

Christopher Best

Scending

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

2016

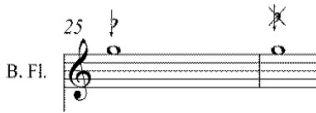


Supported by the
Britten-Pears
Foundation

<u>PAGE</u>	<u>TITLE</u>	<u>INSTRUMENTATION</u>	<u>DURATION</u>
P.3	I: A-Scending	Bass Flute/Concert Flute/Piccolo & Accordion	circa 11:30
P.11	II: DE-Scending	Piccolo/Concert Flute & Accordion	circa 05:00
P.19	III: A-Scending; DE-Scending	Alto Flute & Accordion	circa 11:30
P.35	IV: TRAN-Scending	Bass Flute/Concert Flute & Accordion	circa 16:00
Total duration:			circa 44:00

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.



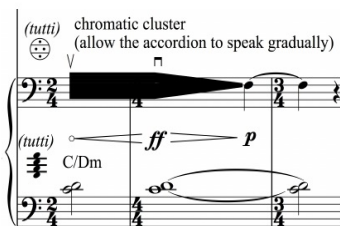
Short breaths that might otherwise be unclear are marked with a tick, All breaths should be executed as silently as possible.

To Bass Flute

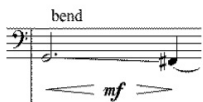
Changing instruments should always be executed as discretely as possible.

Accordionist:

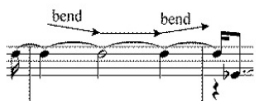
The part is written at fingered pitch rather than sounding pitch (but octave displacements affected by the registration tabs are shown in brackets).



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.

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 was premiered at The Exchange on April 28th 2017 and recorded over the following weekend. The recording is available from my website www.christopherbest.net

Christopher Best
22nd May 2017

SCENDING I: A-Scending

In Memory of Bob Gilmore (1961-2015)

Christopher Best

Largo

$\text{♩} = 38-40$

Bass Flute
(doubling Concert and Piccolo)

tutti chromatic cluster
(allow the accordion to speak gradually)

mp

tutti *ff* *p*

C/Dm Dm F

Edim Exm

6

B. Fl.

polyrhythms translate thus

5:4

Gm

(F)

(Gm sempre)

tutti

11

B. Fl.

5:4

fast vib. normale

Bb sempre

(Am sempre)

tutti

15

B. Fl.

5:4

C sempre

(Bb sempre)

tutti

18

B. Fl.

Accord.

mp

Dm sempre

(C sempre)

21

B. Fl.

Accord.

fast vib.

5:4

(sounds 8va basso) (not chords)

25

B. Fl.

Accord.

5:4

(Dm sempre)

Edim sempre

bend

mf

Am

(Edim) ~~dim~~

30

B. Fl.

Accord.

p Gm sempre

F#dim sempre

mp

(sounds 8va)

34

B. Fl.

3

3:2

5:4

fast vib.

normale

bend

(sounds colla 8va basso)

mf

D7

(sounds 8va basso) (not chords)

Am

39

Fl.

A

solo

mp

(sounds 8va)

p

f

free bass

5:4

5:4

44

Fl.

mp

mp

p

3:2

5:4

5:4

5:4

5:4

48

Fl.

mp

5:4

5:4

5:4

5:4

52

Fl. *p*

Accord.

standard bass

D

C

Em

mp

solo

5:4

56

Fl. *mp*

Accord.

bend

mf

p

F#dim

(Em)

5:4

3

60

Fl. *mp*

Accord.

To Piccolo

fast vib.

mp

p (sounds 8va basso) (not chords)

Cm sempre

F#dim sempre

5:4

3

3:2

64

Picc. *mp*

Accord.

bend

(sounds 8va basso)

mp

(loco)

(Cm sempre)

mf

mp ma distinto

5:4

3

3:2

E sempre

68

Picc. *3:2* *3* *3:2* *3:2*

fast vib. *mp* *mf* *p* *bend* *(sounds 8va basso)*

Accord. *5:4* *D#dim* *F#m* *E* *(E)*

72

Picc. *3*

(sounds colla 8va basso) *(loco)*

Accord. *G#m sempre* *A/G#m* *B/A* *mp* *(sounds colla 8va basso)* *(not chords)* *(F#m sempre)* *F#m*

76

Picc. *3* *mf*

fast vib. *bend* *mf*

Accord. *5:4* *D#dim* *D#dim/E#dim* *C#m* *C#m*

81

Picc. *mp* *bend*

Accord. *mp* *D#dim* *F#m* *G#m* *G#m* *C#* *bend* *mf* *(E#dim)* *(E#dim)* *(F#m)* *B7*

86

Picc.

