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.

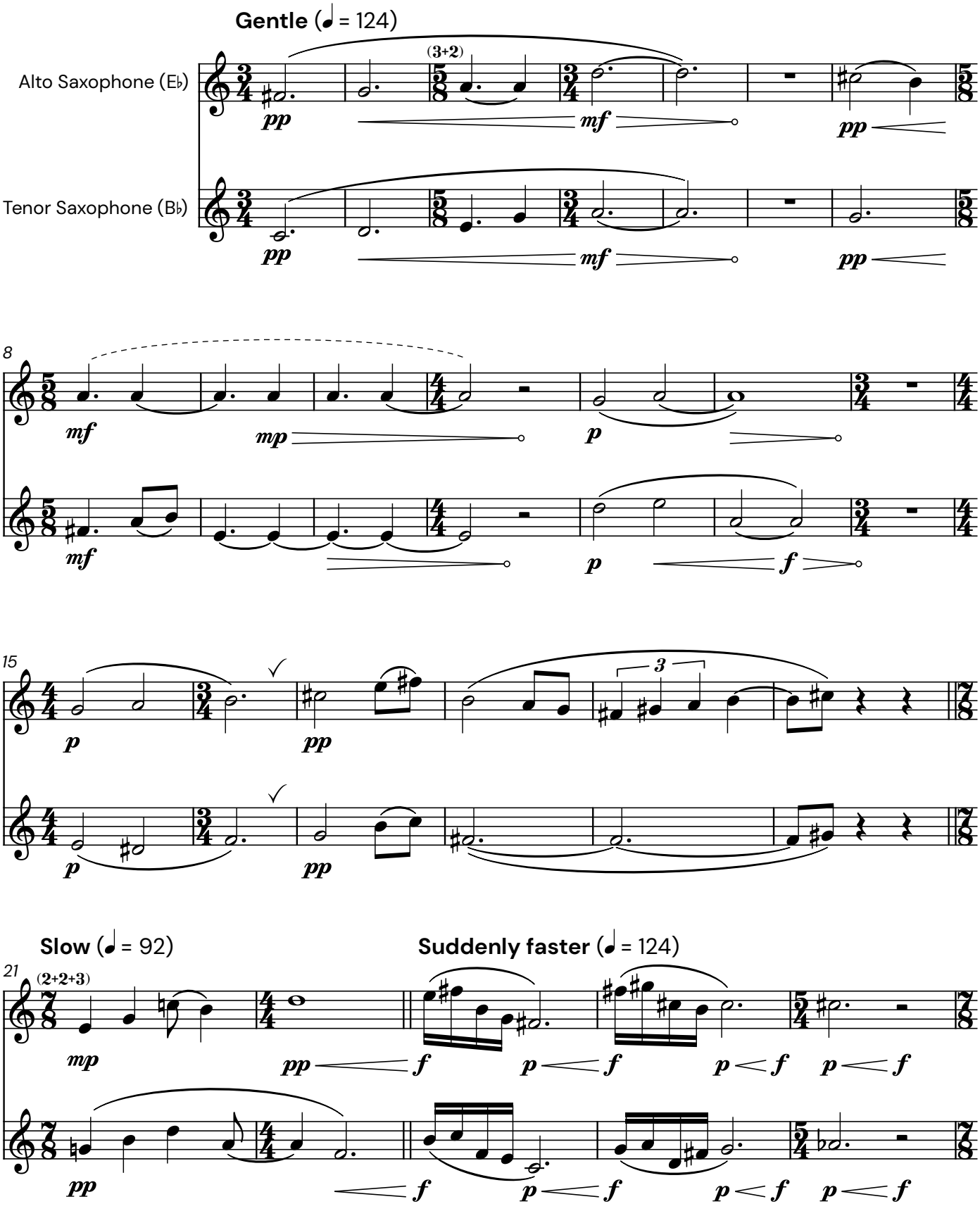
– Eitan Muir

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

Sportswear for people who don't play sports

Transposed Score
ver. 2022-12-13

Eitan Muir
2016



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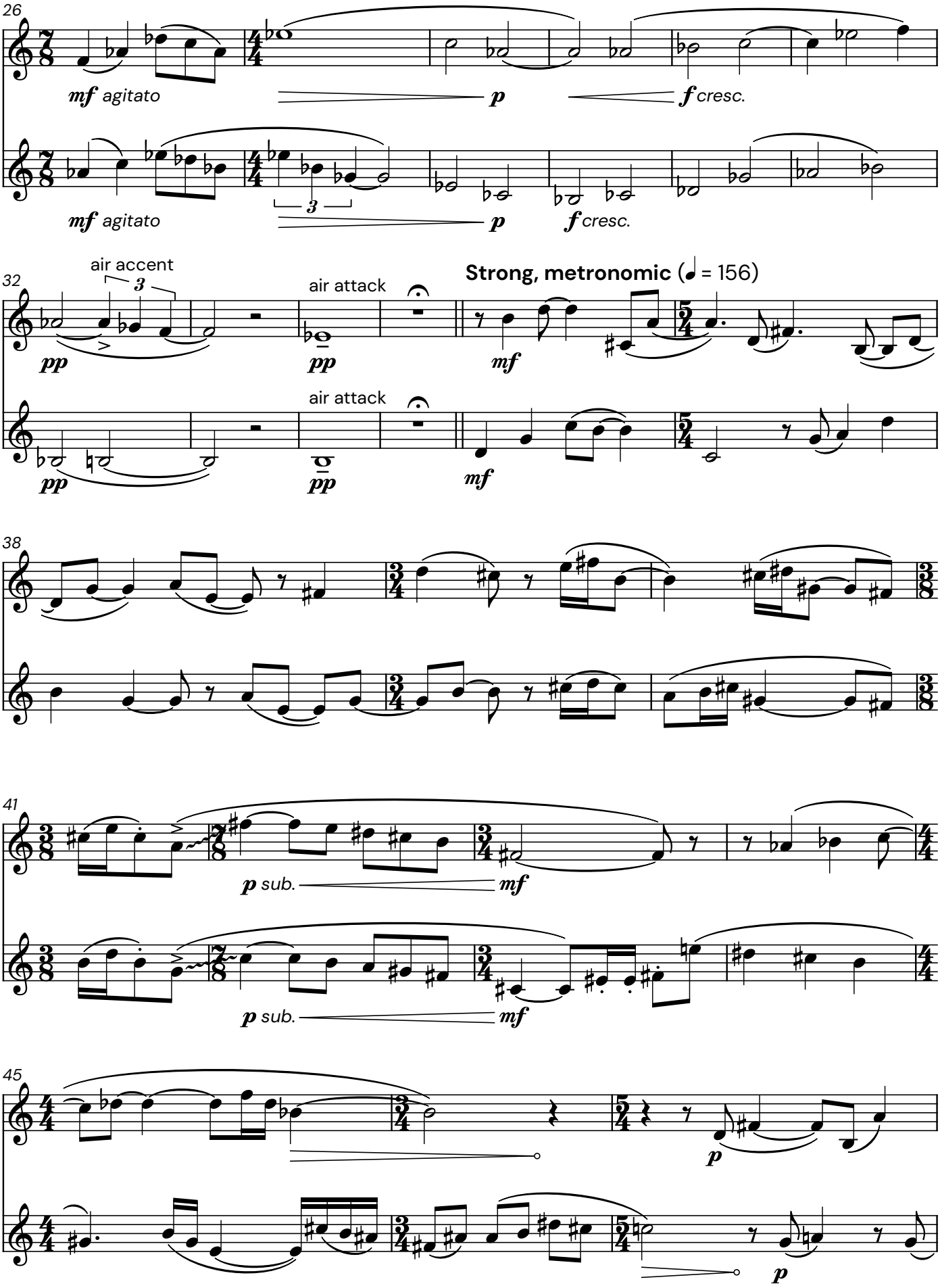

