Christoffer Schunk

Ent

C Score

For the New Century Players

Instrumentation

Flute
Oboe
Bass Clarinet in Bb
Bassoon
Horn in F
C Trumpet & Piccolo Trumpet in A
Trombone

3 Percussionists:
Timpani: 23" and 26-25"
Triangle
Bass Drum
Tam-tam
Wood Blocks
Marimba
Vibraphone

Piano
Accordion
2 Violins
Viola
Cello
Contrabass

5 Movers
Two 20-25 lb. metal dumbells with rope tied to the handles for pulling
A baby doll with a 15 foot fishing line tied around an arm
200 plastic ball-pin balls
6 cell phones

Movers 1 and 2 are positioned in different locations in the room and Movers 3, 4, and 5 are behind the audience.

The intention of the movers is to help explore the aesthetic of interference. Although their primary purpose is to act as percussionists, their physical presence and movements alter the listener's attentiveness to and perception of the music. The sounds they create jump to the foreground, despite the dynamics, since they are physically separate from the ensemble and being created by musically uncommon sources. The traditional instrumentalists are also interfering amongst themselves, creating a conglomeration of disruption.

Performance note:
In measures 9-22, breathe roughly around the moment of the breath mark.

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A

4" | 8" | 3"

Flute

Do not play the same feathered rhythm as anyone else.
No vibrato

♩ = 50

Oboe

Do not play the same feathered rhythm as anyone else.
No vibrato

Bass Clarinet in B♭

Do not play the same feathered rhythm as anyone else.
No vibrato

Bassoon

Do not play the same feathered rhythm as anyone else.
No vibrato

Horn in F

Do not play the same feathered rhythm as anyone else.

Piccolo Trumpet in A

Do not play the same feathered rhythm as anyone else.

Trombone

Do not play the same feathered rhythm as anyone else.

Wood Blocks

Marimba

The amount of attacks is unimportant. Start at ♪ = 60 and accerlate to a roll.

Piano

Do not play the same feathered rhythm as anyone else.

Accordion

(oboe)

Do not play the same feathered rhythm as anyone else.
chromatic cluster from Bb to E

Violin I

Do not play the same feathered rhythm as anyone else.
No vibrato.

♩ = 50

Violin II

Do not play the same feathered rhythm as anyone else.
No vibrato.

Viola

Do not play the same feathered rhythm as anyone else.
No vibrato.

Violoncello

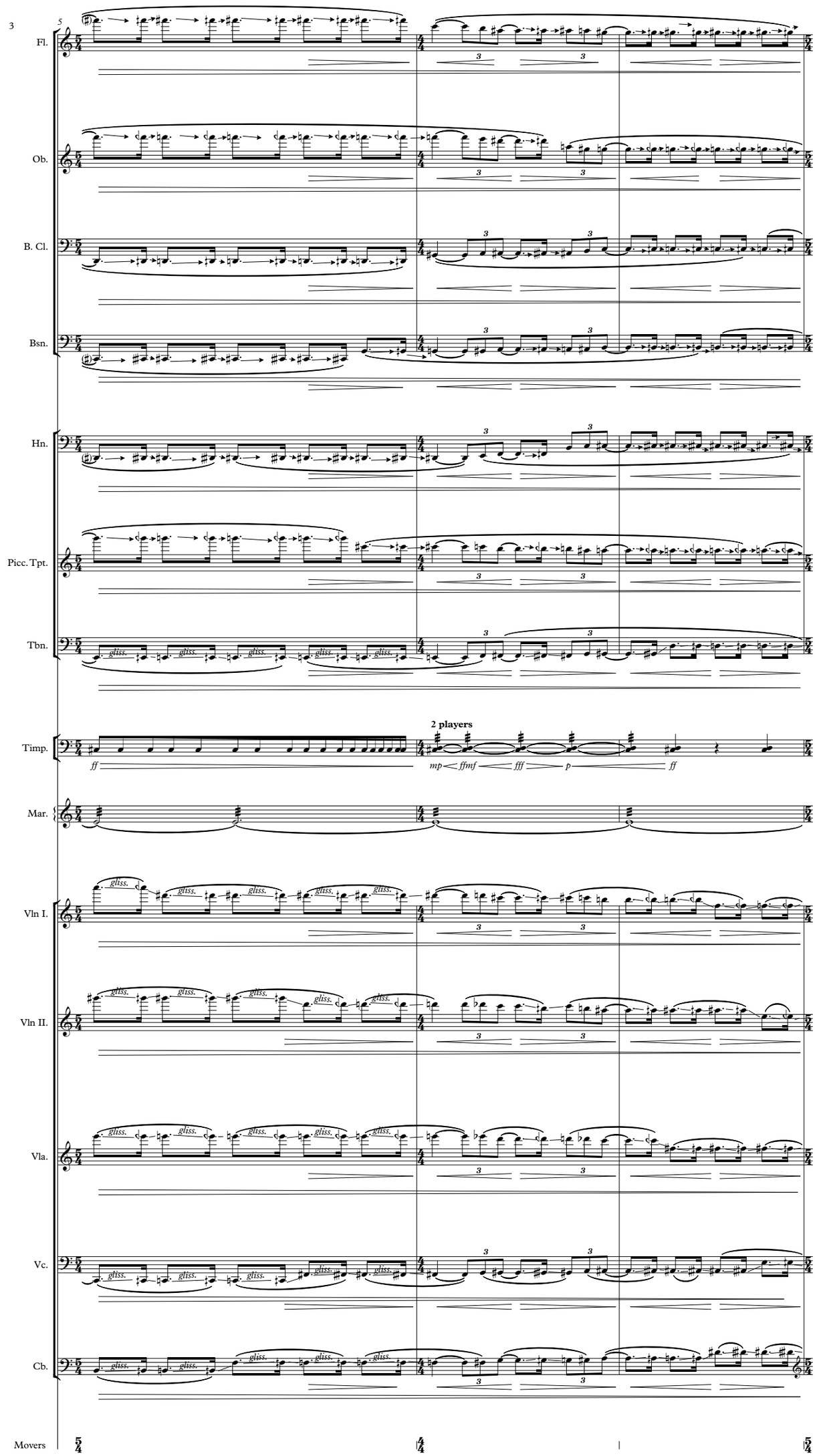
Do not play the same feathered rhythm as anyone else.
No vibrato.

Contrabass

Do not play the same feathered rhythm as anyone else.
No vibrato.

5 Movers

Movers 1 and 2: Begin walking very slowly (about 1 step per 2 seconds), dragging a dumbell so that it thuds unsteadily. If it begins to drag, try to change your direction so that it thuds. If you can't succeed, just continue dragging it.


