

GALACTIC ROUNDS

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♩ = 60
CUE:

1 10" TBN
2 19" CELLOS
3 10" PIANO
4 8" PIANO
5 7" PIANO
6 6" PIANO
7 13" PIANO

8 17" TBN
9 25" VLA CELLO gliss
10 Battuta 4 6" PIANO
11 11" CELLOS
12 13" HORNS
13 Battuta 3 4 12" PIANO
14 6" CELLOS

15 2" TUBA
16 Battuta 4 2 13" PERC
17 12" DB scream
18 9" DB arco
19 12" PERC
20 10" TIMP
21 ca. 5" VLN knock

22 SLAP MOUTHPIECE WITH CUPPED HAND, FAST TO SLOW. BELL IN AIR 2" mf
23 ca. 5" VLN knock
24 1" PERC
25 1½" PERC
26 7" TIMP
27 ca. 5" TBN (floor)
28 Batt. FASTER ♩ = 80 4 3 ca. 12" VLN
29 2" SILENCE
30 5" SLOWER ♩ = 60 TIMP
31 10" PERC
32 7" PERC
33 12" VLN BSN
34 STAND WITH BACK TO AUDIENCE 9" BRASS
35

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) (SIT AFTER NEXT CUE).

36 37 38 39 Battuta 40 Battuta 41 Non batt. 42 43

5" 8" 7" 4" 8" 4 1/4" 8"-10" 8"-10"

HORNS VIBES FL PERC CLAVES OBOES CL OBOES

44 45 46 47 48 49 50

5" 8" 10" 5" 10" 2" 6"

FL BSN CELLO VIBES CL TIMP HORNS TRP III, IV

51 52 53 Battuta Non battuta 54 55 56 57

6" 6" 4" 2" 4" 4" 2"

ff ff ff HORNS PIANO CYMBAL clap VLN

58 59 60 61 62 63 64 65

10" 8" 8" 12" 6" 3" 3" 6"

TBN TBN TBN VIBES BSN HORNS VLA CYMBAL VLN CELLOS

66 67 68 69 70 71 72 73

8" 7" 6" 5" 10" 10" 10" 5"

PIANO TIMP PERC XYLO TBN PERC GONG HORNS TBN TRP II, III

74 75

6" 4"

STAND, BACK TO AUDIENCE

PLAY ONCE EVERY 6", SILENCE BETWEEN

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.

7x to end

76 77 78 79 80 81 82

5" 10" 5" 5" 10" 8"

OBOES TRP IV CELLO out OBOE out PERC GONG CL out VLA out PERC PIANO

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.



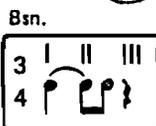
Sustain without break, staggering breathing and bowing, until directed otherwise.



(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.

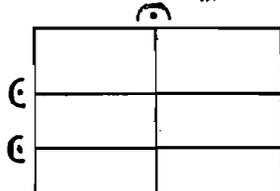


A circle indicates an exit cue. In this example, first violins stop playing.



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

Flutes I → II → III → IV



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 unmetred 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.