JAMES DEMARS

NEON BABYLON

For Saxophone Quartet

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1508 E. Cedar St., Tempe AZ 85281
480-829-926

Performance Notes for Neon Babylon

For soprano, alto, tenor and baritone saxophones.

PART I: *Neon Day*

All trills should be to a half step above the given pitch.

PART II: *Freon Night*

"Free Time" or "independent tempo" (used from the beginning to letter "F" and from letter "R" to "V") indicates an independent pulse and meter for all players. In all cases rehearsal letters serve as points of coordination which are cued by a designated performer. It is very important that these cues becomes easily recognizable to all performers in order to maintain the fluid character of the work.

At letter "F" the Soprano, Alto and Baritone are in a unified pulse and traditional notation; the alto continues in free time until letter "G" and then joins the others.

Section "K" numbers 1 through 9 is simply an improvisational-style solo for Tenor over a metered accompaniment, returning to unison pulse and meter at number K-10. The tenor solo should be played within the common pulse and harmonic boundaries of the numeric cues; however the precise placement and interpretation of the solo is at the performer's discretion. N.B. It is important that the soloist learns to hear the changes which serve as cues before attempting to add the solo material.

At letter "R" Soprano and Alto are independent over a metered accompaniment.

At letter "U" the baritone initiates the return to unison meter and sets the tempo.

Tempo indications are approximations; to be interpreted by the performers.

Vary the lengths of fermatas in repeated sections to maintain variety and interest.

"Teeth on reed" indicated for the baritone is intended to produce a high thin tone; a specific pitch is desirable but not required.

Program notes: *Neon Babylon* was written in the exotic Arizona heat of in August, 1987. As I worked on the quartet I found that the two movements seemed to relate to the motion and rhythm of the two parts of my summer "day", ...before and after midnight. The first movement, "Neon Day" contrasts slow undulating meters of five and seven beats over an extended acceleration. "Freon Night", the second movement, is quixotic yet lucid in its presentation of sonic clouds and half-remembered melodies, flowing together in a single, unique stream. Cornelius Cardew and E.M. Forester have said it before, "it is if you say it is", "simply connect." J.D.

For more information go to: jamesdemars.net

NEON BABYLON

for Saxophone Quartet

mvt. I: Neon Day

JAMES DEMARS

1 ***Brazen, resonant*** ♩ = 56

Bb Soprano*

Eb Alto* — *non vibrato*

Bb Tenor* — *non vibrato*

Eb Baritone* — *non vibrato*

4

7

*This is a "C" score

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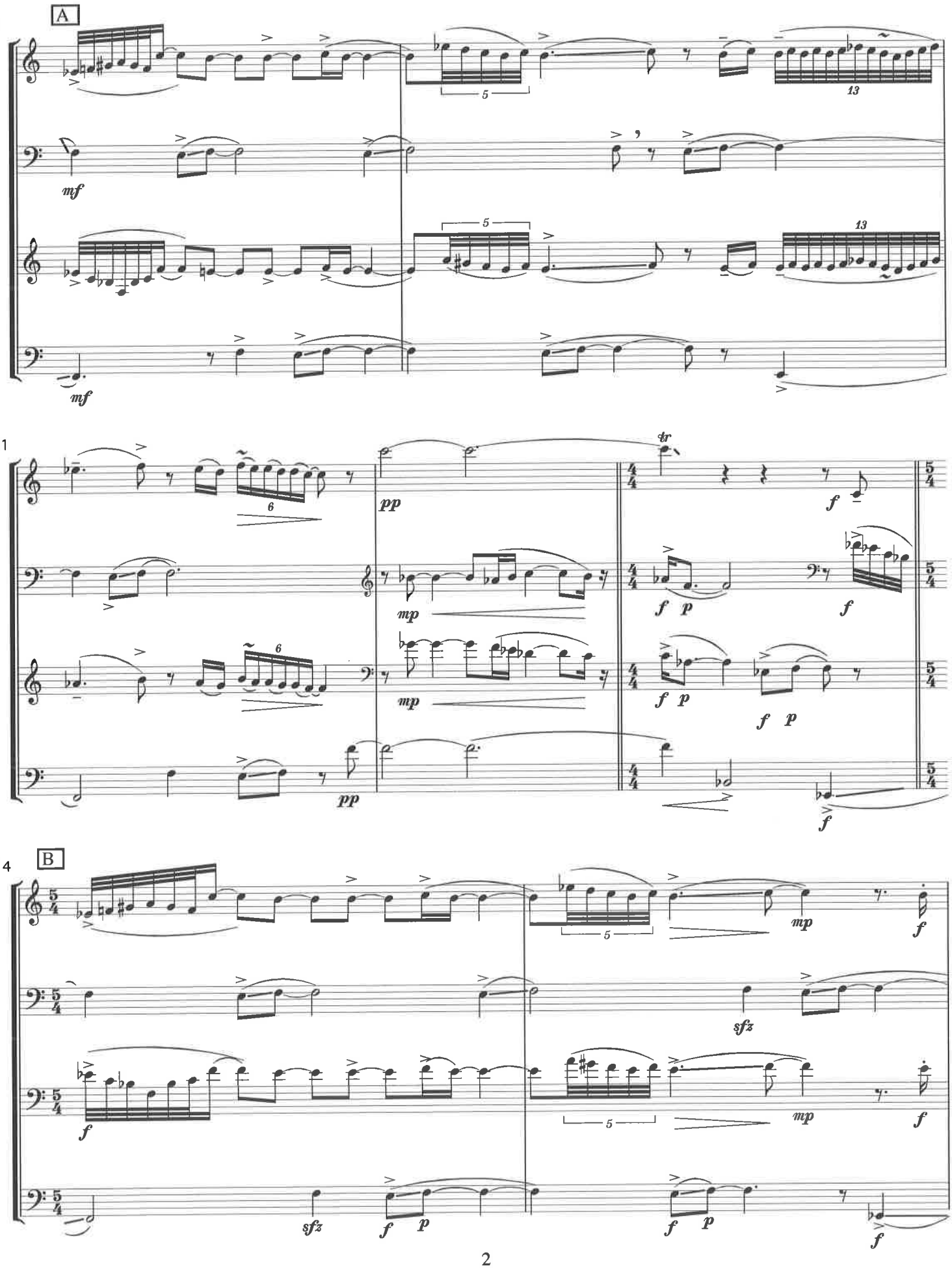

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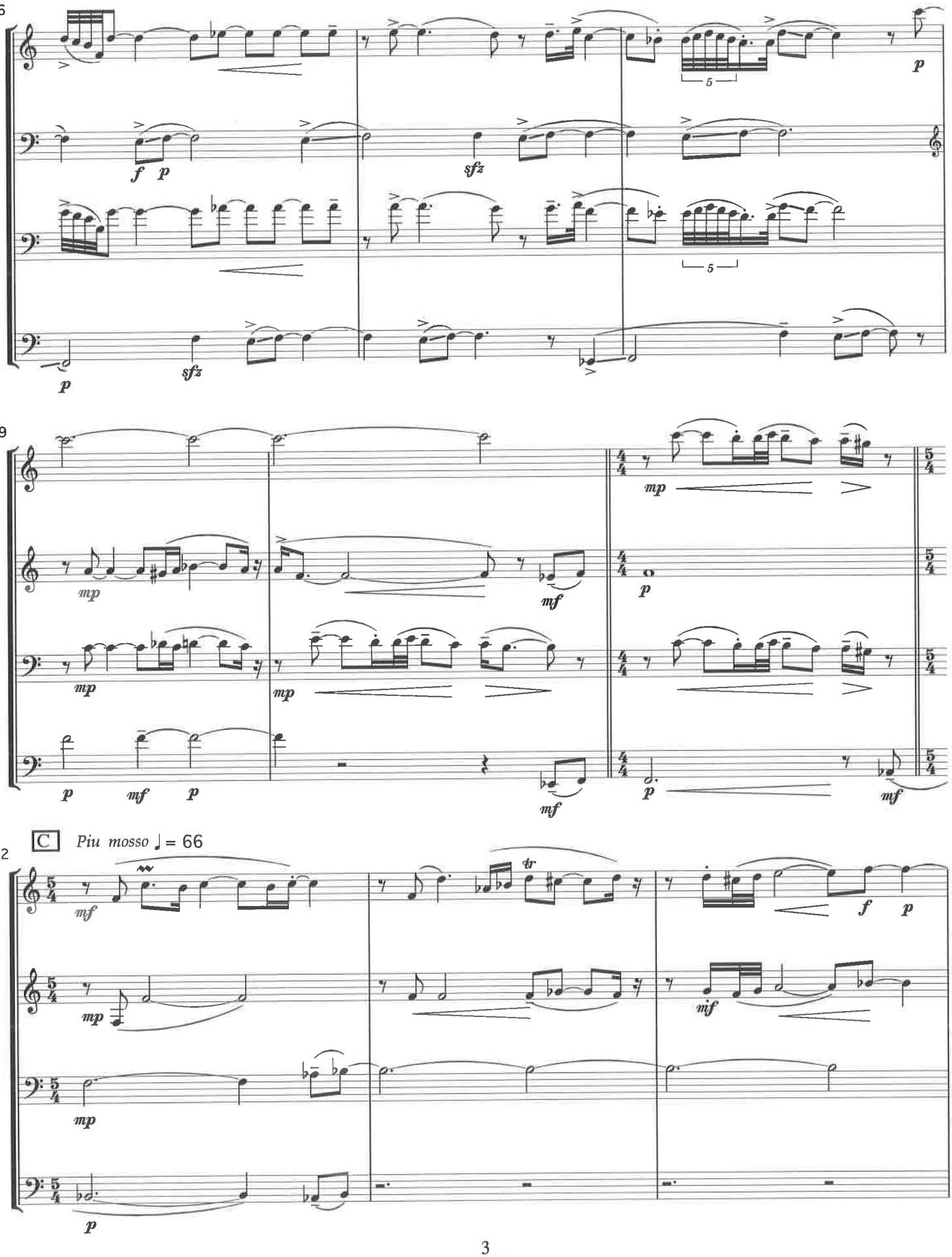

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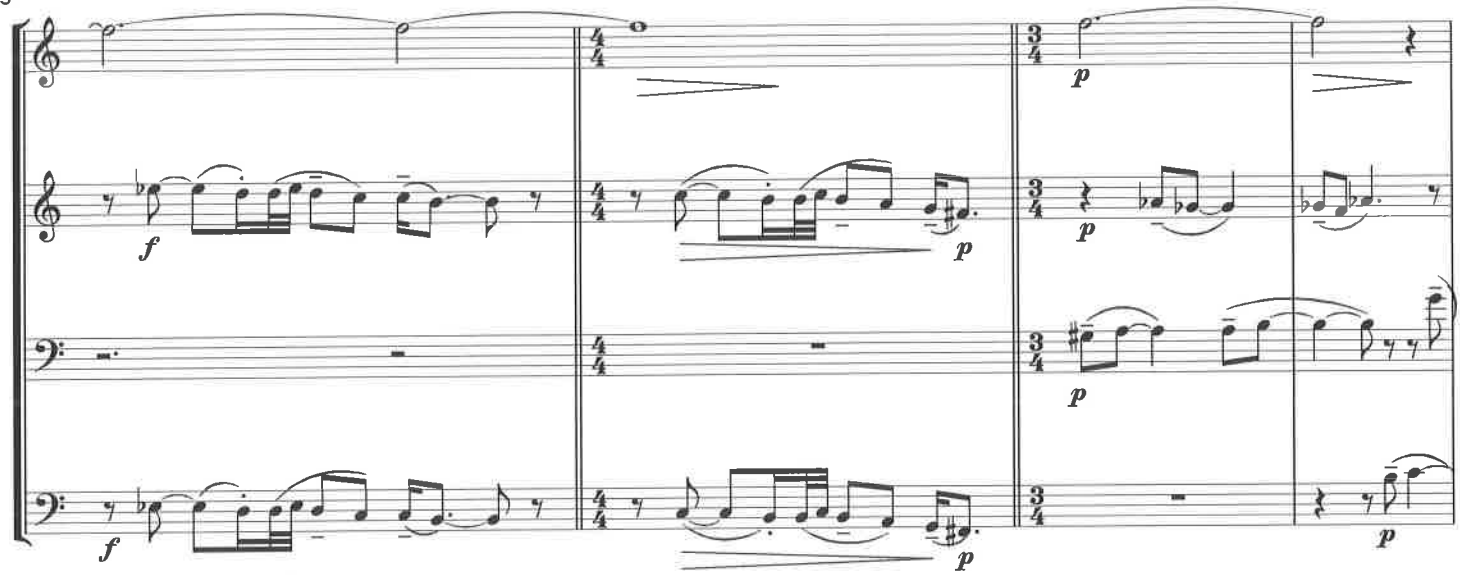
D *un poco accel.*



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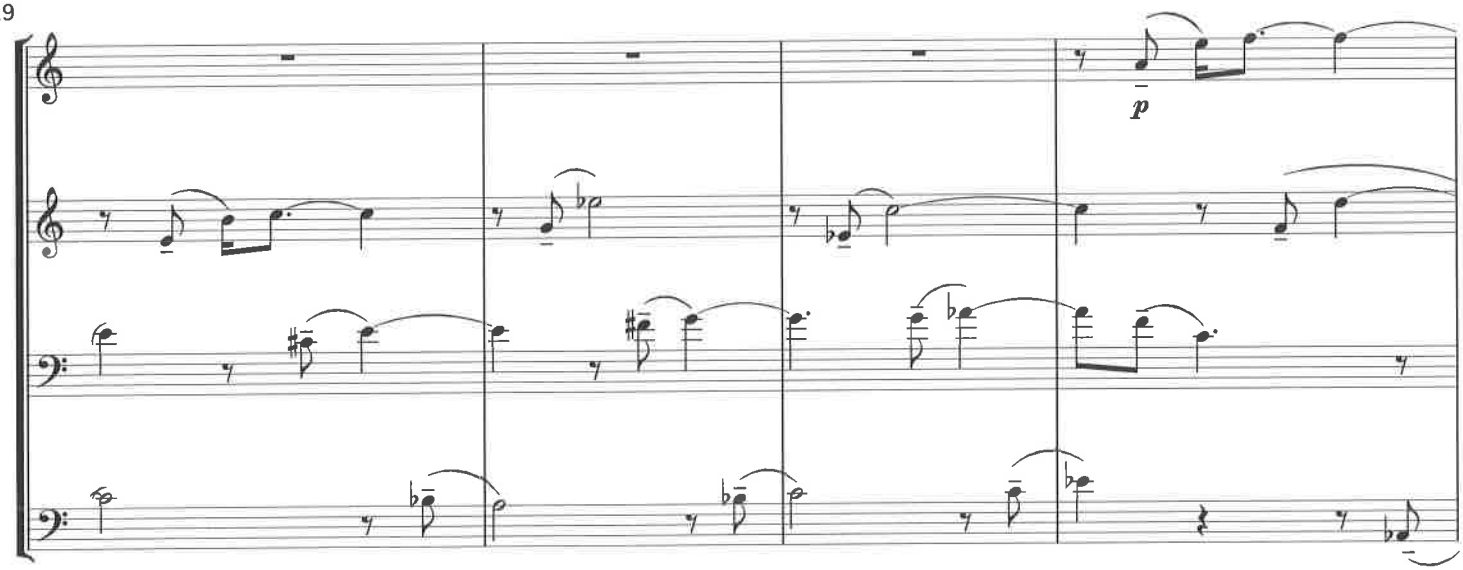
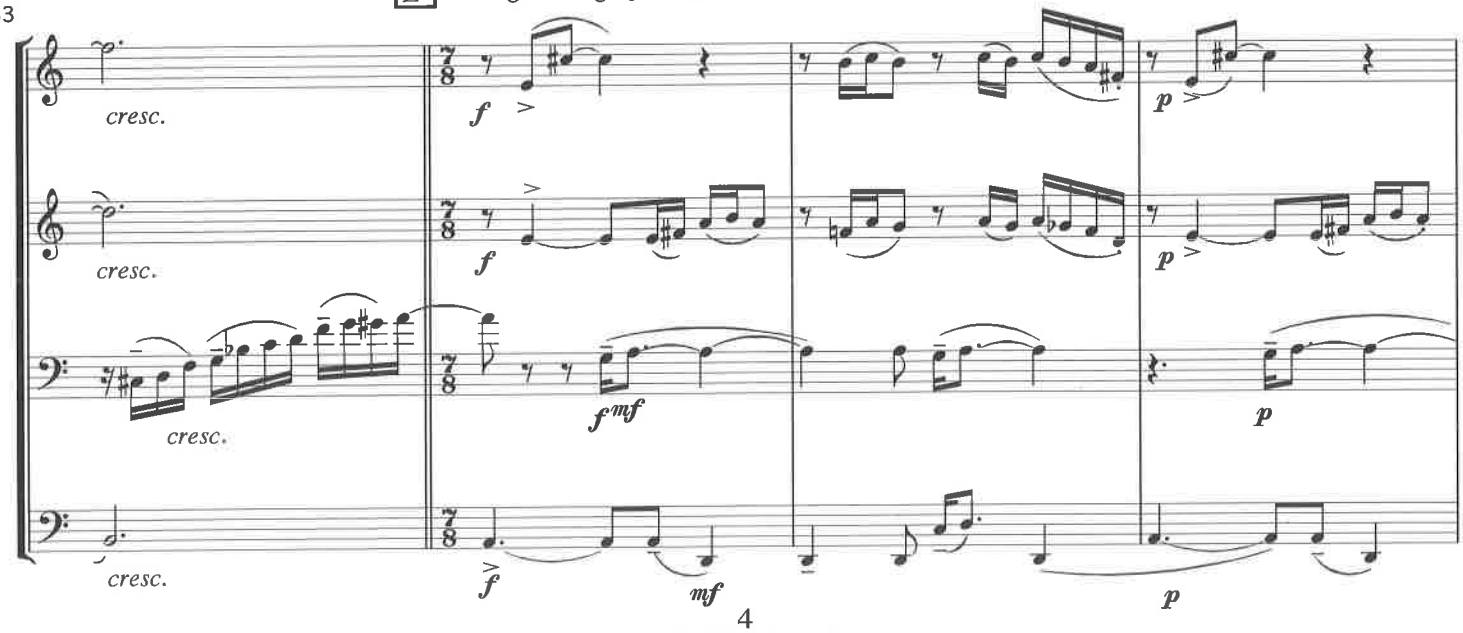


E strong, rolling ♩= 72

33



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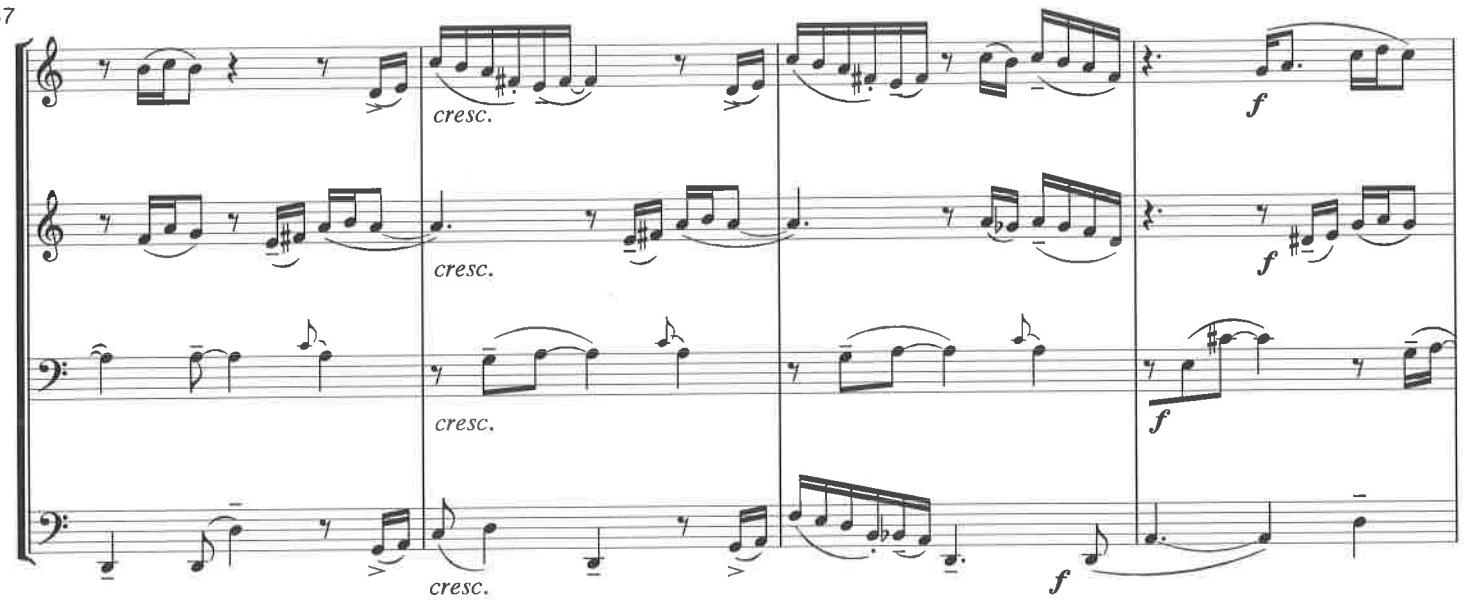

G piu mosso ♩= 80

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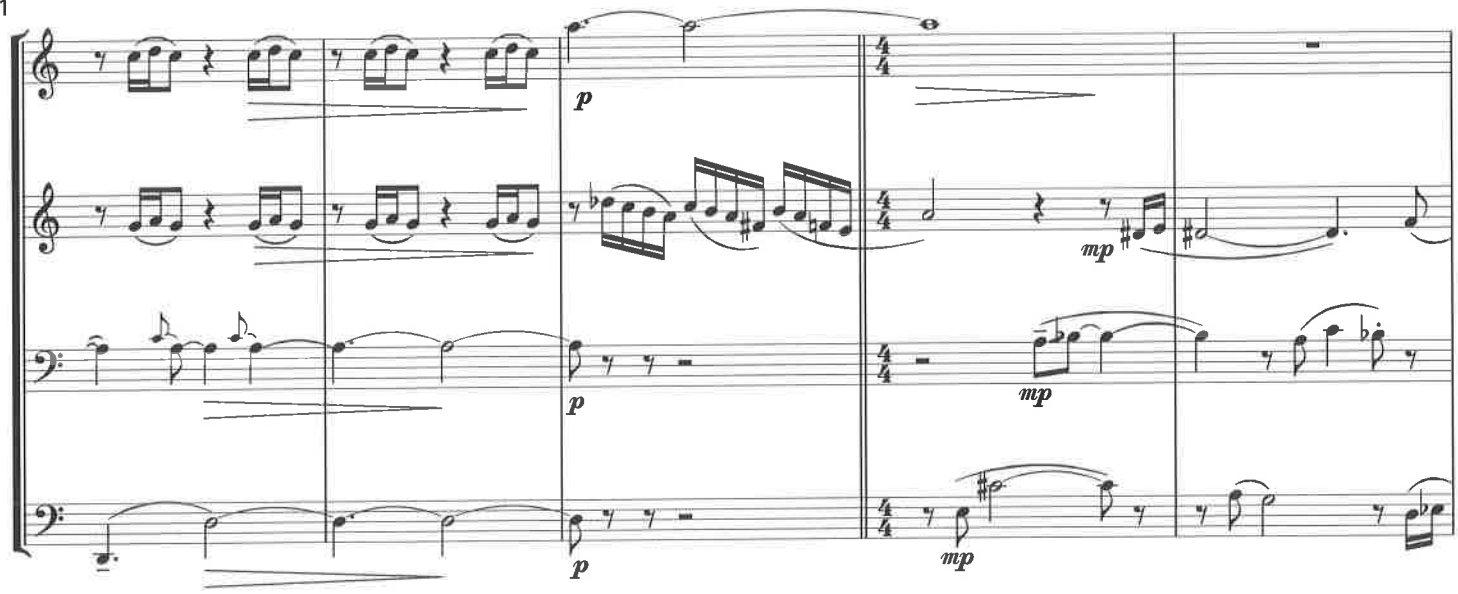

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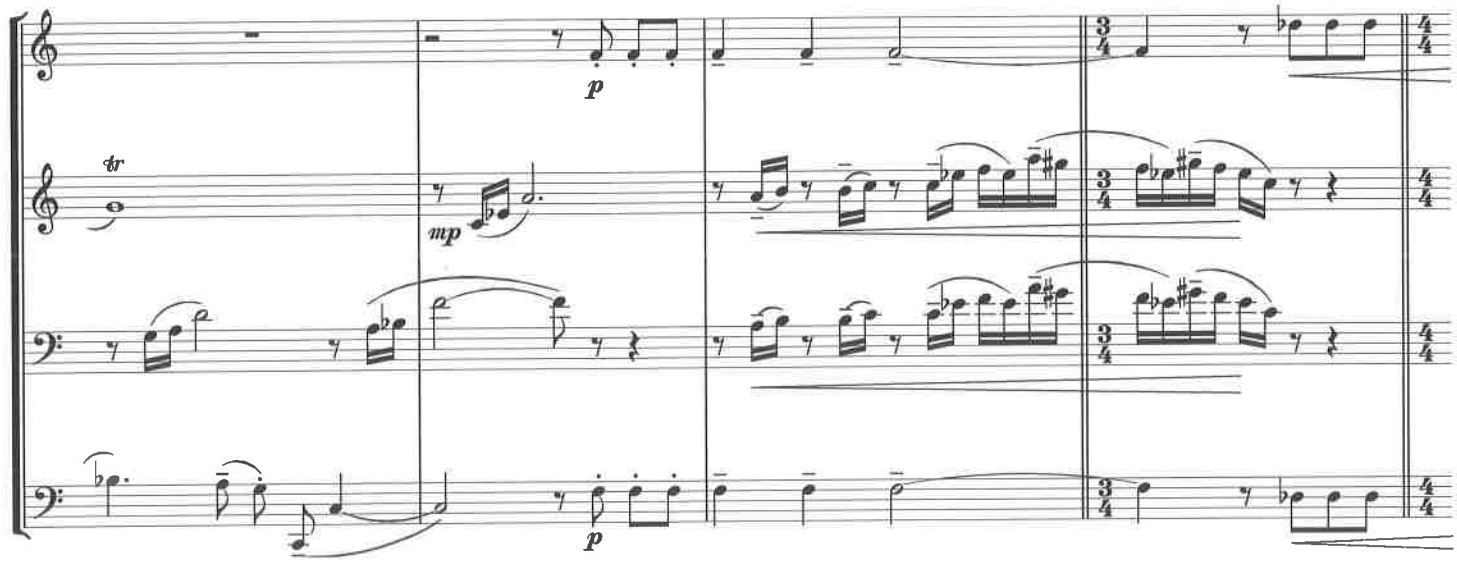

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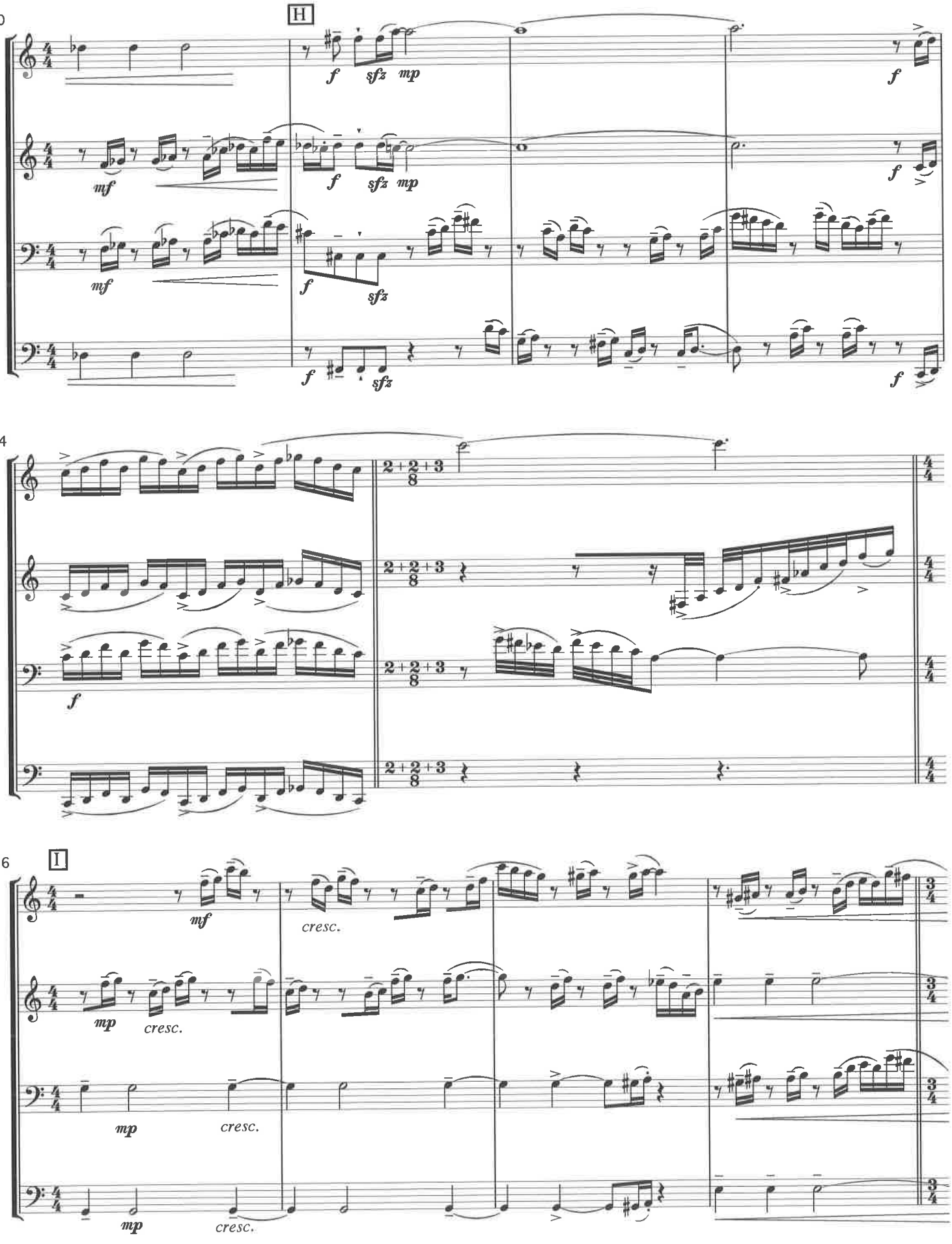

