

JAZZ BAND SERIES



I'll Take Les

JOHN SCOFIELD

Arranged by MIKE KAMUF

INSTRUMENTATION

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

Optional/Alternate Parts

Auxiliary Percussion (Cowbell)
C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

"I'll Take Les" is composed by guitarist John Scofield and is a tribute to jazz pianist Les McCann. John recorded this tune on his release *Hand Jive* (Blue Note Records) with McCann's frequent collaborator saxophonist Eddie Harris. I have found that it is very beneficial for students to hear performances of a tune's original recordings, so I highly recommend playing this recording of the tune for your students. You can also check out the demo track at alfred.com/downloads.

This tune has an inherent tempo or what is referred to as a "pocket." The "pocket" on this tune is at 138 BPM; however, a slightly slower tempo will work as well. Scofield employs an AABA form for the initial melody chorus. For solos, he utilizes the A section as a vamp and the B section as the final eight bars for the soloists. My arrangement follows this form, but I give the soloists 24 bars of the vamp/A section material, followed by the 8 bars of the B section.

In the introduction, the tune's main melody at m. 17 is foreshadowed in m. 1 by alto and tenor saxophones, guitar, and piano and in m. 5 by trumpets, guitar, and piano. In m. 8 the ensemble comes together and plays Scofield's send-off figure. This leads to the initial statement of the melody groove. In m. 9, m. 11, m. 13, and m. 15, the piano and bass parts should line up. Likewise in m. 10, m. 12, m. 14, and m. 16—the piano can play the written figures or play short solo fills.

In m. 17, the A section melody is stated by alto and tenor saxophones and guitar. Players should take careful note of the articulations and play these in a unified manner. The baritone saxophone and brass enter in m. 24 and play figures "in the cracks" of the melody in the second statement of the A section melody at m. 25. The bridge begins at m. 33 and the baritone saxophone, piano (left hand), and bass figures should line up together. Also in this passage, tenor saxophone and trombones should perform the *forte piano* indications together in m. 33 and m. 37 and *crescendo* in m. 36 and m. 39. The send-off figure in m. 40 should line up among the saxophones, trombones, and rhythm section players.

Measure 49 begins a solo from trumpet 2. While a written suggested solo is provided, the player should be encouraged to improvise! Background figures begin at m. 58 in the alto and tenor saxophones and are restated again at m. 66 in the trumpets. This background figure is derived from the opening figure of Scofield's solo on the original recording. Background figures should not dynamically overpower the solos.

Measure 81 is another statement of the tune's A section, which propels the chart into a tenor saxophone 1 solo. Once again, improvising is highly encouraged! Measure 121 begins a stop time or "breakdown" section for winds only as the rhythm section tacets. The baritone saxophone and trombones should articulate in a clear and consistent manner. If the auxiliary percussion part is not being played, consider having the drummer or another rhythm section player to play the cowbell part (steady quarter notes) from mm. 121–135. A call and response figure begins at m. 128, with the call in the trumpets and the response in the alto and tenor saxophones, and with each played with equal intensity.

Measure 136 signals the beginning of the shout chorus. The drums should solo in m. 143, and mm. 145–146. At m. 147, the B section returns, and at m. 155 the B section groove and the opening melody statement from the A section overlap. This section beginning at m. 155 should gradually get softer until m. 160, where the alto and tenor saxophones and guitar are *forte*, and then the final figure in m. 161 should be *fortissimo*.

I hope you and your students enjoy rehearsing and performing this wonderful tune as much as I did arranging it!

Enjoy!

—Mike Kamuf



**Mike
Kamuf**

Mike Kamuf holds Bachelor of Music degrees in both jazz performance and music education from Youngstown State University and a Master of Arts degree in instrumental conducting from George Mason University. Mike's compositions and arrangements have been performed by numerous jazz artists and ensembles including the Woody Herman, Glenn Miller and Tommy Dorsey Orchestras, the USAF Airmen of Note, the USAF Notables, the Navy Commodores, James Moody, Eddie Daniels, Terrell Stafford, Bill Watrous and Nick Brignola. Mike has performed with the Woody Herman and Tommy Dorsey Orchestras and the Alan Baylock Jazz Orchestra. He served as assistant principal trumpet of the Youngstown Symphony Orchestra from 1990–92. Currently, Mike leads his own jazz octet in the Washington D.C. area..

Mike is the director of instrumental music and music department chairperson at John T. Baker Middle School (Damascus, MD). Under his direction, the groups consistently receive high ratings at music festivals, have commissioned four works for concert band and have performed at MENC regional conferences. Mike has been selected to direct the Montgomery County Public Schools (MCPS) Senior Honors Jazz Band, the MCPS Junior Honors Concert Band.

Please visit Mike's website at:
www.mikekamuf.com

CONDUCTOR
41162S

I'LL TAKE LES

By John Scofield
Arranged by Mike Kamuf

EVEN 8TH'S ♩ = 120-130

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

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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CONDUCTOR

- 2 -

I'LL TAKE LES

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

Legal Use Only

9 10 11 12 13 14 15 16

D7(#9) C G7

(L.H. OR L.S. BASS) *mf*

CONDUCTOR

- 3 -

I'LL TAKE LES

17

UNISON SOLI

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (w/SAXES)

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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CONDUCTOR

- 4 -

I'LL TAKE LES

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

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CONDUCTOR

- 5 -

I'LL TAKE LES

33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. (w/BASS)

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

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CONDUCTOR

- 6 -

I'LL TAKE LES

41

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. (w/BASS)

TPT. 1 UNISON SOLI

TPT. 2 UNISON SOLI

TPT. 3 UNISON SOLI

TPT. 4 UNISON SOLI

TBN. 1

TBN. 2

TBN. 3

BASS TBN. (w/BASS)

GTR. (w/TRP.)

PNO. D7(#9) C G7 D7(#9) C G7 D7(#9) C G7 D7(#9) C G7 D7(#9)

BASS

DRUMS

41 42 43 44 45 46 47 48

CONDUCTOR

- 8 -

I'LL TAKE LES

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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CONDUCTOR

- 11 -

I'LL TAKE LES

81

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

D7(#9) C G7 D7(#9) C G7 D7(#9) C G7 Dmi7/G D7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104

Chords: E7(#9), D/G#, A7, D7(#9), C/F#, G7

Tempo: SKADS. ^{mf}

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CONDUCTOR

- 14 -

I'LL TAKE LES

105

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

105 106 107 108 109 110 111 112

Chords: $E7(\sharp 9)$, $D/G\sharp$, $A7$, $D7(\sharp 9)$, $C/\sharp$, $G7$

CONDUCTOR

- 15 -

I'LL TAKE LES

119

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

ENO SOLO

G/A

113 114 115 116 117 118 119 120

CONDUCTOR

- 16 -

I'LL TAKE LES

121

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

121 122 123 124 125 126 127 128

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

129 130 131 132 133 134 135 136

FILL

(w/ SAXES)

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137

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

137 138 139 140 141 142 143 144

CONDUCTOR

- 19 -

I'LL TAKE LES

2. (147)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

145 146 147 148 149 150

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CONDUCTOR

- 20 -

I'LL TAKE LES

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

151 152 153 154 155 156

- 21 -

[illegible]

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

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