

ERIC LINDSAY

ICARUS

for sinfonietta ensemble

(14'30")

ERIC CROSBY LINDSAY MUSIC COMPANY
Bloomington, IN

PROGRAM NOTE

Discussions about music, as with those about life, often circle around the idea of *goal-directed* motion. In these conversations, many of the metaphors we use to describe directionality can apply across contexts—stasis vs. transition, cycles of repetition vs. developing variation, drive vs. aimlessness, and so on. Similarly, many of us tend to attribute these labels to our perception of a piece's *agency*, anthropomorphizing musical gestures as though they were characters on a journey.

My objective in *Icarus* was to reflect on the symbiosis between the transitions we undergo in and outside of the listening experience. (As a personal aside, this piece was written at a time when the clearly delineated goals of academia gave way to the uncertain ones that dictate what comes next in life.) Like the mercurial transitions that connect the primary and secondary theme areas in late-Romantic sonatas, what was once the obvious end-goal now becomes one of several alternative, often-conflicting possibilities, conjuring a state of unrest and instability. Making decisions in a world of increasing opportunities is the spice of life... yes, except for that moment where competing internal dichotomies seem to keep life from moving forward. I sometimes liken this juncture to Icarus' leap from the tower high above the cliffs of Crete, where Icarus fashioned his own fall by disastrously letting an opposing agent—hubris—distract him from the goal of flight.

The language of this piece is itself a reflection of these tensions, born of an effort to rally notions of personal fulfillment, voice, style, substance and intuition together into a showcase and distillation of all I've ever learned. This state is reflected, too, in the musical gestures themselves, where repeated sections (or "ritornelli") are pushed and pulled by various ingredients within the material fighting for greater prominence. With each structural repetition, the goal of a passage is colored by the implications of alternatingly prominent rhythmic, metric and/or harmonic characteristics. The end result is a collection of earnest, opposing ambitions—blazing forward while always threatening to rip the whole apart at the seams.

INSTRUMENTATION

Flute (doubling Piccolo)
Oboe (doubling English Horn)
B♭ Clarinet (doubling Bass Clarinet)
Tenor Saxophone
Bassoon (doubling Contrabassoon)

Horn in F (with mute)
C Trumpet (with harmon, straight and bucket mute)
Trombone (with harmon, straight and bucket mute)

Drum set

2 Percussion:

Player 1: agogo bells**, cabasa, cowbell**, 2 temple blocks (the two lowest)*, water gong, vibraphone,
xylophone
Player 2: agogo bells*, caxixi, cowbell*, conga, 2 temple blocks (the two lowest)*, 32" timpano,
2 medium suspended cymbals (one upturned on timpano head, one mounted on stand), sizzle cymbal,
woodblock*

* Mounted on rack

** Shared between Player 1 and 2

Harp

Piano

Violin I
Violin II
Viola
Violoncello
Double Bass

Score is in C. Piccolo and Xylophone sound 8va higher than written. Double Bass and Contrabassoon sound 8vb lower than written.

Icarus

This score is in C.

(2013)

Eric Lindsay
(b. 1980)

7 (9)

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn.
(8vb)

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1
(Water Gong)

Perc. 2
(Timpano)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

13 Air noise

(17)

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn. (8vb)

Hn.

C Tpt.

Tbn. (St. mute)

D. S.

Perc. 1 (Water Gong)

Perc. 2 (Timpano)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

ord. >

n.

p

p

Straight mute

Ride (L.V.) on the crown

Toms

to Cabasa

to Conga

This time, exaggerate standard deviation of pedalling at first, decreasing pitch range as you go.
(secco)

E - E
F# - F

(pizz)

mp crescendo poco a poco

arco

mp

arco

13 14 15 16 17 18 19

20

Fl.

E.H.

Bs. Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1
(Cabasa)

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

With mute

mp > pp

mp > pp

mp

cresc. *(mf)*

arco

mf

mf

mf

mf

(mf)

Fl. 25

E.H. *mp*

Bs. Cl. *mp*

T. Sx.

Bsn. *f*

Hn. (Mute) With mute *f* *fp < sf f*

C Tpt.

Tbn. (St. mute) *pp*

D. S. *(cresc.)* *f*

Perc. 1 (Cabasa)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I arco *ff f* *fp < sf f*

Vln. II *ff f* *fp < sf f*

Vla. *ff f* *fp < sf f*

Vc. *ff f* *fp < sf f*

D.B. (Svb) *ff f* *fp < sf f*

Icarus

36

Fl. *mf*

E.H. *mf*

Cl. *mf*

T. Sx.

C. Bsn. (8vb) *mf*

Hn. (Mute) *mf*

C Tpt. (St. mute) *mp*

Tbn. (St. mute)

D. S.

Perc. 1 (Cabasa)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. (8vb) *mf*

Air noise *ffz*

to Piccolo

to Oboe

rip

fp

fp

remove mute

ffz

pp

Snare

ffz *mf*

37

38

39

40

Icarus

41

Picc. (8va) **(42)**

Ob.

Bs. Cl.

T. Sx.

C. Bsn. (8vb)

Hn. (Mute)

C Tpt. (St. mute)

Tbn.

