Then Again...

for piano

Christopher Best

1994

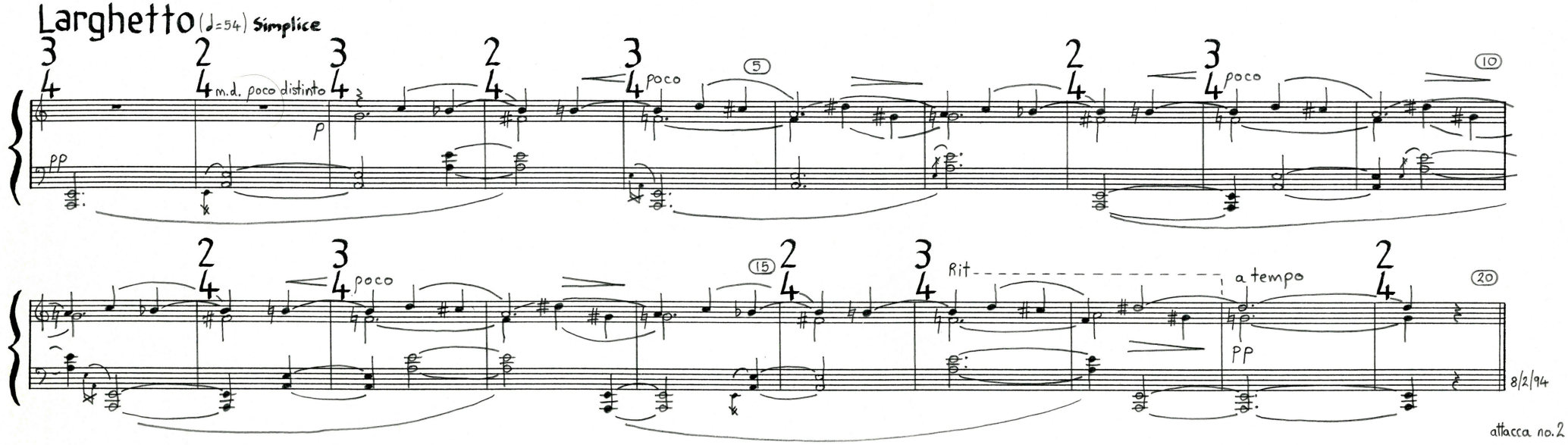
NOTES

1. A 3-pedal Grand with a reliable and accurate sostenuto pedal is required if the sixth movement is to be effective.
2. The performer should move from movement to movement without pausing, except as indicated by fermata with durations in seconds at the end of each movement.
3. A page turner will be required between pages 8 and 9.

THEN AGAIN...

C BEST

1



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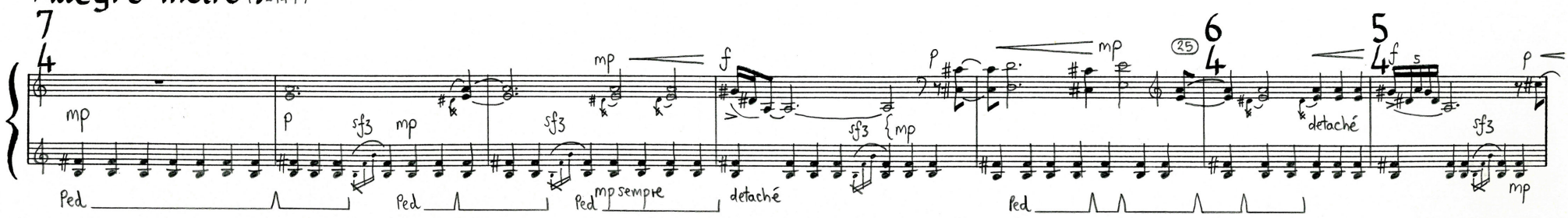

