

Transposed score

Taking Care of Your Orchestra

for Chamber/Flex Orchestra

by Aidan Gold

Duration: 6-9 min. (depending on # of players – more players generally = longer piece)

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Instrumentation

NOTE: there is one part per wind instrument, but there may be multiple players of each instrument (e.g. 3 flutes, 2 oboes, 4 clarinets, etc. as desired by the ensemble). If no players are available for a specific instrument, their part may be omitted - the piece is designed to function with most possible subsets of this ensemble (e.g. strings only, winds only, etc.)

Flute
Oboe
Clarinet in B♭
Bassoon

Horn in F
Trumpet in C
Trombone

Percussion (1 player):
 Bass Drum, Tam-tam, Suspended Cymbal, Woodblock, Wind Chimes, Vibraphone, Glockenspiel, Triangle
Harp
Piano

Violin I
Violin II
Viola
Cello
Bass

In addition, the conductor will need a set of small **tokens** on their stand. These **tokens** can be dice, paper clips, scraps of paper, or any other small object, as they are used to keep track of the amount of “food” distributed during the game (see p. 3 for the rules). The number of **tokens** should be *equal to the number of individual musicians in the ensemble*.

Program Note

There’s something very exciting to me about large-scale musical processes: slowly watching something unfold where, even if you know where it inevitably will end up, the gradual transformation can be fascinating, still full of surprising twists and turns. In some sense, this piece is just one big “process” (kind of like life itself?), but we complicate the process by struggling against it.

As the piece plays out, the musicians all progressively move through several “stages” of their musical lives, gradually rising through their range from dark heavy music to flickering, luminous sounds, floating up into the sky. The conductor can choose to bring individual musicians back temporarily by offering “food” (through pointing at them), which gives them more time, cycling through the process again. Different players have different randomly determined “lifespans”; for some, “food” is so effective that it sends them back to the beginning; for others it has less of an effect. However, they inevtiably keep moving up, up, and up—and once they pass a certain point, they disappear into the air, their sound turning into pitchless breaths for the rest of the piece. The conductor’s “food” can no longer reach them.

In this piece I am interested in both the psychological puzzle (who will the conductor “save”? how long will they be able to keep various musicians “alive”?) as well as the sonic outcome, where players float into a sonic sky at different rates, some getting pulled back from the brink by the conductor, before inevitably disappearing into the air.

Are the musicians who fade into the air “dead”? They certainly disappear under the chaos of the living frantically calling out for food. However, once the piece progresses enough and most of the musicians fade into the sky, we can start to hear the “dead” as a collective texture of oscillating swells. When the final musician joins them, the piece concludes with the pitchless textures of the “dead” unifying into collective breaths. Perhaps, through this process we have transformed from many separate individuals into one conjoined organism – one very much still alive.

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*This shows all the musical material for each **Stage** for each instrument as it appears in their parts.*

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This is the ending of the piece, played after the “musical game” ends.

Game: Example Score: pgs. 14–23

This section of the score shows a possible version of how the “musical game” may play out and some of the actions the condctor may take.

Piece Overview

Apart from a brief introduction and ending, the majority of this piece is a “musical game.” The premise of the game is that each individual musician is like a “pet” or creature that the Conductor must keep alive by giving them “food”. Each individual musician has a different (randomly determined) lifespan, and once they reach the end of their musical material they “die.” The Conductor’s goal is to keep the musicians alive as long as possible by giving them “food”, which sends them back to an earlier point in their musical life cycle. However, the Conductor has a limited supply of “food” to give out. Do they choose to try to keep as many musicians alive as long as possible, or focus on only a few and let the others “die”? The game ends when all the musicians are “dead.”

Before the Piece Begins

Before every performance or run-through of the piece, each performer should **generate a random number between 2 and 5 (inclusive)**. This can be done via a website such as <https://www.random.org/> or any other means that each player prefers.

