

MARDUTHO DSURYOYE

Evolução Cultural dos
Povos ASSIRIO - ARAMEOS do Oriente
A MUSICA

Volume XI

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SÃO PAULO - BRASIL
1990



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لَا أَنَا مَوْهِيٌّ لِكُلِّ كِتَابٍ مِنْ حَلَّةٍ إِلَّا
أَنْ يَعْلَمَ مَنْ يَقْرَأُهُ مِنْ أَنفُسِ الْجَنَّاتِ
وَمَنْ يَعْلَمُ مَنْ يَقْرَأُهُ فَلَا يَعْلَمُ
لَمَّا كُلِّيَّ لِكُلِّ كِتَابٍ مِنْ حَلَّةٍ
لَمَّا كُلِّيَّ لِكُلِّ كِتَابٍ مِنْ حَلَّةٍ

وَمَنْ يَعْلَمُ مَنْ يَقْرَأُهُ فَلَا يَعْلَمُ

Anyone who asks for this volume, to read, collate, or copy from it, and who appropriates it to himself or herself, or cuts anything out of it, should realize that (s)he will have to give answer before God's awesome tribunal as if (s)he had robbed a sanctuary. Let such a person be held anathema and receive no forgiveness until the book is returned. So be it, Amen! And anyone who removes these anathemas, digitally or otherwise, shall himself receive them in double.

الله

الله يحيى بن معاذ

- الصيغة -

الله يحيى بن معاذ

مفتاح

الله يحيى بن معاذ

لهم

الله يحيى بن معاذ

صيغة ملائكة

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 tronos sublimes;

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

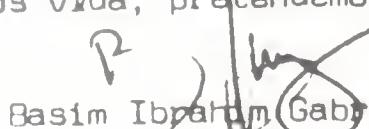
Convém novamente notar que muitas destas melodias como já foi ressaltado, são músicas oriundas de rituais assírios anteriores ao cristianismo introduzidos no cristianismo pelos primeiros assírios convertidos.

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 Caldaica, A Igreja Sirian Ortodoxa, A Igreja Sirian Católica, e as suas catedras 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

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 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	فِرْدَهُ وَ مَادْرُوسَهُ
(II) -	19 Cnu-ne Yaw-no-yø .	= Greek canticles	كُنْيَهُ يَوْنَاهُ
(III) -	27 Mawr-be	= Exaltations	مَهْبَهُ
(IV) -	9 Gni-ze	= Invisibles	جِنِيزَهُ
(V) -	13 Takhsh-fo-tho	= Supplications	تَحْشِفَهُ
(VI) -	2 Maut-be	= Sublime Thrones	مَهْلَكَهُ

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 Crete, Guzma, 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 - 339 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-fot-ho, 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 abbreviation 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 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 convert 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 Syrianism, 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 Galilans, 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). *Kem;oo Kem;oo po'k;imotia. Lise!*

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 transmition 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 (1309 - 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 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.

الذئب سقفو من

برصوم یوسف اپوہ

امر کبیه مار افرام ملے باز الارنود کر

حل - سورہ

۱۱۱۶۱۷

حَمْدُ اللَّهِ الْعَظِيمِ
حَمْدُ اللَّهِ الْعَظِيمِ

لَا هُنْ مُلْفَّا بِحَوْلٍ حَتَّى لَا يَرْجِعُوا
مُهْكَمًا فَقْدَ حَمِنَ سَهْلًا حَمِنَ :

يَا لَهُ طَقْهَا - ذَلِيلًا مُهْكَمًا طَبِيعَةً مُهْكَمًا .
؟ أَنْهَا ذَلِيلًا مُهْكَمًا لَهُ مُهْكَمًا !!

أَفَ لَهُمَا حَمِنَ قَلْلًا حَمِنَ وَأَوْدَنَةً كَمَهْ خَلَّا وَيُثْلَى !!
؟ أَسْتَأْتُكُمَا لَهُمَا مُهْكَمًا بِمَهْ بَلْعَةً قَلْلًا مُهْكَمًا !!
سَبِيلًا مُهْكَمًا !!

أَفَ لَهُمَا وَلَا مُهْكَمًا لَاهِمْ وَكَلْبَهُ مَهْكَلَهُ حَمِنَ
مُهْكَمًا وَقَلْلًا مُهْكَمًا . مُهْكَمًا ؟ 120000 ? مُهْكَمًا وَنَدِيلًا الْجَنَاحِيَّةِ
؟ .

أَفَ لَهُمَا ؟ " مُهْكَمًا وَنَحْنَ بِالْجَنَاحِيَّةِ " (جَنَاحِيَّةِ)
جَنَاحِيَّةِ . مُهْكَمًا وَنَحْنَ بِالْجَنَاحِيَّةِ ؟ كَلْبَهُ حَمِنَ ؟

مُهْكَمًا وَقَلْلًا مُهْكَمًا 110 . 110 حَمِنَ حَمِنَ
مُهْكَمًا بَقْلَلًا بِجَانِتَهُ مُهْكَمًا . مُهْكَمًا وَهَذِهِ بِهَذِهِ مُهْكَمًا
وَبِهَذِهِ حَمِنَ وَهَذِهِ قَلْلًا مُهْكَمًا ؟ " الْجَنَاحِيَّةِ اَنْزَلْجَنَ وَخَرَجَ
مُهْكَمًا 120000 ? كَلْبَهُ مَهْكَلَهُ . 80000 . 90000 . 100000 .
أَنْهَا مُهْكَمًا ؟ كَلْبَهُ مَهْكَلَهُ لَاهِمْ لَاهِمْ

فـ
دـرـمـطـاـ وـحـدـاـ اـهـدـ
صـحـمـطـاـ بـحـبـاـ صـهـنـسـهـاـ
وـسـكـ

الذور فستغوسا
برسم يوسف ابوب
قامر كبة مار ابرام السرمان الارنولد كرس
حل - سوره
٤١٦٤٢

لهم اجعلنا ملائكة حسنة لا تهلكنا بذنبنا واغفر لنا ما ارتكبناه

وَهُوَ يَعْلَمُ مَا فِي الْأَرْضِ وَلَا يَنْسَأِ لِلْجَنَّةِ حَتَّىٰ يَوْمَ الْحِسْبَانِ إِذَا هُوَ يَوْمَ الْحِسْبَانِ

جَمِيعَ الْمُؤْمِنِينَ

D. Linn

وَالْمُؤْمِنُونَ

20-11-1989 : ✓

HORIBISKOPOS CEBRAIL AYDIN
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لهم لا ينفعنا ممّا لا نحتاج اليه .

