ܟܬܒܐ

ܕܡܪܕܘܬܐ ܕܣܘܪ̈ܝܝܐ

– ܕܐܬܘܪ̈ܝܝܐ –

ܡܢܬܐ ܚܕ ܠܫܢ̈ܝܬܐ

ܣܝܡ

ܐܒܪܗܡ ܢܘܪܘ ܠܬܝܐ
ܘܒܪܗ
ܓܒܪܐ ܐܒܪܗܡ ܢܘܪܘ ܠܬܝܐ

ܡܛܒܥܬܐ ܕܡܠ ܦܘܠܘ - ܚܠܒ

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 (Seblotho); neste 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 cátedras,
13 súplicas, e
2 tronos sublimes;

os unos e diálogos, e, os cantos gregos são para coral; e as exaltações, cátedras, súplicas e tronos 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 Mesopotamia - para o Oriente até a Pérsia, India 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 cátedras 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 Sowmy

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 284 early Assyrian Ecclesiastical Hymns in groups of eight or more tunes for each verse of the group. They were composed by early Assyrians compositors 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	ܦܪ̈ܕܐ ܘܡܕܪ̈ܫܐ
(II) -	19 Cnu-ne Yaw-no-ye	= Greek canticles	ܩܢܘ̈ܢܐ ܝܘܢ̈ܝܐ
(III) -	27 Mawr-be	= Exaltations	ܡܘܪ̈ܒܐ
(IV) -	9 Gni-ze	= Invisibles	ܓܢܝ̈ܙܐ
(V) -	13 Yakhsh-fo-tho	= Supplications	ܬܟܫܦ̈ܬܐ
(VI) -	2 Maut-be	= Sublime Thrones	ܡܘܬ̈ܒܐ

The 19 Greek music songs presented here, are still sung in Assyrian Chur - ches. They are part of about seventy hymns which were neglected and forgoten, 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 centu- ry A.D.; they were of Byzantine music and mostly sung by the Malkite and Maro - nite 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 fa - ther 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. Agos tin in the West. During the last ten years of his life, he also beca- me 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 distribuited all his riches and possessions amongst the poors, churches, monastries and convents. He composed many Gni-ze and Takhsh-fo-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 -DMEIAFARKIN, 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 - abreviation of their name from Assyrian into Syrian, which was already abreviated and in use, since their second empire, when most of the western region, extending from the Tigris river to the Eastern shores of the Mediterranean 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 Ba - bylonian; whilst there is a nation called ASSYRIAN in north Mesopotamia, ... which is the ancient and the actual stateless ASSYRIA, divided among four Isla mic nations - Iran, Turkey, Irak, and Syria. Due to the destruction of Babylon and all the cities in Southern Mesopotamia; Christianity did not achieve suc - cess 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 succeded 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, florished 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 writ- ten 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 moder musi- cal 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 Christianism, derived from Assyrianism or Syria- nism, and not from Judaism as eroneously 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 re- ligion, 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 Gali- lians, brought up within the Assyrian or Syrian religious cultural sphere, which was then dominating, most of western Asia. This general religious cultural si tuation of the Assyrians had paved the way to rapid convertion of the Assyrio- Aramaic speaking peoples into Christianism, which is also known by the name of Syrianism (ASSURYOYUTHO or SURYOYUTHO). ܐܬܘܪܝܐ ܘܣܘܪܝܝܐ' ܡܢ ܐܬܘܪܝܘܬܐ ܘܣܘܪܝܝܘܬܐ

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 Pra- yer Books, Liturgies, Breviaries and Mass-service books; all full of hymns, - sung by priests, answered by deacons'choires and participated by attending audi ance, during the Mass-service, which we hope to extract and have them reserved within modern musical notes, for transmition to future generations.

From this continuous Assyrian musical progress, which was passed by Assy rian 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 civilisied 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 martyared 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 atractive voices, and well acquainted with the hereditary art of - Assyrian music and hymns, to be able to atract attention of church audiances, 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 attendents, 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 ramnants 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 Nabucadnazar's Babylon was changed into a ruble mound of destruction. With it were also destroyed all signs of Babylonian Civilization including music. Its florishing cities were totally ruined by continuous wars and raids of the invading barbarian hords, 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 SHALMANASR 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 barberian hords which came from all directions; who -

could not efface the immense wealth of Assyrian music culture and destroy their ecclesiastical hymhs, 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 scatered 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 audiance. 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-80 = 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 atracting 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.

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ܒܪܨܘܡܐ ܕܝܘܣܦ ܐܝܘܒ
ܡܫܡܫܢܐ ܕܥܕܬܐ ܣܘܪܝܝܬܐ
ܕܚܠܒ
☎ 441642

الخورفسقفوس
برصوم يوسف ايوب
كاهن كنيسة مار افرام للسريان الارثوذكس
حلب - سوريا
☎ ٤٤١٦٤٢

ܠܐܚܝ̈ ܡܠܦܢܐ ܐܒܪܗܡ ܓܒܪܐܝܠ ܢܘܪܐ ܡܝܩܪܐ

ܫܠܡܐ ܘܚܘܒܐ ܘܒܘܪܟܬܐ ܒܡܪܢ ܝܫܘܥ ܘܡܢ ܐܡܪ ܐܢܐ:

ܟܕ ܩܪܝܬܗ ܡܢ ܗܢܐ «ܕܡܪܕܘܬܐ ܕܣܘܪܝܝܐ» ܗܘ ܕܠܐ ܐܬܪܝܐ ܥܒܝܕ ܒܝܕ ܠܢܦܫܬܗ ܪܘܚܢܐ ܘܡܫܬܡܫܢ ܡܬܟܬܒ ܘܡܬܩܪܐ.

ܐ: ܠܝܘܬܪܐ ܪܒܐ ܕܡܫܬܡܫܝܢ ܠܟܠ ܚܕ ܡܣܘܪܝܐ !!

ܒ: ܠܫܘܠܡܐ ܕܟܠ ܥܡܡܝܢ ܕܐܘܪܚܐ ܒܗ ܢܛܪܬ ܘܢܗܪܬ !!

ܓ: ܠܝܠܕܐ ܚܕܬܐ ܠܡܠܦܘ ܣܘܪܝܝܐ ܕܡܢ ܕܡܠܝܘ ܟܠ ܘܫܢܬܐ ܡܦܢܝܢ ܠܗ ܘܡܠܝܢ ܠܗ !!

ܕ: ܠܣܘܪܝܝܐ ܕܠܐ ܡܕܪܫܝܢ ܠܠܫܢܐ ܕܥܡܗܘܢ ܘܡܬܠܚܡܝܢ ܒܫܘܠܡܐ ܢܘܟܪܝܬܐ ܘܪܘܚܢܝܬܐ ܕܟܠ ܡܫܪܝܐ ܘܡܬܦܢܝܢ ܕܠܥܠܡܐ ؟ ܘܡܫܪܝܢ ܕܢܬܪܬܐ ܐܬܪܗ ܗܢܘܢ ܘܕܪܫܐ ܐܝܟ ؟ .

ܗ: ܠܡܘܟܪܐ ܕ «ܡܫܬܡܫܢܐ» ܕܪܒܐ ܚܝܠܗ ܠܥܡܐ ܘܠܟܠܢܫ» ܐܝܟܢܐ ܕܢܗܘܐ ܡܫܬܡܫܢ. ܡܠܦ ܕܡܢ ܘܠܐ ܠܡ ܕܡܚܒܝܢ ܠܢܫܗ ܣܘܪܝܝܬܐ ܕܡܫܬܡܫܝܢ؟

ܡܢܐ ܠܡܠܦ ܦܘܠ ܗܢܐ ܗܘ ܟܬܒܐ ܦܫܝܩܐ . ܘܐܬܡܫܚ ܒܡܠܝܐ ܕܡܬܡܠܝܢ ܘܐܝܟ ܡܬܘܬܐ ܕܡܪܕܘܬܐ ܘܡܫܬܡܫܢ ܕܡܫܬܡܫܢܘܬܐ ܕܐܪܥܐ ܕܒܝܬ ܢܗܪܝܢ، ܘܡܫܠܡ ܕܟܠ ܚܕ ܡܢ ܡܫܬܡܫܢܘܬܐ . ܘܗܢܐ ܡܢ ܚܕ ܡܘܫܪܐ ܕܠܟܘܢ ܘܬܘܕܝܬܐ، ܕܒܬܪܗ ܒܢܝܢܐ ܕܠܟܘܢ ܢܦܫܬܐ ܐܝܟ ܕܠܐ ܬܗܘܘܢ ܐܦܢܝ ܘܬܒܥܝܢ . ܘܒܢܝܢܐ ܣܘܪܝܝܬܐ ܒܡܫܘܚ ܘܡܬܚܘܐ . ܦܘܫܘ ܘܦܨܘܚܘ ܘܚܒܝܒܐ ܘܐܝܟܢ،

ܐܠܗܐ ܕܢܬܒܪܟ ܗܢܐ ܠܥܘܕܪܐ، ܘܢܩܒܠ ܒܝܢ ܐܢܫܐ ܒܟܢܫܐ ܠܐܘܡܬܐ

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ܒܪܨܘܡܐ ܕܒܝܬ ܐܝܘܒ
ܡܟܗܢܐ ܕܥܕܬܐ ܣܘܪܝܝܬܐ
ܕܚܠܒ
☎ 441642

الخورفسقفوس
برصوم يوسف ايوب
كاهن كنيسة مار افرام السريان الارثوذكس
حلب - سورية
☎ ٤٤١٦٤٣

ܦܘܫܩܐ ܕܗܢܐ ܟܬܒܐ ܘܟܬܝܒܬܗ. ܘܒܬܪܟܢ ܐܝܟ ܕܫܠܡܘ ܒܐܪܥܐ
ܕܡܕܢܚܐ ܕܦܘܫܩܢ. ܘܗܢܐ ܦܘܫܩܐ ܡܫܠܡܐ ܐܝܟ ܐܒܘܗܐ ܘܐܚܐ
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ܚܕܬܐ ܘܦܫܝܛܐ ܠܟܠ ܕܩܪܐ ܘܒܥܐ ܠܡܠܦ ܘܠܡܬܕܪܫܘ ܐܝܟ ܡܐ
ܕܡܢܗ ܗܘ ܠܐ ܢܥܘܠ ܠܟܝܢܐ ܐܘ ܠܠܐ ܐܟܚܕܐ !!.
ܒܬܪܟܢ ܠܟܘܠܟܘܢ ܡܫܒܚܐ ܕܐܦ ܢܦܩܬܐ ܕܗܕܐ ܟܬܒܐ
ܒܡܘܗܒܬ ܐܠܗܐ ܕܢܬܠ ܠܟܘܢ ܚܝܠܐ ܠܟܘܢ ܠܫܘܡܠܝ ܦܘܠܚܢܟܘܢ
ܗܢܐ ܕܫܪܝܐ ܘܗܘܐ ܡܫܡܠܝܐ.
ܗܟܢ ܐܦ ܐܚܪܢܐ ܡܫܬܒܚܝܢ ܠܟܘܢ ܘܠܡܠܦܢܘܬܟܘܢ ܘܠܟܠ
ܕܦܠܚܝܢ ܥܡܟܘܢ ܒܦܘܠܚܢܐ ܗܢܐ ܡܫܒܚܐ.
ܘܫܠܡ ܗܘܐ ܥܡܟܘܢ.

ܫܪܝܪܐܝܬ
ܟܘܪ ܒܪܨܘܡܐ ܕܒܝܬ ܐܝܘܒ

ܚܠܒ: 20 - 11 - 1989

HORİBİSKOPOS CEBRAİL AYDIN

[illegible]

STOCKHOLM-SWEDEN

tel: 0853-75494

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ܝܕܝܥ ܠܝ ܡܠܦܢܐ ܐܒܪܗܡ ܢܘܪܘ ܕܗܘ ܗܘܐ ܡܕܝܢܬܐ ܕ"ܡܫܠܡܢܘܬܐ"
ܡܢ ܐܝܟ ܒܫܢܝ ܐܝܟ ܒܫܢܐ ܡܕܝܢܬܐ ܕܗܘܐ ܡܢܘܬܐ ܕܐܝܟ ܗܘ ܕܗܘܐ
ܕ"ܡܫܠܡܢܘܬܐ" ܐܝܟ ܟܠ ܕܐܝܬ ܠܗ ܡܛܠ ܡܫܘܚܬܐ. ܡܢ ܩܕܡ ܗܘ ܗܘܐ
ܕܫܢܐ ܕܡܪܕܘܬܐ ܕܡܫܘܚܬܐ ܕܡܠܦܢܘܬܐ. ܡܢ ܗܘ ܕܡܢ ܩܕܡ ܡܫܠܡ ܐܝܟ
ܠܡܫܠܡܘ ܕܡܠܦܢܐ ܐܒܪܗܡ ܒܡܫܠܡܘܬܗ ܕܗܘ ܕܗܘܐ ܫܢܐ ܕ"ܡܫܠܡܢܘܬܐ"
ܕܐܬܐ ܗܘ ܘܫܡܥܗ ܕܐܝܬܘܗܝ ܢܗܘܐ ܒܫܢܐ ܕܡܠܦܢ ܠܡܫܠܡܘ
ܡܠܦܢܐ ܘܡܠܦܢܐ ܕܐܝܟ ܡܫܘܚܬܐ ܐܝܟ ܗܘ ܕܗܘܐ ܠܗܘܢ ܘܡܫܠܡܢܐ ܕܢܗܘܐ
ܘܢܗܘܐ ܠܐ ܡܫܘܚܬܐ ܘܢܠܐ ܐܝܟ ܡܫܠܡ ܠܡܫܠܡܢܐ.
ܒܗ ܐܝܬ ܡܫܠܐ ܠܗ ܠܡܠܦܢܐ ܐܒܪܗܡ ܢܘܪܘ ܕܒܫܢܐ ܘܡܫܠܡ ܐܝܟ
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ܘܒܡܫܠܡܢܘܬܐ ܒܡܫܠܡܢܘܬܐ ܕܗܘܐ ܘܐܝܬܘܗܝ ܘܡܫܘܚܬܐ ܕܡܫܠܡܢܐ ܒܫܢܝ ܡܫܠܐ
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ܐܒܪܗܡ ܒܪܐܝܠܐ ܝܘܣܦ

ܡܩܒܠܢܘ
ܦܢܐ ܦܘܠܘܣ. ܒܪܐܝܠܐ
6-11-1989 ܕܡܪܢ.

ܕܚܠܐ ܘܐܡܪܐ ܘܦܘܪܫ ܣܘܟܠܐ.

ܠܣܦܪܐ ܡܩܒܠܐ ܒܣܒܪܐ
ܠܟܬܒܐ ܚܠܝܐ ܡܠܝܐ
ܠܡܟܬܒܢܘܬܐ ܘܠܟܢܫܐ ܢܘܗܪܐ
ܠܡܟܬܒܢܘܬܐ ܒܢܘܗܪܐ ܡܫܝܚܝܐ

ܠܡܪ ܐܦܪܝܡ ܒܪܨܠܝܒܐ ܪܘܡܝܐ

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ܒܐܬܪܐ ܠܝܫܘܥ ܡܫܝܚܐ
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ܠܡܫܝܚܝܘܬܐ ... ܠܡܫܝܚܝܐ
ܢܣܒܘܢ
ܠܡܫܠܡܢܘܬܐ ܘܡܫܟܚܢܘܬܐ ..

ܘܠܐ
ܠܣܦܪܐ ܘܠܟܬܒܐ ܘܠܟܬܒܘܬܐ

ܘܒܐܝܕ ܡܫܡܫܢܘܬܐ

ܡܫܡܫܢܐ

ܐܦܪܝܡ ܒܪܐ

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ܐܦܪܝܡ

اهداءٌ تاريخي

يسرّني جداً ان اقدّم هذا العدد الحادي عشر من كتاب تاريخ الثقافة السريانية (عن فن التطور الموسيقي والحان الكنيسة السريانية) لصديقي المخلص السيد الياس عيسى الخوري حنا (قاشو) زيتون، لذكرى صداقتنا مدة تزيد عن الخمسين سنة مضت في القدس وفي البرازيل، ولذكرى والديه واجداده المرحومين، ولغيرته الفائقة وحبّه لكنيسته السريانية والحانها الشجيه القديمة العهد.

والسيد الياس، هو حفيد عائلة سريانية قديمة تُعرف باسم آل زيتون، التي قدّمت اكثر من سبعة كهنة لخدمة الكنيسة والملّة السريانية في بلدة مِدْيَو، ومدن طور عابدين (في تركيا)، وبيتلحم واورشليم (في فلسطين). وجدّه الخوري حنا هو آخر الكهنة المتسلسلين من هذه العائلة الكريمة الذي خدم الكهنوت بامانة واخلاص لربّه وامّته، في بلدته مديو واورشليم وبيتلحم، مدة ثمان وعشرين سنة منذ سنة ١٩٠٧ الى سنة ١٩٢٥م. ثم رحل الى جوار ربّه عن عمر ثمان وستين سنة قضاها في شيخوخة صالحة. ودفن في كنيسة مار افرام في بيتلحم. وقد كان المرحوم يحسن اللغة العربية والسريانية جيداً. وكان له المام خاص بالالحان الكنسية، إذ كان له صوت كنسي شجيّ وحنون. وكان كاهناً وديعاً حليماً، ووقوراً، ودمث الاخلاق، ومحباً للجميع، ومثالاً صالحاً للكهنة وعامة الشعب. ومما يجدر بالذكر، ان جاء اسمه في المجلة البطريركية عدد ١٢ صفحة ٦ و ٧ و ٨ لشهر آذار سنة ١٩٨٢، فيها يدلي ببعض المعلومات والحوادث التاريخية الكنسية والطائفية، للمثلث الرحمات البطريرك افرام الثاني.

والخوري حنا كان ابن الخوري زيتون الثاني، ابن الخوري ميخائيل، ابن الخوري زيتون الاول، ابن الخوري حنا، ابن الخوري كيرياكُس ابن الخوري ميخائيل. وكلّهم خدموا الكهنوت، الواحد تلو الآخر، في كنائس طورعابدين وفلسطين، مدة تزيد عن المائتين سنة، منذ عام ١٧٠٠م وحتى عام ١٩٢٥م التي فيها توفي المرحوم الخوري حنا خاتم سلسلة كهنة آل زيتون الكريمة.

وعدى عن خدمتهم الكهنوتية فان كهنة بيت زيتون كانوا جبابرة شديدي الاهتمام بامور المؤمنين واموالهم، وإنقاذهم من مهالك ومطامع الغزاة واللصوص، الذين كانوا من وقت الى آخر، ينهبون غلات بلدتهم، ويسطون على رعاياهم، ويغزون اموالهم وحلالهم مما يضطرّ كهنة آل زيتون ان يلحقوا الغزاة مباشرة، ويستردوا منهم الغزوة، ويعيدوها الى اصحابها.

ومما يُقال في هذا الصدد، ان حدث مرة بينما كان الخوري زيتون والد المرحوم خوري حنا يقوم بخدمة القداس في كنيسة بلدته مدّو امام المؤمنين، بلغه ان شرذمة من الغزاة الاكراد، إبتزّوا وسلبوا اغنام البلدة. وحالما انتهى الخوري زيتون من خدمة القداس، تسلّح وركب فرسه، وذهب مسرعاً مع رجال بلدته، ولحق الغزاة الاكراد، وارغمهم بارجاع الغزوة الى اصحابها دون نزاع او سفك دماء، نظراً لمركزه الموقور والمحترم حتى من قبل الاكراد. ومثل عمله هذا كان يحدث دائماً في طور عابدين، إذ كان مطلوباً من الكهنة ان يهتموا دائماً بامور ابناء الطائفة ويردعوا عنهم ظلم الاشرار والطغاة، ذلك لان لكهنة السريان ان يتولّوا ويترأسوا امور الشعب روحياً وزمنياً، كما كان كهنة السريان القدماء في آثور وبابل في ازمنة ما قبل النصرانية، لانهم كانوا كهنة ملوكيين، مثل ملكي صادق ملك شاليم الذي عاش قبل اربعة آلاف سنه، وكان يقدّم خبزاً وخمراً لله العلي. وحتى الآن نرى ان الكهنوت والملكوت عند السريان هما شبه ينبوع تنضح منهما الانظمة والنواميس الارضية والسماوية.

وارغب الآن ان يكون اهدائي هذا للسيد الياس عيسى الخوري (ثاشو) رمزاً دائماً لصداقتنا المخلصة والثابتة، متمنياً ان يهنأ بحياة سعيدة وهنيئة.

المؤلف

ابراهيم كبرائيل صومي

سالت بادلو في ١٧ آب سنة ١٩٩٠م.

ܕܘܟܪܢܐ ܕܡܥܒܕܢܐ

ܚܕܐ ܐܬܘܬܐ، ܡܢܗܘܢ ܐܝܬ ܗܘܐ ܥܠܬܐ ܡܫܚܠܦܬܐ ܕܟܬܒܐ ܕܡܪܕܘܬܐ ܣܘܪܝܝܬܐ
ܕܠܐ ܐܬܝܠܕܬ ܕܡܬܩܪܝܢ ܘܩܛܠ ܒܐܬܪܐ ܕܣܘܪܝܝܐ، ܠܡܫܡܫܢܘܬܐ ܐܦܝܣܩܘܦܝܬܐ، ܕܒܝܬ
ܐܠܗܐ ܕܒܡܠܟ ܡܦܩܬ ܚܕܐ ܕܡܬܩܪܝܢ، ܠܡܗܘܐ ܡܬܪܓܡܢܐ ܕܝܘܠܦܢܐ ܕܟܢܘܫܬܐ
ܕܚܕܐ ܡܢ ܡܠܦܢܐ ܡܫܡܫܢܐ، ܕܦܘܪܫܢܐ ܘܗܘ ܒܟܢܘܫܬܐ ܕܠܐ ܡܬܝܕܥܐ ܘܥܠܝܗ
ܕܐܬܪܐ، ܘܡܬܩܪܐ ܠܫܠܡܐ ܘܥܡܗ ܕܝܘܢܐ ܒܐܬܪܘܬܐ، ܐܦ ܠܗ ܘܠܡܫܪܝܘ ܠܡܣܒ
ܐܝܟܢܐ ܘܡܫܡܫܢܘܗܝ ܡܠܦܢܐ ܕܥܠ ܐܝܟܢ، ܘܠܐ ܕܝܠܗ ܐܝܟ ܠܡܠܦܢܘܬܐ
ܡܬܪܓܡܢܐ ܕܡܫܡܫܢܐ ܐܪܘܝܐ ܡܫܡܫܢܐ ܕܥܠ ܐܝܟܢ، ܐܠܐ ܕܡܢܗ ܘܡܫܠܡ ܒܫܢܬܐ،
ܡܛܠ ܚܕ ܕܥܠ ܚܕ، ܕܗܘܝܐ ܒܫܢܬܐ ܕܣܘܪܝܝܐ، ܘܡܢܗܘܢ ܕܡܩܪܒܢ ܒܫܢܝܢ،
ܘܒܫܢܬܐ ܕܐܬܪܘܬܐ ܕܡܢܝܢܐ ܕܐܬܪܘܬܐ ܘܕܥܠ ܐܝܟܢ. ܘܗܘܐ ܕܝܢ ܐܝܬܝܗ ܕܗܘ ܡܫܡܫܢܐ،
ܗܘ ܗܘܐ ܡܠܝܐ ܡܫܡܫܢܐ ܡܫܡܫܐ ܕܥܠ ܐܝܟܢ - ܐܒܘܗܝ ܕܡܠܐ ܘܡܫܡܫܢܐ ܕܐܠܗܐ
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ܕܡܢ ܡܫܡܫܢܐ ܕܐܬܪܘܬܐ، ܡܫܡܫ ܠܐ ܐܝܟܢܐ، ܕܒܗ ܡܫܡܫܢܐ ܠܡܫܡܫܢܐ ܕܗܘ ܐܝܟܢ،
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ܘܡܫܡܫܢ ܠ[illegible]ܗܘܢ ܕܡܫܡܫܢܐ، ܕܐܬܪܐ ܘܡܫܡܫܢܐ، ܡܫܡܫܢܐ ܠܗ ܕܥܠ ܐܝܟܢ ܐܝܟܢܐ
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ܐܒܘܗܝ ܕܡܫܒܚܐ ܡܢ ܚܕ ܡܢܗܘܢ ܗܘܐ. ܘܟܬܒܘ ܒܗ ܟܠܗ ܕܡܢ ܡܢܬܐ ܕܡܫܚܠܦ ܗܘܐ.
ܐܝܟ ܡܢ ܠܗ ܕܠܐ ܐܝܬܝܢ ܕܡܢ ܟܬܒܐ ܥܒܪܝܐ. ܘܒܬܪ ܟܢ ܟܬܒܐ ܠܥܒܪܝܐ ܘܡܢ ܕܐܚܪܝܢ.
ܘܡܫܚܠܦܐ ܕܐܝܬ ܠܗ ܡܫܡܫܢܐ ܒܣܘܪܝܝܐ ܕܝܢ ܡܫܒܚܐ. ܐܦܪܝܡ ܡܫܒܚܐ ܐܝܟ ܘܥܒܕܘ ܗܠܝܢ ܡܢܝܢ
ܡܫܡܫܢܘ. ܘܐܦ ܠܐ ܠܟܬܒܐ ܘܡܫܡܫܢܘܬܐ ܒܪ ܟܬܒܐ ܥܒܪܝܐ. ܘܡܢܗܘܢ ܐܝܬܝܢ ܕܡܢ
ܟܬܒܐ ܠܡܫܒܚܐ ܕܡܢܝܢܐ. ܘܡܛܠ ܟܬܒܐ. ܘܐܦ ܐܢܘܢ ܠܟܠܗ. ܘܡܫܒܚ ܗܘܐ
ܠܗܘܢ ܟܬܒܐ ܕܠܝܘܐܝܐ ܐܝܟ ܟܬܒܐ ܕܗܘܢ ܐܚܪܢܐ ܕܟܠܗܘܢ ܡܢ ܟܬܒܐ ܗܘܐ ܡܢ ܡܢܝܢܐ ܦܘܪܫܐ
ܕܦܘܪܫܢܐ ܕܝܢ ܟܪܝܡ ܡܠܝܢܗܘܢ ܘܡܫܒܚܝܢ ܘܡܫܒܚܝܢ. ܐܝܟ ܕܟܬܒܐ ܘܡܫܘܚܬܐ.
ܕܐ ܟܪܝܡ ܡܫܘܚܬܐ ܠܡܠܟܐ ܕܡܢܝܢ ܐܝܟ. ܘܡܢܗܘܢ ܗܘܘ ܒܟ ܡܠܟܐ ܕܐܬܪ ܕܡܫܝܚܐ
ܘܐܝܟ ܡܫܒܚܝܢ ܘܡܫܡܫܢܝܢ ܒܟ ܟܬܒܐ. ܐܝܟ ܡܠܟܐ ܘܡܫܡܫܢܐ ܒܟܬܒܐ. ܐܦܪܝܡ ܕܡܫܒܚܢܝܢ
ܡܠܟܐ ܘܡܫܡܫܢܐ ܡܫܘܚܬܐ ܕܡܫܒܚܐ ܡܠܝܢ ܕܟܬܒܐ ܕܟܠ ܐܪܥܐ ܠܐܠܦܝܢ ܡܫܒܚܢ. ܘܟܕ ܐܝܟ
ܗܢܘܢ ܡܠܟܐ ܘܡܫܡܫܢܐ ܗܘ ܡܠܟܐ ܗܘܐ ܡܠܟܘܬܐ ܘܡܫܒܚܘܬܐ ܘܐܘܦ ܡܫܘܚܬܐ. ܐܦܠܐ ܐܝܟ
ܗܘܐ ܐܝܟ ܕܐܪܡ ܒܫܡܐ ܕܟܠܗܘܢ ܡܫܒܚܐ ܘܡܫܡܫܢܐ ܐܪܚܝܐ ܕܡܫܒܚܢܐ.
ܘܟܕ ܡܫܒܚܐ ܐܝܬ ܕܗܘ ܕܦܘܫܐ ܢܗܘܐ ܒܟܠ ܐܢܫܐ ܕܫܒܝܠܝܢ ܒܪܝܪܐ. ܒܫܠܡܐ ܐܝܬ
ܠܡܫܒܚܢ ܕܡܫܒܚ ܠܐܠܗܐ ܕܫܡܝܐ ܫܠܡܐ. ܦܠܚܐ ܦܠܚ ܘܡܫܒܚ ܡܫܒܚܐ ܡܫܝܚ ܕܟܠܗ ܐܢܫܐ.
ܘܟܠ ܐܝܬ ܠܗ ܡܢܐ ܐܪܥܐ ܕܡܫܒܚܢܐ ܦܠܚܐ. ܘܦܘܪܫܐ ܘܕܝܢ ܡܢܐ ܡܢ ܐܪܥܐ ܕܦܘܪܫܢܐ ܐܝܟ ܡܢܐ ܘܐܠܗܐ

ܡܫܘܚܬܐ
ܐܦܪܝܡ ܟܪܝܡ ܠܐ ܘܣܐ

ܚܠܒ ܐܒ 12-8-1990 ܡ

ܚܘܠܐ

ܡܢ ܟܬ̈ܒܘܗܝ ܠܗ ܠܡܫܝܚܐ ܕܗܘܐ ܪ̈ܝܫܐ ܕܡܕܝܢܬܐ ܕܡܫܘܕܥܢܐ (ܕܠܐ ܡܬܝܕܥ) ܡܠܟܝܢ ܦܫܝܛܐܝܬ ܕܠܐ ܡܫܘܚܬܐ ܕܣܘܟܠܐ ܘܡܦܫܩܢܐ ܕܟܠ ܐܘܪ̈ܚܬܐ ܘܦܘܪܫ ܦܬ̈ܓܡܝܗܘܢ: ܘܟܠ ܡܠܬܐ ܐܘܟܝܬ ܡܫܘܕܥܢܐ ܕܫܘܕܥܐ ܘܡܫܘܪܝܐ ܘܡܦܘܫܩܝܗܘܢ ܒܟܬ̈ܒܐ ܕܐܠܗ̈ܝܐ ܘܡܫܬܠܚܐ ܕܟ̈ܬܒܐ ܕܩܕܝܫ̈ܐ: ܗܘܝܘ ܕܝܢ ܘܟܘܠܗ ܐܝܬܘܗܝ ܡܢ ܫܘܕܥܐ ܕܗܘܐ ܕܡܕܝܢܬܐ ܡܫܘܕܥ ܠܦܬܓܡܐ ܐܝܟ ܡܫܘܕܥܢܐ ܘܦܬ̈ܓܡܐ ܘܟܠ ܡܫܘܕܥܢܐ ܡܫܬܠܚܐ ܘܡܢ ܕܝܢ ܡܢ ܡܠܬܐ ܟܠ ܥܒܪܐ ܘܡܫܬܠܚܐ ܘܗܘ ܕܝܢ ܡܢ ܟܬܒܐ ܘܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܘܡܫܘܕܥܐ ܘܠܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܘܡܫܬܠܚܐ ܟܠ ܡܫܘܕܥܢܐ ܕܡܫܘܕܥܐ ܕܝܢ ܠܘܬ ܡܫܘܕܥܢܐ ܡܫܝܚܐ ܐܝܟ ܕܡܬܝܕܥ ܡܢ ܟܬܒܐ ܘܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܒܟܠ ܡܫܘܕܥܢܐ ܘܟܠ ܥܠܬܐ ܘܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܘܐܘܟܝܬ ܘܡܫܘܕܥܢܐ ܠܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܘܐܡܪ ܘܡܢ ܡܫܘܕܥܢܐ ܠܡܫܘܕܥܢܐ ܗܘܘ ܐܘܟܝܬ ܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܕܐܝܬ ܐܝܟ ܡܫܘܕܥܢܐ ܐܘܟܝܬ ܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ.

ܘܡܫܘܕܥ ܗܘܐ ܕܠܗ ܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܕܐܝܬܝܗ ܐܘܪܚܐ ܘܐܫܬܟܚ ܗܘܐ ܒܟܬ̈ܒܐ ܕܐܝܬ ܗܪܟܐ ܡܫܘܕܥܢܐ ܕܡܢ ܐܝܟ ܗܘܐ ܕܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܕܡܢ ܟܬܒܐ ܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܘܐܦ ܕܡܫܘܕܥܢܐ ܘܐܠܗܐ ܐܝܟ ܟܠ ܕܡܫܘܕܥܢܐ ܠܘܬ ܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܡܢ ܕܝܢ:

(1) ܡܫܘܕܥܢܐ ܠܐܘܪܚܐ ܕܡܫܘܕܥܢܐ ܐܝܬܘܗܝ ܕܗܘܐ ܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܕܗܘܐ ܠܫܢܬ (110 ܕܡܢ)

(2) ܘܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܕܗܘܐ ܠܫܢܬ ܡܫܘܕܥܢܐ ܕܗܘܐ ܠܫܢܬ (154–222 ܕܡܢ)

(3) ܘܡܢ ܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܐܝܬܘܗܝ ܕܗܘܐ ܠܫܢܬ ܘܡܫܘܕܥܢܐ ܕܗܘܐ ܡܫܘܕܥܢܐ (258–338 ܕܡܢ). ܘܕܠܐ ܟܠ ܡܫܘܕܥܢܐ ܗܘܐ ܐܝܟ ܟܠ ܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ. ܐܠܐ ܡܢ ܕܝܢ ܘܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܕܗܘܐ ܡܫܘܕܥܢܐ ܕܡܢ: ܐܝܟ ܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܕܡܢ ܐܦܪܝܡ ܡܫܘܕܥܢܐ ܘܡܢ ܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܘܡܢ ܡܫܘܕܥܢܐ ܕܐܦܪܝܡ ܘܐܦ ܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܘܐܦܪܝܡ ܘܡܢ ܡܫܘܕܥܢܐ ܘܐܦܪܝܡ ܐܝܬܘܗܝ ܕܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܕܗܘܐ ܐܝܟ ܕܗܘܐ ܕܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܕܗܘܐ ܠܫܢܬ (708 ܕܡܢ) ܕܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܗܘܘ ܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܘܐܝܟ ܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܠܡܫܘܕܥܢܐ ܟܠ ܘܡܢ ܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܘܡܫܘܕܥܢܐ ܕܐܝܬ ܗܘܐ ܐܦ ܠܐ ܡܫܘܕܥܢܐ ܕܡܫܘܕܥܢܐ ܡܫܘܕܥܢܐ ܘܐܡܪ ܡܫܘܕܥܢܐ

ܘܡܢ̈ܐ ܕܐܬܐܪܘܬܐ ܘܠܐ ܡܫܬܡܫܝܢ.

ܘܫܡܫܐ ܐܘܦ ܘܡܫܚܬܐ ܫܘܪܐ ܕܡܢܝܢܐ ܘܪܘܡܐ܆ ܘܦܐܬܐ ܕܐܡܕܝܢܬܐ ܫܡܝܐ ܕܗܘܢ ܐܚ̈ܐ ܕܡܚܕܐ ܕܐ ܡܕܝܢܬܐ ܘܡܢ܆ ܐܠܦܐ ܫܢܝܐ ܕܡܬܐ ܘܡܫܡܫܢܘܬܐ܆ ܘܡܢ ܕܡܢܝܢ ܗܘܐ ܚܘܪܐ ܘܡܢ ܐܦܪܝܡ܆ ܘܡܢ ܝܥܩܘܒ܆ ܘܡܢ ܫܡܥܘܢ ܚܢܢ ܐܠܦ̈ܐ ܘܚܘܬܐ ܕܡܪܝܐ ܒܝܫܬܐ ܘܒܝܬܐ܆ ܘܚܘܬܐ ܘܡܫܡܫܢܐ܆ ܘܫܢ̈ܐ ܕܚܝ̈ܐ܆ ܚܕ ܐܬܐ ܘܒܝܬܐ ܘܡܫܡܫܢܘܗܝ ܕܚܘܬܐ ܘܡܕܝܢܬܐ ܕܡܫܡܫܢܐ܆ ܐܦ ܘܡܢ ܚܘܪ̈ܐ ܚܕܬܐ ܡܢ ܫܢ̈ܐ ܘܡܫܡܫ̈ܐ ܕܫܘܪܐ ܕܐܬܪܐ܆ ܘܡܢܗܘܢ ܡܠܟܐ ܗܘܐ܆ ܘܠܟܠ ܘܠܡܫܡܫܐ܆ ܪ̈ܘܚܐ ܘܟܠ ܫܢ̈ܐ ܘܡܢ ܫܠܡܘܢ ܗܘܐ ܠܬܪܐ ܘܥܡ ܫܢ̈ܐ ܚܫܚܬܐ ܘܫܚܡܘܢ ܐ̈ܘܪܐ ܘܡܕܝܢܬܐ ܘܡܫܡܫܢܘܬܐ܆ ܒܝܬ ܐܠܗܐ ܫܡܥܘܢ ܫܘܪܐ ܕܫܘܪܝܝܐ܆ ܫܘܪܐ ܕܫܡܝܐ ܘܐܬܪܐ܆ ܘܗܘܐ ܐܝܟ ܢܝܫܐ ܡܫܡܫܢܐ ܘܟܠ ܡܠ̈ܟܐ ܕܐ̈ܢܫܐ ܘܡܫܝܚܐ܆ ܘܡܢ ܡܢܗܘܢ ܗܘܐ ܠܐܠܗܐ ܐܠܗܐ ܐܢܐ ܘܐܪܥܐ ܘܫܡܝܐ.

ܘܐܬܩܪܝ ܗܘܐ ܟܠ ܕܐܝܬ ܡܫܠܡܐ܆ ܐܝܟ ܘܡܫܠܡ ܠܟܠ̈ܗܘܢ ܐܬܪ̈ܘܬܐ ܕܡܕܝܢܬܐ ܫܘܪܝܝܐ܆ ܥܡ ܫܘܪܐ ܕܫܘܪܝܐ ܘܡܫܝܚ̈ܐ ܐܝܟ ܡܢ ܠܥܠ ܐܬܩܪܝ ܘܫܘܪܝܐ ܘܡܕܝܢܬܐ܆ ܘܠܐܬܪܐ ܐܝܬܝܗܘܢ ܫܢ̈ܐ ܘܟܠ ܕܝܠܗ ܘܡܢܗ ܘܦܪܘܫܘܬܐ ܘܫܘܪܐ ܘܡܢ ܫܢ̈ܐ܆ ܐܝܟ ܕܠܗܘܢ ܡܢ ܕܡܢ ܗܘܐ ܡܕܝܢܬܐ ܡܢ ܡܕܝܢܬܐ ܘܡܫܡܫܢܘܬܐ ܘܡܫܡܫܐ܆ ܡܠܐ ܕܫܢܝܐ ܐܝܬ ܡܫܡܫܢܐ ܫܡܝܐ ܐܠܗܐ܆ ܘܡܠܟܐ ܘܡܫܝܚܐ܆ ܘܦܪܘܫ ܕܡܢܗܘܢ ܫܢܝܐ܆ ܘܡܫܡܫܢܐ ܘܡܢ ܠܐ ܡܫܡܫܢܐ ܪܘܚܐ ܘܡܫܝܚܐ܆ ܐܠܐ ܐܝܬܝܗ ܡܫܡܫܢܐ ܠܗܘܢ ܡܠܟܐ ܡܫܡܫܢܐ ܘܐܬܪܐ ܘܡܫܠܡܢܐ ܕܡܢܬܐ ܕܪܘܚ ܡܫܡܫܐ.

ܘܡܫܡܫܐ ܕܝܢ ܪܒܐ ܕܡܢ ܗܘܐ ܟܠ ܕܫܡܫܐ܆ ܘܡܫܝܚܐ ܡܫܡܫܢܐ ܕܐܚ̈ܐ ܚܢܢ ܟܠ ܘܡܫܡܫܢܘܬܐ ܐܬܚܙܝ ܗܘܐ ܫܡܥܘܢ ܥܡ ܚܘܪܐ ܫܢܝܐ܆ ܘܠܟܠ ܡܕܝܢܬܐ ܐܝܬ ܠܗ ܠܫܘܪܝܝܐ ܡܫܝܚܐ܆ ܡܢ ܫܘܪܝܐ ܘܡܢ ܡܢ܆ ܐܠܗ ܕܚܘܬܐ ܘܡܢ ܡܫܡܫܢܘܬܐ ܡܢ ܚܫܚܬܐ ܗܘܐ ܫܡܫܐ ܫܡܫܐ ܘܡܫܡܫܢܐ ܘܡܢܐ܆ ܐܝܟ ܘܡܫܡܫܢܐ ܘܡܫܡܫܢܐ ܡܠܟܐ ܐܬܪ̈ܘܬܐ ܘܡܫܝܚܐ ܕܡܢ ܫܢ̈ܐ ܘܡܫܡܫܢܐ ܘܕܘܪܐ ܡܢ ܫܢ̈ܐ܆ ܐܝܟ ܡܢ ܕܝܢ ܐܠܗ ܕܚܘܬܐ ܘܫܢܝܐ ܐܠܗܐ ܫܘܪܝܝܐ ܘܡܫܡܫܢܐ܆ ܘܡܢ ܡܢ܆ ܡܠܟܐ܆ ܡܢ ܕܝܢ ܗܘܐ ܚܘܬܐ ܘܡܫܡܫܢܐ ܘܪܘܚܐ܆ ܘܫܘܪܝܐ ܘܡܢ ܫܘܪܝܐ܆ ܘܐܦ ܐܘܦ ܘܡܫܠܡ ܠܐܬܪܐ܆ ܠܟܠ̈ܗܘܢ ܕܐܬܪܐ ܫܢ̈ܐ ܕܫܢ̈ܐ ܘܡܫܝܚܘܬܐ ܘܟܠ ܘܡܠܟܘܬܐ܆ ܘܡܢ ܘܡܢ ܗܘܐ ܚܘܪܐ ܘܫܘܪܐ ܘܡܕܝܢܬܐ ܠܐܬܪܐ ܘܫܢܝܐ ܐܬܪܘܬܐ܆ ܘܡܫܡܫܢܐ ܘܡܫܡܫܢܐ܆ ܘܦܘܪܫܢܐ ܘܡܫܡܫܢܐ ܚܘܬܐ ܘܡܢܐ܆ ܚܕ ܡܫܡܫ ܫܘܪܐ ܘܡܫܡܫܢܐ ܕܫܘܪܝܝܐ܆ ܘܡܢ ܡܫܡܫ ܫܢܝܐ ܘܡܪܝܐ ܘܡܫܡܫܢܐ ܘܫܢ̈ܐ ܘܦܘܪ̈ܐ ܘܚܘܪܐ ܘܡܫܡܫܢܘܬܗ.

ܘܡܫܡܫ ܫܘܪܐ ܪܒܐ ܡܫܡܫܢܐ܆ ܘܡܢ ܪܘܚܐ ܘܦܘܪܫܢܐ ܘܡܫܡܫܢܐ ܘܐܬܪܘܬܐ ܕܐܬܐܪܘܬܐ ܘܡܫܡܫܢܐ ܕܫܘܪܝܝܐ܆ ܥܡ ܚܘܪܐ ܟܠ ܘܫܡܫܐ ܡܫܡܫܢܐ܆ ܘܡܫܝܚܐ ܘܡܠܟܐ܆ ܘܐܦ [illegible]

ܘܡܐܢܐ ܡܘܣܝܩܝܐ ܠܥܡܐ ܣܘܪܝܝܐ، ܐܦ ܗܠܝܢ ܥܡܗܘܢ ܬܪܝܢ ܦܠܓܘܬ، ܡܢ ܥܘܡܪܗܘܢ
ܘܡܫܘܚܬܗ ܕܥܡ ܟܠ ܡܫܡܫܢܘܬܐ، ܘܐܝܬܝܗܘܢ ܐܝܟ ܗܠܝܢ:

(1) ܛܒܠ، ܘܛܦ، ܘܢܩܪܐ، ܘܕܦ، ܘܙܢܓ، ܘܨܠܨܠܐ

(2) ܘܡܙܡܪܐ ܕܡܐܢܐ ܡܘܣܝܩܝܐ ܕܐܝܟ ܟܢܪܐ، ܘܩܝܬܪܐ، ܘܪܒܒܐ، ܘܐܟܘܕ، ܘܐܡܪܘܪܐ، ܘܦܢܝܬܐ، ܘܣܢܛܘܪܐ، ܘܩܢܘܢ، ܘܙܘܪܢܐ، ܘܐܪܓܢܐ، ܘܐܬܘܪܐ، ܘܒܙܩ ܘܡܢܕܘܠܝܢ، ܘܓܝܬܪ، ܘܟܡܢܓܐ ܘܟܢܪܐ ܘܟܡܢܓܐ.

(3) ܘܡܙܡܪܐ ܕܐܘܪܓܐ ܕܐܝܟ ܐܡܪܐ، ܘܡܘܣܝܩܝܐ، ܘܡܫܡܫܢܐ، ܘܡܙܡܪܢܐ ܐܘ ܒܘܩܐ ܘܡܙܡܪܐ، ܘܐܓܘܢܐ، ܘܡܙܡܘܪܐ، ܡܫܒܚܐ، ܘܩܪܢܐ، ܘܫܝܦܘܪܐ، ܘܚܨܘܨܪܬܐ ܡܘܣܝܩܝܐ، ܘܡܟܫܦܬܐ ܘܚܛܝܬܐ.

(4) ܘܫܪܟܐ ܕܡܐܢܐ ܡܘܣܝܩܝܐ ܕܐܝܟ ܙܡܪܘܬܐ ܩܠܐ، ܘܩܠܐ ܘܐܪܐ، ܘܡܙܡܘܪ ܕܪܐ، ܘܡܘܣܝܩܐ ܩܠܐ ܕܡܙܡܘܪ ܕܟܢܪܐ، ܘܡܙܡܘܪܐ، ܘܩܝܬܪܐ، ܘܫܢܝܬܐ، ܘܪܒܝܥܐ، ܘܐܪܓܢܘܢ، ܘܦܝܦܝܪܐ، ܘܟܡܢܓܐ ܟܢܝܫܬܐ، ܘܣܘܪܓܢܐ، ܘܫܝܪܬܐ، ܘܩܢܘܢ.

ܘܡܢܐ ܕܝܠܗ ܗܘܐ ܫܡܐ ܕܢܣܒ ܕܝܠܗ ܫܒܝܢܐ ܒܥܡܐ ܕܢܟܪ ܕܡܙܡܪܬܐ ܕܣܘܪܝܝܐ ܕܡܘܣܝܩܝ، ܗܘܐ ܒܫܡܝܐ ܥܠ ܦܘܠܝ ܒܪܐܝܬܐ. ܐܝܟ ܐܘܪܚܐ ܒܠܫܢܐ ܙܡܪܐ ܕܗܠܝܢ ܐܬܪܐ، ܐܠܐ ܕܝܠܗ ܕܟܠܐ ܘܡܫܡܫܢܐ ܡܘܣܝܩܝܐ ܕܣܘܪܝܝܐ، ܘܒܥܝܢ ܐܝܟ ܕܟܠܐ ܗܘܝܢܬܐ ܘܡܫܡܫܢܐ ܘܠܚܡܐ، ܕܡܘܣܝܩܝ ܡܢܗ ܕܒܥܝܢܐ. ܐܦ ܘܡܙܡܪܬܐ ܕܒܢܝ ܦܢܛܘܪܐ (ܐܠܢܓܡ 47) ܦܪܘܫ ܠܦܘܫܩܐ ܕܡܙܡܘܪܐ ܕܠܚܡܢܐ، ܘܡܫܠܡܢܐ ܕܠܡܐ ܐܪܓܢܐ، ܐܠܐ ܐܘܡܢܘܬܐ ܕܡܘܣܝܩܝ ܒܢܫܡܐ ܕܫܘܪܝܐ ܡܙܡܪܐ. ܘܒܢܝܢ ܟܦܛܐ ܕܦܪܘܫܬܐ ܕܠܗܕܐ ܡܢܝܝܢ ܒܥܝܢܐ ܕܫܘܪܝܐ، ܕܡܠܐ ܠܥܠܡ ܫܘܪܝܐ ܐܪܡܝܐ، ܕܒܗ ܡܠܠܐ ܗܘܐ ܡܪܢ ܡܫܝܚܐ: ܐܠܐ ܕܡܢܗ ܗܘܐ ܕܡܢ ܡܠܘܫܐ ܘܡܘܣܝܩܝܐ، ܒܫܘܢܝܐ ܕܡܫܡܫܢܐ، ܘܡܢܗ ܕܝܠܗ ܒܢ ܫܘܪܝܐ ܢܩܗ ܘܦܬܓܡܐ ܒܢ ܫܘܪܝܐ ܐܪܡܝܐ ܘܟܠܗܘܢ ܫܘܪܝܐ ܐܪܡܝܐ. ܘܡܢ ܫܘܪܝܐ ܠܗܘܢ، ܘܡܢܐ ܕܡܙܡܘܪܐ ܘܕܡܐ ܕܠܐ ܫܘܪܝܐ ܕܥܠ ܦܘܠܝ، ܘܡܢܝܢܐ ܘܡܢ ܫܢܝ ܐܘܡܢ، ܘܡܠܝܠܝܢ ܠܥܠܡ ܫܘܪܝܐ ܐܪܡܝܐ ܕܡܢ ܦܘܪܫܢܐ: ܐܡܪ ܕܦܘܫܩܐ ܠܥܠܡܐ "ܕܐ ܟܘܢ ܕܫܡܠܝܐ" ܒܪܝܟܐ ܘܡܫܒܚܐ ܕܠܥܠܡ ܐܠܗܐ". ܘܐܡܪ ܠܘܬ "ܥܠܘܗܝ ܡܪܝܡ ܠܗܘܪܐ" ܘ"ܫܘܒܚܐ ܠܡܪܝܐ ܕܟܠ ܒܥܘܠܡ ܠܗܘܪܐ".

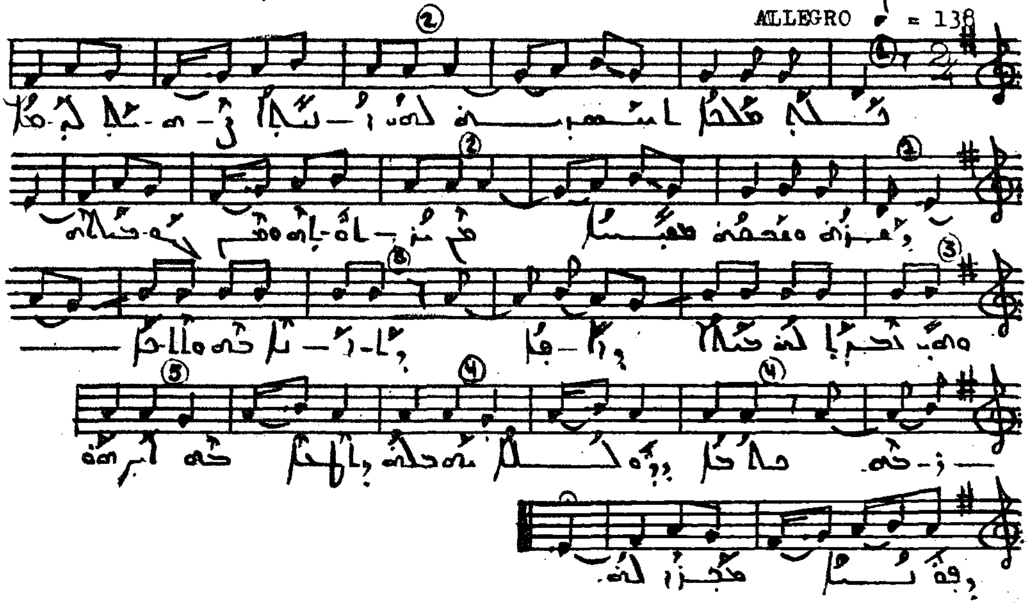
ܘܡܢܝܢ ܫܢܐ ܐܘܪܚܐ ܦܐ ܦܐ ܐܠܐ ܕܐܝܬ ܘܐܝܬ ܠܗܘܢ ܒܥܠܡܐ ܘܒܫܘܪܝܐ ܠܡܢܝܢ ܕܫܡܫܐ ܠܚܡܢܐ ܡܘܣܝܩܝܐ ܒܥܠܡܐ ܘܡܢܝܢܐ ܘܐܡܪܐ ܘܐܘܪܚܐ ܒܐܪܥܐ ܕܫܘܪܝܐ ܘܫܡܝܐ ܠܫܒܝܚܐ ܘܠܗܘܢ ܕܒܥܠ ܗܘܠܐ ܕܐܝܬ ܘܐܠܝܢ ܡܢܗܘܢ ܐܝܟ ܒܡܙܡܘܪܐ ܒܙܡܝܪ ܘܐܠܝܢ ܘܢܩܢܐ ܡܘܣܝܩܝܐ ܕܡܙܡܪܐ ܕܡܢ ܡܢܝܢ ܘܡܢ ܕܡܢ ܫܘܪܝܐ ܠܫܒܝܚܐ ܐܦ ܕܠܐ

ܕܫܢܝܬܐ ܕܡܬܝܕܥܐ ܦܫܝܛܬܐ ܡܢ ܫܪܒܐ ܠܫܘܠܡܐ. ܘܗܟܢܐ ܐܡܪܝܢܢ
ܠܫܘܬܦܘܬܐ ܕܟܠ ܕܐܝܬ ܡܫܘܕܥܢܘܬܐ ܠܝܠܦܘܬܐ ܡܫܘܕܥܢܘܬܐ ܕܣܘܟܠܐ ܘܟܝܢܐ ܘܦܘܫܩܐ ܐܝܟܢܐ
ܕܣܘܟܠܐ ܦܫܝܛܐ ܒܡܠܐ ܡܫܬܡܫܢܐ ܠܣܦܪܐ ܐܝܟ ܡܕܡ ܘܐܬܚܫܒܬ ܕܡܬܝܕܥܐ
ܘܡܬܘܠܕܐ ܒܐܝܕܝܗܘܢ ܒܠܫܢܐ ܕܟܬܒܐ ܕܥܡܐ ܕܣܘܪܝܝܐ ܘܡܢ ܐܢܫܐ ܒܐܠܦܐ
ܗܘ ܡܬܚܫܒ ܒܠܫܢܐ ܕܟܠܗܘܢ ܐܢܫܐ ܘܒܡܫܬܐܠܐ ܘܡܬܦܪܫܐ ܕܡܢ ܥܠܝܗܘܢ ܕܡܚܫܒܢ
ܠܗ ܒܡܠܐ ܘܝܕܥܬܐ ܦܪܝܫܬܐ ܘܦܘܫܩܐ ܠܚܒܪܘܗܝ ܐܝܟ ܕܡܫܬܪܐ ܡܢ ܫܘܥܬܐ ܘܡܠܬܐ
ܕܡܠܟܘܬܐ. ܘܡܢ ܕܒܝܬ ܠܡܠܬܐ ܕܡܫܘܕܥܐ ܕܢܗܘܘܢ ܕܪܘܫܡܐ ܟܠܗ ܕܠܟܬܒܐ
ܕܗܠܝܢ ܟܠܗܘܢ ܘܡܫܬܡܫܢ ܒܗܘܢ ܡܠܐ ܕܡܫܬܚܠܦܢ ܡܫܘܕܥܢܐ ܕܡܫܬܠܡܢܐ
ܕܐܝܟܢܐ ܡܫܘܕܥܐ ܕܟܬܒܐ ܠܥܠܡܐ ܕܫܘܦܪܐ ܘܡܫܘܕܥܐ.

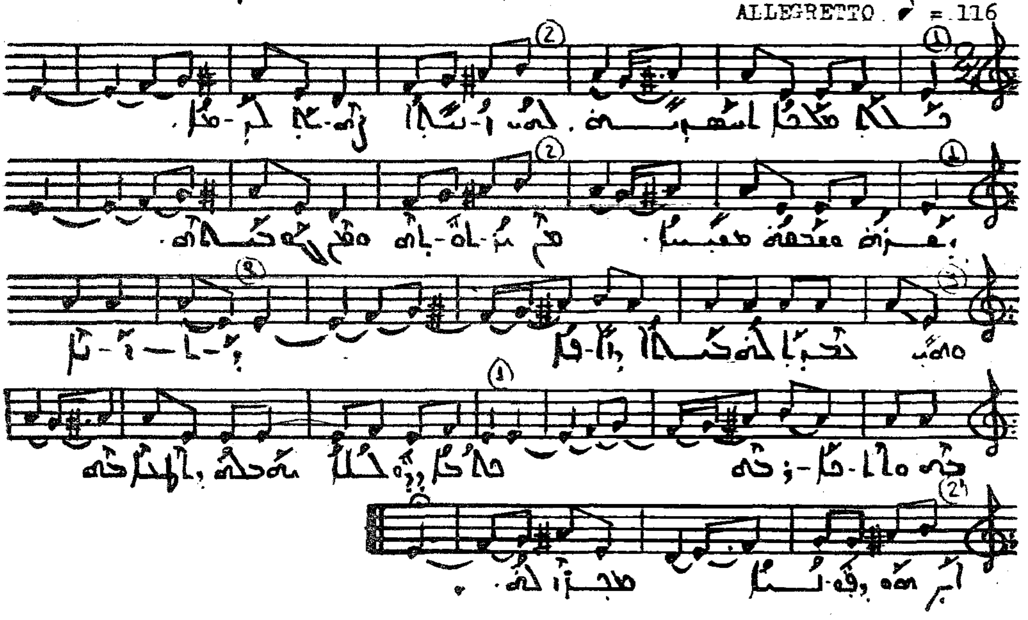
ܫܘܒܚܐ
ܐܦܪܝܡ ܒܪܣܘܡ

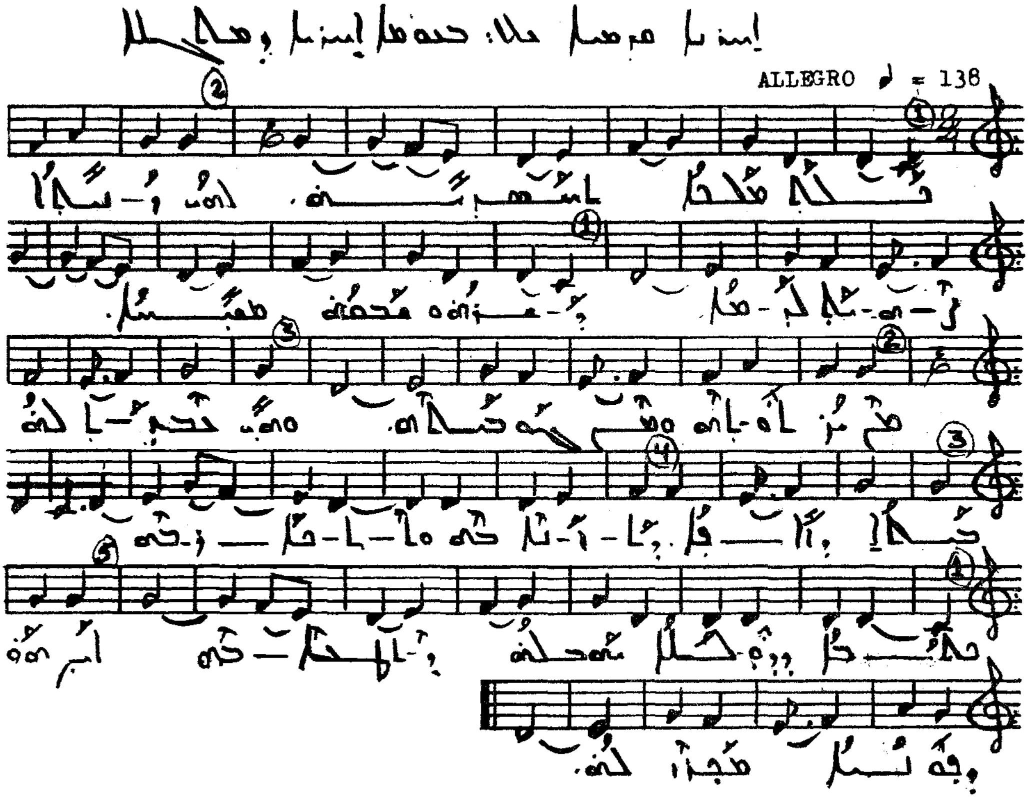
ܬܠ ܟܐܦܐ - ܒܓܕܐܕ
12 ܐܕܪ ܫܢܬ ܕܡܫܝܚܐ 1990 ܕܡܪܢ.

