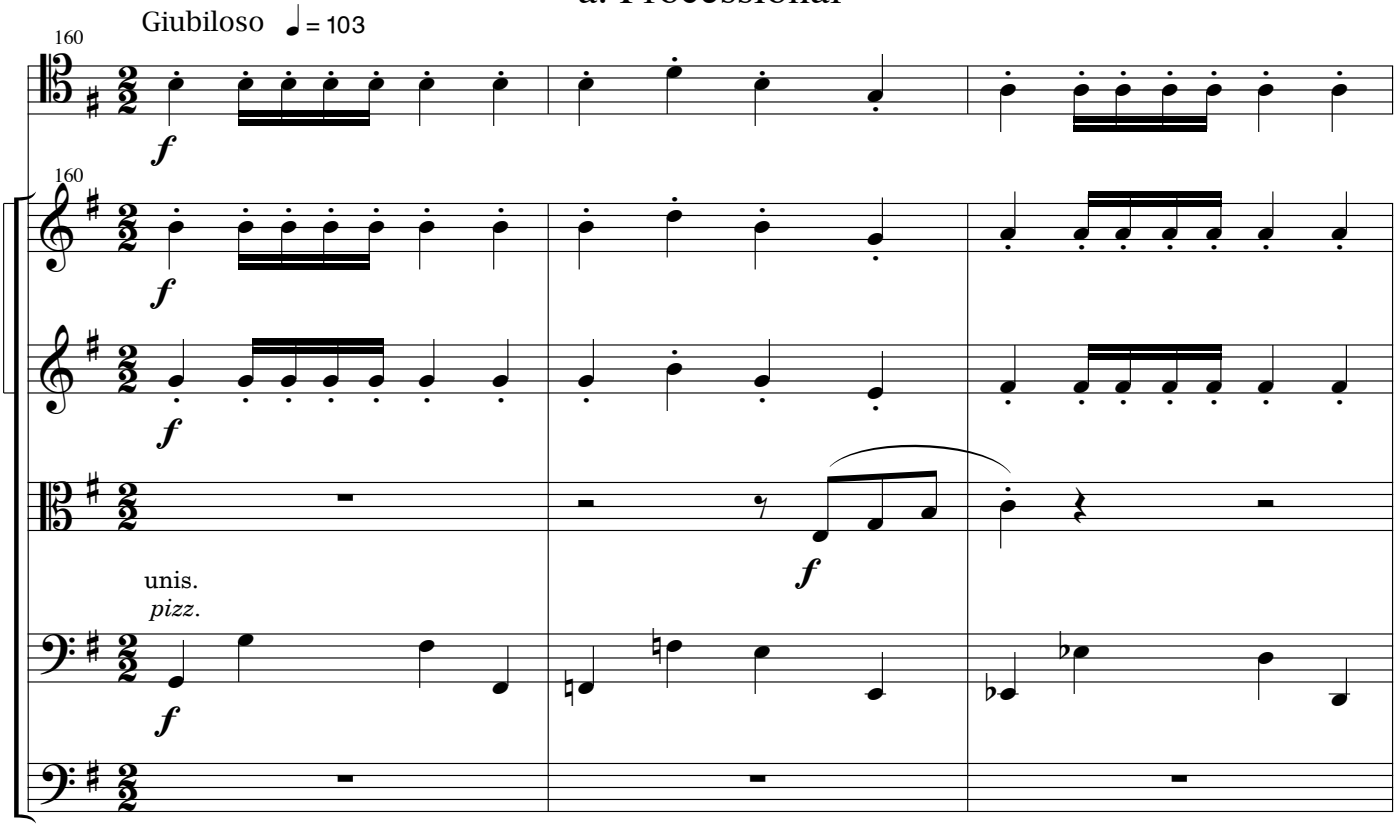
c. Pastorale

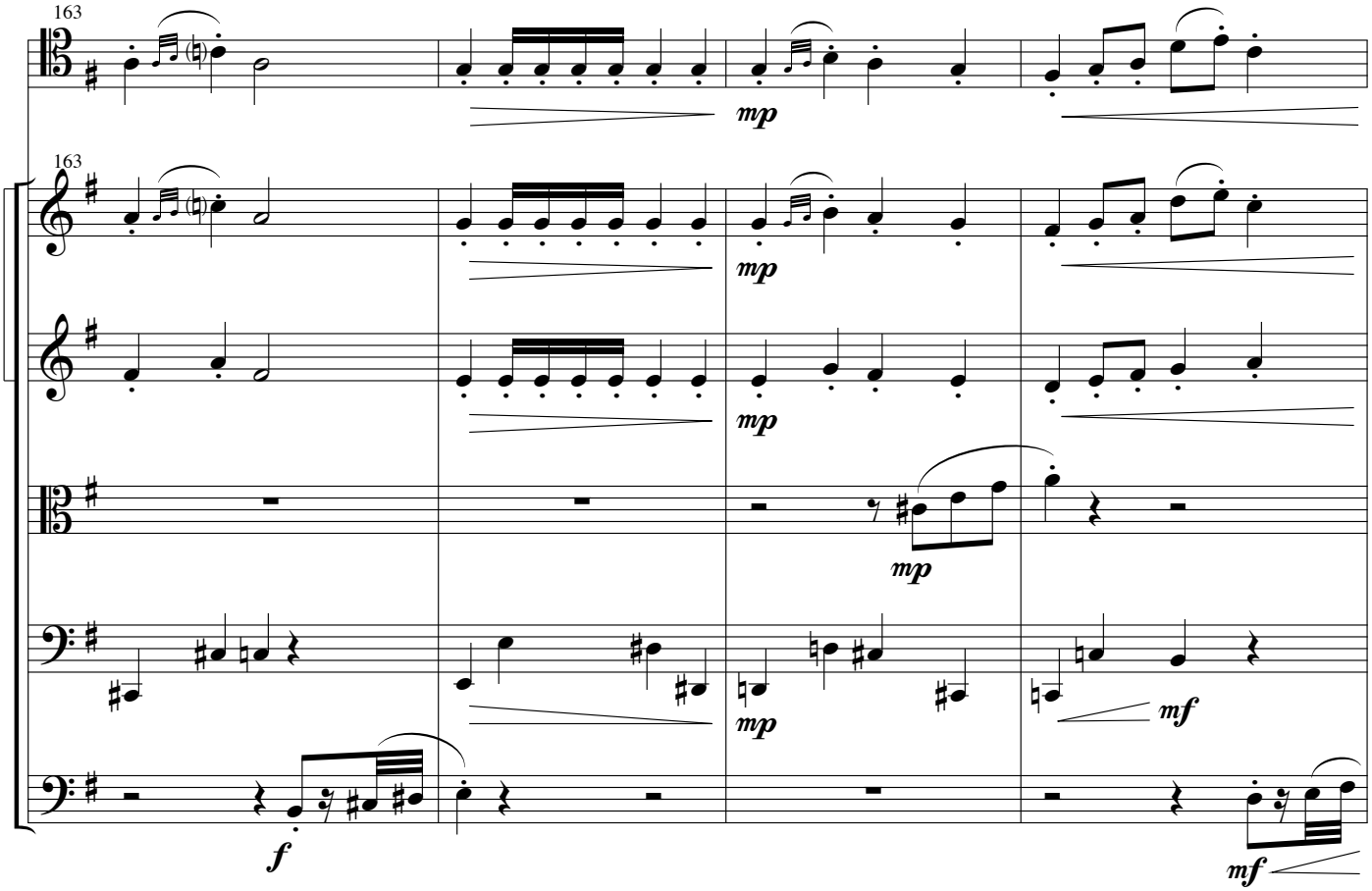




IV. The pre-nuptial festivities

a. Processional

