

Alto Sax 1

# After After the Ball

David C. Larrick

*Allegro, swing eighths* (♩ = 96)

1 *mf* **A** *f*

11 1 2 1

21 6 6

39 **B** 2 1 2 1 *p*

53 2 8 solo *f*

68 1 2 **C** *mf* *f*

77 1 2 (b) 1

87 2 (b) 1

95 1

102

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Alto Sax 2

# After After the Ball

David C. Larrick

*Allegro, swing eighths* ( $\text{♩} = 96$ )

1 *mf* **A** *f*

11

21

29 **B** *p*

51 *mf*

**C** *f*

75

83

89

96

103

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# After After the Ball

*Allegro, swing eighths* ( $\text{♩} = 96$ )

1 **A** *mf* *f*

11

21

39 **B** *p*

53 *mf* **C** *f*

76

87

96

103

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*Allegro, swing eighths* (♩ = 96)

1 *mf* 1 **A** *f*

11 1 2 1

21 6 6

39 2 **B** 1 2 1 *p*

53 2 14 *mf* **C** *f*

76 1 2 1

87 2 1

96 1

103

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*Allegro, swing eighths* ( $\text{♩} = 96$ )

1 *mf* *f* solo

**A**

9

19

37 *p*

50 *mf*

**C**

75 *f*

86

95

103

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Trumpet 1

# After After the Ball

David C. Larrick

*Allegro, swing eighths* ( $\text{♩} = 96$ )

1 *f*

8 1 15 **A** *f* 9

37 2 **B** 16 *f* 1

61 8 *f*

73 **C** *f* 1

79

86 1 1 1

95

101 1 *solo*

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Trumpet 2

# After After the Ball

David C. Larrick

*Allegro, swing eighths* (♩ = 96)

1 *f*

8 1 A 15 *f* 9

37 *f* 2 B 16 *f* 1

61 *f* 8 *f*

73 *f* C 1 *f*

79 *f* 1

86 *f* 1

95 *f* 1

101 *f* 1

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Trumpet 3

# After After the Ball

David C. Larrick

*Allegro, swing eighths* (♩ = 96)

1 *f*

8 1 A 15 *f* 9

37 2 B 30 *f*

73 C *f* 1

79

86 1 1 1 1

95

101 1

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*Allegro, swing eighths* (♩ = 96)

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# After After the Ball

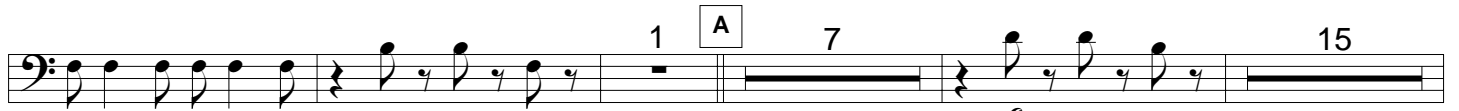
*Allegro, swing eighths* (♩ = 96)

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*Allegro, swing eighths* ( $\text{♩} = 96$ )



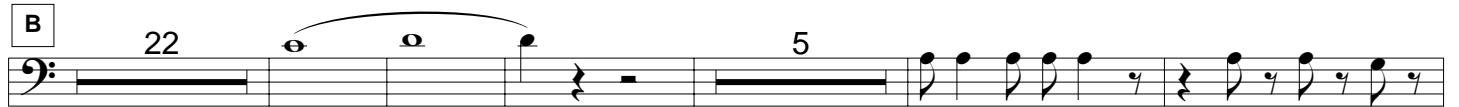
1 *f*



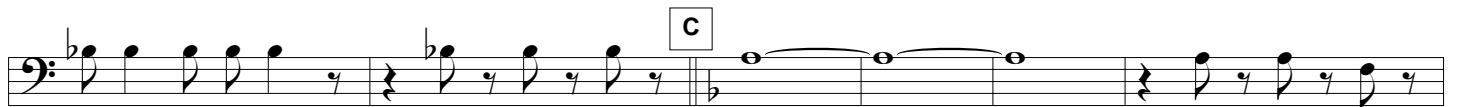
6



32



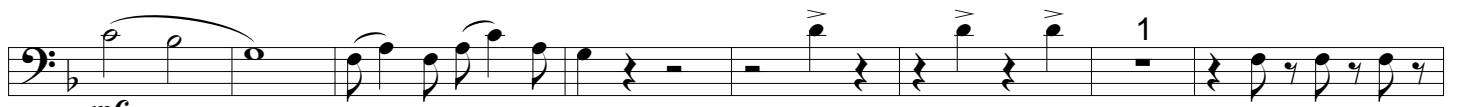
41



73



79



87



95



103

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Trombone 3

# After After the Ball

David C. Larrick

*Allegro, swing eighths* ( $\text{♩} = 96$ )

