Christopher Best

Shadowall

Op.34

for organ

1997 (rev. 2018)

Notes

The work requires a 3 manual instrument. The player is assumed to be able to stretch a major 9th with relative ease.

Composer's note
Shadowall was commissioned by organist Daniel Moult and first performed on 21st July 1997 at Coventry Cathedral. It was revised a year later and again in 2018.

The title and initial inspiration came from a night walk around Lichfield Cathedral, its spires rising into the overcast sky and heavy buttresses illuminated from below.

Duration

15 minutes

Shadowall

Largo Nobilemente

Christopher Best

♩ = c.56

8' + 4' Flutes Sw (box not closed)

Organ

p *sempre legato*

mp

coupled to swell + 8'

Ped.

*

11

mf

mf

23

add 4'

mp

mf

33

add 8'

add 2'

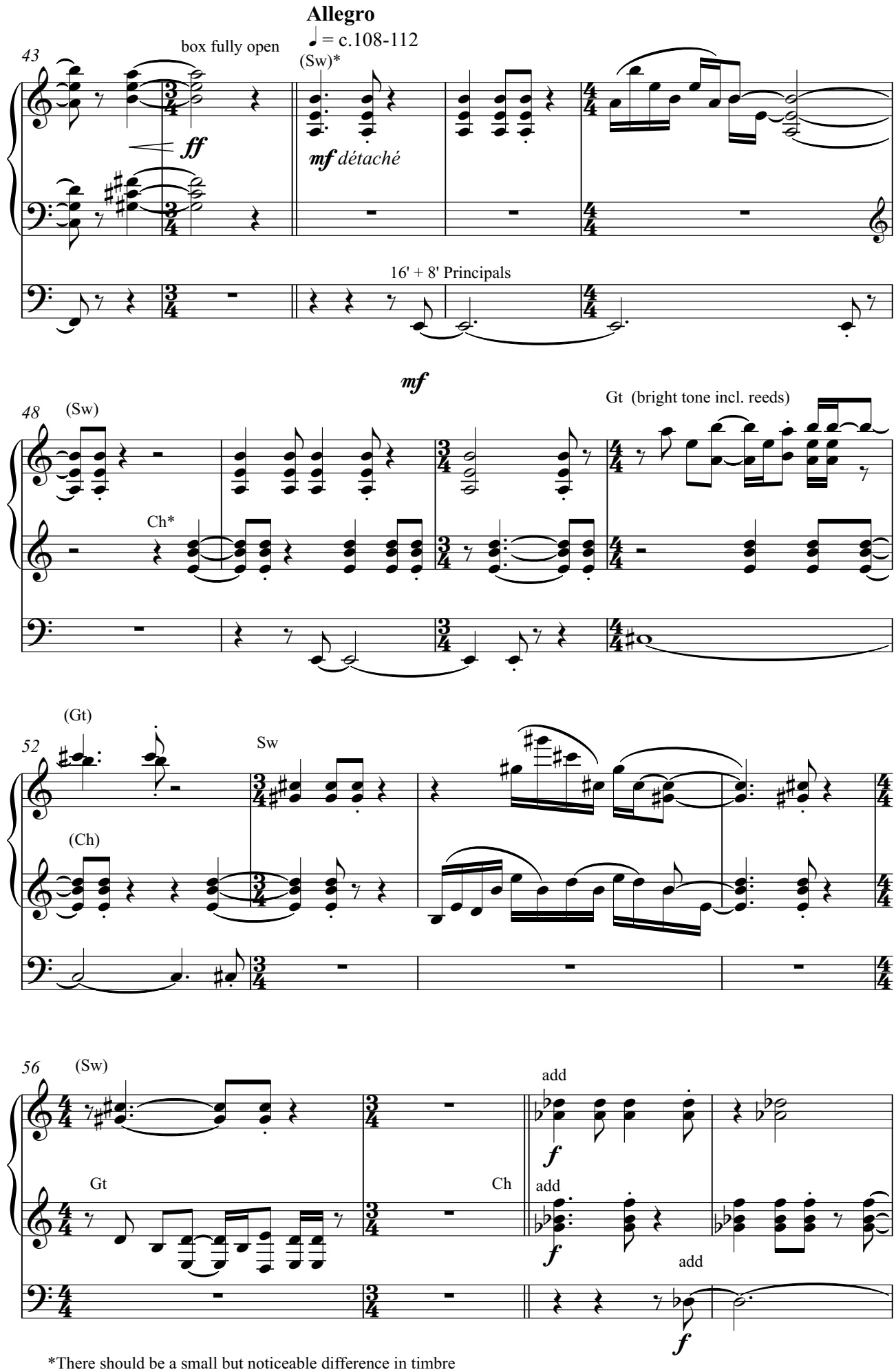
mf

f

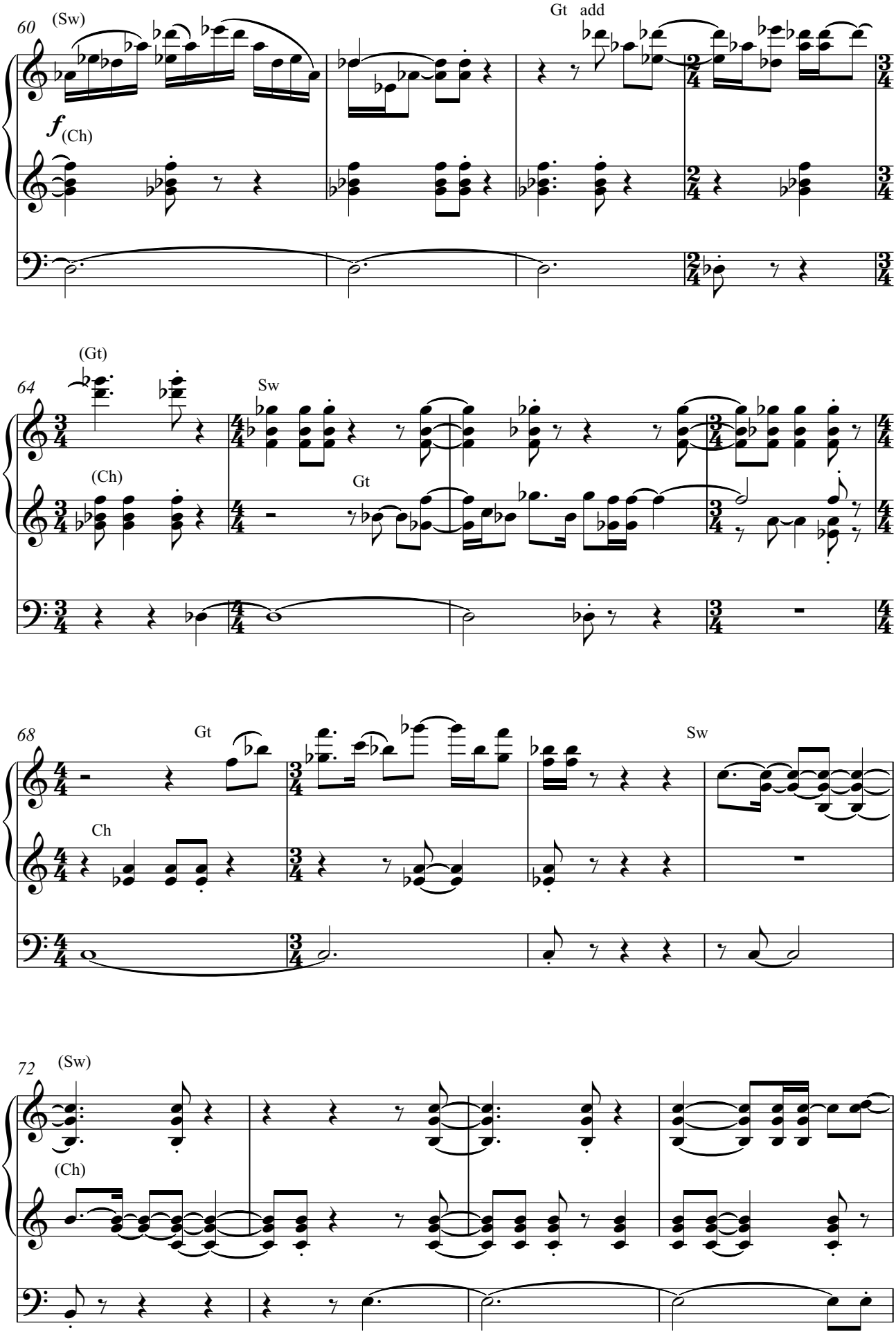
*Take F♯ with pedal if chord is too wide to stretch

