

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

# solange wir frei waren\*

a part of the program black humor

poem: marlene streeruwitz

(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 könne  
wie frei wir sind,  
so lange wir es sind.  
weil wir es erst wissen.  
weil wir es erst wissen könne  
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

$\text{♩} = 48-$

## speech and harmonica

## violin

bass clarinet  
in Bb  
(sounding  
pitches)

contrabass  
(sounds *8vb*)

p

**if**

wenn wir es nicht mehr sind  
und hilflos zusehen  
den Zurichtungen an uns.  
wie wir zugeschnitten werden  
und geköpft.

**if**

**if**

\* 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 ocurance of another war which left the dictator in power, the present wording appeared necessary. r.n.

2

**B**

sp./hm.

harmonica

a mid-range pitch or cluster, ad libitum

f

6  
8

vln.

ff

on instrument immitate on-going recitation

6  
8

bc.

ff

use arco and pizz. percussive sounds ad lib.

mf

6  
8

immitate harmonica

f

cb.

ff

recite text slowly  
apply a pause (ad lib.) between each two wordswenn wir nicht mehr frei sind, und es  
wissen müssen und es nicht wußten,  
so lange wir frei waren.6  
8

mf

6  
8

ff

&lt; &gt; &lt; f

6  
8**C**

sp./hm.

6  
8

speech:

**4** nimm bei der nächste mich  
der Hand.  
Person.

f

speaker walks to bassist  
so they hold handstutti speech  
in unison:nimm mich  
bei der Hand.3  
8

vln.

6  
8

(arco naturale)

mf

hold closest hand(s) to  
yours among ensemble.  
then stand up.3  
8

bc.

6  
8

(arco naturale)

p

hold closest hand(s) to  
yours among ensemble.  
then stand up.3  
8

cb.

6  
8

(arco)

p

hold closest hand(s) to  
yours among ensemble.  
then stand up.3  
8nächste Person.  
Halte mich  
festund sag mir,  
ob ich es bin  
oder  
nicht.

another mid-range pitch or cluster, ad lib.

11

sp./hm.      harmonica

vln.      *ff*

bc.      *ff*

cb.      *ff*

*ff*

clap hands

speech

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

clap hands

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.

immitate harmonica and move further on ad libitum, applying harmonics

*p*

*p*

*ff*

*ff*

Musical score for strings and basso continuo, section D, measures 17-21. The score consists of three staves: violin (vln.), bassoon (bc.), and cello/bass (cb.). The key signature changes between measures. Measure 17 starts with a rest in common time, followed by a measure in 5/8 with a fermata. Measures 18-20 show rhythmic patterns with various time signatures (5/8, 3/16, 4/16, 3/4) and dynamics (f, p). Measure 21 concludes with a dynamic p.

4 22

**E**

sp./hm.

vln.

bc.

cb.

**F** (speech) bin ich noch ganz[?]

**E**

25

vln.

bc.

cb.

**G**

28 (speech) 

in a raspy voice:

bin ich noch ganz  
oder hat die Gewalt jetzt mir schon längst den Kopf ABRASIERT

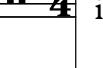
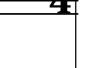
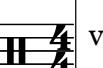
sp./hm.  **16** *p*  **9** **16** **10** **16**  **4** *sfp*

vln.  **7** **16**  **9** **16**  **10** **16**  **4** *f*

bc.  **7** **16**  **9** **16**  **10** **16**  **4** *f*

cb.  **7** **16**  **9** **16**  **10** **16**  **4** *f*

**T**tutti: recite the following boxed text. as intensely and indifferently as possible. musicians may ad libitum throw instrumental satires in. each word pronounced tutti (synchronization: only roughly). between each two words a slight moment allowed. 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".

sp./hm.		Taliban Condemns Israeli Strikes on Iran as 'Violation of International Law'	
vln.		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."	
bc.		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.	
cb.			
attacca			
			

**I**

32 (speech)

sp./hm.  $\frac{4}{4}$  und ich weiss  
gar nicht mehr, *p*

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

bc.  $\frac{4}{4}$  *p* *f* *p*

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

dass ich nur noch kneie und weine, und nur noch glaube, mein Leben sei glücklich.

