

ANGEL EYES

1st Eb ALTO SAXOPHONE (SOLO)

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

Solo - EXPRESSIVELY

The first two staves of the musical score. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music starts with a half note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, 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F#-245, E-245, D-245, C#-245, B-246, A-246, G-246, F#-246, E-246, D-246, C#-246, B-247, A-247, G-247, F#-247, E-247, D-247, C#-247, B-248, A-248, G-248, F#-248, E-248, D-248, C#-248, B-249, A-249, G-249, F#-249, E-249, D-249, C#-249, B-250, A-250, G-250, F#-250, E-250, D-250, C#-250, B-251, A-251, G-251, F#-251, E-251, D-251, C#-251, B-252, A-252, G-252, F#-252, E-252, D-252, C#-252, B-253, A-253, G-253, F#-253, E-253, D-253, C#-253, B-254, A-254, G-254, F#-254, E-254, D-254, C#-254, B-255, A-255, G-255, F#-255, E-255, D-255, C#-255, B-256, A-256, G-256, F#-256, E-256, D-256, C#-256, B-257, A-257, G-257, F#-257, E-257, D-257, C#-257, B-258, A-258, G-258, F#-258, E-258, D-258, C#-258, B-259, A-259, G-259, F#-259, E-259, D-259, C#-259, B-260, A-260, G-260, F#-260, E-260, D-260, C#-260, B-261, A-261, G-261, F#-261, E-261, D-261, C#-261, B-262, A-262, G-262, F#-262, E-262, D-262, C#-262, B-263, A-263, G-263, F#-263, E-263, D-263, C#-263, B-264, A-264, G-264, F#-264, E-264, D-264, C#-264, B-265, A-265, G-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288, G-288, F#-288, E-288, D-288, C#-288, B-289, A-289, G-289, F#-289, E-289, D-289, C#-289, B-29

B⁹

1st Eb ALTO - 2

C

AD-LIB

ENS.

D

(Solo)

(Solo)

BEND IT!

TR (#)

SOLO AD-LIB ANSWER SAXES

ANGEL EYES

2nd Eb ALTO SAXOPHONE/C FLUTE

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

INTRO

The musical score is written on seven staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a melodic line marked *mp*. The second staff continues the melody, marked *mf* and *p*, with a box labeled 'SOFTER' and a '2' indicating a second ending. The third staff is in bass clef, marked *mp*, and contains a box labeled 'TO FLUTE' with a '7' indicating a seven-measure rest. The fourth staff is in bass clef, marked *mf*, and contains a box labeled 'TRUMPET' with a '9' indicating a nine-measure rest. The fifth staff is in bass clef, marked *f*, and contains a box labeled 'TRUMPET' with a '1' indicating a one-measure rest. The sixth staff is in bass clef, marked *mf*, and contains a box labeled 'WINDS' with a '3' indicating a three-measure rest. The seventh staff is in bass clef, marked *mf*, and contains a box labeled 'TO ALTO' with a '4' indicating a four-measure rest. The score includes various musical notations such as slurs, accents, and dynamic markings.

2nd Eb ALTO - 2

ALTO

C

(Tutti)

SOLI

UNIS

mf

SOLI

D

UNIS

FINE

ANGEL EYES

1st B^b TENOR SAXOPHONE/C FLUTE

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

INTRO

TENOR

1st B^b TENOR - 2

C

(TATTI)

(SOLI)

(UNIS) mf

(SOLI)

mp

(UNIS)

D

mf

(SOFTER) 2

mf

mp

mf

FINE

ANGEL EYES

2nd B \flat TENOR SAXOPHONE / C FLUTE

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

The musical score is written for 2nd B \flat Tenor Saxophone or C Flute. It begins with an **INTRO** in 4/4 time, marked *mp*. The melody features a triplet of eighth notes and a quarter note. The first staff includes a **SOFTER** dynamic marking and a fermata. The second staff is marked **A** and includes a **TO FLUTE** instruction with a fermata, followed by a **FLUTE** section marked *mp*. The third staff is marked **A⁹** and contains a **Tenore** section. The fourth staff is marked **B** and includes a **Unis** instruction. The fifth staff is marked **B⁹** and includes a **TO TENOR** instruction. The score contains various musical notations such as triplets, slurs, and dynamic markings.