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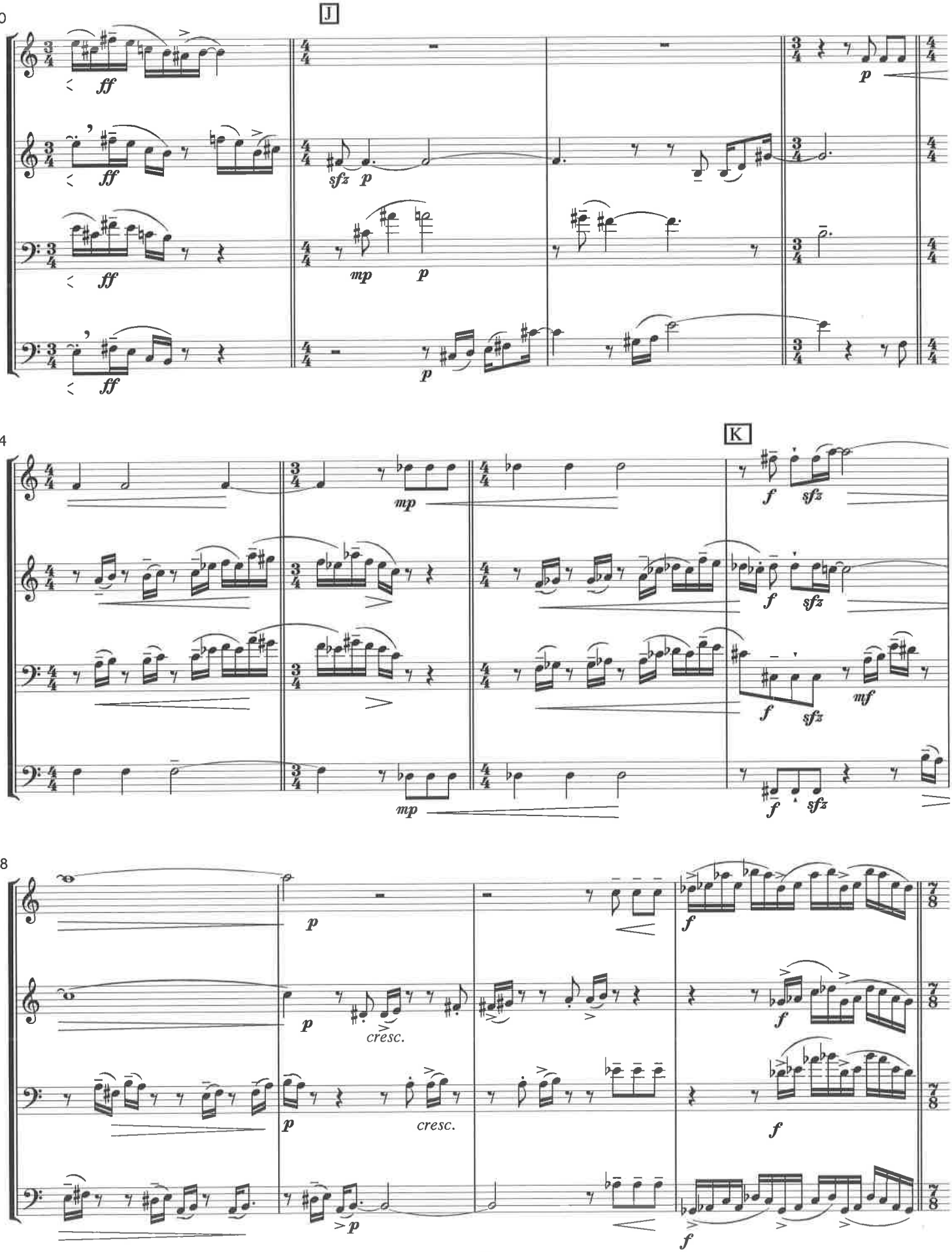

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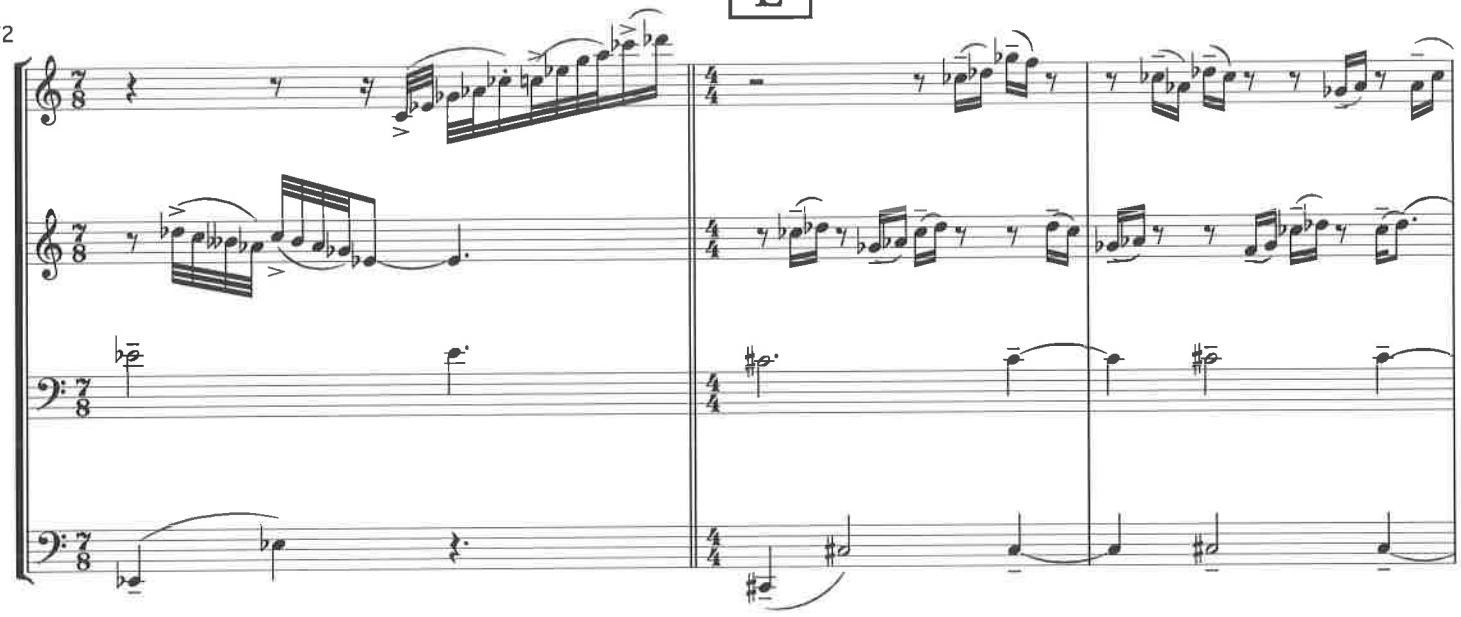

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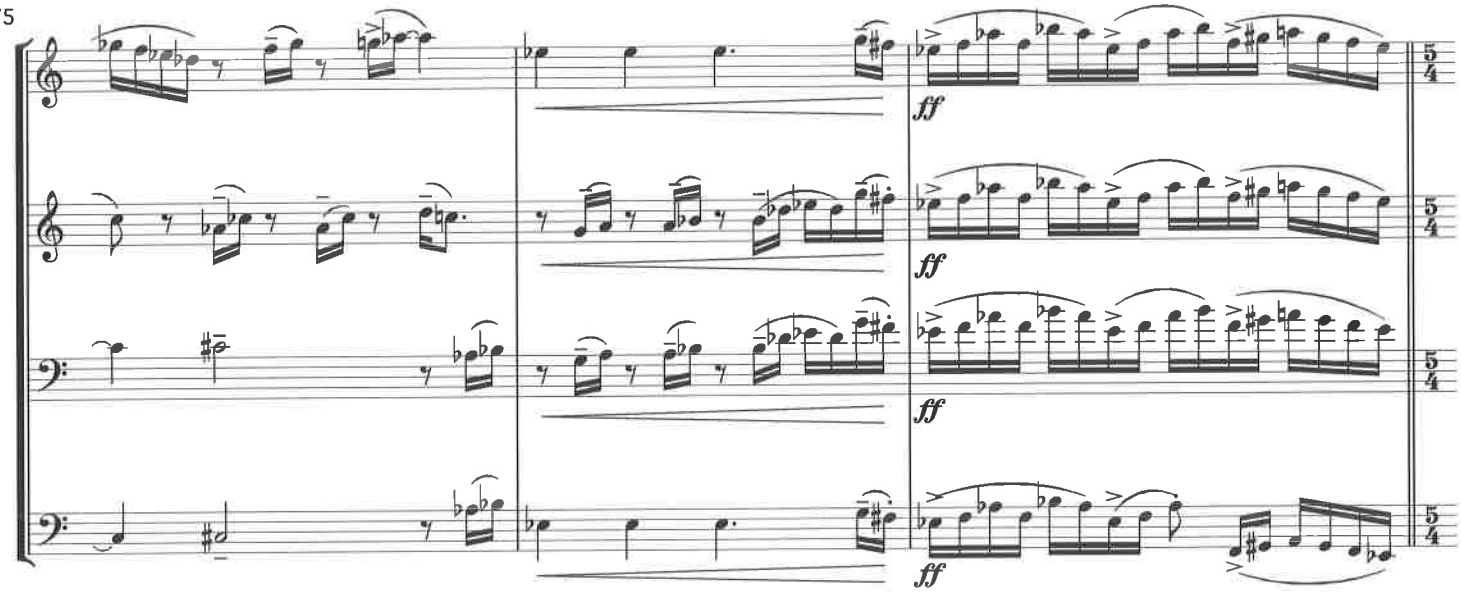
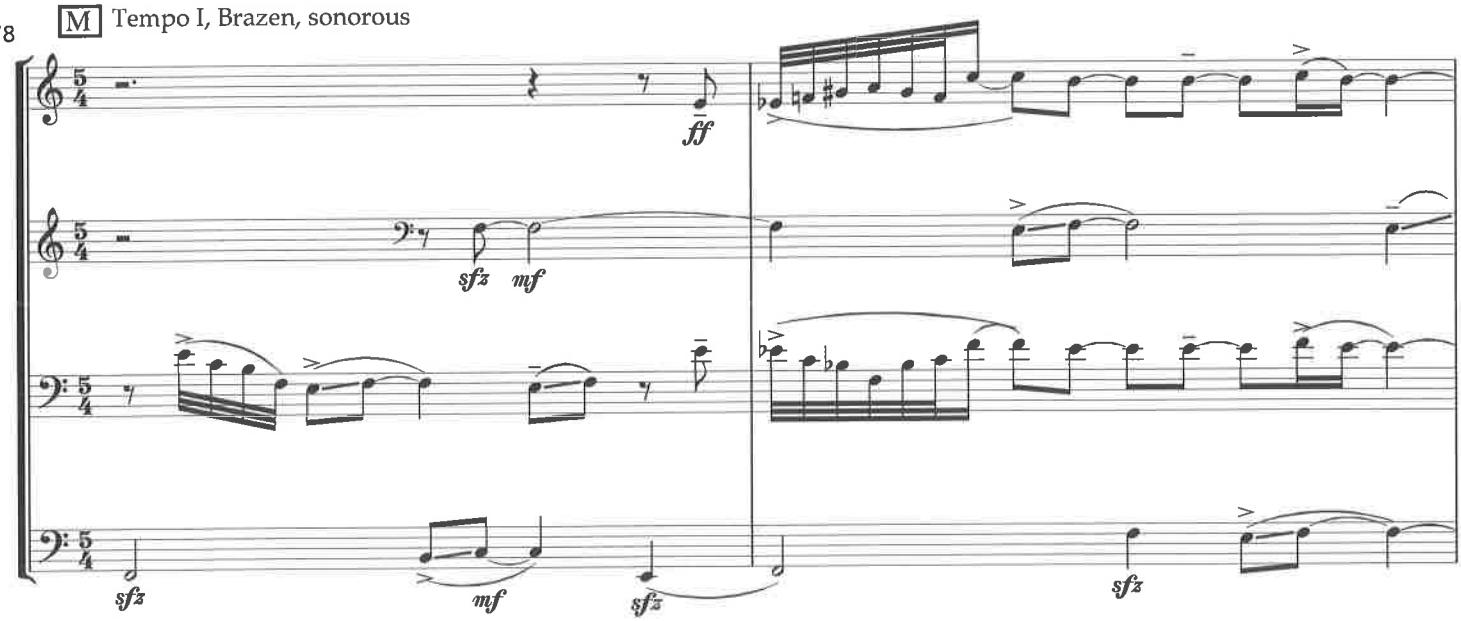


M Tempo I, Brazen, sonorous

78



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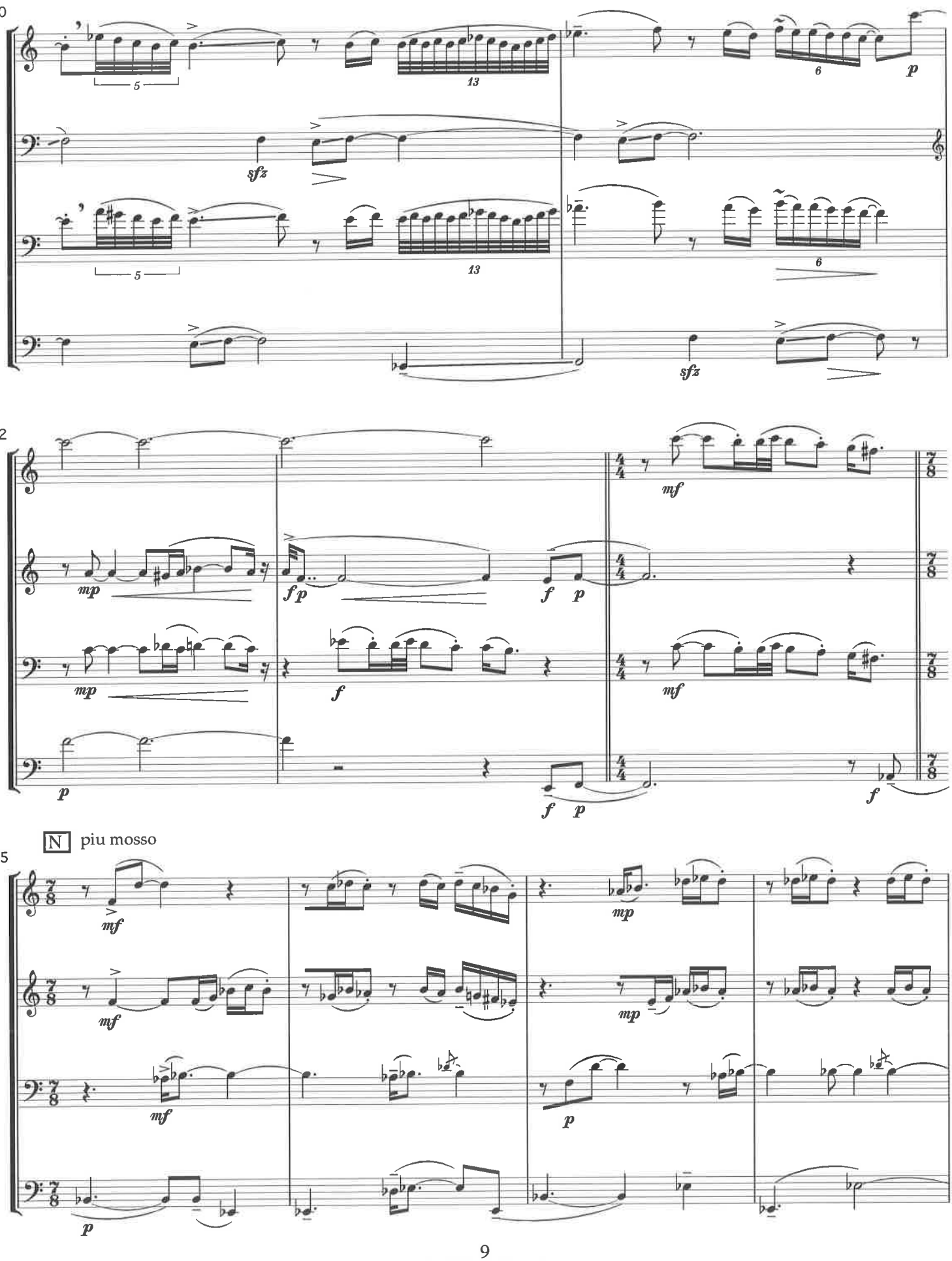

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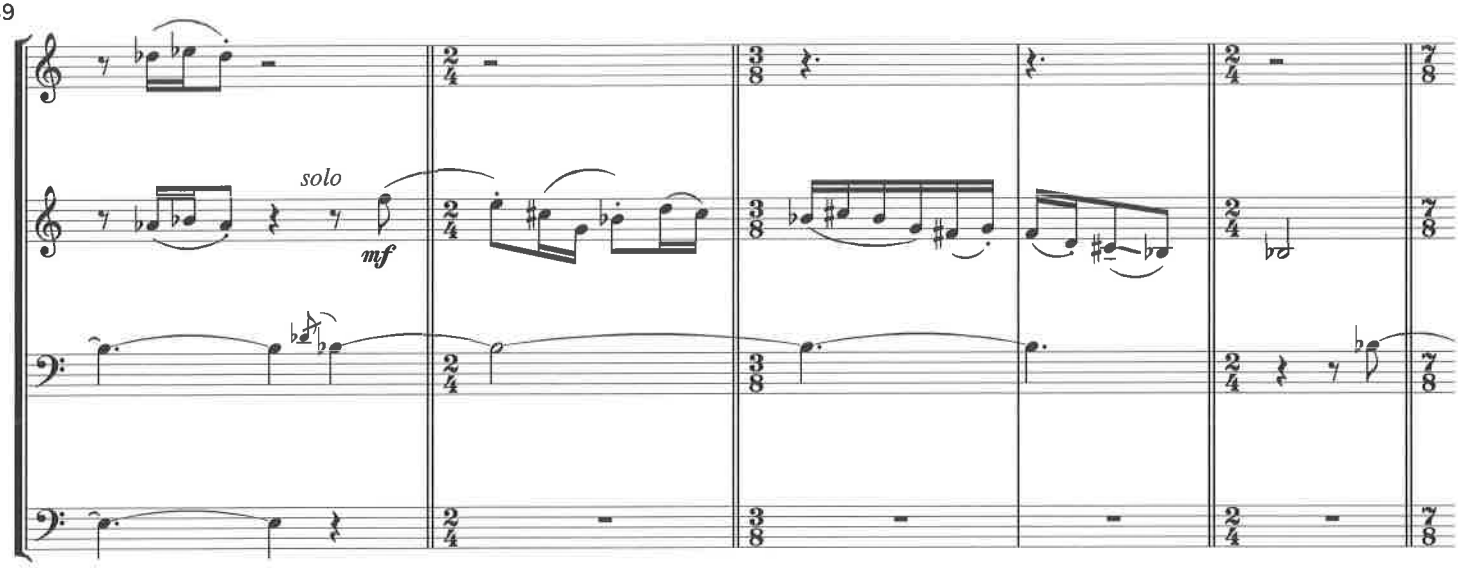

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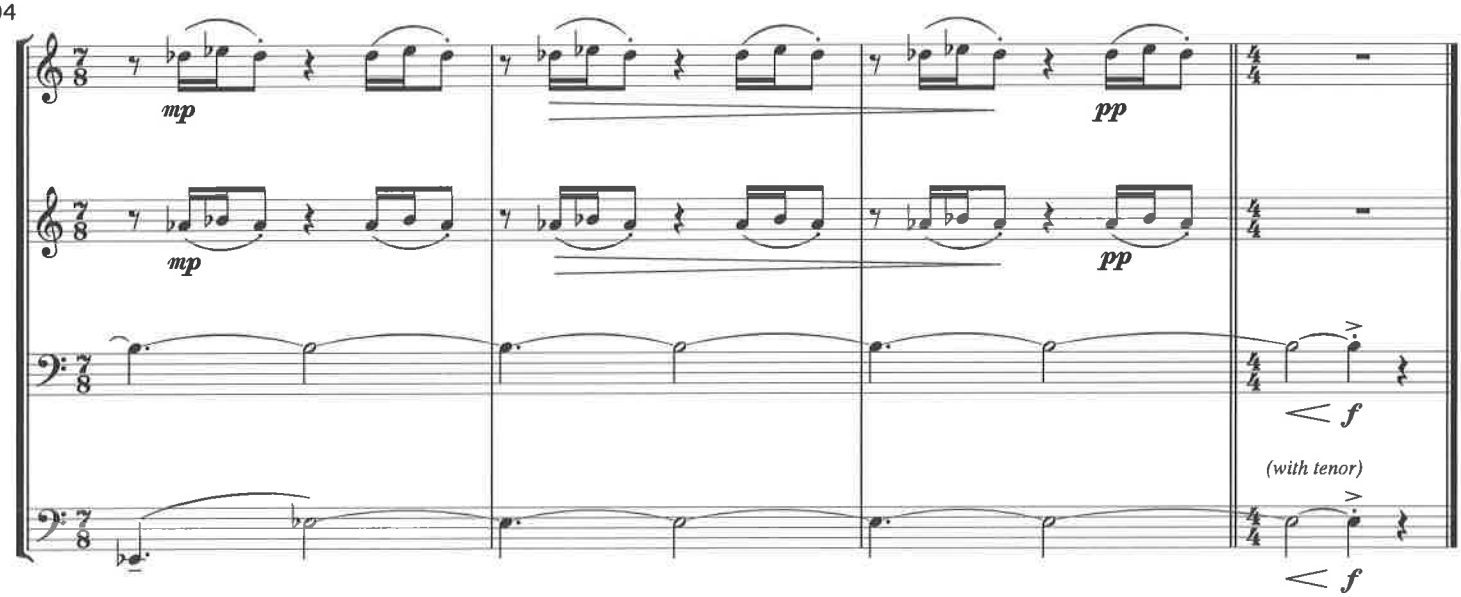

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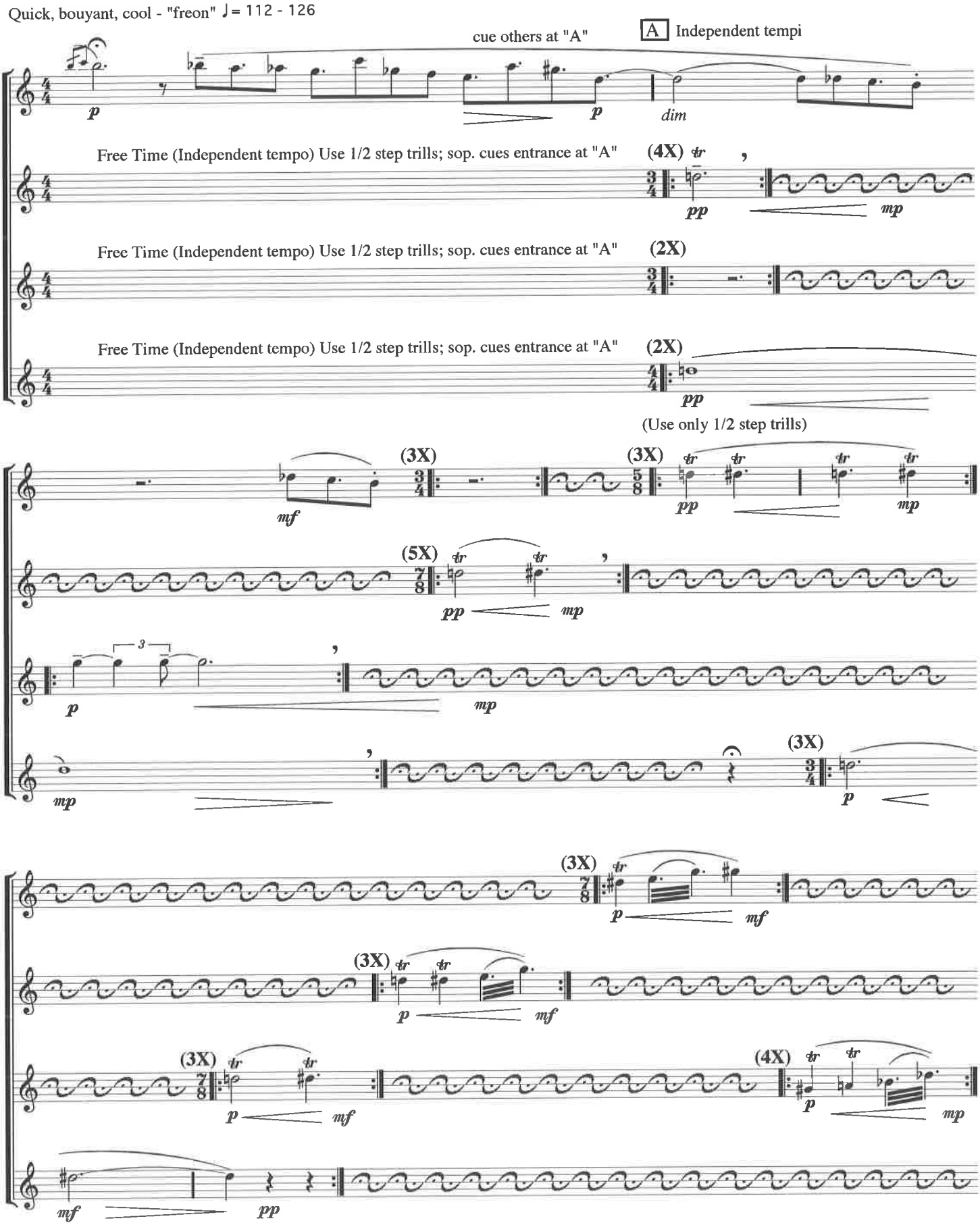
mvt. II: Freon Night



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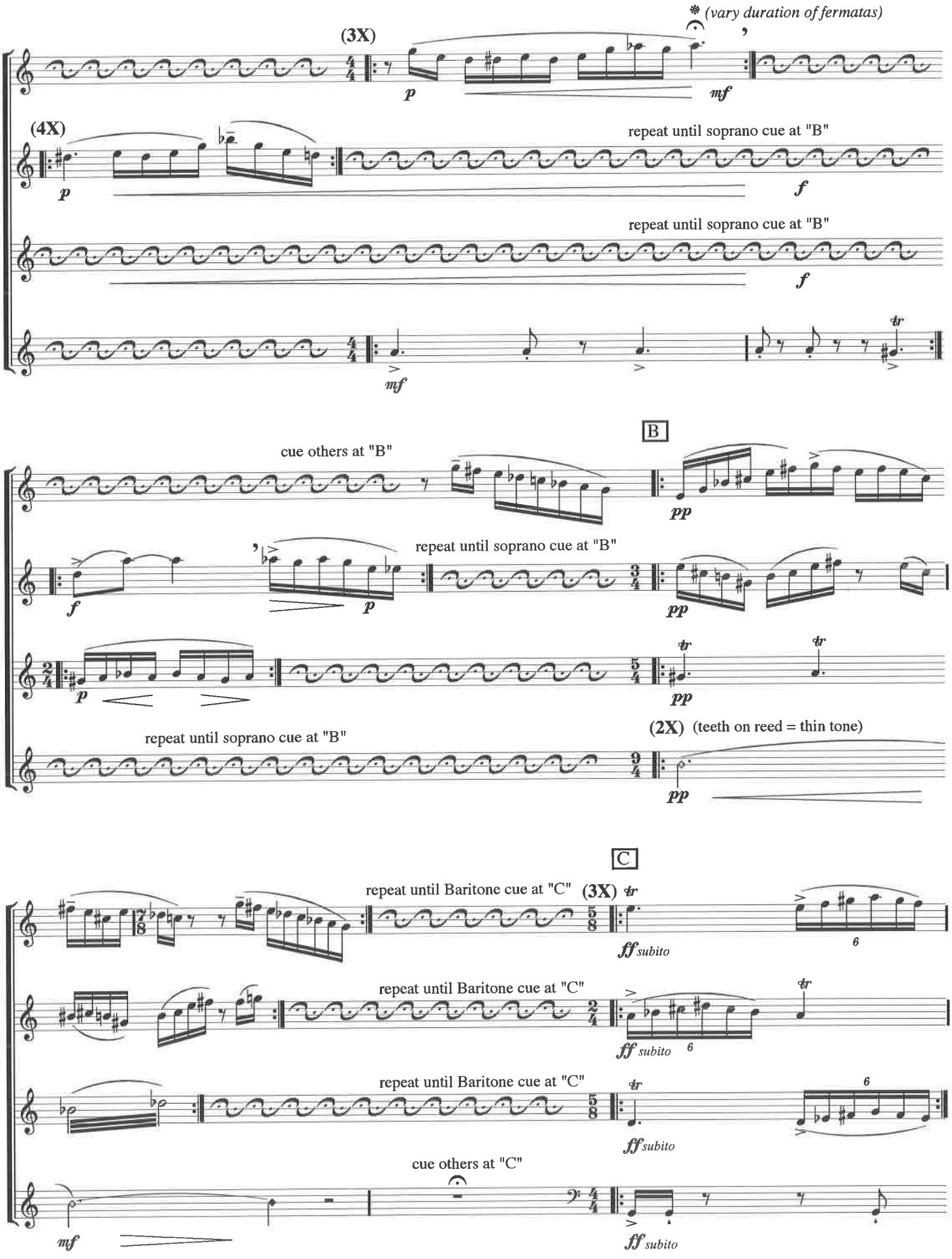

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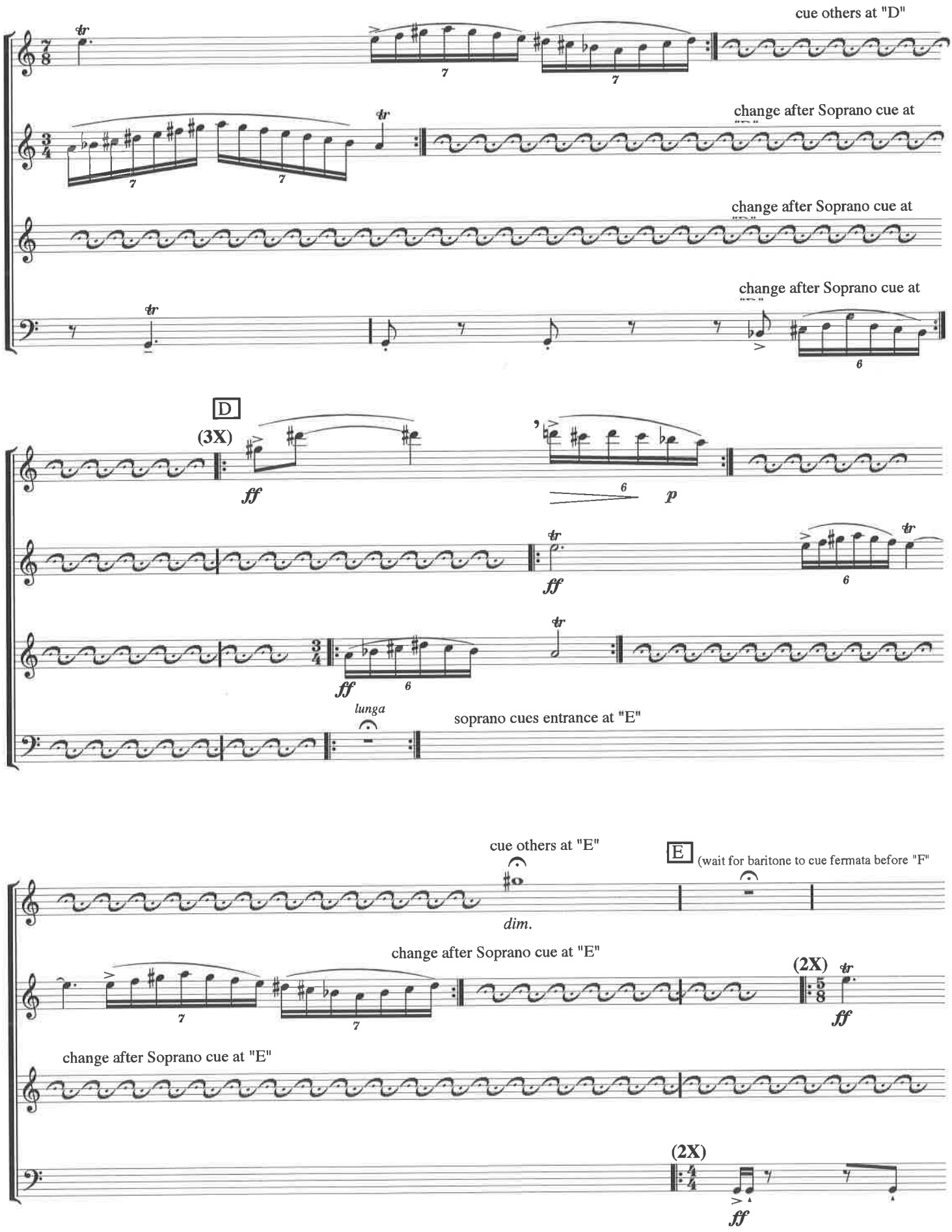

