POTPOURRI after Incidental Music to Shakespeare's *A Midsummer Night's Dream* for trombone and piano, 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 version of the present work for trombone and string orchestra (where the brass player 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, where I vacationed this past summer. I was surprised when making, back here in New York, the present arrangement of the strings part for piano that I made almost no reference to the various keyboard originals. Instead, most everything was predicated on the spacing of the strings part in this summer's concertino version.

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
17 XI 00
New York City

♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦♦

the numbers in

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

for trombone and piano, op. 73a

I. In the palace of Theseus
Rigaudon

II. In the Duke's Oak
a. Pastorale
b. First entrance of Oberon, Titania, and their trains
c. Hermia's nightmare

III. Later in the Duke's Oak
a. Minuet
b. Exeunt immortals, enter Theseus and his train
c. Pastorale

IV. The pre-nuptial festivities
a. Processional
b. Bergomask

to Veer

Potpourri

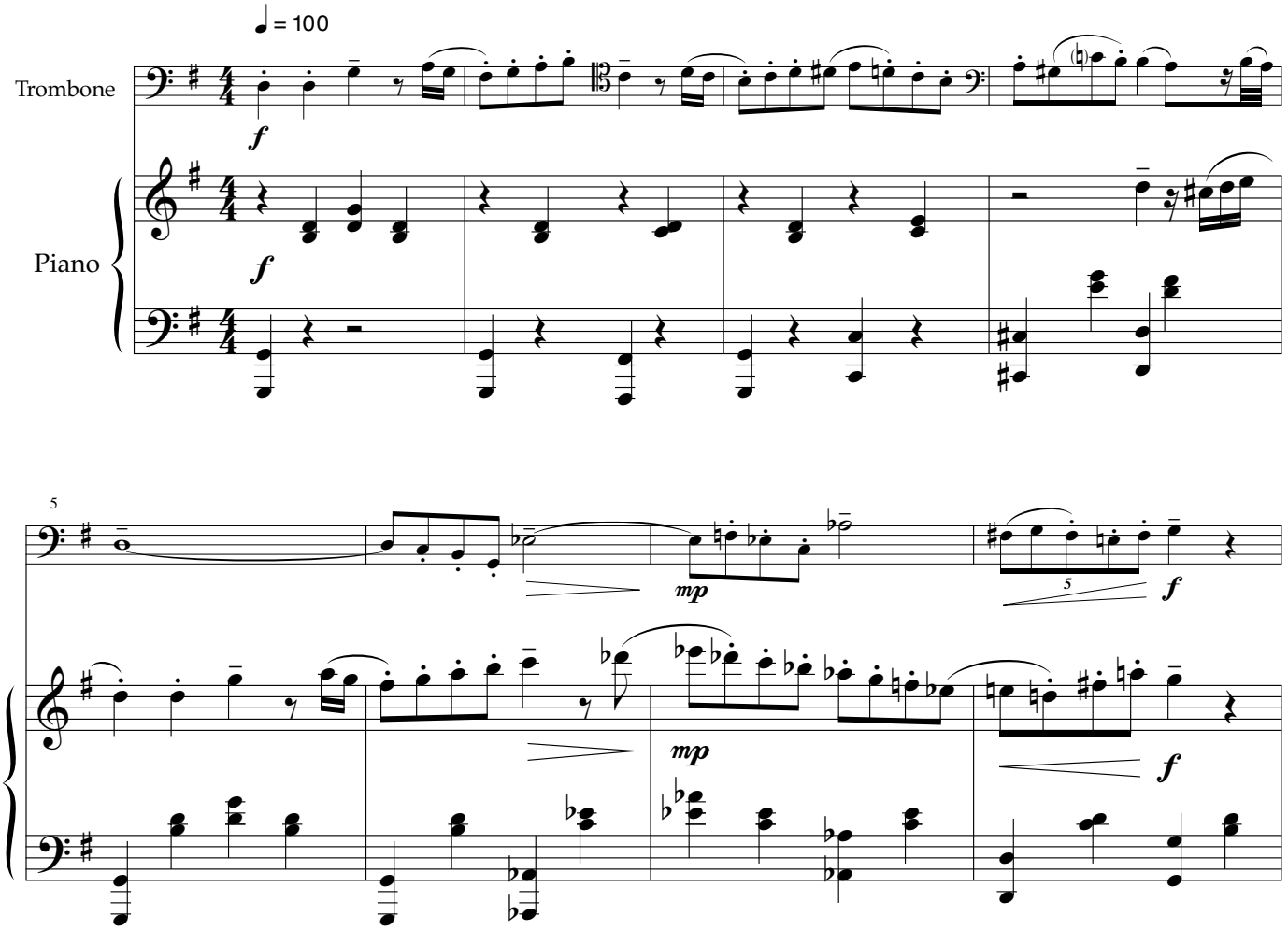
after Incidental Music to Shakespeare's *A Midsummer Night's Dream*