TENOR

2nd B^b TENOR-2

C

(TUTTI)

(SOLI)

ANGEL EYES

E^b BARITONE SAXOPHONE / B^b BASS CLARINET

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

INTRO

mp

SOFTER

2

p

BASS CLARINET

A

TO BASS CLARINET

7

mp

A⁹

mp

W/BASS

1

mp

B

2

mp

W/TATS.

B⁹

TO BARITONE

6

(BARITONE)

mf

♭ BARITONE-2

(SOLI)

(UNIS)

C

D

ANGEL EYES

1st B♭ TRUMPET

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

INTRO

Harmon Mute 4 Harmon Mute > mf

SOFTER

A

p mp

A⁹

Trum mf

Trum 1

B

2 mp

B⁹ 7 OPEN

C

(TATTI)

3 mf 1

3 mp

1st B♭ TRUMPET-2

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a quarter note followed by a triplet of eighth notes, then a quarter note. The second measure contains a quarter note, an eighth note, and a quarter note. The third measure contains a quarter note. A bracket with the number '3' is placed above the first measure.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a quarter rest, followed by a quarter note, an eighth note, and a quarter note. The second measure contains a quarter note, an eighth note, and a quarter note. The third measure contains a quarter note. The fourth measure contains a quarter note. A bracket with the number '1' is placed above the fourth measure. A box containing the letter 'D' is placed above the second measure. The word '(Luis)' is written above the fourth measure. The dynamic marking 'mf' is written below the first measure.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a quarter note, an eighth note, and a quarter note. The second measure contains a quarter note, an eighth note, and a quarter note. The third measure contains a quarter note. The fourth measure contains a quarter note. A bracket with the number '4' is placed above the third measure. The words 'Harmon Mute' are written above the third measure. The dynamic marking 'mf' is written below the fourth measure.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a quarter rest, followed by a quarter note, an eighth note, and a quarter note. The second measure contains a quarter note, an eighth note, and a quarter note. The third measure contains a quarter note, an eighth note, and a quarter note. The fourth measure contains a quarter note, an eighth note, and a quarter note. A bracket with the word '(SOFTER)' is placed above the second measure. The dynamic marking 'mp' is written below the first measure. The dynamic marking 'mf' is written below the fourth measure. The word 'FIN' is written at the end of the staff.

Five empty musical staves for rehearsal or practice.

ANGEL EYES

2nd B \flat TRUMPET

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

INTRO

The musical score is written for a 2nd B \flat Trumpet in 4/4 time. It begins with an **INTRO** section. The first staff features a **4** measure rest, followed by notes with **mf** dynamics and a **2** measure rest. The second staff, marked **A**, has a **7** measure rest and notes with **mp** dynamics. The third staff, marked **A⁹**, contains a melodic line with **Tutti** markings. The fourth staff continues the melodic line with **Tutti** and a **1** measure rest. The fifth staff, marked **B**, has a **2** measure rest and notes with **mp** dynamics. The sixth staff, marked **B⁹**, includes notes with **mp** dynamics and a **7** measure rest labeled **OPEN**. The seventh staff, marked **C**, features a **3** measure rest, notes with **mf** dynamics, and a **1** measure rest. The eighth staff has notes with **f** dynamics, a **3** measure rest, and notes with **mp** dynamics. The score includes various performance instructions such as **Harmon Mute**, **Tutti**, **(Tutti)**, and **OPEN**.

2nd B♭ Trumpet - 2

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: quarter notes G4, A4, B4, A4, G4, followed by a triplet of quarter notes G4, A4, B4, then quarter notes C5, B4, A4, G4, and a whole note G4.

Musical staff 2: Treble clef, key signature of one sharp (F#). It begins with a whole rest, followed by a triplet of quarter notes G4, A4, B4. After another whole rest, there is a quarter note G4, followed by a quarter note A4 with an accent (^), and a quarter note B4 with an accent (^).