Accord.

Gbm
F7

(sounds 8va)

5:4

free bass

Detailed description: This system covers measures 86-88. The Piccolo part (top staff) has a melodic line with accents and slurs. The Accordion part (middle and bottom staves) features a complex texture with multiple 5:4 and 3:2 ratios. Chords Gbm and F7 are indicated. A circled '8va' symbol indicates an octave shift. The bottom staff is labeled 'free bass'.

90 **B**

Picc.

Accord.

pp

mp

5:4

3:2

Detailed description: This system covers measures 90-93. A section marker 'B' is in a box above measure 90. The Piccolo part has a melodic line with 3:2 and 5:4 ratios. The Accordion part has a complex texture with many 5:4 ratios. Dynamics pp and mp are indicated.

94

Picc.

Accord.

5:4

Detailed description: This system covers measures 94-97. The Piccolo part has a melodic line with accents and slurs. The Accordion part has a complex texture with many 5:4 ratios.

98

Picc.

Accord.

mf

mp

standard bass

(loco)

5:4

3:2

Detailed description: This system covers measures 98-101. The Piccolo part has a melodic line with accents and slurs. The Accordion part has a complex texture with many 5:4 ratios. Dynamics mf and mp are indicated. A circled '(loco)' symbol is present. The bottom staff is labeled 'standard bass'.

102 Picc. *mf*

Accord. *mp*

(sounds 8va basso)

Ab/Gb *Bbm* *Bbm* *Cdim sempre*

(Ab) *(Bbm sempre)*

107 Picc.

Accord.

(sounds colla 8va basso)

bend *mf*

Bbm *Dbm sempre* *Cdim* *Ddim* *Ebm*

(Cdim sempre)

112 Picc.

Accord.

(tutti) *chromatic cluster*

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

A/Ebm/Fm/G *Bb sempre*

Ab7 sempre

rall.

117 Picc.

Accord.

(sounds colla 8va basso)

Cdim

Bb7 *Bb7*

II: DE-Scending

Allegro molto
(Tempo I) ♩ = 180

1

Picc. *mp*

Accord. *mf*

(sounds 8va)

A **Prestissimo (doppio movimento)**
(Tempo II) ♩ = 360

6

Picc. *f*

Accord. *f*

11

Picc. *mf*

Accord.

15

Picc. *f*

Accord.

B

19

Picc. *mf*

Accord. *mf*

(sounds colla 8va)

24

Picc.

Accord.

29

Picc.

Accord.

33

Picc.

Accord.

C Tempo 1

♩ = 180

38

Picc.

Accord.

mp

⊖ (sounds 8va)

44

Picc.

Accord.

mf

50

Picc.

Accord.

p

mp

p

55

Picc.

Accord.

(loco)

62

Picc.

Accord.

p

p

68

Picc.

Accord.

E

73

Picc.

Accord.

mf

mf

77

Picc.

Accord.

82

Picc.

Accord.

88

Picc.

Accord.

95

Picc.

Accord.

99

Picc.

Accord.

F

103

Picc. *mp*

Accord. *mp*

107

Picc.

Accord.

To Concert Flute

112

Picc.

Accord. *p*

116

Fl.

Accord.

G

121

Fl. *mf*

Accord. *mf*

127

Fl.

Accord.

133

Fl.

Accord.

138

Fl.

Accord.

ff

H Tempo 1

♩ = 180

144

Fl.

Accord.

dim

mp

p

150

Fl.

Accord.

I Tempo 2

156 ♩ = 360

Fl. *mf*

Accord. *mf*

Fl.

Accord.

Fl. *mp*

Accord. (*mf*)

Fl.

Accord.

Fl. *mf* *détaché*

Accord. *mf détaché* *f*

mf détaché

182 solo
Fl. *(mf)*

Accord. *mp subito*

186
Fl.

Accord.

191
Fl.

Accord.

195
Fl.

Accord.

199
Fl.

Accord.

203

Fl.

Accord.

207

Fl.

Accord.

(sounds 8va basso)

p *mf*

211

Fl.

Accord.

p

215

To Alto Flute

Fl.

Accord.

