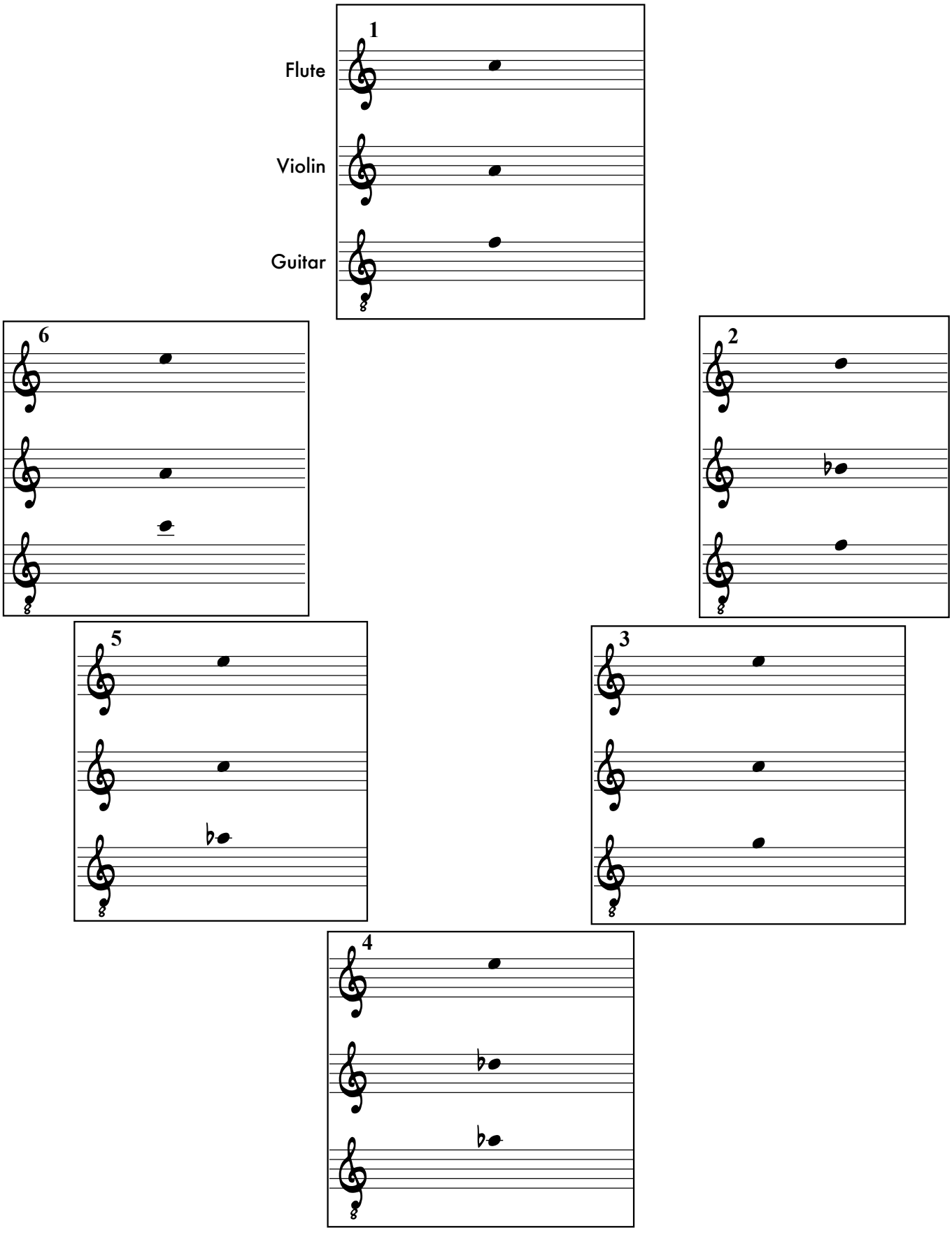
sometimes they think they are actually reaching the top

(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



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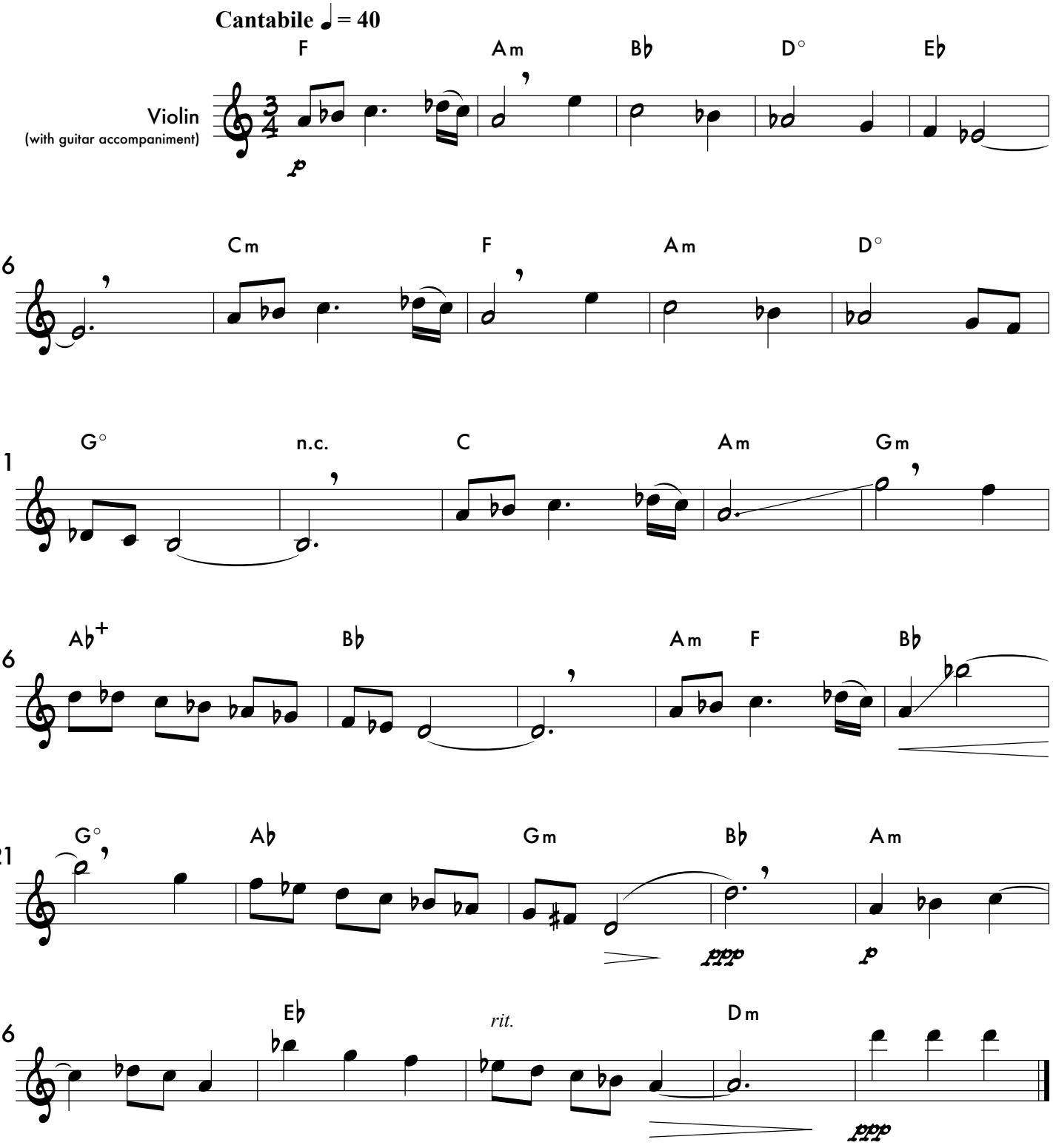
A) Play each box once, in order, holding each note as long as the flute can.