D

Musical staff 3: Treble clef, key signature of one sharp (F#). It starts with a quarter note G4 with an accent (^), followed by a whole rest. Then, a quarter note G4 with a '1' above it. This is followed by a quarter note G4 with a '4' below it, then a quarter note A4 with a '4' below it, and a quarter note B4 with a '4' below it. The next two measures contain quarter notes G4, A4, B4, and G4, each with a '4' below it. The staff concludes with a quarter note G4 with a '4' below it.

Musical staff 4: Treble clef, key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4 with an accent (^). After another whole rest, there is a quarter note A4 with an accent (^), and a quarter note B4 with an accent (^).

Musical staff 5: Treble clef, key signature of one sharp (F#). It starts with a quarter note G4 with an accent (^), followed by a whole rest. Then, a quarter note G4 with a '2' above it. This is followed by a quarter note G4 with a '4' below it, then a quarter note A4 with a '4' below it, and a quarter note B4 with a '4' below it. The next two measures contain quarter notes G4, A4, B4, and G4, each with a '4' below it. The staff concludes with a quarter note G4 with a '4' below it.

Five empty musical staves, each consisting of five horizontal lines, provided for additional notation.

ANGEL EYES

3rd B \flat TRUMPET (Optional)

By EARL BENT and MATT DENNIS
Arranged by FRANK FOSTER

INTRO

(SOFTER)

4 Harmon Mute

A 7 Harmon Mute

A⁹ Tr^{um}

B Tr^{#m} 1

B 2 mp

B⁹ 7 OPEN

C (Tutti) 1

f mp 3

3rd B♭ TRUMPET - 2

D

ANGEL EYES

4th TRUMPET

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

INTRO

The musical score is written for a 4th Trumpet in G major (one sharp). It begins with an 8-measure introduction. The first measure has a '4' above it and 'Harmon Mute' written above the staff. The second measure has 'mf' below it. The third and fourth measures have accents (>) above them. The fifth measure has '(SOFTER)' above it and 'p' below it. The sixth measure has a '2' above it. The first section, labeled 'A', starts at measure 7 with a '7' above it and 'Harmon Mute' above the staff. The second section, labeled 'A9', starts at measure 11 with 'mp' below it and 'Tutti' above it. The third section, labeled 'B', starts at measure 15 with 'Tutti' above it. The fourth section, labeled 'B9', starts at measure 21 with 'mp' below it. The fifth section, labeled 'C', starts at measure 25 with 'mf' below it and '(TUTTI)' above it. The sixth section starts at measure 29 with 'f' below it and 'mp' below it. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

4 Harmon Mute
mf
(SOFTER)
p
2
7 Harmon Mute
mp
Tutti
1
2
mp
B9 7 OPEN
mf
(TUTTI)
1
f mp
3

ANGEL EYES

1st TROMBONE

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

The musical score is written on a single staff in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It includes several sections and performance markings:

- INTRO:** A box labeled "INTRO" covers the first two measures. Dynamics include *mp* and *f*.
- BUCKET:** A box labeled "BUCKET" covers measures 3 through 6. Dynamics include *mf* and *p*. A "(SOFTER)" marking is present above measure 5.
- A:** A box labeled "A" covers measures 7 through 8. A fermata is placed over measure 7. Dynamics include *mp*.
- A⁹:** A box labeled "A⁹" covers measures 9 through 12. Dynamics include *mp*. A "(UNIS.)" marking is present above measure 10.
- B:** A box labeled "B" covers measures 13 through 14. Dynamics include *mp*.
- B⁹:** A box labeled "B⁹" covers measures 15 through 16. Dynamics include *mp*.
- OPEN:** A box labeled "OPEN" covers measure 17. Dynamics include *mp*.

The score concludes with a final measure in measure 18.

