

FIRE

Third movement in a set of four works called *Elements*.

Katerina Gimon

fire
 heat, light
 strength, fuel, drive
 burning, melting, evaporating, and transforming
 fire

With fiery energy ♩. = 120 - 126

T1 Stomps: ✕

T2 Stomps: ✕

B1 Stomps: ✕

B2 Stomps: ✕

mf with a nasal tone

N a ma ai na kai la na da n a ma ai na kai la na da

mf with a nasal tone

repeat until line ends
 (not stomps)

General Notes:

Body percussion: Stomps are noted below each part and body percussion (claps/chest/thighs hits) are noted above the staff. An L or R underneath the note indicate which hand should be used for a chest or thigh hit.

Optional percussion: If desired, the stomping part may be doubled by a drum (this would be particularly useful in carpeted halls where stomps would not carry well on their own). If used, percussion should also intensify starting from C (playing all beats rather than just the downbeat, getting louder, etc.) to drive momentum to D.

Soloists
(4 - 6)

A

f

Way _____ oo _____

x• x• *simile (continue to "final stomp" at D)*

T1

mf

ts _____ ha!

x• x• *simile (continue to "final stomp" at D)*

T2

n a ma ai na kai la na da n a ma ai na kai la na da

x• x• *simile (continue to "final stomp" at D)*

B1

ts k ts ts k ts ts ha!

x• x• *simile (continue to "final stomp" at D)*

B2

x• x• *simile (continue to "final stomp" at D)*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

11

Soloists (4 - 6)

way oo oo oo

T1

T2

B1

B2

21

Soloists (4 - 6)

B

T1

T2

B1

B2

ts... shah ah

final repeat (incomplete)

n a ma ai na kai la na da n ah

n a ma ai na kai la na da

Body Percussion: Clap Chest Thighs

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L R L R

L R L R

mf

n a ma ai na kai la na da

Body Percussion: Clap Chest Thighs

L R L R

morph sound > explosive exhale (unvoiced)

gliss on release

f

f

28

T1 ah _____

T2 ah _____

B1

B2

repeat boxed idea until line ends

repeat boxed idea until line ends

simile (continue body perc. pattern until D)

simile (continue body perc. pattern until D)

34

3 Callers

T1

T2

B1

B2

f Randomly intersperse calls
(yips, shouts, ominous laughs, etc.)

C

30 - 40"

D

The musical score is arranged in a system with six staves. At the top left, a vertical line is marked with the number 40. The score is divided into two main sections, C and D. Section C is a looped section lasting 30-40 seconds. Section D is the final section. The Callers (3) part shows a sequence of rhythmic signals: a double asterisk, a signal (X), and a repeat signal (X). A note indicates that Callers 2 and 3 continue as before. The Soloists (4) part features a melodic line with lyrics 'Ay ay ay ay ay ay ay ay Ay ay ay ay ay ay ay ay!' and dynamic markings *p*, *f*, and *ff*. The Tenors (T1, T2) and Basses (B1, B2) parts have corresponding melodic lines and lyrics 'ah'. The score concludes with a 'Final stomp' for all parts.

* X = "x" (unspecified) number of repeats. As noted above, this section is looped for approx. 30 to 40 seconds.

** The exit from the looped section is signaled by Caller 1, using a distinct call which provides warning for the arrival of section D. For example, a call occurring on the downbeats of m. 43 and 44, as notated above in the Caller line.

46

T1

T2

B1

B2

dim. slowly

dim. slowly

*** If followed by IV. Water, begin the next movement after a brief pause.