

# MOSH PIT SABBATH!

CHRIS THOMAS

## INSTRUMENTATION

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- 1 Conductor Score
- 1 Electric Violin 1
- 1 Electric Violin 2
- 8 Violin 1
- 8 Violin 2
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Drum Set



**Please note:** Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



## THE COMPOSER

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Chris Thomas is a composer for film, television, theme parks, and a TED speaker. He has won a Hollywood Music in Media Award, twice won the American Prize in Composition (2nd place), a Global Music Award, and the Gold Medal Prize at the Park City Film Music Festival. He has been nominated for a Film & TV Music Award, International Sound & Film Music Crystal Pine Award, and a Palm Beach International Music Award. Chris has written music for several Emmy-nominated films, and for *The Woman Rebel*, which was shortlisted for an Academy Award. In television, he works as a composer, orchestrator, and conductor for studios such as Sony, ABC, FOX, CBS, and HBO.

Chris's work can be heard in theme parks all over the world. He has written music for the Evermore Adventure Park, Knott's Berry Farm, The Void, Queen Mary Chill, Dreamland Theme Park (UK), Los Angeles Haunted Hayride, Ink: Stories on Skin, Seismique, and many more. His music for the concert hall has been performed in notable venues such as Carnegie Hall, the Sydney Opera House and the Hollywood Bowl. His *Symphony #1* (the Malheur Symphony) was the subject of his TED Talk in 2019.

Learn more at [www.christthomasmusic.com](http://www.christthomasmusic.com).

## ABOUT THE MUSIC

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Maestro Ryan Dudder was my high school orchestra director. He gave me my first opportunities to write new music for my school orchestra, even taking the pieces to festival competitions. He spoke of a day when someone (like myself) might write a string piece that honored the great metal bands of the 80s and 90s (like Anthrax, Pantera, Slayer, and Iron Maiden). We discussed the idea for years: cellos chugging like electric guitars, violins shredding savage riffs, and parallel fourths would rule the land. Hot rosin dust will hang in the air. We'll leap from the stage and crowd-surf the wild moshpit churning in the school auditorium. This chaotic scene was the beautiful vision of *Moshpit Sabbath!* More than 20 years later Maestro Dudder finally commissioned this work, and the dream became a reality.

*Moshpit Sabbath!* is the ultimate, face-melting, string-breaking smash-fest forever proving that strings rock! This piece features shredding riffs, epic chugs, metal licks, whammy bar wails, screaming glissandi, and wild electric guitar duets—all for the string orchestra! There is no need for brush strokes, legato control, or careful phrasing here. Raw power and physicality dominate this piece. To avoid a riot, you might want to program this piece after Mozart. If you're looking for a headbanging good time at your next concert, *Moshpit Sabbath!* might just be for you!

## PERFORMANCE NOTES

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A written drum set part is included for orchestras that have access to a talented student or local drummer. However, in the absence of a drummer, I have provided a drum track that orchestras can easily play along with in performance. If you do not have access to two electric violins, the soloists can easily be amplified playing their own instruments, or even just step up to a microphone and shred!

—Chris Thomas

# MOSHPIT SABBATH!

CHRIS THOMAS  
(BMI)

## Heavy Metal Energy! (♩ = 162)

if electric not available, a mic can be used

section (blend!)

Electric Violin 1\*

Electric Violin 2\*

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Drumset

if electric not available, a mic can be used

section (blend!)

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

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*mf*

(lead guitar style)

(rhythm guitar style)

(rhythm guitar style)

(rhythm guitar style)

(sim.)

(low chugs)

fill

11 13 15

*f*

*f*

*f*

*f*

*f*

*f*

Drums

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

16 17 19 20

22

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

(fill)

21 23 24 25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

26 27 28 29 30

*fp*

*fp*

*fp*

*fp*

*fp*

33 Heavy Rock Feel

Sheet music for measures 31-35. The score includes staves for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Drums. Each string staff begins with a dynamic marking of *f* and a breath mark (v). The drum staff shows a complex rhythmic pattern with various note values and rests.

Sheet music for measures 36-40. The score includes staves for Vln. 1, Vln. 2, Vla., Vcl., D.B., and Drums. A *div.* (divisi) marking is present above the Vln. 1 staff in measure 37. The drum staff continues with a consistent rhythmic pattern.

