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1990

A SOBREVIVENCIA DA MUSICA ANTIGA DOS ASSIRIOS (cont.)

No décimo livro da coleção MARDUTHO DSURYOYE apresentamos 284 grupos musicais de oito melodias diferentes para cada verso, considerada a mesma letra (Seblotha); nêste décimo primeiro volume estamos apresentando uma série de 203 músicas envolvendo melodias peculiares, apresentando o que se pode considerar o que há de mais complexo na música sacra assíria dos primeiros sete séculos do cristianismo como segue:

- 133 unos e diálogos,
- 19 cantos gregos,
- 27 exaltações,
- 9 catedras,
- 13 súplicas, e
- 2 trinos sublimes;

os unos e diálogos, e, os cantos gregos são para coral; e as exaltações, catedras, súplicas e trinos são especificamente para o canto solo.

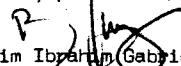
Convém novamente notar que muitas destas melodias como já foi ressaltado, são músicas oriundas de rituais assírios anteriores ao cristianismo introduzidas no cristianismo pelos primeiros assírios convertidos.

Os assírios caracterizaram-se por ter criado uma escala heptafônica (de sete sons) para suas melodias, em vez da pentafônica que predominava entre os outros povos. Exerceram, os assírios, uma incontestável influência em toda a música oriental e ocidental. Acompanhando conquistadores e comerciantes, cantores e músicos, assim como os sábios e pregadores, espalharam da Mesopotâmia - para o Oriente até a Pérsia, Índia e China seu conhecimento musical, bem como para o Ocidente a partir da Ásia Menor pela Europa e o Norte da África.

A competencia musical dos assírios e sua influencia no cristianismo é inegável, considerando-se que das antigas civilizações só os assírios efetivamente incluiram em suas liturgias, missais, orações, etc., músicas já em uso à época da conversão; a maturidade criativa e artística não poderia de forma alguma ser marginalizada pelos sábios e sacerdotes que abraçavam a nova doutrina.

As músicas apresentadas nos décimo e undécimo volumes desta coleção são - exclusiva transcrição do livro BET GAZO (Tesouro Musical ou Casa do Tesouro) - todos compilados nos primeiros sete séculos do cristianismo, e, que continuam em uso nas Igrejas Assírias Cristãs como a Igreja Assíria Oriental, A Igreja Síriaca Caldáica, A Igreja Sirian Ortodoxa, A Igreja Sirian Católica, e as suas catedrais na Índia, principalmente no estado de Kerala, antiga Malabar.

Além dos hinos registrados nestes dois volumes, existe um grande número a ser compilado e que se encontra espalhado pelos breviários, missais, liturgias, sacramentos, etc., aos quais já demos o início do trabalho de registro musical e que em breve se para tanto tivermos vida, pretendemos publicar para a posteridade.


Basim Ibrahim Gabriel Bowmy

São Paulo, Brasil.

SURVIVAL OF ANCIENT ASSYRIAN MUSIC AND ITS
TRANSITION TO EARLY CHRISTIAN HYMNS.

In the tenth volume of this book - MARDUTHO DSURYOYE - were presented 294 early Assyrian Ecclesiastical Hymns in groups of eight or more tunes for each verse of the group. They were composed by early Assyrians' composers converted into Christianity during the first seven centuries A.D., based on hereditary musical tunes of Ancient Assyrians, before the Christian Era.

In this eleventh volume of the same title, are being presented 203 more hymns of one single tune for each verse. These 203 hymns were also composed by Assyrian Converts, of the same period, and were divided under separate names; they are a small part of many hundreds of hymns, which were forgotten and lost for ever, some of them, which are still sung by modern Assyrians, are as follows:

| | | | |
|-----------|---------------------------|----------------------|------------|
| (I) - | 133 Fer-de and Mad-ro-she | = Odds and dialogues | لِهَمْهُمْ |
| (II) - | 19 Gnu-ne Yaw-no-yé | = Greek canticles | لِعِنَانِي |
| (III) - | 27 Mawr-be | = Exaltations | لِهَمْهُمْ |
| (IV) - | 9 Gni-ze | = Invisibles | لِهَمْهُمْ |
| (V) - | 13 Takhsh-fo-tho | = Supplications | لِهَمْهُمْ |
| (VI) - | 2 Maut-be | = Sublime Thrones | لِهَمْهُمْ |

The 19 Greek music songs presented here, are still sung in Assyrian Churches. They are part of about seventy hymns which were neglected and forgotten, for not agreeing with the Assyrian music taste. They were composed by Andrew of Creete, Cuzma, and John Damascene (of Damascus - Syria) during the sixth century A.B.; they were of Byzantine music and mostly sung by the Malkite and Maronite Communities Churches of Syria, Lebanon and Palestine. Then they fell out of use, when these two communities were arabised and had changed their Syriac language with the Arabic language.

These and many others, were composed, based on ancient Assyrian tunes of temple prayers mostly of:

- (I) - TITIAN the Assyrian (110 A.D.) of Hadiab city, near Nineveh; author of the Diateseron.
- (II) - BARDAISAN (154 - 222 A.D.) author of 150 dialogue hymns;
- (III) - YACOUB DANCEBIN (258 - 338 A.D.) founder and establisher of the first Christian Assyrian University of NCEBIN, near Nineveh.
- (IV) - St. AFREM (303 -373 A.D.) born in Ncebin, was the son of an Assyrian high priest of the temple of Baal in Ncebin. When quite a young man, AFREM was expelled from his house and the temple of Baal, by his father for frequenting Christian Assyrian Church and University at ... Ncebin. He then adopted Christianity and became one of the greatest Assyrian Christian authors of all times. After the death of Yacoub Dancebin, he became the first dean of that University since 338 till 363 A.D.. He composed thousands of poems and hymns. He was also the first organiser of the Church in the East, as afterwards was St. Agostin in the West. During the last ten years of his life, he also became the rector of the Assyrian University of Ur-Hoy (Edessa) from 363 till 373 A.D.;

(v) - RABULE D'UR-HOY (340 - 425 A.D.), the bishop of Ur-hoy, was an Assyrian merchant of a great wealth . When converted to Christianity, he distributed all his riches and possessions amongst the poors, churches, monasteries and convents. He composed many Gni-ze and Takhsh-fa-tho, which are being sung like opera solos.

Later on, many other Assyrian authors composed hundreds of other hymns based on Ancient Assyrian Musical tunes, such as YACOUB DASROUG, BALAY D'BALASH, SIMON THE POTTER, NARSAY, MARUTHA -OMEIAFARKIN, and - YACOUB D'URHOY (633 -708 A.D.).

All the prayers, even the readings, are being sung in the Assyrian Churches. The singing of the Chorus in two groups is usually initiated by the priest; - reason for which he should always be of good voice and good knowledge of the church hymns.

Most of these early Christian Hymns were composed by Assyrians Converts - who were highly and learned classes of the Assyrian nation. They were either - priests or high-priests, or sons of the priests, such as St. Afrem. It was required from them to be well acquainted with the temple music, and so when converted to Christianity, they transmitted with them, the ancient Assyrian temple music and hymns into Assyrian or Syrian Christian Church, after having - changed the heathen meaning texts of the songs to Christian meaning texts, - which they also inflated with belief in Christ as the Divine Savior, and faith in the Divine Trinity of the three Personates: FATHER, SON and the HOLY GHOST, with the VIRGIN MARY, always mentioned with them, thus replacing the ancient - Mesopotamian Trinity: Ea of Ur, his son Marduk of Babylon, and his Ghost Assur of Assyria, with the godess Ishtar mentioned with them. This religious resemblance and similarity between the two trinities, smoothed the way to converts to move from heathen ancient Assyrian religion to Assyrian (or Syrian) Christian religion. By this means it is presumed that the ancient Assyrians had rejected heathen polytheistic religion, and accepted rapidly monotheistic Christian religion, because they were a Semitic nation of one race, descendants of one Tribal father Assur (or Ashur) son of Shem, son of Noah (see Gen. 10:22). Assur was adored and worshipped by his descendants as their supreme god. They rejected adoring other gods, after the fall of their second empire, and the - destruction o Nineveh (612 - 606 B.C.) and remained faithful only to Assur, - expecting from him salvation, as usual. But as soon as appeared Salvation .. through faith in Jesus Christ - the Nazarene; they accepted him, instead of Assur, and became Christian Assyrians in race, language and religion, with the - abbreviation of their name from Assyrian into Syrian, which was already abbreviated and in use, since their second empire, when most of the western region, extending from the Tigris river to the Eastern shores of the Méditerranean was - Assyrianized or Syrianized. This next nomination was also apllied to the Aramaic language, since the ninth century B.C., when the Assyrian and the Aramaic dialects mixed up, and formed the present Syrian or Syriac language,

Unlike the Assyrians; the Babylonians, who were a mixture of many races - and idioms, were totally destroyed with the destruction of Babel, their Capital

City, by the Persians, during the fifth century B.C.; through assimilation with the Persians, and later on they were arabised, as are now their descendants in Southern Mesopotamia - Modern Irak. There is now, no such a nation called Babylonian; whilst there is a nation called ASSYRIAN in north Mesopotamia, ... which is the ancient, and the actual stateless ASSYRIA, divided among four Islamic nations - Iran, Turkey, Irak, and Syria. Due to the destruction of Babylon and all the cities in Southern Mesopotamia; Christianity did not achieve success and expansion in Babylonia, Southern Mesopotamia, Syria and Palestine as it achieved in Assyria, and so no Babylonian music passed to Christianity, as the Assyrian converts musicians succeeded in passing and transmitting their heathen Assyrian music to Christian Assyrian music.

With the Babylonians identities, were also destroyed the identities of the Arameans, Ilamites and Phoenicians, so that no Aramaic, Ilamite or Phoenician music passed to Christianity; while the Assyrian nation in homeland and abroad, with its Christian sacred music, flourished by the early Christian Assyrian Hymns. The late Patriarch Afram I (+1957 A.D.), in his book "The Dispersed Pearls" mentioned that there were more than three thousand Ecclesiastical Syriac Hymns, and that during his visit to the great libraries of Asian, European, American and African nations, he met with, and registered, some two hundred Syriac written books, full of hymns and songs, copied and written by ecclesiastical Syrian authors since the eighth century A.D.,

Most of the hymns presented here in this eleventh volume in modern musical notes, read from right to left, were transmitted by Assyrian converts to Assyrian early Christian hymns during the first five centuries A.D. which gave success to the rapid spread of Christianity, derived from Assyrianism or Syria-nism, and not from Judaism as erroneously presumed by some writers, who are less acquainted with the evolution of Assyrian and Jewish religious Cultures, for whilst Jesus was accepted by the Assyrians in accordance with their ancient religion, He was rejected by his own people as shown in St. John's Gospel(1:1-12), He and His teachings, together with his disciples were rejected for being Galilains, brought up within the Assyrian or Syrian religious cultural sphere, which was then dominating, most of western Asia. This general religious cultural situation of the Assyrians had paved the way to rapid conversion of the Assyrio-Aramaic speaking peoples into Christianity, which is also known by the name of Syrianism (ASSURYOYUTHO or SURYOYUTHO). *لِئَنْ يَأْتِي إِلَيْكُم مِّنْ أَنْتُمْ لَا تَعْرِفُونَ*

Besides the Hymns and songs, appeared in the tenth and eleventh volumes, - extracted from the book of BET-GAZO (Treasure of the Hymns), there are many ... other Assyrian hymns and songs, of various tunes and rhythms, dispersed in Prayer Books, Liturgies, Breviaries and Mass-service books; all full of hymns, - sung by priests, answered by deacons' choires and participated by attending audience, during the Mass-service, which we hope to extract and have them reserved within modern musical notes, for transmission to future generations.

From this continuous Assyrian musical progress, which was passed by Assyrian converts, to early Christian Assyrian Churches, and from them to modern - Assyrian churches of our actual times, may be noted that the Assyrian nation -

did not vanish with the fall of its empire or the destruction of its Capital - Nineveh; for being a strong and a highly civilised nation, with an esteemed - high culture; they survived and started to recover their internal power of administration which endured for many centuries, until at last, it reached to the present Assyrian minorities at home and abroad.

Ancient Greek historians, assert that although Nineveh was destroyed, yet a nominal Assyria kingdom still stood by, for when the Assyrian fighting army in Harran - about a hundred miles westward of Nineveh, declared in 605 A.D., - Prince ASHUR-U-BALLIT, king of Assyria, that kingdom continued to live peacefully, administrating its internal affairs, without ambitions for foreign conquests. By then the peaceful kings became kingly-priests and continued until - the third century A.D. ending with the death of SENNACARIB II, father of Prince BEHNAM and Princess SARA, who were martyred and condemned to death by their proper father, for being converted into Christianity. Since then the ruling internal order passed to the Priestly-kings or the Patriarchs of Assyrian Church; leaders and high clergy-men, from whom was required to be good singers, with beautiful attractive voices, and well acquainted with the hereditary art of Assyrian music and hymns, to be able to attract attention of church audiences, and succeeded in transmitting the rich Assyrian music cultural inheritance, - Even now it is required from all Assyrian clergymen, to be fluent in the musical art of singing, to inspire in the church attendants, feelings of spiritual joy, consolation, patience and hope for a better life. By this means of musical traditional culture the Assyrians survived as a nation, clinging unitedly around, their mother, the Assyrian Church, till now.

Therefore, whilst the Assyrians maintained their national identity, their language, and their culture, until our present days, in Assyria and abroad, - their sister nation - the Babylonians, composed of remnants of Akkadians, Amorites, Ilamites, Phoenicians and Arameans, were lost through assimilation with the Persians, Greeks and Arabs. Since Babel was destroyed during the fifth century B.C. the Persian Capital was removed from Babel to Persepolis, and Nabucodonosor's Babylon was changed into a rubble mound of destruction. With it were also destroyed all signs of Babylonian Civilization including music. Its flourishing cities were totally ruined by continuous wars and raids of the invading barbarian hordes, which came from all directions, having lost the defence of - Assyrian power of protection against the foreign invaders' forces since the destruction of Nineveh.

The Assyrians continued developing their National Culture and arts of ... their civilisation which they radiated to other nations - near and far-away, - since the begining and establishment of their first empire by HADAD NIRIRI I (1308 - 1276 B.C.) and his son SHALMANESR I (1275 - 1247 B.C.) then until the destruction of Nineveh when then they had passed to internal self administration system of state.: Again the progress of their culture continued to illuminate the world around them, during the last six hundred years B.C. and during the first seven hundred years A.D., after which, the Assyrian culture of music, based on ecclesiastical hymns remained confined within the Assyrian Churches, in spite of the invading barbarian hordes which came from all directions; who -

could not efface the immense wealth of Assyrian music culture and destroy their ecclesiastical hymns, of which about one thousand hymns have survived and are still being sung at Assyrian Churches of their four principal communities of:

- 1- the Assyrian Church of the East and their brothers,
- 2- the Chaldean Church Community;
- 3- the Syrian Orthodox Church Community and their brothers,
- 4- the Syrian Catholic Community Church.

But, the community which possesses more knowledge and practice of the inherited Assyrian Hymns is the Syrian Orthodox Church Community.

Besides the 133 hymns of scattered Odds and Dialogues, and the 19 Greek - Canticles, the rest are melodious hymns; are still being sung in Assyrian Churches like opera solos, during the Mass-service, which is also a religious opera conducted by the priest, the Chorus and the audience. They give religious instructions, logical ideas, dialogues of historical discussions, and panoramic - biblical views, as may be noted from the meaning of the following hymn of ... MAWT-BO = of the sublime Throne seating, shown on page 100 of this volume, which is a brief history of the Creation of Adam by God and a panoramic view of the - Paradise of Eden, as translated here:

When God created Adam
 He sat and admired him,
 For seeing how beautiful he was created
 The created resembled the Creator !
 A terrestrial walking amongst
 The trees of the Paradise !
 Even the Angels admired the terrestrial,
 For being so greatly exalted !

Thus it may be observed that the ancient Assyrians, were the first people who dressed their Assyrian speech, with beautiful vestures of their writing figures. They also sweetend the pronounce of their speech with attracting Divine Bliss of Musical Voices, since the eve of Civilisation, with which they made - their homeland a real Paradise, from which illuminated the surrounding nations of all the world.

Those miraculous blisses of their cultural arts are, writing and music. In the first is being stored the Wisdom of Humanity; and in the second continues promoting in the mind of humanity a higher sacred inspiration to obtain a continuous civil progress, spiritual content, and happy sensitiveness of Good - Hope.

Ibrahim Gabriel Sowmy
 Ibrahim Gabriel Sowmy

São Paulo, Brasil
 12th, August 1990.

الدورفستوفا
بروصوم يوسف ايوب

امر كتبه سار افرام بـ زان الارشاد

طب - سورا

٤٤١٦٢

صورة
ذريحة وحدة اهد
صورة وحدة اهد
وحدة

٤٤١٦٢

لما جئت طلباً لخطبتك حذرتني لزاماً ممن ينتظرك
علمكم سمعوا وهم فاضم صحنى معه « و من (ندة) انا :

هذه احصنةنا في حربنا « و من ٢٥٥ / و مصطفى » سمعتني تصرخ
فيها نجدها « و دعانا وهم اصحاب خطبة و مسأله » .

? : الهم اذا ذكرنا وهم اصحاب كل في سمع محمد زمان !!

أهـ لستـا خـلا حـضـتـمـ وـ اـوـدـةـ حـهـ خـيـاـ وـ دـيـنـاـ !!

? : لـسـتـا لـتـقـيـهـ وـهـ اـصـحـاـ وـ سـمـ وـ مـلـمـةـ خـلـاـ وـ مـعـنـهـاـ !!

