

# GALACTIC ROUNDS

**RICHARD FELCIANO**

$\text{♩} = 60$   
CUE:

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

TBN CELLOS PICC PERC PICC PERC HORNS TBN

9 25" 10 Battuta 4 6" 11 11" 12 13" 13 Battuta 4 12" 14 6" 15 2" 16 Battuta 4 13" 17 2" 18 9" 19 12" 20 10" 21 ca. 4" 22 2" 23 ca. 4" 24 1"

VA CELLO gliss PIANO CELLOS HORNS PICC CELLOS TUBA PERC

5 4 17 12" 18 DB arco 19 PERC 20 TIMP 21 VLN knock 22 BRASS hit mouthpiece 23 VLN knock 24 PERC

25 1½" 26 7" 27 ca. 5" 28 FASTER Battuta  $\text{♩} = 80$  29 2" 30 SLOWER  $\text{♩} = 60$  3" 31 10" 32 7" 33 12" 34 9" 35 ca. 4" 36 5" 37 8"

PERC TIMP TBN (floor) PERC SILENCE

38 7" 39 Battuta 4" 40 Battuta 8" 41 Non battuta 4½" bend tone freely (accel.) 42 8"-10"

FL PERC CLAVES

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For all countries

43

I→II→III→IV

*mf*

3 CUES

47

5"

3 CUES

I II III IV

44 5" 45 8" 46 10"

FL BSN CELLO VIBES CL

48 10" 49 2" 50 6" 51 6" 52 6" 53 Battuta

Non battuta

54 4" 55 2" 56 4" 4"

HORNS TRP TRP HORNS PIANO PERC CYMBAL clap

57 2" 58 10" 59 8" 60 8" 15 CUES

57 2" 58 10" 59 8" 60 8"

VLN TBN TBN TBN

*mf* RANDOM ASCENDING GRACES - LEAVE IRREGULAR PAUSES BETWEEN NOTES. AVERAGE ONE NOTE EVERY 3 SECONDS.

61 12" 62 6" 63 3"

VIBES HORNS VA

64 3" 65 6" 66 8" 67 7" 68 6" 69 5" 70 10" 71 10" 72 10"

PERC CYMBALS VLN CELLO PIANO TIMP PERC 76 TBN XYLO TBN PERC GONG HORNS TBN

73 5" 74 6" 75 4" 76 5" 77 10" 78

TRP FL GONG TRP

PLAY IN ANY ORDER. LEAVE IRREGULAR PAUSES.

TRP

OUT

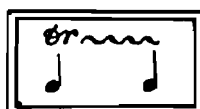
## Performance Instructions



(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.

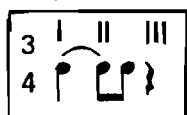


(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



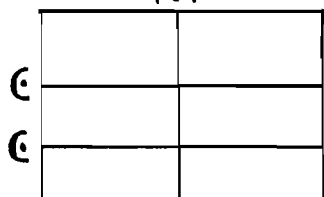
A circle indicates an exit cue. In this example, first violins stop playing.

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.



Play as fast as possible.