Waves Break Aural Shores

Portrait of Puerto Marqués

for saxophone quartet

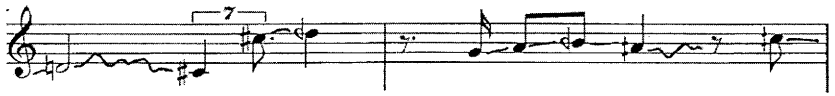
Christopher Luna-Mega

Performance notes

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

Types of notation

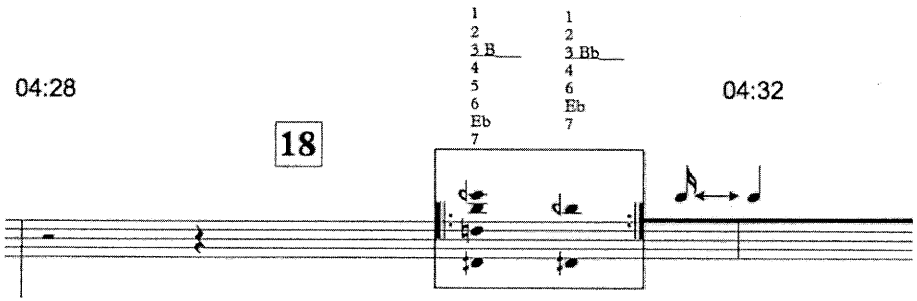
1. Traditional notation combined with proportional glissandi



The pitches written with rhythmic values serve as points of departure and arrival of the glissandi. Noteheads intersected by glissandi (i.e. A, B♭ and A♮, 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



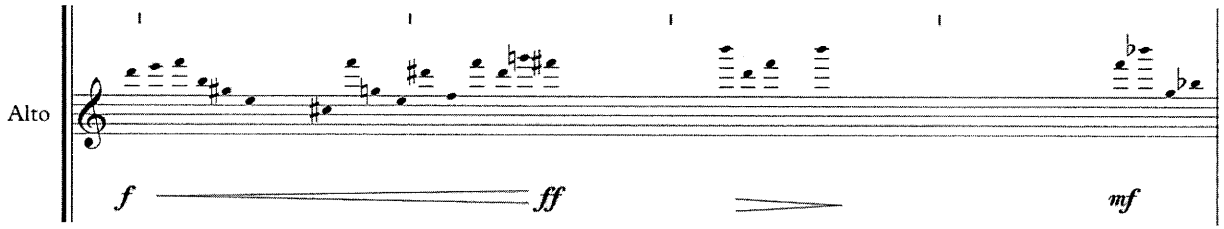
The boxed sound(s) may appear at any place within the four beats of the bar, either with a precise indication of the location in the bar or placed proportionally within the bar, less precisely.

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 𝅘𝅥𝅯 and a ♩ , until there is a new duration specified or a change in material.

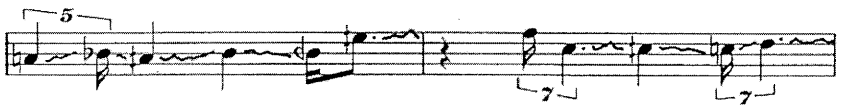
Pauses between repetitions must be as short as possible. When breathing, make the smallest possible pause that is comfortable between repetitions.

3. Proportionally placed smaller noteheads



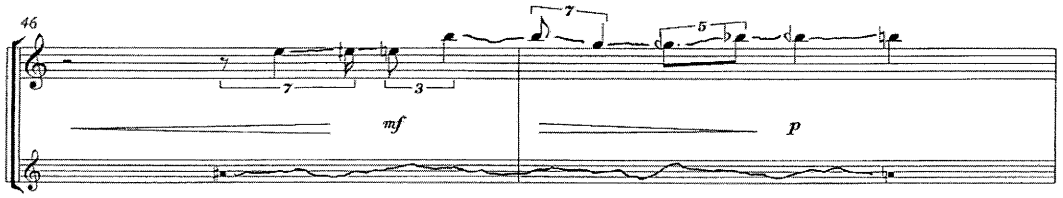
Stemless and smaller size noteheads are distributed throughout the four beats of the bar, which are represented by small markers above the staff. Articulations are optional to the performer.