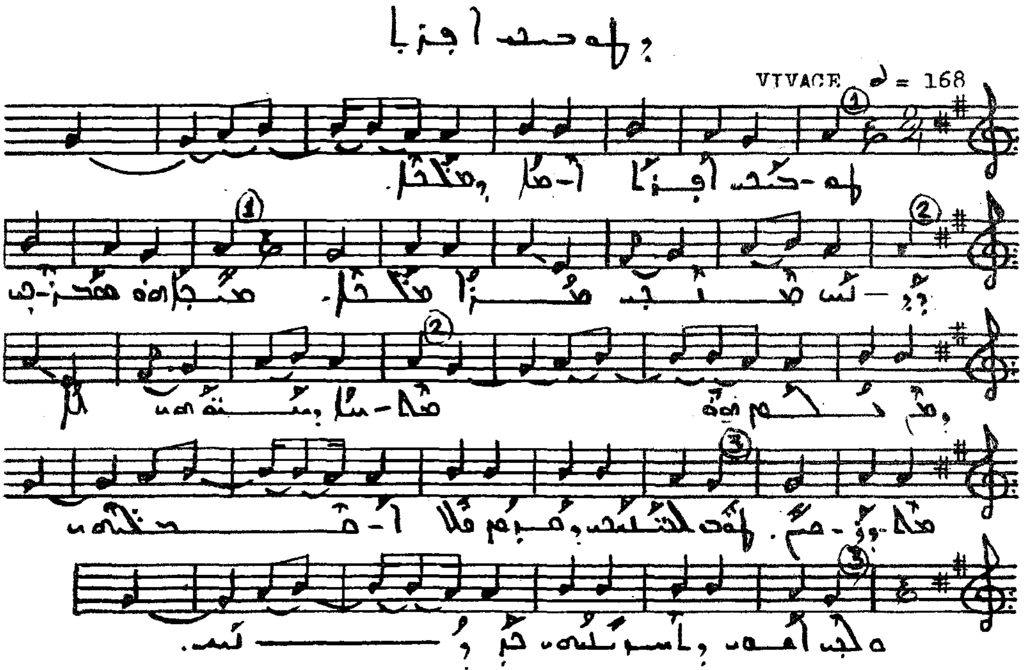
ܡܠܠ ܕܟܠܗ ܡܟܠܐ — ܩܕܡܝܐ ܕܦܙܪܐ.

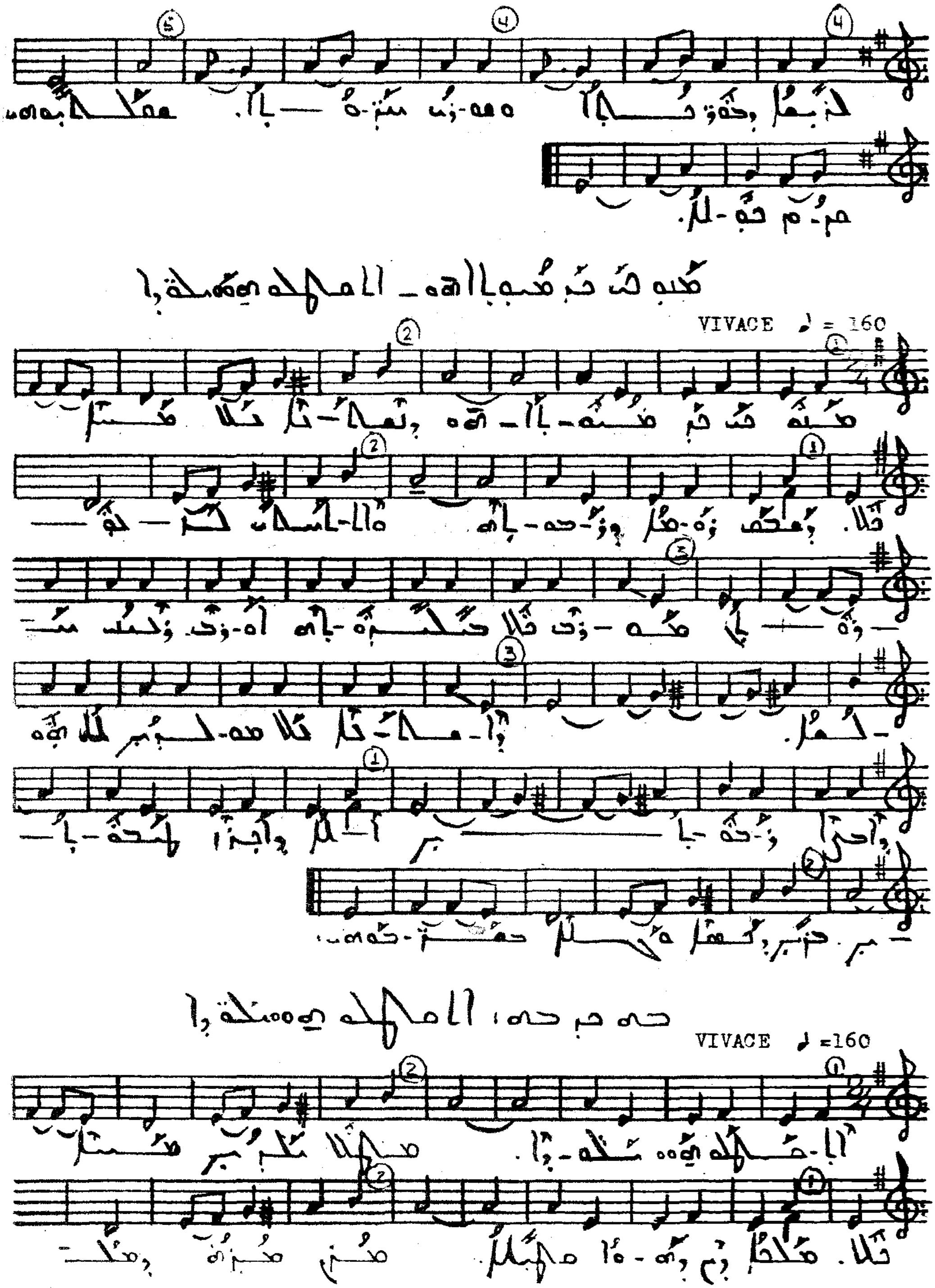


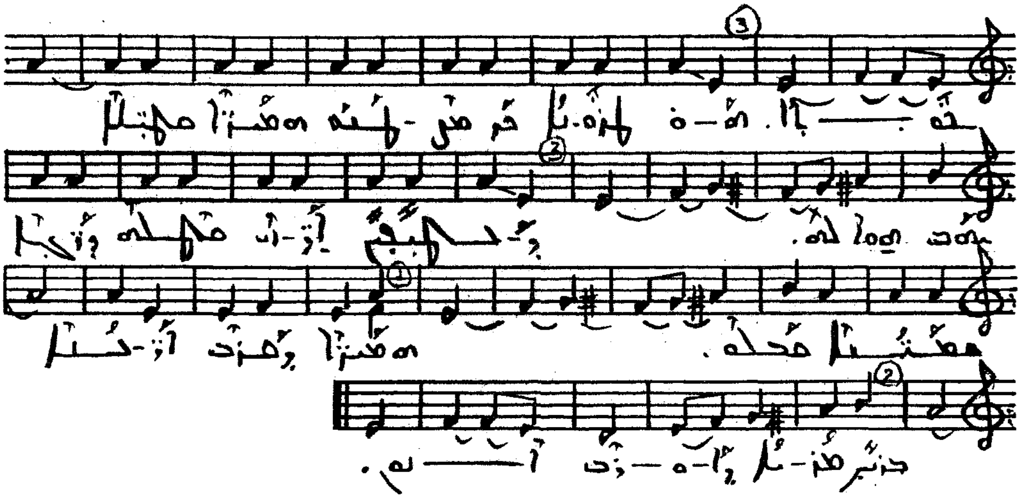
ܐܚܪܢܐ ܩܕܡܝܐ: ܥܠ ܡܢܝܢ ܚܣ ܚܝ ܥܡܘܢܘܬܐ:

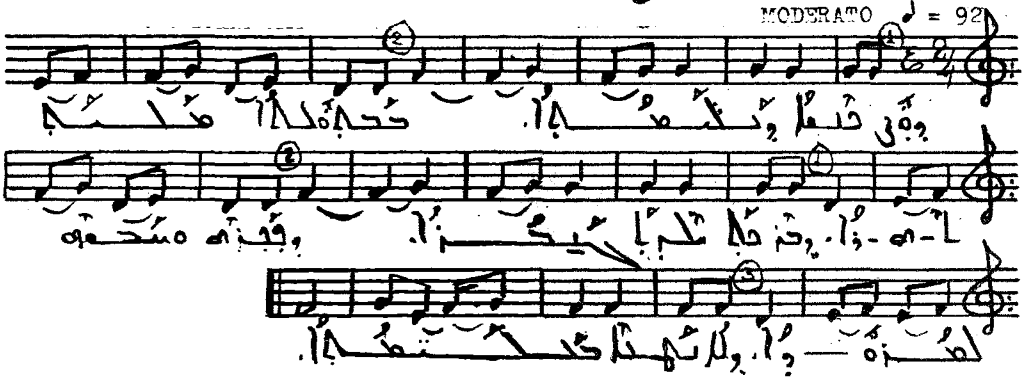


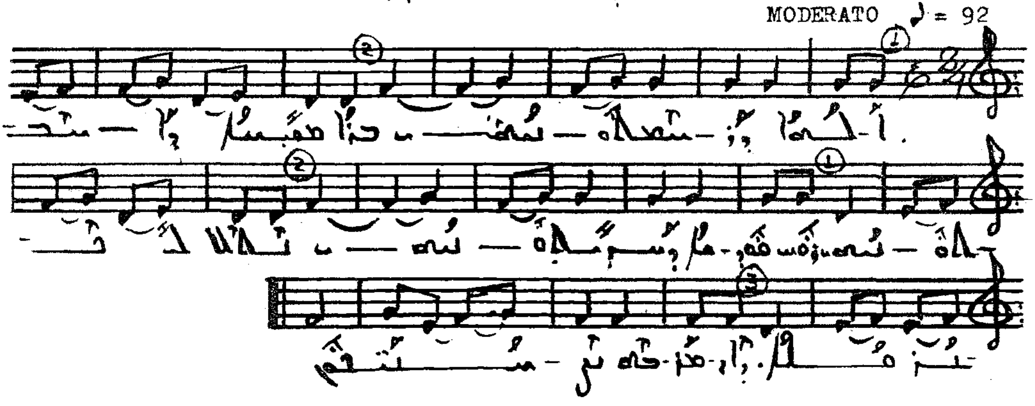

ALLEGRO ♩ = 138


VIVACE ♩ = 168

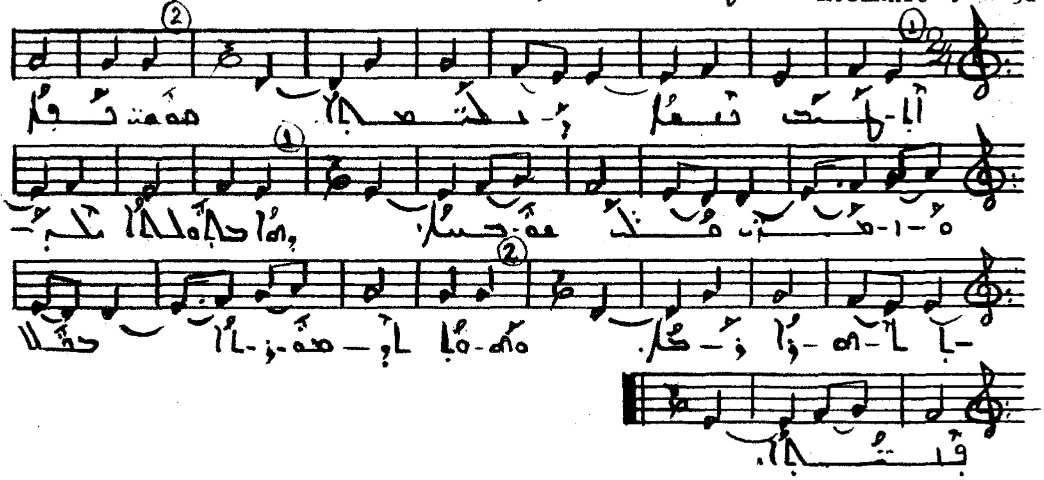

VIVACE ♩ = 160
VIVACE ♩ =160



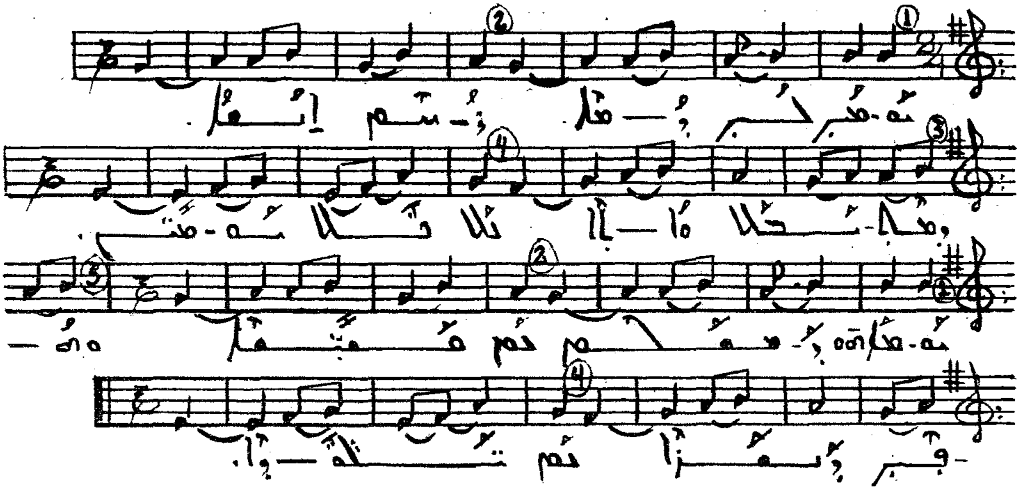

MODERATO ♩ = 92


MODERATO ♩ = 92

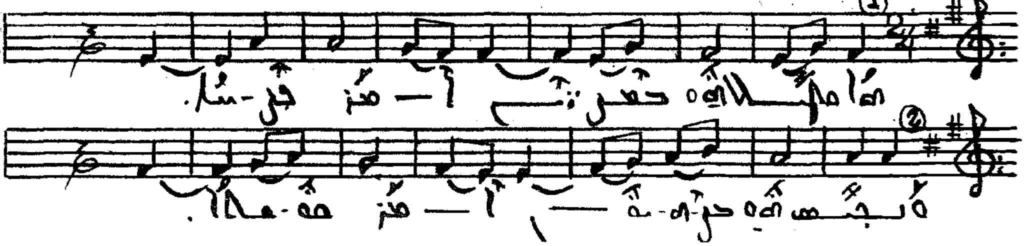
MODERATO ♩ = 92

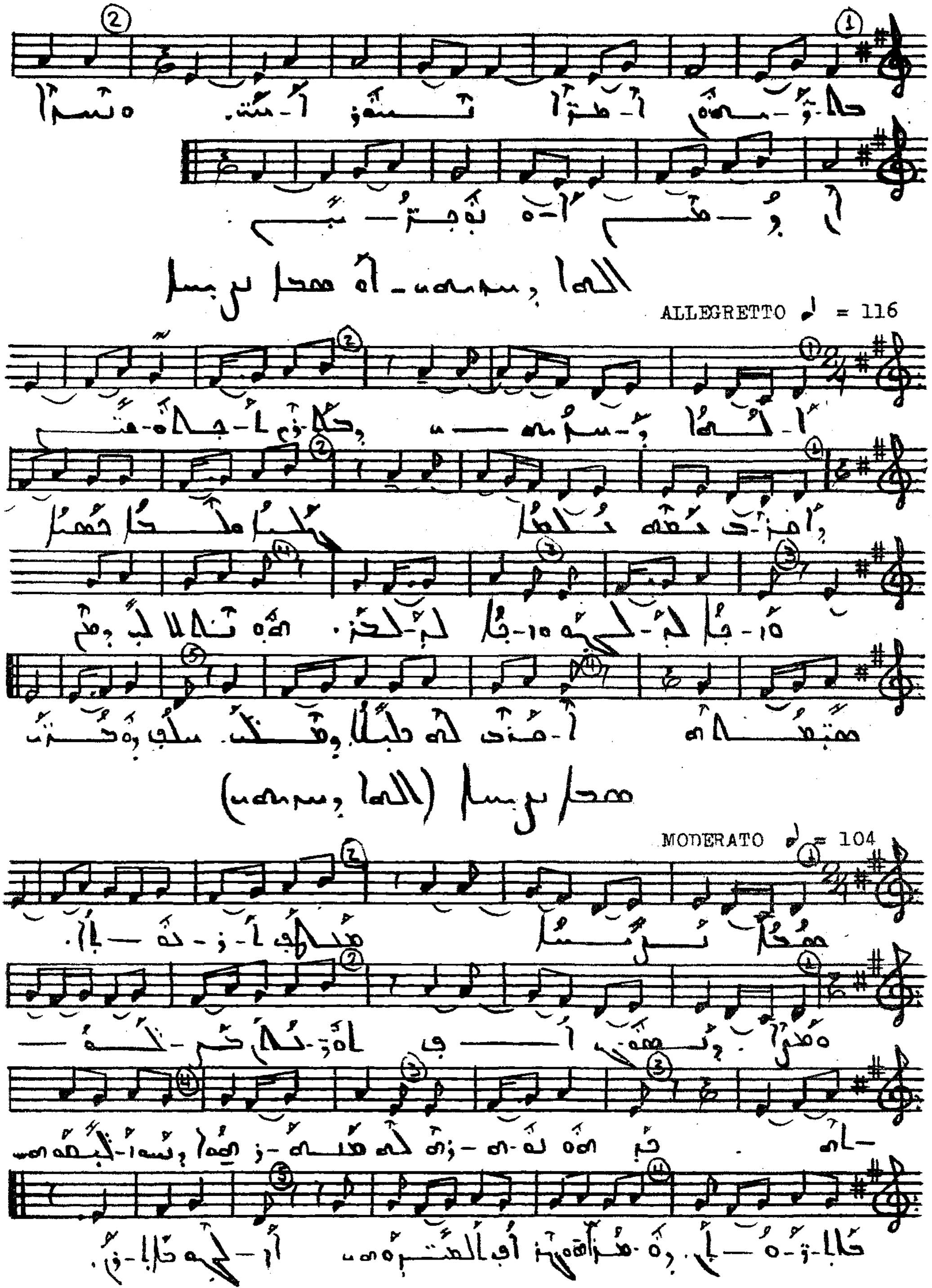


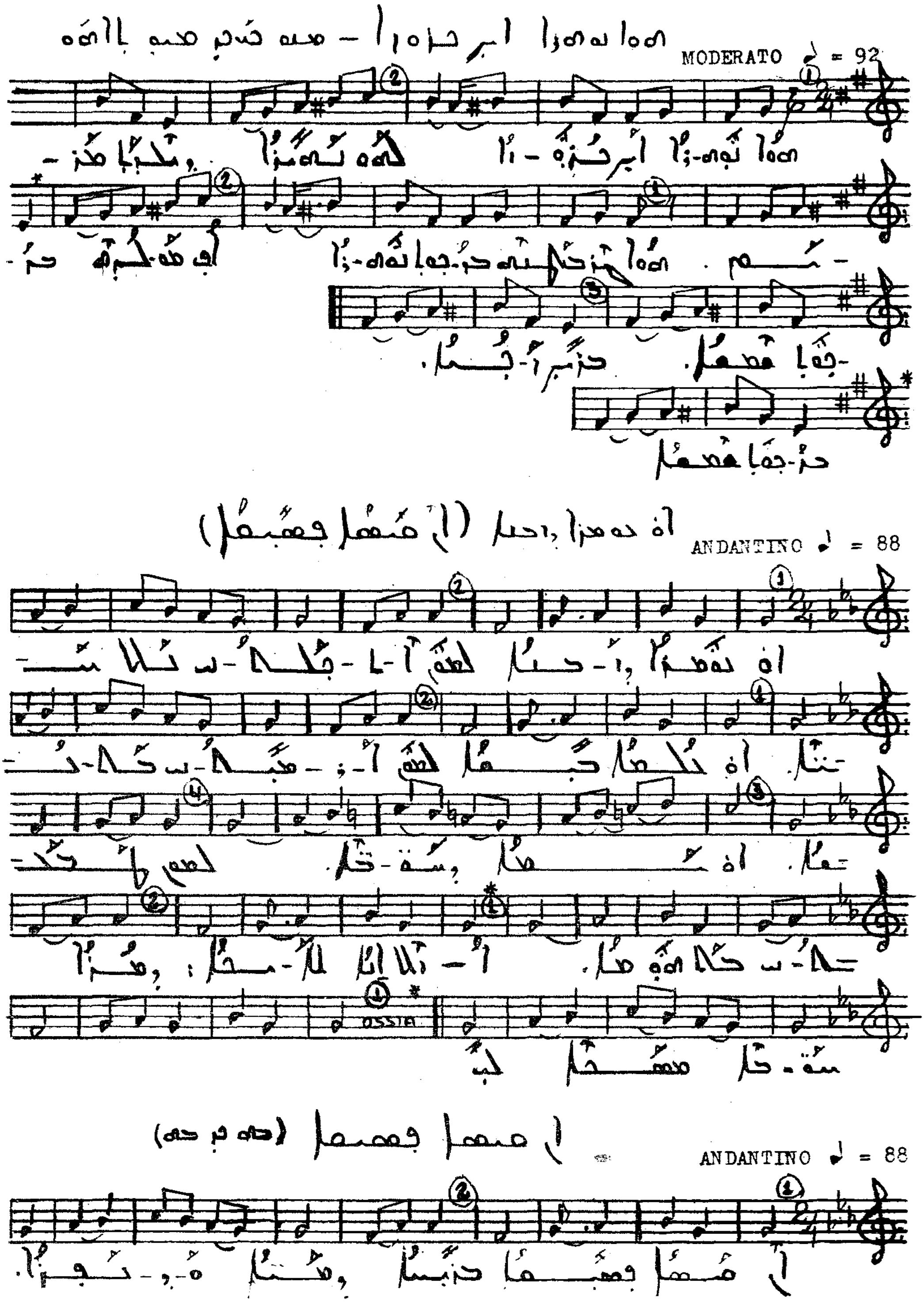
ALLEGRETTO ♩ = 104

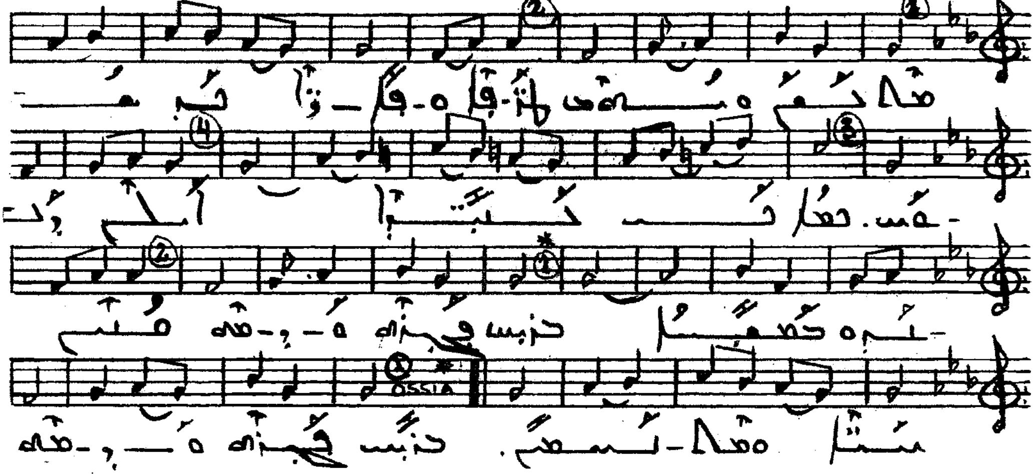


ALLEGRETTO ♩ = 104

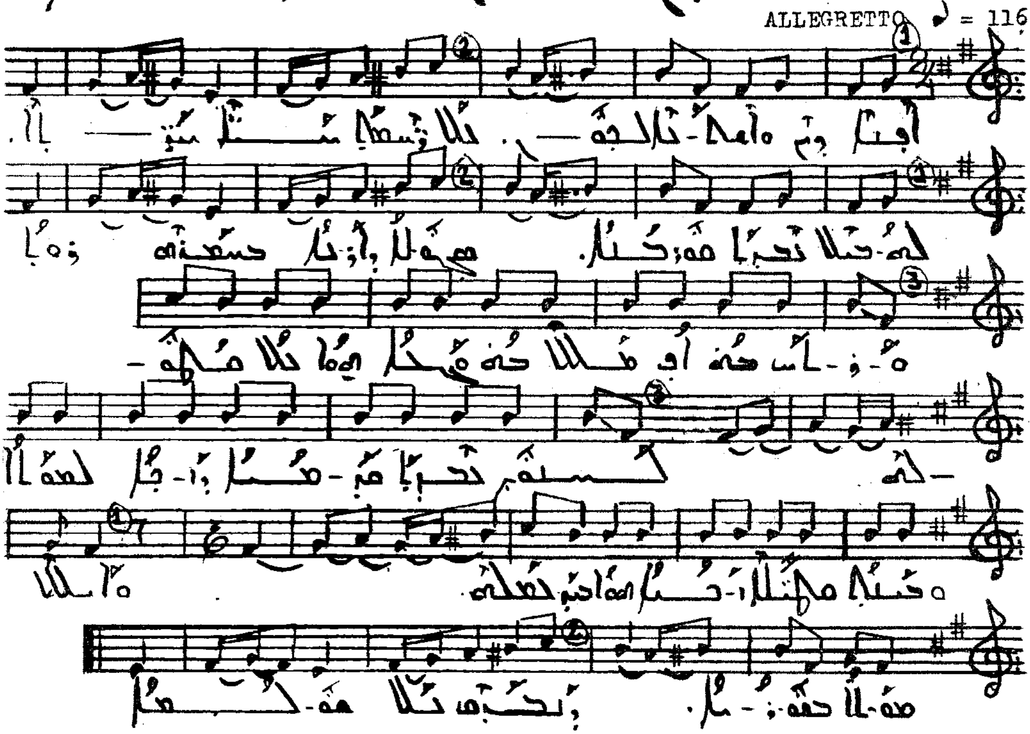



ALLEGRETTO = 116
MODERATO = 104

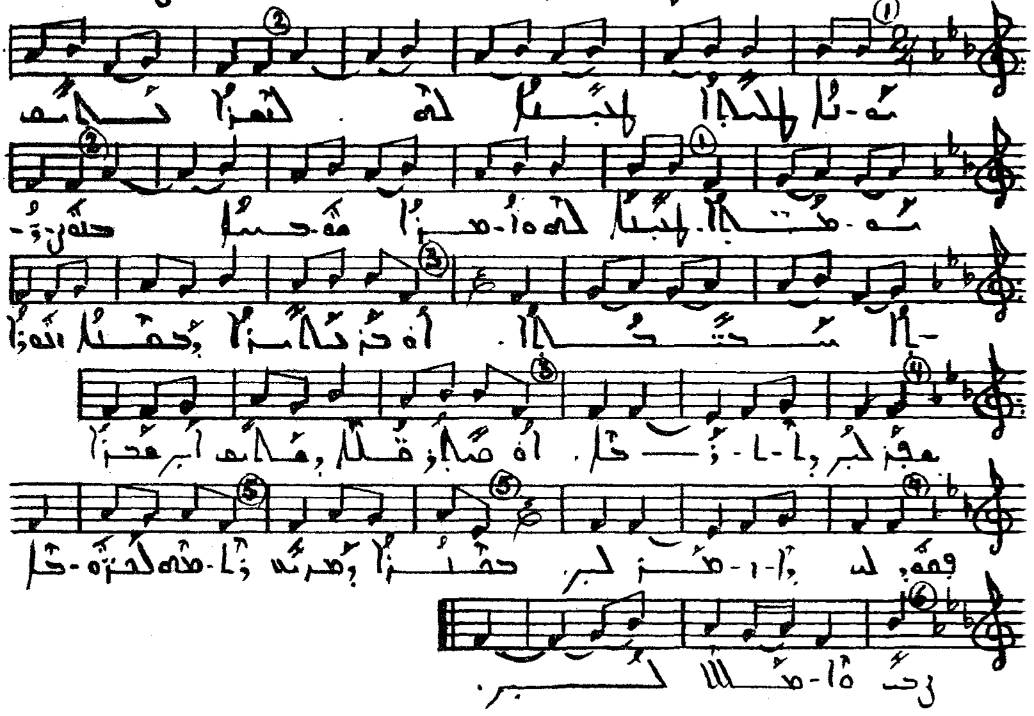

MODERATO ♩ = 92
ANDANTINO ♩ = 88
OSSIA
ANDANTINO ♩ = 88



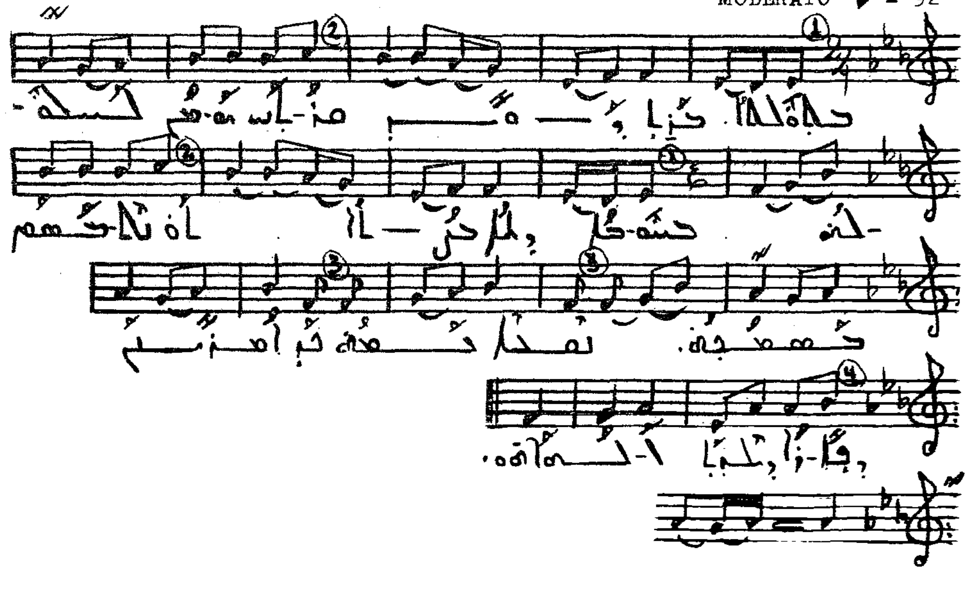
ܐܦܠܐ ܒܪ ܘܐܠܗܐ ܠܐܠܟܘܢ: ܡܨܦ ܒܥܠܠ: ܠܗܘܐ ܒܗܘܢ ܐܝܪ

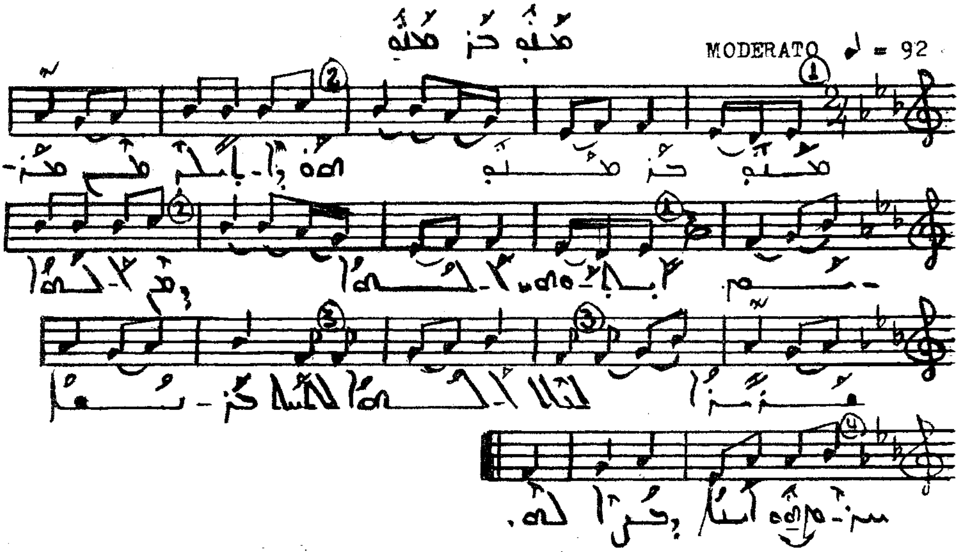


ALLEGRETTO ♩ = 116



MODERATO ♩ = 92

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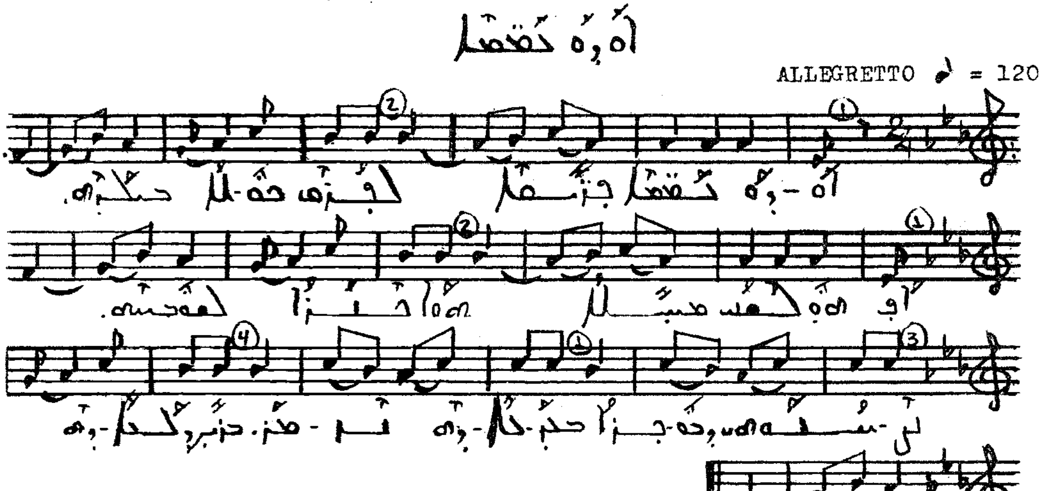
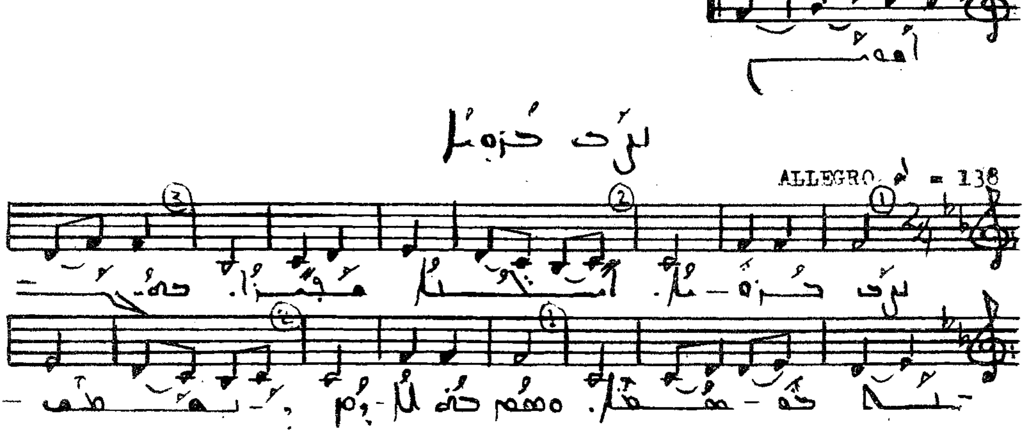
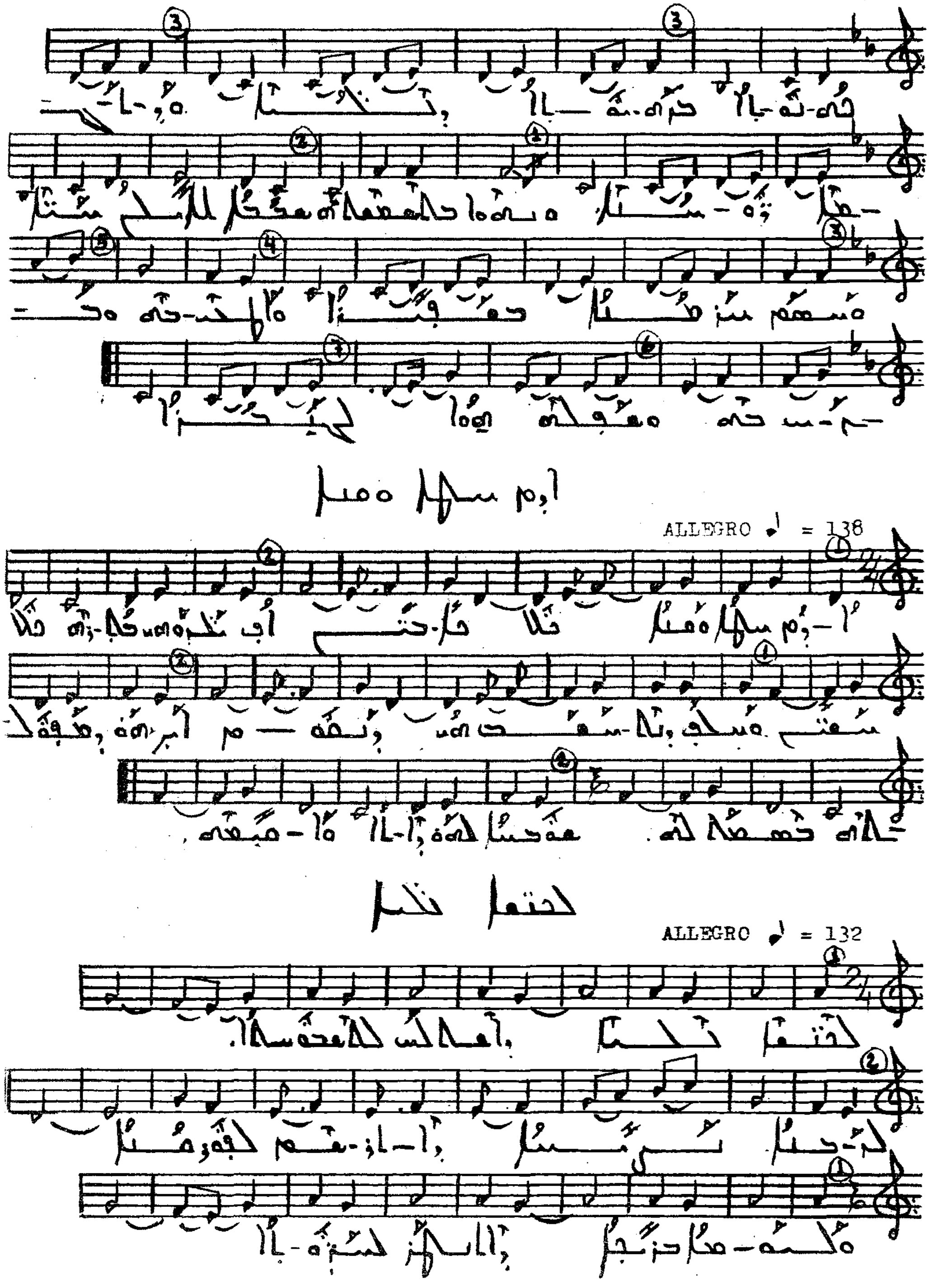
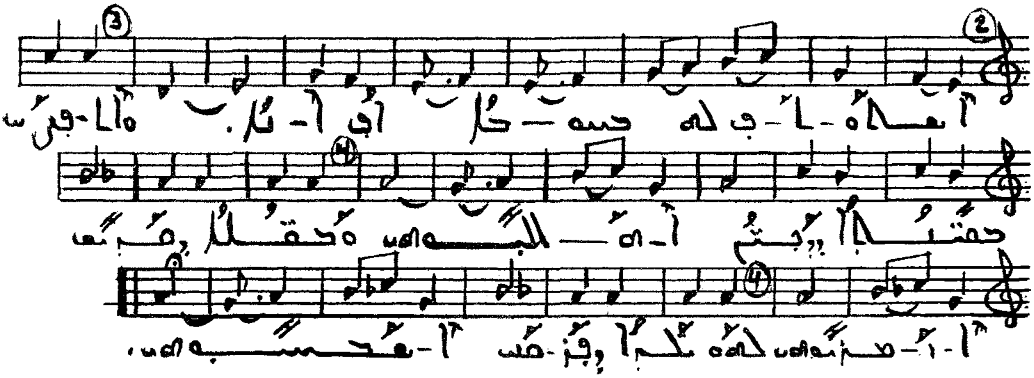
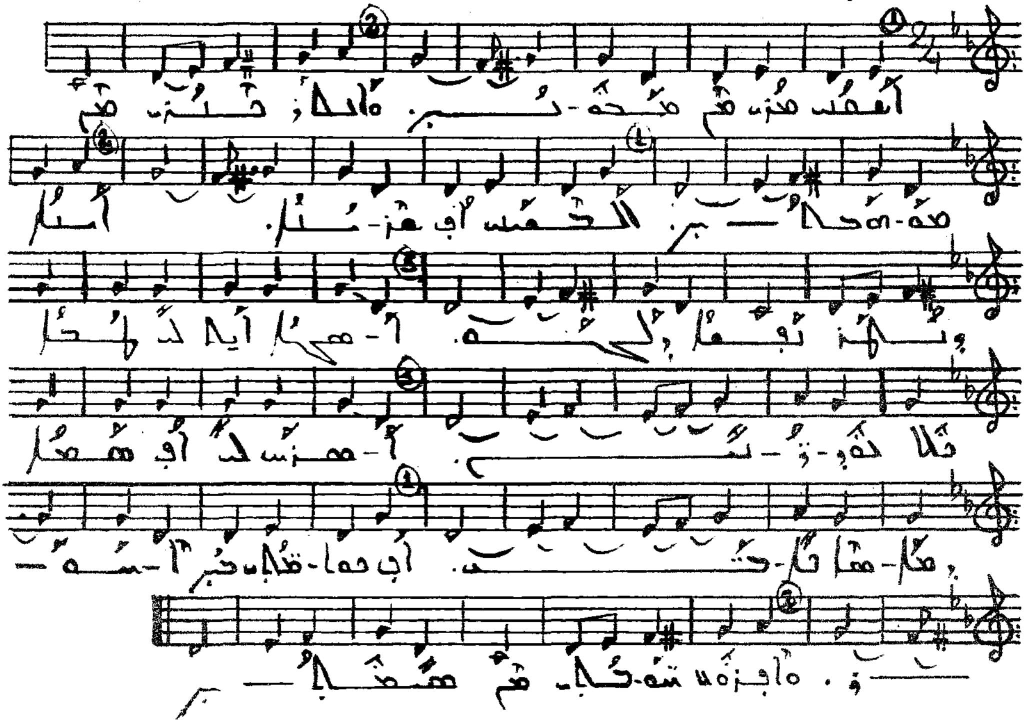

ALLEGRETTO ♩ = 120


ALLEGRO ♩ = 138

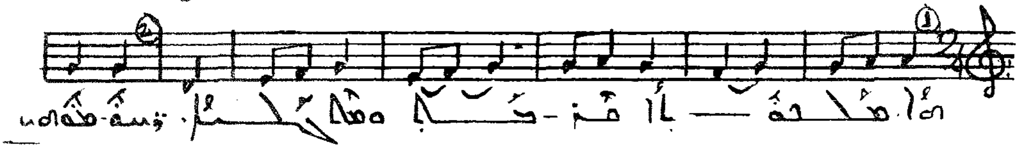

ALLEGRO ♩ = 138
ALLEGRO ♩ = 132

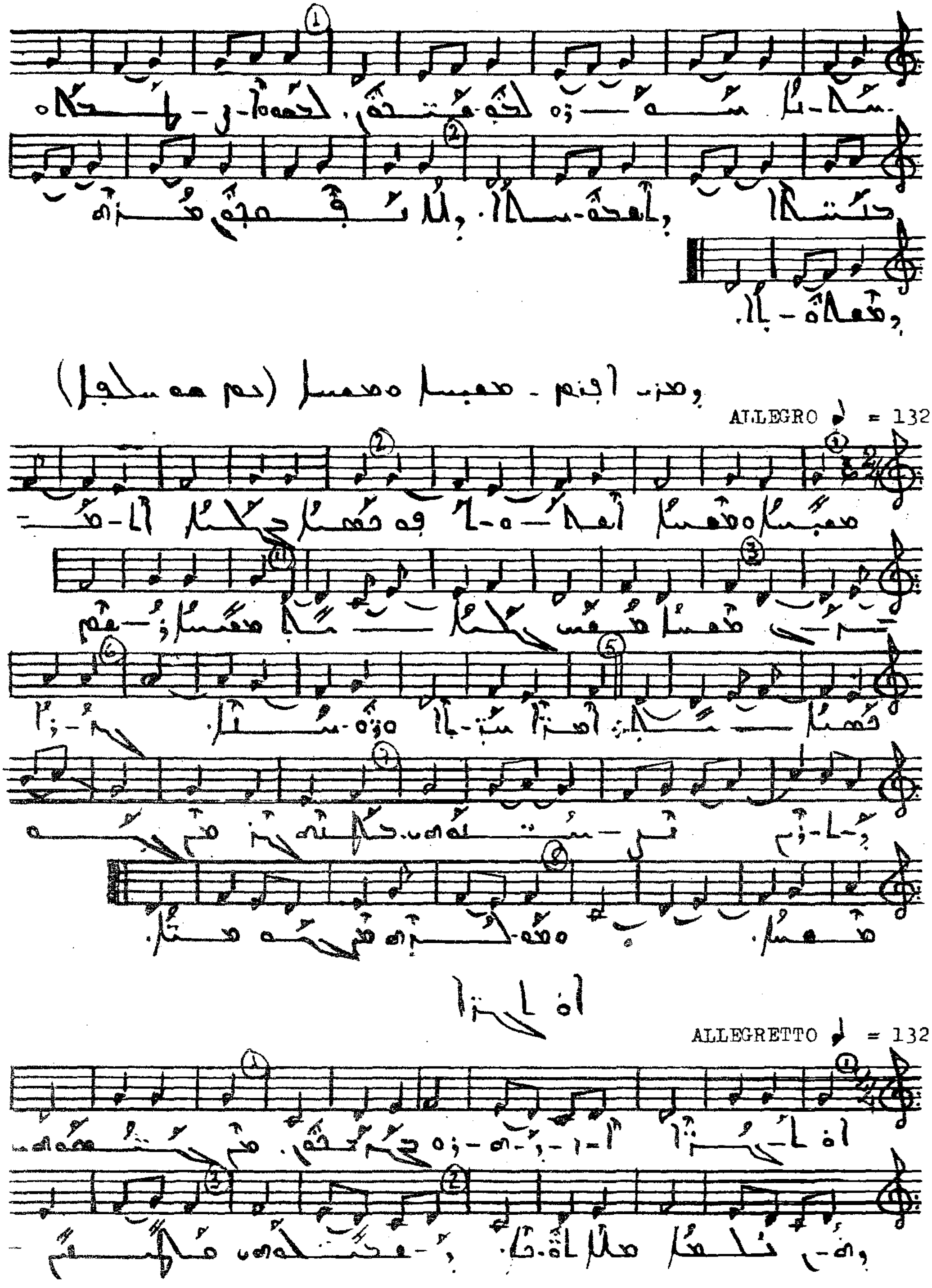


ALLEGRO ♩ = 138



ASSAI VIVACE ♩ = 144

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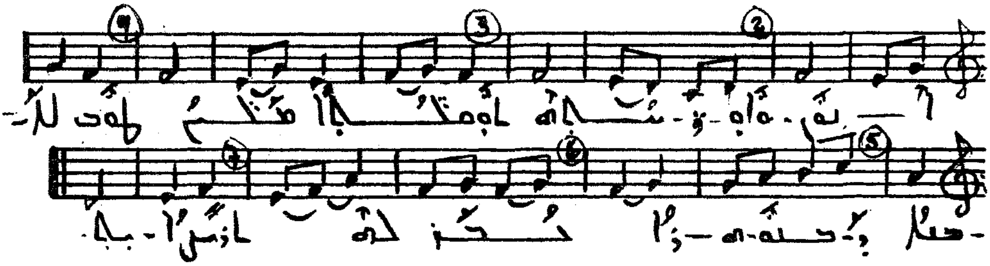
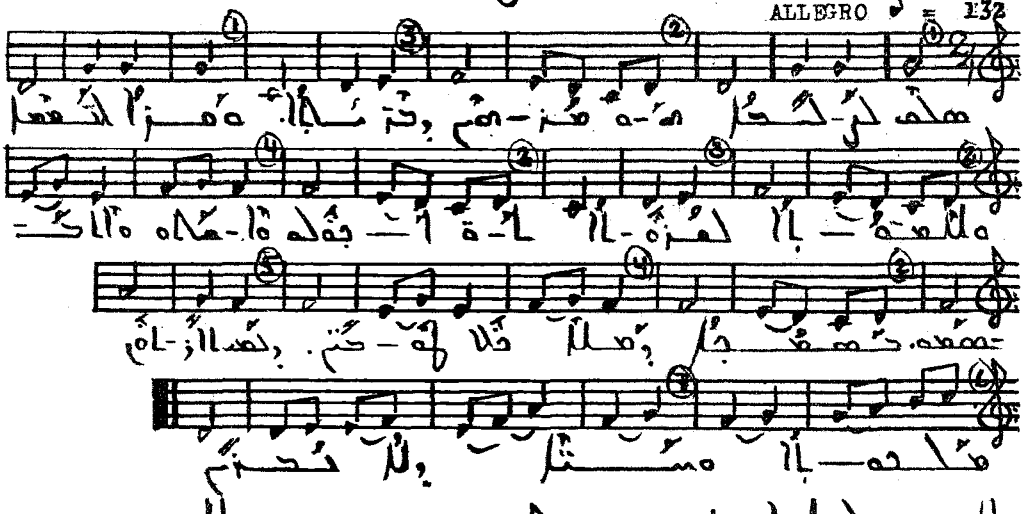
ALLEGRETTO ♩ = 132

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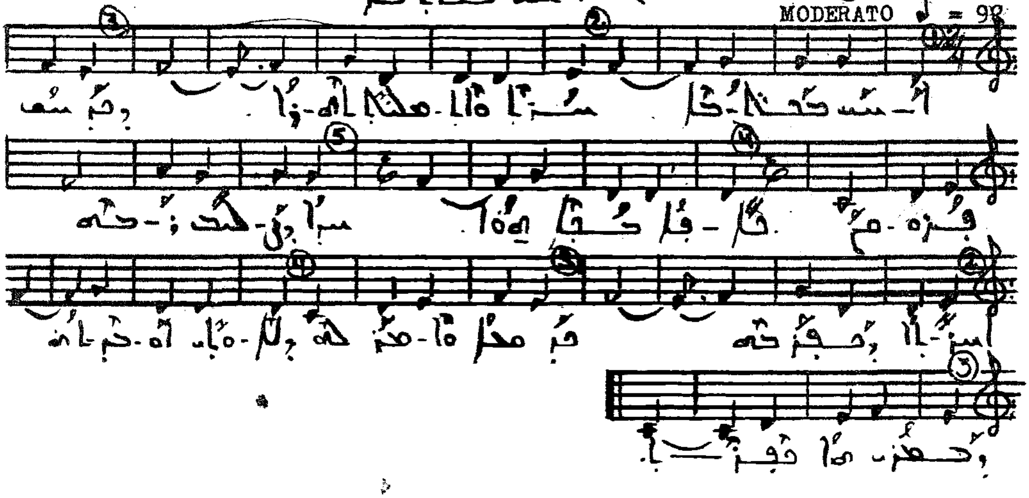
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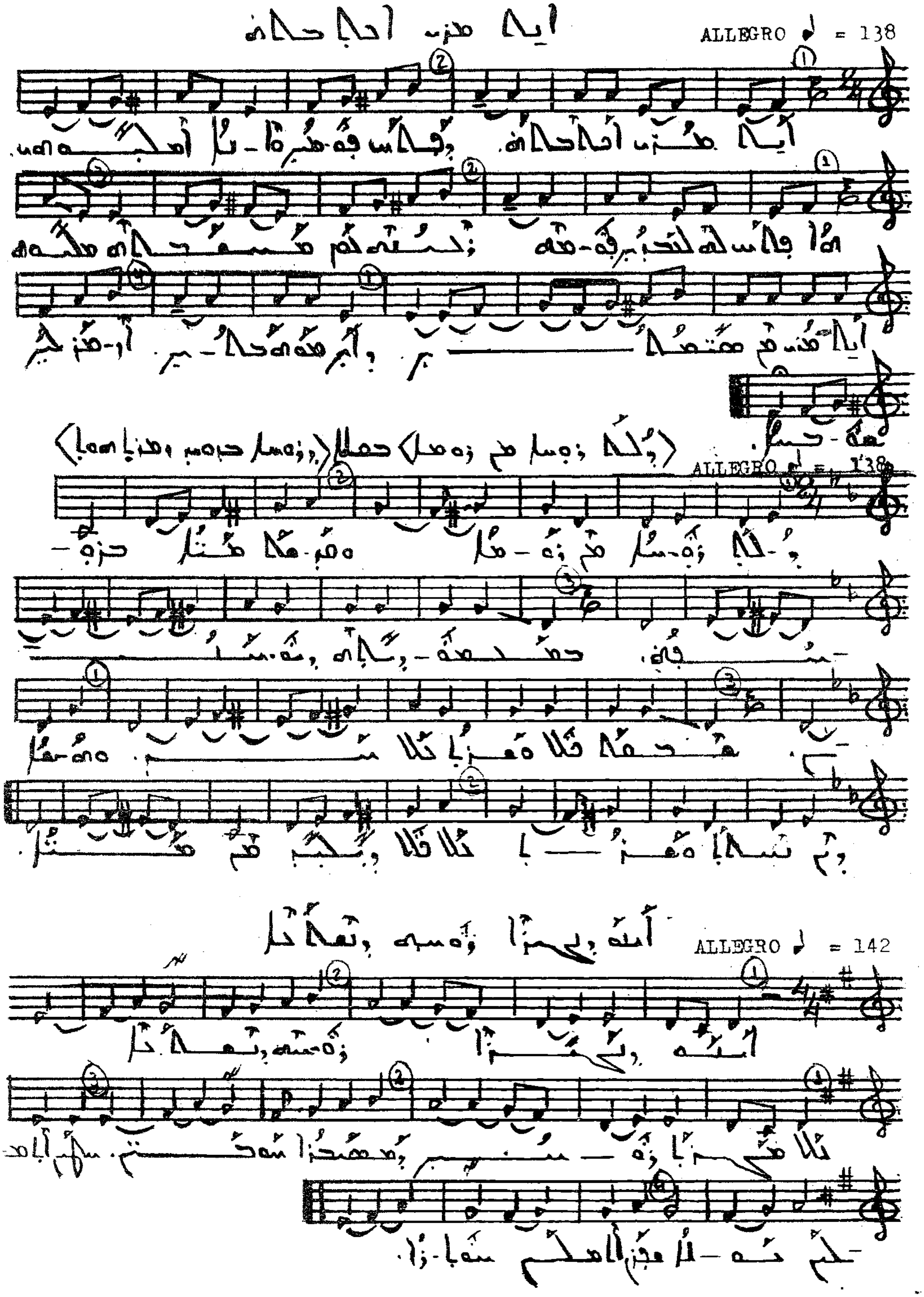
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ALLEGRO ♩ = 138
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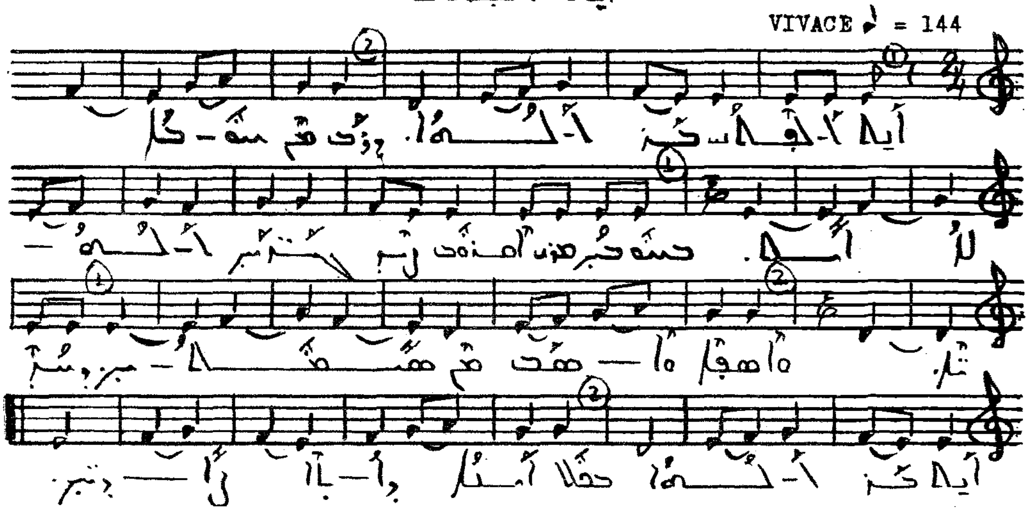
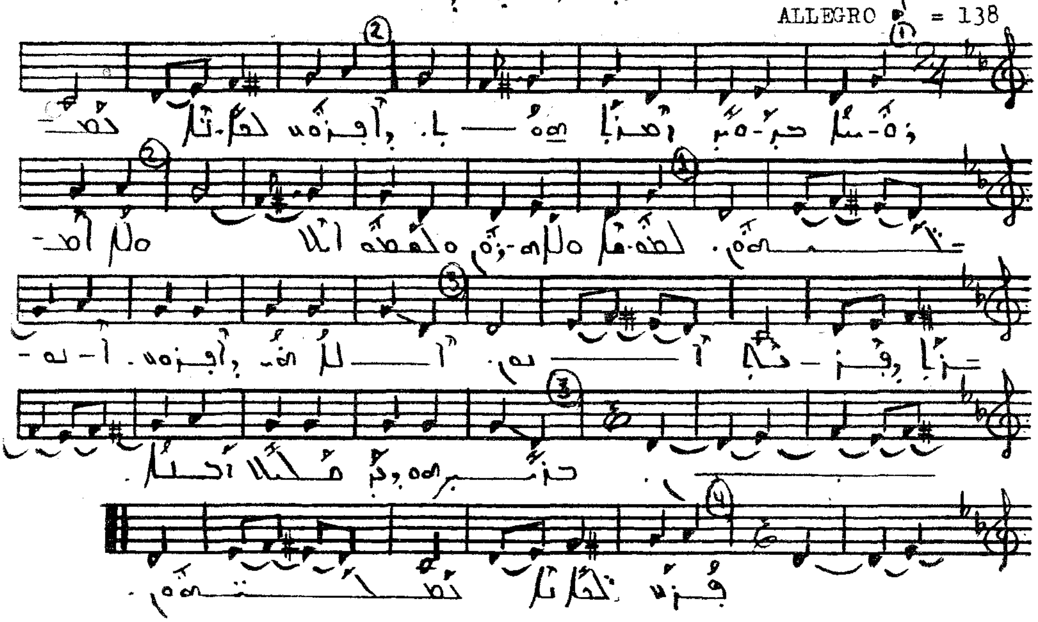

