

I've Got You Under My Skin

Words and Music by COLE PORTER

Arranged by DAVE WOLPE

INSTRUMENTATION

Conductor High Key (male) E \flat
Conductor Low Key (female) B \flat
Vocal Solo
Solo B \flat Tenor Saxophone (Substitute for Vocal)
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

JAZZ
VOCAL
SERIES

NOTES TO THE CONDUCTOR

This chart is played with a relaxed swing feel. The intro through measure 25 has a two-feel from the rhythm section, then it digs in with a strong driving four-feel at 25. The two-feel returns at measure 60 with the chart returning to four at 67 to the end. The bass part is clearly written but the drummer should differentiate the feels by playing hi-hat in the two sections and the ride cymbal in the four sections. I think the mm=132 tempo is pretty accurate. Any faster and the chart will seem rushed.

During the intro, the saxophones are in unison, but relaxed at a medium volume level. Saxes should exaggerate the accents in measure 27. The brass can attack or bite the short notes but stay at the medium volume level. The band should play an obvious crescendo in measure 7 then play measure 8 full.

Trombones should play the quarter notes in measures 11, 12, 15, 16, 20 and 21 crisp and tight, but not too short and always strive for blend.

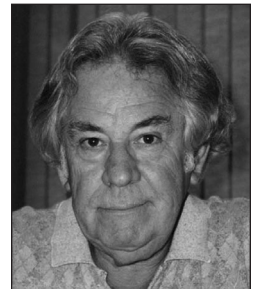
Measures 63 through 69 are played like the intro, building to a strong ensemble to feature the trombone solo. The trombone solo should be the focus at measure 69—dig in. The saxes should be careful to not rush the triplets in measure 68.

The ensemble should “sit on,” or play the quarter notes detached and fat, in measures 77 and 78 and 88. Watch the dynamics on beat 3 of measure 82 then build quickly to measure 84. Play the quarter notes in measure 82 solid and fat, don't rush coming up from the gliss. Observe the breath mark in measure 90 which will help the band make a clean and strong attack on the final chord.

Throughout the chart, be aware of releases and note values. Many bands, even experienced ones, do not hold the notes out to their full value. I feel holding the notes out to full value along with clean releases from the horns will make a band sound polished and professional. For vocal charts, the band should play with characteristic big band energy and power but always be sensitive not to overpower the vocalist.

Enjoy.

—Dave Wolpe



**Dave
Wolpe**

Dave Wolpe has been composing and arranging since 1965. He has scored dozens of arrangements for the Glenn Miller Orchestra and is co-arranger on the platinum CD *In the Christmas Mood*. Over the years, Dave has contributed arrangements to the orchestras of Ray Anthony, Lawrence Welk, and Les Brown, to name a few.

CONDUCTOR
26894S

I'VE GOT YOU UNDER MY SKIN

VOCAL FEATURE - High Key (Male)

Music and Lyrics by
COLE PORTER
Arranged by DAVE WOLPE

MODERATE SWING (♩ = 130)

VOCAL SOLO

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUMS

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i've

1 2 3 4 5 7 8

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CONDUCTOR

①

VOCAL
got you un-der my skin. I've got you deep in the heart of me. So

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.
BASS TEN. CUE

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.
Fm1⁷ Bb⁹ EbMAG⁷ Fm1⁷ Bb⁹ EbMAG⁷ C7⁽⁹⁾

PNO.
CHORD SYMS. CUE'D ON PART

BASS

DRUMS
SIM TONG

CONDUCTOR

I'VE GOT YOU...

VOCAL
deep in my heart, _____ you're real-ly a part of me. _____ I've got you _____ un-der my skin. _____ I

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

PLAY!

17 18 19 20 21 22 23 24

CONDUCTOR
25

VOCAL
tried so not to give in. I said to my - self, "This af - fair nev - er will go so well." But

ALTO 1
me

ALTO 2
me

TENOR 1
me

TENOR 2
me

BARI.
me

TRP. 1
me

TRP. 2
me

TRP. 3
me

TRP. 4
me

TBN. 1
me

TBN. 2
me

TBN. 3
me

BASS TBN.
me

GTR.
F#m7 Eb15 Ebm7 C9 F#m7(b9) Bb7(b9) D/Eb Ebm7

PNO.
016

BASS
RIDE

DRUMS
RIDE

25 26 27 28 29 30 31 32

VOCAL
 why should I try to re - sist when, dar - ling, I know so well, I've got you un - der my skin. I'd

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.
 DMI7 G13 B/C CMaj7 FMI7 Bb7 EbMaj9 Eb6

PNO.

BASS

DRUMS
 TONS 80

83 84 85 86 87 88 89 90



CONDUCTOR 41

VOCAL
sac - ri - fice an - y - thing, come what might, for the sake of hav - ing you near. In spite of a warn - ing voice that comes in the night and re - peats and re - peats in my

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.

GTR.
PNO.
BASS
DRUMS

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41 42 43 44 45 46 47

VOCAL
 ear: "Don't you know, lit - tle fool, you ne - ver can win. Use your men tal i - ty. Wake up to re -

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. $Fm17$ $Bb13$ B^o (Aoo) $Cm17$ $Fm17$ $Bb7$ (f5) Eb^6 Bb^o $Fm17$ $Bb13$ $Bb7$ (f5)

PNO.

