A Foggy Day (in London Town)

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN
Arranged by SCOTT RAGSDALE

INSTRUMENTATION

Conductor
Vocal Solo
Solo B♭ Part (Substitute for Vocal)
Solo E♭ Part (Substitute for Vocal)
Solo Bass Clef Part (Substitute for Vocal)
C Flute (Optional)
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

NOTES TO THE CONDUCTOR

A Foggy Day captures the flavor of an arrangement performed by Michael Bublé and will provide the band plenty of opportunity to swing. At the indicated medium-swing tempo, mm=148, the whole band should focus on maintaining a steady tempo. This sounds obvious, but it is easy let the tempo slow down or even speed up—individuals, especially the rhythm section, should practice with a metronome! Be aware of the change from the 2-beat feel to 4-beat and back again, maintaining the same tempo.

Dynamics! After the big, full intro, come down to *mf* for the vocal. Backgrounds parts should always be subordinate to the vocal. At measure 42, where the chart goes into a 4-beat, bring it down dynamically to *mp* and begin a *cresc. poco a poco* building to a *ff* peak at 48. The band remains full behind the vocalist's second verse and all the way out as the vocal ascends into a higher register, but be careful not to overpower the voice.

THE RHYTHM SECTION

Guitar: The "Freddie Green" style of comping is very important to the groove. The guitarist should study this well-known comping style by listening to recordings of the Count Basie Orchestra to develop the ability to voice three-note chords in the lower register. To achieve a bright, acoustic quality sound, ask the guitarist to use a medium-thick pick and hold it loosely between the thumb and index finger. Strum straight quarter notes, muting the sound of the chord right after striking the strings. The guitarist's quarter-note rhythm should perfectly mesh with the bass into one big sound. When the guitarist's comping locks in time with the bass and drums, a powerful drive is created that will help the whole band swing.

Piano: The written-out piano part is a good example of how big band piano can play in the "holes" and sprinkle color over the band's sound. The pianist should feel free to experiment, embellish the chords, and come up with his or her own voicings. At the tutti ensemble section in measure 65, the piano part should be played as written. Check out the 2-bar solo at the end—it's played with straight eighth notes—no swing.

Drums: The drummer should lock in with the time of the bass and guitar. He or she should take care to switch from the hi-hat pattern to the ride cymbal where indicated, always concentrating on maintaining good time. Direct the drummer to set up the full ensemble figures throughout. An example of full ensemble is in the first measure and through the recurring figures of the introduction; also measures 48, 65, 83, and so on. Also, a big drum setup is needed for the ensemble in the last measure.

THE HORNS:

Always strive for good intonation, especially during unison passages, as with the saxes at measures 5, 24, 66, 72, and 81. The same goes for the brass at measure 50, and trumpets at the intro and 72. Regarding articulation, capped notes or rooftop accents (^) are interpreted as fat, accented, and detached, but not played too short—think "daht." Create a nice long fall on last note of measure 48, and then be ready for the key change at 49. A word about playing in cup mutes: brass players should blow a little louder than the written dynamic to get the desired amount of sound. If it's marked *mf*, blow as if it's marked *f*. But be careful of the intonation with a mute.

THE VOCAL SOLOIST

The vocal range is from F below middle C to third space C with some optional lower note choices at the end. A good habit is to study the song and practice with the piano player first to become comfortable with the melody. I took some arranging liberties with the melody in the second verse to add musical interest. Pay careful attention to the melodic intervals and strive for good intonation. Listen closely to find the new key center at measure 49 where the chart modulates to the new key.

Enjoy!

—Scott Ragsdale

Scott Ragsdale

Scott Ragsdale is retired from the U.S. Navy Band of Washington, D.C., where he served as chief arranger, composer, and trombonist with the Navy's premier jazz ensemble, the Commodores. He has also arranged for numerous bands up and down the East Coast for more than 30 years. He studied music at Southern Illinois University and the Berklee School of Music (MA).

CONDUCTOR
40366S

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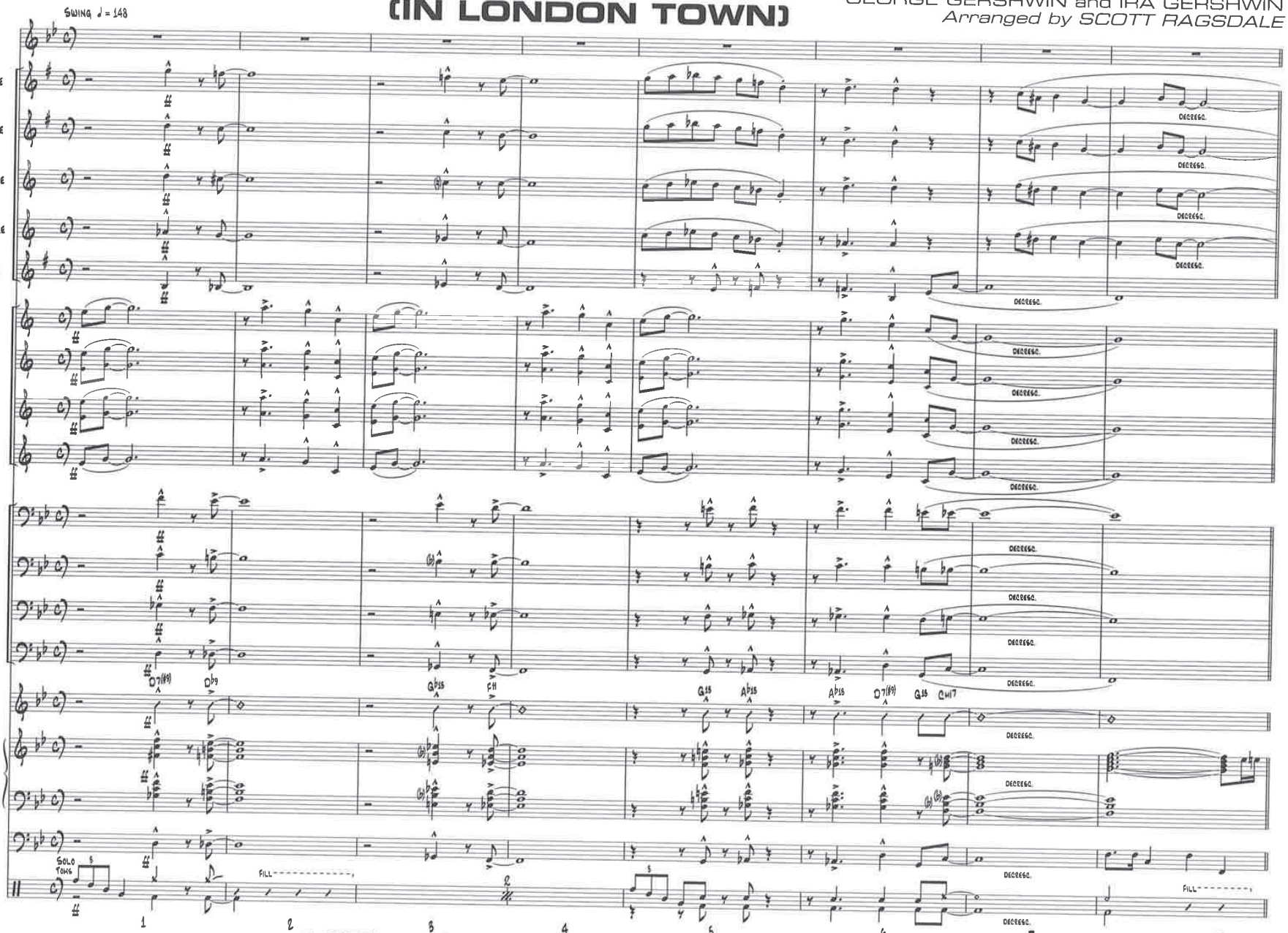

