

# YOUNG JAZZ ENSEMBLE



## Sack of Woe

JULIAN 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
- Tuba
- Horn in F (Doubles 1st Trombone)
- 1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
- 2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

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## NOTES TO THE CONDUCTOR

*Sack of Woe (Sack O' Woe)*, composed by legendary alto saxophonist Julian “Cannonball” Adderley, is a wonderful blues tune that is a favorite of jazz musicians. Originally recorded on the recording *Live at the Lighthouse*, this tune encompasses both an even eighth note soul-jazz groove and a straight-ahead swing feel. While arranged for full jazz ensemble instrumentation, I strived to capture the spirit and soulfulness of “Cannonball” and his quintet.

The initial pyramid horn figure in measures 1–4 should be articulated (“dah-daht-dah”), and in a similar fashion by all horn players, to give this figure rhythmic clarity and vitality.

Beginning at measure 5, the piano, bass and drums play the even eighth-note feel. The groove should have drive but be played at a comfortable  $\frac{M}{2}$  level. At 9, the saxophones and guitar state the melody. At 20, the drums should begin to change over to a swing feel to set up this transition in style which occurs in the next measure at 21. This begins the swing-feel melody with block writing in the horns, and all articulations should be uniform in the horn section. Brass players should be careful to observe the printed articulations in measures 23–24 and 27–28. Listening to the original recording by Cannonball and his band will aid students in accurately performing this lick. The drum fill in 32 should set up the return of the straight-eighth feel. I also recommend you and the students listen to the demo recording of this chart at alfred.com.

Measure 37 begins the solo choruses. In this arrangement, I have given the soloists one chorus (12 bars) of both the rock and swing grooves. You may wish to alter this or maybe even open up this section for additional soloists. The send-off that occurs in measures 37–41 is derived from Adderley’s solo on his recording. The horn background figure at 49 is also organic to this recording as it is a solo motif played by pianist Victor Feldman. These figures in this passage, while important, should never overshadow the soloists.

Measure 64 begins a two-chorus build-up that will lead into the shout section. In this passage, each player in the ensemble must display mastery of the indicated dynamics to create the most effective performance. Care should also be taken to make sure that articulations are uniform within the horn sections. Measures 84–87 make use of the introductory material and should build and push the band and audience into the shout section at 88. In the shout, the brass should be strong but equally balanced, and the saxes should play their figures with attitude! The drum solo in measures 98–99 should retain the swing feel while the solo in 101–102 should set up the rock feel. A D.S. to restate the themes and a brief coda conclude the chart.

I hope you and your students enjoy studying this arrangement of a great jazz tune.

—Mike Kamuf



**Mike  
Kamuf**

Mike Kamuf is a band/orchestra director in Montgomery County, MD. Mike holds degrees from Youngstown State University (OH) and George Mason University (VA). Numerous jazz artists and ensembles, including the Woody Herman and Glenn Miller Orchestras have performed his compositions and arrangements. As a performer, Mike has played with the Woody Herman and Tommy Dorsey orchestras, and is currently a member of the Alan Baylock Jazz Orchestra.

CONDUCTOR  
36034S

EVEN 8TH'S  $\text{d} = 138-160$

# SACK OF WOE

By JULIAN ADDERLEY  
Arranged by MIKE KAMUF

C FLUTE

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE  
(OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET  
(OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE  
(OPTIONAL)

4TH TROMBONE  
(OPTIONAL)

GUITAR  
(OPTIONAL)

PIANO

BASS

DRUMS

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CONDUCTOR

-2-

SACK OF WOE

9

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gr. w/SAXES

PNO.

BASS

DRUMS

10

11

12

13

14

15

16

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W/ SAXES

CONDUCTOR

-3-

SACK OF WOE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SWING

17

18

19

20

21

22

23

24

begin to swing!

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The score consists of 12 staves of music. The first 11 staves represent the orchestra, and the last staff represents the piano. The piano staff includes dynamics and key changes, such as Cm7 and F7. Measure 21 begins with a 'SWING' dynamic. Measures 22 and 23 show a transition, with measure 22 ending with a fermata over the piano staff and measure 23 starting with 'begin to swing!' above the piano staff. Measure 24 concludes the page.

CONDUCTOR

- 4 -

SACK OF WOE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

TO CODA  $\oplus$

EVEN 8THS FILL

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25      26      27      28      29      30      31      32

CONDUCTOR

- 6 -

SACK OF WOE

EVEN 8THS

(37)

Flute  
Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bass  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

33 34 35 36 37 38 39 40

## Conductor

SACK OF WOE

The image shows a page of musical notation for a band, likely a jazz or blues piece. It consists of three staves of music. The top staff starts with a measure where the first instrument (piano) has a sixteenth-note pattern and the second instrument (drums) has a eighth-note pattern. The second staff begins with a measure of rests followed by a G7 chord. The third staff starts with a measure of rests followed by an A7 chord. The music continues with measures containing various note patterns and chords. Chords are labeled with Roman numerals and accidentals: D (in parentheses), E (Tacet 2nd time), G7, A7, G7, D7, G7, G7, C7, B7, and F7. A large red watermark reading "Preview Requires Purchase" is diagonally across the page.

- 6 -

SACK OF WOE

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(49) SWING

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56 57

1.

2.

58

59

EVEN 8THS FILL

A7

D7

EVEN 8THS

ENO SOLO

G7

E7

Am17

ENO SOLO

C7

F7

D7

Gm17

C7

B7

F7

PNO.

EVEN 8THS FILL

60

61

62

63

64

65

66

## Conductor

- 9 -

SACK OF WOE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

67

68

69

70

71

72

73

74

## Conductor

- 10 -

SACK OF WOE

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76

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSO.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

75 76 77 78 79 80 81 82 83

Cross Stick

Cross Stick

CONDUCTOR

- 11 -

SACK OF WOE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

84

85

86

87

88

89

90

91



CONDUCTOR

- 12 -

SACK OF WOE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

92 93 94 95 96 97 98 99

*Solo*

CONDUCTOR

- 13 -

SACK OF WOE

D.S. § AL CODA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

100 101 102 103 104 105 106

103 EVEN 8THS

EVEN 8THS FILL

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The musical score consists of 14 staves. The first 13 staves represent the orchestra, and the last staff represents the piano. The orchestra parts include: Conductor (indicated by a stick figure), Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bassoon (BARI.), Trombone 1 (TPT. 1), Trombone 2 (TPT. 2), Trombone 3 (TPT. 3), Trombone 4 (TPT. 4), Bass Trombone 1 (TBN. 1), Bass Trombone 2 (TBN. 2), Bass Trombone 3 (TBN. 3), Bass Trombone 4 (TBN. 4), Guitar (GTR.), and Drums (DRUMS). The piano part is labeled 'PNO.' and is located below the bass staff. The score is in common time. Measures 100-102 show mostly rests. Measure 103 begins with a dynamic 'p' and contains eighth-note patterns. Measure 104 follows with a dynamic 'f' and eighth-note patterns. Measure 105 is mostly rests. Measure 106 concludes the page. Rehearsal marks are placed above measures 103 and 104. Measure 103 is marked '103 EVEN 8THS'. Measure 104 is marked '104 EVEN 8THS FILL'. Measure 106 is marked '106'. The score is titled 'SACK OF WOE' and includes a dynamic instruction 'D.S. § AL CODA' at the top right. A large red watermark 'Preview Legal Use Requires Purchase Only' is diagonally across the page.

CONDUCTOR

-14-

SACK OF WOE

@@ CODA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SACK OF WOE

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107

108

109

110