

# The Frost Myth

TTBB choir (with divisi) and opt. percussion

Duration ca. 4'20"

MUSIC BY

*Katerina Gimon*

WORDS BY

*Alice Williams Brotherton*



# The Frost Myth

Set to the text of American poet Alice Williams Brotherton, *The Frost Myth* brings to life the Norse story of how our universe was born — from fire and frost. To paint this captivating tale, the music swirls and tumbles through a myriad of exciting textures, from persistent and driving rhythmic figures to powerful Viking-like chant. This is a great work for programs that explore themes like myths and legends, storytelling, winter, as well as the spooky and strange.

*The Frost Myth* was commissioned by the Canadian Men's Chorus, Artistic Director, Greg Rainville, and premiered on October 26, 2019, at "Wicked Imagination" at Church of the Redeemer in Toronto, Ontario, Canada. The SSAA voicing was commissioned by Interlochen Arts Academy Chorale and premiered on May 27, 2022, in Interlochen, Michigan, USA.

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## Text:

Out of Frost and Fire sprang Ymir,  
Type of Chaos, long ago;  
Mighty Odin slew the giant,  
As the Norse-folk know.\*

From the rushing blood the ocean  
In swift thunderous torrents whirled;  
From the ponderous carcass Odin  
Carved the Mitgard world,--

Of his hair made waving forests,  
Of his skull the vaulted sky,  
Moulded from his bones the mountains  
Which around us lie.

Lo, today, upon my window  
Odin carves on every pane,  
(To rebuke my skeptic smiling),  
A new world again.

Mountain, forest, plain and river,  
Flash upon my raptured sight;  
Here is Summer's perfect joyance,  
And Spring's dear delight.

Ferny cliff, cascade and grotto,  
Glitter on the frosty pane--  
Miracle the Norse-folk chanted\*  
Here is wrought again.

And who shall say the gods have left us,\*  
Or that Odin's power is lost,  
When new Mitgards rise before us  
Out of Fire and Frost?

— Alice Williams Brotherton (1848-1930)

*\* Note: These lines have been adjusted by the composer from the original text.*

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## Composer Biography



**Katerina Gimón** is an award-winning Canadian composer uniquely dynamic, poignant, and eclectic compositional style has earned her a reputation as a distinct voice in the landscape of contemporary choral composition. Her works draw inspiration from a myriad of places — from the Ukrainian folk music of her heritage to indie rock, as well as from her roots as a songwriter. Katerina's compositions are performed widely across Canada, the United States, and internationally. She is the composer-in-residence for adult treble choir Myriad Ensemble and lives in Metro Vancouver, B.C., Canada. [www.katerinagimon.com](http://www.katerinagimon.com)

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# The Frost Myth

## Frost and Fire

Alice Williams Brotherton

Katerina Gimon

$\text{♩} = 76$

T

*p* light, percussive, and fiery!

B 1

Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

B 2

*mp* *f*

Out of Frost and Fire sprang

**Player 1 (B1 section)**  
dry wood sound (drum sticks, back of mallets, side of drum, etc.)

Percussion (optional)

*p* *cresc.*

7

T 1

*p* airy and percussive whisper *mp*

Frost and Fire, Frost and Fire,

T 2

*p* airy and percussive whisper

Frost and Fire,

B 1

Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

B 2

*mp* *pp*

Y - mir, Type of Cha - os long a - go,

Perc.

*mp* *cresc.*

13 *f* *mf* **A**

T 1 *f* Frost and Fire Might-y O-din slew the

T 2a *mf* Frost and Fire Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

T 2b *mf* Frost and Fire Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost, Frost and

B 1 Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Might-y O-din slew the

B 2 *mf* Long a - go;

Perc. *mf*

19

T 1 gi-ant, As the Norse-folk know. From the rush-ing blood the o-cean In swift thun-der-ous

T 2a Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

T 2b Fire, Frost, Frost and Fire, Frost, Frost and Fire, Frost, Frost and

B 1 gi-ant, As the Norse-folk know.