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...

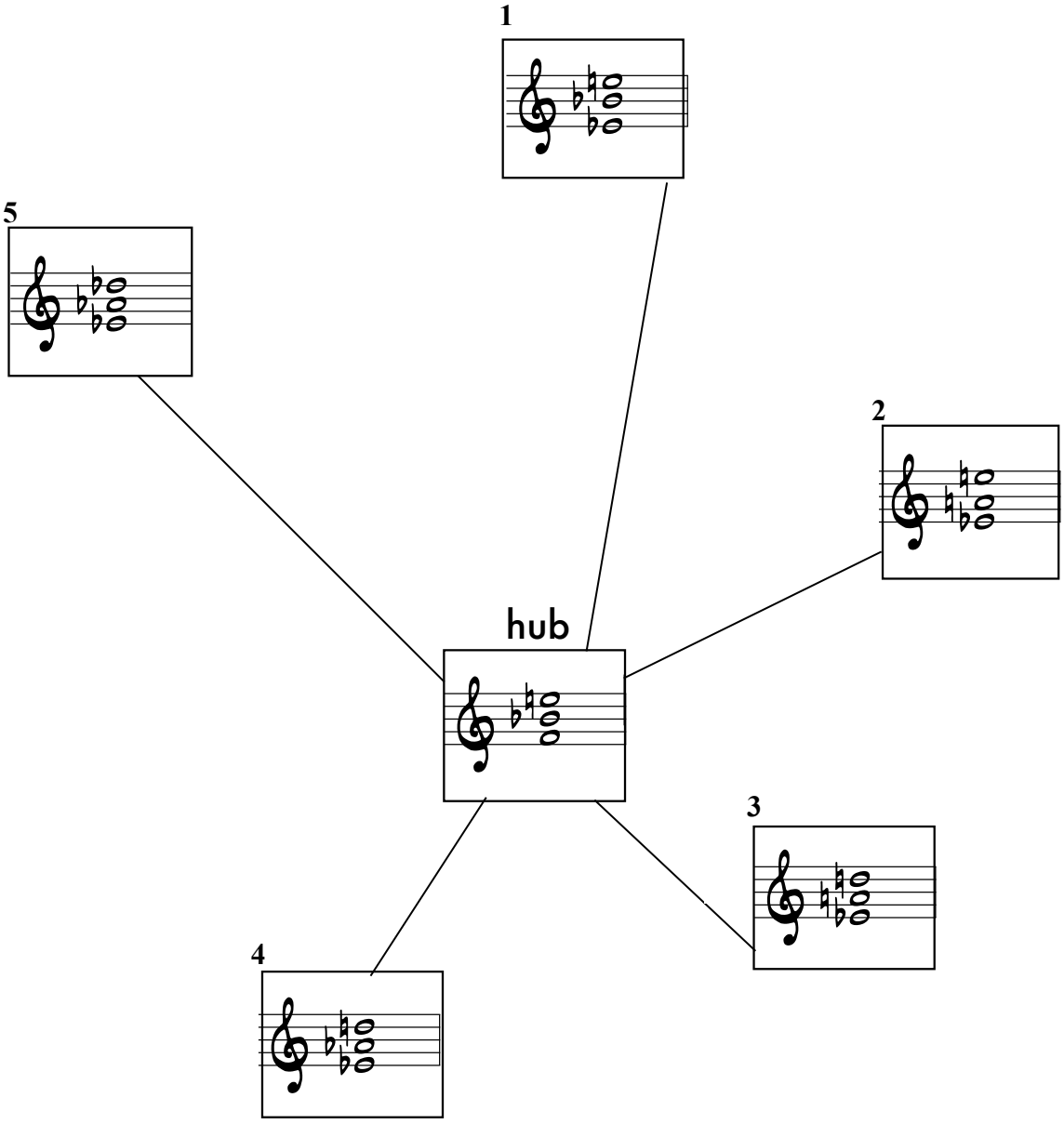
A) starting on box 2 and ending on box 6.

II.

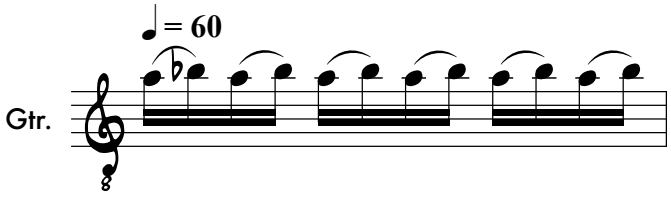

Cantabile ♩= 40
F
Am
B♭
D°
E♭
Violin
(with guitar accompaniment)
p
6
Cm
F
Am
D°
11
G°
n.c.
C
Am
Gm
16
A♭+
B♭
Am
F
B♭
21
G°
A♭
Gm
B♭
Am
ppp
p
26
E♭
rit.
Dm
ppp

III.

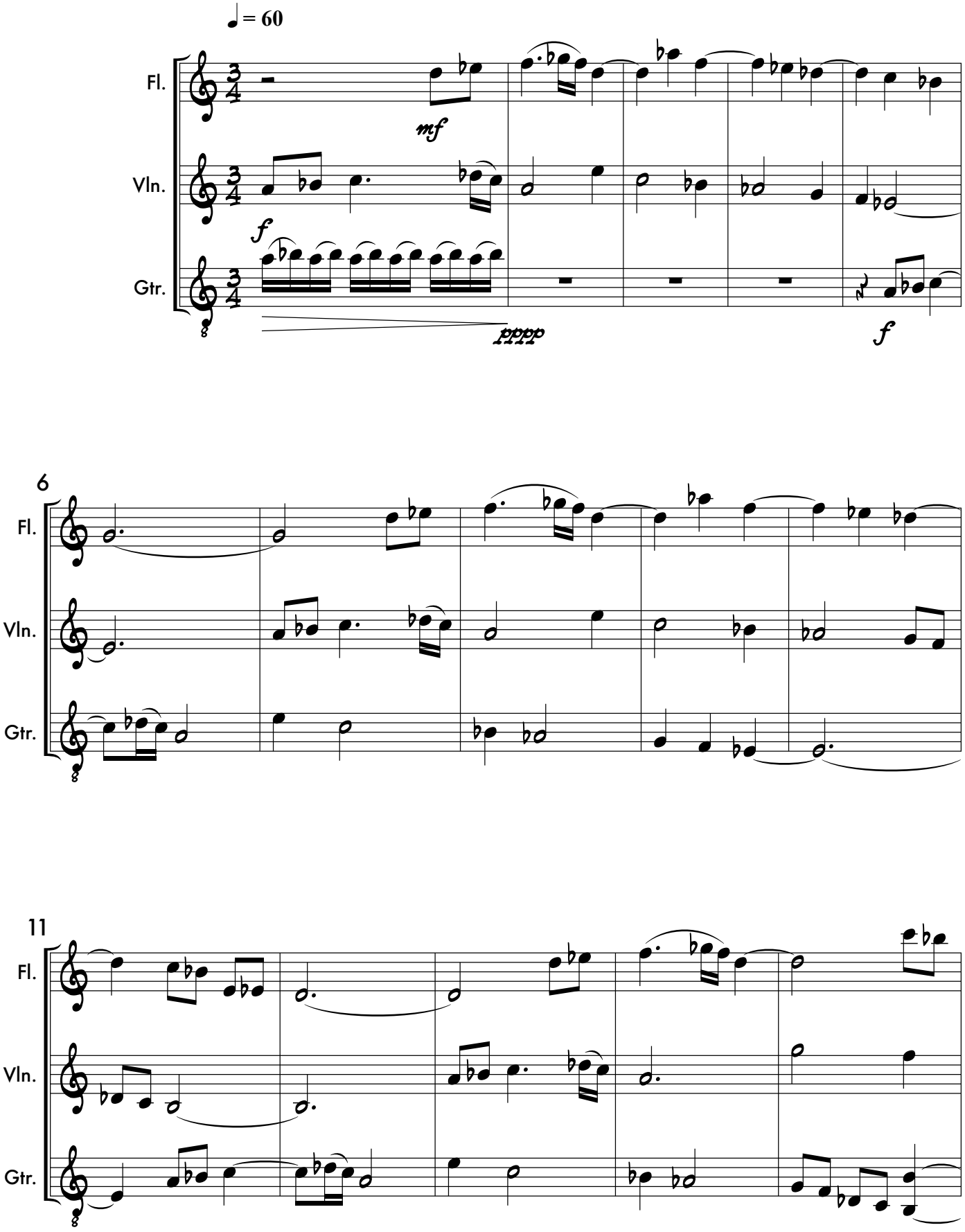
Guitar begins improvising freely, alone, 30"+ and continues as flute & violin enter. End improvisation with the figure at the bottom of the page.

