

Quadrille, Anyone?

GRADE 6 - PLAYING TIME 6:00

composed & arranged for full jazz ensemble
by Toshiko Akiyoshi

EXACTLY AS RECORDED BY THE TOSHIKO AKIYOSHI/LEW TABACKIN BIG BAND
ON THE ALBUM "LONG YELLOW ROAD" - RCA #JPLI-1350

instrumentation

Full Score

1st Sax - Flute/Bb Clarinet

2nd Sax - Bb Soprano/Bb Clarinet

Sub. 2nd Sax - Eb Alto/Bb Clarinet

1st Bb Tenor Sax/Flute/opt. Piccolo

2nd Bb Tenor Sax

Eb Baritone Sax/Bb Bass Clarinet

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Bass

Drums

Piano

the Toshiko Akiyoshi series

KendorMusic.com

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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.



"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.

QUADRILLE, ANYONE ?

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FULL SCORE
GRADE 6
Playing Time 6:00

$\text{♩} = 80$

A MODERATE GOSPEL



Composed and arranged by
TOSHIKO AKIYOSHI

Saxes

1st Fl./Bb Clar.
2nd Bb Sop./Bb Clar.
1st Tenor Fl./opt. Picc.
2nd Tenor
Baritone Bb Bass Clar.

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Bass

Drums

Piano

FLUTE
Soprano Sax
Piccolo OR Flute
SOLO - SLOW BLUES FEELING
AD LIB.
AD LIB.
"LIKE GOSPEL"

FOR PREVIEW ONLY

Saxes

1st Flute
Soprano
Piccolo
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Bass

Drums

Piano

RIT. - - - - -
B⁷(sus)
B¹³
D⁹(M⁷) (E^bM⁷)
G⁷(A^b7)
C⁹M (D^bM)
Edim⁷
A⁹ IS
SHORT HOLDS
SHORT HOLDS
RIT. - - - - -
D⁹(sus)
D¹³
F[#]M⁷
B⁷(#11)
Em⁶
Gdim⁷
A⁹ IS
SHORT HOLDS
SHORT HOLDS
SHORT HOLDS

[illegible]

Flute (FLUTE)
Soprano (SOPRANO SAX)
Piccolo (PICCOLO OR FLUTE)
Saxes
2nd Tenor
Baritone
Trpts
1st
2nd
3rd
4th
Trbs
1st
2nd
3rd
4th
Bass
Drums
Piano

1

2

3

4

5

6

7

8

9

10

11

12

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294</

⑤ SWING

⑨

Flute

Soprano

Piccolo

Saxes

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Piano

⑤ SWING

⑨

C (WALK) A7(#11) Am16 D7 F#m7(b5) B7(#11) Em16

SWING

mf

CMA7 A7(#11) Am16 D7 F#m7(b5) B7(#11) Em16

⑬

LATIN

Flute

Soprano

Piccolo

Saxes

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Piano

⑬

LATIN

1. 2.

Edim7 G7 D7 (Ab7) Ab7(#4) D+7

Edim7 G7 Ab7(#4) Ab7(#4) D+7

17

23

FOR PREVIEW ONLY

③ 9 LATIN

SWING

39

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SWING

CONTINUE SOLO D#A7(#11)

B7

Bm17

E7

CHANGE TO TENOR SAX

(3. CONT. SOLO IN PLACE OF SOPRANO SAX)

LATIN

G7(#11)

A^b

G7

G7

SWING

C (WALK)

A7

Am17

D7

LATIN

SWING

LATIN

G7(#11)

A^b

G7

G7

SWING

C#7(#11)

A7

Am17

D7

1st

2nd

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Piano

Abm7

Db7

Gbm7

Adim (#7)

Dm7

C7

F

Bb

A

Bb

E7

F#m7

B7

Em7

Gdim (#7)

Bm7

Bb7

Eb

Ab

G

Ab

D7

F#m7

B7

Em7

Gdim (#7)

Bm7

Bb7

Eb

Ab

G

Ab

D7

55 LATIN

SWING

1st

2nd

1st Tenor

2nd Tenor

Baritone

Saxes

Trpts

1st

2nd

3rd

4th

(BACKGROUND)

1st

2nd

3rd

4th

(A CONT. SOLO IN PLACE OF SOPRANO SAX)

55

1st

2nd

3rd

4th

LATIN

Ab7(#4)

