

# JAZZ LINES PUBLICATIONS

*Presents*

## I'VE GOT YOU UNDER MY SKIN

RECORDED BY FRANK SINATRA WITH COUNT BASIE

ARRANGED BY NELSON RIDDLE, ADAPTED BY QUINCY JONES

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

## FULL SCORE

JLP-9395

WORDS AND MUSIC BY COLE PORTER

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THE JAZZ LINES FOUNDATION INC.

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# FRANK SINATRA/COUNT BASIE SERIES

## I'VE GOT YOU UNDER MY SKIN (1956/1965)

### **Background:**

In Los Angeles, CA on January 12, 1956 at Capitol Records, Frank Sinatra recorded Nelson Riddle's arrangement of Cole Porter's song, *I've Got You Under My Skin*. The cut appears on the *Songs for Swingin' Lovers* album. This turned out to be one of Sinatra's most popular recordings, and is widely recognized as one of the best examples of a big band treatment of a pop song in the history of the recording industry. When interviewed, Nelson Riddle said that Maurice Ravel's *Bolero* influenced his work on this arrangement. In his textbook, *Arranged by Nelson Riddle*, he told of listening to symphonic concerts on his father's car radio and being spellbound by the music (and running down the car's battery in the process). His own music reflects his love for the music of Debussy and Ravel, so it is no surprise that he drew upon these influences often while writing arrangements during the 1950s and early '60s.

Moving in a different direction from its very successful and well-received predecessor album, *In The Wee Small Hours of the Morning*, *Swingin' Lovers* is up-tempo, exuberant, and swings endlessly. Filled with upbeat re-interpretations of standards, Sinatra recorded what could be considered definitive versions of many classics, including *You Make Me Feel So Young*, *I Thought About You*, *Old Devil Moon*, *Pennies From Heaven*, *Love is Here to Stay*, *Anything Goes*, *How About You*, and *I've Got You Under My Skin*. Frank and the band are inseparably tight, and swing together as one; the dynamics, the melodies, the intros-Nelson Riddle arguably never created a more memorable group of charts. The arrangements stay true to the feel and intent of the original versions of the songs, but bring utterly new meaning and life out of them. Along with *You Make Me Feel So Young*, *I've Got You Under My Skin* stands out amidst all of the standout cuts on this record; Sinatra recorded many great sides, but few that match this level of clarity and emotional intensity. Eminent reviewer Stephen Thomas Erlewine ideally sums it up: "With its breathtaking middle section, (*I've Got You Under My Skin*) is a perfect example of how Sinatra works with the band. Both swing hard, stretching out the rhythms and melodies, but never losing sight of the original song." Indeed. This version of *I've Got You Under My Skin* is a textbook display of Sinatra and Riddle at their best: A vocalist and an arranger who could re-interpret a standard in a way that showcases everything involved-the composition, the singer, the band, and the arranger.

### **The Music:**

The story goes that Riddle was under such pressure to complete the arrangements for this recording session that he wasn't able to finish *I've Got You Under My Skin* before he had to leave home to get to the studio. His wife Doreen, who was to drive him to the studio, grabbed a leaf from the dining room table to be used as a desk in the car so that he could keep writing on the way to the recording session.

The 1966 Sinatra/Basie concert at the Sands is perhaps one of Sinatra's best known and loved albums. But, what isn't commonly known is that Frank Sinatra went out on the road with the Count Basie Orchestra in the summer of 1965. Among the dates they played together were a Newport Jazz Festival appearance on July 4, 1965 and a fundraiser with Sammy Davis, Jr. and Dean Martin at the Kiel Opera House in St. Louis. It was during this tour that the band road-tested the many arrangements that were written. This collaboration culminated at a gig in Las Vegas, at the Sands Hotel in January of 1966. This appearance resulted in a double album of Sinatra and

Basie, and an album of the Basie band alone that was released many years later. When planning the repertoire for the 1965 Sinatra/Basie tour it was decided that the set list would consist of newly created arrangements (done by Quincy Jones, Billy Byers, and Chico O'Farrill) as well as adaptations of some of Sinatra's best known hits. It was Quincy Jones who adapted the 1956 Riddle arrangement of *I've Got You Under My Skin* for the tour. This arrangement follows Riddle's original closely; the main difference being that Quincy incorporated the string parts into the saxophones.