for trombone and piano, op. 73a

I. In the palace of Theseus

Rigaudon

Victor Frost



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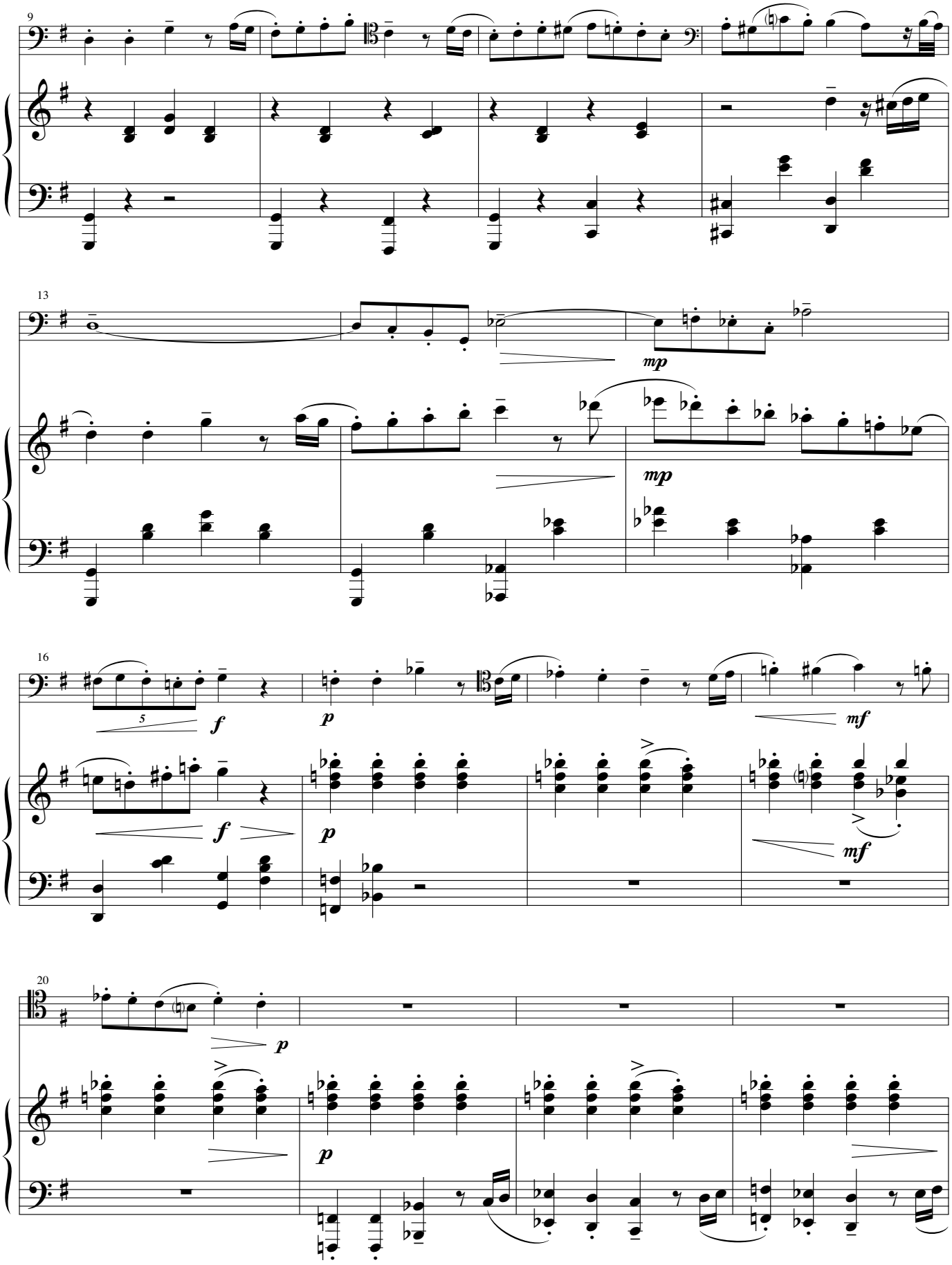
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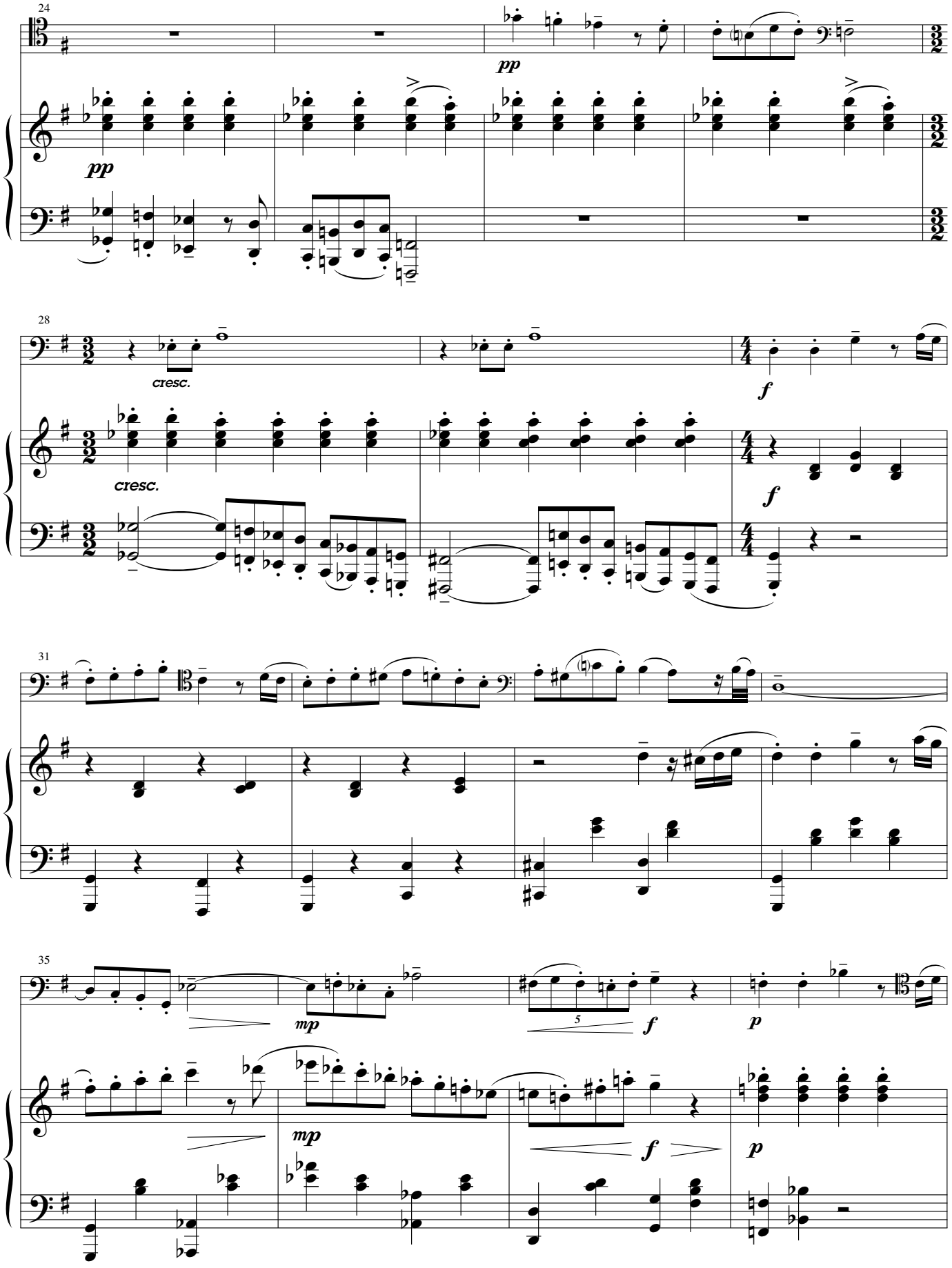
mp
mp
16
5
f
p
mf
f
p
mf
20
p
p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pp
