

TAKE FIVE

SSA, accompanied, with optional bass, guitar and drums*

Music by PAUL DESMOND

Words by DAVE and IOLA BRUBECK

Adapted and Arranged by KIRBY SHAW

Performance time: approx. 2:15

Swing (♩=160-168)

Dm Am7 Dm Am7 Dm Am7

The piano introduction consists of two staves (treble and bass clef) in 5/4 time. The melody is in the right hand, starting with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The bass line is in the left hand, starting with a quarter note G2, then a quarter note A2, and a quarter note Bb2. The piece is marked *mf* (mezzo-forte).

(unison) *mf* 5

SI
S II

mf

Won't you stop and take a lit - tle time out with

A

mf

Won't you stop and take a lit - tle time out with

Dm Am7 5 Dm Am7

The vocal introduction features two staves (Soprano I and Soprano II) and a piano accompaniment. The vocal lines are in unison, starting with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment is in 5/4 time, with the right hand playing chords and the left hand playing a simple bass line. The piece is marked *mf* (mezzo-forte).

me, just__ take five, just__ take

me, just__ take five, just__ take

Dm Am7 Dm Am7

The first line of the song features two vocal staves (Soprano I and Soprano II) and a piano accompaniment. The vocal lines are in unison, starting with a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment is in 5/4 time, with the right hand playing chords and the left hand playing a simple bass line. The piece is marked *mf* (mezzo-forte).

* Bass/Guitar/Drums see pgs. 13-14.

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five. Stop your bus - y day and take the time out to

five. Stop your bus - y day and take the time out to

Dm Am7 9 Dm Am7

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are 'five. Stop your bus - y day and take the time out to'. The second system is identical to the first. Chord symbols Dm, Am7, 9, and Am7 are placed below the piano accompaniment.

see I'm a - live, I'm a -

see I'm a - live, I'm a -

Dm Am7 Dm Am7

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'see I'm a - live, I'm a -'. The piano accompaniment continues with the same chordal structure. Chord symbols Dm, Am7, Dm, and Am7 are placed below the piano accompaniment.

live. Though I'm go - in' out of my way just so I can

live. Though I'm go - in' out of my way just so I can

Dm Am7 13 B♭maj7 C9

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines continue with the lyrics 'live. Though I'm go - in' out of my way just so I can'. The piano accompaniment continues with the same chordal structure. Chord symbols Dm, Am7, 13, B♭maj7, and C9 are placed below the piano accompaniment.

pass by each day; not a sin - gle word do we say, it's a pan - to -

pass by each day; not a sin - gle word do we say, it's a pan - to -

Am7 Dm Gm7 C7

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff with lyrics, a vocal line in the middle staff with lyrics and a melody, and a piano accompaniment in the lower staff. The piano part consists of chords in the right hand and a simple bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

mime, and not a play. Still I know our eyes of - ten meet. I feel tin - gles

mime, and not a play. Still I know our eyes of - ten meet. I feel tin - gles

Fmaj7 Am7 ¹⁷B♭maj7 C9

Detailed description: This system contains measures 5 through 8. Measure 5 is marked with a box containing the number 17. The vocal lines and piano accompaniment continue. The piano accompaniment includes a change in the right hand chord to B-flat major 7 in measure 7. The key signature remains one flat.

down to my feet; then your smile that's much too dis - creet, sends me on my

down to my feet; then your smile that's much too dis - creet, sends me on my

Am9 Dm7 Gm7 C7

Detailed description: This system contains the final four measures of the piece. The vocal lines and piano accompaniment conclude the phrase. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature remains one flat.