

Christopher Best

Scending

**for flute (bass, alto, concert & piccolo)
and concert button accordion**

2016



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Foundation

<u>PAGE</u>	<u>TITLE</u>	<u>INSTRUMENTATION</u>	<u>DURATION</u>
P.1	I: A-Scending:	Bass Flute/Piccolo & Accordion	circa 12:30
P.10	II: DE-Scending:	Piccolo/Concert Flute & Accordion	circa 04:00
P.24	III: A-Scending, DE-Scending:	Alto Flute & Accordion	circa 11:00
P.44	III: TRAN-Scending:	Bass Flute/Concert Flute & Accordion	circa 15:30
		Total duration:	circa 43:00

PERFORMANCE NOTES

Flautist:



The flat sign/down arrow placed over the note indicates a slight flattening of the note (less than a quarter-tone), ideally achieved by using an alternative fingering, in order to additionally achieve a subtle change of timbre. If no suitable fingering can be found however, the microtonal pitch change may be produced by embouchure alone. The crossed through version cancels the instruction, when the same pitch follows straight after.



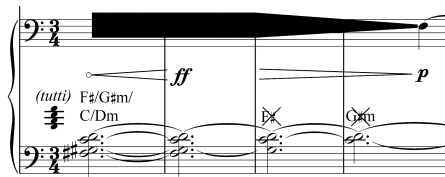
Short breaths that might otherwise be unclear are marked with a tick, All breaths should be executed as silently as possible.

To Bass Flute

Changing instruments should always be executed as discretely as possible.

Accordionist:

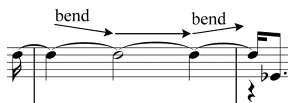
The part is written at fingered pitch rather than sounding pitch (but octave displacements affected by the registration tabs are shown in brackets).



The two chromatic clusters involve placing the 2nd finger on F2, spreading the rest of the hand over the adjacent notes (span approximately one octave). In line with the wedge shape and dynamics shown, the hand should then be gradually raised, leaving only the F2 playing. The notes of the first cluster (shown), because of the crescendo from niente and the number being held down, will not all speak at once.



Bend the note down to the specified destination pitch by slightly raising the playing finger.



Bend the note down (and raise again, if shown) an unspecified amount (but less than a semitone).



In standard bass, the chord symbols marked *sempre* continue to apply to the note until cancelled by the crossed-through symbol.



The arpeggio line *after* a chord dictates a slightly ragged (quasi arpeggiated) end to the chord through not quite releasing the notes together.

COMPOSER'S NOTE

This work was commissioned by William Sleath with a grant from the Britten Pears Foundation. The final movement (then simply called 'Transcending') was first performed by William Sleath (flutes) and Miloš Milivojević (accordion) at The Exchange, Penzance on 20th June 2015. The complete four movement cycle will be premiered at The Exchange on April 28th 2017.

Christopher Best

23rd May 2016

SCENDING I: A-Scending

In Memory of Bob Gilmore (1961-2015)

Largo
♩ = 38-40

Christopher Best

Bass Flute

(*tutti*) chromatic cluster
(allow the accordion to speak gradually)

Accordion

ff *p*

(*tutti*) F#/G#m/
C/Dm

Dm

Edim

7

B. Fl.

mp

3

Accordion.

F Gm

Am sempre

(F) (Gm sempre)

5:4

12

B. Fl.

3

button shake

5:4

5:4

5:4

Bb sempre

Am sempre

16

B. Fl.

Accord.

B \flat sempre

5:4

5:4

C sempre

B \flat sempre

20

B. Fl.

Accord.

Dm sempre

C sempre

mp

3

6/4

5/4

Dm sempre

5:4

C sempre

mp

23

B. Fl.

Accord.

button shake

(sounds 8va basso)
(not chords)

5:4

button shake

5:4

(sounds 8va basso)
(not chords)

27

B. Fl.

Accord.

5:4

3

3:2

bend

mf

Dm sempre

Am

Edim sempre

(Edim)

32

B. Fl.

Accord.

3

5:4

(sounds 8va)

p

mp

Gm sempre

F#dim sempre

F#dim

36

B. Fl.

Accord.

