

Christopher Best

Clarion Song

Op.59 (Op.33a)

for Trumpet (in Bb or C) and Organ

2019

Instrumentation:

Trumpet in Bb (trumpet in C also available).
3-manual organ.

Duration:

c.14 mins

Composer's Note:

Although taking an earlier work as its starting point (A Wedding Carol, Op.33), Clarion Song includes a substantial amount of new and re-worked material, partly to accommodate the shift from voice with text to trumpet, and partly to reflect changes in my musical style.

It was written for and subsequently selected by the John Armitage Memorial (JAM) for its 2020 season. The premiere was postponed on account of the Covid-19 outbreak, but finally took place on 23rd March 2022 at St. Brides Church, Fleet Street, with Alan Thomas (principal trumpet of Onyx Brass) and organist Simon Hogan performing. Due to programming limitations, this performance omitted the central cadenza of the piece.

The live recording, together with a simulation recording of the whole piece, may be heard here: <https://chrisbestmusic.com/works/clarion-song>

Clarion Song

for trumpet (in B \flat or C) and organ

Christopher Best

Maestoso

$\text{♩} = \text{c.56}$

Trumpet (in B \flat or C)

Organ

Ped.

f *>p* *<ff* *>p* *f*

Gt *f*

8

Tpt.

Org.

Ped.

f *>p* *<ff* *>p* *mf* *6*

G.P.

G.P.

G.P.

G.P.

f

16

Tpt.

Org.

Ped.

f *12* *f* *>p*

3 *12*

(*f*)

20

Tpt.

3 12 6 7:4

f

Org.

6 7 12 6 7 12

Sw

23

Tpt.

f *mf* 3

Org.

Sw *mf* 3 3

(Gt)

rall. Poco meno mosso

26

Tpt.

pp

Org.

mf *p* Gt reduce

A Largo (Tempo I)

33

Tpt.

mp

Org.

mp

40

Tpt.

Org.

47

Tpt.

Org.

53

Tpt.

(mp) *poco* *mf* *mp* *poco* *mf* *mp*

Org.

md - -

60

Tpt.

mf

Org.

- ms

mf

68

Tpt.

(mf)

(Gt) add

Org.

mp

76

Tpt.

Org.

83

Tpt.

Org.

90

Tpt.

Org.

(mf) *poco* *mf* *poco* *mf* *f* *mp*

rit. C *Meno mosso* a tempo

96

Tpt.

Org.

mf *f*

31 3 3

4:3

102

Tpt.

Org.

4:3

107

Tpt.

Org.

() D

3 4:3

box partially closed

p

Sw 8ft + 4ft

p

111

Tpt.

Org.

117

Tpt.

Org.

poco accel.

mp

add

mp

16ft

122

Tpt.

Org.

mf *p* *mf*

add

mf

Poco più mosso

126

Tpt.

mp

f

Org.

box fully open

6

130

Tpt.

Org.

mf

12

7

8ft

mf

135

Tpt.

mf

5

Org.

6

11

7

5

reduce and close box

rall.

139 **F** Lento $\text{♩} = c.46$

Tpt.

Org.

148

Tpt.

Org.

Ch

Ch

154

Tpt.

Org.

G.P.

G.P.

G.P.

G.P.

G Tempo rubato

162

Tpt. *mp* *p* solo

Org. *colla parte*

170

Tpt. *pp* *ppp* *p*

Org.

H A tempo (Lento)

Tempo rubato

A tempo (Lento)

180

Tpt. *pp* *ppp*

Org. Sw 4ft flutes *(p)*

188

Tpt. G.P.

Org. G.P. Ch (8ft) (p)

G.P. Ch (8ft) 12 10 6

G.P. (p)

193

Tpt. p

Org. Sw 4ft flutes (p) 5 5

Sw 4ft flutes

200

Tpt. mp 3 3

Org. Ch 8ft (p)

Ch 8ft 12 10 6

(p)

206

Tpt.

Sw 4ft flutes

Org.

Sw 4ft flutes

p

212

Tpt.

Sw 4ft flutes

Org.

4ft octave

ppp

pp

pp

I

218

Tpt.

Org.

Ch soft reeds and strings 8ft

mp

223

Tpt.

Org.

8ft

Detailed description: This system covers measures 223 to 228. The Tpt. part is silent. The Org. part consists of three staves. The upper staff has a complex texture with grace notes (7) and triplets (3). The middle staff has a similar texture with triplets. The lower staff (bass) features a melodic line with an 8ft pedal point indicated above it.

229

Tpt.