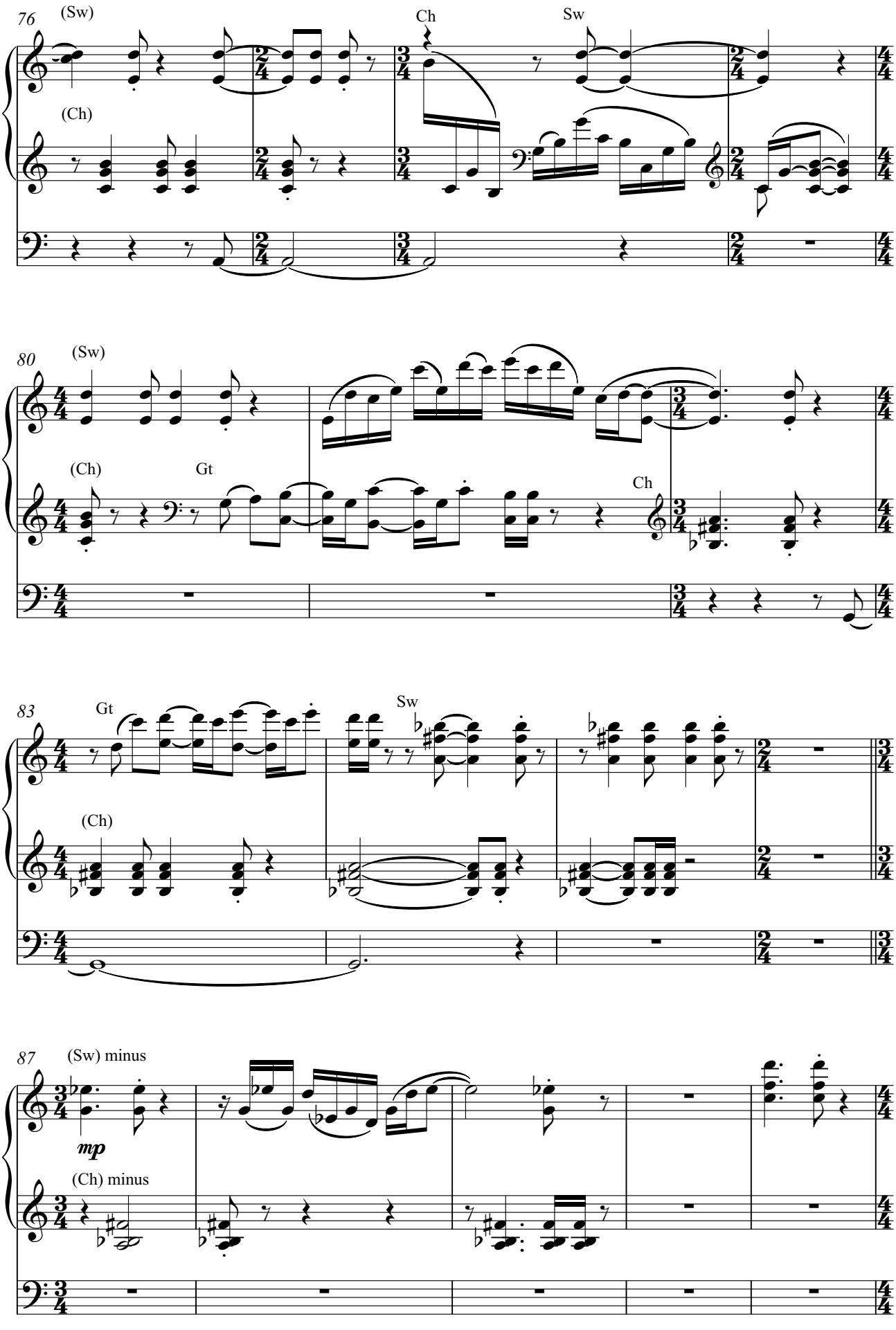
mf ***f***

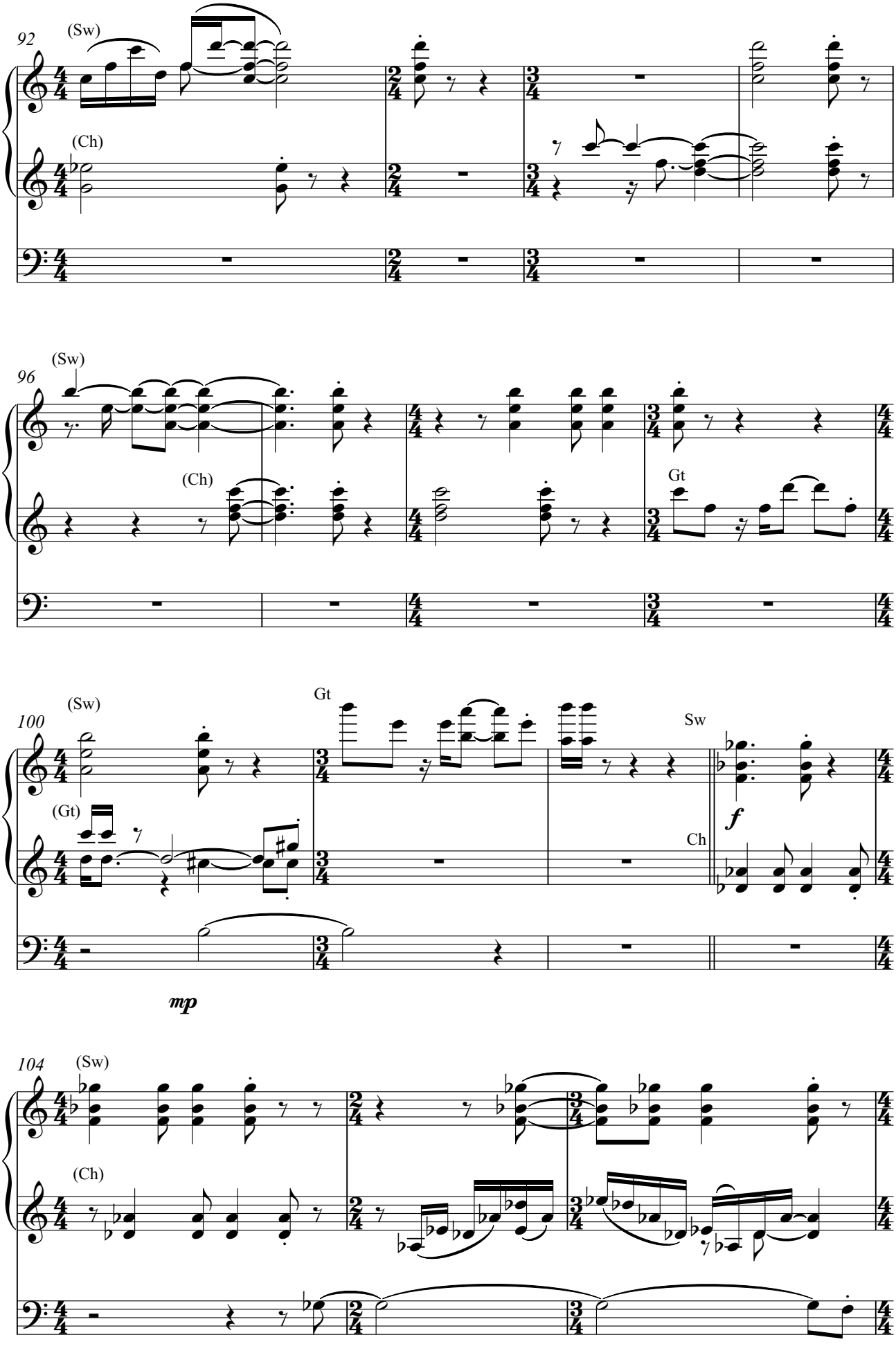
© Copyright Christopher Best 1997/2018

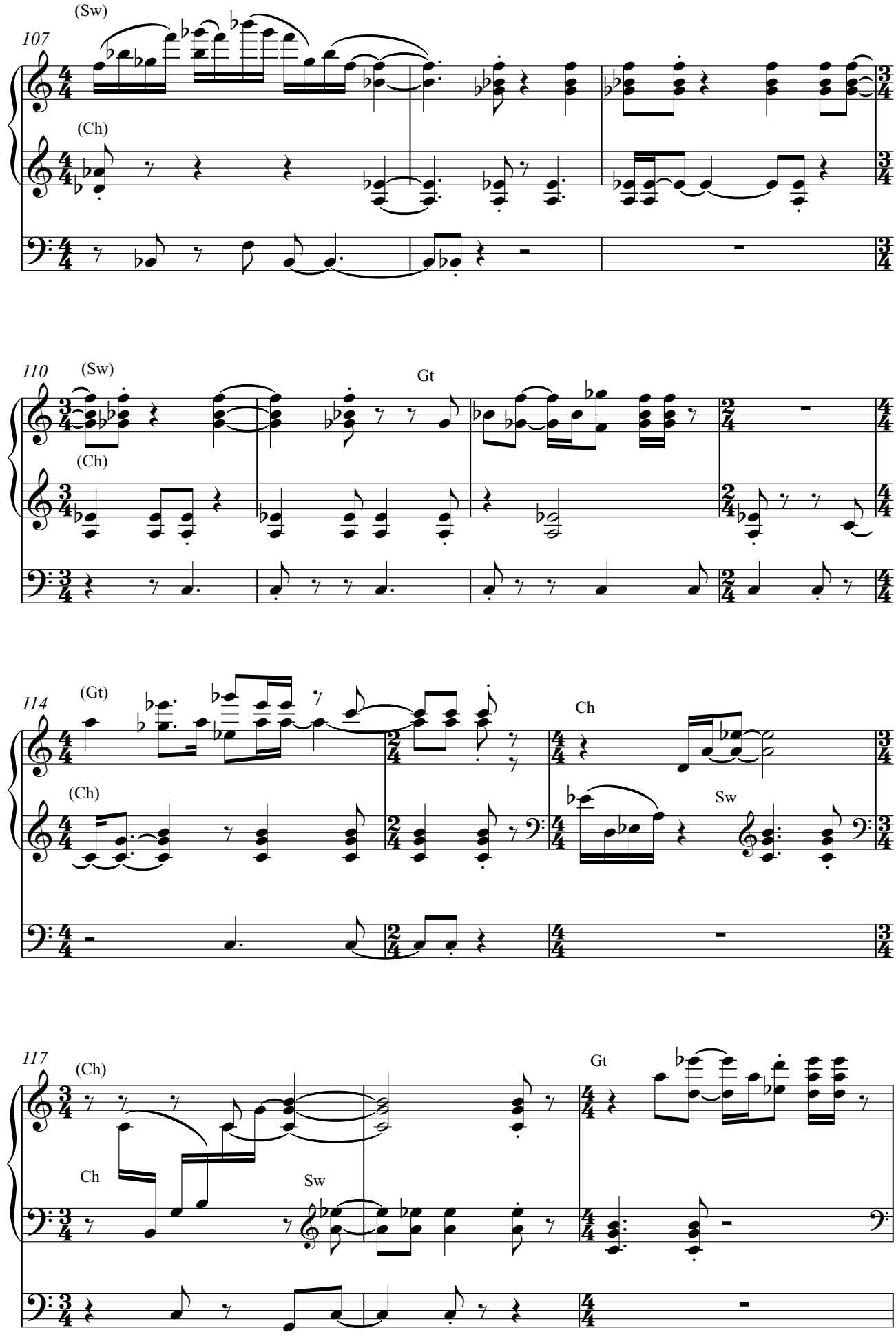


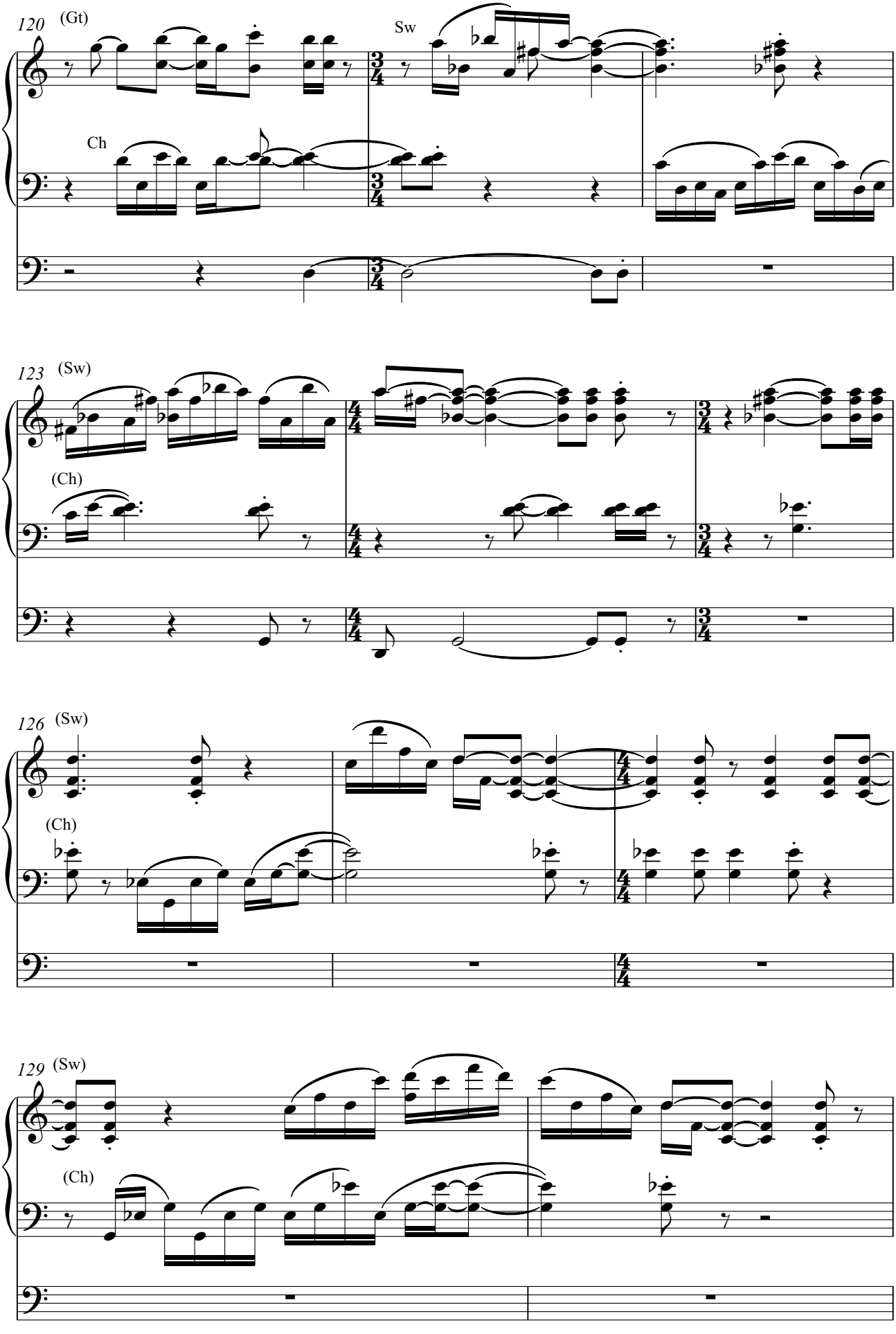
*There should be a small but noticeable difference in timbre between the different manuals, but volume levels should match

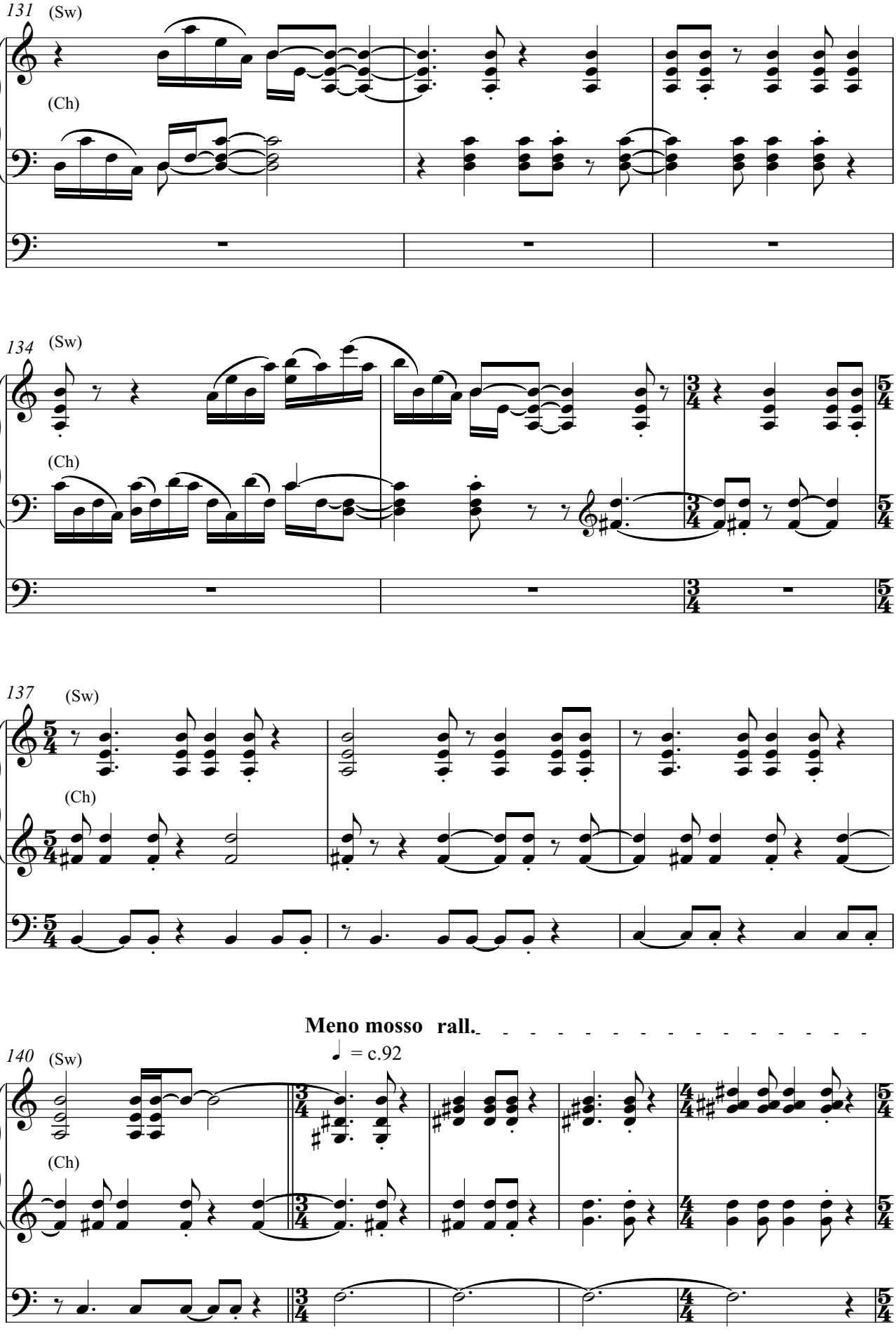

60
(Sw)
Gt add
f
(Ch)
64
(Gt)
Sw
(Ch)
Gt
68
Gt
Sw
Ch
72
(Sw)
(Ch)

