

Christopher Best

Isorhythms for String
Quartet
Op.4

1981

Isorhythms

for string quartet

Christopher Best

Allegro ♩ = c.138

Violin I *con sord. sul tasto* *p* *8^{va}*

Violin II *con sord. sul tasto* *p* *8^{va}*

Viola *f* *più f* *3* *sfz*

Violoncello *f* *più f* *3* *f*

Vln. I *mp* *3*

Vln. II *mp* *3* *loco* *p*

Vla. *3* *3* *mf* *3*

Vc. *3* *3* *loco*

Vln. I *normale* *loco* *p*

Vln. II *normale* *p*

Vla. *3* *ff* *3* *3*

Vc. *3* *ff* *3*

13

Vln. I

Vln. II

Vla.

Vc.

mp

espress

p

p subito

cresc.

sul tasto

3

18

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

mp

mf

mp

pesante

normale

8va

pizz.

3

22

Vln. I

Vln. II

Vla.

Vc.

ff

pesante

ff

mp

mf

senza sord.

loco

gliss.

arco

3

27

Vln. I

Vln. II

Vla.

Vc.

f

p

f risoluto

pizz.

p

arco

mf subito

f marcato

mf pesante

p

32

Vln. I

Vln. II

Vla.

Vc.

p

espress. agitato

mf

mf

mp

sfz

tr

tr

sfz

tr

35

Vln. I

Vln. II

Vla.

Vc.

fp

pp

fp

mf

f

mf

A Con Fuoco

38

Vln. I *f* *ff*

Vln. II *f* *mp* *f* *ff*

Vla. *f* *mp* *f* *ff*

Vc. *ff* *mp* *f* *ff*

41

Vln. I *ff*

Vln. II *mf* *f*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

42

Vln. I *mf* *ff*

Vln. II *f*

Vla. *arco* *ff*

Vc. *cresc.* *arco* *ff*

44

Vln. I *f* *mf* *mp* *p subito* *fff* *mp*

Vln. II *mf* *mp* *p subito* *fff* *mf agitato*

Vla. *mp* *p subito* *fff* con sord.

Vc. *mp* *p subito* *fff* *mf*

Detailed description: This system contains measures 44 through 51. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 6/8 time and consists of two systems of four measures each. The first system (measures 44-47) shows a dynamic progression from *f* to *mp*, then a sudden change to *p subito* and *fff*. The second system (measures 48-51) continues with *fff* and ends with *mp*. The Viola part includes the instruction "con sord." starting in measure 50. The Violoncello part has a *mf* dynamic in measure 51.

48

Vln. I *f* *f* *mp subito* *mf* *mf* *f*

Vln. II *f* *f* *mp subito* *mf* *mf* *f*

Vla. *mp ma risoluto* *mf*

Vc. *mf* *mf* *mf* *mf* *mf* *mf*

Detailed description: This system contains measures 48 through 51. It features four staccato staves: Violin I, Violin II, Viola, and Violoncello. The music is in 6/8 time and consists of two systems of four measures each. The first system (measures 48-51) shows a dynamic progression from *f* to *mp subito*, then *mf*, and finally *f*. The Viola part starts with *mp ma risoluto* and moves to *mf* in measure 51. The Violoncello part maintains a *mf* dynamic throughout.

52

Vln. I *fp* *fp*

Vln. II *mf* *f* *f* *sfz*

Vla. *f ben marcato* *mp* sul tasto

Vc. *mf* *mf* *mf* *mf*

Detailed description: This system contains measures 52 through 55. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 6/8 time and consists of two systems of four measures each. The first system (measures 52-55) shows a dynamic progression from *mf* to *f*, then *fp*, and finally *sfz*. The Viola part starts with *f ben marcato* and moves to *mp* in measure 55, with the instruction "sul tasto" appearing above the staff. The Violoncello part maintains a *mf* dynamic throughout.

