



MFM-L3-3790
SAB / Rhythm Section

Angel Eyes

Composed by
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Arranged by
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ANGEL EYES

EARL BRENT / MATT DENNIS

ARR. MATT FALKER

WISTFUL BALLAD $\text{♩} = 124$

A

8 **C**_{M1} **A**^{b7} **C**_{M1}

SOLO $\text{♩} = 124$ **8** TRIED TO THINK THAT LOVE'S NOT A - ROUND,

SOP/ALTO **8** DOO DOO DOO DOO DOO DOO DOO DOO

BARI **8** DOO DOO

A^{b7} **C**_{M1} **G** **F**⁷ **E**^b_{MA}⁷ **F**[#]_{DIM} **G**^{7(b9)}

SOLO STILL IT'S UNCOMFORTABLY NEAR.

SA **8** DOO DOO STILL IT'S UNCOMFORTABLY NEAR. OH OO WOH

B **8** DOO DOO

12 **C**_{M1} **A**^{b7} **C**_{M1} **A**_{M1}^{7(b5)}

SOLO MY POOR PART IT AIN'T GAIN-IN' NO GROUND, BE -

SA **8** DOO DOO DOO DOO DOO DOO GAIN - ING NO GROUND BE -

B **8** DOO DOO

17 DOO

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ANGEL EYES - SAB VOCALS - 2

SOLO

F#DIM CMI G 7(b9) F2 A BDIM7 CMI

CAUSE MY AN - GEL EYES AIN'T HERE. AN - GEL EYES

SA

CAUSE MY AN - GEL EYES AIN'T HERE DOO DOO DOO DOO

B

21

SOLO

A^b7 CMI A^b7 CMI G F7

THAT OLD DE - VIL SENT THEY GLOW UN - BEAR - A - BLY

SA

DOO DOO DOO DOO DOO DOO DOO DOO THEY GLOW UN - BEAR - A - BLY

B

26

SOLO

E^bMA7 F#MA7 G 7(b9) CMI A^b7

BRIGHT NEED I SAY, NEED I SAY, NEED I SAY THAT

SA

BRIGHT OH OO WOH DOO DOO DOO DOO DOO DOO

B

31

DOO



ANGEL EYES - SAB VOCALS - 3

SOLO

CMI AMI^{7(b5)} F#DIM CMI G G^{7(b9)} F²A B^{DIM7} CMI

SA

B

35

MY LOVE'S MIS-SPENT, MIS-SPENT ON AN-GEL EYES TO - NIGHT.

SOLO

S. C BOSSA B^{bMI9} E^{b13}SUS A^{bMA7}

SA

B

40

So DRINK UP ALL YOU PLE DRINK UP ALL YOU PLE

THOUGH MY

SA

B

44

LOVE IS GONE YOU STAY, YOU SEE.

OR - DER AN - Y - THING YOU SEE.

SA

B

48

HAVE FUN, THE HAVE FUN YOU LU-CKY PEO - PLE.



ANGEL EYES - SAB VOCALS - 4

SA
B

C#m11 F#13 Cm G D^b E^b D^b
G G G G

DRINKS AND THE LAUGHS ARE ON ME.

53

BALLAD
D

Cm A^{b7} Cm A^{b7} Cm G

mp PAR - DON ME BUT I GOT-TA RUN, *mf* THE FACT'S UN -

58

SA
B

F7 E^bMA7 F#DIM7 G F Cm G
E E FMI^b G

COM-MON - LY CLEAR. GOT-TA FIND WHO'S NOW NUM-BER ONE

63

SA
B

A^bMi7(b5) FMI7 E Cm E^b FMI7

mp AND MY AN - GEL EYES AIN'T HERE.

69

SA
B

A^bMA7 G7(b9) G F C E FMI7 A^bMA7 DMI7(b5) G7(b9)

REPEAT AS NEEDED FOR SOLOS

74



SOLO CONTINUES

ANGEL EYES - SAB VOCALS - 5

80

SA: *p* oo
 B: *p*

Chords: F, Cmi Eb, Fmi7, Abma7, G7(b9), G, F, C, E

85

SA: *mf* DA DA DA DA DA DA DA OH oo SO
 B: *mf* DA DA DA DA DA DA OH oo SO

Chords: Fmi7, Abma7, Dmi7(b5), G7(b9), Cmi, Cmi7, F7(b9)

SOLO ENDS

D.S. AL CODA

90

SA: WHY MY AN - GEL EYES AIN'T RE. OH
 B: WHY MY AN - GEL EYES AIN'T RE. OH

Chords: F#dim7, Fmi7, Cmi Eb, Fmi7, Abma7

95

SA: 'SCUZE ME WHILE I DIS - AP -
 B: 'SCUZE ME WHILE I DIS - AP -

Chords: G7(b9), G, F, Fmi7, F#dim7, G7(b9)

FREELY

100

SA: PEAR, AN - GEL EYES...
 B: PEAR, AN - GEL EYES...

