

# JAZZ LINES PUBLICATIONS

*Presents*

## DOUBLE DATE

RECORDED BY THE METRONOME ALL-STARS

ARRANGED BY PETE RUGOLO

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

## FULL SCORE

JLP-7835

MUSIC BY PETE RUGOLO

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



THE JAZZ LINES FOUNDATION INC.

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# **PETE RUGOLO SERIES**

## **DOUBLE DATE (1949)**

### **Background:**

One of the most important American composers of the twentieth century, Rugolo was born in Sicily in 1915 on Christmas day. He came to the United States in 1920 and studied the piano, baritone horn, and French horn. He obtained his M.A. in composition at Mills College, where his composition teacher was Darius Milhaud. Upon graduation, he played piano with the Johnny Richards Orchestra. It was during military service that he submitted an arrangement to Stan Kenton, and became chief arranger of the Kenton band after the war. Rugolo wrote harmonically and rhythmically sophisticated arrangements of pop songs as well as challenging original compositions. He introduced into the sounds of modern concert composers such as his own teacher Milhaud, Igor Stravinsky, Alban Berg and Arnold Schoenberg. Leonard Bernstein was just one of many composers who were huge fans of this music, which Kenton called 'Progressive Jazz,' and these compositions are among the earliest that are considered 'Third Stream.' By the 1950s, Rugolo was an A&R director for Capitol Records; perhaps the most important records he oversaw were those recorded by the Miles Davis Nonet (The Birth of the Cool). By the mid-1950s, he was an arranger/orchestrator for M-G-M studios, and arranged for Billy Eckstine, Nat King Cole, and Mel Torme.

While continuing to arrange for artists such as The Four Freshmen and June Christy, he recorded his own big band for Columbia Records, and even toured with it briefly. In 1956, he became an A&R director for Mercury Records, arranging for Patti Page and recording a series of now-classic albums with all-star ensembles. He was active in motion pictures and television from the late 1950s. He passed away at the age of 95 in 2011.

### **The Music:**

Metronome was a music magazine that ran in publication from 1881 to 1961. Focusing mainly on marching and dance bands in its early years, it became one of the first music publications to focus on jazz beginning in the Swing Era of the 1930s. Under co-editors Leonard Feather and Barry Ulanov, the magazine readily embraced the innovations of bebop during the following decade, making it stand out even among its competition in the jazz criticism world. Another of the magazine's defining features was its yearly polls, beginning in 1939, where readers would vote for their favorite musicians. The winners of these polls would often be brought together to record two tracks to celebrate their victories. Dubbed the Metronome All-Stars, these groups were consistently made up of some of the most iconic and important soloists of the day. These recordings tended to lean on the informal side, with short but raucous solo space allocated for each individual and an overall casual and fun-filled atmosphere.

### **Notes to the Conductor:**

This Pete Rugolo composition was crafted for the 1950 edition of the All-Stars. As was typically the case, the band was made up of a combination of favored veterans (Dizzy Gillespie, Buddy De-Franco, Kai Winding, Max Roach) and rising stars (Lee Konitz, Stan Getz, Serge Chaloff, Lennie Tristano). The arrangement is, by and large, a frame for each musician to get a solo spotlight, with some occasional simple backgrounds thrown in for good measure. That being said, Rugolo couldn't help injecting a few of his trademark tricks into the proceedings. Most notable are the dissonant ensemble blasts that both open and conclude the arrangement; multiple knotty melody lines in the saxophones, for example at measures 3-4, 134-135, and 150-153; and even a few sudden metric modulations that can easily catch both the listener and performer off guard if they aren't ready for it. In spite of these, be sure to keep the atmosphere in your ensemble fun and light in order to mimic the merry mood that no doubt permeated the original session. Note that the clarinet solo backgrounds from measure 56 through 65 were cut for the recording; they have been included here and may be played at the discretion of the conductor.

This publication was based on Pete Rugolo's original pencil score - this is not a transcription.

