

GALACTIC ROUNDS

RICHARD FELCIANO

$\text{♩} = 60$ Sounds one fifth lower in treble and bass clefs.

CUE:

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

TBN CELLOS PICC PERC PICC PERC

7 13" 4 CUES 8 17" 9 25" 10 Battuta 6" 11 11" 12 13"

TBN VLA CELLO gliss PIANO CELLOS

niente f brassy
MAKE CRESCENDOS ON NOTE GIVEN, ANY DURATION FROM ♩ - ♩ (CHANGE CONSTANTLY)

13 Battuta 12" 14 6" 15 2"

TUBA

16 4 17 12" 18 9" 19 12"

PERC DB scream DB arco PERC

20 10" 21 ca. 3" 22 2" 23 ca. 5" 24 1" 25 1½" 26 7"

TIMP VLN VLN PERC PERC TIMP GONG

27 ca. 4" 28 3 29 2" 30 5" 31 10" 32 7" 33 12"

TBN (floor) VLN SILENCE WINDS PERC PERC PIANO VLN BSN

FASTER $\text{♩} = 80$ Battuta ca. 12" SLOWER $\text{♩} = 60$

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

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For all countries

34 9" flutter MUTE 35 ca. 4" TRP 36 senza sord. 5" I III 37 8" VIBES

38 7" FL 39 Battuta 4" PERC 40 Battuta 8" CLAVES 41 4 1/4" OBOES 42 8"-10" CL 43 8"-10" OBOES 44 5" FL 45 8" BSN CELLO

46 10" VIBES CL 47 5" TIMP OBOES 48 10" legato I III 49 2" TRP 50 6" TRP 51 6" ff

52 6" ff 53 Battuta 4" ff 54 Non battuta 2" 55 4" PIANO 56 4" PERC CYMBAL clap

57 2" VLN 58 10" TBN 59 8" TBN 60 8" TBN 61 12" VIBES 62 6" 8 CUES mf RANDOM STACC. NOTES; IRREGULAR PAUSES. AVERAGE ONE NOTE EVERY 4 SECONDS.

63 3" VLA gliss 64 3" PERC CYMBALS 65 6" VLN CELLO gliss 66 8" PIANO 67 7" TIMP BONGOES 68 6" PERC XYLO 69 5" TBN

70 10" GONG COWBELLS 71 one breath da. TACET AL FINE

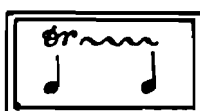
Performance Instructions



(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.

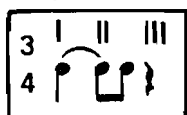


(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



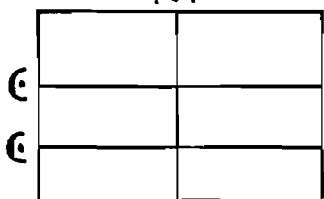
A circle indicates an exit cue. In this example, first violins stop playing.

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.