

# JAZZ LINES PUBLICATIONS

*Presents*

## LET IT SNOW! LET IT SNOW! LET IT SNOW!

RECORDED BY FRANK SINATRA

ARRANGED BY GEORGE SIRAVO

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

## FULL SCORE

JLP-9889

WORDS BY SAMMY CAHN

MUSIC BY JULE STYNE

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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## **LET IT SNOW! LET IT SNOW! LET IT SNOW! (1945)**

### **Background:**

Francis Albert Sinatra was one of the greatest figures in the history of American entertainment and pop culture. Born December 12, 1915, in Hoboken, New Jersey, he developed an early interest in music, becoming proficient as a singer and arranging for bands by his teens. He soon dropped out of high school to pursue a career in music. Following the exposure resulting from a successful appearance on the then-popular Major Bowes Amateur Hour radio show, he came to the attention of Harry James, who hired him to front his big band. While he gained experience and released his first records with James, they did not sell well and he soon grew frustrated with the James band and left to join Tommy Dorsey, with whom he had his first huge successes. Seeing his popularity begin to skyrocket, Sinatra soon felt the need to become a solo artist, and left Dorsey, taking arranger Axel Stordahl with him; this would be the first of several very close relationships Sinatra would enjoy with arrangers over the years.

During the World War II era, he became a sensation, earning the nickname “The Voice” and gaining a following of young women that would presage the later crazes for Elvis and the Beatles. By 1946 he was topping the charts, selling millions of records, and also receiving serious acclaim for the quality and depth of his work. Tastes change however, and by the late 1940s he was suffering a significant decline in popularity. Exacerbated by the death of his publicist George Evans and the breakup of his marriage as the 1950s began, it was hard for many to believe how far Sinatra had sunk, but it would have been truly impossible to envision the future heights he would reach. By late 1951 his performances were often poorly attended, and Columbia, the label on which he became a superstar, dropped him.

Sinatra was also a successful actor, and he believed a part in the film *From Here to Eternity* would begin a career revival; it did, and remarkably so. The 1953 film was hugely popular and Sinatra won an Oscar for best supporting actor. He had also signed with Capitol Records, and began what was to be the most significant collaboration of his career with arranger Nelson Riddle. After the legendary first session, which included “I’ve Got the World on a String,” Sinatra was shocked at how well Riddle seemed to understand his abilities, ideas, and aspirations. Riddle knew how to treat dynamics beautifully, and how to craft an arrangement in order to allow the singer to clearly be the star while at the same time giving him rich, creative backing. They recorded a series of albums, including *In the Wee Small Hours*, *Songs For Swingin’ Lovers*, and *A Swingin’ Affair*, that both defined the genre and turned Sinatra into a massive superstar.

As the 1960s dawned, desiring more creative power and independence, Sinatra formed Reprise Records, which became another huge success for him, signing many other successful artists as well as being his recording home. He began working with other arrangers, hiring Don Costa, who had a great mind for commercial success in various genres. He also worked with the Count Basie Orchestra and Quincy Jones during this period, their greatest success and notoriety coming from the Rat Pack era appearances at the Sands Hotel in Las Vegas. During the rest of the sixties, Sinatra memorably recorded with Antonio Carlos Jobim and Duke Ellington, and he continued to be an eminent presence around the world, recording and touring for the next thirty years, while receiving endless honors and accolades.

While he became one of the most famous musicians in history, and certainly had a well-publicized and colorful personal life, much is not widely known about this brilliant and complex man. He never had formal music training, but was blessed with an incredible ear and innate musical understanding which often surprised musicians he worked with. His voice was incredibly powerful, his diction precise, and perhaps no popular singer has had a more unique gift for interpreting lyrics. Classical musicians marveled at his skills, and even his conducting ability surprised those who worked with him. His combination of rare musical gifts and perfectionism, as well as his insistence on working with the best writers and arrangers, fused to create an unmatched catalog of definitive versions of many of America’s greatest standards.

Sinatra had a temper, which he showed often to the world, and he could be profane, bullying, and gruff. But he also most definitely had a very serious different side as well. He was known for treating collaborators and musicians well, and was generous to a fault. Perhaps less-known is his tremendous charitable streak. Sinatra contributed generously, gave many benefit concerts, and often very quietly donated money to many causes. He was also politically active for his entire life, at first with the Democrats, and after the famous rift with JFK, the GOP. One of the most admirable parts of his character was his lifelong battle against racism. Growing up in a time and place where Italian-Americans were often heavily discriminated against, he quickly developed a visceral hatred for racism. He performed with African-American musicians during his entire career, he worshiped Billie Holiday and said that Ella Fitzgerald was the only singer he feared, and in a time when Las Vegas was much like the Jim Crow South, he fought for the rights of his close friends Sammy Davis Jr. and Count Basie and others.

