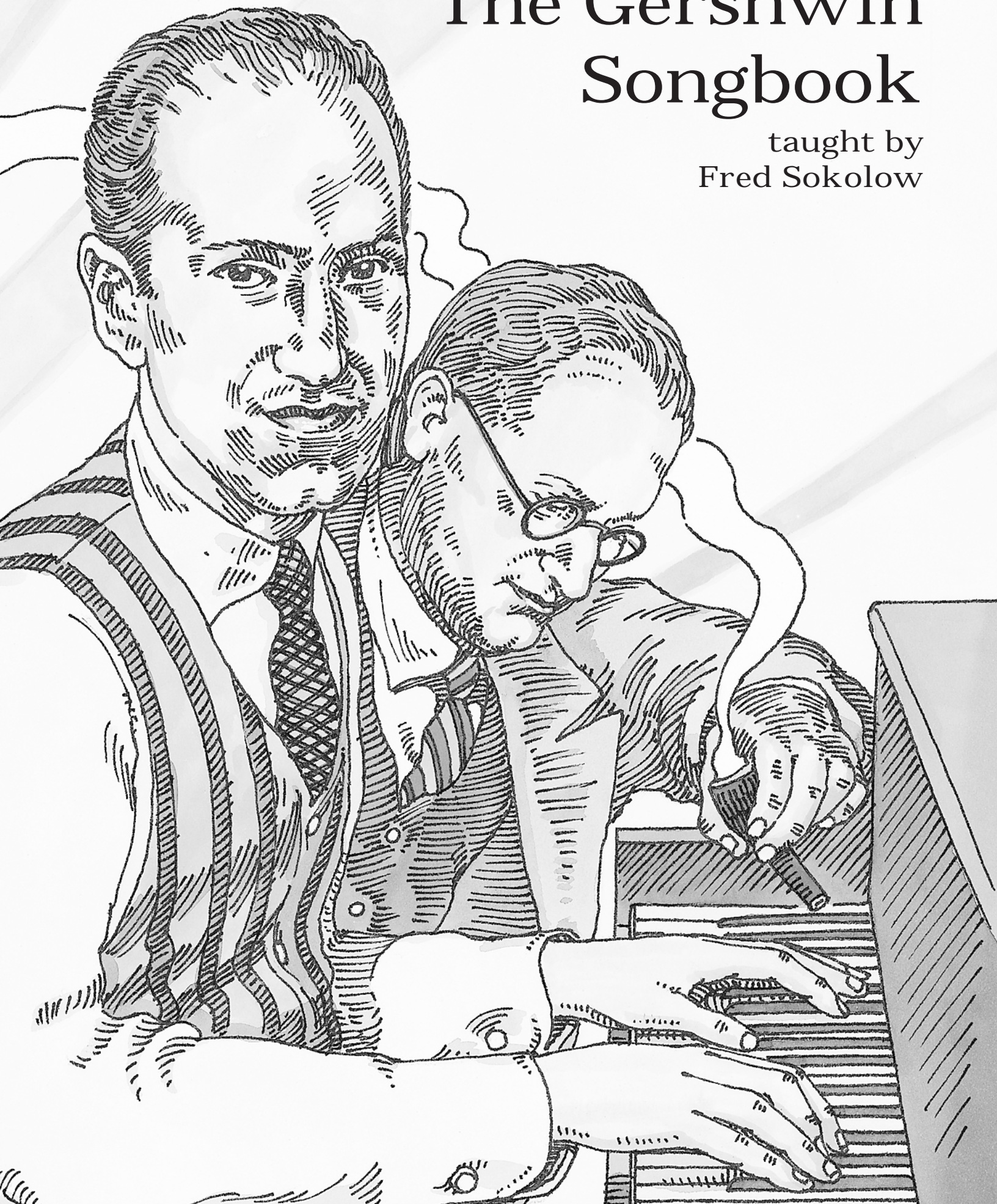


The Gershwin Songbook

taught by
Fred Sokolow



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The tablature/music arrangements that follow are exact transcriptions of the split-screen versions of the songs in the video. The introductory verse to "They Can't Take That Away From Me" was not played in the split-screen version, so it's transcribed from the earlier performance of the tune.

Fred Sokolow's videos
PLAYING AND UNDERSTANDING JAZZ GUITAR
and THE COLE PORTER SONGBOOK
are a logical next step once you have worked with this video.
He has also written many other videos and books on jazz,
country, blues, bluegrass, rock and rockabilly.

For a free catalog, write to:

Sokolow Music
PO Box 491264
Los Angeles CA 90049

or see his catalog at this website:

SokolowMusic.com

THEY CAN'T TAKE THAT AWAY FROM ME

Cmaj⁷ 3fr. C[♯]° 3fr. Dm⁷ 5fr. G¹³ 3fr. C⁶ 3fr.

VERSE

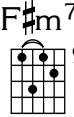
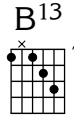
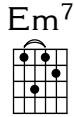
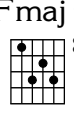
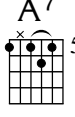
Our ro - mance won't end on a sorrowful note, the
 song is over, but as the songwriter wrote, the

1. G^{♯7} 4fr. G⁷ C 3fr. G⁷⁺ 2. F[♯]m^{7b5} B⁷

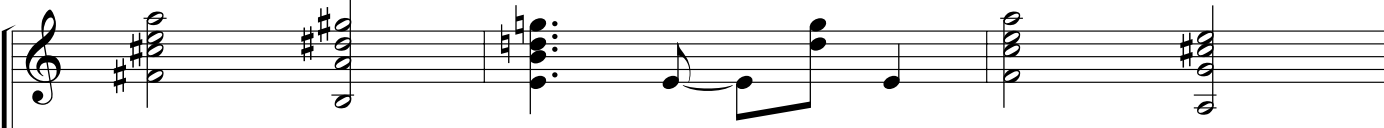
'though by tomorrow you've gone. The melody lingers

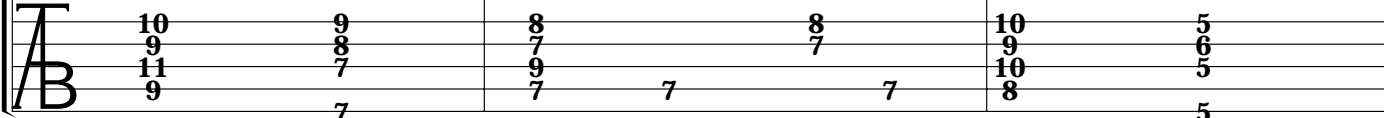
Emaj⁷ 7fr. F[♯]m⁹ 7fr. B¹³ 7fr. Emaj⁷ 7fr. F° 7fr.

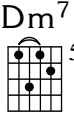
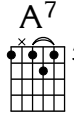
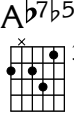
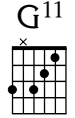
on. They may take you from me; I'll

miss your fond ca - res. But 'though they take you from




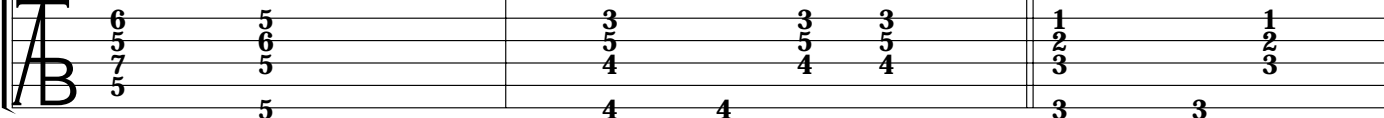


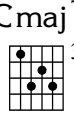
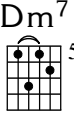
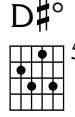
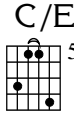
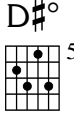
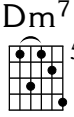





me, I'll still pos - sess: The way you wear your


CHORUS

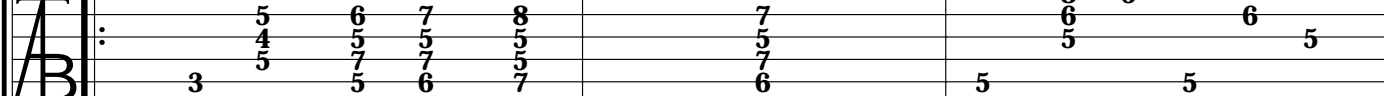




hat, beams, knife, the way you sip your tea,
the way you sing off-key,
the way we danced 'til three,





G¹³ 3fr. Gm⁹ 3fr. C⁹

the memory of all that,
the way you haunt my dreams,
the way you changed my life, }

no, no, they

1. F Em Dm⁷ G¹¹ 2. F G⁷

can't take that away from me. The way your smile just can't take that away from

C 3fr. B⁷ 7fr. Em⁷ 7fr. F#m^{7b5} 9fr. B⁷ 7fr. Em⁷ 7fr. B⁷ 7fr.

me. We may never, never meet a - gain on the

BRIDGE

Em⁷ 7fr. C⁷ 8fr. B⁷ 7fr. A/C[#] 7fr. A[#]/D /C[#] B⁷ 7fr. Em⁷ 7fr. B⁷ 7fr.