The random numbers generated by this process are referred to as **X**, and *may be different for each musician*. Every time the score or instructions refer to **X**, they refer to the value of this random number for that musician. The value of **X** for each musician does not change throughout one run through of the piece.

After generating their random numbers, each player writes their value for **X** into a box at the top of their part so they can refer to it throughout the piece. These random numbers are used for *two different things*:

1. **X** is the number of times that player will repeat each musical fragment per **Stage**, before moving on to the next **Stage**.
2. **X** also determines the number of **Stages** a player is sent back when they recieve “food” from the conductor.

Playing the Game

During the **Introduction**, the conductor conducts and performers play normally, as written. The game begins immediately after the introduction, without any pause in the music.

Each player progresses through 5 **Stages** invidually, each consisting of different musical material (the first 4 **Stages** consist of a short musical fragment each player repeats **X** times, while the 5th **Stage** is a continuous written-out section of music). If a musician reaches the end of the 5th **Stage**, they “die” and play the **You are Dead** repeated loop for the remainder of the game. The conductor should beat quarter notes at ♩=72 throughout the whole game. All the musicians should synchronize their playing to the level of the ♩ with the rest of the ensemble, following the conductor’s pulse. However, the musicians will be in different **Stages** from each other, as players with a smaller **X** value will move through the **Stages** more quickly than those with a larger **X** value.

Once all musicians reach the **You are Dead** loop, the conductor signals that everyone should move to the **Ending**. The **Ending** is played once, as written, with the orchestra playing together. This ends the piece.

“Food”

The Conductor has a limited supply of “food” to give out, represented by the number of **tokens** on their stand. The Conductor gives out “food” by *pointing to the player who they are giving “food” to*. After the Conductor points to the player, the conductor should move one of their **tokens** to a “discard” pile, in order to keep track of how much “food” they have given out in the game so far. Once all the **tokens** are in the “discard” pile, the conductor can no longer give out “food”.

NOTE: it is important that the conductor is able to clearly signal via their pointing exactly which player they are giving “food” to. If possible, the ensemble should be set up in such a way that no performer is directly behind another, making it unambiguous who the conductor is pointing to. If this piece is played by a larger ensemble where this is not possible, then the conductor may choose to design a system of gestures that specify which row of musicians (or instrument family?) they are signaling to when they point to give “food”.

When a player recieves “food”, they move back by several **Stages**, based on their own individual value for **X**:

- X** = 2: move back to the beginning of **Stage 1**.
- X** = 3: move back **two Stages** from your current **Stage**.
(e.g. if you were anywhere in **Stage 4** when given “food”, you would return to the start of **Stage 2**.)
- X** = 4: move back **one Stage** from your current **Stage**.
(e.g. if you were anywhere in **Stage 4** when given “food”, you would return to the start of **Stage 3**.)
- X** = 5: move back to the start of your current **Stage**.
(e.g. if you were anywhere in **Stage 4** when given “food”, you would return to the start of **Stage 4**.)

If you are given “food” and would be sent back before the beginning (e.g., if you were in **Stage 2** with **X** = 3 and were given “food”), simply restart from the beginning of **Stage 1**.
If you are on the **You are Dead** loop, “food” has no effect on you as you are “dead.”

Therefore, the players with smaller **X** values need “food” more often, but “food” is more effective for them, sending them back further. Players with larger **X** values can last longer without “food”, but “food” has less of an effect on them. The Conductor can choose to give out “food” in any way they want – they could give one to each player, or give multiple “foods” to a single player, etc.

Cry for Help

Each musician is given a “Cry for Help” gesture in their part, e.g.:

Cry for Help (♩ = 72)

MSP



This gesture can be used by each individual musician **only once** throughout the piece. At any time, a musician may briefly stop playing the music from the **Stage** they are currently on and play the “Cry for Help” gesture. After finishing the “Cry for Help”, they should immediatgely return to where they were in their **Stage** and continue playing.