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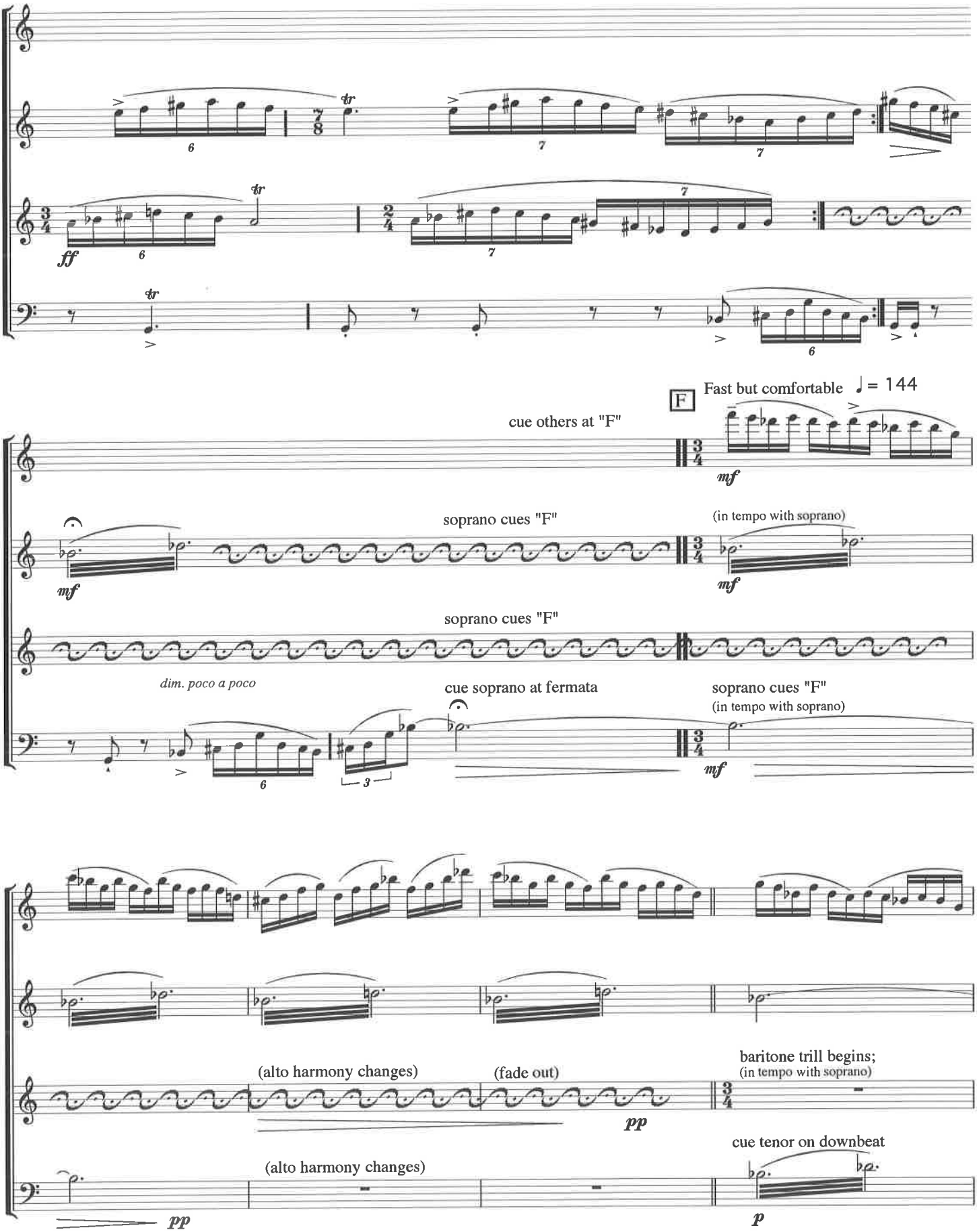

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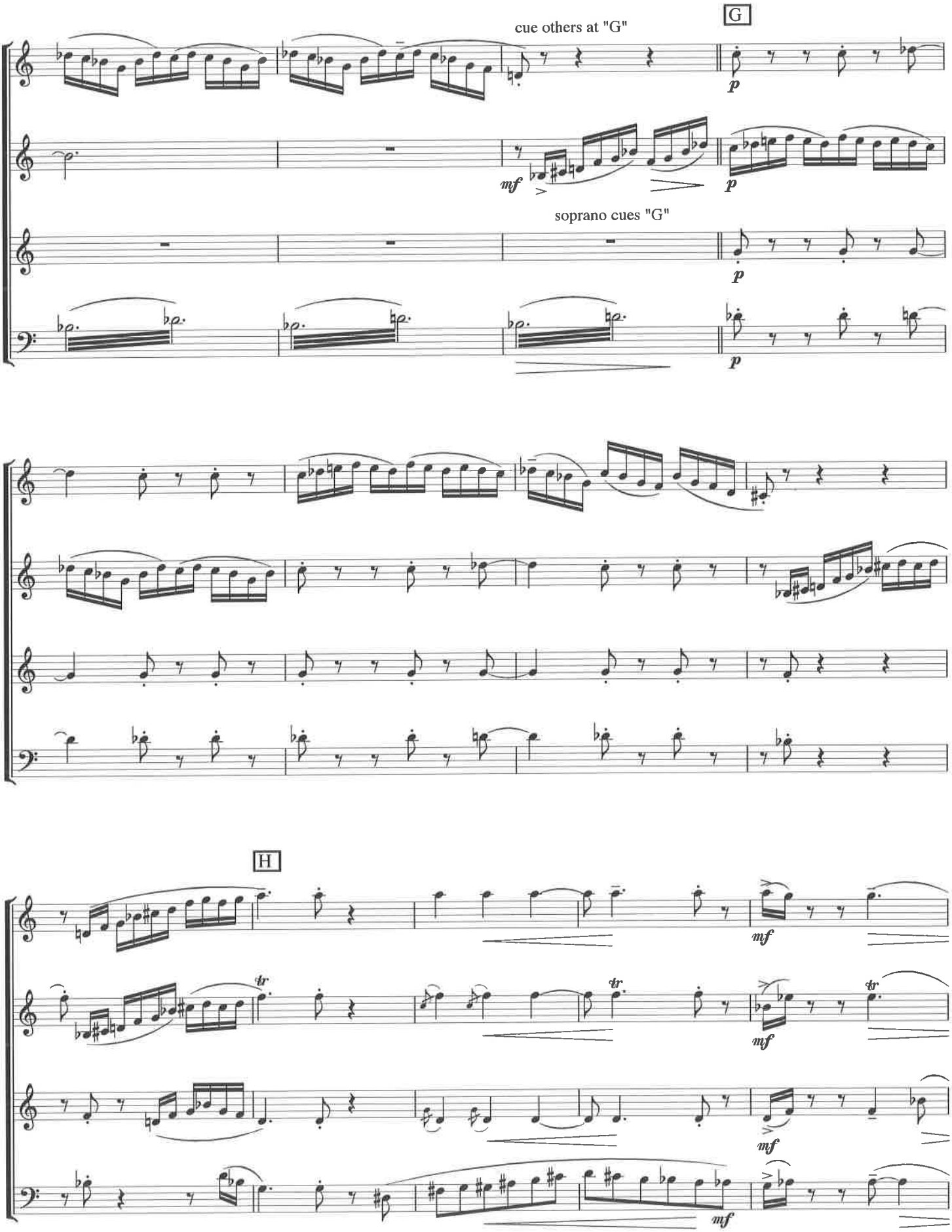

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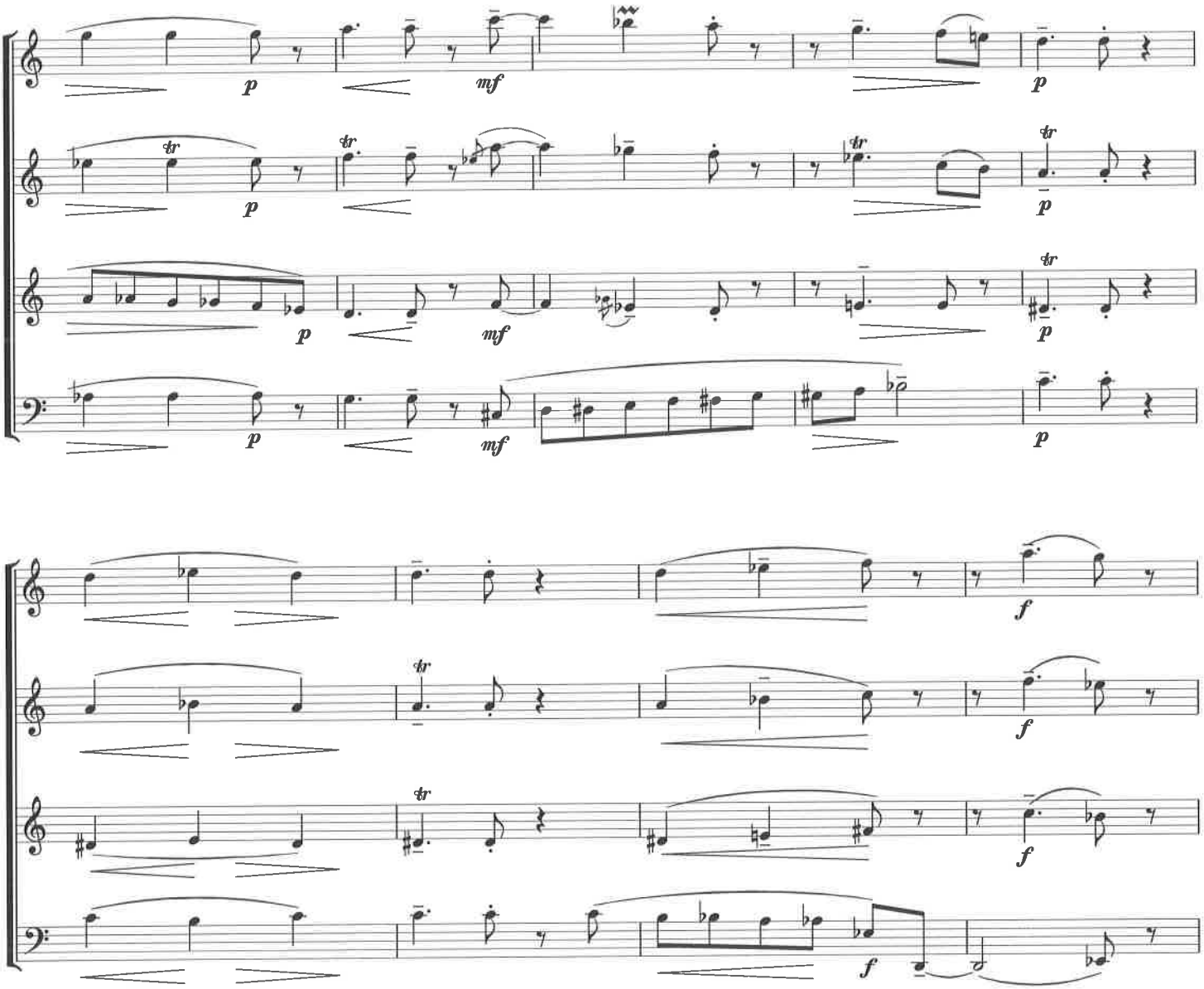
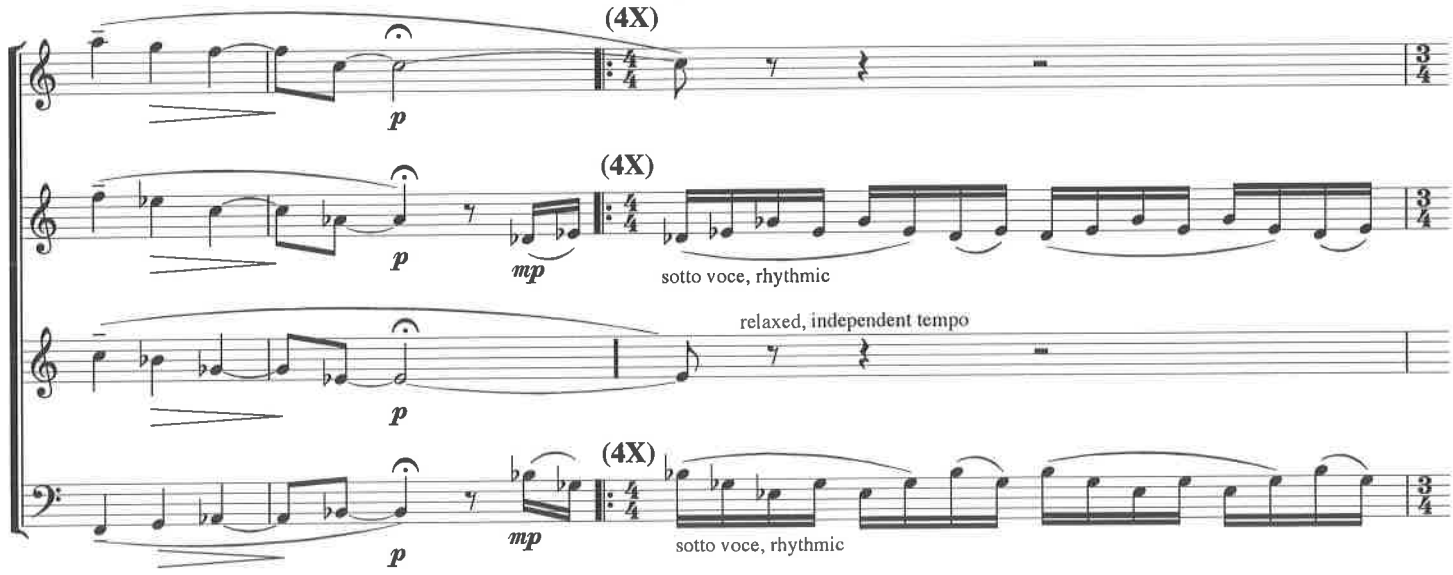


K - 1 Tenor solo- independent tempo, others in time: cues 1 through 10



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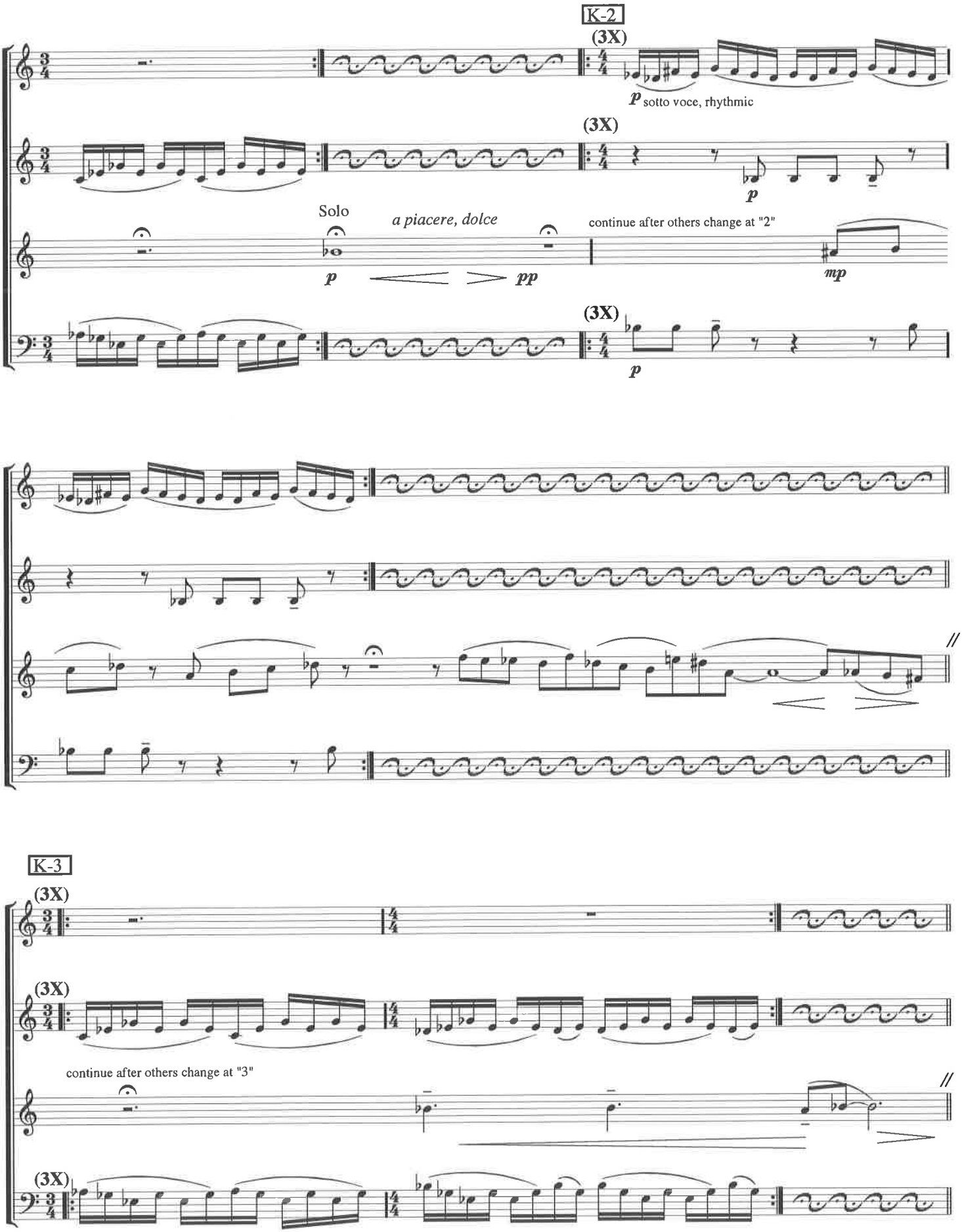

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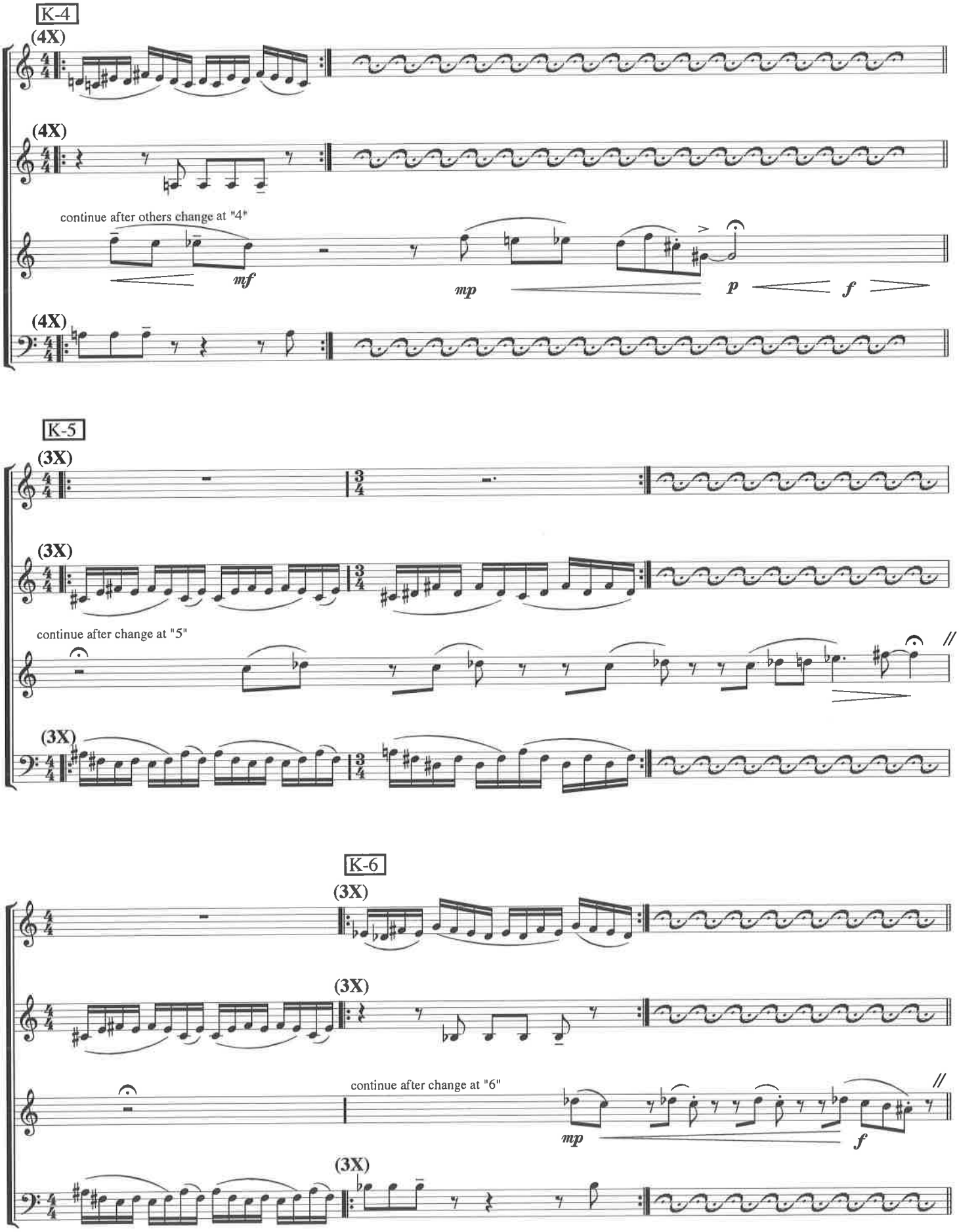

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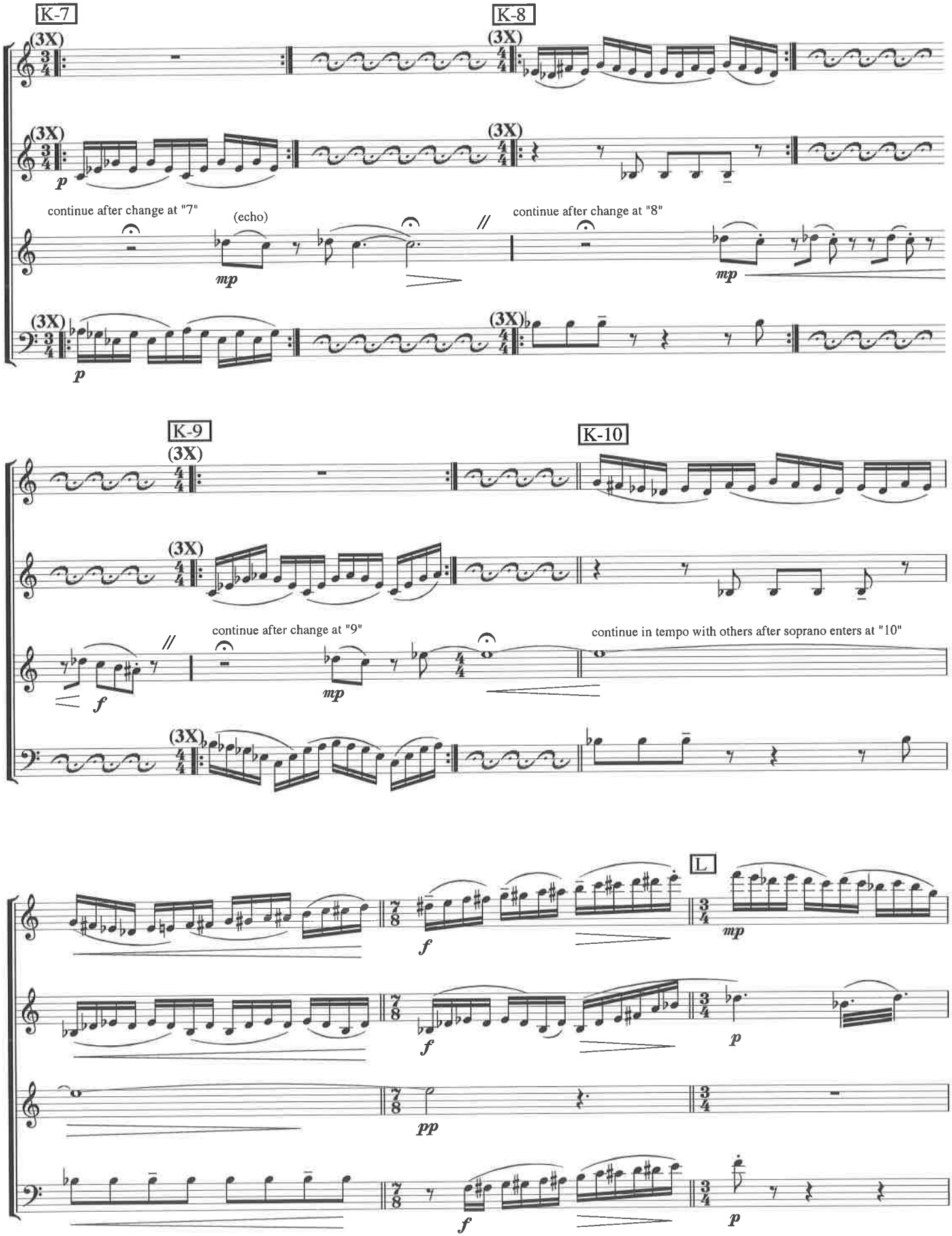

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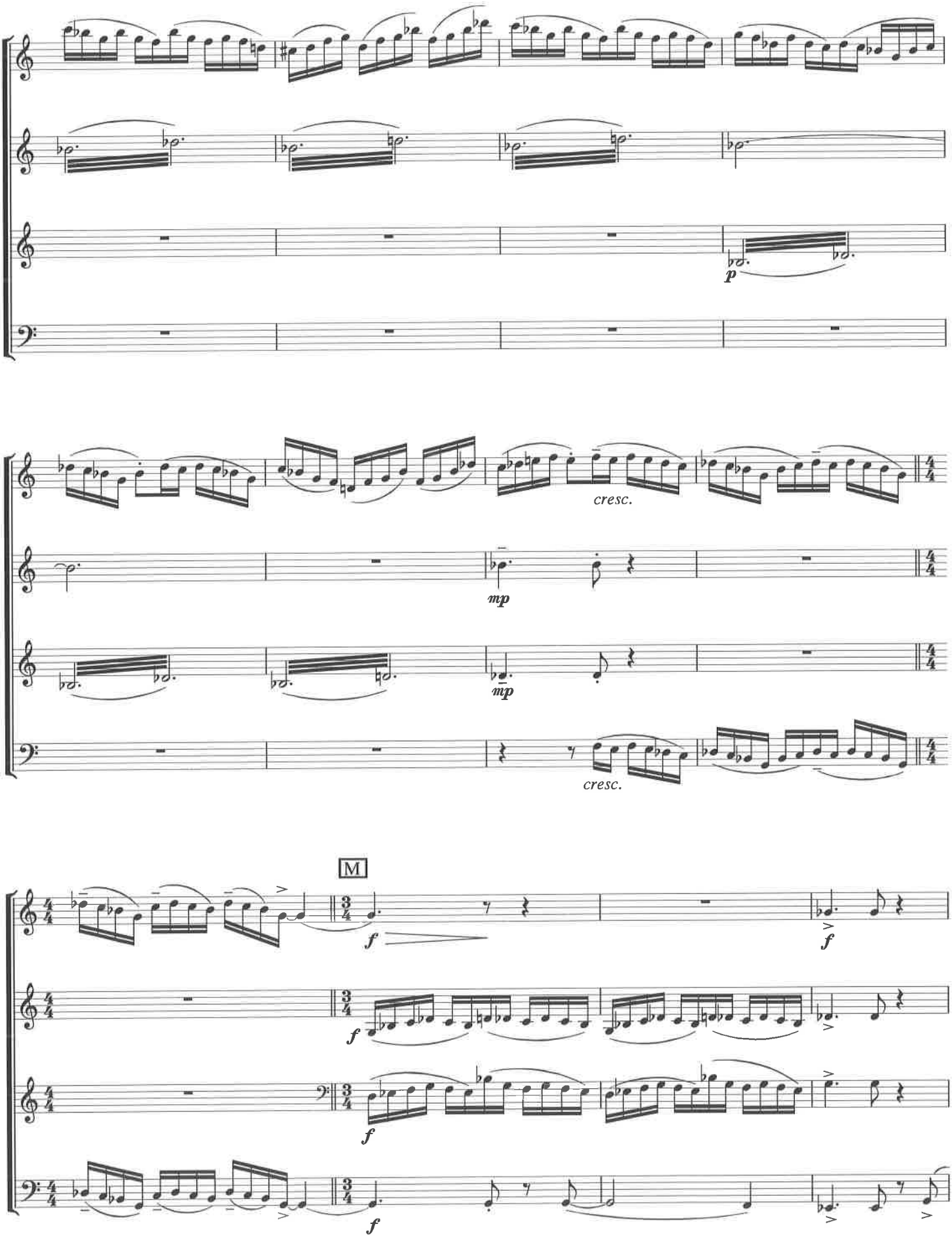

