

Christoffer Schunk

Props

*This work is a representation of some social tendencies.
It addresses the actions of people when they are with others,
alone, and alone but with the desire to be watched.*

Instrumentation

Kameron Christopher/Alto Sax
Stefan Kac/Tuba
Kirsten Weist - Soprano
Andrea Young - Soprano
Anantha Perumal/Camera Man - Baritone
James Pianka - Baritone
Madeline Falcone/Violin and Viola
Marcus Rubio/Violin
Linda Rife/Cello
Christoffer Schunk - "Acting"
Max Wanderman - "Acting"
Dan Miller - "Acting"
Lauren Frias - "Acting"
Danny Wood - "Acting"
Lorie Wheeler - "Acting"
Computer - Audio and Video

The stage should be set
with a trashcan,
Wheeler naked inside.
Fishing line
connecting scattered
art pieces
to
her limbs.

Score in C

I

90"

No need to be strict with timings but don't be excessive in your freedom.

Enter from the hall entrance, sprinting past the audience

Enter from backstage, shaking a large wooden board

Dispersed in the audience, partake in casual conversation with a person or people nearby

obnoxiously loud almost yelling

90"

Lights off.

2 Slam your hand into the board and immediately lie on your back

After Schunk smacks the board, stop shaking it and leave the hall

Throw yourself onto the floor then quietly sit back in your chair

6"

4"

12"

Lights on.

1 second after the lights, scream as if you're on fire

Lights off.

Silently, violently seize

continue...

From outside the hall, use seizing as a method of transportation towards the stage. Come from different locations.

ppp

ppp

continue...

5" 5" 7"

Schunk
7 **Role over on all fours and begin heaving**
continue...
Slowly fade in lights.
Immediately stop. Stand up and yell at an imagine wall. Quickly walk a few feet to a perpendicular imagined wall and yell. Then move to a third wall, then a fourth, boxing yourself in. Continue yelling at the walls in this manner. Roughly have 1 second between each yell.
ah! ah! ah! ah! ah! ah! ah! ah!

Wanderman & Miller
continue...
Having reached the stage, role over on all fours and begin heaving
continue...
rit...

Vla.
Vc.

Need to be strict with timings.

At 0:00 0:45 1:00 1:06

Schunk
10 *Lights now on. continue...*
Extremely slowly and silently, walk towards the exit
continue...

Wanderman & Miller
Gradually stop heaving, slowly die and lie on your back

Computer
Track 1

Vla.
Vc.

start timer
start timer
pp

2:00 2:06 2:25 2:33 2:44 2:54 3:08

Schunk
14
uh!

Wanderman & Miller
uh!

Computer

Vla.
Vc.

continue...
continue...
gliss.
pp

3:11 3:14 3:28

21 *continue walking...*

Schunk

Wanderman & Miller

Computer

Vla.

Vc.

Spasm quietly and not too quickly, creating sound with the floor

quick notes

ppp

f *p*

smash your chest

vomit

quick notes

ppp

f *p*



3:31 3:35 3:39 3:42 3:51

24 *continue walking...*

Schunk

Wanderman & Miller

Computer

Vla.

Vc.

panting as fast as you can, moving towards pitch exhales

pp *f*

low sound

"It was done dude"

"Fuck you, get the fuck out."

yelling

Done!

gliss.

ff *pp*

ff *pp*

3:56 3:58 4:45

Wanderman & Miller ²⁹ *f* *Done Done* *mf* *Wanderman: Loudly and very slowly hump the floor, slapping your hands against the ground with each thrust.* *ff*

Computer

Vla. *gliss.* *gliss.* *ffff*

Vc. *ffff*



4:50

Schunk ³² *Move freely, still somewhat slowly. Impassionately stare into the eyes of different individuals at 30" intervals. If you can think of something sad enough, gradually begin to tear.*

Wanderman & Miller *Stand, separate, and move slowly. Impassionately stare into the eyes of different individuals at 20-30" intervals. If you can think of something sad enough, gradually begin to tear.*

Computer *Recorded violins suddenly stop*



6:43

Schunk ³³ *whispering*
I can't fare, you came all, with one us.

Wanderman & Miller *Miller: I can't fare, you came all, with one us. Wanderman: I can't fare, you came all, with one us.*

Computer

7:01

Roughly
At 7:50
Roughly
At 7:52
Roughly
At 9:00

34 still staring

30" after you hear "apricot," yell falsetto as loud as you can for 2"

continue staring

When "apricot" finishes, begin violently gagging without breaking eye contact.

Schunk

still staring

Yell as soon as you hear Schunk and stop with him

continue staring

When "apricot" finishes, begin violently gagging without breaking eye contact.

