James DeMars

DESERT SONGS

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

1508 East Cedar St.
Tempe, Arizona

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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^b 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 animus
mundi mundi

mirabilis
lapis
labia
labyrinth
libidosblueburstingcry

creatured
relinquished
altered
aleph

anima anima
mundi 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

...n of the woman who reminded	REMINDED
of the woman who reminded him	HIM
the woman who reminded him of	OF
woman who reminded him of the	THE
who reminded him of the woman	WOMAN
reminded him of the woman who	WHO
him of the woman who reminded	REMINDED
of the woman who reminded him	HIM
the woman who reminded him of	OF
woman who reminded him of the	THE
who reminded him of the woman	WOMAN
reminded him of the woman who	WHO
him of the woman who reminded	REMINDED
of the woman who reminded him	HIM
the woman who reminded him of	OF
woman who reminded him of the	THE
who reminded him of the woman	WOMAN
reminded him of the woman who	WHO
him of the woman who reminded	REMINDED
of the woman who reminded him	HIM
the woman who reminded him of	OF
woman who reminded him of the	THE
who reminded him of the woman	WOMAN
reminded him of the woman who	WHO
him of the woman who reminded	REMINDED
of the woman who reminded him	HIM
the woman who reminded him of	OF
woman who reminded him of the	THE
who reminded him of the woman	WOMAN
reminded him of	

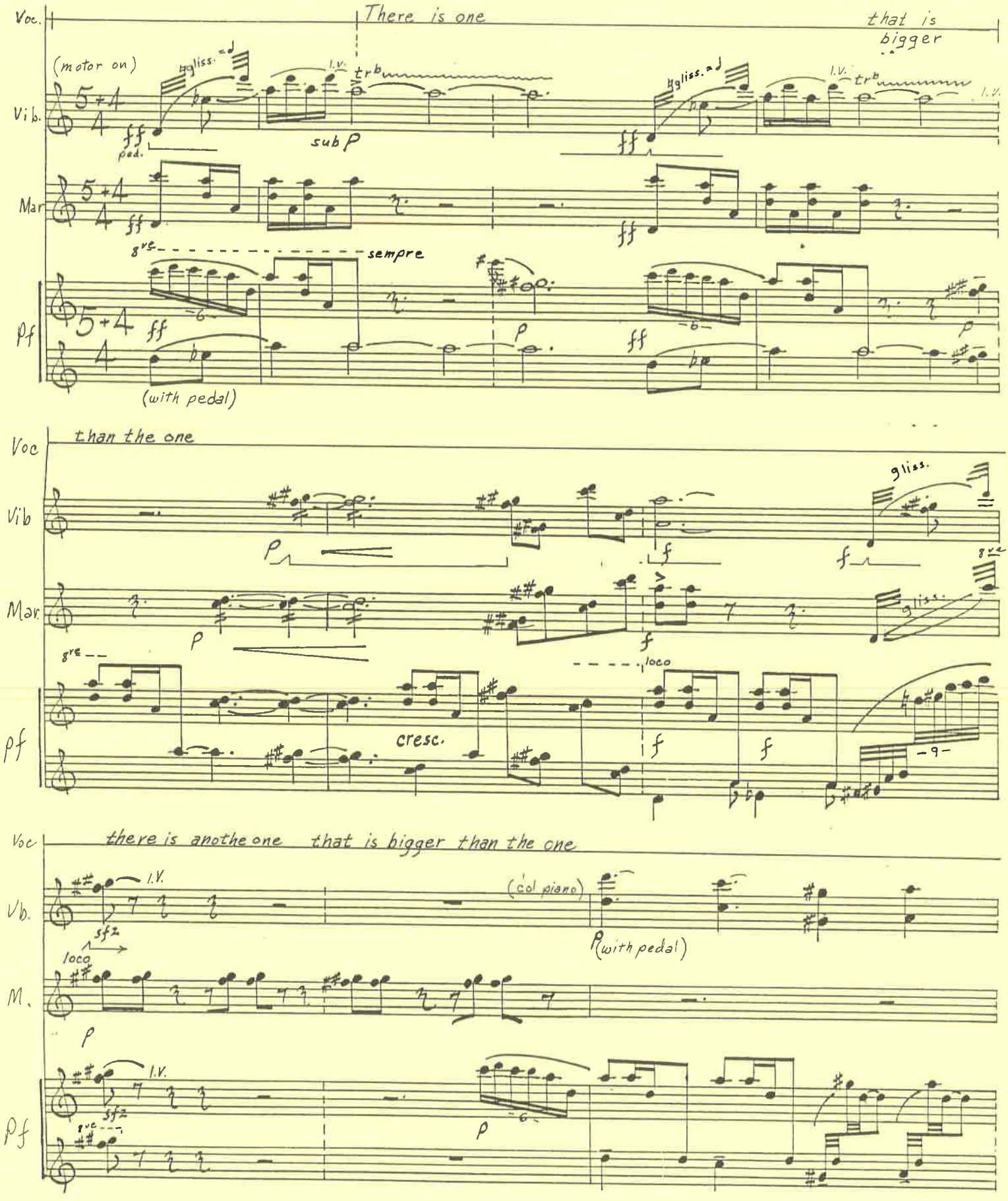
mis - one - ism by Faye Ran

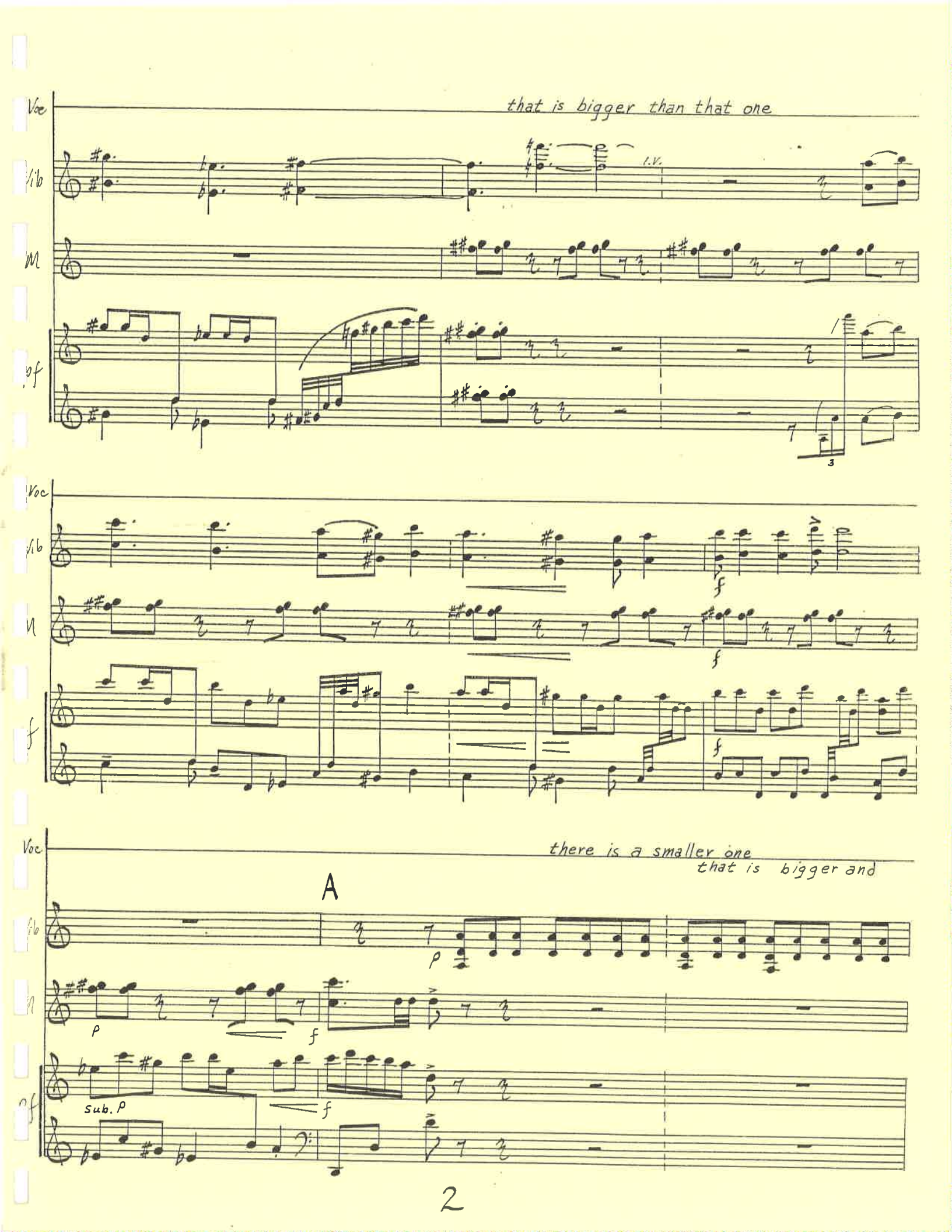
begin from begin
from an am-not
with an un-not
and an unsure
till an until
brings an over end
to an open old

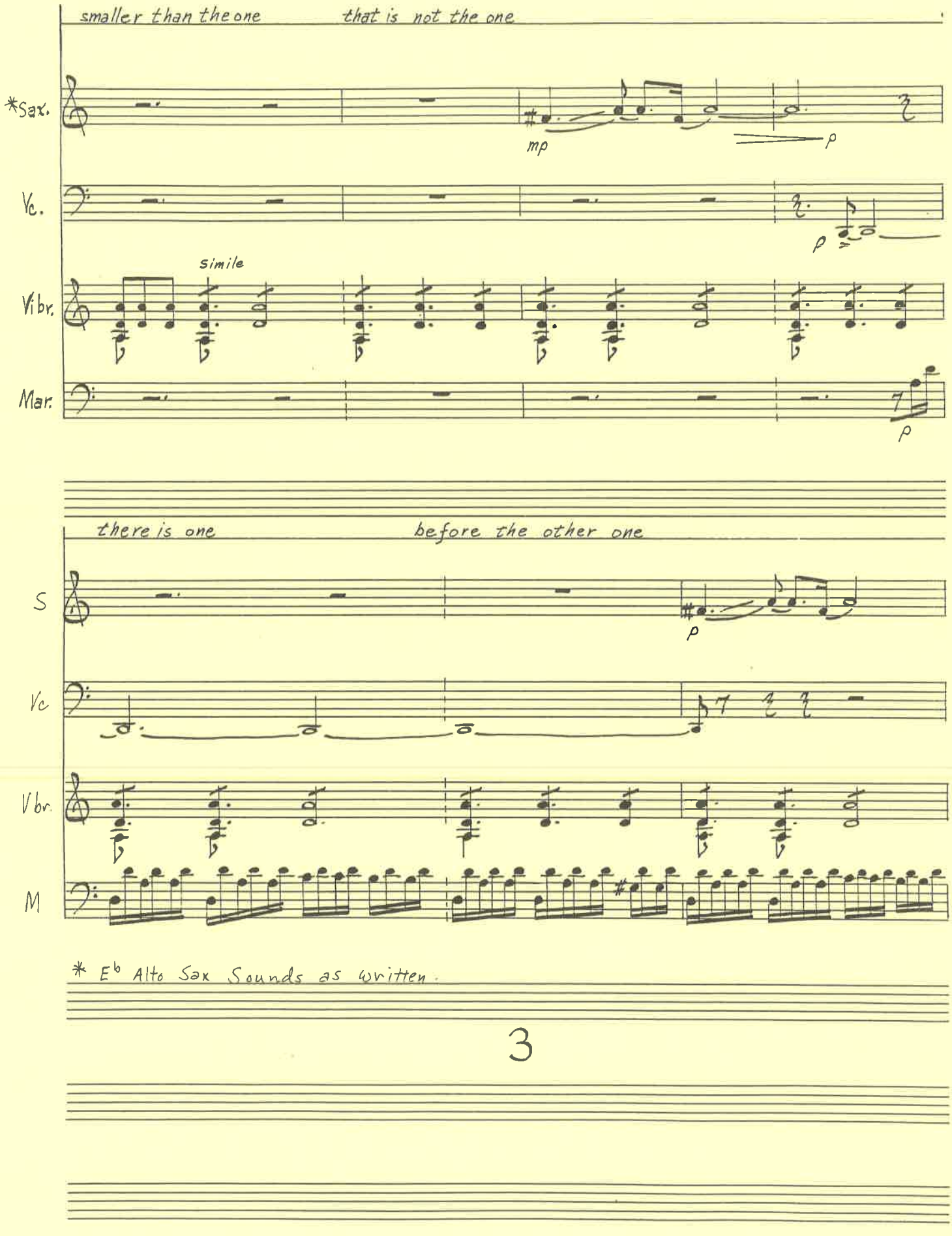
*fear of the new and unknown

There Is One

allegro ♩=116

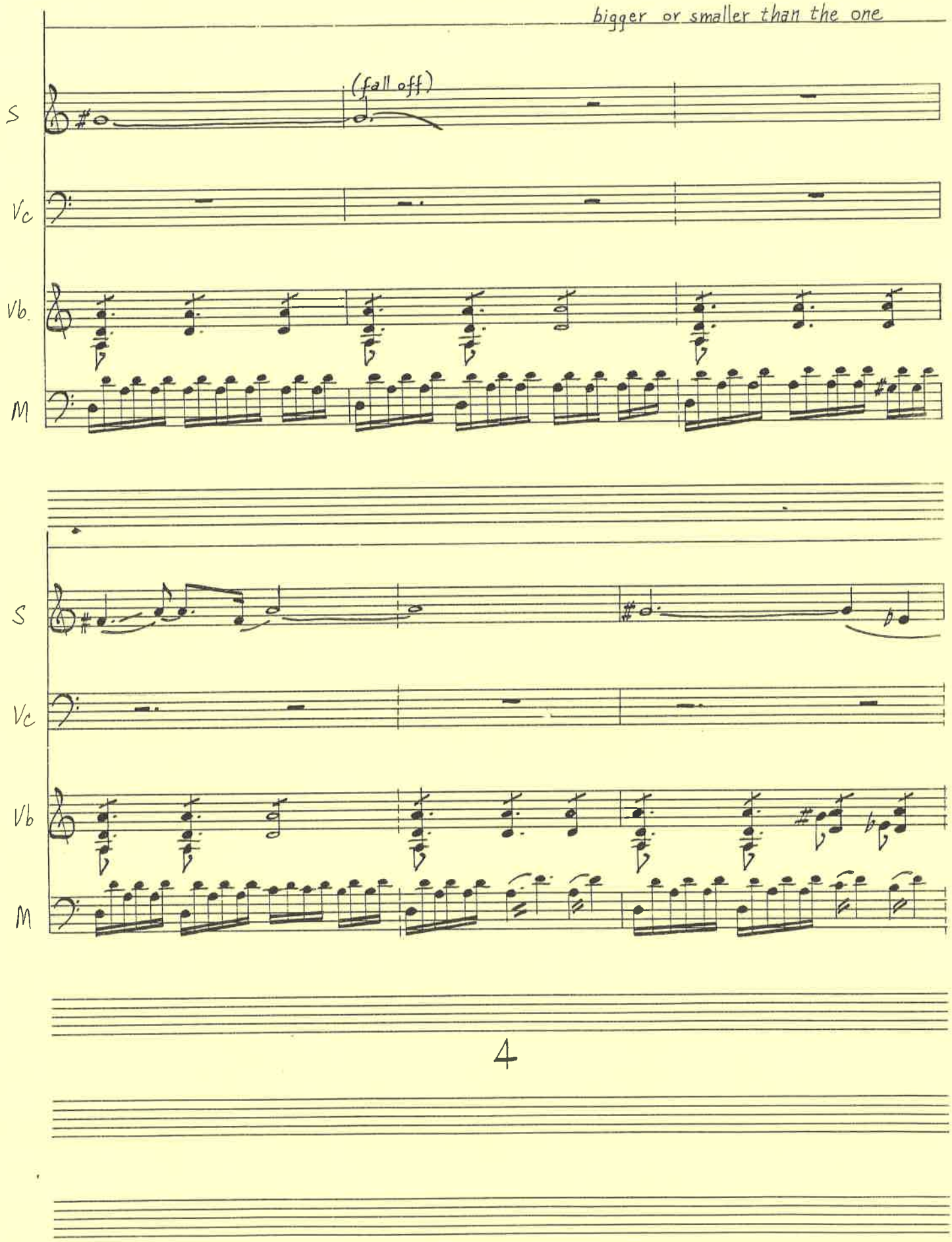



Voc
that is bigger than that one
l.v.
3
Voc
Voc
there is a smaller one
that is bigger and
A
p
f
Sub. p
f

