

# JAZZ LINES PUBLICATIONS

*Presents*

## SPEAK LOW

RECORDED BY THE FOUR FRESHMEN

ARRANGED BY PETE RUGOLO

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

## FULL SCORE

JLP-9978

WORDS BY OGDEN NASH, MUSIC BY KURT WEILL

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# PETE RUGOLO SERIES



## SPEAK LOW (1955)

### **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:**

Written in 1955, this Pete Rugolo arrangement was recorded and released on ***The Four Freshmen and 5 Trombones*** album of the same year. This was a commercially successful album and remained on the pop charts for over eight months. The arrangement, while essentially designed to support the vocal quartet, has plenty of meat for the trombone section. Moving between Latin and swing feels, the chart features creative counterpoint between the trombones and rich harmonic movement for the vocal quartet.

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

**Dylan Canterbury and Rob DuBoff**

- October 2020



"SPEAK LOW" FOUR FRESHMAYV

Vocal

1

2

Reeds

3

4

5

6

Bob

1

Don

2

umpets

3

Ross

4

Harp

1

2

3

Trombones

4

Harp

5

A

Violins

B

C

Viola

Cello

Drums

Guitar

Bass

Piano

AD: 10 LATIN RHYTHM

Here is the first page of Pete Rugolo's pencil score for **Speak Low**, arranged in 1955 for **The Four Freshmen and 5 Trombones** album.



# SCORE

# SPEAK LOW

RECORDED BY THE FOUR FRESHMAN

WORDS BY OGDEN NASH

MUSIC BY KURT WEILL

ARRANGED BY PETE RUGOLO

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM LATIN ♩ = 140

The score is for a jazz ensemble in 4/4 time with a medium Latin feel at 140 bpm. The key signature has two flats (Bb and Eb). The instruments and their parts are:

- Tenor 1, Tenor 2, Baritone, Bass:** All have rests for the first five measures. In measure 6, they all play a quarter note G4 (labeled "Speak") with a piano (*p*) dynamic.
- Trombone 1:** Rests for the first five measures. In measure 6, it plays a half note G4 with a mezzo-forte (*mf*) dynamic.
- Trombone 2:** Rests for the first five measures. In measure 6, it plays a half note G4 with a mezzo-forte (*mf*) dynamic.
- Trombone 3 & 4:** Play a rhythmic pattern of quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4, starting in measure 3 and continuing through measure 6.
- Bass Trombone:** Plays a rhythmic pattern of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3, starting in measure 3 and continuing through measure 6.
- Guitar:** Rests for the first five measures. In measure 6, it plays a chord progression: Cm, Cm(m7), Cm7, F7.
- Piano:** Rests for the first five measures. In measure 6, it plays a chord progression: Cm, Cm(m7), Cm7, F7.
- Acoustic Bass:** Plays a rhythmic pattern of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3, starting in measure 3 and continuing through measure 6.
- Drum Set:** Plays a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, starting in measure 3 and continuing through measure 6.

2 3 4 5 6

7

7 8 9 10 11 12 13 14

T 1  
low \_\_\_\_\_ when you speak love, \_\_\_\_\_ our sum-mer day with-ers a way too soon, too soon.

T 2  
low \_\_\_\_\_ when you speak love, \_\_\_\_\_ our sum-mer day with-ers a way too soon, too soon.

Bar.  
low \_\_\_\_\_ when you speak love, \_\_\_\_\_ our sum-mer day with-ers a way too soon, too soon.

B  
low \_\_\_\_\_ when you speak love, \_\_\_\_\_ our sum-mer day with-ers a way too soon, too soon. *solo*

Tbn. 1  
*p*

Tbn. 2  
*p*

Tbn. 3  
*p*

Tbn. 4  
*p*

B. Tbn.  
*p*

Gtr.  
*p*

Pno.  
*p* *mf*

Bs.  
*p*

D. S.  
*p* *sim.* (4) (8)

*Cm<sup>(na7)</sup> Cm<sup>7</sup> Cm<sup>6</sup> D<sup>b</sup>m<sup>(na7)</sup> Cm<sup>(na7)</sup> Cm<sup>7</sup> Cm<sup>6</sup> D<sup>b</sup>m<sup>(na7)</sup> Cm<sup>(na7)</sup> Cm<sup>7</sup> F<sup>9</sup> Cm<sup>7</sup> F<sup>9</sup> B<sup>b</sup>6 B<sup>b</sup>ma<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup>*