أهـ لـهـ اـصـحـهـ وـ لـاـ طـحـنـهـ مـاـ لـاسـتـ وـ حـلـيـ وـ حـمـلـهـ حـسـنـهـ ١٨٨٦/٩

وـ هـ مـسـاـ وـ ضـلـاـ دـهـرـيـزـنـاـ وـ دـاـسـتـنـاـ وـ ٢٠٠٥ـاـ ? وـ هـ دـحـلـاـ وـ دـنـلـاـ الـهـاـ
هـ دـنـمـ وـ وـهـ تـبـعـاـ وـ حـبـيـ ؟ وـ حـبـيـ ؟ .

أهـ لـهـ اـصـحـهـ وـ «ـهـ اـصـحـاـ وـ زـحـمـ اـلـهـ لـهـ دـهـ وـ دـلـلـاتـاـ» (لـهـ)
وـ بـهـ مـحـصـهـ ، دـاهـيـ وـ سـمـ لـاسـتـ وـ حـبـيـهـ حـسـنـهـ ١٩٦٣/٩ وـ مـصـفـىـ ؟

حـجـةـ لـطـبـ قـلـيـ مـهـ طـاـهـاـ وـ حـقـنـهـ . ٢٠٠٥ـهـ صـحـنـهـ

وـ مـحـمـدـ حـدـثـاـ وـ بـهـ دـهـ ٢٠٠٥ـهـ وـ ٢٠٠٥ـهـ . وـ هـ اـصـحـهـ وـ هـ دـحـلـاـ وـ دـنـلـاـ وـ دـنـمـ

وـ هـ دـحـلـاـ وـ ضـلـاـ دـهـرـيـزـنـاـ وـ دـاـسـتـنـاـ وـ ٢٠٠٥ـاـ وـ حـلـيـ وـ حـلـيـنـاـ وـ حـلـيـنـاـ .

وـ حـلـيـهـ حـلـيـنـاـ وـ حـلـيـنـاـ وـ حـلـيـنـاـ وـ حـلـيـنـاـ وـ حـلـيـنـاـ .

وـ حـلـيـهـ حـلـيـنـاـ وـ حـلـيـنـاـ وـ حـلـيـنـاـ وـ حـلـيـنـاـ وـ حـلـيـنـاـ .

وـ حـلـيـهـ حـلـيـنـاـ وـ حـلـيـنـاـ وـ حـلـيـنـاـ وـ حـلـيـنـاـ وـ حـلـيـنـاـ .

صورة

حزمات واحد اعد

محفظة وجهاً صوراً

ومند

٤٤١٦٤٢

الدور فستوس

برسم يوسف ابوب

قام كتبة مار ابرام لبران الاوزوكس

حل - سورة

٤٤١٦٤٢

هذه صورة لكتاب معلم . متحف نابلس . مكتبة (٥٧) ملائكة حازما
 الحازما ومهمس . حازما هذه صورة مكتبة الحازما / ابي ابي .
 مكتبة الحازما ومهمس . مكتبة الحازما ومهمس . وفاته هذه مكتبة
 الحازما ومهمس . مكتبة الحازما ومهمس . وفاته هذه مكتبة الحازما
 ستة (١٢) خطاً لكتاب (١٣) حفلاً مكتباً مكتباً / مكتباً /
 مكتباً / مكتباً لا يعاصي لكتباً / مكتباً لا يعاصي .

كتاب (١٤) مكتبه معلم الحافظ له قصيدة (١٥) وعده (١٦)
 مكتبه معلم الحافظ وكتاب (١٧) مكتبه معلم الحافظ
 مكتبه معلم الحافظ .

نعم يلاحظ مكتبه مكتبة الحافظ . الحافظ مكتبه .
 الحافظ مكتبه مكتبة الحافظ .

كتاب الحافظ .

كتاب الحافظ .

كتاب الحافظ .

مكتبة : ٢٠ - ١١ - ١٩٨٩

مكتبة

وبعد

"للهٗ" بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَاصْبَرْنَا
 مُؤْمِنِينَ بِالرَّحْمَنِ رَحِيمِنَا لَمْ يَكُنْ لَّهُ
 "وَصَدَقَ" الْمُؤْمِنُ مِمَّا يَلْهُطُ عَيْنًا مِمَّا يَعْلَمُ
 وَمِمَّا لَا يَلْهُطُ عَيْنًا صَدَقَتْ نَفْسٌ
 "إِنَّمَا يُرَدِّدُ عَيْنَاهُ أَنَّهُ حَسْنٌ فَلَمْ يَأْتِ
 لِرَبِّهِ بِأَنَّهُ حَسْنٌ" حِرْمَةً مُعْدَّةً بِالْمَدْحُورِ
 وَلِلْمَوْلَى الْمُمْكِنِ وَالْمُلْمَكِ لِغَنَمٍ حِرْمَةً
 وَلِلْمَلْكَ وَالْمَقْرَبَ وَالْمَلْكَ وَالْمَلْكُ وَالْمَلْكُ
 وَالْمَلْكُ وَالْمَلْكُ وَالْمَلْكُ وَالْمَلْكُ وَالْمَلْكُ.
 حَسْنٌ لِلْمَلْكِ لِلْمَلْكِ لِلْمَلْكِ لِلْمَلْكِ
 حَسْنٌ لِلْمَلْكِ لِلْمَلْكِ لِلْمَلْكِ لِلْمَلْكِ
 حَسْنٌ لِلْمَلْكِ لِلْمَلْكِ لِلْمَلْكِ لِلْمَلْكِ
 حَسْنٌ لِلْمَلْكِ لِلْمَلْكِ لِلْمَلْكِ لِلْمَلْكِ.
 حَسْنٌ لِلْمَلْكِ لِلْمَلْكِ لِلْمَلْكِ لِلْمَلْكِ

أَخْبَرْنَا

جَرْجِيرْنَاهُ
 حَفَظَهُ اللَّهُ

. 6 - 11 - 1989

وَهُنَّا وَاهْدَاهُونَ وَهُنَّ مَهْدُولُونَ

أَهْدَاهُونَ مَهْدُولُونَ

لَهُمْ هُدًى نَّبِيُّونَ هُدَى لَهُمْ

~~مُهْتَدٰونَ~~ مُهْتَدٰونَ

~~أَهْدَاهُونَ هَدَى لَهُمْ~~

أَهْدَاهُونَ هَدَى لَهُمْ

جَمِيعُ الْكَوَافِرُ هَمْلَةُ الْمَهْلَةِ يَوْمَ حِدَادٍ
يَوْمًا جَمِيعُ الْكَوَافِرُ هَمْلَةُ الْمَهْلَةِ يَوْمَ حِدَادٍ

أَهْدَاهُونَ هَدَى لَهُمْ ... مَهْدُولُونَ ..

وَاهْدَاهُونَ .. مَهْدُولُونَ .. أَهْدَاهُونَ ..

مُهْتَدٰونَ .. بَاهْتَدٰونَ

أَهْدَاهُونَ

مَهْدُولُونَ ..

أَهْدَاهُونَ هَدَى لَهُمْ

لَهُمْ هُدًى نَّبِيُّونَ هُدَى لَهُمْ

مُهْتَدٰونَ .. مَهْتَدٰونَ

أَهْدَاهُونَ هَدَى لَهُمْ

مَهْدُولُونَ ..

مَهْدُولُونَ

أَهْدَاهُونَ

989-8-10

Umar Farooq

اهمية تأثيри

سترنى جيداً أن أقدم هنا العدد 'كادي عشر من' كتاب تاريخ الثقافة السينائية (عن فن التلوث المسرحي والفن الأدبي) لصدير المخالص السيد الياس عيسى الخوري هنا (فاستون زيتون) الذي صدرت كتاباً مدة تزيد عن الخمسين سنة هاجرت في القدس وفي البرازيل، ولذكره والديه وأجداده الم giovin ، ولغيرته الفائقة وجهة تأثيره السينائية والخانة التي يحيى التراثية العبرية.

والسيد الياس، صهر حفيد عائلة سينائية قديمة تعرف باسم آل زيتون، التي قدّمت أكثر من سبعة كتبنة لخدمة الأدب والفنون السينائية في بلدها ميدو، ومدن طور عابدين (في سوريا)، وبنياميم واد شليم (في نابلس). وجده الأخوي هنا هو آخر الورثة المتسللين من هذه العائلة الأدبية الذي خدم الضرائب بامانة وأخلاص لربه وأمته، في بلداته ميدو واد شليم وبنياميم، مدة ثمان وعشرين سنة منذ سنة ١٩٠٧ إلى سنة ١٩٤٥ ميلادياً، ثم رحل إلى هوار بريه عن عمر ثمان وستين سنة فقضى باني شيخوخة صاحبة ودفن في قبرة مار انطون في بيلاكم. وقد كان المرحوم جن اللغة العربية والسينائية جيداً. وكان له العام خاص بالزانة الأدبية، إذ كان له صوت تنسى شجيّ وحسنون. وكان كالآن 'ويديعاً خليباً'، ووقواها، ودمى الأخلاق، ومحياً للبيع، ومن الأصحاب البارزين في عامة الشعب. وما يجدر بالذكر أن جاد اسمه في الجلة البارزة كعاده ١٢ صفحه ٦٧، ٨، شهراً آذار سنة ١٩٨٣، فيها تidiyi بعض المعلومات وأحوالات تاريخية أدبية والطائفية للتراث البطريركي أفرام الثاني.

والخوري هنا كان ابن الخوري زيتون الثاني، ابن الخوري ميخائيل، ابن الخوري زيتون الأول، ابن الخوري كيريل، ابن الخوري ميخائيل، وكلهم خدموا الضرائب الواقمه تلو الآخر، في كتاب سطور عابدين ونابلس، مدة تزيد عن المائتين سنة، منذ عام ١٩٠٧ إلى ١٩٤٥ ميلادياً، التي فيها توفي المرحوم الخوري هنا خاتم سلسلة كتبنة آل زيتون الدورية، وعمى عن خدمة الضرائب فانهض بيت زيتون كانوا جبارون شديدون، اهتموا بآموالهم، وأتقادهم من مرافقهم وقطائع الفزاح والهوس، الذين كانوا من وقت إلى آخر يرهبون غلات بلدتهم، ويقطعون على رعيائهم، ويغزون أموالهم وحالاتهم ما يفطر كتبنة آل زيتون أن يلقوا العقاب بما شرعاً، وبسروراً منهم الغزو، وبعيدوها إلى أصحابها.

وَمَا يُفَارِقُ فِي هَذَا الصَّدَرِ، أَنْ حَدَّتْ مَرَةً بَيْنًا كَانَ الْخَوْبِي زَيَّعَنَاللهِ الْمَرْجُومُ
خَوْبِي هَنَا، يَقُولُ بِحَدْدَةِ الْقَيَّاسِ بِكَيْنَةِ بَلْدَةِ مَدَرِّ أَمَامِ الْمَوْمِنِينَ، بِلَغَهِ أَنْ شَرْذَمَهُ
سَنِ الْفَلَنِ تَوْ الْأَزَادُ، أَبْتَرَهُ وَسَابِهُ اغْنَامُ الْبَلْدَةِ، وَحَالَهَا لَنْزِي الْخَوْبِي زَيَّونَ مِنْ خَدْمَهُ
الْقَيَّاسُ "سَلَحُ وَرَبَّبُ نَرْسَهُ" وَذَصَبُ مَرْسِعَاهُ مِنْ جَالِ بَلْسَتَهُ، وَكُوكِي الْفَرَادَهُ الْأَزَادُ،
وَأَرْغَمُوهُمْ بِأَرْجَاعِ الْفَلَنِ تَوْ إِلَى اصْحَابِهِ دُونَ زَنَاعَهُ أَوْ سَفَكَ دَمَاهُ، نَظَالُهُ لَرْكَنُهُ لِلْمَوْقِرُ وَالْمَزَرمُ
مِنْهُ مِنْ قَبْلِ الْأَزَادِ، وَشَرْعَمَهُهُ هَذَا كَانَ يَدِّيَّثُ دَانِهَا" فِي طَهُورِ عَابِيَّهُ، إِذْ كَانَ مَطَلُونَيَا زَلَّ الْمَهْنَهُ
أَنْ يَرْتَهُوا دَانِهَا" يَأْمُورُ ابْنَاءَ الطَّاهِنَهُ وَيَرْدِعُهُمْ ظَلَمُ الْاِشْتَارِ مَا لَقَعَاهُ، ذَلِكَ لَانَ الْمَهْنَهُ
لِلْسَّيَّانِ أَنْ يَتَوَلُّوا وَيَرْتَسُوا امْوَالِ الشَّعْبِ رَوْحِيَّاهُ، كَمَا كَانَ لَهُنَّهُ السَّيَّانُ الْقَدِيمُهُ فِي
أَنْوَرِ وَيَأْيَلِهِنِي اِنْزَمَهُنَّهُ مَا فِي الْنَّهَرِيَّهُ، لَازِمُهُ كَانُوا لَهُنَّهُ مَلَوْيَّهُ، مُنْ مَلَكِيَّهُ مَادَهُ مَدَرِّيَّهُ
الَّذِي عَاشَ قَبْلَ أَرْبَعَهُ أَلْفَ سَنَهُ، وَكَانَ يَقْتَمُهُنَّهُ "وَخَرَأَ لِلَّهِ الْعَلِيُّ". وَهُنَّهُ أَلَّا يَرَوُنَهُ
وَالْمَلَكُوتُعِنَّهُ السَّيَّانُ صَنَّهُ شَبَهُ بِنَسْوَعِ تَفَاعُهُ مِنْهُنَّهُ لَانَطَهُهُ وَالنَّوَامِيسُ الْأَرْضِيَّهُ وَالسَّاوِيَّهُ.
مَا رَغَبَ أَلَّا نَهُنَّهُ أَهْدَافُهُ هَذَا، تَسْتَيْدُهُنَّهُ بِسَيَّدِ الْبَيْكِ عَبْسِ الْخَوْبِي (ثَانِشُو) وَهُنَّهُ دَانِهَا"
لَصَاقَتْنَا النَّحْصَهُ وَالثَّابَهُ، تَقْنَيْنَا أَنْ يَرَهُنَا بِيَاهَهُ سَعِيدَهُ وَهَنْيَهُ.

الْأَنْفُ

ابْرَاهِيمَ تَبَّاسُ صَهْرِي

سَلَنَهَادِيوُنِي ١٤، أَبَا سَنَهُ ١٩٩٠.

فَلِيَقُولَّا مَنْ هُوَ فِي أَعْيُونِكُمْ وَمَنْ هُوَ فِي أَعْيُونِنِي وَمَنْ هُوَ فِي أَعْيُونِكُمْ
فَلِيَقُولَّا مَنْ هُوَ فِي أَعْيُونِكُمْ وَمَنْ هُوَ فِي أَعْيُونِنِي وَمَنْ هُوَ فِي أَعْيُونِكُمْ
فَلِيَقُولَّا مَنْ هُوَ فِي أَعْيُونِكُمْ وَمَنْ هُوَ فِي أَعْيُونِنِي وَمَنْ هُوَ فِي أَعْيُونِكُمْ

وَهُوَ مُبَشِّرٌ بِالْمُؤْمِنِينَ إِنَّمَا يَنْهَا أَكْلُ الْمُحْلِلِ
أَنَّمَا يَنْهَا أَكْلُ الْمُحْلِلِ إِنَّمَا يَنْهَا أَكْلُ الْمُحْلِلِ

مَوْلَى

1990-8-12 No. 100

وَمِنْهَا / وَإِذَا / وَالْمُؤْمِنُونَ

وَمِنْهَا / مَنْ كُفَّرَ فَمُؤْمِنًا / وَمُؤْمِنًا / وَمُؤْمِنًا / مَنْ كُفَّرَ فَمُؤْمِنًا /
 وَمِنْهَا / حَسَدًا / وَمِنْهَا / أَخْزَانًا / وَمِنْهَا / سَعَادًا / وَمِنْهَا / حَسَدًا / حَسَدًا /
 بَشَرًا / وَبَشَرًا / وَحَقَّا / وَحَقَّا / وَحَقَّا / وَحَقَّا / وَحَقَّا / حَقَّا / وَحَقَّا / مَوْلَانًا / وَحَقَّا /
 وَحَقَّا / وَحَقَّا / وَحَقَّا / وَحَقَّا / حَقَّا / وَحَقَّا / وَحَقَّا / وَحَقَّا / وَحَقَّا / وَحَقَّا / وَحَقَّا /
 وَحَقَّا / حَسَدًا /
 حَسَدًا / حَسَدًا / حَسَدًا / حَسَدًا / حَسَدًا / حَسَدًا / حَسَدًا / حَسَدًا / حَسَدًا / حَسَدًا / حَسَدًا / حَسَدًا / حَسَدًا /
 وَبَعْدًا حَسَدًا / فَهُوَ ذَيَّلُكُمْ / سَلَكَ / حَسَدًا / وَبَعْدًا / وَبَعْدًا / ابْرَسَ ذَيَّلَكُمْ

وَقَدْ كُلَّتْكُمْ عَلَيْكُمْ مَعْنَى / وَهُوَ حَسَدُكُمْ لَكُمْ هُنَّا / وَأَنَّكُمْ هُنَّا .

