

Gravity and Center

after Henri Cole

Michael Berkowitz

(Transposing score)

A full of promise

♩ = 48 - 60 (poco rubato)

Soprano Saxophone in B \flat

Alto Saxophone in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

This musical system consists of four staves for saxophones. The Soprano Saxophone staff is mostly empty. The Alto Saxophone staff begins with a half note in the second measure, followed by a triplet of eighth notes in the third measure, and then rests. The Tenor and Baritone Saxophone staves are also mostly empty, with some rests and a few notes in the final measure of the system.

■

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

This musical system continues the composition. The Soprano Saxophone staff has a half note in the final measure. The Alto Saxophone staff has a half note in the second measure, followed by a half note in the third measure, and then rests. The Tenor Saxophone staff has a half note in the second measure, followed by a half note in the third measure, and then rests. The Baritone Saxophone staff has a half note in the second measure, followed by a half note in the third measure, and then rests.

13

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

B a narrow black room that is always dark

♩ = 60 (non rubato)

19

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

26

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

This musical system contains measures 26 through 31. The Soprano part begins with a whole note rest in measure 26, followed by a half note in measure 27, and then a series of eighth notes with triplets in measures 28, 29, and 30, ending with a half note in measure 31. The Alto part has whole note rests in measures 26 and 27, followed by a half note in measure 28, and then a series of eighth notes with triplets in measures 29, 30, and 31. The Tenor and Baritone parts have whole note rests throughout measures 26 through 31. The key signature has two flats (B \flat and E \flat). The time signature changes from 4/4 to 6/4 in measure 30 and back to 4/4 in measure 31. Dynamics include *ppp* in measures 27 and 28.

32

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

This musical system contains measures 32 through 35. The Soprano part has whole note rests in measures 32 and 33, followed by a half note in measure 34, and then a series of eighth notes in measure 35. The Alto part has whole note rests in measures 32 and 33, followed by a half note in measure 34, and then a series of eighth notes with triplets in measure 35. The Tenor part has whole note rests in measures 32 and 33, followed by a half note in measure 34, and then a series of eighth notes in measure 35. The Baritone part has a series of eighth notes with triplets in measures 32 and 33, followed by a half note in measure 34, and then a series of eighth notes in measure 35. The key signature has two flats (B \flat and E \flat). The time signature changes from 4/4 to 6/4 in measure 34 and back to 4/4 in measure 35. Dynamics include *pp* in measures 33 and 34, and *p* in measure 35.

C I want the force of attraction to crush the force of repulsion

[illegible]

42

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

n

mp

p

mf

mp

mf

mp

f

5

3

5

5

46 Sop. in B \flat *mp*

Alto in E \flat *f* *mp*

Ten. in B \flat *f* *mp*

Bar. in E \flat *f* *mp*

like an echo

47

48

49

Detailed description: This is a musical score for four voices: Soprano in B-flat, Alto in E-flat, Tenor in B-flat, and Baritone in E-flat. The score covers measures 46 through 49. Measure 46 features a Soprano line starting with a melodic phrase marked *mp*, while the other voices are silent. In measure 47, the Alto, Tenor, and Baritone lines enter with a powerful *f* dynamic, each playing a similar melodic figure. Measure 48 shows the Soprano line continuing its melody, while the other three voices provide harmonic support with various dynamics including *f*, *mp*, and *mf*. Measure 49 concludes the passage with the Soprano line marked *p* and the other voices marked *f*. The instruction 'like an echo' is placed above the Soprano line in measure 49. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

54

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

Measures 54-57. The score shows four vocal parts: Soprano in B \flat , Alto in E \flat , Tenor in B \flat , and Baritone in E \flat . The key signature has two flats (B \flat and E \flat). The time signature changes from 4/4 to 6/4 at measure 56 and back to 4/4 at measure 57. Dynamics include *mp*, *f*, *p*, *mf*, and *n* (normal). Fingerings 3, 5, and 3 are indicated for various notes. The Soprano part has a melodic line with slurs and ties. The Alto part has a more active line with slurs and ties. The Tenor part has a melodic line with slurs and ties. The Baritone part has a melodic line with slurs and ties.

59

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

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

65

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

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

71

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

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

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

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

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

D like a horse whipped by a man

77

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

$\text{♩} = 84$

mf *pp* *pp* *pp*

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

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

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

83

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

89

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

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

95 $\text{♩} = 60$

Sop. in B \flat *pp* *p* *n* *pp* *mp*

Alto in E \flat *pp* *p* *p* *mp* *n*

Ten. in B \flat

Bar. in E \flat *pp*

slow timbral trill

27_s

100

Sop. in B \flat *n* *p* *mf*

Alto in E \flat

Ten. in B \flat *mp* *p* *pp* *n*

Bar. in E \flat *pp* *p*

33_T

21_B

[illegible]

...to reveal feeling but feeling

♩ = 96

118

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

122

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

21_B

27_S

129

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

F ...or the sound of water poured into a bowl

$\text{♩} = 48 - 60$ (poco rubato)

mf

f

mf

mp

f

mf

p

p

133

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

n

pp

139

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

slow timbral trill

pp

pp

n

mp

n

pp

145

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

slow timbral trill

pp

p

p

n

pp

pp

33₁

[illegible][illegible]

162

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

5 *pp*

5

6/4

4/4

p *n*

5 *p*

167

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

5 *p* *n*

n

5 *p* *n*

5 *p* *n*

3 *pp*

5

5 *mp* *n*

pp *n*