بِهِ وَأَنْتَ هُدَىٰ لِلْعَالَمِينَ

مأوه

"لَهَوْ", لَهَوْ, لَهَوْ / لَهَوْ /
لَهَوْ, لَهَوْ, لَهَوْ / لَهَوْ, لَهَوْ / لَهَوْ /
لَهَوْ / لَهَوْ - لَهَوْ لَهَوْ، مُؤْمِنٌ "لَهَوْ";
مُؤْمِنٌ لَهَوْ لَهَوْ، مُؤْمِنٌ لَهَوْ،
"لَهَوْ", لَهَوْ، لَهَوْ / لَهَوْ / لَهَوْ، لَهَوْ
لَهَوْ، لَهَوْ - لَهَوْ، لَهَوْ لَهَوْ لَهَوْ،
لَهَوْ، لَهَوْ لَهَوْ / لَهَوْ لَهَوْ، لَهَوْ لَهَوْ
. لَهَوْ لَهَوْ / لَهَوْ / لَهَوْ لَهَوْ لَهَوْ
لَهَوْ / لَهَوْ / لَهَوْ لَهَوْ / لَهَوْ لَهَوْ /
لَهَوْ لَهَوْ / لَهَوْ لَهَوْ / لَهَوْ لَهَوْ، لَهَوْ،
لَهَوْ لَهَوْ / لَهَوْ؛ لَهَوْ لَهَوْ لَهَوْ لَهَوْ
لَهَوْ، لَهَوْ لَهَوْ / لَهَوْ لَهَوْ / لَهَوْ لَهَوْ، لَهَوْ
لَهَوْ لَهَوْ / لَهَوْ لَهَوْ لَهَوْ لَهَوْ، لَهَوْ
. لَهَوْ لَهَوْ لَهَوْ لَهَوْ لَهَوْ

لَهَوْ لَهَوْ لَهَوْ

مُؤْمِنٌ
لَهَوْ لَهَوْ لَهَوْ لَهَوْ

• ١٩٨٩ - ١١ - ٦

وَهُنَّا كُلُّ مَا حَدَّثَنَا.

لِيَوْمِ الْجَمِيعِ لِيَوْمِ الْجَمِيعِ

989-8-10

لِيَوْمِ الْجَمِيعِ لِيَوْمِ الْجَمِيعِ

اهدأة تاريني

يسري جداً أن أقدم هنا العدد السادس عشر من كتاب تاريخ السفارة السريانية (عن فن التلور الموصي والجان الأثنية السريانية) لعبدالله الخلاص السيد الياس عيسى الخوري هنا (فاسو) زيتون، الذي صدر قبل مدة تزيد عن الخمسين سنة منه في القدس وفي البرازيل، ولذكره والديه وأجداده المزومين، ولغيرته الفائقة وهي لذئته السريانية والجازها الشجية القديمة العزبة.

والسيد الياس، صو حبيب عائلة سريانية فديعة تعرف باسم آر زيتون، التي قدمت أكثر من سبعة ترهونة لخدمة الأثنية والآلة السريانية في بلدة ميدو، ومدن طور عابدين (في سوريا)، وبنيت لهم دار شليم (في نابلس). وجده لا الخوري هنا هو آخر اللرهنة المسلمين من هذه العائلة الارثوذكسية الذي خدم اللرهنة بامانة وأخلاص لربه دامته في بلدة ميدو دار شليم وبنيت لهم مدرسة ثمان وعشرين سنة من سنة ١٩٠٧ إلى سنة ١٩٢٥ م. ثم صر إلى جوار ربه من عمر ثمان وستين سنة فكانها في شجوفة صاحبة دفن في كنيسة مار افرم في بنيت لهم. وقد كان المرحوم يحسن اللغة العربية والسريانية جيداً. وكان له الاسم خاص بالجان الأثنية، إذ كان له صوت تنسى شجيء وجميل. وكان كاصناً وديعاً حليماً، ورقواً، دفع الأختلاط، ومحباً للجمع، ومتلاًً صالحاً للرهنة دعامة الشعب. وما يدرك بالذكر، أن جاء اسمه في المجلة البطريركية عدد ١٣ صفحه ٦ و٧، ٨ شهر آذار سنة ١٩٨٨، فيها يذكر بعض المعلومات والروايات تاريخية الأثنية والطائفية للعائلات الرهبانية البطريريك افرام الثاني.

والخوري هنا كان ابن الخوري زيتون الثاني، ابن الخوري ميخائيل، ابن الخوري زيتون الاول، ابن الخوري هنا، ابن الخوري كيريل، ابن الخوري ميخائيل. وكلهم خدموا اللرهنة الواحد تلو الآخر في كنائس طور عابدين ونابلس، مدحه تزيد عن المائتين سنة، منه عام ١٧.. رحمى عام ١٩٢٥ م التي فيها توفي المرحوم الخوري هنا خاتم سلسلة ترهونة آر زيتون الارثوذكسية وعمى عن خدمتهم اللرهنية فان ترهونة بيت زيتون كانوا جبابرة شهيدى بالاهتمام بأمور المؤمنين وأموالهم، وإنفاذهم من مهالك وقطع الغزارة واللاموص، الذين كانوا من وقت إلى آخر ينربون غلات بلدهم، ويطلبون على عيالهم، ويغزون أموالهم ومهالك مما يفطر ترهونة آر زيتون أن يتحقق العناية مباشرة، ويتردداً منهم الغزارة، ويعبروها إلى أصحابها.

وَمَا يُفَارِكُ فِي هَذَا الْحَدِيدِ أَنْ حَدَّدَ مَرَةً بَيْنًا كَانَ الْخُوَرِيُّ زَيْتُونَ وَالْمَرْحُومُ
 حُسْنِي هَنْدِي، يَقْعُدُ بِجَنَاحِهِ الْقَيَّاسِ فِي كِتْبَةِ بَلْدَةِ مَدَدِ اِمَامِ الْمُؤْمِنِينَ، بِلِغَةِ اَنْ شَرِذَمَةَ
 مِنْ اِفْرَادِ الْأَرَادِ، إِذَا تَرَوْا وَسَابُوا اِغْنَامَ الْبَلْدَةِ، وَحَمَالَاهَا اِنْزَلَ الْخُوَرِيُّ زَيْتُونَ مِنْ خَدْمَةِ
 الْقَيَّاسِ، تَلَّعَّجَ دَرَبُّ فَرَسِهِ، وَذَصَبَ مَرْعِيَّاً مَعَ رِجَالِ بَلْدَتِهِ، دَحْمَهُ اِفْرَادُ الْأَرَادِ،
 وَأَنْتَهُمْ بِأَرْجَاعِ اِفْرَادِهِمْ إِلَى اِصْحَابِهِمْ، دُونَ نِزَاعٍ، أَوْ سُقْطِ دَمَارٍ، تَلَّهَا لَمَرْزَلُ الْوَقْرَدِ الْمَرْحُومُ
 حَتَّى مِنْ قَبْلِ الْأَرَادِ. وَصَرْعَمَهُ هَذَا كَانَ يَدِّيَّ دَائِمًاً فِي طَوْرَعَابِيَّةِ، إِذَا كَانَ مَهْلُوكًا مِنَ الْمَرْءَةِ
 أَنْ يَرْهُمُوا دَائِمًاً بِأَمْرِهِ، اِبْنَاءِ الْطَائِفَةِ، وَيَرْدُعُوهُمْ ظَلْمَ الْاِشْتَارِ، مَا لِكَعَافَةٍ، ذَلِيلُونَ لَكَعَافَةِ
 السَّيَّانِ أَنْ يَنْتَلُوا وَيَتَرَأَسُوا اِمْرَأَتَهُمْ رِوَاحِيَّاً فَرِمَيْنَا:، كَمَا كَانَ كَعَافَةُ السَّيَّانِ الْقَدِيمَ فِي
 اِنْوَارِ دَيَّابِلِنِي اِزْمِنَةَ مَا فِي الْمَهَارَيَّةِ، لَازِمُهُمْ كَانُوا كَعَافَةَ مَلَوَيَّبِهِ، مُثُرُ مَلَكِيَّ صَادِرَهُ مَدِيرُ شَاهِيمِ
 الَّذِي عَاشَ بِتِرَارِيَّةِ أَلَافِ سَنَةٍ، وَكَانَ يَقْتَلُهُمْ غَيْرَهُ، وَهُنَّا لِهُمُ الْعَلِيُّ. وَهُنَّا إِذَا نَرَى أَنَّ الْمَهَنْتَوْرَ
 وَالْمَلَكَوْرَتَ عِنْدَ السَّيَّانِ صُنَّ، شَبَّهُ بِنَبْوَعِ تَنْفَعٍ، مِنْهُنَّ لَالْأَنْجَةَ وَالنَّوَامِيسَ الْأَرَصِنَةَ وَالسَّادِيَّةَ.
 وَأَغْبَبَ إِذَا أَنَّ يَأْتِيَنَّ أَهْدَافِيَّ هَذَا لِسَيِّدِ الْيَكَ عَبْسِ الْخُوَرِيِّ (ثَانِيَوْرِ) مِنْهُ دَائِمًاً
 لَعِبَاقِتَنَا الْمُخَصَّةَ وَالْمَاتِبَةَ، تَقْتَيَّا أَنْ يَرْهُنَا بِجَاهَةَ سَعِيدَةِ وَهَنْبِيَّةِ.