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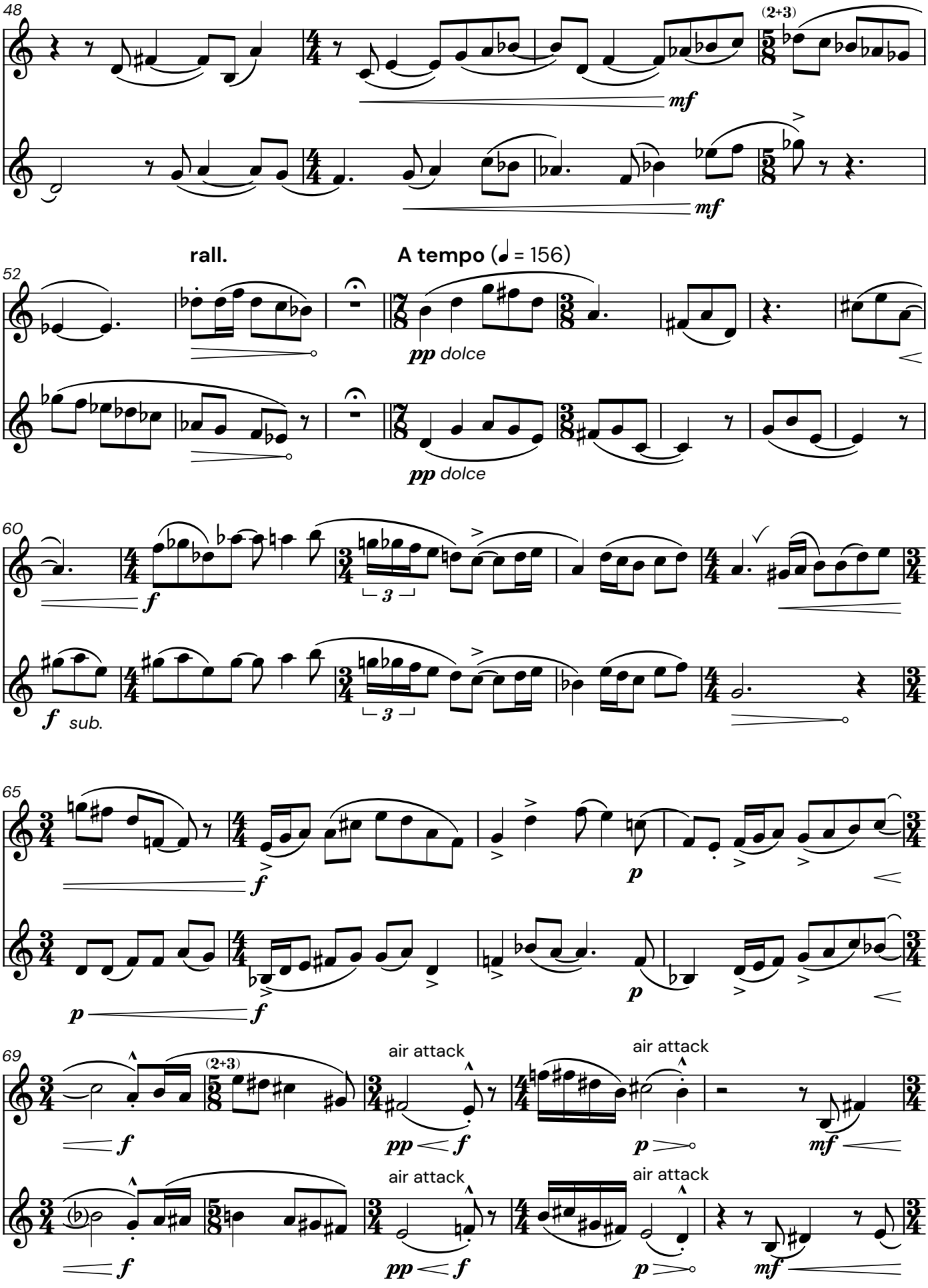

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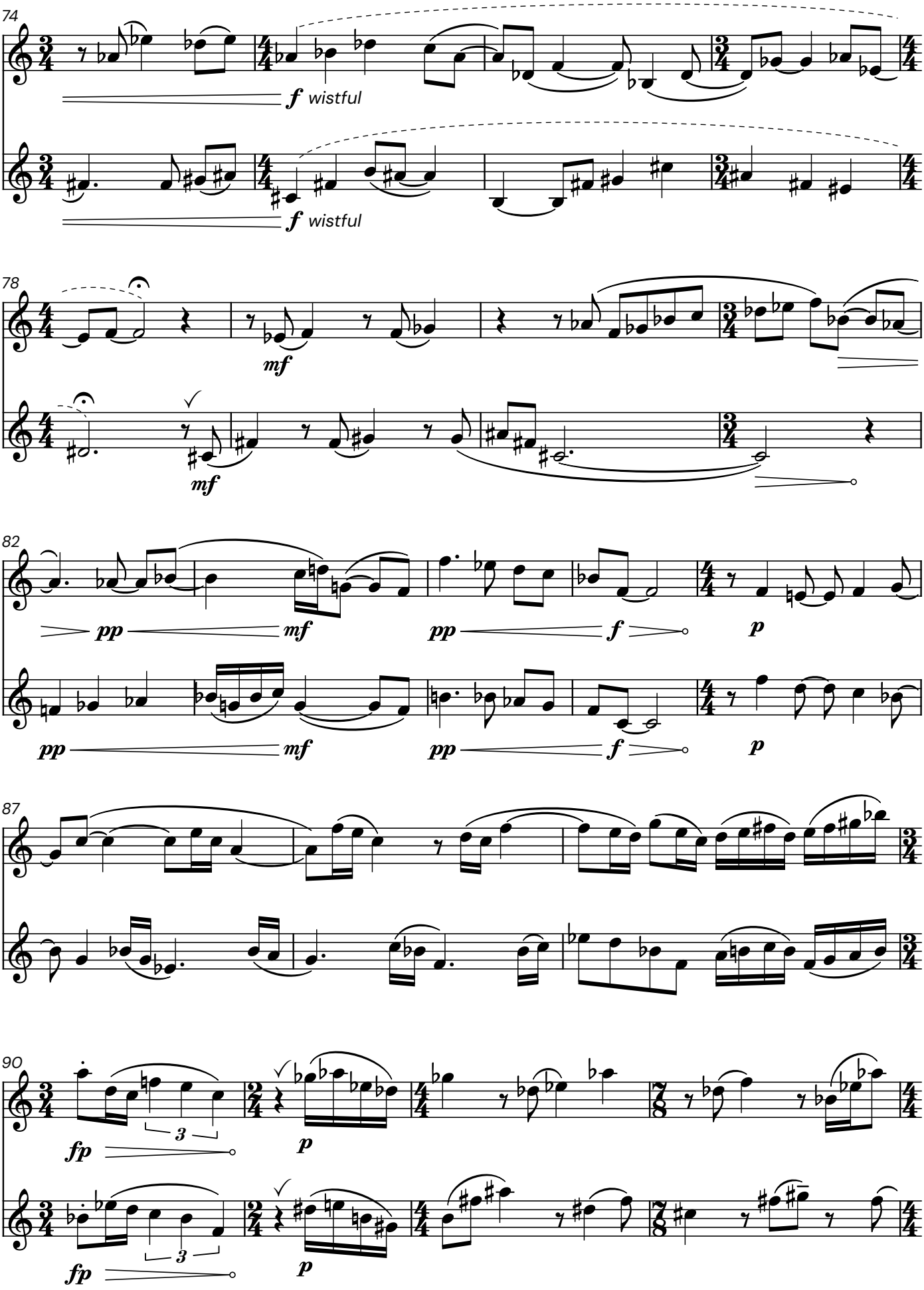