VIVACE ♪ = 144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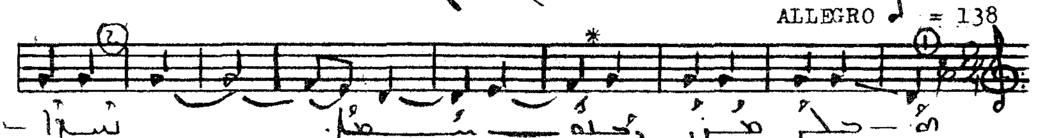
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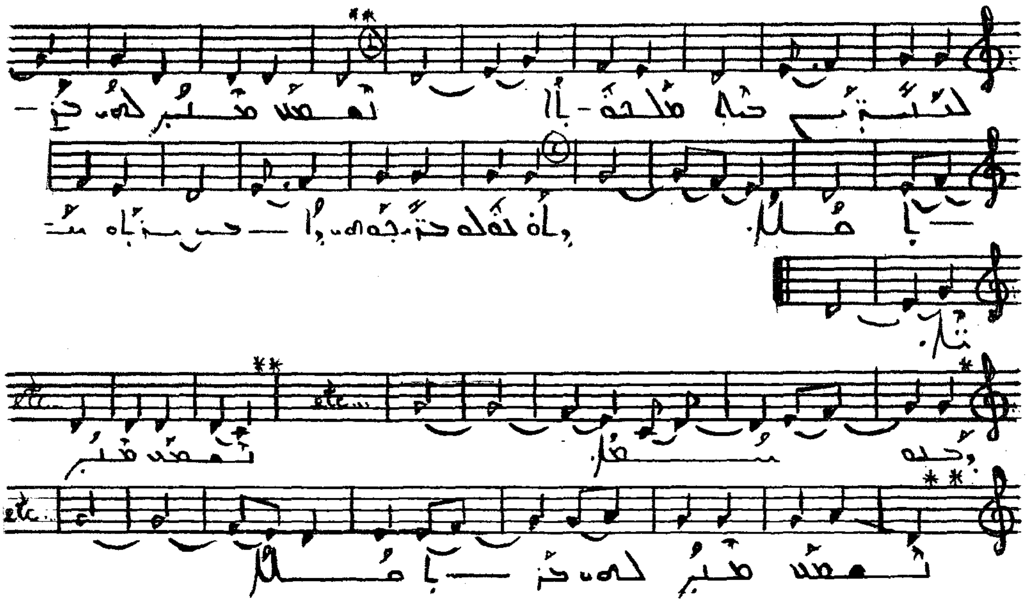

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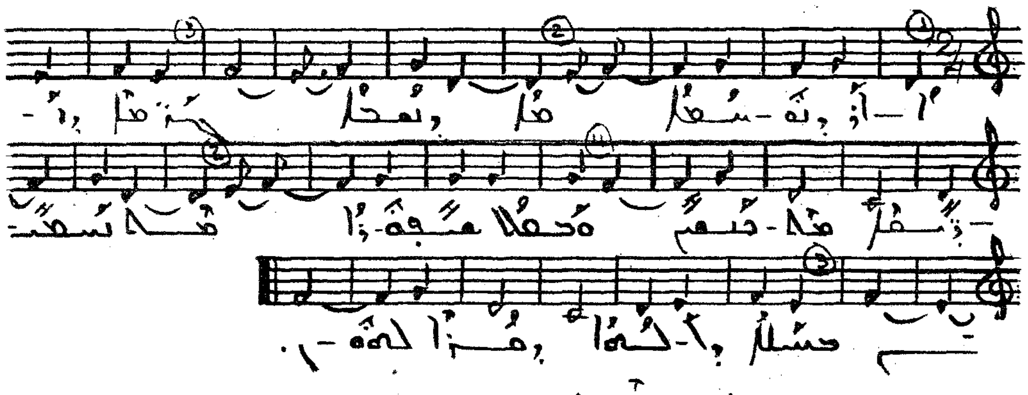

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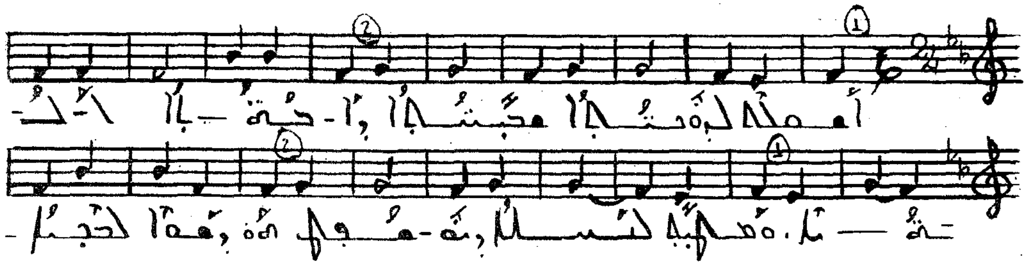

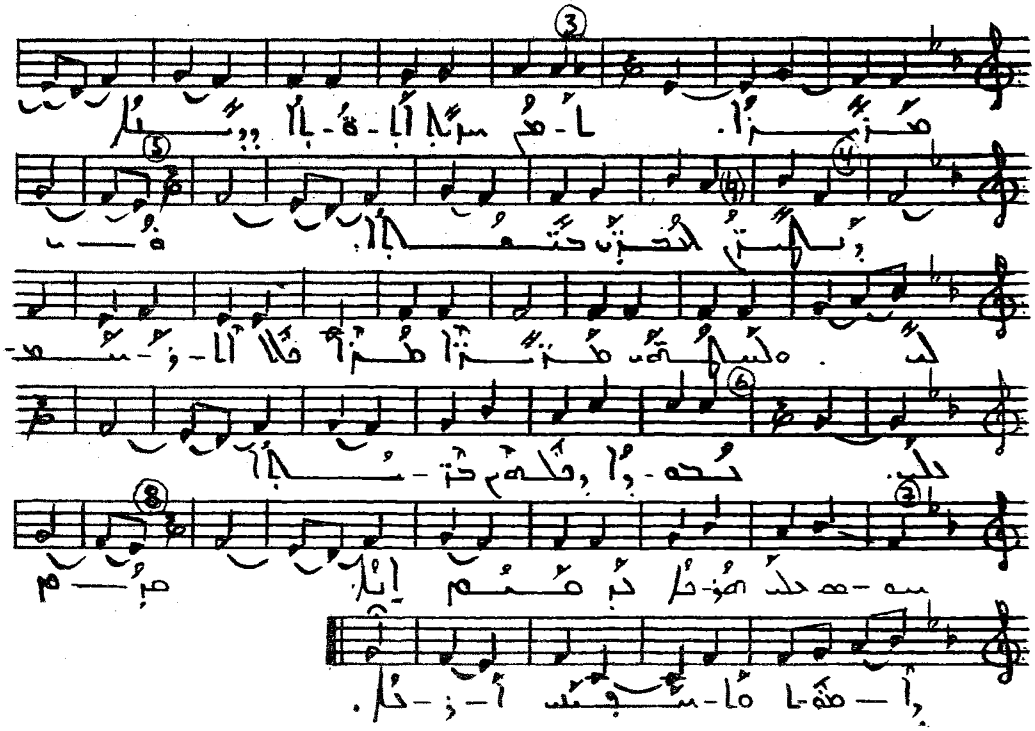

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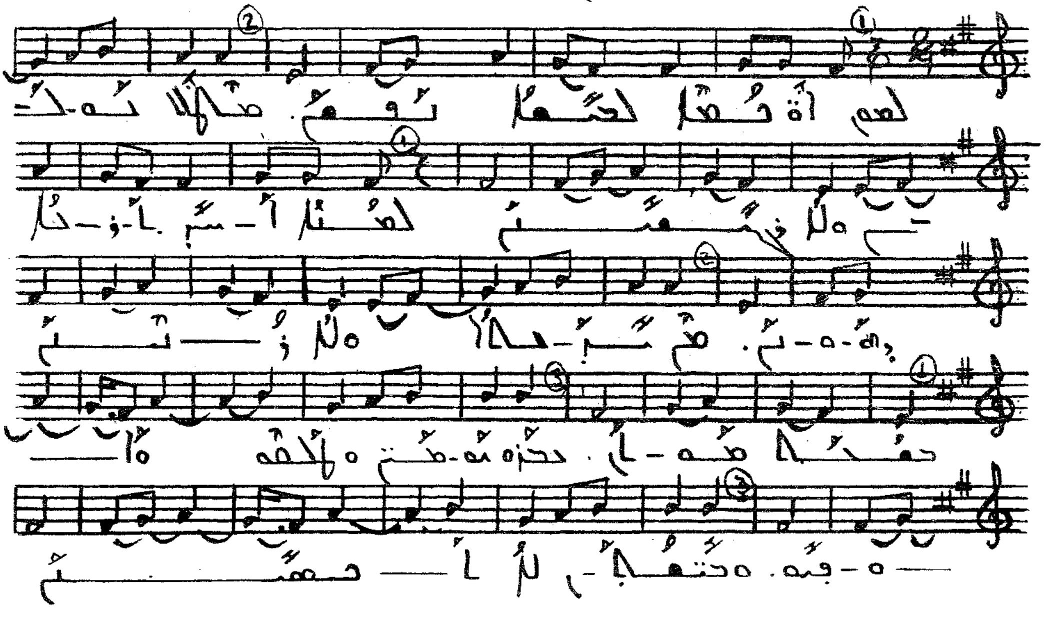
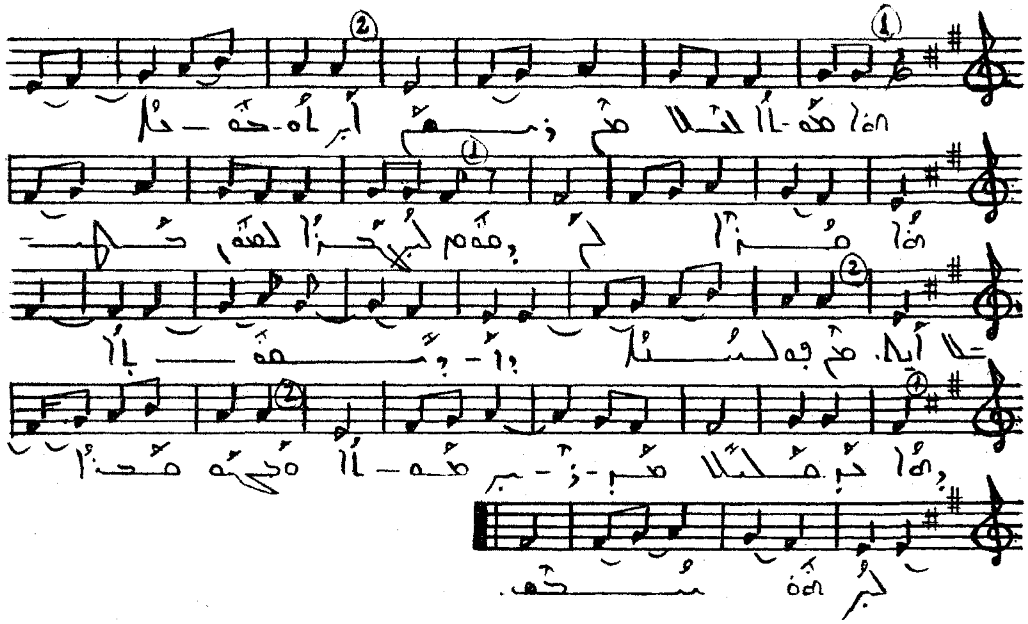
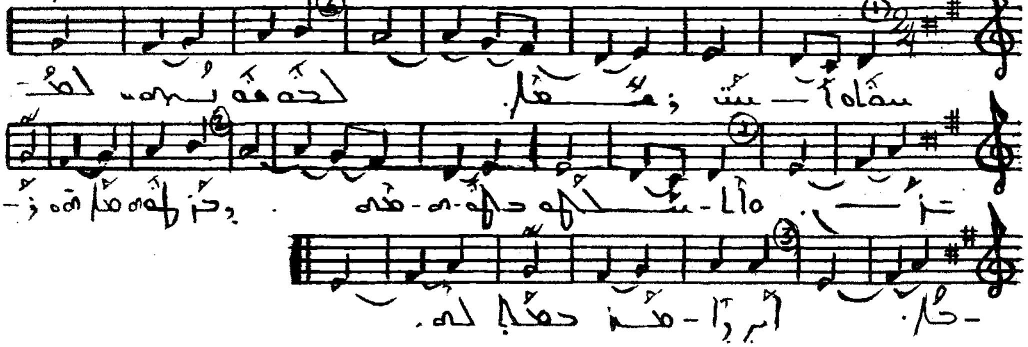




ALLEGRO ♪ = 144



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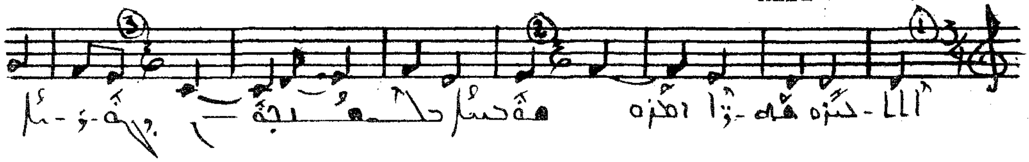

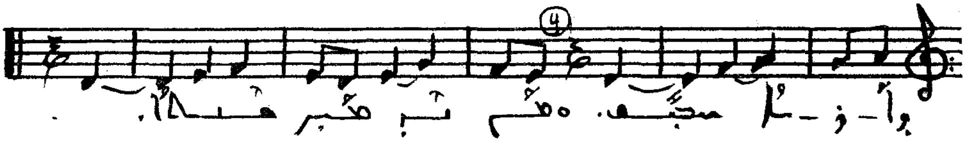

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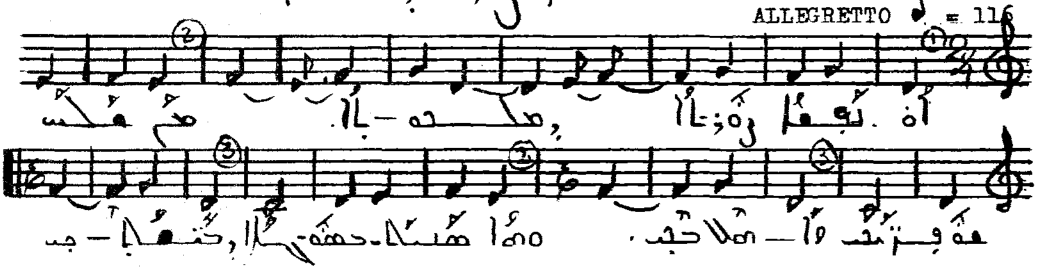

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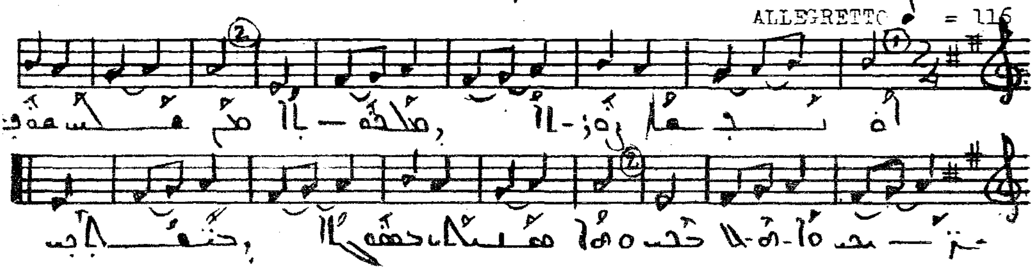

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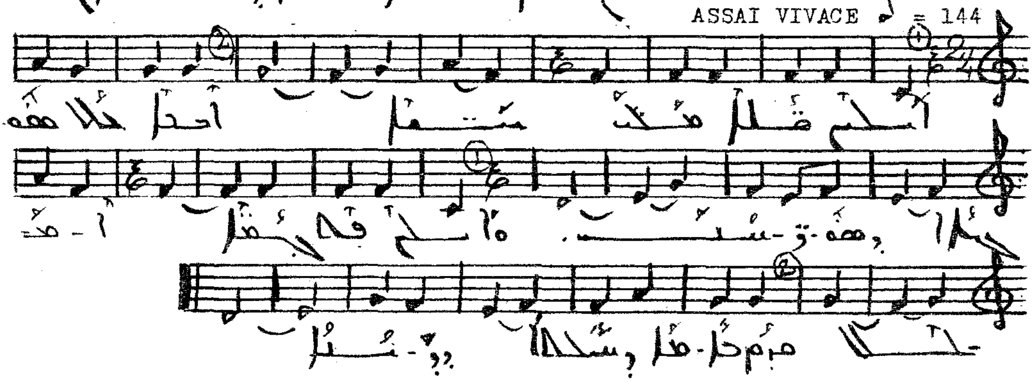

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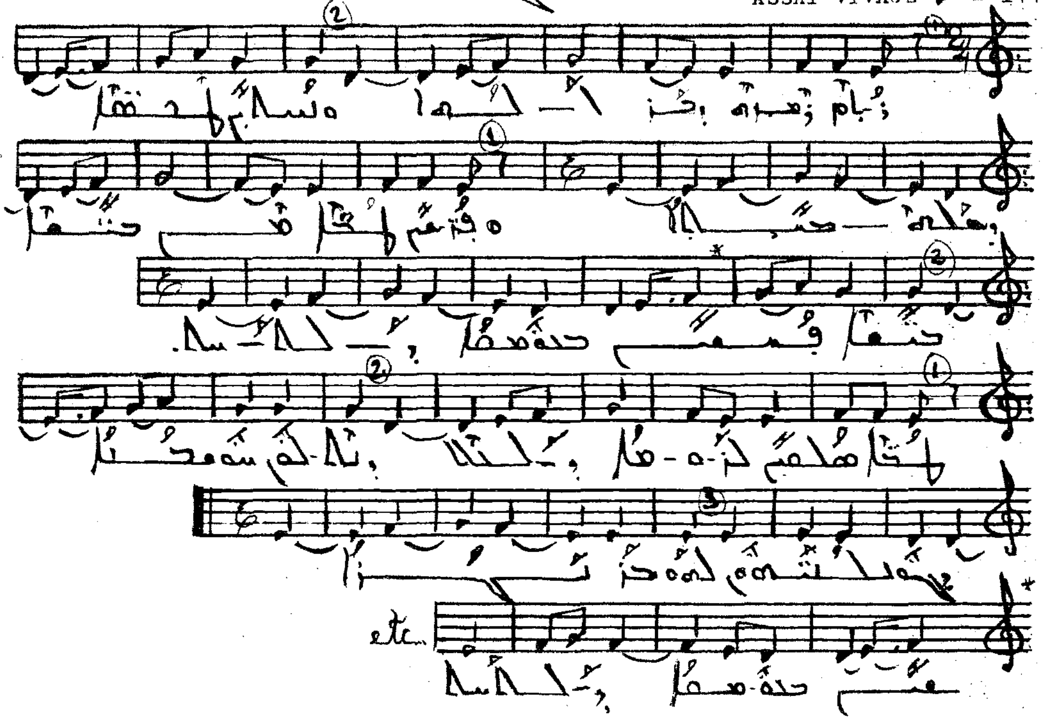
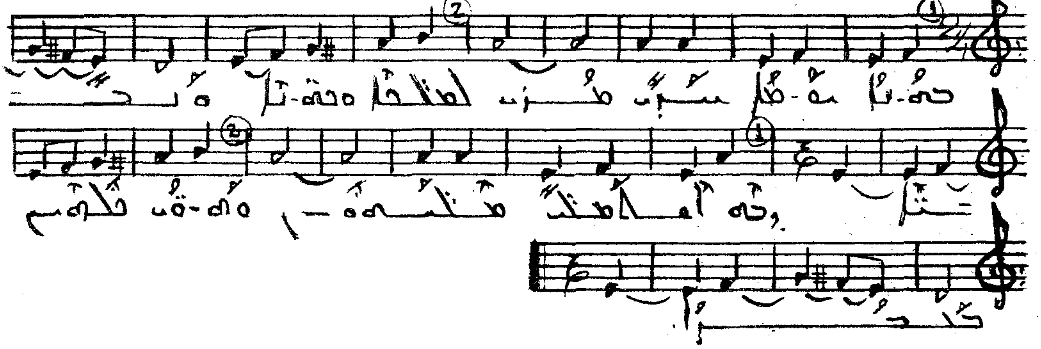
ASSAI VIVACE ♩ = 144



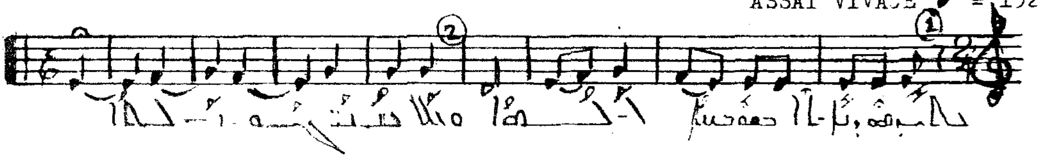
[illegible]

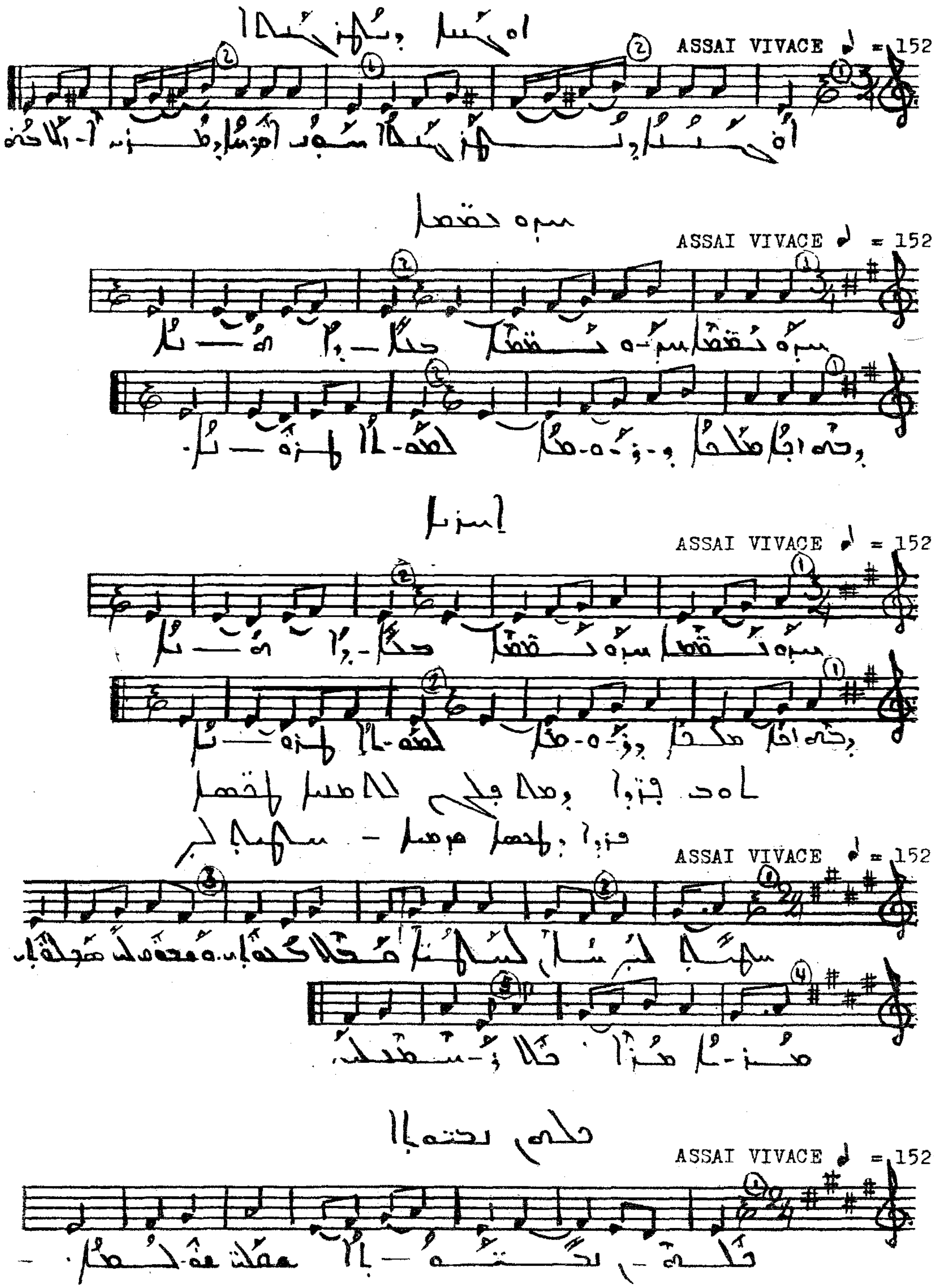
ASSAI VIVACE ♩ = 152



[illegible]

ASSAI VIVACE ♩ = 152

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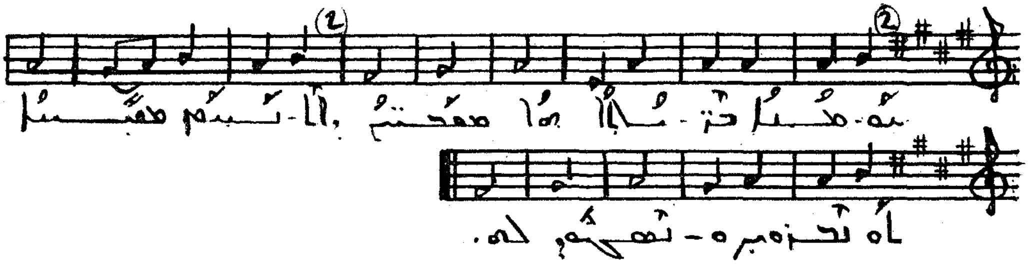
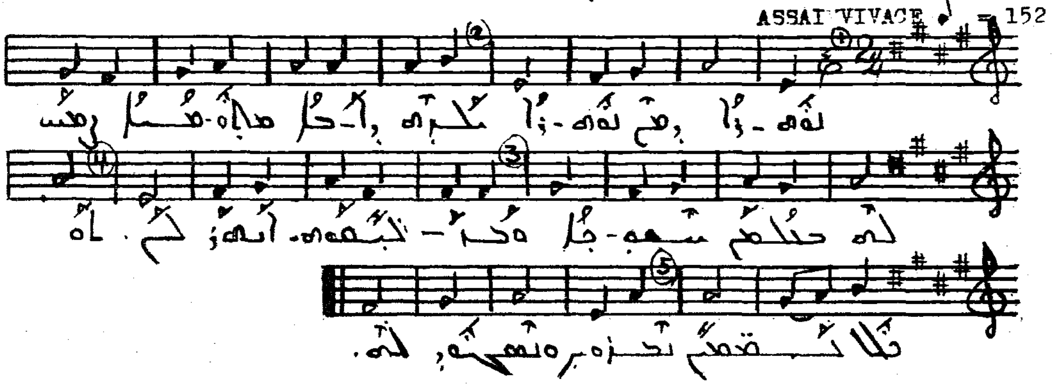
ASSAI VIVACE ♩ = 152
ASSAI VIVACE ♩ = 152
ASSAI VIVACE ♩ = 152
ASSAI VIVACE ♩ = 152

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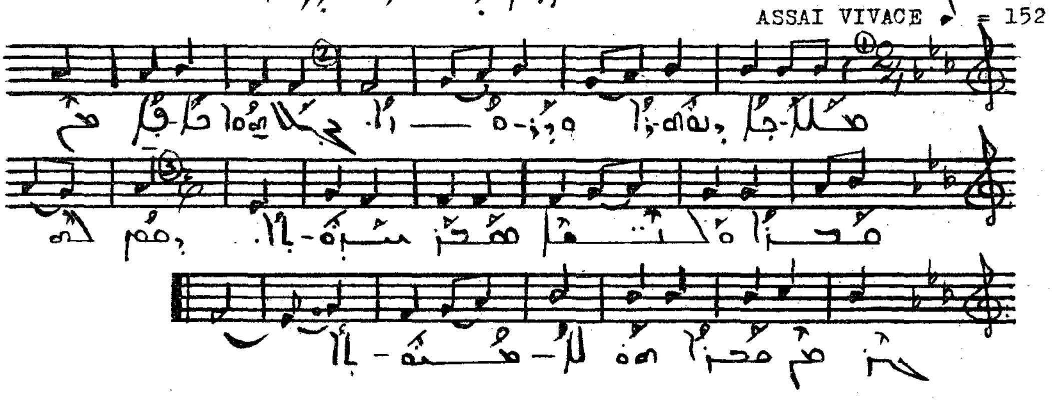
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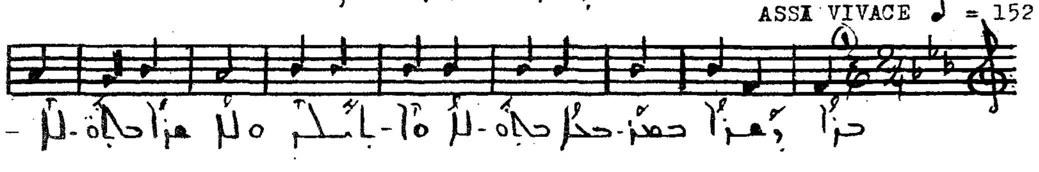
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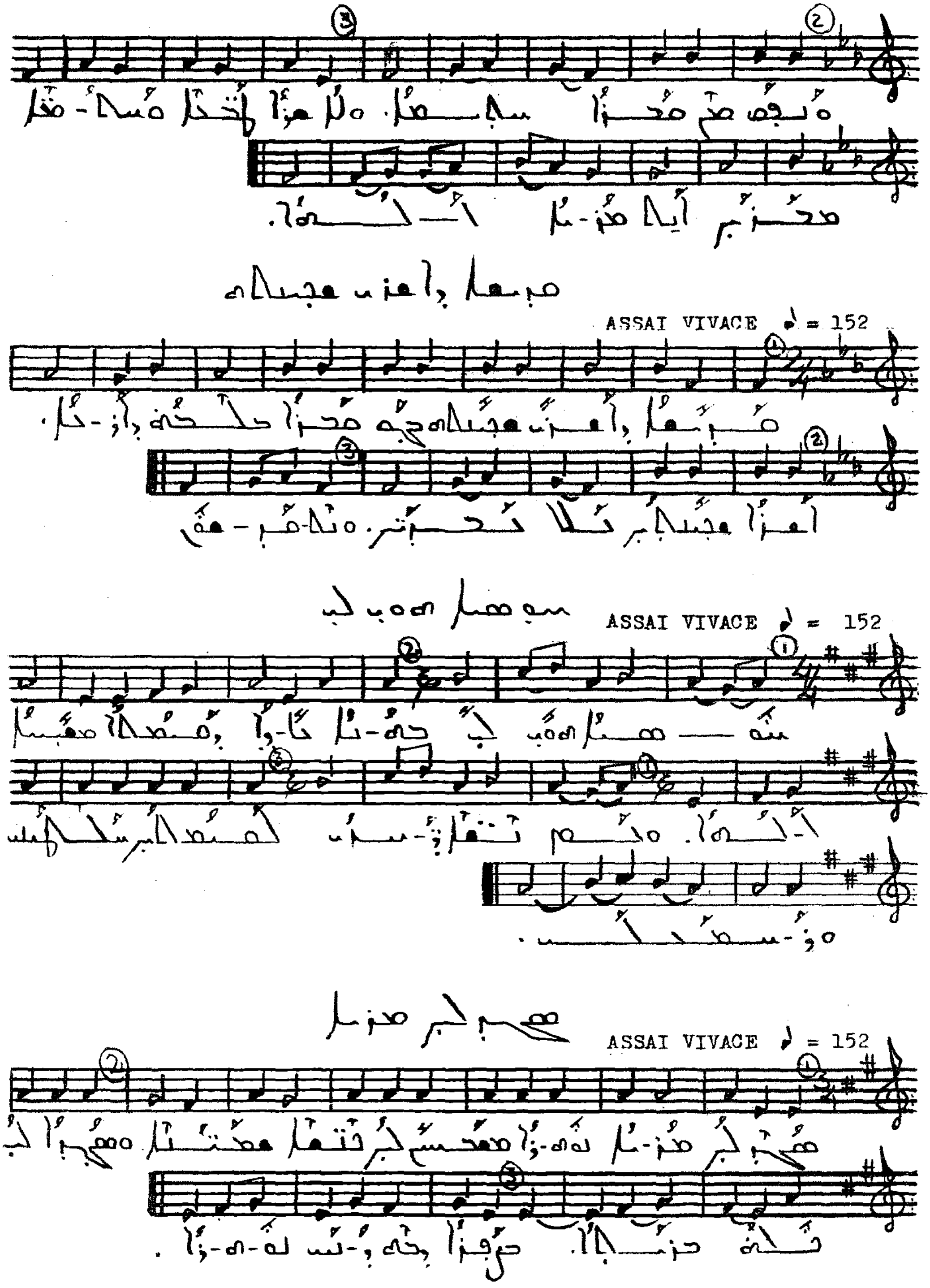
ASSAI VIVACE ♪ = 152
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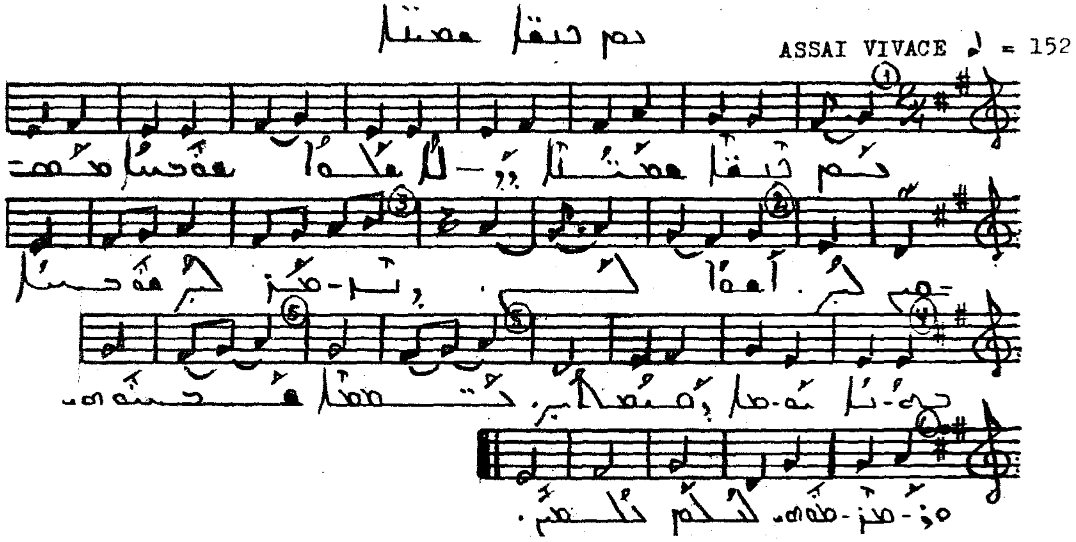
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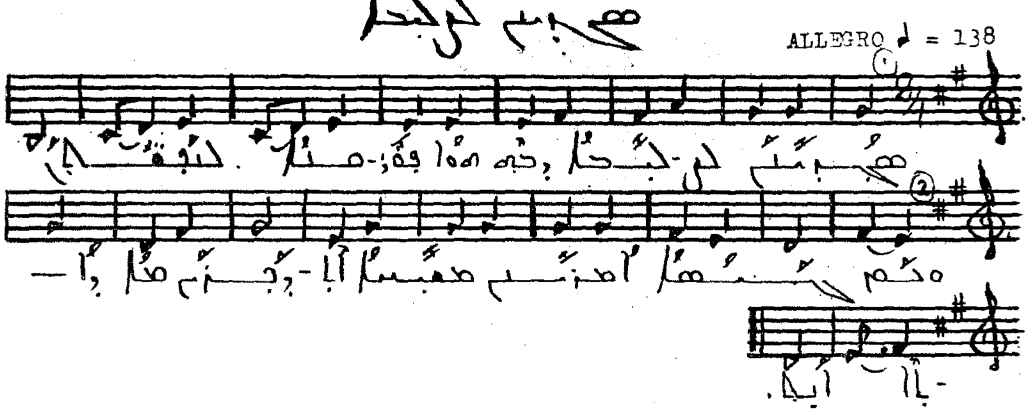
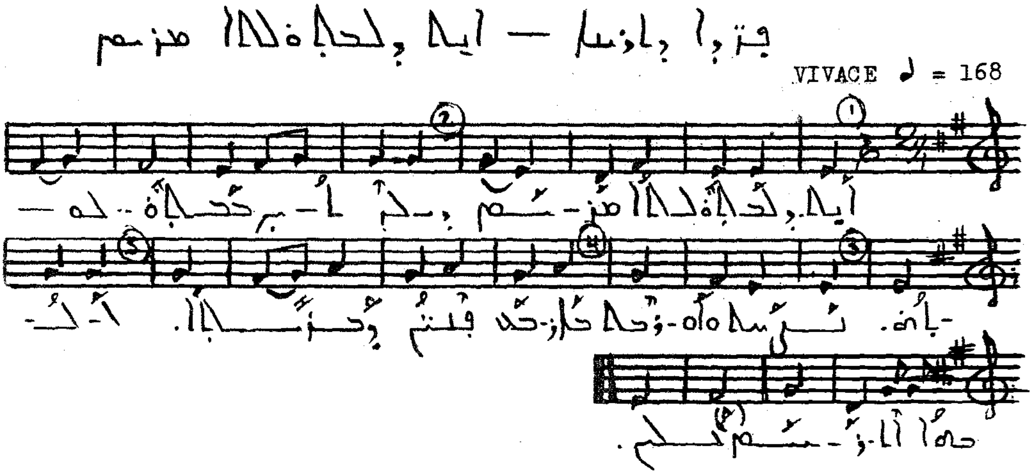

ALLEGRO ♩ = 138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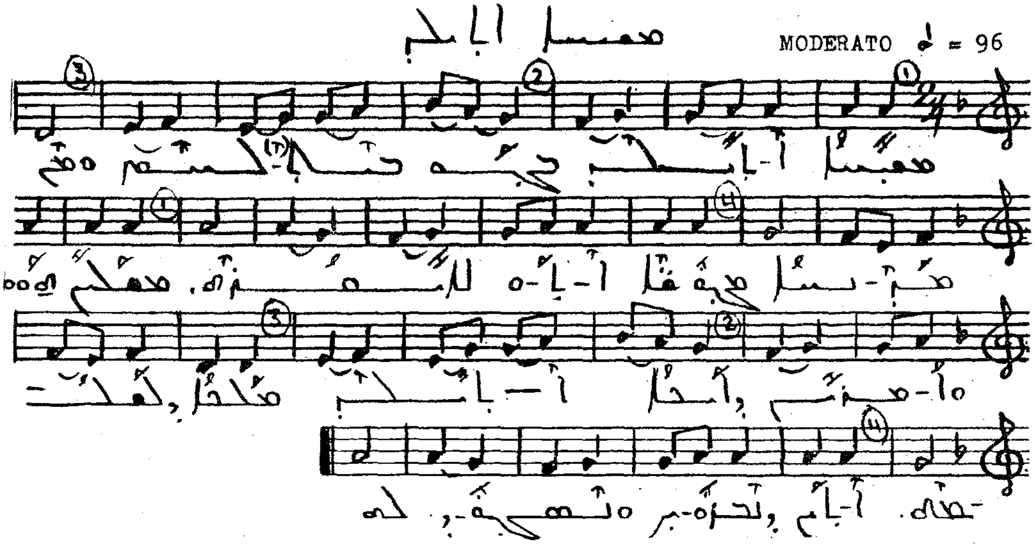
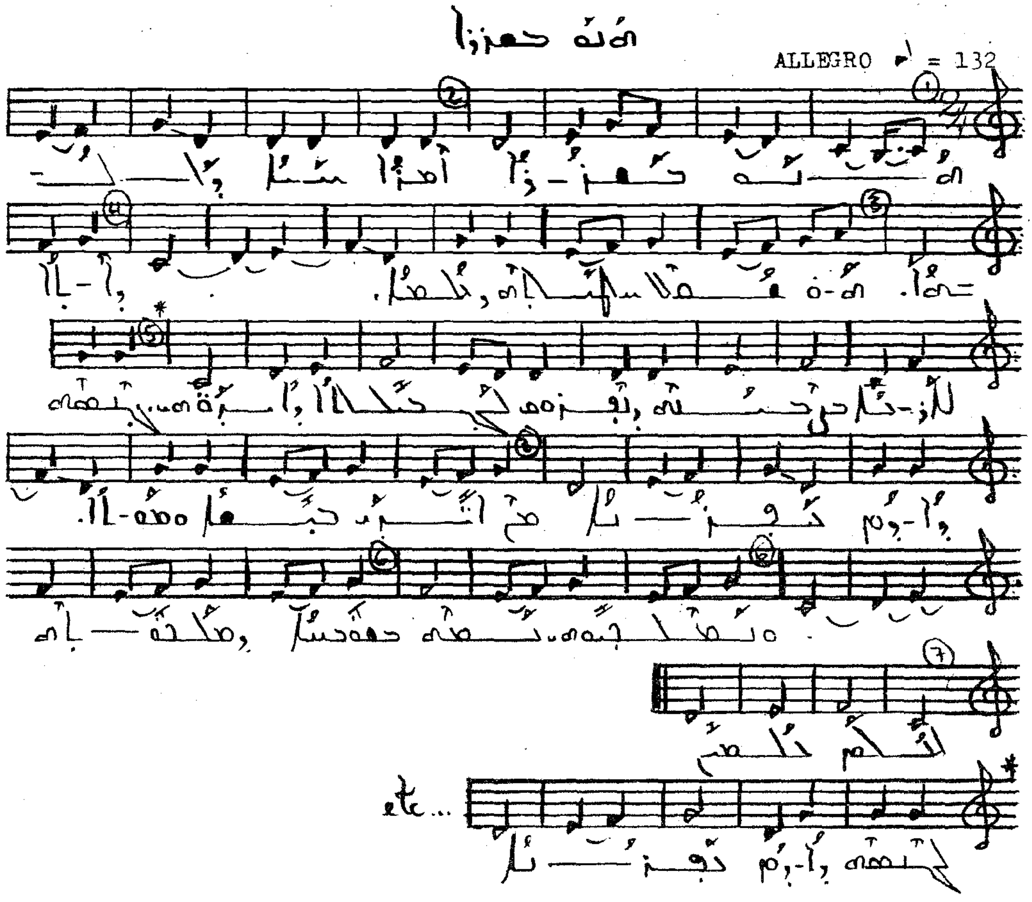

MODERATO = 96


ALLEGRO = 132
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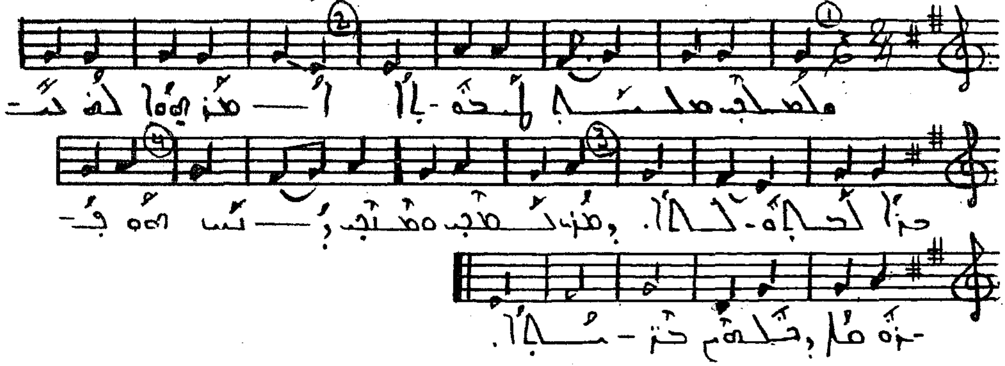
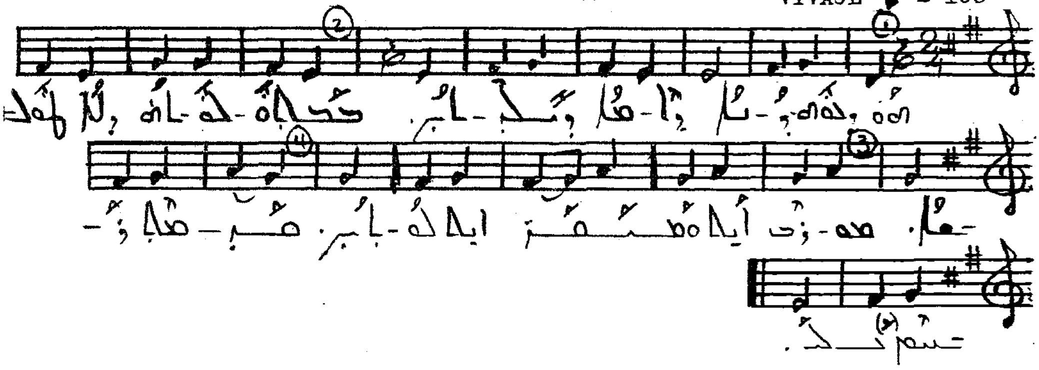
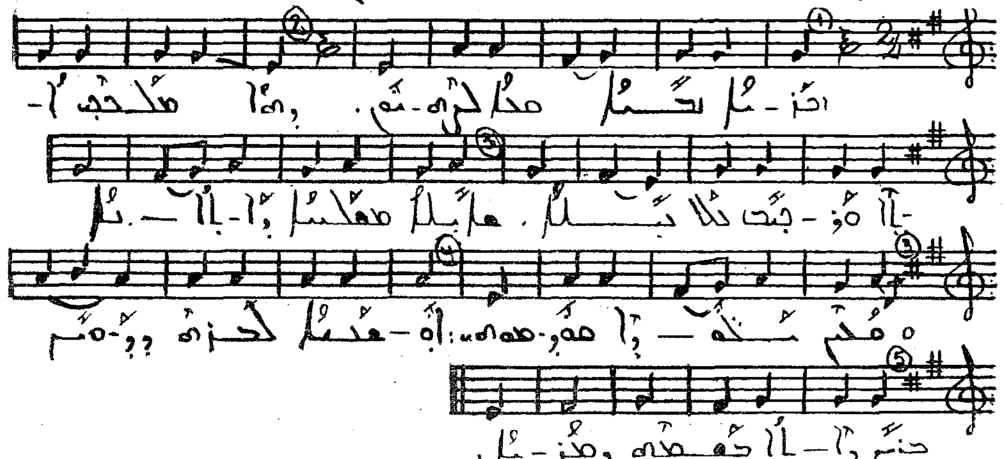
VIVACE ♩ = 168

