

YOUNG JAZZ ENSEMBLE

Sweet Emma

By Nat Adderley

Arranged by Mike Kamuf

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

Optional/Alternate Parts

C Flute
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

Sweet Emma is a composition by Nat Adderley that was first recorded in 1968 as part of the Cannonball Adderley Quintet recording *In Person*. This 16-bar tune is a tribute to and inspired by Sweet Emma Barrett, a pianist and singer, who was an integral part of the New Orleans music scene throughout the 20th century, including being a member of the Original Tuxedo Jazz Orchestra in the 1920s and leading the Preservation Hall Jazz Band in the 1960s.

My arrangement begins with a chorale featuring trumpet 2 and alto 1. The saxophones, trombones, and bass should support these players without overshadowing them, and the passage should peak at the fermata in m. 6. The drums establish the new tempo at m. 7. I have set the tempo at 100–104 BPM, a bit brighter than the original. For the drums, I have a basic groove notated. If you have a set player that can play a “fat-back” groove, try experimenting with this feel, as it could bring an entirely different level of funkiness to the chart!

The first complete statement begins at the end of m. 9 with alto 1 and trumpet 2 stating the melody. The rhythm section and saxophones at m. 18 should observe proper balance so these lines can be heard. The second statement of the theme at m. 26 is played by the full ensemble with the brass and saxophones in a call-and-response style.

There are two 16-measure solo sections with provided guide solos. If additional soloists would like to improvise, the first solo passage could be repeated to accommodate.

After the solos, a breakdown section ensues using a vamp based on the 15th measure of the form. The horn section begins a call-and-response dialogue based on the opening three notes of the melody. This passage should gradually build to the ♩ on beat 2 of m. 85. Check out the big rest on beat 1 in m. 86, and make sure the band hits cleanly on beat 2. This will have a dramatic effect for your audience and will be fun for your ensemble too. After all, music is the combination of sound and silence. This passage should stay at the ♩ level but drop down slightly to ♩ at m. 92. Drums are featured at m. 94 between the ensemble figures. If stamina or timing are of concern, the repeat could be omitted here. The volume and intensity levels should increase again in m. 103 with a crescendo leading to the ♩ in m. 104. The tempo should begin to broaden in m. 103 and continue to slow down until the final note.

I hope you and your students enjoy studying and playing *Sweet Emma*, and I wish you the best for a successful performance!

—Mike Kamuf



**Mike
Kamuf**

Mike Kamuf holds Bachelor of Music degrees in both jazz performance and music education from Youngstown State University and a Master of Arts degree in instrumental conducting from George Mason University. Mike's compositions and arrangements have been performed by numerous jazz artists and ensembles including the Woody Herman, Glenn Miller, and Tommy Dorsey Orchestras, the USAF Airmen of Note, the USAF Notables, the Navy Commodores, James Moody, Eddie Daniels, Terell Stafford, Bill Watrous, and Nick Brignola. Mike has performed with the Woody Herman and Tommy Dorsey Orchestras and the Alan Baylock Jazz Orchestra. He served as assistant principal trumpet of the Youngstown Symphony Orchestra from 1990–92. Currently, Mike leads his own jazz octet in the Washington D.C. area.

Mike is the director of instrumental music and music department chairperson at John T. Baker Middle School (Damascus, MD). Under his direction, the groups consistently receive high ratings at music festivals, have commissioned four works for concert band, and have performed at MENC regional conferences. Mike has been selected to direct the Montgomery County Public Schools (MCPS) Senior Honors Jazz Band, the MCPS Junior Honors Concert Band.

Please visit Mike's website at: www.mikekamuf.com

CONDUCTOR
500795

SWEET EMMA

By Nat Adderley
Arranged by Mike Kamuf

SLOWLY, EVEN 8THS $\text{♩} = 72$ 217. EVEN 8THS SOUL $\text{♩} = 100-104$

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8 9



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPtr. 1

TPtr. 2

TPtr. 3

TPtr. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

10 11 12 13 14 15 16 17

18

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

Gtr.

PNO.

BASS

DRUMS

18 19 20 21 22 23 24 25

Chords: D₉, G₇, B₇, E₇, C₇, B₇ D₇, G₇, E₇ E₇(b9), F₇, B₇, E₇, B₇ E₇, B₇

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

Gtr.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41

Chord symbols: D9, G#m7, Bb7, Eb6, C7, Bb6 D7, G#m7, Eb6 Ebm7(b9), F7, Bb6, Eb6, Bb6 Eb6, Bb6

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

42

43

44

45

46

47

48

49

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

50

51

52

53

54

55

56

57

END SOLO

Chords: B9, Em7, G7, C6, A7, G6, B7, Em7, C6, C#m7(b9), D7, G6, C9, G6

Chords: D9, G#m7, Bb7, Eb6, C7, Bb6, D7, G#m7, Eb6, Em7(b9), F7, Bb6, Eb9, Bb6, Eb9, Bb6

Chords: D9, G#m7, Bb7, Eb6, C7, Bb6, D7, G#m7, Eb6, Em7(b9), F7, Bb6, Eb9, Bb6, Eb9, Bb6

58

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

SOLO C7

F#o7

G7

F

F7

C7

Bb7

Eo7

F7

Eb Eb Bb7

Bb7

Eo7

F7

Eb Eb Bb7

RIDE CYM.

58 59 60 61 62 63 64 65

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FLUTE

ALTO 1 (Breathes.)

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2 (C7) E9 A#17 C7 F6 D7 C6 E7 A#17 F6 F#17(b9) G7 C6 F9 C6 F9 C6 END SOLO

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR. D9 G#17 Bb7 E9 C7 Bb7 D7 G#17 E9 E#17(b9) F7 Bb7 E9 Bb7 E9 Bb7 F7(b9)

PNO.

BASS

DRUMS

66 67 68 69 70 71 72 73

This image shows a page of a musical score, likely for a large ensemble or orchestra. The score is written for multiple instruments, including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page, indicating that this is a preview of the full score. The page number "74" is visible in the top left corner.

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82

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87

88

89

CONDUCTOR

- 12 -

SWEET EMMA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

90 91 92 93 94 95 96 97

SOLO

CE CYM.

Chords: C15, (C15), E9, A#17, C15, F#9, D15

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1. 2. RIT.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

RIDE Cym.

Ce. Cym.

(OPT. FILL)

98 99 100 101 102 103 104 105

Chords: C13, A#17, D#19, D7(b9), C13, C6, E7, A#17, F#6 F#17(b5), G7, C6, F#9, C6, F#9, C13(#11)