5
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Picc. Tpt.
Tbn.
gliss.
Timp.
2 players
ff
mp
ffmf
fff
p
ff
Mar.
Vln I.
Vln II.
Vla.
Vc.
Cb.
Movers

8

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Picc. Tpt.

Tbn.

Timp.

B. D.

Mar.

Vib.

resonant (no damping)

Pno.

(piccolo)

Accord.

Vln I.

when you need to change bowing during the ties, do it independently from other players

Vln II.

when you need to change bowing during the ties, do it independently from other players

Vla.

when you need to change bowing during the ties, do it independently from other players

Vc.

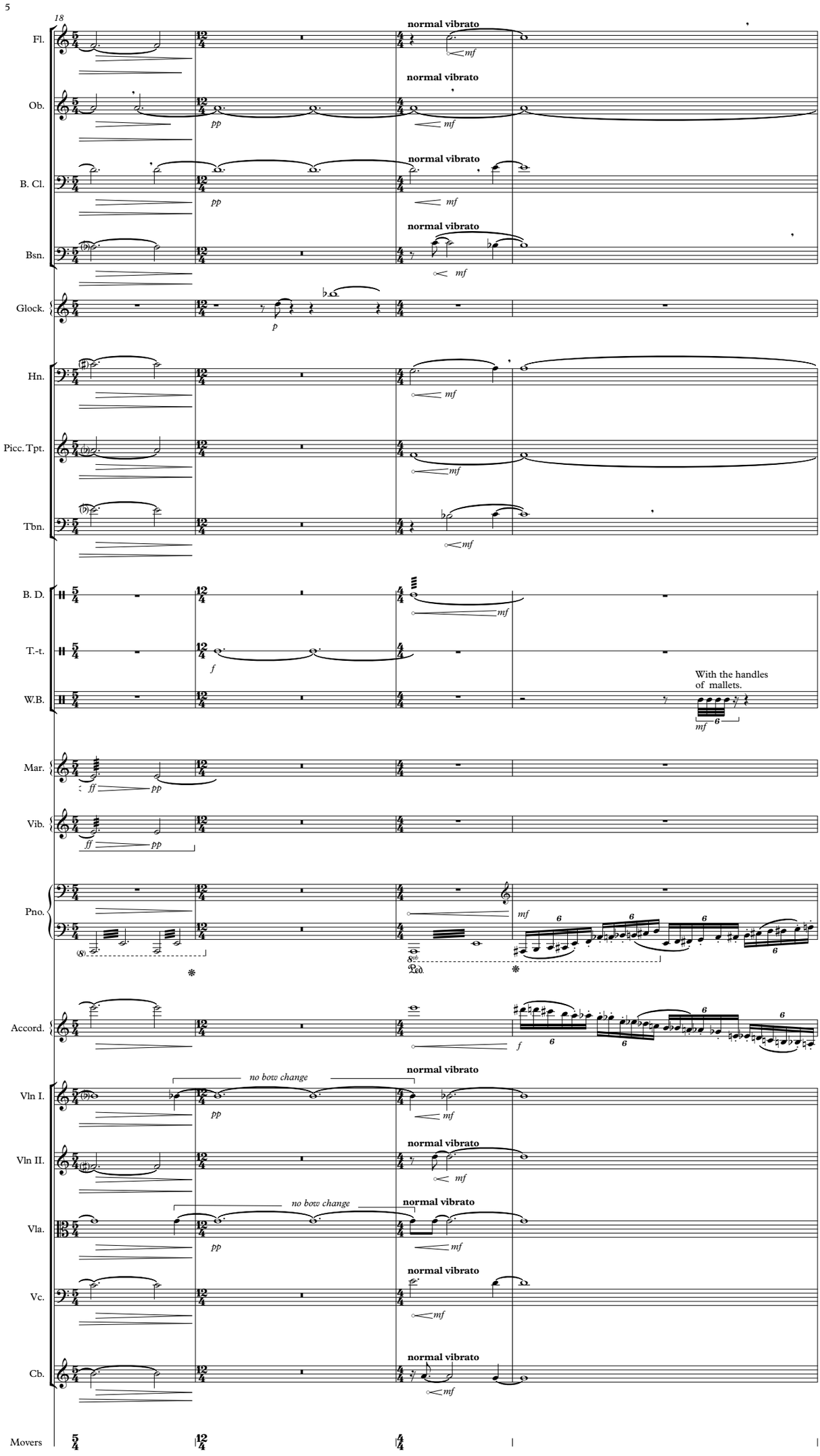
change bowing independently from other players

Cb.

change bowing independently from other players

Movers

Movers 1 and 2: Stop, drop the rope, and bend over with your hands touching your ankles in one swift movement.


18
Fl.
Ob.
B. Cl.
Bsn.
Glock.
Hn.
Picc. Tpt.
Tbn.
B. D.
T.-t.
W.B.
Mar.
Vib.
Pno.
Accord.
Vln I.
Vln II.
Vla.
Vc.
Cb.
Movers
normal vibrato
no bow change
With the handles
of mallets.

B

22

♩ = 85

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Picc. Tpt.

Switch to C Trumpet

Tbn.

Tri.

W.B.

Dampen tam-tam

Pno.

Pluck with fingernail inside the piano.

Accord.

expressive

Vln I.

Vln II.

Vla.

Vc.

Cb.

Delicate

gliss.

Movers

Mover 3: Throw the baby doll with fishing line attached, landing it in the center aisle close to the ensemble, on the downbeat.

Movers 1 and 2: Make a hard K sound for two seconds. Immediately after, stomp your feet twice to the quarter note rhythm and then begin quickly walking around the room, not loud, but certainly audible.

Mover 3: Begin slowly pulling the doll back towards you with the fishing line. Make the dragging sound as audible as possible, possibly knocking the doll into chairs.

33

B. Cl.

extreme vibrato

fpp

p

normal vibrato

Bsn.

extreme vibrato

fpp

p

normal vibrato

Hn.

mfp

p

lip vibrato

mp

Tbn.

p

Timp.

p

Tri.

Pno.

(15)

Accord.

Slowly push down the finger touching the harmonic.

Vln I.

gliss.

Vln II.

II.

Slowly push down and lift up the finger to switch between the harmonic and written pitch.

Slowly push down the finger touching the harmonic.

Vla.

Vc.

II.

mp

p

mp

Movers

Mover 1 and 2: Very gradually increase the sound of your steps. After every 5-8 seconds, hit your chest or stomach with your hands.

42

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Timp.

B. D.

Mar.

Pno.

Accord.

Vln I.

Vln II.

Vla.

Vc.

Cb.