Techniques

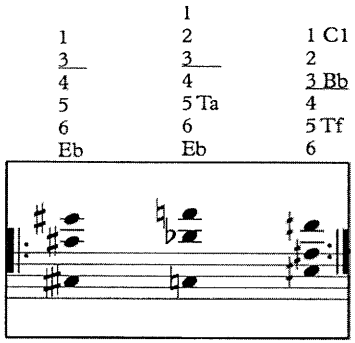


Aeolic (air) **sounds.**These may be produced with or without the mouthpiece depending on the time between sections using this technique and the rest of the sections. Choice of fingered pitch for the air sound is optional to the performer.

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.



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.



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.

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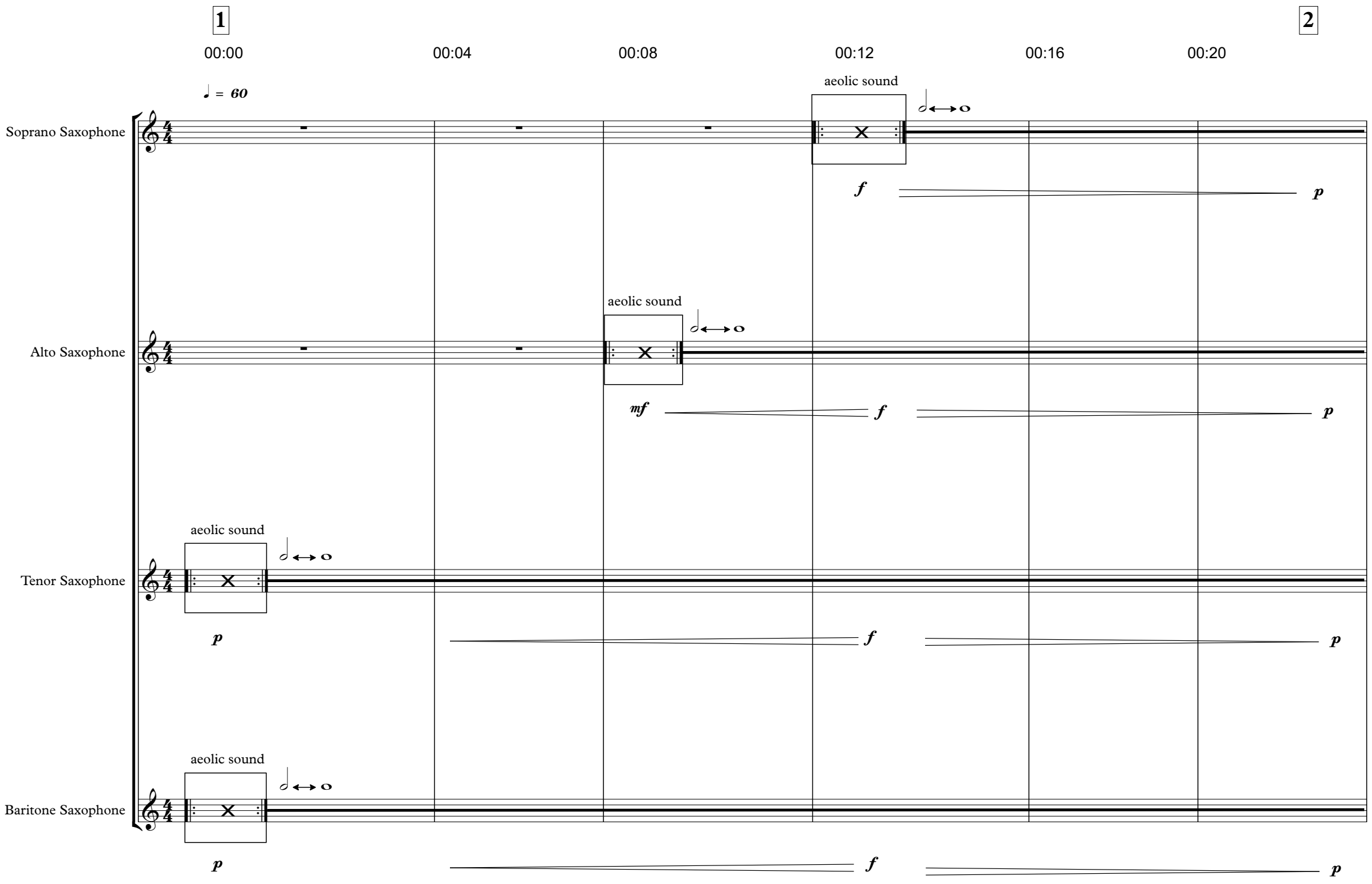
Christopher Luna-Mega (2017)

Transposed Score



00:24 00:28 00:32 00:36 00:40 **3** 00:44 00:48

7

Sop. *f* *p* *f*

Alto *f* *p* *f*

Ten. *f* *p* *f*

Bari. *f* *p* *f* *p*

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

14

Sop.

