

Christopher Best

Moonlighting

Homages quasi una fantasia

Op.39 no.2

for alto/concert flute and piano

2022

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 (which is more in keeping with the running order of the original piano version), though this requires that the music be paused both before and after the 4th movement to allow the flautist to change instrument.
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 written 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. This new arrangement for flute and piano (Opus 39 No.2) adds further material and offers an entirely new last movement, *Mirrored Moonlight*, which can also be played as a standalone work.

Duration

c. 29 minutes

Moonlighting

*Homages quasi una fantasia
for alto/concert flute and piano*

1: Mondschein (auf stillem Wasser)

Christopher Best

Adagio

(♩ = c.56-63)

Alto Flute

Piano

p *p*

Ped. Ped.

A. Fl.

Piano

p *p* *mp* *p*

Ped. Ped. Ped.

A. Fl.

Piano

p *pp* *p*

(Ped.) Ped.

A. Fl.

Piano

mp *mp* *m.d.*

(Ped.) Ped.

17

A. Fl. *p* *p* *p* see perf note 1.

Pno *p* *attacca*

(Ped.) Ped.

2: Moon-Phase
(after Reich)

Allegro

21 (♩ = c.115) To concert flute G.P. G.P.

A. Fl.

Pno *mf* G.P. c.10 secs G.P. c.10 secs *mp* c.6 secs

Ped. Senza pedale

27

Fl.

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

Poco pedale

33

Fl. *mf*

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

37

Fl.

Pno

p cresc.

(mf)

40

Fl.

Pno

(mp) *mf* *(mf)*

m.s. un poco distinto

43

Fl.

Pno

45

Fl.

Pno

(mf) *f* *mf*

m.d. un poco distinto

p *mf*

48

Fl.

Pno

51

Fl. *marcato*

Pno *p* *mf*

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

54

Fl. *f*

Pno

57

Fl. *(mf)*

Pno *p cresc. poco a poco* *(mp)*

60

Fl. *m.d. un poco distinto*

Pno *mf*

63

Fl. *p* *mf*

Pno *(mf)* *p*

Poco meno mosso

66

Fl.

Pno

69

Fl.

pp *mp*

Pno

71

Fl.

Pno

73

Fl.

Pno

75

Fl.

Pno

p

rall. poco a poco

hold tempo

♩. = c.69

77

Fl. *p* *mf*

Pno *(p)* *pp* *mp*

ancora rall

hold tempo

♩. = c.65

79

Fl. *mp*

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

ancora rall

hold tempo

♩. = c.60

81

Fl. *mf* *mp*

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

ancora rall

molto rall.

♩. = c.30

(♩. = c.46)

84

Fl. *p* *mp* *p*

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

3: Serial Lunacy
(after Schoenberg)

Presto

(♩ = c.165)

87

Fl.

Pno

91

Fl.

Pno

94

Fl.

Pno

97

Fl.

Pno

Detailed description: This page contains musical notation for measures 87 through 97. The score is for Flute (Fl.) and Piano (Pno). The tempo is marked 'Presto' with a quarter note equal to approximately 165 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. Measures 87-90 show the piano part with various dynamics including *f*, *sf*, and *sfz*. Measures 91-93 feature the flute with triplets and dynamics *f*, *ff*, and *fz*. The piano part continues with complex textures and dynamics like *f*, *ff*, and *pp*. Measures 94-96 show the flute with triplets and dynamics *f* and *ff*. The piano part includes a section marked *pp* and *f*. Measure 97 shows the piano part with a final cadence.

Più lento

(♩ = c.136)

Tempo primo

(♩ = c.165)

100

Fl. *mp* *f sf*

Pno *mp* *f sf* *p*

Più lento (come sopra)

(♩ = c.136)

poco rit.

Tempo primo

(♩ = c.165)

103

Fl. *mp* *f*

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

106 Flz.

Fl. *p*

Pno *p* *sf*

109

Fl. *f* *norm.* *ff*

Pno *f* *ff*

Con fuoco (un poco meno mosso)

(♩ = c.156)

112

Fl.

Pno

ff

senza ped.

116

Fl.

Pno

ff

m.d.3

119

Fl.

Pno

f

mf

122

Fl.

Pno

f

125

Fl.

Pno

Musical score for measures 125-127. The Flute (Fl.) part consists of whole notes and rests. The Piano (Pno) part features a complex texture with triplets in the right hand and chords in the left hand. A long slur is present in the left hand across measures 125 and 126.

128

Fl.

Pno

Musical score for measures 128-130. The Flute (Fl.) part consists of whole notes and rests. The Piano (Pno) part features a complex texture with triplets in the right hand and chords in the left hand. A long slur is present in the left hand across measures 128 and 129.

131

Fl.