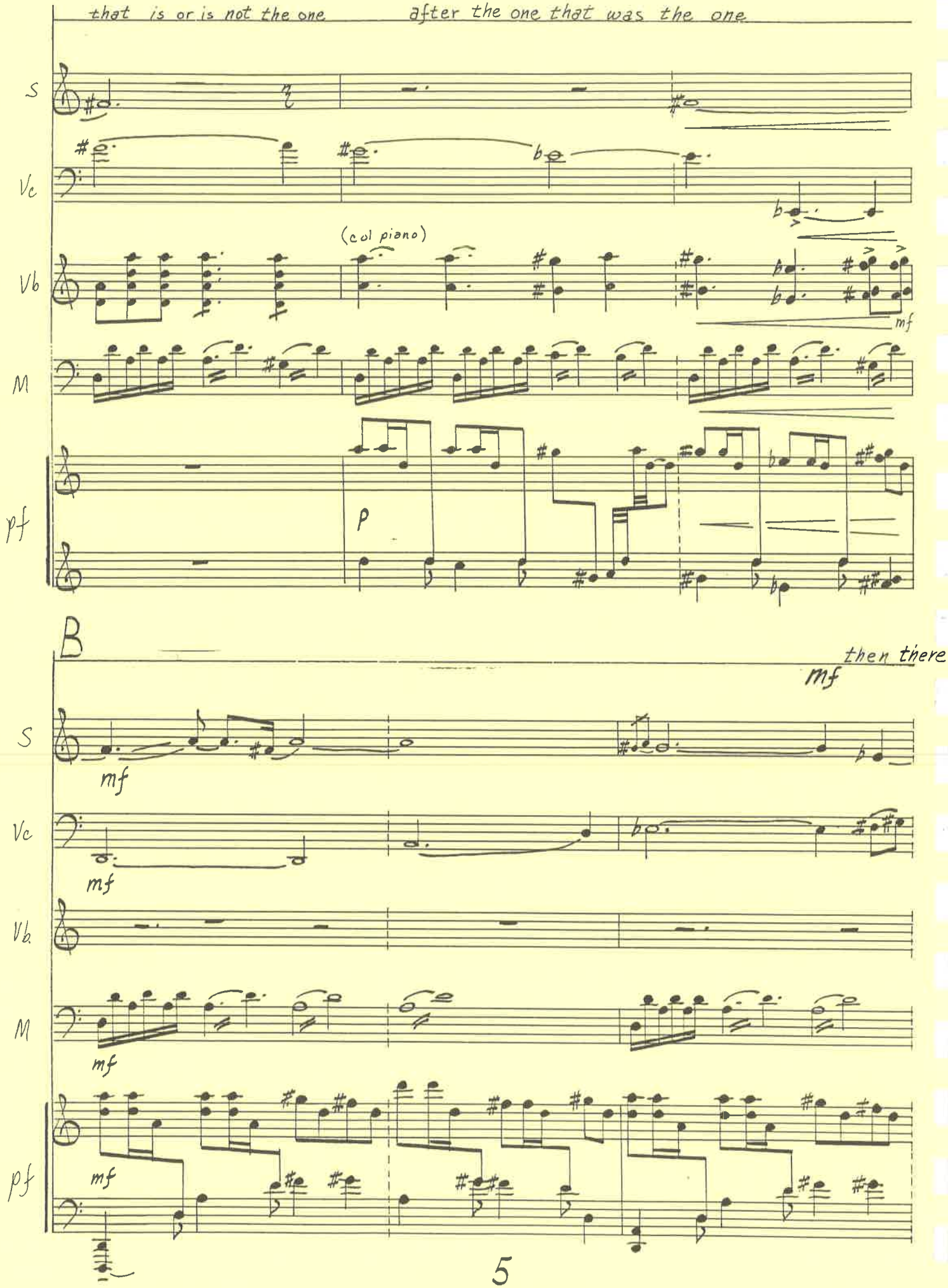


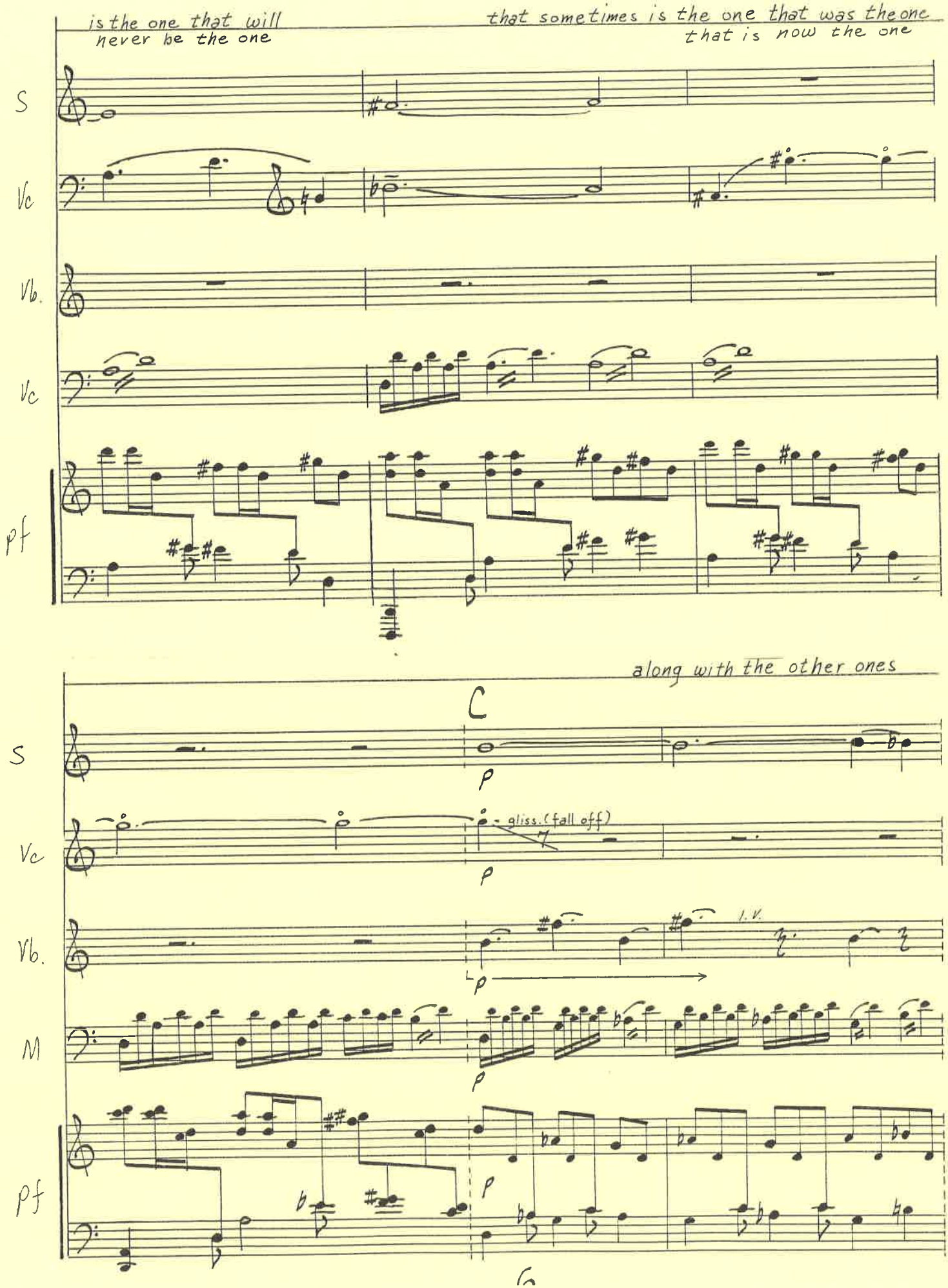
3

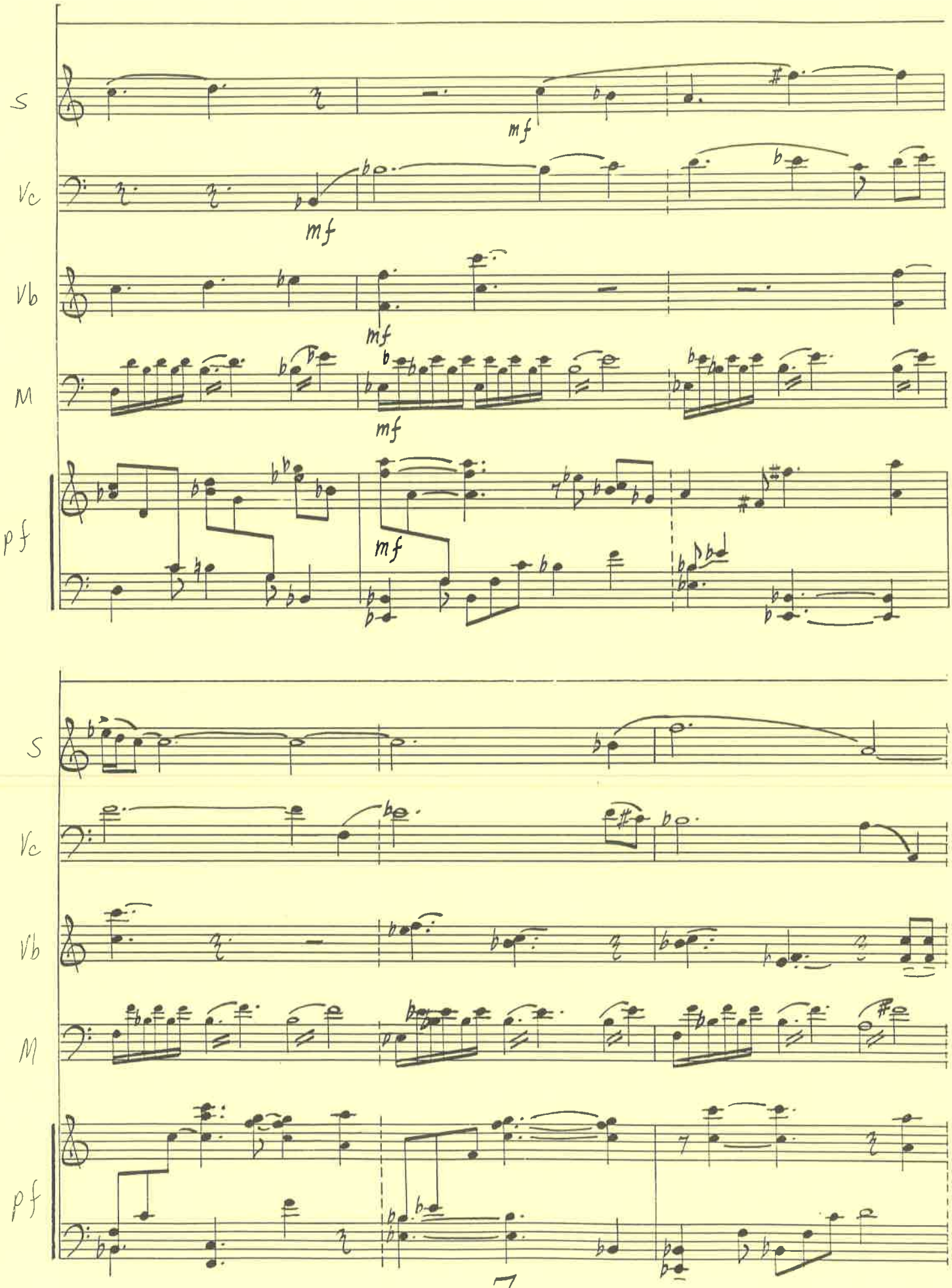
TEMPE, ARIZONA
Elbow
MUSIC PAPERS
9000

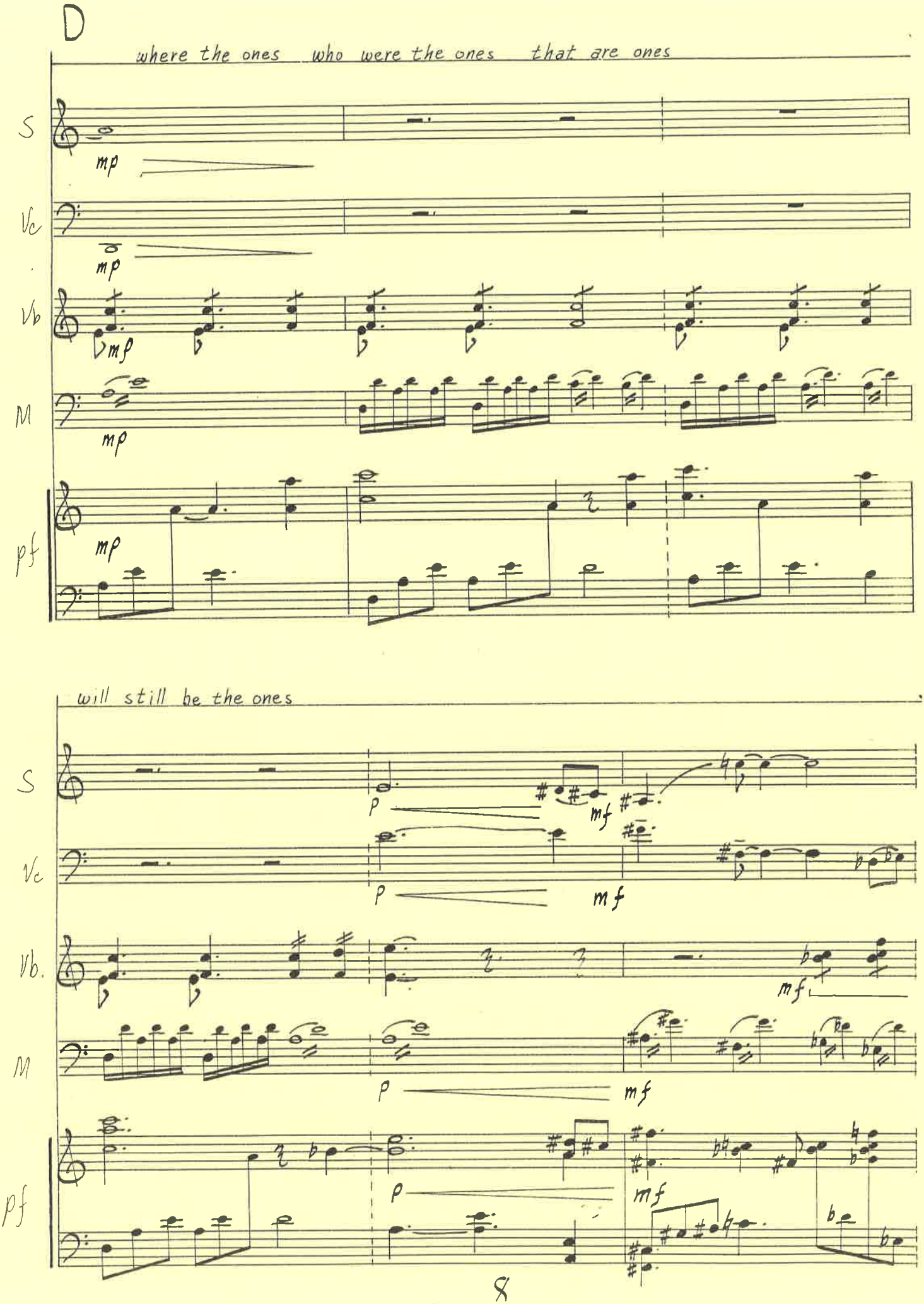


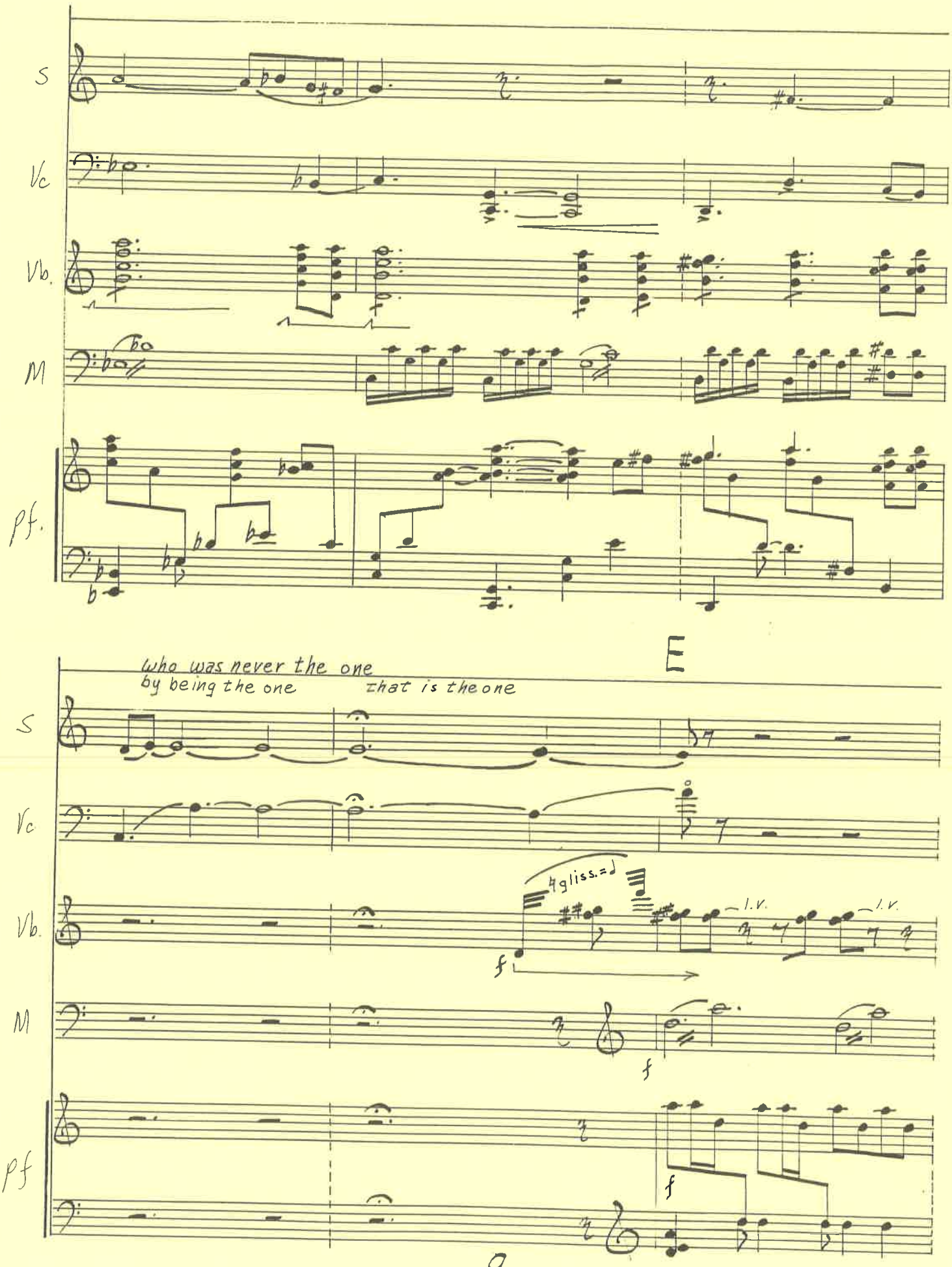
TEMPE, ARIZONA
MUSIC PAPERS
9000


that is or is not the one
after the one that was the one
S
Vc
Vb
M
pf
(col piano)
mf
p
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
S
Vc
Vb.
Vc
pf
along with the other ones
C
S
p
Vc
gliss. (fall off)
p
Vb.
l.v.
p
M
p
pf
p


S
Vc
Vb
M
pf
mf
mf
mf
mf
S
Vc
Vb
M
pf


D
where the ones who were the ones that are ones
S
Vc
Vb
M
pf
mp
will still be the ones
p
mf


S
Vc
Vb.
M
Pf.
E
Who was never the one
by being the one
that is the one
S
Vc
Vb.
gliss.
l.v.
l.v.
M
Pf
f
f
f

Vln.

M

pf

Vln

M

pf

l.h.

Vln

M

pf

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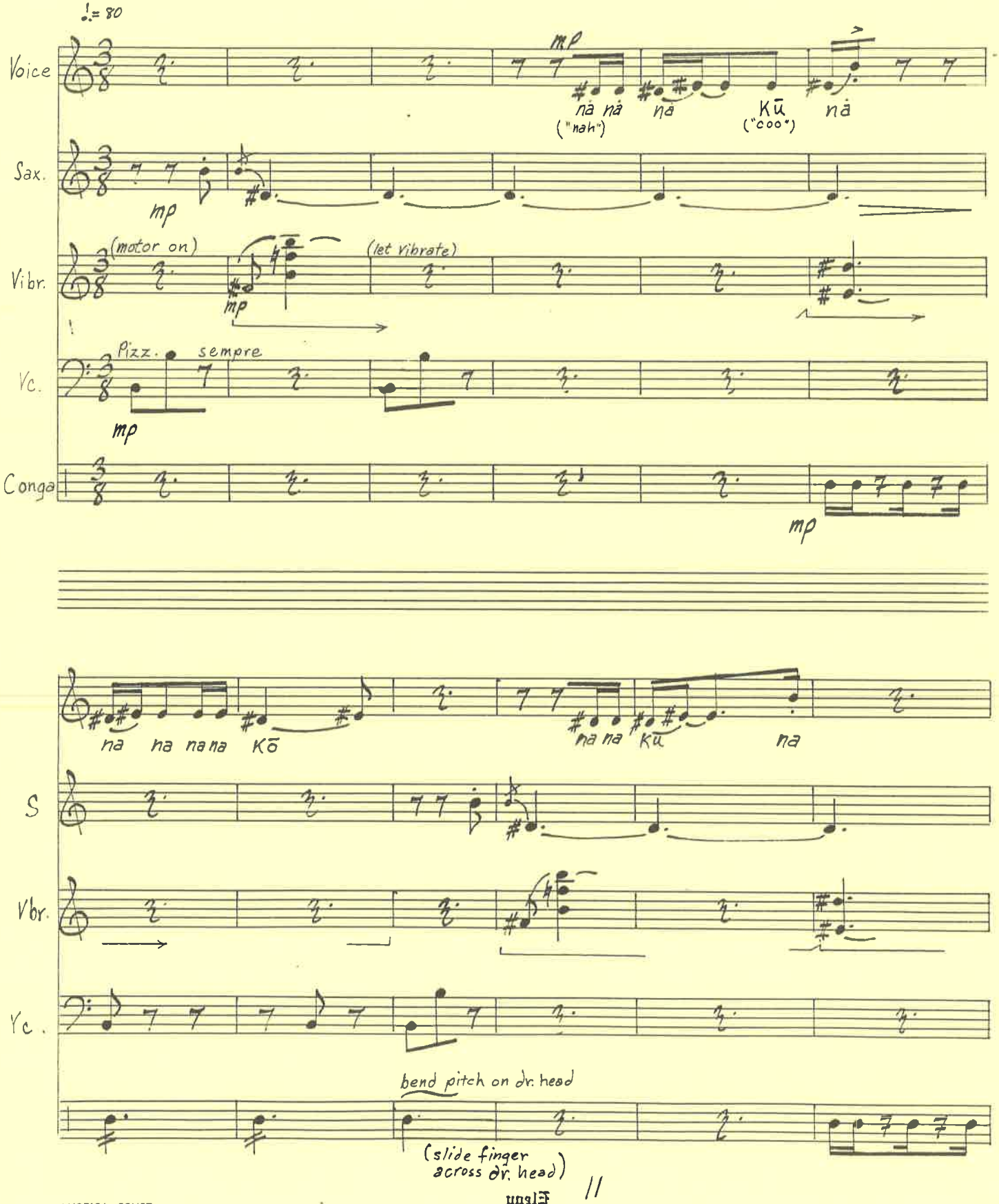
TEMPE, ARIZONA

The Woman Who



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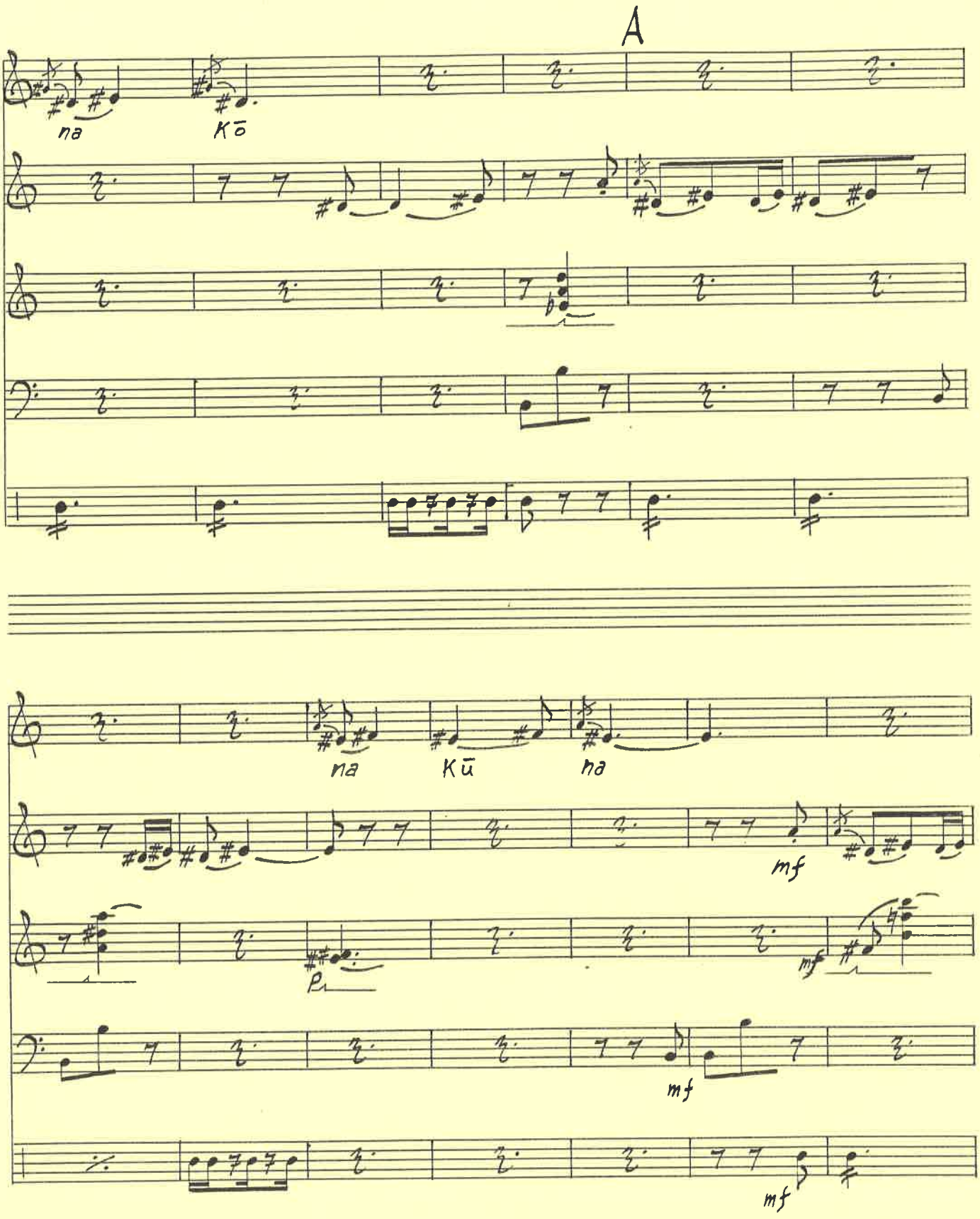
MUSIC PAPERS
9000



