

Sportswear for people who don't play sports

(2016)

duet for alto and
tenor saxophones

Eitan Muir

Performance notes

Use a clean-cut classical sound as a starting point. Swell in and out of longer note durations, and make sure to attack quavers reasonably quickly from measure 38 onwards. Exaggerate all dynamics, utilising a timbral range spanning 'mid-range pianissimo clarinet' through to 'John Coltrane'.

'Air attack' and 'air accent' directions may be substituted for very light tonguing if preferred.

The written *pp* dynamics on the very low tenor notes are somewhat idealistic, just play as soft as possible on your horn without breaking the note. The alto player should adjust their level to match as required.

Tempo changes are instantaneous – keep each tempo as steady as possible. There is opportunity for looser interpretation of phrase endings and slow sections, and of course make any necessary adjustments for breathing. It is acceptable to omit notes on page 7 if needed.

Finally, the alto player may opt to intonate any major sevenths above the tenor line (for example, as in measure 1) the tiniest bit flat – I rather like this sound.

Program note

Eitan Muir – *Sportswear for people who don't play sports* (2016)
alto saxophone, tenor saxophone

I wrote *Sportswear for people who don't play sports* in my first year of composition at the University of New South Wales, and lightly revised the score in December 2022. It's difficult to describe what was going through my head at the time of writing, but this piece has retained a special place in my heart. In essence, I suppose *Sportswear* is a quasi-ironic expression of youth angst, utilising components of pop-punk melodic language and a compositional approach which considers the two instruments as 'two halves of one instrument', with a deliberate avoidance of explicit antiphony or clear delineation between melody and accompaniment. To my mind, the arc of the piece loosely parallels an inner narrative of an emotionally-dysregulated young adult: patient stretches of depressive apathy; bursts of feigned confidence; a fight with the parents and/or significant other; grapples with self-loathing; masochistic grief; and feelings of intense love, joy and dedication. I thank Felix Wiblin and Alistair Johnston, the two amazing saxophonists and superb humans who patiently worked with me on this piece and taught me to love the saxophone.

– Eitan Muir

Composer biography and selected headshots are available at www.eitanmuir.com

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Transposed Score
ver. 2022-12-13

Eitan Muir
2016

Gentle (♩ = 124)

Alto Saxophone (E♭)

Tenor Saxophone (B♭)

8

15

Slow (♩ = 92) **Suddenly faster** (♩ = 124)

21

26

mf agitato *p* *f cresc.*

mf agitato *p* *f cresc.*

32

air accent *pp* *pp* *mf* **Strong, metronomic** (♩ = 156)

air attack *pp* *mf*

air attack *pp* *mf*

38

41

p sub. *mf*

p sub. *mf*

45

p

p

48

mf

52

rall. A tempo (♩ = 156)

pp dolce

60

f

f sub.

65

f

p

69

f

pp < f

p >

mf

air attack

air attack

74

f wistful

f wistful

78

mf

mf

82

pp — *mf* — *pp* — *f* — *p*

pp — *mf* — *pp* — *f* — *p*

87

p

p

90

fp — *p*

fp — *p*

94

Musical notation for measures 94-96. Measure 94 has a (2+2+3) triplet. Measure 95 has a 3-measure triplet. Measure 96 has a 3-measure triplet.

97

Musical notation for measures 97-101. Measures 97-100 feature triplets. Measure 101 has an air attack. Dynamics include *f* and *pp* <.

102

Musical notation for measures 102-107. Measure 102 has a (2+3) triplet. Measure 103 has a 3-measure triplet. Measure 104 has an air attack. Dynamics include *f* and *p*.

108

Musical notation for measures 108-112. Measure 108 has a 5-measure triplet. Measure 109 has a checkmark. Dynamics include *pp* and *mp*.

113

Musical notation for measures 113-117. Measure 113 has an air attack. Measure 114 has a 3-measure triplet. Measure 115 has a 3-measure triplet. Dynamics include *f*, *p*, and *ff*.

Slightly back (♩ = 140)

118 (3+2)

pp

126

pp

Slow, poco accel. (♩ = 124)

133

pp *f*

Fast, determined (♩ = 162)

136

f

140

f

143

Musical notation for measures 143-144. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a triplet of eighth notes with an accent (>) and a fermata. The bottom staff continues with similar triplet patterns and dynamic markings: *p < f*, *p < f*, *p < f*, and *p <*.

145

Musical notation for measures 145-148. The top staff shows a melodic line with a triplet and a dynamic marking of *p cresc.*. The bottom staff features a bass line with a forte (*f*) dynamic and a triplet, also marked *p cresc.*.

149

Musical notation for measures 149-153. The top staff includes a quintuplet (5) and a triplet (3) with a dynamic marking of *ff*. The bottom staff mirrors these patterns with a quintuplet and triplet, also marked *ff*.

154

Musical notation for measures 154-158. The top staff starts with a piano-piano (*pp*) dynamic and a (3+2) grouping, transitioning to a forte (*ff*) dynamic. The bottom staff follows a similar dynamic progression from *pp* to *ff*.

159

Musical notation for measures 159-163. The top staff features a melodic line with a quintuplet and a triplet, marked with accents (>). The bottom staff continues with a bass line featuring similar rhythmic patterns and accents.

162

165

170

175

Slow, poco rubato (♩ = 110)

180

p

p

pp non cresc.

accel.

184

pp non cresc.

pp non cresc.

pp non cresc.

pp non cresc.

Fast (♩ = 162)

188

pp cresc.

pp cresc.

mf cresc.

mf cresc.

192

f cresc.

f cresc.

f cresc.

f cresc.

196

ff

ff

ff

ff