

# SPANISH EYES

Piano

By Bert Kaempfert,  
Charles Singleton and Eddie Snyder  
Arr. by Ed McLin

Moderately, with a lift

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef staff. The first system includes the following chords: EbMaj7, Fm7(Eb bass), Gm7 (Eb bass), and Fm7(Eb bass). The second system is marked with a circled 'A' and the chord Eb6. The third system is marked with the chord Eb7. The fourth system is marked with a circled 'B' and the chord Eb. The fifth system includes the chords Eb7 and Ab6. The music features a steady bass line and a treble line with complex rhythmic patterns and melodic lines.

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Piano - 2

Musical notation for the first system of Piano - 2, measures 1-4. The system consists of a treble and bass clef staff. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a simpler accompaniment. Chord symbols are placed below the bass staff: Abm6 (measure 1), Eb6 (measure 2), and Fm7 (measure 3).

Musical notation for the second system of Piano - 2, measures 5-8. The system consists of a treble and bass clef staff. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a simpler accompaniment. Chord symbols are placed below the bass staff: Bb7 (measure 5), Eb6 (measure 6), Eb6 (measure 7), Bbm7 (measure 8), and A7 (measure 8).

Musical notation for the third system of Piano - 2, measures 9-12. The system consists of a treble and bass clef staff. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a simpler accompaniment. Chord symbols are placed below the bass staff: AbMaj7 (measure 9), Ab6 (measure 10), and Ab7 (measure 12). A circled 'C' is above the first measure.

Musical notation for the fourth system of Piano - 2, measures 13-16. The system consists of a treble and bass clef staff. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a simpler accompaniment. Chord symbols are placed below the bass staff: D#6 (measure 13), fD#m(Maj7) D#m7 (measure 14), and D#m6 (measure 15). A '3' is written above the treble staff in measure 14.

Musical notation for the fifth system of Piano - 2, measures 17-20. The system consists of a treble and bass clef staff. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a simpler accompaniment. Chord symbols are placed below the bass staff: Ab6 (measure 17), Bbm7 (measure 18), Bb7 (measure 19), and Ab6 (measure 20).

Musical notation for the sixth system of Piano - 2, measures 21-24. The system consists of a treble and bass clef staff. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a simpler accompaniment. Chord symbols are placed below the bass staff: Ab6 (measure 21), Rit. (measure 22), Ab6 (measure 23), and Ab6/9 (measure 24). The system ends with a double bar line and a fermata over the final note.

# SPANISH EYES

Bass

By Bert Kaempfert,  
Charles Singleton and Eddie Snyder  
Arr. by Ed McLin

Moderately, with a lift

The musical score consists of three main sections:

- Section A:** The first system, marked with a circled 'A'. It begins with a double bar line and a repeat sign. The first measure is marked *mf*. The second measure is marked *mp*. The section ends with a double bar line.
- Section B:** The second system, marked with a circled 'B'. It begins with a double bar line. The first measure is marked *mf*. The section ends with a double bar line.
- Section C:** The third system, marked with a circled 'C'. It begins with a double bar line. The first measure is marked *mf*. The section ends with a double bar line.

At the bottom of the score, there are performance directions: *Rit.* (Ritardando) and *sf* (Sforzando).

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# SPANISH EYES

Drums

By Bert Kaempfert,  
Charles Singleton and Eddie Synder  
Arr. by Ed McLin

Moderately, with a lift

The drum score is written on ten staves of music. The first staff includes the instruction 'Cym.' and 'Sn. Dr. Brushes' above the notes. The score is marked with various dynamics: *mf* (mezzo-forte) at the beginning, *mp* (mezzo-piano) in the second staff, and *ff* (fortissimo) at the end. There are several measures marked with circled letters: (A) at the start of the second staff, (B) at the start of the fourth staff, and (C) at the start of the sixth staff, which is labeled 'Sticks'. Measure numbers 3, 4, 8, 12, 14, and 16 are indicated above the staves. The score concludes with the instruction 'Rit.' (ritardando) and a final *ff* dynamic marking.

