

Christopher Best

Panaura (2006)

Op.51

Three Orchestral Movements

2006

ORCHESTRA

ENSEMBLE 1: FRONT OF STAGE

Piccolo (anchi Flute 1)
 Flute 2
 Clarinet 1 in Bb
 Clarinet 2 in Bb
 Trumpet 1 in Bb
 Percussion 1: Marimba, 5 Roto-toms, Snare-drum, Floor Tom, Timpani
 Percussion 2: Vibraphone, Suspended Cymbal, Bass Drum
 Piano
 Electric Guitar 1 (with tremolo bar and volume pedal, mild distortion)
 Electric Guitar 2 (as above)
 5-String Electric Bass Guitar (or drop C tuning)
 Harp
 Keyboard (with electric organ sound - no vibrato)
 Violin Solo
 Viola Solo
 Violoncello Solo

ENSEMBLE 2: RIGHT OF AUDIENCE

Tuba
 Percussion 3: Tubular Bells, Suspended Cymbal, Steel Pans
 Violins (4 or more)
 Violas (3 or more)
 Violoncellos (3 or more)
 Contrabasses (2 or more)

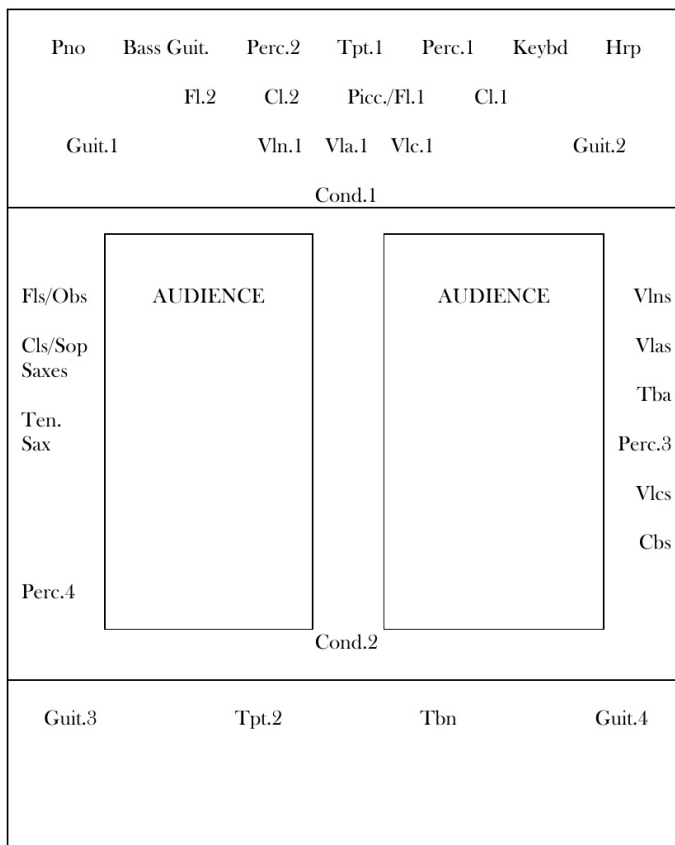
ENSEMBLE 3: LEFT OF AUDIENCE

Flutes and Oboes (3 or more)
 Clarinets and Soprano Saxophones in Bb (3 or more)
 Tenor Saxophone (1)
 Percussion 4: 6 Roto-toms, Snare-drum, Floor Tom, Tam-tam

ENSEMBLE 4: BEHIND AUDIENCE (BALCONY)

Trumpet 2
 Tenor Trombone
 Electric Guitar 3 (with tremolo bar and volume pedal, mild distortion)
 Electric Guitar 4 (as above)

SCHEMATIC DIAGRAM



PERFORMANCE INSTRUCTIONS AND SYMBOLS



Material within the box should be repeated for as long as is indicated by the dotted line. When players reach the arrow head at the end of the line they should finish the phrase within the box before stopping or moving on.



