

Take Five

César Diniz

Paul Desmond

$\text{♩} = 174$

Flauta Transversal

Clarinet em B♭

Saxofone Soprano

Saxofone Contralto

Saxofone Tenor

Trompete em B♭

Trombone I

Trombone II

Piano

Baixo elétrico

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

9

E♭m7 B♭m7 E♭m7 B♭m7 E♭m7 B♭m7 E♭m7 B♭m7



13

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

E♭m7 B♭m7 E♭m7 B♭m7 E♭m7 B♭m7 E♭m7 B♭m7

17

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

21

Fl.

Cl. em B \flat

Sax. Sop.

A. Sax I

T. Sax

p

Tpt. em B \flat

Tbn. I

Tbn. II

Pno

B. El.

C7M A7m6 B7m7 E7m7 A7m7 D7 G7M G7#5

25

Fl.

Cl. em B \flat

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B \flat

Tbn. I

Tbn. II

Pno

B. El.

C7M A7m6 B7m7 E7m7 A7m7 D7 Fm74 B7

29

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

32

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

35

To Coda

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

39

1.

Fl. $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

Cl. em B \flat Fm^7 Cm^7 Fm^7 Cm^7

Sax. Sop. Fm^7 Cm^7 Fm^7 Cm^7

A. Sax I Cm^7 Gm^7 Cm^7 Gm^7

T. Sax Fm^7 Cm^7 Fm^7 Cm^7

Tpt. em B \flat Fm^7 Cm^7 Fm^7 Cm^7

Tbn. I $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

Tbn. II $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

Pno $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

B. El. $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

2.

Fl. - - - -

Cl. em B \flat - - - -

Sax. Sop. - - - -

A. Sax I - - - -

T. Sax - - - -

Tpt. em B \flat - - - -

Tbn. I - - - -

Tbn. II - - - -

Pno - - - -

B. El. - - - -

1.

Fl. Fm^7 Cm^7 Fm^7 Cm^7

Cl. em B \flat Fm^7 Cm^7 Fm^7 Cm^7

Sax. Sop. Fm^7 Cm^7 Fm^7 Cm^7

A. Sax I Cm^7 Gm^7 Cm^7 Gm^7

T. Sax Fm^7 Cm^7 Fm^7 Cm^7

Tpt. em B \flat Fm^7 Cm^7 Fm^7 Cm^7

Tbn. I $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

Tbn. II $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

Pno $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

B. El. $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

2.

Fl. - - - -

Cl. em B \flat - - - -

Sax. Sop. - - - -

A. Sax I - - - -

T. Sax - - - -

Tpt. em B \flat - - - -

Tbn. I - - - -

Tbn. II - - - -

Pno - - - -

B. El. - - - -

1.

Fl. Fm^7 Cm^7 Fm^7 Cm^7

Cl. em B \flat Fm^7 Cm^7 Fm^7 Cm^7

Sax. Sop. Fm^7 Cm^7 Fm^7 Cm^7

A. Sax I Cm^7 Gm^7 Cm^7 Gm^7

T. Sax Fm^7 Cm^7 Fm^7 Cm^7

Tpt. em B \flat Fm^7 Cm^7 Fm^7 Cm^7

Tbn. I $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

Tbn. II $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

Pno $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

B. El. $E\flat m^7$ $B\flat m^7$ $E\flat m^7$ $B\flat m^7$

2.

Fl. - - - -

Cl. em B \flat - - - -

Sax. Sop. - - - -

A. Sax I - - - -

T. Sax - - - -

Tpt. em B \flat - - - -

Tbn. I - - - -

Tbn. II - - - -

Pno - - - -

B. El. - - - -

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

Fl.

p

Cl. em B♭

Sax. Sop.

A. Sax I

p

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I *p*

Tbn. II *p*

Pno

B. El.

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

$E\flat m7$ $B\flat m7$ $E\flat m7$ $B\flat m7$ $E\flat m7$ $B\flat m7$ $E\flat m7$ $B\flat m7$

3 3

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

p

mf

mf

mf

$E\flat m7$ $B\flat m7$ $E\flat m7$ $B\flat m7$ $E\flat m7$ $B\flat m7$ $E\flat m7$ $B\flat m7$

75

Fl.

