



Later

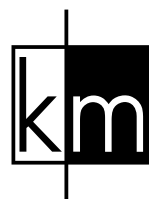
CRAIG SKEFFINGTON

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Piano	1
Bass	1
Drums	1



JKK2405FS



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Craig Skeffington

Craig Skeffington has been an active New England composer, arranger and educator for the past 3 decades with pieces in the jazz, marching and wind band genres. A high school band director since 1992, Craig was the 2003 MMEA Teacher of the Year and is currently on the adjunct faculty of the University of Southern Maine as an instructor in applied jazz arranging. His published pieces have consistently received "Editors Choice" in the JW Pepper music catalog. His music has been performed at the prestigious Midwest Band and Orchestra Clinic in Chicago, Ill. He is both a past president of the Maine Band Directors Association and jazz activities chair for the Maine Music Educators Association. Craig is currently serving MMEA as the instrumental jazz chairperson, as well as the National Federation for Music Education as the Eastern Division Representative for the United States.

As a trumpet player Craig has played with Barry Manilow, the Glenn Miller Orchestra, Natalie Cole, Johnny Mathis, Colin Raye, The Smithsonian Jazz Masterworks Orchestra from Washington D.C, Kris Berg and the Metroplex Big Band (from Dallas TX) and toured nationally with the Artie Shaw Orchestra. As a soloist, he has appeared with Grammy award winning artists Wayne Bergeron, Eric Marienthal and Bob Mintzer as well as Grammy nominated artist Bobby Shew.

His music can be found on the Portland Jazz Orchestra's CDs - *Nor Easter* and *Generations* available on iTunes and CD Baby.

Later

Later is an original medium swing piece, based on the chord changes of the classic George Gershwin tune *Soon* (1927). This is a fun and playable piece which gives the rhythm section a chance to swing while actively being involved in the ensemble moments.

The intro / outro can be done in a swing style or a more modern groove like a 1/2 time feel. Whichever way you choose, everyone is swinging at measure 17! In rehearsing the piece, find the opportunities for dynamic contrast. The long intro comes down into 17 and slowly builds back up in measure 33. Work to find moments to give the phrases direction - *crescendo* on ascending lines, *decrescendo* on descending lines, etc.

With all pieces in a swing style, articulation is key. Have the wind players be light and emphasize off beats with an air accent. Ideally the syllable for lines like this is "doo". Keep "tah" for anything like an accented hit. For reference, check out the great studio recording by Kendor Music on this chart.

The soloists are free to play the written solo provided or improvise on their own. The harmony is mostly diatonic, meaning a simple scale like E flat pentatonic (E flat, F, G, B flat, C) could be a good starting point. Another good teaching opportunity is to have them look for guide tone lines - connect the 7th to the 3rd of the next chord, etc.

In the rhythm section, everyone is provided a written part. Encourage your players to develop skills beyond reading these though - Bass players can walk, Pianists and Guitarists can learn different voicing patterns. Use the written part as a template but feel free to move beyond.

Lastly, for all the wind players - listen to the lead player in your section. Match where they cut the note off, where they *crescendo* (especially if it's not written), the duration of their short notes etc. Directors - try to rehearse reinforcing these concepts with your lead players. The more they play in the correct style - the more consistent your band will be.

This piece was a lot of fun to write. I hope you enjoy working on and performing this piece! Feel free to reach out if you have comments or questions! ~ Craig Skeffington

CRAIG SKEFFINGTON
(ASCAP)

Medium swing ♩ = 150+

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drum Set. The music is in 4/4 time and the key signature has two flats (B-flat major or D-flat minor). A large, diagonal watermark reading "For Preview Only" is overlaid across the center of the page. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part is marked "As written". The drum set part includes a bass drum line with numbers 1 through 8 indicating specific beats or measures.

For Preview Only

This image shows a page of a musical score for a concert band, covering measures 9 through 16. The score is written for the following instruments: Saxophones (A, T, B), Trumpets (1-4), Trombones (1-4), Guitar, Piano, Bass, and Drums. The music is in 4/4 time with a key signature of one flat (B-flat major or D minor). A large diagonal watermark "For Preview Only" is overlaid across the center of the page. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "As written".

17

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Time

For Preview Only

Chord symbols: $E^b M_{A2}^9$, $B^b MIN7$, $G^b MIN7$, $C7^b9$, $F MIN7$, $A^b MIN7$, A^b9/B^b , B^b9

17 18 19 20 21 22 23 24

JJK2405FS

A page of a musical score for a jazz ensemble. The score is written for the following instruments: A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax., Tpt. 1-4, Tbn. 1-4, Gtr., Pno., Bass, and Drums. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings such as 'cresc.' and 'mf'. A large diagonal watermark 'For Preview Only' is overlaid across the center of the page. The page number '25' is visible in the bottom left corner.