MUSIC PAPERS
TEMPE, ARIZONA

TEMPE, ARIZONA
MUSIC PAPERS
6000

na

na – ū

f

p

3

mp

ū ē ū ē ū à

f

(let vibrate)

mp

mp

TEMPE, ARIZONA
MUSIC PAPERS
9000

mf
C
na na·na·na·na na na·na·na·na Kū
mf
mf
mf
ra ma na·na·na·na na na·na·na·na
cresc.
cresc. poco a poco
15

poco a poco cresc.

f

f

f

D

mf

rā ma na - ū

mf

mf

mf

mf

ELPON
MUSIC PAPERS
TEMPE, ARIZONA
9000

MUSIC PAPERS
TEMPE, ARIZONA
9000

mf

na na na·na·na·na na na·na·na·na Kō

mf

mf

na na·na·na·na na na·na·na·na Kū

sub. p

MUSIC PAPERS
ETUDE
TEMPE, ARIZONA
9000

TEMPE, ARIZONA
MUSIC PAPERS
9000

ra ma na Ha! à - - na na

ma à - - na ra Kū Ha! ha

sotto voce

mf

mf

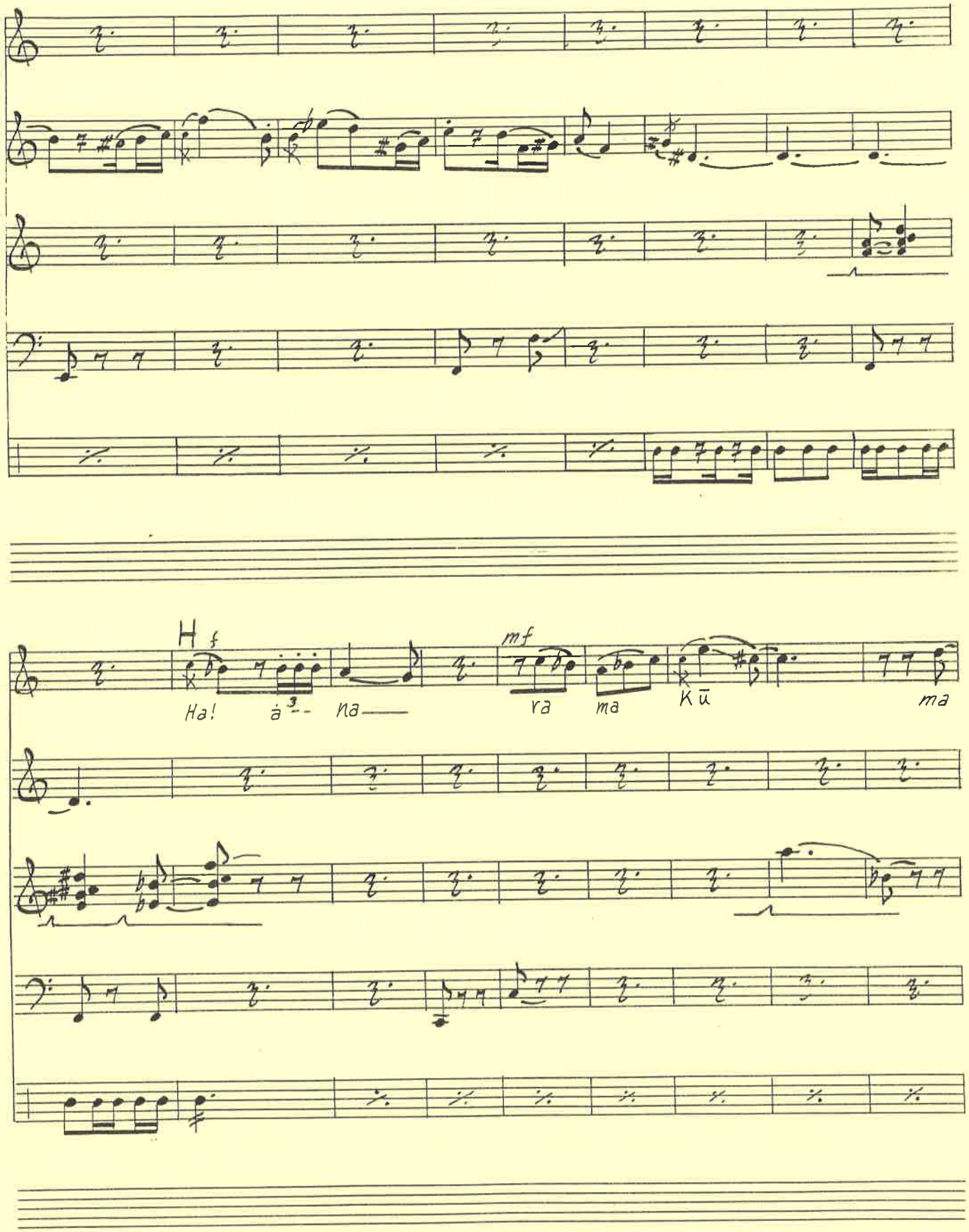
MUSIC PAPERS
ETUDE
TEMPE, ARIZONA
9000

G

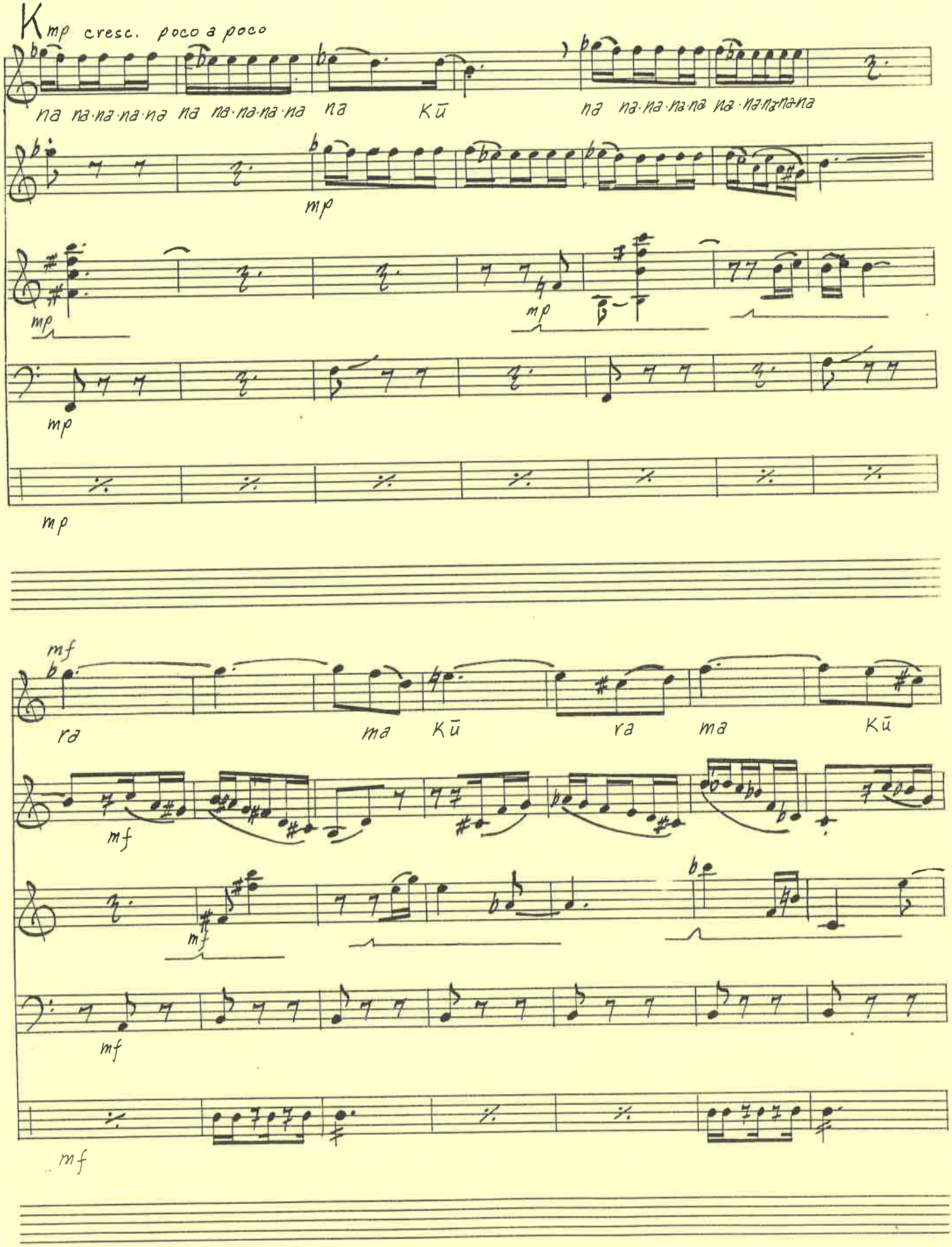
ra ma da na

ma·na-ū

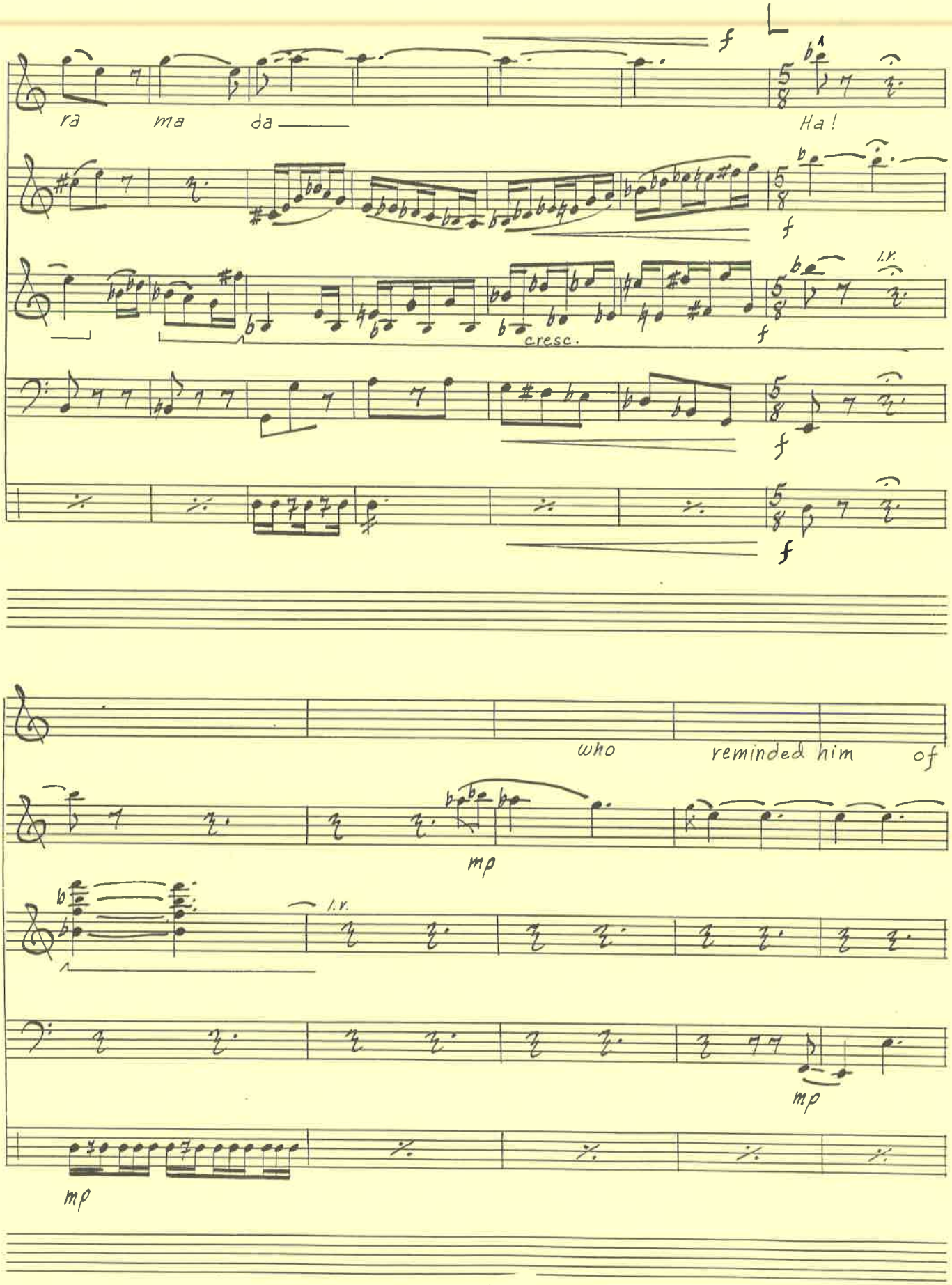
MUSIC PAPERS
TEMPE, ARIZONA
9000


H
f
mf
Ha! ȧ na ra ma Kū ma

TEMPE, ARIZONA
MUSIC PAPERS
6000



TEMPE, ARIZONA MUSIC PAPERS 9000



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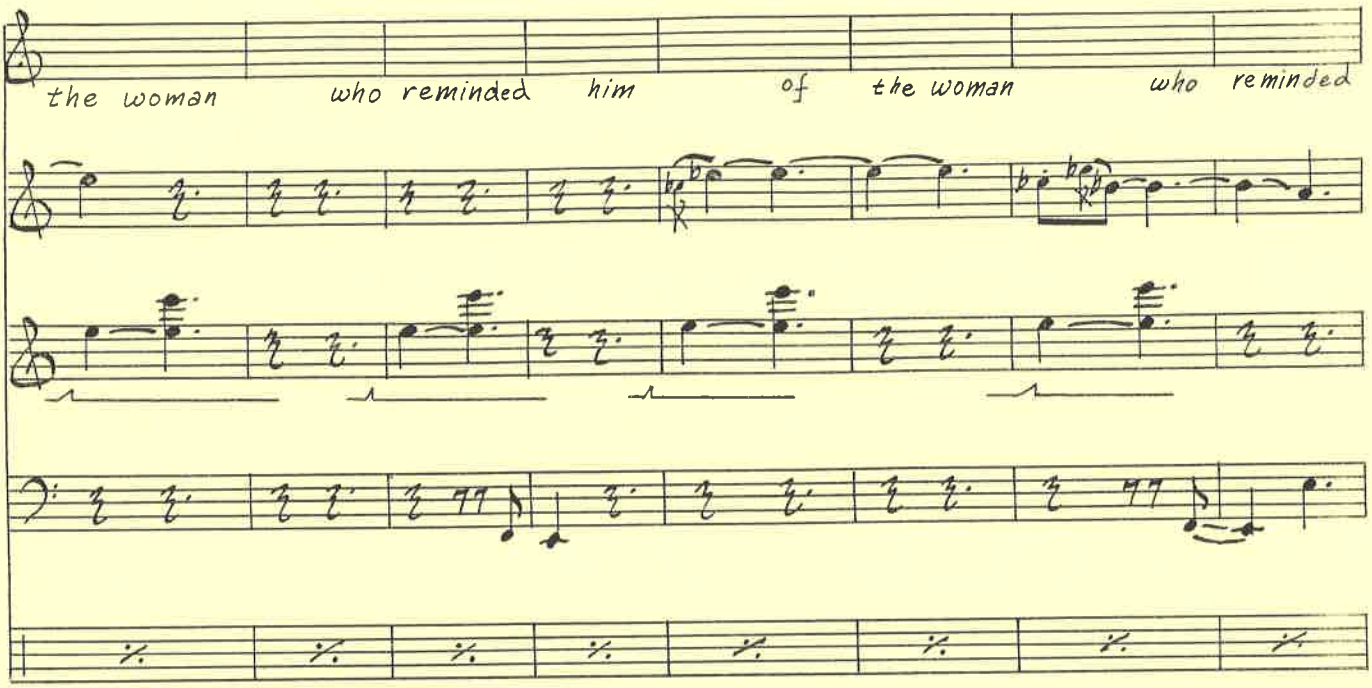
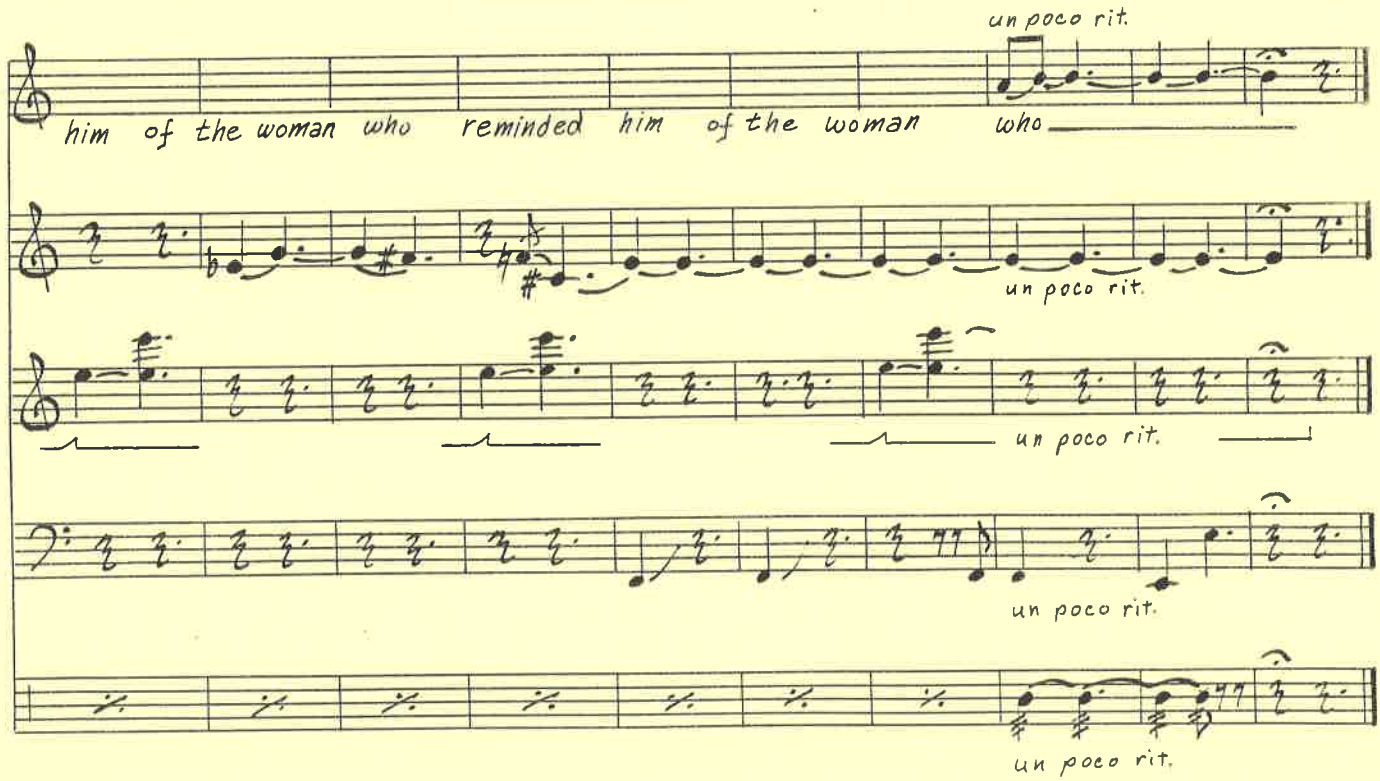
MUSIC PAPERS
9000