pp
28
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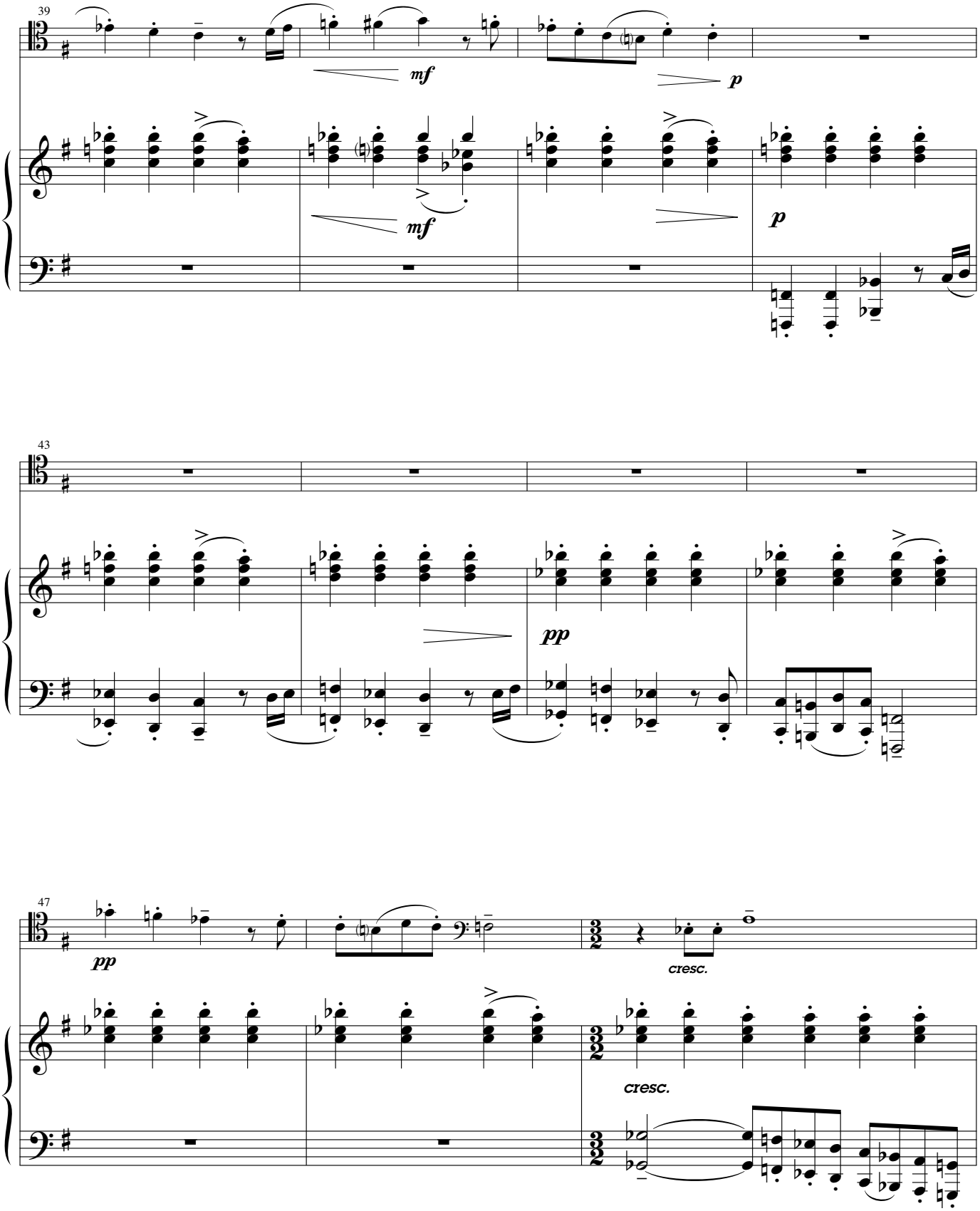
cresc.
f
f
31
35
mp
f
p
mp
f
p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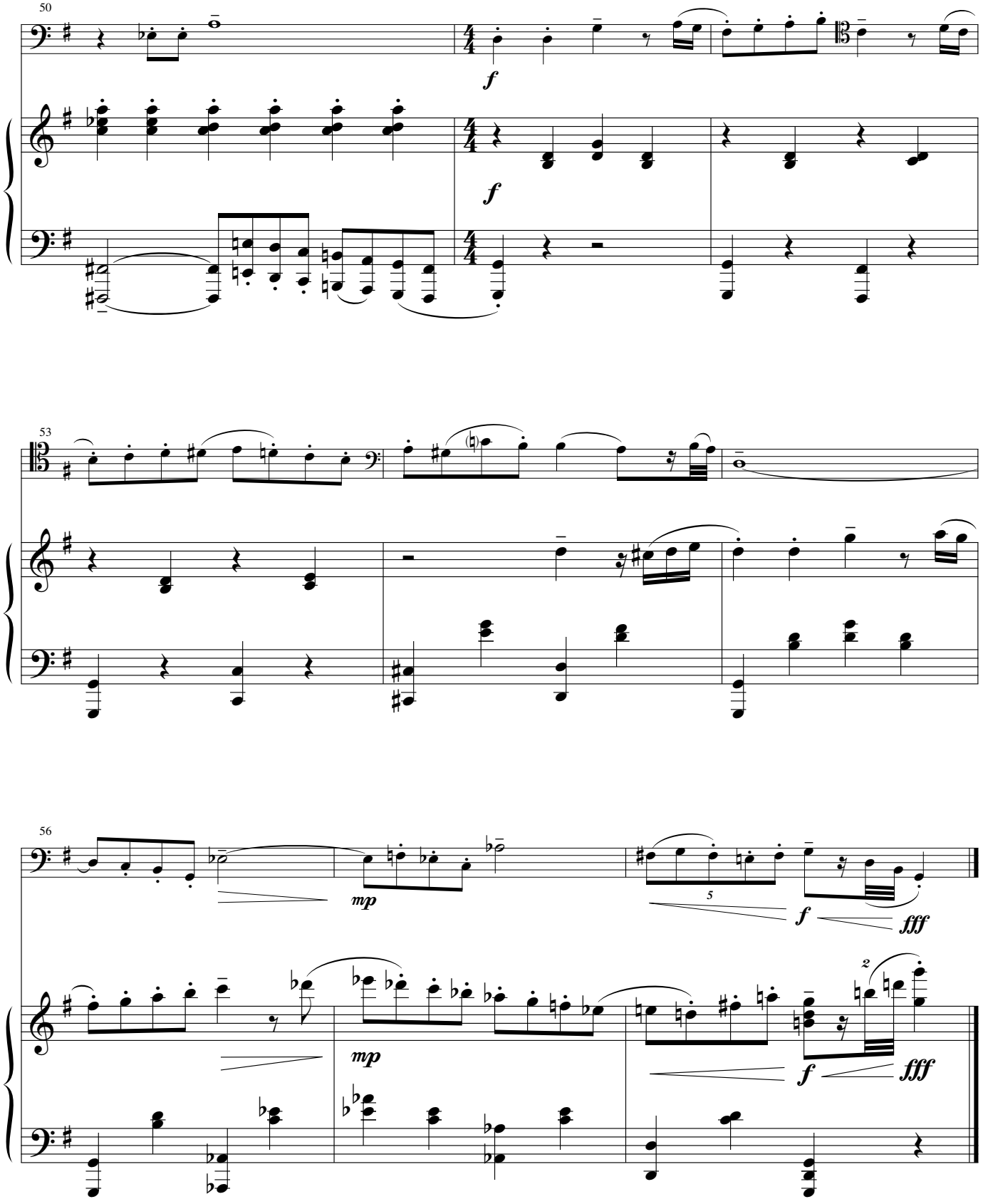
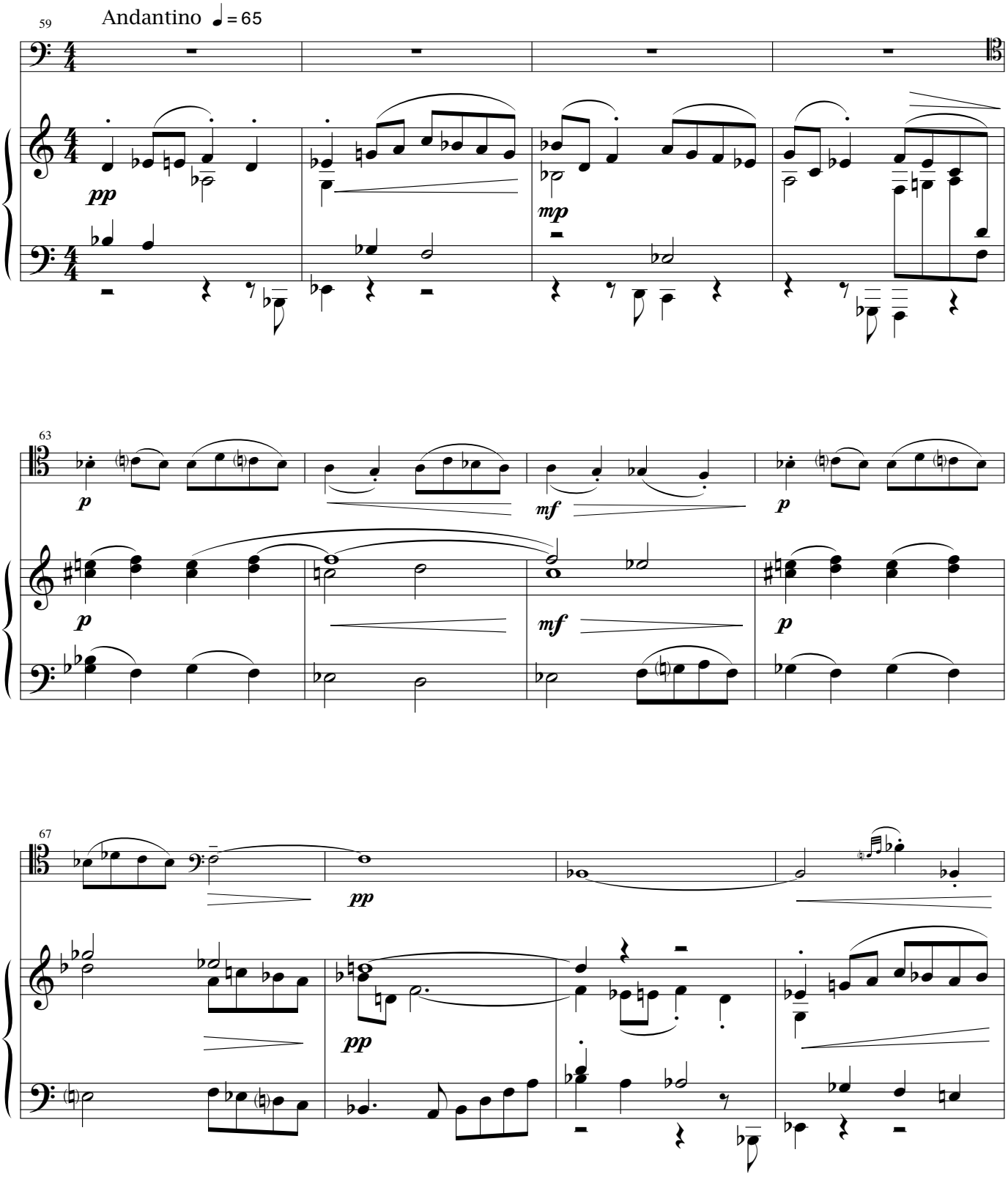
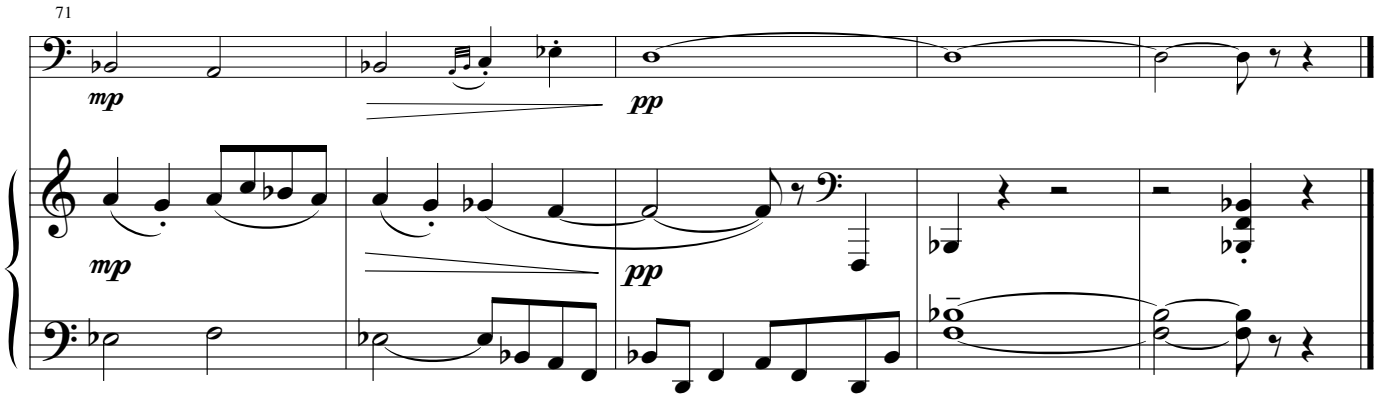
mf
p
mf
p
43
pp
47
pp
cresc.
cresc.