G7

G7

SWING

C (WALK)

A7

Am16

D7

Bass

LATIN

(BACKGROUND)

Drums

LATIN

G7(#11)

Ab9(#4)

G7(#11)

G+9(#4)

SWING

C MA7(#11)

A9(#11)

Am16

D13

Piano

1st 2nd 1st Tenor 2nd Tenor Baritone

Saxes

1st 2nd 3rd 4th

Trpts

1st 2nd 3rd 4th

Trbs

Bass

Drums

Piano

Chords: A^bM17, D^b7(#4), G^bM16, A^{dim}(#7), D^bM17, C⁷, F⁺MA9, B^b7(#11), A⁺MA9, A, END SOLO, TENOR SOLO AD LIB

(3. SOLO IN PLACE OF SOPRANO SAX)

71 OPEN

1st 2nd 1st Tenor 2nd Tenor Baritone

Saxes

1st 2nd 3rd 4th

Trpts

1st 2nd 3rd 4th

Trbs

Bass

Drums

Piano

Chords: A, E⁷(#9) B^b, A, B^bM17, E^b7, D, B^b7(#11), B^bM17, E⁷, G, A^b, G, A^bM17, D^b7, C, A⁷(#11), A^bM17, D⁷, G, A^b, G, A^bM17, D^b7, C, A⁷(#11), A^bM17, D⁷

1st
2nd
1st Tenor
2nd Tenor
Baritone

Saxes

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbs

Bass

Drums

Piano

Chords: $A^b M17(b5)$, D^b7 , $G^b M1$, $A^dim(\#7)$, $C^{\#} M17$, $C7$, $F^{\#} M17(\#4)$, $B^{\#} M17(\#4)$, $A M17$, B^b , $E7(\#4)$

Chords: $F^{\#} M17(b5)$, $B7$, $E M1$, $G^dim(\#7)$, $B M17$, B^b7 , $E^b M17(\#4)$, $A^b M17(\#4)$, $G M17$, A^b , $D7(\#4)$

Chords: $F^{\#} M17(b5)$, $B7$, $E M1$, $G^dim(\#7)$, $B M17$, B^b7 , $E^b M17(\#4)$, $A^b M17(\#4)$, $G M17$, A^b , $D7(\#4)$

(87) ON CUE

Flute

Soprano

1st Tenor

2nd Tenor

Baritone

Saxes

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbs

(87) ON CUE

Bass

Drums

Piano

Chords: $G7$, $A^b M17$, $G7$, $G7$, C , $A9$, $A M17$, $D7$, $A M17$, $D7$

Chords: $G7$, $A^b M17$, $G7$, $G7$, $C M17(b5)$, $A9$, $A M17$, $D7$, $A M17$, $D7$

95

FULL SCORE - 9

Flute

Saxophone

Soprano

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

Trpts

1st

2nd

3rd

4th

Trbs

Bass

Drums

Piano

Chord symbols: F#m7, B7(#4), Em16, Gdim, EbMA7, Ab, Cym., BREAK

Rehearsal mark 95

103

D.S.
%

Flute

Saxophone

Soprano

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

Trpts

1st

2nd

3rd

4th

Trbs

Bass

Drums

Piano

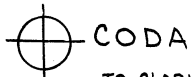
Chord symbols: F#m7, B7(#4), Em16, Gdim, Gdim(#1), Bm7, Bb7, EbMA7, Ab

Rehearsal mark 103

TO PICCOLO (FLUTE)

LEAD

D.S.



CODA

FULL SCORE - 10

116

♩ = 104 SUBITO

TO CLARINET

CLARINET

DOLCE

Flute

TO CLARINET

CLARINET

Soprano

TO FLUTE

FLUTE

Saxes

1st Tenor

2nd Tenor

Baritone

TO BASS CLARINET

BASS CLARINET

1st

2nd

3rd

4th

Trpts

CODA

♩ = 104

Trbs

1st

2nd

3rd

4th

Bass

Drums

Piano



CLAR.

1st

2nd

FLUTE

1st Tenor

2nd Tenor

Baritone

Saxes



CLAR. OPT. qua basso

1st

CLAR. OPT. qua basso

2nd

FLUTE OPT. qua basso

1st Tenor

2nd Tenor

BASS CLAR.

Saxes

Loco

RIT.