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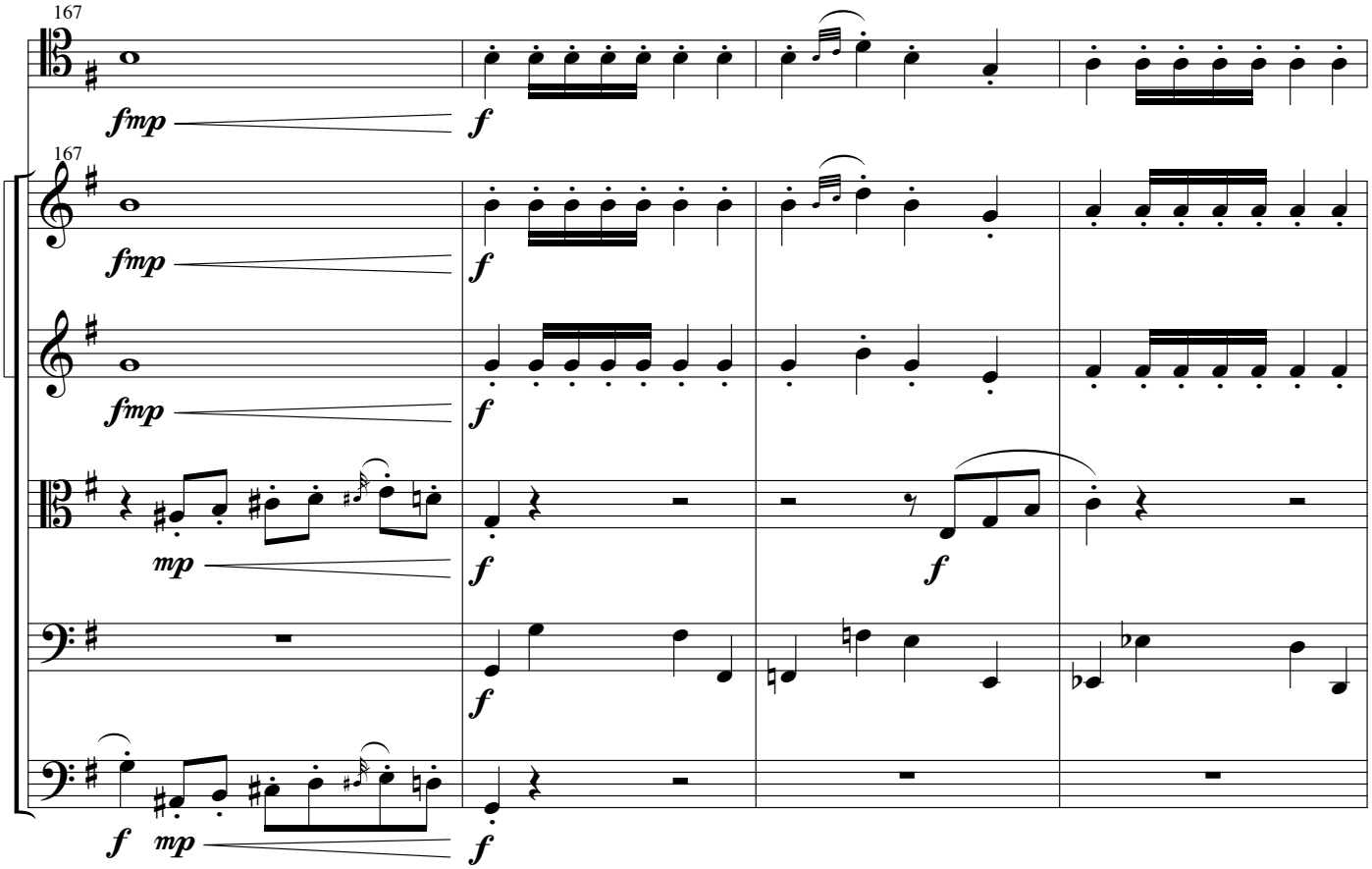
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