

Fire Green as Grass
Inga Chinilina

Instrumentation

Flute/Alto Flute
Clarinet in Bb/bass Clarinet
Piano/Maracas*
Percussion *
 Vibraphone
 Marimba
 Ride Cymbal
 Maracas
Violin
Viola
Cello

*Piano and percussion should be placed on the opposite sides of the scene (left and right or vice versa)

Performance directions

Flute

- + i, u air sound forming syllable with mouth (blow into embouchure hole)
- air sound
- ▽ exhale into flute with embouchure hole covered
- + Slap tongue
- air sound across embouchure hole with little discernible pitch
- × key clicks over the played air sound across embouchure hole with little discernible pitch

Clarinet

- + Slap tongue
- aeolian sound
- × key clicks

Double trill is produced by the combination of a fundamental fingering with the rapid alteration of one key with a finger of each hand (producing two different pitches)

Maracas

Played by percussionist and pianist as quiet and consistent as possible

Vibraphone

Sliding technique produced by hitting vibraphone with soft yarn mallet for the stroke and immediately sliding hard mallet for pitch alteration, motor is on.

Piano

Hand mute = string muted before the damper with hand (or rubber) until almost no pitch, technique is played with the pedal

Strings



Bow pressure

- Muted strings, slightly pitched white noise
- * position bow according to the dynamics ranging from pp - extreme sul tasto to f - extreme sul ponticello continue until marked *ordinario*
- ◇ sounding pitches (harmonics)

air sound
forming syllable
with mouth
(blow into embouchure hole)

12

FLUTE

10

Fl. double trill

Cl. *mp*

Perc. MARACAS *ppp*

Pno. MARACAS *ppp*

Vln. *mp* 6:4 5:4 *mf*

Vla. *p* *mf* *mp*

Vc. *mp* *n*

pp

19

16

Fl. *mf* *p* *p*

Cl.

Perc.

Pno.

Vln. *p* *mp* *p* *mp* *p* s.t. *IV*

Vla. *p* *mp* *p* *mp*

Vc. *p* *mp* *p*

mute the strings
play on the indicated strings
(slightly pitched white noise)

o = sounding pitches (harmonics)

21

Fl. *mf* *p*

Cl.

Perc.

Pno.

Vln. *mf*

Vla. *p* *mf* *p*

Vc. *mp* *p* *mf*

simile

IV II I

24

Fl. *p* *mp* *p*

Cl.

Perc.

Pno.

Vln.

Vla. *mf* *p*

Vc. *p*

s.t. III

26

Fl. *mf* *p* *f*

Bb CLARINET *n* *p* *p mp*

Perc.

Pno.

Vln. *mp* *p*

Vla. *mf*

Vc.

simile

29

Fl. *p*

Bb CLARINET *p mp* *p*

Perc. *n*

Pno. *n*

Vln. *mf*

Vla.

Vc.

33

FL. 32

CL. *mf* *p* gradually change to aeolian tone

Perc. 32

PNO. 32 *p* *mf* *p* PIANO 15^{ma} 8^{va}

Vln. 32 *p* *mf* IV

Vla. 32 *p* *mf*

Vc. s.t. II. simile I. III IV *mf*

ALTO FLUTE

FL. 35 *mp* *p* *mf* *pf*

CL. 35 *mf*

Perc. 35 RIDE CYMBAL slow circles w/brushes *p* *mp* *p*

PNO. 35 (15^{ma}) *f* 8^{va}

Vln. 35 *p* *mf*

Vla. 35 *p*

Vc. 10:8 ord. *mp* *mf*

38

o = air sound across embouchure hole with little discernible pitch

Fl. *gradually*

Cl.

Perc. **VIBRAPHONE**
motor on
38 bow, let notes ring

Pno.

Vln. *pp* *mf* *pp* *sfz > n* *sfz > n* *sfz*

Vla. *sfz > n* *sfz > n* *sfz > n* *sfz > n* *sfz > n* *sfz*

Vc. *n* *mp* *n* *mf* *p* *sfz > n* *sfz > n* *sfz > n* *sfz > n* *sfz > n* *sfz > n* *sfz > n* *sfz > n* *sfz > n*

* position bow according to the dynamics ranging from p - extreme sul tasto to f - extreme sul ponticello continue until marked *ordinario*

43

Fl. *n* *f > n* *f* *pp* *aeolian exhale* *gradually* *ord.*

Cl. **BASS CLARINET** *pp* *mf* *p* *mf > p* *f* *p* *mf*

Perc. *apply pressure* *hit soft yarn mallet for the stroke hard mallet for sliding* *f* *mp*

Pno.

