

## Vorwort

Als der Posaunist, Bandleader und Komponist Glenn Miller, geboren 1904 in Clarinda, Iowa (USA), diese Melodie 1935 während seines Studiums bei Joseph Schillinger als Kompositionssübung schrieb, hatte er keine Ahnung, dass sie zu einem der beschwörendsten musikalischen Themen der Big-Band-Ära werden sollte. Der Originaltext *Now I lay me down to weep* stammte von dem Songwriter Eddie Heyman, dem Autor von *Body and Soul*, erschien aber zu melancholisch, als Glenn Miller 1937 sein eigenes Orchester gründete und eine Erkennungsmelodie benötigte. Zwei weitere Texte wurden geschrieben: *Gone with the Dawn* von George T. Simon und *Wind in the Trees* von Mitchell Parish (dem Autor von *Star Dust*), bis letzterer mit der endgültigen Fassung *Moonlight Serenade* aufwartete. Glenn Millers Aufnahme vom 4. April 1939 war jedoch streng instrumental und glänzte mit Millers unverwechselbarem Holzbläsersound (eine Klarinette und vier Saxophone, wobei Klarinette und Tenorsaxophon die Melodiestimme im Oktavabstand verdoppelten). 1942 meldete sich Miller zum Dienst bei der Air Force in Europa und kam 1944 bei einem eigentlich routinemäßigen Flug von England nach Frankreich beim Absturz seiner Maschine ums Leben.

Dieses Arrangement ist harmonisch als siebenstimmiges Stück geschrieben. Die Stimmen von Sopran- und erster Tenorblockflöte sind identisch. Sie enthalten beide die Melodie und sorgen für den typischen *Glenn Miller-Sound* im Ensemble. Um die *divisi*-Noten des Schlussakkords spielen zu können, sollten diese Stimmen doppelt besetzt werden. Die beiden Bass-Stimmen entsprechen sich ebenfalls, obwohl in der Großbasslinie Abweichungen zu finden sind. Das Arrangement erlaubt viele Instrumentationsmöglichkeiten, beispielsweise Solo- und Tutti-Fassungen. Das Tempo ist mäßig,  $\text{J} \text{ ca. MM 70}$ .

Charakterlich sollte zwischen dem langsamem *walking bass*, den treibenden, rhythmischen Mittelstimmen und der sich über längere Phrasen erstreckenden atmosphärischen Oberstimme unterschieden werden. Letztere kann als Anhaltspunkt für allgemeine dynamische Veränderungen dienen, die sich zu Höhepunkten aufbauen und wieder verebben. Die Coda kann bis zum C6-Schlussakkord *rubato* gespielt werden.

## Foreword

When the trombonist, bandleader and composer Glenn Miller (born 1904 in Clarinda, Iowa, USA) wrote this tune as a composition exercise in 1935 while studying with Joseph Schillinger, he had no idea his melody would become one of the most evocative theme songs of the big band era. The original lyrics *Now I lay me down to weep* were provided by the songwriter Eddie Heyman (the author of *Body and Soul*), but they were regarded as too melancholy when Glenn Miller formed his own orchestra in 1937 and was needing a theme song. Two more lyrics were written: *Gone with the Dawn* by George T. Simon, and *Wind in the Trees* by Mitchell Parish (the author of *Star Dust*) before the latter came up with the final version, *Moonlight Serenade*. Glenn Miller's recording however, made on the 4th April 1939, was strictly instrumental, showing off the unmistakable Miller reed sound (one clarinet and four saxes, with the clarinet and the tenor sax doubling the lead line an octave apart). In 1942 he applied for Air Force service in Europe, but in 1944, on what was to have been a routine flight from England to France, Glenn Miller died when his aircraft went missing.

This arrangement is in fact written as a harmonious seven-part piece. The soprano- and first tenor recorder parts are identical, each one containing the song melody and maintaining the typical *Glenn Miller sound* within the ensemble. To be able to perform the *divisi* notes during the final chord, these parts should be doubled. Both bass parts are even as well, although one will find variations in the great bass line. The arrangement allows various possibilities in instrumentation; i.e. solo and tutti settings. The tempo is moderate,  $\text{J} \text{ ca. MM 70}$ .