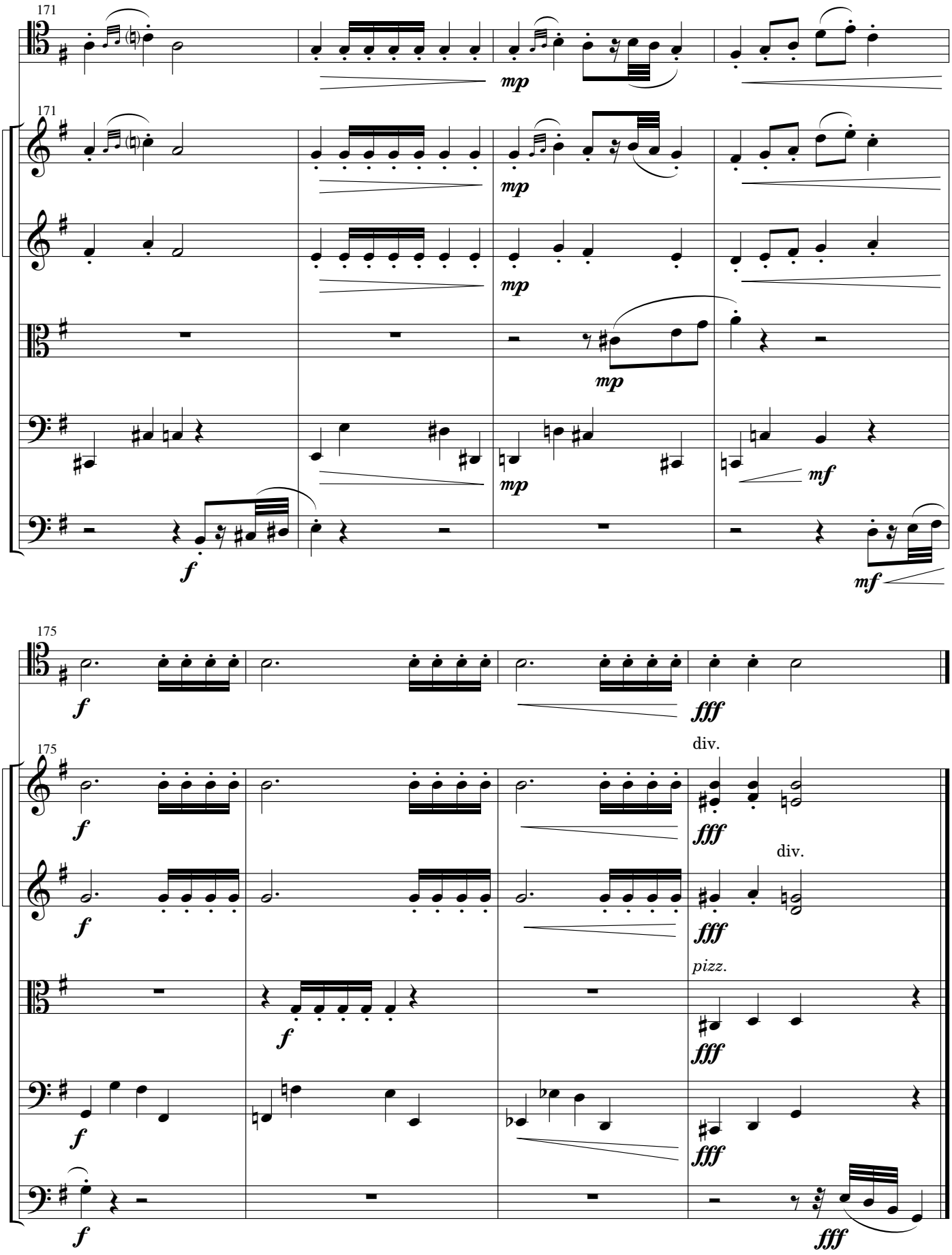
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mp
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