Cl. em B \flat

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B \flat

Tbn. I

Tbn. II

Pno

B. El.

79

Fl.

Cl. em B \flat

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B \flat

Tbn. I

Tbn. II

Pno

B. El.

83

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

87

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

91

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

95

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

99

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

103

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

107

1. 2.

D.S. al Coda

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

110

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

118

Fl.

Cl. em B♭

Sax. Sop.

A. Sax I

T. Sax

Tpt. em B♭

Tbn. I

Tbn. II

Pno

B. El.

Take Five

César Diniz

Paul Desmond

Sheet music for piano, page 13, measures 13-101. The music is in 2/4 time, key signature of B-flat major (two flats), and tempo of 174 BPM. The score consists of two staves: treble and bass. Measure 13 starts with a forte dynamic (F) followed by eighth-note patterns. Measure 14 begins with a piano dynamic (P). Measures 15-17 show eighth-note patterns with grace notes. Measure 18 starts with a forte dynamic (F). Measures 19-21 show eighth-note patterns. Measure 22 starts with a piano dynamic (P). Measures 23-25 show eighth-note patterns. Measure 26 starts with a forte dynamic (F). Measures 27-29 show eighth-note patterns. Measure 30 starts with a piano dynamic (P). Measures 31-33 show eighth-note patterns. Measure 34 starts with a forte dynamic (F). Measures 35-37 show eighth-note patterns. Measure 38 starts with a piano dynamic (P). Measures 39-41 show eighth-note patterns. Measure 42 starts with a forte dynamic (F). Measures 43-45 show eighth-note patterns. Measure 46 starts with a piano dynamic (P). Measures 47-49 show eighth-note patterns. Measure 50 starts with a forte dynamic (F). Measures 51-53 show eighth-note patterns. Measure 54 starts with a piano dynamic (P). Measures 55-57 show eighth-note patterns. Measure 58 starts with a forte dynamic (F). Measures 59-61 show eighth-note patterns. Measure 62 starts with a piano dynamic (P). Measures 63-65 show eighth-note patterns. Measure 66 starts with a forte dynamic (F). Measures 67-69 show eighth-note patterns. Measure 70 starts with a piano dynamic (P). Measures 71-73 show eighth-note patterns. Measure 74 starts with a forte dynamic (F). Measures 75-77 show eighth-note patterns. Measure 78 starts with a piano dynamic (P). Measures 79-81 show eighth-note patterns. Measure 82 starts with a forte dynamic (F). Measures 83-85 show eighth-note patterns. Measure 86 starts with a piano dynamic (P). Measures 87-89 show eighth-note patterns. Measure 90 starts with a forte dynamic (F). Measures 91-93 show eighth-note patterns. Measure 94 starts with a piano dynamic (P). Measures 95-97 show eighth-note patterns. Measure 98 starts with a forte dynamic (F). Measures 99-101 show eighth-note patterns.

107

1. 2. D.S. al Coda

f

116

f

Take Five

Paul Desmond

J = 174

4 2

13 8

29

34 To Coda F_m7 C_m7 F_m7 C_m7 F_m7 C_m7 F_m7 C_m7

p

42 17 11

f *f* *mf*

f *f* *f*

94 2 F_m7 C_m7 F_m7 C_m7

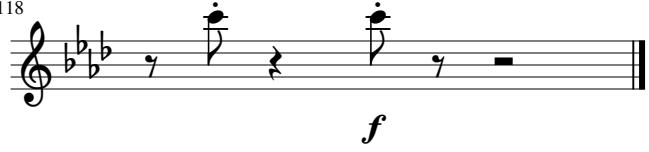
p

103 F_m7 C_m7 F_m7 C_m7

109 2. D.S. al Coda 5

p

118



Take Five

Paul Desmond

J = 174

4 2 2

13 16 16

To Coda F_m7 C_m7 F_m7 C_m7 F_m7 C_m7 F_m7 C_m7

34 1. 2.

p

42 17 10

mf

74 3 f f mf

86 f f

93 2

101 F_m7 C_m7 F_m7 C_m7 F_m7 C_m7 F_m7 C_m7

p

108 1. 2. D.S. al Coda

5 p

117 f

Take Five

Paul Desmond

J = 174

4 2

12

18

23

27

To Coda **C_m7 G_m7 C_m7 G_m7 C_m7 G_m7 C_m7 G_m7**

13

34

55

14

78

f f mf f f

89

95

3

C_m7 G_m7 C_m7 G_m7 C_m7 G_m7 C_m7 G_m7

p

p

Musical score for orchestra, page 105. The top staff shows a melodic line with grace notes and dynamic markings. The bottom staff shows a bassoon part with a fermata, dynamic markings, and a tempo marking '5'.

