

GALACTIC ROUNDS

RICHARD FELCIANO

$\text{♩} = 60$
CUE:

The score is organized into five horizontal tracks, each representing a different instrument or section. Cues are marked with downward-pointing triangles and numbered 1 through 35. Durations are indicated by horizontal lines with arrows and numerical values in seconds. Some cues include specific performance instructions such as 'Battuta', 'DB scream', 'SLAP MOUTHPIECE WITH CUPPED HAND, FAST TO SLOW, BELL IN AIR', 'FASTER', and 'SLOWER'. The instruments listed include TBN, CELLOS, PICC, PERC, HORN, VLA, CELLO, TUBA, DB, VLN, and TRP I.

Cue	Instrument	Duration	Notes
1	TBN	10"	
2	CELLOS	19"	
3	PICC	10"	
4	PERC	8"	
5	PICC	7"	
6	PERC	6"	
7	HORN	13"	
8	TBN	17"	
9	VLA	25"	CELLO gliss
10	PICC	6"	Battuta
11	CELLOS	11"	
12	HORN	13"	
13	PICC	3"	Battuta
14	CELLOS	12"	
15	TUBA	2"	
16	PERC	4"	Battuta
17	PERC	13"	
18	PERC	12"	DB scream
19	PERC	9"	DB arco
20	TIMP	10"	
21	VLN knock	ca. 5"	
22	VLN knock	2"	SLAP MOUTHPIECE WITH CUPPED HAND, FAST TO SLOW, BELL IN AIR
23	VLN knock	ca. 5"	
24	PERC	1"	
25	PERC	1½"	
26	TIMP	7"	
27	TBN (floor)	ca. 5"	
28	VLN	4"	Batt. FASTER
29	PERC	ca. 12"	
30	TIMP	2"	SLOWER
31	PERC	10"	
32	PERC	7"	
33	VLN BSN	12"	
34	BRASS	9"	
35	TRP I	ca. 4"	

36 5" HORNS
 37 8" VIBES
 38 7" FL
 39 Batt. 4" PERC
 40 Batt. 8" CLAVES
 41 N.batt. 4½" OBOES
 42 8"-10" CL
 43 8"-10" OBOES

50
 III *trb* *w* IV *trb* *w*

 6"

44 5" FL
 45 8" BSN CELLO
 46 10" VIBES CL
 47 5" TIMP
 48 10" HORNS
 49 2" TRP I, II

51 6" *ff* *>*
 52 6" *ff* *>*
 53 Battuta 6" *ff* *>*
 54 4" HORNS
 55 2" PIANO
 56 4" CYMBAL clap
 57 4" VLN

58 10" TBN
 59 8" TBN
 60 8" TBN
 61 12" VIBES BSN
 62 6" HORNS
 63 3" VLA
 64 3" CYMBAL
 65 6" VLN CELLOS

66 8" PIANO
 67 7" TIMP PERC
 68 6" XYLO
 69 5" TBN
 70 10" PERC GONG
 71 10" HORNS
 72 10" STAND, BACK TO AUDIENCE

73 5"
 PLAY ONCE EVERY 4", SILENCE BETWEEN

 13x to end
 TURN FULL CIRCLE, CLOCKWISE. ADJUST SPEED TO PRODUCE BEST DOPPLER EFFECT. NOTE LENGTH = DURATION OF CIRCULAR MOVEMENT (POSSIBLY CA. 2 SECONDS EACH) (BELL IN AIR). REMAIN STANDING MOTIONLESS, BACK TO CONDUCTOR WHEN NOT PLAYING.

74 6" FL
 75 4" TRP I, II

76 5" OBOES
 77 10" TRP IV
 78 5" CELLO out OBOE out
 79 5" PERC GONG
 80 10" CL out VLA out
 81 8" PERC PIANO

82
 ANY ROTATION IN PROGRESS WHEN CUE IS GIVEN SHOULD BE COMPLETED. STAND MOTIONLESS BACKS TO AUDIENCE UNTIL THE END.

Performance Instructions



(single outline box) Repeat until directed otherwise; if only a single duration (rather than a rhythmic figure) is given, leave irregular pauses between repetitions. Make no attempt to synchronize.



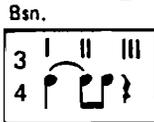
Sustain without break, staggering breathing and bowing, until directed otherwise.



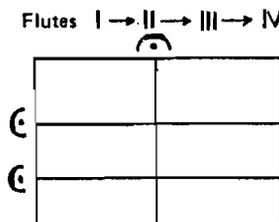
(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



A circle indicates an exit cue. In this example, first violins stop playing.



Each bassoon enters on the beat indicated, but playing the beginning of the figure, as in a classical canon.



Flutes enter on consecutive beats after the cue, choosing any box. They then move to other boxes at will, pausing at will between boxes. Continue until change of material or exit cue is indicated. If no fermata is indicated, move between boxes in tempo, without pause.

The tempo is ♩=60 unless otherwise indicated. Metronome markings must be rigorously observed, especially when they conflict between parts.

Cues are numbered consecutively; time between cues is indicated in seconds.

senza battuta: not conducted (cued only; performers play at tempo indicated.)

In unmeasured passages, the conductor may wish to aid coordination by beating the tempo without metric division.

When regular rhythms are already present, all entries are made on the beat. When moving from one repeated rhythm to another, move on cue or first convenient beat thereafter, leaving no hiatus between the two rhythms.

All staccato notes are very short.

All trills are very rapid.



Play as fast as possible.

Rotation of trumpets and trombones:

At the moment indicated in his part, each player stands so that his back is to the conductor and audience. At the symbol, which may accompany the instruction to stand or occur later, he turns (pivots) a full 360-degree circle, clockwise, aiming the bell of his instrument straight out horizontally, and playing the single pitch indicated. The speed of his movement should be that which gives the best Doppler effect (possibly ca. 2 seconds for a complete rotation). He should play only while in the act of rotating. The rotations sometimes occur in relay, the termination of one player's rotation being the cue for another player to begin. In the final passage, each player establishes a periodicity of his rotations at a variance with those of the other players (7" vs. 8" vs. 9" etc.). To do this, he must demonstrate a reasonably accurate sense of duration of one second and not be influenced by the rotations of the other players.

If desired, neighboring players may relay cues from the conductor to the brass players. In addition, it should be pointed out that, even with their backs to the conductor, the players are free to turn their heads to receive cues or follow the beat.