Matteo Cenerini

# *Requiem for my fights*

*for*

*solo percussion and chamber orchestra*

*August 2025*

## INSTRUMENTATION

**Soloist**
Percussionist (Snare Drum and Kick Drum)

**Orchestra**

1 Flute in C

1 Oboe

1 Clarinet Bb

1 Bassoon

2 Horns in F

1 Trumpet in Bb

1 Trombone

8 violins

2 violas

3 cellos

1 Double bass (4 strings)

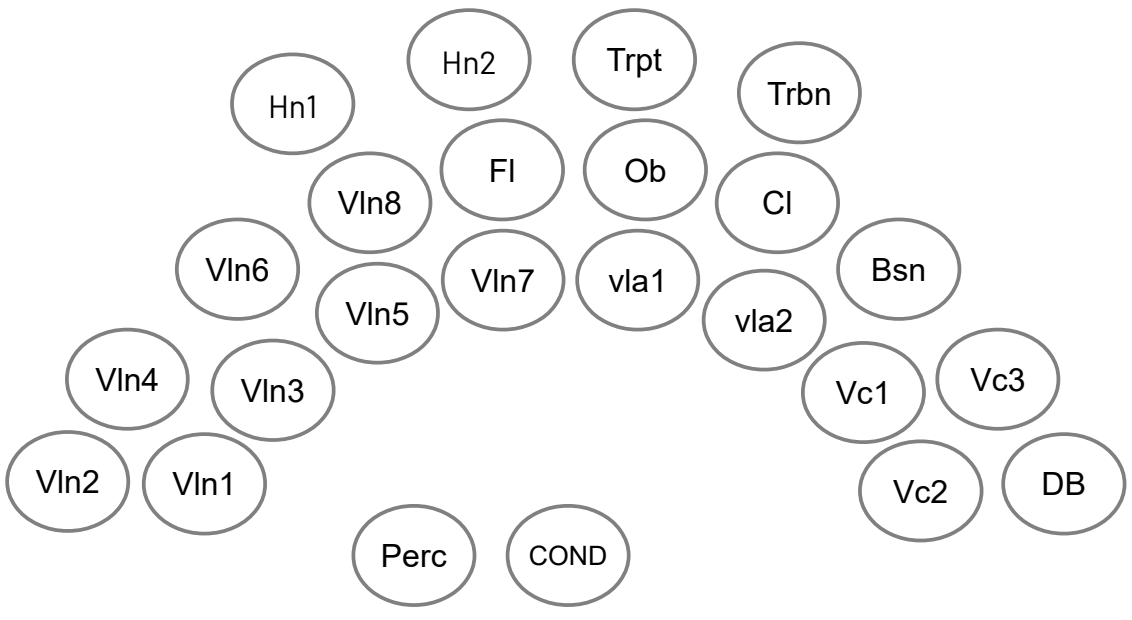
1 Percussionist (Snare Drum and Kick Drum)

*All players are also provided with some A4 paper sheets.*

## INSTRUMENT DISPOSITION

Specific gestures within this piece are intended to be both visual and sonic.
For their effective performance, it is essential that the orchestra's disposition is as coherent as possible with the following schema.

The soloist (percussion) must stand next to the conductor, clearly visible to the audience. The performer must be standing at all times, including when playing the kick drum. Ideally, the snare drum should be positioned at hip height. A stand or table may be necessary for resting the drumstick and the paper sheets



# PERFORMANCE NOTE

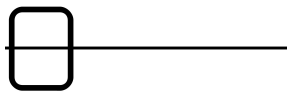
The score is in transposed pitches.

Accidentals apply only to the note they precede and do not carry through the measure.

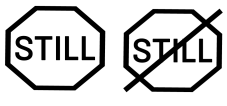
Dynamics = Dynamic markings should always be considered intentional, referring to the intensity of the performed gesture rather than the volume of the produced sound.

Fermatas = long medium short

**GESTURES WITH PAPER SHEETS (COMMON TO ALL INSTRUMENTS)**


Paper sheet clef

Notes written on the staff refer to sonic (or visual) gestures to be performed with a sheet of paper.



Still / resume

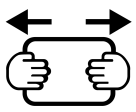
State of complete stillness. Remain motionless in the final position of the last performed gesture, and avoid any extraneous movement, with the exception of gestures explicitly notated in the score. Act normally after the slashed symbol.

Sheet whip

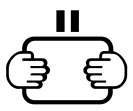
Single, sharp, percussive action. Holds the sheet by the short side with one hand and moves it with a quick, snapping motion, creating a single "slap" sound in the air. The action is instantaneous, producing one distinct percussive sound.

Rubbing paper

Using both hands to hold the short sides of a sheet of paper, quickly and vigorously rub them up and down to produce a fast, continuous rustling sound.


Paper snap

Hold the sheet of paper by its two short sides. Abruptly and decisively spread your hands apart to produce a dry, percussive sound. Regulate the force to avoid tearing the paper

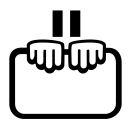

Paper hold 1

Hold the sheet of paper by its two short sides, and maintain it open at face level with your arms extended. Keep the conductor in sight.