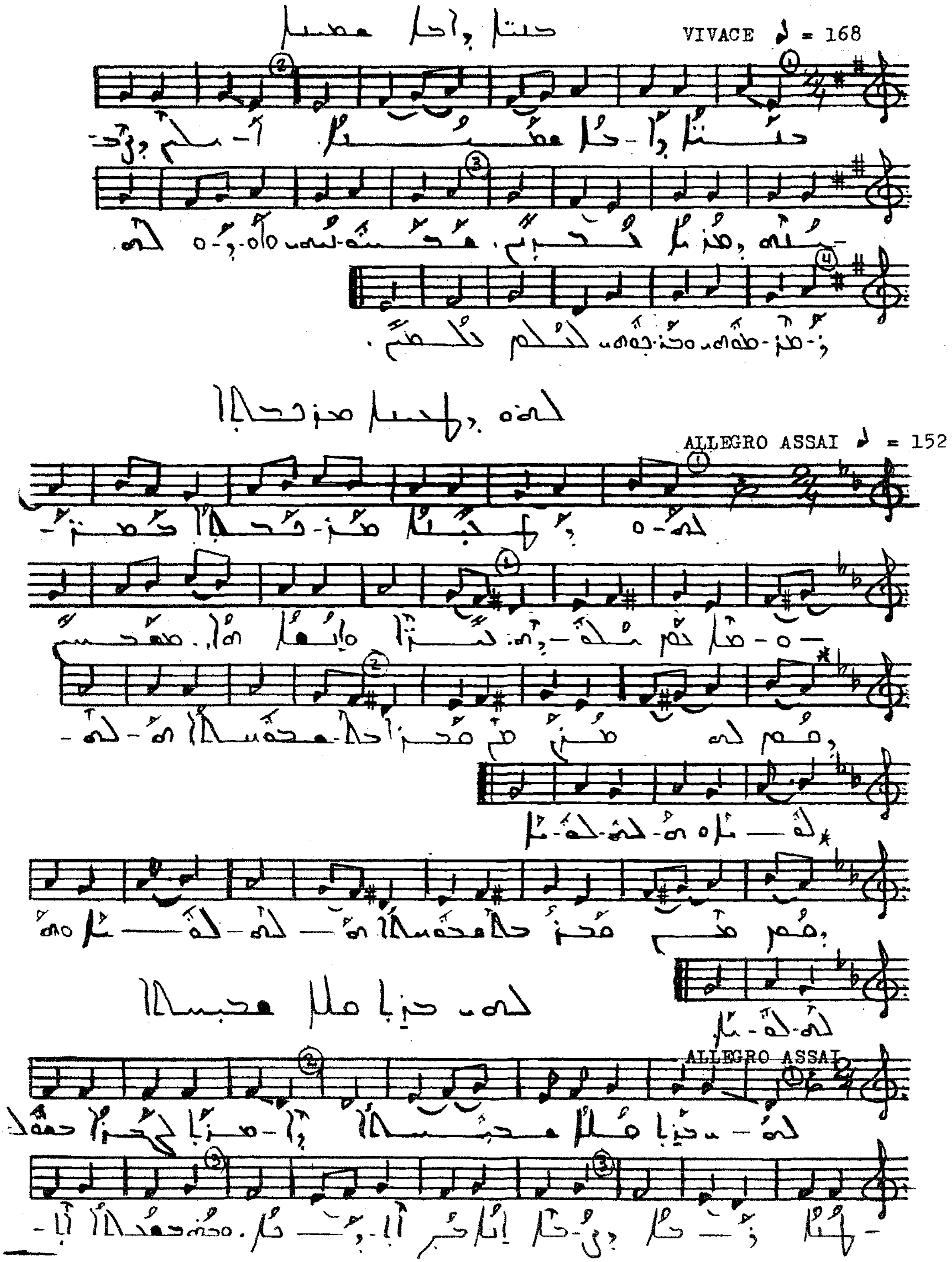


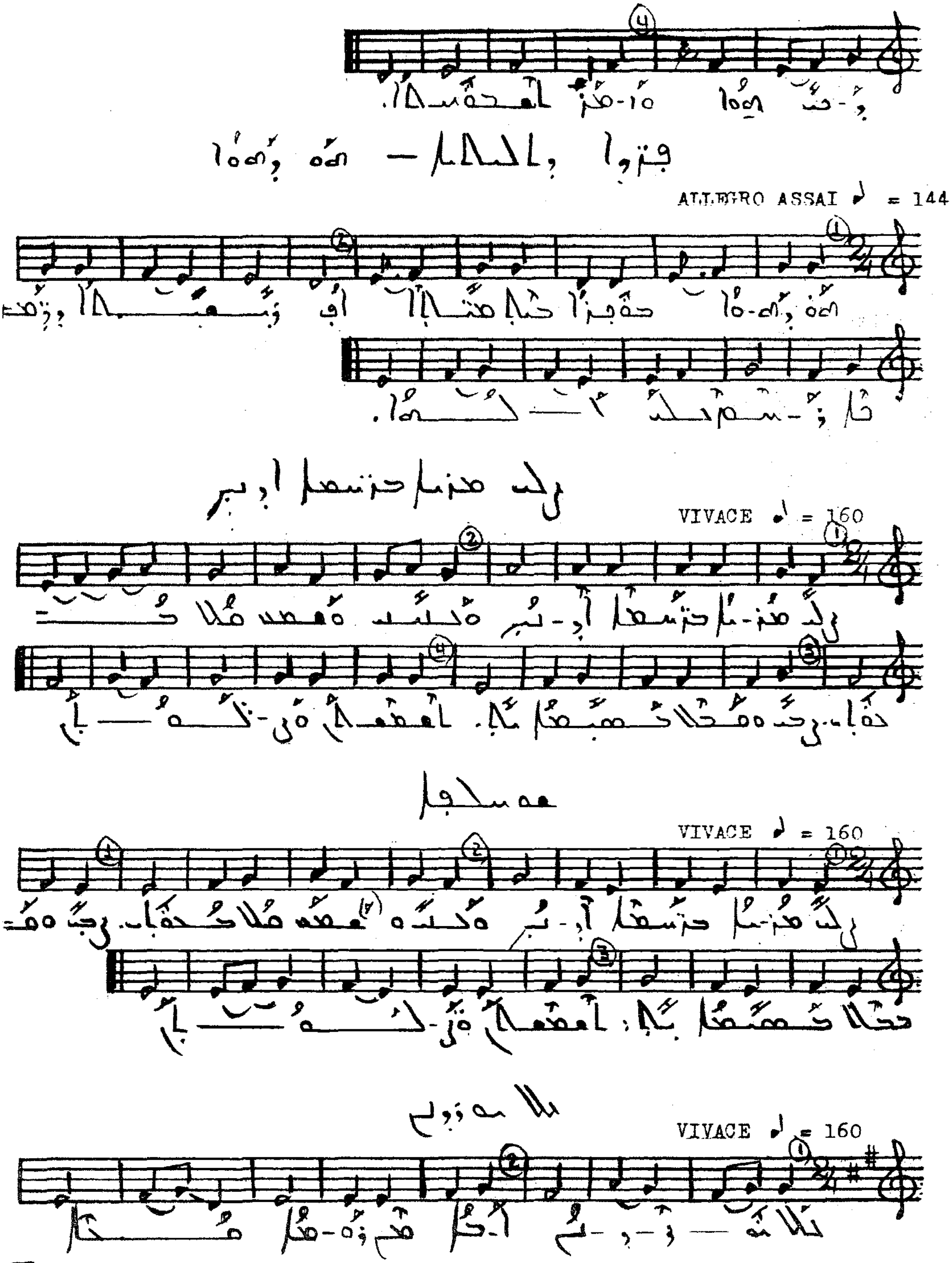
VIVACE ♩ = 168

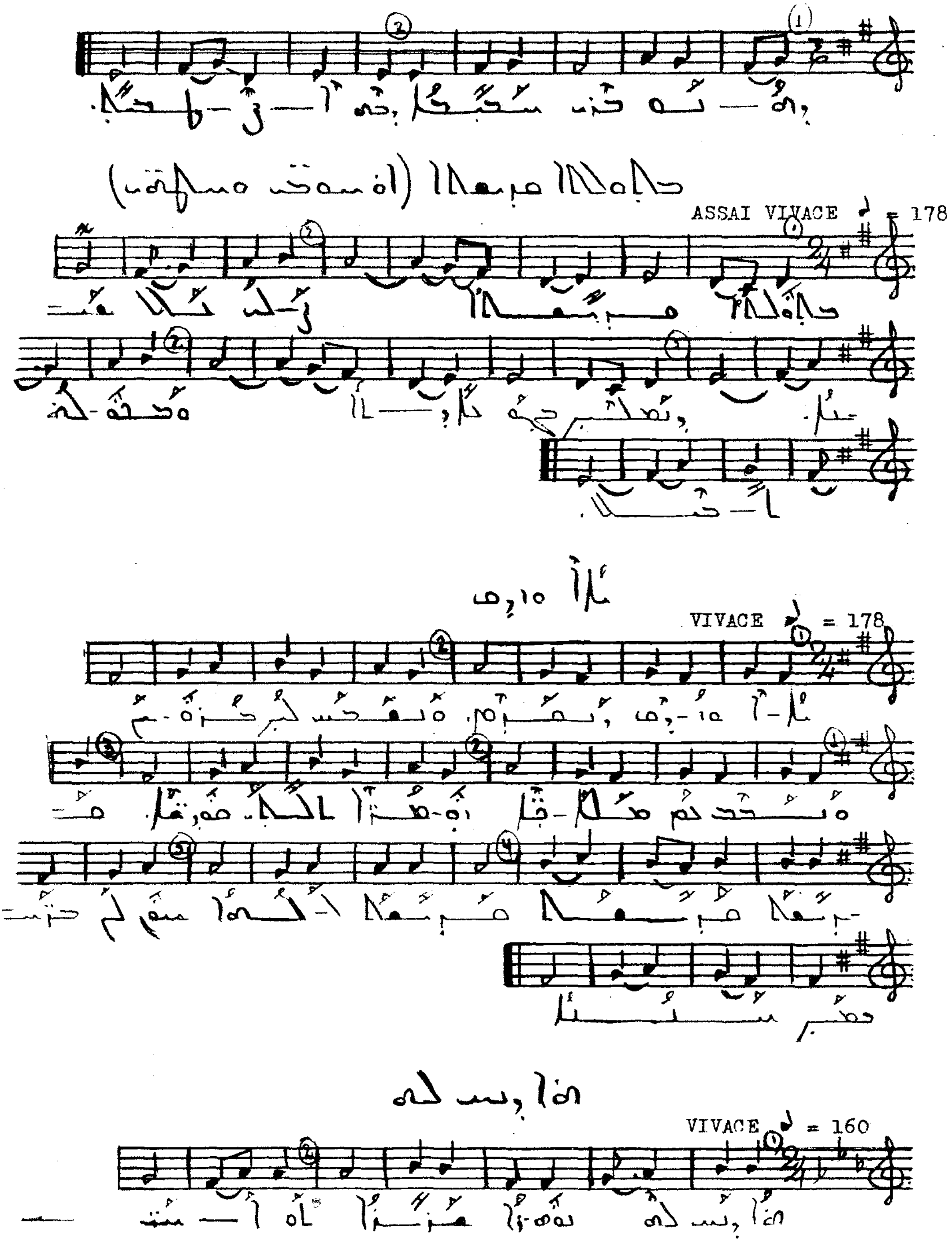


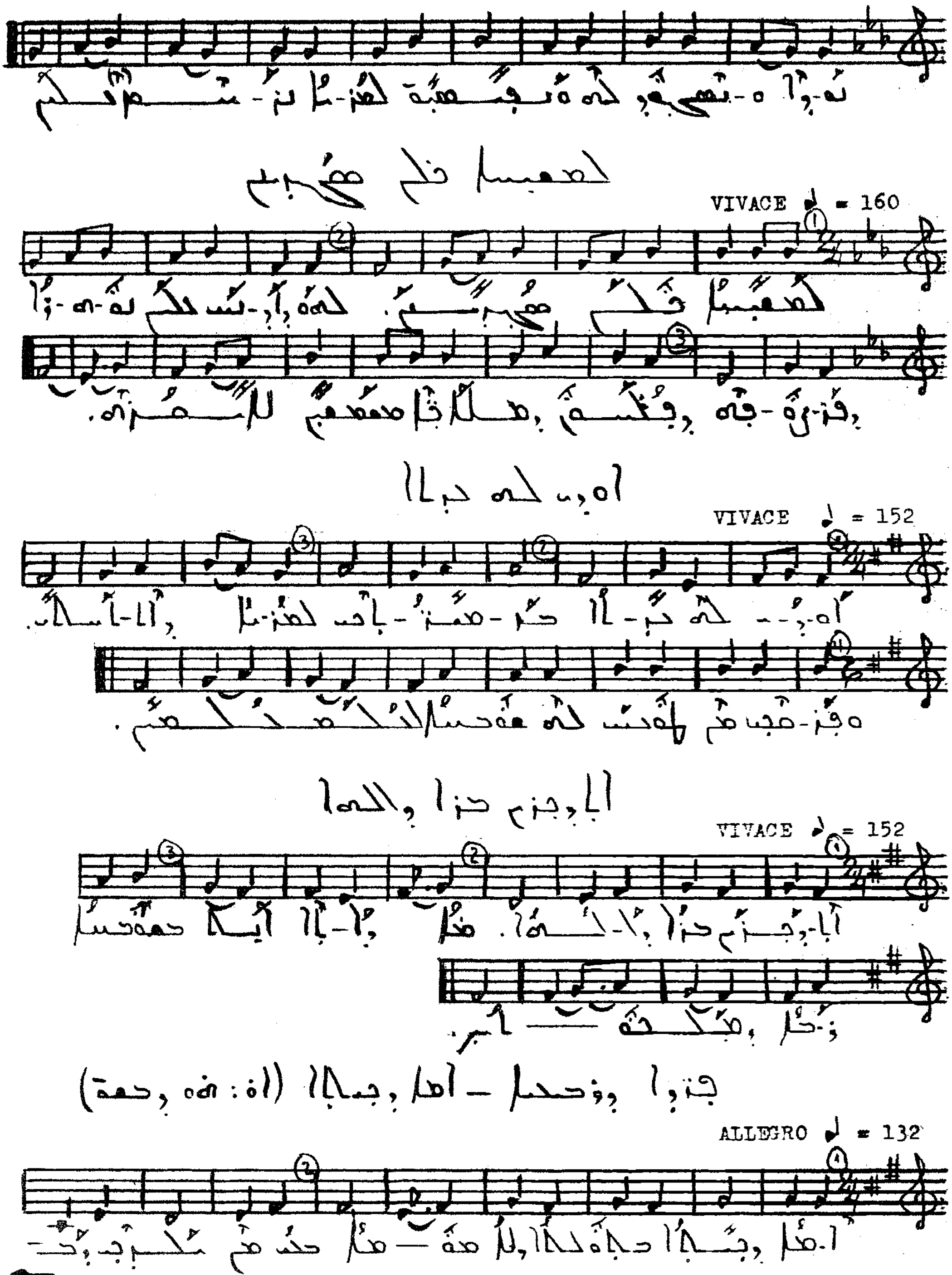
VIVACE ♩ = 168

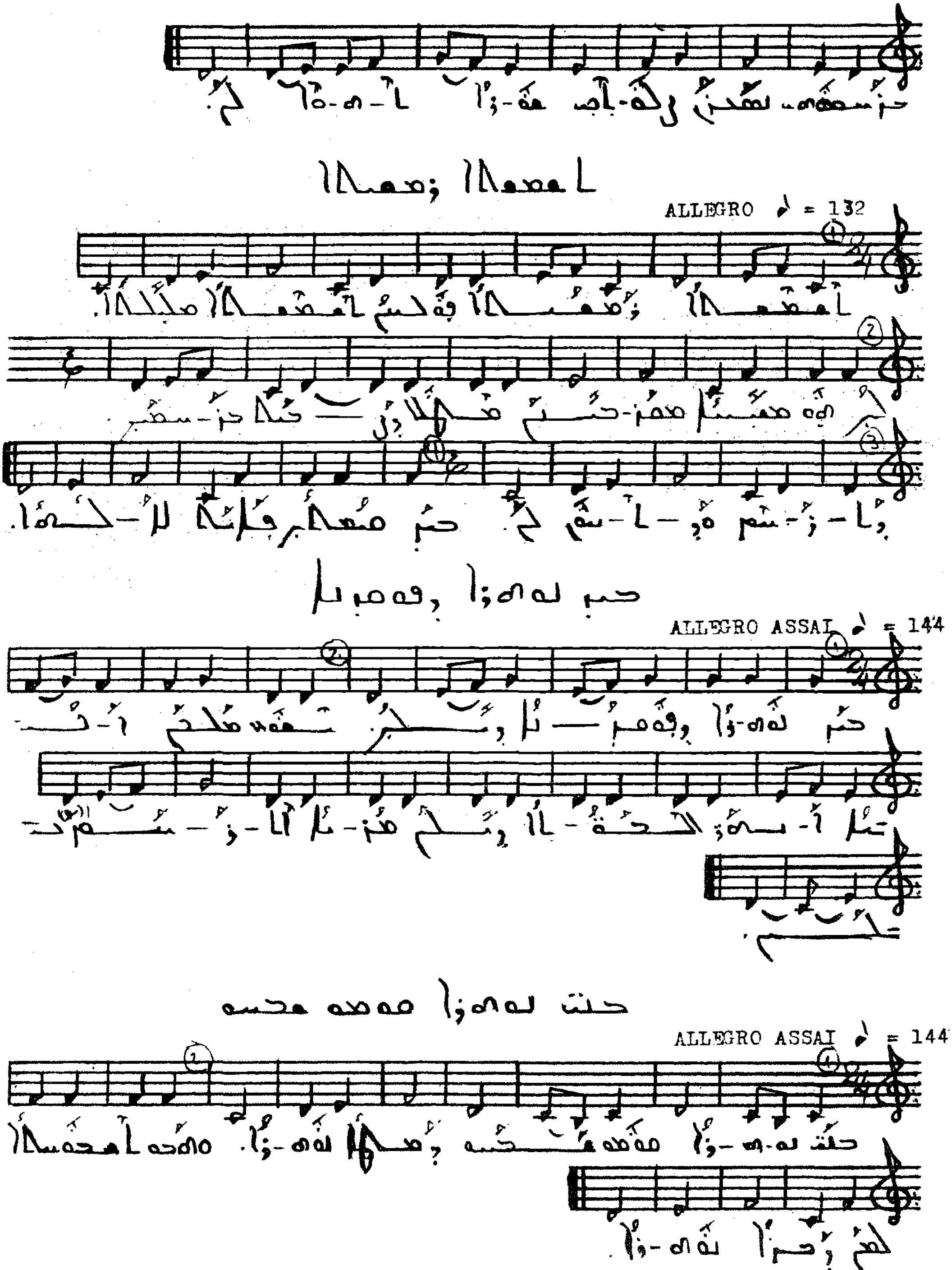


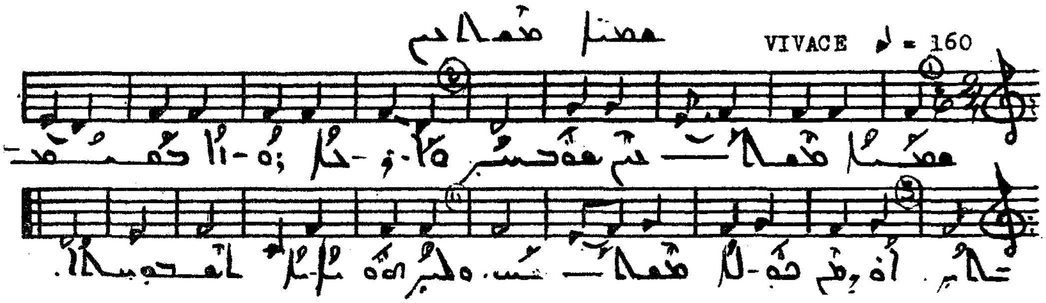

VIVACE ♩ = 168
ALLEGRO ASSAI ♩ = 152
ALLEGRO ASSAI


ALLEGRO ASSAI ♩ = 144
VIVACE ♩ = 160
VIVACE ♩ = 160
VIVACE ♩ = 160


ASSAI VIVACE ♪ = 178
VIVACE ♪ = 178
VIVACE ♪ = 160


VIVACE ♩ = 160
VIVACE ♩ = 152
VIVACE ♪ = 152
ALLEGRO ♩ = 132


ALLEGRO ♪ = 132
ALLEGRO ASSAI ♪ = 144
ALLEGRO ASSAI ♪ = 144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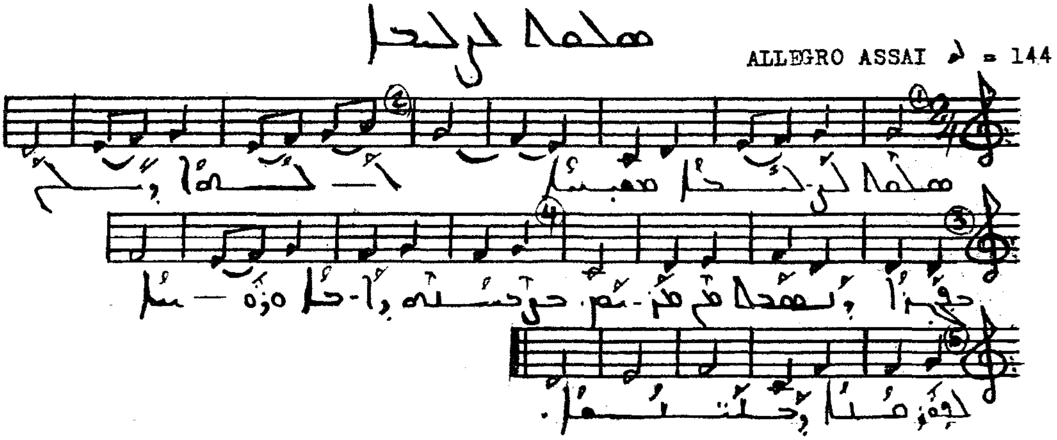
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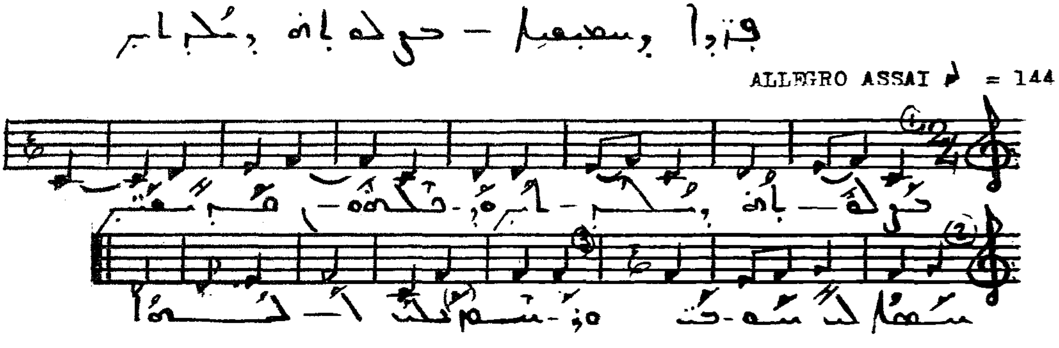
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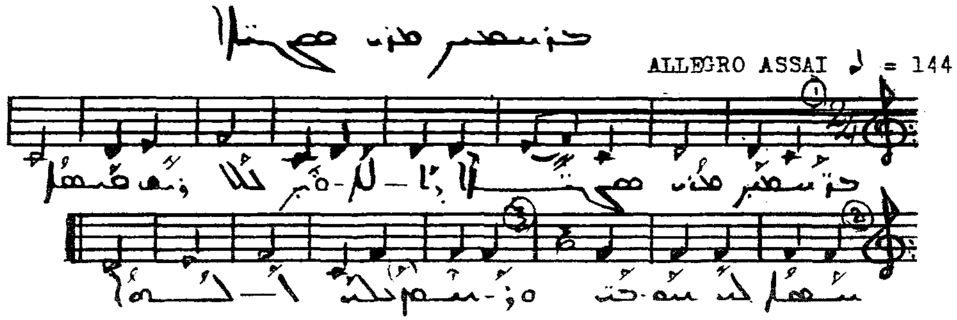
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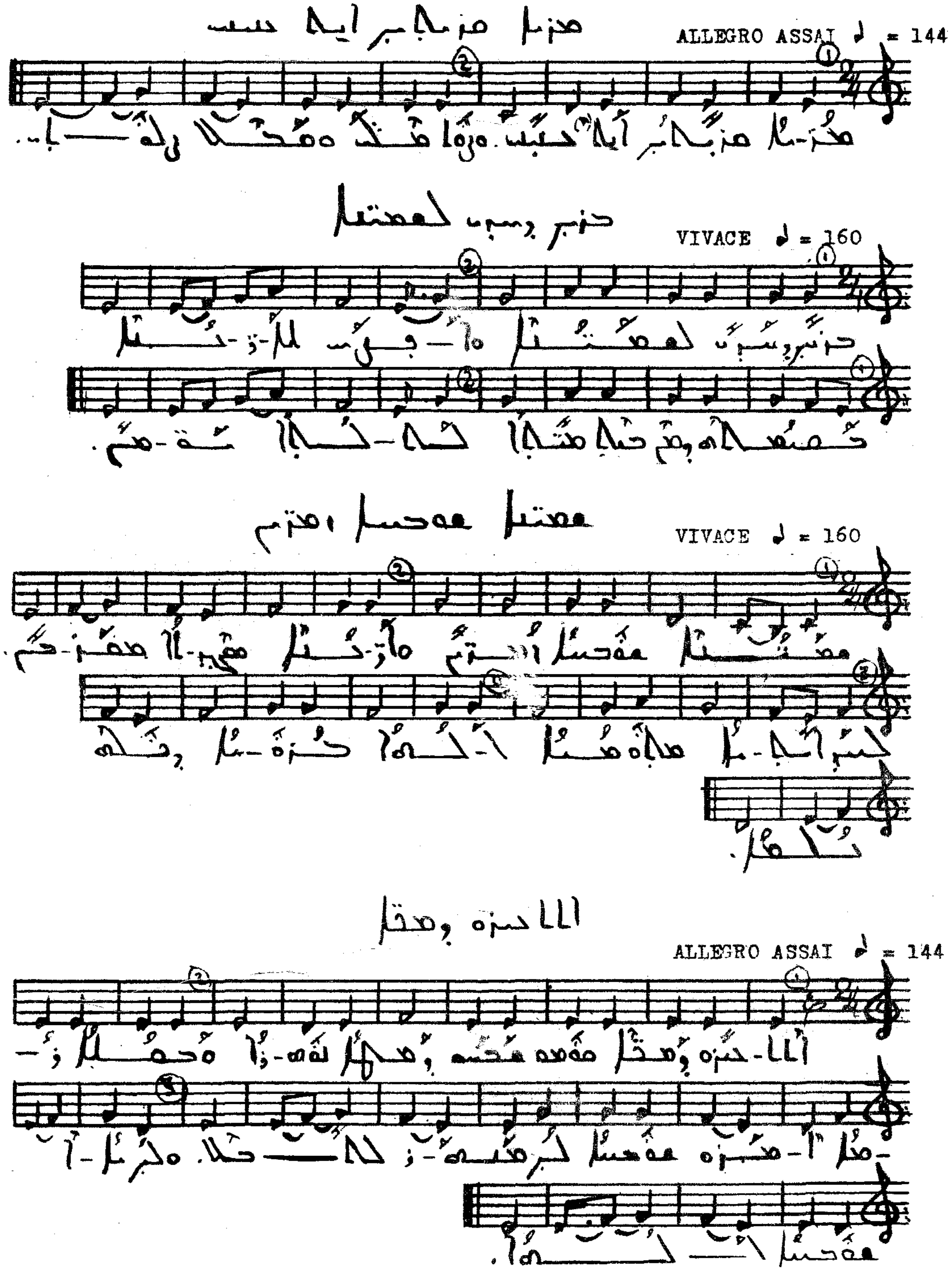
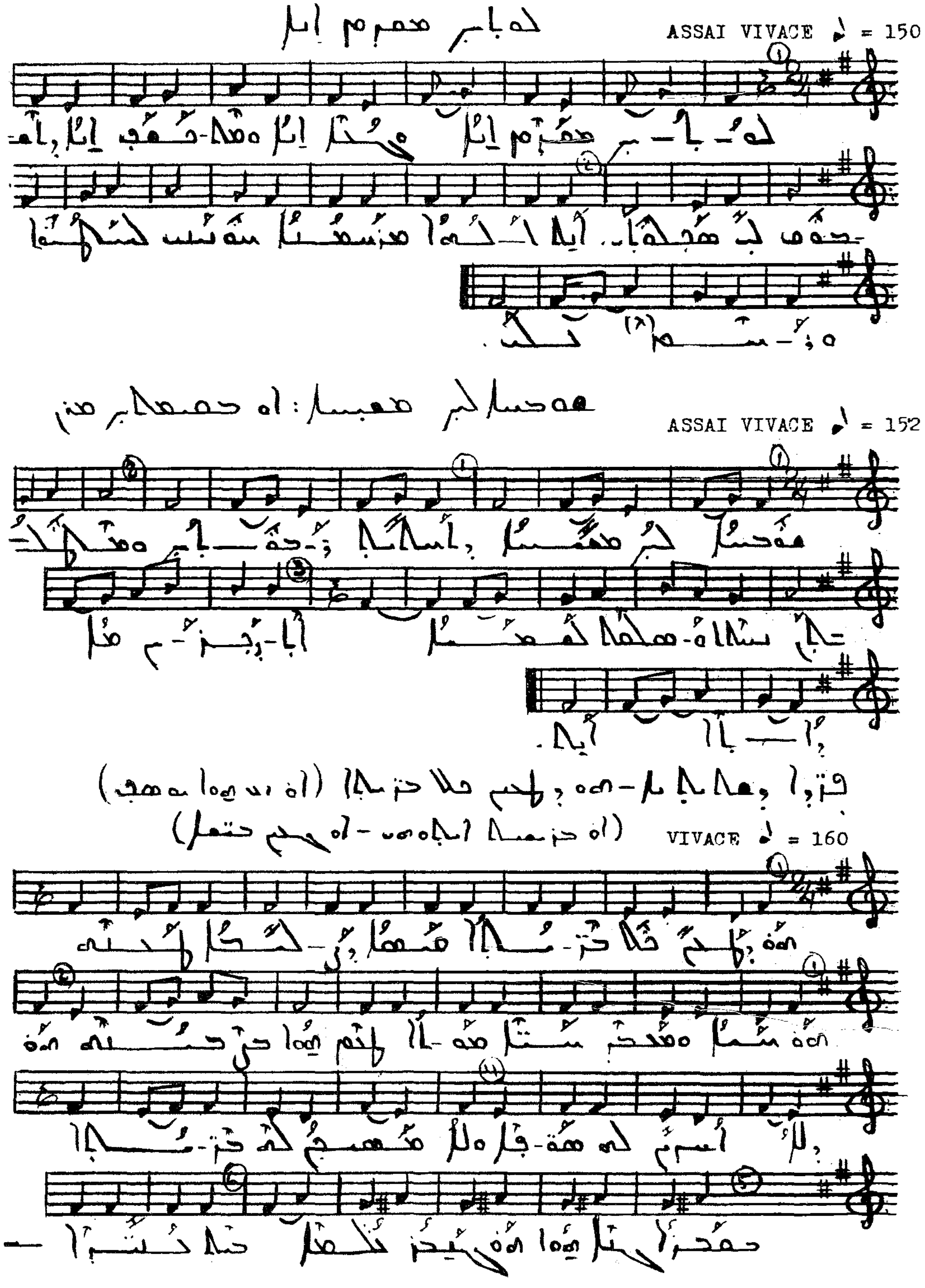
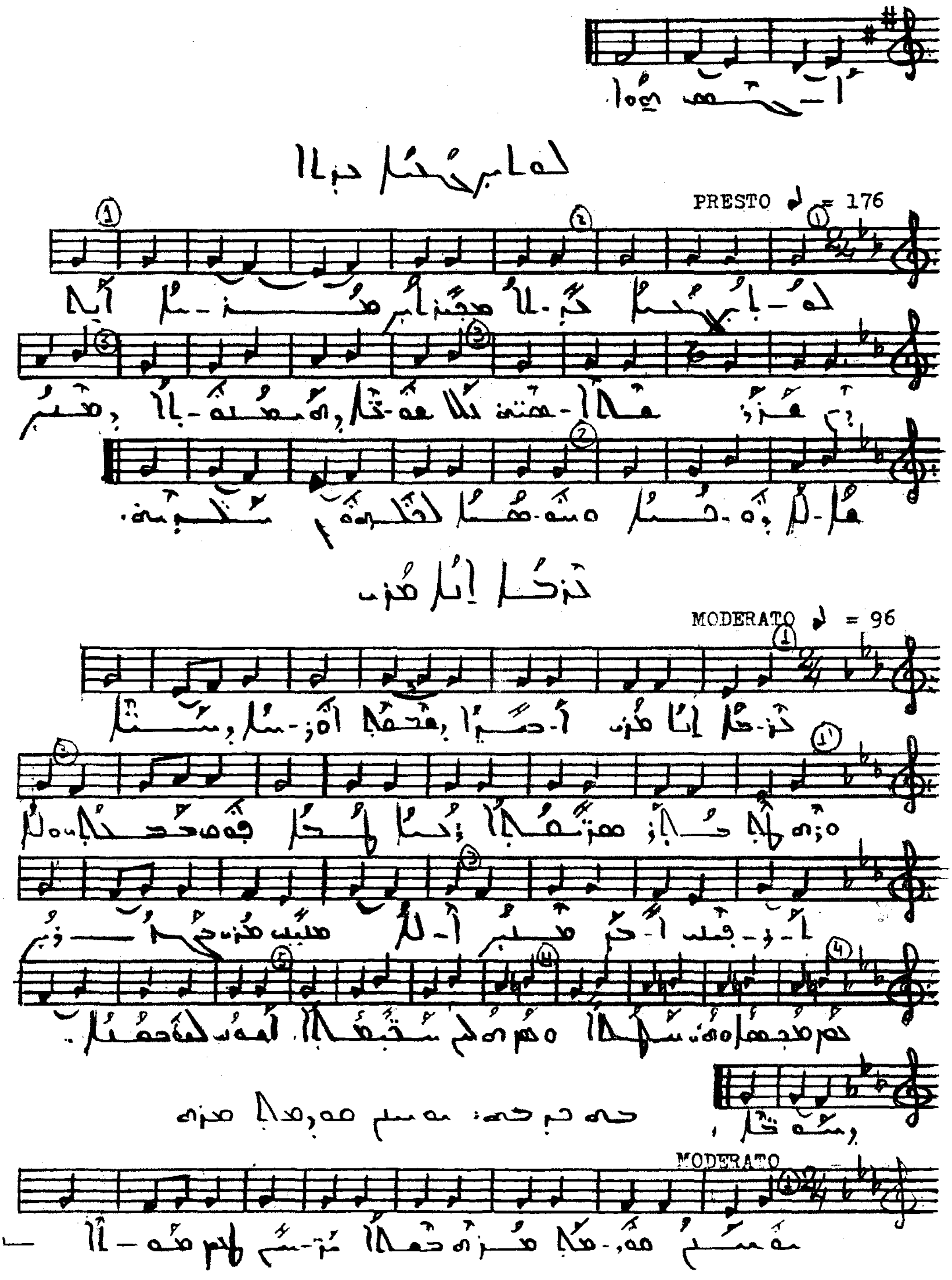
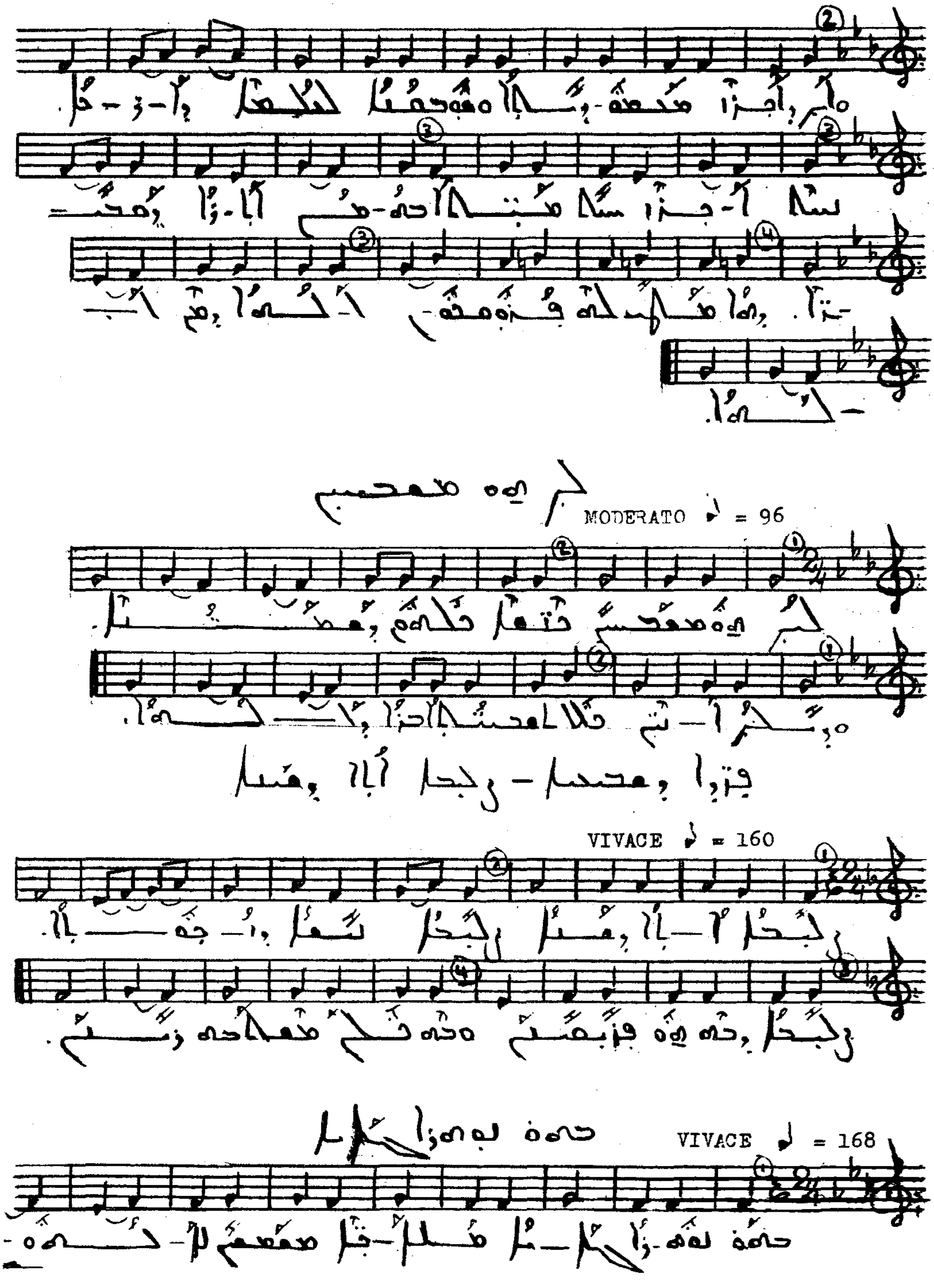
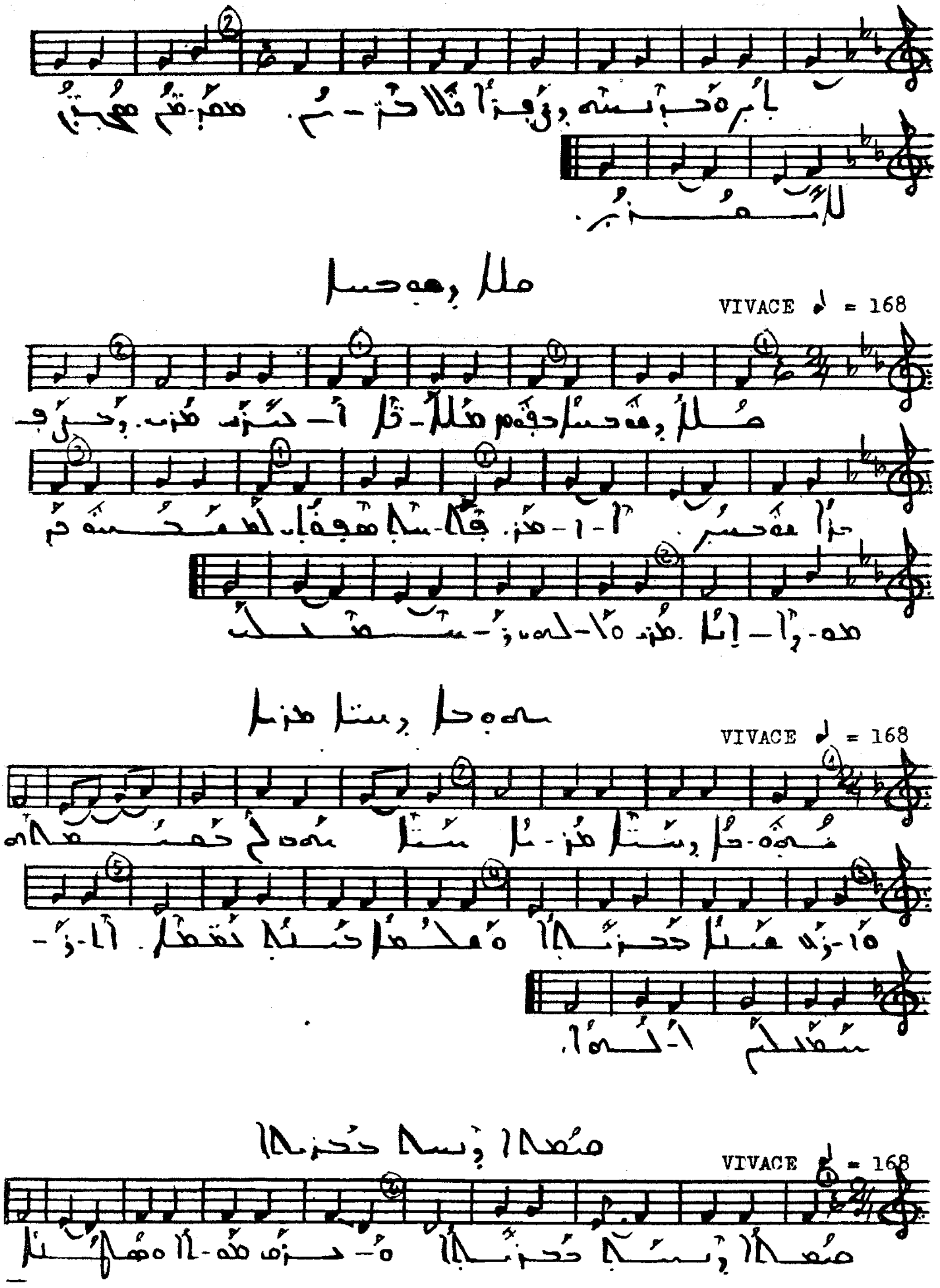
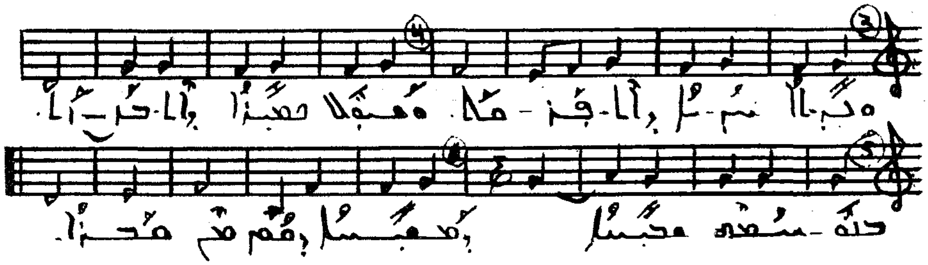

ALLEGRO ASSAI ♩ = 144
VIVACE ♩ = 160
VIVACE ♩ = 160
ALLEGRO ASSAI ♩ = 144


ASSAI VIVACE ♪ = 150
ASSAI VIVACE ♪ = 152
VIVACE ♪ = 160


PRESTO ♩ = 176
MODERATO ♩ = 96
MODERATO


MODERATO ♪ = 96
VIVACE ♪ = 160
VIVACE ♩ = 168


VIVACE ♩ = 168
VIVACE ♩ = 168
VIVACE ♩ = 168



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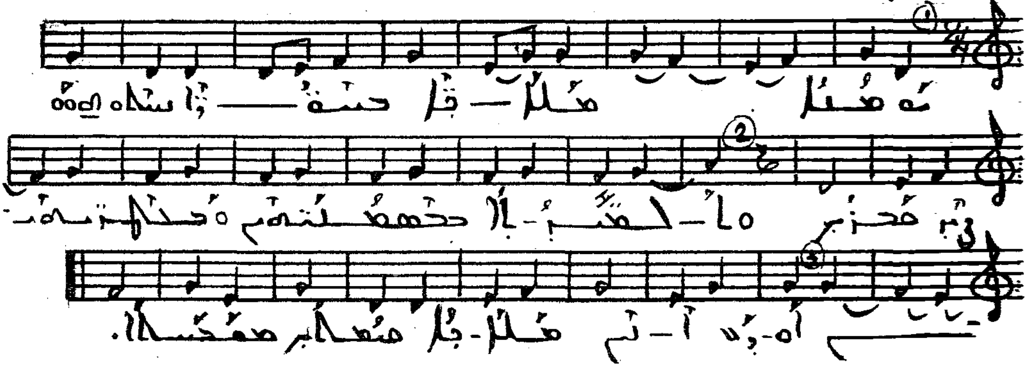

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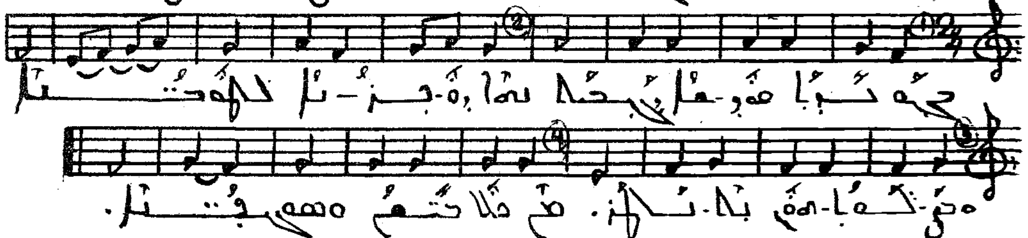

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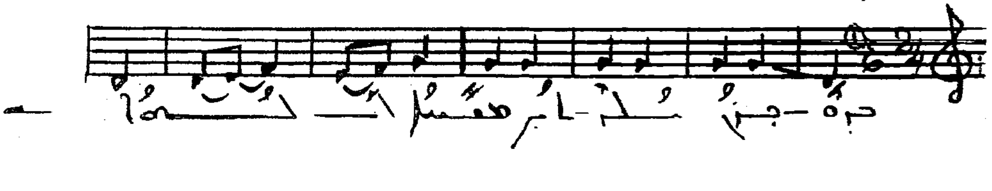

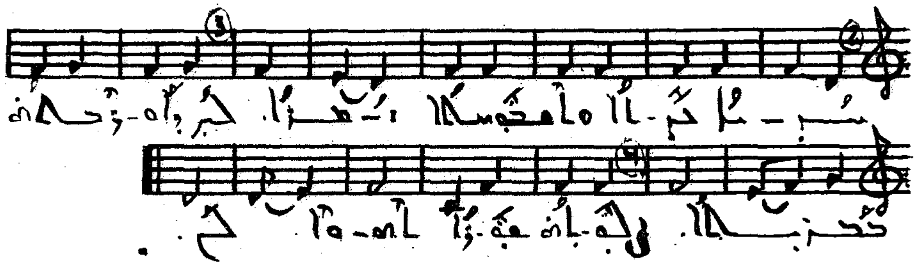

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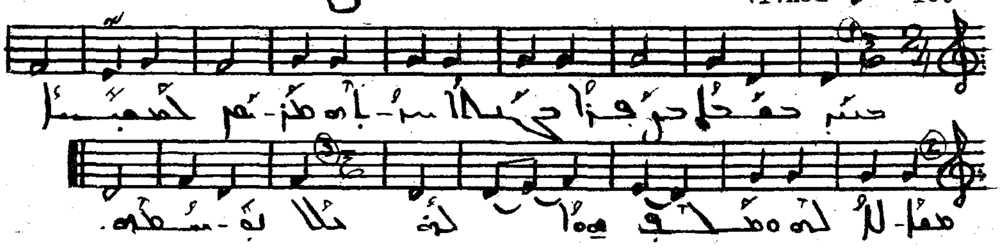
VIVACE ♪ = 160



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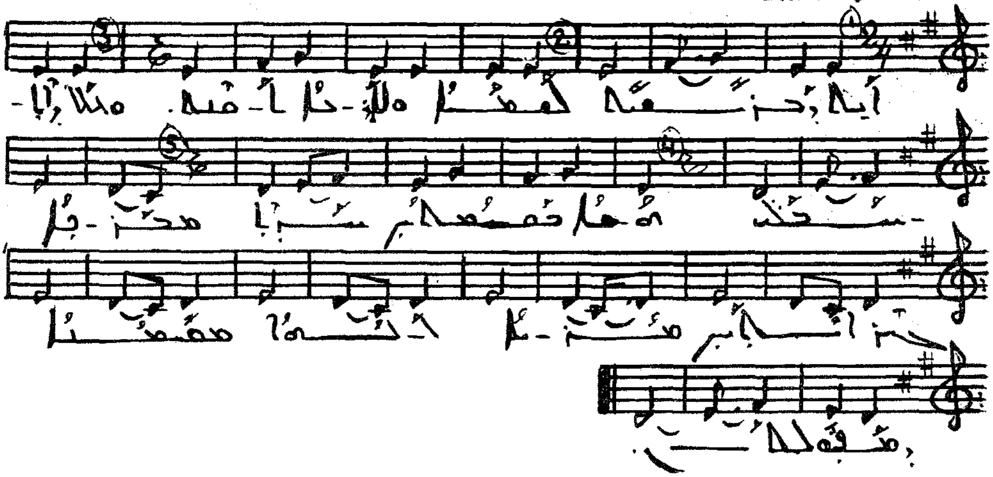
VIVACE ♪ = 160



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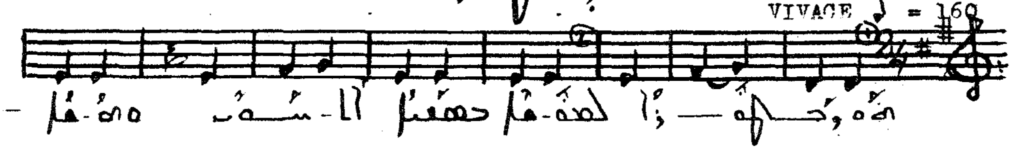
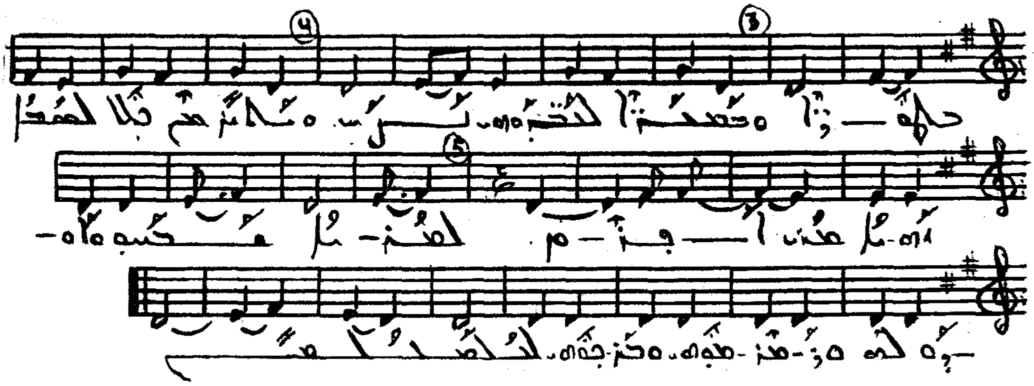
VIVACE ♪ = 160





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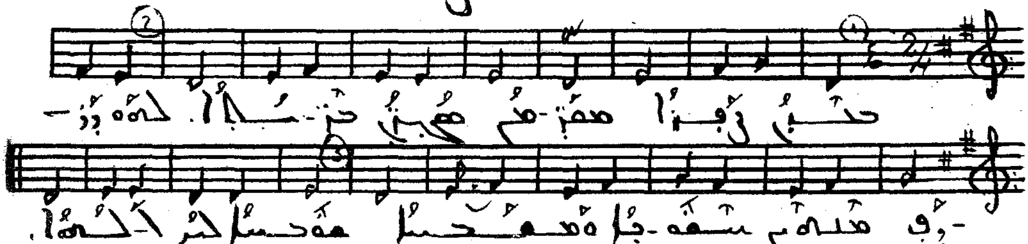
VIVACE ♩ = 160



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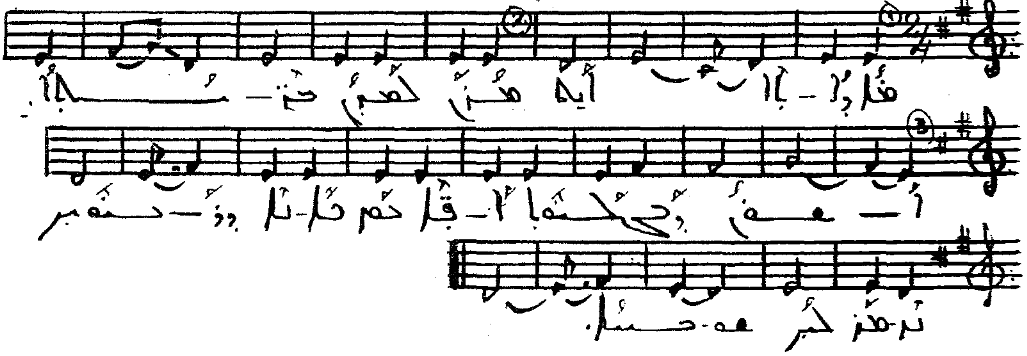
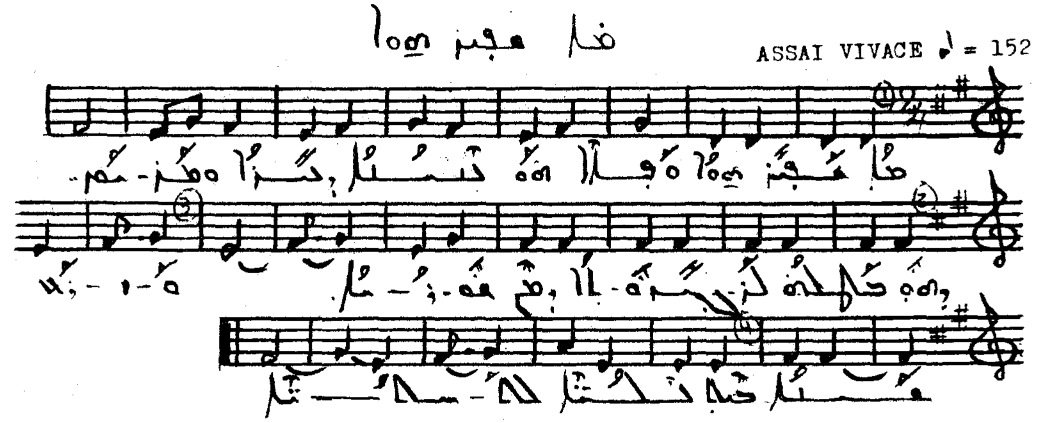
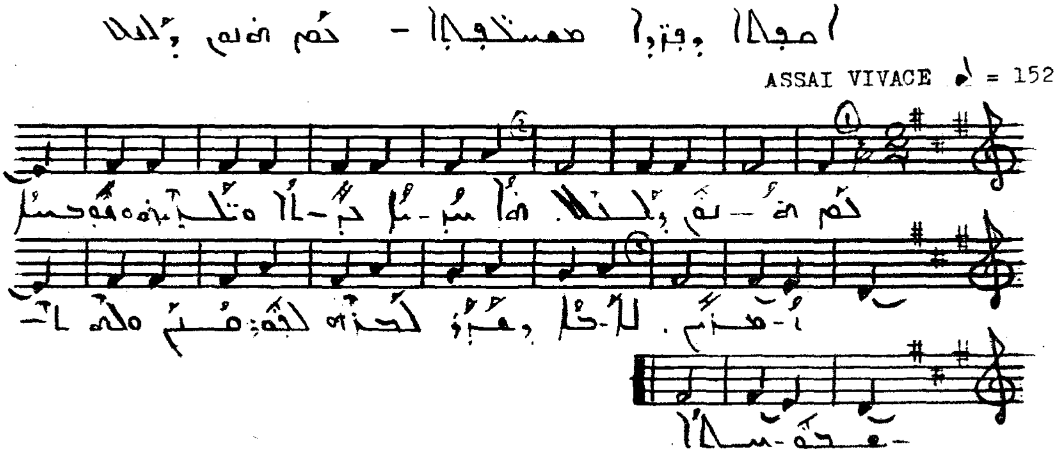
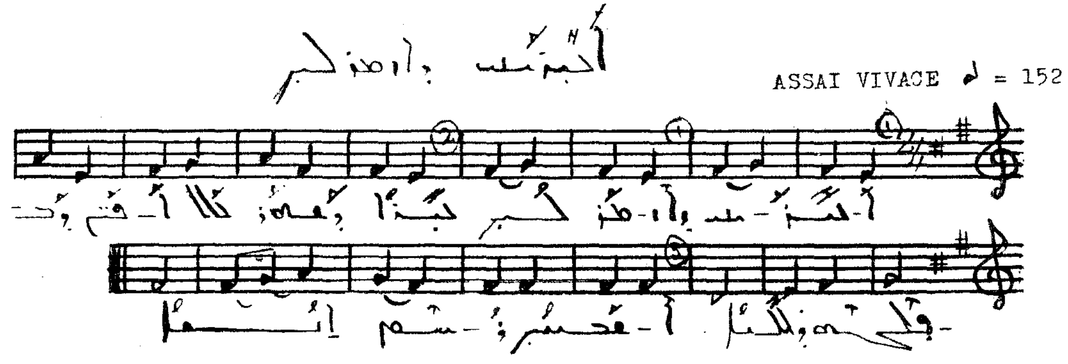
VIVACE ♩ = 160




ASSAI VIVACE ♩ = 152


ASSAI VIVACE ♩ = 152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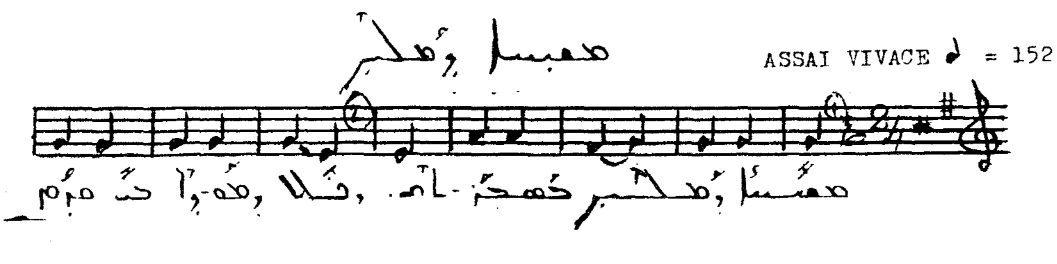
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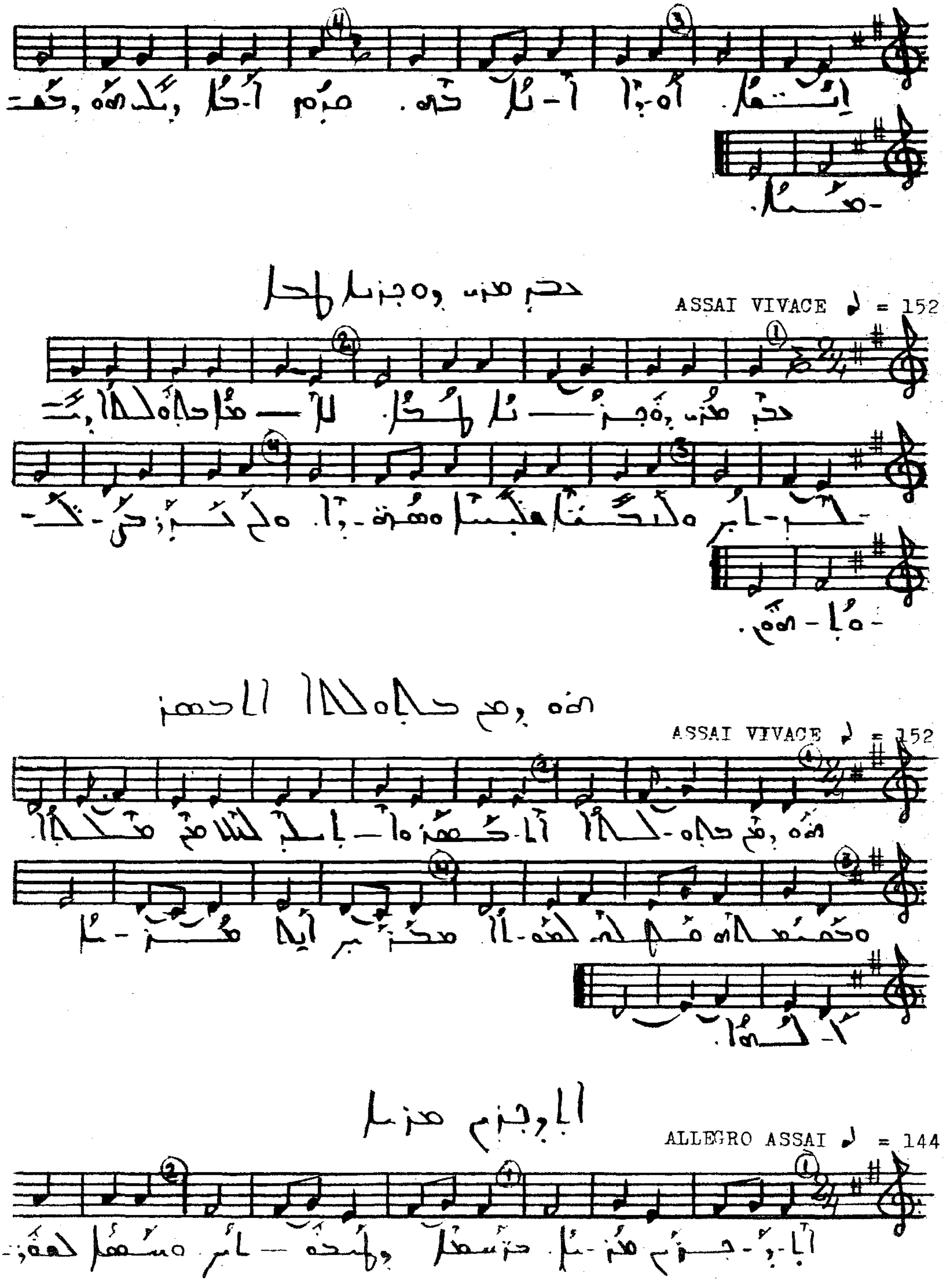
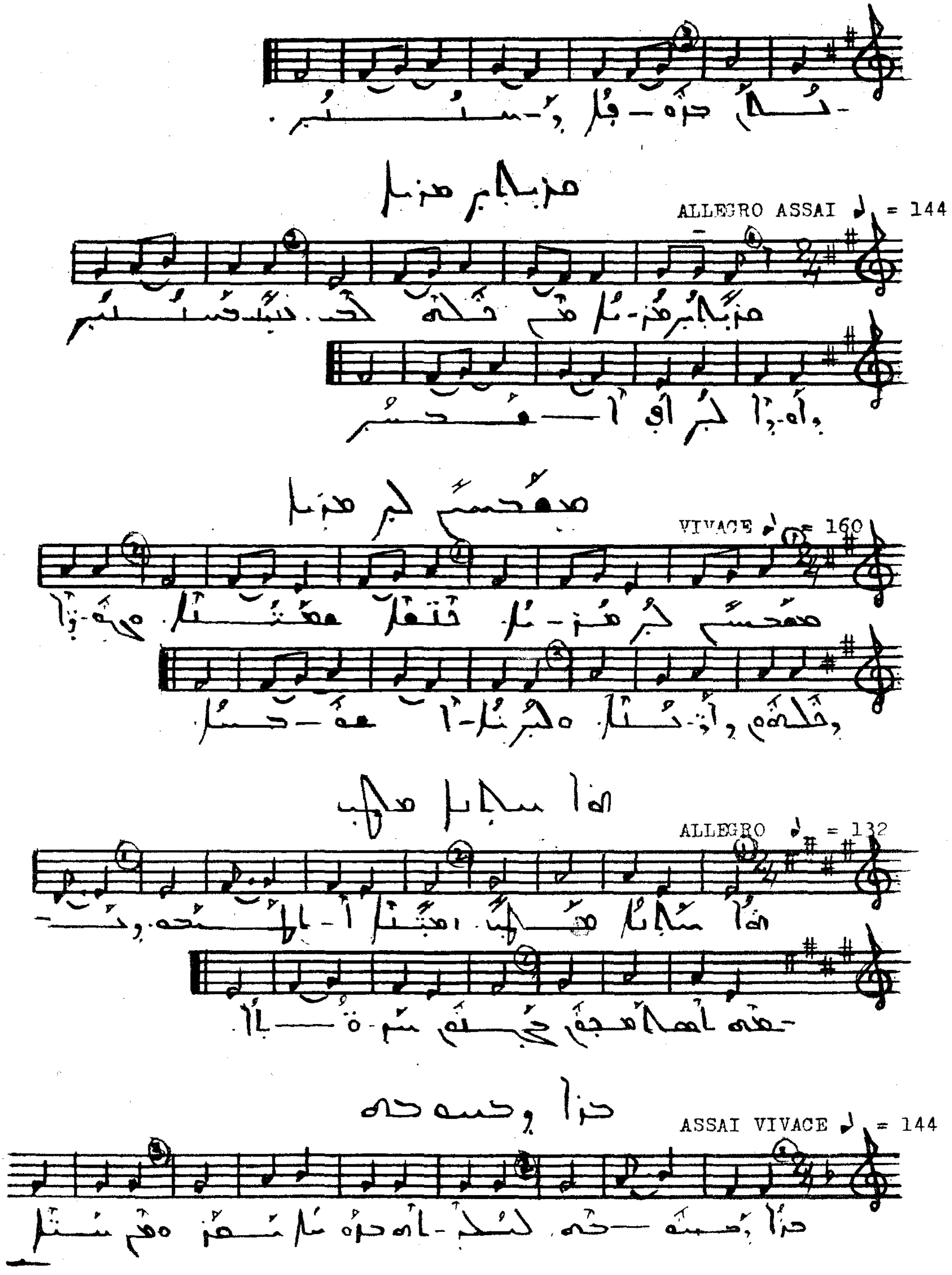
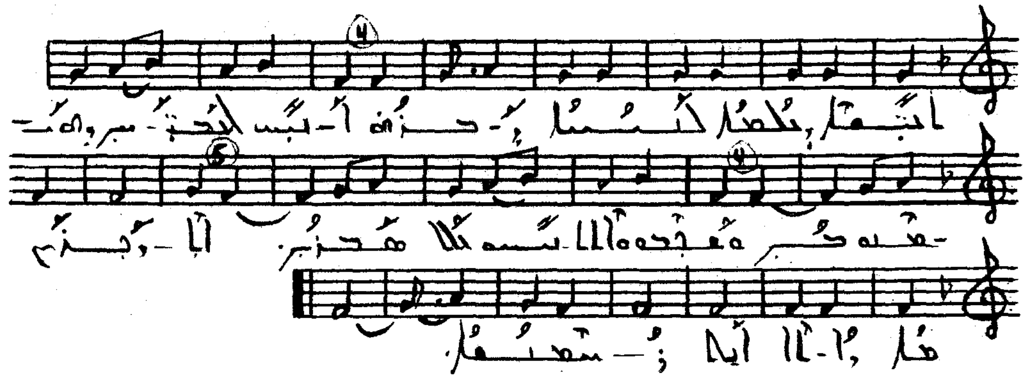
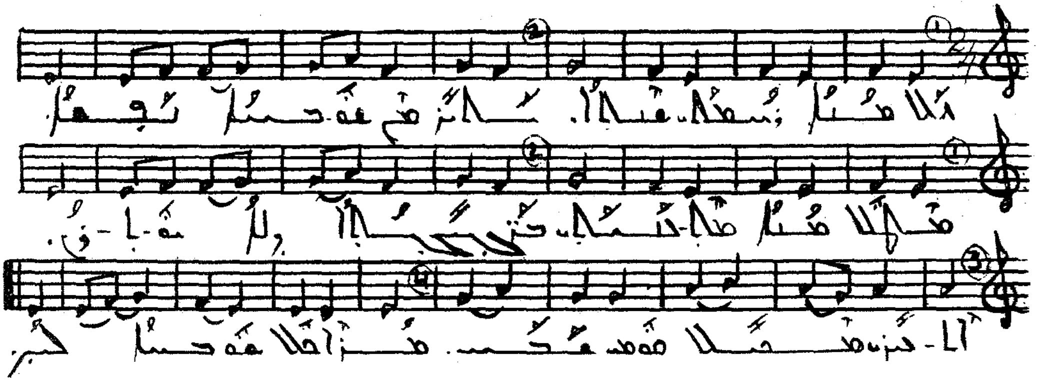

ASSAI VIVACE ♩ = 152
ASSAI VIVACE ♩ = 152
ALLEGRO ASSAI ♩ = 144


ALLEGRO ASSAI ♩ = 144
VIVACE ♩ = 160
ALLEGRO ♩ = 132
ASSAI VIVACE ♩ = 144



VIVACE ♩ = 160



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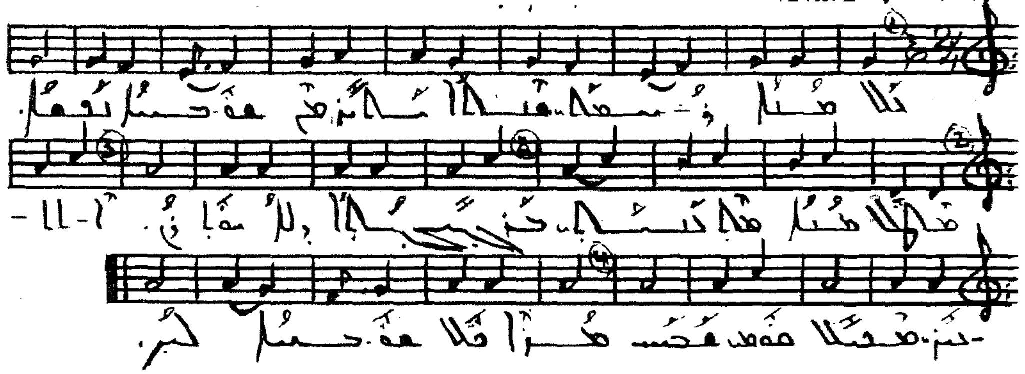

