

# Aberjona Stomp

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

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44 46 58 70 *f*

72 *p*

78 86 1 *p*

88 94

96 98 *mf cresc.* *ff*

101

106

Alto Sax 2

# Aberjona Stomp

David C. Larrick

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

1 *f*

7 *mf*

16

21

26 30 *f*

37

44 46 58 70 *f*

72 78

84 *p*

92 94 *mf cresc. ff*

102

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Tenor Sax 1

# Aberjona Stomp

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1 *f*

6 *mf*

14

18

19

24

28 30 *f*

38

**Solo ad lib.**  
Gdim Am7 46 G

44

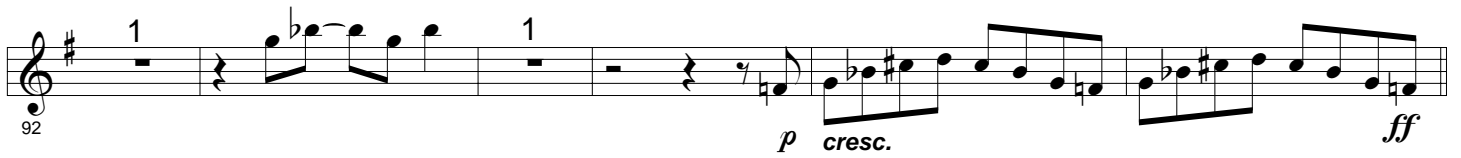
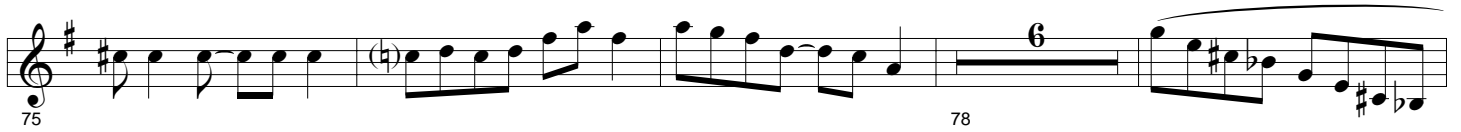
49 C7 G

54 G Am7 G 58 11

58

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Tenor Sax 2

# Aberjona Stomp

David C. Larrick

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

1 *f*

7 *mf*

16

21

26 *f*

37

44 46 58 70 *f*

72

78 *p*

86 1 *mf cresc.*

88 94

98 *ff*

104

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# Trumpet 1

# Aberjona Stomp

David C. Larrick

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

1 *f* 6 *mf*

8

13

18 1 1 1 1

26 28 30 46 58 11 *f*

70

76

84 86 10 *mf* *cresc.* 98 *ff*

100

105

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# Trumpet 2

# Aberjona Stomp

David C. Larrick

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# Trumpet 3

# Aberjona Stomp

David C. Larrick

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

1 *f* *mf* 6

8

13

18 1 1 1 1

26 28 30 46 58 11 *f*

70 1

78

86 11 98 *mf cresc.* *ff*

103

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Trumpet 4

# Aberjona Stomp

David C. Larrick

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# Trombone 1

# Aberjona Stomp

David C. Larrick

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

1 *f* *mf* 6 1

9 16 2

18 1 1 1 1 1

26 *f* 30 (h)

34 37 *p* 46 8

54 *p* 56 58 8 *p* 1 *f*

70 70 (h)

75 77 *f* 82 *f* 86 8

94 *p* *cresc.* 98 *ff*

102

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Trombone 2

# Aberjona Stomp

David C. Larrick

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

1 *f* *mf* 6 1 1

9 16 2

18 1 1 1 1

26 30 *f*

34 37 46 8 *p*

54 *p* 56 58 8 1 *f*

70 77 82 86 8 *f* *p*

96 *cresc.* 98 *ff*

103

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# Trombone 3

# Aberjona Stomp

David C. Larrick

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a measure rest, followed by eighth-note patterns. Dynamics include *f* and *mf*. A circled number 6 is above a measure. The second staff continues with eighth-note patterns and a circled number 1. The third staff starts with a circled number 18 and continues with eighth-note patterns. The fourth staff begins with a circled number 26 and includes a circled number 30. The fifth staff starts with a circled number 34 and includes a circled number 46. The sixth staff begins with a circled number 54 and includes circled numbers 58 and 58. The seventh staff starts with a circled number 70 and includes a circled number 86. The eighth staff begins with a circled number 77 and includes circled numbers 82 and 86. The ninth staff starts with a circled number 96 and includes the dynamic *cresc.* and *ff*. The tenth staff begins with a circled number 103 and ends with a final note. Various articulations like slurs and accents are used throughout the piece.

