

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.1	1: Ascending	Bass Flute/Concert Flute/Piccolo & Accordion	circa 12:30
P.8	2: Descending	Piccolo/Concert Flute & Accordion	circa 04:00
P.17	3: Ascending - Descending	Alto Flute & Accordion	circa 11:00
P.33	4: Transcending	Bass Flute/Concert Flute & Accordion	circa 15:30
Total duration:			circa 43:00

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.



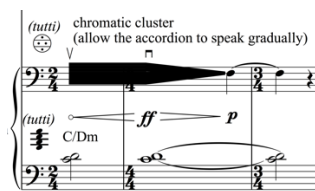
Short breaths that might otherwise be unclear are marked with a tick, All breaths should be executed as silently as possible.

To Bass Flute

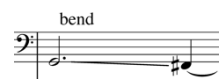
Changing instruments should always be executed as discretely as possible.

Accordionist:

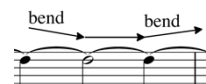
The part is written at fingered pitch rather than sounding pitch (but octave displacements affected by the registration tabs are shown in brackets).



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.

Christopher Best

28th May 2017

SCENDING 1: Ascending

In Memory of Bob Gilmore (1961-2015)

Christopher Best

Largo
♩ = 38-40

Bass Flute
(doubling Concert and Piccolo)

(tutti) chromatic cluster
(allow the accordion to speak gradually)

Accordion

mp

ff *p*

C/Dm

Dm

F

Edim

Edim

6

B. Fl.

polyrhythms
translate thus

Gm

(F)

Am sempre

(Gm sempre)

11

B. Fl.

fast vib. normale

Bb sempre

(Am sempre)

15

B. Fl.

C sempre

(Bb sempre)

18

B. Fl.

Accord.

Dm sempre

(C sempre)

mp

21

B. Fl.

Accord.

fast vib.

$\text{(sounds 8va basso)}$
 (not chords)

25

B. Fl.

Accord.

Dm sempre

Edim sempre

bend

mf

Am

(Edim) dim

30

B. Fl.

Accord.

p

Gm sempre

$\text{F\#dim sempre}$

$\text{F\#dim}$

(sounds 8va)

mp

34

B. Fl.

Accord.

fast vib.

normale

bend

$\ominus$ (sounds colla 8va basso)

mf

D7

Am

(sounds 8va basso)
(not chords)

39

Fl.

Accord.

$\ominus$ (sounds 8va)

p

f

free bass

pp

mp

solo

A

44

Fl.

Accord.

mp

mp

p

48

Fl.

Accord.

mp

[illegible]

56

Fl.

3
mp

5:4

bend

mf *p*

F#dim

57 58 59

Ex (Em) Ex

60

Fl.

3

3:2

To Piccolo

fast vil

Accord.

Cm sempre

5:4

F#dim sempre

mp

p (sounds 8va basso) (not chords)

64

Picc.

mp

(mp ma distinto)

Accord.

mp

bend

mf

(loco)

(Cm sempre)

mf

5:4

E sempre

(sounds 8va basso)

$\otimes$

68

Picc.

3:2

3

3:2

3:2

fast vib.

(sounds 8va basso)

bend

mf *p*

D#dim

F#m

E

(E)

Accord.

5:4

mp

72

Picc.

3

(sounds colla 8va basso)

(loco)

mp (sounds colla 8va basso) (not chords)

G#m sempre

A/G#m

B/A

(F#m sempre)

5:4

F#m

Accord.

76

Picc.

3

mf

fast vib.

bend

mf

D#dim

D#dim/E#dim

C#m

Accord.

5:4

81

Picc.

mp

bend

mf

mp

D#dim

F#m

F#m

G#m

C#

(E#dim)

(E#dim)

(F#m)

B7

Accord.

102

Picc.

Accord.

$\ominus$ (sounds 8va basso)

mp

Ab/Gb

Bbm

Bbm

Cdim sempre

(Ab)

(Bbm sempre)

107

Picc.