Wanderman & Miller

Computer



9:14

10:20

Roughly
At 11:00

$\text{♩} = 20$

38 continue staring

Quickly walk around with very widespread legs. Leave the room after 5 seconds.

Schunk

continue staring

Quickly walk around with very widespread legs. Leave the room after 5 seconds, filing out behind Schunk.

Wanderman & Miller

the distorted violin has left the electronics

Computer

Vla. no vibrato *pp*

Vc. no vibrato *pp*

47

Schunk

Wanderman

Computer

Vla.

Vc.

Walk in and repeat the "yelling at the imaginary walls"

Walk back in the hall very apologetically, apologizing to anything and anyone. Don't address any specific issue. Only apologize. Leave after 15 seconds. Every few seconds, somewhat loudly apologize again. Become more and more upset with yourself.

Electronics out

build vibrato extremely slowly

mp

build vibrato extremely slowly

mp

14:05

55

Schunk

Wanderman & Miller

Computer

Vla.

Vc.

continue...

With Miller, Wanderman comes in with the large piece of wood. At a steady but slower rhythm than Schunk, place the wood at the various positions of the imagined wall about 2 feet from Schunk. Each time it is placed, Miller steadily hammers on it.

mf

14:20

14:37

56

Schunk

Wanderman & Miller

Computer

Vla.

Vc.

Gradually transform your yells and body language into a "bro cheer."

You should now be "bro cheering." Yell "yeah" as if your favorite sports team won an important game. You should be making a congratulatory fist with each yell.

14:39

14:54

58

Schunk

Wanderman & Miller

Wood

Computer

Vla.

Vc.

Gradually transform your cheer into an effeminate cheer with the motion of tossing roses. Toss the roses that Wood gives you.

You should now be doing the new cheer, tossing the roses.

Wanderman: In a very slow rhythm, bang your head on the wood in counterpoint with Miller's rhythm. Only two bangs per wall.

Wanderman: Gradually build the speed of your head bangs.

Carrying 4 roses, deliberately walk towards Schunk. Give him one rose at a time. Try to reach for the rose when he throws it. Grab it if you can. If you miss, give him another rose. before he makes the rose throwing gesture. When you run out of roses, quickly grab the closest rose to give back to Schunk. Continue this process until he stops taking them. When he stops taking them, do not leave him, but continue reaching the roses towards him, trying to give them to him. Possibly push the roses against his chest or hands, trying to stick them to his body.



60

Schunk

Wanderman & Miller

Wood

Computer

Vla.

Vc.

14:56

15:12

Gradually transform your cheer into a painful yell with the motion of stabbing yourself in the stomach.

You should now be doing the new yell and motion, stabbing yourself with the roses and maybe also throwing them.

Within your wall escapades, quietly vomit. *p*

15:14

62

Schunk

Wanderman & Miller

Wood

Rubio

Computer

Vla.

Vc.

Unnoticeably peel oranges.
The only importance is scent.

ff

ff

ff



15:30

63

Schunk

Wanderman & Miller

Wood

Rubio

Computer

Vla.

Vc.

Quietly release liquids from your mouth onto the floor then collapse into the liquid.

As soon as Schunk collapses, quickly grab fishing line from outside the hall. Tie it around Schunk's legs and drag him out.



64

Schunk

Wanderman & Miller

Wood

Rubio

Computer

Vla.

Vc.

II

*There should be many sardines in the tuba.
There should be milk in Weist's mouth.*

♩ = 125

Circular breathe.

Christopher/Sax.

4

Christopher/Sax.

7

Christopher/Sax.

10

Christopher/Sax.

13

Christopher/Sax.

16

Christopher/Sax.

19

Christopher/Sax.

22

Christopher/Sax.

25

Christopher/Sax.

28

Christopher/Sax.

31

Christopher/Sax.

34

Christopher/Sax.

37

Christopher/Sax.

40 Christopher/Sax. 

43 Christopher/Sax. 

46 Christopher/Sax. 

49 Christopher/Sax. 

52 Christopher/Sax. 

55 Christopher/Sax. 

58 Christopher/Sax. 

61 Christopher/Sax. 

64 Christopher/Sax. 

67 Christopher/Sax. 

70 Christopher/Sax. 

73 Christopher/Sax. 

76 Christopher/Sax. 

79 Christopher/Sax. 

82

Christopher/Sax.



Don't give away that you are about to play.

Kac/Tba.



85

Christopher/Sax.



Kac/Tba.



88

Christopher/Sax.



Kac/Tba.



91

Christopher/Sax.



Kac/Tba.



94

Christopher/Sax.



Kac/Tba.



97

Christopher/Sax.



Kac/Tba.