D. S.

Perc. 1 (Cabasa)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

42

43

44

45

Picc. *mf*

Ob. *(mf)*

Bs. Cl. *< mf*

T. Sx. *< mf*

Bsn. *f*

Hn. *open*
mf — *pp*
f — *pp* *open*

C Tpt. *fp* — *f*

Tbn. *pp*
mp — *pp*
Hi-Hat (1/2 closed until m. 63)
mp
mf — *pp*
mf — *pp*
simile
Ride (L.V.)

D. S. *= mp*
mf

Perc. 1 *mf*
f

Perc. 2 *mf*

Hp. *mf*
(mf)
f

Pno. *mf*

Vln. I

Vln. II *mf*
f

Vla. *mf*
f

Vc. *< mf*
f

D.B. (8vb) *(mf)*
f *(f)*

Icarus

51

52

53

54

55

Picc. 56 (ff) 58

Ob.

Bs. Cl.

T. Sx.

Bsn.

Hn. pp ff pp ff ff

C Tpt. fp f ff

Tbn. =mf ff pp f f ff

D. S. ff

Perc. 1 ff

Perc. 2 ff

Hp. (ff) ff

Pno. ff

Vln. I

Vln. II

Vla.

Vc.

D.B. (svb)

60

Picc.

Ob.

Bs. Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1

Perc. 2

to Woodblock

ff

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

64 $\text{♩} = \text{♩} = 112$. Swing it! $\text{♩} \text{♩} = \text{♩} \text{♩}$

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

C. Bsn. (8vb)

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Xylophone)

Perc. 2

Hp.

D - D_b
E - E_b

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

64 65 66 67 68 69 70

71 (72)

Picc (8va)

Ob.

Bb Cl.

T. Sx.

C. Bsn. (8vb)

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Xylophone)

Perc. 2 (Woodblock)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

ffz

sffz

scoop

Obsessively against the beat

Woodlock

mf

ff

sffz

scoop

f

ffz

sffz

scoop

f

ffz

sffz

Obsessively against the beat

Obsessively against the beat

f

71 72 73 74 75 76 77

78

83

B♭ Clarinet Solo (ad lib. Bebop style)

mf

p

f

to mute

pp

to Straight mute

pp

to Straight mute

Drum time continues to project a 4/4 swing feel, emphasizing four-bar phrases independently of the clarinet and double bass' phrasing.

mf

n.

Obsessively against the beat

mf

mp

p

f

f

f

f

pizz.

mf

84

(91)

85

Ob.

B♭ Cl. *doit* *3* *3* *3* *scoop* *nimbly* *3*

T. Sx.

C. Bsn. *(8vb)* *to Bassoon* *pp*

Hn. *(Mute)*

C Tpt. *(St. mute)*

Tbn. *(St. mute)*

D. S.

Perc. 1 *(Xylophone)*

Perc. 2 *(Conga)*

Hp.

Pno.

Vln. I *pp*

Vln. II *pp*

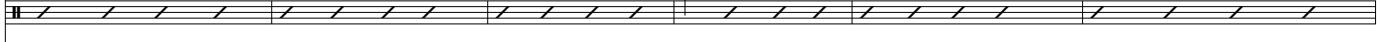
Vla. *pp*

Vc. *pp*

D.B. *(8vb)*

92

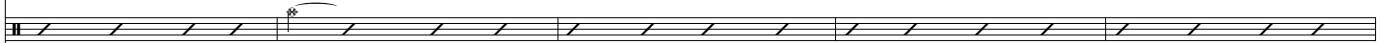
B♭ Cl. 

D. S. 

D.B. (8vb) 

98 99 93 94 95 96 97

B♭ Cl. 

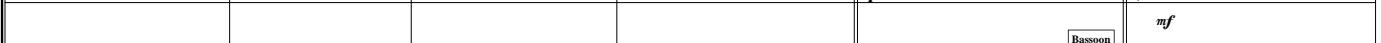
D. S. 

D.B. (8vb) 

98 99 100 101 102

103

B♭ Cl. 

T. Sx. 

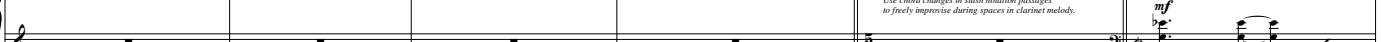
Bsn. 

D. S. 

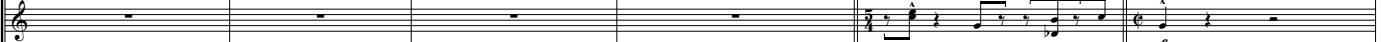
Perc. 1 (Xylophone) 

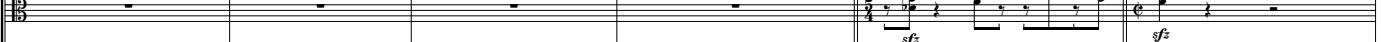
Hp. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. (8vb) 

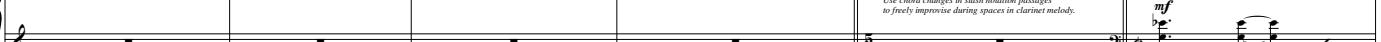
Use chord changes in slash notation passages to freely improvise during spaces in clarinet melody.

104 105 106 107 108

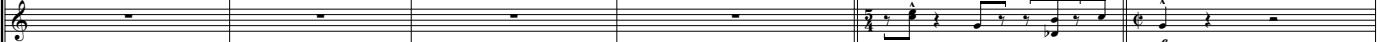
Xylophone Rubber mallets 

L.V. 