Alto

Ten.

Bari.

p *f*

pp *mp*

p

pp *mp*

pp *mp*

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

18

Sop.

Alto

Ten.

Bari.

pp mp pp

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

22

Sop.

Alto

Ten.

Bari.

01:40 01:44 01:48 01:52 01:56

7

26

Sop.

Alto

Ten.

Bari.

2 C1
3
Bb
4
5
6
Eb
7

1
2
3
4 C3
5
7

1
2
3 Bb
4
5
7

pp p mf

p mf

mf mf

pp mf

8

9

02:00

02:04

02:08

02:12

31

Sop.

Alto

Ten.

Bari.

8va

p mp mf mp

pp mp mf mp

mp mf mp

mp mf mp

f ff

mf

10

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

35

Sop.

Alto

Ten.

Bari.

ff mp ff mp ff mp mf mp ff mp

02:32

02:36

39

Sop.

Alto

Ten.

Bari.

mp

8va

mp

p

mf

8va

mp

02:40

02:44

41

Sop.

mf

mp

Alto

(8)

mf

mp

Ten.

Bari.

(8)

mf

mp

11

02:48 02:52 02:56

43

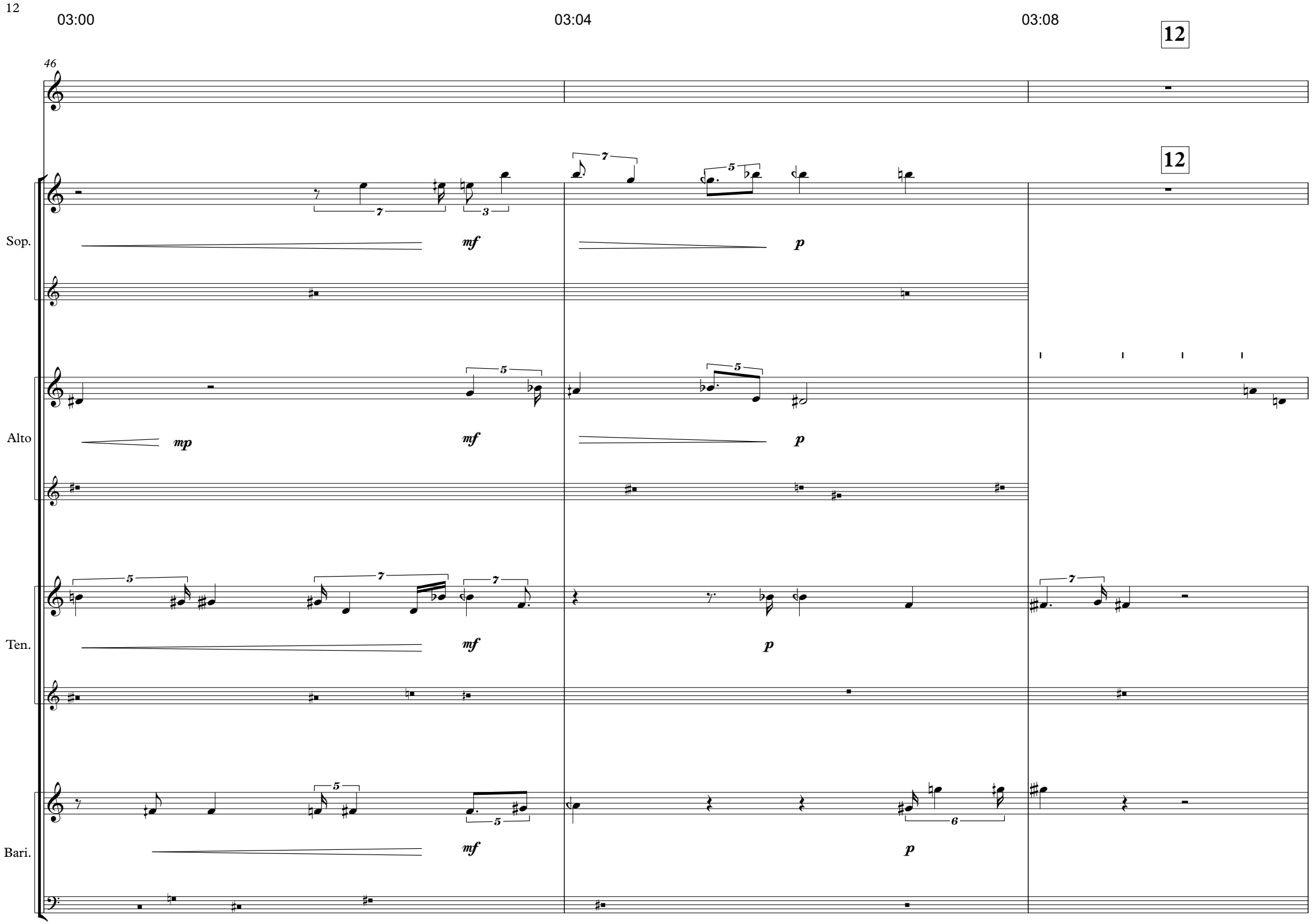
Sop.