Weist



The milk falls out naturally.

ffmf

aw

Wood



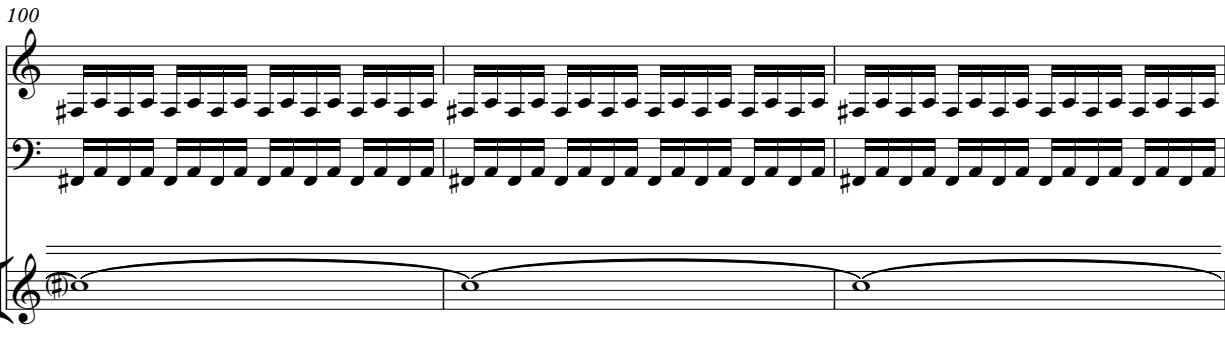
As soon as the milk falls out of Kirsten's mouth, rush onto stage and clean the floor with a towel. Purposefully walk out of the hall to throw the towel away.

100

Christopher/Sax.

Kac/Tba.

Weist



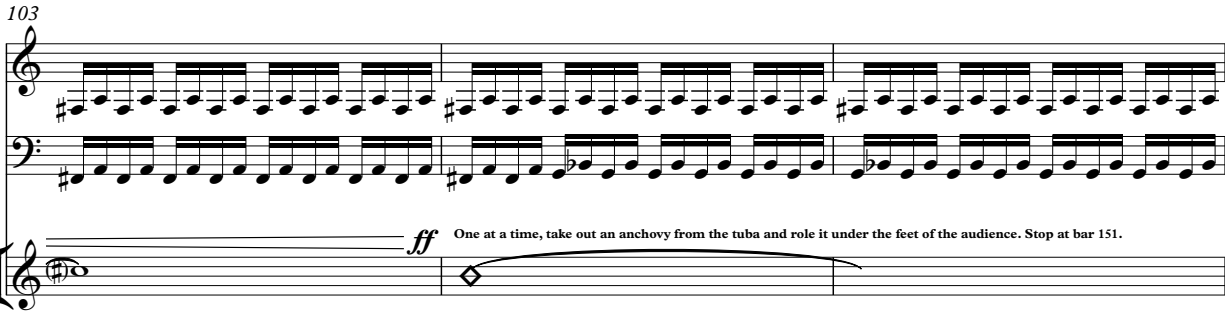
103

Christopher/Sax.

Kac/Tba.

Weist

ff One at a time, take out an anchovy from the tuba and role it under the feet of the audience. Stop at bar 151.



106

Christopher/Sax.

Kac/Tba.



109

Christopher/Sax.

Kac/Tba.



112

Christopher/Sax.

Kac/Tba.



115

Christopher/Sax.

Kac/Tba.



118

Christopher/Sax.

Kac/Tba.



121

Christopher/Sax.

Kac/Tba.

124

Christopher/Sax.

Kac/Tba.

Comp.

Cue Track I

ppp

127

Christopher/Sax.

Kac/Tba.

Comp.

pp

130

Christopher/Sax.

Kac/Tba.

Comp.

133

Christopher/Sax.

Kac/Tba.

Comp.

136

Christopher/Sax.

Kac/Tba.

Comp.

139

Christopher/Sax.

Kac/Tba.

Comp.

Measures 139-141. Christopher/Sax. plays a continuous eighth-note melody in treble clef with a key signature of one sharp. Kac/Tba. plays a continuous eighth-note accompaniment in bass clef. Comp. has a single half note in each measure, tied across the three measures.



142

Christopher/Sax.

Kac/Tba.

Comp.

Measures 142-144. Christopher/Sax. plays a continuous eighth-note melody in treble clef with a key signature of one sharp. Kac/Tba. plays a continuous eighth-note accompaniment in bass clef. Comp. has a single half note in each measure, tied across the three measures.



145

Christopher/Sax.

Kac/Tba.

Comp.

Measures 145-146. Christopher/Sax. plays a continuous eighth-note melody in treble clef with a key signature of one sharp. Kac/Tba. plays a continuous eighth-note accompaniment in bass clef. Comp. has a single half note in each measure, tied across the two measures.



