

Mel Bay Presents

Five Popular Persian Ballads

For Solo Classic Guitar ● Arranged by Lily Afshar

1 2 3 4 5 6 7 8 9 0

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The five ballads are selected from Persian folk music. They are arranged here in their purest and most direct form. They speak directly to people and although old, they remain popular with Persians to this day. The ballads originate from various parts of Persia where different dialects are used. In these arrangements I have tried to give the melodies the same nuance and embellishments that a singer would. All the ballads except *Dareneh-Jaan/Aziz Joon* begin with a short introduction establishing the tempo and mood. In *Jaan-e-Maryam*, the muted strumming of the melody is an imitation of string tremolo. The arrangement of the *Lala-ee* is inspired by a version for choir by the late Iranian composer, violinist, and conductor, Rouben Gregorian.

The *Five Popular Persian Ballads* have been recorded by Lily Afshar on *A Jug of Wine and Thou*, Summit Records, DCD 236.

Gol-e-Gandome

Composed by Lily Afshar

♩ = 60 *Molto cantabile*

5

ritmico

flesh

p

10

15

20

25

tr

pont.

tr

sul tasto

31

molto vib.

dolce

mf

37 *D.S. al Coda*

p. *p.* *p.*

CODA

p. *p.* *p.*

48

rit.

Dareneh Jaan/Aziz Joon

Composed by Lily Afshar

$\bullet = 76$ Moderato
art. harm.

6 *a tempo*
molto rit. *cantabile*

10

12

14 *rit.* *a tempo*

16

18



20

0

②

Musical staff 20: Treble clef, starting with a common time signature. The staff contains a sequence of eighth-note chords. A circled '2' is positioned above the final chord. A '0' is written below the final chord.

VIII

22

Musical staff 22: Treble clef, continuing the sequence of eighth-note chords.

24

Musical staff 24: Treble clef, continuing the sequence of eighth-note chords.

26

Musical staff 26: Treble clef, continuing the sequence of eighth-note chords.

28

Musical staff 28: Treble clef, continuing the sequence of eighth-note chords.

30

Musical staff 30: Treble clef, continuing the sequence of eighth-note chords.

32

Musical staff 32: Treble clef, continuing the sequence of eighth-note chords.

34 *f* *rit.* harm. 19

37 *a tempo*

39

41 *f* *rit.*

43 *a tempo*

45

47 *f* *rit.*

50 $\bullet = 138$ *con bravura*

mf *f* *ff* *f*

57

3 3 .2 1 2

63

69 *D.C. al Coda senza repetitione*

⊕ CODA

74 *molto rit.*

Leila-Leila

Composed by Lily Afshar

40 *harm. on melody*

45 *harm. on melody*

51

Jaan-e-Maryam

Composed by Lily Afshar

Freely
mf

3

p

6

tr ②

9

tr ③

11

tr ② ①

14

♩ = 60-66 *ritmico*

18

p

flesh

23 III

28

33

38 art. harm. art. harm. 8va

44 (8va) 2 3 4 2 III 2 4 1 3

49 II III 2 1

54 3

59

Musical notation for measures 59-63. The music is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. Measure 63 ends with a fermata.

64

Musical notation for measures 64-68. Measure 64 contains a triplet of eighth notes. The music continues with a melodic line and a bass line with chords.

69

Musical notation for measures 69-74. Measure 69 is marked *Gva* (ritardando). Measure 74 is marked *rit.* (ritardando). The music concludes with a double bar line and a *pp* (pianissimo) dynamic marking.

Meno mosso e espressivo
rasgueado sordino

75

Musical notation for measures 75-80. This section consists of a series of chords, some with slurs, indicating a sustained or arpeggiated texture.

81

Musical notation for measures 81-85. Measure 81 is marked *rit.* (ritardando). Measure 82 has a circled '2' above it. The music is marked *a tempo* and *mp* (mezzo-piano). Measure 85 is marked *dal segno al coda*.

86

Musical notation for measures 86-90. Measure 86 is marked \oplus CODA. Measure 87 is marked *Gva* (ritardando). Measure 90 is marked *rit.* (ritardando). The piece ends with a double bar line.

Lala-ee

(Lullaby)

Composed by Lily Afshar

♩ = 72 Lento

harm. VII XII XII

dolce *rit.* *a tempo cantabile* *p*

5

9 *a tempo*

marcato il basso

12 XII VII

3

16 art. harm. harm. V

19 *a tempo*

rit. *rit.* *pp*