وَصَاحِبُوكُمْ لَكُمْ قَلَّا / وَلَرَجُلُهُ مَلَلَلا / إِنَّكُمْ مَهْمُمُكُمْ مُلْعِنُكُمْ مَلْعُونٌكُمْ /
 حَدَّبَتْكُمْ حَسَدَكُمْ / كَمْ رَجَدَكُمْ / وَهُمْ مَهْمُمُكُمْ / لَكُمْ دِينُكُمْ إِيمَانُكُمْ / وَهُمْ حَسَدُكُمْ /
 وَهُمْ مَهْمُمُكُمْ / مَالِقُكُمْ / بَعْدَكُمْ حَسَدًا / وَقَلَّ وَرَلَكَ / وَهُمْ مَهْمُمُكُمْ / وَهُمْ مَهْمُمُكُمْ / وَهُمْ حَسَدُكُمْ /
 أَلْمَمْ وَلَلَّامَمْ مَدْرَهُمْ يَكُونُ حَدَّيْتُكُمْ حَسَدُكُمْ / وَهُمْ مَهْمُمُكُمْ / حَلَّلا / حَلَّلا /
 لَكُمْ صَدَقَةٌ / سَمْبَتَهُ / مَلَلَهُ / وَمَلَلَهُ مُلْبِسُكُمْ / وَصَاحِبُهُ كِرَاهُهُ عَيْنَكُمْ / وَلَهُمْ / أَصْبَرُكُمْ /
 لَلَّامُ صَدَقَهُ / قَرْبَيَهُ / كَمْ بَعْدَهُ / كُلُّكُمْ / سَدَقَهُ لَكُمْ مَلَتْكُمْ مَهْمُمُكُمْ أَعْلَمَكُمْ /
 حَرَمَتْكُمْ / بَعْدَكُمْ صَدَقَهُ .

وَهُمْ حَسَدُكُمْ / وَلَلَّامُ / وَلَلَّامُ / مَلَلَتْكُمْ مَهْمُمُكُمْ / وَحَسْدُكُمْ مَهْمُمُكُمْ /
 وَلَلَّامُ / الْأَعْلَمُ كَمْ مَلَلَهُمْ حَسَدَكُمْ / حَسَدًا / حَسَدًا / مَلْعُونُكُمْ مَلْعُونًا / إِنَّكُمْ مَلْعُونُكُمْ /
 طَبِيتْكُمْ / كَمْ حَسَدَكُمْ وَهُمْ مَهْمُمُكُمْ / أَلْمَمْ دَرْجَاتْكُمْ / بِهِمْ حَسَدُكُمْ / مَهْمُمُكُمْ /
 حَسَدُكُمْ / كَمْ حَسَدَكُمْ وَهُمْ مَهْمُمُكُمْ / أَجَطَّمْ / طَبَمْ / طَبَمْ مَدْرَهُمْ مَلْعُونُكُمْ حَسَدَكُمْ / حَسَدَكُمْ /
 كَمْ حَسَدَكُمْ / كَمْ حَسَدَكُمْ / حَسَدَكُمْ / كَمْ حَسَدَكُمْ / كَمْ حَسَدَكُمْ / حَسَدَكُمْ / كَمْ حَسَدَكُمْ /
 وَهُمْ حَسَدُكُمْ / كَمْ حَسَدَكُمْ / حَسَدَكُمْ / كَمْ حَسَدَكُمْ / كَمْ حَسَدَكُمْ / كَمْ حَسَدَكُمْ / كَمْ حَسَدَكُمْ /
 حَسَدَكُمْ / كَمْ حَسَدَكُمْ /
 كَمْ حَسَدَكُمْ / كَمْ حَسَدَكُمْ / كَمْ حَسَدَكُمْ / كَمْ حَسَدَكُمْ / كَمْ حَسَدَكُمْ / كَمْ حَسَدَكُمْ .

وَطَهْرَهُ زَرْ / وَصَبْرَهُ / وَرَسْمُ / وَبَسَرَهُ / وَفَرَصَهُ / وَأَهْدَهُهُ / كَبِيرَهُ / وَأَهْنَهُهُ /
 وَأَهْبَطَهُهُ / وَصَرْتَهُ / حَسَدَهُهُ / قَلَّهُهُ / مَلَلَهُهُ / سَعَدَهُهُ / مَهْمُمَهُهُ / إِنَّكُمْ مَلْعُونُكُمْ .

و هنالك يدخل بحثاً صحفياً و ملحوظة من علماء العالم أيضاً
العالم و حلم و لم يتحقق، لعلهم يفسرون ذلك بالطبع ايجاباً
و سلباً صعب جدّاً لا مفر منه في المقام، و دون مبرر، فالعلماء
في المقام، غير ايجابي، بل يكتفون بـ «التحذير» و «الarning»، و
من مخصوص علميتنا و ملحوظة متقدمة و ملحوظة ايجابية و ملحوظة
انه ملحوظة ملحوظة / ملحوظة ملحوظة الملة، ايجابي، و ملحوظة /
و ملحوظة. و ملحوظة ملحوظة ملحوظة و ملحوظة ملحوظة ملحوظة
و ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة /
و ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة /
و ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة /
و ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة ملحوظة /

صيغة

ادنى ملحوظة

ملحوظة - ملحوظة
12 آذار 1990، بيروت

حلا حلا حلا - حلا فرا.

ALLEGRO $\frac{1}{4} = 138$

Musical score for the first section of the song 'حلا حلا حلا'. The score consists of five staves of music. The tempo is ALLEGRO at 138 BPM. The lyrics are written below each staff in Arabic script. Measure numbers ① through ⑤ are indicated above the staves. The music features eighth-note patterns and includes a dynamic instruction 'forte' (فorte) in the final measure.

حلا حلا حلا حلا حلا حلا

ALLEGRETTO $\frac{1}{4} = 116$

Musical score for the second section of the song 'حلا حلا حلا'. The score consists of five staves of music. The tempo is ALLEGRETTO at 116 BPM. The lyrics are written below each staff in Arabic script. Measure numbers ① through ⑤ are indicated above the staves. The music features eighth-note patterns and includes a dynamic instruction 'fondo' (فوندو) in the final measure.

أَنْتَ مَوْصُلْ مَلَى حَمَّهَا بِيَنْدَ بَحَرَ

ALLEGRO $\text{d} = 138$

A handwritten musical score for voice and piano. The vocal part is in common time, treble clef, and consists of six staves of music. The piano part is also in common time and treble clef, positioned below the vocal parts. The score includes lyrics in Arabic script. Measure numbers ① through ⑥ are indicated above the vocal parts. The tempo is Allegro at 138 BPM.

فَهَذَا جَزْءٌ

VTYAGE $\text{d} = 168$

A handwritten musical score for voice and piano. The vocal part is in common time, treble clef, and consists of five staves of music. The piano part is in common time and treble clef, positioned below the vocal parts. The score includes lyrics in Arabic script. Measure numbers ① through ③ are indicated above the vocal parts. The tempo is VtVAGE at 168 BPM.

لَدْبَمَا بَحْرَةٌ مُّنْتَهٰى بَلْ
مُّنْتَهٰى بَلْ

كَبِيْرَةٌ كَبِيْرَةٌ

VIVACE $\text{♩} = 160$

كَبِيْرَةٌ كَبِيْرَةٌ
كَبِيْرَةٌ كَبِيْرَةٌ
كَبِيْرَةٌ كَبِيْرَةٌ
كَبِيْرَةٌ كَبِيْرَةٌ
كَبِيْرَةٌ كَبِيْرَةٌ
كَبِيْرَةٌ كَبِيْرَةٌ

كَبِيْرَةٌ كَبِيْرَةٌ

VIVACE $\text{♩} = 160$

كَبِيْرَةٌ كَبِيْرَةٌ
كَبِيْرَةٌ كَبِيْرَةٌ
كَبِيْرَةٌ كَبِيْرَةٌ

The musical score consists of four staves of music for a vocal solo. The lyrics are written in both Arabic script and Romanized Arabic below the notes. The score includes three sections labeled (1), (2), and (3) above the staves. The first section starts with a melodic line on the top staff, followed by a harmonic line on the second staff. The second section begins with a melodic line on the third staff, followed by a harmonic line on the fourth staff. The third section concludes with a melodic line on the top staff.

دِوْمَ حَسَنٍ - حَلَّ مَهْلَكَة

MUSIC SCORE

MODERATO = 92

1 2 3 4 5 6 7 8

وَهُوَ مِنْ دَوْلَاتِ الْمُؤْمِنِينَ

Moderato = 92

الله ربنا، رب العالمين

MODERATO $\text{♩} = 92$

A handwritten musical score for a single melodic line. The music is written on four staves, each consisting of five horizontal lines. The key signature is common time (indicated by a 'C'). The tempo is 'MODERATO' with a tempo marking of $\text{♩} = 92$. The vocal line features eighth-note patterns and rests. Arabic lyrics are written below the notes, corresponding to the melody. The lyrics include: الله ربنا رب العالمين، ربنا رب العالمين، ربنا رب العالمين، ربنا رب العالمين.

لهم إجعلنا

ALLEGRETTO $\text{♩} = 104$

A handwritten musical score for a single melodic line, continuing from the previous section. The music is written on four staves in common time (C). The tempo is 'ALLEGRETTO' with a tempo marking of $\text{♩} = 104$. The vocal line consists of eighth-note patterns and rests. Arabic lyrics are written below the notes, corresponding to the melody. The lyrics include: إجعلنا ملائكة في الدار، ملائكة في الدار، ملائكة في الدار، ملائكة في الدار.

أصلح لنا

ALLEGRETTO $\text{♩} = 104$

A handwritten musical score for a single melodic line, continuing from the previous section. The music is written on four staves in common time (C). The tempo is 'ALLEGRETTO' with a tempo marking of $\text{♩} = 104$. The vocal line consists of eighth-note patterns and rests. Arabic lyrics are written below the notes, corresponding to the melody. The lyrics include: أصلح لنا ديننا، ديننا ديننا، ديننا ديننا، ديننا ديننا.

(2) (1)

الله

ALLEGRETTO ♩ = 116

(2) (1) (2) (3) (4) (5)

صَلَوةً (الله، مَنْ)

(2) (1) (2) (3) (4) (5)

أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى

MODERATO ♩ = 92

A handwritten musical score for a vocal piece. It consists of four staves of music in common time (indicated by a 'C') with a key signature of one sharp (F#). The music is written in Western staff notation. The lyrics are in Arabic and are placed below the staves. There are several circled numbers (1, 2, 3, 4) above specific notes or groups of notes, likely indicating performance techniques such as slurs or grace notes. The tempo is marked as MODERATO with a tempo value of 92.

الْمَوْلَى أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى
أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى
أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى
أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى

أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى
أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى
أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى
أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى

أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى
أَبْرَهْمَ لَهُ مَوْلَانَةٌ - صَدِيقُهُ صَدِيقُ الْمَوْلَى

(أَهْ دَهْمَنْ) (أَهْ دَهْمَنْ) (أَهْ دَهْمَنْ)

ANDANTINO ♩ = 88

A handwritten musical score for a vocal piece. It consists of four staves of music in common time (indicated by a 'C') with a key signature of one sharp (F#). The music is written in Western staff notation. The lyrics are in Arabic and are placed below the staves. There are several circled numbers (1, 2, 3, 4) above specific notes or groups of notes, likely indicating performance techniques such as slurs or grace notes. The tempo is marked as ANDANTINO with a tempo value of 88.

أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ
أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ

أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ
أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ
أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ
أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ

أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ
أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ
أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ
أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ

(أَهْ دَهْمَنْ) (أَهْ دَهْمَنْ)

ANDANTINO ♩ = 88

A handwritten musical score for a vocal piece. It consists of two staves of music in common time (indicated by a 'C') with a key signature of one sharp (F#). The music is written in Western staff notation. The lyrics are in Arabic and are placed below the staves. There are several circled numbers (1, 2) above specific notes or groups of notes, likely indicating performance techniques such as slurs or grace notes.

أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ
أَهْ دَهْمَنْ، دَهْمَنْ لَهُمْ أَهْ دَهْمَنْ

فَلَمَّا كَفَرُوا فَهُوَ بِهِمْ فَارِسٌ
كَذَّابٌ فَمَا يَنْهَا
أَنْتَ مَنْ تَنْهَا⁽¹⁾
كَذَّابٌ فَمَا يَنْهَا⁽²⁾
أَبْلَى رِحْمَةً حَالَجَنْ

أَبْلَى رِحْمَةً حَالَجَنْ: صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ (أَبْلَى)

ALLEGRETTO $\text{♩} = 116$

أَبْلَى رِحْمَةً حَالَجَنْ
لَمَّا قَاتَلَهُمْ لَمْ يَنْهَا⁽¹⁾
لَمَّا قَاتَلَهُمْ لَمْ يَنْهَا⁽²⁾
أَوْ مَنْ لَهُ قُلْبٌ فَلَمْ يَنْهَا⁽³⁾
أَوْ مَنْ لَهُ قُلْبٌ فَلَمْ يَنْهَا⁽⁴⁾
أَبْلَى رِحْمَةً حَالَجَنْ
كَذَّابٌ فَمَا يَنْهَا⁽⁵⁾
كَذَّابٌ فَمَا يَنْهَا⁽⁶⁾
كَذَّابٌ فَمَا يَنْهَا⁽⁷⁾

ALLEGRETTO ♩ = 116

فَيَسْأَلُهُمْ أَنَّهُمْ حَلَّا لَهُمْ وَمَوْتًا بِنَكْلَمَا

فَيَسْأَلُهُمْ أَنَّهُمْ حَلَّا لَهُمْ وَمَوْتًا بِنَكْلَمَا
حَلَّنْدَهُمْ فَيَسْأَلُهُمْ أَنَّهُمْ حَلَّا لَهُمْ وَمَوْتًا بِنَكْلَمَا
أَهْمَدْتَنْهُمْ فَيَسْأَلُهُمْ أَنَّهُمْ حَلَّا لَهُمْ وَمَوْتًا بِنَكْلَمَا
عَبْرَنْهُمْ حَلَّا لَهُمْ أَهْمَدْتَنْهُمْ فَيَسْأَلُهُمْ أَنَّهُمْ حَلَّا لَهُمْ وَمَوْتًا بِنَكْلَمَا
وَمَهْدَهُمْ حَلَّا لَهُمْ فَيَسْأَلُهُمْ أَنَّهُمْ حَلَّا لَهُمْ وَمَوْتًا بِنَكْلَمَا

حَلَّا لَهُمْ وَمَوْتًا بِنَكْلَمَا

MODERATO ♩ = 92

حَلَّا لَهُمْ وَمَوْتًا بِنَكْلَمَا
أَهْمَدْتَنْهُمْ فَيَسْأَلُهُمْ أَنَّهُمْ حَلَّا لَهُمْ وَمَوْتًا بِنَكْلَمَا
وَمَهْدَهُمْ حَلَّا لَهُمْ فَيَسْأَلُهُمْ أَنَّهُمْ حَلَّا لَهُمْ وَمَوْتًا بِنَكْلَمَا
فَيَأْنَهُمْ حَلَّا لَهُمْ

كَلْمَةٌ تَرَكَّبُ

MODERATO $\text{♩} = 92$

A handwritten musical score for a solo instrument or voice. It consists of four staves of music, each with a different melodic line. The music is written in common time, with a key signature of one flat. The tempo is indicated as MODERATO with a tempo marking of $\text{♩} = 92$. The lyrics are written in Arabic script below the music. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff begins with a piano dynamic.

أَوْهَ كَفَّهَا

ALLEGRETTO $\text{♩} = 120$

A handwritten musical score for a solo instrument or voice, continuing from the previous section. It consists of four staves of music, each with a different melodic line. The music is written in common time, with a key signature of one flat. The tempo is indicated as ALLEGRETTO with a tempo marking of $\text{♩} = 120$. The lyrics are written in Arabic script below the music. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff begins with a piano dynamic.

لِوْسِيْر

ALLEGRO $\text{♩} = 138$

A handwritten musical score for a solo instrument or voice. It consists of four staves of music, each with a different melodic line. The music is written in common time, with a key signature of one flat. The tempo is indicated as ALLEGRO with a tempo marking of $\text{♩} = 138$. The lyrics are written in Arabic script below the music. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff begins with a piano dynamic.

Handwritten musical score for three staves. The first staff has a treble clef, the second a bass clef, and the third a tenor clef. Measure numbers 1, 2, 3, 4, and 5 are circled above the staves. The lyrics are written below the notes.

| ١٥٠ |

ALLEGRO ♩ = 138

Handwritten musical score for three staves. The first staff has a treble clef, the second a bass clef, and the third a tenor clef. Measure numbers 1, 2, 3, 4, and 5 are circled above the staves. The lyrics are written below the notes.

| دَعْوَةِ نَسْلَمَ |

ALLEGRO ♩ = 132

Handwritten musical score for three staves. The first staff has a treble clef, the second a bass clef, and the third a tenor clef. Measure numbers 1, 2, 3, 4, and 5 are circled above the staves. The lyrics are written below the notes.

(3) (2)

آهـ لـ بـ لـ هـ حـ سـ هـ حـ اـ بـ اـ لـ مـ حـ لـ لـ جـ رـ

حـ قـ تـ اـ لـ اـ بـ اـ لـ مـ حـ لـ لـ جـ رـ

مـ لـ اـ بـ اـ لـ مـ حـ لـ لـ جـ رـ

أعـصـ كـلـ بـ حـ كـلـ كـبـرـ

ALLEGRO ♩ = 138

(3) (2)

أـعـصـ كـلـ بـ حـ كـلـ كـبـرـ، حـ لـ لـ بـ حـ كـلـ كـبـرـ،

أـعـصـ كـلـ بـ حـ كـلـ كـبـرـ، حـ لـ لـ بـ حـ كـلـ كـبـرـ.

أـعـصـ كـلـ بـ حـ كـلـ كـبـرـ، حـ لـ لـ بـ حـ كـلـ كـبـرـ.

أـعـصـ كـلـ بـ حـ كـلـ كـبـرـ، حـ لـ لـ بـ حـ كـلـ كـبـرـ.

أـعـصـ كـلـ بـ حـ كـلـ كـبـرـ، حـ لـ لـ بـ حـ كـلـ كـبـرـ.

أـعـصـ كـلـ بـ حـ كـلـ كـبـرـ، حـ لـ لـ بـ حـ كـلـ كـبـرـ.