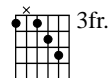
bumpy road to love; still, I'll always

Em⁷ 7fr. B^{b7} 6fr. A⁷ 5fr. D⁷ 3fr. A^{b7b5} 3fr. G¹¹

keep the memory of: the way you hold your

3. F G¹³ 3fr. Am⁷ 5fr. Fm⁶ Em A⁷

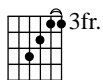
can't take that away from me. No, they can't take that a -

Dm⁷G¹³G^bm^{7b5}Fm⁶ma^j7

way from me.

The first system of music shows a melody line in treble clef and a bass line in bass clef. The melody line has notes for 'way', 'from', and 'me.' with various accidentals and ties. The bass line has fingerings: 6, 5, 7, 5, 4, 3, 5, 4, 3, 2, 1, 2, 2, 2, 2, 2, 0, 1, 1, 1, 1, 1, 3.

G

D^bma^j9Cma^j9

The second system of music shows a melody line in treble clef and a bass line in bass clef. The melody line has notes for 'way', 'from', and 'me.' with various accidentals and ties. The bass line has fingerings: 3, 3, 4, 3, 5, 4, 5, 3, 4, 3.

SOLO

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part with a treble clef and a bass part with a bass clef. The guitar part features chord diagrams for Dm⁷, G¹³, Gm⁹, C⁹, and C¹¹, along with a first ending bracket. The bass part includes a double bass (A/B) section and a corresponding tablature with fret numbers. The score is written in 4/4 time and includes a key signature of one flat (Bb).

Fmaj⁷ Em Dm 2. G¹¹ Gm⁹ C^{#9} C⁹ C¹¹

8fr. 7fr. 5fr. 3fr.

To Coda

Fmaj⁷ 8fr. G⁷ 3fr. C 3fr. B⁷ 7fr. Em⁷ 7fr. F[♯]m¹¹ 7fr. B⁷ 7fr.

BRIDGE

The first system of music features a guitar melody in the treble clef and a double bass line in the bass clef. The guitar part includes chords for Fmaj⁷ (8fr.), G⁷ (3fr.), C (3fr.), B⁷ (7fr.), Em⁷ (7fr.), F[♯]m¹¹ (7fr.), and B⁷ (7fr.). The double bass line consists of two staves, with the left staff showing fingerings (8, 10, 9, 10, 8, 10, 3, 5, 5, 5, 3) and the right staff showing fingerings (3, 5, 5, 0, 7, 7, 7, 7, 7, 7, 7).

Em⁷ 7fr. B⁷ 7fr. Em 7fr. C⁷ 8fr. B⁷ 7fr.

The second system of music continues the guitar melody and double bass line. The guitar part includes chords for Em⁷ (7fr.), B⁷ (7fr.), Em (7fr.), C⁷ (8fr.), and B⁷ (7fr.). The double bass line consists of two staves, with the left staff showing fingerings (8, 7, 9, 7, 7, 10, 8, 9, 9, 9, 9, 8, 8, 8, 8, 9, 8, 9) and the right staff showing fingerings (7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7).

Em⁷ 7fr. B⁷ 7fr. Em⁷ 7fr. A⁷ 5fr. A^{b7}b⁵ 3fr.

*D.C. (take 2nd Ending)
al Coda*

The third system of music concludes the piece. The guitar part includes chords for Em⁷ (7fr.), B⁷ (7fr.), Em⁷ (7fr.), A⁷ (5fr.), and A^{b7}b⁵ (3fr.). The double bass line consists of two staves, with the left staff showing fingerings (8, 7, 9, 7, 7, 10, 8, 9, 9, 9, 9, 8, 8, 8, 8, 9, 8, 9) and the right staff showing fingerings (7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7).

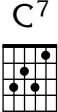
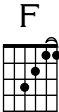
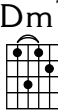


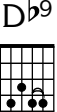
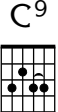
Fmaj⁷ 8fr. G⁷ 3fr. Am⁷ 5fr. Fm⁸ Fm Em A⁷ 5fr.

CODA


A^b7^b5 G¹³ G^bm⁷^b5 Fm, maj⁷ B^b9

G C[#]maj⁹ Cmaj⁹

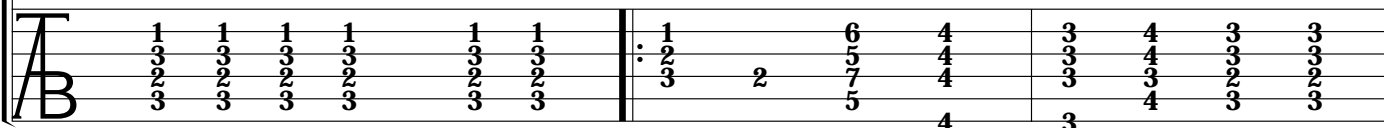
NICE WORK IF YOU CAN GET IT



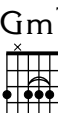
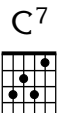
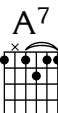









5fr. 4fr.

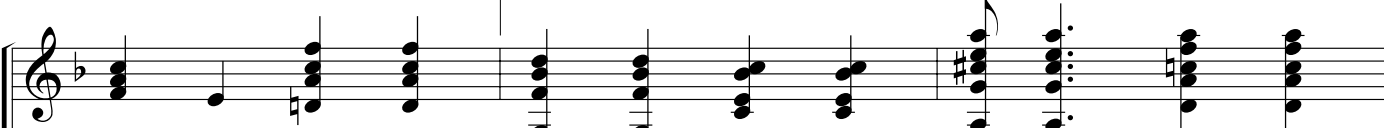


The man who only lives for making money
the only kind of work that brings en - joyment

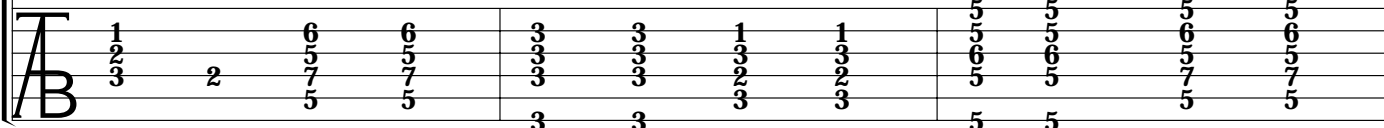


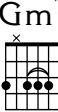
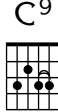
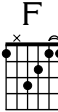
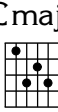
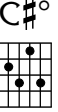

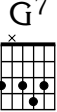







5fr. 5fr. 5fr.

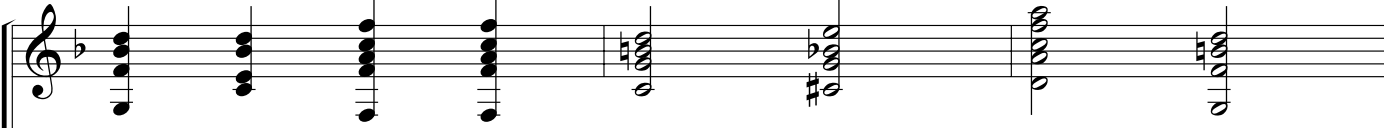


lives a life that isn't necessarily sunny. Likewise, the man who
is the kind that is for

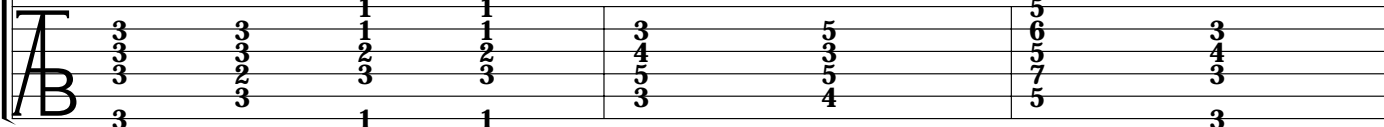


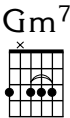
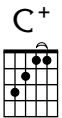








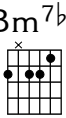
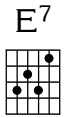
3fr. 3fr. 5fr.



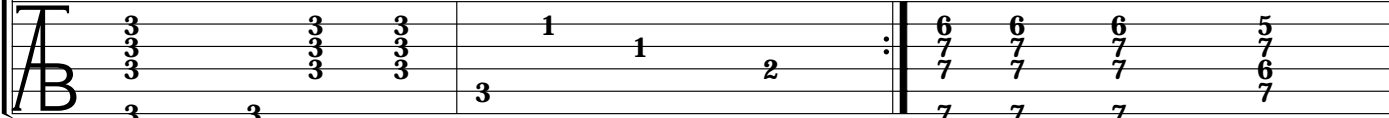
lives for fame; there's no guarantee time won't erase his


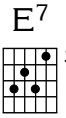
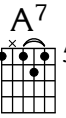
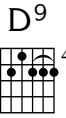


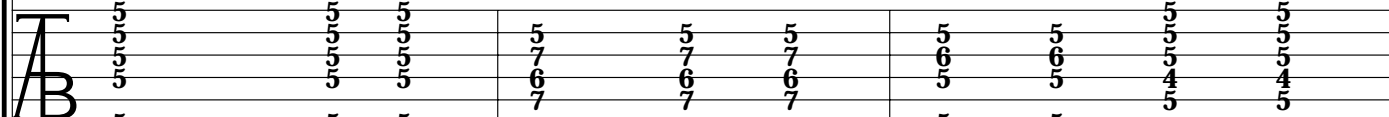
2.  6fr.  5fr.