B 2 *mf* From the rush-ing blood the o-cean In swift thun-der-ous

Perc.

The Frost Myth

25

T 1  
tor-rents whirled; From the pon-der-ous car-cass O - din Carved

T 2a  
Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

T 2b  
Fire, Frost, Frost and Fire, Frost and Fire, Frost and Fire, Out of

B 1  
tor-rents whirled; O - din Carved,

B 2  
tor-rents whirled; From the pon-der-ous car-cass O - - - din

Perc.

30

T 1  
O - - - din Carved, Carved the Mit - gard world, *f*

T 2a  
*mf* Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

T 2b  
*mf* Fire, Frost and Fire, Frost and Fire, Frost and Fire, Out of Fire, Frost and

B 1  
O - - - din Carved, Carved the Mit - gard *f*

B 2  
O - - - din Carved O - din *f*

Perc.

**B**

35 *mf* *f*

T 1  
8 Carved the Mit - gard world;

T 2a  
8 Frost and Fire, Out of Frost and Fire, Frost and Fire, Frost and Fire,

T 2b  
8 Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

B 1  
*mf* *f*  
world; Frost and Fire, Frost and Fire, Frost and Fire,

B 2  
*mf* *f*  
Carved the Mit - gard world; Frost and Fire, Frost and Fire,

Perc.  
*cresc.* *f*

39 *fp* *f*

T 1  
8 Frost and Fire, Of his

T 2  
8 Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

B 1  
8 Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

B 2  
8 Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

Perc.  
8

44

*mf* solo spoken (apprx. rhythm)

From the rush - ing blood the o - cean

From the rush - ing

*mf* solo spoken (apprx. rhythm)

Out of Frost and Fire,

solo spoken (apprx. rhythm)

T 1

hair

made wav - ing for - ests, — Frost and Fire

*f* all singers

T 2

Of his

B 1

*fp*

*f* on the eighth note, throw voice, as in folk music

*fp*

*f*

Hm ————— ah  
(morph vowel)

hm ————— ah

B 2

*fp*

*f* on the eighth note, throw voice, as in folk music

*fp*

*f*

Hm ————— ah  
(morph vowel)

hm ————— ah

48

blood the o - cean From the rush - ing blood the o - cean tor - rents whirled Out of

*mf* solo spoken (apprx. rhythm)

From the rush - ing blood the o - cean tor - rents whirled

Out of

*f* all singers

T 1

Out of Frost and Fire, Frost and Fire

*mf* Mold - ded

T 2

skull

the vault - ed sky,

the vault - ed

B 1

*fp*

*f*

*fp*

*f*

hm ————— ah

hm ————— ah

B 2

*fp*

*f*

*fp*

*f*

hm ————— ah

hm ————— ah

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*The score will continue on the following page.*

58

Very free (repeat and fragment as you grow to a shout)

tor - rents whirled Out of Frost Out of Frost and Fire, Frost and Fire,

which a - round us lie.

sky, the vault - ed sky,

which a - round us lie.

hm ah ah

~ 5 - 8"

gradually move to a whisper, then fade out...

Frost and Fire Frost and Fire Frost and Fire Frost and Fire

dim.

dim.

dim.

dim.

\*(X) = repeat as many times as needed until the Speakers have faded "Frost and Fire"

**D**

67

♩ = 60

*f* solo or small group

B Solo

Lo, to-day, up - on my win - dow \_\_\_\_\_

O - din carves on ev - 'ry pane,

T

(ah)

B

(ah)

74

B Solo

(To re-buke my skep - tic smil - ing), \_\_\_\_\_

A new world a - gain. \_\_\_\_\_

T

B

81

T Solo

Moun - tain, for - est, plain and ri - ver, \_\_\_\_\_

B Solo

Moun - tain, for - est, plain and ri - ver, \_\_\_\_\_

T

B

&gt; ah

&gt; ah

→ continue repeating until m. 98

\* Two quick notes about the aleatoric boxed figure in the B2s (m. 84):

1. The overall textural effect should be that of a sparkly, mysterious, and energized drone.
2. In general, try to avoid re-entering at the same time as your neighbour.
3. To ensure variation in the initial entry, a leader can be assigned to come in on the downbeat of m. 84, as written, or even a few singers to enter in that bar. The remaining choristers should simply hold their "ah" from m. 83, re-entering with the boxed idea once they need to breathe.

