

- claves
- very large gong (30 ")
- large wood chimes (bamboo)
(accessible to Player III)
- tubular chimes
- snare drum
- tenor drum
- high suspended cymbal
(Played at Player I station)

GALACTIC ROUNDS

RICHARD FELCIANO

$\text{♩} = 60$
CUE:

1 10" 2 19" 3 10" 4 CLAVES 5 8" 6 7" 7 13" 8 17" 9 25" 10 4 Battuta 11 6" 12 11" 13 13" 14 6" 15 2" 16 4 Battuta 17 12" 18 9" 19 12" 20 10" 21 ca. 5" 22 2" 23 ca. 5" 24 4 Tubular Chimes 25 1" 26 1 1/2" 27 7" 28 4 Battuta 29 2" 30 4 S.D. ON 31 3" 32 10" 33 7" 34 12" 35 ca. 4" 36 5" 37 8" 38 7" 39 4 Battuta 40 8" 41 4 1/4" 42 8"-10" Non battuta

INSTRUMENTS: TBN, CELLOS, PICCOLO, CLAVES, HORNS, TUBA, DB, IV BGOS, TIMP, III W. CHIMES, BRASS, VLN knock hit mouthpiece, TUBULAR CHIMES, S.D., PERC IV, T.D., TRP, HORN, VIBES, FL, PERC IV, I CLAVES, OBOES, CL.

TEMPO: $\text{♩} = 60$ (SLOWER), $\text{♩} = 80$ (FASTER)

DYNAMICS: *ff*, *f*, *mf*

PERFORMANCE INSTRUCTIONS: snare off, Battuta, Non battuta

11 CUES

43 8"-10" 44 5" 45 8" 5 CUES 46 10" 47 5"

OBOES FL VIBES CL TIMP

S.D. T.D.

48 10" 49 2" 50 6" 51 6" 52 6" 53 Battuta 4" 14 CUES

HORNS TRP TRP S.D. T.D. BATTUTA

Non-battuta

54 2" 55 4" 56 4" 57 2" 58 10" 59 8" 60 8" 61 12"

HORNS PIANO I CYMBAL VLN TBN TBN TBN VIBES BSN

62 6" 63 3" 64 3" 65 6" 66 8" 67 7" 68 WOOD CHIMES 69 6" 5"

HORNS VLA I CYMBAL VLN CELLO PIANO TIMP PERC IV TBN

70 LG. GONG 10" 71 10" 72 10" 73 5" 74 LG. GONG 6" 75 4" TO HIGH SUSP. CYMB.

niente *ff* 1.v. *ff*

HORNS TBN TRP

76 5" 77 HIGH SUSP. CYMBAL wooden sticks 10" 78 5" 79 SAME CYMBAL TACET TO END

OBOES CELLO out OBOE 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.

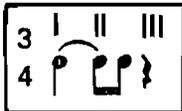


(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



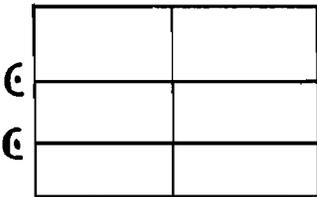
A circle indicates an exit cue. In this example, first violins stop playing.

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 unmetred 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.



Let vibrate.



Muffle abruptly.

SB

sound board

dead clap: Clap cymbals head-on; hold together. A 'dry' explosive sound should result.