

to Penny Lomax and Maureen Cooney
Icarus drowning
for chamber ensemble

Andrew Ford

1 $\text{♩} = 69$ Molto rall $\text{♩} = 56$ $\text{♩} = 48$

Clarinet

Percussion

Harp

Violin 1

Violin 2

Viola

Cello

ppp *mp* *ppp* *pp* *mp* *pp* poco *fp* *ppp* *ff*

secco

L.V.

f

G#
B D b

ppp *mp*

ppp *mp*

ppp *mp*

ppp *mp*

7

Clarinet: *ppp*

Percussion: maracas *ppp*

Harp: with nail *p*; G \flat ; D \natural ; F \sharp ; C \sharp ; norm

V1: *ff pp*; *ppp*; *legatissimo*

V2: *ff pp*; *ppp*; *legatissimo*

Va: *ff pp*

Vc: *ff pp*

A large green watermark "Sample Score Only" is overlaid diagonally across the center of the page.

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Bs Clar

Cel

Harp

V1

V2

Va

Vc

p < fff *p < fff* *p < fff* *ppp* *fff*

G \flat
B \flat C \flat D \flat

G \flat A \flat

ppp

ppp

ppp

ppp

ppp

Each off-stage player should complete material in 3 ½ minutes, continuing for approx. 30-45 seconds after on-stage players have finished.

Starting tempo is c. $\text{♩} = 60$, slowing gradually to c. $\text{♩} = 40$. But tempo should always be extremely flexible and no attempt should be made to synchronise with each other.

Off-stage percussion 1

tubular bells

* *pp*

gongs

Off-stage percussion 2

tubular bells

* *pp*

gongs

* The dynamics of off-stage percussion should be adjusted so that it sounds *pp* in context of on-stage instruments.