As the Conductor, it may be difficult to keep track of which musicians are getting dangerously close to the **You are Dead** loop, especially considering that later **Stages** are quieter and more subdued than earlier ones. The “Cry for Help” gesture allows an individual musician to loudly signal to the Conductor that they need “food”. However, this does not necessarily guarantee that they will recieve “food” – after all, the Conductor’s supply is limited.

Thoughts on Strategy

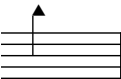
The way in which the Conductor chooses to distribute their “food” to the players has a large impact on the overall shape of the music in this piece. If the Conductor chooses to focus on giving “food” to only a few players, then the texture will thin out quickly as the others “die off,” leading to a longer, more sparse section as the remaining musicians slowly advance through their ***Stages***. Alternatively, the Conductor could try to distribute their “food” as equitably as possible, giving only one to each player. In that case, the musicians with smaller **X** values would “die off” first, leaving mostly the higher **X** players repeating the later ***Stages***.

The major strategic decision for each individual player is if/when to use their “Cry for Help” gesture - do they wait until the last possible second and risk not getting given “food” in time if the Conductor doesn’t notice or is too busy helping others, or do they “Cry for Help” earlier, heightening their chance of getting “food” but potentially decreasing the efficiency of said “food”?

Notation

 = repeat the figure between the repeats in time until the end of the solid line. Generally, try to repeat continuously (without adding in extra rests between repeats) but occasional additions of quarter or half note rests between repeats are fine.

 = freely accelerate or decelerate within the given duration. The amount of notes does not need to be exactly what is written.

 = a very high pitch.

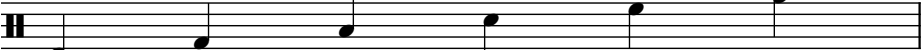
For strings: SP = sul ponticello; ST = sul tasto; MSP = molto sul ponticello; MST = molto sul tasto.
I, II, III, IV = indicators of what string to use (I = highest string; IV = lowest string)

Percussion Key:

Bass Drum

Wind Chimes

Triangle



Tam-tam

Sus. Cym.

Wood Block

Taking Care of Your Orchestra

Aidan Gold

Introduction ♩ = 72

timbral trill (□ = use alt. fingering)

Flute
ff searing *ffp* *pp* *f* *pp*

Oboe
ff searing *ffp* *ff* *p*

Clarinet in Bb
ff searing *ffp* *ff* *p*

Bassoon
ff *ffp* *ff* *p*

Horn in F
ff *p*

Trumpet in C
ff *p* *ff*

Trombone
ff *p*

Percussion
 Wind Chimes (grab) *f*
 Tam-tam *p*
 scrape w/tri beater *f heavy*
 Bass Drum *p*

Harp
fff *fff* *gliss.* *thunder gliss.* *f*

Piano
ff *f* *fff*

Violin 1
ff searing *ffp* *ff* *p* *ff* *p*

Violin 2
ff searing *ffp* *ff* *p* *ff* *p*

Viola
ff searing *ffp* *ff* *p* *ff* *p*

Violoncello
ff *ffp* *ff* *p* *ff* *p*

Double Bass
fff *f*

Performance Instructions:
 sul pont.
 arco
 MSP
 ord. pizz.

Reference Score

This portion of the score shows all the music for each instrument in each *Stage* of the game (pgs. 6–10), as well as their *You are Dead* loops (pg. 11) and *Cry for Help* gestures (pg. 12). This does not reflect how the instruments may asynchronously move through their *Stages* in an actual performance of the piece (though it could be played for rehearsal purposes of practicing each *Stage* independently). See the **Rules** (pgs. 2–4) as well as the **Game: Example Score** (pgs. 14–23) for information as to how these *Stages* function in the actual performance of this piece.

