



Belwin™ JAZZ
a division of Alfred

TAKE FIVE

PAUL DESMOND
Arranged by **RICHARD DeROSA**

INSTRUMENTATION

Conductor

1st E $\flat$ Alto Saxophone
2nd E $\flat$ Alto Saxophone
1st B $\flat$ Tenor Saxophone
2nd B $\flat$ Tenor Saxophone
E $\flat$ Baritone Saxophone
1st B $\flat$ Trumpet
2nd B $\flat$ Trumpet
3rd B $\flat$ Trumpet
4th B $\flat$ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)



TAKE FIVE

PAUL DESMOND
Arranged by RICHARD DeROSA

NOTES TO THE CONDUCTOR

Take Five is a composition written just at the end of the “Cool” period in jazz history which was from 1949 to around 1955. The classic recording of this tune is by the Dave Brubeck Quartet, titled *Time Out*.

The general expression should be relaxed but there must also be an internal intensity that is inherent in all swing music. It is important for the piano and bass to play the written parts (the ostinato) exactly as written, especially when accompanying the primary theme, as this is a very important component of the composition.

Playing in 5/4 meter is not as challenging as it looks. In odd meters, there is often a pattern, and this tune has a distinctive rhythmical pattern. The ostinato also clearly outlines the 3-2 rhythmic subdivision within the 5/4 bar. Within the 3-beat subdivision, it is important to notice the dotted quarter rhythm that is implied; this defines the swing feel. The subdivision also makes the 5/4 more playable, as it can be felt as a jazz waltz (3/4) with an extra two beats (2/4). Rhythm sections may benefit from just rehearsing the first 3 beats of the ostinato as a vamp to capture a relaxed, bouncy feeling, and then insert the 2/4 part of the ostinato.

For a guide to improvising, the alto sax soloist should listen to the late and great alto saxophone player and composer, Paul Desmond, who played on the original recording by the Dave Brubeck Quartet. Specifically for the soloist, the note row provided in the arrangement is an A minor pentatonic scale. It provides a modal sound within the minor tonality and is comprised of five notes (Take Five!). As a further embellishment, the soloist may also add the blue note (D#) to this sound (you'll find it in the melody). The drummer should listen to Brubeck's drummer, Joe Morello, as he plays a wonderfully developed, musical solo on the original recording. The arrangement provides the option of using the ostinato to support the solo or allowing the drummer to play alone in a freer context. If this option is selected, the drummer should transition back to the original tempo for the band's entrance.

Enjoy!

—Rich DeRosa



**Richard
DeRosa**

Richard DeRosa is the head of the Jazz composition and arranging program at The University of North Texas (UNT) and is currently an arranger for Wynton Marsalis and the Lincoln Center Jazz Orchestra. Other arrangements have been recorded by Gerry Mulligan, Mel Lewis, Susannah McCorkle, Garry Dial & Dick Oatts, and Dominick Farinacci. Published textbooks include *Concepts for Improvisation* (1997) and *Acoustic and Midi Orchestration for the Contemporary Composer* (2007).

JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

Jazz for Young People™ Curriculum

Let Wynton Marsalis welcome your students into the infectious energy of swing. As the voice behind the Jazz for Young People Curriculum, he brings the music to life through vibrant audio examples, lively activities, and narration filled with warmth and humor. Intended primarily for 4th–9th graders, this multimedia kit is designed for both musicians and non-musicians and provides flexible lessons that can be taught in one semester-long unit or in shorter, individual units. Open the box. Open your students to the joy of jazz.

Each curriculum kit includes:

- A **10-CD set** (including one CD-ROM) of newly recorded music performed by the LCJO and special guests.
- An in-depth **Teaching Guide** that leads educators step-by-step through each lesson: explaining jazz styles, musical concepts, historical information, and key jazz figures; suggesting participatory activities and cross-curricular links; providing additional resources and integrating the National Standards for Music Education.
- A set of 30 **Student Guides** includes focused listening charts, fun activities, historical summaries, biographies, and photographs that reinforce musical concepts.
- A **video** that enlivens the classroom experience by taking students behind the scenes at the curriculum recording session.

Jazz for Young People Curriculum Online www.jazzforyoungpeople.org

This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at www.jazzforyoungpeople.org.

Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, President & CEO Derek E. Gordon, Executive Director Katherine E. Brown, Chairman of the Board Lisa Schiff and Jazz at Lincoln Center Board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2004-05 season. This is the inaugural season in Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit www.jalc.org.

Preview Only
Legal Use Requires Purchase

CONDUCTOR
298195

TAKE FIVE

PAUL DESMOND
Arranged by RICH DEROSA

"COOL" SWING ♩ = 120

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

UNISON SOLI

SOLO FILL 5

1 2 3 4 5 6 7 8 9

© 1960 (Renewed) DESMOND MUSIC COMPANY
All Rights Outside the U.S. Controlled by DERRY MUSIC COMPANY
This Arrangement © 2008 DESMOND MUSIC COMPANY
All Rights Reserved including Public Performance

9
mp3
Purchase a full-length
performance recording!
alfred.com/downloads

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

10 11 12 13 14 15 16 17

FL. ¹⁸

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

18 19 20 21 22 23 24 25

Legal Use Only

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

FL. 34 SEND-OFF 39 W/BACKS. 39 VAMP TILL CUE 39 SOLO A MI PENTATONIC SCALE (SOLO CONTINUES)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41 42

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

47

48

49

50

[illegible]

68 72

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(BRASS ENTER-GET GRADUALLY SIMPLER)

68 69 70 71 72 73 74 75 76

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

77 78 79 80 81 82 83 84

Legal Use Requires Purchase

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

85

88

FL. 95 RUBATO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

93 94 95 96 97 98 99 100 101

GRADUAL RITARD.

DIM.

HARMON MUTE

Cresc.

Legal Use Requires Purchase