

**YOUNG
JAZZ
ENSEMBLE**

Angel Eyes

Words and Music by *EARL BRENT* and *MATT DENNIS*

Arranged by *CARL STROMMEN*

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	4th Trombone (Optional)
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone (Optional)	Guitar (Optional)
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet (Optional)	

Optional/Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

Angel Eyes is an alto sax ballad feature. This is a great opportunity to teach your ensemble to listen, balance, and blend accordingly to showcase the soloist.

After the first four measures of the alto sax playing somewhat freely, the tempo should lock in at the indicated 68–76 BPM. This tempo can be a challenge for a young band and rhythm section, so I strongly recommend that the rhythm players especially practice with a metronome. If the rhythm section players think about underlying eighth notes instead of simply four quarter notes, that may assist in maintaining accurate time.

The bass enters in m. 4, with a clean and smooth entrance to support the alto soloist. When the trombones enter at m. 9, accurate pitch is essential. Caution the students to “hear” their pitch in their head before playing the notes for good intonation.

The ensemble is full at m. 17 but still not *forte*; try to keep the dynamic at *me*. The next challenge is the triplets. At this slow tempo, it is important to accurately play the quarter-note triplets in time—don’t rush or drag those figures. Saxes have a figure in m. 24 that looks a little difficult, but the key is to take it easy and avoid rushing. Saxes should spend some quality practice time on that figure to make sure it is played evenly and together.

The rhythm section parts are well notated. The guitar part also has written notes with the ensemble—these should blend and add a nice color to the overall sound. For the slash comping indication, at this tempo, it is perhaps best played as sustained half notes and/or quarter notes—keep it smooth and tasteful. The piano *obbligato* at m. 44 can be played as written or embellished with a light touch.

At m. 50, the band has a *fermata*. The alto player can play a brief final statement or *cadenza*, if desired. Once the last measure arrives, the trumpets can be cued.

Enjoy!

—Carl Strommen



Carl Strommen

Carl Strommen teaches orchestration and composition at the C. W. Post Campus of Long Island University (NY) and was Director of Bands at Mamaroneck High School in Mamaroneck, New York. An ASCAP award winner, he continues to maintain an active commission, clinic, and writing schedule. Mr. Strommen is a graduate of Long Island University (NY) and The City College of New York.

CONDUCTOR
43671 S

ANGEL EYES

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RUBATO - FREELY

BALLAD ♩ = 68-76

C FLUTE (OPTIONAL)

1st E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1st B♭ TRUMPET

2ND B♭ TRUMPET

3rd B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1st TROMBONE

2ND TROMBONE

3rd TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

SOLO

m²

w/ALTO

m²

1 2 3 4 5 6 7 8

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CONDUCTOR

ANGEL EYES

FLUTE

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

BEVERAGES

H.H.

ENSEMBLE

W/TTRS.

W/TTRS. DMI

Chord progression: Bb6, Bb, Em7, A7(9), A7, Dmi9, Bb, Bb9, Dmi, Bb9, Bb, Bb7, A7(9), Dmi

9 10 11 12 13 14 15 16



Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics.

17

18

19

20

21

22

23



25

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

24

25

26

27

28

29

30

31

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E_{mi}7 A7(♯5) D_{mi}7 E_{mi}7 A7(♯5) A7 D_{mi}7 B_o B₉ D_{mi}7 B₉ B_o B₉ A7(♯5)

(E_{mi}11) A7(♯5) D_{mi}7 E_{mi}7 A7(♯5) A7 D_{mi}7 B_o B₉ D_{mi}7 B₉ B_o B₉ A7(♯5)

CONDUCTOR

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *p cresc.* and *f*. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

CONDUCTOR

- 6 -

ANGEL EYES

Musical score for CONDUCTOR, featuring parts for FLUTE, 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. The score includes various musical notations such as notes, rests, and dynamic markings.



FLUTE

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

rit.

ON CUE

(HARMON MUTE OR IN STAND) ON CUE

LIVE CYM.

46 47 48 49 50 51

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