

# Waves Break Aural Shores

Portrait of Puerto Marqués

for saxophone quartet

Christopher Luna-Mega

## Performance notes

The score combines traditional notation with proportional notations. Written in 4/4 at  $\text{♩} = 60$ , each bar is four seconds long.

### Types of notation

#### 1. Traditional notation combined with proportional glissandi



The pitches written with rhythmic values serve as points of departure and arrival of the glissandi. Noteheads intersected by glissandi (i.e. A, B $\flat$  and A $\sharp$ , bar 2) should not be articulated and only indicate a reference pitch for the glissandi. Glissandi lines serve as legato slurs.

Glissandi may be interpreted proportionally and must be understood as a general indication of a gesture rather than a precise description of contour. However, it is important to privilege microtonal rather than chromatic pitch space.

#### 2. Boxed sound(s) within repeat signs, extended with a horizontal beam

04:28

18

1	1
2	2
3 B	3 B $\flat$
4	4
5	6
6	E $\flat$
E $\flat$	7
7	

04:32

A musical staff in treble clef with a key signature of one sharp (F#). It shows a sequence of notes with a boxed sound and a horizontal beam. The first measure has a quarter note on G4. The second measure has a quarter note on A4. The third measure has a quarter note on B4. The fourth measure has a quarter note on C5. The fifth measure has a quarter note on D5. The sixth measure has a quarter note on E5. The seventh measure has a quarter note on F#5. The eighth measure has a quarter note on G5. The ninth measure has a quarter note on A5. The tenth measure has a quarter note on B5. The eleventh measure has a quarter note on C6. The twelfth measure has a quarter note on D6. The thirteenth measure has a quarter note on E6. The fourteenth measure has a quarter note on F#6. The fifteenth measure has a quarter note on G6. The sixteenth measure has a quarter note on A6. The seventeenth measure has a quarter note on B6. The eighteenth measure has a quarter note on C7. The nineteenth measure has a quarter note on D7. The twentieth measure has a quarter note on E7. The twenty-first measure has a quarter note on F#7. The twenty-second measure has a quarter note on G7. The twenty-third measure has a quarter note on A7. The twenty-fourth measure has a quarter note on B7. The twenty-fifth measure has a quarter note on C8. The notation includes rhythmic values (quarter notes) and a boxed sound with a horizontal beam indicating a span of time that the material repeats and varies.

Pauses between repetitions must be as short as possible. When breathing, make the smallest possible pause that is comfortable between repetitions.

The boxed sound(s) may appear at any place within the four beats of the bar, either with a precise indication of the location in the bar or placed proportionally within the bar, less precisely.

The bold horizontal beam right of the box indicates the span of time that the material repeats and varies.

The durations for the sounds are notated right of the box. In the example, the durations for either of the two sounds should vary between a  $\text{♩}$  and a  $\text{♩}$ , until there is a new duration specified or a change in material.

### 3. Proportionally placed smaller noteheads

Alto

The musical notation for the Alto part shows a four-beat staff. The first beat contains a series of stemless, smaller noteheads. The second beat contains a series of stemless, smaller noteheads. The third beat contains a series of stemless, smaller noteheads. The fourth beat contains a series of stemless, smaller noteheads. The notation includes dynamic markings *f*, *ff*, and *mf*, and a crescendo hairpin.

Stemless and smaller size noteheads are distributed throughout the four beats of the bar, which are represented by small markers above the staff. Articulations are optional to the performer.

### Techniques

×

**Aeolic (air) sounds.** These may be produced with or without the mouthpiece depending on the time between sections using this technique and the rest of the sections. Choice of fingered pitch for the air sound is optional to the performer.

The musical notation shows a glissando technique. It starts with a 5-fingered note, followed by a glissando (indicated by a wavy line), and then a 7-fingered note. The notation includes a 5-fingered note and a 7-fingered note.

