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Citizens of Nowhere

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Dedicated to Jan Berry Baker & Ken Long

CITIZENS of NOWHERE

Duo for Bb Clarinet/Bass Clarinet &
Soprano/Alto Saxophone

2011

NICKITAS DEMOS

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Citizens of Nowhere (2011)

NICKITAS DEMOS (b. 1962)

Duo for Bb Clarinet/Bass Clarinet & Soprano/Alto Saxophone
Dedicated to saxophonist Jan Berry Baker & clarinetist Ken Long

Duration: 7'30"

PROGRAM NOTES

The title *Citizens of Nowhere* is taken from an article of the same name written in 2003 by Paul Kingsnorth for *The New Statesman*. The article puts forth the assertion that a new global middle class is emerging. He calls this new class the “citizens of nowhere,” and opines, “Whether they are scurrying through summit venues, storming the business class gates in airport terminals, lunching at restaurants with high ceilings and unobtrusive waiters, or drinking bottled water in air-conditioned boardrooms, the citizens of nowhere are our new ruling class. Politicians, corporate top dogs, media stars, ‘opinion formers’ and bureaucrats, they occupy a prism of halogen-lit elitism...Rootless, technocratic, unburdened by the baggage of locality or the complications of history, they exist in every nation but feel attached to none.” As a traveling musician, I often find myself within the environment created by the fruit of this class; awakening in chain hotels flanked by chain restaurants and big box retailers. More than this simple comparison, however, this notion extends to the current state of contemporary music composition as well. I can’t help but think about how many “composers of nowhere” there seem to be. Over the years I have attended many contemporary music conferences and festivals or sat on composition panels where one contemporary piece is presented after another. They all seem the same; originating from a nondescript geographical area and possessing all the same textbook techniques. Thus title of the Kingsnorth article, the class it describes and how it relates to my own experience resonated with me. I knew that at some point I would like to write a piece of music influenced by these ideas.

The opportunity presented itself when my colleagues Ken Long (clarinet) and Jan Berry Baker (saxophone) approached me about writing a new work for them. The resulting composition, *Citizens of Nowhere* is the work influenced by the Kingsnorth article. The music is rootless and constantly shifting; never settling for long in any one key center or mood. Even the two soloists do not remain on a single instrument for very long but constantly shift back and forth between different members of their respective instrumental families – the clarinetist moving between the Bb clarinet and bass clarinet and the saxophonist between the alto and soprano saxophones. There is a general anxious feeling about the piece that is manifested by a relatively quick tempo, the use of shifting meters and rhythmic, virtuosic writing. As the piece continues, bits and pieces of melodic fragments begin to reappear and the work begins to gain some cohesiveness. At its conclusion, the music finds solid footing and a clear resolution and therefore seeks to answer Kingsnorth’s final challenge: “The rest of us can join the citizens of nowhere in their empire of the placeless, or we can build new relationships with our own landscapes and our own communities. We can build on our pasts or dismiss them; bleach the human rainbow or loudly defend awkward, stubborn, unprofitable diversity. Somewhere or nowhere. The choice is ours.”

I chose somewhere.

Citizens of Nowhere

NICKITAS DEMOS

♩ = 112

Bass Clarinet

Alto Sax.

4

(♩ = ♪ thru-out)

B. Cl.

A. Sx.

8

B. Cl.

A. Sx.

12

B. Cl.

A. Sx.

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16

B. Cl.

A. Sx.

19

B. Cl.

A. Sx.

22

B. Cl.

A. Sx.

25

B. Cl.

A. Sx.

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To Bb Clarinet:

29

B. Cl.

A. Sax.

Measures 29-33: B. Cl. and A. Sax. parts. B. Cl. starts with *f* and ends with *fff*. A. Sax. starts with *f* and ends with *pp*. Both parts include a *tr* (trill) marking over a dotted quarter note.

34

A. Sax.

Measures 34-38: A. Sax. part. Dynamics: *mf*, *f*, *p*, *f*. Includes accents and slurs.

39

A. Sax.

Measures 39-43: A. Sax. part. Dynamics: *p*, *mf*, *f*, *p*. Includes accents and slurs.

44

A. Sax.

Measures 44-47: A. Sax. part. Dynamics: *f*. Includes accents and slurs.

48

A. Sax.

Measures 48-52: A. Sax. part. Dynamics: *ff*. Includes accents and slurs.

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52

A. Sax.

p *f* *p*

B

57

Bb Clarinet:

Bb Cl.

sfz > p *f*

A. Sax.

f *mf*

61

Bb Cl.

mf *f* *mf* *f*

A. Sax.

f *mf* *f*

65

Bb Cl.

mf *f*

A. Sax.

mf

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70

B \flat Cl.

A. Sx.

ff

f

74

B \flat Cl.

A. Sx.

78

B \flat Cl.

A. Sx.

p *f*

p *f*

82

B \flat Cl.

A. Sx.

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85

B \flat Cl. 
A. Sax. 