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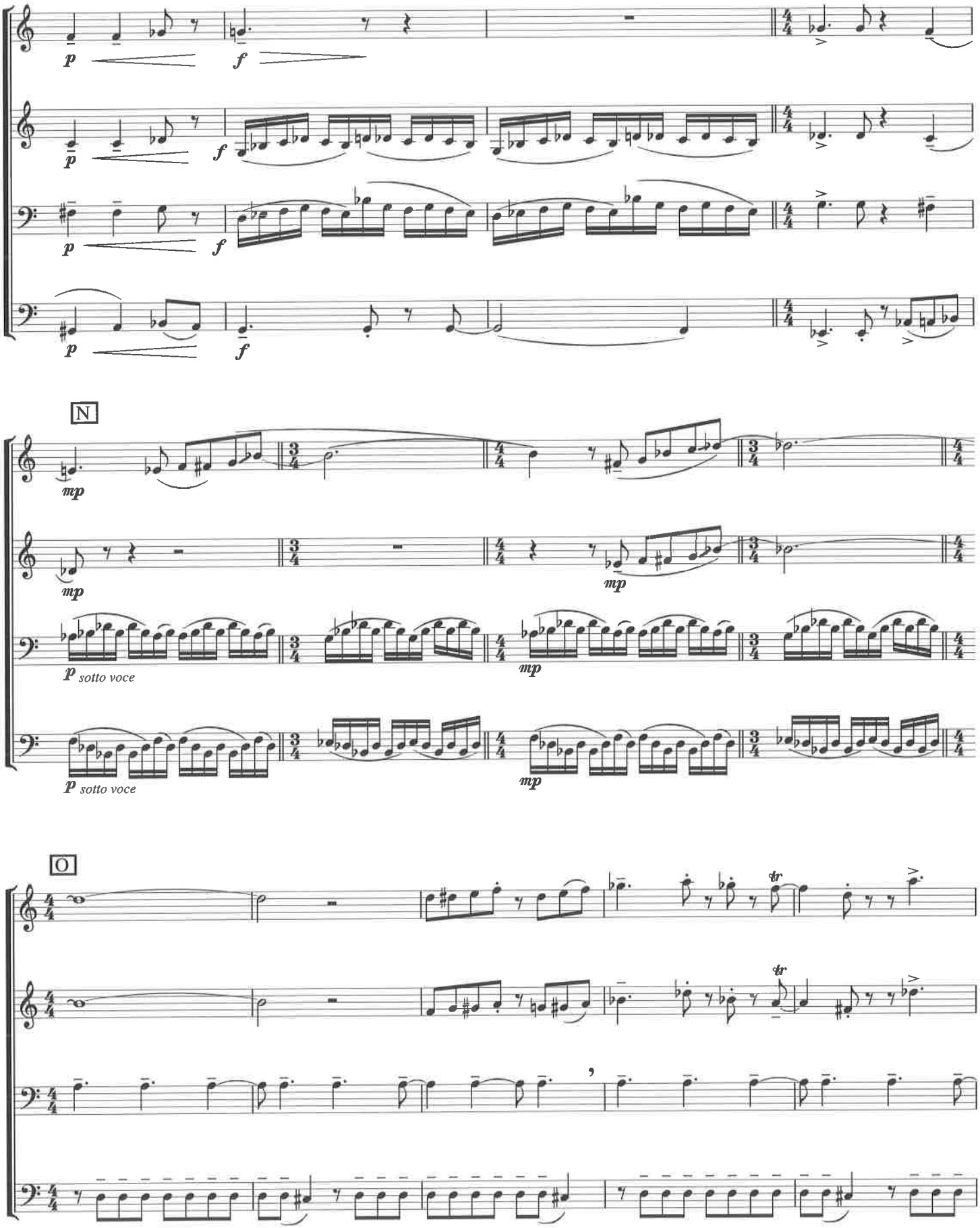

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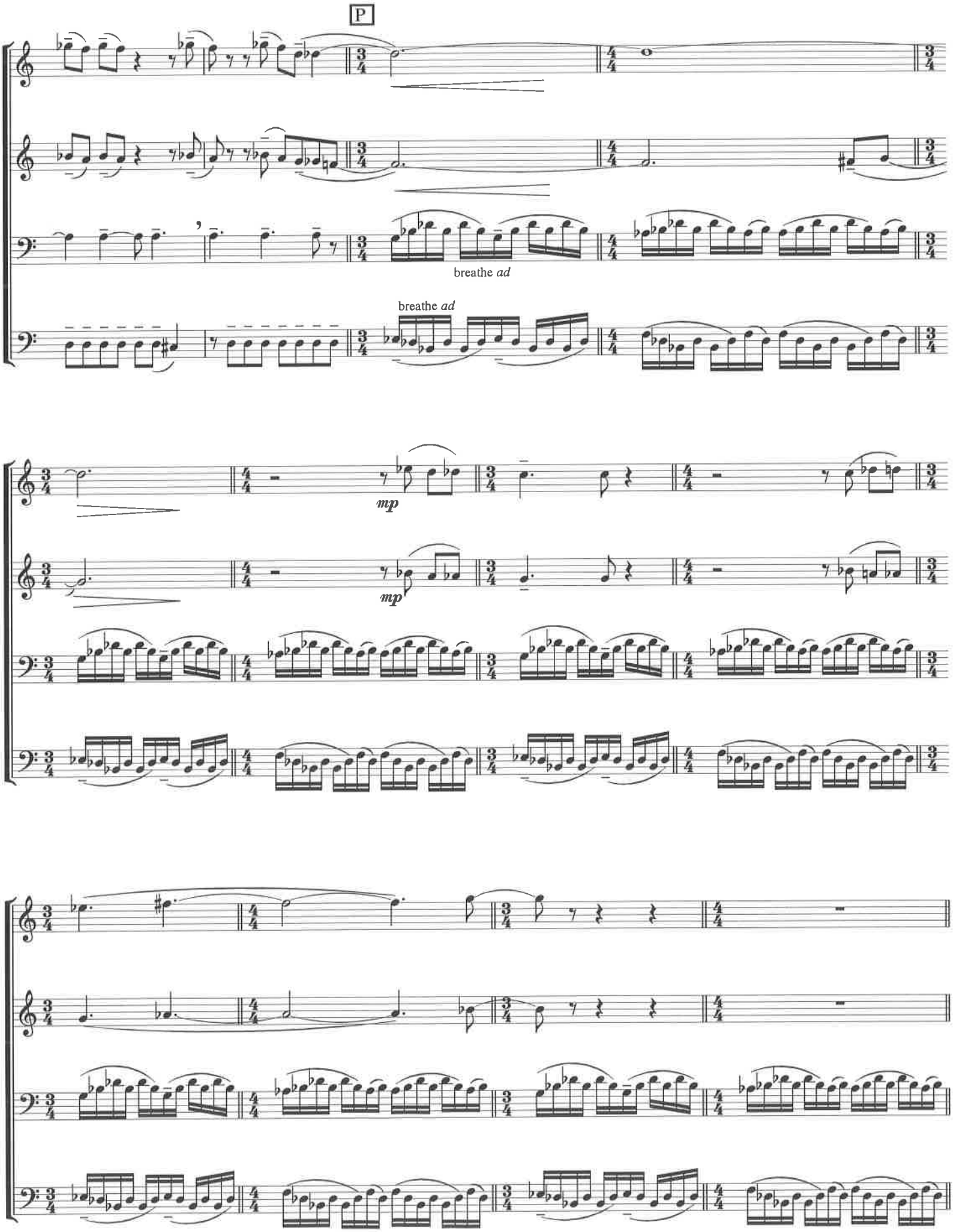

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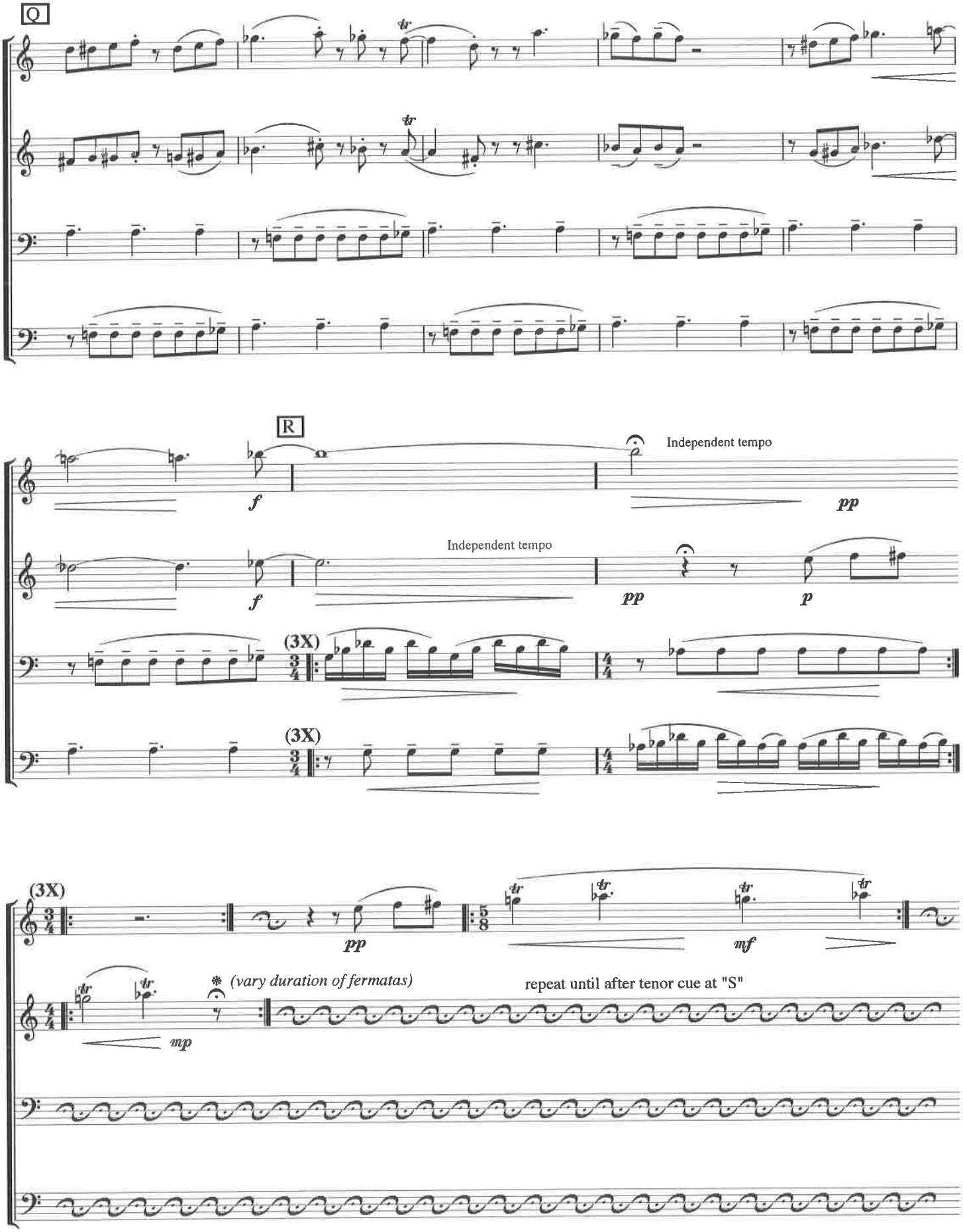

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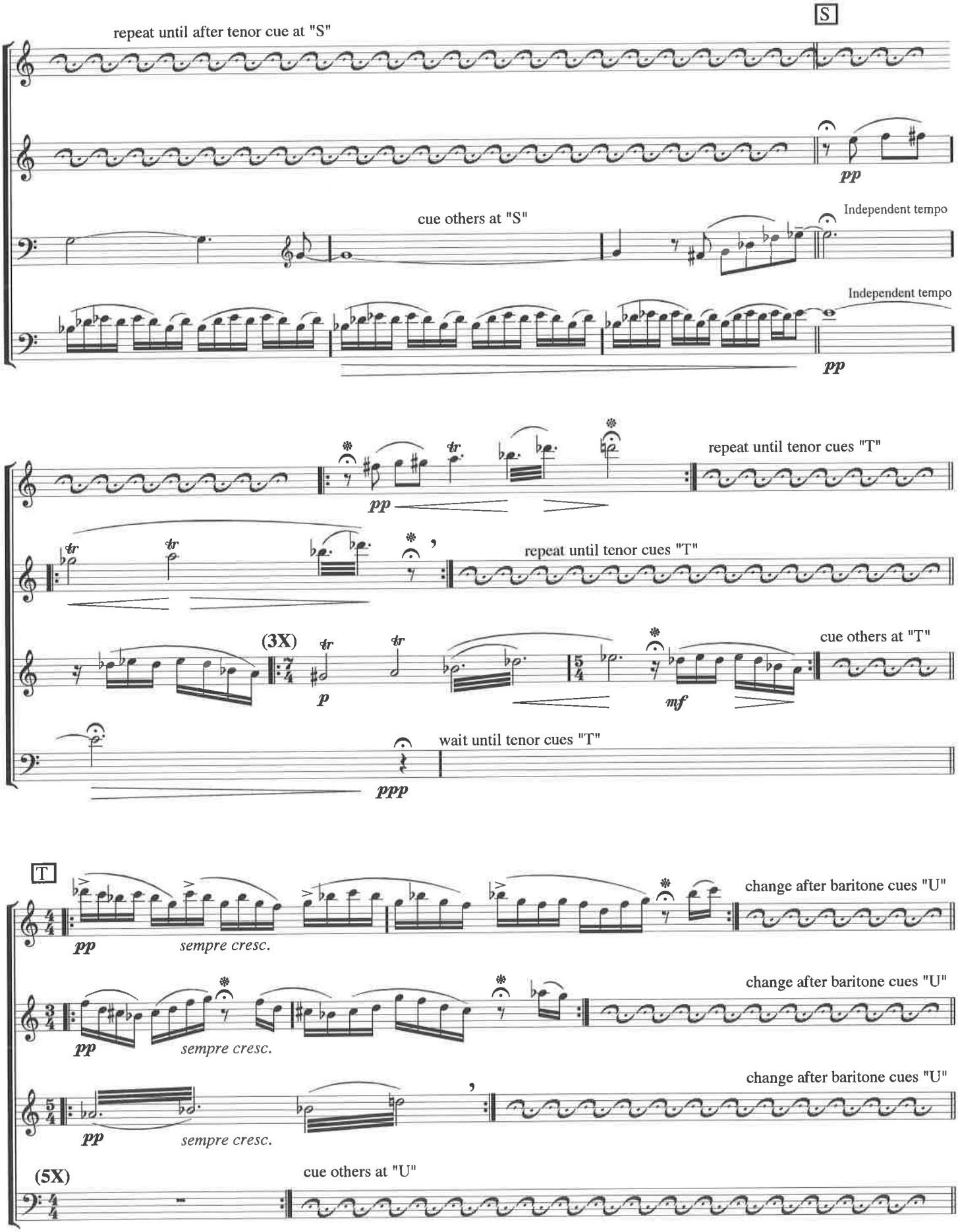

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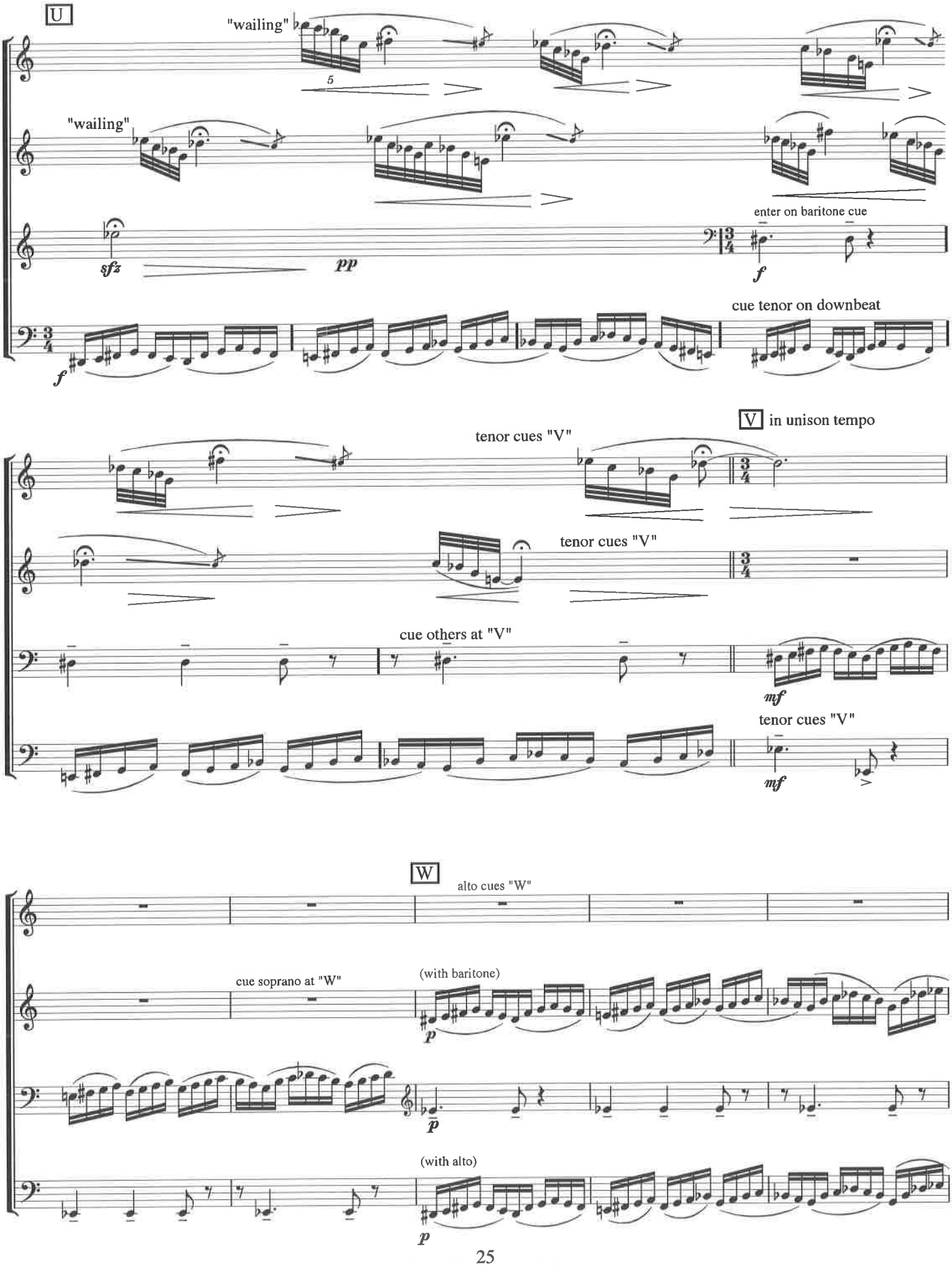

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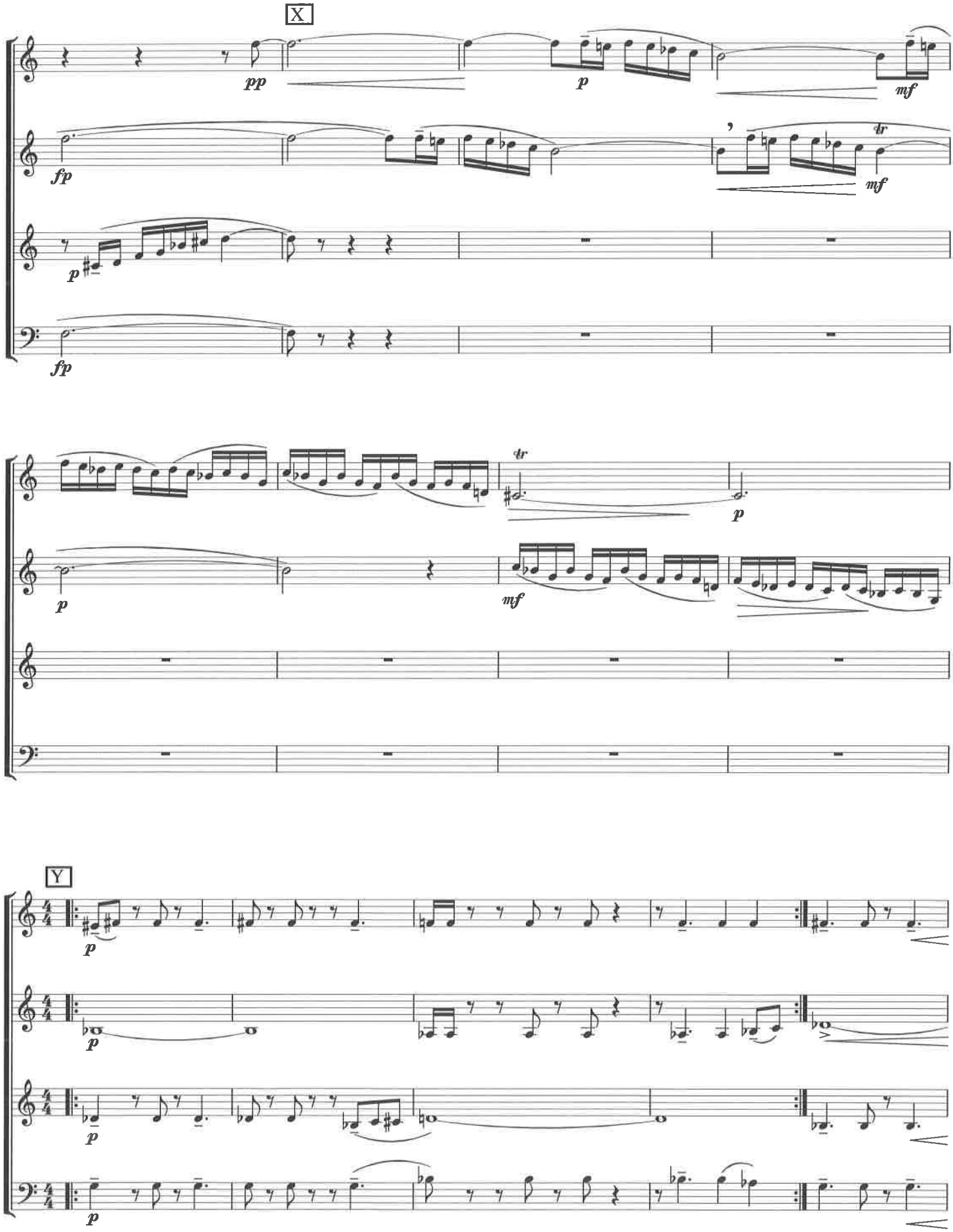

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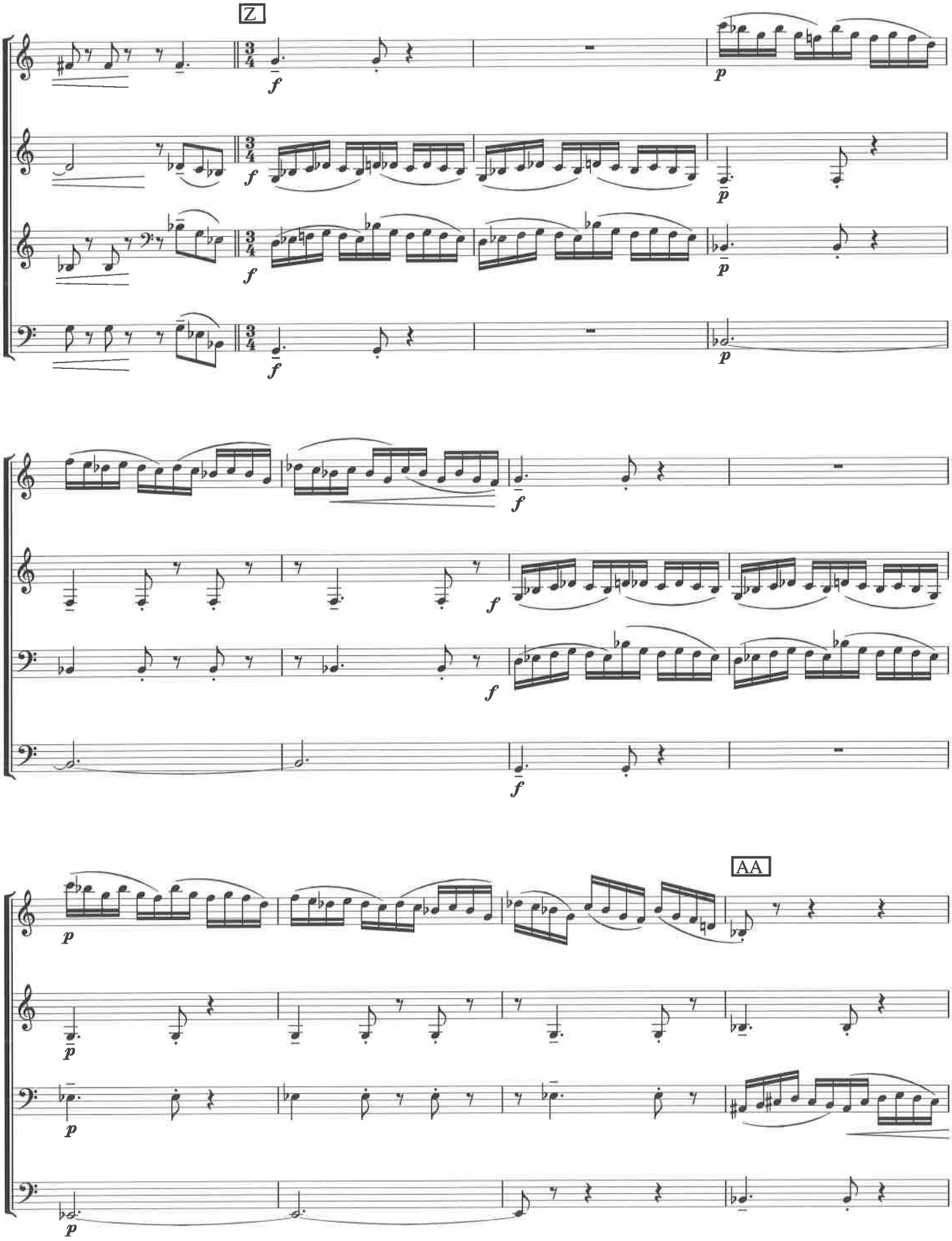

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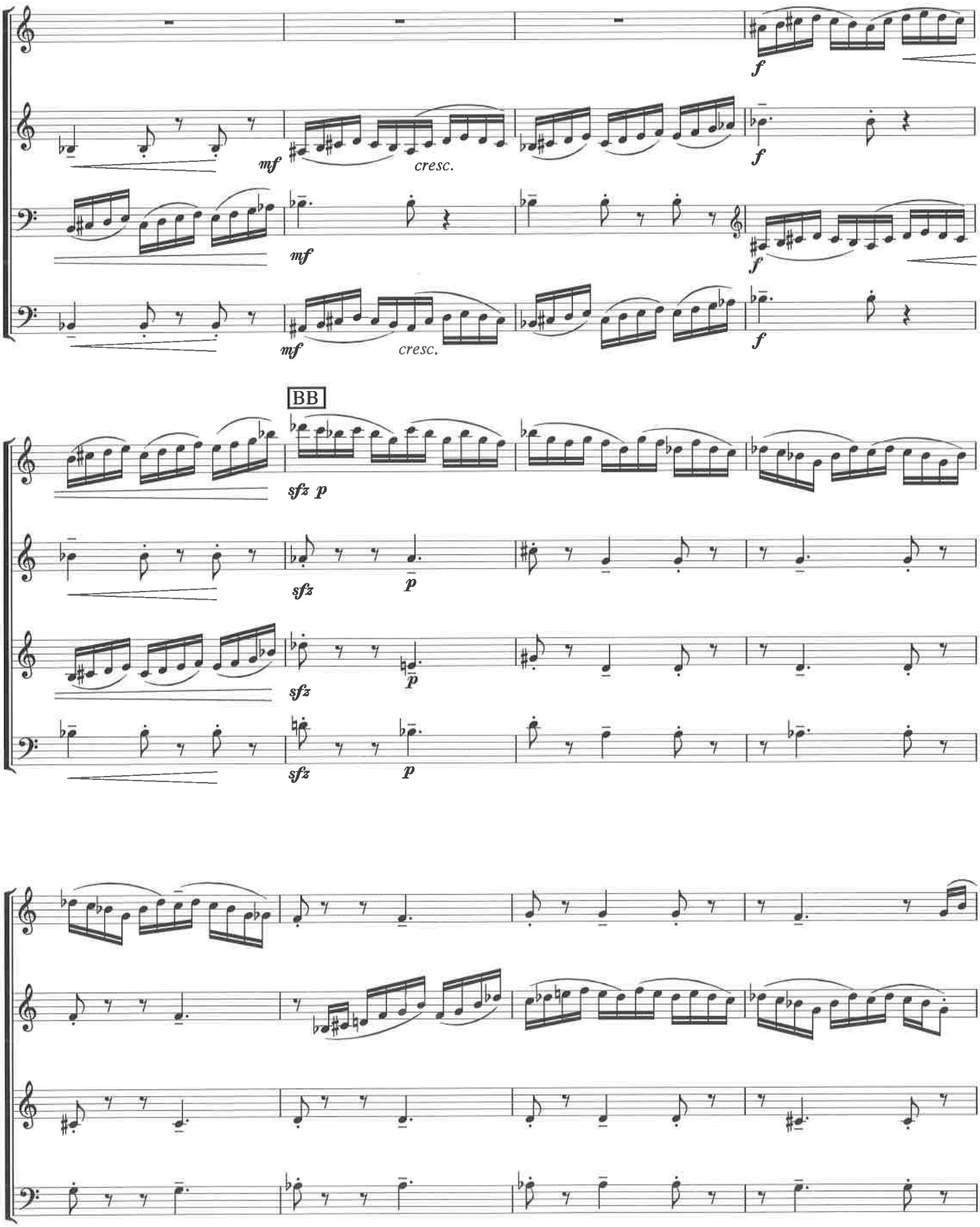

