



A Tribute to

Dave Brubeck

Take Five *and* Blue Rondo à la Turk

Arranged by Patrick Roszell

INSTRUMENTATION

- | | | | |
|---|-----------------------|---|--|
| 1 | Conductor | 2 | 1st F Horn |
| 3 | 1st Flute | 2 | 2nd F Horn |
| 3 | 2nd Flute | 2 | 1st Trombone |
| 2 | Oboe | 2 | 2nd Trombone |
| 2 | Bassoon | 2 | 3rd Trombone |
| 3 | 1st B♭ Clarinet | 2 | Euphonium |
| 3 | 2nd B♭ Clarinet | 1 | Baritone Treble Clef |
| 3 | 3rd B♭ Clarinet | 4 | Tuba |
| 2 | B♭ Bass Clarinet | 1 | String Bass |
| 2 | 1st E♭ Alto Saxophone | 1 | Optional Piano |
| 2 | 2nd E♭ Alto Saxophone | 2 | Mallet Percussion
(Bells/Xylophone) |
| 1 | B♭ Tenor Saxophone | 1 | Timpani |
| 1 | E♭ Baritone Saxophone | 3 | Percussion 1
(Drumset) |
| 3 | 1st B♭ Trumpet | 1 | Percussion 2
(Suspended Cymbal) |
| 3 | 2nd B♭ Trumpet | | |
| 3 | 3rd B♭ Trumpet | | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E♭ Alto Clarinet
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

David Warren "Dave" Brubeck (December 6, 1920–December 5, 2012) was an American jazz pianist and composer, considered to be one of the foremost exponents of "cool jazz." Brubeck's music is known for employing unusual time signatures and superimposing contrasting rhythms, meters, and tonalities.

His long-time musical partner, alto saxophonist Paul Desmond (November 25, 1924–May 30, 1977), wrote the saxophone melody for the Dave Brubeck Quartet's best remembered piece, "Take Five," which is in 5/4 time. It has endured as a jazz classic on one of the top-selling jazz albums, *Time Out*. Brubeck experimented with time signatures throughout his career, recording "Blue Rondo à la Turk" in 9/8 time. He was also a respected composer of orchestral and sacred music, and wrote soundtracks for television such as *Charlie Brown*.

NOTES TO CONDUCTOR

It is suggested that your soloist(s), drumset player, and overall band be exposed to recordings of “Take Five” and “Blue Rondo à la Turk” to get a feel of the rhythms and articulations. There are several videos on YouTube of the Dave Brubeck Quartet—as well as Jazz at Lincoln Center Orchestra with Wynton Marsalis—performing these titles.

The soloist can be featured on alto, tenor, or baritone saxophone, trumpet, or trombone. The chord changes have been included.

The drumset part has been written out using a combination of the Dave Brubeck Quartet and Jazz at Lincoln Center Orchestra with Wynton Marsalis in mind. The player can be allowed to ad-lib, as long as the style is strictly interpreted.

In “Take Five,” there is an overall swing feel that, when added with the $\frac{5}{4}$ time signature, creates a very “cool” and unique quintuple feel. Articulations in the bass lines and the trombones are particularly important to create the desired effect. These lines create the piano vamp from the original chart. Also, at measure 87, please make a note of the *caesura*. There should be a subtle break to allow the players to prep for the downbeat at measure 88 while the suspended cymbal provides the transition.

“Blue Rondo à la Turk” uses a $\frac{9}{8}$ time signature with eighth note groupings of 2+2+2+3. Articulations will be of the utmost importance here as many of the eighth note groupings are slurred and begin with an accent and end with a staccato. In measures 165–180, there is a playful back-and-forth from $\frac{9}{8}$ to $\frac{4}{4}$ to $\frac{9}{8}$. It is intended that the quarter note remain constant during this section, equaling $\frac{1}{2}$ and $\frac{1}{2}$ respectively. It is also intended that measures 166–167, 170–171, 174–175, and 178–179 have a traditional swing style interpretation before returning to the $\frac{9}{8}$ time signature groupings.

Piano and string bass parts have been included to enhance your performance. As always, feel free to adjust tempo and dynamics to suit your ensemble and performance venue.

Best wishes for an exhilarating performance!

Peter Roszell

Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

14

Solo

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 3 *mf*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

14 Solo - Cup mute

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph.

Tuba (Bass Cl.) *mf*

Str. Bass

Xylophone

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2

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Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

30 Dm Am7 Dm Am7 Dm Am7 Dm Am7

Solo *mf*

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

B. Cl. *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

30

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *p*

Euph. *p*

Tuba *p*

Str. Bass *p*

Mlt. Perc.

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

mf

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Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Dm Am7 Dm Am7 Dm Am7 Dm Am7

38 Dm Am7 Dm Am7 Dm Am7 Dm Am7

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

38

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Dm Am7 Dm Am7 Dm Am7 Dm Am7

p *mf* *p* *mf*

p *mf* *p* *mf*

3 3 3 3

Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Dm Am7 Dm Am7 Dm Am7 Dm Am7

p

p

3 > 3 > 3 > 3 >

Chord progression: Dm Am7 Dm Am7 Dm Am7 Dm Am7

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

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Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

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67

Solo

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2 3 *mf*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

67 Solo - Cup mute

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph.

Tuba (Bass Cu) *mf*

Str. Bass

Mlt. Perc. Xyl. *mf*

Timp.

Perc. 1

Perc. 2

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75

Solo

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 3

B. Cl. *f*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph.

Tuba *f* *Play*

Str. Bass *f*

Mlt. Perc.

Timp.

Perc. 1 *f*

Perc. 2 *f*

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

“Blue Rondo à la Turk” - By Dave Brubeck
Lively ♩ = 126 (2+2+2+3)

(3+3+3)

Solo

Fls. 1 2

Ob.

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

“Blue Rondo à la Turk” - By Dave Brubeck
Lively ♩ = 126 (2+2+2+3)

(3+3+3)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass *f*

Mlt. Perc. *f*

Timp. *f*
Change: A to G

Perc. 1 *f*

Perc. 2 *f*

(2+2+2+3)

(3+3+3) *simile to 165*

Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

(2+2+2+3)

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(3+3+3) *simile to 165*

96

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

96

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

104

Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

104

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

112

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

112

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

120

Solo

Fls. 1 2

Ob.

Bsn.

Clas. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

120

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

Musical score for a symphony orchestra, page 33. The score includes staves for Solo, Fls., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbns., Euph., Tuba, Str. Bass, Mlt. Perc., Timp., Perc. 1, and Perc. 2. A large red watermark 'Preview Only' is overlaid diagonally across the page.

128

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

128

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. *f*

Timp.

Perc. 1

Perc. 2

Solo

Fls. 1 2

Ob.

Bsn.

Clas. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

136

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

136

137

138

139

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Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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165 (♩ = ♩)

Swing eighths

E♭7

A♭maj7

Adim7

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

165 (♩ = ♩)

Swing eighths

a la string bass

a la string bass

a la string bass



(♩ = ♩.) Straight eighths

(♩ = ♩.) Swing eighths (simile to 179)

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Abmaj7

A♭7

(♩ = ♩)

(♩ = ♩)

Abmaj7

Fm7

B♭7

Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(♩ = ♩)

(♩ = ♩)

A^bm6

B^b7

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

180 (♩ = ♩.)

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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Solo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Biting!

Biting!

Biting!

Biting!

45811S

196

197

198

199

200

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

sub. *p cresc.*

f

Solo

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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