

שלום

הנהגת הנהגת המנהל

- המנהל -

מנהל המנהל

מנהל

אחדות המנהל

הנהל

הנהל אחדות המנהל

הנהל מנהל - הנהל

1989

הנהל

اسهبا / و صبا / صهبا / و صبا
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SYRIAN ORTHODOX PATRIARCHATE
OF ANTIOCH AND ALL THE EAST
THE SECRETARIAT

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ܒܬܪܝܩܝܐ ܐܢܬܐܩܝܐ ܕܠܝܪܝܐܢ ܐܠܐܪܬܘܕܟܝܐ

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عدد / ٤٢ / ١٩٨٩

حضرة الأديب الفاضل السرياني الملفونو

أبروهوم كبرثيل صومي المحترم

بعد السلام بالرب نقول :

تسلمت المجلة البطيركية الجزء التاسع من كتابكم

(ܬܠܡܬ ܡܠܬܐ ܒܬܪܝܩܝܐ ܕܠܝܪܝܐܢ ܐܠܐܪܬܘܕܟܝܐ) ܒܐܠܝܪܝܐܢܝܐ . ܠܕܐ ܢܫܟܪܡ ܘܢܬܡܢܝ

لكم التوفيق في وضع كتب مفيدة كهذه ودمتم .

السكرتير البطيركي الثاني

ܐܠܝܘܐܢ ܕܐܠܝܘܐܢ ܕܐܠܝܘܐܢ

NOTIONS ABOUT ANCIENT ASSYRIAN MUSIC.

The Assyrians being descendents of Assur, Son of Sam, are therefore the most ancient biblical nation surviving in Mesopotamia and other parts of the world, still maintaining their hereditary cultures. During their long reign, they invested their dialect with writing letters and embellished it with their musical arts achieving many golden epochs - which gave rise to their famous cultural golden epoch of - the first seven centuries of the Christian Era. By this time the ancient Assyrian musical art was introduced into - their early Christian churches by their great authors who - had adopted Christianity, and played the most important - part in the life of Christian Assyrian Converts, whose national name was religiously abbreviated into Syrian or Syriac (Suryoye or Suroye), as may be mentioned frequently hereinafter.

After the Seventh Century DC. Assyrian Musical product had stopped, due to the continuous barbarian invasions from all directions. Of the three thousand Assyrian melodious hymns and homilies, apparently, only one thousand of them escaped from loss under the feet of the Barberian invaders, and remained in use of the Assyrian Churches in Northern Mesopotamia and Syria. The use of this precious art of music still continues in national and religious life of the Assyrians, a fact which proves the continuous existance of national Assyrian race, up till now, in spite of continuous persecutions in the Middle East countries. Even thus, the Assyrian music continued influencing the life of the surrounding nations as well as the life of the invading nations.

With the discovery of Assur-bani-bal's famous library at the ruins of Nineveh, and other ruins of Assyrian cities, over a million of cuneiform writing tablets were discovered bearing signs and figures of musical instruments, going back to the time of the fourth millenium BC.

The first musical tones expressed by man in Mesopotamia, were when still man lived at the open bosom of mother nature, then by hunters and sheperds, until by-and-by crept into his habitations, temples, and festival places - later on

into churches and monastries.

During my youth in the schools of Assyrian churches and monastries of the Middle East, I learned about one thousand hymns, which I duly taught to my sons here in São Paulo, Brasil. To preserve this valuable and rich art of music - from loss, I sang and recorded them all in cassette-recorder and are now being written in modern musical notes and signs to be read from right to left, as shown in this tenth volume of my book "MARDUTHO DŠURYOYE" - The Assyrian culture, in which are written musically two hundred and eighty four - hymns. The other hundreds of hymns will be duly written in the eleventh volume of this same book. These 284 melodious Assyrian hymns, represent the first part of the book of ... "BET-GAZO" - Musical treasure.

During milleniums BC. the Assyrians of Mesopotamia succeeded in making many forms of musical instruments. Apparently the first instruments were flutes of bamboo and the ceramic Kuku (primitive clarinet) invented and made by Gilgamesh, the king of the city of Uruk or Erech the Biblical city, mentioned in Genesis 10:10; Gilgamesh lived at the end of the fourth millenium and was the fifth king of Erech, after the - great deluge. Another musical instrument made by Gilgamesh was a harp made of crane and horns of the Sacred Bull, ... which he heroically slained at the city gate of Erech. He then clothed that harp with gold, and dedicatd it in memory of his father Lugalbandu, the fourth king of Erech ater the great deluge.

The music of those times as in our times, attended two desires of human life - religious and mundaneous or profaine. - The first was mostly celebrated in temples and churches, the second in public feasts and folk ceremonies, usually accompanied with musical instruments. The most important celebrations accompanied by both desires, used to occur during the first fourteen days of the month of April of each year, ... which were considered the new year eve, and the establish - ment of the Assyrian kingdom of Assur on earth, by the Divine force of "Ea", the God of Life.

The Assyrian king usually participated in such yearly festi

vals, promptly dressed with his royal garments, accompanied by the nobles of the state, supreme priests, clergy, and - the great feasting multitudes and folks, all wearing their most attractive colourful attires, following singers, musicians and dancerines. Those yearly festivals of the first fourteen days of April were known in Assyrian idiom by the name of "CARNA - BAAL", which we now call by the name of - "CARNAVAL" or "CARNIVAL" and which means "magnify the Divi ne Force". During such festivals, the festive musicians - and singers also used to magnify the month of April with - high esteemed hymns as is similarly magnified untill now-a-days in Assyrian churches, as may be noted from the meaning of the verse of this hymn - "HO -NAW - YARHO" - "This is the month" , sang in eight different melodious tunes:-

" This is the month that brings joyful felicities,
Liberty to the slaves,
Exaltations to nobles,
Decorations to habitations.
It also grants happiness to all persons,
and clads all with lovely purple colours,
Like kings' royal purple mantles. "

"Ea" the god of life, was venerated for many centuries at Ur. His son "Marduk" was adorned in Babylon, and "Assur" - his spirit was worshiped in Assyria. Thus, together those three gods, formed the first Divine Trinity of Ancient Mesopotamia; Ea being father in the Southern region, and Marduk his son in the Central region, and Assur his spirit in the Northern region. With this Divine Trinity, was also venerated Ishtar the goddess of love and beauty by inhabitants of all the three regions of Mesopotamia, as well as by most Middle East countries, since the very early times.

But Ea was also believed by the Assyrians to be the God of music, who spoke through the voice of the musical instruments, especially through the harp, which was supposed to be - enriched with his divine voice. Such belief of god speaking through the voice of musical instruments, and that the voice of god was transmitted to Christian Syrian Churches, as may

be noted from the meaning of this Syriac Verse of a hymn - sang at our churches till present days:-

" I was perplexed when the Virgin invited me
To sing her miraculous episode,
O Son of God! do enrich my harp with your Divine ta-
| lent,
To enable me trace beautifully the image of your -
| mother."

In ancient times, the Assyrians had successfully formed or - chestras composed of about fifteen musical instrumented ar - tists accompanied by temple singing groups or choir of both sexes. There also existed a system of two groups of singers in the temples, which is now maintained in Assyrian churches.

Thus the ancient Assyrian instrumental and vocal musical art continued progressively developing until the eve of the Chr - istian era, when then it made its way into the churches du - ring the first seven centuries of Christianity and was adop - ted in Hadiab, Nsebin, Edessa, Tur-Abdin, Antioch and Damas - cus. The united ramnants of Assyrians, Arameans and Canaani - tes (or Phoenicians), known as Christian Syrians of Nothern Mesopotamia and Syria, had arrived at the apex of their mu - sic cultural golden epoch, lead by their religious leaders, poets and other ecclesiastical fathers who succeeded in compo - sing over three thousand musical melodius hymns and homilies of different tunes, based on the progressive airs of pre - Christian era, of which only about one thousand arrived to - us, by hereditary use in the five churches of Syriac speaking and praying communities, dispersed in Mesopotamia, Syria and in other Middle East Countries.

This ramnant of music of about one thousand hymns and homili - es of the first seven centuries of Christianity are preser - ved in many Assyrian books of prayers, especially in the fa - mous book of "BET - GAZO" i.e. the treasure of chants. The - period of those seven centuries is also considered by modern historians and Assyriologists as the "Golden Epoch of Syriac Literature".

After the seventh century AD. the Assyrian music production had stopped due to the Barbarian Invasion, which resulted - with the Dark Ages. In consequence of those continuous invasions, a great part of the ancient Assyrian music was lost for ever. Yet in spite of that terrible situation of invasions and persecutions, the influence of the Assyrian music continued with its expansion to all countries and peoples - of the civilized world. The inherited pre-Christian Assyrian music, was converted and transferred to Christianity by the early Assyrian converts and church leaders, such as:

- 1- Inatius the Syrian Patriarch of Antioch (107 AD.), he was a musician who introduced into the church the system of - two groups of hymns singers.
- 2- Titian the Assyrian of Hadiab (110 AD.), who together - with his son preached singing the Evangelical readings - (from his Diateseron), at the streets of Hadiab, Nsebin, Edessa (Ur-hoy), Antioch, Damascus, Athens and Rome, - where he was martyred. In the same melodious tune of Titian's singing, the present day Assyrian priests, still sing the Evangelical readings and the liturgy Mass readings in Syriac language at their churches.
- 3- Bardaisan also born in Hadiab (154 - 222AD.) was archdeacon, then also the priest of the church of Edessa (Urhoy). He composed a hundred and fifty "MADROSHE" - dialog church hymns, in equal number of the hundred and fifty Psalms. He collected the fourth Psalm in music, sang during the - lent, i.e., yearly forty days of fasting. He also succeeded in dividing Psalms number ninety one, and hundred

and twenty one, into musical sentences with HALELUYA in the middle of each sentence (called "SETORO"), sang in eight melodious tunes by two responding deacons. He collected other Psalms in a system of a musical lever or a ... seesaw system called "CUCALYUN" to be sang in other eight different tunes, with one or two HALELUYAS in the middle of each sentence, to serve as the middle point of the lever, or seesaw, what the Assyrian Bardaisan had achieved in collecting the Psalms in that miraculous music, the Hebrew - Israelites, never achieved during their musical glory.

- 4- St. Afrem (303 - 373 AD.), born in Nsebin was one of the most important music composer. He composed twelve thousand musical poems, perpetuated by the Syriac Churches. He was called the "Holy Spirit Harp".
- 5- Rabule D'Urhoy - the Bishop of Edessa (435 AD.). He was converted into Christianity. Composed and introduced into the Syrian Church hundreds of melodious solos and hymns, bearing references to pre-Christian ideas, theories and stories.
- 6- Balay of Balash city (460 AD.), composed many hymns of five syllables of resolute and five syllables of respond or answer = (5 and 5).
- 7- St. Narsay, an Assyrian genius poet and musician who also was called the "Holy Spirit Harp". He was martyred in Persia 489 AD.
- 8- St. Yacoub Dasroug (521 AD.) composed hundreds of musical religious and virtuous hymns, with verses of 4 + 4 + 4 syllables of more than twenty four melodies.
- 9- Simon the Ceramist (ku-ko-yo), (585 AD.), composed about seventy hymns sang with various tunes. It is said that he used to compose his hymns in accordance with the movements of his arms and legs while preparing his ceramic pottery works.
- 10- During the sixth century a certain Andrew of Crete and other Syriac poets composed in Syriac, some sixty hymns based on Byzantine - Greek music known as "CONUNE YAWNOYE" - i.e., Greek chants, but being of foreign and musical rhythm strange to the usual oriental Assyrian audience and taste, fell out of use, leaving only a small number of them not exceeding seven hymns repeated on certain occasions, very irregularly by the church chorus.
- 11- St. Yacoub of Edessa (633 - 708 AD.), who also composed hundreds of Poems and hymns like those of St. Yacoub D'asroug. He was the second organizer of the Church musical activities after St. Afrem, Some are musical prayer books, "SHIMO", and "FANKIYOTH", i.e., daily and Sunday ...

prayer books, were composed and organized by St. -
Yacoub of Edessa.

By comparing the musical situation of the Syriac churches of the sixth century AD., with that of the Roman Church of the west, and the Roman Byzantine Church of the East, will be found that the Syrian Church had achieved more advanced - musical situation than both Roman Churches of the east and west. For this reason during 560 AD. a certain Syriac deacon of the Church of Beirut - Lebanon, named Romanos, born in - the city of Amacia, Northern Syria, had translated about a - thousand hymns of St. Afrem, from Syriac to Greek language, and taught them in Constantinople schools and churches. ... From there, they extended to the Byzantine Churches in the - Balkans, and other churches of the countries of Oriental Eu - rope, of the Byzantine Rule.

The arabs also transmitted during the ninth century AD., the Assyrian lirical music known by name of AL-MU-WASH-SHA-HAT (in Arabic), MUSH-HO=THO (in Syriac) composed by the As - syrian Ibrahim Al Moussalli (743 - 806 AD.) and his son ... Ishak Al Moussalli (767 - 850 AD.), of Moussol, Iraq. Also the famous melodies of Bagdad "MAW-WALAT" were of Syriac mu - sical origin adopted from hymns of evangelical and Mass har - monious singing and reading. The influence of those songs - of Al MU-WASH-SHA-HAT and other musical arts of Assyrian o - rigin were arabized and having arrived by the Arabs to the Iberian Peninsula of Spain and Portugal, were transmitted - to western Europe. During the Middle Ages, the two branches of Assyrian music having influenced the Eastern and Western European music, met at Central and Northern Europe, and gave birth to the magnificent classical music of modern and re - naissance times.

In this volume are written musically in Syriac, thirty two - "SEBLOTHO" containing about two hundred and eighty four - hymns or songs, divided in groups of eight or more verses, - sang in eight or more different melodies of the same musical group and vice-versa, i.e., the same melody is being sang - at Syriac churches without musical instruments, with the - text words of any verse of the same musical group of eight verses. This musical success was achieved because of the -

perfect rythm of the melodies of the same group and their - musical combination.

For a better preservation of this sacred Assyrian music in herited from our ancient Assyrian ancesters, we have now - written in modern musical notes and signs, this first part of the Musical Treasure - "BET -GAZO", for its transmittion to future generations, to maintain and enjoy its sweet melodious fantstic airs and its natural logic, which may be sang in simple "solfegios" and with a simple sensibility - of the meaning of the text words, which are so wonderfully introduced as to admire which of the two was first produced or composed - the text, or the melodious music? For it may be observed that the melody reforces the meaning of - the text, while the text also corresponds forcing the desired logic of the melodious music - thus creating highly , pretty musical emotions which satisfy the musician as well as the audiance.

The texts of the eight verses groups of music, usually give the following meanings:-

- 1st. and 2nd. verses are dedicated to the Virgin Mary, the Miraculous birth of Christ, the Divine Trinity, Creation of the World, and other Biblical events.
- 3rd. and 4th. verses are dedicated to the Prophets, Apostles, Saints, Martyrds, Great Theologians and other Church Leaders.
- 5th. and 6th. verses are dedicated to confession of sinners, and the remission of sins, and love of the neighbour.
- 7th. and 8th. verses are dedicated for the memory of the - souls and alms of those who departed to Eternity and hope in future life.

All the texts of the eight musical verses, shown here, in this volume were composed by various authors of the first seven centuries AD. already mentioned some of them here, - copied from the book of "BET-GAZO", the Treasure of Chants.

As the Syriac music had started to diminish its production after the seventh century AD., the Syriac authours started,

since then, to produce tens of thousands of poems to be sang in the style of the ancient music of the first seven centuries AD., dealing with various topics and subjects such as - love, exaltations, natural sciences, theology, history, novels of saints and martyrs, critica, friendship, enmity, - ambition, betrayal, virtue, grammar and syntax. The most famous poets of the Middle Ages were these Syriac Church Fathers:-

- 1- The Patriarch Bar Maadani (1263 AD.),
- 2- The Maferian Bar Hebrayo (1286 AD.),
- 3- Maferian Abd-Yeshu Suboyo (1318 AD.),
- 4- Patriarch Nuh the Lebanese(1509 AD.).

Presently no musical instruments are being used in Syriac - church hymns, for voice control purpose. The coral surprisingly can move the tone of a clause from great to small - and vice-versa without loss of harmony of the song in audience.

Only at the end of the Syriac Christian Golden Epoch of musical culture, the occidental world had started with its creative epoch of music, whilst the Assyrians had already established the rules of their well matured musical progress, having their verses already composed with their necessary metric, rythm, and were well firmmed and defined with four, five, seven, eight and twelve phonetic syllables. The tonalities were also defined by the ancient Assyrian musicians, in the remote times proceeding the Christian Era.

The recent archeological discoveries in the mounds of the cities of ancient Assyria have met with some metallic and ceramic musical instruments, and also with figures and designs - of various musical instruments on tablets and walls of royal palaces. The wooden and string instruments had naturally perished under the ruins. It has been proved that Sennacherib - king of Assyria, had an orchestra of fifteen musical instruments in his palace at Nineveh, such as flutes and flutines of various tuning afination; drums and tamburines, lyres , harps, guitars, cimbals and alauds.

The three important basic components of music and its estimations i.e., rythm, melody and harmony; whether vocal or ins -

trumental , were already defined and established by the ancientpre-Christian Assyrians, as well as during the first - seven centuries AD., known as the golden Assyrian musical - epoch, also known as Syriac Christian Musical Culture Epoch.

A profound study of the history of the evolution of the Assyrian Musical Culture, will prove that the Assyrian Nation became inexhaustable esteemed cultural source flowing out - during many centuries virtuous cultural benefits to all nations of the world, during and after their empire.

Recently was discovered in the ruins of Nineveh a harp of the ninth century BC. on which the musician, owner of the harp, carved on it the following words:-

" Musician should teach music to others
for the continuity of this precious art
to be handed over to future generations " .

In obedience to this historic order, our family Sowmy, here in São Paulo, Brasil, resolved to guard and preserve a ... great part of our hereditary Assyrian Sacred Musical Melo - dies by putting them in modern ocidental musical notes and signs, in this tenth volume of the book "MARDUTHO DSURYOYE".

There are no words to express our joy for the publication - of this part of the harmonies contained in the treasure of music book - "BET-GAZO" in São Paulo, Brasil. Such joy and happiness may naturally grant good effect of musical console. Yet the best words in this respect, may only be a pale idea of musical emotions which fulfill the musicians' objective desire.

Let us now allow this extraordinary Assyrian musical verse speak by itself eternally, as it has spoken for many centuries past, at the ears of the audience, to observe and feel the rich meaning and melodious musical imagination which - contains this verse of Syriac music, sang at the end of the Liturgical Services and Masses in the Syriac speaking communities churches:-

" Let our musical voices of prayers

be the keys that open the Celestial Vaults
to let pass through the Archangels' ranks
who admiring, may say, amongst themselves:
Oh! How joyous are the Terrestrial voices
to whom our Lord God may immediately
grant their fair supplications " .

Ibrahim Gabriel Sowmy

São Paulo, Brasil
14th April, 1989.

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A SOBREVIVÊNCIA DA MÚSICA ANTIGA DOS ASSÍRIOS

As palavras "SÍRIO, SIRÍACO, SIRIA, SIRIAN e SURIAN", são derivadas e abreviadas da palavra "ASSÍRIO, ASSÍRIA" cujo significado é "início da vida".

A cada três mil anos, a partir do oitavo milênio antes de Cristo (AC) os antigos povos mesopotâmicos revestiam o seu idioma com músicas de inegável expressão cultural, evoluindo até a era do dilúvio mesopotâmico atingindo o que se define como a Primeira Era Dourada de sua cultura.

Os assírios atingiram durante os primeiros setecentos anos da era Cristã sua Segunda Era Dourada, tornando-se a fonte da música ocidental. Segui-se a Terceira Era Dourada com - término no século XV depois de Cristo (DC), constituindo - -se na música assíria atual, e, nela conservando as antigas riquezas culturais, herdadas de nossos antepassados, provando uma inegável continuidade da nossa raça Assíria. Não - obstante os séculos de grandes distúrbios, a música assíria continuou trilhando o ritmo do progresso contribuindo para melhorar os sentimentos humanos.

Com a descoberta no Iraque da fabulosa biblioteca de Assurbanipal, rei do império assírio, foram encontradas diversas

tabuletas de música escritas em cuneiforme. Desde o quarto milênio, e, até o último século AC, algumas destas tabuletas mostram imagens com várias formas de instrumentos musicais, e outras ainda, apresentam formas e sinais de indicações e vózes musicais.