ANGEL EYES

2nd TROMBONE

INTRO

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

BUCKET

mp

mf (SOFTER) p

A

mp

A⁹

(UNIS)

B

mp OPEN

B⁹

C

2nd TROMBONE - 2

(Tutti) (Lis)

p *mp* *f*

D

mp *mp* *mp* *mp*

(SMOOTHLY)

(SOFTER)

1 2

FINE

3rd Trombone-2

(Tutti)

C

Musical staff 1 of section C, starting with a key signature of one flat (Bb) and a common time signature (C). The staff contains a melodic line with eighth and quarter notes. A dynamic marking of *f* is present at the end of the staff.

Musical staff 2 of section C, continuing the melodic line. It includes a dynamic marking of *mp* and features a triplet of eighth notes.

Musical staff 3 of section C, continuing the melodic line with various rhythmic values and slurs.

Musical staff 4 of section C, featuring a whole rest followed by a dynamic marking of *mf* and a triplet of eighth notes.

D

Musical staff 1 of section D, starting with a key signature of one flat (Bb) and a common time signature (C). It includes a dynamic marking of *mp* and a first ending bracket labeled '1'.

Musical staff 2 of section D, continuing the melodic line with slurs and ties.

Musical staff 3 of section D, including a dynamic marking of *mf*, a dynamic marking of *mp*, and a second ending bracket labeled '2' with the instruction '(SOFTER)'. It also features a fermata over a note.

Musical staff 4 of section D, including a dynamic marking of *mf* and ending with the word 'FINE'.

Two empty musical staves at the bottom of the page.

ANGEL EYES

4th (BASS) TROMBONE

INTRO

BUCKET

mp

mf (SOFTER) 2 p

A

mp 7

A⁹

(UNIS) mp

mp 2

B

mp 3 OPEN

B⁹

mp

mp

3rd Trombone-2

C

(Tutti) [^] ^(Luis) ³ ^{4p} ^f

Musical notation for section C, first staff: Treble clef, key signature of one flat (Bb). The staff contains a series of notes with various articulations including accents (^), slurs, and a triplet of eighth notes. Dynamics include 4p and f.

Musical notation for section C, second staff: Treble clef, key signature of one flat (Bb). The staff contains a whole note chord (Bb, D, F) followed by a two-measure rest (marked with a '2') and then a half note chord (Bb, D, F). Dynamics include mp.

Musical notation for section C, third staff: Treble clef, key signature of one flat (Bb). The staff contains a series of notes with slurs, accents, and a triplet of eighth notes. Dynamics include mp.

Musical notation for section C, fourth staff: Treble clef, key signature of one flat (Bb). The staff contains a two-measure rest (marked with a '2') followed by a half note chord (Bb, D, F) with accents (^) on the notes. Dynamics include mp.

D

¹ ^{mp} ^(SOFTER) ²

Musical notation for section D, first staff: Treble clef, key signature of one flat (Bb). The staff contains a half note chord (Bb, D, F) with an accent (^), followed by a two-measure rest (marked with a '1'), and then a half note chord (Bb, D, F) with a slur. Dynamics include mp.

Musical notation for section D, second staff: Treble clef, key signature of one flat (Bb). The staff contains a series of notes with slurs and accents. Dynamics include mp.

Musical notation for section D, third staff: Treble clef, key signature of one flat (Bb). The staff contains a half note chord (Bb, D, F) with an accent (^), followed by another half note chord (Bb, D, F) with an accent (^). Dynamics include mp.

Musical notation for section D, fourth staff: Treble clef, key signature of one flat (Bb). The staff contains a two-measure rest (marked with a '2') and the word 'FINE' written across the staff. Dynamics include mp.

Two sets of empty musical staves at the bottom of the page.

