

JAZZ LINES PUBLICATIONS

Presents

I'VE GOT YOU UNDER MY SKIN

AS RECORDED BY FRANK SINATRA

ARRANGED BY NELSON RIDDLE

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9196

WORDS AND MUSIC BY COLE PORTER

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I'VE GOT YOU UNDER MY SKIN (1956)

Frank Sinatra Biography:

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.

Background:

In Los Angeles, California on January 12, 1956 at Capitol Records studios, 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 stand out 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.

Nelson Riddle Biography:

(Adapted from the official Nelson Riddle website)

Nelson Riddle was one of the greatest arrangers in the history of American popular music. He worked with many of the major pop vocalists of his day, but it was his immortal work with Frank Sinatra, particularly on the singer's justly revered Capitol concept albums, that cemented Riddle's enduring legacy. He was a master of mood and subtlety, and an expert at drawing out a song's emotional subtext. He was highly versatile in terms of style, mood, and tempo, and packed his charts full of rhythmic and melodic variations and rich tonal colors that blended seamlessly behind the lead vocal line. He often wrote specifically for individual vocalists, keeping their strengths and limitations in mind and pushing them to deliver emotionally resonant performances. This is evidenced certainly in his work with Sinatra in the following quote from Charles Granata's book *Sessions with Sinatra*: "It quickly became apparent that Riddle, of all the arrangers the singer had worked with, complemented Sinatra's talents better than anyone else."

Born June 1, 1921, in Oradell, NJ, Nelson Smock Riddle studied piano as a child, later switching to trombone at the age of 14. After getting out of the service, he spent 1944-1945 as a trombonist with the Tommy Dorsey Orchestra, also writing a couple of arrangements (*Laura* and *I Should Care*). By the end of 1946, with the help of good friend, Bob Bain, he secured a job arranging for Bob Crosby in Los Angeles. He then became a staff arranger at NBC Radio in 1947, and continued to study arranging and conducting with Mario Castelnuovo-Tedesco and Victor Young. Soon he was occasionally writing for Nat 'King' Cole, initially as a ghost arranger. However, the successes of his arrangements for *Mona Lisa* (1950), *Unforgettable* (1951), and *Too Young* (1951) set him on his way to doing most of Nat's music at Capitol Records. By this time, Nelson Riddle had become conductor of the orchestra and had his name printed on the record label. He was no longer an anonymous arranger.

When Frank Sinatra signed with Capitol Records in 1953, the label encouraged him to work with the up-and-coming Riddle, who was now Capitol's in-house arranger. Though he had helped Nat achieve his biggest hit, *Mona Lisa*, Sinatra was still reluctant. He soon recognized the freshness of Riddle's approach and eventually came to regard him as his most sympathetic collaborator. The first song they cut together was *I've Got the World on a String*. When Sinatra and Riddle began to record conceptually unified albums that created consistent moods, the results were some of the finest and most celebrated albums in the history of popular music. Riddle's work with Ella Fitzgerald on the Gershwin Song Book album set in 1959 was considered one of the most elegant and unique interpretations of a most amazing body of work.

His motion picture and television credits include *The Young at Heart*, *High Society*, *Pal Joey*, *Paint Your Wagon*, *The Tender Trap*, *Can-Can*, *Li'l Abner*, *A Hole in the Head*, *The Great Gatsby* (for which he received an Academy Award for musical adaptation), *The Untouchables*, *Naked City*, and *Route 66*, the first TV theme to become a chart-topper.

His recording career tapered off in the 1970s and early 1980s with the continuing growth of rock 'n' roll and electronic instruments. However, in 1983, he received a phone call from Linda Ronstadt asking him to write an arrangement for the old standard *I Guess I'll Hang My Tears Out to Dry*. His reply was that he would not consider writing a single arrangement, but rather a complete album. The first of his three-album collaboration with Ronstadt, *What's New*, went on to become enormously popular, selling over five million copies and spending 81 weeks on the Billboard pop charts.

Riddle's last performance was at South Street Seaport on September 13th, 1985. He died on October 6, 1985, surrounded by his six children.

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. This publication comes from an original set of parts that we believe were the ones used at the 1956 session.

The arrangement begins with a 6-bar introduction featuring a counterline melody played by bass clarinet (later recapitulated by the baritone sax) accompanied by the woodwinds on flutes and clarinets, trombones with cup mutes, and the famous repeated $D^b \frac{6}{8}$ chord played by a celeste. After the vocal chorus, trombones play a series of figures which complement each other over saxophones and strings, 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. Interestingly, the final chord originally written for the harp was not playable; the editors have altered this chord.