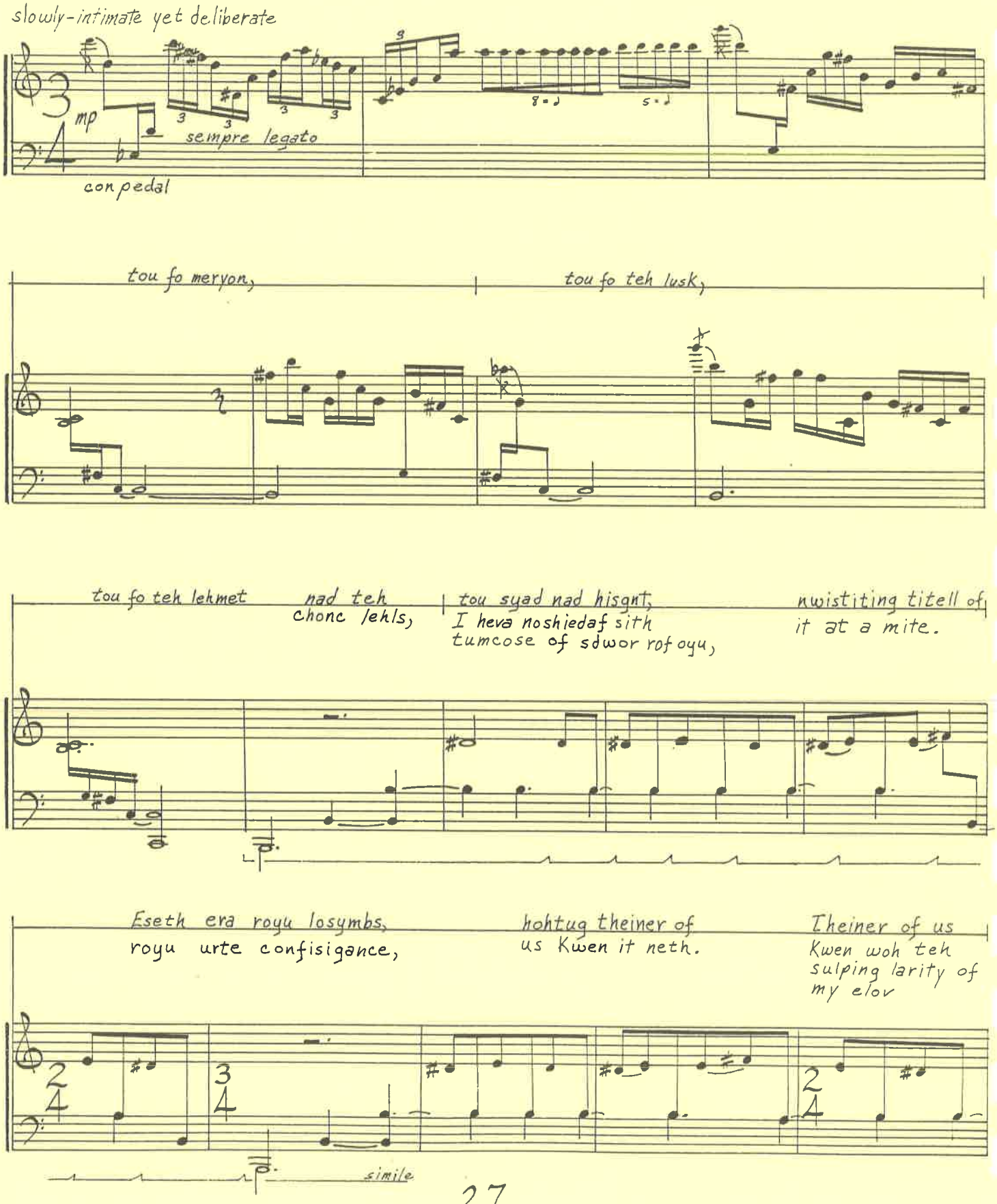
M





TEMPE, ARIZONA
MUSIC PAPERS
9000

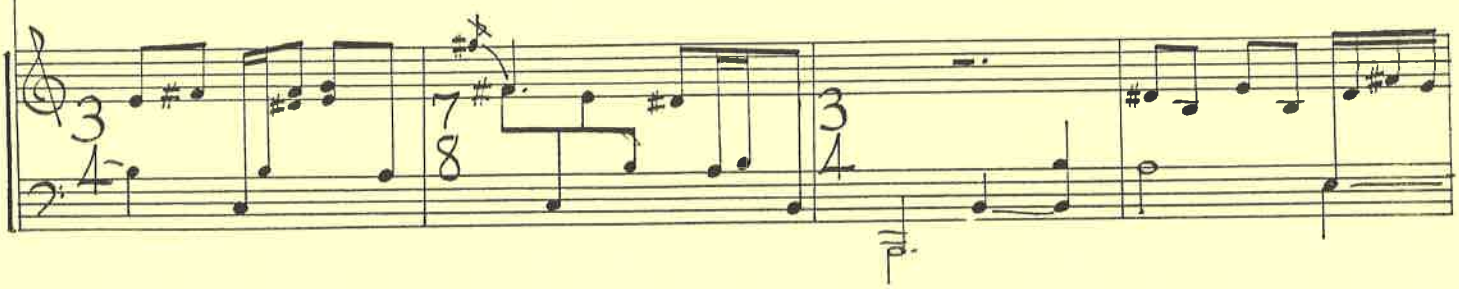
Dedicage


slowly-intimate yet deliberate
mp
sempre legato
con pedal
tou fo meryon,
tou fo teh lusk,
tou fo teh lehmet
nad teh
chonc lehls,
tou syad nad hisgnt,
I heva noshiedaf sith
tumcose of sdwor rof oyu,
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
simile

dowul noe yad mecobe a
rentconai of rembranremec,

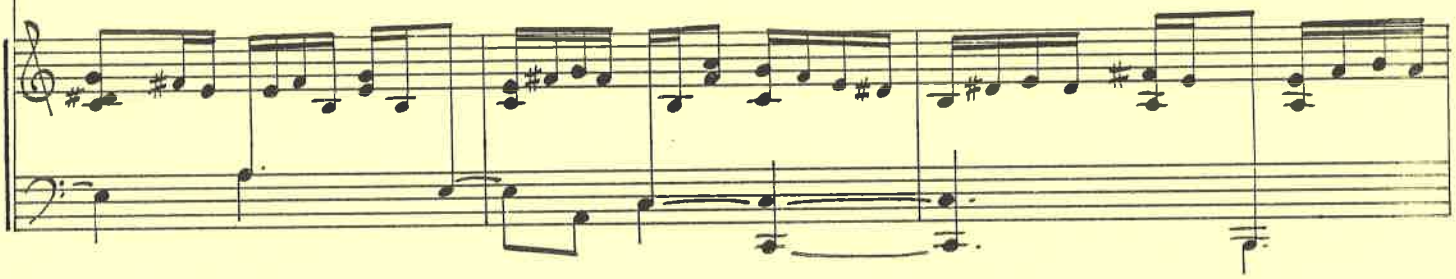
a save of royu dafedmobol,
a racKced raj of urego,

a bomt,
shuped up



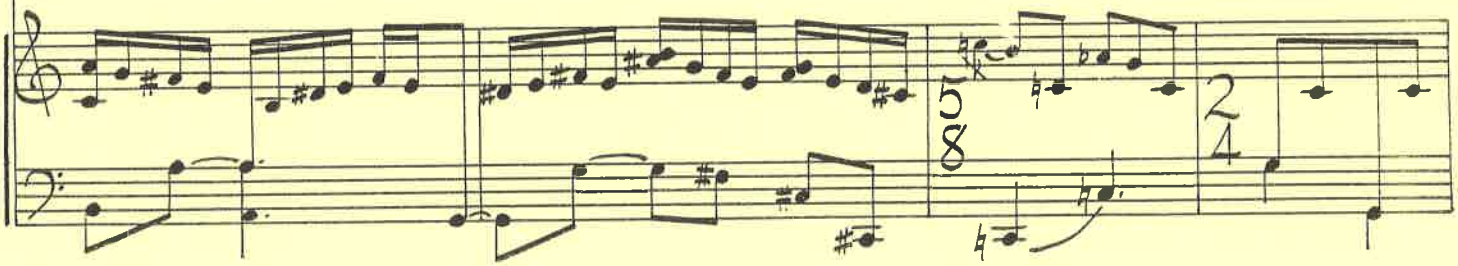
out of meryon, out of the lusk,
out of the lehmet and the chonc lehls,

out of syad and hisgnt, I hera
noshiedaf sith tumcose of sdwor for you,



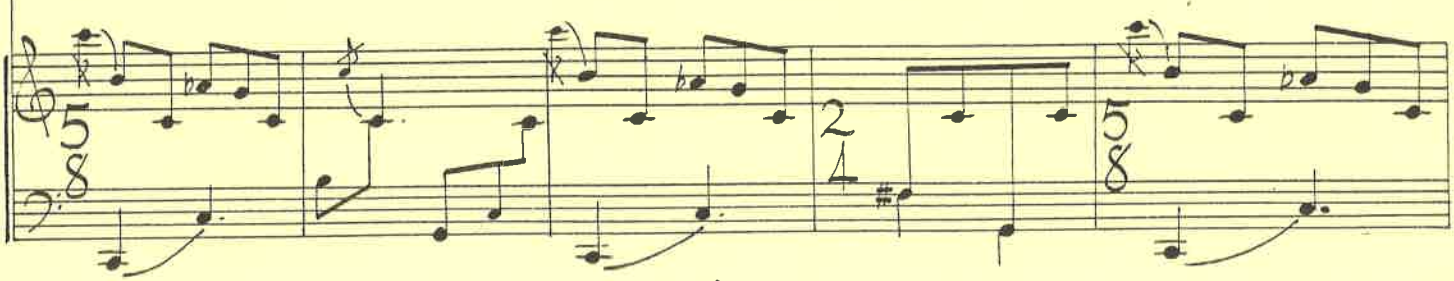
nwustiting titell of it at a mite.
Eseth are royu losymbs,

royu urte confisigance,
hohtug theiner of us Kwen it neth.



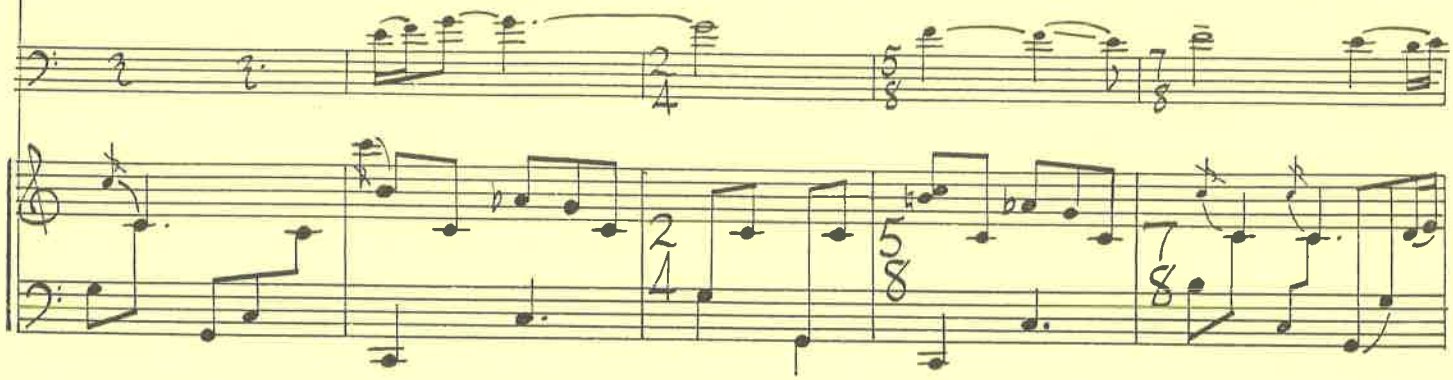
Theiner of us Kwen how the
sulping larity of my elov,

dowul one day mecobe a
rentconai of rembranremec



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

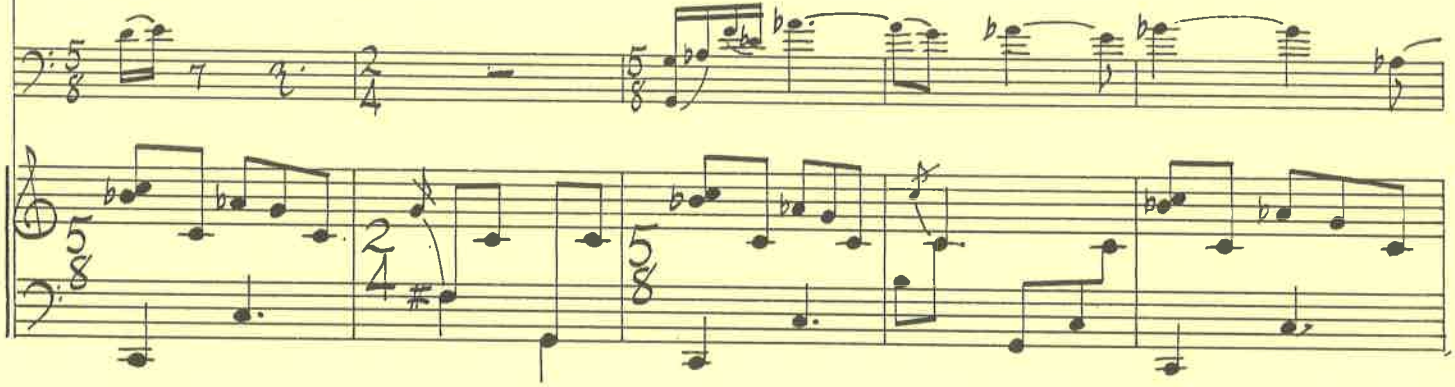
a bomt shuped up
out of meryon, out of the lusk,



out of the lehmet
and the chonc lehls,

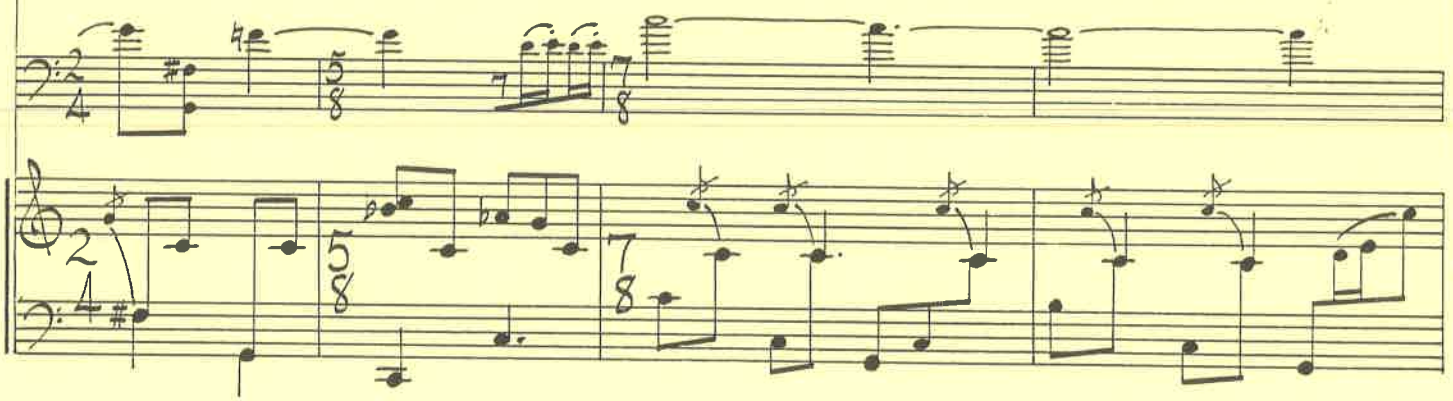
out of days and hisgnt,

I have noshiedaf this
tumcose of sdwor for yc



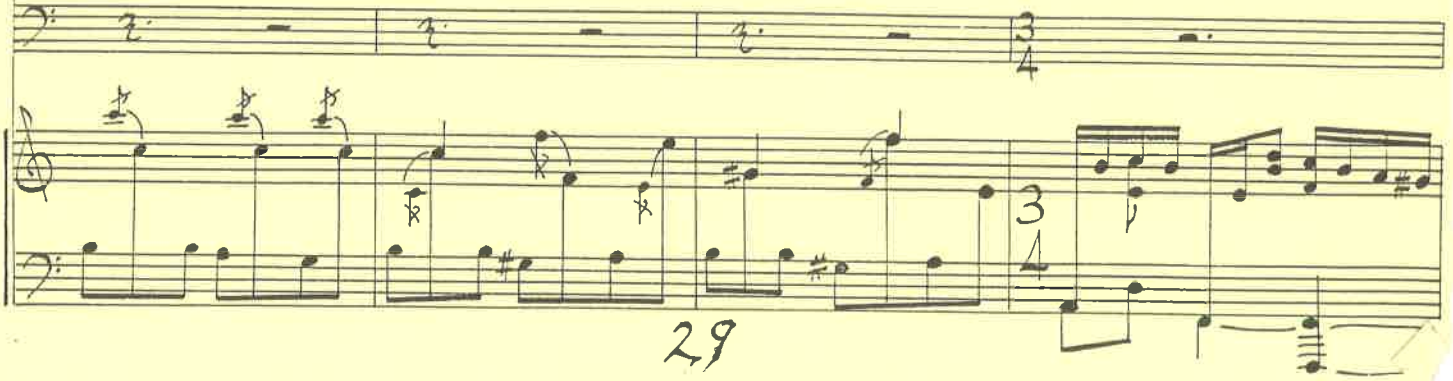
nwustiting titell of it at a time.
Eseth are your losymbs, your true confisigance,

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



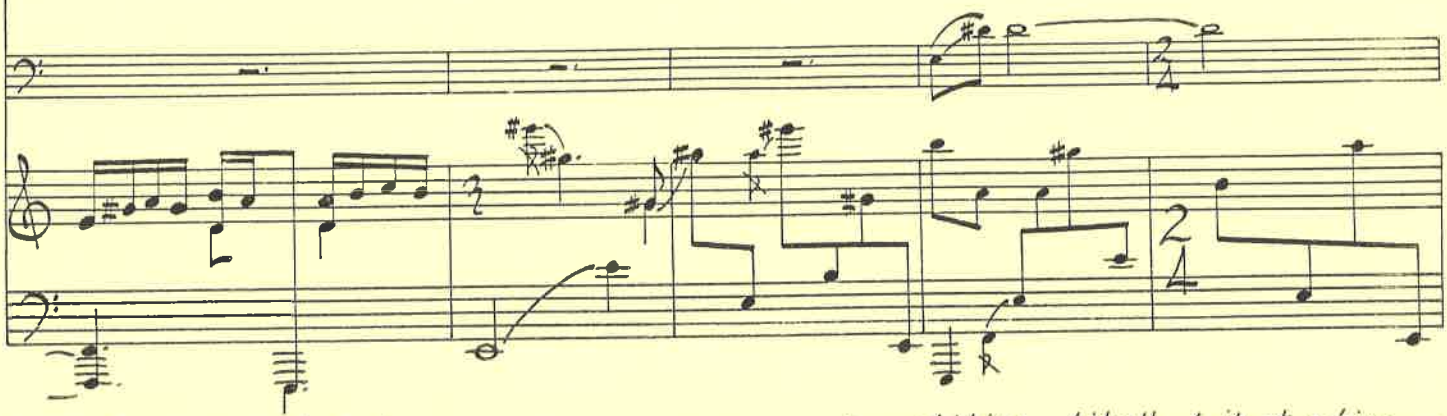
sulping briety of my love dowul
one day mecobe a rentconai of rembranremec,

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



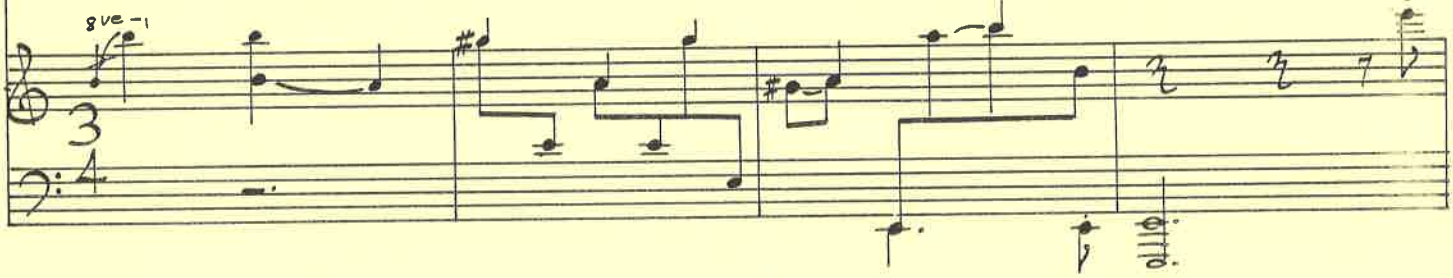
a tomb,
shuped up out of meryon,

out of the sKull, out of the lehmet and the
conch shell, out of days and hisgnt,



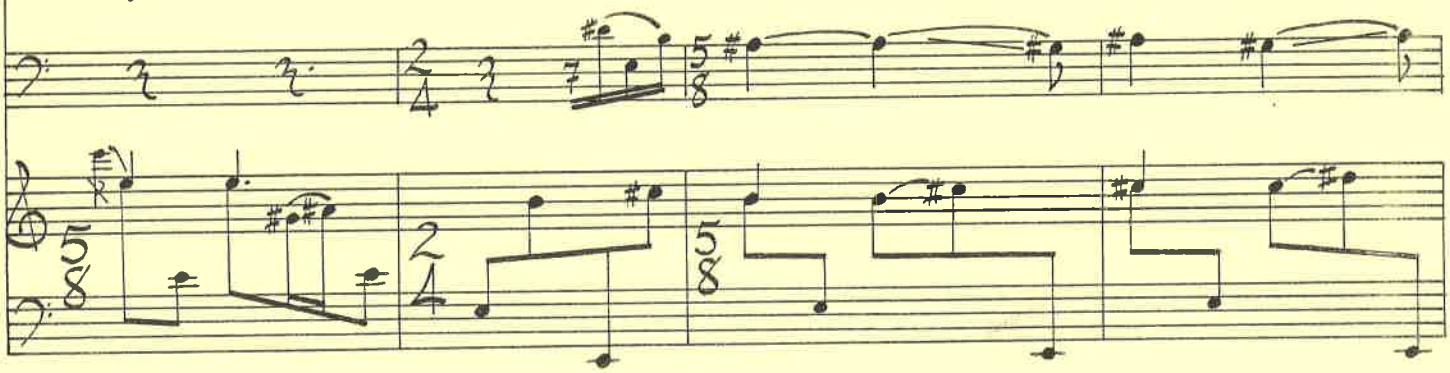
I hare noshiedaf this
tumcose of sdwor for you

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



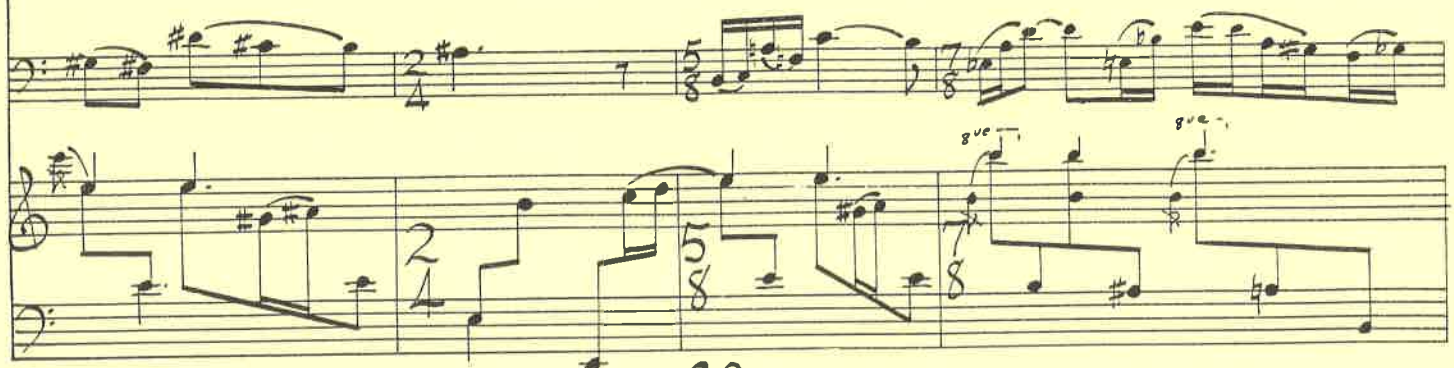
your true canfisigance,
hohtug theiner of us Knew it then.

