

Waves Break Aural Shores

Portrait of Puerto Marqués

for saxophone quartet and electronics

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.

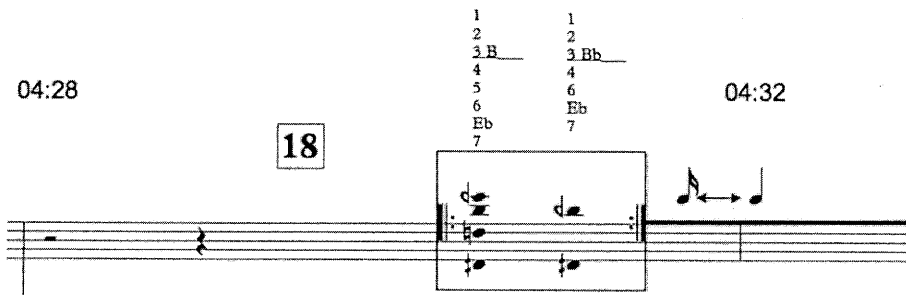
2. Boxed sound(s) within repeat signs, extended with a horizontal beam

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 with a key signature of one sharp (F#). A box encloses a sound consisting of two notes: a quarter note on B and a quarter note on B-flat. Above the box is a table of durations for two repetitions. A bold horizontal beam extends to the right from the right side of the box. The notation continues with a quarter note on A and a quarter note on G, with a double bar line and repeat sign following.

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

3. Proportionally placed smaller noteheads

Alto

f ————— *ff* ————— *mf*

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.

46

mf ————— *p*

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 |



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.

Electronics / Technical requirements

Waves Break Aural Shores (portrait of Puerto Marqués) is originally conceived for saxophone quartet and fixed media. There is an alternate version for saxophone quartet, fixed media and live processing. The technical requirements for the two versions using electronics are the following.

1. Saxophone quartet and fixed media

- Laptop and Digital Audio Workstation such as Logic, Reaper, etc.
- 2 loudspeakers (stereo)
- Field recording audio file included with score and parts. Track is synchronized with the time cues in the score and parts. Fixed media and performers’ stopwatches must start at the same time.

2. Saxophone quartet, fixed media and electronics

- All fixed media requirements
- MacBook Pro laptop with OS 10.11, computer program Max 7.2
- Max patch for *Waves Break Aural Angles (portrait of Puerto Marqués)*
- Audio interface (MOTU 828 or similar) with 2-4 outs; optional mixing board
- Saxophone quartet amplification: 4 condenser microphones such as/similar to Shure SM-81

Waves Break Aural Shores

Portrait of Puerto Marqués

for saxophone quartet and electronics

Christopher Luna-Mega (2017)

Transposed Score

1

2

00:00

00:04

00:08

00:12

00:16

00:20

$\text{♩} = 60$

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Field recording: Wave break cycle 1

Saxophone processing: amplification

Field recording: Wave break cycle 2

Electronics

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

Sop.

Alto

Ten.

Bari.

Elec.

Saxophone processing: amplification Field recording: Wave break cycle 3 Saxophone processing: amplification

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

Sop. ¹⁴

Alto

Ten.

Bari.

Elec.

p *f*

pp *mp*

p *pp* *mp*

pp *mp*

Field recording: Wave break cycle 4 Saxophone processing: pitch shifting / filtering

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

Sop. 18

Alto

Ten.

Bari.

Elec.

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

Field recording: Wave break cycle 5 Saxophone processing: pitch shifting / filtering

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

22

Sop.

Alto

Ten.

Bari.

Elec.

Field recording: Wave break cycle 6 Saxophone processing: pitch shifting / filtering

01:40

01:44

01:48

01:52

01:56

2 C1
 3 Bb
 4
 5
 6 Eb
 7

7

26

Sop. *pp* *p* *mf*

Alto *p* *mf*

Ten. *mf* *mf*

Bari. *pp* *mf*

Elec. Field recording: Wave break cycle 7

8

9

02:00

02:04

02:08

02:12

31

Sop.

p *mp* *mf* *mp*

Alto

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

Ten.

mp *mf* *mp* *mf*

Bari.

mp *mf* *mp*

Field recording: Wave break cycle 8

Saxophone processing: pitch shifting / filtering

Field recording: Wave break cycle 9

No processing

Elec.