147

Christopher/Sax.

Kac/Tba.

Comp.

Measures 147-148. Christopher/Sax. plays a continuous eighth-note melody in treble clef with a key signature of one sharp. Kac/Tba. plays a continuous eighth-note accompaniment in bass clef. Comp. has a single half note in each measure, tied across the two measures.

149

7

Christopher/Sax.

Kac/Tba.

Comp.

Cue Track 2 - recorded strings

Recorded Vln.

Recorded Vln.

Recorded Vln.

Recorded Vla.



152

Christopher/Sax.

Kac/Tba.

Comp.

Seriously, get on the floor and slowly breast-stroke around the room.

Weist

p *f* *mf*

red blue brown blue

Recorded Vln.

*mp**f**mp*

Recorded Vln.

*mp**f**mp*

Recorded Vln.

*mp**f**mf*

Recorded Vla.

*mp**f**mp*

Recorded Vc.

mp

158

Weist

red green red _____ pur - ple yel - low _____ red

Recorded Vln.

Recorded Vln.

Recorded Vln.

Recorded Vla.

Recorded Vc.

165

Weist

blue brown green blue brown red red pink white gray or - ange

Recorded Vln.

Recorded Vln.

Recorded Vln.

Recorded Vla.

Recorded Vc.

172

Weist

black green blue white _____ green _____ brown _____

Recorded Vln.

Recorded Vln.

Recorded Vln.

Recorded Vla.

Recorded Vc.

180

Christopher/Sax.

190

Christopher/Sax.

Kac/Tba.

Weist

Pianka

193

Christopher/Sax.

Kac/Tba.

Weist

Pianka

196

Christopher/Sax.

Kac/Tba.

Weist

Pianka

Perumal

199

Christopher/Sax.



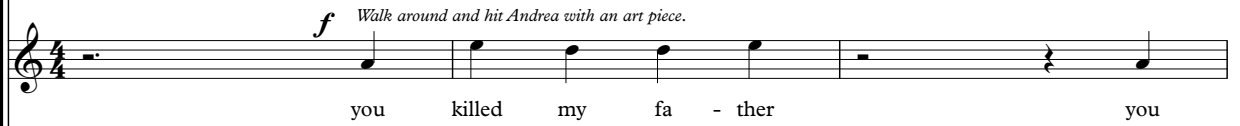
Kac/Tba.



Weist



Young



Pianka



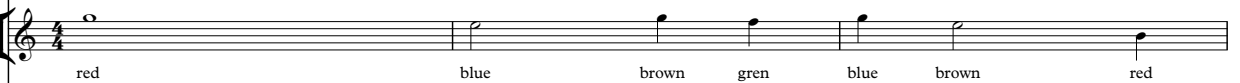
Perumal



Computer



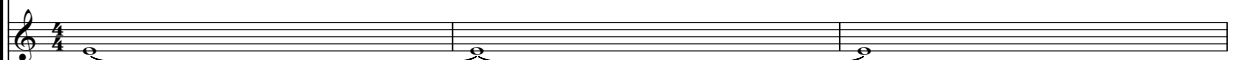
Recorded S.



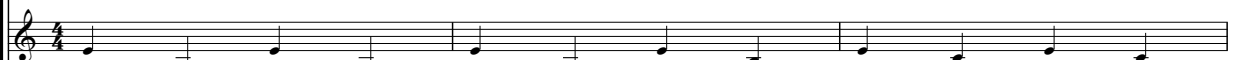
Recorded Vln.



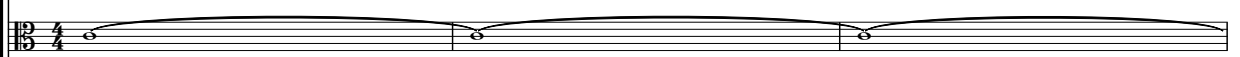
Recorded Vln.



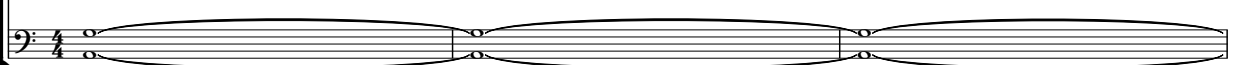
Recorded Vln.



Recorded Vla.



Recorded Vc.



Kac/Tba.

Weist

Young

Pianka

Perumal

Recorded S.

Recorded Vln.

Recorded Vln.

Recorded Vln.

Recorded Vla.

Recorded Vc.

205

Christopher/Sax.



Kac/Tba.