Movers

mf *f* *pp* *mf* *ff* *p* *sffz* *gliss.* *f* *sffz*

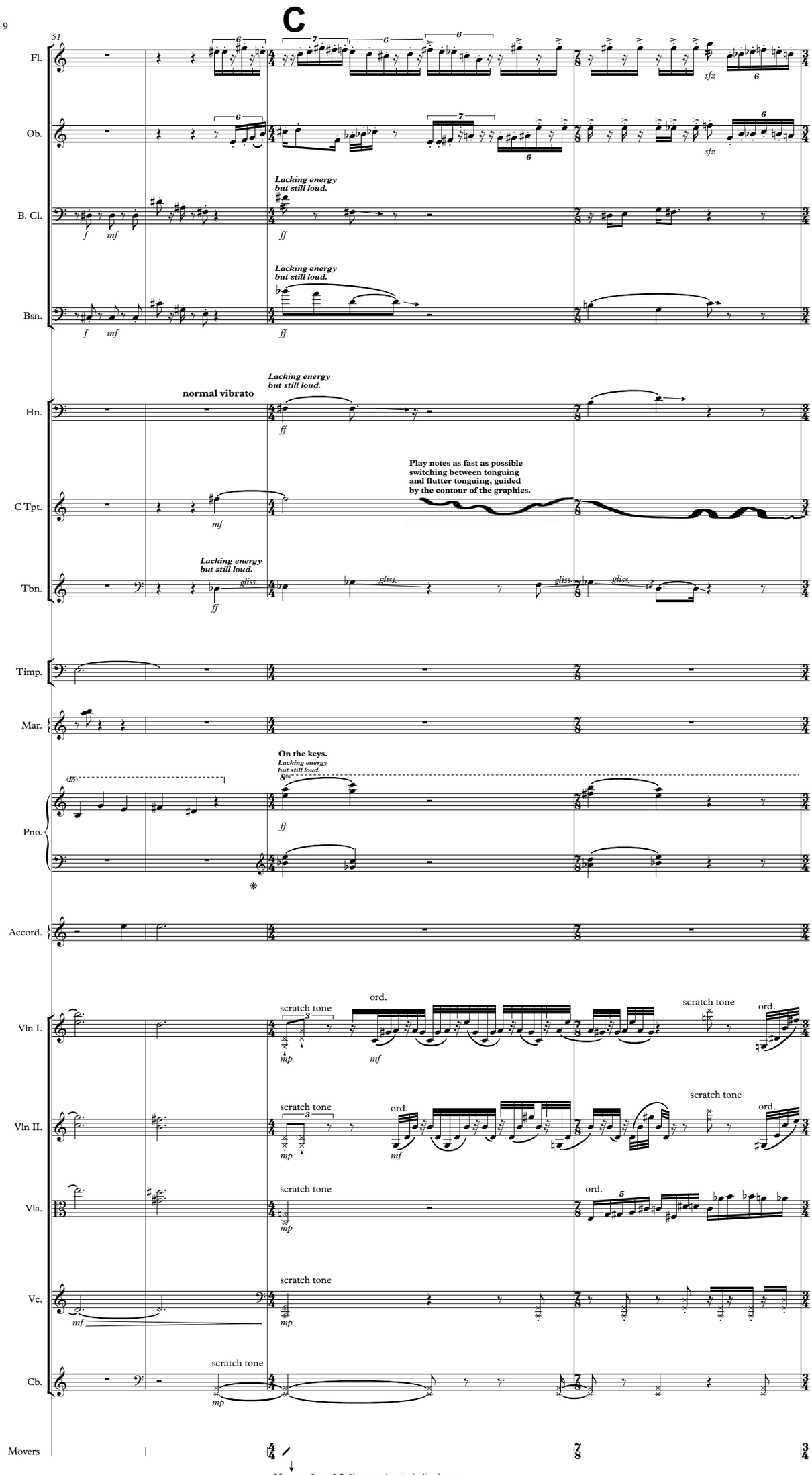
Slowly lift finger to harmonic.

Slowly push down the finger touching the harmonic.

Slowly push down and lift finger to switch between the harmonic and written pitch.

Movers 1 and 2: Stop

Mover 1 should snap a steady rhythm of quarter notes at roughly 100 BPM and **Mover 2** should snap at roughly 70 BPM.


C
51
Fl.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Mar.
Pno.
Accord.
Vln I.
Vln II.
Vla.
Vc.
Cb.
Movers
Lacking energy but still loud.
normal vibrato
Play notes as fast as possible switching between tonguing and flutter tonguing, guided by the contour of the graphics.
gliss.
On the keys.
scratch tone
ord.
Movers 1 and 2: Stop and quietly lie down.
Mover 3: The doll needs to be back by now but you don't have to wait for this moment to pull it completely back.

55

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Vln I.

Vln II.

Vla.

Vc.

Cb.

Movers

Lacking energy but still loud.

sfz *sfz* *f* *mf* *f*

sfz *sfz* *f* *mf* *f*

f

f

f

mp *f* *mf* *f*

gliss. *gliss.* *gliss.* *f*

p

p

p

ord. *mf*

ord. *mf*

scratch tone

ord.

Movers 1 and 2: Hit the floor hard on the downbeat with your hands.

62

normal energy

mf

normal energy

mf

normal energy

mf

gliss. *gliss.* *gliss.* *gliss.*

Movers 1 and 2: Hit the floor again.

67

Fl.

Ob.

B. Cl.

normal energy

Bsn.

normal energy

Hn.

normal energy

C Tpt.

normal energy

Tbn.

With a 26-25" timpani, roughly follow this melody using the tuning pedal. I don't expect and don't desire the pitches to be correct.

Timp.

Tri.

playfull

Pno.

Movers

Movers 1 and 2: Stand up and begin tapping around on the tips of your shoes unsteadily.

D

74

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Timp.

Mar.

Pno.

change bowing independently from other players during the ties

Vln I.

change bowing independently from other players during the ties

Vln II.

change bowing independently from other players during the ties

Vla.

change bowing independently from other players during the ties

Vc.

