

GALACTIC ROUNDS

RICHARD FELCIANO

♩ = 60 Sounds one fifth lower in treble and bass clefs.

CUE:

1 10" 2 19" 3 10" 4 8" 5 7" 6 6"

TBN CELLOS PICC PERC PICC PERC

7 13" 8 17" 9 25" 10 Battuta 6" 11 11" 12 OUT 13"

4 CUES ← →

niente brassy

MAKE CRESCENDOS ON NOTE GIVEN, ANY DURATION FROM - (CHANGE CONSTANTLY)

Battuta

13 12" 14 6" 15 2" 16 13" 17 12" 18 9" 19 12"

4 CELLOS TUBA 4 4 DB scream DB arco PERC

PICC PERC

20 10" 21 ca. 3" 22 2" 23 ca. 5" 24 1" 25 1½" 26 7"

TIMP VLN VLN PERC PERC TIMP GONG

SLAP MOUTHPIECE WITH CUPPED HAND, FAST TO SLOW. BELL IN AIR

FASTER Battuta = 80 ca. 12" SLOWER = 60

27 ca. 4" 28 4 3 2" 29 5" 30 10" 31 7" 32 12"

TBN (floor) 4 4 SILENCE WINDS PERC PERC PIANO VLN BSN

VLN

34 9" flutter

MUTE

4

35 ca. 4" TRP

36 5" HN-1

37 8" VIBES

38 7" FL

ppp *molto* *fff* abrupt release

39 Battuta 4" PERC

40 Battuta 8" CLAVES

41 4½" OBOES

42 8"-10" CL

43 8"-10" OBOES

44 5" FL

45 8" BSN CELLO

46 10" VIBES

47 5" TIMP OBOES

48 10" HN-1

49 2" TRP

50 6" TRP

51 senza sord. *ff*

52 *ff*

53 *ff*

54 2" 7 CUES

55 4" PIANO

56 4" PERC CYMBAL clap

57 2" VLN

58 10" TBN

59 8" TBN

60 8" TBN

61 12" VIBES

62 6" 8 CUES

mf RANDOM STACC. NOTES; IRREGULAR PAUSES. AVERAGE ONE NOTE EVERY 4 SECONDS.

63 3" VLA gliss

64 6" PERC CYMBALS

65 8" VLN CELLO gliss

66 7" PIANO

67 7" TIMP BONGOES

68 6" PERC XYLO

69 5" TBN

70 10" GONG COWBELLS

71 I II III

TACET AL FINE

con. sord. (brassy) *fff*

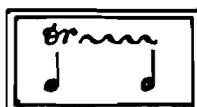
Performance Instructions



(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.



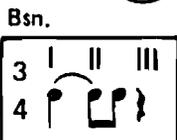
Sustain without break, staggering breathing and bowing, until directed otherwise.



(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.

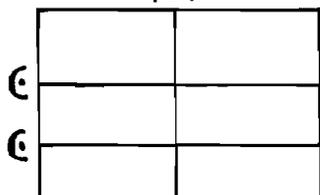


A circle indicates an exit cue. In this example, first violins stop playing.



Each bassoon enters on the beat indicated, but playing the beginning of the figure, as in a classical canon.

Flutes 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.