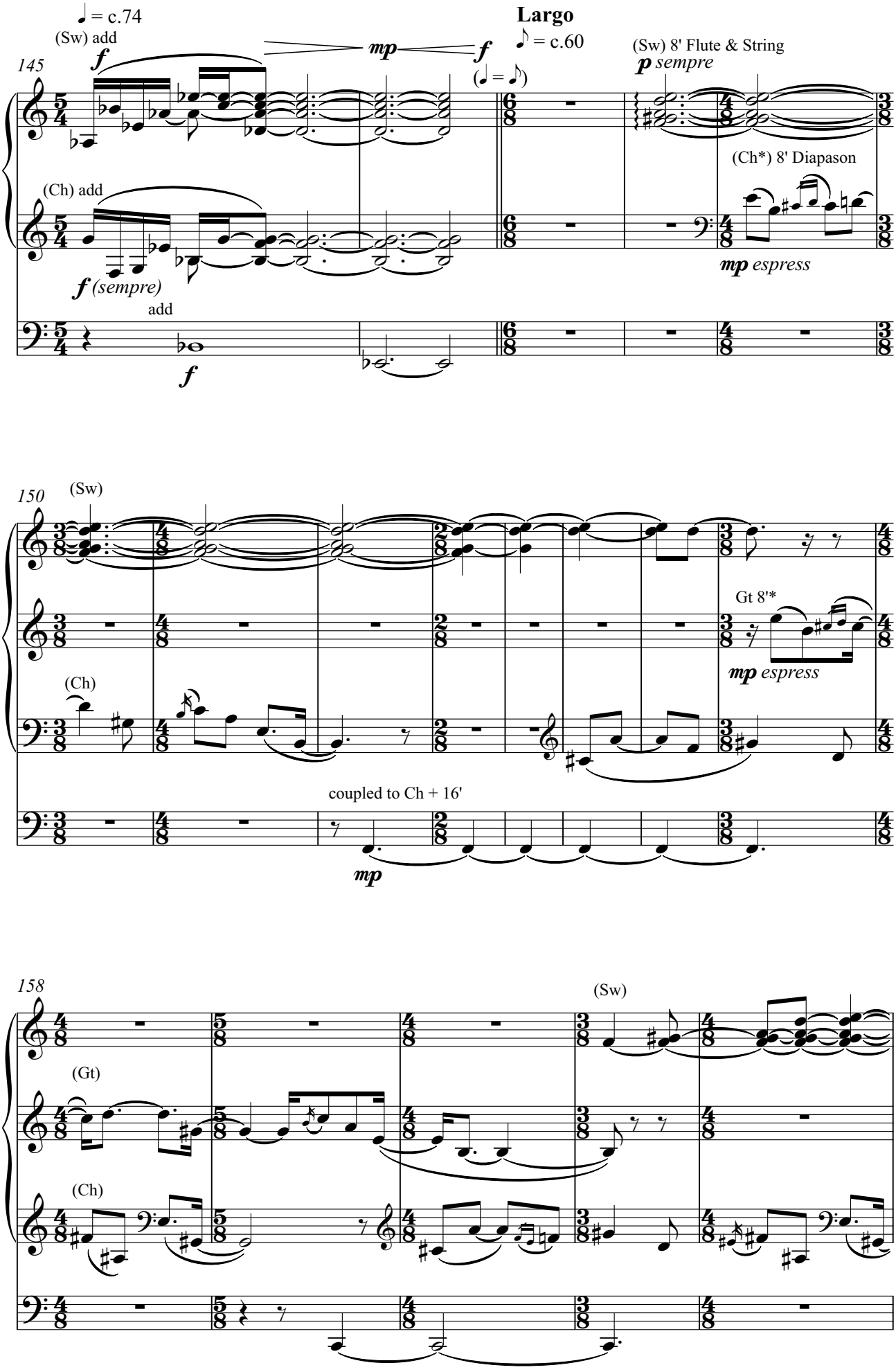

76
(Sw)
(Ch)
Ch
Sw
80
(Sw)
(Ch)
Gt
Ch
83
Gt
Sw
(Ch)
87
(Sw) minus
mp
(Ch) minus


92
(Sw)
(Ch)
96
(Sw)
(Ch)
Gt
100
(Sw)
Gt
(Gt)
Sw
f
Ch
mp
104
(Sw)
(Ch)

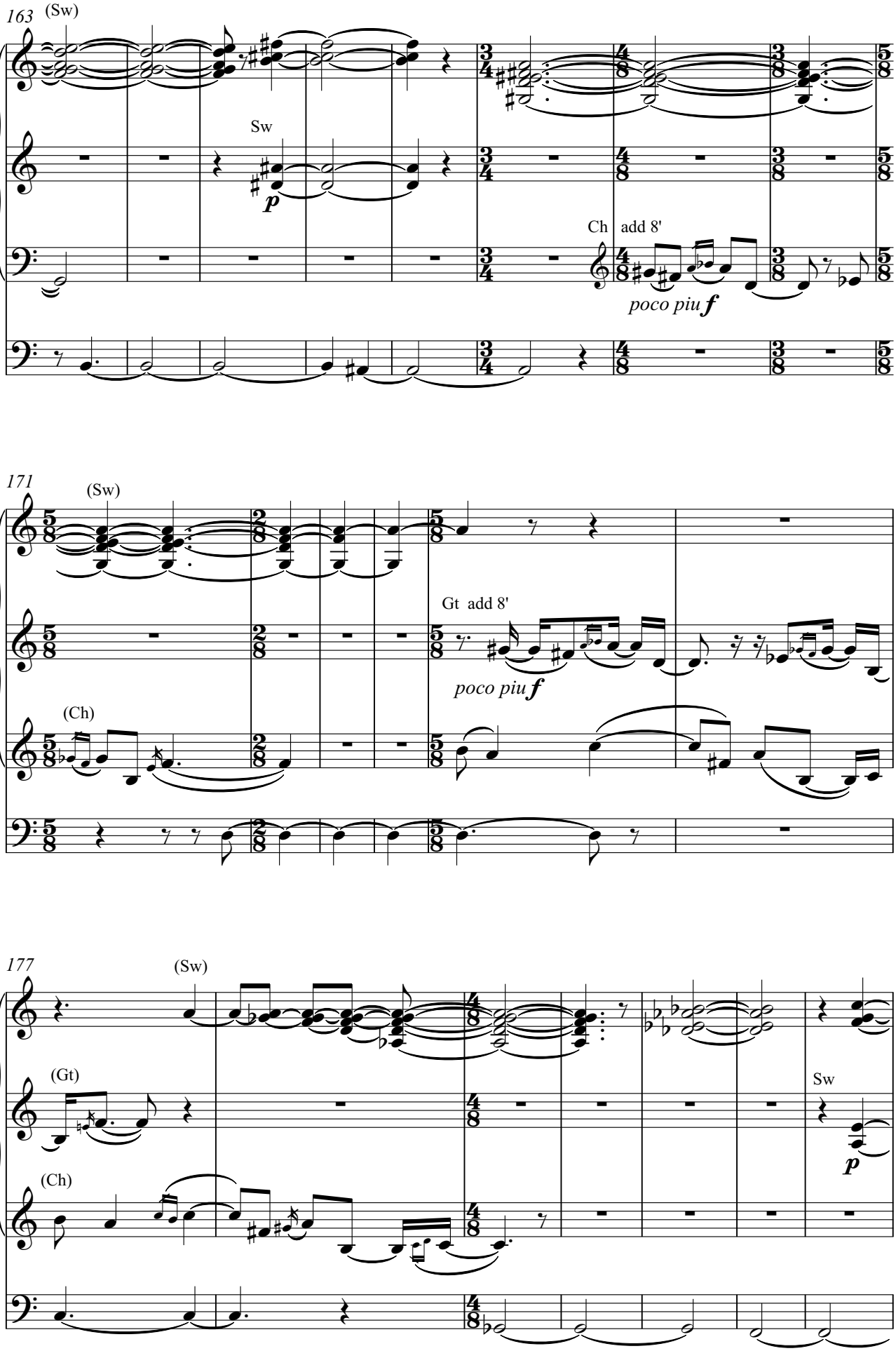

107
(Sw)
(Ch)
110
(Sw)
Gt
(Ch)
114
(Gt)
(Ch)
Ch
Sw
117
(Ch)
Ch
Sw
Gt

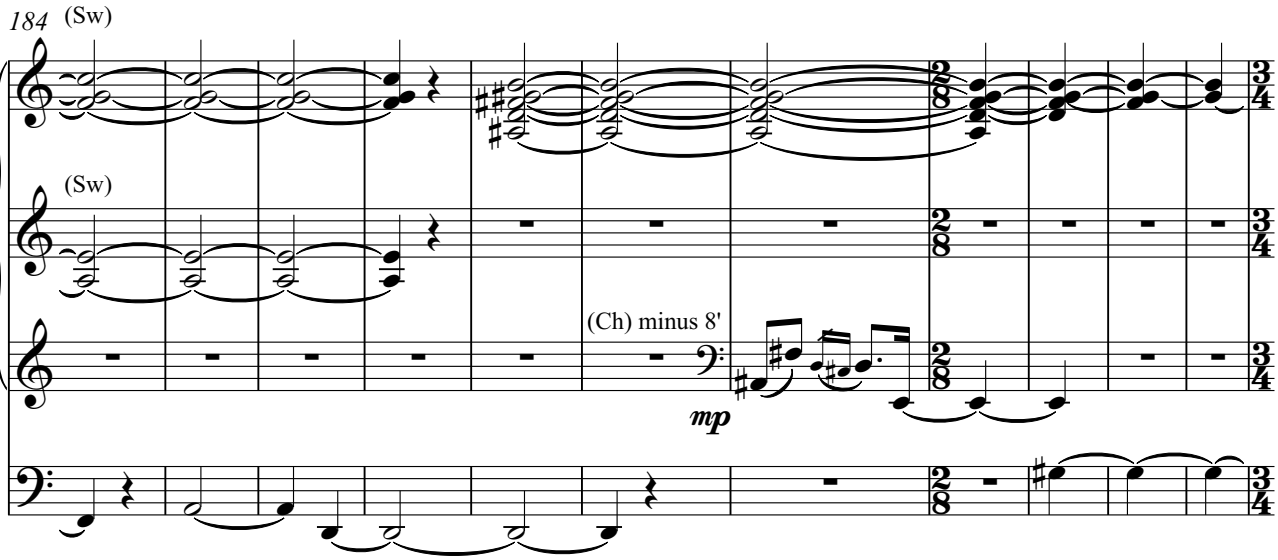

120
(Gt)
Sw
Ch
123
(Sw)
(Ch)
126
(Sw)
(Ch)
129
(Sw)
(Ch)

