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*Dedicated to Adam Frey*

# TONOI IX

*For Solo Euphonium*

2011

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NICKITAS DEMOS

SYLVAN LAKE PRESS  
ATLANTA, GA • USA

# TONOI IX *for Euphonium* (2011)

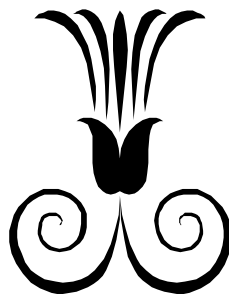
NICKITAS DEMOS (b. 1962)

Duration: *approximately 7 minutes*

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## **Program Notes:**

Completed in 2011 for solo euphonium, **Tonoi IX** is the ninth in an ongoing series of works for solo performers. During the course of writing these solo works, I have established certain characteristics common to all the pieces in the series. The pieces are episodic and abstract in nature, having no particular idea or “program” attached to them. Although presented in one contiguous movement, the works are divided into clear sections. Each piece is dedicated and written for a specific performer. In the case of this work, I have written and dedicated the work to Adam Frey, euphonium instructor at the Georgia State University School of Music. I write these pieces in a linear fashion – beginning with the first measure and writing straight through to the last with no insertions of sections; composing a later section before an earlier section, etc. It is typical for the works to use and develop the harmonic and melodic materials presented at the beginning of a given work throughout the piece. Each section of the respective pieces moves further away from the original statement. Succeeding sections may seem to have been arrived at in a logical manner, however, they move the listener further and further away from the opening motivic and/or harmonic environment originally presented. The game that I set-up up for myself is to figure out a way to return to the opening material no matter how far I have wandered. In all of the Tonoï works, I am also interested in writing as idiomatically as possible for the respective solo instrument.



Dedicated to Adam Frey

# TONOI IX

For Solo Euphonium

NICKITAS DEMOS

♩ = 102

*f*

6

11

18

*pp*

**A**

25

*f*

30

36

42

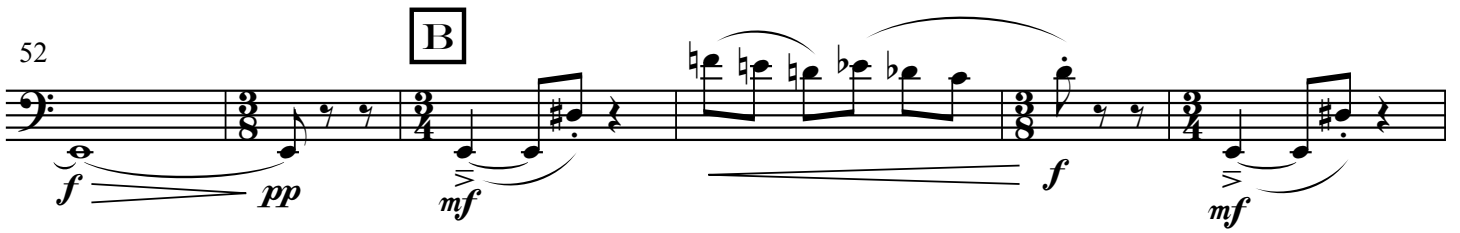


46



52

**B**



58



64




71



76



82



88

Musical staff 88-94: Bass clef, key signature of two flats (B-flat, E-flat). Measures 88-94. Rhythmic changes: 3/4, 3/4, 2/4, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4. Dynamics: *p*, *mf*, *f*, *p*, *mf*, *pppp*.

95

Musical staff 95-99: Bass clef, key signature of two flats. Measures 95-99. Rhythmic changes: 3/4, 3/4, 2/4, 3/4, 2/4. Dynamics: *p*, *mf*, *f*, *p*, *mf*, *pppp*.

100

Musical staff 100-104: Bass clef, key signature of two flats. Measures 100-104. Rhythmic changes: 3/4, 3/4, 2/4, 3/4, 3/4, 3/4, 3/4, 3/4. Dynamics: *p*, *mf*, *f*, *p*, *mf*, *pppp*.

