

GALACTIC ROUNDS

RICHARD FELCIANO

♩ = 60
CUE:

1 10" 2 19" 3 10" 4 8"

TBN CELLOS PICC. PERC

5 7" 6 6" 7 13" 8 17" 9 25"

PICC. PERC HORNS TBN VLA CELLO gliss

10 Battuta 6" 11 11" 12 13"

PICC CELLOS HORNS

13 Battuta 12" (four 3/4 measures) 14 6" 15 2"

PICC. CELLOS TUBA

Battuta 13" TAKE THE FLUTE

16 PICC. 17 12" 18 9" 19 12" 20 10"

4 5 4 3 DB scream DB arco PERC TIMP

ff

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For all countries

FASTER

21 22 23 24 25 26 27 28

2" 2" 1" 1½" 7" ca. 5"

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

30 SLOWER = 60 flutter

29 31 32 33 34 35

2" 3" 10" 7" 12" 9" ca. 4"

SILENCE PERC PIANO VLN BSN 5 CUES BRASS TRP

38 I → II → III → IV 7" 39 Battuta 4" PERC

36 37 5" 8"

HORNS VIBES

Battuta 40 Non battuta 41

8" 4½"

CLAVES OBOES

44 5 CUES 5" III

42 43 8"-10" 8"-10"

CL OBOES

45 46 8" 10"

BSN CELLO VIBES CL

47 48 49 50 TAKE THE PICC.

5" 10" 2" 6"

TIMP OB VLN-II 2500C HORNS TRP OUT

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.



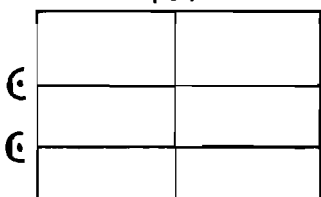
A circle indicates an exit cue. In this example, first violins stop playing.

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.