Vln. *p* *sfz > mp* *f* *pp* *p* *f*

Vla. *p* *sfz > mp* *f* *pp* *p* *mf* *p*

Vc. *p* *sfz > mp* *f* *pp* *p* *mp* *p*

51

rit.

49

Fl. *p*

Cl. *pp*

Perc. MARIMBA softest mallets *mf* *p*

Pno. *mf* *pp*

Vln. *p* *mf* *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *p*

Vla. *mf* *p* *mf* *p* *mp* *p* *mp* *p* *mp*

Vc. *mf* *p* *mf* *p* *mp* *p* *mp*

53

Fl. *a tempo* *rit.* *a tempo* FLUTE *mf* *p* *f* *p* *mf*

Cl. Bb CLARINET *p*

Perc. medium mallets (mike bulter blue 13b) *mf* *p* *mf*

Pno. *mp* *pp* *mp* *p*

Vln. *p*

Vla. *p*

Vc. *p*

59

57

Fl. *p mp p*

Cl. *mf p mf*

Perc. *p*

Pno. *mf p mp*

Vln. *pp ord. pizz. mp*

Vla. *pp ord. pizz. mp*

Vc.

60

Fl. *mf p*

Cl. *p mf*

Perc.

Pno. *p mp p mp p mp*

Vln. *mp pp mp pp mp pp*

Vla.

Vc.

62

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

65

64

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

66

Fl. *pp* *mf*

Cl. *p*

Perc. *mf*

Pno. *p mf p mf p mf*

Vln. *p mf p mf p mf*

Vla. *mf p mf p mf p*

Vc. *ord. mp*

68

Fl. *p f p f p f*

Cl. *f p f p f p*

Perc. *p f p f p f*

Pno. *p f p f p f p f*

Vln. *p f p f p f*

Vla. *f p f p f p*

Vc. *f*

Fl. *p f p f p*

Cl. *f p f p f*

Perc. *p f p f p f*

Pno. *p f p f p*

Vln. *p f p f p f*

Vla. *f p f p f p*

Vc. *f*

Fl. *f p f ff*

Cl. *p f p ff*

Perc. *p f p f*

Pno. *f p ff*

Vln. *p f p ff*

Vla. *f p ff*

Vc. *ff*

o = air sound across embouchure hole with little discernible pitch

74

Fl. *sub p* *n* *p* *mf*

Alto Flute gradually ord.

Cl. *sub p* *n* *p* *mf* *p*

BASS CLARINET gradually change into pitch and back

Perc. VIBRAPHONE motor on MARACAS *mf* *ppp*

Pno. MARACAS *ppp*

Vln. *sub p* *n*

Vla. *sub p* *n*

Vc. gradually slightly pitched white noise white noise (pitched)

sub p *mf* *p* *mf*

86

84

Fl. *p* *p*

Cl. *mf*

Perc.

Pno.

Vln. *p* *mp*

Vla. *p* *mf*

Vc. *p* *p* *f*

88 ord.

Fl. *mf* *p* *mf* *p* *f* *p*

Cl. *p* *mf*

Perc.

Pno.

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

gradually change into pitch and back

x = click keys with r.h. while fingering the note with l.h

93

Fl. *mf*

Cl. *p* *p* *mf*

Perc.

Pno.

Vln. *p*

Vla. *p*

Vc. *p*

x = keys clicks

96

Fl. *p*

Cl. *p*

Perc.

Pno.

Vln. *f*

Vla. *f*

Vc. *f*

98

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Perc. *mf*

Pno. *mf*

Vln. *n*

Vla. *n*

Vc. *n*

VIBRAPHONE motor on

PIANO

hand mute the string in front of the damper

f *mf* *n*

102

Fl. *n* *p* *n*

Cl. *n* *p* *n*

Perc. 102

Pno. 102

Vln. 102 *p* *mf* *p* *f* *p* *mf* *p* *mp* *p* *mf*

Vla. 102 *mp* *p* *pp* *mf* *p* *pp* *mf* *p* *pp* *f* *p*

Vc. 102 *pp* *mf* *p* *pp* *f* *p* *f* *p* *pp* *mf* *p*

bow pressure

bow pressure

FLUTE

Fl. 111 *p* *mp* *p* *p* *mp* *p* *p*

Cl. Bb CLARINET 111 *p* *mp* *p* *p* *mp*

Perc. 111 bow, let notes ring

Pno. 111 hand mute the string in front of the dumper *mf*

Vln. 111 *p* *mf* *p* *mf* *p* *f* *p*

Vla. 111

Vc. 111 *mf* *n* *p*

121

Fl. *mf* *p* *p*

Cl. *p* *p* *mf*

Perc. 121

MARIMBA
soft mallets
p

Pno. depress the hand until normal ord.
p

Vln. *p* *mf*

Vla.

