

JAZZ LINES PUBLICATIONS

Presents

OH! LOOK AT ME NOW

RECORDED BY BENNY GOODMAN

ARRANGED BY EDDIE SAUTER

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9986

WORDS BY JOHN DEVRIES, MUSIC BY JOE BUSHKIN

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BENNY GOODMAN BIG BAND SERIES

OH! LOOK AT ME NOW (1941)

Background:

The “King of Swing” himself, clarinetist Benny Goodman was one of the most prominent figures in big band jazz for over 50 years. Born to an impoverished family of Russian Jewish immigrants in the slums of Chicago in 1909, he began taking clarinet lessons at age 10. The young Goodman displayed a stunning affinity for the instrument, making his professional debut a mere two years later. Dropping out of high school a few years later, Goodman became a full time professional as a member of the renowned Ben Pollack Orchestra.

Having moved to New York by the end of the 1920s, Goodman found himself in demand as a studio session musician for some of the top recording bands of the day. It was around this time that he met producer John Hammond, who became his biggest supporter. With Hammond’s backing and connections, Goodman put together his own band, becoming a star through his appearances on the popular radio show Let’s Dance in 1935.

Goodman’s career almost ended as abruptly as it began, as a highly unsuccessful 1935 tour left him and his band nearly broke and disillusioned. A concert at the Palomar Ballroom in Los Angeles was nearly the final nail in the coffin until Goodman, until then focusing on sweet music, launched into a performance of King Porter Stomp that caused the crowd to erupt in enthusiasm. His fame would eventually peak 3 years later following a wildly successful concert at Carnegie Hall, the first jazz performance at the famed venue.

Although Goodman’s popularity would begin to slowly wane in the 1940s, he continued to tour and perform all the way until his passing in 1986. In addition to his integral influence on the music of the Swing Era, Goodman was a pioneer in the world of civil rights; his bands were fully integrated, giving star billing to such greats as pianist Teddy Wilson, vibraphonist Lionel Hampton, and guitarist Charlie Christian

Composer/arranger Eddie Sauter studied music at Columbia University and Juilliard before striking out as a professional, starting off as a member of the trumpet section of vibraphonist Red Norvo’s band. He eventually shifted his attention solely to arranging, and was responsible for writing some of the most creative and forward looking arrangements for the bands of Norvo, Benny Goodman, Artie Shaw, Tommy Dorsey and Woody Herman, among others.

The 1950s saw Sauter co-leading a band with fellow swing era arranger Bill Finegan. By the 1960s, Sauter’s work had begun to branch into other territories. His collaboration with tenor sax legend Stan Getz on his album Focus is considered to be a masterpiece. He began working on Broadway and for television and film, and continued to focus on these idioms until his death in 1981.



The Music:

Helen Forrest joined Benny Goodman in 1939 and sang on many studio recordings and live dates including such noteworthy performances as ***The Man I Love***, ***When the Sun Comes Out***, and this arrangement of ***Oh! Look at Me Now***. In the summer of 1940, Goodman took a leave of absence to undergo surgery to correct a back problem. When he returned in November of that year he began to re-form his ensemble, including brilliant trumpet player Cootie Williams. The following year Goodman embarked on an ambitious studio schedule, recording many songs over the first six months of the year. The arranging duties were largely shared by Jimmy Mundy and Eddie Sauter for these studio sessions.

Sauter, who also joined Goodman in 1939, studied composition and trumpet performance at Columbia University and Julliard before leaving to begin his music career. His work for Goodman changed not only the direction of Goodman's ensemble, but popular music in general. His forward-thinking arrangements included sudden harmonic shifts, surprising rhythmic punctuations, and contrapuntal lines previously heard only in classical music. This arrangement of ***Oh! Look at Me Now***, recorded on March 4, 1941, details Sauter's new conception and provides an early example of where his composing would venture in the years to come.

Notes to the Conductor:

The ensemble introduction and the first A section of the melody feature star trumpet player Cootie Williams. Cootie uses both a pixie mute and a plunger to create a distinctive sound. It is encouraged that the trumpet soloist listen to the recording before attempting to re-create this sound as it is very unique. At the end of the A section a cut in the arrangement was created during the original studio session to shorten the recording (the cut removed the second A section and the bridge that was arranged to feature Benny Goodman playing the melody). We have opted to include the full arrangement with the cut indicated so that the conductor can play the full arrangement if desired. At the conclusion of the last A section there is a 4-bar solo for the clarinetist over a harmonic progression that leads to the key of Bb for the vocalist.