105

Musical staff 105-112: Bass clef, key signature of two flats. Measures 105-112. Rhythmic changes: 4/4, 2/4, 4/4, 3/4, 4/4, 3/4, 4/4, 4/4. Dynamics: *p*, *mf*, *f*, *p*, *mf*, *pppp*.

**C** ♩ = 96  
*espressivo*

113

Musical staff 113-119: Bass clef, key signature of two flats. Measures 113-119. Rhythmic changes: 4/4, 2/4, 4/4, 3/4, 4/4, 3/4, 4/4, 4/4. Dynamics: *mf*, *p*, *mf*, *p*.

120

Musical staff 120-125: Bass clef, key signature of two flats. Measures 120-125. Rhythmic changes: 4/4, 2/4, 4/4, 3/4, 4/4, 3/4, 4/4, 4/4. Dynamics: *mf*, *f*, *p*, *mf*.

126

Musical staff 126-134: Bass clef, key signature of two flats. Measures 126-134. Rhythmic changes: 4/4, 2/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4. Dynamics: *pp*, *p*, *ppp*, *mf*, *f*.

135

Musical staff 135-141: Bass clef, key signature of two flats. Measures 135-141. Rhythmic changes: 3/4, 4/4, 2/4, 3/4, 4/4, 2/4, 3/4, 4/4. Dynamics: *p*, *mf*, *f*, *pp*, *mf*, *p*.

143



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

Detailed description: This system contains measures 143 through 150. The music is written in bass clef with various time signatures: 2/4, 3/4, 4/4, and 3/4. It features a melodic line with slurs, accents, and dynamic markings. The dynamics are marked as *mf*, *p*, *mf*, *f*, *p*, and *mf* from left to right.

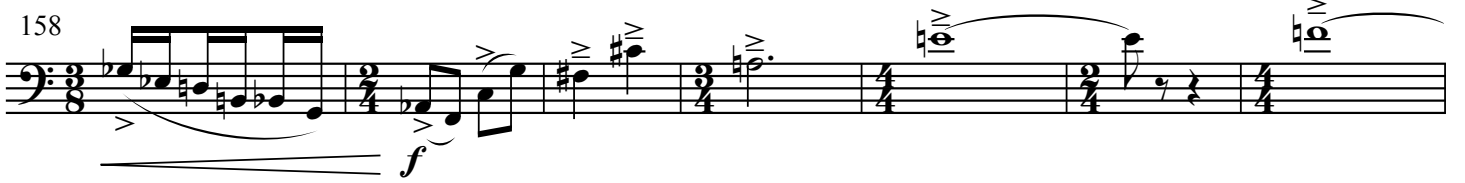
151



*f* *mf* *f* *mf*

Detailed description: This system contains measures 151 through 157. The music continues in bass clef with time signatures of 3/4, 2/4, 3/4, 2/4, 3/4, and 3/4. It includes slurs, accents, and dynamic markings. The dynamics are marked as *f*, *mf*, *f*, and *mf* from left to right.

158



*f*

Detailed description: This system contains measures 158 through 164. The music is in bass clef with time signatures of 3/8, 2/4, 3/4, 4/4, 2/4, and 4/4. It features a melodic line with slurs, accents, and dynamic markings. The dynamic is marked as *f*.

165



Detailed description: This system contains measures 165 through 170. The music is in bass clef with time signatures of 2/4, 2/4, 3/4, 3/4, 4/4, and 3/4. It includes slurs, accents, and dynamic markings.