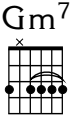
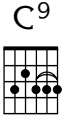
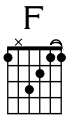
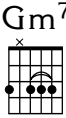
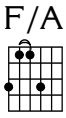

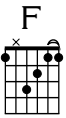
name. The fact is, girl and boy meant.



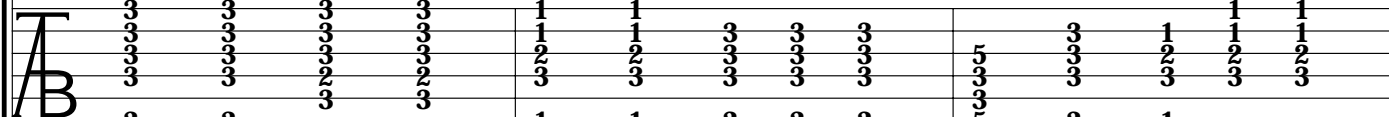
 5fr.  5fr.  5fr.  4fr.

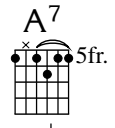
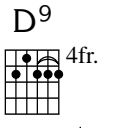
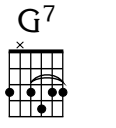
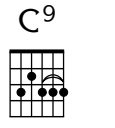
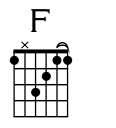
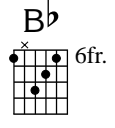
Fall in love, you won't regret it. That's the best work of

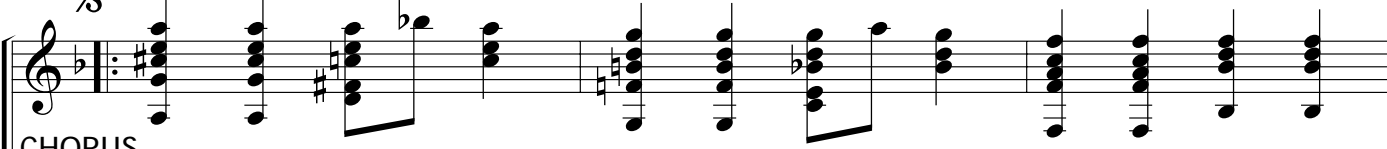


     3fr.  

all if you can get it.

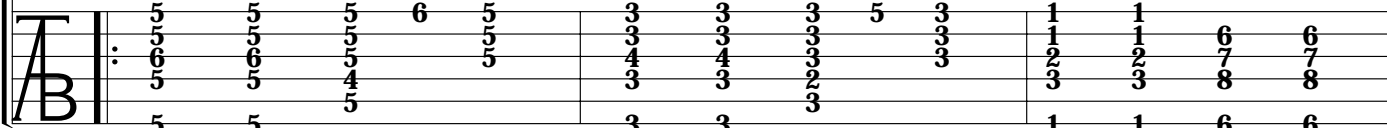


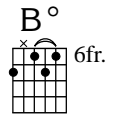
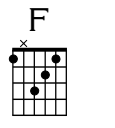
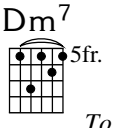
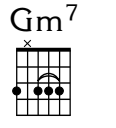
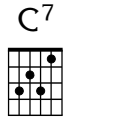
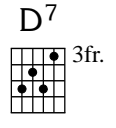







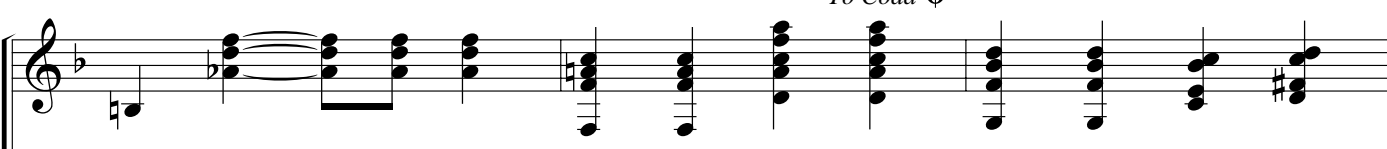


CHORUS


Holding Strolling Loving hands with one at that who midnight, someone, loves you, and breathing beneath a sigh starry taking after that

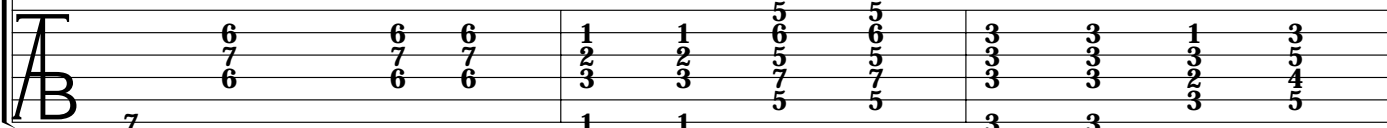


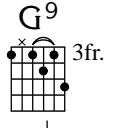
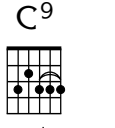
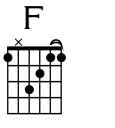
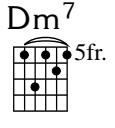







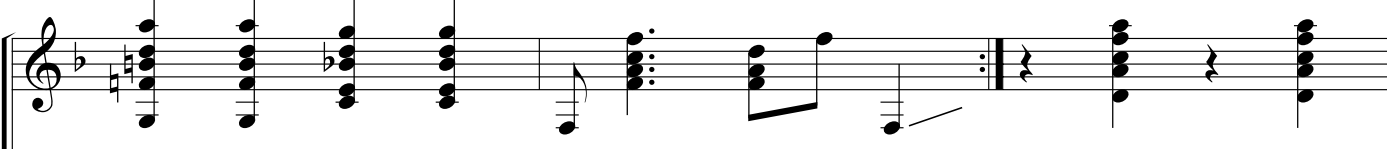


sigh, sky, vow, } nice work if you can get it, and you can

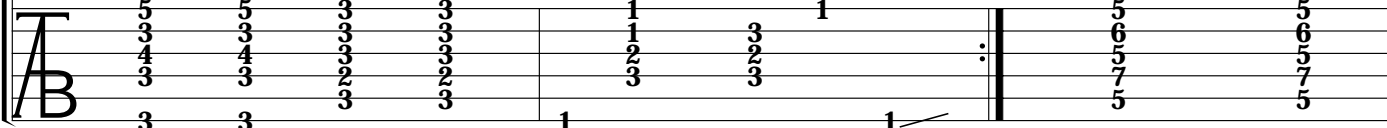
To Coda 





get it if you try. Just imagine



B \flat 7 6fr. Dm7 5fr. G7 G13 3fr.

someone waiting at the cottage door,

Cm7 3fr. G7 C9 C+ D.S. al Coda

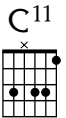
where two hearts be - come one. Who could ask for anything more?