G+ (Improvise) 

Use chord changes in slash notation passages to freely improvise during spaces in clarinet melody. 

ad lib. walking bass 

f 

f 

f 

109

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (St. mute)

Tbn. (St. mute)

D. S.

Perc. 1 (Xylophone)

Perc. 2 (Conga)

Hp.

Pno. (Improvise) (mf)

Pno. (Improvise) (mf) ♫+ (Improvise) (mf)

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

(114)

The musical score consists of ten staves of music. The top staff features Piccolo (8va), Oboe, Bassoon, Trombone, Bassoon, Horn (Mute), Clarinet (St. Mute), Trombone (St. Mute), Double Bass, and Percussion 1 (Xylophone). The second section starts at measure 114 with Percussion 2 (Conga), Bassoon, Piano (Improvise), Piano (Improvise), Violin I, Violin II, Cello, Double Bass (8vb), and Double Bass (8va). Various dynamics are indicated throughout the score, including *f*, *ff*, *mf*, *mp*, and *Improvise*. Measure numbers 109 through 114 are marked along the left side of the staves.

115

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (St. mute)

Tbn. (St. mute)

D. S.

Perc. 1 (Xylophone)

Perc. 2 (Conga)

Hp.

(mf)

D - D
E - E

Pno.

G+ (Improvise) *F+* *O_m*

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

(121)

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (St. mute)

Tbn. (St. mute)

D. S.

Perc. 1 (Xylophone)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

Icarus

21

127

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (St. mute)

Tbn. (St. mute)

D. S.

Perc. 1 (Xylophone)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

132

$\text{♩} = \text{●} = 112$ Straight 8ths

Straight 8ths

Straight mute

Straight 8ths

(mf)

G3 - G4

C7/E (Improvise)

f

f

f

f

133

J. = J. = 75

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (St. mute)

Tbn. (St. mute)

D. S.

Perc. 1 (Xylophone)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

J. = J. conductor beats 6/8 J.'s Drum time continues to project the same 4/4 swing feel as before, emphasizing four-bar phrases independently of the rest of the ensemble's phrasing/meter.

to Cabasa

Solo

(pizz.) J. = J. = 75

f (sounds like 3/4)

137 (138)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.
(Mute)

C Tpt.
(St. mute)

Tbn.
(St. mute)

D. S.

Perc. 1
(Cabasa)

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

141 (8va) Picc. Ob. B♭ Cl. T. Sx. Bsn. Hn. (Mute) C Tpt. (St. mute) Tbn. (St. mute) D. S. Perc. 1 (Cabasa) Perc. 2 (Conga) Hp. Pro. Vln. I Vln. II Vla. Vc. D.B. (8vb)

142 (141)

f

end solo

mf

mf

mf

f

mp

ff

mf

ff

mf

ff

mf

(arco)

f

Gr - Gr

143

144

This page contains four systems of musical notation, each consisting of two staves. The instruments listed on the left side of the page correspond to the staves on the right. Measures 141 and 142 are grouped together, while measures 143 and 144 are separate. Dynamics such as *f*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, and *mp* are indicated throughout the score. Measure 142 features a prominent section for woodwind instruments (B♭ Cl., T. Sx.) and brass instruments (Bsn., Hn. (Mute)). Measure 143 begins with a dynamic of *ff*. Measure 144 ends with a dynamic of *f*.

Icarus

25

A musical score for orchestra and percussion, page 25, measures 145 to 148. The score is divided into two systems by a vertical dashed line. Measures 145 and 146 are on the left, and measures 147 and 148 are on the right.

Measure 145: Picc. (8va) has eighth-note patterns. Ob. has eighth-note patterns with dynamics ff and ffz. B♭ Cl. has eighth-note patterns with dynamic f. T. Sx. has eighth-note patterns with dynamic f. Bsn. has eighth-note patterns with dynamics ffz and ff.

Measure 146: Hn. (Mute) and C Tpt. (St. mute) are silent. Tbn. (St. mute) has eighth-note patterns with dynamics ffz and ff. D. S. has eighth-note patterns.

Measure 147 (beginning): Perc. 1 (Cabasa) and Perc. 2 (Conga) are silent. Hp. has sixteenth-note patterns with dynamics ff and ffz. Pno. has eighth-note patterns with dynamic ff.

Measure 147 (continuation): Vln. I has sixteenth-note patterns with dynamic ffz. Vln. II has eighth-note patterns with dynamic ff. Vla. has eighth-note patterns with dynamics ff and f. Vc. has eighth-note patterns with dynamics ff and f. D.B. (8vb) has eighth-note patterns.

Measure 148: The section begins with ff. Picc. (8va) has eighth-note patterns. Ob. has eighth-note patterns with dynamics ff and ffz. B♭ Cl. has eighth-note patterns with dynamic f. T. Sx. has eighth-note patterns with dynamics ffz and ff. Bsn. has eighth-note patterns with dynamics ffz and ff. Hn. (Mute) and C Tpt. (St. mute) are silent. Tbn. (St. mute) has eighth-note patterns with dynamics ffz and ff. D. S. has eighth-note patterns. Perc. 1 (Cabasa) and Perc. 2 (Conga) are silent. Hp. has sixteenth-note patterns with dynamics ff and ffz. Pno. has eighth-note patterns with dynamic ff. Vln. I has sixteenth-note patterns with dynamic ffz. Vln. II has eighth-note patterns with dynamic ff. Vla. has eighth-note patterns with dynamics ff and f. Vc. has eighth-note patterns with dynamics ff and f. D.B. (8vb) has eighth-note patterns. The section ends with arco and f.

