

# **TETHERED WITHIN**

**FOR EIGHT MUSICIANS**

**[SCORE]**

**NINA C. YOUNG**

[www.ninacyoung.com](http://www.ninacyoung.com)

## **TETHERED WITHIN**

Written for the New Fromm Players of the 2013 Tanglewood Music Center

July 2013

Approximate Duration: 5'45"

### **INSTRUMENTATION:**

Alto Flute  
Bass Clarinet

#### Percussion:

Crotales (2 octaves) [ord. & arco]  
Vibraphone (motor on, slow oscillation) [ord. & arco]  
2 Temple Blocks  
Sizzle Cymbal  
Medium/Small Gong  
Snare Drum (snare on, with brushes)

Piano

Violin 1  
Violin 2  
Viola  
Violoncello

### **PROGRAM NOTE:**

As the title of the piece suggests, in writing this work I was searching for a music that would sonically represent the turmoil that exists when one repeatedly attempts to break past a threshold or a tether that is causing physical or psychological restriction. The piece is filled with small, tense motives (such as the exasperated waving motion in the flute and clarinet that begins the work, or the fast staccato rhythms in the upper strings). The musical lines desire to break away from their restraints, but rather, the music is violently halted by silences and abruptly sprung back to more incessant material. The final attempt to break away occurs towards the end of the piece as the strings transcend into a more lyrical music, but once again this is cut off and only a noise loop remains.

*Tethered Within* was written for the 2013 New Fromm Players of the Tanglewood Music Center as part of the "Composer as Conductor Workshop" and was premiered on September 20, 2013 by the Argento Ensemble and the New Chamber Ballet as part of the 2013 Moving Sounds Festival (New York, NY).

Nina C. Young  
ninacyoung.composer@gmail.com  
www.ninacyoung.com

# TETHERED WITHIN

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NINA C. YOUNG

♩ = 66 - 72

with breathless exasperation  
quasi soufflé

Alto Flute

Bass Clarinet

Percussion

Piano

Violin 1

Violin 2

Viola

Violoncello

A. Fl.

B. Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

8

A. Fl. *f* *ppp* *ppp* *quasi souffle* *ppp* *ppp* *ppp*

B. Cl. *f* *ppp* *ppp*

Perc. *mp* *f* *Red.*

Pno. *f* *fff* *fff* *Red.* *Sub.* *Red.*

Vln. 1 *f* *ppp* III. *ord.*

Vln. 2 *f* *ppp* IV. *ord.*

Vla. *f* *ppp* II. *ord.*

Vlc. *f* *ppp* IV. *ord.*

(2 + 3)

7 11 12

9 10 10

13

A. Fl. *f* *fff* *p* *pp* (jet whistle)

B. Cl. *f* *p*

Perc. *f* *Crotales*

Pno. *fff* *Red.*

Vln. 1 *molto vib.* *ff* *p* *f* *ric.*

Vln. 2 *molto vib.* *ff* *p* *f* *ric.*

Vla. *molto vib.* *ff* *ppp* *ric.*

Vlc. *molto vib.* *ff* *ppp* *ric.*

(4 + 3)

12 12 18

10 10 15

5 3 3 3 5

5

**B**

A. Fl. *f* *pp* *mp* *ff* *p* *f*

B. Cl. *ppp* *p* *f*

Perc. *p* *mf* *pp* *ff*

Pno. *ff*

Vln. 1 *ff* *mf* *ff*

Vln. 2 *p* *f* *p* *ff* *mf* *ff*

Vla. *f* *ff* *mf* *ff*

Vlc. *f*

Tempo: *flz.*

Tempo change: *3/4* to *4/4*

Annotations: *bisb.*, *(key click & pitch)*, *Temple Blocks*, *Vib.*, *Vibraphone motor on (slow oscillation, approx at tempo)*, *wide vib.*

A. Fl. *p*

B. Cl. *mp*

Perc. *(Red. →)*

Pno. *p* *ppp*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vlc. *p*

Tempo: *4/4*

C

23

A. Fl.

B. Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

*ff*

*f*

Vib.

Sizzle Cymb.

*pp* *mp*

*mp*

*f*

senza vib.

molto vib.

*ppp*

*mp*

*ppp*

*mp*

*ppp*

*mp*

*mp*

*f*



D

28

A. Fl.

B. Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*ppp*

*p*

*ppp*

*p*

Vib.

Crotales arco

ord. Vib.

Temple Blocks

*f*

*mf*

*p*

*p*

*p*

*f*

*pp*



44

A. Fl.

B. Cl.

Perc. (Crotales)

Pno. (S<sup>co</sup>)

Vln. 1

Vln. 2

Vla.

Vlc.



**G**

48

A. Fl.

B. Cl.

Perc. (Crotales arco)

Pno. (S<sup>co</sup>)

Vln. 1

Vln. 2

Vla.

Vlc.