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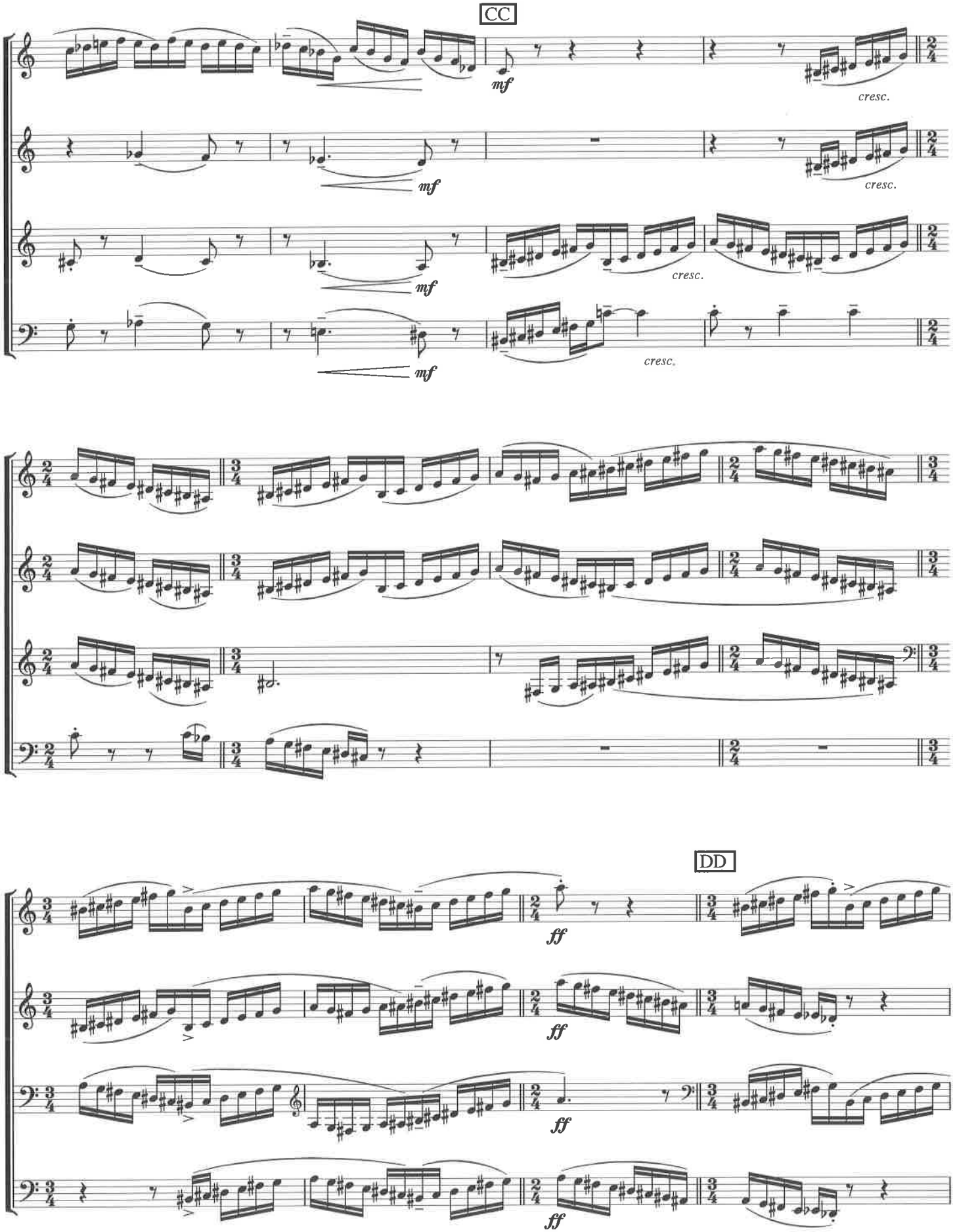

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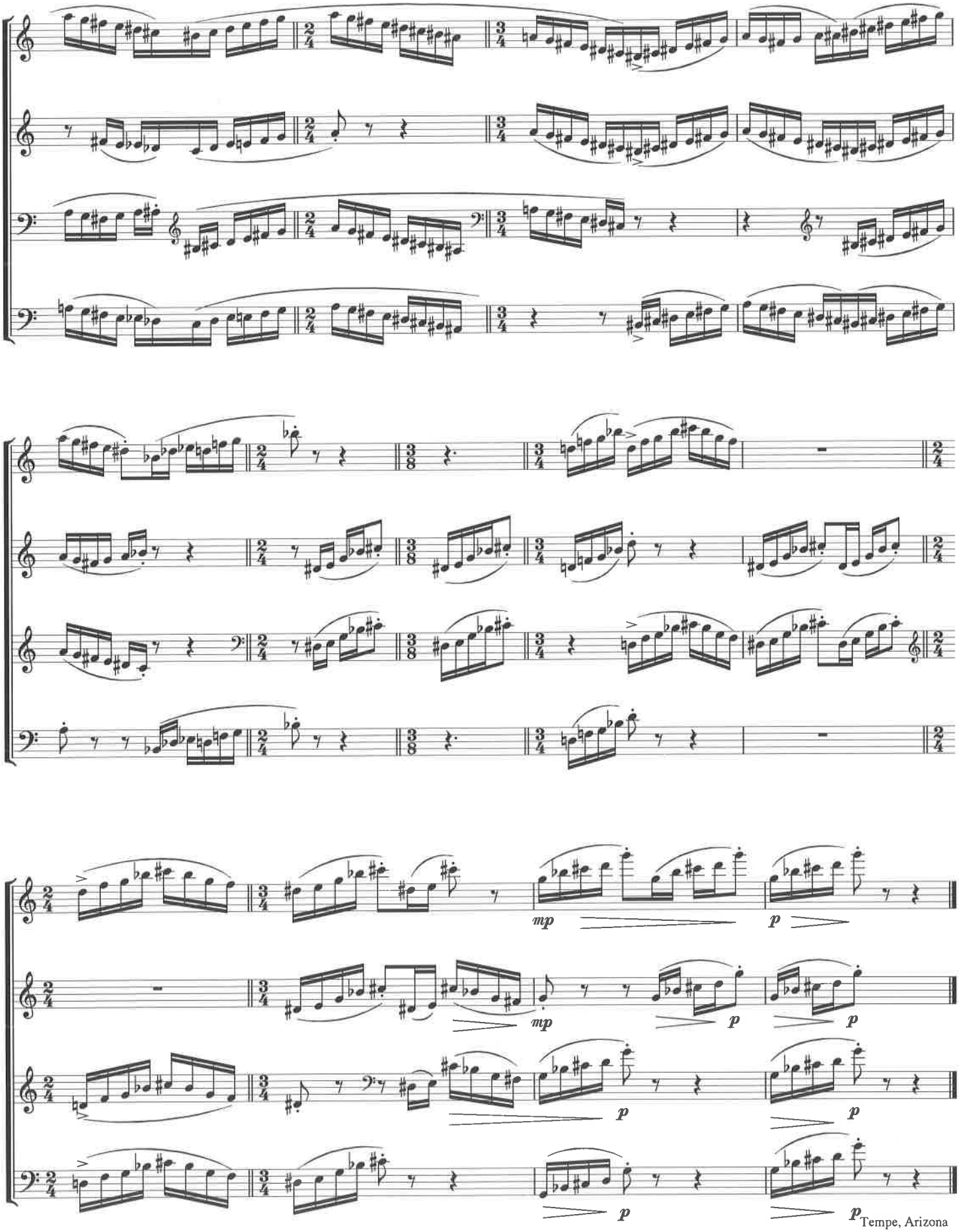

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NEON BABYLON

for Saxophone Quartet

mvt. I: Neon Day

JAMES DEMARS

1 ***Brazen, resonant*** ♩= 52

Bb Soprano

Eb Alto

Bb Tenor

Eb Baritone

non vibrato

4

7

5

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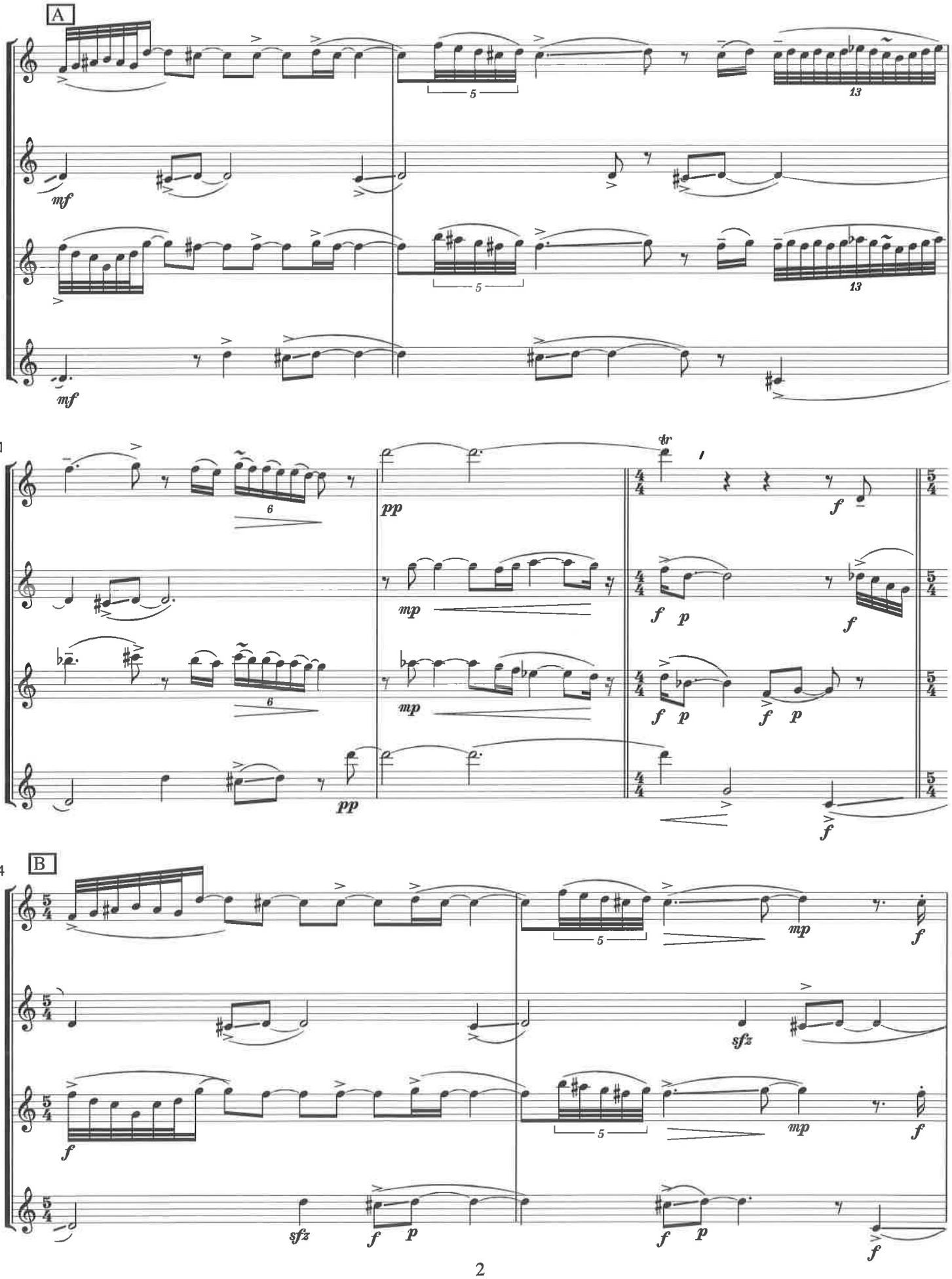

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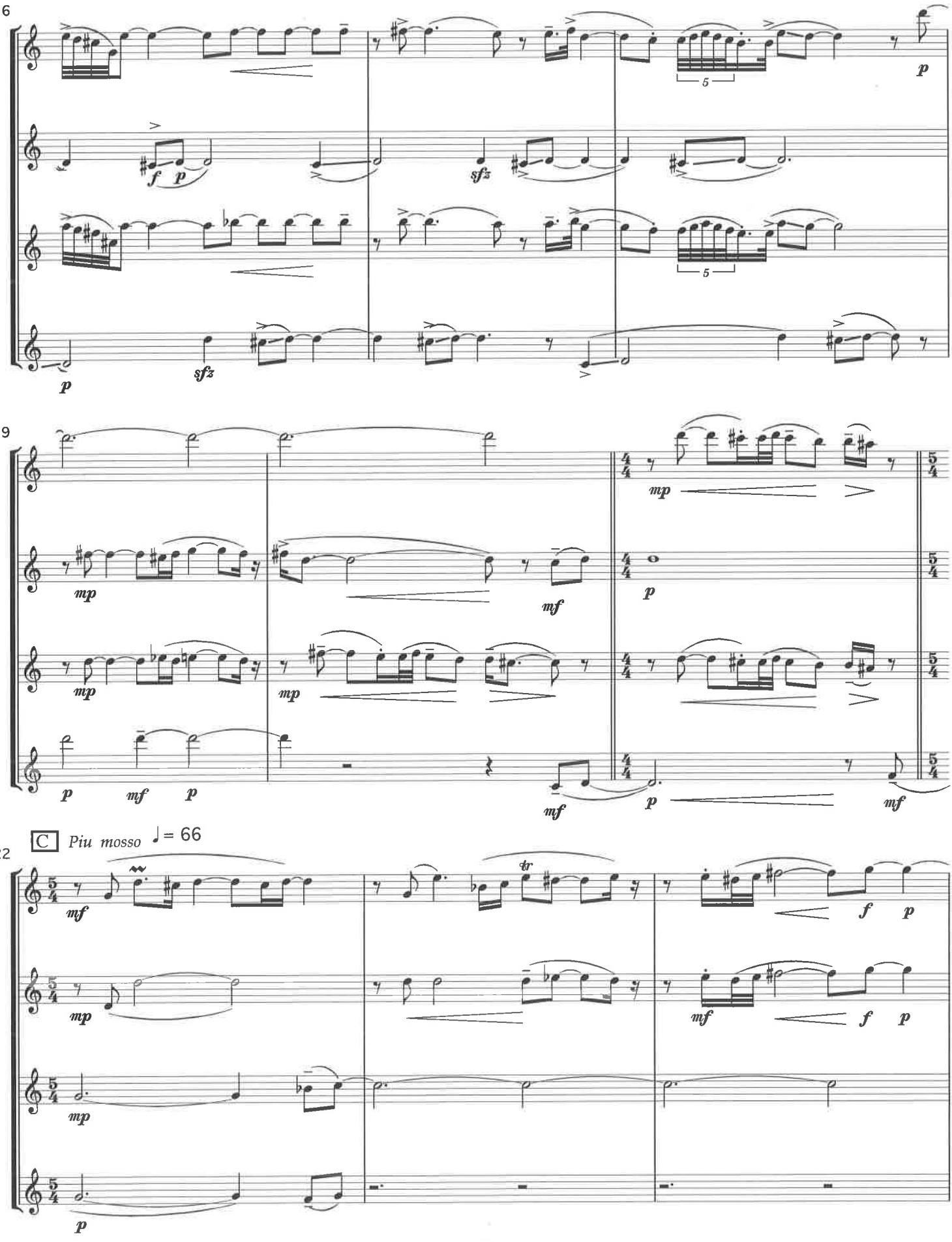

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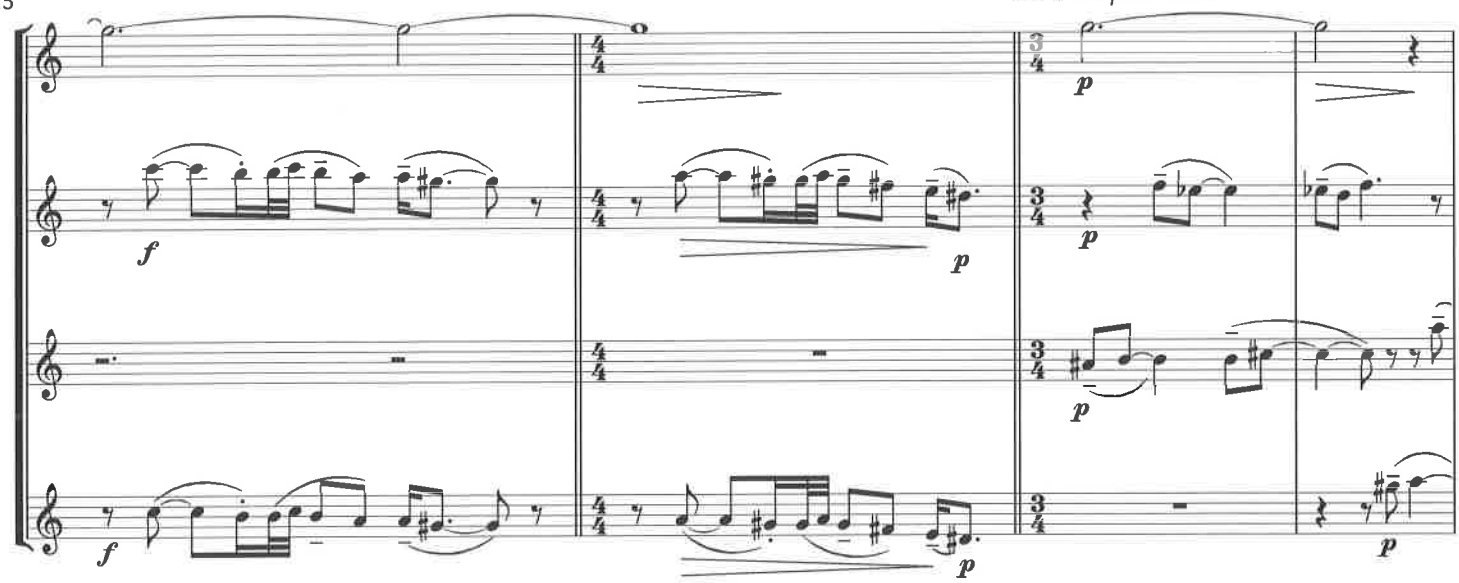
D *un poco accel.*



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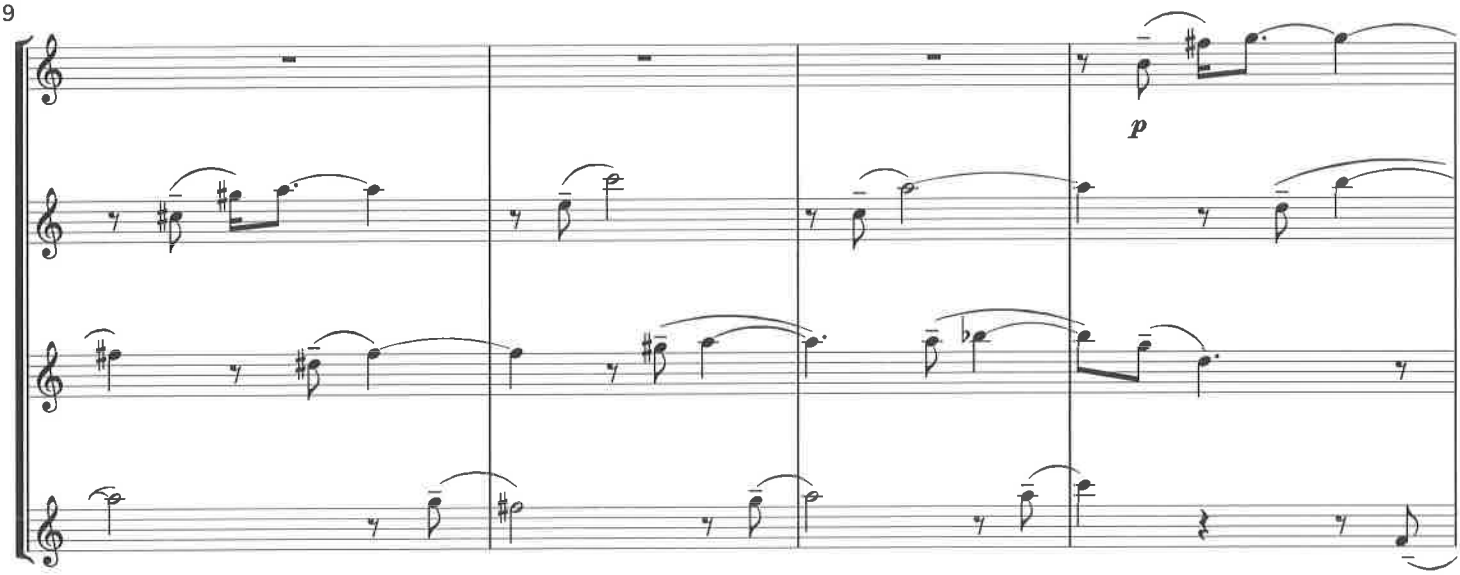

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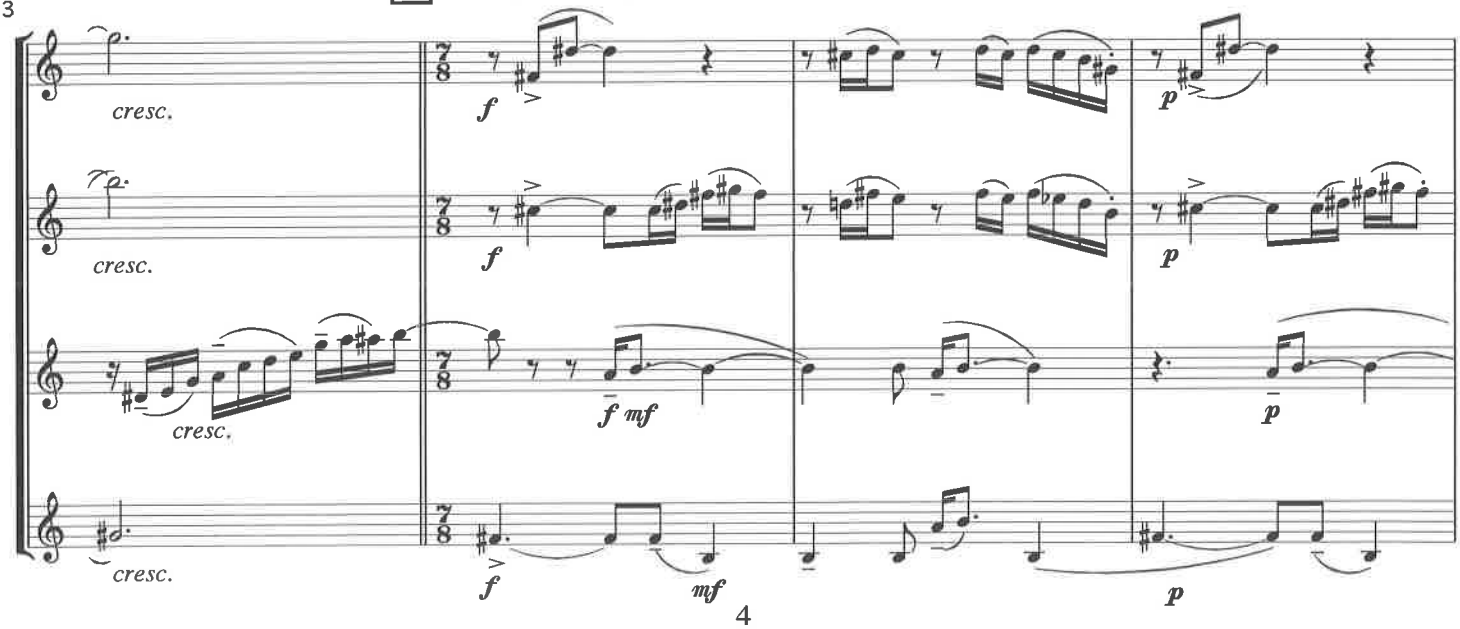
E strong, rolling ♩= 72



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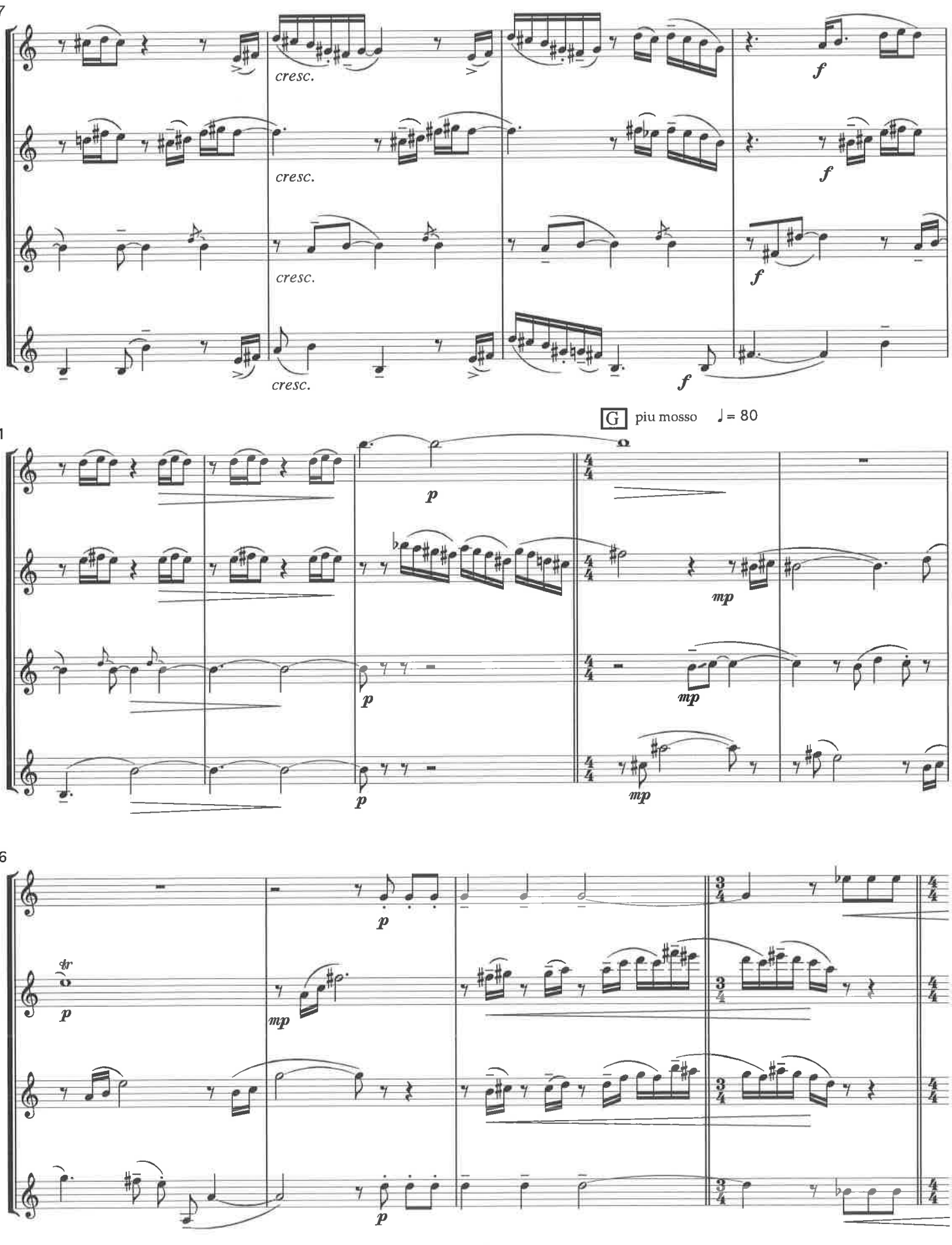

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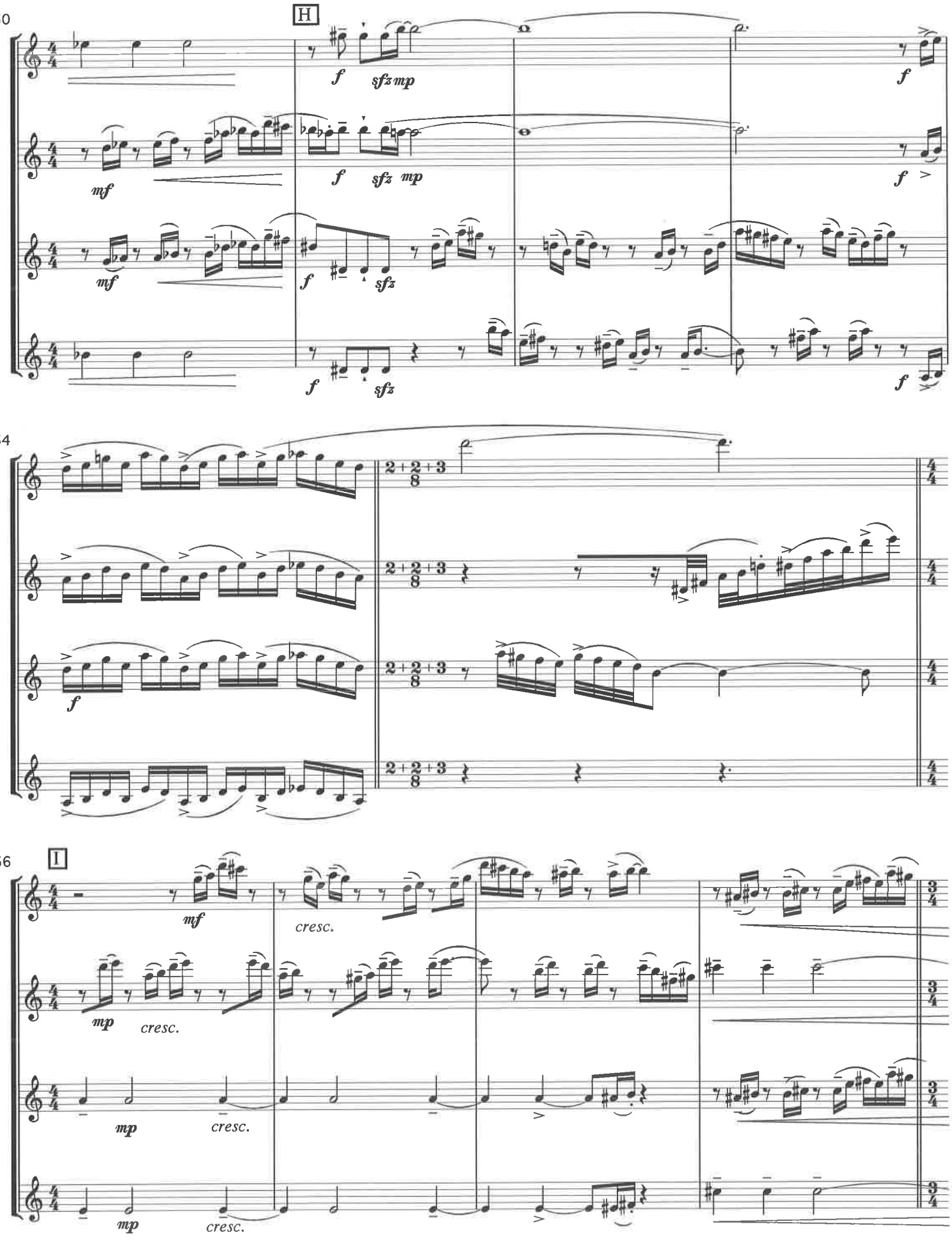

