

Fire and Ice

for six-part choir

composed by
Phillip Sink

text by
Robert Frost (1874-1963)

2013

Perusal Score

Fire and Ice
by Robert Frost

Some say the world will end in fire,
some say in ice.

From what I've tasted of desire
I hold with those who favor fire.

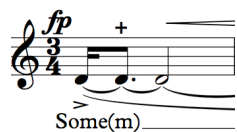
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice

Is also great
And would suffice.

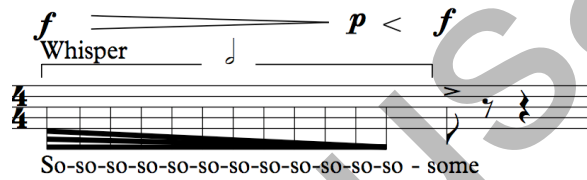
For six-part choir (S, Mz. S, A, T, Bar., B)
(Recommended four singers per part.)

Duration: 6:00

Performance Notes:



+ = closed mouth. Produce a hum.

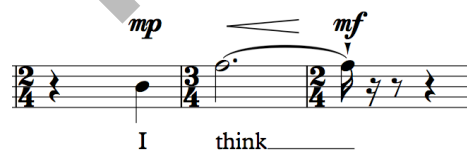


So-so-so-so-so-so-so-so-so-so - some

Feathered beaming: Within the given duration, either start fast and possible and slow down, or vice versa.



Gradually change the diphthong of the word "say" creating a an ascending cascade of harmonics (much like a sweeping filter.)



In general, place the ending of words on the following rest. As in this example, place the ending of "think" on the following sixteenth rest.

Mobile Boxes:

In several instances in the piece, mobile boxes allow freedom of choice for the performers within given parameters. Performers should independently sing the written figures in the boxes in any order as they wish. The conductor should cue events based on the suggested time allotments; however, the conductor is free to make interpretive decisions for pacing the events.

Program Note:

I listened to a recording of Robert Frost reciting his poem, *Fire and Ice*. He spoke in a cold and austere tone taking very few breaths. His voice was largely monotone, yet with slight lifts at the end of the phrases. His recitation helped me delve into his plainly worded poem. Considering that the poem was written before many of the atrocities that occurred in the twentieth century, I see Frost's words as a timeless warning to us all. After all, even in 2013, we find ourselves in midst of another major civil rights movement while wading through the aftermath of a financial disaster. With all the other problems we collectively face, it seems to me that Frost apprises us that indifference will also lead to our demise.

Fire and Ice

Robert Frost (1874-1963)

Phillip Sink

$\text{♩} = 56$

Soprano

Mezzo-soprano

Alto

Tenor

Baritone

Bass

fp *mp* *fp* *mp* *fp* *mp* *p* *mf*

Some(m) Some(m) Some(m) Some(m) Some(m) Some(m)

Some(m) Some(m) Some(m) Some(m)

Some(m) Some(m) Some(m) Some(m)

Some(m) Some(m) Some(m) Some(m)

Some(m) Some(m) Some(m) Some(m)

f *p < f*

Whisper

So-so-so-so-so-so-so-so-so-so-so - some

6

fp *Whisper*

Some say some say some say some say some say some say some say some say some

fp *fp* *fp* *fp*

Some (m) Some (m) Some (m) Some (m)

Some (m)

p *f*

So-so-so-so-so-so-so-so-so-so-so - Some

15

f *mf* *f* *mf* *f* *mf* *f* *mf*

world some say the world will end will

f *mf* *f* *mf* *f* *mf* *f* *mf*

the world some say the world will end will

f *mf* *f* *mf* *f* *mf* *f* *mf*

the world some say the world will end

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf*

the world some say the world will end will end

will end will end

19

f *mf*

end some say the world will end will end will end

f *mf*

end some say the world will end

f *mf*

some say the world

f *mf*

some say the world will end will end

f *mf*

some say the world

f *mf*

some say the world will end

Mobile box: Independently sing the musical figures in a random order. Repeat as necessary.

At the cue of the conductor, stop immediately.

8-9"

21

The musical score consists of six staves, each with a different musical figure and lyrics. The figures are marked with *mf* and include various rhythmic patterns such as triplets, sixteenth notes, and eighth notes. The lyrics are: "will end", "will end will end will end", "will end will end will end", "will end", "will end will end", "will end", "world will end", "the world will end", "will end", "will end will end", "will end", "end", "the world will end", "will end".

will end_____ will end will end will end_____ will end

will end will end will end will end_____ will end

2-3" will end will end will end will end

will end world will end the world will end

1-2" will end_____ will end will end_____ will end

1-2" end the world will end will end

♩ = 56

B ♩ = 52

22 *f* *div.* *ff* *rit.* *mf* *unis.* *p* *mf* *p* *mf*

f *ff* *p* *mf* *p*

f *ff* *pp*

f *ff* *pp*

f *ff* *pp*

f *ff* *pp*

in fire. the world will end in fire the world will end in fire.

in fire. in fire. fire. the world will end in fire. the world

in fire. in fire. in fire.

in fire. in fire. in fire.

in fire. in fire. in fire. in fire.

in fire. in fire. in fire. in fire.

poco accel.

rit. *pp* *mf* *p* **C** ♩ = 56

28 *p* *mf* *p* *mf* *pp* *div.* *mf* *p*

mf *p* *mf* *pp* *mf* *p*

mf *p* *mf* *pp* *mf* *p*

mf *p* *mf* *pp* *mf* *p*

mf *p* *mf* *pp* *mf* *p*

mf *p* *mf* *pp* *mf* *p*

the world will end in fire. the world will end in fire.

will end in fire. the world will end in fire.

in fire.

in fire.

in fire.