33

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

JJK2405FS

33 34 35 36 37 38 39 40

For Preview Only

41

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

JJK2405FS

41 42 43 44 45 46 47 48

Chord progression for Gtr. and Pno.:

E^bMA⁹ B^bMIN⁷ E^b9 A^bMA⁹ A^bMIN⁷ D^b9 GMIN⁷ CMIN⁷ FMIN⁷ G^b7(b9) E^b6 BMA⁹(#11)

Drums: Fill

49

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

JJK2405FS

49 50 51 52 53 54 55 56

Brass

E^b6₉ m^c E^b6₉ m^c G^M7^b5 m^c C7[#]5^b9 m^c F^M11 m^c A^bMIN7 m^c G^b9[#]5 m^c G^b7^{SUS}5^b9 m^c

57

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

For Preview Only

57 58 59 60 61 62 63 64

JJK2405FS

Brass

Chord symbols: E^b6_9 , $B^b_{MIN}7$, E^b13 , A^b_{MA7} , G_{M7}^b9 , $C7^b9$, $F_{MIN}7$, B^b13 , $G_{MIN}7$, $C_{MIN}7$, $F_{MIN}7$, B^b7^b9

65

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

For Preview Only

Chord symbols: E^b9 , G^M7^b5 , $C7^{\sharp5}9$, $C7^b9$, F^{MIN7} , A^b^{MIN7} , $B^b7^{\sharp5}$, B^b9

Comp ad lib

Time (Tbn solo)

JJK2405FS

65 66 67 68 69 70 71 72

73 81

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

For Preview Only

End solo

As written

As written

73 74 75 76 77 78 79 80 81

JJK2405FS

89

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Fill

82 83 84 85 86 87 88 89

$E^b M_{AT}^9$ $C7(\sharp 5)$ C $F M^{11}$ $F M^{11}$ $A^b M^{11}$ $F M^{11}$ $A^b M^{11}$ $E^b M_{AT}^9$

$E^b M_{AT}^9$ $C7(\sharp 5)$ C^9 $F M^{11}$ $F M^{11}$ $A^b M^{11}$ $E^b M_{AT}^9$

97

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

To Cup mute

To Cup mute

To Cup mute

To Cup mute

$E^b M_{A7}^9$

$B^b MIN^7$ $E^b 9$ $A^b M_{A7}^9$ $G M^7 E^b 9$ $G M^7 E^b 9 / C$ $F MIN^7$ $B^b 9 SUS^4$ $B^b 9$ $G MIN^7$ $C MIN^7$ $F MIN^7$ Solo $E^b M_{A7}^9$ nc

Time

90 91 92 93 94 95 96 97 98

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

99 100 101 102 103 104 105 106 107

JJK2405FS

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Cup mute

Cup mute

Cup mute

Cup mute

End solo

Closed Hi-hat

108 109 110 111 112 113 114 115 116

Chord progression for Gtr. and Pno.:

- 108: A^b MIN7, D^b9
- 109: G MIN7, C MIN7
- 110: F MIN7, B^b9
- 111: E^b9
- 112: F MIN7, B^b13
- 113: E^b MA7⁹
- 114: G M7^b9, C7^b9
- 115: C⁹

121

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Open

Open

Open

Open

F^{MIN}7

A^bMIN7

A^b9/b^b

B^b9

E^b6⁹

B^bMIN7

E^b13

A^bMA7⁹

G^M7(b9)

C7(b9)

F^{MIN}7

F^{MIN}7

A^bMIN7

A^b9/b^b

B^b9

E^b6⁹

B^bMIN7

E^b13

A^bMA7⁹

G^M7(b9)

C7(b9)

F^{MIN}7

Time (light rim knocks)

117

118

119

120

121

122

123

124

125

129

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Time

126 127 128 129 130 131 132 133 134

JJK2405FS

137

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Time

JJK2405FS

135

136

137

138

139

140

141

142

143

For Preview Only

Chord symbols: $E^b MIN^9$, $B^b MIN^7$, $E^b 9$, $A^b MAJ^9$, $A^b MIN^7$, $D^b 7^{\#11}$, $G MIN^7$, $C MIN^7$, $F MIN^7$, $B^b 13 SUS^{\#9}$, $A^b MIN^7$, $A^b 9/B^b$, $B^b 9$, $E^b MAJ^9$, $B^b MIN^7$, $E^b 9$, $A^b MAJ^9$, $A^b MIN^7$, $D^b 7^{\#11}$, $G MIN^7$, $C MIN^7$, $F MIN^7$, $B^b 13 SUS^{\#9}$

144

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

144 145 146 147 148 149 150 151 152

As written

cresc.

E^bMa⁹