

TAKE FIVE

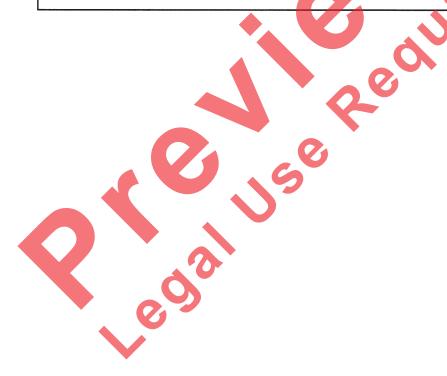
By PAUL DESMOND Arranged by PAUL COOK

INSTRUMENTATION

- I Conductor
- 8 C Flute
- 2 Oboe
- 4 Ist Bb Clarinet
- 4 2nd Bb Clarinet
- 2 Bb Bass Clarinet
- 2 Bassoon
- 5 Eb Alto Saxophone

- 5 By Tenor Saxophone (Baritone T.C.)
- I E Baritone Saxophone
- 4 1st Bb Trumpet
- 4 2nd Bb Trumpet
- 4 Horn in F
- 2 Ist Trombone
- 2 2nd Trombone

- 2 Baritone
- 4 Tuba
- I Bells
- 3 Percussion
 (Snare Drum, Suspended
 - Cymbal, Bass Drum)



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

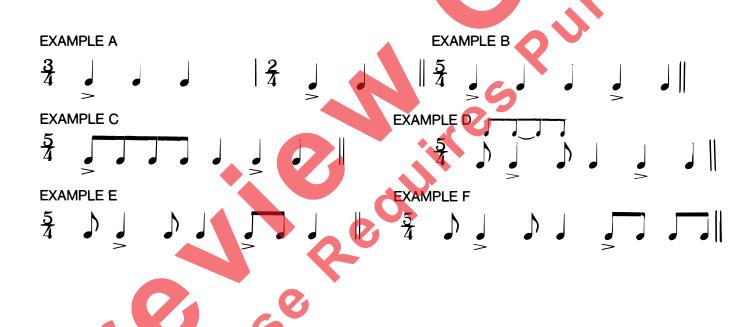


NOTES TO THE CONDUCTOR

TAKE FIVE is an excellent vehicle to teach $\frac{5}{4}$ meter to the young concert band. The melody is infectious, the rhythm remains static throughout, and the harmonic content is interesting but not too complex. All of these features will interest the young performer IF the concept of the $\frac{5}{4}$ meter is thoroughly explained before playing the arrangement.

You will find the following teaching aid included in this arrangement to help you accomplish this task.

1. Each band part has a PRELIMINARY LESSON at the top of the page. This will enable the performers to practice the rhythms on neutral pitches with their instruments before attempting the melodic and harmonic parts of the arrangement. TAKE FIVE is written in the key of Gminor (natural form) and the scale is presented transposed on all parts as a vehicle to practice the rhythm patterns. The rhythm patterns are notated on a staff using the tonic of the scale:



Examine one band part (all others are the same) to acquaint yourself with this lesson.

Make this PRELIMINARY LESSON fun! Use the scale to present the rhythms and after the patterns are learned and the performers feel fairly comfortable with the $\frac{5}{4}$ meter, vary your approach. Have separate groups play different patterns together, use different scale applications (i.e. start woodwinds first and add brass at the beginning when the woodwinds reach the third of the scale, for instance), start the scale playing example A on the tonic, example B on the supertonic, example C on the median, etc., to create an interesting and educational approach.

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