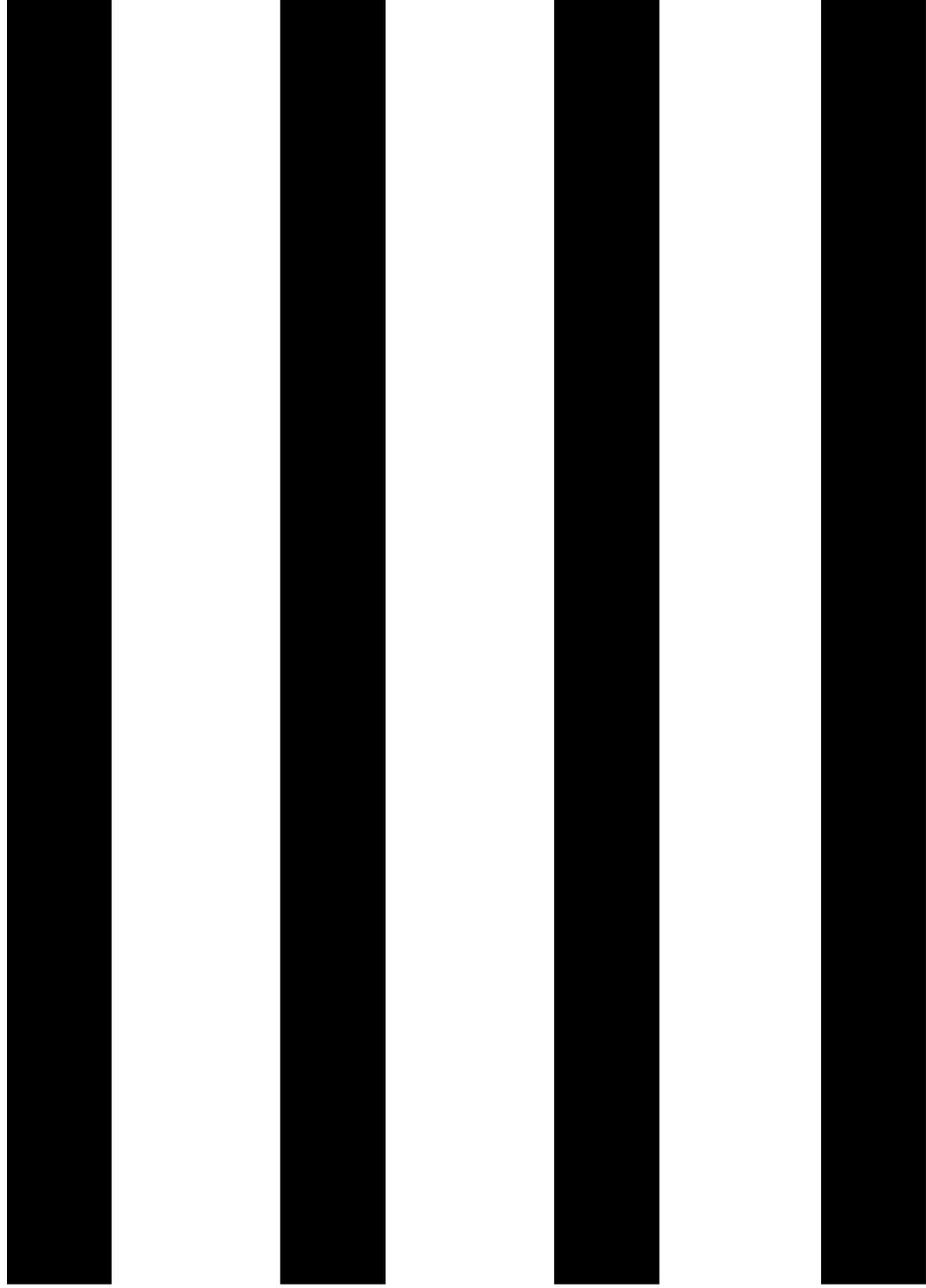


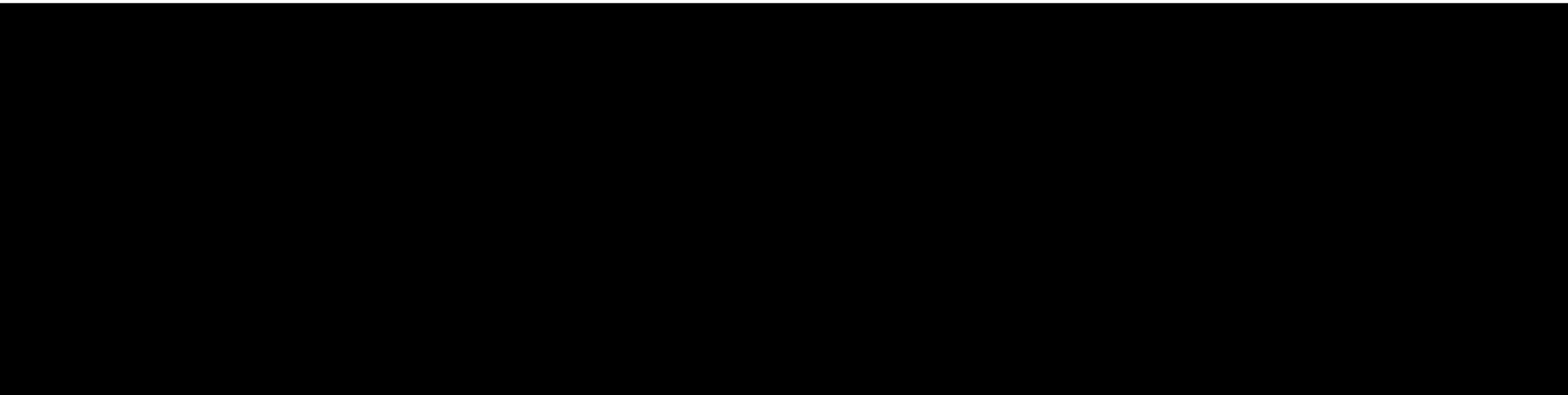
TAKE
FIVE



PAUL
DESMOND

ARRANGEMENT FOR
WIND BAND

VICENTE SIERRA MARTI



TAKE FIVE

PAUL DESMOND

ARRANGEMENT FOR WIND BAND. VICENTE SIERRA MARTI

1 Full Score
3 Flute
1 Oboe
4 Clarinet I
4 Clarinet II
4 Clarinet III
1 Bass Clarinet
2 Alto Saxophone
2 Tenor Saxophone
2 Trumpet I
2 Trumpet II
3 Horn I F
2 Trombone I
2 Trombone II
2 Baritone I + II C
2 Bas
2 Cello
1 Piano
1 Percussion I
1 Percussion II

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

The musical score is arranged for a large ensemble. The instruments listed on the left are: Flauta, Oboe, Clarinete 1 en Sib, Clarinete 2 en Sib, Clarinete bajo en Sib, Saxo alto en Mib, Saxo tenor en Sib, Trompeta 1 en Sib, Trompeta 2 en Sib, Trompa en Fa, Trombón 1, Trombón 2, Bombardino 1, Bombardino 2, Cello, Tuba, Piano c., Glockenspiel, and Bateria. The score is in 5/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Swing 16ths' with a metronome marking of ♩ = 180. The music begins with a 4-measure rest for all instruments. At the start of the fifth measure, the woodwinds and strings enter with a melody. The Clarinet 1 and 2 parts are marked *mp*. The Saxophone parts also enter in the fifth measure, with the tenor sax marked *mp* and an accent (>) over the first note. The Trombone and Bombardino parts enter in the fifth measure, marked *mp* with accents (>) over the first notes. The Trumpet parts enter in the fifth measure, marked *mp* with accents (>) over the first notes. The Cello part enters in the fifth measure, marked *mp* with a pizzicato (*pizz.