BASS

DRUMS

48 49 50 51 52 53 54



CONDUCTOR

I'VE GOT YOU...
TO CODA

57

VOCAL
al - i - ty." But each time I do, just the thought of you makes me stop, be - fore I be - gin, 'cause I've got you un - der my

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. Eb9 Eb7(9) Ab6 Db9 D7 Eb6 Gm17 C7(9) Fm17 Bb9

PNO.

BASS

DRUMS

55 56 57 58 59 60 61 62

H.H.

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

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D.S. AL CODA

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

79 80 81 82 83 84

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VOCAL
skin. 'cause I've got you un - der my skin.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. Eb⁶ Gm17 C7(13) A⁹ Fm1⁹ Fm1⁷ Bb13 Eb⁶ Fm1⁷/Bb Eb⁶(F#9)

PNO.

BASS

DRUMS (FILL)

85 86 87 88 89 90 91

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CONDUCTOR
26894S

I'VE GOT YOU UNDER MY SKIN

VOCAL FEATURE - Low Key (Female)

Music and Lyrics by
COLE PORTER
Arranged by DAVE WOLPE

MODERATE SWING (♩ = 132)

VOCAL SOLO

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUMS

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1 2 3 4 5 6 7 8

HI-HAT

SMILE

CH

H.H.

I've

CONDUCTOR

①

VOCAL
got you un-der my skin. I've got you deep in the heart of me. So

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.
BASS TEN. CUE

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.
Cm17 F9 Bbmaj7 Cm17 F9 Bbmaj7 G7(b9)

PNO.
CHOEO SYMS. CUED ON PART

BASS

DRUMS
SIN TONS

10 11 12 13 14 15 16

CONDUCTOR

VOCAL
 deep in my heart, you're real-ly a part of me. I've got you un-der my skin.

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 BASS TBN.
 GTR.
 PNO.
 BASS
 DRUMS

me
 PLAY!

Chords: Cm17, F9, Bbmaj7, Bb9, Dm17, G9, Cm17, F9, Bb9, Dm17, G7(b9)

17 18 19 20 21 22 23 24

CONDUCTOR

25

VOCAL
 tried so not to give in. I said to my - self, "This af - fair nev - er will go so well." But

ALTO 1
 ni

ALTO 2
 ni

TENOR 1
 ni

TENOR 2
 ni

BARI.
 ni

TRP. 1

TRP. 2
 ni

TRP. 3
 ni

TRP. 4
 ni

TBN. 1
 ni

TBN. 2
 ni

TBN. 3
 ni

BASS TBN.
 ni

GTR.
 Cm7 F13 Bbmaj7 b6 a7(13) a7(13) Cm7(13) F7 A/Bb Bbmaj7

PNO.
 25 26 27 28 29 30 31 32

BASS
 Rise

DRUMS
 25 26 27 28 29 30 31 32

VOCAL
why should I try to re - sist when, dar - ling, I know so well, I've got you un - der my skin... I'd

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.
Am7 D9 D7 F# / G GMA7 Cm7 F7 Bbmaj9 Bb6

PNO.

BASS

DRUMS
TENS 82

33 34 35 36 37 38 39 40

CONDUCTOR

41

VOCAL
sac - ri - fice an - y - thing, come what might, for the sake of hav - ing you near. In spite of a warn - ing voice that comes in the night and re - peats and re - peats in my

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47

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VOCAL
ear: "Don't you know, lit - tle fool, you ne - ver can win. Use your men - tal i - ty. Wake up to re -

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.
Cm17 F#0 (A00) Gm17 Cm17 F7 (#5) Bb9 D9 Cm17(11) F13 F7 (#5)

PNO.

BASS

DRUMS

48 49 50 51 52 53 54

CONDUCTOR

I'VE GOT YOU...
TO GOO

al - i - ty." But each time I do, just the thought of you makes me stop, be - fore I be - gin, 'cause I've got you un - der my

57

55 56 57 58 59 60 61 62

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VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

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D.S. AL CODA

This musical score is for the song "I've Got You...". It is a conductor's score, meaning it contains parts for all instruments and voices. The score is written in G major and 4/4 time. The vocal parts include Soprano (Soprano 1 and 2), Alto (Alto 1 and 2), Tenor (Tenor 1 and 2), and Bass. The instrumental parts include Trumpet (Tpt. 1-4), Trombone (Tbn. 1-3), Bass Trombone (Bass Tbn.), Guitar (Gtr.), Piano (Pno.), Bass, and Drums. The score is divided into measures 79 through 84. A large red watermark "Legal Use Requires Purchase" is overlaid on the score. The text "D.S. AL CODA" is written above the vocal parts at the end of the score.

CODA

VOCAL
skin. 'cause I've got you un - der my skin.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. Bb^6 $Dm7$ $G^9(F^{\#})$ $A7$ $Cm7$ F^{15} Bb^6 $Cm7/F$ $Bb^7(\#9)$

PNO.

BASS

DRUMS (FILL)

85 86 87 88 89 90 91