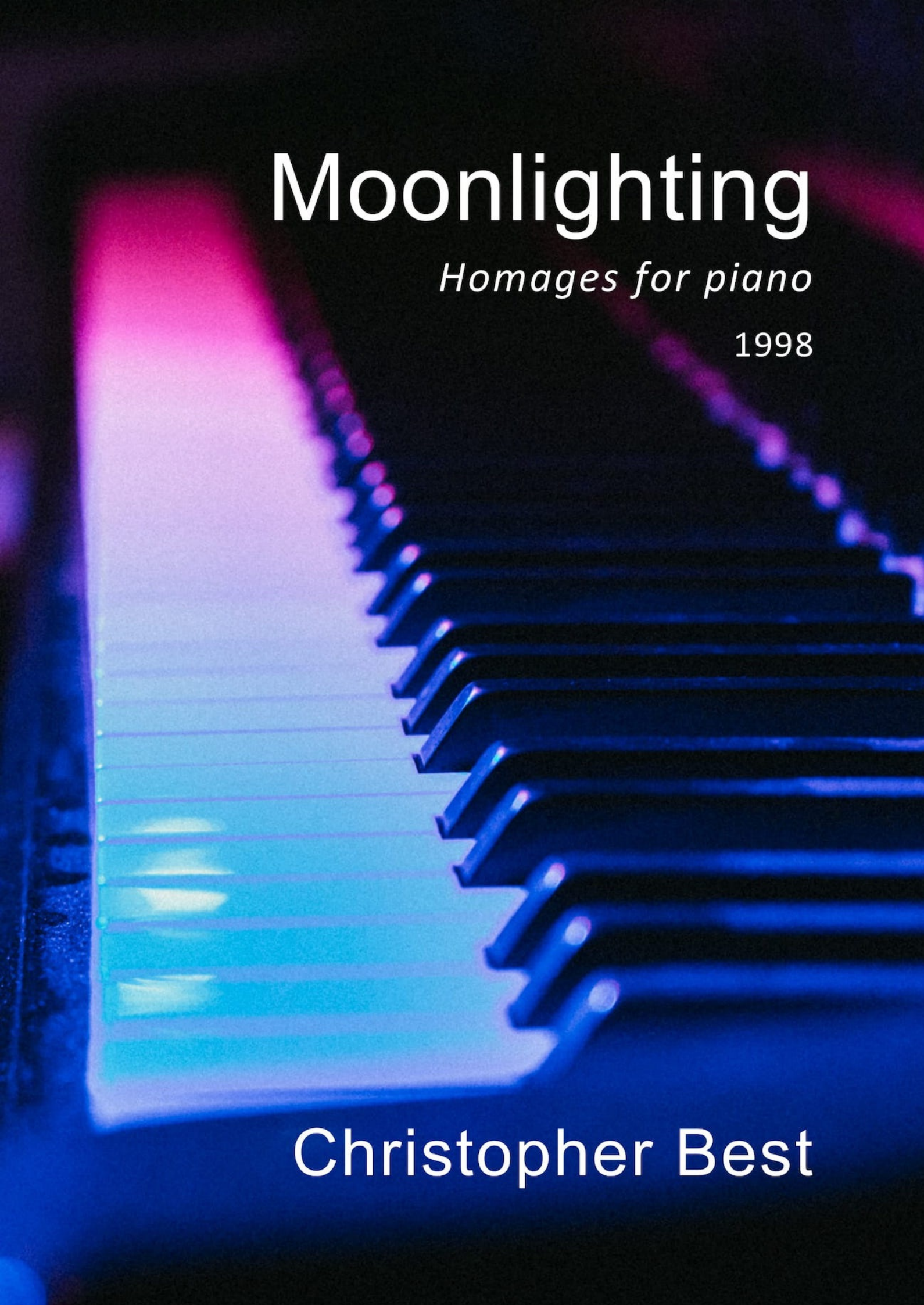

Moonlighting
Homages for piano
1998
Christopher Best

Performance notes

1. As bars 20 to 22 are the only ones in the entire piece that ask for a sostenuto pedal, an alternative passage (marked ossia) is included for use on a two pedal instrument.

2. The performer should carefully observe instructions regarding whether or not to pause after movements. Where marked attacca there should be no break, 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.

3. Movement 6 contains indications to allow for players with small hands. Notes in brackets may be ommitted and notes marked (m.s.) may be taken with the left hand. My thanks to the pianist Ellie Chandler for these editorial suggestions.

Composer's Note

Whilst drawing upon passages from the slow movement of **Beethoven's Moonlight Sonata**, this work pays additional homage to Stravinsky (Petrouchka, The Rite of Spring and The Symphony of Psalms), Bartok (Music for Strings, Percussion and Celeste), Schoenberg (Piano Suite opus 25), Steve Reich (Piano Phase) and more obliquely to others. Though the individual voices of these composers can be heard flavouring the music, *'Moonlighting'* remains essentially an expression of my own aesthetic.

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

In making this into a concert piece I have substantially rearranged the material and included passages that were not used for the dance.