Org.

Detailed description: This system covers measures 229 to 233. The Tpt. part is silent. The Org. part continues with complex textures, including triplets (3) and grace notes (7). The bass line continues with a melodic line.

234

Tpt.

Org.

Detailed description: This system covers measures 234 to 238. The Tpt. part is silent. The Org. part features complex textures with triplets (3) and grace notes (7). The bass line continues with a melodic line.

239

Tpt.

add 8ft strings

Ch 8ft principals

mf

Ch (principals)

mf

J Largo (Tempo 1)

245

Tpt.

ppp

mf

p

mf

5

reduce

mp

8ft octave + 16ft sub bass

251

Tpt.

5

3

3

Org.

257

Tpt.

Org.

263

Tpt.

Org.

269

Tpt.

Org.

poco rall. **K** poco accel.

275

Tpt.

Org.

mf

add

mf

mf

A tempo

281

Tpt.

Org.

286

Tpt.

Org.

p *mf*

rit. L Allargando (meno mosso) accel. A tempo

291

Tpt.

Org.

f

mf

3

3

4:3

296

Tpt.

Org.

4:3

mf

3

3

301

Tpt.

Org.

mf

306

Tpt.

Org.

Gt

8ft only *f*

f

12

310

Tpt.

Org.

6

7

12

6

7

3

rall. . . . Poco meno mosso

313

Tpt.

Org.

Gt

f

6

11

6

317

Tpt.

Org.

(*mf*) 6 11 7

12 12 12 12

319

Tpt.

Org.

12 12 10

+16ft

321

Tpt.

Org.

f *p* *f* *mp* *f* *ff*

9 7

...unique sonorities and an engaging sound world... a major opus in terms both of its evocative musical content and its duration, ...representing an important contribution to the body of music for low flutes...

Will Sleath (flautist) **'Fragilities'**

... 'How Great, How Fall'n' was exactly the type of new music that JAM prides itself on supporting...

Edward Armitage, Chairman John Armitage Memorial Concert Series

... 'Playfall' is a mature and powerful work, able to portray the dark shadows of loss that can unexpectedly creep into even the most joyful moments in life...

Dance Europe

... 'Night Walking' was proof that contemporary music can succeed on all fronts; it required concentration but was also exhilarating....

Sound and Music

... 'Another Kind of Air' is courageous in its simplicity and deserves to be heard... a piece that proclaims an unambiguous space...

Sound and Music

... This is lovely music for dance and it develops in a delightful way...

Howard Skempton (composer) **'Life Before Birth'**

... 'Triaphony' showed competence in the handling of a difficult medium... the climax to the third movement was highly effective...

Cambridge Evening Telegraph

... In the darkened studio, its shifting layers made a shapely and animating effect.

Nottingham Evening Post **'From Steel to Stone'**

Christopher Best is a freelance composer based in the Southwest of England, writing mostly concert, stage and acousmatic music. Commissioning groups have included the *Malta Philharmonic Orchestra*, the *Fisarchi Ensemble of Florence*, *Scottish Dance Theatre*, *Jamaican National Dance*, *Emilyn Claid & Co.*, and *Bimba Dance Theatre*. Works have also been written for ensembles such as *Aquarius*, *Jane's Minstrels*, *Kokoro*, the choir of Selwyn College Cambridge and *Onyx Brass*.

In making new work, Chris places particular emphasis on collaborating with performers, and is grateful for having had the opportunity to do so with such distinguished musicians as accordionist Miloš Milivojević, trumpeter Alan Thomas, cellist Rohan de Saram, flautist William Sleath, pianists Tim Carey, Raymond Clarke and Julian Hellaby, harpist Ruth Wall, guitarist Matthew Marshall and organists Simon Hogan and Daniel Mould. His music has received widespread critical acclaim and been performed and broadcast internationally.

Since 2010 Chris has held a senior lectureship at Falmouth University, having formerly been Reader in music composition at Dartington College of Arts in Devon. He has taught extensively throughout the UK and abroad, and co-directed residential music and dance exchanges in Devon, Manchester, London and Madrid.

Recent output includes the acousmatic cycle **Worlds; Hawaiki; Six Conceptions** for chorus and orchestra, **Clarion Song** for trumpet and organ; **Odes and Episodes** and **Echoes of a Lost Music**, both for electric guitar; **They Fall, They Dance** for flute and string quartet; **Scending** for flutes and accordion and **Fragilities** for flutes and cello.

For further information, scores, parts and recordings visit composer's website:

www.chrisbestmusic.com