

James DeMars

**DESERT SONGS**

for Soprano, Saxophone, Cello, Piano,  
and 2 Percussionists

1508 East Cedar St.  
Tempe, Arizona

James DeMars

**DESERT SONGS**

for Soprano, Saxophone, Cello, Piano,  
and 2 Percussionists

THERE IS ONE  
THE WOMAN WHO  
DEDICAGE  
NIGHT SPEECH  
CROSSING ATOMLAND  
MIS-ONE-ISM

The E<sup>b</sup> alto saxophone sounds as written (i.e. a  
"C" score).

### There Is One by Pedro Pietri

there is one  
that is bigger than the one  
there is another one  
that is bigger than the one  
that is bigger than that one  
there is a smaller one  
that is bigger & smaller than the one  
that is not the one  
there is one  
before the other one  
bigger or smaller than the one  
that is or is not the one  
after the one that was the one  
then theres the one  
that will never be the one  
that sometimes is the one  
that was the one  
that is now the one  
along with the other ones  
where the ones  
who were the ones  
that are the ones  
will still be the ones  
who was never the one  
by being the one  
who is the one

### Crossing Atomland by Aaron Miller

animus mundi	animus mundi
mirabilis lapis labia labyrinth	libidosblueburstingcry
creatured relinquished altered aleph	
anima mundi	anima mundi
	mandala noumen aum

### Dedicage by Murray Schaeffer

tou fo meryom, tou for teh lusk,  
tou fo teh lehmet nad teh chonc lehls,  
tou syad nad hisgnt, I heva noshiedaf  
sith tumcose of sdwor rof royu, nwistiting  
titell of it at a mite. Eseth era royu  
losymbs, royu urte confisigance, hohtug  
theiner of us kwen it neth. Theiner of  
us kwen woh teh sulping larity of my elov  
dowul noe yad mecobe a rentconai of  
rembranremec, a save of royu dafed mobol,  
a rackced raj of urego, a bomt, shuped  
up...out of memory, out of the skull,  
out of the helmet and the conch shell,  
out of days and nights, I have fashioned  
this costume of words for you, untwisting  
little of it at a time. These are your  
symbols, your true significance, though  
neither of us knew it then. Neither  
of us knew how the pulsing reality of  
my love would one day become a container  
of remembrance, a vase for your faded  
bloom, a cracked jar of rouge, a tomb.

## The Woman Who by Lionel Kearns

## mis - one - ism by Faye Ran

begin from begin  
from an am-not  
with an un-not  
and an unsure  
till an until  
brings an over end  
to an open old

\*fear of the new and unknown

# There Is One

allegro  $\text{d}=116$

Voc. | There is one  
 (motor on) gliss.  
 Vib. 5+4 4 ff ped. sub p I.V. trb  
 Mar. 5+4 4 ff sempre  
 Pf. 5+4 ff 6 P ff 6 P  
 (with pedal)

Voc. than the one  
 Vib. P ff  
 Mar. P ff loco  
 pf. cresc. f f  
 gliss.

Voc. there is another one that is bigger than the one  
 Vb. I.V. (col piano) P (with pedal)  
 M. P  
 Pf. I.V. ff P

Voc that is bigger than that one

A handwritten musical score for orchestra and choir. The score consists of four systems of music. The first system starts with a vocal line (Voc) followed by woodwind (flute, oboe), brass (trumpet), and strings (violin). The second system continues with the same instruments. The third system begins with a vocal line (Voc) followed by woodwind (flute, oboe), brass (trumpet), and strings (violin). The fourth system concludes the section.

A handwritten musical score for orchestra and choir, continuing from the previous page. It consists of four systems of music. The first system starts with a vocal line (Voc) followed by woodwind (flute, oboe), brass (trumpet), and strings (violin). The second system continues with the same instruments. The third system begins with a vocal line (Voc) followed by woodwind (flute, oboe), brass (trumpet), and strings (violin). The fourth system concludes the section.

Voc there is a smaller one  
that is bigger and

A

A handwritten musical score for orchestra and choir, starting with a vocal line (Voc) followed by woodwind (flute, oboe), brass (trumpet), and strings (violin). The second system continues with the same instruments.

smaller than the one

that is not the one

\*Sax.

Vc.

Vibr.

Mar.

simile

there is one

before the other one

S

Vc.

Vibr.

M

\* E<sup>b</sup> Alto Sax Sounds as written.