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



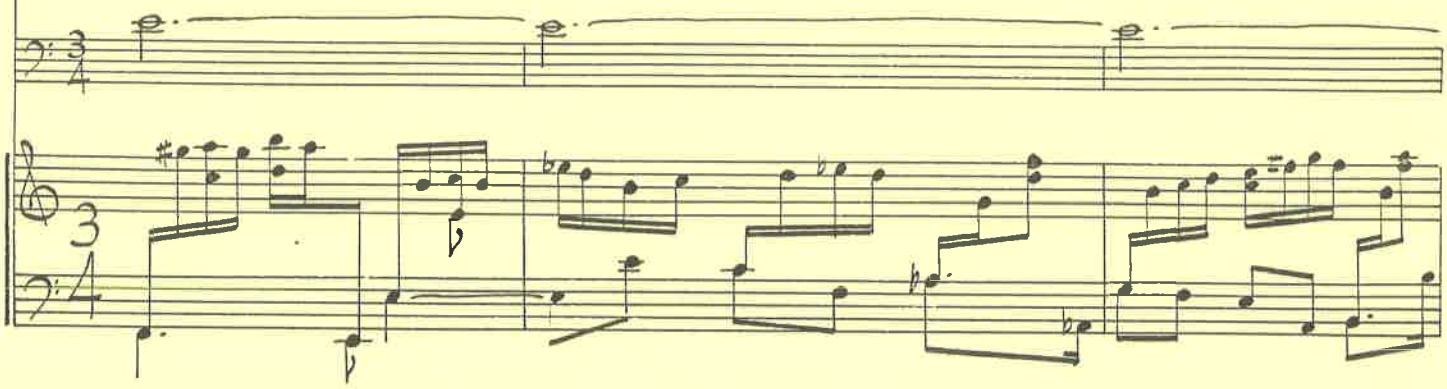
a rentconai of rembranremec,
a vase for your faded bloom,

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



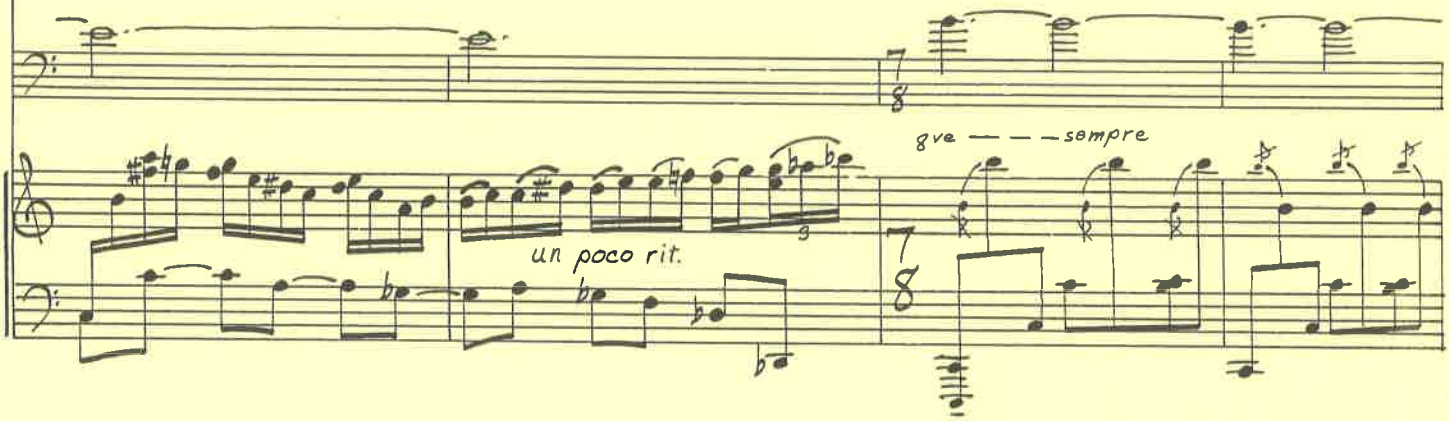
out of the helmet and the conch shell,
out of days and nights, I have noshiedaf

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



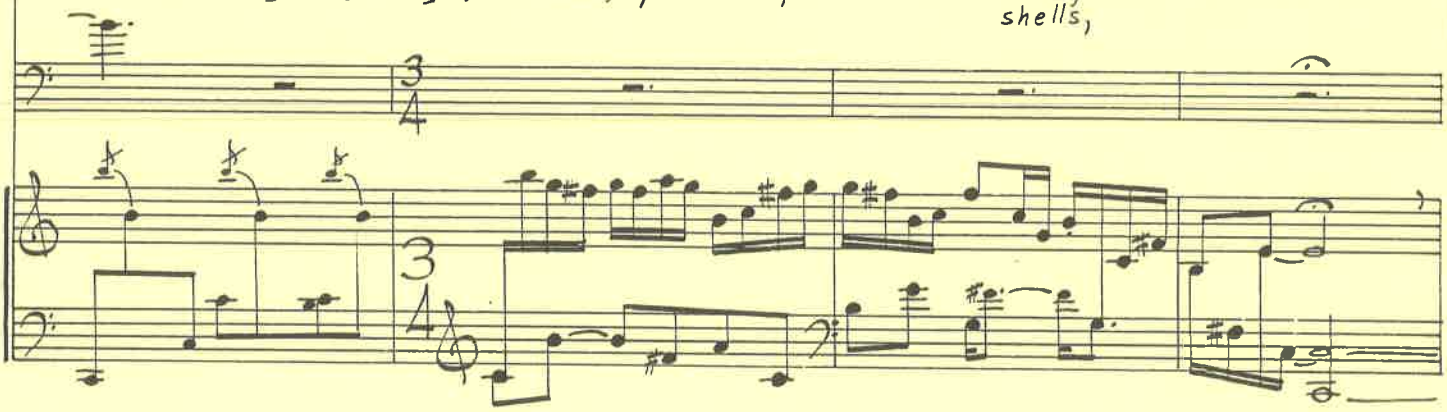
These are your symbols, your true canfisigance,
though theiner of us knew it then. Theiner of us knew

how the sulping lariety of my love
would one day become a rentonai



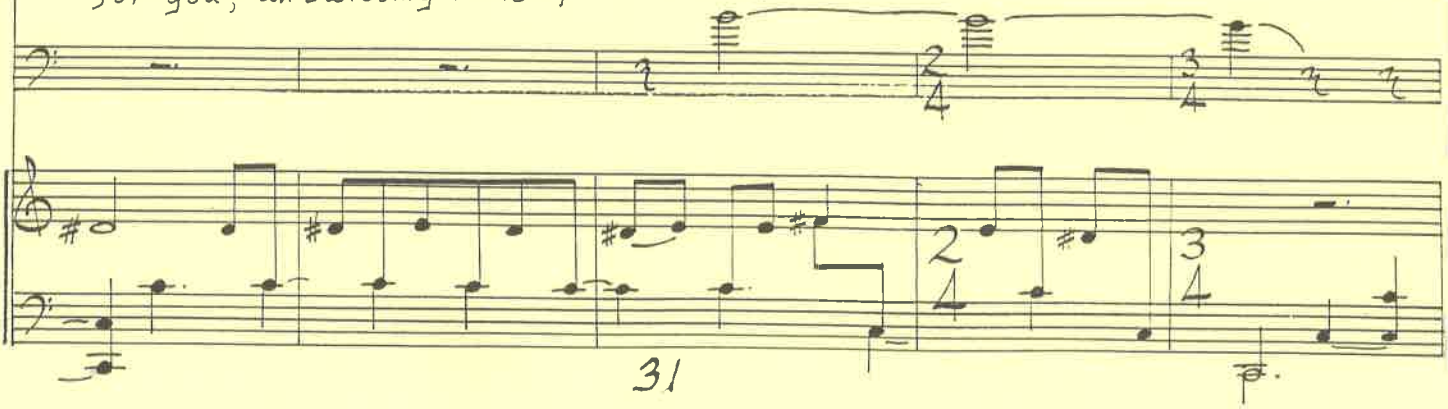
of rembranremec, a rase for your faded bloom,
a cracked jar of rouge, a tomb, pushed up

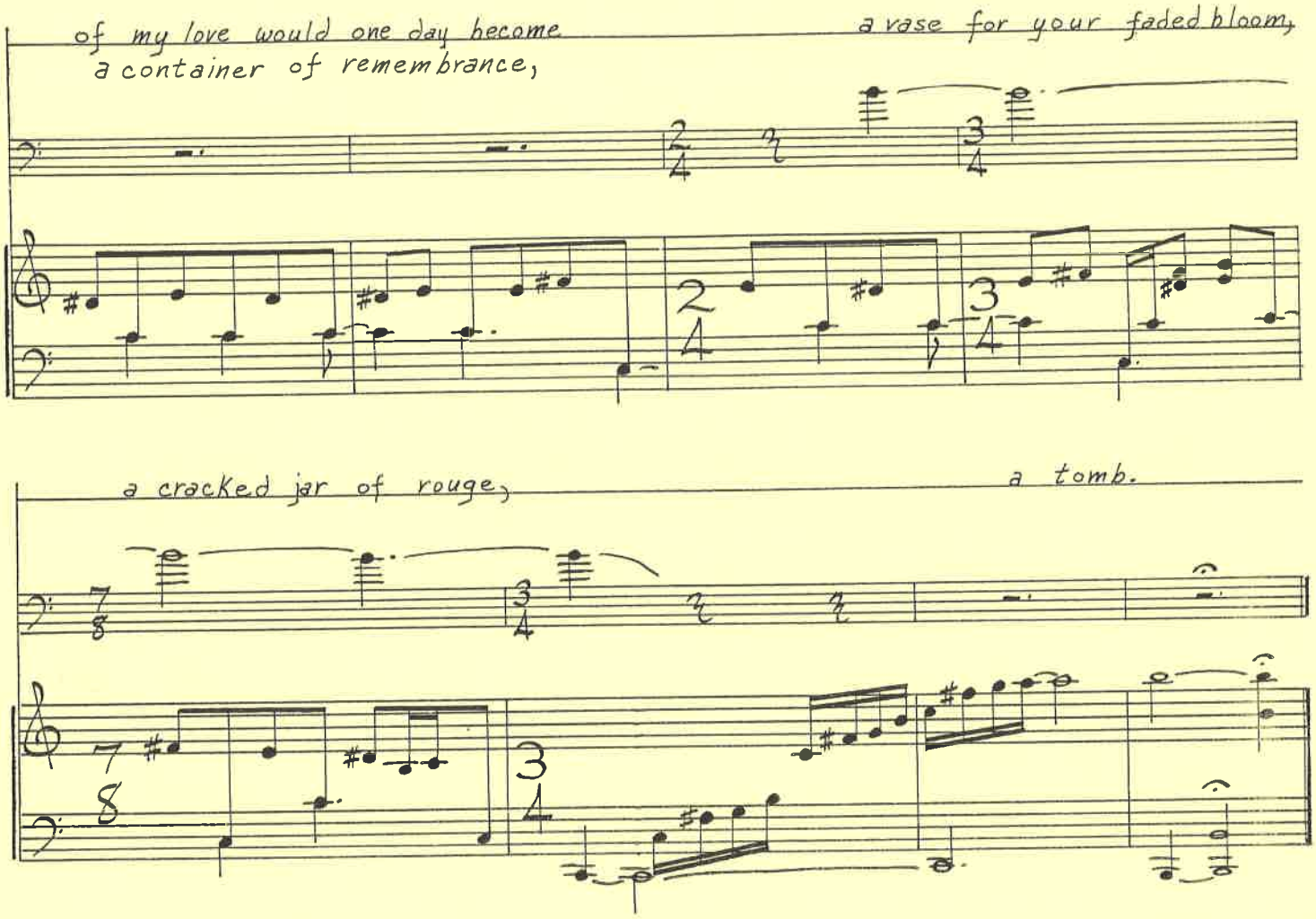
out of memory, out of the sku
out of the helmet and the conc
shells,



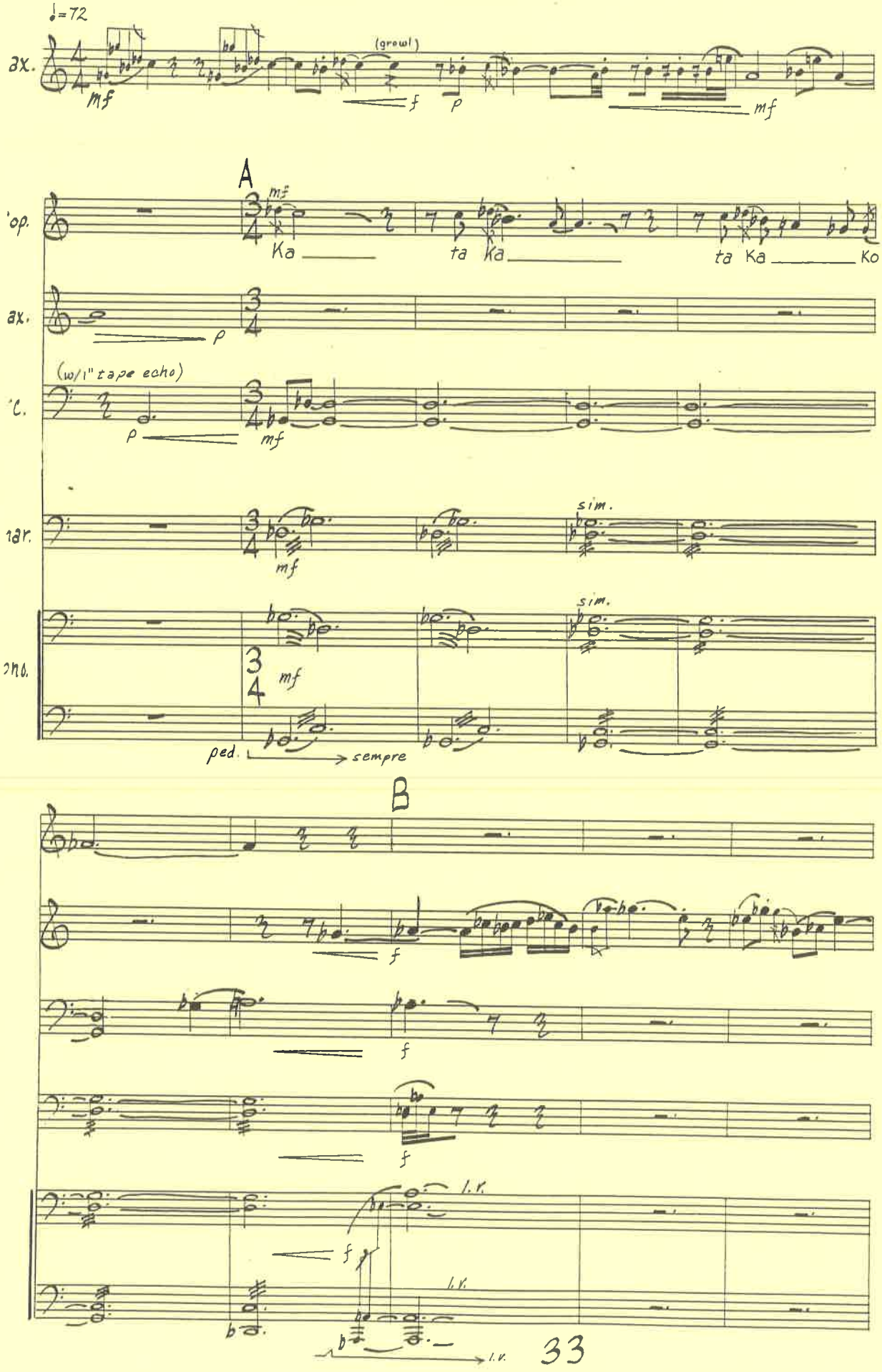
out of days and nights, I have
fashioned this costume of words
for you, untwisting little of it at a time.

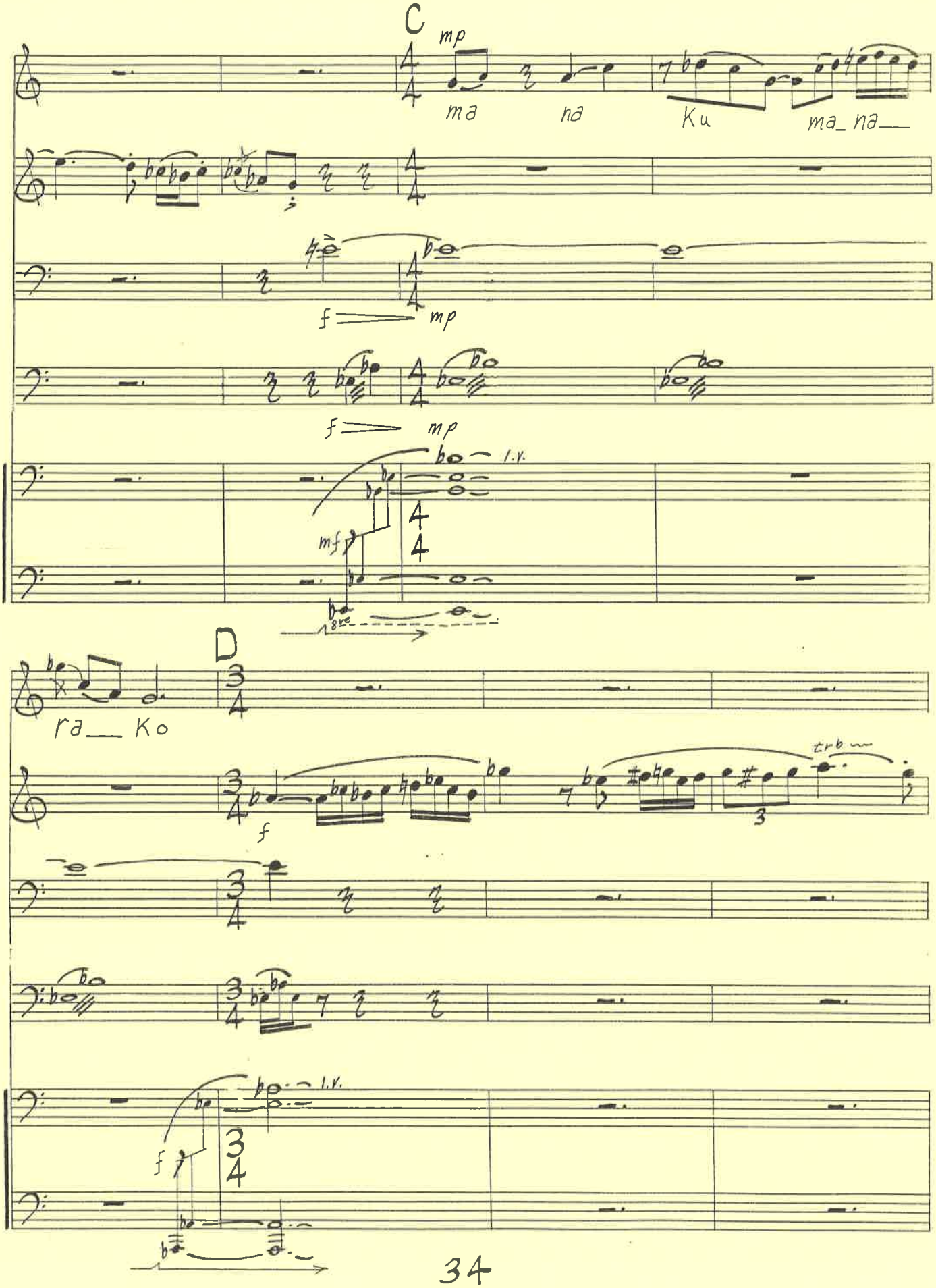
These are your symbols, your true significance,
though neither of us knew it then. Neither
of us knew how the pulsing reality




of my love would one day become
a container of remembrance,
a vase for your faded bloom,
a cracked jar of rouge,
a tomb.