الْمُؤْلِفُ

ابْرَاهِيمَ كَبَّاسِرْ حُسْنِي

سَلَتْ بَارِلُونِي ٢٠ أَبَّ سَنَةِ ١٩٩٠ م.

Missouri

طیب و مدهونه خواهد بود، اما در اینجا ممکن است که این اتفاق را باعث شود که این سایر افراد را نیز میتوانند مبتلا کنند.

• M! Höre Maria rein, wie ich aussehe, o M! Ich kann es nicht
• hören, wie du tanzt, wie du tanzt, wie du tanzt und
• wie du tanzt, wie du tanzt und wie du tanzt.

ادیم حنفی

1990-8-12 No. 100

وَلَمْ يَلْفِتْهُ شَيْئًا إِلَّا مَا ذَهَبَ إِلَيْهِ أَنْهُ حَرَمٌ
كُلُّ ذَرْدَنٍ وَمَنْ أَنْهَى دَرْدَنًا فَأَنْهَى دَرْدَنًا
كُلُّ ذَرْدَنٍ وَمَنْ أَنْهَى دَرْدَنًا فَأَنْهَى دَرْدَنًا

(1) سیمینه دلایلی که حضرت ایمان و دیگر اصحاب حضور مسیح را از نظر (110، هنر) معرفت نمی‌کنند (154-155) تا آنکه از نظر این اصحاب حضرت ایمان و دیگر اصحاب حضور مسیح را معرفت نمی‌کنند (222، هنر)، (2) هنر این دلایل را در پیش از اینکه حضرت ایمان و دیگر اصحاب حضور مسیح را معرفت نمی‌کنند (3) دلایلی که در پیش از اینکه حضرت ایمان و دیگر اصحاب حضور مسیح را معرفت نمی‌کنند (338-258).

... was also 100%? 100%?

(2) مَعْدُلَةٌ بِمَانِهِ مَعْدُلَةٌ، اِرْجَعَتَهُ مَعْدُلَةٌ، وَجَبَلَهُ مَعْدُلَةٌ، وَأَهْزَهَهُ مَعْدُلَةٌ،
وَعَنْدَهُ مَعْدُلَةٌ، وَرَتَلَهُ مَعْدُلَةٌ، وَحَلَّهُ مَعْدُلَةٌ، وَأَنْجَاهُ مَعْدُلَةٌ،
وَقَاعَهُ مَعْدُلَةٌ، وَمَتَّلَهُ مَعْدُلَةٌ، وَفَلَحَهُ مَعْدُلَةٌ.

جِبْرِيلُهُمْ مُّصَدِّقٌ لِّمَا يَرَوْنَ وَلَهُمْ مُّؤْمِنُونَ (٣)

وَهُنَّ مِنْ أَهْلِ الْجَنَّةِ . مَنْ يَرَى لِيَهُمْ فَإِنَّمَا يَرَى
 أَنفُسَهُمْ وَلَا يُؤْمِنُ بِهِمْ بَلْ يَرَى مَا لَا يَرَى
 وَلَدُولًا صَاحِبِ حَمَّامٍ وَهُنَّ مُفْتَأَلُونَ إِنَّمَا يَرَى
 مَا لَهُ مِنْ حَمَّامٍ حَتَّىٰ يَرَاهُ وَمَا يَرَى إِلَّا مَا
 أَعْلَمُ بِهِ وَلَا يَرَى مَا لَمْ يَحْكُمْ اللَّهُ عَلَيْهِ
 وَلَا يَرَى مَا لَمْ يَحْكُمْ اللَّهُ عَلَيْهِ وَمَا يَرَى
 إِلَّا مَا كَانَ مَعَهُ وَمَا يَرَى إِلَّا مَا كَانَ مَعَهُ
 وَلَا يَرَى مَا لَمْ يَكُنْ مَعَهُ وَمَا يَرَى إِلَّا مَا
 أَعْلَمُ بِهِ وَلَا يَرَى مَا لَمْ يَحْكُمْ اللَّهُ عَلَيْهِ

صَاحِبُ الْحَمَّامِ

أَهْلُ الْجَنَّةِ

صَاحِبُ الْحَمَّامِ - ١٢١
 ١٢/١٥/١٩٩٠ م.هـ

حلا صلحا - صصا فرا.

(2)

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

حلا صلحا - صصا فرا.
حلا صلحا ساشه
دمعة من حفنة طين
نحب بالله ربنا
حلا صلحا دفعه
حلا صلحا دفعه

الله ربنا حلا صلحا دفعه حلا صلحا دفعه

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

الله ربنا حلا صلحا دفعه
دمعة من حفنة طين
نحب بالله ربنا
حلا صلحا دفعه
حلا صلحا دفعه

لَيْلَةَ مَرْسَى عَلَى دُنْهَمِ إِيمَانِيْه!

ALLEGRO $\text{d} = 138$

A handwritten musical score for a vocal piece titled "Layla Marsha". The score consists of five staves of music, each with a treble clef and a key signature of one sharp. The tempo is marked as ALLEGRO with $\text{d} = 138$. The lyrics are written in Arabic script below the notes. The vocal parts are numbered 1 through 5, indicating different voices or parts of a choir. The music features eighth and sixteenth note patterns, with some notes having stems pointing in opposite directions. The lyrics describe Layla's journey across the sea to meet her beloved.

اللَّيْلَةَ مَرْسَى عَلَى دُنْهَمِ إِيمَانِيْه!
لَيْلَةَ مَرْسَى عَلَى دُنْهَمِ إِيمَانِيْه!

فَوْحَى حَدَى أَجْزَى؟

VIVACE $\text{d} = 168$

A handwritten musical score for a vocal piece titled "Fawha Hadha Ajza". The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The tempo is marked as VIVACE with $\text{d} = 168$. The lyrics are written in Arabic script below the notes. The vocal parts are numbered 1 through 3, indicating different voices or parts of a choir. The music features eighth and sixteenth note patterns, with some notes having stems pointing in opposite directions. The lyrics describe a moment of realization or a significant event.