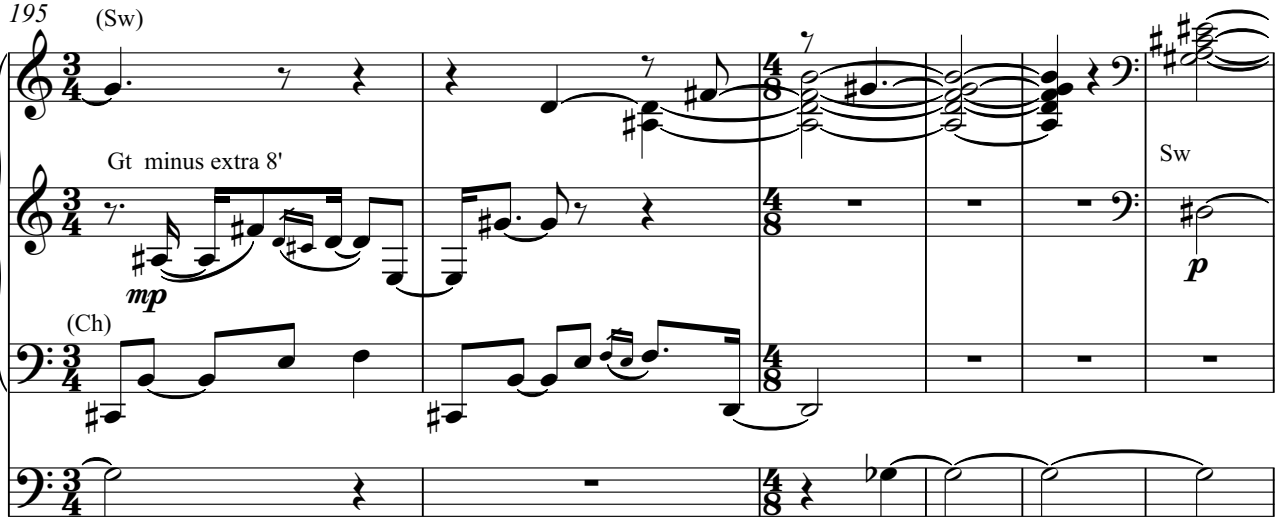

131
(Sw)
(Ch)
134
(Sw)
(Ch)
137
(Sw)
(Ch)
Meno mosso rall.
♩ = c.92
140
(Sw)
(Ch)

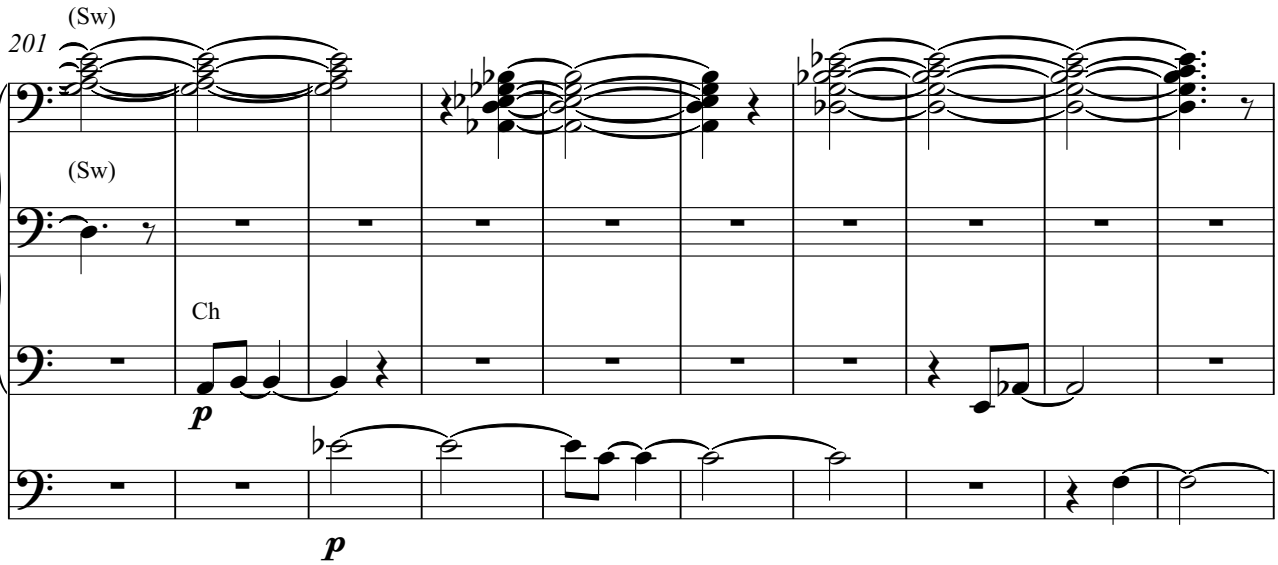


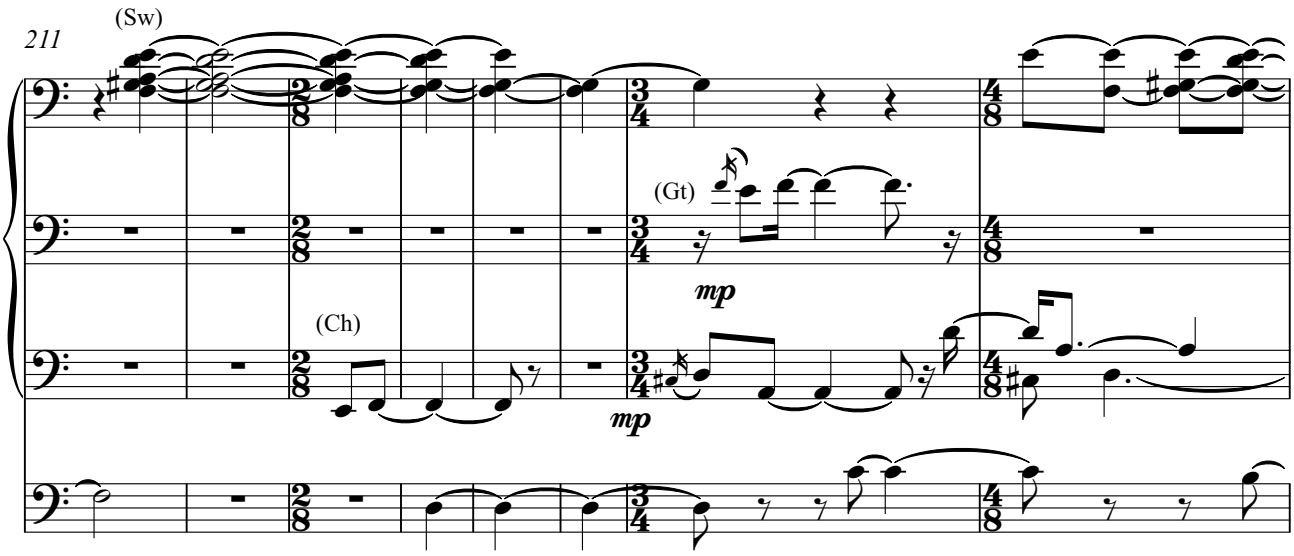
* There should be a small but noticeable difference in timbre between the great and choir manuals, but levels should match.

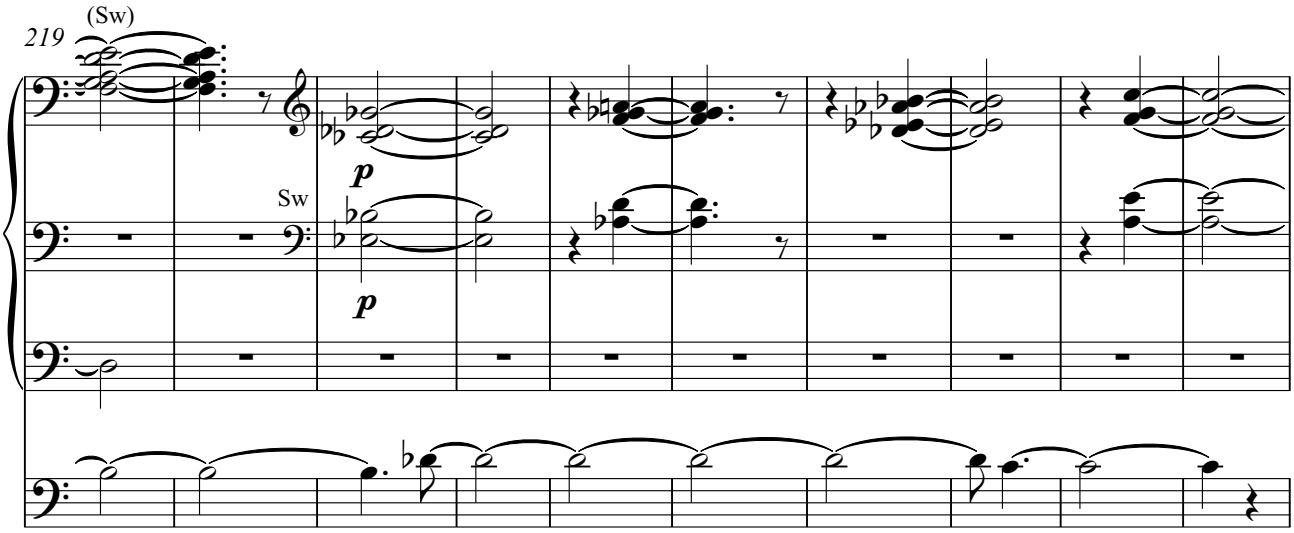

163
(Sw)
Sw
p
Ch add 8'
poco piu f
171
(Sw)
Gt add 8'
poco piu f
(Ch)
177
(Sw)
(Gt)
(Ch)
Sw
p