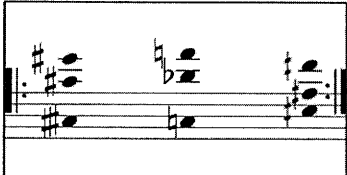
**Glissandi.** Move between notes by altering the embouchure (varying the pressure applied with the lips) or changing fingering depending on the interval for the glissando, instrument and register. In sections with glissandi, all written pitches followed by glissandi must be in the most continuous microtonal motion possible.

46

The musical notation for the polyphonic glissando technique shows a saxophone part and a vocal part. The saxophone part is on the upper staff, and the vocal part is on the lower staff. The notation includes dynamic markings *mf* and *p*, and a crescendo hairpin.

**Polyphonic Glissandi.** Traditional notes on the upper staff are played on the saxophone; square/stemless noteheads on the lower staff are sung and written proportionally. Pitches and pace of the glissandi are flexible for the performer depending on her/his singing skills.

1	1	
3	2	1 C1
4	3	2
5	4	3 Bb
6	5 Ta	4
Eb	6	5 Tf
	Eb	6



The image shows a musical staff with three systems of notes. Each system consists of a treble clef staff with a sharp key signature (F#) and a bass clef staff with a flat key signature (Bb). The notes are grouped in pairs, with the treble staff notes generally higher in pitch than the bass staff notes. The first system has notes on the first and second lines of the treble staff and the first and second spaces of the bass staff. The second system has notes on the second and third lines of the treble staff and the second and third spaces of the bass staff. The third system has notes on the third and fourth lines of the treble staff and the third and fourth spaces of the bass staff. The notes are beamed together in pairs, suggesting a specific fingering or articulation for each pair.

**Multiphonics.** The notation and selection of multiphonics is based on *Le Sons Multiples Aux Saxophone*, by Daniel Kientzy, ed. Salabert. It may be provided upon request. When more than one multiphonic is provided, the performer must use all the options available throughout the given section. Refer to the “Boxed sound(s) within repeat signs” section for more information on the notation.

## Christopher Luna-Mega (2017)

Transposed Score

**1**

2

00:00

00:04

00:08

00:12

00:16

00:20

**♩ = 60**

aeolic sound

Soprano Saxophone

Alto Saxophone

aeolic sound

Tenor Saxophone

aeolic sound

$p$

$$= f$$

—  $p$

Baritone Saxophone

aeolic sound

$p$

 $f$ 

—  $p$



00:52 4 00:56 01:00 01:04

Sop. <sup>14</sup>

Alto

Ten.

Bari.

*p* *f* *pp* *mp* *p* *pp* *mp*

7 3 5 3 3 6 7

7 7 3 5 5 6

7 5 6

01:08 01:12 **5** 01:16 01:20

18 X

Sop.

Alto

Ten.

Bari.

*pp* *mp* *pp* *pp* *mp* *pp*



01:24 01:28 **6** 01:32 01:36

Sop. 22

Alto

Ten.

Bari.

*pp* *p* *mp* *pp*

*p* *mp*

*p*

2 C1  
3 Bb  
—  
4  
5  
6  
Eb  
7

8

02:00 02:04 02:08 02:12

Sop.

31

*p* *mp* *mf* *mp*

Alto

*pp* *mp* *mf* *mp* *f* *ff*

Ten.

*mp* *mf* *mp* *mf*

Bari.

*mp* *mf* *mp*

02:16 02:20 02:24 02:28

35

Sop.

*ff* *mp* *ff* *mp*

Alto

*mp* *ff* *mp*

Ten.

*ff* *mp* *ff* *mf* *mp*

Bari.

*ff* *mp* *ff* *mp*

02:32

02:36

39

Sop.

Alto

Ten.

Bari.

*mp*

*mp*

*p*

*mf*

*mp*

The musical score is for four voices: Soprano, Alto, Tenor, and Baritone. It is divided into two systems. The Soprano part has a melodic line starting in the second system. The Alto and Tenor parts have rests in the first system and enter in the second system. The Baritone part has a melodic line starting in the first system and continues into the second system. Dynamics include *mp*, *p*, and *mf*.