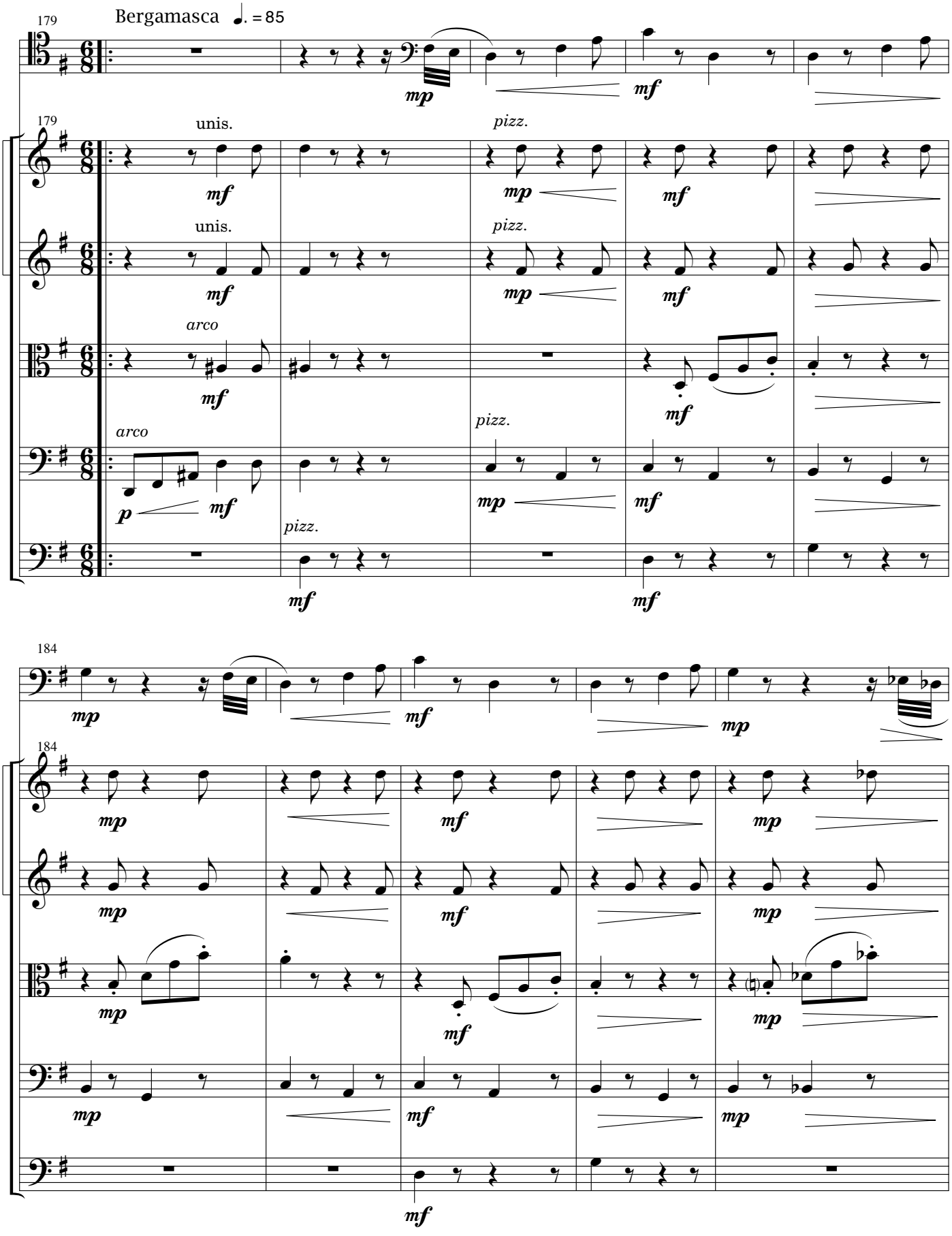
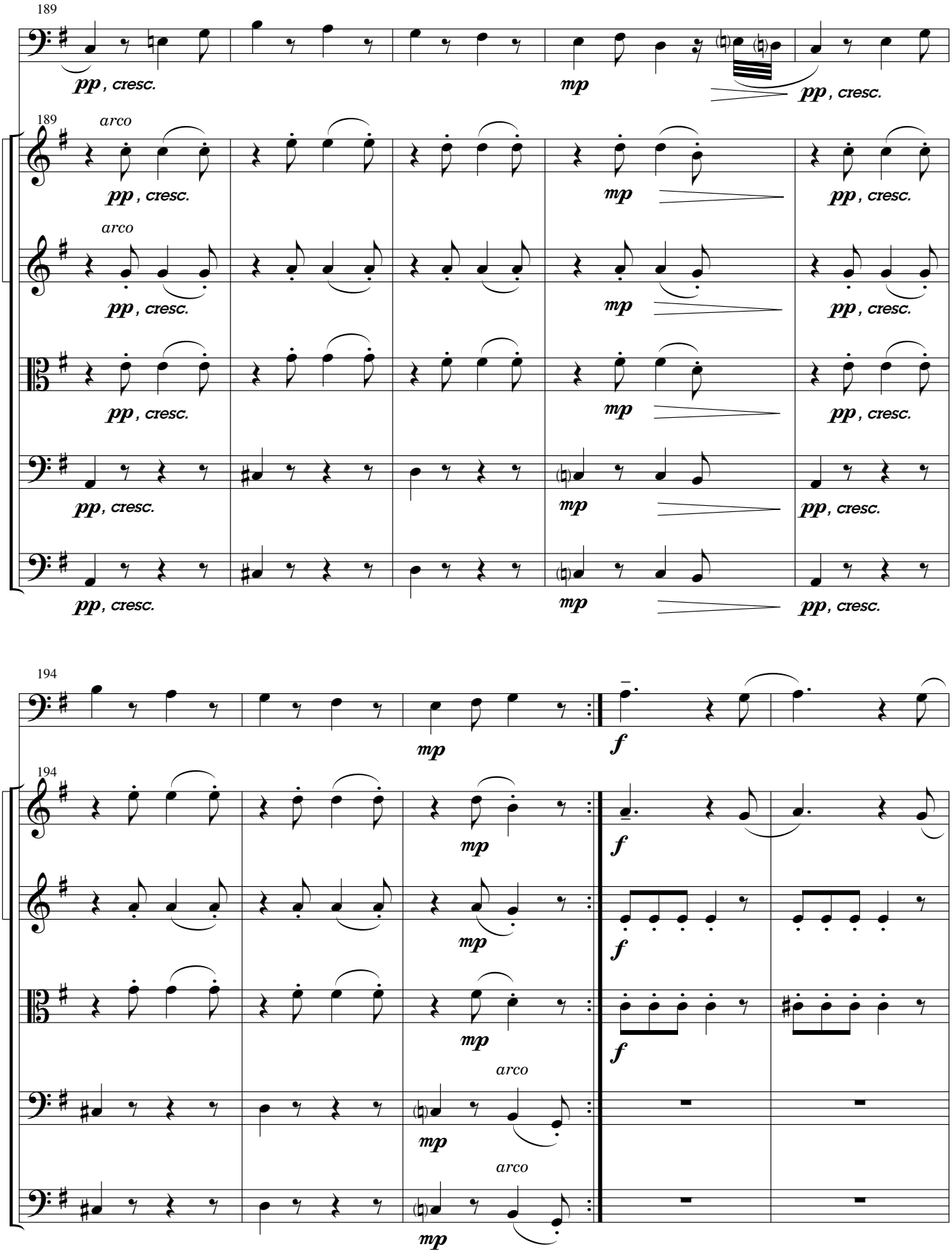
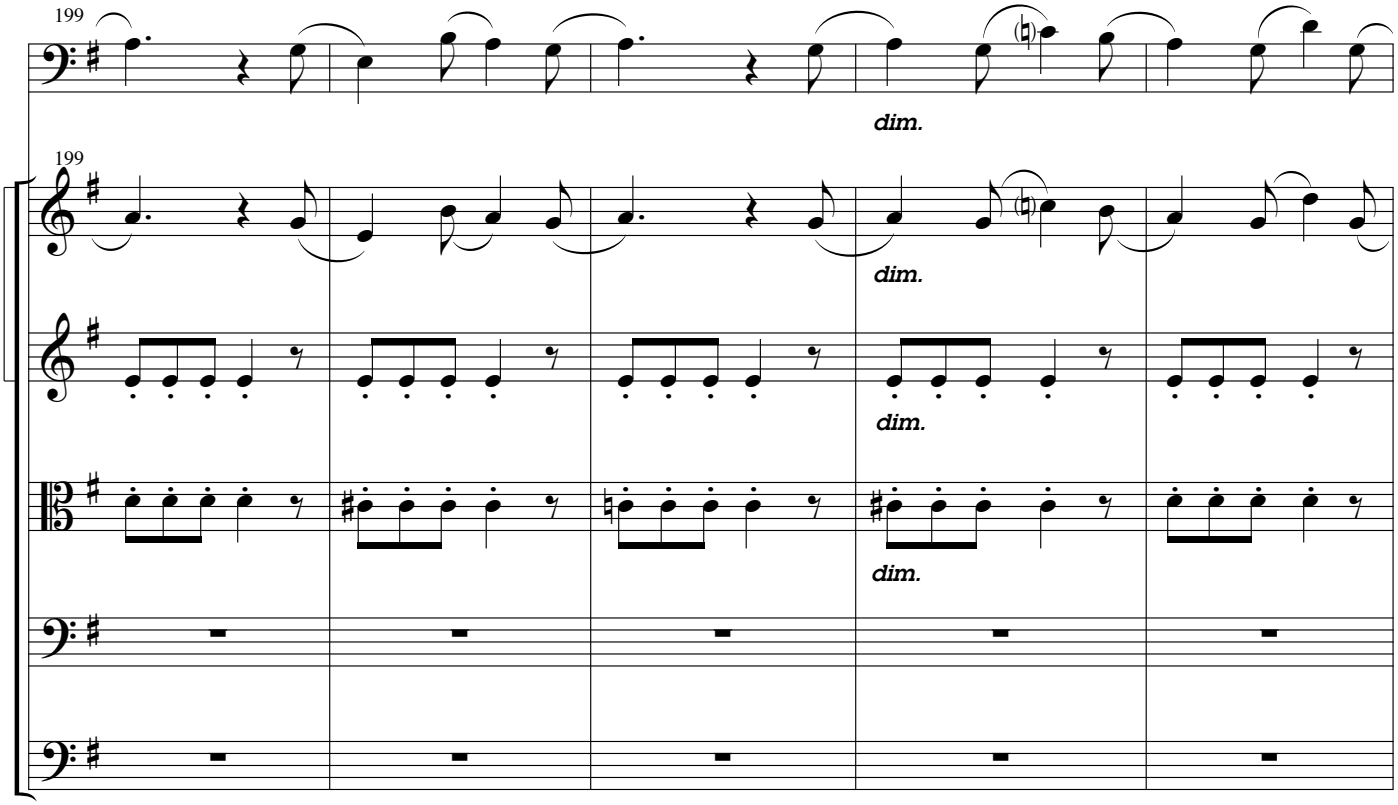
mf
f
mf
175
f
fff
div.