Duration

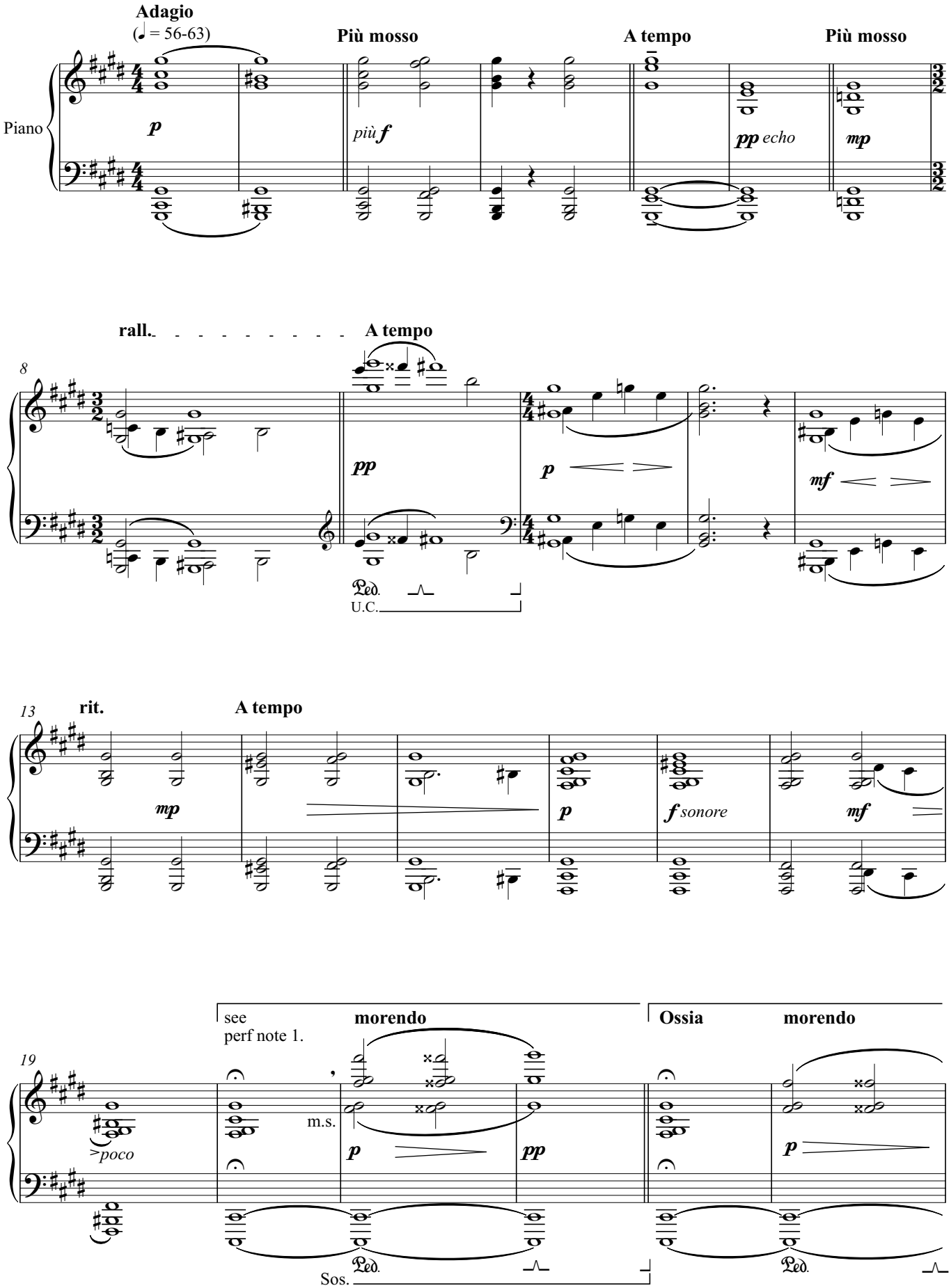
c. 23 minutes

Moonlighting

homages for piano

1 - L.V.B

Christopher Best



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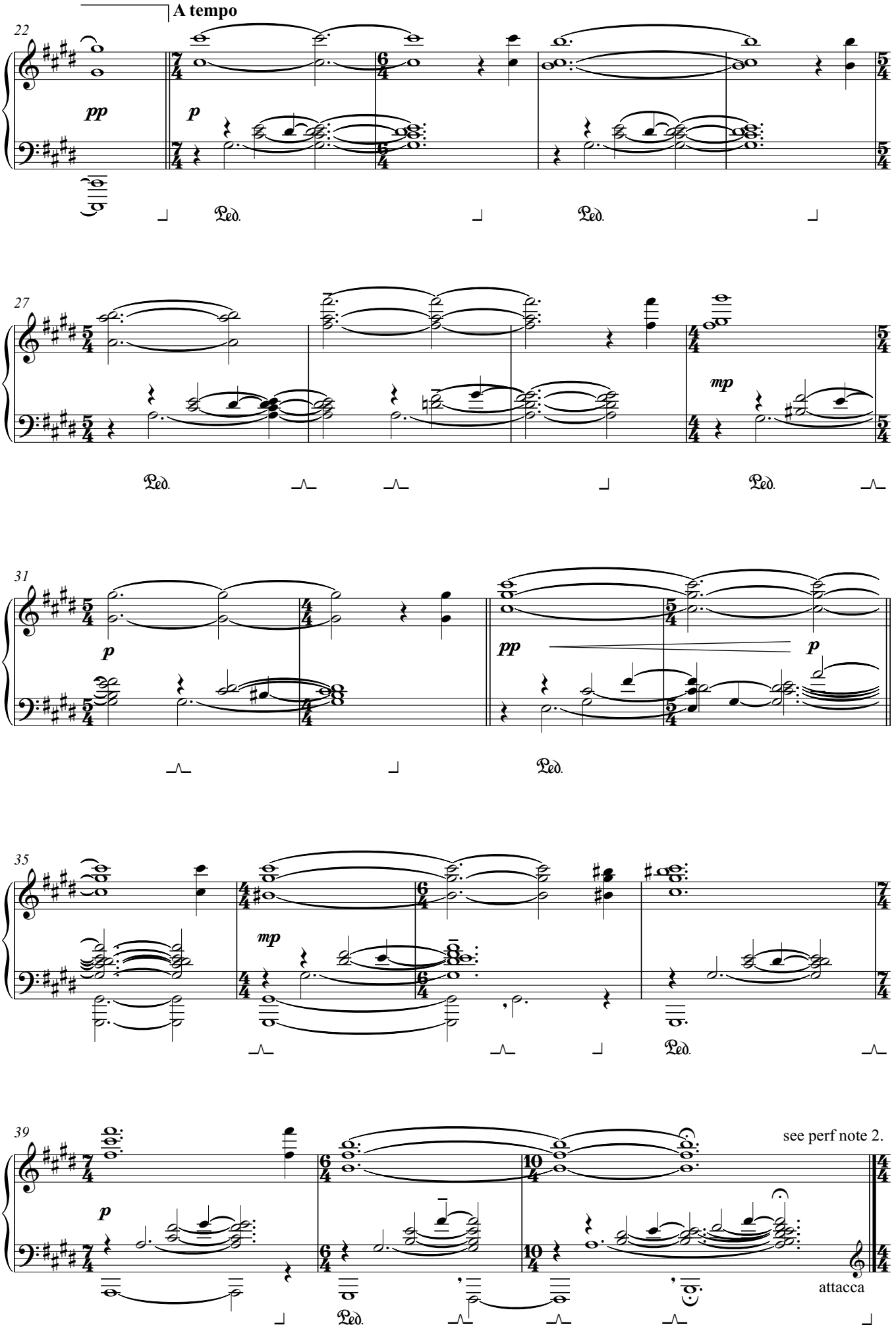
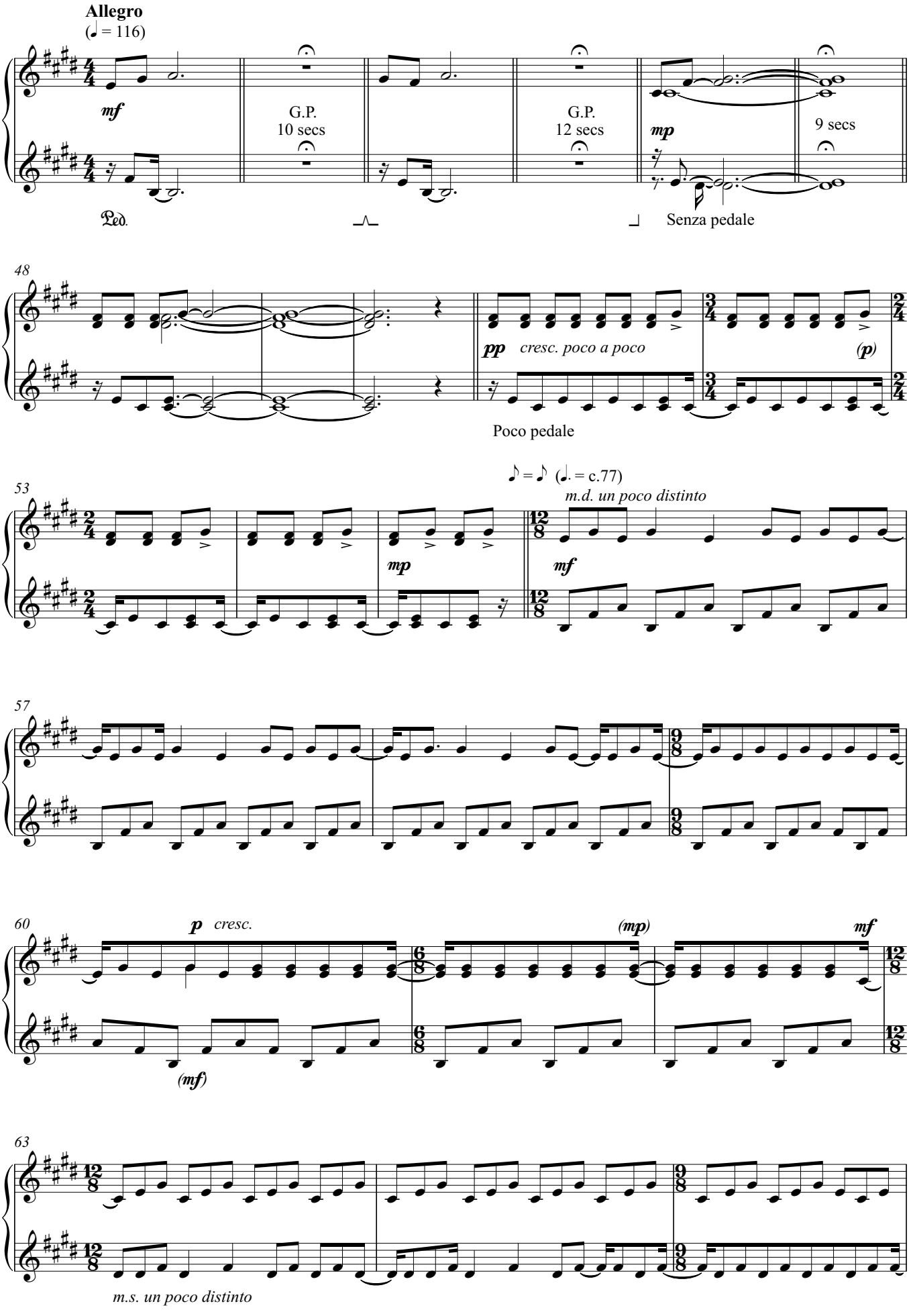
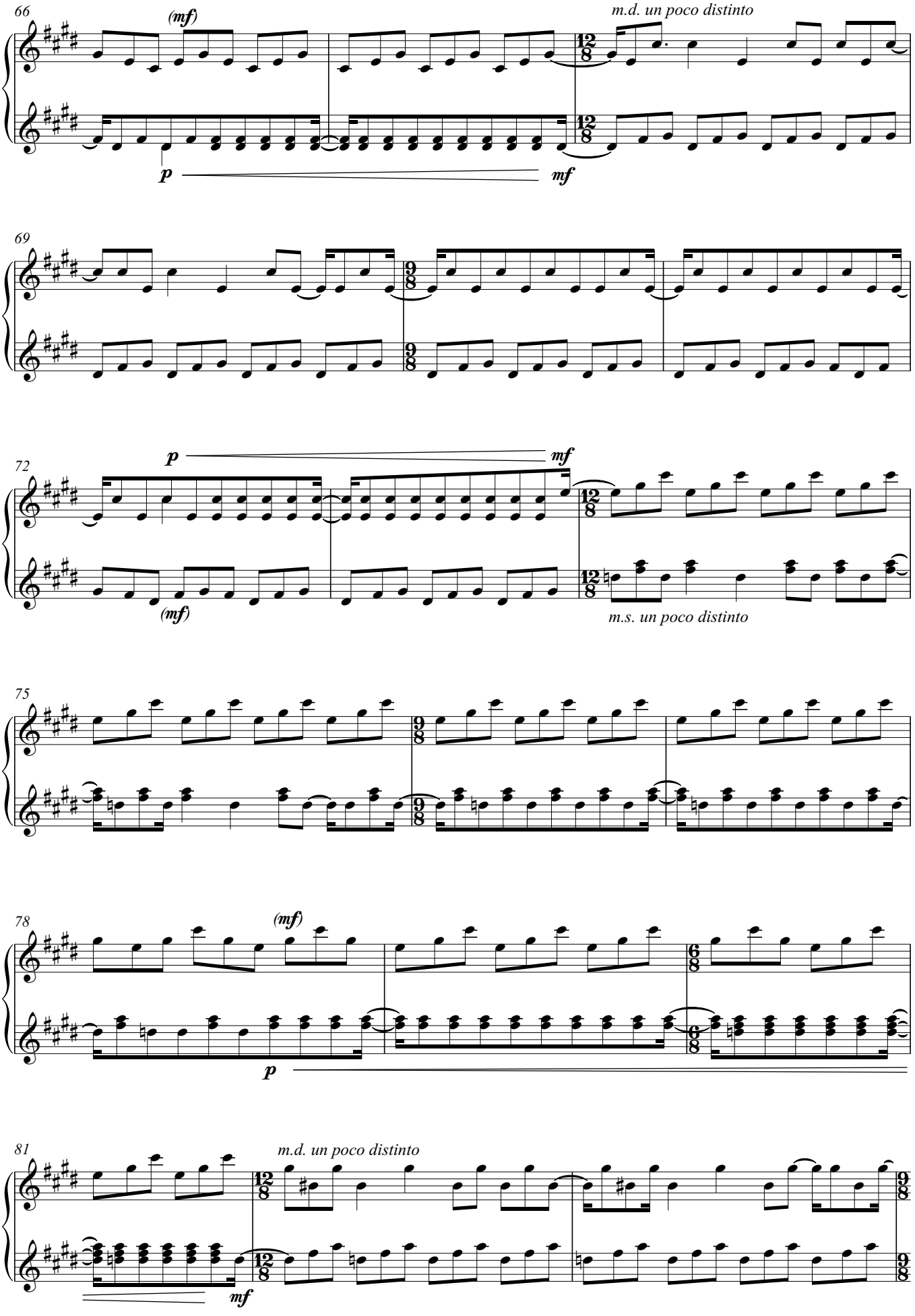
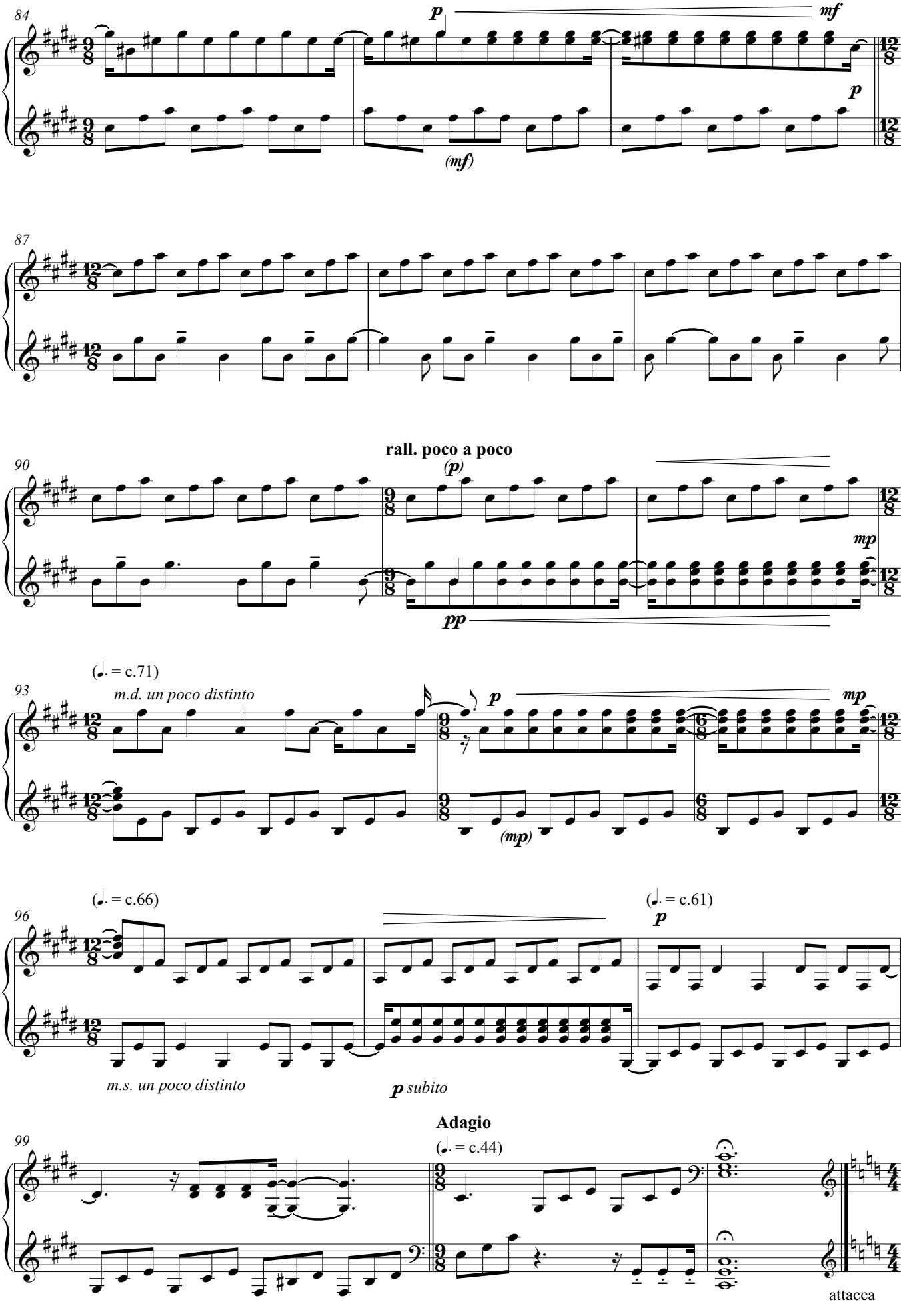

A tempo
22
pp
p
Ped.
Ped.
27
mp
Ped.
Ped.
31
p
pp
p
Ped.
35
mp
Ped.
39
p
see perf note 2.
Ped.
attacca

