Christopher Best

They Fall; They Dance

for piccolo (doubling concert flute)
and string quartet

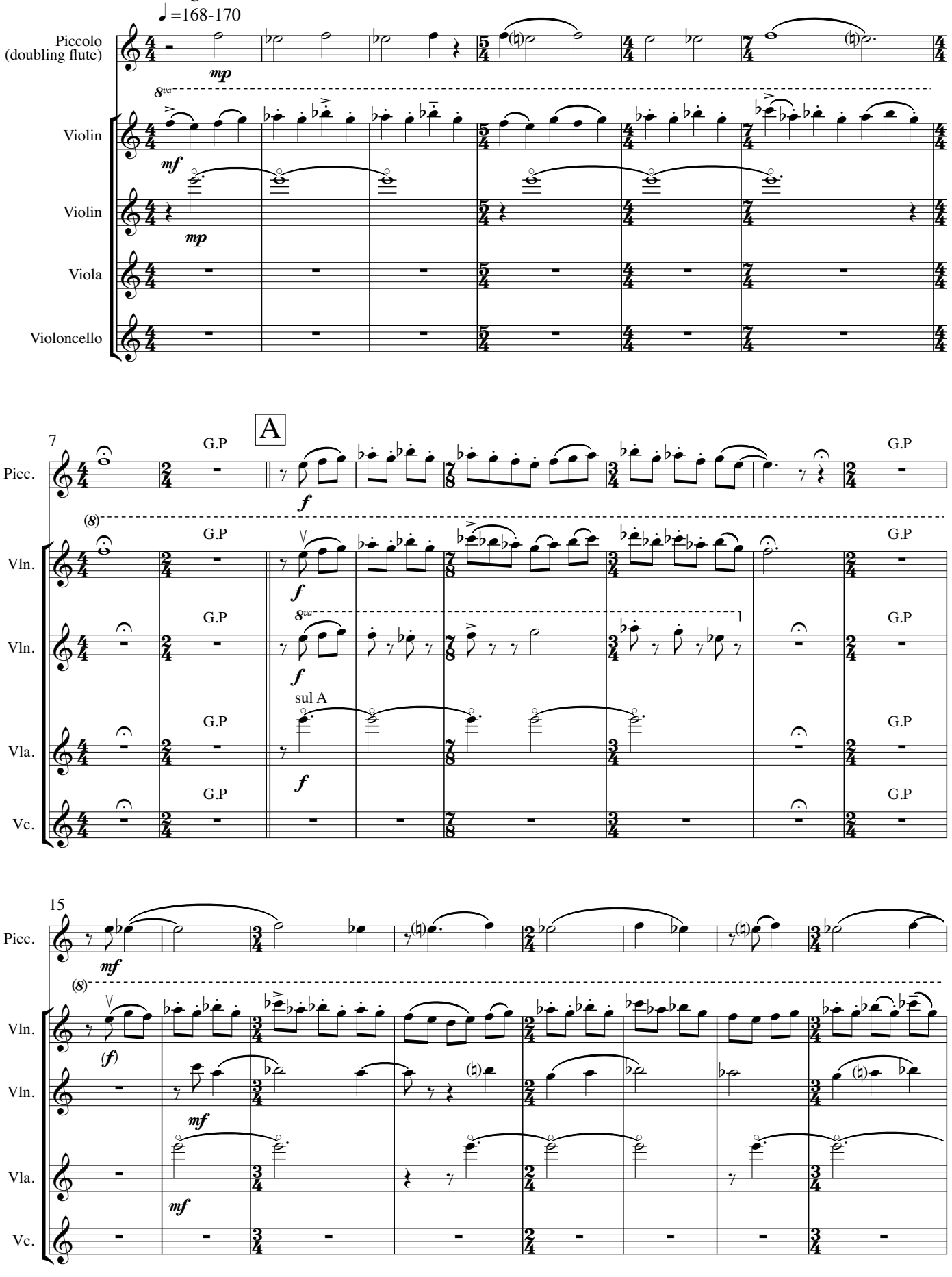
2018

They Fall; They Dance

Allegro molto

♩=168-170

Christopher Best



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