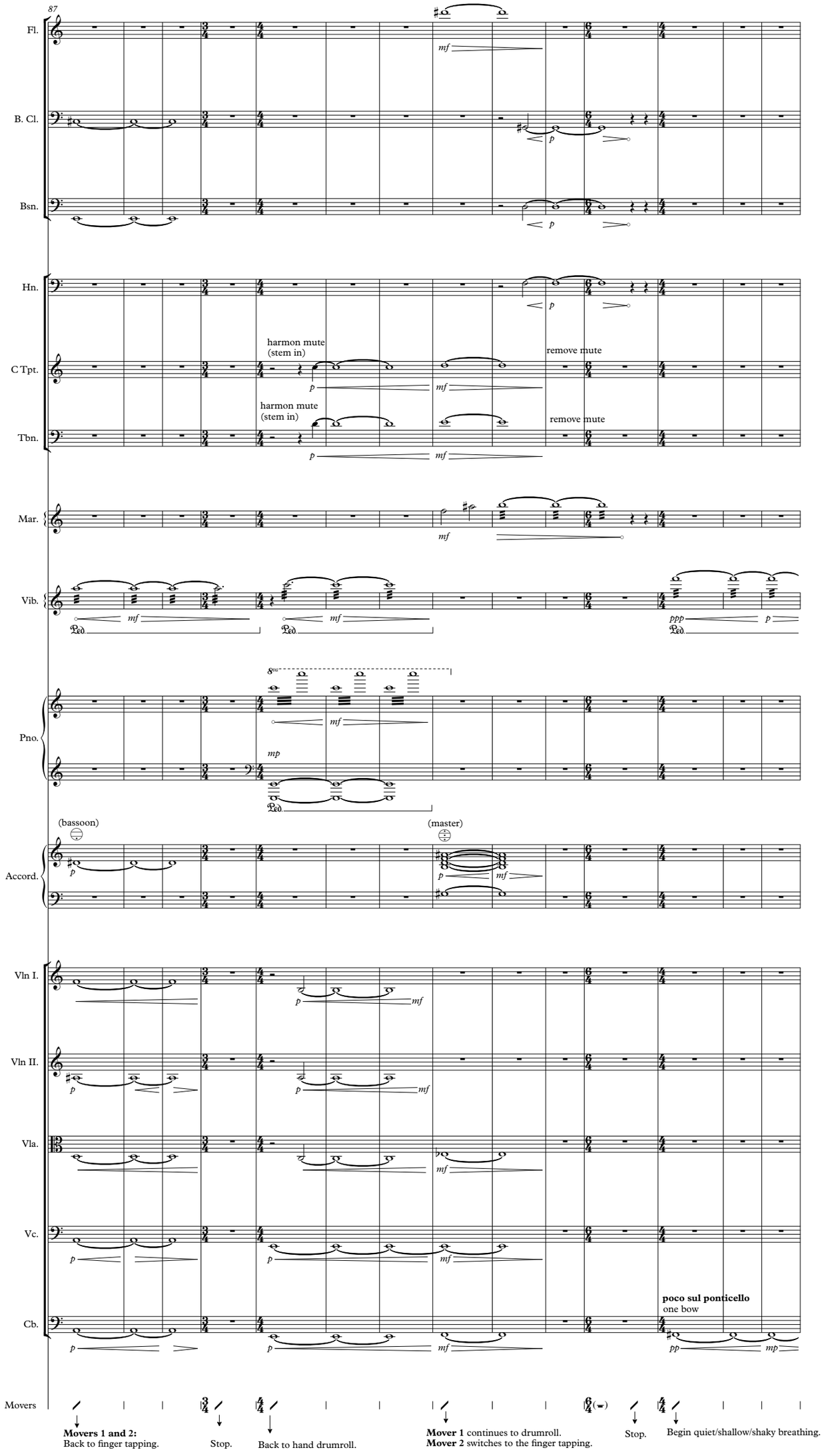
change bowing independently from other players during the ties

Cb.

Movers

Movers 1 and 2: Lie down quietly besides your dumbell and immediatley begin tapping the ground with all of your fingers quickly. Tap as if you are quickly typing.
Movers 3, 4, and 5: Behind the audience, simultaneously toss 200 plastic ball-pin balls from buckets so that they bounce underneath the seats of the audience and down the center aisle.

Movers 1 and 2: From tapping, switch to a soft and quick drumroll on the ground with your hands (not your fingers). You don't need to match the rhythm of the other mover but your own rhythm needs to be steady.


87
Fl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
harmon mute
(stem in)
remove mute
Mar.
Vib.
Pno.
Accord.
(bassoon)
(master)
Vln I.
Vln II.
Vla.
Vc.
Cb.
poco sul ponticello
one bow
Movers
Movers 1 and 2:
Back to finger tapping.
Stop.
Back to hand drumroll.
Mover 1 continues to drumroll.
Mover 2 switches to the finger tapping.
Stop.
Begin quiet/shallow/shaky breathing.

E

♩ = 60

101

Fl.

Ob.

Glock.

Vib.

Pno.

r.h touch node for 24th partial

actual pitch

Accord.

(piccolo)

Vln I.

Vln II.

pizz.

Cb.

Movers

Stop.

Slowly stand and pick up your rope.

118

B. Cl.

Bsn.

Glock.

Hn.

C Tpt.

Tbn.

Accord.

Vln I.

Vln II.

arco

Vla.

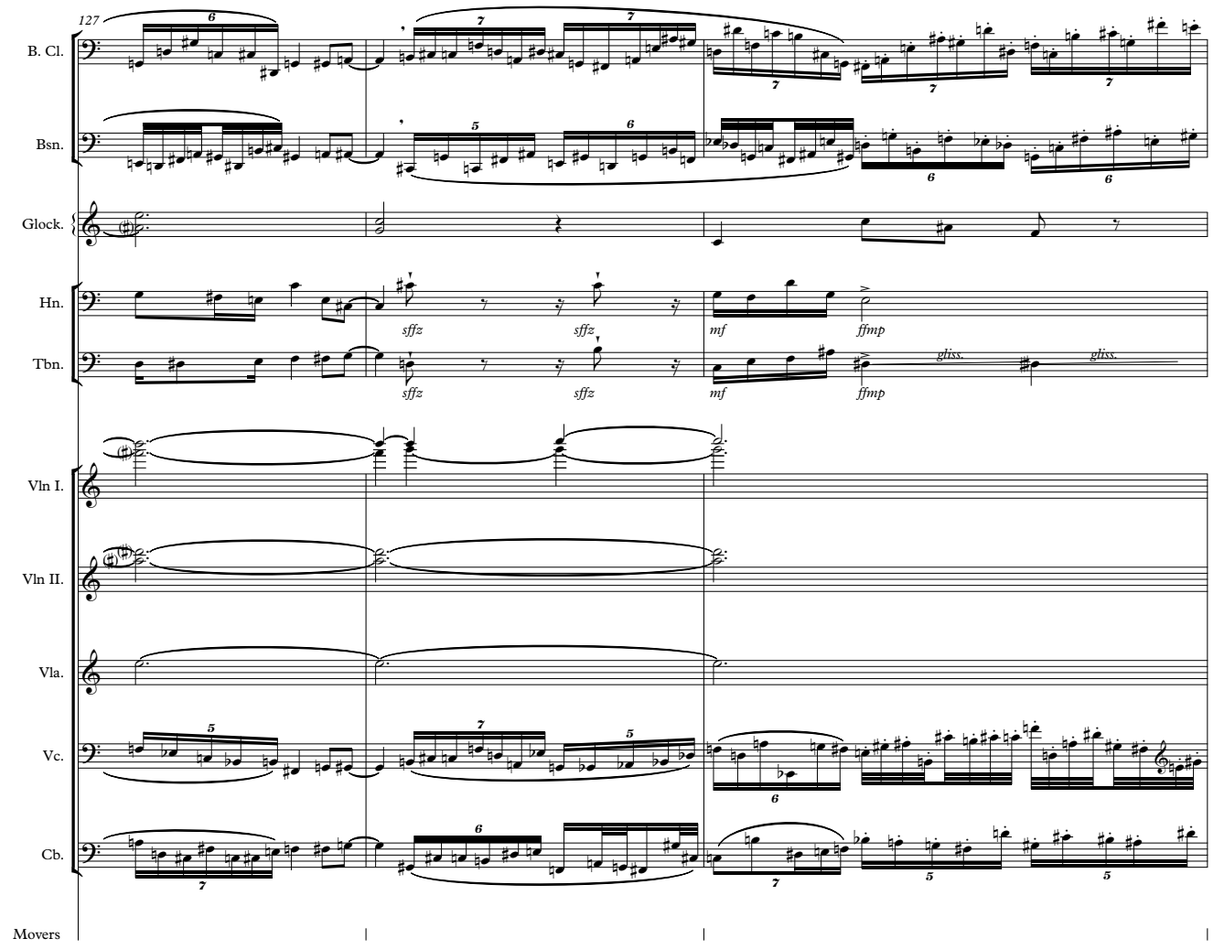
Vc.

