

Christopher Best

Moonlighting

Homages quasi una fantasia

Op.39 no.3

for Bb clarinet and piano

2023

Performance notes

1. The performers should carefully observe instructions regarding pauses after movements. Where marked *attacca*, there should be only the briefest of breaks; where marked *lunga*, there should be a substantial pause, and where no marking is given, there should be a short silence as though mentally preparing the next phrase.
2. The desired blurring effect in the last movement should be achieved by 'late' pedalling, allowing a triplet quaver overlap between chord changes (as indicated).
3. Movements 3 and 5 may be swapped around as an alternative playing order.
4. The homage to Schoenberg section of the third movement (bars 87-111 and 153-177) follows Schoenberg's practice of giving all notes accidentals. Elsewhere, accidentals should be assumed to last for the duration of the bar, though cautionaries are generously deployed.

Composer's Note

Whilst drawing extensively upon the slow movement of **Beethoven's Sonata Opus 27. No. 2**, this work pays additional homage to Igor Stravinsky (*Petrouchka*, *The Rite of Spring* and *The Symphony of Psalms*), to Béla Bartók (*Music for Strings, Percussion and Celeste*), to Arnold Schoenberg (*Piano Suite Opus 25*), to Steve Reich (*Piano Phase*), to Arvo Pärt (*Spiegel Im Spiegel*) and briefly to Serge Prokofiev (*Symphony No. 5*). While the individual voices of these composers can be heard in the music, *Moonlighting* remains essentially an expression of my own aesthetic.

The score was originally conceived and recorded for Scottish Dance Theatre's contemporary dance piece **Playfall** (with funds generously provided by the Arts Council of Scotland and The National Lottery). Choreography was by Janet Smith (to whom credit is gladly given for the original idea of using Beethoven's music) and music recorded by Julian Hellaby and Catherine Laws. The premiere took place at Dundee Repertory Theatre on 25th February 1998, followed by an extensive UK tour.

The piece was subsequently re-worked for concert performance as *Moonlighting* (Opus 39 No.1), including music that was written for but never used in the dance. An arrangement for flute and piano (Opus 39 No.2) followed in 2022, adding further material and offering an entirely new last movement, *Mirrored Moonlight*, which also functions as a standalone work. This new arrangement for Bb clarinet and piano (Opus 39 No.3) contains further changes and additions to accommodate the instrument's lower register and bring out its particular qualities.

Duration

29-30 minutes

Moonlighting

Homages quasi una fantasia
for B \flat clarinet and piano

1: Mondschein (auf stillem Wasser)

Christopher Best

Adagio

(♩ = c.56-63)

The musical score is divided into four systems, each with a Clarinet in B \flat (Cl.) and Piano (Pno) part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various dynamics such as *p*, *poco*, *mp*, and *pp*, as well as performance markings like *Ped.* and *m.d.* (mezza dolce).

System 1: Clarinet in B \flat and Piano. Dynamics: *p*, *poco*. Pedal markings: *Ped.*

System 2: Clarinet in B \flat and Piano. Dynamics: *p*, *poco*, *mp*, *p*. Pedal markings: *Ped.*

System 3: Clarinet in B \flat and Piano. Dynamics: *pp*, *p*. Pedal markings: *(Ped.)*, *Ped.*

System 4: Clarinet in B \flat and Piano. Dynamics: *mp*, *p*. Pedal markings: *(Ped.)*, *m.d.*, *Ped.*

37

Cl.

Pno

p cresc.

(mf)

40

Cl.

Pno

(mp)

mf

(mf)

m.s. un poco distinto

43

Cl.

Pno

45

Cl.

Pno

(mf)

f

mf

m.d. un poco distinto

p

mf

48

Cl.

Pno

51

Cl. *marcato*

Pno *p* *mf*

(mf) *m.s. un poco distinto*

54

Cl.

Pno

57

Cl.

Pno *(mf)*

p cresc. poco a poco *(mp)*

60

Cl.

Pno *mf*

m.d. un poco distinto

63

Cl.