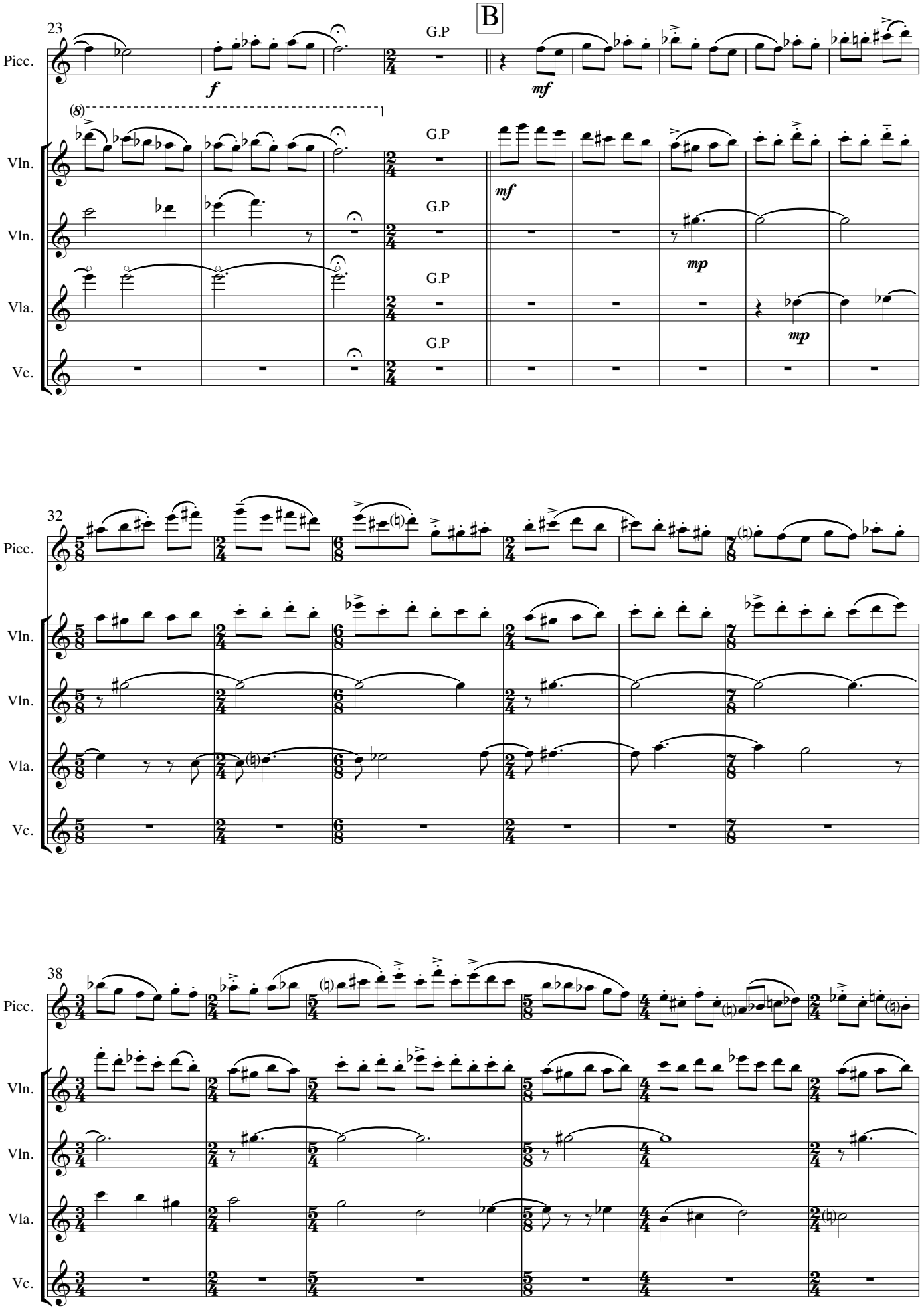
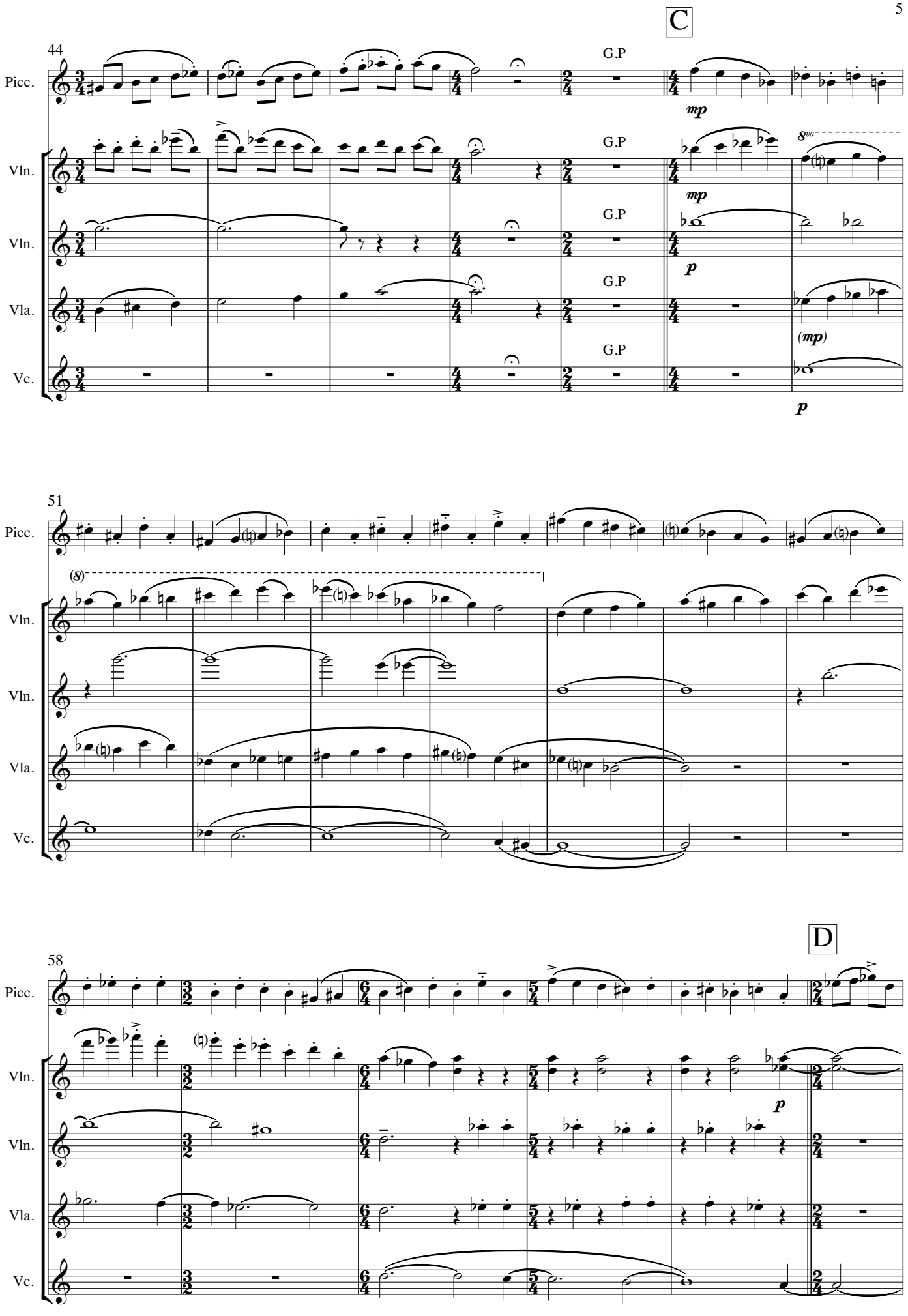
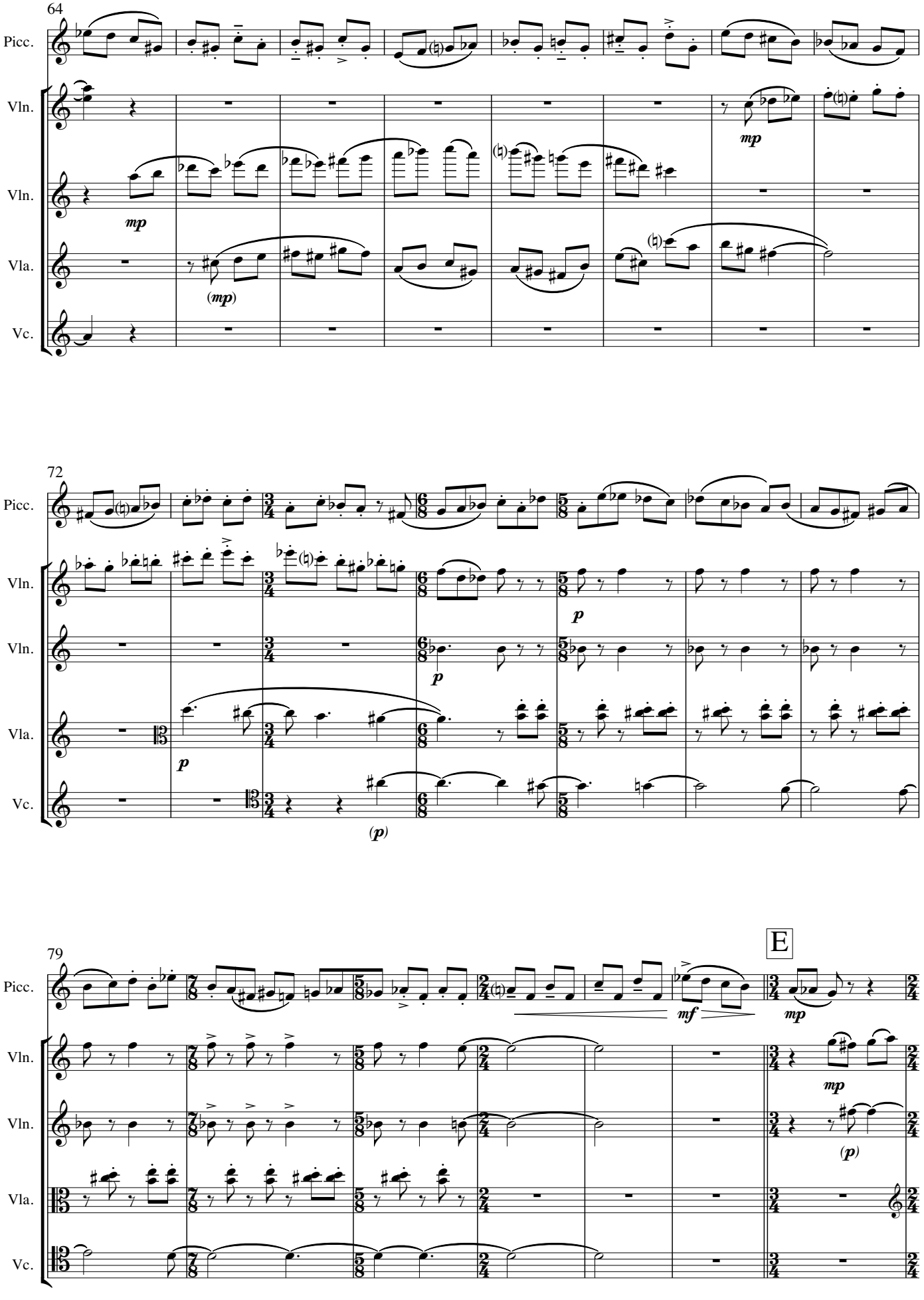
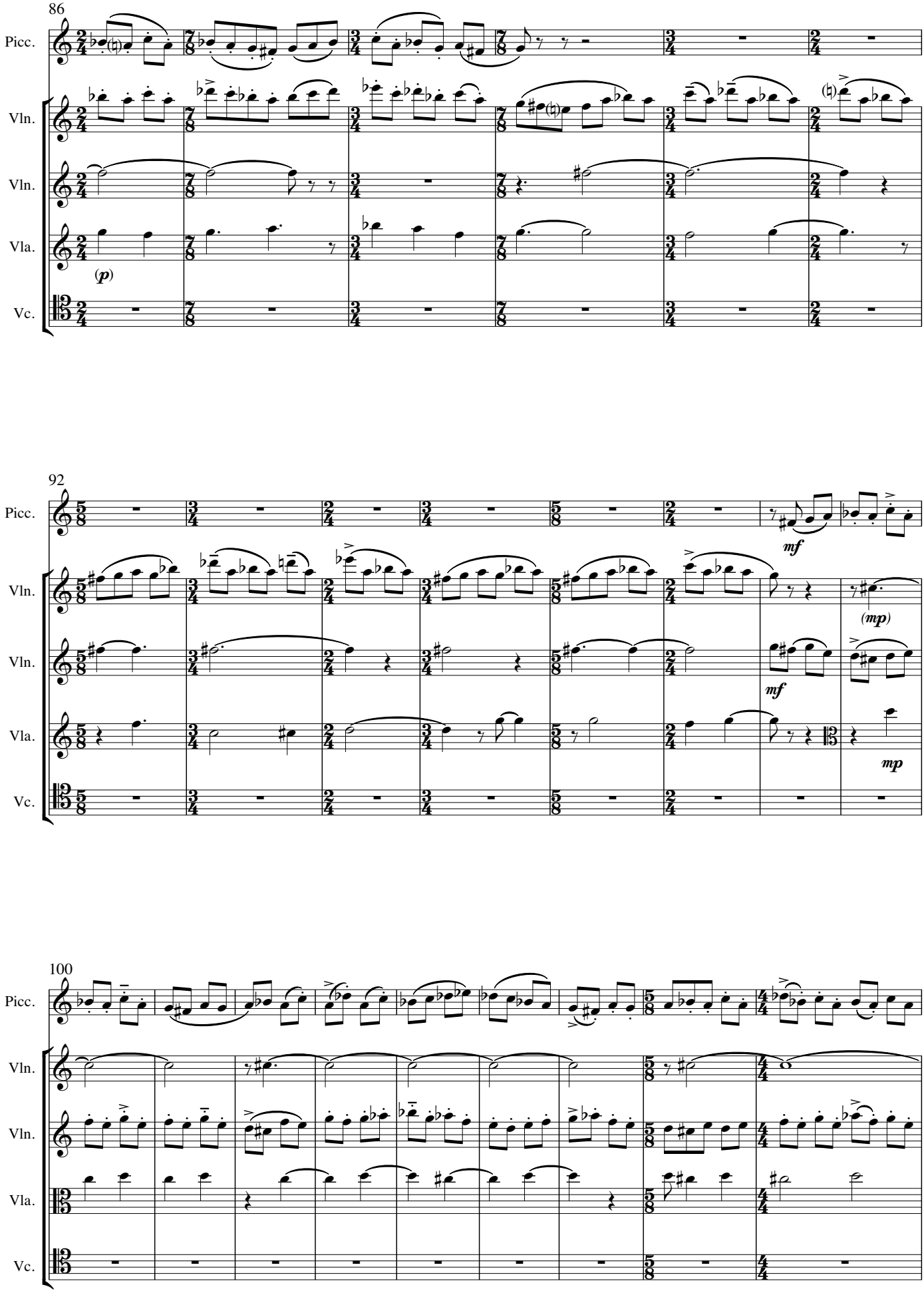
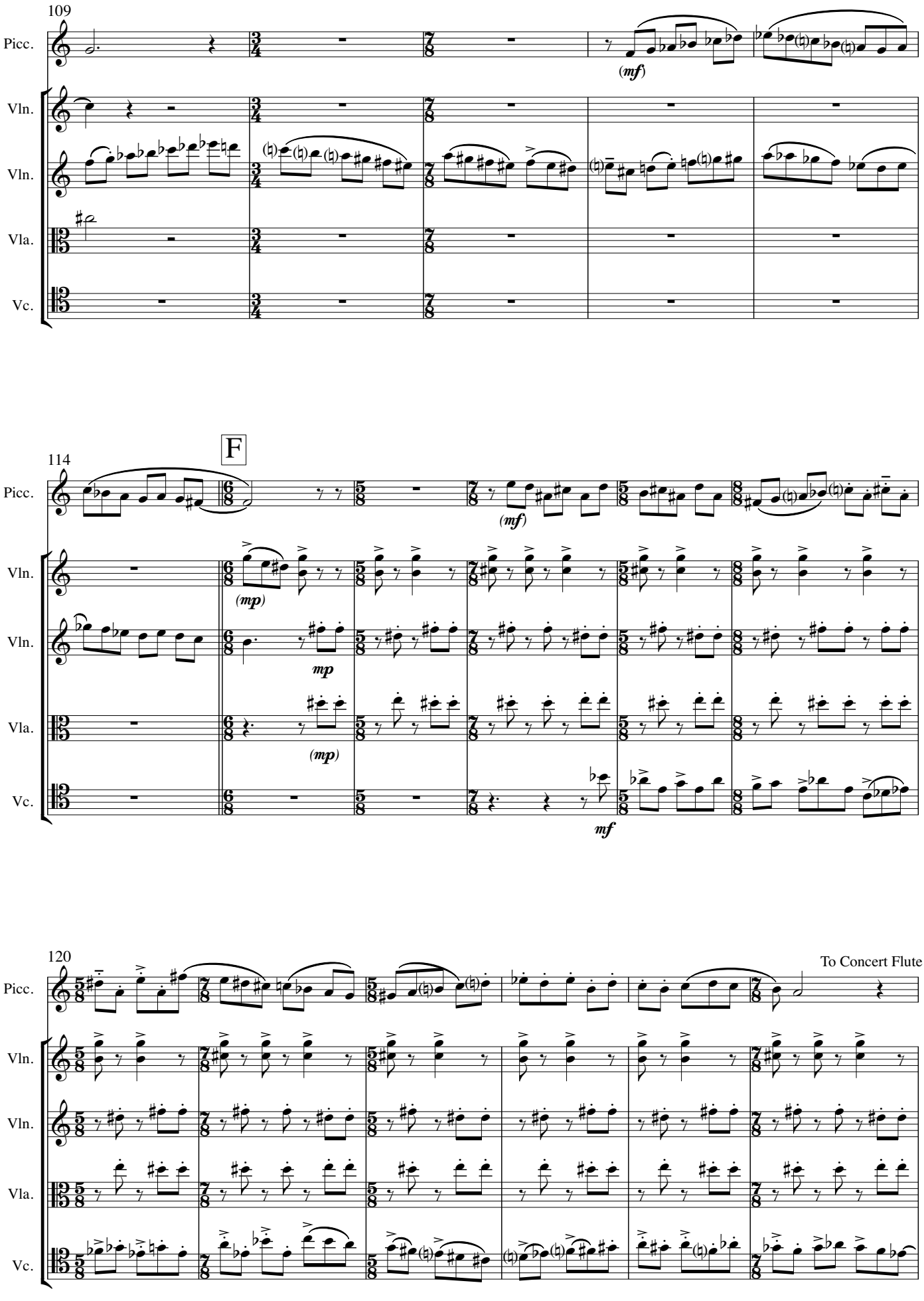
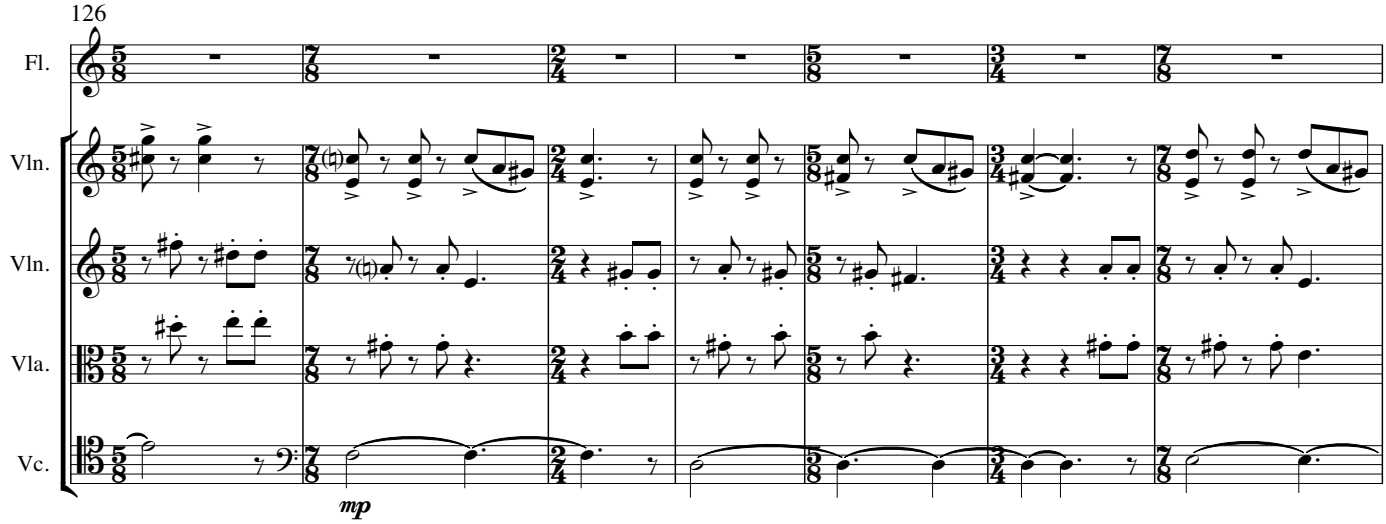

