

GALACTIC ROUNDS

RICHARD FELCIANO

♩ = 60
CUE:

1 10" 2 19" 3 10" 4 8" 5 7" 6 6" 7 13" 8 17" 9 25"

TBN CELLOS PICC PERC PICC PERC HORNS TBN VLA

10 Battuta 6" 11 11"

PIANO CELLOS

norm.

12 ← 7 CUES → Battuta

13 12" 14 6" 15 2"

4 4 4

PICC CELLOS TUBA

Battuta

16 13" 17 12" 18 9" 19 12"

PERC DB scream DB arco PERC

norm. slap s.b.

20 ← 8 CUES →

21 ca. 5"

VLN knock

22 2" 23 ca. 5" 24 1" 25 1½" 26 7" 27 ca. 5" 28 3" 3" ca. 12"

BRASS hit mp. VLN knock PERC PERC TIMP TBN

Batt. FASTER ♩ = 80

29 SILENCE

OUT

30 SLOWER ♩ = 60 ← 6 CUES → 31 10" 32 7" 33 12" 34 9" 35 ca. 4" 36 5"

RESUME PREVIOUS FIGURE

PERC PERC PIANO VLN BSN BRASS TRP HORNS

← 12 CUES →

37 8" (38) 39 Battuta 8" 40 Battuta 4" 8" 41 Non batt. 4¼" 42 8"-10" 43 8"-10"

PERC CLAVES OBOES CL OBOES

slap s.b.

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

FL BSN CELLO VIBES CL TIMP HORNS TRP TRP

52 53 Battuta 54 Non batt. 55 56 57 58 59

6" 4" 2" 4" 4" 2" 10" 8"

HORNS PIANO CYMBAL TUBA VLN TBN TBN

60 61 62 63 64 65 66 67 68

8" 12" 6" 3" 3" 6" 8" 7" 6"

TBN VIBES BSN HORNS VLA CYMBALS VLN CELLOS PIANO TIMP PERC XYLO

slap s.b.

69 5" 70 10" 71 10" ← 13 CUES →

MOVE FREELY AMONG NOTES GIVEN, CONSTANTLY CHANGING THE ORDER. PLAY ONE NOTE EVERY 1 - 2 SECONDS. PLAY IRREGULARLY.

l.v. sempre

near soundboard

72 10" 73 5" 74 6"

TBN TRP FL

75 4" 76 5" 77 10" 78 5" 79 5" 80 10" 81 8" 82 2"

TRP OBOES CYMBAL GONG CELLO out OBOE out CYMBAL GONG CL out VA out FL out VLN-II out BRASS out

83 Battuta

sempre near soundboard and l.v.
PLAY AS THOUGH A CONTINUATION OF PREVIOUS MATERIAL.

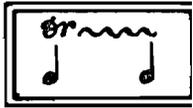
Performance Instructions



(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.



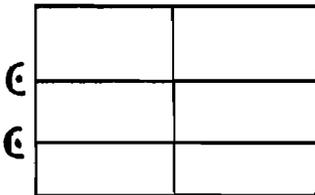
A circle indicates an exit cue. In this example, first violins stop playing.

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 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.

l.v.

Let vibrate.



Muffle abruptly.

SB

sound board

dead clap: Clap cymbals head-on; hold together. A 'dry' explosive sound should result.