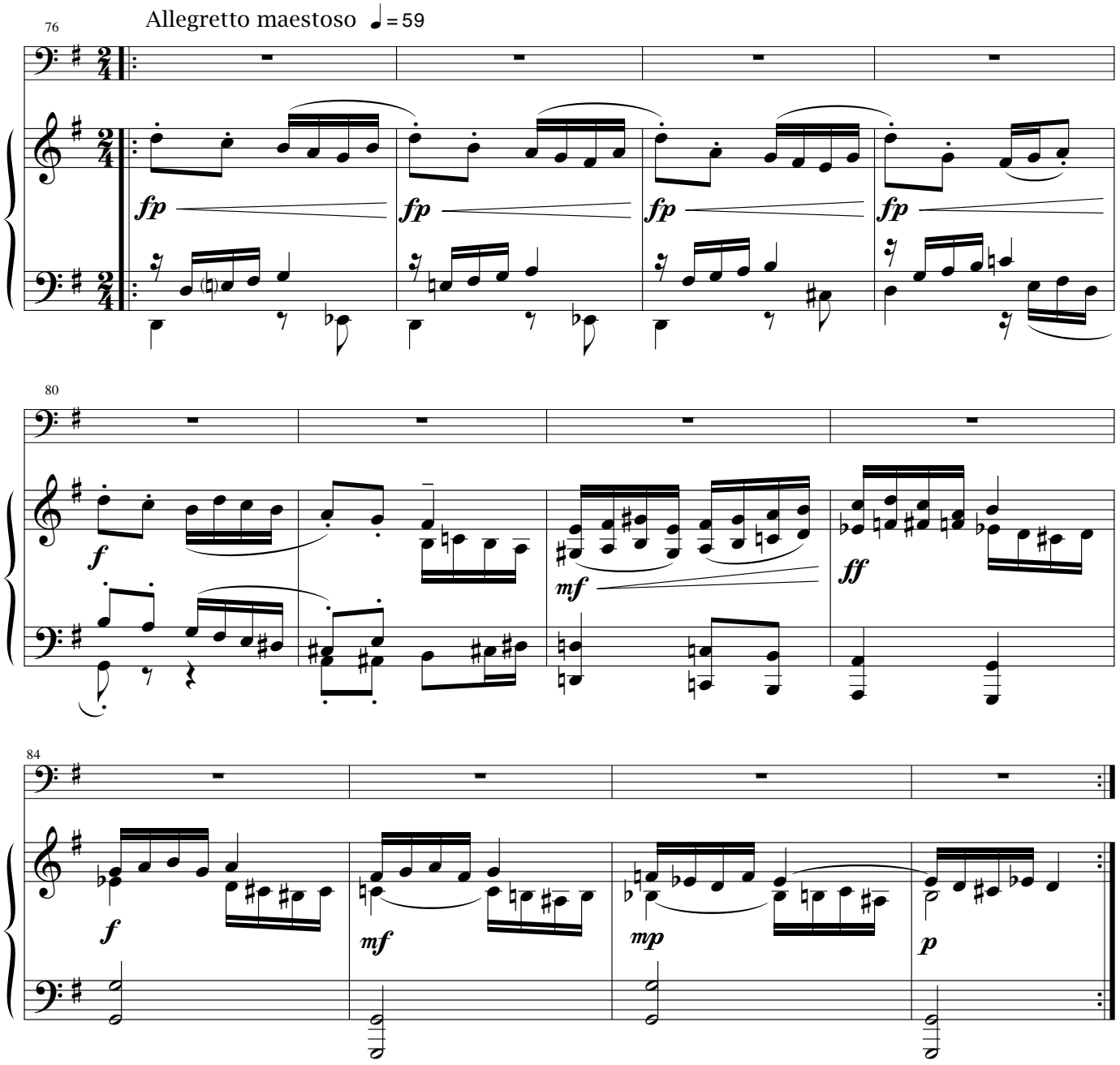

50
f
f
53
56
mp
5
f
fff
mp
2
f
fff

a. Pastorale

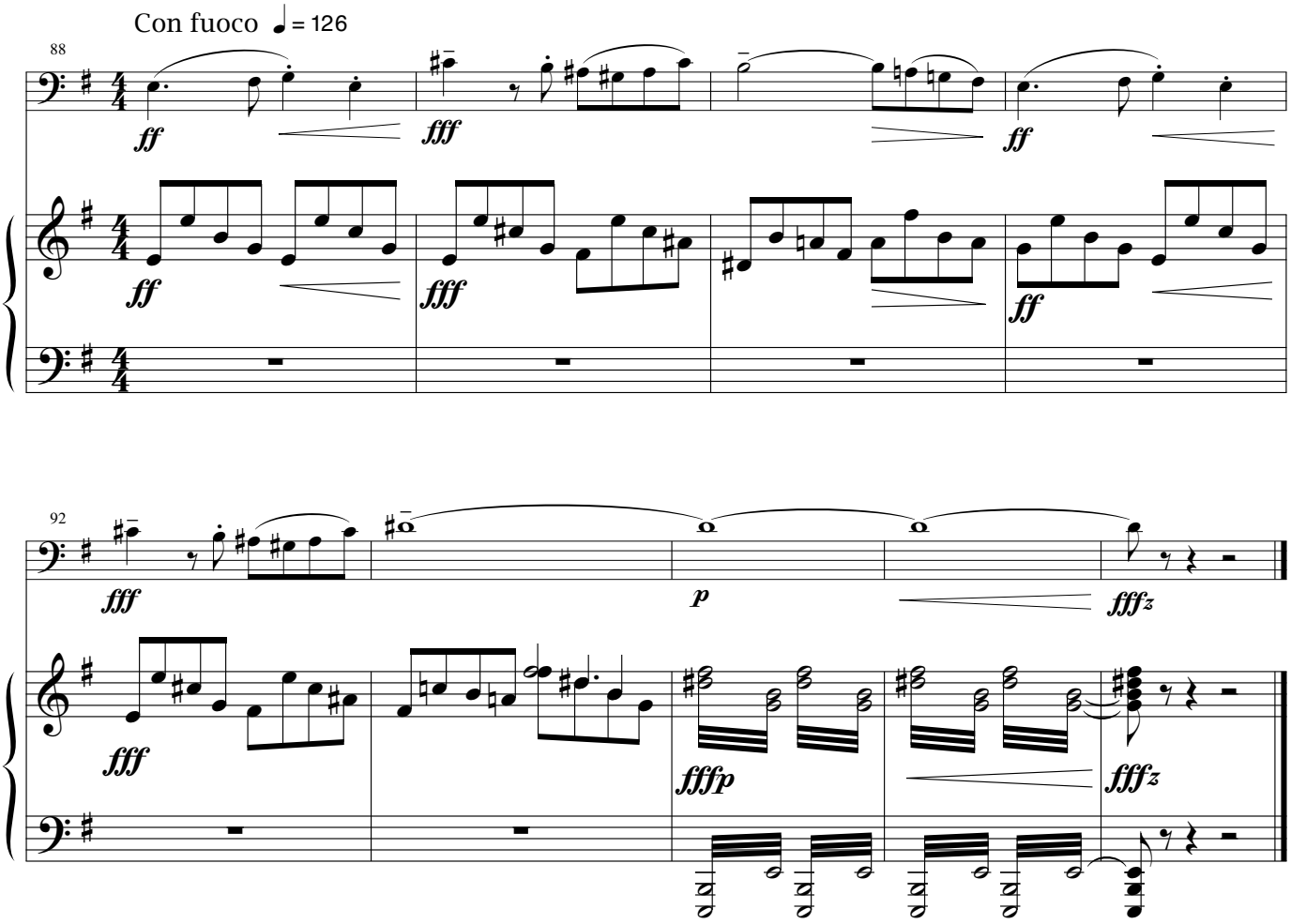




b. First entrance of Oberon, Titania, and their trains

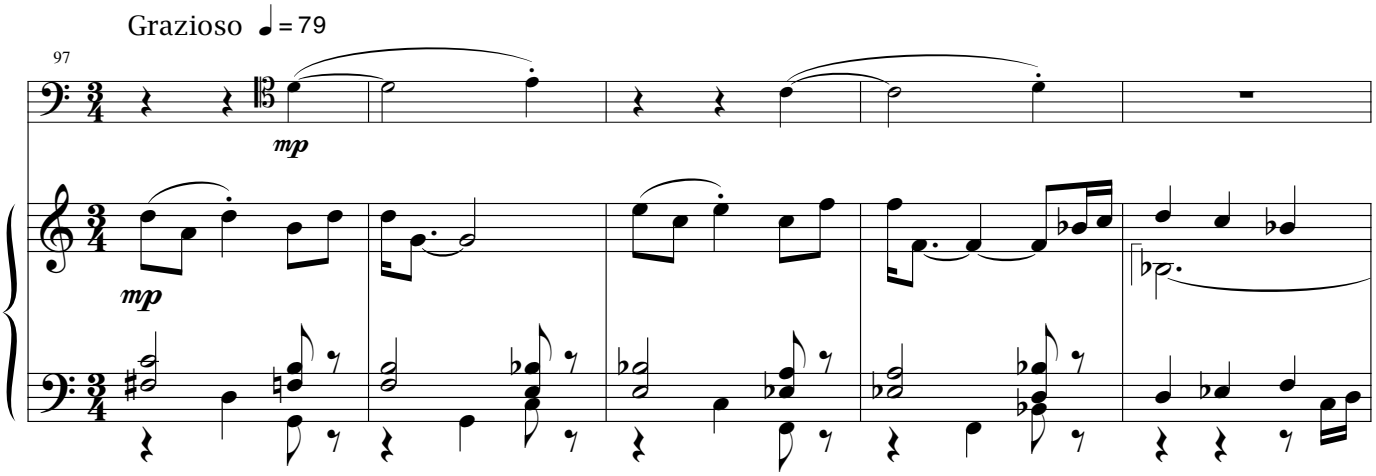


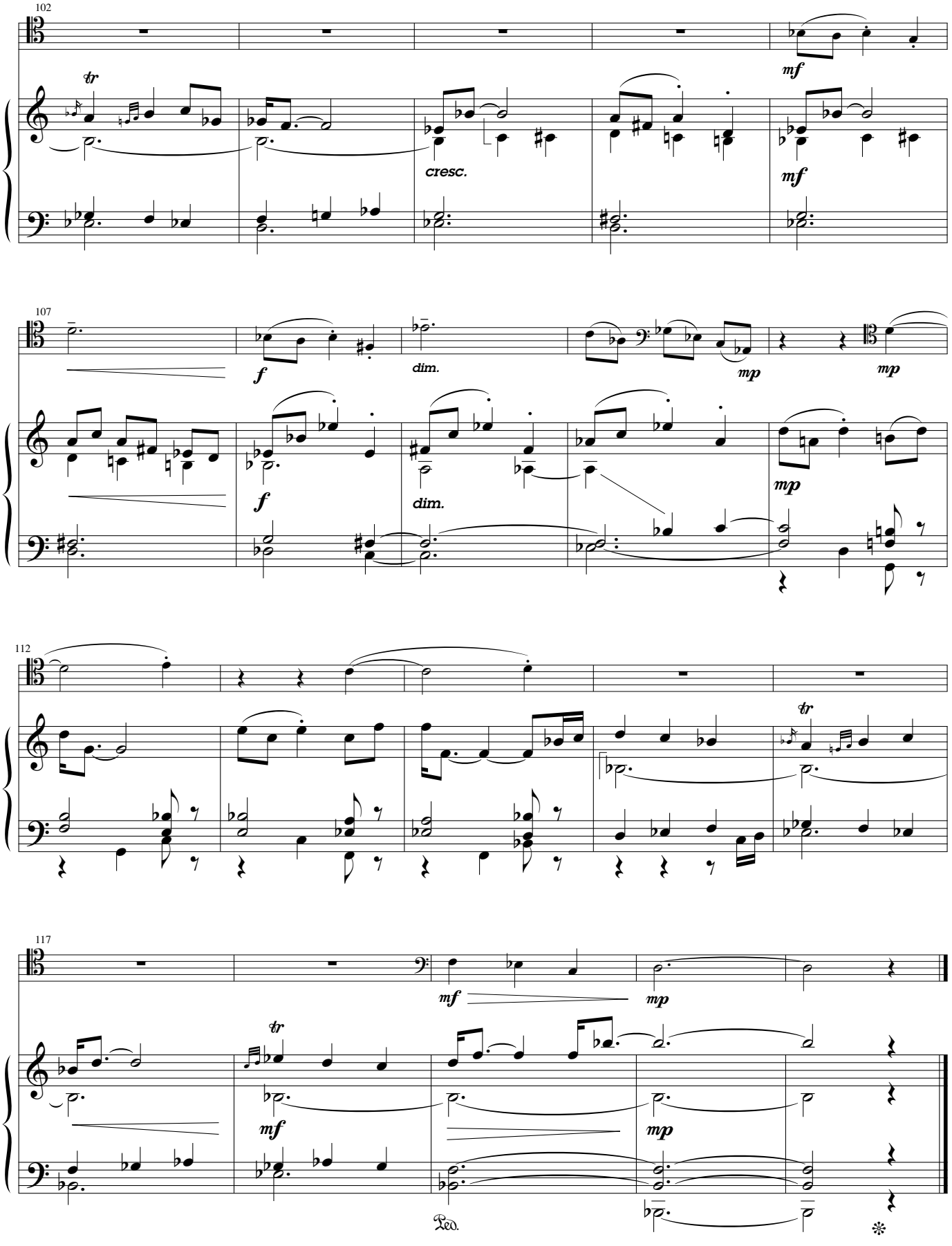