*) marking. The Tuba part enters in the fifth measure, marked *mp* with accents (>) over the first notes. The Piano part enters in the fifth measure, marked *mp* with accents (>) over the first notes. The Glockenspiel part enters in the fifth measure, marked *mp* with accents (>) over the first notes. The Bateria part enters in the fifth measure, marked *mp* with accents (>) over the first notes. The score continues for 16 measures, with the woodwinds and strings playing a melody and the brass and percussion providing accompaniment.

Fl. *mf*

Ob.

Cl. 1 en Sib

Cl. 2 en Sib

Cl. bajo en Sib

Saxo a. en Mib

Saxo t. en Sib

Tpt. 1 en Sib

Tpt. 2 en Sib

Tpa. en Fa

Trb. 1

Trb. 2

Bomb. 1

Bomb. 2

Cell.

Tuba

Pn.E.

Glock.

Bateria

11

Fl.

Ob.

Cl. 1 en Sib

Cl. 2 en Sib

Cl. bajo en Sib

Saxo a. en Mib

Saxo t. en Sib

Tpt. 1 en Sib

Tpt. 2 en Sib

Tpa. en Fa

Trb. 1

Trb. 2

Bomb. 1

Bomb. 2

Cell.

Tuba

Pn.E.

Glock.

Batería

f *mf* *mp* *ff*

Fl. *f* *mf*

Ob. *f* *mf*

Cl. 1 en Sib *f* *mf*

Cl. 2 en Sib

Cl. bajo en Sib

Saxo a. en Mib *f* *mf*

Saxo t. en Sib

Tpt. 1 en Sib *f* *mf*

Tpt. 2 en Sib

Tpa. en Fa

Trb. 1

Trb. 2

Bomb. 1

Bomb. 2

Cell.

Tuba

Pn.E.

Glock.