Gm7 C7 Am7 \flat 5 4fr. D7 3fr. Gm7

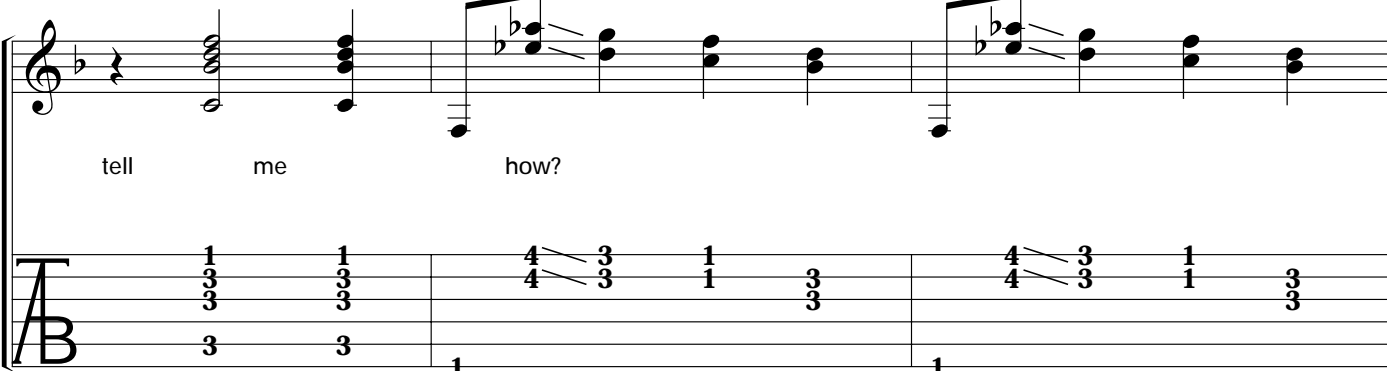
⊙ CODA

get it, and if you get it, won't you

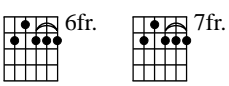
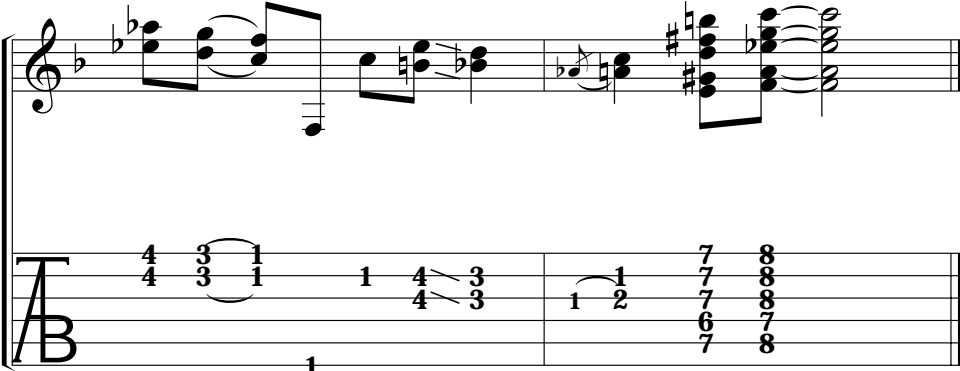
C¹¹ (F)



tell me how?

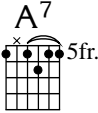
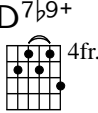
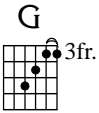
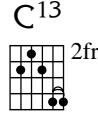
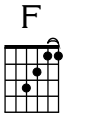
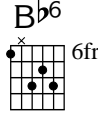



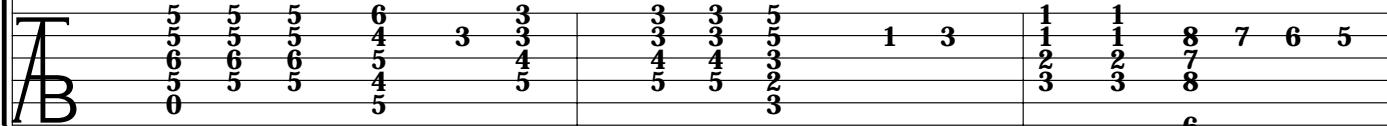
E⁹ F⁹

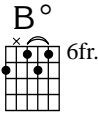



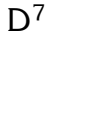




NICE WORK IF YOU CAN GET IT


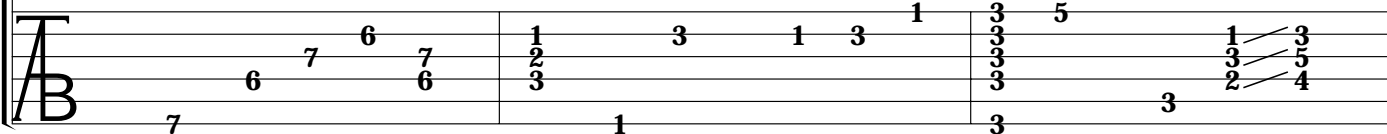
SOLO


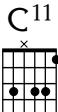
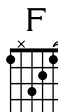

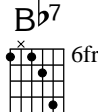








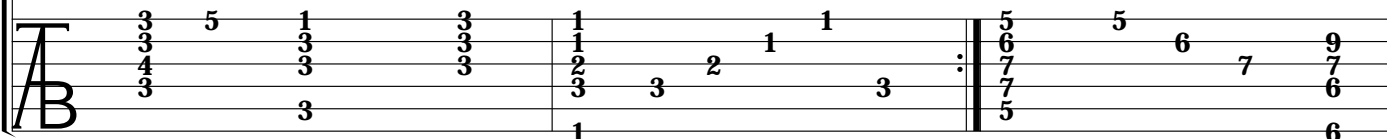






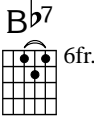

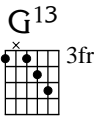
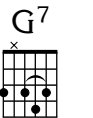
To Coda 

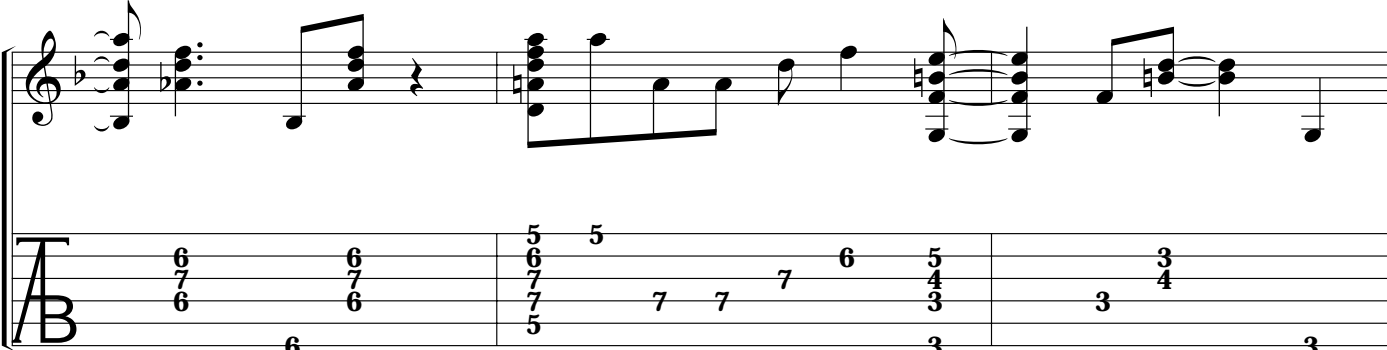






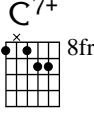






BRIDGE







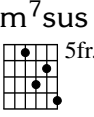
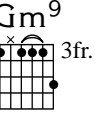
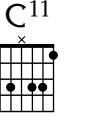
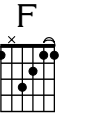







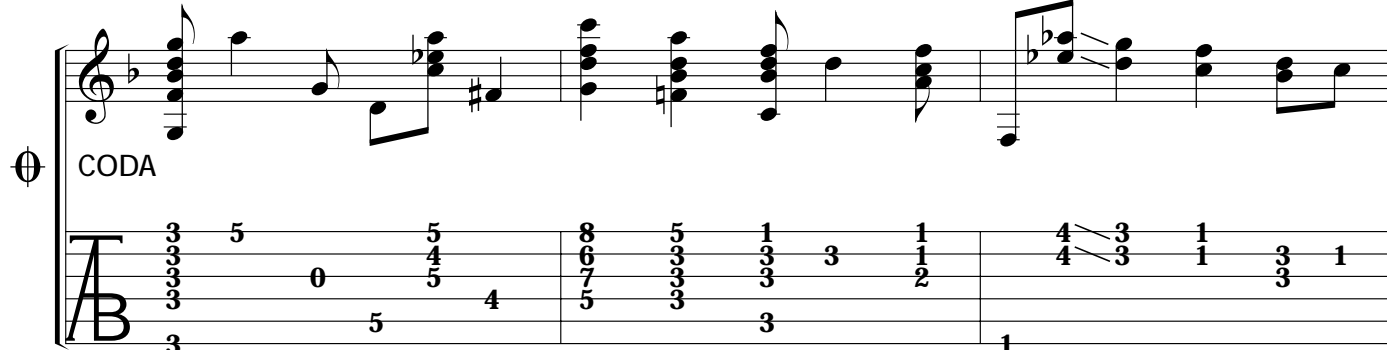





D.C. al Coda



Θ CODA



E⁹ F⁹

6fr. 7fr.

1

4 3 1 3

4 3 1 3 2 4 3

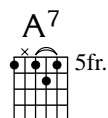
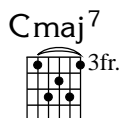
1 2 7 8

7 7 8 8

6 7 7 8

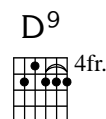
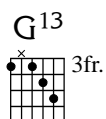
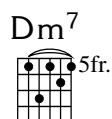
1

OUR LOVE IS HERE TO STAY

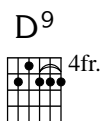
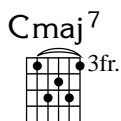
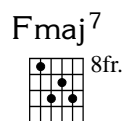


VERSE

The more I read the papers, the less I compre - hend this



world and all its capers and where it all will end.



Nothing seems to be lasting, but that isn't our affair;

Fmaj⁷ 8fr. Em⁷ 7fr. Dm⁷ 5fr. Cmaj⁷ 3fr. Bm^{7b5} E⁷ A

we've got something permanent, I mean in the way

10 8 6 5 3 0 5
 9 7 5 4 2 1 6
 8 7 5 3 2 0 7
 5

Am⁷ 5fr. Dm¹¹ G¹³ 3fr. Am⁷ 5fr.

we care. It's very But oh, my

5 5 5 5 5 3 3 5 5
 5 5 5 5 5 6 6 4 5
 5 5 5 5 5 5 5 3 5

D¹³ 4fr. Dm⁷ 5fr. G⁷ Cmaj⁷ 3fr. Dm⁷ 5fr.

clear, dear, our love is here to stay. stay.