Sem dúvida as primeiras canções e vózes musicais começaram a ser entoadas naturalmente pelos pastôres e outros homens que viviam no seio da natureza. Mais tarde suas vózes entram nas habitações, nos templos, nas igrejas e em todo o cotidiano, chegando até nós através dos séculos hereditariamente.

Eu e meus irmãos, aprendemos com meu pai, de acordo com os nossos costumes, centenas de cantos religiosos, fruto de sua trajetória pelos antigos mosteiros do Oriente Médio; músicas ensinadas por sacerdotes, doutores e teólogos.

Como primeiro passo, afim de conservar esta fonte, conseguimos gravar em fitas-cas sete, na voz do meu pai cerca de mil hinos assírios, e, neste décimo volume que integra a coleção intitulada "MARDUTHO DSURYOYE" - Evolução Cultural dos povos Assírio-araméus, apresentamos duzentos e oitenta e quatro hinos e melodias correspondendo basicamente à primeira parte do livro "BET - GAZO" ("tesouro musical" ou "casado tesouro"). - Esperamos poder publicar outras centenas mais de hinos e melodias no próximo volume.

Para a preservação definitiva colocamos estas melodias na forma da anotação musical ocidental moderna junto com as respectivas palavras cantadas; porém, as notas musicais correm da direita para a esquerda afim de que estas mesmas notas possam acompanhar a leitura siríaca, ao invés da esquerda para a direita como é a regra ocidental.

Durante os quatro mil anos AC., os assírios desenvolveram, também, diversos instrumentos musicais. Aparentemente os primeiros instrumentos tal como a flauta de bambú, e, o Kucu de cerâmica (corneta primitiva) foram feitos por Guilgamesh, - rei da cidade de Uruk ou Erek, mencionada na Bíblia (Genesis 10:10), onde viveu. Outro instrumento feito por Guilgamesh - foi a harpa de crânio e chifres de boi, o "Boi Sagrado", o -

qual revestiu de ouro dedicando-o à memória de seu pai Lugabandu, o quarto rei de Erech após o dilúvio.

A música naquelas eras, como em todos os tempos, atendia a dois aspectos da vida: a religiosa e a mundana. A primeira com cantos e orações musicais nos templos, e, a mundana - nas festas, desfiles e comemorações populares, recepções - militares, celebrações e regozijo dos reis, e, supremos sa cerdotes. As celebrações mais importantes ocorriam no dia catorze de abril considerado o ano novo dos assírios e de todos os povos mesopotâmicos. Neste dia festejava-se o estabelecimento do reino da Assíria e do divino reino do - deus Assur na terra. Em tais festas o rei participava vestindo-se pomposamente e desfilava numa grande procissão - cercado de nobres, sumo-scerdotes e uma enorme multidão - vestida com trajes multicoloridos, atrativos, e, numa re - apresentação cênica impar. Tal festa tinha o nome em sirí - co de "Carna -baal" (carnaval) que quer dizer "magnifica - ção da força divina" .

Durante as procissões os cantores entoavam versos similares a este que vem sendo entoado pelos atuais povos sirí - cos em oito melodias diferentes:

" Este é o mês que traz tôdas as alegrias,
liberdade aos escravos,
exaltação aos nobres,
decoração às habitações,
alegria aos corações;
enfeita com a amorosa púrpura a natureza,
como se lança a púrpura sobre os reis. "

(página 207)

O deus da vida "Ea" era venerado durante muitos séculos em Ur dos caldeus, no extremo sul da Mesopotâmia; seu filho - "Marduk" era adorado na Babilônia, enquanto "Assur" seu es espírito era adorado na Assíria, formando assim a primeira - Trindade Divina Mesopotâmica com Ea (pai) na região sul, - Marduk (filho) na região central e Assur (espírito) na região norte. Istar, a deusa do amor, da beleza e da guerra

era adprada nas três regiões mesopotâmicas como em todo o Oriente Médio.

Ea era também, o deus da música, pois, o povo acreditava - que lhes falava através dos instrumentos musicais, principalmente da harpa, pela qual provinha a voz musical da divindade. Ainda, hoje, canta-se nas Igrejas Siríacas em oito melodias diferentes o seguinte verso:

" A Virgem me convidou,
para cantar sua admirável epopéia.
Dá-me tua fôrça milagrosa, Ó Filho de Deus!
E, enriquece minha harpa com o Vosso Talento Divino
Para que eu possa traçar
a imagem da vossa Genitora!" .

(pag. 207)

Nos templos chegou-se a empregar orquestras de quinze instrumentos com músicos e cantores de ambos os sexos, divididos em dois grupos; ainda, hoje, mantendo-se êste hábito - nas Igrejas Siríacas descendentes dos antigos assírios.

A antiga arte musical assíria, continuou em seu desenvolvimento progressivo até entrar e ocupar o seu lugar em definitivo nas primeiras igrejas cristãs siríacas durante os - primeiros sete séculos do cristianismo, resultando, êste - das antigas religiões siríacas da Mesopotâmia AC. Esta arte musical apareceu nas igrejas das cidades de Hadiab, ... Nsebin, Edessa (Urhoi) e nas montanhas de Tur-Abdin, na Assíria; posteriormente na Antioquia, e, em Damasco, Síria, Jerusalém e Palestina.

São nêstes primeiros sete séculos da era Cristã que os povos remanescentes e unidos Assírio-araméus, ao norte da Mesopotâmia e da Síria, atingem seu apogeu tendo sido compostas mais de três mil músicas sacras de diferentes melodias. Um têrço destas composições continuam em uso nas Igrejas - Siríacas conservadas em seus hinários religiosos sendo dêstês o mais importante de todos, o BET-GAZO, (tesouro das - canções da Igreja).

Entretanto, desde o final do século VII DC., a produção musical assíria foi diminuindo devido às guerras de invasão e perseguições bárbaras no Oriente Médio provocando grande perda daquela extraordinária riqueza musical. Perdeu-se para sempre o que pode ser considerada uma catástrofe cultural; mas, apesar de tudo, a expansão musical siríaca e sua influência continuou espalhando-se pelos quatro cantos do mundo durante a Terceira Era Dourada.

A música pré-cristã dos assírios foi herdada pelos primeiros convertidos ao cristianismo como:

- 1- Santo Inácio de Antioquia, Síria (107 DC.),
- 2- Titianos, o Assírio (110 DC.) que com seu filho cantava o "Diatesron" - quatro evangelhos - nas ruas de Hadiab, Nsebin, Edessa, Antioquia e Damasco, na mesma forma e linha melódica que ainda, hoje se cantam as leituras e vangélicas nas Igrejas Siríacas;
- 3- Bardaisson, o grande filósofo nascido em Hadiab, Assíria (154 - 222 DC.) compôs 150 diálogos (madroche) cantados na igreja, correspondendo aos 150 salmos da Bíblia. Foi consagrado sacerdote para a Igreja de Edessa e, era, conselheiro do rei Abgar daquela cidade.
- 4- Santo Efrem, o Siríaco (303 - 373 DC.) foi sem dúvida o músico e compositor mais importante da igreja enriquecendo-a com milhares de versos e canções sacras em especial as poesias de sete sílabas até hoje perpetuadas pela Igreja Siríaca.
- 5- Rabule d'Edessa (435 DC.) igualmente compôs centenas de canções e melodias harmoniosas até hoje cantadas,
- 6- Santo Balai de Balash (460 DC.) compôs canções de súplias com cinco sílabas de proposições e cinco sílabas seguintes de respostas às proposições,
- 7- Santo Narsai (489 DC.) compôs diversos poemas cantados,
- 8- Santo Jacob Dasroug, Síria (521 DC.) compôs música para versos com doze sílabas (4 + 4 + 4), sendo os mesmos versos cantados em vinte e quatro melodias diferentes - conforme a ocasião.

Importante é notar que a acentuação incide no primeiro

tempo mais forte e o terceiro tempo menos forte que o primeiro; o segundo e o quarto mais fracos que o terceiro.

- 9- Simão o Ceramista (585 DC.) compôs mais de sessenta po
esias tôdas podendo ser cantadas em onze melodias dife-
rentes.
- 10- André de Creta e João Damasceno, juntamente com outros
poetas ao final do século VI e início do século VII DC
formaram cerca de setecentas canções influenciadas pe-
la música grega bizantina, chamadas de Canções Gregas
(Knune Yaunoye) que por obedecerem escalas musicais es
tranhas às orientais, foram esquecidas restando em uso
pouco mais de sete destas canções, apesar da existen-
cia das letras; publicaremos as musicas remanescentes
no próximo volume.
- 11- Finalmente é preciso mencionar Santo Jacob d'Edessa -
(708 DC.) que compôs centenas de poesias e melodias -
cantadas ao modelo de Santo Jacob Dasroug, tendo êle -
organizado diversas liturgias, e tôdas as preces canta-
das da Igreja Siríaca de acordo com os dias da semana
e do calendário religioso. A êle pertence a autoria do
livro "breviário semanal" -(Sh- hi-mo)- cantado diária
mente nas Igrejas Siríacas.

Com relação à Igreja Siríaca, a Igreja Romana encontrava-
-se atrasada quanto às canções e músicas sacras. Assim, -
também, estava a Igreja Romana Bizantina, mantida por Cons-
tantino. No século VI, um diácono da Igreja Siríaca em Bei-
rute, Líbano, nascido na Amácia, Síria, de nome Romanos, -
traduziu para o grego milhares de canções de Santo Efrem o
Siríaco, levando-as durante o ano de 560 DC. às Igrejas de
Constantinopla, onde as ensinou. Dali as melodias e letras
distribuíram-se para tôdas as Igrejas Bizantinas, aos Bal-
cãs e para toda a Europa Oriental.

Os árabes, também, durante o século IX, levaram músicas as
sírias com o nome de "Al Muasshahat" em árabe, "Mush-hotho"
em siríaco ou "Poesias Líricas" para a península Ibérica -
(Portugal e Espanha), a partir dali sua influencia musical

expandiu-se por toda a Europa Ocidental. Estas poesias líricas "Al Muashahat", foram compostas por um poeta siríaco-de nome Isaac Al Moussali, nascido em Mousol.

Para melhor preservação da música sacra que herdamos de nossos antepassados, decidimos nesta ocasião, transcrevê-la - em notas e sinais musicais modernos. Estas melodias siríacas tem um dom, um elan incrivelmente fantástico. Sua beleza de forma e sequencias é arquitetônica, lógica e natural. Isto induzirá a todos que as entoarem mesmo em simples solfejos cantados a sentir uma realização plena através das palavras. E, então, será a êxtase total! As palavras encontram-se tão bem tecidas às melodias que é impossível dizer, se antes criou-se a melodia, ou o texto. A melodia reforça o significado do texto, e, o texto correspondendo à forma e desenho lógico da música, criando um todo altamente emocionante, portanto, belo e sublime!

É interessante observar que o mesmo verso, pode ser entoado com todas as oito melodias do mesmo grupo musical, e vice-versa, a mesma melodia pode ser entoada com palavras de qualquer dos versos do mesmo grupo musical. Isto é, devido à métrica perfeita e completa dos versos e do ritmo perfeito das melodias no mesmo grupo musical.

É, também, interessante saber que desde o quarto milênio AC., perdido em que viveu Guilgamesh, os Assírios vêm escrevendo em poesia, orações, épicos, epopéias e histórias da criação e do dilúvio. Este costume continuou até os nossos tempos passando por Cristo que ensinou seus discípulos a rezar a oração d'O Pai Nosso em ritmo poético, siríaco-aramaico, e, cantado em oito melodias diferentes.

As melodias estão agrupadas em oito versos; cada par tratando de um tema, constituindo um grupo denominado SEBELTO. Normalmente, com raras exceções tais temas seguem a forma abaixo:

1º e 2º versos - dedicados à Virgem Maria, à Santíssima Trindade, e, ao divino e milagroso nascimento do Cristo;

3º e 4º versos - dedicados aos profetas, apóstolos, mártires sábios e doutores da Igreja;

5º e 6º versos - dedicados às confissões e remissão dos pecados;

7º e 8º versos - dedicados aos fiéis finados.

Todos os grupos de oito versos musicais aqui transcritos - são atribuídos a vários autores e compositores já mencionados neste trabalho, conforme tradição, estímulo e técnica - dos versos como das melodias dos primeiros sete séculos do Cristianismo.

O próprio "BET - GAZO" (tesouro das canções) é utilizado - principalmente para determinar os temas cantados nas Igrejas tanto nos ofícios religiosos importantes, diários, nas orações matinais e vesperais como nas dezenas de liturgias siríacas. Assim as melodias dos oito versos de um grupo correspondem basicamente aos dias da semana do ano litúrgico cantando e alternando-se da seguinte forma:

1º verso musical com o 5º verso; 2º com o 6º; 3º com o 7º ; e o 4º com o 8º verso musical.

Portanto o domínio pleno total das melodias do "BET - GAZO" sem dúvida alguma se impõem de maneira imprescindível à formação de novos líderes musicais e religiosos.

O andamento foi anotado com o auxílio de gravações evitando-se assim o problema do vício criado pelo metrônomo, impondo seu ritmo inexorável à melodia. Em música, o andamento é apenas uma referência, uma base, e, depende muito do bom - gosto, interpretação, experiência e maturidade do músico, - artista ou intérprete. Na música siríaca em especial observava-se uma flexibilidade muito variável com relação ao andamento, tanto para dar mais ênfase a determinada passagem, - temas ou nuances da melodia bem como para destacar palavras, idéias, ou mesmo, associação de idéias. Portanto, não é absolutamente rígido o andamento anotado. Pode-se ver, - também, que ocorrem variações pequenas na marcação metronômica (MM) de um poema para outro dentro do mesmo grupo, por vezes, até insignificantes. Entretanto fizemos questão de a

notá-las, pois, indicam, no mínimo que uma é evidentemente mais lenta que a outra (via de regra o 4º verso é mais majestoso, portanto, mais lento que o 3º). Esta alteração pode tornar-se, ainda, mais profunda no decorrer da melodia - dependendo da necessidade e sequência exigida pelo tema.

Um problema bastante sério é a escolha da tonalidade em que se interpretarão as melodias, pois, a própria tonalidade - irá determinar o alcance ou extensão das vózes (range), e o temperamento, ânimo ou tom de melodia (mood).

Para que possa desfrutar das belezas que as melodias oferecem, todo músico irá transportá-las à tonalidade em que se sentir mais confortável.

Só desta maneira é possível interpretar e emocionar a si próprio e a audiência. Contudo, é preciso não esquecer que uma coisa é cantar ou tocar algum instrumento solo, e, outra bastante diferente é fazê-lo em grupos como corais, orfeões, ou instrumentais em orquestras ou conjuntos musicais. Nêstes casos a interpretação irá depender necessariamente de um líder que tenha esta característica bem profunda e firme, e, de obediência absoluta a êste líder por parte dos integrantes do grupo. É preciso que êste líder sinta de imediato qual a interpretação mais adequada, e, que reflita o espírito geral do grupo, da música e da ocasião.

Uma obediência absoluta dos integrantes dos grupos (muitas vezes dos grupos que se alternam) a êste líder (ou líderes de grupos), sem dúvida podem e levam à plena emoção, tanto dos intérpretes como da audiência, tal como temos tido oportunidade de desfrutar sob a liderança do meu pai. O líder - ou "rish-gudo" escolherá previamente qual a melhor e mais a adequada tonalidade de acordo com as possibilidades de todo o grupo, e, aplicá-la-á durante as sessões de ensaios. Portanto, não adianta escolher tonalidade que implica em extensões de vózes extremas, porque a melodia pode iniciar-se num tom maravilhoso e depois desenvolver-se para extensões inatingíveis pelo grupo ou mesmo solo.

Êste volume abrange só os grupos da primeira parte do "BET-

-GAZO", onde as melodias estão encadeadas ou seja a música do primeiro verso ao findar, praticamente induz e impõe a tonalidade do verso seguinte e assim por diante.

Desta maneira procuramos tanto quanto possível escolher:

- Tonalidade não muito complexa à leitura imediata, o que facilita a transposição instantânea, bem como,
- Tonalidades que abrangessem a voz intermediária masculina.

Após o século VII, quando já diminuira a produção de músicas sírfacas, houve, no entanto, uma imensa produção de poesias sírfacas até o século XV, cantadas de acordo com as melodias dos autores dos primeiros sete séculos DC.

Os assuntos dos longos poemas versavam sobre o amor ao próximo, elogios e agradecimentos, exaltação divina, cultura, ciências naturais, sabedoria humana, teologia, gnossis, psicologia, aprendizado e aperfeiçoamento espiritual, sintaxe, crítica, amizade, traição, ambição, arrependimento, virtude, diversões, etc...

Dentre os poetas de maior destaque cumpre ressaltar os trabalhos de Bar Madani (1263 DC.), Bar Hebroyo (1286 DC.), Abdisho Suboyo (1318 DC.) e Nuh Lebnanoyo (1509 DC.).

É de se ficar maravilhado ante a segurança com que já se moviam estas melodias em tonalidades alternadas dentro do mesmo trecho, passando por exemplo de um tom maior para um tom menor harmônico.

A admiração é com referência à época em que se compuseram as melodias e os versos. Quando se chega ao final da Segunda era dourada, é, praticamente, o início do desenvolvimento da criatividade do mundo ocidental, com a diferença que quase tudo em termos de beleza estética já havia sido estabelecido pelos assírios do Oriente Médio. Após o século VII do Cristianismo, enfraqueceu-se parcialmente a produção musical dos assírios devido às contínuas lutas e perseguições das conquistas bárbaras dos séculos seguintes, mas os versos por exemplo já eram compostos com ritmo, metrica, rima bem firmes e definidos com 4, 5, 7, 8 e 12 sílabas fonéticas.

As tonalidades igualmente já se definiram naqueles remotos tempos desde antes de Cristo. O que o Ocidente fez foi re - teorizar o definitivo dos assírios, tal era o grau de aperfeiçoamento estético alcançado e exigido por êles.

Disponham de inúmeros instrumentos musicais conforme atestam pesquisas arqueológicas. O rei Senaqueribe da Assíria - possuía uma orquestra de quinze instrumentos musicais.

Produziam e aperfeiçoavam desde instrumentos de sopro bastante sofisticados como flautas e flautins com diversas afinações, instrumentos de percussão como tambores numa infinidade invejável, assim como sofisticados instrumentos de corda dedilhada como liras, harpas, cítara, alaúde, etc., e, - de corda percutida como o psaltério. Tais instrumentos possuíam afinações tão sensíveis que para nossos ouvidos podem até parecer diferenças irrelevantes.

Além disso dentro da mesma música podemos observar em muitas melodias, ao repetir-se o tema numa simples repetição de notas, ela passa para uma terça, uma quarta, uma quinta ou uma oitava. Isto atesta o alto grau de sensibilidade desenvolvida e um senso harmônico de irrefutável qualidade, coisa que o mundo ocidental só irá desenvolver em toda sua exuberância a partir do Renascimento e do movimento Barroco.

Os três componentes básicos da música e sua conceituação, - ritmo, melodia e harmonia, já estavam bem estabelecidos e - definidos pelos assírios, tanto vocal como de forma instrumental.

Ao estudar os nobres sentimentos que despontam nos versos musicais dos primeiros setecentos anos da era Cristã, dos povos assírios, têm-se a nítida impressão que desde a queda do império assírio, a nação transformou-se definitivamente - na fonte central e inesgotável da cultura e sabedoria, proveniente do mundo antigo, havendo assim um acúmulo de desenvolvimento da sabedoria, senso estético nas ciências e artes - por centenas de séculos.

Outra prova de evidente desenvoltura atingida pela cultura

siriaca e em particular a música é a noção da síncopa. Para se ter uma idéia do avanço que representa, até o início dêste século XX, síncopa era o terror dos nosso músicos, iniciando-se em seu estudo só os alunos mais adiantados e quando dominassem firmemente os ritmos normais.

Já nos tempos de Cristo uma grande variedade de melodias - síncopadas inundam os livros de nossas igrejas siriacas principalmente nas montanhas de Tur-Abdin, Mossul (Nínive) e outras montanhas da antiga Assíria. Cumpre lembrar que meu pai nasceu numa antiga cidade chamada MIDIAT em Tur-Abdin em - 1913, centro da nossa herança musical.