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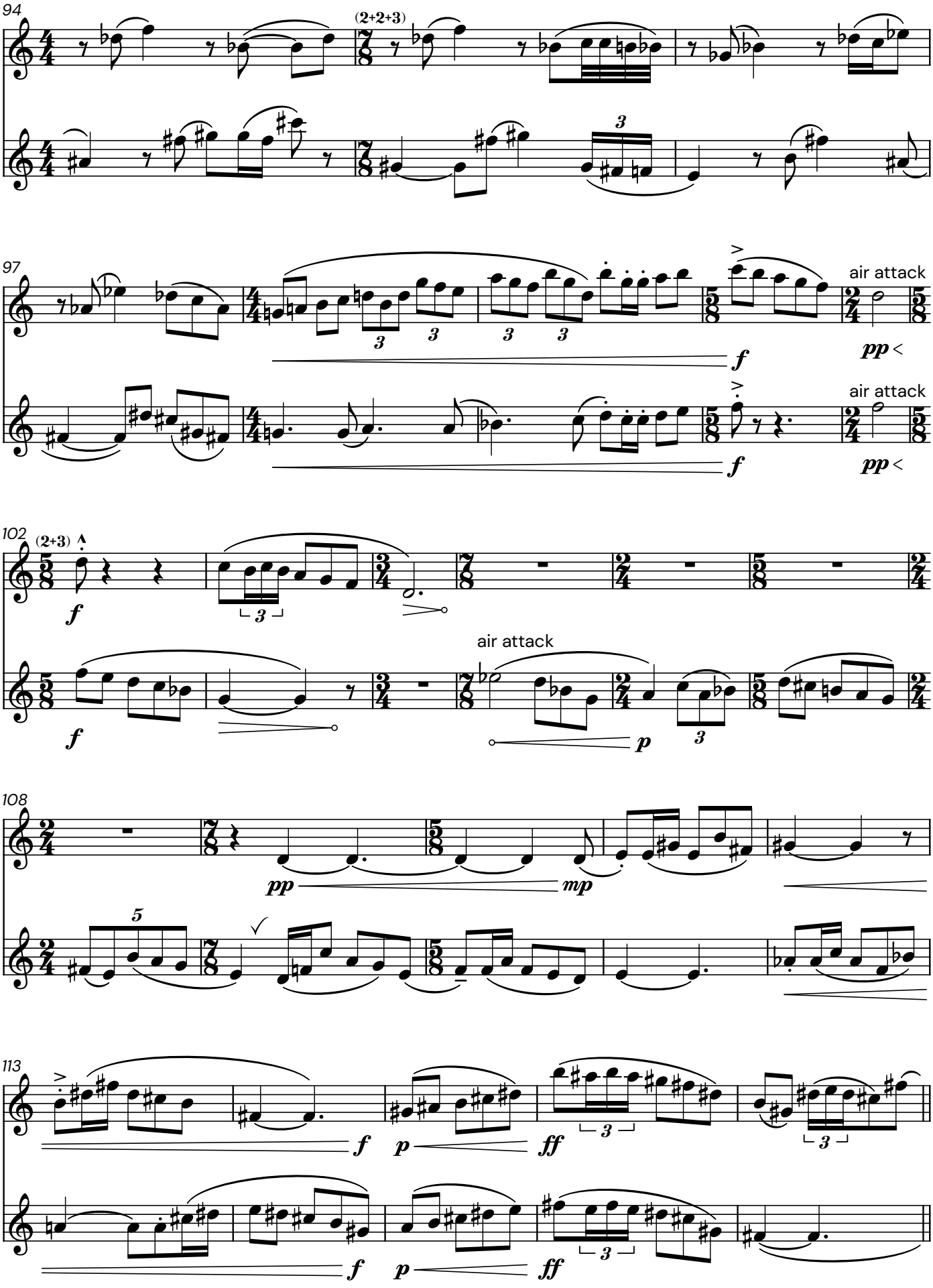