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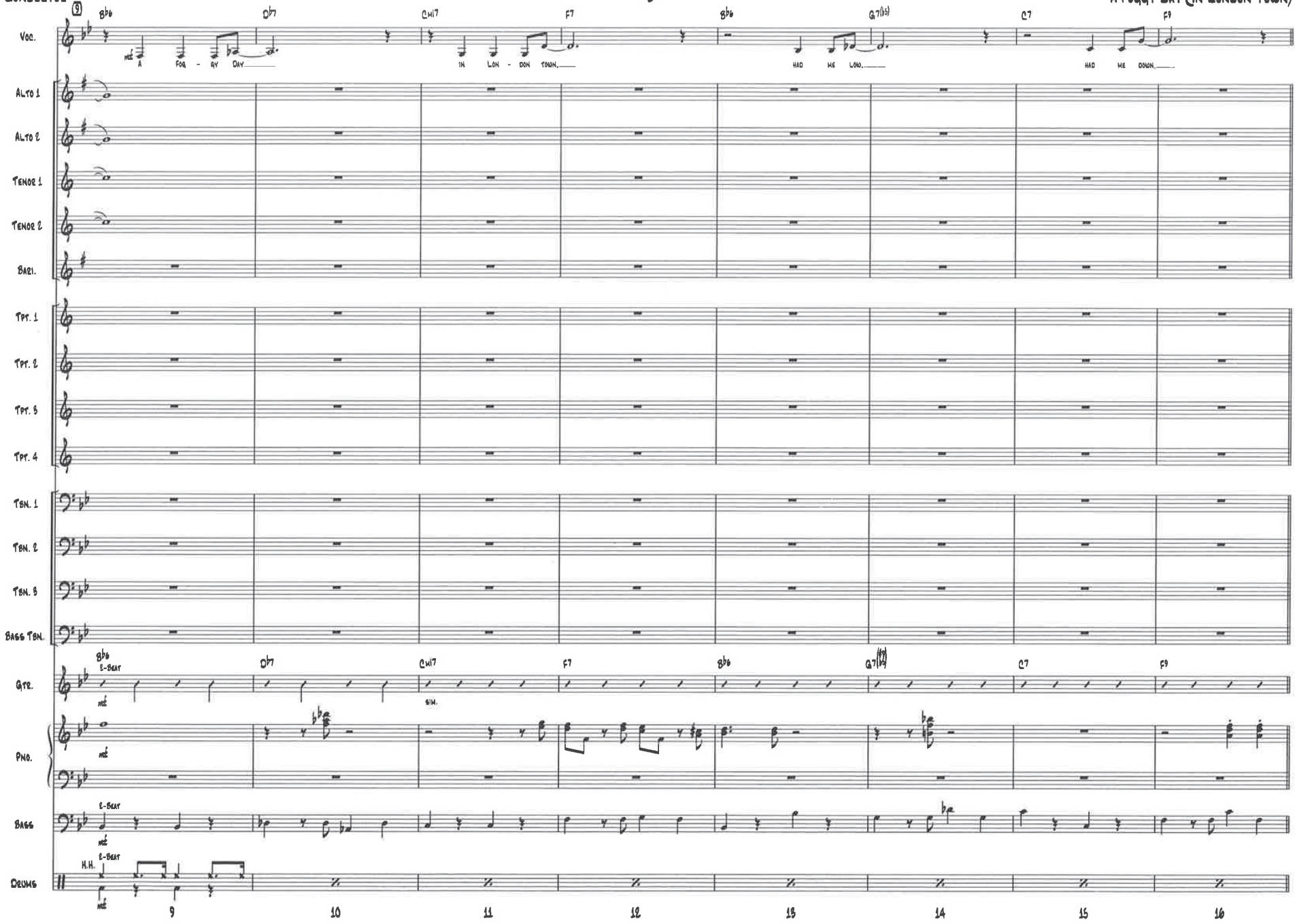