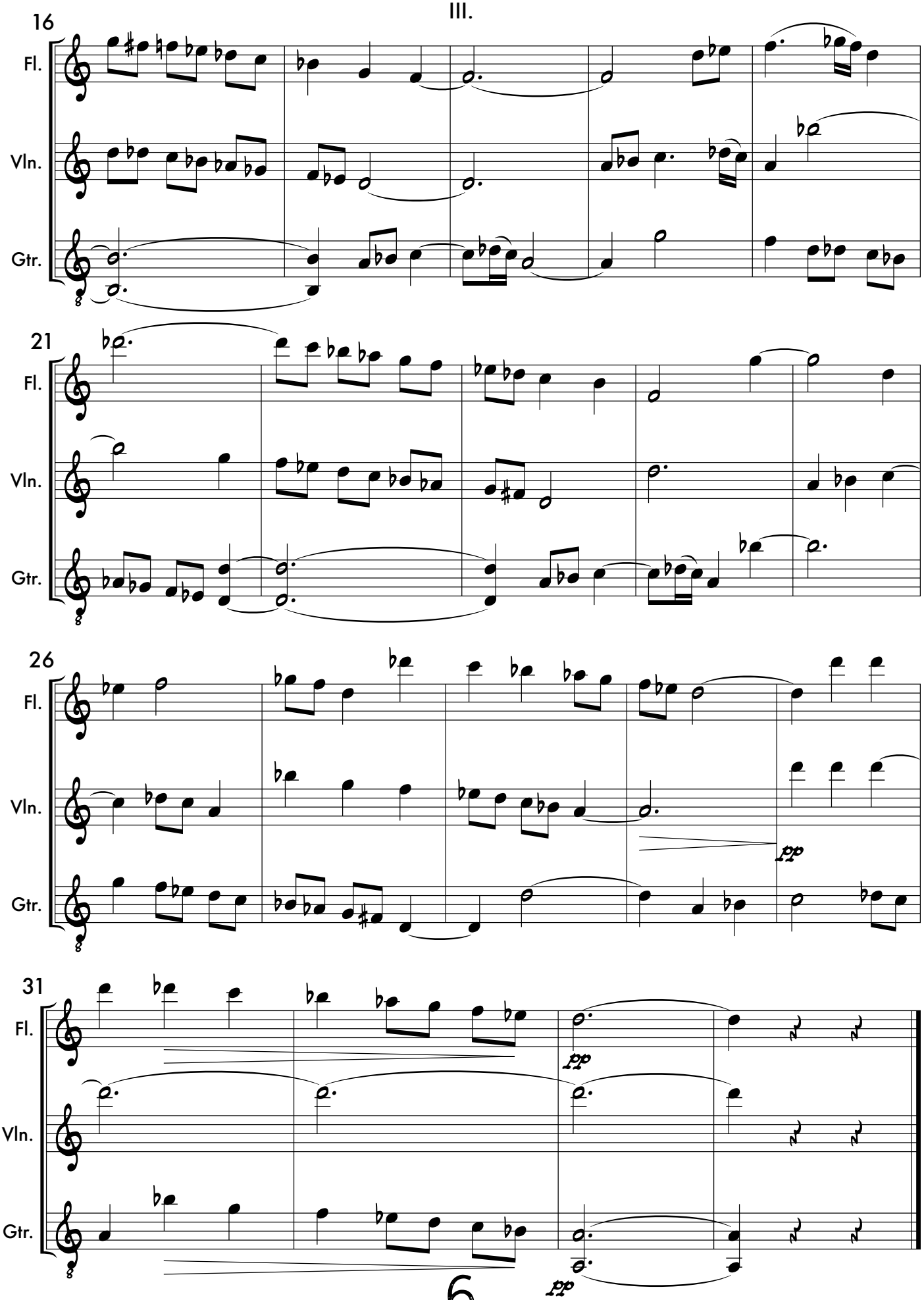


Flute and violin play hub, ppp tremolo for as long as the flute can go. Then play box 1 in the same way. Then return to the hub. Then play box 2 in the same way, and so on. After all five chords have been played, each person can play the chords in any order in their own time, always returning to the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



