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Clarion Song

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Christopher Best

Clarion Song

Op.59 (Op.33a)

for Trumpet (in Bb or C) and Organ

2019

Clarion Song

for trumpet (in B \flat or C) and organ

Christopher Best

Maestoso

$\text{♩} = \text{c.}56$

Trumpet (in B \flat or C)

Organ

Ped.

f *p* *ff* *p* *f*

Gt *f*

8

Tpt.

Org.

Ped.

f *p* *ff* *p* *mf*

G.P.

f

16

Tpt.

Org.

Ped.

f *f* *p*

f

(*f*)

20

Tpt.

Org.

23

Tpt.

Org.

f *mf* Sw *mf* 3 3 (Gt)

rall. Poco meno mosso

26

Tpt.

Org.

pp *p* Gt reduce *mf*

A Largo (Tempo I)

33

Tpt.

mp

Org.

mp

40

Tpt.

Org.

47

Tpt.

Org.

3

53

Tpt.

Org.

(mp) *poco* *mf* *mp* *poco* *mf* *mp*

md - - ms

60

Tpt.

Org.

mf *mf*

67

Tpt.

Org.

B

(mf) (mp) (Gt add)

75

Tpt.

Org.

Musical score for measures 75-81. The Tpt. part begins with a 5-measure phrase and a 3-measure phrase. The Org. part features a triplet in the right hand and a bass line with eighth notes.

82

Tpt.

Org.

Musical score for measures 82-88. The Tpt. part has a 5-measure phrase. The Org. part features a triplet in the right hand and a bass line with eighth notes.

89

Tpt.

Org.

(mf) *poco* *mf* *poco* *mf* *f*

Musical score for measures 89-95. The Tpt. part has a 3-measure phrase and a 3-measure phrase with dynamic markings: *(mf)*, *poco*, *mf*, *poco*, *mf*, *f*. The Org. part features a triplet in the right hand and a bass line with eighth notes.

rit. C *Meno mosso*

95

Tpt.

Org.

mp *mf* *f*

a tempo

101

Tpt.

Org.

4:3

() D

106

Tpt.

Org.

4:3

box partially closed

p

Sw 8ft + 4ft

p

111

Tpt.

Org.

117

Tpt.

Org.

poco accel.

mp

add

mp

16ft

122

Tpt.

Org.

mf *p* *mf*

add

mf

Poco più mosso

126

Tpt.

mp

f

Org.

box fully open

6

130

Tpt.

Org.

mf

8ft

mf

12

7

135

Tpt.

mf

5

Org.

6

11

7

5

reduce and close box

rall.

139 **F** Lento $\text{♩} = c.46$

Tpt. *p* *mp*

Org. *p*

148

Tpt. *p*

Org. Ch *p*

6 12 7

154

Tpt. G.P. *mp* *p*

Org. G.P. G.P. G.P. 6 12

G Tempo rubato

162

Tpt. *mp* *p* solo

Org. *colla parte*

170

Tpt. *pp* *ppp* *p*

Org.

H A tempo (Lento)

Tempo rubato

A tempo (Lento)

180

Tpt. *pp* *ppp*

Org. Sw 4ft flutes *(p)*

188 G.P.

Tpt.

Org. G.P. Ch (8ft) (p)

G.P. Ch (8ft) 12 10 6

G.P. (p)

195

Tpt.

Org. Sw 4ft flutes (p) 5 Ch 8ft

Sw 4ft flutes Ch 8ft (p)

202

Tpt. mp 3 3

Org. Sw 4ft flutes 5

Sw 4ft flutes 12 10 6

207

Tpt.

Org.

214

Tpt.

Org.

I

(Sw 4ft flutes)

4ft octave

pp

220

Tpt.

Org.

Ch soft reeds and strings 8ft

mp

226

Tpt.

Org.

8ft

232

Tpt.

Org.

237

Tpt.

Org.

242

Tpt.

add 8ft strings

Ch 8ft principals

mf

Ch (principals)

mf

J Largo (Tempo 1)

248

Tpt.

ppp *mf* *p* *mf*

5

reduce

mp

8ft octave + 16ft sub bass

254

Tpt.

5

3

3

Org.

260

Tpt.

Org.

266

Tpt.

mp *mf*

Org.