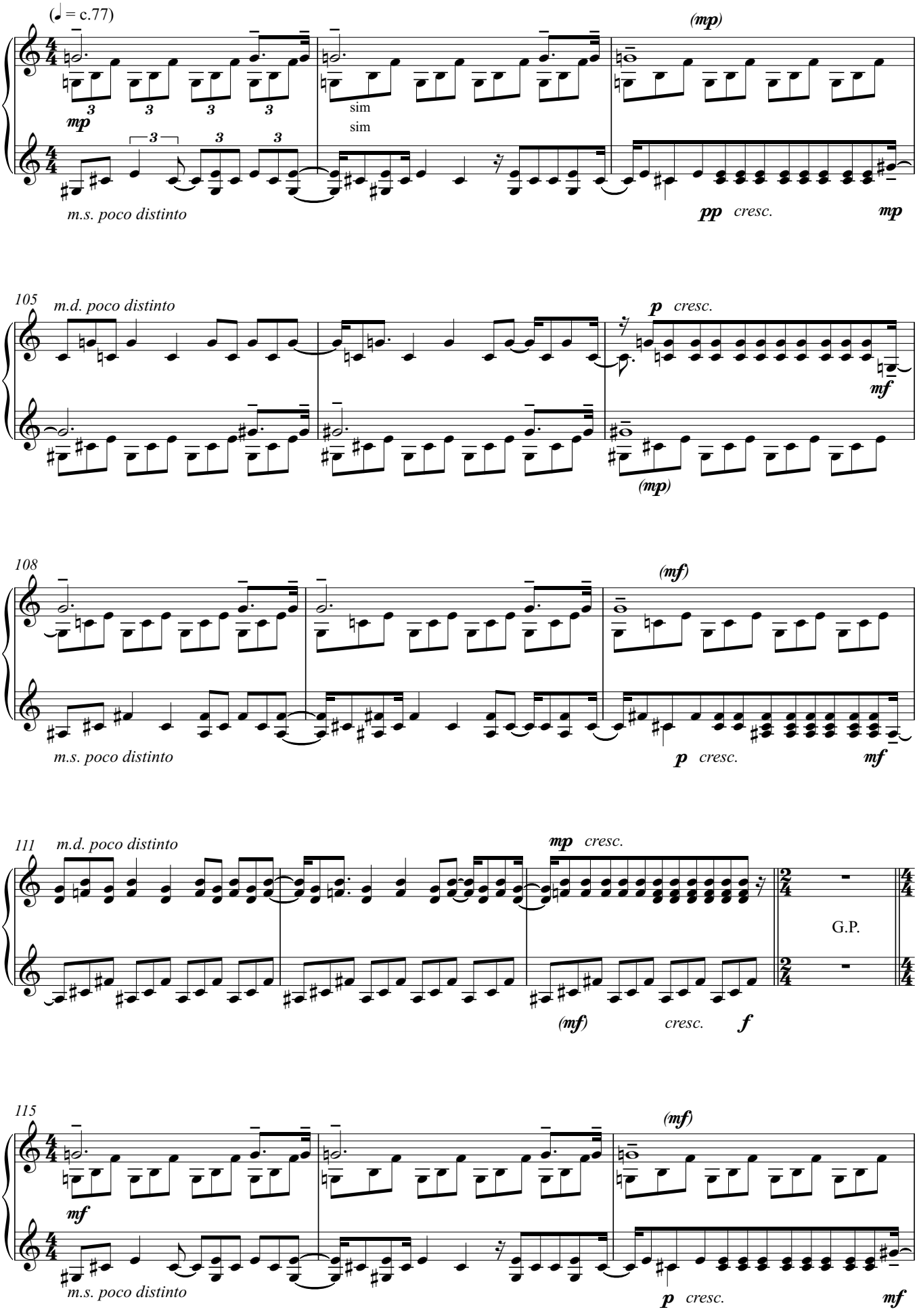

Allegro
(♩ = 116)
mf
G.P.
10 secs
G.P.
12 secs
mp
9 secs
Ped.
Senza pedale
48
pp
cresc. poco a poco
(p)
Poco pedale
53
♪ = ♪ (♩. = c.77)
m.d. un poco distinto
mp
mf
57
60
p
cresc.
(mp)
mf
(mf)
63
m.s. un poco distinto

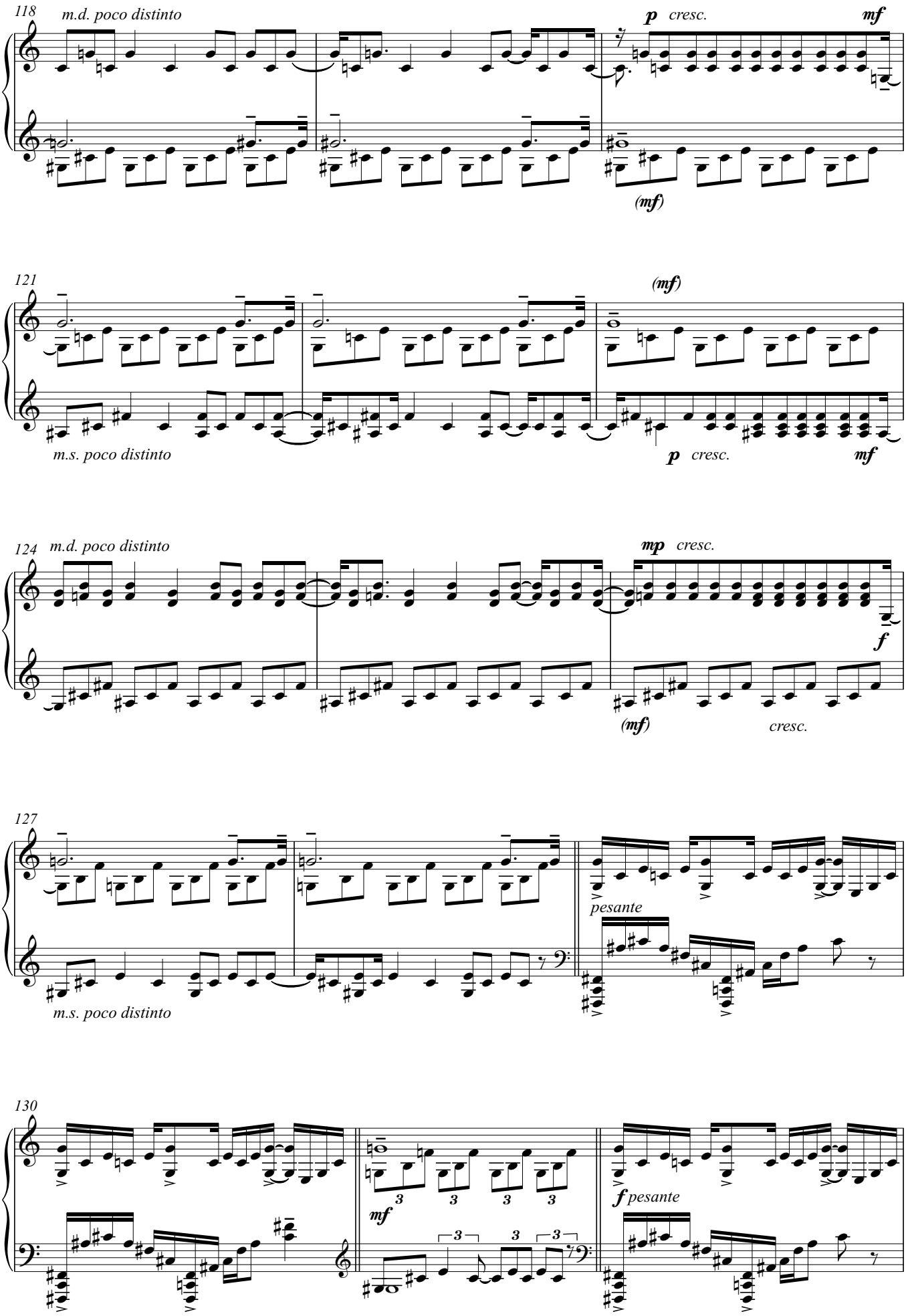

66
(mf)
m.d. un poco distinto
p
mf
69
72
p
mf
(mf)
m.s. un poco distinto
75
78
(mf)
p
81
m.d. un poco distinto
mf

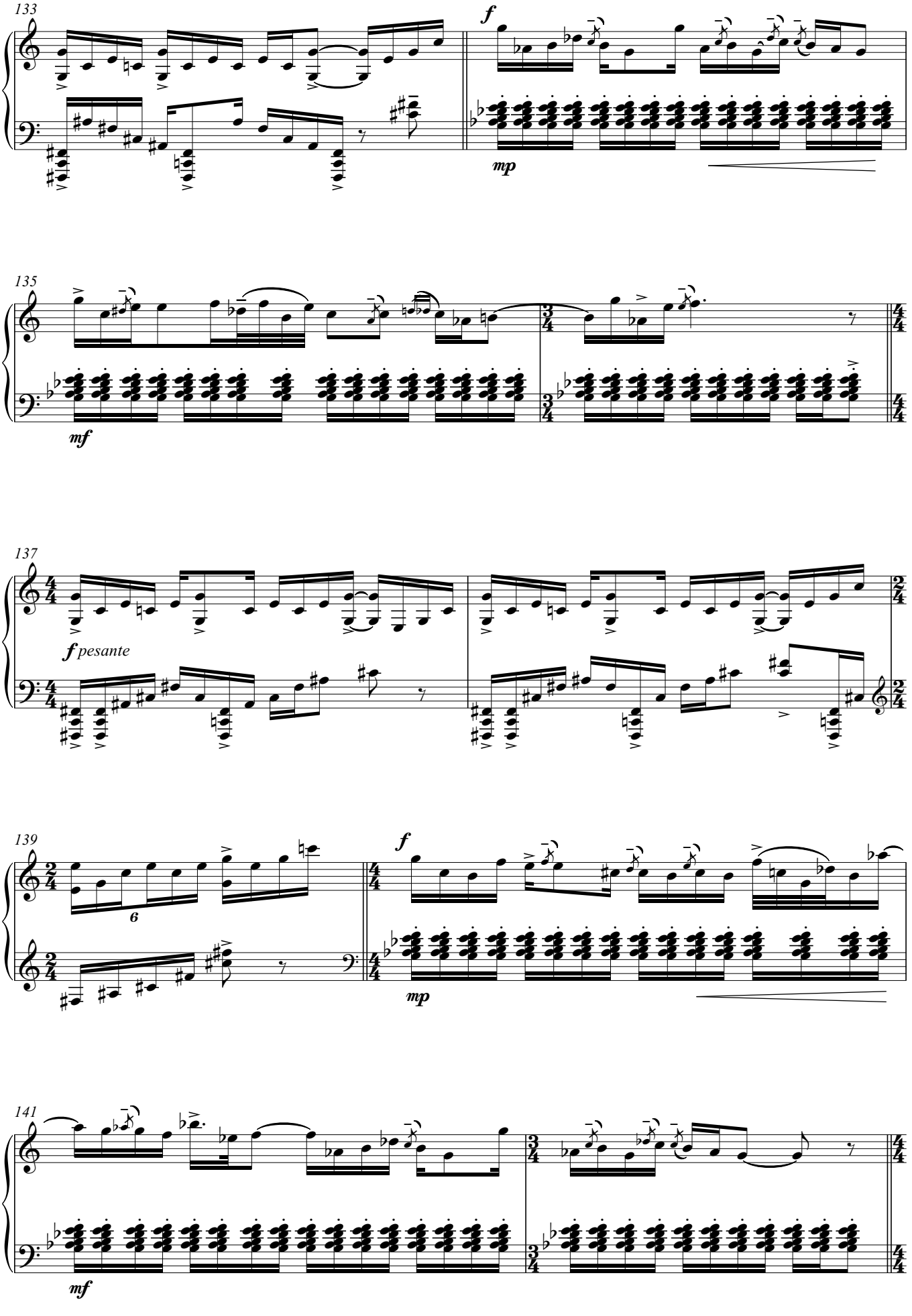

84
p
mf
(mf)
p
87
90
rall. poco a poco
(p)
mp
pp
93
(♩. = c.71)
m.d. un poco distinto
p
mp
(mp)
96
(♩. = c.66)
(♩. = c.61)
p
m.s. un poco distinto
p subito
99
Adagio
(♩. = c.44)
attacca

