

JAZZ LINES PUBLICATIONS

*Presents*

**STROLLIN'**

ARRANGED BY CHUCK ISRAELS

**FULL SCORE**

JLP-7479

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

## STROLLIN'

### **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

ca 5:30

# Strollin'

Horace Silver  
arr. Chuck Israels

$\text{♩} = 126$  **A**

Alto Sax

Clarinet in B $\flat$

Baritone Sax

Trumpet

Trombone

Guitar

Piano

Bass

Drums

*Solo*

*mf*

*mp*

*f*

1 2 3 4 5 6 7 8

Strollin'

**B**

Musical score for 'Strollin' featuring Alto, B♭ Cl., Bari, Trpt., Tbn., Gtr., Pno., Bass, and Dr. parts. The score is in 4/4 time and includes various dynamics and articulations.

**Alto:** Starts with *mf* and a triplet in measures 9-10. Re-enters in measure 13 with *f*.

**B♭ Cl.:** Features a triplet in measure 14.

**Trpt.:** Re-enters in measure 13 with *f*.

**Tbn.:** Re-enters in measure 13 with *f*.

**Gtr.:** Chords: *Bbm7<sup>b5</sup>* (measures 12-13), *Am7* (measure 12), *Dm7* (measures 14-15), *G13* (measure 15).

**Pno.:** *mf* in measure 12, *sfz* in measures 13 and 15.

**Bass:** Features a triplet in measure 10.

**Dr.:** Labeled **TIME (in 4)**. Pattern of eighth notes with accents.

9

10

11

12

13

14

15

16

Strollin'

**C** **S**

The musical score is arranged in a standard orchestral layout. The top staff is for Alto (treble clef, key signature of one sharp). The second staff is for B♭ Clarinet (treble clef, key signature of one sharp). The third staff is for Bari (treble clef, key signature of one sharp). The fourth staff is for Trumpet (treble clef, key signature of one sharp). The fifth staff is for Trombone (bass clef, key signature of one flat). The sixth staff is for Guitar (treble clef, key signature of one flat). The seventh staff is for Piano (grand staff, key signature of one flat). The eighth staff is for Bass (bass clef, key signature of one flat). The bottom staff is for Drums (percussion clef). The score includes various musical notations such as dynamics (mf, mp), articulation (accents, slurs), and performance instructions (C, S). Measure numbers 17 through 24 are indicated at the bottom.

Alto *mf*

B♭ Cl. *mf*

Bari *mf*

Trpt. *mf*

Tbn. *mf*

Gtr.

Pno. *mf*

Bass *mf*

Dr. *mp*

17 18 19 20 21 22 23 24