

*Andante* performance notes: This piece is to serve as *Part 4: Present* of the multimedia piece *Andante for the Forbidden Voice*. Since the very start of this song, the video for this part of *Andante* is screened on background. Only the three musicians are on stage.

## خسته گشته ایران song for voice and two instruments\*

in *chahaargaah C* and *homaayun F* tuning:  $A = 442 \text{ Hz}$  minus half step. *kamancheh* open strings: *CGCG*

Roozbeh Nafisi

خسته گشته ایران / مهد مهر و شیران / شو فلک به کامم / یا مرا بمیران  
دست غارت چین در خلیج فارس بین / وز خزر چه گویم دست روسی دین  
ننگ به تو ای شب سیه ای دکان اسلام / من خود آتشم / شاد سر کشم / زن بود مرا نام

گشتیم دمی پذیره ی آل عبا  
از چاله فرو شدیم در چاه فنا  
فریاد ز دست ما که از کرده ی ما  
آتش بگرفت سر به سر خرمن ما

**A**

**Andante**,  $\text{♩} = 60-70$

khas te ga\_te\_I\_\_\_\_\_ ran,

mah de me\_ro\_shi\_\_\_\_\_ ran.

**B**

5 sho fa la\_ak be kaa\_\_\_\_\_ ma\_\_\_\_\_ am ya ma ra\_be\_mi\_\_\_\_\_ ran.

\* This score is arranged only for studying. Performances of this song must put strong emphasis on improvisations. For the first performance of this music, *kamancheh* and *santur* were chosen for instrument I and instrument II. Also using a hand drum as a third instrument, playing *ad libitum*, is an option.

**C**

13 da as te qaa ra te chi in da-ar kha li je fa ars

V. *p*

Ins. I *p*

Ins. II *p* *ad libitum*

16 bin va az kha zar che gu ya

V. *3* *3* *3*

Ins. I

Ins. II

19 a am da te ru si ye din

V. *5:4* *f*

Ins. I *f*

Ins. II *f*

**D**

22 na ng be to ey sha be si ya ah ey do ka ne e es

V. *3* *3*

Ins. I *3* *3*

Ins. II *ad lib.*

25 la\_\_\_\_\_am man kho da\_ ta sha\_\_\_\_\_am shaa de sa ar ka sha\_\_\_\_\_am<sup>3</sup>

V.

Ins. I

**E**

28 zan bo va ad ma\_ ra\_\_\_\_\_ naam, zan an bo va ad ma\_ ra\_\_\_\_\_

V.

Ins. I

Ins. II

**F**

31 naam zan bo va ad ma\_ raa\_\_\_\_\_ naam

V.

Ins. I

Ins. II

34 zan bo va ad ma\_ raa\_\_\_\_\_ naam zan bo va ad ma\_ raa\_\_\_\_\_ naam

V.

Ins. I

Ins. II

\*\* Instrumentalist's singing may be an octave higher or lower than notated, to fit the vocal range.

ad libitum gash

38 naam zan bo va ad ma ra naam zan bo va ad ma ra

Ins. I *p* Repeat over until voice ends improvisation (rehearsal H)

singing\*\*\* and playing

Ins. II *p* Repeat over until voice ends improvisation (rehearsal H)

zan bo va ad ma ra naam zan bo va ad ma ra naam

**G**

42 tim da mi pa zi re ye aa le a ba az

V.

cha le bo run sho di mo da ar cha he fa na ha ha he ha ha ha ha ha

V.

far yad ze das te ma far yad far ya ha ha ha ha ha ha ha ad

V. *f*

fa yad

V.

45 fa ar yad far ya ad ze das te ma ke a az

V.

kar de ye ma aa tash be ge re ef sa ar be sa ar khar ma ne ma

V.

\*\*\* Instrumentalist's singing may be an octave higher or lower than notated, to fit the vocal range.

a ya ar, ya ha a

**H**

43 man kho daa ta sha\_ am aa\_ tash sho\_ le\_ mi ke sha am

Ins. I

Ins. II

46 zan bo va ad ma raa\_ naam zan bo va ad ma ra\_ naam

Ins. I

Ins. II