فَوْحَى حَدَى أَجْزَى،
صَبَرَاهُ مُهَاجَرَةً.
فَوْحَى حَدَى أَجْزَى،
صَبَرَاهُ مُهَاجَرَةً.
فَوْحَى حَدَى أَجْزَى،
صَبَرَاهُ مُهَاجَرَةً.
فَوْحَى حَدَى أَجْزَى،
صَبَرَاهُ مُهَاجَرَةً.

Arabic lyrics:

لَبَّاكَ حَفَّةٌ دَلْلَةٌ
لَبَّاكَ حَفَّةٌ دَلْلَةٌ

لَبَّاكَ حَفَّةٌ دَلْلَةٌ

VIVACE $\text{d} = 160$

Arabic lyrics:

لَبَّاكَ حَفَّةٌ دَلْلَةٌ
لَبَّاكَ حَفَّةٌ دَلْلَةٌ
لَبَّاكَ حَفَّةٌ دَلْلَةٌ
لَبَّاكَ حَفَّةٌ دَلْلَةٌ
لَبَّاكَ حَفَّةٌ دَلْلَةٌ

لَبَّاكَ حَفَّةٌ دَلْلَةٌ

VIVACE $\text{d} = 160$

Arabic lyrics:

لَبَّاكَ حَفَّةٌ دَلْلَةٌ
لَبَّاكَ حَفَّةٌ دَلْلَةٌ
لَبَّاكَ حَفَّةٌ دَلْلَةٌ

♩ = 100

♩ = 80

♩ = 60

بَلَّا لِلَّهِ - دُجْنَى حَسْنَى - مُهَبَّةٌ مُهَبَّةٌ

مُهَبَّةٌ مُهَبَّةٌ - دُجْنَى حَسْنَى - بَلَّا لِلَّهِ

بَلَّا لِلَّهِ - دُجْنَى حَسْنَى - مُهَبَّةٌ مُهَبَّةٌ

بَلَّا لِلَّهِ - دُجْنَى حَسْنَى - مُهَبَّةٌ مُهَبَّةٌ

MUSIC SHEET

Moderato = 92

فَلَمَّا وَدَّلَّتِ الْمُرْكَبَةِ
وَجَاءَنِي فَلَمَّا وَدَّلَّتِ
الْمُرْكَبَةِ

وَجَاءَنِي فَلَمَّا وَدَّلَّتِ
الْمُرْكَبَةِ

وَجَاءَنِي فَلَمَّا وَدَّلَّتِ
الْمُرْكَبَةِ

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The score includes lyrics in Persian and English. The tempo is MODERATO, and the key signature is one sharp. The vocal parts are arranged on three staves, with the Soprano part on the top staff, the Alto part in the middle, and the Bass part on the bottom. The lyrics are written below the notes.

Soprano: آنکه بگویم
Alto: لری خواهی
Bass: نهادی خواهی

الله يا ربنا

MODERATO $\text{♩} = 92$

Handwritten musical score for three voices (1, 2, 3) in G clef, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with another bass clef. The lyrics are written in Arabic below each staff. The tempo is MODERATO with a value of $\text{♩} = 92$.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ALLEGRETTO $\text{♩} = 104$

Handwritten musical score for four voices (1, 2, 3, 4) in G clef, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with another bass clef. The lyrics are written in Arabic below each staff. The tempo is ALLEGRETTO with a value of $\text{♩} = 104$.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ALLEGRETTO $\text{♩} = 104$

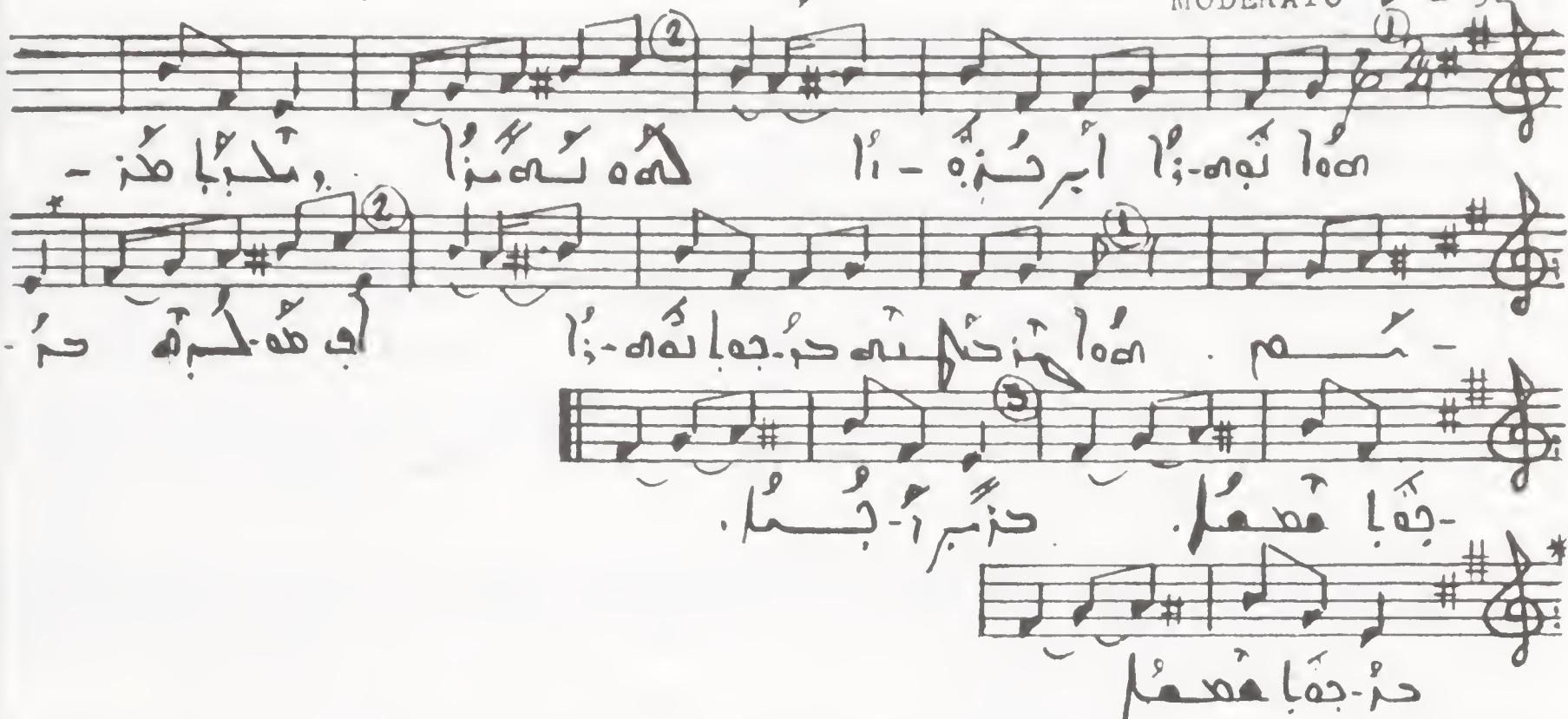
Handwritten musical score for three voices (1, 2, 3) in G clef, 2/4 time. The score consists of four staves of music. The first staff starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with another bass clef. The lyrics are written in Arabic below each staff. The tempo is ALLEGRETTO with a value of $\text{♩} = 104$.