3

bigger or smaller than the one

Handwritten musical score for four voices: Soprano (S), Violin C (Vc), Viola (Vb), and Bassoon (M). The score consists of two systems of music. The first system starts with a bass clef, a key signature of one sharp, and a common time signature. The soprano part has a sustained note followed by a melodic line. The violin and viola parts play eighth-note chords. The bassoon part provides harmonic support with sustained notes and eighth-note patterns. The second system begins with a treble clef, a key signature of one sharp, and a common time signature. The soprano part has a melodic line with grace notes and slurs. The violin and viola parts play eighth-note chords. The bassoon part continues its eighth-note pattern. The score ends with a short melodic line from the soprano.

Handwritten musical score for four voices: Soprano (S), Violin C (Vc), Viola (Vb), and Bassoon (M). This page contains two systems of music. The first system starts with a bass clef, a key signature of one sharp, and a common time signature. The soprano part has a melodic line with grace notes and slurs. The violin and viola parts play eighth-note chords. The bassoon part provides harmonic support with sustained notes and eighth-note patterns. The second system begins with a treble clef, a key signature of one sharp, and a common time signature. The soprano part has a melodic line with grace notes and slurs. The violin and viola parts play eighth-note chords. The bassoon part continues its eighth-note pattern. The score ends with a short melodic line from the soprano.

that is or is not the one

after the one that was the one

S

Vc

(col piano)

M

pf

mf

B

then there  
mf

S

mf

Vc

mf

Vb

M

mf

pf

mf

is the one that will  
never be the one

that sometimes is the one that was the one  
that is now the one

A handwritten musical score for four instruments: Soprano (S), Violin (Vc), Cello (Cb), and Piano (pf). The score consists of two systems of music. The first system ends with a fermata over the piano part. The second system begins with the text "along with the other ones" above the vocal parts.

The vocal parts (Soprano and Violin) have lyrics written above them. The Cello part has a continuous eighth-note pattern. The Piano part features a dynamic section where the piano keys are drawn with different line thicknesses to indicate volume.

Continuation of the handwritten musical score for Soprano (S), Violin (Vc), Cello (Cb), and Piano (pf). The score continues from the second system of the previous page.

The vocal parts (Soprano and Violin) continue their melodic lines. The Cello part maintains its eighth-note pattern. The Piano part includes dynamics like  $p$  (piano) and  $f$  (forte), and a glissando instruction labeled "gliss. (fall off)" with a downward arrow.

S

Vc

Vb

M

p f

This page contains five staves of handwritten musical notation. The instruments listed are Soprano (S), Violoncello (Vc), Double Bass (Vb), Maracas (M), and Piano (p f). The notation includes various note heads, stems, and rests, with dynamics like 'mf' placed above specific measures. The music consists of two systems separated by a vertical bar line.

S

Vc

Vb

M

p f

This page contains five staves of handwritten musical notation, continuing from the previous page. The instruments are the same: Soprano (S), Violoncello (Vc), Double Bass (Vb), Maracas (M), and Piano (p f). The notation shows a continuation of the musical piece, with the piano staff featuring a prominent bass line.

D

where the ones who were the ones that are ones

S

Vc

Vb

M

pf

will still be the ones

S

Vc

Vb.

M

pf

S

Vc

Vb.

M

Pf.

who was never the one  
by being the one that is the one

E

S

Vc

Vb.

M

Pf.

Vb.

M

pf

Vb.

M

pf

Vb.

M

pf

# The Woman Who

*f = 80*

Voice: *mp* na na na (nah) na (oo) na

Sax.: *mp*

Vibr.: *(motor on)* *(let vibrate)*

Vc.: *Pizz. sempre* *mp*

Conga: *mp*

na na nana Kō na na Ku na

S.

Vbr. →

Vc. bend pitch on dr. head  
(slide finger across dr. head)

11

A

Handwritten musical score for four voices (Soprano, Alto, Bass, Tenor) and piano.

**Section A:**

Instrumentation: Soprano (S), Alto (A), Bass (B), Tenor (T), Piano (P).

Key signature: F major (one sharp). Time signature: Common time (indicated by 'C').

Notes: The vocal parts consist of eighth-note patterns. The piano part includes bass notes and a treble clef line with sixteenth-note patterns.