Weist



Young



Pianka



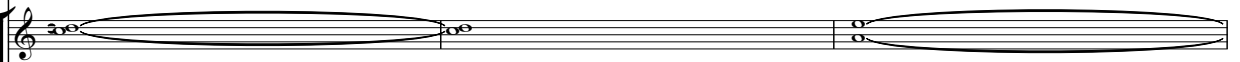
Perumal



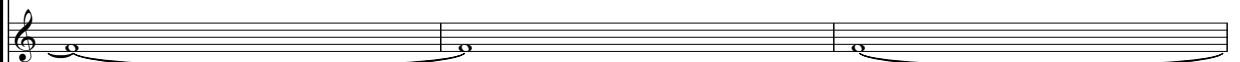
Recorded S.



Recorded Vln.



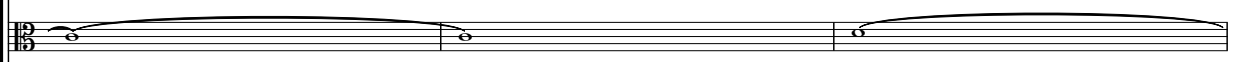
Recorded Vln.



Recorded Vln.



Recorded Vla.



Recorded Vc.



Christopher/Sax.



Kac/Tba.



Weist



Young



Pianka



Perumal



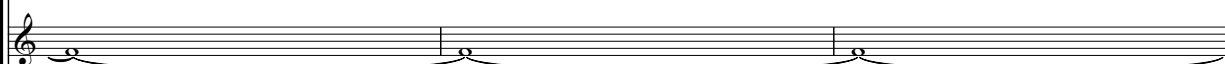
Recorded S.



Recorded Vln.



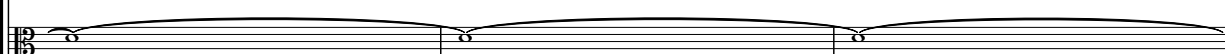
Recorded Vln.



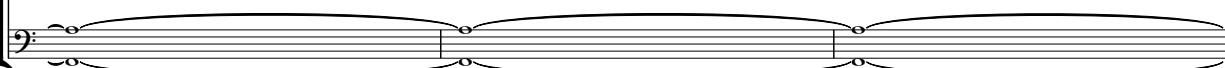
Recorded Vln.



Recorded Vla.



Recorded Vc.



211

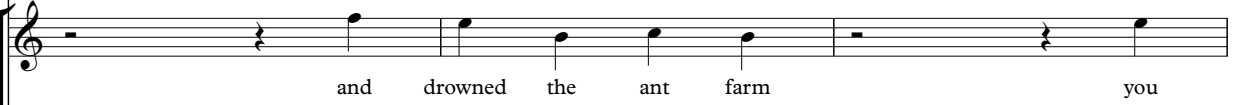
Christopher/Sax.



Kac/Tba.



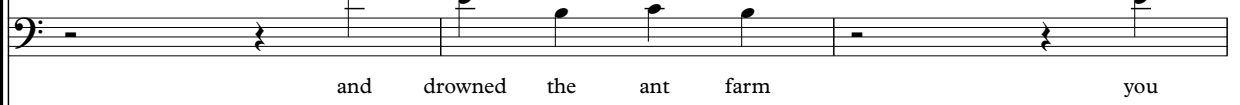
Weist



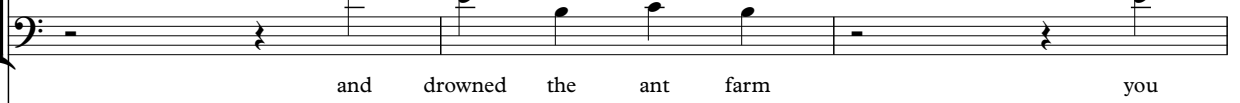
Young



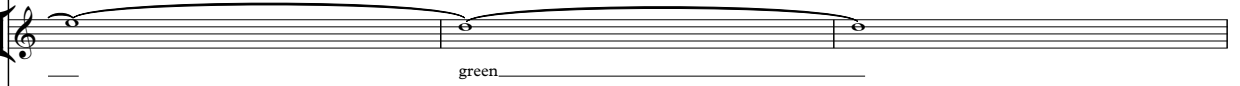
Pianka



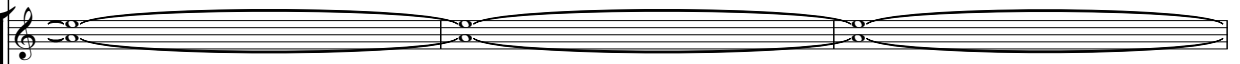
Perumal



Recorded S.



Recorded Vln.



Recorded Vln.



