

Andante for the Forbidden Voice, Part 9: Future

for Electronics, Baritone Saxophone, and Bass Guitar

This goes, as cued on score, together with subtitled video of Simin Behbahani's recitation of her poem "One Meter Seventy"
Besides musicians, also live painter is on stage.

C Score*, Duration: 4' - 5' (and ca 6'30" together with video)

Roozbeh Nafisi

Based on R. Nafisi's song آواره (Adrift)

Andante rubato, each bar lasts for 8" or a bit longer.

A Each segment (rehearsal marked) starts in synchronization among instruments, and progressively falls out of synchronization.

The musical score consists of three staves: Electronics (top), Baritone Saxophone (middle), and Bass Guitar (bottom). The score is divided into two sections, A and B, by rehearsal marks. Section A starts with a dynamic of *mf*. The first measure shows the Electronics staff with a vertical bar and a note, the Baritone Saxophone staff with a note, and the Bass Guitar staff with a note. The second measure shows the Electronics staff with a dynamic of *p*, the Baritone Saxophone staff with a note, and the Bass Guitar staff with a note. The third measure shows the Electronics staff with a dynamic of *f*, the Baritone Saxophone staff with a note, and the Bass Guitar staff with a note. The fourth measure shows the Electronics staff with a dynamic of *f*, the Baritone Saxophone staff with a note, and the Bass Guitar staff with a note. Section B starts at rehearsal mark 6. The first measure shows the Electronics staff with a dynamic of *p*, the Baritone Saxophone staff with a note, and the Bass Guitar staff with a note. The second measure shows the Electronics staff with a dynamic of *f*, the Baritone Saxophone staff with a note, and the Bass Guitar staff with a note. The third measure shows the Electronics staff with a dynamic of *p*, the Baritone Saxophone staff with a note, and the Bass Guitar staff with a note. The fourth measure shows the Electronics staff with a dynamic of *f*, the Baritone Saxophone staff with a note, and the Bass Guitar staff with a note.

* It is recommended, due to particular *ad libitum* nature of this composition, that all musicians perform directly off the full score. A transposed score is provided as well.

** For pitches, sound type(s) to be chosen *ad libitum* to blend smoothest possible with sounds of other two instruments. Brushing sounds come from live painting on or next to stage.

2

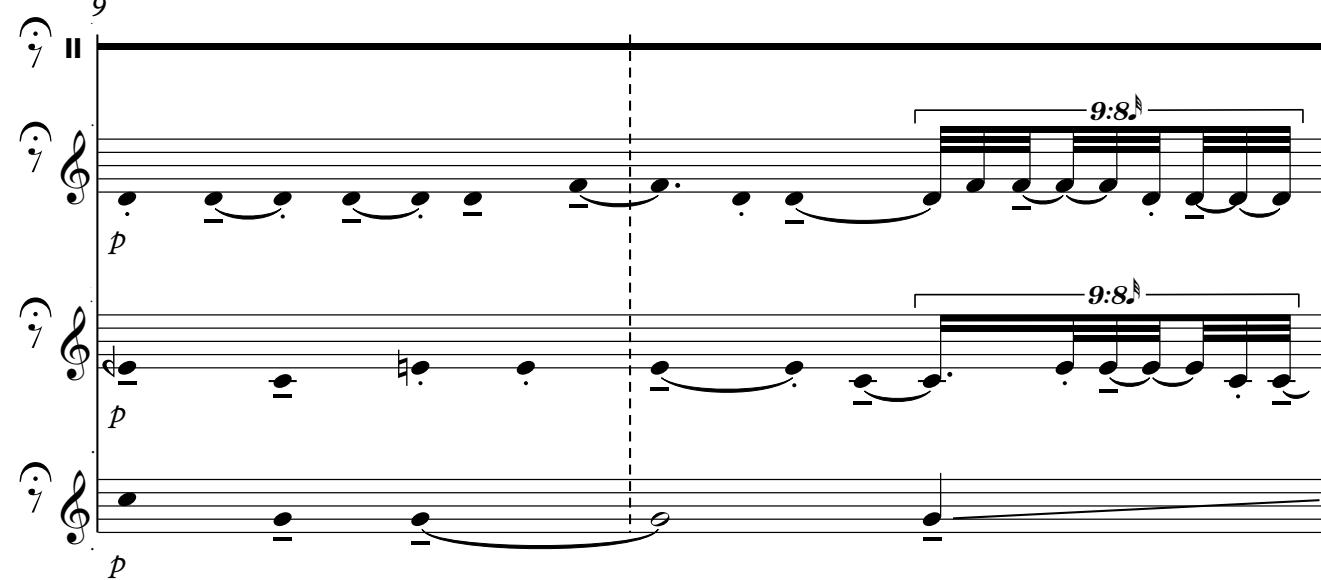
Elec.