ANGEL EYES

DRUMS

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

INTRO

MALLETS ON CYMBALS

The drum notation is written on a grand staff with a bass clef on the left and a treble clef on the right. The time signature is 4/4. The notation includes various rhythmic patterns, rests, and dynamic markings. Key features include:

- Intro:** Starts with a bass drum pattern (mp) and a cymbal pattern. The second measure has a double bar line with a repeat sign. The third measure has a double bar line with a repeat sign. The fourth measure has a cymbal pattern. The fifth measure has a cymbal pattern. The sixth measure has a cymbal pattern. The seventh measure has a cymbal pattern. The eighth measure has a cymbal pattern. The ninth measure has a cymbal pattern. The tenth measure has a cymbal pattern. The eleventh measure has a cymbal pattern. The twelfth measure has a cymbal pattern. The thirteenth measure has a cymbal pattern. The fourteenth measure has a cymbal pattern. The fifteenth measure has a cymbal pattern. The sixteenth measure has a cymbal pattern. The seventeenth measure has a cymbal pattern. The eighteenth measure has a cymbal pattern. The nineteenth measure has a cymbal pattern. The twentieth measure has a cymbal pattern. The twenty-first measure has a cymbal pattern. The twenty-second measure has a cymbal pattern. The twenty-third measure has a cymbal pattern. The twenty-fourth measure has a cymbal pattern. The twenty-fifth measure has a cymbal pattern. The twenty-sixth measure has a cymbal pattern. The twenty-seventh measure has a cymbal pattern. The twenty-eighth measure has a cymbal pattern. The twenty-ninth measure has a cymbal pattern. The thirtieth measure has a cymbal pattern. The thirty-first measure has a cymbal pattern. The thirty-second measure has a cymbal pattern. The thirty-third measure has a cymbal pattern. The thirty-fourth measure has a cymbal pattern. The thirty-fifth measure has a cymbal pattern. The thirty-sixth measure has a cymbal pattern. The thirty-seventh measure has a cymbal pattern. The thirty-eighth measure has a cymbal pattern. The thirty-ninth measure has a cymbal pattern. The fortieth measure has a cymbal pattern. The forty-first measure has a cymbal pattern. The forty-second measure has a cymbal pattern. The forty-third measure has a cymbal pattern. The forty-fourth measure has a cymbal pattern. The forty-fifth measure has a cymbal pattern. The forty-sixth measure has a cymbal pattern. The forty-seventh measure has a cymbal pattern. The forty-eighth measure has a cymbal pattern. The forty-ninth measure has a cymbal pattern. The fiftieth measure has a cymbal pattern. The fifty-first measure has a cymbal pattern. The fifty-second measure has a cymbal pattern. The fifty-third measure has a cymbal pattern. The fifty-fourth measure has a cymbal pattern. The fifty-fifth measure has a cymbal pattern. The fifty-sixth measure has a cymbal pattern. The fifty-seventh measure has a cymbal pattern. The fifty-eighth measure has a cymbal pattern. The fifty-ninth measure has a cymbal pattern. The sixtieth measure has a cymbal pattern. The sixty-first measure has a cymbal pattern. The sixty-second measure has a cymbal pattern. The sixty-third measure has a cymbal pattern. The sixty-fourth measure has a cymbal pattern. The sixty-fifth measure has a cymbal pattern. The sixty-sixth measure has a cymbal pattern. The sixty-seventh measure has a cymbal pattern. The sixty-eighth measure has a cymbal pattern. The sixty-ninth measure has a cymbal pattern. The seventieth measure has a cymbal pattern. The seventy-first measure has a cymbal pattern. The seventy-second measure has a cymbal pattern. The seventy-third measure has a cymbal pattern. The seventy-fourth measure has a cymbal pattern. The seventy-fifth measure has a cymbal pattern. The seventy-sixth measure has a cymbal pattern. The seventy-seventh measure has a cymbal pattern. The seventy-eighth measure has a cymbal pattern. The seventy-ninth measure has a cymbal pattern. The eightieth measure has a cymbal pattern. The eighty-first measure has a cymbal pattern. The eighty-second measure has a cymbal pattern. The eighty-third measure has a cymbal pattern. The eighty-fourth measure has a cymbal pattern. The eighty-fifth measure has a cymbal pattern. The eighty-sixth measure has a cymbal pattern. The eighty-seventh measure has a cymbal pattern. The eighty-eighth measure has a cymbal pattern. The eighty-ninth measure has a cymbal pattern. The ninetieth measure has a cymbal pattern. The hundredth measure has a cymbal pattern.