Take Five

Paul Desmond

J = 174

4 2

11 2 8 *p*

26

33 To Coda Fm7 Cm7 Fm7 Cm7 Fm7 Cm7 Fm7 Cm7 *p*

41 2. 31 *mf* 3 *f* *f* *mf*

83 *f* *f*

91

96 2 Fm7 Cm7 Fm7 Cm7 Fm7 Cm7 Fm7 Cm7 *p*

106 1. 2. D.S. al Coda *5*

115 *p* *f*

César Díez B.

Take Five

Paul Desmond

J = 174

4 2 2

13 15

33 To Coda F_m7 C_m7

38 F_m7 C_m7 F_m7 C_m7 F_m7 C_m7 | 1. 2. p

35 p mf

78 3 mf

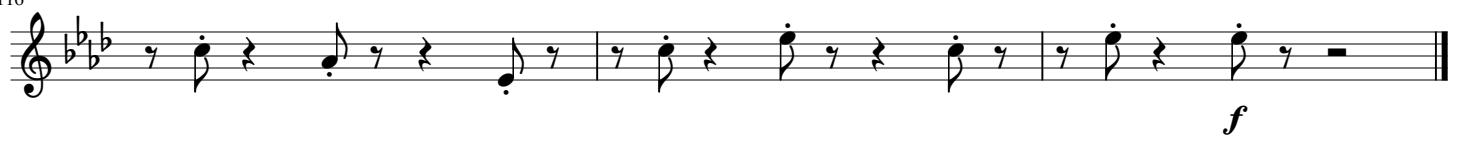
87 f

93 2

101 F_m7 C_m7 F_m7 C_m7 F_m7 C_m7 F_m7 C_m7 | 1. 2. D.S. al Coda p

105

110



Take Five

Paul Desmond

J = 174

4 2 2

13 15

33 To Coda $E\flat_m7$ $B\flat_m7$ $E\flat_m7$ $B\flat_m7$

1. 2. *p*

39 $E\flat_m7$ $B\flat_m7$ $E\flat_m7$ $B\flat_m7$ 17 14

p *p*

77 *mf* 3 *mf*

86 *f*

93 2 $E\flat_m7$ $B\flat_m7$ $E\flat_m7$ $B\flat_m7$ *p*

103 $E\flat_m7$ $B\flat_m7$ $E\flat_m7$ $B\flat_m7$

108 1. 2. D.S. al Coda

114 *p* *f*

Take Five

Paul Desmond

J = 174

4 2 13 15 33 To Coda $E\flat m7$ $B\flat m7$ $E\flat m7$ $B\flat m7$

39 $E\flat m7$ $B\flat m7$ $E\flat m7$ $B\flat m7$ 17 14

77 *mf* 3 *mf*

86 *f*

93 2 $E\flat m7$ $B\flat m7$ $E\flat m7$ $B\flat m7$

103 $E\flat m7$ $B\flat m7$ $E\flat m7$ $B\flat m7$

108 1. 2. D.S. al Coda

113 *p* *f*

Take Five

Paul Desmond

The musical score for "Take Five" is presented in two staves (treble and bass) in 5/4 time. The key signature is five flats. The tempo is indicated as $\text{♩} = 174$. The score is divided into six systems, each starting with a measure of silence followed by a rhythmic pattern of eighth and sixteenth notes. The first system is numbered 4, the second 8, the third 12, the fourth 16, the fifth 20, and the sixth 25. Measure 20 includes a section where the bass staff has a single note followed by a dash, while the treble staff has a note followed by a rest. Measure 25 includes a section where the bass staff has a note followed by a dash, while the treble staff has a note followed by a rest.