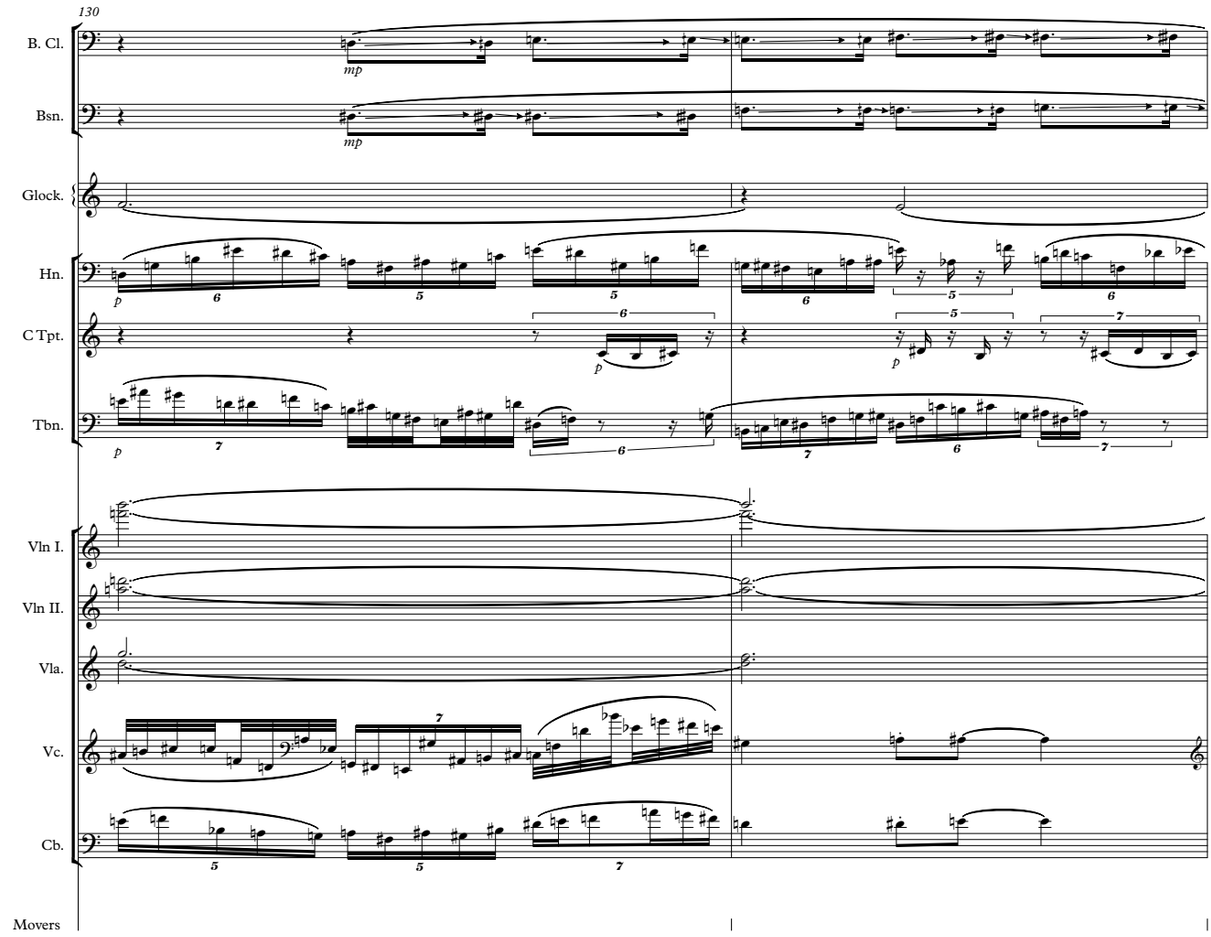
Cb.

