

*Christopher Best*

**Still Beating**  
for lever harp

2006



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## Adagio Poco Rubato (quasi cadenza)

♩ = c.56

Musical notation for measures 1-6. The piece begins in 3/4 time with a bass clef. Measure 1 starts with a piano (*p*) dynamic. Measures 2-4 feature an acceleration (*Accel*) and a mezzo-piano (*mp*) dynamic. Measure 5 returns to piano (*p*). Measure 6 ends with a mezzo-piano (*mp*) dynamic and a fermata. The key signature has one sharp (F#).

## Poco Più Mosso

♩ = c.66

Musical notation for measures 7-11. Measure 7 starts with mezzo-piano (*mp*). Measures 8-10 feature an acceleration (*Accel*) and a piano (*p*) dynamic. Measure 11 returns to mezzo-piano (*mp*). The key signature changes to two sharps (F# and C#). There are first endings (*l.v.*) indicated in measures 10 and 11.

## Morendo

Musical notation for measures 12-17. Measure 12 starts with mezzo-piano (*mp*). Measure 13 has a piano (*p*) dynamic. Measure 14 has a mezzo-piano (*mp*) dynamic. Measure 15 has a piano (*p*) dynamic. Measure 16 has a mezzo-piano (*mp*) dynamic. Measure 17 ends with a piano (*p*) dynamic. The key signature changes to two sharps (F# and C#). Fingering and breath marks (+) are present.

## A Tempo

## Morendo

## A Tempo

Musical notation for measures 18-22. Measure 18 starts with mezzo-piano (*mp*). Measure 19 has a piano (*p*) dynamic. Measure 20 has a mezzo-piano (*mp*) dynamic. Measure 21 has a piano (*p*) dynamic. Measure 22 ends with a piano (*p*) dynamic. The key signature changes to two sharps (F# and C#). Fingering and breath marks (+) are present.

Musical notation for measures 23-27. Measure 23 starts with mezzo-piano (*mp*). Measure 24 has a mezzo-piano (*mp*) dynamic. Measure 25 has a piano (*p*) dynamic. Measure 26 has a mezzo-piano (*mp*) dynamic. Measure 27 ends with a piano (*p*) dynamic. The key signature changes to two sharps (F# and C#). Fingering and breath marks (+) are present.

## Tempo Primo

♩ = c.56

*Accel*

Musical notation for measures 28-32. Measure 28 starts with mezzo-piano (*mp*). Measure 29 has a mezzo-piano (*mp*) dynamic. Measure 30 has a piano (*p*) dynamic. Measure 31 has a mezzo-forte (*mf*) dynamic. Measure 32 ends with a piano (*p*) dynamic. The key signature changes to two sharps (F# and C#). Fingering and breath marks (+) are present.

Poco Più Mosso

♩ = c.80

34

Accel

*p* *ppp* *mp*

A2-♭ G1-♭ C2-♭ E2-♭ E2-♭ D2-♭ C2-♯ A1-♭ G1-♯ E2-♭ E2-♭

*p* *mp* *pp* *p*

39

Accel

*p* *mp* *mp* *p*

D2-♭ A2-♭ E2-♭ D3-♭ G2-♯ F2-♯ D2-♭

*p*

46

Accel

*mp* *p* *pp*

A2-♭ A1-♭ E3-♭ D3-♭ F3-♭ C3-♭ B2-♭ E3-♭ B2-♭ E2-♭

Meno mosso

A tempo

♩ = c.80

53

*p* *mp* *mf*

C3-♯ A2-♭ D3-♭ F3-♯ A2-♭ E3-♭

*p*

Poco Più Mosso

♩ = c.96

57

Accel

*mp* *p* *mp*

D3-♭ F3-♭ C3-♭ B2-♭ E3-♭ F3-♯ C3-♯ B2-♭

*p*

Largo

♩ = c.64

63

*pp* *p*

F3-♭ E3-♭ B2-♭ E2-♭ B2-♭ E4-♭ B3-♭ F2-♭

69

*pp*  
F2-# F3-#  
B3-#

72

*p*  
*pp sempre*  
E4-#

3 = c.96

accel.

