

xylophone  
large wood chimes (bamboo)  
(accessible to Player II)  
glockenspiel  
vibraphone

# GALACTIC ROUNDS

RICHARD FELCIANO

$\text{♩} = 60$   
CUE:

1 10" 2 19" 3 10" 4 XYLO  $\text{♩} = 100$  5 8" 6 7" 6"

TBN CELLOS PICC

7 13" 8 17" 9 25" 10 Battuta 4 6" 11 11" 12 13" 13 Battuta 3 4 12" 14 6" 4

HORNS TBN VLA PIANO CELLOS HORNS PICC

15 2" 16 Battuta 4 2 5 13" 17 12" 18 9" 19 12" 20 10" 21 ca. 5" 22 2" 4

TUBA PERC I, II, IV DB scream DB arco IV BGOS TIMP WOOD CHIMES 1.v. BRASS hit mouthpiece

23 ca. 5" 1.v. 24 1" 25 1½" 26 27 7" ca. 5" 28 4 3 ca. 12" 4

ca. 5" 1.v. GLOCK. TBN VLN

29 2" 30 SLOWER  $\text{♩} = 60$  hard! 31 5" 10" 32 7" 33 12" 34 9" 35 ca. 4" 4

XYLO SILENCE PERC PIANO VLN BSN BRASS TRP CUES

36 5" 37 HARD MALLETS

VIBES - MOTOR OFF senza pedale 8"

38 7" 39 Battuta 4" 40 Battuta 8" 41 Non batt. 4½" 42 8"-10" 43 8"-10" 44 5" 45 8"

FL PERC IV OBOES CL OBOES FL II S.D.

46 VIBES 10" 47 5" 48 10" 49 2" 50 6" 51 VIBES 6"

trill chromatic ascent  
Ped.  
RENEW PEDAL WITH EACH REPETITION.

4 CUES

TIMP HORNS TRP TRP

senza ped.

52 6" 53 Battuta 4" 54 2" 55 4" 56 4" 57 2" 58 10"

ff 3

HORNS PIANO I CYMBAL VLN TBN

59 8" 60 8" 61 12" (62) 6" 63 3" 64 3" 65 6" 66 8"

TBN TBN

VIBES - HARD MALLETS senza ped.

VLA 71 10" (72) VLN CELLOS PIANO 10"

6 CUES

10 CUES

67 7" 68 XYLO 6" 69 5" 70

TIMP PERC IV

scorrevo

TBN I COWBELLS

VIBES MOTOR OFF

Play in any order. Irregular rhythm. One note every 2 - 3".

Ped HOLD PEDAL DOWN CONTINUOUSLY FROM HERE TO END.

73 5" 74 6" 75 4" 76 5" 77 10" 78 5" 79 5" 80 10" 81 8"

TRP FL TRP OBOES TBN CELLO out PERC CL out VLA out VLN-II out FL out

82 2" 83 VIBES Battuta

ff 3

(Ped.)

sempre ped.

PLAY AS THOUGH A CONTINUATION OF PREVIOUS MATERIAL.

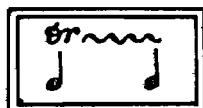
## Performance Instructions



(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.

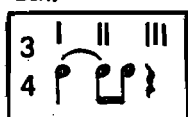


(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



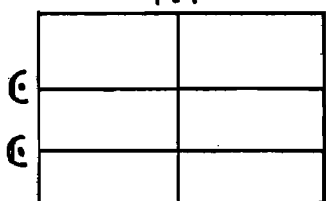
A circle indicates an exit cue. In this example, first violins stop playing.

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 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.

lv.

Let vibrate.



Muffle abruptly.

SB

sound board

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