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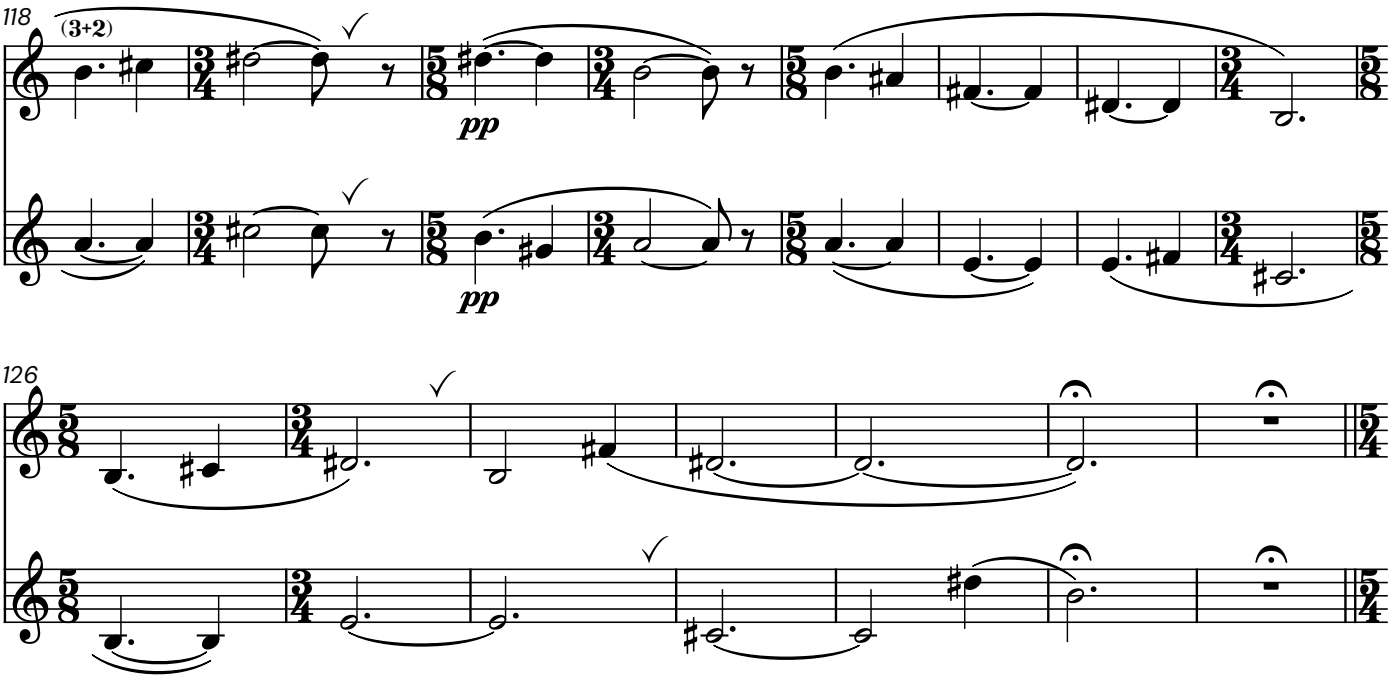