55

Vln. I *mp* *fp* *fp* *mp* *fp*

Vln. II *mp* *mf* *f* *f*

Vla. *cresc.* *p*

Vc. *sfz* *f* *mf*

58

Vln. I *fp* *f* *mp*

Vln. II *f* *f* *f* *f*

Vla. normale *pp* *mf*

Vc. *f*

61

Vln. I *mf* *mp* *f*

Vln. II *f* *mf* *f*

Vla. *senza sord.* *f*

Vc. *cresc.*

8va

64 (8)

Vln. I *f* *sonore*

Vln. II *f* *ben marcato* *con fuoco* *ff*

Vla. *mf* *ben marcato* *f* *sonore*

Vc. *f* *cresc.* *spiccato* *mf*

C Tempo primo ♩ = c.138

67 loco

Vln. I *f* *pizz.* *arco* *mp* 3

Vln. II *ff* *mp* 3 3 3 3

Vla. *ff* *mp* 3 *p* 3

Vc. *ff* *pizz.* *arco* *fp*

71

Vln. I *f* *ff* *brillante* *f*

Vln. II *mp* *sul pont.* *normale* *ff* *f*

Vla. *f* *sfz* *ff* *f*

Vc. *mp* *sul pont.* *normale* *f*

74

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

p

mf

f

p détaché

gliss.

mf

sfz

p détaché

mf

pizz.

pp

cresc.

77

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

mf

f

ff

f

mf

sfz

arco

pizz.

arco

f

mf

ff

f

p

ff

80

Vln. I

Vln. II

Vla.

Vc.

rall.

A tempo

flautando

pizz.

arco

sul pont.

normale

ppp

arco

pizz.

arco

p

pp

p

mp

pp

normale

normale

p

mp

sul pont.

pp

sul pont.

gliss.

gliss. b

mp

arco

pizz.

arco

mp

sul pont.

pp

pp

83

Vln. I *mp*

Vln. II *sfz*

Vla. arco *mp*

Vc. pizz. *mp*

sfz

mp détaché

p

più f

86

Vln. I *sfz*

Vln. II *mf* *sfz* *sfz*

Vla. *sfz*

Vc. *mf*

mf

marcato

89

D $\text{♩} = \text{c.}104$

Vln. I *ffp*

Vln. II *mp espress.*

Vla. *ff p* *staccato sempre*

Vc. *mp espress.*

91

Vln. I *p* *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

93

Vln. I *mf*

Vln. II *mp*

Vla. *più f*

Vc. *mp* *p*

95

Vln. I *mf* *più f* *p* *mf*

Vln. II *mp espress.*

Vla. *legato*

Vc. *sfz* *mp espress.*

97

Vln. I *sempre staccato*

Vln. II *mp*

Vla. *mf mp*

Vc. *mf*

99

Vln. I *più f*

Vln. II *mp ma marcato*

Vla. *f mp*

Vc. *mp*

101

Vln. I

Vln. II *mf espress.*

Vla. *mf f*

Vc. *mp ma marcato mf espress.*

103

Vln. I

Vln. II

Vla.

Vc.

E Tempo primo ♩ = c.138

105

Vln. I

Vln. II

Vla.

Vc.

108

Vln. I

Vln. II

Vla.

Vc.

sul tasto flautando

111

Vln. I *f* 5 *mf* *mp* *p subito* *f* *pp* 3 3 3

Vln. II *mf* 5 *mp* *p subito* *f* *pp* 3 3 3

Vla. *mp* *p subito* *f* *mp*

Vc. *mp* *p subito* *f* pizz. *mp*

114

Vln. I *mf* 3 *p* 3 3 *mf* 3 *mp* 3 *mf* 3 3 3

Vln. II 3 3 *cresc poco a poco* 3 3 3 *mf* 3 3 3 *sul tasto*

Vla. *giocososo* 3 3 3 3 3

Vc. *mf*

117

Vln. I 3 3 *f* 3 *dim. poco a poco* 3 3 3 3 3

Vln. II 3 3 *p* 3 *mf* 3 *p* 3 3 3 3 3

Vla. *mf* 3 *p*

Vc. *mp*

120

sul tasto

Vln. I *mp* *mf* *p* *mf* *p* *mp* *mf*

sul pont.