7 5 5 6 6 3 3 5 5 6 6 6
 5 4 5 5 5 4 4 4 4 5 5 5
 5 5 5 5 5 3 3 3 3 5 5 5

C/E 5fr. Am⁷ 5fr. D⁹ 4fr. F G⁷

Not for a year, but ever and a long
To - gether, we're going a long, long

Bass line: 8 8 5 5 | 5 4 5 5 7 5 5 | 1 1 3 3 | 2 2 4 4 | 3 3 3 3 | 1 1 3 3

Em^{7b5} 7fr. A⁷ 5fr. F^{#m7b5} 9fr. B⁷ 7fr. Em⁷ 7fr. A⁷ 5fr.

day. way. The In ra time - di - o, and the
Rockies may tumble,

Bass line: 8 8 5 5 | 10 10 7 7 | 8 8 5 5 | 7 7 6 5 | 7 7 6 5 | 7 7 6 5

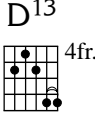
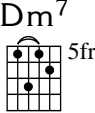
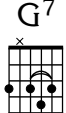
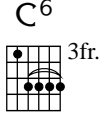
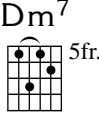
Dm⁷ 5fr. G⁷ 5fr. 1. C⁹ F Bm^{7b5} E⁹ 6fr.


telephone and the movies that we know may just be
Gibraltar will crumble;


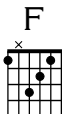
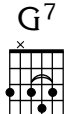
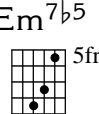
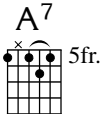
Bass line: 6 6 3 3 | 3 3 3 3 | 1 1 3 3 | 2 2 3 3 | 2 2 3 3 | 7 7 7 7 | 6 6 7 7


OUR LOVE IS HERE TO STAY

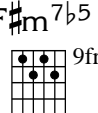
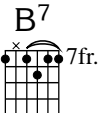
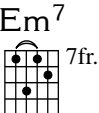
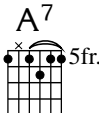
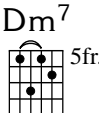
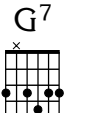
SOLO

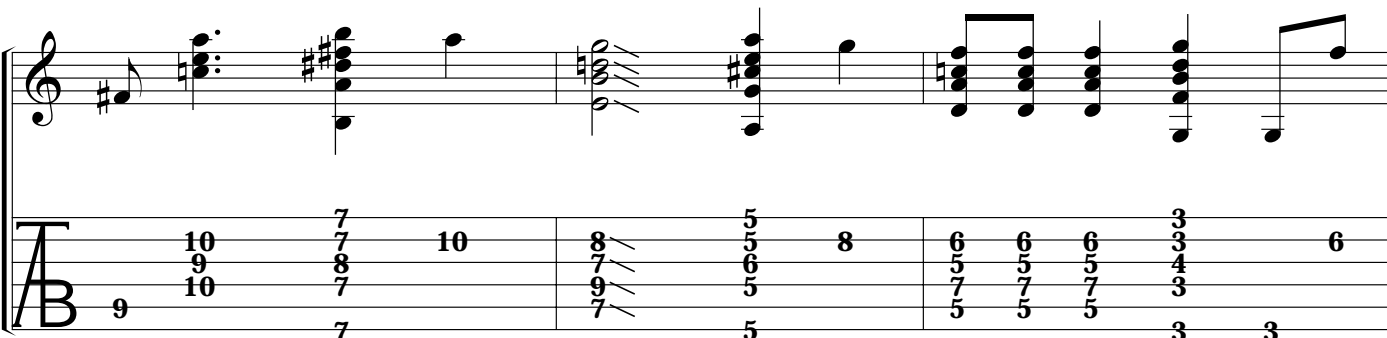
(Am)     



(C/E) (Am⁷)     





1. C⁷ Fadd⁹ Bm⁷_{b5} E⁺_{b9} E⁷ Am

3fr. 5fr.

5 5 5 3 1 3 1 0 5 7 4 5

5 5 5 3 1 3 1 0 5 7 4 5

1 2 2 2 2 2 0 0 5 5 5

D⁷ Dm⁷ A^{b7} G⁷

3fr. 5fr. 4fr.

3 0 2 3 5 5 4 5 3 4 5 5

3 0 2 3 5 5 4 5 3 4 5 5

5 5 5 5 4 4 3 5 7 5 3

2. Em⁷_{b5} A⁷ Dm D[#]_o C/E Am⁷

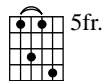
5fr. 5fr. 5fr. 5fr. 5fr.

5 7 8 8 8 6 7 5 5 7 5 5

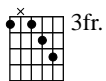
5 7 8 8 8 6 7 5 5 7 5 5

5 5 5 5 6 6 7 5 7 5 5

Dm¹¹



G¹³



G^bm⁷_{b5}



Fm⁶



B^b9_{b5}

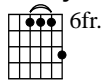


Musical notation for the first system. The treble staff shows a sequence of chords and notes: Dm¹¹ (5fr.), G¹³ (3fr.), G^bm⁷_{b5} (1fr.), Fm⁶ (1fr.), and B^b9_{b5} (1fr.). The bass staff shows the corresponding fret numbers for each chord: 8, 5, 7, 5, 3, 3, 2, 2, 1, 0, 1, 1, 0, 1.

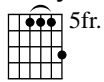
Cmaj⁹



D^bmaj⁷



Cmaj⁷



Musical notation for the second system. The treble staff shows a sequence of chords and notes: Cmaj⁹ (1fr.), D^bmaj⁷ (6fr.), and Cmaj⁷ (5fr.). The bass staff shows the corresponding fret numbers for each chord: 3, 4, 2, 3, 3, 3, 4, 2, 2, 4, 2, 3, 8, 6, 6, 6, 6, 7, 5, 5, 5, 5.

OH! LADY BE GOOD

Cm 3fr. Dm^{7b5} 5fr. Cm 4fr. Dm^{7b5} 5fr. Cm 3fr. G⁷

VERSE Listen to my tale of woe, it's terribly sad but

Cm 3fr. B^{b7} 6fr. E^b 6fr. Fm⁷ 8fr. E^b/G 8fr. Fm⁷ 8fr.

true. All dressed up, no place to go, each

E^b 6fr. B^{b7} 6fr. E^b 6fr. B^{b7} 6fr.

night I'm awfully blue. I must find some

E^b 6fr. B^b7 6fr. E^b 6fr. G⁷

winsome miss. Can't go on like this.

6 8 8 6 6 6 6 6 8 3

6 6 6 6 6 6 6 6 3

Cmaj⁷ 3fr. Dm⁷ 5fr. C/E 5fr. Dm⁷ 5fr. C 3fr. G⁷ 3fr. C 3fr. B^b7 6fr.

I could blossom out, I know, with somebody just like you.

3 6 5 6 3 3 6 6

3 5 5 5 3 3 6 6

E^bmaj⁷ 6fr. A^b9 4fr. E^bmaj⁷ 6fr.

CHORUS

Oh, sweet and love - - - ly lady be good,
I've been so aw - - - fully mis - under - stood,
I'm just a lone - - - ly babe in the woods,