As well as providing useful rehearsal reference points, rehearsal marks act as conductor's cues during the Senza Misura sections.



Crescendo from nothing (diminuendo to nothing when hairpin is reversed).



The comma represents a short pause, breath or break.

Tempo Rubato ♩ = c.36

In these sections (without barlines) note lengths are not strict, but semi-breves are longer than minims, which are longer than crotchets etc.



The arrow points from the cueing instrument to the cued instrument. Where there is horizontal displacement of the arrow, this indicates that the cued instrument should wait briefly before playing the cued passage.



Conductor's cues (white arrow for conductor 1 and black for conductor 2), showing the name of the instrument(s) being cued. These confirm the cues that the players are listening out for.

Andante

♩ = c.72

Tempo Rubato ♩ = c.36

Smaller font size tempo markings refer only to the instrument immediately beneath. Large font size applies to all parts.



a) Acciaccatura always played **BEFORE** the beat. b) Appoggiatura always played **ON** the beat.

COMPOSER'S NOTE

The first version of Panaura (Op.40) was composed for the ensemble Kokoro and for students of Dartington College of Arts for a performance in Dartington's Great Hall during the ensemble's residency in 1999. The premiere took place on 29th April.

The work was substantially re-imagined for a second performance by the ensemble as part of a concert given in the same venue on October 29th 2006.

Panaura

Christopher Best

Senza Misura

Violas

Harp

1.

Piccolo (Anchi Flute 1)

Flute 2

Clarinet 1 in Bb

Clarinet 2 in Bb

Trumpet 1 in Bb

Percussion 1 (Marimba)

Medium beaters

Percussion 2 (Vibraphone)

Piano

Electric Guitar 1

Electric Guitar 2

5-String Bass Guitar (or drop C tuning)

Harp

Very lightly with the flesh (like a haze)

gliss.

gliss.

ppp

D# C# B# E# F# G# A#

Keyboard

Violin Solo

Viola Solo

Violoncello Solo

c. 4"

Up the harmonic series to 12th harmonic and back

pp

Tuba

Percussion 3

Violins

Violas

c. 8"

con sord.

pp

Violoncellos

Contrabasses

Flutes/Oboes

Clarinets/Soprano Saxophones in Bb

Tenor Saxophone

Percussion 4

Trumpet 2 in Bb

Tenor Trombone

Electric Guitar 3

Electric Guitar 4

A

Harp

Perc. 1 (Mar.)

Hp

Vc. Solo

Vlas

Tempo Rubato ♩ = c.36 solo

mf *l.v.* *più f* *mf*

B♭ E♭ F♯ A♯ B♭ E♭ G♯

As before *gliss.*

B♭ E♭ G♯

Harp

Perc. 1 (Mar.)

Hp

Vc. Solo

Vlas

As before *gliss.*

B♭ G♯

tr *pizz.* *arco*

B

Harp

Perc. 1 (Mar.)

Hp

Vla Solo

Vc. Solo

Vlas

Tempo Rubato ♩ = c.36* solo

p legato

pizz. *arco* *pizz. arco* *tr* *cresc.*

senza sord.

D♭ B♭ F♯

As before *gliss.*

B♭ G♯

* Viola should only attempt to co-ordinate approximately with cello.

Perc. 1, harp, pizz. strings

Harp, pizz. strings

Harp, pizz. strings

Harp, strings

Harp, pizz. strings

Picc. *legato*

Fl. 2 *legato*

Cl. 1 *Tempo Rubato* $\text{♩} = c.36$ *solo* ($= \text{♩}$) *f* *mf* *mp dolce*

Perc. 1 (Mar.)