Outra prova do elevado nível musical atingido pelos assírios era a noção e utilização plena de quíalteras com grupamentos de 3 notas para 2, 4 notas para 3 e 5 para 3.

Recentemente foi descoberta em Nínive uma harpa datando do século IX AC. na famosa biblioteca de Assurbanipal, rei da Assíria, e, nela o músico inscrevera:-

" É preciso que todos os músicos ensinem aos outros - pela continuidade desta valiosa arte. "

E, em obediência a êste preceito, nossa família SOWMY, aqui no Brasil, mais precisamente na cidade de São Paulo, e, sendo uma família tradicionalmente de diáconos cantores e músicos, resolveu colocar uma grande parte destas canções sacras herdadas através de séculos neste décimo volume da série "MARDUTHO DSURYOYE", de acôrdo com a anotação na forma ocidental pela primeira vez no mundo.

Palavras não podem expressar nossa alegria ao publicar esta primeira parte do nosso Tesouro Musical - "BET-GAZO", em São Paulo no Brasil. Isto, entretanto, é normal em se tratando de música. As melhores palavras apenas dariam uma pálida idéia da emoção musical, e, ainda, assim seria uma notação subjetiva.

Deixemos que esta extraordinária música fale por si mesma.

A experiência será inesquecível e eterna como tem sido até hoje.

Finalmente vale a pena que o leitor observe e sinta a riqueza de imaginação contida neste verso siríaco geralmente entoadado no encerramento das oitenta e quatro liturgias (missais) ou mesmo nas vesperais:

" Que as vózes de nossas canções
sejam chaves para abrir as portas celestiais,
e digam os líderes dos anjos (arcanjos):
Quão maravilhosas são as vózes dêstes terrestres,
E, que, o Senhor atenda suas súplicas prontamente. "

Bassim Ibrahim Sowmy
Diácono da Igreja Sirian
Ortodoxa, São João - S.P.

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O LEGADO MUSICAL ASSÍRIO

"deixa o sábio revelar o segredo
aos sábios"

- nota de um escriba assírio sobre
a melodia d'O HINO DA CRIAÇÃO DO
HOMEM, no rodapé de um tablete de
argila -

Quando se tem o dom da palavra torna-se fácil desenvolver - qualquer tema ao nosso alcance; não sendo o que me ocorre - quando fui chamado para dar um testemunho do meu parco conhecimento da vasta obra literário-histórica, única no gênero neste século MARDUTHO DSURYOYE - Cultura dos povos Assírio - arameus, e, a sua finalização neste rico Album Musical.

O autor, Ibrahim Gabriel Sowmy, discorre com facilidade temas exaustivamente discutidos, polemizados, muitos deles dúbios, até a hora da sua explanação nesta obra, ou em muitos pontos desconhecidos para este curioso mundo ocidental nos seus nove volumes já editados em aramaico.

Como num renascer parte o condor no seu vôo insólito dando-

-nos a certeza da existência até os nossos tempos do domínio da literatura e da música de povos, nossos ancestrais, resvalando muitas vezes não só em análises preciosas, mas, correndo o colar de pérolas eternas mostrando seus diversos pontos cruciais de contato e união; o requinte, e, a filosofia contida nestas obras passadas, seu evoluir filológico, distintos pontos de mitologia, teologia, gnossis, artes poéticas, música, harmonia, melodia, o cotidiano em si, enfim toda uma málgama cultural, uma essência do saber compilada pelo homem por mais de oito mil anos de história é distilada ao sabor da rica proeza do nosso querido pai e mestre.

Fixa-se a imagem do mestre-autor, no rol dos grandes estudiosos contemporâneos da História Oriental, sua rica correspondência com as mais conhecidas escolas de estudos orientais, seminários, universidades, comprovam a dignidade da obra.

Mas, no momento, o objetivo máximo é a obra presente, este primeiro volume de músicas sacres, porém, o décimo da obra global, contendo 284 cantos, transmitidos hereditariamente por séculos sem registro musical, ficando exclusivamente o registro das letras nos missais, hinários e breviários da Igreja Cristã, que, na essência muitas das vezes observamos não fazer menção a divindades ou potestades como que podendo ter ocorrido um efetivo aproveitamento de obras anteriores à pregação cristã introduzindo-as à medida que sábios e músicos de crenças assírio-babilônicas abraçam a nova religião, na realidade, esta última, uma síntese das anteriores - como bem o descreve o nosso mestre nas suas diversas obras e artigos.

Momentos de alegria e tristeza, penitência e compenetração, humildade, concentração espiritual, grandiosidade e magnificência filtram-se das pautas musicais deste registro compilado por mais de dezoito anos pelo filho do mestre, meu irmão Nassim, que com toda sem cerimônia, quando questionado sobre direitos autorais, declara ser um trabalho em prol do patrimônio cultural da humanidade.

Sinto a humildade dos autores ao meu de redor, com um pai - que dedicou toda a sua existência para que um de seus filhos completasse a sua obra coroando-a com - " um diadema mais - valioso que o ouro de Ofir, ou as pérolas, ou mesmo as jóias da Índia" - no cantar do santo aos mártires, pois, nela encontra-se toda a síntese da filosofia divina oriental - O a mor ao próximo .

O tempo dará o devido valor à obra; um novo capítulo se agrega à história da História do Crescente Fértil; os povos mesopotâmicos novamente dão os ares da sua graça no rol da história, sua cultura e civilização não vêm a tona através de ruínas arqueológicas, tabletes de argila ou pergaminhos, mas, viva na poesia e música de seus descendentes.

Outra vez saem às ruas ricas procissões ou cursos desfilando ricas vestimentas: assírios, caldeus, fenícios e babilônios, monarcas e sacerdotes, magos e fiéis, soldados e escravos, todos desfilando ao som de músicas sacras ou profanas, rituais e danças numa glorificação à magnificência divina como sintetiza a palavra "carnaval" em aramaico, exigindo do muito do religioso ou do brincalhão, meditando ou alegrando-se, porém, sempre no intuito de transmitir a sua sensação, o seu sentimento ao próximo, contagiando-o quer com seriedade, quer com alegria.

Por um momento façamos uma pausa neste catorze de abril, ano novo para os assírios-babilônios, e, observemos os seus hábitos:

no passado anterior ao Cristianismo estas mesmas procissões e cursos ocorriam comemorando o ano novo numa expectativa de renovação da vida; os mitos de Istar e Tamuz com seus cinco dias de luto e a luta de Istar pela morte de seu querido TAMUZ, seu despojamento do mundo material e sua descida aos - infernos, o domínio de Ereshkigal, e, finalmente sua vitória propiciando o início do ano novo com a renovação da vida, o florescer da primavera e a ressurreição de Tamuz...

no Cristianismo a vida nova vem através da Páscoa, a ressurreição do Cristo após a Semana Santa, os mesmos cinco dias

de comemoração e vigília com procissões finalizadas com fes
tividades bastante próximos dos procedimentos herdados dês-
tes povos assírio-babilônios.

Não se debate o autor pelo sincretismo religioso mas evolui
para o campo do progresso na filosofia da Criação, da vida
e da morte, e da evolução do homem propondo-nos a criação -
do homem com um vínculo exclusivo ao Criador.

Nos mitos mesopotâmicos, como nos ensina o autor, é preciso
ter dois terços de um deus e um terço de terra para criar o
homem, e, mais, torna-se necessário o sacrifício de um deus
para a salvação do homem das forças do mal. A luta entre o
Cosmos e o Caos, a Ordem e a Confusão, a Luz e as trevas, -
são a constante entre o Bem e o Mal. A história da criação
que conhecemos em nada difere do que se expõe.

Agora o desafio é verificar quais povos conseguiram manter
as tradições num curso histórico tão longo através da histó-
ria?

Suficiente é observar os símbolos, flautas, chocalhos, e, -
outros instrumentos musicais existentes nos rituais; é fá-
cil observar o silêncio em muitas igrejas, ou mesmo as for-
çadas tentativas de adaptação e imitação de atos ou expres-
sões muitas vezes incompreensíveis ou errôneamente traduzi-
das frustrando o fiel ou até mesmo contrariando a idéia bá-
sica, violando a tradição e o contágio que deve ocorrer num
cerimonial oriental cristão.

O cristão oriental, assírio ou siríaco, caldeu ou maronita,
essencialmente não é um mudo ou passivo, pelo contrário, é
ativo, canta, aplaude, toca, vibra com a letra, a musicali-
dade dos sons guturais e instrumentais, é alegre, conforta-
-se facilmente e aproxima-se do seu Deus Benevolente e Forte
através da sua arte, dos seus sacrifícios de pão e vinho co-
mo no passado seus ancestrais a exemplo de Melquisedec.

É esta idéia de estado de espírito que êstes registro musi-
cais farão daqui por diante, divulgando o verdadeiro espíri-
to de felicidade, alegria espiritual, comedimento moral, -
harmonia social de que o oriental é dotado e que o próprio

Cristo procurou sintetizar na sua doutrina.

Tornem êstes compassos musicais felizes espiritualmente os rumos da humanidade como:-

" os raios do sol penetrando a uva tornam-na doce"
no citar do sábio.

Os trabalhos que Ibrahim Gabriel Sowmy e seu filho Bassim - trazem a público não são ufanistas, não procuram os favores da crítica, pelo contrário, estão aí humildes e servientes como o compêndio de escola pronto a servir qualquer aluno ou mestre que dêle queira tirar proveito, conhecendo algo de - muito valioso que aconteceu e, ainda, acontece em nossas vi-
das.

Ainda, uma palavra ao leitor lembrando-o do segundo volume, o décimo primeiro da série, já no prelo e em breve vindo à luz congregando o fecho do que o mestre considera a primeira etapa do seu trabalho; nêle, a prova máxima que o aramaico está em pleno vigor e uso em nossa terra natal - Tur - Abdin, hoje na moderna Turquia, o norte do Iraque, na Síria e no Líbano; nêste século com as levas de imigrantes nosso idioma, o aramaico, vem sendo praticado, ensinado e estudado intensivamente nos Estados Unidos da América do Norte e Canadá, aquí no Brasil, Argentina, Suécia, Austria, França, Inglaterra, Holanda, Suíça, Alemanha, Itália, Rússia, e, - últimamente na Austrália.

Não podemos de forma alguma esquecer da Índia que desde os primórdios do Cristianismo praticam mais de quinze milhões de fiéis o aramaico em todos os seus rituais.

Nêste segundo volume o desvendar do elevadíssimo nível de compenetração musical com solos e cantatas de evoluido domínio mental através de sons guturais, propondo-nos um novo plano de trabalho desconhecido do mundo ocidental onde a vo-
calização mostrará o evoluir do poder da mente dos eremitas e santos num trabalho incomum de influência sôbre o próximo; muito da divulgação da nova doutrina Cristã nos primórdios deveu-se a êstes trabalhos.

Novos livros de literatura, história e música proliferem das mãos desta família que não tem poupado esforços no seu desejo de servir a sua comunidade e a t^oda a humanidade; Deus com certeza lhes dará f^orça e ânimo para a continuidade de desta luta em prol do saber...

Aniss Ibrahim Sowmy
diácono evangelista

NOTA DE AGRADECIMENTO:

Não poderiam passar despercebidas as grandes manifestações de apoio e solidariedade que recebemos das mais diversas correntes comunitárias e de estudiosos.

Cabe, portanto, aqui, o registro da nossa gratidão pelo reconhecimento da grandiosidade da obra e da nossa satisfação em públicamente poder agradecer as contribuições morais e financeiras recebidas apesar de toda a obra MARDUTHO DSURYOYE ter sido durante mais de vinte anos continuamente desenvolvida, impressa e distribuída por diversos países como aqui no Brasil, Estados Unidos da América do Norte, Canadá, Argentina, Suécia, Suíça, Austria, Alemanha, França, Inglaterra, Itália, Síria, Líbano, Turquia, Palestina, Iraque, Irã e Austrália, gratuitamente às nossas expensas.

Nossos agradecimentos em especial aos corpos docentes das diversas escolas e universidades que acolheram esta obra e aos sacerdotes e clero em geral que nos tem valorizado e incentivado no trabalho comunitário.

Uma palavra final cabe ao empenho da empresa Color Print Artes Gráficas Ltda., que, com todo carinho nos tem acolhido e auxiliado nas soluções dos problemas técnicos que se nos apresentaram no decorrer destes anos, viabilizando a publicação desta obra.

Aos nossos leitores nossa gratidão pela compreensão dos percalços havidos e a esperança de tê-los sempre atendido nos anseios e saciados no saber.

O Autor.

مسألة فن الغناء والموسيقى السريانية في المدينة العالمية

يعتقد المنقبون الآثريون بأن مدينة السريان نشأت وازدهرت في تقدمها الثقافي، في
الفنون الجميلة وخاصة في فن الغناء والموسيقى منذ نحو عشرة آلاف سنة. ففي الألف الثامنة م.م.
استقبلت كتابة الحرف الرسم، وفي الألف الخامسة م.م. انشأت منها كتابة الحرف الآسفينية، أو
السمارية، وفي الألف الثانية م.م. استخلصت من الحرف الآسفينية كتابة الحرف الالهائية أو
اليعزية (الغيا المحضة). وهكذا تمكن أباء وأجداد السريان أن يوتجوا أو يلبسوا لغتهم
السريانية بوشاح وحلة الكتابة والقراءة، أبدتاً.

وفي تلك الأحقاب كان يسير في تقدمه الثقافي، فن الطرب والغناء الهوتي، الموسيقى
الأولية، كما كان يسير ناجحاً في الكتابة وفيه من الفنون الثقافية الجميلة عند السريان. وتذكر المنقبون
الآثريون بهذا الصدد، بأن في أرملة الطوفان الكبير الواقعة حواشي المولمة، بين الألف الخامس
والرابع م.م. كان قد ازدهر فن الغناء والموسيقى في الهيكل ومعابد السريان، وبرز ذلك الازدهار
الغني في أرملة السبعة أجيال الأولى للنصرانية المعروفة بمجدى وعمر ثقافتهم الذهبية، إذ
وتجسوا والبوا اللغة السريانية حلة فن الغناء والموسيقى كما البوها اجناً حلة فن الكتابة
والقراءة، الأمر الذي يدل على أن الأمة السريانية المكونة آتخذت من اتحاد وأشجار الشعوب
المتاخية، كالأثوريين والبابليين والآشوريين والكنعانيين والآفنيقيين، كانت أسبغ الامم والشعوب
الأمر ثقافياً ومديناً. وصارت ثقافتها ومدينتها قدوة لغيره لمعلم الامم وشعوب العالم القديم.
وانتار الحقب الذهبية للثقافة السريانية تمكن أباء وكنائسهم أن ينظموا ويرتلوا أكثر من
عشرة آلاف أغنية أو تريلة دينية كنسية، كانت ترنمها اجناً أجواله الصليبية بأنواع الأصوات
والانغام المختلفة التي تحولت أصلاً من معابدهم وصياكلهم القديمة إلى كنائسهم. ولكن بسبب كثرة
حوادث صدمات الفاتحين وخطراتهم المولمة للأمة السريانية المسلمة، فقدت مثل تلك الأغاني
والترانس الكنسية. ولم يسه في استعمالها وتداولها إلا ما يقرب الألف تريلة. وقد علمني والدي، وأخوتي
معى، نحو ثمانمائة تريلة كنسية ترنمها بأنواع الانغام والألحان المختلفة. وروفاً من صياغ، أو
إبادة هذه البقية اجناً، اهتمت عالمتنا بوصف بعض منها في قالب موسيقي حديث، كما ظهر في
هذا العدد العاشر من كتاب "الثقافة السريانية" (ص ٨٥ ح ١ و ٨٦ ح ١ و ٨٧ ح ١ و ٨٨ ح ١).

أول من بدأ بإدخال الأغاني والترانس الكنسية السريانية كان (١) مار اغناطيوس النوراني بطريرك
أنطاكية (١١٠٥ م) الذي كان يرأس جوة المرنبة والمثلث الموسيقي في أنطاكية سوريا، وهو أول من

ادخل نظام تقسيم المرتبة الى جويتين في الكنيسة السريانية، سائراً على نهج الهياكل والمعابد
 سريانية في ازمنة ما قبل النظرانية (٤) وطيطيان الآشوري (١١٠ م) احد مواليد حدياب
 الذي كان يرتب مع ابنه كرازات الانايم في شوارع حدياب والرها وانطاليا ودمشق ما يرتلها
 ولان كهننة دشامة السريان في كنائسهم الحالية (٨) برديسان، الفيلسوف السرياني الذي
 كان شماساً، دمر سيم نسباً للكنيسة السريانية في الرها (١٥٤-٤٤٩ م)، نظم درش منة وخمسة
 مدراشا، ادرشيلة كنسية، مقابر المئة والنسب من امير المذكورة بايم دادو، والتي معظمها
 لقيسرها اليهود عن السريان اثناثي نينوى في القرن الثامن، دسي يابر انشاء القرن السادس م. م.
 (٤) ديم القديس مار انزام السرياني، كنيسة الريح القدس، ومنظم الوف، اثناثي السريانية (٢٠٤-٢٢٢ م)
 وبعد ٢٠٠ سنة (١٢٥٠ م) وبلاي (١٢٦٠ م) ويعقوب السروجي (٢٥٤١) وديماري، ويعقوب الرهاوي (٢٠٨ م)
 وغيرهم كثير من ايتة السريان.

وكن ذلك النجاج الباهر والسبق الزاهر في فن الفناء والمباني الالية، لم يبق الا بعد جهود
 حثيثة مناصلة لمدة الآن السيرة قبل فجر ظهور النظرانية. ويذكر المأخوذون بان الفناء السريانية
 في ما بين النهرين وسوريا كانوا قد وصلوا الى علو مدنيهم النصبة قبل مجي الطونان الكبير.
 وان كلكش (الحصن لسمعة) الملك الخامس بعد الطونان، لمدينة اريخ (تدوين ١٠٨٠-١٢٠٠) كان
 في الالف الرابع قبل الميلاد، صنع من الانصاف النباتية الجوقة انواع الآلات من مزارية. ومن قرب
 وجيبه نور اشارة، صنع كنيسة مطليه بالذهب وعقبتها في تلة الملك، اعداً لذكرى
 والده لوكبند (الحصن) الملك الرابع بعد الطونان. وفي اثناء عهده كان يهتم الشعب
 وما كره بانشاء المعابد والهياكل في مدن ما بين النهرين، لاقامة الصلوات والتأثر الخشعية
 للقوات الالهية الرئيسية مثل ابيه، ادر، ومردوخ، والا يابر، وآشور، والا آشور.
 وفي النصف الاخير للالف الثالثة م. م احوال ٤٠٠ م. م اعدوا ادمه الملك كودي القديس
 (الحصن) حور، حاكم ادمه في مدينة كاش (عبد) للمسيحية والمسيحية، بان يملأوا
 معابد وصياكل المدينة، ديوت الشعب، وقلوب سكانها، باصواتهم الشجية وانغامهم الموسيقية
 المفرحة والمعزية، لينزلوا الحزن عن السكودين، وينشغوا الدوح من اعين المفجوعين،
 فبهم الفرج والسودر قلوب جميع السكان.

وفي القرن العاشر م. م كان قد وجد لدى السريان الآشوريين، الله من حنة عشر
 آة موسيقية متنوعة الشكل، تستعمل في حفلات الانزاخ الدينيوية والخدمات الدينية، وخاصة
 في اعياد رأس السنة السريانية الواحدة في اداكل شهر نيسان. وفي تدار تلك الآلات الموسيقية
 حتى ايامنا الحاضرة في معظم بلدان العالم. وفي القرن التاسع قبل الميلاد، كتب احد الموسيقيين الآشوريين

على ربابته الذهبية كتابة يقول فيها بانه "يجب على كل موسيقي ان يعلم غيرنا فن الغناء والموسيقى لا يمر دمام تدارل هذا الفن العجيب الصادر من القوة الالهية لترفيه قلب البشر وحفظها للاجيال اللاحقة". وطوعا لهذه الادامر الجميلة اهتمت عالمنا المعروفة لدى المواطنين السريان في مدينة مديت - بطور عبدين (حيث ولد والدي سنة ١٩١٢) والشهيرة باسم "بيت صومي المفضية" (حسب قولهم وحكمهم) لوضع ما وصل اليها الغناء والموسيقى الدينية التي تعلمها سابعيا من الآباء والاسلمين الروعيه والمجديه في كتابة هذا بعض مئات التماثيل السريانية في رسوم وكتابات موسيقية هذينة الاجر تعليم وحفظ وتمت ابناء السريان ثمردو في الغناء وموسيقى اجدادهم اسبقين المتداولة منذ مئات الاجيال فيتمكن المظالمون ان يحسوا بشعور صني في الاصوات الموسيقية الشجية التي اتقانها اباؤنا واجدادنا على مقاييس شعرية متنوعة الانبعاث ومركزة على عشرات السلم الموسيقية ذات الثماني درجات ثمانية اماكن متنوعة لكل سلم موسيقى كذا ذلك لاجل اشارة البشرية وسائر شعوب الارض ونتمتع بها بجماعة اجتماعية صادية ومدينة رائقة، رها يتلمس موسيقى عصرنا الحاضر من ابناء الشرق والغرب ويتعرفوا بآثار الموسيقى السريانية القديمة في انجاز وتقدم موسيقاهم الحديثة واللاسلكية.

