Spanish Eyes
(Moon Over Naples)

Comp. By Bert Kaempfert
Arr. By Jörg Achim Keller

Transposed Score

SPANISH EYES (MOON OVER NAPLES)

(GRADE 3-4)

PERFORMANCE NOTES

THIS IS A NEW ARRANGEMENT OF THE 1964 KAEMPFERT HIT "SPANISH EYES" AKA "MOON OVER NAPLES".
IT STARTS OFF WITH A HARMONICALLY RATHER ADVANCED CHORALE, GOING BACK TO A "QUASI-KAEMPFERT-FEEL" AT D (KAEMPFERT'S ORIGINAL ARRANGEMENT FEATURED A SLIGHTLY DIFFERENT KAEMPFERT STYLE, FLAVORED WITH A TRACE OF ITALIAN FOLK MUSIC).
THE CHORALE ONCE AGAIN OCCURS AT J AND THE CHART THEN FINISHES IN THE FEEL OF THE 2ND CHORUS.

THE ARRANGEMENT CAN BE PERFORMED WITH A STANDARD BIG BAND SET UP:

5 SAXES (2 ALTOS, 2 TENORS, 1 BARITONE)
3 TRPTS
4 TRBS (3 TENORS, 1 BASS-)

ACOUSTIC GTR
ELECTRIC BASS
DRUMS
PIANO / OPT. ORGAN

ADDITIONAL PARTS MAY BE ADDED ACCORDING TO THE NUMBER OF EXTRA PLAYERS AVAILABLE.

STYLE:

THE CHORALE PASSAGES SHOULD BE PERFORMED IN TRUE "CHORALE FASHION" BY THE BRASS (AND ON THE ENSEMBLE BITS), SOMEWHAT MORE IN A CHAMBER MUSIC STYLE BY THE SAXES ("SAXOPHONE QUINTETT"), WHEN THEY ARE PLAYING BY THEMSELVES.

THE REST OF THE ARRANGEMENT SHOULD BE PERFORMED WITH A LIGHT, "EASY SWINGING" APPROACH.

HERE, ALL ♫ AND ♫ SHOULD BE PHRASED AS ♩³♪

RHYTHM SECTION:

THE ORIGINAL BERT KAEMPFERT RHYTHM SECTION FEATURES 2 BASSES:
1 ACOUSTIC (UPRIGHT), 1 BEING THE LEGENDARY "KNACKBASS", AN ELECTRIC BASS-GUITAR PLAYED BY LADI GEISSLER.
IF YOUR BAND HAS ONLY 1 BASS PLAYER, THE ELECTRIC BASS PART SHOULD BE USED, CLOSELY OBSERVING THE INSTRUCTION "PLEC." + "NO PLEC.".
THE "PLEC." PARTS ARE TO BE PLAYED STACCATO.

ALL ACOUSTIC INSTRUMENTS (GTR, PNO, BASS 2) SHOULD BE PLAYED WITH MINIMAL AMPLIFICATION.

DRUMS - FOR THE MOST PART - ARE TO BE PLAYED WITH BRUSHES.

SAXES:

PLEASE BE SURE TO ADJUST YOUR PLAYING TO BLEND WITH THE ENSEMBLE AT 13 - 16 AND THE FIRST HALF OF 19, COMING OUT OF THE SAX QUINTETT BITS.
BE CAREFUL WITH THE USE OF VIBRATO AT G + H. THESE ARE CLUSTER VOICINGS THAT GENERALLY SOUND BETTER WITH LITTLE OR NO VIBRATO.

BRASS:

FROM D TO THE END: TIGHT AND CRISP ON ALL "KICKS"!

SOLO FLGH:

PLAY MELODY FREELY AT E + F.
AT G + H, PLAY "AS IS" WITH THE SAXES, OPT. LEAVING THE MELODY FOR IMPROVISED FILLS AT THE NATATED SPOTS.

HORNS:

THE CHORAL SECTION COULD HAVE MORE INNER DYNAMICS THAN THE NOTED ONES, FOLLOWING THE SHAPE OF THE MELODY AND THE FLOW OF THE PHRASES.

STRINGS:

TRY TO ACHIEVE A ROUND AND SOFT SECTION SOUND ON ALL BACKGROUND CHORDS.
THE STRINGS COULD BE ADDED TO THE SAXES ON THE CHORALE-SECTION (USE CUED NOTES!)

GENERAL OBSERVATIONS:

GREAT CARE SHOULD BE TAKEN TO ACHIEVE GOOD INTONATION AND BLEND ON EVERY SINGLE CHORD OF THE CHORALE.
THE RATHER COMPLEX HARMONIES WILL ONLY WORK IF EVERY PLAYER KNOWS - AND HEARS - THE FUNCTION OF HIS/HER NOTES IN THESE HARMONIC PROGRESSIONS.

PLEASE ALSO LISTEN CLOSELY TO THE ORIGINAL RECORDINGS OF THE "BERT KAEMPFERT ORCHESTRA" TO GET A BETTER UNDERSTANDING OF ON OF THE WORLD'S MOST DISTINCTIVE INSTRUMENTAL STYLES, THE

"BERT KAEMPFERT SOUND"

— HAVE FUN !!