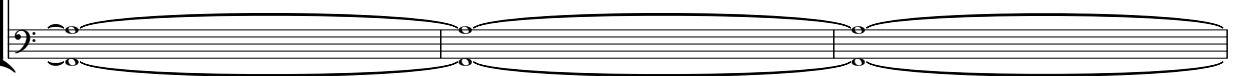
Recorded Vln.



Recorded Vla.



Recorded Vc.



Christopher/Sax.

214

Kac/Tba.

Weist

Young

Pianka

Perumal

Recorded S.

Recorded Vln.

Recorded Vln.

Recorded Vln.

Recorded Vla.

Recorded Vc.

vo - mit bab - ies and burn them skin - less

vo - mit bab - ies and burn them skin - less

vo - mit bab - ies and burn them skin - less

vo - mit bab - ies and burn them skin - less

brown

All crab walk out.

217 ♩ = 230

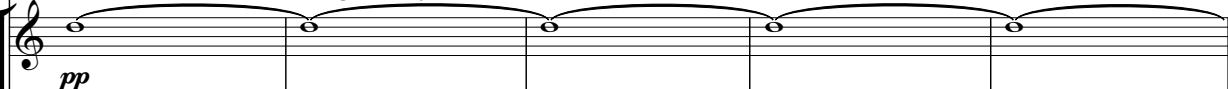
Christopher/Sax.



Rubio/Vln.

♩ = 230

From outside the hall

Walk around the concert hall normally
and gradually become more restless.*pp*

Falcone/Vln.

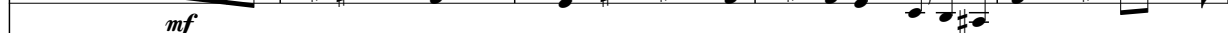
pp

222

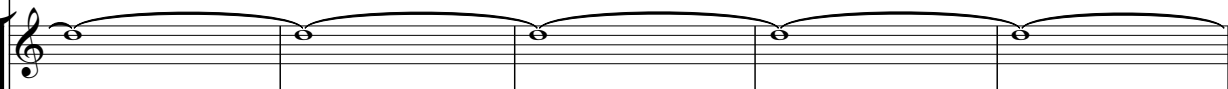
Christopher/Sax.



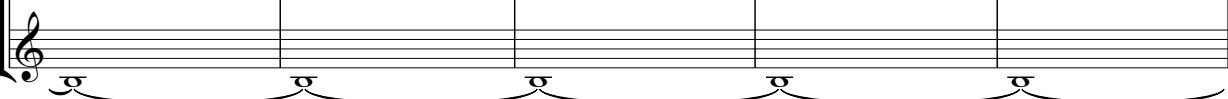
Kac/Tba.

mf

Rubio/Vln.



Falcone/Vln.



227

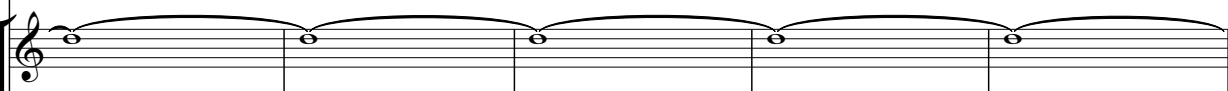
Christopher/Sax.



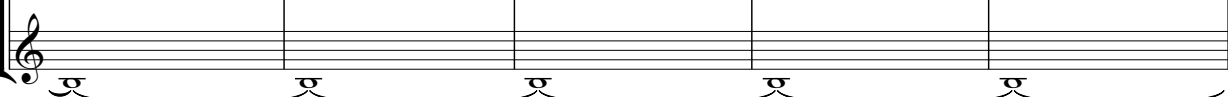
Kac/Tba.



Rubio/Vln.



Falcone/Vln.



232

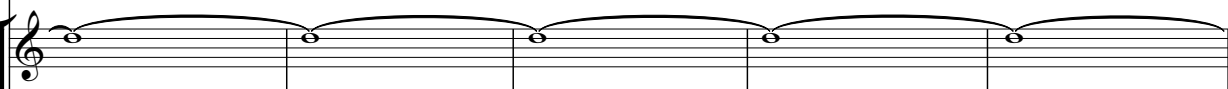
Christopher/Sax.



Kac/Tba.



Rubio/Vln.



Falcone/Vln.



237

Christopher/Sax.

Kac/Tba.

Rubio/Vln.

Falcone/Vln.



242

Christopher/Sax.

Kac/Tba.

Rubio/Vln.

Falcone/Vln.



247

Christopher/Sax.

Kac/Tba.

Weist *mf*

Young

Rubio/Vln.

Falcone/Vln.

Jog

Stand

From outside the hall, now wearing something different (perhaps a necklace).

aw...

