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Composer's Note

Of Fire and Ice is a tone poem and is the most tonal of my compositions for symphonic band. It is a musical translation of dramatically contrasted states of being into textures which fluctuate between a cool translucence and intense spiritual kindling.

It was written to commemorate the untimely passing of a good friend. It does so through a fusion of elegaic modality with harmonic chromaticism and ballad-like qualities vaguely reminiscent of traditional popular and folksong idioms. Large-scale plateaus of tension and repose are evident in its juxtaposition of

moments such as measures 47 and 85 are most effective when played very softly and with a fluid beat.

Although a harp is not necessary for a performance of this composition, it can enhance the color, articulation, and texture of several soft passages. If desired, a piano may be substituted, in which case liberal use of the *una corda* ("soft") pedal is recommended for a more transparent timbral quality and a lower dynamic level. This work may also be performed without harp (or piano) since the harp has been carefully doubled in the band parts.

Performance Suggestions

Tempo markings can be interpreted somewhat freely and the movement from one tempo to another should be flexible and gradual.

Forte should be interpreted rather strictly and should never be interpreted as a double *forte* unless a section is substantially understaffed. The loudest dynamics of brass parts (double and triple *forte*) should be interpreted in the context of the lyrical nature of the work. Trumpets are easily and comfortably prominent in several climactic passages, but should avoid the projection of a harsh edge in such passages.

A few tutti passages require subdued dynamics and

massive opaque blocks of tutti sonority with the delicate and highly individual timbres of chamber music. The central pitch of G is omnipresent and approaches the status of an underlying pedal point: a constantly re-emerging tonal center which acts as a plaintive drone.

Of Fire and Ice attempts throughout to balance serenity and a sense of rage with nostalgic flashbacks. It ends in a grandiose celebration of the eternal life of the spirit.

Instrumentation

- Piccolo
- 2 Flutes
- 2 Oboes
- E-flat Clarinet
- 3 B-flat Clarinets
- E-flat Alto Clarinet
- B-flat Bass Clarinet
- B-flat Contrabass Clarinet
- 2 Bassoons
- 2 E-flat Alto Saxophones
- B-flat Tenor Saxophone
- E-flat Baritone Saxophone
- 3 B-flat Trumpets
- 4 F Horns
- 3 Trombones
- Baritone (Euphonium)
- Tuba
- Harp (or piano)—optional

- Timpani (Percussion I)
Percussion (three players):
- | | |
|---------------|------|
| Vibraphone | } II |
| Xylophone | |
| Bells | III |
| Chimes | } IV |
| Triangles (3) | |
| Snare Drum | |
| Tenor Drum | |
| Bass Drum | |
| Large Tam-Tam | |

Performance duration: ca. 10' 30"

Of Fire and Ice is recorded on Golden Crest Records
Authenticated Composers Series No. ATH5072

for Andrew
Of Fire and Ice

FOR SYMPHONIC BAND

ANTHONY IANNACONE

Sostenuto (♩ = c. 50)

ritard...

Picc. 1st stand only
 Fl. 1 mf, espr.
 Ob. 1 2
 E^b one player
 B^b 1 pp
 B^b 2 3
 E^b Alto
 B^b Bass
 B^b Contrab.
 Bsn. 1 2
 E^b Alto 1 2
 B^b Ten.
 E^b Bar.
 B^b Tpt. 1 2 3 4
 F Horn 1 2 3 4
 Tbn. 1 2 3
 Bar.
 Tuba
 * Harp EFCA BPCD
 Timp. 3 motor off
 Vibe 4 p (medium yarn mal.)
 Bells p (medium rubber mal.)
 Triangle (small) pp mp

...a tempo

2574

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Flute
Solo 1 2
f, espr. *dim...* *pp* *mf, espr.* *pp*

Ob. Solo
mf, espr. molto *p* *mf*

Clar.
1 2 3
p *pp* *mf, espr.*

Alto
p *pp*

Bass
pp *p*

Ctb.
pp

Bsn. 1 2
p *pp*

Sax.
Alto 1 2
pp *mf, espr.* *pp*
Ten.
pp
Bar.

Tpt. 1 2 3
pp *pp*

Hn. 1 2
pp *p, espr. molto*

Bar.
pp

Tuba
one player *pp*

Harp
f *p* *pp* *legato*

Timp.
p *pp*

Vibe
pp *legato*

Bells
mf *p* *pp* *mf*

Trgl.
mf

4 4 4 4 4 4 4 4

ritard...

[15]

...accelerando ...

Score for various instruments including Picc., Fl. 1, 2, Ob. 1, 2, Clar. 1, 2, 3, Alto, Bass, Ctb., Bsn. 1, 2, Sax. Alto 1, 2, Ten., Bar., Tpt. 1, 2, 3, Hn. 1, 2, 3, 4, Tbn. 1, 2, 3, Bar., Tuba, Harp, Timp., Vibe, Bells, and Trgl. The score is marked with dynamics such as *mf*, *ff*, *pp*, *f*, and *mp*, and includes performance instructions like *ritard...*, *...accelerando ...*, *cresc...*, *unif.*, *tutti (div.)*, and *to Bass Drum*. The score is divided into measures, with a large measure marked [15] and a final measure marked 3/4.

...ritard... [20]

Score for various instruments including Picc., Solo Fl., Fl. 1 & 2, B♭ 1 & 2, Clar. Alto & Bass, Ctb., Bsn. 1 & 2, Sax. Alto & Tenor, Bar., Tpt. 1, 2 & 3, Hn. 1, 2 & 3, Tbn. 1 & 2, Bar., Tuba, Harp, Timp., Vibe, Bells, and Bass Drum.

Key markings and dynamics include:

- f, espr.* (forte, spiritoso)
- ff, espr.* (fortissimo, spiritoso)
- p* (piano)
- pp* (pianissimo)
- mf* (mezzo-forte)
- dim...* (diminuendo)
- subito* (suddenly)
- div.* (divisi)
- unis.* (unison)
- boldly*
- (large lamb's wool mal.)*

Rehearsal marks [20] and [22] are present.

...accelerando... ...ritard...

23

...a tempo

(Sala Fl. plays with section)

(Tuba) unis.

(to hard cord. mal.)