

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

GALACTIC ROUNDS

RICHARD FELCIANO

$\text{♩} = 60$
CUE:

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

TBN CELLOS PICC PICC

7 13" 8 17" 9 25" 10 Battuta 4 6" 11 11" 12 13" 13 Battuta 3 4 14 6" 15 2"

HORNS TBN VLA PIANO CELLOS HORNS PICC CELLOS TUBA

16 B.D. Battuta 13" 17 12" 18 9" DB scream DB arco

niente mp ff

2 BONGOS WOODEN STICKS 2 TOM TOMS

20 10" 21 ca. 5" 22 2" 23 ca. 5" 24 1" 25 1½" 26 7" 27 ca. 5"

TIMP III W. CHIMES BRASS hit mouthpiece VLN knock CHIMES CHIMES TIMP GONG TBN

28 FASTER Battuta ca. 12" 29 OUT 2" SILENCE 30 SLOWER $\text{♩} = 60$ 5" RESUME PREVIOUS FIGURE. 31 10" 7 CUES

VLN

32 7" 33 12" 34 3 9" 35 ca. 4" 36 5" 37 8" 38 7"

PIANO VLN BSN BRASS TRP HORNS VIBES FL

39 Battuta BONGOS TOMS 4" 8 CUES

40 Battuta 8" 41 Non batt. 4 1/4" 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" 53 Battuta 13 CUES 4"

BGO TOM TOMS B.D.

Non battuta

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" 68 6"

VLA I CYMBAL VLN CELLOS PIANO TOM TOMS TBN

69 5" 70 10" 71 10" 72 10" 73 5" 74 TO LG. GONG

TBN I COWBELLS HORNS TBN TRP OUT

75 4" 76 5" 77 LG. GONG 78 10" 79 LG. GONG

TRP OBOES Cello out OBOE out TACET AL FINE

very broadly

trun trun trun trun trun

sempre J=60

mf softer

mf only: murmur *sfz molto*

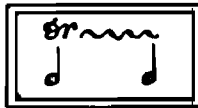
Performance Instructions



(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.



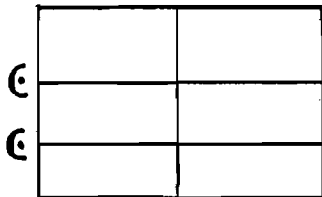
A circle indicates an exit cue. In this example, first violins stop playing.

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 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.