Pno *p* *mf* *p*

(mf)

Poco meno mosso

66

Cl.

Pno

69

Cl.

pp *mp*

Pno

71

Cl.

Pno

73

Cl.

Pno

75

Cl.

Pno

p

77

Cl. *p cresc.* *mf*

Pno *(p)* *cresc.* *pp cresc.*

79

Cl. *poco rall* *hold tempo* $\text{♩} = c.64$ *mp*

Pno *m.d. un poco distinto* *mp* *p* *(mp)*

81

Cl. *ancora poco rall* *hold tempo* $\text{♩} = c.60$ *mf* *mp*

Pno *mp* *m.s. un poco distinto*

84

Cl. *ancora rall* *molto rall.* $\text{♩} = c.46$ $\text{♩} = c.30$ *p* *mp* *p*

Pno *m.d. un poco distinto* *p* *mp* *p* *(p)*

3: Serial Lunacy
(after Schoenberg)

Presto

(♩ = c.165)

87

Cl.

Pno

f *sf* *sf*

91

Cl.

Pno

ff *f* *ff* *f* *ff* *f* *ff*

f *ff* *f* *ff* *f*

f

94

Cl.

Pno

f *ff*

ff *f* *pp*

sf

97

Cl.

Pno

sf

Più lento
(♩ = c.136)

Tempo primo
(♩ = c.165)

100

Cl. *mp ma marcato* *f*

Pno *mp* *f* *sf* *p*

Più lento (come sopra)
(♩ = c.136)

poco rit.

Tempo primo
(♩ = c.165)

103

Cl. *mp* *f*

Pno *p* *f* *(p)* *f*

106 Flz.

Cl. *p*

Pno *p* *sf*

109

Cl. *f* *norm.* *ff*

Pno *f* *ff*

Con fuoco (un poco meno mosso)

(♩ = c.156)

112

Cl.

Pno

ff

senza ped.

116

Cl.

Pno

ff

m.d. 3

119

Cl.

Pno

f

mf

122

Cl.

Pno

f

125

Cl.

Pno

128

Cl.

Pno

131

Cl.

Pno

134

Cl.

Pno

137

Cl.

Pno

140

Cl.

Pno

mf

f

mf

poco ped.

144

Cl.

Pno

f

ff

147

Cl.

Pno

150

Cl.

Pno

3 3 3 3 3 3

senza ped.

Tempo primo

(♩ = c.165)

153

Cl.

Pno

pp

sf

(ped. normale)

Più lento

(♩ = c.136)

Tempo primo

(♩ = c.165)

157

Cl.

Pno

mp ma marcato

mp

sf (mp) sf (mp) p sf p

Più lento (come sopra)

(♩ = c.136)

poco rit.

Tempo primo

(♩ = c.165)

160

Cl.

Pno

mp

f p sf (p) f

163 Flz. *p* *f* norm.

167 *ff* *f* *sf*

170 *f* *ff* *sf* *f*

174 *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Con fuoco (un poco meno mosso)

(♩ = c.156)

177

Cl. *f ben marcato*

Pno *ff* *f m.d.3*

senza ped.

181

Cl. *f norm.*

Pno *m.d. ben marcato*

185

Cl. *ben marcato*

Pno *f norm.*

189

Cl. *f norm* *sim*

Pno *ben marcato*

193

Cl.

Pno

mf

196

Cl.

Pno

f

m.s. ben marcato

poco ped.

199

Cl.

Pno

ff

202

Cl.

Pno

ff

lunga

m.d.

4: Solar Winds in Lunar Hollows
(Ventus Per Clavium)

Adagio ma non troppo

(♩ = c.60)

208

Cl. *p* *ppp* *p*

Pno *p*

basso sempre sotto voce

Ped. 

216

Cl. *ppp* *p* *ppp*

Pno

224

Cl. *p*

Pno

(Ped.) 

232

Cl. *ppp* *p* *ppp* *p*

Pno

(Ped.) 

240

Cl.

Pno

ppp p

247

Cl.

Pno

mp p mp

254

Cl.

Pno

(Ped.)

pp mp pp mp

262

Cl.