Vln. II *mp*

Vla. *mp* *mf* *f*

Vc.

124

normale

Vln. I *agitato* *f* *f* *p* *f*

normale

Vln. II *legato* *mp*

Vla. *mf* *arco sul tasto* *mp*

Vc. *arco sul tasto*

128

Vln. I *mp subito* *mf* *mf* *marcato con spirito*

Vln. II

Vla. *mf*

Vc. *mp* *fp* *cresc.*

131

Vln. I

Vln. II

Vla.

Vc.

f

cresc.

ffp

f

sfz

cresc.

ffp

p sotto voce

mf

normale (h)

pizz.

arco

f

ffp

p

mf

137

Vln. I

Vln. II

Vla.

Vc.

con sord.

sfz

mf

mp

sul tasto

mf

p

pizz.

arco

mp martellato

pizz.

p subito

risoluto

143

Vln. I

Vln. II

Vla.

Vc.

non vib.

non espress.

mp

non vib.

p

con sord.

cresc. poco a poco

non espress.

mf risoluto

arco

mf

148

Vln. I *dim. poco a poco* *tr.* normale *ppp* *mf*

Vln. II *dim. poco a poco* normale *ppp* *mf* 3

Vla. *f* *marcato* *piùf* 3 3 *ffp* *mfp* *mp*

Vc. *f* *piùf* *pizz.* *arco* *ffp* *mfp*

154

Vln. I *mp* *p* *pizz.* *arco* *secco* *pizz.*

Vln. II *mp* 5 *p* *secco* *pizz.* *arco*

Vla. *p* *secco* *pizz.* *arco* 3

Vc. *mp* *p*

poco rall.

G Andante tranquillo ♩ = c.84

159 *senza sord.* *arco* *pp*

Vln. I *pp*

Vln. II *senza sord.* *pp*

Vla. *pp*

Vc. *pp*

Musical score for measures 163-165. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 6/8. Measure 163 starts with a 6/8 time signature and a *mf* dynamic. Measure 164 changes to a 4/8 time signature with a *ppp* dynamic. Measure 165 returns to 6/8 with a *ff* dynamic. Vln. I and Vln. II have long slurs across measures 163 and 164. Vln. II has a *mf* dynamic in measure 165. Vla. has a *mf* dynamic in measure 163 and *ppp* in measure 164. Vc. has a *mf* dynamic in measure 163 and *ppp* in measure 164. In measure 165, Vc. has a *f* dynamic and a *pizz.* marking.

Musical score for measures 166-168. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 6/8. Measure 166 starts with a *p* dynamic. Measure 167 has a *mf* dynamic. Measure 168 has a *mf* dynamic. Vln. I has a long slur across measures 166 and 167. Vln. II has a *p* dynamic in measure 166 and *mf* in measure 167. Vla. has a *pizz.* marking in measure 166 and *mf* in measure 167. Vc. has a *p* dynamic in measure 166 and *mf* in measure 167. In measure 168, Vc. has an *arco* marking.

Musical score for measures 169-171. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 5/8. Measure 169 starts with a *mp* dynamic. Measure 170 has a *sfz* dynamic. Measure 171 has a *ff* dynamic. Vln. I has a *tr* marking in measure 169 and *sfz* in measure 170. Vln. II has a *tr* marking in measure 169 and *mf* in measure 170. Vla. has an *arco* marking in measure 170 and *f* in measure 171. Vc. has a *f* dynamic in measure 169 and *ff* in measure 170. In measure 171, Vc. has a *f* dynamic and a *3* marking. The score ends with a *rall.* marking in measure 170 and *A tempo* in measure 171.

...unique sonorities and an engaging sound world...

William Sleath (flautist)

... the type of new music that JAM prides itself on supporting...

Edward Armitage, Chairman John Armitage Memorial Concert Series

... mature and powerful work...

Dance Europe

...proof that contemporary music can succeed on all fronts....

Sound and Music

...courageous in its simplicity...

Sound and Music

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 Moul. 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 '**Once It Is Over**' and extended 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