

PERUSAL COPY - DO NOT DUPLICATE

GREG BARTHOLOMEW

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# FIRE AND ICE

a setting for unaccompanied mixed choir (SATB)  
of the poem by Robert Frost



BURKE & BAGLEY

Duration: ca. 3'15"

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of the poem by Robert Frost (1874 - 1963)

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*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.*

Published in December 1920 in *Harper's Magazine* and again in 1923 in his Pulitzer Prize-winning book *New Hampshire*, **Fire and Ice** is one of Robert Frost's most popular poems. Some have asserted that the poem is a compression of Dante's *Inferno*. In an anecdote he recounted in 1960, prominent astronomer Harlow Shapley claimed to have inspired *Fire and Ice* in an encounter with Frost a year before the poem was published. Frost asked Shapley how the world will end, and Shapley responded that either the sun will explode and incinerate the Earth, or the Earth will somehow escape this fate only to end up slowly freezing in deep space.

For information about the composer, visit [gregbartholomew.com](http://gregbartholomew.com). If you perform this work in public, please send a PDF of the concert program to [office@burkeandbagley.com](mailto:office@burkeandbagley.com).

**BURKE & BAGLEY**

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# FIRE AND ICE

Robert Frost

Greg Bartholomew

**Briskly con moto ritmico** ♩ = 90 *mf*

SOPRANO  
ALTO  
TENOR  
BASS

Fire! \_\_\_\_\_  
Fire! \_\_\_\_\_  
Some say the world will end in fire.  
Some say the world will end in fire.

Piano

Detailed description: This is the first system of a musical score for 'Fire and Ice'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Briskly con moto ritmico' with a quarter note equal to 90 beats per minute. The dynamic is mezzo-forte (mf). The Soprano and Alto parts have a rest in the first measure, followed by a quarter rest and then a half note 'Fire!' with a fermata. The Tenor and Bass parts enter in the second measure with a quarter note, followed by eighth notes. The piano accompaniment starts in the second measure with a half note chord, followed by eighth notes. The lyrics are: Soprano: 'Fire!'; Alto: 'Fire!'; Tenor: 'Some say the world will end in fire.'; Bass: 'Some say the world will end in fire.'

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5

Fire!\_ Some say! \_\_\_\_\_ Some say in  
Fire!\_ Some say! \_\_\_\_\_ Some say in  
Some say the world will end in fire.  
Some say the world will end in fire.

Detailed description: This is the second system of the musical score, starting at measure 5. It continues with the same four vocal parts and piano accompaniment. The Soprano and Alto parts have a quarter rest, followed by a quarter note 'Fire!' with a fermata, then a half note 'Some say!' with a fermata, and finally a quarter note 'Some say in'. The Tenor and Bass parts continue with their eighth-note accompaniment. The piano accompaniment continues with its eighth-note accompaniment. The lyrics are: Soprano: 'Fire!\_ Some say! \_\_\_\_\_ Some say in'; Alto: 'Fire!\_ Some say! \_\_\_\_\_ Some say in'; Tenor: 'Some say the world will end in fire.'; Bass: 'Some say the world will end in fire.'

# Fire and Ice

9



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

13



Some say the world will end. Some say the world, Some say the world, Some say the world will

# Fire and Ice

16

Fire!\_ Some say!\_ The world! Some say in ice. The  
in\_ Fire! Some say!\_ The world! Some say in ice. The  
world will end, Some say the world will end in fire.  
end, Some say the world will end in fire.

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

Detailed description: This block contains the musical score for measures 16 through 19. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The lyrics are: "Fire!\_ Some say!\_ The world! Some say in ice. The in\_ Fire! Some say!\_ The world! Some say in ice. The world will end, Some say the world will end in fire. end, Some say the world will end in fire." The piano part provides harmonic support with chords and moving lines in both hands.

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20

world! in fire!\_ The  
world! in fire!\_ The  
Some say the world will end, Some say the world will end,  
Some say the world will end. Some say the world will

*mf* *mf*

Detailed description: This block contains the musical score for measures 20 through 23. It continues with the four vocal staves and piano accompaniment. The lyrics are: "world! in fire!\_ The world! in fire!\_ The Some say the world will end, Some say the world will end, Some say the world will end. Some say the world will". Dynamic markings include *mf* (mezzo-forte). The piano accompaniment continues with harmonic support for the vocal lines.

# Fire and Ice

23

world! Some say in ice.

world! Some say in ice. Some say in ice. the world will end.

will end in fire. Some say in ice.

end. Some say in ice. Some say in ice, the world will end. From

Musical score for measures 23-26. It features four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "world! Some say in ice." (Soprano), "world! Some say in ice. Some say in ice. the world will end." (Alto), "will end in fire. Some say in ice." (Tenor), and "end. Some say in ice. Some say in ice, the world will end. From" (Bass). The piano accompaniment consists of a right and left hand.

