

GRAVITY AND CENTER

after Henri Cole

michael berkowitz

for saxophone quartet (SATB)

2023

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(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

The first system of the musical score is for the first four instruments: Soprano Saxophone in B \flat , Alto Saxophone in E \flat , Tenor Saxophone in B \flat , and Baritone Saxophone in E \flat . The time signature is 4/4. The Soprano Saxophone part is mostly rests. The Alto Saxophone part begins with a half note G4 (written as a whole note in the staff), followed by a quarter note G4, a quarter note F#4, and a quarter rest. The Tenor and Baritone parts are mostly rests. The Alto part has a triplet of eighth notes (G4, F#4, E4) marked with a 'p' dynamic. The Alto part also has a triplet of eighth notes (G4, F#4, E4) marked with a 'pp' dynamic. The Alto part has a triplet of eighth notes (G4, F#4, E4) marked with a 'pp' dynamic.

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

The second system of the musical score is for the last four instruments: Soprano in B \flat , Alto in E \flat , Tenor in B \flat , and Baritone in E \flat . The time signature is 4/4. The Soprano part is mostly rests. The Alto part begins with a half note G4 (written as a whole note in the staff), followed by a quarter note G4, a quarter note F#4, and a quarter rest. The Tenor and Baritone parts are mostly rests. The Alto part has a triplet of eighth notes (G4, F#4, E4) marked with a 'p' dynamic. The Alto part has a triplet of eighth notes (G4, F#4, E4) marked with a 'pp' dynamic. The Alto part has a triplet of eighth notes (G4, F#4, E4) marked with a 'pp' dynamic.

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

[illegible][illegible]

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

37

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

p

mf

mp

mf

mf

n

Measures 37-40 of a musical score for Soprano, Alto, Tenor, and Baritone parts. The Soprano part begins with a piano (*p*) dynamic and features triplet and quintuplet markings. The Alto, Tenor, and Baritone parts enter in measure 38 with a mezzo-forte (*mf*) dynamic. The Baritone part includes a crescendo leading to a fortissimo (*f*) dynamic in measure 40. The Soprano part concludes with a fermata in measure 40.

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

5

3

48

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

like an echo

54

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

55

56

6/4

4/4

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

mp *f* *f* *p*

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

f *mp* *mf* *n*

59

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

Measures 59-64. Soprano, Alto, Tenor, and Baritone parts. Includes triplets, dynamics (p, f, mf), and a double bar line.

65

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

Measures 65-70. Soprano, Alto, Tenor, and Baritone parts. Includes triplets, dynamics (p, mf), and a double bar line.

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

mf *pp* *pp* *pp*

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

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

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

$\text{♩} = 84$

83

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

89

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

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*

39_T

21_B

112

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

27_S

33_T

21_B

86_A

E I want nothing...

pp

p

pp

pp

mf

mf

mf

mf

mp

p

mf

mp

p

...to reveal feeling but feeling

118 $\text{♩} = 96$

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

p *mp* *mf* *fp* *n* *p* *pp* *pp* *p* *mp*

123

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

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

21_B

27_S

[illegible]

133

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

The musical score for measures 133-138 features four vocal parts: Soprano in B-flat, Alto in E-flat, Tenor in B-flat, and Baritone in E-flat. The Soprano part begins in measure 133 with a half note B-flat, followed by a dotted quarter note A-flat, and then a quarter note G-flat. A slur with a '5' above it covers the last two notes. The Alto, Tenor, and Baritone parts are mostly silent, indicated by rests. The Baritone part has a half note B-flat in measure 133, followed by a half note A-flat in measure 134, and then a quarter note G-flat in measure 135. A slur with a '5' below it covers the last two notes. The Baritone part ends in measure 138 with a half note B-flat. The dynamic marking *pp* is present at the end of the Baritone part in measure 138.

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

33_T

[illegible]

162

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

27_s

pp

p

n

pp

p

n

[illegible]