

I'll Take Les

JOHN SCOFIELD
Arranged by MIKE KAMUF

INSTRUMENTATION

1st Trombone Conductor 1st El- Alto Saxophone 2nd Trombone 2nd E Alto Saxophone 3rd Trombone 1st Bb Tenor Saxophone **Bass Trombone** 2nd B Tenor Saxophone **Guitar Chords** E Baritone Saxophone Guitar 1st B♭ Trumpet Piano 2nd B♭ Trumpet Bass 3rd Bb Trumpet Drums

Optional/Alternate Parts

Auxiliary Percussion (Cowbell)

C Flute

Vibraphone

4th Bb Trumpet

Tuba (Doubles Bass)

Horn in F (Doubles 1st Trombone)

1st Baritone Horn T.C./Bb Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./Bb Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./Bb 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

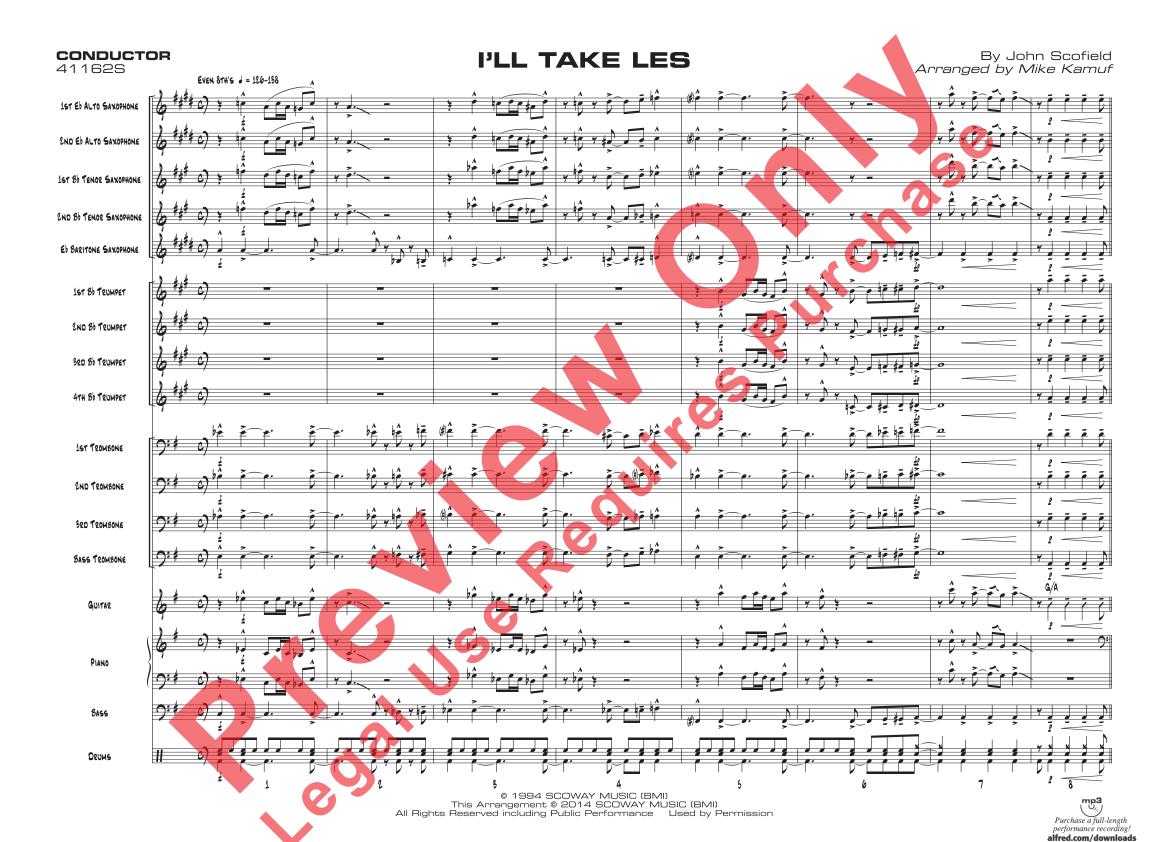


Mike Kamuf

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, Terell 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





