6 6 6 6 6 6 6 6 6 6

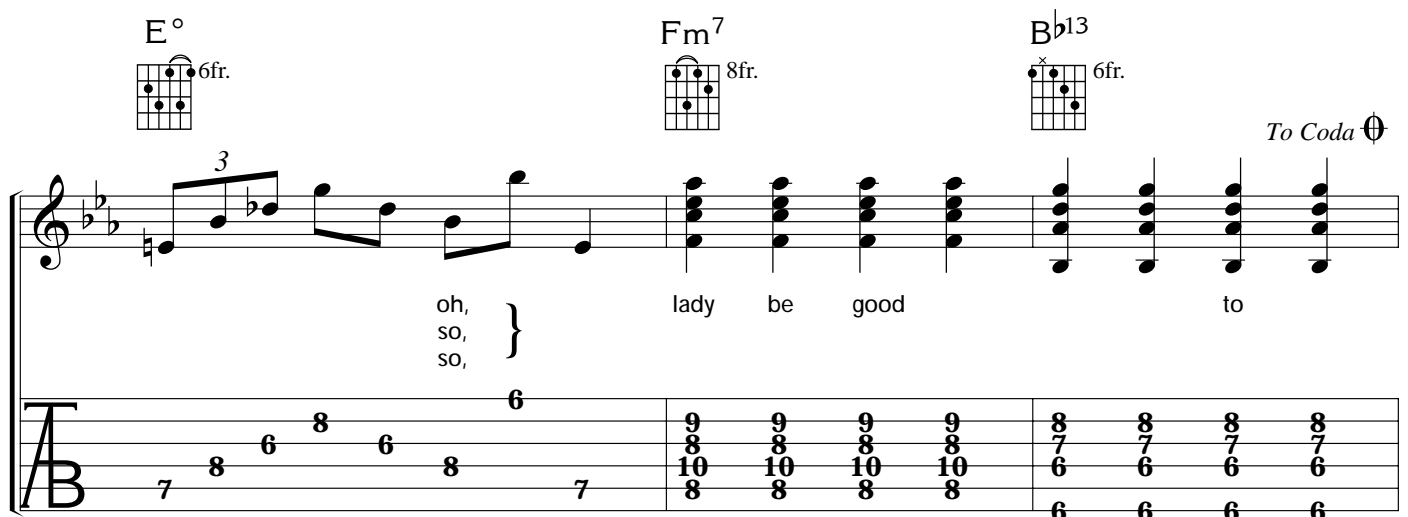
8 8 8 8 4 4 4 4 8 8

7 7 7 7 5 5 5 5 7 7

8 8 8 8 4 4 4 4 8 8

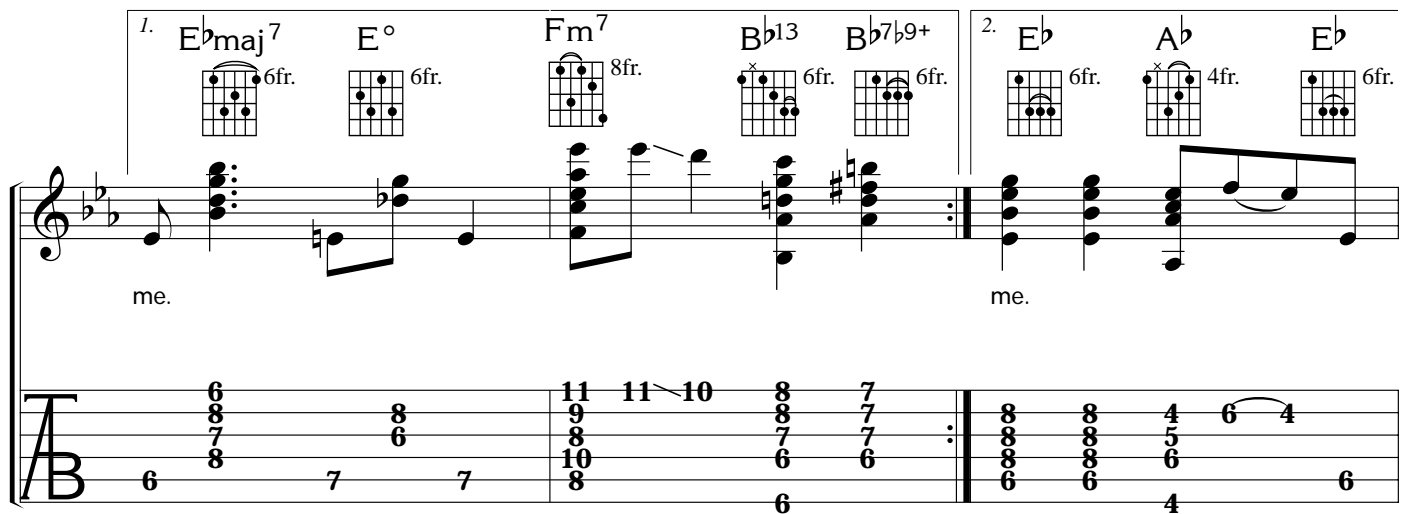
6 6 6 6 4 4 4 4 6 6

E[°] 6fr. Fm⁷ 8fr. B^b13 6fr. To Coda 



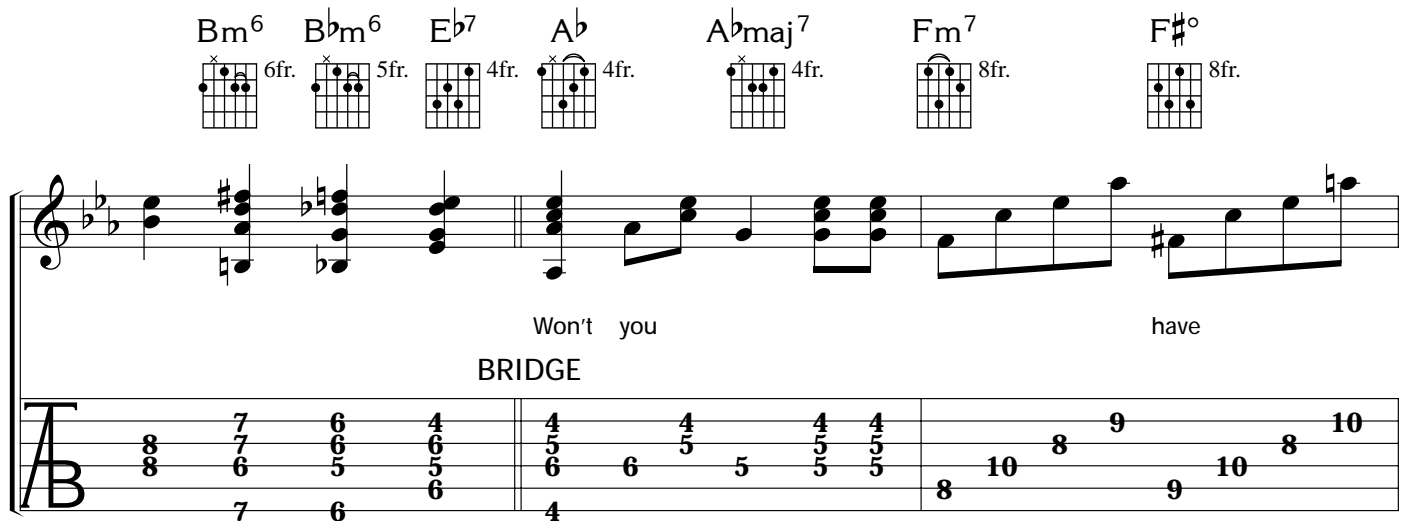
oh, so, so, lady be good to

1. E^bmaj⁷ 6fr. E[°] 6fr. Fm⁷ 8fr. B^b13 6fr. B^b7^b9+ 6fr. 2. E^b 6fr. A^b 4fr. E^b 6fr.



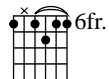
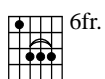
me. me.

Bm⁶ 6fr. B^bm⁶ 5fr. E^b7 4fr. A^b 4fr. A^bmaj⁷ 4fr. Fm⁷ 8fr. F[#]° 8fr.

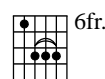


Won't you have

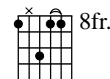
BRIDGE

E \flat /GB \flat 7E \flat 

D

E \flat 

Cm



pity? I'm all a -

The first system of the musical score. The vocal line (treble clef) contains the lyrics "pity? I'm all a -". The guitar line (bass clef) shows fret numbers: 10, 8, 8, 8, 6, 9, 8, 7, 8, 8, 10, 8, 9, 8. Chord diagrams for E \flat /G, B \flat 7, E \flat , D, E \flat , and Cm are shown above the staff.

F 9 Fm 7 B \flat 7 $^{\sharp}9$ *D.S. al Coda*

lone in this big city.

The second system of the musical score. The vocal line (treble clef) contains the lyrics "lone in this big city.". The guitar line (bass clef) shows fret numbers: 8, 8, 8, 7, 9, 9, 9, 9, 9, 9, 9, 9, 7, 6, 9. Chord diagrams for F 9 , Fm 7 , and B \flat 7 $^{\sharp}9$ are shown above the staff. The instruction "D.S. al Coda" is written above the staff.

Am $^7\flat 5$ A \flat m 6 E \flat /GG \flat 13

CODA

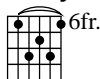
me.

The third system of the musical score. The vocal line (treble clef) contains the lyrics "me.". The guitar line (bass clef) shows fret numbers: 4, 5, 5, 5, 6, 4, 4, 4, 4, 4, 3, 3, 4, 4, 3, 4, 3, 2, 5, 4, 4, 4, 3, 3, 3, 2. Chord diagrams for Am $^7\flat 5$, A \flat m 6 , E \flat /G, and G \flat 13 are shown above the staff. The instruction "CODA" is written above the staff.

OH! LADY BE GOOD

SOLO

E \flat maj⁷



A \flat ⁹

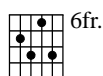


E \flat

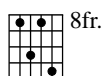


First system of musical notation. The treble clef staff shows a melody starting with a whole note chord, followed by eighth and quarter notes. The bass clef staff shows a bass line with octaves and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

E $^{\circ}$

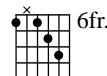


Fm¹¹



(B \flat ⁷)

B \flat ¹³



To Coda

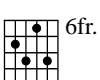
Second system of musical notation. The treble clef staff continues the melody. The bass clef staff includes a double bar line and a repeat sign. The key signature remains two flats.

1.

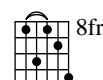
E \flat



E $^{\circ}$



Fm⁷



B \flat ¹³

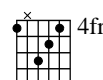


2.

