

Flute (alto and concert)

Moonlighting

*Homages quasi una fantasia
for alto/concert flute and piano*

1: Mondschein (auf stillem Wasser)

Adagio

(♩ = c.56-63)

Christopher Best

A. Fl.

Measures 1-4 of the flute part. The key signature is three sharps (F#, C#, G#). The piece begins in 6/4 time, then changes to 5/4 for two measures, and returns to 6/4. The first measure contains a half note G4, a quarter note A4, and a dotted quarter note B4, all beamed together. The second measure contains a half note C5, a quarter note B4, and a dotted quarter note A4, also beamed together. This pattern repeats in the second system. Dynamics include piano (*p*) and accents (>).

A. Fl.

Measures 5-8. Measure 5 continues the previous phrase. Measure 6 has a fermata over the first half. Measure 7 is in 5/4 time with a half note G4 and a dotted quarter note A4. Measure 8 is in 4/4 time with a half note G4 and a dotted quarter note A4. Dynamics include piano (*p*) and accents (>).

A. Fl.

Measures 9-12. Measure 9 is in 4/4 time with a half note G4 and a dotted quarter note A4. Measure 10 is in 5/4 time with a half note G4 and a dotted quarter note A4. Measure 11 is in 5/4 time with a half note G4 and a dotted quarter note A4. Measure 12 is in 5/4 time with a half note G4 and a dotted quarter note A4. Dynamics include piano (*p*) and accents (>).

A. Fl.

Measures 13-16. Measure 13 is in 4/4 time with a half note G4 and a dotted quarter note A4. Measure 14 is in 6/4 time with a half note G4 and a dotted quarter note A4. Measure 15 is in 6/4 time with a half note G4 and a dotted quarter note A4. Measure 16 is in 7/4 time with a half note G4 and a dotted quarter note A4. Dynamics include mezzo-piano (*mp*) and accents (>).

see perf note 1.

A. Fl.

Measures 17-20. Measure 17 is in 7/4 time with a half note G4 and a dotted quarter note A4. Measure 18 is in 6/4 time with a half note G4 and a dotted quarter note A4. Measure 19 is in 4/4 time with a half note G4 and a dotted quarter note A4. Measure 20 is in 6/4 time with a half note G4 and a dotted quarter note A4. Dynamics include piano (*p*) and accents (>). The piece ends with a double bar line and the word 'attacca'.

Flute (alto and concert)

2: Moon-Phase
(after Reich)

Allegro

(♩ = c.115)

21 To concert flute G.P. G.P. 3

30 Cue

32

35 (♩ = c.77) mf

37

39 2 (mf)

43

45 f

47 mf

49
Fl.

51
Fl.

53
Fl.
marcato

55
Fl.
f

57
Fl.

59
Fl.

61
Fl.

63
Fl.

65
Fl.
Poco meno mosso

Flute (alto and concert)

67 **2**
Fl.
pp *mp*

70
Fl.

71
Fl.

72
Fl.

73
Fl.

74
Fl.

75

Fl.

76

Fl.

rall. poco a poco

p

78

Fl.

$\text{♩} = \text{c.}69$
hold tempo

ancora rall

mf

80

Fl.

hold tempo

$\text{♩} = \text{c.}65$

mp *mf*

82

Fl.

ancora rall

hold tempo

$\text{♩} = \text{c.}60$

mp

84

Fl.

ancora rall

molto rall. $\text{♩} = \text{c.}30$
($\text{♩} = \text{c.}46$)

p *mp* *p*

3: Serial Lunacy
(after Schoenberg)

Presto

(♩ = c.165)

87 **4**

Fl. **3** **f** **ff** **f**

93 **ff** **3** **f** **ff** **3** **f** **ff** **3** **3** **3**

Più lento

(♩ = c.136)

Tempo primo

(♩ = c.165)

96 **4**

Fl. **mp** **f** **sf**

Più lento (come sopra)

(♩ = c.136)

poco rit.

Tempo primo

(♩ = c.165)

103 **mp** **3** **f** **3**

Fl. **mp** **f**

106 **Flz.**

norm.