23
B
G.P
Picc.
Vln.
Vln.
Vla.
Vc.
f
mf
mp
32
38

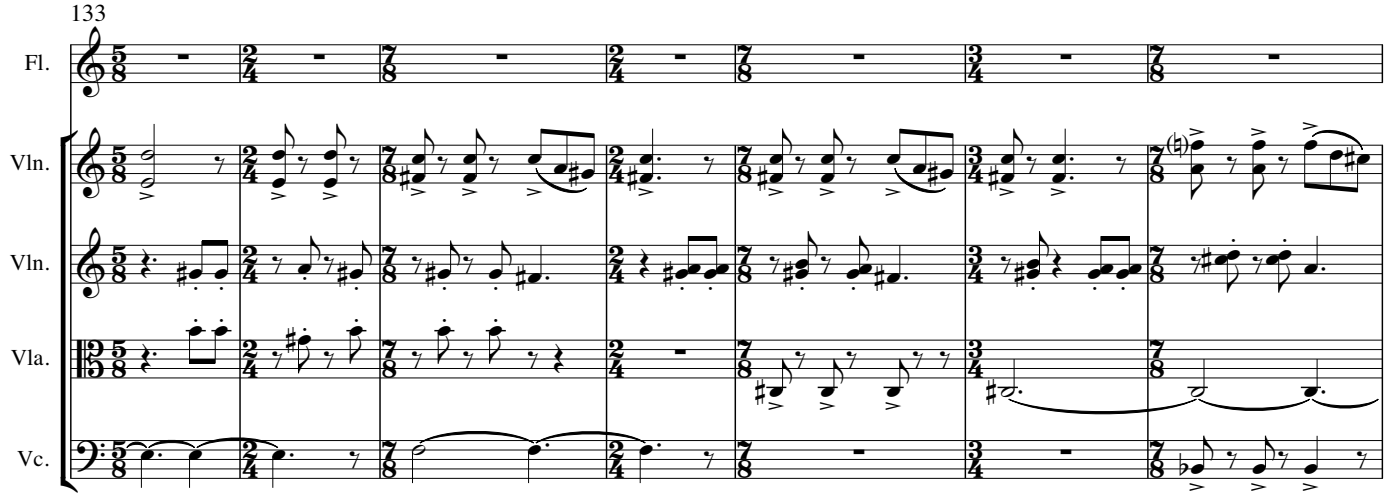

C
D
44
51
58
Picc.
Vln.
Vln.
Vla.
Vc.
G.P
mp
p
(mp)
8va
(8)