*(visual gesture, no sound)*

Paper blow

Blow on the edge of a sheet of paper (or on a torn edge if specified). The paper must be held at a 90-degree angle to the direction of your breath. The resulting sound should resemble white noise.
Do not hold the paper parallel to the direction of the airflow, and do not attempt to produce a whistle.

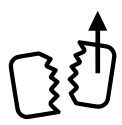

Paper hold 2

Hold the sheet of paper horizontally on its top edge with both hands, at face level with your arms extended, as if preparing to tear it. Keep the conductor in sight.

*(visual gesture, no sound)*

Partial Tear

With your hands, slowly tear the sheet of paper for approximately one-third of its length, without separating the pieces.

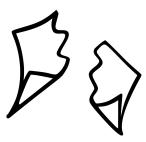

Abrupt Tear

Hold the sheet of paper near your mouth, grabbing its top edge firmly with both hands. Suddenly and simultaneously, thrust your right arm forward and up at a 45-degree angle while snapping your left hand back to your chest, causing the paper to tear as a result of the opposing motions. Maintain the two pieces of paper in your fists.

Paper fall

Let the sheet of paper fall .

*(visual gesture, no sound)*


Paper fall 2

Let the two pieces of paper fall.

*(visual gesture, no sound)*

Chest fist

Hit your chest with a closed fist.
Very quiet sound

**PERCUSSION – SOLOIST**

- Prepared snare drum
- One wood stick
- Kick Drum
- A4 white paper sheet (at least five)

**Performance Position**

Play standing up throughout the entire piece, even when playing the kick drum.
The performer should be placed at the side of the conductor, in a position well visible to the audience.

**Snare Drum preparation**

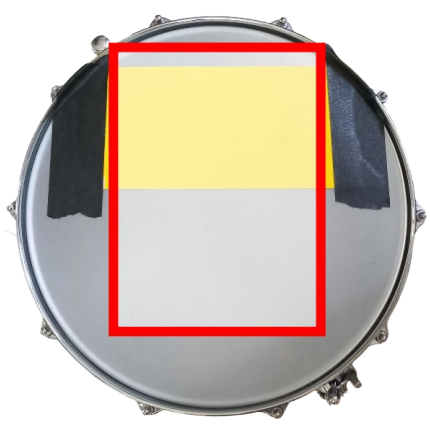
*Prepared Snare Drum*

Position a sheet of 100-grit sandpaper on the drumhead of the snare drum, with the rough side facing up. Place the sandpaper in the upper half of the drumhead, on the side opposite the performer. Secure it with masking tape to prevent any movement.

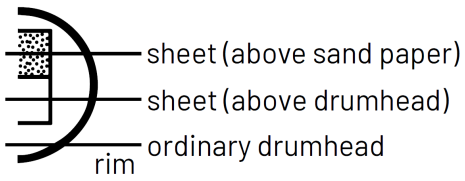
Ensure the snare throw-off mechanism is positioned so it is easily accessible to the performer.

For the beginning of the piece, place an A4 paper sheet on the snare drum so that half of the sheet is in contact with the sandpaper and the other half is directly on the drumhead.

*Paper Sheet Placement*

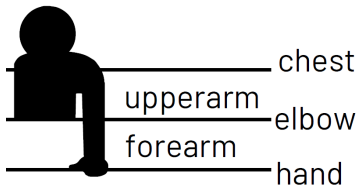


**Notation**



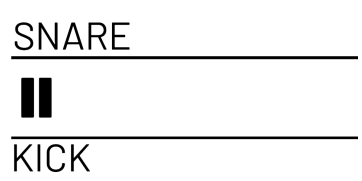

Prepared snare staff

Perform the indicated gestures on the zones of the snare drum or sheet of paper, as indicated by the three lines of the staff.
When playing on this staff, always keep at least one hand on the snare drum to ensure that the sheet of paper remains in position.



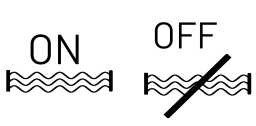

Body percussion staff

Rest the palm of your left hand on the snare drum skin. With your right hand, strike your left hand or arm, transferring part of the impact's energy to the drum.
The further the right hand moves from the left hand (toward the chest), the weaker or absent the energy transfer to the drum will be.



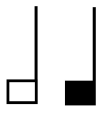

Kick / snare staff

play the snare drum and kick drum in the standard manner, always while standing up. The snare drum may be struck in any position on the head.




Engage or disengage the snare wires.

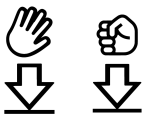
When the symbol is placed above a triangular note outside the staff, perform the gesture with sound at the indicated time.
When the symbol is not connected to a note, perform the gesture silently.



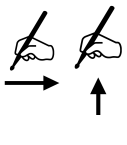
Rubbed notes, not percussive.

Play with bare hands

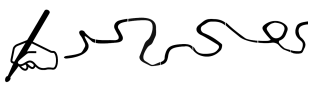
Right hand: play with one wood stick.



Strike the drumhead (or the sheet of paper on top of it) with the open palm of your hand (or with fist).



R.H. holds the drumstick as if it were a pencil. Make movements on the sheet of paper on top of the snare drum, following the direction of the arrows, as if you were drawing lines.
L.H. holds the sheet firmly on the drum to keep it in position.