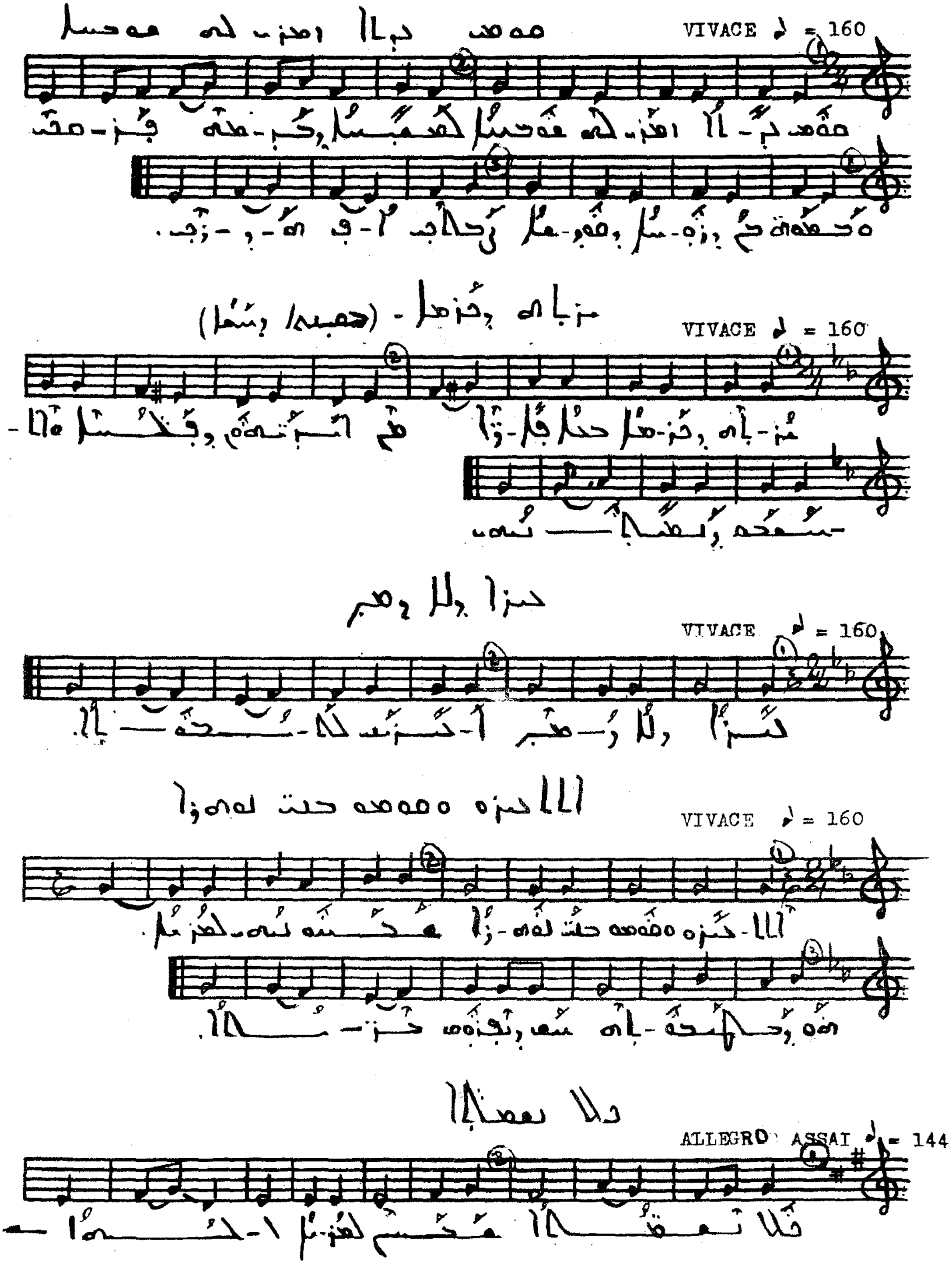
VIVACE ♪ = 160
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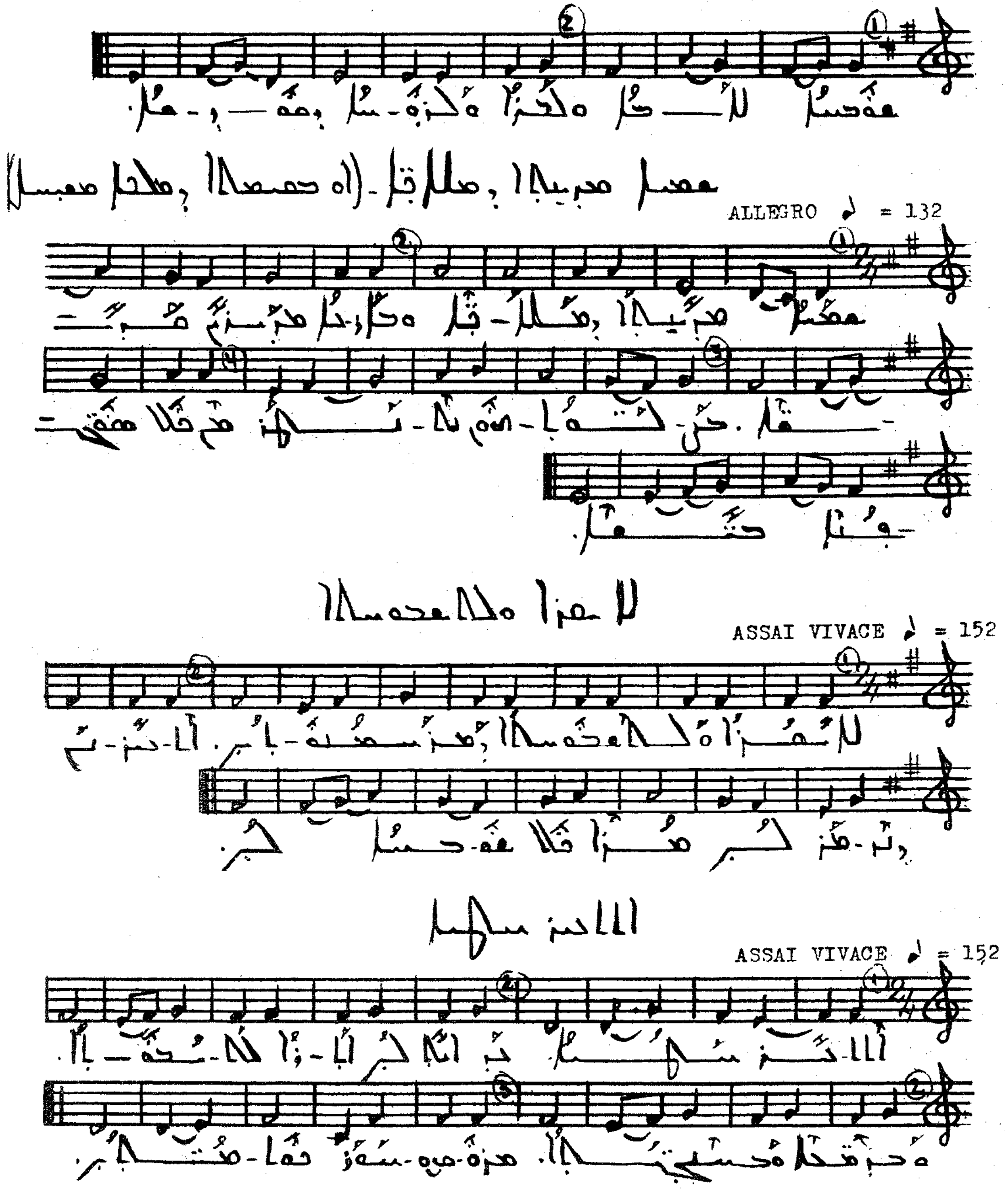
VIVACE ♪ = 160
VIVACE ♪ = 160
ALLEGRO ASSAI ♪ = 144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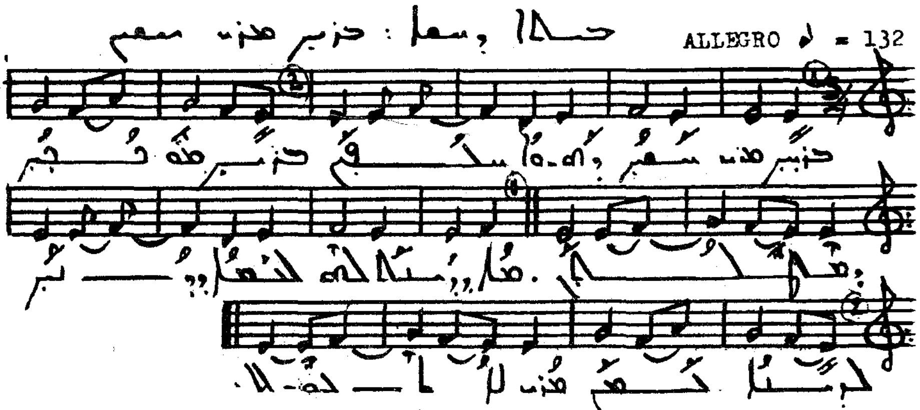
ASSAI VIVACE = 152
ASSAI VIVACE = 152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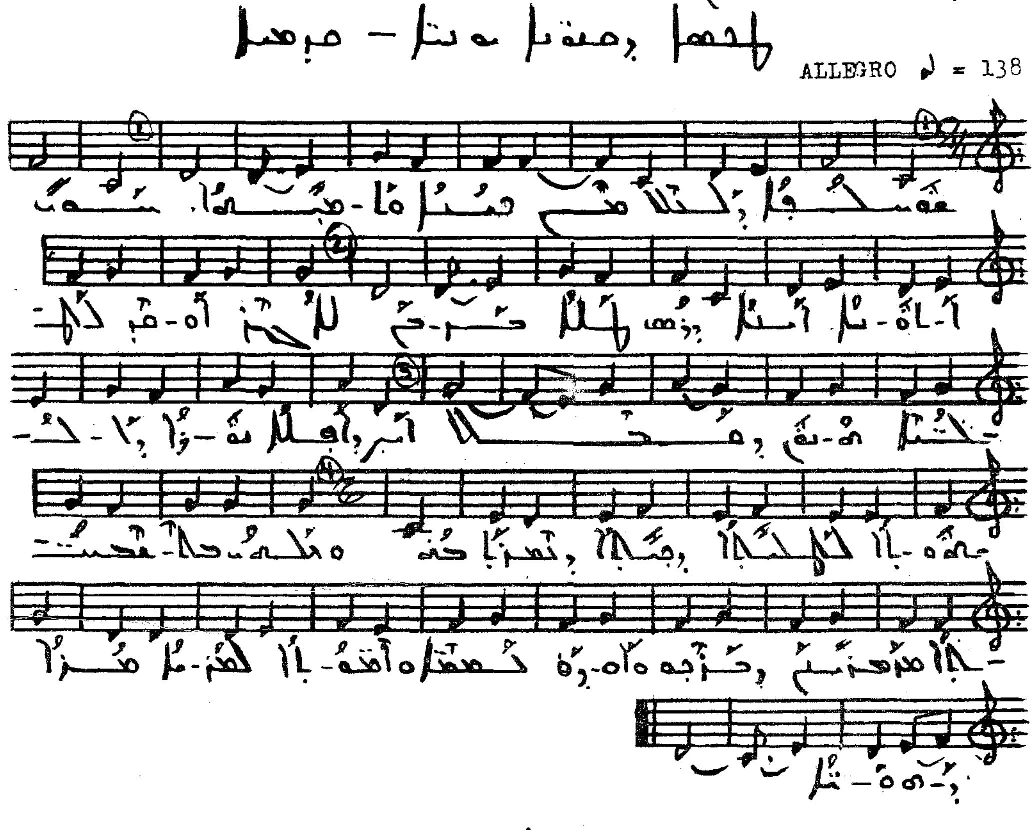
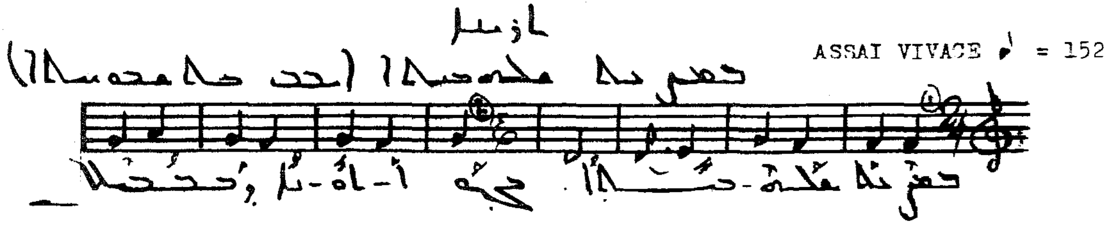

ALLEGRO ♪ = 138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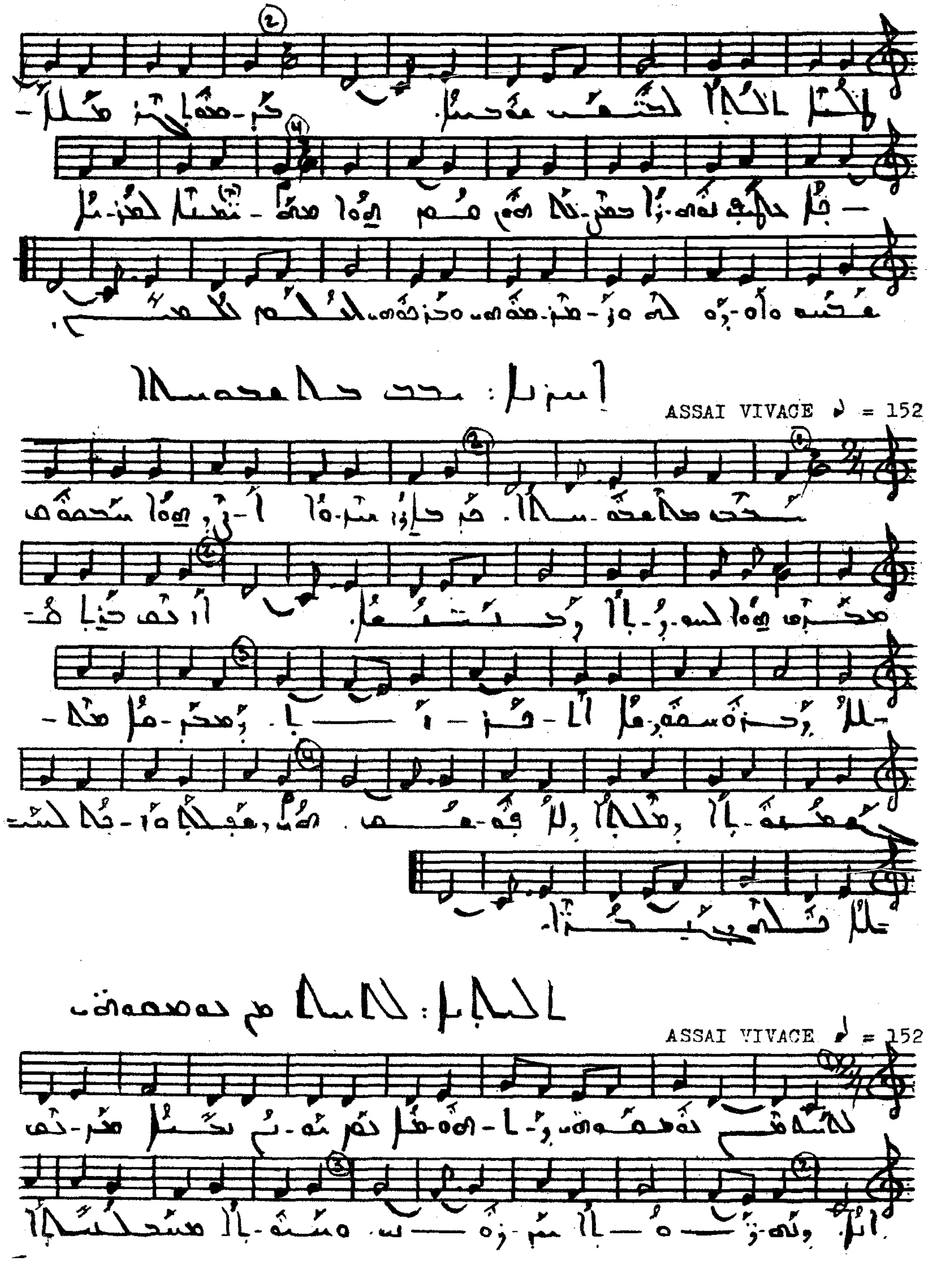
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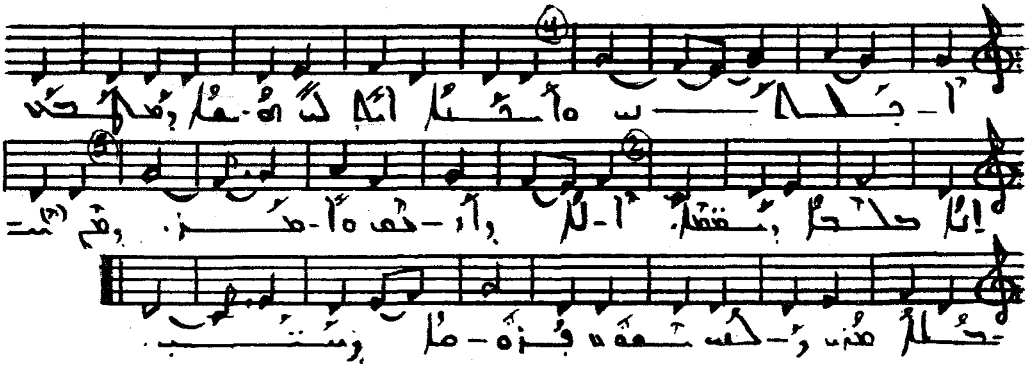

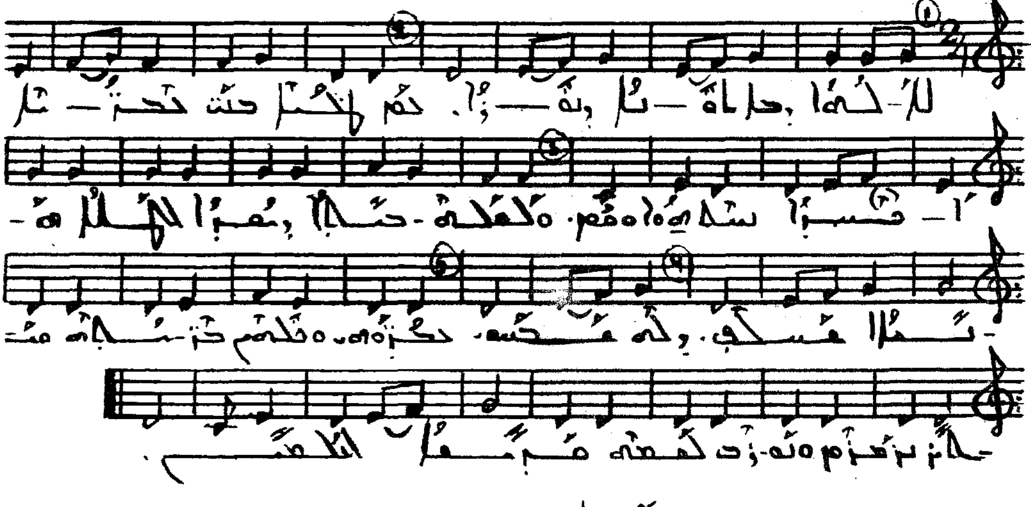
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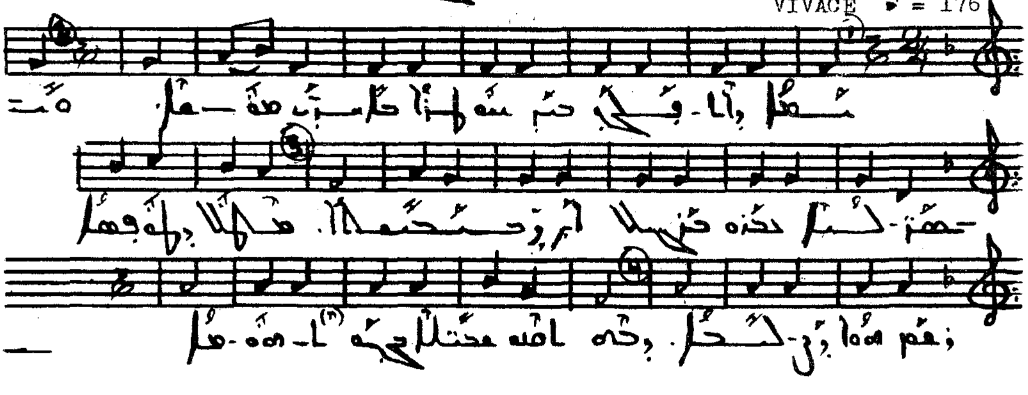
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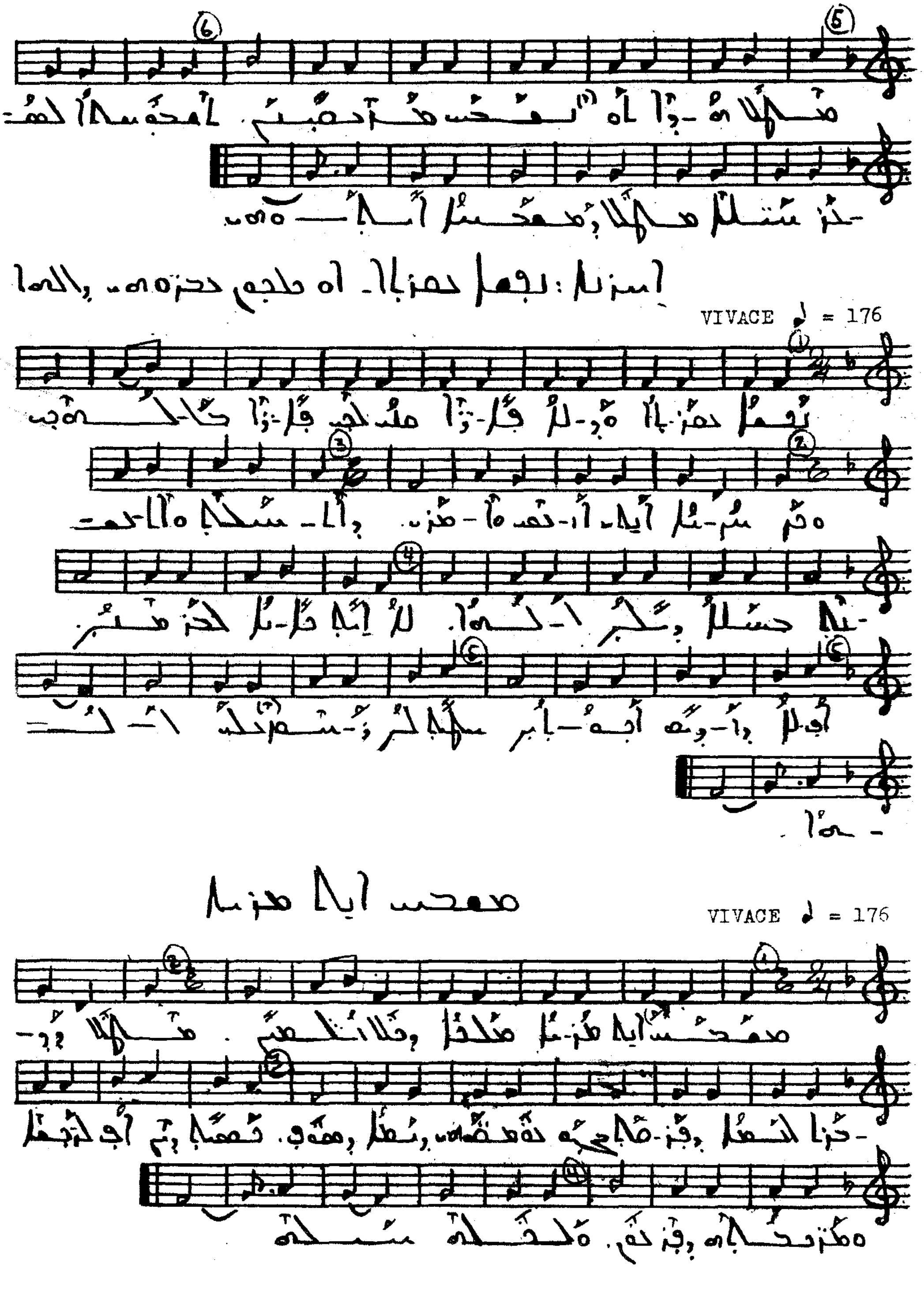
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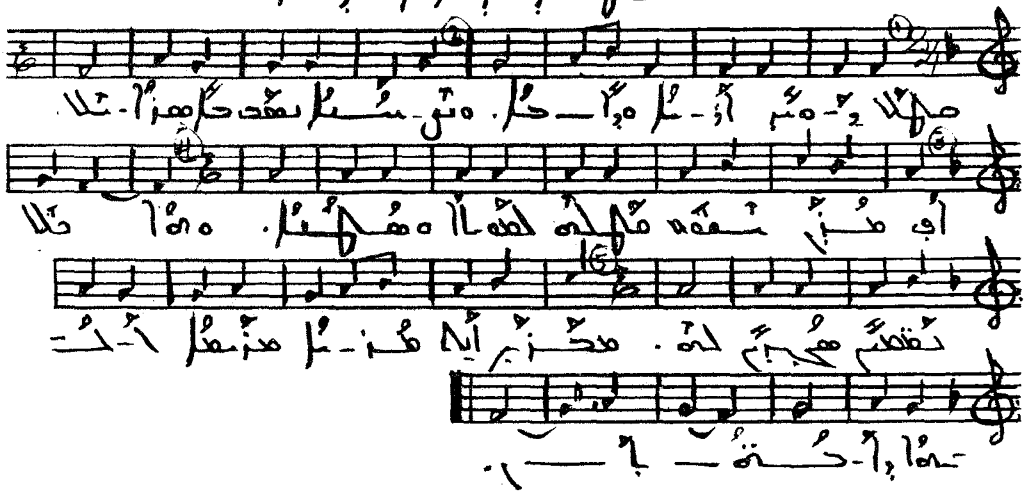
VIVACE ♩ = 176

VIVACE ♪ = 176



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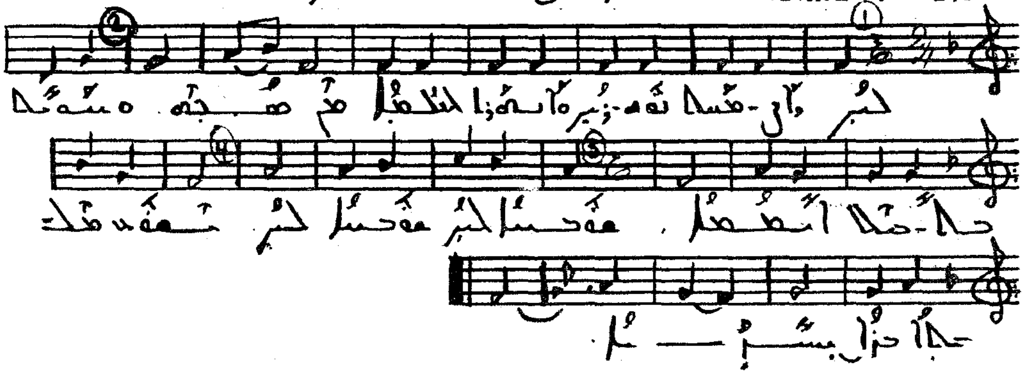

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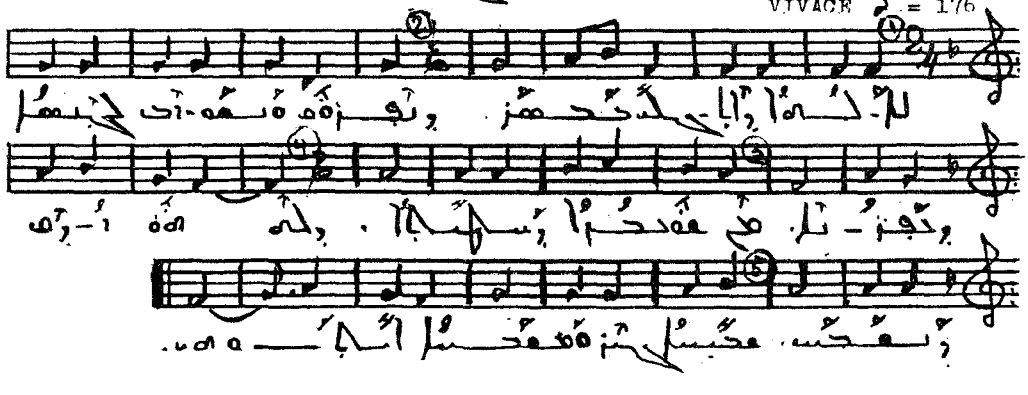
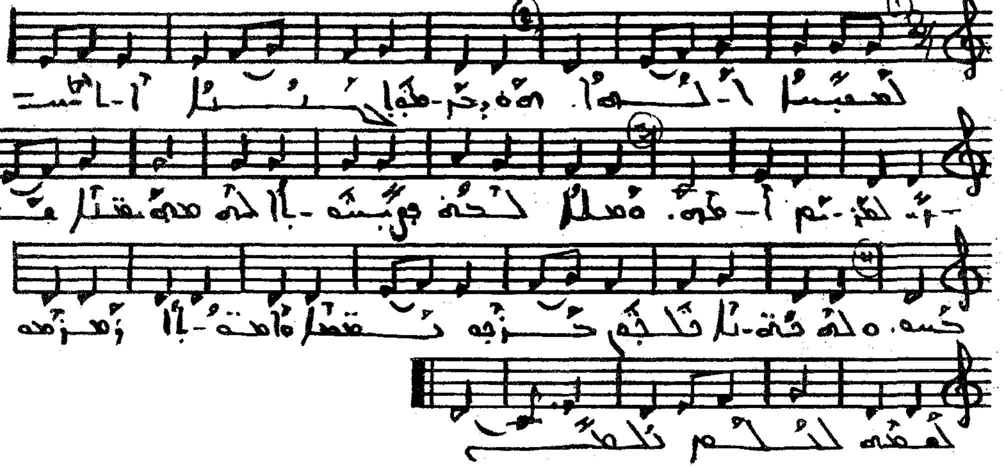


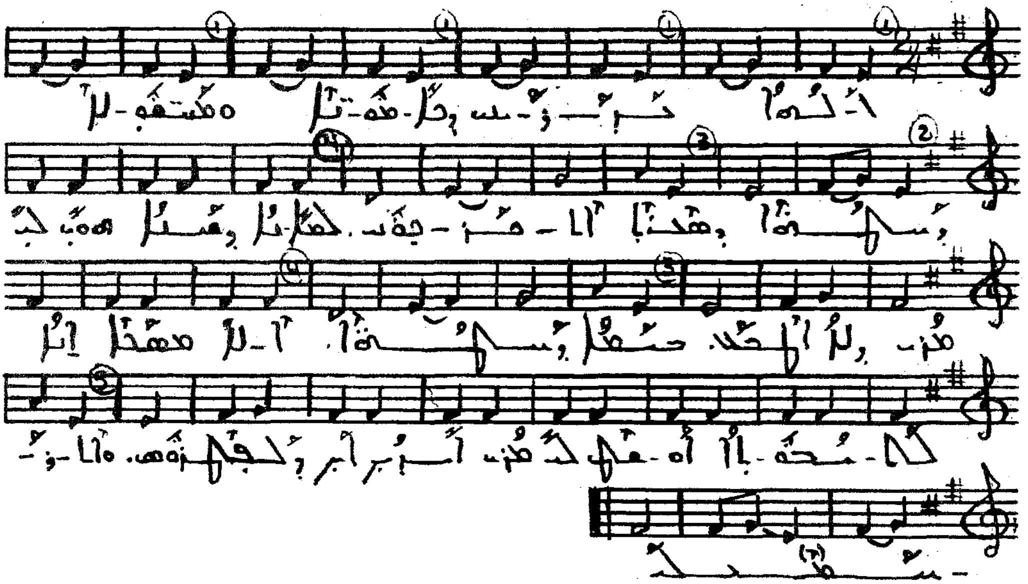
ܣܝܡܝܐ : ܠܡܫܝܚܐ ܐܠܗܐ

PRESTO ♪ = 184



ܫܒܝܚܐ : ܐܠܗܐ ܕܢܘܚܐ

ASSAI VIVACE ♪ = 152



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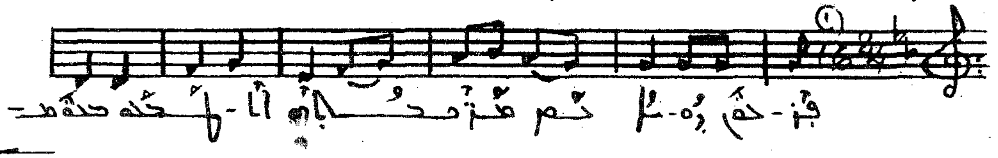
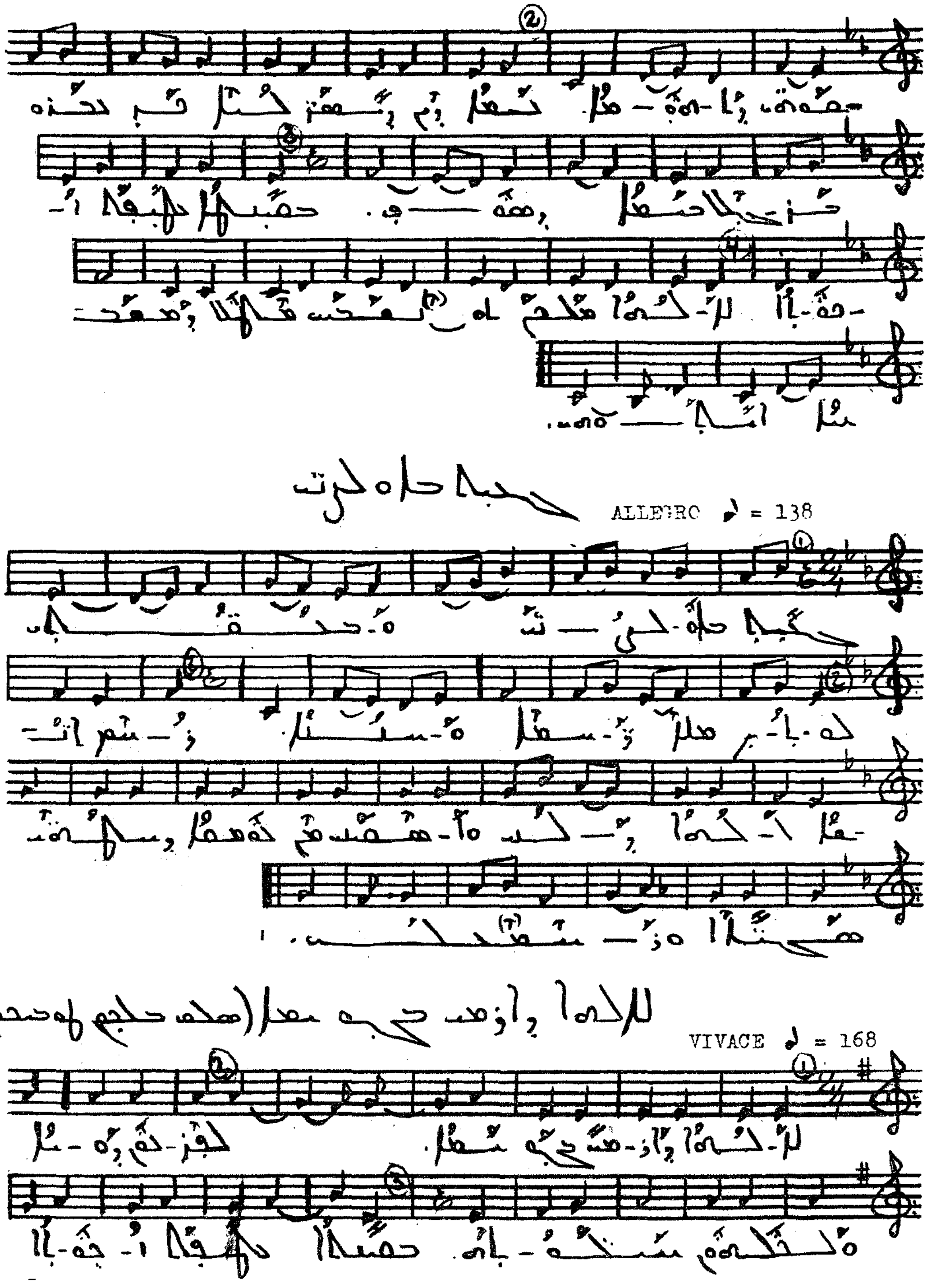
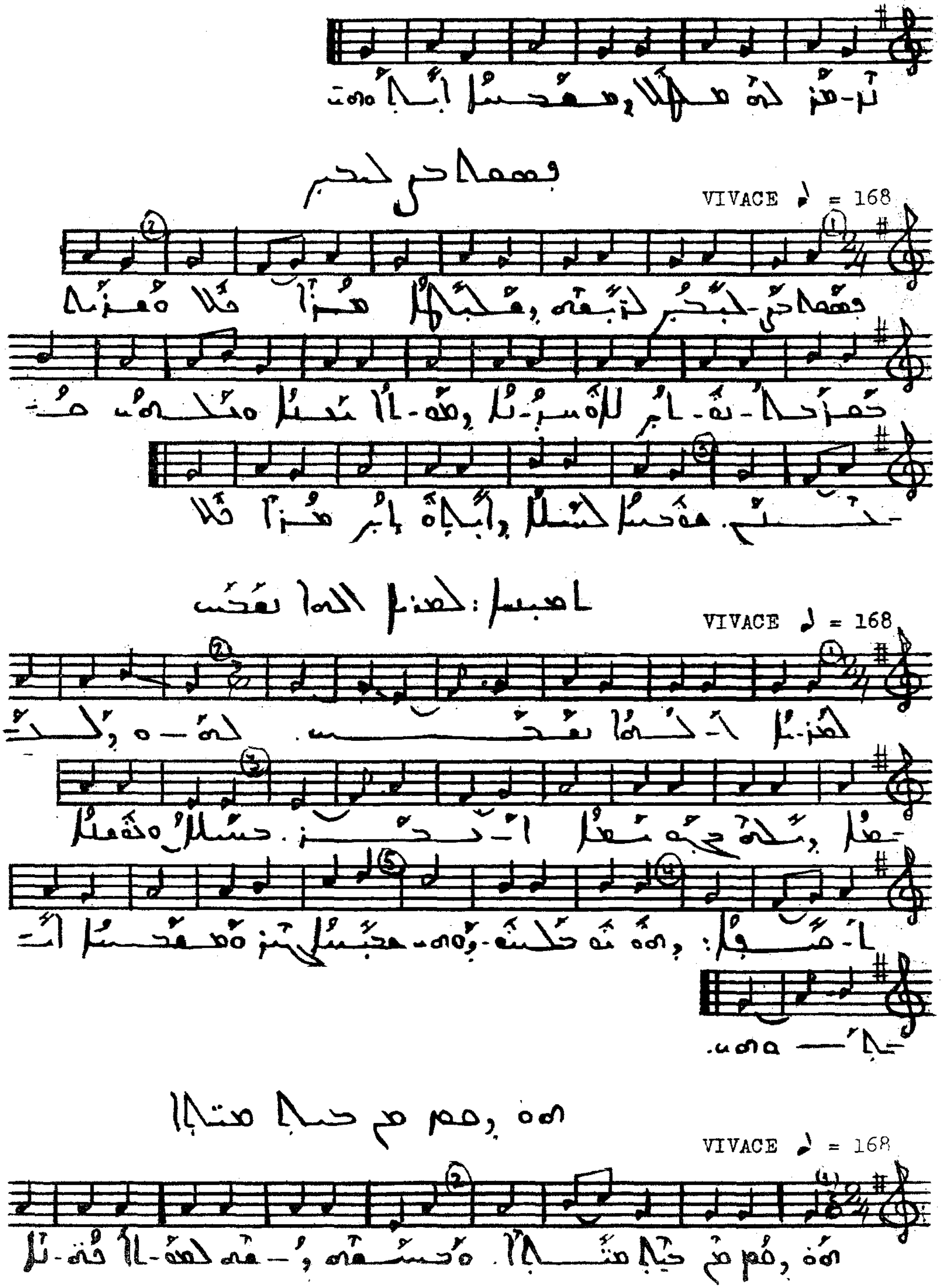
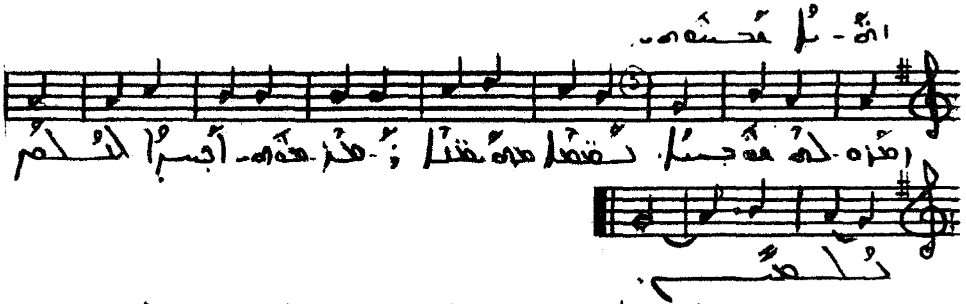
ASSAI VIVACE ♪ = 152




ALLEGRO ♪ = 138
VIVACE ♪ = 168


VIVACE = 168
VIVACE = 168
VIVACE = 168



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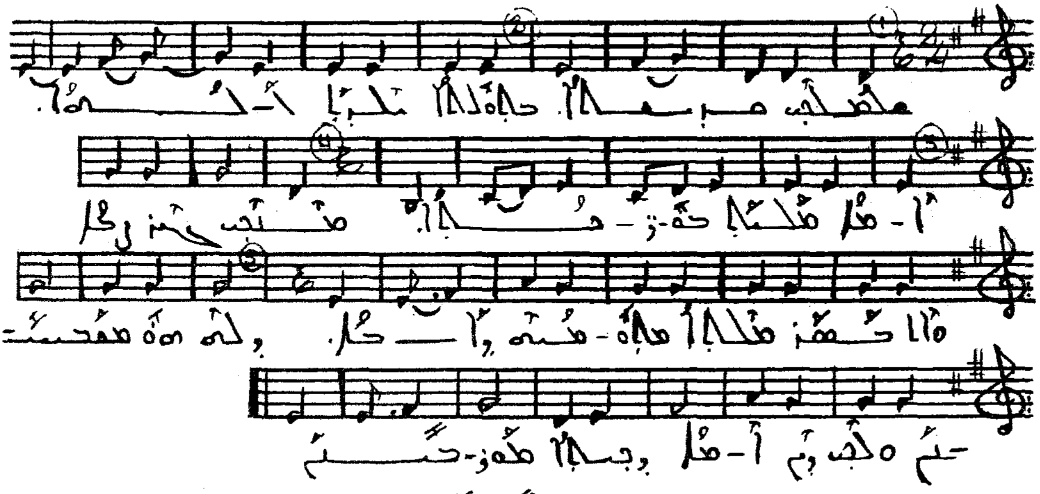
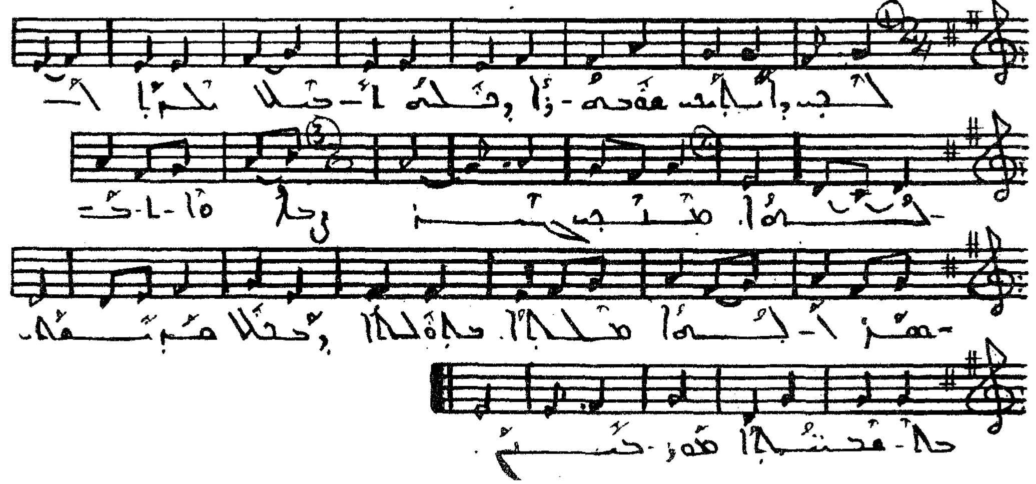


ALLEGRETTO ♪ = 112



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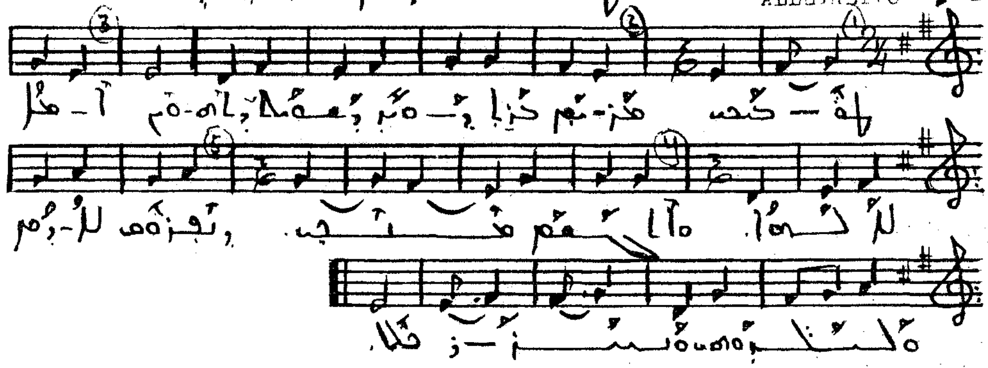
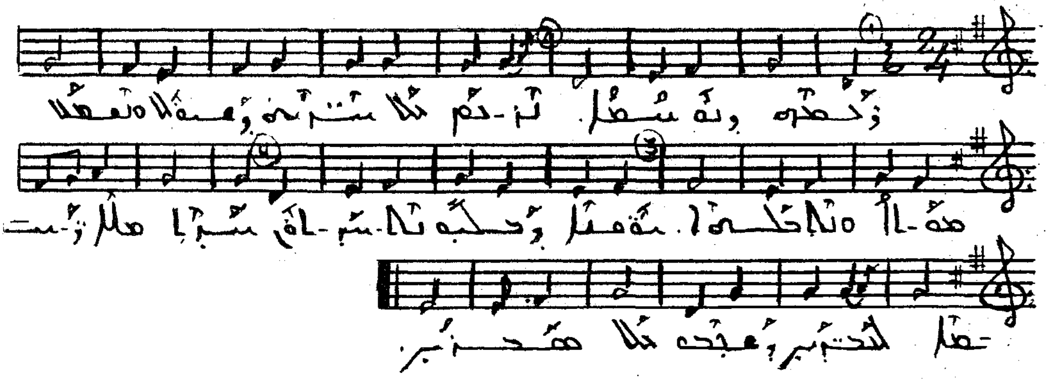


ALLEGRETTO ♪ = 126



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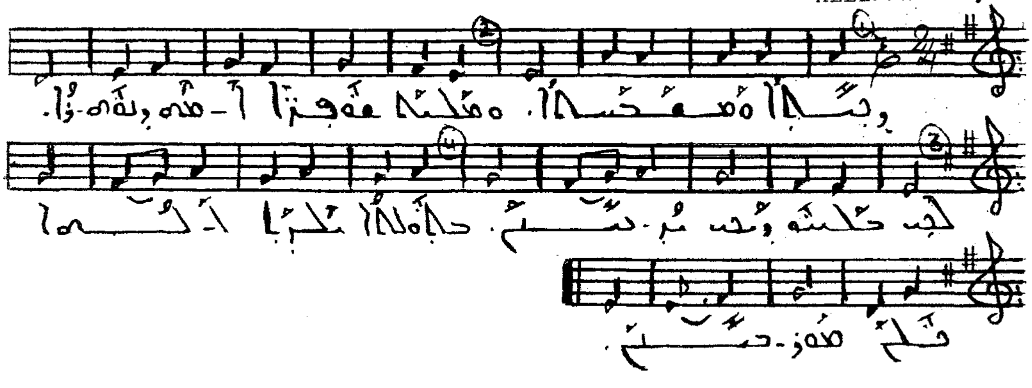
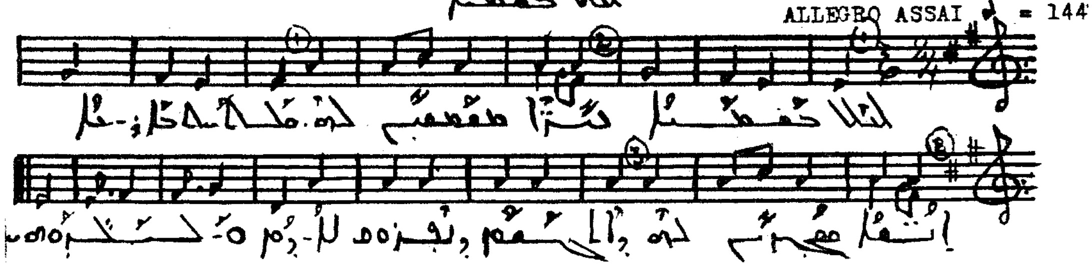
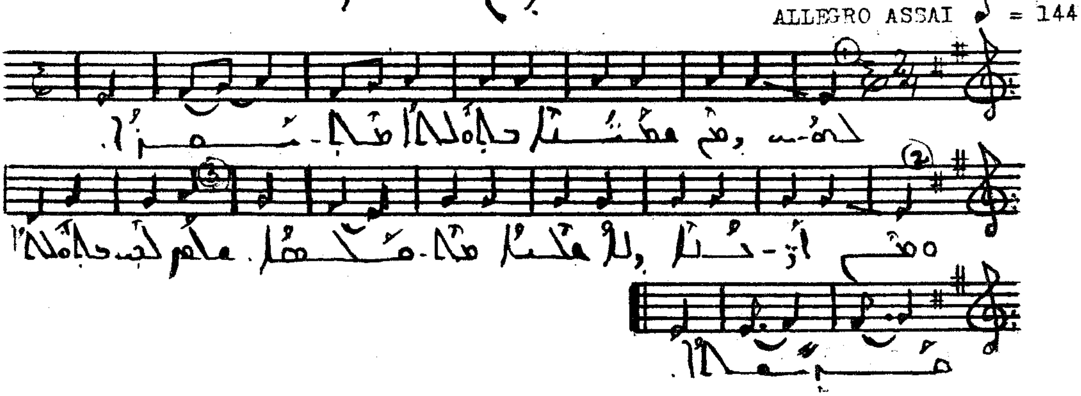



ALLEGRO ASSAI ♪ = 144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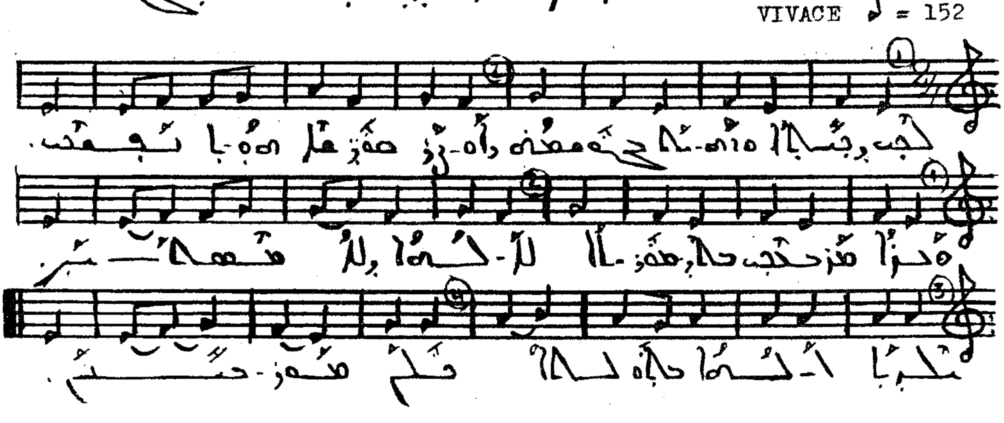
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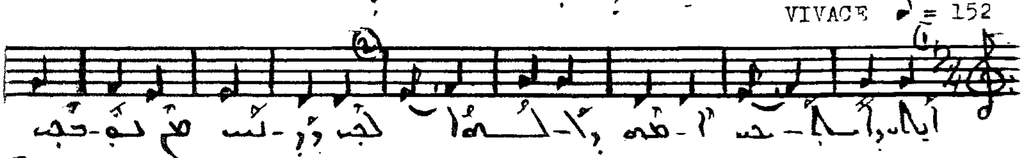
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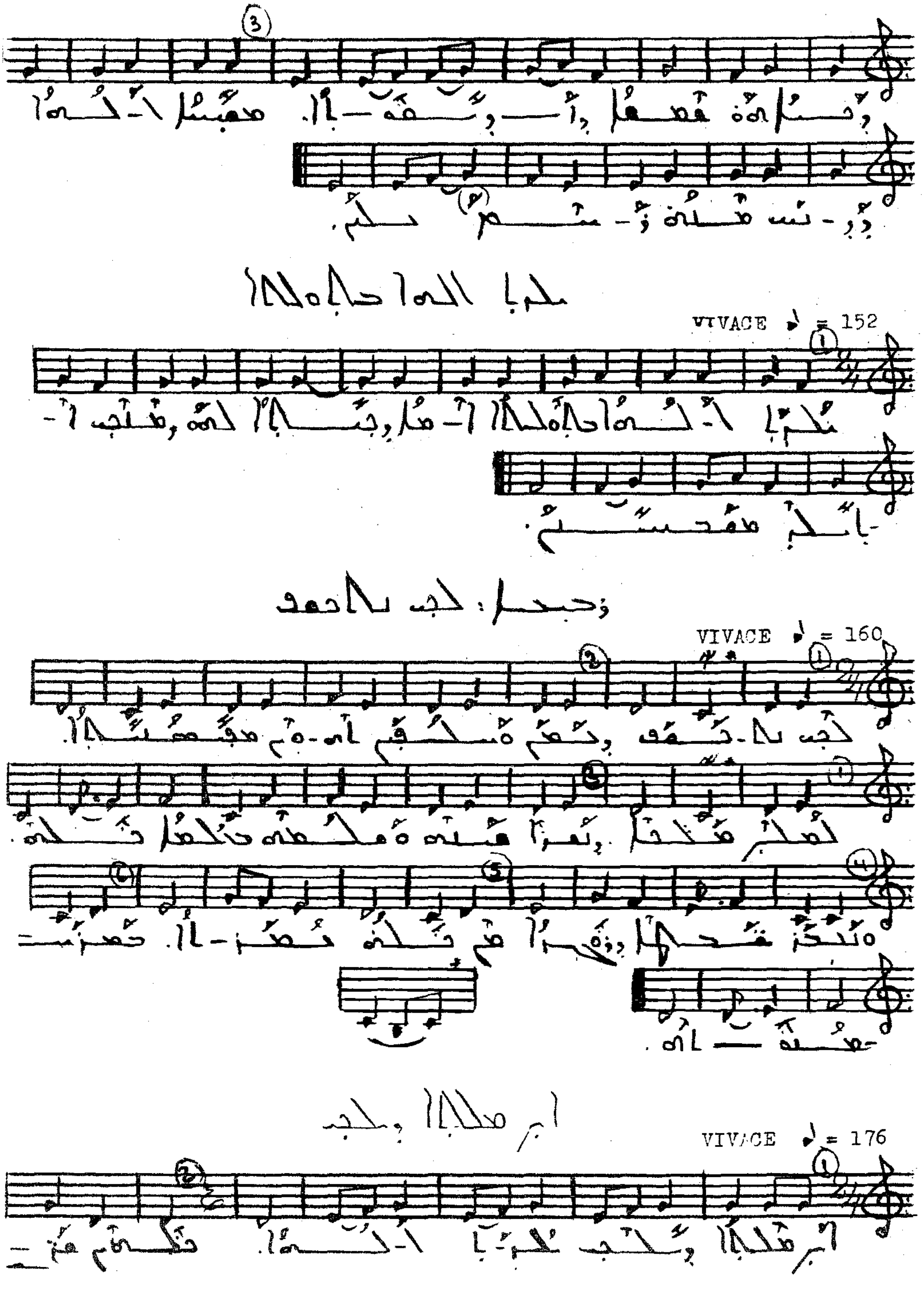
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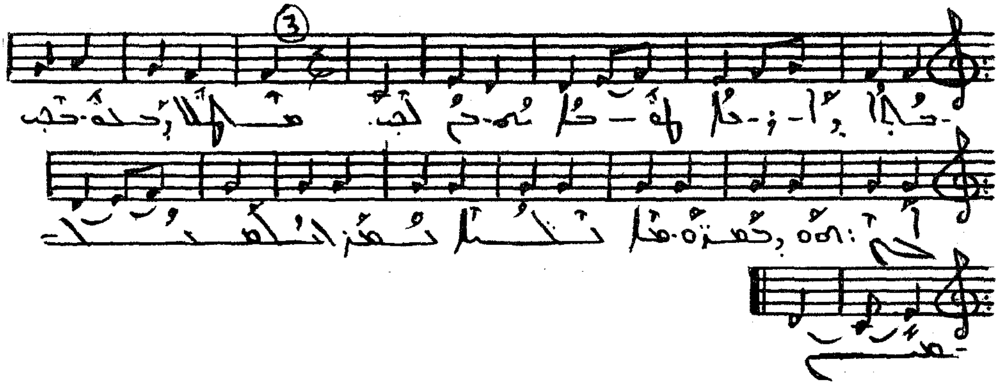
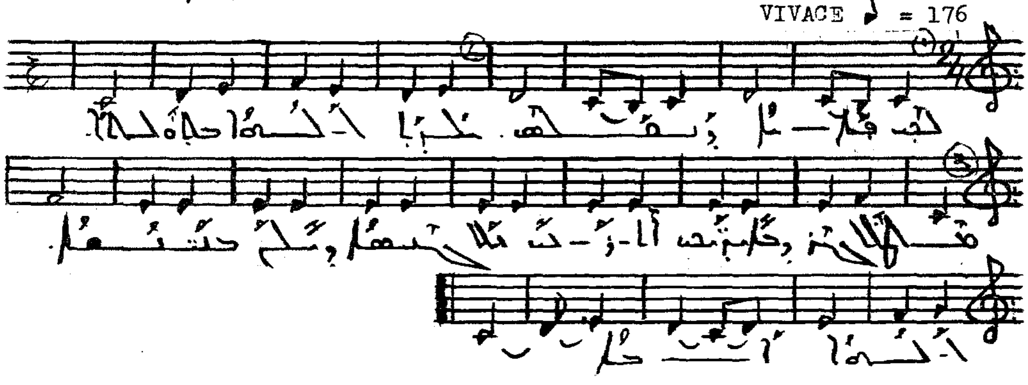
VIVACE ♪ = 160
VIVACE ♪ = 176