E \flat



A \flat



Third system of musical notation. The treble clef staff shows a melody with a repeat sign. The bass clef staff shows a bass line with octaves and single notes. The key signature remains two flats.

E^b 6fr. Bm^6 6fr. $B^b m^6$ 5fr. A^{7b5} 4fr. $A^b maj^7$ 6fr. Fm^7 8fr. F^\sharp° 8fr.

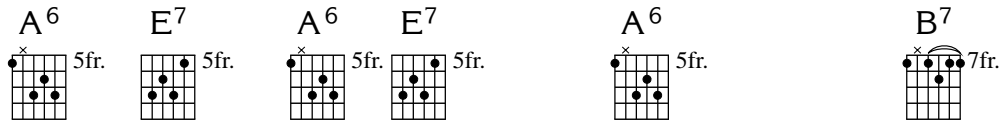
BRIDGE

E^b6/G 8fr. B^b7 6fr. E^b 6fr. E^b/D 5fr. Cm 8fr.

F^9 7fr. Fm^9 6fr. B^b7 6fr.

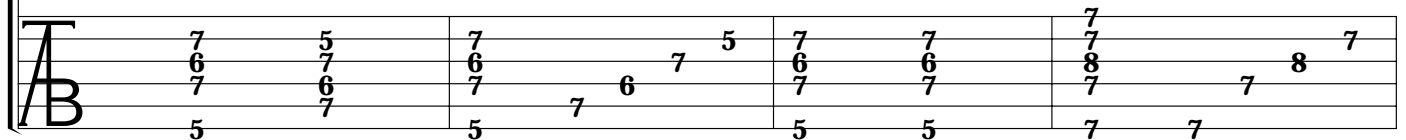
D.C. al Coda

SOMEONE TO WATCH OVER ME



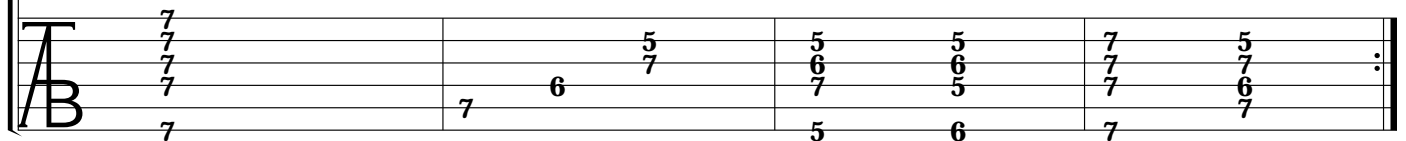
There's a saying old: "Fools in love are blind."
Looking every - where, haven't found her yet.

Still again, we're told: "Seek and ye shall find."
She's the big affair that I can't forget.



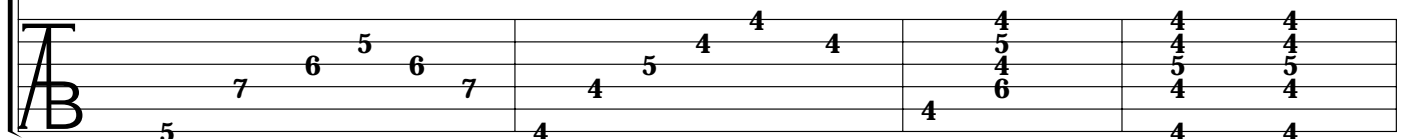
So I'm going to seek a certain lass
Only one I ever think of with

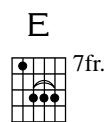
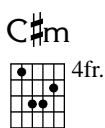
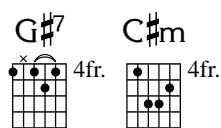
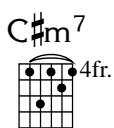
I've re - had in mind.



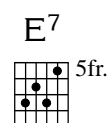
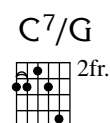
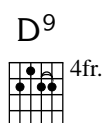
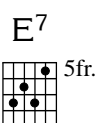
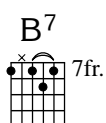
gret.

I long to add her initials to my



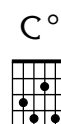
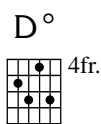
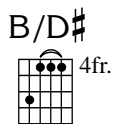
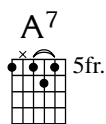


monogram. Tell me,



where is the shepherd for this lost lamb?

(A)



CHORUS There's a somebody I'm longing to see. I hope that she
I'm a little lamb who's lost in the wood. I know I could
Won't you tell her please to put on some speed, follow my lead,

E⁷/B B^b° Bm⁷ C[#]m⁷ 4fr. D 5fr. D[#]° 5fr. E⁷sus E⁷

turns out to be
always be good
oh, how I need

some - one who'll watch over
to one one who'll watch over
some - one to watch over

To Coda

1. C[#]m⁷ 4fr. F[#]7b9+ Bm⁷ E¹³ 2. A 5fr. Dmaj⁷ 5fr.

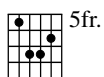
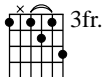
me. me.

A 5fr. A⁷ 5fr. D 5fr. Dmaj⁷ 5fr.

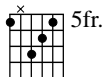
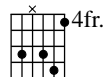
Al - though I may not be the man some girls

BRIDGE

Dm

G⁹

A

D[#]m¹¹

think of as handsome, to her heart I'll

6 6 5 3 4 3 7 5 7 6 7 6

5 5 3 5 5 6 6

G[#]7G⁷b⁵F[#]7F⁷b⁵

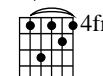
(E)

D.S. al Coda

carry the key.

5 4 5 4 3 4 2 3 2 1 2 0 1 2 3 4

4 4 3 2 1 0 2 3 4

C[#]m⁷F[#]7b⁹Bm⁷C[#]m⁷

D



CODA

me.

some - one to

6 4 5 7 4 5 3 2 3 2 2 3 2 2 2 3 5 4 7 7 6 7 4 5

4 4 2 3 2

D \sharp° 5fr. E 7 sus (A) E 6 5fr. A 5fr. E 13 12fr.

rubato

watch over me.

A maj^7 12fr. A $\sharp\text{maj}^7$ 6fr. A maj^7 5fr.

SOMEONE TO WATCH OVER ME

SOLO

A⁷ B/D[♯] D[°] A/C[♯] C[°] E⁷

7 4 6 5 5 7 5 7 4 6 4 5 5 4 2 4 2 3 2

B^{♭°} Bm⁷ C[♯]m⁷ D I. D^{♯°} E⁷ C[♯]m

4 4 2 0 2 0 2 3 5 4 7 5 7 2 0 1 0 6 6 0 0 0

C[♯]m⁷ F[♯]7^{♭9} Bm⁷ E⁷7^{♭9} A⁷

5 7 3 2 3 2 3 2 3 6 5 7 6 7 4 6 5 5 7 5

2. $D^{\sharp\circ}$ E^7 A D A A^7

5fr. 5fr. 5fr. 5fr. 5fr. 5fr.

5 7 5 7 6 0 1 7 7 6 5 7 7 7 6 7 4 6 5 0 0 0 0 5 5 5 5 5

$C^{\sharp}maj^7$ $Dmaj^7$ D^6 $Dmaj^7$ Dm^6 G^9

4fr. 5fr. 5fr. 5fr. 4fr. 3fr.

BRIDGE

4 5 5 4 5 4 5 7 5 7 4 5 7 5 5 5 3 4 6 7 7 6 7 6 7 7 7 7 6 7 7 7 5 5 5 7 6 7 6 4 5 7 5 6 4 5 3 4 3

$A^{\sharp}maj^9$ A^6 $D^{\sharp}m^{7\flat5}$ $G^{\sharp7\flat9}$ $G^{\sharp7+}$

5fr. 5fr. 5fr. 4fr. 4fr.

7 5 5 7 5 5 4 7 5 4 4 5 4 4 5 6 6 7 6 5 6 6 6 4 4 4 4 3 0 5 6 7 6 7 5 4 5 4 4 3

G^{7b5} F^{#7} F^{7b5} E A A⁷

2fr. 5fr.

D.S. al Coda

D^{#o} (E) C^{#m} C^{#m7} C^{m7}

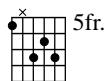
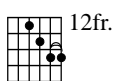
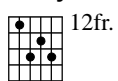
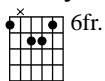
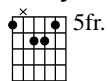
5fr. 4fr. 4fr. 3fr.