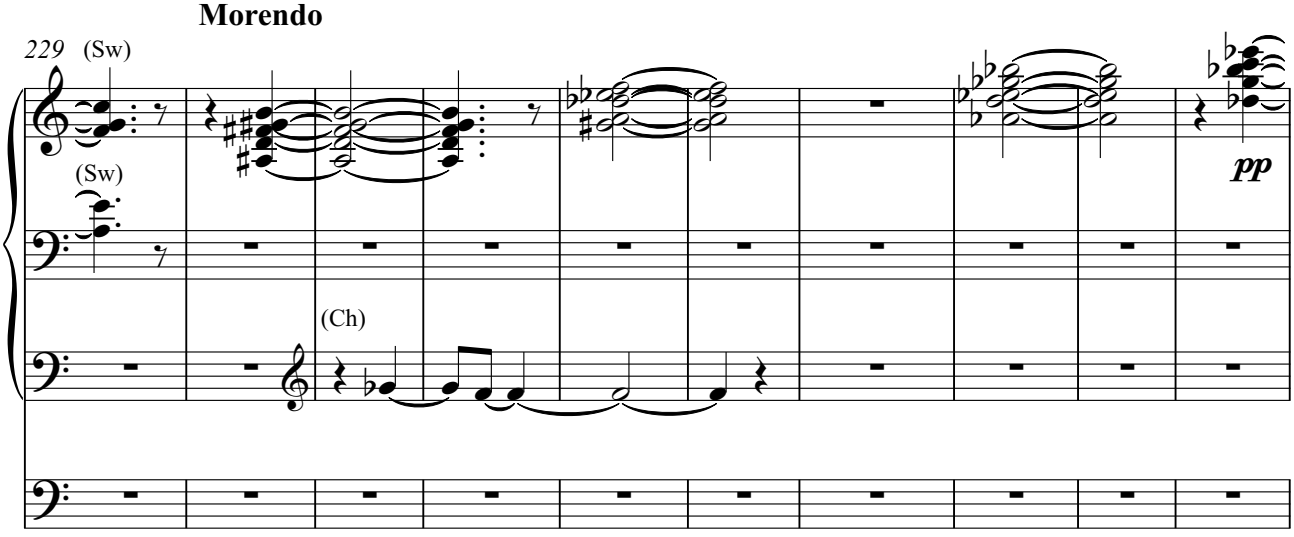

184
(Sw)
(Sw)
(Ch) minus 8'
mp

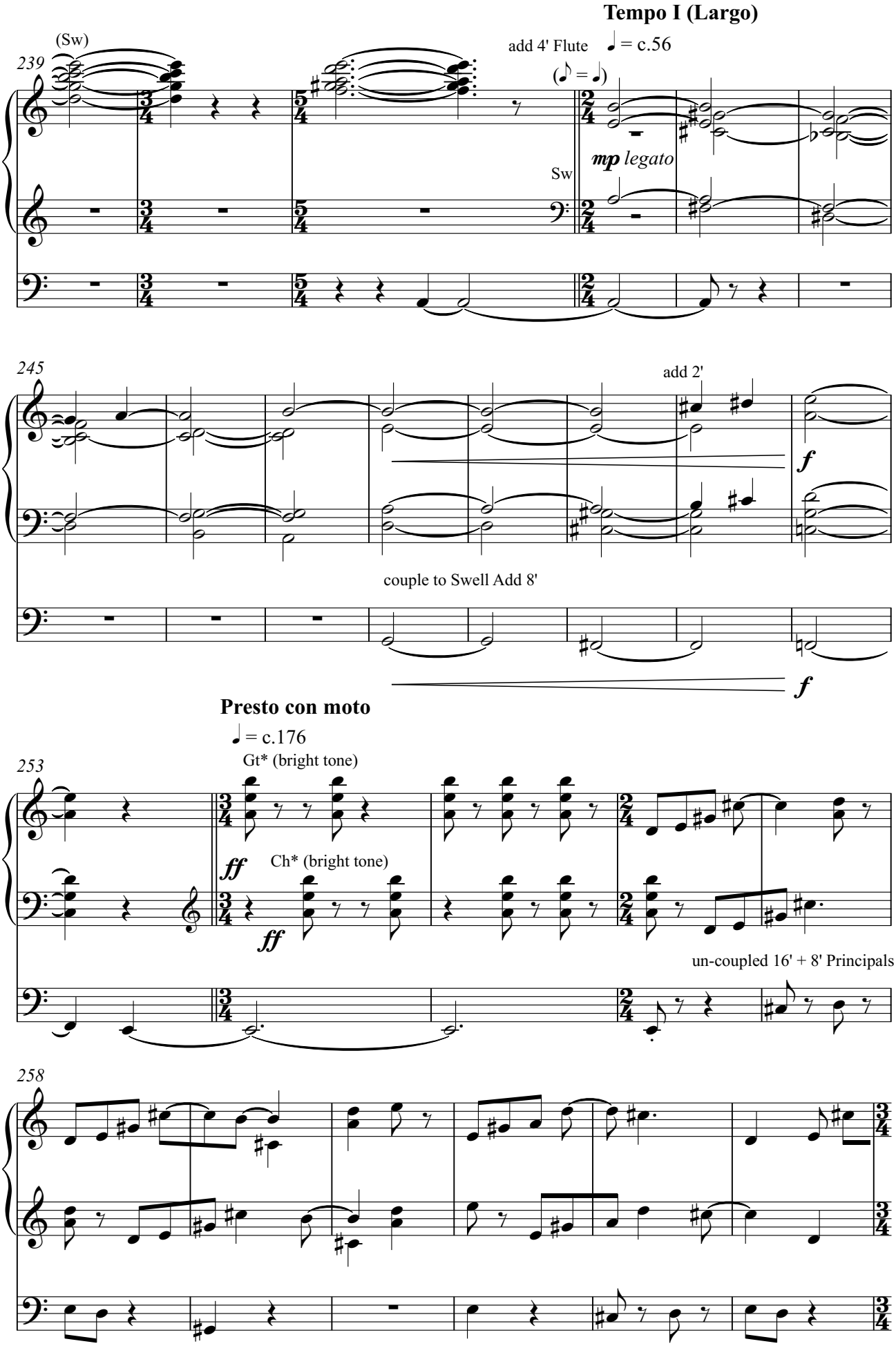

195
(Sw)
Gt minus extra 8'
mp
(Ch)
Sw
p


201
(Sw)
(Sw)
Ch
p
p

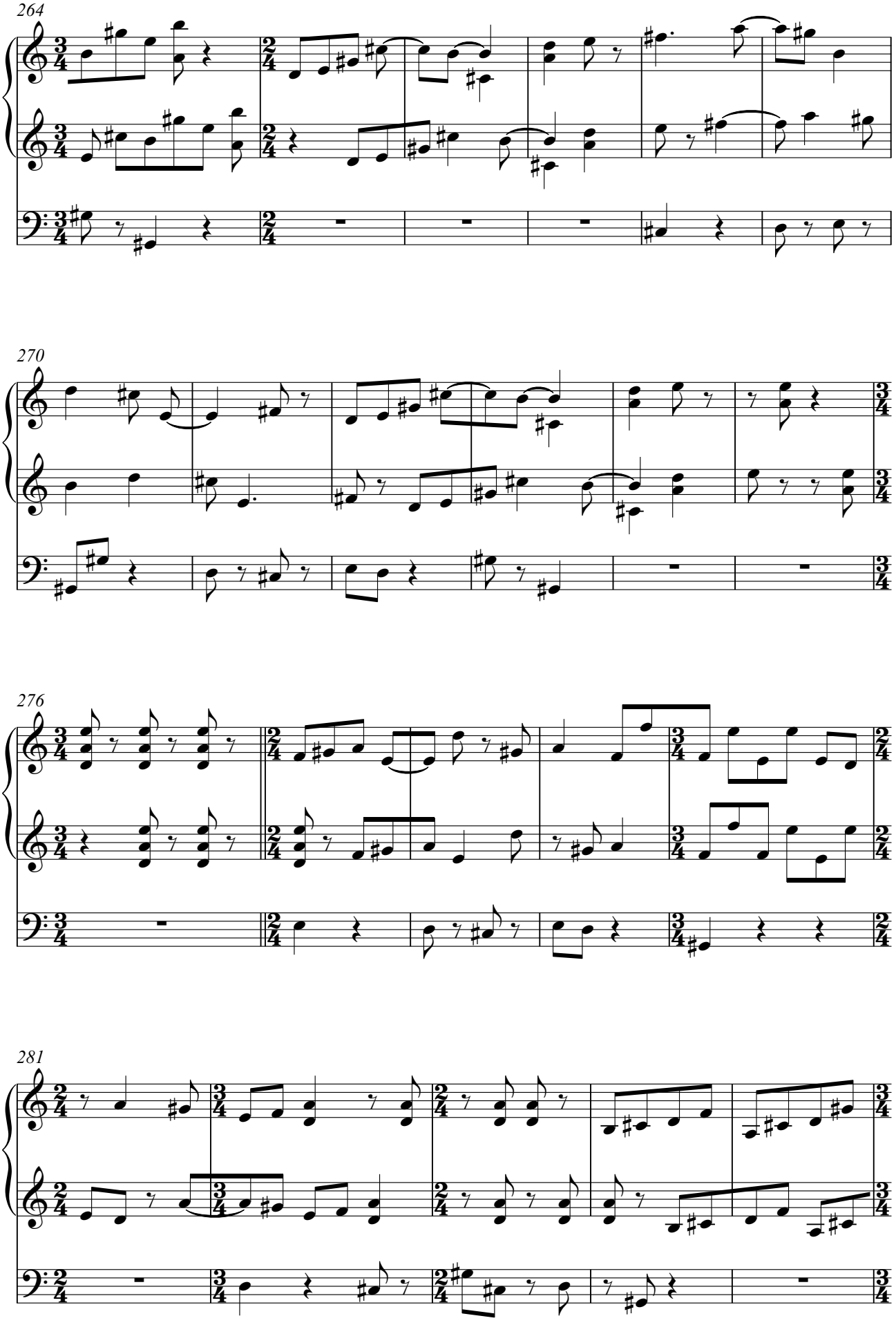

211
(Sw)
(Gt)
mp
(Ch)
mp

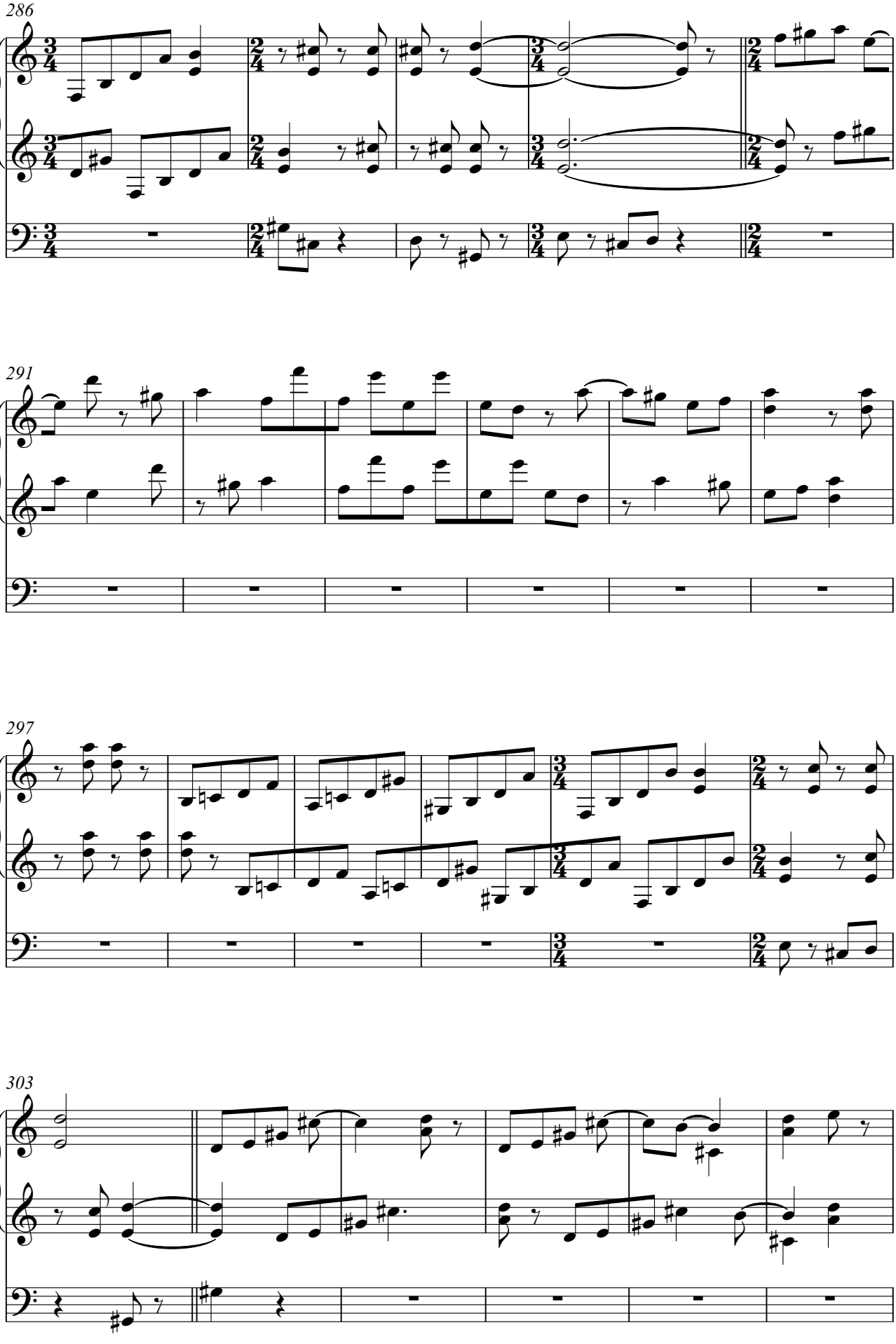

219
(Sw)
p