219

A. Fl.

Accord.

mp

III: A-Scending; DE-Scending

Andante (quasi allegro assai)

$\text{♩} = \text{c.}174$ ($\text{♩} = \text{c.}58$)

A. Fl. *mf* *mf* *mf*

Accord. free bass *ppp* *mp*

7

A. Fl. *mf*

Accord. *mf*

15

A. Fl.

Accord.

24

A. Fl.

Accord. *mfp* *mf* standard bass Cm/G sempre

31

A. Fl. *sfp*

Accord. B/G sempre

39

A. Fl. *mf* *sfp* *mf* *mf*

Accord. G/F#m sempre

45

A. Fl. *f* *sfp* *f* *ben marc.*

Accord. *sfp* *f* *ff*

Cdim G sempre

50

A. Fl. *ff* *p*

Accord. *p* *mp* *p*

tapping the grill with the back of finger nails *sim*

E♭dim/G sempre (loco) *pp* D♭m/(Cm) Gm Cm *mp*

55 key tapping

A. Fl.

Accord.

come sopra

59 come sopra

A. Fl.

Accord.

63

A. Fl.

Accord.

67

A. Fl.

Accord.

cresc. poco a poco

cresc. poco a poco

free bass

70

A. Fl. *mf*

Accord. *mf*

73

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

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

standard bass

Cdim/G sempre

G/Ebdim sempre

77

A. Fl. *ff*

Accord. *ff*

G#/Edim sempre

5:4

4:5

82 **B** Adagio $\text{♩} = c.48$

A. Fl. *p*

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

(sounds colla 8va basso)

Bb *Gb* *Abdim* *Bb7* *Cbm* *D7* *C#m*

Bbm

87

A. Fl. *tr*

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

(loco)

5:4 3:2 5:4

Db *Cbm*

Bb7 *D7*

91

A. Fl. *mp*

Accord. *mp* *p*

(sounds colla 8va basso)

Bb

Abdim *Gb* *Abdim*

95

A. Fl. *mf* *p* *tr*

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

(loco) *(colla 8va basso)*

5:4 7:4 *tr* 5:4 7:4

98

A. Fl. *tr* *mp* *mf*

Accord. *mp* *p*

(loco)

5:4 7:4

Bdim *F#* *Ddim*

102

A. Fl. *p* *mp* (sounds colla 8va basso)

Accord. 4:3 *Bb7* *Bb7* *Bb7*

106

A. Fl. (loco) (tutti)

Accord. *mf* *Bb7* sempre *free bass* *Bb7*

C

109

A. Fl.

Accord. *p* 6:4 3

111

A. Fl. *tr*

Accord. 6:4 7:4 6:4 6:4 6:4 6:4 6:4 6:4

113

A. Fl.

Accord.

115

A. Fl.

Accord.

mf

117

A. Fl.

Accord.

4:3

6:4

119

A. Fl.

Accord.

6:4

121

A. Fl.

4:3

4:3

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

123

A. Fl.

2/4

2/4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

125

A. Fl.

4:3

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

127

A. Fl.

3/8

3/8

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

D rit. A tempo

129

A. Fl. *pp subito* *mp* *mf*

Accord. *pp subito* *p* (sounds 8va basso)

(loco)

tr

135

A. Fl. *mf* *mp*

Accord. *cresc. poco a poco* *mf* *mp*

standard bass *C#m sempre*

E Doppio movimento

139 $\text{♩} = c.96$

A. Fl. *mp*

Accord. *sfz* *mp* *sfz sim* *mp* *sim* *sim* *Dm sempre*

G#dim sempre *D#7 sempre*

146

A. Fl.

Accord.

F

153 solo
A. Fl. *mf*

Accord. (G#dim sempre)

160
A. Fl.

Accord. (D#7 sempre) *sim*

165
A. Fl.

Accord. (Dm sempre) (G#dim sempre)

170
A. Fl.

Accord. (sounds 8va basso)

178

A. Fl.

Accord.

mf

⊕ (sounds colla 8va)
solo

G#(major) sempre

186

A. Fl.

Accord.

pp

G# sempre

Dmin sempre

D#m sempre

192

A. Fl.

Accord.

198

A. Fl.

Accord.

mp

⊕ (loco)

p

(not chords)

free bass

G ♩. = c.48 (♩ = c.144)

204

A. Fl.

mf

Accord.

mp

206

A. Fl.

Accord.

208

A. Fl.

Accord.

210

A. Fl.

Accord.

H Pochissimo più mosso
♩ = c.152

212

A. Fl.

Accord.

