

TENOR SAXOPHONE
TRUMPET
PIANO
BASS
DRUMS

STEP A LITTLE CLOSER

BY
GEORGE F. SPICKA

PERFORMANCE NOTES

"STEP A LITTLE CLOSER" STARTS WITH A SLOW, RUBATO INTRODUCTION THAT FEATURES BASS, AND A PIANO ACCOMPANIMENT. THE BASS NOTES ARE TO BE PLAYED AS WRITTEN. THE BASS ALSO USES A CHORUS-TYPE EFFECT, WHICH IS TURNED OFF AT THE CONCLUSION OF THE INTRO SECTION.

THE INTERLUDE IS A 16-BAR SECTION, PLAYED AT TEMPO, THAT STARTS WITH 4-BARS OF BASS, THEN ADDS PIANO, AND FINALLY DRUMS. THE BASS IS TO USE AN 8VA OCTAVE EFFECT IN THIS SECTION, WHICH CONTINUES THROUGHOUT THE HEAD, AND TRUMPET / SAXOPHONE SOLOS.

THE HEAD CONSISTS OF AN (A) SECTION AND A SIMILAR (B) SECTION, WHICH ARE THEN FOLLOWED BY A SECOND INTERLUDE, CONSISTING OF 8 BARS.

THE 1ST SOLO SECTION FEATURES TRUMPET AND SAXOPHONE, PLAYING TWO CHORUSES EACH. THERE ARE SIX PARTS, EACH CONSISTING OF 8-BARS: (A)-(A)-(B)-(A)-(C)-(A). THE PIANO AND BASS PARTS ARE PLAYED AS WRITTEN. WITH THE EXCEPTION OF (C), THERE IS BASICALLY A REPEATING SEQUENCE OF FOUR CHORDS, HOWEVER, THE USE OF 4TH CHORDS OR TRIADS SUPERIMPOSED OVER A 2ND SERIES OF 4TH CHORDS, COUPLED WITH THE BASS PLAYING A PERFECT 5TH HIGHER IN (B), OPENS UP THE POSSIBILITY OF VARIOUS HARMONIC INTERPRETATIONS FOR SOLOING, THE SIMPLEST BEING A "BLUES" IN E (CONCERT), OR IN F# FOR TRUMPET AND TENOR SAX.

THE 2ND SOLO SECTION FEATURES PIANO. THIS SECTION IS TO HAVE A LIGHTER FEEL THEN THE PREVIOUS ONES, AND IS ONLY PLAYED THROUGH ONCE, WITH NO REPEAT. THE LEFT HAND PIANO VOICINGS IN THE SCORE ARE SUGGESTIONS, AND DON'T HAVE TO BE PLAYED AS WRITTEN. THE LAST EIGHT BARS ARE PLAYED AS WRITTEN.

THE BASS IS STRAIGHT WITH NO EFFECTS. WHILE THE BASS PART IS FLEXIBLE, THE BASS NOTE IN SLASH CHORDS MUST BE EMPHASIZED IN ORDER TO PROVIDE THE CORRECT HARMONIC CONTEXT.

AT THE CONCLUSION OF THE PIANO SOLO, D.S. TO CODA.

THE CODA IS AGAIN LIGHTER, WITH THE DRUMS PLAY SPARSELY AND MAINLY USING CYMBALS. THE BASS IS TO BE PLAYED AS WRITTEN, NO EFFECTS. THE TRUMPET, SAXOPHONE, AND PIANO PLAY LIGHT, INTERTWINING LINES AND CUE OFF OF EACH OTHER. THIS CONTINUES AND FADES FOR NEARLY A MINUTE, UNTIL THE LAST CHORD IS CUED.

STEP A LITTLE CLOSER

CONCERT SCORE

GEORGE F. SPICKA

INTRO RUBATO

TENOR SAXOPHONE

PIANO

BASS

CHORUS EFFECT

5

PN

BS

10

PN

BS

4 39 **HEAD**

SAX *f* (A)

TPT *f*

PN

Bs

Dr (A)



45

SAX

TPT

PN

Bs

Dr

6 63 (B)

Musical score for measures 63-67. The score is for five instruments: Saxophone (SAX), Trumpet (TPT), Piano (PN), Bass (Bs), and Drums (DR). The key signature is B-flat major. The time signature is 4/4. The saxophone and trumpet parts feature melodic lines with slurs and accents. The piano part provides harmonic support with chords. The bass part has a steady eighth-note accompaniment. The drum part features a consistent pattern with triplets.



Musical score for measures 68-72. The score is for five instruments: Saxophone (SAX), Trumpet (TPT), Piano (PN), Bass (Bs), and Drums (DR). The key signature is B-flat major. The time signature is 4/4. The saxophone and trumpet parts feature melodic lines with slurs and accents, including triplet markings. The piano part provides harmonic support with chords. The bass part has a steady eighth-note accompaniment. The drum part features a consistent pattern with triplets.

