

Christopher Best

They Fall; They Dance

for piccolo (doubling concert flute)
and string quartet

2018

They Fall; They Dance

Allegro molto

Christopher Best

$\text{♩} = 168-170$

Musical score for measures 1-6. The score is for five instruments: Piccolo (doubling flute), Violin I, Violin II, Viola, and Violoncello. The Piccolo part starts with a *mp* dynamic and features a melodic line with some grace notes. The Violin I part starts with a *mf* dynamic and plays a rhythmic eighth-note pattern. The Violin II part starts with a *mp* dynamic and plays a sustained chordal accompaniment. The Viola and Violoncello parts are silent in these measures.

Musical score for measures 7-14. This section is marked with a box containing the letter 'A'. The Piccolo part begins with a *f* dynamic and features a melodic line with grace notes. The Violin I part also begins with a *f* dynamic and plays a rhythmic eighth-note pattern. The Violin II part begins with a *f* dynamic and plays a melodic line with grace notes. The Viola part begins with a *f* dynamic and plays a sustained chordal accompaniment. The Violoncello part is silent in these measures. The section is marked with 'G.P.' (Grave Performance) at the beginning and end of the section.

Musical score for measures 15-22. The Piccolo part begins with a *mf* dynamic and features a melodic line with grace notes. The Violin I part begins with a *f* dynamic and plays a rhythmic eighth-note pattern. The Violin II part begins with a *mf* dynamic and plays a melodic line with grace notes. The Viola part begins with a *mf* dynamic and plays a sustained chordal accompaniment. The Violoncello part is silent in these measures.

23 B G.P.

Picc. *f* *mf*

Vln. *mf*

Vln. *mf*

Vla. *mp*

Vc. *mp*

32

Picc. *mf* *mp*

Vln. *mf*

Vln. *mp*

Vla. *mp*

Vc. *mp*

38

Picc. *mf* *mp*

Vln. *mf*

Vln. *mp*

Vla. *mp*

Vc. *mp*

C

44

Picc. G.P. *mp*

Vln. G.P. *mp* 8^{va}

Vln. G.P. *p*

Vla. G.P. (*mp*)

Vc. G.P. *p*

51

Picc.

Vln. (8)

Vln.

Vla.

Vc.

D

58

Picc.

Vln. *p*

Vln.

Vla.

Vc.

64

Picc. *mp*

Vln. *mp*

Vln. *mp*

Vla. *(mp)*

Vc.

72

Picc. *p*

Vln. *p*

Vln. *p*

Vla. *(p)*

Vc. *(p)*

79

E

Picc. *mf* *mp*

Vln. *mp*

Vln. *(p)*

Vla.

Vc.

86

Picc. *p*

Vln.

Vln.

Vla.

Vc.

Detailed description: This system of music covers measures 86 to 91. The Piccolo part (Picc.) is in treble clef with a key signature of one flat and a 2/4 time signature. It features a melodic line with slurs and accents, including a half note with a natural sign and a slur. The Violin I (Vln.) part is in treble clef, playing a rhythmic eighth-note pattern with various accidentals and slurs. The Violin II (Vln.) part is in treble clef, playing a sustained melodic line with slurs. The Viola (Vla.) part is in treble clef, playing a melodic line with slurs and a dynamic marking of *p*. The Violoncello (Vc.) part is in bass clef with a key signature of one flat and a 2/4 time signature, remaining mostly silent.

92

Picc.

Vln. *mf*

Vln. *mf*

Vla. *mp*

Vc.

Detailed description: This system of music covers measures 92 to 99. The Piccolo part (Picc.) is in treble clef with a key signature of one flat and a 2/4 time signature, featuring a melodic line with slurs and accents, including a half note with a natural sign and a slur. The Violin I (Vln.) part is in treble clef, playing a rhythmic eighth-note pattern with various accidentals and slurs, with a dynamic marking of *mf*. The Violin II (Vln.) part is in treble clef, playing a sustained melodic line with slurs and a dynamic marking of *mf*. The Viola (Vla.) part is in treble clef, playing a melodic line with slurs and a dynamic marking of *mp*. The Violoncello (Vc.) part is in bass clef with a key signature of one flat and a 2/4 time signature, remaining mostly silent.

100

Picc.

Vln.

Vln.

Vla.

Vc.

Detailed description: This system of music covers measures 100 to 105. The Piccolo part (Picc.) is in treble clef with a key signature of one flat and a 2/4 time signature, featuring a melodic line with slurs and accents, including a half note with a natural sign and a slur. The Violin I (Vln.) part is in treble clef, playing a rhythmic eighth-note pattern with various accidentals and slurs. The Violin II (Vln.) part is in treble clef, playing a sustained melodic line with slurs. The Viola (Vla.) part is in treble clef, playing a melodic line with slurs. The Violoncello (Vc.) part is in bass clef with a key signature of one flat and a 2/4 time signature, remaining mostly silent.

109

Picc. *(mf)*

Vln. *(b)*

Vln. *(b)*

Vla.

Vc.

114

F

Picc. *(mf)*

Vln. *(mp)*

Vln. *mp*

Vla. *(mp)*

Vc. *mf*

120

To Concert Flute

Picc.

Vln.

Vln.

Vla.

Vc.