Hp *mf* *mp*

Vln Solo *pizz.*

Vla Solo *f* *mf* *mp*

Vc. Solo *Sul C & G* *mf* *mp*

Vlns div. *con sord.* *pp* *p*

Vlas

Vcs *(pizz.)* *Sul C & G* *mf* *mp*

Cbs *(pizz.)* *Sul D & G* *mf* *mp*

Fls/Obs *legato*

Cls/Sop. Saxes *legato*

Ten. Sax. *legato*

D \flat F \sharp

Harp, pizz. strings Harp, pizz. strings Beat quavers **D** Andante
♩ = c.72 (conducted beat)

Cl. 1

Hp

Vln Solo

Vla Solo

Vc. Solo

Vlms div.

Vlas

Vcs

Cbs

Sul D & G

arco poco solo

mp

senza sord.

pizz.

arco

p

p

p

Cl. I

Perc. 2 (Vib.)
Hard sticks
mf

Pno
p
Ped.

Hp
f

Vln Solo
f arco solo
pizz.

Vla Solo
f

Vc. Solo
arco poco solo
mp molto espress. *mf* *f* *f*
(=♩) pizz.

Vlns div.
arco
pp *p* *mp* *f* pizz.
arco
pp *p* *mp* *f* pizz.

Vlas
mp *f* pizz.

Vcs
f pizz.

Cbs
mp *f*

Ten. Sax.

Tbn

Tpt 1 *mf* *p*

Perc. 2 (Vib.)

Pno * Ped * Ped

Hp

Vln Solo *f* *arco solo* *mf* *ff* *mf* *ff*

Vla Solo *f* *ff* *mf* *ff* *mf*

Vc. Solo

Tba *mf* *mp*

Vlns unis

Vlas

Vcs

Cbs

Ten. Sax *mf* *p*

Tpt 2 *mf* *p*

Tbn *mf* *p*

Tpt 1
mf *p* *mf* *p* *mf* *mp*

Perc. 1 (Mar.)
p

Perc. 2 (Vib.)
To suspended cymbal

Pno
mf r.h. l.h. *

Hp

Vln Solo
mf *f*

Vla Solo
pizz. *f*

Vc. Solo
f

Tba
p *mf*

Perc. 3 (Tub. B.)

Vlns

Vlas

Ves

Cbs

Ten. Sax.
mf *p* *mf* *p* *mf*

Tpt 2
mf *p* *mf* *p* *mf* *mp*

Tbn
mf *p* *mf* *p* *mf*

Brass

Tpt 1

Perc. 1 (Mar.)

Vln Solo

Vla Solo

Tba.

Ten. Sax.

Tpt 2

Tbn



F Senza Misura

Piccolo

Tempo Rubato ♩ = c.36

Clarinet 2

Clarinet 2

Picc.

Cl. 1

Cl. 2

Tpt 1

Perc. 1 (Mar.)

Perc. 2 (Mar.)

Pno

Hp

Vln Solo

Vla Solo

Tba

Ten. Sax.

Tpt 2

Tbn

To roto-toms, snare-drum and floor tom

This musical score page features six staves: Piccolo (Picc.), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Piano (Pno), and Harp (Hp). The Piccolo and Flute 2 parts are marked "Senza Misura". The Piano part includes a section marked "trem rall." with asterisks. The Harp part is marked "mf".

Performance instructions include:

- "Give quaver up-beat" (pointing to the start of the Piccolo/Flute 2 entry)
- "Flute 2, piano, harp" (pointing to the start of the Flute 2 part)
- "Conduct (for piccolo and flute 2 only)" (pointing to the start of the Piccolo/Flute 2 part)
- "Senza Misura" (for Piccolo and Flute 2)
- "trem rall." (for Piano)
- "mf" (for Harp)

Technical markings include fingerings (5, 6, 3, 5), dynamics (*p*, *mp*), and articulation (trills, slurs, accents).