Fl. **p** **f**

110

Fl. **ff**

Con fuoco (un poco meno mosso)

(♩ = c.156)

112 **4**

Fl. **ff**

121
Fl. *f*

125

130

135

139 *mf* *f* *mf*

143 *f* *ff*

146

148

Flute (alto and concert)

Tempo primo (♩ = c.165) **Più lento** (♩ = c.136)

Tempo primo (♩ = c.165)

153 **4**

Fl. *mp ma marcato* *f sf*

Più lento (come sopra) (♩ = c.136)

poco rit. **Tempo primo** (♩ = c.165)

160

Fl. *mp* *f*

163 Flz. **norm.**

Fl. *p* *f*

167

Fl. *ff*

169 **4**

Fl. *f* *ff* *f*

175

Fl. *ff* *f* *ff* *f* *ff*

Con fuoco (un poco meno mosso)

178 (♩ = c.160)

Fl. *f ben marcato*

Fl. *f norm.*

Fl. *f norm*

Fl. *ben marcato* *f norm* *sim*

Fl. *mf*

Fl. *mf* *f*

Fl. *ff*

Fl. *fff* *To alto flute lunga*

4: From the Mountains to the Hollows
(Altai ad Clavium)

Adagio ma non troppo

208 (♩ = c.63)

A. Fl.

p *ppp* *p*

A. Fl.

ppp *p*

A. Fl.

ppp *p*

A. Fl.

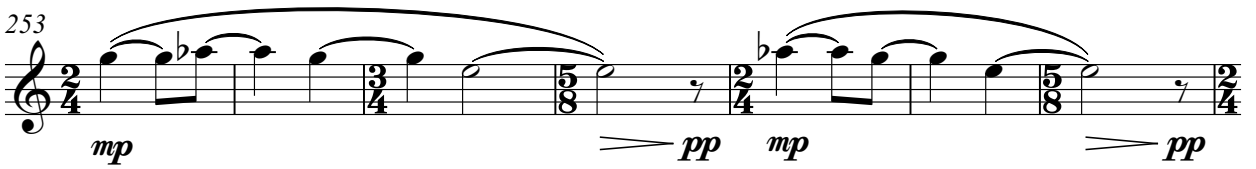
ppp *p* *ppp* *p*

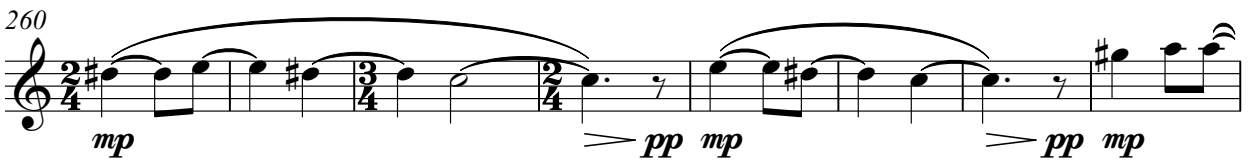
A. Fl.

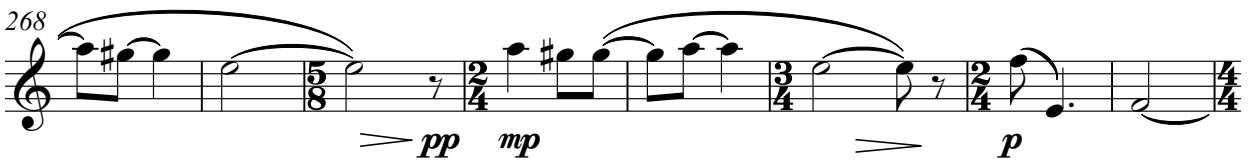
ppp *p*


A. Fl.

mp *p*

253
A. Fl. 
mp *pp* *mp* *pp*

260
A. Fl. 
mp *pp* *mp* *pp* *mp*

268
A. Fl. 
pp *mp* *p*

276
A. Fl. 
mp

283
A. Fl. 
pp *mp* *pp* *mp*

290
A. Fl. 
Meno mosso ($\text{♩} = \text{c.56}$) **rit.** **A tempo** ($\text{♩} = \text{c.56}$)
p *pp*

296
A. Fl. 
rit.
mp
attacca

5: Lune Sacrée I
(after Stravinsky)

Adagio To concert flute (only after piano begins)
(♩ = c.60) G.P. G.P.

A. Fl.

mf 10

Fl.

5 *f* 5

Andante ma con moto

(♩ = c.76)

Fl.

mp 2 2

Fl.