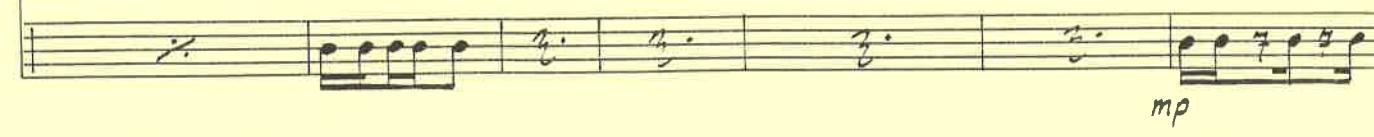
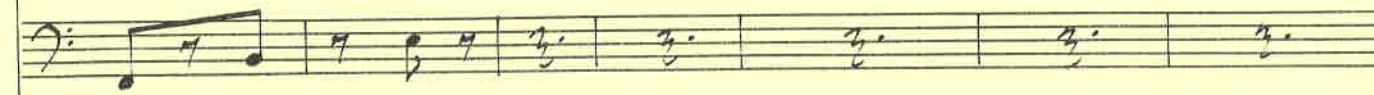
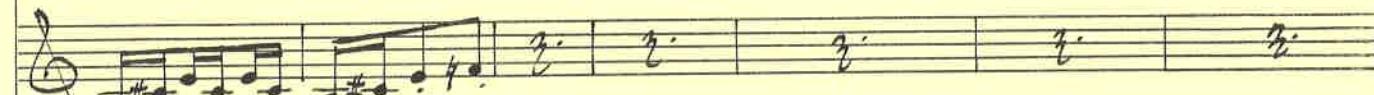
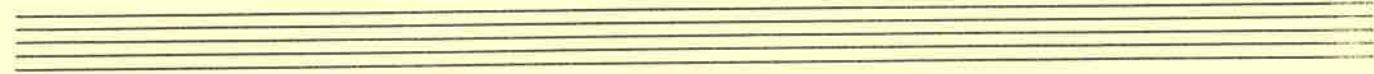
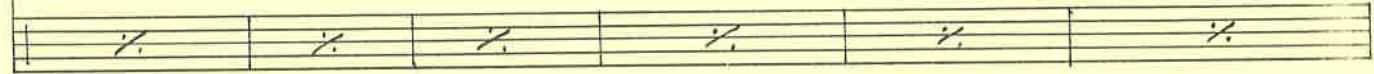
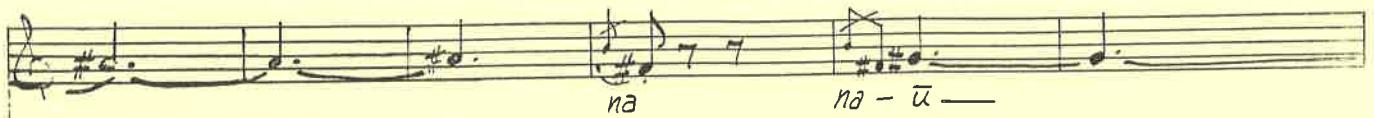
**Section B:**

Instrumentation: Soprano (S), Alto (A), Bass (B), Tenor (T), Piano (P).

Key signature: F major (one sharp). Time signature: Common time (indicated by 'C').

Notes: The vocal parts consist of eighth-note patterns. The piano part includes bass notes and a treble clef line with sixteenth-note patterns. Dynamics: *mf* (mezzo-forte) is indicated for the piano part in both sections.

B *mf*





poco a poco cresc.

*f*

*f*

*mf* D

ra ma na - u

*mf*

*mf*



*mf*

na na na na na na na na Kō —

*mf*

—

—

—

—

—

—

na na na na na na na na Kū —

*sub. p*

—

—

—

—

—

—





G

ra ma da na ma-na-ū

21

*H*

23

K *mp cresc. poco a poco*

na na na na na na na na Kū

*mp*

*mp*

*mp*

*mp*

*mf*

ra ma Kū

ra ma Kū

*mf*

*mf*

*mf*

*mf*

*ra ma da* — Ha!

*cresc.*

*f*

*who reminded him of*

*mp*

*f*

*mp*

## M

the woman who reminded him of the woman who reminded

him of the woman who reminded him of the woman who

un poco rit.

un poco rit.

un poco rit.

un poco rit.

