

Christopher Best

Dolya Nash Krai

for soprano, alto, electric guitar
and Balinese Gamelan Gong Kebyar

2003

Instrumentation

Soprano (authentic voice)

Alto (authentic voice)

Electric Guitar (with volume pedal, reverb and distortion FX)

Balinese Gamelan Gong Kebyar;

2 pairs of Kantilan

2 pairs of Pemade

Ugal (anchi Ceng-ceng kopyak)

2 Jublag

2 Jegog

Reyong (3 players)

Kajar (anchi Ceng-ceng kopyak)

3 Gamelan Gongs (Gong, Kempur and Kelentong) (1 player)

Gamelan notes assumed to approximate to C#, D, E, G# and A and hence notated in A major, with traditional note numbers included in the parts. But see notes on tuning.

Composer's Notes

1. 'Authentic Voice' is a distinctive belted sound, found predominantly in Eastern Europe. Singers ideally should be trained in this technique but, if not, should listen to some traditional Ukrainian, Bulgarian or Georgian vocal work and familiarise themselves not only with the sound, but also with the way note endings and inflexions might be handled. However, the second part (prayer), though to be sung with the same belted voice, should otherwise be sung straight, with little or no deviation from the given score. The section marked to be sung in normal voice must avoid any kind of operatic sound, or use excessive vibrato. A style more akin to folk or early music is more appropriate.

2. Tuning to the Gamelan requires some practice. Firstly the guitarist should tune to note 1 (C#) as it is being played by the whole Gamelan ensemble. The result is likely to be a good deal flatter than standard Western tuning (perhaps about A = 433hz). The guitarist should then tune his/her instrument in the normal way to this established note. An electronic tuning device might well come in handy.


Singers should 'tune' to the guitar cues and also allow themselves to adjust to the tuning of the Gamelan sounds as they happen. At the same time they must be aware of each other's tuning so that (for example) fifths or octaves between the voices are not distorted.

3. Grace notes should be sung ON the beat.

4. Cross-headed notes mean a 'stopped' note (i.e. damped whilst striking the note) for Kantil, Pemade, Ugal, Jublag and Jegog. For Reyong and Kajar it means leaving the beater in contact with the nipple of the gong after playing, thereby dampening the sound. Where marked in bar 58, the Reyong's stopped notes should be played on the very edge of the bowl by the wooden tips of the beaters.

5. In all Gamelan parts rests must be strictly observed and damping of the notes applied. Elsewhere players should always adopt the standard technique of stopping the note just played at the moment the next note is struck. If this is not required, the part will always be marked with a tie extending after the note-head (this even applies to the Ceng-ceng kopyak [cymbals] and gongs).

6. It is highly likely that the vocal parts will require amplification. However this should take the form of sound reinforcement only. Although the score assumes that the same dynamic in all parts gives the same loudness, the Gamelan has a huge dynamic range and caution has been used by not taking it above ff.

7. The guitarist should apply note-bending, distortion and reverb sensitively, in order to avoid excessive associations with rock music. Chord symbols are provided in the guitarist's part. The symbol  indicates a crescendo from nothing, using either a volume pedal or a volume control on the guitar itself. The note or chord should be played slightly early so that the amplified sound emerges at the right moment.

Text

1] Nashe Slavne Tovaristvo (a folksong)

Hej! Povij vitre iz stepiv.
 Hej! Daj nam sylu Kozakiv.
 Hej! Daj nam sylu,
 Nashe slavne tovaristvo,
 Hej! Marshiruje, raz, dva, tri!

Hej! Vidno selo pid gorozju.
 Oj tam jidut' nashi Kozaki do boju,
 Poperedu jidut' starshi otamany.
 Khoto okhotu maje, khaj jide z namy.
 Khloptsi zh bo to khloptsi sokoly.
 Nashe slavne tovaristvo,
 Hej! Marshiruje, raz, dva, tri!

2] Visluhay, Bozhe, Blahannya (a prayer)

Visluhay, Bozhe, blahannya,
 Niszhit ne dolya nash krai.
 Vyednosti syla narodu.
 Bozhe, nam yednost' podai.