c. Hermia's nightmare



III. Later in the Duke's Oak

a. Minuet

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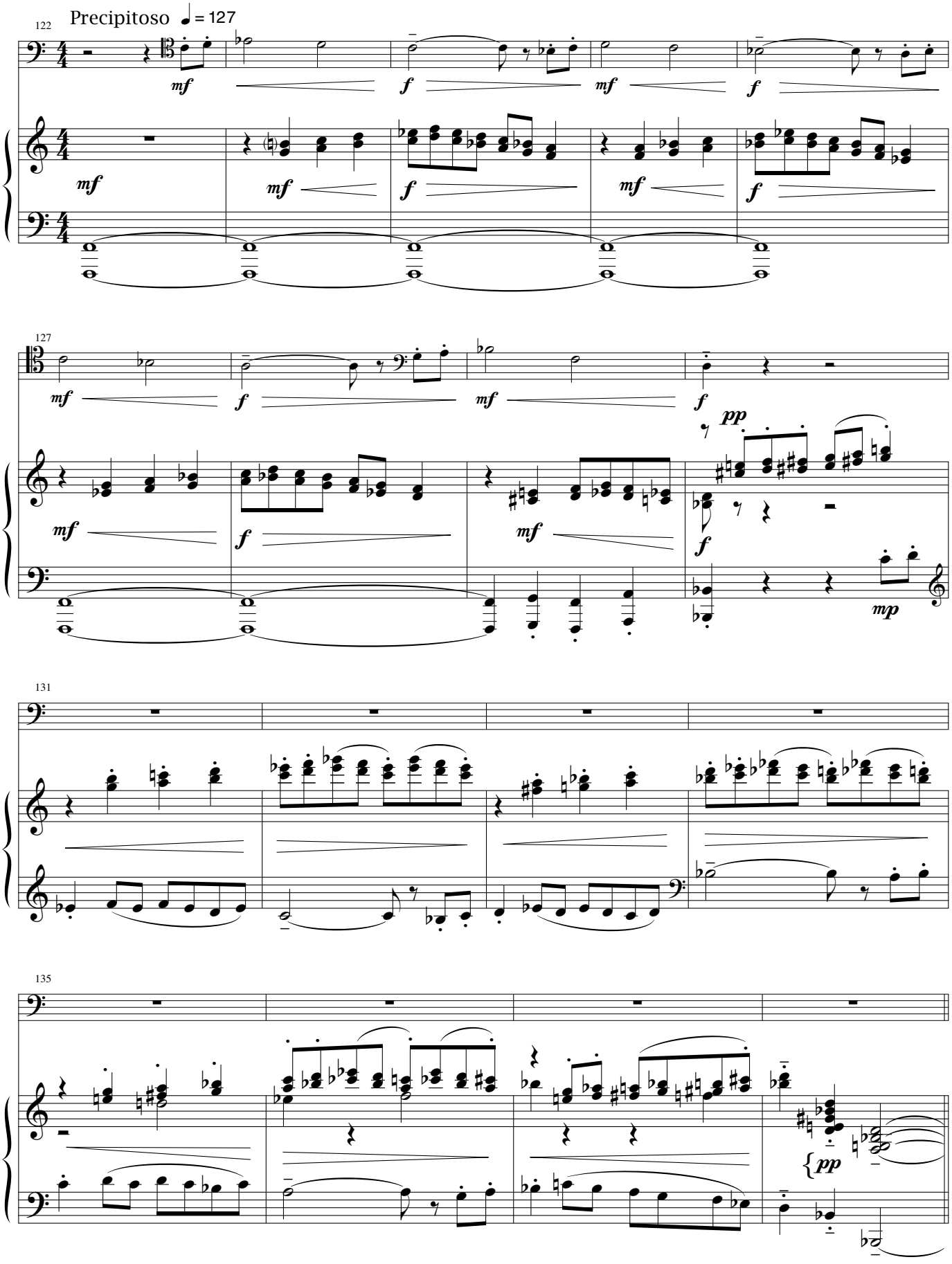
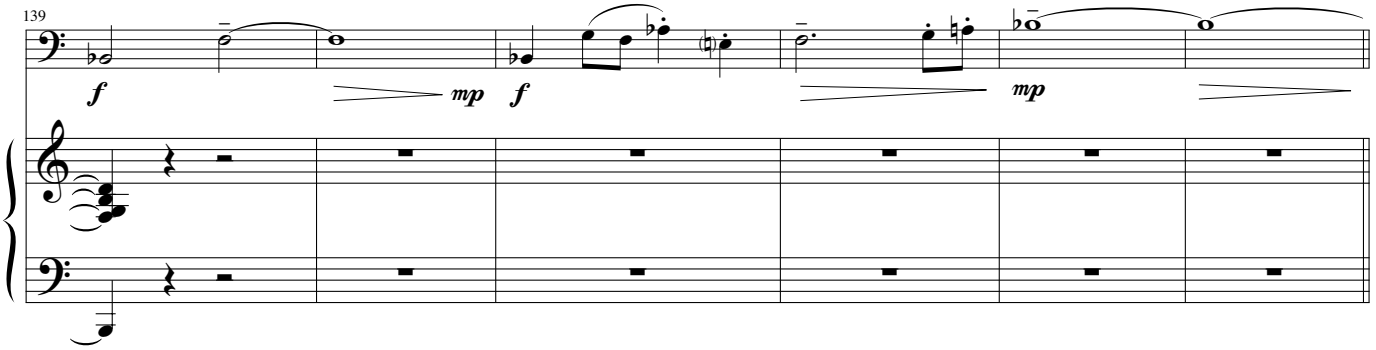
tr
mf
cresc.
mf
107
f
dim.
mp
mp
f
dim.
mp
112
tr
117
mf
mp
tr
mf
mp
Ped.
*

