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Eight Shades of Metal

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Commissioned by and Dedicated to Jonathan Whitaker

eight shades of metal

Octet for combined saxophone & trombone quartets.

2014

NICKITAS DEMOS

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Octet for combined saxophone quartet (soprano, alto, tenor & baritone) and trombone quartet (three tenors and bass trombone)

Commissioned by and dedicated to Jonathan Whitaker

Duration: 7 minutes

PROGRAM NOTES

eight shades of metal is a brief virtuoso work for four saxophones and four trombones. The work was commissioned by my good friend, trombonist Jonathan Whitaker for inclusion at the 2014 National Music Festival in Chestertown, Maryland. I was very intrigued by the idea of writing for this extraordinary combination of instruments because I find interesting areas of similarity and contrast between the two instrumental groups. Both the trombones and saxophones are made of brass and exude a certain powerful timbre. That trombones should produce this power is perhaps not surprising. However, one does not tend to think of woodwind instruments as “powerful.” The saxophone family is the exception to this rule. This may well be due to the origins of the saxophone. The instrument can trace its development back to the ophicleide, a keyed brass instrument of the 19th century. Throughout the composition, I have tried to exploit the innate power found in both instruments. Both family groups tend to be very homogenous when blended together. Therefore, the piece often pits a “choir” of trombones against a “choir” of saxophones. Despite their similarities however, the piece also seeks to highlight the unique differences between the two instrumental families as well. The saxophones tend to get the more technically linear passages while trombones tend to provide powerful jabs and building chords throughout. The trombones also make use of their various mutes to illustrate the ability to significantly morph their timbre as compared to the saxophones. There is no programmatic element to the composition. Given my general interest in fast, rhythmic music, I merely sought to create a rollicking good time for the performers. It’s my hope that this translates well and that audiences experience a similar joy.

- NJD

Transposed Score

eight shades of metal

NICKITAS DEMOS

♩ = 106

Soprano Sax *f*

Alto Sax *f*

Tenor Sax *f*

Baritone Sax *f*

Trombone 1 *f* *fff* *f* *ff* *fff* *f*

Trombone 2 *f* *fff* *f* *ff* *fff* *f*

Trombone 3 *fff* *f* *ff* *fff* *fff*

Bass Trombone *fff* *f* *ff* *fff*

gliss.

gliss.

//

8

S. Sax *pp* *f* *ff*

A. Sax *pp* *f* *ff*

T. Sax *pp* *f* *ff*

B. Sax *pp* *f* *ff*

Tbn. 1 *fff* *f* *fff*

Tbn. 2 *fff* *f* *fff*

Tbn. 3 *fff* *f* *fff*

B. Tbn. *fff* *f* *fff*

15

S. Sax. *fff* *pppp*

A. Sax. *fff* *pppp*

T. Sax. *fff* *pppp*

B. Sax. *fff* *pppp*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

B. Tbn. *ff*

//

24

S. Sax. *fff* *f* *ff* *f*

A. Sax. *fff* *f* *ff* *f*

T. Sax. *fff* *f* *ff* *f*

B. Sax. *fff* *f* *ff* *f*

Tbn. 1 *gliss.*

Tbn. 2 *gliss.*

Tbn. 3 *gliss.*

B. Tbn.

A

31

S. Sax. 

A. Sax. 

T. Sax. 

B. Sax. 

Tbn. 1 

Tbn. 2 

Tbn. 3 

B. Tbn. 

//

38

S. Sax. 

A. Sax. 

T. Sax. 

B. Sax. 

Tbn. 1 

Tbn. 2 

Tbn. 3 

B. Tbn. 

45

S. Sax. 

A. Sax. 

T. Sax. 

B. Sax. 

Tbn. 1 

Tbn. 2 

Tbn. 3 

B. Tbn. 

//

52

S. Sax. 

A. Sax. 

T. Sax. 

B. Sax. 

Tbn. 1 

Tbn. 2 

Tbn. 3 

B. Tbn. 

59

S. Sx.
A. Sx.
T. Sx.
B. Sx.
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

This musical system covers measures 59 through 64. It features seven staves: four saxophones (Soprano, Alto, Tenor, Baritone) and three trombones (1st, 2nd, 3rd). The music is written in treble clef for saxophones and bass clef for trombones. The key signature has one sharp (F#), and the time signature is 3/4. The saxophones play a melodic line with eighth-note patterns and slurs. The trombones play a rhythmic accompaniment with eighth-note patterns and slurs. The system concludes with a double bar line.