Sw
p

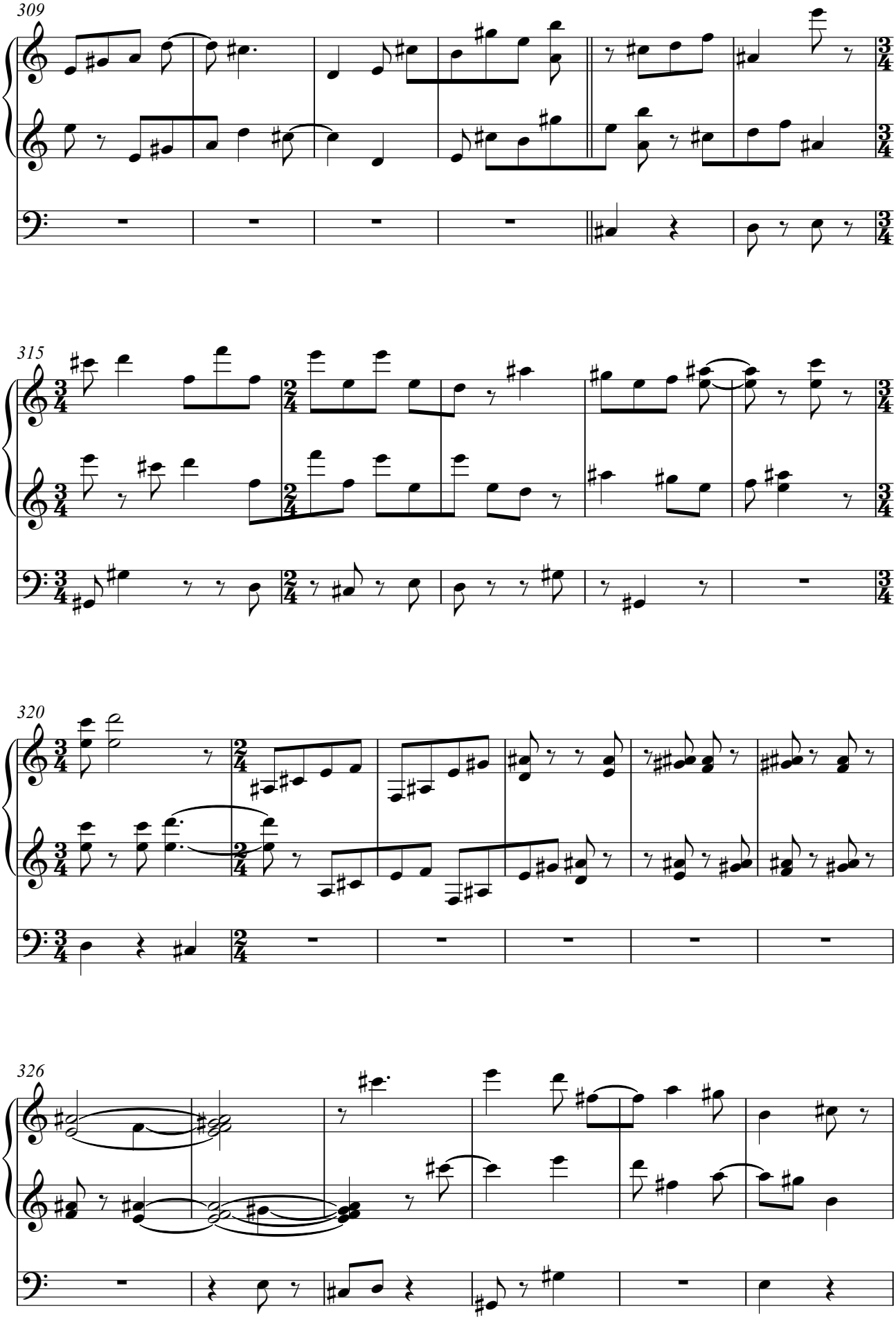

Morendo
229
(Sw)
(Sw)
(Ch)
pp

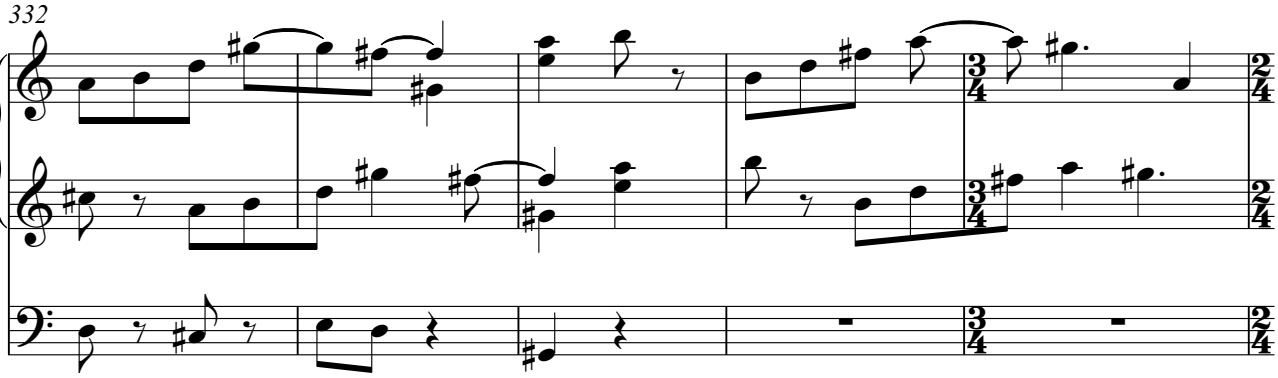


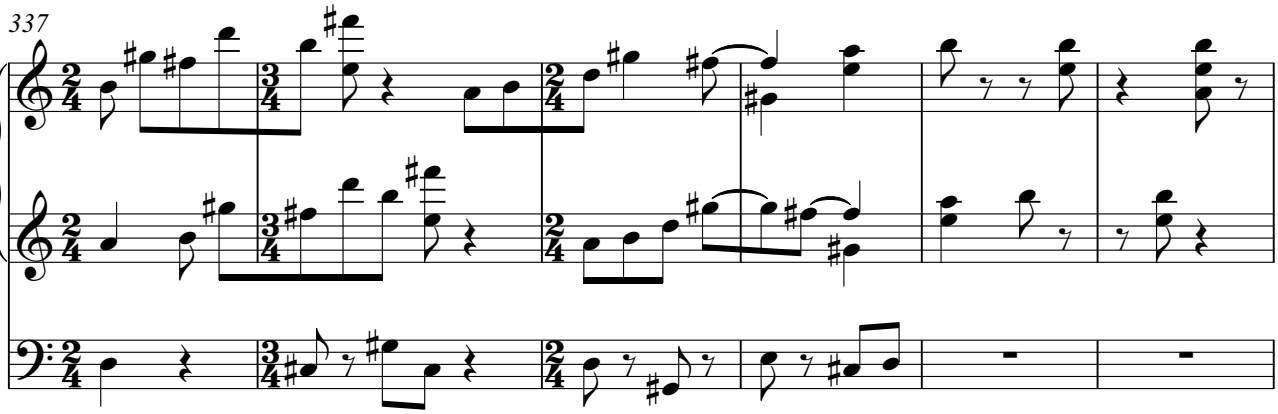
* There should be a larger difference in timbre this time between manuals, allowing the canon to be clearly audible (levels should match)