Pno

pp mp pp mp

270

Cl. *pp mp p*

Pno *p*

278

Cl. *mp pp mp*

Pno *mp*

(Ped.)

Meno mosso rit.
(♩ = c.56)

286

Cl. *pp mp p*

Pno *p*

(Ped.)

A tempo rit.
(♩ = c.56)

294

Cl. *pp*

Pno *pp PPP*

8^{va} U.C.

5: Lune Sacrée I
(after Stravinsky)

Adagio
(♩ = c.60)

Cl. G.P. G.P.

Pno *mf* G.P. *mp* G.P.

Ped. Ped. Ped.

306

Cl. *mf* 10

Pno *mf* *mp* 6 6 7 12 12

308

Cl. 5 *f* 5

Pno *mf* *f* 12 6

Andante ma con moto

(♩. = c.76)

310

Cl. *mp*

Pno *mp*

m.s. poco distinto

312

Cl.

Pno *pp* *mp*

m.d. poco distinto

314

Cl.

Pno *p* *mf*

(mp)

316

Cl. *mf*

Pno *mf m.s. poco distinto*

318 *tr* *mf* *(mf)* *m.d. poco distinto* *p* *mf*

320 *cresc. poco a poco*

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

324 *mf* *mp* *2* *2* *m.s. poco distinto*

326

Cl.

Pno

m.d. poco distinto

p *mf*

328

Cl.

Pno

p *mf*

(mf)

330

Cl.

Pno

f *mf*

m.s. poco distinto

332

Cl.

Pno

f *mf*

(mf) *m.d. poco distinto*

p *mf*

334

Cl. *f* *mp* *f*

Pno *(mf)* *f*

336

Cl. *ff* *f* *2*

Pno *2*

m.s. poco distinto

L'istesso tempo

338

Cl. *ff*

Pno *p* *f*

pesante

senza ped.!

(L'istesso tempo)

340

Cl.

Pno *mf 2*

342

Cl.

Pno

f pesante

344

Cl.

Pno

p *mp p subito*

346

Cl.

Pno

mp *f pesante*

348

Cl.

Pno

f pesante

6

350

Cl.

Pno

p

mf p subito

352

Cl.

Pno

mf

f pesante

$\text{♩} = \text{♩}$

Poco più mosso

(♩. = c.82)

354

Cl.

Pno

f

mf

f

f

356

Cl.

Pno

f

mf

f

358 Flz.

Cl. *ff* *p molto*

Pno *mf* *f*

Tempo primo

(♩ = c. 76)

360 norm.

Cl. *ff* *f*

Pno *ff pesante* *mp*

362

Cl. *ff*

Pno *mf* *f*

364

Cl. *ff* *fff*

Pno *ff* *fff*

6: Night Celestial
(after Bartók)

Lento misterioso

(♩ = c.50)

Cl. *pp* 7 7

Pno *pp* *p* *8va* *Red.*

Cl. *pp* *pp sempre*

Pno *p* *3* *8va* *solo* *mp* *Red.*

Cl. *p*

Pno *(mp)* *(mp)* *Red.*

Poco più mosso

(♩ = c.58)

369

Cl. *mp*

Pno *(pp sempre)*

8^{va}

(mp) *(pp sempre)*

370

Cl.

Pno *(Ped.)*

mf

372

Cl.

Pno *f* *mf* *f* *mf*

Ped.

375

Cl. *p* *mf* *p*

Pno *p*

10

378

Cl. *mf* *p* *mf* *p* *più f*

Pno *mp* *p*

382

Cl. *mf* *p* *mp*

Pno *mp* *p*

Red. *Red.*

385

Cl. *mf* *p*

Pno *mf* *p*

Red. *Red.*

Lento (tempo primo)

(♩ = c.50)

388

Cl. *pp*

Pno *pp* *p*

Red. *Red.*

389

Cl.

Pno

3

p

mf

391

Cl.

Pno

3

mf

f

mf

Ped.

393

Cl.

Pno

mf

3

3

p

reduce pedal slightly but retain low notes

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

396

Cl.

