

solange wir frei waren*

for violin, viola and violoncello**
as part of the program black humor

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

poem (versified for this project):
marlene streeruwitz

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A

♩ = 48-

violin

p

viola

p *mf*

speech (viola):
mf

violoncello

p

wir wissen es nicht und das ist unsere Schuld. gemeinsam. weil wir einander nicht lieben. und uns selbst nicht	wie frei wir sind, so lange wir es sind. weil wir es erst wissen. weil wir es erst wissen können oder wollen.	wenn wir nicht mehr frei sind, und es wissen müssen und es nicht wußten, so lange wir frei waren.
weil wir es nicht wissen. weil wir es nicht wissen können oder wollen.	wenn wir es nicht mehr sind und hilflos zusehen den Zurichtungen an uns. wie wir zugeschnitten werden und geköpft.	

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

** it is highly recommended that all performers use the full score in performance

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B

2

vln. *ff* *mf* *f*

vla. *ff* *mf*

vcl. *ff* *mf* *f*

on instrument immitate on-going recitation
use arco and pizz. percussive sounds ad lib.

recite text slowly
apply a pause (ad lib.) between each two words

wenn	wir	nicht	mehr	frei	sind,	und	es
wissen	müssen	und	es	nicht	wußten,		
so	lange	wir	frei	waren.			

C

7

vln. (arco naturale) *mf* *f* *f*

vla. (arco naturale) *p* *f*

vcl. (arco) *p* *f*

speech (violin): *f*

tutti speech
in unison:

nimm mich bei der Hand. nächste Person.	nimm mich bei der Hand. nächste Person.
Halte mich fest	und sag mir, ob ich es bin oder nicht.

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

11

vln. *ff*

vla. *ff* clap hands

vcl. *ff*

clap hands *p*

speech

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

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.

3

harmonics ad libitum

p *ff*

D

17

vln. *f*

vla. *f*

vcl. *f*

p

p

p

G

in a raspy voice, while applying crescendo from *p* to *f*:

28 oder hat die Gewalt jetzt mir schon längst den Kopf ABRASIERT 5

vln. *f* *sfz*

vla. *f*

vlc. *p* *f*

whisper *f* bin ich noch ganz[?]

foot tap

H

propagandamachinell

tutti: recite the following boxed text as indifferently (as for facial and body gestures) and as intensely as possible. each word pronounced tutti (synchronization: only roughly). between each two words a slight moment allowed. ensemble may throw instrumental satires in, here and there, ad libitum. duration: ca 100".

vln. *ff*

vla. *ff*

vlc. *ff*

attacca *ff*

Taliban Condemns Israeli Strikes on Iran as ‘Violation of International Law’

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.”

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.

KabulNow, June 13, 2025 - Kabul, Afghanistan

détaché: play (arco) or sing****

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

vln. arco *f*

vla. *f*

vlc. arco *f* pizz. + (pizz.) +

43 haa go za ash te ma nam be jo ste juu ye sa arne

vln. pizz. >

vla.

vlc.

**** in accommodation to vocal range of the violinist, the vocal section may be sung at a different octave accordingly. this is borrowed from the song مرا ببوس (*kiss me*):<https://www.youtube.com/watch?v=47wvkKdWntY> (minute 01:40)

melody: majid vafadar (1913-1976), lyrics (in farsi): heydar reghabi (1931-1987)

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)

55 (pizz.)

vln. *f*

vla. *p*

vlc. *p*

58

vln. prepare repositioning

vla.

vlc. pizz. *f* (pizz.) (arco) (*p*) (*p*)

62

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

vla. f

vcl. f pizz. (arco) p

66

vln. guitarlike sfz prepare repositioning

vla. ad lib. f p f

vcl. ad lib. pizz. f sfz

69 arco *p*

vln. *p*

vla. *p*

arco *p*

vlc. *p*

73 *f* *p*

vln. *f* *p*

vla. *f* *p*

vlc. *f* *p*

O

77 **ad libitum**

vla.

vlc.

First system of the musical score, measures 77-80. The Violin II (vla.) part is in 3/8 time, starting with a forte (*f*) dynamic. The Violin I (vlc.) part is in 3/8 time, also starting with a forte (*f*) dynamic. Both parts feature rapid sixteenth-note passages and sustained notes. A fermata is present over the final note of the vlc. part in measure 80.

vla.

vlc.

80

Second system of the musical score, measures 80-83. The Violin II (vla.) part changes to 4/8 time in measure 80, then to 6/8 time in measure 81. Dynamics include *p*, *f*, *fp*, and *f*. The Violin I (vlc.) part is in 4/8 time, then changes to 6/8 time in measure 81. Dynamics include *p*, *ff*, *p*, and *f*. A fermata is present over the final note of the vlc. part in measure 83.

vla.

vlc.

84

Third system of the musical score, measures 84-87. The Violin II (vla.) part is in 3/8 time, with dynamics *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *fp*. The Violin I (vlc.) part is in 3/8 time, with dynamics *p* and *fp*. A fermata is present over the final note of the vlc. part in measure 87.

Q **ad libitum**

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

vln. *mf* pizz. + simile (arco) (pizz.)

vla. *mf*

vlc. *mf* arco [sul ponticello]

speech
mf nimm mich bei der Hand, nächste Person und

95 von der Freiheit. (speech) Frei -heit *****

vln. (pizz.) (arco) clap *mf*

speech
mf und sprich mir von der Frei -heit. *****

vla. (pizz.)

vlc. sprich mir von der Freiheit. (speech) Frei -heit *****

clap *mf*

***** say this "Freiheit" all three together.

R

dolce

98 (arco nat.)

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

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

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

102

vln. sustain the final note of your song $\frac{1}{4}$ - $\frac{4}{4}$ ad libitum bend around the closest F to your last pitch

vla. sustain the final note of your song $\frac{1}{4}$ - $\frac{4}{4}$ ad libitum bend around the closest F to your last pitch

vlc. sustain the final note of your song $\frac{1}{4}$ - $\frac{4}{4}$ ad libitum bend around the closest F to your last pitch

speech *mf* die Freiheit ' und teilen dann. gemeinsam.

speech *mf* ich erzähl dir meinen Traum davon. (speech) die Freiheit ' und teilen dann. gemeinsam.

speech *mf* herbeireden müssen wir sie. in die Welt herein beschwören die Freiheit ' und teilen dann. gemeinsam.

S

108 *pizz.*

vln. *p* *f* *p* *f* *p* *f* *arco*

vla. *tr* (F+G) *p* [con sord.]

vcl. *sul pont.* *tr* (E+F) *p* (F sul D) *8^{vb}*

112 *pizz.* *guitarlike*

vln. *ff* *p*

vla. *f* *p*

vcl. *f* *p*