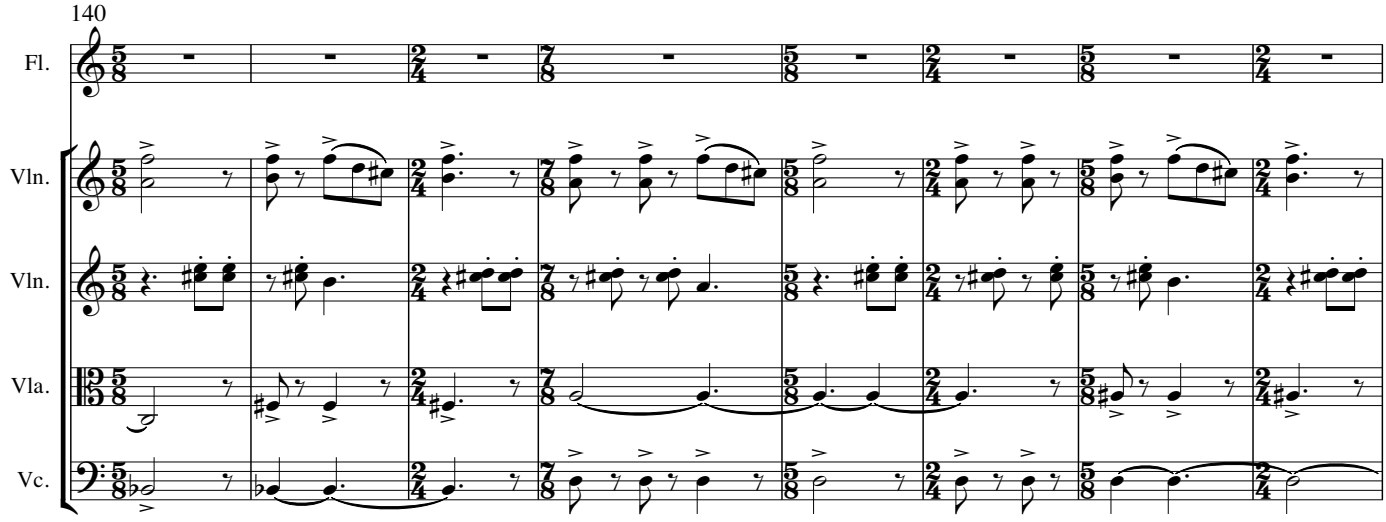

64
Picc.
Vln.
Vln.
Vla.
Vc.
mp
(mp)
72
Picc.
Vln.
Vln.
Vla.
Vc.
p
p
p
(p)
79
Picc.
Vln.
Vln.
Vla.
Vc.
E
mf
mp
mp
(p)

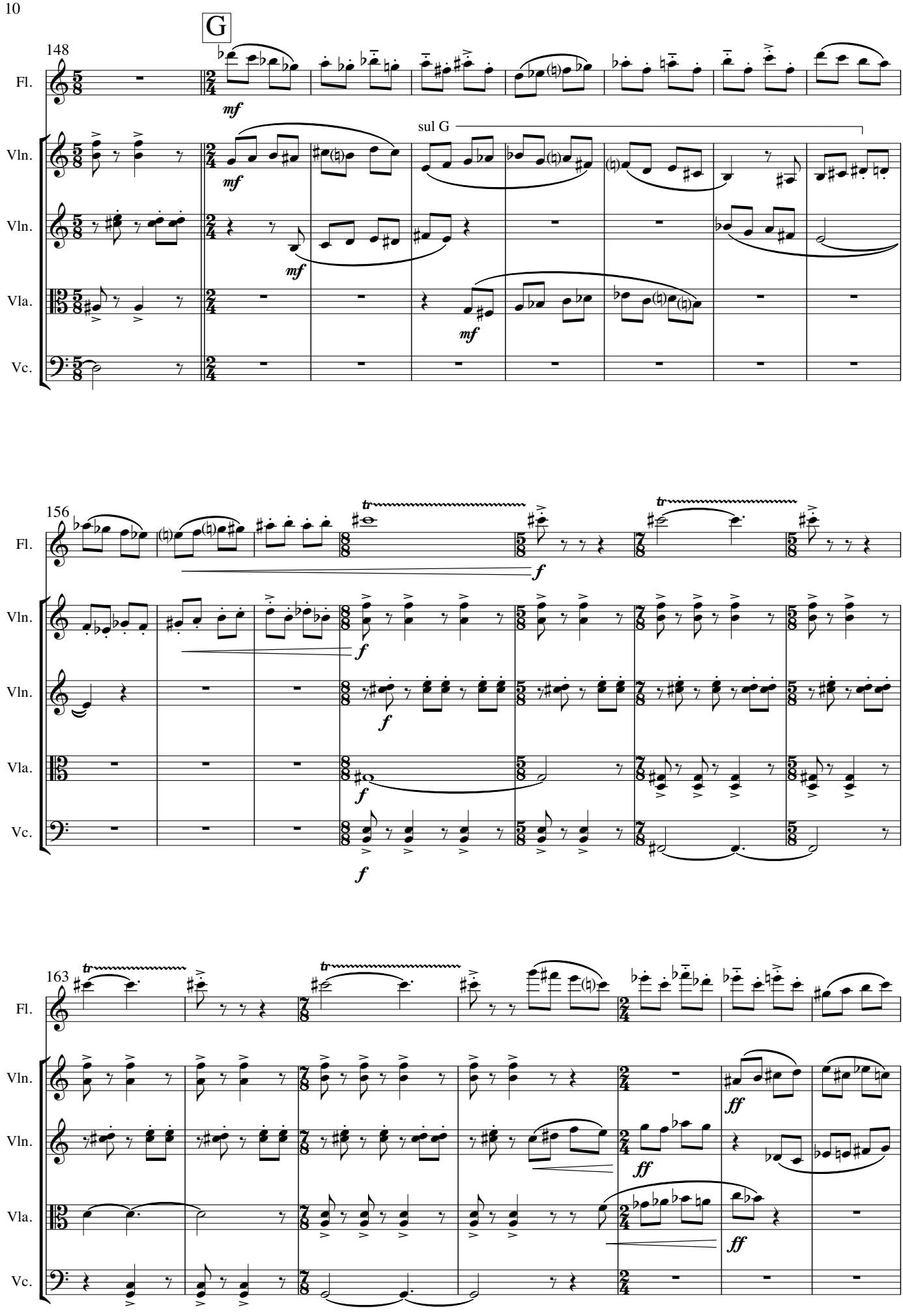

86
Picc.
Vln.
Vln.
Vla.
(p)
Vc.
92
Picc.
mf
Vln.
(mp)
Vln.
mf
Vla.
mp
Vc.
100
Picc.
Vln.
Vln.
Vla.
Vc.

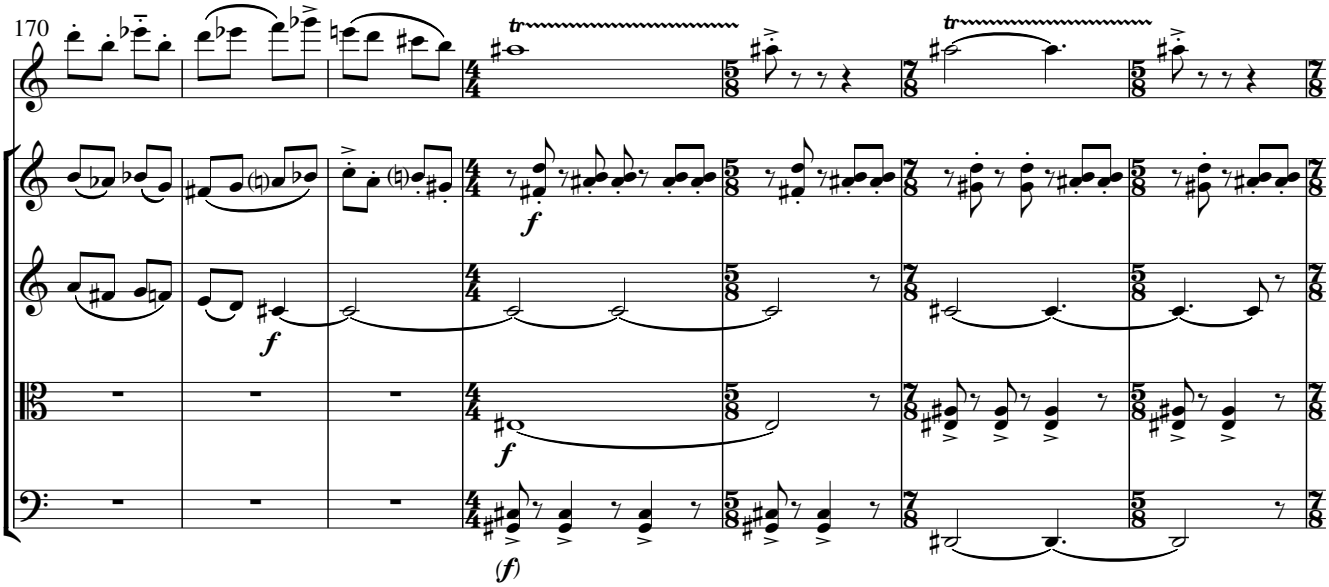

109
Picc.
Vln.
Vln.
Vla.
Vc.
(mf)
114
F
Picc.
Vln.
Vln.
Vla.
Vc.
(mf)
(mp)
mp
(mp)
mf
120
To Concert Flute
Picc.
Vln.
Vln.
Vla.
Vc.

