

bass drum  
2 bongos  
2 tom-toms  
gong (played at Player II station)

# GALACTIC ROUNDS

RICHARD FELCIANO

**CUE:** ♩ = 60

1 TBN 10" 2 CELLOS 19" 3 PICC 10" 4 B.D. 8" 5 PICC 7" 6 BONGOS 6" tr

7 HORNS 13" 8 TBN 17" 9 VLA 25" 10 Battuta 4 PIANO 6" 11 CELLOS 11" 12 HORNS 13" 13 Battuta 3 4 14 CELLOS 6" 15 TUBA 2" 19 10 CUES

16 B.D. Battuta 13" 17 DB scream 12" 18 DB arco 9" 19 2 BONGOS WOODEN STICKS 2 TOM TOMS

20 TIMP 10" 21 III W. CHIMES ca. 5" 22 BRASS hit mouthpiece 2" 23 VLN knock ca. 5" 24 CHIMES 1" 25 CHIMES 1½" 26 TIMP GONG 7" 27 TBN ca. 5" 7 CUES

28 VLN 4 3 ca. 12" 29 OUT 2" 30 SILENCE 5" RESUME PREVIOUS FIGURE. 31 SAME

32 PIANO 7" 33 VLN BSN 12" 34 BRASS 3 9" 35 TRP ca. 4" 36 HORNS 5" 37 VIBES 8" 38 FL 7"

39 Battuta BONGOS TOMS 4" ← 8 CUES →

40 Battuta 8" 41 Non batt. 4 1/2" 42 8"-10" 43 8"-10"

I CLAVES OBOES CL OBOES

44 5" 45 8" 46 10" 47 5"

48 10" ← 2 CUES →

49 2" 50 6" 51 B.D. 52 6"

BGO TOM TOMS B.D.

53 Battuta 4" ← 13 CUES →

54 2" 55 4" 56 4" 57 2" 58 10" 59 8" 60 8" 61 12" 62 6"

HORNS PIANO I CYMBAL VLN TBN TBN TBN VIBES BSN HORNS

63 3" 64 3" 65 6" 66 8" 67 7" ← 6 CUES →

VLA I CYMBAL VLN CELLOS PIANO TOM TOMS

68 6"

69 5" 70 10" 71 10" 72 10" 73 5"

TBN I COWBELLS HORNS TBN TRP

74 TO LG. GONG

75 4" 76 5" 77 10" 78 5" 79

TRP OBOES LG. GONG LG. GONG

TACET AL FINE

CELLO out OBOE out

very broadly

trun trun trun trun trun trun

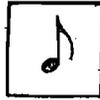
sempre J=60

mf softer

mf only: murmur

3/2 molto

**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.



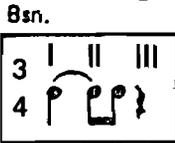
Sustain without break, staggering breathing and bowing, until directed otherwise.



(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.

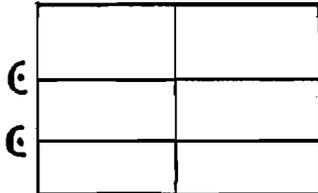


A circle indicates an exit cue. In this example, first violins stop playing.



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.

*l.v.*

Let vibrate.



Muffle abruptly.

SB

sound board

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