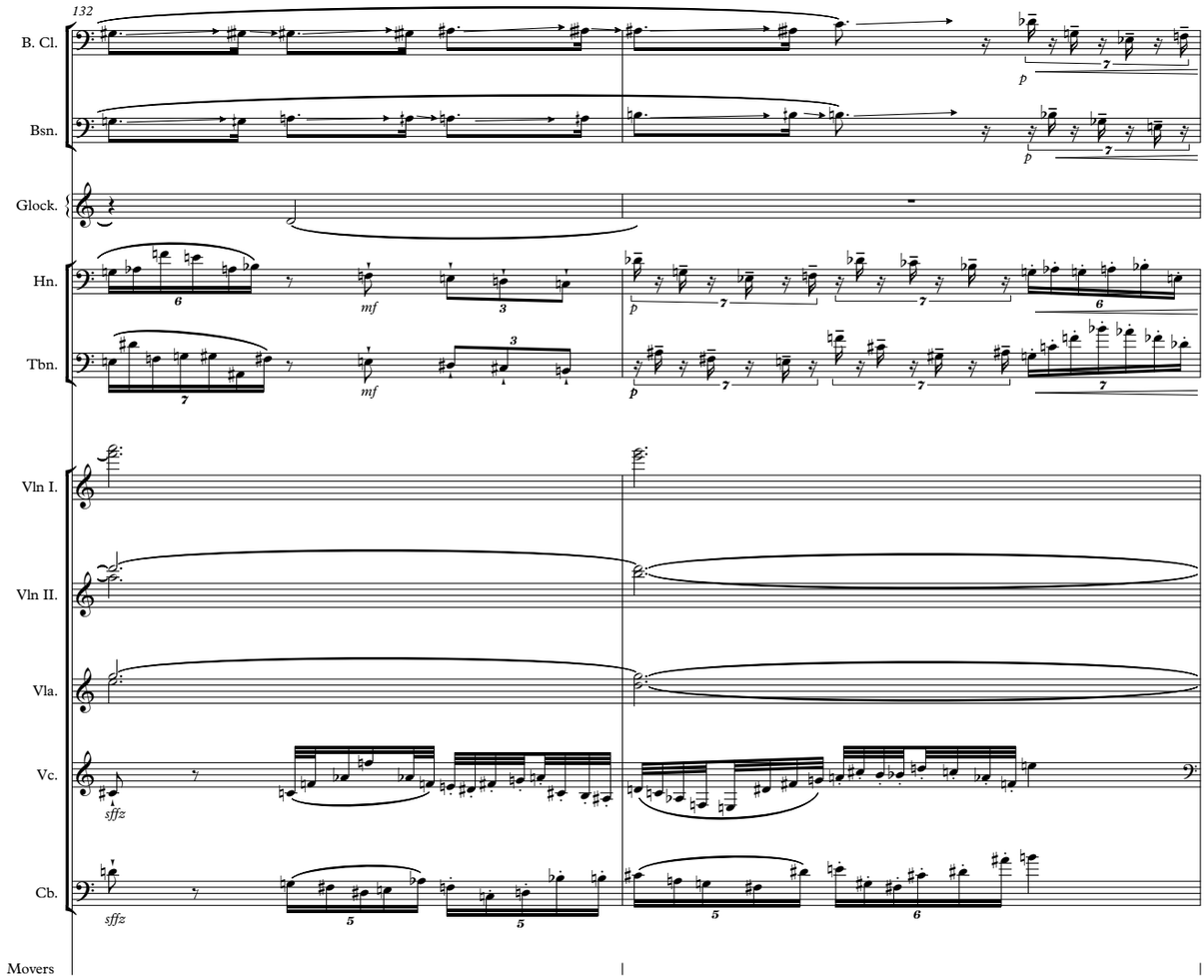
ord.