١٥ مـلـحـنـا

ASSAI VIVACE ♩ = 144

(2) (1)

بـ أـ قـ نـ بـ حـ كـلـ كـبـرـ، حـ لـ لـ بـ حـ كـلـ كـبـرـ،

قسـةـ حـ كـلـ كـبـرـ

1
٠-جَهْ مُشْتَقْ. لَهْ مُشْتَقْ.
٢
مُشْتَقْ لَهْ مُشْتَقْ، لَهْ مُشْتَقْ.
٣
٤
٥
٦

وَهُنَّ أَبْرَمْ - هَبِيلْ مَهْمَسْ (مَهْمَسْ)

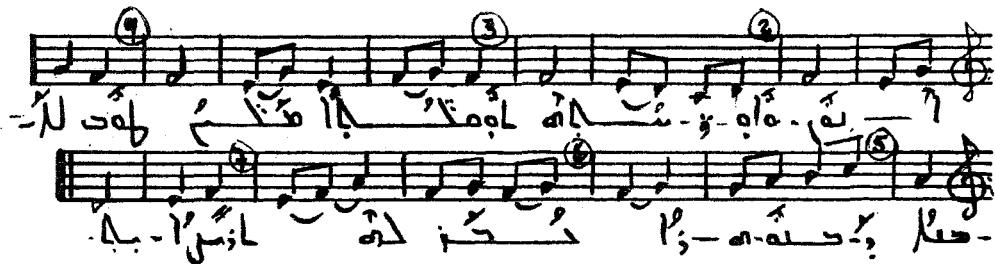
ALLEGRO $\frac{1}{8}$ = 132

١
٢
٣
٤
٥
٦

أَهْ

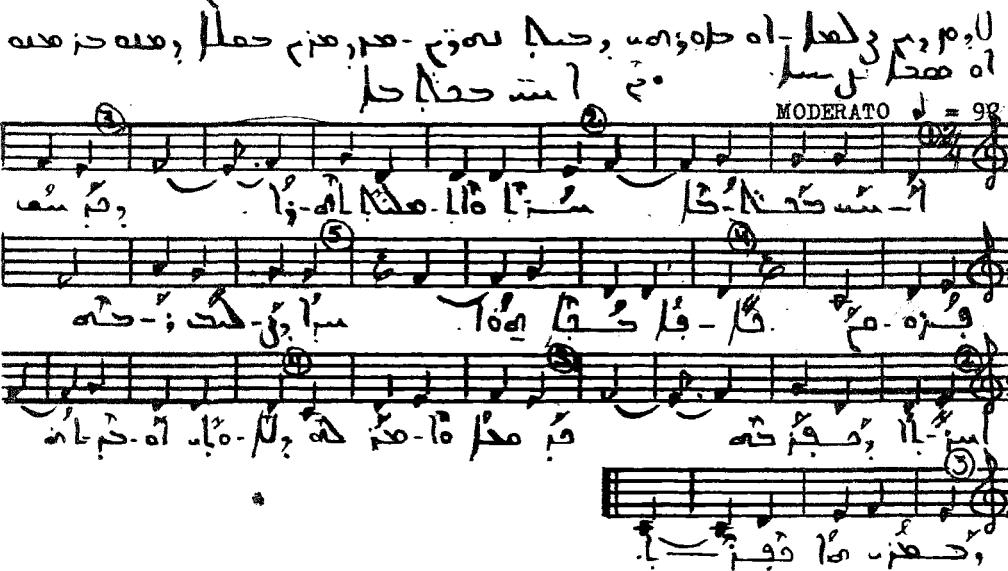
ALLEGRETTO $\frac{1}{8}$ = 132

١
٢
٣
٤
٥
٦



حَلْمٌ لِلْحَلْمِ

ALLEGRO $\frac{2}{4}$ 132



أي حلة أبا

ALLEGRO = 138

Handwritten musical score for the first section of the song. It consists of four staves of music in common time (indicated by a 'C'). The key signature is one sharp (F#). The vocal line is written in Arabic script above the staves. The tempo is marked as ALLEGRO = 138. Measure numbers ① through ⑩ are indicated above the staves.

لَا بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ALLEGRO = 138

Handwritten musical score for the second section of the song. It consists of four staves of music in common time (indicated by a 'C'). The key signature changes to one flat (B-flat). The vocal line is written in Arabic script above the staves. The tempo is marked as ALLEGRO = 138. Measure numbers ① through ⑩ are indicated above the staves.

آمَدْتُ لِي مَنْ وَهْبَهْتَ لِي

ALLEGRO = 142

Handwritten musical score for the third section of the song. It consists of four staves of music in common time (indicated by a 'C'). The key signature changes to one sharp (F#). The vocal line is written in Arabic script above the staves. The tempo is marked as ALLEGRO = 142. Measure numbers ① through ⑩ are indicated above the staves.

ابن الْفَلَادُ

VIVACE = 144

Handwritten musical score for 'ibn al-falad' in Vivace tempo (144 BPM). The score consists of four staves of music with Arabic lyrics written below each staff. The lyrics are:

أَيْلَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ
أَيْلَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ
أَيْلَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ
أَيْلَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ALLEGRO = 138

Handwritten musical score for 'Bismillah ar-Rahman ar-Rahim' in Allegro tempo (138 BPM). The score consists of six staves of music with Arabic lyrics written below each staff. The lyrics are:

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ
لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ
لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ
لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ
لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ

كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ

ALLEGRO = 138

Handwritten musical score for 'Kalmal' in Allegro tempo (138 BPM). The score consists of two staves of music with Arabic lyrics written below each staff. The lyrics are:

كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ
كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ كَلْمَلْ

لَذْتَ بِهِ سَمْلَةً — لَذْتَ بِهِ سَمْلَةً —
 لَذْتَ بِهِ سَمْلَةً — لَذْتَ بِهِ سَمْلَةً —

لَذْتَ بِهِ سَمْلَةً — لَذْتَ بِهِ سَمْلَةً —
 لَذْتَ بِهِ سَمْلَةً — لَذْتَ بِهِ سَمْلَةً —

أَوْ بِبُوسْطَنْ

لَذْتَ بِهِ سَمْلَةً — لَذْتَ بِهِ سَمْلَةً —
 لَذْتَ بِهِ سَمْلَةً — لَذْتَ بِهِ سَمْلَةً —

أَعْلَمُ لَهُ مَسْتَانْ

لَذْتَ بِهِ سَمْلَةً — لَذْتَ بِهِ سَمْلَةً —
 لَذْتَ بِهِ سَمْلَةً — لَذْتَ بِهِ سَمْلَةً —

A handwritten musical score for a vocal piece. The music is written on five staves, each with a treble clef and a key signature of one sharp. The lyrics are in Arabic, written below the notes. The score includes several rehearsal marks: (3), (5), (6), (8), (9), (10), and (11). The lyrics include: "لهم آة حسرة" (Rehman), "لهم آة حسرة عاصمها" (Rehman), "لهم آة حسرة عاصمها حسراً" (Rehman), "لهم آة حسرة عاصمها حسراً حسراً" (Rehman), and "لهم آة حسرة عاصمها حسراً حسراً حسراً".

لهم آة حسرة

ALLEGRO $\downarrow = 144$

A handwritten musical score for a vocal piece. The music is written on five staves, each with a treble clef and a key signature of one sharp. The lyrics are in Arabic, written below the notes. The score includes rehearsal marks: (2), (1), (3), (4), (5), (6), (7), (8), (9), (10), (11), and (12). The lyrics include: "لهم آة حسرة عاصمها حسراً" (Rehman), "لهم آة حسرة عاصمها حسراً حسراً" (Rehman), "لهم آة حسرة عاصمها حسراً حسراً حسراً" (Rehman), "لهم آة حسرة عاصمها حسراً حسراً حسراً حسراً" (Rehman), and "لهم آة حسرة عاصمها حسراً حسراً حسراً حسراً حسراً".

١٩

أَنْتَ أَنْتَ لِي
لَهُمْ لَهُمْ لِي
أَنْتَ أَنْتَ لِي
لَهُمْ لَهُمْ لِي

٢٠

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيمِ

Largo

أَنْتَ أَنْتَ لِي
لَهُمْ لَهُمْ لِي
أَنْتَ أَنْتَ لِي
لَهُمْ لَهُمْ لِي

٢١

Allegretto = 116

أَنْتَ أَنْتَ لِي
لَهُمْ لَهُمْ لِي
أَنْتَ أَنْتَ لِي
لَهُمْ لَهُمْ لِي



أه روحا ١٢٥ صلحة

ALLEGRETTO $\frac{1}{4}$ = 116

Line 1

أه قل ملئ (لا ملا، للا ملا)

ASSAI VIVACE $\frac{1}{4}$ = 144

ASSAI VIVACE = 144

Handwritten musical score for voice and piano. The vocal part consists of five staves of music with lyrics in Persian. The piano part is in the right-hand staff. Measure 21 starts with a forte dynamic. Measure 22 begins with a piano dynamic. Measure 23 starts with a forte dynamic. Measure 24 begins with a piano dynamic. Measure 25 starts with a forte dynamic. The tempo is marked ASSAI VIVACE = 144.

etc.

سَمْعَانِي مُهَبَّةً مُهَبَّةً

لَنْ يَكُونُ مُهَبَّةً لَنْ يَكُونُ مُهَبَّةً

لَنْ يَكُونُ مُهَبَّةً لَنْ يَكُونُ مُهَبَّةً

لَنْ يَكُونُ مُهَبَّةً لَنْ يَكُونُ مُهَبَّةً

ASSAI VIVACE = 152

Handwritten musical score for voice and piano. The vocal part consists of five staves of music with lyrics in Persian. The piano part is in the right-hand staff. Measure 26 starts with a forte dynamic. Measure 27 begins with a piano dynamic. Measure 28 starts with a forte dynamic. Measure 29 begins with a piano dynamic. Measure 30 starts with a forte dynamic. The tempo is marked ASSAI VIVACE = 152.

لَنْ يَكُونُ مُهَبَّةً لَنْ يَكُونُ مُهَبَّةً

ASSAI VIVACE = 152

Handwritten musical score for voice and piano. The vocal part consists of five staves of music with lyrics in Persian. The piano part is in the right-hand staff. Measure 31 starts with a forte dynamic. Measure 32 begins with a piano dynamic. Measure 33 starts with a forte dynamic. Measure 34 begins with a piano dynamic. Measure 35 starts with a forte dynamic. The tempo is marked ASSAI VIVACE = 152.

لَنْ يَكُونُ مُهَبَّةً لَنْ يَكُونُ مُهَبَّةً

١٤٠

ASSAI VIVACE $\text{d} = 152$

١٤١

ASSAI VIVACE $\text{d} = 152$

١٤٢

ASSAI VIVACE $\text{d} = 152$

ASSAI VIVACE $\text{d} = 152$

١٤٣

ASSAI VIVACE $\text{d} = 152$

لَهْ حَلَّمْتُ سَعْيَ جَرْجَرْ - لَبَقَهُ أَنْهَى
لَهْ تَذَاهَبُهُ - تَهَبُّهُ لَهْ

(لَهْ حَلَّمْتُ سَعْيَ جَرْجَرْ - لَهْ تَذَاهَبُهُ)

ASSAI VIVACE ♩ = 152

لَهْ حَلَّمْتُ سَعْيَ جَرْجَرْ - لَبَقَهُ أَنْهَى
لَهْ حَلَّمْتُ سَعْيَ جَرْجَرْ - لَبَقَهُ أَنْهَى
لَهْ حَلَّمْتُ سَعْيَ جَرْجَرْ - لَبَقَهُ أَنْهَى

حَلَّمْتُ سَعْيَ جَرْجَرْ

ASSAI VIVACE ♩ = 152

حَلَّمْتُ سَعْيَ جَرْجَرْ - لَبَقَهُ أَنْهَى
حَلَّمْتُ سَعْيَ جَرْجَرْ - لَبَقَهُ أَنْهَى
حَلَّمْتُ سَعْيَ جَرْجَرْ - لَبَقَهُ أَنْهَى

حَلَّمْتُ سَعْيَ جَرْجَرْ

ASSAI VIVACE ♩ = 152

حَلَّمْتُ سَعْيَ جَرْجَرْ - لَبَقَهُ أَنْهَى
حَلَّمْتُ سَعْيَ جَرْجَرْ - لَبَقَهُ أَنْهَى

(3) (2)

بِهْ صَوْتٍ مُّخْتَلِفٍ نَّوْ نَوْ نَوْ نَوْ
مَحْسُورٌ أَيْلَمْ صَوْتٍ مُّخْتَلِفٍ

جَاهِلْ بِعْدَ عَبْدِ الْمُكْرَمْ

ASSAI VIVACE $\text{♩} = 152$

أَهْلَمْ بِعَبْدِ الْمُكْرَمْ حَلْ حَلْ حَلْ حَلْ
أَهْلَمْ بِعَبْدِ الْمُكْرَمْ كَلَّا كَلَّا كَلَّا كَلَّا

أَهْلَمْ بِعَبْدِ الْمُكْرَمْ تَقْبِيلَةٌ تَقْبِيلَةٌ

ASSAI VIVACE $\text{♩} = 152$

بِهْ صَوْتٍ مُّخْتَلِفٍ نَّوْ نَوْ نَوْ نَوْ
بِهْ صَوْتٍ مُّخْتَلِفٍ قَنْقَنْ قَنْقَنْ قَنْقَنْ قَنْقَنْ

بِهْ صَوْتٍ مُّخْتَلِفٍ نَّوْ نَوْ نَوْ نَوْ

ASSAI VIVACE $\text{♩} = 152$

بِهْ صَوْتٍ مُّخْتَلِفٍ نَّوْ نَوْ نَوْ نَوْ
بِهْ صَوْتٍ مُّخْتَلِفٍ قَنْقَنْ قَنْقَنْ قَنْقَنْ قَنْقَنْ

بِهْ صَوْتٍ مُّخْتَلِفٍ نَّوْ نَوْ نَوْ نَوْ

حُمْدَةً عَلَيْهِ

ASSAI VIVACE ♫ = 152

حُمْدَةً عَلَيْهِ لَمْ يَكُنْ
لَّمْ يَكُنْ لَّمْ يَكُنْ
لَّمْ يَكُنْ لَّمْ يَكُنْ
لَّمْ يَكُنْ لَّمْ يَكُنْ

حُمْدَةً لِلرَّبِّ

ALLEGRO ♫ = 138

لَمْ يَكُنْ لَّمْ يَكُنْ
لَّمْ يَكُنْ لَّمْ يَكُنْ
لَّمْ يَكُنْ لَّمْ يَكُنْ
لَّمْ يَكُنْ لَّمْ يَكُنْ

فَتَرَاهُ يَادُكَمَّا - أَيَّا بِلَحْبَةَ مَدْعَمَ

VIVACE ♫ = 168

أَيَّا، كَذَلِكَ لَمْ يَكُنْ
أَيَّا، كَذَلِكَ لَمْ يَكُنْ
أَيَّا، كَذَلِكَ لَمْ يَكُنْ
أَيَّا، كَذَلِكَ لَمْ يَكُنْ

مُلْجَأِ مُلْجَأِ

VIVACE ♫ = 168

Handwritten musical score for the first song, featuring three staves of music with Arabic lyrics and circled numbers ① through ④ above the notes.

Arabic lyrics:

مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ

مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ

مُلْجَأِ مُلْجَأِ

VIVACE ♫ = 168

Handwritten musical score for the second song, featuring three staves of music with Arabic lyrics and circled numbers ① through ④ above the notes.

Arabic lyrics:

مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ

مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ

مُلْجَأِ مُلْجَأِ

VIVACE ♫ = 168

Handwritten musical score for the third song, featuring three staves of music with Arabic lyrics and circled numbers ① through ⑥ above the notes.

