

Full Score

Icicle

for clarinet, cello, and piano

Jake Berran

(2022, rev. 2023)



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Program Notes

This music has nothing to do with icicles, other than what you make of it. The title instead refers to my creative process: for many short nights, I added a small drop of water to what was already there, and over a few months it took shape. With a slow, focused process, I could use trial and error to carefully sculpt harmonies and rhythms I don't always play with. Since my works of similar instrumentation have used the piano primarily for accompaniment, *Icicle* features the piano, while the clarinet and cello often provide conversation or support.

Performance Notes

For everyone: as precise as the rhythms are, feel free to use expressive timing wherever you think it works.

For the cellist: *ord.* cancels *sul tasto/pont.* and *vib. norm.* cancels *non vib.* (meaning use vibrato when appropriate).

For the pianist: use pedal markings as a guide, and add nuance or modifications where needed.

Duration: ca. 8'

Full Score

originally written for Unheard-of//Ensemble

Icicle

Jake Berran

♩ = 72

Clarinet in Bb
(transposed)

Cello

Piano

pp timid

p

♩ = 72

Red.

Cl.

pp

pp just a touch more insistent

p

Vc.

sul tasto

p

Pno

(Red.)

A

Cl.

pp

p

mf

p

mp

p

Vc.

Pno

A

mf

p

(Red.)



17

Cl.

non vib.
sul tasto

Vc.

Pno

pp

p

(*Leg.*)

22

Cl.

Vc.

Pno

p

pp

pp under cl.

ppp

(*Leg.*)

27

Cl.

Vc.

Pno

pp matchvc.

pp under pno.

pp

50

Cl.

Vc.

Pno

8ba

pp *mp*

p

9

5

52

Cl.

Vc.

Pno

p

mp

p

mp

5

6

5

5

6

mp

p

54

Cl.

Vc.

Pno

mf

p

f

vib. norm.

mf

p

f

7

7

7

mf

f

p

3

C ♩ = 76

C ♩ = 76

leave a tiny bit of low resonance

41

Cl.

p *mf* *p* *mf* *p*

evenw/vc.

Vc.

p *mf* *p* *mf* *p*

evenw/cl.

Pizz. arco

Pno.

p *mf* *p* *mf* *p*

3

44

Cl.

mf *p* *mf* *p*

Vc.

p *mf* *p*

Pno

mp

(Cello)

47

Cl. *p* *f* *p*

Vc. *mf* *p* *f*

Pno *p* *f* *p*

rit $\text{♩} = 140$ *accel* $\text{♩} = 152$

not too metrical - feel measures as beats

(Red.)

51

Cl. *p*

Vc.

Pno *pp* *mp* *mf* *p*

rit $\text{♩} = 140$ *accel* $\text{♩} = 152$

(Red.)

55

Cl. *mp* *p*

Vc. *pizz.* *mp*

Pno *mp* *p*

(Red.)

59

Cl. *mf*

Vc. *pp* *mp* *p* *mf*

Pno *mf*

arco *gliss.* *gliss.*

keep in pedal

5

65

Cl. *p* *pp* *p* *mf*

Vc. *p* *pp* *non vib.* *vib.*

Pno *p* *pp*

rit ♩ = 90

3 *5:3*

70

Cl. *p*

Vc. *p* *mp* *slightly above pno.*

Pno *p*

sul D *port. all*

5 *6* *3* *5* *5* *5*

E

74

Cl. *p* *mp* *p* *mp* under pno.

Vc. *p* *mp* *p*

Pno *mp* *mf*

77

Cl. *p* *pp*

Vc. *p* sul G

Pno *p* *ppp* *ppp*

leave a bit of low resonance

F (♩ = 45)

80

Cl. *mf* *pp* *pp*

Vc. *pp* *mp* *pp*

Pno *p* *ppp* *ppp* *ppp*

(ℳℳ.)