3

3:2

5:4

button shake

bend

(sounds colla 8va basso)

(sounds 8va basso) (not chords)

D7

Am

41 A

B. Fl.

Accord.

p *f* free bass *pp* 5:4

45

B. Fl.

Accord.

solo *mp* *mp* *mp* *p* 3:2 5:4 5:4 5:4 5:4

49

B. Fl.

Accord.

mp 5:4 5:4 5:4 5:4

53

B. Fl.

Accord.

p 5:4 5:4 5:4 standard bass D C

57

B. Fl. *pp* *mp* *b*

Accord. *mp* *p* *bend* *F#dim* *(Em)*

Em *Exp* *(Em)* *Exp*

62

B. Fl. *mp* *p* *to Piccolo*

Accord. *mp* *p* *button shake* *(sounds 8va basso)* *(not chords)*

Cm sempre *F#dim sempre*

66

Picc. *mp* *(mp ma distinto)*

Accord. *mp* *mf* *bend* *(sounds 8va basso)* *(loco)* *Cdim sempre* *E sempre*

70

Picc.

3:2

3

3:2

3:2

5:4

mp

button shake

(sounds 8va basso)

bend

D#dim

D#dim

F#m

E

(E)

74

Picc.

3

(sounds colla 8va basso)

(loco)

G#m sempre

(F#m sempre)

5:4

F#m

A/G#m

B/A

mp

(sounds colla 8va basso)

(not chords)

78

Picc.

3

5:4

button shake

bend

D#dim/C#dim

82

Picc. *mf* *mp*

Accord. *mp*

D#dim/E#dim (E#dim) F#m D#dim (E#dim) F#m G#m G#m

87

Picc. bend (sounds 8va)

Accord. C#/B7 Gbm F7

91

B

Picc. *mp*

Accord. free bass *pp*

5:4 5:4 5:4

95

Picc. *mp*

Accord. 5:4 5:4 5:4

98

Picc.

Accord.

101

Picc.

Accord.

mf

mp

(loco)

standard bass

A^b/G^b

105

Picc.

Accord.

mp

(sounds 8va basso)

B^bm

~~B^bm~~

Cdim sempre

(A^b)

(B^bm sempre)

109

Picc.

Accord.

\odot (sounds colla 8va basso)

bend

Db sempre

Ddim

Eb m

Cdim sempre

5:4

114

Picc.

Accord.

(*tutti*) chromatic cluster

(*tutti*) *fff* subito. *p* *mp*

$\frac{4}{4}$ *fff* \rightarrow *ppp*

Bb sempre

A/ Eb m/ F m/ G

Ab 7 sempre

5:4

rall.

120

Picc.

Accord.

\odot (sounds colla 8va basso)

Cdim

Bb 7

Bb 7

II: DE-Scending

Allegro molto (Tempo 1)

♩ = 190

Picc. *mp*

Accord. *mf*

(sounds 8va)

A Prestissimo (Doppio Movimento) (Tempo 2)

♩ = 380

5 Picc. *f*

Accord. *f*

9 Picc. *mf*

Accord.

13 Picc.

Accord.

16

Picc.

Accord.

f

19

Picc.

Accord.

B

mf

⊖ (sounds colla 8va)

24

Picc.

Accord.

27

Picc.

Accord.

30

Picc.

Accord.

33

Picc.

Accord.

C Tempo 1
 ♩ = 190

37

Picc.

Accord.

mp

⊖ (sounds 8va)

mp

41

Picc.

Accord.

46

Picc.

Accord.

D Tempo 2
♩ = 380

50

Picc.

Accord.

mp *p*

54

Picc.

Accord.

mp *p* **D** (loco)

60

Picc.

Accord.

65

Picc.

Accord.

p

Detailed description: This system covers measures 65 to 68. The Piccolo part (top staff) features a melodic line with slurs and dynamics, starting with a *p* (piano) marking. The Accompanying part (middle and bottom staves) consists of chords with slurs and dynamics, also marked *p*. The time signature is 5/4.

69

Picc.

Accord.

mf

Detailed description: This system covers measures 69 to 72. The Piccolo part (top staff) features a melodic line with slurs and dynamics, marked *mf* (mezzo-forte). The Accompanying part (middle and bottom staves) consists of chords with slurs and dynamics, also marked *mf*. The time signature changes from 5/4 to 7/4, then 3/2, and finally 2/2.

E

73

Picc.