Night Speech





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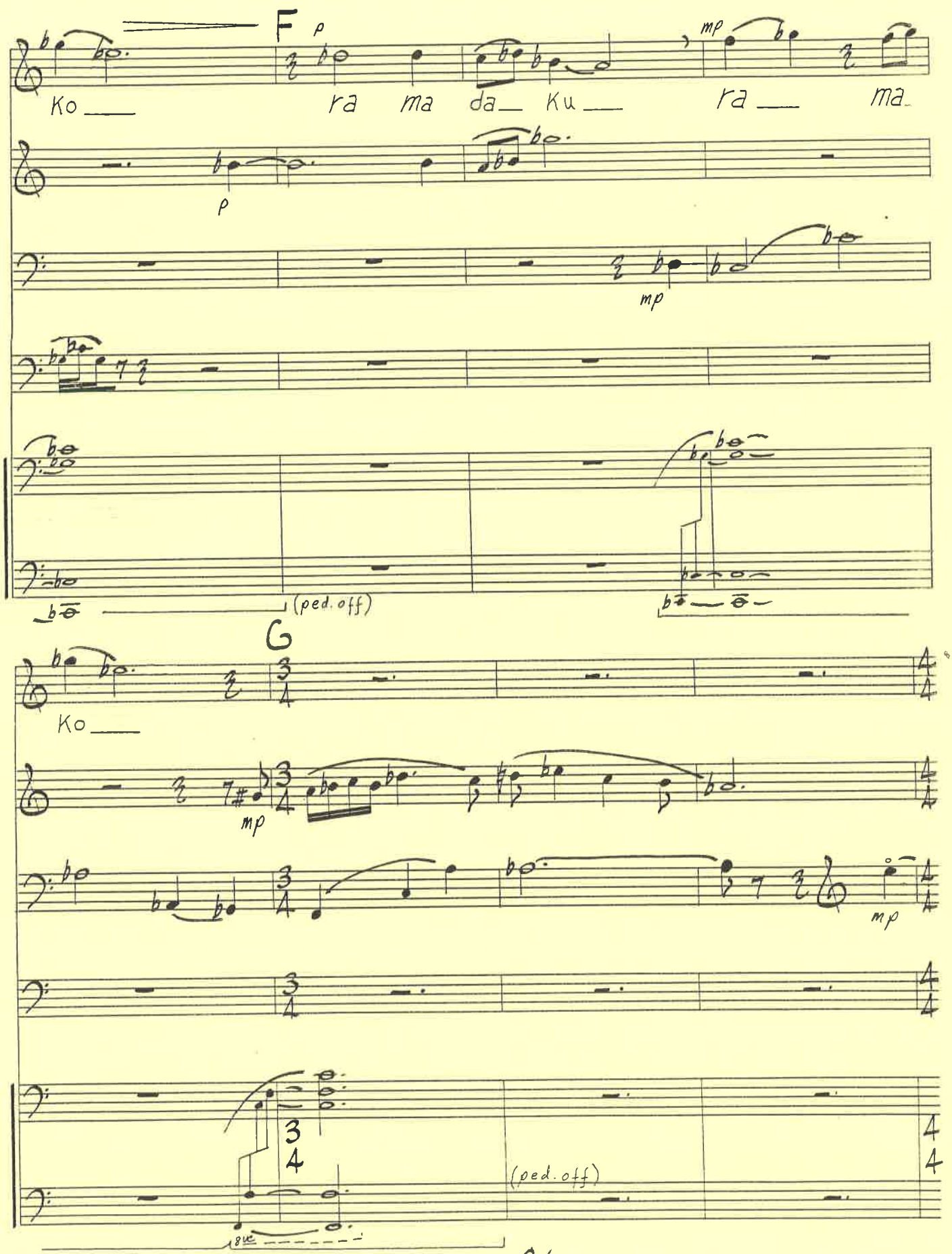
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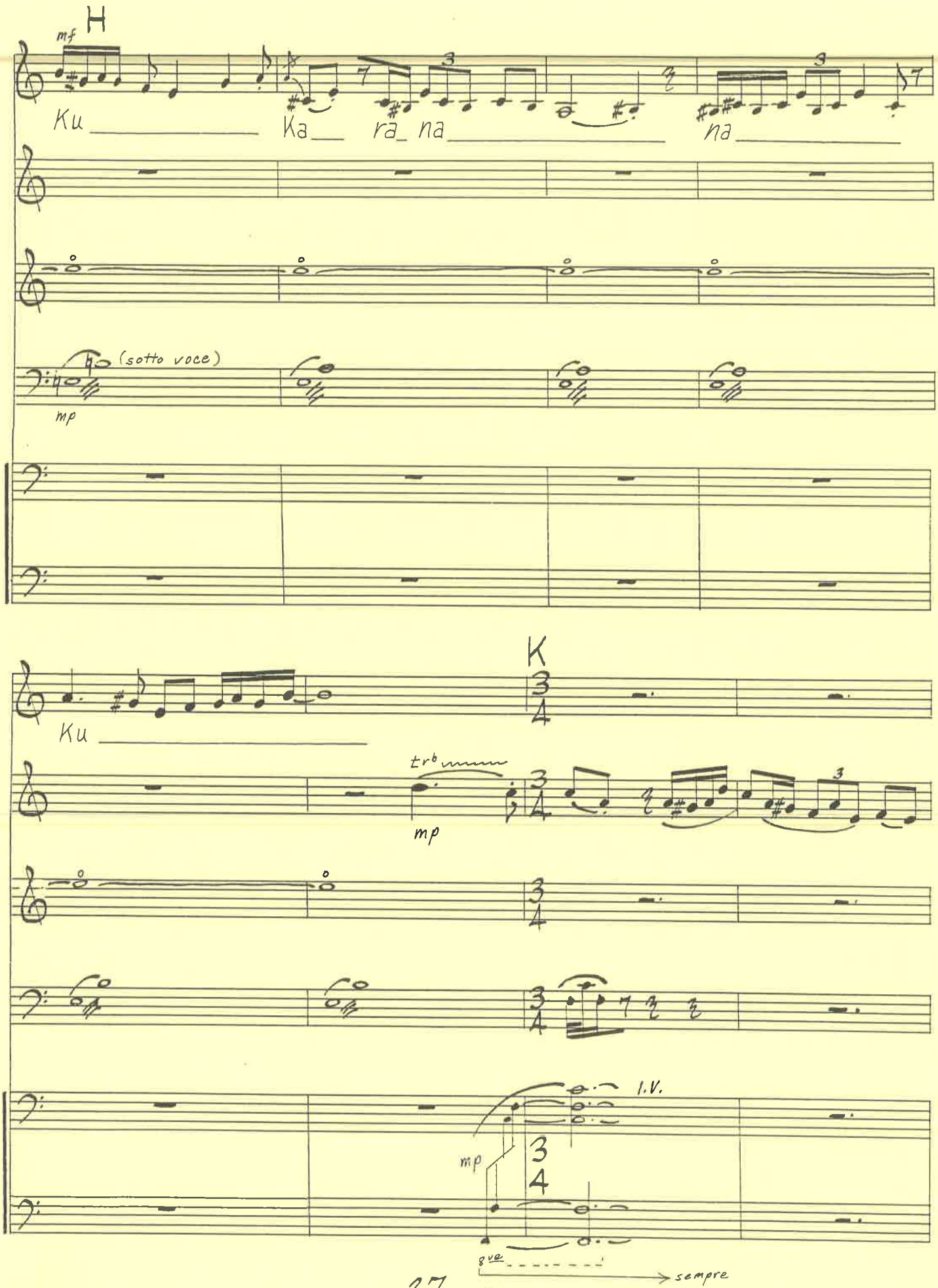
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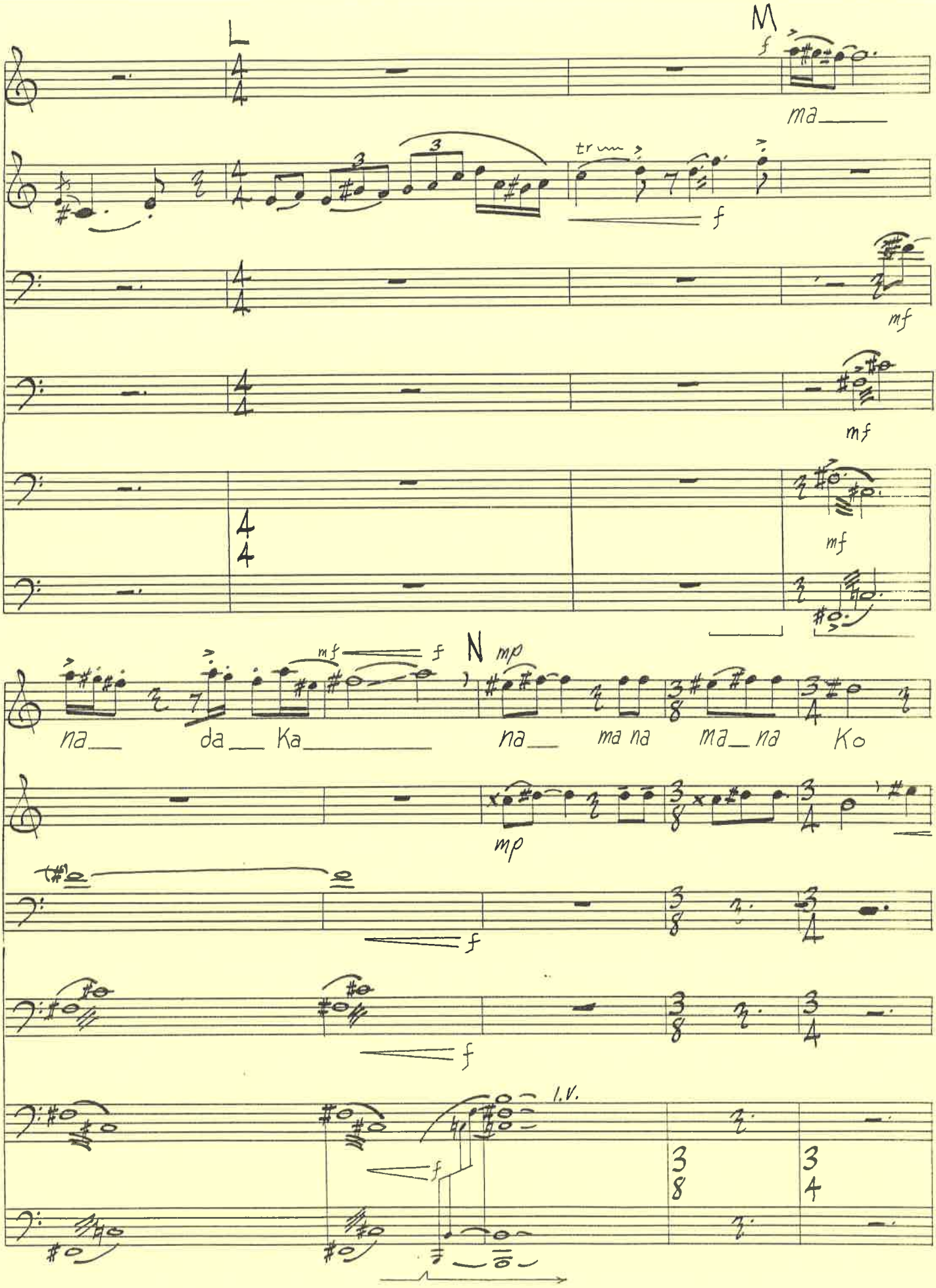
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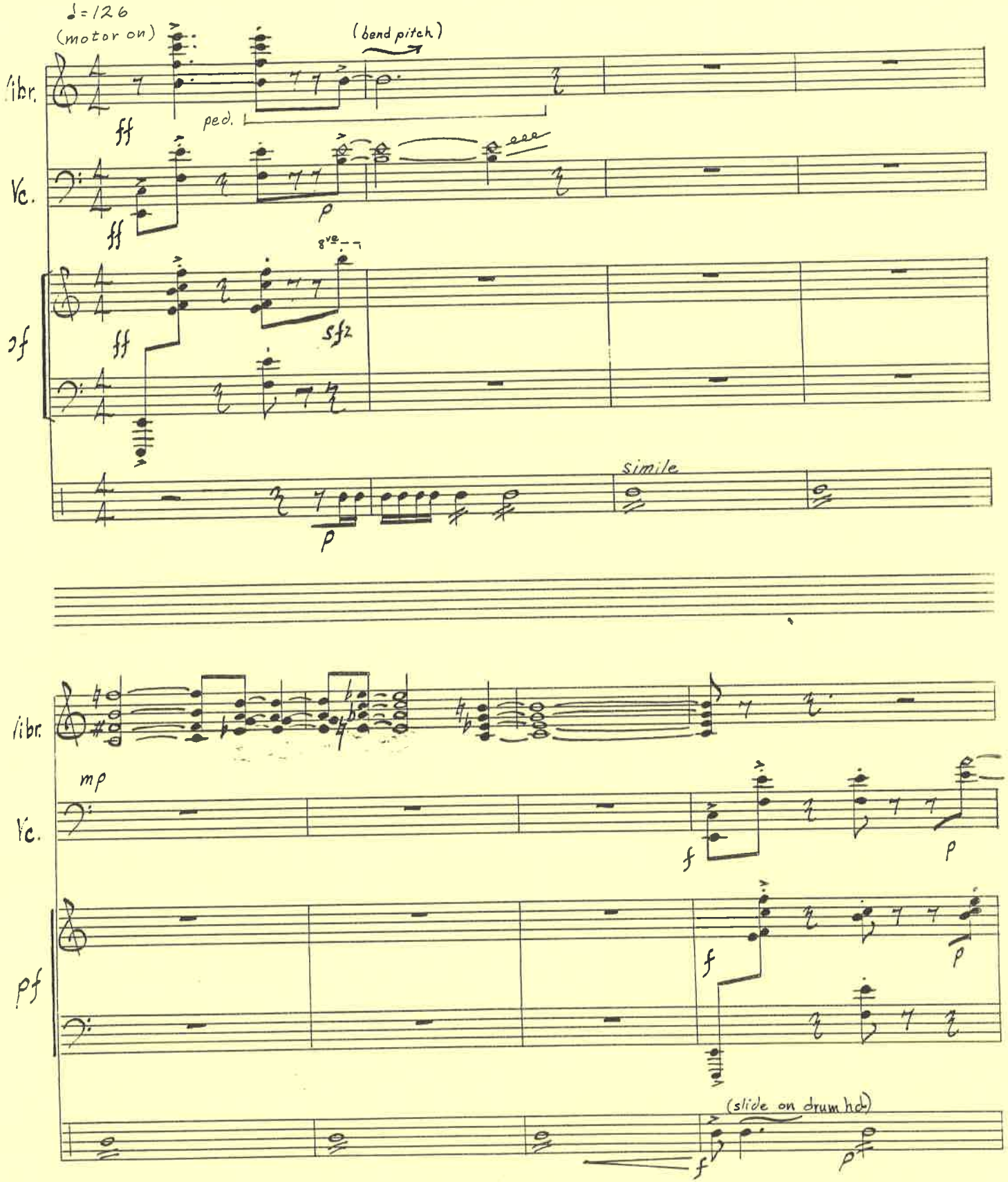
Crossing Atomland



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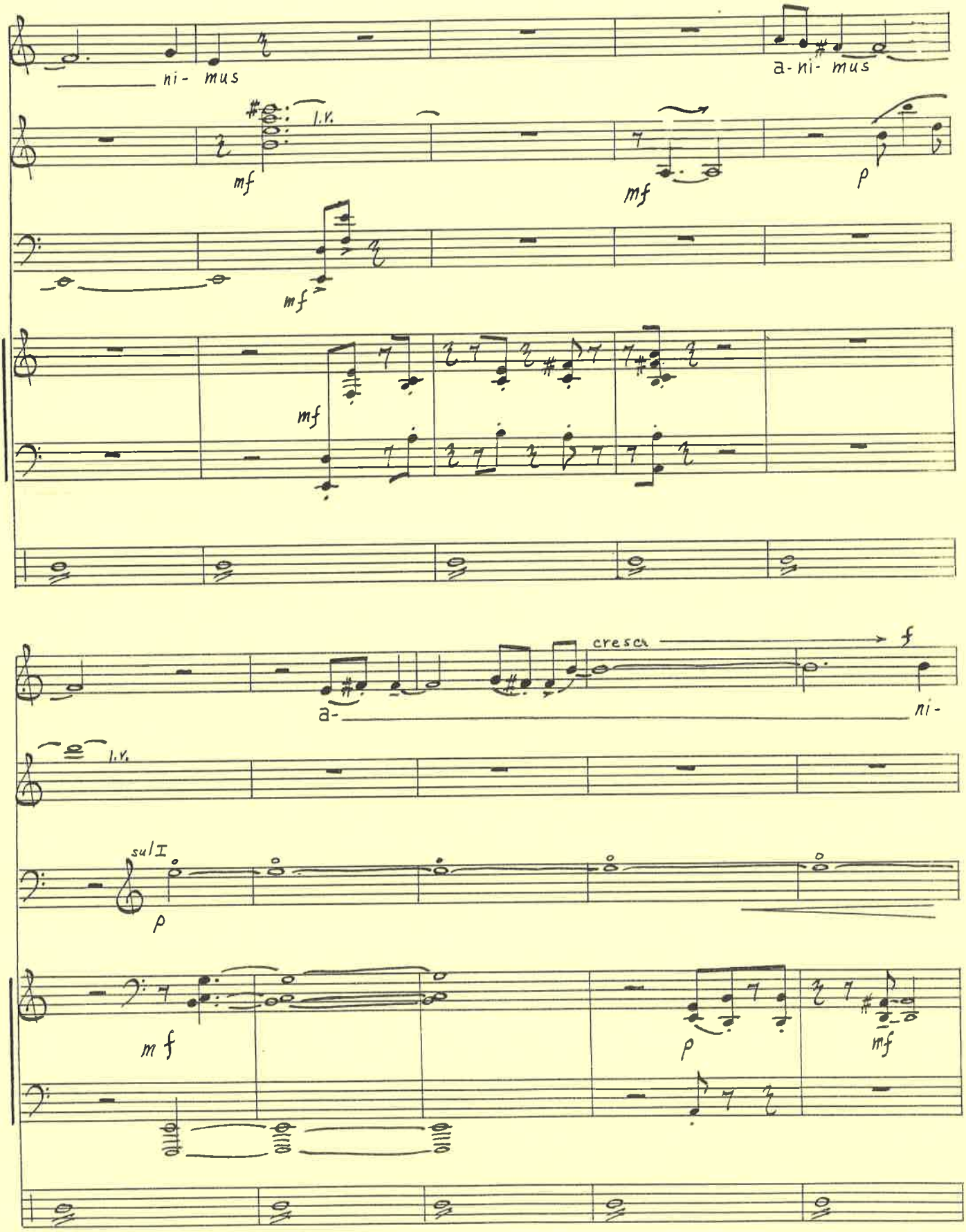

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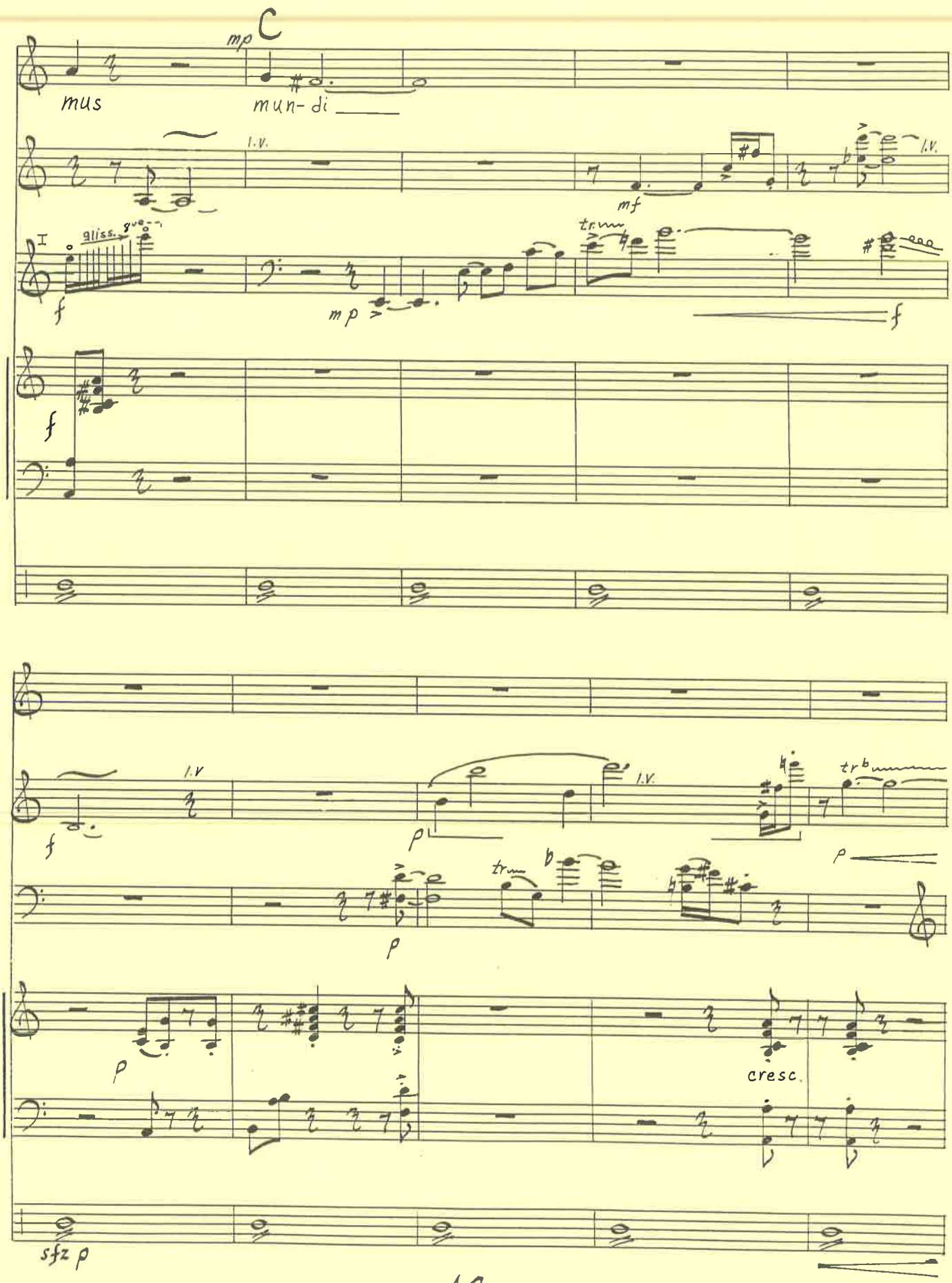