Drumstick held like a pencil, make free movements on the sheet of paper, as if you were writing. Keep sheet in position with your other hand.

Page turn

Lift a sheet of paper from the snare drum, as if turning a page, and hold it raised in your hand.

Paper slap

Slap the sheet of paper against the drumhead with your open L.H.

Chest paper slap

Slap the sheet of paper against your chest with your open hand. The paper should be trapped open between your hand and your chest. Hold the position after the strike.

Press the fingertips of your L.H. perpendicularly against the drumhead. With your R.H. fingers, strike the backs of your L.H. fingers to transfer the energy of the hit to the drumhead.

With your R.H., strike your chest with a fist.

Sheet whip

Single, sharp, percussive action. Holds the sheet by the short side with one hand and moves it with a quick, snapping motion, creating a single "slap" sound in the air. The action is instantaneous, producing one distinct percussive sound.

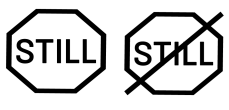
Hold the sheet of paper vertically on its top edge with both hands, at your chest level, as if preparing to tear it.

*(visual gesture, no sound)*

Completely tear the sheet in two pieces.
When at ff, perform the gesture rapidly with a sharp and very expansive movement, spreading your arms wide.
With all other dynamics, perform the gesture in a more natural manner.

rim shot

With the drumstick, strike the drumhead and the rim simultaneously.



Still / resume

State of complete stillness. Remain motionless in the final position of the last performed gesture, and avoid any extraneous movement, with the exception of gestures explicitly notated in the score. Act normally after the slashed symbol.

Hold the drumstick as if it were a pencil, ready to write. Strike the drumhead (or the sheet of paper on top of it) with the hand holding the drumstick.

R.H. holds the drumstick as if it were a pencil. Make circular movements on the sheet of paper on top of the snare drum, as if you were drawing circles.
L.H. holds the sheet firmly on the drum to keep it in position.

Always left hand:
With hand rested on the snare drum, move the thumb to produce a quite, percussive tap.

Page slide

With one drumstick, press the sheet of paper while quickly sliding it out from underneath with the other hand. The pressure applied must be just enough to produce the desired effect, but not so much as to tear the paper.

Paper blow

Blow on the paper directly on the drumhead. Secure the sheet of paper with one hand.

Crumple

Crumple the sheet of paper with only one hand while pressing it against your chest.

Position the L.H. on the drumhead with the palm completely flat and in contact with the drumhead.

Strike with the lower part of the palm (near the wrist), using the entire weight of your body as much as possible.

The gesture should resemble a cardiac massage.

Strike the snare drum with the knuckles of your left hand.

Paper fall

Let the sheet of paper fall .

*(visual gesture, no sound)*

With your hands, slowly tear the sheet of paper for approximately one-third of its length, without separating the pieces.

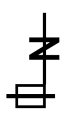
Couple the two halves of the ripped sheet and tear them in half again. Repeat this gesture a total of four times, as if progressively reducing the paper into smaller and smaller pieces.

Perform the gestures with an increasingly soft and subtle dynamic. Finally, gently place the torn sheets on the snare drum.

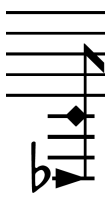
**FLUTE**

- flute in C
- also an A4 white paper sheet – look at common legend for paper gestures.

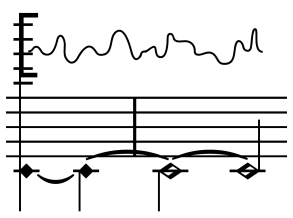
Air sound,
with a subtle,
almost imperceptible pitch



Flatterzung



Tongue ram

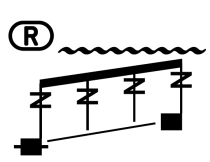


Whistle tones

Blow very gently on the embouchure to obtain very high, faint, and unstable harmonics.

Foot stomp

Stomp one foot on the floor simultaneously with each note of the instrument.



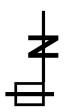
Roaring sound

Cover the entire embouchure hole with the lips and produce a flutter tongue (rolling the tongue) while blowing strongly into the flute. This creates a roaring, growling sound effect.

**OBOE**

- Oboe always without reed
- also A4 white paper sheets (at least two)

Air sound,
Sound entirely without pitch. The written notes indicate only the fingerings, not a specific pitch.



Flatterzung

Slap tongue
Blow air into the instrument and abruptly stop it with the tongue to produce a short, percussive sound.

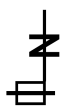
Foot stomp

Stomp one foot on the floor simultaneously with each note of the instrument.

**CLARINET**

- Clarinet in Bb
  (often played without mouthpiece)
- also an A4 white paper sheets (at least two)

Air sound,
with a subtle,
almost imperceptible pitch



Flatterzung

Slap "ordinary" reed slap technique

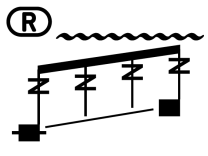
T.R.

Tongue ram

(Without mouthpiece)
Blow air into the instrument and abruptly stop it with the tongue to produce a short, percussive sound.

