

ANDREW LOVETT

ICARUS

for clarinet and electroacoustic music

2001

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ICARUS *for clarinet and computer (2001)*

2 performers:

- 1) Clarinet in Bb*
- 2) computer generated sequences, digital effects, sound diffusion

The score is notated in C.

The sequenced material is tuned to A=440.

Duration: circa 13 minutes

First performance: Gareth Davis and Andrew Lovett. Trinity College of Music, London February 2001

Commissioned by Jeanne Davis for Gareth Davis.

* A separate part for clarinet in Bb is available.

[score version 2.1]

Performance instructions

Sequences are numbered in the score. They can be played from CD or as sound-files from a computer. At the end of sequences 1, 2, 4 (optionally) and 6, the CD or computer is paused (when the recorded sound has fully ended) and lined up for the next cue. Otherwise, CD cues are for rehearsal purposes only.

The clarinet should be amplified with the electroacoustic part.

Digital reverberation

Using a Yamaha 01v mixer, I found three settings, based on a warm 'hall reverb' setting useful :

- 1: rt of 4-5 seconds for section 1.
2. rt of 2-3s for the middle part of the piece.
3. rt of 8-10 seconds for the ending of the piece.

The reverberation level should be varied to give a blended spacious sound for slow passages and a clear sound for rapid passages.

The clarinet player must be completely familiar with the sound of the electroacoustic part, since there is a degree of freedom in the relationship between 'live' and 'pre-recorded' material: 'sonic markers' in the electroacoustic part should enable the performer to catch up or pause as necessary. Where the CD/computer is paused, the clarinetist should overlap his/her next section with the tail of the preceding CD/computer part, except in those places where silence is specified (for instance at the end of section 1).

Scale and intonation

In C, the notes B \flat , E \flat and D \flat should be 1/4 tone flat; F \sharp and G \sharp 1/4 tone sharp. These are primarily expressive inflections, so the performer has some discretion, especially with rapid passages and trills.

Programme note

Icarus is the boy who flew too close to the sun, lost his wings and plunged into the ocean. In a sense, an obvious - and familiar - parable. But it connects with an ancient dream: soaring in to the sky, flying free.

While composing the piece, I had two images in mind: early film footage of attempts at powered flight, as men and women gradually learnt how to negotiate the skies in machines of great delicacy. Once, my partner and I found ourselves in the middle of a meeting of hang glider enthusiasts, on the edge of a cliff. It was a brilliant, sunny but windy morning and flyers were suspended (it seemed) only a few meters above our heads, others wheeling and diving much like the seabirds around them.

A quite different source was the poem 'Musée des Beaux Arts' by W.H. Auden. The poet muses on the painting by Brueghel ('Icarus') which illustrates the story of the young man, not as grand tragedy, but as a small insignificant event, against a background in which others follow their separate paths.

AL

Andrew Lovett's special interests include the combination of instruments with electronics, digital opera, theatre and video. His music has been performed by The London Sinfonietta, Gemini, Aquarius, Marimolin, The Endymion Ensemble, Metanoia and Vocem. His music has been broadcast on BBC Radio 3, BBC Radio 4, Swedish Radio, BBC 2 and Channel 4. *Unknown Terrors*, for cello, keyboard and electronics was commissioned by Sonic Arts Network for Judith Mitchell and broadcast on Radio 3 in April 2000. He lives in Cambridge, UK.

ICARUS

I: the dream of flight

ANDREW LOVETT

Clarinet

slow and dreamy

f *p*

Cl.

ff *mp* *ff*

c 8 seconds

cmtr

pp

Cl.

mf *f* *ff*

cmtr

Cl. $\text{♩} = 52$

pp *f* *ff* *pp*

CD PAUSE [silence] 2

cmtr

Cl. c. 10s

pp *p*

cmtr

Cl. 20 seconds

f *p* *ff*

CD PAUSE

cmtr

II : with increasing excitement

♩ = 72 (gradual acceleration)

Cl. [silence]

sfzp *sfzp*

Cl. *sfz*

cmtr *ff* *ff*

Cl. *f* *f*

cmtr

Cl. *ff* 5 *ff* *ff*

cmtr

Cl. *ff*

cmtr

Cl. *fff* 4

cmtr

Cl. ♩ = 126

cmtr

short

fff

III : insouciant, playful

♩ = 180 (gradual acceleration)

Cl.

f

CD PAUSE

sfz *fff*

Cl.

f

5

cmtr

sfz p

ff

Cl. *molto accelerando* *fff* *f*

cmtr *ff*

Cl. *ff*

cmtr

Cl. *ff*

cmtr

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Cl. *ff*

cmtr

Cl. *rit.* $\text{♩} = 72$

cmtr

6 *sffz* *p*

Cl. *molto rit.*

cmtr

f *p* [silence]

CD PAUSE

molto accelerando

$\text{♩} = 180$

rit.