75

*mp*  
*mf*  
*p*  
*mp*  
B2-#  
E3-#

Più Mosso  
♩ = c.108

81

E4-#  
B2-#  
E3-# B3-#

86

E4-#

91

*mf*  
*p*  
*mp*  
C4-#  
F3-# E3-#  
B2-#  
G2-#

96

C3-#4 E3-b F2-#4

*p*

101

D3-#4 B2-#4 D2-#4 G1-#4

*mp* *p*

105

F1-#4 G1-#4

*mp*

110

**Allegro**  
♩ = c.116

D2-b F2-#4 G2-#4 D3-b

*mf* *f*

116

F3-# E3-#4 B2-b

*mp*

121

C3-# B2-#4 E3-b B3-#4

rall. ----- A Tempo

126

mp E2-b E2-#1 E2-b E2-#1

mf F2-# F2-#

130

F2-#1 F2-#1

134

f E4-#1

mf

137

141

mp B2-b B2-#1 B3-b

mf pp

Andante  
♩ = c.92

146

mp E3-#1

150

E3-b mp

154

p mf E3-b

drag L.H. tempo to gradually become triplets

158

B3-b E4-b

160

E3-b

162

A2-b D3-b

drag L.H. tempo to gradually become quavers

164

rall. i.v. mf f

E1-b B1-b E2-b  
G2-b E3-b F3-b E4-b

A2-b D3-b

Poco Meno Mosso (Andante)

167 l.v.

♩ = c.80

167 l.v.  $\text{♩} = \text{c.}80$

*mf* *ff* *mf* *dim.* *p*

C1-♭ G1-♭  
A1-♭ A2-♭ A4-♭

D1-♭  
G1-♯  
B1-♭

Adagio

174 ♩ = c.56

174  $\text{♩} = \text{c.}56$

*pp* *pp* *p*

F2-♭ E2-♭  
E2-♭  
A1-♭ F1-♯  
A1-♭  
F1-♭ F1-♯  
A1-♭ A1-♭ C2-♭

Andante

184

♩ = c.92

184  $\text{♩} = \text{c.}92$

*pp* *p* *mp*

A2-♭ G2-♯ F2-♯  
C2-♯  
F3-♯  
A2-♭  
E2-♭  
E3-♭ D3-♭

Meno Mosso

190

♩ = c.80

190  $\text{♩} = \text{c.}80$

*p* *pp* *p* *pp*

F3-♭ C3-♭  
B2-♭  
A2-♭  
B2-♭ C3-♯  
D3-♭  
E3-♭ F3-♯

196

196

*mp* *p* *pp*

E3-♭ D3-♭  
F3-♭ C3-♭  
B2-♭  
G2-♭ F2-♭  
F1-♭  
A2-♭

rall.

202

202

*mp* *p*

A2-♭  
D3-♭ D2-♭  
B1-♭  
D4-♭  
A2-♭

Largo (Tempo 1)

♩ = c.56 ♪ = c.112

208 *pp* *p poco solo*

A2- $\natural$  A3- $\natural$  C4- $\sharp$

212 *pp* *mp*

B2- $\natural$  A3- $\flat$

216 *pp* *poco* *mp* *p < mp* *p < mp*

B2- $\flat$

219 *p < mp* *p < mp* *p < mp* *p < mp* *p < mp*

E2- $\natural$

222 *mf* *pp* *mf*

E1- $\natural$  E3- $\natural$

227 *mp* *pp* *mp*

B1- $\natural$

Andante

♩ = c.78 ♩ = c.156

233 rit.

C3-#

l.v.

C1-# D1-♮

F1-# C2-#

*p*

239

F2-# G2-#

B2-♮

F3-#

*pp*

244 *mp*

*p < mp*

248

*p < mp*

*mf*

*mp*

252 *mp*

*p < mp*

257

*p < mp*



279 *p*

282 *mp*

285 *p*

289 *p*

293 *mp*

298 *p*

303

*p*

307

*mp* *p* *mp* *p*

311

*mp* *p* *mp* *p* *rall.*

316

*mp* *p*

**Lento**  
 ♩ = c.56 ♪ = c.112

322

*pp*

327

*p* *pp* *ppp*

*...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.

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