149

(151)

With mute

149 150 151 152

153

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (St. mute)

Tbn. (St. mute)

D. S.

Cabasa

Perc. 1 (Cabasa)

Perc. 2 (Conga)

Hp.

E Fl Gt At
Bb Cl Ds

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

153

154

155

156

Icarus

157

Picc. (Sva)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (St. mute)

Tbn. (St. mute)

D. S.

Perc. 1 (Cabasa)

Perc. 2 (Conga)

Hp.

Pron.

Vln. I

Vln. II

Vla.

Vc.

D.B. (Svb)

to Water Gong

Water Gong

32" Timpano with upturned sus. cymbal

Conga

Timpano

ff

8va

Di - D[#]
B[#] - Bⁿ

highest note
possible!!

157 158 159 160

161 (164) $\text{d} = 74$

Picc. (8va) to English Horn

E.H.

B♭ Cl.

T. Sx. subtone, with air 5 3 3 n.

Bsn.

Hn. (Mute)

C Tpt. (Bucket) to Bucket mute

Tbn. (Bucket) to Bucket mute

D. S. p

Perc. 1 (Water Gong) Vibraphone Solo (swung 8ths)
With plenty of sustain pedal p mp p mp

Perc. 2 (Timpano) to Conga, Sus. Cymbal & Sizzle

Hp. C - C₁
D - D₁
E - E₁

Pno. mp Pedal freely

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb) pizz. sf sf sf sf

168 (8va)

169

Picc.
(8va)

E.H.

Bs. Cl.

T. Sx.

Bsn.

Hn.
(Mute)

C Tpt.
(Bucket)

Tbn.
(Bucket)

D. S.
Swung 8ths
mp

Perc. 1
(Vibraphone)

Perc. 2
Conga
Sizzle
Sus. Cym

Hp.

Pno.
p

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

(Straight 8ths)

172 (8va)

174

Picc.
(8va)

E.H.

Bs. Cl.

T. Sx.

Bsn.

Hn.
(Mute)

C Tpt.
(Bucket)

Tbn.
(Bucket)

D. S.
(mp)

Perc. 1
(Vibraphone)

Perc. 2
Conga
Sizzle
Sus. Cym.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

172

173

174

175

176

177

Picc. (8va) E.H. Bs. Cl. T. Sx. Bsn.

Hn. (Mute) C Tpt. (Bucket) Tbn. (Bucket)

D. S. Perc. 1 (Vibraphone) Perc. 2 Conga Sizzle Sus. Cym.

Hp.

Pno.

Vln. I Vln. II Vla. Vc. D.B. (8vb)

(d. = d) d = c. 48

183

(184) Solo (swung 8ths)

Picc. (8va) *mf*

E.H.

Bs. Cl. *pp*

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (Bucket) Bucket mute *pp* Bucket mute

Tbn. (Bucket) *pp*

D. S. *mp*

Perc. 1 2 Temple blocks, Agogo & Cowbell

Perc. 2 Conga Sizzle Sus. Cym

Hp. *L.V.* *mf* *f* *p* - *p*

Pno.

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mp*

D.B. (8vb)

Icarus

188

Picc.
(8va)

E.H.

Bs. Cl.

T. Sx.

Bsn.

Hn.
(Mute)

C Tpt.
(Bucket)

Tbn.
(Bucket)

D. S.
(mp)

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
Conga
Sizzle
Sus. Cym

Hp.
(f)

Pno.

Vln. I

Vln. II

Vla.

Vc.
(pizz.)

D.B.
(8vb)

188

189

190

191

192

Icarus

35

193 (8va) Picc. (p) 194 E.H. Bs. Cl. T. Sx. Bsn. Hn. (Mute) C Tpt. (Bucket) Tbn. (Bucket) D. S. Perc. 1 2 Temple blocks Agogo bells Cowbell Perc. 2 Conga Sizzie Sus. Cym Hp. Pno. Vln. I Vln. II Vla. Vc. (pizz.) D.B. (8vb)

193 194 195 196 197

Icarus

198 *3:2J*

202 $\text{♩} = 72$ to Flute

pp

pp

(*pp*)

pp

mp *languidly*

$\text{♩} = 72$

mp *ppp* *mp* *ppp*

remove mute

$\text{♩} = 72$

pp

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
Conga
Sizzle
Sus. Cym

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

Hp.

Pno.

English Horn

Contrabassoon

198 199 200 201 202 203 204 205

206

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn.
(Svh)

Hn.
(Mute)

C Tpt.
(Bucket)

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
Conga
Sizzle
Sus. Cym

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(Svh)

210 Con moto

212

Fl.

E.H.

Bs. Cl.
mp *poco* *mf* *mp*

T. Sx.

C. Bsn.
(*svb*)

Hn.
(Mute)

f

C Tpt.
(Bucket)

Tbn.
mp *mf* *p* *mf*

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
Conga
Shizzle
Sus. Cym

Hp.

Pno.

