

Christopher Best

At The Eleventh Hour

Op.2

for piano

1979 (revised 2009)

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for piano

Christopher Best

Largo (♩ = c.52) accel.

rit. A tempo

The first system of the score is written for piano in 6/4 time. It begins with a *pp* dynamic and a *Largo* tempo. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics range from *pp* to *mf*. The system concludes with a *rit.* marking and a *Red.* (ritardando) line.

rit. Poco meno mosso

Tempo primo poco accel.

The second system starts at measure 4. It features a *martellato* triplet in the right hand and a *ppp* dynamic in the left hand. The tempo is *rit.* *Poco meno mosso*. Dynamics include *ppp*, *p legato*, *mf*, and *pp*. The system ends with a *Red.* marking.

più mosso

8^{va}

rall.

allargando

The third system starts at measure 7. It is marked *più mosso* and *8^{va}*. The tempo is *Tempo primo*. Dynamics include *f*, *ben marcato*, *animato*, and *mf*. The system concludes with *rall.* and *allargando* markings, and measure numbers 16 and 17.

molto accel.

A tempo

The fourth system starts at measure 9. It features a *molto accel.* marking. Dynamics include *f*, *p legato*, and *pp*. The system concludes with a *Red.* marking and measure numbers 16 and 17.

11

mf p mf p pp mf 3

Red.

Detailed description: This system contains measures 11 through 16. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 4/4 to 3/4 at measure 13. Dynamics include *mf*, *p*, *pp*, and *mf*. There are trills in measures 11, 12, and 15. A triplet of eighth notes is in measure 15. Pedal markings are present in measures 11, 12, 15, and 16.

13

rall. A tempo

energico f mf

8va

marcato 3 3

Red.

Detailed description: This system contains measures 13 through 16. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 13/16 to 2/4 at measure 14. The tempo marking changes from *rall.* to *A tempo*. The dynamic *energico* is used in measure 13. A *8va* marking is above measure 14. Dynamics include *f*, *mf*, and *marcato*. Triplet markings are in measures 14 and 15. Pedal markings are present in measures 13, 14, and 15.

15

(8)

f mf

3 3 3

marcato

Red.

Detailed description: This system contains measures 15 through 16. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 3/8 to 2/4 at measure 16. Dynamics include *f* and *mf*. Triplet markings are in measures 15 and 16. A *marcato* marking is in measure 16. Pedal markings are present in measures 15 and 16.

17

mf mp

3 3 3

marcato

Red.

Detailed description: This system contains measures 17 through 18. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 3/8 to 2/4 at measure 18. Dynamics include *mf* and *mp*. Triplet markings are in measures 17 and 18. A *marcato* marking is in measure 18. Pedal markings are present in measures 17 and 18.

19

f marcato poco dim. pp subito

3 3

una corda

Detailed description: This system contains measures 19 through 20. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 3/8 to 4/4 at measure 19. Dynamics include *f marcato*, *poco dim.*, and *pp subito*. Triplet markings are in measures 19 and 20. The instruction *una corda* is at the bottom. Pedal markings are present in measures 19 and 20.

21 *rall.* (♩ = c.40) *rit. A tempo accel.*

dolce legato *ppp* *fff*

Ped. *Ped.*
tre corde

23 *A tempo* *rall.* *poco accel.* *Con moto (tempo primo)*

f *cantabile* *mp* *sfz* *cresc* *mf* *martellato ma non troppo*

25 *Più mosso* (♩ = c.92) *rall.*

pp legato *mf desto* *8va* *ben marcato*

28 (8) *rall.* *Tempo primo molto accel.* *A tempo*

mp *f* *Ped.*

30 *p legato* *risoluto*

p legato *risoluto*

Più mosso A tempo

32

pp *p* *ff* *mp*

4:3 4:3 4:3 4:3 6 6

Ped. Ped.

Più mosso A tempo

35

f *p*

6 6 4:3 4:3 4:3

5:4 4:3

Ped.

Meno mosso (♩ = c.45)

38

ppp *p* *pp* *mp*

3

Ped.

rit. . . A tempo

40

p *p*

4:3 4:3 4:3

5:4 4:3

Ped.

Più mosso rall. . . Tempo primo (♩ = c.52)

43

pp *f* *p* *cresc.* *mf marcato*

6 6 4:3 4:3 4:3 4:3

5:4 3

Ped.

Più mosso (♩ = c.60) **rall.** - - - - -

46

f sfz ms energico sfz ms sfz mp

Ped. Ped. Ped.

Molto meno mosso (♩ = c.36)

48

brillante

Ped.

Con moto

52

marcato espress.

Ped.

54

p legato sfz

Ped.

55

poco rall.

Ped.

Poco meno mosso

A tempo

56 *mp* *mf* *Ped.*

molto rall..

$\text{♩} = \text{♩} (\text{♩} = c.40)$

rit.,

58 *staccato* *Ped.*

Tempo primo

60 *pp* *cresc. poco a poco (p)* *(mp)* *(mf)*

8^{va}

61 *f détaché* *mf* *mp* *Ped.*

63 *p* *pp* *4:3* *4:3* *pp* *Ped.*

poco rall.

66

mf p *mf* *f*

Ped.

A tempo

Più mosso

A tempo

68

pp *cresc.* *mf* *sfz* *f* *ff* *sfz*

Ped.

accel.

(♩ = c.120)

Tempo primo (♩ = c.52)

71

p *ff*

Ped.

74

8va

76

mf *pp*

Ped.

rall. Meno mosso

87

Ped. _____

Ped. _____

Ped. _____

A tempo rall. A tempo rall. A tempo

90

p *ppp* *pppp* *a niente*

lunga

Ped. _____

Ped. _____

una corda

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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