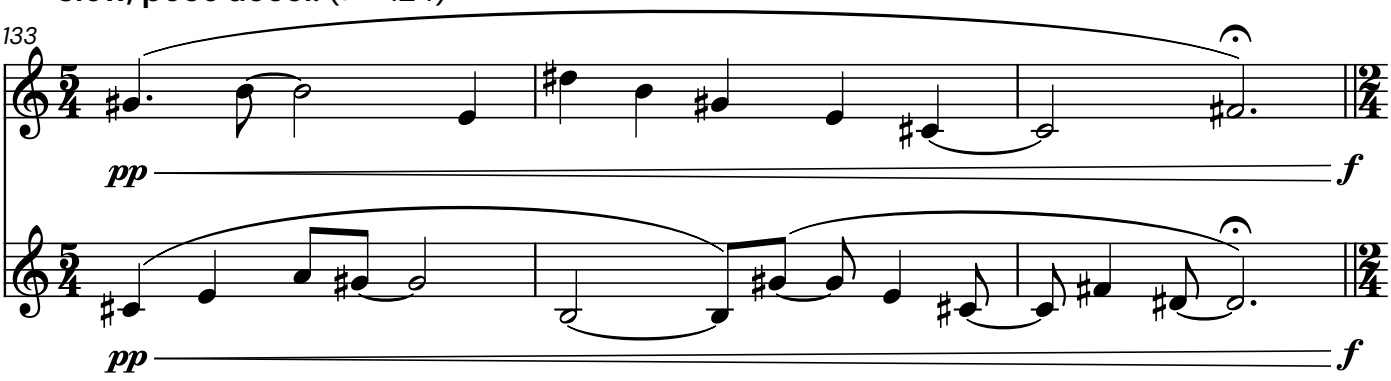
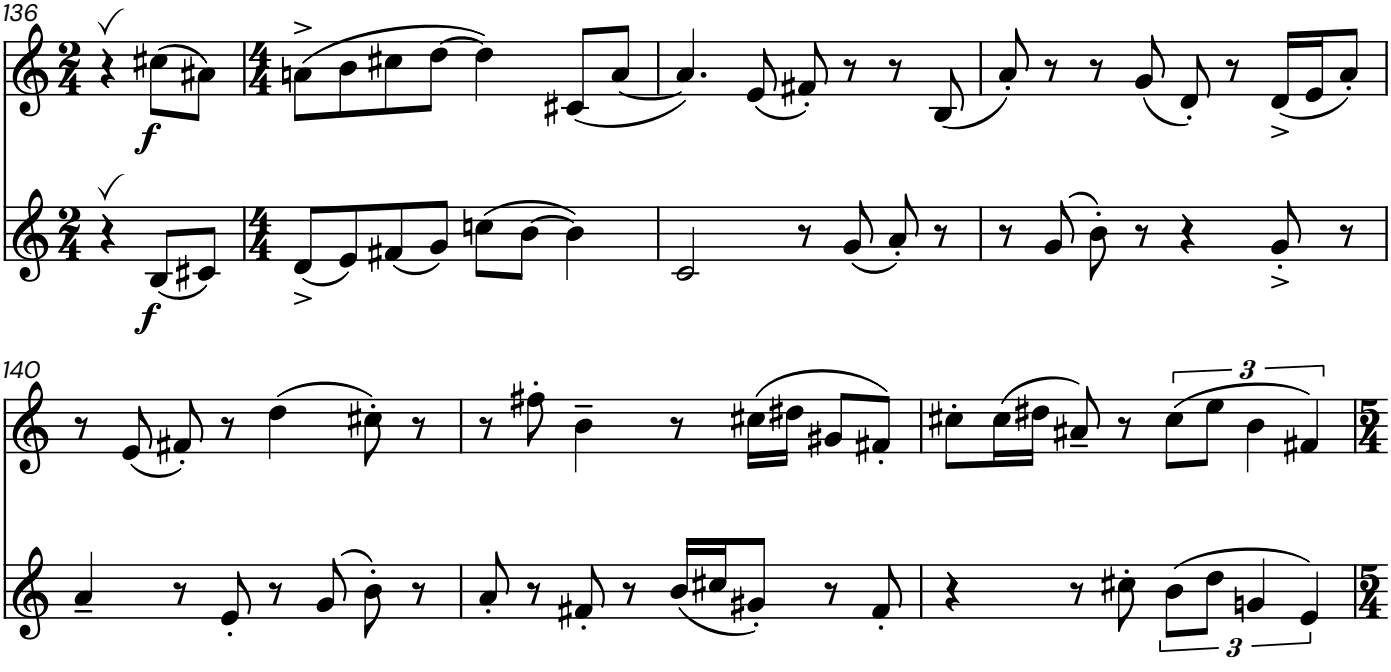
Slightly back (♩ = 140)