⊕ CODA

B^{m7} C^{#m7} D D^{#o} E A⁶ E⁶

4fr. 5fr. 5fr. 5fr.

rubato

A⁶E¹³A^{ma}j⁷A^{#ma}j⁷A^{ma}j⁷

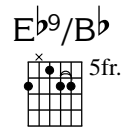
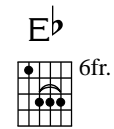
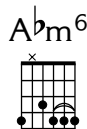
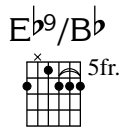
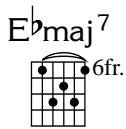
A

7 5 14 12
6 6 14 12
7 12

14 13 14 7 7 6
12 14 6

5 6 6 6
5 5

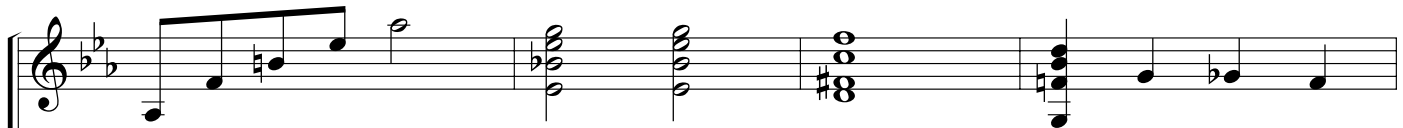
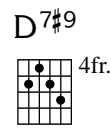
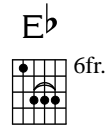
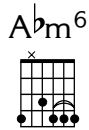
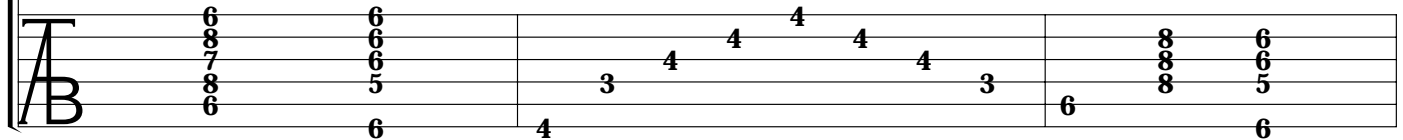
A FOGGY DAY



VERSE
(*Rubato*)

I was a stranger in the city;

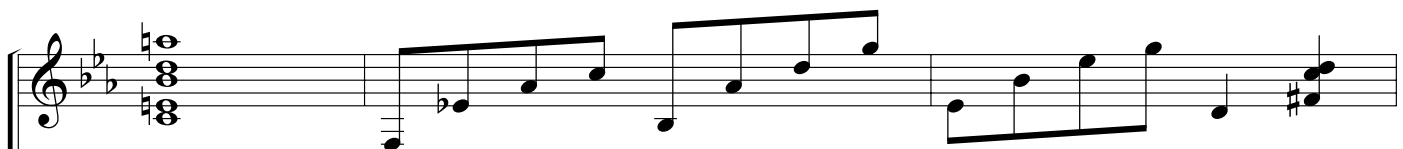
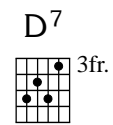
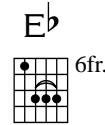
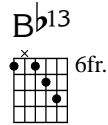
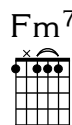
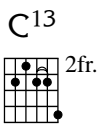
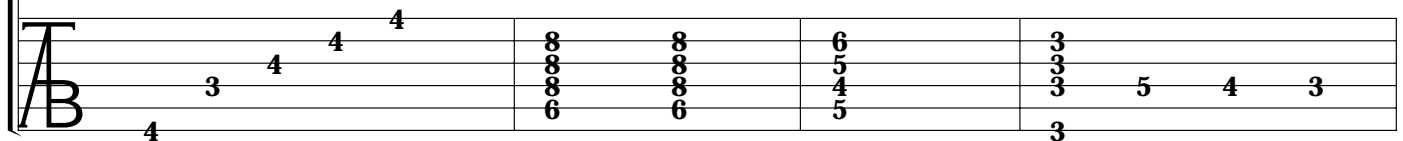
out of town were the



people I knew.

I had that feeling of self - pity;

what to do, what to do, what to

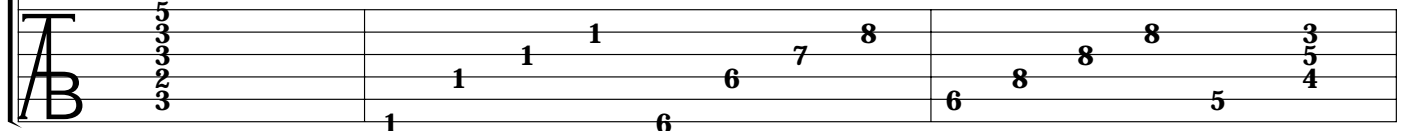


do?

The out - look was de - ci - ded - ly

blue.

But as I



Gm⁹ 3fr. Gm, maj⁷ Gm⁷ Gm⁶ Fm⁷ 8fr.

a tempo
walked through the foggy streets a - lone, it turned out to be the

B^b13 6fr. E^b 6fr. B^bm⁷ 6fr.

luckiest day I'd known.

E^bmaj⁷ 6fr. G^b7 Fm⁷ B^b13 6fr.

CHORUS A fog - gy day in Lon - don
How long, I wondered, could this thing

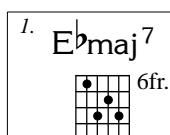
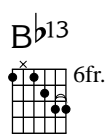
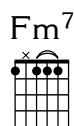


town last? But the had age me low of miracles and it

6 8 8 8 8 2 2 2 2 4 2

7 7 7 7 2 2 2 2 2 2

6 6 6 6 2 2 2 2 2 2

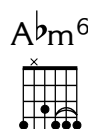
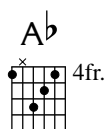
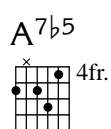
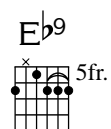


had me passed, down. when I viewed the

1 1 1 1 1 8 8 8 8 8 6 6

1 1 1 1 1 7 7 7 7 7 7 7

1 1 1 1 1 6 6 6 6 6 6 6



morning with a - larm. The

6 6 4 4 4 4 6 4

6 6 5 5 5 5 4 4

6 5 6 6 6 6 3 4

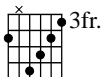
Gm⁷C⁷b⁹Fm⁷E⁷#⁹

British mu - seum had lost its charm.

2. E^b⁹

5fr.

sud - den - ly I

A^bmaj⁷

3fr.

D^b⁹/A^bE^bmaj⁷

6fr.

Fm⁷

8fr.

saw you there and in foggy London

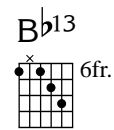
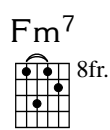
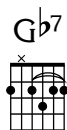
E^b/G 8fr. Fm^7 8fr. Gm^7 10fr. Cm^7 8fr. Fm^7 8fr. B^b13 6fr. E^b 6fr. B^bm^7 6fr.

town the sun was shin - ing ev - 'ry - where.

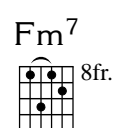
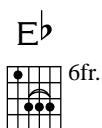
E^bmaj^7 6fr. $B^b7^{\#9}$ 6fr. B^b7^b9+ 6fr. E^bmaj^7 6fr.

A FOGGY DAY

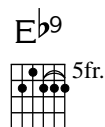
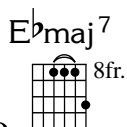
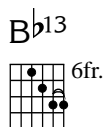
SOLO



First system of musical notation for 'A Foggy Day'. The treble staff shows a melody starting with a whole rest, followed by eighth and quarter notes. The bass staff shows a bass line with octaves (8 8 8 8) and fingerings (2 3 2, 1 1 1 1, 8 7 6, 6 7 8).

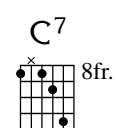
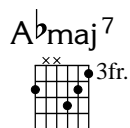


Second system of musical notation. The treble staff features a series of chords and a melodic line. The bass staff includes octaves (8 8 8 8), chords (2 2 2 2), and fingerings (2 2, 4 2, 1 1 1, 1).

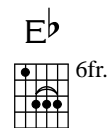
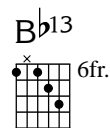
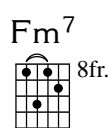


To Coda Θ

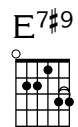
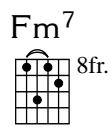
Third system of musical notation. The treble staff shows a sequence of chords and a melodic line. The bass staff includes octaves (8 8 8 8), chords (10 10 10 10), and fingerings (6 6 6 6, 6 6 6 6, 6 6 6 6, 0). A bracketed section indicates a repeat with a B \flat 9+ chord on repeat.



3 4 5 3 4 5 3 4 5 4 4 4 4 4 4 3 3 3 11 9 8 8



8 11 9 8 11 8 8 8 10 8 8 10 8 7 6 6 7 5 8 6 8 8 3 2 6



D.S. al Coda

2 2 3 4 2 1 1 1 3 3 3 3 1 1 0 2 2 1 1 0

$E\flat^9$ 8fr. $E\flat^{13}9$ 9fr. $A\flat^{maj}7$ 3fr. $A\flat^{add}9$ 4fr.

CODA

$D\flat^9\flat5$ $E\flat^{maj}7$ 6fr. Fm 8fr. $E\flat/G$ 8fr. Fm 8fr. Gm^7 Cm^7 3fr.

Fm^7 8fr. $B\flat^{13}/B$ 6fr. $B\flat^{13}$ 6fr. $E\flat^6$ 6fr. $B\flat m^7$ 6fr. $E\flat^{maj}7$ 6fr.

rubato