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After the Fact (Honors)

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After the Fact

for wind ensemble

(2005-2006)

[transposed score]

Brian Baxter

(b. 1985)

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Instrumentation:

Piccolo

Flute 1, 2, 3

Oboe 1, 2

English Horn

Clarinet in B \flat 1, 2, 3

Bass Clarinet

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Bassoon 1, 2

Horn in F 1, 2, 3, 4

Trumpet in B \flat 1, 2, 3, 4

Trombone 1, 2

Bass Trombone

Euphonium 1, 2

Tuba 1, 2

Timpani

Percussion 1: Xylophone, Chimes, 4 Tom Toms*, Large Tam Tam*

Percussion 2: Snare Drum, 4 Tom Toms*, Medium Suspended Cymbal*

Percussion 3: Bass Drum, Large Tam Tam*

Percussion 4: Medium Suspended Cymbal*, Crash Cymbal, Thunder-sheet, Maracas

Double Bass

*This piece was written so that these instruments can be shared between percussionists. (i.e. Percussion 1 and Percussion 2 can and should use the same set of four tom toms in performance.)

After the Fact

for wind ensemble

(2005-2006)

duration: approx. 9 minutes

[transposed score]

Composer's Note: After the Fact has no specific extra-musical program however as I was writing the piece I was inspired by many thoughts on the age-old question of "what if?" By this I mean what would people do differently if they had known in the first place the outcome of a certain situation. While writing this piece I was specifically paying close attention to the news about the war and tensions that were taking place over in Iraq and the Middle East. In many ways this piece is a reflection on this war and all of the conflict taking place in that region of the world. Are the consequences and perils of any war ever justified?

Musically, this piece is motivically based. These motives serve as the fundametal basis for this piece and constantly return throughout the piece in different forms, variations, and instrumentations. The form of this piece is essentially terenary. The initial motives are stated clearly in the first section of this piece. The middle section includes a variety of different material presented in five distinct parts. These sections include motivic material from the original section but these motives are layered on top of new material. The final section is an urgent recapitulation of the original material however it does include elements introduced in the middle section. This piece is intended for a wind ensemble to perform however the parts can be doubled in order to suit a larger band.

-Brian Baxter

[transposed score]

Deeply and Resolutely ♩ = 104

After the Fact - page 5

A Allegro con moto ♩ = 116

16

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bsn. 1

Bsn. 2

p *f* *mf* *mp*

A Allegro con moto ♩ = 116

16

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

p *mf* *f*

A Allegro con moto ♩ = 116

16

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.B.

p *f* *xylo.* *S.D.* *B.D.* *muffle B.D.* *medium sus. cym.*

27

Picc. *mp* *mf* *mf* *sub p*

Fl. 1 *mp* *mf* *mf* *sub p*

Fl. 2 *mp* *mf* *mf* *sub p*

Fl. 3 *mp* *mf* *mf* *sub p*

Ob. 1 *f* *ff* *sub p*

Ob. 2 *f* *ff* *sub p*

E. Hn. *f* *sub p*

B♭ Cl. 1 *mf* *sub p*

B♭ Cl. 2 *mf* *sub p*

B♭ Cl. 3 *mf* *sub p*

B. Cl. *mp* *mf*

A. Sax. 1 *sub p*

A. Sax. 2 *f* *sub p*

T. Sax. *sub p*

B. Sax. *sub p*

Bsn. 1 *mf* *sub p*

Bsn. 2 *mf* *sub p*

Hn. 1 27

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. *sub p*

Euph. 1

Euph. 2

Tuba 1 *sub p*

Tuba 2 *sub p*

27

Timp. *sub p*

Perc. 1 27 *pp*

Perc. 2 *pp* *mf* *sub p*

Perc. 3 *unmuffle B.D.* *sub p*

Perc. 4 *mp* *crash cym.* *sub p*

27

D.B. *sub p*

B

34 *div.*

Picc. *mf* *pp*

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Fl. 3 *mf* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