Bateria

Fl. *f* *ff*

Ob. *f* *ff*

Cl. 1 en Sib *ff*

Cl. 2 en Sib *f*

Cl. bajo en Sib *f*

Saxo a. en Mib *f* *ff*

Saxo t. en Sib *f*

Tpt. 1 en Sib *ff*

Tpt. 2 en Sib *f*

Tpa. en Fa *f*

Trb. 1 *f*

Trb. 2 *f*

Bomb. 1 *f*

Bomb. 2 *f*

Cell. *f*

Tuba *f*

Pn.E. *f*

Glock. *f*

Bateria *f*

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. 1 en Sib *mf* *f* *mf*

Cl. 2 en Sib *mp*

Cl. bajo en Sib *mp*

Saxo a. en Mib *mf* *f* *mf*

Saxo t. en Sib *mp*

Tpt. 1 en Sib *mf* *f* *mf*

Tpt. 2 en Sib *mp*

Tpa. en Fa *mp*

Trb. 1 *mp*

Trb. 2 *mp*

Bomb. 1 *mp*

Bomb. 2 *mp*

Cell. *pizz.* *mp*

Tuba *mp*

Pn.E. *mp*

Glock. -

Bateria *mp*

SOLOS

35

Fl. G- D-7 G- D-7 G- D-7

Ob. G- D-7 G- D-7 G- D-7

Cl. 1 en Sib A- E-7 A- E-7 A- E-7

Cl. 2 en Sib A- E-7 A- E-7 A- E-7

Cl. bajo en Sib A- E-7 A- E-7 A- E-7

Saxo a. en Mib E- B-7

Saxo t. en Sib A- E-7

Tpt. 1 en Sib A- E-7 A- E-7 A- E-7

Tpt. 2 en Sib A- E-7 A- E-7 A- E-7

Tpa. en Fa D- A-7 D- A-7 D- A-7

Trb. 1 G- D-7 G- D-7 G- D-7

Trb. 2 G- D-7 G- D-7 G- D-7

Bomb. 1 G- D-7 G- D-7 G- D-7

Bomb. 2 G- D-7 G- D-7 G- D-7

Cell. G- D-7 G- D-7 G- D-7

Tuba G- D-7 G- D-7 G- D-7

Pn.E. G- D-7 G- D-7 G- D-7

Glock. G- D-7 G- D-7 G- D-7

Bateria mp

Fl. G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Ob. G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Cl. 1 en Sib A- E-7 A- E-7 A- E-7 A- E-7 A- E-7
 Cl. 2 en Sib A- E-7 A- E-7 A- E-7 A- E-7 A- E-7
 Cl. bajo en Sib A- E-7 A- E-7 A- E-7 A- E-7 A- E-7
 Saxo a. en Mib / Saxo t. en Sib E- B-7 A- E-7
 Tpt. 1 en Sib / Tpt. 2 en Sib A- E-7 A- E-7 A- E-7 A- E-7 A- E-7
 Tpa. en Fa D- A-7 D- A-7 D- A-7 D- A-7 D- A-7
 Trb. 1 G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Trb. 2 G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Bomb. 1 G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Bomb. 2 G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Cell. G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Tuba G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Pn.E. G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Glock. G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Batería

49

Fl. Ebmaj7 C-6 D-7 G-7 C-7 E7 A7 D7 b9

Ob. Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

Cl. 1 en Sib Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

Cl. 2 en Sib Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

Cl. bajo en Sib Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

Saxo a. en Mib Cmaj7 A-6 B-7 E-7 A-7 D7 F#7 B7 b9

Saxo t. en Sib Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

Tpt. 1 en Sib Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

Tpt. 2 en Sib Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

Tpa. en Fa Bbmaj7 G-6 A-7 D-7 G-7 C7 E7 A7 b9

Trb. 1 Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

Trb. 2 Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

Bomb. 1 Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

Bomb. 2 Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

Cell. Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

Tuba Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

Pn.E. Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

Glock. Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

Bateria

Fl. G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Ob. G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Cl. 1 en Sib A- E-7 A- E-7 A- E-7 A- E-7 A- E-7
 Cl. 2 en Sib A- E-7 A- E-7 A- E-7 A- E-7 A- E-7
 Cl. bajo en Sib A- E-7 A- E-7 A- E-7 A- E-7 A- E-7
 Saxo a. en Mib E- B-7 E- B-7 E- B-7 E- B-7 E- B-7
 Saxo t. en Sib A- E-7 A- E-7 A- E-7 A- E-7 A- E-7
 Tpt. 1 en Sib A- E-7 A- E-7 A- E-7 A- E-7 A- E-7
 Tpt. 2 en Sib A- E-7 A- E-7 A- E-7 A- E-7 A- E-7
 Tpa. en Fa D- A-7 D- A-7 D- A-7 D- A-7 D- A-7
 Trb. 1 G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Trb. 2 G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Bomb. 1 G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Bomb. 2 G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Cell. G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Tuba G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Pn.E. G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Glock. G- D-7 G- D-7 G- D-7 G- D-7 G- D-7
 Bateria

Fl. G- D-7 G- D-7 G- D-7 *mf*
 Ob.
 Cl. 1 en Sib A- E-7 A- E-7 A- E-7
 Cl. 2 en Sib A- E-7 A- E-7 A- E-7
 Cl. bajo en Sib A- E-7 A- E-7 A- E-7
 Saxo a. en Mib / Saxo t. en Sib / Tpt. 1 en Sib / Tpt. 2 en Sib / Tpa. en Fa / Trb. 1 / Trb. 2 / Bomb. 1 / Bomb. 2 / Cell. / Tuba / Pn.E. / Glock. / Batería

Musical score for page 58, featuring various instruments including Flute, Oboe, Clarinets, Saxophones, Trumpets, Trombones, Drums, and Piano. The score includes chord progressions (G-, D-7, A-, E-7) and dynamic markings (mf, pizz.).