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

D.B.
(*svb*)

mp *poco* *mf* *mp*

212 213 214 215 216 217 218

219

(Flute) 221 *a tempo*

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn. (8vb)

Hn. (Mute)

C Tpt. (Bucket)

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
Conga
Sizzle
Sus. Cym

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

mf

219 220 221 222 223

224

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn.
(8vb)

Hn.
(Mute)

C Tpt.
(Bucket)

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo
Cowbell

Perc. 2
Conga
Sizzle
Sus. Cym

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

(Temple blocks) Cowbell (Agogo) (Cowbell)
(Conga) + (Sizzle)

(mp) ff mf f mp f f
+ mp mf sforzando mp f

f mp f f
f mp f f

f mp f f

(8vb)

f mp f f

p mp f
p mp f

p mp f
p mp f

p mp f
p mp f

225

226

227

228

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn. (8vb)

Hn. (Mute)

C Tpt. (Bucket)

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
Conga
Sizzle
Sus. Cym

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

229

mf crescendo poco a poco -

mf crescendo poco a poco -

mf crescendo poco a poco -

mf

(*mf*) crescendo poco a poco -

pp (*pp*) crescendo poco a poco -

mp crescendo poco a poco -

mf (*mf*) crescendo poco a poco -

-

(Temple blocks) (Agogo) *mp* to Xylophone

mf Med. Sus. Cymbal, soft mallets

mp *ppp* crescendo poco a poco -

mp *mf* crescendo poco a poco -

mf (poco s.p.) ord.

mf crescendo poco a poco -

p *pp* *mf* crescendo poco a poco -

p *pp* *mf* crescendo poco a poco -

p *pp* *mf* crescendo poco a poco -

arco *mf* crescendo poco a poco -

Icarus

234

Fl. (cresc.) *ff*

E.H. (cresc.) *ff*

Bs. Cl. (cresc.) *ff*

T. Sx.

C. Bsn. (8vb) (cresc.) *ff*

Hn. (Mute) (cresc.) *ff*

C Tpt. (Bucket) (cresc.) *f*

Tbn. (cresc.) *ff*

D. S.

Perc. 1 (Xylophone)

Perc. 2 Conga Sizzle Sus. Cym (cresc.)

Hp. (cresc.) *f* Bz - Bz

Pno. (cresc.) *ff*

Vln. I (cresc.) *ff*

Vln. II (cresc.) *ff*

Vla. (cresc.) *ff*

Vc. (cresc.) *ff*

D.B. (8vb) (cresc.) *ff*

240

Fl.

E.H.

Bs. Cl.

T. Sx.

C. Bsn.
(8vb)

Hn.

C Tpt.
(Harmon
stem-in)

Tbn.

D. S.

Perc. 1
(Xylophone)

To Caxixi

Perc. 2
(Caxixi)

ff

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

p warmly

f

poco

f

mf

f

remove mute

to Harmon mute

ff

mf warmly

f

poco

f

mf

f

mf

f

poco

mf

f

poco

mf

f

mf

240 241 242 243 244 245 246

(♩ = ♩)

247

248

to Piccolo

E.H.

f

to Oboe

Bs. Cl.

mf coarsely, jagged sf

T. Sx.

mf coarsely, jagged sf

C. Bsn.
(8vb)

f mf pp

mf pp

mf pp

Hn.

C Tpt.
(Harmon
stem-in)

Tbn.

mp

D. S.

(♩ = ♩)

Perc. 1

(Xylophone)

Perc. 2

(Caxixi)

(♩ = ♩)

mf

(♩ = ♩)

Pno.

mp sf

mf mp

sf

mf > mp

(♩ = ♩)

Vln. I

pp

(♩ = ♩)

Vln. II

pp Solo poco sul pont.

(♩ = ♩)

Vla.

f pp f coarsely, jagged sf

ff f

sf

ff > f

Vc.

f mf

(♩ = ♩)

D.B.
(8vb)

f mf

252

Picc. (8va) Ob. Bs. Cl. T. Sx. C. Bsn. (8vb)

mf *pp*

254

Hn. C Tpt. (Harmon stem-in) Tbn. D. S. Perc. 1 (Xylophone) Perc. 2 (Caxx) Hp. Pro.

mf crescendo poco a poco

p crescendo poco a poco

Caxx *> x + x o o + + x* simile *x x x x*

mf

Di - Di *ff* Ds - Ds *mf*

mp *mf* *> mp*

Vln. I Vln. II Vla. Vc. D.B. (8vb)

f coarsely, jagged ff f

ff > f ff > f

crescendo poco a poco

crescendo poco a poco

256

Picc (8va)

Ob.

Bs. Cl. *f* *ff* *>f* *end solo* *to B: Clarinet*

T. Sx.

C. Bsn. (8vb) *(cresc.)*

Hn.

C Tpt. (Harmon stem-in)

Tbn. *(cresc.)*

D. S. *(cresc.)*

Perc. 1 (Xylophone)

Perc. 2 (Caxixi) *(f)*

Hpf. *(f)* *(simile)*

Pno.

Vln. I

Vln. II *ff* *f*

Vla. *ff* *>f*

Vc. *(cresc.)*

D.B. (8vb) *(cresc.)*

(261)

Picc. (8va) *mf* *f*

Ob.

Bs. Cl.

