

# 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 (Continuation):**

**First Measure:**

- Sop. in B $\flat$ : Second ending bracket (7)
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Second Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Third Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Fourth Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Fifth Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Sixth Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Seventh Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Eighth Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Ninth Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Tenth Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Eleventh Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : Rest

**Twelfth Measure:**

- Sop. in B $\flat$ : Rest
- Alto in E $\flat$ : Quarter rest, then eighth notes G $\flat$  and F $\flat$  marked *p*, followed by a half note G $\flat$  marked *p*.
- Ten. in B $\flat$ : Rest
- Bar. in E $\flat$ : 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 $\flat$

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 melodic line 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, then enters in measure 28 with a half note, followed by a melodic line with triplets in measures 29 and 30, and a half note in measure 31. The Tenor and Baritone parts have whole note rests throughout measures 26 to 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* for the Soprano in measure 27 and the Alto in measure 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, then enters in measure 34 with a half note, followed by a melodic line in measure 35. The Alto part has whole note rests in measures 32 and 33, then enters in measure 34 with a half note, followed by a melodic line with triplets in measure 35. The Tenor part has whole note rests in measures 32 and 33, then enters in measure 34 with a half note, followed by a melodic line in measure 35. The Baritone part has a continuous melodic line with triplets in measures 32, 33, 34, and 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* for the Soprano in measure 34, the Alto in measure 34, and the Tenor in measure 34, and *p* for the Baritone in measure 35.

**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*

*mp*

*mf*

*n*

$\text{♩} = 92$

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

[illegible]

The musical score consists of four staves, each representing a different voice part. The Soprano staff (top) begins with a treble clef and a key signature of one flat (B-flat). It features a melodic line with various dynamics including *mp*, *f*, and *p*. The Alto staff (second from top) also uses a treble clef and one flat key signature, with dynamics ranging from *mp* to *f*. The Tenor staff (third from top) uses a treble clef and one flat key signature, starting with a *p* dynamic and moving through *mf* and *f*. The Baritone staff (bottom) uses a bass clef and one flat key signature, beginning with a *f* dynamic and transitioning to *mp* and *mf*. All parts include complex phrasing with slurs, ties, and fingerings indicated by numbers above notes. The score is divided into measures by vertical bar lines.

59

Sop. in B $\flat$

Alto in E $\flat$

Ten. in B $\flat$

Bar. in E $\flat$

*p* *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 moving to *f* and *mf*. The Alto part (Alto in E $\flat$ ) has a similar melodic contour with triplets and slurs, marked *p* and *f*. The Tenor part (Ten. in B $\flat$ ) and Baritone part (Bar. in E $\flat$ ) provide harmonic support with triplets and slurs, marked *p* and *f*. Measure 64 includes a *mf* dynamic for the Soprano and Baritone parts.

65

Sop. in B $\flat$

Alto in E $\flat$

Ten. in B $\flat$

Bar. in E $\flat$

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

Detailed description: This system contains measures 65 through 70. The Soprano part (Sop. in B $\flat$ ) has a melodic line with slurs, marked *p* and *mf*. The Alto part (Alto in E $\flat$ ) and Tenor part (Ten. in B $\flat$ ) have similar melodic lines with slurs, marked *p* and *mf*. The Baritone part (Bar. in E $\flat$ ) features a triplet and a slur, marked *p* and *mf*. Measure 70 includes a *mf* dynamic for the Soprano and Baritone parts.

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*

[illegible]

99

Sop. in B♭

mp

pp

pp

p

pp

pp

Alto in E♭

pp

pp

p

pp

Ten. in B♭

p

pp

pp

pp

pp

Bar. in E♭

pp

pp

pp

pp

mp



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<sub>s</sub>

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*

33<sub>T</sub>

21<sub>B</sub>

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<sub>S</sub>

86<sub>A</sub>

33<sub>T</sub>

21<sub>B</sub>

**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<sub>B</sub>

27<sub>S</sub>

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*

*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*

33<sub>1</sub>

[illegible]

162

Sop. in B $\flat$

Alto in E $\flat$

Ten. in B $\flat$

Bar. in E $\flat$

27<sub>S</sub>

pp

p

n

5

6/4

4/4

167

Sop. in B $\flat$

Alto in E $\flat$

Ten. in B $\flat$

Bar. in E $\flat$

21<sub>B</sub>

p

n

n

p

pp

n

mp

n

3

5