

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 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

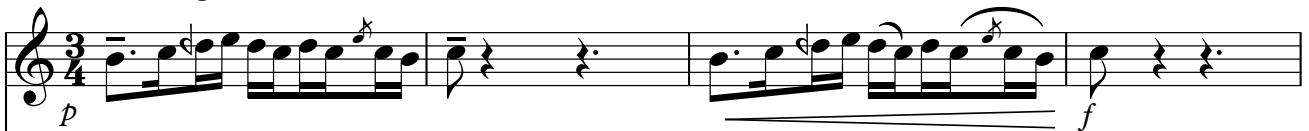
A

Andante, ♩ = 60-70

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 خرم نما

khas te ga_te_I ran, mah de me_ro_shi ran.

Voice



Instrument I



Instrument II



B

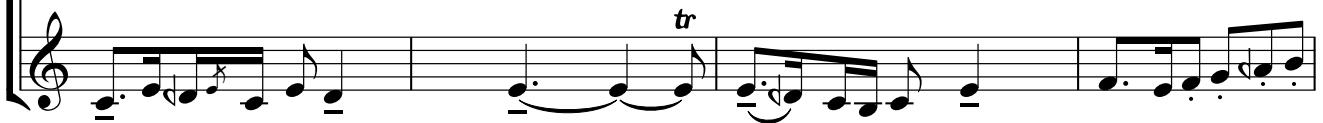
5 sho fa la ak be kaa ma am ya ma ra be mi ran.



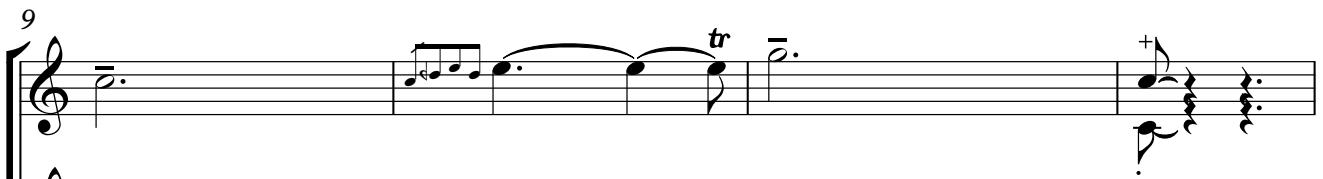
Ins. I



Ins. II



Ins. I



Ins. II



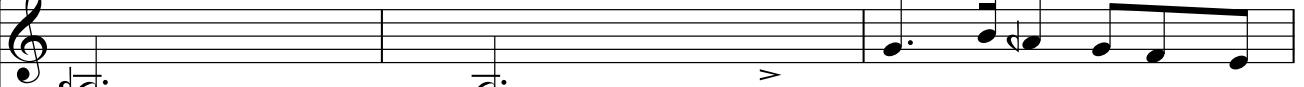
*This score is arranged only for studying. Performances of this song must put strong emphasis on improvisations. For the first performance of this music, kamancheh and santur were chosen for instrument I and instrument II. Also using a hand drum as a third instrument, playing ad libitum, is an option.

2

C

13 da_aas te qaa_ra te chi_____ in da_ar kha li_je_fa____ars

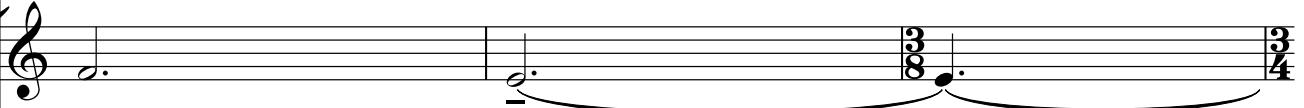
V. 

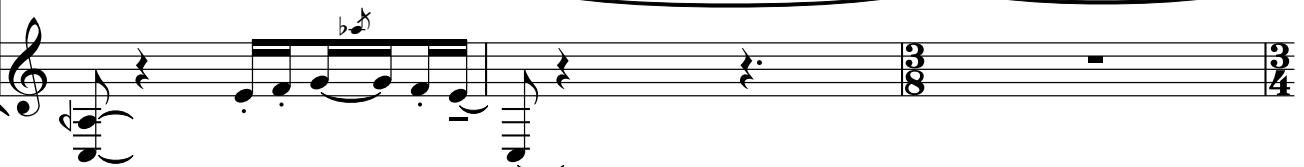
Ins. I 

Ins. II 

16 bin va az kha zar che gu_ya_____

V. 

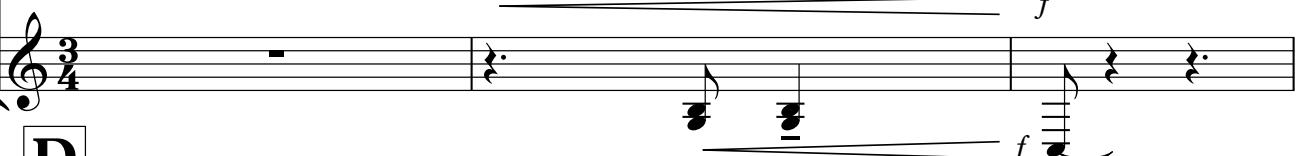
Ins. I 

Ins. II 

19 a am da te ru_si_ye_____ din

V. 

