

high suspended cymbal,
low suspended cymbal and
small gong constituting a
choir with the gong serving
as bass cymbal

GALACTIC ROUNDS

RICHARD FELCIANO

guiro
claves
5 temple blocks
crash cymbals
2 large cowbells

$\text{♩} = 60$
CUE:

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

TBN CELLOS PICC T.B. H L PICC 13

7 TO GUIRO 8 13" 9 17" 10 Battuta 11 6" 12 11" 13" 12" 13"

HORNS TBN VLA 4 CELLOS HORNS Battuta GUIRO scrape

14 TO HIGH SUSP. CYMBAL 15 6" 2" 16 Battuta HIGH SUSP. CYMBAL 17 TO GUIRO 18 12" 19 9" 20 12" 10"

CELLOS TUBA 4 DB scream DB arco IV BGOS TIMP

21 ca. 5" 22 2" 23 GUIRO ca. 5" 24 1" 25 1½" 26 7" 27 ca. 5"

III W. CHIMES hit mouthpiece SUSP. CYMB. HARD MLT. 1g. sm. gong TBN

28 FASTER $\text{♩} = 80$ Batt. 29 T.B. 30 SLOWER $\text{♩} = 60$ 31 5" 32 10" 33 7" 34 12" 35 ca. 4"

4 VLN SILENCE PERC IV PERC II PIANO VLN BSN 4 BRASS TRP

36 5" 37 8" 38 7" 39 4" 40 Battuta CLAVES 8" 10 CUES 41 Non battuta 42 4¼" 43 8"-10" 8"-10"

HORNS VIBES FL PERC IV OBOES CL OBOES

prominent

44 45 46 47 48 49 50

5" 8" 10" 5" 10" 2" 6"

FL BSN CELLO VIBES CL TIMP HORNS TRP TRP

51 52 53 Battuta

6" 6" 4" 2" 4"

54 55

HORNS PIANO

56 4"

ff dead clap

57 58 59 60 61 62 63

2" 10" 8" 8" 12" 6" 3"

VLN TBN TBN TBN VIBES BSN HORNS VLA

64 65 68

SUSP. CYMBAL 3" T.B.

med. tr high

6" 7" 7" 6"

PIANO TIMP PERC IV

69 5"

70 71

COWBELLS 10"

med. tr

10" 10" 5" 6" 4"

72 73 74 75

TBN TRP CYMBALS TRP

med. lg. niente

fff dead clap

MUSSER RED RUBBER MALLETS rotate inside bells

DEAD CLAP = HOLD TOGETHER AFTER STRIKING.

76 77 78 79

5" 10" 5"

OBOES CYMBALS CELLO out OBOE out CYMBALS

fff dead clap *fff* dead clap

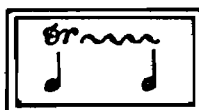
Performance Instructions



(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.

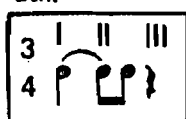


(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



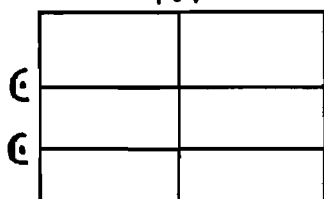
A circle indicates an exit cue. In this example, first violins stop playing.

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 $\text{♩} = 60$ 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.

l.v.

Let vibrate.



Muffle abruptly.

SB

sound board

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