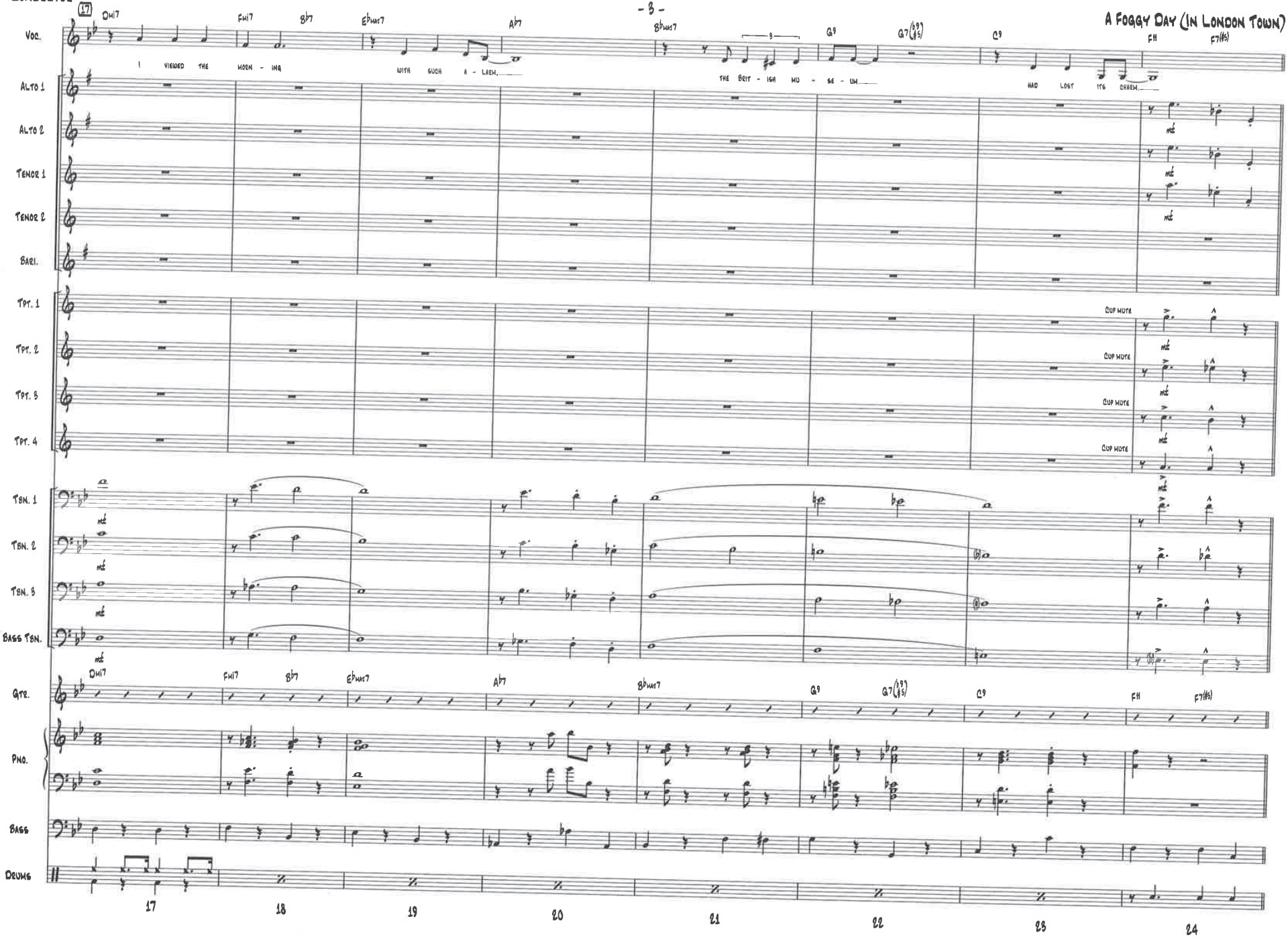
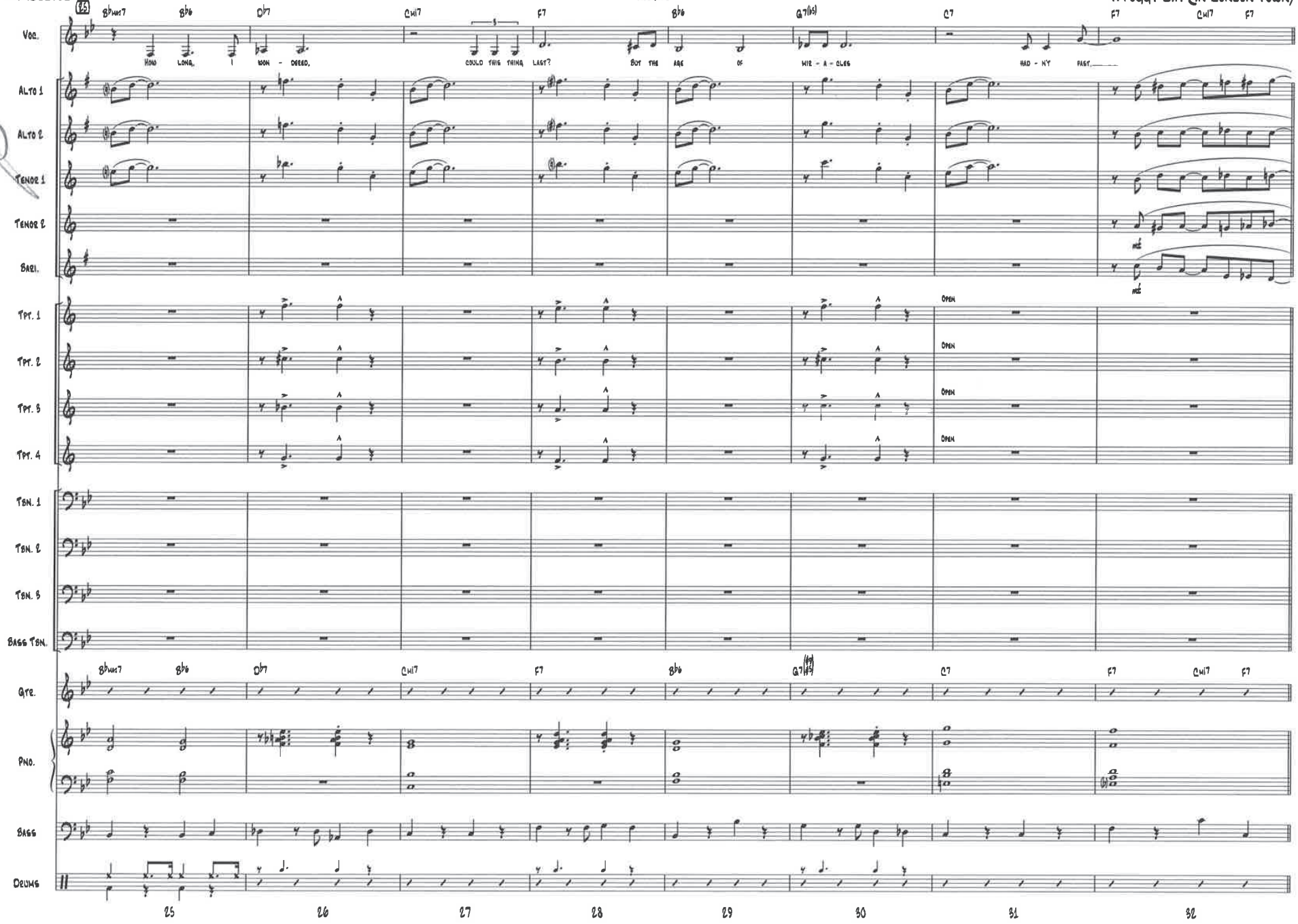