126

Musical score for measures 126-132. The score is for five instruments: Flute (Fl.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 5/8. The music features complex rhythmic patterns with frequent changes in meter. The Flute part is mostly rests. The Violin I part has a melodic line with accents. The Violin II part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment. The Violoncello part has a bass line with a *mp* dynamic marking.

133

Musical score for measures 133-139. The score is for five instruments: Flute (Fl.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 5/8. The music continues with complex rhythmic patterns and meter changes. The Flute part is mostly rests. The Violin I part has a melodic line with accents. The Violin II part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment. The Violoncello part has a bass line.

140

Musical score for measures 140-146. The score is for five instruments: Flute (Fl.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 5/8. The music continues with complex rhythmic patterns and meter changes. The Flute part is mostly rests. The Violin I part has a melodic line with accents. The Violin II part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment. The Violoncello part has a bass line.

148

G

Fl. *mf*

Vln. *mf* sul G

Vln. *mf*

Vla. *mf*

Vc.

156

Fl. *f* tr

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

163

Fl. tr

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc.

170

Fl. *f* *tr*

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

177

Fl. *p* *f* *tr*

Vln.

Vln.

Vla.

Vc.

H poco rall.
(poco a poco più legato)

183

Fl. *mf* *mp*

Vln. *mf*

Vln. *mp*

Vla. *mp*

Vc.

Meno mosso

190 ♩ = c.145

Musical score for measures 190-196. The score is for five instruments: Flute (Fl.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is 'Meno mosso' with a metronome marking of ♩ = c.145. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 193. Dynamics include *p*, *mp*, and *p*. There are various articulations such as accents and slurs.

197

Musical score for measures 197-203. The score is for five instruments: Flute (Fl.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is 'Meno mosso'. The key signature has one sharp (F#). The time signature changes from 3/4 to 6/4 at measure 199 and to 5/4 at measure 201. Dynamics include *p* and *mp*. There are various articulations such as accents and slurs.

accel. I A tempo

204 ♩ = 168

Musical score for measures 204-209. The score is for five instruments: Flute (Fl.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is 'A tempo' with a metronome marking of ♩ = 168. The key signature has one sharp (F#). The time signature changes from 4/4 to 8/8 at measure 205, to 7/8 at measure 206, and to 5/8 at measure 207. Dynamics include *mp* and *p*. There are various articulations such as accents and slurs.

211

Fl.

Vln.

Vln.

Vla.

Vc.

216

Fl.

Vln.

Vln.

Vla.

Vc.

pp

p

224

Fl.

Vln.

Vln.

Vla.

Vc.

p

mp

mf

détaché

mf détaché

mp

mf détaché

J

233 solo

Fl. (mf)

Vln. mp

Vln. mf mp

Vla. mf mp

Vc. mp

238

Fl. f

Vln. pp ff mf

Vln. f ppp mf

Vla. pp ff mf

Vc. pp ff mf

244

Fl. (f)

Vln. mp

Vln. mp

Vla. mp

Vc. mp

250

Fl.
Vln.
Vln.
Vla.
Vc.

K

256

Fl.
Vln.
Vln.
Vla.
Vc.

262

Fl.
Vln.
Vln.
Vla.
Vc.

268

Fl.

Vln. *mf*

Vln.

Vla. arco *pp* < *f* pizz. *mf* arco *pp*

Vc. arco *pp* < *f* pizz. *mf* arco *pp*

L

272

Fl. *mp*

Vln. *pp*

Vln. *pp*

Vla. *ff* *mf* *pp* pizz. *mf* pizz. *mf*

Vc. *ff* *mf* *pp* pizz. *mp*

277

Fl. *pp* *tr*

Vln. *p*

Vln. *pp*

Vla. arco *pp* < *f* arco *mf* *pp* *pp*

Vc. arco *pp* < *f* arco *mf* *pp* pizz. *p*

poco rall. Poco meno mosso
(come sopra)

♩ = 158

282

Vln. *mp* *p*

Vln. *(pp)* *mp* *p*

Vla. *mp* *p*

Vc. *arco*

M

287

Vln. *pp* *mp* *p* *mf*

Vln. *pp* *mp* *p* *mp* *pizz.*

Vla. *pp* *mp* *p* *mf*

Vc. *pp* *mp* *p* *arco* *mp* *pizz.*

292

Fl. -

Vln. *arco* *pizz.* *arco* *p*

Vln. *arco* *pizz.* *arco* *pp* *mf*

Vla. *arco* *pizz.* *arco* *p*

Vc. *arco* *pizz.* *arco* *pp* *mf* *p*

297

Fl.

Vln.

Vln.

Vla.

Vc.

sul D

ppp

ppp

mf pizz.

p

301

G.P.

Fl.

Vln.

Vln.

Vla.

Vc.

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

arco

mf > pp < mf

mp > pp < mf

mp > pp < mp

mp > pp < mf

mp > pp < mp

pp

pp

pp

pp

pizz.

mf

mf

mf

pp

mf

rall. Ancora meno mosso

307

solo

$\text{♩} = 70$

Fl.

Vln.

Vln.

Vla.

Vc.

(mf)

f

pp

f

(pizz.)

ff

pp

f

mp

mf

pp

f

...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