73

SAX

TPT

PN

Bs

Dr

79 INTERLUDE II

PN

Bs

Dr

TO CODA

87 (A)

SOLO SECTION #1 - TRUMPET / SAX - 2 CHORUSES EACH

TPT

SAX

PN

Bs

Dr

B_m11 C#_m11 D_m11 D_bma₇(#11) B_m11 C#_m11 D_m11 D_bma₇(#11)

AEOLIAN AEOLIAN DORIAN LYDIAN AEOLIAN AEOLIAN DORIAN LYDIAN

8 95 (A)

TPT SAX

B_m11 C#_m11 D_m11 D^b_mAJ7(#11) B_m11 C#_m11 D_m11 D^b_mAJ7(#11)

AEOLIAN AEOLIAN DORIAN LYDIAN AEOLIAN AEOLIAN DORIAN LYDIAN

PN

BS

DR

103 (B)

TPT SAX

B_m11 C#_m11 D_m11 D^b_mAJ7(#11) B_m11 C#_m11 D_m11 D^b_mAJ7(#11)

AEOLIAN AEOLIAN DORIAN LYDIAN AEOLIAN AEOLIAN DORIAN LYDIAN

PN

BS

DR

111 (A)

TPT SAX

B_m11 C#_m11 D_m11 D^b_mAJ7(#11) B_m11 C#_m11 D_m11 D^b_mAJ7(#11)

AEOLIAN AEOLIAN DORIAN LYDIAN AEOLIAN AEOLIAN DORIAN LYDIAN

PN

BS

DR

119 (C) 9

TPT SAX

PN

Bs

Dr

Fmaj7(#11) F#13 Em11 C7(#9) Fmaj7(#11) F#13 Em11 C7(#9)

Fmaj7(#11)/B F#13/E Em11 C7(#9)/E Fmaj7(#11)/B F#13/E Em11 C7(#9)/E

127 (A)

TPT SAX

PN

Bs

Dr

Bm11 C#m11 Dm11 Dbmaj7(#11) Bm11 C#m11 Dm11 Dbmaj7(#11)

AEOLIAN AEOLIAN DORIAN LYDIAN AEOLIAN AEOLIAN DORIAN LYDIAN

135

PIANO SOLO - LIGHTER SWING JAZZ FEEL

PN

Bs

Dr

Fmaj9(#11)/A

OPTIONAL LEFT-HAND VOICINGS - - -

Fmaj9(#11)/A

OCTAVE EFFECT OFF INTERPRET FREELY, BUT BE SURE TO EMPHASIZE ROOT TONE.

10 143 *Fmaj9(#11)/A*

PN

Bs

Dr

151 *Ebmaj9(#11)/G*

PN

Bs

Dr

159 *Fmaj9(#11)/A*

PN

Bs

Dr

167 *Gbmaj7(#11)/F*

PN

Bs

Dr



175 *Fmaj9(#11)/A*

PN

Bs

Dr



183 *Emaj7(#11)* *Dmaj7(#11)*

PN

Bs

Dr

191 E^{ma}7(#11) D^{ma}7(#11)

PN

Bs

Dr



199 G^{ma}7(#11) C^{ma}7(#11)

PN

Bs

Dr



207 G^{ma}7(#11) C^{ma}7(#11)

PN

Bs

Dr

215 $B^{13}(\sharp 9)$ $C^{13}(\sharp 9)$ $B^{13}(\sharp 9)$ $C^{13}(\sharp 9)$ $B^{13}(\sharp 9)$

PN
PLAY AS WRITTEN

BS
PLAY AS WRITTEN. - - -

DR



219 $B^{13}(\sharp 9)$ $C^{13}(\sharp 9)$ $B^{13}(\sharp 9)$ D.S. AL CODA

PN

BS

DR
CRASH CYMBAL

D.S. AL CODA

223 $Bb^{maj}13(\#11)/A$

SAX $Bb^{maj}13(\#11)/A$ REPEAT & PLAY MANY TIMES LIGHT INTERPLAY WITH TRUMPET & PIANO - GRADUALLY FADE LIGHT FILLS ...

TRPT $Bb^{maj}13(\#11)/A$ LIGHT INTERPLAY WITH SAX & PIANO - GRADUALLY FADE LIGHT FILLS ...

PN $Bb^{maj}13(\#11)/A$ LIGHT INTERPLAY WITH TRUMPET & SAX - GRADUALLY FADE $Gbmaj9(\#11)$ $F13(\#11)$

BS OCTAVE EFFECT OFF PLAY AS WRITTEN $Gbmaj9(\#11)$ $F13(\#11)$

DR MAINLY USE CYMBALS, LIGHT AND SPARINGLY. NO SNARE. VERY OCCASIONAL TOM.