

GALACTIC ROUNDS

RICHARD FELCIANO

$\text{♩} = 60$ Piano must be open
CUE:

1	2	3	4	5	6	7	8
▼ 10"	▼ 19"	▼ 10"	▼ 8"	▼ 7"	▼ 6"	▼ 13"	▼ 17"
TBN	CELLOS	PICC	PERC	PICC	PERC	HORNS	TBN
	▼ 10"	▼ 6"			▼ 11"	▼ 11"	
	Battuta martellato, secco						

9	12	13	13	13	12"	3	4	12"
▼ 25"	▼ 13"	▼ 13"	▼ 13"	▼ 13"	▼ 12"	▼ 3	▼ 4	▼ 12"
	HORNS					Battuta	Battuta	
						4	4	
						PICC		

14	15	16	17	18	19	20	21	
▼ 6"	▼ 2"	▼ 4	▼ 2	▼ 12"	▼ 9"	▼ 12"	▼ 10"	▼ ca. 3"
CELLOS	TUBA	PERC	Batt.	DB scream	DB arco	PERC	TIMP	VLN
		4	4				4	ca. 10"
			13"					
22	23	24	25	26	27	28	29	
▼ 2"	▼ ca. 4"	▼ 1"	▼ 1½"	▼ 7"	▼ ca. 5"	▼ 4	▼ 3	▼ 2"
BRASS	VLN knock	PERC	PERC	TIMP	TBN	4	4	SILENCE
hit mouthp.	SLOWER	GONG						

30	31	32	33	34	35	
▼ 5"	▼ 10"	▼ 5"	▼ 7"	▼ 12"	▼ 9"	▼ ca. 4"
	PERC		VLN	3	TRP	
			BSN	4	BRASS	

36	37	38	39	40	41	42	43	44
▼ 5"	▼ 8"	▼ 7"	▼ 4"	▼ 8"	▼ 4¼"	▼ 8"-10"	▼ 8"-10"	▼ 5"
HORNS	VIBES	FL	PERC	CLAVES	OBOES	CL	OBOES	FL
			Battuta	Battuta	Non batt.			

45 8" 46 ← 5 CUES →

Inside piano with plastic stick strike random strings in 2 lowest octaves; slow irregular rhythm, not more than one note every 2 seconds. Hold pedal down throughout. Play *ff*

47 10" 48 5" 49 10" 50 2" 6"

51 mixed clusters flat of hand *gva* 6" 52 *gva* 6" 53 Battuta *gva* 4" 54 Non batt. 2" HORNS

55 random clusters in 4 highest octaves. *gva* *ff* furioso! continue to 56

56 4" 57 2" 58 10" 59 8" 60 8" 61 12" 62 6" 63 3" 64 6" 65 6"

CYMBAL clap VLN TBN TBN TBN VIBES HORNS VA gliss (68) PERC VLN CELLOS

66 8" 67 7" 68 15 CUES →

69 6" 5" TBN

66 *ff* martellato, hard! Ped. Ped. sempre al fine

Continue by playing the pitches of the last 9 beats in any order, using similar rhythms. Move freely among the pitches given.

70 10" 71 10" 72 10" 73 5" 74 6" 75 4" 76 5" 77 10" 78 5"

PERC HORNS TBN TRP FL TRP OBOES PERC CELLO out OBOE out

79 5" 80 10" 81 5" 82 2" 83 Battuta

83 *ff* *Opempre* ringing: pull hands instantly away from keys

(PEDAL CONTINUES)

Play as continuation of previous material.

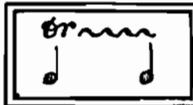
Performance Instructions



(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.



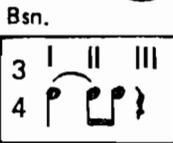
Sustain without break, staggering breathing and bowing, until directed otherwise.



(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.

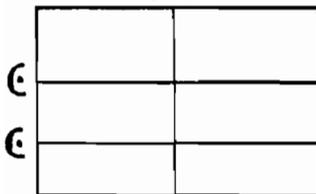


A circle indicates an exit cue. In this example, first violins stop playing.



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.