Frank Sinatra passed away with his wife at his side in Los Angeles on May 14, 1998, at the age of 82. The outpouring of grief, respect, and tributes was tremendous for a figure whose only rivals among 20th century western musicians were Bing Crosby, Elvis Presley, and the Beatles. The 100th anniversary of his birth in 2015 saw countless concert tributes as well as documentaries and major new books. This is a man whose music will be listened to as long as the world continues to turn. The voice of Sinatra in his prime is peerless—powerful and comforting, historic and vibrant; he had the rare ability to make a newly-written song instantly his own, and to breathe new life into decades-old standards while creating their definitive expressions. Jazz Lines Publications is very proud to publish dozens of his best and most important original arrangements written by Nelson Riddle, Billy May, Neal Hefti, Quincy Jones, Billy Byers, and Don Costa.

## **The Music:**

It is widely known that from 1943 to 1953 Axel Stordahl was Sinatra's conductor and arranger. However, what hasn't been widely understood is the extent to which he had assistance in the creation of arrangements. The concept of 'ghost writing' was commonplace at the time. The radio networks and television and movie studios had composers and arrangers on staff whose job it was to produce everything from film scores to incidental background music for announcer-read commercials. These on-staff arrangers were also available to help fill out a program of music needed for an upcoming performance. It's no secret that as Sinatra became a major star in the 1940s he was performing on a near-daily basis. Due to the number of live dates Sinatra was involved in (concerts, radio, or television) it would have been very difficult for Stordahl to arrange new material to meet the demand. Hence, several 'ghost writers' were employed by the Sinatra organization to help quickly produce arrangements of popular songs of the day. Some of the people who contributed arrangements were Billy May, Bill Bunt, Neal Hefti, Earle Hagen, John Hicks, Lowell Martin, and George Siravo. In fact, there are at least two instances of arrangements that were begun by one arranger and finished by another. The two such arrangements are *Don't Fence Me In* (Lowell Martin and Billy May) and *The Brooklyn Bridge* (Bill Bunt and Axel Stordahl). Until now it was widely believed that Stordahl had written most if not all of these arrangements. Now, due to the availability of materials from Sinatra's library, we are able to determine the actual arrangers of this historic music.

This particular arrangement was written for Sinatra's December 5, 1945 appearance on the *Songs by Sinatra* radio show, sponsored by Old Gold cigarettes. This radio program ran from September 12, 1945 to April 23, 1947 when it was cancelled as the sponsor, P. Lorillard & Co, the maker of Old Gold cigarettes, did not renew the contract. The original arrangement was later modified to include the B. Swanson vocal group and then officially recorded in 1950. It was released by Columbia as part of the album *Christmas Songs by Sinatra*.

## **To the Conductor:**

The arrangement gets off to a brisk start with its ascending introduction, and doesn't really let up much for the rest of the performance. Sinatra handles the melody beginning at melody 5; the horn backgrounds should be a little on the edgy side, but ultimately also maintain a delightful bounciness about them as well. In contrast, the string backgrounds should be fairly genteel and smooth.

A key change at measure 37 marks the beginning of the ensemble shout chorus. The string accompaniment underneath remains quite subtle, but the horns (and the brass in particular) should play with an appropriately firm punchiness. A quick tenor saxophone solo takes over at measure 45, but is ultimately shoved back to the sidelines by the full ensemble six measures later. The saxes and brass perform a couple quick riffs to return things back to the original key at measure 57.

At this point, Sinatra returns with the melody, accompanied by backgrounds that are not identical as before, but should be approached in a similar manner. For the 1945 radio performance there was a cut to the melody's final A section. The entire arrangement has been included here with the cut indicated giving you the option to perform it either way. The last four measures of the arrangement see the band rapidly build toward a brief but effective conclusion.

This publication has been prepared using the original George Siravo pencil score as well as the set of parts used during both the 1945 radio performance and the 1950 studio recording.

## **Acknowledgements:**

Thanks to an agreement with Frank Sinatra Enterprises, LLC, many of the classic arrangements written for Sinatra will be 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.

