

Tatar^kosmoplovci
Arr: Scott Benjamin Lewis

hwr2

op. #11

for symphony orchestra
running time: 7'50"
score in transposed pitch

Instrumentation:

Flute 1 & 2
Oboe 1 & 2
Clarinet in Bb
Bass Clarinet in Bb
Bassoon

French Horn in F 1 & 2
Trumpets in Bb 1, 2 & 3 (including plunger mutes)
Trombone 1, 2 & 3
Tuba

Percussion 1:

Snare Drum #1 (low, 'hissy'), Odaiko Taiko Drum (including *bachi* beaters)¹,
Thunder Sheet

Percussion 2:

Vibraphone (including bow), Ocean Drum #1, Santur²

Percussion 3:

Crystal Glass (tuned to A)³, Ocean Drum #2, Low 'floor' tom #1

Percussion 4:

Fish Bowl (round, glass bowl tuned to A)⁴, Thunder Sheet, Lion's Roar

Percussion 5:

Crotale – Low Octave (including bow & hard beater)⁵, Rainstick,
Low 'floor' tom #2

Percussion 6:

Crotale – High Octave (including bow & hard beater)⁵, Snare Drum #2
(low, 'hissy'), Concert Bass Drum

Percussion 7:

Wind Machine⁶

Harp

Choir⁷

Violin 1
Violin 2
Viola
Cello
Contrabass (scordatura)⁸

Notes:

1. A second concert bass drum (with fluffy beaters) may substitute for the taiko drum; although this is not recommended.
2. Santur only used as a percussive trill effect on two occasions (at two different pitches). Strings of the instrument might be enharmonically tuned to best suit these needs.
3. Crystal Glass tuning (sounds as written):



4. A small, spherical glass fish or salad bowl with good resonance. This is tuned to A:



5. The ideal bowed crotale timbre is a very raspy sound colour, implying lots of vibrato and almost a "repeated note" effect. This is best achieved by holding a small, hard beater (either plastic or brass) very lightly on top of the crotale, whilst also bowing with the other hand. This may also be written as:



Each note is to be played in this fashion. Assure the crotale stand is as firm as possible.

6. Of critical importance is the wind Machine. A manual (crank-turned) wood & canvas wind machine (typically used in theatres) is ideal. A wind gong will not suffice. Failing a wind machine, other solutions may be sought including paper or canvas rustling.
7. Choir plays a critical role. Each part must be covered by at least three singers; making the total number of performers 12 (or multiples of 4 thereafter). Mezzo-Sopranos may be substituted for contralto singers. As stated in the score; all choir vocals sing "ah". Staggered breathing between parts is a must.
8. Scordatura re-tuning of Contrabass "E" string (sounding one octave lower):



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Breathing:

This score can prove very testing to wind players due to the slow tempo. All parts marked **a2** or **a3** should assume staggered breathing. Solo instruments take quiet, semi-quick breaths as needed.