

Use Your Inside Voice

Moderate Music for 17 players

Don Freund

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Duration: ca. 8 minutes
(2014)

Instrumentation

Flute (doubles Piccolo)
English Horn
B \flat Clarinet*
B \flat Soprano Saxophone*
(doubles E \flat Alto Saxophone)
Bassoon

Trumpet in C (doubles Flugelhorn in B \flat *)
Horn in F*
Trombone

Percussion 1:

Finger Cymbals (conflicting pitches, clashed)**
Mark Tree**, Bell Tree**,
Thunder Sheet (large, sonorous)**,
Conga
Glockenspiel, Vibraphone (with motor)

Percussion 2:

Finger Cymbals (conflicting pitches, clashed)**
Mark Tree**, Bell Tree**,
Thunder Sheet (large, sonorous)**,
Two triangles,
Small Tamtam
2 Bongos & Quinto
Marimba

** may be shared

Harp
Piano

2 Violins
Viola
Cello
Contrabass

*Score is in C. All instruments sound as written;
the clef for the piccolo indicates sounding an octave higher;
the clef for Glockenspiel indicates sounding two octaves higher;
the clefs for the contrabass indicates sounding an octave lower.

*Although the generous use of courtesy accidentals may seem to imply otherwise, accidentals carry through the measure, and apply **only** to the octave in which they appear.*

Don Freund:

Use Your Inside Voice: Moderate Music for 17 players

Program notes from the composer:

“Use your inside voice” is an admonition well used by elementary school teachers and parents when the kids are getting a bit too boisterous. I used it as a note to myself, determined to try something different from the high-energy super-extroverted sharply profiled music I find myself drawn toward. And it occurs to me that society as a whole might need to be reminded to use our inside voices — it might make it easier to listen to and reflect upon what we are saying to each other. So this piece, *Use Your Inside Voice*, is not terribly loud or blazingly fast or mysteriously quiet or remarkably insistent, though the little mantra heard in the harp at the opening never disappears for long. My hope is that in the context of this “Moderate Music” the subtle harmonic shadings, touches of instrumental color, lilting refrains and strands of earnest lyricism in the piece will speak to the listener beguilingly and lucidly throughout its modest 8-minute length.

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♩ = 56

The score is arranged in a standard orchestral layout. The top section includes Flute (doubles Piccolo), English Horn, B♭ Clarinet, Soprano Saxophone (doubles Alto Sax.), and Bassoon. The middle section includes C Trumpet (doubles Flugelhorn), Horn (score in C), and Trombone. The percussion section includes Metals, Conga, Percussion 1 (Glockenspiel/Vibraphone), Metals (Two Triangles, metal rod), Bongos/Quinto, and Percussion 2. The string section includes Violin 1, Violin 2, Viola, Cello, and Contrabass. The Harp and Piano parts are also included. The score is divided into six measures, with measure numbers 1 through 6 printed at the bottom. Dynamics such as *p* and *mf* are used throughout. Performance instructions like "let ring always (except where contraindicated)" and "Ped →" are present.

1

2

3

4

5

6

12

Fl *pp*

E. Hn.

B. Cl. *pp*

S. Sax. *mf* *p*

Bn. *pp*

Tp (str mute) *mf* *p*

Hn (muted) *mf* *p*

Tn (str mute) *mf*

Perc1 Vib. *p* Ped →

Perc2 Metals *mf* *p* *mf* *f* Two Triangles

Harp

Piano

Vn 1 *pp* *mp* *mf* *pp* *mp* *pp* *mp* *pp*

Vn 2 *pp* *pp* *mp* *pp* *p*

Va *pp* *pp* *mp* *pp*

Vc

Cb

12

13

14

15

16

to Piccolo

Fl *mp* *pp* 5

E. Hn. *p*

B. Cl. *p*

Alto Sax

Bn *mp* *pp*

Tp (cup mute)

Hn (muted)

Tn (cup mute)

Perc1 Vib. *mf* *mf* *mp, match bsn/flute* 5 to Conga

Mark Tree (struck with fist)

Vibraphone

Ped →

Perc2 Mrmba. *mp, solo, dancing*

Marimba soft yarn mallets

Hp. *p* *mf, solo* *mp* *p* 5.6 5.6

Pno. *mp, match vibes & bsn/flute* *mp* *p* 5

P P P P P P P P P

All these harmonics very short (regardless of notated duration) Let ring.

