

Lazy Day

EASY SWING - GRADE 4 - PLAYING TIME 6:45

composed & arranged for full jazz ensemble
by Toshiko Akiyoshi

RECORDED BY THE TOSHICO AKIYOSHI/LEW TABACKIN BIG BAND
ON THE ALBUM "SALTED GINGKO NUTS" (ASCENT #ASC-1002)

instrumentation

Full Score

1st Eb Alto Sax

2nd Eb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

Eb Baritone Sax

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Bass

Drums

2-Piano/Guitar

the Toshiko Akiyoshi series

EXTRA SCORES & PARTS AVAILABLE

Published under license by:

TOBA PUBLISHER CO.

Sole selling agent for this arrangement:

Kendor Music, Inc.

Delevan, New York 14042

Toshiko Akiyoshi is the composer, arranger, pianist, and conductor for the Toshiko Akiyoshi/Lew Tabackin Big Band, acclaimed as one of the top big bands in existence today. Recently recognized as one of the leading composers and arrangers for big band music, Toshiko Akiyoshi explains her feelings about her career in jazz.



REPRODUCTION
PROHIBITED

"inspiration"

The most important developmental years in anyone's life are, I think, between 16 and 25. That is the time that your character is built, when what you are as a human being is defined.

My whole life was jazz during those years, so I really became an adult through jazz music. To me, jazz is mine. I can't pretend that it's someone else's music, or that I just play it because I love it - I can't separate myself from it at all.

And yet, I realize that it is purely American music, and since I am Japanese, what is my position in the jazz world?

I've heard a lot of black musicians say that white musicians took their music and profited from it, leaving them with nothing . . . I feel I'm involved in that, too. Am I an invader, too? Am I taking from jazz and giving nothing back?

The only way I am able to resolve this dilemma is to give what I am back to jazz by composing. If I have developed my music to the point where a listener can sense my attitudes - that is, my history as it reflects Japan and as it reflects what I've learned of America in the past 20 years - if the listener can hear my history and my individuality, then I have accomplished the solution.

Lazy Day

UNAUTHORIZED DUPLICATION
IS PROHIBITED BY LAW



composed & arranged
by Toshiko Akiyoshi

RELAXED SWING ♩ = c.108

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

SOLO

BEATLES

Am7(b9) D7(#9) Cm7(b9) Gm7(b9) C7(b9) Fm7(b9) E7(b9) D7(b9) Bb7(b9) Bb7(b9)

1 2 3 4 5 6 7 8

Saxes

Trpts

Trbs

9

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

Am7(b9) D7(#9) Cm7(b9) Gm7(b9) C7(b9) Fm7(b9) E7(b9) D7(b9) Bb7(b9) Bb7(b9)

9 10 11 12 13 14 15 16

(EVEN 8THS-----)

2

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Saxes

1st

2nd

3rd

4th

Trpts

1st

2nd

3rd

4th

Trbs

Bass

Drums

Guitar

Piano

STRAIGHT MUTE

STRAIGHT MUTE

STRAIGHT MUTE

STRAIGHT MUTE

OPEN

OPEN

OPEN

OPEN

TIME

G⁺/B^b

G⁺7

C⁺7

F7(#4)
B

F7(#4)
B^b

A^b(#4)

C⁺9

E^bMA⁷

D⁷(b5)

17 18 19 20 21 22 23 24

28

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Saxes

1st

2nd

3rd

4th

Trpts

1st

2nd

3rd

4th

Trbs

Bass

Drums

Guitar

Piano

CH⁺

E⁺7

F7

E⁺7

B^b7(ADD)
E⁺7

E^bMA⁷

F⁺MA⁷

G⁺MA⁷

A⁺MA⁷(b5)

G⁺MA⁷

F7

E^b7

D⁹(b13)

F⁺MA⁷

A^b/6

F⁺MA⁷

A⁺MA⁷

B^b7

25 26 27 28 29 30 31 32

34 (CODA) EVEN BATHS

Saxes

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

33 34 35 36 37 38 39

40 OPTIONAL OPEN FOR SOLOS, CHORD SYMBOLS CUED IN:
1st TENOR, 2ND TRUMPET, 1st TROMBONE, PIANO/GUITAR.

Saxes

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

40 41 42 43 44 45 46 47

Saxes

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

48 49 50 51 52 53 54 55

56

Saxes

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

56 57 58 59 60 61 62 63

64

72

BARI. SAX
(or PIANO) SOLO

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

64 65 66 67 68 69 70 71 72



80

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

73 74 75 76 77 78 79 80

88

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

81 82 83 84 85 86 87 88

Chord progression for measures 81-88:

- 81: F#m7(b5), B7(#9), Dm7
- 82: G7(b9), E+9, E9
- 83: E9(b5), E9, A+7
- 84: A+7
- 85: A+7
- 86: A+7
- 87: A+7
- 88: A+7

96

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

96 97 98 99 100 101 102 103

Chord progression for measures 96-103:

- 96: D7(#4), Dm7, G7(b9), C
- 97: Am7, F#m7(b5), D9(b5), G7(b9)
- 98: G7(b9), C
- 99: C
- 100: C
- 101: C
- 102: C
- 103: C

Df. AL $\emptyset$
(TAKE REPEAT)

Saxes

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

97 98 99 100 101 102 103

Chord progression for measures 97-103:

- 97: F#m17(b5), B+7, Eb7(#9), Dm17, C7(b9), C, Eb
- 98: F#m17(b5), B+7, Eb7(#9), Dm17, C7(b9), C, Eb
- 99: F#m17(b5), B+7, Eb7(#9), Dm17, C7(b9), C, Eb
- 100: F#m17(b5), B+7, Eb7(#9), Dm17, C7(b9), C, Eb
- 101: F#m17(b5), B+7, Eb7(#9), Dm17, C7(b9), C, Eb
- 102: F#m17(b5), B+7, Eb7(#9), Dm17, C7(b9), C, Eb
- 103: F#m17(b5), B+7, Eb7(#9), Dm17, C7(b9), C, Eb

Df. AL $\emptyset$
(CODA)

CODA

Saxes

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

104 105 106 107 108 109 110

Chord progression for measures 104-110:

- 104: A7(b5), C9, Fm17, Bb7(b9), E7, EbMA7
- 105: A7(b5), C9, Fm17, Bb7(b9), E7, EbMA7
- 106: A7(b5), C9, Fm17, Bb7(b9), E7, EbMA7
- 107: A7(b5), C9, Fm17, Bb7(b9), E7, EbMA7
- 108: A7(b5), C9, Fm17, Bb7(b9), E7, EbMA7
- 109: A7(b5), C9, Fm17, Bb7(b9), E7, EbMA7
- 110: A7(b5), C9, Fm17, Bb7(b9), E7, EbMA7