Accord.

mf

Detailed description: This system covers measures 73 to 76. The Piccolo part (top staff) features a melodic line with slurs and dynamics. The Accompanying part (middle and bottom staves) consists of chords with slurs and dynamics, marked *mf*. The time signature changes from 7/4 to 3/2, and finally 2/2.

77

Picc.

Accord.

Detailed description: This system covers measures 77 to 80. The Piccolo part (top staff) is mostly rests. The Accompanying part (middle and bottom staves) consists of chords with slurs and dynamics. The time signature changes from 2/2 to 3/2, and finally 2/2.

82

Picc.

Accord.

88

Picc.

Accord.

94

Picc.

Accord.

99

Picc.

Accord.

102

Picc.

Accord.

6/4

105

Picc.

F

mp

mp

6/4

109

Picc.

Accord.

6/4

112

Picc.

To Concert Flute

Accord.

6/4

116

Accord.

119

Accord.

123

Fl.

Accord.

G

128

Fl.

Accord.

134

Fl.

Accord.

138

Fl.

Accord.

142

Fl.

ff

Accord.

ff

H Tempo 1
♩ = 190

146

Fl.

dim

Accord.

mp

150

Fl.

p

Accord.

155

Fl.

Accord.

mf

159

Fl.

Accord.

mf

162

Fl.

Accord.

mf

165

Fl.

Accord.

mf

168

Fl. *mp*

Accord. *(mf)*

173

Fl.

Accord.

178

Fl. *mf* *détaché*

Accord. *mf détaché*

J Tempo 1

♩ = 190

solo

184

Fl. *(mf)*

Accord. *f* *mp subito*

mf détaché

188

Fl.

Accord.

191

Fl.

Accord.

195

Fl.

Accord.

198

Fl.

Accord.

201

Fl.

Accord.

204

Fl.

Accord.

208

Fl.

Accord.

211

Fl.

Accord.

\ominus (sounds 8va basso)

p

214

Fl.

p \curvearrowright *mf*

Accord.

217

Fl.

p

Accord.

220 To Alto Flute

Fl.

Accord.

224

Fl.

Accord.

mp

III: A-Scending, DE-Scending

Allegro assai

♩ = c.174 (♩ = c.58)

Alto Flute

mf

mf

Accordion

free bass

ppp

6

A. Fl.

mf

mf

Accord.

mp

mf

11

A. Fl.

Accord.

15

A. Fl.

Accord.

18

A. Fl.

Accord.

fp *mf* standard bass Cm/G sempre

21

A. Fl.

Accord.

sfp B/G sempre

24

A. Fl.

Accord.

mf *sfp* *mf* 7:4 G/F#m sempre

27

A. Fl.

Accord.

f *mf* *sfp* *f* Cdim/G sempre

30

A. Fl.

Accord.

f

ben marc.

ff

(loco)

ff

E♭dim/G sempre

pp

Cm

33

A. Fl.

Accord.

p

tapping the grill with the back of finger nails
lami

p distinto

mp

p

sim

pp

mp

D♭m/(Cm)

A♭

Gm

Cm

Cm

37

A. Fl.

Accord.

key tapping

mp

p

mp

p

come sopra

A♭

D♭m

A♭

D♭m

Gm

Cm

Gm

Cm

40 *come sopra*

A. Fl.

Accord.

mp

p

Ab *Dbm*

Gm *Cm*

43

A. Fl.

Accord.

mp

mp

Ab *Dbm*

Gm *Cm*

46

A. Fl.

Accord.

free bass

Gm

49

A. Fl. *cresc. poco a poco*

Accord. *cresc. poco a poco*

51

A. Fl. *mf* *pp*

Accord. *mf* *pp*

standard bass

54

A. Fl. *mf sub.* *f* *ff* *ffp*

Accord. *mf sub.* *f* *fp* *f* *fp*

Cdim/G sempre

G/Ebdim sempre

57

A. Fl. *ff*

Accord. *ff*

4:5

5:4

G#/Edim sempre

61

B Adagio $\text{♩} = \text{c.}48$

A. Fl. *p*

Accord. *pp*, *mp*, *pp*

⊖ (sounds colla 8va basso)

Abdim

Bb

Gb

Abdim

Bbm

Bb7

Cbm

~~D7~~

66

A. Fl. *p*

Accord. *mp*, *p*, *mp*, *mf*

7:4

tr

⊖ (loco)