وما يلزم بالذكر والاعجاب بان في الانغاني والموسيقى المتوارثة تقليديا وساميا سيرة الطوائف والرعايا الدينية الكنسية السريانية كان احد الاسباب القوية الرئيسية لبقاء دمام الامة السريانية في الكباة الزمنية الطويلة في الاوطان والمهاجر بعد خراب نينوى (٦١٢-٦٠٧ م) وهبوط دولتها الآشورية من اعالي عجمها الزماني امام هجمات وغزوات الشعوب الفاتحة. ومع الدولة الآشورية سقط ايضا جميع الاعم والشعوب السامية منها السريانية والعربية والعبرانية ورضخت لحدوة التي عشرين جيل في حوزة الشعوب الآرية من المادية والفارسية واليونانية والارمانية وذلك منذ خراب نينوى وحتى بداية الفتححات العربية السامية (٦٦٢ م) واشتعلت عند ذلك الشعوب الآرية وطردوا من الاوطان السامية. واما اسباب التي لبقاء الامة السريانية بعد سقوط دولتها الآشورية الكبرى وامتدادها حتى ازمننا هذه في الوطن والمهاجر شكل طوائفها الكنسية (كاسريان الانثوية واسبان الكلدان والسريان الارثوذكس والسريان الكاثوليك والسريان اللاتين) لمعة خمس وعشرين قرن، هو كونها حتى الآن مصدرا ثقافيا نورا امتد ضياءه كنور الشمس من اوطانها في ما بين النهرين وديارها كتابيا وموسيقيا الى جميع اقطار الارض.

بوليز نندرو ابراهيم كبرائيل صرمي
شماس انديتون كنيسة مار
يوحنا لسريان في سان باولو البرازيل

سوم منزله // واکذا همه هب
و هه ونا

م حله لوسم / او طقة // عقتا // اُکذا لمر همه هب / بخت
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //

عز- و م / او طقه // ایتنه // عقتا // ایتنه // عقتا // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
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 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //

منزل // او طقه // ایتنه // عقتا // ایتنه // عقتا // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //
 حمر طقه // و همه هه ونا // منزله // لوسم / او طقة // ایتنه // عقتا //

[illegible]

[illegible]

[illegible]

[illegible]

عدد صفحات البحث 635 - 640 ، صفحتان .

[illegible][illegible]

[illegible]

[illegible]

[illegible]

نَدَد سَهْلَا	بِمُ حُجَلَا حُسْلَا	عَدَدَا ۱۱، اَلْحَدَا
اَبَرَهَا دَهَم	عَلَلَا دَا بَعْلَا	بَلَا، اَلْعَلَا سَهْلَا
عَدَدَا سَهْلَا	اَلْعَدَا دَهْمَلَا	عَهْلَا، دَهْمَلَا
مَرَلَا دَهْمَلَا	اَلْمَرَدَا، اَلْوَهْم	عَهْمَلَا، اَلْحَدَا ..
عَدَدَا مَسْرَلَا	تَقَلَا حَمَلَا	حَبَلَا، اَلْمَسْرَقَم
اَلَا قَحْلَلَا	اَلْمَسْرَقَمَلَا، دَهْمَلَا	دَهْمَلَا، اَلْمَسْرَقَم ..

(5) 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 84

مع / ا / م / ق / ر مع / ق / م / ر مع / ق / م / ر
 مع / م / ا / ر مع / م / ا / ر مع / م / ا / ر
 مع / م / م / ر مع / م / م / ر مع / م / م / ر
 مع / م / م / ر مع / م / م / ر مع / م / م / ر
 مع / م / م / ر مع / م / م / ر مع / م / م / ر
 مع / م / م / ر مع / م / م / ر مع / م / م / ر

1/27/74 600 (6)

فَمَا وَدَّعْنَاهُ ۖ مَا خُزِّرَ وَلَا رُفِعَ
الْعُرْسُ وَلَا يُنْفَخُ ۚ فَكَفَىٰ مُدَافِعًا لَهُ ۗ

121 (7)

١٠
 ١١
 ١٢
 ١٣
 ١٤
 ١٥
 ١٦
 ١٧
 ١٨
 ١٩
 ٢٠

(8) اذنه، واهله، واهله؛ ثم جلا صلفه، والى حاله، وذهابه.

١٠٠ ملتر / حقت ٨٨٤ - ٨٦٥ و مبره من
 ١٠٠ ملتر / حقت ٨٨٤ - ٨٦٥ و مبره من
 ١٠٠ ملتر / حقت ٨٨٤ - ٨٦٥ و مبره من

[illegible][illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

- 5 : افرح به دنيا و ديسه و ما و الله اجر حسبي
(303 - 373 و من) و الله اجر حسبي / الحمد لله
بسرهم . صر ما / الله القادر / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
6 : و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
7 : و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
8 : و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
9 : و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
10 : و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
11 : و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /
12 : و ما / و ما / و ما / و ما / و ما / و ما / و ما /
و ما / و ما / و ما / و ما / و ما / و ما / و ما /

1212

ALLEGRO ♩ = 138

أَوْبَدْنَا لَدُنَّكَ فَنَسْتَعِزُّ بِكَ

وَنَسْتَعِزُّ بِكَ

وَنَسْتَعِزُّ بِكَ

وَنَسْتَعِزُّ بِكَ

Handwritten musical score on three staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features eighth and sixteenth notes, often beamed together. Circled numbers 1 through 6 are placed above the staves at various points. Below the staves, there is handwritten text in Arabic script, which appears to be lyrics or performance instructions.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking "ALLEGRO" and the number "132" are written above the second staff. Circled numbers 1 through 5 are placed above the staves. Below the staves, there is handwritten text in Arabic script, which appears to be lyrics or performance instructions. The score concludes with a double bar line and a final note on the tenth staff.

[illegible][illegible]

Handwritten musical score on ten staves. The music is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are written in Arabic script below the notes. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. There are circled numbers (1, 2, 3, 4) above some notes, likely indicating fingerings or measures. The lyrics include phrases like "أَمْسَحْ دَمْعًا مِنْ عَيْنِي", "تَسْرَاهُ لِي - تَعْقِبْهُمَا", "فِي بِلَادِ حُدُودِهَا", "سَلَامًا هَذَا - قَسَمْتُ خُصْمَةً لِي أَدَّ", "لِي - نُسْرًا هَذَا - لِي حَسْبُكَ هَذَا", "حَسْبُكَ هَذَا - لِي", and "فِي لَحْظَةٍ لِي - لِي - لِي - لِي".

Handwritten musical score on three staves. The music is in treble clef with a key signature of three sharps (F#, C#, G#). The tempo marking "ALLEGRO" and the tempo number "♩ = 138" are visible. The lyrics are written in Arabic script below the notes. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. There are circled numbers (1, 2, 3, 4) above some notes, likely indicating fingerings or measures. The lyrics include phrases like "أَفْجَحْ دَمْعًا مِنْ عَيْنِي", "لِي - لِي - لِي - لِي", and "لِي - لِي - لِي - لِي".

امام

[illegible]

Handwritten musical score for "Hymn to the Virgin Mary" in Arabic. The score is written on three staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written in Arabic script below the notes. The first staff begins with a double bar line and a common time signature 'C'. The second staff continues the melody. The third staff concludes the piece with a double bar line. The lyrics are: "مَـلَكَةٌ - صَبِيَّةٌ، أَلَّا هَمَّ حَرْجُهُ مَحْذُورٌ. مَـلَكَةٌ - صَبِيَّةٌ، أَلَّا هَمَّ حَرْجُهُ مَحْذُورٌ. مَـلَكَةٌ - صَبِيَّةٌ، أَلَّا هَمَّ حَرْجُهُ مَحْذُورٌ." (Malakatun - Sabiyatun, alla hammarjun mahzurun. Malakatun - Sabiyatun, alla hammarjun mahzurun. Malakatun - Sabiyatun, alla hammarjun mahzurun.)

[illegible]

الحلأ

VIVACE ♩ = 170

نَحْنُ مَبْنُوعُونَ مِنْ سَائِرِ خَلْقِهَا بِأَرْزَاقِهِ
نَحْنُ مَبْنُوعُونَ مِنْ سَائِرِ خَلْقِهَا بِأَرْزَاقِهِ
نَحْنُ مَبْنُوعُونَ مِنْ سَائِرِ خَلْقِهَا بِأَرْزَاقِهِ

وَحَلَا

ANDANTINO ♩ = 84

مَعْلَمٌ لِحَيْسٍ أَهْ حَلَا
وَحَلَا وَهَذَا وَهَذَا - نَا - هَلْ لَمْ تَنْتَبِهْ هَلْ هُوَ
نَا - هَلْ لَمْ تَنْتَبِهْ هَلْ هُوَ

بصم

ALLEGRO ♩ = 126

أَلَا قَدْ مَرَّ أَمْسُكَ قَلْبَهُ جِهْمٌ - سَبْرًا - أَلَا
أَلَا - سَادَ سَخْنُهُ بَابَهُ - مَا مِمَّ نَكَلُهُ وَآلَا وَآلَا
وَحَلَا وَهَذَا وَهَذَا - نَا - هَلْ لَمْ تَنْتَبِهْ هَلْ هُوَ

ALLEGRO $\text{♩} = 116$

مَحْسَبًا لِمَا كُنْتُمْ تَعْمَلُونَ ۚ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

ALLEGRO $\text{♩} = 116$

مَحْسَبًا لِمَا كُنْتُمْ تَعْمَلُونَ ۚ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

ALLEGRO $\text{♩} = 116$

مَحْسَبًا لِمَا كُنْتُمْ تَعْمَلُونَ ۚ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

وَمَا كُنْزُكُم مِّنْهُ ۖ وَتَذَكَّرُونَ أَفَلَا تَعْقِلُونَ ۚ

السلام

ALLEGRETTO $\text{♩} = 104$

صَلِّ بِهَذَا قُلُوبًا مَلَأًا بِصَوْتِ مَوْجِ مَدِينَةٍ

حَمْدًا وَنَا لَكُمْ لَحْنًا قَلْبًا مَوْجِ صَبْرًا وَلَهْجًا

السلام

ANDANTE $\text{♩} = 72$

أَبْرَارًا - لَمْ يَكُنْ هَذَا - مَا مَعَكُمْ قُلُوبًا وَهَذَا

حَمْدًا - وَلَا تَهْجَا - سَبْحًا - لَمْ يَكُنْ هَذَا - قُلُوبًا

السلام

ALLEGRO $\text{♩} = 116$

مَوْجِ وَهَذَا مَقَالًا - مَوْجِ وَهَذَا مَوْجِ وَهَذَا

نَبْرًا - نَبْرًا - نَبْرًا - نَبْرًا - نَبْرًا - نَبْرًا - نَبْرًا - نَبْرًا

ملا، وعا، وسع

مر صا

MODERATO ♩ = 92

أر حبا، وعا، وسع
 حبا، وسع، وسع
 حبا، وسع، وسع
 حبا، وسع، وسع
 حبا، وسع، وسع

ل؛ ل

ALLEGRETTO ♩ = 100

حبا، وسع، وسع
 حبا، وسع، وسع
 حبا، وسع، وسع
 حبا، وسع، وسع
 حبا، وسع، وسع

حلا و صدم - حبا الحما صر صا

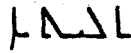
ALLEGRO ♩ = 120

Handwritten musical score for the piece 'حلا و صدم - حبا الحما صر صا'. The score is written on four staves. The first staff begins with a circled '2' and contains the lyrics 'حما - صدم - حبا - الحما - صر - صا'. The second staff contains the lyrics 'حما - صدم - حبا - الحما - صر - صا'. The third staff contains the lyrics 'حما - صدم - حبا - الحما - صر - صا'. The fourth staff contains the lyrics 'حما - صدم - حبا - الحما - صر - صا'. The music is in a 2/4 time signature and features a melody with eighth and sixteenth notes.

حلا و صدم

ALLEGRO ♩ = 126

Handwritten musical score for the piece 'حلا و صدم'. The score is written on four staves. The first staff contains the lyrics 'حما - صدم - حبا - الحما - صر - صا'. The second staff contains the lyrics 'حما - صدم - حبا - الحما - صر - صا'. The third staff contains the lyrics 'حما - صدم - حبا - الحما - صر - صا'. The fourth staff contains the lyrics 'حما - صدم - حبا - الحما - صر - صا'. The music is in a 2/4 time signature and features a melody with eighth and sixteenth notes.



MODERATO ♩ = 100

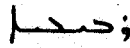
② ①

مَدَنِيَّةٌ قَدْ كُنْتُ قَسِيَّةً وَمَوْجِدًا حَقًّا وَجَدْتُ حَقًّا

تَأْتِي أَمَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا

عَلَى مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا

لَمَّا كُنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا



MODERATO ♩ = 92

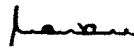
② ① ③

مَدَنِيَّةٌ قَدْ كُنْتُ قَسِيَّةً وَمَوْجِدًا حَقًّا وَجَدْتُ حَقًّا

تَأْتِي أَمَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا

عَلَى مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا

لَمَّا كُنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا



ALLEGRO ♩ = 120

② ① ③ ②

مَدَنِيَّةٌ قَدْ كُنْتُ قَسِيَّةً وَمَوْجِدًا حَقًّا وَجَدْتُ حَقًّا

تَأْتِي أَمَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا

عَلَى مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا

لَمَّا كُنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا مَنَّا

Handwritten musical score for "Al-Bayt al-Haram" in Arabic. The score is written on three staves with treble clefs and a key signature of one sharp (F#). The melody is marked with circled numbers 1 through 5. The lyrics are in Arabic script below the notes.

1. حَمْدُكَ يَا مَلِكُ السَّمَوَاتِ وَالْأَرْضِ
 2. يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ
 3. يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ
 4. يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ
 5. يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ

[illegible]

Handwritten musical score for a song. The tempo is marked "MODERATO" and the time signature is 4/4. The score consists of two staves, each with a treble clef and a key signature of one sharp (F#). The melody is written in Arabic script. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The tempo is marked "MODERATO" and the time signature is 4/4. The score consists of two staves, each with a treble clef and a key signature of one sharp. The melody is written in Arabic script. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp.

[illegible]

Handwritten musical score for a hymn, featuring five staves of music with Arabic lyrics. The tempo is marked "MODERATO" and the time signature is 2/4. The key signature is one sharp (F#). The lyrics are in Arabic, and the music is written in a style typical of early 20th-century Arabic musical notation.

Handwritten musical score for "The Rose Tree" in Arabic. The score is written on three staves. The first staff begins with a circled '2' and contains the melody. The second staff contains the lyrics in Arabic script. The third staff continues the melody. The key signature has one sharp (F#) and the time signature is 2/4.

[illegible]

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The tempo marking "ALLEGRO" is written above the staff. The music consists of a series of eighth and sixteenth notes, with some measures containing rests. There are handwritten annotations above the staff, including a circled "2" and a circled "1". The Arabic text "مِنْ أَلْفِ مِائَةٍ" is written below the staff.

وحدہ

ALLEGRO ♩ = 132

Handwritten musical score for a song, featuring six staves of music with Arabic lyrics written below the notes. The lyrics are:

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ عَبْدُهُ وَرَسُولُهُ
أَشْهَدُ أَنْ لَا إِلَهَ إِلَّا اللَّهُ
أَشْهَدُ أَنَّ مُحَمَّدًا عَبْدُهُ وَرَسُولُهُ
يَا أَيُّهَا الْمُسْلِمُونَ
أَقِمُوا الصَّلَاةَ وَآتُوا الزَّكَاةَ
وَارْزُقُوا الْفُقَرَاءَ وَابْتَغُوا الْوَسِيلَةَ إِلَى اللَّهِ

محبوب

MODERATO ♩ = 100

بَلِّغْ سُبْحَانَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ

اصبى

VIVACE ♩ = 160

لَا إِلَهَ إِلَّا أَنْتَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ

1221

ALLEGRO 132
 ①
 ②
 ③
 ④
 ⑤
 ⑥

١٠
 ٢٠
 ٣٠
 ٤٠
 ٥٠
 ٦٠
 ٧٠
 ٨٠
 ٩٠
 ١٠٠

[illegible]

سرعين

VIVACE ♩ = 168

١- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٢- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٣- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٤- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٥- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٦- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٧- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً

♩

ALLEGRO ♩ = 138

١- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٢- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٣- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٤- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٥- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً ٦- حَقَّقْنَا مُلْكًا جَدِيدًا - مَرَّةً



يُسَمِّحُ لِحَدِّهِ قُدْرَةً - بَأْسًا وَجَبْرًا

۱۰۰

ALLEGRO  = 120

Handwritten musical score for "The Lord's Prayer" in Arabic. The score consists of ten staves of music, each with Arabic lyrics written below the notes. The lyrics are: 1. اَللّٰهُمَّ اِنَّا نَسُبُّكَ 2. اِنَّا نَعْبُدُكَ 3. اِنَّا نَسْتَغْفِرُكَ 4. اِنَّا نَسْأَلُكَ 5. اِنَّا نَعُوْذُ بِكَ 6. اِنَّا نَتَوَكَّلُ 7. اِنَّا نَسْتَعِيْذُ 8. اِنَّا نَسْتَعِيْذُ 9. اِنَّا نَسْتَعِيْذُ 10. اِنَّا نَسْتَعِيْذُ. The music is written in a traditional Arabic style with a key signature of one sharp (F#) and a 2/4 time signature. The score is numbered 1 through 10, corresponding to the ten staves.

[illegible]

ملل . مللا من . - مرملا

MODERATO ♩ = 100

[illegible]

حَبَا، وَلَقَدْ سَمِعْتُ هَهُنَا هُنَا نَدَاءً. هُوَ - عَا، وَمَا - حَبَا
 لَا مَحْجَةَ أَبَا، قَدْ بَشَّرَ لِي - خَدَايَا قَدْ حَتَّأَ بِدَلْعَتَا
 تَسْتَبْدِ مِنْ - لِي نَدَاءُ، وَنَدَا قَدْ اسْتَبْرَأَ هَدَايَا
 قَدْ لَبَّيْ حَبَايَا قَدْ لَبَّي.