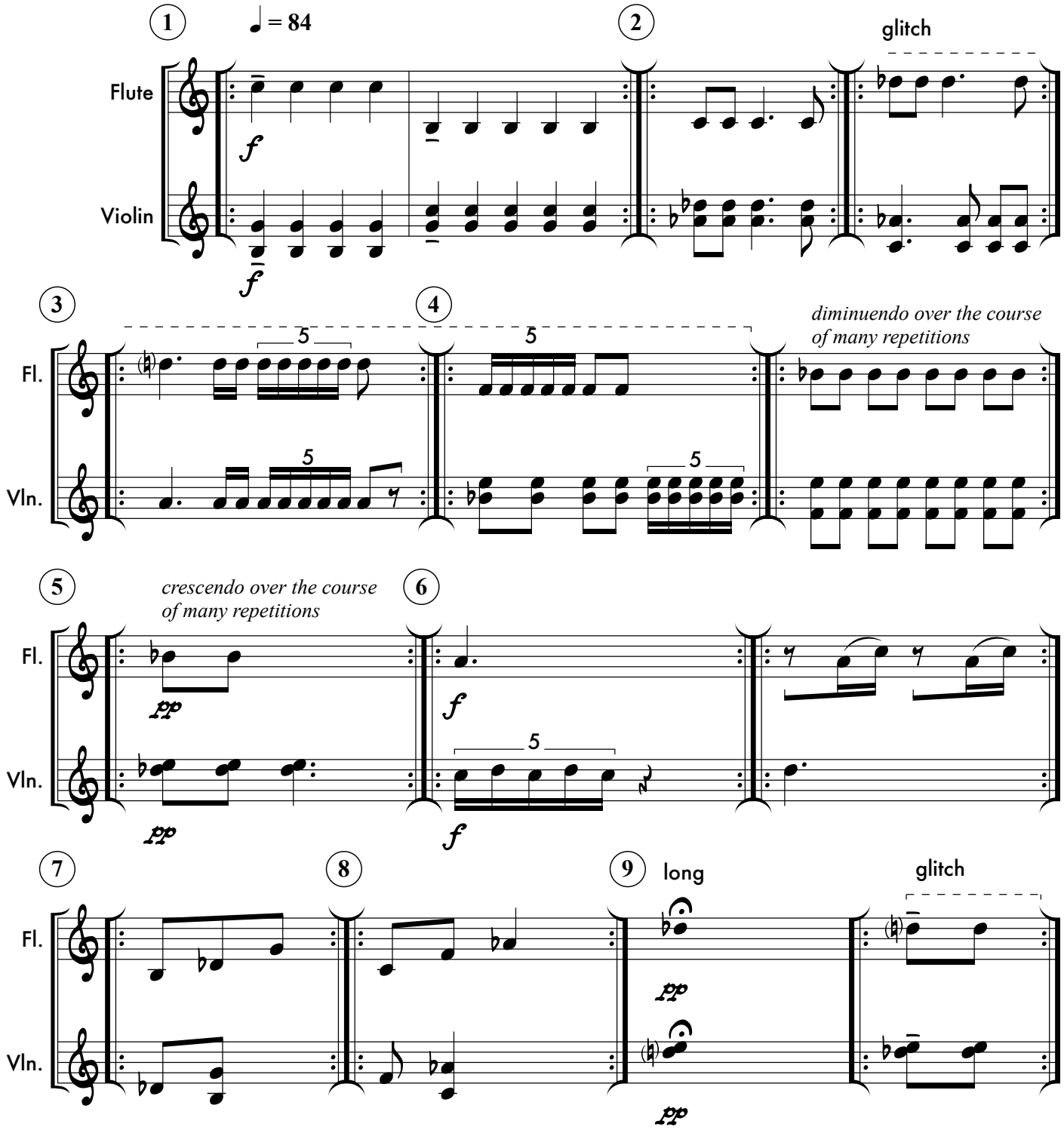
III.