41

(shrieking gliss)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

41 42 44

(shrieking gliss)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

45 46 48

opt. repeat

**49 Heavy Metal Energy!**  
Electric Solo (lead guitar style)

Score for measures 49-52. Instruments: E. Vln. 1, Vln. 1, Vln. 2, Vla., Vcl., D.B., Drums. Dynamics: *f*, *mf*. Includes triplets and a large red watermark.

Score for measures 53-56. Instruments: E. Vln. 1, Vln. 1, Vln. 2, Vla., Vcl., D.B., Drums. Dynamics: *mf*. Includes triplets and a large red watermark.



57

E. Vln. 1

Electric Solo (lead guitar style)

E. Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

57 59

E. Vln. 1

E. Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

61 63 64

65

E. Vln. 1

E. Vln. 2

(rhythm guitar style)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

65 66 67 68

E. Vln. 1

E. Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

69 72

76

E. Vln. 1

E. Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

(shrieking gliss)

*sfz*

*mf*

(shrieking gliss)

*mf*

(heavy chugs)

*f*

(heavy chugs)

*f*

(heavy chugs)

*f*

73

74

75

opt. double kick drum

80

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

(lead guitar style)

*f*

(lead guitar style)

*f*

77

78

79

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

81 83

This block contains the musical notation for measures 81, 82, and 83. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), Double Bass (D.B.), and Drums. The key signature has one flat (B-flat) and the time signature is 3/4. The Violin parts play a melodic line with slurs and accents. The Viola and Violoncello parts play a rhythmic accompaniment with slurs and accents. The Double Bass part plays a similar rhythmic accompaniment. The Drums part features a complex pattern with asterisks indicating specific drum hits. Measure numbers 81 and 83 are printed below the Drums staff.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

85 86 87 88

This block contains the musical notation for measures 85, 86, 87, and 88. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), Double Bass (D.B.), and Drums. The key signature has one flat (B-flat) and the time signature is 3/4. The Violin parts continue their melodic line. The Viola and Violoncello parts continue their rhythmic accompaniment. The Double Bass part continues its rhythmic accompaniment. The Drums part continues its complex pattern with asterisks. Measure numbers 85, 86, 87, and 88 are printed below the Drums staff. A box containing the number 88 is located above the Violin 1 staff for the final measure.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

89 90 91

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

93 94 95 96

div. (V)

*fp* *f*

*fp* *f*

*fp* *f*

*fp* *mf*

*fp* *f* *mf*

### 98 Dueling Guitars!

Electric Solo  
wild improv (written solo is optional)

Musical score for measures 97-99. The score includes staves for E. Vln. 1, Vln. 1, Vln. 2, Vla., Vcl., D.B., and Drums. Measure 97 shows a rest for the electric violin. Measure 98 features a complex rhythmic pattern with triplets and accents. Measure 99 includes a 'sim.' (simile) marking and a 'whammy shake' instruction for the electric violin.

Musical score for measures 100-101. The score includes staves for E. Vln. 1, E. Vln. 2, Vln. 1, Vln. 2, Vla., Vcl., D.B., and Drums. Measure 100 features a 'whammy shake' instruction for the electric violin and a 'sim.' marking for the double bass. Measure 101 includes a 'whammy shake' instruction for the electric violin and a 'whammy shake' instruction for the electric violin.

106 Half Time, Heavy Metal (♩ = 138)

molto rit.

E. Vln. 1

E. Vln. 2

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

103

107

*ff* (heavy chugs)

*ff* (heavy chugs)

*ff* (heavy chugs)

*ff*

110 Epic Power!

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

108

109

111

*ff*

*ff*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

113 115 117

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

118 119 121



Tempo Primo (♩ = 162)

126

Vln. 1 (V) *fp* *mf* col legno

Vln. 2 (V) *fp* *mf* col legno

Vla. (V) *fp* *mf* pizz. (strum)

Vcl. (V) *fp* *mf* *f*

D.B. (V) *fp* *mf* *f*

Drums *mp* *mf*

123 127 128

Heavy Rock Feel

Vln. 1 normale *cresc.* *mf* *cresc.*

Vln. 2 normale *cresc.*

Vla. *cresc.*

Vcl. *mf* *cresc.*

D.B. *mf* *cresc.*

Drums

129 130 131 132



Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

142 144 145 146

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

147 150

(whammy)

(wild shredding)

3

151

*molto rit.*

*A tempo*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

151 152 153 154 155

(drums in)

*molto rit.*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Drums

156 157 159

*sfz p* *ff*

(whammy shake)