

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 6" 11 11" 12 13" 13 Battuta 12" 14 6" 15 2" 4

VA CELLO gliss PIANO CELLOS HORNS PICC CELLOS TUBA 4

16 Battuta 4 2 5 7 17 12" 18 9" 19 12" 20 10"

4 4 ff 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 30 SLOWER $\text{♩} = 60$ flutter 2" 3" 4

4 4 mf 4 4 ff SILENCE

VLN: I

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

42

I → II → III → IV

8"-10"

← 4 CUES →

mf

43

8"-10"

44

5"

OBOES

FL

46

10"

II III

← 4 CUES →

45

8"

BSN
CELLO

f

47

5"

48

10"

49

2"

50

6"

TIMP

HORNS

TRP

TRP

51

52

53

Battuta

Non battuta

54

2"

55

4"

56

4"

57

2"

HORNS

PIANO

PERC
CYMBAL clap

VLN

58

ff

ff

ff

← 16 CUES →

59

8"

60

8"

61

12"

62

6"

63

3"

64

3"

TBN

TBN

VIBES

HORNS

VLA

PERC
CYMBALS

mf

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

65

66

67

68

69

70

71

72

73

74

6"

8"

7"

6"

5"

10"

10"

10"

10"

5"

6"

VLN
VC

PIANO

TIMP

PERC

TBN

GONG

HORNS

TBN

TRP

PERC

75

← 4 CUES →

4"

76

5"

77

10"

78

5"

79

5"

OBOES

CYMBALS
GONGCELLO out
OBOE outGONG
CYMBALS

80

TACET AL
FINE

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.

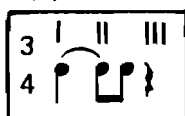


(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



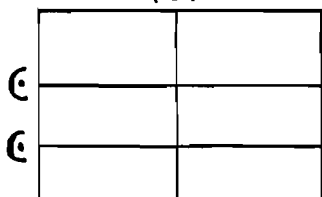
A circle indicates an exit cue. In this example, first violins stop playing.

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.