252

Christopher/Sax. 

Weist 

Young 

Rubio/Vln. 

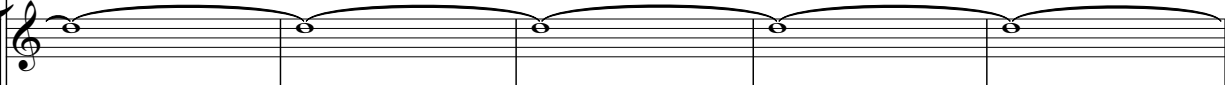
Falcone/Vln. 

257

Christopher/Sax. 

Weist 

Young 

Rubio/Vln. 

Falcone/Vln. 

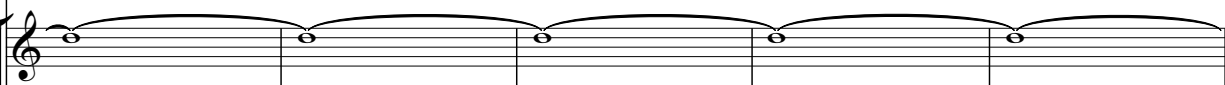
This notehead symbolizes constant reshaping of the mouth. Never use consonances.

262

Christopher/Sax. 

Weist 

Young 

Rubio/Vln. 

Falcone/Vln. 

267

Christopher/Sax.

Still walking, reading a book. Occasionally rip out a page or two and stuff them into your clothes.

Weist

Young

Rubio/Vln.

Falcone/Vln.



272

Christopher/Sax.

Weist

Young

Rubio/Vln.

Falcone/Vln.

277

Christopher/Sax.

Weist

Young

Rubio/Vln.

Falcone/Vln.

≡

282

Christopher/Sax.

Kac/Tba.

Weist

Young

Rubio/Vln.

Falcone/Vln.

Sit

aw...

287

Christopher/Sax.

Kac/Tba.

Weist

Young

Rubio/Vln.

Falcone/Vln.



292

Christopher/Sax.

Kac/Tba.

Weist

Young

Rubio/Vln.

Falcone/Vln.

Grow more impatient, gradually bowing faster. Ocassionally bump into Madeline, becoming more frantic.

Grow more impatient, gradually bowing faster. Become more frantic.

297 *Be back at your music stand*

Christopher/Sax. *ff*

Kac/Tba. *ff*

Weist

Young *mf* *f*

Rubio/Vln. *mf* *cresc...* *f*

Falcone/Vln. *mf* *cresc...* *f*



302

Christopher/Sax.

Kac/Tba.

Weist *f*

Young (*increasing tremolo*)

Rubio/Vln.

Falcone/Vln.

307

Christopher/Sax. *cresc...*

Kac/Tba. *cresc...*

Weist *cresc...*

Young *cresc...*

Rubio/Vln. *cresc...*

Falcone/Vln. *cresc...*



312

Christopher/Sax. *fff*

Kac/Tba. *fff mp*

Weist *fff* stand blankly

Young *fff* stand blankly

Rubio/Vln. *fff* Angrily and manically bowing your violin.

Falcone/Vln. *fff* stand blankly

317

Kac/Tba.

Rubio/Vln.

320

Kac/Tba.

Wood

Rubio/Vln.

When Rubio begins slowly walking, get up and walk out the back exit of the hall.

Exhausted, put your violin on the floor. Begin slowly walking down the center aisle, towards the exit.

323

Kac/Tba.

Frias

Computer

Rubio/Vln.

Dance through the hall while the projector screen lowers

Trigger the projection screen so that it begins to lower

♩ = 125

324

Christopher/Sax.

Kac/Tba.

Computer

Begin when video/audio begins.

Trigger the video when the projection screen is down and Frias is out of the hall. The projection may be projected onto an obese person in white, standing close to the projection screen.

327

Christopher/Sax.

Kac/Tba.

330

Christopher/Sax.

Kac/Tba.



333

Christopher/Sax.

Kac/Tba.



336

Christopher/Sax.

Kac/Tba.



339

Christopher/Sax.

Kac/Tba.



342

Christopher/Sax.

Kac/Tba.

Wood

Walk towards Rubio with a long noose trailing out of the hall.



344

Christopher/Sax.

Kac/Tba.

346

Christopher/Sax. Embrace Stefan, then hang out happily. Hug the different people, congratulating them. Talk about how happy you are and how great your life is. Talk about how great your conversation partner seems to be doing. Talk about how great the world is. Talk about how fantastic everything is.

Kac/Tba. Embrace Kameron, then hang out happily. Hug the different people, congratulating them. Talk about how happy you are and how great your life is. Talk about how great your conversation partner seems to be doing. Talk about how great the world is. Talk about how fantastic everything is.