The vocal chorus features subtle but harmonically interesting backgrounds. The conclusion of the vocal section leads the arrangement to the key of Ab, but landing on the bridge. There is a brief 4-bar tenor sax cameo solo that leads to the ensemble stating the last A section of the melody. The clarinet soloist gets to have the last word over descending dominant chords. Sauter wrote something simple for Goodman to play, but we have included what he actually played in the event that your player wishes to re-create the interesting phrase that was played on the recording.

This publication was based on the original set of parts used during the 1941 recording session - this is not a transcription. There are no saxophone doubles.

Dylan Canterbury and Rob DuBoff
- September 2021

Tenor Sax

436

OH LOOK AT ME NOW

522A

Handwritten musical score for tenor saxophone, first system. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff starts with a *pp* dynamic marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout: *mf*, *pp*, *f*, *p*, and *mf*. A large, bold letter 'I' is written across the middle of the system, indicating a first ending. The system concludes with a double bar line.

Handwritten musical score for tenor saxophone, second system. The score continues on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music continues with various rhythmic patterns and dynamics. There are several dynamic markings: *p*, *f*, *pp*, and *mf*. A large, bold letter 'C' is written above the fourth staff, and a large, bold letter '3' is written above the sixth staff, indicating specific musical features or endings. The system concludes with a double bar line.

Above is the original tenor saxophone I part as used during the 1941 recording session.

OH! LOOK AT ME NOW

RECORDED BY HELEN FORREST WITH BENNY GOODMAN

WORDS BY JOHN DEVRIES, MUSIC BY JOE BUSHKIN
ARRANGED BY EDDIE SAUTER
PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

SCORE

MEDIUM SWING ♩ = 120
①

The score is arranged for the following instruments: Vocal, Solo Clarinet, Woodwind 1: Alto Sax, Woodwind 2: Alto Sax, Woodwind 3: Tenor Sax, Woodwind 4: Tenor Sax, Woodwind 5: Baritone Sax, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Guitar, Piano, Acoustic Bass, and Drum Set. The music is in 4/4 time with a medium swing feel. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (mf), articulation (accents), and performance instructions like 'PLUNGER WITH PINKIE MUTE' and '(BRUSHES)'. Chord symbols are provided for the guitar and piano parts. The drum set part includes specific rhythmic patterns and counts like (4) and (6).

OPT. CUT TO (32)

9

Solo Cl.

Ww. 1 (A. Sx.) *mp*

Ww. 2 (A. Sx.) *mp*

Ww. 3 (T. Sx.) *mp*

Ww. 4 (T. Sx.) *mp*

Ww. 5 (B. Sx.) *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4

Tbn. 1 *mp*

Tbn. 2 *mp*

Gtr. *mp*

Pno. *mp*

Bs. *mp*

D. S.

9 *mp* 10 11 12 (4) 13 14 15 16 (8)

*G*⁶ *Dm*⁹ *G*⁹ *C*⁶ *F*⁹ *G*⁶ *F*⁹ *E7*⁽⁹⁾ *A7* *E*^{b9} *D*⁹ *E*^{b9} *D7* *Fm*⁶ *D7*

*F*⁶ *Cm*⁹ *F*⁹ *B*^{b6} *E*^{b9} *F*⁶ *E*^{b9} *D7*⁽⁹⁾ *G7* *D*^{b9} *C*⁹ *D*^{b9} *C7* *E*^b*m*⁶ *C7*

*F*⁶ *Cm*⁹ *F*⁹ *B*^{b6} *E*^{b9} *F*⁶ *E*^{b9} *D7*⁽⁹⁾ *G7* *D*^{b9} *C*⁹ *D*^{b9} *C7* *E*^b*m*⁶ *C7*

*F*⁶ *Cm*⁹ *F*⁹ *B*^{b6} *E*^{b9} *F*⁶ *E*^{b9} *D7*⁽⁹⁾ *G7* *D*^{b9} *C*⁹ *D*^{b9} *C7* *E*^b*m*⁶ *C7*