1 *f*

6

1 **A** 7 *f* 15

32 *f* 1 2

**B** 22 *p* 5 *f*

73 *mf* *f* *mf* **C** (b)

82 *f* *mf* *f* *mf*

89 *f* 1

95 *mf* *f* 1

103

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# After After the Ball

*Allegro, swing eighths* (♩ = 96)

1 *f*

6 1 **A** 7 15 *f*

32 *f* 1 2 **B** 22

63 *p* 5 *f*

75 *mf* *f* *mf* *f* *mf* **C**

86 *f* *mf* *f* 1

94 *mf* *f* 1

103 1

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# After After the Ball

## Guitar

*Allegro, swing eighths* (♩ = 96)

The score is written in 4/4 time with a tempo of 96 beats per minute. It consists of 109 measures across 11 staves. The key signature changes from C major to F major at measure 75. The piece is divided into sections A, B, and C. Section A spans measures 8-14, B spans 41-46, and C spans 75-80. The score includes various guitar chords such as C6, G7, Dmin, Dm7(b5), DmM7, A7, Gmin7, and F6. Dynamics include *f*, *mf*, and *f*. There are also repeat signs and first/second endings indicated by numbers 1 and 2.

1 C6 1 G7 2 G7 1 A C6 (4) (6)

15 G7 Dmin Dm7(b5) DmM7 Dmin G7 C6 G7

25 C6 (4) A7 Dmin G7

35 C6 A7 Dmin G7 C6 B C6 (4) (6)

47 G7 Dmin Dm7(b5) DmM7 Dmin G7 C6 G7

57 C6 (4) A7 Dmin G7

67 C6 A7 Dmin G7 C6 C7 C F6 (4) (6)

81 C7 Gmin7 Gm7(b5) GmM7 Gmin7 C7 F6 C7

91 F6 (4) D7 Gmin7 C7

101 F6 D7 Gmin7 C7 1 F6

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Piano

# After After the Ball

David C. Larrick

*Allegro, swing eighths* ( $\text{♩} = 96$ )

Musical notation for measures 1-8. The piece is in 4/4 time. The right hand features a melody with eighth notes and chords, marked with a '1' above the first measure. The left hand provides a bass line with eighth notes, marked with a '1' above the first measure and a '2' above the fifth measure. The dynamic is *f* (forte).

1

A

Musical notation for measures 9-20. The right hand consists of chords, some with slash marks indicating repeat or continuation. The left hand has a steady eighth-note bass line. The dynamic is *mf* (mezzo-forte).

9

Musical notation for measures 21-30. The right hand continues with chords, and the left hand maintains the eighth-note bass line. The dynamic is *mf*.

21

Musical notation for measures 31-40. The right hand continues with chords, and the left hand maintains the eighth-note bass line. The dynamic is *mf*.

31

B

Musical notation for measures 41-48. The right hand features a melodic line with eighth notes, marked with a '1' above the first measure and a '2' above the fifth measure. The left hand has a steady eighth-note bass line. The dynamic is *mp* (mezzo-piano) for the first part and *f* (forte) for the second part.

41

Musical notation for measures 49-56. The right hand features a melodic line with eighth notes, marked with a '1' above the first measure and a '2' above the fifth measure. The left hand has a steady eighth-note bass line. The dynamic is *f* (forte).

49

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After After the Ball – Piano – 2

Musical score for measures 57-65. The piece is in 3/4 time and B-flat major. The right hand has a melodic line with a long slur over measures 60-65. The left hand plays a steady accompaniment of chords.

57

Musical score for measures 66-74. The right hand features a melodic line with slurs and fingering (1) in measures 68 and 70. The left hand continues with chords. A dynamic marking of *f* is present in measure 68.

