

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 3 12" 14 6" 15 2" 4

VA CELLO gliss CELLOS CELLOS HORNS PICC CELLOS TUBA 4

16 Battuta 4 2 5 7 4 4

17 12" 18 9" 19 12" 20 10"

DB scream DB arco PERC TIMP

21 ca. 3" 22 2" 23 ca. 5" 24 1" 25 1½" 26 7" 27 ca. 6"

VLN BRASS hit mouthpiece VLN knock PERC PERC TIMP TBN (floor)

28 FASTER $\text{♩} = 80$ Battuta 29 2" 30 SLOWER $\text{♩} = 60$ flutter 3"

VLN I SILENCE

31 10" 32 7" 33 12" 34 9" 35 ca. 4" 36 5"

PERC PERC PIANO VLN BSN BRASS TRP HORNS

37 8" 38 7" 39 Battuta 4" 40 Battuta 8" 41 Non battuta 4½"

VIBES FL PERC CLAVES OBOES

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For all countries

42

I → II → III → IV

8"-10"

4 CUES

43 8"-10"
44 5"
OBOES FL

46

II III

10"

4 CUES

45 8"
BSN
CELLO

47 5"
48 10"
49 2"
50 6"
TIMP HORNS TRP TRP

51

52

53 Battuta

Non battuta

54

55

56

57

58

ff

ff

ff

6" 6" 4" 4" 4" 2"
HORNS PIANO PERC CYMBAL clap VLN

59

mf

60

61

62

63

64

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

16 CUES
8" 8" 12" 6" 3" 3"
TBN TBN VIBES HORNS VLA PERC CYMBALS

65

66

67

68

69

70

71

72

73

74

6" 8" 7" 6" 5" 10" 10" 10" 5" 6"
VLN CELLO PIANO TIMP PERC XYLO TBN GONG COWBELLS HORNS TBN TRP FL GONG

75

76

77

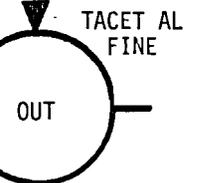
78

79

80

PLAY IN ANY ORDER; LEAVE IRREGULAR PAUSES

4 CUES
5" 10" 5" 5"
OBOES CYMBALS GONG CELLO out OBOE out GONG CYMBALS



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.



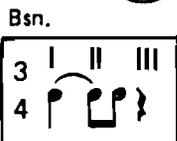
Sustain without break, staggering breathing and bowing, until directed otherwise.



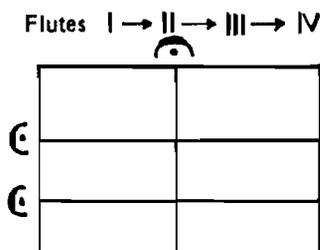
(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



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 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.