Stage 1 (♩ = 72)
Conductor beats ♩, all instruments synchronize to the ♩
explosively speak consonant

Fl.

into flute
ch ch ch
pp f
Repeat X times

Ob.

ord.
3
f f
Repeat X times

Cl. in Bb

p f fp f f
Repeat X times

Bsn

3
f heavy f fp f
Repeat X times

Hn in F

ord.
f heavy, dark 3 p 3 f
Repeat X times

Tpt in C

3
f p sfz
Repeat X times

Tbn.

p f fp f mf p
Repeat X times

Perc.

Bass Drum
Tam-tam
(ord. beater)
mp heavy, dark
Repeat X times

Hp

ff
gliss.
Repeat X times

Pno

mf
Repeat X times

Vln 1

Red.
ord.
p heavy, dark f p f
Repeat X times

Vln 2

ord.
p heavy, dark f p f
Repeat X times

Vla

ord.
p heavy, dark fp f p f
Repeat X times

Vc.

ord. 3
f heavy, dark fp f p f
Repeat X times

D. B.

pizz.
arco ord.
f gliss. MSP
Repeat X times

Stage 2 (♩ = 72)

Fl.

mf driving

sfz

Repeat X times

Ob.

mf driving

sfz *sfz*

Repeat X times

Cl. in Bb

mf driving

Repeat X times

Bsn

mf driving

Repeat X times

Hn in F

open

mf *p* *sfz*

stopped

f

Repeat X times

Tpt in C

mf driving

sfz

Repeat X times

Tbn.

mf driving

Repeat X times

Perc.

Bass Drum w/hard mallet

Wood Block

mp *p* *f*

Repeat X times

Hp

ff

Repeat X times

Pno

mf

Repeat X times

Vln 1

sul pont.

mf driving

sfz *mf* *sfz*

Repeat X times

Vln 2

sul pont.

mf driving

sfz *mf* *sfz*

Repeat X times

Vla

sul pont.

mf driving

Repeat X times

Vc.

sul pont.

mf driving

Repeat X times

D. B.

sul pont.

mf driving

Repeat X times

Stage 3 ($\text{♩} = 72$)

timbral trill (○ = use alt. fingering)

Repeat X times

Fl.

mf *p*

Ob.

timbral trill (○ = use alt. fingering)

Repeat X times

mf *p*

Cl. in B $\flat$

timbral trill (○ = use alt. fingering)

Repeat X times

mf *p*

Bsn

timbral trill (○ = use alt. fingering)

Repeat X times

mf *p*

Hn in F

flz. ord.

Repeat X times

mf *pp*

Tpt in C

flz. ord. 3

Repeat X times

mf *pp* *pp espr.*

Tbn.

flz. ord.

Repeat X times

mf *pp espr.*

Perc.

Tam-tam
swish brush across surface

Suspended Cymbal
with brushes

Repeat X times

pp *mf*

Hp

bisbigliando

Repeat X times

f

G#

Pno

Repeat X times

p

Vln 1

gliss.

Repeat X times

mf *pp*

Vln 2

ord.

gliss.

Repeat X times

mf *pp* *mf* *pp*

Vla

ord.

gliss.

Repeat X times

mf *pp* *mf* *> pp* *< mf* *pp*

Vc.

ord.

Repeat X times

p *mf* *pp*

D.B.

ord.

gliss.

Repeat X times

p *mf* *3* *pp*

Stage 4 (♩ = 72)

Fl. *p espr.* Repeat X times

Ob. *p espr.* Repeat X times

Cl. in B♭ *p espr.* Repeat X times

Bsn *p espr.* Repeat X times

Hn in F *pp espr.* Repeat X times

Tpt in C *pp espr.* Repeat X times

Tbn. *pp espr.* Repeat X times

Vib. *p espr.* Sus. Cym. *p* Vib. Repeat X times

Hp *mp* Repeat X times

Pno *p espr.* Repeat X times

Vln 1 *p espr.* Repeat X times

Vln 2 *p espr.* Repeat X times

Vla *p espr.* Repeat X times

Vc. *p luminous* I harmonic gliss. *p luminous* Repeat X times

D. B. *p luminous* harmonic gliss. Repeat X times

Stage 5 (♩ = 72)

last chance to be saved...

