

JAZZ LINES PUBLICATIONS

Presents

SISTER SADIE

ARRANGED BY CHUCK ISRAELS

FULL SCORE

JLP-7478

MUSIC BY HORACE SILVER

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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CHUCK ISRAELS SERIES

SISTER SADIE

Biography:

Chuck Israels is a composer/arranger/bassist who has worked with Billie Holiday, Benny Goodman, Coleman Hawkins, Stan Getz, Herbie Hancock, J.J. Johnson, John Coltrane, and many others. He is best known for his work with the Bill Evans Trio from 1961 through 1966 and for his pioneering accomplishments in Jazz Repertory as Director of the National Jazz Ensemble from 1973 to 1981.

Among Chuck's many recordings as a bassist some outstanding ones include: *Coltrane Time* (with John Coltrane); *My Point of View* (with Herbie Hancock); *Getz au Go-Go* (with Stan Getz); and many recordings with the Bill Evans Trio, including: *The Town Hall Concert*; *The Second Trio*; *Trio '65*; *Live at the Trident*; *Time Remembered*; and *Live at Shelley's Manne Hole*.

Recently retired from directing the jazz studies program at Western Washington University, Chuck has moved to Portland, OR to work in its vibrant jazz community and participate in his favorite Northwest city's cultural life.

Background:

Bill Evans's music is widely appreciated for its nuance and beauty, for its sophisticated harmonic language, and for the extraordinary gradations of touch in his piano playing. All of these are highly developed in his music, but each of them can be heard to some degree in music that precedes Bill's. There are superb classical pianists whose touch rival his, a rich history of piano music that includes other characteristics of his music, and wonderful examples of creative and expressive jazz piano playing. But there is one feature of Bill Evans's music that is nearly unique and usually overlooked: its unparalleled rhythmic variety and invention.

Immersion in this music was the richest experience of my bass-playing life. As a composer/arranger, I have taken what I understand from Bill's aesthetic system, the balanced qualities that made it so rewarding to hear and to play, and included those elements in my writing in every way I could.

Playing an accompanying role while Bill played those extraordinary rhythms was relatively easy, since his execution was rock solid and independent of his surroundings. His consistently reliable control of those complex cross rhythms against a deeply felt pulse made it possible to participate in the music with an intuitive understanding of how they related to the more usual rhythms I could create without fully understanding how complex and sophisticated they were. Notating them so that others can experience how it feels to perform them has been at the same time a daunting and an illuminating process.

These rhythms have informed all of my music, but they are especially prominent in these interpretations of pieces on which Bill has left his indelible stamp. They are difficult to read, but not impossible to play, and they are an unending source of inspiration and out-and-out fun.

Chuck Israels
- March, 2015



Score

Sister Sadie

Horace Silver
arr. Chuck Israels

Alto Sax *mp* *simile*

Tenor Sax *mf*

Baritone Sax *mp* *simile*

Trumpet *mf*

Trombone *mp*

Guitar A_b7^b5 G^9 A_b7^b5 G^9 2

Piano *mf* 2

Bass 2

Drums 2

1

2

3

4

5

Sister Sadie

1. 2. **B**

Alto *mp*

Tenor *mp*

Bari *mp*

Trpt. *mp*

Tbn. *mp*

Gtr. *f*

Pno. *f*

Bass *C7*

Dr.

6 7 8 9 10 11

Sister Sadie



Alto

Tenor

Bari

Trpt.

Tbn.

Gtr.

Pno.

Bass

Dr.

19

20

21

22

23

24

25