Lento $\text{♩} = c.52$ **Violins, violas** **Cellos** **Allegro** $\text{♩} = c.172$

10

Tpt 1 *ff* *mf*

Perc. 1 (Roto-T) *snare-drum sticks* *ff* 3

Perc. 1 (S.D.) *snare on* *ff*

Perc. 1 (Flr-T) *ff*

Perc. 2 (Sus. Cym.) *Soft beaters* *pp* *damp* *mf* *Soft beater* *f* *To marimba* *Snare-drum stick*

E. Gtr 1 *Reverb on.* *Bend notes* *allow to die naturally* *Reverb off.* *ff* *f*

E. Gtr 2 *Reverb on.* *Bend note* *allow to die naturally* *Reverb off.* *ff* *f* 3

Vln Solo *Up the harmonic series to 12th harmonic and back* 8^{va}

Vla Solo *Up the harmonic series to 12th harmonic and back* 8^{va}

Vc. Solo *arco* *Up the harmonic series to 12th harmonic and back* 8^{va}

Tba *ff*

Perc. 3 (Tub. B.) *f*

Perc. 3 (Sus. Cym.) *damp* *pp* *mf*

Vlns *arco* *Up the harmonic series to 12th harmonic and back* 8^{va}

Vlas *arco* *Up the harmonic series to 12th harmonic and back* 8^{va} *Viola*

Vcs *arco* *Up the harmonic series to 12th harmonic and back* 8^{va} *Violoncello*

Ten. Sax. *ff*

Perc. 4 (Tam-T) *l.v.* *mp* *sim* *mp* *To roto-toms, snare-drum, floor tom and suspended cymbal*

Tbn *ff*

E. Gtr 3 *Reverb on.* *f* *Bend notes* *allow to die naturally*

E. Gtr 4 *Reverb on.* *f* *Bend note* *allow to die naturally*

L'istesso Tempo *poco rall.* *Guitar 3* *Guitar 4* *Guitar 3* **Tempo primo**
♩ = c.86 ♩ = c.52

Picc. *f*

Tpt 1 *f*

Perc. 1 (Roto-T.) *mp* *gliss* *mf* *snare off*

Perc. 1 (S.D.) *mf* *snare off*

Perc. 2 (Mar.) *p* *Soft sticks* *mp* *solo* *p*

E. Gtr 1 *f* *Bend notes* *Reverb on. Fade in with pedal or volume control*

E. Gtr 2 *f* *Bend note* *Reverb on. Fade in with pedal or volume control*

Hp *mp* *solo* *p* *E♭* *F♯*

Vln Solo

Vla Solo

Ve. Solo

Vlns

Vlas

Vcs

Perc. 4 (S.D.) *snare on* *a tempo*

E. Gtr 3 *mf* *a tempo*

E. Gtr 4 *mf* *a tempo*

Allegro Assai
♩ = c.148

H L'istesso Tempo
(♩ = c.74)

The score is for a percussion-heavy section of a symphony. It features multiple percussion parts: Maracas (Perc. 2), Tuba B (Perc. 3), Roto-Tom (Perc. 4), Snare Drum (Perc. 4), Floor Tom (Perc. 4), and Suspension Cymbal (Perc. 4). The woodwinds include Trombone, Tenor Saxophone, and Trumpet 2. The strings include Violin Solo, Viola Solo, Violoncello Solo, Violins, Violas, and Violoncello. The keyboard part is Harp. The electric guitar parts are for Electric Guitars 1, 2, 3, and 4. The score includes various dynamics such as *pp*, *mp*, *p*, and *mp*, and performance instructions like "allow to die naturally", "con sord.", "solo", "snare off", "Reverb off.", and "R. stick only (l.h. tune drum)". The tempo is marked "Allegro Assai" with a metronome marking of ♩ = c.148, and the section is marked "L'istesso Tempo" with a metronome marking of ♩ = c.74. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4.

poco rall. **Senza Misura** Guitar 1 Guitar 2 Guitar 1 **Tempo primo** I **Allegro** **Meno Mosso**
♩ = c.52 ♩ = c.172 (no beat)

Perc. 1 (Roto-T.)

Perc. 1 (Flr-T.)