Alto

Ten.

Bari.

p *mp* *p*


03:00
03:04
03:08
12
46
Sop.
Alto
Ten.
Bari.
mf
p
mp

03:12

03:16

49

Sop.

mf *f*

ff

Alto

f

ff

Ten.

8va

f

ff

Bari.

p *f*

ff

03:20

03:24

13

51

Sop.

Alto

Ten.

Bari.

mf *ff*

mf *ff* *f*

ff *f*

mf *p* *mf* *ff*

03:28

03:32

53

Sop.

Alto

Ten.

Bari.

ff

mf

f

ff

mf

ff

mf

f

ff

mf

mf

f

8va

03:36

03:40

55

Sop.

ff

f

mp

8va

Alto

ff

mf

Ten.

ff

f

mp

Bari.

ff

mf

mp

03:44 | 14 | 03:48 | 03:52 | 03:56 | 15 | 04:00

57

Sop.

1 2 3 Bb 4 6 Eb 7

mp f mp p f

Alto

1 2 3 5 6 7

mp f mp p f

Ten.

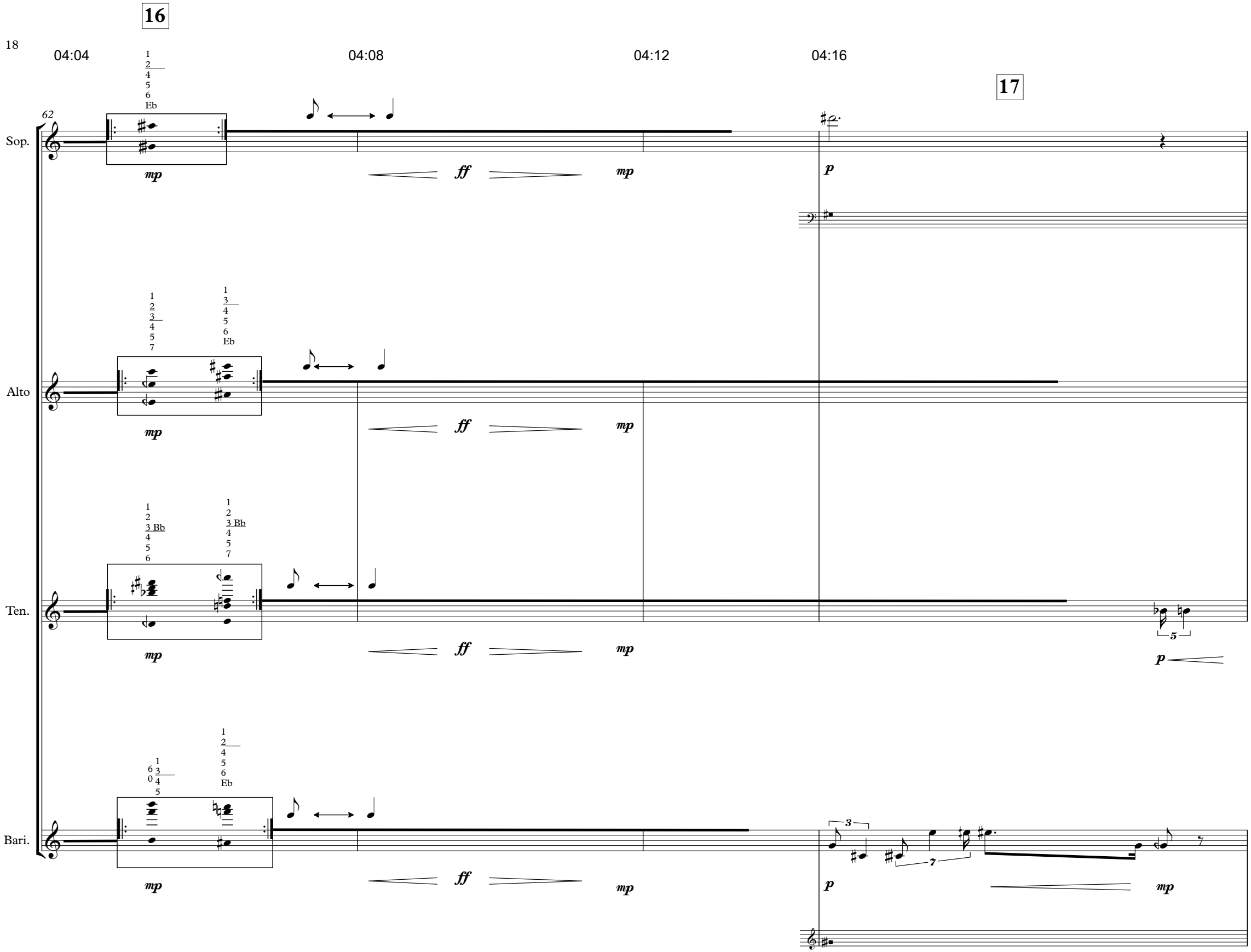
6 0 1 2 3 4 6 7

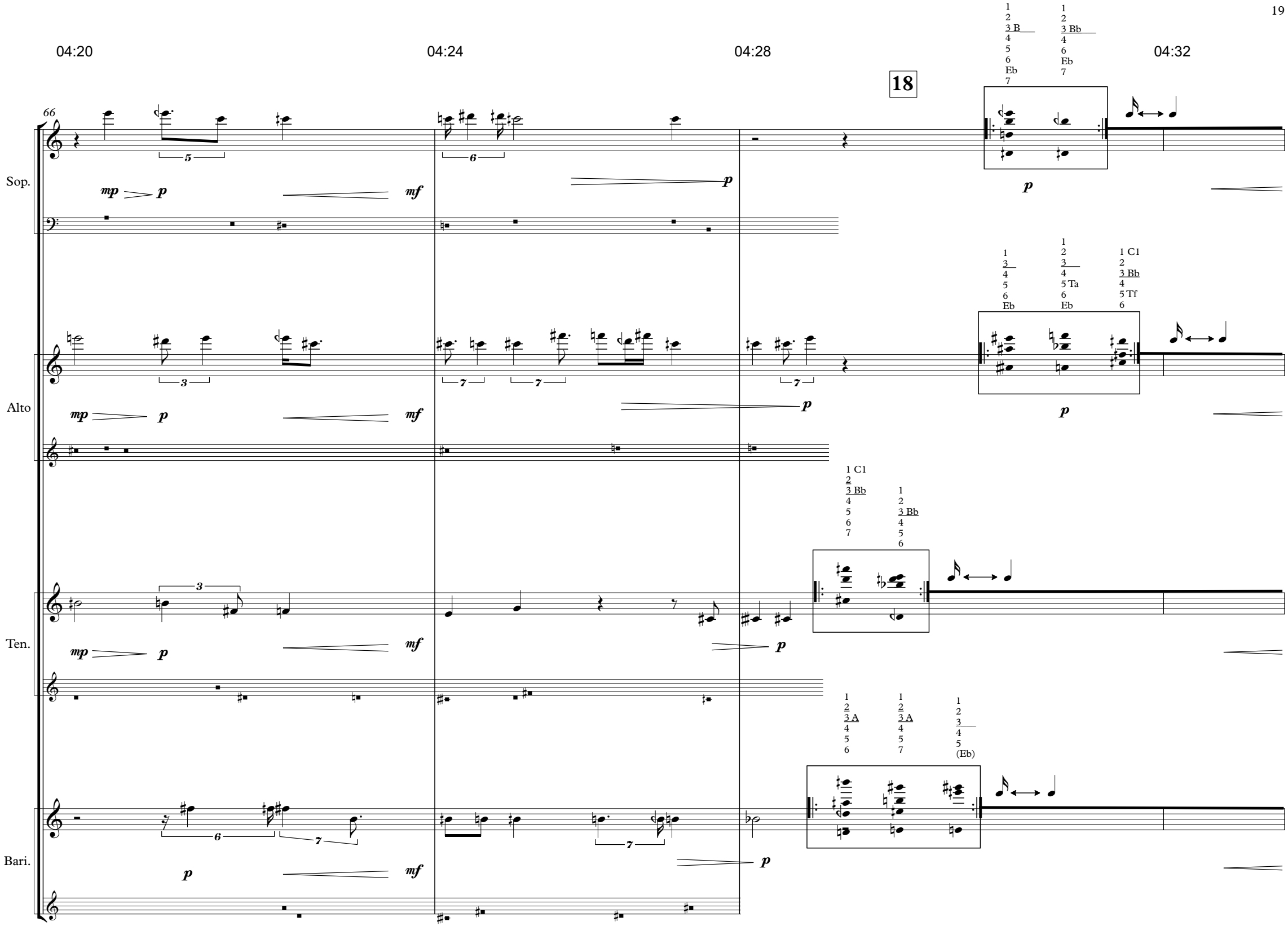
mp f mp p f

Bari.

1 2 3 4 5 (Eb)

mp f mp p f


16
04:04
04:08
04:12
04:16
17
62
