

JAZZ LINES PUBLICATIONS

Presents

OVERTIME

RECORDED BY THE METRONOME ALL-STARS

ARRANGED BY PETE RUGOLO

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7841

MUSIC BY PETE RUGOLO

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PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

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

OVERTIME (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 Tormé.

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. The 1949 edition of the All-Stars, for whom this Pete Rugolo arrangement was written, stands out as one of the finest groups the magazine ever put together.

Notes to the Conductor:

Comprised of an outstanding mixture of established heroes (Buddy DeFranco, Charlie Parker, Charlie Ventura, Ernie Caceres, Dizzy Gillespie, Fats Navarro, Kai Winding, J.J. Johnson) and promising newcomers (Miles Davis, Billy Bauer, Lennie Tristano, Eddie Safranski, Shelly Manne), Rugolo's chart is fairly simple in construction, no doubt meant to mimic a jam session atmosphere. There is no true full-fledged ensemble shout chorus, only a few short send-offs (for example, at measures 128 and 153), and the melody sounds like something you'd expect to hear from a small group rather than a big band. Be sure to keep the atmosphere fun and loose for the entire duration, even during the unusually dramatic final few measures, where the tempo suddenly drops for a dissonant, bitter conclusion.

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

Dylan Canterbury

- August 2020



FAST JUMP TEMPO METRONOME BOB OVERTIME *COMPOSED & ARRANGED BY*
PETE RUGOLO

(GUITAR)

Vocal

CLARINET

ALTO SAX

BARITONES

FATS

MILLS

DRUMS

BASS

TRUMPET

TROMBONE

VIOLIN

VIOLA

CELLO

DRUMS

BELLY

EDDIE

PIANO

COLLA GUITAR

COLLA BASS

SOLO

AMP

SOLO

Gtr (DR)

HOLLYWOOD MUSIC EXPRESS

Here is the first page of Pete Rugolo's pencil score for Overtime (originally titled *Metronome Bop*), composed in 1949.

SCORE

OVERTIME

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

FAST SWING ♩ = 250

The musical score is arranged in a standard jazz format with the following parts:

- WOODWIND 1: CLARINET (BUDDY DEFERRICO)**: Part 1, marked *f*.
- WOODWIND 2: ALTO SAX (CHARLIE PARKER)**: Solo section starting at measure 3, marked *f*. Chord: $Dm(m7)$.
- WOODWIND 3: TENOR SAX (CHARLIE VENTURA)**: Part 1, marked *f*.
- WOODWIND 4: BARITONE SAX (ERNE CALDERES)**: Part 1, marked *f*.
- TRUMPET 1 (FATS NAVARRO)**: Part 1, marked *f*.
- TRUMPET 2 (MILES DAVIS)**: Part 1, marked *f*.
- TRUMPET 3 (DIZZY GILLESPIE)**: Part 1, marked *f*. Solo section starting at measure 3, marked *f*. Chord: $A^b7(9)$.
- TROMBONE 1 (KEI WINDING)**: Part 1, marked *f*. Solo section starting at measure 7, marked *f*. Chord: $G^b9(\sharp 11)$.
- TROMBONE 2 (S.S. JOHNSON)**: Part 1, marked *f*.
- GUITAR (BILLY BRUEZ)**: Part 1, marked *f*. Chords: $Fm(m7)$, $G^b7(9)$, $Fm(m7)$, $G^b9(\sharp 11)$.
- PIANO (LENNIE TRISTANO)**: Part 1, marked *f*.
- BASS (EDDIE SAFRANSKI)**: Part 1, marked *f*.
- DRUM SET (SHELLY MANNE)**: Part 1, marked *f*. Includes brush notation: (BRUSHES).

2 3 4 5 6 7 8

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9 $A^b7(\sharp 11)$ Solo

Wm. 1 (CL) mf

Wm. 2 (A. Sax) sfz f mf

Wm. 3 (T. Sax) sfz f mf

Wm. 4 (B. Sax) sfz f mf

TPt. 1 sfz f

TPt. 2 sfz f

TPt. 3 sfz f mf (w/Sxs.)

Tbn. 1 sfz f

Tbn. 2 sfz f

GTR. $G^b7(\sharp 11)$ $Fm(m7)$ $C7(\sharp 9)$ G^b9 mf

PNO. mf $Fm(m7)$ $C7(\sharp 9)$ G^b9

Bs. $Fm(m7)$ $C7(\sharp 9)$ G^b9 mf

Dr. mf

9 10 11 12 13 14

(15)

W.W. 1 (CL.)

W.W. 2 (A. SX.)

W.W. 3 (T. SX.)

W.W. 4 (B. SX.)

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

GTR.

PNO.

BS.

DR.

Chord Chart:

F m⁶ G⁹ G^b9 F m(m7) A^b6 A^o7 B^bm7 A7(9) E^b9(11) A^b6 Gm7 G^b9(11) A^bma⁹

Drum Part:

(4) (8) (16)

15

16

17

18

19

20

21

22

23