Ins. I 

Ins. II 

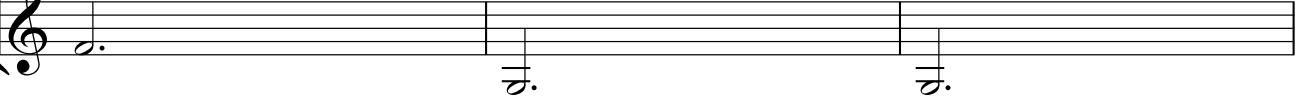
D

22 na_ng be_to_ey sha_be_si_ya ah ey do ka_ne_e____es

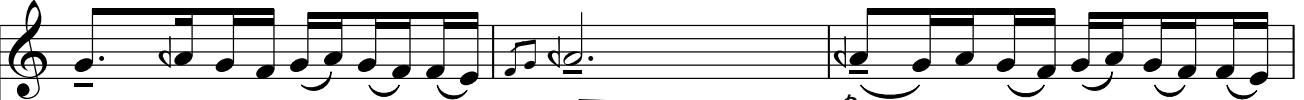
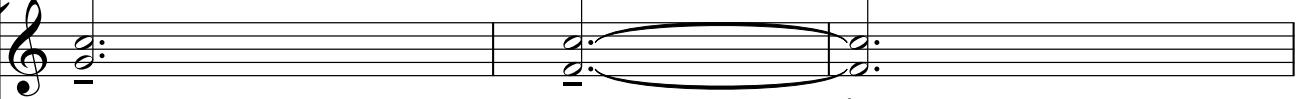
V. 

Ins. I 

Ins. II 

25 la am man kho da ta sha am shaa de sa ar ka sha am³
 V. 
 Ins. I 

E

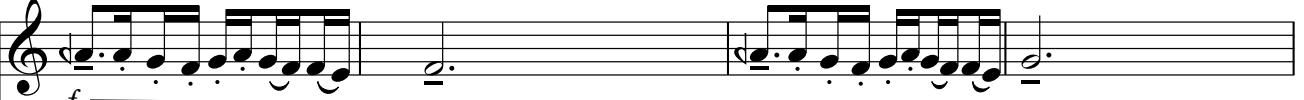
28 zan bo va ad ma ra naam, zan an bo va ad ma ra
 V. 
 Ins. I 

F

31 naam zan bo va ad ma raa naam
 V. 
 Ins. I 

p singing**
 playing

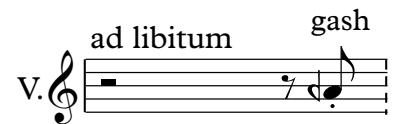
Ins. II 

34 zan bova adma raa naam zanbovaadmaraa naam
 V. 
 Ins. I 

f
 naam zan bovaadma raa naam zan bovaadmara
 Ins. II 

singing and playing

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



38 naam zan bo va ad ma ra___ naam zan bo va ad ma ra___

Ins. I

singing*** and playing zan bo va ad ma ra___ naam zan bo va ad m a r a___ naam

Ins. II

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 ha

V.

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

V.

fa yad

V.

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.

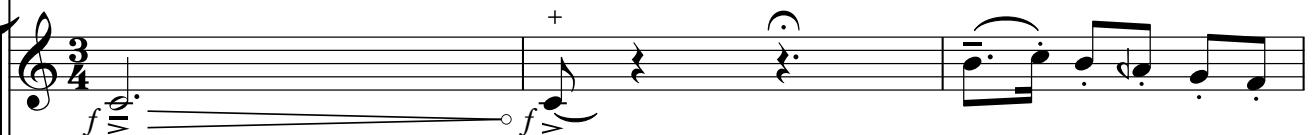
V. a_____ ya_____ ar, ya ha a_____

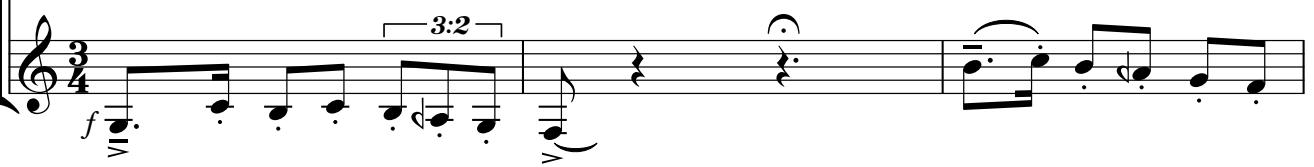
3

H

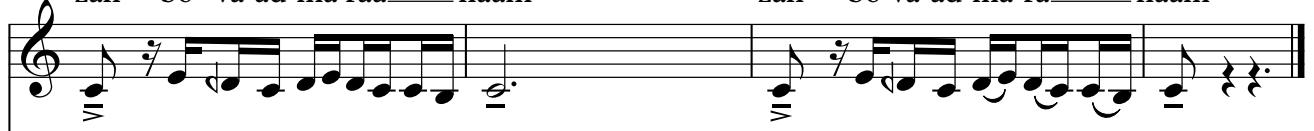
43 man kho daa ta sha am aa tash sho le mi ke sha am

V. 

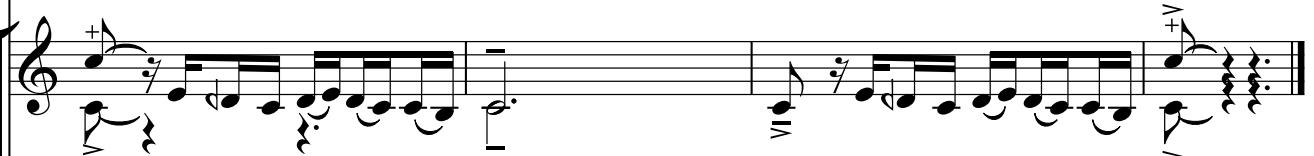
Ins. I 

Ins. II 

46 zan bo va ad ma raa naam zan bo va ad ma raa naam

V. 

zan bo va ad ma raa naam zan bo va ad ma raa naam

Ins. I 

Ins. II 