

JAZZ LINES PUBLICATIONS
Presents

A FOGGY DAY

RECORDED BY FRANK SINATRA

ARRANGED BY BILLY BYERS

ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9077

MUSIC AND LYRICS BY GEORGE GERSHWIN AND IRA GERSHWIN

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



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FRANK SINATRA SERIES



A FOGGY DAY (1970)

Background:

There are two arrangers who for years wrote for Sinatra that have rarely received the credit due to them. One was George Siravo, who wrote for Sinatra from 1944-1961, the other was the legendary Billy Byers.

Byers was active in the music business from a very young age. As a trombonist and arranger for Georgie Auld in the late 1940s he was able to hone his craft as a writer. He quickly amassed a resume of clients he wrote for that read like a who's who in show business. Byers could write quickly and very well, and as a result, became one of the busiest 'ghostwriters' (an artist who writes music credited to others) in the business. His career took him all over the world; he was particularly well known in France for his music in film and television.

Byers was the key arranger during the period that Sinatra had Quincy Jones as his musical director. Jones also relied on him heavily for his own album and film projects up to 1967. Sinatra had so many excellent arrangements from Byers's pen (Billy's scores are most often written in ink) that quite a few of them were only performed live in concert and not officially recorded in the studio. Recordings of these 'lost' arrangements circulate privately and as 'bootlegs.'

The Music:

This studio orchestra arrangement was written on April 15, 1970 and performed live on one known occasion: November 16, 1970 at Royal Festival Hall in London, England. This is a sparkling arrangement and very typical of the 'Basie feel' that Sinatra had incorporated. The included vocal part is exactly as Billy wrote it.

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). This needs to have that laid-back, Basie swing feel throughout. Though we have included an optional synthesizer part we strongly suggest using string players to achieve the correct sound.

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.

Jeffrey Sultanof and Rob DuBoff

- November 2012



EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

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7

Vox.

A fog - gy day in Lon - don town had me low, had me down.

Rd. 1 (A. Sax.)

mp

Rd. 2 (A. Sax.)

mp

Rd. 3 (T. Sax.)

mp

Rd. 4 (T. Sax.)

mp

Rd. 5 (B. Sax.)

mp

Tpt. 1

To Bucket Mute

Tpt. 2

To Bucket Mute

Tpt. 3

To Bucket Mute

Tpt. 4

To Bucket Mute

Tbn. 1

mp

Tbn. 2

mp

Tbn. 3

mp

B. Tbn.

mp

Gtr.

mf *mp*

D^b F m⁷(^b5) B^b7 E^b m⁷ A^b7 D⁶ D^b6 E7/B^b E^b13 A9(^b5) A^b9sus A^b7(^b5)

Pno.

mf *mp*

D^b F m⁷(^b5) B^b7 E^b m⁷ A^b7 D⁶ D^b6 E7/B^b E^b13 A9(^b5) A^b9sus A^b7(^b5)

Bs.

mf *mp*

D^b F m⁷(^b5) B^b7 E^b m⁷ A^b7 D⁶ D^b6 E7/B^b E^b13 A9(^b5) A^b9sus A^b7(^b5)

D. S.

To Brushes

(4) (8)

mf *mp*

7

8

9

10

11

12

13

14

Vox.

I viewed the morn - ing with much a - larm, the Brit - ish Mu - se - um had lost its charm.

Rd. 1 (A. Sx.)

Rd. 2 (A. Sx.)

Rd. 3 (T. Sx.)

Rd. 4 (T. Sx.)

Rd. 5 (B. Sx.)

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vln.

Vla.

Vc.

Gtr.

Pno.

Bs.

D. S.

Div.

Unis.

Unis.

$D^b_{MA}7$ D^b_9sus $D^b_7(b_9)$ $G^b_{MA}7$ B^9 D^b_6 C_{M7} $F7(\sharp_2)$ $B^b7(\sharp_2)$ E^b_9 $A9(\sharp_6)$ A^b_{13} E^b_6 D^6

(4)

(8)