Foot stomp

Stomp one foot on the floor simultaneously with each note of the instrument.



Roaring sound

Cover the entire embouchure hole with the lips and produce a flutter tongue (rolling the tongue) while blowing strongly into the flute. This creates a roaring, growling sound effect.

**BASSOON**

- Bassoon always without reed
- also A4 white paper sheets (at least two) – look at common legend for paper gestures.

Air sound,
Sound entirely without pitch. The written notes indicate only the fingerings, not a specific pitch.

Flatterzung

Slap tongue

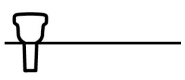
Blow air into the instrument and abruptly stop it with the tongue to produce a short, percussive sound.

Foot stomp

Stomp one foot on the floor simultaneously with each note of the instrument.

**BRASS**

- Horn in F / Trumpet in Bb / Trombone
  (Played also with mouthpiece alone )
- Trumpet and Trombone parts require a plunger mute.
- Also an A4 white paper sheet



Gesture with mouthpiece alone,
without the instrument

Air sound,
Unpitched notes

Slap tongue

Blow air into the instrument and abruptly stop it with the tongue to produce a short, percussive sound.

[t-k-t-k]

While almost without blowing, alternatively pronounce the "t" and "k" consonants (IPA), as fast as possible, as in the English words "tap" and "cook," the French words "tête" and "calme," or the Russian words "такси" and "кот."

[ ʃʃʃ ]

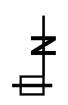
While blowing continuously pronounce the "ʃ" consonant (IPA), as in the English word "shoes," the French word "chat," or the Russian word "шум.

[ fff ]

While blowing continuously pronounce the "f" consonant (IPA), as in the English word "family," the French word "famille," or the Russian word "фото."

Handpalm strike on mouthpiece

Seal the mouthpiece with a finger, blow to create internal air pressure, then abruptly lift the finger to produce a brief air burst.



Flatterzung

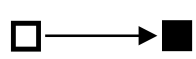
Slashed squared notes indicate semi-unpitched tones produced by very minimal blowing (pronouncing continuously "t-k-t-k" articulation)

Blow in
(ord.)

Blow into the mouthpiece normally.

Blow out

Blow into the mouthpiece, without touching it but from a very short distance.



Mouthpiece position transitions
Approach (or move away) from the mouthpiece while blowing.

Foot stomp

Stomp one foot on the floor.
This gesture is used in combination with the Handpalm Strike, and should be performed only on notes with the designated symbol above.
Alternate left and right feet.

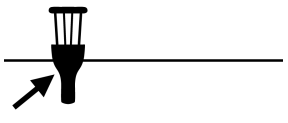
**VIOLIN**

– also an A4 white paper sheet (violin 2, 4, 6, 8 →at least two sheet) – look at common legend for paper gestures.

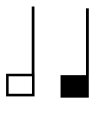
– Prepared bow:
Cover the wood of the bow with a strip of paper tape (masking tape).
Apply the tape smoothly, without any bumps or ridges on the surface.

Bow or pizz.
between nut and pegs

Bow or pizz.
between bridge and tailpiece



Tailpiece clef
bow or pizz the tailpiece



Unpitched notes.
The written pitches do not refer in any way to the resulting sound, but only indicate the strings on which to perform the gesture.

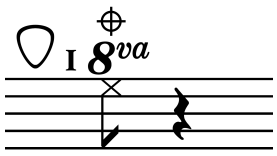
Tremolo as fast as possible

col legno

All col legno indications refer to "col legno tratto" (bowed). Legno refers to the part of the bow covered with paper tape.

plucked and damped notes

Hold the violin on the lap or against the chest, as a mandolin. Pluck the strings with a guitar pick.



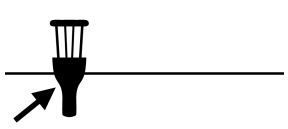

Left hand: fully damp the first string with all fingers around the E6 position. Right hand: pluck first string with a guitar pick.

**VIOLA**

– also an A4 white paper sheet – look at common legend for paper gestures.

– Prepared bow
Cover the wood of the bow with a strip of paper tape (masking tape).
Apply the tape smoothly, without any bumps or ridges on the surface.

Bow or pizz.
between bridge and tailpiece



Tailpiece clef
bow or pizz the tailpiece

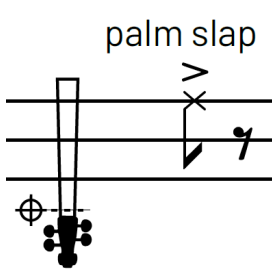
Unpitched notes.
The written pitches do not refer in any way to the resulting sound, but only indicate the strings on which to perform the gesture.

Tremolo as fast as possible

col legno

All col legno indications refer to "col legno tratto" (bowed). Legno refers to the part of the bow covered with paper tape.

Palm slap




Palm slap:

Hold the viola upright (vertically) on the lap.

Left Hand: Dampen all strings close to the nut with all fingers.
Right hand: Slap the strings, with a percussive gesture causing them to strike the fingerboard. The strings should be struck at the approximate height indicated by the note on the staff.

