

# 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.

1

attacca no.2

2

led 



Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and performance markings.

**System 1:** Measures 1-10. Markings include *mf*, *p subito*, *detaché*, *mp*, *f*, *p*, *mf*, *(mf)*, *sfz*, *mp*, *p*. Pedal markings are present below the staff.

**System 2:** Measures 11-20. Markings include *detaché*, *mp*, *f pesante*, *mp*, *p*, *detaché*, *f*, *mp subito*, *mp*. Pedal markings include *Ped. ad lib.*

**System 3:** Measures 21-30. Markings include *mf*, *mp*, *f*, *detaché*, *mp*, *sfz*, *mp*. Pedal markings are present.

**System 4:** Measures 31-40. Markings include *Cresc.*, *f*, *p*, *pesante*, *mp*, *p*, *Cresc. poco a poco*. Pedal markings are present.

**System 5:** Measures 41-50. Markings include *ff*, *pp detaché*, *p*, *più f*, *pp*, *detaché*. Pedal markings are present.

**System 6:** Measures 51-60. Markings include *Poco Più Lento* (♩ = 132), *4*, *6*, *3"*. Pedal markings are present.

**Additional markings:** *Una Corda* is written at the bottom of the system. *Rit.* and *A tempo* are also present.



**Presto** ( $\text{♩} = 184$ )

M.S. 8va Basso

10 16 9 16 16 16 7 16 15 16 9 16 5 4

mf

Cresc

loco

f

2 4 10 16 15 16 7 16 8 16 2 4 3 4 1 4

mp

Cresc

loco

mf

Ped

2 4 9 8 10 16 3 4 9 16 3 4

(mf)

Cresc

loco

f

Ped

7 8 13 16 7 16 8 16 7 16 5 16

**Allegro** ( $\text{♩} = 138$ )

mp

loco

più f

M.S. 8va Basso

7 5 7 16 6 16 7 16 1 4 8 16 9 16 12 16

detaché

mp

mf

**Più Mosso** ( $\text{♩} = 160$ )

f

mf

f

mf



13 7 5 8 6 9 7 9  
16 16 16 16 16 16 16 16

*mf* *mp* *più legato*

Ped

2 8 9 1 11 8 13  
4 16 16 8 16 16 16

*mf* *Ancora Più Mosso* ( $\text{♩} = 176$ )

Ped

9 11 3 9 13 11  
16 16 8 16 16 16

*Poco Rall.* *Presto Molto* ( $\text{♩} = 200$ )

*mp cresc poco a poco*

M.S. 8va Basso

Ped

15 12 21 7  
16 16 16 16

*(mf) cresc* *(f) cresc* *loco* *ff*

8va Basso

8 7 11 9 5 12  
16 16 16 16 8 16

*ff* *f* *fff* *f* *ff*

Ped

attacca no. 4



5

4

## Largo (♩=72)

Handwritten musical score for the Largo section (♩=72). The score is written for piano and includes various dynamics and performance markings. The first system (measures 7-16) features a melody in the right hand with notes marked with 'mp' (mezzo-piano) and 'più f' (più forte). The left hand provides harmonic support with chords and single notes. The second system (measures 15-24) continues the melody, with dynamics ranging from 'mf' (mezzo-forte) to 'p' (piano). The third system (measures 23-32) includes a section marked 'a tempo accel' (accelerando) and 'a tempo', followed by a 'Poco Rall' (ritardando) section. The score is marked with 'Ped' (pedal) and 'SOS' (sostenuto) indications. The key signature is one sharp (F#) and the time signature is 4/4. The score is numbered 150, 155, 160, and 165.

Handwritten musical score for the Largo section (♩=72). The score is written for piano and includes various dynamics and performance markings. The first system (measures 7-16) features a melody in the right hand with notes marked with 'mp' (mezzo-piano) and 'più f' (più forte). The left hand provides harmonic support with chords and single notes. The second system (measures 15-24) continues the melody, with dynamics ranging from 'mf' (mezzo-forte) to 'p' (piano). The third system (measures 23-32) includes a section marked 'a tempo accel' (accelerando) and 'a tempo', followed by a 'Poco Rall' (ritardando) section. The score is marked with 'Ped' (pedal) and 'SOS' (sostenuto) indications. The key signature is one sharp (F#) and the time signature is 4/4. The score is numbered 150, 155, 160, and 165.

