

8. Moonlight Serenade.

Mitchell Parish.

Glenn Miller.
(1905-1944)

Moderato.

The instrumental introduction is written for piano in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first measure is marked *mf* (mezzo-forte). The melody features several triplet eighth notes. The piece concludes with a fermata over a half note, marked *m.s.* (more slowly).

The first vocal entry is in 3/4 time, one sharp key signature. The vocal line begins with a piano (*p*) dynamic and the lyrics: "I stand at your gate and the song that I". The piano accompaniment features triplet eighth notes in the right hand and a steady bass line in the left hand. The vocal line has a fermata after "stand".

The second vocal entry continues the melody in 3/4 time, one sharp key signature. The lyrics are: "the moon-light I stand and I wait for the sing is of moon-light I stand in the". The piano accompaniment continues with triplet eighth notes. The vocal line has a fermata after "stand".

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touch of your hand in the June-night

June - - - night the ro-ses are sighing a

p Stars light
Moonlight Se-re-nade. The stars are a-glow and to-

sets me dreaming my love do you
night how their light sets me dreaming Your eyes

know ——— that your eyes — are like stars — brightly beam-ing?

bright - ly beam - - - ing? — I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It features a melody with triplets and a final note on a whole rest. The piano accompaniment is written in two staves (treble and bass clefs) and features a harmonic accompaniment with triplets and a final note on a whole rest.

bring you and sing you a Moonlight Se - re - nade. ———

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a melody with a final note on a whole rest. The piano accompaniment features a harmonic accompaniment with a final note on a whole rest.

Let us stray till break of day

Let us stray till break of day in love's val-ley of

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line features a melody with a final note on a whole rest. The piano accompaniment features a harmonic accompaniment with a final note on a whole rest.

just you and I a sum-mer-sky a

dreams just you and I a sum-mer-sky a

hea-ven-ly breeze kiss-ing the trees Don't

So don't let me

let me wait in June-night I

wait come to me ten-der-ly in the June-night

stand — at your gate — and I sing — you a song — in the

stand — in the moon — — —

moon-light.

light. A love-song, my dar-ling, a Moonlight Se-re-

1. *frit.* nade. I

2. *rit.* nade.

frit. *rit.* *pp*