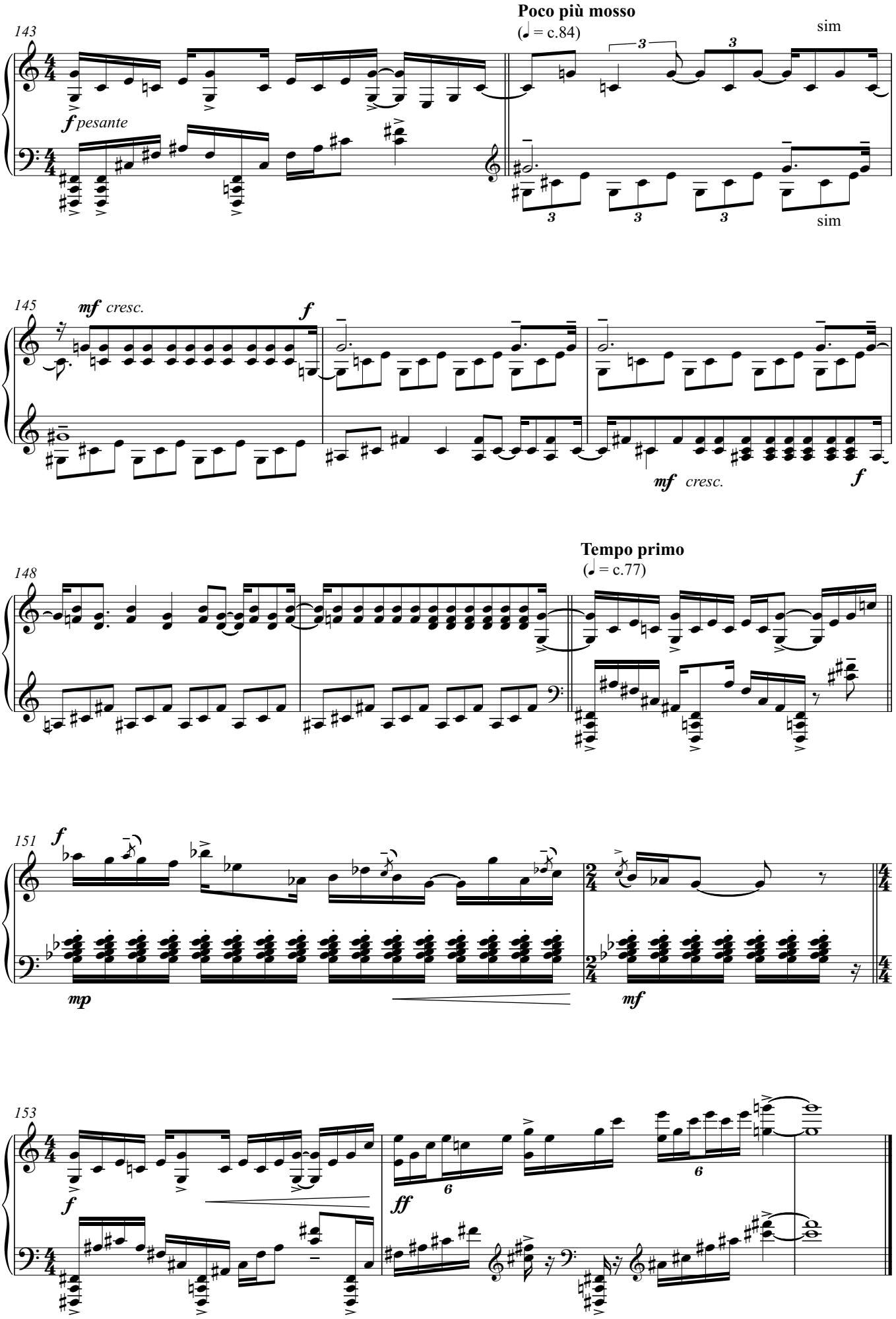
Andante ma con moto

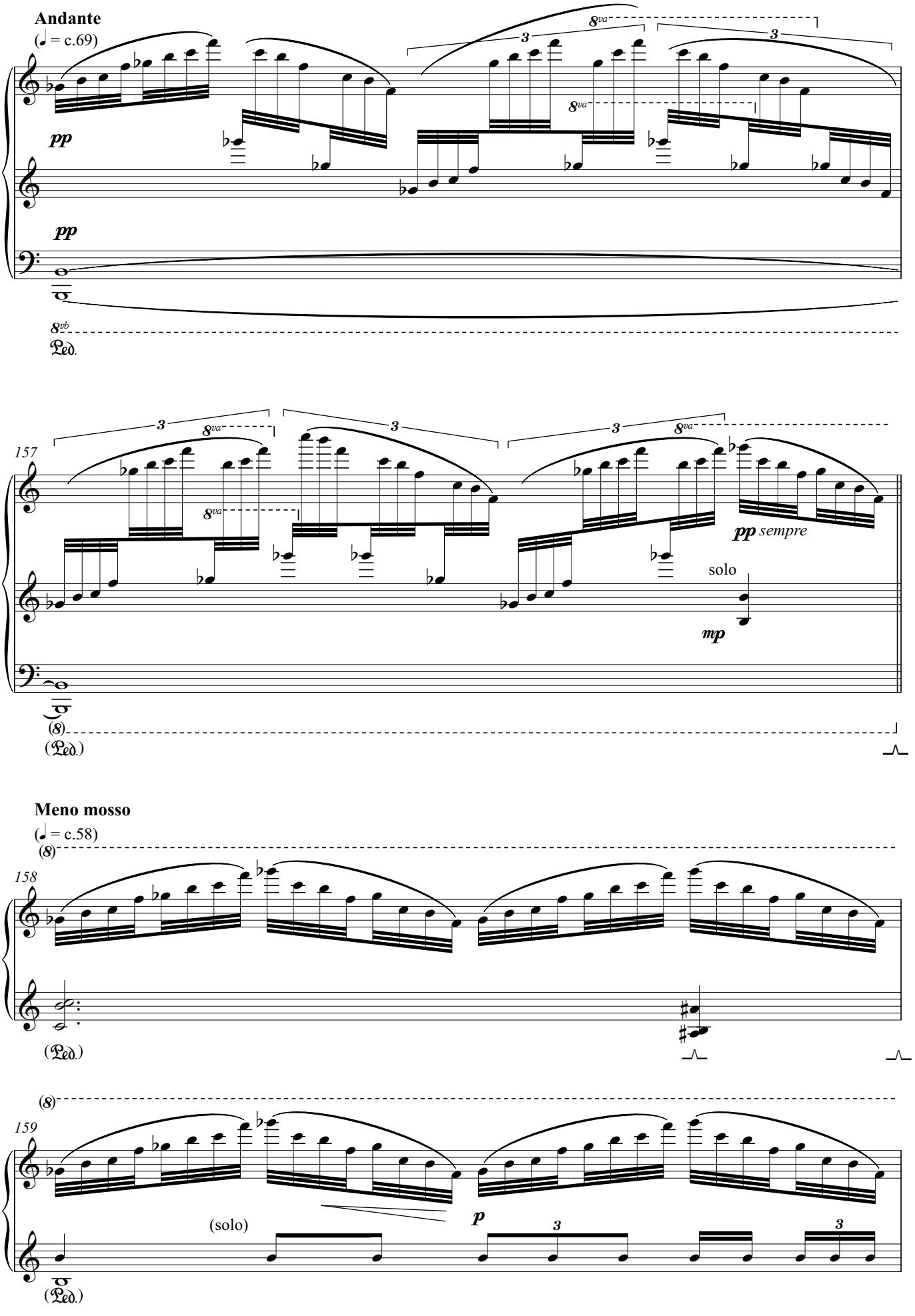
(♩ = c.77)

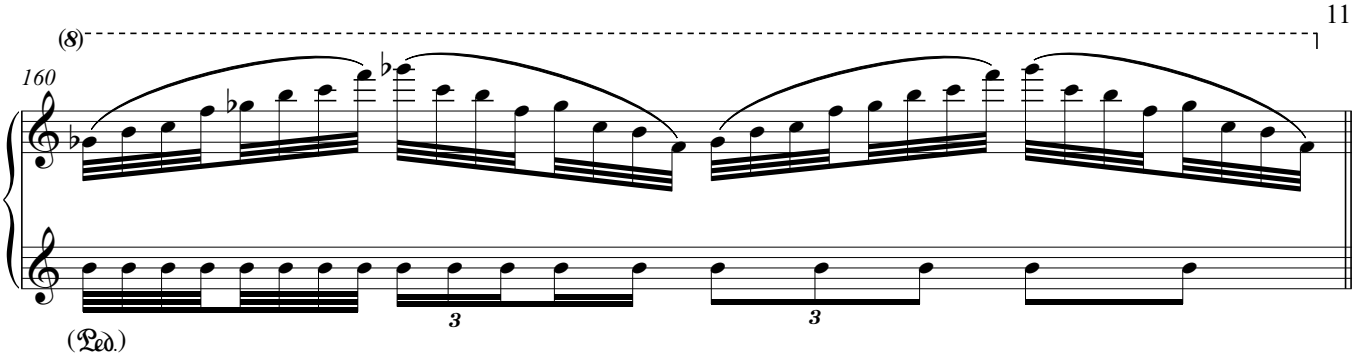


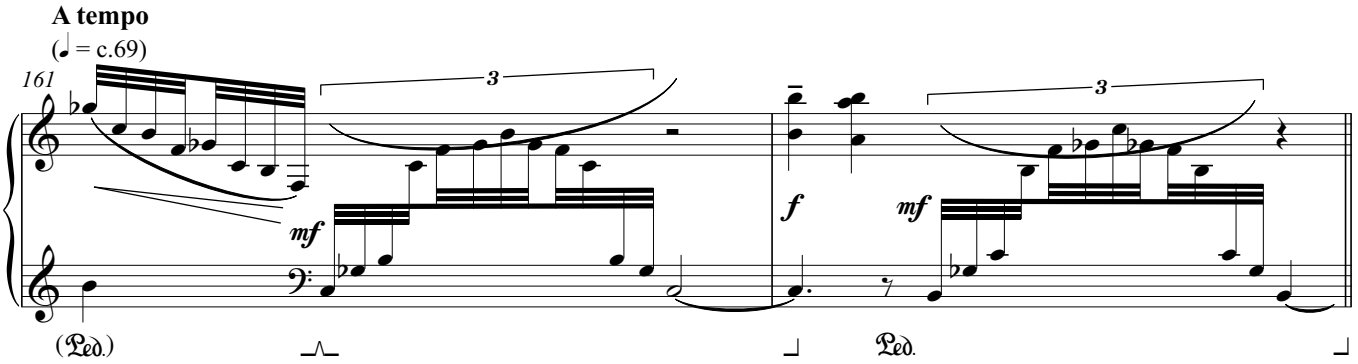

118
m.d. poco distinto
p cresc.
mf
(mf)
121
(mf)
m.s. poco distinto
p cresc.
mf
124
m.d. poco distinto
mp cresc.
f
(mf)
cresc.
127
m.s. poco distinto
pesante
130
mf
f pesante

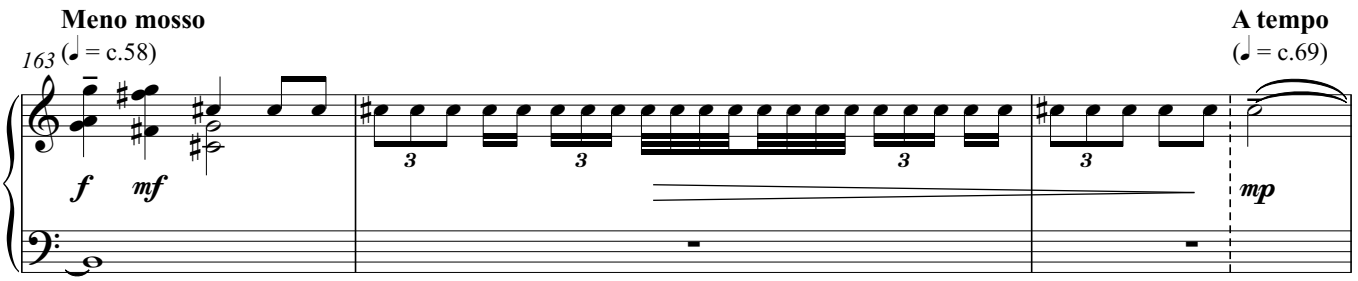

133
f
mp
135
mf
137
f pesante
139
6
f
mp
141
mf

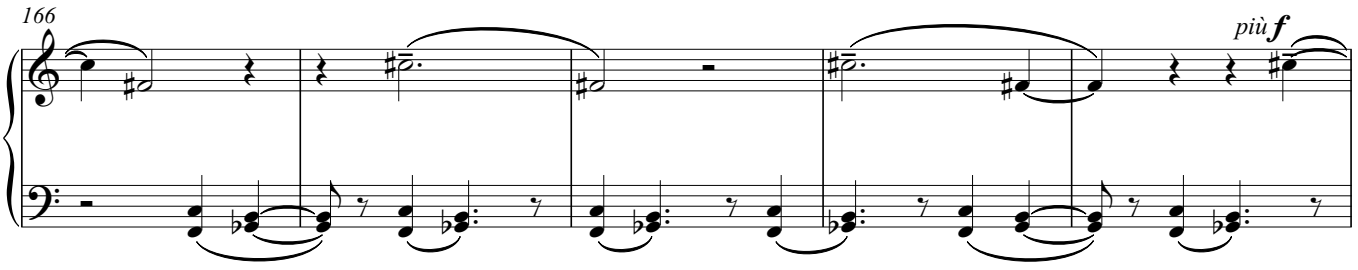

Poco più mosso
(♩ = c.84)
143
f pesante
sim
sim
145
mf cresc.
f
mf cresc.
f
Tempo primo
(♩ = c.77)
148
151
f
mp
mf
153
f
ff

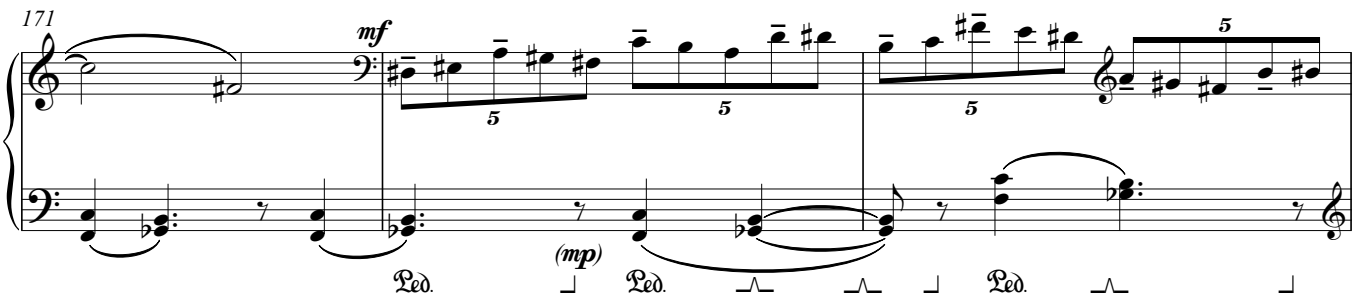

Andante
(♩ = c.69)
pp
pp
8va
8vb
Ped.
157
3
solo
pp sempre
mp
(8)
(Ped.)
Meno mosso
(♩ = c.58)
158
159
(solo)
p

