

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)

1 $\text{♩} = 60$

Flute
Alto Flute

Clarinet in Bb
Bass Clarinet

Percussion

Piano

Violin

Viola

Cello

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

accel.

8 *a tempo*

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

BASS CLARINET

n sfz > n sfz > n sfz > n

f sfz > n sfz > n sfz > n

p

ord.

6:4

ord.

6:4

ord.

5

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

12

FLUTE i

F1. double trill *mp* *pp*

Cl. *mp*

Perc. MARACAS *ppp*

Pno. MARACAS *ppp*

Vln. 6:4 *mp* *mf*

Vla. *p* *mf* *mp*

Vc. *mp* *n*

19

Fl. u - i *mf* *p* *p*

Cl. *p*

Perc. *p*

Pno. *p*

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

Vla. mute the strings play on the indicated strings (slightly pitched white noise) *p* *mp* *p* *mp* *p*

Vc. mute the strings play on the indicated strings (slightly pitched white noise) *p* *mp* *p* *mp* *p*

◊ = sounding pitches (harmonics)

21

Fl. *mf* *p*

Cl.

Perc.

Pno.

Vln. *simile* II. III. I. IV. *mf*

Vla. *p* *mf* *p*

Vc. *mp* *p* *mf*

24

Fl. *p* *mp* *p*

Cl.

Perc.

Pno.

Vln. *i* *u* *i*

Vla. *mf* *p* *s.t.* III. *3*

Vc.

p

26

Fl. u i - - u i - u

Bb CLARINET

Cl. n³ p p mp

Perc.

Pno.

Vln. mp simile

Vla. III II. I. I.

Vc.

29

Fl. i - - u i - - u

Cl. p mp p

Perc.

Pno.

Vln. mf

Vla.

Vc.

33

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

gradually change to aeolian tone

PIANO

15^{ma} -

p *mf* *p*

8^{va} -

p *mf* *p*

p *mf*

IV

s.t.

II. *I.* *simile*

III *IV*

mf

ALTO FLUTE

Fl.

Cl.

Perc.

RIDE CYMBAL slow circles w/brushes

p *mp* *mf*

p *mp* *p*

(15^{ma}) -

f

8^{va} -

p

mf

p

10:8

ord.

mf

p

10:8

mp

mf

38

 \square = air sound across embouchure hole with little discernible pitch

gradually

Fl.

Cl.

VIBRAPHONE
motor on

Perc.

Pno.

Vln.

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

Vla.

Vc.

43

aeolian gradually exhale ord.

Fl.

Cl.

BASS CLARINET

Perc.

Pno.

Vln.

apply pressure hit soft yarn mallet for the stroke hard mallet for sliding

Vla.

Vc.

51

rit.

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* *mp* *p*

Vla. *mf=p* *mf>p* *mp>p* *mp>p* *mp>p* *mp*

Vc. *mf=p* *mf>p* *mp>p* *mp*

a tempo

rit.

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

Cl. *p*

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

Pno. *mp* *pp* *mp* *p*
pp *mf pp* *pp* *mp > p* *< mp* *p*

Vln. *p*

Vla. *p*

Vc. *p*

57

Fl.

p mp

Cl.

mf

Perc.

57

p

Pno.

mf

p mp

Vln.

pp
ord.
pizz.

Vla.

mp
ord.
pizz.

Vc.

mp pp

60

Fl.

mf

p

Cl.

p

Perc.

60

mf

Pno.

p mp

p mp

p mp

mp pp

mp pp

mp pp

Vln.

Vla.

Vc.

62

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

65

64

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

66

F1. *pp*

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

ord.
mp

68

Fl. *p f*

Cl. *f p*

Perc. *p f*

Pno. *p f*

Vln. *p f*

Vla. *f p*

Vc. *f*

n

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

p f *p f* *p*

f p *f p* *f*

p f *p f* *p f*

f p *f p* *f p*

p f *p f* *p*

f p *f p* *f p*

p f *p f* *f*

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

f *p f* *ff*

p *f p* *ff*

p f *p f* *f*

f p *f p* *f*

f *p f* *ff*

p *f p* *ff*

f *p f* *ff*

p *f p* *ff*

f *p f* *ff*

75

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

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

VIBRAPHONE motor on MARACAS

Perc. *mf* *ppp*

\circ = air sound across embouchure hole with little discernible pitch

Alto Flute

gradually

ord.

