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Passing Tour (Honors)

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PASSING TOUR

TRIO FOR OBOE, MARIMBA, AND DOUBLE BASS

BRIAN BAXTER

PASSING TOUR

TRIO FOR OBOE, MARIMBA, AND DOUBLE BASS

DURATION: APPROX. 6'30"

BRIAN BAXTER

Composer's Note: In the overarching development of my compositional voice, *Passing Tour* has proven to be a pivotal piece. Written in 2004 during my first year as an undergraduate music student, it pulled my musical knowledge from before college and combined it with my new heightened passion and higher understanding of music to create a piece that would become a jumping off point for my compositional style as an undergraduate student.

The piece itself was composed with the memory of family roadtrips ingrained in my head from my childhood. This piece is meant to evoke the type of introspective thoughts that would go through my head while peering out through the car window at the countryside passing by while driving on the interstate. This piece represents the passing of an old way to a new way in both the car ride from one location to another but also through the development of my own personal compositional voice.

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Passing Tour

2004

Brian Baxter
(b. 1985)

[transposed score]

Andante Moderato $\text{♩} = 100$

The musical score is divided into three systems, each featuring three staves: Oboe (Ob.), Marimba (Mar.), and Double Bass (D.B.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

System 1 (Measures 1-7):

- Oboe:** Rests throughout.
- Marimba:** Rests throughout.
- Double Bass:** Plays a melodic line with a *nostalgic* marking. Dynamics include *p* (piano) and *mf* (mezzo-forte).

System 2 (Measures 8-12):

- Oboe:** Rests throughout.
- Marimba:** Plays a rhythmic pattern of eighth notes, marked *pulsing* and *p*.
- Double Bass:** Continues the melodic line, marked *mp* (mezzo-piano).

System 3 (Measures 13-17):

- Oboe:** Enters in measure 13 with a melodic phrase, marked *mp* and *delicately*.
- Marimba:** Continues the rhythmic pattern.
- Double Bass:** Continues the melodic line, marked *p* at the end.

Rehearsal marks are indicated by double bar lines with the numbers 8, 13, and 3 below them.

Adagio ♩=80

62

Ob. *p* distant, on the horizon *mf*

Mar. *f* *mp* *8^{vb}* *p* *dark*

D.B. *f* *mp* *p*

71

Ob. *p* *mp*

Mar. *8^{vb}* *mp*

D.B. *mf* *p* *mp*

80

Ob. *mf*

Mar. *8^{vb}* *mf* *f* *mf*

D.B. *f* *mf*

III

Ob.

Mar.

D.B.

mf

118

Ob.

Mar.

D.B.

arco

Jubilant

f

124

Ob.

Mar.

D.B.

129

Ob. *mf* *ff*

Mar. *ff*

D.B. *f* *ff*

134

Ob. *fp* *f*

Mar. *fp* *f*

D.B. *fp* *f*

139

Ob. *ff* *fff* sub.*mp*

Mar. *ff* *fff* sub.*mp*

D.B. *ff* *fff* sub.*mp*

Strong

rall.