



jamal zohourian

Iran

Return (Original Work for Classical Guitar) (Opus 31)

A propos de l'artiste

Jamal Zohourian
Composer, Conductor
Biography

Although Jamal was working in a "Consulting Engs. in Bld Construction and Oil Industry", he entered the world of music by playing classical guitar tutored by B. Mirkhani in 1988-93, By attending private courses of M. Rohani in Theory of Music, Harmony, and Solfege, between 1991–1993 he started to write compositions for classical guitar solo and tutoring, and simultaneously he continued his education in advanced private courses of Farhad Fakhreddini in Orchestration and Counterpoint by 2000, in 2004, he completed an active master-class in classical guitar by Lily Afshar,

Publications:

- 2019 : " Ten Little Miniatures "

10 Works for Classical Guitar

Composed, Arranged and Fingered by: Jamal Zohourian

- 2019:

" Miniatures "

15 Works for Classical Guitar in 1 Album:

- 2018: "

Return, Dream, E... (la suite en ligne)

Page artiste : https://www.free-scores.com/partitions_gratuites_zohourian.htm

A propos de la pièce

Titre : Return (Original Work for Classical Guitar)
[Opus 31]
Compositeur : zohourian, jamal
Droit d'auteur : Copyright © jamal zohourian
Editeur : zohourian, jamal
Instrumentation : Guitare seule (notation standard)
Style : Classique

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Classical Guitar Solo

RETURN

Opus 31

By

Jamal Zohourian



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RETURN Opus 31

Composed By :
Jamal Zohourian
2005

Andante

♩ = 90

p *p* *p* *p* *mp* *f* *f* *p* *f* *p* *f* *f* *p* *ff*

a
m
i
p
p

gliss

Return 1 of 3

1. 2.

The musical score is written for a piano in G major. It begins with a treble clef and a key signature of one sharp (F#). The first ending (marked '1.') consists of two measures, followed by a repeat sign. The second ending (marked '2.') consists of two measures. The score is divided into six staves. The first staff contains the first ending and the beginning of the second ending. The second and third staves continue the second ending. The fourth and fifth staves contain the main body of the piece, with dynamics of *f*, *p*, *f*, *p*, *f*, and *p*. The sixth staff concludes the piece with a fortissimo (*ff*) chord and a final cadence.