C

9

Bar. Sax.



9:8

9:8

Bass Gtr.

Elec.

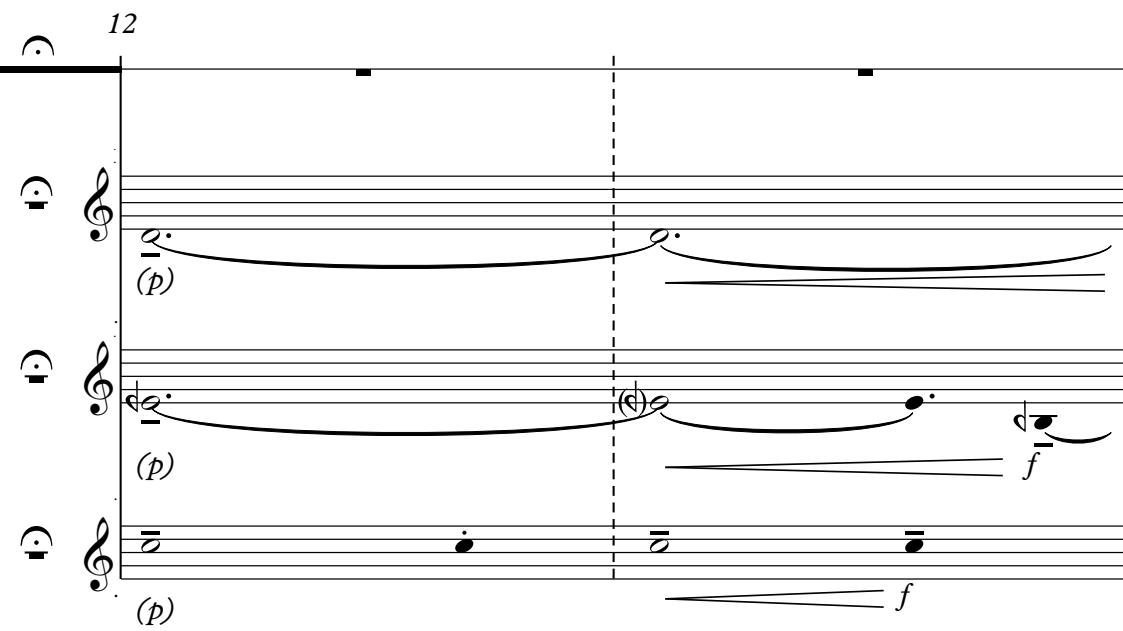


D

12

Bar. Sax.

Bass Gtr.



(p)

f

14

Elec.

Bar. Sax.

Bass Gtr.

E

3

3

17

Elec.

Bar. Sax.

Bass Gtr.

F

f

sfz

f

sfz

20

Elec.

Bar. Sax.

Bass Gtr.

21 **G**

f

f

f

H

4

24

Elec.
Bar. Sax.
Bass Gtr.

25

Video screening starts

Live painter walks away slowly

I

28

long

Elec.
Bar. Sax.
Bass Gtr.

Improvise freely, incorporating these pitches (use any order you want). After few seconds into the improvisation walk off stage slowly and independently, while continuing to play. Gradually leave the room. End independently in 1' or sooner, leaving the video alone.

long

long

long

***Microtonal grace notes are to be applied on the bass only if fretting of the instrument allows.