Pno

Musical score for measures 131-133. The Flute (Fl.) part consists of whole notes and rests. The Piano (Pno) part features a complex texture with triplets in the right hand and chords in the left hand.

134

Fl.

Pno

Musical score for measures 134-136. The Flute (Fl.) part consists of whole notes and rests. The Piano (Pno) part features a complex texture with triplets in the right hand and chords in the left hand.

137

Fl.

Pno

140

Fl.

Pno

mf *f* *mf*

mf *f* *mf*

poco ped.

144

Fl.

Pno

f *ff*

f *ff*

147

Fl.

Pno

150

Fl.

Pno

senza ped.

Tempo primo

(♩ = c.165)

153

Fl.

Pno

pp

sf
(ped. normale)

Più lento

(♩ = c.136)

157

Fl.

Pno

mp ma marcato

mp

sf (mp) *sf (mp)*

Tempo primo
(♩ = c.165)

f *sf* *p*

Più lento (come sopra)

(♩ = c.136)

poco rit.

Tempo primo

(♩ = c.165)

160

Fl.

Pno

mp

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.160)

177

Fl. *f ben marcato*

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

senza ped.

181

Fl. *f norm.* *m.d. ben marcato*

Pno *f norm.*

185

Fl. *ben marcato*

Pno *f norm.*

189

Fl. *f norm.* *sim*

Pno *ben marcato*

193

Fl. *mf*

Pno *mf*

196

Fl. *mf*

Pno *f*

m.s. ben marcato

poco ped.

199

Fl. *f* *ff*

Pno *ff*

202

Fl. *fff*

To alto flute

lunga

Pno *m.d.* *fff*

4: From the Mountains to the Hollows
(Altai ad Clavium)

Adagio ma non troppo

(♩ = c.63)

208

A. Fl. *p* *ppp* *p*

Pno *p*

basso sempre sotto voce

Ped.

216

A. Fl. *ppp* *p* *ppp*

Pno

224

A. Fl. *p*

Pno

(Ped.)

232

A. Fl. *ppp* *p* *ppp* *p*

Pno

(Ped.)

240

A. Fl. *ppp p*

Pno

247

A. Fl. *mp p mp*

Pno *mp p mp*

(Ped.)

254

A. Fl. *pp mp pp mp*

Pno

(Ped.)

262

A. Fl. *pp mp pp mp*

Pno

270

A. Fl.

Pno

pp mp p

p

278

A. Fl.

Pno

mp pp mp

mp

(Ped.)

Meno mosso rit.
(♩ = c.56)

286

A. Fl.

Pno

pp mp p

p

(Ped.)

A tempo rit.
(♩ = c.56)

294

A. Fl.

Pno

pp ppp

8^{vb}

U.C.

5: Lune Sacrée I
(after Stravinsky)

Adagio

(♩ = c.60) To concert flute (only after piano begins)

G.P.

G.P.

A. Fl.

Pno

mf

mp

Red.

G.P.

G.P.

G.P.

Fl.

Pno

mf

mp

6

6

7

12

12

10

Fl.

Pno

f

mf

f

5

6

12

5

Andante ma con moto

(♩ = c.76)

Fl.

Pno

mp

mp

2

2

m.s. poco distinto

312

Fl.

Pno

pp *mp* *m.d. poco distinto*

314

Fl.

Pno

p *mf* *(mp)*

316

Fl.

Pno

mf *mf m.s. poco distinto*

318

Fl.

Pno

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

320

Fl.

Pno

cresc. poco a poco

Detailed description: This page contains five systems of musical notation for Flute (Fl.) and Piano (Pno). Each system consists of a Flute staff and a grand staff for the Piano. The systems are numbered 312, 314, 316, 318, and 320. The Flute part features melodic lines with slurs and accents, often including trills or grace notes. The Piano part provides harmonic accompaniment with various textures, including arpeggiated chords and moving lines. Dynamic markings such as *pp*, *mp*, *p*, *mf*, and *cresc. poco a poco* are used throughout. Performance instructions like *m.d. poco distinto* and *m.s. poco distinto* are also present. The key signature is one sharp (F#) and the time signature is 4/4.

322 Fl. *f* *ff* *mf* G.P. *mf* 2

Pno *f* G.P. *mp*₂ *m.s. poco distinto*

325 Fl. *p* *mf*

Pno *p* *mf*

327 Fl. *m.d. poco distinto*

Pno *m.d. poco distinto*

329 Fl. *f* *mf* 2

Pno *p* *mf* 2 *m.s. poco distinto*

331 Fl. *tr* *(mf)*

Pno *(mf)* *p* *mf*

333

Fl. *f mf*

m.d. poco distinto

Pno

335

Fl. *f ff mf 2*

mp f

Pno *(mf) f m.s. poco distinto*

2

L'istesso tempo

337

Fl. *ff*

Pno *pesante*

senza ped.!