Vn 1 *pp* *p* *p*

Vn 2 *p* *p*

Va *p* *p*

Ve *p* *p*

Cb *pp* *p* *p*

32 Piccolo 33 37

Fl *p*

E. Hn. *p*

B. Cl.

Alto Saxophone *mp* *All these staccatos very short (regardless of notated duration)* to Soprano Saxophone

Bn *mp*

Tp (cup mute) *mp* to Flugelhorn

Hn (muted) *mp*

Tn (cup mute) *mp*

Perc1 Conga *mf* *mf* *mf* *mf* to Vibraphone

Perc2 Mrmba. *mf*

Hp.

Pno. *mp* *All these staccatos very short (regardless of notated duration)* *una corda*

Vn 1 *p* *molto vib.* *p*

Vn 2 *p* *molto vib.* *p*

Va *p* *molto vib.* *p*

Vc *p* *molto vib.* *p*

Cb *p* *molto vib.* *p*

58

Fl *f* *mf* *p* *mp*

E. Hn. *p* *f. solo* *mp*

B. Cl. *p* *f*

S. Sax. *f* *p* *mp* *mp*

Bn. *f* *p* *mp*

Flg. Hn. *p*

Hn. *p*

Tn. *p*

Perc1
Conga
edge
middle
center

Perc2
Bongos
Quinto

Hp.

Pno.

Vn 1 *f*

Vn 2 *f* *p*

Va. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

58

59

60

61

Fl. *mf* *p* (less than clarinet)

E. Hn.

B. Cl. *mf, solo*

S. Sax.

Bn. *mf*

Tp.

Hn.

Tn. *mp* *p*

Perc1
Conga
edge
middle
center *mp* *p*

Perc2
Bongos
Quinto *mp* *p*

Hp. *mp* *p*

Pno. *mp* *p* (no Ped) *mp*

Vn 1 *p* *mf* *pizz.*

Vn 2 *pizz.* *mf* *arco* *p*

Va. *mf* *p* *mf*

Ve.

Cb. *mf* *p* *arco* *f, solo*

73

74

75

76

77

78

Fl

E. Hn.

B. Cl.

S. Sax.

Bn

Tp

Hn

Tn

Perc2
Bongos
Quinto

Perc2
Bongos
Quinto

Hp.

Pno.

Vn 1

Vn 2

Va

Vc

Cb

84 85 86 87 88

mf *p* *mf* *mp* *mf* *f* *mf* *mp*

pp *pp* *mf* *f* *p > pp* *pp* *pp* *mf* *mp > pp*

8

89

95

Fl

E. Hn.

B. Cl.

S. Sx.

Bn.

Trumpet
(open)

Tp

Hn

Tn

Vibraphone
motor on - fast
soft yarn mallets

Perc1
Vib.

Perc2
Bongos
Quinto

Hp.

Pno.

Vn 1

Vn 2

Va

Ve

Cb

89

90

91

92

93

94

95

108

Fl *p* *mf* *f*

E. Hn.

B. Cl.

S. Sax. *mf* *f*

Bn.

Trp (str mute)

Hn. *open* *mf* *p*

Tn. *open* *mf* *p*

Perc1 Vib. *p* *f*

Perc2 Metals *Small Triangle* *3* *mf* *Finger Cymbals* *clashed* *f*

Hp.

Pno.

Vn 1 *p* *mf* *f* *p* *mf* *f*

Vn 2 *p* *mf*

Va. *p*

Vc. *p*

Cb. *f* *p*

108

109

110

111

112

113

Fl *mf* (allow Glock. to dominate)

E. Hn.

B. Cl.

S. Sx. *to Alto Saxophone*

Bn.

Tp.

Hn.

Tn.

Glock **Glockenspiel**
hard rubber mallets
f

Perc 2 Metals **Large Triangle**
mf

Bell Tree
random individual cups
metal rods
f

Hp. *f* *mf* *f*

Pno. *f* *mf* *f*
P. (no Ped)

Vn 1 *p < mf*

Vn 2 *p < mf*

Va. *p < mf*

Vc. *p < mf*

Cb. *p < mf*

113

114

115

Fl

E. Hn.

B♭ Cl.