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

Sop. *ff* *mp* *ff* *mp*

Alto *mp* *ff* *mp*

Ten. *ff* *mp* *ff* *mf* *mp*

Bari. *ff* *mp* *ff* *mp*

Elec. ||

This musical score is divided into four measures, each 4 seconds long, with time stamps 02:16, 02:20, 02:24, and 02:28. The Soprano part starts at measure 35. Dynamics range from fortissimo (ff) to mezzo-piano (mp). The Alto part features complex rhythmic patterns with slurs and fingerings (7, 3, 7, 7, 5, 7, 7). The Tenor part includes slurs and fingerings (7, 7, 6, 7). The Baritone part includes slurs and fingerings (7, 7, 5). The Electric guitar part is represented by a double bar line.

02:32

02:36

The musical score is divided into two measures by a vertical bar line. The first measure is marked with the time 02:32 and the second with 02:36. The Soprano part begins at measure 39. Dynamics include *mp* for Soprano and Baritone, *p* for Tenor, and *mf* for Tenor. A *gliss* marking is present in the Alto and Baritone staves. The Electric part is indicated by a double bar line.

| Staff | Instrument | Measure 1 (02:32) | Measure 2 (02:36) |
|-------|------------|-------------------|---------------------------------|
| Sop. | Soprano | Measure 39, rests | Notes, <i>mp</i> |
| Alto | Alto | Rests | Notes, <i>gliss</i> , <i>mp</i> |
| Ten. | Tenor | Notes, <i>p</i> | Notes, <i>mf</i> |
| Bari. | Baritone | Rests | Notes, <i>mp</i> |
| Elec. | Electric | Double bar line | Double bar line |

02:40

02:44

41

Sop. *mf* *mp*

Alto *mf* *mp*

Ten.

Bari. *mf* *mp*

Elec.

Detailed description: This is a page of a musical score for a vocal ensemble. It features four vocal staves: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.), and an electric instrument staff (Elec.) at the bottom. The Soprano staff begins at measure 41 and contains a melodic line with dynamics *mf* and *mp*. The Alto staff contains a melodic line with dynamics *mf* and *mp*, and a circled '8' above the staff. The Baritone staff contains a melodic line with dynamics *mf* and *mp*, and a circled '8' above the staff. The Tenor staff is empty. The Elec. staff is empty. Vertical lines indicate time markers at 02:40 and 02:44.

11

02:48

02:52

02:56

Sop. ⁴³

Alto

Ten.

Bari.

Field recording: Wave break cycle 11 | Saxophone processing: pitch shifting / filtering

Elec.

46

Sop.

mf *p*

Alto

mp *mf* *p*

Ten.

mf *p*

Bari.

mf *p*

Elec.



03:12

03:16

49

Sop. *mf* *f* *ff*

Alto *f* *ff*

Ten. *f* *ff*

Bari. *p* *f* *ff*

Elec. Saxophone processing: convolution

Detailed description: This is a page of a musical score for saxophones. It features four staves: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). The Soprano staff begins at measure 49 and contains a melodic line with dynamics *mf*, *f*, and *ff*. The Alto staff has dynamics *f* and *ff*. The Tenor staff has dynamics *f* and *ff*. The Baritone staff has dynamics *p*, *f*, and *ff*. A vertical line at 03:16 separates the two measures. At the bottom, there is a box containing the text 'Saxophone processing: convolution' and a label 'Elec.' with a double bar line.

03:20

03:24

13

51

Sop.

Alto

Ten.

Bari.

Elec.

mf *ff*

p

mf *ff* *f*

ff *f*

mf *p*

mf *ff*

Field recording: Wave break cycle 13 Saxophone processing: convolution

03:28

03:32

53

Sop.

ff

mf

Alto

f

ff

mf

Ten.

ff

mf

Bari.

f

ff

mf

f

Elec.

03:36

03:40

55

The image shows a musical score for four vocal parts: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). The score is divided into two measures by a vertical line. The first measure is marked with a time signature of 03:36 and the second with 03:40. The Soprano part starts at measure 55. Dynamics are indicated by *ff*, *f*, and *mp*. The Alto part has a *ff* dynamic and a *mf* dynamic. The Tenor part has *ff*, *f*, and *mp* dynamics. The Baritone part has *ff*, *mf*, and *mp* dynamics. The Electric (Elec.) part is marked with a double bar line. A dashed line labeled '8va' is present above the Alto staff in the first measure.

Sop. *ff* *f* *mp*

Alto *ff* *mf*

Ten. *ff* *f* *mp*

Bari. *ff* *mf* *mp*

Elec. ||

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

1
2
3 Bb
4
6
Eb
7

1
2
3
5
6
7

1
2
3
6 3
0 4
6
7

1
2
3
4
5
(Eb)

Sop. 57

Alto

Ten.

Bari.

Elec.

