

# 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.

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

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

Roozbeh Nafisi

**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.

Brushing Canvas (Microphoned)  
*mf*

Electronics\*  
Pitched Elec.  
*p* *f*

Baritone Saxophone (already transposed)  
*p* *f*

Bass Guitar (sounding octave lower than notated)  
*p* *f*

6 **B**

3 *p* *f*

3 *p* *f*

3 *p* *f*

\* It is recommended, due to particular ad libitum nature of this composition, that all musicians perform directly off the full score. C 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

**C**

Musical score for measures 8-10. The score is for three instruments: Elec., Bar. Sax., and Bass Gtr. Measure 8 begins with Elec. and Bass Gtr. Measure 9 starts with all three instruments. Measure 10 features a 9:8 tuplet in the Elec. and Bar. Sax. parts. Dynamics include *f* for Bass Gtr. in measure 8 and *p* for Elec. and Bar. Sax. in measure 9.

**D**

Musical score for measures 11-12. The score is for three instruments: Elec., Bar. Sax., and Bass Gtr. Measure 11 features triplets in the Elec. and Bar. Sax. parts. Measure 12 features sustained notes in the Elec., Bar. Sax., and Bass Gtr. parts with dynamics *(p)* and *(f)*.

14

Elec. *f*

Bar. Sax.

Bass Gtr.

**E**

17

Elec.

Bar. Sax.

Bass Gtr.

**F**

20

Elec.

Bar. Sax.

Bass Gtr.

21 **G**

# H

4

24

Elec. *p*

Bar. Sax. *p*

Bass Gtr. *f* *p*

25

Video screening starts

Live painter walks away slowly

# I

27 long

Elec. *p*

Bar. Sax. *p*

Bass Gtr. *p*

28

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.

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.

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

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