

*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 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

c.31 minutes

# Moonlighting

Homages quasi una fantasia  
for B $\flat$  clarinet and piano

## 1: Mondschein (auf stillem Wasser)

Adagio

(♩ = c.56-63)

Christopher Best

The musical score is presented in four systems, each containing a Clarinet in B $\flat$  part and a Piano part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is Adagio, with a metronome marking of approximately 56-63 beats per minute. The score includes various dynamics such as *p*, *poco*, *pp*, *mp*, and *m.d.* (mezzo-dolce). Pedal markings are indicated by 'Ped.' with a triangle symbol. Measure numbers 5, 9, and 13 are clearly marked at the beginning of their respective systems. The piano part features complex chordal textures and arpeggiated figures, while the clarinet part has a more melodic and lyrical character.



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* *(mf)* *p*

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**  $\text{♩} = c.60$  *mp*

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

81

Cl. **ancora rall** **hold tempo**  $\text{♩} = c.56$  *mf* *mp*

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

84

Cl. **ancora rall** **molto rall.**  $\text{♩} = c.43$   $\text{♩} = c.30$  *p* *mp* *p*

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

3: Serial Lunacy  
(after Schoenberg)

**Presto**

(♩ = c.165)

87

Cl.

Pno

91

Cl.

Pno

94

Cl.

Pno

97

Cl.

Pno

**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* *sf* *p*

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

Musical score for measures 125-127. The Clarinet (Cl.) part consists of whole notes: G4, A4, B4, C5, B4, A4, G4. The Piano (Pno) part features triplets in the right hand: G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4. The left hand has sustained chords: G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4.

128

Cl.

Pno

Musical score for measures 128-130. The Clarinet (Cl.) part consists of whole notes: G4, A4, B4, C5, B4, A4, G4. The Piano (Pno) part features triplets in the right hand: G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4. The left hand has sustained chords: G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4.

131

Cl.

Pno

Musical score for measures 131-133. The Clarinet (Cl.) part consists of whole notes: G4, A4, B4, C5, B4, A4, G4. The Piano (Pno) part features triplets in the right hand: G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4. The left hand has sustained chords: G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4.

134

Cl.

Pno

Musical score for measures 134-136. The Clarinet (Cl.) part consists of whole notes: G4, A4, B4, C5, B4, A4, G4. The Piano (Pno) part features triplets in the right hand: G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4, G4-A4-B4, A4-B4-C5, B4-A4-G4. The left hand has sustained chords: G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4, G4-B4, A4-C5, B4-A4.

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*

**Più lento (come sopra)**

(♩ = c.136)

**poco rit.**

**Tempo primo**

(♩ = c.165)

160

Cl.

Pno

*mp*

*f*

*f*

*p*

*sf*

*(p)*

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. *mf*

Pno *mf*

196

Cl. *f*

Pno *m.s. ben marcato* *poco ped.*

199

Cl. *ff*

Pno *ff*

202

Cl. *lunga* *fff*

Pno *m.d.* *fff* *lunga*

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

Adagio ma non troppo

(♩ = c.63)

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.

Ppp p

Pno

247

Cl.

mp p mp

Pno

mp p mp

254

Cl.

Pp mp Pp mp

Pno

(Ped.)

262

Cl.

Pp mp Pp mp

Pno

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<sup>va</sup> 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.

306

Cl. *mf* 10

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

308

Cl. 5 *f* 5

Pno 12 6 *mf* *f*

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* *m.s. poco distinto*

326 Flz. *mp* *mf* *m.d. poco distinto* *p* *mf* 2

328 *p* *mf* *p* *mf*

330 *f* *mf* *mf* *m.s. poco distinto* 2 2

332 *tr* *#5.* *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*

356

Cl.

Pno

*f*

*mf*

*f*

358 Flz. Cl. *ff* *p cresc. molto* *mf* *f*

Pno

**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.) *p*

Cl. *p*

Pno *(mp)* *(mp)* *3* *3* *8va* *(Red.)*

**Poco più mosso**

(♩ = c.58)

369

Cl. *mp*

Pno *(pp sempre)*

*8<sup>va</sup>*

*(mp)* *(pp sempre)*

370

Cl. *mf*

Pno *(Ped.)*

*mf*

372

Cl. *mf*

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.*

385

Cl. *mf* *p*

Pno *mf* *p*

*Red.*

**Lento (tempo primo)**

(♩ = c.50)

388

Cl. *pp*

Pno *pp*

*p* *8<sup>vb</sup>* *Red.*

389

Cl.