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

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

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

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

Field recording: Wave break cycle 14 No processing

Field recording: Wave break cycle 15 Saxophone processing: amplification

16

18

04:04

04:08

04:12

04:16

17

Sop. *mp* *ff* *mp* *p*

Alto *mp* *ff* *mp*

Ten. *mp* *ff* *mp* *p*

Bari. *mp* *ff* *mp* *p* *mp*

Field recording: Wave break cycle 16

Saxophone processing: convolution

Field recording: Wave break cycle 17

Elec.

04:20

04:24

04:28

04:32

18

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

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

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

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

Sop.

Alto

Ten.

Bari.

Saxophone processing: pitch shifting / filtering

Field recording: Wave break cycle 18

Saxophone processing: convolution

Elec.

04:36

04:40

04:44

19

04:48

04:52

20

Sop.

Alto

Ten.

Bari.

fff *mf* *p* *f*

Elec.

Field recording: Wave break cycle 19 Saxophone processing: amplification Field recording: Wave break cycle 20

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*

No processing

Field recording: Wave break cycle 21

No processing

Elec.

05:12

05:16

05:20

22

23

79

Sop.

Alto

Ten.

Bari.

p *mp* *mf* *p*

p *mf* *p*

p *mf* *p*

mp *mf* *p*

Field recording: Wave break cycle 22

Saxophone processing: pitch shifting / filtering

Field recording: Wave break cycle 23

Elec.

82

Sop.

Alto

Ten.

Bari.

Elec.

mp

p

No processing

Detailed description: This is a page of a musical score for a vocal ensemble and piano accompaniment. The score is divided into five systems, each corresponding to a different voice part: Soprano (Sop.), Alto, Tenor (Ten.), Baritone (Bari.), and Electric Piano (Elec.). The Soprano part begins at measure 82 and features a triplet of eighth notes in the first measure, followed by a seven-measure phrase, and then another triplet and seven-measure phrase. The Alto part also starts at measure 82 with a triplet, followed by a six-measure phrase and another six-measure phrase. The Tenor part begins with a five-measure phrase, followed by a seven-measure phrase and another three-measure phrase. The Baritone part starts with a seven-measure phrase, followed by a five-measure phrase, a six-measure phrase, and another seven-measure phrase. The Electric Piano part is marked 'No processing' and consists of a single measure with a double bar line. Dynamics markings include *mp* (mezzo-piano) and *p* (piano). The score is written in treble clef for all parts.

85

Sop. *mf* *p*

Alto *p* *mf* *p*

Ten. *p* *mf* *p*

Bari. *p* *mf* *p*

Elec. ||

Detailed description: This page of a musical score contains four vocal staves (Soprano, Alto, Tenor, Baritone) and one piano staff. The Soprano part begins at measure 85 with a melodic line featuring a 7th fret and a 5th fret. The Alto part has a similar melodic line with 5th and 7th frets. The Tenor part features a more complex line with 3rd, 7th, 6th, and 7th frets. The Baritone part has a simpler line with a 5th fret. The piano accompaniment is indicated by a double bar line at the bottom. Dynamics include *mf* and *p* for the voices and *mf* for the piano.

24

88

Sop.

Alto

Ten.

Bari.

Elec.

< *mf* > *p* < *mf* >

mf *p*

< *mf* > *p*

< *mf* > *mf* > *p*

Field recording: Wave break cycle 24 Saxophone processing: pitch shifting / filtering

06:00

06:04

06:08

06:12

25

91

Sop.

Alto

Ten.

Bari.

Elec.

mf

p

mf

p

mf

p

mp < *mf*

mf

p

mf

mf

p < *mf*

p

Field recording: Wave break cycle 25

06:16

06:20

Musical score for 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 95. Dynamics include *mf* and *f*. A box labeled "No processing" is present in the lower left. The Electric (Elec.) part is marked with a double bar line.

95

Sop.

Alto

Ten.

Bari.

Elec.

No processing

mf *f*

mf *f*

f

f

06:24

26

06:28

The musical score is divided into two systems. The first system covers the time from 06:24 to 06:28. The Soprano part (Sop.) begins at measure 97 with a whole note chord (F#4, C5, G4, E4) and a dynamic of *p*. The Alto part (Alto) plays a melodic line with a dynamic of *p*. The Tenor part (Ten.) plays a melodic line with a dynamic of *mp*. The Baritone part (Bari.) plays a melodic line with a dynamic of *mp*. The Electric guitar part (Elec.) is marked with a double bar line and a circle, indicating it is silent during this section. The second system continues from 06:28. The Soprano part has a melodic line with a dynamic of *mp* and includes a triplet of eighth notes and a group of seven sixteenth notes. The Alto part has a melodic line with a dynamic of *mp* and includes two groups of seven sixteenth notes. The Tenor part has a melodic line with a dynamic of *p* that transitions to *mp*. The Baritone part has a melodic line with a dynamic of *p* that transitions to *mp* and then back to *p*, including a group of five sixteenth notes. The Electric guitar part remains silent.