Slow, poco accel. (♩ = 124)



Fast, determined (♩ = 162)



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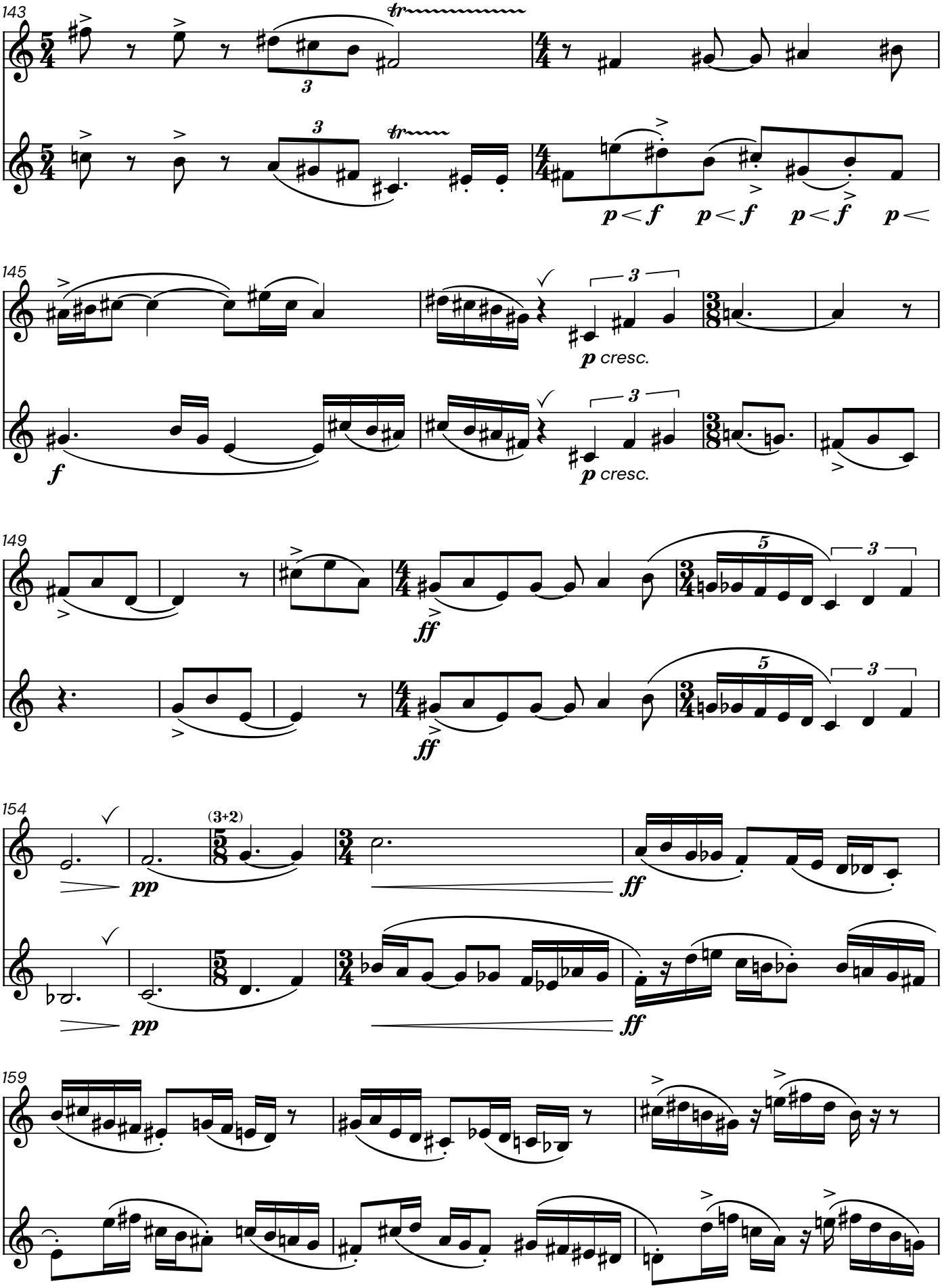

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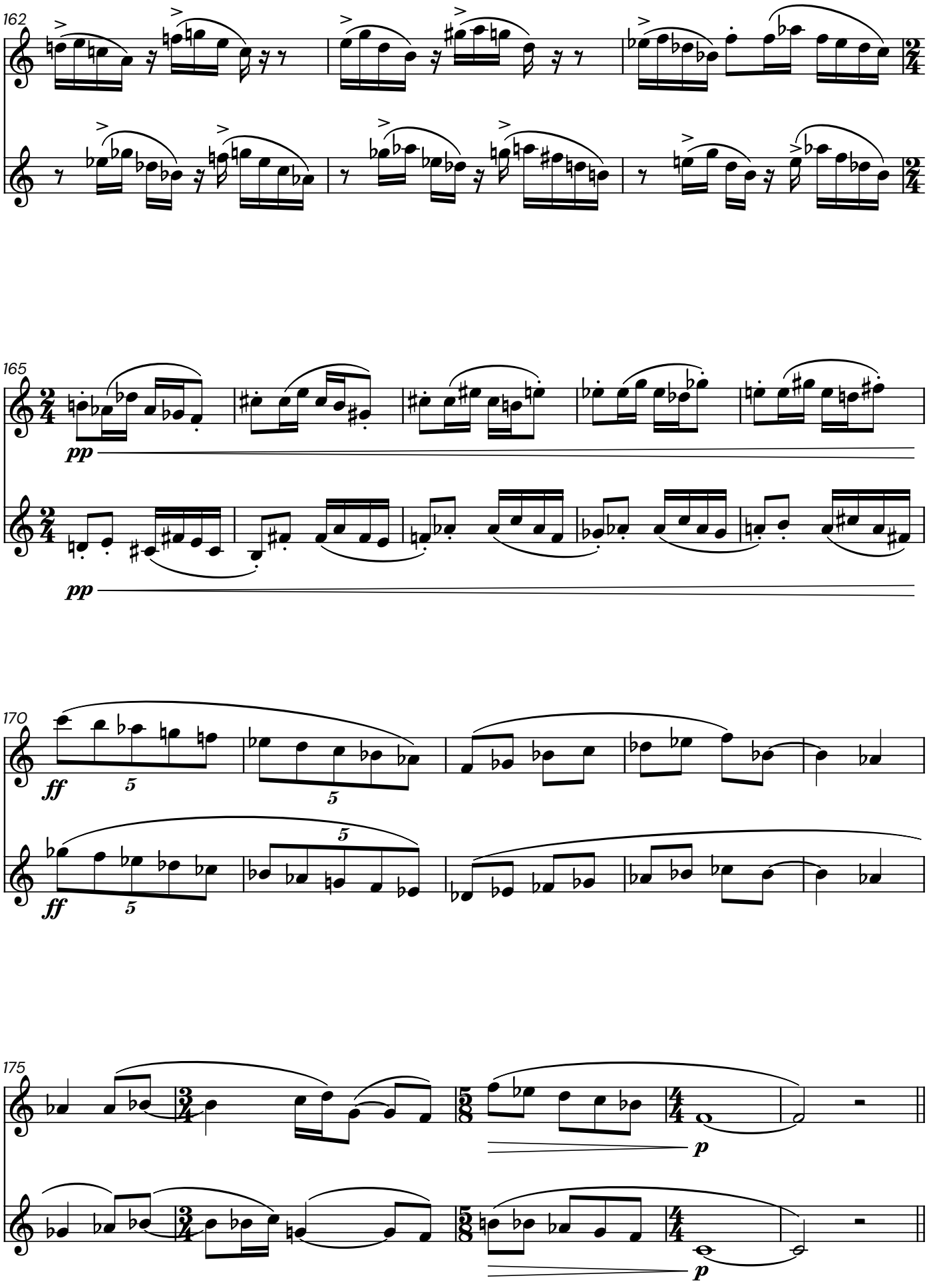

