

Extra Conductor Score: 032-4659-01 – \$8.00

## Barnhouse Jazz Ensemble

Style: Swing • Grade Level: 4

# I TALKED TO CLARK

Craig Skeffington

Barnhouse

# AWA Festival Series



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# I TALKED TO CLARK

## Craig Skeffington

### Instrumentation

1st Alto Sax  
2nd Alto Sax  
1st Tenor Sax  
2nd Tenor Sax  
Bari Sax

1st Trumpet  
2nd Trumpet  
3rd Trumpet  
4th Trumpet

1st Trombone  
2nd Trombone  
3rd Trombone  
Bass Trombone

Guitar  
Piano  
Bass  
Drum Set

### Program Notes

**I Talked to Clark** was commissioned by Dr. Nate Jorgensen and the University of New Hampshire Music Department for the 80th birthday of David Seiler, a patriarch of jazz in the New England area for five decades, whose influence has reached countless musicians. The title is taken from one of Dave's comments: "*Man - I talked to Clark (Terry) last night, he talked my arm off.*" Dave's connection with Clark Terry dates to 1978, when UNH bestowed an honorary Doctorate on Clark, eventually naming the annual jazz festival in his honor. In this piece, I tried to convey some connection to Clark through Dave's interaction with him all these years.

### Rehearsal Suggestions

The main melody at 11 is played by a combo of tenor, trumpet (of course) and trombone. The chord changes for the entire piece are straightforward and accessible, in keeping with Clark's music, and Dave's philosophy of "simpler is better." The line, harmonic and background accompaniments are all derived from the "standard" realm. The solo section is designed to integrate as many people as possible, using common ii - V patterns. The "hook" for this chart is the use of Clark's recorded solos for inspiration in the unison band soli at m. 101 - I took several Clark Terry transcriptions and utilized what he played over a variety of changes to assimilate what he might have played on this piece. His recordings of "Gal in Calico," "Blueport," "Perdido," "Straight No Chaser," and "Let it Snow" may present ideas. Strive for a light approach - power is not the point.

As always, bring out the moving lines, and keep everything else underneath. Work to keep the combo using a lighter approach different than the full ensemble playing, such as the transition at m. 149. As the band gets heavier and louder, the drums can get more active, and kick the figures - work on building the intensity all the way to the end. My hope is to remind everyone of Clark's recorded legacy, and carry it forward.

It was my honor to be asked to write this commission. I hope you enjoy it!

*Craig Skeffington*

### About the Composer



**Craig Skeffington** has been an active New England composer, arranger and educator for three decades with music 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 faculty of the University of Southern Maine as an instructor in applied jazz arranging. His published pieces with the Neil A. Kjos Music Company, Alfred/Belwin Jazz and C.L. Barnhouse have appeared in the International Association of Jazz Educators and NYSSMA manuals and consistently receive "Editor's Choice" in the JW Pepper music catalog. In 2007 and again in 2010, his music was 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 and at the national level with NAFME as the Eastern Division representative.

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 Metroplexity 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.

Locally, he works with the Seacoast Big Band, the Portland Jazz Orchestra and the Larry Williams Band. Craig lives in South Portland with his wife Carrie and their two daughters, Hannah and Molly. His music can be found on the Portland Jazz Orchestra's latest CDs - "Nor Easter" and "Generations" available on iTunes and CD baby.

Recording Available: [www.barnhouse.com](http://www.barnhouse.com)

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SCORE  
032-4659-00

COMMISSIONED BY DR. NATE JORGENSEN AND THE UNIVERSITY OF NEW HAMPSHIRE MUSIC DEPARTMENT  
FOR THE 80TH BIRTHDAY OF DAVE SEILER, DIRECTOR OF THE SEACOAST BIG BAND

# I TALKED TO CLARK

COMPOSED AND ARRANGED BY  
CRAIG SKEFFINGTON

MEDIUM UP SWING (♩ = 180)

1st ALTO SAX  
2nd ALTO SAX  
1st TENOR SAX  
2nd TENOR SAX  
BARI SAX  
1st TRUMPET  
2nd TRUMPET  
3rd TRUMPET  
4th TRUMPET  
1st TROMBONE  
2nd TROMBONE  
3rd TROMBONE  
BASS TROMBONE  
GUITAR  
PIANO  
BASS  
DRUM SET