Cl. *p* *sf* *p*

$\text{♩} = 120$

Cl. *f*

cmtr *ff*

7

Cl. *f*

cmtr *sfz*

6

Cl.

cmtr

8

mfz

ffz

Cl.

cmtr

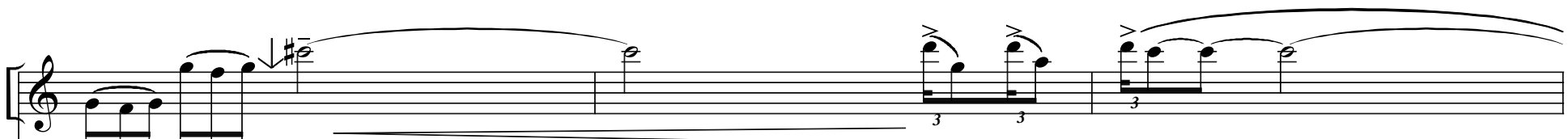
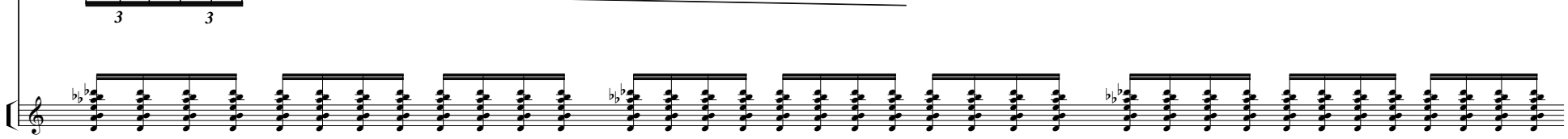
mf

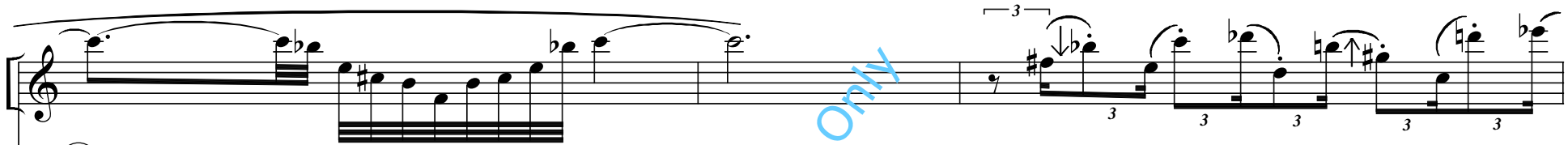

sfzp

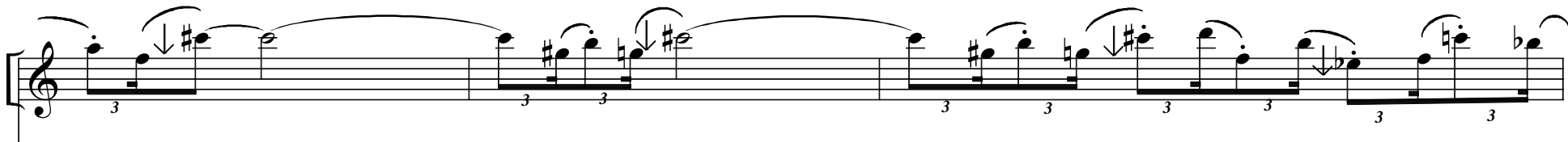
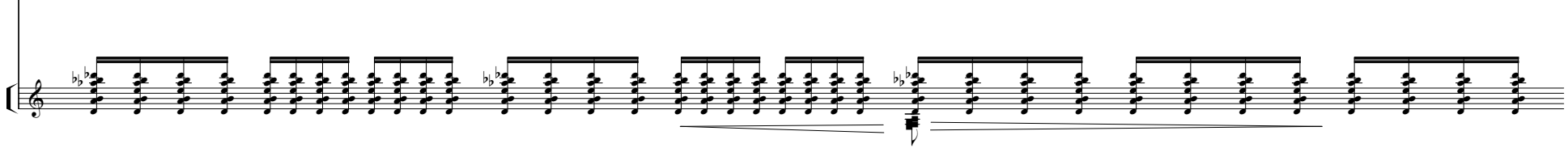
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Cl.

