
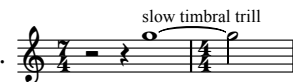


# Performance Notes

## Techniques

**Fluttertongue:** this technique is marked by an unmeasured tremolo on a note's stem, and the text “flz.” 

**Slow timbral trills:** This technique is indicated by the text “slow timbral trill” in the score. 

These trills should be played relatively slowly, but can, and should, have noticeable variation in trill speed.

When more than one player has this direction at the same time, no effort should be made to coordinate the trill speeds; in fact, if anything, please try to keep them un-coordinated.

Fingerings are left up to the player.

## Accidentals

In addition to the standard chromatic accidentals  $\flat$ ,  $\sharp$ , and  $\natural$ , the following accidentals are used:

$\sharp$  one quarter sharp

$\flat\sharp$   $\sim 1/8$  tone lower

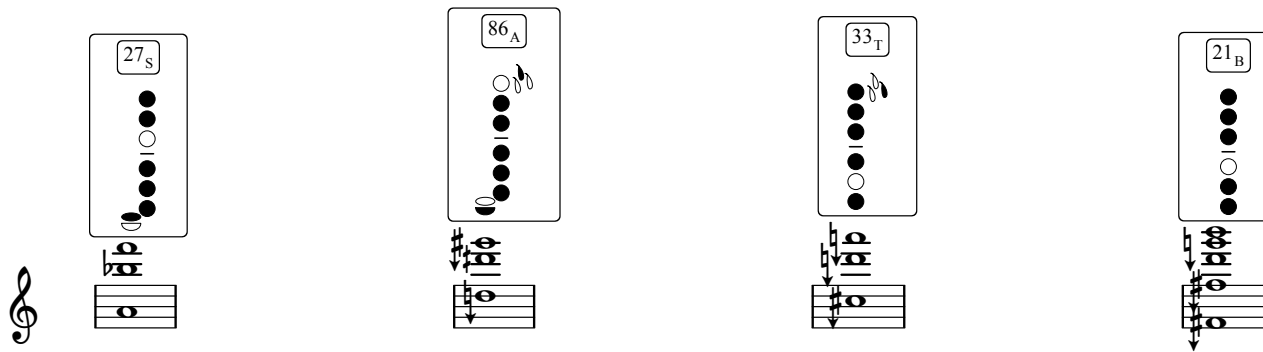
These microtonal adjustments are derived from the pitch content of the multiphonics used in *Gravity and Center* (see notes below), and where they appear independent of those multiphonics, should be tuned to match the pitch in the multiphonic as closely as possible.

Throughout, except where explicitly canceled, accidentals persist to the end of a bar.

## Multiphonics

Starting in section **D** multiphonics that recur through the final sections of *Gravity and Center* begin to appear. Each saxophone is given a single multiphonic. These fingerings and resulting pitches are taken from *The Techniques of Saxophone Playing* by Marcus Weiss and Giorgio Netti.

Each occurrence of a multiphonic is accompanied by its fingering and number from Weiss and Netti, which are provided below as well.



*Gravity and Center*

Henri Cole

I'm sorry I cannot say I love you when you say  
you love me. The words, like moist fingers,  
appear before me full of promise but then run away  
to a narrow black room that is always dark,  
where they are silent, elegant, like antique gold,  
devouring the thing I feel. I want the force  
of attraction to crush the force of repulsion  
and my inner and outer worlds to pierce  
one another, like a horse whipped by a man.  
I don't want words to sever me from reality.  
I don't want to need them. I want nothing  
to reveal feeling but feeling—as in freedom,  
or the knowledge of peace in a realm beyond,  
or the sound of water poured in a bowl.