

JAZZ LINES PUBLICATIONS

*Presents*

# **IT MIGHT AS WELL BE SWING**

AS RECORDED BY THE TERRY GIBBS DREAM BAND

ARRANGED BY BILL HOLMAN

EDITED BY JEFFREY SULTANOF

## **FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8394

MUSIC BY TERRY GIBBS

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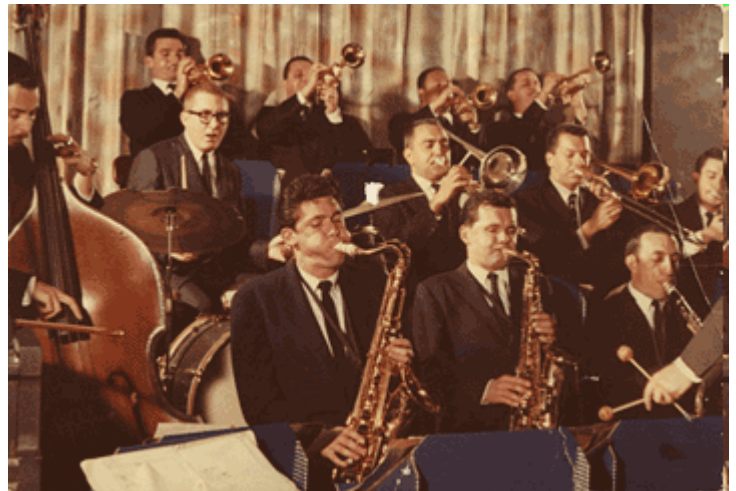
SARATOGA SPRINGS NY 12866 USA

# **IT MIGHT AS WELL BE SWING (1959)**

## **Background:**

Born in Brooklyn in 1924, Terry Gibbs began his professional career at the age of twelve winning the *Major Bowes Amateur Hour* (one of the most popular radio shows on the air; Frank Sinatra also made his first professional appearance on this program). Gibbs toured with Benny Goodman, Chubby Jackson, Buddy Rich and Woody Herman, becoming a leader himself some years later. In addition, he has composed over 300 songs, 280 of which have been recorded by the likes of Nat King Cole, Woody Herman, George Shearing, Julian 'Cannonball' Adderley, Buddy DeFranco, and many other jazz musicians.

According to Gibbs, when he moved to Los Angeles in 1957, he'd already made an album with a big band that he wasn't very pleased with. He wanted to do a new one, but he wanted the music to be fully rehearsed before the band entered the studio. Unfortunately, the music union did not allow rehearsal for a record date.



Gibbs had a gig with his quintet at a club called the Seville. Soon after, Gibbs was allowed to bring in a big band instead of the quintet; the owner paid him the same amount of money. Being that Gibbs was not a local attraction, he would have just enough money to pay everyone local scale (\$15), and, as the leader, he would make \$11 after paying the bandboy \$8. Gibbs appeared on local television shows plugging his appearance, and the night of the show 300 people, famous movie stars as well as musicians, came to the club to hear an all-star ensemble playing top arrangements by Med Flory, Manny Albam, Bill Holman, Al Cohn, Bob Brookmeyer, and Marty Paich. Engineer Wally Heider came down to the various clubs where the band performed and recorded it, resulting in several albums issued almost twenty years later on the Contemporary label. The musicians were the cream of the L.A. scene at the time.

Thanks to an exclusive agreement with Terry Gibbs, many of the wonderful arrangements recorded by this incredible big band known as the Terry Gibbs Dream Band will be available as will numerous other un-recorded instrumental arrangements written for the band over the years.

## **Acknowledgements:**

Special thanks to Terry Gibbs for granting us access to his library and sharing with us many memories of forming and playing with the *Terry Gibbs Dream Band*. We're thrilled to have the opportunity to publish music from this wonderful library.

**Jeffrey Sultanof**

- March 2011

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## SCORE

MEDIUM SWING ♩ = 120

①

The score is arranged for a jazz ensemble. The woodwinds (Alto, Tenor, and Baritone Saxophones) and trumpets (1-4) play a melodic line with eighth and quarter notes. The trombones (1-3) provide harmonic support with a similar rhythmic pattern. The bass line is a simple eighth-note groove. The drum set provides a steady backbeat. Dynamics are marked as *mf* (mezzo-forte) throughout. A circled '1' indicates the first ending. A '(PLAY TIME)' marking is present in the bass and drum parts.

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The musical score is arranged in a standard jazz format. It includes staves for:

- A. Sax. 1 & 2
- T. Sax. 1 & 2
- B. Sax.
- Trpt. 1, 2, 3, 4
- Tbn. 1, 2, 3
- Viola (w/ Saxes)
- PNO.
- B.S.
- D. S.

The score is in 4/4 time with a key signature of one sharp (F#). The saxophone parts feature melodic lines with accents and triplets. The piano part provides harmonic support with chords such as Gm7, C7, Fm9, Cm7, and F7. The double bass part includes a four-measure rest at the beginning of the page.