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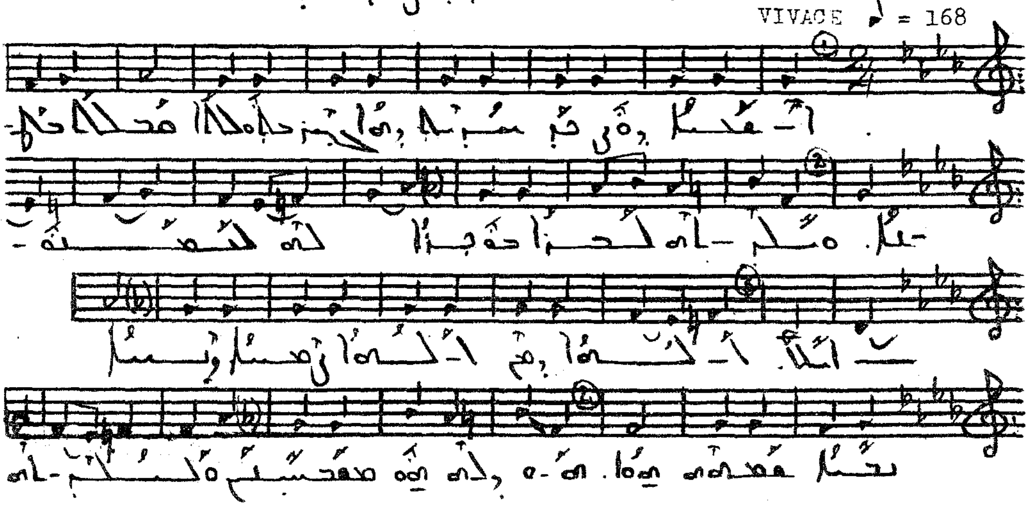
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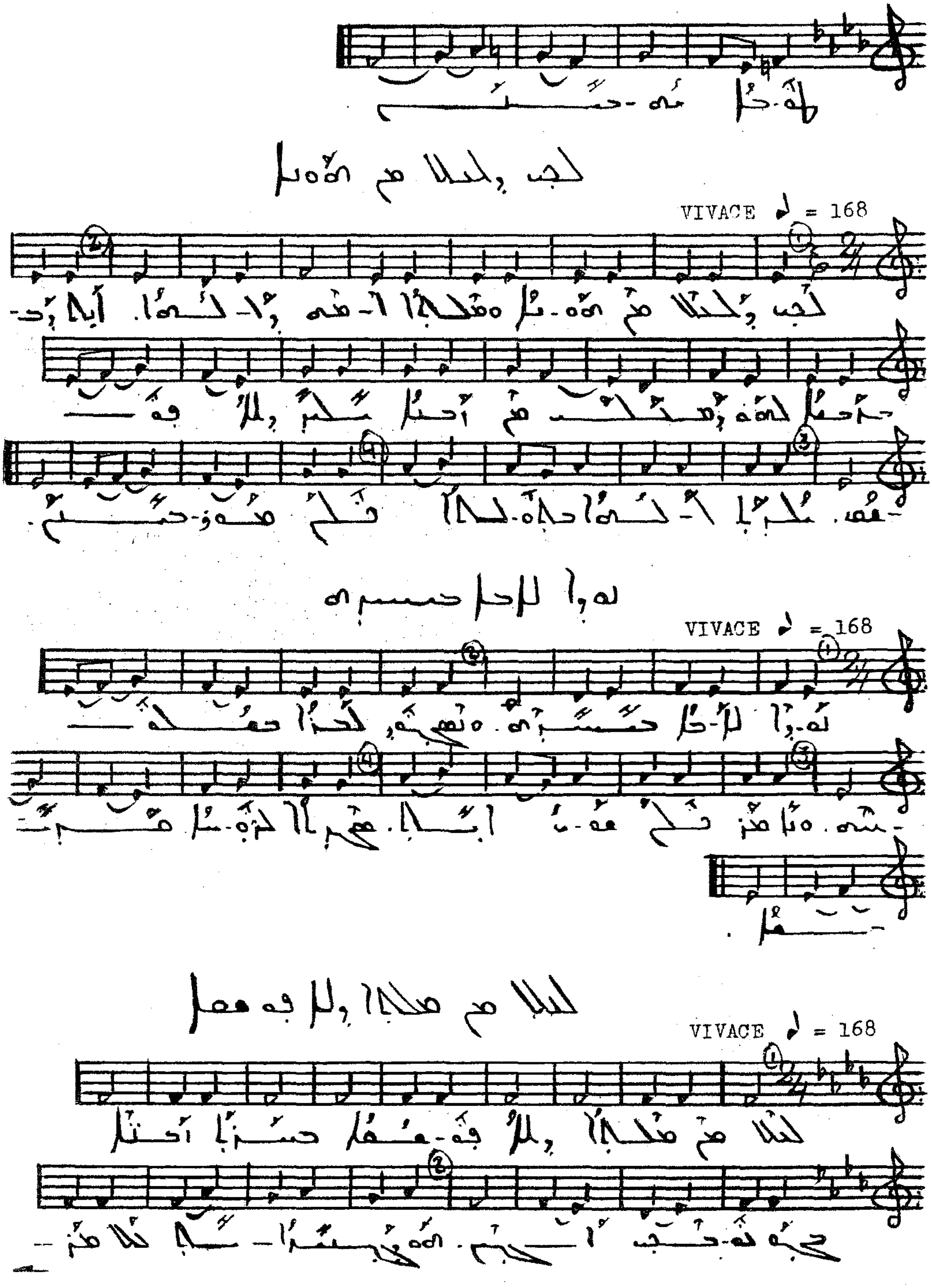
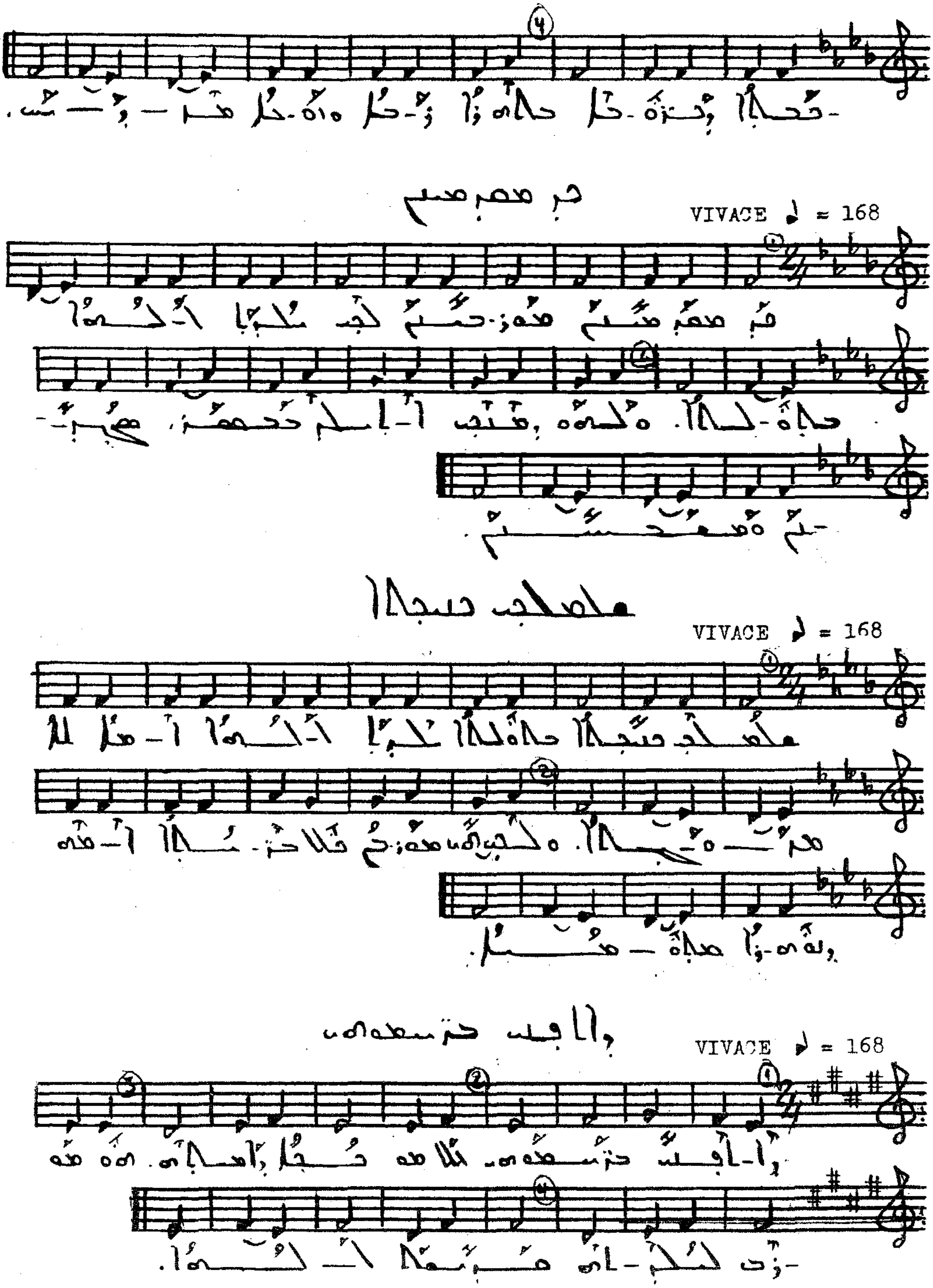
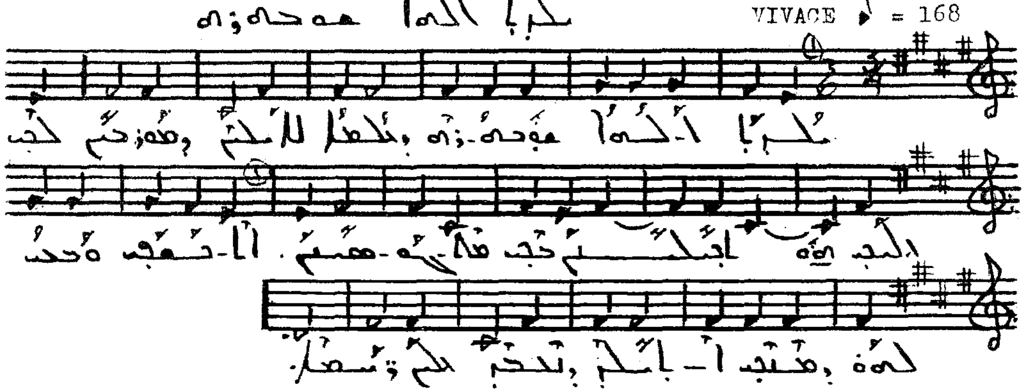

VIVACE ♪ = 168
VIVACE ♪ = 168
VIVACE ♪ = 168


VIVACE ♩ = 168
VIVACE ♩ = 168
VIVACE ♩ = 168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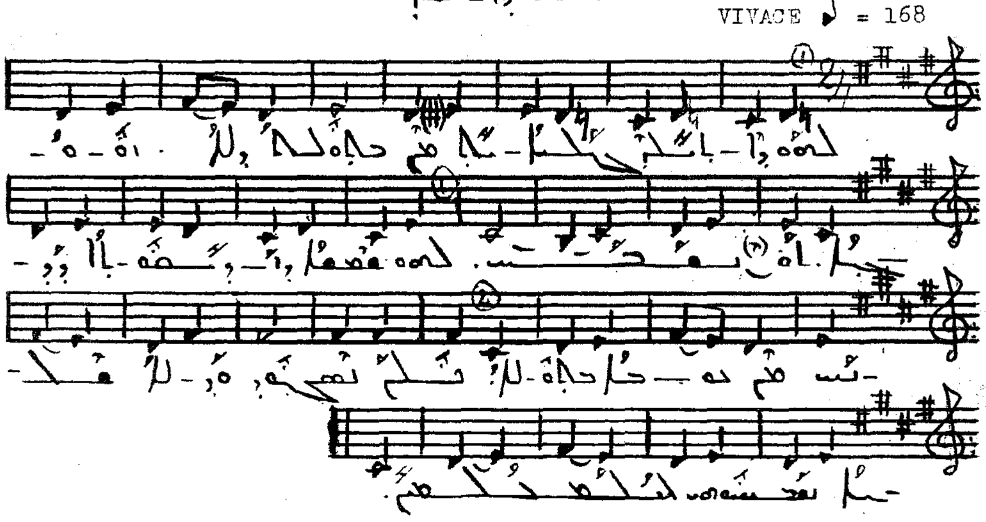
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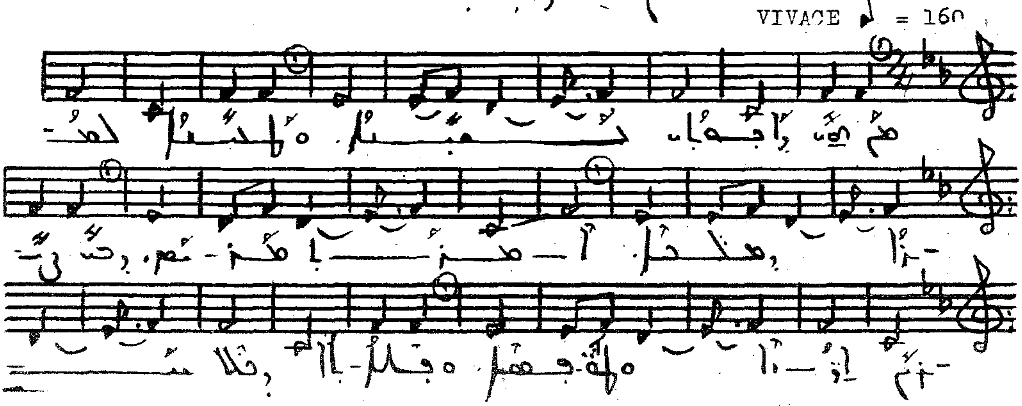
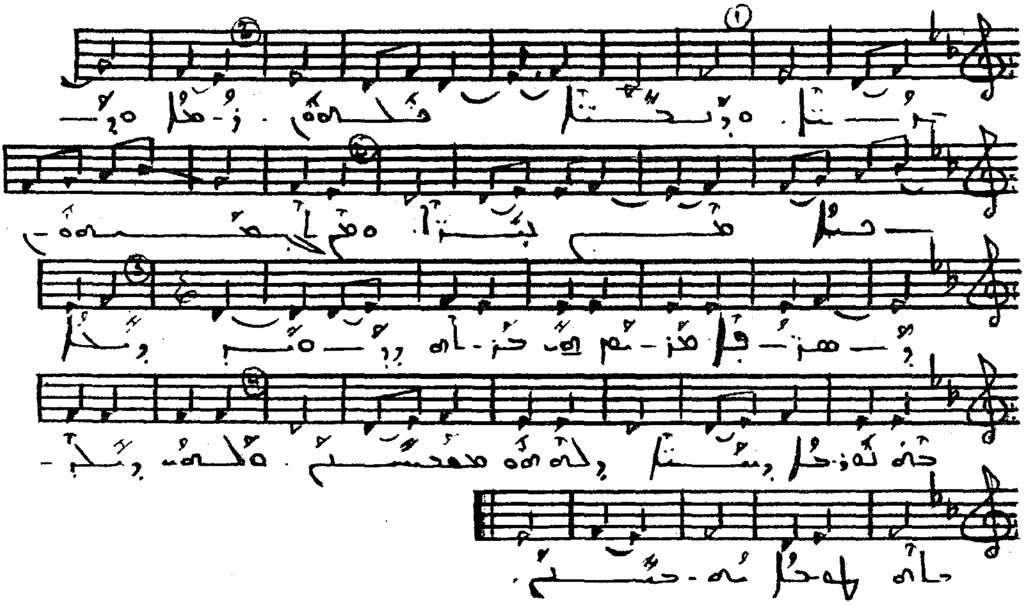

VIVACE ♪ = 160



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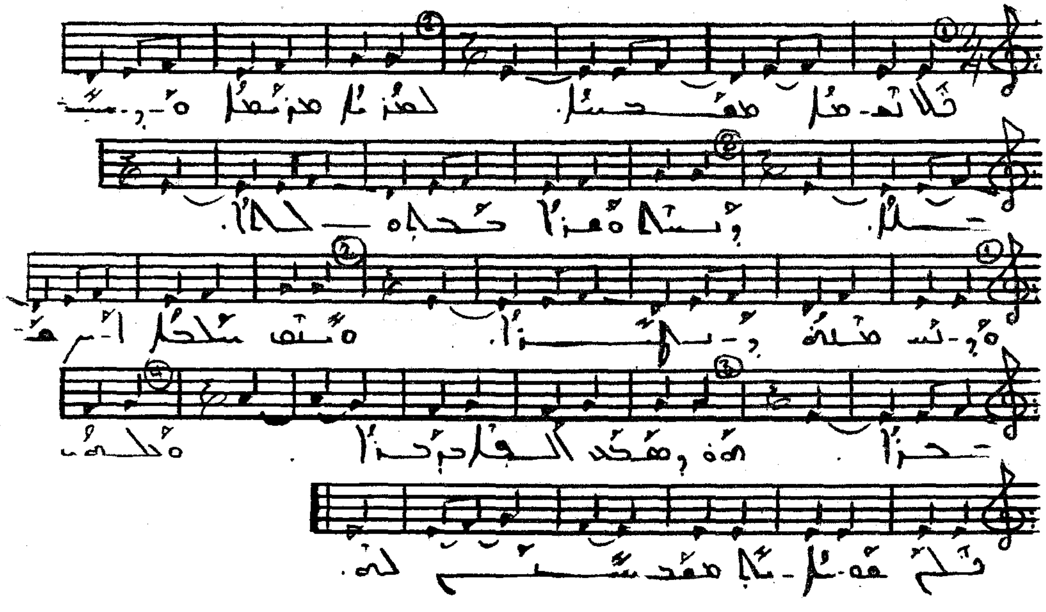
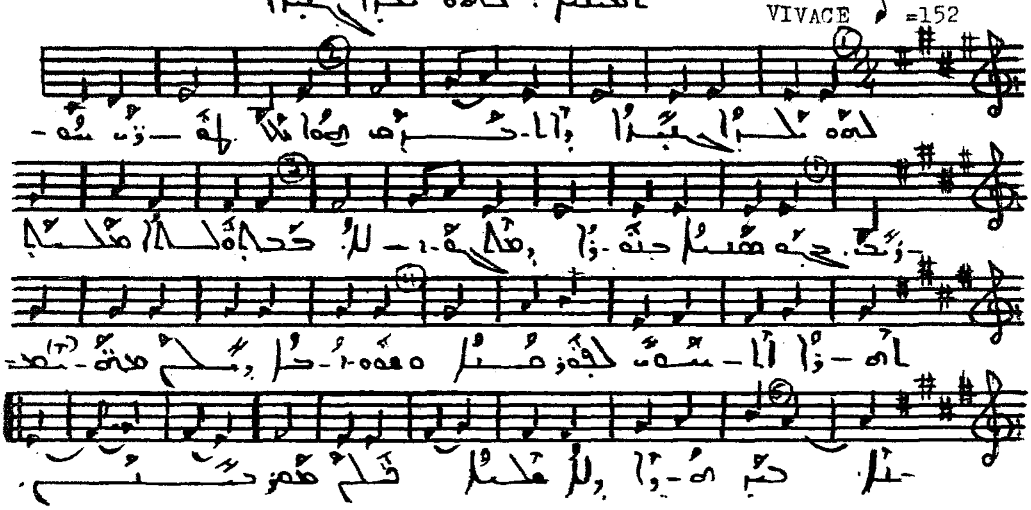
VIVACE ♪ = 152

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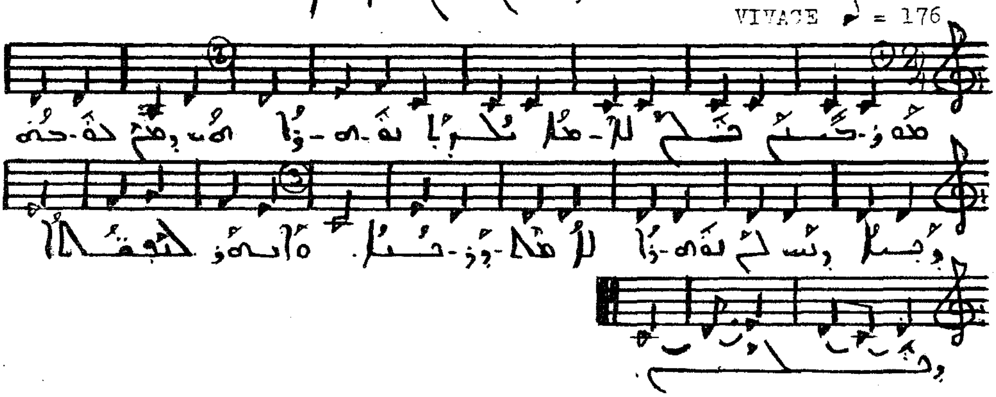
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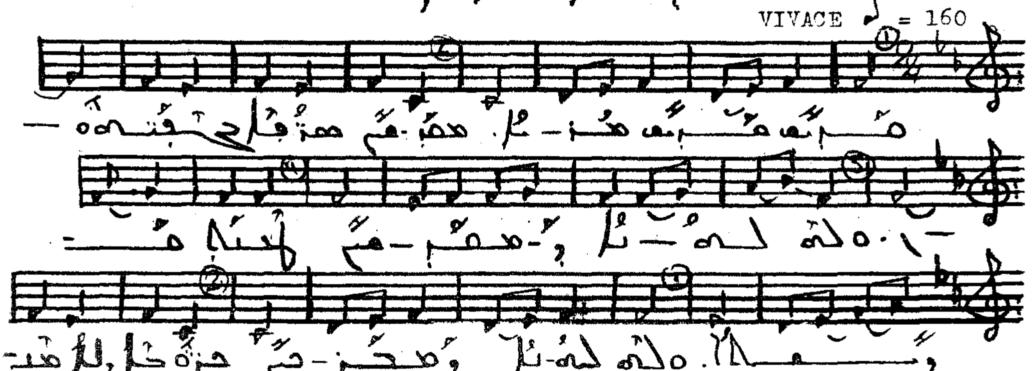
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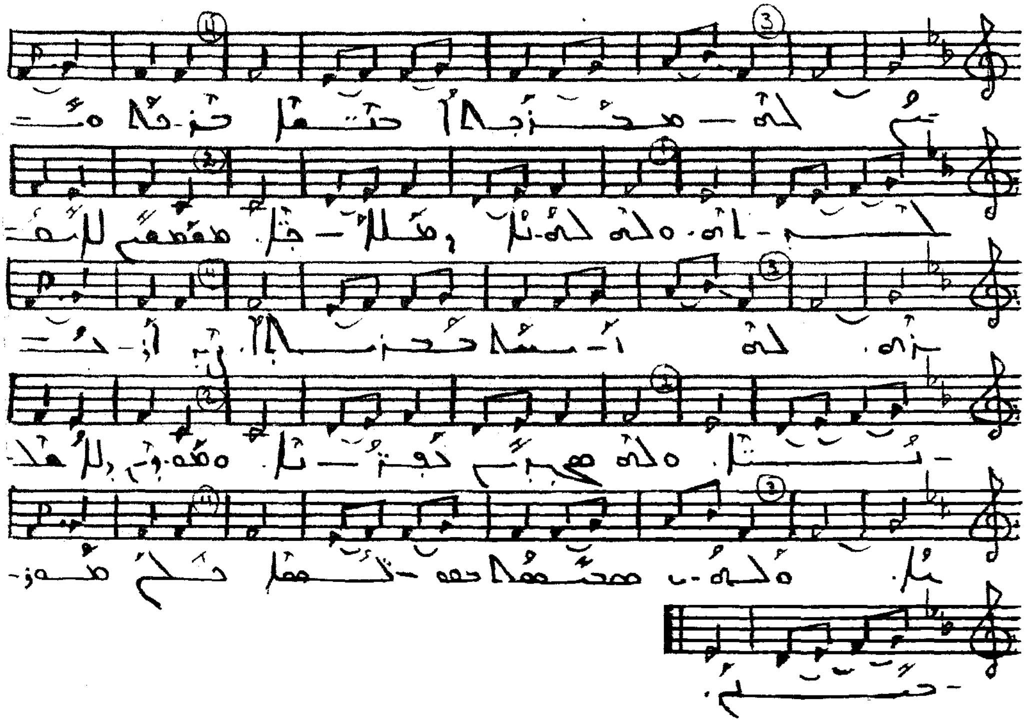

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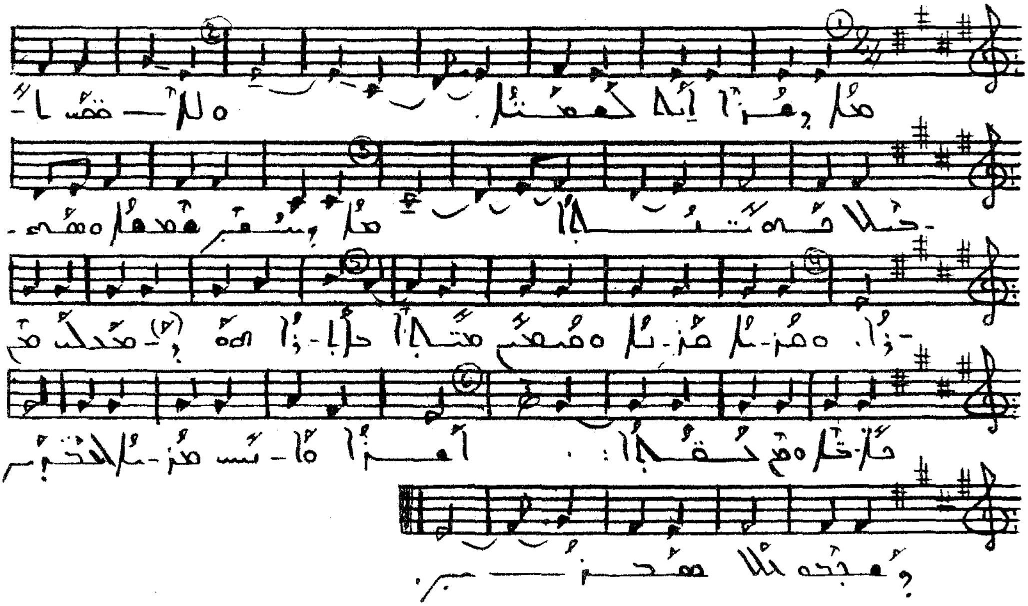
VIVACE ♩ = 160



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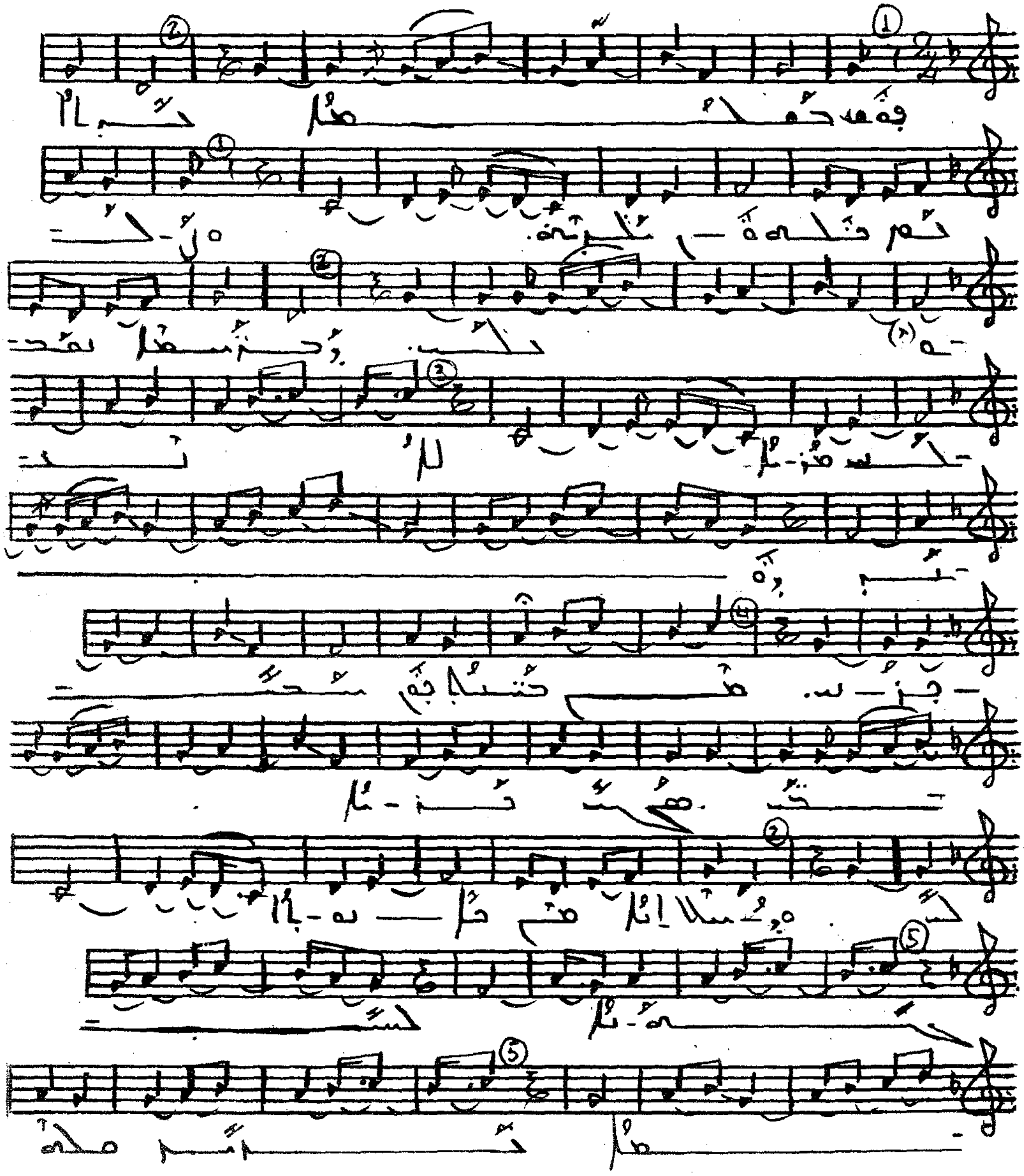
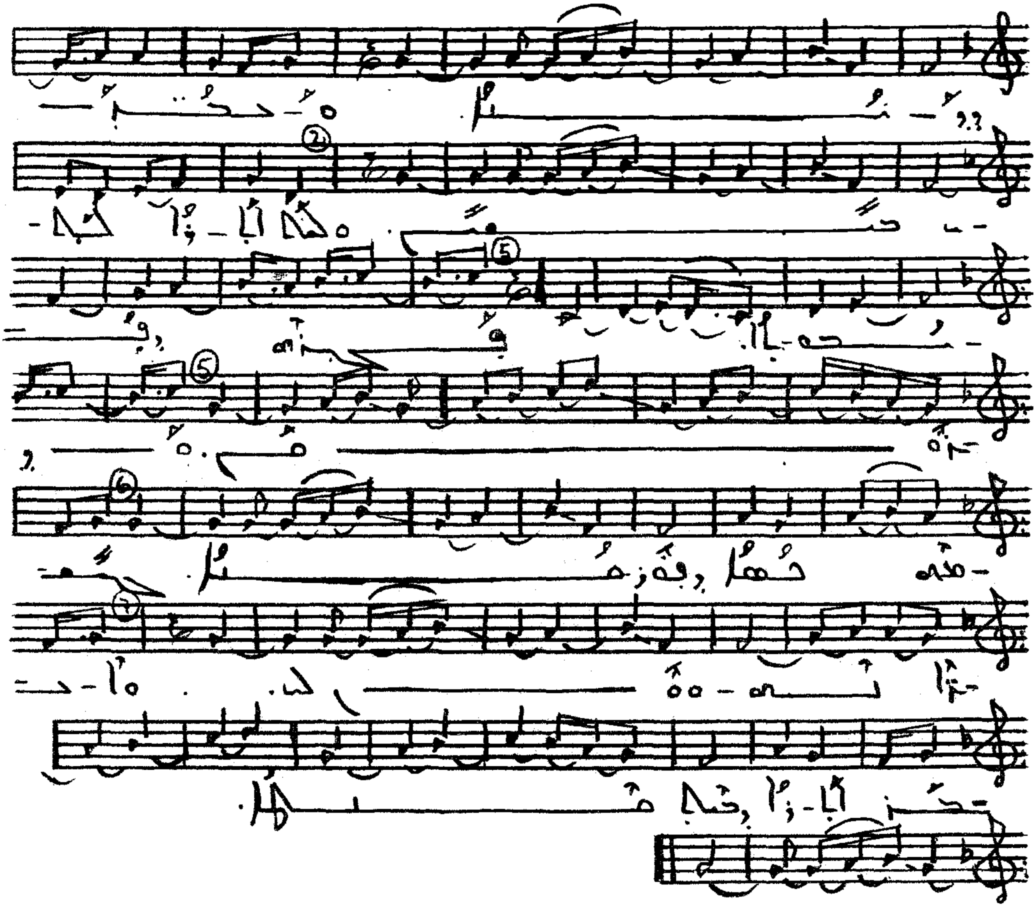
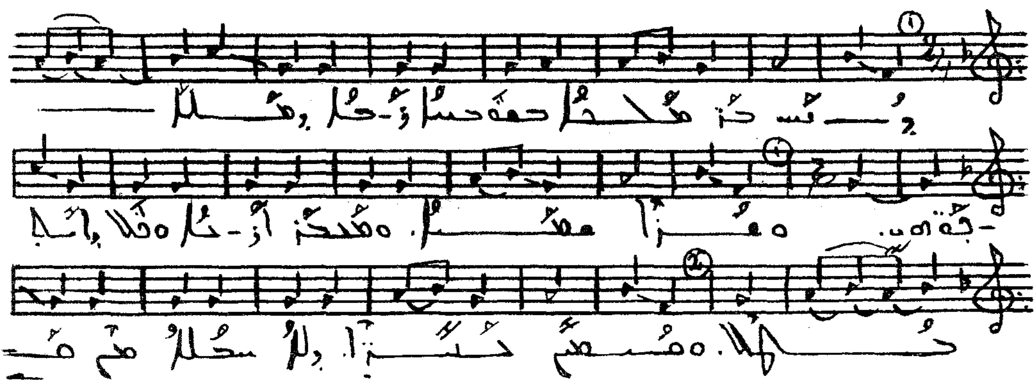
ܩܠܐ ܩܕܡܝܐ ܕܫܗܪܐ : ܦܘܫ ܒܫܠܡܐ

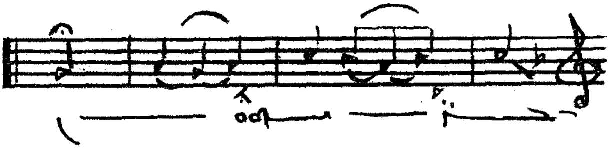
LARGUETTO ♪ = 63





ALLEGRETTO ♩ = 120





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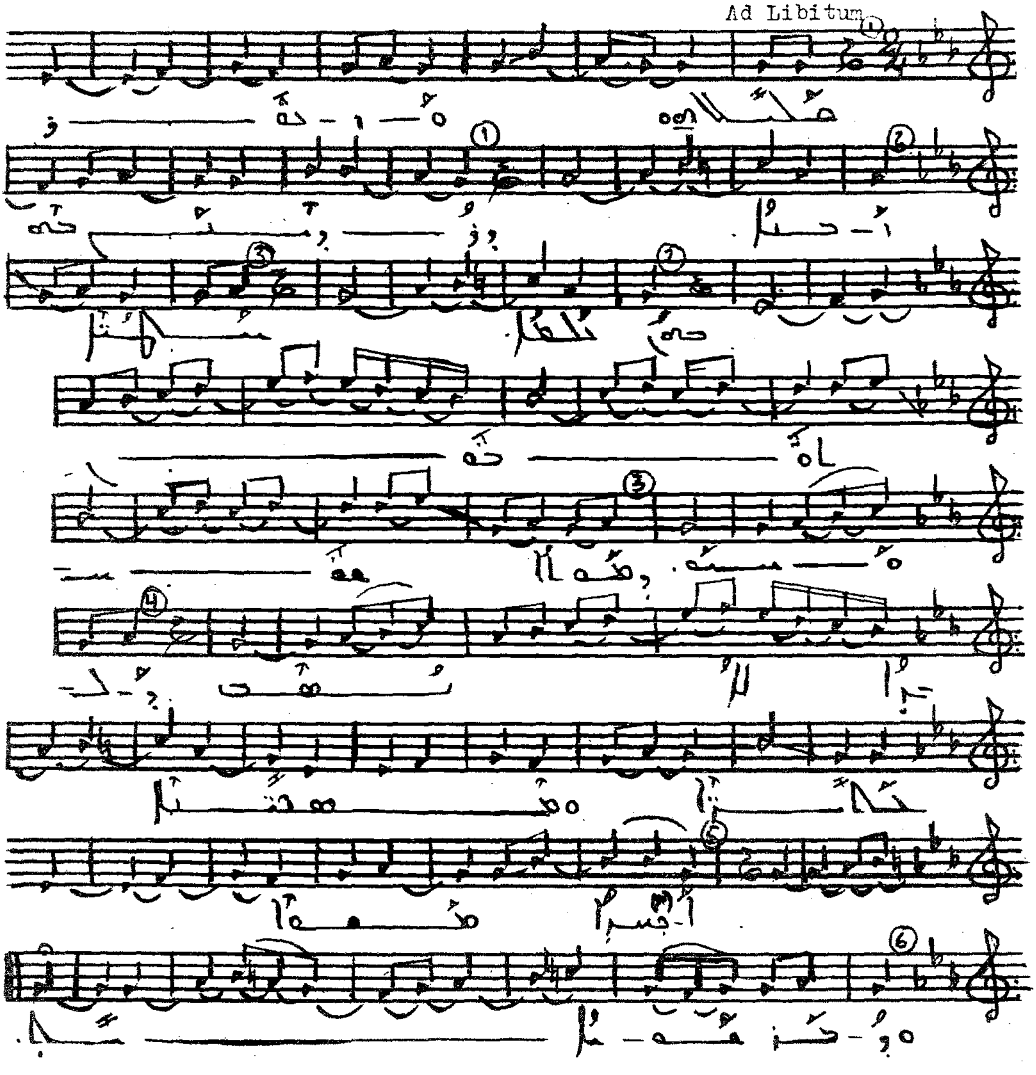
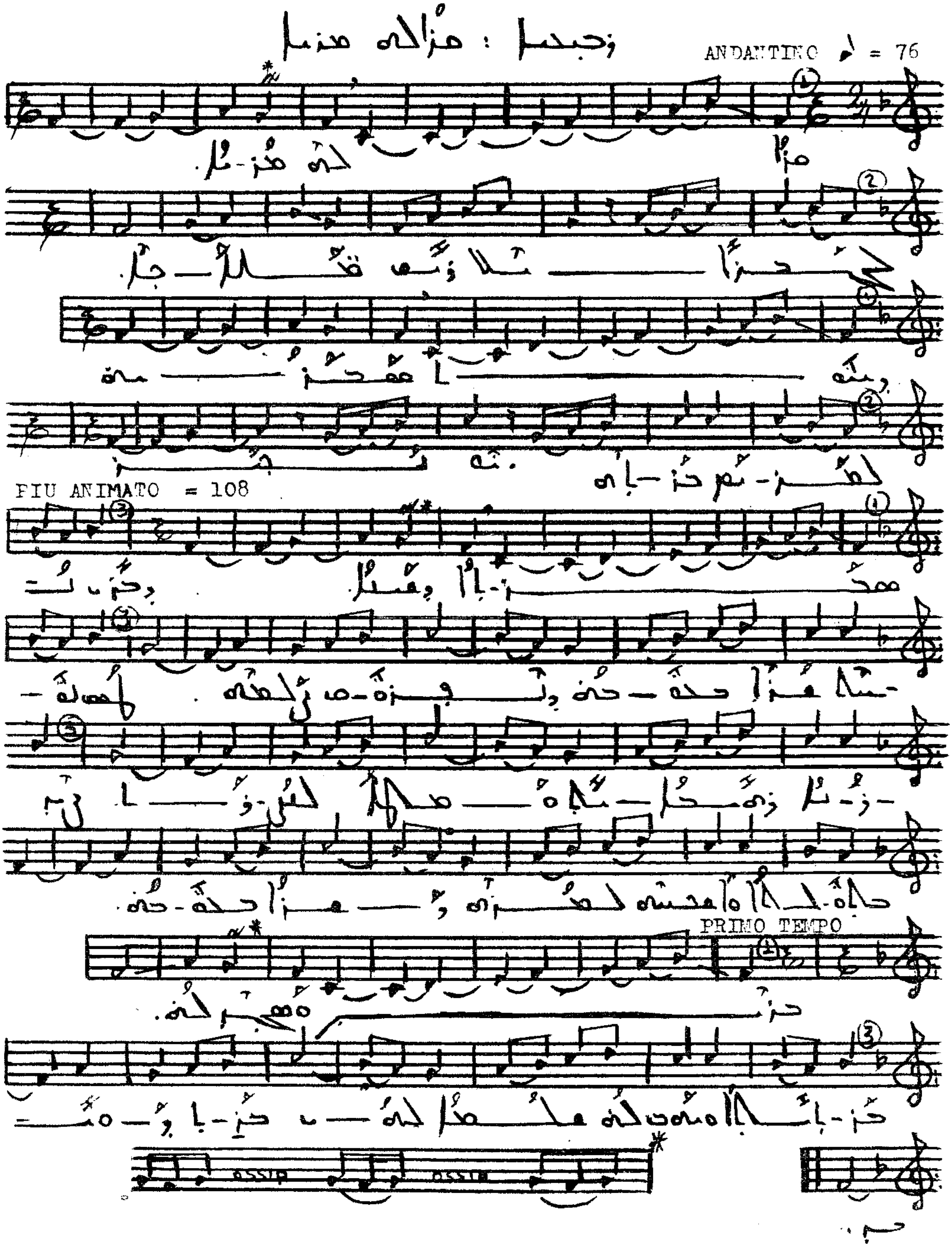
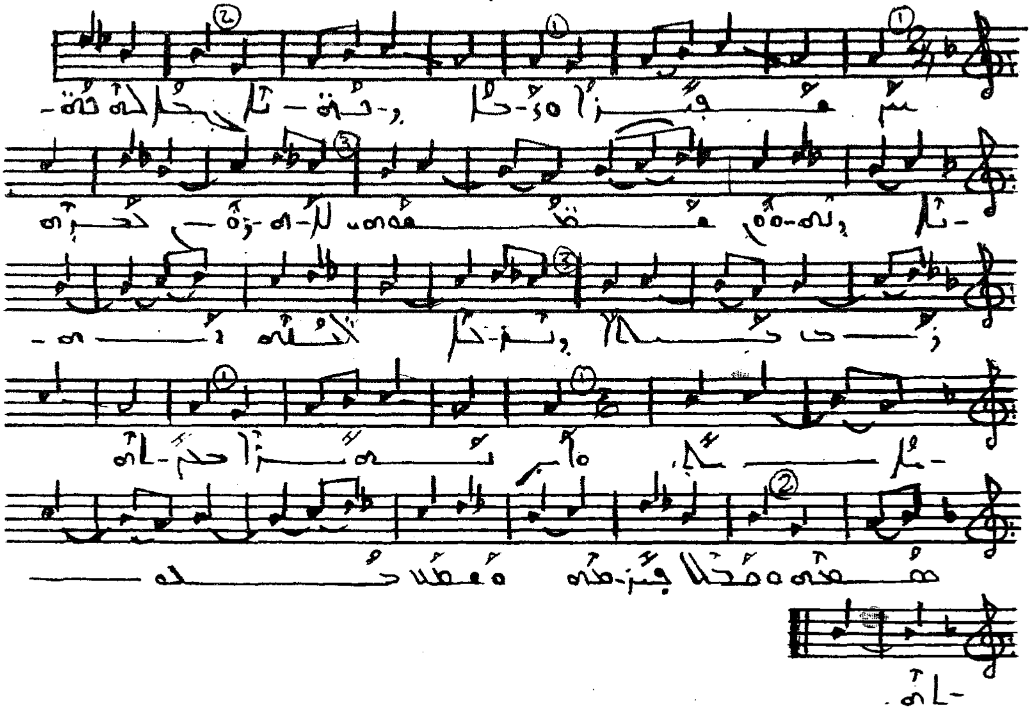
LARGUETTO 𝅗𝅥 = 60
Ad Libitum

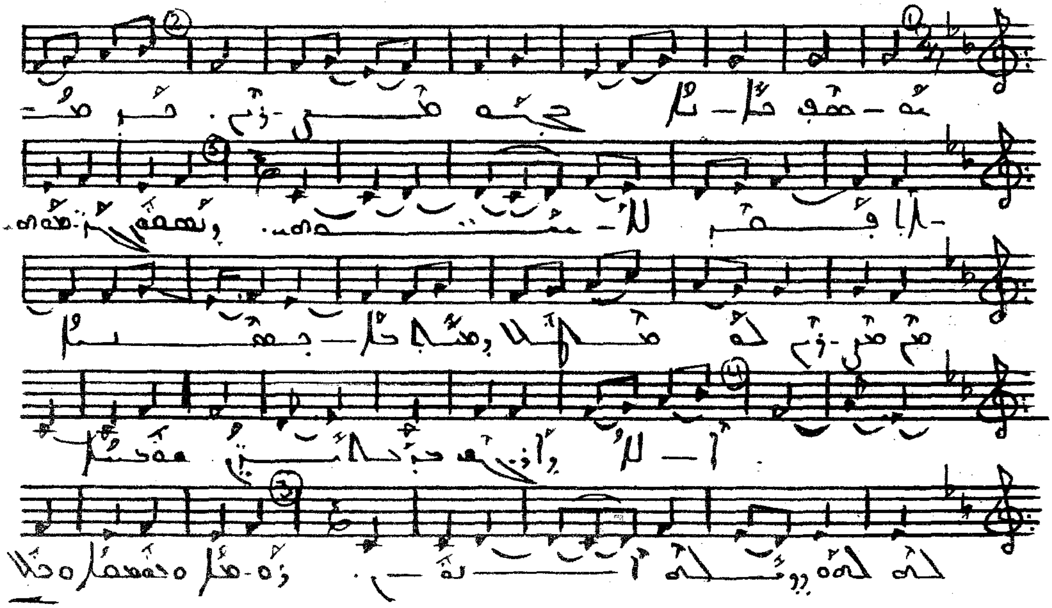


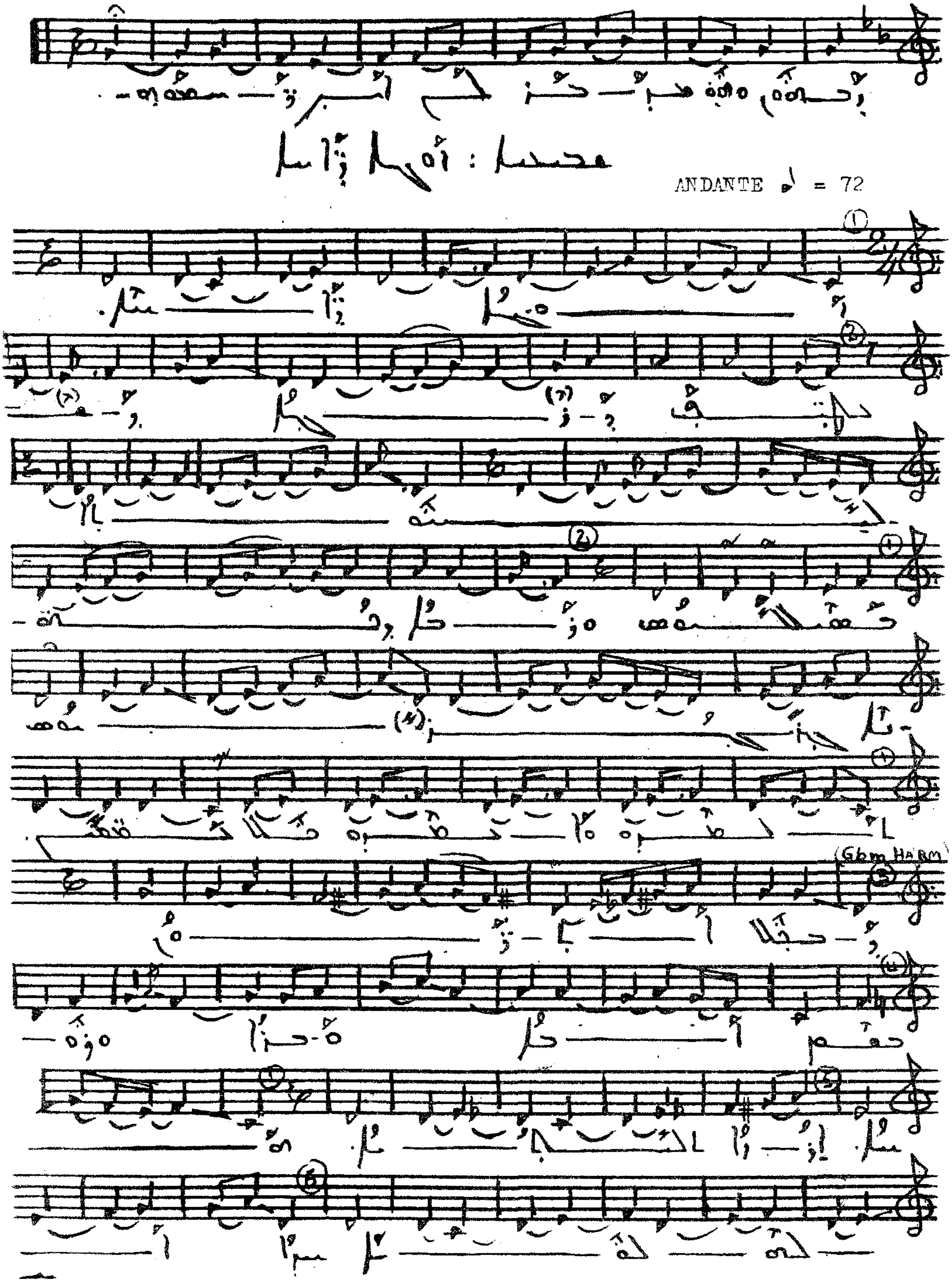

ANDANTINO = 76
PIU ANIMATO = 108
PRIMO TEMPO

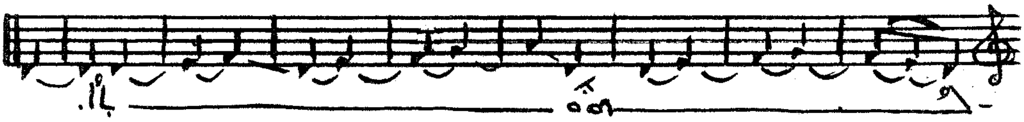
ALLEGRETTO ♩ = 108



ANDANTINO ♪ = 88




ANDANTE ♩ = 72
(Gbm HARM)



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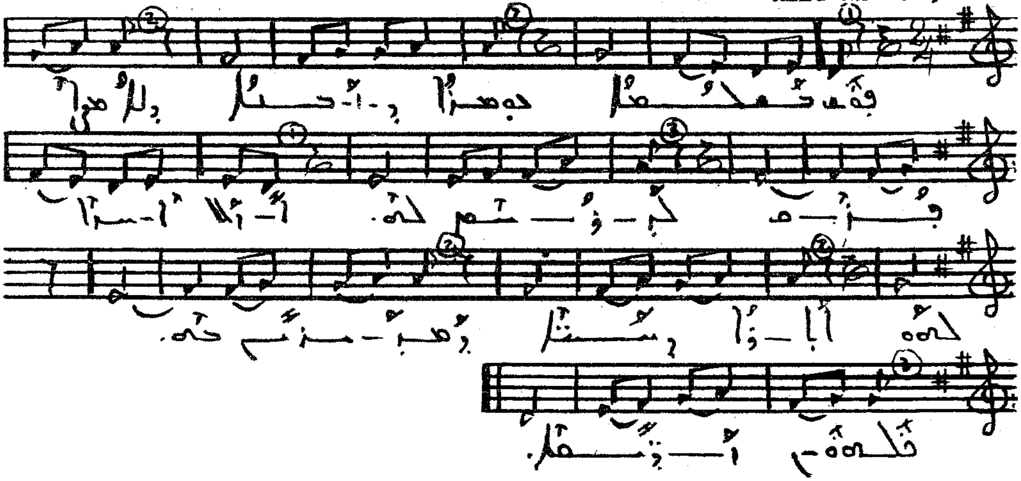
ALLEGRETTO ♪ = 108



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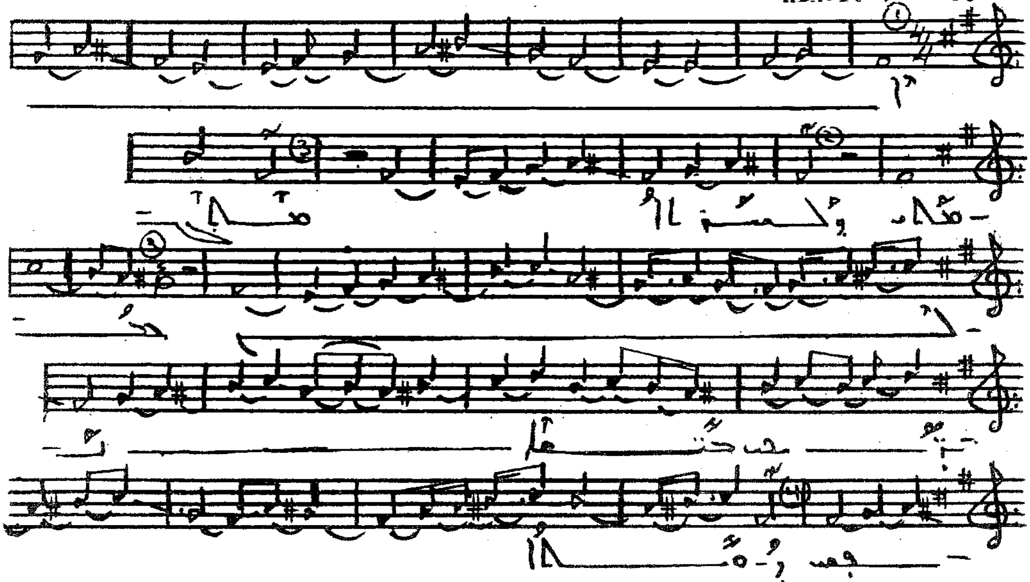
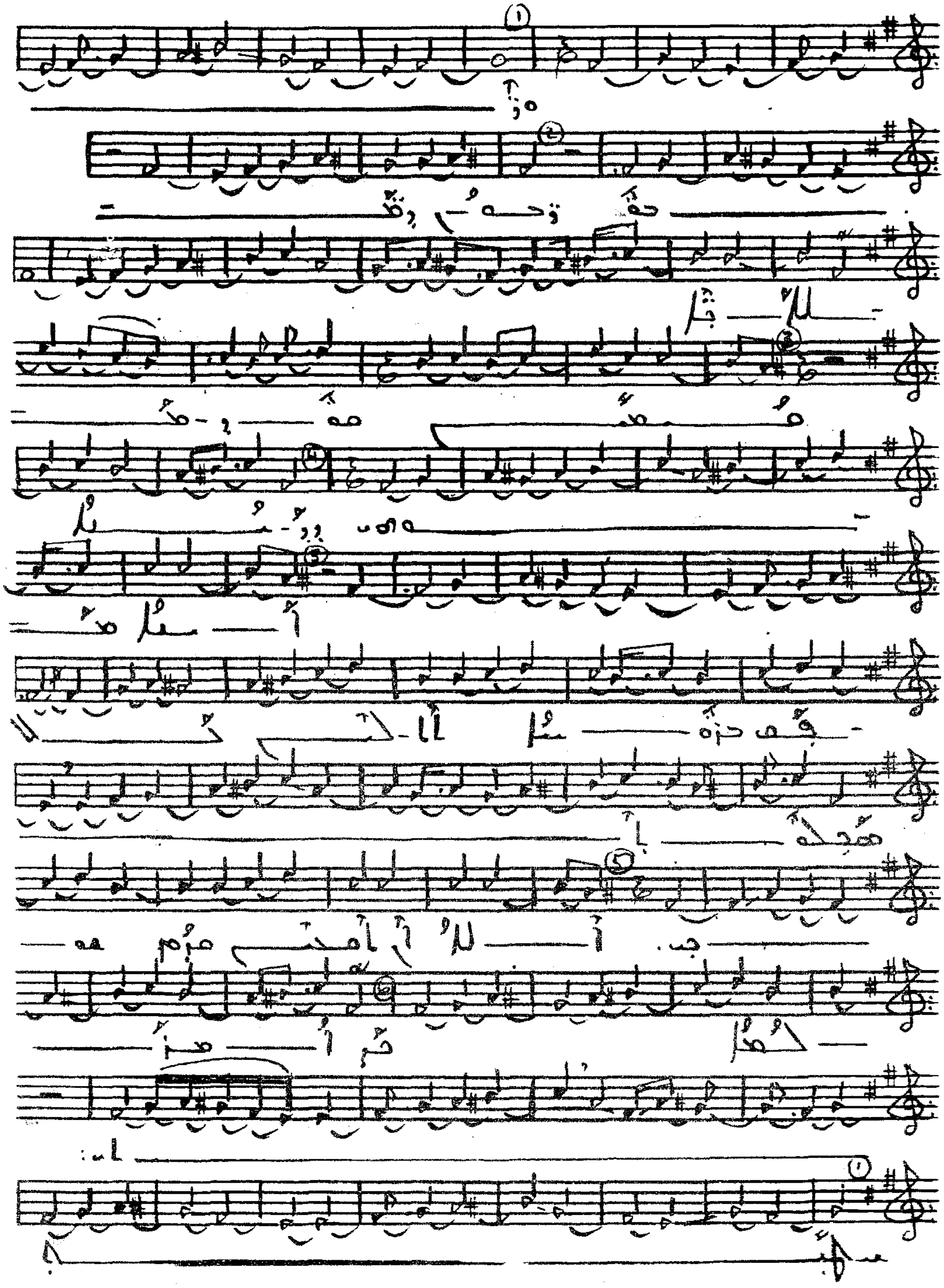
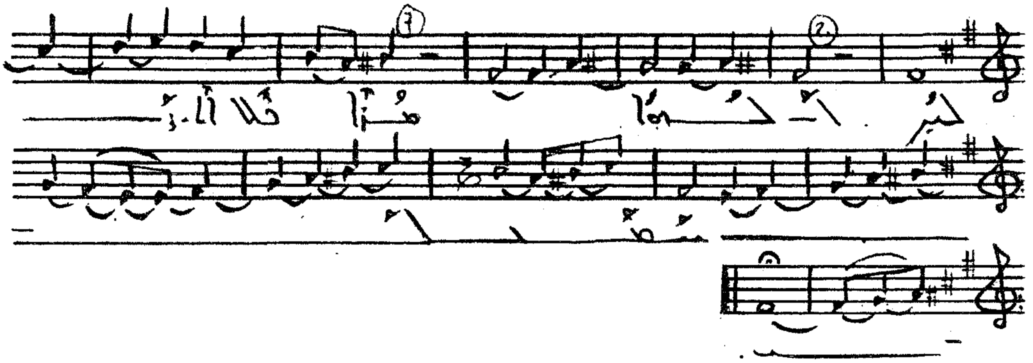
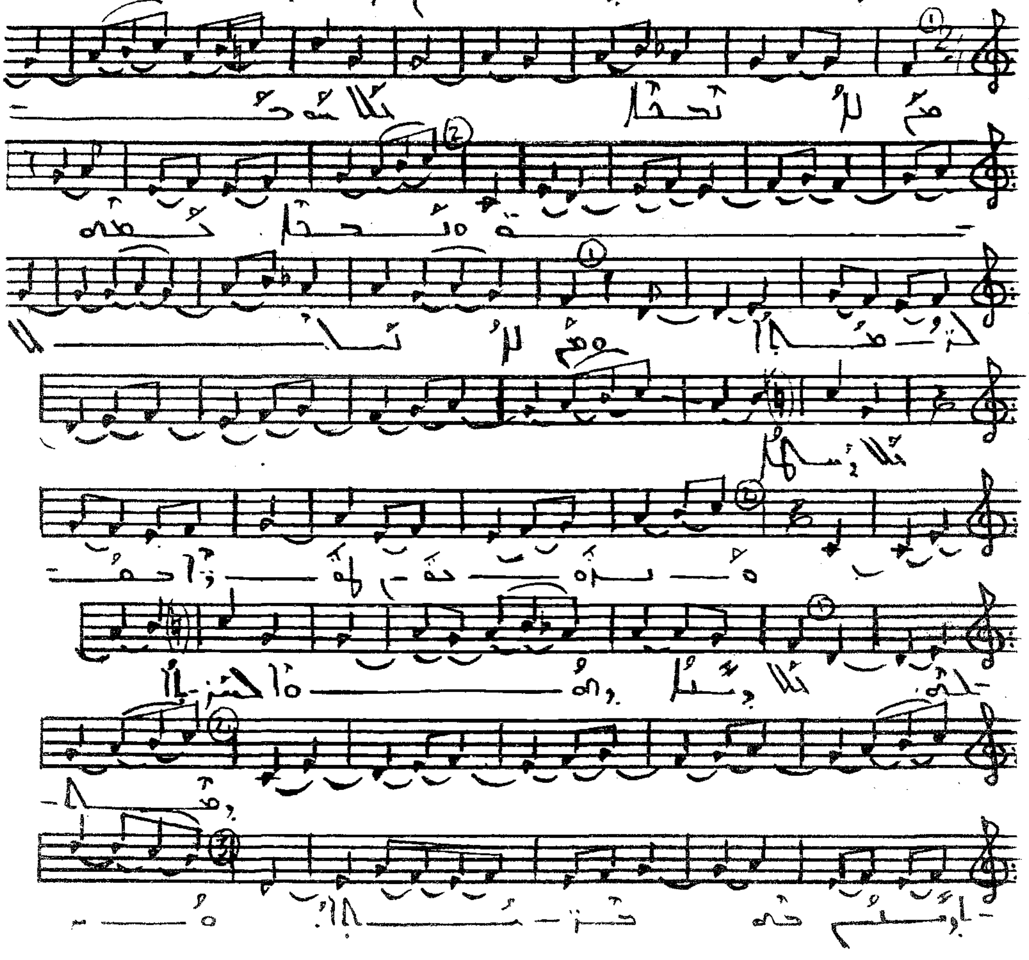
ADAGIO ♩ = 60

