

GRAVITY AND CENTER

after Henri Cole

michael berkowitz

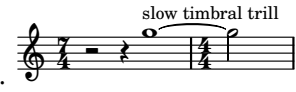
for saxophone quartet (SATB)

2023

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

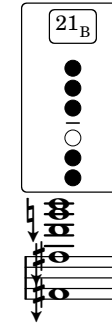
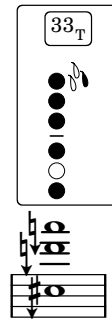
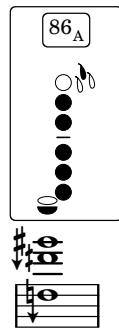
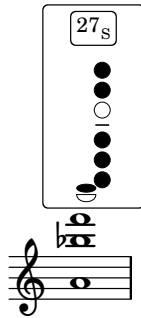
These microtonal adjustments are derived from the pitch content of the multiphonics used in *Gravity and Center* (see notes below), and where they appear independent of those multiphonics, should be tuned to match the pitch in the multiphonic as closely as possible.

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.

Gravity and Center

after Henri Cole

Michael Berkowitz

(Transposing score)

A full of promise

Tempo: ♩ = 48 - 60 (poco rubato)

Instrumentation: Soprano Saxophone in B \flat , Alto Saxophone in E \flat , Tenor Saxophone in B \flat , Baritone Saxophone in E \flat

First System:

- Soprano Saxophone: Rest
- Alto Saxophone: *pp* (half note), then a triplet of eighth notes (G \flat , F \flat , E \flat) marked *n*, followed by a quarter rest.
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Second System:

- Soprano Saxophone: Rest
- Alto Saxophone: Rest
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Third System:

- Soprano Saxophone: Rest
- Alto Saxophone: Rest
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Fourth System:

- Soprano Saxophone: Rest
- Alto Saxophone: Rest
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Fifth System:

- Soprano Saxophone: Rest
- Alto Saxophone: Quarter rest, then a half note G \flat marked *pp*, followed by a half note F \flat .
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Sixth System:

- Soprano Saxophone: Rest
- Alto Saxophone: Quarter rest, then a half note G \flat marked *pp*, followed by a half note F \flat .
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest



Second System (Continued):

- Soprano Saxophone: Second ending bracket (7) over a half note G \flat marked *pp*, followed by a half note F \flat .
- Alto Saxophone: Quarter rest, then eighth notes G \flat and F \flat marked *p*, followed by a half note G \flat marked *pp*, then eighth notes F \flat and E \flat marked *p*, followed by a half note G \flat marked *pp*.
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Third System:

- Soprano Saxophone: Rest
- Alto Saxophone: Quarter rest, then eighth notes G \flat and F \flat marked *p*, followed by a half note G \flat marked *pp*, then eighth notes F \flat and E \flat marked *p*, followed by a half note G \flat marked *pp*.
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Fourth System:

- Soprano Saxophone: Rest
- Alto Saxophone: Quarter rest, then eighth notes G \flat and F \flat marked *p*, followed by a half note G \flat marked *pp*, then eighth notes F \flat and E \flat marked *p*, followed by a half note G \flat marked *pp*.
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Fifth System:

- Soprano Saxophone: Rest
- Alto Saxophone: Quarter rest, then eighth notes G \flat and F \flat marked *p*, followed by a half note G \flat marked *pp*, then eighth notes F \flat and E \flat marked *p*, followed by a half note G \flat marked *pp*.
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Sixth System:

- Soprano Saxophone: Rest
- Alto Saxophone: Quarter rest, then eighth notes G \flat and F \flat marked *p*, followed by a half note G \flat marked *pp*, then eighth notes F \flat and E \flat marked *p*, followed by a half note G \flat marked *pp*.
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Seventh System:

- Soprano Saxophone: Rest
- Alto Saxophone: Quarter rest, then eighth notes G \flat and F \flat marked *p*, followed by a half note G \flat marked *pp*, then eighth notes F \flat and E \flat marked *p*, followed by a half note G \flat marked *pp*.
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Eighth System:

