

# JAZZ BAND SERIES

 **Belwin™ JAZZ**  
a division of Alfred

## Take Five

By Paul Desmond  
Arranged by John Zontek

### INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	Bass Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

### Optional/Alternate Parts

C Flute  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 3rd Trombone)

## NOTES TO THE CONDUCTOR

Paul Desmond's "Take Five" is easily one of the most recognized jazz compositions of all time and continues to be used to set a cool, laid-back mood in movies, TV, and commercials.

This arrangement of "Take Five" is a fun departure from the original cool jazz tune in  $\frac{5}{4}$ . Treated here as a  $\frac{4}{4}$  Latin chart, we open with a funky Latin groove that repeats at several points in the tune, often at the end of the ABA form (which features a final A section that is shortened to seven measures).

After the funky intro, the opening phrase of the melody is stated by the lead alto sax and is joined by the rest of the saxes to complete the melody. The second statement of the phrase begins with two trumpets, alto sax, and tenor sax. Gradually, more saxes and trumpets are added to the texture with trombones and the rhythm section providing a pulsing bossa background.

The Latin groove is reiterated at m. 71, but a surprise of silence occurs in the last three beats of m. 74 before this four-bar phrase is repeated at m. 79 to lead into the solo section with a swing feel. Keep this section clean and tight for maximum effect.

The two-beat piano solo break in m. 78 should have a swing feel leading into the solo section. An alto sax solo during the repeated solo section is accompanied by a sax section background with tenor lead—caution the saxes to maintain their balance. The trombone background in mm. 99–102 is an homage to the original meter of the piece and overlays the familiar  $\frac{5}{4}$  vamp over a  $\frac{4}{4}$  rhythm to close out the solo section. In m. 103, we return to a bossa feel with the restatement of the funky Latin groove that modulates up a step to set up the restatement of the melody. Finally, we close with a return to the Latin groove.

In addition to listening to the demo recording at [alfred.com/downloads](http://alfred.com/downloads), we highly recommend listening to the original and other recordings of "Take Five" to get an understanding of its feel and mood. This can help with providing ideas for interesting style contrasts in the solo section of this arrangement.

Articulation is critical to this chart, especially as there are several soli sections that require all players to phrase and articulate together. *Staccatos* are short but not clipped or too short, and the *marcato*, or rooftop accents, are detached and accented—think "daht."

We suggest the bassist play their part as written during the Latin sections of the chart. The swing solo section from mm. 79–102 can be played as written, but chord symbols are provided for the bass player to lay down a solid walking bass line.

In the opening measures, if there is no guiro available for the drummer, we suggest using the stick on the closed hi-hat to reflect the guiro background rhythm.

I hope you enjoy this adaptation of "Take Five."

—John Zontek



**John  
Zontek**

John Zontek enjoyed a hitch in the USAF as a trombone player, moving on to a successful career in IT. While in the Air Force he worked with band arrangers, studied their craft, and analyzed scores. His interest in composition and arranging began even earlier, borrowing the conductor scores from his middle school band director to study how the music was constructed. John has continued working his craft and arranges and composes for various ensembles in the Baltimore-Washington area. In addition to his IT profession, he continues to perform and arrange for several big bands around the Baltimore region. He has performed at various renowned jazz venues such as Monterrey, Montreux, Umbria, Istanbul, and Jazzaldia jazz festivals to name a few.

CONDUCTOR  
46164S

# TAKE FIVE

By Paul Desmond  
Arranged by John Zontek

Bossa Nova ♩ = 180

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

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

CHORD CHANGES SHOWN IN PART. OPTIONAL

PLAY IF NO QUIERO

CONSOLELL PLAY

PLAY

NO SNARE FILL

1 2 3 4 5 6 7 8

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CONDUCTOR

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. (w/Bass), TOR. 1, TOR. 2, TOR. 3, TOR. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN. (w/Bass), GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Requires Purchase".



25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

Chorus7 BbVII7 Cm7 Fm7 BbVII7 Eb7 Abus7 Chorus7 BbVII7 Cm7 Fm7 BbVII7 Eb7 Cm7



33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39

7-BAR PHRASE END

40

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLI

ME

Legal Use Requires Purchase

40 41 42 43 44 45 46 47





56

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

BASS

DRUMS

56 57 58 59 60 61 62 63

Chorus7 Bbm7 Cm7 Fm7 Bbm7 Eb7 Abm7 Dm7 Bbm7 Cm7 Fm7 Bbm7 Eb7 Gm7 C7



64

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. F#m C#m7 F#m C#m7 F#m C#m7 F#m C#m7 F#m C#m7 F#m C#m7 F#m C#m7 F#m C#m7

PNO.