41

Sop.

Alto

Ten.

Bari.

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

Detailed description: This is a musical score for four voices: Soprano, Alto, Tenor, and Baritone. The score covers measures 41 to 44. The Soprano part begins in measure 41 with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a dynamic marking of *mf* (mezzo-forte) and a crescendo hairpin. The Alto part also begins in measure 41 with a treble clef and a key signature of one sharp. It features a melodic line with eighth and quarter notes, a dynamic marking of *mf*, and a crescendo hairpin. The Tenor part is shown with a treble clef but contains no notation. The Baritone part begins in measure 41 with a treble clef and a key signature of one sharp. It features a melodic line with eighth and quarter notes, a dynamic marking of *mf*, and a crescendo hairpin. The score is divided into two systems by a vertical line between measures 42 and 43. In the second system, measures 43 and 44, all four voice parts have whole rests, indicating a full stop or a breath mark.

11

02:48 02:52 02:56

Sop. 43

Alto

Ten.

Bari.

*p* *mp* *p* *p* *mp* *p*

46

The musical score is divided into three measures. Measure 46 (03:00) features a Soprano line with a 7th and 3rd fret, an Alto line with a 5th fret, and a Tenor line with a 5th and 7th fret. Measure 47 (03:04) continues with similar fretting and adds a Baritone line with a 5th fret. Measure 48 (03:08) shows the Soprano and Alto lines ending with a 12th fret, while the Tenor and Baritone lines continue with a 7th fret. Dynamics include *mf* and *p* markings, and articulation includes slurs and accents.

Sop.

Alto

Ten.

Bari.



03:12

03:16

49

Sop.

*mf* *f* *ff*

Alto

*f* *ff*

Ten.

*f* *ff*

Bari.

*p* *f* *ff*

51

Sop.

Alto

Ten.

Bari.

*mf* *ff*

*p*

*mf* *ff* *f*

*ff* *f*

*mf* *ff*

03:28

03:32

53

Sop.

*ff*

*mf*

Alto

*f* *ff* *mf*

Ten.

*ff* *mf*

Bari.

*f* *ff* *mf* *f*

8va

The musical score is written for four voices: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). The score is divided into two measures by a vertical line. The Soprano part starts at measure 53. The Alto part has dynamics *f*, *ff*, and *mf*. The Tenor part has dynamics *ff* and *mf*. The Baritone part has dynamics *f*, *ff*, *mf*, and *f*. There is an 8va marking above the Baritone staff in the second measure.

55

Sop.

Alto

Ten.

Bari.

*ff* *f* *mp*

*ff* *mf*

*ff* *f* *mp*

*ff* *mf* *mp*

8va



04:04

04:08

04:12

04:16

16

17

62

Sop.

1  
2  
4  
5  
6  
Eb

*mp*

*ff*

*mp*

*p*

Alto

1  
2  
3  
4  
5  
6  
7

1  
2  
3  
4  
5  
6  
Eb

*mp*

*ff*

*mp*

Ten.

1  
2  
3 Bb  
4  
5  
6

1  
2  
3 Bb  
4  
5  
7

*mp*

*ff*

*mp*

*p*

5

Bari.

1  
2  
4  
5  
6  
Eb

1  
2  
3  
4  
5  
6  
Eb

*mp*

*ff*

*mp*

*p*

3

7

*mp*

04:20

04:24

04:28

04:32

18

Sop.

Alto

Ten.

Bari.