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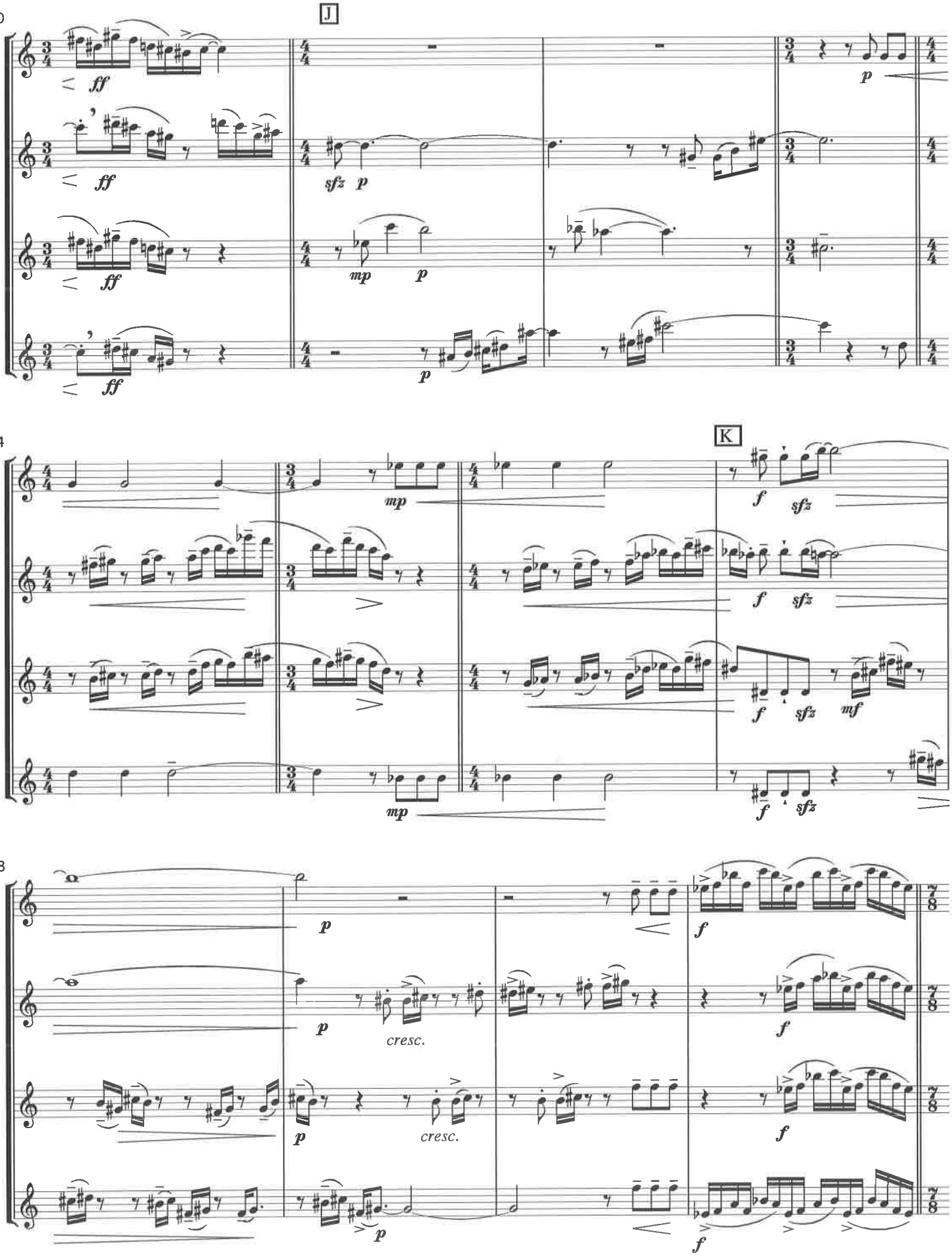

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72

L

75

ff

ff

ff

ff

78

M Tempo I, Brazen, sonorous

ff

sfz mf

sfz

mf

sfz

sfz

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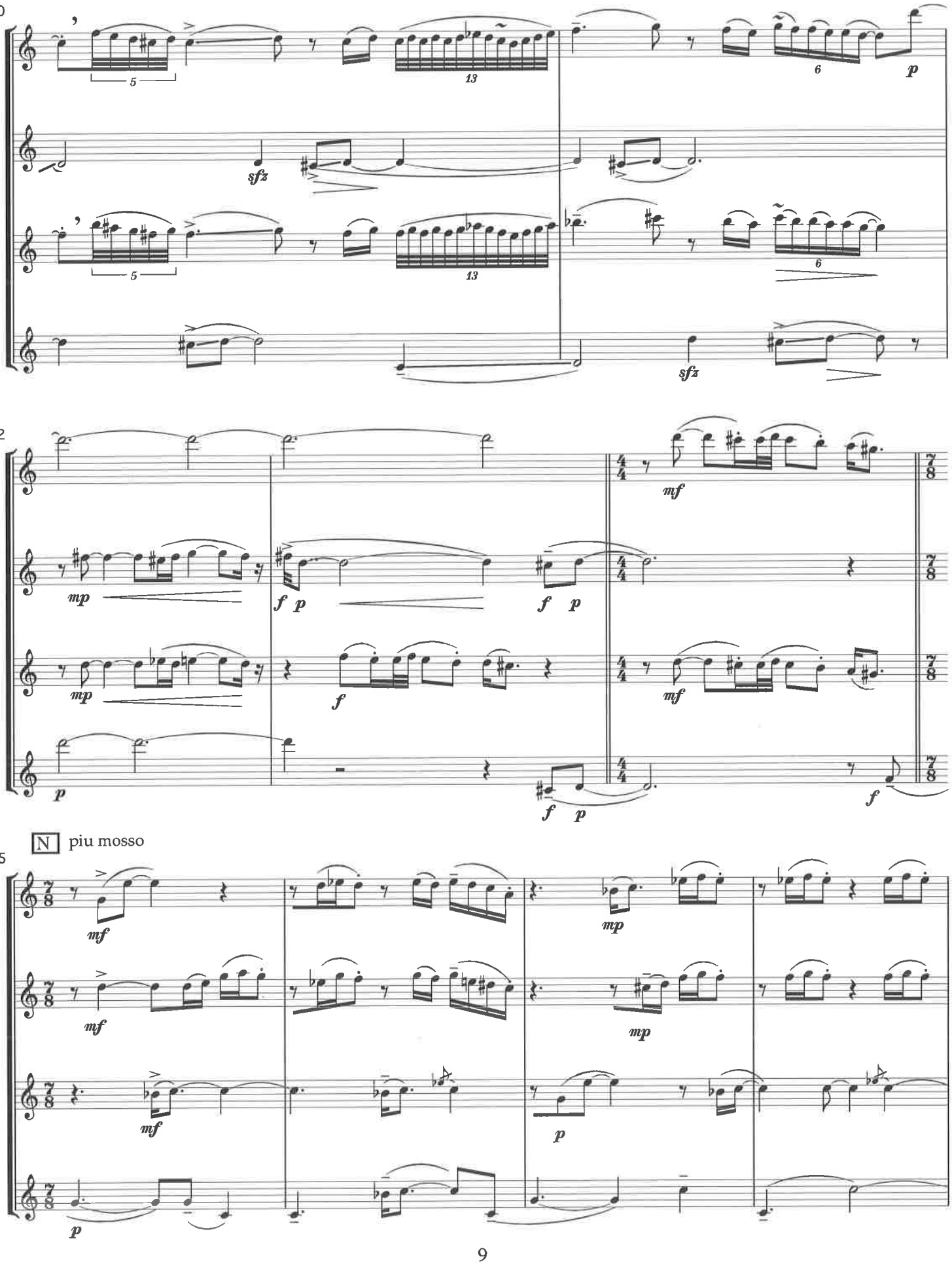

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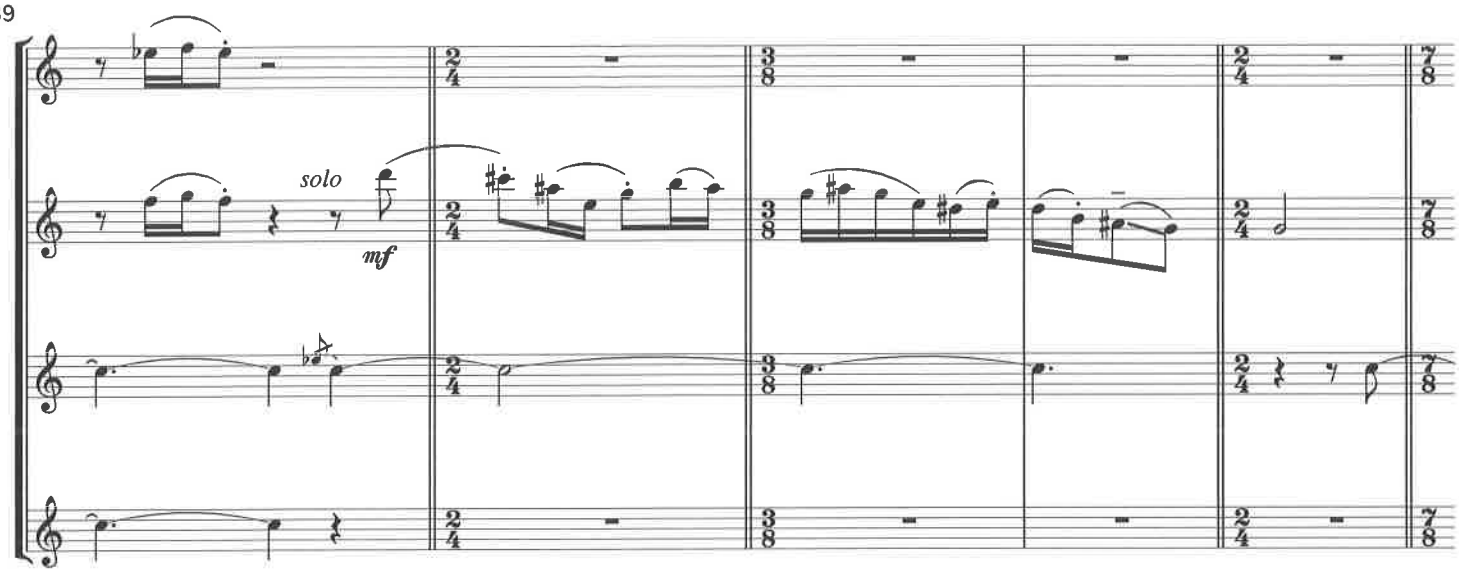

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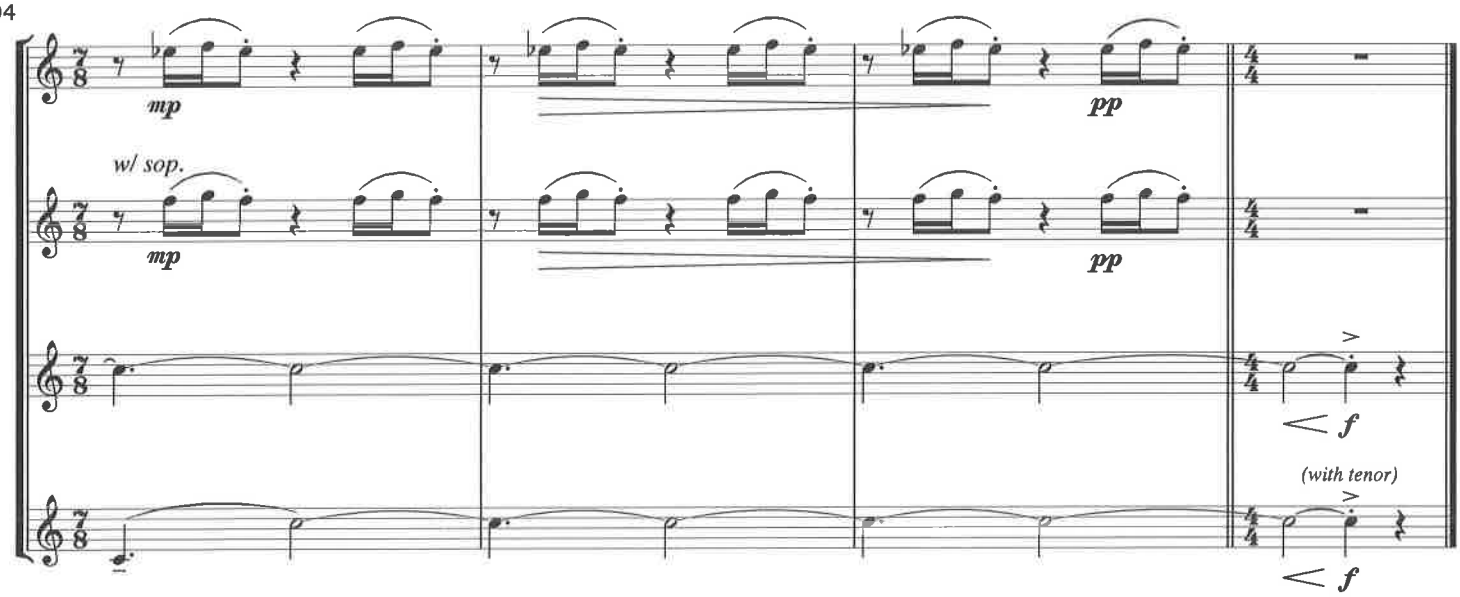

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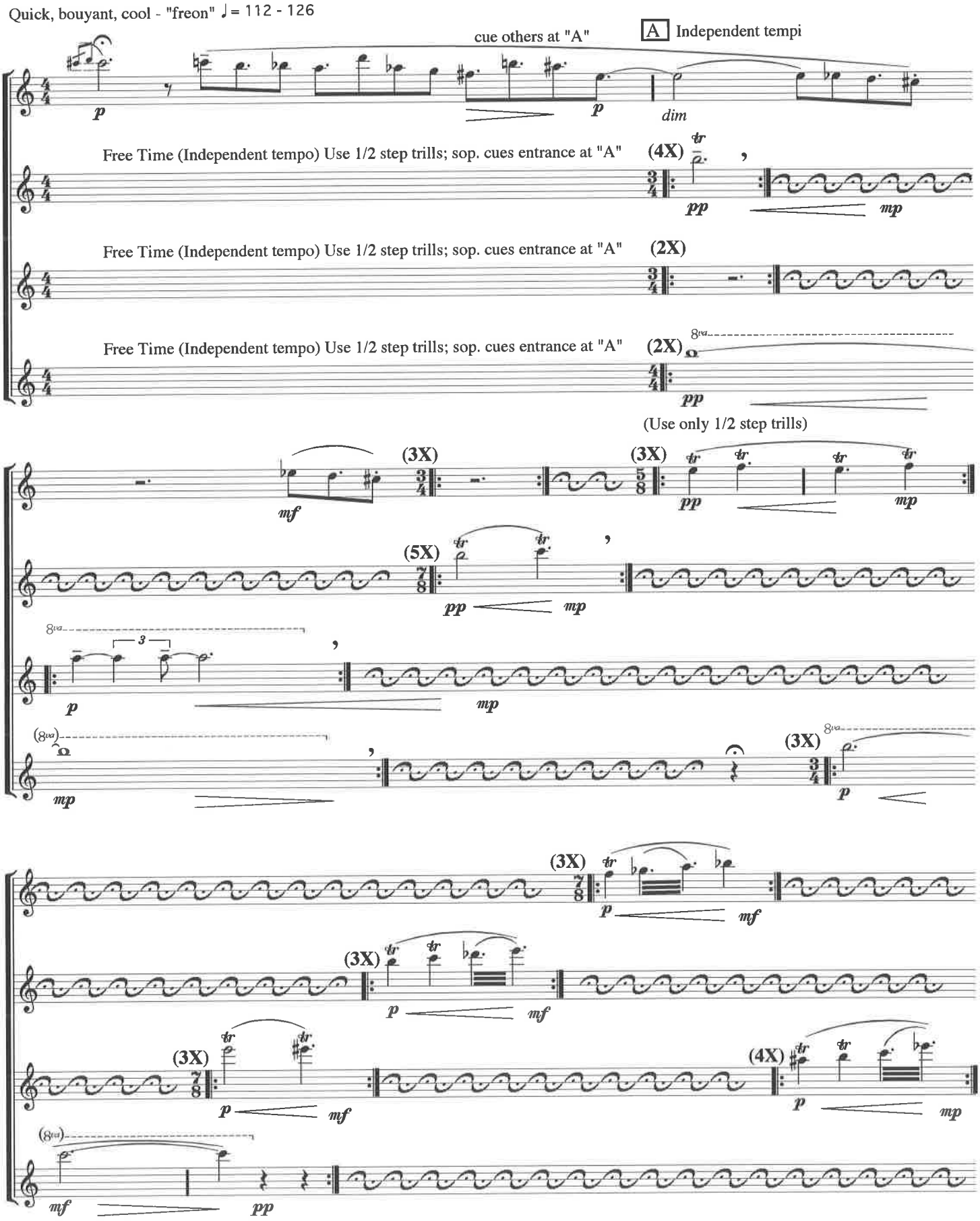

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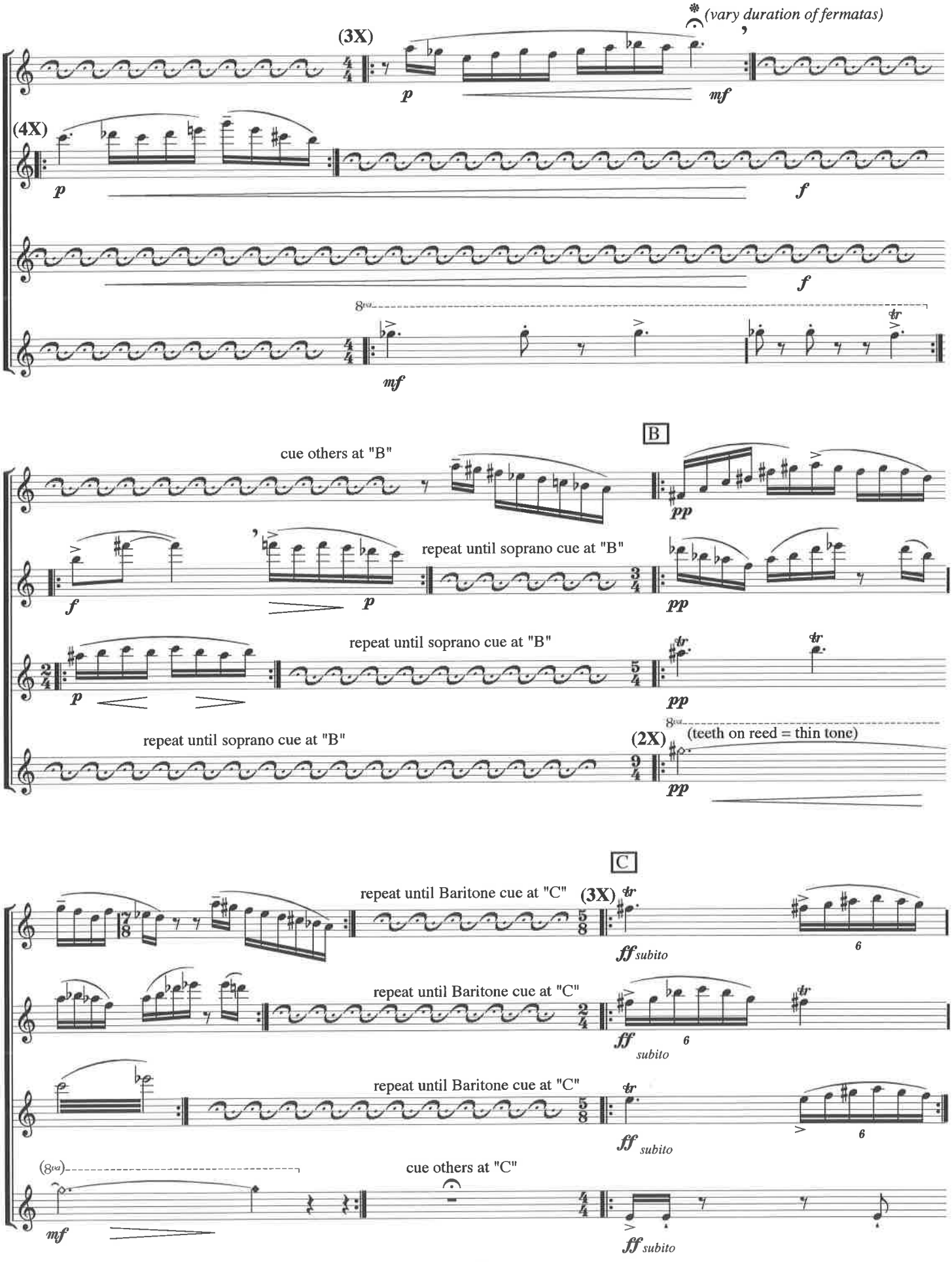

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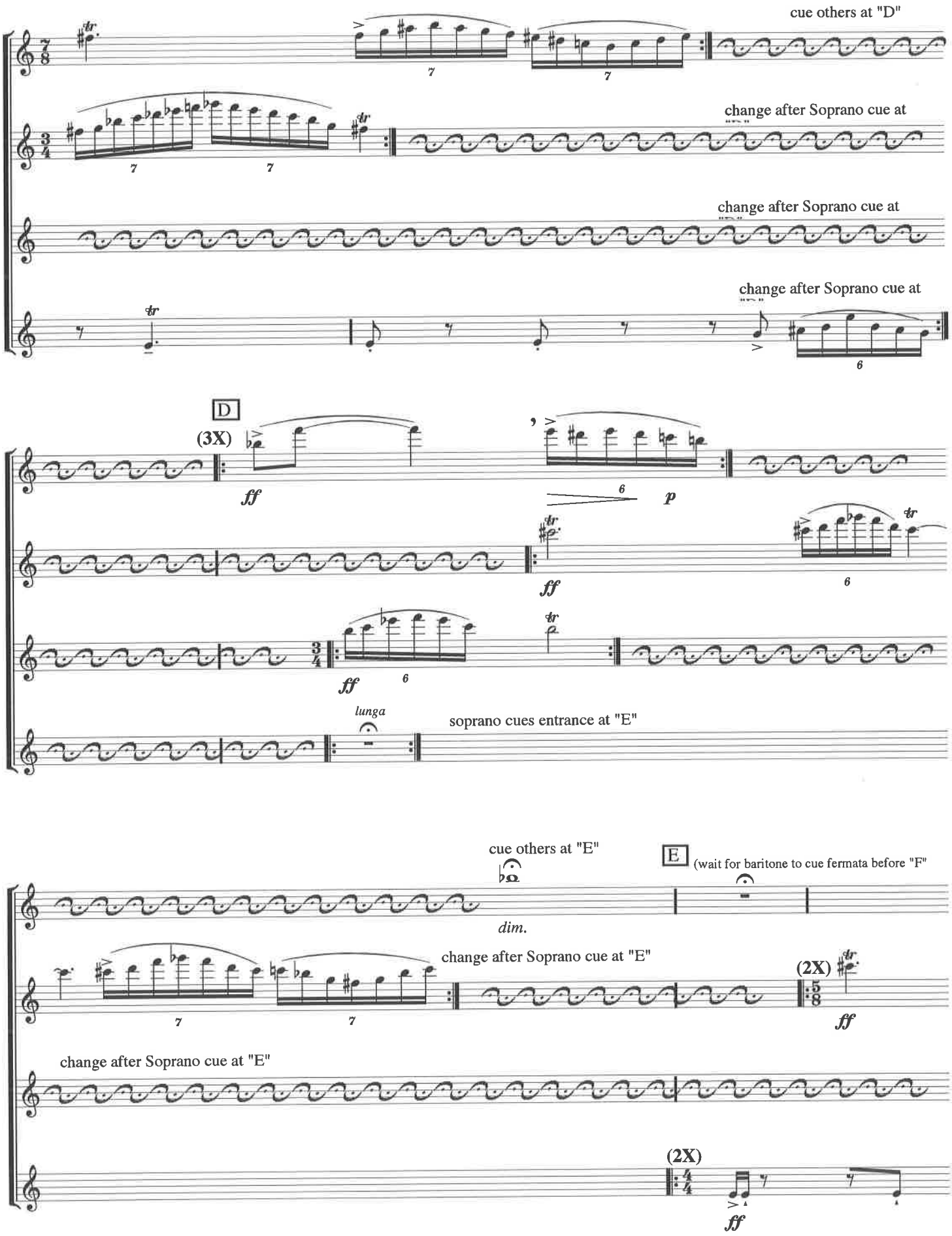

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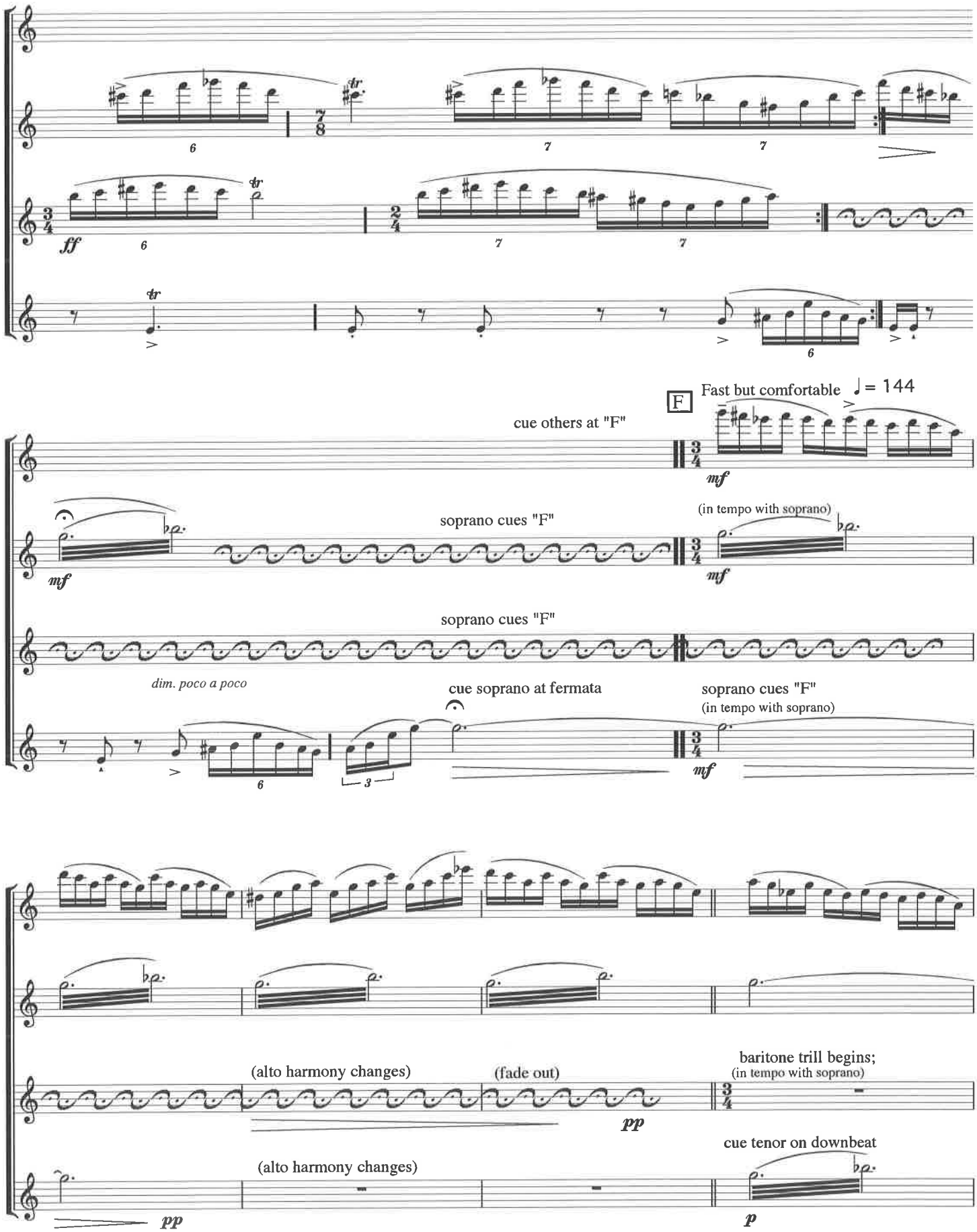

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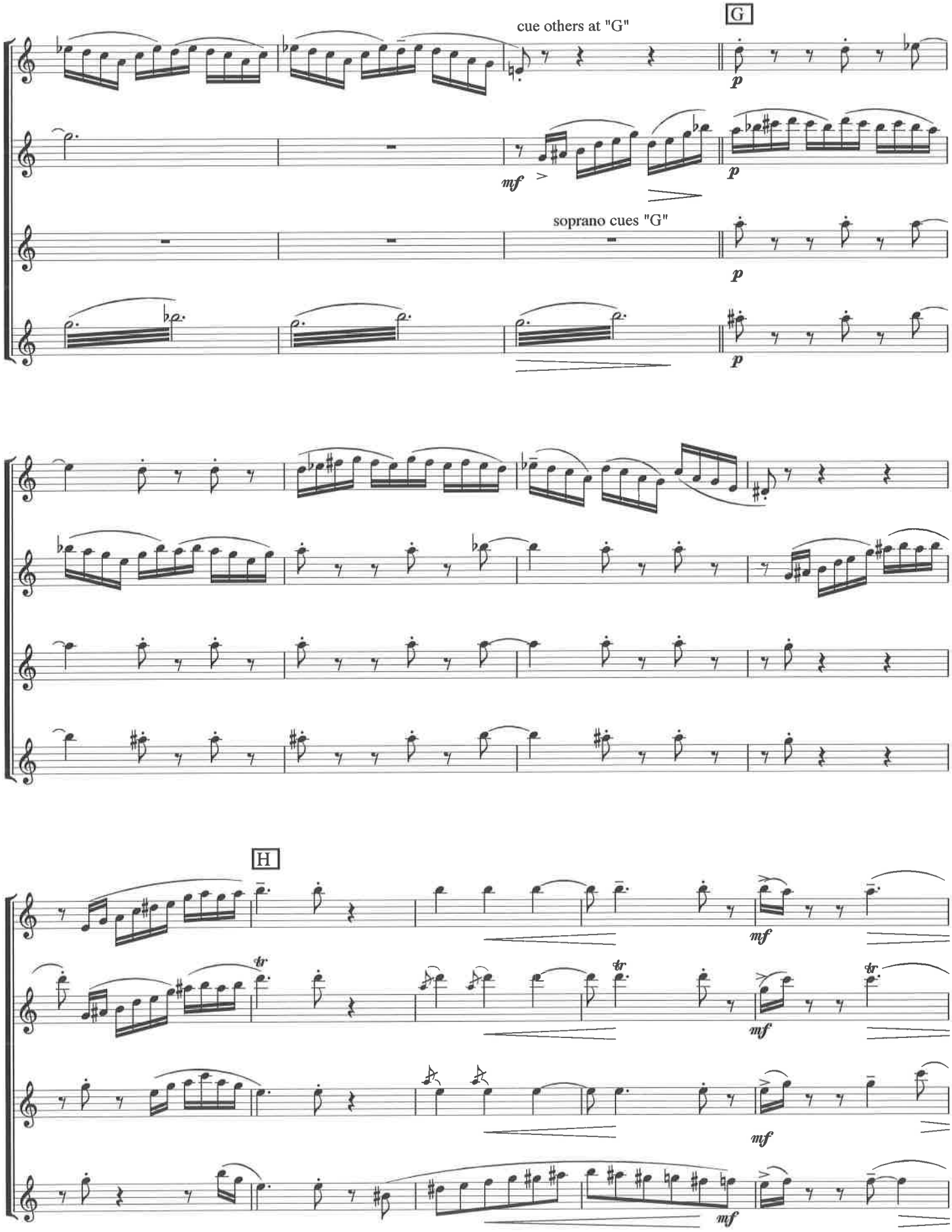