//

65

S. Sx.
A. Sx.
T. Sx.
B. Sx.
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

This musical system covers measures 65 through 70. It features the same seven staves as the previous system. The music continues in the same key signature and 3/4 time signature. The saxophones play a melodic line with eighth-note patterns and slurs. The trombones play a rhythmic accompaniment with eighth-note patterns and slurs. The system concludes with a double bar line.

B

71

S. Sax. *ffz* > *p*

A. Sax. *ffz* > *p*

T. Sax. *ffz* > *p*

B. Sax. *ffz* > *p*

Tbn. 1 *ffz* > *p* *fff* *f* *fff* *f*

Tbn. 2 *ffz* > *p* *fff* *f* *fff* *f*

Tbn. 3 *ffz* > *p* *fff* *fff* *f*

B. Tbn. *ffz* > *p* *fff* *fff* *f*

gliss.

77

S. Sax. *fff* *pppp*

A. Sax. *fff* *pppp*

T. Sax. *fff* *pppp*

B. Sax. *fff* *fff*

Tbn. 1 *fff* *ff*

Tbn. 2 *fff* *ff*

Tbn. 3 *fff* *ff*

B. Tbn. *fff* *ff*

86

S. Sax. *ff* *fff* *ff* *fff*

A. Sax. *ff* *fff* *ff* *fff*

T. Sax. *ff* *fff* *ff* *fff*

B. Sax. *ffff* *ff* *fff* *fff*

Tbn. 1 *gliss.*

Tbn. 2 *gliss.*

Tbn. 3 *gliss.*

B. Tbn.

//

95

S. Sax. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.



104

S. Sax. *fff* *p*

A. Sax. *fff* *p*

T. Sax. *fff*

B. Sax. *fff*

Tbn. 1 *fff* *mf*

Tbn. 2 *fff* *mf*

Tbn. 3 *fff* *mf*

B. Tbn. *fff* *mf*

//

113

S. Sax. *ff* *pp* *p* *ff*

A. Sax. *ff* *pp* *p* *ff*

T. Sax.

B. Sax. *pp*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. *f* (no breath)

124

Musical score for measures 124-133. The score includes parts for S. Sax., A. Sax., T. Sax., B. Sax., Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The S. Sax. and A. Sax. parts feature dynamic markings of *pp*, *ff*, *p*, and *mf*. The T. Sax. part has *pp* and *mf*. The B. Sax. part has *f* and *mf*. The Tbn. 1 part has *pp*. The B. Tbn. part has *pp*. A double bar line is present at the end of measure 133. Annotations include "To Harmon Mute (stem in)" above Tbn. 1 and "To Straight Mute" above B. Tbn.

134

Musical score for measures 134-143. The score includes parts for S. Sax., A. Sax., T. Sax., B. Sax., Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The S. Sax., A. Sax., and T. Sax. parts feature dynamic markings of *ff*. The B. Sax. part has *ff*. The Tbn. 3 part has *ff* and *pppp*. The Tbn. 2 part has *p*. A double bar line is present at the end of measure 143. Annotations include "To Harmon Mute (stem out)" above Tbn. 2 and "To Straight Mute" above Tbn. 3.

D

144

Musical score for measures 144-155. The score is for a brass section with parts for S. Sax., A. Sax., T. Sax., B. Sax., Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The music is in 4/4 time. Dynamics include *pppp*, *ff*, and *pppp*. Performance instructions include *(har. mt.)* and *(st. mt.)*. The score features complex phrasing with slurs and ties across measures.

//

156

Musical score for measures 156-165. The score is for a brass section with parts for S. Sax., A. Sax., T. Sax., B. Sax., Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The music is in 4/4 time. Dynamics include *ff*, *pppp*, and *ff*. Performance instructions include *(st. mt.)*. The score features complex phrasing with slurs and ties across measures.