- Soprano Saxophone: Rest
- Alto Saxophone: Quarter rest, then eighth notes G \flat and F \flat marked *p*, followed by a half note G \flat marked *pp*, then eighth notes F \flat and E \flat marked *p*, followed by a half note G \flat marked *pp*.
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Ninth System:

- Soprano Saxophone: Rest
- Alto Saxophone: Quarter rest, then eighth notes G \flat and F \flat marked *p*, followed by a half note G \flat marked *pp*, then eighth notes F \flat and E \flat marked *p*, followed by a half note G \flat marked *pp*.
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

Tenth System:

- Soprano Saxophone: Rest
- Alto Saxophone: Quarter rest, then eighth notes G \flat and F \flat marked *p*, followed by a half note G \flat marked *pp*, then eighth notes F \flat and E \flat marked *p*, followed by a half note G \flat marked *pp*.
- Tenor Saxophone: Rest
- Baritone Saxophone: Rest

13

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

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

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

ppp *n*

26

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

ppp

ppp

6/4

6/4

6/4

6/4

4/4

4/4

4/4

4/4

32

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

pp

pp

pp

pp

6/4

6/4

6/4

6/4

4/4

4/4

4/4

4/4

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

[illegible][illegible]

[illegible][illegible]

59

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

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

Detailed description: This system contains measures 59 through 64. The Soprano part (Sop. in B \flat) features a melodic line with triplets and slurs, starting with a *p* dynamic and reaching *f* by measure 61, then *mf* in measure 64. The Alto part (Alto in E \flat) has a similar melodic contour with triplets and slurs, starting *p* and reaching *f* by measure 61, then *mf* in measure 64. The Tenor part (Ten. in B \flat) follows a similar pattern, starting *p* and reaching *f* by measure 61, then *mf* in measure 64. The Baritone part (Bar. in E \flat) provides a harmonic foundation with triplets and slurs, starting *p* and reaching *f* by measure 61, then *mf* in measure 64. A double bar line is present after measure 64.

65

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

p *mf* *p* *mf* *p* *mf* *flz.* *p* *mf*

Detailed description: This system contains measures 65 through 70. The Soprano part (Sop. in B \flat) continues the melodic line with slurs and a *flz.* (fizz) marking in measure 70. The Alto part (Alto in E \flat) features a triplet in measure 65, followed by a melodic line with slurs, and a *flz.* marking in measure 70. The Tenor part (Ten. in B \flat) follows a similar pattern with a triplet in measure 65 and a *flz.* marking in measure 70. The Baritone part (Bar. in E \flat) provides a harmonic foundation with triplets and slurs, starting *p* and reaching *mf* by measure 66, then *p* in measure 69, and *mf* in measure 70. A double bar line is present after measure 70.

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

72

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

mf *pp* *pp* *pp* *p* *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

[illegible]

95 $\text{♩} = 60$

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

slow timbral trill

pp

p

n

pp

mp

27_s

pp

100

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

n

p

mf

33_T

pp

21_B

pp

n

p

106

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

flz.

mp

pp

mf

n

112

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

27_S

86_A

33_T

21_B

E I want nothing...

pp

p

pp

pp

mf

mp

p

...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

mf

mf

f

mf

f

mf

p

p

F = 48 - 60 (poco rubato)

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

133

Sop. in B \flat

Alto in E \flat

Ten. in B \flat

Bar. in E \flat

n

pp

5

7

5

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 133 to 138. In measure 133, the Soprano part has a half note B-flat, a quarter note G, and a quarter rest, with a slur over the last two notes and a '5' above the slur. The Baritone part has a half note E-flat, a quarter note D, and a quarter rest, with a slur over the last two notes and a '5' below the slur. In measure 134, all parts have a whole rest. In measure 135, all parts have a whole rest. In measure 136, all parts have a whole rest. In measure 137, all parts have a whole rest. In measure 138, the Soprano part has a whole rest. The Baritone part has a half note E-flat, a quarter note D, and a quarter rest, with a slur over the last two notes and a '5' below the slur. The dynamic *pp* is marked 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

33₁

[illegible][illegible]

[illegible][illegible]