**CELLO**

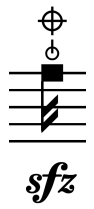
– also an A4 white paper sheet – look at common legend for paper gestures.

Fully damp

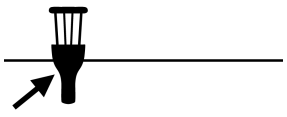
Completely dampen all strings with the entire left hand. Avoid any resonance.

almost damp

Dampen the string very lightly with two fingers very close to the nut, allowing for some resonance.



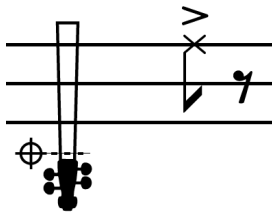

Fully damped
Bartók



Tailpiece clef
bow or pizz the tailpiece

Palm slap noteheads

palm slap



Left Hand: Dampen all strings close to the nut with all fingers.

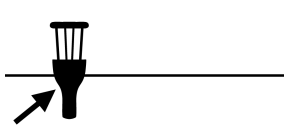
Right hand: Slap the strings, with a percussive gesture causing them to strike the fingerboard. The strings should be struck at the approximate height indicated by the note on the staff.

**DOUBLE BASS**

– also an A4 white paper sheet – look at common legend for paper gestures.

Pizz. between bridge and tailpiece

Unpitched notes.
The written pitches do not refer in any way to the resulting sound, but only indicate the strings on which to perform the gesture.



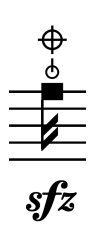
Tailpiece clef:
bow or pizz the tailpiece

Tremolo as fast as possible

Completely dampen all strings with the entire left hand. Avoid any resonance.

almost damp

Dampen the string very lightly with two fingers very close to the nut, allowing for some resonance.



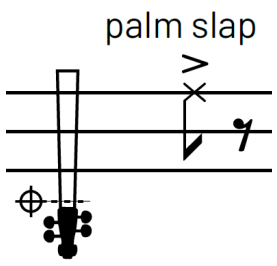

Fully damped
Bartók

col legno

All col legno indications refer to "col legno tratto" (bowed). Legno refers to the part of the bow covered with paper tape.

Palm slap noteheads

palm slap



Left Hand: Dampen all strings close to the nut with all fingers.

Right hand: Slap the strings, with a percussive gesture causing them to strike the fingerboard. The strings should be struck at the approximate height indicated by the note on the staff.

# *Requiem for my fights*

♩= 75

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F 1
Horn in F 2
Trumpet in B♭
Trombone
Snare Drum
Violin 1
Violin 2
Violin 3
Violin 4
Violin 5
Violin 6
Violin 7
Violin 8
Viola 1
Viola 2
Violoncello 1
Violoncello 2
Violoncello 3
Double Bass

always without reed unperceptible pitch
air sound, almost unperceptible pitch
slap
Flz.
mouthpiece only
seal m.pce with finger and open abruptly
1 paper sheet on the drumhead
ON
(always RH)
(always LH)
arrows = always write (RH)

11

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
S. D.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D. B.

7/8 2/4 4/4 5/8 7/8 2/4 4/4 3/4

paper sheet
(sheet whip)
Flz.
slap
OFF
stick press and quick paper slide
behind the bridge
btw bridge and tailpiece
pitches refer exclusively to strings to be played
col legno (tape)
very light and slow
pizz.

20

Fl.
Ob.
Cl.
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
S. D.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D.B.

Flute
Oboe
Clarinet in B♭
Bassoon
slap
mouthpiece
LH slap paper
ON
Violin
between nut and pegs pitches refer exclusively to strings to be played
col legno (tape)
behind the bridge
col legno (tape)
Viola

27

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
S. D.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D. B.

4/4 3/4 5/8 4/4 5/4

OFF ON

Violin
Violoncello
Double Bass

pizz.
III
I

(almost damp)
damp very close to nut
let strig resonate a little bit

col legno (tape)

33

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
S. D.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D. B.

5/4 4/4 3/4 4/4

Flz. mf sfz

drop stick

p f

behind the bridge
btw bridge and tailpiece

col legno (tape)

pp p mp mf sfz

behind the bridge
pizz.

ord. pos.

pizz.
(damped Bartok)

39

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
S. D.
Snare (L.H.)
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D. B.

slap
slap always in ord. mouthpiece position
Hn. with mouthpiece
hand out of bell
Trpt. with mouthpiece
Tbn. with mouthpiece
Press L.H. fingertips perpendicularly against the drumhead.
Strike the backs of the L.H. fingers with the R.H. fingers.
take stick (RH)
ON
paper sheet
col legno (tape)
between nut and pegs pitches refer exclusively to strings to be played
tailpiece
pizz.
pizz. (almost damp)

48

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. in F 1
Hn. in F 2
Tpt. in B♭
Tbn.
S. D.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D. B.

3/4 5/8 4/4 5/8 3/4

Flz. sfz

slap

[ fff ]

(slap always ord.)

rim shot

(rapidly rub paper)

(blow on paper edge) (white noise, no whistle)

bow very close to L.H. → molto al pont.

behind the bridge

increasing bow. press.

paper sheet

57

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
S. D.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D. B.

tongue ram
Flz.
slap
[ fff ]
rim shot
(hit sheet on chest and still)
STILL
(damped bartok)
open

65

♩= 50

4/4

whistle tones

Fl.