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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  
BASS TBN.  
GTR.  
PNO.  
BASS  
DRUMS

gtr. chords: Gmin9, G7(b9), Cmin9, F9, Bbmaj9, Amin7(b9), D7(b9), Gmin9, Amin7(b9), D7(b9)

Rehearsal mark 11 spans measures 9 to 18. The score includes parts for A. Sax 1, A. Sax 2, T. Sax 1, T. Sax 2, B. Sax, Tpt. 1-4, Tbn. 1-3, Bass Tbn., Gtr., Pno., Bass, and Drums. Dynamics include mp and mf. A guitar chord chart is provided below the guitar part.

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

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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  
BASS TBN.  
GTR.  
PNO.  
BASS  
DRUMS

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

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Chord symbols for GTR and PNO:

- g min9/6
- Ab maj9/Bb
- D7(F#3)/C
- F13





(ALTO IS LAST SOLOIST)

OPEN FOR SOLOS: BACKGROUNDS ON CUE

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

Chord progression for saxophones: E<sup>min</sup>9/5, E7(9), A<sup>min</sup>9, D<sup>9</sup>, G<sup>major</sup>9, F<sup>minor</sup>7(9), B7(9), E<sup>min</sup>9, F<sup>minor</sup>7(9), B7(9).

TPT. 1

TPT. 2

TPT. 3

TPT. 4

Chord progression for trumpets: A<sup>min</sup>9/5, A7(9), D<sup>min</sup>9, G<sup>9</sup>, C<sup>major</sup>9, G<sup>min</sup>7(9), E7(9), A<sup>min</sup>9, G<sup>min</sup>7(9), E7(9).

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Chord progression for trombones: G<sup>min</sup>9/5, G7(9), C<sup>min</sup>9, F<sup>9</sup>, B<sup>major</sup>9, A<sup>min</sup>7(9), D7(9), G<sup>min</sup>9, A<sup>min</sup>7(9), D7(9).

GTR.

Chord progression for guitar: G<sup>min</sup>9/5, G7(9), C<sup>min</sup>9, F<sup>9</sup>, B<sup>major</sup>9, A<sup>min</sup>7(9), D7(9), G<sup>min</sup>9, A<sup>min</sup>7(9), D7(9).

PNO.

Chord progression for piano: G<sup>min</sup>9/5, G7(9), C<sup>min</sup>9, F<sup>9</sup>, B<sup>major</sup>9, A<sup>min</sup>7(9), D7(9), G<sup>min</sup>9, A<sup>min</sup>7(9), D7(9).

BASS

Chord progression for bass: G<sup>min</sup>9/5, G7(9), C<sup>min</sup>9, F<sup>9</sup>, B<sup>major</sup>9, A<sup>min</sup>7(9), D7(9), G<sup>min</sup>9, A<sup>min</sup>7(9), D7(9).

DRUMS

Chord progression for drums: G<sup>min</sup>9/5, G7(9), C<sup>min</sup>9, F<sup>9</sup>, B<sup>major</sup>9, A<sup>min</sup>7(9), D7(9), G<sup>min</sup>9, A<sup>min</sup>7(9), D7(9).

67 (BACKGROUNDS LAST SOLO ONLY)

67

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

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Chord progressions: E min 9/5, E 7(b9), A min 9, D 9, G maj 9, F# min 7(b9), B 7(b9), E min 9, G min 7(b9), E 7(b9), A min 9/5, A 7(b9), D min 9, G 9, C maj 9, G min 7(b9), E 7(b9), A min 9, E min 7(b9), A 7(b9), A min 9/5, G 7(b9), C min 9, F 9, Bb maj 9, A min 7(b9), D 7(b9), G min 9, D min 7(b9), G 7(b9), G min 9/5, G 7(b9), C min 9, F 9, Bb maj 9, A min 7(b9), D 7(b9), G min 9, D min 7(b9), G 7(b9)