Differences in character should be made between the slow *walking bass*, the driving rhythmical middle parts and the atmospheric top part stretching over longer phrases. The latter can be used as an indication for overall dynamic variations, building up to the climaxes and subsiding again. The coda can be played rubato towards the final C6 chord.

## Préface

Lorsque le trombone, chef d'orchestre et compositeur Glenn Miller, né en 1904 à Clarinda, Iowa (USA) écrivit cette mélodie destinée à être un exercice de composition en 1935 pendant ses études auprès de Joseph Schillinger, il ne s'en doutait pas qu'elle deviendrait l'un des thèmes musicaux les plus évocateurs de l'ère du big-band. Le texte d'origine, *Now I lay me down to weep*, écrit par le chansonnier Eddie Heyman, l'auteur de *Body and Soul*, semblait cependant trop mélancolique lorsque Glenn Miller fonda en 1937 son propre orchestre pour lequel il cherchait une mélodie qui le caractériserait. Deux autres textes furent composés: *Gone with the Dawn*, de George T. Simon et *Wind in the trees*, de Mitchell Parish (l'auteur de *Star Dust*), jusqu'à ce que ce dernier compose enfin *Moonlight Serenade* dans sa version finale. L'enregistrement de Glenn Miller, qui date du 4 avril 1939, était cependant purement instrumental et brillait des sons des instruments à vent en bois tels que Miller savait les faire résonner (une clarinette et quatre saxophones, la clarinette et le saxophone ténor doublant la partie de mélodie à l'octave). En 1942, Glenn Miller s'engagea auprès de l'Air Force en Europe et périt en 1944 dans un accident d'avion à l'occasion d'un vol de routine qui devait le mener d'Angleterre à France.

Cet arrangement a été composé pour être un morceau harmonieux à sept voix. Les parties de flûte à bec soprano et de première flûte à bec ténor sont identiques. Toutes deux comportent la mélodie, donnant ainsi à l'ensemble le son caractéristique de *Glenn Miller*. Il convient de doubler ces deux parties afin de pouvoir interpréter les notes *divisi* de l'accord final. Les deux parties de basse sont également identiques, bien que l'on note quelques différences dans la partie de basse fondamentale. L'arrangement permet de nombreuses possibilités d'instrumentation, telles que des versions solo ou tutti. Le tempo est modéré,  $\text{J} = \text{MM 70}$  environ.

Il convient de distinguer entre la *walking bass* lente, les voix du milieu entraînantes et rythmiques et la voix supérieure qui donne une certaine atmosphère en s'étendant sur de longues phases. Celle-ci peut servir d'indicateur pour les modifications de dynamique en général qui deviennent des points culminants qui s'apaisent ensuite. La coda peut être jouée rubato jusqu'à l'accord final C6.

Die Ausführung von  verlangt eine deutliche Artikulation. Man sollte leiser als gewöhnlich blasen und die Akzente setzen, indem man die Töne mit T oder D beginnt. Weiterhin ist ein gutes Gefühl für das Spiel der unbetonten Taktzeiten (2 und 4 im  $\frac{4}{4}$ -Takt) sowie die Akzentuierung von *off-beat*-Noten wichtig. Die Töne dürfen nicht voneinander getrennt werden, damit der fließende Effekt des Jazz erhalten bleibt.

*Übersetzung: D. Presse-Requardt*

The execution of  requires a precise articulation. One should blow more quietly than normal and set the accents with a T- or D-attack. Also important is a good feeling for playing on the after-beat (2 and 4 in  $\frac{4}{4}$ ) and the accentuation of *off-beat* notes. The tones may not be separated from one another, so that the flowing jazz effect can be maintained.

L'exécution de  nécessite une bonne articulation. Il convient de souffler moins fort que d'habitude et de jouer les accents sur T ou D. De plus, il est important de savoir bien jouer les contre-temps (2 et 4 en mesure  $\frac{4}{4}$ ) et de bien rendre l'accentuation des notes *off-beat*. Les notes ne doivent pas être séparées les unes des autres pour que soit maintenu l'effet de flux propre au jazz.