b. Exeunt immortals, enter Theseus and his train

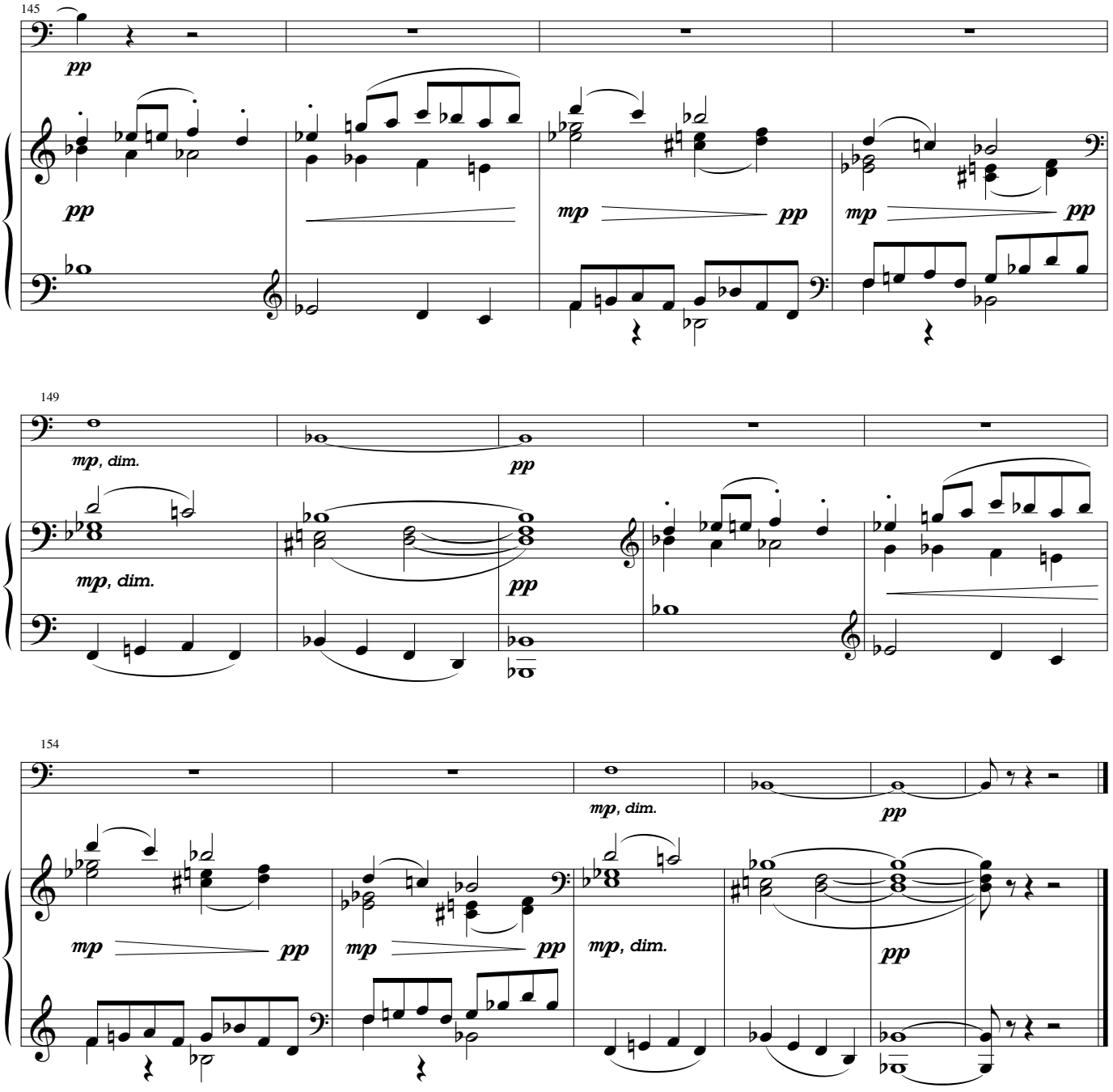


Andante maestoso ♩ = 89

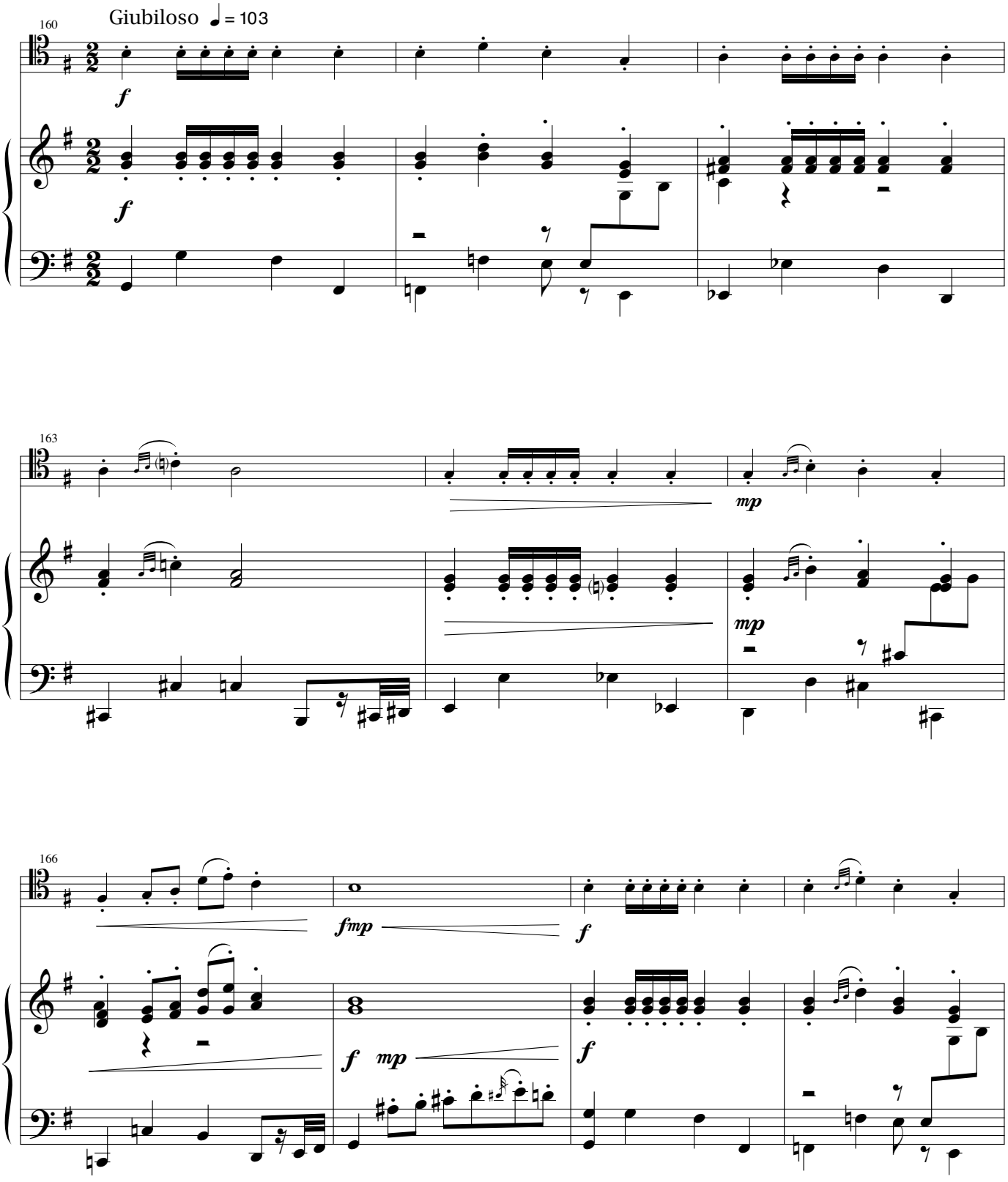


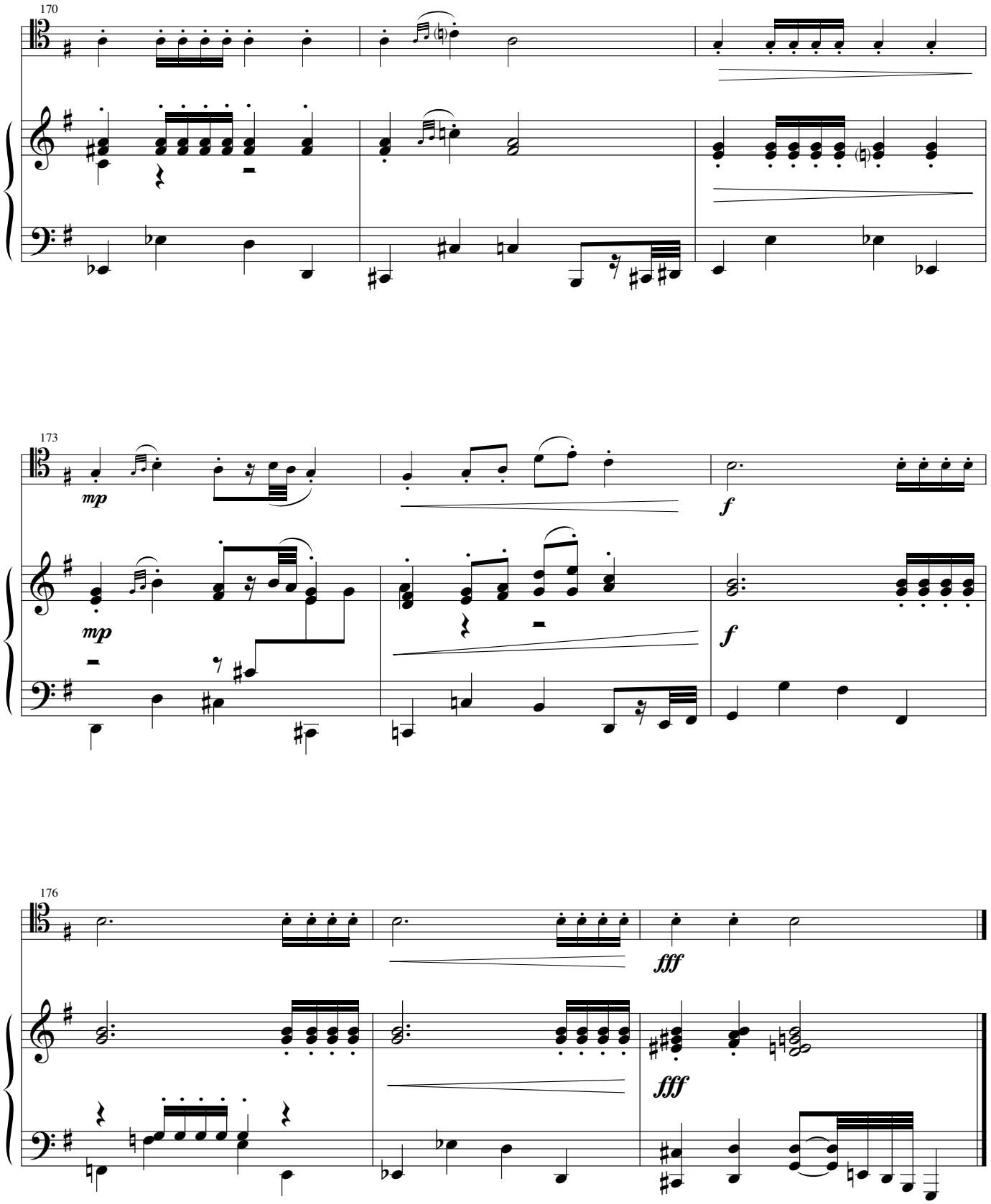