5:4

3:2

5:4

69

A. Fl.

Accord. *pp*, *mp*, *p*

⊖ (sounds colla 8va basso)

Bb7

Db

Cbm

~~D7~~

Bb

Abdim

Gb

73

A. Fl. *mp* *mf*

Accord. *mp* *p*

dim

(loco)

5:4 7:4 5:4

76

A. Fl. *p* *mp*

Accord. *mp* *mf* *mp*

(colla 8va basso)

5:4 7:4 3:4

C# Bdim F#

79

A. Fl. *mp* *mf*

Accord. *p*

(loco)

5:4 7:4 5:4

dim

82

A. Fl. *p* *mp*

Accord. *(sounds colla 8va basso)*

4:3 4:3

Bb7 Bb7 Bb7

86

A. Fl.

Accord.

(loco)

(tutti)

mf

D^b sempre

B^b7 sempre

88

A. Fl.

Accord.

C

free bass

6:4

6:4

6:4

6:4

P

90

A. Fl.

Accord.

3

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

7:4

92

A. Fl.

Accord.

tr

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

94

A. Fl.

Accord.

6:4 6:4 6:4 6:4 6:4 6:4 6:4

96

A. Fl.

mf

4:3

Accord.

mf

6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4

98

A. Fl.

4:3

Accord.

6:4 6:4 6:4 6:4 6:4 6:4 6:4

100

A. Fl.

4:3

Accord.

6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4

102

A. Fl.

4:3

Accord.

6:4

104

A. Fl.

Accord.

6:4

106

A. Fl.

4:3

Accord.

6:4

108

A. Fl.

pp subito

(loco)

Accord.

6:4

pp subito

110 **D** rit. A tempo

A. Fl. *mp* *mf*

Accord. *p* (sounds 8va basso)

115

A. Fl. 4:3 4:3 4:3 4:3

Accord. *cresc. poco a poco*

118 **E** Doppio movimento

A. Fl. *mf* *mp* = c.96

Accord. *mf* *mp* standard bass *mp* *G sempre*

122

A. Fl. *mp*

Accord. *sim* *sim* *sim* *sim* *Cm* *Dm* *Cm sempre*

126

A. Fl.

Accord.

130

A. Fl.

Accord.

F

solo

mf

G sempre

134

A. Fl.

Accord.

138

A. Fl.

Accord.

142

A. Fl.

Accord.

sim

sim

sim

Cm

G sempre

146

A. Fl.

Accord.

sim

sim

Dm

G sempre

150

A. Fl.

Accord.

sim

sim

sim

sim

(sounds 8va basso)

Dm

Cm

155

A. Fl.

Accord.

sim

sim

sim

sim

G sempre

Dm

161

A. Fl.

dim.

⊙ (sounds colla 8va)
solo

sim > sim > sim > mf

Cm G Dm Ab sempre

166

A. Fl.

pp

Ebm sempre

170

A. Fl.

Ebm sempre

174

A. Fl.

Ab sempre

178

A. Fl.

mp

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

Accord.

p
(not chords)

(loco)

182

A. Fl.

mf

3:2 3:2 3:2

3/4 6/8

mp

free bass

$\text{♩} = \text{♩}$ $\text{♩} = \text{c.48}$ ($\text{♩} = \text{c.144}$)

G

185

A. Fl.

Accord.

187

A. Fl.

Accord.

189

A. Fl.

Accord.

191

A. Fl.

Accord.

(mf)

H Pochissimo più mosso
♩ = c.152

193

A. Fl.

Accord.

mf

195

A. Fl.

Accord.

197

A. Fl.

Accord.

standard bass

Ancora pochissimo più mosso

199

A. Fl.

Accord.

p più forte

mf più *mf*

D \flat m/A \flat sempre

$\text{♩} = \text{c.}160$

201

A. Fl.

Accord.

poco cresc.