(L'istesso tempo)

339

Fl.

Pno *mf 2*

341 $\text{♩} = \text{♩}$

Fl.

f

Pno

f pesante

343

Fl.

Pno

p

mp p subito

345

Fl.

Pno

mp

f pesante

347

Fl.

Pno

6

349

Fl.

Pno

p

mf p subito

351

Fl.

Pno

mf

f pesante

Poco più mosso

(♩. = c.82)

353

Fl.

Pno

f

mf

f

355

Fl.

Pno

f

mf

f

357 Flz. *ff* *p molto* *mf* *f*

Fl.

Pno

Tempo primo

(♩ = c. 76)

359 norm. *ff* *f* *mp*

Fl.

Pno

361 *ff* *mf* *f*

Fl.

Pno

363 *ff* *fff*

Fl.

Pno

6: Night Celestial
(after Bartók)

Lento misterioso

(♩ = c.54)

365 Flz.
Fl. *pp*

Pno *pp*

p

8^{va}
Ped.

366 Fl.

Pno *pp*

pp sempre

solo *mp*

(Ped.)

367 (Flz.)
Fl. *p*

Pno *(mp)*

(mp)

8^{va}

Poco più mosso

(♩ = c.63)

norm.

368

Fl. *mp*

Pno *(pp sempre)*

369

Fl.

Pno *(pp sempre)*

(Led.)

371

Fl.

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

(Led.)

374

Fl. *p* *mf* *p*

Pno *p*

377

Fl. *mf* *p* *più f*

Pno

380

Fl. *mf* *p*

Pno *mf* *p sempre*

Ped.

383

Fl. *mf*

Pno *mp* *p*

Ped.

Lento (tempo primo)

(♩ = c.54)

386

Flz. *pp*

Pno *pp*

Ped.

387

Fl. *ppp*

Pno *p* *mf* *f*

389

Fl. *mf* *f* *p*

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

ped. *U.C.*

norm.

reduce pedal slightly but retain low notes

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

Adagio (♩ = c.60) Più mosso A tempo Più mosso

393

Fl. *pp*

Pno *p* *più f* *pp echo* *mp*

rall. A tempo

400

Fl. *p* *mf* *p*

Pno *pp* *p* *mf*

ped. *U.C.*

rit. A tempo

405

Fl.

Pno

p

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

411

Fl.

Pno

mf *p*

poco *p* *mf* *p*

Più lento A tempo

416

Fl.

Pno

mp *mp*

Ped. Ped.

420

Fl.

Pno

p *p* *p*

p

Ped.

rit. A tempo

424

Fl. *p* *p possible*

Pno

Ped.

428

Fl.

Pno *mp* *p* *mp*

m.d.

(Ped.)

8^{va}

Con moto
(♩ = c.88)

433

Fl. *mp*

Pno *mf* *mp*

m.d.

(Ped.)

(8)

rit. Lento
(♩ = c.40)

437

Fl.

Pno

p

moderate pedal ad lib

rit. A tempo

440

Fl.

Pno

p *mp*

sim *mp*

443

Fl.

Pno

mf marcato

mf marcato

445

Fl.

Pno

mp ma marcato

mp

447

Fl.

Pno

mf

449

Fl.

Pno

mp

mf

452

Fl.

Pno

mp

454

Fl.

Pno

mp

f

mf

456

Fl.

Pno

mf

459

Fl.

Pno

mf

462

Fl.

Pno

f

mf

464

Fl.

Pno

mp

467 **perdendosi**

Fl.

Pno

mp

469 **poco accel.**

To alto flute

pp *ppp* *a niente*

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

Ped. *attacca*

Fl.

Pno

8: Mirrored Moonlight
(after Pärt)

Tempo of Moonlight Sonata (♩ = c.38)

this bar to be played only if flautist requires more time for instrument change

rit. **Meno mosso** (♩ = c.31)

p *poco solo* *tr* *più p*

472

A. Fl.

Pno

(*Ped.*) *see note 2*

478

A. Fl.

p *più p* *sempre m.s.* *(pp)*

Pno

(*Ped.*)

484

A. Fl. *tr*
più p *p*

Pno

490

A. Fl. *tr*
più p *p*

Pno

496

A. Fl. *tr*
più p *p* *più p*

Pno

502 *tr*

A. Fl.

p

Pno

508 *tr*

A. Fl.

più p *p*

Pno

514 *tr*

A. Fl.

più p *p*

Pno

520

A. Fl. *pre-bend down semitone* *tr* *più p*

Pno

526

A. Fl. *p* *più p*

Pno

532

A. Fl. *tr* *tr* *poco rall.*

Pno

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Sound and Music

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 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 '**Once It Is Over**' and extended 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

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