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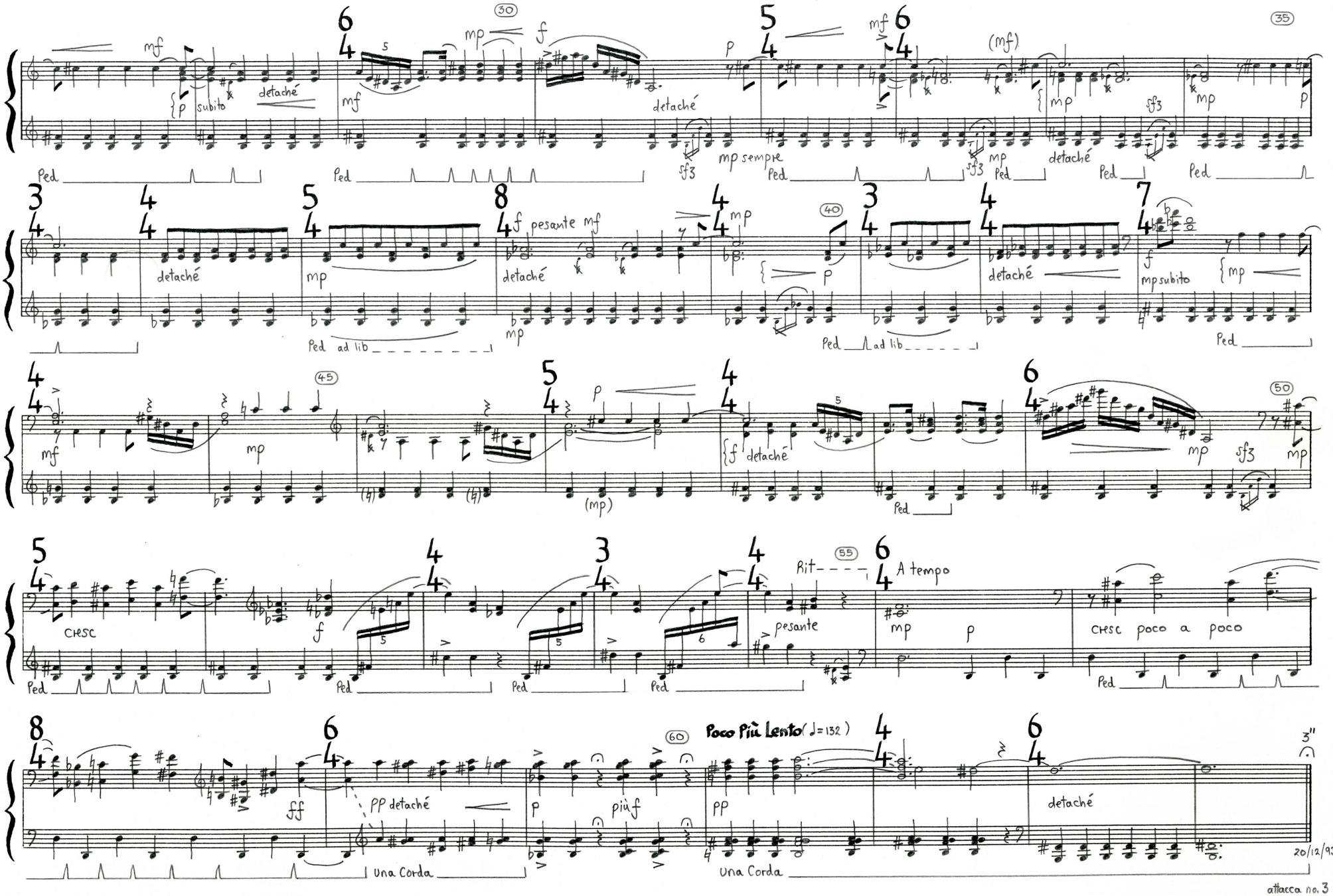