cmtr

Cl.  cmtr 

Cl.  cmtr 

Cl.  cmtr 

Cl. *ff*

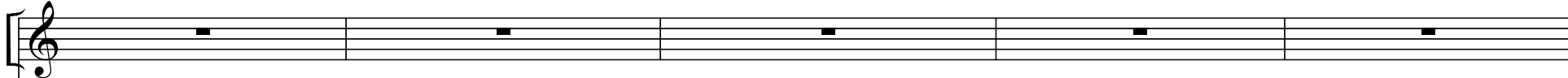
cmtr


Cl. *p* *fff*

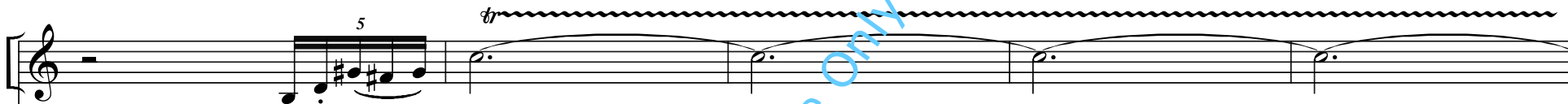
cmtr

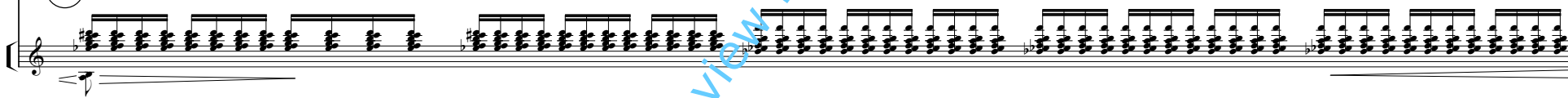
Cl.

cmtr *ff*

Cl. 

cmtr 

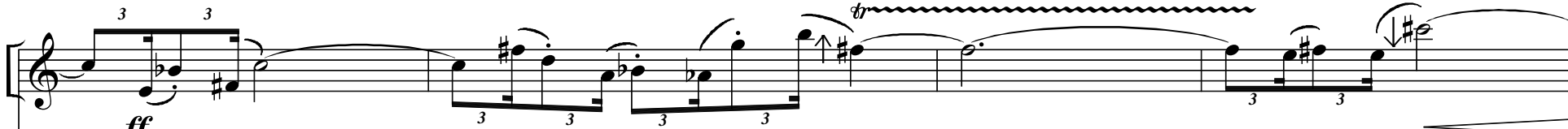
Cl. 


cmtr 

mf

5

11

Cl. 

cmtr 

ff

3 3

3 3 3 3

3 3

Cl.

cmtr

Cl.

cmtr

Cl.

cmtr

Cl.

cmtr

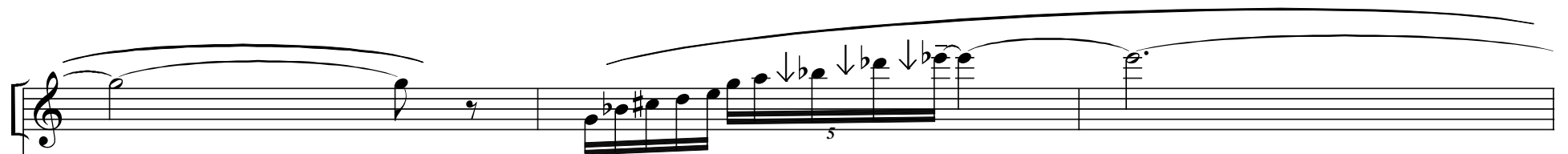
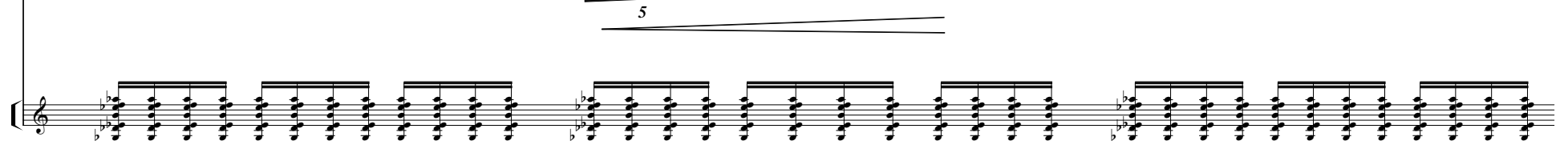
Cl.