Fl.

pp wistful

pp

ppp fading away

Ob.

p

pp wistful

ppp fading away

Cl. in B♭

pp wistful

p

pp

ppp fading away

Bsn.

pp wistful

pp

pp

ppp fading away

Hn in F

ppp wistful

p

ppp

ppp fading away

Tpt in C

ppp wistful

p

ppp fading away

Tbn.

p

ppp wistful

ppp fading away

Glock.

Glock.

pp

Wind Chimes gently shake

ppp

Triangle

ppp

Glock.

pp

Wind Chimes gently shake

ppp

Triangle

ppp

Glock.

ppp fading away

Hp

pp

ppp

ppp fading away

Pno

pp

ppp

ppp fading away

Vln 1

pp

pp

ppp fading away

Vln 2

pp

gliss.

gliss.

gliss.

gliss.

ppp fading away

Vla

pp

pp

ppp fading away

Vc.

pp

pp

ppp fading away

D. B.

pp

pp

ppp

ppp fading away

□ = air, no pitch

Fl.

x = rand. key clicks

pp

Ob.

pp

Cl. in Bb

pp

Bsn

pp

□ = air, no pitch

Hn in F

pp

Tpt in C

pp

Tbn.

pp

Bass Drum

swish brush around head

Perc.

pp

Hrp

slowly slide palm up and down strings

p

8ba

slowly strum strings inside piano in front of tuning pegs (pitchless)

Pno

ppp

p

x = bow on bridge (mute str., no pitch)

Vln 1

pp

x = bow on bridge (mute str., no pitch)

Vln 2

pp

x = bow on bridge (mute str., no pitch)

Vla

pp

x = bow on bridge (mute str., no pitch)

Vc.

pp

x = bow on bridge (mute str., no pitch)

D. B.

pp

rit......♩ = 50

[illegible]

Note: this is the end of the piece. The following **Game Example Score** just shows how certain events in the game might play out; it is not meant to be performed after the ending.

Game: Example Score

See p. 2–4 for the rules. The following **Game: Example Score** (pgs. 14–23) is meant to demonstrate examples of how the various mechanics of the game may play out, and the kind of musical events that might occur. See the **Reference Score** (pgs. 6–12) for all of the specific music for each instrument for each **Stage** of the game. After the introduction (p. 5), all players begin at **Stage 1**, as shown here. However, since each player will have a different random value for **X**, the time at which players move to future **Stages** will be different in each performance.

Throughout the entire game, the Conductor should always beat ♩ at ♩ = 72. All musicians will play their repeated fragments in time at ♩ = 72, synchronized to the Conductor's pulse. However, the start of each musical fragment will desynchronize, as each one is a different length.

Stage 1 (♩ = 72)

Ob. *ord.* *f* *f* Repeat **X** times

Cl. in Bb *p* *f* *fp* *f* *f* Repeat **X** times

Bsn *f* *heavy* *f* *fp* *f* Repeat **X** times

Hn in F *f* *heavy, dark* *p* *f* Repeat **X** times

Perc. *mp* *heavy, dark* Repeat **X** times

Pno *mf* Repeat **X** times

Vln 1 *ord.* *p* *heavy, dark* *f* *p* *f* *p* *f* *gliss.* Repeat **X** times

Vln 2 *ord.* *p* *heavy, dark* *f* *p* *f* Repeat **X** times

Vla *ord.* *p* *heavy, dark* *fp* *f* *p* *f* *f* *3* Repeat **X** times

Vc. *ord.* *f* *heavy, dark* *f* *fp* *f* *p* *f* *gliss.* Repeat **X** times

D. B. *pizz.* *f* *arco* *ord.* *p* *sfz* *MSP* Repeat **X** times

On this page, two players with low **X** values move on to their **Stage 2** music, while the remainder of the players continue repeating their **Stage 1** music. In an actual performance, the number of players with a low **X** value may be different, so more (or fewer) players might move on to **Stage 2** at different times.