Notes 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, the drummer needs to have bells handy to play the D^b in the final chord.

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

1- FLUTE

FRANK SINATRA

2474 J

I'VE GOT YOU UNDER MY SKIN

The image shows a handwritten musical score for the flute part of the song "I've Got You Under My Skin" by Frank Sinatra. The score is written on ten staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a series of notes, many of which are beamed together in groups of four or six. There are several slurs and accents throughout. The second staff contains fingerings for the notes, with numbers 5, 6, 7, and 8 written below the notes. The third staff continues the melody with fingerings 9, 10, 11, and 12. The fourth staff has a circled "8" above it and the handwritten instruction "TO ALTO." written above the staff. The fifth staff has fingerings 13, 14, 15, and 16. The sixth staff has fingerings 23, 24, 25, and 26. The seventh staff has fingerings 27, 28, 29, and 30. The eighth staff has fingerings 31, 32, 33, and 34. The ninth staff has fingerings 35, 36, 37, and 38. The score is handwritten and appears to be a working draft or a personal copy.



Above is the original woodwind 1 part that was used for the 1956 recording session.

I've Got You Under My Skin

Handwritten musical score for "I've Got You Under My Skin" by Nelson Riddle. The score is written in pencil on a standard manuscript paper with a common time signature (C) and a key signature of two flats (Bb). The instruments listed on the left include Flute (Fl.), Bass Clarinet (Bass Clarinet), Flute II, Clarinet I (Clarinet I), Clarinet II (Clarinet II), Bassoon (Bassoon), Trumpets 1-3, Trombones 1-3, Drums, Harp, Violins A-C, Guitar, Viola, Cello, and Bass. The score contains various musical notations such as notes, rests, slurs, and dynamic markings. A large, bold, black stamp "2009" is visible in the center of the page, overlapping the Trumpets 2 and 3 staves. The title "I've Got You Under My Skin" is written at the top of the page.

Nelson Riddle

Above is the first page of Nelson Riddle's pencil score for I've Got You Under My Skin.

I'VE GOT YOU UNDER MY SKIN

AS RECORDED BY FRANK SINATRA

SCORE

MUSIC AND WORDS BY COLE PORTER

ARRANGED BY NELSON RIDDLE

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND SEFFREY SULTANOF

MEDIUM SWING ♩ = 120

Vocal

Flute

Woodwind 1: Flute/Alto Saxophone

Clarinet

Woodwind 2: Clarinet/Alto Saxophone

Flute

Woodwind 3: Flute/Tenor Saxophone

Clarinet

Woodwind 4: Clarinet/Tenor Saxophone

Bass Clarinet

Woodwind 5: Bass Clarinet/Baritone Saxophone

Trumpet 1

Harmon Mute

Trumpet 2

Harmon Mute

Trumpet 3

Harmon Mute

Trumpet 4

Harmon Mute

Trombone 1

Cup Mute

Trombone 2

Cup Mute

Trombone 3

Cup Mute

Bass Trombone

Cup Mute

Violin I

Violin II

Violin III

Violas

Celli

Harp

E^b F[♯] G[♯] A^b
D[♯] C^b B^b

Guitar

D^bma⁹ E^bm⁷ D^bma⁹

Celeste

Celeste/Piano

Acoustic Bass

D^bma⁹ E^bm⁷ D^bma⁹

Vibraphone

Brushes

Drum Set/Bells

p mp sim. (4) (6)

7

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

Ww. 1 (Fl.) *p* *mf*

Ww. 2 (Cl.) *p* *mf*

Ww. 3 (Fl.) *p* *mf*

Ww. 4 (Cl.) *p* *mf*

Ww. 5 (Bs. Cl.) *mp*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

Bs. Tbn. *p* *mf*

Gr. $E^b m7$ $D^b m9$

Cel. $E^b m7$ $D^b m9$

Bs. $E^b m7$ $D^b m9$

Vib.

D. S. (4)

7 8 9 10

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

Ww. 1 (Fl.) *p*

Ww. 2 (Cl.) *p*

Ww. 3 (Fl.) *p*

Ww. 4 (Cl.) *p*

Ww. 5 (Bs. Cl.)

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Bs. Tbn. *p*

Gtr. $E^b m7$ $D^b m9$

Cel. To Piano

Bs. $E^b m7$ $D^b m9$

Vib.

D. S. (8)