1	1
2	2
3 B	3 Bb
4	4
5	6
6	Eb
Eb	7
7	

1	1	1 C1
2	2	2
3	3	3 Bb
4	4	4
5	5 Ta	5 Tf
6	6	6
Eb	Eb	

1 C1	1
2	2
3 Bb	3 Bb
4	4
5	5
6	6
7	

1	1	1
2	2	2
3 A	3 A	3
4	4	4
5	5	5
6	7	(Eb)

66

5

6

*mp* *p* *mf* *p*

3

7 7

7

3

6 7

*mp* *p* *mf* *p*

3

2 3 A 4 5 6

2 3 A 4 5 7

2 3 4 5 (Eb)

*p* *mf* *p*

20

[illegible]



04:56

05:00

21

05:04

05:08

21

75

Sop.

*p* *mp* *mf* *p* *mp* *p* *mf*

Alto

*mp* *mf* *p* *mp* *p* *mf*

Ten.

*p* *mp* *mf* *p* *mp* *p* *mf*

Bari.

*p* *mp* *mf* *p* *mp* *p*

The musical score is for four voices: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). It consists of four measures, each 16 seconds long. The Soprano part begins at measure 75. The Alto part has a rest in the first measure. The Tenor and Baritone parts have rests in the first measure. Dynamics are indicated by *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Fingerings and slurs are indicated throughout the vocal lines.

05:12

05:16

05:20

22

23

79

Sop.

Alto

Ten.

Bari.

*p*

*mp*

*mf*

*p*

*p*

*mf*

*p*

*p*

*mp*

*mf*

*p*

05:24

05:28

05:32

23

82

Sop.

Alto

Ten.

Bari.

*mp*

*p*

*mp*

*mp*

The musical score is for four voices: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). It is divided into three measures corresponding to time stamps 05:24, 05:28, and 05:32. The Soprano part starts at measure 82. The Alto, Tenor, and Baritone parts have various musical notations including triplets, sextuplets, and dynamic markings like *mp* and *p*. The Baritone part has a 7-measure rest in the first measure.

85

Sop.

Alto

Ten.

Bari.

mf

p

p

mf

p

p

mf

p

mf

p

24

88

Sop.

Alto

Ten.

Bari.

*< mf > p < mf >*

*mf* *p*

*< mf > p*

*< mf >* *mf > p*

8<sup>va</sup>

Detailed description of the musical score: The score is for four voices: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). It is divided into three measures. Measure 1 (05:48) starts with Soprano at measure 88. Soprano has a melodic line with a 5th and 7th measure rest. Alto has a melodic line with a 7th measure rest. Tenor has a melodic line with a 7th measure rest. Baritone has a melodic line with a 7th measure rest. Measure 2 (05:52) features dynamic markings: Soprano has *< mf > p < mf >*; Alto has *mf* and *p*; Tenor has *< mf > p*; Baritone has *< mf >* and *mf > p*. Measure 3 (05:56) continues the melodic lines. Baritone has an 8<sup>va</sup> marking. The Alto part has a fermata in the first measure.

[illegible]

06:16

06:20

95

Sop.

Alto

Ten.

Bari.

*mf*

*f*

*mf*

*f*

*f*





06:32

06:36

06:40

29

27

99

Sop.

*p*  $\text{< } mp \text{ > } p$  *mf*

Alto

*p*  $\text{< } mp \text{ > } p$  *mf*

Ten.

*p*  $\text{< } mp \text{ > } p$  *mf*

Bari.

(8)

28

Sop.

102



Alto



Ten.



Bari.



06:52

06:56

29

104

Sop.

Alto

Ten.

Bari.

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

(8) 8va 7

This musical score is for four voices: Soprano, Alto, Tenor, and Baritone. It covers measures 104 through 108. The Soprano part begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with various dynamics including *mf* and *p*. The Alto part also uses a treble clef and follows a similar melodic contour. The Tenor part uses a treble clef and includes a dynamic of *f* at the start. The Baritone part uses a treble clef and includes a dynamic of *f* at the start. A vertical line divides the score into two systems. A bracket labeled '7' is present at the end of the Baritone part. A '8va' marking is present above the Baritone part. A '(8)' marking is present at the beginning of the Baritone part.

106

Sop.