Fl. *f* *mf*

Ob. *f* *mf*

Cl. 1 en Sib *f* *mf*

Cl. 2 en Sib *f* *mp*

Cl. bajo en Sib *f* *mp*

Saxo a. en Mib *f* *mf*

Saxo t. en Sib *f* *mp*

Tpt. 1 en Sib *mf* *f* *mf*

Tpt. 2 en Sib *mf* *f* *mp*

Tpa. en Fa *mf* *ff* *mp*

Trb. 1 *f* *mp*

Trb. 2 *f* *mp*

Bomb. 1 *f* *mp*

Bomb. 2 *f* *mp*

Cell. *f* *mp*

Tuba *f* *mp*

Pn.E. *f* *mp*

Glock. *f* *mp*

Batería *f* *mp*

Fl. *f* *mf*

Ob. *f* *mf*

Cl. 1 en Sib *f* *mf*

Cl. 2 en Sib

Cl. bajo en Sib

Saxo a. en Mib *f* *mf*

Saxo t. en Sib

Tpt. 1 en Sib *f* *mf*

Tpt. 2 en Sib

Tpa. en Fa

Trb. 1

Trb. 2

Bomb. 1

Bomb. 2

Cell.

Tuba

Pn.E.

Glock.

Batería

Fl. *f* *ff*

Ob. *f* *ff*

Cl. 1 en Sib *ff*

Cl. 2 en Sib *f*

Cl. bajo en Sib *f*

Saxo a. en Mib *f* *ff*

Saxo t. en Sib *f*

Tpt. 1 en Sib *ff*

Tpt. 2 en Sib *f*

Tpa. en Fa *f*

Trb. 1 *f*

Trb. 2 *f*

Bomb. 1 *f*

Bomb. 2 *f*

Cell. *f*

Tuba *f*

Pn.E. *f*

Glock. *f*

Bateria *f*

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. 1 en Sib *mf* *f* *mf*

Cl. 2 en Sib *mp*

Cl. bajo en Sib *mp*

Saxo a. en Mib *mf* *f* *mf*

Saxo t. en Sib *mp*

Tpt. 1 en Sib *mf* *f* *mf*

Tpt. 2 en Sib *mp*

Tpa. en Fa *mp*

Trb. 1 *mp*

Trb. 2 *mp*

Bomb. 1 *mp*

Bomb. 2 *mp*

Cell. *pizz.* *mp*

Tuba *mp*

Pn.E. *mp*

Glock. -

Bateria *mp*

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

Musical notation for measures 1-32. The piece is in 5/4 time with a key signature of two flats. The notation includes various dynamics such as *mf*, *f*, and *ff*. It features a first ending bracket of 8 measures and a second ending bracket of 4 measures.

SOLOS

Musical notation for measures 37-53. This section is labeled "SOLOS" and consists of a series of rests on the staff with chord symbols above them: G-, D-7, G-, D-7. A section for the 2nd soloist starts at measure 45 with a piano (*p*) dynamic and specific chord voicings: Ebmaj7, C-6, D-7, G-7, C-7, E7, Bbmaj7.

57 G- D-7 G- D-7 G- D-7 G- D-7

61 *mf* *f*

65 *mf*

69 *f* *mf*

73 *f*

80 *ff* *mf*

84 *f* *mf*

88 *ff*

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

11

15

19

26

30

34

SOLOS

37

G- D-7 G- D-7 G- D-7 G- D-7

41

G- D-7 G- D-7 G- D-7 G- D-7

45

2° coro solista Ebmaj7 C-6 D-7 G-7 C-7 F7 Bbmaj7

P

49

Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

53

G- D-7 G- D-7 G- D-7 G- D-7

57 G- D-7 G- D-7 G- D-7 G- D-7

61 *f* *mf*

67 *f* *mf*

71 *f*

78 *ff*

82 *mf* *f*

86 *mf* *ff*

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

4
mp

8

12
f *mf*

16
f *mf*

20
f

24

28
ff *mf*

32
f *mf*

SOLOS

37 A- E-7 A- E-7 A- E-7 A- E-7

41 A- E-7 A- E-7 A- E-7 A- E-7

2° coro solista

45 Fmaj7 D-6 E-7 A-7 D-7 G7 Cmaj7
p

49 Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

53 A- E-7 A- E-7 A- E-7 A- E-7

57 A- E-7 A- E-7 A- E-7 A- E-7

61 *f*

65 *mf*

69 *f* *mf*

73 *f*

77 *ff*

81 *mf* *f*

86 *mf* *ff*

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

Musical score for Clarinet 2, measures 1-32. The score is in 5/4 time and features a melodic line with various dynamics including mp, f, and accents.