cmtr

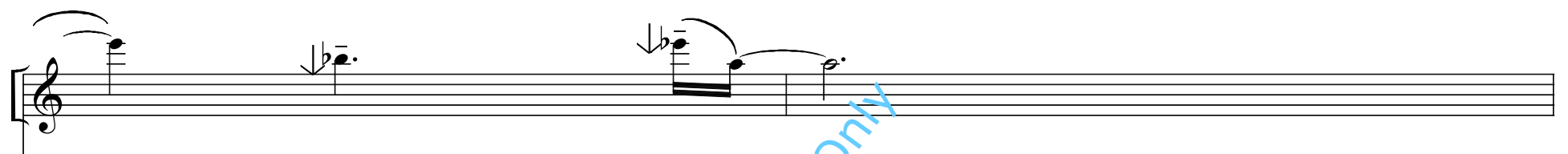

Cl.

cmtr

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Cl.  cmtr 

The first system shows the Clarinet (Cl.) and Contrabass (cmtr) parts. The Clarinet part features a melodic line with a long slur over the first two measures, followed by a sequence of notes with downward-bowing or breath marks (indicated by 'b' and arrows) and a quintuplet (marked '5'). The Contrabass part provides a steady accompaniment of chords.

Cl.  cmtr 

The second system continues the Clarinet and Contrabass parts. The Clarinet part has a few notes with downward-bowing or breath marks. The Contrabass part continues with its chordal accompaniment.

Cl.  cmtr 

The third system shows the final measures of the Clarinet and Contrabass parts. The Clarinet part ends with a long note marked *fff* (fortissimo). The Contrabass part continues with its accompaniment.

Preview File Only

fast acceleration

Cl.

cmtr

12

Cl.

cmtr

♩ = 120

f *sfz*

Cl.

