

JAZZ BAND SERIES



Belwin JAZZ

a division of Alfred

BIG SWING FACE

BILL POTTS

Arranged by **ALAN BAYLOCK**

INSTRUMENTATION

Conductor

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
Vibraphone
Bass
Drums

Optional Alternate Parts

C Flute (Optional)
Tuba (Optional)
Horn in F
(Doubles 1st Trombone)
1st Baritone Treble Clef
(Doubles 1st Trombone)
2nd Baritone Treble Clef
(Doubles 2nd Trombone)
3rd Baritone Treble Clef
(Doubles 3rd Trombone)



BIG SWING FACE

BILL POTTS
Arranged by ALAN BAYLOCK

NOTES TO THE CONDUCTOR

The original arrangement of “Big Swing Face,” recorded by the Buddy Rich Big Band, is an absolute classic. Even so, I decided to take Bill Potts’ masterpiece in a slightly different direction. Although the solos sections are still F blues, I put all new chords to the melody and shout sections. I kept the contour of the original ensemble lines, but moved them down a third or so in order to more suitable for a younger lead trumpet player. I hope you will like the result. This one was really fun to write!

The first six measures should be powerful and strong, and although the dynamic level comes down at measure 9, make sure the energy of the accents is still there. When my mother used to scold me as a kid (and more recently), she would often whisper. But there was so much force and intensity in her whisper! That’s how a “mezzo-piano” or “piano” in a jazz band should sound: soft, yet very intense.

During the two solo sections (beginning at measures 45 and 57), the background figures are on cue. Consider playing them the last time of each solo, or maybe for every second soloist. A concert F blues scale works very well over the whole chord progression. The drummer should be driving the band throughout, but especially during the shout section at measure 69. If possible, refer to the original Buddy Rich recording. It doesn’t get much better than that!

Thanks for your interest in this chart. I sincerely hope you enjoy it!

—Alan Baylock

CONDUCTOR
JEM05034C

BIG SWING FACE

By BILL POTTS
Arranged by ALAN BAYLOCK

SWING $\text{♩} = 180$

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

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

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1 2 3 4 5 6 7 8

SOLO FILL

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9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

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9 10 11 12 13 14 15 16

BRUN 7(b9) AM 7(b9) Gbm 7(b9) AM 7(b9) Gbm 7(b9) AM 7(b9) Gbm 7(b9) AM 7(b9) Gbm 7(b9)

RISE CYM., SNARE & BASS DRUM

21

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

PLAY THIS OR A SIMILAR SWING GROOVE

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[illegible]

33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

FILL

SHARP (b5)

DOWN (b5)

UP (b5)

DOWN (b5)

UP (b5)

DOWN (b5)

UP (b5)

DOWN (b5)

UP (b5)

- 6 -

BIG SWING FACE

CONDUCTOR

- 6 -
TO CODA ♯ (45) OPEN FOR RHYTHM & SAX SOLOS

BIG SWING FACT

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TPT. 1
TPT. 2
TPT. 3
TPT. 4

TBN. 1
TBN. 2
TBN. 3
TBN. 4

GTR.
Fmaj7(b9) Ebmaj7(b9)

PNO.
F#m

BASS
PLAY THIS OR A SIMILAR SWING GROOVE

DRUMS

41 42 43 44 45 46 47 48

ALTO 1 G¹⁵ D⁹ D⁹ C⁹ B⁹ E¹⁵ A⁹ D¹⁵ B⁹ E¹⁵ A⁹

ALTO 2 G¹⁵ D⁹ D⁹ C⁹ B⁹ E¹⁵ A⁹ D¹⁵ B⁹ E¹⁵ A⁹

TENOR 1 C¹⁵ G¹⁵ G¹⁵ F⁹ E⁹ A¹⁵ D⁹ G¹⁵ E⁹ A¹⁵ D⁹

TENOR 2 C¹⁵ G¹⁵ G¹⁵ F⁹ E⁹ A¹⁵ D⁹ G¹⁵ E⁹ A¹⁵ D⁹

BAR. G¹⁵ D⁹ D⁹ C⁹ B⁹ E¹⁵ A¹⁵ D¹⁵ B⁹ E¹⁵ A⁹

TPT. 1 *mf*

TPT. 2 *mf*

TPT. 3 *mf*

TPT. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

TBN. 4 *mf*

GTR. B¹⁵ F⁹ E⁹ E⁹ D⁹ G¹⁵ C⁹ F¹⁵ D⁹ G¹⁵ C⁹

PNO. B¹⁵ F⁹ E⁹ E⁹ D⁹ G¹⁵ C⁹ F¹⁵ D⁹ G¹⁵ C⁹

BASS B¹⁵ F⁹ E⁹ E⁹ D⁹ G¹⁵ C⁹ F¹⁵ D⁹ G¹⁵ C⁹

DRUMS

49 50 51 52 53 54 55 56

ALTO 1 ON CUE *mf*

ALTO 2 ON CUE *mf*

TENOR 1 ON CUE *mf*

TENOR 2 ON CUE *mf*

BARI. ON CUE *mf*

TPT. 1 G15 Use G BLUES SCALE THROUGHOUT C15 G15 G15 F3 E3

TPT. 2 G15 Use G BLUES SCALE THROUGHOUT C15 G15 G15 F3 E3

TPT. 3 G15 Use G BLUES SCALE THROUGHOUT C15 G15 G15 F3 E3

TPT. 4 G15 Use G BLUES SCALE THROUGHOUT C15 G15 G15 F3 E3

TBN. 1 F15 Use F BLUES SCALE THROUGHOUT Bb15 F3 E3 Eb3 D3

TBN. 2 F15 Use F BLUES SCALE THROUGHOUT Bb15 F3 E3 Eb3 D3

TBN. 3 F15 Use F BLUES SCALE THROUGHOUT Bb15 F3 E3 Eb3 D3

TBN. 4 F15 Use F BLUES SCALE THROUGHOUT Bb15 F3 E3 Eb3 D3

GTR. F15 Bb15 F3 E3 Eb3 D3

PNO. F15 Bb15 F3 E3 Eb3 D3

BASS F15 Bb15 F3 E3 Eb3 D3

DRUMS PLAY THIS OR A SIMILAR SWING GROOVE

57 58 59 60 61 62 63 64

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

END TIME ONLY

WITH HEAVY BACK-BEAT

FILL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

FILL

FILL

SOLO FILL

73 74 75 76 77 78 79 80

1.

12.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

L.V.

SNARE, FLOOR TOM & BASS DRUM

SOLO FILL

81 82 83 84 85 86 87 88

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♩ CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96 97 98

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EWING DWH

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