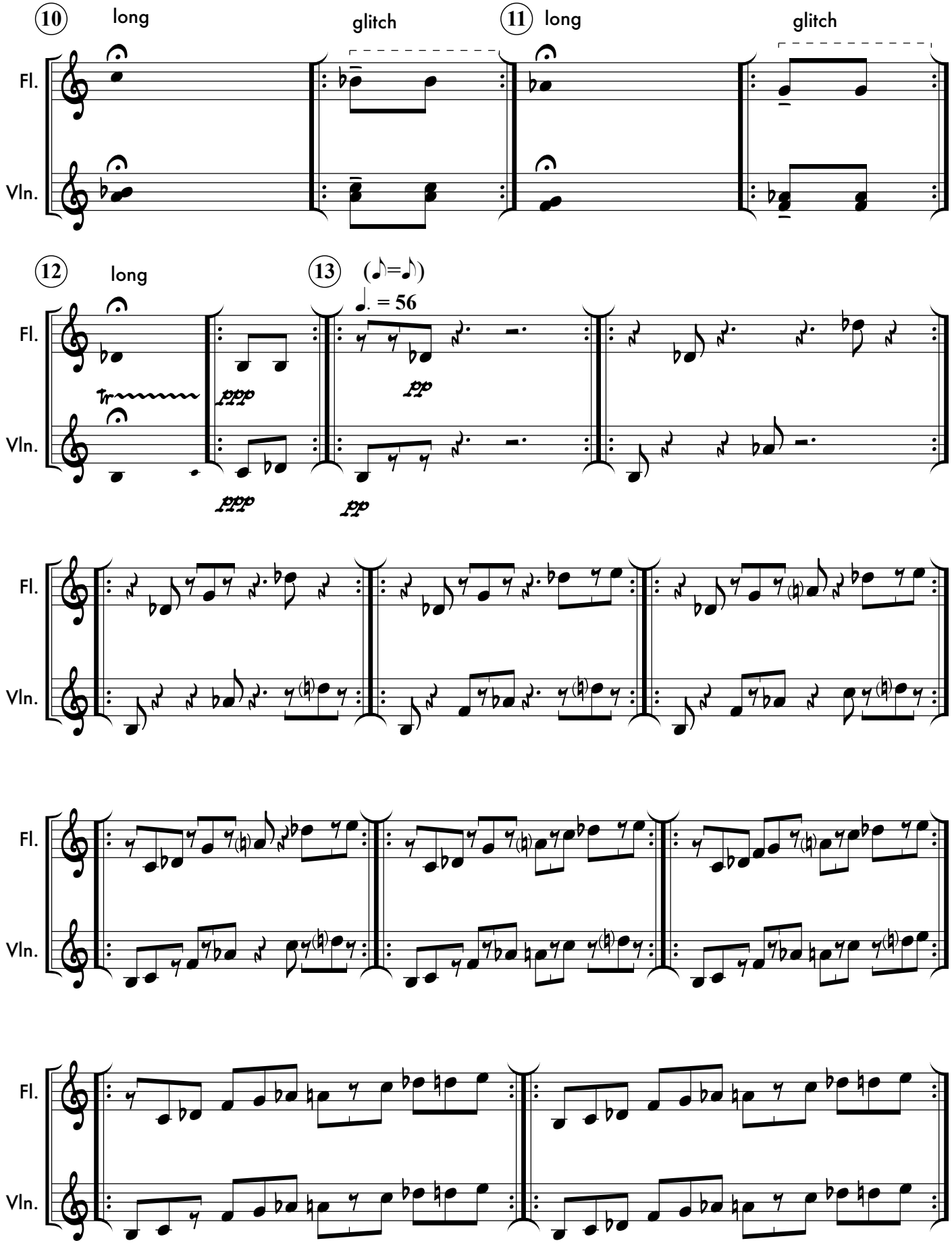


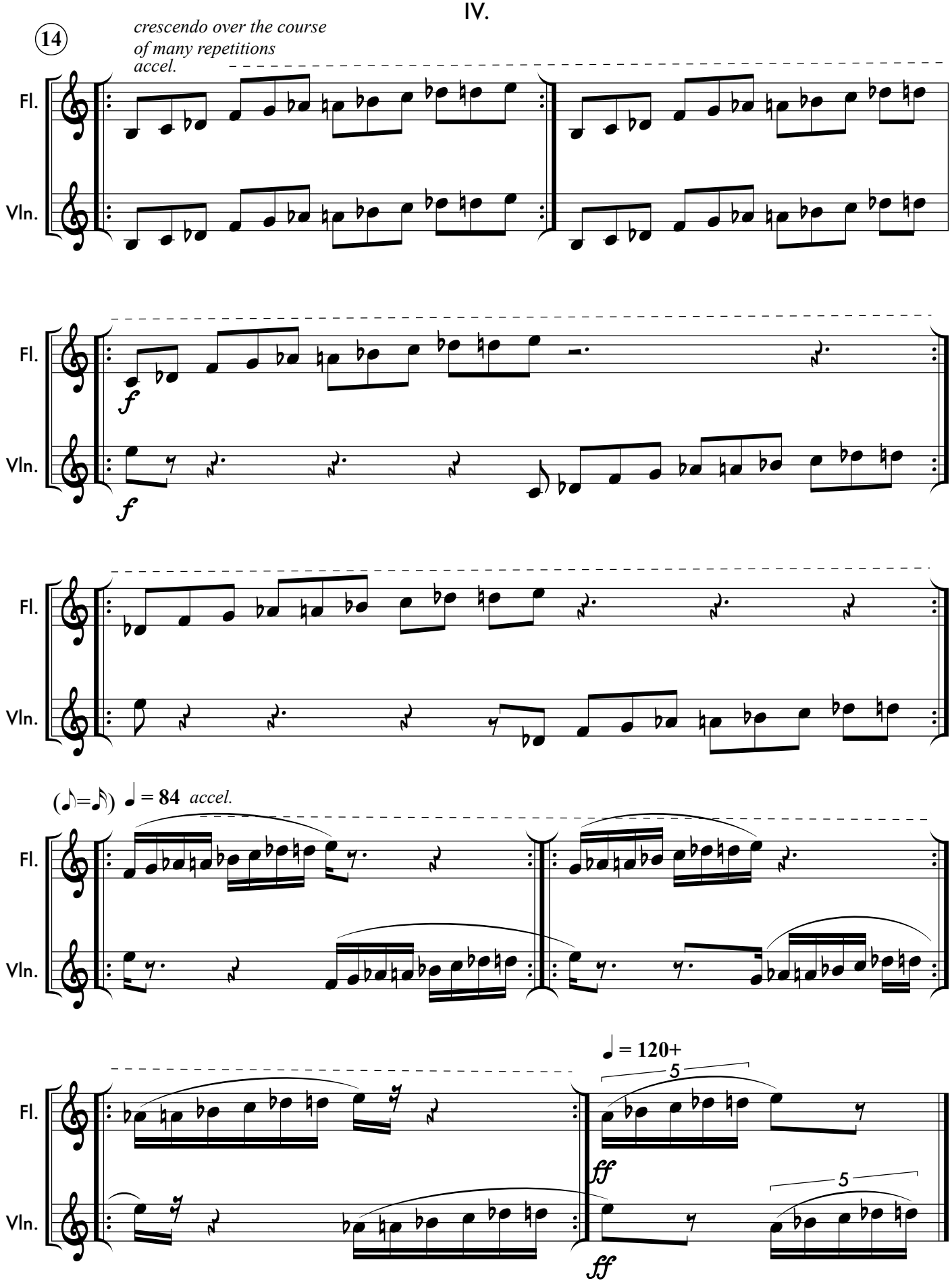

16
Fl.
Vln.
Gtr.
21
Fl.
Vln.
Gtr.
26
Fl.
Vln.
pp
Gtr.
31
Fl.
pp
Vln.
Gtr.
pp

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.



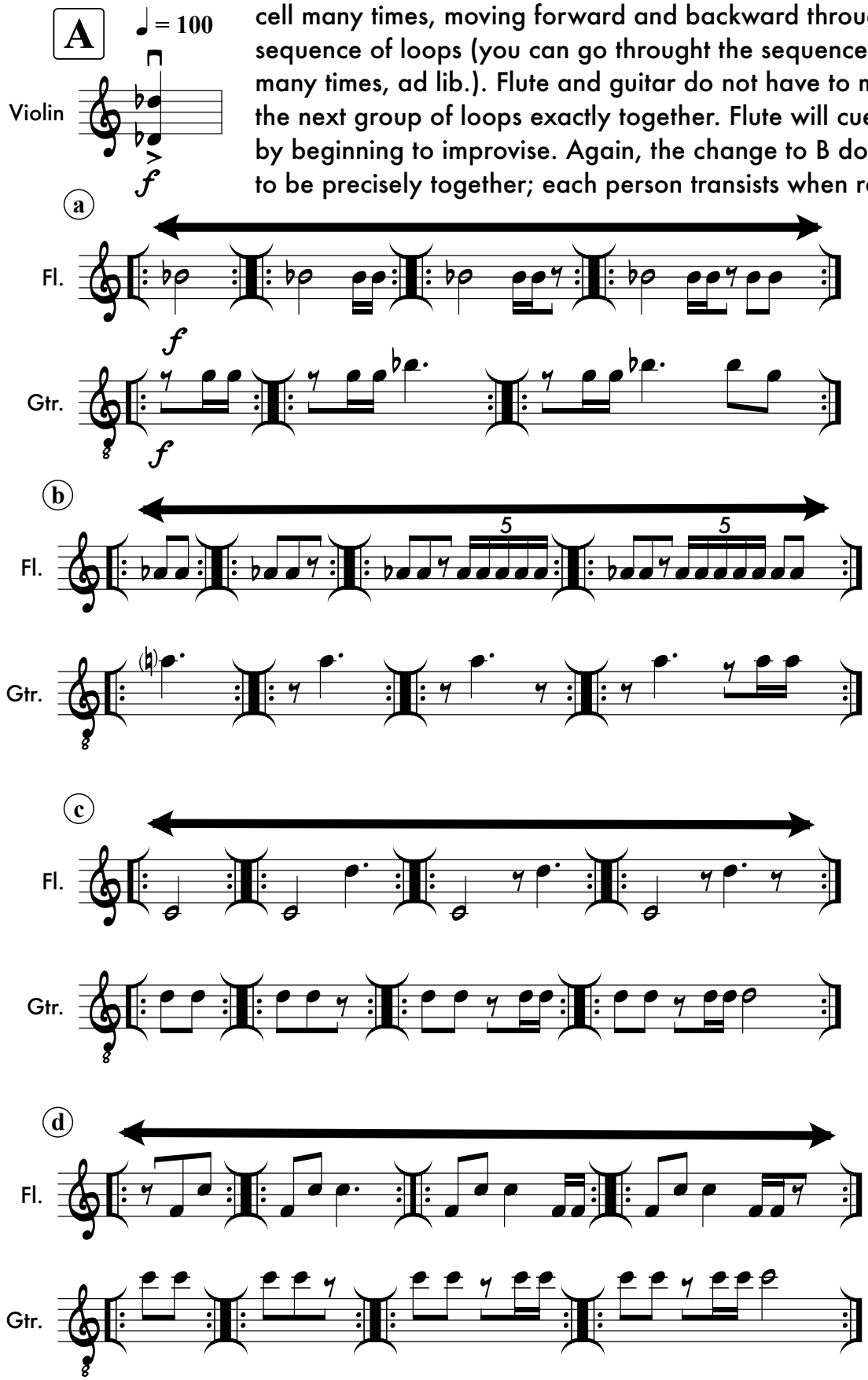

10
long
glitch
11
long
glitch
12
long
13
(♪=♪)
♩. = 56
Fl.
Vln.
ppp
pp



Repeat and accelerando until overlapping, then suddenly cut off.