272

Tpt.

mp

Org.

poco rall. **K** poco accel.

278

Tpt.

Org.

mf

add

mf

mf

A tempo

284

Tpt.

Org.

289

Tpt.

Org.

p *mf*

rit. **L** Allargando (meno mosso) accel. . . . A tempo

294

Tpt.

Org.

f

mf

3

3

4:3

299

Tpt.

Org.

3

3

4:3

304

Tpt.

Org.

mf

mf

309

Tpt.

Org.

Gt

8ft only *f* **12**

Detailed description: This system covers measures 309 to 312. The Tpt. part begins with a melodic line in measure 309, followed by rests in 310 and 311, and a final melodic phrase in 312. The Org. part features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. The Gt part has a tremolo-like texture. The Bass line has sustained notes. Dynamics include 'f' and '8ft only'.

313

Tpt.

Org.

Detailed description: This system covers measures 313 to 315. The Tpt. part has melodic lines with a triplet in measure 315. The Org. part features complex textures with sixteenth-note runs and chords. The Bass line has sustained notes. Fingerings 6, 7, 12, 6, 7 are indicated.

rall. . . . Poco meno mosso

316

Tpt.

Org.

Gt

Detailed description: This system covers measures 316 to 319. The Tpt. part has melodic lines with triplets in measures 316 and 317. The Org. part features complex textures with sixteenth-note runs and chords. The Gt part has a tremolo-like texture. The Bass line has sustained notes. Fingerings 3, 3, 6, 11, 6 are indicated.

320

Tpt.

Org.

(*mf*) 6 11 7

12 12 12 12

2 2

322

Tpt.

Org.

12 12

10

+16ft

324

Tpt.

Org.

f *p* *f* *mp* *f* *ff*

9 7

...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' created a lot of interest from both audience and performers alike. [It] was exactly the type of new music that JAM prides itself on supporting...

Edward Armitage, Chairman John Armitage Memorial Concert Series

...An idiosyncratic blend of stylistic types- Gamelan/folk...the music comes across vividly...

SPNM Reading panel **'Dolya Nash Krai'**

... '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' impressed me because it combined lightness and warmth. Here was proof that contemporary music can succeed on all fronts; it required concentration but was also exhilarating....

Artistic Director SPNM

... 'Another Kind of Air' is courageous in its simplicity and deserves to be heard...The sharp focus of the thematic material combines with the transparent medium to make for a piece that proclaims an unambiguous space...

SPNM Reading panel

...This is lovely music for dance and it develops in a delightful way... I particularly liked the pizzicato section...

(composer Howard Skempton) **'Life Before Birth'**

...The piano command is impressive... the pieces make a satisfying arch in terms of mood...

SPNM Reading panel, **'Then Again...'**

... 'Triphony' showed competence in the handling of a difficult medium... the climax to the third movement was highly effective...

Cambridge Evening Telegraph

...Best has previously written, with verve, for traditional forces... ['Cue-Play-Review'] seemed so clearly bound up with human responses... but the finale to this concert was his electronic tape 'From Steel to Stone'. In the darkened studio, its shifting layers made a shapely and animating effect.

Nottingham Evening Post

Christopher Best is a leading composer of concert, dance and acousmatic music. Commissions have included works for the Fisarchi Ensemble of Florence, the Malta Philharmonic Orchestra, 'Emilyn Claid and Co', 'Scottish Dance Theatre', 'Bimba Dance Theatre' and 'Jamaican National Dance'. Chris has also written for ensembles including 'Aquarius', 'Jane's Minstrels', 'Kokoro', the choir of Selwyn College Cambridge and 'Onyx Brass', plus a host of distinguished soloists. His compositions have received widespread critical acclaim, won generous funding from the Britten Pears Foundation and been performed and broadcast internationally.

Chris is currently engaged on a new commission for electric guitar quartet and a major acousmatic work lasting several hours with the working title of 'Worlds'. Other recent output includes '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.

Since 2010 the composer has held a senior lectureship in music composition at Falmouth University, having formerly been Reader in music composition at Dartington College of Arts in Devon. He has taught extensively abroad, and co-directed residential music and dance exchanges in Devon, London and Madrid.

Further information, scores, parts and recordings can be obtained from the composer's website at <https://www.chrisbestmusic.com>