pizz.
fff

b. Bergomask


179
Bergamasca ♩. = 85
179
unis.
pizz.
unis.
pizz.
arco
arco
pizz.
pizz.
184
184


189
pp, cresc.
mp
pp, cresc.
arco
194
f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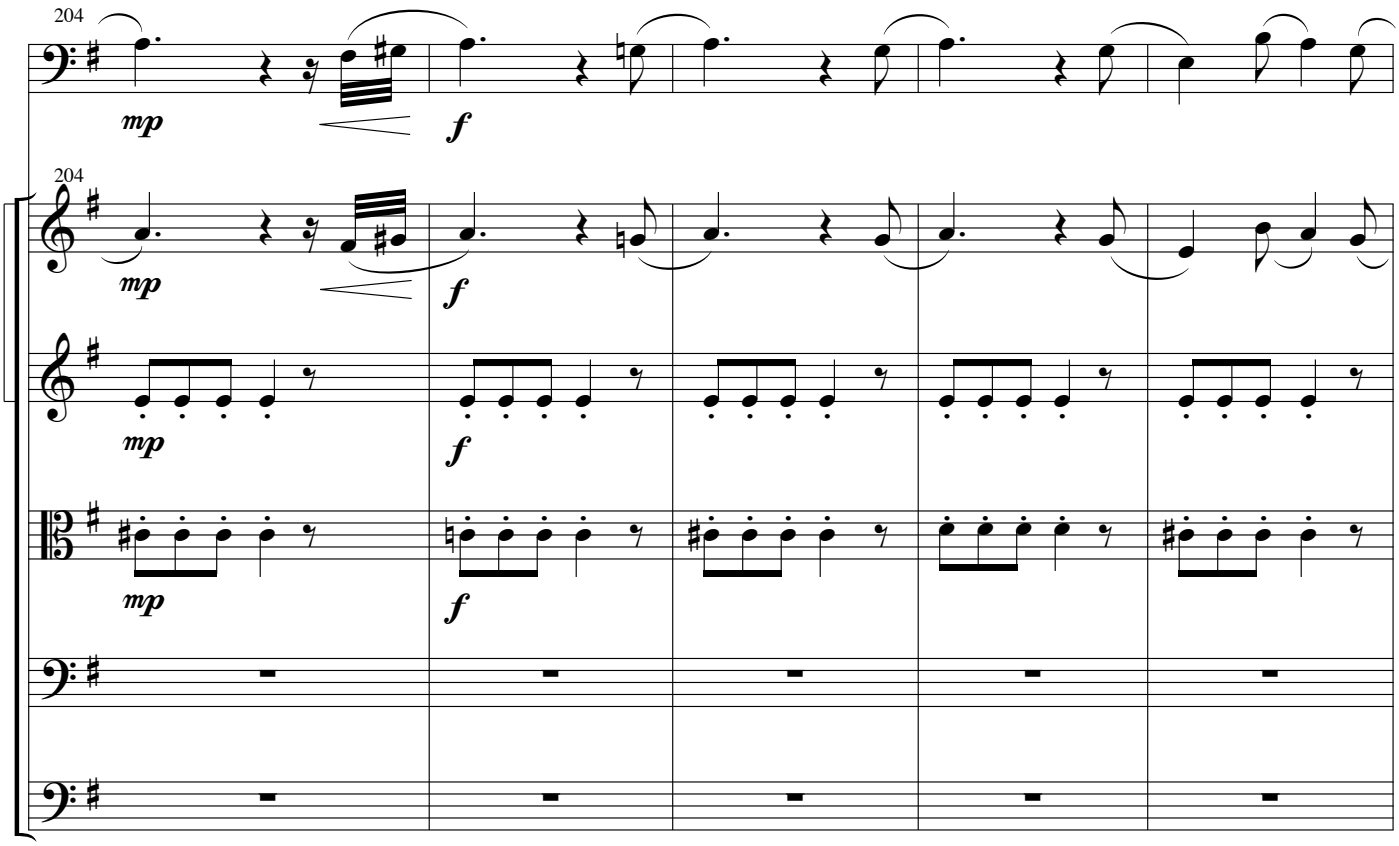
dim.
199
dim.
dim.