Translation

1] *Our Glorious Nation*

*Hey! The wind blows from the steppes.
 Hey! Give us the strength of the Cossacks.
 Our glorious nation,
 Our glorious nation,
 Hey! We are marching one, two three!*

*Hey! See the village beneath the mountains.
 Oh! There go our Cossacks into battle,
 The bravest at the helm.
 Let all who are willing join with us.
 The boys, they are falcons.
 Our glorious nation,
 Hey! We are marching one, two three!*

2] *Oh, Lord, Hear Our Prayer*

*Oh, Lord, hear our prayer,
 Let this not be the fate of our land.
 In kinship lies the strength of our people.
 God give us unity.*

Background

In 1998, when directing the Composers and Choreographers Exchange in London, I met the Ukrainian singer and composer Halyna Ovcharenko. Her stunning 'Authentic Voice' singing style immediately captured my imagination and some years later I decided to write a piece for her, setting two Ukrainian folk texts. It was not my intention to imitate the Ukrainian folk music style and, almost as if to make this point, I chose as her accompaniment the Dartington College of Arts Balinese Gamelan orchestra, an electric guitar and a second, non-Ukrainian voice.

Dolya Nash Krai was premiered at Totnes Castle in July 2004 and recorded at Dartington College of Arts. The recording is available via my website: <https://chrisbestmusic.com/works/dolya-nash-krai> or on Soundcloud: <https://soundcloud.com/chrisbestmusic-1/christopher-best-dolya-nash-krai>

Text:
Traditional Ukrainian folk texts

Dolya Nash Krai

1. Nashe Slavne Tovaristvo; a folksong

Christopher Best

Andante
♩ = c.51

The score is for a piece in 6/8 time, marked Andante with a tempo of approximately 51 beats per minute. It features a variety of instruments and vocal parts. The vocal parts (Soprano and Alto) are currently silent. The electric guitar part is marked *with distortion* and *ff*, playing a sustained chord. The string ensemble (Kantilan, Pemade, Jublagen, and Jegogen) consists of two pairs of instruments, all playing a rhythmic pattern of eighth notes, marked *ff*. The percussion parts (Ugal/Ceng-ceng kopyak and Kajar/Ceng-ceng kopyak) play a simple pattern of quarter notes, also marked *ff*. The keyboard part (Reyong) plays a melodic line, marked *ff*. The Gong part (Kelentong Kempur Gong) plays a single note, marked *ff*.

Soprano

Alto

Electric guitar
with distortion
ff

Kantilan (pair) 1
ff

Kantilan (pair) 2
ff

Pemade (pair) 1
ff

Pemade (pair) 2
ff

Ugal/
Ceng-ceng kopyak
Play Ceng-ceng kopyak
ff

Jublagen (pair)
ff

Jegogen (pair)
ff

Reyong
ff

Kajar/
Ceng-ceng kopyak
Play Ceng-ceng kopyak
ff

Kelentong
Kempur
Gong
ff

4

Sop. *'authentic' voice** **f** Hej!

Alt. *'authentic' voice** **f** Hej!

Elec. guit. *damp* **mf**

Kntl 1 **mf**

Kntl 2 **mf**

Pmde 1 **mf**

Pmde 2 **mf**

Ug./C.c.

Jub.

Jeg. **f**

Ryng **mf**

Kaj./C.c. to Kajar **mf**

Klnt. Kmp. Gng

* See performance notes

A

8

Sop. Hej!

Alt. Hej!

