

# Premonitions of Christopher Columbus

for Eb Alto Saxophone, Cello, Percussion and Piano

JAMES DEMARS  
1993

Sax: improvise with soft, gestures. Gradually acquire a pulse

(Cue percussion on beat 3)

4 sus.cyms. - soft mallets  
gong - "D"

5

bend pitch  
"Chris-to-pher"  
dim.  
l.v.  
to susp. cyms (4 cyms. lo to hi)  
pp

12

**A**

lo sus. cym.  
hi sus. cym.  
15<sup>ma</sup>  
8<sup>va</sup>  
15<sup>ma</sup>  
tr  
sfz  
sfz  
sim.

17

**B**

choke!  
l.v.  
(15<sup>ma</sup>)  
8<sup>va</sup>  
l.v.

20

Musical score for measures 20-22. The score is written for a piano and includes a vocal line. The piano part features a melodic line with triplets and a bass line with a triplet. The vocal line has a triplet and a phrase marked "l.v. echo l.v.". Dynamics include *mf* and *p*. A *ped.* marking is present at the end of the system.

23

Musical score for measures 23-25. The score includes a piano and a cymbal part. The piano part has a melodic line with triplets and a bass line with triplets and a trill. The cymbal part has a "wind gong" effect. Dynamics include *p*, *mp*, *mf*, and *fp*. A *ped. ad lib.* marking is present. A section marker **C** is located above measure 24.

26

Musical score for measures 26-31. The score includes a piano and a cymbal part. The piano part features a complex melodic line with trills and a bass line with trills. The cymbal part has a melodic line with trills. Dynamics include *p*, *mf*, and *fp*. A section marker **D** is located above measure 27.

32

Musical score for measures 32-34. The score includes a piano and a cymbal part. The piano part has a melodic line with a sextuplet and a bass line with a septuplet. The cymbal part has a melodic line with a septuplet. Dynamics include *cresc.*, *f*, and *mp*. A *lo sus.cym.* marking is present.

35

38

Vc.

40

42

**E**

44

44

*p* *mf*

wind gong

*mf*

*p* *mf*

46

46

*p* *mf* *f*

lo sus.cym.

*mf*

Gong "D"

*p*

12

48

48

**F** fall off

*f* *mf*

*f* *mf*

*f* *mp*

*f* *mp*

*f* *mp*

53

53

**G** inverted gliss.

*p* *mp* *f*

Conga or Djembe

*mp*

*mp* slide on drumhead

*p* TIME (improvise)

cym.s

*p*

**H**

**I**

Musical score for measures 59-67. The score is written for a piano and includes a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is marked *p* (piano) and includes a fermata. The score includes dynamic markings such as *mp* (mezzo-piano) and *l.v.* (lento vivace).

**J**

Musical score for measures 68-76. The piano part continues with a consistent eighth-note accompaniment. The vocal line is marked *p* and features a melodic phrase. The score includes dynamic markings such as *p* (piano) and *l.v.* (lento vivace).

Musical score for measures 74-80. The piano part features a more complex accompaniment with chords and moving lines. The vocal line is marked *p* and includes a melodic phrase. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo).

**K**

Musical score for measures 81-88. The piano part features a complex accompaniment with chords and moving lines. The vocal line is marked *p* and includes a melodic phrase. The score includes dynamic markings such as *f* (forte), *dim.* (diminuendo), *l.v.* (lento vivace), and *p* (piano).



113 **N**

*mf* *tr* *sim.* *f*

118 **O**

*tr* *mp* *f* *piu forte*

123 **P**

*tr* *6* *tr* *6* *sfz p* *ff* *mp*

Tacet until Piano Cue at "S"  
Tacet until Piano Cue at "S"  
Tacet until Piano Cue at "Q"  
Tacet until Piano Cue at "Q"

solo -  
*dolce*

128 *Un poco rallentando*

132

*ped. sempre; "bell tones"*

137 **Q** Luna ("Talking Drum") Commentary with pno. in Free Time improvise with sporadic, speech-like gestures.

142 **R**

149

161 **S**

167 solo - Ind. Tpo. dolce

*mf* "Fa-ther in Hea-ven" *ppp* "have mer-cy on us" *mf*

*p* *mf*

In Time with others - (steady eighths, polymeters) *mf* *f* TIME - improvise

*f* repeat until cue

178 **T** play 3x *ppp* *pp* *mp*

*mf* (continue Time under sax cues)

move smoothly to next ostinat after sax. cue

185 cue others *f* *fp* *f* sax cue (non cresc. until "U") *p* sax cue overlap r.h. and l.h. patterns *mp*

192 **U** pno. cues "V" gliss. pno. cues "V" Synchronize meter with pno. *f* *fp* *f* *mp* (3-5X) cue others at

200

(4X) (3X)

(4X) (3X)

(4X) TIME - tight w/pno. (3X)

(4X) (3X)

204

Pno. cues Sax. Cello

*pp* *f*

wind gong solo - fill TIME

*f* *mp* l.v.

*fp* *sim.* *f* *mp*

(W)

211

(2X) *pp* *cresc.* *dim.* *pp*

(2X)

(2X)

(2X)

216

(3X) pno. cues Cello

(3X) *p* solo - fill *f*

(3X) *fp* *sim.*

221

Sax. X cue vc.

228

*espressivo*

237

Y (4X) (4X) (4X) (4X)

solo - fill *mf* *fp*

245

pno. cues entrance (4X) Cue others at "Z" Z *mp cresc.* *ff* *fp*

(4X) *mp* *f* *mp*

(4X) wind gong *mf* l.v.

(4X) cue others Sax. cues "Z" *ff* *mp* l.v.