2 2

Fl.

mf 2 2

Fl.

mf

Fl.

cresc. poco a poco

322 Fl. *f* *ff* G.P.

324 Fl. *mf*

326 Fl.

328 Fl. *mf* *tr*

330 Fl. *f* *mf* *tr*

333 Fl. *f* *mf*

335 Fl. *f* *ff* *mf*²

337 Fl. *ff* L'istesso tempo (L'istesso tempo)

341 $\text{♩} = \text{♩}$

Fl. 

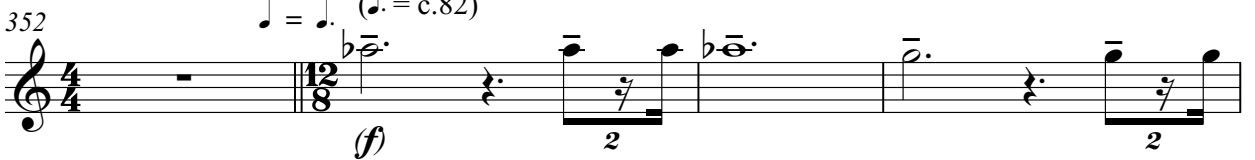
344 

346 

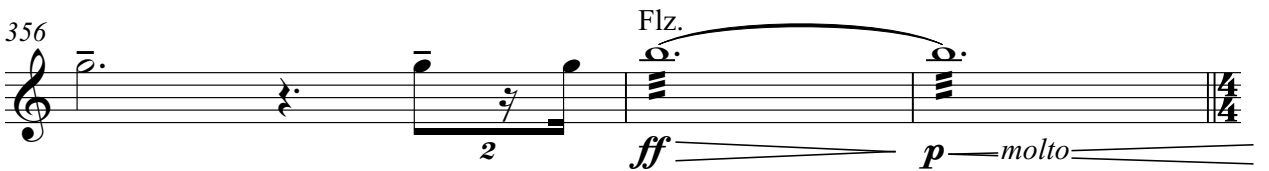
350 

Poco più mosso

$\text{♩} = \text{♩}$ ($\text{♩} = \text{c.82}$)

352 

$\text{♩} = \text{♩}$

356 

Tempo primo

(♩ = c.76)

Fl. *norm.*
359 *ff* *f*

Fl. 361 *ff*

Fl. 363 6 6

6: Night Celestial
(after Bartók)

Lento misterioso

(♩ = c.54)

Fl. 365 *pp*

Poco più mosso

(♩ = c.63)

Fl. 366 (Flz.) *p* *mp* *norm.* 3 3

Fl. 369 3 3

372
Fl. *mf* 3 3 3

374
Fl. 3 *p* 3 *mf* *p*

377
Fl. 3 *mf* *p* 3 *mf* *p*

380
Fl. 3 *mf* *p*

383
Fl. *mf* 3 3 3 3 3 3 3 3

Lento (tempo primo)

(♩ = c.54)

386 Flz. *pp* *ppp*

390 norm. *mf* 3 3 3 3 *p*

7: Lune Sacrée II
(after Stravinsky, Prokofiev looking on)

Adagio (♩ = c.60) **Più mosso** **A tempo** **Più mosso**

393 **2** **2** **pp**

400 **rall.** **A tempo**
p < *mf* > *p*

405 **rit.** **A tempo** **3**
p

413 **Più lento** **A tempo**
mf *p* *mp*

418 *mp* *p* *p*

422 *p* *p* **rit.**

A tempo
427 *p possible* **5** *mp*

Con moto **rit.** **Lento** (♩ = c.40)
436 (♩ = c.88)

