

Alto Sax 1

After After the Ball

David C. Larrick

Allegro, swing eighths (♩ = 96)

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

11

21

39 **B** *p*

53 *f* solo

68 *mf* **C** *f*

77

87

95

102

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Alto Sax 2

After After the Ball

David C. Larrick

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

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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)

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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 *f* 9

37 2 16 *f* 1

61 8 *f*

73 1 *f* 1

79

86 1 1 1

95

101 *solo*

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Trumpet 2

After After the Ball

David C. Larrick

Allegro, swing eighths (♩ = 96)

1 *f*

1 **A** 15 9

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

61 8 *f*

73 **C** 1 *f*

79 *f*

86 1 1 1

95 1

101 1

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Trumpet 3

After After the Ball

David C. Larrick

Allegro, swing eighths (♩ = 96)

1 *f*

1 A 15 9

8 *f*

2 B 30 *f*

37 *f*

73 C *f*

79

86 1 1 1

95

101 1

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Trumpet 4

After After the Ball

David C. Larrick

Allegro, swing eighths (♩ = 96)

1

8

37

73

79

86

95

101

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After After the Ball

Allegro, swing eighths (♩ = 96)

1 *f*

7 *f* *f*

35 *f*

44 *f*

51 *p*

71 *f* *mf*

78 *f* *mf* *f* *mf*

86 *f* *mf* *f*

94 *mf* *f*

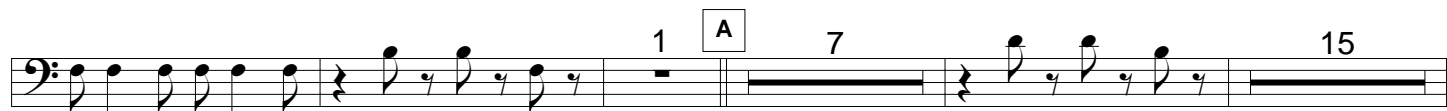
103 *f*

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



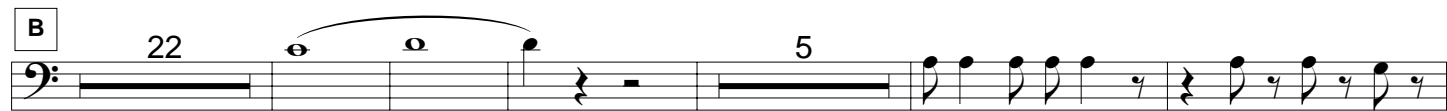
1 *f*



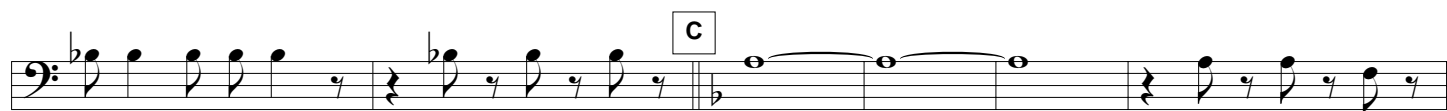
6



32



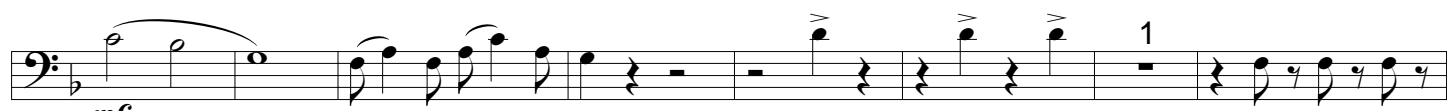
41



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 *f* 1 A 7 15

32 *f* 1 2

41 *p* 22 5 *f*

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

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

89 *f* 1

95 *mf* *f* 1

103 1

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

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 *mf* *f* 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 ten staves. The key signature changes from C major to F major at measure 75. The score includes various guitar techniques such as slurs, accents, and dynamic markings like *f*, *mf*, and *mp*. Chord symbols are placed above the notes, and measure numbers are written below the staff lines. Section markers A, B, and C are enclosed in boxes above the staff.

Chord symbols: C6, G7, Dmin, Dm7(♭5), DmM7, A7, G7, C6, G7, Dmin, A7, C6, G7, C6, A7, Dmin, G7, C6, C7, F6, Gmin7, Gm7(♭5), GmM7, D7, F6, C7.

Measure numbers: 1, 2, 3, 4, 5, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109.

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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).

41

Musical notation for measures 49-56. The right hand continues with a melodic line, and the left hand maintains the eighth-note bass line. The dynamic is *mp*.

49

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After After the Ball – Piano – 2

Musical score for measures 57-65. The right hand has rests for measures 57-61 and a melodic line for measures 62-65. The left hand plays a rhythmic accompaniment of chords.

57

Musical score for measures 66-74. The right hand has rests for measures 66-70 and a melodic line for measures 71-74. The left hand plays a rhythmic accompaniment of chords. A dynamic marking *f* is present in measure 71.

66

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

75

Musical score for measures 82-88. The right hand plays a series of chords, and the left hand plays a simple bass line. There are dynamic markings *b* and *h* in measures 84 and 85 respectively.

82

Musical score for measures 89-95. The right hand plays a series of chords, and the left hand plays a simple bass line.

89

Musical score for measures 96-102. The right hand plays a series of chords, and the left hand plays a simple bass line.

96

Musical score for measures 103-109. The right hand has rests for measures 103-107 and a melodic line for measures 108-109. The left hand plays a simple bass line.

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, marked with a first ending bracket and a forte (*f*) dynamic. The second staff (measures 9-18) is a rhythmic accompaniment of eighth notes, marked *mf*. The third staff (measures 19-28) continues the rhythmic accompaniment. The fourth staff (measures 29-36) continues the rhythmic accompaniment. The fifth staff (measures 37-46) introduces a new rhythmic pattern, marked *mp*, with a boxed section 'B' starting at measure 41. The sixth staff (measures 47-54) continues the rhythmic pattern. The seventh staff (measures 55-62) continues the rhythmic pattern. The eighth staff (measures 63-70) continues the rhythmic pattern. The ninth staff (measures 71-78) features a melody starting with a rest, followed by eighth notes, marked with a first ending bracket and a forte (*f*) dynamic, with a boxed section 'C' starting at measure 75. The tenth staff (measures 79-86) continues the melody. The eleventh staff (measures 87-94) continues the melody. The twelfth staff (measures 95-102) continues the melody, ending with a final note and a fermata.

1

f

1

2

solo

A

mf

9

19

(4)

29

B

mp

37

(4)

(6)

47

(4)

55

63

C

71

f

f

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.

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 (36) are indicated above the staves. The dynamic *f* is marked.

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.

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 numbers (103) and (109) are indicated above the staves.

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