**J**

35 vln. *f*

bc.  $\frac{3}{8}$   $\frac{5}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

cb.  $\frac{3}{8}$   $\frac{5}{4}$   $\frac{3}{8}$   $\frac{2}{4}$

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

## K

7

détaché: play (arco) or sing\*\*\*

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

vln.      arco      (f)

bc.

cb.      arco      pizz.      f      +      (f)

(arco)      (pizz.)      +

43      haa    go    za    ash    te      (arco/voce)      ma    nam    be    jo    ste    juu    ye    sa    arne

vln.      pizz.

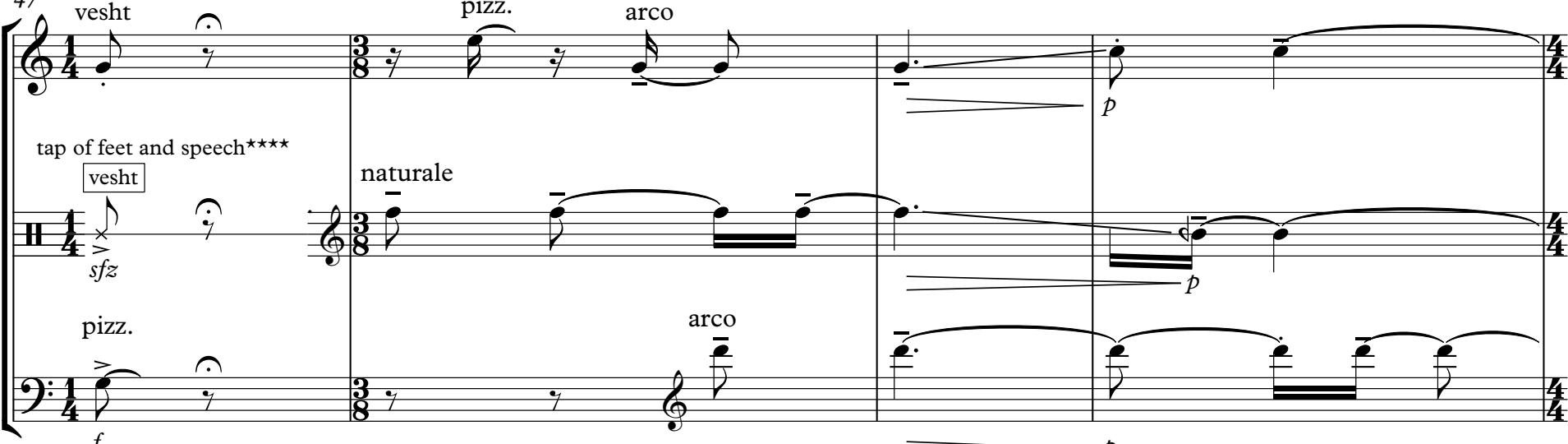
bc.

cb.      (8.)

\*\*\* in accommodation to the vocal range of the violinist, the vocal section may be sung at a different octave accordingly.  
lyrics (in farsi): heydar reghabi (1931-1987), melody: majid vafadar (1913-1976)