# Dedicage

slowly-intimate yet deliberate

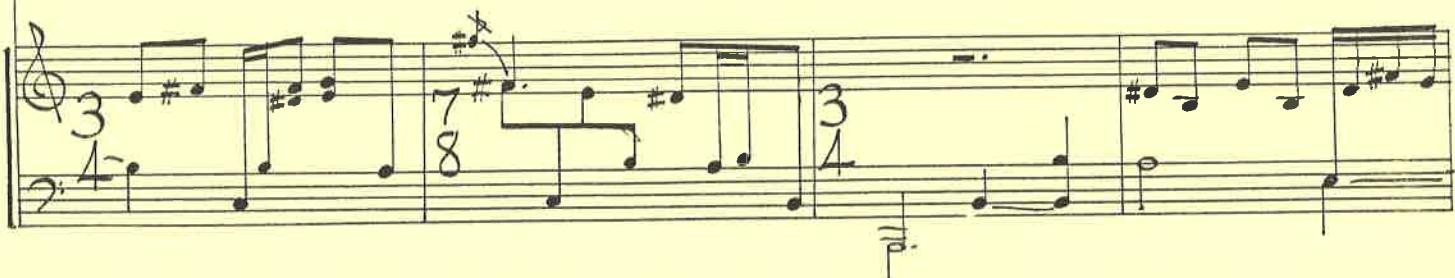
*con pedal*

tou fo meryon, | tou fo teh lusk,  
tou fo teh lehmet nad teh chonc lehs, | tou syad nad hisnt,  
chonc lehs, I heva noshiedaf sith tumcose of sdwor rof oyu, twistiting titell of  
it at a mite.

Eseth era royu losymbys, hohtug theiner of Theiner of us  
royu urte confisigance, us Kwen it neth. Kwen woh teh  
sulping larity of my elov

*simile*

dowul noe yad mecobe a  
rentconai of rembranremec, a save of royu dafedmobol,  
a rackeed raj of urego, a bomt,  
shuped up



out of meryon, out of the lusk,  
out of the lehmet and the chonc lehls, out of syad and hisnt, I hera  
noshiedaf sith tumcose of sdwor for you,



nwustiting titell of it at a mite.  
Eseth are royu losymbys, royu urte confisiance,  
hohtug theiner of us Kwen it neth.



Theiner of us Kwen how the  
sulping larity of my elov, dowul one day mecobe a  
rentconai of rembranremec



a save for royu dafed mobol,  
a rackced jar of urego,

a bomt shuped up  
out of meryon, out of the lusk,



out of the lehmet  
and the chonc lehls,

out of days and hisgnt,

I have noshiedaf this  
tumcose of sdwor for yc



hwustiting titell of it at a time.

Eseth are your losymps, your true confisigance,

hohtug theiner of us knew it then.  
Theiner of us knew how the



sulping briety of my love dowul  
one day mecome a rentconai of rembranremec,

a vase for your dafed mobol,  
a rackced jar of urego,



a tomb,  
shaped up out of meryon,

out of the skull, out of the helmet and the  
conch shell, out of days and hisnt,

2

3

4

8ve-

I have noshiedaf this  
tumcose of sdwor for you

nwustiting titell of it at a time.  
These are your losymbs,

8ve-

3

4

your true confisigance,  
hohtug theiner of us Knew it then.

Theiner of us Knew how the sulping lariety  
of my love would one day mecome a

8ve-

5

8

a rentconai of rembranremec,  
a vase for your faded bloom,

a rackced jar of rouge, a tomb,  
pushed up out of memory, out of the skull,

8ve-

2

5

8

out of the helmet and the conch shell,  
out of days and nights, I have noshiedaf

this costume of words for you,  
nwustiting little of it at a time.

2:3      3  
2:4

These are your symbols, your true significance,  
though neither of us knew it then. Neither of us knew

how the pulsing variety of my love  
would one day become a rentalai

7 8  
un poco rit.  
8ve --- sempre

of rembranremec, a vase for your faded bloom,  
a cracked jar of rouge, a tomb, pushed up

out of memory, out of the sku  
out of the helmet and the con-  
shells,

3  
4  
3  
4  
3  
4

out of days and nights, I have  
fashioned this costume of words  
for you, untwisting little of it at a time.

These are your symbols, your true significance,  
though neither of us knew it then. Neither  
of us knew how the pulsing reality

2  
3  
2  
4  
3  
4

of my love would one day become  
a container of remembrance,

a vase for your faded bloom,



a cracked jar of rouge,

a tomb.



# Night Speech

*d=72*

3x.

(growl)

*f* *p* *mf*

A

'op.

3x.

C.

(w/ 1" tape echo)

tar.

2nd.

*p* *mf*

*sim.*

*sempre*

B

ob.

2nd.

2nd.

2nd.

2nd.