66

Musical score for measures 75-81. A box containing the letter 'C' is located at the start of the system. The right hand plays a series of chords, and the left hand plays a simple bass line. A dynamic marking of *f* is present in measure 75.

75

Musical score for measures 82-88. The right hand continues with chords, and the left hand plays a simple bass line. There are some accidentals in the right hand, including a flat in measure 84.

82

Musical score for measures 89-95. The right hand continues with chords, and the left hand plays a simple bass line. There are some accidentals in the right hand, including a sharp in measure 95.

89

Musical score for measures 96-102. The right hand continues with chords, and the left hand plays a simple bass line. There are some accidentals in the right hand, including a sharp in measure 102.

96

Musical score for measures 103-109. The right hand has a melodic line with a long slur over measures 103-109. The left hand plays a simple bass line. The piece ends with a double bar line and repeat dots.

103



Bass

# After After the Ball

David C. Larrick

*Allegro, swing eighths* ( $\text{♩} = 96$ )

The musical score is written for bass in 4/4 time. It begins with a key signature of one flat (Bb) and a tempo of 96 beats per minute. The first staff (measures 1-8) features a melody starting with a rest, followed by eighth notes, and includes first and second endings. The second staff (measures 9-18) is marked *mf* and contains a rhythmic pattern of eighth notes with repeat signs. The third staff (measures 19-28) continues this pattern. The fourth staff (measures 29-36) also continues the pattern. The fifth staff (measures 37-46) is marked *mp* and includes section B, which has a first ending and a second ending. The sixth staff (measures 47-54) continues the pattern. The seventh staff (measures 55-62) continues the pattern. The eighth staff (measures 63-70) continues the pattern. The ninth staff (measures 71-78) is marked *f* and includes section C, which has a first ending and a second ending. The tenth staff (measures 79-86) continues the pattern. The eleventh staff (measures 87-94) continues the pattern. The twelfth staff (measures 95-102) concludes the piece with a final melodic phrase and a fermata.

1 *f* 1 2 solo

A *mf* 9

19 (4)

29

B (4) (6) *mp* 37

47 (4)

55

63

C (4) *f* 71

79

87

95

102

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Drums

# After After the Ball

David C. Larrick

*Allegro, swing eighths* ( $\text{♩} = 96$ )

Musical notation for measures 1-8. The first staff shows a melody with eighth notes and quarter notes. The second staff shows a bass line with eighth notes and quarter notes. Dynamics are *f* at the beginning and *mf* at the end.

**A**

Musical notation for measures 9-16. The first staff shows a melody with quarter notes and eighth notes. The second staff shows a bass line with quarter notes and eighth notes. Measure numbers (8) and (16) are indicated above the staves.

Musical notation for measures 17-24. The first staff shows a melody with quarter notes and eighth notes. The second staff shows a bass line with quarter notes and eighth notes. Measure numbers (24) and (30) are indicated above the staves.

fill in

**B**

Musical notation for measures 25-32. The first staff shows a melody with quarter notes and eighth notes. The second staff shows a bass line with quarter notes and eighth notes. Measure numbers (8) and (16) are indicated above the staves. The dynamic *mp* is marked below the second staff.

Musical notation for measures 33-40. The first staff shows a melody with quarter notes and eighth notes. The second staff shows a bass line with quarter notes and eighth notes. Measure numbers (16) and (24) are indicated above the staves.

Musical notation for measures 41-48. The first staff shows a melody with quarter notes and eighth notes. The second staff shows a bass line with quarter notes and eighth notes. Measure numbers (30) and *f* are indicated above the staves.

**C**

Musical notation for measures 49-56. The first staff shows a melody with quarter notes and eighth notes. The second staff shows a bass line with quarter notes and eighth notes. Measure numbers (8) and (16) are indicated above the staves. The dynamic *f* is marked below the first staff.

Musical notation for measures 57-64. The first staff shows a melody with quarter notes and eighth notes. The second staff shows a bass line with quarter notes and eighth notes. Measure numbers (24) and (28) are indicated above the staves.

fill in

Musical notation for measures 65-72. The first staff shows a melody with quarter notes and eighth notes. The second staff shows a bass line with quarter notes and eighth notes. Measure number 103 is indicated below the first staff.

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