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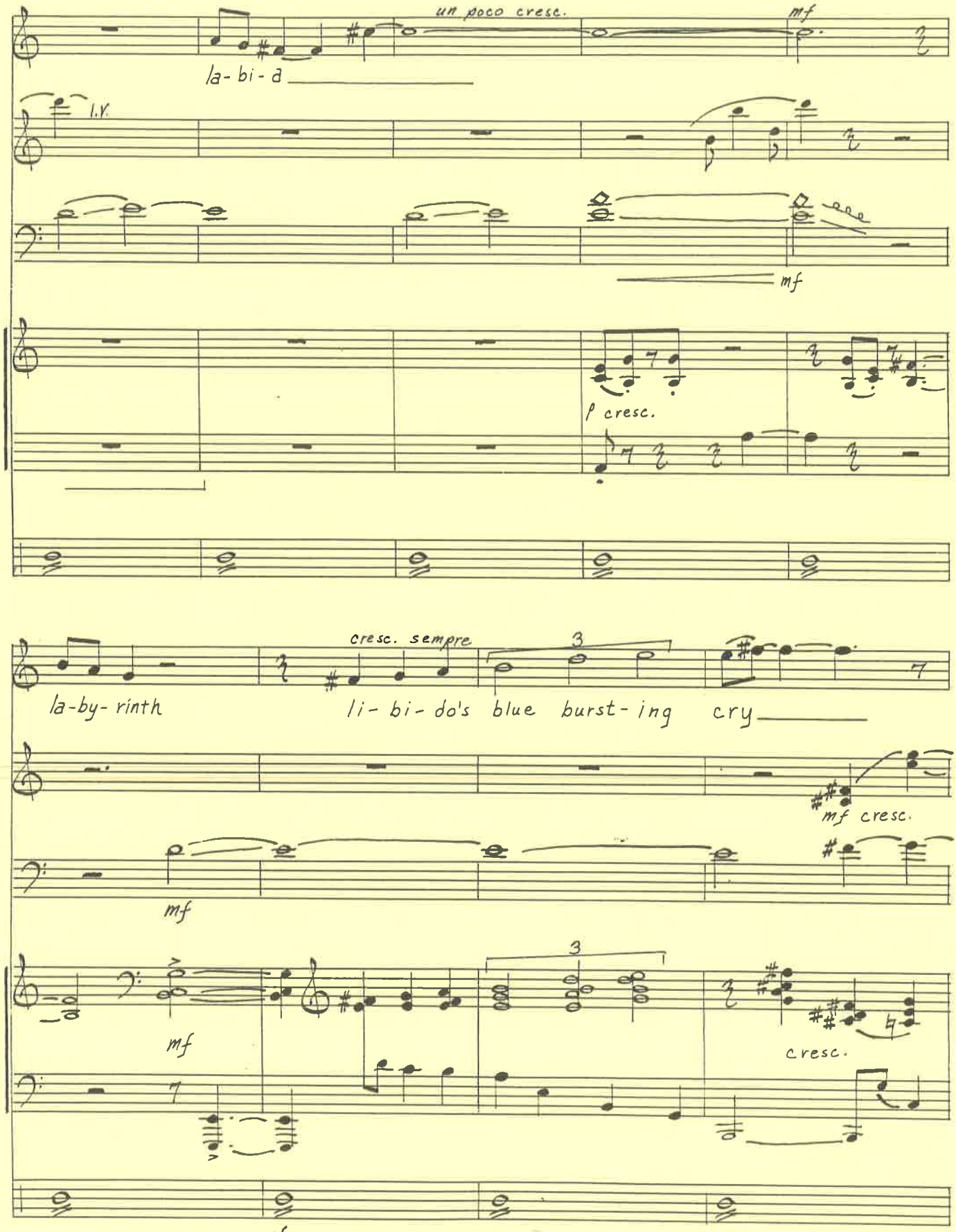

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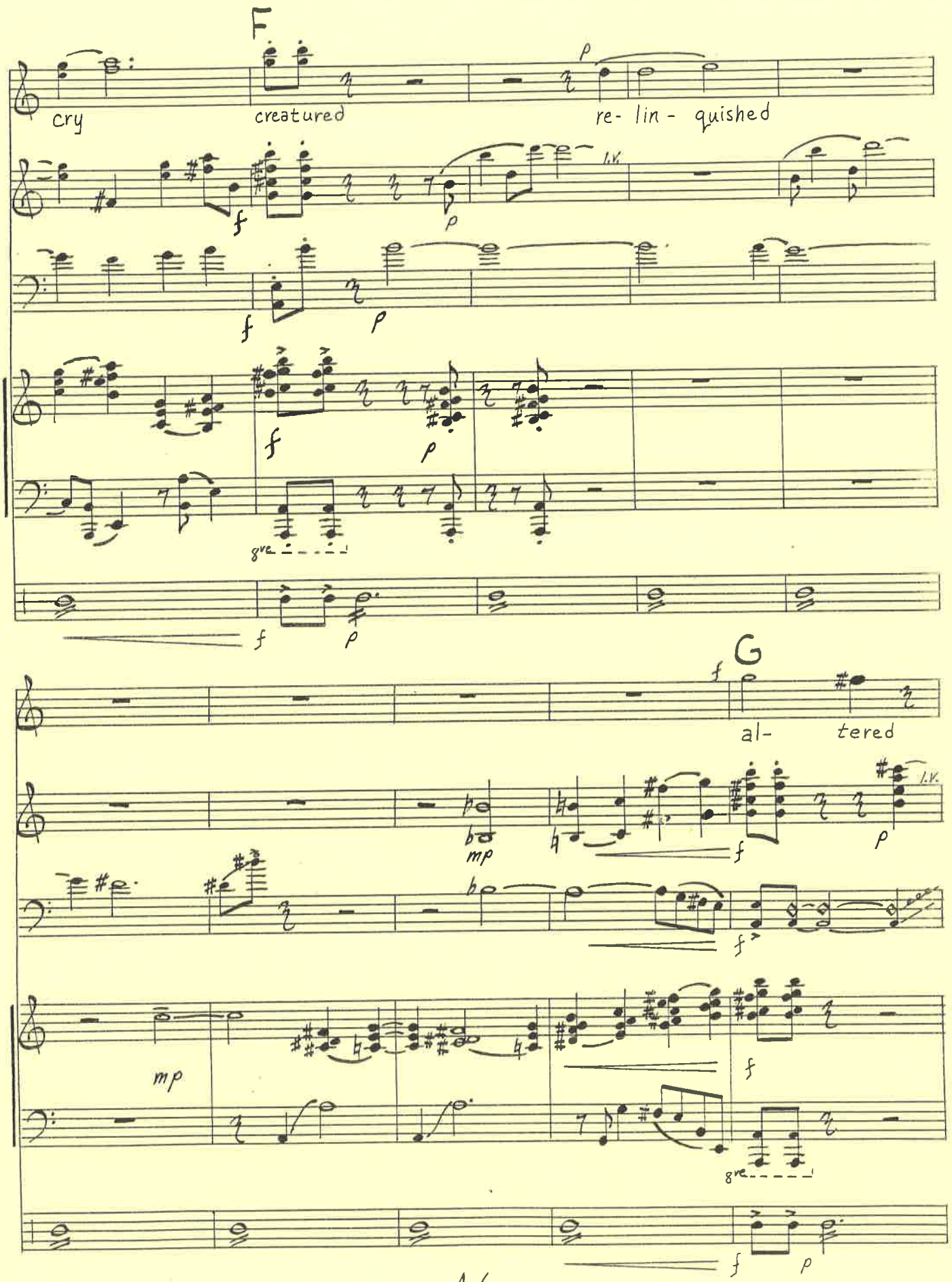

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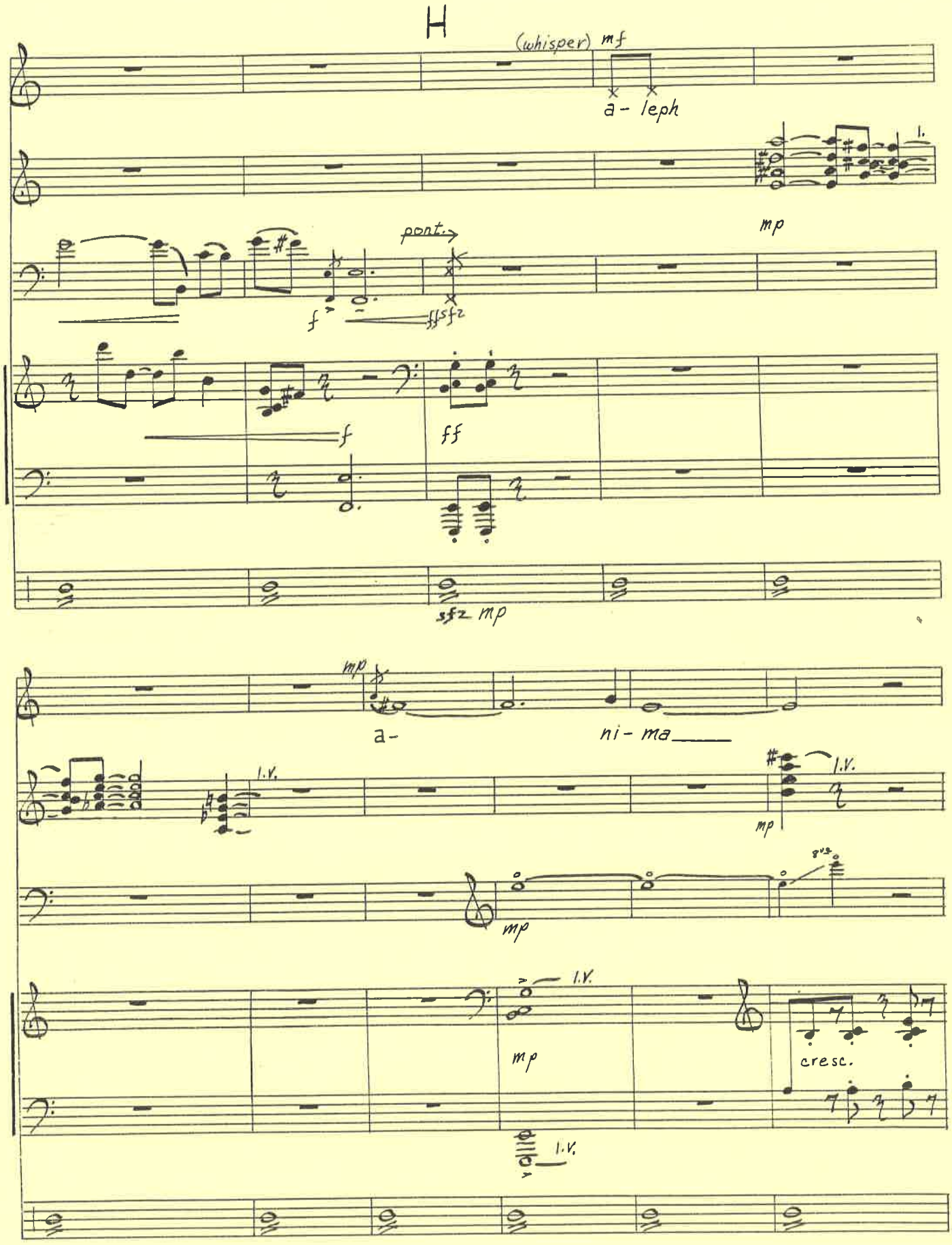

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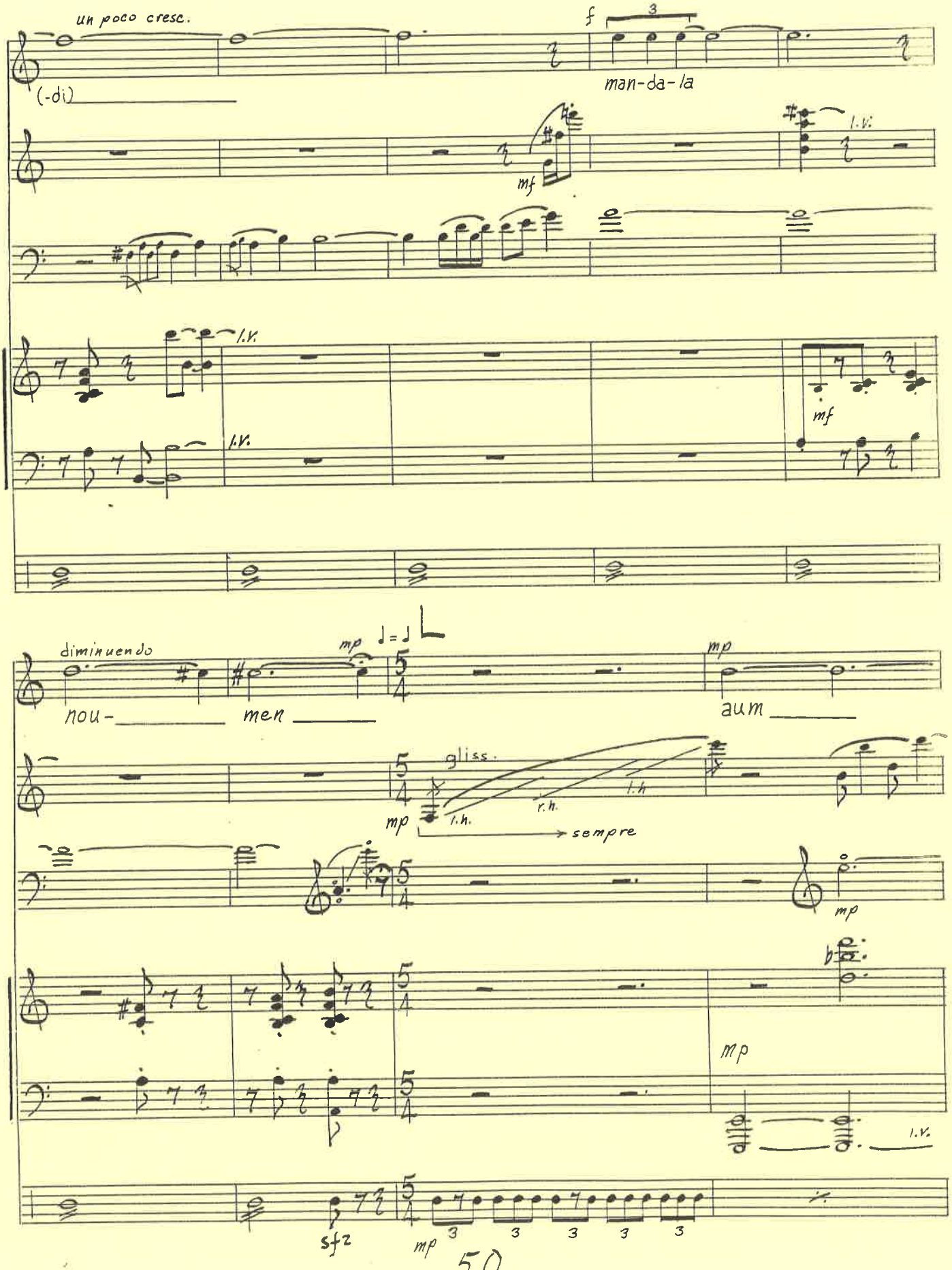

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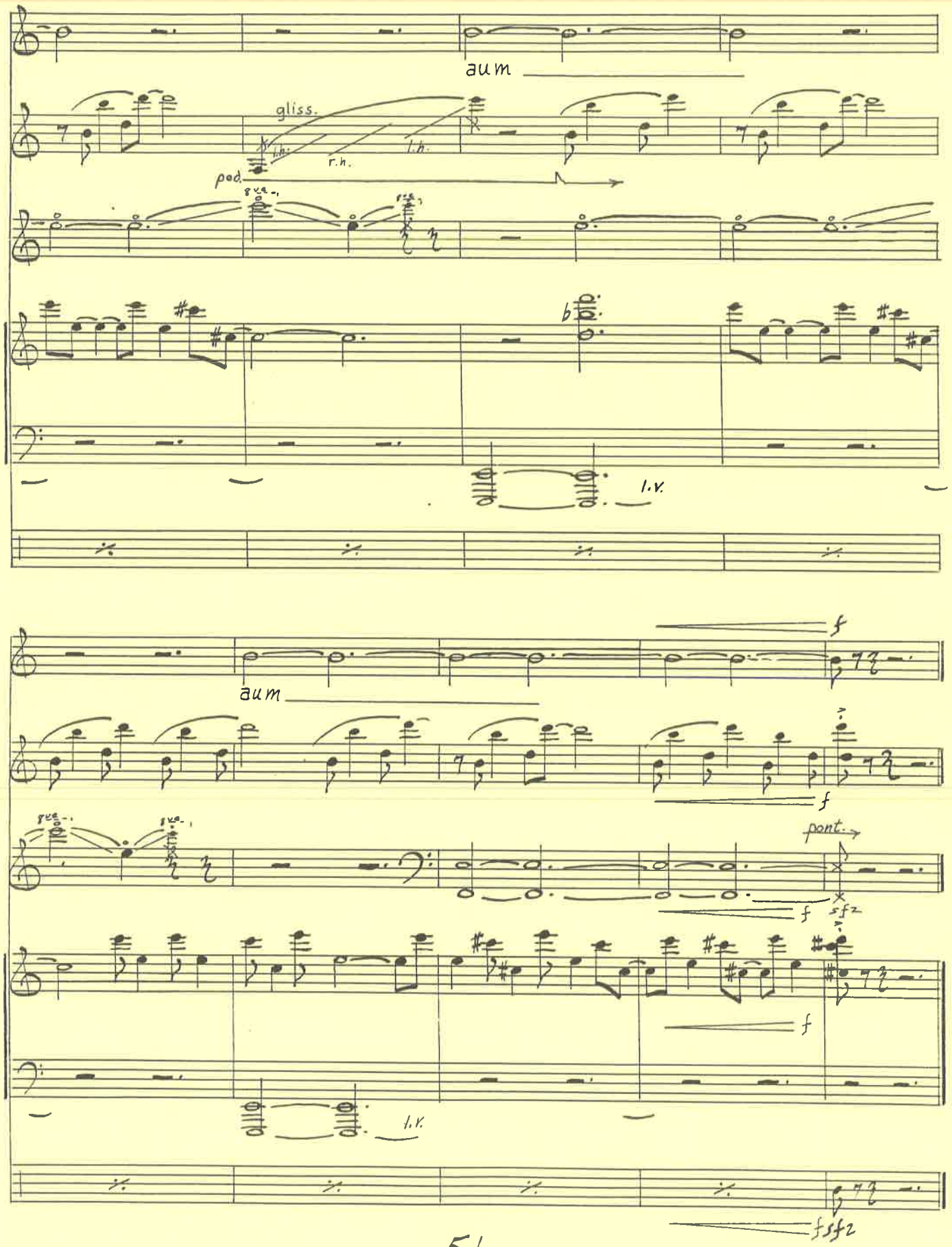