cmtr

sfz *sfz* *sfz* *sfz*

Cl. *ffz* *sfz*

cmtr

Cl. *sfz* *sfz* *sfz* *sfz* *sfz*

cmtr

Cl. *sfz* *sfz* 5

cmtr

Cl. *ff*

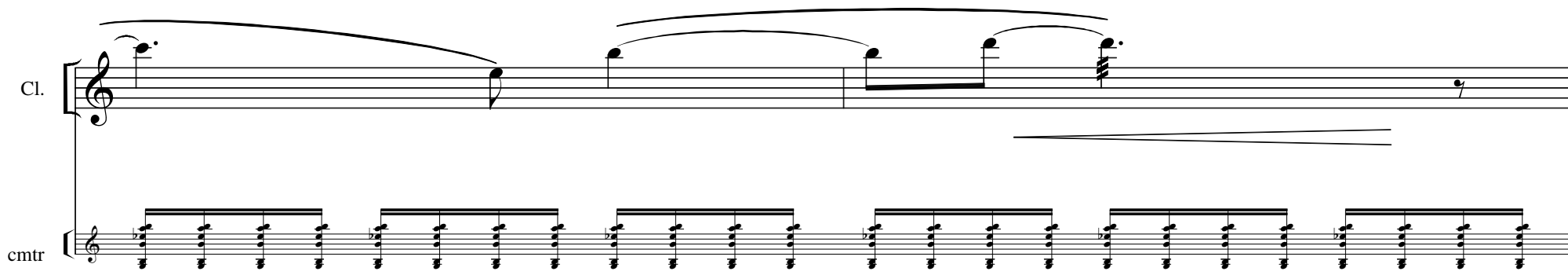
cmtr

Cl. *mp* *sffz p*

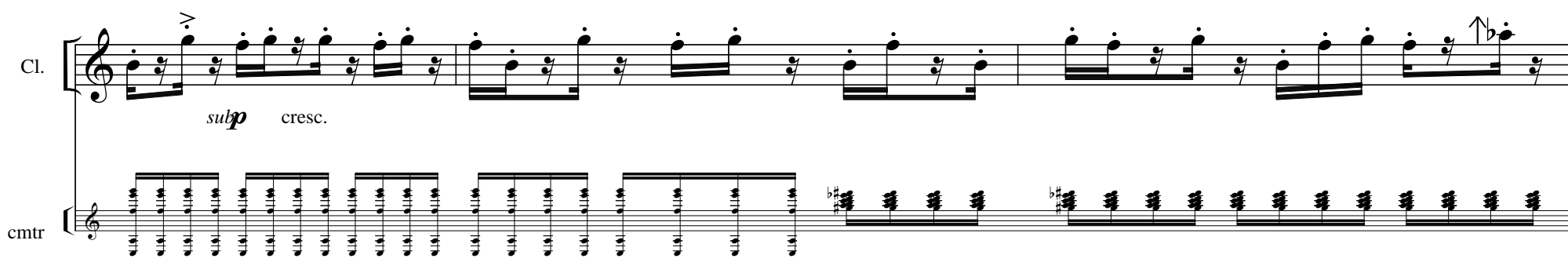
cmtr

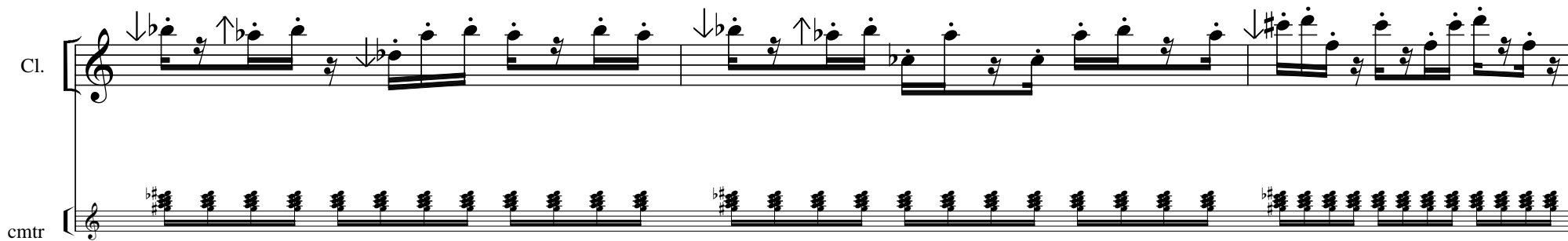
Cl. *ff* 5

cmtr

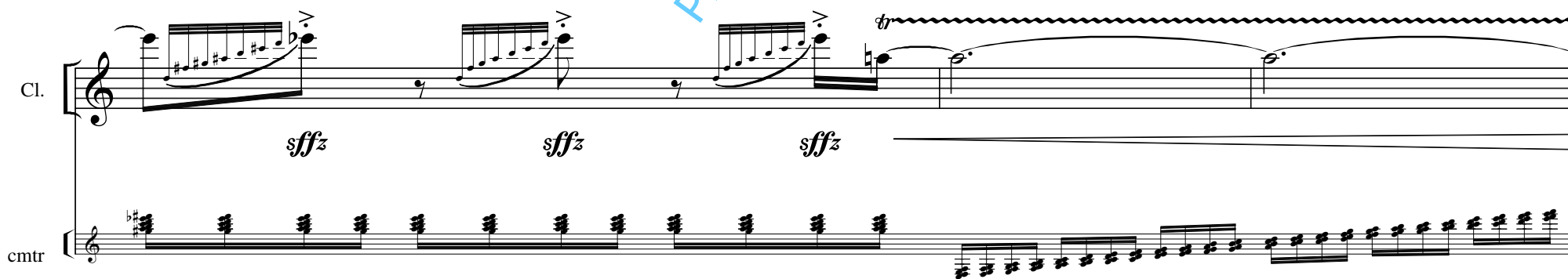
Cl. 