Chords: Cmi7, F13(b9)

QUASI TEMPO



RHYTHM

ANGEL EYES

EARL BRENT / MATT DENNIS

ARR. MATT FALKER

WISTFUL BALLAD ♩=124

PIANO & LIGHT PERCUSSION ONLY - NO BASS

Chord progression for Rhythm section:

Measures 1-5: CMI, A^{b7}, CMI, A^{M7(b5)}, F^{#DIM}

Measures 6-10: CMI/G, G^{7(b9)}, F²/A, B^{DIM7}, CMI, CMI, A^{b7}

Measures 11-16: CMI, A^{b7}, CMI/G, F⁷, F²/A^{M7}, F^{#DIM}, G^{7(b9)}

Measures 17-22: CMI, A^{b7}, CMI, F^{7(b5)}, F^{#DIM}, CMI/G, G^{7(b9)}

Measures 23-28: F²/A, B^{DIM7}, CMI, A^{b7}, CMI, A^{b7}

Measures 29-34: CMI/G, G⁷, E^{bMA7}, F^{#DIM}, G^{7(b9)}, CMI, A^{b7}

Measures 35-40: CMI, A^{M7(b5)}, F^{#DIM}, CMI/G, G^{7(b9)}, F²/A, B^{DIM7}, CMI

Section markers: [A] at measure 10, [B] at measure 23.

* RHYTHM SECTION ACCOMPANIMENT CAN VARY:

- PIANO ONLY
- PIANO & SHAKER ONLY
- PIANO, BASS & DRUMS (BRUSHES)

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ANGEL EYES - RHYTHM - 2

C BOSSA

B^bMi⁹

E^bSUS¹³

A^bMA⁷

F⁷(b9)

Musical staff with treble clef, key signature of two flats, and a series of diagonal slashes representing a bass line.

41 BASS IN

D^bMA⁷

A^b
C

B^bMi¹¹

E^b
G

A^b
G^b

E
G[#]

Musical staff with treble clef, key signature of two flats, and diamond-shaped notes.

45

A^bMi¹¹

G
B

C^{MA7}(#5)

A
C[#]

D^{SUS}

D[#]DIM⁷

Musical staff with treble clef, key signature of two flats, and diamond-shaped notes.

49

C[#]Mi¹¹

F[#]13

C^{Mi}
G

G^b
G

E^b
G

D^b
G

Musical staff with treble clef, key signature of two flats, and diamond-shaped notes.

53

BALLAD

D C^{Mi}

A^b7

C^{Mi}

A^b7

Musical staff with treble clef, key signature of two flats, and diagonal slashes.

58

C^{Mi}

F⁷

E^bMA⁷

F[#]DIM⁷

G
F

Musical staff with treble clef, key signature of two flats, and diagonal slashes.

62

C
E

F^{Mi}6

C^{Mi}
G

A^{Mi}7(b5)

To CODA

Musical staff with treble clef, key signature of two flats, and diagonal slashes.

66

F[#]DIM⁷

F^{Mi}7

Musical staff with treble clef, key signature of two flats, and diamond-shaped notes.

70



ANGEL EYES - RHYTHM - 3

E $\begin{matrix} CMI \\ E^b \end{matrix}$ FMI^7 A^bMA^7 $G^{7(b9)}$ $\begin{matrix} G \\ F \end{matrix}$

72 OPEN FOR SOLOS

$\begin{matrix} C \\ E \end{matrix}$ FMI^7 A^bMA^7 $DMI^{7(b5)}$ $G^{7(b9)}$

76

F $\begin{matrix} CMI \\ E^b \end{matrix}$ FMI^7 A^bMA^7 G^7 $\begin{matrix} G \\ F \end{matrix}$

80 VOX BACKGROUNDS

$\begin{matrix} C \\ E \end{matrix}$ FMI^7 A^bMA^7 $DMI^{7(b5)}$ $G^{7(b9)}$

84 SOLO ENDS

CMI CMI^7 $F^{7(b9)}$ D.S. AL CODA

88

$F^{\#DIM7}$ FMI^7 $\begin{matrix} CMI \\ E^b \end{matrix}$ FMI^7

90

A^bMA^7 $G^{7(b9)}$ $\begin{matrix} G \\ F \end{matrix}$ $\begin{matrix} C \\ E \end{matrix}$ RIT. FMI^7

94

G FREELY $F^{\#DIM7}$ $G^{7(b9)}$ QUASI TEMPO CMI^7 $F^{13(b9)}$

98 'SCUZE ME _ WHILE I _ DIS AP - PEAR. AN - GEL EYES...