حَبَا

ALLEGRO ♩ = 120

قَدْ لَبَّي - لِي قَدْ لَبَّي. حَبَايَا قَدْ لَبَّي. قَدْ لَبَّي - لِي
 بَشَّرَ هَدَايَا - قَدْ لَبَّي. قَدْ لَبَّي. قَدْ لَبَّي - لِي
 قَدْ لَبَّي - لِي قَدْ لَبَّي. قَدْ لَبَّي. قَدْ لَبَّي - لِي
 قَدْ لَبَّي - لِي قَدْ لَبَّي. قَدْ لَبَّي. قَدْ لَبَّي - لِي
 قَدْ لَبَّي - لِي قَدْ لَبَّي. قَدْ لَبَّي. قَدْ لَبَّي - لِي

١ ٢ ٣ ٤

حَسْبُكَ - لَمْ يَكُنْ لَكَ - لَمْ يَكُنْ لَكَ - لَمْ يَكُنْ لَكَ -

حَسْبُكَ - حَسْبُكَ - حَسْبُكَ - حَسْبُكَ -

حَسْبُكَ - حَسْبُكَ - حَسْبُكَ - حَسْبُكَ -

حَسْبُكَ - حَسْبُكَ - حَسْبُكَ - حَسْبُكَ -

ALLEGRETTO ♩ = 104

٥ ٦ ٧ ٨

حَسْبُكَ - لَمْ يَكُنْ لَكَ - لَمْ يَكُنْ لَكَ - لَمْ يَكُنْ لَكَ -

حَسْبُكَ - حَسْبُكَ - حَسْبُكَ - حَسْبُكَ -

حَسْبُكَ - حَسْبُكَ - حَسْبُكَ - حَسْبُكَ -

حَسْبُكَ - حَسْبُكَ - حَسْبُكَ - حَسْبُكَ -

حَسْبُكَ

ALLEGRETTO ♩ = 120

٩ ١٠

حَسْبُكَ - لَمْ يَكُنْ لَكَ - لَمْ يَكُنْ لَكَ - لَمْ يَكُنْ لَكَ -

حَسْبُكَ - حَسْبُكَ - حَسْبُكَ - حَسْبُكَ -

مَدَّ يَدَهُ إِلَى الْفَقِيرِ، وَنَزَلَ بِهِ إِلَى الْأَرْضِ،
 وَنَزَلَ بِهِ إِلَى الْأَرْضِ، وَنَزَلَ بِهِ إِلَى الْأَرْضِ،
 وَنَزَلَ بِهِ إِلَى الْأَرْضِ، وَنَزَلَ بِهِ إِلَى الْأَرْضِ،
 وَنَزَلَ بِهِ إِلَى الْأَرْضِ، وَنَزَلَ بِهِ إِلَى الْأَرْضِ،
 وَنَزَلَ بِهِ إِلَى الْأَرْضِ، وَنَزَلَ بِهِ إِلَى الْأَرْضِ،

سَمْعًا

ALLEGRETTO ♩ = 104

نُفْسٍ مُّسَبِّحَةٍ رَبِّكَ، وَنُفْسٍ مُّسَبِّحَةٍ رَبِّكَ،
 وَنُفْسٍ مُّسَبِّحَةٍ رَبِّكَ، وَنُفْسٍ مُّسَبِّحَةٍ رَبِّكَ،
 وَنُفْسٍ مُّسَبِّحَةٍ رَبِّكَ، وَنُفْسٍ مُّسَبِّحَةٍ رَبِّكَ،
 وَنُفْسٍ مُّسَبِّحَةٍ رَبِّكَ، وَنُفْسٍ مُّسَبِّحَةٍ رَبِّكَ،
 وَنُفْسٍ مُّسَبِّحَةٍ رَبِّكَ، وَنُفْسٍ مُّسَبِّحَةٍ رَبِّكَ،

ALLEGRETTO ♩ = 112

أَمَّا الْكُفَّاءُ، وَالْحَمْدُ لِلَّهِ، وَالْحَمْدُ لِلَّهِ،
 وَالْحَمْدُ لِلَّهِ، وَالْحَمْدُ لِلَّهِ، وَالْحَمْدُ لِلَّهِ،
 وَالْحَمْدُ لِلَّهِ، وَالْحَمْدُ لِلَّهِ، وَالْحَمْدُ لِلَّهِ،
 وَالْحَمْدُ لِلَّهِ، وَالْحَمْدُ لِلَّهِ، وَالْحَمْدُ لِلَّهِ،
 وَالْحَمْدُ لِلَّهِ، وَالْحَمْدُ لِلَّهِ، وَالْحَمْدُ لِلَّهِ،

مَنْ كَسَبَ الْيُسْرَىٰ أَيْسَرَ الْكُسْبِ، وَجِبَدَ مَقْصِدَهُ ۖ
 آ- شَ ۖ ۞ ۙ مَسْجِدًا ۚ

آ- نشه ه آا؛ —————

1

ALLEGRO ♩ = 126

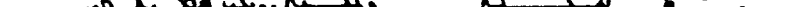
Handwritten musical score for "The Lord's Prayer" in Arabic. The score consists of ten staves of music, each with Arabic lyrics written below the notes. The lyrics are: 1. اَللّٰهُمَّ اِنَّا نَسُبُّكَ 2. اِنَّا نَعْبُدُكَ 3. اِنَّا نَسْتَغْفِرُكَ 4. اِنَّا نَسْأَلُكَ 5. اِنَّا نَسْأَلُكَ 6. اِنَّا نَسْأَلُكَ 7. اِنَّا نَسْأَلُكَ 8. اِنَّا نَسْأَلُكَ 9. اِنَّا نَسْأَلُكَ 10. اِنَّا نَسْأَلُكَ. The music is written in a traditional Arabic style with a key signature of one sharp (F#) and a 4/4 time signature. The score is numbered 1 through 10, corresponding to the ten staves.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, with some notes marked with circled numbers 1 and 2. Below the staff, there is a line of handwritten Arabic text: حَسْبُكَ اللَّهُ يَا مُطَهَّرُ. The text is written in a cursive style, with some characters connected by horizontal lines.

فَقَالَ: أَأَنْتَ الَّذِي كَفَرْتَ بِاللَّهِ؟

لَمْ يَكُنْ لَكَ - مَوْلَا - يَا مَوْلَانَا جُنَّ هَلْ

The second system of the musical score continues the melody. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece concludes with a double bar line.



١ - ٢ - ٣ - ٤ - ٥ - ٦ - ٧ - ٨ - ٩ - ١٠ - ١١ - ١٢ - ١٣ - ١٤ - ١٥ - ١٦ - ١٧ - ١٨ - ١٩ - ٢٠ - ٢١ - ٢٢ - ٢٣ - ٢٤ - ٢٥ - ٢٦ - ٢٧ - ٢٨ - ٢٩ - ٣٠ - ٣١ - ٣٢ - ٣٣ - ٣٤ - ٣٥ - ٣٦ - ٣٧ - ٣٨ - ٣٩ - ٤٠ - ٤١ - ٤٢ - ٤٣ - ٤٤ - ٤٥ - ٤٦ - ٤٧ - ٤٨ - ٤٩ - ٥٠ - ٥١ - ٥٢ - ٥٣ - ٥٤ - ٥٥ - ٥٦ - ٥٧ - ٥٨ - ٥٩ - ٦٠ - ٦١ - ٦٢ - ٦٣ - ٦٤ - ٦٥ - ٦٦ - ٦٧ - ٦٨ - ٦٩ - ٧٠ - ٧١ - ٧٢ - ٧٣ - ٧٤ - ٧٥ - ٧٦ - ٧٧ - ٧٨ - ٧٩ - ٨٠ - ٨١ - ٨٢ - ٨٣ - ٨٤ - ٨٥ - ٨٦ - ٨٧ - ٨٨ - ٨٩ - ٩٠ - ٩١ - ٩٢ - ٩٣ - ٩٤ - ٩٥ - ٩٦ - ٩٧ - ٩٨ - ٩٩ - ١٠٠ - ١٠١ - ١٠٢ - ١٠٣ - ١٠٤ - ١٠٥ - ١٠٦ - ١٠٧ - ١٠٨ - ١٠٩ - ١١٠ - ١١١ - ١١٢ - ١١٣ - ١١٤ - ١١٥ - ١١٦ - ١١٧ - ١١٨ - ١١٩ - ١٢٠ - ١٢١ - ١٢٢ - ١٢٣ - ١٢٤ - ١٢٥ - ١٢٦ - ١٢٧ - ١٢٨ - ١٢٩ - ١٣٠ - ١٣١ - ١٣٢ - ١٣٣ - ١٣٤ - ١٣٥ - ١٣٦ - ١٣٧ - ١٣٨ - ١٣٩ - ١٤٠ - ١٤١ - ١٤٢ - ١٤٣ - ١٤٤ - ١٤٥ - ١٤٦ - ١٤٧ - ١٤٨ - ١٤٩ - ١٥٠ - ١٥١ - ١٥٢ - ١٥٣ - ١٥٤ - ١٥٥ - ١٥٦ - ١٥٧ - ١٥٨ - ١٥٩ - ١٦٠ - ١٦١ - ١٦٢ - ١٦٣ - ١٦٤ - ١٦٥ - ١٦٦ - ١٦٧ - ١٦٨ - ١٦٩ - ١٧٠ - ١٧١ - ١٧٢ - ١٧٣ - ١٧٤ - ١٧٥ - ١٧٦ - ١٧٧ - ١٧٨ - ١٧٩ - ١٨٠ - ١٨١ - ١٨٢ - ١٨٣ - ١٨٤ - ١٨٥ - ١٨٦ - ١٨٧ - ١٨٨ - ١٨٩ - ١٩٠ - ١٩١ - ١٩٢ - ١٩٣ - ١٩٤ - ١٩٥ - ١٩٦ - ١٩٧ - ١٩٨ - ١٩٩ - ٢٠٠ - ٢٠١ - ٢٠٢ - ٢٠٣ - ٢٠٤ - ٢٠٥ - ٢٠٦ - ٢٠٧ - ٢٠٨ - ٢٠٩ - ٢١٠ - ٢١١ - ٢١٢ - ٢١٣ - ٢١٤ - ٢١٥ - ٢١٦ - ٢١٧ - ٢١٨ - ٢١٩ - ٢٢٠ - ٢٢١ - ٢٢٢ - ٢٢٣ - ٢٢٤ - ٢٢٥ - ٢٢٦ - ٢٢٧ - ٢٢٨ - ٢٢٩ - ٢٣٠ - ٢٣١ - ٢٣٢ - ٢٣٣ - ٢٣٤ - ٢٣٥ - ٢٣٦ - ٢٣٧ - ٢٣٨ - ٢٣٩ - ٢٤٠ - ٢٤١ - ٢٤٢ - ٢٤٣ - ٢٤٤ - ٢٤٥ - ٢٤٦ - ٢٤٧ - ٢٤٨ - ٢٤٩ - ٢٥٠ - ٢٥١ - ٢٥٢ - ٢٥٣ - ٢٥٤ - ٢٥٥ - ٢٥٦ - ٢٥٧ - ٢٥٨ - ٢٥٩ - ٢٦٠ - ٢٦١ - ٢٦٢ - ٢٦٣ - ٢٦٤ - ٢٦٥ - ٢٦٦ - ٢٦٧ - ٢٦٨ - ٢٦٩ - ٢٧٠ - ٢٧١ - ٢٧٢ - ٢٧٣ - ٢٧٤ - ٢٧٥ - ٢٧٦ - ٢٧٧ - ٢٧٨ - ٢٧٩ - ٢٨٠ - ٢٨١ - ٢٨٢ - ٢٨٣ - ٢٨٤ - ٢٨٥ - ٢٨٦ - ٢٨٧ - ٢٨٨ - ٢٨٩ - ٢٩٠ - ٢٩١ - ٢٩٢ - ٢٩٣ - ٢٩٤ - ٢٩٥ - ٢٩٦ - ٢٩٧ - ٢٩٨ - ٢٩٩ - ٣٠٠ - ٣٠١ - ٣٠٢ - ٣٠٣ - ٣٠٤ - ٣٠٥ - ٣٠٦ - ٣٠٧ - ٣٠٨ - ٣٠٩ - ٣١٠ - ٣١١ - ٣١٢ - ٣١٣ - ٣١٤ - ٣١٥ - ٣١٦ - ٣١٧ - ٣١٨ - ٣١٩ - ٣٢٠ - ٣٢١ - ٣٢٢ - ٣٢٣ - ٣٢٤ - ٣٢٥ - ٣٢٦ - ٣٢٧ - ٣٢٨ - ٣٢٩ - ٣٣٠ - ٣٣١ - ٣٣٢ - ٣٣٣ - ٣٣٤ - ٣٣٥ - ٣٣٦ - ٣٣٧ - ٣٣٨ - ٣٣٩ - ٣٤٠ - ٣٤١ - ٣٤٢ - ٣٤٣ - ٣٤٤ - ٣٤٥ - ٣٤٦ - ٣٤٧ - ٣٤٨ - ٣٤٩ - ٣٥٠ - ٣٥١ - ٣٥٢ - ٣٥٣ - ٣٥٤ - ٣٥٥ - ٣٥٦ - ٣٥٧ - ٣٥٨ - ٣٥٩ - ٣٦٠ - ٣٦١ - ٣٦٢ - ٣٦٣ - ٣٦٤ - ٣٦٥ - ٣٦٦ - ٣٦٧ - ٣٦٨ - ٣٦٩ - ٣٧٠ - ٣٧١ - ٣٧٢ - ٣٧٣ - ٣٧٤ - ٣٧٥ - ٣٧٦ - ٣٧٧ - ٣٧٨ - ٣٧٩ - ٣٨٠ - ٣٨١ - ٣٨٢ - ٣٨٣ - ٣٨٤ - ٣٨٥ - ٣٨٦ - ٣٨٧ - ٣٨٨ - ٣٨٩ - ٣٩٠ - ٣٩١ - ٣٩٢ - ٣٩٣ - ٣٩٤ - ٣٩٥ - ٣٩٦ - ٣٩٧ - ٣٩٨ - ٣٩٩ - ٤٠٠ - ٤٠١ - ٤٠٢ - ٤٠٣ - ٤٠٤ - ٤٠٥ - ٤٠٦ - ٤٠٧ - ٤٠٨ - ٤٠٩ - ٤١٠ - ٤١١ - ٤١٢ - ٤١٣ - ٤١٤ - ٤١٥ - ٤١٦ - ٤١٧ - ٤١٨ - ٤١٩ - ٤٢٠ - ٤٢١ - ٤٢٢ - ٤٢٣ - ٤٢٤ - ٤٢٥ - ٤٢٦ - ٤٢٧ - ٤٢٨ - ٤٢٩ - ٤٣٠ - ٤٣١ - ٤٣٢ - ٤٣٣ - ٤٣٤ - ٤٣٥ - ٤٣٦ - ٤٣٧ - ٤٣٨ - ٤٣٩ - ٤٤٠ - ٤٤١ - ٤٤٢ - ٤٤٣ - ٤٤٤ - ٤٤٥ - ٤٤٦ - ٤٤٧ - ٤٤٨ - ٤٤٩ - ٤٥٠ - ٤٥١ - ٤٥٢ - ٤٥٣ - ٤٥٤ - ٤٥٥ - ٤٥٦ - ٤٥٧ - ٤٥٨ - ٤٥٩ - ٤٦٠ - ٤٦١ - ٤٦٢ - ٤٦٣ - ٤٦٤ - ٤٦٥ - ٤٦٦ - ٤٦٧ - ٤٦٨ - ٤٦٩ - ٤٧٠ - ٤٧١ - ٤٧٢ - ٤٧٣ - ٤٧٤ - ٤٧٥ - ٤٧٦ - ٤٧٧ - ٤٧٨ - ٤٧٩ - ٤٨٠ - ٤٨١ - ٤٨٢ - ٤٨٣ - ٤٨٤ - ٤٨٥ - ٤٨٦ - ٤٨٧ - ٤٨٨ - ٤٨٩ - ٤٩٠ - ٤٩١ - ٤٩٢ - ٤٩٣ - ٤٩٤ - ٤٩٥ - ٤٩٦ - ٤٩٧ - ٤٩٨ - ٤٩٩ - ٥٠٠ - ٥٠١ - ٥٠٢ - ٥٠٣ - ٥٠٤ - ٥٠٥ - ٥٠٦ - ٥٠٧ - ٥٠٨ - ٥٠٩ - ٥١٠ - ٥١١ - ٥١٢ - ٥١٣ - ٥١٤ - ٥١٥ - ٥١٦ - ٥١٧ - ٥١٨ - ٥١٩ - ٥٢٠ - ٥٢١ - ٥٢٢ - ٥٢٣ - ٥٢٤ - ٥٢٥ -

[illegible]

② *LARGUETTO* 66 $\text{♩} = 66$
 ① $\text{♩} = 66$

Handwritten musical score for "The Lord's Prayer" in Arabic. The score consists of six staves of music, each with Arabic lyrics written below the notes. The lyrics are: 1. اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ 2. اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ 3. اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ 4. اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ 5. اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ 6. اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ اَللّٰهُمَّ حَسْبُكَ. The score is written in a traditional Arabic musical notation style, with notes and rests on a five-line staff. The lyrics are written in Arabic script below the notes. The score is numbered 1 through 6, corresponding to the six staves.

[illegible]

١. مَنْ لَنَا يَهْدِي لَنَا سَبِيلَهُ - أَسْخَرَهُ - أَسْخَرَهُ - هُوَ - هُوَ - هُوَ -
 مَلَأَنَا - حَقًّا - وَهِيَ - هِيَ - أَسْخَرَهُ - هُوَ - هُوَ - هُوَ -
 حَسْبُ - لَنَا - يَهْدِي لَنَا سَبِيلَهُ - حَقًّا - هُوَ - هُوَ - هُوَ -
 ٢. أَسْخَرَهُ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ -
 ٣. سَبِيلَهُ - لَنَا يَهْدِي لَنَا سَبِيلَهُ - أَسْخَرَهُ -

ANDANTINO ♩ = 84

١. أَسْخَرَهُ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ -
 ٢. أَسْخَرَهُ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ -
 ٣. أَسْخَرَهُ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ -
 ٤. أَسْخَرَهُ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ -
 ٥. أَسْخَرَهُ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ -
 ٦. أَسْخَرَهُ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ -

[illegible]

L; S

ASSAI VIVACE ♩ = 152

Handwritten musical score for a piece titled "ASSAI VIVACE" with a tempo marking of ♩ = 152. The score is written on ten staves, each containing a line of Arabic text. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The Arabic text is written in a cursive script, likely representing a vocal melody or a specific dialect. The score is numbered 136 at the top left and 152 at the top right. The tempo marking "ASSAI VIVACE" is written in all caps. The tempo marking "♩ = 152" is written in a stylized font. The score is written on ten staves, each containing a line of Arabic text. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The Arabic text is written in a cursive script, likely representing a vocal melody or a specific dialect. The score is numbered 136 at the top left and 152 at the top right. The tempo marking "ASSAI VIVACE" is written in all caps. The tempo marking "♩ = 152" is written in a stylized font.

Handwritten musical score for "The Lord's Prayer" in Arabic. The score consists of ten staves of music, each with Arabic lyrics written below the notes. The lyrics are: 1. هَمْدًا وَتَبَارُكَ اسْمُكَ يَا رَبُّ الْعَالَمِينَ 2. اَللّٰهُمَّ اِنَّا نَسُئِدُكَ بِرَحْمَتِكَ 3. اَللّٰهُمَّ اِنَّا نَسُئِدُكَ بِرَحْمَتِكَ 4. اَللّٰهُمَّ اِنَّا نَسُئِدُكَ بِرَحْمَتِكَ 5. اَللّٰهُمَّ اِنَّا نَسُئِدُكَ بِرَحْمَتِكَ 6. اَللّٰهُمَّ اِنَّا نَسُئِدُكَ بِرَحْمَتِكَ 7. اَللّٰهُمَّ اِنَّا نَسُئِدُكَ بِرَحْمَتِكَ 8. اَللّٰهُمَّ اِنَّا نَسُئِدُكَ بِرَحْمَتِكَ 9. اَللّٰهُمَّ اِنَّا نَسُئِدُكَ بِرَحْمَتِكَ 10. اَللّٰهُمَّ اِنَّا نَسُئِدُكَ بِرَحْمَتِكَ. The music is written in a traditional Arabic style with a key signature of one flat and a 2/4 time signature. The staves are numbered 1 through 10, corresponding to the measures of the prayer.