T. Sx. *f* *to Bassoon*

C. Bsn. (8vb) *f*

Hn. Harmon, stem in *mp* *sf* *mf*

C Tpt. (Harmon stem-in) *mf*

Tbn. *f*

D. S. *mf mp*

Perc. 1 (Xylophone) *mp* *sf* *mf*

Perc. 2 (Caxxi) *f*

Hp. *mp* *mf*

Gr - Gr C1 - C2 F1 - F2 C1 - C1

Pno. Solo *mf* *sf* *f*

Vln. I

Vln. II Solo *f* *sf* *f*

Vla. *f*

Vc. *f*

D.B. (8vb) *f*

265

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. open
mf

C Tpt. (Harmon stem-in) fp

Tbn. mp

D. S.

Perc. 1 (Xylophone)
Agogo Cowbell Temple blocks (two lowest)

Perc. 2 (Agogo, Temple, Cowbell) mf sffz sffz

Hp. C1 - C2

Pron.

Vln. I f sul pont. sffz ord. brillante

Vln. II p sul pont. sffz p - sffz p - sffz p < ff p

Vla. f sul pont. sffz

Vc. f sul pont. sffz

D.B. (8vb) ff

(269)

Picc. (8va) f mf f

Ob. f

B♭ Cl. f

T. Sx. sfz

Bsn. f

Hn. sfz

C Tpt. (Harmon stem-in) mp mf

Tbn. sfz

D. S. f mf

Perc. 1 (Xylophone) mf To Caxxi

Perc. 2 (Caxxi) f mf

Hp. mf f G-G

Pno. mf

Vln. I ord. Solo ff f

Vln. II end solo ff mf

Vla. ord. ff mp

Vc. ord. ff p mf

D.B. (8vb) ff p mp

272

Picc. (Sv)a
Ob.
B♭ Cl.
T. Sx.
Bsn.
Hn.
C Tpt. (Harmon stem-in)
Tbn.
D. S.
Perc. 1 (Xylophone)
Perc. 2 (Caxxi)
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B. (Sv)b

273

274

275

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt. (Harmon stem-in)

Tbn.

D. S.

Perc. 1 (Xylophone)

Perc. 2 (Caxixi)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

rip

remove mute

to Temple blocks, Agogo & Cowbell

to Woodblock

highest note possible!

end solo

276

277

Icarus

278 (8va) 279 to Flute

Picc. Ob. B♭ Cl. T. Sx. Bsn. Hn. C Tpt. Tbn. D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell
Perc. 2
(Woodblock)

Woodblock

Hp. Pno. Vln. I Vln. II Vla. Vc. D.B. (8vb)

f decrescendo poco a poco

pizz. Obsessively against the beat

f decrescendo poco a poco

pizz. Obsessively against the beat

f decrescendo poco a poco

pizz. Obsessively against the beat

f decrescendo poco a poco

pizz. Obsessively against the beat

f decrescendo poco a poco

pizz. Obsessively against the beat

f

p

282

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Woodblock)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

282

283

284

285

(287)

This musical score page contains four systems of music, each with multiple staves. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Trombone (T. Sx.), Bass Trombone (Bsn.), Horn (Hn.), Clarinet (C Tpt.), Trombone (Tbn.), Double Bass (D. S.), Percussion 1 (2 Temple blocks, Agogo bells, Cowbell), Percussion 2 (Woodblock), Bassoon (Hpf.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), Double Bass (D.B. (Svb.)), and a section for Solo arco.

Measure 286: The woodwind section (Flute, Oboe, Bassoon, Trombone, Bass Trombone, Horn, Clarinet, Trombone) plays eighth-note patterns. The Double Bass (D. S.) has a rhythmic pattern with 'x' and '+' symbols. Percussion 1 and Percussion 2 play eighth-note patterns. The Bassoon (Hpf.) and Piano (Pno.) are silent.

Measure 287: The woodwind section continues their eighth-note patterns. The Double Bass (D. S.) has a rhythmic pattern with 'x' and '+' symbols. Percussion 1 and Percussion 2 play eighth-note patterns. The Bassoon (Hpf.) and Piano (Pno.) are silent. The section for Solo arco begins.

Measure 288: The woodwind section continues. The Double Bass (D. S.) has a rhythmic pattern with 'x' and '+' symbols. Percussion 1 and Percussion 2 play eighth-note patterns. The Bassoon (Hpf.) and Piano (Pno.) are silent. The section for Solo arco continues.

Measure 289: The woodwind section continues. The Double Bass (D. S.) has a rhythmic pattern with 'x' and '+' symbols. Percussion 1 and Percussion 2 play eighth-note patterns. The Bassoon (Hpf.) and Piano (Pno.) are silent. The section for Solo arco continues.

290

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Fill (solo) -

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(svb)

end solo

294

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

(Fill, cont.)

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

L.V.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

298

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Fill (solo) -

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

298

299

300

301

302

(303)

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. to mute

C Tpt. to Bucket mute

Tbn. to Bucket mute

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

302

303

304

305

306

Fl. (mf)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute) With mute

C Tpt. (Bucket) Bucket mute

Tbn. (Bucket) Bucket mute

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2 (Conga)

Hp.

Pno. (mf)

Vln. I

Vln. II

Vla.

Vc.

D.B. (svb) (pizz.)

307

308

309

310

(mf)

(mf)

mp

pp

mp

pp

pp

mp

pp

pp

mp

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(mf)

(mf)

sfs

f

sfs

f

sfs

f

(pizz.)

sfs

f

314

315

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.
(Mute)

C Tpt.
(Bucket)

Tbn.
(Bucket)

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

314

315

316

317

318

Fl.