Perc. 2 (Vib.) Tempo Rubato ♩ = c.52 (♩ = c.104)
Hard sticks solo a tempo Rubato ♩ = c.108
mp mf ff
* Ped. * Ped. * Ped.

Perc. 2 (Mar.) To vibraphone p

E. Gtr 1 mf allow to die naturally Reverb off. ff

E. Gtr 2 allow to die naturally mf Reverb off. f

Hp p B♭

Vln Solo

Vla Solo

Vc. Solo

Perc. 3 (Tub. B.) f

Vlins

Vlas

Vcs

E. Gtr 3 Reverb on. Fade in with pedal or volume control bend notes allow to die naturally Reverb off.
f

E. Gtr 4 Reverb on. Fade in with pedal or volume control bend note allow to die naturally Reverb off.
f

Allegro Assai ♩ = c.148 **Allegro** ♩ = c.172 **Meno Mosso (no beat)** **Allegro Assai** ♩ = c.148 **Più Mosso** ♩ = c.162 (♩ = c.81)

Tpt 1

Perc. 1 (Roto-T)

Perc. 1 (S.D.) snares on

Perc. 1 (Flr-T)

Perc. 2 (Vib.) Rubato ♩ = c.108 (hard sticks) *ff* *ff* *f*

Perc. 2 (Sus. Cym.) * Soft beater Snare-drum stick * *f*

E. Gtr 1

E. Gtr 2 *ff*

Vln Solo

Vla Solo

Vc. Solo

Tba senza sord. *ff* con sord. *mp*

Perc. 3 (Tub. B.) *mp* *f* *mf*

Vlins

Vlas

Vcs

Ten. Sax. *ff* *mp*

Perc. 4 (Roto-T) *mp*

Perc. 4 (S.D.) snares on *mf*

Perc. 4 (Flr-T) *mp*

Perc. 4 (Sus Cym.) *mp*

Tpt 2 (con sord.) *mp*

Tbn senza sord. *ff* con sord. *mp*

E. Gtr 3 *mp*

E. Gtr 4 *p* *mp* *mf*

Cellos Violas Violins

Andante
♩ = c.72

rall.

Tpt 1

Perc. 1 (Roto-T) *R. stick only (l.h. tune drum)* *aliss.* *mp* *To marimba*

Perc. 1 (S.D.) *mf* *snare off*

Perc. 2 (Vib.) *6* *Lead* ** Lead* ** Lead* ** Lead* *** *To bass drum* *p*

E. Gtr 2

Vln Solo *8^{va}* *a tempo* *p* *mf*

Vla Solo *8^{va}* *a tempo* *p* *mf* *p*

Vc. Solo *a tempo* *p* *mf* *p* *mf*

Vlns *8^{va}* *a tempo* *p* *mf* *div.*

Vlas *8^{va}* *a tempo* *p* *mf* *div.* *p*

Vcs *a tempo* *p* *mf* *div.* *mf (2)* *p*

Cbs *pp* *p*

Ten. Sax. *p < mp*

Perc. 4 (Roto-T) *3* *R. stick only (l.h. tune drum)* *aliss.* *To tam-tam*

Perc. 4 (S.D.) *mf* *snare off*

Tpt 2 *mf*

E. Gtr 4 *3*

J **Meno Mosso**
♩ = c.60

rall.

The musical score for page 22 includes the following parts and markings:

- Tpt 1:** Treble clef, 3/4 time. A long note with a fermata.
- Perc. 1 (Mar.):** Treble clef, 3/4 time. Features triplet patterns with dynamic markings *mp* and *mf*. Includes the instruction "To timpani".
- Hp:** Treble and Bass clefs, 3/4 time. Features triplet patterns with dynamic markings *mp* and *mf*. Includes chord boxes for G² and D².
- Vln Solo:** Treble clef, 3/4 time. Features a long note with a fermata and dynamic marking *p*.
- Vla Solo:** Bass clef, 3/4 time. Features a long note with a fermata.
- Vc. Solo:** Bass clef, 3/4 time. Features a long note with a fermata and dynamic marking *p*.
- Tba:** Bass clef, 3/4 time. Features a long note with a fermata and dynamic marking *p*. Includes the instruction "senza sord.".
- Perc. 3 (Tub. B.):** Treble clef, 3/4 time. Features a long note with a fermata and dynamic marking *pp*.
- Vlns:** Treble clef, 3/4 time. Features a long note with a fermata and dynamic marking *p*.
- Vlas:** Bass clef, 3/4 time. Features a long note with a fermata.
- Vcs:** Bass clef, 3/4 time. Features a long note with a fermata and dynamic marking *p*.
- Cbs:** Bass clef, 3/4 time. Features a long note with a fermata and dynamic marking *p*.

This musical score page features eight staves for various instruments. The Piccolo (Picc.) and Flute 2 (Fl. 2) parts are in the upper register, with dynamic markings of *p*, *mp*, and *p*. The Percussion 1 (Timp.) part is in the lower register, marked *p*. The Piano (Pno) part is in the middle register, featuring a 5-measure phrase and two 3-measure phrases, all marked *mp*. The Violin Solo (Vln Solo) part is in the upper register, marked *mp*. The Viola Solo (Vla Solo) part is in the middle register, marked *p*. The Violoncello Solo (Vc. Solo) part is in the lower register, marked *p*. The Violas (Vlas) and Violas Contraltos (Vcs) parts are in the lower register, with *mp* and *un. pizz.* markings. The score includes various musical notations such as trills, triplets, and dynamic markings.

L

Picc. *tr* *mf*

Fl. 2 *p* solo (until *) *tr* *mf*

Cl. 1 *mp* *mf* *mp*

Perc. 1 (Timp.) *mp* *p* *mp* *p* *mp*

Pno

Hp *mp*

E. Org *mp*

Vln Solo *V* (amplifying Cl. 1) *mf* *mp*

Vla Solo

Vc. Solo *p*

Vlins unis. *p*

Vlas arco *p* *mp*

Vcs arco *p*

Perc. 4 (Tam-T.) *p*

This musical score page features nine staves for various instruments. The Piccolo part (top) includes trills and triplets, starting with a *mp* dynamic. Flute 2 (Fl. 2) and Clarinet 1 (Cl. 1) parts also feature triplets and trills, with dynamics ranging from *mp* to *mf*. The Piano (Pno) part has a complex texture with triplets and a quintuplet, marked *mf*. The Harp (Hp) part provides harmonic support with chords and a *mf* dynamic. The English Organ (E. Org) part consists of a continuous arpeggiated pattern. The Violin Solo (Vln Solo) part has a melodic line with a *mp* dynamic. The Viola Solo (Vla Solo) part has a similar melodic line, also marked *mp*. The Violoncello Solo (Vc. Solo) part features a continuous arpeggiated pattern. The Violins (Vlns) part at the bottom provides a rhythmic accompaniment with a steady eighth-note pattern.

M

To Flute 1

Picc. *mf* *f* *mf*

Fl. 2 *mf*

Cl. 1 *mf* *mp*

Cl. 2 solo (until *) *mf* *f* *mf*

Perc. 1 (Timp.) *p* *mf*

Pno

E. Org.

Vln Solo *mf* *f* *mf*
(amplifying Cl. 2)

Vla Solo *mf* *f* *mf*
(amplifying Cl. 2)

Perc. 3 (Tub. B.) *mf* *mf*

Vla. *mf* *f* *mf*
(amplifying Cl. 2)

Vcs. *mf* *mp*

Cbs. *mp*

Perc. 4 (Tam-T.) *mp*

Tbn. *mf* *pp* *mf* *mf* *pp* *mf*

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Pno

Hp

E. Org.

Vln Solo

Vla Solo

Tba

Vlas

Vcs

Cbs

Tbn

f *mf* *mf* *pp* *mf* *mf*

tr

3

5

Er Ar

This page of a musical score features the following instruments and parts:

