

sometimes  
they think  
they are  
actually  
reaching  
the top

(2019)  
work-in-progress  
melody by Navid Talebanfard  
various and sundry reworkings thereof by Andrea La Rose





# sometimes they think they are actually reaching the top

I.

Andrea La Rose  
Navid Talebanfard

Flute

Violin

Guitar

6

1

2

3

4

5

sometimes they think they are actually reaching the top

- A) Play each box once, in order, holding each note as long as the flute can.
- B) Play box 1, then any box, then 1 again, then any other box, and so on, until you've played all the boxes. In addition to the boxes, you rest once and you improvise once. End on box 1. This makes a total of 15 events. Each player navigates this process in their own time. If you finish first or second, keep repeating (or sustaining) box 1. The last person should cue the return to...
  - A) starting on box 2 and ending on box 6.

II.

**Cantabile** ♩ = 40

F                    A m                    B♭                    D°                    E♭

Violin  
(with guitar accompaniment)

6                    C m                    F                    A m                    D°

11                    G°                    n.c.                    C                    A m                    G m

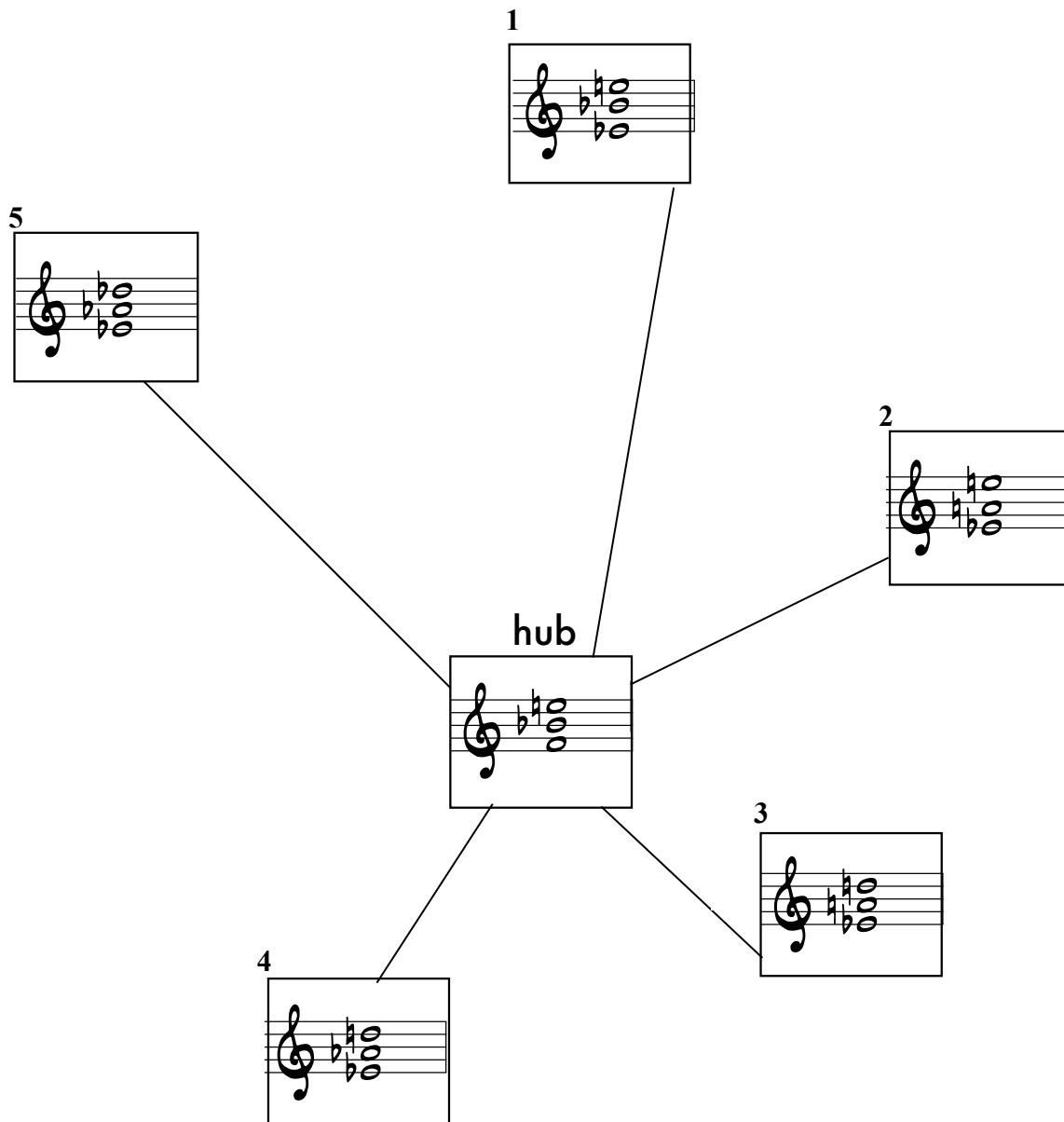
16                    A♭+                    B♭                    A m                    F                    B♭

21                    G°                    A♭                    G m                    B♭                    A m

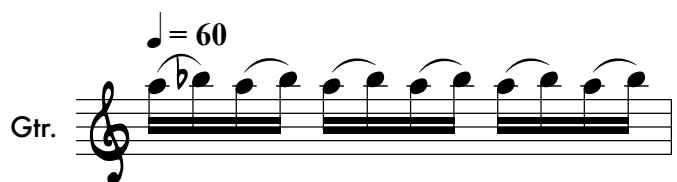
26                    E♭                    rit.                    D m

### III.

Guitar begins improvising freely, alone, 30"+ and continues as flute & violin enter. End improvisation with the figure at the bottom of the page.