**Dylan Canterbury**

- October 2020



COLUMBIA METRONOME ALL STARS 1944 WRITTEN & ARRANGED BY PETE RUGOLO

The score is arranged for a full big band and piano ensemble. The instruments listed on the left are: Vocal, Clarinet (1), Alto (2), Trombone (3), Baritone (4), Trumpet (5), Trombone (6), Drums, Guitar, Bass, Piano, and Double Bass. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *mf*, *f*, *mf*, and *f*. There are also performance instructions like "COLLA CLAR" and "SOLO WITH PIANO". A section marked with a circled 'A' indicates a change in tempo or structure. The bottom of the page includes the publisher information: "LYWOOD MUSIC CO. NEW YORK N.Y. 10018" and the composer's name "PETE RUGOLO".

Here is the first page of Pete Rugolo's pencil score for **Double Date**, composed in 1949 but recorded in 1950.



# DOUBLE DATE

RECORDED BY THE METRONOME ALL-STARS

MUSIC BY PETE RUGOLO

ARRANGED BY PETE RUGOLO

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

## SCORE

FAST SWING ♩ = 240

The score is for a fast swing in 4/4 time with a tempo of 240 beats per minute. It features the following parts:

- WOODWIND 1: CLARINET (BUDDY DEFRANCO)**: Melodic line with slurs and accents.
- WOODWIND 2: ALTO SAX. (LEE KONITZ)**: Melodic line with slurs and accents.
- WOODWIND 3: TENOR SAX. (STAN GETZ)**: Melodic line with slurs and accents.
- WOODWIND 4: BARITONE SAX. (SERGE CHALOFF)**: Melodic line with slurs and accents.
- TRUMPET (DIZZY GILLESPIE)**: Rests for most of the piece, with a final note in measure 5.
- TROMBONE (RAI WINDING)**: Rests for most of the piece, with a final note in measure 5.
- GUITAR (BILLY BAUER)**: Chordal accompaniment.
- PIANO (LENNIE TRISTANO)**: Chordal accompaniment.
- BASS (EDDIE SAFRANSKI)**: Chordal accompaniment.
- DRUM SET (MAX ROACH)**: Rhythmic accompaniment with snare and bass drum patterns.

The score is divided into measures 1 through 5, with measure numbers 2, 3, 4, and 5 indicated below the drum set staff.

2

3

4

5

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⑥

Ww. 1 (CL)

Ww. 2 (A. Sax)

Ww. 3 (T. Sax)

Ww. 4 (B. Sax)

TRP.

TBN.

GTR.

PNO.

BS.

DR.

*mf*

*mf*

*mf*

(Solo)

Gm7 Gbm7 Fm7 E9 Gm7 Gbm7 Fm7 E9

Gm7 Gbm7 Fm7 E9 Gm7 Gbm7 Fm7 E9

(4) (8)

6 7 8 9 10 11 12 13

14  $B^b_{mi7}$   $E^b7$   $A^b_{ma7}$   $A^b6$   $C_{mi7}$   $F9$   $F_{mi7}$   $E9$  (END SOLO)

GTR.  $B^b_{mi7}$   $E^b7$   $A^b_{ma7}$   $A^b6$   $C_{mi7}$   $F9$   $F_{mi7}$   $E9$

PNO.  $B^b_{mi7}$   $E^b7$   $A^b_{ma7}$   $A^b6$   $C_{mi7}$   $F9$   $F_{mi7}$   $E9$

BS.  $B^b_{mi7}$   $E^b7$   $A^b_{ma7}$   $A^b6$   $C_{mi7}$   $F9$   $F_{mi7}$   $E9$

DR. (4) (8)

14 15 16 17 18 19 20 21



22  $G_{mi7}$   $G^b_{mi7}$   $F_{mi7}$   $E9$   $G_{mi7}$   $G^b_{mi7}$   $F_{mi7}$   $E9$

GTR.  $G_{mi7}$   $G^b_{mi7}$   $F_{mi7}$   $E9$   $G_{mi7}$   $G^b_{mi7}$   $F_{mi7}$   $E9$

PNO. (Solo)  $G_{mi7}$   $G^b_{mi7}$   $F_{mi7}$   $E9$   $G_{mi7}$   $G^b_{mi7}$   $F_{mi7}$   $E9$

BS.  $G_{mi7}$   $G^b_{mi7}$   $F_{mi7}$   $E9$   $G_{mi7}$   $G^b_{mi7}$   $F_{mi7}$   $E9$

DR. (4) (8)

22 23 24 25 26 27 28 29