

# GALACTIC ROUNDS

RICHARD FELCIANO

$\text{♩} = 60$   
CUE: 1

← 6 CUES →

10" 19" 10" 8" 7" 6" 13"

2 3 4 5 6 7

CELLOS PICC PERC PICC PERC HORNS

*ll - mf*  
change dynamic constantly

8 17" ← 5 CUES →

9 10 Battuta 11 12 13 Battuta 14

25" 4 6" 11" 13" 4 12" 6"

VLA CELLO gliss PIANO CELLOS HORNS PICC OUT CELLOS

15 16 Batt. 13" 17 18 19 20 21

2" 4 2 5 12" 9" 12" 10" ca. 5"

TUBA 4 PERC 4 DB scream DB arco PERC TIMP VLN

22 SLAP MOUTHPIECE WITH CUPPED HAND FAST TO SLOW, BELL IN AIR 23

ca. 5" 24 25 26 27

1" 1½" 7" ca. 5"

PERC PERC TIMP TBN I (floor)

BRASS FASTER Batt.  $\text{♩} = 80$  SLOWER  $\text{♩} = 60$

28 29 30 31 32 33 34

ca. 12" 2" 5" 10" 7" 12" MUTE flutter

4 3 2 4 PERC PERC PIANO VLN BSN

VLN SILENCE TIMP

35 36 37 38 39 Batt. 40 Batt. 41 N. batt. 42 43

ca. 4" 5" 8" 7" 4" 8" 4½" 8"-10" 8"-10"

TPT HORNS VIBES FL PERC CLAVES OBOES CL OBOES

*molto* *abrupt release*

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For all countries

44 5" 45 8" 46 10" 47 5" 48 10" 49 2" 50 6" 51 senza sord. 6"

FL BSN CELLO VIBES CL TIMP HORNS TRP TRP

52 6" 53 Battuta Non battuta 54 4" 55 2" 56 4" 57 2" 58 I RELAY AFTER I 10"

ff ff HORNS PIANO STAND, BACK TO AUDIENCE VLN \*\*


\*\* 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.

59 8" 60 8" 61 12" 62 6" 63 3" 64 3"

I RELAY III I SEGUE

III IV III I

TWO-BEAT TURN. TAKE CUE FROM "D" OF TBN I.

3X - PLAY  73 TIMES\* IN RELAY, THEN WAIT 12" TO 67; BREAK RELAY WITH TIMP. ENTRY (67).

\* 5 TIMES IF ONLY 3 TBN USED; WAIT 4" TO 67.

65 6" 66 8" 67 7" 68 6" 69 5"

VLN CELLOS PIANO XYLO

PLAY ONCE EVERY 8", SILENCE BETWEEN. 2x TO NEXT CUE (69)

MAINTAIN 8" PERIODICITY. CHANGE TO THIS PITCH. SILENCE BETWEEN ROTATIONS. 10x TO END

70 10" 71 10" 72 10" 73 5" 74 6" 75 4" 76 5" 77 10" 78 5"

PERC HORNS TBN I TRP FL TRP OBOES PERC CELLO out OBOE out

79 5" 80 10" 81 8" 82

PERC CL out VLA out FL out VLN-II out

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

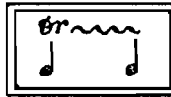
## Performance Instructions



(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.

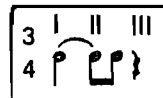


(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



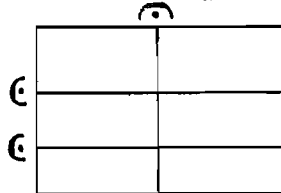
A circle indicates an exit cue. In this example, first violins stop playing.

Bsn.



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 unmetered 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.



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.