S. Sax.

Bn

Tp

Hn

Tn

Glock

Perc 2 Metals

Hp.

Pno.

Vn 1

Vn 2

Va

Vc

Cb

Alto Saxophone

Mark Tree (struck with fist)

to Thunder Sheet

f, *mf*, *p*, *fp*, *pp*, *open*, *5*, *5.6*, *3*, *no Ped*

142

Fl

E. Hn.

B. Cl.

A. Sx.

Bn

mp

p

mf

mp

mf

mf (match Harp)

p

2/4

6/8

2/4

6/8

9/8

6/8

4/4

2/4

6/8

2/4

6/8

9/8

6/8

4/4

2/4

6/8

2/4

6/8

9/8

6/8

4/4

2/4

6/8

2/4

6/8

9/8

6/8

4/4

Perc1
Thunder
Sheet

p

mp

2/4

6/8

2/4

6/8

9/8

6/8

4/4

to Conga

Perc2
Sm. Tam
rim
yn. mallet
beater

p

mp

2/4

6/8

2/4

6/8

9/8

6/8

4/4

mp

p

Hp.

2/4

6/8

2/4

6/8

9/8

6/8

4/4

f

Pno.

2/4

6/8

2/4

6/8

9/8

6/8

4/4

mf

mf

f

Vn 1

mf

mp

p

p

mp

mf

pizz.

f

2/4

6/8

2/4

6/8

9/8

6/8

4/4

Vn 2

2/4

6/8

2/4

6/8

9/8

6/8

4/4

p

mf

p

mp

mf

pizz.

f

Va

mf

mp

p

mf

p

f

pizz.

f

2/4

6/8

2/4

6/8

9/8

6/8

4/4

Vc

2/4

6/8

2/4

6/8

9/8

6/8

4/4

p

mf

p

mp

mf

pizz.

f

Cb

2/4

6/8

2/4

6/8

9/8

6/8

4/4

mp

mf

p

f

157 ♩ = 60, brighter

155

Fl *pp < p > pp*

E. Hn.

B. Cl. *pp < p > pp*

A. Sx. *mf* *p*

Bn. *mp* *p*

Tp.

Hn. *p*

Tn. *p*

Perc1 Conga edge middle center *mf* *p* *p* to Finger Cymbals

Perc2 Bongos Quinto *mf* *p*

Hp. *p*

Pno. *mf* *p* *mp* *p* *una corda*

Vn 1 *mf* *p* *arco pp < p > pp* *sul pont.*

Vn 2 *pizz.* *p mp p* *arco pp < p > pp* *sul pont.*

Va. *pizz.* *p mp p* *arco pp < p > pp* *sul pont.*

Ve. *mf* *mp* *pp < p > pp*

Cb. *mf* *mp* *p* *pp < p > pp*

155 156 157 158 159 160

All these staccatos very short (regardless of notated duration)

Fl

E. Hn.

B-Cl.

A. Sx.

Bn

Tp

Hn

Tn

Perc1
Finger Cymbals

Perc2
Mrimba.

Hp.

Pno.

Vn 1

Vn 2

Va

Ve

Cb

All these staccatos very short (regardless of notated duration)

p

cup muted

p

muted

p

cup muted

p

Finger Cymbals *Let ring freely at first. Hold tighter and tighter to create a progressively drier sound.*

clashed

p

drier

Marimba *6 soft yarn mallets*

p

Quinto *(dead slap)*

p

All these staccatos very short ord. (regardless of notated duration)

ord.

p

ord.

p

ord.

p

p

p

167

Fl

E. Hn.

B. Cl.

A. Sx.

Bn

Tp (cup mute)

Hn (muted)

Tn (cup mute)

Perc1 Finger Cymbals

Perc2 Bongos Quinto

Hp.

Pno.

Vn 1

Vn 2

Va

Ve

Cb

p

p

p

p

p

p

p

p

p

pp

p

p

mf, full durations (no Pedal, release on rests)

r.h. (on keys)

Marimba
soft yarn mallets
dead stroke

Stop strings with Lh. behind dampers, sounding 5th partial harmonics.

Dead Strokes
Keep bow in string with extra pressure

very dry

dead

167

168

169

170

171

172

173