6 5 6

*f* *p*

30

1 2 3 B 4 5 6 Eb 7

*f* *mp*

Alto

*mf* *p*

6

31

1 C2 2 C1 3 4 5 7

*f* *mp*

Ten.

*mf* *p*

7 7

1 C1 2 B 3 4 5 6 1 2 3 4 6 7

*f* *mp*

Bari.

*mf* *p*

5 7 5

C2 C1 C4 C3 C1

*f* *mp*

2  
3 B  
6  
Eb  
7

1	C1	1	C1
2	2	2	2
3	B	3	Bb
4	4	4	5
6	5 Tf	6	6
7	6	7	7

1 C1  
2 B  
3  
4  
5  
6

07:08

07:12

Sop.

108

*mf* *mf* *mp*

Alto

*mf* *mf* *mp*

Ten.

*mf* *mf* *mp*

Bari.

*mf* *mf* *mp*

07:20

110

Sop.

Alto

Ten.

Bari.

*f*

*mp*

The image shows a musical score for four voices: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). The score is divided into three measures, numbered 110, 111, and 112. Each voice part has a treble clef and a key signature of one sharp (F#). The Soprano part starts on a whole note G4 in measure 110, moves to a half note A4 in measure 111, and then to a quarter note B4 in measure 112. The Alto part starts on a whole note E4 in measure 110, moves to a half note F#4 in measure 111, and then to a quarter note G#4 in measure 112. The Tenor part starts on a whole note C4 in measure 110, moves to a half note D4 in measure 111, and then to a quarter note E4 in measure 112. The Baritone part starts on a whole note A3 in measure 110, moves to a half note B3 in measure 111, and then to a quarter note C4 in measure 112. Dynamics are indicated by *f* (forte) in measure 110 and *mp* (mezzo-piano) in measure 111. The score is written on a grand staff with four staves.

112

Sop.

Alto

Ten.

Bari.

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

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

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

*mf* *f* *p*

7 6 3

7 7

35

36

114

Sop.

*ff* *p* *mf* *p* *mp*

Alto

*ff* *p* *mp* *mf* *p* *mp*

Ten.

*ff* *p* *mf* *p*

Bari.

*ff* *p* *mf* *p* *mp*

The musical score is written for four voices: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). It consists of four measures, each corresponding to a specific time stamp: 07:32, 07:36, 07:40, and 07:44. The Soprano part begins at measure 114. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (e.g., 7, 6, 3, 5). Dynamics are marked throughout the score, including *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The Alto part features a *ff* dynamic at the beginning, followed by *p*, *mp*, *mf*, *p*, and *mp*. The Tenor part starts with *ff*, then *p*, *mf*, and *p*. The Baritone part begins with *ff*, then *p*, *mf*, *p*, and *mp*. The score is presented in a clean, professional layout with clear notation and dynamic markings.



07:48

07:52

07:56

08:00

37

37

118

Sop.

Alto

Ten.

Bari.

*p*

*mp*

*mf*

*p*

*p*

*mf*

*p*

*p*

*mp*

*mf*

*p*

*p*

*mp*

*mf*

*p*

122

Sop.

Alto

Ten.

Bari.

*mp*

*mf*

*f*

5

5

Detailed description: This is a musical score for four voices: Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Baritone (Bari.). The score covers measures 122 and 123. The Soprano part begins in measure 122 with a half note G4, followed by a quarter rest, and then a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3. In measure 123, it continues with a descending eighth-note scale: F#3, E3, D3, C#3, B2, A2, G2. The Alto part is silent in both measures. The Tenor part has a whole rest in measure 122 and begins in measure 123 with a half note G2, followed by a quarter rest, and then a descending eighth-note scale: F#2, E2, D2, C#2, B1, A1, G1. The Baritone part begins in measure 122 with a half note G2, followed by a quarter rest, and then a descending eighth-note scale: F#2, E2, D2, C#2, B1, A1, G1. In measure 123, it continues with a descending eighth-note scale: F#1, E1, D1, C#1, B0, A0, G0. Dynamics are marked as *mp* (mezzo-piano) for the Tenor in measure 122, *mf* (mezzo-forte) for the Tenor in measure 123, and *f* (forte) for the Baritone in measure 123. Fingerings are indicated with numbers 1-5 for the Soprano and Baritone parts.