Field recording: Wave break cycle 26

Saxophone processing: pitch shifting / filtering

27

99

Sop.

p \triangleleft *mp* \triangleright *p* *mf*

Alto

p \triangleleft *mp* \triangleright *p* *mf*

Ten.

p \triangleleft *mp* \triangleright *p* *mf*

Bari.

(8)

mf

Field recording: Wave break cycle 27

Saxophone processing: pitch shifting / filtering

Elec.

28

102 *b*

Sop. *p* *f*

Alto *p* *mf* *f*

Ten. *p* *mf*

Bari. *p* *mf*

Field recording: Wave break cycle 28

No processing

Elec.

06:52

06:56

29

104

Sop. *mf* *p* *mf*

Alto *mf* *p*

Ten. *f* *mf* *p*

Bari. *f* *mf* *p*

Elec. || ○

Field recording: Wave break cycle 29

No processing

30

31

106

Sop.

Alto

Ten.

Bari.

Elec.

f *p*

mf *p*

mf *p*

mf *p*

1 C2
2 C1
3
4
5
7

1 C1
2 B
3 6 2 1
4 0 4 1
5 6 7
6

C2
C1
C4
C3

1
2
3 B
4
5
6
7

Field recording: Wave break cycle 30

No processing

Field recording: Wave break cycle 31

07:08

07:12

2
3 B
6
Eb
7

Sop. ¹⁰⁸

mf *mf* *mp*

| | | | |
|---|----|----|----|
| 1 | C1 | 1 | C1 |
| 2 | 2 | 2 | 2 |
| 3 | B | 3 | Bb |
| 4 | 4 | 4 | 5 |
| 6 | 5 | Tr | 6 |
| 7 | 6 | | 7 |

Alto

mf *mf* *mp*

| | |
|---|----|
| 1 | C1 |
| 2 | B |
| 3 | |
| 4 | |
| 5 | |
| 6 | |

Ten.

mf *mf* *mp*

Bari.

mf *mf* *mp*

No processing

Field recording: Wave break cycle 32

Elec.

07:16

07:20

110

Sop.

Alto

Ten.

Bari.

No processing

Field recording: Wave break cycle 33 No processing

Elec.

112

Sop.

Alto

Ten.

Bari.

Elec.

mf *mp* *f* *p*

mf *mp* *f* *p*

mf *mp* *f* *p*

mf *f* *p*

Field recording: Wave break cycle 34 | Saxophone processing: pitch shifting / filtering

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*

Field recording: Wave break cycle 35

Saxophone processing: pitch shifting / filtering

Field recording: Wave break cycle 36

Elec.

37

118

Sop. *p* *mp* *mf* *p*

Alto *p* *mf* *p*

Ten. *p* *mp* *mf* *p*

Bari. *p* *mp* *mf* *p*

No processing

Field recording: Wave break cycle 37

Elec.

08:04

08:08

38

122

Sop.

Alto

Ten.

Bari.

Elec.

mp

mf

f

Field recording: Wave break cycle 38

Detailed description: This is a musical score for a recording of a wave break cycle. It features five staves: Soprano (Sop.), Alto, Tenor (Ten.), Baritone (Bari.), and Electric guitar (Elec.). The Soprano staff begins with a treble clef and a key signature of one sharp (F#), with a measure number of 122. The Tenor staff includes dynamic markings of *mp*, *mf*, and *f*. The Baritone staff shows a five-measure rest in the first measure. The Electric guitar staff is marked with a double bar line and a circle, indicating a silent recording. A box at the bottom of the page identifies the recording as 'Field recording: Wave break cycle 38'. The score is divided into two measures by a vertical bar line, with time markers at 08:04 and 08:08.

08:12

08:16

39

124

Sop.

Alto

Ten.

Bari.

Elec.

Field recording: Wave break cycle 39

Saxophone processing: convolution

08:20

08:24

40

126

Sop.

Alto

Ten.

Bari.