## Allegro molto (♩=126)

5

Handwritten musical score for the Allegro molto section (♩=126). The score is written for piano and includes various dynamics and performance markings. The first system (measures 170-175) features a melody in the right hand with notes marked with 'ff' (fortissimo) and 'dim' (diminuendo). The left hand provides harmonic support with chords and single notes. The second system (measures 174-179) continues the melody, with dynamics ranging from 'f' (forte) to 'p' (piano). The third system (measures 178-183) includes a section marked 'Rall' (ritardando) and 'Andante' (♩=82). The fourth system (measures 182-187) includes a section marked 'Tempo Primo' (♩=126) and '4 Meno Mosso' (♩=60). The score is marked with 'Ped' (pedal) and 'SOS' (sostenuto) indications. The key signature is one sharp (F#) and the time signature is 4/4. The score is numbered 170, 175, 180, and 185.

Handwritten musical score for the Allegro molto section (♩=126). The score is written for piano and includes various dynamics and performance markings. The first system (measures 170-175) features a melody in the right hand with notes marked with 'ff' (fortissimo) and 'dim' (diminuendo). The left hand provides harmonic support with chords and single notes. The second system (measures 174-179) continues the melody, with dynamics ranging from 'f' (forte) to 'p' (piano). The third system (measures 178-183) includes a section marked 'Rall' (ritardando) and 'Andante' (♩=82). The fourth system (measures 182-187) includes a section marked 'Tempo Primo' (♩=126) and '4 Meno Mosso' (♩=60). The score is marked with 'Ped' (pedal) and 'SOS' (sostenuto) indications. The key signature is one sharp (F#) and the time signature is 4/4. The score is numbered 170, 175, 180, and 185.



attacca no. 6

**Allegro** (♩=120) *Sempre senza rubato*

8va Sempre ----- etc

17 16

Marc

f

M.S.

f

sos

220

16 16

19 16

(8va) 15 16

18 16

5 4

225

Più legato

mf

sf

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

5/4 (8va)

4

Più legato

mf

mf

(sos)

(8va)

(240)

17/16

M.S.

15/16

13/16

non legato

f

f

(sos)



Handwritten musical score for "SOS" by J. S. Bach, BWV 506. The score is for a four-part setting in G major, BWV 506. It features a soprano line (8va), a mezzo-soprano line, an alto line, and a bass line. The tempo is marked "Allegro" and the dynamics are "mf" and "f". The score includes a repeat sign and a double bar line. The key signature is one sharp (F#) and the time signature is 4/4. The score is handwritten on a single page with a red line number "255" in the top right corner.

7/16 non legato marcé 12/16 5/8 (260) 7/16 9/16 4/8 12/16

(265) 11/16 16/16 (270)

10/16 9/16 5/4 Più legato (275)

non legato (280) 7/8 a tempo! 4/4 5"



# Larghetto (♩=54)

8va Sempre --- 2 --- 4 --- etc

(285) 3 4 2 4 3 4 2 4 3 4 2 4 3 4 2 4

mp mf più p più p più p

ppp

sosL

(300) 3 4 2 4 3 4 2 4 3 4 2 4

mp più p più p più p più p

(305) 3 4 2 4 3 4 2 4

mp più p più p più p più p

(310) 3 4 2 4 3 4 2 4 3 4 2 4 3 4 2 4

più p più p più p più p più p più p

Rall (315) 4 Largo (♩=48) 3 4 loco! 4

pp più p fff fff

lunga

8/2/94.

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...*

Edward Armitage, Chairman John Armitage Memorial Concert Series

*...**'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'** was proof that contemporary music can succeed on all fronts; it required concentration but was also exhilarating...*

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 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 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](http://www.chrisbestmusic.com)

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

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