in fire. some(m)

in fire. some(m)

32

Whisper *p* Sing *fp* *mf*

so-so-so-so-so-so-so some (m) say some say the world will end

fp some (m) *mp* *p* *mf* *mp*

some (m) say some say

mp *p* *mf* *mp*

say some say

mp *p* *mf* *mp*

so-so-so-so-so-so-so some say

Whisper *p* Sing *mf* *mp*

37

D

mp *mf* *p* *fp* *mf*

some say in ice From (m) what I've tast-ed

mp *mf* *p* *fp* *mf*

some say in ice From (m)

mf *p* *mf* *p*

some say some say in ice

mf *p*

some (m) say some say in ice

mf *p*

some (m) say in ice

45

Musical score for measures 45-48. The score is written for a vocal line and a piano accompaniment. The vocal line features lyrics: "From (m) what I've tast-ed". The piano accompaniment includes triplets and dynamic markings such as *fp* (fortissimo piano) and *mf* (mezzo-forte). The time signature changes from 3/4 to 2/4 and back to 3/4.

49

Musical score for measures 49-52. The score continues the vocal line and piano accompaniment. The vocal line features lyrics: "what I've tast-ed From (m) what I've tast-ed taste-ed From what I've tast ed From (m) what I've tast-ed From (m) what". The piano accompaniment includes triplets and dynamic markings such as *mp* (mezzo-piano), *fp*, and *mf*. The time signature changes from 3/4 to 2/4 and back to 3/4.

59

mp I hold with those who fa - vor_ fire. But if it had

mf *mp* *mf*

mp I hold with those who fa - vor_ fire. But if it had

mf *mp* *mf* *mp*

mp I hold with those who fa - vor_ fire. But if it had,

f *mp* *mf* *mp*

tutti I've tast-ed_ of de- sire_ I hold with those_ who fa - vor_ fire.

mf *mp*

with those, I hold with those, I hold with those_ who fa - vor_ fire.

mf *mp*

with those, I hold with those, I hold with those_ who fa - vor_ fire.

67

mp to_ pe - - rish twice,___

mf *mp* *mf* *f*

to but if it had to pe - - rish_ twice,___

mf *mp* *mf* *f*

but_ if it had to pe - - rish twice,___

solo *mf* *mf* *f* *tutti* *mp*

But if it had to,___ but if it had to pe-rish twice,___ I think_

mp

I think_

mp

I think_

74 *mp* *div.* *f* *mp* *accel.*

I know I know

mf *mp* *f* *mf*

I think I

mf *mp* *f* *mf*

I think I

78 *f* *mp* *H* ♩ = 92

I think I know

f *mp* *unis.* *div.*

I think I know

f *mp* *3* *f* *mp*

think I think I e-nough of

f *mp* *3* *fp* *f* *mp*

think I know I think I know e-nough of

f *mp* *3* *fp* *f* *mp*

think I know I know e-nough of

82

mp *unis.* *f* *mp*

e nough of hate e nough of hate

mp *unis.* *f* *mp*

e nough of hate e - nough of hate

mp *f* *mp*

e nough of hate, e nough of hate e nough of hate

f *mp* *f* *mp* *fp*

hate e nough of hate, e nough of hate I think I know e nough of hate

f *mp* *f* *mp* *fp*

hate e nough of hate I think I know e nough of hate

f *mp* *f* *mp*

hate e nough of hate I think I knowe

85

f *mp* *fp* *f*

e - nough of hate

f *mp* *fp*

e - nough of hate

f *mp* *fp*

e - nough of hate

f *f*

e - nough of hate

fp *f*

nough of hate e - nough of hate

I

1287

1287

mp *fp* *f* , *mf* *fp* *f* , *mf* ,

e - nough of hate e - nough of hate e - nough of hate

f 1" *mp* *fp* *f* , *mf* *fp*

e - nough of hate e - nough of hate

1-2" *f* *mf* *fp* *f* , *mp*

e - nough of hate e

f *mp* *f* , *mp* *fp* *f* , *mf* *fp*

e - nough of hate e - nough of hate e - nough of hate

3-4" *f* *mp*

e - nough

4-5" *f*

88

88

f , *mf* *fp* *f* ,

e - nough of hate

fp *f* ,

nough of hate

f ,

of hate e - nough of hate

mf *mf* *fp* *f* , *mp* *fp* *f* ,

e - nough of hate e - nough of hate e - nough of hate

89 *mf* *f* , *mf* *f* , *mf*

e-nough of hate of hate of hate

1" *mf* *f* , *mf* *f* , *mf*

e-nough of hate of hate of hate

2-3" *mf* *f* , *mf*

e-nough of hate of hate

fp *ff* , *fp* *ff* *fp* *ff* *fp* *ff*

hate hate hate hate

5-6"

mf

of hate

4-5"

mf *f*

of hate of hate

90 *f* *f*

f , *mf* *f*

of hate

f *mf* *f* *mf* *f*

of hate of hate

f *mf* *f*

of hate

K

8-10"

At the conductor's cue, finish the figure that you're on and move on to the fermata. Connect the "T" between the words "hate" and "to." Turn page during the fermata.

91

fp < *ff* *p* < *ff* *fp* < *ff* ,

hate_ hate_ hate_

2-3"

fp < *ff* *fp* < *ff* *fp* < *ff* ,

hate_ hate_ hate_

3-4"

fp < *ff* , *fp* < *ff* , *fp* < *ff* ,

hate_ hate_ hate_

6-7"

p < *ff* *fp* < *ff* *p* < *ff*

hate_ hate_ hate_

5-6"

fp < *ff* *fp* < *f* *fp* < *f*

hate_ hate_ hate_

hate

hate

hate

hate

hate

hate