E. Hn. *mf* *pp*

B♭ Cl. 1 *mf* *pp*

B♭ Cl. 2 *mf* *pp*

B♭ Cl. 3 *mf* *pp*

B. Cl. *mp*

A. Sx. 1 *f* *mf*

A. Sx. 2 *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

Bsn. 1 *mf* *p* *mf* *mp*

Bsn. 2 *mf* *mp* *f* *pp*

B

34

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn. *<mf* *ppp*

Euph. 1

Euph. 2

Tuba 1 *<mf*

Tuba 2 *<mf*

B

34

Temp. *<mf* *p*

Perc. 1 *mf* *pp*

Perc. 2 *<mf* *pp*

Perc. 3 *<mf*

Perc. 4 *mf*

D.B. *<mf* *ppp*

43

ritard. $\text{♩} = 69$

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bsn. 1

Bsn. 2

43

ritard. $\text{♩} = 69$

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

43

ritard. $\text{♩} = 69$

Timp.

43

Perc. 1

Perc. 2

Perc. 3

Perc. 4

crash cym.

thundersheet

43

D.B.

52

C

Reclusive and Lyrical

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bsn. 1

Bsn. 2

52

C

Reclusive and Lyrical

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

52

C

Reclusive and Lyrical

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.B.

64

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.B.

64

11

D Strong and Rhythmic ♩ = 116

D Strong and Rhythmic ♩ = 116

D Strong and Rhythmic ♩ = 116

77

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

77

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

77

Timp.

77

Perc. 1

Perc. 2

Perc. 3

Perc. 4

77

D.B.

large tam tam

mf

89

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Fl. 3 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

E. Hn. *ff*

B♭ Cl. 1 *mp* *mf* *ff*

B♭ Cl. 2 *mp* *mf* *ff*

B♭ Cl. 3 *mp* *mf* *ff*

B. Cl. *mf* *ff*

A. Sx. 1 *n* *mf* *ff*

A. Sx. 2 *n* *mf* *ff*

T. Sx. *mf* *ff*

B. Sx. *mf* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

B♭ Tpt. 1 *f* *mf* *ff*

B♭ Tpt. 2 *f* *mf* *ff*

B♭ Tpt. 3 *f* *mf* *ff*

B♭ Tpt. 4 *f* *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *ff*

Euph. 1 *mf* *ff*

Euph. 2 *mf* *ff*

Tuba 1 *mf* *ff*

Tuba 2 *mf* *ff*

89

Timp. *ff*

89

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *medium sus. cym.* *ff*

89

D.B.

E Dance-like

99

Picc. *p* *mf*

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p*

Ob. 2 *p*

E. Hn. *p*

B♭ Cl. 1 *p* *mf* *mp* *mf*

B♭ Cl. 2 *mp* *mf*

B♭ Cl. 3 *mp* *mf*

B. Cl. *p* *mf* *mp*

A. Sx. 1 *mf* *f* *mf* *mf*

A. Sx. 2 *mf*

T. Sx. *p* *mf* *mp*

B. Sx. *p* *mf* *mp*

Bsn. 1 *<mp* *mf* *mf*

Bsn. 2 *>p*

E Dance-like

99

Hn. 1 *p* *mf* *mp*

Hn. 2 *p* *mf* *mp*

Hn. 3 *p* *mf*

Hn. 4 *mp* *mp*

B♭ Tpt. 1 *>p*

B♭ Tpt. 2 *>p*

B♭ Tpt. 3 *>p*

B♭ Tpt. 4 *>p*

Tbn. 1 *>p*

Tbn. 2 *>p*

B. Tbn. *>p*

Euph. 1 *>p* *mp*

Euph. 2 *>p*

Tuba 1 *>p*

Tuba 2 *>p*

E Dance-like

99

Timp. *mp*

Perc. 1

Perc. 2 *mf* *f* *medium s.s. cym.* *toms*

Perc. 3 *B.D.* *p* *mp*

Perc. 4 *maracas* *p* *mp*

D.B. *off the string* *p* *mp*

This image shows a page of a musical score, likely for a symphony or concert band. The page is numbered 113 at the top left. The score is written for a large ensemble, with staves for various instruments including Piccolo, Flutes (Fl. 1, Fl. 2, Fl. 3), Oboes (Ob. 1, Ob. 2), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl.), Saxophones (A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.), Traps (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Traps (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, B♭ Tpt. 4), Tbn. 1, Tbn. 2, B. Tbn., Euph. 1, Euph. 2, Tuba 1, Tuba 2, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), and Double Bass (D.B.). The score includes dynamic markings such as *mf*, *f*, *p*, and *mp*. A section of the score is marked with a box containing the letter 'F'. The notation includes various musical symbols such as notes, rests, and slurs.