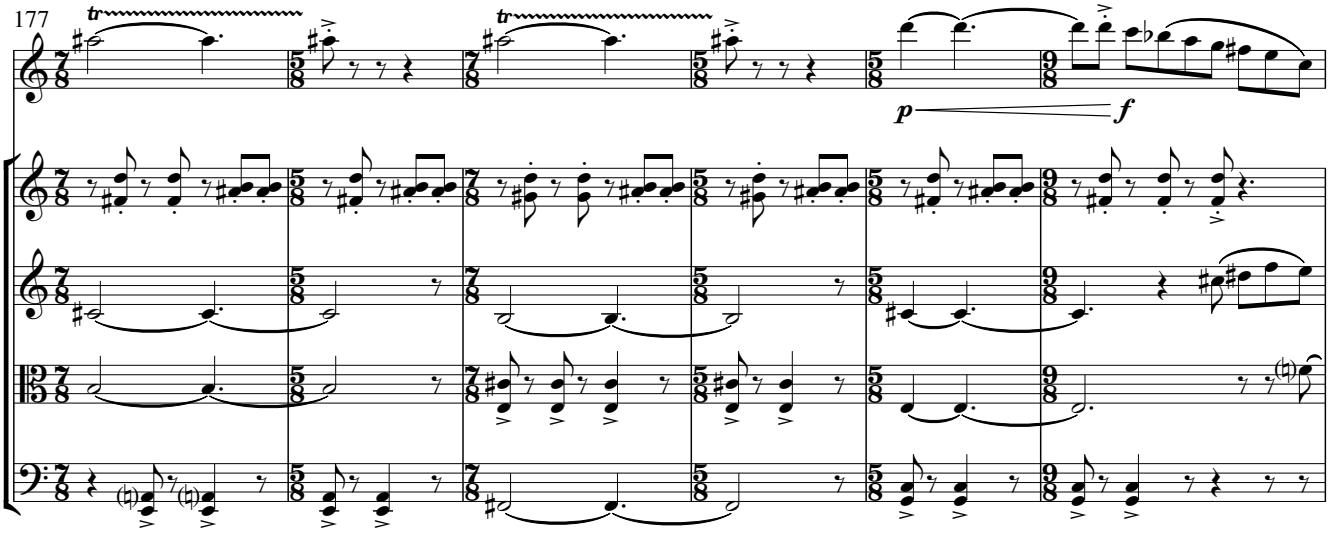

126
Fl.
Vln.
Vln.
Vla.
Vc.
mp

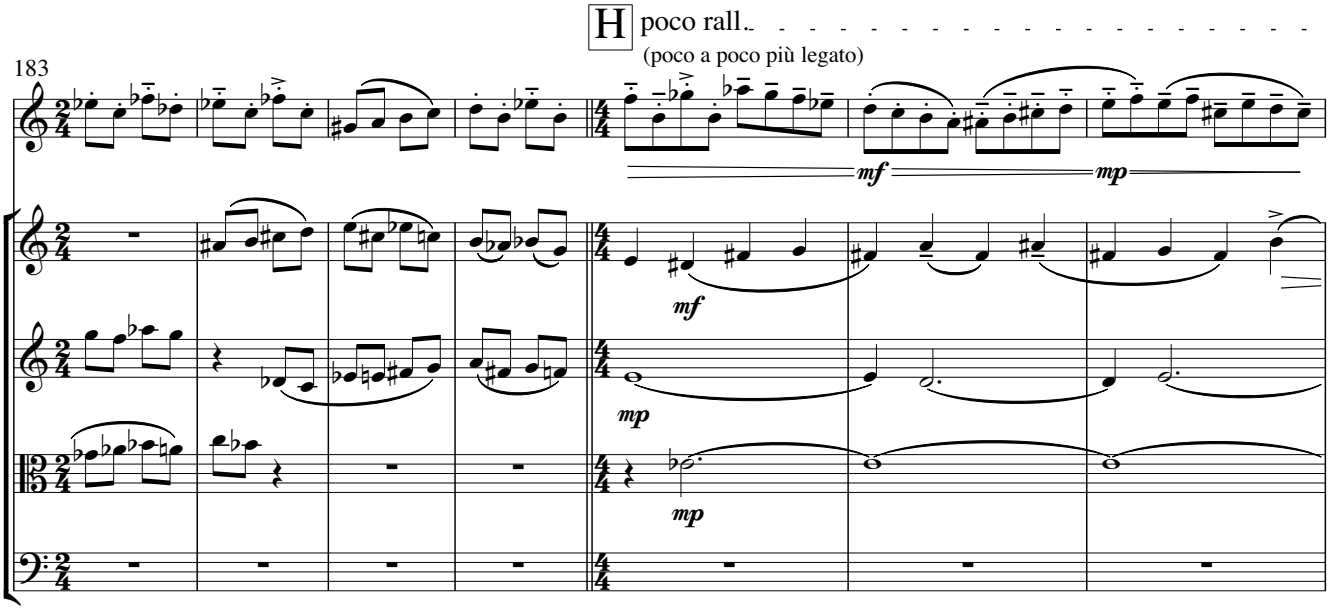

133
Fl.
Vln.
Vln.
Vla.
Vc.

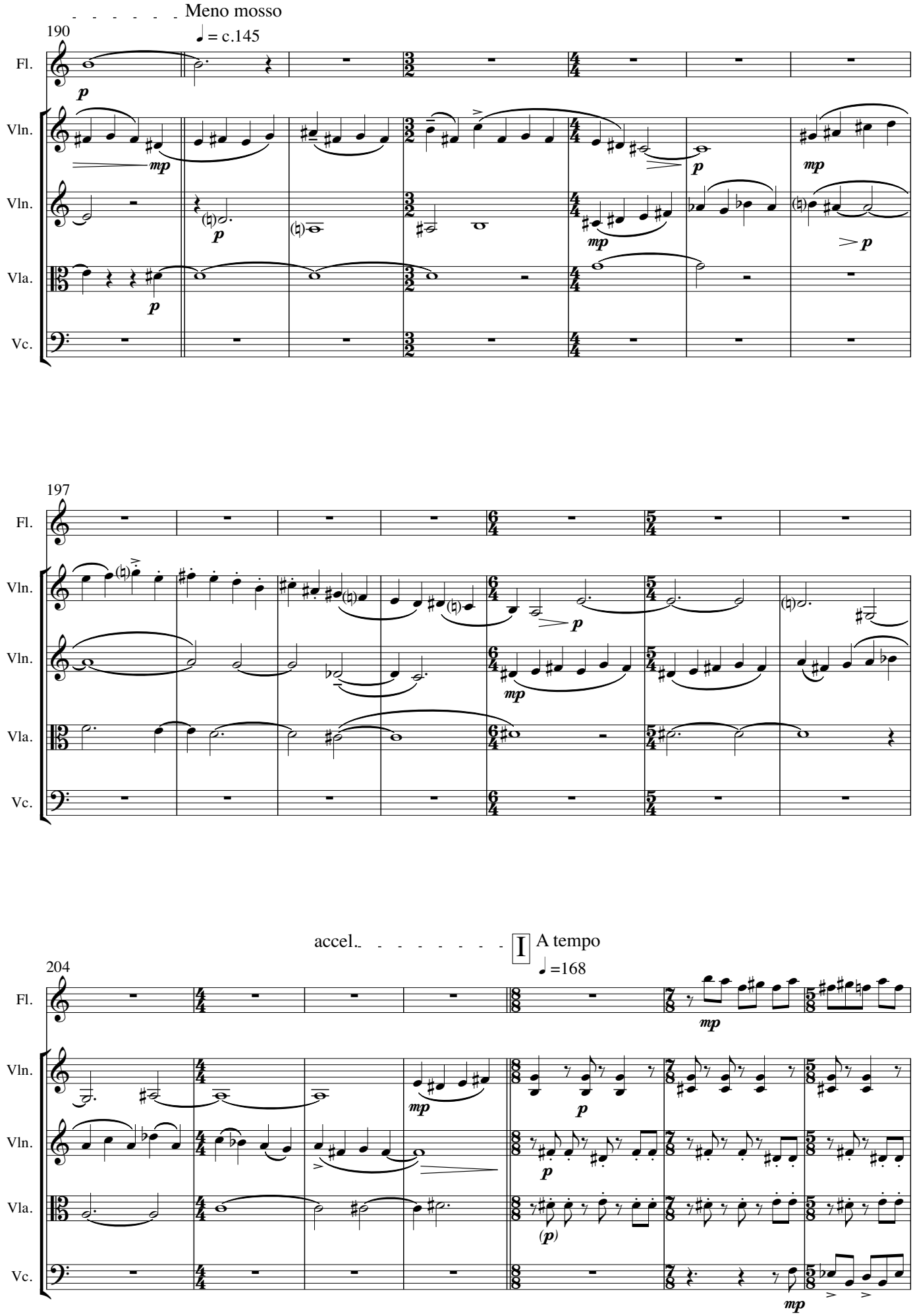

140
Fl.
Vln.
Vln.
Vla.
Vc.

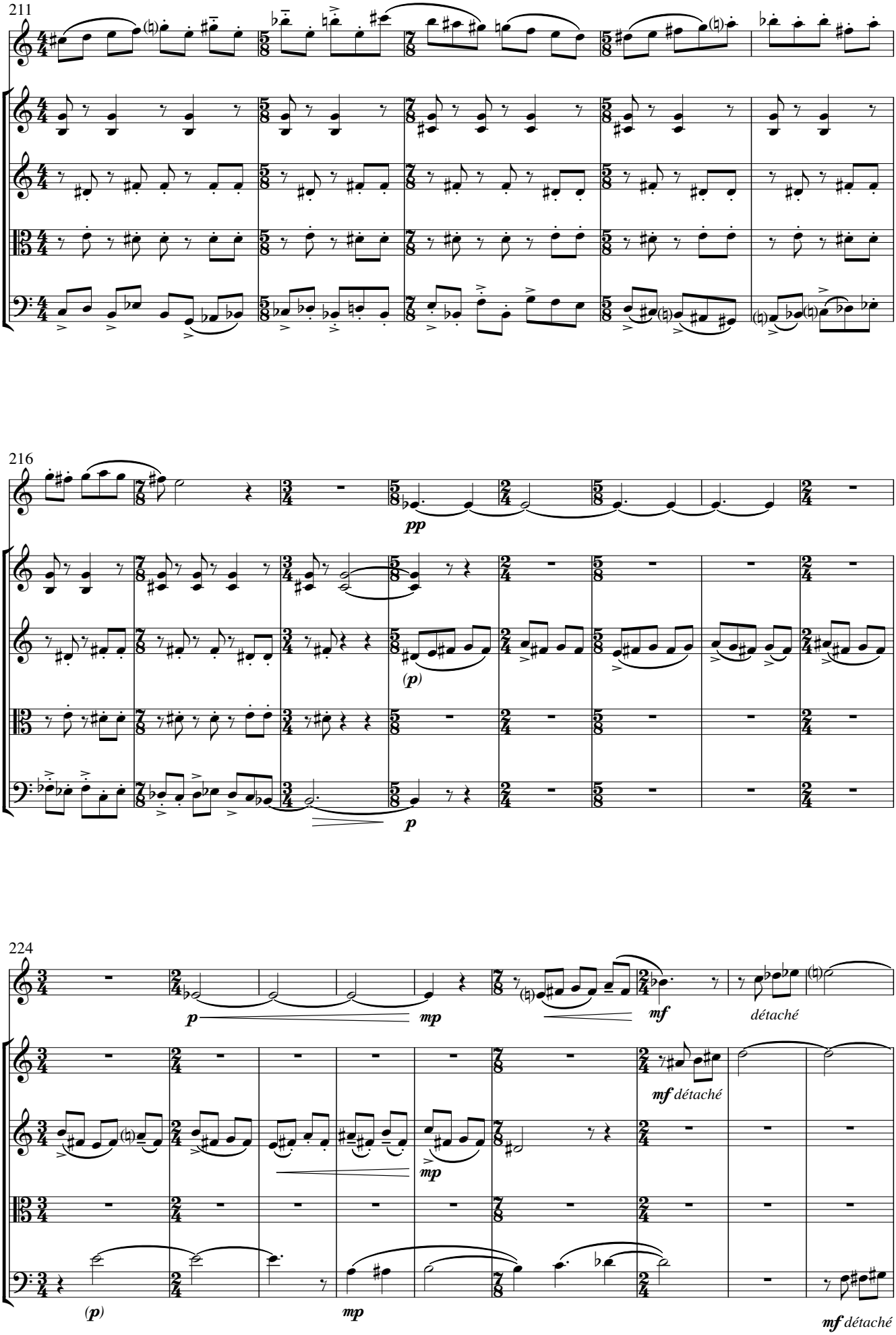

G
148
Fl.
Vln.
Vln.
Vla.
Vc.
mf
sul G
156
f
tr
163
ff

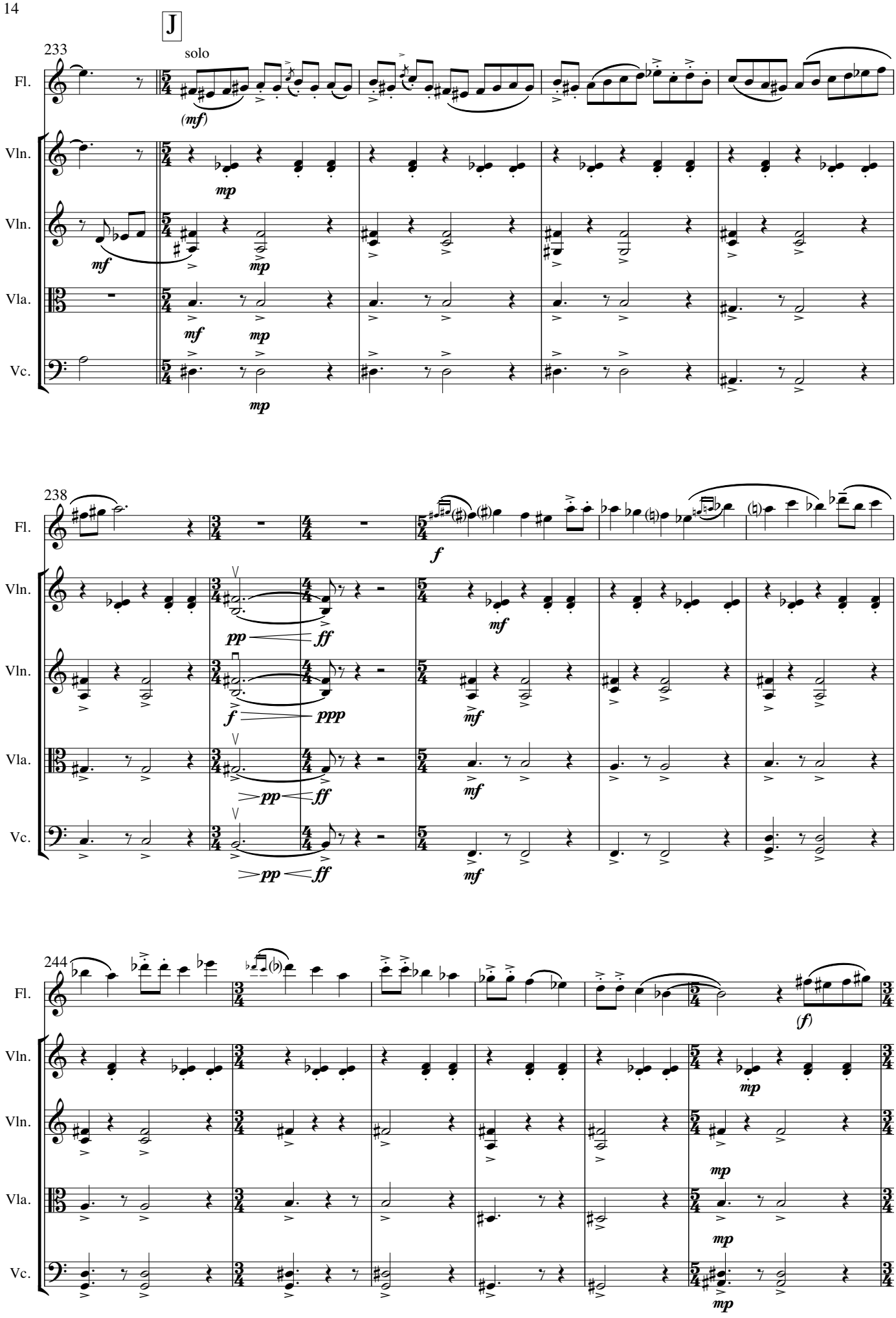

170
Fl.
Vln.
Vln.
Vla.
Vc.
tr
f
(f)

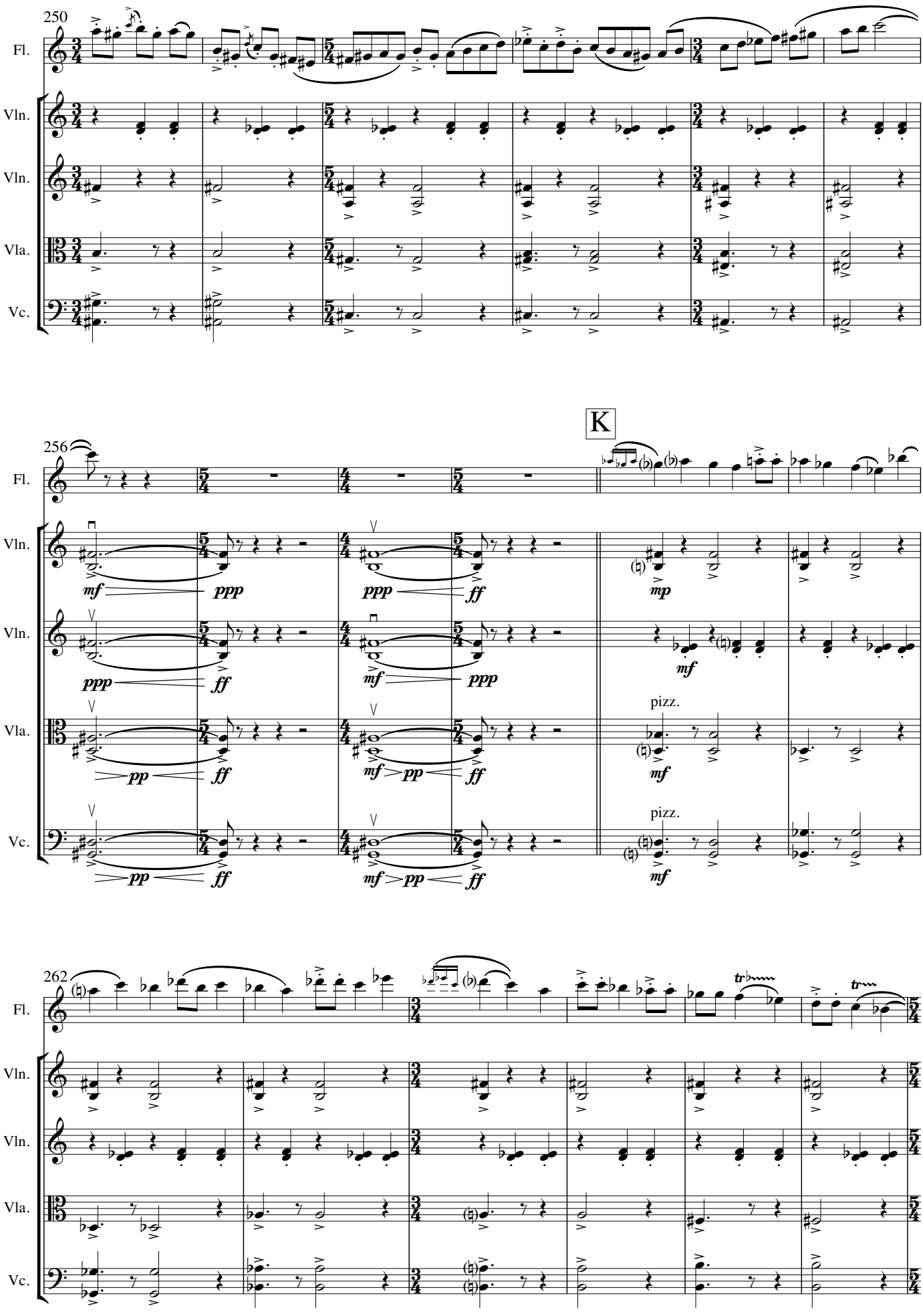

177
Fl.
Vln.
Vln.
Vla.
Vc.
tr
p
f

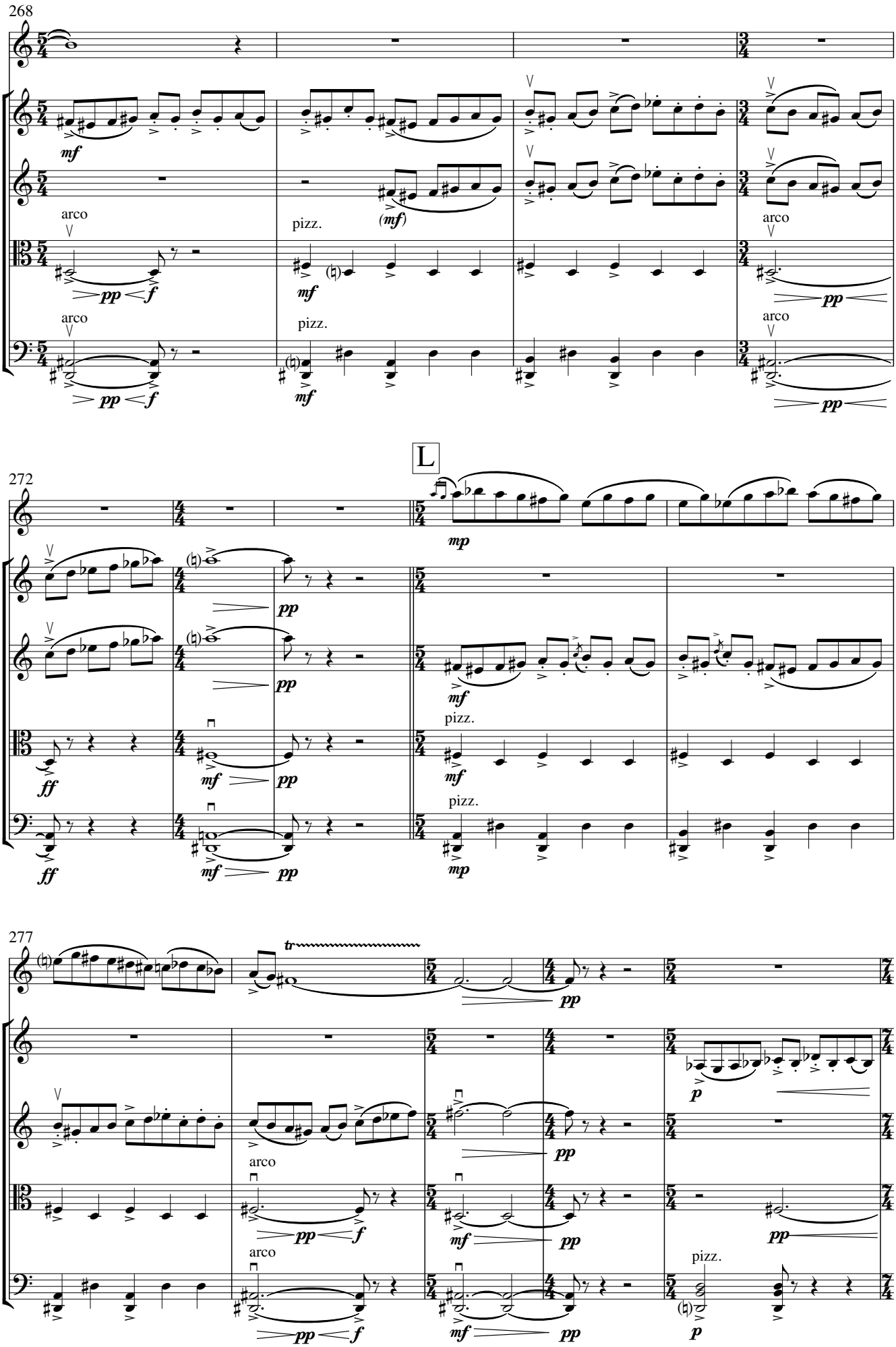

H
poco rall.
(poco a poco più legato)
183
Fl.
Vln.
Vln.
Vla.
Vc.
mf
mp

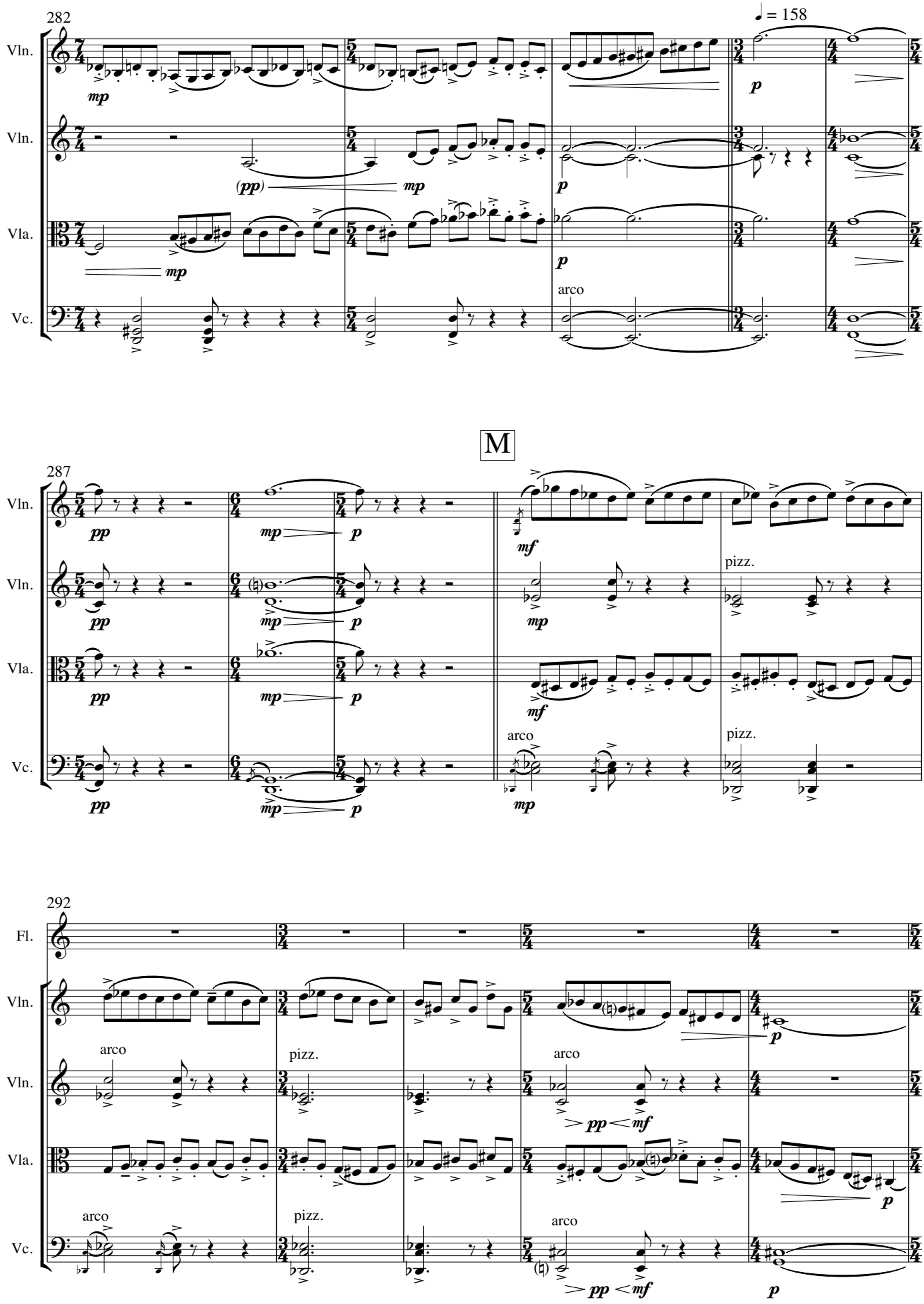