Arabic lyrics:

مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ

مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ
مُلْجَأِ مُلْجَأِ مُلْجَأِ مُلْجَأِ

حَتْجَاتِي مَصْدِقَةِ
حَتْجَاتِي حَمْلَةِ جَنَاحَةِ

VIVACE ♫ = 168

حَتْجَاتِي مَصْدِقَةِ
حَتْجَاتِي حَمْلَةِ جَنَاحَةِ
الْجَنَاحَةُ مَرْجِعُهُ فَوْسَى
فَوْسَى حَلْمَهُ لِلْمَطْهَى

لَهُمْ حَمْلَةِ مَصْدِقَةِ
لَهُمْ حَمْلَةِ مَصْدِقَةِ

ALLEGRO ASSAI ♫ = 152

لَهُمْ حَمْلَةِ مَصْدِقَةِ
لَهُمْ حَمْلَةِ مَصْدِقَةِ
مَصْدِقَةِ حَمْلَةِ لَهُمْ
لَهُمْ حَمْلَةِ مَصْدِقَةِ

لَهُمْ حَمْلَةِ مَصْدِقَةِ
لَهُمْ حَمْلَةِ مَصْدِقَةِ

ALLEGRO ASSAI ♫ = 152

لَهُمْ حَمْلَةِ مَصْدِقَةِ
لَهُمْ حَمْلَةِ مَصْدِقَةِ
مَصْدِقَةِ حَمْلَةِ لَهُمْ
لَهُمْ حَمْلَةِ مَصْدِقَةِ



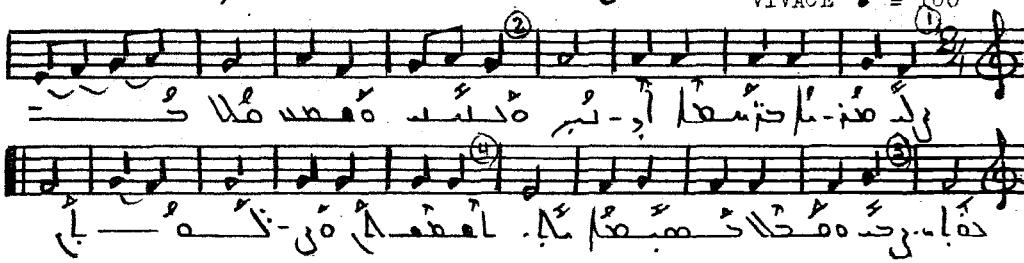
بِنْوَى هَمْ - هَلَّالَ،

ALLEGRO ASSAI $\downarrow = 144$



وَكَهْنَمْ حَسْنَهْنَمْ أَبْرَ

VIVACE $\downarrow = 160$



عَسْلَبَ

VIVACE $\downarrow = 160$



لَلَّاهُ

VIVACE $\downarrow = 160$



(وَجْهِي مَوْجِي) (أَمْوَالِي) (أَمْوَالِي)

ASSAI VIVACE = 178

وَجْهِي مَوْجِي

VIVACE = 178

وَجْهِي مَوْجِي

VIVACE = 160



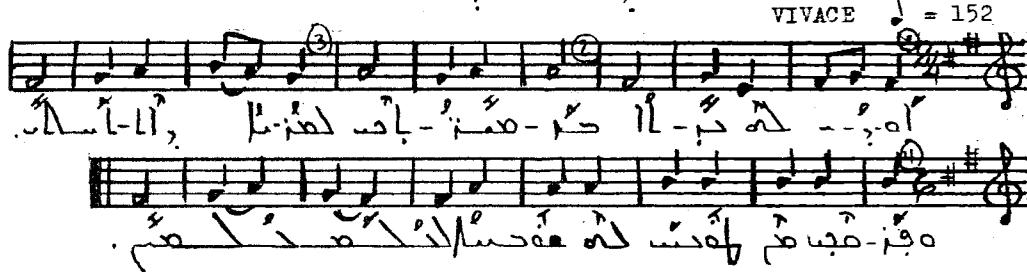
أَعْيُنَ فَلَمْ يُرَى

VIVACE $\frac{J}{\text{ }} = 160$



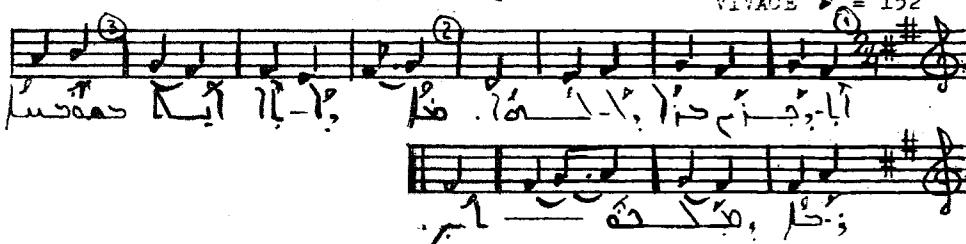
أَهْلَكَهُ الْمَوْتُ

VIVACE $\frac{J}{\text{ }} = 152$



أَبْدِجْنَاهَا وَالْمَوْتُ

VIVACE $\frac{J}{\text{ }} = 152$



بَشِّرْ بَشِّرْ أَهْلَكَهُ الْمَوْتُ

ALLEGRO $\frac{J}{\text{ }} = 132$





حَسْنٌ حَسْنٌ

ALLEGRO $\text{♩} = 132$

حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ

حَسْنٌ حَسْنٌ

ALLEGRO ASSAI $\text{♩} = 144$

حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ

حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ

ALLEGRO ASSAI $\text{♩} = 144$

حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ

حَسْنٌ حَسْنٌ

لَهْلَهْ لَهْلَهْ

VIVACE $\text{d} = 160$

لَهْلَهْ لَهْلَهْ
أَهْلَهْ لَهْلَهْ

لَهْلَهْ لَهْلَهْ

ALLEGRO ASSAI $\text{d} = 144$

لَهْلَهْ لَهْلَهْ
لَهْلَهْ لَهْلَهْ

لَهْلَهْ لَهْلَهْ

ALLEGRO ASSAI $\text{d} = 144$

لَهْلَهْ لَهْلَهْ
لَهْلَهْ لَهْلَهْ

لَهْلَهْ لَهْلَهْ

ALLEGRO ASSAI $\text{d} = 144$

لَهْلَهْ لَهْلَهْ
لَهْلَهْ لَهْلَهْ

صَنْتَ صَنْبَلَرِ آيَةٌ حَسَنَ
ALLEGRO ASSAI $\text{♩} = 144$

لَعْنَدَ حَسَنَ لَعْنَدَ حَسَنَ
VIVACE $\text{♩} = 160$

صَنْتَ حَسَنَ حَسَنَ
VIVACE $\text{♩} = 160$

أَلَّا حَسَنَ وَهُنَّ مَهْمَهَ مَهْمَهَ
ALLEGRO ASSAI $\text{♩} = 144$

لَهْ بَارِ حَمْمَمْ إِنْ

ASSAI VIVACE $\text{♩} = 150$

سَهْ لَهْ بَارِ حَمْمَمْ إِنْ

ASSAI VIVACE $\text{♩} = 152$

(أَهْ وَهْ وَهْ وَهْ) حَلَّاتْ (أَهْ وَهْ وَهْ وَهْ)

(أَهْ حَسْلَمْ) حَسْلَمْ (أَهْ حَسْلَمْ) VIVACE $\text{♩} = 160$



لَمَّا بَرَخْتُمْ حِلَّ

PRESTO $\downarrow = 176$

Arabic lyrics:

لَمَّا بَرَخْتُمْ حِلَّ صَفَرَتْنَا كُلَّا
لَمَّا قَدِمْتُمْ مَهْلَكَةً مَهْلَكَةً
لَمَّا قَدِمْتُمْ مَهْلَكَةً مَهْلَكَةً

لَمَّا بَرَخْتُمْ حِلَّ

MODERATO $\downarrow = 96$

Arabic lyrics:

لَمَّا بَرَخْتُمْ حِلَّ صَفَرَتْنَا أَهْلَهْلَكَةً
لَمَّا قَدِمْتُمْ مَهْلَكَةً مَهْلَكَةً
لَمَّا قَدِمْتُمْ مَهْلَكَةً مَهْلَكَةً

لَمَّا بَرَخْتُمْ حِلَّ صَفَرَتْنَا أَهْلَهْلَكَةً

MODERATO

Arabic lyrics:

لَمَّا بَرَخْتُمْ حِلَّ صَفَرَتْنَا أَهْلَهْلَكَةً

مَعْصِيَةٌ لِلْكُفَّارِ أَنْ يَأْتُوا
 مَعْصِيَةٌ لِلْكُفَّارِ أَنْ يَأْتُوا
 مَعْصِيَةٌ لِلْكُفَّارِ أَنْ يَأْتُوا

مَعْصِيَةٌ لِلْكُفَّارِ أَنْ يَأْتُوا

MODERATO $\text{♩} = 96$

مَعْصِيَةٌ لِلْكُفَّارِ أَنْ يَأْتُوا
 مَعْصِيَةٌ لِلْكُفَّارِ أَنْ يَأْتُوا

جَاهِيَّةٌ لِلْكُفَّارِ أَنْ يَأْتُوا
 جَاهِيَّةٌ لِلْكُفَّارِ أَنْ يَأْتُوا

VIVACE $\text{♩} = 160$

مَعْصِيَةٌ لِلْكُفَّارِ أَنْ يَأْتُوا
 مَعْصِيَةٌ لِلْكُفَّارِ أَنْ يَأْتُوا

جَاهِيَّةٌ لِلْكُفَّارِ أَنْ يَأْتُوا

VIVACE $\text{♩} = 168$

مَعْصِيَةٌ لِلْكُفَّارِ أَنْ يَأْتُوا

مَعْصِيَةٌ لِلْكُفَّارِ أَنْ يَأْتُوا

Musical score for the first song, page 38. The score consists of two staves. The top staff uses a treble clef and has a tempo marking of VIVACE $\text{♩} = 168$. The lyrics are written in Arabic script below the notes. The bottom staff is a bass staff with a C-clef.

أَمْرَةَ حَبْسَتِهِ دُنْعَةَ أَلَادَمْ - مُمْ صَفْرَقْ حَمْرَى

حَلْمٌ وَحَسَنَى

VIVACE $\text{♩} = 168$

Musical score for the second song, 'حَلْمٌ وَحَسَنَى', page 38. The score consists of two staves. The top staff uses a treble clef and has a tempo marking of VIVACE $\text{♩} = 168$. The lyrics are written in Arabic script below the notes. The bottom staff is a bass staff with a C-clef.

حَلْمٌ وَحَسَنَى حَقْمَ حَلْمٌ - قَلْ أَحَمَّ كَبَبْ وَحَرَقْ
حَلْمٌ وَحَسَنَى حَقْمَ حَلْمٌ - قَلْ أَحَمَّ كَبَبْ وَحَرَقْ
حَلْمٌ وَحَسَنَى حَقْمَ حَلْمٌ - قَلْ أَحَمَّ كَبَبْ وَحَرَقْ

حَلْمٌ وَحَسَنَى حَسَنَى

VIVACE $\text{♩} = 168$

Musical score for the third song, 'حَلْمٌ وَحَسَنَى حَسَنَى', page 38. The score consists of two staves. The top staff uses a treble clef and has a tempo marking of VIVACE $\text{♩} = 168$. The lyrics are written in Arabic script below the notes. The bottom staff is a bass staff with a C-clef.

حَلْمٌ وَحَسَنَى حَسَنَى حَسَنَى - حَسَنَى حَسَنَى حَسَنَى حَسَنَى - حَسَنَى حَسَنَى حَسَنَى

صَفْرَقْ حَمْرَى حَمْرَى حَمْرَى

VIVACE $\text{♩} = 168$

Musical score for the fourth song, 'صَفْرَقْ حَمْرَى حَمْرَى حَمْرَى', page 38. The score consists of two staves. The top staff uses a treble clef and has a tempo marking of VIVACE $\text{♩} = 168$. The lyrics are written in Arabic script below the notes. The bottom staff is a bass staff with a C-clef.

صَفْرَقْ حَمْرَى حَمْرَى حَمْرَى - حَمْرَى حَمْرَى حَمْرَى حَمْرَى - حَمْرَى حَمْرَى حَمْرَى حَمْرَى

بـا سـمـا لـا فـذـا مـلـا مـعـلا تـعـلا جـلـا جـلـا
جـلـا مـعـلا مـعـلا جـلـا جـلـا

Largo

VIVACE $\frac{1}{4} = 168$

حـلـامـا قـلـا حـنـةـا
حـلـامـا قـلـا حـنـةـا
أـهـمـا أـهـمـا حـلـامـا قـلـا حـنـةـا
أـهـمـا أـهـمـا حـلـامـا قـلـا حـنـةـا

VIVACE $\frac{1}{4} = 168$

حـمـدـا حـمـدـا (آهـمـا حـمـدـا حـمـدـا)
حـمـدـا حـمـدـا (آهـمـا حـمـدـا حـمـدـا)

حُسْنَ حُسْنَ حُسْنَ حُسْنَ
حُسْنَ حُسْنَ حُسْنَ حُسْنَ حُسْنَ

VIVACE $\text{♩} = 160$

حُسْنَ حُسْنَ حُسْنَ حُسْنَ حُسْنَ حُسْنَ
حُسْنَ حُسْنَ حُسْنَ حُسْنَ حُسْنَ حُسْنَ

VIVACE $\text{♩} = 160$

أَيَّا وَحْشَ بَعْدَ
أَيَّا وَحْشَ بَعْدَ
أَيَّا وَحْشَ بَعْدَ
أَيَّا وَحْشَ بَعْدَ

VIVACE $\text{♩} = 160$

أَيَّا وَحْشَ بَعْدَ
أَيَّا وَحْشَ بَعْدَ

حَلْوٌ — حَلْوٌ صَفَرَةٌ لَّكَبِيرٌ — حَلْوٌ مُّلَامٌ حَمْ كَلَا لَهُمْ
حَلْوٌ — حَلْوٌ لَّهُمْ كَلِمَاتٍ كَلِمَاتٍ حَمْ كَلِمَاتٍ حَمْ كَلِمَاتٍ

حَلْوٌ حَلْوٌ

VIVACE ♫ = 160

حَلْوٌ حَلْوٌ صَفَرَةٌ حَمْ كَلِمَاتٍ حَمْ كَلِمَاتٍ حَمْ كَلِمَاتٍ
حَلْوٌ حَلْوٌ سَقَةٌ حَمْ كَلِمَاتٍ حَمْ كَلِمَاتٍ حَمْ كَلِمَاتٍ

حَلْوٌ حَلْوٌ

VIVACE ♫ = 160

أَيْدٌ أَيْدٌ حَلْوٌ لَّصَمْ حَمْ كَلِمَاتٍ حَمْ كَلِمَاتٍ حَمْ كَلِمَاتٍ
أَيْدٌ أَيْدٌ حَلْوٌ لَّصَمْ حَمْ كَلِمَاتٍ حَمْ كَلِمَاتٍ حَمْ كَلِمَاتٍ

فَلَمْ يَعْلَمْ

ASSAI VIVACE $\text{♩} = 152$

This section of the musical score consists of two staves of handwritten music. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The lyrics are written in Arabic below the notes. The tempo is indicated as ASSAI VIVACE with a tempo marking of $\text{♩} = 152$.

أَمْلَا بِهِمْ صَعْلَابَاهَا - لَمْ يَعْلَمْ بِلَهَا

ASSAI VIVACE $\text{♩} = 152$

This section of the musical score consists of two staves of handwritten music. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The lyrics are written in Arabic below the notes. The tempo is indicated as ASSAI VIVACE with a tempo marking of $\text{♩} = 152$.

أَمْلَا بِهِمْ صَعْلَابَاهَا

ASSAI VIVACE $\text{♩} = 152$

This section of the musical score consists of two staves of handwritten music. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The lyrics are written in Arabic below the notes. The tempo is indicated as ASSAI VIVACE with a tempo marking of $\text{♩} = 152$.

صَعْلَابَاهَا

ASSAI VIVACE $\text{♩} = 152$

This section of the musical score consists of two staves of handwritten music. The top staff uses a treble clef and common time, while the bottom staff uses a bass clef and common time. The lyrics are written in Arabic below the notes. The tempo is indicated as ASSAI VIVACE with a tempo marking of $\text{♩} = 152$.

Handwritten musical score for a single melodic line in G major, 2/4 time. The score consists of two staves. The first staff has three endings: ending 1 continues the melody, ending 2 leads to a section with a bass line, and ending 3 concludes with a final cadence. The second staff concludes the piece.

Handwritten musical score for a single melodic line in G major, 2/4 time. The score consists of two staves. The first staff has three endings: ending 1 continues the melody, ending 2 leads to a section with a bass line, and ending 3 concludes with a final cadence. The second staff concludes the piece.

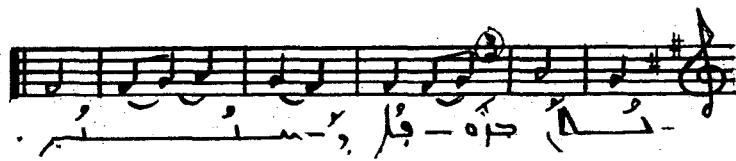
ASSAI VIVACE $\text{J} = 152$

Handwritten musical score for a single melodic line in G major, 2/4 time. The score consists of two staves. The first staff has three endings: ending 1 continues the melody, ending 2 leads to a section with a bass line, and ending 3 concludes with a final cadence. The second staff concludes the piece.

ASSAI VIVACE $\text{J} = 152$

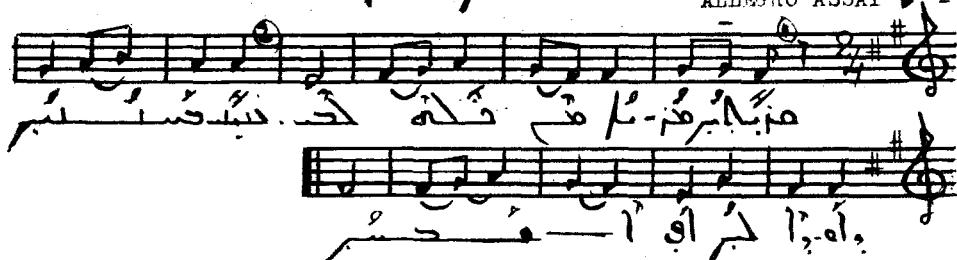
Handwritten musical score for a single melodic line in G major, 2/4 time. The score consists of two staves. The first staff has three endings: ending 1 continues the melody, ending 2 leads to a section with a bass line, and ending 3 concludes with a final cadence. The second staff concludes the piece.