(small notes = alternate melody)

88

T Solo

B Solo

T

B

Flash u-pon my rap-tured sight; \_\_\_\_\_ Here is Sum-mer's per-fect joy-ance,

Flash u-pon my rap-tured sight; \_\_\_\_\_ Here is Sum-mer's per-fect joy-ance,

95

T Solo 1

T Solo 2

T Solo 3

B Solo

T

B

And Spring's dear de-light. \_\_\_\_\_ *f* solo or small group

de- \_\_\_\_\_ *f* solo or small group

de-light \_\_\_\_\_

And Spring's dear de-light. \_\_\_\_\_

Repeat the text individually (pitched, varying tempi and rhythms)

[Frost and Fire]

101

T Solo 1  
de - light de - light

T Solo 2  
light de - light

T Solo 3  
de - light

*mf* *mf* *p*

Repeat the text individually (pitched, varying tempi and rhythms)

T  
[Frost and Fire] Fern - y cliff,

B  
Frost and Fire, Frost and Fire, Frost and Fire,

*p* *f* *mf*

Player 2 (B section)  
resonant viking-esque drum (like bodhrán, frame drum, etc.)

Perc.  
*mf*

107

T Solo 1  
ah

T Solo 2  
ah

T Solo 3  
ah

*p* *mp* *mp*

T  
cas - cade and grot-to, Glit - ter on the frost-y pane;

B  
Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

Perc.

113

T Solo 1  
8 *f* *p*  
Mi-ra-cle de - light

T Solo 2  
8 *f* *p*  
Mir-a-cle de - light

T Solo 3  
8 *p* *f*  
de - light Here is wrought

T  
8 *f* *p*  
Mir-a-cle the Norse-folk chant - ed Here is wrought

B  
Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire,

Perc.

119

T Solo 1  
8 *mp* *ff*  
a - gain, a - gain, a - gain.

T Solo 2  
8 *f sub. p* *ff*  
a - gain.

T Solo 3  
8 *f sub. p* *ff*  
a - gain.

T  
8 *sub. p* *ff*  
a - gain. And who shall say the

B  
8 *sub. p* *ff*  
Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire, Frost and Fire. Say the

Perc.  
*subito p* *cresc.* *ff*

G  $\text{♩} = 80$

126

*mf*

T 8 gods have left us, \_\_\_\_\_ Or that O - din's pow'r is lost, \_\_\_\_\_

B gods have left us, \_\_\_\_\_ Or that O - din's pow'r is lost, \_\_\_\_\_

133

*sub. p* *f* *mf* *rit.*

T 8 \_\_\_\_\_ When new Mit - gards rise be - fore us \_\_\_\_\_ Out of Fire and

B \_\_\_\_\_ When new Mit - gards rise be - fore us \_\_\_\_\_ Out of Fire and

8 - 10"

\*See note

*pp* *mf* *pp*

T 142 Frost? Fire and Frost, Frost and Fire?

B Frost?

*without measure* *individually* *repeat until line ends* *individually*

\*Tenors hold "Frost" (m. 142), then enter with the boxed figure individually (on or after the downbeat of m. 143). As you repeat, move from slow and quiet repetitions --> to loud and fast ---> then return to slow and quiet again. Follow the conductor for timing and shape. Move to the final bar on the conductor's cue and hold the final fermata until all have reached the end.