BASS

DRUMS

64 65 66 67 68 69 70

7-SAC PHRASE END

71

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

SOLO BREAK

CM7

CONDUCTOR

TAKE FIVE

79 SOLO 2ND TIME Dmi Am7 Dmi Am7 Dmi Am7 Dmi Am7 Dmi Am7 Dmi Am7 Dmi Am7 Dmi Am7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

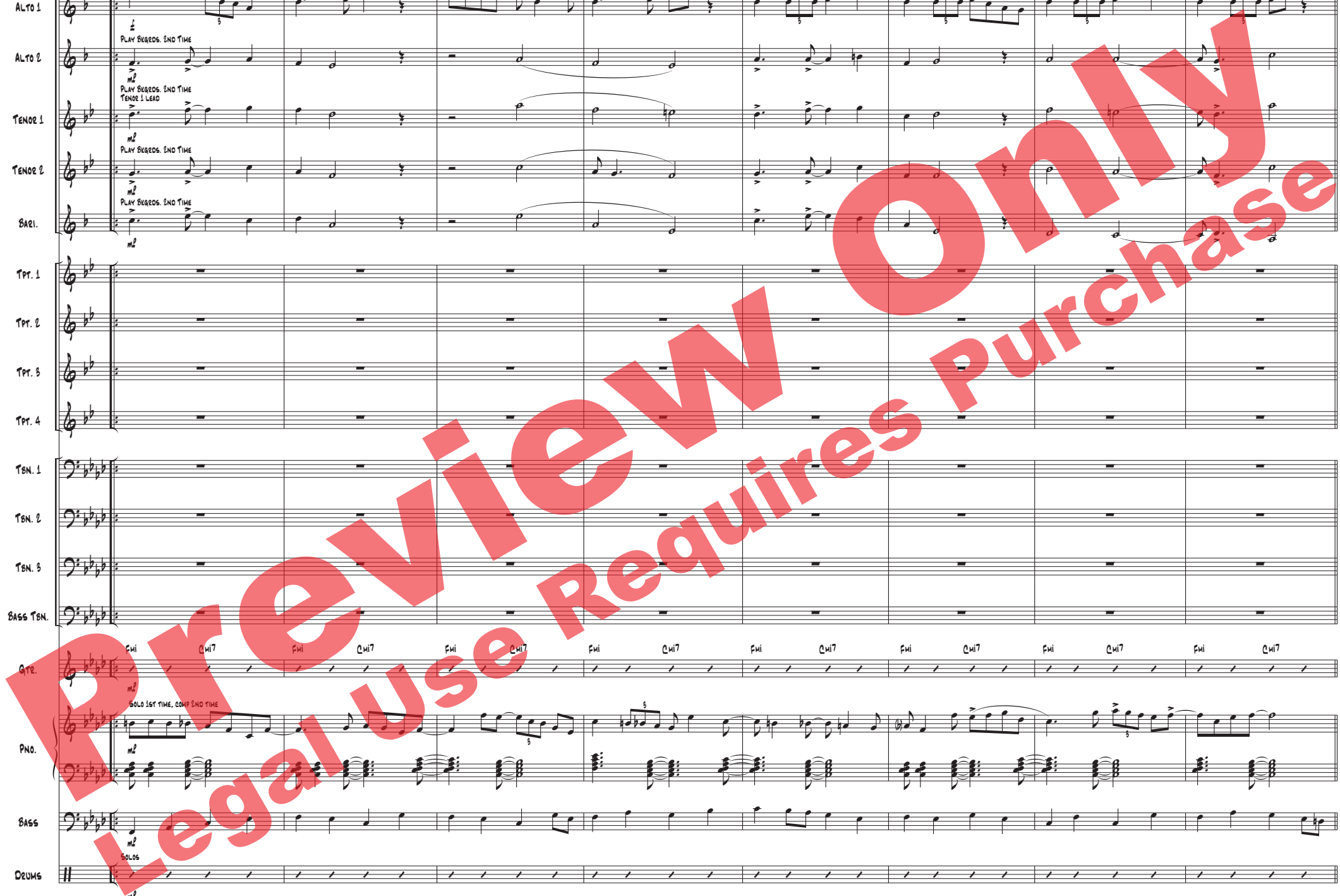
GTR. Fmi Cm7 Fmi Cm7 Fmi Cm7 Fmi Cm7 Fmi Cm7 Fmi Cm7 Fmi Cm7 Fmi Cm7 Fmi Cm7 Fmi Cm7

PNO.

BASS

DRUMS SOLOS

80 81 82 83 84 85 86









BOSSA NOVA

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Requires Purchase".



CONDUCTOR (19)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *E7sus7 Cmi6 Dmi7 Gmi7 Cmi7 F7 Bbm7 Ebm7 Cmi6 Dmi7 Gmi7 Cmi F7 A7 D7*

PNO.

BASS

DRUMS

119 120 121 122 123 124 125 126



127

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. Gmi Dmi7 Gmi Dmi7 Gmi Dmi7 Gmi Dmi7 Gmi Dmi7 Gmi Dmi7 Gmi Dmi7

PNO.

BASS

DRUMS

2

2

7-BAR PHRASE END

127 128 129 130 131 132 133



134

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

134 135 136 137 138 139 140 141

461645 US \$11.00

