

# GALACTIC ROUNDS

RICHARD FELCIANO

$\text{♩} = 60$   
CUE:

1 2 3 4 5 6 7 8  
TBN CELLOS PICC PERC PICC PERC HORNS TBN

9 10 Battuta 11 12 13 Battuta 14 15 16 Battuta 17 18 19 20 21 22 23 24  
VA CELLO gliss PIANO CELLOS HORNS PICC CELLOS TUBA PERC  
4 4 4 4 4 4 4 4

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

25 26 27 28 FASTER Battuta 29 30 SLOWER  
PERC TIMP TBN (floor)  $\text{♩} = 80$  SILENCE  $\text{♩} = 60$

31 32 33 34 35 36 37  
PERC PERC PIANO VLN BRASS TRP HORNS VIBES

38 39 Battuta 40 Battuta 41 Non battuta 42  
FL PERC CLAVES bend tone freely (accel.) 8"-10"

The score includes musical notation for measures 28-30 and 41-42. Measure 28 is marked 'FASTER' with a tempo of 80 and 'Battuta'. Measure 29 is marked 'SLOWER' with a tempo of 60 and 'SILENCE'. Measure 41 is marked 'Non battuta' with a tempo of 4 1/2 and 'bend tone freely (accel.)'. Measure 42 is marked 'f' and 'ff'.

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43

I→II→III→IV

*mf*

← 3 CUES →

47

← 3 CUES →

5"

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 2" 55 4" 56 4"

HORNS TRP TRP *ff* HORNS PIANO PERC CYMBAL clap

57 2" 58 10" 59 8" 60 8" 61 12" 62 6" 63 3"

VLN TBN TBN TBN VIBES HORNS VA

← 15 CUES →

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

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 TRP OUT

PLAY IN ANY ORDER. LEAVE IRREGULAR PAUSES.

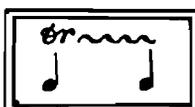
## Performance Instructions



(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.



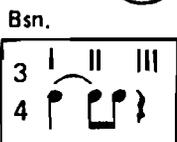
Sustain without break, staggering breathing and bowing, until directed otherwise.



(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.

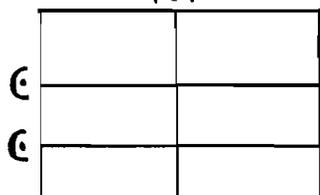


A circle indicates an exit cue. In this example, first violins stop playing.



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 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.