c. Pastorale

Andantino ♩ = 65



a. Processional

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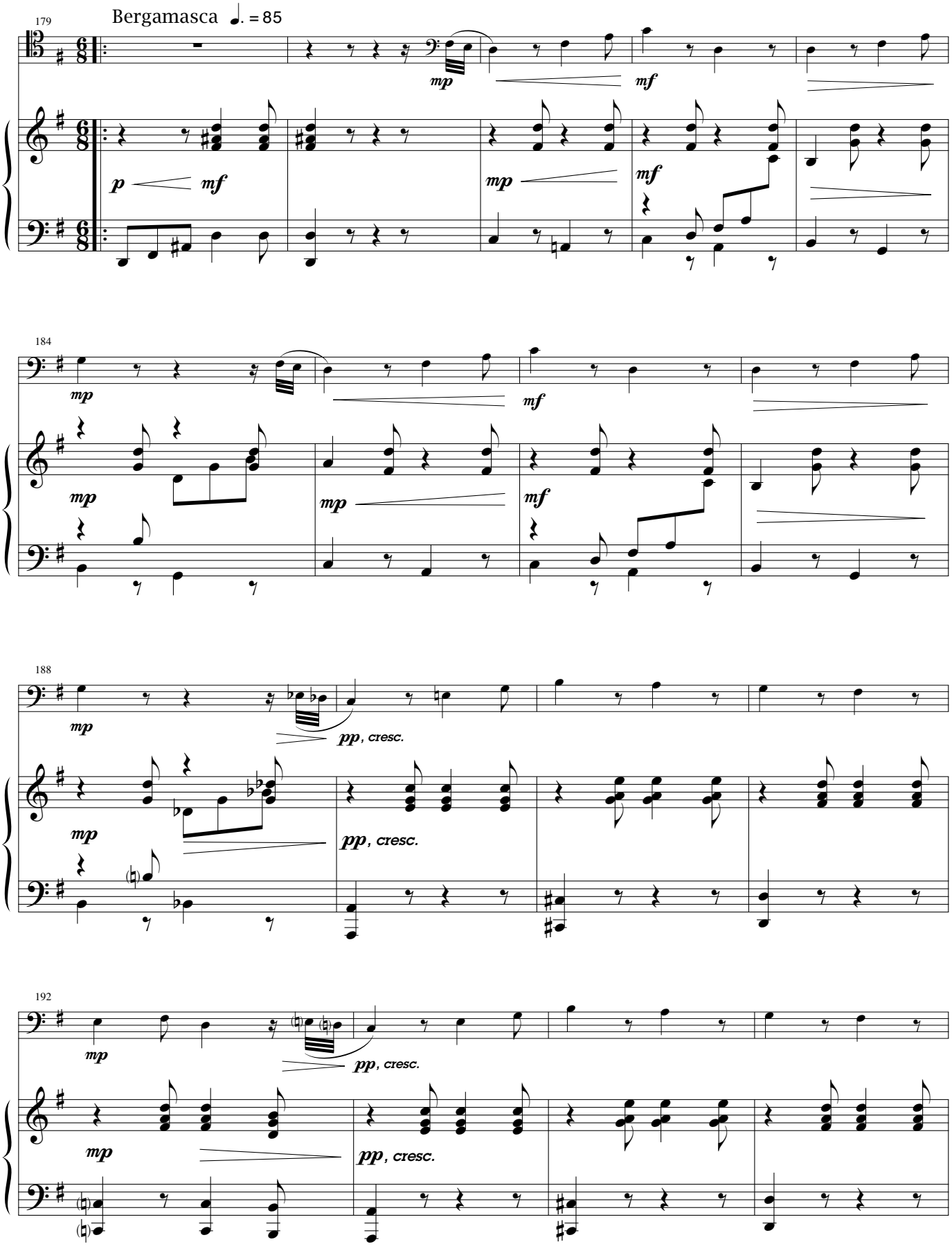
173
mp
mp
f
f
176
fff
fff