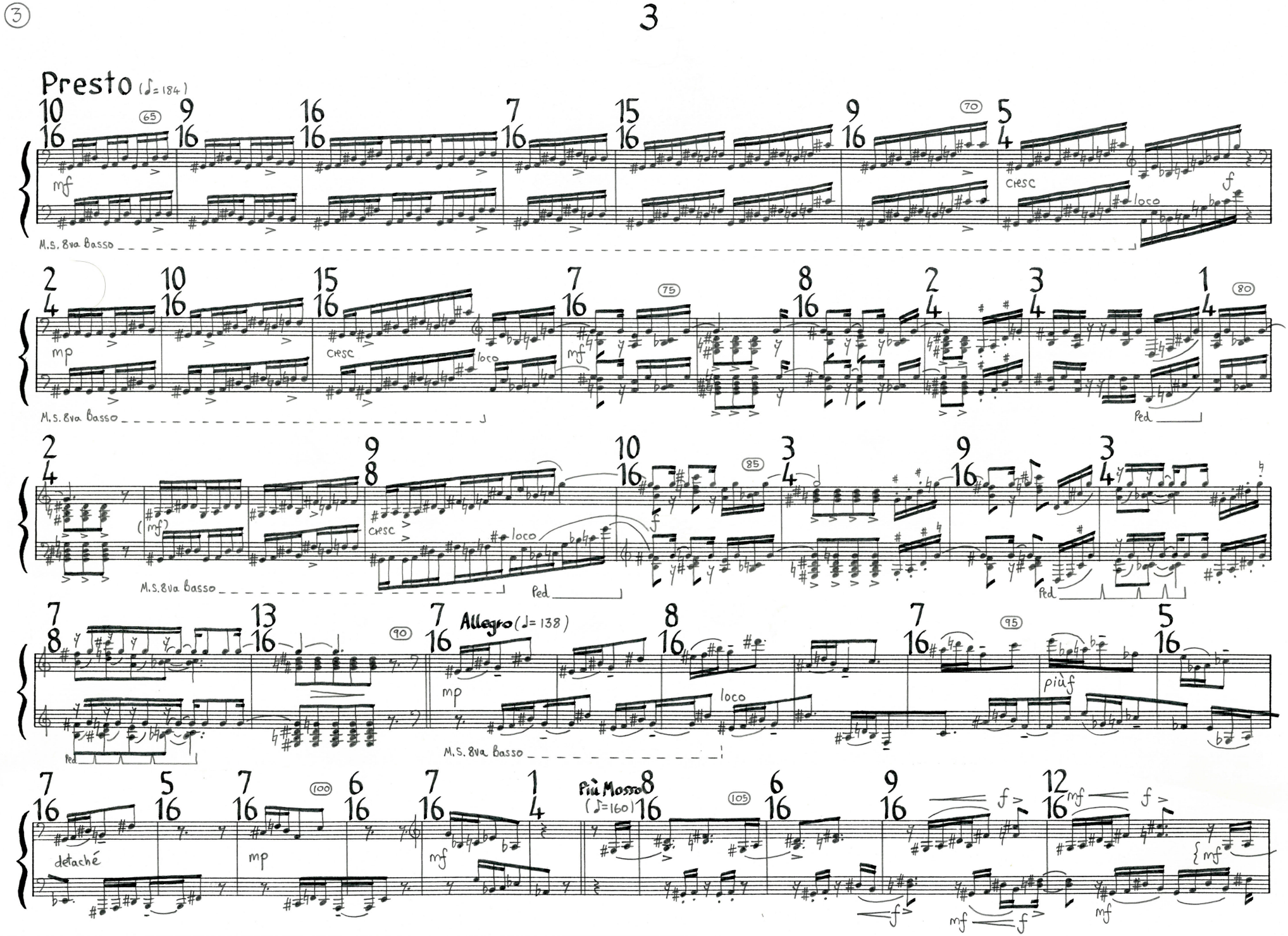
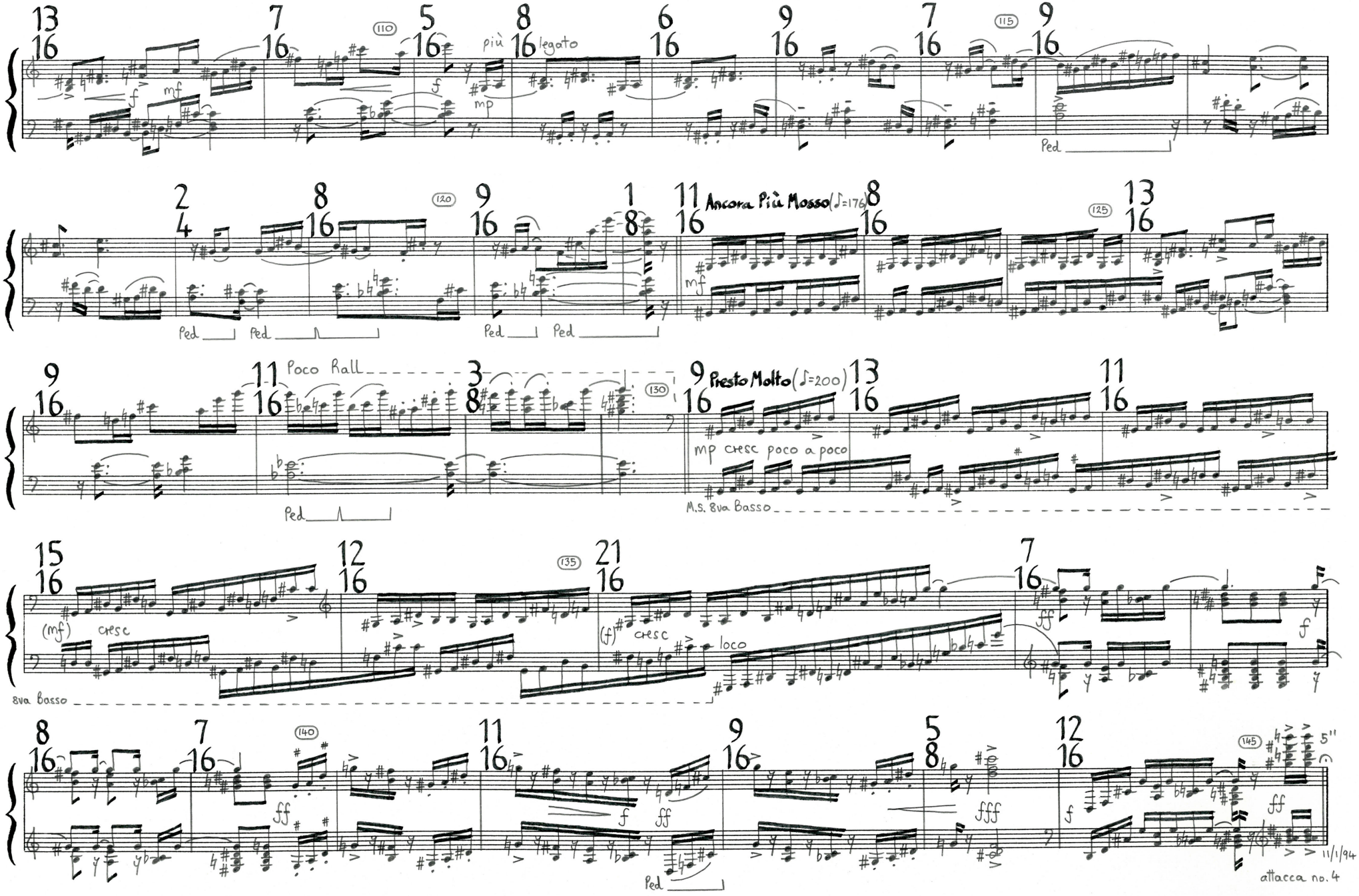
