

# GALACTIC ROUNDS

## RICHARD FELCIANO

$\text{♩} = 60$   
CUE:

1 2 3 4 5 6 7 8 9  
 10" 19" 10" 8" 7" 6" 13" 17" 25"  
 TBN CELLOS PICC PERC PICC PERC HORNS TBN VLA  
 CELLO gliss

10 Battuta 11 12 13 14 15 16 Battuta  
 6" 11" 13" 12" 6" 2" 12" 9"  
 4 4 4 4 4 4 4 4 4  
 PIANO CELLOS PICC CELLOS  
 one breath  
*mf* niente

19 20 21 22 23 24 25 26 27  
 12" 10" ca. 5" 2" ca. 5" 1" 1½" 7" ca. 5"  
 PERC TIMP VLN knock VLN knock PERC PERC TIMP TBN  
 Batt. FASTER SLOWER (floor)

28 29 30 31 32 33 34 35  
 ca. 12" 2" 5" 10" 7" 12" MUTE flutter ca. 4"  
 4 4 4 4 4 4 4 4 4  
 VLN SILENCE TIMP PERC PERC PIANO VLN BSN TRP I  
*lll* *molto* abrupt release

36 37 38 39 Batt. 40 Batt. 41 N.batt. 42 43 44 45  
 5" 8" 7" 4" 8" 4½" 8"-10" 8"-10" 5" 8"  
 HORNS VIBES FL PERC CLAVES OBOES CL OBOES FL BSN  
 CELLO

46 47 48 49 50 51 52 53 Batt.  
 10" 5" 10" 2" 6" senza sord. 6" 6" 4"  
 VIBES TIMP HORNS TRP TRP  
*ff* *ff* *ff*

54 N. batt. 55  
 2" 4" 2" 4"  
 HORNS PIANO  
 niente *ff* niente

TACET AL FINE

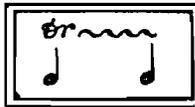
**Performance Instructions**



(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.



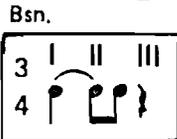
Sustain without break, staggering breathing and bowing, until directed otherwise.



(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.

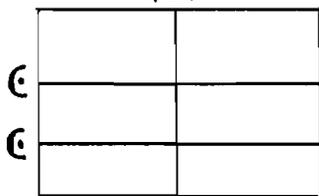


A circle indicates an exit cue. In this example, first violins stop playing.



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 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.