Sop.
Alto
Ten.
Bari.
mp
ff
p
Eb
Bb


04:20
04:24
04:28
04:32
18
66
Sop.
Alto
Ten.
Bari.
mp
p
mf
1 2 3 B 4 5 6 Eb 7
1 2 3 Bb 4 6 Eb 7
1 3 4 5 6 Eb
1 2 3 4 5 Ta 6 Eb
1 C1 2 3 Bb 4 5 Tf 6
1 C1 2 3 Bb 4 5 6 7
1 2 3 Bb 4 5 6
1 2 3 A 4 5 6
1 2 3 A 4 5 7
1 2 3 4 5 (Eb)

04:36 04:40 04:44 **19** 04:48 04:52 **20**

70

Sop.

Alto

Ten.

Bari.

fff *mf* *p* *f*

75

Sop.

Alto

Ten.

Bari.

05:12 05:16 05:20

22 23

79

Sop.

Alto

Ten.

Bari.

82

Sop.

Alto

Ten.

Bari.

mp

mp

p

mp

mp

05:36 05:40 05:44

85

Sop.

Alto

Ten.

Bari.

mf p mf p

mf p mf p

mf p mf p

05:48 05:52 05:56

24

88

Sop.

Alto

Ten.

Bari.

mf p mf

mf

p

mf p

mf

mf p

8va

06:00 06:04 06:08 06:12

25

91

Sop.

Alto

Ten.

Bari.

(8)

06:16

06:20

95

Sop.

Alto

Ten.

Bari.