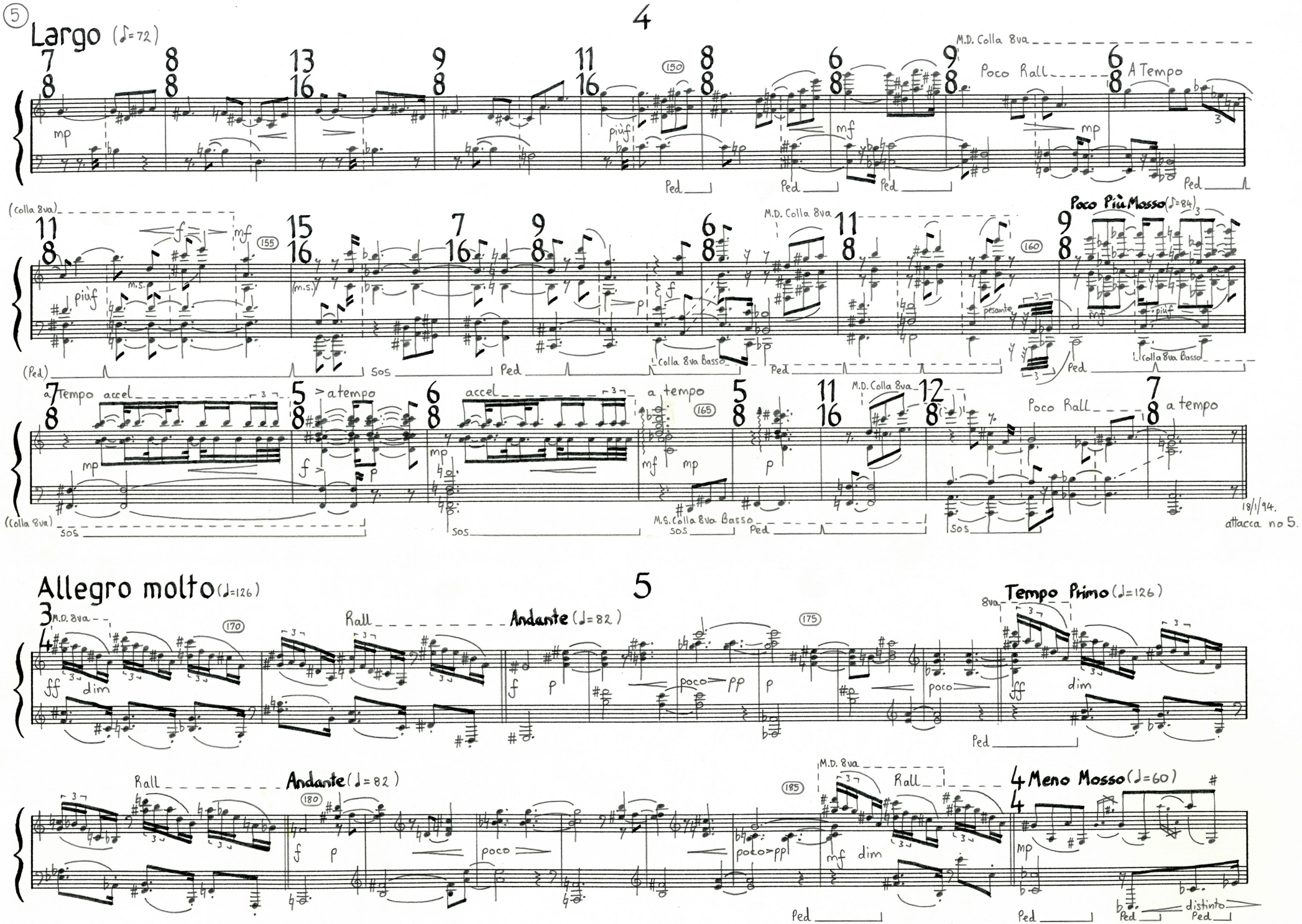
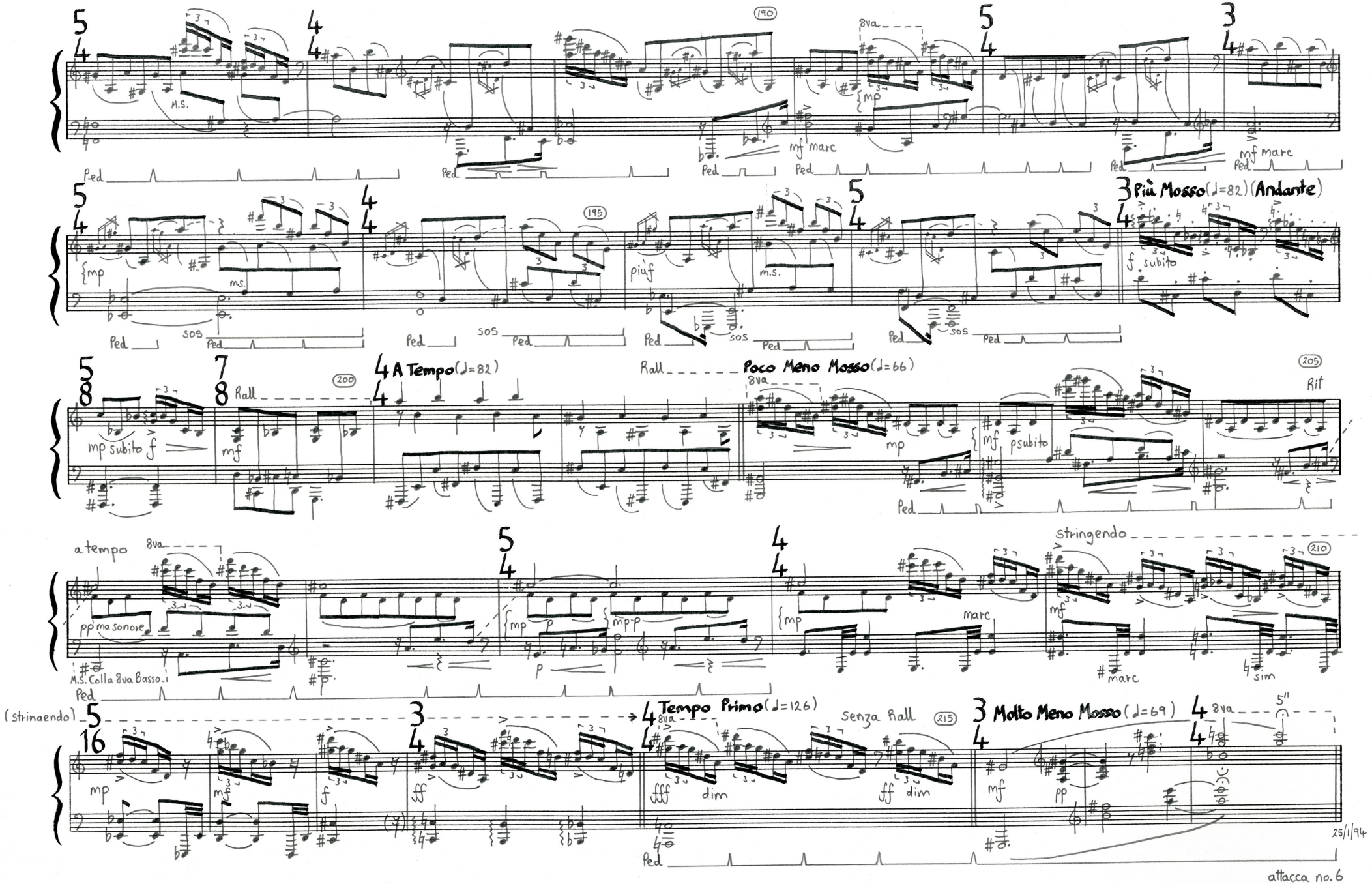