**L**

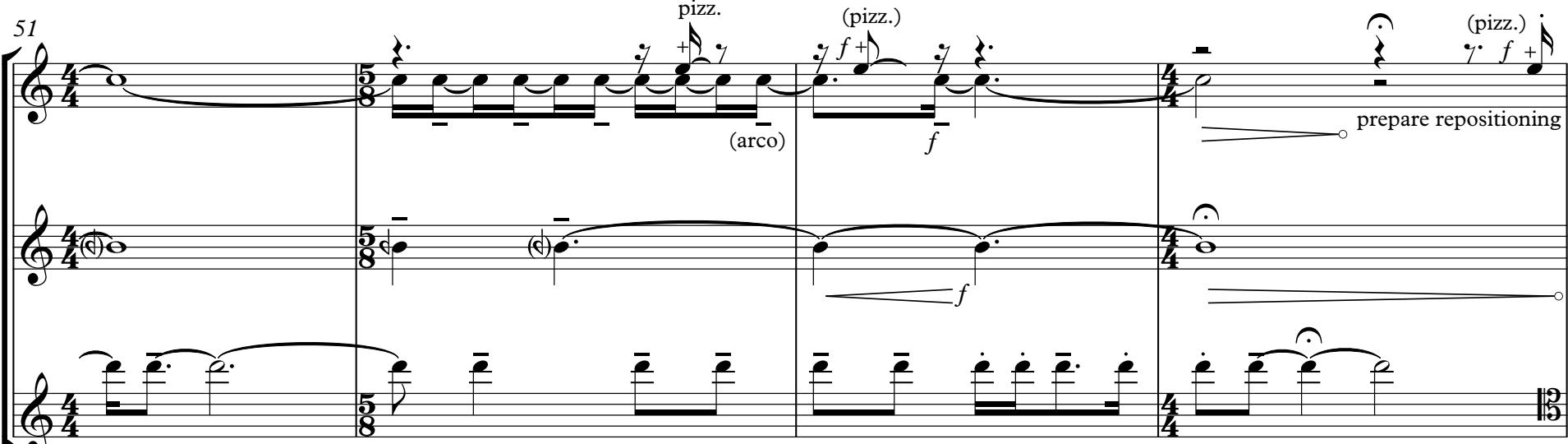
47 vesht

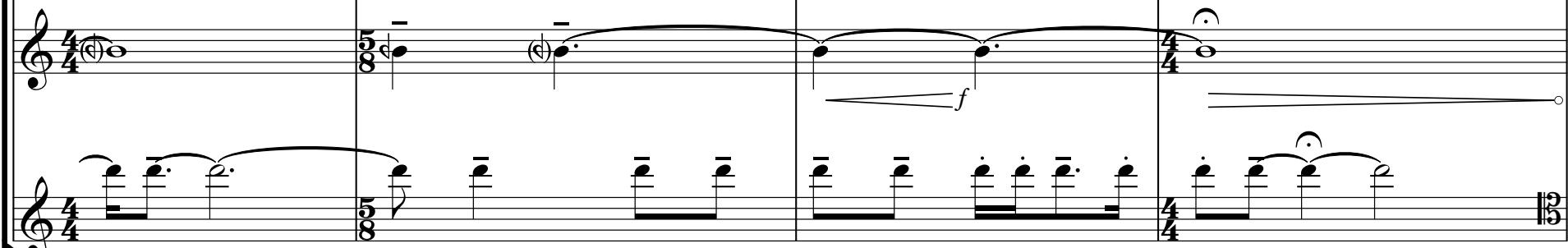
vln. 

bc. 

cb. 

51

vln. 

bc. 

cb. 

\*\*\*\* 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.

bc.

cb.

58

vln.

bc.

cb.   
(arco sul D)   
(arco)   
pizz.   
(p)