mf

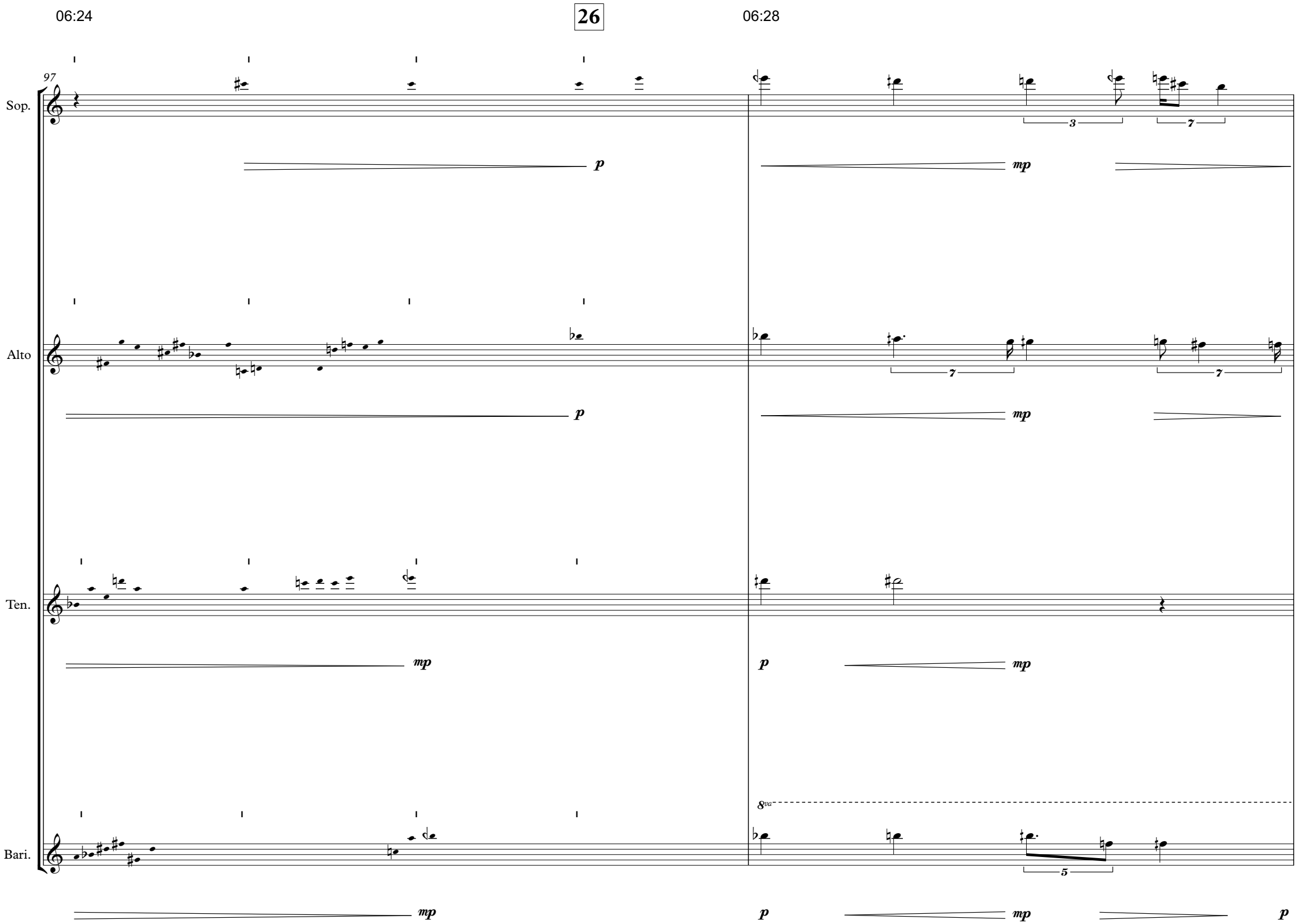
f

mf

f

f

f


06:24
26
06:28
97
Sop.
Alto
Ten.
Bari.
p
mp
3
7
8va
5

06:32 06:36 06:40

27

99

Sop.