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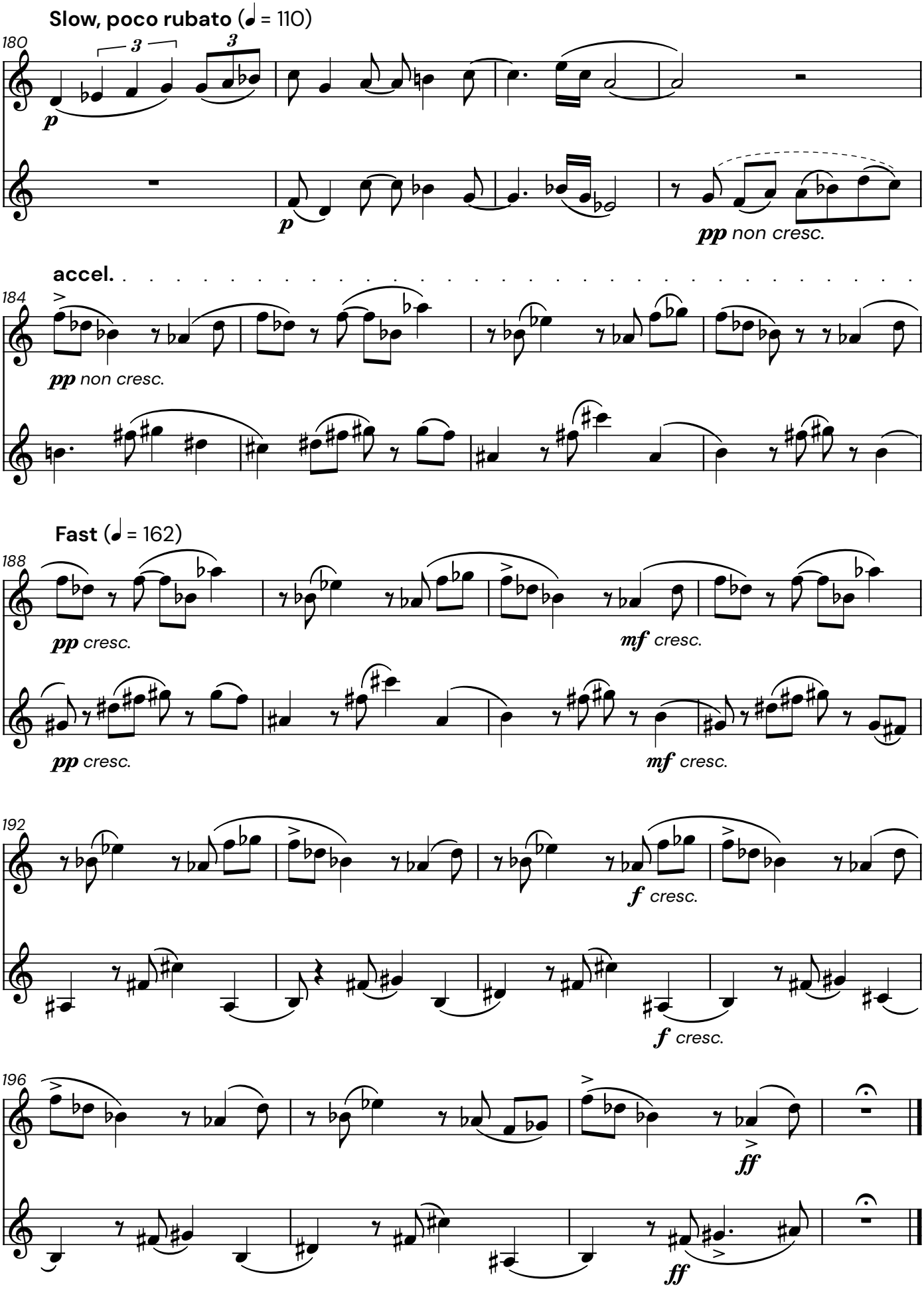

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