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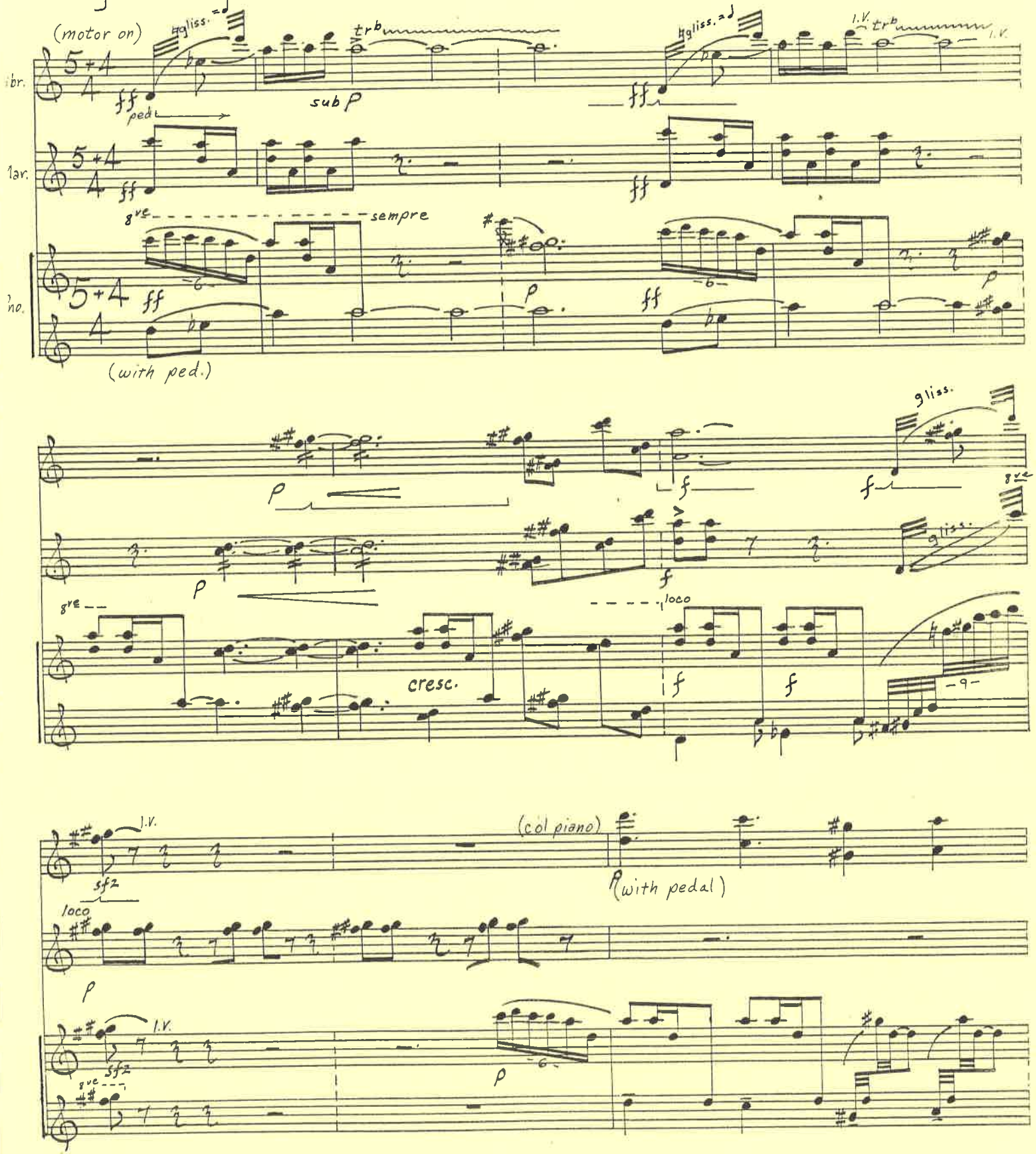

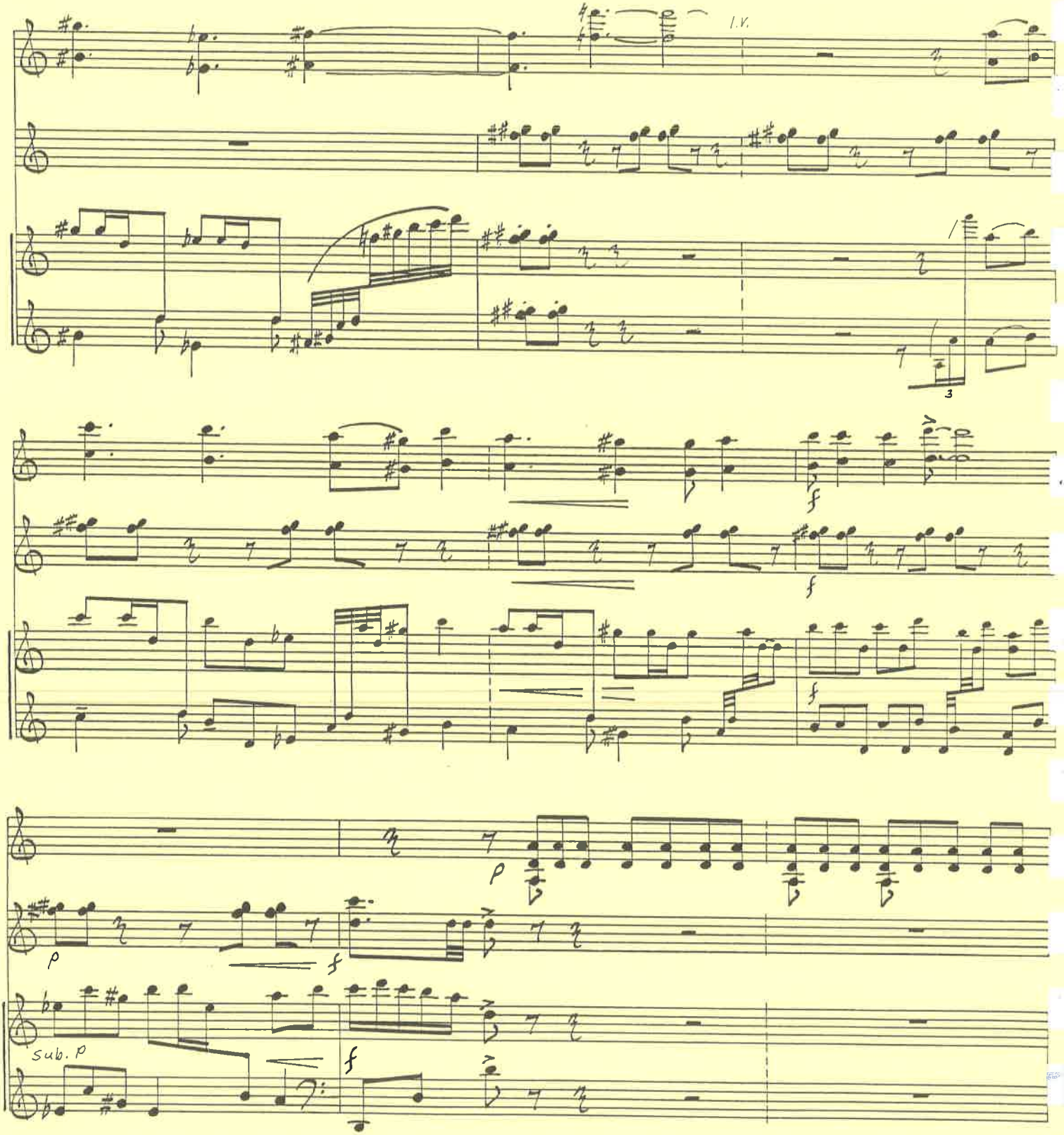
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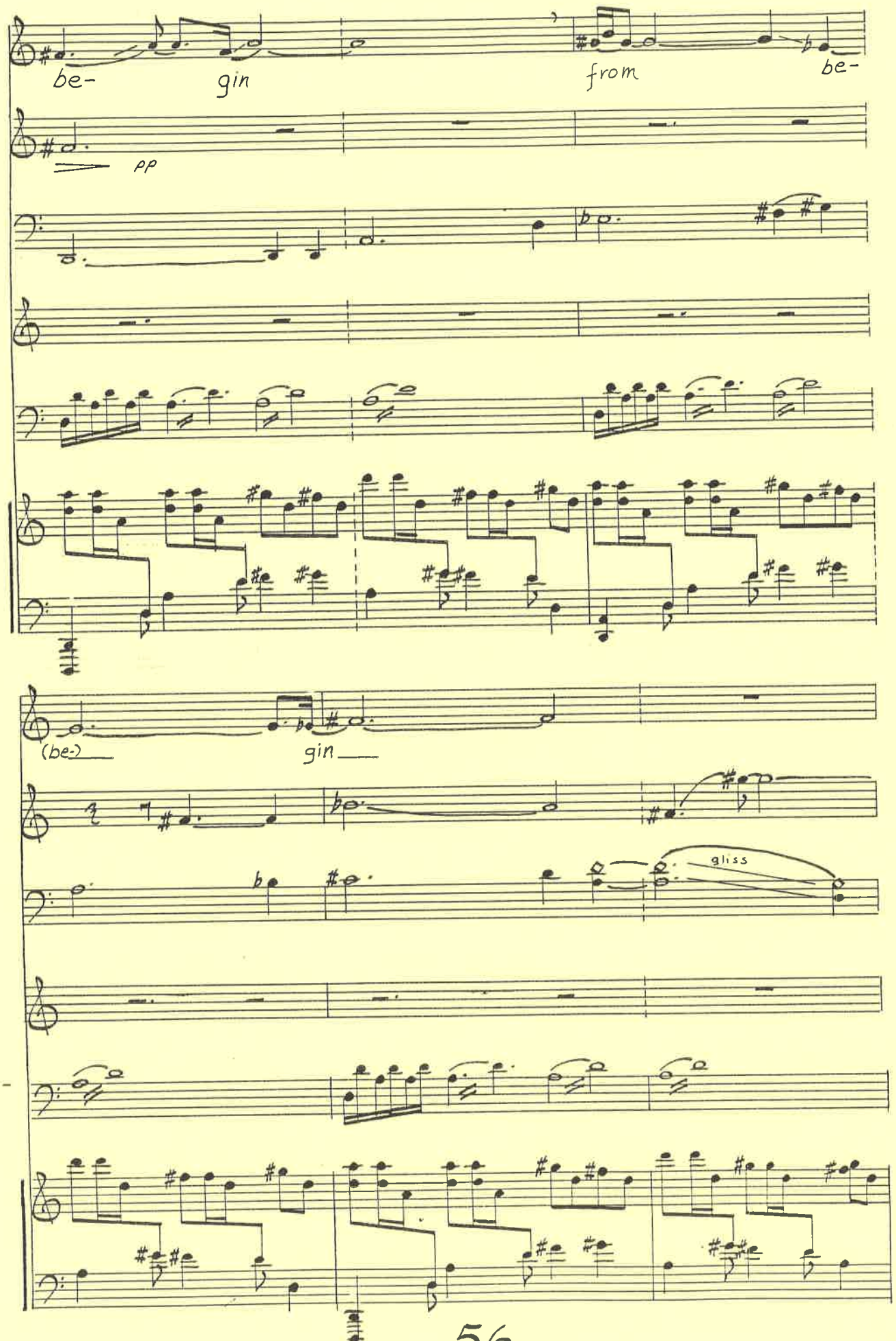
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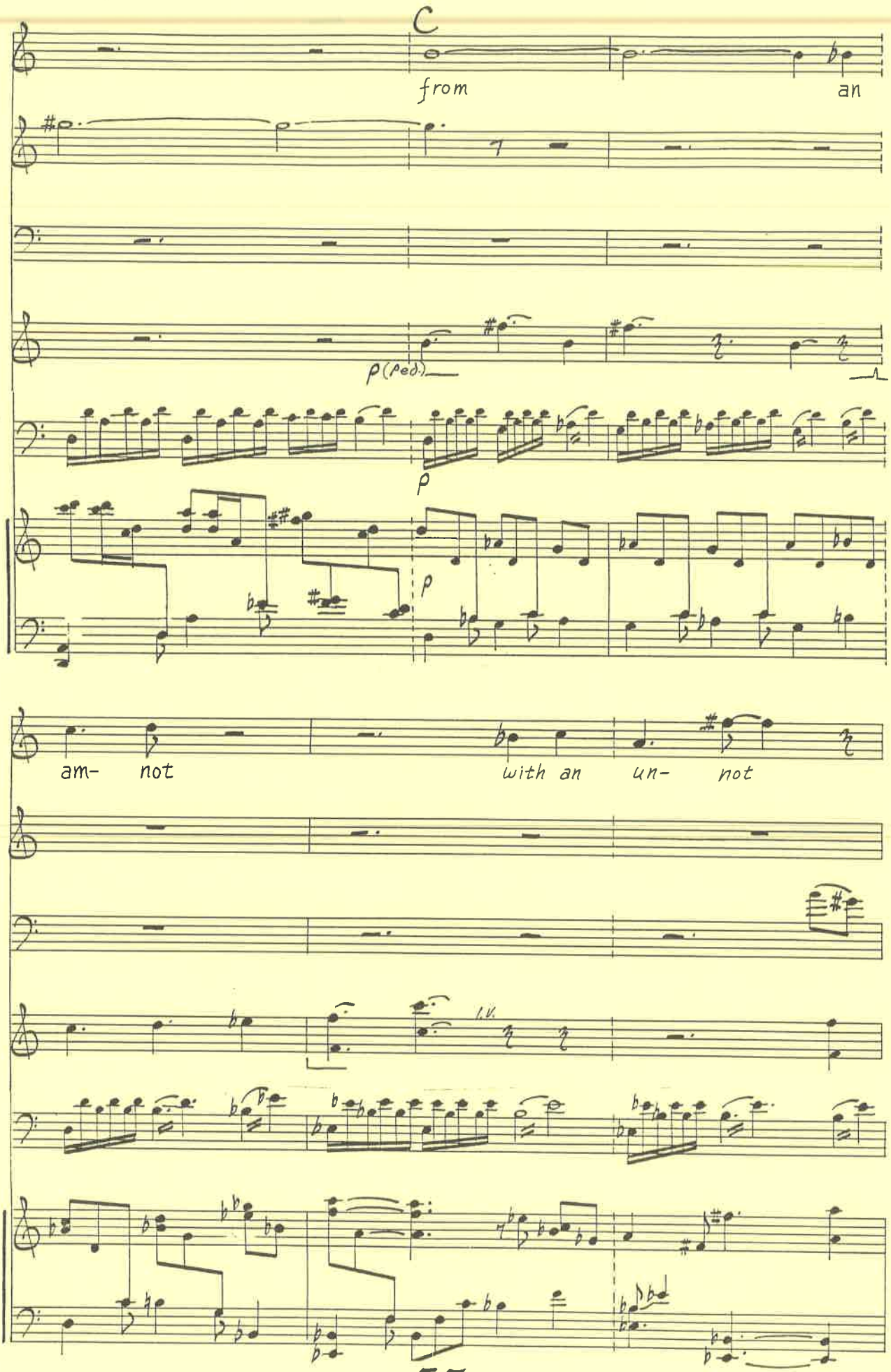
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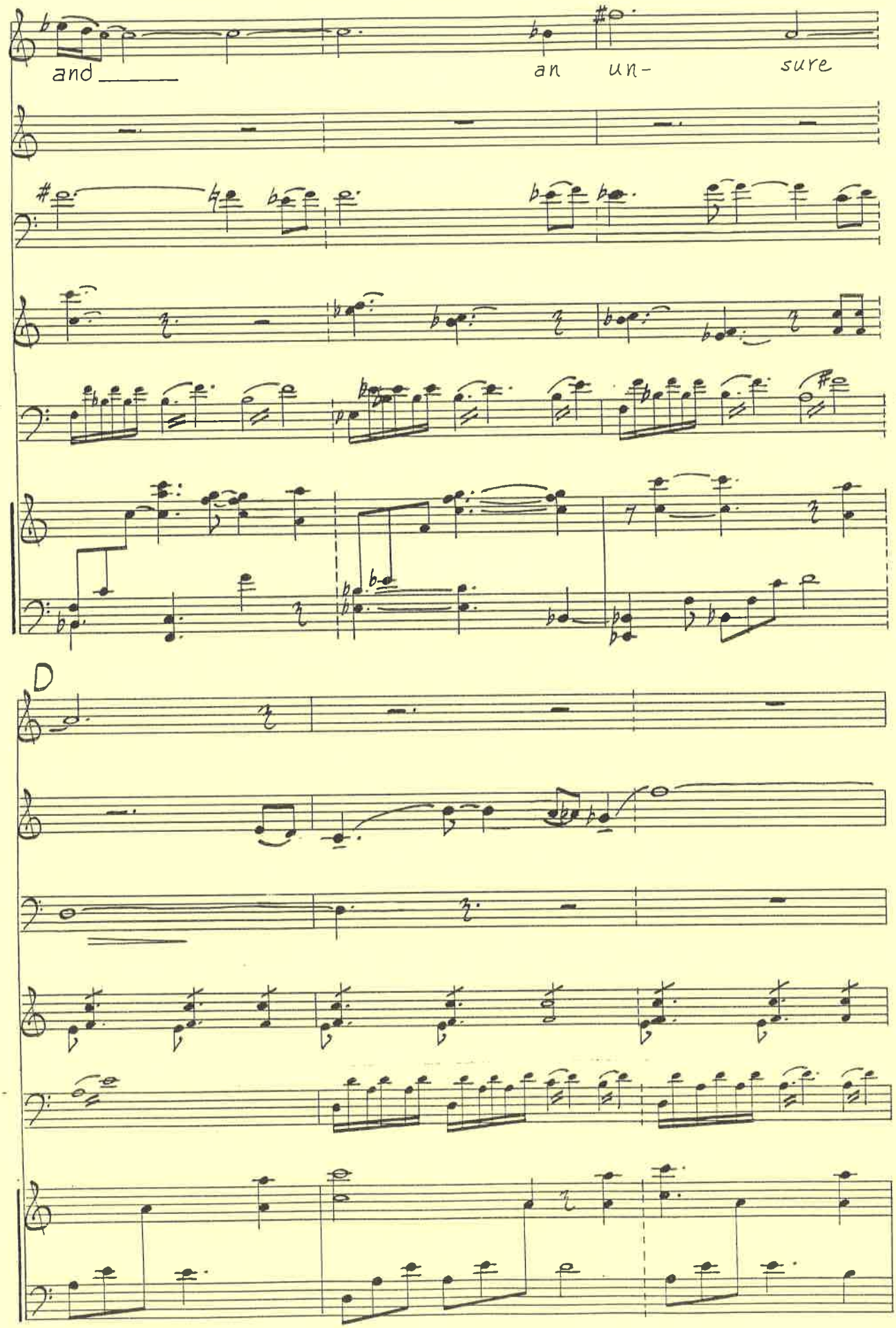
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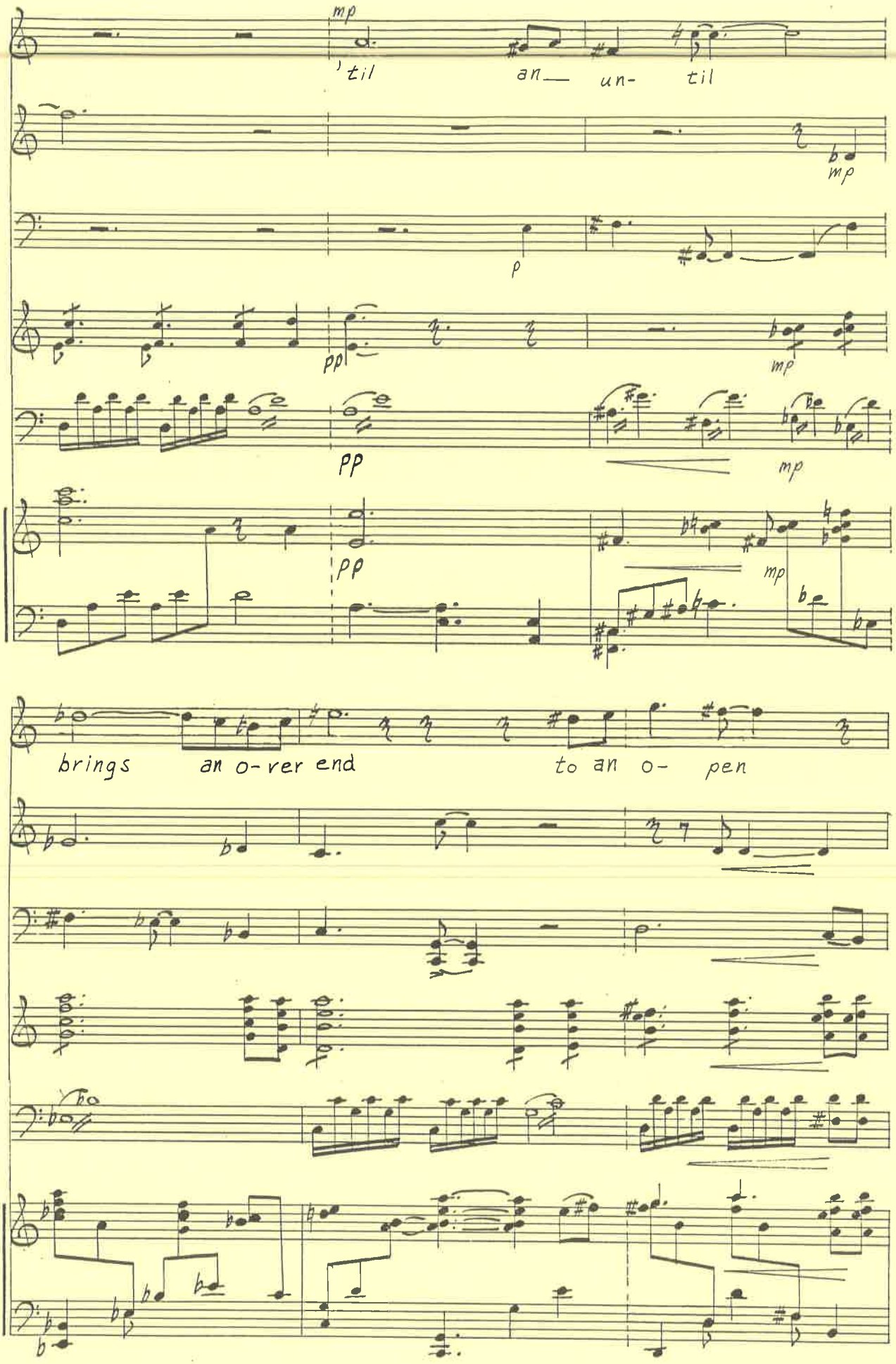
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