Ob.

Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Trbn.

Snare

♩= 50

4/4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

D. B.

*p* *mf* *f* *ff* *mp* *ppp*

(slow) (fast) (almost no sound) (no sound)

(rapidly rub paper)

paper sheet

stop abruptly and hold still

STILL

extend your arms, slowly unfold the sheet at face level

holding the sheet against your chest, slowly crumple it with one hand.

With two hands, slowly unfold the paper and bring it to your face level

open your hands let the sheet fall

hold sheet open with extended arms

Violin

arco (very light bowing)

75

Fl.

Ob. — open your hands let the sheet fall — STILL — (no sound)

Cl. — open your hands let the sheet fall — STILL — (no sound)

Bsn. — open your hands let the sheet fall — STILL — (no sound)

Hn. 1

Hn. 2

Tpt.

Trbn.

S. D. — Press L.H. fingertips perpendicularly against the drumhead. Strike the backs of the L.H. fingers with the R.H. fingers. — strike L.H back with R.H. palm (close to wrist) — strike drumhead with L.H. palm and keep in place

Snare (L.H.) — OFF — 1 sheet on the drumhead — blow on paper sheet (held on drumhead with palm)

Vln. 1 — STILL

Vln. 2 — open your hands let the sheet fall — STILL — (no sound)

Vln. 3 — STILL

Vln. 4 — open your hands let the sheet fall — STILL — (no sound)

Vln. 5 — STILL

Vln. 6 — open your hands let the sheet fall — STILL — (no sound)

Vln. 7 — STILL

Vln. 8 — open your hands let the sheet fall — STILL — (no sound)

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

D. B.

82

*a little faster* ♩= 65

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
S. D.
Snare (L.H.)
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D. B.

hit your chest while knockin drumhead

tailpiece

pizz.

(almost damp)
damp very close to nut

91

Fl.

Ob.

without mouthpiece
pitches refer to fingerings

Cl. in B♭

Bsn.

Hn. 1

Hn. 2

Tpt.

Trbn.

S. D.

Snare (L.H.)

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

D. B.

♩= 135

4/4

98

Fl.

Ob.

Oboe

Cl. in B♭

Clarinet in B♭

Bsn.

Bassoon

Hn. in F 1

Hn. in F 2

Tpt. in B♭

Tbn.

Sn. Dr.

Kick Dr.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Vc. 3

D. B.

hand in the bell (ord.)

plunger mute

col trpt.

col oboe

T.R. (tongue ram)

slap

articulate consonants with almost no air

[t-k-t-k]

[ ∫∫∫ ]

[ fff ]

(no dim.)

SNARE

ON

KICK

hold violin like mandolin pluck with guitar pick

pluck with guitar pick hold violin like mandolin

(pos. ord.)

(damped string)

(always damped)

Violin

behind the bridge col legno (tape)

arco on tailpiece

arco

pizz.

open

107

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. in F 1
Hn. in F 2
Tpt.
Trbn.
Sn. Dr.
Kick Dr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D.B.

Flz.
slap
col trpt.
(no dim.)
T.R. (tongue ram)
T.R.
[t-k-t-k]
[ fff ]
[ ∫∫∫ ]
col oboe
hit drumhead with hand palm
pluck with guitar pick hold violin like mandolin
(pos. ord.)
(damped string)
8va
viola upright, resting on legs
(L.H.) damp all strings close to nut
(R.H.) Palm slap all strings against the fingerboard
arco
pizz.
pizz. (no laissez vibrer)

115

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. in F 1
Hn. in F 2
Tpt. in B♭
Tbn.
Sn. Dr.
Kick Dr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla 1
Vla 2
Vc. 1
Vc. 2
Vc. 3
D. B.

Flz.
col trpt.
T.R.
[t-k-t-k]
articulate consonants with almost no air
col cl.
(always damped)
(pont.)
(damped strings)
pluck with guitar pick hold violin like mandolin
(R.H.) Palm slap all strings against the fingerboard
(L.H.) damp all strings close to nut

123

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. in F 1
Hn. in F 2
Tpt. in B♭
Tbn.
Sn. Dr.
Kick Dr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla 1
Vla 2
Vc. 1
Vc. 2
Vc. 3
D. B.

7/8 4/4 7/8 4/4 7/8

Flz.
col trpt.
col oboe
[t-k-t-k]
[∫∫∫]
hit drumhead with one stick
(8)
pluck with guitar pick hold violin like mandolin
(damped string)
(pos. ord.)
(always damped)
8va
(pont.)
(molto pont.)
III (always)
pizz.
(R.H.) Palm slap all strings against the fingerboard
(L.H.) damp all strings close to nut