Alto

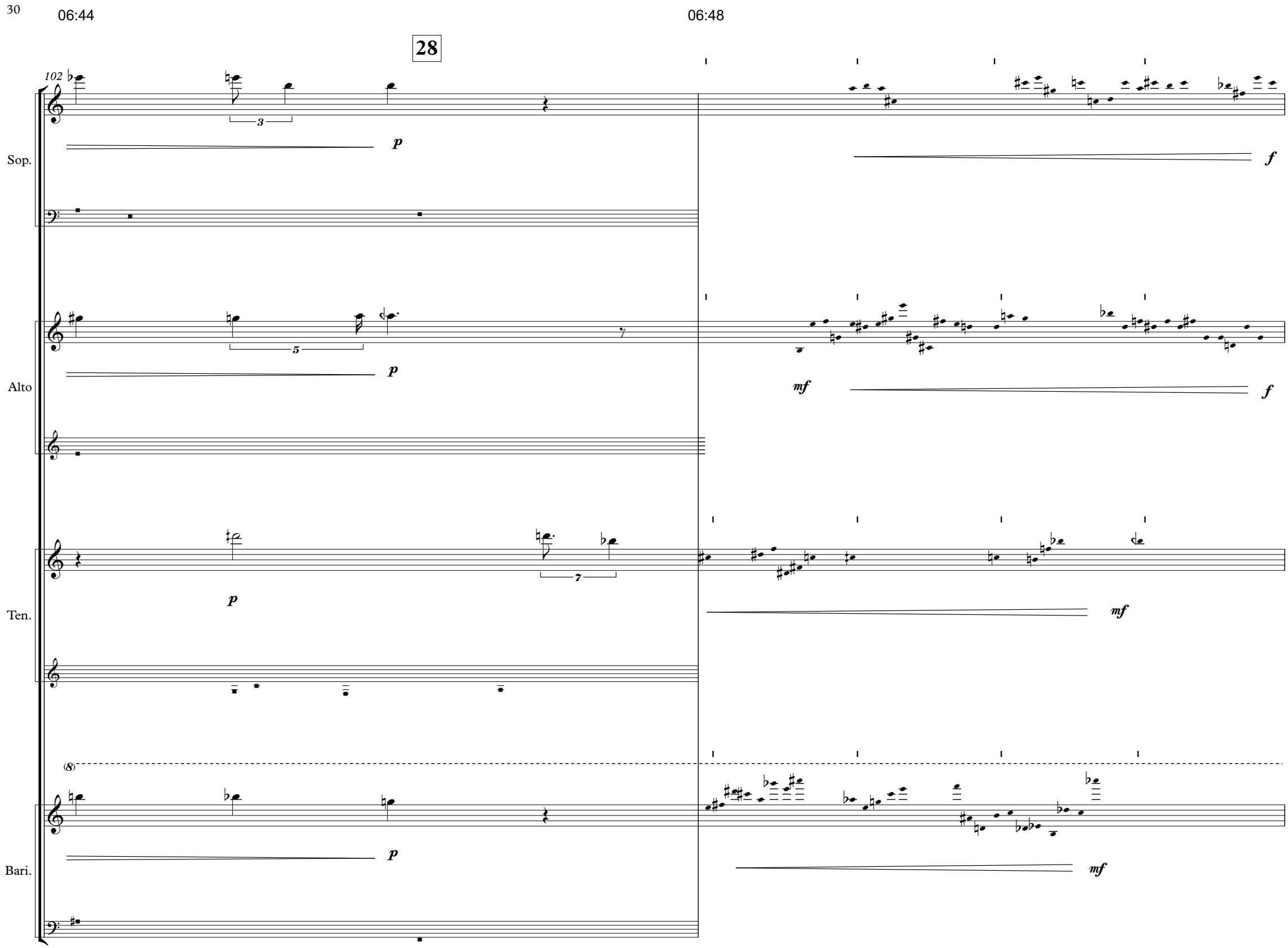
Ten.

Bari.

(8)

p mp p

mf


06:44
06:48
28
102
Sop.
Alto
Ten.
Bari.
p
f
mf
(8)

06:52

06:56

29

104

Sop.

Alto

Ten.

Bari.

mf *p* *mf*

mf *p*

f *mf* *p*

f *mf* *p*

(8)

8va

7

07:00

07:04

30

31

106

Sop.

Alto

Ten.

Bari.

f p

mf p

f mp

1
2
3 B
4
5
6
Eb
7

1 C2
2 C1
3
4
5
7

1 C1
2 B
3
4
5
6

1
2
3
4
6
7

C2
C1
C4
C3
C1

07:08

07:12

108

Sop.

Alto

Ten.

Bari.

mf

mp

2
3 B
6
Eb
7

2
3 B
4
6
7

1 C1
2
3 Bb
4
5 Tf
6

1 C1
2
3 Bb
5
6
7

1 C1
2 B
3
4
5
6

33

07:16

07:20

110

Sop.

Alto

Ten.

Bari.

f

mp

34

112

Sop.

Alto

Ten.

Bari.

mf mp f p

mf mp f p

mf mp f p

mf f p

07:32 07:36 07:40 07:44

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

07:48 07:52 07:56 08:00

37

118

Sop.

Alto

Ten.

Bari.

08:04

08:08

38

122

Sop.

Alto

Ten.

Bari.

mp

mf

f

5

5

08:12

08:16

39

124

Sop.

f *mp* *fff* *mp*

Alto

8va

f *mp* *fff*

Ten.

mp *fff*

Bari.

8va

f *mp* *fff*

08:20

08:24

40

126

Sop.

Alto

Ten.

mp

mp

Bari.

(8)

mp

08:28

08:32

128

Sop.

mf

f

Alto

f

Ten.

mp

f

Bari.

mp

f

mf

08:36

08:40

41

130

Sop.

Alto

Ten.

Bari.

p mp

p

mf p mp

mf p mp

8va

08:44 08:48 08:52 08:56

42

132

Sop.

Alto

Ten.

Bari.

(8)

p mp

09:00 **43** 09:04 09:08 09:12 **44**

136

Sop.

Alto

Ten.

Bari.

(8)

p mf p

p mf p

p mf p

p

140

Sop.

Alto

Ten.

Bari.

f mp f mp ff mp p

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

09:52

149

Sop.

Alto

Ten.

Bari.