

JAZZ BAND SERIES



Angel Eyes

EARL BRENT and MATT DENNIS

Arranged by DAVE WOLPE

INSTRUMENTATION

| | |
|------------------------|---------------|
| Conductor | 1st Trombone |
| 1st E♭ Alto Saxophone | 2nd Trombone |
| 2nd E♭ Alto Saxophone | 3rd Trombone |
| 1st B♭ Tenor Saxophone | Bass Trombone |
| 2nd B♭ Tenor Saxophone | Guitar Chords |
| E♭ Baritone Saxophone | Guitar |
| 1st B♭ Trumpet | Piano |
| 2nd B♭ Trumpet | Bass |
| 3rd B♭ Trumpet | Drums |
| 4th B♭ Trumpet | |

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

This arrangement of one of my favorite tunes features the 1st tenor saxophone throughout.

Even though this is primarily a ballad and eighth notes are typically played even, there are sections where the eighth notes are played with a little swing feel. I have notated these sections in the music. Also, this chart is loaded with moving lines, direct your band to listen, blend and gently bring out the passing tones.

At measure 21, the sax soli with the lead tenor playing the lead should be played without vibrato—play it cool. This occurs again during the double-time section at 38.

In this arrangement, there are several rooftop accents (▲). These accents indicate to play the notes with a stronger attack and a detached articulation. Avoid clipping or playing the notes too short with that articulation—think “daht.” A clear example of the effectiveness of well-played rooftop accents is in measure 54.

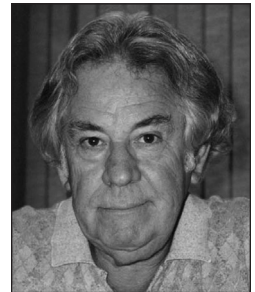
The flute part is optional, however, it will add a great deal of color to the arrangement if you happen to have an extra reed player who can double on flute or bring in a flute player if needed.

For the rhythm section parts, piano and bass parts are written out; the drum part is typical in that it shows ensemble accents and hits along with straight ballad or swing time. The guitar part has a few written-out notes, but primarily has slash marks to indicate comping. I suggest using three or four note chords in a quarter note pattern. For the best sound, ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality and hold the pick loosely between the thumb and index finger. Strum straight quarter notes trying to cut off (mute) the sound of the chord right after striking the strings.

I recommend that this arrangement not be played too much faster than the indicated tempo of mm=72, because the double-time section will feel rushed

Enjoy!

—Dave Wolpe



**Dave
Wolpe**

Dave Wolpe is truly a prolific composer/arranger with nearly 700 charts arranged and/or composed for various publishers, primarily Alfred Music. He has scored dozens of arrangements for the Glenn Miller Orchestra and is co-arranger on the platinum CD *In the Christmas Mood*. He has arranged for Disneyworld and Disneyland Paris with music ranging from small bands to symphony orchestras. He has also arranged for the bands of Ray Anthony, Les Brown and many others. In the late '70s and early '80s he played lead trombone with Ray Anthony and later with Les Brown.

Arranged by DAVE WOLFE

SLOWLY (♩ = 70)

EVEN 8THS SWING FEEL

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

SOLO

QUINTET

CHORD SYMS. CUED ON PART

AM11♭ F#9 E7(♯9)

AM1 F/A AM11♭ F/A AM11♭ F#m17(♯5) Bm17(11) E7(♯9)

1 2 3 4 5 6 7 8

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOLO

13

SWING FEEL

BASS TEN. CUE

PLAY

Am⁶ F⁹ Am⁶ F#m⁷(b5) F⁹ E⁷(b9) Am⁶ F⁹ E⁷(b9) Am⁶ A⁰ E⁷(b9) Am⁶ F⁹ Am⁶ F#m⁷(b5) Bm⁷(11) Bb⁹(b5)

9 10 11 12 13 14 15 16

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

29

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

EVEN 8THS

EVEN 8THS

F#m7 B7(9) Em7 Bbm7 Eb9 Bbm7 Bb13 Am F/A Am6 F/A Am6 F#m7(b9) Bbm7(11) E7(9)

25 26 27 28 29 30 31 32

SWING (♩ = ♩)

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

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38

SOLI

LEAD

TIME

35 36 37 38 39

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

40 41 42 43 44 45 46 47

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[illegible]

SWING FEEL

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

SLOWER

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56 57 58 59 60 61 62 63

GRACE CYM

AM⁶ F#m⁷(b5) Bm⁷ Bb⁹(b5) Am¹ F/A Am⁶ F#m⁷(b5) F⁹ E7(^{#5}/₉) Am⁶ F⁹ E7(45)

SLIGHT ACCEL. Rit.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TO HARMON

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Opt. AD L16

64 65 66 67

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