PIANO

ANGEL EYES

EARL BRENT / MATT DENNIS

ARR. MATT FALKER

WISTFUL BALLAD ♩=124

C^MI A^{b7} C^MI A^MI^{7(b5)}

LEGATO / PEDAL THROUGH ALL BUT BOSSA SECTION

F[#]DIM C^MI G^{7(b9)} F² B^{DIM7} C^MI

5

A C^MI A^{b7} C^MI A^{b7}

9

C^MI F⁷ E^bMA⁷ F[#]DIM G^{7(b9)}

13

C^MI A^{b7} C^MI A^MI^{7(b5)}

17



ANGEL EYES - PIANO - 2

F#DIM CMI G 7(b9) F2 B DIM7
G A

21

B CMI A b7 CMI A b7

25

CMI G F7 E b MA7 F#DIM G 7(b9)

29

CMI A b7 CMI AMI 7(b5)

33

F#DIM CMI G 7(b9) F2 B DIM7 CMI
G A

37

ANGEL EYES - PIANO - 3

BOSSA
[C] $B^b M I^9$ $E^b 13_{SUS}$ $A^b M A^7$ $F^7(b9)$

41

$D^b M A^7$ A^b $B^b M I^{11}$ E^b A^b $G^{\#}$
C G G^b

45

$A M I^{11}$ G $C M A^{7(\#5)}$ A D_{SUS} $D^{\#} D I M^7$ 7
B C $C^{\#}$

49

$C^{\#} M I^{11}$ $F^{\#} 13$ $C M I$ D^b E^b D^b
G G G

53

BALLAD
[D] $C M I$ $A^b 7$ $C M I$ $A^b 7$

58

ANGEL EYES - PIANO - 4

62

Cmi F7 EbMA7 F#DIM7 G F

66

C E Fmi6 Cmi G Ami7(b5) To CODA

70

F#DIM7 Fmi7 E Cmi Eb Fmi7

OPEN FOR SOLO

74

AbMA7 G7(b9) G F C E Fmi7

78

AbMA7 Dmi7 G7(b9) F Cmi Eb Fmi7

VOX BACKGROUNDS

82

AbMA7 G7(b9) G F C E Fmi7



ANGEL EYES - PIANO - 5

86

$A^b MA7$ $D MI7(b5)$ $G 7(b9)$ SOLO ENDS $C MI$ $C MI7$ $F 7(b9)$

D.S. AL CODA

90

$F\# DIM7$ $F MI7$ $C MI$
 E^b

94

$A^b MA7$ $G 7(b9)$ G F C E $F MI7$
Rit.

98

FREELY QUASI TEMPO

$F\# DIM7$ $G 7(b9)$ $C MI7$

'SCUZE M WHILE I DIS AP PEAR. AN GEL

102

$F 13(b9)$

EYES...



AC BASS

ANGEL EYES

EARL BRENT / MATT DENNIS

ARR. MATT FALKER

WISTFUL BALLAD $\text{♩} = 124$

8 A 16

15 B C BOSSA f $B^b MI^9$ $E^b_{13} SUS$

25 $A^b MA^7$ $F^7(b9)$ $D^b MA^7$ $A^b C$ $B^b MI^{11}$ F^b $A^b G^b$ $G^{\#}$

43 $A MI^{11}$ $G B$ $C MA^7(45)$ $A C^{\#}$ $D SUS$ $D^b 7$ $E MI^7$ $C^{\#} MI^{11}$

49 $F^{\#} 13$ $C MI$ $D^b G$ $E^b G$ $D^b G$ D BALLAD $C MI$ $A^b 7$

54 $C MI$ $A^b 7$ $C MI$ F^7 $E^b MA^7$

60 $F^{\#} DIM^7$ F $C E$ $F MI^6$ $C MI G$ $A MI^7(b5)$ To CODA

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ANGEL EYES - AC BASS - 2

70 $F\#DIM7$ $FMI7$ \boxed{E} $\frac{CMI}{Eb}$ $FMI7$ A^bMA7
 OPEN FOR SOLOS

75 $G7(b9)$ $\frac{G}{F}$ $\frac{C}{E}$ $FMI7$ A^bMA7 $DMI7(b5)$ $G7(b9)$

80 \boxed{F} $\frac{CMI}{Eb}$ $FMI7$ A^bMA7 $G7(b9)$ F E
 VOX BACKGROUNDS

85 $FMI7$ A^bMA7 $DMI7(b5)$ $G7(b9)$ $CM7$ $CM7$ $F7(b9)$
 D.S. AL CODA

90 $F\#DIM7$ $FMI7$ $\frac{CMI}{Eb}$ $FMI7$ A^bMA7

95 $G7(b9)$ $\frac{G}{F}$ C **RIT.** $FMI7$ \boxed{G} **FREELY** $F\#DIM7$ $G7(b9)$
 'SCUZE ME _ WHILE I _ DIS AP -

100 **QUASI TEMPO** $CM7$ $F13(b9)$
 PEAR. _____ AN - GEL EYES... _____