A handwritten musical score for a vocal piece. The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The tempo is indicated as ALLEGRETTO = 116. The lyrics are written in both Arabic and English. The Arabic lyrics are written below the staves, and the English lyrics are written above them in parentheses. The vocal parts are numbered 1 through 5. The first two staves begin with a vocal entry for 'all' (أَلْ). The third staff begins with 'جَاءَ لَهُمْ بِالْحَسَنَاتِ' (جَاءَ لَهُمْ بِالْحَسَنَاتِ). The fourth staff begins with '(وَمَا يُحِبُّ الظَّالِمُونَ)' (وَمَا يُحِبُّ الظَّالِمُونَ).

١٠٥٦٣ - مهندس سعيد صبحي جال

MODERATO

= 93



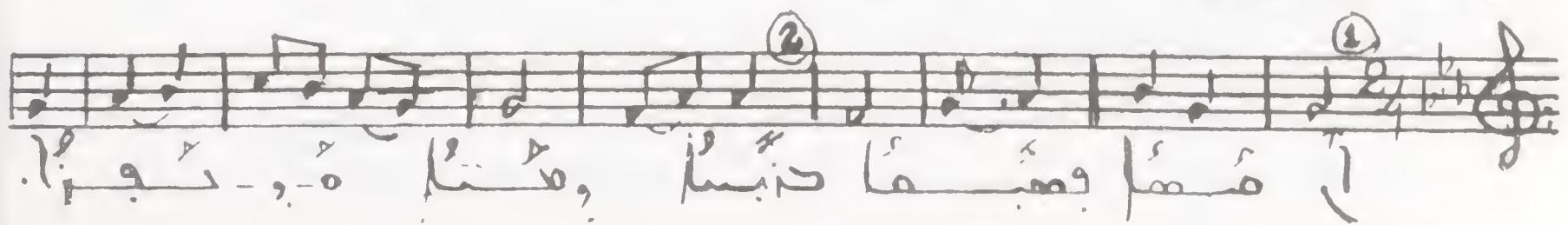
لَهُ دَوْمًا، إِنَّمَا (جَنَاحَيْهِ) هُنَّ

ANDANTINO ♩ = 88



(as in 8) Janay Janay (

ANDANTINO ♩ = 88



الله يحيى مسلم حمله **ALLEGRETTO** - 116

ALLEGRETTO = 116

A handwritten musical score for a four-part choir (SATB) on five staves. The music is in common time and includes lyrics in Arabic and Romanized Arabic. The parts are labeled with circled numbers 1 through 5 above the staves. The lyrics describe a journey from Mecca to Medina, mentioning landmarks like Hudaibiya, Safa, Marwa, and Al-Khalq. The score uses a mix of traditional Arabic musical notation and Western-style staff notation.

نَوْلَىٰ لِبْرَيْجِي

MODERATO ♩ = 92

Moderato = 92

This image shows a handwritten musical score for three voices. The score consists of four staves, each with a treble clef and a key signature of one flat. The top staff has lyrics in Persian: "وَأَنْوَهْتُكَ لِلْمَلَائِكَةِ". The second staff continues the Persian lyrics: "لَهُمْ لِي لَهُمْ لِي". The third staff begins with Persian lyrics: "لَهُمْ لِي لَهُمْ لِي". The bottom staff concludes the Persian lyrics with "لَهُمْ لِي لَهُمْ لِي". The score is annotated with circled numbers (1, 2, 3, 4) above specific notes and rests, likely indicating performance techniques or specific pitch levels.

Moderato ♩ = 92

Presto ♩ = 120

1 2 3 4

♩ = 92 ♩ = 120

♩ = 92 ♩ = 120

♩ = 92 ♩ = 120

♩ = 92 ♩ = 120

ALLEGRETTO = 120

musical score with three staves, Arabic lyrics, and numbered performance instructions.

Staff 1 (G major):
Arabic lyrics: بُنْهَى مَهْمَةٍ مَعْلُومٍ
English lyrics: on a road known

Staff 2 (E major):
Arabic lyrics: أَوْ نَهْرٌ مَدْفُونٌ
English lyrics: or a buried river

Staff 3 (C major):
Arabic lyrics: أَنْهَى حَبْرَكَ لَهُ
English lyrics: to your ink

Performance instructions:
1. Measure 1-2: Upward strokes
2. Measure 3-4: Downward strokes
3. Measure 5-6: Upward strokes
4. Measure 7-8: Downward strokes

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of four staves, each with a treble clef and a key signature of one flat. The lyrics are written in Persian script below the notes. Circled numbers 1 through 6 are placed above specific notes and rests in the music, likely indicating performance techniques such as slurs or grace notes.

How Are You?

ALLEGRO = 138

لَهُمْ لَهُمْ

ALLEGRO ♩ = 132

ALLEGRO $\text{♩} = 138$

The musical score consists of two staves. The top staff is for a solo instrument (likely flute or oboe) and the bottom staff is for piano. The score is divided into sections by measures, indicated by vertical bar lines. Rehearsal numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) are placed above the staves. The tempo is marked as ALLEGRO with a tempo value of $\text{♩} = 138$. The lyrics are written in both Arabic and English below the notes. The Arabic lyrics are in a cursive script, while the English lyrics are in a more formal, printed-style font.

Leave for

ASSAT VIVACE = 144

Handwritten musical score for two staves. The top staff is in common time with a treble clef, and the bottom staff is in common time with a bass clef. Both staves have lyrics in Arabic script. Measure numbers 1 and 2 are circled above the staves.

(لهم إجعله ملائكة ملائكة، صلوا به)

ALLEGRO = 132

Handwritten musical score for three staves. The top staff is in common time with a treble clef, the middle staff is in common time with a bass clef, and the bottom staff is in common time with a bass clef. All staves have lyrics in Arabic script. Measure numbers 1 through 5 are circled above the staves. Arrows point from the lyrics in the middle staff to the corresponding notes in the bottom staff.

إله

ALLEGRETTO = 132

Handwritten musical score for two staves. The top staff is in common time with a treble clef, and the bottom staff is in common time with a bass clef. Both staves have lyrics in Arabic script. Measure numbers 1 and 2 are circled above the staves.

A handwritten musical score on two staves. The top staff is for Treble (G-clef) and the bottom staff is for Bass (F-clef). The music consists of six measures. Each measure contains a circled number (1, 3, 3, 5) above the staff, likely indicating a performance technique or measure number. The lyrics are written below the notes in Persian script. Measure 1: نَجَّابَ الْمُهَاجِرَاتِ (Najab al-muhajarat). Measure 2: بَلَى لَهُمْ أَنْ يَعْلَمُوا (Balayhum an yalamu). Measure 3: إِنَّمَا يَنْهَا عَذَابٌ أَلِيمٌ (Inna yanhaba 'adhaban alilim). Measure 4: مَنْ يَتَّقِيَ النَّارَ (Man yataqni an-nar). Measure 5: فَإِنَّمَا يَنْهَا عَذَابٌ أَلِيمٌ (Faa-inna yanhaba 'adhaban alilim). Measure 6: حَمْدٌ لِلَّهِ رَبِّ الْعَالَمِينَ (Hamdu lillah rabbil 'alaameen).

