

Full Score

Icicle

for clarinet, cello, and piano

Jake Berran

(2022, rev. 2023)



Icicle

Jake Berran
(2022, rev. 2023)

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)

pp timid

p

Musical notation for Clarinet in Bb (transposed) in 3/4 time. The piece starts with a whole rest, followed by a half note Bb, a quarter note G, and a quarter rest. This is followed by a 4/4 measure with a half note Bb, a quarter note G, and a quarter rest. The next measure is 3/4 with a half note Bb and a quarter rest. The final measure is 4/4 with a half note Bb and a quarter rest. Dynamics range from *pp* to *p*.

Piano

p

Musical notation for Piano in 3/4 time. The right hand plays chords of Bb2, Bb3, and Bb4. The left hand has a whole rest. The piece transitions to 4/4 time with a half note Bb and a quarter rest. It then returns to 3/4 time with a half note Bb and a quarter rest. The final measure is 4/4 with a half note Bb and a quarter rest. There are triplets and a quintuplet in the final measure.

Red.

Cl.

pp

pp just a touch more insistent

p

Musical notation for Clarinet in 4/4 time. The piece starts with a half note Bb and a quarter rest. It then moves to 3/4 time with a half note Bb and a quarter rest. The next measure is 4/4 with a half note Bb and a quarter rest. The final measure is 3/4 with a half note Bb and a quarter rest. Dynamics range from *pp* to *p*.

Vc.

p

sul tasto

Musical notation for Violoncello in 4/4 time. The piece starts with a whole rest. It then moves to 3/4 time with a half note Bb and a quarter rest. The final measure is 4/4 with a half note Bb and a quarter rest. Dynamics range from *p* to *pp*. The instruction "sul tasto" is present.

Pno

Musical notation for Piano in 4/4 time. The right hand plays chords of Bb2, Bb3, and Bb4. The left hand has a whole rest. The piece transitions to 3/4 time with a half note Bb and a quarter rest. It then returns to 4/4 time with a half note Bb and a quarter rest. The final measure is 3/4 with a half note Bb and a quarter rest. There are triplets in the final measure.

Red.

Cl.

pp

p

mf

p

mp

p

A

Musical notation for Clarinet in 4/4 time. The piece starts with a half note Bb and a quarter rest. It then moves to 3/4 time with a half note Bb and a quarter rest. The next measure is 4/4 with a half note Bb and a quarter rest. The final measure is 3/4 with a half note Bb and a quarter rest. Dynamics range from *pp* to *mp*. A box labeled 'A' is above the final measure.

Vc.

Musical notation for Violoncello in 4/4 time. The piece starts with a whole rest. It then moves to 3/4 time with a half note Bb and a quarter rest. The final measure is 4/4 with a half note Bb and a quarter rest.

Pno

mf

p

A

Musical notation for Piano in 4/4 time. The right hand plays chords of Bb2, Bb3, and Bb4. The left hand has a whole rest. The piece transitions to 3/4 time with a half note Bb and a quarter rest. It then returns to 4/4 time with a half note Bb and a quarter rest. The final measure is 3/4 with a half note Bb and a quarter rest. There are triplets in the final measure. A box labeled 'A' is above the final measure.

Red.

17

Cl. *pp*

non vib. sul tasto

Vc. *p*

Pno *(Leo.)*

22

Cl. *p* *pp*

Vc. *pp* under cl. *ppp*

Pno *(Leo.)*

27

Cl. *pp* matchvc.

Vc. *pp* under pno.

Pno *pp*

50

Cl.

Vc.

Pno

8ba_1

p

pp *mp*

9

5

52

Cl.

Vc.

Pno

p

mp

p

mp

5

6

5

5

6

54

Cl.

Vc.