ALLEGRO ♩ = 120

١ - ٢ - ٣ - ٤ - ٥ - ٦ - ٧ - ٨ - ٩ - ١٠ - ١١ - ١٢ - ١٣ - ١٤ - ١٥ - ١٦ - ١٧ - ١٨ - ١٩ - ٢٠ - ٢١ - ٢٢ - ٢٣ - ٢٤ - ٢٥ - ٢٦ - ٢٧ - ٢٨ - ٢٩ - ٣٠ - ٣١ - ٣٢ - ٣٣ - ٣٤ - ٣٥ - ٣٦ - ٣٧ - ٣٨ - ٣٩ - ٤٠ - ٤١ - ٤٢ - ٤٣ - ٤٤ - ٤٥ - ٤٦ - ٤٧ - ٤٨ - ٤٩ - ٥٠ - ٥١ - ٥٢ - ٥٣ - ٥٤ - ٥٥ - ٥٦ - ٥٧ - ٥٨ - ٥٩ - ٦٠ - ٦١ - ٦٢ - ٦٣ - ٦٤ - ٦٥ - ٦٦ - ٦٧ - ٦٨ - ٦٩ - ٧٠ - ٧١ - ٧٢ - ٧٣ - ٧٤ - ٧٥ - ٧٦ - ٧٧ - ٧٨ - ٧٩ - ٨٠ - ٨١ - ٨٢ - ٨٣ - ٨٤ - ٨٥ - ٨٦ - ٨٧ - ٨٨ - ٨٩ - ٩٠ - ٩١ - ٩٢ - ٩٣ - ٩٤ - ٩٥ - ٩٦ - ٩٧ - ٩٨ - ٩٩ - ١٠٠ - ١٠١ - ١٠٢ - ١٠٣ - ١٠٤ - ١٠٥ - ١٠٦ - ١٠٧ - ١٠٨ - ١٠٩ - ١١٠ - ١١١ - ١١٢ - ١١٣ - ١١٤ - ١١٥ - ١١٦ - ١١٧ - ١١٨ - ١١٩ - ١٢٠ - ١٢١ - ١٢٢ - ١٢٣ - ١٢٤ - ١٢٥ - ١٢٦ - ١٢٧ - ١٢٨ - ١٢٩ - ١٣٠ - ١٣١ - ١٣٢ - ١٣٣ - ١٣٤ - ١٣٥ - ١٣٦ - ١٣٧ - ١٣٨ - ١٣٩ - ١٤٠ - ١٤١ - ١٤٢ - ١٤٣ - ١٤٤ - ١٤٥ - ١٤٦ - ١٤٧ - ١٤٨ - ١٤٩ - ١٥٠ - ١٥١ - ١٥٢ - ١٥٣ - ١٥٤ - ١٥٥ - ١٥٦ - ١٥٧ - ١٥٨ - ١٥٩ - ١٦٠ - ١٦١ - ١٦٢ - ١٦٣ - ١٦٤ - ١٦٥ - ١٦٦ - ١٦٧ - ١٦٨ - ١٦٩ - ١٧٠ - ١٧١ - ١٧٢ - ١٧٣ - ١٧٤ - ١٧٥ - ١٧٦ - ١٧٧ - ١٧٨ - ١٧٩ - ١٨٠ - ١٨١ - ١٨٢ - ١٨٣ - ١٨٤ - ١٨٥ - ١٨٦ - ١٨٧ - ١٨٨ - ١٨٩ - ١٩٠ - ١٩١ - ١٩٢ - ١٩٣ - ١٩٤ - ١٩٥ - ١٩٦ - ١٩٧ - ١٩٨ - ١٩٩ - ٢٠٠ - ٢٠١ - ٢٠٢ - ٢٠٣ - ٢٠٤ - ٢٠٥ - ٢٠٦ - ٢٠٧ - ٢٠٨ - ٢٠٩ - ٢١٠ - ٢١١ - ٢١٢ - ٢١٣ - ٢١٤ - ٢١٥ - ٢١٦ - ٢١٧ - ٢١٨ - ٢١٩ - ٢٢٠ - ٢٢١ - ٢٢٢ - ٢٢٣ - ٢٢٤ - ٢٢٥ - ٢٢٦ - ٢٢٧ - ٢٢٨ - ٢٢٩ - ٢٣٠ - ٢٣١ - ٢٣٢ - ٢٣٣ - ٢٣٤ - ٢٣٥ - ٢٣٦ - ٢٣٧ - ٢٣٨ - ٢٣٩ - ٢٤٠ - ٢٤١ - ٢٤٢ - ٢٤٣ - ٢٤٤ - ٢٤٥ - ٢٤٦ - ٢٤٧ - ٢٤٨ - ٢٤٩ - ٢٥٠ - ٢٥١ - ٢٥٢ - ٢٥٣ - ٢٥٤ - ٢٥٥ - ٢٥٦ - ٢٥٧ - ٢٥٨ - ٢٥٩ - ٢٦٠ - ٢٦١ - ٢٦٢ - ٢٦٣ - ٢٦٤ - ٢٦٥ - ٢٦٦ - ٢٦٧ - ٢٦٨ - ٢٦٩ - ٢٧٠ - ٢٧١ - ٢٧٢ - ٢٧٣ - ٢٧٤ - ٢٧٥ - ٢٧٦ - ٢٧٧ - ٢٧٨ - ٢٧٩ - ٢٨٠ - ٢٨١ - ٢٨٢ - ٢٨٣ - ٢٨٤ - ٢٨٥ - ٢٨٦ - ٢٨٧ - ٢٨٨ - ٢٨٩ - ٢٩٠ - ٢٩١ - ٢٩٢ - ٢٩٣ - ٢٩٤ - ٢٩٥ - ٢٩٦ - ٢٩٧ - ٢٩٨ - ٢٩٩ - ٣٠٠ - ٣٠١ - ٣٠٢ - ٣٠٣ - ٣٠٤ - ٣٠٥ - ٣٠٦ - ٣٠٧ - ٣٠٨ - ٣٠٩ - ٣١٠ - ٣١١ - ٣١٢ - ٣١٣ - ٣١٤ - ٣١٥ - ٣١٦ - ٣١٧ - ٣١٨ - ٣١٩ - ٣٢٠ - ٣٢١ - ٣٢٢ - ٣٢٣ - ٣٢٤ - ٣٢٥ - ٣٢٦ - ٣٢٧ - ٣٢٨ - ٣٢٩ - ٣٣٠ - ٣٣١ - ٣٣٢ - ٣٣٣ - ٣٣٤ - ٣٣٥ - ٣٣٦ - ٣٣٧ - ٣٣٨ - ٣٣٩ - ٣٤٠ - ٣٤١ - ٣٤٢ - ٣٤٣ - ٣٤٤ - ٣٤٥ - ٣٤٦ - ٣٤٧ - ٣٤٨ - ٣٤٩ - ٣٥٠ - ٣٥١ - ٣٥٢ - ٣٥٣ - ٣٥٤ - ٣٥٥ - ٣٥٦ - ٣٥٧ - ٣٥٨ - ٣٥٩ - ٣٦٠ - ٣٦١ - ٣٦٢ - ٣٦٣ - ٣٦٤ - ٣٦٥ - ٣٦٦ - ٣٦٧ - ٣٦٨ - ٣٦٩ - ٣٧٠ - ٣٧١ - ٣٧٢ - ٣٧٣ - ٣٧٤ - ٣٧٥ - ٣٧٦ - ٣٧٧ - ٣٧٨ - ٣٧٩ - ٣٨٠ - ٣٨١ - ٣٨٢ - ٣٨٣ - ٣٨٤ - ٣٨٥ - ٣٨٦ - ٣٨٧ - ٣٨٨ - ٣٨٩ - ٣٩٠ - ٣٩١ - ٣٩٢ - ٣٩٣ - ٣٩٤ - ٣٩٥ - ٣٩٦ - ٣٩٧ - ٣٩٨ - ٣٩٩ - ٤٠٠ - ٤٠١ - ٤٠٢ - ٤٠٣ - ٤٠٤ - ٤٠٥ - ٤٠٦ - ٤٠٧ - ٤٠٨ - ٤٠٩ - ٤١٠ - ٤١١ - ٤١٢ - ٤١٣ - ٤١٤ - ٤١٥ - ٤١٦ - ٤١٧ - ٤١٨ - ٤١٩ - ٤٢٠ - ٤٢١ - ٤٢٢ - ٤٢٣ - ٤٢٤ - ٤٢٥ - ٤٢٦ - ٤٢٧ - ٤٢٨ - ٤٢٩ - ٤٣٠ - ٤٣١ - ٤٣٢ - ٤٣٣ - ٤٣٤ - ٤٣٥ - ٤٣٦ - ٤٣٧ - ٤٣٨ - ٤٣٩ - ٤٤٠ - ٤٤١ - ٤٤٢ - ٤٤٣ - ٤٤٤ - ٤٤٥ - ٤٤٦ - ٤٤٧ - ٤٤٨ - ٤٤٩ - ٤٥٠ - ٤٥١ - ٤٥٢ - ٤٥٣ - ٤٥٤ - ٤٥٥ - ٤٥٦ - ٤٥٧ - ٤٥٨ - ٤٥٩ - ٤٦٠ - ٤٦١ - ٤٦٢ - ٤٦٣ - ٤٦٤ - ٤٦٥ - ٤٦٦ - ٤٦٧ - ٤٦٨ - ٤٦٩ - ٤٧٠ - ٤٧١ - ٤٧٢ - ٤٧٣ - ٤٧٤ - ٤٧٥ - ٤٧٦ - ٤٧٧ - ٤٧٨ - ٤٧٩ - ٤٨٠ - ٤٨١ - ٤٨٢ - ٤٨٣ - ٤٨٤ - ٤٨٥ - ٤٨٦ - ٤٨٧ - ٤٨٨ - ٤٨٩ - ٤٩٠ - ٤٩١ - ٤٩٢ - ٤٩٣ - ٤٩٤ - ٤٩٥ - ٤٩٦ - ٤٩٧ - ٤٩٨ - ٤٩٩ - ٥٠٠ - ٥٠١ - ٥٠٢ - ٥٠٣ - ٥٠٤ - ٥٠٥ - ٥٠٦ - ٥٠٧ - ٥٠٨ - ٥٠٩ - ٥١٠ - ٥١١ - ٥١٢ - ٥١٣ - ٥١٤ - ٥١٥ - ٥١٦ - ٥١٧ - ٥١٨ - ٥١٩ - ٥٢٠ - ٥٢١ - ٥٢٢ - ٥٢٣ - ٥٢٤ -

لا وَ... نَا... سَلَامًا... هَمَامًا... نَسَدَةً
 خَفِيًّا... بَاتَ... هَمَامًا... لَأَقَا
 هَمَامًا... دَائِمًا... هَمَامًا... بَاتَ... لَأَقَا
 هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا
 هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا
 هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا
 هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا
 هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا



ALLEGRO ♩ = 120

هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا
 هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا
 هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا
 هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا... هَمَامًا

$\sigma^2 - \lambda^2 = \sigma^2$. $\sigma^2 = \sigma^2$.

[illegible]

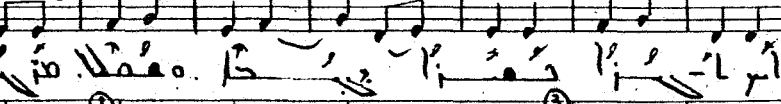
③
 هَدَيْتُ - نَا
 سَمَاءَ لَكَ نَكْلًا مَهْ - نَا
 حَقَّقَتْ - مَهْ
 أَجْمَلًا - نَا
 لَجَّة - نَا

ASSAI VIVACE ♩ = 144

②
 مَهْ - نَا
 ④
 ③
 ⑤
 ⑥
 مَهْ - نَا
 مَهْ - نَا
 مَهْ - نَا
 مَهْ - نَا

رَبِّهِ نَسْأَلُكَ - وَنَسْتَعِظُكَ - هَلْ عَمَدٌ سِتَّةٌ حَالُ

[illegible]



 أَسْمَا - فَا - فَعْلًا مَقْرُونًا
 قَالَا بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
 نَسْتَغْفِرُكَ رَبَّنَا وَنَعُوذُ بِكَ مِنَّا

Handwritten musical score for a piece in 2/4 time, marked with a circled 'U'. The music is written on three staves with Arabic lyrics underneath. The key signature has three sharps (F#, C#, G#).

Handwritten lyrics:
 أَلَا أَسْمِعُ بِمَا كُنْتَ تَعْبُدُ؟ أَفَلَا تَهْتَفُ بِمَا عَمِلْتَ؟ أَفَلَا تَسْمَعُ؟ أَفَلَا تَنصَرُّ؟ أَفَلَا تُبْصِرُ؟
 أَفَلَا تَتَذَكَّرُ؟ أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟ أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟
 أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟ أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟

Handwritten musical score for a piece in 2/4 time, marked 'VIVACE' and '♩ = 144'. The music is written on five staves with Arabic lyrics underneath. The key signature has three sharps (F#, C#, G#).

Handwritten lyrics:
 أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟ أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟
 أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟ أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟
 أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟ أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟
 أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟ أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟
 أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟ أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟

Handwritten musical score for a piece in 2/4 time, marked 'ALLEGRO' and '♩ = 132'. The music is written on two staves with Arabic lyrics underneath. The key signature has three sharps (F#, C#, G#).

Handwritten lyrics:
 أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟ أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟
 أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟ أَفَلَا تَحْسَبُ أَنَّ الْبَشَرَ لَكُنَّ عِزًّا؟

(2)

لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ

صباح

VIVACE ♩ = 168

(1)

لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ

لـ لـ لـ لـ

ALLEGRETTO ♩ = 112

(1)

لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ
 لَا تُحِبُّونَ إِلَّا نَفْسَكُمْ وَآلِهَتَكُمْ وَأَنْتُمْ تَكْفُرُونَ

[illegible]

1250

ALLEGRO = 120

[illegible]

امام

ALLEGRO = 126

[illegible]

مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ -
 يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ -
 يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ -
 يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ -
 يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ - يَا مَلِكٌ -

[illegible][illegible]

John

12. 12. 12.

②
 - أ-ب-
 - ج-د-
 - ه-و-
 - ز-ح-

①
 ②
 ③

- نَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا -
 نَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا -
 نَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا -
 نَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا -

①
 ②
 ③

ALLEGRO ♩ = 126

①
 ②
 ③
 ④

نَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا -
 نَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا -
 نَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا -
 نَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا -

①
 ②
 ③

VIVACE ♩ = 152

①
 ②

نَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا -
 نَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا - لَافِيسَ - بَا -

Handwritten musical notation on two staves. The notation includes notes, rests, and bar lines. Below the notes, there is Arabic text: "مَنْ قَامَ هَذَا سَبْعَ سِنِينَ مَنْ قَامَ هَذَا سَبْعَ سِنِينَ".

Handwritten musical score for a song. The title "ALLEGRO" and tempo marking "♩ = 120" are at the top right. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in Arabic script below the notes. The first staff begins with a large, stylized initial "M". The music is written in a clear, legible hand.

حدا

ANDANTINO ♩ = 80.

1- يَوْمَ نَحْيَا أَيْهَا السَّيِّئُ مَا يَصْنَعُ خَوْنًا

2- مَعَنَا هَلْ نَحْيَا هَلْ نَحْيَا هَلْ نَحْيَا هَلْ نَحْيَا

3- هَلْ نَحْيَا هَلْ نَحْيَا هَلْ نَحْيَا هَلْ نَحْيَا

مَدْرُوحَةٌ أَسْرَعُ هَدْرُوحَةٌ أَسْرَعُ شَنَا حَقِيقًا هَدْرُوحَةٌ
 تَنَا هَدْرُوحَةٌ هَدْرُوحَةٌ هَدْرُوحَةٌ هَدْرُوحَةٌ هَدْرُوحَةٌ هَدْرُوحَةٌ هَدْرُوحَةٌ
 هَدْرُوحَةٌ هَدْرُوحَةٌ هَدْرُوحَةٌ هَدْرُوحَةٌ هَدْرُوحَةٌ هَدْرُوحَةٌ هَدْرُوحَةٌ

Moderato ALLEGRO ♩ = 132

دَلِيلَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ
 مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ
 مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ
 مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ

Moderato VIVACE ♩ = 144

مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ
 مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ
 مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ
 مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ مَدْرُوحَةٌ

مَدَامَ - لَمْ تَكُنْ - مَعِي - فَمَا
لَمْ تَكُنْ.

Moderato ♩ = 100

أَمَّا - لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا
لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا
لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا
لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا

Allegro ♩ = 120

مَدَامَ - لَمْ تَكُنْ - مَعِي - فَمَا
لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا
لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا
لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا - لَمْ تَكُنْ - نَسَا

احتالاً، وهو يحفد دم يوسف فتح
موصلاً

ALLEGRO ♩ = 132

مَقَامٌ مُعْجَبٌ جَا، وَبِئْسَ لَكَ مَرْيَبًا، اِخْتَلَى لَكَ
عَمَّا، يَا مُلَا حَقْمًا، اِنِّهٗ وَ اِيَّاهُ لَسَمَّا، يَا سَقَمَنِي حَمَّ

موصلاً

ALLEGRO ♩ = 132

مَقَامٌ مُعْجَبٌ جَا، اِنِّهٗ لَ اَلْمَرْيَبِيَّةُ، اِخْتَلَى لَكَ
لَسَمَّا، يَا مُلَا حَقْمًا، اِنِّهٗ وَ اِيَّاهُ لَسَمَّا
يَا سَقَمَنِي حَمَّ

لا؛ ل

ALLEGRO ♩ = 132

أَ - حَزَا لِي مَقَامٌ مُعْجَبٌ جَا، وَبِئْسَ لَكَ مَرْيَبًا، اِخْتَلَى لَكَ
يَا، هَمَّ أَهْلًا، يَا حَقْمًا، اِنِّهٗ وَ اِيَّاهُ لَسَمَّا، يَا سَقَمَنِي حَمَّ

موصلاً

ALLEGRO ♩ = 132

أَمَّا لِي مَقَامٌ مُعْجَبٌ جَا، وَبِئْسَ لَكَ مَرْيَبًا، اِخْتَلَى لَكَ
يَا، هَمَّ أَهْلًا، يَا حَقْمًا، اِنِّهٗ وَ اِيَّاهُ لَسَمَّا، يَا سَقَمَنِي حَمَّ

VIVACE ♩ = 152

(Soprano) *مَدِينَا مَدِينَا*

مَدِينَا مَدِينَا مَدِينَا مَدِينَا مَدِينَا مَدِينَا

VIVACE ♩ = 152

(Soprano) *مَدِينَا مَدِينَا*

مَدِينَا مَدِينَا مَدِينَا مَدِينَا مَدِينَا مَدِينَا

ALLEGRETTO ♩ = 108

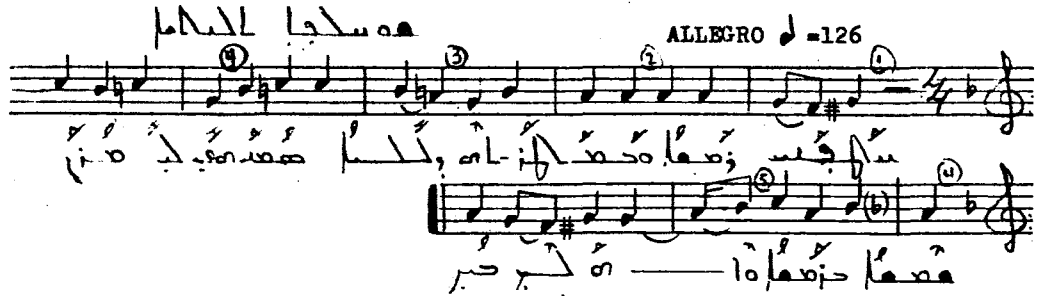
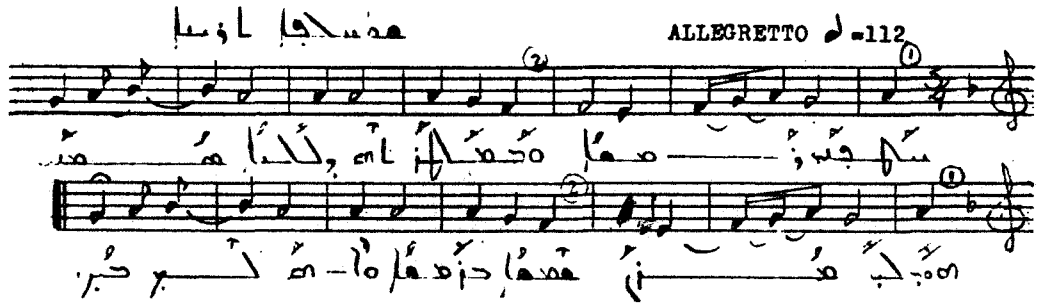
LLLL