E

167

S. Sax. *f*

A. Sax. *f*

T. Sax.

B. Sax.

Tbn. 1 *plunger:*
ff *p*

Tbn. 2 *plunger:*
ff *p*

Tbn. 3 *plunger:*
ff *p*

B. Tbn. *plunger:*
ff *p*

// *ff* *p*

173

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tbn. 1 *fff* *Mute OFF*

Tbn. 2 *fff* *Mute OFF*

Tbn. 3 *fff* *Mute OFF*

B. Tbn. *fff* *Mute OFF*

179

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Tbn. 1 (norm.) *f* — *fff*

Tbn. 2 (norm.) *f* — *fff*

Tbn. 3 (norm.) *f* — *fff*

B. Tbn. *f* — *fff*

//

187

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tbn. 1 *f* — *fff*

Tbn. 2 *f* — *fff*

Tbn. 3 *f* — *fff*

B. Tbn. *f* — *fff*

195

S. Sax.
A. Sax.
T. Sax.
B. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

f *ff* *ff* *ff*

//

203

S. Sax.
A. Sax.
T. Sax.
B. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

211

Musical score for measures 211-218. The score is for a brass ensemble consisting of four saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), three trumpets (Tbn. 1, 2, 3), and a tuba (B. Tbn.). The music is in 4/4 time and features complex rhythmic patterns with many accents and slurs. The key signature has one sharp (F#). The score ends with a double bar line and two slashes (//).

219

F

Musical score for measures 219-226. The score is for a brass ensemble consisting of four saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), three trumpets (Tbn. 1, 2, 3), and a tuba (B. Tbn.). The music is in 2/4 time and features complex rhythmic patterns with many accents and slurs. The key signature has one sharp (F#). The score includes dynamic markings such as *fff*, *f*, and *gliss.*. The score ends with a double bar line.

227

S. Sax. *pp* *f* *ff* *ff*

A. Sax. *pp* *f* *ff* *ff*

T. Sax. *pp* *f* *ff* *ff*

B. Sax. *pp* *f* *ff* *ff*

Tbn. 1 *fff* *f* *fff* *fff*

Tbn. 2 *fff* *f* *fff* *fff*

Tbn. 3 *fff* *f* *fff* *fff*

B. Tbn. *fff* *f* *fff* *fff*

//

234

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *f* *fff* *f* *fff* *f* *fff* *ff*

B. Sax. *f* *fff* *f* *fff* *f* *fff* *ff*

Tbn. 1 *f* *fff* *f* *fff* *f* *fff* *ff*

Tbn. 2 *f* *fff* *f* *fff* *f* *fff* *ff*

Tbn. 3 *f* *fff* *f* *fff* *f* *fff* *ff*

B. Tbn. *f* *fff* *f* *fff* *f* *fff* *ff*

G

242

Musical score for measures 242-248. The score is for a brass ensemble consisting of four saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), three trumpets (Tbn. 1, 2, 3), and a baritone tuba (B. Tbn.). The music is in 3/4 time and features a complex rhythmic pattern with many accents. Dynamics range from *fff* to *pppp*. A double bar line with two slashes (//) is placed at the end of measure 248.

249

Musical score for measures 249-255. The score continues for the same brass ensemble. The music features a mix of melodic lines and rhythmic patterns. Dynamics include *pp*, *ff*, and *fff*. The score concludes with a *fff* dynamic marking at the end of measure 255.

256

Musical score for measures 256-263. The score is arranged in two systems. The first system includes parts for S. Sax., A. Sax., T. Sax., B. Sax., Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The second system includes parts for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The music is written in treble clef for saxophones and bass clef for tubas. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 to 3/4. Dynamics include *p*, *ff*, *f*, and *fff*. A double bar line with two slashes (//) is present at the end of the first system.

264

Musical score for measures 264-271. The score is arranged in two systems. The first system includes parts for S. Sax., A. Sax., T. Sax., and B. Sax. The second system includes parts for Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The music is written in treble clef for saxophones and bass clef for tubas. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 to 3/4. The score features complex rhythmic patterns and articulation marks.

271

Musical score for measures 271-276. The score is for a brass section with four staves: S. Sax., A. Sax., T. Sax., and B. Sax. in the top system, and Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. in the bottom system. The music is in 2/4 time and features complex rhythmic patterns with many accents and slurs. Measure numbers 271, 272, 273, 274, 275, and 276 are indicated at the top of each staff. A double bar line with two slashes is at the end of the system.

277

Musical score for measures 277-280. The score is for a brass section with four staves: S. Sax., A. Sax., T. Sax., and B. Sax. in the top system, and Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. in the bottom system. The music is in 2/4 time and features complex rhythmic patterns with many accents and slurs. Measure numbers 277, 278, 279, and 280 are indicated at the top of each staff. The dynamic marking *fff* is present in several measures.