27

Some say in ice. Some say the world will

Some say the world will end in fire. Some say the world will

From what I've tast-ed of de- sire,

what I've tast ed, From what I've tast-ed,

Musical score for measures 27-30. It features four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Some say in ice. Some say the world will" (Soprano), "Some say the world will end in fire. Some say the world will" (Alto), "From what I've tast-ed of de- sire," (Tenor), and "what I've tast ed, From what I've tast-ed," (Bass). The piano accompaniment consists of a right and left hand.

# Fire and Ice

31

end in fire. De sire... De sire... I  
end in fire. De sire... De sire... I hold with those.  
*f* From what I've tast-ed of de sire... I hold with those, I hold with those who, I  
*f* From what I've tast-ed of de sire... I hold with those, I hold with those who, I

35

hold with those... who fa - vor fire. *ff* *rall.* *mf* I hold with those... who fa - vor fire.  
... who fa - vor fire. *ff* *mf* I hold with those... who fa - vor fire.  
hold with those... who fa - vor fire. *ff* *mf* I hold with those... who fa - vor fire.  
hold with those... who fa - vor fire. *ff* *mf* I hold with those... who fa - vor fire.

# Fire and Ice

39 **a tempo** ♩ = 90

But if it had to per-ish twice, if it had to per-ish twice,  
But if it had to per-ish twice, if it had to per-ish twice,  
But if it had to per-ish twice, if it had to per-ish twice,  
But if it had to per-ish twice, if it had to per-ish twice,

**a tempo** ♩ = 90

43 **mf**

I think I know, I think I know e-nough of hate to say that for de-struction,  
I think I know e-nough of hate, e-nough to say that  
I think I know e-nough of hate, e-nough to say that  
I think I know e-nough of hate, e-nough to say that



# Fire and Ice

47

for de- struc- tion ice, ice is great, and would suf- fice.

for de- struc- tion, I know e- nough to say that ice is al- so great, and would suf- fice.

for de- struc- tion, I know e- nough to say that ice is al- so great, and would suf- fice.

for de- struc- tion, for de- struc- tion, to say that ice is al- so great, and would suf- fice.

Detailed description: This block contains the musical notation for measures 47 through 50. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'for de- struc- tion ice, ice is great, and would suf- fice.' The first two vocal parts have identical lyrics, while the bass part has a slightly different phrasing. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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51

I think I know, I think I know e- nough of hate to say that ice,

I think I know e- nough of hate to say that ice

I think I know, e- nough of hate to say that ice

I think I know, e- nough of hate to say that ice

Detailed description: This block contains the musical notation for measures 51 through 54. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'I think I know, I think I know e- nough of hate to say that ice,'. The vocal parts have identical lyrics. The piano accompaniment continues with harmonic support, including chords and moving lines in both hands.

# Fire and Ice

55

Ice, \_\_\_\_\_ ice would suf fice. \_\_\_\_\_ From what I've tast ed. \_\_\_\_\_ From  
\_\_\_\_\_ is al-so great, \_\_\_\_\_ and would suf-fice. \_\_\_\_\_ From what I've tast ed, \_\_\_\_\_ From what I've tast ed.  
\_\_\_\_\_ is al-so great, \_\_\_\_\_ and would suf-fice. \_\_\_\_\_ From what I've tast ed, \_\_\_\_\_ From  
\_\_\_\_\_ is al-so great, \_\_\_\_\_ and would suf-fice. \_\_\_\_\_ From what I've tast ed, \_\_\_\_\_ From what I've tast ed,

59

what I've tast ed. \_\_\_\_\_ De sire. \_\_\_\_\_ De sire. \_\_\_\_\_  
\_\_\_\_\_ De sire. \_\_\_\_\_ De - sire. \_\_\_\_\_ De sire. \_\_\_\_\_  
*a little more*  
what I've tast ed, \_\_\_\_\_ From what I've tast-ed of de- sire, \_\_\_\_\_ I hold with those, I  
*a little more*  
\_\_\_\_\_ From what I've tast-ed of de- sire, \_\_\_\_\_ I hold with those, I

# Fire and Ice

63

*p* Ice is al - so great.\_\_\_\_  
*p* Ice is al - so great.\_\_\_\_  
*f* hold with those\_\_\_\_ who fa - vor fire. *mp*  
*f* hold with those\_\_\_\_ who fa - vor fire. *mp*