*Traduction : A. Rabin-Weller*

## Zeichenerklärung

=	- Akzent, scharfe Artikulation
-	- portato
-	- non legato
.	- staccato
~	- nicht artikulierte Note mit flexibler Tonhöhe
~~~~~	- Vibrato oder Flattement (Finger-vibrato)

## Explanation of symbols

accent, sharp articulation
portato
non legato
staccato
non articulated note of flexible pitch
vibrato or flattement (finger vibrato)

## Explication des symboles

Accent, articulation claire
Portato
Non legato
Staccato
Note pas articulée du diapason flexible
Vibrato ou flattement (vibrato avec le doigt)

*Paul Leenouts, Amsterdam 2005*

### *Moonlight Serenade*

*I stand at your gate  
and the song that I sing is of moonlight.  
I stand and I wait  
for the touch of your hand in the June night.  
The roses are sighing a Moonlight Serenade.*

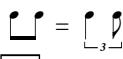
*The stars are aglow  
and tonight how their light sets me dreaming.  
My love, do you know  
that your eyes are like stars brightly beaming?  
I bring you and sing you a Moonlight Serenade.*

*Let us stray  
till break of day  
in love's valley of dreams.  
Just you and I,  
a summer sky,  
a heavenly breeze  
kissing the trees.*

*So don't let me wait,  
come to me tenderly in the June night.  
I stand at your gate  
and I sing you a song in the moonlight;  
a love song, my darling, a Moonlight Serenade.*

*(Mitchell Parish)*

Glenn Miller (1904 – 1944)



A

**Moderato** (♩ ca. 70)

# Moonlight Serenade

arranged for recorder orchestra  
by Paul Leenhouts

**Moderato** (ca. 70)

S

A 1

A 2

A 3

T 1

T 2

B

G<sub>b</sub>

4

8

Measures 8-11 of the musical score. The score is for six voices (Soprano, Alto, Tenor, Bass, Bassoon, and Double Bass). The vocal parts feature eighth-note patterns with slurs and dynamic markings like  $\#p$ ,  $p$ , and  $\#f$ . The bassoon and double bass provide harmonic support with sustained notes and rhythmic patterns.

12

**1.**

**2.**

**B**

Measures 12-13 of the musical score. The score is divided into two sections, 1. and 2., each consisting of two measures. Section 1 begins with sustained notes followed by eighth-note patterns. Section 2 begins with sustained notes followed by eighth-note patterns. After section 2, a section labeled "B" begins, featuring eighth-note patterns with slurs and dynamic markings like  $mp$ ,  $f$ , and  $mf$ .

Musical score for piano, page 17, section C. The score consists of eight staves. The top six staves are in treble clef, and the bottom two are in bass clef. The key signature changes between G major (two sharps) and F# major (one sharp). Measure 17 starts with a forte dynamic (f) in G major. The first six measures feature eighth-note patterns with grace notes and slurs. Measure 7 begins with a forte dynamic (f) in F# major. Measures 8-12 show more complex patterns with sixteenth-note figures and grace notes. Measure 13 starts with a forte dynamic (f) in G major. Measures 14-16 show eighth-note patterns with grace notes. Measure 17 concludes with a dynamic marking of  $\text{mp}$ . The section ends with a repeat sign and the label 'C' in a box.

Musical score for orchestra and piano, page 22, measures 1-6. The score consists of six staves. The top four staves represent the orchestra, with parts for Violin 1, Violin 2, Viola, and Cello. The bottom two staves represent the piano. Measure 1: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support. Measure 2: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support. Measure 3: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support. Measure 4: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support. Measure 5: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support. Measure 6: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support.

26

6 staves of music for three voices (Soprano, Alto, Bass) in common time. The music features eighth-note patterns with dynamic markings like 3, ♫, ♭, and rests.

30

6 staves of music for three voices (Soprano, Alto, Bass) in common time. The music includes a dynamic marking 'accel. div.' followed by a sixteenth-note pattern. The bass staff has a dynamic marking > at the end of the page.