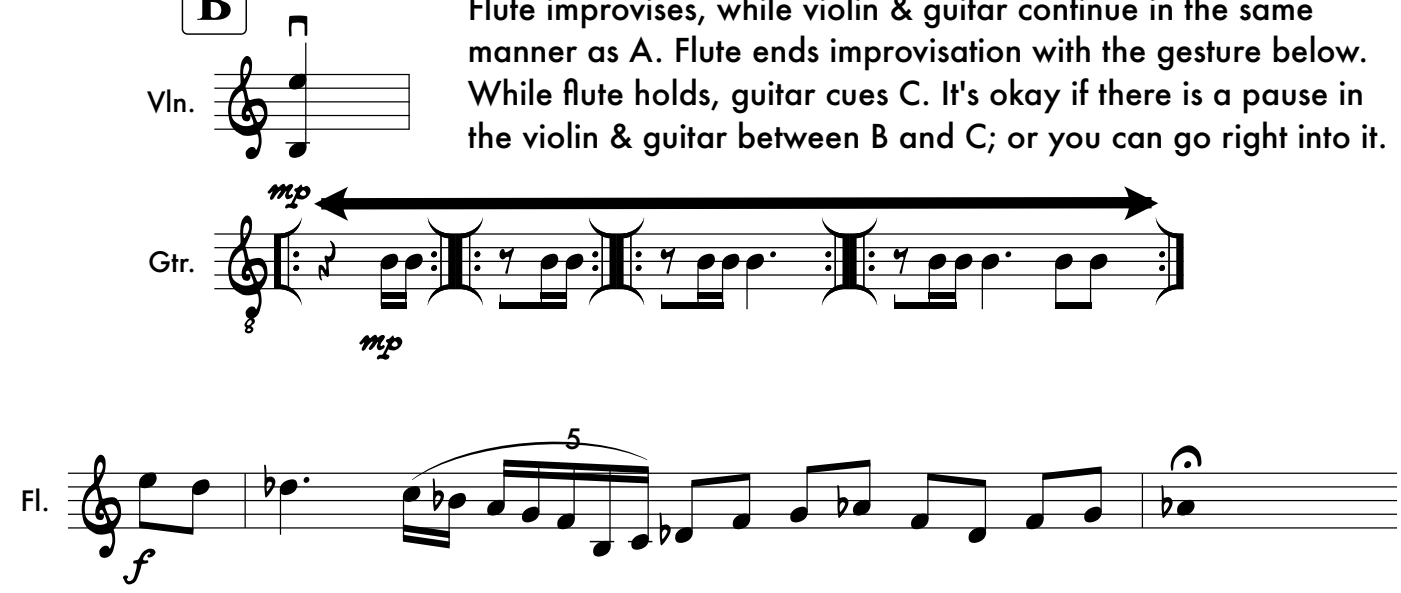
V.

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 throught 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.



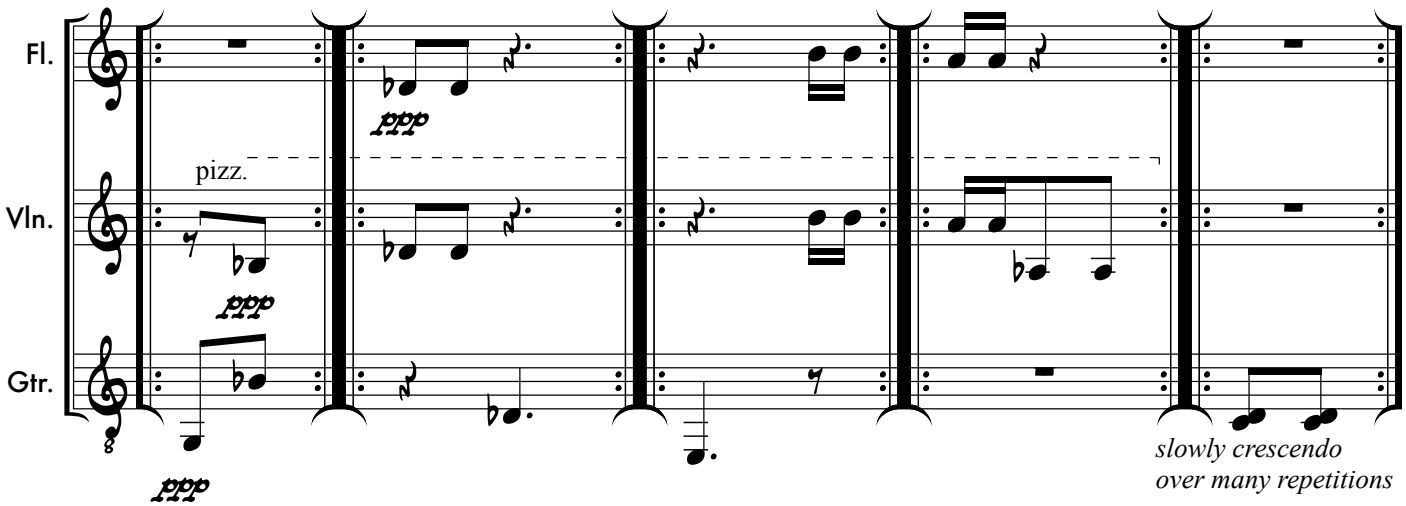
B

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.



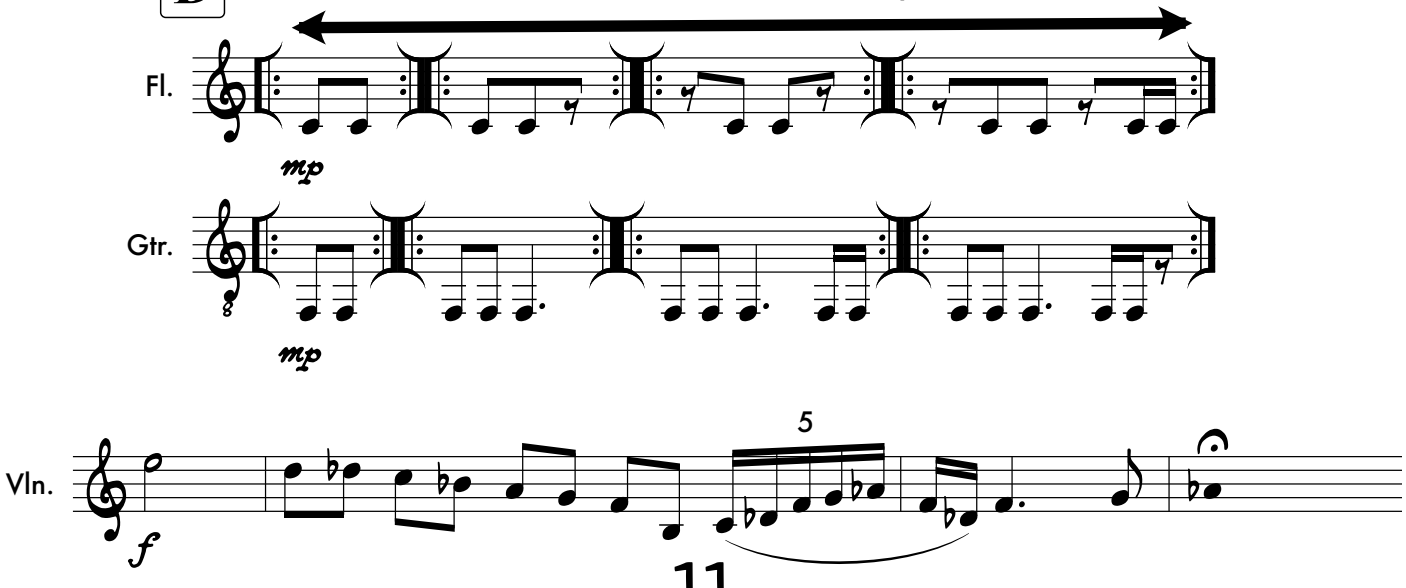
C

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.