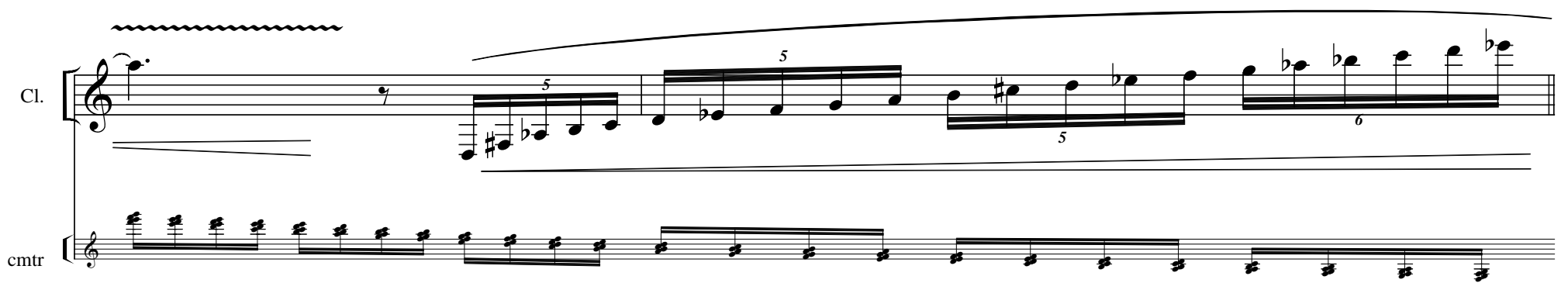
Cl. 

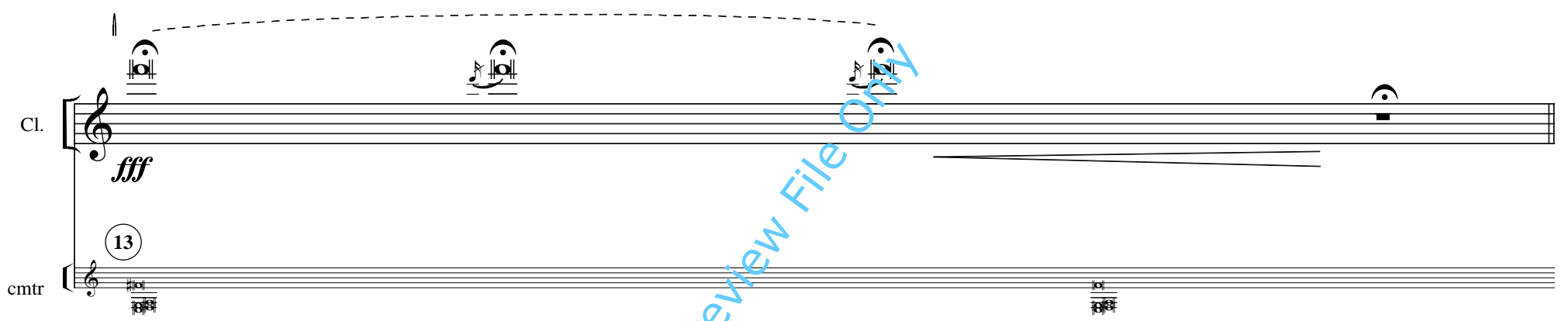
Cl. 

Cl. 

Cl. 

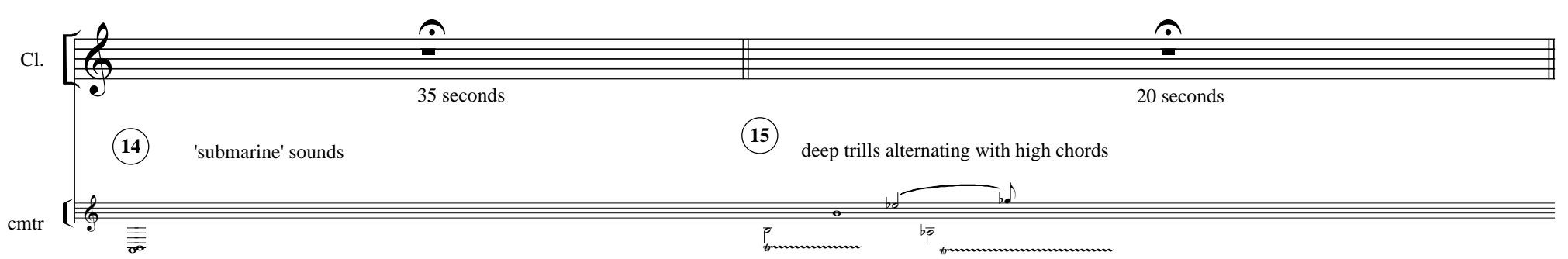
Cl. 