Pno

mf

vib. norm.

mf

p *f*

mf

f

p

C ♩ = 76

C ♩ = 76

7

7

7

3

leave a tiny bit of low resonance

37

Cl. *pp* emerge from pno. *p* *mf*

Vc. *pp* emerge from pno. *p* *mf* *f*

Pno. *mf*

non vib. sul D

tr

(2ed.)

41

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

Vc. *p* *mf* *p* *mf*

Pno. *p*

even w/vc.

even w/cl.

pizz. *arco* *pizz.*

(2ed.)

44

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

Vc. *p* *mf* *p*

Pno. *mp*

arco *vib. norm.*

(2ed.)

47

Cl. *p* *f* *p*

Vc. *mf* *p* *f*

Pno *p* *f* *p*

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

(Red.)

not too metrical - feel measures as beats

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* *arco* *gliss.* *mp* *p* *mf*

Pno *mf* keep in pedal

(Ped.)

65

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

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

Pno *p* *pp* *rit.* = 90

70

Cl. *p*

Vc. *p* *mp* *sul D* *port. all* *slightly above pno.*

Pno *p* 5 6 5 5 5 5 3 5

(Ped.)

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* *p* *ppp*

leave a bit of low resonance

F (♩ = 45)

80

Cl. *mf* *pp* *pp* ♩ = 50

Vc. *pp* *mp* *pp* ♩ = 50

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

(*ℓ*20.)

poco accel.....♩ = 56

85

Cl. *p* under pno. *mp*

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

Pno *mp* *mf* 5 7 5 7 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*

99

Cl. *mf* *p just color*

Vc. *p* *pizz.* *arco* *mf solo* *tr* *3* *5* *6* *3* *3* *3*

Pno. *mp* *3* *3* *3* *6* *6* *5* *5* *3* *3* *Red.* *Red.*

102

Cl. *f* *p* *mf* *3* *3*

Vc. *f* *mf* *mf* *pizz.* *arco* *3*

Pno. *f* *5* *6* *6* *5* *5* *6* *7* *p*

104 $\text{♩} = 90$

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

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

Pno $\text{♩} = 90$ *f* *mf* *p* 6 7

106

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

Vc. *f* port.

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

108

Cl.

Vc.

Pno

(Ped.)

113

Cl.

Vc.

Pno

113 **H** ♩ = 72

Cl. *f* *p* *ff*

Vc. *ff*

Pno *p sub.* *ff*

*approx. same speed as indication in previous measure

116

Cl. *f*

Vc. *f*

Pno *f*

crashing

(Led.)

118

Cl. *f*

Vc. *ff* *f*

Pno *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.)

$\text{♩} = 80$

I

gliss up a comfortable length; not rushed

harm. gliss.

1/2 pedal changes

132

(♩ = 40) ♩ = 44

Cl.

Vc.

Pno

harm. gliss.

p

♩ = 44

(♩ = 40)

p

(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

(Ped.)

138 **J** *accel*.....

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

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

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

♩ = 63 *accel*..... *♩* = 72

142

Cl. *mf* *f*

Vc. *p* *mf* *f*

♩ = 63 *accel*..... *♩* = 72

Pno *mf* *f* 7 7 7 7

145 **K** (*♩* = 144)

Cl. *gliss.*

Vc. *mf*

K (*♩* = 144)

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*

(♩ = 72)

Cl. *fff* *f* *mf*

Vc. *fff* *mf* *gliss.*

Pno *fff* *p*

• Clusters - approximate locations
 • 5th or 6th wide
 • As many chromatic notes as possible
 • Full sound but don't drown out others

159

Cl. *mf* *p* *p*

Vc. *mp* *p* *pp*

Pno *pp* *ppp* *mf* (2nd.)

freeze (10")

freeze (10")

164 **L** ♩ = 48

Cl. *pp*

Vc. *pp*

Pno *p*

(Ped.)

169 ♩ = 44

Cl. *p*

Vc. *p*

Pno *pp*

(Ped.)

173

Cl.

Vc. *pp* flautando *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
(20.)