440 Fl. *p* *mp* rit. A tempo

443 Fl. *mf marcato*

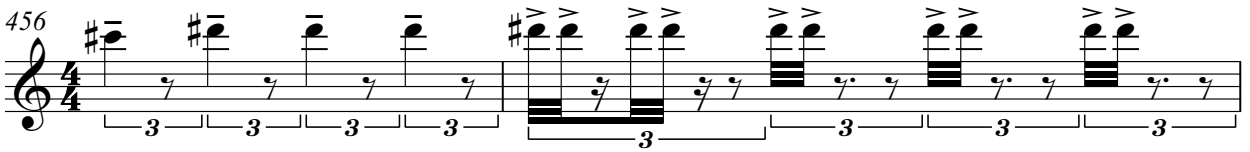
445 Fl. *mp ma marcato*

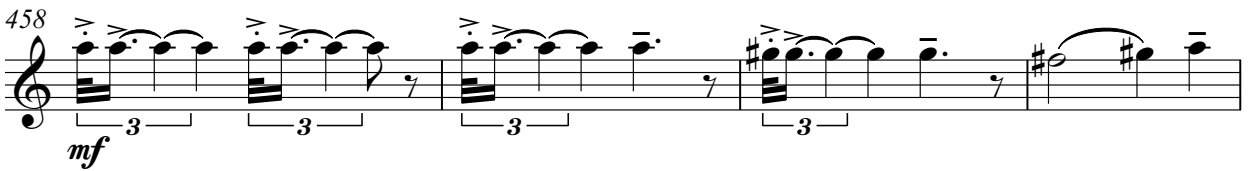
447 Fl. *mf*

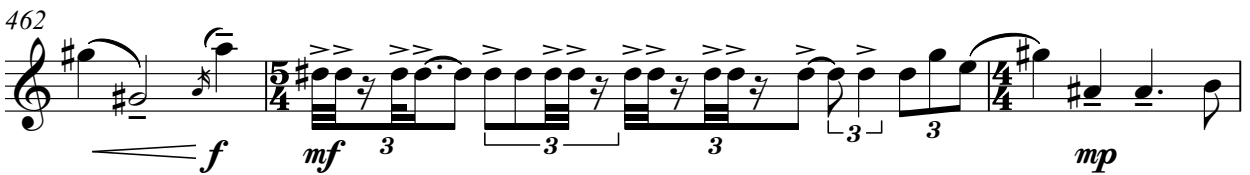
449 Fl. *mp* *mf*

452 Fl. *mp*

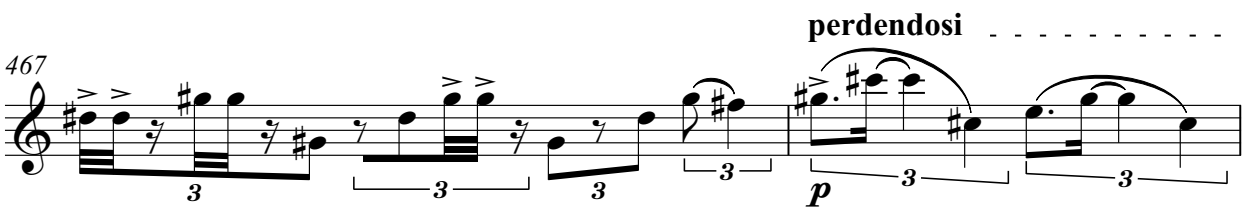
454 Fl. *f*

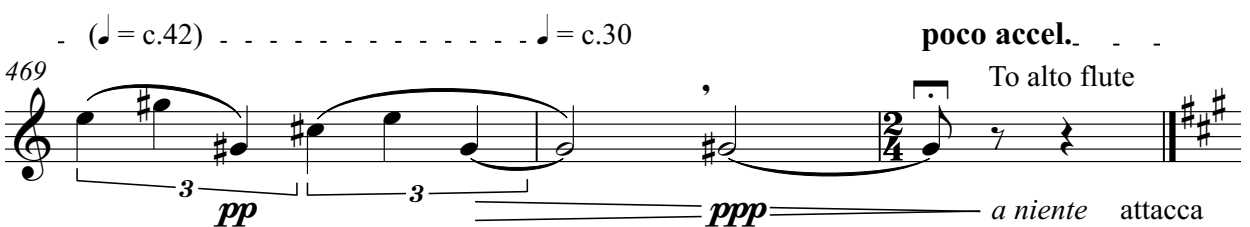
456
Fl. 

458
Fl. 
mf

462
Fl. 
f *mf* *mp*

465
Fl. 

467
Fl. 
p **perdendosi**

(♩ = c.42) ♩ = c.30 **poco accel.**
469
Fl. 
pp *ppp* *a niente* attacca
To alto flute

8: Mirrored Moonlight
(after Pärt)

Tempo of Moonlight Sonata (♩ = c.38) this bar to be played only if flautist requires more time for instrument change **rit.** **Meno mosso** (♩ = c.31)

A. Fl. 472 *poco solo* *tr*

A. Fl. 480 *tr*

A. Fl. 488 *tr*

A. Fl. 496 *tr*

A. Fl. 504 *tr*

A. Fl. 512 *tr*

A. Fl. 520 *pre-bend down semitone* *tr*

A. Fl. 529 *tr* *tr* *poco rall.*