124

Picc. *sub pp* *mf* *mf* *f* *ff*

Fl. 1 *mf* *f* *ff*

Fl. 2 *mf* *f* *ff*

Fl. 3 *sub pp* *mf* *mf* *f* *ff*

Ob. 1 *sub pp* *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

E. Hn. *mf* *f*

B♭ Cl. 1 *p* *mf* *f* *ff*

B♭ Cl. 2 *sub pp* *mf* *f* *ff*

B♭ Cl. 3 *sub pp* *mf* *f* *ff*

B. Cl. *sub pp* *mf* *f* *ff*

A. Sax. 1 *pp* *mf* *ff*

A. Sax. 2 *pp* *mf* *ff*

T. Sax. *mf* *f* *ff*

B. Sax. *mf* *f* *ff*

Bsn. 1 *sub pp* *ff*

Bsn. 2 *sub pp* *ff*

Hn. 1 124 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *f* *f* *ff* *f* *mf* *ff*

B♭ Tpt. 2 *f* *f* *ff* *f* *mf* *ff*

B♭ Tpt. 3 *f* *f* *ff* *f* *mf* *ff*

B♭ Tpt. 4 *f* *f* *ff* *f* *mf* *ff*

Tbn. 1 *sub pp* *mf* *f* *f* *f* *ff*

Tbn. 2 *sub pp* *mf* *f* *f* *f* *ff*

B. Tbn. *sub pp* *mf* *f* *ff*

Euph. 1 *mf* *f* *ff*

Euph. 2 *mf* *f* *ff*

Tuba 1 *mf* *f* *ff*

Tuba 2 *mf* *f* *ff*

124 Timp. *pp* *mf* *f* *ff*

124 Perc. 1 *ff* *ff*

Perc. 2 *mf* *f* *ff*

Perc. 3 *sub pp* *mf* *f* *ff* *large tam*

Perc. 4 *sub pp* *mf* *f* *ff*

124 D.B. *sub pp* *mf* *f* *ff*

I Urgently $\text{♩} = 116$

155

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bsn. 1

Bsn. 2

155

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

155

Timp.

155 Chimes

Perc. 1

Perc. 2

Perc. 3

Perc. 4

155

D.B.

After the Fact - page 18

mf

170

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

170

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

170

D.B.

182 **J** Delicately ritard. **K** Nervously Building ♩ = 120

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

182 **J** Delicately ritard. **K** Nervously Building $\text{♩} = 120$

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp*

Hn. 4 *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. 1 *mf*

Euph. 2 *mf*

Tuba 1 *mf*

Tuba 2 *mf*

The musical score is divided into two systems. The first system, labeled 'J' and 'Delicately', covers measures 182 to 187. It features a Timpani part with a 'ritard.' (ritardando) instruction and a 'mf' (mezzo-forte) dynamic marking. The Percussion parts (1, 2, 3, 4) and Double Bass (D.B.) are marked with rests. The second system, labeled 'K' and 'Nervously Building', covers measures 188 to 193. The Timpani part continues with a 'J = 120' tempo marking. The Percussion parts and Double Bass part are marked with rests.

 mf

L Allegro Vivace ♩ = 126

197

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *p* *f* *f* *mf*

A. Sx. 1 *p* *f* *f*

A. Sx. 2 *p* *f* *f*

T. Sx. *f* *f*

B. Sx. *p* *f* *f*

Bsn. 1 *p* *f* *f*

Bsn. 2 *p* *f* *f* *8va* *8va*

L Allegro Vivace ♩ = 126

197

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

B♭ Tpt. 4 *ff*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf*

Euph. 1 *mf*

Euph. 2 *mf*

Tuba 1 *f* *mf*

Tuba 2 *f* *mf*

L Allegro Vivace ♩ = 126

197

Timp. *f* *ff*

Perc. 1

Perc. 2

Perc. 3 *B.D.* *f* *ff*

Perc. 4 *crash cym.* *f* *ff*

D.B. *mp* *f* *mf*

205

M Più Mosso $\text{♩} = 138$

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

205

M Più Mosso $\text{♩} = 138$

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

D.B.

After the Fact - page 22