dim.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f
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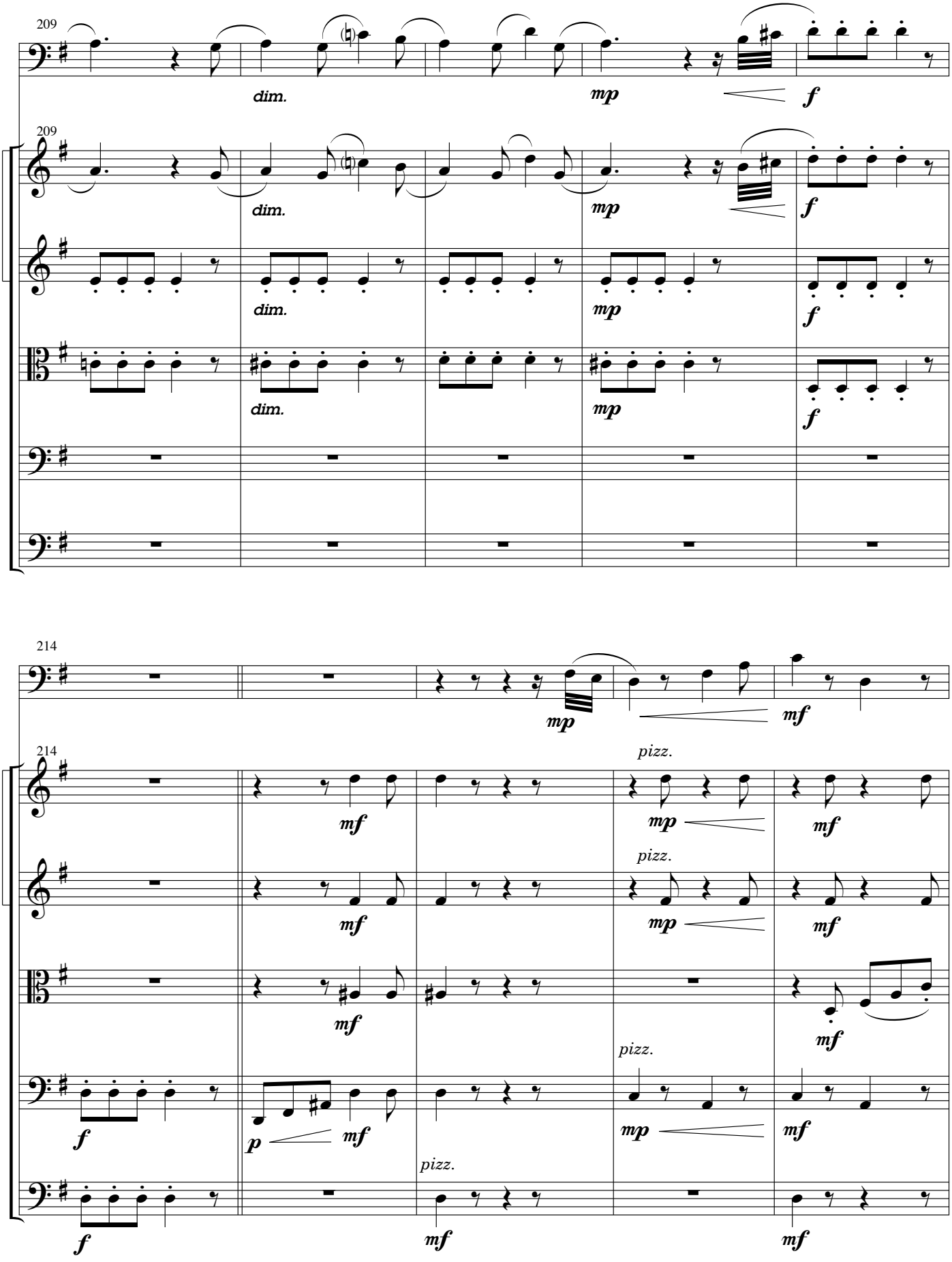
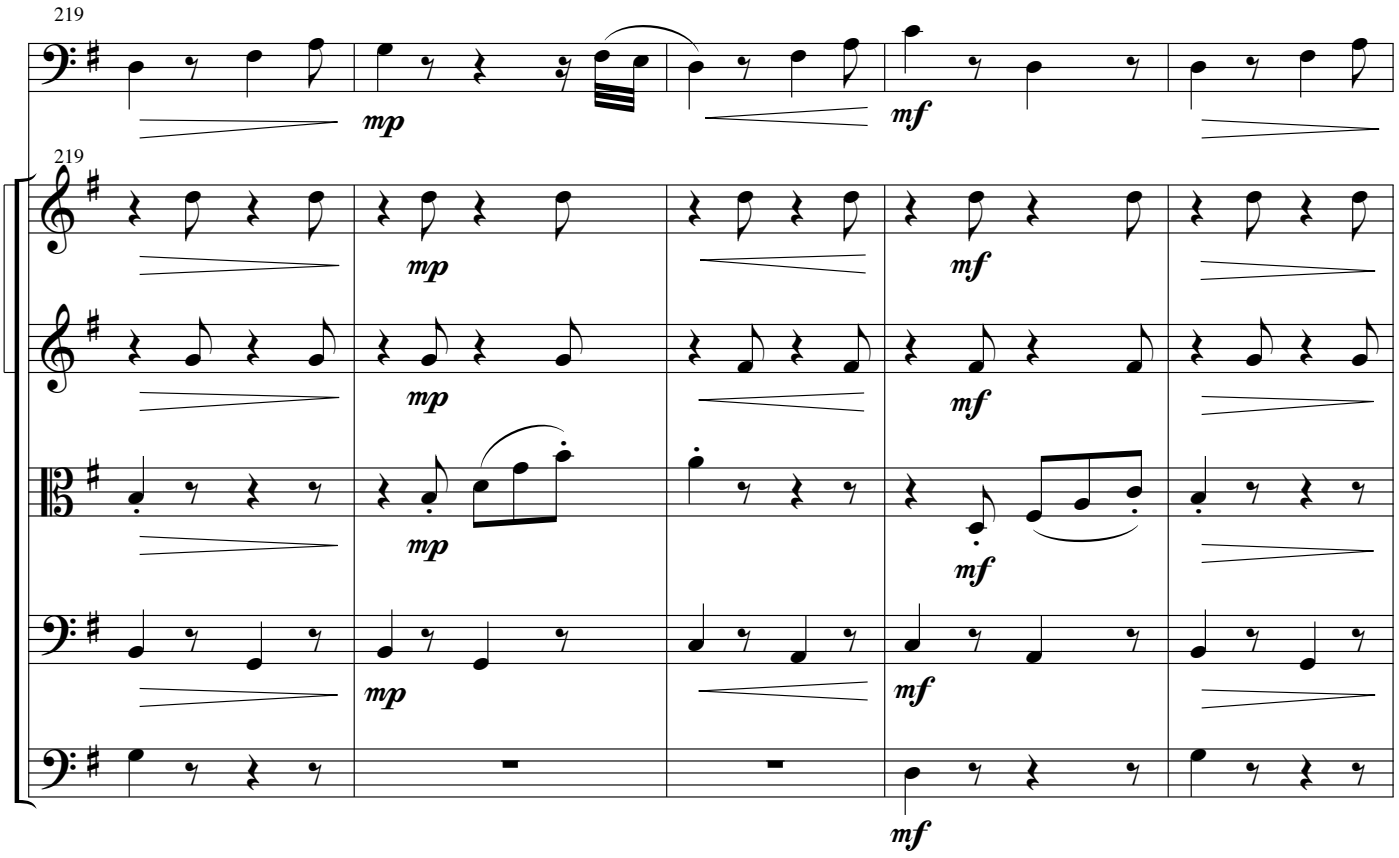
mp
f
mp
f


209
dim.