132

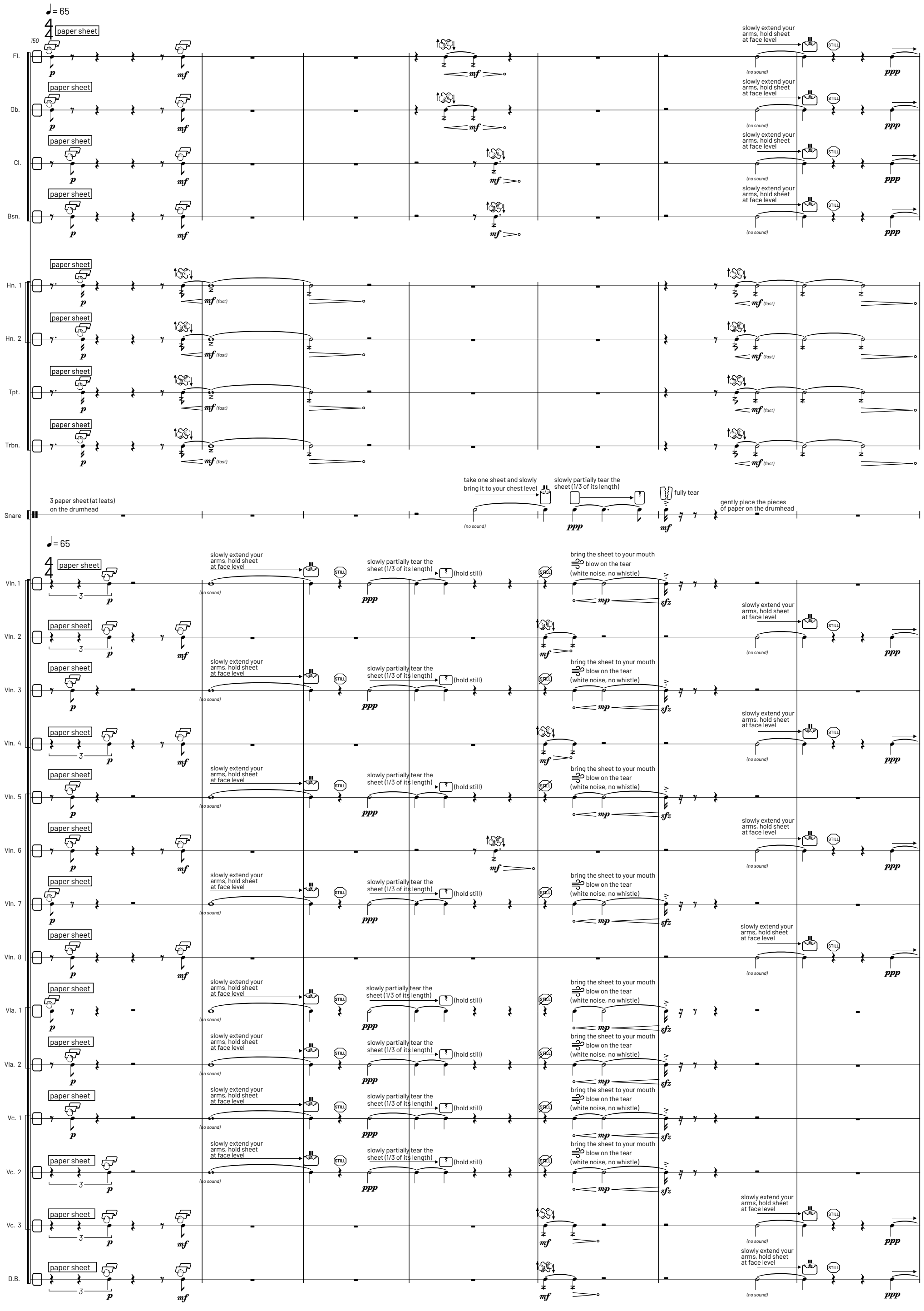
Fl.
Ob.
Cl. in B♭
Bsn.
Hn. in F 1
Hn. in F 2
Tpt. in B♭
Tbn.
Sn. Dr.
Kick Dr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla 1
Vla 2
Vc. 1
Vc. 2
Vc. 3
D. B.

mouthpiece-in
slap
slap(always)
col trpt.
Flz.
col oboe
[t-k-t-k]
[∫∫∫]
(pont.)
(pos. ord.)
(molto tast.)
III (always)
pizz.
palm slap

141

Fl.
Ob.
Cl. in B♭
Bsn.
Hn. in F 1
Hn. in F 2
Tpt. in B♭
Tbn.
Sn. Dr.
Kick Dr.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla 1
Vla 2
Vc. 1
Vc. 2
Vc. 3
D. B.

(stomp foot)
(with each note played on instrument)
Flz.
[t-k-t-k]
handpalm strike on mouthpiece (all note on the staff)
hand out of bell
without mute
stomp foot (accented notes) (while palm-strike m.pce)
(pos. ord.)
palm slap
pizz.
(R.H.) Palm slap all strings against the fingerboard
(L.H.) damp all strings close to nut
OFF


♩= 65
4/4
150
Fl.
Ob.
Cl.
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
Snare
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D.B.
paper sheet
3 paper sheet (at leats) on the drumhead
take one sheet and slowly bring it to your chest level
slowly partially tear the sheet (1/3 of its length)
fully tear
gently place the pieces of paper on the drumhead
slowly extend your arms, hold sheet at face level
(hold still)
bring the sheet to your mouth
blow on the tear
(white noise, no whistle)
(no sound)
WHIP
STILL
p
mf
mf (fast)
ppp
mp
sfz

157

Fl.
Ob.
Cl.
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
Snare
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D.B.

slowly partially tear the sheet (1/3 of its length)
bring the sheet to your mouth blow on the tear (white noise, no whistle)
slowly extend your arms, hold sheet at face level
abruptly partially tear the sheet (1/3 of its length)
take an other one sheet and slowly bring it to your chest
gently place the pieces of paper on the drumhead
hold paper on drumhead and blow

163

Fl.
Ob.
Cl.
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
Snare
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D.B.