mf
p subito
detaché
mp
f
mp sempre
sf3
(mf)
Ped
ad lib
pesante
mp subito
cresc
Rit
A tempo
cresc poco a poco
ff
pp detaché
più f
Poco Più Lento (♩=132)
Una Corda
3"
20/12/93

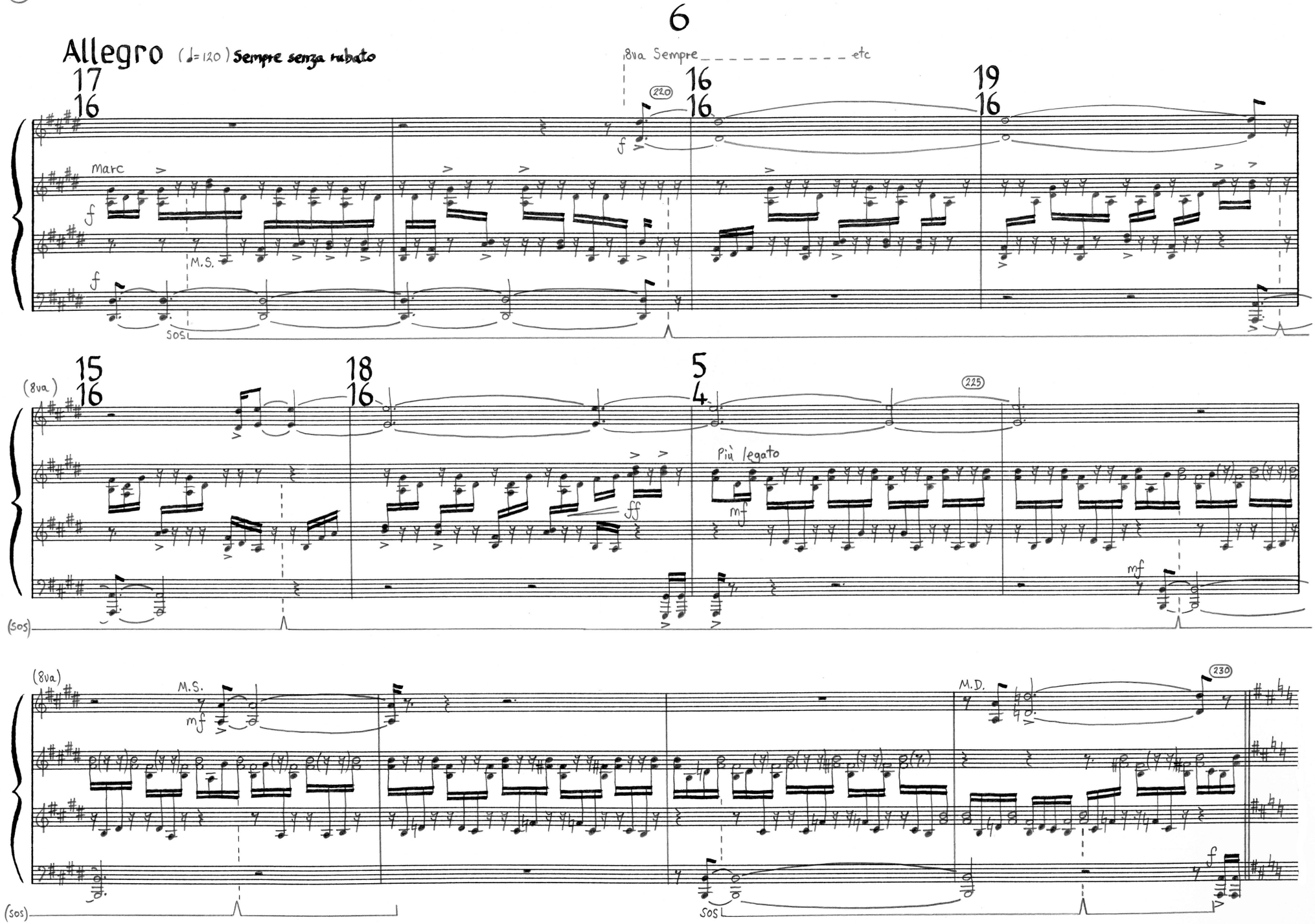
attacca no. 3

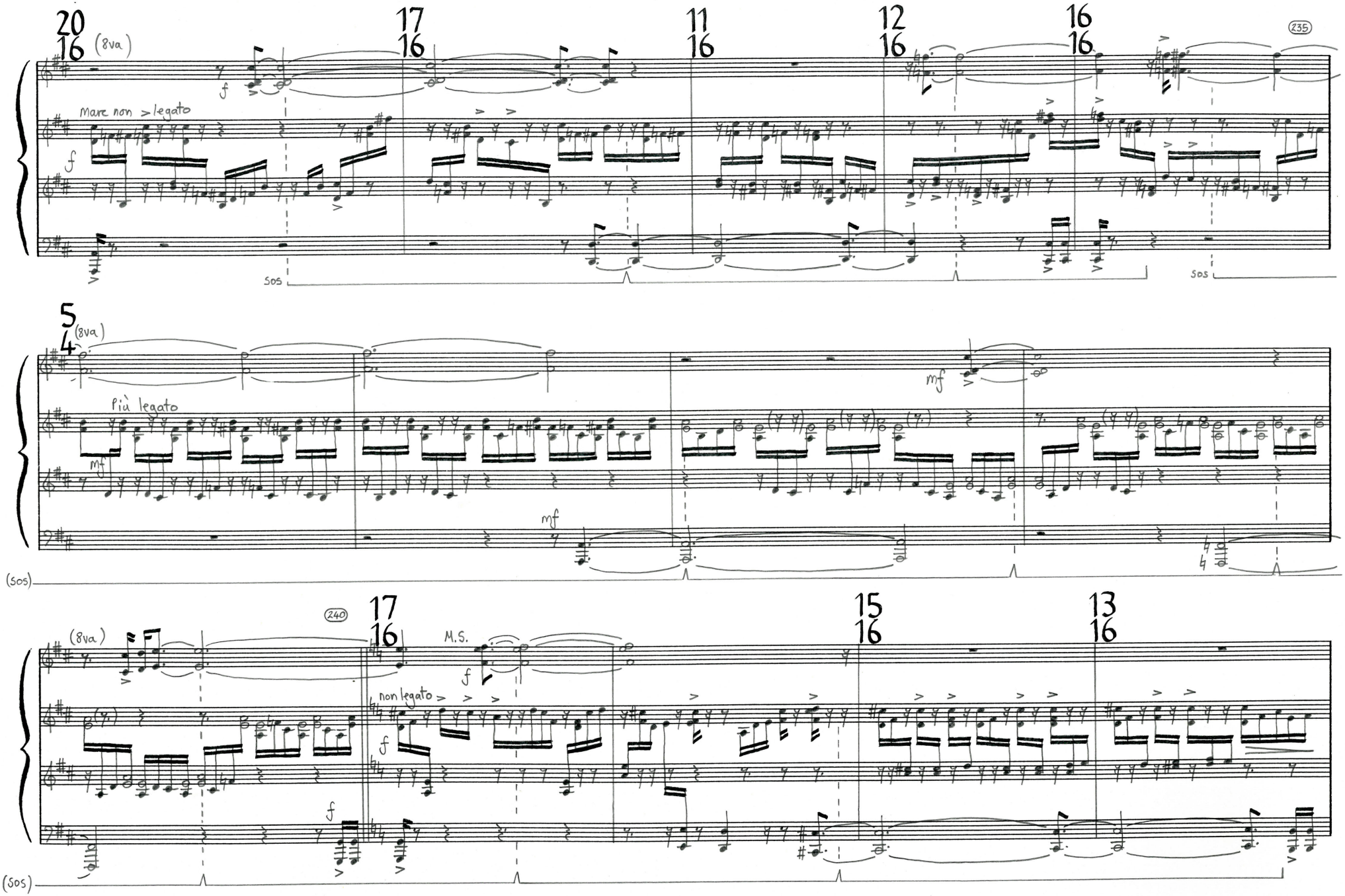

Presto (♪=184)
65
70
mf
cresc
f
loco