ALLEGRO ASSAI $\text{J} = 144$



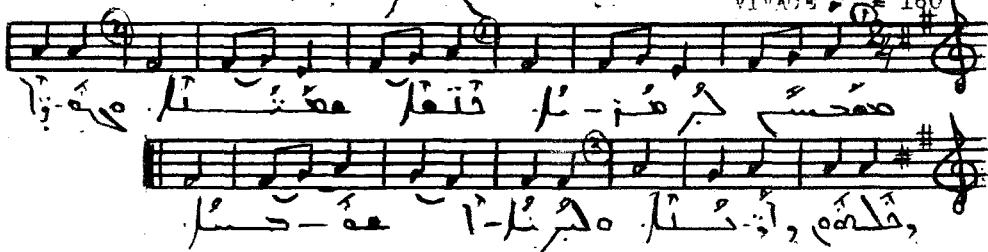
حَبَّابَاجِرْ حَمْنَى

ALLEGRO ASSAI = 144



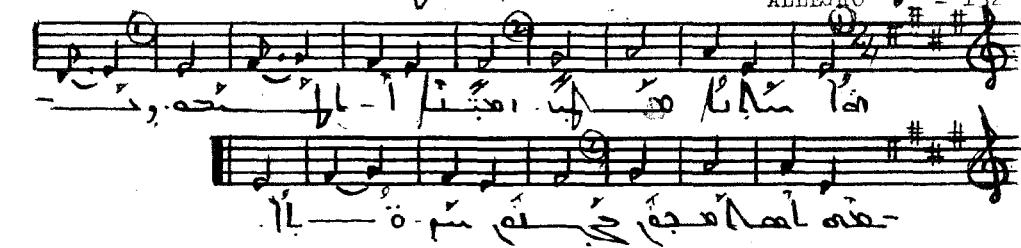
صَفَّافَسْ لَمْ حَمْنَى

VIVACE = 160



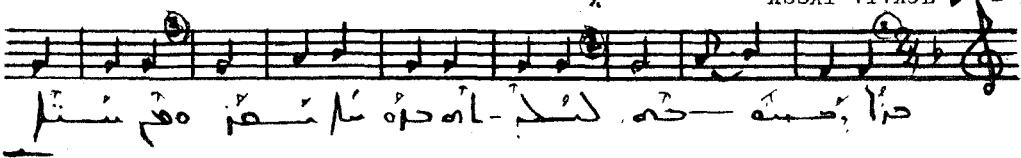
لَهْ حَلَّامْ

ALLEGRO = 132



لَهْ حَلَّامْ

ASSAI VIVACE = 144



لَهْ حَلَّامْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ لَهْ

ابْنَهُ مَلِكٌ، مُلْكُ الْمُلْكَوْنَ، لَا يَبْغُ لِحَيَةً بَرْ، لَا
قَدْرَهُ شَفَعَ مُعْتَدِلًا مُسْكَنَهُ مَهْمَزَهُ، لَا يَبْغُ
هَذَا، لَا يَلْهُو مَهْمَزَهُ، لَا يَبْغُ هَذَا،

مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو

VIVACE $\frac{1}{4}$ = 160

لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو
مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ،
لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ،

لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو

VIVACE $\frac{1}{4}$ = 160

لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو
مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ،
لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ،
لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ، لَا يَلْهُو مَلِكُ الْمُلْكَوْنَ،

حُسْنَةِ دِيْنِهِ مُهَمَّةٌ دِيْنِهِ مُهَمَّةٌ

VIVACE $\text{♩} = 160$

سِبَابِ حَذَارٍ - (حَمْبِلَةِ حَمْبِلَةِ)

VIVACE $\text{♩} = 160$

حَسْنَةِ دِيْنِهِ

VIVACE $\text{♩} = 160$

حَسْنَةِ دِيْنِهِ حَسْنَةِ دِيْنِهِ

VIVACE $\text{♩} = 160$

فَلَا تَعْلَمُ مَكْثُونَ لَهُمْ

ALLEGRO ASSAI $\text{♩} = 144$

مَهْسَلٌ لَا — حُلَّ مَكْتُبَةً مَكْتُبَةً سَلَ بِمَهْ — حُلَّ.

مهْسَلٌ مَهْيَلًا، حُلَّ مَقْلَعًا (أَهْ صَعْدَلَا، حُلَّ مَعْبُلَا)

ALLEGRO $\frac{1}{4}$ = 132

لَا مَهْسَلٌ لِهِ

ASSAI VIVACE $\frac{1}{4}$ = 152

لَا مَهْسَلٌ لِهِ، مَهْسَلٌ لِهِ، لَا مَهْسَلٌ لِهِ،
لَا مَهْسَلٌ لِهِ، مَهْسَلٌ لِهِ، لَا مَهْسَلٌ لِهِ،

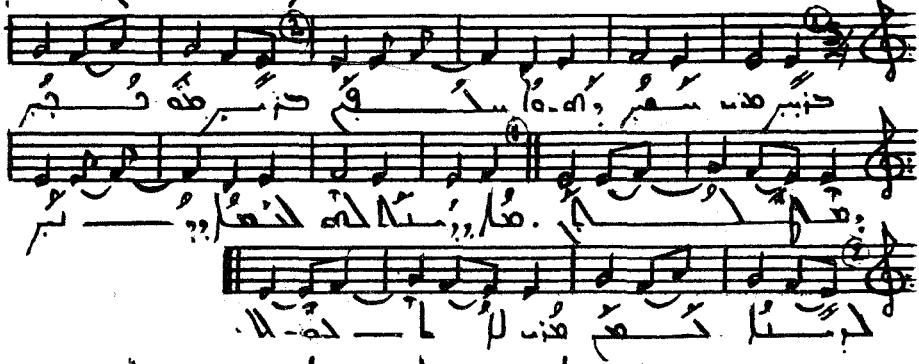
لِهِ لِهِ لِهِ

ASSAI VIVACE $\frac{1}{4}$ = 152

لِهِ لِهِ لِهِ، لِهِ لِهِ لِهِ، لِهِ لِهِ لِهِ،
لِهِ لِهِ لِهِ، لِهِ لِهِ لِهِ، لِهِ لِهِ لِهِ،

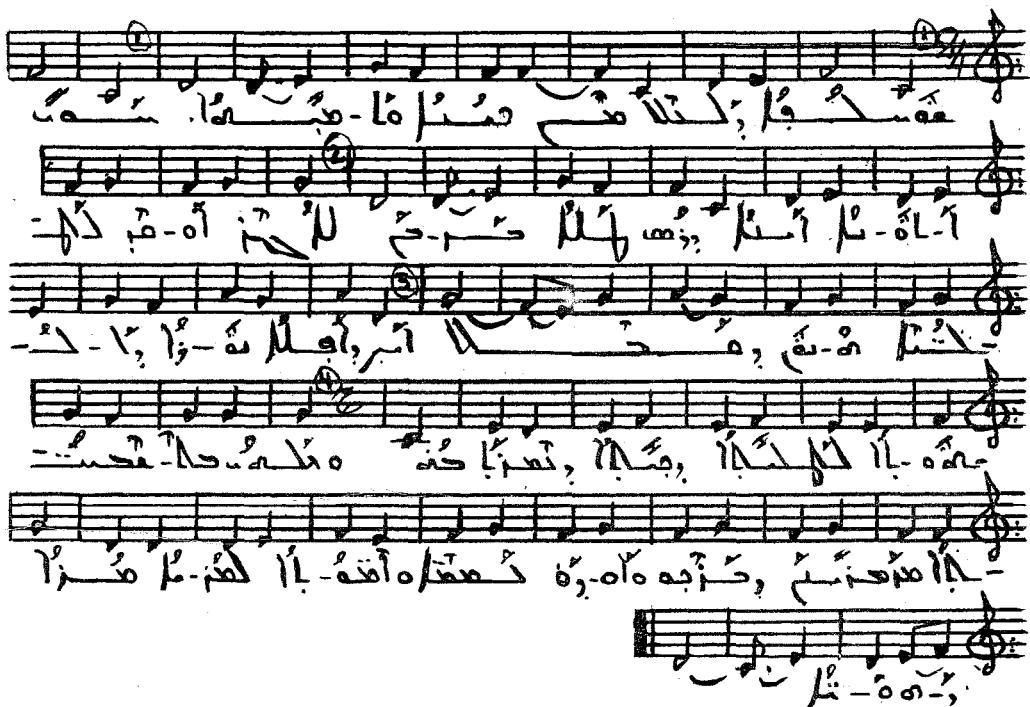
حَلَّ سَعْيٌ : حِزْبُ هَذِهِ سَعْيٍ

ALLEGRO ♩ = 132



حِزْبُ هَذِهِ سَعْيٍ - حِزْبُ هَذِهِ سَعْيٍ

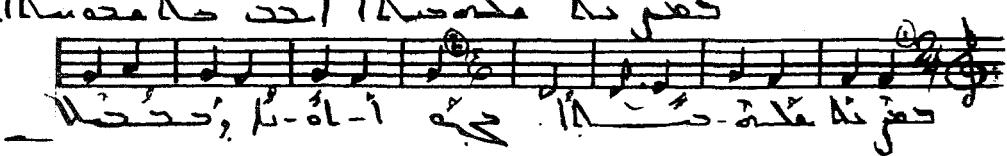
ALLEGRO ♩ = 138



لَا زَلَّ

حِزْبُ هَذِهِ سَعْيٍ (أَدَدْ حِلْمَةَ)

ASSAI VIVACE ♩ = 152



(2)

لَكُنَّا لَكُنَّا لَكَ شَفَعَ مَحْمَدًا. كَيْ-صَفَّا حَمَّادًا.
— بَلْ حَلَبَتِ الْأَرْضَ، أَصْفَرَتِ الْأَرْضَ فَمَمْ حَمَّدَهُمْ حَسْنَانَ
عَشَّهُمْ هَوَاهُونَ، هَوَاهُونَ مَدْنَاهُونَ لَدُونَهُونَ.

لَكُنَّا لَكُنَّا لَكَ شَفَعَ مَحْمَدًا

ASSAI VIVACE = 152

(2)

حَدَّ حَلَبَتِ الْأَرْضَ، كَيْ-صَفَّا مَحَمَّدًا أَلْ-عَلَى مَحَمَّدًا
صَفَّرَتِ الْأَرْضُ، كَيْ-صَفَّرَتِ الْأَرْضُ أَلْ-عَلَى دَيْنَارًا
— وَنَوْسَقَرَ عَلَى لَلْأَرْضِ، كَيْ-صَفَّرَ عَلَى لَلْأَرْضِ
عَشَّهُمْ بَلْ، كَيْ-صَفَّرَ بَلْ، عَقْلَاهُمْ كَيْ-صَفَّرَ بَلْ

لَكُنَّا لَكُنَّا لَكَ شَفَعَ مَحْمَدًا

ASSAI VIVACE = 152

(2)

لَكَ شَفَعَ نَهَمَّهُ، كَيْ-صَفَّرَ نَهَمَّهُ لَكَ شَفَعَ نَهَمَّهُ
— كَيْ-صَفَّرَ نَهَمَّهُ، كَيْ-صَفَّرَ نَهَمَّهُ لَكَ شَفَعَ نَهَمَّهُ

ASSAI VIVACE = 152

اللهم إلهي
جئتكم بحاجاتي
فأنت أرحم الراحمين

VIVACE = 176

إلهي يا رب العالمين
إلهي يا رب العالمين
إلهي يا رب العالمين
إلهي يا رب العالمين

VIVACE = 176

إلهي يا رب العالمين
إلهي يا رب العالمين
إلهي يا رب العالمين
إلهي يا رب العالمين

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ تَعْبُدُهُ أَكْثَرَ النَّاسِ
تَعْبُدُهُ أَكْثَرَ النَّاسِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ

VIVACE ♩ = 176

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَلْبِي مُنْتَهٍ لِلْحُبِّ
مُنْتَهٍ لِلْحُبِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَلْبِي مُنْتَهٍ لِلْحُبِّ
مُنْتَهٍ لِلْحُبِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَلْبِي مُنْتَهٍ لِلْحُبِّ
مُنْتَهٍ لِلْحُبِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَلْبِي مُنْتَهٍ لِلْحُبِّ
مُنْتَهٍ لِلْحُبِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ

1a -

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ

VIVACE ♩ = 176

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مُنْتَهٍ لِلْحُبِّ فَلَا يَنْهَا حَلَّةٌ
صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مُنْتَهٍ لِلْحُبِّ فَلَا يَنْهَا حَلَّةٌ

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مُنْتَهٍ لِلْحُبِّ فَلَا يَنْهَا حَلَّةٌ

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مُنْتَهٍ لِلْحُبِّ فَلَا يَنْهَا حَلَّةٌ

حَلْلَةِ حَلْلَةِ

VIVACE $\text{♩} = 176$

حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ
أَوْ حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ
نَفَخَتْ حُبَيْبَةَ لَهُ . حَلْلَةِ حَلْلَةِ
حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ

حَلْلَةِ حَلْلَةِ

VIVACE $\text{♩} = 178$

حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ
حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ
حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ
حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ

حَلْلَةِ حَلْلَةِ

VIVACE $\text{♩} = 176$

حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ
حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ
حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ
حَلْلَةِ حَلْلَةِ حَلْلَةِ حَلْلَةِ

مقطوعات لحن الماء

PRESTO ♩ = 184

لَهُبَّا لَهُبَّا طَبَّا طَبَّا
لَهُبَّا لَهُبَّا طَبَّا طَبَّا
لَهُبَّا لَهُبَّا طَبَّا طَبَّا
لَهُبَّا لَهُبَّا طَبَّا طَبَّا

لَهُبَّا لَهُبَّا طَبَّا طَبَّا
لَهُبَّا لَهُبَّا طَبَّا طَبَّا
لَهُبَّا لَهُبَّا طَبَّا طَبَّا
لَهُبَّا لَهُبَّا طَبَّا طَبَّا

لَهُبَّا لَهُبَّا طَبَّا طَبَّا
لَهُبَّا لَهُبَّا طَبَّا طَبَّا
لَهُبَّا لَهُبَّا طَبَّا طَبَّا
لَهُبَّا لَهُبَّا طَبَّا طَبَّا

اللَّهَ حَمْدٌ

ASSAI VIVACE ♩ = 152

مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ
مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ
مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ
مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ

مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ
مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ
مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ
مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ

مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ
مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ
مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ
مَسْتَقْوِمٌ مَسْتَقْوِمٌ مَسْتَقْوِمٌ

بَرْج

ASSAI VIVACE ♩ = 152

بَرْج بَرْج بَرْج بَرْج
بَرْج بَرْج بَرْج بَرْج

2
هَنْدَهْ مَسْعُودَهْ كُلْتَهْ قَبْرَهْ
هَنْدَهْ لَا هَنْدَهْ هَنْدَهْ حَبْقَهْ
هَنْدَهْ بَلْهَهْ مَلْهَهْ كَلْهَهْ كَلْهَهْ
هَنْدَهْ بَلْهَهْ مَلْهَهْ كَلْهَهْ كَلْهَهْ

سِجَّادَاتُ

ALLEGRO $\text{d} = 138$

سِجَّادَاتُ سِجَّادَاتُ
هَنْدَهْ بَلْهَهْ مَلْهَهْ كَلْهَهْ كَلْهَهْ
هَنْدَهْ بَلْهَهْ مَلْهَهْ كَلْهَهْ كَلْهَهْ

لَاهَمْ، أَوْهَمْ حَبْرَهْ مَهْ (حَلْمَهْ حَلْمَهْ لَهْ صَحْمَهْ)

VIVACE $\text{d} = 168$

لَاهَمْ، أَوْهَمْ حَبْرَهْ مَهْ
لَاهَمْ، أَوْهَمْ حَبْرَهْ مَهْ
لَاهَمْ، أَوْهَمْ حَبْرَهْ مَهْ



وَصَاحِبِ الْجَنِّ

VIVACE ♫ = 168

وَصَاحِبِ الْجَنِّ لَكَ بَرَكَاتُهُ، مَلَكُ الْجَنِّ هُنَّا مَلَكُونَ
حَمْرَانَةَ لَهُ جَنَّةٌ لَهُ سُرُّونَ، لَهُ سُرُّونَ هُنَّا مَلَكُونَ
وَصَاحِبِ الْجَنِّ، أَبْدَاهُ بَارِزٌ هُنَّا مَلَكُونَ

أَعْبُدُكَ حَنْتُ اللَّهُمَّ اعْكُسْ

VIVACE ♫ = 168

هُنَّا مَلَكُونَ نَعْدُ لَهُمْ لَهُمْ
هُنَّا مَلَكُونَ نَعْدُ لَهُمْ لَهُمْ
أَنْتَ مَلَكُ الْجَنِّ حَمْرَانَةَ حَمْرَانَةَ
أَنْتَ مَلَكُ الْجَنِّ حَمْرَانَةَ حَمْرَانَةَ

أَنْتَ مَلَكُ الْجَنِّ حَمْرَانَةَ

VIVACE ♫ = 168

أَنْتَ مَلَكُ الْجَنِّ حَمْرَانَةَ حَمْرَانَةَ حَمْرَانَةَ حَمْرَانَةَ

١٠٣

هَذِهِ لِهُ مَحْسُونٌ تَقْتَلُهُ هَذِهِ أَبْسُرٌ لَدُلُومٌ

فَهَذِهِ صَوْنٌ - صَوْنٌ - صَوْنٌ مُلْعَلِجٌ صَوْنٌ

ALLEGRETTO $\text{♩} = 112$

مُلْعَلِجٌ مُلْعَلِجٌ مُلْعَلِجٌ مُلْعَلِجٌ

أَنْ - مُلْعَلِجٌ مُلْعَلِجٌ مُلْعَلِجٌ مُلْعَلِجٌ

مُلْعَلِجٌ مُلْعَلِجٌ مُلْعَلِجٌ مُلْعَلِجٌ

مُلْعَلِجٌ مُلْعَلِجٌ مُلْعَلِجٌ مُلْعَلِجٌ

لَبْ، أَلْبَابٌ عَوْنَاهُوا

ALLEGRETTO $\text{♩} = 112$

لَبْ، أَلْبَابٌ عَوْنَاهُوا، لَبْ، أَلْبَابٌ عَوْنَاهُوا

مَوْسِعٌ حَرَقْتُمْ حَذَاباً

ALLEGRETTO $\frac{2}{4}$ = 112

مَوْسِعٌ حَرَقْتُمْ حَذَاباً
أَنْهَى مَوْسِعَةَ حَذَاباً
كَلَّا كَلَّا كَلَّا كَلَّا
كَلَّا كَلَّا كَلَّا كَلَّا

لَهْلَهْ لَهْلَهْ

ALLEGRETTO $\frac{2}{4}$ = 126

وَكَضْبَهُ وَهَمْ سُطْرًا تَرْدَمْ مَلَامِشَهُ وَمَلَامِشَهُ
أَنْهَى مَلَامِشَهُ وَكَلَّهُ نَالَمَشَهُ لَفْ سَبَابَا حَلَّمَهُ
كَلَّا كَلَّا كَلَّا كَلَّا كَلَّا كَلَّا

لَهْلَهْ لَهْلَهْ

ALLEGRETTO $\frac{2}{4}$ = 126

لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ
مَلَامِشَهُ وَكَلَّهُ نَالَمَشَهُ لَفْ سَبَابَا حَلَّمَهُ
لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ
لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ

الله يحيى

ALLEGRO ASSAI $\text{♩} = 144$

لله يحيى ملائكة ملائكة
لله يحيى ملائكة ملائكة
لله يحيى ملائكة ملائكة
لله يحيى ملائكة ملائكة

لهم يا رب

ALLEGRO ASSAI $\text{♩} = 144$

لهم يا رب يا رب يا رب
لهم يا رب يا رب يا رب
لهم يا رب يا رب يا رب
لهم يا رب يا رب يا رب

الله يحيى

VIVACE $\text{♩} = 152$

لله يحيى ملائكة ملائكة
لله يحيى ملائكة ملائكة
لله يحيى ملائكة ملائكة
لله يحيى ملائكة ملائكة

الله يحيى

VIVACE $\text{♩} = 152$

لله يحيى ملائكة ملائكة
لله يحيى ملائكة ملائكة
لله يحيى ملائكة ملائكة
لله يحيى ملائكة ملائكة

(3)

صَبَرْتُمْ لِيْلَةً كَثِيرًا، مُسْتَهْلِكًا، دُبُّرَتْ لَيْلَةً كَثِيرًا

لَيْلَةَ الْمَحْمَد

VIVACE = 152

لَمْ يَأْتِنَا لَيْلَةٌ مُؤْمِنًا، فَلَيْلَةٌ مُؤْمِنًا

وَجِدْرَانِ الْمَدِينَةِ

VIVACE = 160

لَيْلَةَ الْمَحْمَدِ، بَعْدَ لَيْلَةِ الْمَحْمَدِ، لَيْلَةَ الْمَحْمَدِ، بَعْدَ لَيْلَةِ الْمَحْمَدِ

لَيْلَةَ الْمَحْمَدِ

VIVACE = 176

أَنْتَ طَلَابِيْلَةُ الْمَحْمَدِ، أَنْتَ طَلَابِيْلَةُ الْمَحْمَدِ

Handwritten musical score for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Both staves have a common time signature. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. The lyrics are written below the notes in Arabic script.