(mf)

214

A. Fl.

Accord.

216

A. Fl.

Accord.

Ancora pochissimo più mosso

♩ = c.160

218

A. Fl.

Accord.

più forte

più mf

standard bass

D_bm/Ab sempre

220

A. Fl.

Accord.

222

A. Fl.

Accord.

poco cresc.

224

A. Fl.

Accord.

f

I Ancora pochissimo più mosso

$\text{♩} = \text{c.}168$

226

A. Fl.

Accord.

fp *ff* *f*

f *fp* *f*

Ab/Gm sempre

(tutti)

Ab/Edim sempre

J Ancora pochissimo più mosso
(Tempo primo)

♩ = c.174

229

A. Fl.

ff

mp

Accord.

(tutti)

mp

free bass

234

A. Fl.

mf

Accord.

(loco)

mf

240

A. Fl.

Accord.

245

A. Fl.

p

mf

Accord.

standard bass

mfp

D \flat m/A \flat sempre

mf

250

A. Fl. *sfp* *mf* *sfp* *mf*

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

C/Ab sempre

255

A. Fl. *f*

Accord. *f* *fp*

Ab/Gm sempre *Ab/Fbdim* sempre

261

A. Fl. *sfp* *ff* *f* *ben marc.* *ff*

Accord. *f* *ff*

(tutti)

265

A. Fl. *ppp* *sotto voce*

Accord. *fff*

A/Fdim sempre *Bb/Gbdim* free bass

To Bass Flute

IV: TRAN-Scending

Largo

$\text{♩} = 38-40$

1

B. Fl.

pp ————— f ————— pp ————— f

Accord.

pp ————— mf > p ————— mf ————— pp ————— mf ————— p ————— mf ————— pp

free bass

7

B. Fl.

pp ————— f ————— pp ————— mf ————— p ————— mf ————— p

Accord.

mf ————— p ————— mf ————— pp ————— mf ————— p ————— mp > p ————— mp

13

B. Fl.

mf ————— p ————— mf ————— p ————— mf

Accord.

p ————— mp ————— p ————— mp ————— mp

bend

5:4

19

B. Fl.

p ————— mp ————— p ————— mp

Accord.

bend bend

mp ————— p ————— mp

25

B. Fl.

Accord.

p *mp* *mp*

31

B. Fl.

Accord.

p dolce *p dolce*

36

B. Fl.

Accord.

mp *mp*

bend

41

B. Fl.

Accord.

bend bend bend

46

B. Fl.

Accord.

bend

51

B. Fl.

Accord.

p *mp*

56

B. Fl.

Accord.

mf

5:4

61

B. Fl.

Accord.

To Concert Flute

with chin
☺
(sounds colla 8va)

sfz *mf*

(sounds colla 8va basso)

5:4

66

Fl.

Accord.

Measures 66-70. Flute part: measures 66-67 have accents (v) and slurs. Measures 68-70 have slurs and accents. Accordion part: measures 66-70 feature 5:4 ornaments and slurs.

71

Fl.

Accord.

mf

Measures 71-75. Flute part: measures 71-75 have slurs and accents. Accordion part: measures 71-75 have slurs and a mezzo-forte (*mf*) dynamic marking.

76

Fl.

Accord.

Measures 76-80. Flute part: measures 76-80 have slurs and accents. Accordion part: measures 76-80 feature 5:4 ornaments and slurs.

81

Fl.

Accord.

Measures 81-85. Flute part: measures 81-85 have slurs and accents. Accordion part: measures 81-85 feature 5:4 ornaments and slurs.

86

Fl. *mp* *marcato* *mp*

Accord. *mp*

91

Fl.

Accord.

96

Fl. *p* *mp*

Accord. *p* *mp*

101

Fl.

Accord.

106

Fl. *p*

Accord. *p*

111

Fl. *mp*

Accord. *mp*

116

Fl. *mp*

Accord. *mp*

121

Fl. *p subito* *mp* *p*

Accord. *p subito*

127

Fl. *sempre legato molto* ✓

mp p

Accord. *bend* *bend* 3 7 5:4 5:4

133

Fl. ✓

mf pp mf pp mp mp pp

Accord. p mp p

139

Fl. ✓

mp > pp < mp pp mf pp < mf pp < mf

Accord. *legato molto sempre* mf pp < mf pp mf pp < mf

145

Fl. ✓

pp mp pp < p

Accord. pp mp pp < mp ppp < mp ppp < mp

...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 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.

Christopher Best
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