



2007

## People Movement (Honors)

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# People Movement

*for chamber sextet*

(2006)

Brian Baxter

(b.1985)

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M  
6'62  
.B348  
p46  
2006

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*for chamber sextet*

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BLOOMINGTON, IL

**Composer's Note:** People Movement was written for the second session of the 2006 Interlochen Composer Institute. The piece derives its motives and rhythms from the sounds of public and private transportation in Chicago, IL. The opening repeating motive in the bassoon which serves as a rhythmic base for the work represents a group of motorcycle riders revving their motorcycles while sitting idle in a parking lot. The rhythm of the motorcycles was fascinating to me and it had in fact originally interested me while on a trip to Minnesota when I was in downtown St. Paul.

All of the other material in this piece is derived from sounds heard from Metra Trains as well as from the CTA trains in Chicago. At some instances the melodies are meant to represent people on or off the trains responding to and interacting with others on the train as well as train personnel. People Movement is meant to invoke a sensation of movement but also of stillness; as well as a sensation of the destination but also of home. This piece is a brief reflection on the sounds of transportation in its effort to move people around our communities.

**Duration:** approximately 3 minutes and 30 seconds

**Instrumentation:**

Flute, Bassoon

Percussion: 1 or 2 player(s)

Vibraphone, Bongos, 4 Tom-Toms, Triangle, Suspended

Cymbal, Tam Tam, Snare Drum, Woodblock

Violin, Viola, Violoncello

**Percussion Key:**

4 tom-toms (hi to low)

bongos

triangle

tam tam

woodblock

suspended cymbal

snare drum

Percussion

The image shows a musical staff for percussion. The staff is a five-line system. Above the staff, there are labels for various instruments: 'bongos' (pointing to a quarter note on the first line), '4 tom-toms (hi to low)' (pointing to a group of four eighth notes on the first four lines), 'triangle' (pointing to an asterisk on the second line), 'tam tam' (pointing to an asterisk on the third line), 'woodblock' (pointing to an asterisk on the fourth line), 'suspended cymbal' (pointing to an asterisk on the fifth line), and 'snare drum' (pointing to a quarter note on the first line). The word 'Percussion' is written to the left of the staff. The staff itself contains several notes and symbols: a quarter note on the first line, a quarter note on the second line, a quarter note on the third line, a quarter note on the fourth line, a quarter note on the fifth line, an asterisk on the second line, an asterisk on the third line, an asterisk on the fourth line, an asterisk on the fifth line, and a quarter note on the first line.

**Sticks/Mallets:** tam tam beater, medium snare sticks, hard rubber mallet, hard yarn mallet, and medium triangle beater.

**Vibes:** no motor for entire piece.

# People Movement

for chamber sextet

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(b. 1985)

With Strength ♩ = 96

Flute

Bassoon

*biting*

*mf*

Vibraphone

Percussion

tam tam (tam tam beater)

*f*

Violin

With Strength ♩ = 96

*sul pont.*

*fp* *f*

Viola

*sul pont.*

*fp* *f*

Violoncello

*sul pont.*

*fp* *f*

ord. *f*

Fl.

Bsn.

Vib.

Perc.

bongos/toms (med. sn. sticks)

*p*

Vln.

ord. *p*

Vla.

ord. *p*

Vc.

*p*

12

Fl. *f*

Bsn. *mf*

Vib.

Perc. *f* *mf*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

16

Fl. *mp* *mf*

Bsn.

Vib.

Perc. *p*

Vln. *p* *mp*

Vla. *p* *mp* *mf*

Vc. *mf* *p* *biting*

22

Fl. *f* *ff*

Bsn. *f*

Vib.

Perc. *f*

Vln. *f*

Vla. *f*

Vc. *f*

26 With Anticipation ♩ = 88

Fl. flutter tongue *pp*

Bsn. *pp*

Vib. (hard yarn mallet)

Perc. sus. cym. (med. sn. sticks) *ff* tam tam (tam tam beater) *p* woodblock (rubber mallet) *ppp*

Vln. *mf* *ff* *n*

Vla.

Vc.

30

Fl. *f* *mf*

Bsn. *f* *mf*

Vib. *fff* *mf*

Perc. *fff* *mf* *pp*

Vln. *sfz* *ff* *f*

Vla. *sfz* *ff* *f* *p* *pp*

Vc. *sfz* *ff* *f*

sus. cym. (hard yarn mallets)

snare drum (light snare sticks)

sul pont.

34

Fl. *mp* *p*

Bsn. *mp* *p*

Vib.

Perc.

Vln. *mp* *p* *mp*

Vla.

Vc. *mf*

\*The paranthetical half rest indicates that the glissando beginning in the previous measure extends through the first two beats of the next measure until it arrives at its destination on beat 3.





50 **Tranquil** ♩ = 63

Fl. *mp* *pp*

Bsn. *mf* *mp*

Vib. (hard yarn mallets) *mf*

Perc. *pp*

55

Fl. *p* *mp*

Bsn. *n*

Vib. *pp* *p* *mp*

Perc. tri. (med. tri. beater) *p* *mp*

Vln. *pp* *p* *mp*

Vla. *pp* *pizz.* *mp*

Vc. *sul tasto* *pp*

59 Suddenly Agitated ♩ = 104

Fl. *mf*

Bsn. *mp*

Vib. *mf*

Perc. *mf* *f*

Vln. *mf* *arco* *ff* *mf* Suddenly Agitated ♩ = 104

Vla. *mf* *arco* *f*

Vc. *mp* *pizz.* *mf* *arco* *f* *mp*



Exuberant

69

Fl.

Bsn.

Vib.

Perc.

Vln.

Vla.

Vc.

*mp*

*p*

*mp*

*f*

*mp*

*mf*

(med. sn. sticks)

sul pont.

sul pont.

sul pont.

Exuberant

74

Fl.

Bsn.

Vib.

Perc.

Vln.

Vla.

Vc.

*f*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