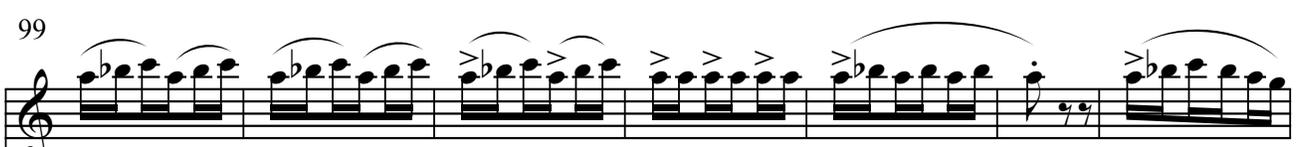
89

B \flat Cl. 
A. Sax. 

93

B \flat Cl. 
A. Sax. 
fff *pppp*
fff *pppp*

99

B \flat Cl. 
A. Sax. 
ff
ff

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106

B \flat Cl.

A. Sax.

sfz > *p* *ff*

110

B \flat Cl.

A. Sax.

C

To Soprano Sax:

fff *subito p*

114

B \flat Cl.

subito f *subito p* *f* *subito p* *subito f*

119

B \flat Cl.

p *f* *subito p*

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122

B \flat Cl. *f* *subito* *pp* *subito* *f* *subito* *p*

S. Sx. *p* *Soprano Sax:*

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D

140

B \flat Cl.

S. Sax.

f *ff*

Detailed description: This system contains measures 140, 141, and 142. The B-flat Clarinet part (top staff) and Saxophone part (bottom staff) both play a rhythmic eighth-note pattern. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics are marked as *f* (forte) at the beginning and *ff* (fortissimo) towards the end of the system. There are accents (>) over many notes.

143

B \flat Cl.

S. Sax.

f

Detailed description: This system contains measures 143, 144, and 145. The B-flat Clarinet part (top staff) and Saxophone part (bottom staff) continue the rhythmic eighth-note pattern. The key signature has one flat. The time signature changes from 3/4 to 2/4 in measure 144. Dynamics are marked as *f* (forte). There are accents (>) over many notes.

146

B \flat Cl.

S. Sax.

Detailed description: This system contains measures 146, 147, 148, and 149. The B-flat Clarinet part (top staff) and Saxophone part (bottom staff) continue the rhythmic eighth-note pattern. The key signature has one flat. The time signature changes from 2/4 to 3/4 in measure 147 and back to 2/4 in measure 149. There are accents (>) over many notes.

150

B \flat Cl.

S. Sax.

sfz > *p* *f*

sfz > *p* *f*

Detailed description: This system contains measures 150, 151, 152, and 153. The B-flat Clarinet part (top staff) and Saxophone part (bottom staff) continue the rhythmic eighth-note pattern. The key signature has one flat. The time signature changes from 2/4 to 3/4 in measure 150 and back to 2/4 in measure 152. Dynamics are marked as *sfz* > *p* (sforzando to piano) and *f* (forte). There are accents (>) over many notes.

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155

B \flat Cl.

S. Sax.

Musical notation for measures 155-158. The B \flat Clarinet part (top staff) and Saxophone part (bottom staff) feature complex rhythmic patterns with triplets and slurs. The key signature has one sharp (F#) and the time signature is 2/4.

159

B \flat Cl.

S. Sax.

Musical notation for measures 159-161. The B \flat Clarinet part (top staff) and Saxophone part (bottom staff) continue the rhythmic patterns with triplets and slurs. The key signature has one sharp (F#) and the time signature is 2/4.

162

B \flat Cl.

S. Sax.

Musical notation for measures 162-164. The B \flat Clarinet part (top staff) and Saxophone part (bottom staff) feature slurs and dynamic markings. The key signature has one sharp (F#) and the time signature is 2/4.

165

B \flat Cl.

S. Sax.

Musical notation for measures 165-168. The B \flat Clarinet part (top staff) and Saxophone part (bottom staff) feature slurs, dynamic markings, and sixteenth notes. The key signature has one sharp (F#) and the time signature is 2/4.

E

168 To Bass Clarinet:

B \flat Cl. *fff*

S. Sax. *fff* *subito p* *subito f* *sub. p* *sub. f*

172

S. Sax. *subito p* *subito f* *subito p* *subito f*

177

S. Sax.

180

S. Sax. *ff* *sffz > p* *ff* *pppp*

187 *Bass Clarinet:*

B. Cl. *pppp* *mf* *p* *sub. f* *p*

S. Sax. *pppp* *mf* *p* *sub. f* *p*

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194

♩ = 92, more relaxed...