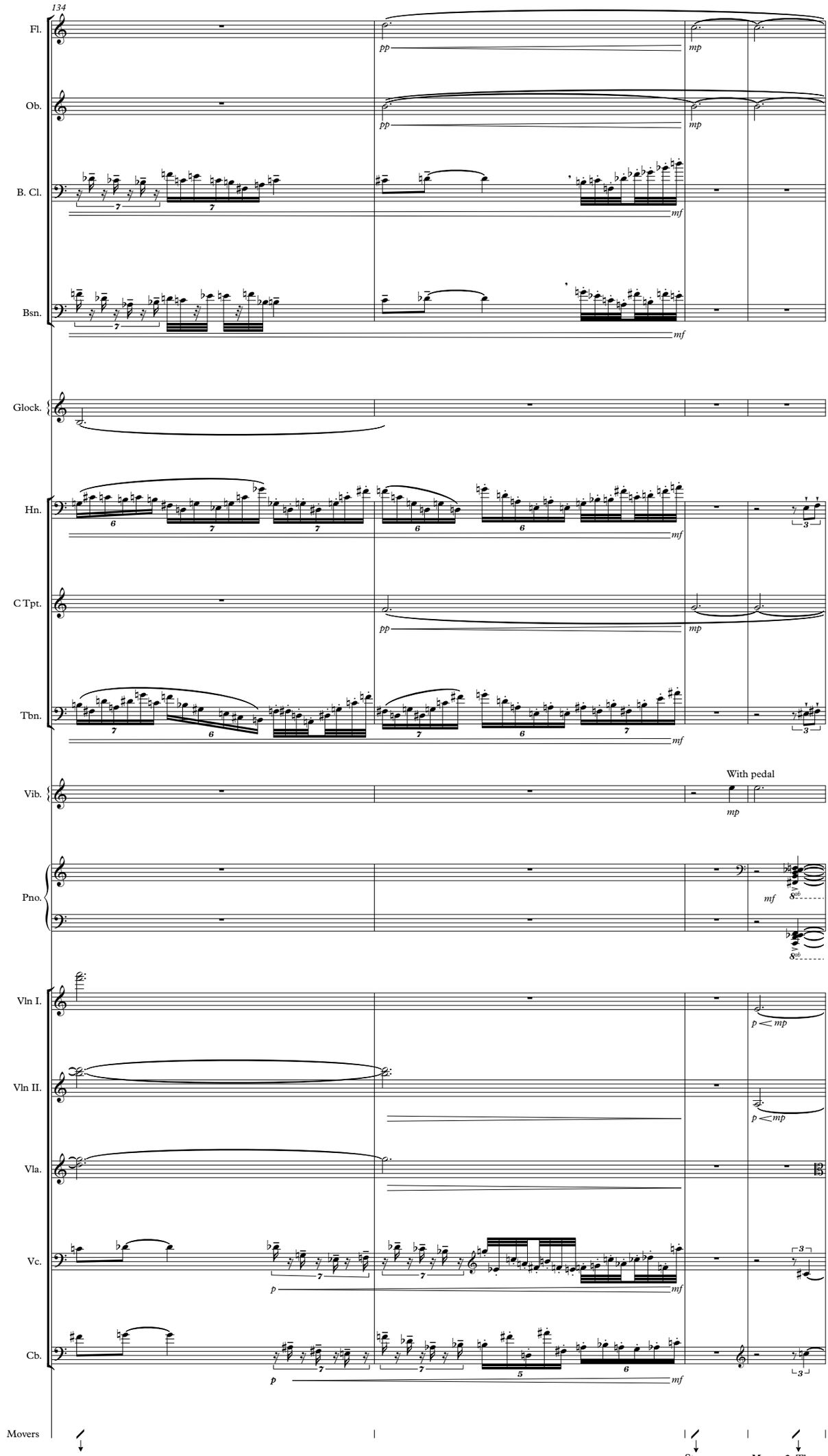
Movers

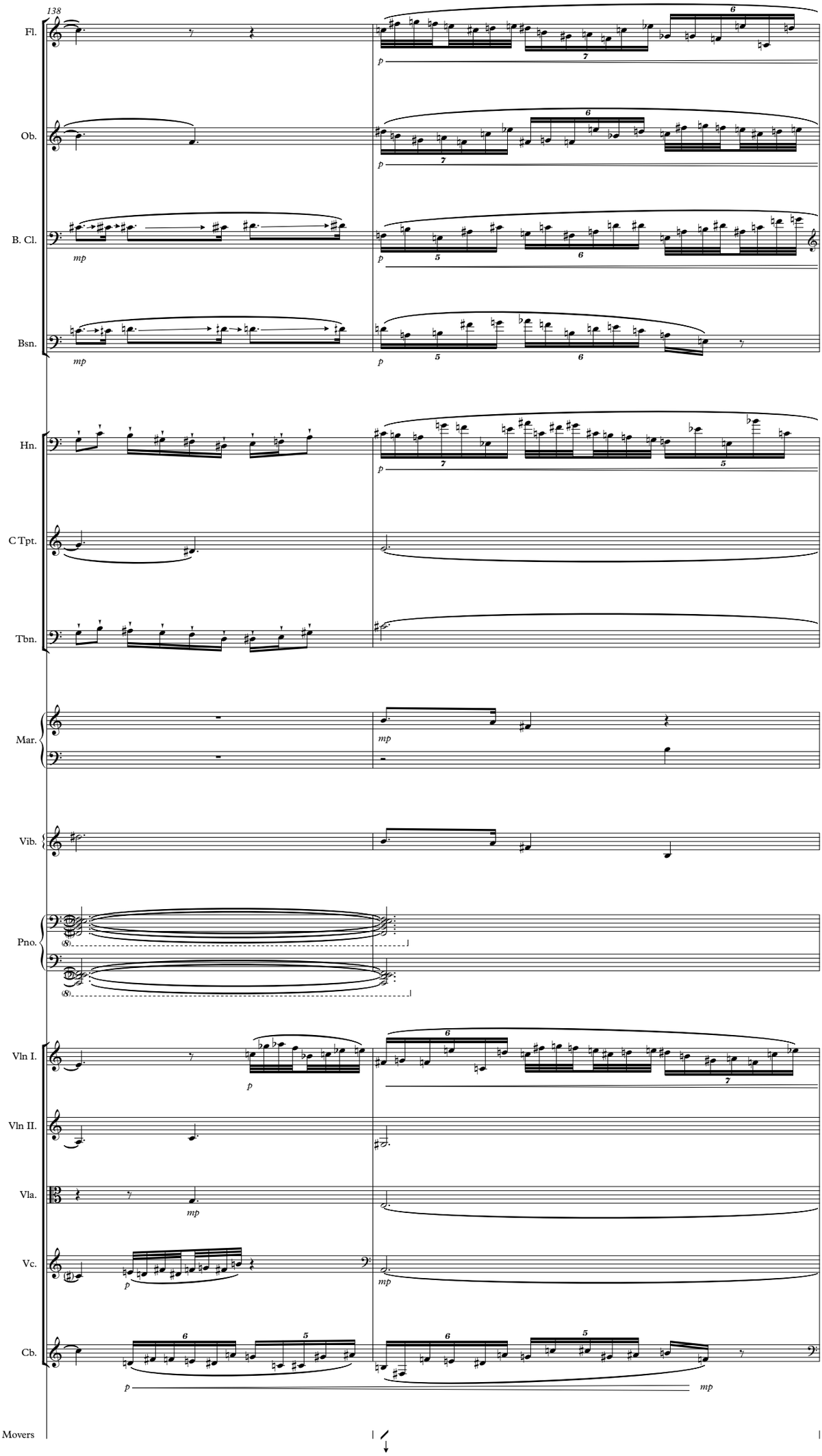
Movers 1 and 2: Very slowly, (about 1 step per 3 seconds) walk around the room with medium loud feet, pulling the thuding dumbell behind you. Gradually quicken your pace. Do not be at the exact same pace as eachother. Don't purposely kick balls but let them be kicked if they are in your path.