Elec.

mp

mp

mp

Field recording: Wave break cycle 40 No processing

08:28

08:32

128

Sop. *mf* *f*

Alto *f*

Ten. *mp* *f*

Bari. *mp* *f* *mf*

Elec. ||

Detailed description: This is a page of a musical score for a vocal ensemble. It features four vocal staves: Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.), and an electric piano (Elec.) staff at the bottom. The Soprano staff begins at measure 128 and contains a melodic line with dynamic markings of *mf* and *f*. The Alto staff has a melodic line with a dynamic marking of *f*. The Tenor staff has a melodic line with dynamic markings of *mp* and *f*. The Baritone staff has a melodic line with dynamic markings of *mp*, *f*, and *mf*. The electric piano staff is marked with a double bar line and a repeat sign. A vertical bar line is present between the 08:28 and 08:32 time markers.

08:36

08:40

41

130

Sop. *p* *mp*

Alto *p*

Ten. *mf* *p* *mp*

Bari. *mf* *p* *mp*

Elec. ||

Field recording: Wave break cycle 41 | Saxophone processing: pitch shifting / filtering

Detailed description: This is a musical score for four saxophone parts: Soprano, Alto, Tenor, and Baritone. The score is divided into two measures by a vertical bar line. The Soprano part begins with a treble clef and a key signature of one flat. It features a melodic line with a 7-measure slur and a 3-measure slur. Dynamics are marked as *p* and *mp*. The Alto part has a treble clef and a key signature of one flat, with a melodic line and a *p* dynamic marking. The Tenor part has a treble clef and a key signature of one flat, with a melodic line, a 3-measure slur, and dynamics of *mf*, *p*, and *mp*. The Baritone part has a treble clef and a key signature of one flat, with a melodic line and dynamics of *mf*, *p*, and *mp*. A dashed line labeled '8va' is present above the Baritone staff. The Electric (Elec.) part is represented by a double bar line. At the bottom right, there are two boxes: 'Field recording: Wave break cycle 41' and 'Saxophone processing: pitch shifting / filtering'.

08:44

08:48

08:52

08:56

42

132

Sop. *p* *mp*

Alto *p* *mp*

Ten. *p* *mp*

Bari. (8) *p* *mp*

Field recording: Wave break cycle 42 Saxophone processing: pitch shifting / filtering

Elec. || ○

136

Sop.

Alto

Ten.

Bari.

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

Field recording: Wave break cycle 43

No processing

Field recording: Wave break cycle 44

Elec.

| | | |
|-----|------|-----|
| 2 | 1 | 1 |
| 3 B | 2 | 2 |
| 6 | 3 Eb | 3 B |
| Eb | 4 Tc | 4 |
| 7 | 7 | 5 |
| | | 6 |
| | | Eb |
| | | 7 |

| | |
|------|------|
| 1 | 1 |
| 2 | 2 |
| 3 Bb | 3 Bb |
| 4 | 4 |
| 5 | 5 Tc |
| 6 | 6 |
| Eb | (Eb) |

| | |
|------|---|
| 1 | 1 |
| 2 | 2 |
| 3 Bb | B |
| 4 | 4 |
| 5 | 5 |
| 6 Tc | 6 |
| 7 | |

| | |
|---|---|
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 2 |
| 5 | 6 |
| 7 | 7 |

140

Sop.

Alto

Ten.

Bari.

f mp f mp ff mp p

f mp f mp ff mp p

f mp f mp ff mp p

f mp f mp ff mp p

Amplification

Field recording: Wave break cycle 45

Saxophone processing: convolution

Field recording: Wave break cycle 46

Elec.

09:36

09:40

09:44

09:48

47

48

Musical score for Soprano (Sop.), Alto, Tenor (Ten.), and Baritone (Bari.). The score is divided into four measures corresponding to time stamps 09:36, 09:40, 09:44, and 09:48. The Soprano part starts at measure 145. Dynamic markings include *mp*, *p*, and *mf*. Fingering numbers (5, 7, 3) are indicated above notes. Slurs and hairpins indicate phrasing and dynamics.

No processing

Field recording: Wave break cycle 47

Field recording: Wave break cycle 48

Electronics (Elec.) section showing a timeline with two circular markers. The first marker is at the beginning of the 09:40 segment, and the second is at the beginning of the 09:48 segment.

09:52

149

Sop.

Alto

Ten.

Bari.

Elec.

The image shows a musical score for five parts: Soprano (Sop.), Alto, Tenor (Ten.), Baritone (Bari.), and Electric guitar (Elec.). The Soprano, Alto, and Tenor parts are written on treble clefs. The Baritone part is written on a bass clef. The Electric guitar part is written on a double bar line. The score is for measure 149, starting at 09:52. Each vocal part has a measure rest, and the electric guitar part has a double bar line.