Pno

Adagio (♩ = c. 60)

Più mosso

A tempo

Più mosso

p

più f

pp echo

mp

3/4

rall. **A tempo**

403

Cl. *p* — *mf* — *p*

Pno *pp* *p* *mf*

Ped. U.C.

rit. **A tempo**

408

Cl. *p*

Pno *pp* *p* *mp* *p* *f* *sonore* *mf*

414

Cl. *mf* *p*

Pno *poco* *p* *mf* *p*

Più lento **A tempo**

419

Cl. *mp* *mp*

Pno *mp*

Ped.

423

Cl.

Pno

p *p* *p*

p

Ped.

427

Cl.

Pno

rit.

A tempo

* see footnote

ossia

p possible

p

p possible

Ped.

431

Cl.

Pno

mp

p

mp

m.d.

m.d.

8^{va}

mp *p* *mp*

m.d. *m.d.*

8^{va}

*play ossia if not possible to play extremely softly

Con moto
(♩ = c.88)

436

Cl. *mp*

Pno *mf* *mp* m.d.

(Ped.)

rit. Lento
(♩ = c.40)

440

Cl.

Pno *p*

moderate pedal ad lib

rit. A tempo (lento)

443

Cl. *p* *mp*

Pno *mp* *sim*

446

Cl. *mf marcato*

Pno *mf marcato*

448

Cl. *mp ma marcato*

Pno *mp*

450

Cl. *f* *mf*

Pno *mf*

452

Cl. *mp* *mf*

Pno *mp* *mf*

455

Cl. *mp*

Pno

457

Cl.

Pno

mp *f* *mf*

This system covers measures 457 and 458. The Clarinet part begins with a melodic line in measure 457, followed by a series of triplet eighth notes in measure 458, marked *f*. The Piano accompaniment features a steady triplet eighth-note pattern in the right hand, starting at *mp* and increasing to *f* in measure 458. The left hand provides a harmonic accompaniment with chords and moving lines.

459

Cl.

Pno

mp *mf*

This system covers measures 459 and 460. The Clarinet part continues with triplet eighth notes, marked *mf*. The Piano accompaniment maintains the triplet eighth-note pattern in the right hand, marked *mp* in measure 459 and *mf* in measure 460. The left hand continues with harmonic support.

461

Cl.

Pno

This system covers measures 461 and 462. The Clarinet part features a melodic line with slurs and accents. The Piano accompaniment continues with the triplet eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

463

Cl.

Pno

This system covers measures 463 and 464. The Clarinet part has a melodic line with a slur and a fermata over the final note. The Piano accompaniment continues with the triplet eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

465

Cl.

Pno

Measures 465-466. Clarinet part: Measure 465 has a half note Bb with a dynamic of *f*. Measure 466 has a quarter note Bb with a dynamic of *mf*, followed by a triplet of eighth notes (Bb, A, G) and a quarter note Bb. Piano part: Measure 465 has a triplet of eighth notes (F#, G, A) in the right hand and a triplet of eighth notes (F#, G, A) in the left hand, with a dynamic of *f*. Measure 466 has a triplet of eighth notes (F#, G, A) in the right hand and a triplet of eighth notes (F#, G, A) in the left hand, with a dynamic of *mf*.

467

Cl.

Pno

Measures 467-468. Clarinet part: Measure 467 has a half note Bb with a dynamic of *mp*. Measure 468 has a quarter note Bb with a dynamic of *mp*, followed by a triplet of eighth notes (Bb, A, G) and a quarter note Bb. Piano part: Measure 467 has a triplet of eighth notes (F#, G, A) in the right hand and a triplet of eighth notes (F#, G, A) in the left hand, with a dynamic of *mp*. Measure 468 has a triplet of eighth notes (F#, G, A) in the right hand and a triplet of eighth notes (F#, G, A) in the left hand.

469

Cl.