Elec. guit. damp damp

Kntl 1 *mf*

Kntl 2 *mf*

Pmde 1 *mf*

Pmde 2 *mf*

Ug./C.c. (Ceng-ceng kopyak) to Ugal *mf*

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt. Kmp. Gng *mf*

22

This musical score is arranged in a system with the following parts from top to bottom:

- Sop.** (Soprano): Treble clef, mostly rests.
- Alt.** (Alto): Treble clef, mostly rests.
- Elec. guit.** (Electric guitar): Treble clef, mostly rests.
- Kntl 1** (Keyboard 1): Treble clef, complex melodic and harmonic lines with accents.
- Kntl 2** (Keyboard 2): Treble clef, complex melodic and harmonic lines with accents.
- Pmde 1** (Percussion 1): Treble clef, complex melodic and harmonic lines with accents.
- Pmde 2** (Percussion 2): Treble clef, complex melodic and harmonic lines with accents.
- Ug./C.c.** (Ukulele/Contra): Treble clef, melodic line with a *mp* dynamic marking.
- Jub.** (Juba): Treble clef, melodic line with a *mp* dynamic marking.
- Jeg.** (Jeg): Bass clef, melodic line.
- Ryng** (Ryng): Treble clef, complex melodic and harmonic lines with accents.
- Kaj./C.c.** (Kaj/C.c.): Alto clef, rhythmic accompaniment.
- Klnt. Kmp. Gng** (Klnt. Kmp. Gng): Bass clef, mostly rests.

B

26

Sop. *mf* Hej!_____

Alt. *mf* Hej!

Elec. guit. *mf*

Kntl 1 *mp*

Kntl 2 *mp*

Pmde 1 *mp*

Pmde 2 *mp*

Ug./C.c.

Jub.

Jcg. *mp*

Ryng. *mp*

Kaj./C.c. *mp*

Klnt. Kmp. Gng.

30

Sop. Po - vij vi-tre iz ste - piv

Alt. Po - vij vi-tre iz ste - piv

Elec. guit. *mp* *mf*^④

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c. to Ceng-ceng kopyak

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

C

35

Sop. Hej! dai nam sy - lu

Alt. Hej! dai nam sy - lu

Elec. guit. *gliss.*

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub. *mf*

Jeg. *mf*

Ryng. *f* *mf*

Kaj./C.c.

Klnt. Kmp. Gng. *mf*

40

Sop. *mp* Ko - za - kiv *mf* Hej! dai nam

Alt. *mp* Ko - za - kiv *mf* Hej!

Elec. guit. *mp* *mf*

Kntl 1 *mp*

Kntl 2 *mp*

Pmde 1 *mp*

Pmde 2 *mp*

Ug./C.c.

Jub.

Jeg.

Ryng *f*

Kaj./C.c.

Klnt. Kmp. Gng

45

Sop. *joyfully*
sy - lu Na - she sla - vne to - va-

Alt. *joyfully*
Na - she sla - vne to - va-

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng *mp*

Kaj./C.c.

Klnt. Kmp. Gng *mp*

49

Sop.
ri - stvo Hej!

Alt.
ri - stvo Hej! *mf*

Elec. guit.
⑤ ④

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng
mp

53

Sop. Ma -rshi - ru - je, raz, dva, tri!

Alt. Ma -rshi - ru - je, raz, Hej!

Elec. guit. *mp*

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt. Kmp. Gng

57

Sop.

Alt.

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

Hej!

cresc.

ff

f

mf

f

ff

f

mf

f

ff

f

mf

(Ceng-ceng kopyak)

f

f

ff

f

cresc.

edge*

normale

ff

f

mf

cresc.

edge*

normale

ff

f

mf

cresc.

edge*

normale

ff

f

mf

mf

f

* See performance notes

poco rall.

61

Sop. *f* Hej! *mf* Hej! *soften through note to normal voice*

Alt. *mf* Hej! *soften through note to normal voice*

Elec. guit. *mf* *damp* *damp*

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c. *mf* *damp*

Jub. *mf*

Jeg. *mf*

Ryng

Kaj./C.c. *mf* *mp*

Klnt. Kmp. Gng *mf*

E Poco meno mosso
♩. = c.48

66

Sop.

Alt.

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

damp

p

p

p

p

to Ugal

leave these notes out if not ready in time

p

p

mp

mp

phrasing sim.

phrasing sim.