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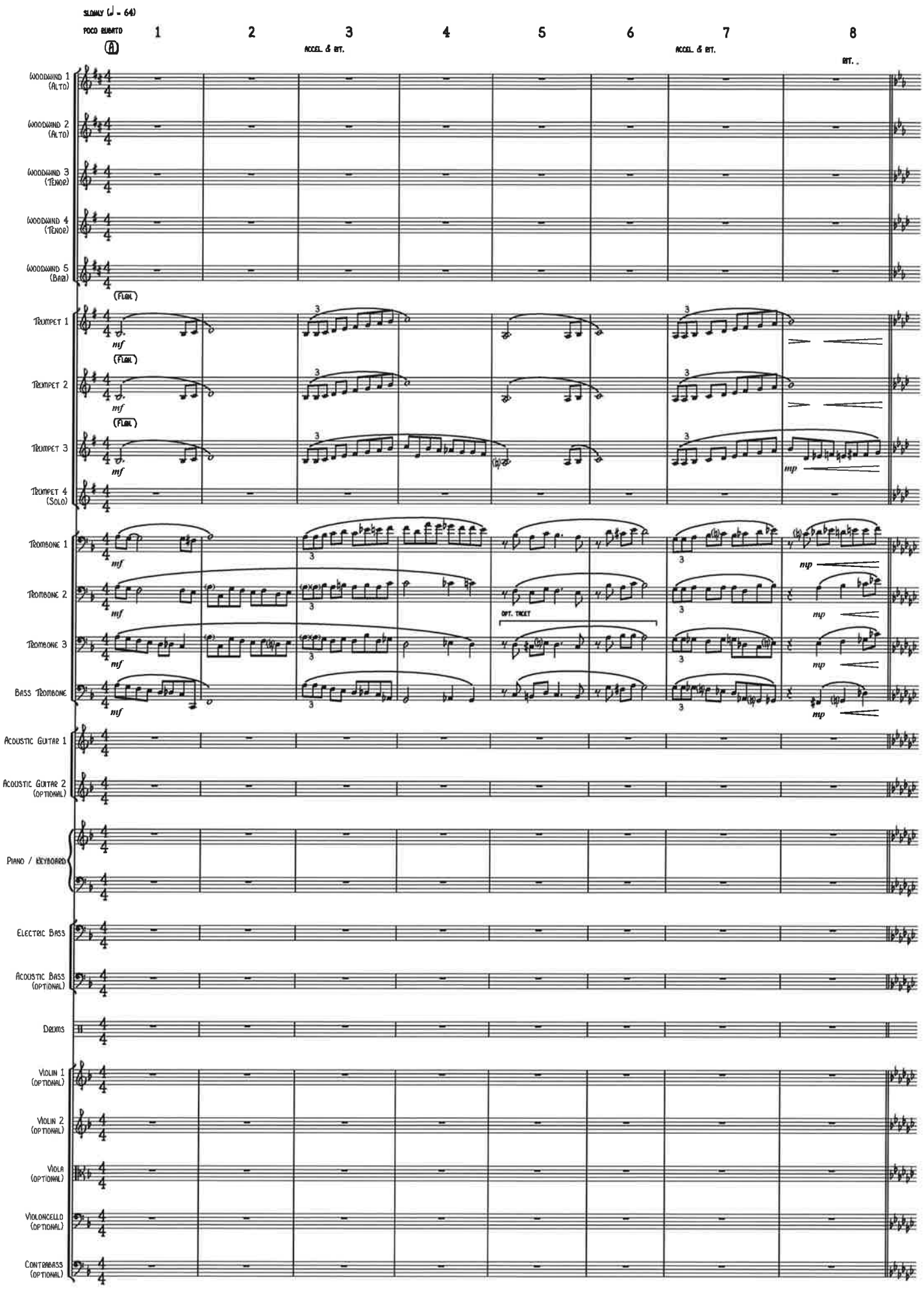