2/4 4/4

Fully tear paper by abruptly extending right arm upward. (left hand touch your chest)

let sheets fall hold arms still keep hand relaxed

(no sound)

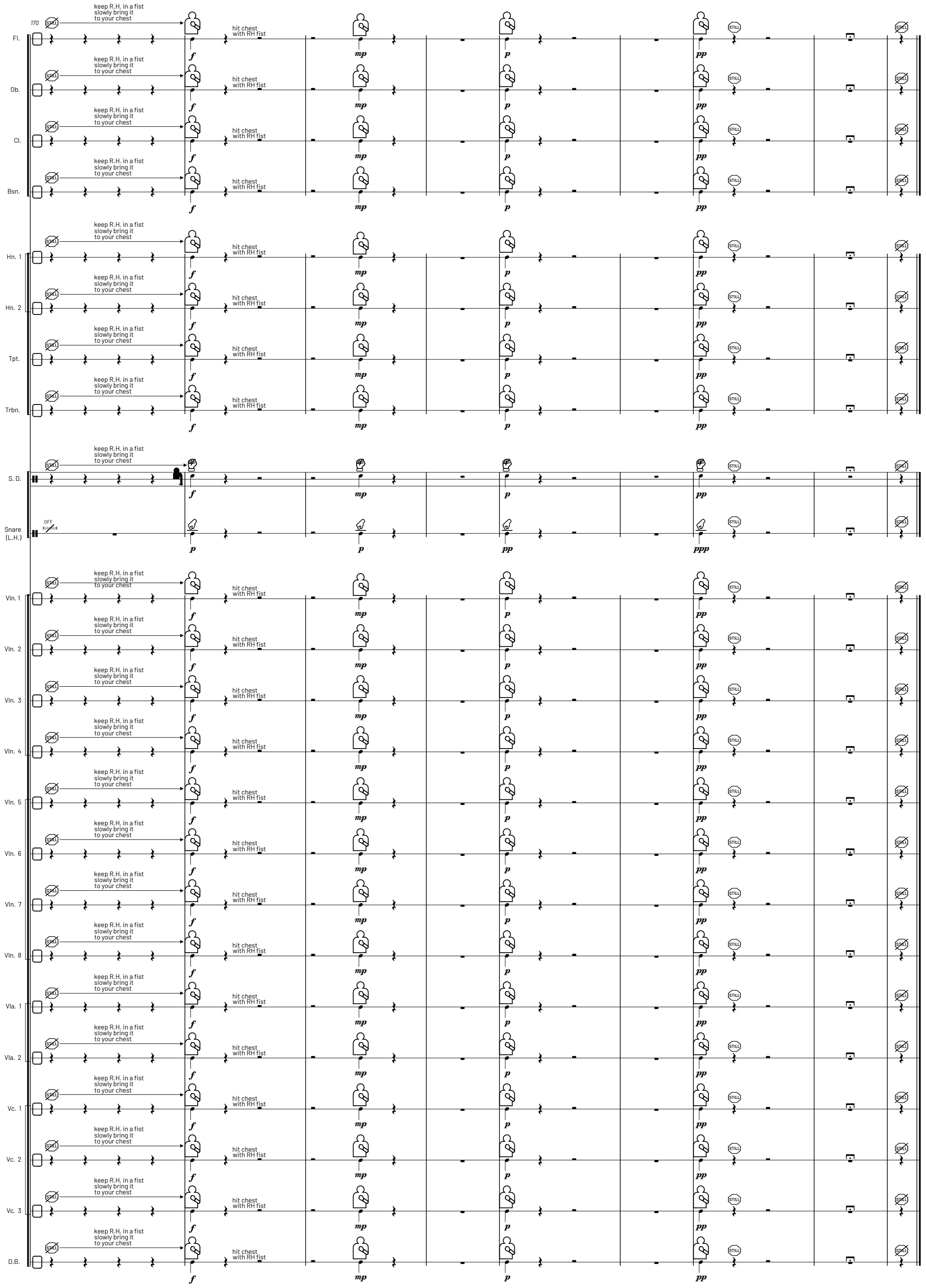
take the last one sheet and slowly bring it to your chest

fast/wide movement

tear sheet 4 more times gradually quieter and more restrained movements

gently place the pieces of paper on the drumhead

STILL


170
Fl.
Ob.
Cl.
Bsn.
Hn. 1
Hn. 2
Tpt.
Trbn.
S. D.
Snare (L.H.)
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Vc. 3
D.B.
keep R.H. in a fist slowly bring it to your chest
hit chest with RH fist
STILL
OFF
f
mp
p
pp
ppp