Accord.

Db sempre

Cdim sempre

Eb m

Ddim

mf

bend

(sounds colla 8va basso)

112

Picc.

(tutti) chromatic cluster

Accord.

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

mp *Bb* sempre

*Ab*7 sempre

5:4

117

Picc.

3

3:2

rall.

⊖ (sounds colla 8va basso)

Accord.

Cdim

Bb7

~~Bb7~~

~~Bb7~~

2: Descending

Allegro molto
(Tempo I) ♩ = 180

1

Picc. *mp*

Accord. *mf*

(sounds 8va)

24

Picc.

Accord.

29

Picc.

Accord.

33

Picc.

Accord.

38

Picc.

Accord.

C Tempo 1
♩ = 180

mp

⊖ (sounds 8va)

44

Picc.

Accord.

mf

50

Picc.

Accord.

p

mp

p

55

Picc.

Accord.

$\odot$ (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.

112

To Concert Flute

Picc.

Accord.

p

116

Fl.

Accord.

G

121

Fl.

mf

Accord.

mf

127

Fl.

Accord.

133

Fl.

Accord.

138

Fl.

Accord.

ff

ff

H Tempo 1
♩ = 180

144

Fl.

Accord.

dim

mp

p

150

Fl.

Accord.

I Tempo 2 $\text{♩} = 360$

156

Fl.

Accord.

mf

160

Fl.

Accord.

164

Fl.

Accord.

mp

(mf)

170

Fl.

Accord.

176

Fl.

Accord.

mf

détaché

mf détaché

f

mf détaché

J Tempo 1
♩ = 180

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

3: Ascending - Descending

17

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.

Accord.

sfp

B/G sempre

39

A. Fl.

Accord.

mf *sfp* *mf* *mf*

7:4

G/F#m sempre

45

A. Fl.

Accord.

f *sfp* *f* *ben marc.*

sfp *f* *ff*

Cdim/G sempre

50

A. Fl.

Accord.

ff *p*

tapping the grill with the back of finger nails

p *distinto* *mp* *p* *sim*

(loco) *pp* *Dbm/(Cm)* *Ab* *Dbm*

Ebdim/G sempre *Cm* *Gm* *Cm*

(pp) *mp*

A

55

A. Fl.

key tapping

come sopra

Accord.

mp *p*

Ab $\text{D}\flat\text{m}$

Gm Cm

59

A. Fl.

come sopra

Accord.

mp *p* *mp* *p* *(p)*

Ab $\text{D}\flat\text{m}$ Gm Cm $\text{D}\flat\text{m}$ Cm

Gm Cm Gm Cm

63

A. Fl.

mp

Accord.

mp *p*

Ab $\text{D}\flat\text{m}$ Gm Cm $\text{D}\flat\text{m}$ Cm

Gm Cm Gm Cm

67

A. Fl.

cresc. poco a poco

Accord.

cresc. poco a poco

free bass

Ab Gm

87

A. Fl.

Accord.

p

mp

mf

pp

Db

Cbm

Bb7

$\text{D}\flat 7$

tr

7:4

5:4

3:2

(loco)

91

A. Fl.

Accord.

mp

p

Bb

Abdim

Gb

Abdim

(sounds colla 8va basso)

95

A. Fl.

Accord.

mp

p

mf

tr

3:2

5:4

7:4

(loco)

(colla 8va basso)

98

A. Fl.

Accord.

mp

mf

p

$\text{C}\sharp$

Bdim

$\text{F}\sharp$

dim

(tr)

(loco)

102

A. Fl.

p

mp

(sounds colla 8va basso)

4:3

Accord.

Bb7

Bb7

Bb7

106

A. Fl.

(loco)

mf

(tutti)

Db sempre

Bb7 sempre

free bass

C

109

A. Fl.

3

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

Accord.

p

111

A. Fl.

7:4

tr

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

Accord.

113

A. Fl.

Accord.

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

115

A. Fl.

Accord.

mf

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

117

A. Fl.

Accord.