ALLEGRO ♫ = 132

MODERATO = 98

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time, with lyrics in Persian and English. The score includes three staves of music with corresponding lyrics below each staff. The tempo is MODERATO = 98.

MODERATO = 98

Soprano (Top Staff):

آن دل را که نمی خواهد
آن دل را که نمی خواهد
آن دل را که نمی خواهد

Alto (Middle Staff):

آن دل را که نمی خواهد
آن دل را که نمی خواهد
آن دل را که نمی خواهد

Bass (Bottom Staff):

آن دل را که نمی خواهد
آن دل را که نمی خواهد
آن دل را که نمی خواهد

أيَّ مَنْ أَحْبَابَهُ

ALLEGRO = 138

أيَّ مَنْ أَحْبَابَهُ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ
أيَّ مَنْ أَحْبَابَهُ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ
أيَّ مَنْ أَحْبَابَهُ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ

لَمْ يَأْتِ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ

ALLEGRO = 138

لَمْ يَأْتِ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ
لَمْ يَأْتِ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ
لَمْ يَأْتِ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ

أَنْتَ لَمْ يَأْتِ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ

ALLEGRO = 142

أَنْتَ لَمْ يَأْتِ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ
أَنْتَ لَمْ يَأْتِ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ
أَنْتَ لَمْ يَأْتِ بِفَلَسْفَلَةٍ فَلَمْ يَأْتِ

ابن الجل

VIVACE ♩ = 144

Handwritten musical score for 'ابن الجل' in Vivace tempo (♩ = 144). The score consists of four staves of music with Arabic lyrics written below each staff. The lyrics are: آبَدَ الْجَلْسَةَ, حُذْقَهْ مَهْمَهْ لَهْ, دَنْهُ كُبْرَهْ كَهْمَهْ لَهْ, وَاهْفَهْ لَهْ, بَزْبُشْ لَهْ, بَزْبُشْ لَهْ, آبَدَ الْجَلْسَةَ.

ابن الجل

ALLEGRO ♩ = 138

Handwritten musical score for 'ابن الجل' in Allegro tempo (♩ = 138). The score consists of four staves of music with Arabic lyrics written below each staff. The lyrics are: آبَدَ الْجَلْسَةَ, لَهْ كَهْمَهْ لَهْ, آبَدَ الْجَلْسَةَ.

ابن الجل

ALLEGRO ♩ = 138

Handwritten musical score for 'ابن الجل' in Allegro tempo (♩ = 138), ending section. The score consists of two staves of music with Arabic lyrics written below each staff. The lyrics are: سَمِعْتُمْ, لَهْ كَهْمَهْ لَهْ, لَهْ كَهْمَهْ لَهْ, لَهْ كَهْمَهْ لَهْ.

A handwritten musical score for voice and piano, page 3. The score consists of five staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are written in a cursive script below the notes. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 begins with a quarter note. Measure 3 starts with a dotted half note. Measure 4 begins with a quarter note. Measure 5 starts with a dotted half note. Measure 6 begins with a quarter note. Measure 7 starts with a dotted half note. Measure 8 begins with a quarter note. Measure 9 starts with a dotted half note. Measure 10 begins with a quarter note. Measure 11 starts with a dotted half note. Measure 12 begins with a quarter note. Measure 13 starts with a dotted half note. Measure 14 begins with a quarter note. Measure 15 starts with a dotted half note. Measure 16 begins with a quarter note. Measure 17 starts with a dotted half note. Measure 18 begins with a quarter note. Measure 19 starts with a dotted half note. Measure 20 begins with a quarter note. Measure 21 starts with a dotted half note. Measure 22 begins with a quarter note. Measure 23 starts with a dotted half note. Measure 24 begins with a quarter note. Measure 25 starts with a dotted half note. Measure 26 begins with a quarter note. Measure 27 starts with a dotted half note. Measure 28 begins with a quarter note. Measure 29 starts with a dotted half note. Measure 30 begins with a quarter note. Measure 31 starts with a dotted half note. Measure 32 begins with a quarter note. Measure 33 starts with a dotted half note. Measure 34 begins with a quarter note. Measure 35 starts with a dotted half note. Measure 36 begins with a quarter note. Measure 37 starts with a dotted half note. Measure 38 begins with a quarter note. Measure 39 starts with a dotted half note. Measure 40 begins with a quarter note. Measure 41 starts with a dotted half note. Measure 42 begins with a quarter note. Measure 43 starts with a dotted half note. Measure 44 begins with a quarter note. Measure 45 starts with a dotted half note. Measure 46 begins with a quarter note. Measure 47 starts with a dotted half note. Measure 48 begins with a quarter note. Measure 49 starts with a dotted half note. Measure 50 begins with a quarter note. Measure 51 starts with a dotted half note. Measure 52 begins with a quarter note. Measure 53 starts with a dotted half note. Measure 54 begins with a quarter note. Measure 55 starts with a dotted half note. Measure 56 begins with a quarter note. Measure 57 starts with a dotted half note. Measure 58 begins with a quarter note. Measure 59 starts with a dotted half note. Measure 60 begins with a quarter note. Measure 61 starts with a dotted half note. Measure 62 begins with a quarter note. Measure 63 starts with a dotted half note. Measure 64 begins with a quarter note. Measure 65 starts with a dotted half note. Measure 66 begins with a quarter note. Measure 67 starts with a dotted half note. Measure 68 begins with a quarter note. Measure 69 starts with a dotted half note. Measure 70 begins with a quarter note. Measure 71 starts with a dotted half note. Measure 72 begins with a quarter note. Measure 73 starts with a dotted half note. Measure 74 begins with a quarter note. Measure 75 starts with a dotted half note. Measure 76 begins with a quarter note. Measure 77 starts with a dotted half note. Measure 78 begins with a quarter note. Measure 79 starts with a dotted half note. Measure 80 begins with a quarter note. Measure 81 starts with a dotted half note. Measure 82 begins with a quarter note. Measure 83 starts with a dotted half note. Measure 84 begins with a quarter note. Measure 85 starts with a dotted half note. Measure 86 begins with a quarter note. Measure 87 starts with a dotted half note. Measure 88 begins with a quarter note. Measure 89 starts with a dotted half note. Measure 90 begins with a quarter note. Measure 91 starts with a dotted half note. Measure 92 begins with a quarter note. Measure 93 starts with a dotted half note. Measure 94 begins with a quarter note. Measure 95 starts with a dotted half note. Measure 96 begins with a quarter note. Measure 97 starts with a dotted half note. Measure 98 begins with a quarter note. Measure 99 starts with a dotted half note. Measure 100 begins with a quarter note.

لهم اؤمِّن

ALLEGRO ♩ = 144

Handwritten musical score for a solo instrument, likely a flute, featuring five staves of music with lyrics in Arabic script. The score includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and rehearsal numbers 1, 2, and 3. The lyrics describe a journey through various landscapes, including a river, a mountain, and a city.