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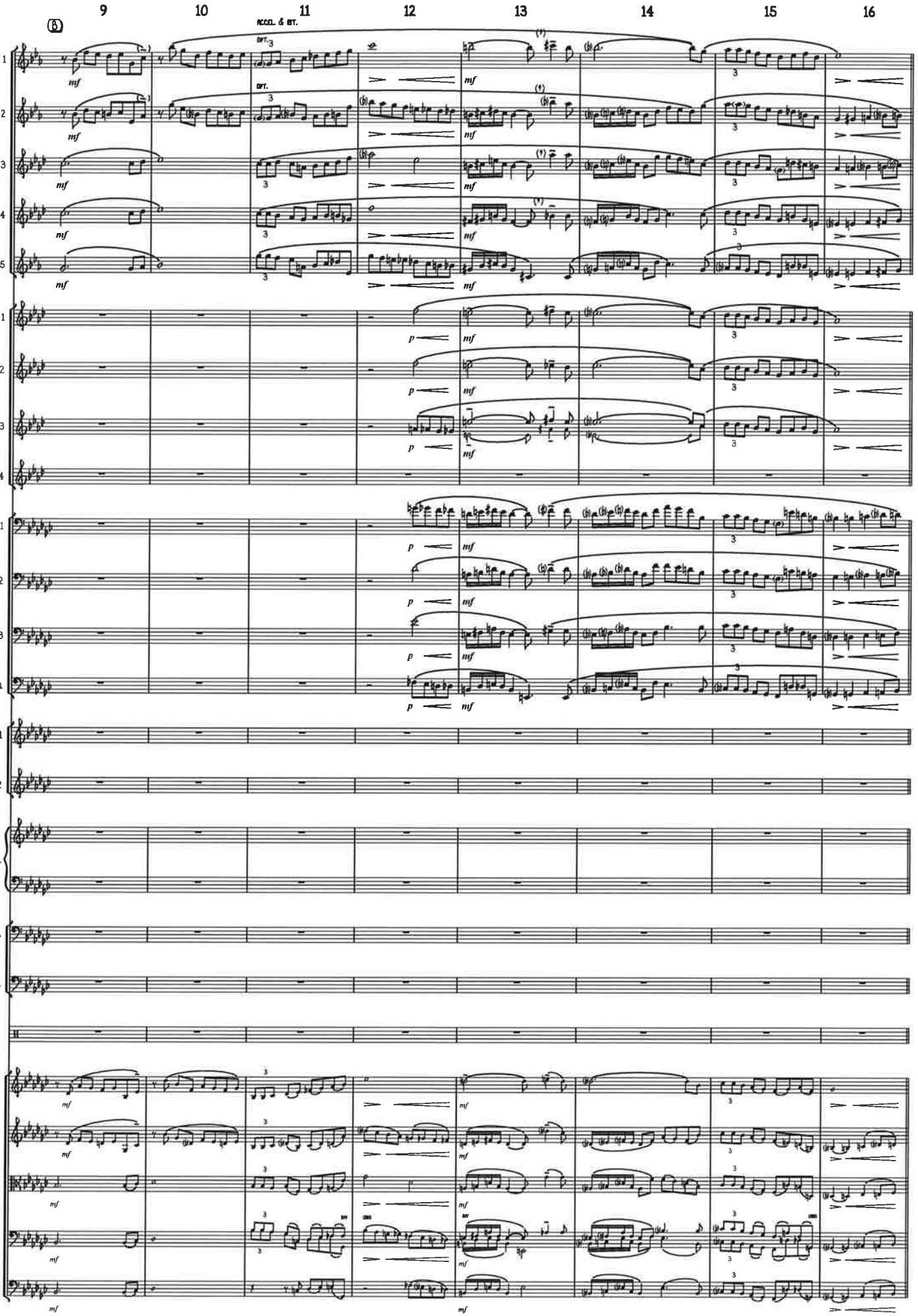

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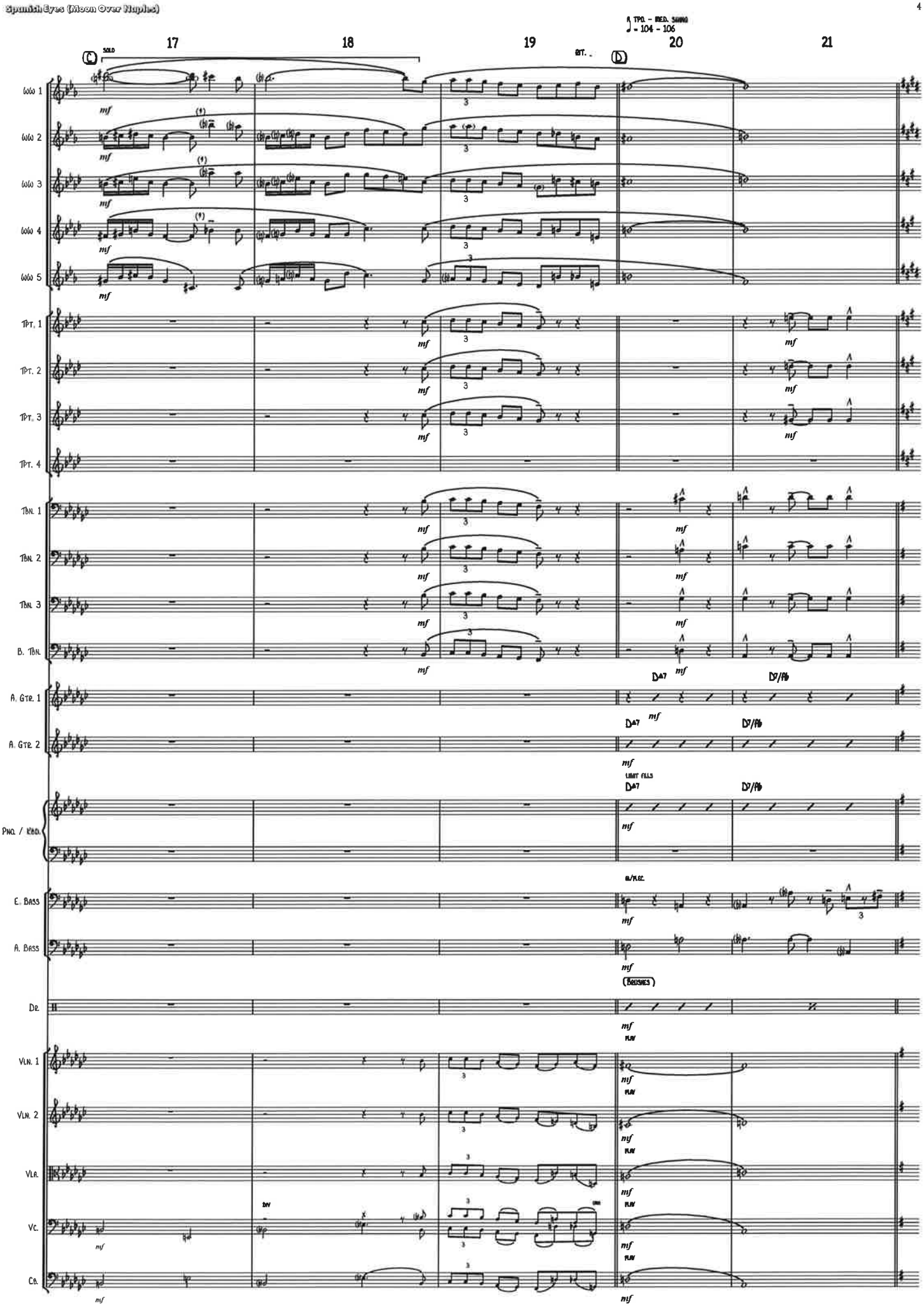