- Fl. 1 & 2:** Flute parts with dynamic markings of *f* and *mf*, and trill ornaments.
- Cl. 1 & 2:** Clarinet parts with dynamic markings of *f* and *mf*, including triplet figures.
- Perc. 1 (Timp.):** Timpani part with a *p* dynamic marking and a trill ornament.
- Pno:** Piano part with triplet figures.
- E. Gtr 2:** Electric guitar part with a *mf* dynamic marking.
- Hp:** Harp part with dynamic markings of *f* and *mf*, and figured bass notation (Ab, Eb).
- E. Org:** Electric organ part.
- Vln Solo & Vla Solo:** Solo violin and viola parts with *V* dynamic markings.
- Tba, Vcl, Cbs, Tbn:** Trombone, Violoncello, Contrabasso, and Tuba parts with dynamic markings of *f* and *p*.

This page of a musical score contains the following parts and markings:

- Fl. 1:** Features a melodic line with trills and triplets, marked with dynamics *f*, *ff*, and *f*.
- Fl. 2:** Features a melodic line with trills and triplets, marked with dynamics *f*, *ff*, and *f*.
- Cl. 1:** Features a melodic line with trills and triplets, marked with dynamics *f*, *ff*, and *f*.
- Cl. 2:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- Tpt 1:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- Perc. 1 (Timp.):** Features a melodic line with trills and triplets, marked with dynamics *mf*, *p*, and *f*.
- Pno:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- E. Gtr 1:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- E. Org.:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- Vln Solo:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- Vla Solo:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- Tba:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- Vlns:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- Vlas:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- Vcs:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- Cbs:** Features a melodic line with trills and triplets, marked with dynamics *f* and *f*.
- Ten. Sax.:** Features a melodic line with trills and triplets, marked with dynamics *f*, *p*, and *f*.
- Tbn:** Features a melodic line with trills and triplets, marked with dynamics *f*, *p*, and *f*.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tpt 1

Pno

E. Org

Vln Solo

Vla Solo

Vc. Solo

Vlins

Vlas

Vcs. div.

Cbs

Fls/Obs

Cls/Sop. Saxes

Ten. Sax.

Tpt 2

Tbn

fff

tr

ff

f

ff non troppo

tr

ff

p

ff

p

Fl. 1

Fl. 2 *ff* *f*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Tpt 1 *poco*

Perc. 1 (Timp.) *tr* *mp*

E. Org.

Vln Solo *V*

Vla Solo *V* *f* *ff* *f*

Ve. Solo *V* *ff*

Vlns *V* *f* *ff* *f*

Vlas *V*

Ves *V* *unis.* *ff*

Cbs *V*

Fls/Obs *3*

Cls/Sop. Saxes *3*

Ten. Sax. *V*

Tpt 2 *poco*

Tbn *ff*

P

Fl. 2

Cl. 1

Cl. 2

Tpt 1

Perc. 1 (Timp.)

Perc. 2 (Sus. Cym.)

Pno

El. Bass

E. Org

Vla Solo

Vc. Solo

Tba

Perc. 3 (Tub. B.)

Vlns

Vlas

Vcs

Cbs

Ten. Sax

Perc. 4 (Tam-T.)

Tpt 2

Tbn

ff
hard stick

f non troppo!

f

f

f (amplifying Tbn.)

ff

f

ff

mf

f non troppo!

mf

f (amplifying Tbn.)

ff

f

mf
Sul A

damp gradually

f non troppo!

solo

f

ff

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...

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

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... '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 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; 'Scending' for flutes and accordion and 'Fragilities' for flutes and cello (both commissioned by William Sleath, generously funded by the 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.

Further information, scores, parts and recordings of music by Christopher Best can be obtained from the composer.

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