SOLOS

Musical score for Clarinet 2, measures 37-44. The solo section consists of two staves with rests and chord markings: A- and E-7.

45 ^{2° coro solista}
Fmaj7 D-6 E-7 A-7 D-7 G7 Cmaj7

49 Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

53 A- E-7 A- E-7 A- E-7 A- E-7

57 A- E-7 A- E-7 A- E-7 A- E-7

61

65 *mp*

69

73 *f*

77 *f*

81 *mp*

86 *ff*

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

4

mp

8

12

f

mp

16

20

mf

24

28

f

mp

32

mp

SOLOS

37 A- E-7 A- E-7 A- E-7 A- E-7
mp

41 A- E-7 A- E-7 A- E-7 A- E-7

45 Fmaj7 D-6 E-7 A-7 D-7 G7 Cmaj7

49 Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

53 A- E-7 A- E-7 A- E-7 A- E-7

57 A- E-7 A- E-7 A- E-7 A- E-7

61

65 *mp*

69

73 *mf*

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

The main melody of 'Take Five' is written in treble clef with a key signature of one sharp (F#) and a 5/4 time signature. It consists of six staves of music. The first staff begins with a double bar line and a repeat sign, followed by a fermata. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The dynamics are marked *f* (forte) and *mf* (mezzo-forte). The melody continues with eighth and quarter notes, including accidentals like flats and sharps. The piece concludes with a half note G4 and a fermata.

SOLOS

The solo section consists of five staves of music, each containing a series of slanted lines representing improvisation. Above the staves, chord changes are indicated for each measure. The first staff (measures 37-40) has chords E- and B-7. The second staff (measures 41-44) has chords E- and B-7. The third staff (measures 45-48) has chords Cmaj7, A-6, B-7, E-7, A-7, D7, and Gmaj7. The fourth staff (measures 49-52) has chords Cmaj7, A-6, B-7, E-7, A-7, D7, F#7, and B7 b9. The fifth staff (measures 53-56) has chords E- and B-7.

57

E-

B-7



61

3



67



71



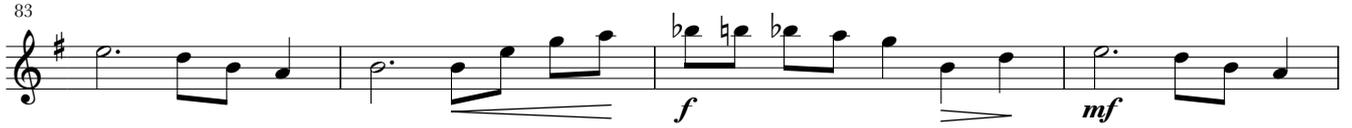
75



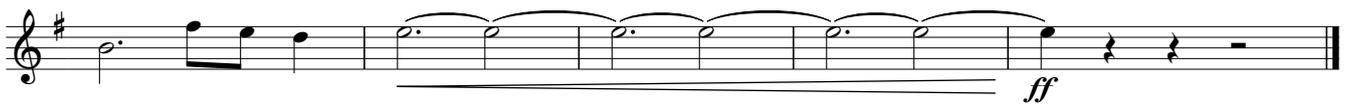
79



83



87



Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

Musical notation for the saxophone part, measures 1-32. The piece is in 5/4 time with a tempo of 180. The notation includes a 4-measure rest at the beginning, followed by eighth-note patterns. Dynamics include *mp*, *f*, and *mf*. Measure numbers 8, 12, 16, 20, 24, 28, and 32 are indicated at the start of their respective staves.

SOLOS

Musical notation for the solo section, measures 37-48. It consists of three staves of rhythmic patterns. The first staff (measures 37-40) is marked with *A-* and *E-7*. The second staff (measures 41-44) is also marked with *A-* and *E-7*. The third staff (measures 45-48) is marked with *Fmaj7*, *D-6*, *E-7*, *A-7*, *D-7*, *G7*, and *Cmaj7*.

49 Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

53 A- E-7

57 A- E-7

61 *f*

65 *mp*

69

73 *mf*

77 *f*

82 *mp*

87 *ff*

Detailed description: This is a musical score for guitar, consisting of nine staves of music. The first three staves (49-57) are primarily chordal, with notes indicated by slashes. The fourth staff (61) begins a melodic line with eighth notes and accents, marked with a forte (*f*) dynamic. The fifth staff (65) continues the melodic line with a mezzo-piano (*mp*) dynamic. The sixth staff (69) continues the melodic line. The seventh staff (73) features a series of half notes with a mezzo-forte (*mf*) dynamic. The eighth staff (77) continues the melodic line with a forte (*f*) dynamic. The ninth staff (82) continues the melodic line with a mezzo-piano (*mp*) dynamic. The final staff (87) concludes the piece with a fortissimo (*ff*) dynamic. Chord changes are indicated above the first three staves: Fmaj7, D-6, E-7, A-7, D-7, G7, B7, E7 b9, A-, and E-7.