b. Bergomask


179
Bergamasca ♩. = 85
mp
mf
p
mf
mp
mf
184
mp
mf
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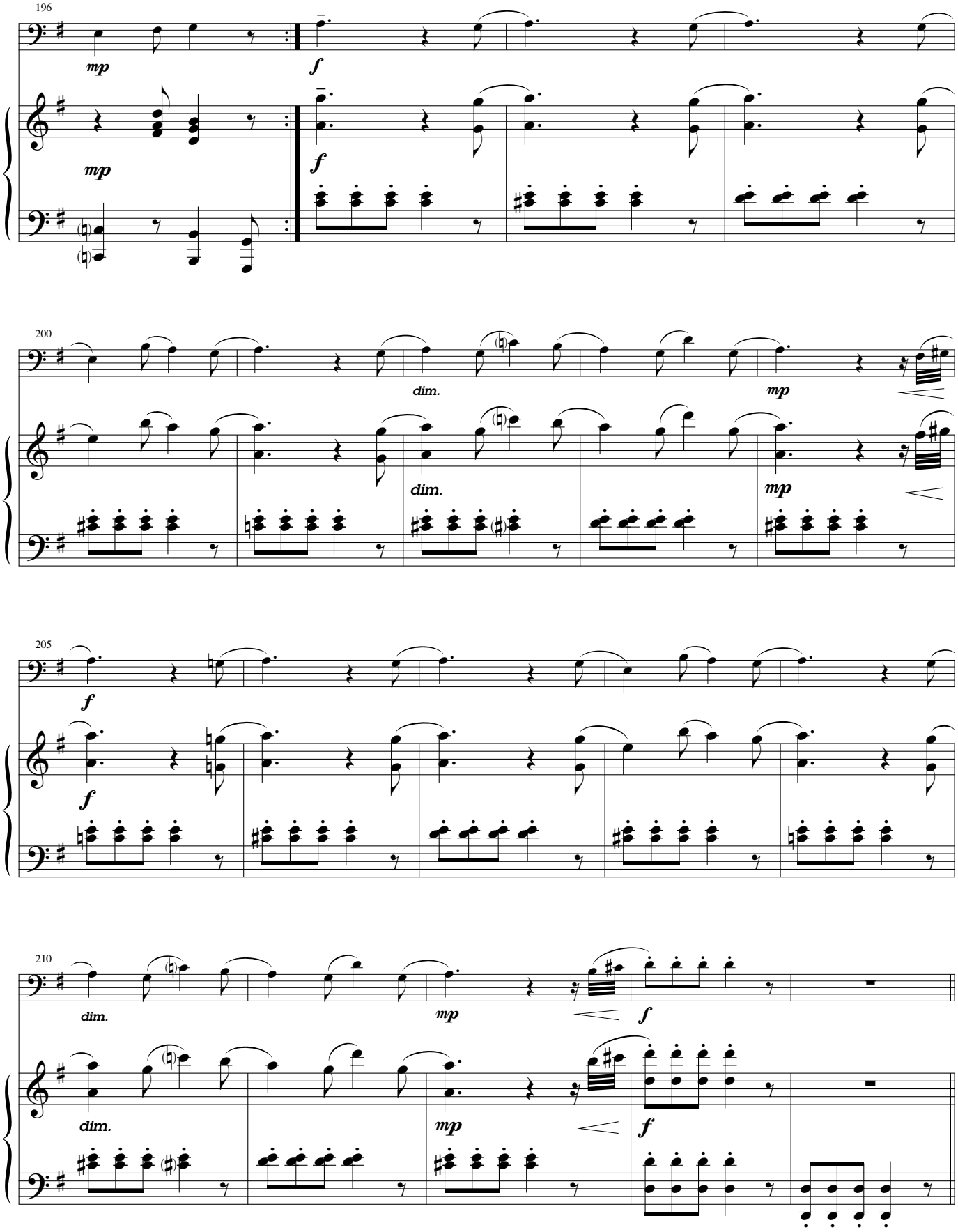
mf
188
mp
pp, cresc.
mp
pp, cresc.
192
mp
pp, cresc.
mp
pp, cresc.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f
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f
f
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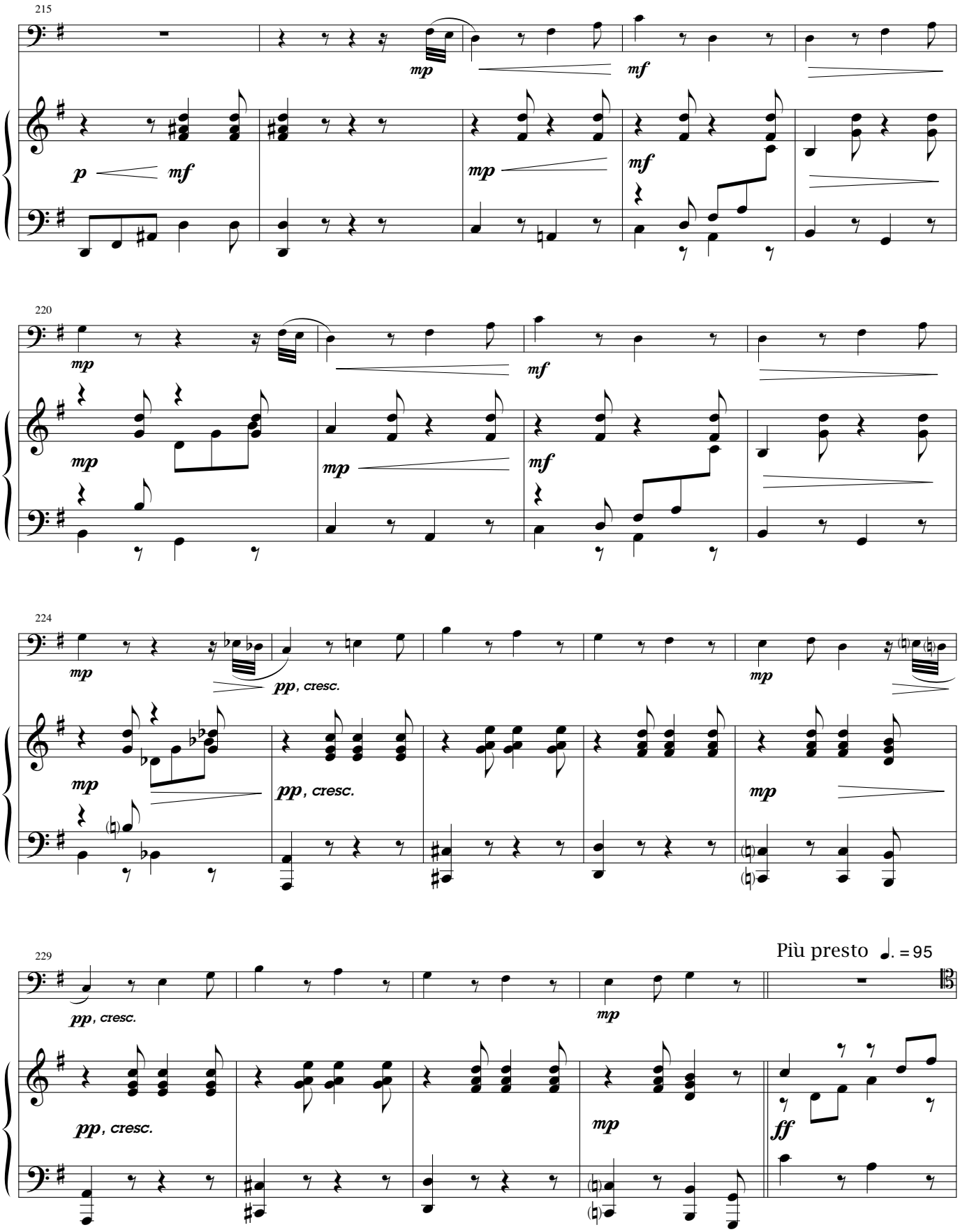
f


215
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p
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mp
mf
220
mp
mf
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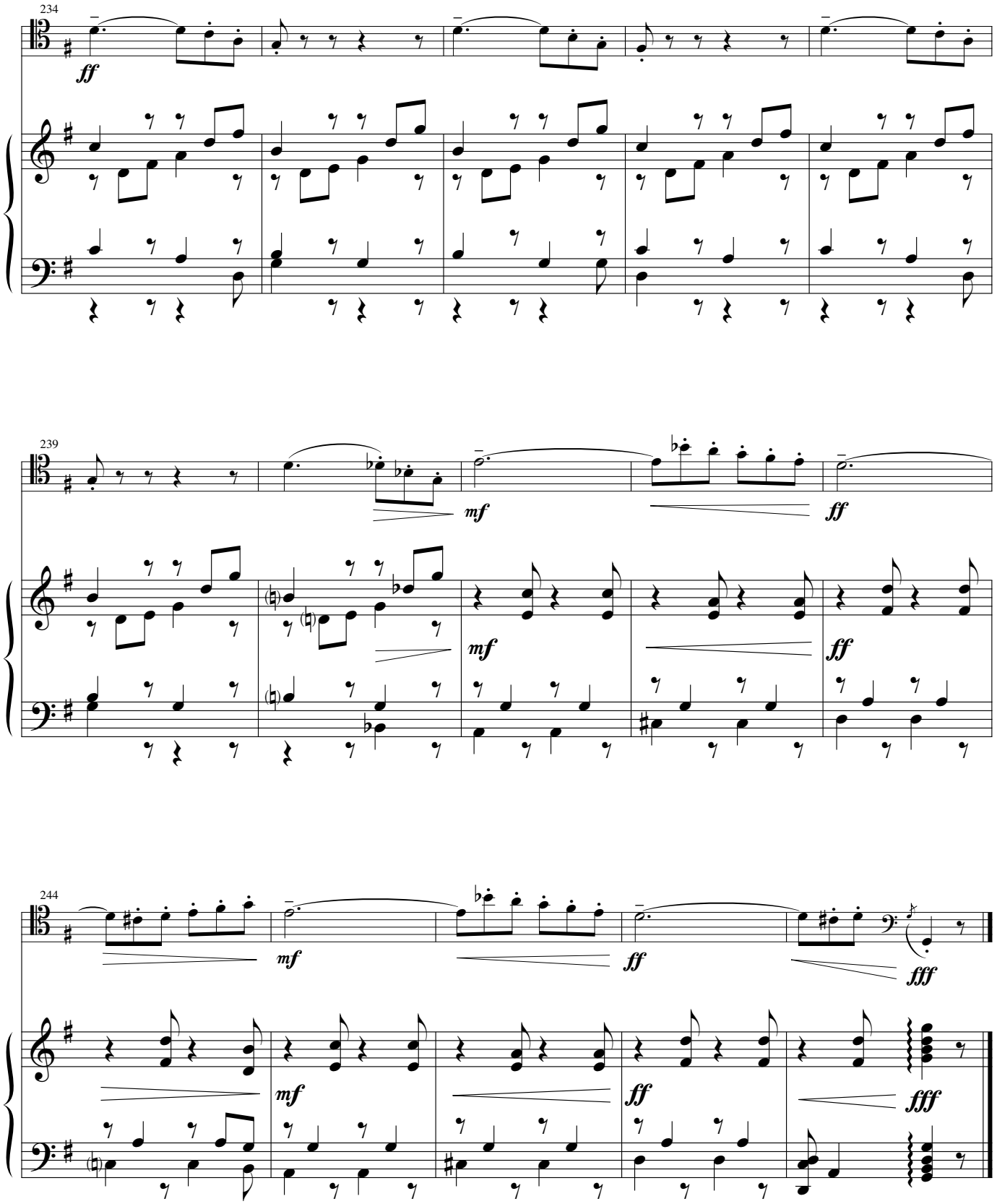
mp
mf
224
mp
pp, cresc.
mp
mp
pp, cresc.
mp
229
Più presto ♩. = 95
pp, cresc.
mp
pp, cresc.
mp
ff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mf
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