Ob.

B. Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (Harmon stem-in)

Tbn. (Bucket)

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (Synb) (f)

319

Harmon, stem in

To the fore

320

321

322

Fl.

Ob.

B. Cl.

T. Sx.

Bsn.

Hln. (Mute)

C Tpt. (Harmon stem-in)

Tbn. (Bucket)

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hpn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (Svib)

323

324

325

326

Fl. (f)

Ob. (cresc.)

B♭ Cl. (cresc.)

T. Sx. (cresc.)

Bsn.

Hn. (Mute) (cresc.)

C Tpt. (Harmon stem-in)

Tbn. (Bucket) (cresc.)

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

327

Fl. (f)

Ob. mf pp

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (Harmon stem-in)

Tbn. (Bucket)

D. S.

Perc. 1

Perc. 2

Hp.

Pno. (crescendo poco a poco)

Vln. I

Vln. II

Vla. (arco)

Vc. (f) (pizz.)

D.B. (Svb) (f)

330

(331) ♩ = 75

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (Harmon stem-in)

Tbn. (Bucket)

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

331

332

333

334

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (Harmon stem-in)

Tbn. (Bucket)

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hp.

Pho.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

337

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn. (Mute)

C Tpt. (Harmon stem-in)

Tbn. (Bucket)

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

remove mute.

p

Icarus

340

Fl. *p* 3 3 3 *ff* *mf* 3 3 3 *ff* 3 3 3 *mf* 3 3 3

Ob. 3 3 3 *ff* 3 3 3 *ff* 3 3 3 *f* 3 3

B♭ Cl. 3 3 3 *ff* 3 3 3 *mf* 3 3 3 *ff* 3 3 3 *mf*

T. Sx. 3 3 3 *ff* 3 3 3 *mf* 3 3 3 *ff* 3 3 3 *mf*

Bsn. *ff* 3 3 3 *p*

Hn.

C Tpt.

Tbn. *f* (sounds like 3/4)

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2 *ff*

Hp. *fff*

Pno. *mf* 3 3 3 *ff* 3 3 3 *mf*

Vln. I *ff* 3 3 3 *ff* 3 3 3 *ff* 3 3 3

Vln. II *ff* 3 3 3 *ff* 3 3 3 *ff* 3 3 3

Vla. *ff* 3 3 3 *ff* 3 3 3 *ff* 3 3 3

Vc. *ff* 3 3 3 *ff* 3 3 3 *ff* 3 3 3

D.B. (Svb) *f* (sounds like 3/4)

343

Fl.

Ob.

Bsn.

T. Sx.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(Svib)

344

345

Icarus

346

Fl. f 6 3 ff mf

Ob. f 6 3 ff mf

B♭ Cl. f 6 3 ff mf

T. Sx. f 6 3 ff mf

Bsn. - f

Hn. open ff

C Tpt. -

Tbn. > > > > ff

D. S. -

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga) p

Hp. -

Pno. ff mf ff

Vln. I ff ff ff

Vln. II ff ff ff

Vla. ff ff ff

Vc. ff ff ff

D.B.
(Bass) > > > > ff ff ff

(349) $\text{d} = 112.$ Driving and funky; half-swung.

Fl. Ob. B♭ Cl. T. Sx. Bsn. Hn. C Tpt. Tbn. D. S. Perc. 1
 2 Temple blocks
 Agogo bells
 Cowbell Perc. 2
 (Conga)

Pno. Vln. I Vln. II Vla. Vc. D.B.
 (8vb)

355

Fl.

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

355

356

357

358

359

360

361

Fl.

Ob.

Bs. Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(orb)

361

362

363

364

365

366

367

Fl. to Piccolo
Ob. to English Horn
B♭ Cl.
T. Sx.
Bsn.
Hn.
C Tpt.
Tbn. (mf)
D. S. (mf)
Perc. 1 2 Temple blocks Agogo bells Cowbell (mf)
Perc. 2 Conga sffz (mf)
Hp. Cz - Cz B♭ - B♭
Pno.
Vln. I (f)
Vln. II (f)
Vla.
Vc. (f)
D.B. (svb) sf

(373) $\text{D} = \text{D}$, $\text{D} = 37$ (In 3) (Everyone—except Picc and Harp—continues to sound as though they're still in 2/2)

Picc (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

To the fore

C Tpt.

f broadly

Tbn.

(mf)

D. S.

f

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

ff

fp

ffz

f

ff

At - A-

sf

(f)

sf

sf

Vln. I

(f)

Vln. II

(f)

Vla.

(arco)

sf

sf

sf

sf

Vc.

(f)

(pizz.)

D.B. (8vb)

sf

sf

sf

sf

sf

sf

376

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

doit

f

fp—*sff*

D1 - D1

sf

sf

ff

sf

f

sf

sf

sf

sf

sf

mf

ff

(pizz)

ff

ff—*sf*

379

Picc.
(8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

(381)

Picc. (8va) f mf

Ob. mf

B. Cl. mf

T. Sx.

Bsn. mf

Hn. *C+* *Improvise, growing steadily in activity and intensity.*

C Tpt. *C+* *Improvise, growing steadily in activity and intensity.*

Tbn. mp mf

D. S. *mf crescendo poco a poco*

Perc. 1 2 Temple blocks Agogo bells Cowbell *mf crescendo poco a poco*

Perc. 2 (Conga) *mf crescendo poco a poco*

Hp. ff

Pno. *sff* *mf crescendo poco a poco* *sff*

Vln. I (f) *mf crescendo poco a poco*

Vln. II (f) *mf crescendo poco a poco*

Vla. *sff* *sff* *sff* *sff* *mf crescendo poco a poco*

Vc. (pizz.) (arco) *mf* *f* (pizz.)