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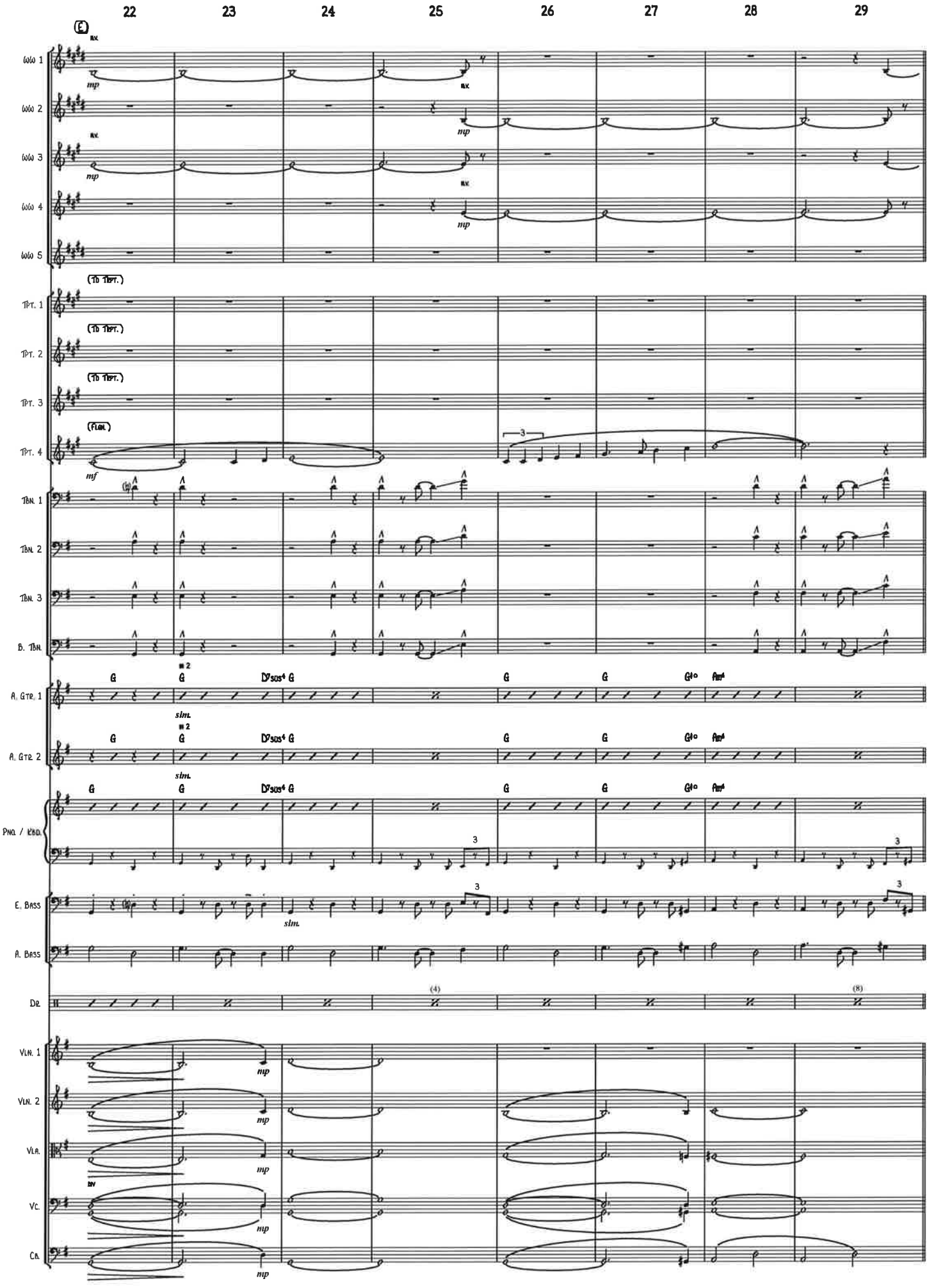

