

Side Notes:

- A friend of mine met a very pretty Fijian woman on a trip to the island. One warm clear night they found themselves walking hand in hand by a river. The moonlight was reflecting off the water and into her beautiful long black hair, etc., etc., etc.. They fell in love and ended up getting married. As a wedding gift I tried to capture in music that perfect night for them.

Helpful Hints:

- The rhythm on this song looks like it could be scary. It's Not. Just take it one column at a time and the rhythm will take care of itself.
- To the great relief of many, I've decided not to reprint what I had thought to be an excellent essay on Rubto in Book 1 (in an effort to be a little more up to date politically). Let me just mention that the gist of "Rubato" is that you have the permission to speed up, slow down, or even stop the tempo if you feel it will help you to express the phrase more, uh, expressively. (And also, girls dig it.)

By Moonlight

(while it's cheap)

Attention beginners: If this song looks too hard, start at measure 10

♩. = 65-72

With a flowing, yet rubato feel

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written by Jon Schmidt
(from the album *A Day in the Sunset*)

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. It begins with a piano (*p*) dynamic and contains several measures of music, including a long note with a fermata. The lower staff is in bass clef with the same key signature and time signature. It contains a series of eighth notes, some marked with an asterisk (*). An annotation with an arrow points to these asterisk notes, stating "asterisk notes may be played with R.H. if you like". The system concludes with a "Ped." (Pedal) marking.

Pedal ad-lib, except where noted

The second system of the musical score continues from the first. The upper staff (treble clef) has a measure number '4' at the beginning. The lower staff (bass clef) continues with eighth notes and includes several measures with asterisk-marked notes. The system ends with three "Ped." markings.

The third system of the musical score continues from the second. The upper staff (treble clef) has a measure number '6' at the beginning. The lower staff (bass clef) continues with eighth notes and includes several measures with asterisk-marked notes. The system ends with four "Ped." markings.

I find it funny that people are fine with 6-8 time, yet they have a problem with 12-8 and 9-8 time. This is quite useless because they all work the same. Remember, whenever the bottom # is 8:
 The ♩=1 The ♩=2 The ♩=3. Isn't that easy? Oh, and sometimes you might need to know that The ♩=4 The ♩=6 and The ♩=8

I use this system almost all the time because I don't like saying "ta te ta" or "ee and a".
 (It can be used with 4-4 time!...or 3-4!.. or 2-4 or 2-2 or 7-8 or 11-8...)

8

1 2 3 1, 2 3

Ped. Ped. Ped. Ped.

You might want to start on this measure the first time. If you do, look at measure 2 to see what the asterisks mean.

11

14

Ped. Ped.

17

pedal simile

20

Musical score for measures 20-22. The key signature is three sharps (F#, C#, G#). The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. A chord symbol 'F#' is present in the left hand at the end of measure 22.

23

Musical score for measures 23-25. The right hand continues the melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. A chord symbol 'E' is present in the left hand at the beginning of measure 23.

26

Musical score for measures 26-28. The right hand continues the melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. Two asterisks are present in the left hand at the beginning of measure 26.

29

Musical score for measures 29-31. The right hand continues the melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. A chord symbol 'A' is present in the left hand at the end of measure 31. The dynamic marking 'pp' is present in the left hand at the beginning of measure 29, and 'cresc.' is present in the right hand at the beginning of measure 30.

32

decresc.

L.H. R.H.

cresc.

35

mf

p

cresc.

decresc.

38

dolce

40

1 2 3

42

45

Cross R.H. thumb under to avoid collision

48

51

Do a 3 against 2 rhythm if you like.

54

cresc.

decresc. *

57

60

cresc.

molto allarg.

f a tempo

E

63

66

cresc.

decresc.

69

8 va
(play R.H. notes octave higher)

p dolce

72

End 8 va

cresc.

75

decresc.

77

1 2 3 4

molto rit.
(a division of Molto Meal ®)

a tempo *cresc.*

79

decresc.

molto rit.

no pedal lift

82

p
a tempo

84

important hold

pp

rit.

Ped.