127
B. Cl.
Bsn.
Glock.
Hn.
Tbn.
Vln I.
Vln II.
Vla.
Vc.
Cb.
Movers
sffz
sffz
mf
ffmp
sffz
sffz
mf
ffmp
gliss.
gliss.

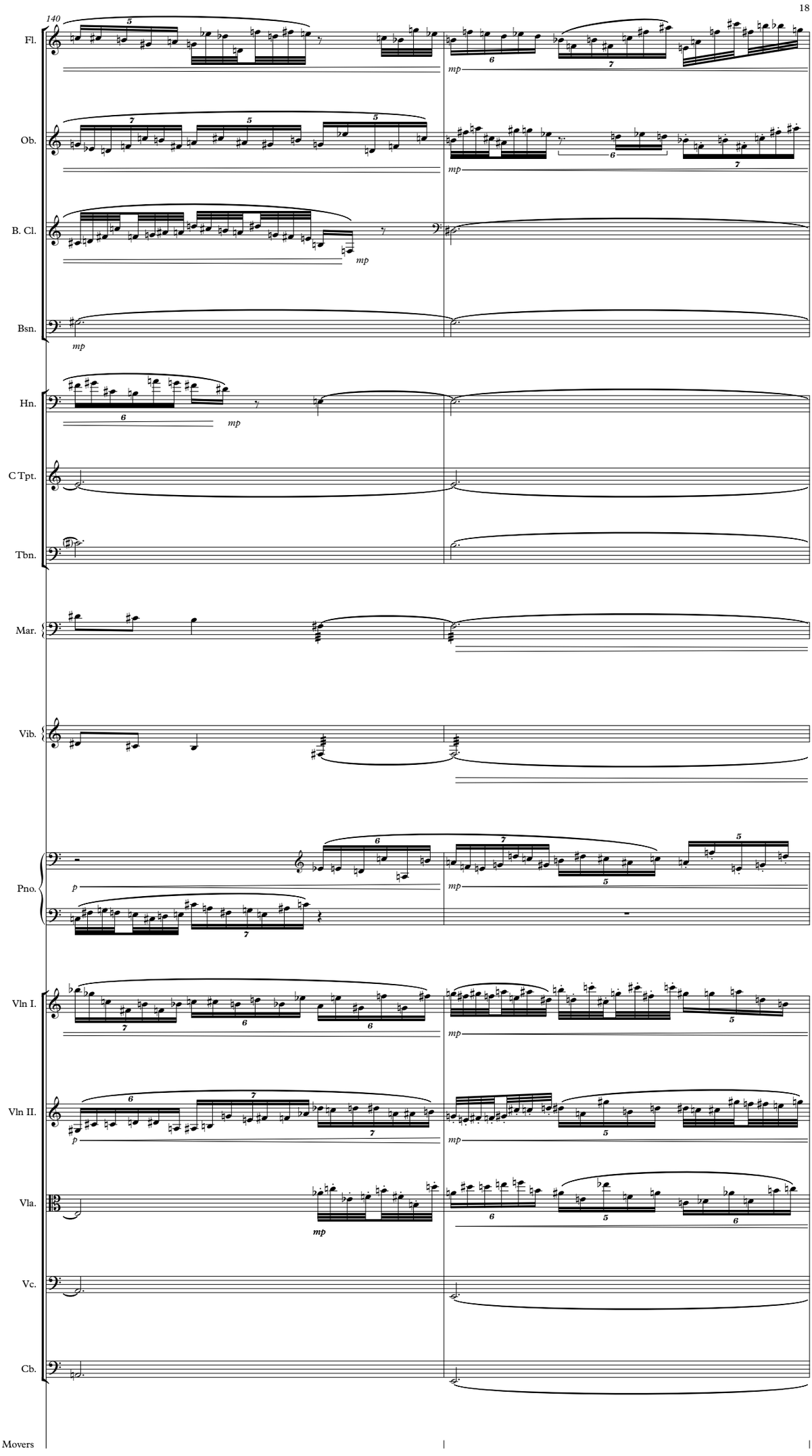

130
B. Cl.
Bsn.
Glock.
Hn.
C Tpt.
Tbn.
Vln I.
Vln II.
Vla.
Vc.
Cb.
Movers
mp
mp
p
p
p

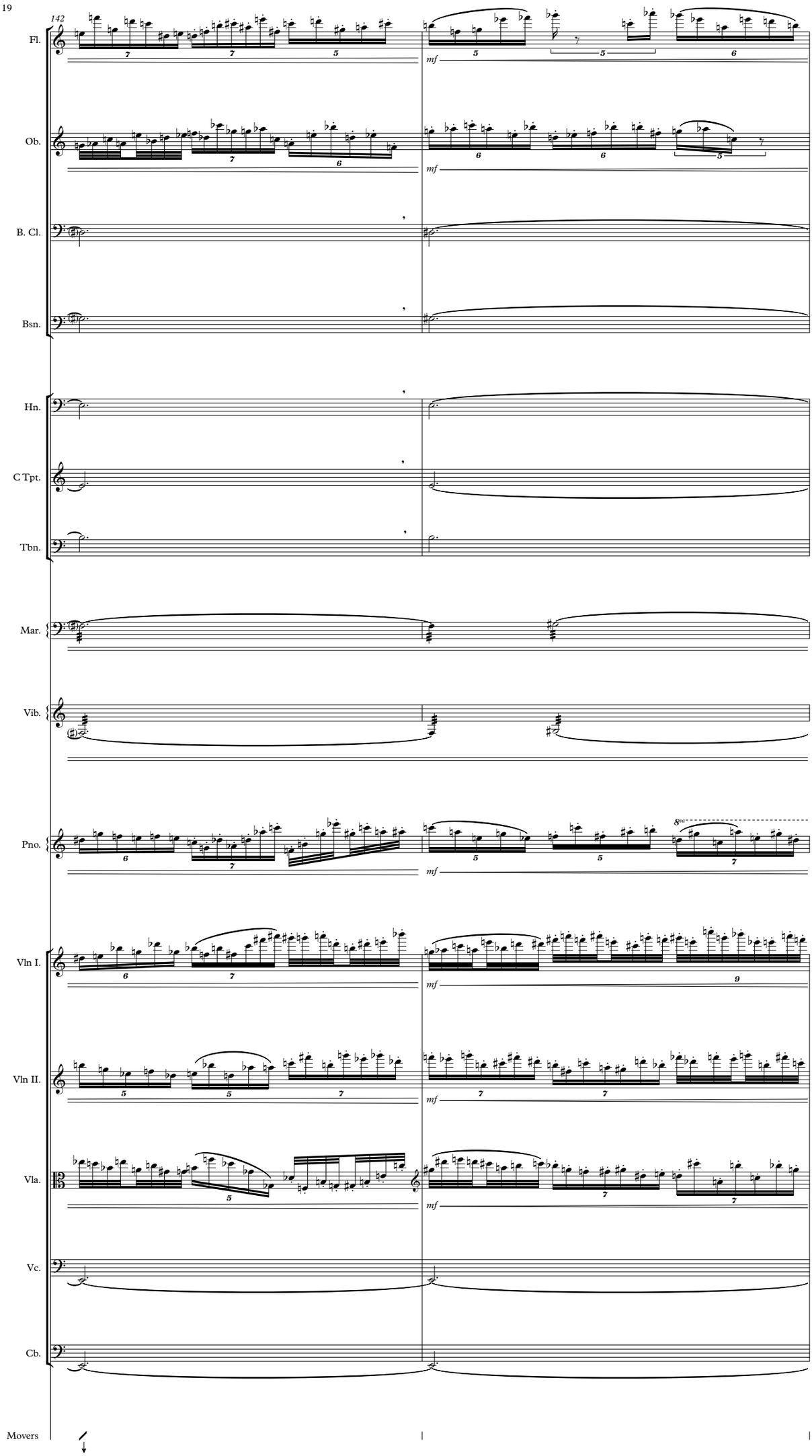

132
B. Cl.
Bsn.
Glock.
Hn.
Tbn.
Vln I.
Vln II.
Vla.
Vc.
Cb.
Movers
p
mf
sffz


134
Fl.
Ob.
B. Cl.
Bsn.
Glock.
Hn.
C Tpt.
Tbn.
Vib.
With pedal
Pno.
Vln I.
Vln II.
Vla.
Vc.
Cb.
Movers
Movers 1 and 2: You should now be walking at about 1 step per second.
Stop.
Mover 3: Throw the baby doll the same place you threw it the first time but without the attached fishing line.



Movers 1 and 2: Continue at the pace you left off at but gradually increase it and gradually increase the sound of your feet. Walk by the baby doll once before measure 145 and toss it up, letting it land on the floor.


140
Fl.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Mar.
Vib.
Pno.
Vln I.
Vln II.
Vla.
Vc.
Cb.
mp
p



Movers 1 and 2: Begin crushing balls that are in your path.

144

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Pno.

mf

Vln I.

Vln II.

Vla.

Vc.

Cb.

Movers

145

Fl.

f

mf

Ob.

f

mf

Glock.

f

Chromatic cluster

Pno.

f

Vln I.

f

mf

Vln II.

f

mf

Vla.

f

mf

Movers

Movers 1 and 2: Quickly turn so that you are walking backwards and begin to greatly slow and quiet down.

147

Fl.

Ob.

B. Cl.

Bsn.

Glock.

dampen

dampen

Hn.

C Tpt.

Tbn.

B. D.

Accord.

bassoon

oboe

Slide to B a second after any phone starts ringing. Hold until the phones stop, then fade out.

Vln I.

Vln II.

Vla.

Vc.

Cb.

Movers

Movers 1 and 2: Stop, bend over and quietly place the rope on the ground and put your hands on your ankles all in one swift movement.

Begin to position yourself in any way that will allow you to crack the loudest joints in your body.

Movers 1 and 2: Right when you hear all but the Violin I stop, crack your loudest joints for three seconds then freeze.
Movers 3, 4, and 5: Each should call a cell phone planted in the audience so that they start ringing a second after when Movers 1 and 2 finish cracking.