Meno mosso
190
♩ = c.145
Fl.
Vln.
Vln.
Vla.
Vc.
p
mp
197
accel.
I
A tempo
204
♩=168

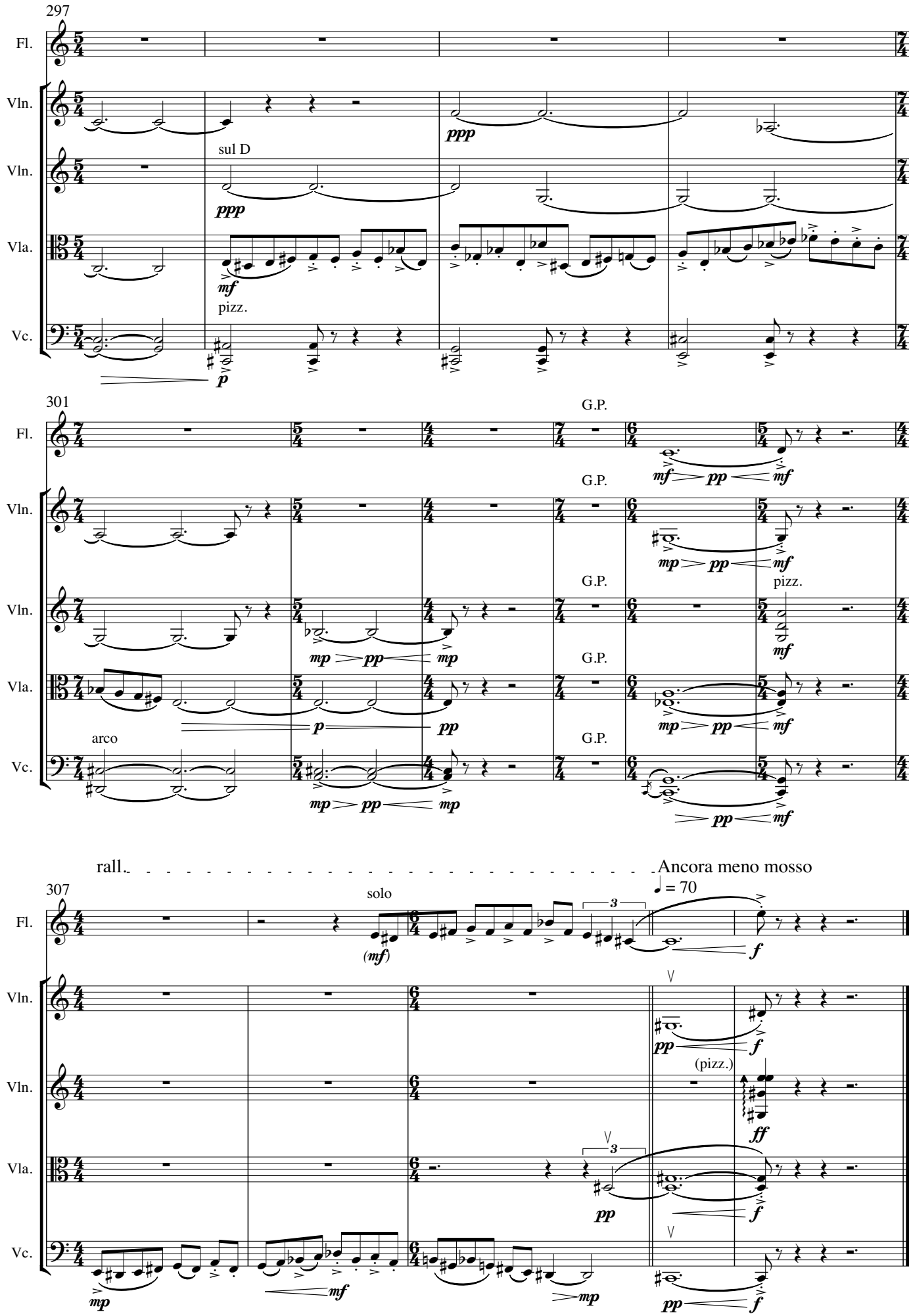

211
Fl.
Vln.
Vln.
Vla.
Vc.
216
Fl.
Vln.
Vln.
Vla.
Vc.
pp
(p)
p
224
Fl.
Vln.
Vln.
Vla.
Vc.
p
mp
mf
détaché
mf détaché
mp
(p)
mp
mf détaché


J
233
solo
Fl.
Vln.
Vln.
Vla.
Vc.
(mf)
mp
mf
mp
mf
mp
mp
238
Fl.
Vln.
Vln.
Vla.
Vc.
f
pp
ff
mf
f
ppp
mf
pp
ff
mf
pp
ff
mf
244
Fl.
Vln.
Vln.
Vla.
Vc.
(f)
mp
mp
mp
mp


250
Fl.
Vln.
Vln.
Vla.
Vc.
K
256
mf
ppp
ff
mp
pizz.
pp
262
tr


268
Fl.
Vln.
Vln.
Vla.
Vc.
arco
pizz.
arco
pizz.
arco
L
272
Fl.
Vln.
Vln.
Vla.
Vc.
pizz.
pizz.
277
Fl.
Vln.
Vln.
Vla.
Vc.
arco
arco
pizz.


poco rall.
Poco meno mosso
(come sopra)
282
♩ = 158
Vln.
Vln.
Vla.
Vc.
mp
(pp)
mp
p
p
p
arco
M
287
pp
mp
p
mf
pizz.
arco
292
Fl.
arco
pizz.
arco
pp
mf
p


297
Fl.
Vln.
Vln.
Vla.
Vc.
sul D
pizz.
301
G.P.
arco
rall.
Ancora meno mosso
307
solo
(pizz.)

...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...'**

*...**'Triaphony'** 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 focusing on concert, dance and acousmatic music. Commissions have included works for the Fisarchi Ensemble of Florence, the Malta Philharmonic Orchestra, Emilyn Claid and Company, Scottish Dance Theatre, Bimba Dance Theatre and Jamaican National Dance. 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. Chris's compositions have received widespread critical acclaim and been performed and broadcast internationally.

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. A more comprehensive list of compositions can be found at: **www.chrisbestmusic.com/works**

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 throughout the UK and abroad, and co-directed residential music and dance exchanges in Devon, London and Madrid.

For further information, scores, parts and recordings visit composer's website:

www.chrisbestmusic.com