9
B♭6
D♭7
Cmi7
F7
B♭6
G7(♭5)
C7
F9
Voc.
A Fog - gy Day
In Lon - don town.
Had me long.
Had me down.
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
2-Beat
mf
sim.
Pno.
Bass
H.H.
Drums
9
10
11
12
13
14
15
16

A Foggy Day (In London Town)

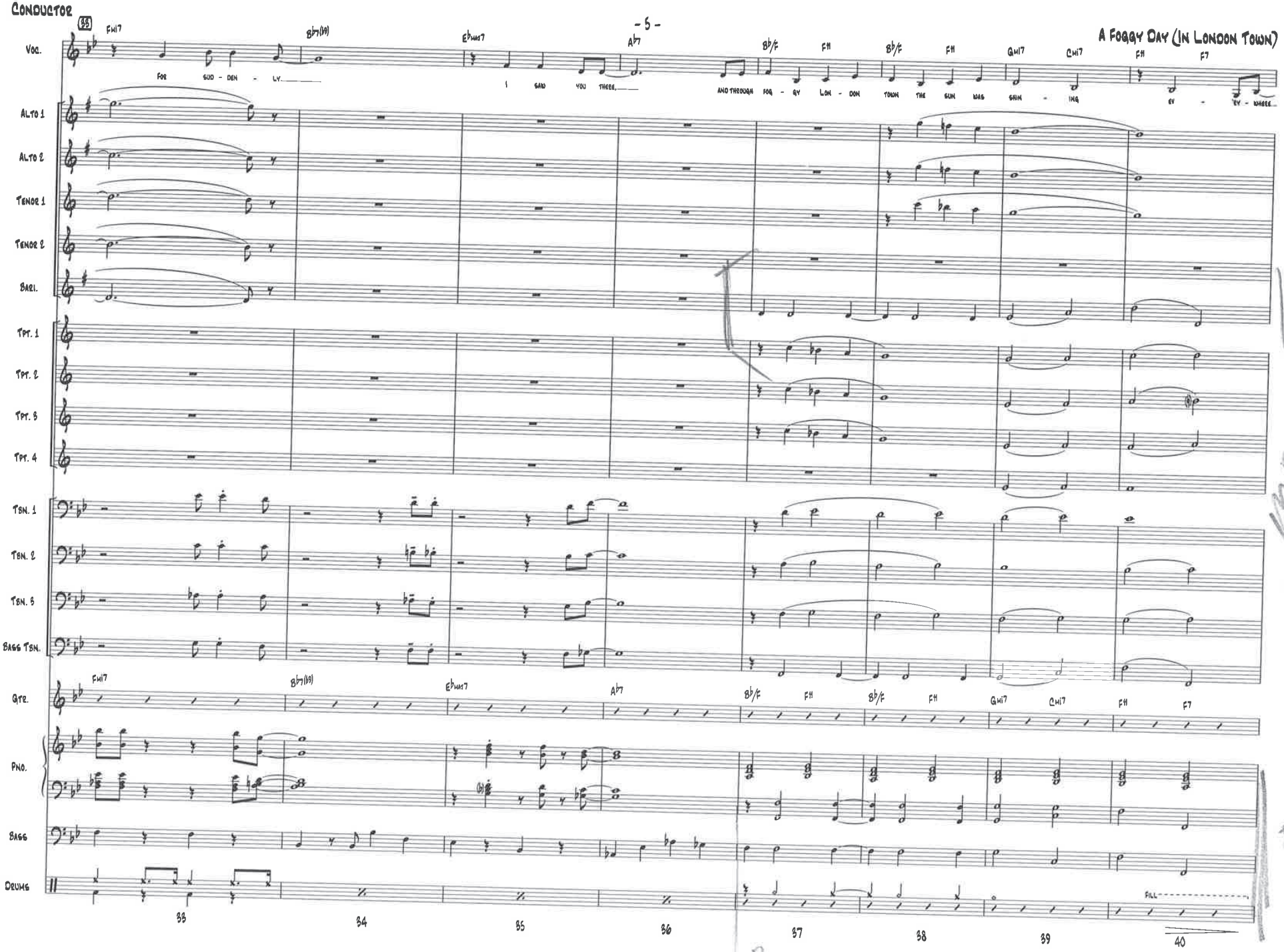
Conductor

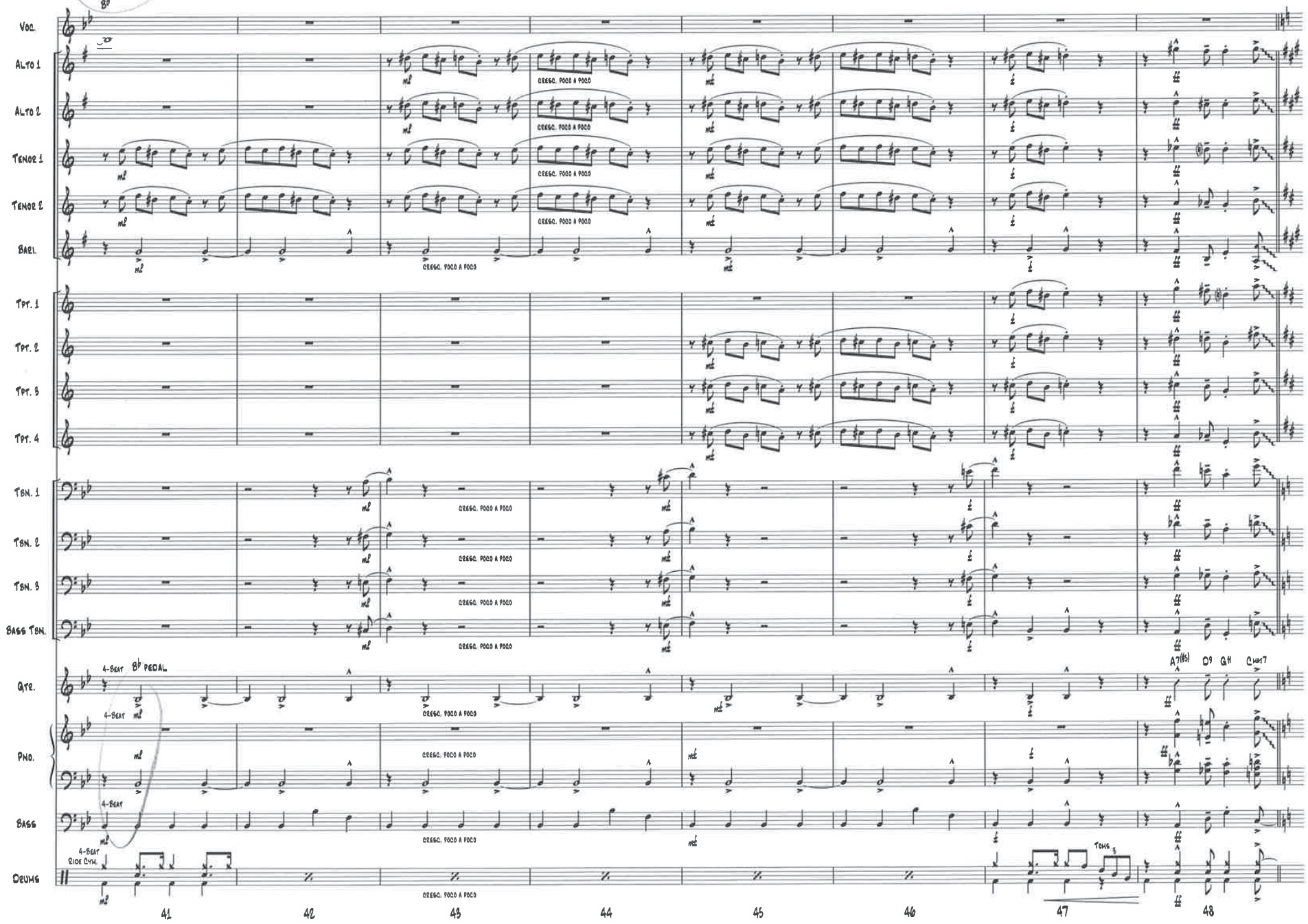


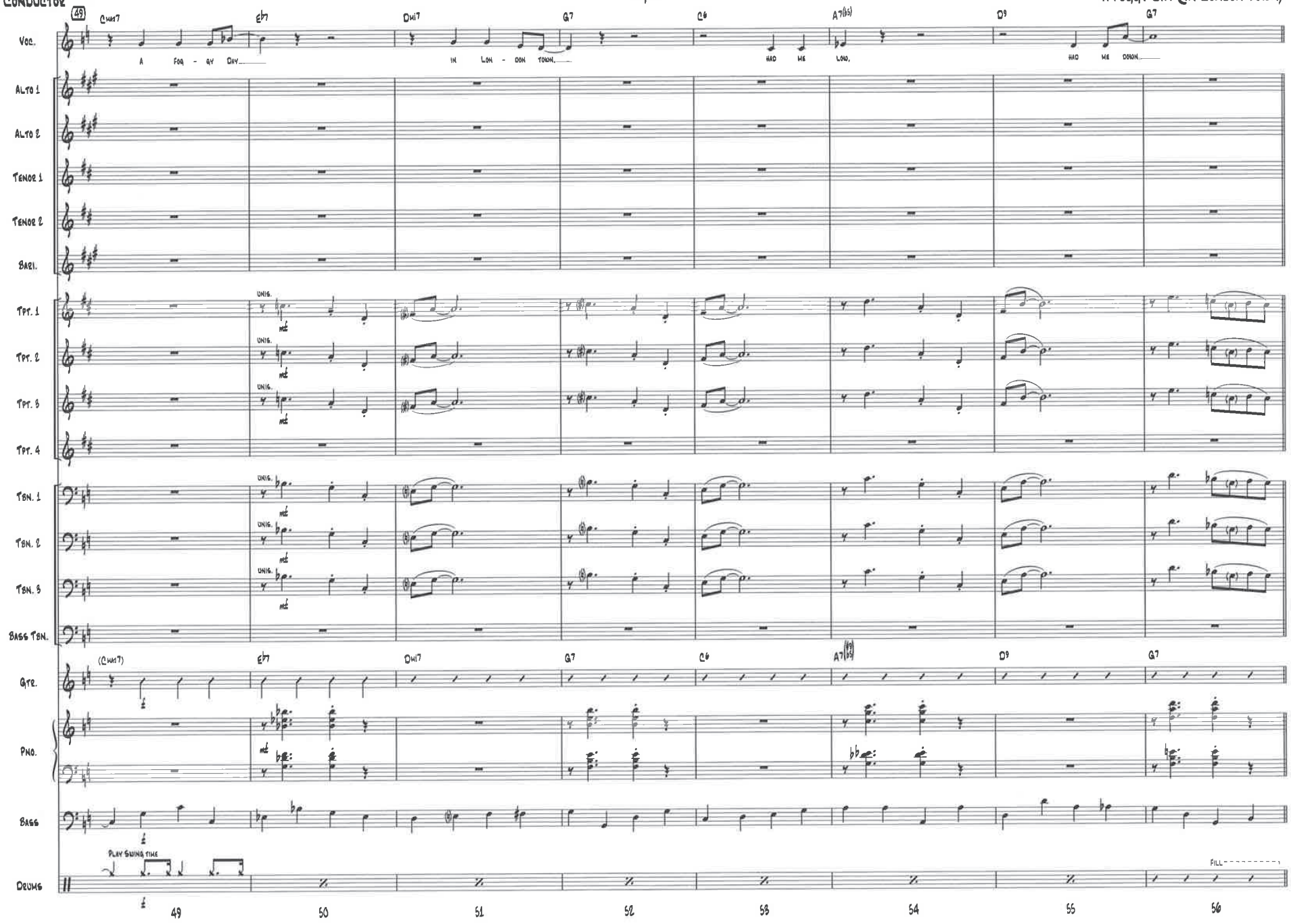

25
Bbmaj7 Bb6 Db7 Cmi7 F7 Bb6 G7(b5) C7 F7 Cmi7 F7
Voc.
How long, I woon - dered, could this thing last? But the age of mir - a - cles had n't past.
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
mf
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Open
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Pno.
Bass
Drums
26
27
28
29
30
31
32

