

*Christopher Best*

**Moonlighting**

*Homages quasi una fantasia*

Op39 no.3

for Bb clarinet and piano

Clarinet in Bb

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. 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.

## Duration

c.31 minutes

Clarinet in B $\flat$

# Moonlighting

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

## 1: Mondschein (auf stillem Wasser)

Christopher Best

**Adagio**

(♩ = c.56-63)

Musical notation for measures 1-4. The key signature is three sharps (F#, C#, G#). The time signature changes from 6/4 to 5/4, then back to 6/4, and finally to 5/4. The music features a melodic line with a slur and a crescendo hairpin. Dynamics include *p* and *poco*.

Musical notation for measures 5-8. The time signature changes from 5/4 to 4/4, then to 5/4, and finally to 4/4. The music features a melodic line with a slur and a crescendo hairpin. Dynamics include *p* and *poco*.

Musical notation for measures 9-12. The time signature changes from 4/4 to 5/4, then to 4/4, and finally to 5/4. The music features a melodic line with a slur and a crescendo hairpin. Dynamics include *pp* and *p*.

Musical notation for measures 13-16. The time signature changes from 4/4 to 6/4, then to 4/4, and finally to 6/4. The music features a melodic line with a slur and a crescendo hairpin. Dynamics include *mp* and *p*.

Musical notation for measures 17-20. The time signature changes from 7/4 to 6/4, then to 4/4, and finally to 6/4. The music features a melodic line with a slur and a crescendo hairpin. Dynamics include *p*. The piece concludes with a double bar line and the instruction *attacca*. A note above measure 19 says "see perf note 1."

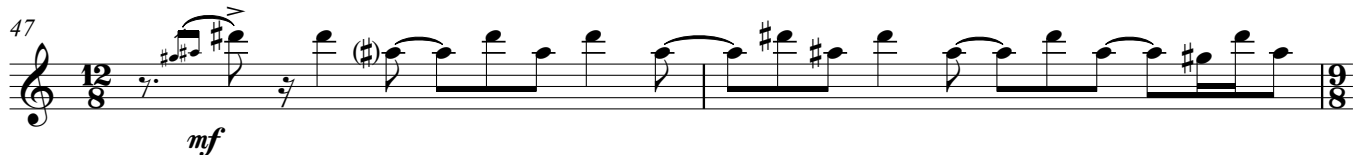
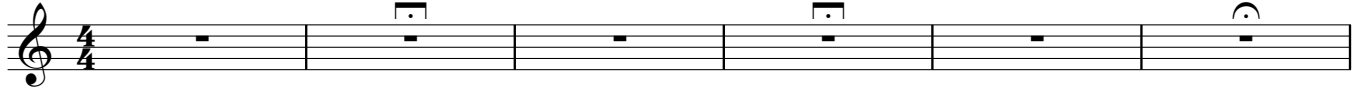
Clarinet in B $\flat$ 2: Moon-Phase  
(after Reich)

Allegro moderato

21 (♩ = c.108)

G.P.  
c.10 secsG.P.  
c.10 secs

c.6 secs



49

51

53

*marcato*

55

57

59

61

63

65

**Poco meno mosso**

67

2

*pp* *mp*

70

71

72

73

74

75

Musical staff 75: Treble clef, 9/8 time signature. Measures 1-4 contain eighth notes with slurs and accents. Measure 5 has a fermata over a quarter note.

76

Musical staff 76: Treble clef, 9/8 time signature. Measures 1-4 contain eighth notes with slurs and accents. Measure 5 has a fermata over a quarter note. Dynamic marking: *p cresc.*

78

Musical staff 78: Treble clef, 9/8 time signature. Measures 1-11 contain eighth notes with slurs and accents. Measure 12 has a fermata over a quarter note. Dynamic marking: *mf*. Tempo marking: *poco rall*

80

Musical staff 80: Treble clef, 9/8 time signature. Measures 1-11 contain eighth notes with slurs and accents. Measure 12 has a fermata over a quarter note. Dynamic markings: *mp*, *mf*. Tempo marking: *hold tempo*. Metronome marking: ♩. = c.60

82

Musical staff 82: Treble clef, 12/8 time signature. Measures 1-3 contain eighth notes with slurs and accents. Measure 4 has a fermata over a quarter note. Dynamic marking: *mp*. Tempo marking: *ancora rall*

84

Musical staff 84: Treble clef, 9/8 time signature. Measures 1-3 contain eighth notes with slurs and accents. Measure 4 has a fermata over a quarter note. Dynamic markings: *p*, *mp*, *p*. Tempo marking: *molto rall.* Metronome marking: ♩. = c.30 (♩. = c.43)

### 3: Serial Lunacy (after Schoenberg)

**Presto**

87 (♩ = c.165)

4

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

93

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

**Più lento**

(♩ = c.136)

**Tempo primo**

(♩ = c.165)

96

4

*mp ma marcato* *f*

**Più lento (come sopra)****poco rit.****Tempo primo**

103 (♩ = c.136)

*mp* 3 *f* 3

(♩ = c.165)

106 Flz.

*p* *f*

norm.