71 *normal voice* *mp dolorosa*
Sop. Hej! vid no se

normal voice *mp dolorosa*
Alt. Hej!

no distortion *mp* *supporting voices*
Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

75

Sop. lo

Alt. solo
pid go - ro - ju o j tam ji - dut' na - shi

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

p

mp

Kaj./C.c.

Klnt.
Kmp.
Gng

79

Sop.

Alt.
Ko za ki do bo - ju po - pe - re - du ji - dut'

Elec. guit. *poco solo*

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng
phrasing sim.
mp

Kaj./C.c.

Klnt.
Kmp.
Gng

83

Sop.

Hej!

Alt.
star - shi ot - a - ma - ny

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng
phrasing sim.

Kaj./C.c.

Klnt.
Kmp.
Gng

87

Sop. *mf Affetuoso* Hej!

Alt. khto o - kho - tu ma - je, khaj

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

91

Sop. Hej!

Alt. jide z na - my

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

Detailed description: This is a page of a musical score, numbered 91. It features a variety of instruments and vocal parts. At the top, the Soprano (Sop.) and Alto (Alt.) parts are shown with lyrics: 'Hej!' and 'jide z na - my'. Below them is the Electric guitar (Elec. guit.) part. The keyboard section consists of two staves, Kntl 1 and Kntl 2. The piano section has two staves, Pmde 1 and Pmde 2. The upright bass (Ug./C.c.) part is also present. The tuba (Jub.) and euphonium (Jeg.) parts are shown below the bass line. The snare drum (Ryng) and other percussion (Kaj./C.c., Klnt., Kmp., Gng) parts are at the bottom. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

95

Sop. khlop-tsi zh bo to khlop-tsi so - ko - ly

Alt. Hej!

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

F Tempo I
♩. = c.51

Sop. *mf* Na - she sla - vne to - va -

Alt. *mf* Na - she sla - vne to - va -

Elec. guit. *mf with distortion* *pizz. norm* *mf*

Kntl 1 *f* *dim.* *mf*

Kntl 2 *f* *dim.* *mf*

Pmde 1 *f* *dim.* *mf*

Pmde 2 *f* *dim.* *mf*

Ug./C.c. *f* *dim.* *mf* to Ceng-ceng kopyak

Jub.

Jeg.

Ryng *mf*

Kaj./C.c. *mf*

Klnt. Kmp. Gng *mf*

103

Sop. ri - stvo Hej!

Alt. ri - stvo Hej!

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

107

Sop. — Ma - rshi - ru - je, raz, dva, tri!

Alt. — Ma - rshi - ru - je, raz, Hej!

Elec. guit. ⑤ ④

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt. Kmp. Gng

G

III

Sop. *'authentic' voice f*
Hej!

Alt. *'authentic' voice f*
Hej!

Elec. guit. *f*

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng *mf*

115

Sop. Po - vij vi - tre iz ste - piv

Alt. Po - vij vi - tre iz ste - piv

Elec. guit. *mp* *f* ④

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

120

Sop. Hej!

Alt. Hej! dai nam

Elec. guit. *gliss.*

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub. *mf*

Jeg. *mf*

Ryng *f* *mp*

Kaj./C.c.

Klnt. Kmp. Gng *mf*

124

Sop. dai nam sy - lu Ko - za - kiv

Alt. sy - lu Ko - za - kiv

Elec. guit. *mp* *f* ⑤ ⑥

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng *f* *f* *f*

Kaj./C.c.

Klnt. Kmp. Gng *mp*

128

Sop. *joyfully*
Hej! dai nam sy - lu Na -

Alt. *joyfully*
Hej! Na -

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng *mp*

Kaj./C.c.

Klnt.
Kmp.
Gng

132

Sop.
-she sla - vne to - va - ri - stvo

Alt.
-she sla - vne to - va - ri - stvo

Elec. guit.
gliss.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

136

Sop. Hej! Ma - rshi - ru - je,

Alt. Hej! Ma - rshi - ru - je,

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

144

Sop.

Alt.

Elec. guit.