mp
f
209
dim.
mp
f
dim.
mp
f
dim.
mp
f
214
mp
mf
214
pizz.
mf
mp
mf
pizz.
mf
mp
mf
mf
pizz.
f
p
mf
mp
mf
pizz.
f
mf
mf


219
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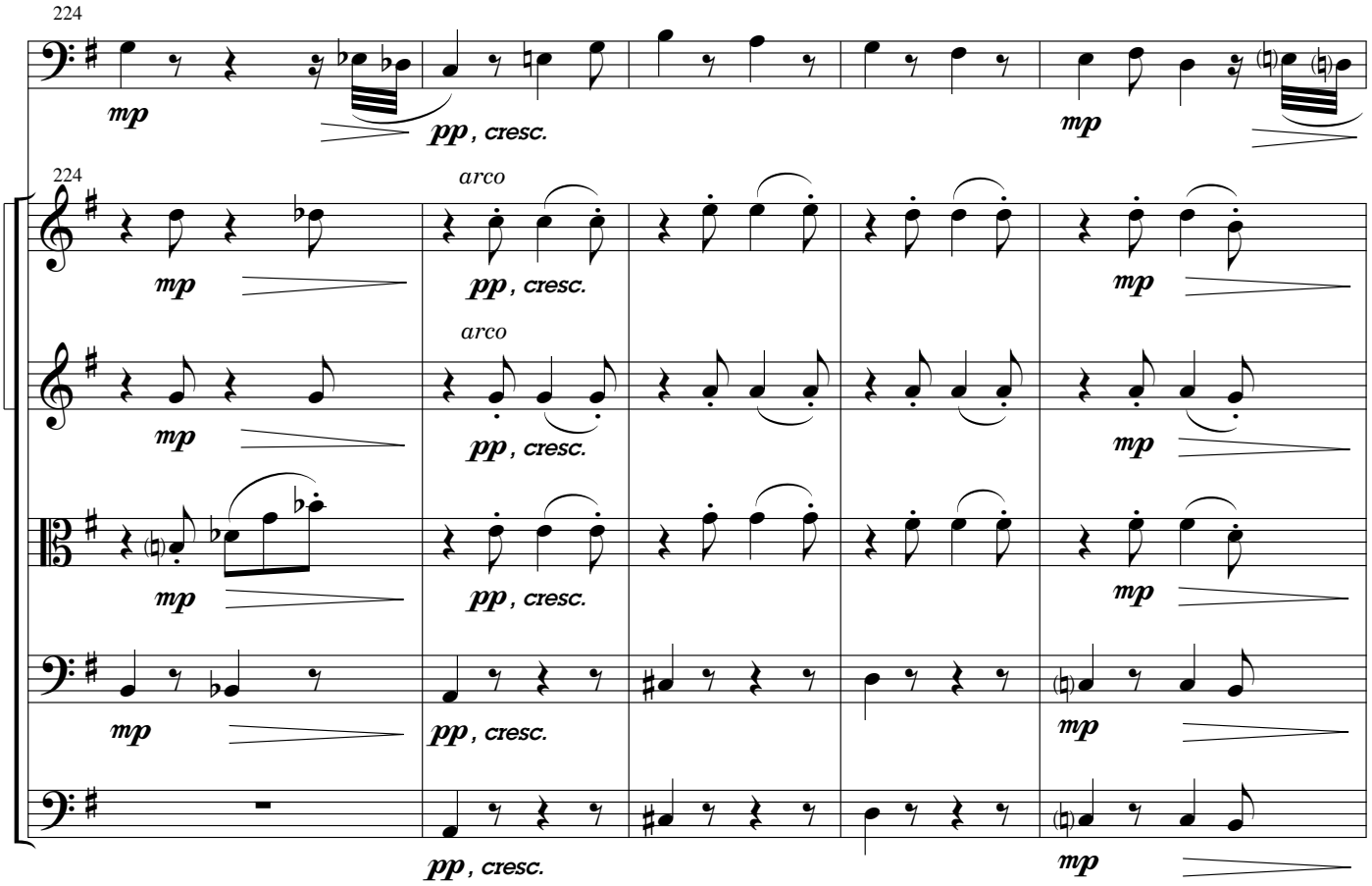
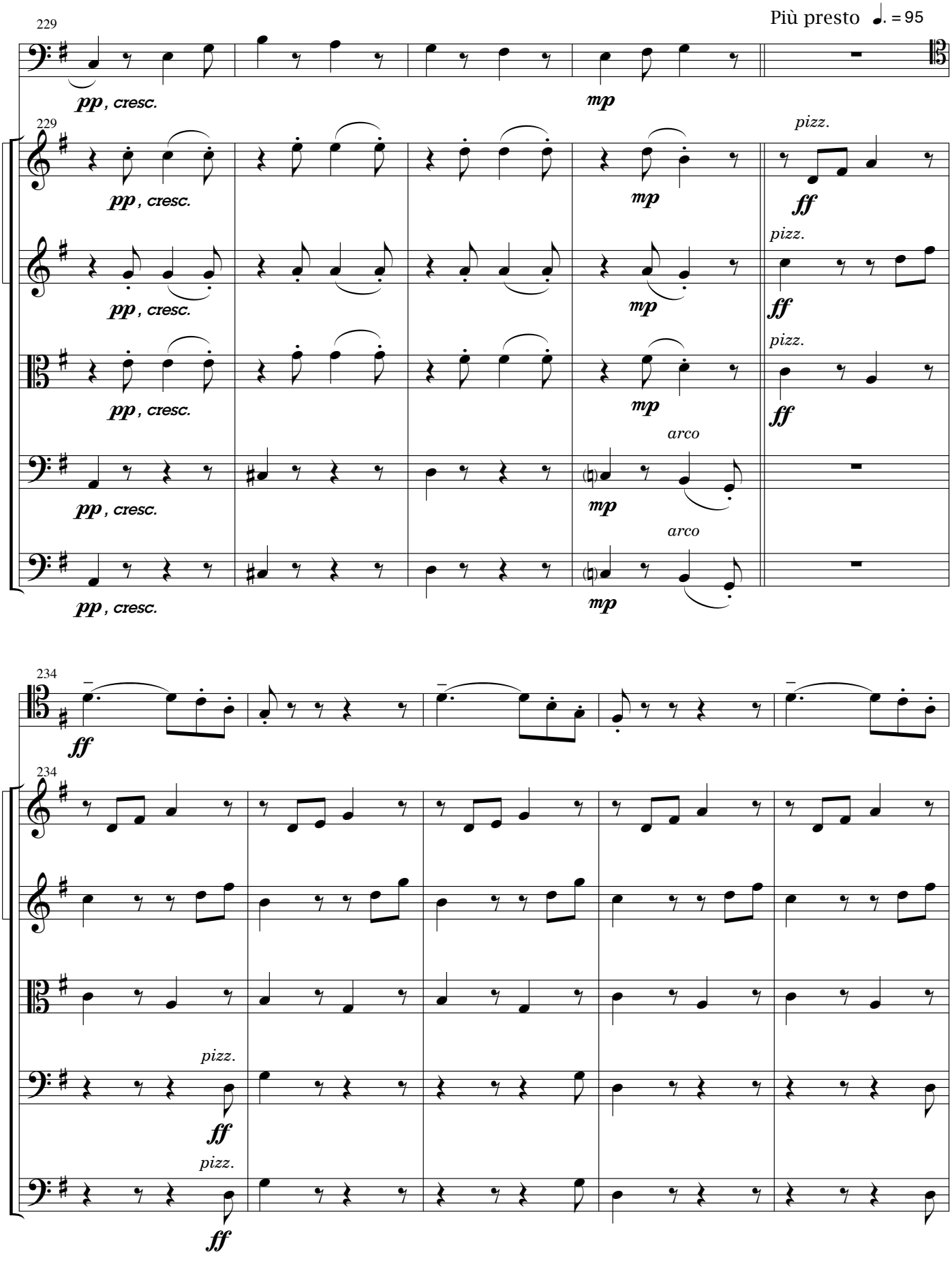
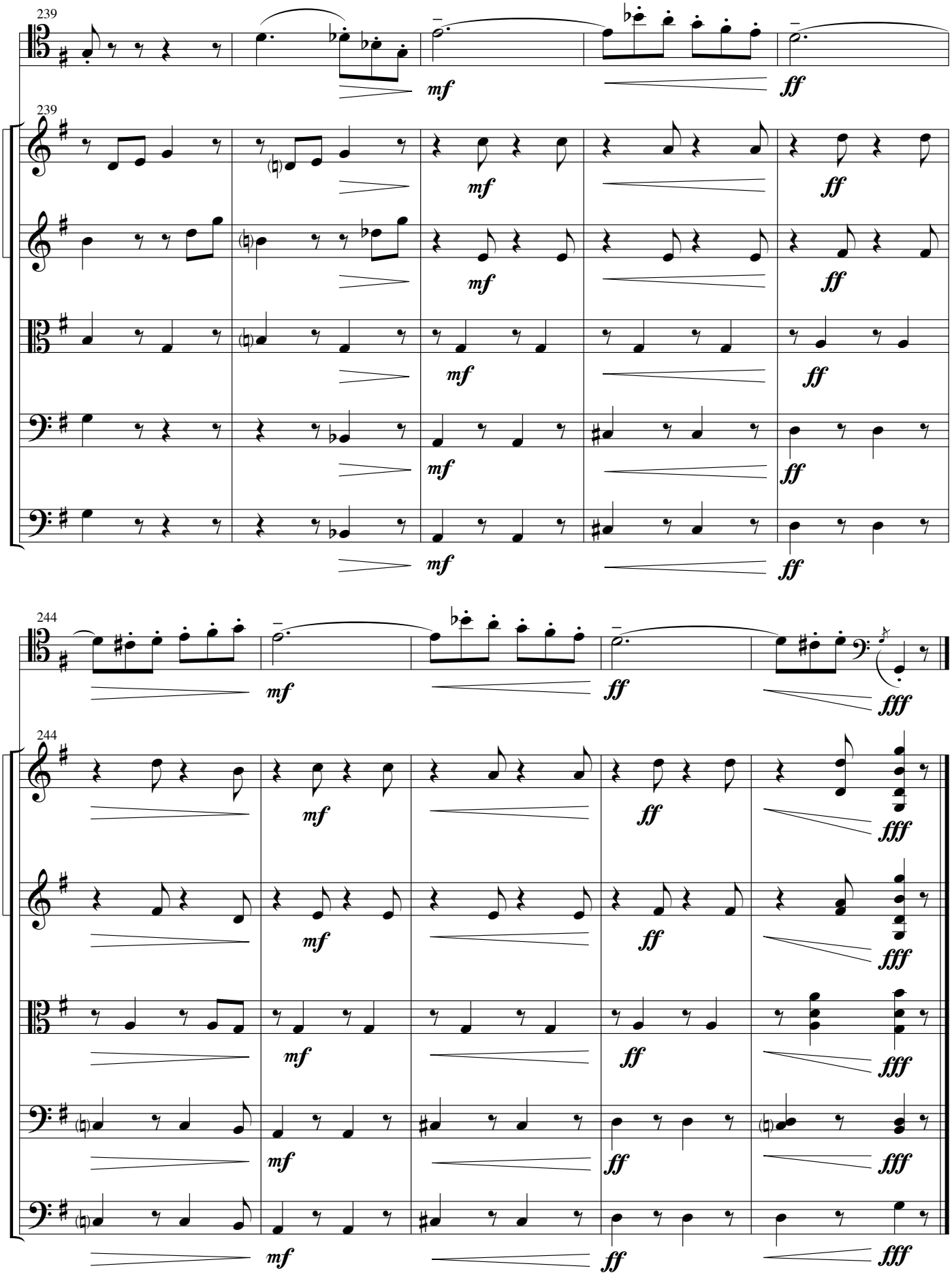
mf
219
mp
mf
mp
mf
mp
mf
mf


224
mp
pp, cresc.
mp
224
arco
mp
pp, cresc.
mp
arco
mp
pp, cresc.
mp
mp
pp, cresc.
mp
pp, cresc.


229
Più presto ♩. = 95
pp, cresc.
mp
pizz.
ff
arco
234


239
mf
ff
239
mf
ff
mf
ff
mf
ff
mf
ff
244
mf
ff
fff
244
mf
ff
fff
mf
ff
fff
mf
ff
fff
mf
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fff