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# Trombone 4

# Aberjona Stomp

David C. Larrick

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

1 *f* *mf* 6 1 1

9 16 2

18 1 1 1 1

26 30 *f*

34 37 46 8 *p*

54 *p* 56 58 8 *p* 1 *f*

70

77 3 *f* 82 2 *f* 86 8 *p*

96 *cresc.* *ff* 98

103

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## Aberjona Stomp

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

Chord progression and dynamics for the first few staves:

- Staff 1: F, B $\flat$ 7, Fdim, Gm7, C7, 6, F, F A $\flat$
- Staff 2: F, F A $\flat$ , F A $\flat$ , B $\flat$ , B $\flat$  D $\flat$ , F, F A $\flat$ , F A $\flat$ , Fdim, Gm7
- Staff 3: F, 18, F, F A $\flat$ , F, F A $\flat$ , F A $\flat$ , B $\flat$ , B $\flat$  D $\flat$
- Staff 4: F, F A $\flat$ , F A $\flat$ , Fdim, Gm7, F, B $\flat$ 7+5, 30, E $\flat$ , A $\flat$ 7
- Staff 5: E $\flat$ , Cm, Fm7, B $\flat$ 7+5, E $\flat$ , G7, C7, F, B $\flat$ 7
- Staff 6: F, Dm, Gm7, C7, F, B $\flat$ 7, Fdim, Gm7, 46, F (4)
- Staff 7: B $\flat$ 7, F, Fdim, Gm7, F, 58, F (4)
- Staff 8: B $\flat$ 7, F, Fdim, Gm7, F, B $\flat$ 7+5, 70, E $\flat$ , A $\flat$ 7
- Staff 9: E $\flat$ , Cm, Fm7, B $\flat$ 7+5, E $\flat$ , G7, C7, F, B $\flat$ 7
- Staff 10: F, Dm, Gm7, C7, F, B $\flat$ 7, Fdim, Gm7, 86, F, F A $\flat$
- Staff 11: F, F A $\flat$ , F A $\flat$ , B $\flat$ , B $\flat$  D $\flat$ , F, F A $\flat$ , F A $\flat$
- Staff 12: Fdim, Gm7, F, 98, F, F A $\flat$ , F, F A $\flat$ , F A $\flat$
- Staff 13: B $\flat$ , *cresc.* B $\flat$  D $\flat$ , F, F A $\flat$ , F A $\flat$ , Fdim, Gm7, F, F7#9

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Piano

# Aberjona Stomp

David C. Larrick

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

The score is written for piano in 4/4 time, featuring a key signature of one flat (Bb). It consists of seven systems of music, each with a treble and bass clef staff. The first system (measures 1-5) includes a melodic line in the treble and a bass line in the bass clef, with a dynamic marking of *f*. Above the staff, a series of chords are indicated: F, Bb7, Fdim, Gm7, and C7. The second system (measures 6-11) begins with a circled measure number 6 and a dynamic marking of *mf*. The third system (measures 12-17) starts with measure 12. The fourth system (measures 18-23) starts with a circled measure number 18. The fifth system (measures 24-29) starts with measure 24. The sixth system (measures 30-35) starts with a circled measure number 30. The seventh system (measures 36-45) starts with measure 36. The final system (measures 46-50) starts with a circled measure number 46 and a dynamic marking of *p*. The score concludes with a final chord in the bass clef.

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52 F Fdim Gm7 F (58) F

60 Bb7 F Fdim

67 Gm7 F Bb7+5 (70) Eb Ab7 Eb Cm

73 Fm7 Bb7+5 Eb G7 C7 F Bb7

80 F Dm Gm7 C7 F Bb7 Fdim Gm7

86 (86) F Ab F Ab F Ab Bb Db

92 F Ab F Ab Fdim Gm7 F

98 (98) F Ab F Ab F Ab Bb Db

104 F Ab F Ab Fdim Gm7 F F7#9

Bass

# Aberjona Stomp

David C. Larrick

As fast as you can swing it (or play it slowly and soulfully, and call it the "Aberjona Blues")

1 *f* *mf* 6

8

16 18

23 *f* 30

30 38 *p*

46 (4) 58 (4)

68 *f* 75 86 *p*

82 89 96 *cresc.* *ff* 98

102

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Drums

# Aberjona Stomp

David C. Larrick

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The musical score consists of 11 staves of music, each starting with a measure number on the left. The notation includes various rhythmic patterns, rests, and dynamic markings. Key features include:

- Staff 1:** Starts at measure 1 with a forte (*f*) dynamic. A circled measure number 6 is placed above the staff.
- Staff 2:** Starts at measure 8. A mezzo-forte (*mf*) dynamic is indicated below the staff.
- Staff 3:** Starts at measure 16. A circled measure number 18 is placed above the staff.
- Staff 4:** Starts at measure 24. A circled measure number 30 is placed above the staff.
- Staff 5:** Starts at measure 32. A forte (*f*) dynamic is indicated below the staff.
- Staff 6:** Starts at measure 42. A piano (*p*) dynamic is indicated below the staff. A circled measure number 46 is placed above the staff. Measures 47-50 are marked with a double slash (/) and a circled measure number 46 above the staff.
- Staff 7:** Starts at measure 54. A circled measure number 58 is placed above the staff. Measures 55-58 are marked with a double slash (/) and a circled measure number 58 above the staff. Measures 59-62 are marked with a double slash (/) and a circled measure number 58 above the staff.
- Staff 8:** Starts at measure 66. A circled measure number 70 is placed above the staff.
- Staff 9:** Starts at measure 74. A circled measure number 86 is placed above the staff.
- Staff 10:** Starts at measure 84. A piano (*p*) dynamic is indicated below the staff. A circled measure number 98 is placed above the staff.
- Staff 11:** Starts at measure 102. A crescendo (*cresc.*) dynamic is indicated below the staff.

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