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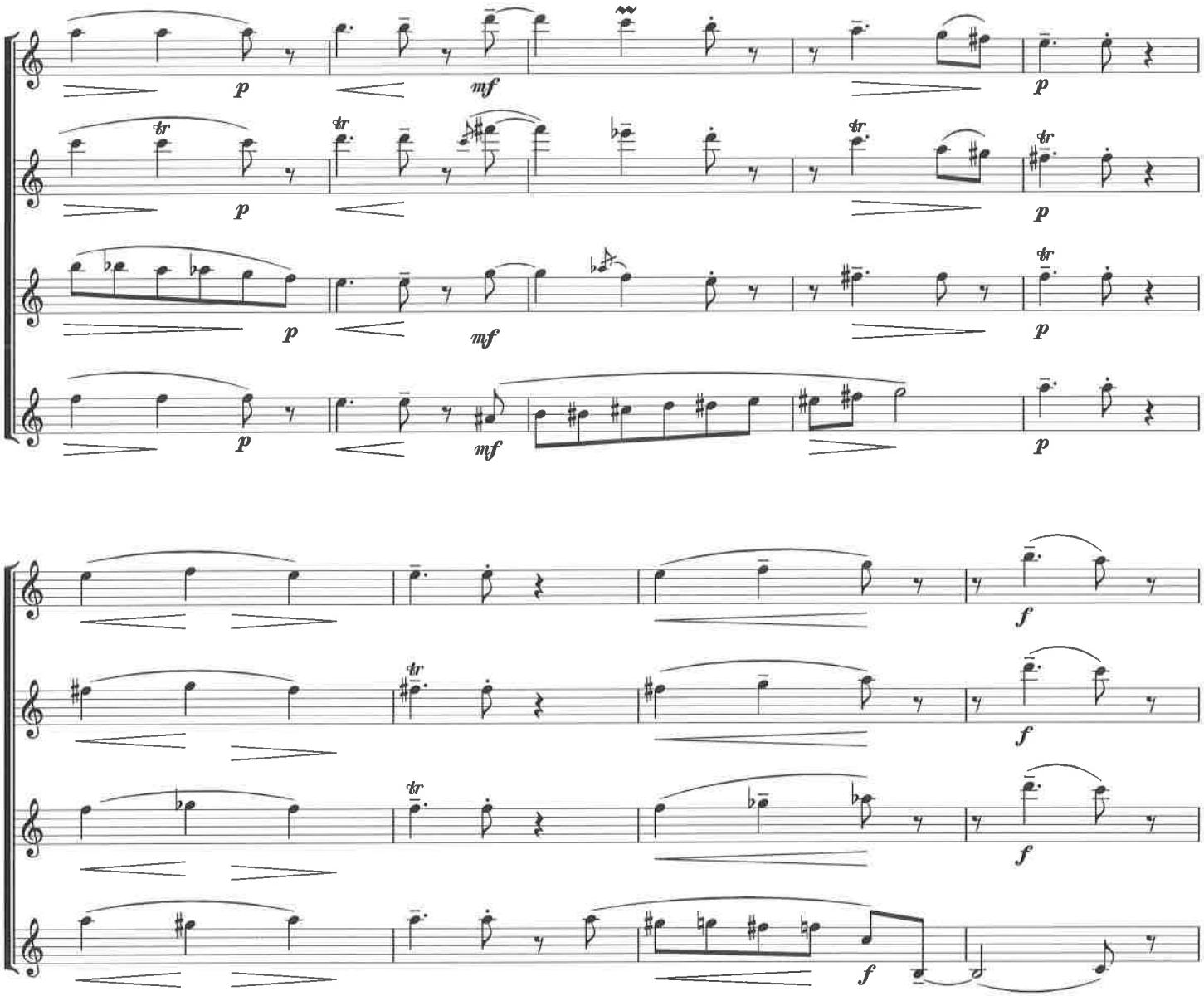

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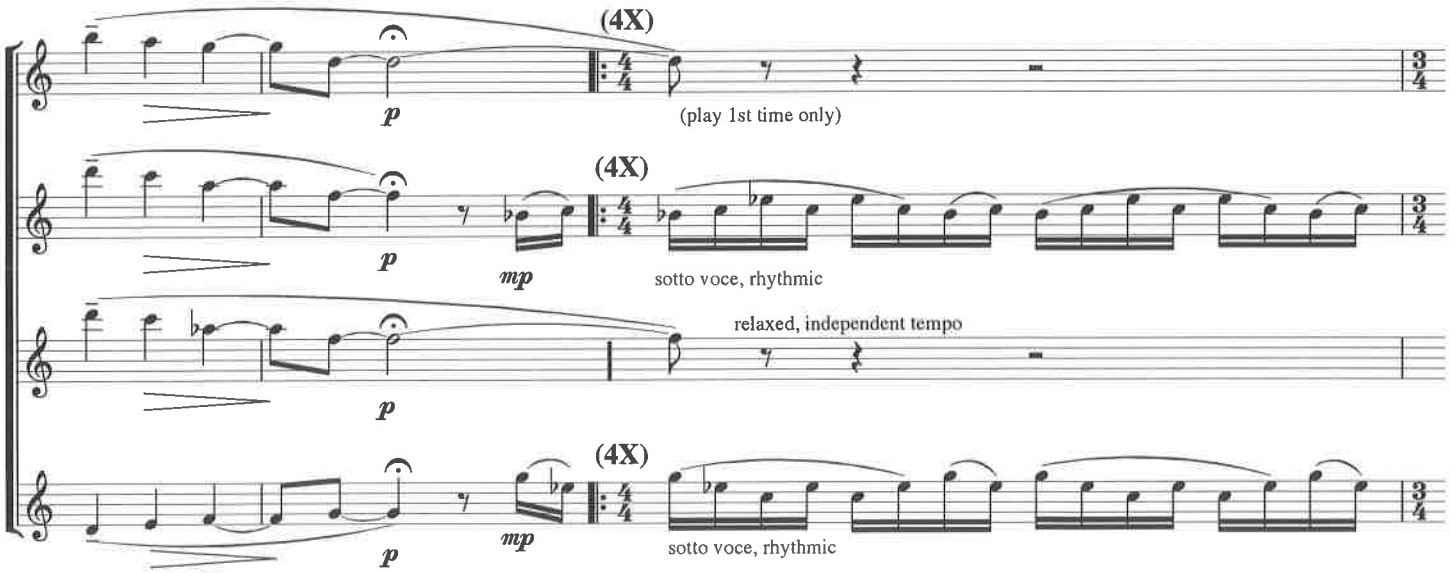

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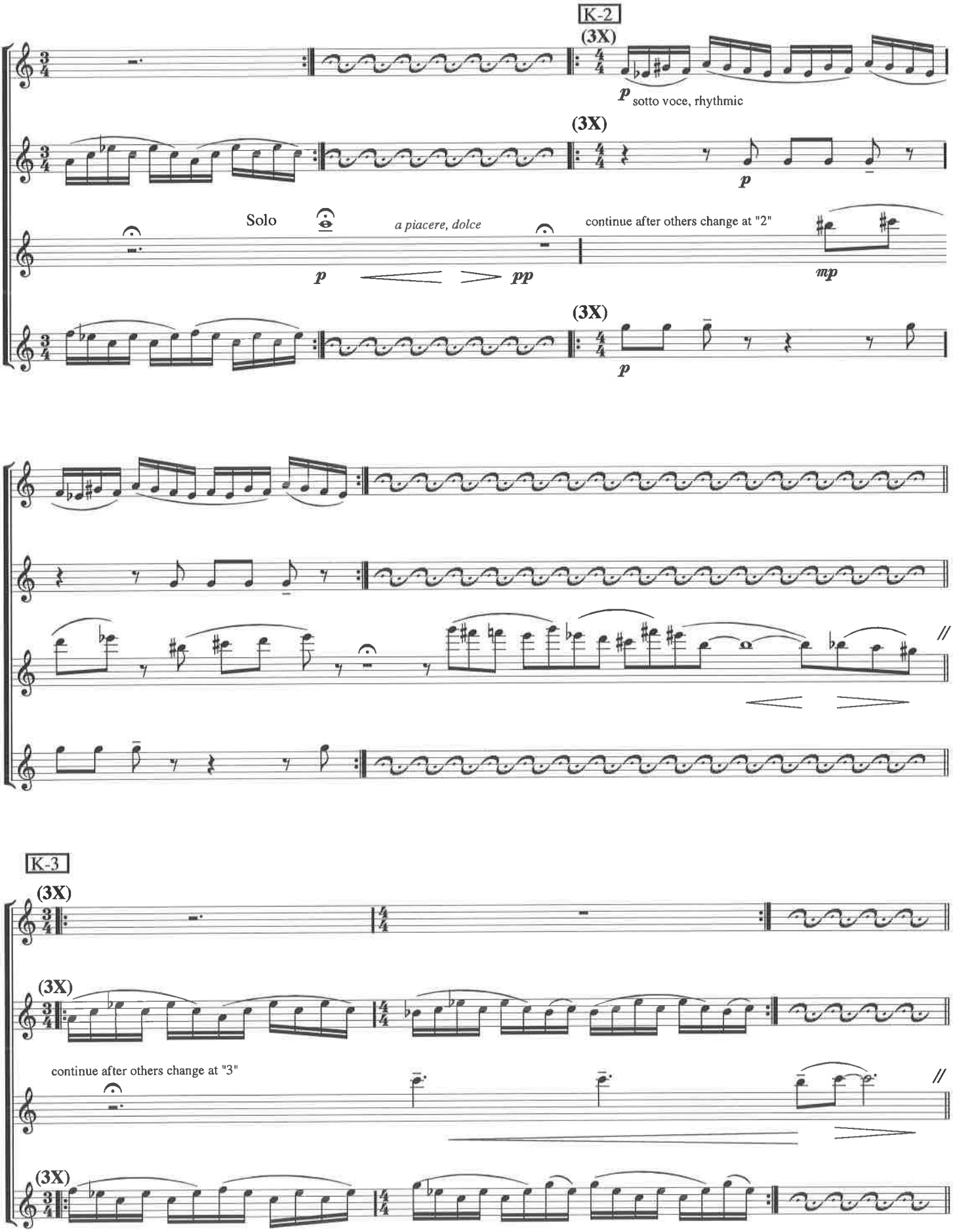

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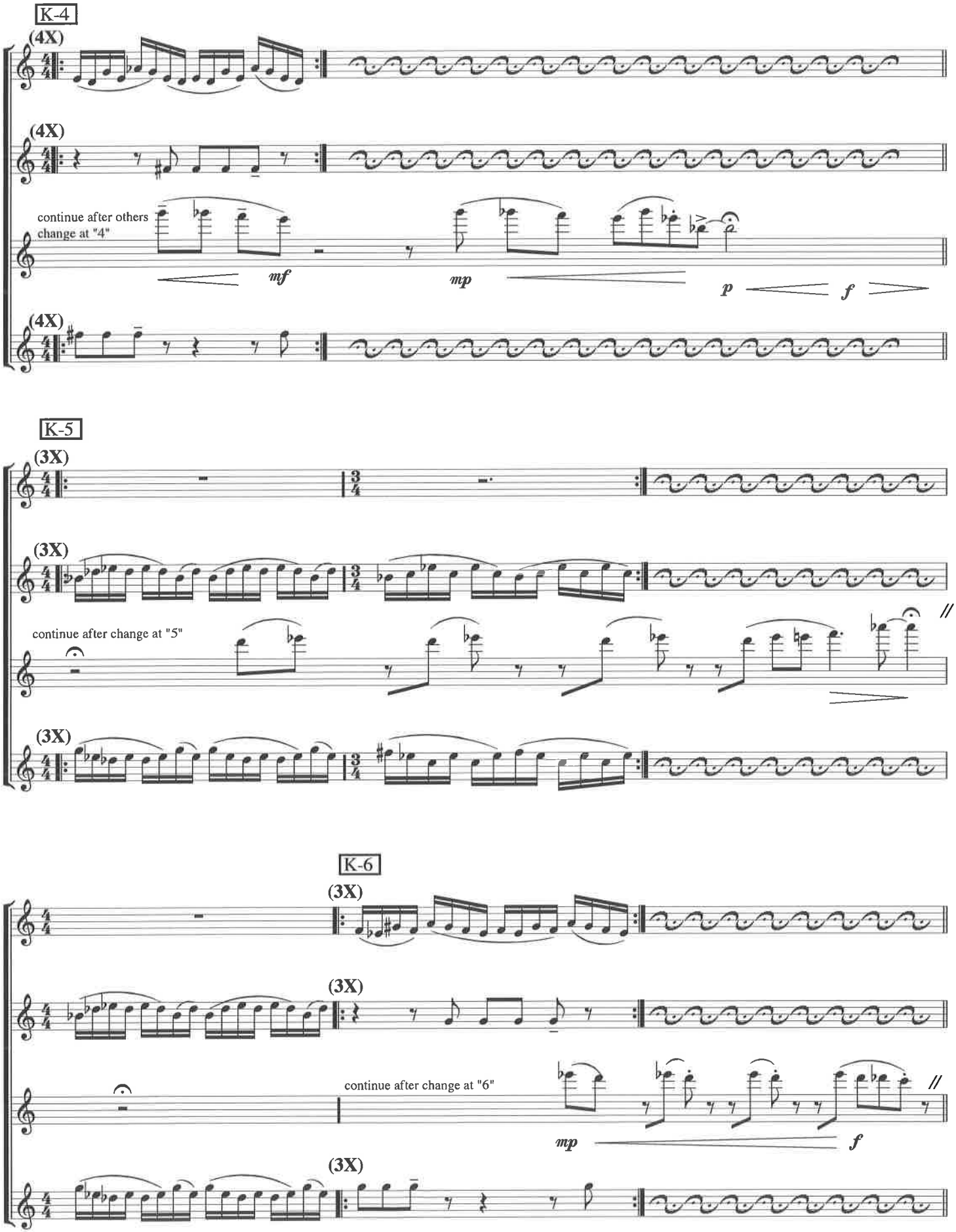

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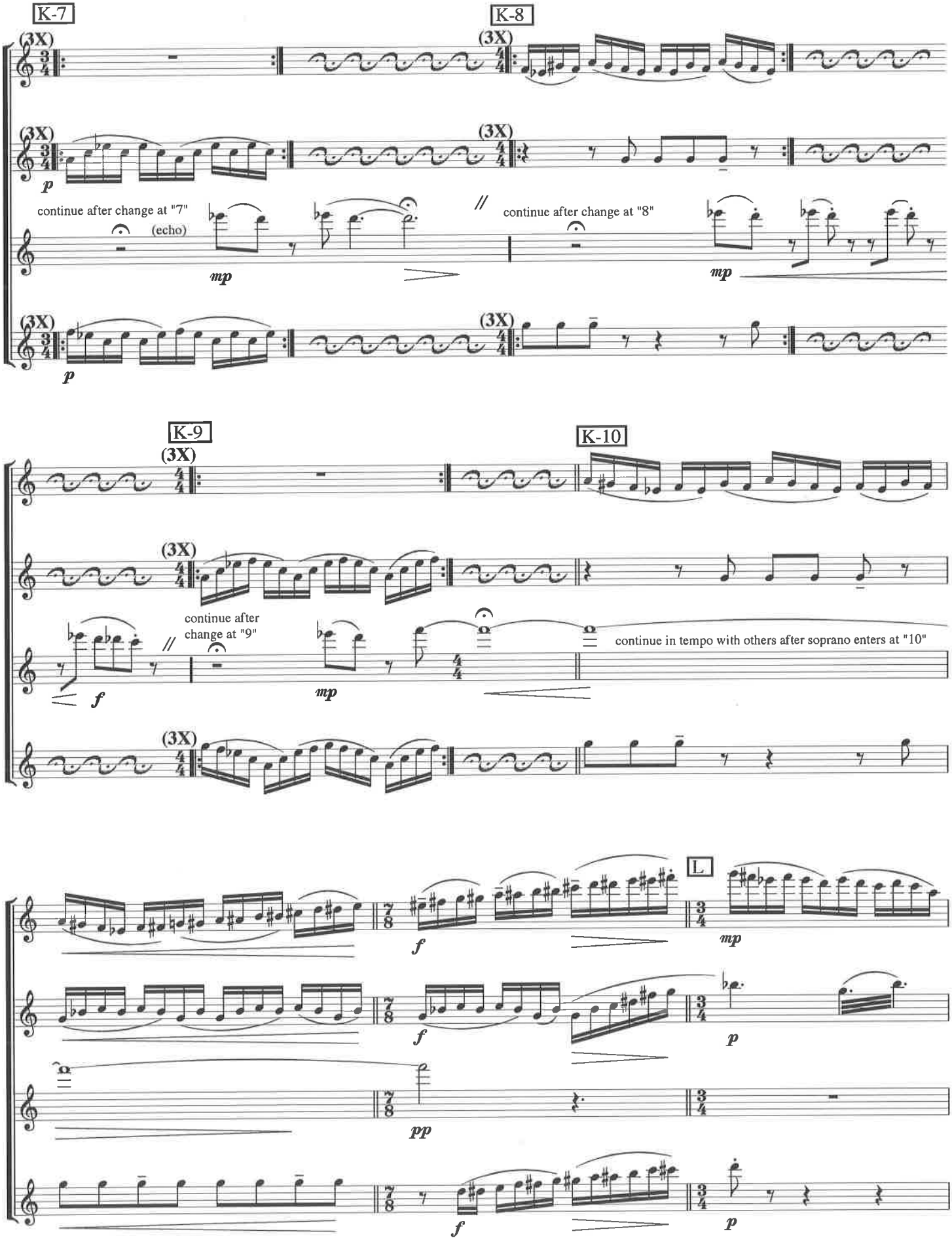

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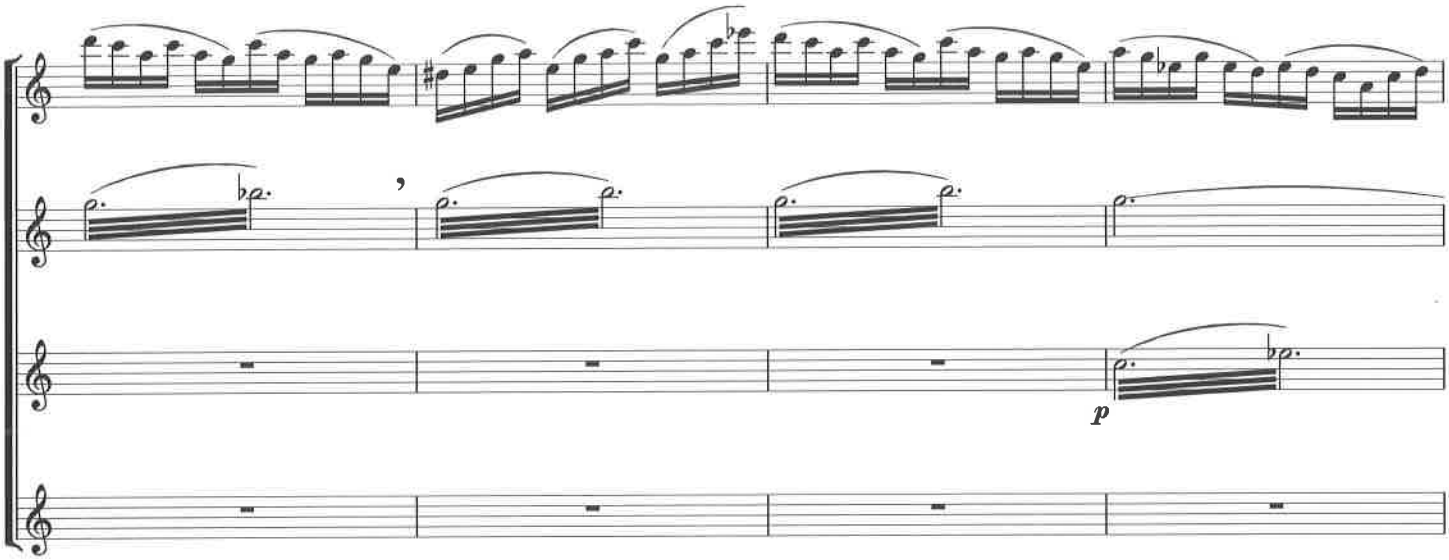

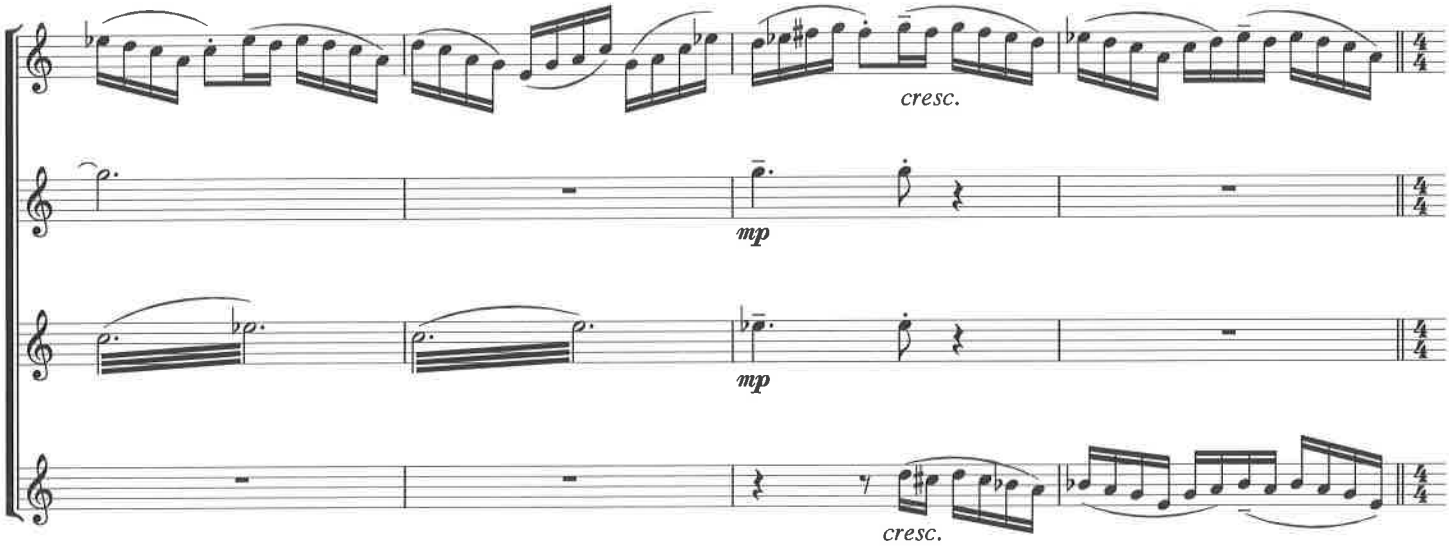

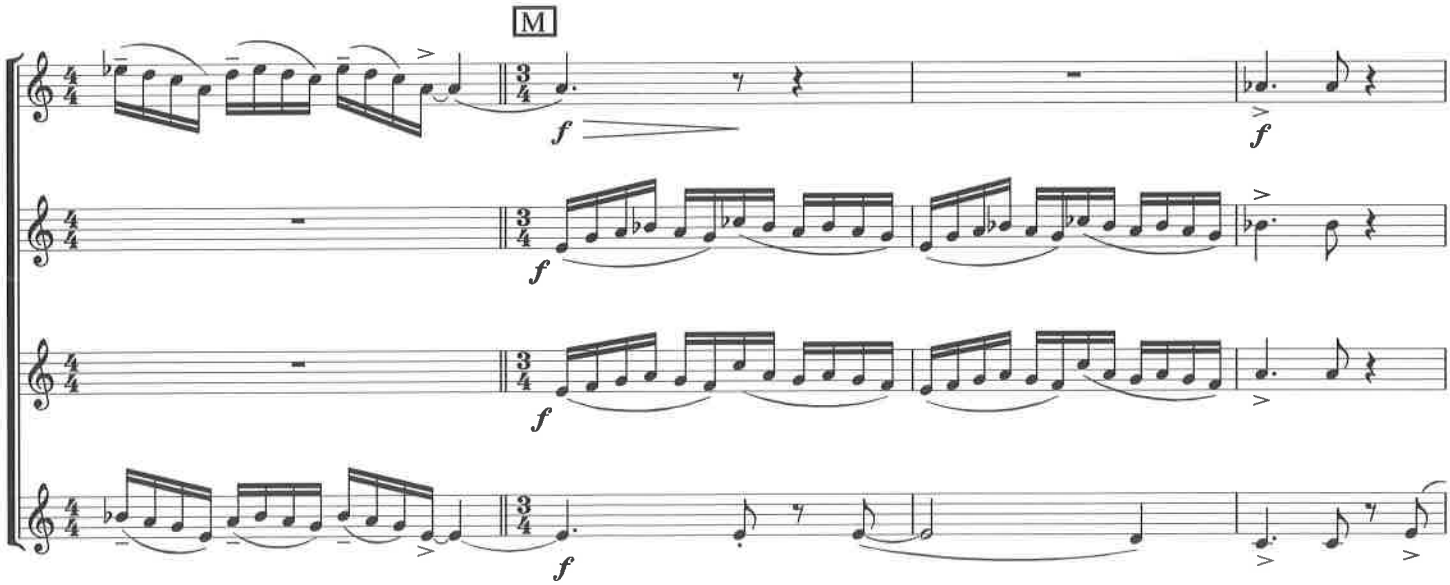

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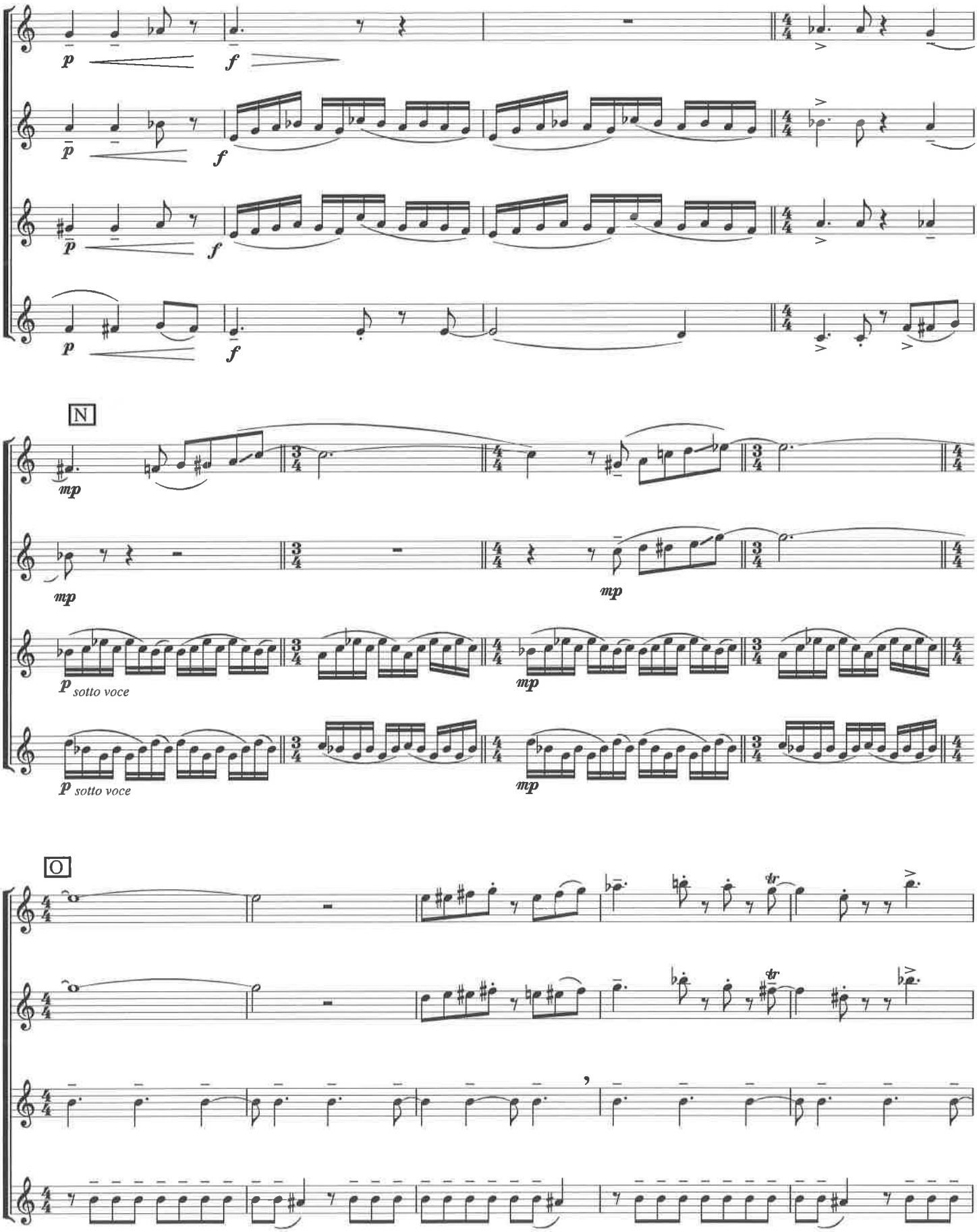

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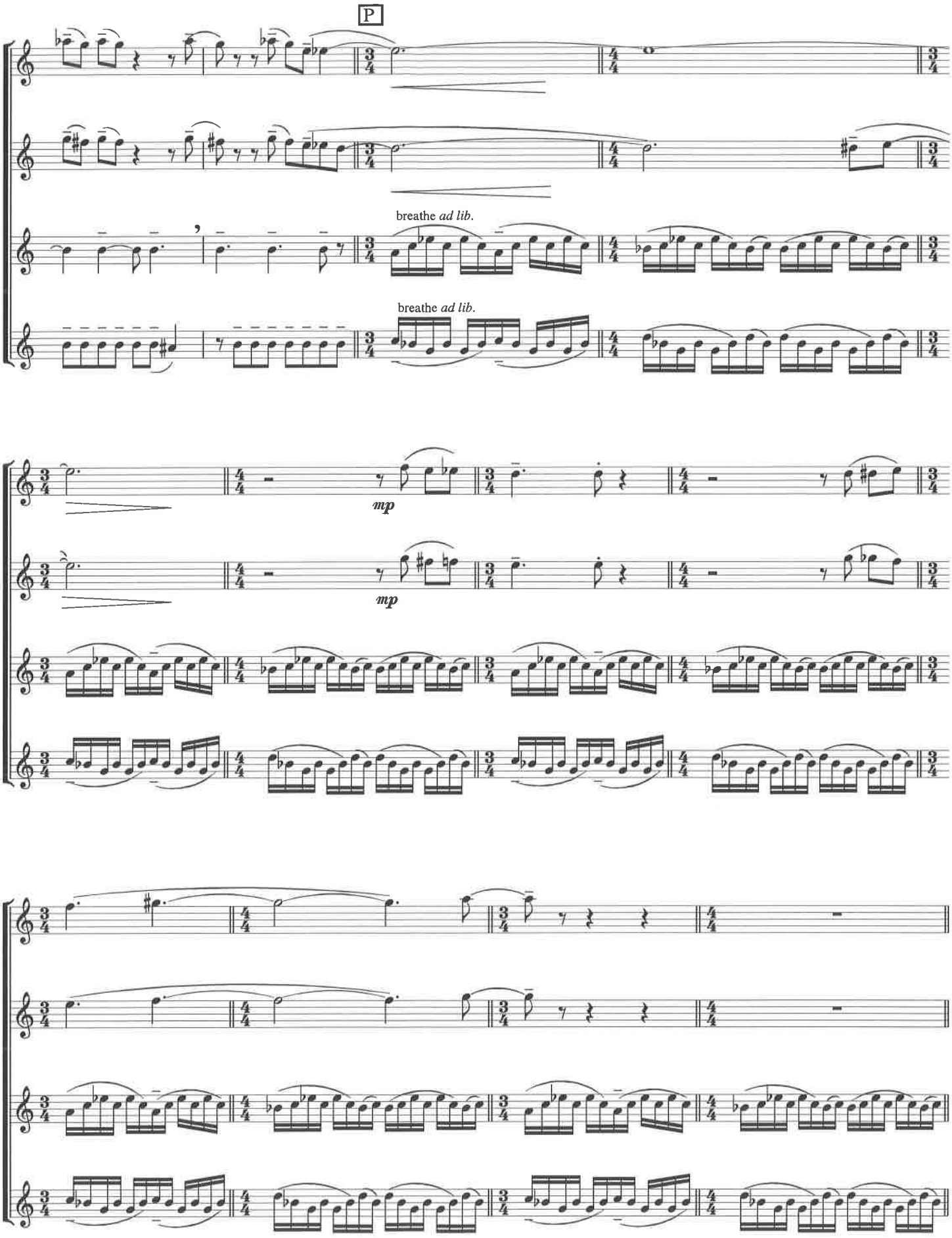