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

4

mp

8

mf

12

f *mf*

16

f *mf*

20

f

24

28

ff *mf*

32

f *mf*

SOLOS

37 A- E-7

41 A- E-7

45 Fmaj7 D-6 E-7 A-7 D-7 G7 Cmaj7



49 Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9



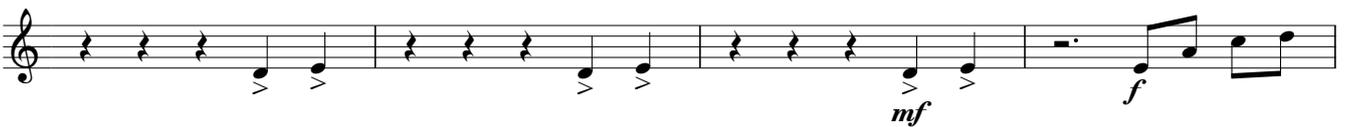
53 A- E-7



57 A- E-7



61



65



69



73



77



81



85



Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

4

mp

8

mf

12

f *mp*

16

20

f

24

28

f *mp*

32

mp

SOLOS

37 A- E-7 A- E-7 A- E-7 A- E-7

41 A- E-7 A- E-7 A- E-7 A- E-7

2^o coro solista

45 Fmaj7 harmon D-6 E-7 A-7 D-7 G7 Cmaj7

49 Fmaj7 D-6 E-7 A-7 D-7 G7 B7 E7 b9

53 A- E-7 A- E-7 A- E-7 A- E-7

57 A- E-7 A- E-7 A- E-7 A- E-7

61 normale

65 *mp*

69

73 *f*

77 *f*

82 *mp*

87 *ff*

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

10

14

18

22

26

30

34

SOLOS

37

D- A-7 D- A-7 D- A-7 D- A-7

41

D- A-7 D- A-7 D- A-7 D- A-7

45

Bbmaj7 G-6 A-7 D-7 G-7 C7 Fmaj7

49

Bbmaj7 G-6 A-7 D-7 G-7 C7 E7 A7 b9

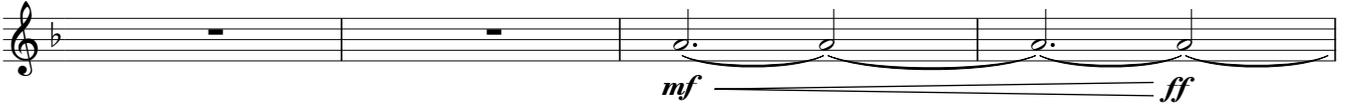
53 D- A-7 D- A-7 D- A-7 D- A-7



57 D- A-7 D- A-7 D- A-7 D- A-7



61



65



69



73



77



82



87



Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

4

mp

8

12 *f* *mp*

16

20 *mf*

24

28 *f* *mp*

32

SOLOS

37 G- D-7

41 G- D-7

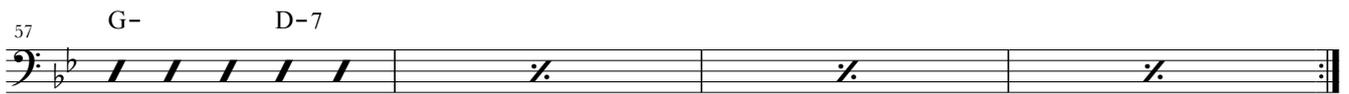
45 Ebmaj7 C-6 D-7 G-7 C-7 F7 Bbmaj7

49 Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

53 G- D-7



57 G- D-7



61



65



69



73



77



82



87



Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

4

mp

8

12

f *mp*

16

f *mp*

20

mf

24

28

f *mp*

32

SOLOS

37

mp

41

45

Ebmaj7 C-6 D-7 G-7 C-7 F7 Bbmaj7

49

Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

53 G- > D-7 > G- > D-7 > G- > D-7 > G- > D-7 >

57 G- > D-7 > G- > D-7 > G- > D-7 > G- > D-7 >

61 > > > > > > > > *f*

65 > > > > > > > > *mp*

69 > > > > > > > >

73 *mf*

77 < > > > > > > > *f*

82 > > > > > > > > *mp*

87 > > > > > > > > *ff*

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

4

mp

8

12

f *mp*

16

mp

20

mf

24

mf

28

f *mp*

32

mp

SOLOS

37

mp

41

45

49

53 *G-* *D-7* *G-* *D-7* *G-* *D-7* *G-* *D-7*

57 *G-* *D-7* *G-* *D-7* *G-* *D-7* *G-* *D-7*

61 *f*

65 *mp*