110

3 *ff* 3

**Con fuoco (un poco meno mosso)**

(♩ = c.156)

112

4 *ff*



Clarinet in B $\flat$ 

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

153 **4** *mp ma marcato* *f*

Più lento (come sopra) (♩ = c.136)      poco rit. . . . . Tempo primo (♩ = c.165)

160 *mp* *f*

163 Flz. *p* *f* norm.

167 *ff*

169 **4** *f* *ff* *f*

175 *ff* *f* *ff* *f* *ff*

Con fuoco (un poco meno mosso)

178 ( $\text{♩} = \text{c.156}$ )

Musical staff 178-182. The staff begins with a 4/4 time signature and a key signature of one flat. It contains several measures with eighth-note patterns and rests. The dynamic marking *f ben marcato* is placed below the first measure, and *f norm.* is placed below the final measure. A triplet of eighth notes is indicated with a '3' above the notes.

Musical staff 183-185. This staff consists of three measures of eighth-note triplets, each marked with a '3' below the notes.

Musical staff 186-189. This staff contains four measures of eighth-note triplets, each marked with a '3' below the notes. The dynamic marking *ben marcato* is placed below the final measure.

Musical staff 190-192. This staff contains three measures of eighth-note triplets, each marked with a '3' below the notes. The dynamic marking *f norm* is placed below the first measure, and *sim* is placed below the final measure.

Musical staff 193-195. This staff contains four measures of eighth-note triplets, each marked with a '3' below the notes. The dynamic marking *mf* is placed below the second measure.

Musical staff 196-199. This staff contains four measures of eighth-note triplets, each marked with a '3' below the notes. The dynamic marking *f* is placed below the first measure, and *ff* is placed below the third measure.

Musical staff 200-202. This staff contains four measures of eighth-note triplets, each marked with a '3' below the notes. The dynamic marking *ff* is placed below the first measure.

Musical staff 203-207. This staff contains four measures of eighth-note triplets, each marked with a '3' below the notes. The dynamic marking *fff* is placed below the second measure. The staff concludes with a long note marked *lunga* and a 2/4 time signature.



253

*mp* *pp* *mp* *pp*

260

*mp* *pp* *mp* *pp*

267

*mp* *pp* *mp*

274

*p*

281

*mp* *pp* *mp* *pp*

Meno mosso

(♩ = c.56)

rit.

288

*mp* *p*

A tempo

(♩ = c.56)

rit.

295

*pp*

attacca

5: Lune Sacrée I  
(after Stravinsky)

Adagio

(♩ = c.60)

G.P. G.P.

307

*mf* 10 5

Andante ma con moto

(♩ = c.76)

309

*f* 5 *mp* 2 2

312

2 2

315

*mf* 2 2

319

*mf*

321

*cresc. poco a poco*

322 *f* *ff* G.P. 12/8

324 *mf* 2 2 > *mp* Flz.

327 *mf* 2 2

330 *f* *mf* 2 2

333 *f* *mf*

335 *f* *ff* *f* 2

337 *ff* L'istesso tempo

(L'istesso tempo)

341  $\text{♩} = \text{♩}$

344

346

*f pesante*

350

Poco più mosso

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

*f*

355  $\text{♩} = \text{♩}$

*ff*  $\text{Flz.}$   $\text{p cresc. molto}$

**Tempo primo**

(♩ = c.76)

360 *norm.*

*ff* *f* *ff*

364

6 6

**6: Night Celestial**  
*(after Bartók)*

**Lento misterioso**

(♩ = c.50)

366

*pp* 7 7

**Poco più mosso**

(♩ = c.58)

368

*p* *mp* 3 3

370

3 3

372

*mf* *p*

376

*mf* *p* *mf* *p*

380

*mf* *p* *mf* *p*

383

*mp* *mf* *p*

386

*p*

**Lento (tempo primo)**

388 ( $\text{♩} = \text{c.50}$ )

*pp*

389

393

*mf* *p*

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

Adagio Più mosso A tempo Più mosso

396 (♩ = c.60)

403 rall. . . . . A tempo

408 rit. A tempo

416 Più lento

420 A tempo

423

426 rit.

