

Crunch Time
for Bass Clarinet, Cello and Piano

Don Freund

Crunch Time was commissioned for Ensemble Zellig, a brilliant Paris-based new music ensemble. What impresses me most about their playing is their captivating exuberance in playing rough, primal music unapologetically, so in writing *Crunch Time* for them, I took advantage of the opportunity to write something determinedly brutish, joyfully violent, defiant, confrontational. The piece begins with raw intensity, fortississimo crude dissonances pounding against one another. This leads to a faster section, rugged riffs rocking with hard-hitting syncopations. And finally a tune, but not a pretty one - this is marked “insolent, punk” and refuses to go anywhere or go away.

Crunch Time

for Bass Clarinet, Cello and Piano

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Commissioned by the Ensemble Zellig,
with the support of the French American Fund for Contemporary Music

♩ = 84

The score is written for Bass Clarinet (concert pitch), Cello, and Piano. It is in 4/4 time with a tempo of 84 beats per minute. The piece is divided into three systems, each starting with a measure number (9, 12, and 14). The first system (measures 9-11) features a piano accompaniment of eighth notes and a melodic line in the upper instruments. The second system (measures 12-13) is characterized by dense, sixteenth-note passages in the upper instruments. The third system (measures 14-16) continues with similar textures, ending with a final melodic phrase in the upper instruments. Dynamics include *fff*, *fff crude!*, *fff*, *fffz*, and *fff*. Performance instructions include "(No Ped.)" and accents.

quasi gliss.

25

B.Cl.

quasi gliss.

Vcl.

fff

only ff

5

5

5

8^{vb.}

27

B.Cl.

Vcl.

fff

5

5

5

♩ = 96

30

B.Cl.

Vcl.

f

sf

sf

sf

ff

sf

34

B.Cl.

Vcl.

ff

f

sf

sf

38

B.Cl. *sf*

Vel. *f*

ff

41

B.Cl. *f* *sf* *sf*

Vel. *sf* *sf* *ff*

ff *ff*

44

B.Cl. *sf* *ff*

Vel. *ff*

f *sf*

47

B.Cl. *f*

Vel. *f*

sf *sf* *sf*

51

B.Cl. *mf* *f* *ff*

Vcl. *sfz* *mf* *f* *ff*

54

B.Cl. *mf* *f*

Vcl. *mf* *f*

58

B.Cl. *ff* *sfz*

Vcl. *f* *sf*

61

B.Cl. *mf* *p* *f* *sf* *sf*

Vcl. *f* *sf* *sf*

65

B.Cl. *ff* *ff*

Vcl. *mf* *sf* *sf* *ff* *sfz* *f* *mf*

69

B.Cl. *f* *f*

Vcl. *f* *ff* *f* *f*

sfz *f*

73

B.Cl. *ff*

Vcl. *ff*

ff

79

B.Cl.

Vcl.

ff *sfz*

8vb-

83

B.Cl. *f wail!*

Vel. *f wail!*

mf (almost light)

87

B.Cl.

Vel.

91

B.Cl. *f wail!*

Vel. *f wail!*

95

B.Cl. *ff*

Vel. *ff*

99

B.Cl.

Vcl.

102

B.Cl.

Vcl.

105

B.Cl.

Vcl.

ff

8vb-----

109

B.Cl.

Vcl.

ff

ff

ff

113

B.Cl. *ff*

Vcl. *ff*

116

B.Cl.

Vcl.

119

B.Cl.

Vcl.

122

B.Cl. *ff* *sf*

Vcl. *ff* *sf*

♩ = 84

124

B.Cl. *fff* *fff crude!*

Vel. *fff* *fff crude!*

fff *fff*

(No Ped.)

128

B.Cl. *fff* *ff*

Vel. *fff* *ff*

fff *ff*

♩ = 69

136

♩ = 63, draggy

B.Cl. *f*

Vel. *f insolent, punk*

f

140

B.Cl. *f insolent, punk*

Vel. *f*

f *mf*

(like tom-toms)

157

B.Cl. *f sfz sfz sfz sfz*

Vcl. *f sfz sfz sfz sfz ff*

arm push on every note

8^{vb}

160

B.Cl. *ff*

Vcl. *f hard, fat*

f

8^{vb}

164

B.Cl. *ff*

Vcl. *f hard, fat*

p

mf suddenly less aggressive

(No Ped.)

8^{vb}

168

B.Cl. *p*

Vcl. *p*

legato mp mf

legato mp mf

mf p almost playful

(still No Ped.)

172

B.Cl. *f* *ff*

Vcl. *f* *ff*

f *ff*

No Ped. - use Sost. Ped. to connect chords.

176

B.Cl. *f*

Vcl. *f*

Tutta forza!

f *ff*

178

B.Cl. *p*

Vcl. *p*

f *fff*

182

B.Cl. *p* *pp*

Vcl. *p* *pp*

p *pp*

una corda

186

B.Cl. *p*

Vel. *p*

(8^{va})

(P) Sost. Ped.

190

B.Cl. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vel. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

ricochet

(8^{va})

(Sost. Ped.)

194

B.Cl. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vel. *p* *pp* *p* *pp* *p* *pp* *p* *pp*

pp

(No Ped.)
(una corda) 8^{vb}

196

B.Cl.

Vel.

fff *crude!*

tre corde