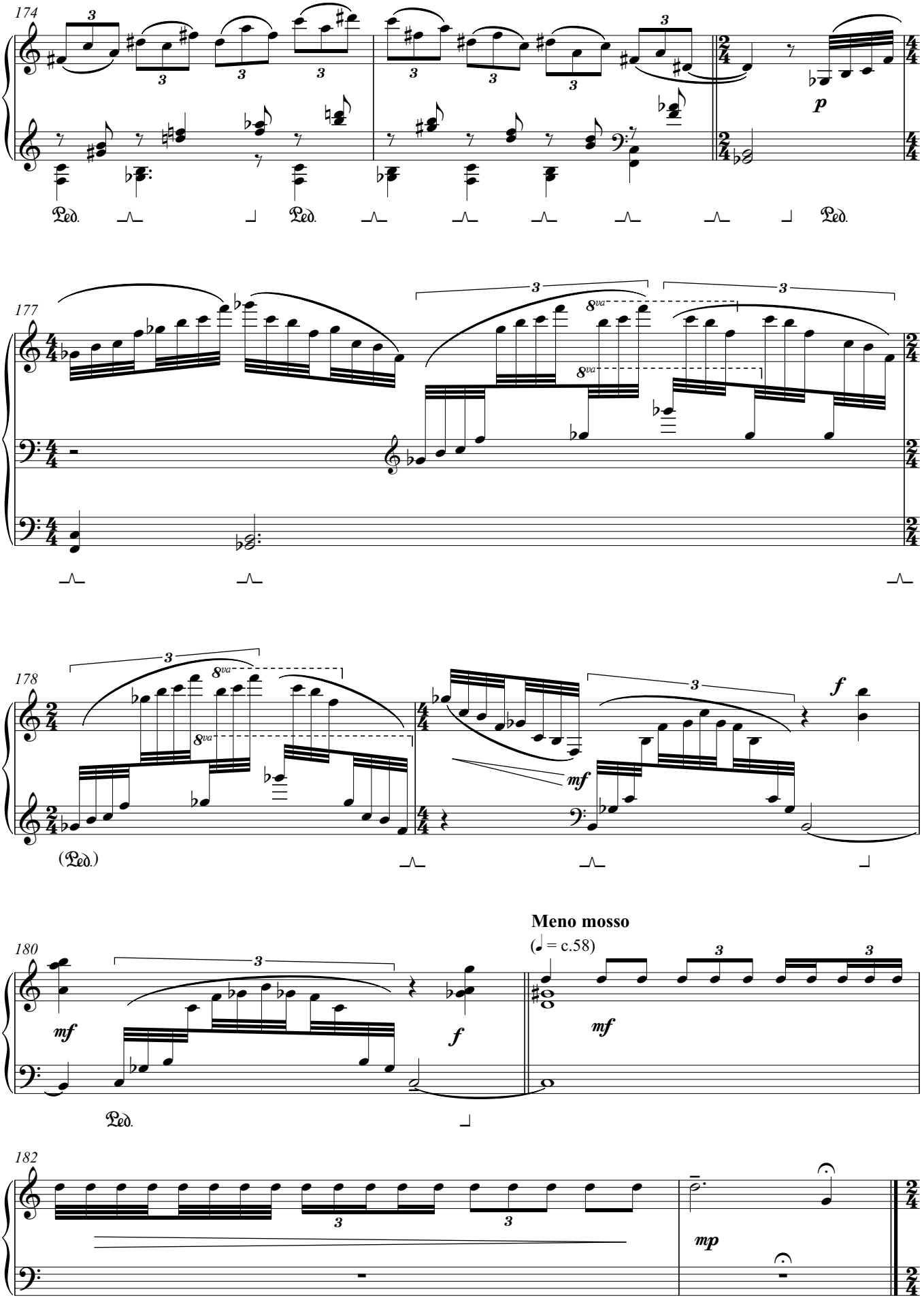

(8)
160
(Ped.)


A tempo
(♩ = c.69)
161
mf
f
mf
(Ped.)
Ped.


Meno mosso
(♩ = c.58)
163
A tempo
(♩ = c.69)
f
mf
mp


166
più f


171
mf
(mp)
Ped.
Ped.
Ped.


174
177
178
180
182
Meno mosso
(♩ = c.58)
p
mf
f
mp
8va
Ped.

Adagio ma non troppo

(♩ = c.64)

p

pp

Ped.

191

pp

(Ped.)

198

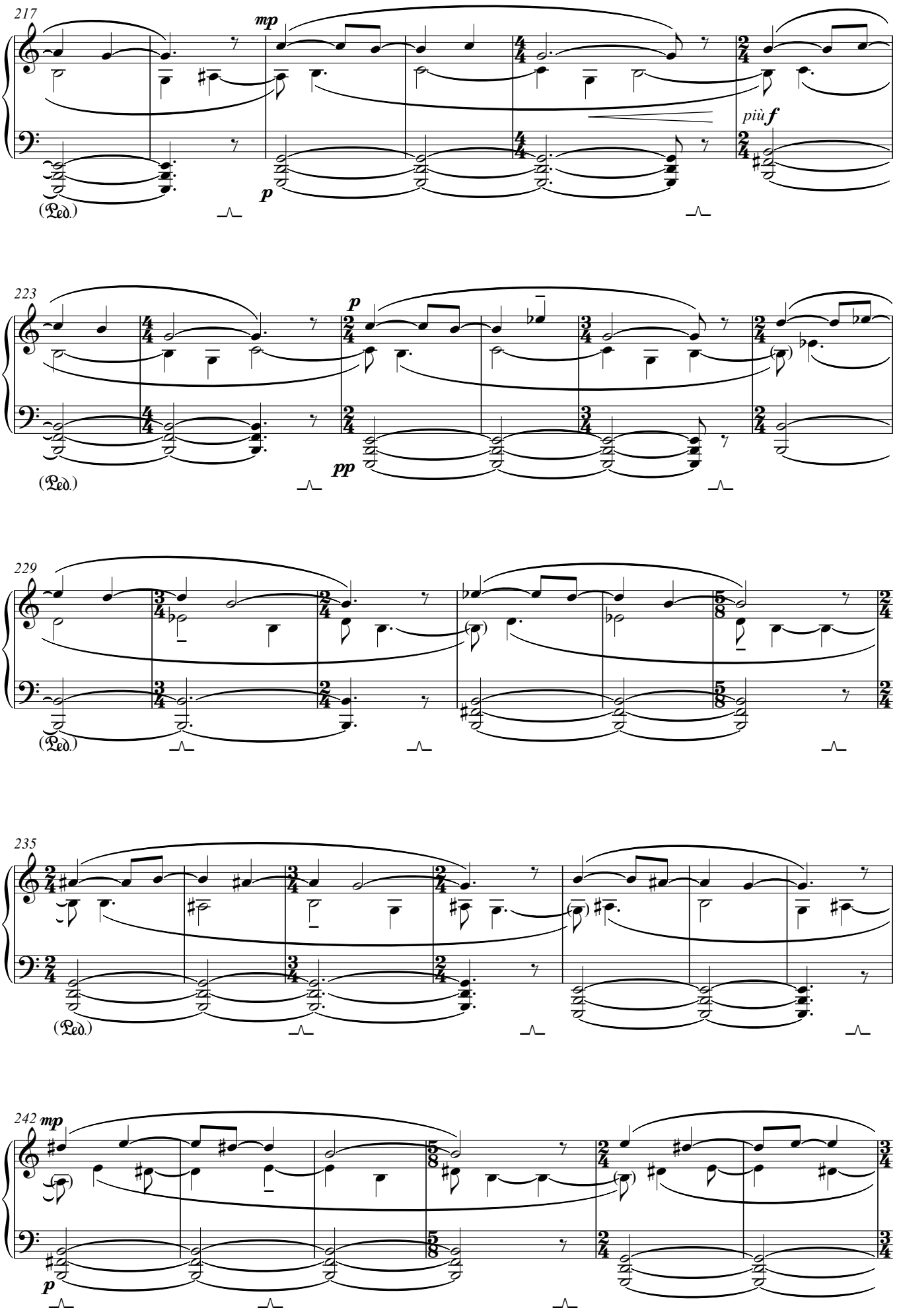
(Ped.)

