

JAZZ BAND SERIES

Belwin™ JAZZ
a division of Alfred

Star Eyes

Words by Don Raye

Music by Gene de Paul

Arranged by Annie Booth

INSTRUMENTATION

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

Optional/Alternate Parts

C Flute
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)
3rd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Star Eyes, composed by Gene de Paul and Don Raye, was written in 1942, but as with many jazz standards we know today, this tune came from a Broadway show. This one was called “I Dood It” in 1943. Certainly not a well-known show, but as with many such songs, singers and bands of the day performed and recorded *Star Eyes*, and it became a well-known song of the day. Countless jazz artists have recorded this tune, and it is now considered a jazz standard.

My treatment of *Star Eyes* is as a Latin rumba played around 124 bpm. A key element in the chart is the recurring rhythm pattern that occurs in the introduction and throughout the piece. Even though this rhythm pattern occurs frequently in the chart, it’s not actually part of the melody; I believe it’s just a lick that has evolved. After the intro with the distinctive rhythm pattern, the melody begins with alto and trumpet, then moves along through the form of the tune, adding some supportive backgrounds.

At m. 27, the trombone section has the bridge—play it sweetly. Then at m. 36 the melody is intertwined with the rhythm pattern moving toward a cascading send-off for the trumpet 2 solo. A suggested written solo is provided with changes so your soloist can play as written, embellish, or create an improvised solo.

After the trumpet solo, the rhythmic theme returns, moving into a modulation then back into the melody. You’ll notice there are consistent articulations indicated, such as a tenuto (full value, not accented) and the marcato (♣), or rooftop: accented, detached, and stopped with the tongue; think “daht.”

Dynamically the chart is not loud; in fact, the chart is mostly *mf* or softer, and the *f* indication only occurs later in the chart. You’ll also frequently observe dynamics such as *p* followed by a crescendo to a *f*. Therefore, I recommend the ensemble execute these dynamics accurately for the full effect.

I hope you enjoy *Star Eyes*!

—Annie Booth



Annie Booth

Annie Booth is a versatile and award-winning composer, arranger, and jazz pianist. She has received international recognition for her work as a composer/arranger from Chamber Music America, ASCAP, Downbeat Magazine, and many others. As a bandleader, Booth has released eight studio albums with ensembles she leads, ranging from trio to large chamber jazz ensemble. Additionally, Booth is a respected jazz educator and appears frequently across North America as a guest artist-educator at high schools and universities and as a guest conductor of all-state jazz ensembles. She is Assistant Professor of Jazz Studies in the Thompson Jazz Studies Program at the University of Colorado Boulder.

www.annieboothmusic.com

CONDUCTOR
50467S

STAR EYES

Words by Don Raye
Music by Gene de Paul
Arranged by Annie Booth

LATIN RUMBA ♩ = 124

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

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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11

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

Legal Use Only

Preview Requires Purchase

9 10 11 12 13 14 15 16 17 18

CHORDS: E^bMA7(#11), E^bMA7, E^bMA9, B^b15, E^bMA7, E^bMA7, A^b15(b9), D^bMA9, G^bMA7(b9), C^bALT, F^bMA7, B15, B^b7(b9)4

DRUMS: TOM, LITTLE FILL, RUMBLE - NO LIS. AS DESIRED, TOM

19

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. (w/ SAXES)

PNO.

BASS

DRUMS

19 20 21 22 23 24 25 26

SOLO - BRING OUT

SOLO -

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. *COMP LIGHTLY*
A^b7sus7 A^b9 D7(b9) G^b7sus9 F#11

PNO.

BASS

DRUMS *BELL OF RIDE Cym.*

27 28 29 30 31 32 33



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.

TRP.

PNO.

BASS

DRUMS

42 43 44 45 46 47 48

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Handwritten notes: Fmaj7, B13, B7sus4, E7, D7(b9), D7, B7sus4, E7(b9#11)

Handwritten notes: SUB. 2

Handwritten note: FILL

57 (SINGS.)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63

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Requires Purchase

F#m7, Gm7, C7ALT, F#m7, Fm7, Bb7, Ebm7, Am7(b9), D7ALT, Gm7, Ebm7, Fm7, Bb7ALT, Ebm7, A7, Dbm7, Gm7(b9), C7ALT, Fm7, Ebm7, Fm9, Bb9, Ebm7, Ebm7, A9(b9), Dbm9, Gm7(b9), C7ALT, Fm7, Ebm7, Fm9, Bb9, Ebm7, Ebm7, A9(b9), Dbm9, Gm7(b9), C7ALT, Fm7

75

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

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G/B Bbm7 A7(b9) C13 sus4 G/B Bbm7 A7(b9)

BELL OF RIDE Cym.

71 72 73 74 75 76 77

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

87 sus9 E7(9) A7(9) E7sus7 A7(b9) D7alt G7sus7 SOLO F7 E7(9) Eb7 D7(b9) C sus4

78 79 80 81 82 83 84 85

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86

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

86 87 88 89 90 91 92 93 94

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