203

A. Fl.

Accord.

f

205

A. Fl.

Accord.

fp

f fp

Ab/Gm sempre

(tutti)

207

A. Fl.

Accord.

ff f

f fp f

Ab/Edim sempre

(tutti)

J Tempo primo
(ancora pochissimo più mosso)

♩ = c.174

210

A. Fl.

Accord.

ff mp

mp

free bass

214

A. Fl.

Accord.

mf

mf

\odot (loco)

217

A. Fl.

Accord.

p

mfp

D \flat m/A \flat

standard sempre

bass

220

A. Fl.

Accord.

mf

sfp

mf

fp

5:4

C/A \flat sempre

223

A. Fl.

Accord.

mf

sfp

mf

mf

f

fp

mf

7:4

A \flat /Gm sempre

226

A. Fl.

Accord.

f *fp*

f *fp* *f* *(tutti)*

Ab/Fbdim sempre

229

A. Fl.

Accord.

ff *f* *ben marc.* *ff*

ff *ff* *4:5*

233

A. Fl.

Accord.

ppp sotto voce

fff *Bb/Gbdim free bass*

A/Fdim sempre

5:4 *5:4*

To Bass Flute

IV: TRAN-Scending

Largo ♩ = 38-40 (no faster)

Bass Flute

pp \longrightarrow f

pp \longrightarrow mf > p \longleftarrow mf \longrightarrow pp \longrightarrow mf >

free bass

5

B. Fl.

pp \longrightarrow f \longrightarrow pp \longrightarrow f

p \longrightarrow mf \longrightarrow pp \longrightarrow mf \longrightarrow p \longrightarrow mf

9

B. Fl.

pp \longrightarrow mf \longrightarrow p \longrightarrow mf \longrightarrow p <

pp \longrightarrow mf \longrightarrow p \longrightarrow mp > p \longrightarrow mp

13

B. Fl.

mf p mf

Accord.

p mp p mp

Detailed description: This system covers measures 13 to 16. The B. Fl. part features a melodic line with slurs and accents. The dynamic markings are *mf*, *p*, and *mf*. The Accord. part consists of two staves with sustained chords and moving bass lines. Dynamics range from *p* to *mp*.

17

B. Fl.

p mf p mp

Accord.

mp p mp

bend

5

Detailed description: This system covers measures 17 to 20. The B. Fl. part continues with slurs and accents, with dynamics *p*, *mf*, *p*, and *mp*. The Accord. part includes a 'bend' instruction in the right hand and a '5' fingering in the left hand. Dynamics are *mp*, *p*, and *mp*.

21

B. Fl.

p mp

Accord.

p mp

Detailed description: This system covers measures 21 to 24. The B. Fl. part has slurs and accents, with dynamics *p* and *mp*. The Accord. part features complex textures with slurs and accents, with dynamics *p* and *mp*.

25

B. Fl.

p mp

Accord.

p mp

Detailed description: This system covers measures 25 to 28. The B. Fl. part has slurs and accents, with dynamics *p* and *mp*. The Accord. part continues with complex textures and slurs, with dynamics *p* and *mp*.

29

B. Fl.

Accord.

mp

p dolce

33

B. Fl.

Accord.

p dolce

37

B. Fl.

Accord.

mp

bend

mp

41

B. Fl.

Accord.

bend

bend

bend

45

B. Fl.

Accord.

49

B. Fl.

Accord.

bend

53

B. Fl.

Accord.

p *mp*

57

B. Fl.

Accord.

mf *mf*

5

61

B. Fl.

Accord.

✓ \flat \flat ✓ \flat ✓

sfz

5 5

A

65

B. Fl.

to Concert Flute

Accord.

mf

with chin

mf

69

Fl.

Accord.

bend

standard bass

73

Fl.

Accord.

mp

mf

Detailed description: This system covers measures 73 to 75. The flute part begins with a melodic phrase starting on a whole note, followed by eighth notes and quarter notes, all under a slur. There are accents and a breath mark (b) over the notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics are marked *mp* and *mf*. A vertical dashed line indicates a measure repeat or edit point between measures 74 and 75.

76

Fl.

Accord.

Detailed description: This system covers measures 76 to 78. The flute part continues with a melodic line, including a breath mark (b). The piano accompaniment features a quintuplet in the right hand and a bass line. A dashed line connects a note in the right hand to a note in the left hand, possibly indicating a fingering or articulation change.

80

Fl.

Accord.

Detailed description: This system covers measures 80 to 82. The flute part continues with a melodic line, including a breath mark (b). The piano accompaniment features a quintuplet in the right hand and a bass line.

84

Fl.

Accord.

Detailed description: This system covers measures 84 to 87. The Flute part (top staff) begins with a dynamic marking of *mf* and a breath mark. It features a melodic line with notes G4, A4, B4, C5, and D5, with a trill on the final note. The Accordion part (middle and bottom staves) provides harmonic support with chords and moving lines. A five-finger fingering (5) is indicated for the right hand in measure 85. The system concludes with a double bar line.