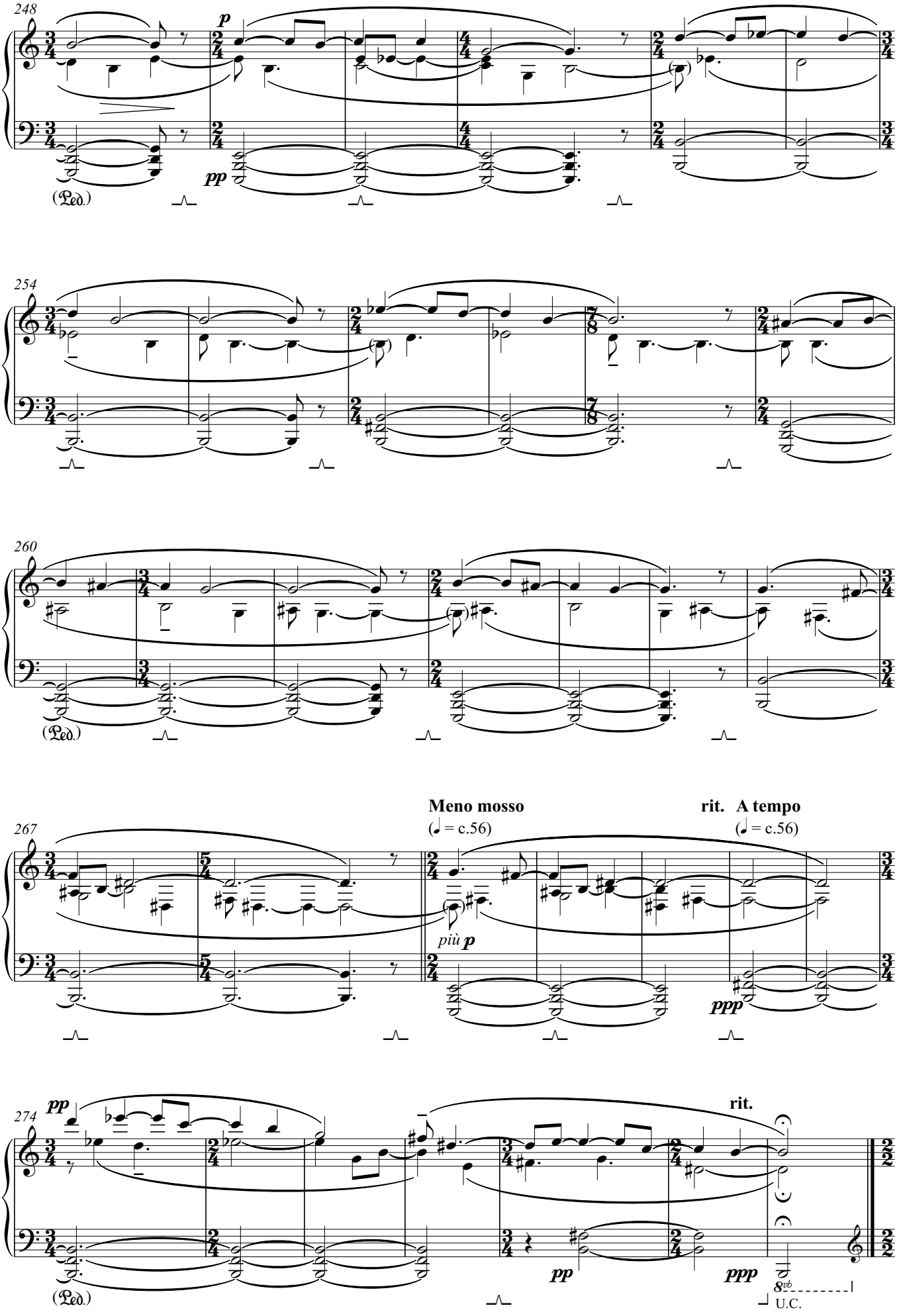
204

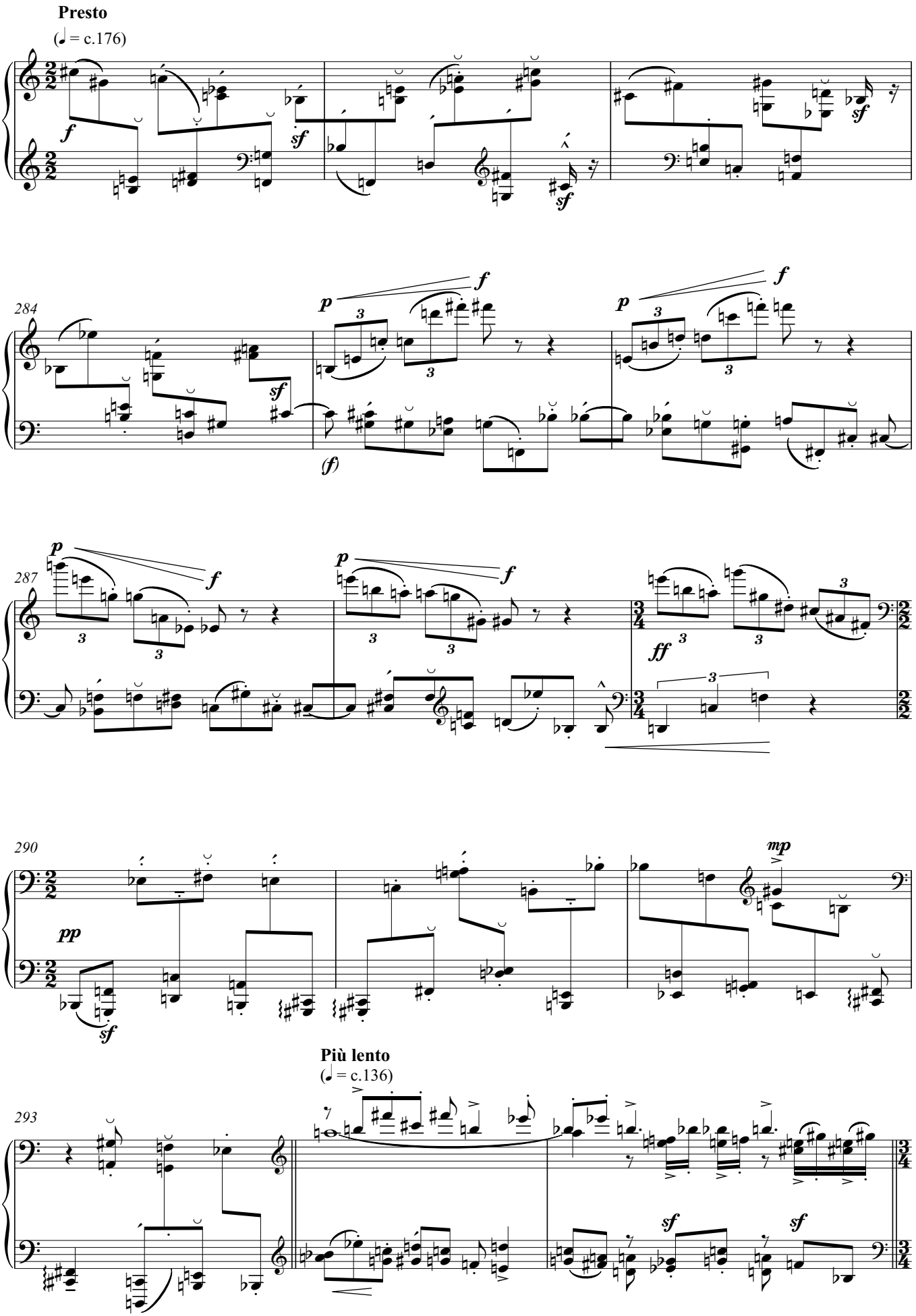
(Ped.)

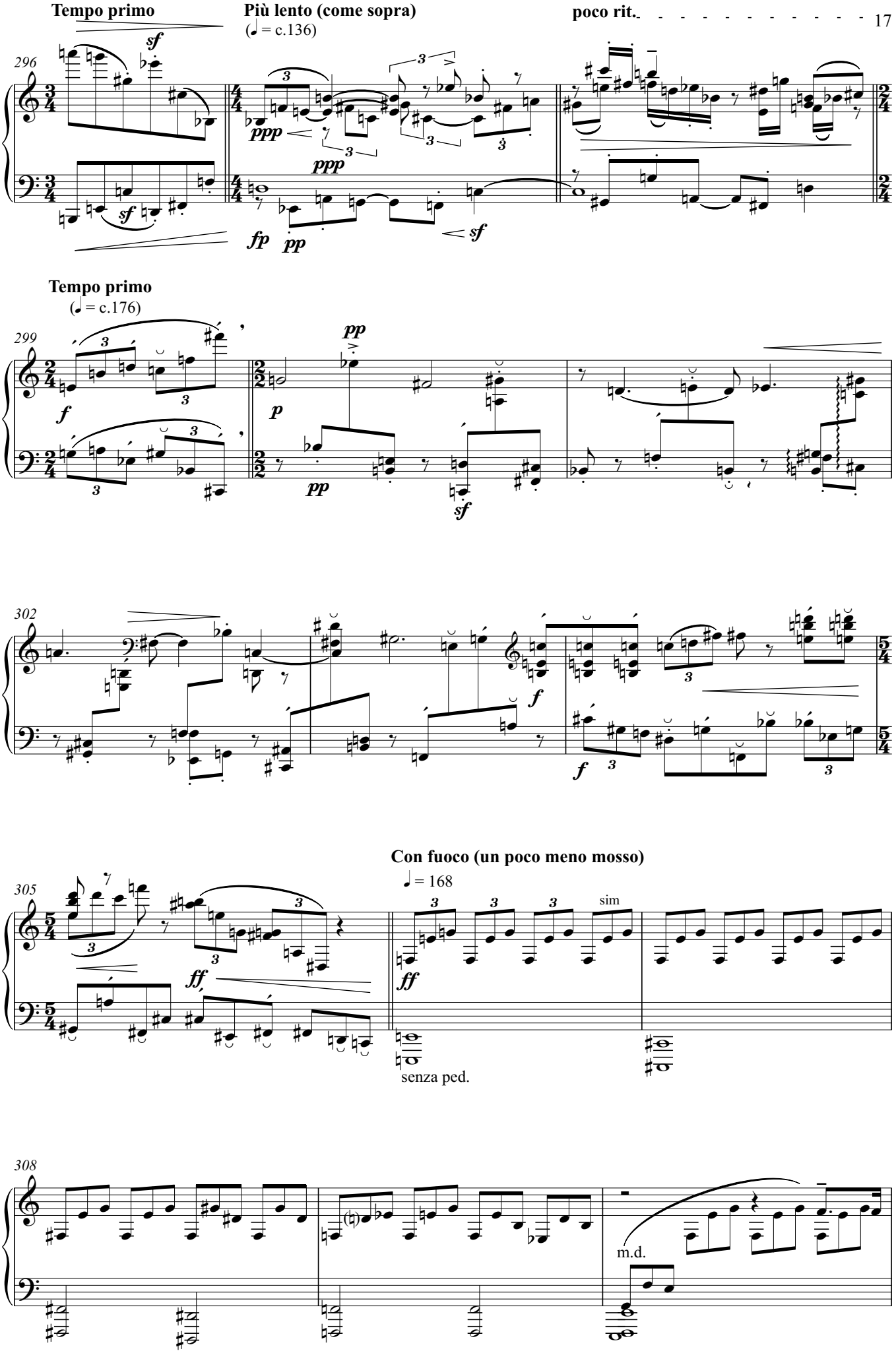
211

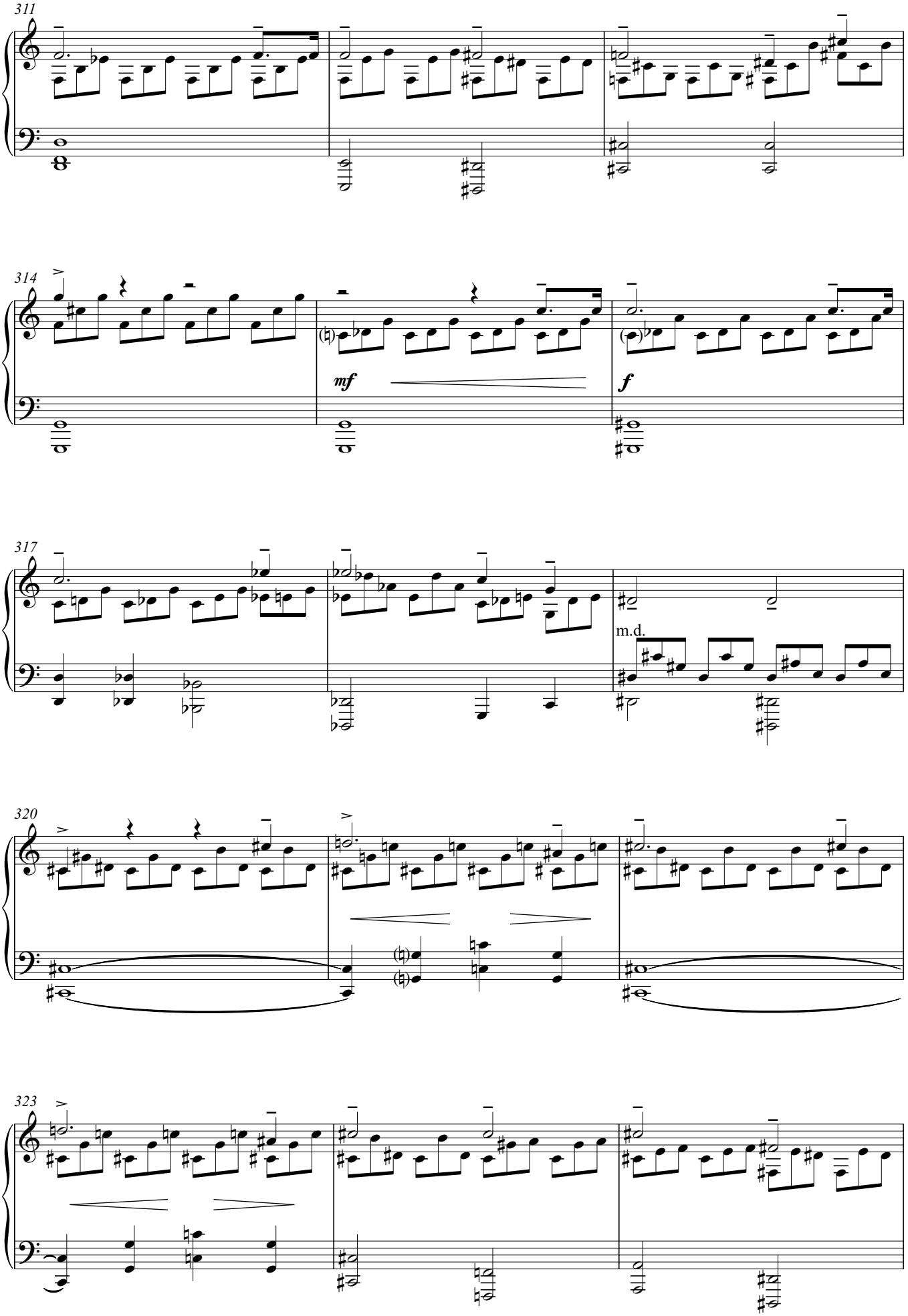
(Ped.)