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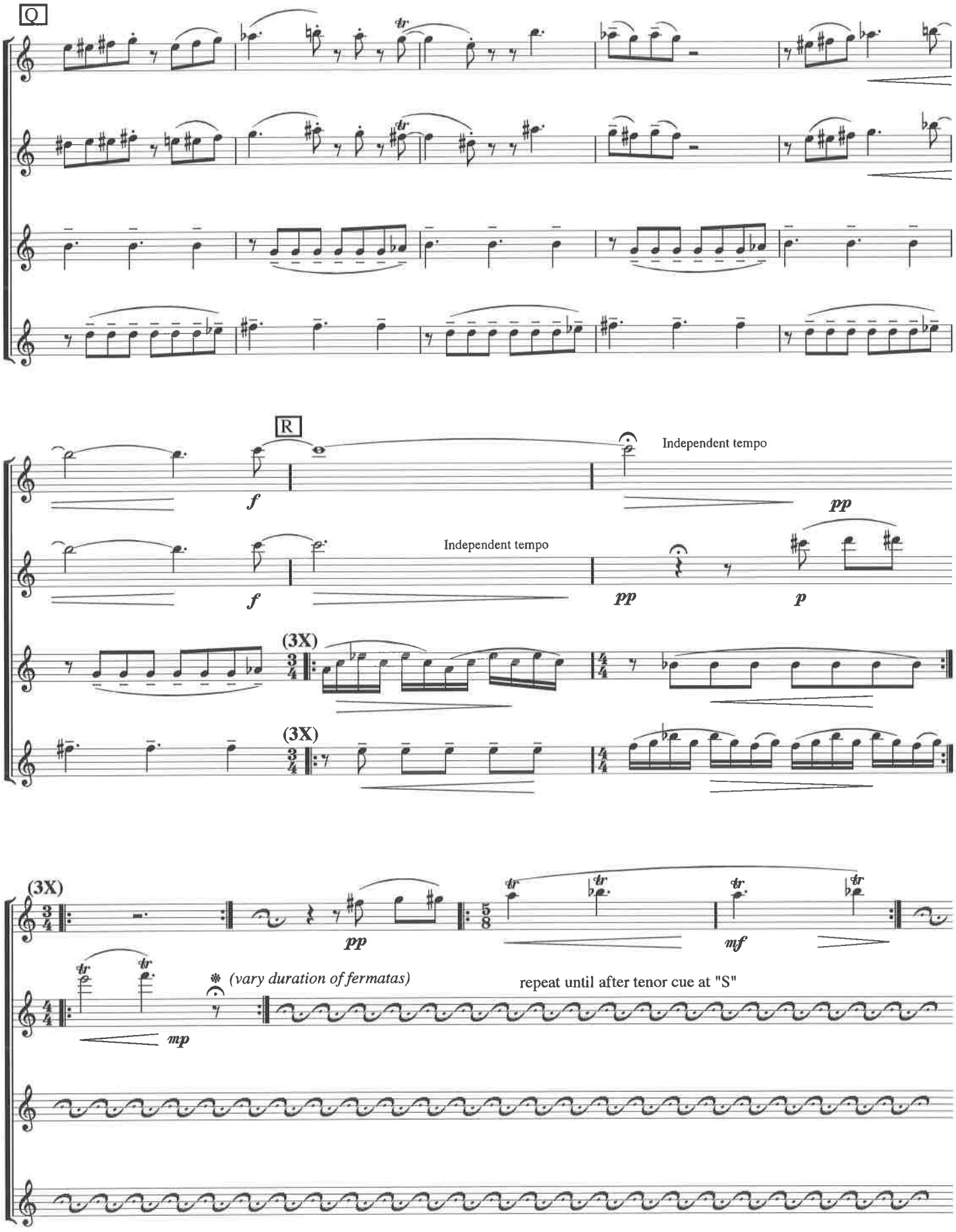

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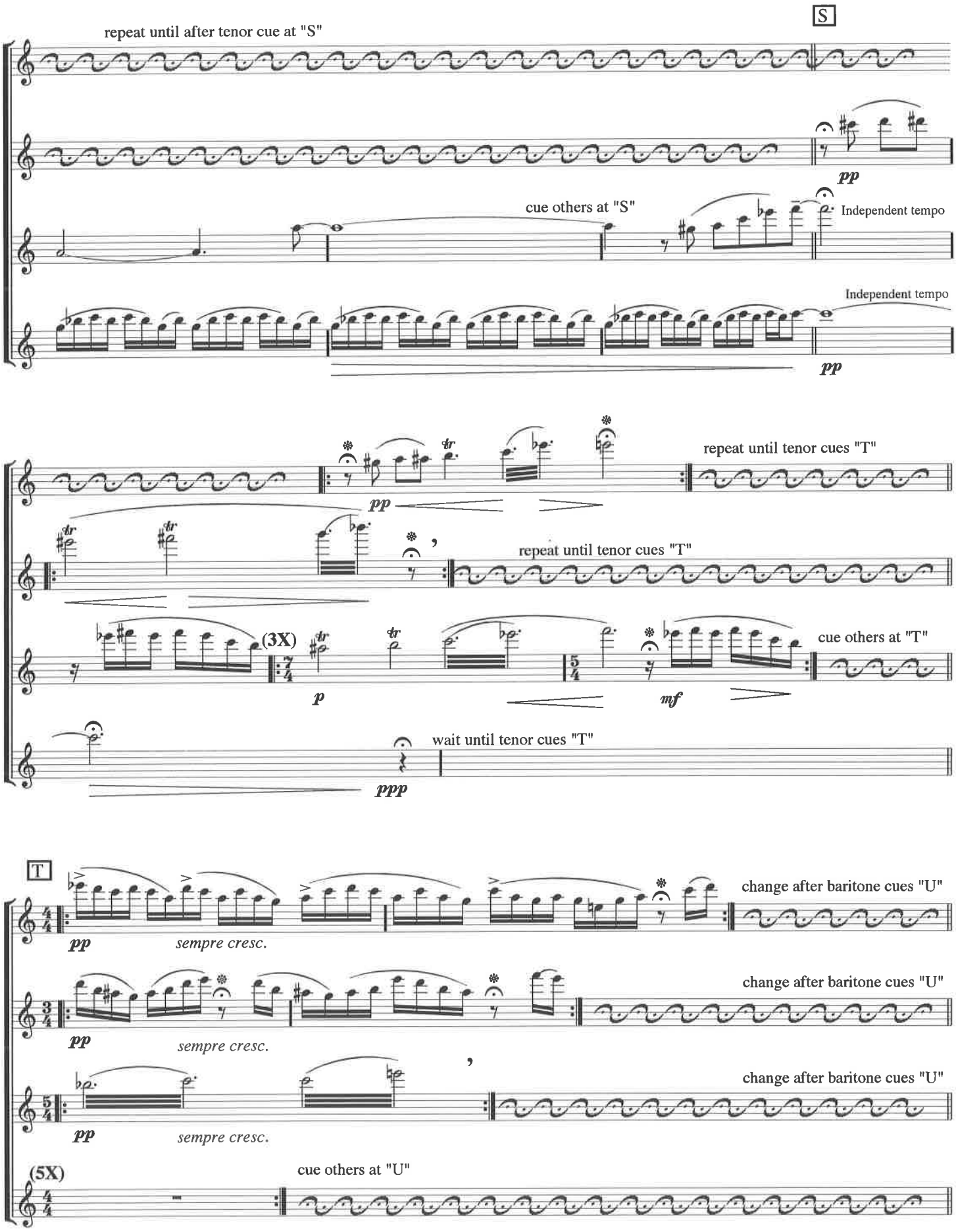

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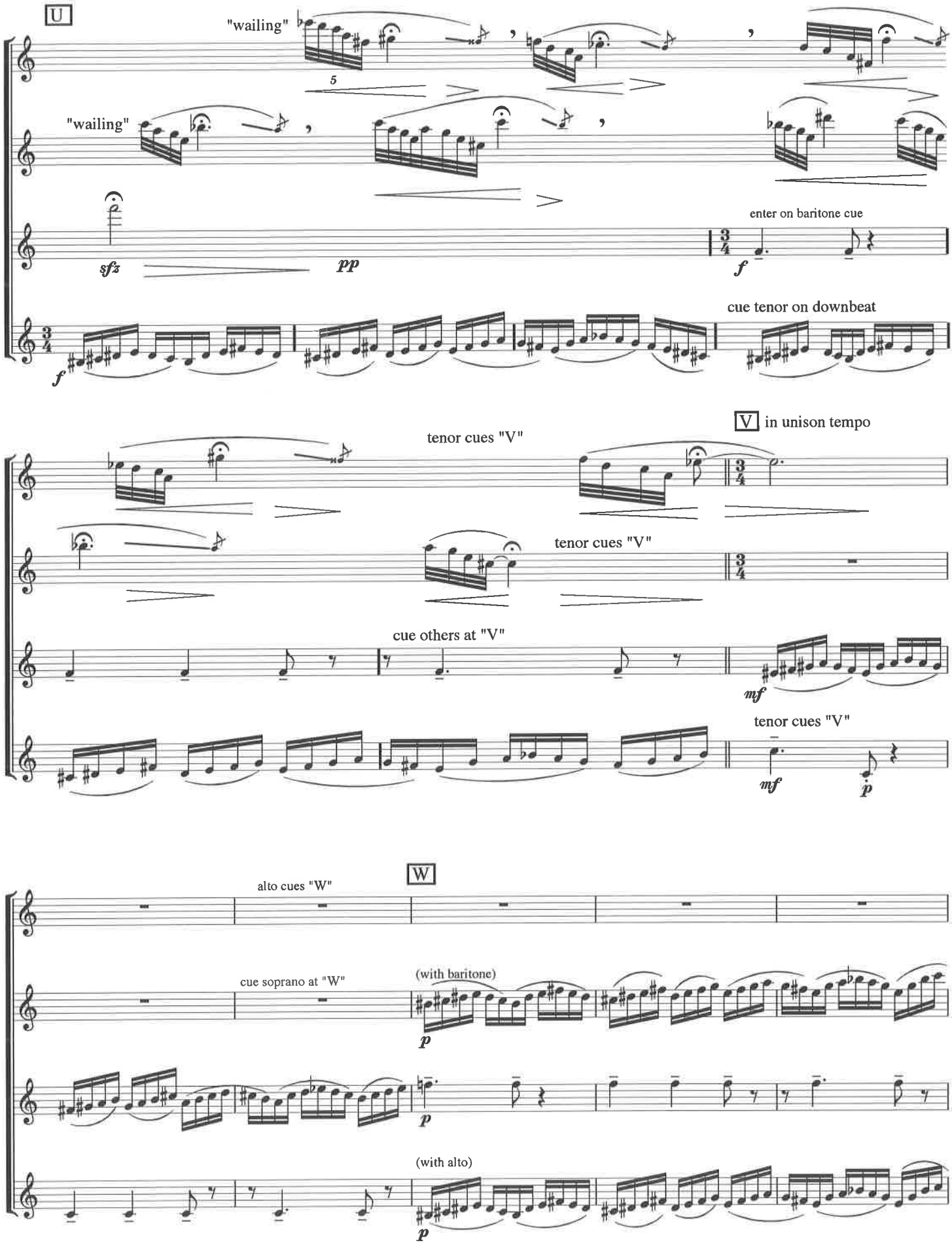

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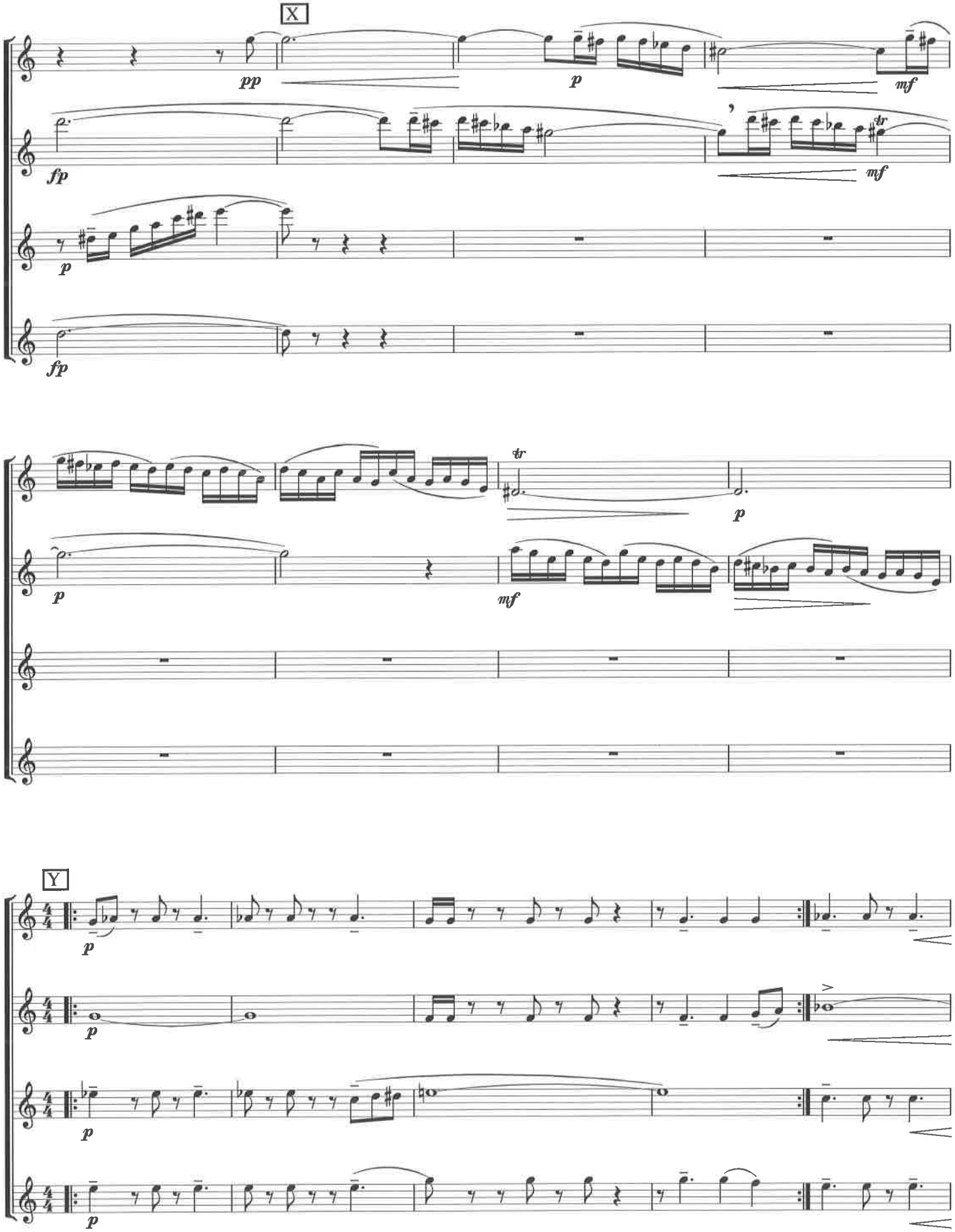

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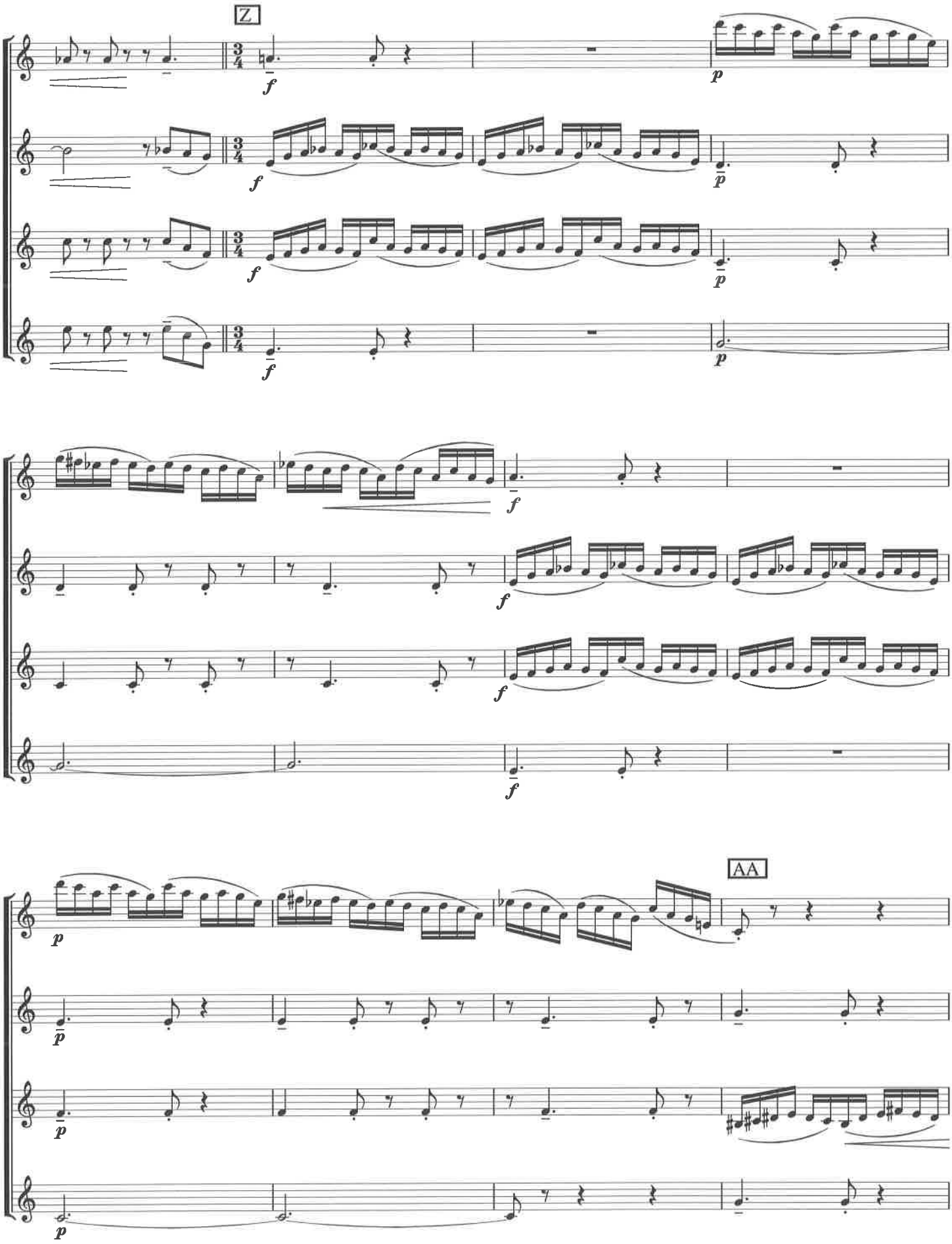

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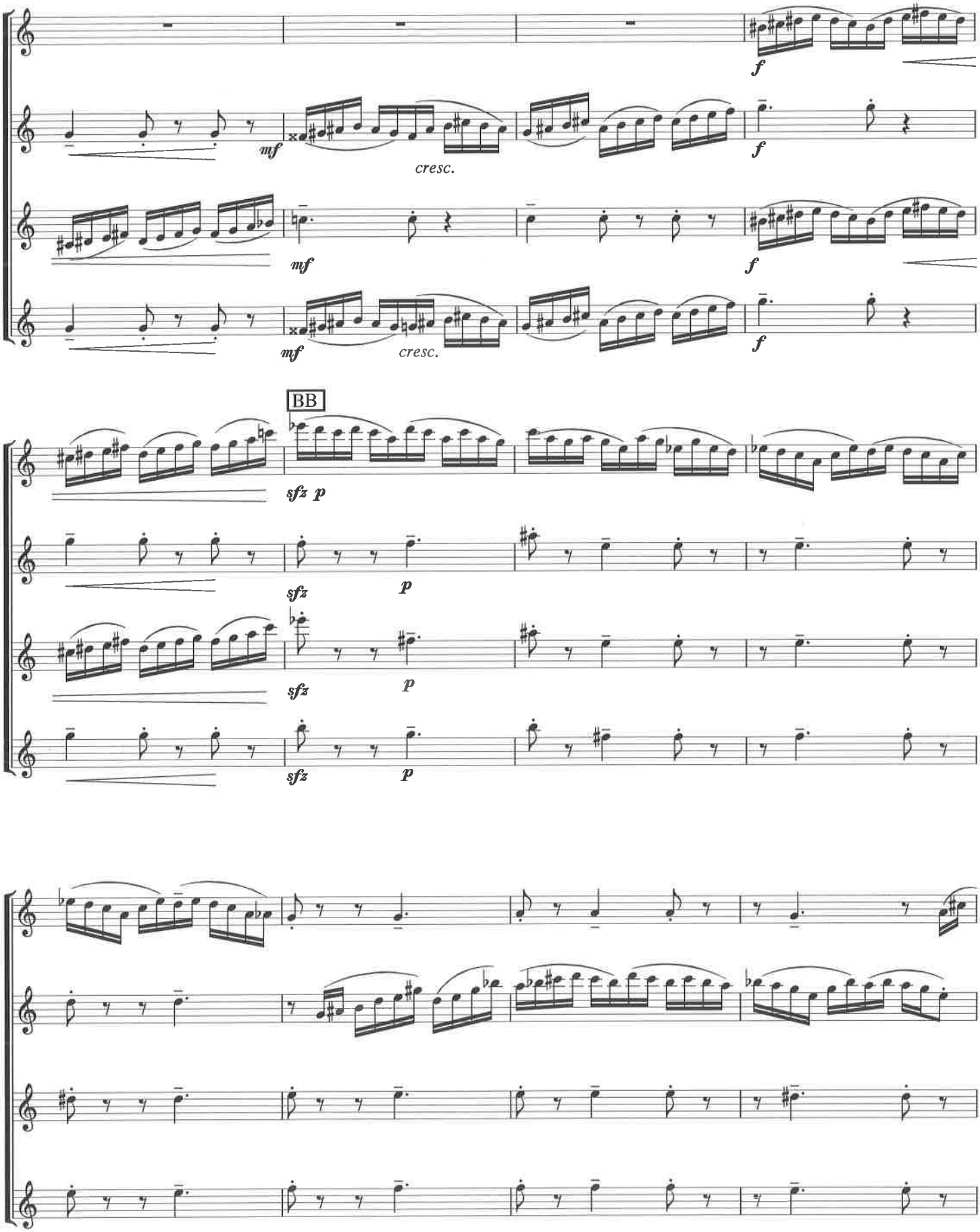

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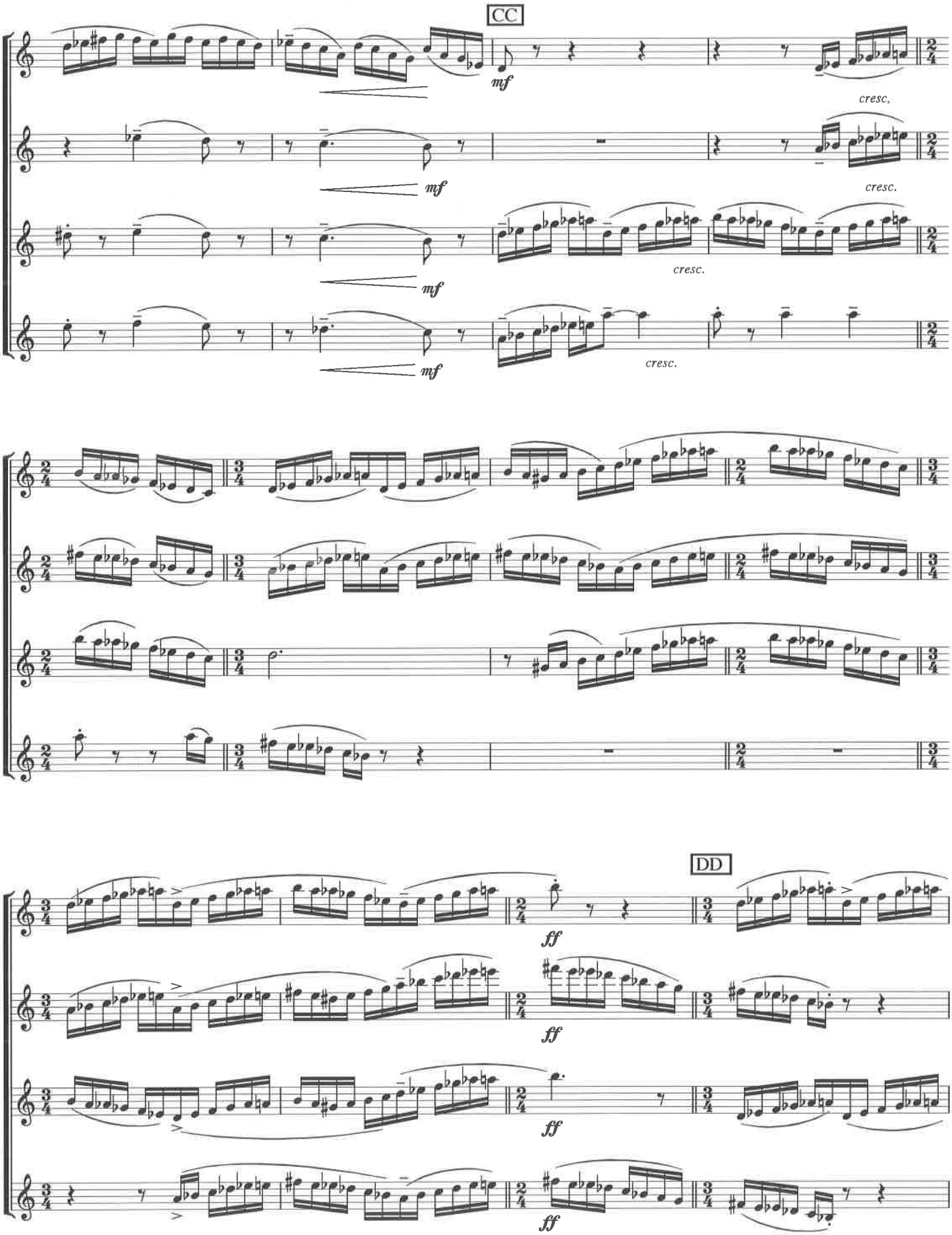

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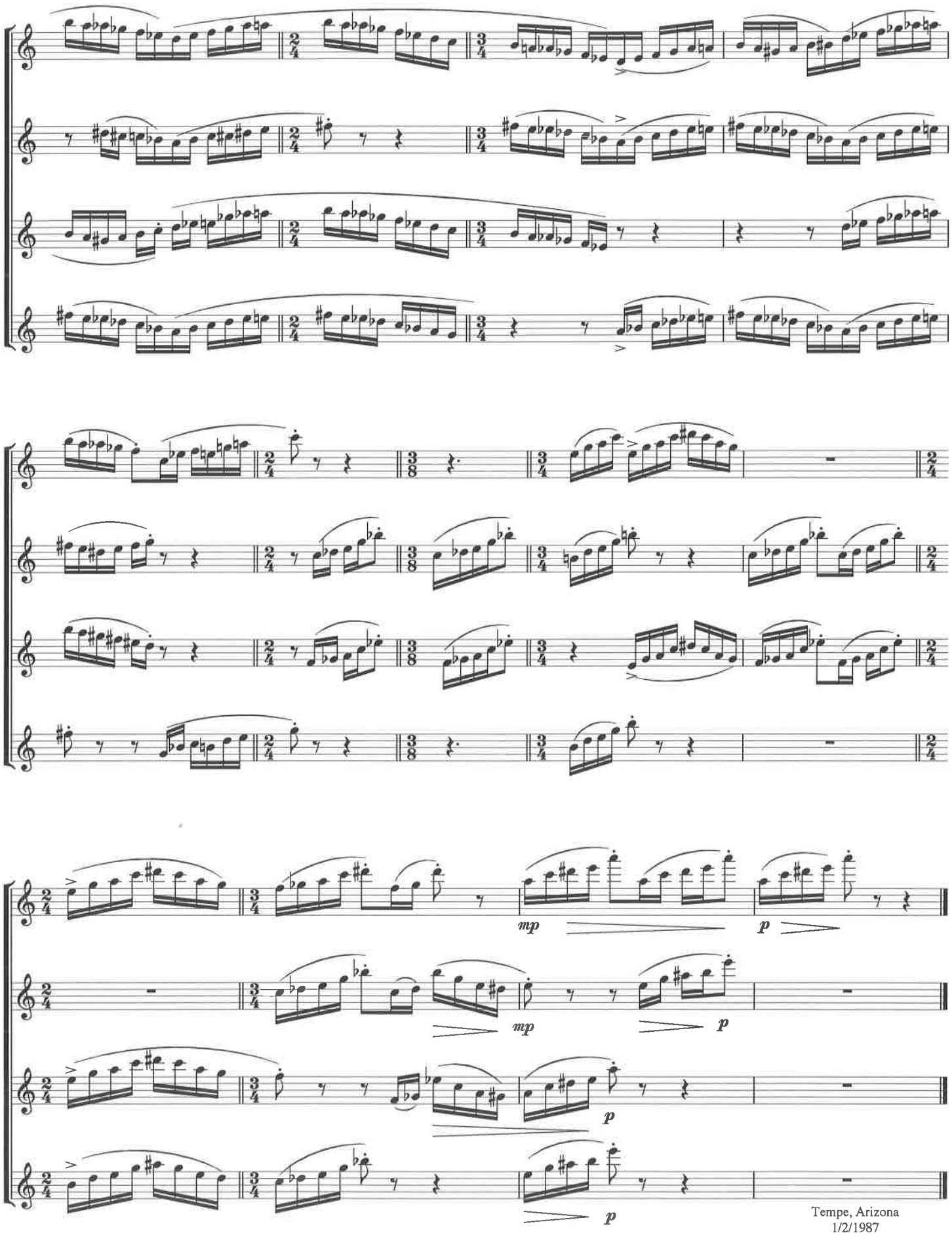

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