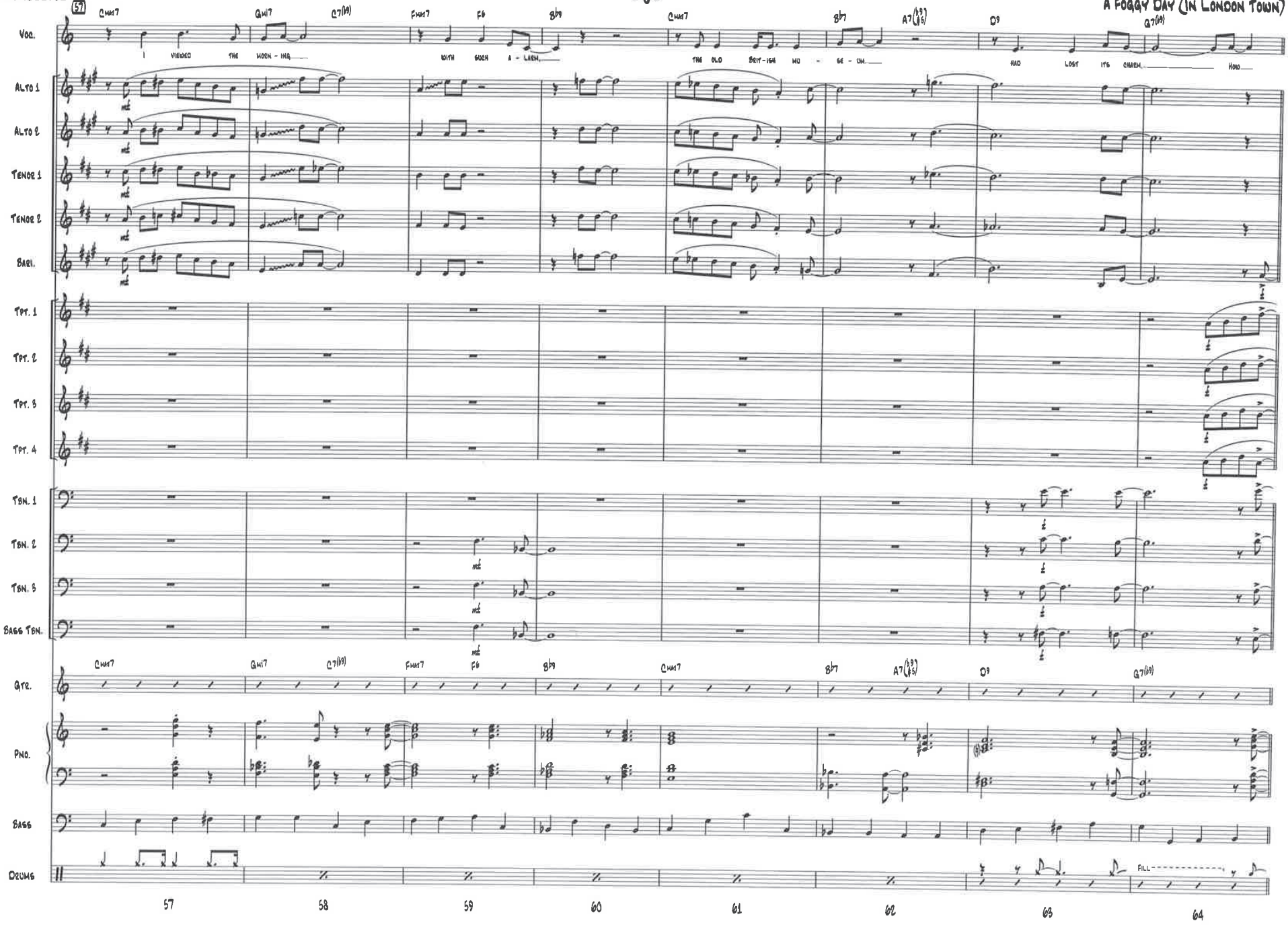
A Foggy Day (In London Town)