*Note: no staff labels are displayed for the remainder of the **Game: Example Score** (pgs. 14–23), as the example events could occur to any of the players, depending on their random **X** values and how the Conductor chooses to distribute “food” during the game.*

(continues repeating music from previous ***Stage***)

(continues repeating music from previous ***Stage***)

(continues repeating music from previous ***Stage***)

(continues repeating music from previous Stage)

Stage 2 (♩ = 72)

open

stopped

Repeat **X** times

mf *p* *sfz* *f*

(continues repeating music from previous ***Stage***)

(continues repeating music from previous ***Stage***)

Stage 2 ($\text{♩} = 72$)

sul pont.

Repeat **X** times

(continues repeating music from previous ***Stage***)

(continues repeating music from previous ***Stage***)

(continues repeating music from previous ***Stage***)

Stage 2 (♩ = 72)

mf driving

sfz *sfz*

Repeat X times

Stage 4 (♩ = 72)

pp espr.

Repeat X times

Stage 3 (♩ = 72)

Tam-tam
swish brush across surface

Suspended Cymbal
with brushes

pp *mf* *pp* *mf*

Repeat X times

Stage 2 (♩ = 72)

sul pont.

mf driving

sfz *mf* *sfz*

Repeat X times

Stage 4 (♩ = 72)

p espr.

Repeat X times

Stage 3 (♩ = 72)

ord.

mf *pp* *mf* *pp* *mf* *pp*

gliss.

Repeat X times

Stage 2 (♩ = 72)

sul pont.

mf driving

Repeat X times

This page shows an example of the Conductor choosing to give “food” to a player in **Stage 5**, just barely saving them at the last second!

Stage 3 (♩ = 72) timbral trill (◻ = use alt. fingering) Repeat X times

mf *p*

The Conductor gives this player “food” by pointing at them. Since this player has a low **X** value, this sends them all the way back to **Stage 1** from **Stage 5**. The Conductor places one of their **tokens** into the discard pile, signifying they have used up another “food.”

(this player is still on **Stage 5**)

ord.

ppp

ppp fading away

Stage 1 (♩ = 72)

ord.

f heavy, dark >

p < *f*

Repeat **X** times

Stage 3 (♩ = 72)

ord.

gliss.

Repeat X times

mf *pp*

Stage 3 ($\text{♩} = 72$)
ord.

Repeat X times

p *mf* *pp*

The musical notation shows a bass clef staff with a repeat sign at the beginning. Above the staff, there is a tempo marking '**Stage 3** (♩ = 72)' and a dynamic marking '*p*'. The first measure contains a whole note chord consisting of C2, D2, E2, F2, G2, A2, B2, and C3. This is followed by a series of eighth notes ascending from C2 to B2. The next measure contains a half note chord consisting of C#2, D#2, E#2, F#2, G#2, A#2, B#2, and C#3. This is followed by a series of eighth notes ascending from C#2 to B#2. The final measure contains a whole note chord consisting of C#2, D#2, E#2, F#2, G#2, A#2, B#2, and C#3. Above the staff, there is a tempo marking '**Stage 3** (♩ = 72)', a dynamic marking '*mf*', and a bracket indicating that the preceding sequence should be repeated 'X' times. Below the staff, there are three dynamic markings: '*p*' under the first measure, '*mf*' under the second measure, and '*pp*' under the third measure.

This page shows an example of a musician playing the *Cry for Help* gesture while in *Stage 4*, and the Conductor responding by giving them “food.” Note that the Conductor might not always give “food” if the player plays the *Cry for Help* gesture – there might be other players the Conductor is helping, or they might be out of “food,” or they might not even hear it! Each player can play the *Cry for Help* only once, so they should be strategic about when they use it.