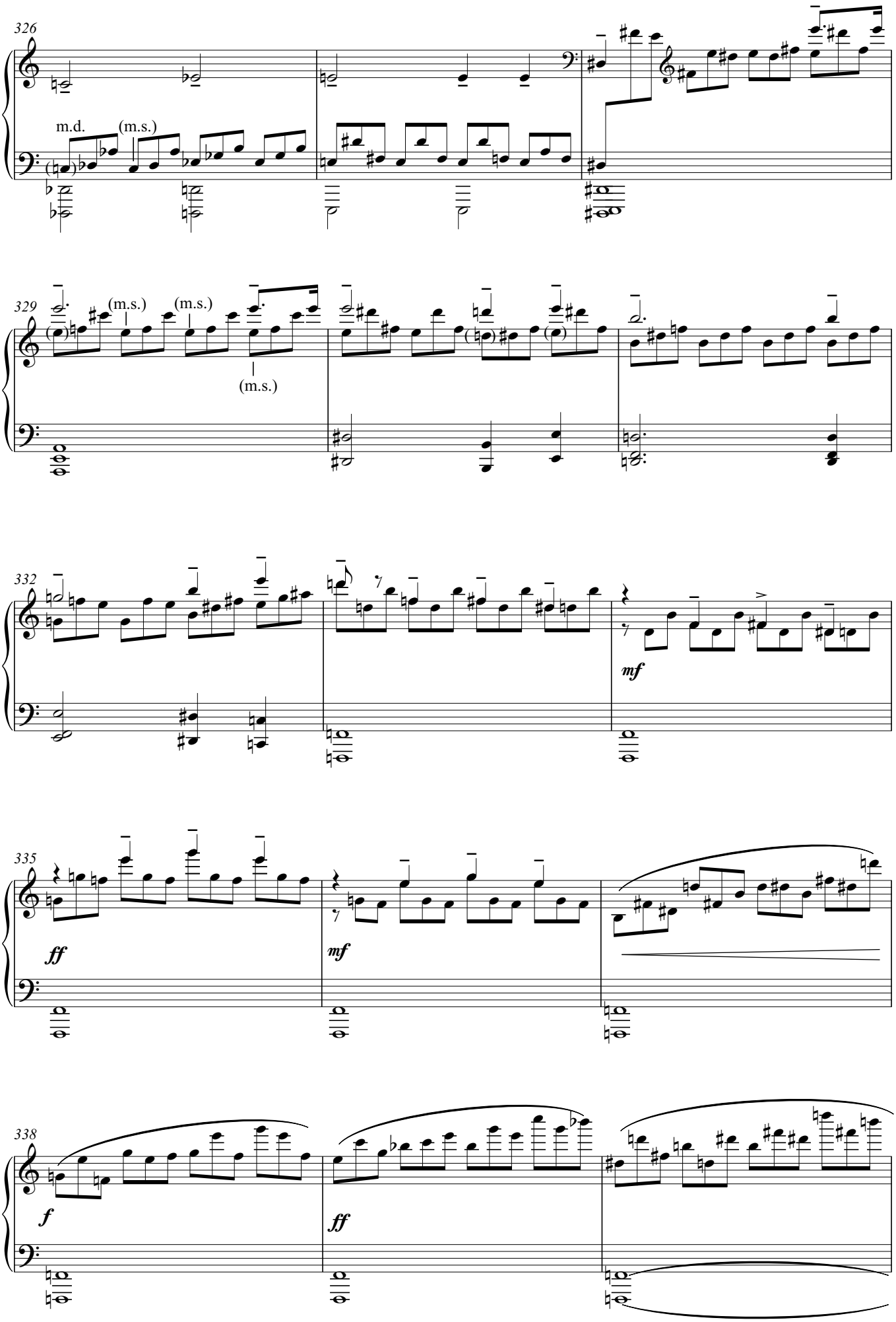

217
mp
p
più f
(Ped.)
223
p
pp
(Ped.)
229
(Ped.)
235
(Ped.)
242 mp
p

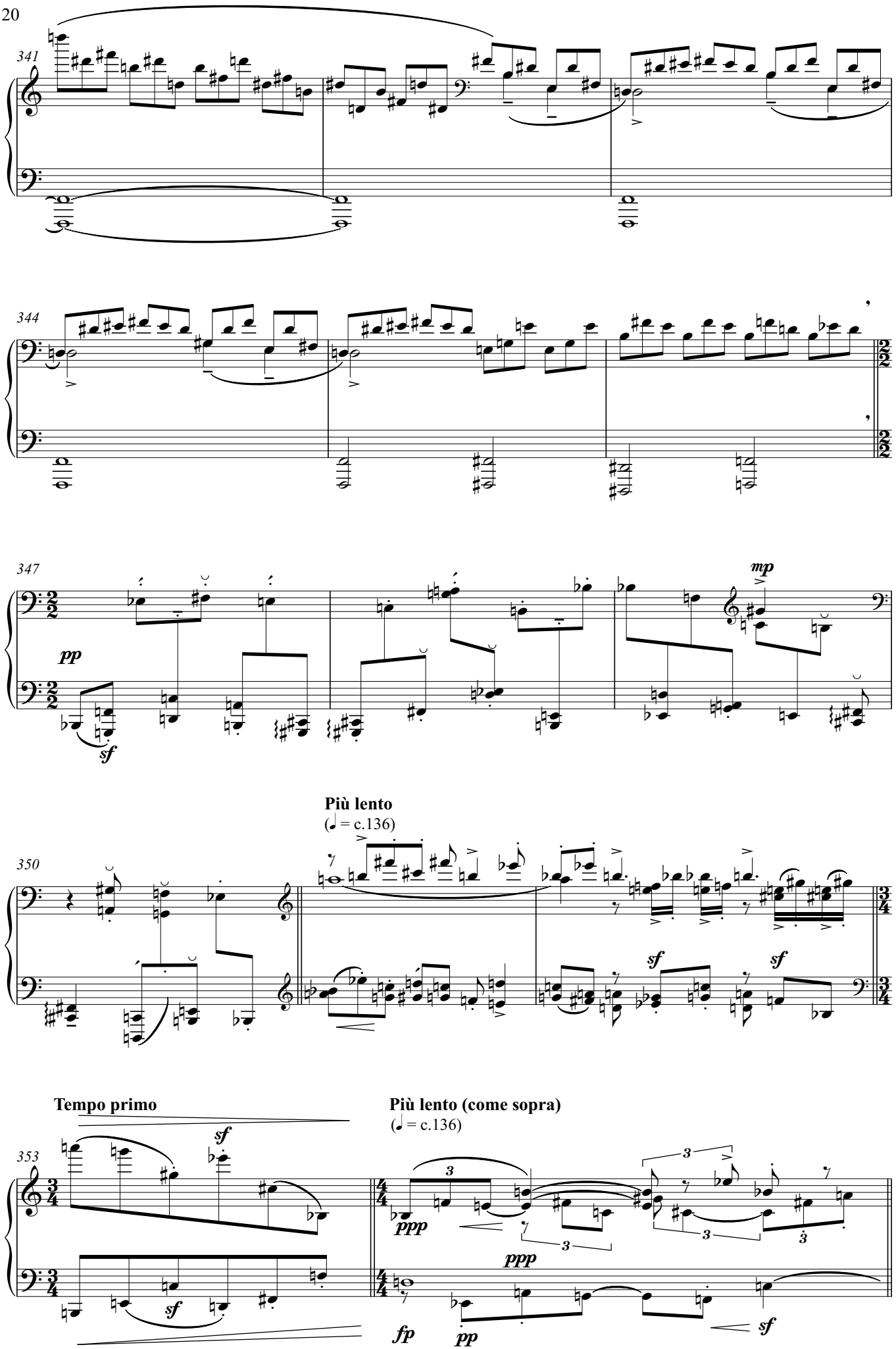

248
p
pp
(Ped.)
254
260
(Ped.)
267
Meno mosso
(♩ = c.56)
rit. A tempo
(♩ = c.56)
più p
ppp
274
pp
rit.
(Ped.)
pp
ppp
8vb
U.C.


Presto
(♩ = c.176)
284
287
290
Più lento
(♩ = c.136)
293

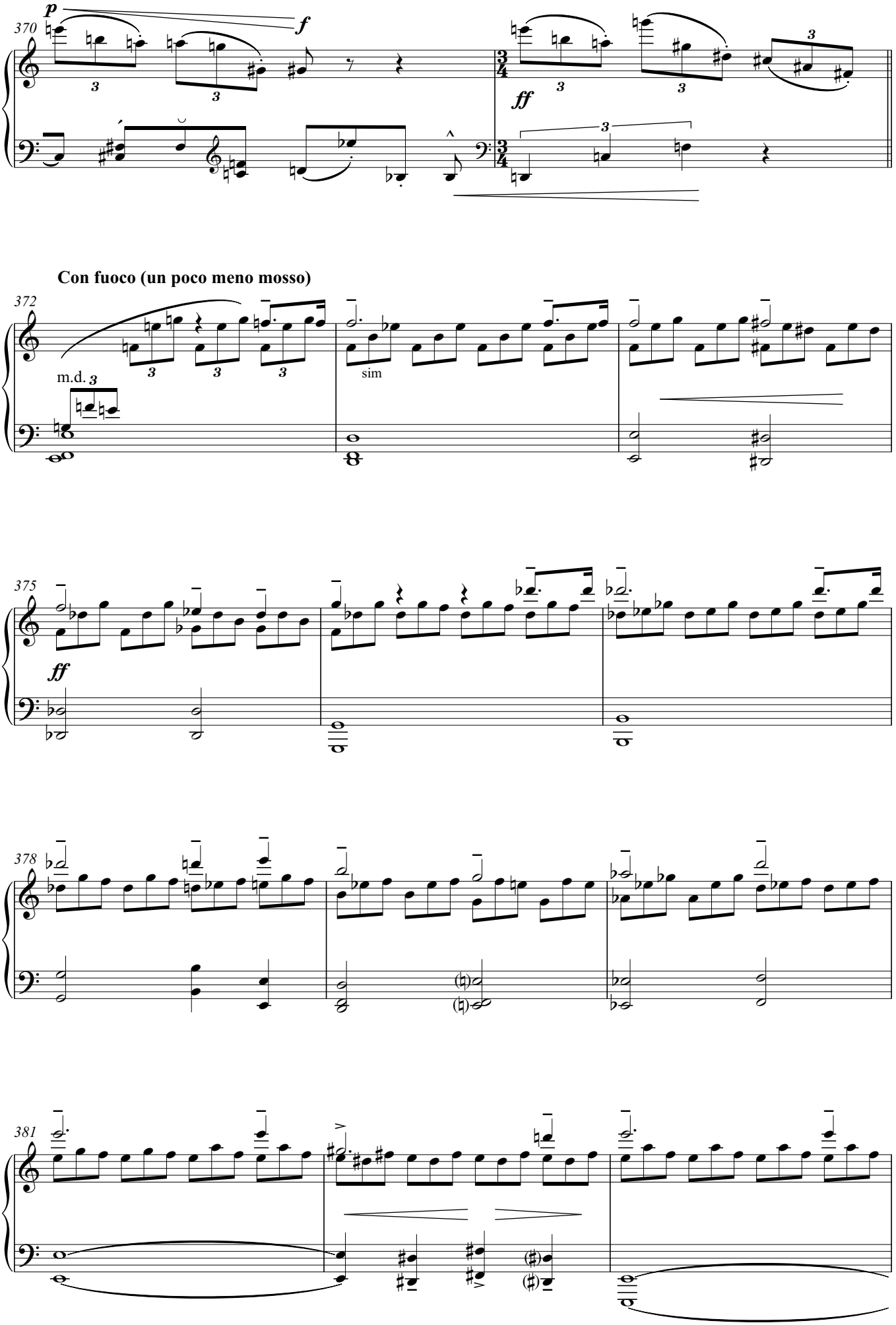

Tempo primo
Più lento (come sopra)
(♩ = c.136)
poco rit.
Tempo primo
(♩ = c.176)
Con fuoco (un poco meno mosso)
♩ = 168
sim
senza ped.
m.d.