08:12

08:16

39

124

Sop.

Alto

Ten.

Bari.

*f*

*mp*

*fff*

*mp*

*f*

*mp*

*fff*

*fff*

*f*

*mp*

*fff*

8<sup>va</sup>

8<sup>va</sup>

Detailed description: This is a musical score for four voices: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). The score is divided into two measures, 124 and 125. Measure 124 starts at 08:12 and measure 125 at 08:16. The Soprano part has a measure rest in measure 125. The Alto and Baritone parts have an 8va (octave up) marking. The score includes dynamic markings (f, mp, fff) and articulation (accents) for each voice part.

Measure	Sop.	Alto	Ten.	Bari.
124	<i>f</i>	<i>f</i>		<i>f</i>
125	Measure Rest	<i>mp</i>	<i>mp</i>	<i>mp</i>

08:20

08:24

40

Sop.

126

Alto

Ten.

*mp*

Bari.

*mp*

08:28

08:32

128

Sop.

Alto

Ten.

Bari.

*mf*

*f*

*mp*

*f*

*mp*

*f*

*mf*

130

Sop.

Alto

Ten.

Bari.

*mf* *p* *mp*

*mf* *p* *mp*

*mf* *p* *mp*

*mf* *p* *mp*

8<sup>va</sup>

Detailed description: This is a musical score for four voices: Soprano, Alto, Tenor, and Baritone. The score covers measures 130 to 134. The Soprano part begins in measure 130 with a whole rest, then in measure 131 has a triplet of eighth notes (F#4, G#4, A4) beamed together, followed by a quarter note (B4) in measure 132, and a triplet of eighth notes (A4, G#4, F#4) in measure 133. The Alto part has a quarter note (F#3) in measure 130, a quarter note (G#3) in measure 131, a quarter note (A3) in measure 132, and a quarter note (B3) in measure 133. The Tenor part has a quarter note (F#3) in measure 130, a quarter note (G#3) in measure 131, a quarter note (A3) in measure 132, and a quarter note (B3) in measure 133. The Baritone part has a quarter note (F#2) in measure 130, a quarter note (G#2) in measure 131, a quarter note (A2) in measure 132, and a quarter note (B2) in measure 133. Dynamics are marked as *mf* (mezzo-forte) at the start of each part, *p* (piano) at the start of measure 133, and *mp* (mezzo-piano) at the end of measure 134. A vertical line separates measures 132 and 133. A dashed line labeled '8<sup>va</sup>' is above the Baritone staff in measure 134.

08:44

08:48

08:52

08:56

42

[illegible]

Bari.



[illegible]

09:36

09:40

09:44

09:48

47

48

145

Sop.

Alto

Ten.

Bari.

*mp* *p* *mf* *p*

*mf* *p* *mf* *p*

*mf* *p* *mf* *p*

*mf* *p* *mf* *p*

Detailed description: This is a musical score for four voices: Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Baritone (Bari.). The score covers measures 145 to 148. The Soprano part begins with a rest in measure 145, followed by a five-measure rest in measure 146, then a half note in measure 147, and a quarter note in measure 148. The Alto part has a half note in measure 145, a half note in measure 146, a half note in measure 147, and a half note in measure 148. The Tenor part has a half note in measure 145, a half note in measure 146, a half note in measure 147, and a half note in measure 148. The Baritone part has a half note in measure 145, a half note in measure 146, a half note in measure 147, and a half note in measure 148. Dynamics are indicated by *mp*, *p*, and *mf*. Fingerings are indicated by numbers 1-5. The score is divided into four measures by vertical bar lines.

09:52

Sop.

149

Alto

Ten.

Bari.