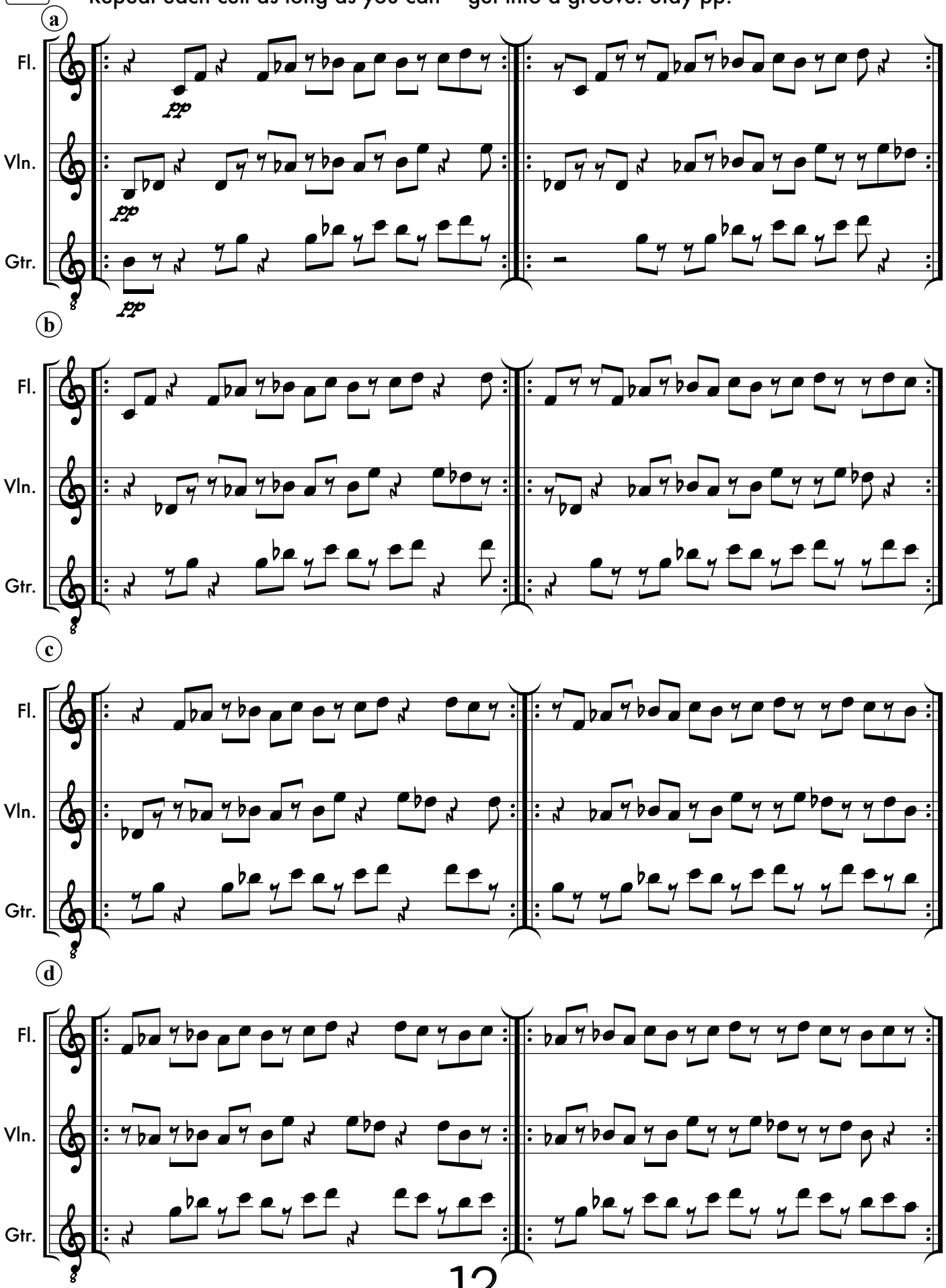
D

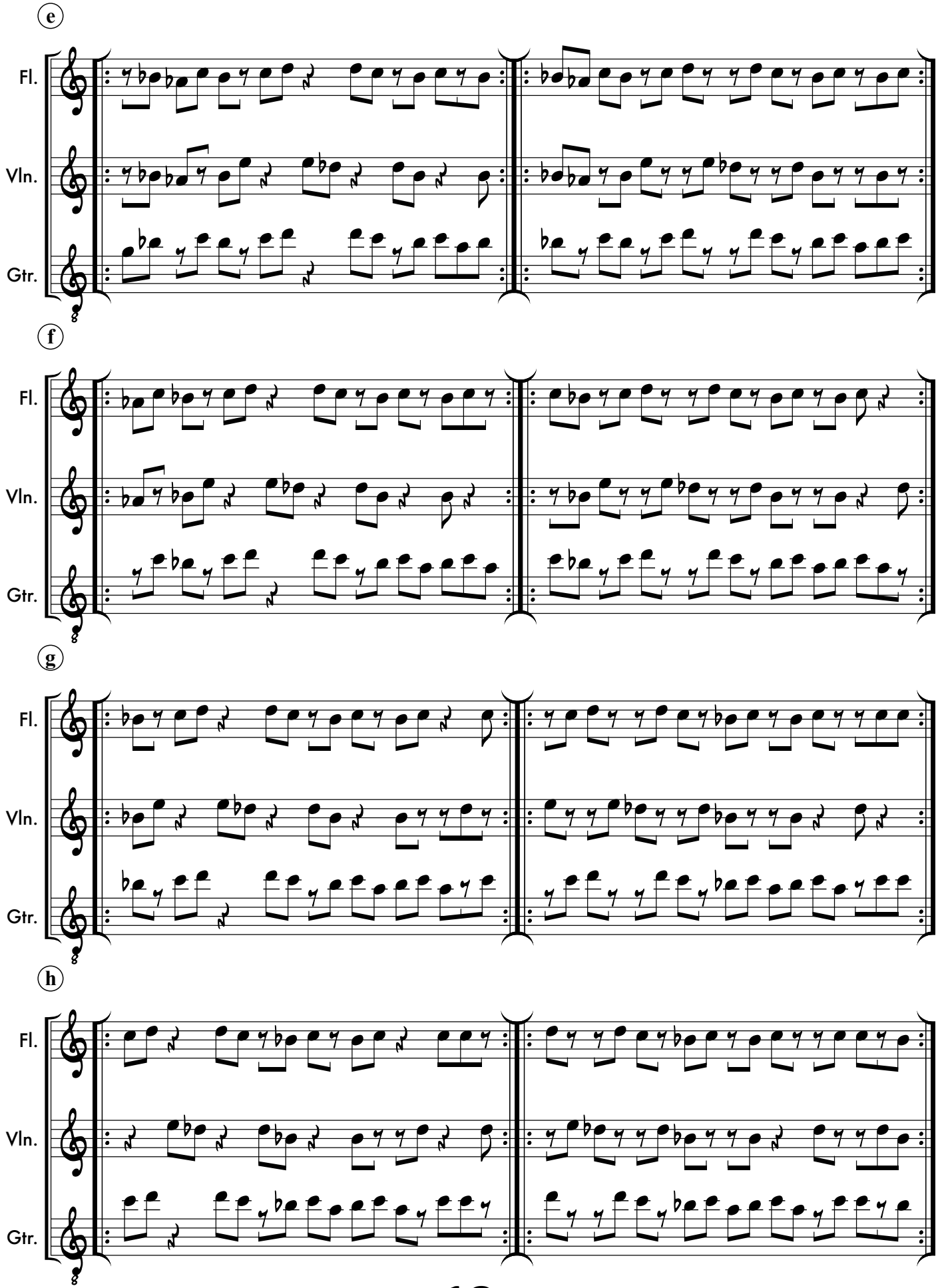
Like section B, but with violin improvisation. Violin ends with the gesture below and will cue section E. There can be a pause or not.