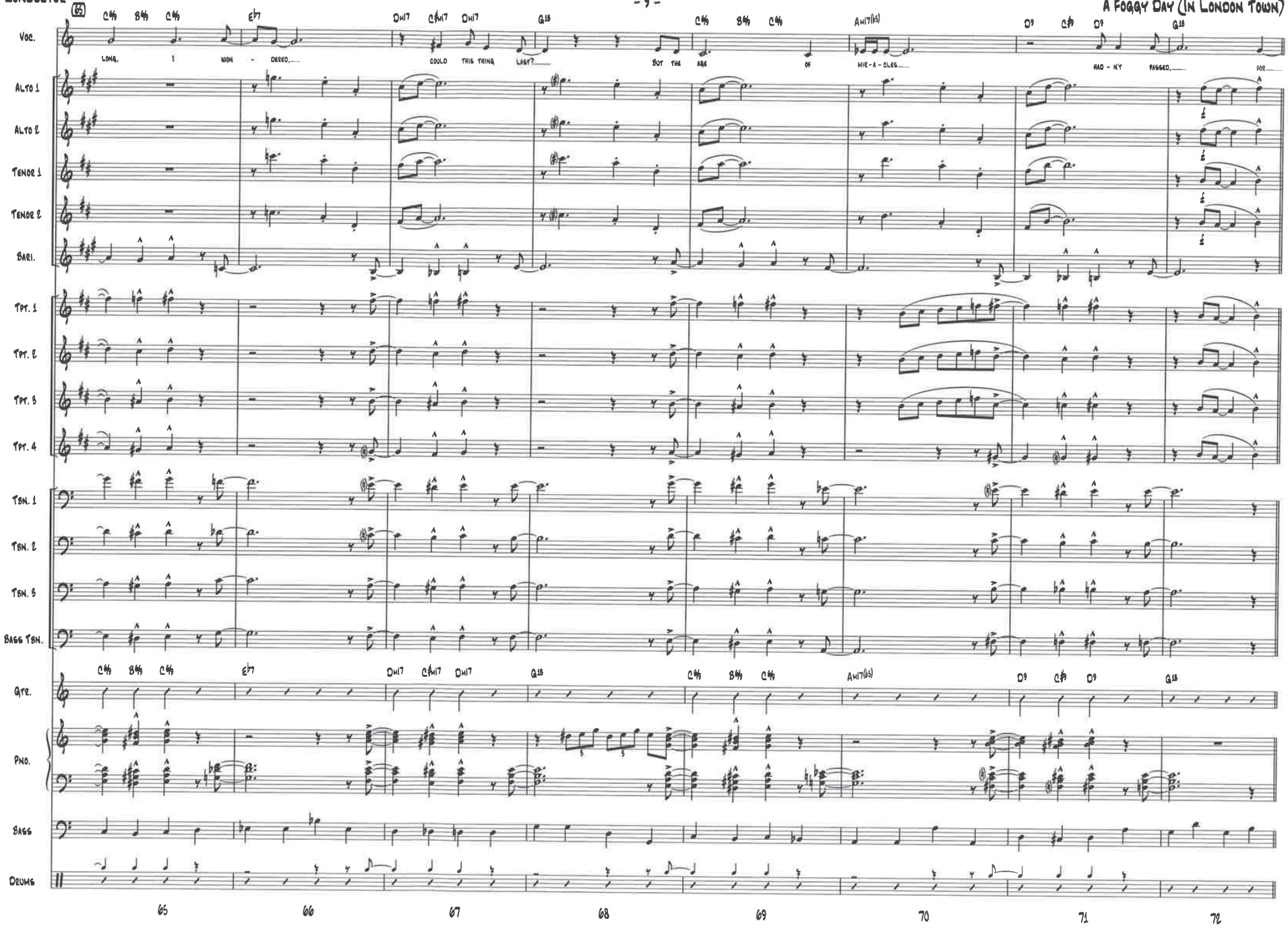
Conductor

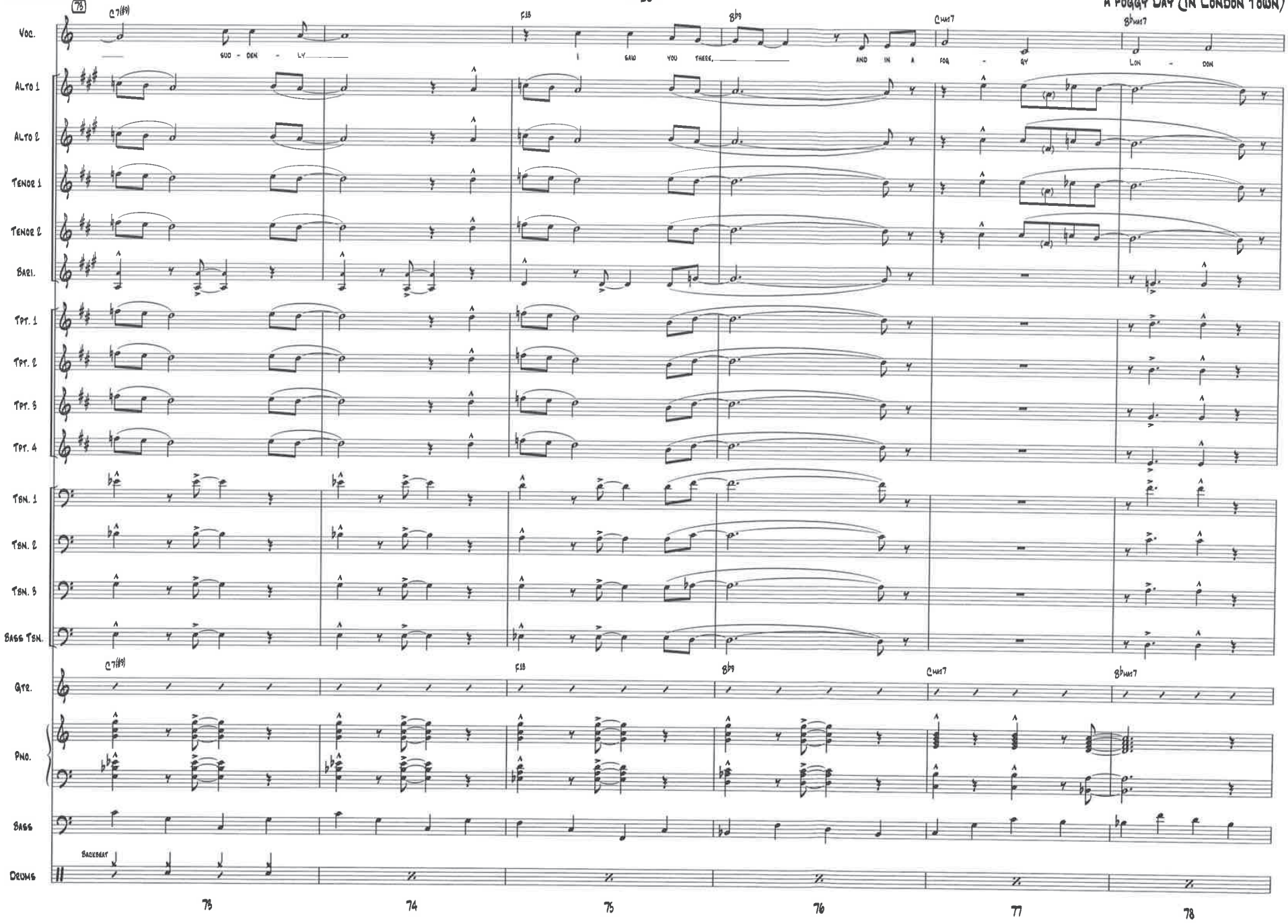


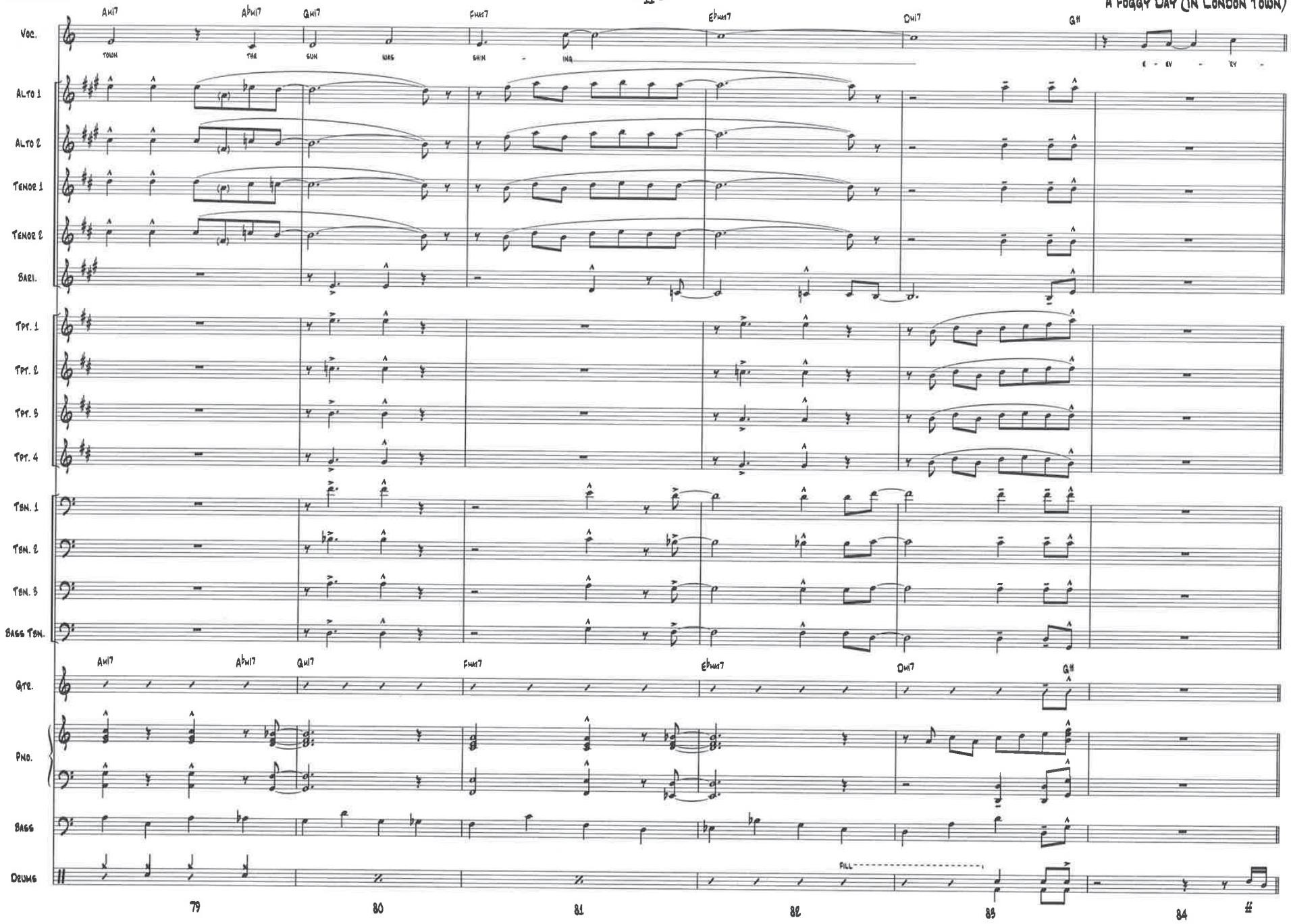

VOC.
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS
CRESC. POCO A POCO
4-BEAT
B♭ PEDAL
4-BEAT
RIDE CYM.
TOMS
A7(#5)
D9
G11
CMAJ7
41
42
43
44
45
46
47
48

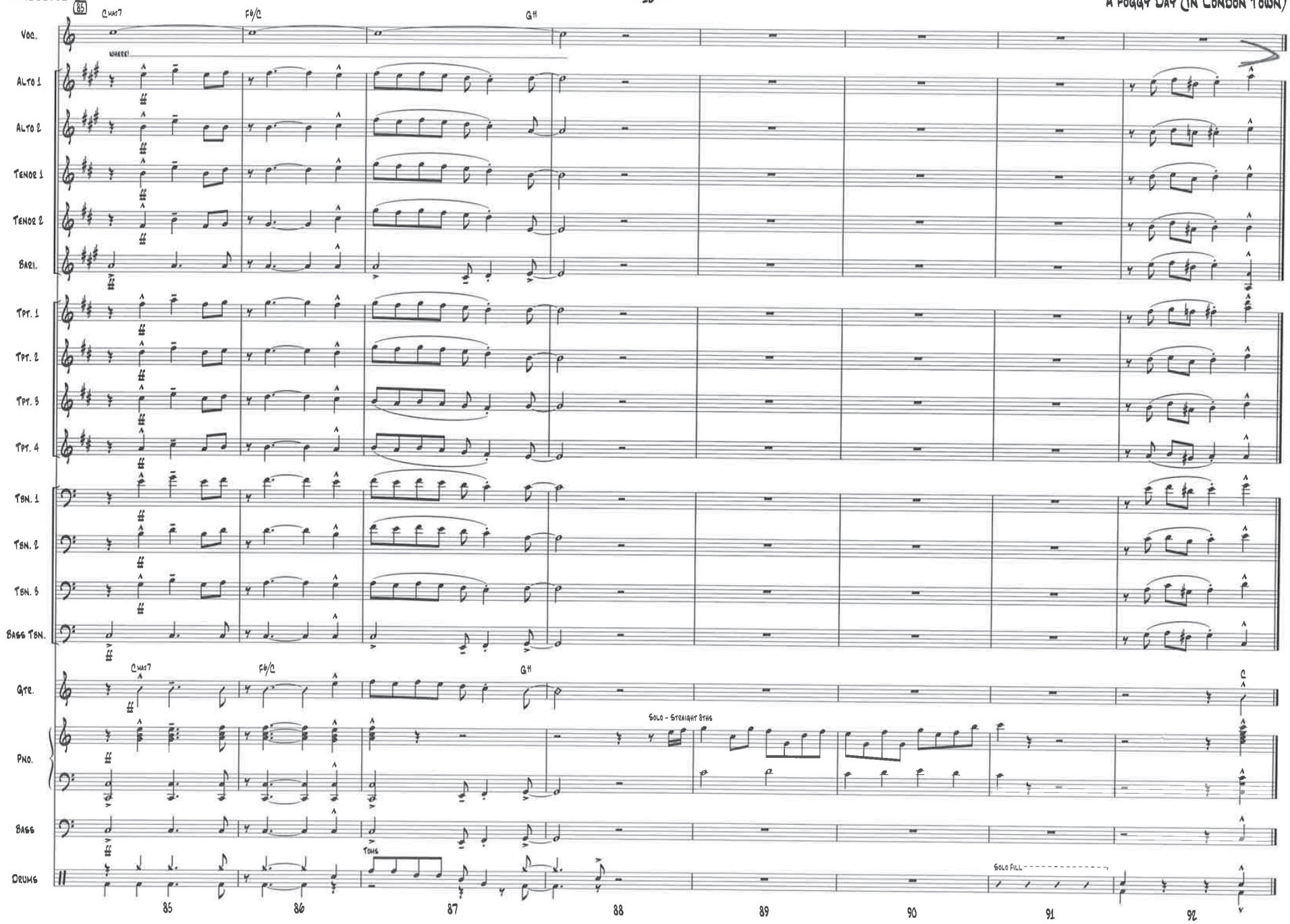

49
Cmaj7
Eb7
Dmi7
G7
C6
A7(b5)
D9
G7
VOC.
A FOG - GY DAY
IN LON - DON TOWN,
HAD ME LOW,
HAD ME DOWN.
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
UNIS.
mf
GTR.
(Cmaj7)
PNO.
BASS
DRUMS
PLAY SWING TIME
FILL
49
50
51
52
53
54
55
56


57
Cmm7
Gmi7
C7(b9)
Fmm7
F6
Bb9
Cmm7
Bb7
A7(b9 #5)
D9
G7(b9)
Voc.
I VIEWED THE MORN - ING WITH SUCH A - LARM, THE OLD BRIT - ISH MU - SE - UM HAD LOST ITS CHARM. HOW
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
FILL
57
58
59
60
61
62
63
64


65
Voc.
LONG. I WON - DERED, COULD THIS THING LAST? BUT THE AGE OF MIR - A - CLES HAD - N'T PASSED, FOR
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
65
66
67
68
69
70
71
72


73
C7(#9)
F13
Bb9
Cmin7
Bbmin7
VOC.
GOD - DEN - LY
I SAW YOU THERE,
AND IN A FOG - GY
LON - DON
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
BACKBEAT
73
74
75
76
77
78


Voc.
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
Am7
Abm7
Gm7
Fm7
Ebm7
Dm7
G11
TOWN
THE
GUN
WAS
SHIN
ING
FILL
79
80
81
82
83
84


85
Cmaj7
F6/C
G11
VOC.
WHEE!
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.
Cmaj7
F6/C
G11
C
PNO.
SOLO - STRAIGHT 8THS
BASS
DRUMS
TOMS
SOLO FILL
85
86
87
88
89
90
91
92