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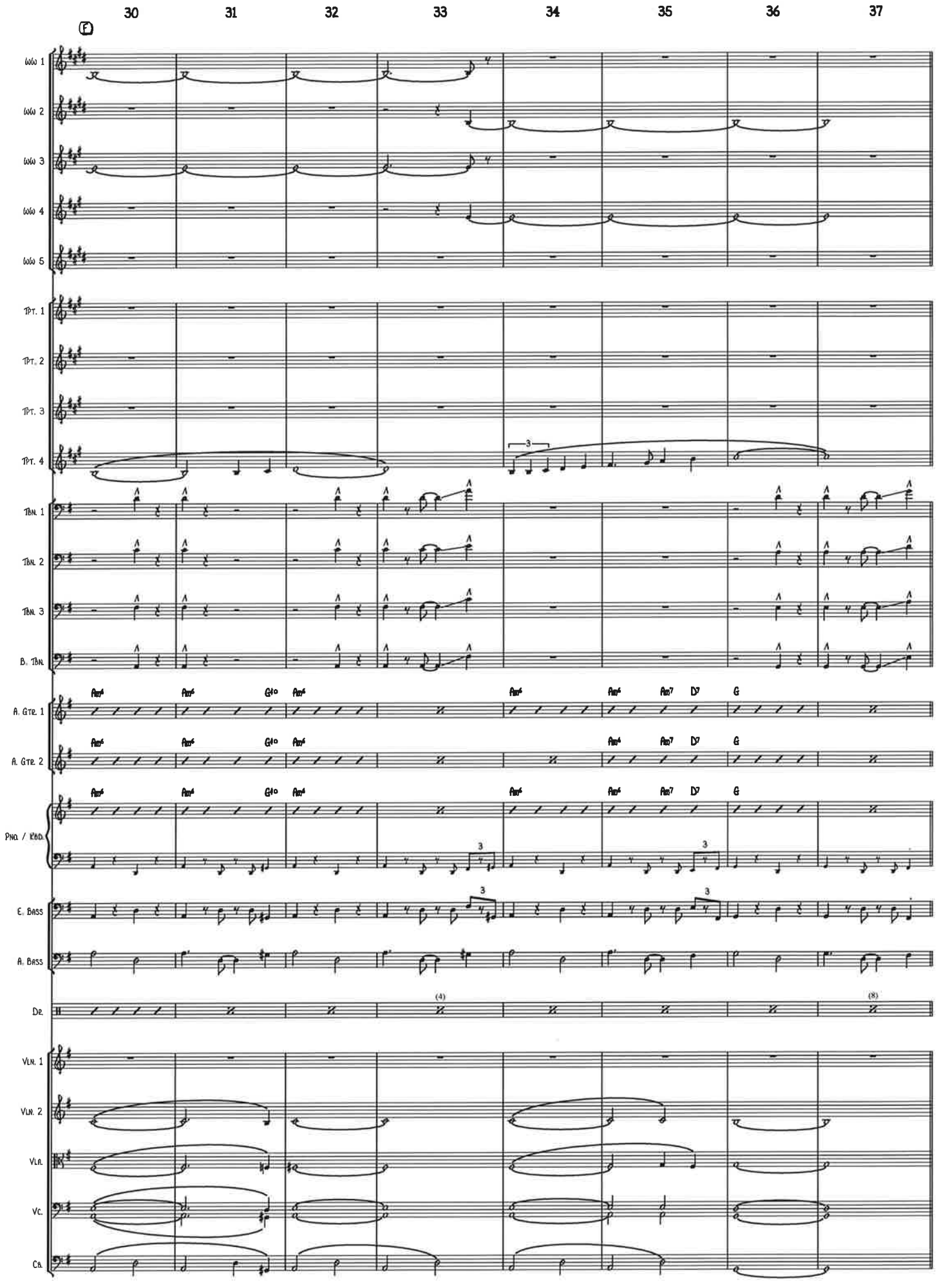

