

Take Five

by

PAUL DESMOND

Lyrics by: DAVE BRUBECK and IOLA BRUBECK

Arranged by: KIRBY SHAW

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TAKE FIVE

SATB, accompanied, with optional bass, guitar and drums

Performance Time: approx. 2:15

Adapted and Arranged by
KIRBY SHAW

Music by PAUL DESMOND
Words by DAVE and IOLA BRUBECK

Swing ♩ = 160-168

Sheet music for "Take Five" (SATB, piano accompaniment). The score is in 5/4 time, marked "Swing" with a tempo of 160-168. The piano part features a characteristic "bossa nova" feel with a steady bass line and chords (Dm, Am7). The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "Won't you stop and take a lit - tle time out with me, just — take five, just — take". The score includes a rehearsal mark [5] and a page number 4. The piano part includes a page number 6.

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9

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

Dm Am7 Dm Am7

8

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

Dm Am7 Dm Am7

10

13 §

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

Dm Am7 Bbmaj7 C9

12

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

Measure 14: Vocal melody starts on G4, moves to A4, Bb4, C5, then back to G4. Piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Measure 15: Vocal melody continues with A4, Bb4, C5, then a half-note G4. Piano accompaniment continues with similar harmonic support.

Am7 Dm Gm7 C7

Measure 14: Chords are Am7 and Dm. Measure 15: Chords are Gm7 and C7. The piano part uses a simple harmonic accompaniment style with eighth notes in the bass and chords in the treble.

14

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

Measure 16: Vocal melody starts on G4, moves to A4, Bb4, C5, then back to G4. Piano accompaniment continues with similar harmonic support.

Measure 17: Vocal melody continues with A4, Bb4, C5, then a half-note G4. Piano accompaniment continues with similar harmonic support.

Fmaj7 Am7 Bbmaj7 C9

Measure 16: Chords are Fmaj7 and Am7. Measure 17: Chords are Bbmaj7 and C9. The piano part uses a simple harmonic accompaniment style with eighth notes in the bass and chords in the treble.

16

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

Measure 18: Vocal melody starts on G4, moves to A4, Bb4, C5, then back to G4. Piano accompaniment continues with similar harmonic support.

Measure 19: Vocal melody continues with A4, Bb4, C5, then a half-note G4. Piano accompaniment continues with similar harmonic support.

Am9 Dm7 Gm7 C7

Measure 18: Chords are Am9 and Dm7. Measure 19: Chords are Gm7 and C7. The piano part uses a simple harmonic accompaniment style with eighth notes in the bass and chords in the treble.

18

way. Now, would - n't it be bet - ter not to be so po -

mf 21

Em7 A7 Dm Am7

20

lite, you — could of - fer a

Dm Am7 Dm Am7

22

light. Start a lit - tle con - ver - sa - tion, now, it's al -

25

Dm Am7 Dm Am7

24

To Coda ☐

right, just _____ take five! _____

Dm Am7 Dm Am7

26

Bah dah dah bee 29 ah dee

Bah bah dah bee

Dm Am7 Dm Am7

28

ah, take five. _____

Bah bah dah bee ah, take

ah dee ah, take

Dm Am7 Dm Am7

30

Bah bah dah bee ah dee

five.

five.

Bah bah dah bee

Dm Am7 Dm Am7

32

ah, take five

Bah bah dah bee ah, take

ah dee ah, take

Dm Am7 Dm Am7

34

1. Bah bah dah bee 2.

five, five.

five. five.

1. Dm Am 2. Dm Am7

36

38

Here's what you do, ba - by, take five. _____

Dm Am7 Dm Am7

38

You know it's true, ba - by, now I'm a - live. _____

Dm Am7 Dm Am7

40

42

Re - lax a - while, ba - by, take five. _____

Dm Am7 Dm Am7

42

Give me a smile, then I know I'm a - live.

Dm Am7 Dm Am7(add4)

44

46

f Take it! Now, ba - by, take five.

Dm Am7 Dm Am7

46

Break it! How can I sur - vive?

Dm Am7 Dm Am7

48

50

Ba - by! Don't say that we're through.

Dm Am7 Dm Am7

50 51

D.S. al Coda

Ba - by! You know I love you! Well, I'm go - in'

Dm Am7 Dm Am7

52 53

D.S. al Coda

⊕ Coda

55

Of - fer me your hand,

⊕ Coda
Dm Am7 Bbmaj7 C/F

54 55

it would be so grand.

cresc.

cresc.

Bbmaj7 C/F Em7(add4) Bb6

56

59 *f*

Now, ba - by, take five! Take five!

f

A7sus A7^{#9}_{b13} Dm Am7 Dm Am7

58

Bah dop bah dot dah bah dah dot!

Dm Am7 Dm

61

8vb

Bass/Guitar/Drums**TAKE FIVE**

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Swing ♩ = 160-168

Drums: pattern

Drums: fill

Chord progression: Dm Am7 Dm Am7 Dm Am7 Dm Am7

mf

pattern

Chord progression: Dm Am7 Dm Am7 Dm Am7 Dm Am7

5

Drums: fill

Chord progression: Dm Am7 Dm Am7 Dm Am7 Dm Am7

9

pattern

Chord progression: Bbmaj7 C9 Am7 Dm Gm7 C7 Fmaj7 Am7

13

Drums: fill

Chord progression: Bbmaj7 C9 Am9 Dm7 Gm7 C7 Em7 A7

17

pattern

Chord progression: Dm Am7 Dm Am7 Dm Am7 Dm Am7

21

mf

To Coda ⊕

Drums: fill

Chord progression: Dm Am7 Dm Am7 Dm Am7 Dm Am7

25

If possible, listen to the Dave Brubeck Quartet rendition on the CD "Time Out".

Bass: Play the part as written.

Guitar: Play ad lib., using the chord symbols as a guide.

Drums: The basic pattern is:

Ride Cymbal
Snare Drum
Bass Drum

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29

29 *pattern*
Dm Am7 Dm Am7 Dm Am7 Dm Am7

29

[illegible]

38 *pattern*
Dm Am7 Dm Am7 Dm Am7 Dm Am7

42 42 Dm Am7 Dm Am7 Dm Am7 Dm Am7 *Drums: fill*

46 *pattern*
Dm Am7 Dm Am7 Dm Am7 Dm *Drums: fill*
Am7(add4)

46 *f*

50 *pattern*
Dm Am7 Dm Am7 Dm Am7 Dm Am7

D.S. al Coda
Drums: fill



Drums: fill **55** pattern

Coda

Dm Am7 Bbmaj7 C/F Bbmaj7 C/F Em7(add4) Bb6

54 *cresc.*

Drums: fill **59** pattern

A7sus A7^{#9}_{b13} Dm Am7 Dm Am7 Dm Am7 Dm Drums: fill to end

58 *f*