*f* *ff*

*f*

*f*

*ff*

*ff*

C *mp*

ma na Ku ma\_na

*f* *mp*

*f* *mp*

*mf* *4* *4*

*tr b w*

*ra Ko*

*f*

*tr b w*

*34*

**1**  
**2**  
**3**  
**4**  
**5**  
**6**  
**7**  
**8**  
**9**  
**10**

*(harmonic gliss.)*  
*I.V.*

Ko — ra ma da Ku — ra — ma.  
**F** p  
p  
mp  
(ped. off)  
**G**  
 Ko — — — — —  
mp  
mp  
(ped. off)  
3 4 — — — —  
4 4 4 4  
3 4 — — — —  
3 4 — — — —  
3 4 — — — —

*mf* H

Ku\_ ka\_ rá\_na\_ na\_

*(sotto voce)*

*mp*

K

*3*  
*4*

Ku\_

*mp*

*3*  
*4*

*1.V.*

*mp*

*3*  
*4*

*g.v.e.*

*sempre*

37

1  
 4  
 M f

ma

2:  
 4

trum f

2:  
 4

mf

2:  
 4

#  
 mf

2:  
 4

#  
 mf

2:  
 4

#  
 mf

na da Ka na ma na ma na Ko

mp

2:  
 4

f

2:  
 4

f

I.V.

2:  
 4

f

2:  
 4

f

38

0 *mf*  
 7 # o # o o # o 4 # o b o # o  
 ma na Ko na Ku\_

f mp  
 7 8 z - 4 -  
 mp

7: # o . 4 # o # o 7 8 z - 4 -  
 mp

7: # o . 4 # o # o 7 8 - 4 -  
 mp

7: # o . 4 # o # o 7 8 - 4 -  
 mp

mp  
 ma na ma Ku ma pp

mp  
 attacca pp

p

mp pp  
 attacca

# Crossing Atomland

$\text{♩} = 126$

(motor on)

vibr.  $\text{♩}$  ff ped. (bend pitch)

Vc.  $\text{♩}$  ff

pf  $\text{♩}$  ff sfz

Bsn.  $\text{♩}$  ff

simile

vibr.  $\text{♩}$  mp

Vc.  $\text{♩}$  f p

pft  $\text{♩}$  f p

(slide on drum hd)

*tibr.* A

*vcl.*

*pf*

Voc.

*tibr.*

*vcl.*

*pf*

*sfp p*

*f*

*mf*

*sfp*

*mp*

*sul I*

*mp* B

*a-*

*ped.* →

(harmonic gliss.)

*sfp p*

17



C  
 mus      mun-di

*I.V.*  
*mf*  
*trum.*  
*f*  
*gliss.*  
*mp*  
*f*

*I.V.*  
*f*  
*p*  
*trum.*  
*p*  
*cresc.*  
*p*  
*sfz p*

D

*p*

mi - ra - bi - lis

*tr* *f*

*p dolce*

*f*

*p*

*p* E

*la - pis*

*un poco cresc.*  
*la-bi-a*  
*f*  
*mf*

*cresc. sempre*  
*la-bi-rinth*  
*li-bi-do's blue burst-ing cry*  
*mf*  
*mf cresc.*  
*sfz*

F

cry creatured re-lin-quished

gve

al- tered

46

Handwritten musical score for two voices and piano. The score consists of five systems of music. The top system has a treble clef, the second system has a bass clef, and the third system has a treble clef. The fourth system has a bass clef, and the bottom system has a treble clef. The key signature changes throughout the piece. Various dynamics are indicated, including *p*, *f*, *cresc.*, *mp*, and *sforz.* Measure numbers I.IV., I.V., and I.VI. are present. The vocal parts are written in a rhythmic style with eighth and sixteenth notes. The piano part includes bass notes and harmonic indications.

Continuation of the handwritten musical score. The top system continues from the previous page. The second system begins with a treble clef and a key signature of one sharp. The third system begins with a bass clef and a key signature of one sharp. The fourth system begins with a treble clef and a key signature of one sharp. The bottom system continues from the previous page. Measure numbers I.VI. and I.VII. are present. The vocal parts continue in their rhythmic style, and the piano part provides harmonic support.

H

(whisper) *mf*

*a-leph*

*pont.*

*mp*

*f*      *ff*

*sfp* *mp*

*mp*

*a-*      *ni-ma* \_\_\_\_\_

*1.v.*

*mp*

*mp*

*1.v.*

*cresc.*

*1.v.*

K

mf  
a-ni-ma \_\_\_\_\_ a-  
f I.V.  
mf I.V.

f I.V.  
mf

f I.V.  
I.V.

f sfz mf

ni-ma a-ni-ma mun-di  
I.V.