The arrangement begins with a 6-bar introduction featuring a counterline melody played by baritone saxophone (originally bass clarinet) accompanied by the rest of the saxophones (originally flutes and clarinets), trombones with cup mutes, and the famous repeated  $D^{\flat 9}$  chord played by a celeste. The figures played by the saxophones and trombones at measures 2 and 4 (and again at 26) were originally written as dotted-eighth, sixteenth. It was the editor's decision to change these figures to triplets as that notation better approximates the 1956 recording. After the vocal chorus, trombones play a series of figures which complement each other, building steadily until the trumpet lines introduce the trombone solo. These trombone figures have been a source of discussion for years. Bass trombonist George Roberts stated that he remembered trombones used this way when he was with Stan Kenton, namely in the William Russo composition *23 Degrees North, 82 Degrees West* and recommended it to Riddle for the transition. For years original copies of the score to *I've Got You Under My Skin* were in active circulation among arrangers and music collectors, and they showed that these trombone figures were originally shorter by one half (imagine this passage as bars 61, 62, 65, 67, 71 and 72). Reportedly it was Sinatra who suggested that these bars be doubled up to make the transition more exciting.

An optional synthesizer part is included that is a reduction of the original string parts.

### **To the Conductor:**

The most important aspect of this arrangement is the feel. It will take considerable practice for your ensemble to achieve the right balance and the unified feel necessary to approximate the Sinatra sound of this period. During the tutti instrumental sections the ensemble needs to sound as one. Special attention needs to be paid to the staccatos, accents, marcatos, and legatos so that everyone is interpreting these articulations similarly (in addition to the dynamics). The ensemble needs to come down to *ppp* at measure 61 and at measure 65 begin the gradual crescendo to measure 73. In addition, from measures 61 to 72 we have included for the saxophones a re-scoring of the string parts. For the Sands concert the saxophones were tacet during this section; however, this optional part has been included in the event that you wish to recreate that background for the bass trombone.

### **Acknowledgments:**

Thanks to an agreement with Frank Sinatra Enterprises, LLC, many of the classic arrangements written for Sinatra are available from Jazz Lines Publications. As music fans who were greatly influenced by these magnificent arrangements, it is a great honor and thrill to work on these using the original manuscripts.

**Rob DuBoff, Jeffrey Sultanof, and Doug DuBoff**

- March 2015



# I'VE GOT YOU UNDER MY SKIN

## SCORE

RECORDED BY FRANK SINATRA

MUSIC AND WORDS BY COLE PORTER

ARRANGED BY NELSON RIDDLE

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120

The score is arranged for a jazz ensemble. The vocal line is at the top. The woodwind section includes five parts: Alto Sax 1 & 2, Tenor Sax 3 & 4, and Baritone Sax 5. The brass section includes four trumpets and three trombones. The guitar part is in the middle, and the celeste/piano part is below it. The acoustic bass and drum set/bells are at the bottom. The score includes various dynamics (pp, mf, mp, p), articulations (no vib., Harmon Mute, Cup Mute), and performance instructions like 'Brushes' and 'sim.'. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The piece is in a medium swing tempo with a quarter note equal to 120 beats per minute. The score is divided into measures, with measure numbers 2, 3, 4, 5, and 6 indicated at the bottom.

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7

Vox. *got you un - der my skin. I've*

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

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

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

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

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

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Bs. Tbn. *p*

Gtr.  $E^b m7$   $D^b ma^9$

Cel.

Bs.  $E^b m7$   $D^b ma^9$

D. S. (4)

7 8 9 10

Vox. *got you deep in the heart of me, so*

Ww. 1 (A. Sax.) *p*

Ww. 2 (A. Sax.) *p*

Ww. 3 (T. Sax.) *p*

Ww. 4 (T. Sax.) *p*

Ww. 5 (B. Sax.)

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Bs. Tbn. *p*

Gtr. *E<sup>b</sup>m<sup>7</sup>* *D<sup>b</sup>m<sup>9</sup>*

Cel. *To Piano*

Bs. *E<sup>b</sup>m<sup>7</sup>* *D<sup>b</sup>m<sup>9</sup>*

D. S. (8)