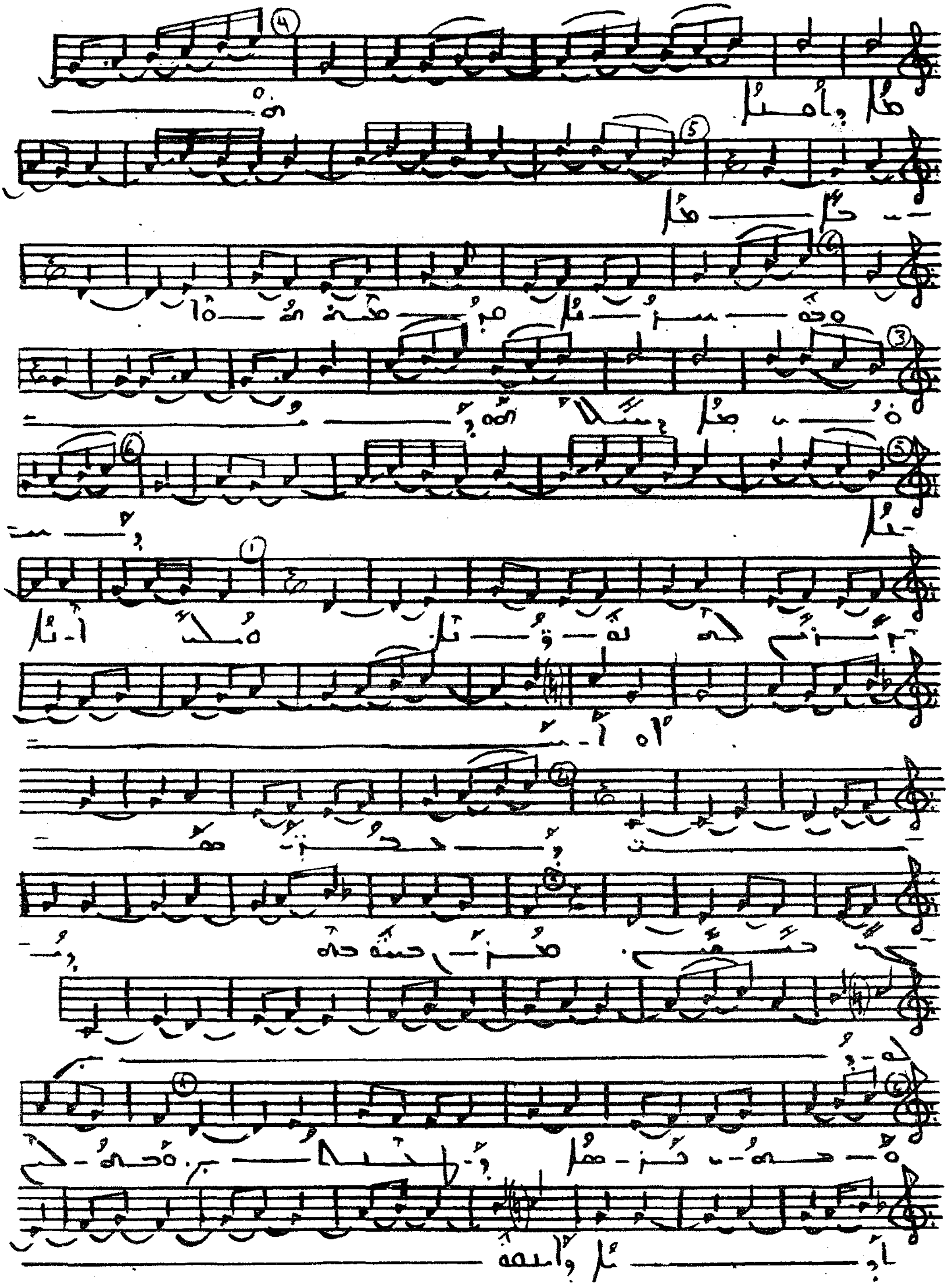


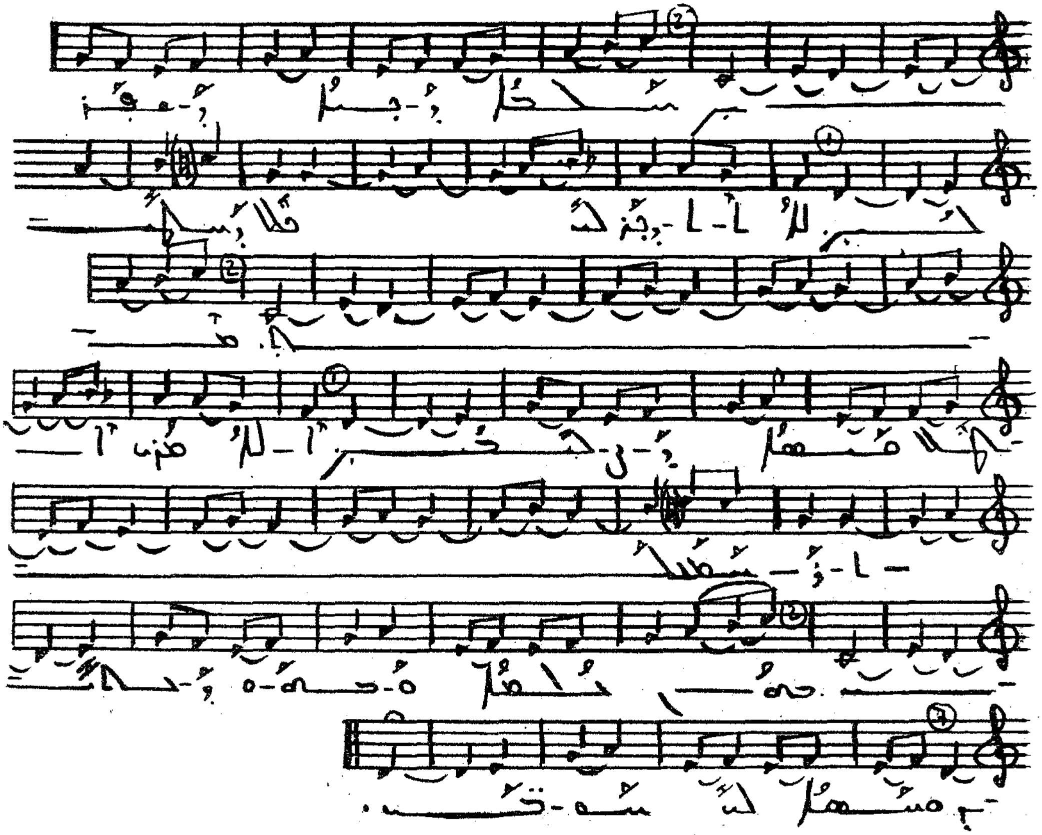




ADAGIO ♩ = 60

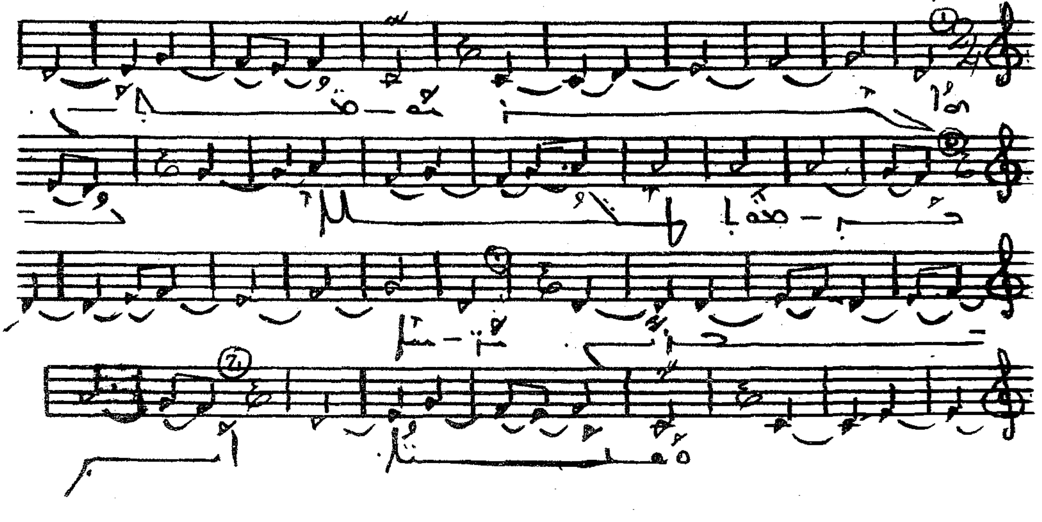


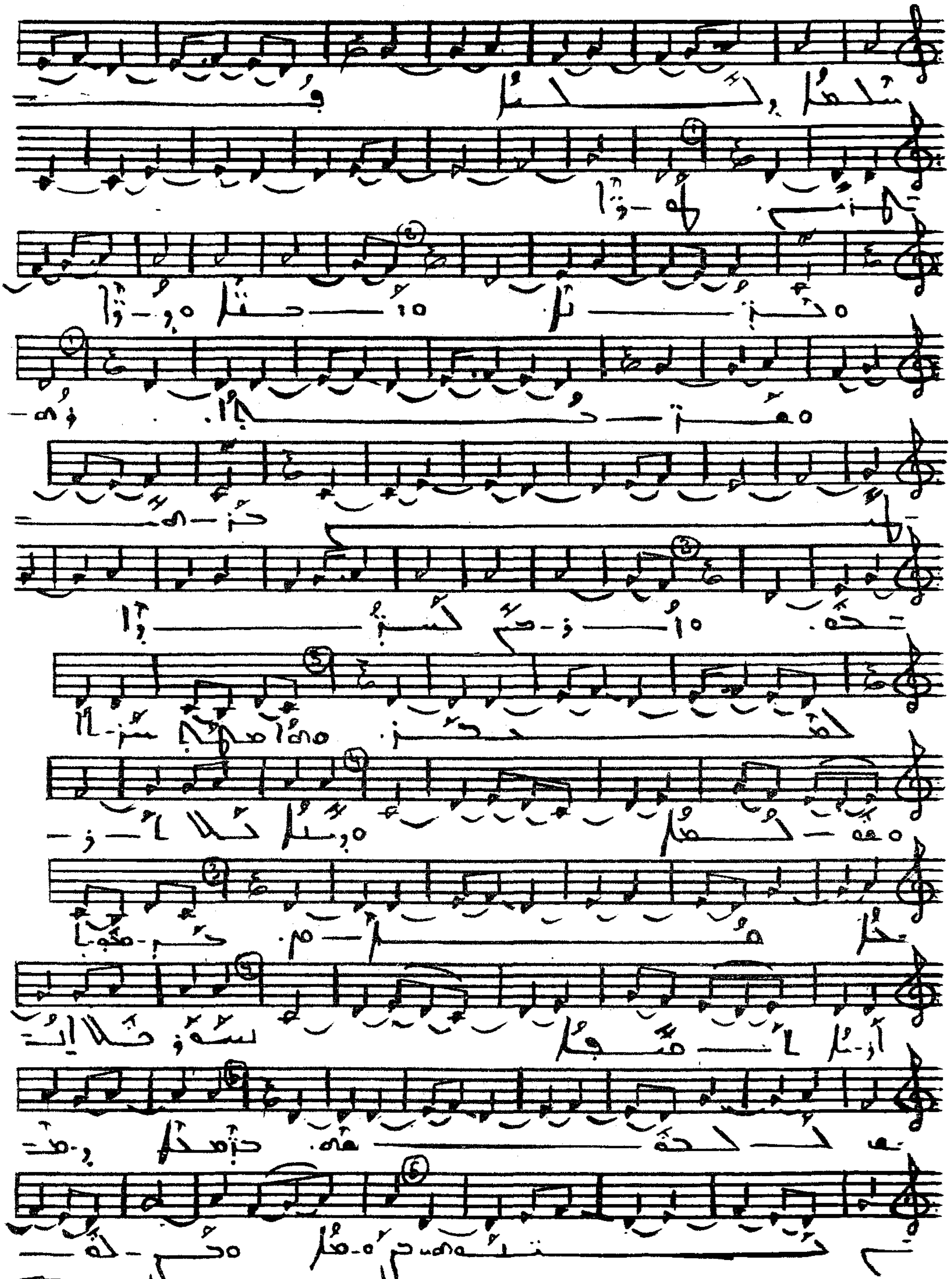


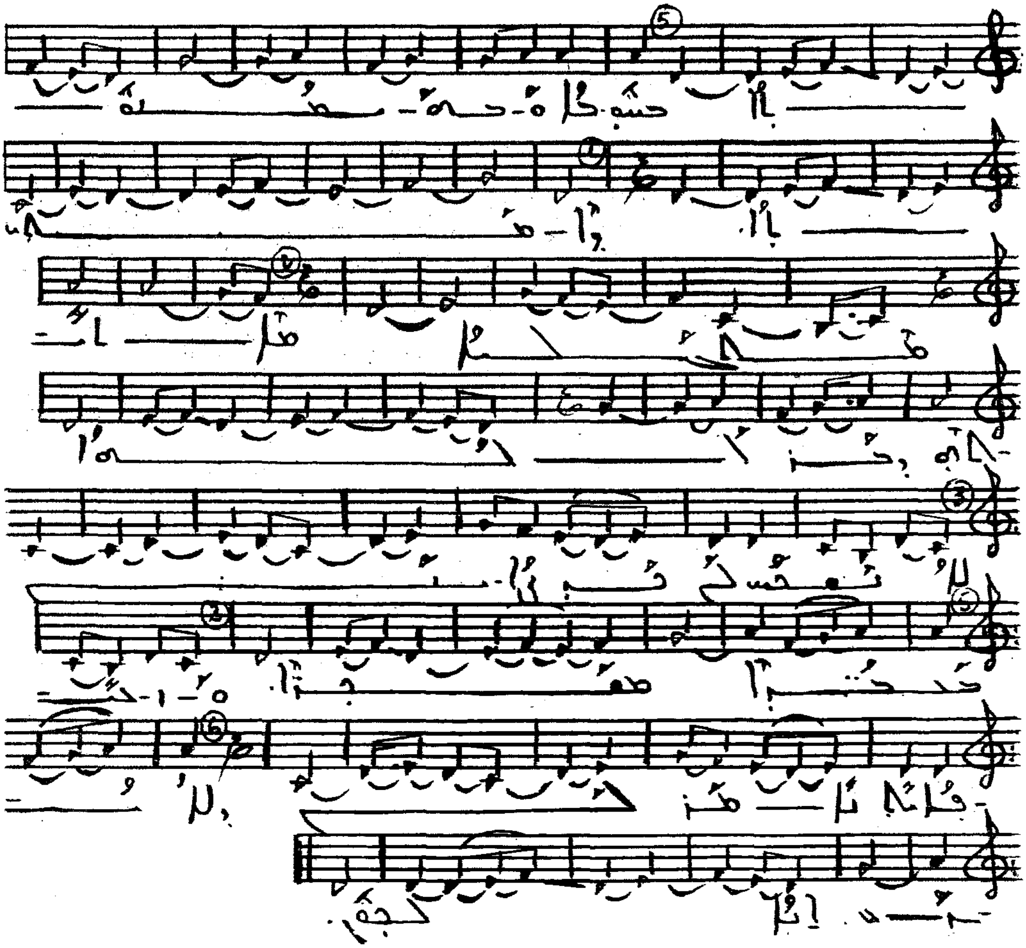


[illegible]