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

f *mf* *f* *mp* *f* *mp* *f* *mp* *mp* *mp* *f* *mp* *mp* *mp* *f*

to Ugal

148

rall. poco a poco -

The musical score is arranged in a system with the following parts from top to bottom:

- Sop.** (Soprano): Treble clef, mostly rests.
- Alt.** (Alto): Treble clef, mostly rests.
- Elec. guit.** (Electric guitar): Treble clef, featuring sustained chords with *mp* and *damp* markings.
- Kntl 1** (Kantel 1): Treble clef, rhythmic accompaniment.
- Kntl 2** (Kantel 2): Treble clef, rhythmic accompaniment with *v* (accents).
- Pmde 1** (Pande 1): Treble clef, rhythmic accompaniment.
- Pmde 2** (Pande 2): Treble clef, rhythmic accompaniment with *v* (accents).
- Ug./C.c.** (Ugeng/Ceng-ceng): Treble clef, rhythmic accompaniment with *v* (accents).
- Jub.** (Jugeng): Treble clef, rhythmic accompaniment with *mp* marking.
- Jeg.** (Jugeng): Bass clef, rhythmic accompaniment.
- Ryng** (Ryng): Treble clef, rhythmic accompaniment with *v* (accents).
- Kaj./C.c.** (Kajeng/Ceng-ceng): Bass clef, rhythmic accompaniment with *v* (accents). Includes the instruction "to Ceng-ceng kopyak".
- KInt. Kmp. Gng** (Kintil/Kempul/Gong): Bass clef, mostly rests with *mp* marking.

2. Visluhay, Bozhe, Blahannya; a prayer

Lento

$\text{♩} = 28$ ($\text{♩} = 56$)

154

Musical score for '2. Visluhay, Bozhe, Blahannya; a prayer'. The score is in 2/2 time and consists of 154 measures. The tempo is Lento, with a metronome marking of 28 quarter notes per minute (or 56 half notes per minute). The key signature has three sharps (F#, C#, G#). The instruments and parts are: Soprano (Sop.), Alto (Alt.), Electric guitar (Elec. guit.), Keyboard 1 (Kntl 1), Keyboard 2 (Kntl 2), Piano 1 (Pmde 1), Piano 2 (Pmde 2), Upright bass/Contrabass (Ug./C.c.), Jubilee (Jub.), Trombone (Jeg.), Trumpet 1 (Ryng), Trumpet 2 (Ryng), Trumpet 3 (Ryng), Cajon/Contra-bass (Kaj./C.c.), and Keyboard 1/Keyboard 2/Contra-bass (Klnt. Kmp. Gng). The score includes various dynamics such as *p* (piano) and *f* (forte). The Upright bass/Contrabass part features a melodic line with slurs and accents. The Keyboard 1/Keyboard 2/Contra-bass part has a simple accompaniment with slurs and accents. The Trumpet parts have some notes with accents. The Piano parts have some notes with accents. The Electric guitar part has some notes with accents. The Jubilee part has some notes with accents. The Soprano and Alto parts are mostly rests. The Cajon/Contra-bass part is mostly rests. The Keyboard 1/Keyboard 2/Contra-bass part has some notes with accents.

poco accel. - **I** Lento Assai
♩ = c.32 (♩ = c.64)

160

Sop. (*'authentic' voice*) *mp*
Vis - slu - hay, Bo - zhe, —

Alt. (*'authentic' voice*) *mp*
Vis slu - hay, — Bo - zhe, —

Elec. guit. *slight distortion, long reverb*
mp

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

167 *mf*

Sop. Bo - zhe, bla - ha - nnya__ Ni - szhit' ne__

Alt. *mf* Bo - zhe, bla - ha - nnya__ Ni - szhit' ne__

Elec. guit. *mp*

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

J

172

Sop. do -lya nash krai Vis - slu - hay,

Alt. do -lya nash krai Vis - slu - hay,

Elec. guit. mp mp

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt. Kmp. Gng

177

Sop. Bo - zhe, Bo - zhe, bla -

Alt. Bo - zhe, Bo - zhe, bla -

Elec. guit. *mp*

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

181

Sop. *mp* - ha - nya Ni - szhit' ne do -lya nash

Alt. *mp* - ha - nya Ni - szhit' ne do -lya nash

Elec. guit. *mp* *mp*

Kntl 1 *cresc.*

Kntl 2 *cresc.*

Pmde 1 *cresc.*

Pmde 2 *cresc.*

Ug./C.c. *cresc.* *mp*

Jub. *mp*

Jeg.

