

JAZZ LINES PUBLICATIONS

Presents

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

AS RECORDED BY DEAN MARTIN

ARRANGED BY GUS LEVENE

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-6216

WORDS BY SAMMY CAHN, MUSIC BY JULE STYNE

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THE JAZZ LINES FOUNDATION INC.
PO Box 1236
SARATOGA SPRINGS NY 12866 USA

DEAN MARTIN SERIES

LET IT SNOW! LET IT SNOW! LET IT SNOW! (1959)

Dean Martin Biography:

One of America's all-time most popular entertainers, Dean Martin provided countless hours of joy through his work as a singer, comedian and actor. His endearing personality and high profile friendships with some of his fellow popular entertainers led to him leaving a profound stamp on American pop culture.

Born in Steubenville, Ohio in 1917 to Italian immigrants, Martin dropped out of school in 10th grade, working various odd jobs to support himself before attempting a career as a boxer. An interest in show business eventually led to his first work as a singer with the Ernie McKay Orchestra.

Martin's big break came after meeting comedian Jerry Lewis at a club in New York City in 1946. The rapport between Martin and Lewis was almost immediately apparent, with the two playing off of each other masterfully in their many shows in and around New York. Their talents eventually led to performances on television, film, and radio, cementing the duo as stars. As time went on, professional differences led to personal strains between the two friends, eventually resulting in Martin and Lewis going their separate ways in 1956.

Martin's solo career saw him continue on as a popular crooner as well as seeing him starring in several movies. His comedy-variety series, *The Dean Martin Show*, ran for nearly a decade beginning in 1965, as well as hosting a long running series of *Dean Martin Celebrity Roasts* into the 1980s. Perhaps his most iconic successes from this period, however, came from his membership in what would become known as the Rat Pack. Alongside friends Frank Sinatra, Sammy Davis Jr., Joey Bishop and Peter Lawford, the Rat Pack would become legendary for their performances on the Las Vegas Strip throughout the 1960s.

In his later life, Martin was able to slow down his schedule due to his now-established financial stability. He made his final recordings in 1983, which contained one last hit, a novelty country song with Conway Twitty. A longtime heavy smoker, Martin would pass away from acute respiratory failure in 1995. He left behind a lengthy legacy of recordings and films that continue to delight fans to this day.

Gus Levene Biography:

Gus Levene, born Gershun Levene (July 11, 1911 – February 9, 1979), was an American arranger, composer, orchestrator and guitarist. In the mid-1940s, he was one of the top network radio arrangers. Levene is best remembered for his work as an arranger for Dean Martin and orchestration for numerous Hollywood film productions, including the 1956 hit film *The King and I*.

Levene, born into a family of Jewish merchants, was interested in music from an early age learning to play guitar, violin, and viola. He later attended Southern Methodist University, majoring in music. He began his music career as the chief arranger for the pit orchestra at the Palace Theater in Dallas, and composed music for string quartets in the city. He also performed with the WFAA radio orchestra. On September 4, 1932, his composition *Ballet Suite Exodus*, which he had written at the age of 18, was performed by the Dallas Symphony Orchestra. In 1933 he and his wife Julia moved to New York City, where he continued to study music while working as an arranger and guitarist for Andre Kostelanetz and Ray Bloch. He was hired by CBS Radio in the late 1930s. By the mid 1940s, Levene was named as one of the 20 top network radio arrangers by Billboard.

He later moved to Hollywood, where he was employed as an arranger for most of the major studios, mostly uncredited work for films such as *The Eddie Cantor Story* (1953), *The King and I* (1956), *Carousel* (1956), *The Big Land* (1957), *Marjorie Morningstar* (1958), *The Music Man* (1962), and *At Long Last Love* (1975). He worked extensively with Dean Martin, arranging and conducting the orchestra for Martin's 1959 album *A Winter Romance*. He also arranged other hits for Martin including *Standing on the Corner*. Levene and his orchestra also backed Frank Sinatra when he recorded *Have Yourself a Merry Little Christmas* for a 1963 Reprise seasonal compilation album of the same name. The recording was also used on the soundtrack of *The Victors*, a 1963 war film. Although only a snippet of the song actually aired in the film, Sinatra released the whole recording as a Christmas single.

The Music:

This Gus Levene arrangement was featured on the 1959 Dean Martin winter-themed album titled *A Winter Romance*. Part of the arrangement was cut, most likely for time reasons. If the goal is to re-create the arrangement exactly as Dean Martin recorded it, the ensemble should jump to measure 53 at the conclusion of measure 44.

This publication was prepared using the original set of parts from the 1959 recording session - this is not a transcription.

Rob DuBoff and Doug DuBoff

- November 2023



Piccolo 1

DEAN MARTIN

8955

"LET IT SNOW"

Handwritten musical score for Piccolo 1 of "Let It Snow" by Dean Martin. The score is written on ten staves in B-flat major and common time. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 1 through 40 are indicated below the staves. There are two boxed annotations: "TO FLUTE" at measure 7 and "TO PICCOLO" at measure 25. A yellow highlight covers measures 33-36. A circled "3" is present at the end of measure 40.

Above is the original woodwind I part that was used for the 1959 recording session.

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

RECORDED BY DEAN MARTIN

SCORE

MEDIUM SWING ♩ = 140

WORDS BY SAMMY CAHN, MUSIC BY JULE STYNE

ARRANGED BY GUS LEVENE

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

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The score is for a medium swing arrangement of 'Let It Snow! Let It Snow! Let It Snow!' in 4/4 time, with a tempo of 140 beats per minute. It features a vocal line and a full instrumental ensemble. The vocal line includes the lyrics 'Oh, the'. The instrumental parts include Piccolo/Flute, Flute, Clarinet, Violin 1, 2, and 3, Viola, Cello, Harp, Guitar, Celeste, Bass, and Drum Set. The score includes various musical notations such as dynamics (mf, f, mp), articulation (Pizz.), and performance instructions (Brushes). The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom.

5

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

Ww. 1 (Picc.) *To Flute*

Ww. 2 (Picc.) *To Flute*

Vln. 1 *Arco mp*

Vln. 2 *Arco mp*

Vln. 3 *Arco mp*

Vla. *Arco mp*

Vc. *Arco mp*

Hp. *mp*

Gtr. *p*

D^b E^b_{mi} A^b7 D^b_{6/9} D^b_{ma}7 D^b_{6/9} E^o7 A^b7 B^b7

Cel. *mp*

Bs. *mp*

D^b (in 2) E^b_{mi} A^b7 D^b_{6/9} D^b_{ma}7 D^b_{6/9} E^o7 A^b7 B^b7

D. S. *(4)*

5

6

7

8