LARGHETTO ♪ = 63

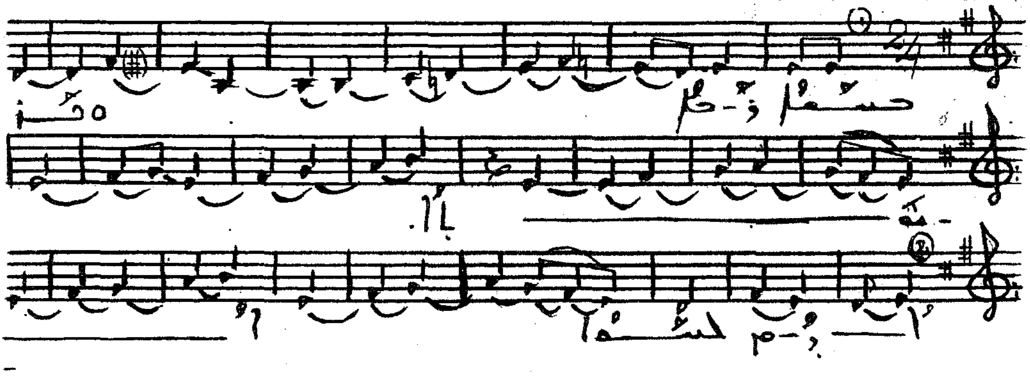


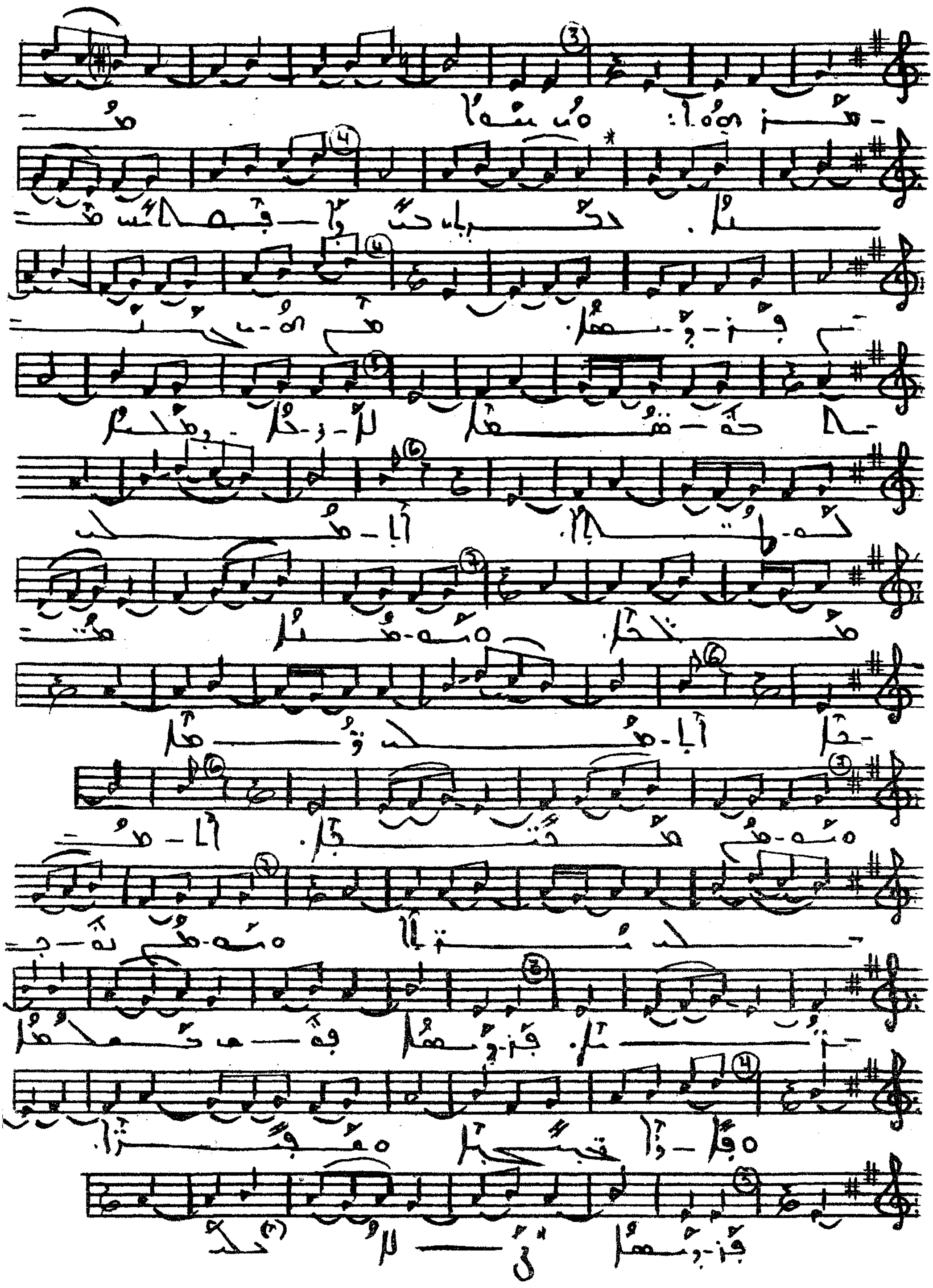


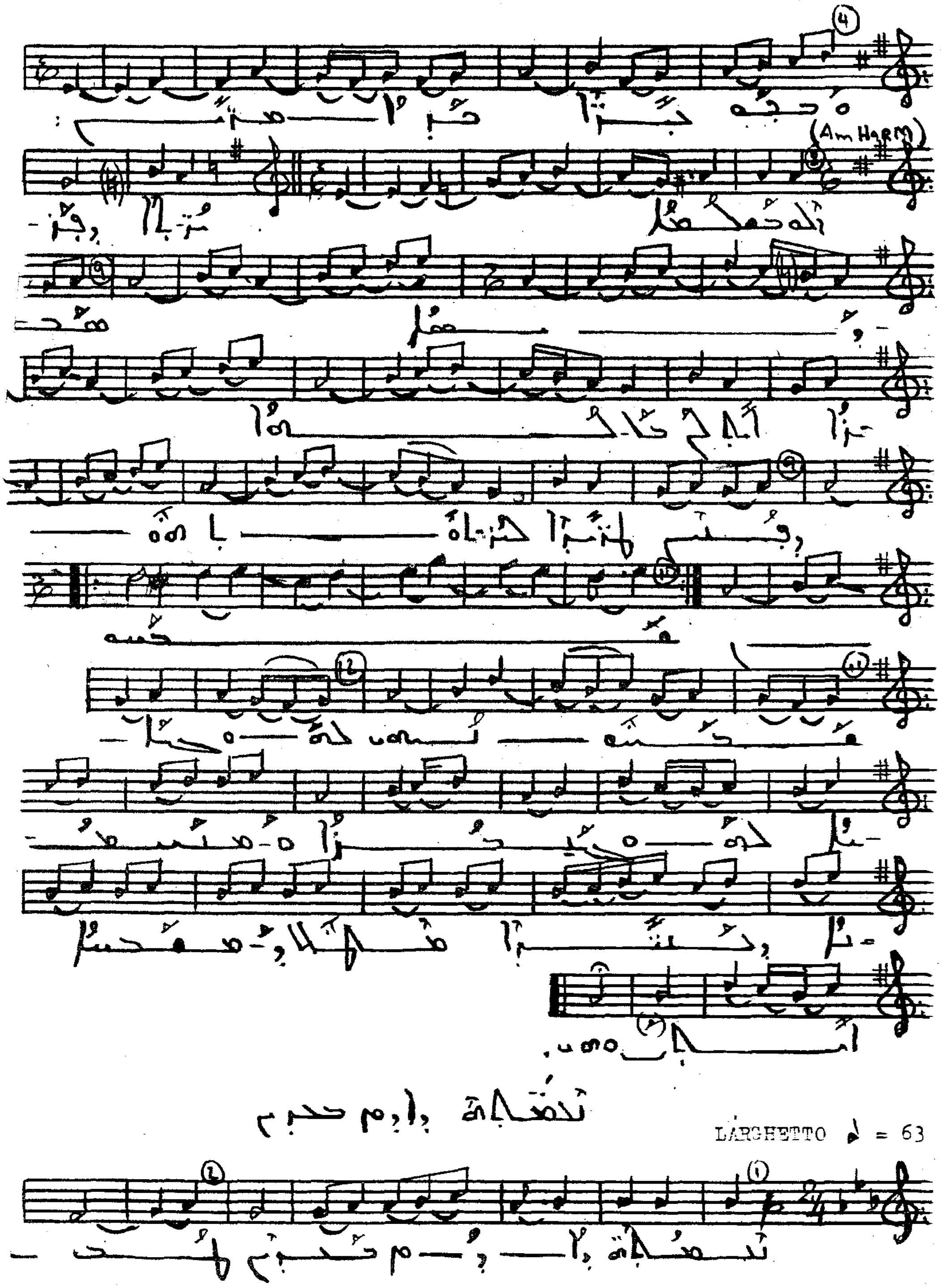


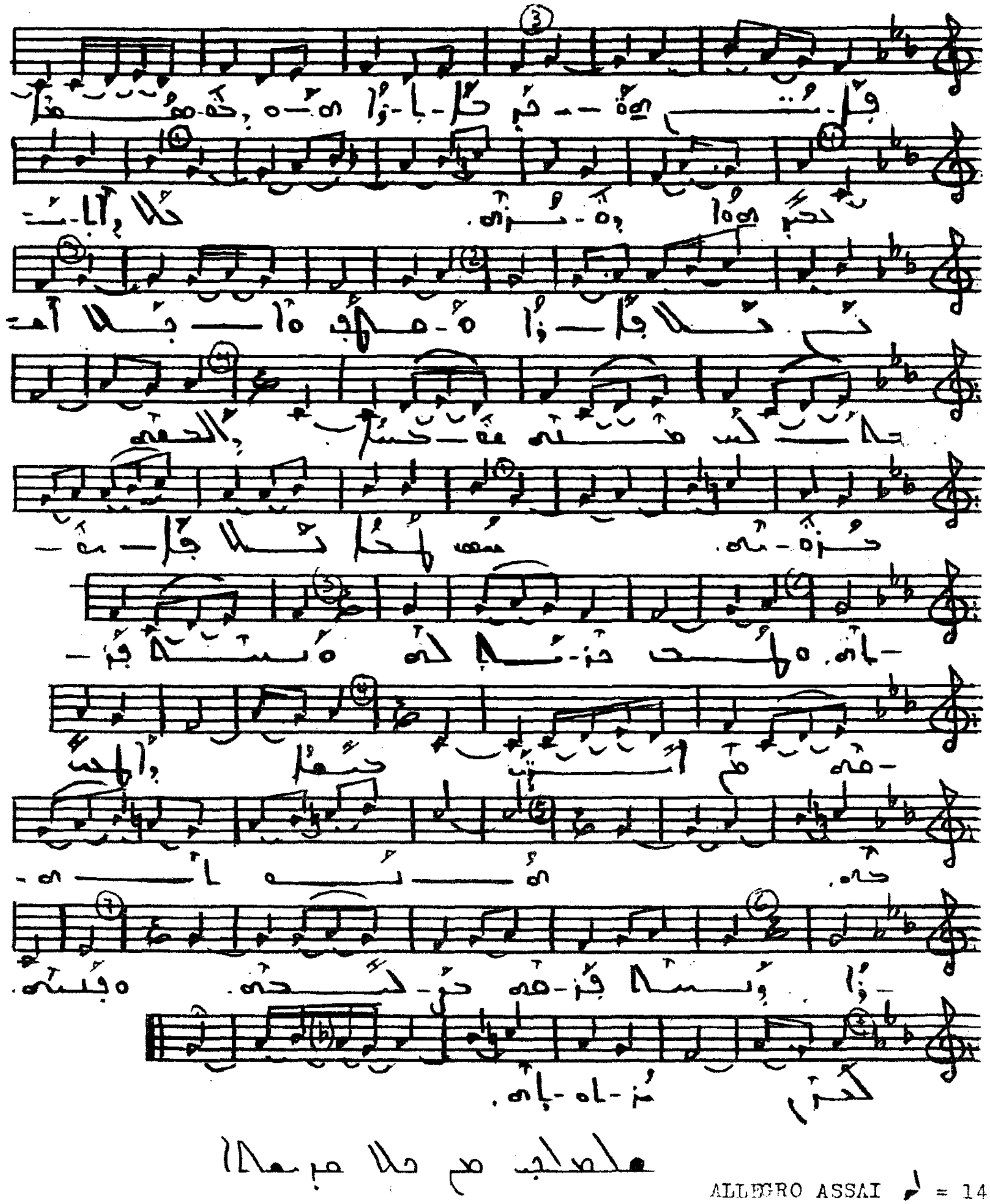
ܚܫܥܠ ܕܥܠ ܘܚܪܘܒܐ

LARGHETTO ♩ = 69

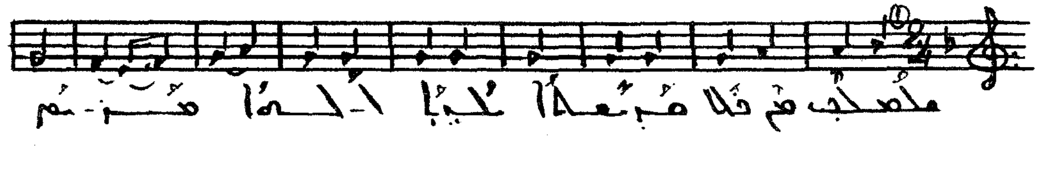


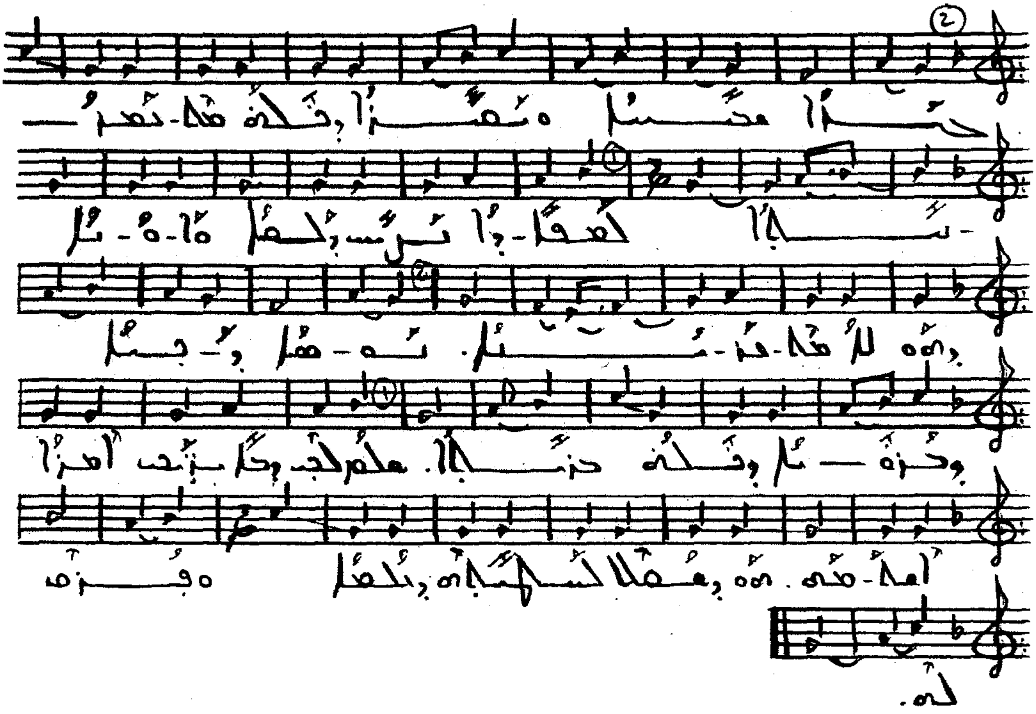



(Am HaRM)
LARGHETTO ♩ = 63

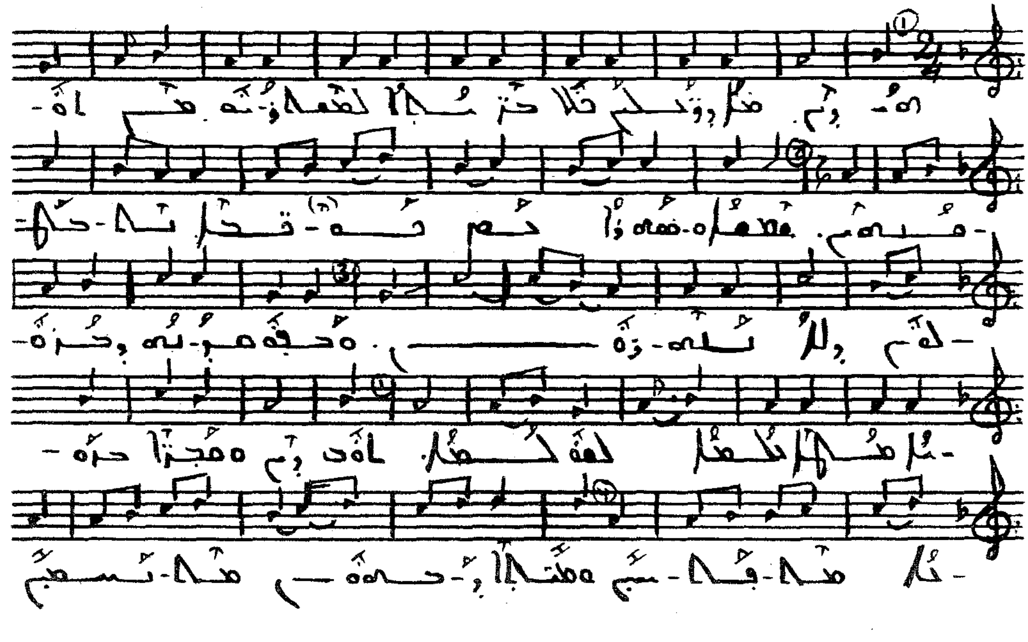


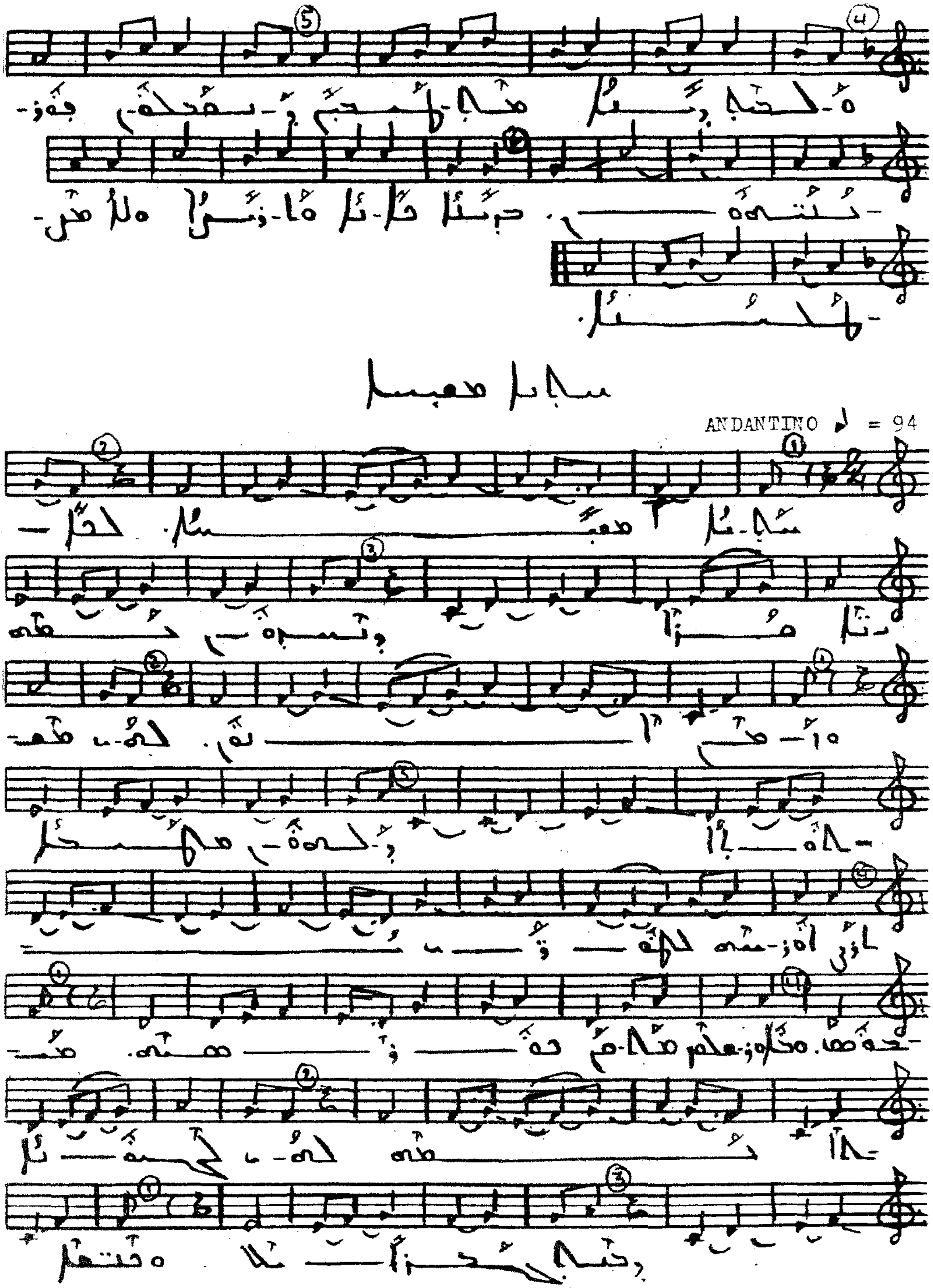
ALLEGRO ASSAI ♪ = 144

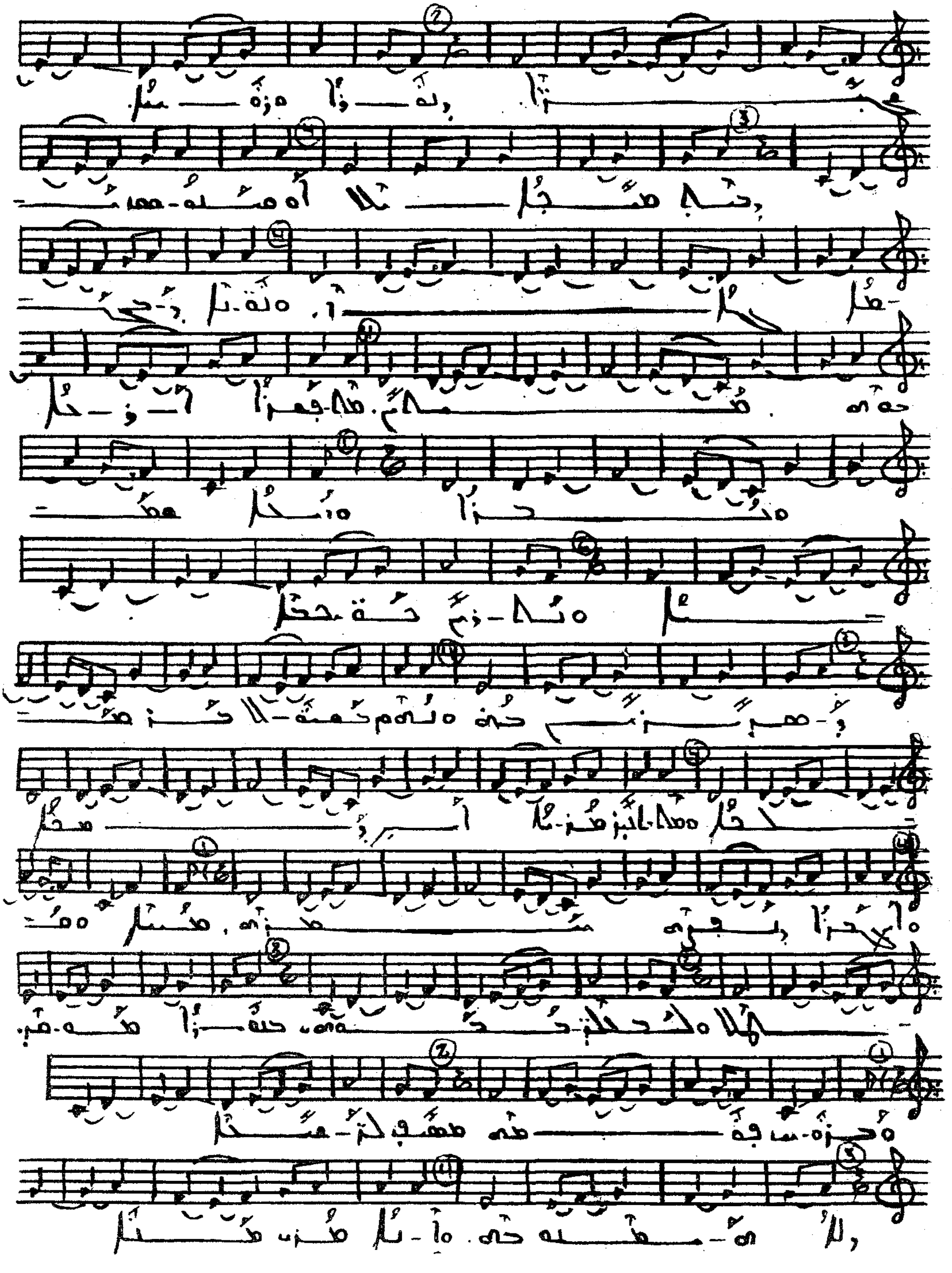


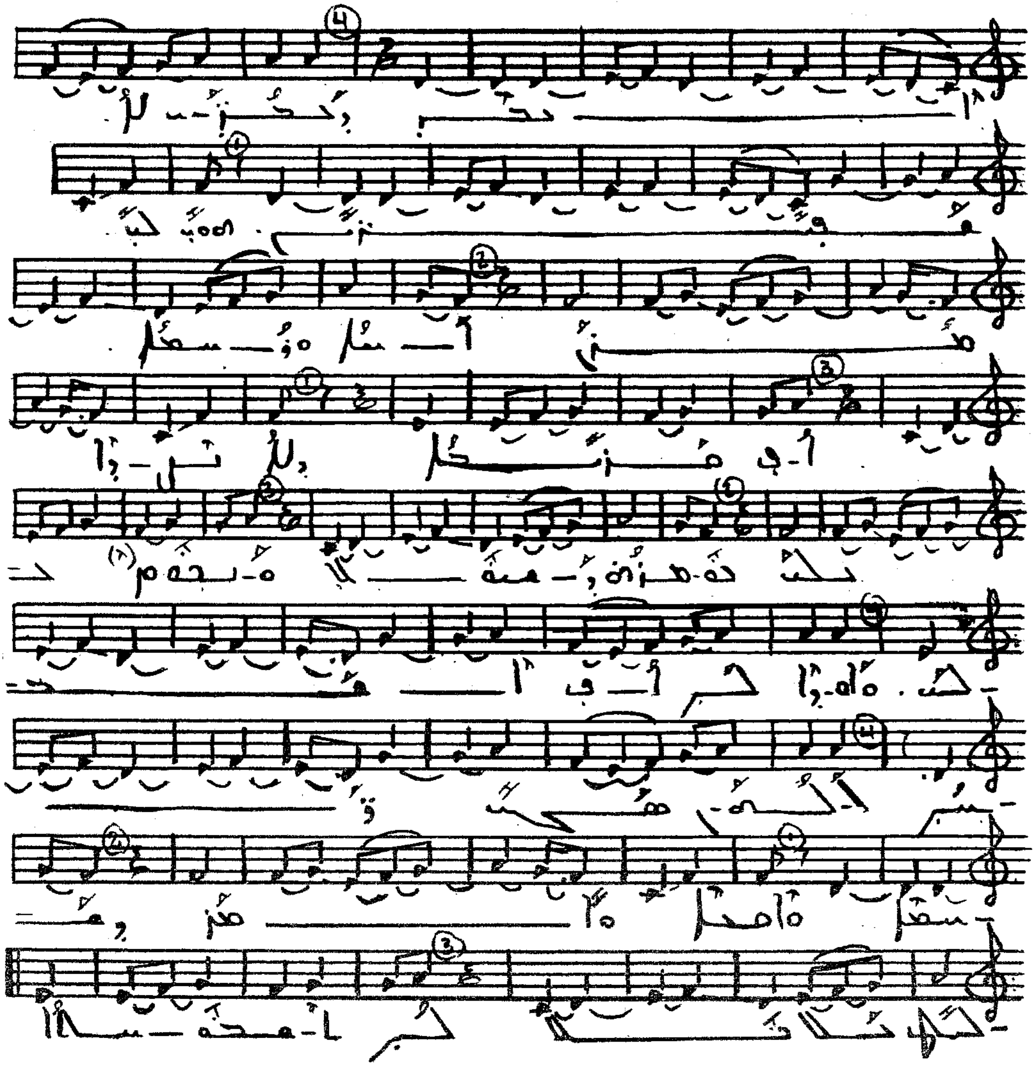


ALLEGRO ♪ = 132

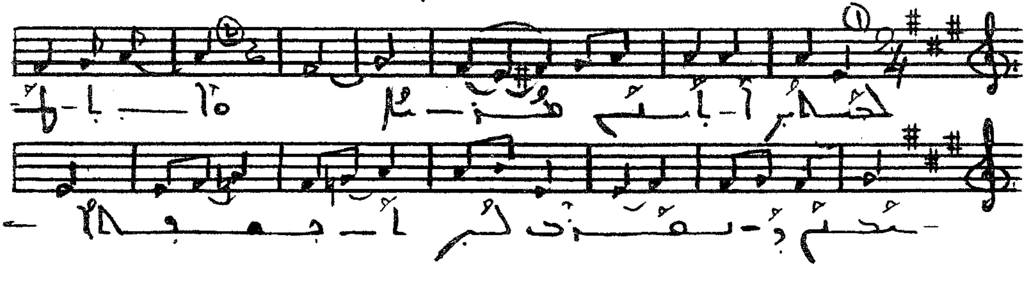


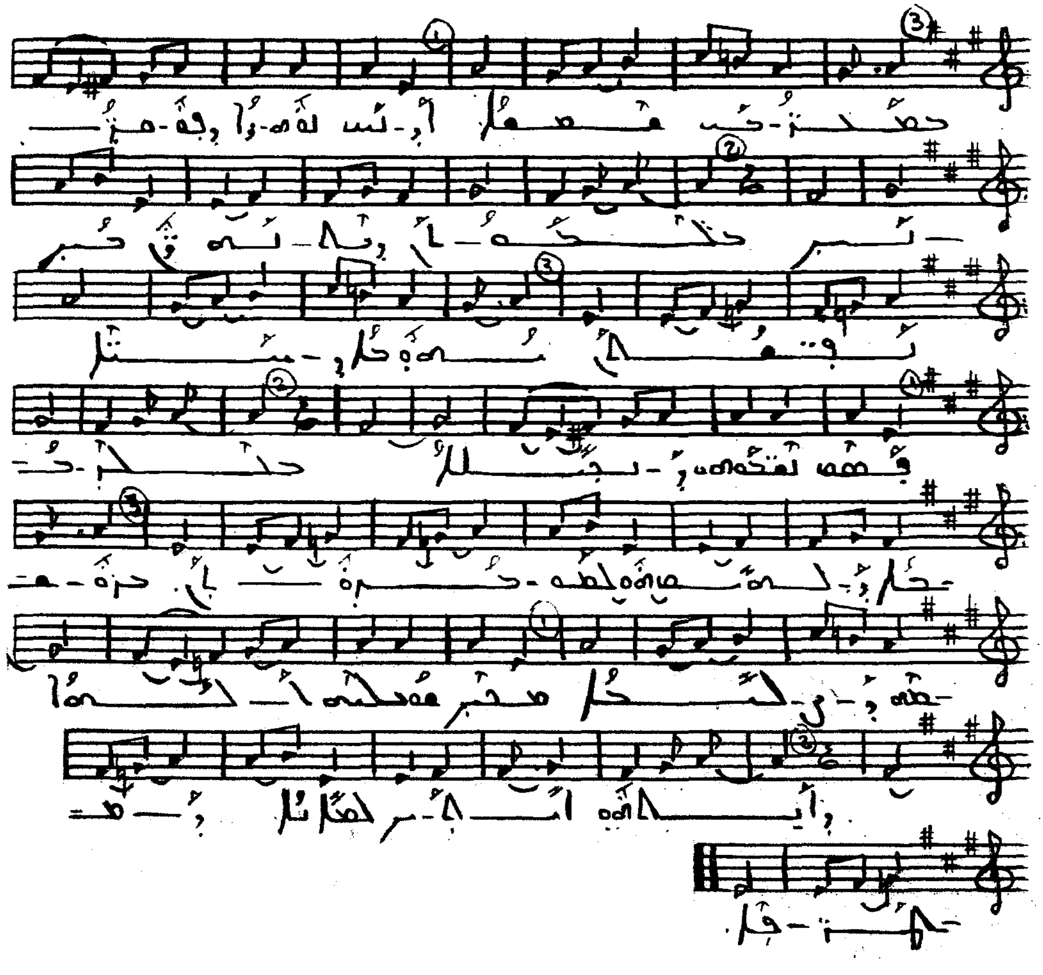

ANDANTINO ♩ = 94



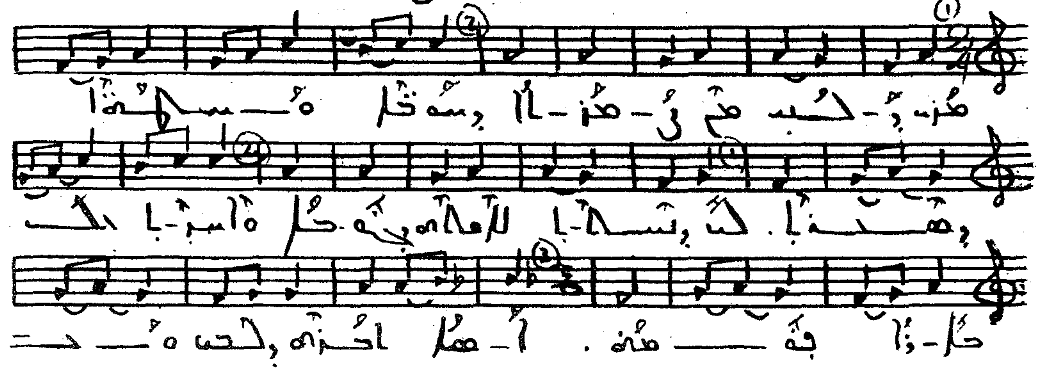


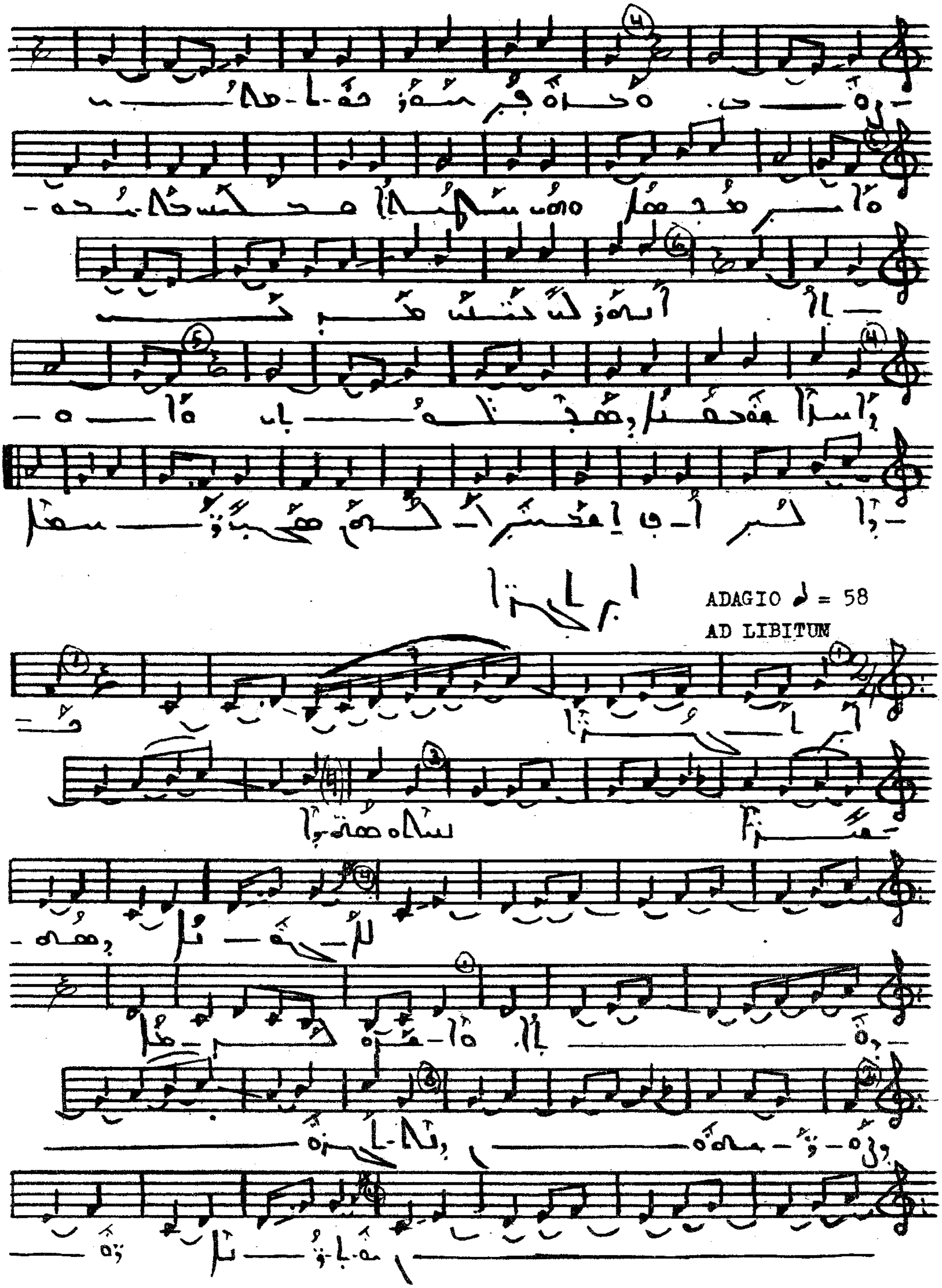
ALLEGRETTO 𝅗𝅥 = 108

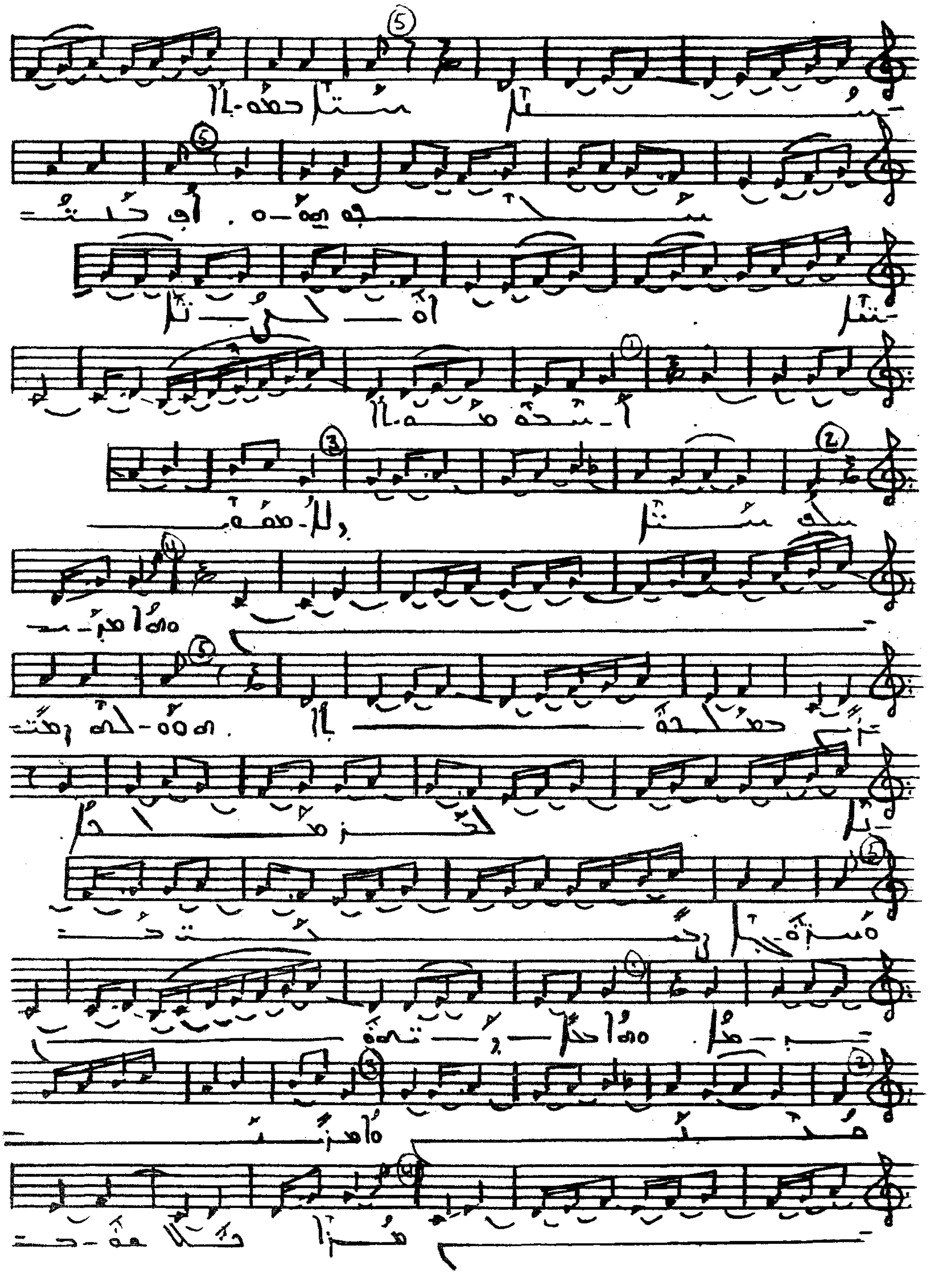


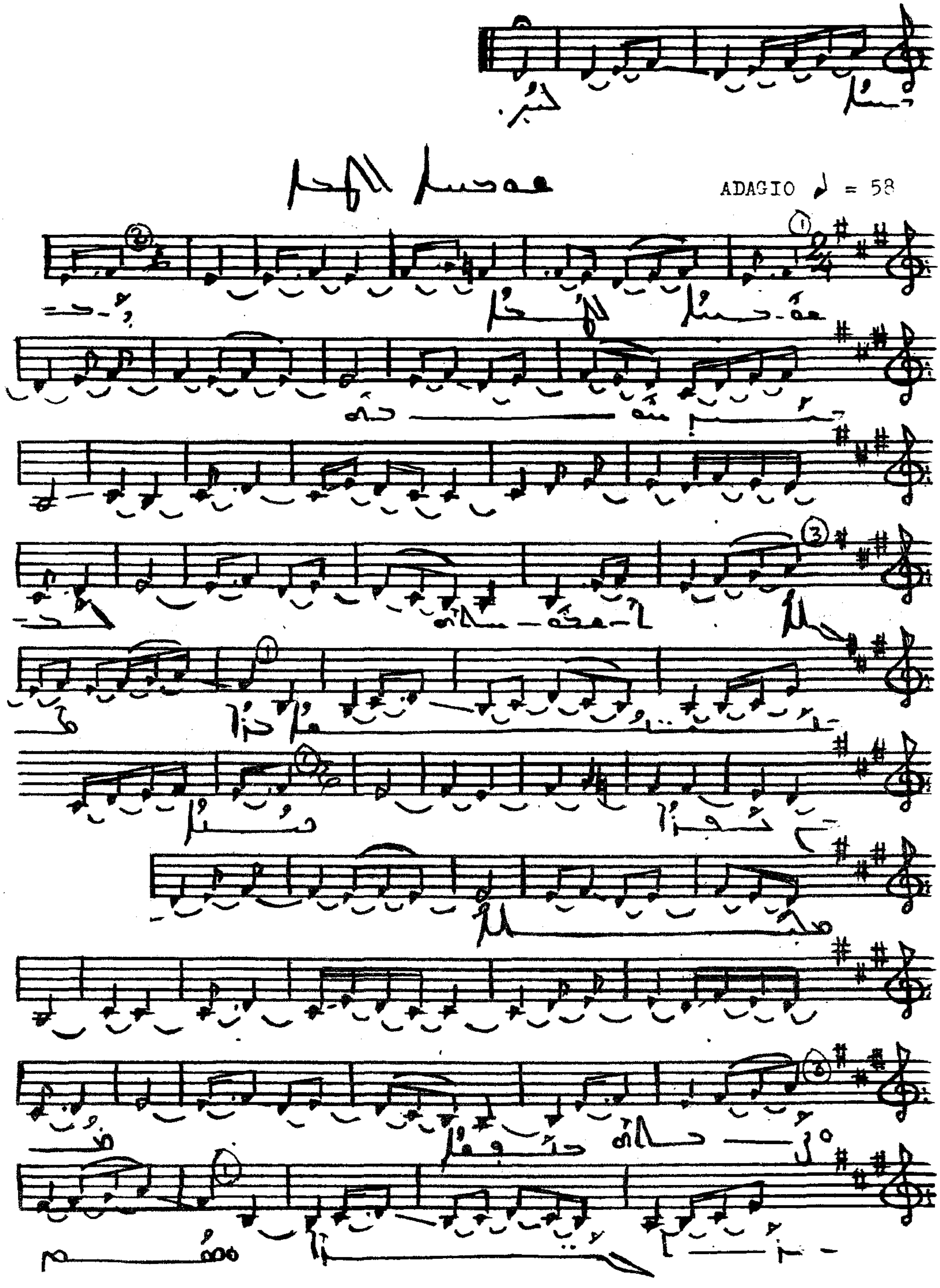


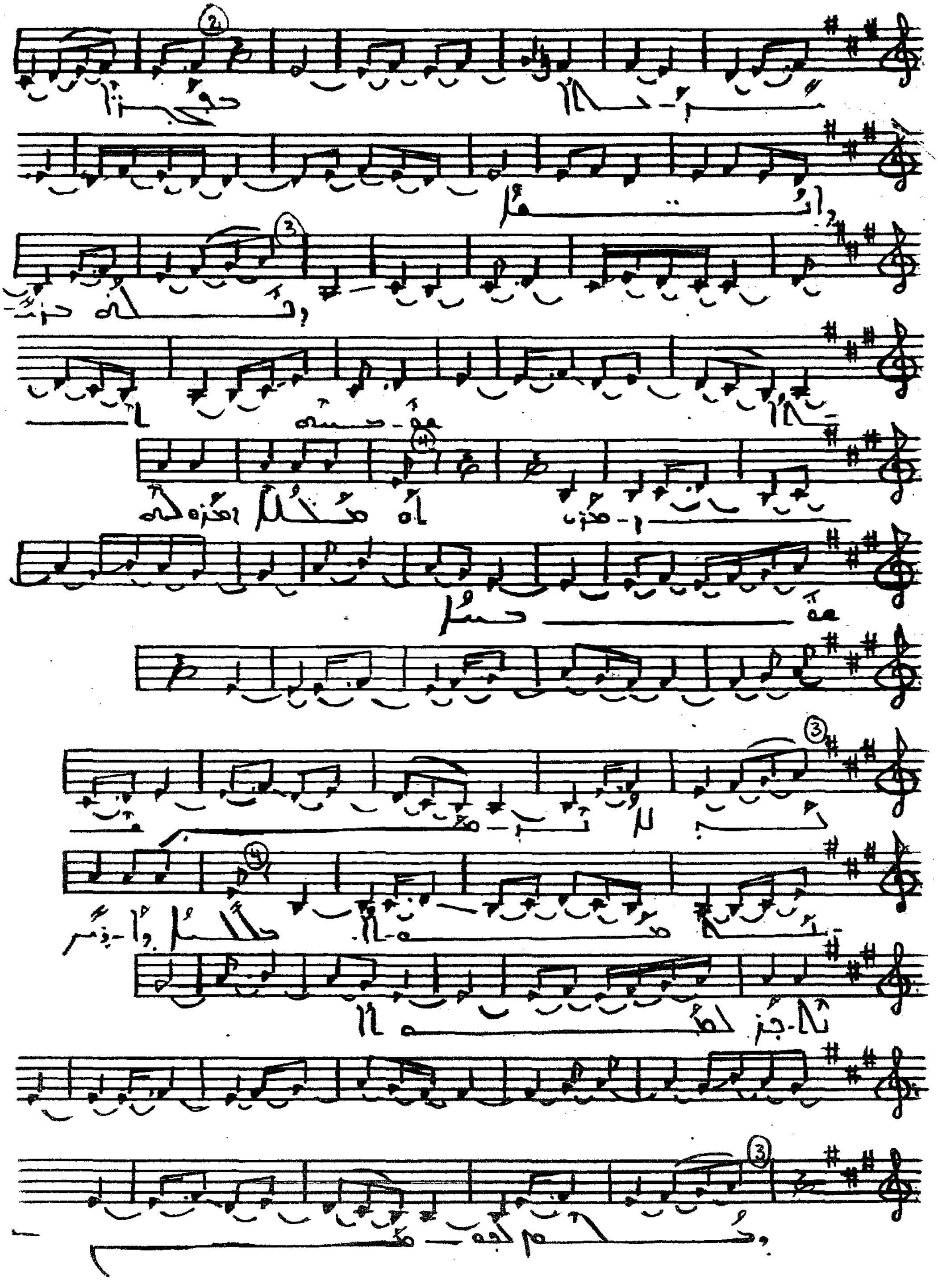
ALLEGRO ♪ = 132

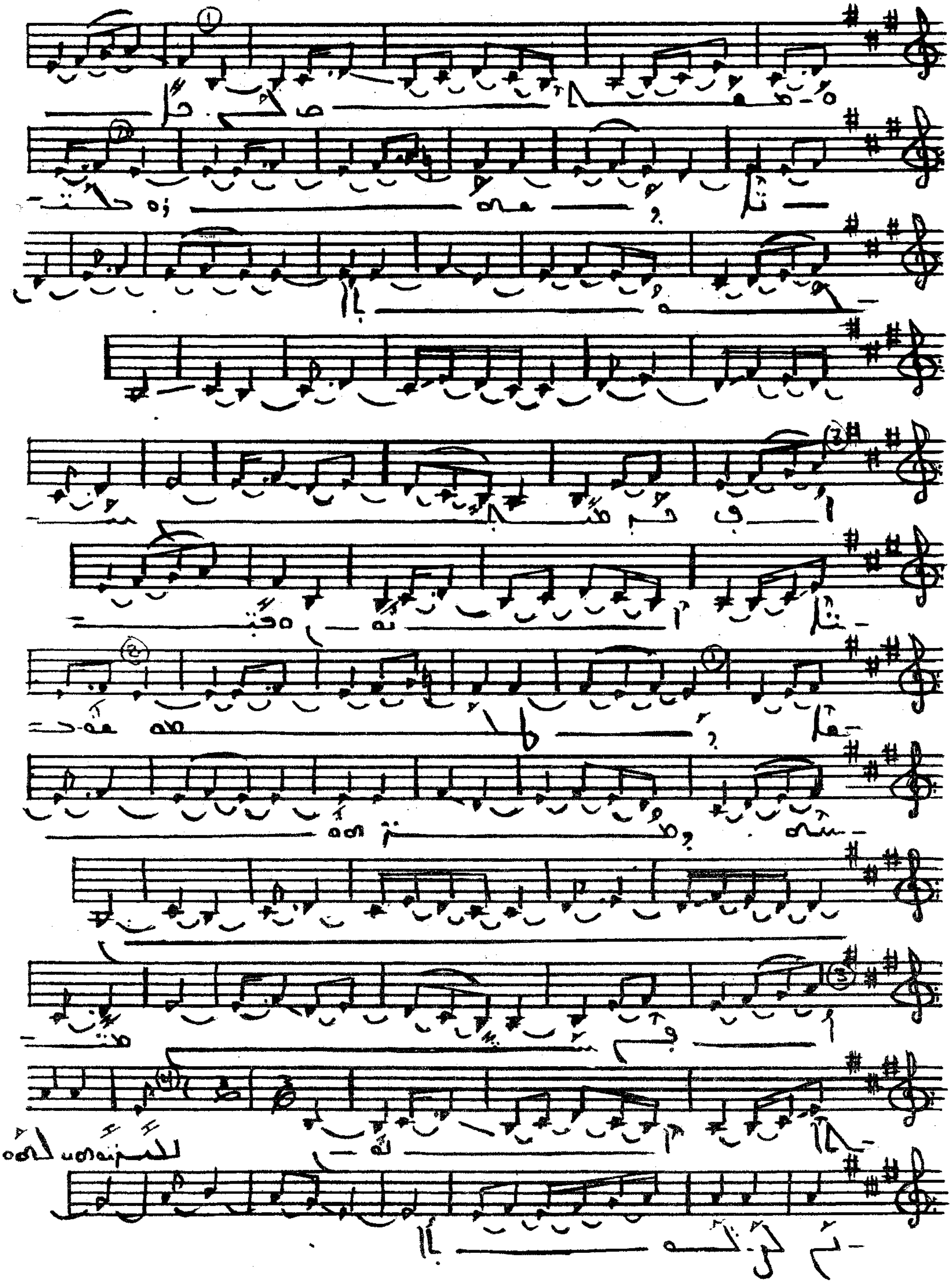


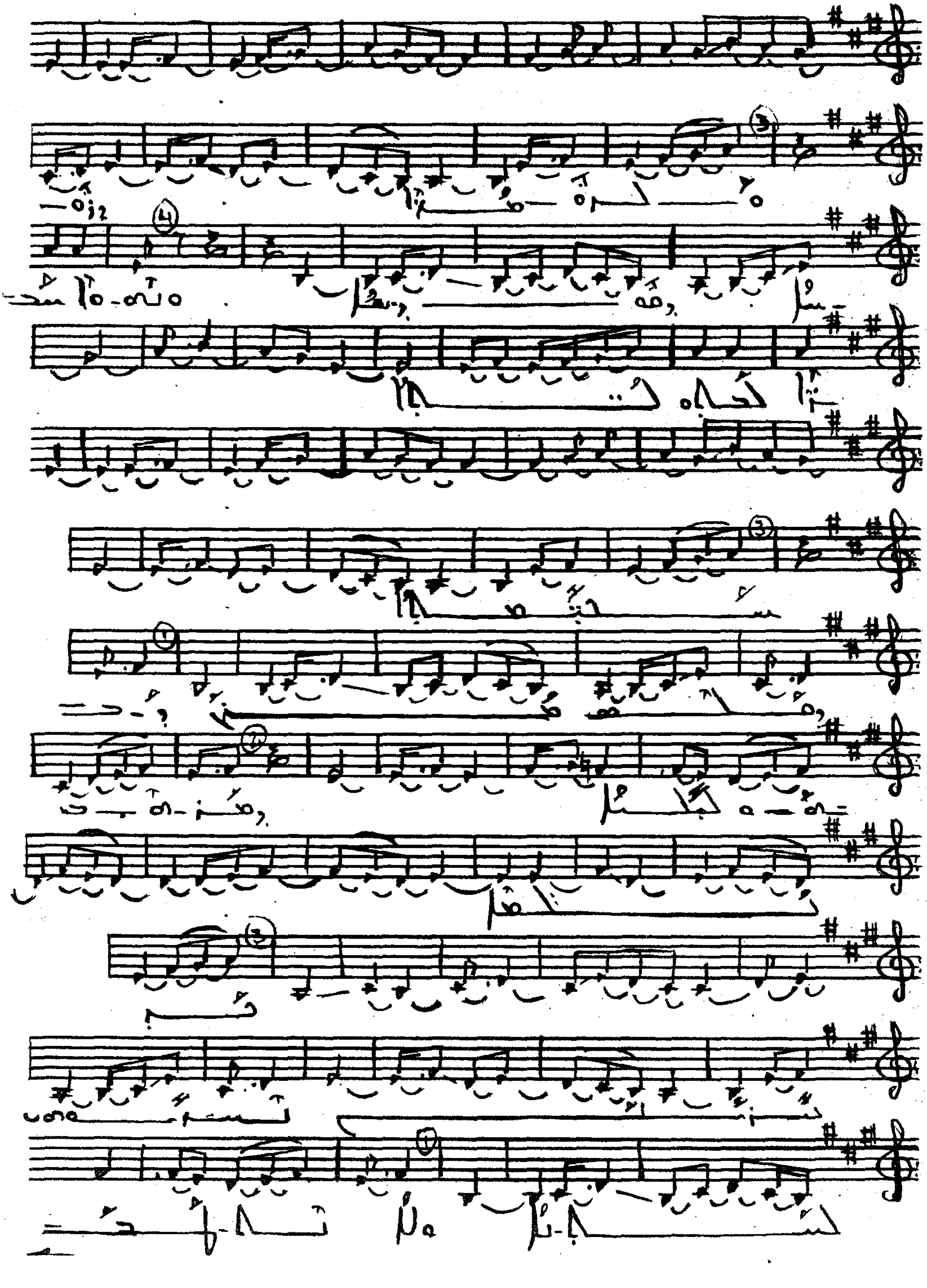

ADAGIO ♩ = 58
AD LIBITUM

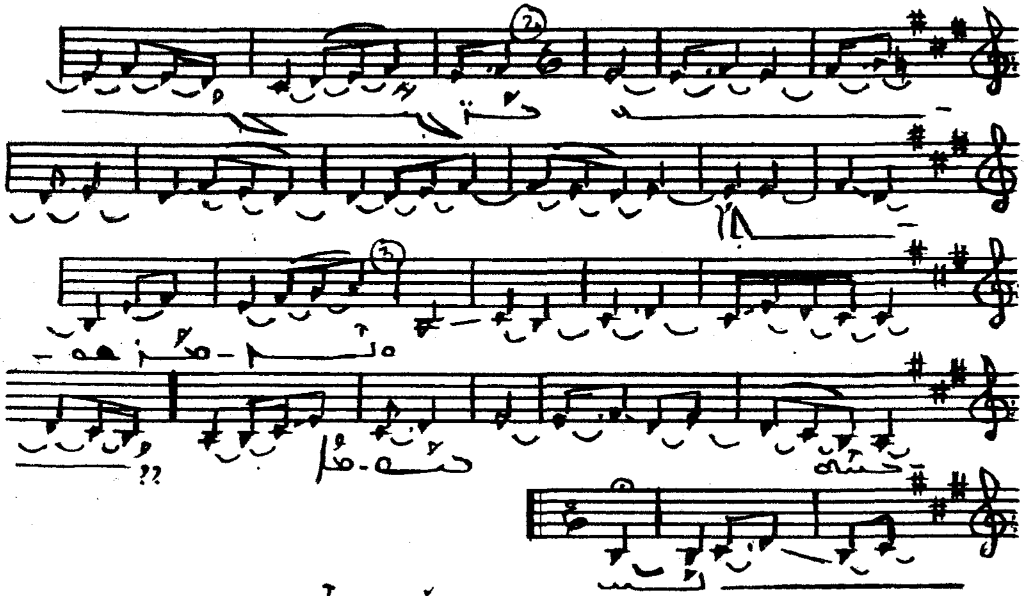



ADAGIO ♩ = 58



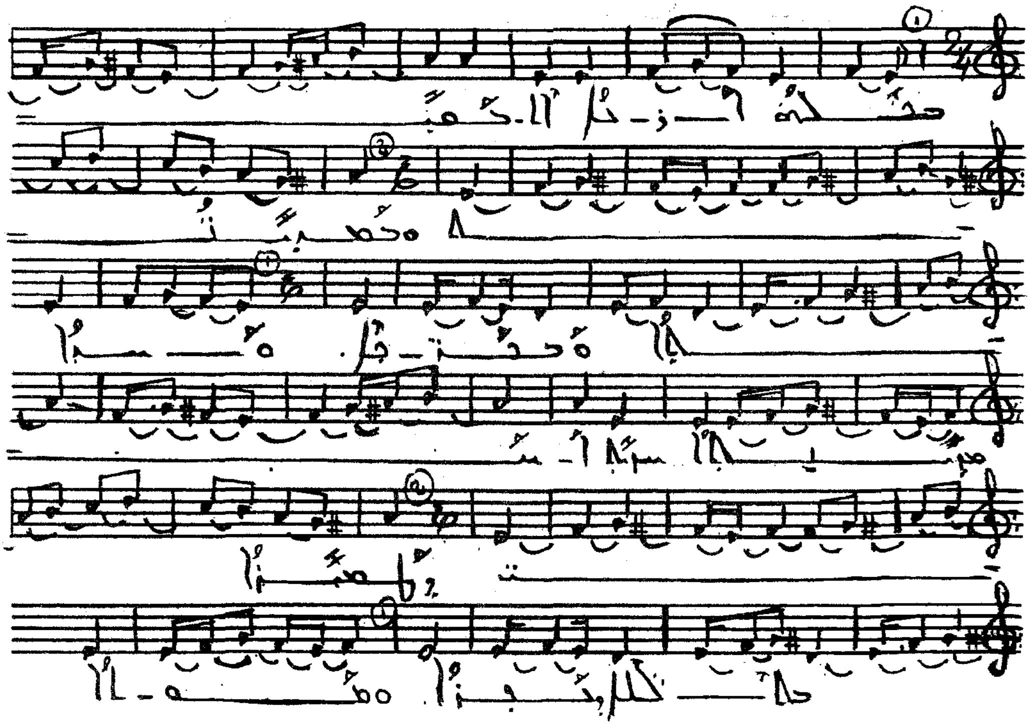


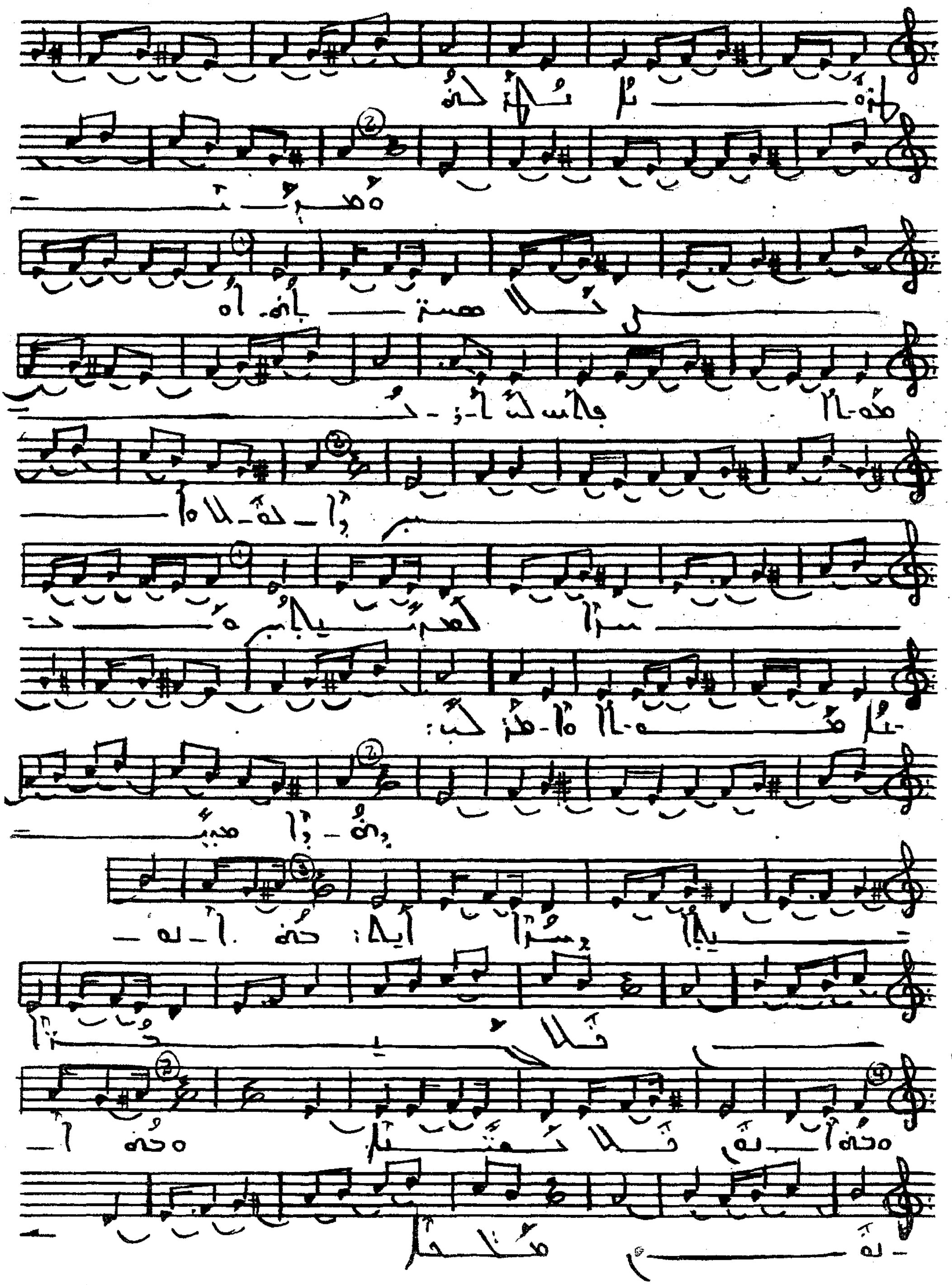


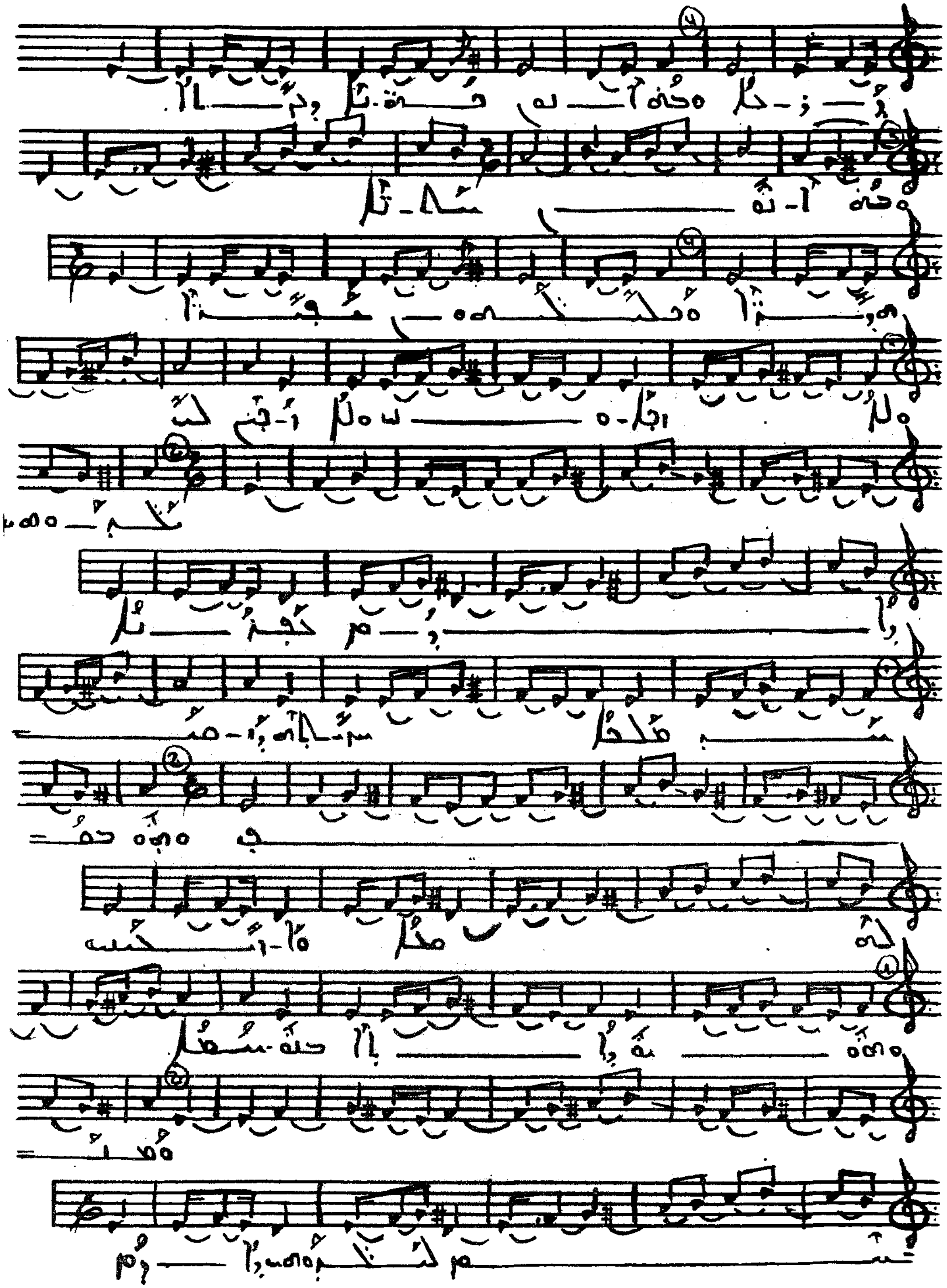


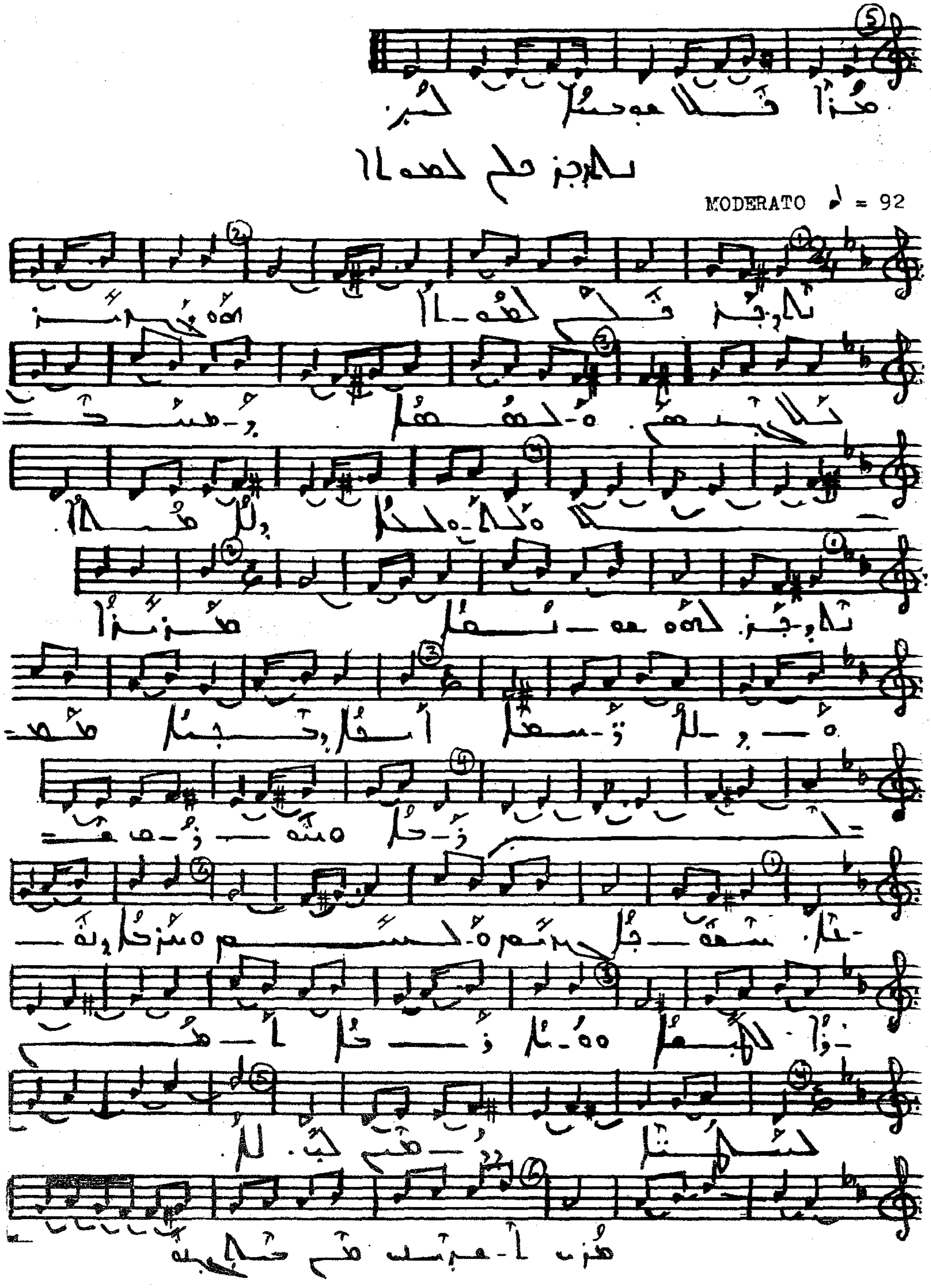
ܡܚܠܠܗ ܐܘܪ ܐܠܟܡܐ

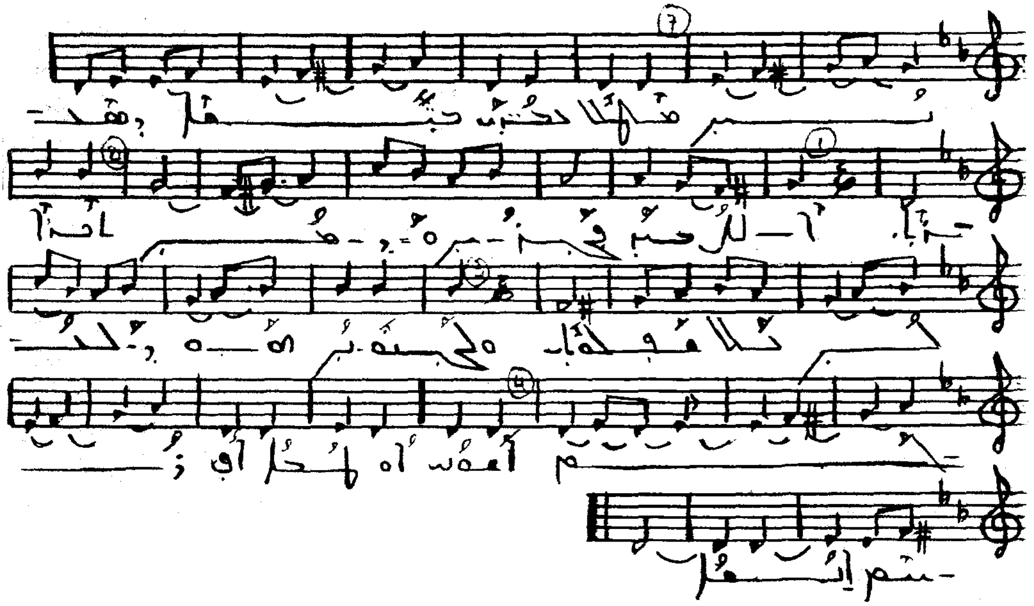
ADAGIO ♩ = 59



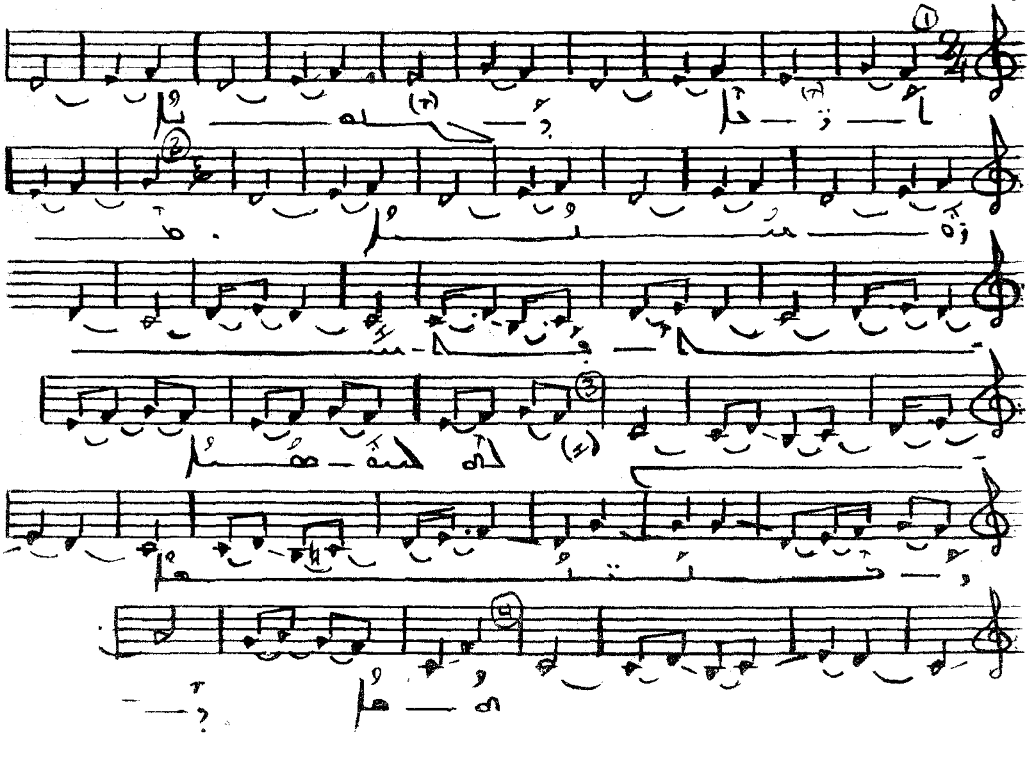


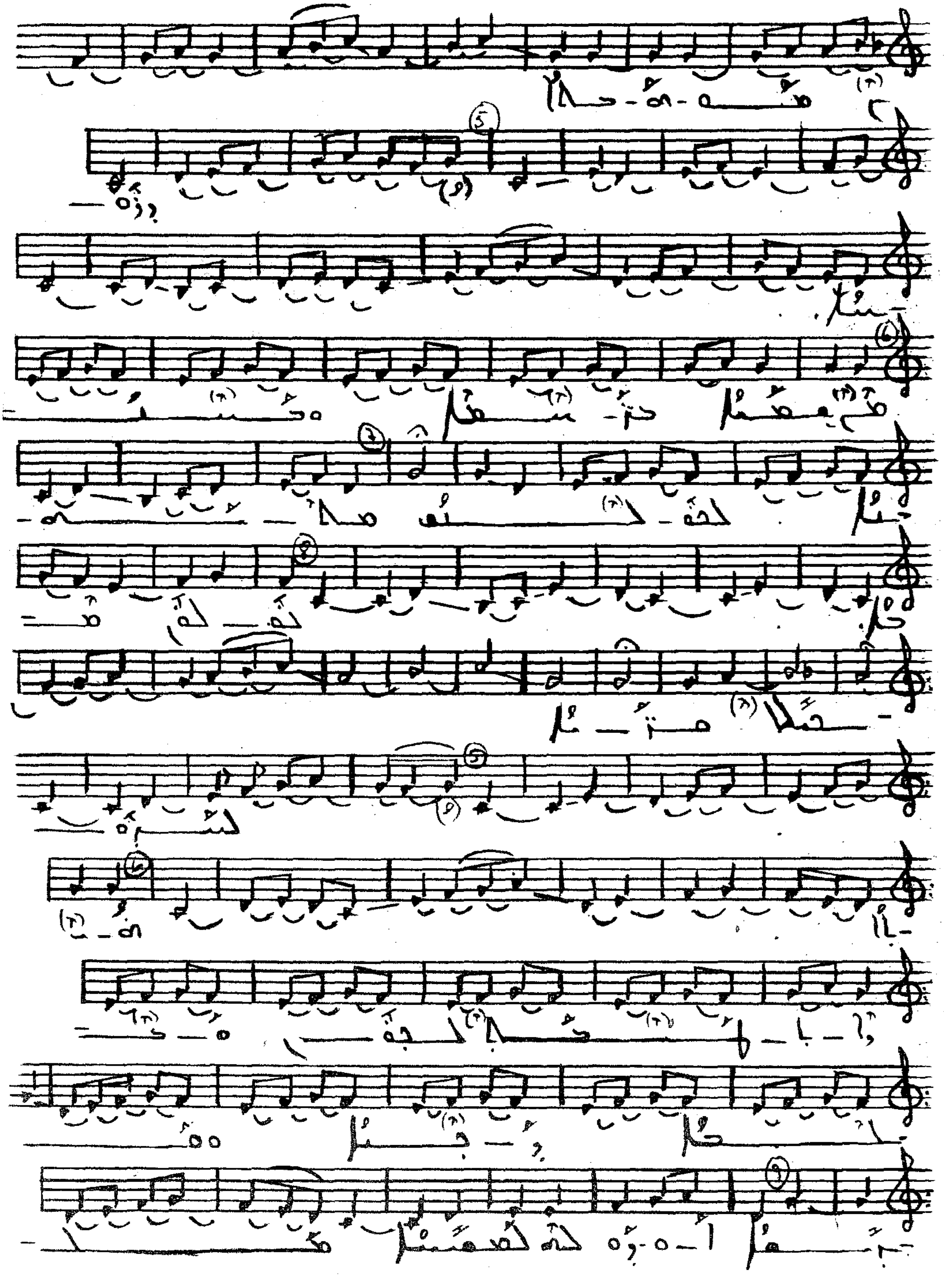


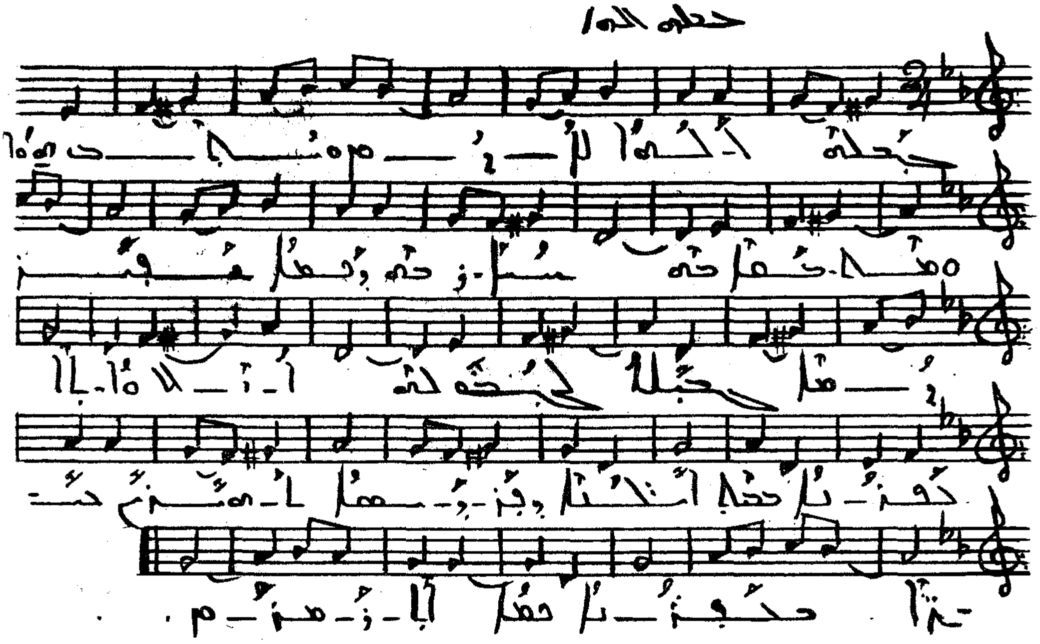

MODERATO ♪ = 92



LARGHETTO ♩ = 69







ܠܣܘܟܐ ܕܙܢܐ ܡ̈ܠܐ ܡܫܚ̈ܠܦܬܐ ܕܦ̈ܬܓܡܐ ܘܡܙܠܐ
ܕܟܬܒܐ ܗܢܐ ܡܫܟܚܢܘܬܐ

ܦܪܙܐ

13 ܦܐ	ܡܫܝܚܐ ܘܡܫܝܚܐ	1	ܠܠܗ ܡܠܟܐ ܦܐ
13	ܐܘ ܠܟܬ̈ܐ ܠܐܕܪܘܗ ܒܠܠܥܡ	1	ܐܚܪܢܐ: ܕܠܗ ܡܠܟܐ" ܟܠܗ "ܠܠܗ ܕܝܠܗ ܠܐ ܗܘܐ"
14	ܡܠܟ ܠܝܒܫܐ	2	ܚܝܘܬܐ ܐܚܪܬܐ
14	ܐܢܬ ܒܟܠ ܟܠ	2	ܗܘ ܚܣܝܢ ܐܘܪܚܐ
15	ܐܝܟ ܡܢܝ ܐܢܬ ܒܚܘܒܟ	3	ܠܠܗ ܕܝܠܗ ܠܐ ܗܘܐ
15	ܘܠܗ ܙܒܢܐ ܡܢ ܙܒܢܐ	3	ܠܐ ܡܨܐ ܗܘܐ ܠܡܗܘܐ
15	ܐܢܬ ܕܟܢܐ ܙܒܢܗ ܕܝܠܗ	4	ܘܐܦ ܫܡܐ ܕܝܠܗ
16	ܐܝܟ ܐܠܗܐ ܡܢ ܐܠܗܐ	4	ܐܠܗܐ ܕܫܪܒܐ ܘܫܪܒܐ
16	ܙܒܢܐ ܒܝܘܡ ܐܢܬ ܗܘܐ	5	ܠܐ ܡܨܐ ܫܡܐ ܕܝܠܗ
16	ܗܘ ܡܢܗ ܕܚܘܒܐ	5	ܒܗ ܡܢܐ ܠܗ ܟܠ
17	ܐܠܐ ܕܠܡܫܝܚܐ	5	ܗܘ ܡܫܡܠܝܐ ܗܘ ܒܥܠܡ
17	ܐܢܫܐ ܠܡܫܡܫܐ ܡܫܝܚܐ	6	ܐܠܗܐ ܕܫܡܝܐ
18	ܠܟܠܗ ܐܘ ܟܠ ܠܟܠ ܥܡ	6	ܡܫܟܚ ܚܝܐ
19	ܡܠܟܐ ܐܢܬ ܕܡܫܝܚܐ	7	ܗܘ ܠܗܘܐ ܐܝܟ ܒܪܐ
19	ܐܠܗܐ ܒܗܘܢܐ ܕܡܪܐ	7	ܐܘ ܠܗܘܢܐ ܕܐܝܟܐ
20	ܐܘ ܢܦܫܐ ܕܢܘܪܐ ܕܡܠܟܘܬܐ	7	ܐܝ ܡܫܟܚ ܘܡܫܝܚܐ
20	ܐܘ ܢܦܫܐ ܕܢܘܪܐ ܕܡܠܟܘܬܐ (ܐܚܪܢܐ)	8	ܐܦܝܢ ܕܝܢ ܘܐܢܘܢ ܠܟܘܢ
20	ܐܠܗܐ ܟܠܗ ܡܠܟܐ ܚܝܐ	9	ܗܘܐ ܠܝܬ ܠܝܬ ܠܗ
21	ܕܟܠܐ ܙܐܝܢ ܙܒܢܐ ܕܡܪܐ ܐܠܗܐ	9	ܒܗܘܢܐ ܒܪܐ ܕܝܢ
21	ܒܗܘܢܐ ܗܘܐ ܡܢܝ ܡܢܝ	10	ܡܢܗ ܒܟܠܗ
21	ܠܡܢ ܗܘ ܕܠܐ ܒܗܘܢܐ	10	ܐܘ ܗܘ ܒܫܡܫܐ ܦܪܨܘܦܐ
22	ܐܘ ܒܚܝܐ ܕܢܦܫ ܒܚܝܐ	10	ܕܝܢ ܒܪܘܚܐ ܐܝܠܐ ܡܫܪܐ
22	ܚܕܘ ܒܫܡܫܐ ܚܕܘ ܒܫܡܫܐ	11	ܐܝܟ ܚܝܐ ܘܡܠܐ
22	ܐܚܕܘ ܒܫܡܫܐ ܚܕܘ ܒܫܡܫܐ (ܐܚܪܢܐ)	11	ܠܫܡܫܐ ܟܠܗ
22	ܚܝܐ ܠܗ ܚܝ ܠܚܝܐ	12	ܐܝܟ ܡܢܝ ܡܢ ܡܫܡܫܢ
22	ܠܟܘܢ ܒܫܡܫܐ	12	ܗܘ ܡܠܟܘܬܐ ܡܢܗ ܘܡܫܡܫܐ

ܢܘܗܪܐ ܕܡܢ ܢܘܗܪܐ ܦܬܐ 23
ܡܠܐܟܐ ܕܢܘܗܪܐ/ܘܙܝܘܐ 23
ܒܪܐ ܕܒܪܐ ܒܒܪܒܪܐ 23
ܦܪܝܫܐ ܕܐܒܪ ܡܫܝܚܘܬܗ 24
ܦܬܚ ܐܝܟ ܡܪܐ 24
ܢܘܦܠܐ ܗܘܝ ܐܝܟ 24
ܢܗܪ ܦܢܝܬܐ ܡܫܝܚܬܐ 25
ܦܫܝܛܝܢ ܠܡܠܟܐ 25
ܐܝܟ ܕܠܡܘܠܕܐ ܡܪܝܡ 25
ܡܫܝܚܐ ܠܠܟܝ 26
ܗܘ ܗܘ ܒܡܪܐ 26
ܢܠܒܠܒ ܡܠܟܐ ܒܫܡܝܐ 27
ܗܘ ܕܒܗܘܢܐ 27
ܢܫܗ ܡܠܐܟܐ ܡܢ ܪܘܡܐ 27
ܒܢܝܐ ܕܐܚܐ ܡܫܝܚܐ 28
ܠܗܘܢ ܕܠܐܝܬܐ ܡܪܝܡܐ 28
ܠܗܘܢ ܒܪܐ ܟܠܐ ܡܫܝܚܐ 28
ܗܘ ܕܗܘܐ ܒܥܪܐ ܒܗ ܡܢܗ 29
ܪܒܐ ܡܪܢܐ ܒܪܢܫܐ ܕܢܬܪ 29
ܪܒܐ ܡܪܢܐ ܒܪܢܫܐ ܐܘ ܢܬܪ (ܐܝܢܐ) 29
ܠܐ ܢܘܪܝܢ ܐܚܐ ܡܢ ܪܘܡܐ ܟܠ 29
ܒܗܘܠܐ ܦܪܝܫܐ ܪ̈ܒܐ ܠܐܘܬܐ 30
ܡ̈ܠܐ ܘܐܘܕܐ ܕܢܦܩܢ 30
ܗ̇ܘ ܕܝܢ ܠܗ ܢܘܗܪܐ ܒܢܪܐ 30
ܠܡܫܝܚܐ ܟܠ ܦܫܝܛܝܢ 31
ܐܘܕܝ ܠܗ ܒܕܐ 31
ܠܐܝܕܥܝܢ ܒܪܐ ܕܐܠܗܐ 31
ܐܠܐ ܕܝܢ ܒܗܘܠܐ ܠܐ ܡܢܘܬܐ 31
ܠܡܫܡܫܐ ܪ̈ܘܚܢܐ 32
ܚܝܝ ܢܘܗܪܐ ܕܦܘܪܩܢܐ 32

ܒܢ̈ܝ ܢܘܗܪܐ ܦܘܬܐ ܡ̈ܢܗ ܦܬܐ 32
ܡܫܝܚܐ ܡܢܗܘܢ ܡܘܕܝܢ 33
ܦܠܚܘ ܠܡܠܟܐ ܡܫܝܚܐ 33
ܦܠܚܘܬܗ ܕܠܡܠܟܝܢ 33
ܒܪܢܫܝܢ ܡܢ ܡܫܝܚܐ 33
ܡܪܝܐ ܦܪܘܩ ܐܝܟ ܒܝܬܟ 34
ܒܪܢܫܐ ܕܢܗܘܐ ܡܫܝܚܐ 34
ܡܫܝܚܐ ܒܘܟܪܐ ܕܡܪܝܐ 34
ܐܐܒܪܗ ܕܡܢܐ 34
ܠܗܘܢ ܡܫܝܚܐ ܐܝܬ 35
ܢܘܗܪܐ ܐܝܟ ܡܫܝܚܐ 35
ܗܘ ܕܠܐ ܟܠ ܒܪܢܫܐ 35
ܠܗܘܢ ܒܟܠܗ ܒܪܐ 36
ܒܪܟܐ ܐܝܬ ܡܢ ܐܒܐ 36
ܢܘܗܪ ܦܘܪܩܢܐ ܡܪܗ 36
ܠܗܘܢ ܗܘܐ ܡܫܝܚܝܢ 37
ܠܡܠܟܐ ܐܠܐ ܕܡܫܝܚܐ 37
ܒܗܘܢ ܢܘܗܪܐ ܒܠܒܐ 37
ܟܠܐ ܕܗܘ ܒܝܬܐ ܒܡܫܝܚܐ ܠܡܠܟܐ 38
ܦ̈ܪܘܩܐ ܕܢܦܫܬܐ ܡܪܢܐ 38
ܦܠܚܘܬܐ ܕܢܦܫܗ ܒܪܢܫܐ 38
ܢܗܝܪܐ ܡܠܟܐ 39
ܒܗ ܒܪܐ ܦܘܪܩܢܐ ܒܝܬܗ 39
ܒܪܘܚܐ ܡ̈ܠܐ 39
ܒܢܝܢ ܒܡܫܝܚܐ ܡܪܢܐ 40
ܐܝܟ ܕܒܪܢܫܐ 40
ܗܘ ܕܡܫܝܚܐ 40
ܒܢܝ ܪ̈ܘܚܐ ܡܫܝܚܝܢ 41
ܟܠ ܕܠܐ ܐܝܟ 41
ܟܠ ܡܫܝܚܐ ܢܗܘܐ 42

42 ܫܠܡ ܗܘܐ ܕܠܐܠܐ - ܩܠܐ
42 ܠܒܢܝܢܫܐ ܕܐܠܗܐ ܐܒܐ
42 ܡܫܝܚܐ ܕܡܠܟ ܒܫܡܝܐ
43 ܠܟܠ ܡܪܝ ܕܒܪܬܐ ܝܗܒ
43 ܗܘ ܕܡܢ ܒܬܘܠܬܐ ܐܬܒܪܝ
43 ܐܬ ܕܢܐܡ ܡܪܢܐ
44 ܦܪܘܩܢ ܡܪܢܐ ܡܢ ܟܠܗ ܒܝܫ
44 ܡܫܒܚܝܢ ܠܟ ܡܪܢܐ
44 ܗܐ ܢܝܚܐ ܕܝܠܗ
44 ܒܪܐ ܕܒܫܘܒܚܗ ܠܡܠܟܘܬܗ ܒܥܘܬܗ
45 ܥܠ ܡܠܬܐ ܕܢܫܒܚܘܢ ܚܝܐ
45 ܥܠ ܡܠܬܐ ܕܢܫܒܚܘܢ ܚܝܐ (ܐܝܢܐ)
46 ܦܘܡ ܟܠ ܐܢܫ ܠܗ ܡܫܒܚܢܐ
46 ܡܪܝܐ ܕܒܪܬܐ ܒܟܠ ܦܐܪܐ
46 ܐܝܟܐ ܕܠܐ ܕܝܠܢ
46 ܐܠܐ ܚܙܘ ܡܘܒܠܗ
46 ܠܐ ܢܫܒܩܘܢ ܡܫܒܚܝܢ ܠܡܪܢܐ
47 ܡܫܬܐ ܡܝܬܐ ܕܡܠܐܟܐ
47 ܠܐܢܫܐ ܘܠܡܫܡܫܢܐ
47 ܐܠܐ ܒܪ ܢܫܐ ܕܐܝܬܘܗܝ ܠܗ ܐܠܐܪܐ
48 ܒܢܐ ܕܢܫܐ - ܒܪܢܫ ܡܢ ܢܚܬ
- ܦܫܝܛܐ ܕܡܘܬܐ ܢܘܪܐ -
48 ܡܘܣܟܠܐ ܕܐܠܐ ܡܢ ܫܠܡܐ ܐܠܗܐ
48 ܒܡܚܣܢܐ ܡܫܒܚܬܐ
49 ܝܗܒ ܒܡܫܡܫܢܐ ܡܢ ܦܐܪܐ
49 ܠܗ ܡܢ ܒܡܩܕܫܢܐ ܕܥܠܡܐ
50 ܐܠܗܐ ܕܒܪܝܬܐ ܕܢܘܪܐ
50 ܢܫܡܬܐ ܕܐܠܦܝ ܥܡ ܢܦܪܐ ܕܦܓܪܐ
51 ܢܦܫܐ ܒܦܓܪܐ ܘܠܐ ܦܐܪܐ
51 ܡܫܒܚܢ ܐܝܟ ܡܪܢܐ

52 ܡܠܐܟܝܢ ܐܡܪܐ ܘܐܬܐ - ܩܠܐ
52 ܠܗܝ ܕܐܝܬܝܗ ܢܘܗܪܐ
52 ܠܐܠܗܐ ܕܐܬܓܠܝ ܒܒܣܪܐ
53 ܠܡܫܝܚܐ ܐܠܗܐ
53 ܐܠܗܐ ܒܪܢܫܐ
53 ܦܪܘܩܢ ܕܥܠܡܐ
54 ܒܟܠܗ ܒܪܝܬܐ
54 ܠܐܠܗܐ ܕܐܬܐ ܒܒܣܪܐ
55 ܦܫܝܛܐ ܒܫܠܡܐ
55 ܠܡܪܢܐ ܐܠܗܐ ܢܫܒܚ
55 ܗܘ ܕܡܫܬܡܥ ܒܗ ܡܠܬܐ
56 - ܦܫܝܛܐ ܕܡܘܪܒܐ -
56 ܠܡܫܝܚܐ ܡܪܝܐ
56 ܠܟ ܕܐܝܬܝܟ ܡܫܒܚܐ
57 ܦܘܩܕܢܐ ܕܡܪܝܐ ܕܝܢ
57 ܕܫܠܝܚܐ ܕܢܦܫܐ
57 ܕܚܝܐ ܘܡܫܝܚܐ
58 ܐܠܐ ܒܫܡܝܐ
58 ܠܟ ܕܚܝܐ ܘܗܘܐ ܒܡܫܡܫܢܐ
58 ܐܝܟ ܕܐܝܬܝܟ ܐܒܐ ܘܐܠܗܐ
59 ܐܠܗܐ ܐܠܗܐ ܒܢܘܗܪܐ
59 ܠܟ ܢܣܒܚ ܕܝܠܟ ܘܫܠܡ
59 ܐܝܟ ܡܠܟܐ ܕܠܟ ܡܪܝ ܐܠܗܐ
60 ܠܟ ܦܐܪܐ ܕܢܦܫ
60 ܐܡܪܐ ܕܢܘܪ ܡܢ ܫܡܝܐ
61 ܠܟ ܕܐܠܐ ܡܢ ܦܘܡܐ
61 ܠܗ ܕܐܠܐ ܒܫܡܝܢ ܗ
61 ܐܠܐ ܡܢ ܡܠܬܐ
62 ܡܢ ܡܫܒܚܝܢ ܡܘܕܝܢ ܠܟ
62 ܡܫܒܚܝܢ ܢܫܒܚ

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Editor
Ibrahim Gabriel Sowmy
P. O.Box5.946
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