30

Two staves in G major, 4/4 time. Treble staff: eighth note followed by six pairs of eighth-note chords (G major). Bass staff: eighth note followed by six pairs of eighth-note chords (C major).

34

To Coda

Two staves in G major, 4/4 time. Treble staff: eighth note followed by six pairs of eighth-note chords (G major). Bass staff: eighth note followed by six pairs of eighth-note chords (C major). The text "To Coda" is written above the staff.

38

1. 2.

Two staves in G major, 4/4 time. Treble staff: eighth note followed by six pairs of eighth-note chords (G major). Bass staff: eighth note followed by six pairs of eighth-note chords (C major). The section ends with a repeat sign and two endings labeled 1. and 2.

42

Two staves in G major, 4/4 time. Treble staff: eighth note followed by six pairs of eighth-note chords (G major). Bass staff: eighth note followed by six pairs of eighth-note chords (C major).

46

Two staves in G major, 4/4 time. Treble staff: eighth note followed by six pairs of eighth-note chords (G major). Bass staff: eighth note followed by six pairs of eighth-note chords (C major).

50

mp

Two staves in G major, 4/4 time. Treble staff: eighth note followed by six pairs of eighth-note chords (G major). Bass staff: eighth note followed by six pairs of eighth-note chords (C major). The dynamic marking "mp" (mezzo-forte) is placed above the treble staff.

54

A musical score for two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in a key signature of five flats. The music consists of a repeating pattern of eighth-note chords and sixteenth-note grace notes.

58

A continuation of the musical score from page 54. The pattern of eighth-note chords and sixteenth-note grace notes continues across four measures.

62

A continuation of the musical score from page 58. The pattern of eighth-note chords and sixteenth-note grace notes continues across four measures.

66

A continuation of the musical score from page 62. The pattern of eighth-note chords and sixteenth-note grace notes continues across four measures.

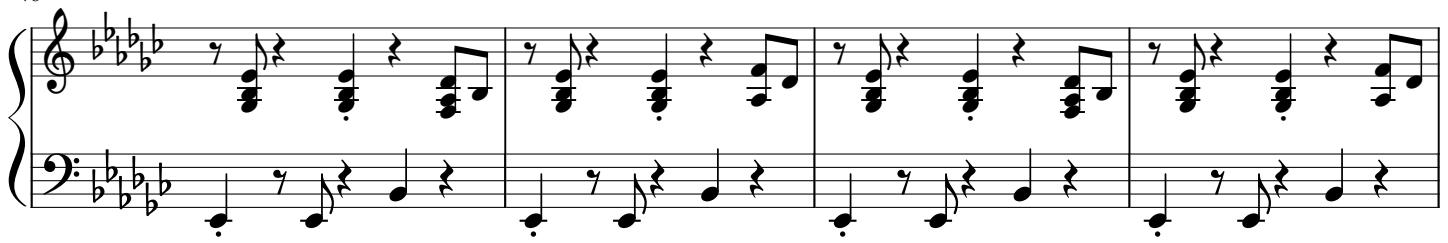
70

A continuation of the musical score from page 66. The pattern of eighth-note chords and sixteenth-note grace notes continues across four measures. A horizontal line is drawn under the first measure of this page.

74

A continuation of the musical score from page 70. The pattern of eighth-note chords and sixteenth-note grace notes continues across four measures.

78



82



86



90



94



98



102

Two staves of music in G minor (two flats). The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show eighth-note patterns.

106

1. 2. D.S. al Coda

Two staves of music in G minor (two flats). The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show eighth-note patterns. The section ends with a repeat sign and two endings labeled 1. and 2., followed by "D.S. al Coda".

110

Two staves of music in G minor (two flats). The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show eighth-note patterns.

114

Two staves of music in G minor (two flats). The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show eighth-note patterns.

118

Two staves of music in G minor (two flats). The top staff uses a treble clef and the bottom staff uses a bass clef. The top staff has a single eighth note followed by a fermata. The bottom staff has a single eighth note followed by a fermata.

Take Five

Paul Desmond

63 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$

 68 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$
3 3

 73 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$

 78 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$

 83 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$

 88 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$

 93 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$

 98 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$

 103 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$

1.
2.
D.S. al Coda

 108 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$

 113 $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$ $E_b m^7$ $B_b m^7$
f