Cl. 

Cl. 

cmtr

13

Cl. 

cmtr

14 'submarine' sounds

15 deep trills alternating with high chords

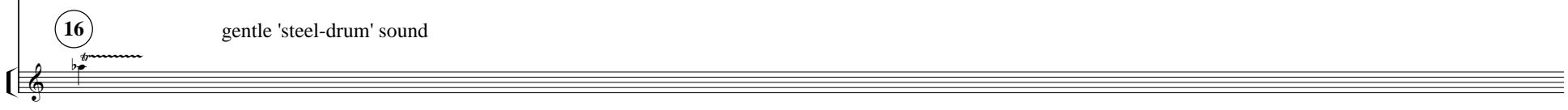
35 seconds

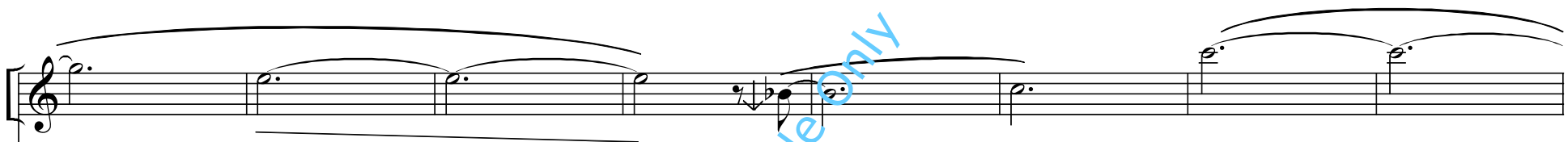
20 seconds

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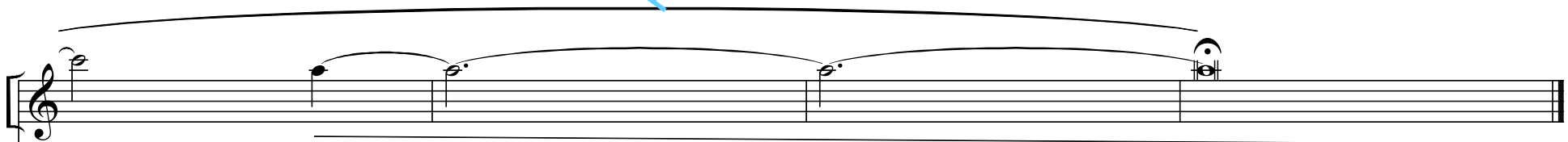
V gentle, reflective ♩=60

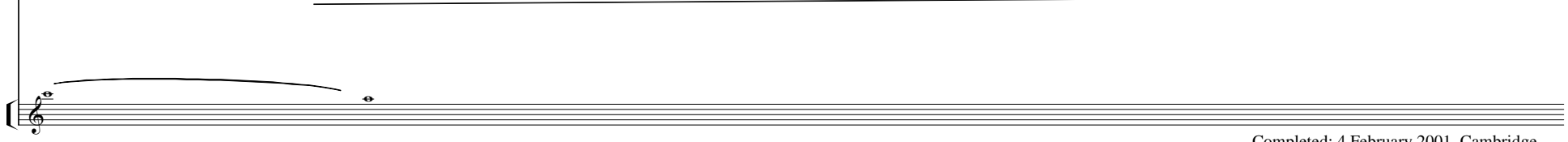
Cl.  Musical notation for Clarinet part 1, starting with a rest followed by a series of notes with slurs and a dynamic marking of *p*.

cmtr  Musical notation for Contrabass part 1, starting with a circled number 16 and a note with a wavy line above it, labeled "gentle 'steel-drum' sound".

Cl.  Musical notation for Clarinet part 2, continuing the melodic line with slurs and a dynamic marking of *pp*.

cmtr  Musical notation for Contrabass part 2, featuring a single note with a slur above it.

Cl.  Musical notation for Clarinet part 3, concluding the piece with a final note and a double bar line.

cmtr  Musical notation for Contrabass part 3, concluding with a final note and a double bar line.

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Completed: 4 February 2001, Cambridge.
Revised: August-September, December 2001