مَدِينَا مَدِينَا مَدِينَا مَدِينَا مَدِينَا مَدِينَا

ALLEGRETTO ♩ = 108

(Soprano) *مَدِينَا مَدِينَا*

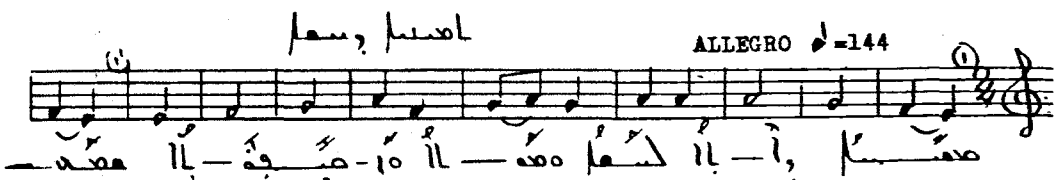
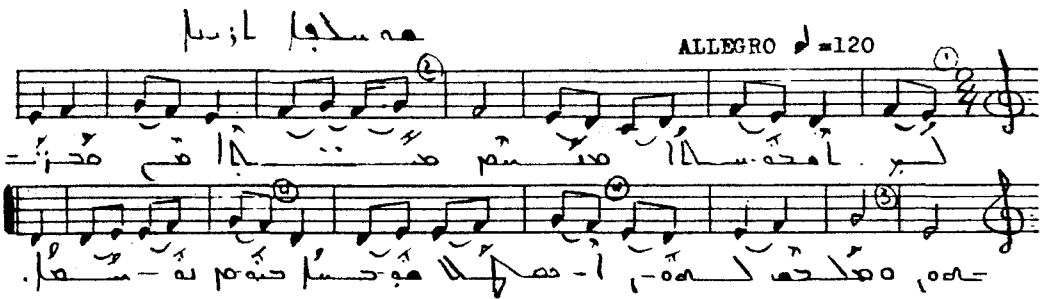
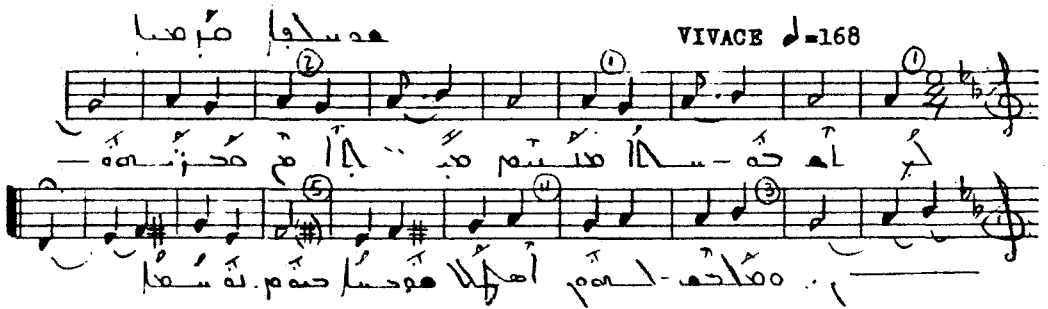
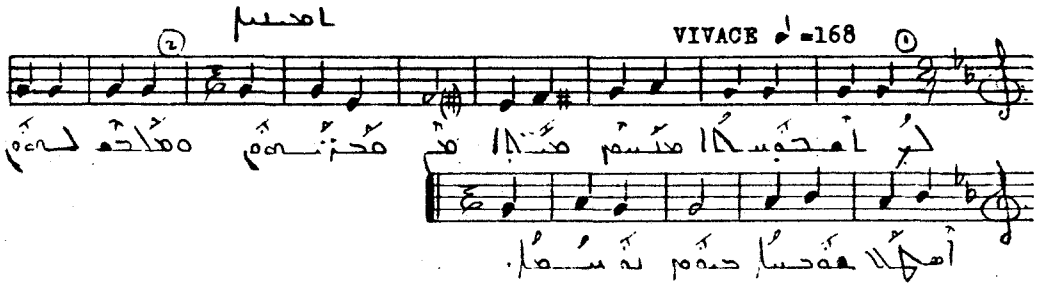
مَدِينَا مَدِينَا مَدِينَا مَدِينَا مَدِينَا مَدِينَا



ALLEGRETTO ♩ = 104

Handwritten musical notation on two staves with Arabic lyrics below it.

[illegible]



١
 حُجَّةٌ - أَوْ - دَعْوَى - وَسَقَطَ - لَا - نَاقَةَ - أَوْ -
 - دَعْوَى - تِلْكَ - أَوْ - مَعْلُومَةٌ - لِقَى - حَقِّ - سَنَ - طَا - مَلَا -
 حَقِّ - بَلَا - مَلَا - مَعْلُومَةٌ - بَلَا - مَلَا - دَعْوَى - بَلَا - أَوْ - دَعْوَى - وَ-
 سَقَطَ - دَعْوَى - مَلَا - حَقِّ - سَقَطَ - أَوْ - دَعْوَى -

ossia to comp. 26

أَوْ - دَعْوَى - تِلْكَ - أَوْ - مَعْلُومَةٌ - لِقَى - حَقِّ - سَنَ - طَا -

sol Lحننا، وهو - اجنم - عيضا

VIVACE ♩ = 152

مَلَا - أَوْ - دَعْوَى - سَقَطَ - حَقِّ - وَ-
 - دَعْوَى - حَقِّ - مَعْلُومَةٌ - وَ-
 - دَعْوَى - حَقِّ - مَعْلُومَةٌ - وَ-
 - دَعْوَى - حَقِّ - مَعْلُومَةٌ - وَ-

السر

ALLEGRO ♩ = 138

36

حَقِّ - دَعْوَى - سَقَطَ - حَقِّ - دَعْوَى - سَقَطَ - حَقِّ - دَعْوَى - سَقَطَ -

Handwritten musical notation for a piece. The first staff has a circled '2' at the beginning and a circled '1' later. The second staff continues the melody. The lyrics are written below the staves in Arabic script.

Handwritten musical notation for a piece. The first staff has a circled '2' at the beginning and a circled '1' later. The second staff continues the melody. The lyrics are written below the staves in Arabic script.

VIVACE ♩ = 152 Bb

Handwritten musical notation for a piece. The first staff has a circled '2' at the beginning and a circled '1' later. The second staff continues the melody. The lyrics are written below the staves in Arabic script.

ALLEGRO ♩ = 138

Handwritten musical notation for a piece. The first staff has a circled '2' at the beginning and a circled '1' later. The second staff continues the melody. The lyrics are written below the staves in Arabic script.

ALLEGRO ♩ = 138

Handwritten musical notation for a piece. The first staff has a circled '2' at the beginning and a circled '1' later. The second staff continues the melody. The lyrics are written below the staves in Arabic script.

[illegible]

VIVACE ♩ = 160

مَدَامُ، إِيْمَا، مَعْرُوَّةٌ — بِأَسْتَا
يَقُولُ مَا لَهَا، أَيْتَ أَتَى أَحِبَّاءُ
مَا لَهَا، يَوْمًا —



ماہی مع حمالا، و ہذا اجنہ شرح احمالا
مہینہ نم حوسہ

Handwritten musical score for a song, featuring ten staves of music with Arabic lyrics. The tempo is marked "ALLEGRETTO" and the number "116" is in the top right corner. The lyrics are in Arabic script, and the music is written on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and bar lines. The lyrics are:
 ١- ٢- ٣- ٤- ٥- ٦- ٧- ٨- ٩- ١٠-
 ١١- ١٢- ١٣- ١٤- ١٥- ١٦- ١٧- ١٨- ١٩- ٢٠-
 ٢١- ٢٢- ٢٣- ٢٤- ٢٥- ٢٦- ٢٧- ٢٨- ٢٩- ٣٠-
 ٣١- ٣٢- ٣٣- ٣٤- ٣٥- ٣٦- ٣٧- ٣٨- ٣٩- ٤٠-
 ٤١- ٤٢- ٤٣- ٤٤- ٤٥- ٤٦- ٤٧- ٤٨- ٤٩- ٥٠-
 ٥١- ٥٢- ٥٣- ٥٤- ٥٥- ٥٦- ٥٧- ٥٨- ٥٩- ٦٠-
 ٦١- ٦٢- ٦٣- ٦٤- ٦٥- ٦٦- ٦٧- ٦٨- ٦٩- ٧٠-
 ٧١- ٧٢- ٧٣- ٧٤- ٧٥- ٧٦- ٧٧- ٧٨- ٧٩- ٨٠-
 ٨١- ٨٢- ٨٣- ٨٤- ٨٥- ٨٦- ٨٧- ٨٨- ٨٩- ٩٠-
 ٩١- ٩٢- ٩٣- ٩٤- ٩٥- ٩٦- ٩٧- ٩٨- ٩٩- ١٠٠-



ALLEGRO  = 144

[illegible]

۱۳۳۳

VIVACE ♪ =168

Handwritten musical notation on two staves. The first staff contains the lyrics: "مَدَّ يَدَهُ فَمَدَّ يَدَهُ فَمَدَّ يَدَهُ فَمَدَّ يَدَهُ فَمَدَّ يَدَهُ". The second staff contains the lyrics: "فَمَدَّ يَدَهُ فَمَدَّ يَدَهُ فَمَدَّ يَدَهُ فَمَدَّ يَدَهُ فَمَدَّ يَدَهُ".

LAST

VIVACE 144

VIVACE #144

The image shows two staves of handwritten musical notation. The first staff contains a melody starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It includes several measures with eighth and sixteenth notes, some marked with circled numbers 2 and 4. Below the staff are Arabic lyrics: "أَلْحَدُ لَحْدًا فَا لِحْفًا - لِقَاءَ نَفْسٍ". The second staff continues the melody, also with a treble clef, B-flat key signature, and 3/4 time signature. It features more complex rhythmic patterns with eighth and sixteenth notes, including a measure marked with a circled number 3. Below it are the Arabic lyrics: "لَوْ مَن دَحْرًا لَمَّا حُلَا".

أَلْحَدُ لَحْدًا فَا لِحْفًا - لِقَاءَ نَفْسٍ

لَوْ مَن دَحْرًا لَمَّا حُلَا

حاصل

VIVACE ♪ = 168

لا تَحْدَا، وَحَدَا - عَزْ - دَمَّ عَسَلًا - مَصَل

MODERATO ♩ = 92

سُبَّاهُ مَا قَدْ سَقَا دُرَّ جَارِ حَبِّهِ سُلَّاحُ لَحْتَابِهِ هُفَّةٌ قَبْرِ
وَعَفَّةٌ لَّا مَحَابِرِ

عَسَلًا

ALLEGRETTO ♩ = 108

قَبْرًا هَبَقْنَا نَقْعَ مَنَا بَا حَبْرًا بَا أَلَا هَد
نَسَمَ مَنَا

لَوْ سَا

MODERATO ♩ = 92

أَنْتَ لَمْ حَمَّ مَا حَا مَعْمَا
لَا مَا سَا مَعْمَا لَنْتَ مَا مَعْمَا

عَسَلًا

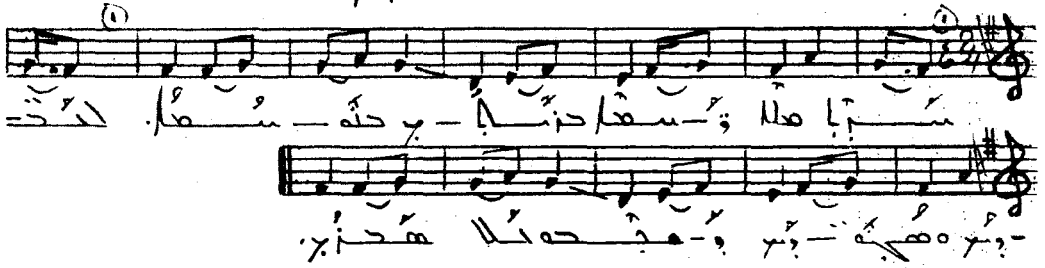
ALLEGRETTO ♩ = 108

قَبْرًا هَبَقْنَا نَقْعَ مَنَا بَا حَبْرًا بَا



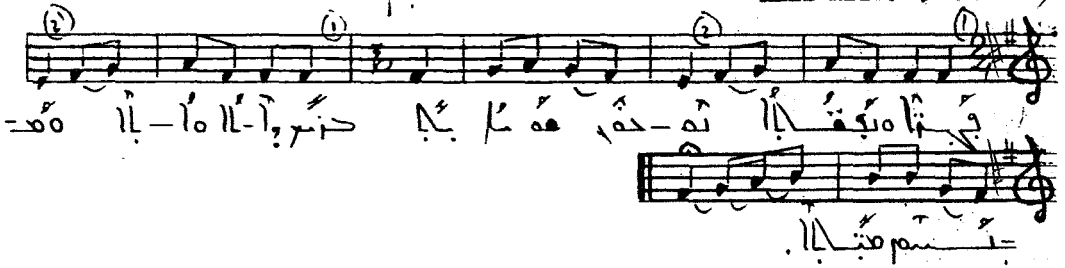
الحمد لله

MODERATO ♩ = 92



الحمد لله

ALLEGRETTO ♩ = 108



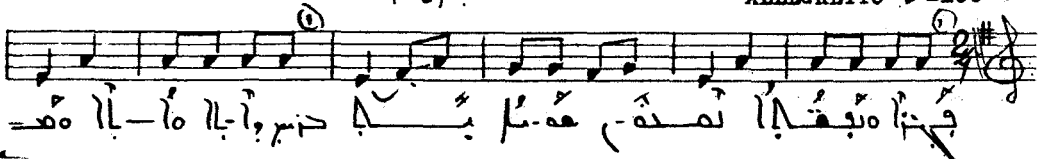
الحمد لله

MODERATO ♩ = 92



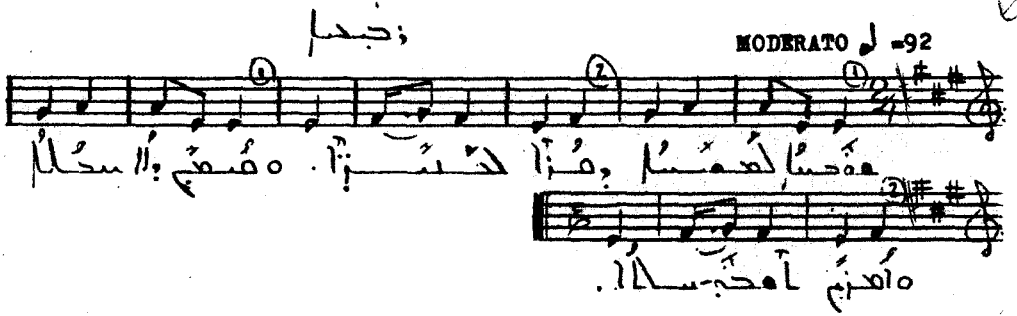
الحمد لله

ALLEGRETTO ♩ = 108

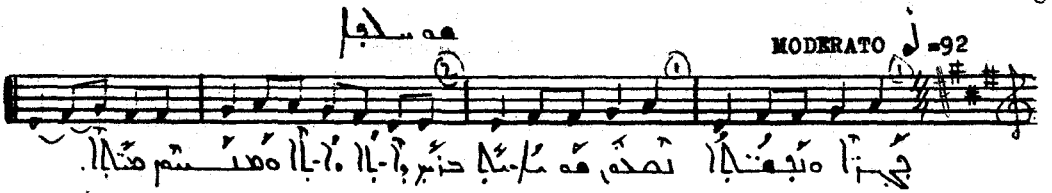




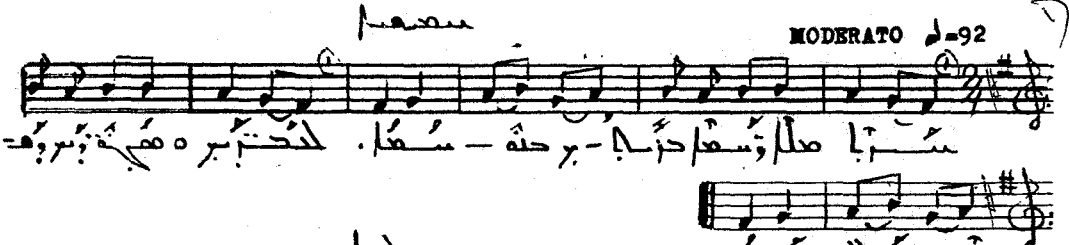
MODERATO ♩ = 92



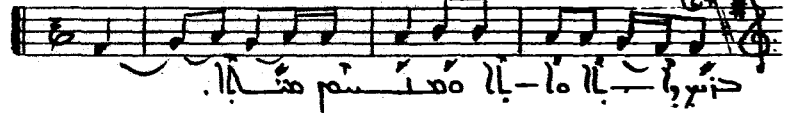
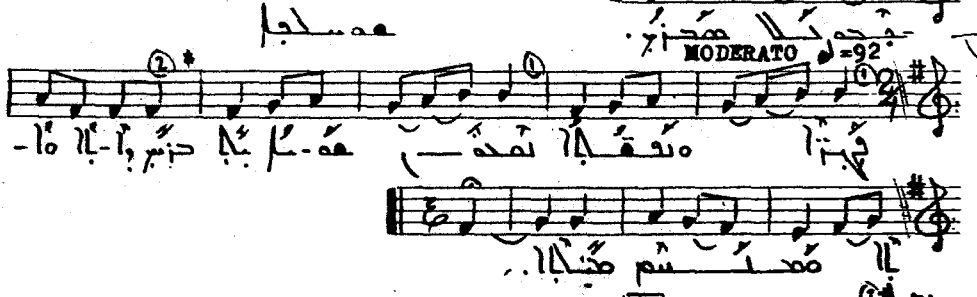
MODERATO ♩ = 92



MODERATO ♩ = 92



MODERATO ♩ = 92



مَدَامَا

MODERATO ♩ = 100

أَلَمْ تَرَ كَيْفَ جَاءَ الْفَلَاحُ وَالْغُلَامُ

مَدَامَا

ALLEGRETTO ♩ = 108

فِي زَاوَاهِ جَمْعًا بَعْدَ مَعْنَا - دُنْيَا - بِلَا -

مَدَامَا

MODERATO ♩ = 92

حَدَّثَ حَتَّى جَاءَ الْفَلَاحُ وَالْغُلَامُ

مَدَامَا

MODERATO ♩ = 92

حَدَّثَ حَتَّى جَاءَ الْفَلَاحُ وَالْغُلَامُ

①

صبر و عا و جز و عا - حرم صا

ALLEGRETTO 108

مَنْ سَأَلَ تَعْلَمَ دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ سَأَلَ تَعْلَمَ
 دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ سَأَلَ تَعْلَمَ دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ
 مَنْ سَأَلَ تَعْلَمَ دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ سَأَلَ تَعْلَمَ
 مَنْ سَأَلَ تَعْلَمَ دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ سَأَلَ تَعْلَمَ
 مَنْ سَأَلَ تَعْلَمَ دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ سَأَلَ تَعْلَمَ

لؤ و عا

ALLEGRETTO 108

أَوْ-لَهُ مَوْتُهُ سَأَلَ تَعْلَمَ دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ
 مَنْ سَأَلَ تَعْلَمَ دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ سَأَلَ تَعْلَمَ
 مَنْ سَأَلَ تَعْلَمَ دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ سَأَلَ تَعْلَمَ
 مَنْ سَأَلَ تَعْلَمَ دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ سَأَلَ تَعْلَمَ
 مَنْ سَأَلَ تَعْلَمَ دَمَ قَتْلِهِ لَاؤِ-لَهُ مَوْتُهُ سَأَلَ تَعْلَمَ

الحلالي

ALLEGRETTO ♩=104

أولادنا هم أولادنا، أولادنا هم أولادنا، أولادنا هم أولادنا، أولادنا هم أولادنا، أولادنا هم أولادنا، أولادنا هم أولادنا.

وحيثما

MODERATO ♩=92

وحيثما هم أولادنا، وحيثما هم أولادنا، وحيثما هم أولادنا، وحيثما هم أولادنا، وحيثما هم أولادنا، وحيثما هم أولادنا.

3

3

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①

⑤

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[illegible]

ALLEGRETTO-104

ALLEGRETTO 104

Handwritten musical score for a single voice, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff with various musical notations, including eighth and sixteenth notes, rests, and accidentals. The lyrics are written in Arabic script below the staff, corresponding to the notes. The text appears to be a religious or liturgical song, possibly a hymn or a prayer. The score is divided into four measures, each ending with a double bar line. The first measure contains the lyrics "حَسْبُكَ يَا لَدِيَّاهُ", the second "حَسْبُكَ يَا لَدِيَّاهُ", the third "حَسْبُكَ يَا لَدِيَّاهُ", and the fourth "حَسْبُكَ يَا لَدِيَّاهُ".

ANDANTE ♩ = 72

[illegible]

حکم:

1

ANDANTE $\text{♩} = 72$

Handwritten musical score for the song "Al-Hamdu Lillah" (Praise to Allah). The score is written on four staves using a system of dots and lines. The tempo is marked "ANDANTE" with a quarter note equal to 72 beats. The key signature is one sharp (F#). The melody is written on a single line with a treble clef. The lyrics are written below the notes in Arabic script. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like "f" and "p".

