

# GALACTIC ROUNDS

RICHARD FELCIANO

**1** 10" TBN

**2** 19" 6 CUES

**3** 10" PICC

**4** 8" PERC

**5** 7" PICC

**6** 6" PERC

**7** 13" HORN

**8** 17" TBN

**9** non trem *mp* sul sol

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

**10** 25" 4 PIANO Battuta

**11** 11" 4 *mp* spiccato

**12** 13" HORN

**13** 12" 4 PICC Battuta

**14** 6" 11 CUES

**15** 2" TUBA

**16** 4 2 Battuta

**17** 13" 4 5

**18** 12" 4 PICC CL

**19** 12" PERC

**20** 10" TIMP

**21** ca. 5" VLN knock

**22** 2" BRASS hit mouthpiece

**23** ca. 5" VLN knock

**24** 1" PERC

**25** 1½" PERC

**26** OUT

**27** 7" ca. 5" TBN

**28** 4 3 FASTER *Battuta* ca. 12"

**29** 2" SILENCE

**30** 4 3 SLOWER *Battuta* ca. 12"

**31** 3" PERC

**32** 10" 7" PERC PIANO

*meccanically*

*trb*

*re*

*non trem*

*mp*

*spiccato*

*ff*

*gliss.*

33

6x - PLAY 6 TIMES, THEN GO ON

REPEAT UNTIL 45

12" 34 9"  
BRASS

35 ca. 4" TRP

36 5" HORN

37 8" VIBES

38 7" FL

39 Batt. 4" PERC

40 Batt. 8" CLAVES

41 Non batt. 4 1/2" OBOE

42 8"-10" CL

43 8"-10" OBOE

44 5" FL

8" ← 5 CUES →

45

46 10" VIBES CL

47 5" TIMP

48 10" HORN

49 2" TRP

50 6" TRP

51 Div. 6"

52 6"

53 Battuta 6"

54 Non batt. 4" HORN

55 2" PIANO

56 4" PERC CYMBAL clap

57 2" VLN

58 10" TBN

59 8" TBN

60 8" TBN

61 12" VIBES BSN

62 6" HORN

63 3" VLA

64 3" 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" PIANO

67 7" TIMP PERC

68 6" XYLO

6" ← 3 CUES →

69 5" TBN

70 10" PERC

71 10" HORN

72 10" TBN

73 5" TRP

**mf** On any of the given pitches, trill 1/2 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" OBOE

76 5" VLN-I GONG

77 10"

78

## 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.

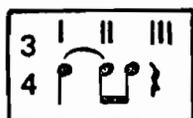


(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



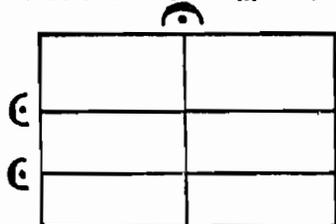
A circle indicates an exit cue. In this example, first violins stop playing.

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 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.



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