Flute and violin play hub, ppp tremolo for as long as the flute can go. Then play box 1 in the same way. Then return to the hub. Then play box 2 in the same way, and so on. After all five chords have been played, each person can play the chords in any order in their own time, always returning to the hub. Listen for guitar's closing figure (below), return to hub and fade out. When ready, violin starts the canon on the next page.



## III.

$\text{♩} = 60$

Fl.  $\frac{3}{4}$  -  $mf$

Vln.  $\frac{3}{4}$   $f$

Gtr.  $\frac{3}{4}$   $pppp$   $f$

6

Fl.

Vln.

Gtr.

11

Fl.

Vln.

Gtr.

## III.

16

Fl. Vln. Gtr.

21

Fl. Vln. Gtr.

26

Fl. Vln. Gtr.

31

Fl. Vln. Gtr.

6 pp

## IV.

- Repeat brackets are ad libitum – see how long you can go for.
- "Glitch" = as you repeat, start introducing little imperfections into the repetitions: you can change tempo, rhythm, sound quality. Break apart from each other. Think like faulty machinery.
- Starting in rehearsal 3, the two parts have an uneven number of beats to create polymetry.

**(1)**       $\text{♩} = 84$

**(2)**

glitch

**(3)**

5

**(4)**      5

*diminuendo over the course of many repetitions*

**(5)**      *crescendo over the course of many repetitions*

**(6)**

f

5

**(7)**

**(8)**

**(9)**      long

glitch

## IV.

(10) long                                      glitch                                      (11) long                                      glitch

Fl.  
Vln.

(12) long                                      (13) ( $\text{d} = \text{d}$ )  
d. = 56  
Fl.  
Vln.

Fl.  
Vln.

Fl.  
Vln.

Fl.  
Vln.

## IV.

14

*crescendo over the course  
of many repetitions  
accel.*

Fl.

Vln.

(♩ = ♩) ♩ = 84 accel.

♩ = 120+

5

ff

5

ff

Repeat and accelerando until  
overlapping, then suddenly cut off.

# V.

**A**  $\text{♩} = 100$

Violin starts alone for about 30", then flute and guitar loop each cell many times, moving forward and backward through the sequence of loops (you can go through the sequence once or many times, ad lib.). Flute and guitar do not have to move on to the next group of loops exactly together. Flute will cue section B, by beginning to improvise. Again, the change to B does not have to be precisely together; each person transists when ready.

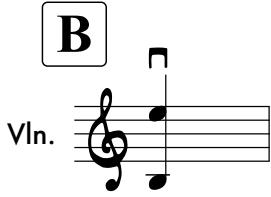
(a)

(b)

(c)

(d)

## V.

**B**

Flute improvises, while violin & guitar continue in the same manner as A. Flute ends improvisation with the gesture below. While flute holds, guitar cues C. It's okay if there is a pause in the violin & guitar between B and C; or you can go right into it.

Musical notation for section B. The guitar part (Gtr.) shows a sixteenth-note loop with dynamic *mp*. The flute part (Fl.) shows a sustained note with dynamic *mp*.

Musical notation for section B. The flute part (Fl.) shows a sixteenth-note loop starting with a dynamic *f*.

**C**

Repeat each loop as long as you can. Once guitar has reached *mf* or *f* in last loop, violin begins improvising and flute & guitar move on to D.

Musical notation for section C. It features three staves: Flute (Fl.), Violin (Vln.), and Guitar (Gtr.). The Violin and Guitar parts both have dynamics *pizz.* and *ppp*. The Flute part has a sustained note. A note in the Violin part is marked *ppp*. A dynamic instruction *slowly crescendo over many repetitions* is placed near the end of the section.

**D**

Like section B, but with violin improvisation. Violin ends with the gesture below and will cue section E. There can be a pause or not.

Musical notation for section D. The flute part (Fl.) shows a sixteenth-note loop with dynamic *mp*. The guitar part (Gtr.) shows a sixteenth-note loop with dynamic *mp*.

Musical notation for section D. The violin part (Vln.) shows a sixteenth-note loop starting with a dynamic *f*.

**E**

Repeat each cell as long as you can — get into a groove. Stay pp.

(a)

Fl. 

Vln. 

Gtr. 

(b)

Fl. 

Vln. 

Gtr. 

(c)

Fl. 

Vln. 

Gtr. 

(d)

Fl. 

Vln. 

Gtr. 

V.

(e)

Fl.  
Vln.  
Gtr.

(f)

Fl.  
Vln.  
Gtr.

(g)

Fl.  
Vln.  
Gtr.

(h)

Fl.  
Vln.  
Gtr.

V.

(i)

Fl.

Vln.

Gtr.

(j)

Fl.

Vln.

Gtr.

(k)

Fl.

Vln.

Gtr.

(l)

Fl.

Vln.

Gtr.

V.

(m)



A musical score for three instruments: Flute (Fl.), Violin (Vln.), and Guitar (Gtr.). The score consists of three staves, each with a treble clef and a key signature of one flat. The music is divided into measures by vertical bar lines and repeat signs. The Flute and Violin play eighth-note patterns, while the Guitar provides harmonic support with sixteenth-note patterns. The score is presented in a single system, likely indicating a continuous performance.