69

73 *mf*

77 *f*

82 *mp*

87 *ff*

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

4

mp

8

12

f

mp

16

mp

20

mf

24

mf

28

f

mp

32

mp

SOLOS

37

G- D-7 G- D-7 G- D-7 G- D-7

mp

41

G- D-7 G- D-7 G- D-7 G- D-7

mp

45

Ebmaj7 C-6 D-7 G-7 C-7 F7 Bbmaj7

49

Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

53 G- D-7 G- D-7 G- D-7 G- D-7

57 G- D-7 G- D-7 G- D-7 G- D-7

61 *f*

65 *mp*

69

73 *mf*

77 *f*

82 *mp*

87 *ff*

This musical score is written for the bass clef in a key with one flat (B-flat). It consists of eight staves of music. The first two staves (measures 53-60) feature a rhythmic pattern of eighth notes with accents, alternating between G- and D-7 chords. The third staff (measures 61-64) continues this pattern with a dynamic marking of *f*. The fourth staff (measures 65-68) has a dynamic marking of *mp* and includes a quarter rest in the first measure. The fifth staff (measures 69-72) continues the eighth-note pattern. The sixth staff (measures 73-76) consists of half notes with a dynamic marking of *mf*. The seventh staff (measures 77-81) features half notes with a dynamic marking of *f*. The eighth staff (measures 82-87) returns to the eighth-note pattern with a dynamic marking of *mp*, and the final measure (87) has a dynamic marking of *ff*.

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

4 pizz. *mp*

8

12

16

20 arco *mf*

24

28 *f* pizz. *mp*

32

SOLOS

37 G- D-7 G- D-7 G- D-7 G- D-7

41 G- D-7 G- D-7 G- D-7 G- D-7

45 2° coro solista arco Ebmaj7 C-6 D-7 G-7 C-7 F7 Bbmaj7

49 Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

53 G- D-7 G- D-7 G- D-7 G- D-7

57 G- D-7 G- D-7 G- D-7 G- D-7

61 pizz.

65

69

73 arco mf

77 f

82 pizz. mp

87 arco ff

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

4

mp

8

12

f *mp*

16

20

mf

24

28

f *mp*

32

SOLOS

37

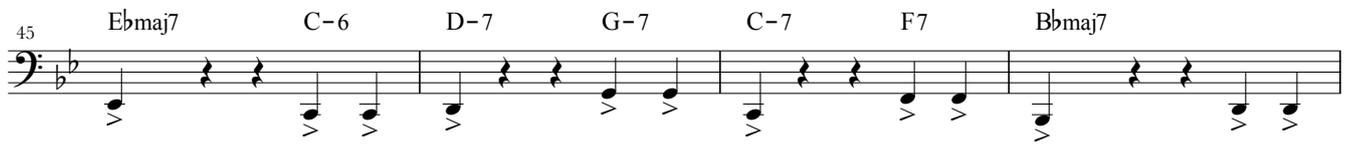
G- D-7 G- D-7 G- D-7 G- D-7

mp

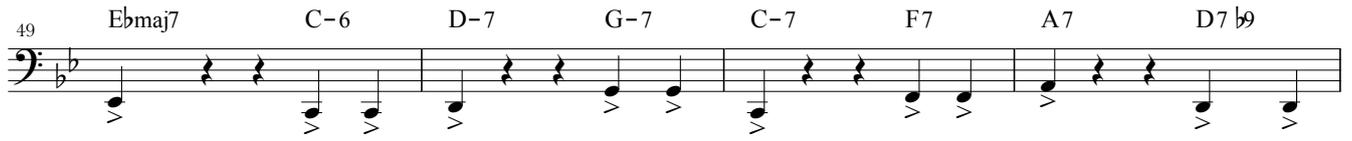
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G- D-7 G- D-7 G- D-7 G- D-7

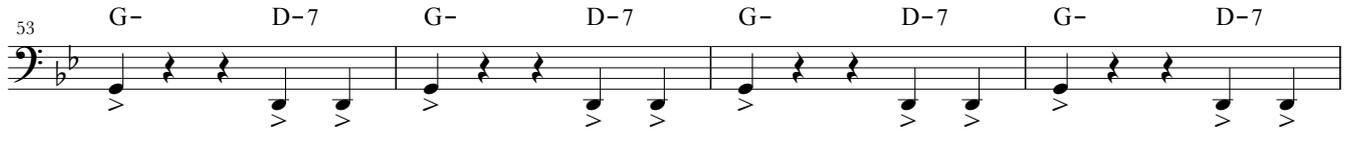
45 Ebmaj7 C-6 D-7 G-7 C-7 F7 Bbmaj7



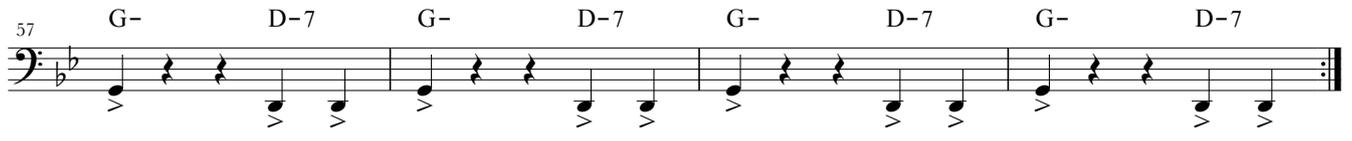
49 Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9