♩ = 50

poco accel.....♩ = 56

85

Cl. *p* under pno. *mp*

Vc. *p* slightly under cl. *mf* 3 3

Pno *poco accel*.....♩ = 56 *mp* *mf* 5 7 5 7

89

Cl. *mf*

Vc. *f* *port.* to flautando..... flautando *port.* *p* under others!

Pno *f* 7 6 7 7

92 $\text{♩} = 86$

Cl. *p*

Vc. *ppp* *p*

Pno *mf* *p* $\text{♩} = 86$

96 G *quasi pizz.*

Cl. *mp* *p*

Vc. *ord.* *n* *p* *(arco)*

Pno *pp* *p* *pizz. (L.H. - G3)* *mf*

Red.

99

Cl.

mf

p just color

Vc.

pizz. *p*

arco *p*

mf solo

5

6

3

3

3

Pno

mp

3

3

3

6

6

5

5

3

Red.

Red.

102

Cl.

f

p

mf

Vc.

f

mf

pizz. *mf*

arco

3

Pno

f

5

6

6

5

5

6

7

p

104 $\text{♩} = 90$

Cl. *f* 5 5 5 5 *p* 3 3

Vc. *f* pizz. *mf* arco *p* gliss.

Pno *f* *mf* *p* 6 7

106

Cl. *f* 5 5 5 5 5 5 *fp*

Vc. *f* port.

Pno *f* 5 7 7 5 7 6 7 *fp*

[illegible]

113

Cl. $\text{H} \text{ } \text{♩} = 72$

Vc.

Pno

f *p* *ff*

p sub. *ff*

*approx. same speed as indication in previous measure

116

Cl.

Vc.

Pno

f

crashing

118

Cl.

Vc.

Pno

ff *f*

ff *f*

121

Cl. *p*

Vc. *port.* *p* *f* *p* *mf*

Pno *5* *5* *6* *7* *6* *5*

(Ped.)

124

Cl. *f* *p* *mf* *p* *mp* *p* *p*

Vc. *p* *pp* *mf*

Pno *6* *7* *5* *3* *mp* *p*

128

Cl. *pp*

Vc. *pp* *p*

Pno *p* *5* *6*

(Ped.)

gliss up a comfortable length; not rushed

harm. gliss.

1/2 pedal changes

132

(♩ = 40) ♩ = 44

Cl.

Vc.

Pno

harm. gliss.

p

pp

(♩ = 40) ♩ = 44

5 6

5 3

(Ped.)

normal pedal changes

135

Cl.

Vc.

Pno

pp under cello!

use pickup only if needed to find pitch

flautando

port.

n *p* above others

3 7 3 3

(Ped.)

138 **J**

Cl. *p* *ord.* *mp* *accel.....*

Vc. *p* *accel.....*

Pno *5* *5* *5* *5* *mp* *6* *6* *6* *6*

142

Cl. *mf* *f*

Vc. *p* *mf* *f*

Pno *7* *7* *7* *7* *mf* *f*

♩ = 63 *accel.....* ♩ = 72

145 **K** (♩ = 144)

Cl. *gliss.*

Vc. *mf*

Pno *ff* *mf sub.* *f*

147

Cl. *f*

Vc. *f* *ff*

Pno

150

Cl. *ff* bell tones *mf* *f*

Vc. *mf*

Pno *f*

153

Cl. *ff*

Vc. *f* *ff support cl.* *mf* *ff* *port.*

Pno *f* *8va*

[illegible]

164 L ♩ = 48

Cl. *pp*

Vc. *pp*

Pno *p*

L ♩ = 48

(Ped.)

169 ♩ = 44

Cl. *p*

Vc. *p*

Pno *pp*

♩ = 44

173

Cl.

Vc. *flautando* *pp* *p* *pp* *gliss.*

Pno

(Ped.)

176

Cl.

p

p

pppp inside cello

Vc.

ppp

p

ppp sub.

no dim.

non vib.

sul tasto

Pno

p

pp

ppppp almost silent

5

3

(cello.)