لَبْ بَلْلَامْ

لِلِّمْ

VIVACE $\text{♩} = 176$

Handwritten musical score for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Both staves have a common time signature. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. The lyrics are written below the notes in Arabic script.

سَعْيَهُمْ أَعْدَادٌ مُّجْزَوٌ

VIVACE $\text{♩} = 168$

Handwritten musical score for two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Both staves have a common time signature. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. The lyrics are written below the notes in Arabic script.



لَبْ لَلَّا هُمْ مُؤْمِنُونَ

VIVACE $\text{♩} = 168$

لَبْ لَلَّا هُمْ مُؤْمِنُونَ إِنَّمَا هُمْ يَفْسَدُونَ
أَنْ يُشْرِكُوا بِهِ مَا لَمْ يَكُنْ
لَلَّا هُمْ مُؤْمِنُونَ فَلَمْ يَكُنْ مُؤْمِنًا

لَهُمْ لَا يَحْسَنُونَ

VIVACE $\text{♩} = 168$

لَهُمْ لَا يَحْسَنُونَ لَهُمْ لَا يَحْسَنُونَ
أَنْ يُشْرِكُوا بِهِ مَا لَمْ يَكُنْ
لَهُمْ لَا يَحْسَنُونَ أَنْ يُشْرِكُوا بِهِ مَا لَمْ يَكُنْ

لَلَّا هُمْ مُؤْمِنُونَ لَهُمْ لَا يَحْسَنُونَ

VIVACE $\text{♩} = 168$

لَلَّا هُمْ مُؤْمِنُونَ لَهُمْ لَا يَحْسَنُونَ
أَنْ يُشْرِكُوا بِهِ مَا لَمْ يَكُنْ
لَلَّا هُمْ مُؤْمِنُونَ لَهُمْ لَا يَحْسَنُونَ

(4)

حَلَّا مُنْتَهٰى حَلَّا مُنْتَهٰى حَلَّا مُنْتَهٰى حَلَّا مُنْتَهٰى

فِي صَفَرِ صَفَرٍ

VIVACE $\text{♩} = 168$

فِي صَفَرِ صَفَرٍ فِي صَفَرِ صَفَرٍ لَبَّا لَبَّا لَبَّا لَبَّا

لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا

لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا

لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا

مَلَكِي صَفَرٍ

VIVACE $\text{♩} = 168$

مَلَكِي صَفَرٍ مَلَكِي صَفَرٍ لَبَّا لَبَّا لَبَّا لَبَّا

لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا

لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا

لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا لَبَّا

وَالْأَبْرَارِ

VIVACE $\text{♩} = 168$

وَالْأَبْرَارِ وَالْأَبْرَارِ دُبَّا دُبَّا دُبَّا دُبَّا

دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا

دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا

دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا دُبَّا

لَبْرِ لَلْبِرِ

VIVACE $\text{♩} = 168$

أَكْثَرُهُمْ مُعْذَنْهُونَ مُلْفَطُنَ لَالْأَنْتِ هُنْدَهُنْ لَهُنْ
 الْجَدُّ أَنْهُجَّ جَجَّ جَجَّ حَلَّهُهُ حَسْنَهُ أَنْجَعَهُهُ حَدْنَهُ
 لَهُنْ حَنْدَهُنْ بَلْهُنْ بَلْهُنْ لَهُنْ حَسْنَهُنْ

لَهُنْ بَلْهُنْ

VIVACE $\text{♩} = 168$

لَهُنْ حَلَّهُنْ حَلَّهُنْ حَلَّهُنْ حَلَّهُنْ
 لَهُنْ حَلَّهُنْ حَلَّهُنْ حَلَّهُنْ حَلَّهُنْ
 لَهُنْ حَلَّهُنْ حَلَّهُنْ حَلَّهُنْ حَلَّهُنْ

حَلَّهُنْ وَابْهَبَهُ

VIVACE $\text{♩} = 160$

حَلَّهُنْ وَابْهَبَهُ حَلَّهُنْ وَابْهَبَهُ حَلَّهُنْ وَابْهَبَهُ
 حَلَّهُنْ وَابْهَبَهُ حَلَّهُنْ وَابْهَبَهُ حَلَّهُنْ وَابْهَبَهُ
 حَلَّهُنْ وَابْهَبَهُ حَلَّهُنْ وَابْهَبَهُ حَلَّهُنْ وَابْهَبَهُ

فَلَمْ يَكُنْ فَلَمْ يَكُنْ
فَلَمْ يَكُنْ فَلَمْ يَكُنْ
فَلَمْ يَكُنْ فَلَمْ يَكُنْ
فَلَمْ يَكُنْ فَلَمْ يَكُنْ
فَلَمْ يَكُنْ فَلَمْ يَكُنْ

خَلَقَهُ مَعِيزًا

(Line)

VIVACE ♩ = 152

فَلَمْ يَكُنْ فَلَمْ يَكُنْ
فَلَمْ يَكُنْ فَلَمْ يَكُنْ
فَلَمْ يَكُنْ فَلَمْ يَكُنْ
فَلَمْ يَكُنْ فَلَمْ يَكُنْ
فَلَمْ يَكُنْ فَلَمْ يَكُنْ

اصحى : لاهه لاهه لاهه

VIVACE $\text{♩} = 152$

This section contains three staves of handwritten musical notation. The music is in common time, G major (indicated by a sharp symbol), and has a tempo of Vivace ($\text{♩} = 152$). The notation uses vertical stems with small horizontal dashes to indicate pitch and rhythm. The lyrics are written below each staff. The first staff starts with a quarter note followed by eighth notes. The second staff begins with a half note. The third staff starts with a quarter note.

لهه لهه لهه

VIVACE $\text{♩} = 176$

This section contains three staves of handwritten musical notation. The music is in common time, G major (indicated by a sharp symbol), and has a tempo of Vivace ($\text{♩} = 176$). The notation uses vertical stems with small horizontal dashes to indicate pitch and rhythm. The lyrics are written below each staff. The first staff starts with a quarter note followed by eighth notes. The second staff begins with a half note. The third staff starts with a quarter note.

لهه لهه لهه

VIVACE $\text{♩} = 160$

This section contains three staves of handwritten musical notation. The music is in common time, G major (indicated by a sharp symbol), and has a tempo of Vivace ($\text{♩} = 160$). The notation uses vertical stems with small horizontal dashes to indicate pitch and rhythm. The lyrics are written below each staff. The first staff starts with a quarter note followed by eighth notes. The second staff begins with a half note. The third staff starts with a quarter note.

Handwritten musical score for voice and piano. The score consists of six staves of music with Arabic lyrics written below each staff. Measure numbers ①, ②, and ③ are circled above specific measures. The lyrics are in a cursive Arabic script.

إِنْدِمَ حَلَّ مَوْالِيَا

VIVACE $\text{d} = 160$

Handwritten musical score for voice and piano, continued from page 66. The score consists of six staves of music with Arabic lyrics written below each staff. Measure numbers ①, ②, ③, ④, ⑤, ⑥, and ⑦ are circled above specific measures. The lyrics are in a cursive Arabic script.

فلا يبترا

فلا يبترا : به دعده

LARGUETTO = 63

A handwritten musical score consisting of eight staves of music. The music is written in common time (indicated by 'C') and uses a treble clef. The tempo is marked as LARGUETTO = 63. The score features a single melodic line with various note heads and stems. Some notes have small numbers above them, such as ①, ②, ③, ④, ⑤, and ⑥, which likely correspond to specific performance techniques or fingerings. The lyrics are written in Arabic script below the notes. The first two staves begin with 'فلا يبترا' (Fala yibtra). The third staff begins with 'ثُمَّ فَلَا يَبْتَرَهُ' (Thumma falayabtaruhu). The fourth staff begins with 'شَيْلَاهُ' (Shaylahu). The fifth staff begins with 'كَلَّا إِنَّمَا' (Kalla innama). The sixth staff begins with 'كَلَّا إِنَّمَا' (Kalla innama). The seventh staff begins with 'كَلَّا إِنَّمَا' (Kalla innama). The eighth staff concludes with 'كَلَّا إِنَّمَا' (Kalla innama).

A handwritten musical score consisting of six staves of music. The music is written in common time (indicated by 'C') and uses a treble clef. The notes are primarily eighth and sixteenth notes. There are several circled numbers (1, 2, 3, 4, 5) placed above specific notes or groups of notes, likely indicating performance techniques such as slurs or grace notes. The lyrics are written below the notes in a cursive script, corresponding to the musical phrases.

لَوْمَهْ دَسْهَهْ هَلْهَهْ

ALLEGRETTO $\Delta = 120$

A handwritten musical score consisting of five staves of music. The music is written in common time (indicated by 'C') and uses a treble clef. The notes are primarily eighth and sixteenth notes. There are several circled numbers (1, 2, 3, 4) placed above specific notes or groups of notes, likely indicating performance techniques such as slurs or grace notes. The lyrics are written below the notes in a cursive script, corresponding to the musical phrases.

ابن مالك

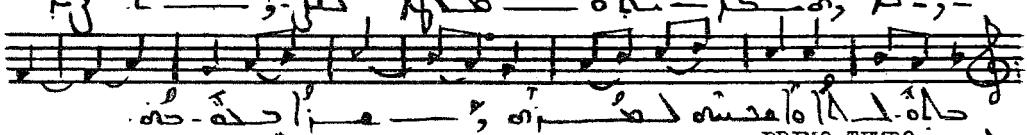
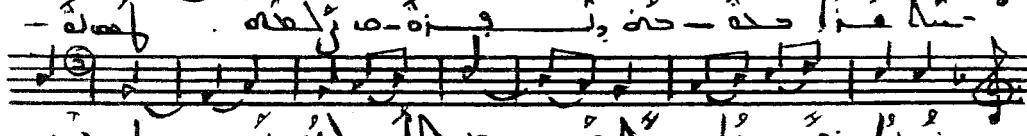
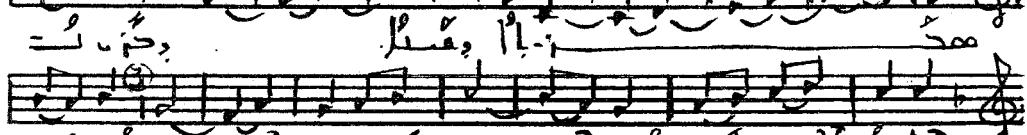
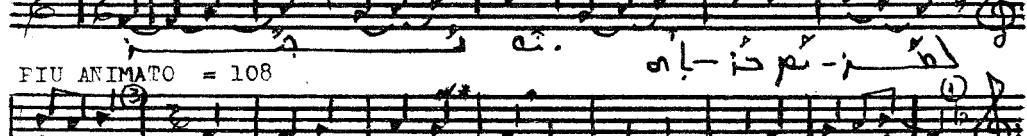
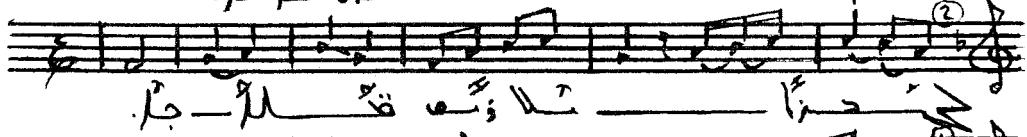
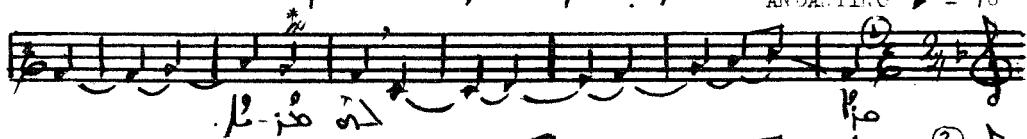
LARGUETTO $\text{d} = 60$

Ad Libitum

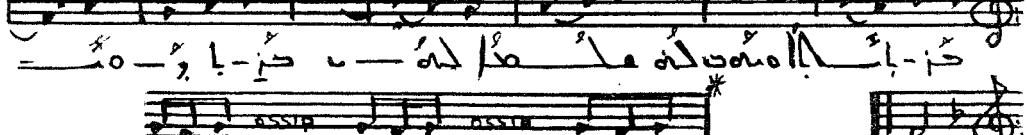
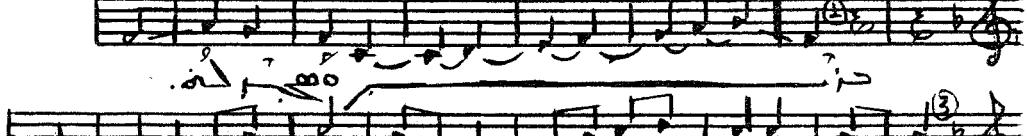
1 2 3 4 5 6

جَبَدَا : حُمَّالَةٌ هَنْمَا

ANDANTINO $\text{♩} = 76$



PRIMO TEMPO



لِيْكَ مِنْ لَهْلَهْ

ALLEGRETTO ♩ = 108

A handwritten musical score for a vocal piece titled "Lilik Min Lehleh". The score consists of six staves of music for voice and piano. The vocal line is primarily in a melodic line with some harmonic notes, indicated by circled numbers (1, 2, 3) above the notes. The piano accompaniment is in the right hand, with bass notes in the left hand. The vocal part includes lyrics in Arabic script. The tempo is marked as ALLEGRETTO with a tempo of 108.

لِيْكَ مِنْ لَهْلَهْ

ANDANTINO ♩ = 88

A handwritten musical score for the same vocal piece, "Lilik Min Lehleh", in Andantino tempo. This section features a different melodic line for the voice, with fewer circled numbers. The piano accompaniment remains consistent. The lyrics are identical to the previous section. The tempo is marked as ANDANTINO with a tempo of 88.

مَسْكِنِي مَهْبِطِي

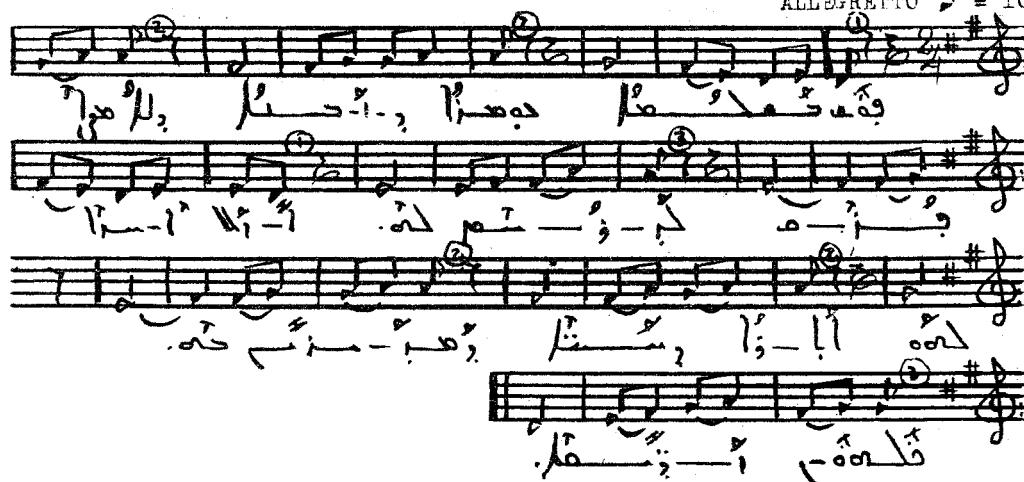
ANDANTE $\text{♩} = 72$

(Gb m HARM.)



لهم، لهم، لهم، لهم، لهم، لهم،

ALLEGRETTO $\frac{1}{8}$ = 108



لهم، اصلح

ADAGIO $\frac{1}{8}$ = 60



A handwritten musical score for a single instrument, likely a flute or recorder, consisting of ten staves of music. The music is in common time and includes various dynamics like forte, piano, and sforzando. Measures are numbered with circled numbers (1, 2, 3, 4, 5) above the staff.

The score is written on five-line staff paper. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp.