I.V.

mf I.V.  
I.V.

ff

*un poco cresc.*

(-di)

*man-dá-la*

*mf*

*i.v.*

*mf*

*diminuendo*

*nou- men aum*

*mp*

*gliss.*

*mp* *i.h.* *r.h.* *sempre*

*mp*

*mp*

*i.v.*

*sfz*

*mp*

*50*

*i.v.*



# mis-one-ism

allegro ( $\text{d}=16$ )

Musical score for 'mis-one-ism' featuring multiple staves:

- ibr.**: Staff 1, 5+4 time signature, 4/4 implied. Dynamics: (motor on), ff, pedi, gliss., trb, sub P, ff, gliss., I.V., trb, I.V.
- tar.**: Staff 2, 5+4 time signature, 4/4 implied. Dynamics: ff.
- no.**: Staff 3, 5+4 time signature, 4/4 implied. Dynamics: ff, 8ve, sempre, ff, ff, ff, ff.
- (with ped.)**: Staff 4, 5+4 time signature, 4/4 implied. Dynamics: ff, ff, ff, ff, ff.
- Loco**: Staff 5, 7/8 time signature. Dynamics: P, f, f, f, f, f, f, f, f.
- (col piano)**: Staff 6, 7/8 time signature. Dynamics: (col piano), P (with pedal).
- Loco**: Staff 7, 7/8 time signature. Dynamics: P, ff, ff, ff, ff, ff, ff, ff.
- Loco**: Staff 8, 7/8 time signature. Dynamics: ff, ff, ff, ff, ff, ff, ff, ff.

A handwritten musical score for piano, featuring six staves of music. The score includes dynamic markings such as *p*, *f*, *ff*, and *sub. p*. Articulation marks like dots and dashes are present, along with performance instructions like "1.V." and "3". The music is written in common time, with various clefs (G, F, C) and key signatures.

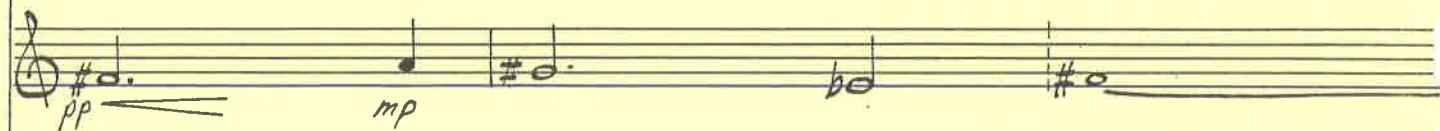
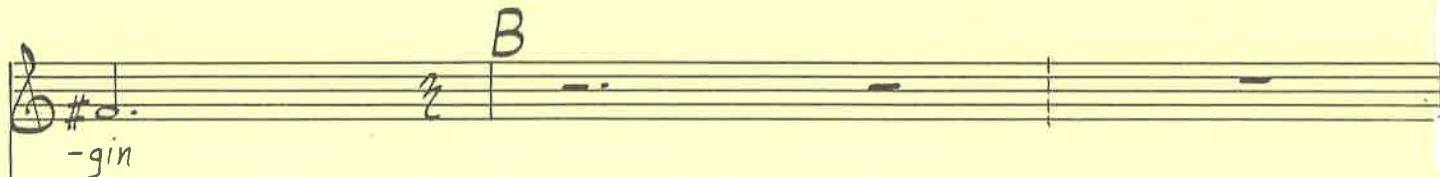
A

be-gin

from

be-gin from

be-\_\_\_\_ gin\_\_\_\_ from\_\_\_\_ be-



begin from be-  
 pp

C

from an

*p (ped.)*

*p*

am- not with an un- not

57

and \_\_\_\_\_ an un- sure

D

til an un- til  
 mp  
 p  
 pp  
 pp  
 brings an o-ver end to an o- pen

A handwritten musical score for two voices and piano. The score consists of six systems of music, each with a treble clef, a bass clef, and a common time signature. The vocal parts are in soprano and alto. The piano part is in the bass clef staff. The score includes various musical markings such as dynamic changes (e.g., *mf*, *sempre*, *ped.*), articulation marks, and performance instructions like *old*. The handwriting is in black ink on white paper.

1 2 3 4 5 6 7 8 9 10 11 12

61