52 **H**

A. Fl. *mf* *ppp* *ppp* (2 + 3)

B. Cl. *ppp*

Perc.

Pno. *p* *ff* *ppp*

Vln. 1

Vln. 2

Vla. *mf*

Vlc. *mf* *p*

55

A. Fl.

B. Cl.

Perc. **Vib.** *mf*

Pno. *mf*

Vln. 1 *fpp* *fnf* *f*

Vln. 2 *f* *fmp* *fnf* *f*

Vla. *f* *fmp* *fnf* *f*

Vlc. *mp* *fnf* *f*

57

A. Fl.

B. Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

*ff*

*p*

*f* *pp* *ff*

*f* *pp* *ff*

*f* *pp* *ff*

*f* *pp* *ff*



58

A. Fl.

B. Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

*pizz.*

*f*

*pizz.*

*arco* *mf*

Musical score for measures 60-61. The score is for a full orchestra and includes parts for A. Fl., B. Cl., Perc., Pno., Vln. 1, Vln. 2, Vla., and Vlc. The key signature is one sharp (F#) and the time signature is 4/4, which changes to 3/4 at the end of measure 61. The dynamic marking is *p*. Measure numbers 7, 11, and 12 are indicated above the A. Fl. staff. The Pno. part features a sixteenth-note arpeggiated figure in the right hand, marked with a '6' and a slur. The Vln. 2 part has an *arco* marking and a dynamic of *mf* in measure 61. The Vla. part has a *pizz.* marking in measure 60.



Musical score for measures 62-63. The score is for a full orchestra and includes parts for A. Fl., B. Cl., Perc., Pno., Vln. 1, Vln. 2, Vla., and Vlc. The key signature is one sharp (F#) and the time signature is 4/4, which changes to 3/4 at the end of measure 63. The dynamic marking is *ppp*. Measure numbers 7, 11, and 12 are indicated above the A. Fl. staff. The Pno. part features a sixteenth-note arpeggiated figure in the right hand, marked with a '6' and a slur. The Vln. 2 part has an *arco* marking and a dynamic of *mf* in measure 63. The Vla. part has an *arco* marking and a dynamic of *p* in measure 62, and *mf* in measure 63. The Vlc. part has an *arco* marking and a dynamic of *p* in measure 62, and *p* in measure 63. The text 'molto sul pont (m.s.p.)' is written above the Vla. and Vlc. parts.

I

64

A. Fl. *mp* *ff* *sfz*

B. Cl. *mp* *bisb.*

Perc. *ff* *Vib.* *scd.*

Pno. *fff* *mp* *scd.*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *ord.* *ppp*

Vlc. *f* *ord.* *ppp*



68

A. Fl. *pp* *souffle*

B. Cl. *pp* *souffle*

Perc. *mp* *(scd.)*

Pno.

Vln. 1

Vln. 2

Vla. *ppp*

Vlc. *ppp*

72 *souffle* 7 11 12 *quasi souffle* 12 12 12 12 ord. 6

A. Fl. *p*

B. Cl. *souffle* 9 10 10 10 5 *quasi souffle* 10 10 10

Perc. (Vib.) *p* (Rea. →)

Pno.

Vln. 1 *molto sul tasto (m.s.t.)* *pp* *ff* *molto sul pont (m.s.p.)*

Vln. 2 *molto sul tasto (m.s.t.)* *pp* *ff* *molto sul pont (m.s.p.)*

Vla. 3 3 3 3

Vlc.



75 12 18 ord.

A. Fl.

B. Cl. 10 15

Perc. (Rea. →) Gong *p* Crotales *pp*

Pno. *mp*

Vln. 1 ord. *pp* *p*

Vln. 2 ord. *pp* *p*

Vla. *ff* *p* *cresc. poco a poco*

Vlc. *ff* *dolce* *mp* *cresc. poco a poco*

79

A. Fl.

B. Cl.

Perc. (Crotales)

Pno.

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *tr.* *(cresc. poco a poco)*

Vlc. *(cresc. poco a poco)*



83

A. Fl.

B. Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

K

87 *rit.* ----- *a tempo*

A. Fl. *pp* *bisb.*

B. Cl. *pp* *bisb.*

Perc. *f* **Gong** **Crotales**

Pno. *fff* *f* *mp*

Vln. 1 *ff* *ffp* **\*\***

Vln. 2 *ff* *ffp*

Vla. *ff* *ff* *p*

Vlc. *ff* *f*

**\*\*STRINGS:**  
 Gradually reduce left hand pressure so harmonics and "noise" emerge from quasi muting. Continue this process to the end of the piece until the gesture dissolves into gentle noise.

93 *mp* *mp* *p* *pp* *ppp* *ppp* *ppp*

A. Fl. *mp* *pp* *ppp*

B. Cl. *mp* *pp* *ppp*

Perc. **Snare Drum** with brushes *rustling sound*

Pno.

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vlc. *p* *pp* *ppp*

whistle tone