B⁹

C

D

ANGEL EYES

PIANO

BALLAD ♩ = 100-104

By EARL BRENT and MATT DENNIS
Arranged by FRANK FOSTER

INTRO

mp (D^m) (B^bΔ) (G^m) A⁷ b⁵

(SOFTER) 2

mf p

A mf p. *ARPEGGIO* p
D^m E/D E^b/D D^m B^b9 D^m B^{m7} b⁵ E^{m11} A⁷

mp
D^m E/D E^b/D D^m B^{m7} b⁵ B^b9 A⁷ +⁵ D^m

A⁹ D^m E/D E^b/D D^m B^b9 D^m B^{m7} b⁵ E^{m11} A⁷

D^m E/D E^b/D D^m B^{m7} b⁵ B^b7 B^b7^b9 A⁷ +⁵ D^m (C) D^bm¹¹

PIANO-2

B

C^{m9} $F^{13(+9)}$ B^{bMAJ7} G^7 C^{m9} A^{b13} G^{b9+5} F^{13} B^{bMAJ7} E^{bMAJ7} D^m C^{m11}

mf

B^{m9} E^{13b9} A^{MAJ7} B^m $C^{\#m7}$ D^{MAJ7} E^{bm11} A^{b9} E^{m11} A^7

B⁹

D^m E/D E^b/D D^m B^{b9} D^m B^{m7b5} E^{m11} A^7

D^m E/D E^b/D D^m B^{m7b5} B^{b9} A^7+5 D^m D^m G^7 $b9$ $b5$

C

C^{m9} F^{13} F^7 $b9$ B^{bMAJ7} G^7 $b9$ $b5$ C^{m9} F^{13b9} B^{bMAJ7} E^{bMAJ7} $D^{m9(11)}$ $C^{m9(11)}$

$B^{m9(11)}$ E^{13b9} A^{MAJ7} B^m $C^{\#m7}$ D^{MAJ7} E^{bm11} A^{b13} E^{m11} A^7 $b5$

mp

D^{m69} E/D E^b/D D^{m6} B^{b9} D^{m69} B^{m7b5} E^{m11} A^7 $b9$

D^{m69} E/D E^b/D D^m C^{m7} F^7 $b5$ B^{b13} A^7 $+9$ $+5$ D^{m69} (PLAY)

D

B^{b13} (TACET) (PLAY)

PIANO

PIANO-3

"ANGEL EYES"

Musical staff with piano accompaniment. The staff is in G major (one flat) and 4/4 time. It contains four measures of music. The first measure has a whole rest in the upper voice and a quarter note G in the lower voice. The second measure has a quarter note G in the upper voice and a quarter note G in the lower voice. The third measure has a quarter note G in the upper voice and a quarter note G in the lower voice. The fourth measure has a quarter note G in the upper voice and a quarter note G in the lower voice.

(SOFTER) 2

Musical staff with piano accompaniment. The staff is in G major (one flat) and 4/4 time. It contains four measures of music. The first measure has a whole rest in the upper voice and a quarter note G in the lower voice. The second measure has a quarter note G in the upper voice and a quarter note G in the lower voice. The third measure has a quarter note G in the upper voice and a quarter note G in the lower voice. The fourth measure has a quarter note G in the upper voice and a quarter note G in the lower voice. Dynamics include mf and mp. Chord symbols include Dm69, F69/D, Fb69/D, and Dm69,11.

Musical staff with piano accompaniment. The staff is in G major (one flat) and 4/4 time. It contains four measures of music. The first measure has a whole rest in the upper voice and a quarter note G in the lower voice. The second measure has a quarter note G in the upper voice and a quarter note G in the lower voice. The third measure has a quarter note G in the upper voice and a quarter note G in the lower voice. The fourth measure has a quarter note G in the upper voice and a quarter note G in the lower voice. Dynamics include mf. The word "FINE" is written at the end of the staff.

Four empty musical staves, each consisting of five lines.