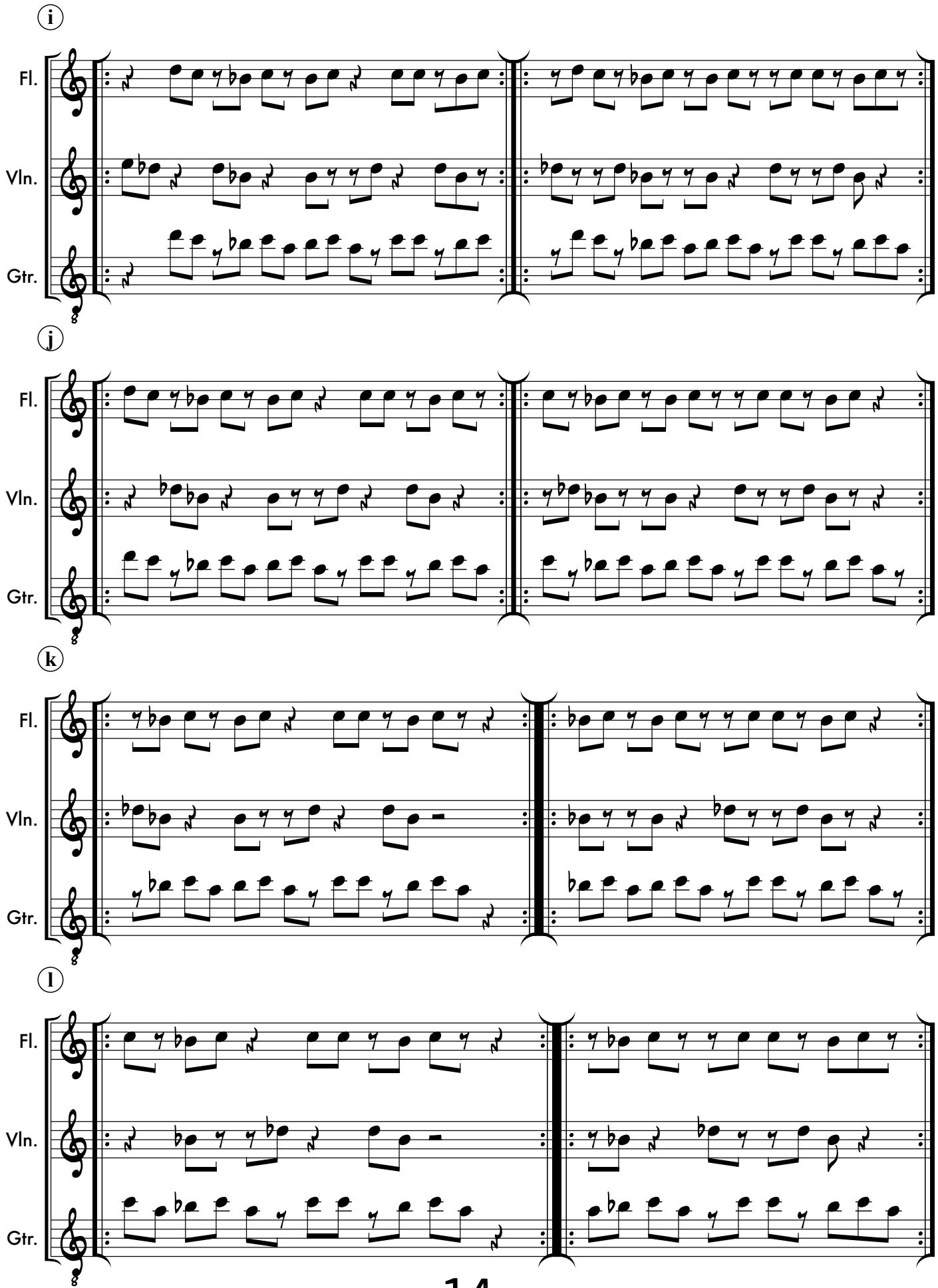


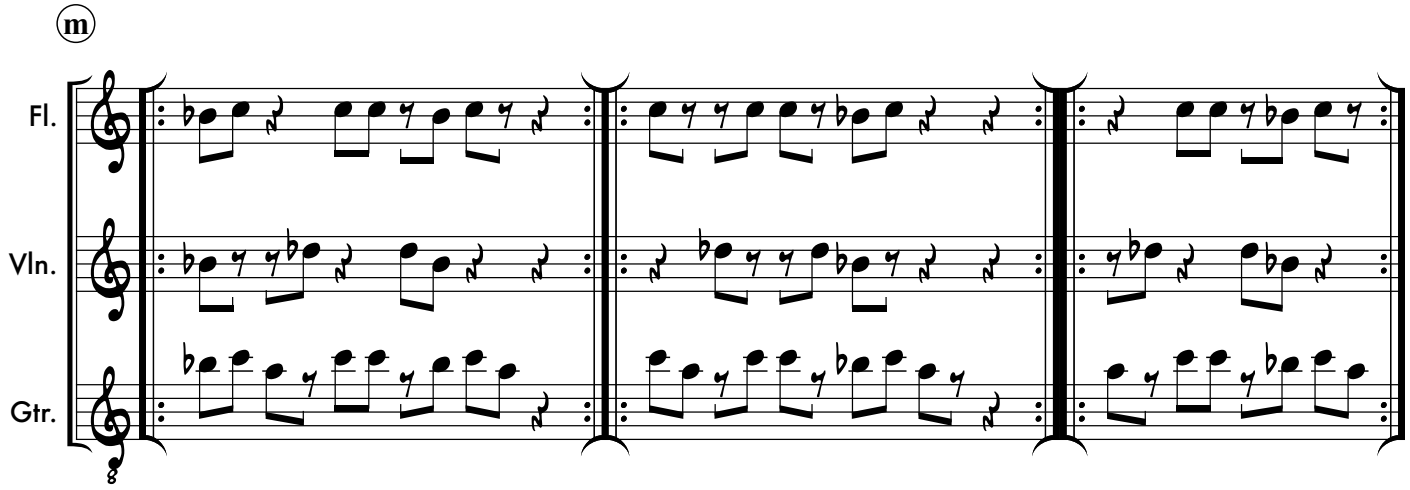
E

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




e
Fl.
Vln.
Gtr.
f
Fl.
Vln.
Gtr.
g
Fl.
Vln.
Gtr.
h
Fl.
Vln.
Gtr.


i
Fl.
Vln.
Gtr.
j
Fl.
Vln.
Gtr.
k
Fl.
Vln.
Gtr.
l
Fl.
Vln.
Gtr.


m
Fl.
Vln.
Gtr.