Pno

391

Cl.

Pno

393

Cl.

Pno

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

**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*

Red.

427

Cl.

Pno

rit. A tempo

\* see footnote

ossia

*p possible*

*p*

*p possible*

Red.

431

Cl.

Pno

*mp* *p* *mp*

*m.d.* *m.d.*

8<sup>va</sup>

*mp* *p* *mp*

*m.d.* *m.d.*

8<sup>va</sup>

Red.

\*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*

459

Cl.

Pno

*mp* *mf*

461

Cl.

Pno

*mp* *mf*

463

Cl.

Pno

*mp* *mf*

465

Cl.

Pno

Measures 465-466. Clarinet part: Measure 465 starts with a half note Bb, followed by a quarter note Gb, and a half note F. Measure 466 contains a triplet of eighth notes (F, G, A) repeated three times. Piano part: Measure 465 has a triplet of eighth notes (F#, G#, A) repeated three times. Measure 466 has a triplet of eighth notes (G#, A, B) repeated three times. Bass clef part: Measure 465 has a triplet of eighth notes (F#, G#, A) repeated three times. Measure 466 has a triplet of eighth notes (G#, A, B) repeated three times. Dynamics: *f* and *mf*.

467

Cl.

Pno

Measures 467-468. Clarinet part: Measure 467 has a half note Bb, quarter note Gb, and half note F. Measure 468 contains a triplet of eighth notes (F, G, A) repeated three times. Piano part: Measure 467 has a triplet of eighth notes (F#, G#, A) repeated three times. Measure 468 has a triplet of eighth notes (G#, A, B) repeated three times. Bass clef part: Measure 467 has a triplet of eighth notes (F#, G#, A) repeated three times. Measure 468 has a triplet of eighth notes (G#, A, B) repeated three times. Dynamics: *mp*.

469

Cl.

Pno

Measures 469-470. Clarinet part: Measure 469 contains a triplet of eighth notes (F, G, A) repeated three times. Measure 470 contains a triplet of eighth notes (G, A, B) repeated three times. Piano part: Measure 469 has a triplet of eighth notes (F#, G#, A) repeated three times. Measure 470 has a triplet of eighth notes (G#, A, B) repeated three times. Bass clef part: Measure 469 has a triplet of eighth notes (F#, G#, A) repeated three times. Measure 470 has a triplet of eighth notes (G#, A, B) repeated three times.

471

Cl.

Pno

Measures 471-472. Clarinet part: Measure 471 contains a triplet of eighth notes (F, G, A) repeated three times. Measure 472 contains a triplet of eighth notes (G, A, B) repeated three times. Piano part: Measure 471 has a triplet of eighth notes (F#, G#, A) repeated three times. Measure 472 has a triplet of eighth notes (G#, A, B) repeated three times. Bass clef part: Measure 471 has a triplet of eighth notes (F#, G#, A) repeated three times. Measure 472 has a triplet of eighth notes (G#, A, B) repeated three times.

473

Cl.

Pno

475

Cl.

Pno

477

Cl.

Pno

479

Cl.

Pno

perdendosi .....

*mp*

*p*

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

Cl. *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. *p* *poco solo* *tr* *più p*

Pno *see note 2*

(Ped.)

Cl. *p* *più p* *p*

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

(Ped.)

495 *tr*

Cl. *più p* *p*

Pno

501 *tr*

Cl. *più p* *p*

Pno

507 *tr*

Cl. *più p* *p* *più p*

Pno

513 *tr*

Cl.

Pno

*p*

^ ^ ^ ^ ^ ^

519 *tr*

Cl.

Pno

*più p* *p*

^ ^ ^ ^ ^ ^

525 *tr*

Cl.

Pno

*più p* *p*

^ ^ ^ ^ ^ ^

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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