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## People Movement (Honors)

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# People Movement

*for chamber sextet*

(2006)

Brian Baxter

(b.1985)

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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)

The diagram shows a single staff with a double bar line at the beginning. The word "Percussion" is written to the left of the staff. Above the staff, several percussion instruments are listed with lines pointing to their respective notations: "bongos" (two eighth notes), "4 tom-toms (hi to low)" (four eighth notes), "triangle" (a quarter note with an asterisk), "tam tam" (a quarter note with an asterisk), "suspended cymbal" (a quarter note with an asterisk), "snare drum" (a quarter note with an asterisk), and "woodblock" (a quarter note with an asterisk).

**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

(2006)

Brian Baxter

(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.

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* *p* *mp* *mf*

Vc. *> mf* *p* *biting*

22

Fl. *f* *ff*

Bsn. *f*

Vib.

Perc.

Vln. *f*

Vla. *f*

Vc. *f*

26

Fl. *pp* flutter tongue

Bsn. *pp*

Vib. (hard yarn mallet)

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

Vln. *mf* *ff* *n*

Vla.

Vc.

With Anticipation ♩ = 88

30

Fl. *f* *mf*

Bsn. *f* *mf*

Vib. *fff* *mf*

Perc. *fff* *mf* *pp*  
 sus. cym. (hard yarn mallets)  
 snare drum (light snare sticks)

Vln. *sfz* *ff* *f*

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

Vc. *sfz* *ff* *f*

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.



38

Fl. *mf*

Bsn. *mp*

Vib.

Perc. *>*

Vln. *mf*

Vla. *>*

Vc. *pizz.* *mp*

41

Fl. *ff* *f* <sup>3</sup>

Bsn. *mf* *f*

Vib.

Perc. *mf* woodblock <sup>3</sup>

Vln. *ff* *f* <sup>3</sup>

Vla. *f* *ord.*

Vc. *mf* *f* *arco*

45

Fl.

Bsn.

Vib.

Perc.

Vln.

Vla.

Vc.

rit.

ff

p

3

3

3

3

sus. cym.

toms

ff

ff

ff

50

Tranquil ♩ = 63

Fl.

Bsn.

Vib.

Perc.

mp

pp

mf

mp

(hard yarn mallets)

mf

> pp

50

Tranquil ♩ = 63

Vln.

Vla.

Vc.

sul tasto

mf

f

mf

f

mf

mf

> p

mf

f

mf

mf

55

Fl. *p* *mp*

Bsn. *n*

Vib. *pp* *p* *mp*  
tri. (med. tri. beater)

Perc. *p* *mp*

Vln. *pp* *p* *mp*  
pizz.

Vla. *pp* *mp*  
pizz. 3 3

Vc. *pp*  
sul tasto

59

Fl. *mf*

Bsn. *mp*

Vib. *mf*

Perc. *mf* *f*

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

Vla. *mf* *f*  
arco

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

63

Fl. *mf* *f*

Bsn.

Vib.

Perc.

Vln. *p*

Vla.

Vc.

66

Fl. *mp* *f*

Bsn. *f*

Vib. (hard yarn mallets) *f*

Perc.

Vln. *mp*

Vla. *mp* *f*

Vc.

Exuberant

69

Fl.

Bsn.

Vib.

Perc.

Vln.

Vla.

Vc.

*mp*

*p* *mp*

*f* *mp* *mf*

sul pont.

(med. sn. sticks)

74

Fl.

Bsn.

Vib.

Perc.

Vln.

Vla.

Vc.

*f* *ff*

*ff* *ff* *ff*

Controlled ♩ = 88  
flutter tongue

Fl. 78

Bsn. 78

Vib. 78 (hard yarn mallet)

Perc. 78 sus. cym. tam tam (tam tam beater) woodblock (rubber mallet) *pp*

Vln. 78 Controlled ♩ = 88

Vla. 78

Vc. 78

82

Fl. *f* *mf*

Bsn. *f* *mf*

Vib. 82 *fff* *mf* *p* *n*

Perc. 82 *fff*

Vln. 82 *sfz* *ff* *f* *pizz.* *p* *n*

Vla. 82 *sfz* *ff* *f* *pizz.* *p* *n*

Vc. 82 *sfz* *ff* *f* *pizz.* *p* *n*