M.S. 8va Basso
mp
75
80
Ped
(mf)
85
90
Allegro (♩= 138)
95
più f
detaché
100
Più Mosso (♪=160)
105

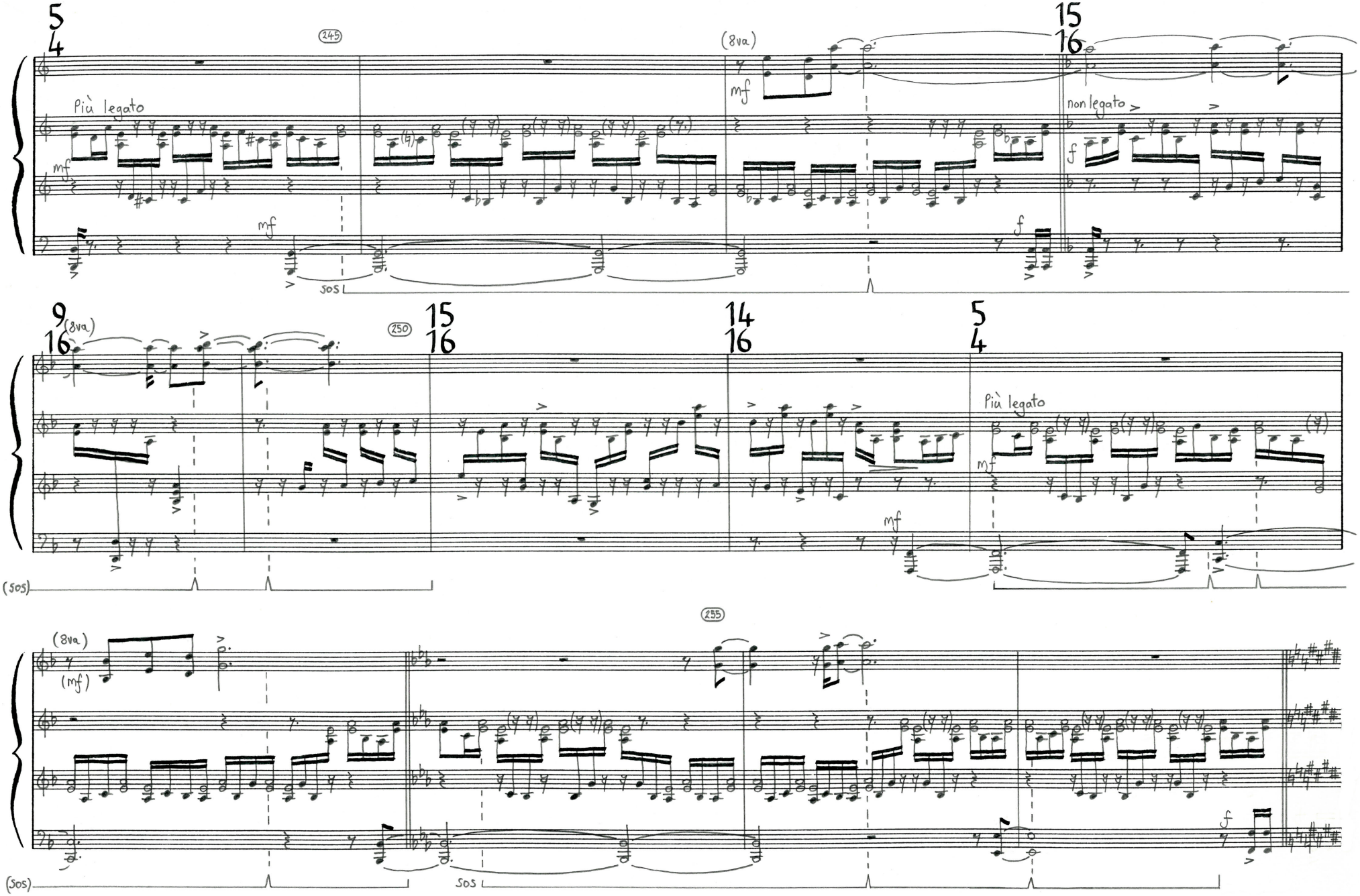

più legato
Ped
Ancora Più Mosso (♪=176)
Poco Rall
Presto Molto (♪=200)
mp cresc poco a poco
M.S. 8va Basso
(mf) cresc
(f) cresc
loco
8va Basso
5''
11/1/94
attacca no. 4