B. Cl.

S. Sx.

200

F

B. Cl.

S. Sx.

204

B. Cl.

S. Sx.

208

B. Cl.

S. Sx.

211

B. Cl.

S. Sx.

214

B. Cl.

S. Sx.

pppp *mf*

218

B. Cl.

S. Sx.

222

B. Cl.

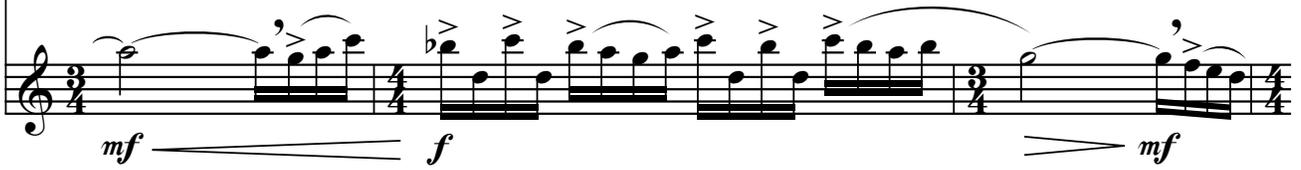
S. Sx.

f

Citizens of Nowhere

225

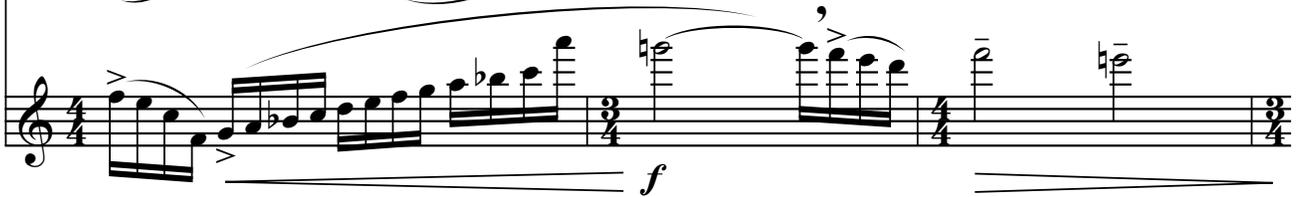
B. Cl. 

S. Sx. 

mf *f* *mf*

228

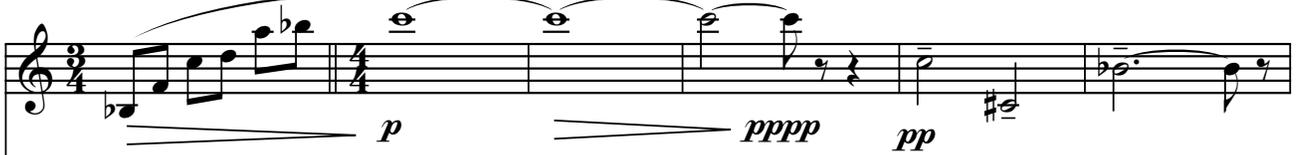
B. Cl. 

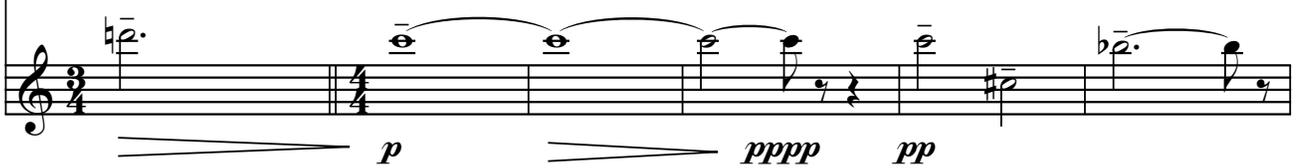
S. Sx. 

f

G

231 *molto rit.* ----- *a tempo* (♩ = 92)

B. Cl. 

S. Sx. 

p *pppp* *pp*

237 *accel.* ----- **Tempo I** ♩ = 112

B. Cl. 

S. Sx. 

f

242

B. Cl. *fff* *subito p* 3 3

S. Sax. *fff* To Alto Sax:

247

B. Cl. *ff* *p* *f* *subito p* *mf* *sub.*

252

B. Cl. *f* *(no breath)* *p* 3 *f* **H**

258

B. Cl.

A. Sax. *f* *Alto Sax:*

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263

B. Cl.

A. Sx.

267

B. Cl.

A. Sx.

271

B. Cl.

A. Sx.

275

I

B. Cl.

A. Sx.

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279

B. Cl.

A. Sx.

283

B. Cl.

A. Sx.

287

B. Cl.

A. Sx.

290

B. Cl.

A. Sx.

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293

B. Cl.

A. Sx.

Musical score for measures 293-296. The B. Cl. part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The A. Sx. part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. Both parts feature a complex rhythmic pattern with many sixteenth notes and accents. A 16-measure rest is indicated in both parts at the end of the system.

297

B. Cl.

A. Sx.

Musical score for measures 297-300. The B. Cl. part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The A. Sx. part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. Both parts feature a complex rhythmic pattern with many sixteenth notes and accents. A 16-measure rest is indicated in both parts at the end of the system.

300

B. Cl.

A. Sx.

Musical score for measures 300-303. The B. Cl. part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The A. Sx. part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. Both parts feature a complex rhythmic pattern with many sixteenth notes and accents. A 16-measure rest is indicated in both parts at the end of the system.

304

B. Cl.

A. Sx.

Musical score for measures 304-307. The B. Cl. part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The A. Sx. part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. Both parts feature a complex rhythmic pattern with many sixteenth notes and accents. A 16-measure rest is indicated in both parts at the end of the system.

308

B. Cl.

A. Sax.

ff

312

B. Cl.

A. Sax.

fff