Ryng *f* *f* *f* *cresc.*

Kaj./C.c.

Klnt. Kmp. Gng

K

186 *mf*

Sop. *mf*
krai Vyed - no - sti sy - la

Alt. *mf*
krai Vyed - no - sti sy - la

Elec. guit. *mf*

Kntl 1 *mp*

Kntl 2 *mp*

Pmde 1 *mp*

Pmde 2 *mp*

Ug./C.c.

Jub.

Jeg. *mp*

Ryng *mp*

Kaj./C.c.

Klnt. Kmp. Gng

191

Sop.
sy - la na - ro - du Ni - szhit' ne

Alt.
sy - la na - ro - du Ni - szhit' ne

Elec. guit.
mf *mp*

Knt1 *p*

Knt2 *p*

Pmde 1 *p*

Pmde 2 *p*

Ug./C.c. *p*

Jub. *p*

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

196

Sop. do -lya nash krai Bo - zhe, nam

Alt. do -lya nash krai

Elec. guit. *mp* *p* *mf* *bend* *increase distortion*

Kntl 1

Kntl 2

Pmde 1

Pmde 2

Ug./C.c.

Jub.

Jeg. *p*

Ryng

Kaj./C.c.

Klnt. Kmp. Gng

200

Sop. *mp* yed - nost *mf* Bo - zhe

Alt. *f* Bo - zhe, nam yed - - nost *mp* *mf* Bo - zhe,

Elec. guit.

Kntl 1 *mf*

Kntl 2 *mf*

Pmde 1 *mf*

Pmde 2 *mf*

Ug./C.c. *mf*

Jub. *mf*

Jeg.

Ryng

Kaj./C.c.

Klnt.
Kmp.
Gng

L

204

Sop. Bo - zhe, nam yed - nost po - - dai

Alt. nam yed - nost po - dai

Elec. guit. normal reverb pizz. mp

Kntl 1 cresc. f

Kntl 2 cresc. f

Pmde 1 cresc. f

Pmde 2 cresc. f

Ug./C.c. cresc. f

Jub. cresc. f

Jeg. cresc. f

Ryng mf

Kaj./C.c. (Ceng-ceng kopyak) mf

Klnt. Kmp. Gng mf

209

Sop. *mp* ai

Alt. *mf* ai

Elec. guit. norm. *f* , pizz. *p* norm. *mf*

Kntl 1 *mf* *mp*

Kntl 2 *mf* *mp*

Pmde 1 *mf* *mp*

Pmde 2 *mf* *mp*

Ug./C.c. *mf*

Jub. *mf*

Jeg. *mf*

Ryng *mf* *mp*

Kaj./C.c.

Klnt. Kmp. Gng *mf*

...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 writing mostly concert, stage and acousmatic music. Groups to have commissioned him include the *Fisarchi Ensemble of Florence*, the *Malta Philharmonic Orchestra*, *Emilyn Claid & Co.*, *Scottish Dance Theatre*, *Bimba Dance Theatre* and *Jamaican National Dance*. Works have also been written for ensembles such as *Aquarius*, *Jane's Minstrels*, *Kokoro*, the choir of Selwyn College Cambridge and *Onyx Brass*.

In making new work, Chris places particular emphasis on collaborating with performers, and is grateful for having had the opportunity to do so with such distinguished musicians as accordionist Miloš Milivojević, cellist Rohan de Saram, flautist William Sleath, harpist Ruth Wall, guitarist Matthew Marshall and organist Daniel Moulton. His music has received widespread critical acclaim and been performed and broadcast internationally.

Since 2010 Chris has held a senior lectureship 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, Manchester, London and Madrid.

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.

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

www.chrisbestmusic.com