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 saxs (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 saxs ("saxophone quintett"), when they are playing by themselves.

The best of the arrangement should be performed with a light, "easy swinging" approach.

Here, all ♫ and ♦ should be phrased as ♫

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.

Saxs:
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 saxs, opt. leaving the melody for improvised fills at the notated spots.

Horns:
The chorale 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 saxs 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 one of the world’s most distinctive instrumental styles, the “BERT KAEMPFERT SOUND”.

— have fun !!