

# 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 solo 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

1 2 3 4 5 6 7 8

9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

RIDE CYM., SNARE & BASS DRUM

9 10 11 12 13 14 15 16

Am7(b9) Gbm7(b9) Am7(b9) Gbm7(b9) Am7(b9) Gbm7(b9) Am7(b9) Gbm7(b9) Am7(b9) Gbm7(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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PLAY THIS OR A SIMILAR SWING GROOVE

21 25

Chord symbols: Fmaj7(b9), Emaj7(b9), Ebmaj7(b9), Fmaj7(b9) Gbmaj7(b9), Gbmaj7(b9), Fmaj7(b9), Emaj7(b9), Ebmaj7(b9), Dbmaj7(b9), Cmaj7(b9), Dbmaj7(b9)

ALTO 1

ALTO 2  
GRAD. CRESC.

TENOR 1  
GRAD. CRESC.

TENOR 2  
GRAD. CRESC.

BAR. I.  
GRAD. CRESC.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1  
GRAD. CRESC.

TBN. 2  
GRAD. CRESC.

TBN. 3  
GRAD. CRESC.

TBN. 4  
GRAD. CRESC.

GTR.  
GRAD. CRESC.  
Dmaj7(b9) E7(b9) E7(b9) F7(b9) G7(b9) G7(b9) Ab7(b9) G7(b9) G7(b9)/Ab G7(b9)/A G7(b9)/Ab A7(b9)/B Ab7(b9)/B B7(b9)/C C7(b9)/D B7(b9)/C B7(b9)/C

PNO.  
GRAD. CRESC.

BASS  
GRAD. CRESC.

DRUMS  
GRAD. CRESC.

25 26 27 28 29 30 31 32

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

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SHUNT(S)

Dma7(b9) Ema7(b9) Dma7(b9) Ema7(b9) Dma7(b9) Gma7(b9) Ama7(b9)

FILL

CONDUCTOR

BIG SWING FACE

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

ALTO 1: D15 USE D BLUES SCALE THROUGHOUT

ALTO 2: D15 USE D BLUES SCALE THROUGHOUT

TENOR 1: G15 USE G BLUES SCALE THROUGHOUT

TENOR 2: G15 USE G BLUES SCALE THROUGHOUT

BARI.: D15 USE D BLUES SCALE THROUGHOUT

TPT. 1: ON CUE

TPT. 2: ON CUE

TPT. 3: ON CUE

TPT. 4: ON CUE

TBN. 1: ON CUE

TBN. 2: ON CUE

TBN. 3: ON CUE

TBN. 4: ON CUE

GTR.: F15

PNO.: FURT(7b5) EMM(7b5) F15

BASS: F15

DRUMS: PLAY THIS OR A SIMILAR SWING GROOVE

41 42 43 44 45 46 47 48



G<sup>15</sup> D<sup>9</sup> D<sup>9</sup> C<sup>9</sup> B<sup>9</sup> E<sup>15</sup> A<sup>9</sup> D<sup>15</sup> B<sup>9</sup> E<sup>15</sup> A<sup>9</sup>  
 G<sup>15</sup> D<sup>9</sup> D<sup>9</sup> C<sup>9</sup> B<sup>9</sup> E<sup>15</sup> A<sup>9</sup> D<sup>15</sup> B<sup>9</sup> E<sup>15</sup> A<sup>9</sup>  
 C<sup>15</sup> G<sup>15</sup> G<sup>15</sup> F<sup>9</sup> E<sup>9</sup> A<sup>15</sup> D<sup>9</sup> G<sup>15</sup> E<sup>9</sup> A<sup>15</sup> D<sup>9</sup>  
 C<sup>15</sup> G<sup>15</sup> G<sup>15</sup> F<sup>9</sup> E<sup>9</sup> A<sup>15</sup> D<sup>9</sup> G<sup>15</sup> E<sup>9</sup> A<sup>15</sup> D<sup>9</sup>  
 G<sup>15</sup> D<sup>9</sup> D<sup>9</sup> C<sup>9</sup> B<sup>9</sup> E<sup>15</sup> A<sup>15</sup> D<sup>15</sup> B<sup>9</sup> E<sup>15</sup> A<sup>9</sup>

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. B<sup>15</sup> F<sup>9</sup> E<sup>9</sup> E<sup>9</sup> D<sup>9</sup> G<sup>15</sup> C<sup>9</sup> F<sup>15</sup> D<sup>9</sup> G<sup>15</sup> C<sup>9</sup>  
 PNO. B<sup>15</sup> F<sup>9</sup> E<sup>9</sup> E<sup>9</sup> D<sup>9</sup> G<sup>15</sup> C<sup>9</sup> F<sup>15</sup> D<sup>9</sup> G<sup>15</sup> C<sup>9</sup>  
 BASS B<sup>15</sup> F<sup>9</sup> E<sup>9</sup> E<sup>9</sup> D<sup>9</sup> G<sup>15</sup> C<sup>9</sup> F<sup>15</sup> D<sup>9</sup> G<sup>15</sup> C<sup>9</sup>  
 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 G19 F9 E9

TPT. 2 G15 Use G BLUES SCALE THROUGHOUT C15 G15 G19 F9 E9

TPT. 3 G15 Use G BLUES SCALE THROUGHOUT C15 G15 G19 F9 E9

TPT. 4 G15 Use G BLUES SCALE THROUGHOUT C15 G15 G19 F9 E9

TBN. 1 F15 Use F BLUES SCALE THROUGHOUT Bb15 F9 E9 Eb9 D9

TBN. 2 F15 Use F BLUES SCALE THROUGHOUT Bb15 F9 E9 Eb9 D9

TBN. 3 F15 Use F BLUES SCALE THROUGHOUT Bb15 F9 E9 Eb9 D9

TBN. 4 F15 Use F BLUES SCALE THROUGHOUT Bb15 F9 E9 Eb9 D9

TRP. F15 Bb15 F9 E9 Eb9 D9

PNO. F15 Bb15 F9 E9 Eb9 D9

BASS F15 Bb15 F9 E9 Eb9 D9

DRUMS PLAY THIS ON A SIMILAR SWING GROOVE

57 58 59 60 61 62 63 64



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

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

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69

END TIME ONLY

WITH HEAVY BACK-BEAT

FILL

Musical score for 'Big Swing Face', page 10. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Trp. 1, Trp. 2, Trp. 3, Trp. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score. A '1.' rehearsal mark is present at the beginning of the section. The Drums part includes 'FILL' and 'SOLO FILL' markings. Measure numbers 73 through 80 are indicated at the bottom of the page.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

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81 82 83 84 85 86 87 88

L.V.

SNARE, FLOOR TOM & BASS DRUM

SOLO FILL

Ebm7(b9) Ebm7(b9) F7 Ebm7(b9) Ebm7(b9) Dbm7(b9) Ebm7(b9) Ebm7(b9) F7

♣ CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 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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