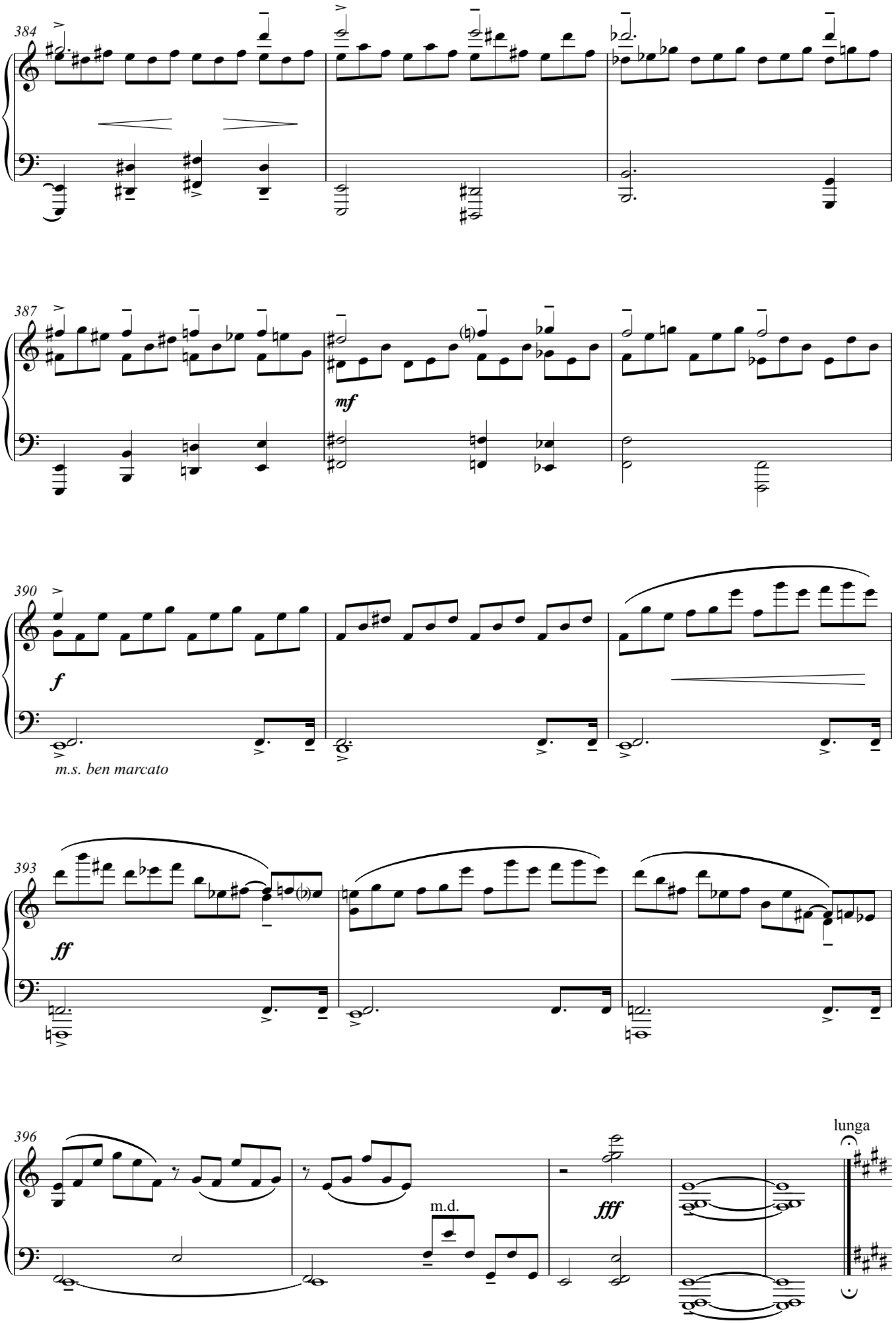

311
314
mf
f
317
m.d.
320
323

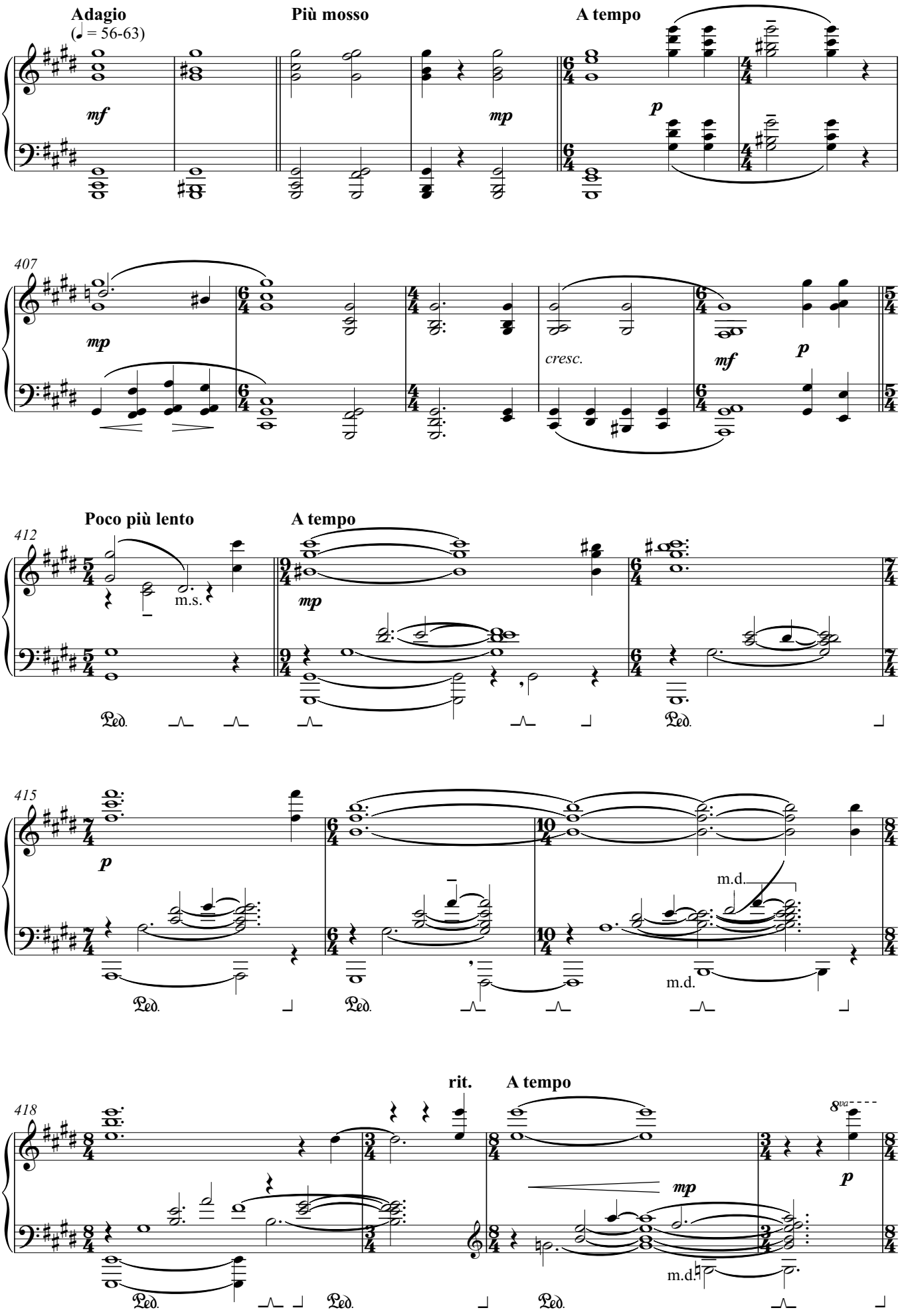

326
m.d.
(m.s.)
329
(m.s.)
(m.s.)
(m.s.)
332
mf
335
ff
mf
338
f
ff

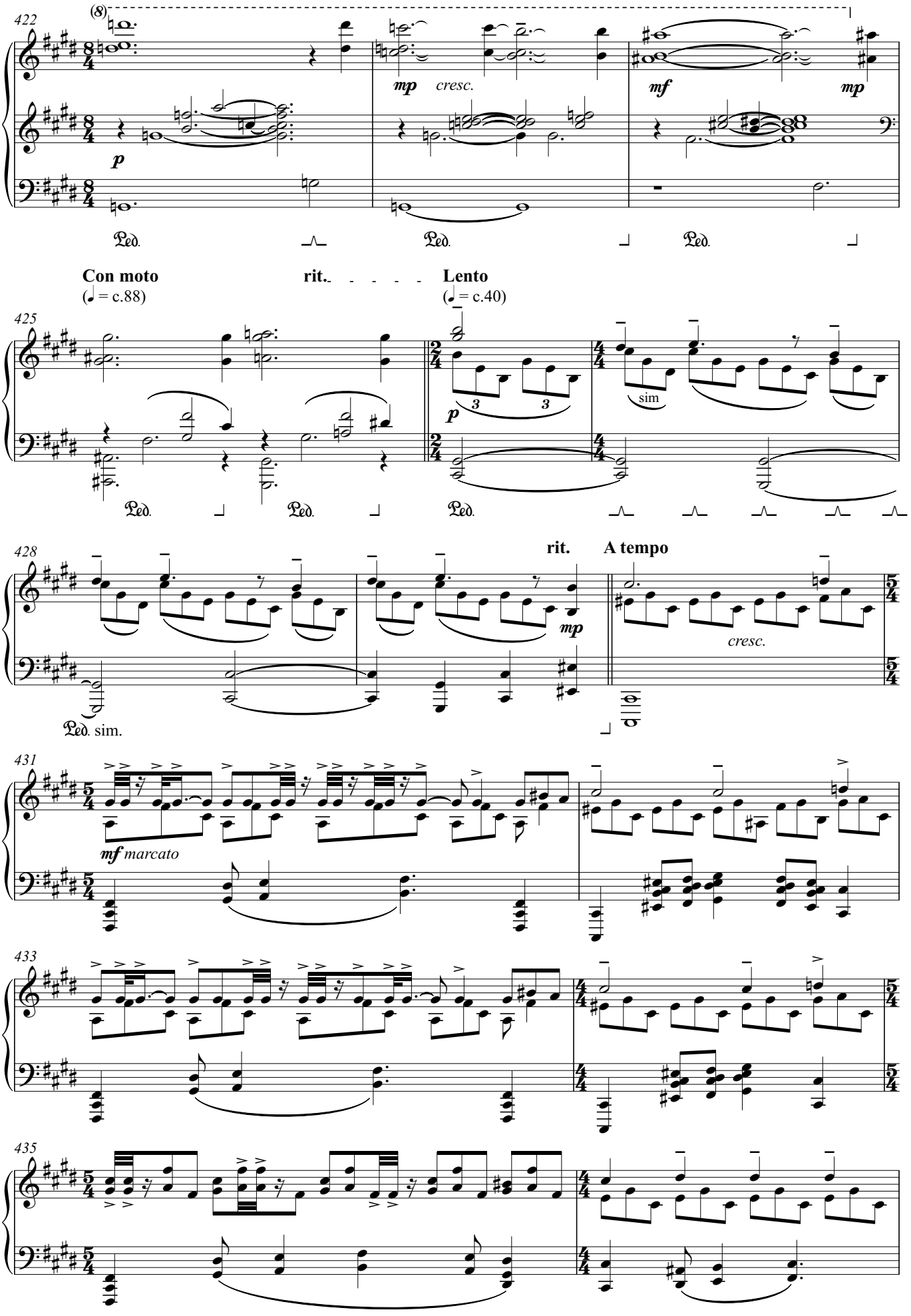

341
344
347
pp
sf
mp
Più lento
(♩ = c.136)
350
sf
sf
Tempo primo
sf
353
sf
Più lento (come sopra)
(♩ = c.136)
ppp
ppp
fp
pp
sf

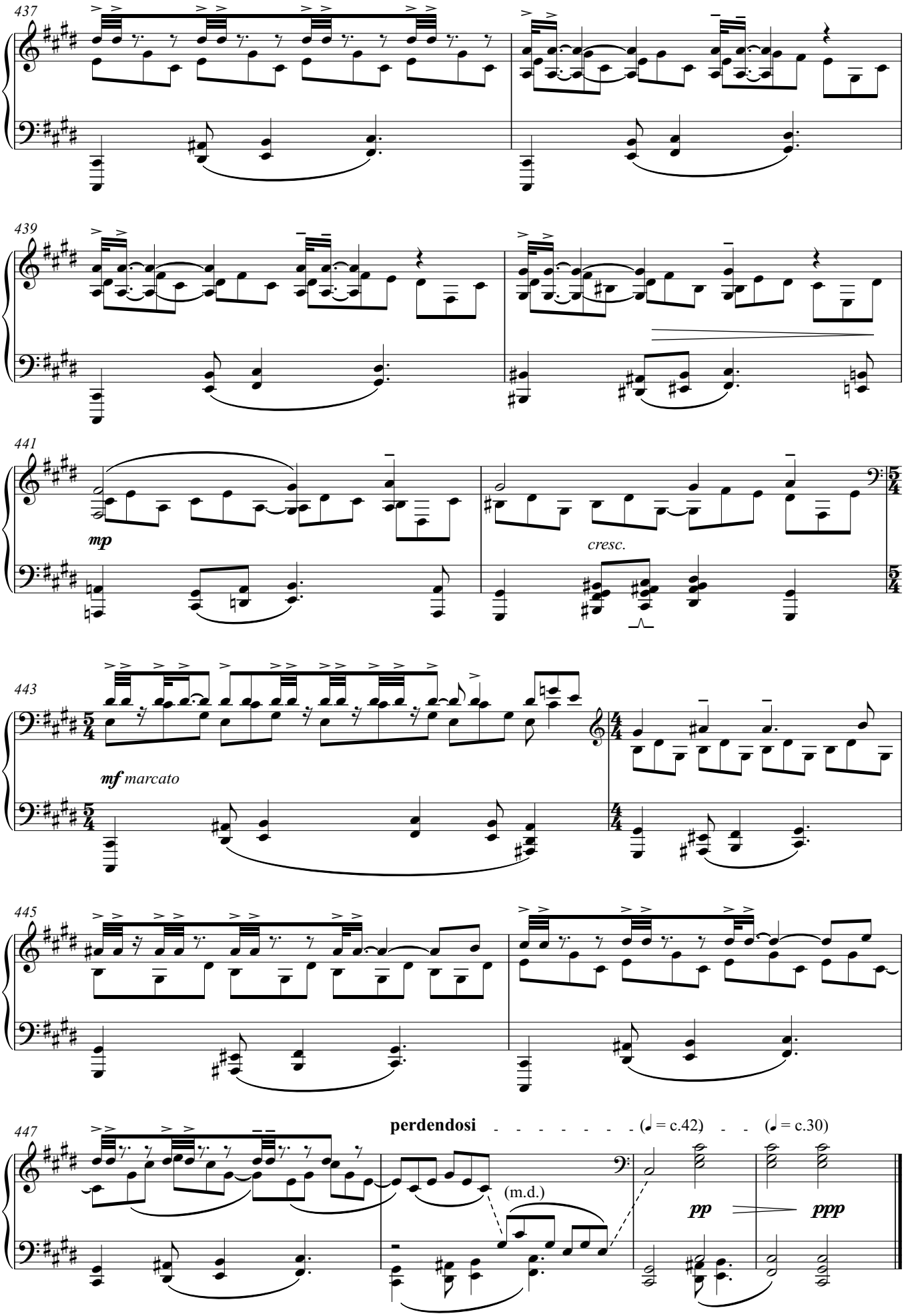
poco rit. - - -


370
p
f
ff
Con fuoco (un poco meno mosso)
372
m.d.
sim
375
ff
378
381


384
387
mf
390
f
m.s. ben marcato
393
ff
396
m.d.
fff
lunga


Adagio
(♩ = 56-63)
Più mosso
A tempo
mf
mp
p
407
mp
cresc.
mf
p
Poco più lento
A tempo
412
m.s.
mp
Ped.
415
p
m.d.
418
rit.
A tempo
8va
mp
p


422
(8)
mp
cresc.
mf
mp
p
Ped.
Ped.
Ped.
Con moto
(♩ = c.88)
rit.
Lento
(♩ = c.40)
425
p
3
3
sim
Ped.
Ped.
Ped.
428
rit.
A tempo
mp
cresc.
Ped. sim.
431
mf marcato
433
435



Christopher Best, Hinckley Leics. 20 July 1098

...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 *Fisarchi Ensemble of Florence*, the *Malta Philharmonic Orchestra*, *Emilyn Claid & Co.*, *Scottish Dance Theatre*, *Bimba Dance Theatre* and *Jamaican National Dance*. 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, cellist Rohan de Saram, flautist William Sleath, harpist Ruth Wall, guitarist Matthew Marshall and organists Simon Hogan and Daniel Moult. 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** (work in progress); **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

29/03/22

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