Vc. *mf* *n*

125

Fl. *mf*

Cl. *p* *p* *mf*

Perc. 125

Pno. 125

Vln. *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *p mp* *p mf*

Vc.

127

Fl. *pp* *p* *mf p* *mf*

Cl. *p* *mf* *p mf* *p mf* *p mp* *p*

VIBRAPHONE
motor off
medium mallets

Perc. 127 MARIMBA

Pno. 127

Vln. *mf p* *mf p*

Vla. *p mp* *p mf*

Vc. *f*

129

Fl. *p* *mf p* *mf p*

Cl. *mf* *p mf* *p mf*

Perc. 129

Pno. 129

Vln. *mf p* *mf p* *mf p*

Vla. *p mf* *p mf* *p mf* *p mf*

Vc. *ff* *f* *ff* *f*

131

Fl. *mf p* *mf p* *mf p*

Cl. *p mf* *p mf* *p mf*

Perc.

Pno. *mf p*

Vln. *mf p* *p mf* *p mf*

Vla. *p mf* *p mf* *p mf*

Vc. *ff* *f*

132

Fl. *mf p* *mf p* *mf p*

Cl. *p mf* *p mf* *p mf*

Perc.

Pno. *mf p* *mf*

Vln. *mf p* *mf p*

Vla. *p mf* *p mf*

Vc.

133

Fl. *mf p* *mf p* *mf p*

Cl. *p mf* *p mf* *p mf*

Perc.

Pno. *p* *p*

Vln. *mf p*

Vla. *p mf*

Vc.

134

Fl. *mf p*

Cl. *p*

Perc.

Pno. *p*

Vln. *mf p*

Vla. *p*

Vc.

rit.

a tempo

Fl. *f* *p*

Cl. *f* *subito p* *n*

Perc. 135

Pno. 135 *f* *p* *8va* *9:8* *9:8* *hand mute the string in front of the dumper*

Vln. 135 *sfz* *n* *sfz* *n* *sfz* *n* *sfz* *n* ***

Vla. 135 *f* *sfz* *n* *sfz* *n* *sfz* *n* *sfz* *n* ***

Vc. *subito p* *ff* *sfz* *n* *sfz* *n* *sfz* *n* *f* *n*

Fl. 139 *p* *mp* *pp*

Cl. 139 *p* *mp* *pp*

Perc. 139 VIBRAPHONE motor on bow, let notes ring *p*

Pno. 139 *hand mute the string in front of the dumper*

Vln. 139 *sfz* *n* *sfz* *n* *sfz* *n* *sfz* *n*

Vla. 139 *sfz* *n* *sfz* *n* *sfz* *n* *sfz* *n*

Vc. 139 *p* *mf* *n* *sfz* *n* *sfz* *n* *sfz* *n* *sfz* *n* *sfz* *n* *sfz* *n* *sfz* *n* *mp*

** position bow according to the dynamics ranging from p - extreme sul tasto to f - extreme sul ponticello continue until marked molto flautando*

143

Fl. *mp* *pp*

Cl. *mp* *pp*

Perc.

Pno. *sed.*

8va
Vln. *molto flautando* *pp* *mf* *pp*

Vla. *pp* *p* *pp*

Vc. *molto flautando* *pp*

hand mute the string in front of the dumper

Detailed description: This page of a musical score covers measures 143 to 146. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts feature long, sustained notes with dynamic markings of mezzo-piano (*mp*) and pianissimo (*pp*). The Piano part includes a section marked *sed.* (sordina) and a specific instruction: "hand mute the string in front of the dumper". The Violin part is marked *molto flautando* and includes a *pp* section followed by a *mf* section with a dense texture of notes, and a final *pp* section. The Viola and Violoncello parts also feature long, sustained notes with dynamic markings of *pp* and *p*. The overall texture is sparse and atmospheric.