[illegible]

Handwritten musical score for a piece titled "Allegro". The score is written on staves with musical notation and Arabic lyrics. The tempo is marked "ALLEGRO" and the time signature is 2/4. The key signature has two sharps (F# and C#). The lyrics are in Arabic and appear to be a religious or patriotic song. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in Arabic script.

Handwritten musical score for a piece titled "Allegro". The score is written on staves with musical notation and Arabic lyrics. The tempo is marked "ALLEGRO" and the time signature is 2/4. The key signature has two sharps (F# and C#). The lyrics are in Arabic and appear to be a religious or patriotic song. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in Arabic script.

11/11/11

ALLEGRETTO -104

Handwritten musical score for "The Lord's Prayer" in Arabic. The score consists of ten staves of music, each with Arabic lyrics written below the notes. The lyrics are: 1. اَللّٰهُمَّ اِنَّا نَسُبُّكَ بِمَا نَسُبُّكَ بِهِ 2. اَللّٰهُمَّ اِنَّا نَسُبُّكَ بِمَا نَسُبُّكَ بِهِ 3. اَللّٰهُمَّ اِنَّا نَسُبُّكَ بِمَا نَسُبُّكَ بِهِ 4. اَللّٰهُمَّ اِنَّا نَسُبُّكَ بِمَا نَسُبُّكَ بِهِ 5. اَللّٰهُمَّ اِنَّا نَسُبُّكَ بِمَا نَسُبُّكَ بِهِ 6. اَللّٰهُمَّ اِنَّا نَسُبُّكَ بِمَا نَسُبُّكَ بِهِ 7. اَللّٰهُمَّ اِنَّا نَسُبُّكَ بِمَا نَسُبُّكَ بِهِ 8. اَللّٰهُمَّ اِنَّا نَسُبُّكَ بِمَا نَسُبُّكَ بِهِ 9. اَللّٰهُمَّ اِنَّا نَسُبُّكَ بِمَا نَسُبُّكَ بِهِ 10. اَللّٰهُمَّ اِنَّا نَسُبُّكَ بِمَا نَسُبُّكَ بِهِ. The score includes various musical notations such as notes, rests, and bar lines, and is numbered 1 through 10.

125

ANDANTE ♩ = 76

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some notes beamed together. There are circled numbers 1, 2, and 3 above the staff, likely indicating measures or phrases. The second staff continues the melody, also with circled numbers 4, 5, and 6. The third staff begins with a bass clef and continues the melody. The handwriting is in ink on aged paper, and there are some annotations below the staves, including what appears to be a bass line or accompaniment.

كَيْ مَلَأَ مَعْنَا بَسْرَ لَدُنْهَا كَتَبَ بِرَ حَ تَ بِرَ مَعْنَا

[illegible]

Handwritten musical score for "The Lord's Prayer" in Arabic. The score consists of ten staves of music, each with a line of Arabic lyrics written below it. The lyrics are: 1. اَللّٰهُمَّ اِنَّا نَسُبُّكَ 2. سُبْحَانَكَ 3. اِنَّا نَعْبُدُكَ 4. اِنَّا نَسْتَغْفِرُكَ 5. اَللّٰهُمَّ اِنَّا نَسْتَغْفِرُكَ 6. اِنَّا نَسْتَغْفِرُكَ 7. اِنَّا نَسْتَغْفِرُكَ 8. اِنَّا نَسْتَغْفِرُكَ 9. اِنَّا نَسْتَغْفِرُكَ 10. اِنَّا نَسْتَغْفِرُكَ. The score is written in a clear, legible hand with musical notation including notes, rests, and bar lines.

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①

لَا إِلَهَ إِلَّا أَنْتَ مَنْ لَا - وَتَسْتَغْفِرُ لَهُ -
 لَا إِلَهَ إِلَّا أَنْتَ مَنْ لَا تَسْتَغْفِرُ لَهُ - تَا - لَمْ يَكُنْ مَنْ
 مَحَلَّ أَمْرٍ هَذَا هَذَا - يَا هَذَا - وَتَسْتَغْفِرُ لَهُ
 عَمَّا كَسَبَ الْإِنْسَانُ لَا إِلَهَ إِلَّا أَنْتَ مَنْ لَا تَسْتَغْفِرُ لَهُ
 عَمَّا كَسَبَ الْإِنْسَانُ مَحَلَّ أَمْرٍ هَذَا هَذَا - تَا - لَمْ يَكُنْ مَنْ
 تَحْبِبُ - تَحْبِبُ كَمَا تَحْبِبُ

مصنف

VIVACE ♩=160

①

قَدْ بَدَأَ الْإِنْسَانُ لَا إِلَهَ إِلَّا أَنْتَ مَنْ لَا تَسْتَغْفِرُ لَهُ
 سَلَامٌ عَلَيْكَ تَا - لَمْ يَكُنْ مَنْ لَا تَسْتَغْفِرُ لَهُ - تَا -
 أَنْتَ الْإِنْسَانُ كَمَا تَحْبِبُ كَمَا تَحْبِبُ
 لَمْ يَكُنْ الْإِنْسَانُ لَا إِلَهَ إِلَّا أَنْتَ مَنْ لَا تَسْتَغْفِرُ لَهُ
 تَا - لَمْ يَكُنْ مَنْ لَا تَسْتَغْفِرُ لَهُ مَحَلَّ أَمْرٍ هَذَا هَذَا -



ل ل ل ل

ALLEGRETTO ♩ = 112

Ab

حَبِّ - تَر - آيَ قُدْر...

ع ح ح ح

ANDANTINO ♩ = 84

ع ح ح ح

Handwritten musical score for "The Lord's Prayer" in Arabic. The score consists of ten staves of music, each with a corresponding line of Arabic lyrics written below it. The lyrics are:

1. اَللّٰهُمَّ اِنَّا نَسُبُّكَ - وَنُشْكِرُكَ

2. اَللّٰهُمَّ اِنَّا نَسْتَغْفِرُكَ - وَنَعُوْذُ بِكَ

3. اَللّٰهُمَّ اِنَّا نَسْتَغْفِرُكَ - وَنَعُوْذُ بِكَ

4. اَللّٰهُمَّ اِنَّا نَسْتَغْفِرُكَ - وَنَعُوْذُ بِكَ

5. اَللّٰهُمَّ اِنَّا نَسْتَغْفِرُكَ - وَنَعُوْذُ بِكَ

6. اَللّٰهُمَّ اِنَّا نَسْتَغْفِرُكَ - وَنَعُوْذُ بِكَ

7. اَللّٰهُمَّ اِنَّا نَسْتَغْفِرُكَ - وَنَعُوْذُ بِكَ

8. اَللّٰهُمَّ اِنَّا نَسْتَغْفِرُكَ - وَنَعُوْذُ بِكَ

9. اَللّٰهُمَّ اِنَّا نَسْتَغْفِرُكَ - وَنَعُوْذُ بِكَ

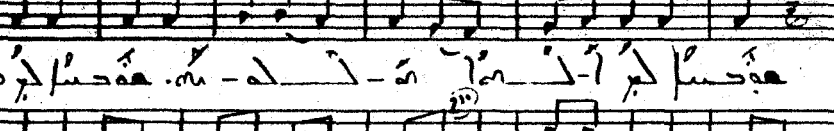
10. اَللّٰهُمَّ اِنَّا نَسْتَغْفِرُكَ - وَنَعُوْذُ بِكَ
 The musical notation is in a traditional Arabic style, using a system of notes and rests on a five-line staff. The lyrics are written in a clear, handwritten Arabic script.

امام

ALLEGRETTO ♩ = 104

ALLEGRETTO 104

Même à l'instant - où - l'on - me - veut - en - larmes - voir - mourir -



 حَيْسًا كَرِيمًا - أَلَمْ يَكُنْ لَكَ - دَلِيلٌ - وَهَدًى - لَكَ - حَيْسًا كَرِيمًا - حَيْسًا كَرِيمًا -

 نَارٌ - هَوَاءٌ - نَارٌ - لَمْ يَكُنْ لَكَ - حَيْسًا كَرِيمًا - حَيْسًا كَرِيمًا - حَيْسًا كَرِيمًا -

 نَارٌ - حَيْسًا كَرِيمًا - حَيْسًا كَرِيمًا - حَيْسًا كَرِيمًا - حَيْسًا كَرِيمًا - حَيْسًا كَرِيمًا -

١٠٠ = ALLEGRETTO
 ١ - ٢ - ٣ - ٤ - ٥ - ٦ - ٧ - ٨ - ٩ - ١٠ - ١١ - ١٢ - ١٣ - ١٤ - ١٥ - ١٦ - ١٧ - ١٨ - ١٩ - ٢٠ - ٢١ - ٢٢ - ٢٣ - ٢٤ - ٢٥ - ٢٦ - ٢٧ - ٢٨ - ٢٩ - ٣٠ - ٣١ - ٣٢ - ٣٣ - ٣٤ - ٣٥ - ٣٦ - ٣٧ - ٣٨ - ٣٩ - ٤٠ - ٤١ - ٤٢ - ٤٣ - ٤٤ - ٤٥ - ٤٦ - ٤٧ - ٤٨ - ٤٩ - ٥٠ - ٥١ - ٥٢ - ٥٣ - ٥٤ - ٥٥ - ٥٦ - ٥٧ - ٥٨ - ٥٩ - ٦٠ - ٦١ - ٦٢ - ٦٣ - ٦٤ - ٦٥ - ٦٦ - ٦٧ - ٦٨ - ٦٩ - ٧٠ - ٧١ - ٧٢ - ٧٣ - ٧٤ - ٧٥ - ٧٦ - ٧٧ - ٧٨ - ٧٩ - ٨٠ - ٨١ - ٨٢ - ٨٣ - ٨٤ - ٨٥ - ٨٦ - ٨٧ - ٨٨ - ٨٩ - ٩٠ - ٩١ - ٩٢ - ٩٣ - ٩٤ - ٩٥ - ٩٦ - ٩٧ - ٩٨ - ٩٩ - ١٠٠

Allegretto = 120

Handwritten musical score for three staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves in Arabic script.

موسيقى

VIVACE ♩ = 152

موسيقى

موسيقى

موسيقى

موسيقى

موسيقى

موسيقى

MODERATO ♩ = 96

موسيقى

موسيقى

موسيقى

موسيقى

موسيقى

مجددا

MODERATO ♩ = 92

مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا
 مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا
 مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا
 مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا
 مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا

للمجد

VIVACE ♩ = 152

لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ
 لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ
 لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ
 لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ لِلْمَجْدِ

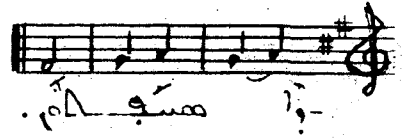
مجددا - مجددا - مجددا - مجددا - مجددا ALLEGRO ♩ = 138

مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا
 مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا مَجْدَدًا

[illegible]

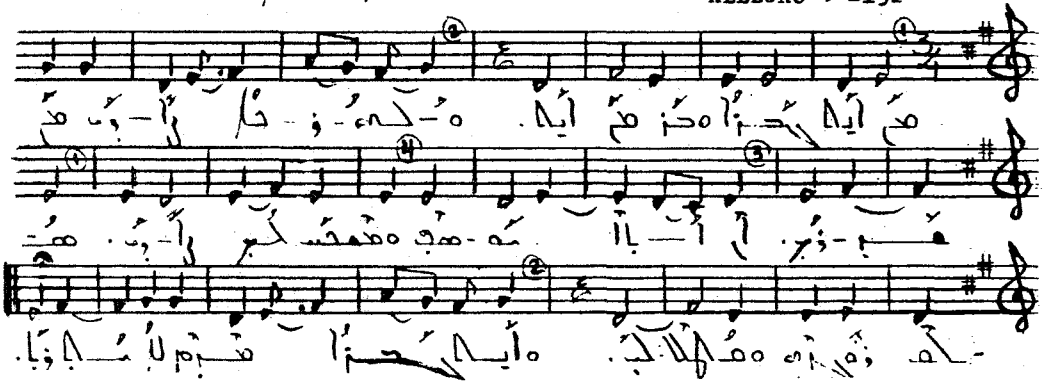
Handwritten musical score for a song, featuring five staves of music. The tempo is marked "ALLEGRETTO" and the time signature is 120. The lyrics are written in Arabic script below the staves. The score includes various musical notations such as notes, rests, and bar lines.

[illegible]



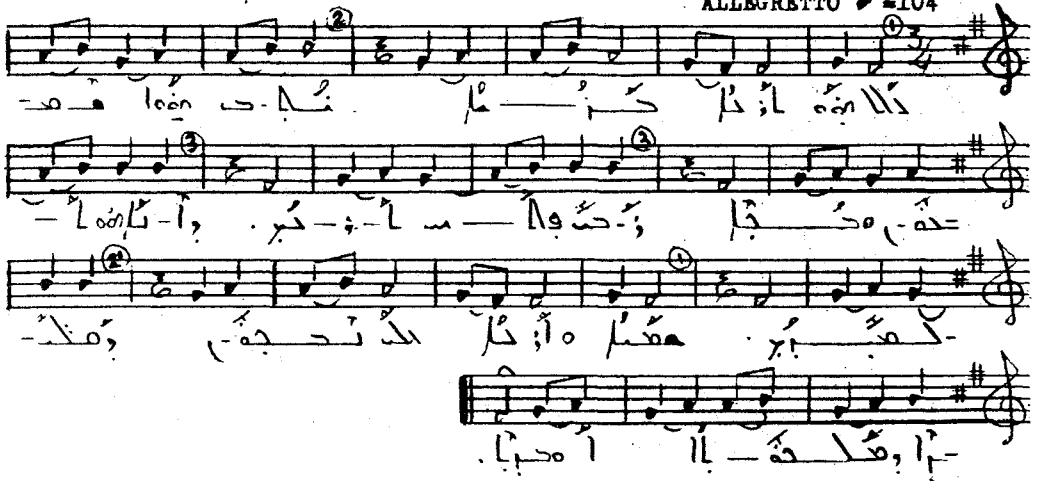
حَسْبُ

ALLEGRO ♩ = 132



مَسْبُوحٌ

ALLEGRETTO ♩ = 104



مَسْبُوحٌ

ALLEGRETTO ♩ = 132



مَسْجِدٌ وَبَيْتٌ مَسْجِدٌ
 مَا مَزَلْنَا حَتَّى مَلَأْنَا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا

أَدَلَا إِنْ

مَسْجِدٌ

ALLEGRO ♩ = 120

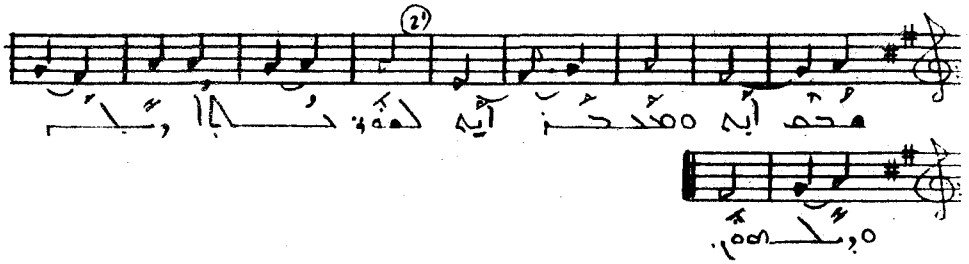
حَتَّى أَتَى بَيْتَ مَسْجِدٍ
 مَا مَزَلْنَا حَتَّى مَلَأْنَا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا

مَسْجِدٌ

ALLEGRO ♩ = 138

أَتَى مَسْجِدَ لَدُنَّا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا
 مَا مَزَلْنَا حَتَّى مَلَأْنَا

②



مُحَمَّدٌ أَبَا مُحَمَّدٍ أَبَا مُحَمَّدٍ أَبَا مُحَمَّدٍ أَبَا مُحَمَّدٍ

طَبَقًا، مَعَهُ جَمْعٌ — طَبَقًا

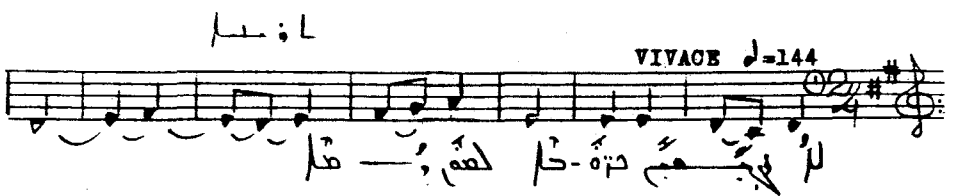
VIVACE ♩ = 144



طَبَقًا، مَعَهُ جَمْعٌ — طَبَقًا

♩ = L

VIVACE ♩ = 144



طَبَقًا، مَعَهُ جَمْعٌ — طَبَقًا

LNL

VIVACE ♩ = 144

Handwritten musical score for a song, featuring five staves of music. The lyrics are written in Arabic script below the notes. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are:

أَعْلَمُ مَنْ، أَرْمَا، مَنْ حَسَمَهُ، مَنْ
فَلَا، أَسْقَرِ حَقًّا، هَا-مَقْدَرًا-ه-مَلَا
مَنْ، أَلَا حَقًّا، حَقًّا، مَنْ
مَنْ، مَنْ، مَنْ، مَنْ، مَنْ، مَنْ، مَنْ، مَنْ
مَنْ، مَنْ، مَنْ، مَنْ، مَنْ، مَنْ، مَنْ، مَنْ

Handwritten musical notation for the hymn "Hail to Thee, O Lord" in Arabic. The score is written on two staves with a treble clef and a key signature of one sharp (F#). The melody is written on the top staff, and the lyrics are written below it. The lyrics are in Arabic: "هَلِّلُوكُمُوهَا لَمْ يَكُنْ قَبْلُهَا لَمْ يَكُنْ قَبْلُهَا". The notation includes various musical symbols such as notes, rests, and accidentals.

وَحِيدًا؛

ALLEGRO 132

كُنْ يَـمُـوْ-مَآ، وَصَدْرُهُ لِقَاسُهُ- نَآ. عِلِّيَّ سَمْعِي نَآ
رَجَبٌ مَرْمُوقُهُ لِقَاسُهُ- نَآ، وَفِي-لَآ مَرْمُوقُهُ لِقَاسُهُ، نَآ
نَآ-مَآ-لَآ-لَآ مَرْمُوقُهُ لِقَاسُهُ. مَرْمُوقُهُ لِقَاسُهُ
مَرْمُوقُهُ لِقَاسُهُ مَرْمُوقُهُ لِقَاسُهُ مَرْمُوقُهُ لِقَاسُهُ
لِقَاسُهُ-لِقَاسُهُ مَرْمُوقُهُ لِقَاسُهُ مَرْمُوقُهُ لِقَاسُهُ
عِلِّيَّ مَرْمُوقُهُ لِقَاسُهُ مَرْمُوقُهُ لِقَاسُهُ

[illegible]

U.N.A.

ALLEGRO = 120

Handwritten musical score for a piece titled "Qasida" by al-Fayyumi. The score is written on ten staves of five-line music paper. It features a melody line with various musical notations including eighth, sixteenth, and thirty-second notes, rests, and bar lines. The lyrics are written in Arabic script below the notes. The score is divided into sections by circled numbers 1 through 5. The paper is aged and shows some staining.

1. مَعْمُوقَةٌ - أَيْ - بِجِلْدٍ رَاحٍ - سِرٌّ لَيْلٍ

2. تَقَالُ وَفِيهِ لَكُنَّ أَجْمَلُ - تَلَا وَتَسْمَعُ أَهْلُ نَهْدِ

3. فَا مَعْمُوقٌ - وَفِيهِ لَكُنَّ أَجْمَلُ - تَلَا وَتَسْمَعُ أَهْلُ نَهْدِ

4. - فَا - حَمْدُكَ نَا - تَلَا - لَمْ يَكُنْ حَبْلًا مَبْعُوقَةً - وَتَقَالُ

5. مَعْمُوقَةٌ - أَيْ - بِجِلْدٍ رَاحٍ - سِرٌّ لَيْلٍ

اسماء، قلا، مختلفا، صبا، صبا، صبا،
صبا، صبا، صبا، صبا، صبا، صبا،

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A M U S I C A**

Volume X

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BASIM IBRAHIM GABRIEL SOWMY**

SÃO PAULO - BRASIL

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