Pno

Measures 469-470. Clarinet part: Measure 469 has a quarter note Bb with a dynamic of *mp*, followed by a triplet of eighth notes (Bb, A, G) and a quarter note Bb. Measure 470 has a quarter note Bb with a dynamic of *mp*, followed by a triplet of eighth notes (Bb, A, G) and a quarter note Bb. Piano part: Measure 469 has a triplet of eighth notes (F#, G, A) in the right hand and a triplet of eighth notes (F#, G, A) in the left hand. Measure 470 has a triplet of eighth notes (F#, G, A) in the right hand and a triplet of eighth notes (F#, G, A) in the left hand.

471

Cl.

Pno

Measures 471-472. Clarinet part: Measure 471 has a quarter note Bb with a dynamic of *mp*, followed by a triplet of eighth notes (Bb, A, G) and a quarter note Bb. Measure 472 has a quarter note Bb with a dynamic of *mp*, followed by a triplet of eighth notes (Bb, A, G) and a quarter note Bb. Piano part: Measure 471 has a triplet of eighth notes (F#, G, A) in the right hand and a triplet of eighth notes (F#, G, A) in the left hand. Measure 472 has a triplet of eighth notes (F#, G, A) in the right hand and a triplet of eighth notes (F#, G, A) in the left hand.

473

Cl.

Pno

475

Cl.

Pno

477

Cl.

Pno

479

Cl.

Pno

perdendosi

.. (♩ = c.42) ♩ = c.30 **poco accel.**

Cl. 481 *pp* *ppp* *a niente*

Pno *mp* *p* *pp* *pp molto sostenuto*

Ped. attacca

8: Mirrored Moonlight
(after Pärt)

Tempo of
Moonlight Sonata
(♩ = c.38)

rit. . . . **Meno mosso**
(♩ = c.31)

Cl. 484 *p* *più p* *tr*

Pno *see note 2*

(Ped.)

Cl. 489 *p* *più p* *p* *tr*

Pno *sempre m.s.* *(pp)*

(Ped.)

495 *tr*

Cl. *più p* *p*

Pno

This system contains measures 495 to 500. The Clarinet part begins with a trill in measure 495, followed by a melodic line. Dynamics are marked *più p* and *p*. The Piano part features a complex texture with triplets in both hands and a large slur spanning across measures 495-500. Pedal marks are present at the bottom of the system.

501 *tr*

Cl. *più p* *p*

Pno

This system contains measures 501 to 506. The Clarinet part has a trill in measure 501 and continues with a melodic line. Dynamics are *più p* and *p*. The Piano part continues with triplets and a large slur. Pedal marks are present at the bottom of the system.

507 *tr*

Cl. *più p* *p* *più p*

Pno

This system contains measures 507 to 512. The Clarinet part features a trill in measure 507 and a melodic line. Dynamics are *più p*, *p*, and *più p*. The Piano part continues with triplets and a large slur. Pedal marks are present at the bottom of the system.

513 *tr*

Cl. *p*

Pno

Measures 513-518. Clarinet part: Measure 513 has a trill. Measures 514-518 show a melodic line with a *p* dynamic. Piano accompaniment: Right hand has continuous triplets. Bass line has rests in measures 514, 515, 517, and 518. A large fermata is placed over the piano accompaniment in measure 517.

519 *tr*

Cl. *più p* *p*

Pno

Measures 519-524. Clarinet part: Measure 519 has a trill. Measures 520-524 show a melodic line with *più p* and *p* dynamics. Piano accompaniment: Right hand has continuous triplets. Bass line has rests in measures 520, 521, 523, and 524. A large fermata is placed over the piano accompaniment in measure 523.

525 *tr*

Cl. *più p* *p*

Pno

Measures 525-530. Clarinet part: Measure 525 has a trill. Measures 526-530 show a melodic line with *più p* and *p* dynamics. Piano accompaniment: Right hand has continuous triplets, some with chromatic changes. Bass line has rests in measures 526, 527, 529, and 530. A large fermata is placed over the piano accompaniment in measure 529.

531

Cl. *mp* *p* *più p* *tr*

Pno

537

Cl. *p* *più p*

Pno

543

Cl. *tr* *tr* *poco rall.*

Pno

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