

solange wir frei waren*

music:

roozbeh nafisi

pitch material: cycle Q7 according to the 2024 article *deciphering persian music: a systematic approach through modal classification and synthesis* by soroosh ghahramanloo and bamdad khoshghadami hosseini

a part of the program black humor

poem (versified for this project):

marlene streeruwitz

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 Stadt
Wien

(speech:)
mf

wir wissen es nicht
und das ist unsere Schuld.
gemeinsam.
weil wir einander nicht lieben.
und uns selbst nicht.
weil wir es nicht wissen.
weil wir es nicht wissen können oder wollen.
wie frei wir sind,
so lange wir es sind.
weil wir es erst wissen.
weil wir es erst wissen können oder wollen.
wenn wir es nicht mehr sind
und hilflos zusehen
den Zurichtungen an uns.
wie wir zugeschnitten werden
und geköpft.

wenn wir nicht mehr frei sind,
und es wissen müssen
und es nicht wußten,
so lange wir frei waren.

A

speech and harmonica

$\text{♩} = 48-$

4/4

violin

p

Bb clarinet (sounding pitches)

p

contrabass (sounds 8vb)

p

* in january 2025 gorji marzban suggested the title "solange wir noch frei sind" to marlene streeruwitz and i, for a prospective work.
as events further developed soon after, including occurrence of another war which left the dictator in power, the present wording appeared necessary. r.n.

2 4 **B**

sp./hm. harmonica a mid-range pitch or cluster, ad libitum

vln. on instrument immitate on-going recitation
use arco and pizz. percussive sounds ad lib.

cl. immitate harmonica

cb. recite text slowly
apply a pause (ad lib.) between each two words

wenn wir nicht mehr frei sind, und es
wissen müssen und es nicht wußten,
so lange wir frei waren.

ff *mf* *f*

7 **C**

sp./hm. speech:

nimm mich
bei der Hand.
nächste Person.

speaker walks to bassist
so they hold hands

tutti speech
in unison:

nimm mich
bei der Hand.
nächste Person.
Halte mich
fest
und sag mir,
ob ich es bin
oder
nicht.

vln. (arco naturale)

cl. (arco)

cb. (arco)

p *mf* *f*

hold closest hand(s) to
yours among ensemble.
then stand up.

hold closest hand(s) to
yours among ensemble.
then stand up.

hold closest hand(s) to
yours among ensemble.
then stand up.

another mid-range pitch or cluster, ad lib.

11

sp./hm. harmonica

ff

vln. ff

cl. clap hands ff

cb. ff

clap hands p

speech

denn allein werde ich es nicht wissen. nie wissen können.
wir brauchen einander gemeinsam.

speech

allein werde ich es nicht wissen. nie wissen können.
wir brauchen einander gemeinsam.
deshalb sag es mir und halte mich fest und erzähl mir.

imitate harmonica and move further on ad libitum, applying harmonics

p ff

3

D

17

vln. f

cl. f

cb. f

p

p

p

4

22

E

sp./hm.

F

(speech)

bin ich noch ganz[?]

f

vln.

cl.

cb.

*f**f**f*

25

vln.

cl.

cb.

*p**p**p*

G

5

(speech) bin ich noch ganz in a raspy voice: oder hat die Gewalt jetzt mir schon längst den Kopf ABRASIERT

sp./hm. $\text{H } \frac{7}{16}$ p

7 9 10

clap hands sfz

$\frac{4}{4}$ 7

vln. $\frac{7}{16}$

9 10

f

$\frac{4}{4}$ 7

cl. $\frac{7}{16}$

9 10

f

$\frac{4}{4}$ 7

cb. $\frac{7}{16}$

9 10

f

$\frac{4}{4}$ 7

tutti:: recite the following boxed text as indifferently (as for facial and body gestures) and as intensely as possible. each word pronounced tutti (synchronization: only roughly). between each two words a slight moment allowed. for instrumentalists, not absolutely all words must be recited. the musicians may throw instrumental satires in here and there ad libitum. abrupt ending: somewhere around final words. vocalist gives a cue: a hand gesture, like the one of a dictator of choice at a populated speech. duration: ca 100".

H

4

31 Taliban Condemns Israeli Strikes on Iran as ‘Violation of International Law’

sp./hm. $\text{H } \frac{4}{4}$

4

attacca ff

In a statement posted on X, Taliban chief spokesperson Zabihullah Mujahid said the attack violated core principles of international law, particularly the sovereignty and territorial integrity of states. The Taliban has strongly condemned Israel’s recent airstrikes on Iran, calling the attack and the killing of Iranian military commanders and nuclear scientists a “blatant violation of international law.”

Mujahid also denounced Israel’s ongoing military campaign in Gaza, calling it “relentless and catastrophic,” and accused the Israeli government of ignoring humanitarian and international legal standards. “The occupying regime persists in its violent actions with blatant disregard for humanitarian and international legal norms,” he said. Mujahid called on all parties to act responsibly to avoid further instability and to help maintain peace and security in the region.

