

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

COPYRIGHT © 1937 (RENEWED) GEORGE GERSHWIN MUSIC AND IRA GERSHWIN MUSIC ALL RIGHTS ADMINISTERED BY WB MUSIC CORP.
THIS ARRANGEMENT © 2012 WB MUSIC CORP. ALL RIGHTS RESERVED
USED BY PERMISSION OF ALFRED MUSIC PUBLISHING CO., INC.
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2012 THE JAZZ LINES FOUNDATION INC.

FRANK SINATRA IS UNDER LICENSE FROM FRANK SINATRA ENTERPRISES LLC.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

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



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

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

A FOGGY DAY

SCORE

MUSIC AND LYRICS BY GEORGE GERSHWIN

AND IRA GERSHWIN

ARRANGED BY BILLY BYERS

RECORDED BY FRANK SINATRA

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 130

The score is arranged for a jazz ensemble. The vocal line is at the top, followed by five reed parts (Alto Sax, Alto Sax, Tenor Sax, Tenor Sax, Baritone Sax), four trumpet parts, three trombone parts (including Bass Trombone), violins, violas, and celli. The guitar, piano, and acoustic bass parts are grouped together, with the piano part including a bass line. The drum set part is at the bottom. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Dynamics include *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). The guitar and piano parts include a chord progression: $A^{b9}sus$, D^b6 , $D^{\circ7}$, Dm^9 , E^bm^9 , $E^{\circ7}$, $Fm7^{(b5)}$, G^b9 , G^9 , $E9^{(b5)}$, E^bm^9 , $A^{b9}sus$, E^b , D .

A FOGGY DAY

SCORE - PAGE 2

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(9b5) B^b7 E^bm7 A^b7 D⁶ D^b6 E7/B^b E^b13 A9(9b5) A^b9sus A^b7(9b5)

Pno. *mf* *mp*

D^b F m7(9b5) B^b7 E^bm7 A^b7 D⁶ D^b6 E7/B^b E^b13 A9(9b5) A^b9sus A^b7(9b5)

D^b F m7(9b5) B^b7 E^bm7 A^b7 D⁶ D^b6 E7/B^b E^b13 A9(9b5) A^b9sus A^b7(9b5)

Bs. *mf* *mp*

D. S. To Brushes (4) (8)

mf *mp*

7 8 9 10 11 12 13 14

15

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

Rd. 1 (A. Sax.) *p* *mp*

Rd. 2 (A. Sax.) *p* *mp*

Rd. 3 (T. Sax.) *p* *mp*

Rd. 4 (T. Sax.) *p* *mp*

Rd. 5 (B. Sax.) *p*

Tpt. 1 *mp* Open

Tpt. 2 *mp* Open

Tpt. 3 *mp* Open

Tpt. 4 *mp* Open

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Vln. Div. *mp*

Vla. Unis. *mp*

Vc. Unis. *mp*

Gtr. $D^{\flat}ma7$ $D^{\flat}9sus$ $D^{\flat}7(b9)$ $G^{\flat}ma7$ $B9$ $D^{\flat}6$ $Cm7$ $F7(\sharp 9)$ $B^{\flat}7(\sharp 9)$ $E^{\flat}9$ $A9(\sharp 5)$ $A^{\flat}13$ $E^{\flat}6$ $D6$

Pno. $D^{\flat}ma7$ $D^{\flat}9sus$ $D^{\flat}7(b9)$ $G^{\flat}ma7$ $B9$ $D^{\flat}6$ $Cm7$ $F7(\sharp 9)$ $B^{\flat}7(\sharp 9)$ $E^{\flat}9$ $A9(\sharp 5)$ $A^{\flat}13$ $E^{\flat}6$ $D6$

Bs. $D^{\flat}ma7$ $D^{\flat}9sus$ $D^{\flat}7(b9)$ $G^{\flat}ma7$ $B9$ $D^{\flat}6$ $Cm7$ $F7(\sharp 9)$ $B^{\flat}7(\sharp 9)$ $E^{\flat}9$ $A9(\sharp 5)$ $A^{\flat}13$ $E^{\flat}6$ $D6$

D. S. (4) (8)