The Conductor reacts to this player’s *Cry for Help* and gives them “food” by pointing at them. This sends them back to *Stage 1* from *Stage 4*. The Conductor places one of their tokens into the discard pile, signifying they have used up another “food.”

(this player is in *Stage 4*)

Cry for Help (♩ = 72)



Stage 1 (♩ = 72)

Repeat **X** times

fff wailing

p < *f*

fp < *f*

f >



Stage 2 (♩ = 72)

open

stopped

Repeat **X** times

mf >

p < *sfz*

f >



...meanwhile this player is now on *Stage 5*... will the Conductor give them “food” in time?

Stage 5 (♩ = 72)

Wind Chimes
Glock.

Wind Chimes
gently shake

Triangle

Glock.

Wind Chimes
gently shake

pp

ppp

ppp

pp

ppp



Stage 3 (♩ = 72)

ord.

Repeat **X** times

mf > *pp*

mf < *pp*



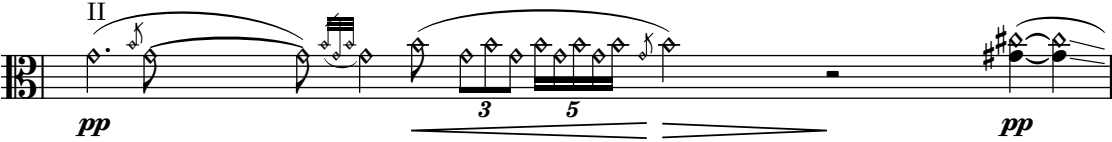
and this player is also on *Stage 5*... what’s going to happen?

Stage 5 (♩ = 72)

II

pp

pp



This page shows an example of two players nearing the end of **Stage 5**. One alerts the Conductor of their predicament with a **Cry for Help**, and the Conductor responding by giving them “food.” The other player is not given “food,” and as a result moves on to the **You are Dead** loop for the rest of the game.

Stage 4 (♩ = 72)

p espr. Repeat **X** times

Stage 3 (♩ = 72) timbral trill (♩ = use alt. fingering)

mf *p* Repeat **X** times

Stage 3 (♩ = 72)

mf *pp* Repeat **X** times

Unfortunately, this player reached the end of **Stage 5** without being given “food”, so they move to the **You are Dead** loop, repeating this until the end of the game.

Stage 5 (♩ = 72) Triangle

ppp *ppp fading away* Repeat **X** times

You are Dead (♩ = 72)
Bass Drum
swish brush around head 3-6"

Stage 4 (♩ = 72)

p espr. Repeat **X** times

Stage 4 (♩ = 72)

p espr. Repeat **X** times

The Conductor reacts to this player’s **Cry for Help** and gives them “food” by pointing at them. This sends them back to **Stage 2** from **Stage 5**. The Conductor places one of their **tokens** into the discard pile, signifying they have used up another “food.”

Cry for Help (♩ = 72)

p espr. Repeat **X** times

Stage 5 (♩ = 72)

p espr. Repeat **X** times

Stage 3 (♩ = 72)

p espr. Repeat **X** times

The game continues in a similar manner until all players have reached the ***You are Dead*** loop. This should take approximately 4–5 minutes. If the Conductor wishes to speed up the game, they can choose to withhold some of their “food.”

Stage 2 (♩ = 72)

Repeat X times

mf driving

Stage 4 (♩ = 72)

Repeat X times

pp espr.

Stage 3 (♩ = 72)

Repeat X times

p

Red.

Stage 5 (♩ = 72)

pp

harmonic gliss. gliss. gliss. gliss. gliss.

etc. –
score
skips
ahead
to the
end of
the
game,
when
all
players
reach
the
***You
are
Dead***
loop.

Here, all players have now reached the ***You are Dead*** loop. Once all players have reached the ***You are Dead*** loop, the Conductor signals the **Ending** (pg. 13), which is played as written. This is the end of the **Game: Example Score**.

[illegible]