Weist Hang out happily. Hug the different people, congratulating them. Talk about how happy you are and how great your life is. Talk about how great your conversation partner seems to be doing. Talk about how great the world is. Talk about how fantastic everything is.

Young Hang out happily. Hug the different people, congratulating them. Talk about how happy you are and how great your life is. Talk about how great your conversation partner seems to be doing. Talk about how great the world is. Talk about how fantastic everything is.

Pianka Hang out happily. Hug the different people, congratulating them. Talk about how happy you are and how great your life is. Talk about how great your conversation partner seems to be doing. Talk about how great the world is. Talk about how fantastic everything is.

Perumal Hang out happily. Hug the different people, congratulating them. Talk about how happy you are and how great your life is. Talk about how great your conversation partner seems to be doing. Talk about how great the world is. Talk about how fantastic everything is.

Wood (Wanderman, Miller) Reach Marcus right when the sax and tuba stop. Put the noose around him as WANDERMAN and MILLER begin pulling him out of the hall from outside the hall. As you are exiting, Knock over the trashcan that a naked man is sitting in. Marcus, as you are being dragged out, latch onto the naked man. The naked man should have the art pieces attached to his ankles via long fishing line. The art pieces will be dragged out as he is being dragged out.

Rubio/Vln. Right before Danny puts the noose around you, show a glimmer of a smile. Then when the noose touches your neck, freeze and allow yourself to be slowly pulled out of the hall. You may grab the noose with your hands to alleviate pain.

Falcone/Vln. Hang out happily. Hug the different people, congratulating them. Talk about how happy you are and how great your life is. Talk about how great your conversation partner seems to be doing. Talk about how great the world is. Talk about how fantastic everything is. Walk out awkwardly at some point.

At the repeat of the video

347 **50"**

Christopher/Sax. Stand still slightly smiling.

Kac/Tba. Lie on your back and stiffly flop your arms against the floor from one side to the other. Scoot around like this.

Weist Lie on your back and stiffly flop your arms against the floor from one side to the other. Scoot around like this.

Young Lie on your back and stiffly flop your arms against the floor from one side to the other. Scoot around like this.

Pianka Lie on your back and stiffly flop your arms against the floor from one side to the other. Scoot around like this.

Perumal Lie on your back and stiffly flop your arms against the floor from one side to the other. Scoot around like this.

Frias Lie on your back and stiffly flop your arms against the floor from one side to the other. Scoot around like this.



348 **60"**

Christopher/Sax. Walk out casually, but maybe as if you did something wise.

Kac/Tba. Begin pulling yourself out of the hall with on hand, dragging your body across the floor.

Weist Begin pulling yourself out of the hall with on hand, dragging your body across the floor.

Young Begin pulling yourself out of the hall with on hand, dragging your body across the floor.

Pianka Begin pulling yourself out of the hall with on hand, dragging your body across the floor.

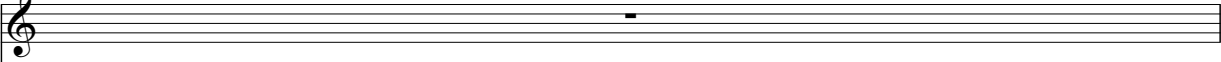
Perumal Begin pulling yourself out of the hall with on hand, dragging your body across the floor.

Wood Begin pulling yourself out of the hall with on hand, dragging your body across the floor.

Frias Begin pulling yourself out of the hall with on hand, dragging your body across the floor.

349 All should be out of the hall roughly after 5 seconds of the celesta song

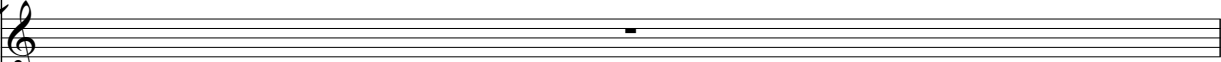
Christopher/Sax.



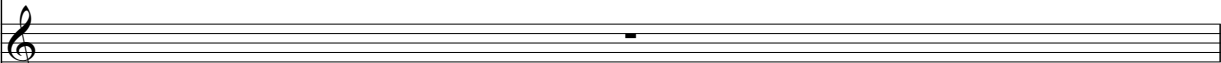
Kac/Tba.



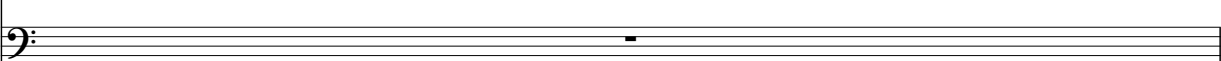
Weist



Young



Pianka



Perumal



Wood



Frias





350

Computer

