

As It Was

E♭ Baritone Saxophone

composed by Elaine Paul Alt

Fanfare I

104

Bass Groove Open solos

18 **C♯-11**

C♯-11

On Cue

G.P.

C♯-11

C♯-11

C♯-11

C♯-11

C♯-11

C♯-11

Last X 8va

Last X Only

Fanfare II

trill ~~~~~

Samba In

$C\sharp^{-7}$ $F\sharp^{-7}$ $D7\flat^9$ $G\sharp^{+7}$ $C\sharp^{-7}$ $F\sharp^{-7}$ $G\sharp^{-7}$ $C\sharp^{+9}$

58

— 3 —

$F\sharp^{-}$ $F\sharp^{-\triangle 7}$ $F\sharp^{-7}$ $B7$ $E\triangle 7$ $E-7$ $A7$ $D-7$ $G7\flat^9$ $C-7$ $G\sharp^{+7}$

66

— 3 —

Samba Solos Open

$C\sharp^{-7}$ $F\sharp^{-7}$ $D7\flat^9$ $G\sharp^{+7}$ $C\sharp^{-7}$ $F\sharp^{-7}$

75

On Cue.

$G\sharp^{-7}$ $C\sharp^{+9}$ $F\sharp^{-}$ $F\sharp^{-\triangle 7}$ $F\sharp^{-7}$ $B7$ $E\triangle 7$ $E-7$ $A7$

81

$D-7$ $G7\flat^9$ $C-7$ $G\sharp^{+7}$ All X but last
Start Cue Last X

87

Samba Out

$C\sharp^{-7}$ $F\sharp^{-7}$ $D7\flat^9$ $G\sharp^{+7}$ $C\sharp^{-7}$ $F\sharp^{-7}$

93

$G\sharp^{-7}$ $C\sharp^{+9}$ $F\sharp^{-}$ $F\sharp^{-\triangle 7}$ $F\sharp^{-7}$ $B7$ $E\triangle 7$ $E-7$ $A7$

99

$D-7$ $G7\flat^9$ $C-7$ $G\sharp^{+7}$

105

Funk Groove Open Solos

 $C\sharp^{-7}$ $F\sharp^{\circ}$ $C\sharp^{-7}$ $F\sharp^{\circ}$

Musical score for bar 111 in 4/4 time, key of E major (4 sharps). The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music features a repeating pattern of chords: $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$. The bass line provides harmonic support with sustained notes and rhythmic patterns.

Funk Solos 1 On Cue

 $C\sharp^{-7}$ $F\sharp^{\circ}$ $C\sharp^{-7}$ $F\sharp^{\circ}$ $C\sharp^{-7}$ $F\sharp^{\circ}$ $C\sharp^{-7}$ $F\sharp^{\circ}$

Musical score for bar 113. The pattern continues with $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$. The bass line supports the chords with eighth-note patterns.

Musical score for bar 117. The pattern continues with $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$. The bass line provides harmonic foundation.

Funk Solos 2 On Cue

 $C\sharp^{-7}$ $F\sharp^{\circ}$ $C\sharp^{-7}$ $F\sharp^{\circ}$ $C\sharp^{-7}$ $F\sharp^{\circ}$ $C\sharp^{-7}$ $F\sharp^{\circ}$

Musical score for bar 121. The pattern continues with $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$. The bass line adds complexity with sixteenth-note patterns.

Musical score for bar 125. The pattern continues with $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$. The bass line provides harmonic support.

Funk Solos 3 On Cue

 $C\sharp^{-7}$ $F\sharp^{\circ}$ $C\sharp^{-7}$ $F\sharp^{\circ}$ $C\sharp^{-7}$ $F\sharp^{\circ}$ $C\sharp^{-7}$ $F\sharp^{\circ}$

Musical score for bar 129. The pattern continues with $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$. The bass line adds rhythmic variety.

Musical score for bar 133. The pattern concludes with $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$, $C\sharp^{-7}$, $F\sharp^{\circ}$. The bass line provides a strong harmonic finish.

Fanfare III

137

7/4 Samba

$C\sharp-7$ $F\sharp-7$ $D7\flat^9$ $G\sharp+7$ $C\sharp-7$ $F\sharp-7$

142

$G\sharp-7$ $C\sharp-7$ $F\sharp-$ $F\sharp-\triangle7$ $F\sharp-7$ $B7$ $E\triangle7$ $E-$ $A7$

145

$D-7$ $G7\flat^9$ $C-7$ $G\sharp+7$

148

$C\sharp-7$ $F\sharp-7$ $D7\flat^9$ $G\sharp+$ $C\sharp-7$ $F\sharp-7$

151

$G\sharp-7$ $C\sharp-7$ $F\sharp-$ $F\sharp-\triangle7$ $F\sharp-7$ $B7$ $E7\flat^5$

154

$A7\flat^9$ $D-7$ $G7\flat^9$ $G7$ $E+7$ $D9\sharp^{11}$

159

$G.P.$

Coda

166

$C\sharp-7$ $C\sharp-$

169