prepare repositioning

62

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

bc. f

cb. f

guitarlike

66

vln. ad lib. sfz sfz prepare repositioning

bc. f p f

cb. ad lib. pizz. sfz

N

11

69

vln. *arco* *p*

bc. *p*

cb. *arco* *p*

3 8 6 16 5 16 6 16

73

vln. *f* *p*

bc. *f* *p*

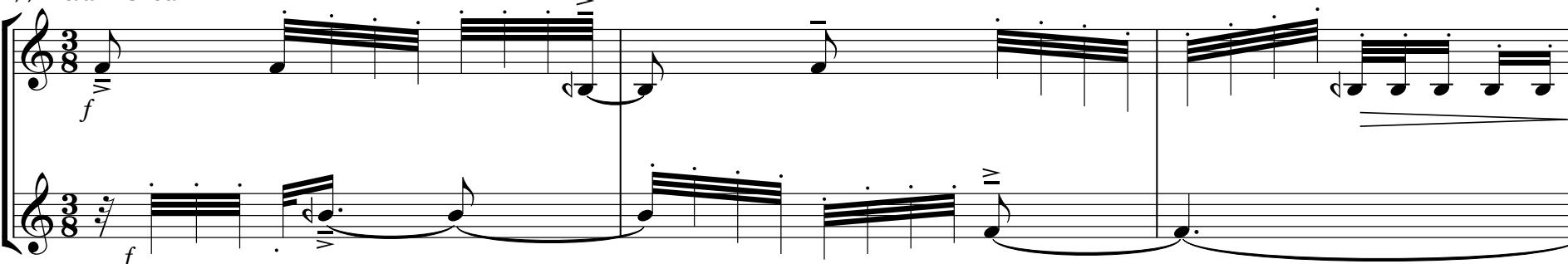
cb. *f* *p*

6 16 4 16 2 6 8 3 8

12

O

77 ad libitum

bc. 

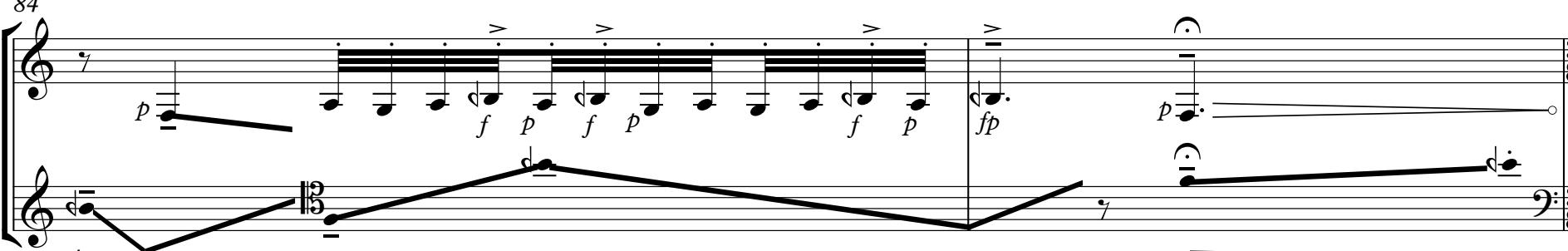
cb. 

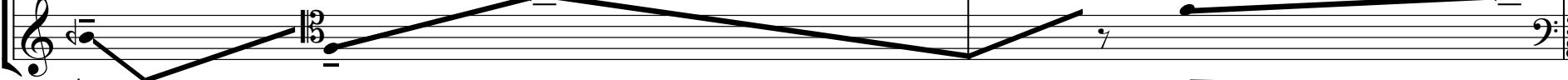
80

bc. 

cb. 

84

bc. 

cb. 

**P**

86 vln.  $\frac{3}{8}$  (p) bc.  $\frac{3}{8}$  p cb.  $\frac{3}{8}$  p 13 7 16

f 4 8 pizz.  $\downarrow$  7 16 f p 7 16 f 7 16

(speech)

89 sp./hm. nimm mich bei der Hand, nächste Person und sprich mir harmonica: a pitch or cluster of higher range

$\frac{7}{16}$  mf  $\frac{9}{16}$   $\frac{3}{8}$  f  $\frac{4}{4}$

vln.  $\frac{7}{16}$  p  $\frac{9}{16}$  f  $\frac{3}{8}$  f  $\frac{4}{4}$

bc.  $\frac{7}{16}$  p  $\frac{9}{16}$  f  $\frac{3}{8}$  f  $\frac{4}{4}$

pizz. arco pizz. +  $\frac{3}{8}$  f  $\frac{4}{4}$

cb.  $\frac{7}{16}$  f  $\frac{9}{16}$  p  $\frac{3}{8}$  f  $\frac{4}{4}$

Q

14

, ad libitum

sp./hm.