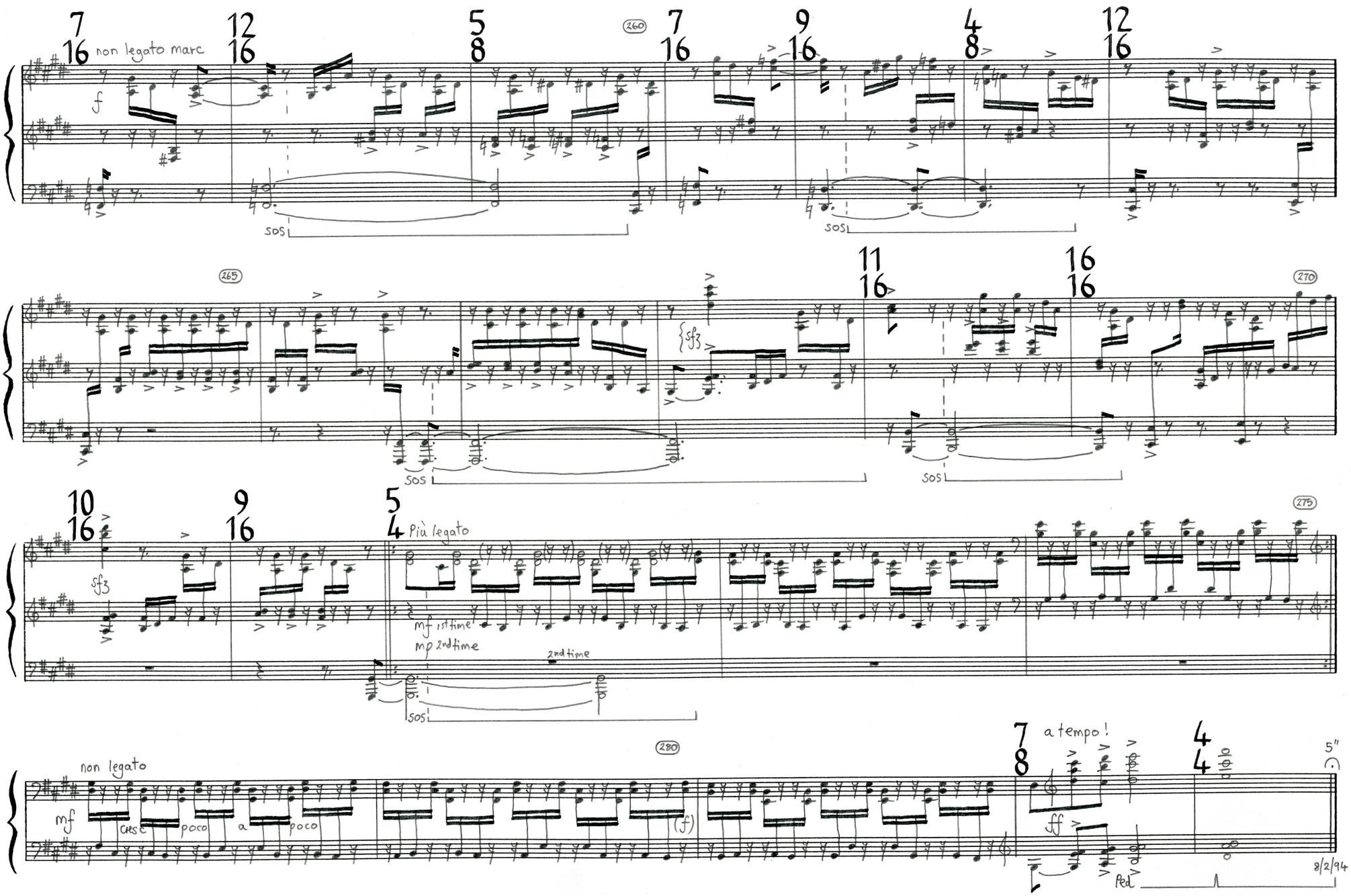

5
4
Largo (♪=72)
M.D. Colla 8va
Poco Rall
A Tempo
(Colla 8va)
Poco Più Mosso (♪=84)
a Tempo accel
a tempo
M.S. Colla 8va Basso
18/1/94.
attacca no 5.
Allegro molto (♩=126)
5
Andante (♩=82)
Tempo Primo (♩=126)
Meno Mosso (♩=60)
distinto


190
8va
mp
mf marc
Più Mosso (♩=82) (Andante)
f subito
195
piuf
m.s.
sos
200
A Tempo (♩=82)
Rall
Poco Meno Mosso (♩=66)
205
Rit
mp subito f
mf
mp
psubito
a tempo
pp ma sonore
M.S. Colla 8va Basso
mp p
mp-p
marc
Stringendo
210
sim
(Stringendo)
Tempo Primo (♩=126)
Senza Rall
215
Molto Meno Mosso (♩=69)
fff dim
ff dim
pp
5"
25/1/94
attacca no. 6


6
Allegro (♩=120) Sempre senza rubato
8va Sempre etc
17 16
16 16
19 16
220
marc
f
M.S.
sos
15 16
18 16
5 4
225
(8va)
ff
Più legato
mf
(sos)
(8va)
M.S.
mf
M.D.
230
f
(sos)
sos