D.B. (8vb) *sff* *sff*

384

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

(Improvise)

mf

f

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

sf

cresc.

arco

mf

f

arco

sf

sf

384

385

387 $\text{♩}=\text{♪}$ = 112

Picc (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1
2 Temple blocks
Agogo bells
Cowbell

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

Icarus

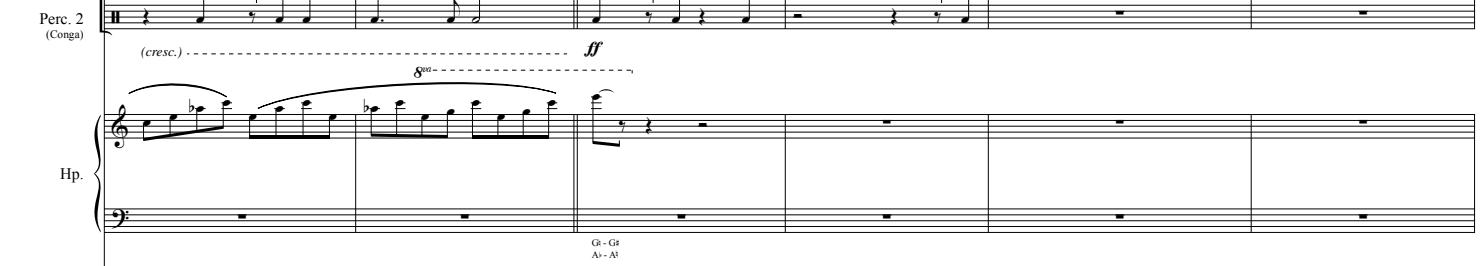
393 ♩ = ♩ = 112. Swing it! ♩ ♩ = ♩ ♩

391 Picc. (8va) 

Ob. 

B♭ Cl. 

T. Sx. 

Bsn. 

Hn. 

C Tpt. 

Tbn. 

D. S. 

Perc. 1 2 Temple blocks Agogo bells Cowbell 

Perc. 2 Conga 

Hp. 

Gr - Gt
Aa - Aa

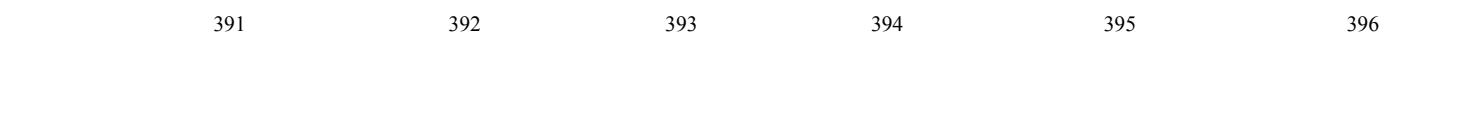
Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. (8vb) 

397

Picc. (8v a)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Oboe

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Cabasa)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8v b)

397 398 399 400 401 402

403

(405)

Picc.
(8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1
(Cabasa)

Perc. 2
(Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
(8vb)

403 404 405 406 407

Icarus

408

(409)

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Cabasa)

Perc. 2 (Conga)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

408

409

410

411

412

413

414

414

415

416

417

418

419

Icarus

(421) Piccolo: 

Piccolo: (8va)

426 Piccolo: (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Vibraphone)

Perc. 2 (Timpano)

429

426 427 428 429 430 431

432

Icarus

Picc. (8va)

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Vibraphone)

Perc. 2 (Timpano)

Hp.

Es - Es
Dr - Dr

Pro.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

432

433

434

435

436

Picc. (8va) 3 Straight 8ths

Ob.

B♭ Cl.

T. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

D. S.

Perc. 1 (Vibraphone)

Perc. 2 (Timpano)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B. (8vb)

437

438

439

440

441

Icarus

442

443

444

445

446

447

448

Ob.
B♭ Cl.
T. Sx.
Bsn.
Hn.
C Tpt.
Tbn.
D. S.
(decresc.)
Perc. 1
(Vibraphone)
Perc. 2
(Timpano)
3
Hp.
(mf)
mp
Pno.
Vln. I
Vln. II
(decresc.)
Vla.
(decresc.)
Vc.
D.B.
(8vb)

448 449 450 451 452 453

454

Picc. (8va)

Ob.

B♭ Cl.

T. Sx. Finger pitches, but mostly air tone
> *pp* slap tongue *sffz*

Bsn.

Hn.

C Tpt.

Tbn.

D. S. (decresc.) *pp*

Perc. 1 (Vibraphone) *pp* *mf* *p* L.V.

Perc. 2 (Timpano) *p* 5 5 3

Hp. *p* *mp* *p*

Pno. *p* *mp* *p*

Vln. I

Vln. II (decresc.) *pp*

Vla. (decresc.) *pp*

Vc.

D.B. (8vb)