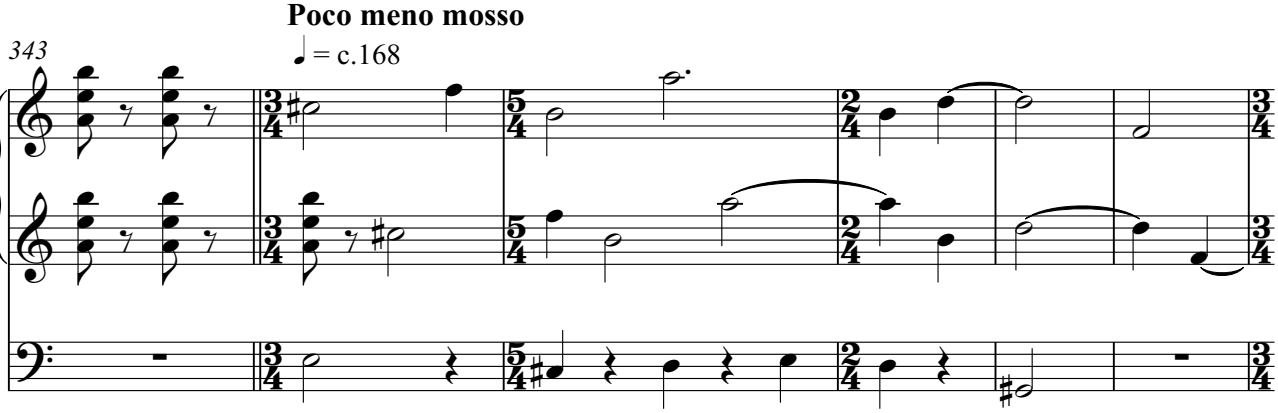

264
270
276
281

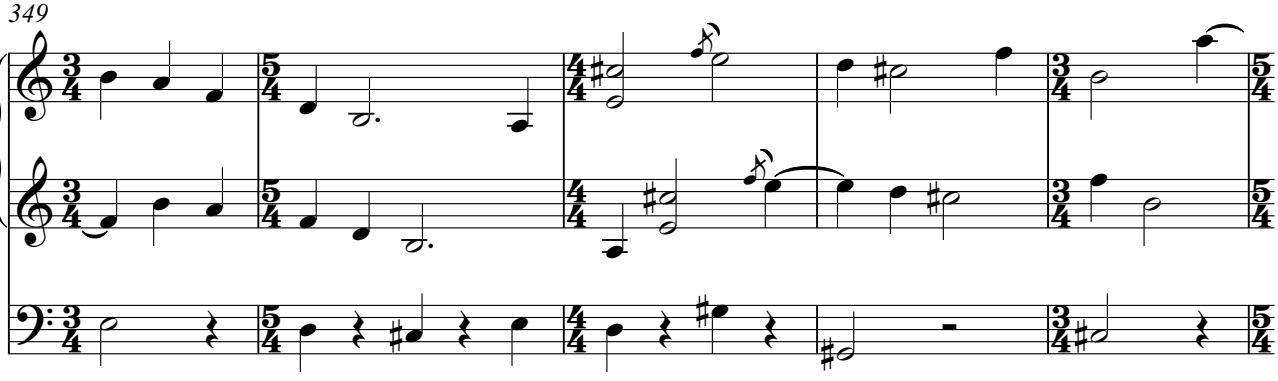

286
291
297
303


309
315
320
326

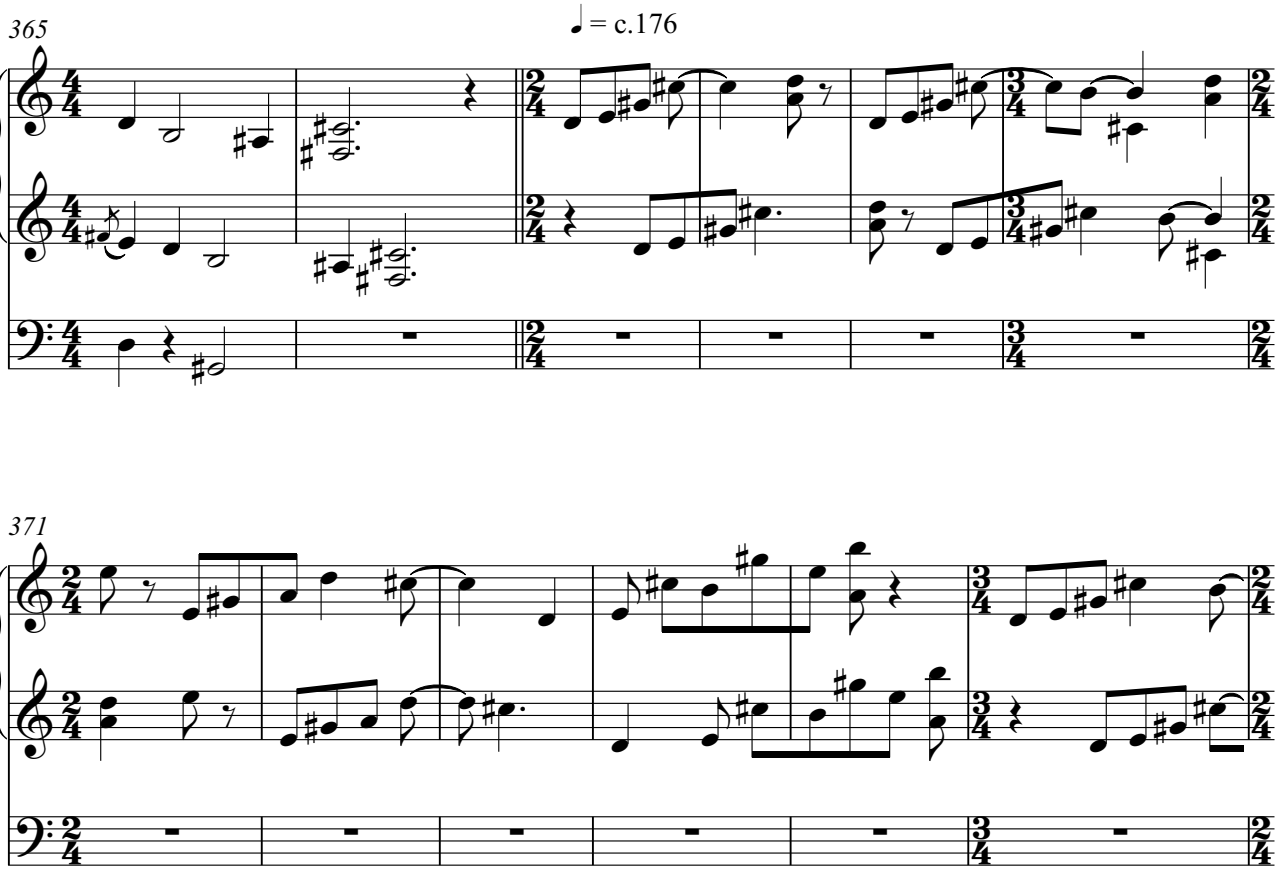

332

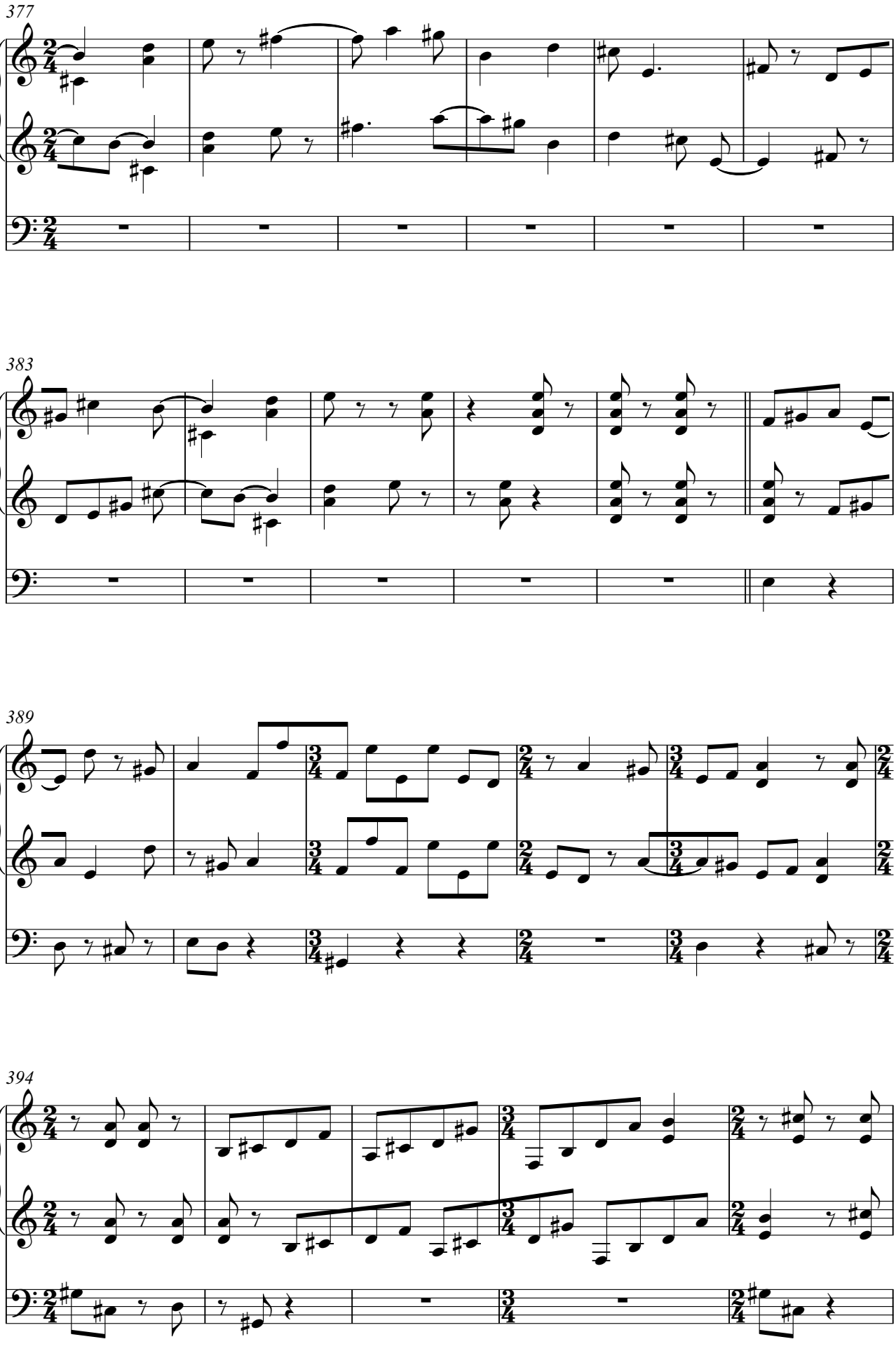

337

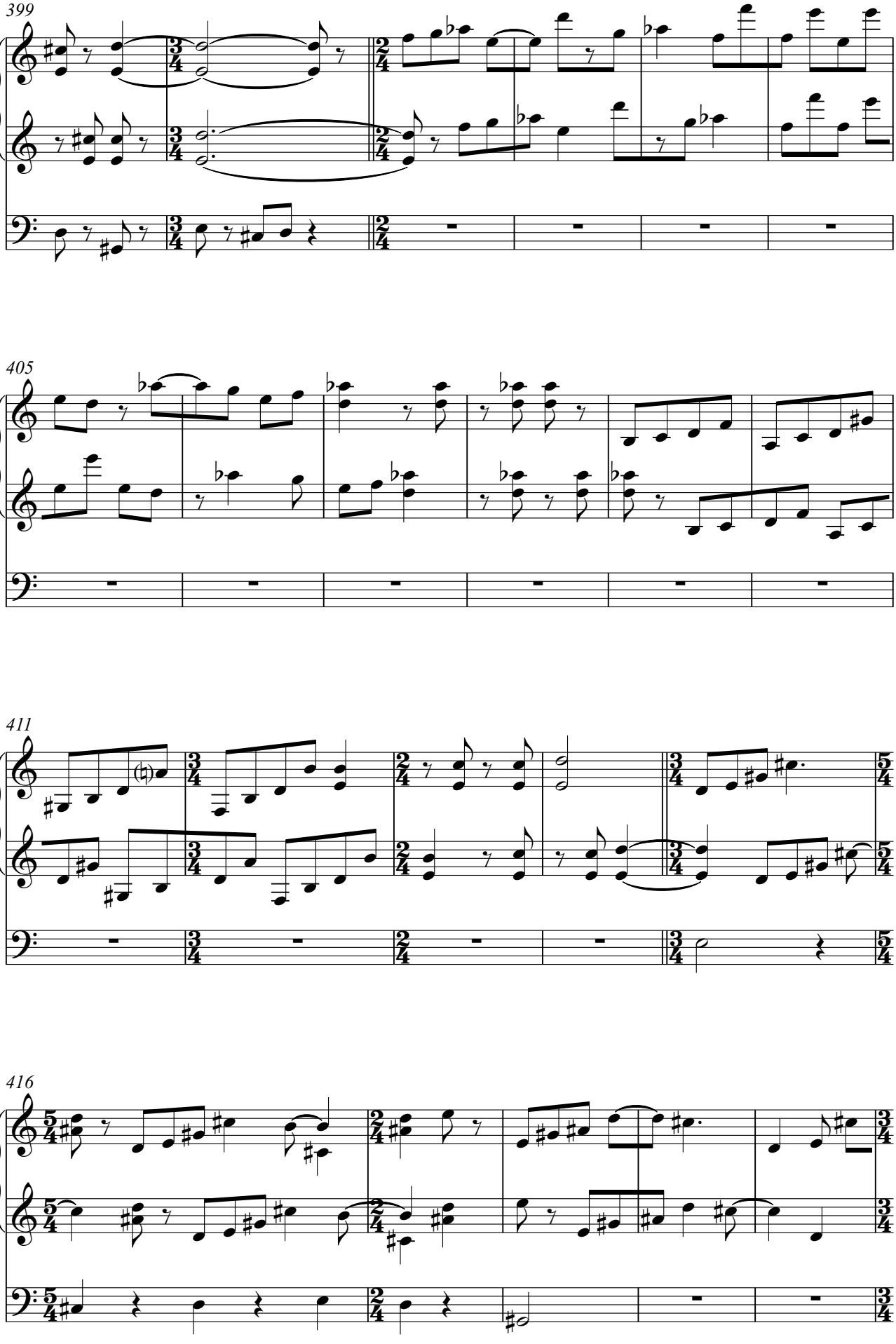

Poco meno mosso
343
♩ = c.168

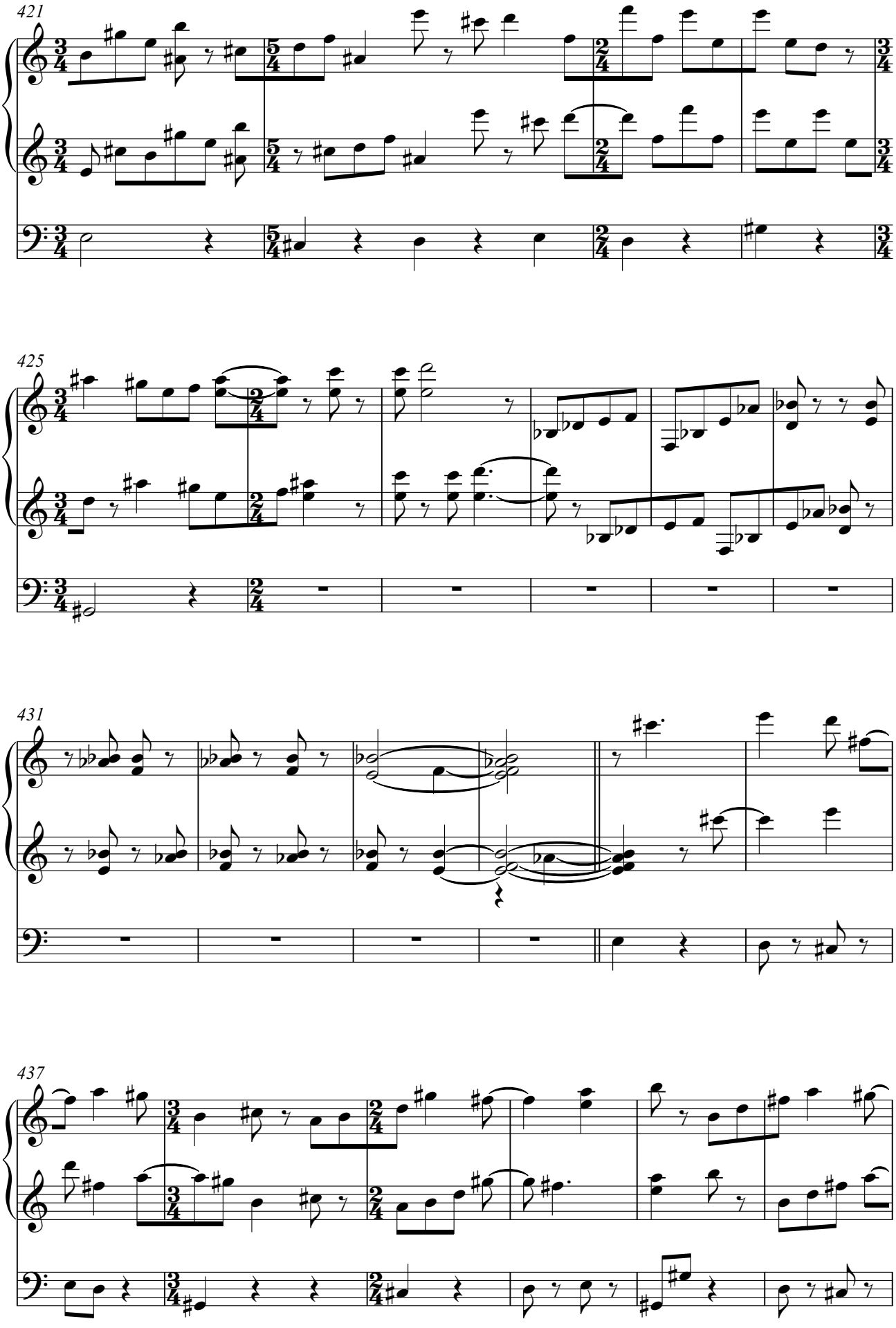

349

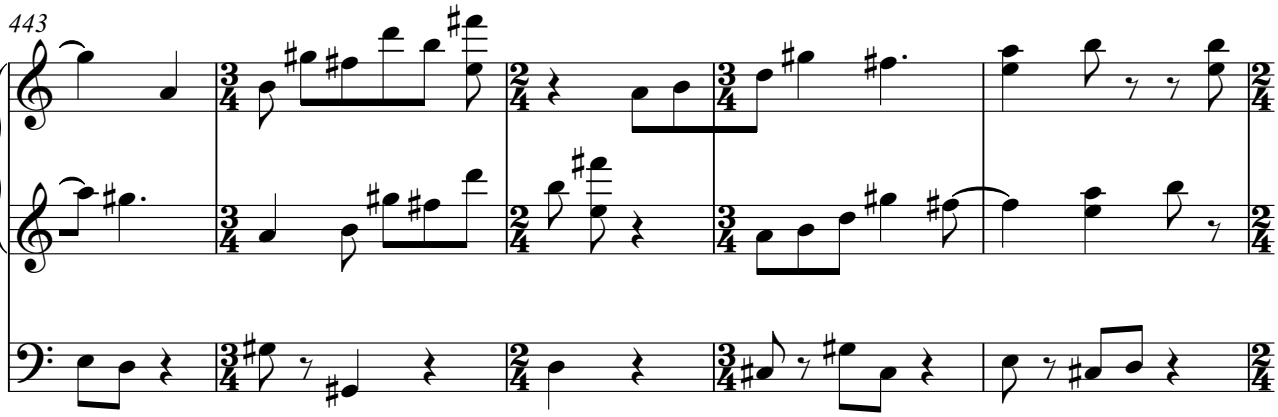
A tempo (Presto)