KabulNow, June 13, 2025 - Kabul, Afghanistan

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

vln. $\frac{4}{4}$

4

$\frac{4}{4}$

cl. $\frac{4}{4}$

4

$\frac{4}{4}$

cb. $\frac{4}{4}$

4

$\frac{4}{4}$

32 **I** (speech)

sp./hm. $\text{H } \frac{1}{4}$ $\frac{4}{4}$ und ich weiss
gar nicht mehr, dass ich nur noch kniee und weine, und nur noch glaube, mein Leben sei glücklich.

p *f* *p* *f* *p*

vln. $\frac{4}{4}$ pizz. *p* *f* *p* *f* *p*

cl. $\frac{4}{4}$ *p* *fp* *f* *p*

cb. $\frac{3}{4}$ $\frac{4}{4}$ *mp*

35 **J**

vln. $\frac{4}{4}$ *f*

cl. $\frac{4}{4}$ ****

cb. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$

** this microtone may be interpreted here somewhat higher in frequency, negotiating toward the natural side.

détaché: play (arco) or sing***

39 arco ba haa re maa go za ash te go zash te

vln. *f*

cl. *f* *8vb*

cb. arco pizz. *f* (arco) (pizz.)

(arco/voce)

[illegible]

*** in accommodation to vocal range of the violinist, the vocal section may be sung at a different octave accordingly.

this is borrowed from the song *مرا بیوس (kiss me)*:

<https://www.youtube.com/watch?v=47wvkKdWntY> (minute 01:40)

melody: majid vafadar (1913-1976), lyrics (in farsi): heydar reghabi (1931-1987)

L

47 vesht

vln. pizz. arco

cl. tap of feet and speech**** vesht naturale

sfz

cb. pizz. arco

f

p

51

vln. pizz. (pizz.)

(arco) f

cl. f

cb. f

prepare repositioning

**** leave out speech, in case the violinist does not sing.

M

hold the violin like a guitar
and play by a pick or the fingertip(s)
arpeggiando (always updown, aiming for highest pitch of chord)

9

55 (pizz.)

vln.

cl.

cb.

p

sul D

58

vln.

cl.

cb.

(arco sul D) (p)

pizz. f +

(arco) (p)

prepare repositioning

62

vln. arco pizz. (E sul A) arco (E sul E) pizz. prepare repositioning

cl. *f*

cb. *f* *p*

Detailed description: This system contains measures 62 through 65. The violin part starts with arco playing eighth notes, then pizzicato chords, followed by a sul ponticello section (E sul A and E sul E) with arco, and ends with pizzicato eighth notes. The clarinet plays a melodic line starting on F4, moving up stepwise. The contrabass plays a similar melodic line an octave lower. Dynamics range from forte (f) to piano (p). A 'prepare repositioning' instruction is at the end of the system.

66

vln. guitarlike prepare repositioning

cl. *f* *p* *f* *f*

cb. *f* *pizz.* *f* *f*

Detailed description: This system contains measures 66 through 69. The violin part is marked 'guitarlike' and features chords and single notes. The clarinet part has a dynamic contour of f, p, f, f. The contrabass part includes a 'pizz.' (pizzicato) instruction in measure 67. All parts end with a 'prepare repositioning' instruction. The key signature changes to one flat (B-flat major/A minor) in measure 68.

N

11

69

arco

vln.

cl.

cb.

p

73

vln.

cl.

cb.

f

p

f

p

f

p

O77 **ad libitum**

cl. *f*

cb. *f*

cl. *p* *f* *fp* *f*

cb. *p* *ff* *p* *f*

cl. *p* *f* *p* *f* *p* *f* *p* *fp*

cb. *p*

P

86
13

vln. *(p)* *f* pizz. *v+*

cl. *p* *f* *p*

cb. *p* *f*

89
9

sp./hm. *mf*

vln. *p* *f*

cl. *p* *f* *f* *p*

cb. pizz. *f* arco *p* pizz. *f*

harmonica: a pitch or cluster of higher range

Q

14 93 **ad libitum**

sp./hm. **4/4** *p* (speech) *mf* nimm mich bei der Hand, nächste Person und sprich mir

vln. **4/4** *mf* pizz. + simile (arco) (pizz.)

cl. **4/4** *mf*

cb. **4/4** arco [sul ponticello] *mf* (speech) *mf* nimm mich bei der Hand, nächste Person und

sp./hm. **2/4** 95 und sprich mir von der Freiheit. *****

vln. **2/4** von der Freiheit. (pizz.) (arco) (speech) Frei heit *****

cl. **2/4** clap *mf* *****

cb. **2/4** sprich mir von der Freiheit. (speech) Frei heit *****

***** say this "Freiheit" all three together.

R

dolce

harmonica

15

react to musicians

98

sp./hm. **H**

arco nat.

vln. play a favorite song of your childhood, recalling your time playing freely in a garden. repeat or loop, if necessary. stay independent.

p

cl. play a favorite song of your childhood, recalling your time playing freely in a garden. repeat or loop, if necessary. stay independent.

p

arco nat.

cb. play a favorite song of your childhood, recalling your time playing freely in a garden. repeat or loop, if necessary. stay independent.

p

speech

102

sp./hm. **H**

ich erzähl dir meinen Traum davon.' herbeireden müssen wir sie. in die Welt herein beschwören
die Freiheit und teilen dann. gemeinsam.

f

vln. sustain the final note of your song **1** ad libitum bend around the closest F to your last pitch. meanwhile
as you hear "Freiheit", speak it out a few times independently.

f mf

cl. sustain the final note of your song **1** ad libitum bend around the closest F to your last pitch. meanwhile
as you hear "Freiheit", speak it out a few times independently.

f mf

cb. sustain the final note of your song **1** ad libitum bend around the closest F to your last pitch. meanwhile
as you hear "Freiheit", speak it out a few times independently.

f mf

guitarlike

112

vln. *ff* *p*

cl. *f* *p*

cb. *f* *p*