430 A tempo  
\* see footnote  
ossia

*p possible*

\*play ossia if not possible to play extremely softly

Con moto rit. . . . Lento

(♩ = c.88)

(♩ = c.40)

rit.

438 *mp* *p* *mp*

A tempo (lento)

445 *mf marcato*

448 *mp ma marcato*

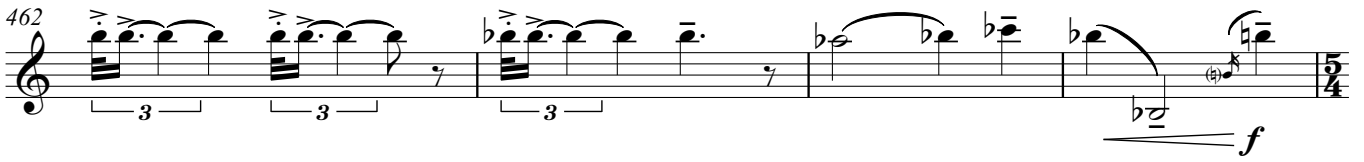
450 *f* *mf*

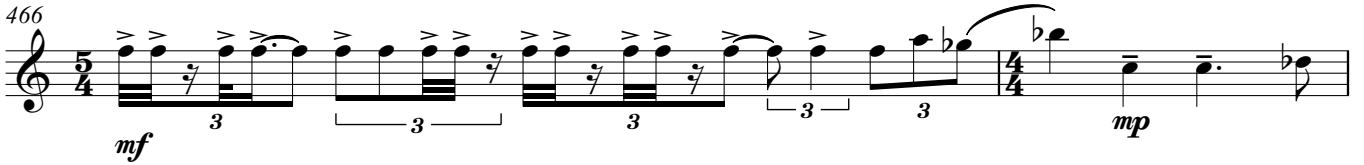
452 *mp* *mf*

455 *mp*

457 *f*

459 *mp* *mf*

462 

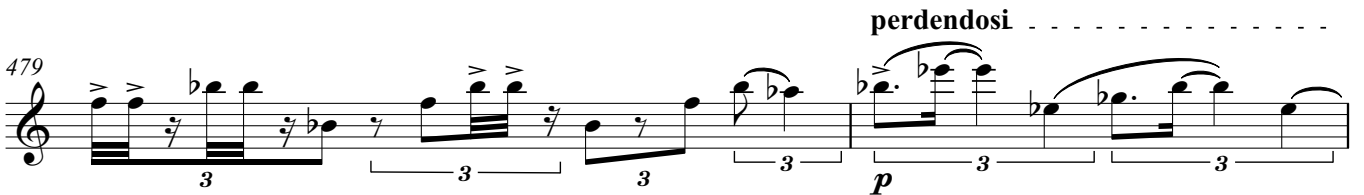
466 

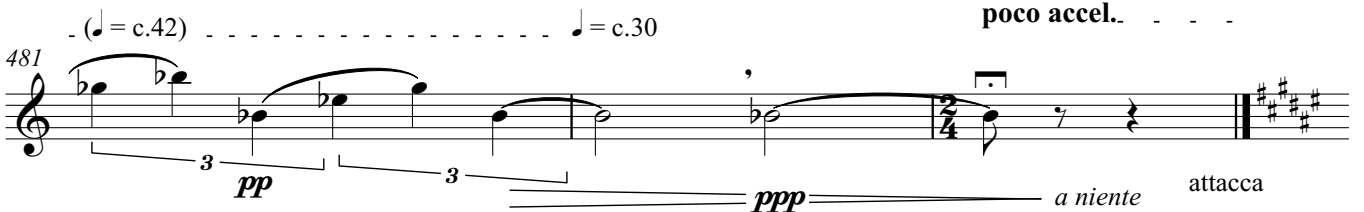
468 

470 

473 

476 

479 

481 

## 8: Mirrored Moonlight (after Pärt)

Tempo of  
Moonlight Sonata

rit. . . . Meno mosso

(♩ = c.31)

poco solo

484 (♩ = c.38) *tr*

491 *tr*

499 *tr*

507 *tr*

515 *tr*

524 *tr*

532 *tr*

541 *tr* *tr* poco rall.



This edition 29<sup>th</sup> November 2025

© Chrisbestmusic 1998/2023

Visit <https://chrisbestmusic.com>