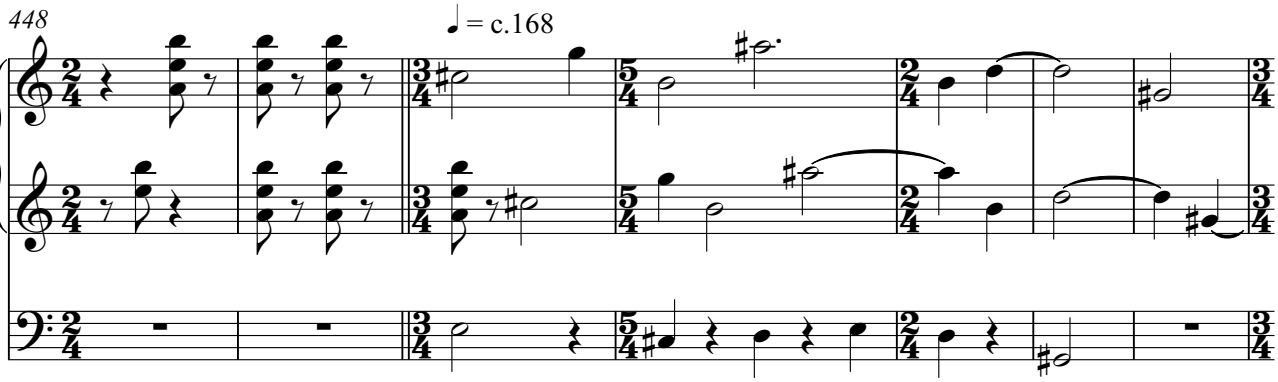

377
383
389
394

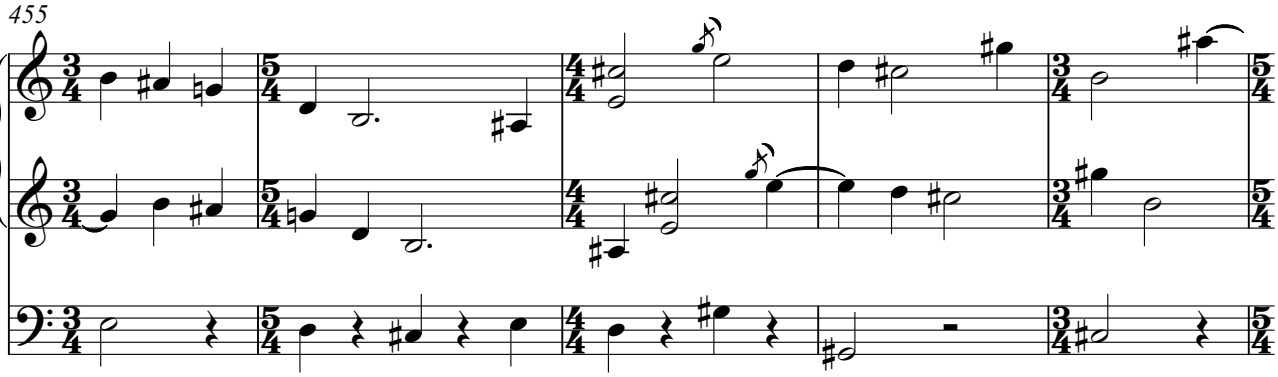

399
405
411
416

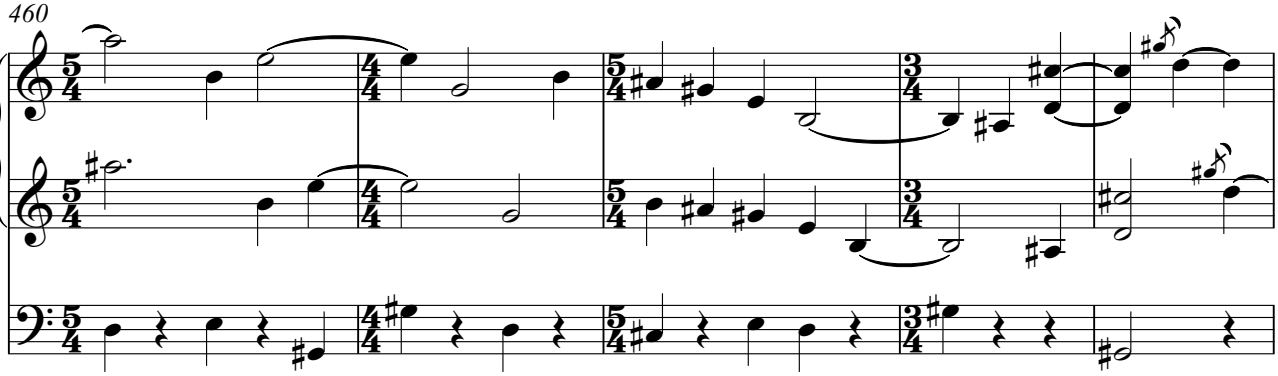

421
425
431
437

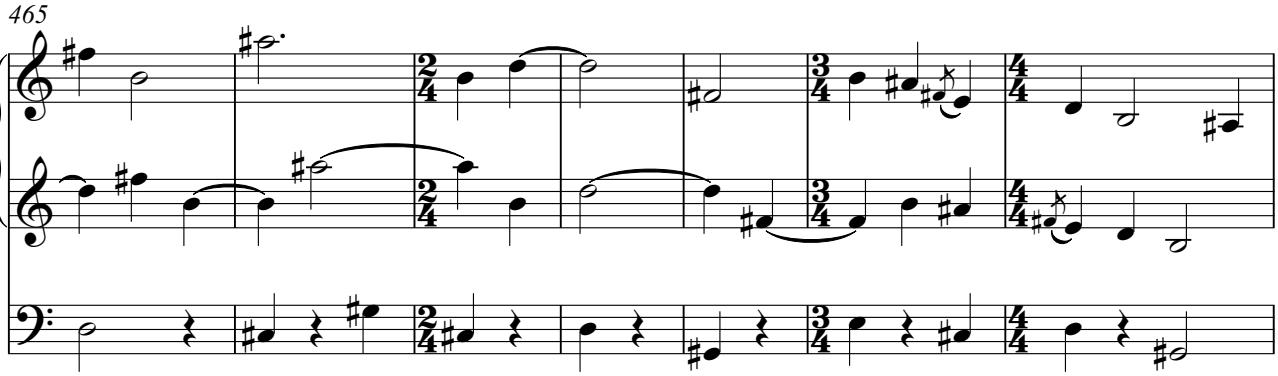


Poco meno mosso
(come sopra)



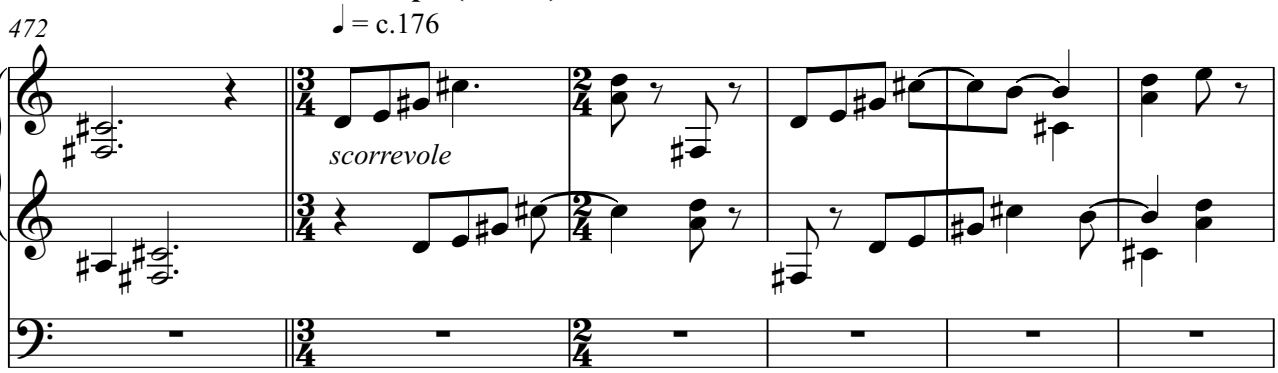


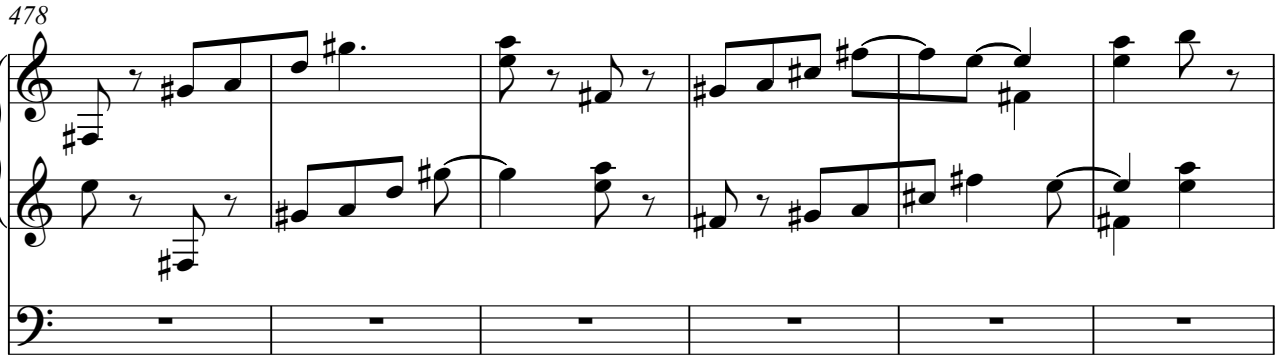


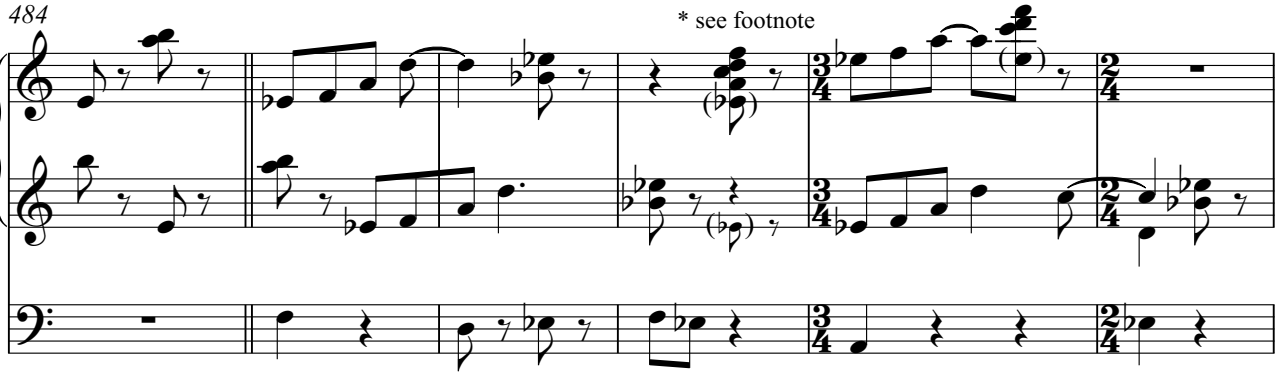


A tempo (Presto)

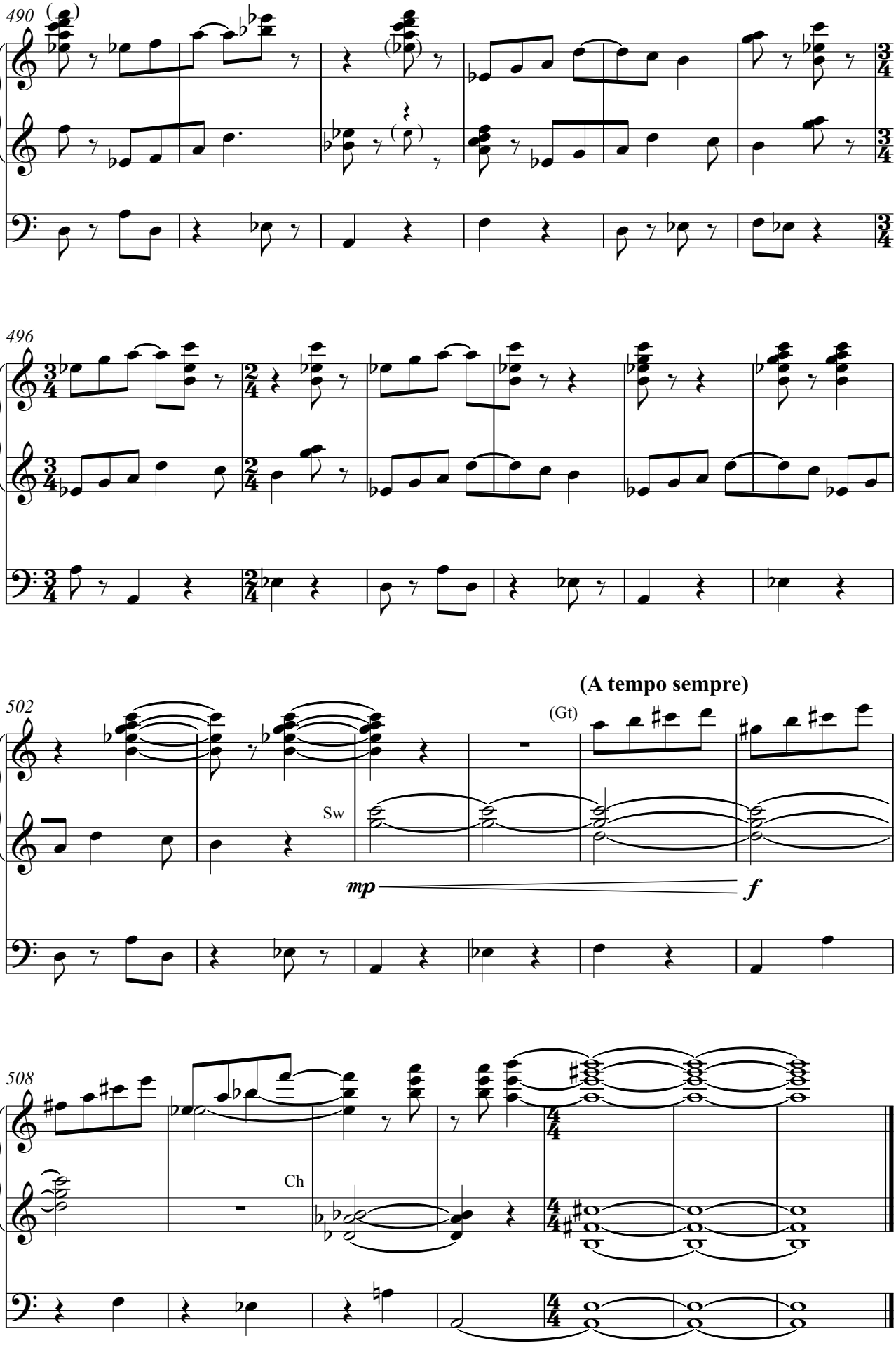
♩ = c.176







* Omit bracketed right hand notes (and substitute bracketed left hand notes where shown) if full chords are too wide to stretch



Christopher Best, 21st July 1997.
Re-typeset with revisions December 2018.

...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. 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.

Christopher Best
e: chrisbestmusic@aol.com