

# Moz Pit

*for saxophone quartet and saxophone chorus*

Martin Humphries

- 2015 -



I – House  
*Interlude I*  
II – Thrash  
*Interlude II*  
III – Dub

**Programme note:**

*Moz Pit* is my response to the finale of Act I of *Don Giovanni* in which Mozart intersperses the action with three distinct dances. Using melodic material borrowed from the Mozart original I have reimagined this finale through the use of 21st-Century dance forms, namely house, the moshing which so often accompanies metal music, and dubstep. These movements are separated by two interludes scored for an (optional) additional saxophone chorus, the intention being that a group of amateur players may perform alongside an experienced quartet and contribute equally to the performance.

*Moz Pit* was composed in September 2015 for a performance at the University of Southampton as part of their ‘Mozart Remixed’ initiative.

**Performance note:**

All movements should be played attacca with no breaks separating movements.

Movements I, II and III may be performed (without the interludes) as a work for just saxophone quartet, however, the inclusion of the interludes (and resultantly a saxophone chorus) is greatly preferred. If performed in this way the movements should not be played attacca.

The saxophone chorus must be made up of no less than eight players (no upper limit). Any saxophone type may be used but an even distribution of saxophone types between parts A and B is encouraged. It is envisaged that the saxophone chorus be made up of amateur players, for whom the experience of playing with a high quality quartet would be a rewarding experience.

Score in Transposition

Duration: c.7 minutes  
(c.4 minutes without interludes)

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# Moz Pit

Three dances and two interludes after Don Giovanni

## I - House

Martin Humphries

Heavy (♩=c.120)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

*mf*

5

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*pp* *mf*

9

A

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

**B**

14

Sop. Sax. *p* *mf*

Alto Sax. *mp* *mf* *p*

Ten. Sax.

Bari. Sax.

18

Sop. Sax. *mp* *mf* *p* *mf*

Alto Sax. *mp* *mf* *p* *mf*

Ten. Sax.

Bari. Sax. *p* *mf*

**C**

22

Sop. Sax. *p* *mf*

Alto Sax. *mp* *mf*

Ten. Sax.

Bari. Sax.

27 **D**

Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.

32 **E**

Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.

36

Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.

40 **F**

Sop. Sax. *mf* *f sub.*

Alto Sax. *mf* *f sub.*

Ten. Sax. *mf* *f*

Bari. Sax. *sub. < mf* *f sub.*

45

Sop. Sax. *mf* *p sub.* *mf sub.*

Alto Sax. *mf* *p* *mf sub.*

Ten. Sax. *mf* *mf*

Bari. Sax. *mf sub.* *mf*

49

Sop. Sax. *p* *mf*

Alto Sax. *no dim.* *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*



G

53

Sop. Sax. *p sub.* *mf*

Alto Sax. *p* *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

57

Sop. Sax. *p* *mf* *p* *mf*

Alto Sax. *mp* *mf* *p* *mf*

Ten. Sax.

Bari. Sax.

# Interlude I

Each event should be cued by a conductor/leader and last approximately the duration indicated.  
Boxed material should be played continuously until the end of the wobbly line.  
Note that this does not mean each player should constantly be playing, rather that the gesture should continue as per the musical direction.

20"      20"      10"      5"

rearticulate as required      delicate with lots of space      rearticulate as required

C.1

*fp*      *p*      *fp*

rearticulate as required      sporadic and pointillistic calm but becoming increasingly frenzied

C.2

*fp*      *p*

10"      5"      5"      5"

rapid trills between two notes

C.1

*tr*      *f*

sporadic and pointillistic calm but becoming increasingly frenzied      violent and uncontrolled

C.2

*p*      *f*

3"      3"      5"      5"

repeat in any order as fast as possible

C.1

*f*      *pp*

repeat in any order as fast as possible      repeat in any order as fast as possible

C.2

*f*      *pp*

# II - Thrash

60 Heavier (♩=c.120)

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

H

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

69 **I**

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

73 **J**

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

76

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

79 **K**

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

82

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

85 **L**

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

88 M

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

91

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

93 N

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

96

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

The image shows a musical score for four saxophones: Sopranino (Sop. Sax.), Alto, Tenor (Ten. Sax.), and Baritone (Bari. Sax.). The score is in 3/4 time and consists of measures 96 through 99. Each instrument part is written on a single staff with a treble clef. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Soprano Saxophone part starts with a quarter rest in measure 96, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Alto Saxophone part starts with a quarter note G4, a quarter note A4, and a quarter note B4. The Tenor Saxophone part starts with a quarter note G4, a quarter note A4, and a quarter note B4. The Baritone Saxophone part starts with a quarter note G4, a quarter note A4, and a quarter note B4. The score ends with a double bar line and a repeat sign in measure 99.

## Interlude II

Notes may be played at any comfortable octave, however, once selected, remain at that octave throughout.  
Bracketed passages may be played, or not played, at each performer's discretion.  
This should be a spontaneous decision made in performance and not pre-planned.

## Slow and constant

C.1 *p*

C.2 *p*

C.1

C.2

C.1

C.2

C.1

C.2



Light (♩=c.140)

III - Dub

100

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

103

Sop. Sax.

Alto Sax.

Ten. Sax. 2

Bari. Sax. 2

106

Sop. Sax.

Alto Sax.

Ten. Sax. 2

Bari. Sax. 2

109 **O**

Sop. Sax. 2 2 2 2 2

Alto Sax. 2 2 2 2

Ten. Sax.

Bari. Sax.

112 **P**

Sop. Sax.

Alto Sax. 2

Ten. Sax. *p*

Bari. Sax. *p*

115

Sop. Sax. *p* 4 4

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

118

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Q

121

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

cresc.

(cresc.)

open repeat

R Heaviest (in 2)

124

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

ff

ff

ff

5

126

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

128

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

130

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

**S**

*p cresc.*

*p sub. cresc.*

*p sub. cresc.*

*p sub. cresc.*

133

T

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*mf*

*mf*

*mf*

*mf*

136

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

*f*

*f*

*f*

*f*