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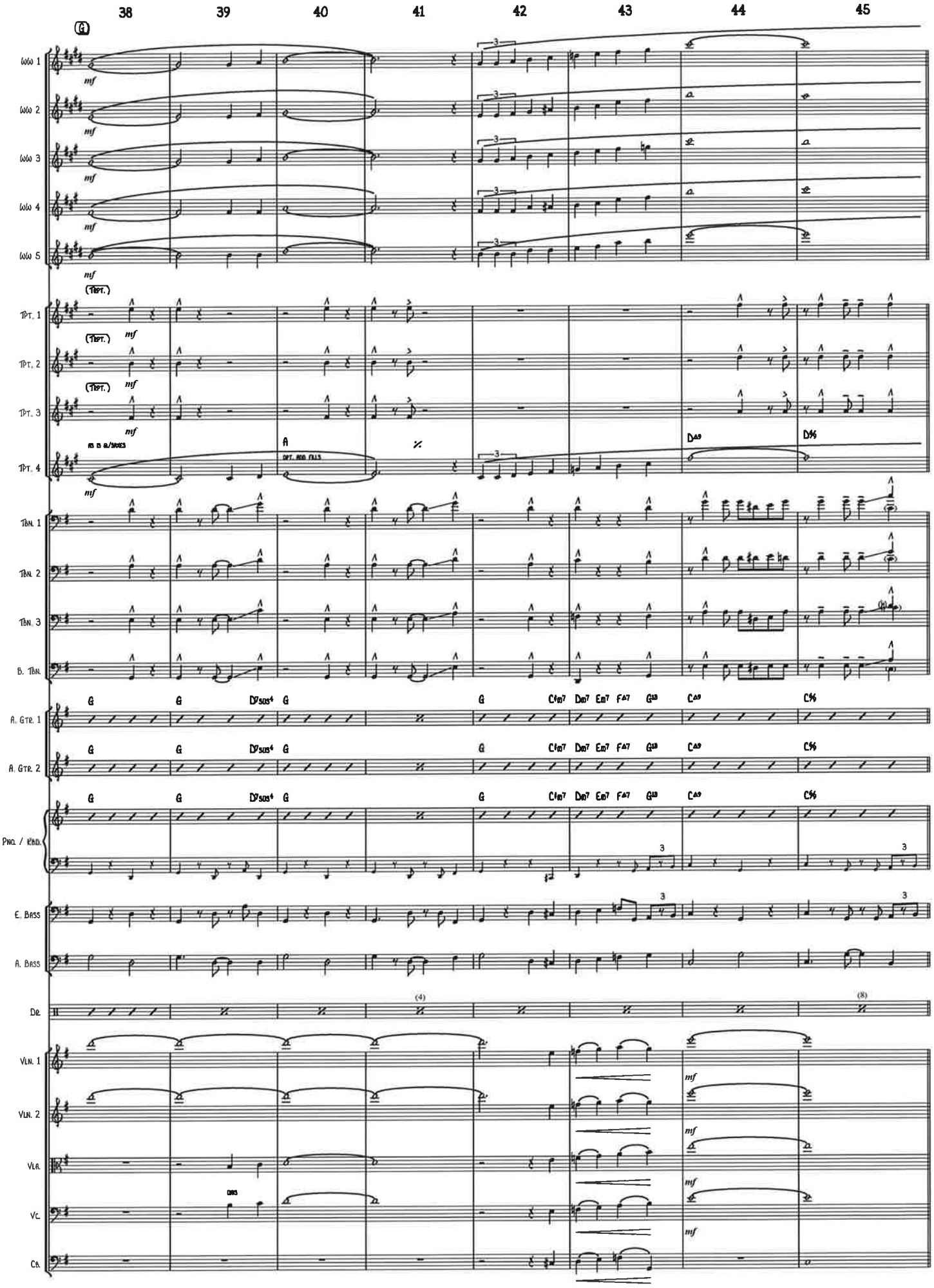