صلبًا مِنْ فَحْصَهَا وَأَقْبَلَ بِهِ مُكْبِرًا | (حَمْلَةٌ)
لَاحِمًا مِنْ لَاحِمَهَا،

ADAGIO ♩ = 60





A handwritten musical score for a string quartet, featuring four staves of music. Below each staff is a line of Arabic script. The music consists of six measures per staff, with the first measure of each staff starting with a forte dynamic. Measure 7 begins with a piano dynamic.

أَنْتَ مَنْ تَرَى

LARGHETTO $\text{♩} = 63$

A handwritten musical score for a string quartet, featuring four staves of music. Below each staff is a line of Arabic script. The music consists of six measures per staff, with the first measure of each staff starting with a forte dynamic. Measure 7 begins with a piano dynamic.

A handwritten musical score consisting of ten staves of music. The music is written in common time with a treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. Arabic lyrics are written below each staff, corresponding to the musical phrases. The lyrics include words like "سـيـرـةـ" (Sira), "كـلـاـيـنـ" (Klein), "مـلـاـيـنـ" (Mlein), "أـلـاـيـنـ" (Alain), "جـلـيـلـ" (Jiley), "سـيـرـةـ" (Sira), "كـلـاـيـنـ" (Klein), "مـلـاـيـنـ" (Mlein), "أـلـاـيـنـ" (Alain), and "جـلـيـلـ" (Jiley). The score is divided into measures by vertical bar lines and includes rehearsal marks (e.g., ①, ②, ③) and dynamic markings (e.g., f, p).

A handwritten musical score consisting of eight staves of music. The music is written in common time, with a treble clef on each staff. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score includes several measure numbers: 5, 9, 10, 11, 12, 13, 14, and 15. There are also some rests and dynamic markings like 'p' (piano). The lyrics are written in Arabic script below the music.

حَسِيبَةٌ مُهَاجِرَةٌ

لِلْأَبْوَابِ لِلْأَهْلِ

LARGHETTO ♩ = 69

A handwritten musical score consisting of four staves of music. The music is written in common time, with a treble clef on each staff. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score includes measure numbers 16, 17, 18, and 19. There are rests and dynamic markings like 'p' (piano). The lyrics are written in Arabic script below the music.

حَسِيبَةٌ مُهَاجِرَةٌ

A handwritten musical score consisting of ten staves of music. The music is written in common time (indicated by '1.00') and uses a treble clef. Each staff begins with a dynamic marking such as 'f' (fortissimo) or 'ff' (fortississimo). Articulation marks like dots and dashes are placed above and below the notes. Rehearsal numbers are circled in red ink at the start of several staves: (3), (4), (5), (6), (7), (8), (9), and (10). The lyrics, written in a cursive Persian/Farsi script, are placed below each staff. The first staff starts with 'لَهْمَانْدَهْ' and ends with 'لَهْمَانْدَهْ'. The second staff starts with 'لَهْمَانْدَهْ' and ends with 'لَهْمَانْدَهْ'. The third staff starts with 'لَهْمَانْدَهْ' and ends with 'لَهْمَانْدَهْ'. The fourth staff starts with 'لَهْمَانْدَهْ' and ends with 'لَهْمَانْدَهْ'. The fifth staff starts with 'لَهْمَانْدَهْ' and ends with 'لَهْمَانْدَهْ'. The sixth staff starts with 'لَهْمَانْدَهْ' and ends with 'لَهْمَانْدَهْ'. The seventh staff starts with 'لَهْمَانْدَهْ' and ends with 'لَهْمَانْدَهْ'. The eighth staff starts with 'لَهْمَانْدَهْ' and ends with 'لَهْمَانْدَهْ'. The ninth staff starts with 'لَهْمَانْدَهْ' and ends with 'لَهْمَانْدَهْ'. The tenth staff starts with 'لَهْمَانْدَهْ' and ends with 'لَهْمَانْدَهْ'.

A handwritten musical score for a string quartet. The score is written on eight staves, each representing a different instrument. The key signature is A major (no sharps or flats), and the time signature is 2/4. The music includes various notes, rests, and dynamic markings such as forte (f), piano (p), and sforzando (sf). Articulation marks like dots and dashes are also present. In the upper right section of the score, there is a handwritten note '(Am Harm)'. The score is divided into measures by vertical bar lines.

سَمِعْتُكَ، أَنْتَ مَنْ

LARGHETTO $\Delta = 63$

A continuation of the handwritten musical score, starting with measure 1. The score is written on two staves. The first staff begins with a forte dynamic (f) and a grace note. The second staff begins with a piano dynamic (p). Both staves feature various notes, rests, and dynamic markings, including a sforzando (sf) and a forte (f).

A handwritten musical score consisting of ten staves of music for voice and piano. The music is in common time and includes lyrics in both Arabic script and Romanized Arabic below each staff. The piano part features a bass line and harmonic chords. The vocal part has melodic lines with some grace notes and dynamic markings like forte (f) and piano (p). Measure numbers 1 through 10 are indicated above the staves.

Arabic lyrics (top to bottom):

- فَلَا يَرْجُوا مُوْتًا
- كَانُوا يَرْجُونَ حَيَاةً

عَابِرٌ مِّنْ حَيَاةٍ

ALLEGRO ASSAI = 144

A continuation of the musical score, starting with a piano introduction followed by a vocal line. The lyrics are:

مُهْلِكٌ مِّنْ حَيَاةٍ لَّا يَرْجُونَ حَيَاةً

2

كَلَّا مَنْ يُنْهَى إِلَيْهِ فَلَا يَنْهَا
كَلَّا بِإِرْسَالِهِ مَنْ يُنْهَى
كَلَّا مَنْ يُنْهَى إِلَيْهِ فَلَا يَنْهَا
كَلَّا بِإِرْسَالِهِ مَنْ يُنْهَى
كَلَّا مَنْ يُنْهَى إِلَيْهِ فَلَا يَنْهَا
كَلَّا بِإِرْسَالِهِ مَنْ يُنْهَى

مَنْ يُنْهَى إِلَيْهِ فَلَا يَنْهَا

ALLEGRO = 132

1

كَلَّا مَنْ يُنْهَى إِلَيْهِ فَلَا يَنْهَا
كَلَّا بِإِرْسَالِهِ مَنْ يُنْهَى
كَلَّا مَنْ يُنْهَى إِلَيْهِ فَلَا يَنْهَا
كَلَّا بِإِرْسَالِهِ مَنْ يُنْهَى
كَلَّا مَنْ يُنْهَى إِلَيْهِ فَلَا يَنْهَا
كَلَّا بِإِرْسَالِهِ مَنْ يُنْهَى

لَهُ مَنْ يَرِيدُ لَهُ مَا يَرِيدُ
لَهُ مَا يَرِيدُ وَمَا لَا يَرِيدُ

سَلَامٌ عَلَيْكُمْ

ANDANTINO $\downarrow = 94$

لَهُمْ لَهُمْ لَهُمْ
وَتَسْبِيحُهُمْ
لَهُمْ لَهُمْ لَهُمْ
أَنْ يَرِيدُوا
عَلَمَهُمْ هَذَا فَلَمْ يَرِيدُوا
فَلَمْ يَرِيدُوا

A handwritten musical score consisting of ten staves of music for a solo instrument, likely a flute. The music is written in common time with a treble clef. Each staff contains a series of notes and rests, with some notes having vertical stems extending downwards. Arabic lyrics are written below each staff, corresponding to the musical phrases. The lyrics include words like "حَبَّة", "جَنْدِل", "مُهَاجِر", "مُهَاجِر", "مُهَاجِر", "مُهَاجِر", "مُهَاجِر", "مُهَاجِر", "مُهَاجِر", and "مُهَاجِر". The score is organized into two main sections, separated by a vertical bar line. The first section ends with a double bar line and a repeat sign, indicating a return to the beginning of the section. The second section concludes with a final double bar line and a repeat sign.

الحفلة

ALLEGRETTO $\text{♩} = 108$

الحفلة

Handwritten musical score for a vocal piece. The score consists of eight staves of music with corresponding lyrics below each staff. The music is in common time, with a key signature of one sharp. The lyrics are in Arabic, and some notes have circled numbers (1, 2, 3) above them.

كَلْمَةٌ بَلْمَةٌ حَمْلَةٌ

ALLEGRO $\text{♩} = 132$

Handwritten musical score for a vocal piece titled "Kalmah Blmeh Hamleh". The score consists of six staves of music with corresponding lyrics below each staff. The music is in common time, with a key signature of one sharp. The lyrics are in Arabic, and some notes have circled numbers (1, 2, 3) above them.

أَهْلُكُمْ هَذِهِ أَهْلَكْتَنَا
كَذَّابٌ كَذَّابٌ كَذَّابٌ
أَسْأَلُكُمْ مَقْدَرَةً
لَبَرْ أَبْا إِعْصَمَيْرَةَ

لَبَرْ أَبْا

ADAGIO $\text{d} = 58$
AD LIBITUM

أَهْلُكُمْ هَذِهِ أَهْلَكْتَنَا
كَذَّابٌ كَذَّابٌ كَذَّابٌ
أَسْأَلُكُمْ مَقْدَرَةً
لَبَرْ أَبْا إِعْصَمَيْرَةَ

A handwritten musical score consisting of ten staves of music for a solo instrument, likely a flute. The music is written in common time and includes Arabic lyrics. Numbered markings (1 through 5) are placed above certain measures to indicate specific performance techniques or sections. The score is organized into two main sections separated by a vertical bar line. The first section starts with a treble clef and a key signature of one sharp. The second section begins with a bass clef and a key signature of one flat. The lyrics are written below the staff, corresponding to the notes. The score is written on five-line staff paper.

ADAGIO $\text{♩} = 58$

The musical score is handwritten on ten staves. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first staff contains six measures of music. The second staff starts with a dynamic instruction 'mf' followed by six measures. The third staff continues with six measures. The fourth staff begins with a dynamic 'p' followed by six measures. The fifth staff starts with a dynamic 'f' followed by six measures. The sixth staff begins with a dynamic 'mf' followed by six measures. The seventh staff starts with a dynamic 'p' followed by six measures. The eighth staff begins with a dynamic 'f' followed by six measures. The ninth staff starts with a dynamic 'mf' followed by six measures. The tenth staff concludes the piece with a dynamic 'p' followed by three measures.

A handwritten musical score for two voices and piano, consisting of ten staves of music. The music is written in common time, with a key signature of one sharp (F#). The vocal parts are in soprano and alto range, and the piano part includes bass notes. The score is divided into measures by vertical bar lines and includes rehearsal marks (1), (2), and (3) above the staves. Arabic lyrics are written below the vocal parts in some measures. The handwriting is in black ink on white paper.

Arabic lyrics visible in the score:

- أهـ مـ عـ اـ هـ
- دـ بـ دـ بـ
- جـ نـ
- ـ هـ



A handwritten musical score for two voices. The music is in 2/4 time, with a key signature of two sharps. The score is divided into eight staves. The top two staves represent the upper voice, and the bottom two staves represent the lower voice. The vocal parts are labeled "vocal" at the bottom of each staff. The music features various note heads (solid black, hollow, etc.), stems, and rests. Rehearsal marks are placed above certain measures: (1) over the first measure, (2) over the second measure, (3) over the third measure, and (4) over the fourth measure. Dynamic markings include "p" (piano), "ff" (fortissimo), and "mf" (mezzo-forte). The vocal parts begin with "vocal" and end with "vocal".



حَلَّةُ أَزْمَانِ الْجَمَدِ

ADAGIO $\text{♩} = 59$



A handwritten musical score consisting of ten staves of music for a solo instrument, likely a wind instrument. The music is written in common time and uses a treble clef. The score includes lyrics in Arabic script underneath each staff. The first staff begins with a melodic line starting on the fourth line. The second staff starts with a melodic line on the first line. The third staff begins with a melodic line on the fourth line. The fourth staff starts with a melodic line on the first line. The fifth staff begins with a melodic line on the fourth line. The sixth staff starts with a melodic line on the first line. The seventh staff begins with a melodic line on the fourth line. The eighth staff starts with a melodic line on the first line. The ninth staff begins with a melodic line on the fourth line. The tenth staff starts with a melodic line on the first line.

A handwritten musical score for two voices and piano, consisting of ten staves of music. The music is written in common time, with various clefs (G-clef, F-clef, C-clef) and key signatures. The vocal parts are written in soprano and alto clefs, with lyrics in a non-Latin script (likely Arabic or Persian). The piano part is written in bass clef. The score includes dynamic markings such as p , p_f , and f . Measure numbers 1 and 2 are indicated above the first two staves. The tempo is marked as $= 60$ at the beginning of the score.

مُهَنْ قَلْ عَوْسِيْلَ تَبِرَ
تَابِجَنْ قَلْ لَهَمَا

MODERATO = 92

MUSIC SCORE PAGE 97

The score is for voice and piano. It features ten staves of music. The lyrics are written below the staves. The tempo is indicated as MODERATO = 92.

Lyrics:

- مُهَنْ قَلْ عَوْسِيْلَ تَبِرَ
- تَابِجَنْ قَلْ لَهَمَا
- تَابِجَنْ قَلْ لَهَمَا
- تَابِجَنْ قَلْ لَهَمَا
- تَابِجَنْ قَلْ لَهَمَا
- وَلَمْ قَسْطَأْ أَفَارِدَ بَنَمَ مَهْنَ
- تَابِجَنْ قَلْ لَهَمَا
- تَابِجَنْ قَلْ لَهَمَا
- تَابِجَنْ قَلْ لَهَمَا
- تَابِجَنْ قَلْ لَهَمَا



صلال، صفاتنا، يا حبيبنا

LARGHETTO = 69





حفلة الـ ١٥٠

حفلة الـ ١٥٠

لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠

لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠

لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠

لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠
لـ ١٥٠ حـ لـ ١٥٠

لما وصلنا ملأ صحفنا بـ "روايات"
بـ "روايات" ملأ صحفنا

| | | | | فترة |
|----|----|---------------------------------------|----|--------------------------------|
| 13 | ١٢ | طبعات مطبوعات | ١ | علم ملائكة |
| 13 | | أهـ لـ "روايات" ملأ صحفنا | ٢ | "روايات" وـ "روايات" ملأ صحفنا |
| 14 | | طبعات مطبوعات | ٢ | صحف مطبوعات |
| 14 | | أنت حـ قـ تـ | ٢ | وهـ حـ قـ اـ |
| 15 | | أـ هـ مـ نـ /ـ حـ كـ | ٣ | هذه دروسها |
| 15 | | وـ لـ هـ ذـ بـ سـ مـ دـ هـ | ٣ | "روايات" وـ "روايات" |
| 15 | | شـ كـ وـ بـ كـ فـ كـ | ٤ | روـ رـ سـ وـ بـ كـ |
| 16 | | أـ هـ الـ قـ حـ دـ المـ | ٤ | الـ قـ حـ دـ المـ |
| 16 | | ذـ هـ سـ حـ دـ هـ اـ هـ | ٥ | ذـ هـ سـ حـ دـ هـ |
| 16 | | علم مـ نـ وـ حـ سـ | ٥ | سـ هـ بـ لـ بـ وـ حـ |
| 17 | | أـ هـ وـ سـ | ٥ | أـ هـ صـ هـ لـ وـ حـ |
| 17 | | أـ هـ لـ دـ هـ قـ تـ /ـ مـ بـ تـ | ٦ | أـ هـ وـ سـ |
| 18 | | طبعـ أـ هـ قـ تـ لـ حـ سـ | ٦ | صحف مـ بـ |
| 19 | | أـ هـ أـ هـ قـ تـ | ٧ | أـ هـ لـ دـ هـ /ـ أـ هـ |
| 19 | | أـ هـ حـ دـ هـ /ـ أـ هـ | ٧ | أـ هـ حـ دـ هـ |
| 20 | | أـ هـ رـ سـ رـ وـ زـ وـ حـ | ٧ | أـ هـ صـ هـ وـ حـ |
| 20 | | أـ هـ رـ سـ رـ وـ زـ وـ حـ مـ (أـ هـ) | ٨ | أـ هـ دـ مـ وـ أـ هـ مـ لـ جـ |
| 20 | | أـ هـ قـ مـ مـ لـ سـ سـ | ٩ | أـ هـ دـ بـ وـ بـ دـ |
| 21 | | وـ حـ زـ - زـ مـ دـ مـ وـ حـ | ٩ | حـ مـ دـ /ـ حـ زـ |
| 21 | | حـ سـ مـ دـ مـ | ١٠ | مـ دـ مـ دـ |
| 21 | | أـ هـ حـ دـ هـ /ـ حـ سـ | ١٠ | أـ هـ وـ حـ |
| 22 | | أـ هـ حـ دـ هـ /ـ حـ سـ | ١٠ | زـ حـ دـ هـ /ـ إـ بـ حـ |
| 22 | | مـ دـ مـ دـ مـ | ١١ | إـ بـ حـ |
| 22 | | أـ هـ حـ دـ هـ /ـ حـ سـ | ١١ | أـ هـ حـ دـ هـ |
| 22 | | سـ هـ حـ دـ هـ /ـ حـ سـ | ١٢ | أـ هـ حـ دـ هـ |
| 22 | | أـ هـ حـ دـ هـ /ـ حـ سـ | ١٢ | أـ هـ حـ دـ هـ |

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| 39 | لَهَهَ حَصَابَهُ حَعْمَمَ | 30 | لَهَهَ حَصَابَهُ حَعْمَمَ |
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| 41 | لَهَهَ حَصَابَهُ حَعْمَمَ | 31 | أَهَهَ حَصَابَهُ حَعْمَمَ |
| 41 | لَهَهَ حَصَابَهُ حَعْمَمَ | 32 | أَهَهَ حَصَابَهُ حَعْمَمَ |
| 42 | لَهَهَ حَصَابَهُ حَعْمَمَ | 32 | لَهَهَ حَصَابَهُ حَعْمَمَ |

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