**Doug DuBoff and Rob DuBoff**

- May 2019



A handwritten musical score for the song "Let It Snow! Let It Snow! Let It Snow!". The score is written on a page with a pre-printed staff layout. The instruments listed on the left are: Sax's (6 staves), Trumpets (3 staves), Trombones (3 staves), Horns (1 staff), Vocal (1 staff), Guitar (1 staff), Drums (1 staff), Harp (2 staves), Violins (3 staves), Viola (1 staff), Cello (1 staff), Bass (1 staff), and Piano (2 staves). The score is filled with handwritten musical notation, including notes, rests, and dynamic markings. The guitar part includes chord diagrams and labels such as "Dmaj7", "Em7", "Fdim", "F#m7", "Gm7", "Gm7b9", "Ab7", and "A7". The piano part includes the handwritten notes "piano" and "cello". The page number "# 125" is visible in the bottom left corner.

Above is the first page of George Siravo's pencil score for *Let It Snow! Let It Snow! Let It Snow!* This arrangement was written on the paper printed for Axel Stordahl by Frank Sinatra but we know this to be George Siravo's handwriting.



#367 #367

Loaned to Sinatra  
Stanley Complete Orch

Let It Snow 1/2/48

Let It Snow  
"  
"

Alfred Stordahl  
orchestra

367

George Siravo  
arranger

This arrangement was originally written for Sinatra's December 5, 1945 appearance on the *Songs by Sinatra* radio show. The arrangement was later modified to include the B. Swanson vocal group and then officially recorded in 1950. It was released by Columbia as part of the album *Christmas Songs by Sinatra*. You can see a note on the above title page indicating that the score was loaned to Sinatra in 1948 presumably for B. Swanson to add vocal parts. You can also see that Siravo signed the arrangement towards the bottom.



LET IT SNOW ETC. ETC. 367

Handwritten musical notation for the alto saxophone I part, including dynamic markings like *pp* and *UP*, and performance instructions such as *SUB-TONE* and *LEGATO*. The notation includes various musical symbols like notes, rests, and bar lines.

Handwritten musical notation for the alto saxophone I part, including dynamic markings like *f* and *pp*, and performance instructions such as *LEGATO*, *VERY SUI-TONE*, and *SUB-TONE*. The notation includes various musical symbols like notes, rests, and bar lines.

Joseph Rose

Joseph Rose

Above is the alto saxophone I part as during the original radio performance as well as the subsequent studio recording with the B. Swanson singers. Also note that the parts have been stamped Lucky Strike. The original 1945 radio performance on the Songs by Sinatra radio show, sponsored by Old Gold cigarettes, featured the Lucky Strike Orchestra.

# LET IT SNOW! LET IT SNOW! LET IT SNOW!

RECORDED BY FRANK SINATRA

## SCORE

WORDS BY SAMMY CAHN AND MUSIC BY JULE STYNE

ARRANGED BY GEORGE SIRAVO

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 180

The score is arranged for a full jazz ensemble. The vocal line begins with the lyrics "Oh! The" in the fourth measure. The instrumental parts include five woodwinds (Alto Sax, Tenor Sax, Baritone Sax), three trumpets, three trombones, three violins, a viola, a cello, guitar, piano, acoustic bass, and a drum set. The guitar and piano parts include a series of chords: D<sup>ma</sup>7, E<sup>m</sup>7, F<sup>o</sup>7, F<sup>#</sup>m7, E<sup>m</sup>9/G, E<sup>m</sup>7(b<sup>9</sup>), E7(b<sup>9</sup>), E<sup>b</sup>9, and A<sup>13</sup>.

5

Vox. *weath - er out - side is fright - ful, but the fire is so de - light - ful. And*

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

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

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

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

Ww. 5 (B. Sx.) *p* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vla. *mp*

Vc. *mp*

Gr. *mp* D<sup>6</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup>(<sup>b</sup>9) D<sup>6</sup> B<sup>°</sup>7 A<sup>7</sup> B<sup>7</sup>

Pno. *mp* D<sup>6</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup>(<sup>b</sup>9) D<sup>6</sup> B<sup>°</sup>7 A<sup>7</sup> B<sup>7</sup>

Bs. *mp* D<sup>6</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup>(<sup>b</sup>9) D<sup>6</sup> B<sup>°</sup>7 A<sup>7</sup> B<sup>7</sup>

D. S. *mp*