MARACAS

Pno. *ppp*

Vln. *sub p* n

Vla. *sub p* n

Vc. *sub p* *mf* *p* *mf*

gradually slightly pitched white noise white noise (pitched)

86

Fl. *p* *p* *mf*

Cl. *p* *p* *mf*

Perc. *p*

Pno. *p*

Vln. *p* *mp*

Vla. *p* *mf*

Vc. *p* *f*

88 ord. - - - - -

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

Cl. > *p* *mf*

Perc.

88

Pno.

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f* >

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

93

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

Cl. *p* *p* *mf*

Perc.

93

Pno.

Vln. *p*

Vla. *p*

Vc. *p*

x = keys clicks

96

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

p

f

f

f

98

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

mf

p

mf

VIBRAPHONE
motor on

mf

PIANO

hand mute the string
in front of the dumper

n

n

n

102

Fl.

Cl.

Perc.

Pno.

Vln.

Vla.

Vc.

bow pressure

p — *mf* > *p* *f* — *p* *mf* > *p* *mp*

p — *mf*

pp — *mf* > *p* *pp* — *mf* > *p* *pp* — *f* > *p* *pp* — *f* > *p* *pp* — *mf* > *p*

FLUTE

Fl.

Bb CLARINET

Cl.

Perc.

Pno.

hand mute the string
in front of the dumper

mf

Vln.

Vla.

Vc.

p — *mf* — *p* — *mf* — *p* — *f* — *p*

n

p — *mf* — *p* — *mf* — *p* — *f* — *p*

121

Fl.

Cl.

Perc.

MARIMBA
soft mallets

Pno.

Vln.

Vla.

Vc.

fire green as grass

121

122

123

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127

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

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

VIBRAPHONE
motor off
medium mallets

Perc. *p*

MARIMBA

Pno.

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. *p*

Pno.

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

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

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

fire green as grass

131

Fl. *mf p* 9:8 *p mf* 9:8 *p mf*

Cl.

Perc.

131

Pno. *mf p*

Vln. *mf p* 9:8 *p mf* 9:8 *p mf*

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

Vc. *ff* *f*

132

Fl. 9:8 *mf p* 10:8 *mf p* 9:8

Cl. 9:8 *p mf* 10:8 *p mf*

Perc.

132

Pno. *mf p* *mf* *p* *mf* *p*

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

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

Vc.

fire green as grass

133

Fl. *mf p*

Cl. *p mf*

Perc.

Pno. *p*

Vln. *mf p*

Vla. *p mf*

Vc.

134

Fl. *10:8*

Cl. *10:8*

Perc.

Pno. *9:8*

Vln. *mf p*

Vla. *p*

Vc.

20 135 *rit.* fire green as grass *a tempo*

Fl. *f*

Cl. *f* *subito p*

Perc.

135 Pno. *f* *p* *9:8* hand mute the string in front of the dumper *Reo.* * position bow according to the dynamics ranging from *p* - extreme sul tasto to *f* - extreme sul ponticello continue until marked *molto flautando*

Vln. *sfp* *n* *sfp* *n* *sfp* *n* *sfp* *n*

Vla. *f* *sfp* *n* *sfp* *n* *sfp* *n* *sfp* *n*

Vc. *subito p* *sfp* *n* *sfp* *n* *sfp* *n* *f*

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

Cl. *p* *mp* *pp*

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

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

Vln. *sfp* *n* *sfp* *n* *sfp* *n* *sfp* *n*

Vla. *sfp* *n* *sfp* *n* *sfp* *n* *sfp* *n*

Vc. *n* *mfp* *n* *sfp* *n* *sfp* *n* *sfp* *n* *sfp* *n* *mfp*

Musical score page 143. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score features various dynamics and performance instructions:

- Flute (Fl.):** Dynamics include *mp*, *p*, and *pp*. Performance instruction: *hand mute the string in front of the dumper*.
- Clarinet (Cl.):** Dynamics include *mp* and *pp*.
- Percussion (Perc.):** Dynamics include *p* and *pp*.
- Piano (Pno.):** Dynamics include *p* and *pp*. Performance instruction: *hand mute the string in front of the dumper*.
- Violin (Vln.):** Dynamics include *pp*, *molto flautando*, *mf*, and *pp*. Performance instruction: *molto flautando*.
- Viola (Vla.):** Dynamics include *pp* and *p*.
- Cello (Vc.):** Dynamics include *pp* and *p*.