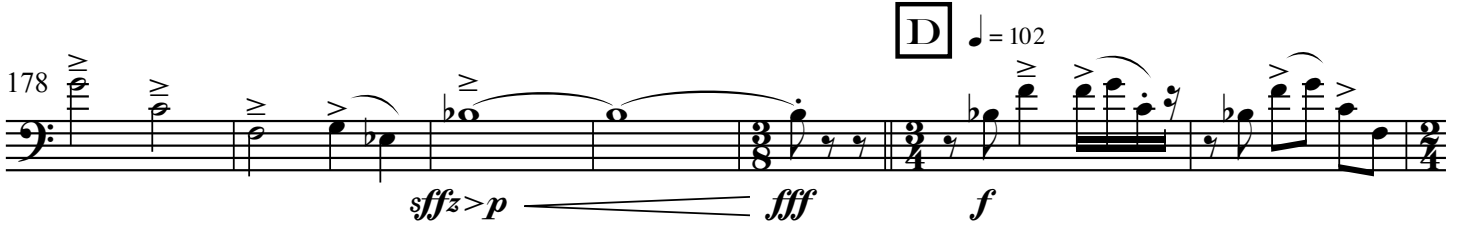
171



*ff*

Detailed description: This system contains measures 171 through 177. The music is in bass clef with time signatures of 3/4, 2/4, 3/4, 3/4, 4/4, and 4/4. It includes slurs, accents, and dynamic markings. The dynamic is marked as *ff*.

178



*sffz* *p* *fff* *f*

**D** ♩ = 102

Detailed description: This system contains measures 178 through 184. The music is in bass clef with time signatures of 3/4, 3/4, 3/4, 3/4, 2/4, and 2/4. It includes slurs, accents, and dynamic markings. The dynamics are marked as *sffz*, *p*, *fff*, and *f* from left to right. A tempo marking 'D' ♩ = 102 is present.

185



Detailed description: This system contains measures 185 through 189. The music is in bass clef with time signatures of 2/4, 2/4, 3/4, 2/4, and 2/4. It includes slurs, accents, and dynamic markings.

189



Detailed description: This system contains measures 189 through 195. The music is in bass clef with time signatures of 3/4, 2/4, 3/4, 3/4, 2/4, and 2/4. It includes slurs, accents, and dynamic markings.

194

Musical staff 194-202: Bass clef, key signature of one flat (B-flat), and a complex time signature of 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. The staff contains a series of eighth and sixteenth notes with various accidentals and dynamic markings.

202

Musical staff 202-208: Bass clef, key signature of one flat, and a complex time signature of 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. The staff contains a series of eighth and sixteenth notes with various accidentals and dynamic markings. A triplet of eighth notes is marked with a '3' below it.

208

Musical staff 208-213: Bass clef, key signature of one flat, and a complex time signature of 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. The staff contains a series of eighth and sixteenth notes with various accidentals and dynamic markings.

213

Musical staff 213-218: Bass clef, key signature of one flat, and a complex time signature of 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. The staff contains a series of eighth and sixteenth notes with various accidentals and dynamic markings.

218

Musical staff 218-223: Bass clef, key signature of one flat, and a complex time signature of 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. The staff contains a series of eighth and sixteenth notes with various accidentals and dynamic markings.

223

Musical staff 223-227: Bass clef, key signature of one flat, and a complex time signature of 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. The staff contains a series of eighth and sixteenth notes with various accidentals and dynamic markings. A triplet of eighth notes is marked with a '3' below it.

227

Musical staff 227-232: Bass clef, key signature of one flat, and a complex time signature of 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. The staff contains a series of eighth and sixteenth notes with various accidentals and dynamic markings.

232

**E**

Musical staff 232-238: Bass clef, key signature of one flat, and a complex time signature of 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. The staff contains a series of eighth and sixteenth notes with various accidentals and dynamic markings. The dynamic markings *ff* and *f* are placed below the staff.



239

Musical staff 1: Bass clef, 2/4 time signature. Measures 239-245. Includes slurs, accents, and dynamic markings.

246

Musical staff 2: Bass clef, 2/4 time signature. Measures 246-251. Includes slurs, accents, and dynamic markings.

252

Musical staff 3: Bass clef, 2/4 time signature. Measures 252-257. Includes slurs, accents, and dynamic markings.

*ff*      *fff*      *ffff*