88

Fl.

Accord.

mp *marcato* *mp*

Detailed description: This system covers measures 88 to 91. The Flute part starts with a dynamic marking of *mp* and a breath mark. The dynamics change to *marcato* in measure 89 and back to *mp* in measure 91. The Accordion part continues with harmonic accompaniment, including a five-finger fingering (5) in measure 89. The system ends with a double bar line.

92

Fl.

Accord.

Detailed description: This system covers measures 92 to 95. The Flute part begins with a dynamic marking of *mf* and a breath mark. It features a melodic line with notes D5, C5, B4, A4, and G4, with a trill on the final note. The Accordion part provides harmonic support with chords and moving lines. A five-finger fingering (5) is indicated for the right hand in measure 93. The system concludes with a double bar line.

96

Fl.

Accord.

Flute part: Measure 96 has a whole note chord. Measure 97 has a half note with an accent. Measure 98 has a half note. Measure 99 has a quarter note marked *p*.

Piano accompaniment: Right hand has a melodic line with slurs. Left hand has a bass line with slurs. Measure 98 has a *p* dynamic marking.

100

Fl.

Accord.

Flute part: Measure 100 has a melodic line with slurs and a *mp* dynamic marking. Measure 101 has a *5* fingering. Measure 102 has a *5* fingering.

Piano accompaniment: Right hand has a melodic line with slurs. Left hand has a bass line with slurs. Measure 100 has a *mp* dynamic marking.

103

Fl.

Accord.

Flute part: Measure 103 has a melodic line with slurs. Measure 104 has a *b* note with a slur. Measure 105 has a *b* note with a slur. Measure 106 has a *b* note with a slur and an accent. Measure 107 has a *b* note with a slur and a *bend* instruction.

Piano accompaniment: Right hand has a melodic line with slurs. Left hand has a bass line with slurs. Measure 105 has a *5* fingering. Measure 106 has a *5* fingering. Measure 107 has a *bend* instruction.

107

Fl. *p* *bend*

Accord. *p*

111

Fl. *mp*

Accord. *mp*

115

Fl. *p*

Accord.

119

Fl.

Accord.

bend

5

3

123

Fl.

Accord.

p subito

mp

p

bend

128

Fl.

Accord.

mp

mf

mp

sempre legato molto

bend

5

3

bend

5

133

Fl. *p* *mf* *pp* *mf* *pp*

Accord. *sfzmp* *sfzmp*

137

Fl. *mp* *mp* *pp* *mp* *pp* *mp* *pp*

Accord. *p* *mp* *p* *mf*

legato molto sempre

142

Fl. *mf* *pp* *mf* *pp* *mf* *pp*

Accord. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

147

Fl. *mp* *pp* *p*

Accord. *mp* *pp* *mp* *ppp* *p* *ppp*

...Truly original and idiomatic... William Sleath '**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 2004

...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 1997

...'**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 freelance composer based in the South West of England. Major works have been commissioned by 'Emilyn Claid and Co', 'Scottish Dance Theatre', 'Bimba Dance Theatre', 'Jamaican National Dance' and the 'SPNM'. Works have been especially 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 considerable critical acclaim and been performed all over the world.

Recent output includes; 'Fragilities' for bass/alto flute and cello (commissioned by William Sleath with a grant from Britten Pears Foundation), 'Terra al Sol' for voices, string trio and accordion (commissioned by the Fisarchi Ensemble of Florence), 'How Great, How Fall'n' (orchestral version premiered by the Malta Philharmonic Orchestra in 2011 at the Teatru Manoel, Valletta, original version for brass, voices and organ given by JAM in 2004), 'Echoes of a Lost Music' for electric guitar (UK tour 2011-12, New Zealand tour 2009), 'Still Beating' for Clarsach harp (premiered by Ruth Wall in 2007 at Wapping Power Station, London) and 'Panaura' for orchestra (premiered by the Kokoro ensemble in 2006 at Dartington Hall).

Since 2010, Chris 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.

For further information, scores, parts and recordings of music by Christopher Best visit www.christopherbest.net. You can contact the composer by e-mail: chrisbestmusic@aol.com or write to:

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