*p*  
(speech)

*mf* nimm mich bei der Hand, nächste Person und sprich mir

vln. 4 (arco) pizz. + simile (pizz.) (arco)

bc. 4 mf arco 2

cb. 4 (speech) nimm mich bei der Hand, nächste Person und

sp./hm.

95  
./hm.

vln. (pizz.) (arco)

bc.

cb.

sprich mir von der Freiheit. von der Freiheit. (speech) Frei heit clap mf > (speech) Frei heit clap mf >

\*\*\*\*\* say this "Freiheit" all three together:

## R

**dolce**

98

sp./hm. 

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

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

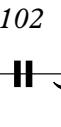
cb. arco nat. play a favorite song of your childhood, recalling your time playing freely in a garden. repeat or loop, if necessary. stay independent.

harmonica react to musicians  p

15

speech

102

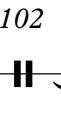
sp./hm. 

vln. sustain the final note of your song    

bc. sustain the final note of your song  

cb. sustain the final note of your song 

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

vln. ad libitum bend around the closest F to your last pitch. meanwhile  
as you hear "Freiheit", speak it out a few times independently. 

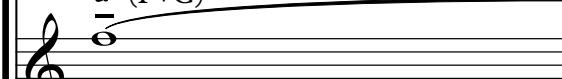
bc. ad libitum bend around the closest F to your last pitch. meanwhile  
as you hear "Freiheit", speak it out a few times independently. 

cb. ad libitum bend around the closest F to your last pitch. meanwhile  
as you hear "Freiheit", speak it out a few times independently. 

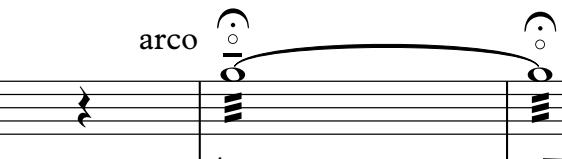
**S**

108 pizz.

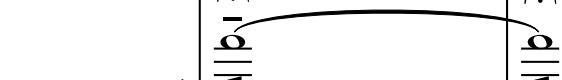
vln. 

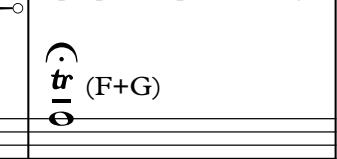
bc. 

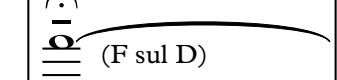
cb. 

arco 

*p* 

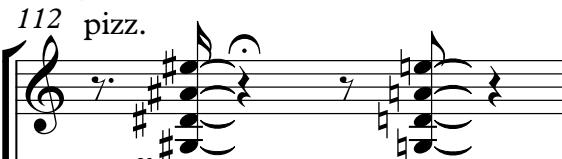
prepare repositioning 

*tr* (F+G) 

(F sul D) 

guitarlike

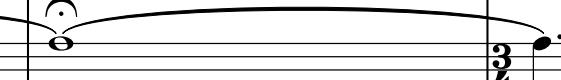
112 pizz.

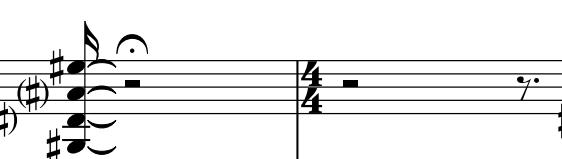
vln. 

bc. 

cb. 

*ff* 

*f* 

*p* 

*p* 

*p* 

*p* 