Dynamic markings: sfz, mf

A. SAX 1 *Amin9* *D13* *Gmaj9* *Amin9* *C13* *Fmaj9* *F#min7(b9)* *B7(b9)*

A. SAX 2 *Dmin9* *G13* *Cmaj9* *Amin9* *F13* *Bbmaj9* *Gmin7(b9)* *E7(b9)* *mf*

T. SAX 1 *Dmin9* *G13* *Cmaj9* *Amin9* *F13* *Bbmaj9* *Gmin7(b9)* *E7(b9)* *mf*

T. SAX 2 *Dmin9* *G13* *Cmaj9* *Amin9* *F13* *Bbmaj9* *Gmin7(b9)* *E7(b9)* *mf*

B. SAX *Dmin9* *G13* *Cmaj9* *Amin9* *F13* *Bbmaj9* *Gmin7(b9)* *E7(b9)* *mf*

TPT. 1 *Dmin9* *G13* *Cmaj9* *Amin9* *F13* *Bbmaj9* *Gmin7(b9)* *E7(b9)* *mf*

TPT. 2 *Dmin9* *G13* *Cmaj9* *Amin9* *F13* *Bbmaj9* *Gmin7(b9)* *E7(b9)* *mf*

TPT. 3 *Dmin9* *G13* *Cmaj9* *Amin9* *F13* *Bbmaj9* *Gmin7(b9)* *E7(b9)* *mf*

TPT. 4 *Dmin9* *G13* *Cmaj9* *Amin9* *F13* *Bbmaj9* *Gmin7(b9)* *E7(b9)* *mf*

TBN. 1 *Cmin9* *F13* *Bbmaj9* *Bbmaj9* *Eb13* *Abmaj9* *Amin7(b9)* *D7(b9)* *mf*

TBN. 2 *Cmin9* *F13* *Bbmaj9* *Bbmaj9* *Eb13* *Abmaj9* *Amin7(b9)* *D7(b9)* *mf*

TBN. 3 *Cmin9* *F13* *Bbmaj9* *Bbmaj9* *Eb13* *Abmaj9* *Amin7(b9)* *D7(b9)* *mf*

BASS TBN. *Cmin9* *F13* *Bbmaj9* *Bbmaj9* *Eb13* *Abmaj9* *Amin7(b9)* *D7(b9)* *mf*

GTR. *Cmin9* *F13* *Bbmaj9* *Bbmaj9* *Eb13* *Abmaj9* *Amin7(b9)* *D7(b9)* *mf*

PNO. *Cmin9* *F13* *Bbmaj9* *Bbmaj9* *Eb13* *Abmaj9* *Amin7(b9)* *D7(b9)* *mf*

BASS *mf*

DRUMS *mf*







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

BASS TBN.

GTR.

PNO.

BASS

DRUMS



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

BASS TBN.

GTR.

PNO.

BASS

DRUMS



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

BASS TBN.

GTR.

PNO.

BASS

DRUMS

The score for rehearsal mark 133 includes parts for Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The music is in 4/4 time with a key signature of one sharp (F#). The saxophone parts feature melodic lines with accents and slurs, often marked with dynamics like *f* and *mf*. The piano part includes chord voicings such as *Cmin9*, *F13*, *Bbmaj9*, *Bbm7*, *Eb13*, *Ab%*, *Amin7(b9)*, and *D7(b9)*. The guitar part has a melodic line with a *f* dynamic. The bass and drums provide a steady rhythmic foundation.

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

BASS TBN.

GTR.

PNO.

BASS

DRUMS

The musical score for rehearsal mark 141 includes parts for Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, Trumpets 1-4, Trombones 1-3 and Bass Trombone, Guitar, Piano, Bass, and Drums. The score is in 4/4 time with a key signature of one sharp (F#). The saxophone parts feature melodic lines with slurs and accents. The brass parts provide harmonic support with sustained notes and rhythmic patterns. The guitar part is indicated by slash marks, and the piano part features chords and arpeggios. The bass and drums parts provide a steady rhythmic foundation. Dynamics such as *mf* and *f* are used throughout.

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

BASS TBN.

GTR.

PNO.

BASS

DRUMS