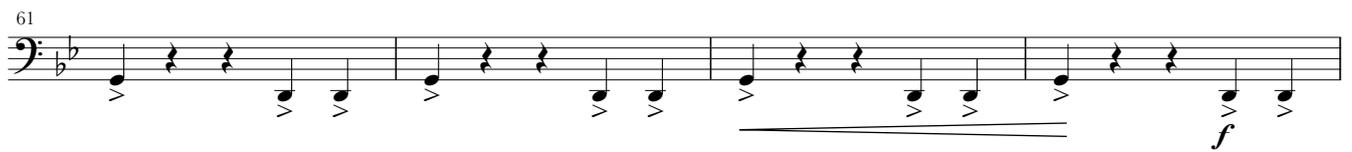
53 G- D-7 G- D-7 G- D-7 G- D-7



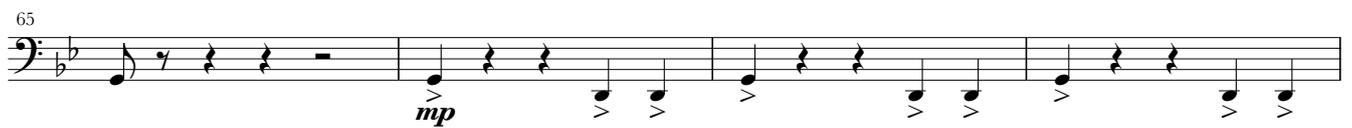
57 G- D-7 G- D-7 G- D-7 G- D-7



61



65



69



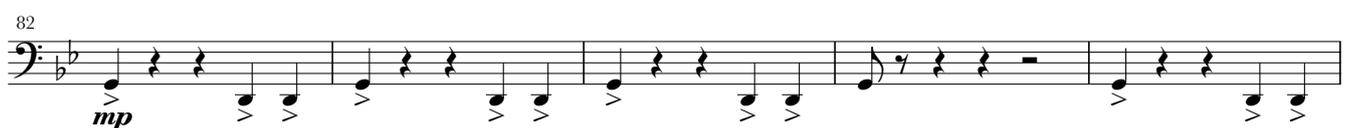
73



77



82



87



Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

Musical notation for measures 1-4. The score is in 5/4 time with a key signature of two flats (B-flat and E-flat). Measures 1 and 2 feature a four-measure rest in both staves, indicated by a '4' above a horizontal line. From measure 3 onwards, the right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady eighth-note bass line.

Musical notation for measures 5-8. The right hand continues the eighth-note and quarter-note pattern, and the left hand maintains the eighth-note bass line.

Musical notation for measures 9-12. Measure 9 has a dynamic marking of *f* (forte) with an accent (>) over the final note. Measure 10 has a dynamic marking of *mp* (mezzo-piano). Measures 11 and 12 continue the rhythmic pattern.

Musical notation for measures 13-16. The right hand continues the eighth-note and quarter-note pattern, and the left hand maintains the eighth-note bass line.

Musical notation for measures 17-20. The right hand continues the eighth-note and quarter-note pattern, and the left hand maintains the eighth-note bass line.

Musical notation for measures 21-24. The right hand continues the eighth-note and quarter-note pattern, and the left hand maintains the eighth-note bass line.

28 *f* *mp*

32

35

SOLOS

37 *mp* G- D-7 G- D-7 G- D-7 G- D-7

41 G- D-7 G- D-7 G- D-7 G- D-7

45 Ebmaj7 C-6 D-7 G-7 C-7 F7 Bbmaj7

49 Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

53 G- D-7 G- D-7 G- D-7 G- D-7

57 G- D-7 G- D-7 G- D-7 G- D-7

61

65

mp

69

73

77

f

81

Musical notation for measures 81-84. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand (treble clef) plays a sequence of chords: a half note chord in the first measure, followed by quarter notes in the next three measures. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *mp* (mezzo-piano) is placed below the first measure of the left hand.

85

Musical notation for measures 85-88. This system continues the musical pattern established in the previous system, with the same chordal structure in the right hand and eighth-note accompaniment in the left hand.

89

Musical notation for measures 89-91. The right hand continues with quarter notes, while the left hand maintains the eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is placed below the final measure of the left hand. The system concludes with a double bar line.

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

12 8

mf

23

27 8

SOLOS

37 G- D-7 G- D-7 G- D-7 G- D-7

41 G- D-7 G- D-7 G- D-7 G- D-7

45 Ebmaj7 C-6 D-7 G-7 C-7 F7 Bbmaj7

49 Ebmaj7 C-6 D-7 G-7 C-7 F7 A7 D7 b9

53 G- D-7 G- D-7 G- D-7 G- D-7

57 G- D-7 G- D-7 G- D-7 G- D-7

61 12

mf

76

Take Five

Paul Desmond/arr. Vicente Sierra Marti

Swing 16ths ♩ = 180

f *mp*

f

f *mp*

SOLOS

mp

41

45

49

53

57

61

65

f *mp*

69

73

77

f

81

mp

85

89

ff

Detailed description: This is a musical score for guitar, consisting of 11 staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. There are several dynamic markings: *f* (forte) at measure 65, *mp* (mezzo-piano) at measures 65 and 81, and *ff* (fortissimo) at measure 89. There are also some rests and a fermata-like symbol at the end of measure 89. The score is divided into systems, with measures 41-57, 61-77, and 81-89 on the first three systems, and measures 45-49 and 53-57 on the second system.