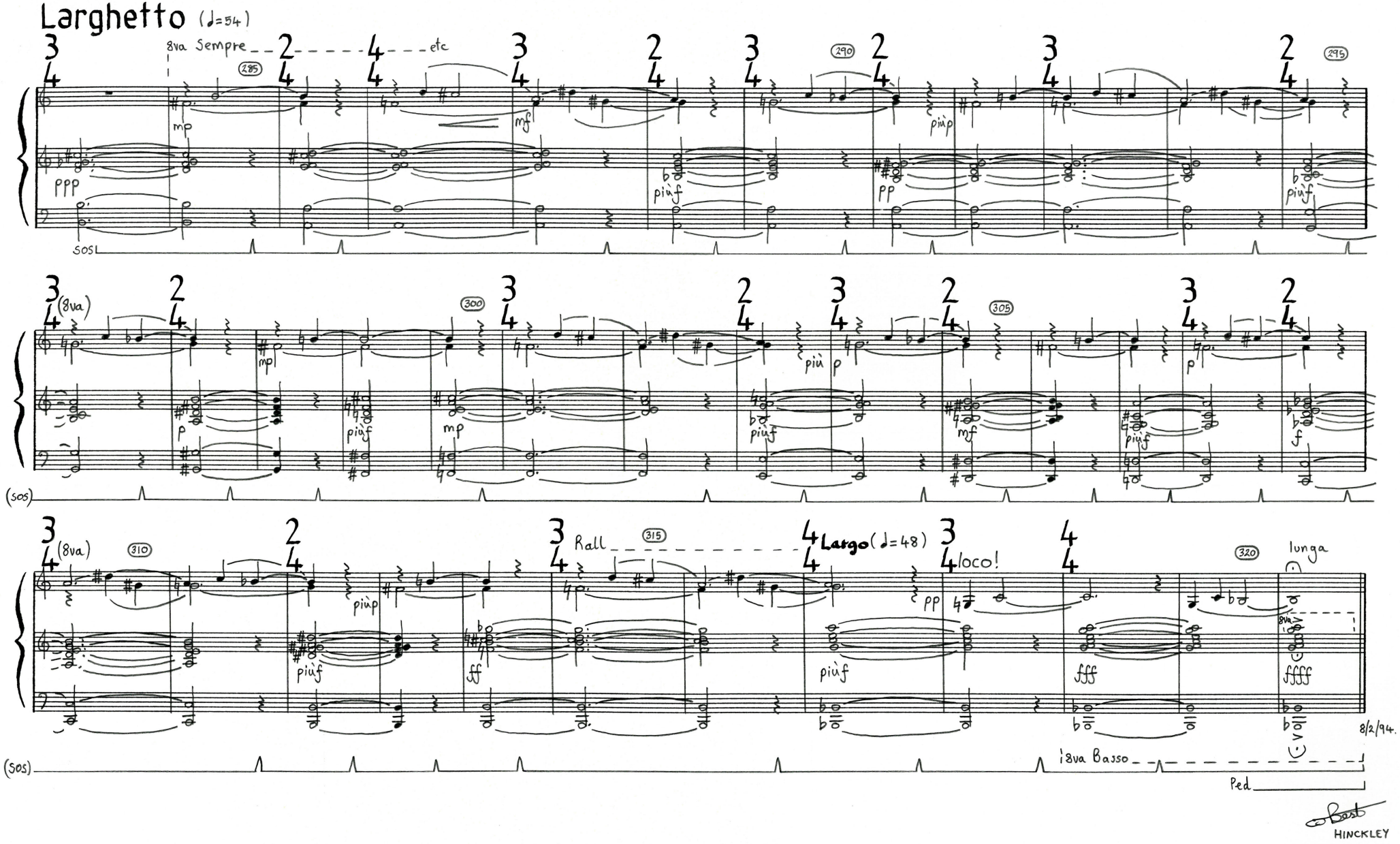

20/16
(8va)
17/16
11/16
12/16
16/16
235
Mare non >legato
f
sos
sos
5/4
(8va)
Più legato
mf
mf
mf
(sos)
240
17/16
(8va)
M.S.
f
non legato
f
f
15/16
13/16
(sos)


245
(8va)
Più legato
mf
non legato
f
sos
250
(8va)
Più legato
(sos)
255
(mf)
sos


non legato marc
f
sos
sos
sfz
sos
sos
sfz
Più legato
mf 1st time
mp 2nd time
2nd time
sos
non legato
mf
cresc
poco
a
poco
(f)
a tempo!
ff
5"
Ped
8/2/94

attacca No. 7

7


Larghetto (♩=54)
8va Sempre
etc
285
290
295
mp
mf
più p
ppp
più f
pp
più f
sos
(8va)
300
305
mp
più p
p
più f
mp
più f
mf
più f
f
(sos)
(8va)
310
Rall
315
Largo (♩=48)
loco!
320
lunga
più p
più f
ff
più f
pp
fff
ffff
8va
8/2/94.
(sos)
8va Basso
Ped
HINCKLEY

...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'** was exactly the type of new music that JAM prides itself on supporting...*

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Dance Europe

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Sound and Music

*...**'Another Kind of Air'** is courageous in its simplicity and deserves to be heard... a piece that proclaims an unambiguous space...*

Sound and Music

...This is lovely music for dance and it develops in a delightful way...

Howard Skempton (composer) **'Life Before Birth'**

*...**'Triaphony'** showed competence in the handling of a difficult medium... the climax to the third movement was highly effective...*

Cambridge Evening Telegraph

... In the darkened studio, its shifting layers made a shapely and animating effect.

Nottingham Evening Post **'From Steel to Stone'**

Christopher Best is a freelance composer based in the Southwest 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 organists Simon Hogan and Daniel Moult. 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 the acousmatic cycle **Worlds** (work in progress); **Hawaiki; Six Conceptions** for chorus and orchestra, **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

This score is a facsimile of the composer’s original handwritten manuscript

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