

Presents

JAZZ LINES PUBLICATIONS

DESIGN FOR BRASS

ARRANGED BY PETE RUGOLO

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

FULL SCORE

JLP-7844

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

DESIGN FOR BRASS (1950)

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:

Although Vic Lewis would go on to have a highly successful career as an agent and manager for several high profile pop musicians, he first rose to prominence as one of the first British bandleaders to actively embrace and attempt to replicate the sounds of the Stan Kenton Orchestra. It should come as no surprise that ***Design for Brass***, a piece commissioned for longtime Kenton arranger Pete Rugolo, serves as a perfect example of Lewis's musical conception in action.

Notes to the Conductor:

The arrangement begins with a lengthy introduction that can be charitably described as bombastic. A series of disjointed ensemble clanks wrap around some occasionally more melodic ideas, such as the ascending trumpet line in measures 3-4 or the mildly sinister saxophone invention in measures 17-18. The melody proper begins at measure 29, and, as the title implies, is handled by the brass section. The trumpet ranges are extremely demanding throughout the performance, but in particular during this part, and require a strong section with multiple individuals capable of handling lead trumpet-style ranges. Make sure that your entire band doesn't get thrown off by the sudden time signature shift at measure 43, either.

Things become more soloist-oriented beginning at measure 61, starting off with a full chorus of alto saxophone. This is followed by half a chorus of trombone at measure 93, a half chorus of tenor saxophone at measure 109, and a brief four bars of scream trumpet at measure 129. Some more disjointed and angular rhythmic hits in the horns wrap around one another for eight measures at 133 before the final melody resumes. Another unexpected time shift occurs at measure 153, with an almost theatrical ascending harmonic progression that ushers in a brief recap of the introduction. Things finally come to an end with an appropriately dissonant, even hostile, final brass chord with the saxes and rhythm section playing support. There is a 5th trumpet and tuba part that the arrangement may be performed without. This publication is not a transcription - it has been prepared from an original set of parts.

Dylan Canterbury

- September 2020



DESIGN FOR BRASS

SCORE

RECORDED BY VIC LEWIS & HIS MODERN ORCHESTRA

MUSIC BY PETE RUGOLO
ARRANGED BY PETE RUGOLO

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 180

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TRUMPET 5
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
TUBA
GUITAR (OPT.)
PIANO
BASS
DRUM SET

2 3 4 5 6 7 8 9 10

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A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4
Trpt. 5
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tuba
Gtr.
Pno.
Bs.
Dr.

11 12 13 14 15 16 17 18 19 20

21

A.Sx. 1
A.Sx. 2
T.Sx. 1
T.Sx. 2
B.Sx.
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Trp. 5
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tuba
Gtr.
Pno.
Bs.
Dr.

C OPTIONAL UNTIL MEASURE 29
D7(9b) E7(9#) F#7(9#) C7 E7(9#)
C OPTIONAL UNTIL MEASURE 29
D7(9b) E7(9#) F#7(9#) C7 E7(9#)