

you rearranged my living space

Christoffer Schunk

## INSTRUMENTATION

flute  
soprano recorder  
oboe  
bass clarinet  
kick drum, glockenspiel  
marimba  
soprano  
violin  
cello  
contrabass

## NOTES

Beginning with the conductor in bar 84, various performers will be directed to "whimper". This should contain poorly formed sounds that are almost words. The performer should be on the verge of tears, gradually following the soprano's melody until directed to fully follow the melody, albeit sloppily. The whimper sound should never be broken. In this section, the dynamics above the staves are the vocal dynamics.

The wind instruments should not play with vibrato.

✕ and × notehead signifies speaking.

✕ and ↘ signifies a quick scream on the downbeat. Choose a different mouth shape for each symbol.

◇ signifies a rapid flipping of one's tongue in and out of one's mouth while singing a pitch.

☞ signifies an exhale on either haw as in "hot" or hah as in "hat".

/// signifies quiet, quick and sporadic vocalizations on "haw".

### Soprano Recorder

If there is a \* next to a dynamic marking, allow pitch accuracy to waver in order to achieve the correct dynamic.

### Soprano

ah - as in hat

aw - as in hot

uh - as in of

oo - as in food

▴ notehead signifies speaking with one's mouth as closed as possible while still being able to speak.

■ notehead signifies a hollow, back-of-the-mouth/in-the-throat sound.