4:3

4:3

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

119

A. Fl.

Accord.

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

121

A. Fl.

Accord.

4:3

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

123

A. Fl.

Accord.

2:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

125

A. Fl.

Accord.

4:3

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

127

A. Fl.

Accord.

2:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

6:4

129 **D** rit. A tempo

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

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

(loco)

135

A. Fl. *4:3* *4:3* *4:3* *4:3* *4:3* *4:3*

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

standard bass *C#m sempre*

139 **E** Doppio movimento
♩ = 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.

$\odot$ (sounds colla 8va)

solo

mf

G#(major) sempre

186

A. Fl.

Accord.

pp

G# sempre

Dmin sempre

D#m sempre

192

A. Fl.

Accord.

198

A. Fl.

Accord.

mp

$\odot$ (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)

mf

214

A. Fl.

Accord.

216

A. Fl.

Accord.

Ancora pochissimo più mosso
♩ = c.160

218

A. Fl.

Accord.

più forte

più mf

D♭m/A♭ sempre

standard bass

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.

f **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

(tutti)

Accord.

mp

free bass

234

A. Fl.

mf

♩ (loco)

Accord.

mf

240

A. Fl.

Accord.

245

A. Fl.

p

mf

mf

mf

standard bass

D^bm/A^b sempre

Accord.

250

A. Fl.

Accord.

sfp *mf* *sfp* *mf*

fp *mf* *f* *fp* *mf*

C/Ab sempre

5:4

255

A. Fl.

Accord.

f *fp*

Ab/Gm sempre

Ab/Fbdim sempre

7:4

261

A. Fl.

Accord.

sfp *ff* *f* *ben marc.* *ff*

(tutti)

f (tutti) *ff*

265

A. Fl.

Accord.

ppp sotto voce

fff

A/Fdim sempre

Bb/Gbdim free bass

5:4

To Bass Flute

4: Transcending

33

Largo
♩ = 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

The musical score is for a piece titled '4: Transcending'. It is marked 'Largo' with a tempo of 38-40 beats per minute. The score is divided into four systems, each starting with a measure number (1, 7, 13, 19). The first system includes a 'free bass' instruction for the accordion. Dynamic markings range from *pp* (pianissimo) to *f* (forte). Performance instructions include 'bend' for the B. Fl. and 'bend' for the accordion. A 5:4 time signature change is indicated in the third system. The score is written for B. Fl. and Accord. (Accordion).

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.

sfz *mf*

5:4

5:4

A

To Concert Flute

with chin
☺
(sounds colla 8va)

(sounds colla 8va basso)

66

Fl.

Accord.

5:4

71

Fl.

Accord.

mf

76

Fl.

Accord.

5:4

81

Fl.

Accord.

5:4

86

Fl.

mp *marcato* *mp*

Accord.

91

Fl.

mp

Accord.

96

Fl.

p *mp*

Accord.

101

Fl.

mp

Accord.

106

Fl.

p

Accord.

p

5:4

111

Fl.

mp

Accord.

mp

5:4

116

Fl.

3:2

Accord.

5

bend

121

Fl.

p subito

mp

p

5:4

5

bend

Accord.

p subito

127

Fl. *sempre legato molto* *mp* *p*

Accord. *mf* *mp* *bend* *bend* *3* *5:4* *5:4*

133

Fl. *mf* *pp* *mf* *pp* *mp* *mp* *pp*

Accord. *p* *mp* *p* *5:4*

139

Fl. *mp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf*

Accord. *legato molto sempre* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *5:4* *5:4*

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' 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. Commissioning groups have included the *Malta Philharmonic Orchestra*, the *Fisarchi Ensemble of Florence*, *Scottish Dance Theatre*, *Jamaican National Dance*, *Emilyn Claid & Co.*, and *Bimba Dance Theatre*. 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, trumpeter Alan Thomas, cellist Rohan de Saram, flautist William Sleath, pianists Tim Carey, Raymond Clarke and Julian Hellaby, 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; 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