

Christopher Best

Night Walking

Op.35

for Clarinet in Bb, Bass Clarinet in Bb,
Violin and Violoncello

1997

Instrumentation

Clarinet in Bb (notated in transposition)
Bass Clarinet in Bb (notated in transposition)
Violin
Violoncello

Recommended layout

Vcl. Bcl.
Vln Cl.

Duration

c.4':50"

Performance notes

Grace notes should be performed across (either side of) the beat.

An asterisk (*) indicates the end of a solo passage.

All tremolandi should be performed if possible with the indicated measured note values.

All arpeggiated pizzicato chords should be performed from bottom to top.

Pizzicato glissandos should be expressive but not exaggerated and the end note should be sounded.

Composer's notes

Night Walking was written at the request of the **Society for the Promotion of New Music** for its 1997-98 season, under the artistic directorship of **Howard Skempton**. The first performance was given by members of the ensemble **Jane's Minstrels** at Christ Church, Spitalfields, on June 16th 1997 as part of the **Spitalfields Festival**.

A subsequent version (Op37a), substituting alto flute for the original Bb clarinet, was arranged for the ensemble **Kokoro**, who gave the premiere at The Great Hall, Dartington, in October 2005. The arrangement was selected as the British entry to the 9th Edition International Composition Competition Città di Udine in 2012.

2nd edition 10/01/24

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Lento (quasi Andante)

♩ = 40-44 (♩ = 80-88)

Clarinet in Bb
Bass Clarinet in Bb
Violin
Violoncello

mf p mp
solo mf f mf
pizz. (sul tasto sempre) f
f saltando mp f pizz. mf

Cl.
B. Cl.
Vln
Vc.

5
Cl.
B. Cl. f
arco (norm sempre) mf f
arco solo f saltando mp f pizz. mf

Cl.
B. Cl.
Vln
Vc.

9
Cl. mf p mp
B. Cl. f mf
Vln
Vc. gliss. 3 3 3

12

Cl.

B. Cl.

Vln

Vc.

arco

mf

f

arco solo

f saltando

mp *f*

mf

pizz.

f

16

Cl.

B. Cl.

Vln

Vc.

arco

mp

mf

mp

mf

19

Cl.

B. Cl.

Vln

Vc.

mf

legato

mp

mf

solo

ff saltando

mf

ff

sul tasto

mp

A

23

Cl. *4:3 espress.*

B. Cl.

Vln *mf 4:3 espress. marc. 4:3 espress.*

Vc.

B Più mosso (quasi Allegro)

♩ = c54 (♩ = c108)

27

Cl. *f 4:3*

B. Cl. *f*

Vln *f marc. 4:3*

Vc. *f pizz. gliss.*

rall.

C Lento molto

♩ = c36 (♩ = c72)

31

Cl. *4:3 p dolce*

B. Cl. *p dolce*

Vln *marc. 4:3 p dolce*

Vc. *gliss. arco p dolce*

Tempo I

37

Cl.

B. Cl.

Vln

Vc.

poco solo

mp

mf

6

mp

pp

42

Cl.

B. Cl.

Vln

Vc.

mf

mp

espress.

3

pizz.

mp sonore

3

45

Cl.

B. Cl.

Vln

Vc.

mp

mf

p

mp

3

mf

f

pp

mp

arco

V

V

V

3

D Più mosso (come sopra)

49

Cl. *f* 4:3

B. Cl. *f*

Vln arco *f marcato* pizz. 4:3

Vc. *f* gliss.

rall.

E Tempo I

54

Cl. 4:3 *mp* *espress.* 4:3

B. Cl. *p*

Vln 4:3 *mp* *espress.* 4:3

Vc. arco sul tasto *p*

59

Cl. 4:3 *espress.*

B. Cl.

Vln *poco marc* *espress.* 4:3

Vc.

poco rall. . . . Lento molto

63

Cl. *espress.* *p dolce*

B. Cl. *dolce*

Vln *poco marc* *espress.* *p dolce*

Vc. *normale* *dolce*

4:3

Tempo I

68

Cl.

B. Cl.

Vln

Vc. *solo* *mp pesante*

poco morendo al fine

72

Cl. *pp*

B. Cl. *p*

Vln

Vc. *mf* *p*

...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. Groups to have commissioned him include 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 Moul. 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