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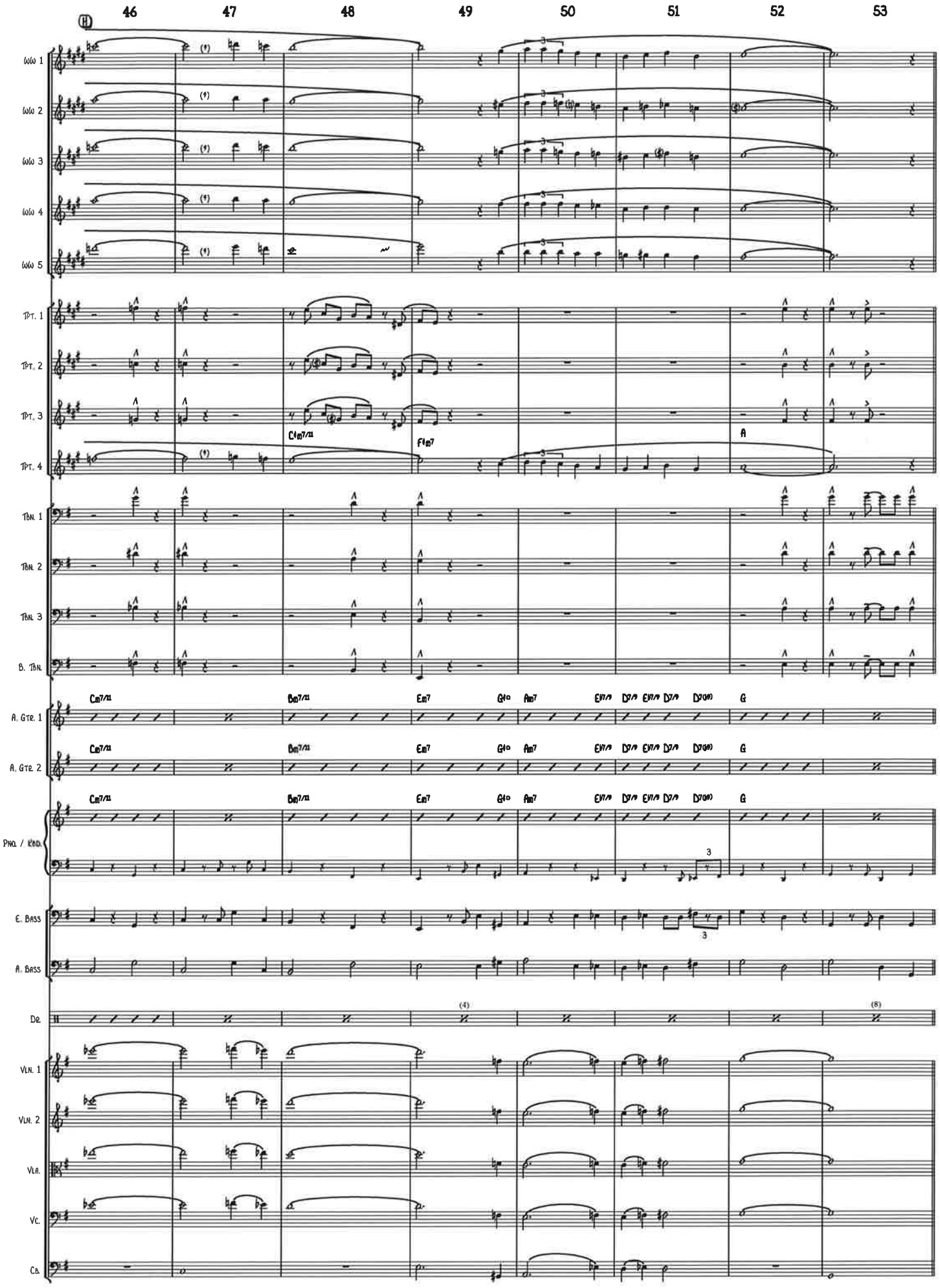

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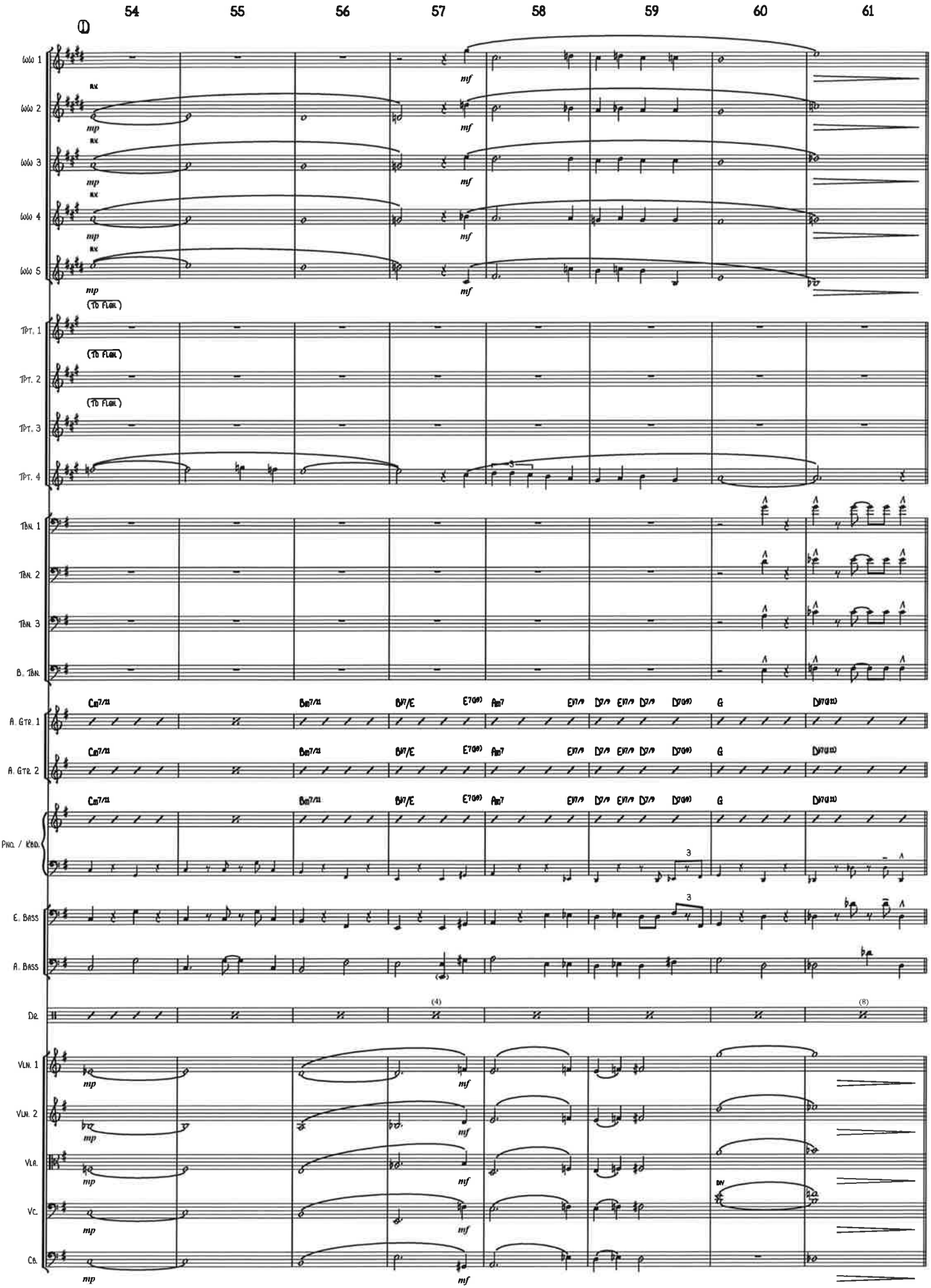