○ signifies panting.

~~~~~ signifies throat vibrato.

—————>—————> signifies an acceleration and deceleration of normal vibrato. This does not indicate dynamics in any way.

### Cello

× notehead is left-hand finger tapping.

● notehead is scratch tone.

♩ = 100

♩ = 85

1

Fl. *mp*

S. Rec. *mp*

Ob. *mp*

B. Cl. *mp*

K. D.

Mar. *mp*

Vln.

Cb.

11 ♩ = 100

Fl. *<mf mp*

S. Rec. *<mf mp*

Ob. *<mf mp*

B. Cl. *<mf mp*

Mar. *3/4*

S. *mf p mp p mf < f p mp > mf*

Vlc. *mp mf > p <mf mp f*

*spiccato*

baw he oh who yo he\_nigh keen ho huh\_nuh hi it yo ho\_mm good you yaw hink you guh haw ho keen

Fl.

S. Rec.

Ob.

B. Cl.

K. D.

Mar.

S.

Vln.

Vc.

Cb.

oh oo uh how do ing kuh kite\_yuh cub no we gaw shaw hick king nay you'll how

**p** **mf** **mf** **< f mf** **mp** **mf** **<>** **fp**

**mp** **pp** **< mf** **< f mp** **mf** **p**



4 ♩ = 100

23

Fl.

S. Rec.

Ob.

B. Cl.

Mar.

S.

odd he ho hey hey ha hey oo eh\_ die. move a-way and your glare\_ he died who knew aw

Vln.

Vc.

Cb.

**p mf f f mf > p mf > mp < mf**

**f pp mp mf**

pizz. arco

pizz. arco

**pp < mf**



Continue lightly conducting

Freeze

Conduct

27

38

Fl.

S. Rec.

Ob.

B. Cl.

Mar.

S.

Vln.

Vc.

Cb.

**mp** **mf**

call call call call call

*molto vibrato* *sans vibrato*

**fpp** **ff** **mp** **sfz** **mp** **mf** **f** **mp** **sfz** **mf**

**fpp** **ff** **mp** **sfz** **mf** **f** **mp** **sfz**

*molto vibrato* *sans vibrato*

*molto vibrato* *sans vibrato*

Speak

Mark!

Seth!

**sfz**

**sfz**

**sfz**





51

Fl. **p**

S. Rec.

Ob. **p**

B. Cl. **p**

K. D. **mp**

Mar. **hah**

S. **call hall hall\_ hall hall\_ hall hall\_ hall\_ call hall hall hall hall**

Vln. **hah** **pp**

Vc. **hah** **p** **pp**

Cb. **p** **f** **pp**

57

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

S. Rec. \* *mf* *mp* \* *mf* *mp*

Ob. *mf* *mp* *p* *mf* *hah*

B. Cl. *mf* *mp* *p* *hah*

K. D. *hah*

Mar. *hah*

S. *hall hall\_hall* *call*

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

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

Cb. *p* *p* *hah*



Fl.

S. Rec.

Ob.

B. Cl.

K. D.

Glock.

Mar.

S.

Vln.

Vc.

Cb.

*f* *mp* *mf* *ff* *mf* *pp* *f* *mp*

*mf* *ff* *mf* *mp*

*mf* *ff* *mf* *mp*

*pp* *f* *pp* *f* *mp*

*f* *pp* *f* *mp*

*f* *pp* *f* *mp*

breathe when necessary

let ring

call

*sffz*

Allow the lines to guide the contour of your speech. Intensely

*mp* *mf* *mf*

\*gibberish\*

72

Fl. *mf* *sfz* *mp* *sfz*

S. Rec.

Ob. *mf* *mp* *sfz*

B. Cl. *mf* *mp* *sfz*

K. D. *mf* *mp*

Mar. *mf* *mp*

S. *f* *ff* *mp* *f* *mp*  
 \*gibberish\* we

Vln. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

77

Fl. *sfz* *f* *p*

S. Rec.

Ob. *sfz* *f* *p*

B. Cl. *sfz* *f* *p*

K. D. *f* *p*

Mar. *f* *p*

S. *mf* *f* *ff* *mf* *f* *mf* *p*  
*in pain* *worried*  
 ee \*gibberish\* papa! papa! yaw yaw yaw yaw

Vln. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Conductor  
\*whimper **mf**  $\rightrightarrows$  **mp**  $\rightarrow$

82

Fl.  $\text{♩} = 100$   $\text{♩} = 85$

S. Rec.

Ob. **sfz** **ff** **p**

B. Cl. **sfz** **ff** **p**

K. D. **ff**

Mar. **ff** **mp**

S. **mf** **mp** **ff** continue miming gibberish  
 x yaw \*gibberish\*

Vln. **ff**

Vc. **ff**

Cb. **ff**

88

Fl.

S. Rec.

Ob.

B. Cl.

Mar. *\*whimper*  
**pp**  $\curvearrowright$  **p**

S. *still miming*  
**f** *aw* *aw* *aw* *stop miming*

Vln. *sul tasto*  
**mp** *\*whimper*  
**pp**  $\curvearrowright$

Vc. **mp** *III.*

Cb. **pp**  $\curvearrowright$  **mp** *IV.* *\*whimper*  
**pp**  $\curvearrowright$  **p**



98

Fl.

S. Rec.

Ob.

B. Cl.

Glock.

Mar.

*\*whimper*  
**pp** < **p** >

S.

**mp**  
*sweetly*

I eyed you paint - ed with some pig\_ skin\_ au- stere and brea thing\_

Vln.

Vc.

Cb.

**p**

*\*whimper*  
**pp** < **p** >

108

Fl. **f**

S. Rec. **\*mf** breathe when necessary

Ob. **f**

B. Cl. **f** 3

K. D. **f** stop whimpering

Glock. stop whimpering

Mar. **f** fully following the melody **mf**

S. you had a chance to save a frog but you stepped on it it died call \_\_\_\_\_ **ff**

Vln. **f** *ordinario* stop whimpering

Vc. **f** 3 fully following the melody **mf** stop whimpering

Cb. **f** fully following the melody **mf** stop whimpering

117

**sfz**

**sfz**

Fl.

S. Rec.

Ob.

B. Cl.

K. D.

Mar.

*Same material as before, but now in "slow motion".*

**ff**

**mf**

**f**

S.

**f** **mf** **f** **ff** **mf** **f**

*\*gibberish\** *\*gibberish\**

Vln.

Vc.

Cb.

122

**Fl.**

**S. Rec.**

**Ob.**

**B. Cl.**

**K. D.**

**Mar.**

**S.**

**Vln.**

**Vc.**

**Cb.**

**mf** **ff** **f** **ff**

we ee \*gibberish\*

**sffz**

**sffz**

**sffz**

3 3 3 3 3

127 **sfz** **sfz** **sfz**

Fl.

S. Rec.

Ob. **sfz** **sfz**

B. Cl. **sfz** **sfz**

K. D.

Mar.

S. **f** *in pain* *worried* **mf** **ff**  
 papa! papa! yaw yaw yaw yaw yaw \*gibberish\*

Vln.

Vc. **sfz** **sfz** **sfz** **sfz**

Cb.

132  
continue miming  
key clicks are welcome  
continue taking breaths

Fl. (last 1 beat) stop miming

S. Rec. (last 1 beat)

Ob. (last 1 beat)

B. Cl. (last 1 beat)

continue miming  
slightly depressing the pedal but  
don't let the beater hit the drum

K. D. (last 1 beat)

Mar. (last 1 beat)

continue miming chaotically, not in the same rhythm

Vln. (last 1 beat)

Vc. (last 1 beat)

Cb. (last 1 beat)

141

Fl. a high pitch  
**ff**

S. Rec. falsetto  
**ff**

Ob. a high pitch  
**ff**

B. Cl. falsetto  
**ff**

K. D. falsetto  
**ff**

Mar. a high pitch  
**ff**

Vln. stop miming

Vc. **ff** falsetto

Cb. **ff** falsetto  
**p**

stop miming

stop miming

stop miming

154

Mar.

S. **pp**  
eh


Vln. **pp**


Vc. **mp**


Cb. **mp**


Pitch isn't as important as energy.  
Overblowing is welcome.


167

S. Rec. 

S.  *f* *mouth closed* *pp* *f* *mouth closed*  
eh

Vln. 

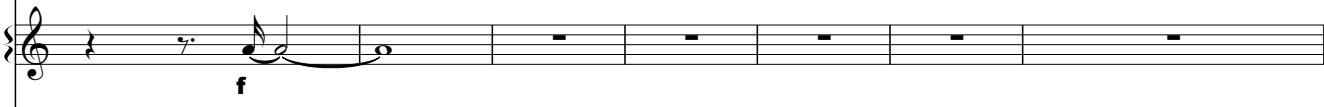
Vc.  *mf*

Cb.  *mf*




176


S. Rec.  *\*mf* *\*f* *mp* *\*<*

Glock.  *f*

S. 

Vln.  *mf* *Mark* *Goat*

Vc.  *f*

Cb.  *f* *Seth*

*yell depressed and desperate, somewhat complaining*

*yell depressed and desperately*



183 *rapid/random finger changes*

S. Rec. *ff*

S. *mouth no longer closed*

*You are about to say "good" but stutter intensely on the "g". This transitions into a "radio-static k" sound without altering your mouth shape. It is as if you are choking from demonic possession.*

*The parenthetical crescendo and diminuendo represent the opening and closing of your mouth respectively.*

Vln.

Vc.

Cb.