

SISTER SADIE

HORACE SILVER

Arranged by

Bryan Kidd

Instrumentation

Alto Sax 1	Trombone 1
Alto Sax 2	Trombone 2
Tenor Sax 1	Trombone 3
Tenor Sax 2	Trombone 4
Baritone Sax	Vibraphone
Trumpet 1	Guitar Chord Guide
Trumpet 2	Guitar
Trumpet 3	Piano
Trumpet 4	Bass
	Drum Set
	Conductor's Full Score

Extra Conductor Score: \$5.00

Extra Parts: \$2.50

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As a result, all single page parts are collated before multiple page parts.

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C O M P A N Y
I N C.

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The Arranger

Bryan Kidd began his professional music career in 1971 as a band director at Hayfield Secondary School in Fairfax County, Virginia. In 1976, he joined the U.S. Navy Band in Washington, D.C. as a staff arranger, retiring as the band's chief composer and arranger in 2002. Performances of Mr. Kidd's music through Navy Band concerts, recordings, and television appearances have spanned the globe—from the White House to Carnegie Hall to St. Petersburg, Russia.

Mr. Kidd's particular affinity for big band swing and jazz is evident in the music he has written for the big bands of today: the Tommy Dorsey Orchestra under the direction of Buddy Morrow, the Glenn Miller Orchestra directed by Larry O'Brien, Baltimore's Zim Zemarel Orchestra, and the Rory Partin Orchestra from Nashville.

A graduate of Shenandoah University, Mr. Kidd has been an annual recipient of ASCAP's Standard Award since 1996 for music he has written for middle and high school band and orchestra. Mr. Kidd teaches jazz pedagogy and big band arranging at Shenandoah University, and is the director of Spriggs Road Jazz, a jazz magnet program of four big bands and a combo made up of students in grades 6 through 12 in Prince William County, Virginia.

About the Music

Pianist, composer, and arranger Horace Ward Martin Tavares Silver (Silva) was born in Norwalk, Connecticut, in 1928. He grew up listening to a variety of music that included Cape Verdean folk music, American big bands, gospel, and R&B. Silver played both tenor sax and piano in high school before concentrating on piano and writing.

Silver's first gig of importance was the year spent with Stan Getz in 1950. He then moved to New York in 1951, where he played around town before forming the Jazz Messengers in 1955 with the great drummer Art Blakey. It was the Jazz Messengers, through Silver's compositions and musical styling, who established hard bop.

Hard bop has been characterized as an "innovation that looks backwards." It was an approach to jazz that was more basic and fundamental than the harmonic and rhythmic complexities of bebop, and much more energetic than the cool school. The main influences were R&B and gospel. As Silver described it, "There was polite bop and then there was hard bop. The polite bop was more sophisticated... the hard bop is real slam, bang, kicking... kind of music."

Sister Sadie was introduced to the world on Horace Silver's 1959 album *Blowin' the Blues Away*. Big band versions have included a Nat Pierce arrangement for Woody Herman's Thundering Herd (*Woody Herman 1963*) that featured a smokin' tenor solo by Sal Nistico, and a subsequent treatment in 1966 on Buddy Rich's *Swingin' New Big Band* album, arranged by tenor saxophonist (and featured soloist) Jay Corre.

Just as with the Corre arrangement, you'll find all of the compositional elements contained in Horace Silver's performance. The main difference, aside from instrumentation, really comes down to tempo and groove, and a key (F versus the original G) that allows a more accessible tessitura for young players.

There's flexibility in how you can use this arrangement: (1) it can simply be played as written or opened up for additional soloists, and (2) the tempo and groove can be crafted to suit your "hard bop" (Horace Silver) or "energized swing" (Buddy Rich) sensibilities. (The Woody Herman tempo is too fast for this arrangement, especially during the sax soli that begins at bar 80.)

Our recording of the Studio A Band begins with the drummer playing an open-closed hi-hat pattern. You might choose to use a stop-time approach like Horace Silver did, or opt for a swing pattern—played either on a loose hi-hat or ride cymbal—similar to Buddy Rich.

Note that alto 1, tenor 2, trumpet 2, vibraphone and guitar parts contain optional notes beginning at measure 11. The lower note is a melodic alternative to the trumpet's written A2. Alternatively, you could assign the melody to, say, just the tenor, or any other combination that would work for your band.

Generally, *Sister Sadie* is played as a high-energy tune, so consider the use of dynamic contrasts. For example, you could have tenor, bari, and trombones play bars 64–71 at a whisper, followed by altos and trumpets playing slightly louder beginning at bar 72. A sudden crescendo at bar 79 would then set up the sax soli "real nice."

Saxes, brass, and drums should really "explode" with their "anticipation beat" (the "big beat" as it's called in New Orleans) on count 4 right before bar 96. If you have an aspiring Buddy Rich, by all means, let him really kick and fill throughout this shout section.

Last thought: as Horace Silver said, there's "polite bop" and then there's a "real slam, bang, kicking... kind of music." Within the realm of good taste and appropriate musicianship, we're looking for the latter. Have fun!



SISTER SADIE

HORACE SILVER
Arranged by
BRYAN KIDD
(ASCAP)

HARD BOP SWING (♩ = 184)

The musical score is arranged for a jazz ensemble. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as 'HARD BOP SWING' with a quarter note equal to 184 beats per minute. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Vibraphone, Guitar, Piano, Bass, and Drum Set. The saxophones and baritone sax play a melodic line with various articulations and slurs. The guitar and piano provide harmonic support with chords and arpeggios. The bass line is marked 'AS WRITTEN' and the drum set part includes a 'LOOSE HAT' section. A large 'Preview Only' watermark is overlaid on the score.

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2. 11 8

W/ TRUMPET & TENOR

W/ TRUMPET & ALTO

W/ ALTO & TENOR

AS WRITTEN

RIDE

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

9 10 11 12 13 14 15 16 17

(19)

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

18 19 20 21 22 23 24 25

Chord symbols: $G_b7(b9)$, $F7$, $G_b7(b6)$, $F7$, $G_b7(b6)$, $F7$, $G_b7(b6)$, $F7$

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Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

PLUNGER WA WA WA

PLUNGER WA WA WA

PLUNGER WA WA WA

PLUNGER WA WA WA

55 56 57 58 59 40 41 42

Preview

Reproduction Prohibited

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

48

Tutti

WA

OPEN

AS WRITTEN

8b9

f9

c9

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Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

CHORDS APPEAR ON PART

TENOR SOLO

PLUNGER WA WA WA WA

PLUNGER WA WA WA WA

PLUNGER WA WA WA WA

PLUNGER WA WA WA WA

Bb9 Ab15 G15 Gb15 F9

F9

51 52 53 54 55 56 57 58 59

64

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

WA WA OPEN

WA WA OPEN

WA WA OPEN

WA WA OPEN

SOLI

SOLI

SOLI

SOLI

LOOSE HAT (TBN. SOLI)

60 61 62 63 64 65 66 67 68

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80

SOLI

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

Tutti

RIDE (SAX SOLI)

79 80 81 82 85 84 85 86

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Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

Turn

AS WRITTEN

CHORDS APPEAR ON PART

87 88 89 90 91 92 93 94 95

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2. D.S.  AL CODA

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

104 105

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

106 107 108 109 110

CHORDS APPEAR ON PART

Bb9 A9 Ab9 G9 Ab13 G13 Gb13 F13

TBN. Turn SOLO FILL SOLO FILL (Big)