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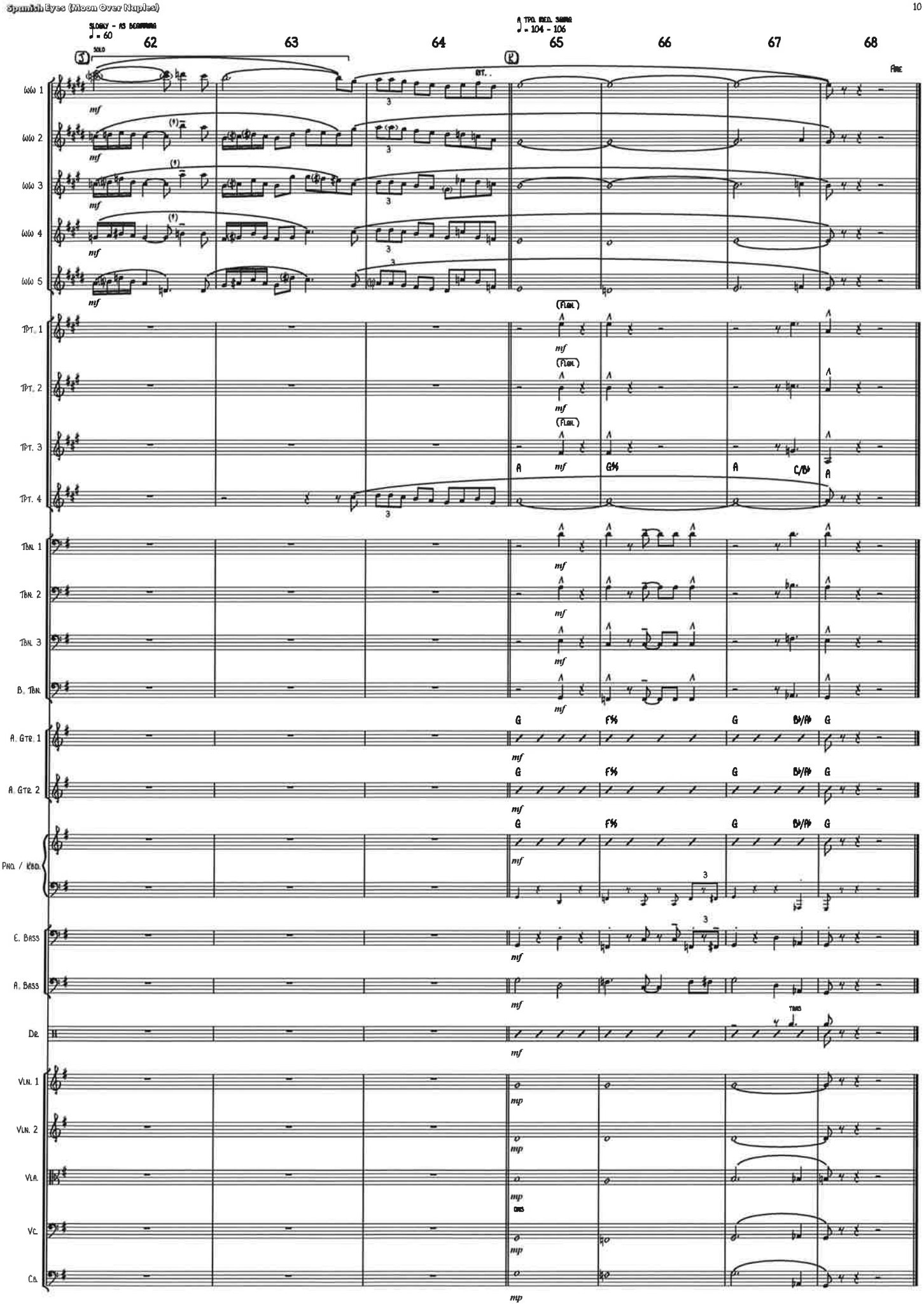

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