

GALACTIC ROUNDS

RICHARD FELCIANO

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

CUE:

1 10" TBN

2 19" CELLOS

3 10" PICC

4 8" PERC

5 7" PICC

6 6" PERC

7 13" TBN

8 17" TBN

9 25" VLA CELLO gliss

10 Battuta 4 4 PIANO

11 11" CELLOS

12 13" OUT

13 12" 3 4 PICC

14 6" CELLOS

15 2" TUBA

16 13" 4 4 PERC

17 12" 4 4 DB scream

18 9" DB arco

19 12" PERC

20 10" TIMP

21 ca. 3" VLN

22 SLAP MOUTHPIECE WITH CUPPED HAND, FAST TO SLOW. BELL IN AIR 2" VLN

23 ca. 5" VLN

24 1" PERC

25 1½" PERC

26 7" TIMP GONG

27 ca. 4" 4 4 TBN (floor)

28 3 4 FASTER ♩ = 80 VLN

29 2" SILENCE

30 5" 4 4 SLOWER ♩ = 60 WINDS

31 10" PERC

32 7" PERC PIANO

33 12" VLN BSN

4 CUES

niente *f* brassy

MAKE CRESCENDOS ON NOTE GIVEN, ANY DURATION FROM 1/8-1/4 (CHANGE CONSTANTLY)

← 11 CUES →

34 MUTE 9" flutter
 35 TRP ca. 4" abrupt release
 36 senza sord. 5"
 I III
 37 VIBES 8"

Non battuta

38 FL 7"
 39 Battuta 4"
 40 Battuta 8"
 41 OBOES 4 1/2"
 42 CL 8"-10"
 43 OBOES 8"-10"
 44 FL 5"
 45 BSN CELLO 8"

46 VIBES CL 10"
 47 TIMP OBOES 5"
 48 CLAVES 10"
 49 TRP 2"
 50 TRP 6"
 51 ff 6"

legato I III

← 7 CUES →

52 ff 6"
 53 Battuta ff 4"
 54 Non battuta 2"
 55 PIANO 4"
 56 PERC CYMBAL clap 4"

6" ← 8 CUES →

57 VLN 2"
 58 TBN 10"
 59 TBN 8"
 60 TBN 8"
 61 VIBES 12"
 62 mf RANDOM STACC. NOTES; IRREGULAR PAUSES. AVERAGE ONE NOTE EVERY 4 SECONDS.

63 VLA gliss 3"
 64 PERC CYMBALS 6"
 65 VLN CELLO gliss 8"
 66 PIANO 7"
 67 TIMP BONGOES 7"
 68 PERC XYLO 6"
 69 TBN 5"

70 GONG COWBELLS 10"
 71 one breath da. HRN I f
 TACET AL FINE

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.



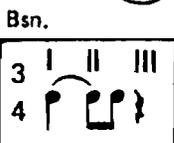
Sustain without break, staggering breathing and bowing, until directed otherwise.



(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.

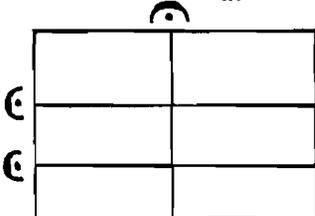


A circle indicates an exit cue. In this example, first violins stop playing.



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.