

Mel Bay представляет

Пять популярных персидских баллад

для гитары соло



аранжировка
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Файл скачан с сайта aperock.ucoz.ru

1 2 3 4 5 6 7 8 9 0

MEL
BAY

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Пять баллад выбраны из персидского фольклора. Их аранжировка выполнена наиболее близко к оригинальным мелодиям. Это те баллады, которые популярны среди жителей Персии - старых и молодых - и в настоящее время. Они родились в различных частях Персии, там, где люди говорят на разных диалектах. В процессе аранжировки автор постарался сохранить все нюансы и «украшения» первоисточников.

Gol-e-Gandome

♩ = 60 Molto cantabile

5

ritmico

2 4 1

flesh

p

10

4 3 2 3 2 0

15

3

20

3

25

tr

1 2 4 3 4

tr

pont.

tr

sul tasto

31

0 0

② molto vib.

1 2 4 3 4

1

④

1 1 3

dolce

mf

37 *D.S. al Coda*

CODA Θ

48 *rit.*

Dareneh Jaan/Aziz Joon

♩ = 76 Moderato
art. harm.

The musical score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a tempo of Moderato (76 bpm) and an articulation of *art. harm.*. The first five measures feature a series of eighth-note chords with a descending bass line. At measure 6, the tempo changes to *a tempo* and the melody continues with eighth-note chords. Measures 7-8 show a *molto rit.* section with a repeat sign and a key signature change to two sharps (F# and C#). Measures 9-13 are marked *cantabile* and feature a series of eighth-note chords. At measure 14, the tempo returns to *a tempo*, and the melody is marked *rit.* with a key signature change to one sharp (F#). Measures 15-18 continue with eighth-note chords and a descending bass line.



20

②

0

VIII

22

24

26

28

30

32

34 *f* *rit.* harm. 19

37 *a tempo*

39

41 *rit.*

43 *a tempo*

45

47 *rit.*

50 $\bullet = 138$ con bravura

mf *f* *ff* *f*

57

63

69 *D.C. al Coda
senza repetitione*

♠ CODA

74

molto rit.

Leila-Leila

♩ = 80 Rubato

The musical score for 'Leila-Leila' is written for a single melodic line on a treble clef staff in G major (one sharp) and 6/8 time. The tempo is marked '♩ = 80 Rubato'. The score is divided into systems of five staves each, with measure numbers 6, 12, 18, 24, 30, and 35 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by 'p' (piano), 'mf' (mezzo-forte), and 'cresc.' (crescendo). Performance instructions include 'rit.' (ritardando), 'sul tasto' (on the sustain pedal), and 'pont.' (ponte). A double bar line with a repeat sign and a 'XII' marking appears at measure 10. A key signature change to A major (two sharps) occurs at measure 32. Fingerings are indicated by numbers 1, 2, 4, and 5. A circled '1' appears above measures 11, 23, and 34. The score concludes with a final double bar line and a repeat sign at measure 36.

40 *harm. on melody*

45 *harm. on melody*

51 *rit.* *pp*

Jaan-e-Maryam

Freely

mf

3

p

6

tr (e)

9

tr (e)

11

tr (e)

14

♩ = 60-66 *ritmico*

18

flesh

III

23

28

33

38

44

49

54

art. harm.

art. harm.

8va

(8va)

cresc.

II

III

3

59

64

69

8va

Meno mosso e espressivo
rasgueado sordino

pp

rit.

75

81

rit.

mp

a tempo

dal segno al coda

86

8va

rit.

⊕ CODA

Lala-ee

$\text{♩} = 72$ Lento

harm. (4) V VII XII

dolce

rit.

a tempo cantabile

XII

5

rit.

9

a tempo

marcato il basso

12

XII VII

(4) (5)

3

16

3

art. harm.

harm. V

19

a tempo

rit.

XIX

pp

The musical score for 'Lala-ee' is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Lento' with a quarter note equal to 72 beats per minute. The score is divided into systems, with measure numbers 5, 9, 12, 16, and 19 indicated at the start of their respective lines. The music features various harmonic changes, indicated by Roman numerals (V, VII, XII, XIX) and figured bass notation (4, 5). Performance instructions include 'dolce' (softly), 'rit.' (ritardando), 'a tempo cantabile' (moderately slow), 'marcato il basso' (marked bass), 'art. harm.' (articulate harmony), and 'pp' (pianissimo). The score includes triplets, slurs, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The piece concludes with a final cadence marked 'XIX'.