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# SPANISH EYES

1st Eb Alto Saxophone

By Bert Kaempfert,  
Charles Singleton and Eddie Snyder  
Arr. by Ed McLin

Moderately, with a lift

The musical score is written for 1st Eb Alto Saxophone and consists of 11 staves. It begins with a double bar line and a key signature of one flat. The tempo and mood are indicated as 'Moderately, with a lift'. The score is divided into three sections: Section A (Sub Tone) starting at the first measure, Section B (Bland) starting at the fourth measure, and Section C starting at the eighth measure. Section A features a melodic line with a 'Sub Tone' instruction. Section B is marked 'Bland' and includes a 'b' symbol. Section C is more technically demanding, featuring sixteenth-note runs, triplets, and a 'f' dynamic marking. The piece concludes with a 'Rit.' (Ritardando) instruction.

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# SPANISH EYES

3rd Eb Alto Saxophone

By Bert Kaempfert,  
Charles Singleton and Eddie Snyder  
Arr. by Ed McLin

Moderately, with a lift

The musical score is written for a 3rd Eb Alto Saxophone. It consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo/mood is indicated as 'Moderately, with a lift'. The score is divided into three sections: Section A, labeled '(Sub Tone)', spans the first two staves; Section B, labeled '(Blend)', spans the next three staves; and Section C, labeled '(Blend)', spans the final six staves. Section C includes triplet markings and a 'Rit.' (ritardando) instruction at the end. The piece concludes with a double bar line.

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# SPANISH EYES

2nd Bb Tenor Saxophone

By Bert Kaempfert,  
Charles Singleton and Eddie Synder  
Arr. by Ed McLin

Moderately, with a lift

(Trombs)

A

*mp* (Sub Tone)



(Blend)



Rit.

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1st B $\flat$  Trumpet

# SPANISH EYES

By Bert Kaempfert,  
Charles Singleton and Eddie Snyder  
Arr. by Ed McLin

Moderately, *wit*

2 Str. Mute

unis.

*mp*

2 Open

(B) Blend

(C)

*f*

Rit. *sf*

The musical score is written for a 1st B $\flat$  Trumpet. It begins with a key signature of one flat (B $\flat$ ) and a 4/4 time signature. The tempo is marked 'Moderately, wit'. The score consists of ten staves of music. The first staff has a circled 'A' at the end. The second staff has a circled 'B' at the beginning. The third staff has a circled 'C' at the beginning. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also performance instructions like '2 Str. Mute', '2 Open', and 'Blend'. The piece concludes with a 'Rit.' (ritardando) and a final 'sf' (sforzando) marking.

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# SPANISH EYES

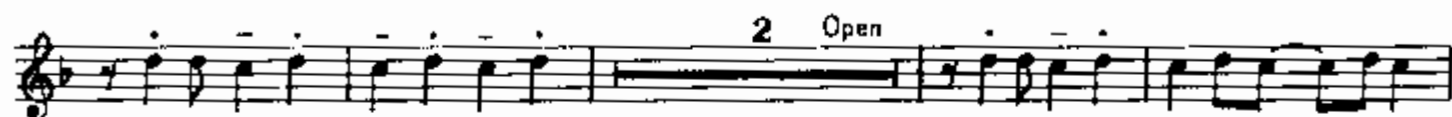
2nd B $\flat$  Trumpet

By Bert Kaempfert,  
Charles Singleton and Eddie Synder  
Arr. by Ed McLin

Moderately, with a lift

(A)

2 Str. Mute



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# SPANISH EYES

1st Trombone

By Bert Kaempfert, —  
Charles Singleton and Eddie Snyder  
Arr. by Ed McLin

Moderately, with a lift

unis.

(A) *mf* *mp* *Open*

(B)

(C)

Rit. *mp*

The musical score is written for the 1st Trombone part of the song 'Spanish Eyes'. It consists of 11 staves of music in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is 'Moderately, with a lift'. The score is divided into three sections: (A), (B), and (C). Section (A) starts with a dynamic of *mf* and ends with *mp*. Section (B) begins with a circled 'B' and features a '2' above the first measure. Section (C) begins with a circled 'C' and includes a '2' above the final measure. The score includes various musical notations such as slurs, accents, and dynamic markings. At the end of the piece, there are markings for 'Rit.' (ritardando) and *mp* (mezzo-piano).

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