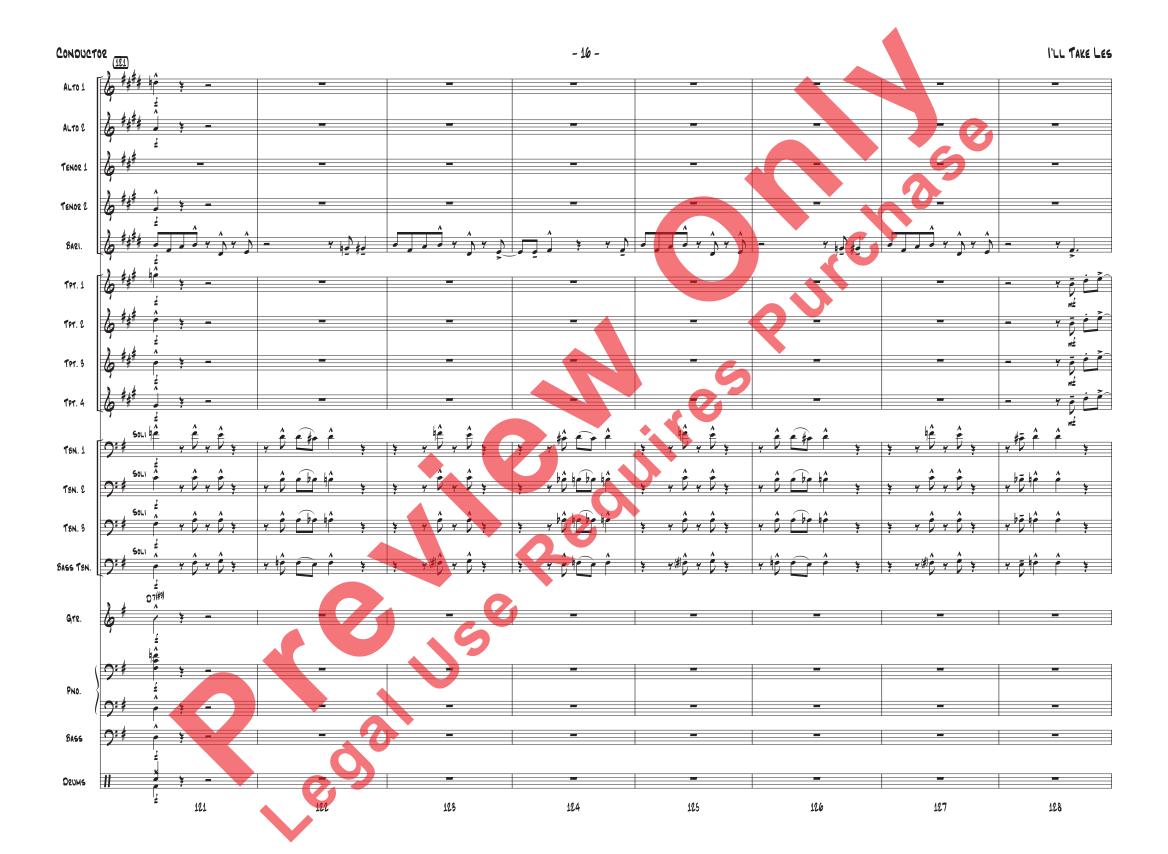












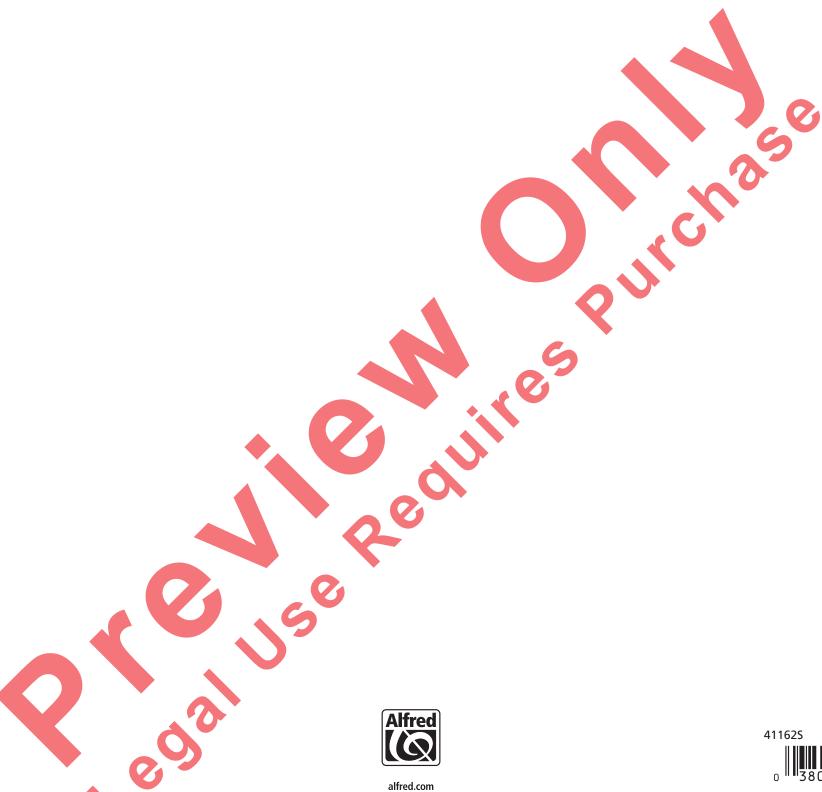












41162S US \$10.00