**PERUSAL COPY - DO NOT DUPLICATE**

66

*mf* Ice is al - so great. *f* Ice!\_\_\_\_  
*mf* Ice is al - so great. *f* Ice!\_\_\_\_  
*f* hold with those\_\_\_\_ who fa - vor fire. Fire!\_\_\_\_  
*f* hold with those\_\_\_\_ who fa - vor fire. Fire!\_\_\_\_

# CHORAL WORKS OF GREG BARTHOLOMEW

Read the complete texts and listen to recordings at

[www.gregbartholomew.com](http://www.gregbartholomew.com)

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**The 21st Century (A Girl Born in Afghanistan)**, for unaccompanied SATB choir, 2002 (Duration: 6:40)

A setting of excerpts from United Nations Secretary-General Kofi Annan's Nobel Peace Prize Lecture.

Available on CD released by Connecticut Choral Artists (Concora): *Songs & Stories of Liberation* (2007).

Finalist in the 2003 Briar Cliff University New Choral Music Competition.

**Beati Quorum Via**, for unaccompanied SATB choir, 2003 (Duration: 2:30)

A new setting of the traditional Latin text.

**A Country Boy in Winter**, for unaccompanied TTBB men's chorus, 2001 (Duration: 3:20)

A setting of the poem by American poet Sarah Orne Jewett (1849 - 1909).

**For Every Love a Place**, for unaccompanied TTBB men's chorus, 2016 (Duration: 5:00)

A setting of the poem "To a Friend" by American poet James Fenimore Cooper, Jr. (1892 - 1918).

**The Fervid Hokey Poke**, for unaccompanied SATB choir, 2010 (Duration: 2:45)

A setting of the hilarious prize-winning poem by Jeff Brechlin.

**Fire and Ice**, for unaccompanied SATB mixed choir, 2019 (Duration: 3:45)

A setting of the poem by American poet Robert Frost (1874 - 1963).

**Leo**, for unaccompanied SATB choir, 2002 (Duration: 5:45)

A setting of excerpts from *Astronomica*, a 1<sup>st</sup> Century B.C. Latin text by Marcus Manilius.

Finalist in the 2007 Cincinnati Camerata Choral Composition Competition.

**To a Locomotive in Winter**, for unaccompanied SATB choir, 2001 (Duration: 6 min.)

A setting of the poem by Walt Whitman (1819 - 1892).

**Moon Man**, for unaccompanied SATB choir or 2-part treble choir, 2004 (Duration: 3 min.)

A humorous romp for the holidays. An adaptation of the poem by Tom Clarke.

**The Promise of Liberty**, for SATB or unison or 2-part chorus and piano, 2009 (Duration: 3 min.)

Adapted from the poem, *The New Colossus* by Emma Lazarus ("Give me your tired, your poor...").

**A Rainy Day**, for unaccompanied SSAA women's chorus, 2001 (Duration: 4:15)

A setting of the poem by American poet John Brainard (1796 - 1828).

**Song of the Mountains**, for mixed SSAATB choir with piano accompaniment, 2004 (Duration: 6 min.)

A setting of text adapted from prose by American naturalist John Muir (1838 - 1914).

**Stoke Fleming**, for unaccompanied SATB choir, 2000 (Duration 3:30)

A meditation on rocks and waves written at a small hamlet on the English Channel.

**The Tree**, for unaccompanied SATB choir, 2003 (Duration: 3 min.)

A setting of the poem by American transcendental poet Jones Very (1813 - 1880).

Finalist for the 2011 Seghizzi International Choral Festival and Winner of the Silver Platter Repertoire Award (ChoralNet). Available on CD from The Esoterics.

**We Are the Dust of Stars**, for 2-part treble choir with piano, 2013 (Duration: 3:00)

A thought-provoking, joyful and humorous song about our connection to everything in the universe.

From the Odes of Solomon

Available on CD from Capstone Records

**From Odes 1 & 3 of the Odes of Solomon**, 2000 (Duration: 5:00)

**From Ode 14 of the Odes of Solomon**, 2000 (Duration: 5:00)

**From Ode 17 of the Odes of Solomon**, 2000 (Duration: 5:30)

For unaccompanied SATB choir. The Odes of Solomon are believed to have been written around the year 100 A.D., and include strong parallels to the Dead Sea Scrolls.

Three Gnostic Poems

**An Open World**, 2007 (Duration: 3 min.)

**When I Land**, 2007 (Duration: 4 min.)

**And the Wind**, 2007 (Duration: 5 min.)

For unaccompanied SATB choir. Meditations on the ineffable by Fletcher LaVallee Bartholomew.

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