

GALACTIC ROUNDS

RICHARD FELCIANO

$\text{♩} = 60$
CUE:

19" ← 6 CUES →

1 TBN 10" 2

3 PICC 10" 4 PERC 8" 5 PICC 7" 6 PERC 6" 7 HORN 13" 8 TBN 17"

9

Chain reaction, one at a time, starting with 1st chair, complete previous figure with slow descending gliss., then all cellos out by 10.

10 Battuta 6" 11

12 HORN 13"

14 Battuta 6" 15 TUBA 2" 16 Battuta 4 2 13" 17 PICC CL 12" 18 DB 9"

19 PERC 12" 20 TIMP 10" 21 VLN knock ca. 5" 22 BRASS hit mouthpiece 2" 23 VLN knock ca. 5" 24 PERC 1" 25 PERC 1½" 26 OUT 7" 27 TBN ca. 5"

28 VLN 4 3 29 SILENCE 2" 30 SLOWER $\text{♩} = 60$ 31 PERC 3" 10" 32 PERC PIANO 7"

FAST $\text{♩} = 80$ Battuta ca. 12"

musical notation: $\text{♩} = 55$ sul sol sul re trb re mechanically; $\text{♩} = 60$ spiccato; $\text{♩} = 80$ ca. 12"

33

6x - PLAY 6 TIMES, THEN GO ON

REPEAT UNTIL 45

34
12" 9"
BRASS

35 ca. 4" 36 5" 37 8" 38 7" 39 Batt. 4" 40 Batt. 8" 41 Non batt. 4½" 42 8"-10" 43 8"-10" 44 5"

TRP HORN VIBES FL PERC CLAVES OBOE CL OBOE FL

8" 5 CUES

45

46 10" 47 5" 48 10" 49 2"

VIBES CL TIMP HORN TRP

50 6" 51 Div. 6" 52 6" 53 Battuta 6" 54 Non batt. 4" 55 2" 56 4" 4"

TRP HORN PIANO PERC CYMBAL clap

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

VLN TBN TBN TBN VIBES BSN HORN VLA CYMBAL

6" 8 CUES

65

f Short ascending gliss.
(about a minor 3rd);
Random pitches, irregular pauses;
do not synchronize. Gliss. at
moderate speed.

66 8" 67 7" 68 6"

74 6" 75 6" 76 7" 77 6"

PIANO TIMP PERC XYLO

3 CUES

69 5" 70 10" 71 10" 72 10" 73 5"

TBN PERC HORN TBN TRP

mf On any of the given pitches,
trill ½ step for one beat,
then non vib. on same note
for one bow, then make slow
gliss. to adjacent note of the
pattern. Play that note in same way, etc.
Do not synchronize.

75 4" 76 5" 77 10"

OBOE VLN-I GONG

78
OUT
dim. at cut-off

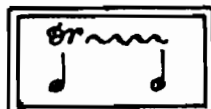
Performance Instructions



(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.

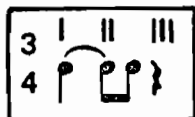


(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



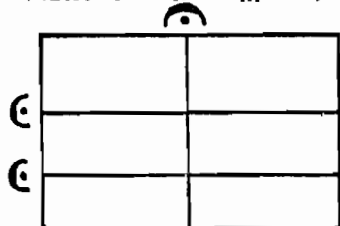
A circle indicates an exit cue. In this example, first violins stop playing.

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.



Strings play highest pitch (not necessarily identical between players).