أَبْرَاهِيمْ لَهُ مُلْكُ الْأَرْضِ
لَهُ مُلْكُ الْأَرْضِ

بِرْهَمْ بِرْهَمْ
لَهُ مُلْكُ الْأَرْضِ
لَهُ مُلْكُ الْأَرْضِ
لَهُ مُلْكُ الْأَرْضِ
لَهُ مُلْكُ الْأَرْضِ
لَهُ مُلْكُ الْأَرْضِ

ALLEGRO = 144

أَبْرَاهِيمْ أَبْرَاهِيمْ
لَهُ مُلْكُ الْأَرْضِ
لَهُ مُلْكُ الْأَرْضِ
لَهُ مُلْكُ الْأَرْضِ

ALLEGRETTO = 116

1 2 3 4

ALLEGRO = 116

fine?

A handwritten musical score for two voices. The top staff is in common time and has a key signature of one sharp. It consists of two measures of music, each ending with a fermata. The lyrics are written below the notes. The bottom staff is also in common time and has a key signature of one sharp. It contains three measures of music. The lyrics continue from the top staff. The score is labeled "ALLEGRETTO = 116" at the top right.

احسن قلم هنر (دلا ملا، ملا ملا)

ASSAI VIVACE = 144

Three staves of handwritten musical notation for three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music consists of eighth-note patterns. The lyrics, written below the notes, are:

أَحْمَدُ حَلَّافَهُ
فَلَوْلَهُ فَلَوْلَهُ،
لِلْكَلَافِيَهُ،
لِلْكَلَافِيَهُ،

لِيَ

ASSAI VIVACE $\text{♩} = 144$

The musical score consists of three staves of music. The top staff has a tempo of ASSAI VIVACE with a value of $\text{♩} = 144$. The lyrics are: بِلَامْ وَصَاهِدْ بِشْ; سُبْتْ مُهْسَنْ فَتْحْ. The middle staff has a tempo of ASSAI VIVACE with a value of $\text{♩} = 144$. The lyrics are: سُبْتْ مُهْسَنْ فَتْحْ. The bottom staff has a tempo of ASSAI VIVACE with a value of $\text{♩} = 144$. The lyrics are: لِيَ مُهْلَفْ كَوْهْ لِيَ مُهْلَفْ كَوْهْ. An 'etc.' sign indicates the music continues.

لِيَ مُهْلَفْ كَوْهْ

ASSAI VIVACE $\text{♩} = 152$

The musical score consists of three staves of music. The top staff has a tempo of ASSAI VIVACE with a value of $\text{♩} = 152$. The lyrics are: لِيَ مُهْلَفْ كَوْهْ لِيَ مُهْلَفْ كَوْهْ. The middle staff has a tempo of ASSAI VIVACE with a value of $\text{♩} = 152$. The lyrics are: مُهْلَفْ كَوْهْ لِيَ مُهْلَفْ كَوْهْ. The bottom staff has a tempo of ASSAI VIVACE with a value of $\text{♩} = 152$. The lyrics are: كَوْهْ لِيَ مُهْلَفْ كَوْهْ.

لِيَ مُهْلَفْ كَوْهْ

ASSAI VIVACE $\text{♩} = 152$

The musical score consists of three staves of music. The top staff has a tempo of ASSAI VIVACE with a value of $\text{♩} = 152$. The lyrics are: لِيَ مُهْلَفْ كَوْهْ لِيَ مُهْلَفْ كَوْهْ. The middle staff has a tempo of ASSAI VIVACE with a value of $\text{♩} = 152$. The lyrics are: لِيَ مُهْلَفْ كَوْهْ لِيَ مُهْلَفْ كَوْهْ. The bottom staff has a tempo of ASSAI VIVACE with a value of $\text{♩} = 152$. The lyrics are: كَوْهْ لِيَ مُهْلَفْ كَوْهْ.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ASSAI VIVACE ♩ = 152

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ASSAI VIVACE ♩ = 152

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ASSAI VIVACE ♩ = 152

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

دُمْ تَفَقْ

ASSAI VIVACE ♩ = 152

Handwritten musical score for 'دُمْ تَفَقْ' in 2/4 time, treble clef, key signature of one sharp. The score consists of four staves of music with corresponding lyrics in Arabic script below each staff.

لَوْجِيد

ALLEGRO ♩ = 138

Handwritten musical score for 'لَوْجِيد' in 2/4 time, treble clef, key signature of one sharp. The score consists of four staves of music with corresponding lyrics in Arabic script below each staff.

بِتْرَى جَادِسَمْ - أَيَا لَحَبَّةَ مَزْعِمْ

VIVACE ♩ = 168

Handwritten musical score for 'بِتْرَى جَادِسَمْ - أَيَا لَحَبَّةَ مَزْعِمْ' in 2/4 time, treble clef, key signature of one sharp. The score consists of four staves of music with corresponding lyrics in Arabic script below each staff.

MODERATO = 96

الله يحيى

ALLEGRO = 132

etc...

مُلْعِبْ مُلْعِبْ مُلْعِبْ

VIVACE ♩ = 168

Musical score for three voices (1, 2, 3) in G major, 2/4 time, VIVACE tempo (♩ = 168). The lyrics are in Arabic:

مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ
صَاحِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ
مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ

مُلْعِبْ مُلْعِبْ مُلْعِبْ

VIVACE ♩ = 168

Musical score for three voices (1, 2, 3) in G major, 2/4 time, VIVACE tempo (♩ = 168). The lyrics are in Arabic:

مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ
مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ
مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ

مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ

VIVACE ♩ = 168

Musical score for three voices (1, 2, 3) in G major, 2/4 time, VIVACE tempo (♩ = 168). The lyrics are in Arabic:

مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ
مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ
مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ مُلْعِبْ

لَهْمَ حَسْنَتْ حَسْنَتْ

VIVACE ♩ = 168

الْحَسْنَةِ الْحَسْنَةِ الْحَسْنَةِ
الْحَسْنَةِ الْحَسْنَةِ الْحَسْنَةِ
الْحَسْنَةِ الْحَسْنَةِ الْحَسْنَةِ

لَهْمَ حَسْنَتْ حَسْنَتْ

ALLEGRO ASSAI ♩ = 152

الْحَسْنَةِ الْحَسْنَةِ الْحَسْنَةِ
الْحَسْنَةِ الْحَسْنَةِ الْحَسْنَةِ
الْحَسْنَةِ الْحَسْنَةِ الْحَسْنَةِ

لَهْمَ حَسْنَتْ حَسْنَتْ

ALLEGRO ASSAI

الْحَسْنَةِ الْحَسْنَةِ الْحَسْنَةِ
الْحَسْنَةِ الْحَسْنَةِ الْحَسْنَةِ

(4)

ATTEMPO ASSAI $\text{♩} = 144$

لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى
لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى

(1)

VIVACE $\text{♩} = 160$

لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى
لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى

لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى

VIVACE $\text{♩} = 160$

(2)

VIVACE $\text{♩} = 160$

لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى
لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى

لَمْ يَأْتِ الْمُنْتَهَى

VIVACE $\text{♩} = 160$

(3)

VIVACE $\text{♩} = 160$

لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى
لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى

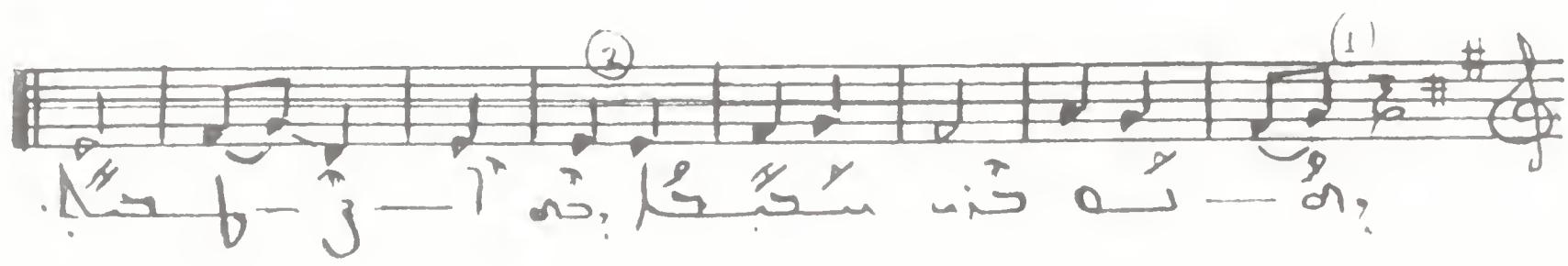
لَمْ يَأْتِ الْمُنْتَهَى

VIVACE $\text{♩} = 160$

(4)

VIVACE $\text{♩} = 160$

لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى
لَمْ يَأْتِ الْمُنْتَهَى لَمْ يَأْتِ الْمُنْتَهَى



(عَيْنَوْ سَانَدْ) مُلْكِيْ مَوْلَى

ASSAI VIVACE

178

Handwritten musical score for a single melodic line. This section continues the melodic line from the previous page. It features two staves. The first staff starts with a treble clef, one sharp key signature, and common time. The second staff starts with a bass clef, one sharp key signature, and common time. The vocal line consists of eighth and sixteenth note patterns. The tempo marking "ASSAI VIVACE" and the number "178" are placed above the staff.

٦, ١٠ ٧

VIVACE

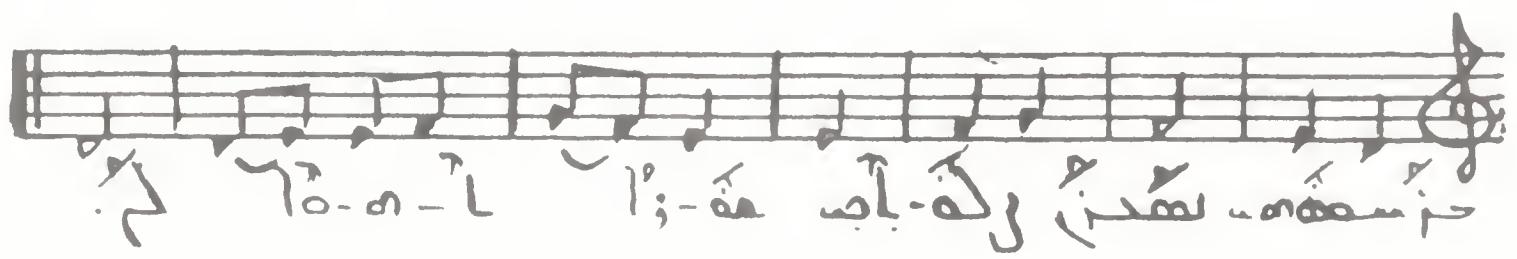
= 178

Handwritten musical score for a single melodic line. This section continues the melodic line. It features two staves. The first staff starts with a treble clef, one sharp key signature, and common time. The second staff starts with a bass clef, one sharp key signature, and common time. The vocal line consists of eighth and sixteenth note patterns. The tempo marking "VIVACE" and the number "178" are placed above the staff.

الْمَلِكِيْ

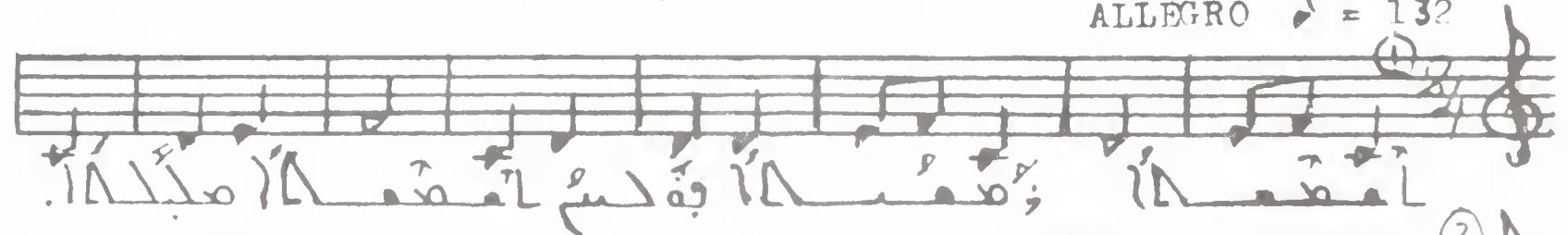
VIVACE = 160

Handwritten musical score for a single melodic line. This section concludes the melodic line. It features two staves. The first staff starts with a treble clef, one sharp key signature, and common time. The second staff starts with a bass clef, one sharp key signature, and common time. The vocal line consists of eighth and sixteenth note patterns. The tempo marking "VIVACE" and the number "160" are placed above the staff.

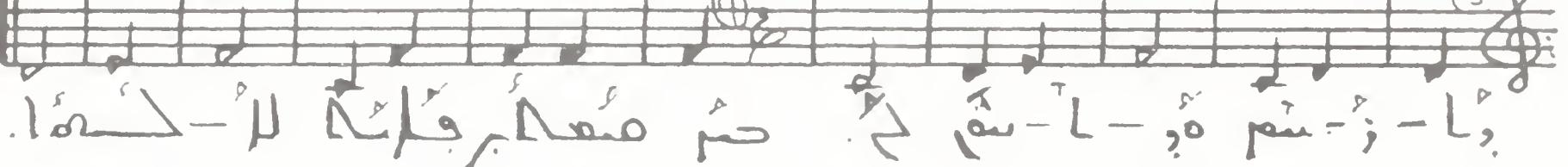


مَهْلِكٌ مَهْلِكٌ

ALLEGRO $\text{♩} = 132$



صَفَرٌ صَفَرٌ صَفَرٌ صَفَرٌ



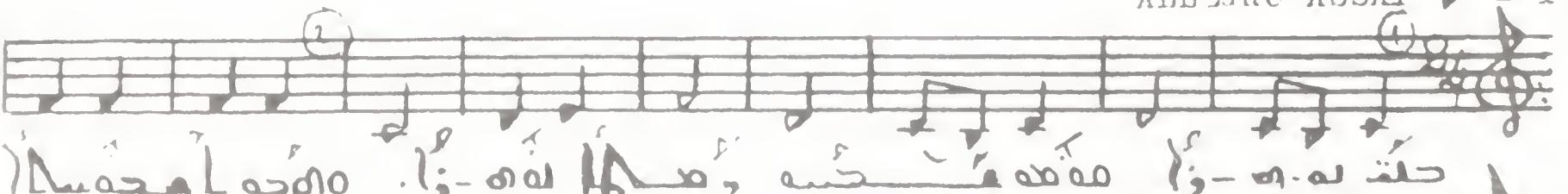
سَبِيلٌ سَبِيلٌ سَبِيلٌ سَبِيلٌ

ALLEGRO ASSAI $\text{♩} = 144$



حَلَّتْ لَهُ صَدَقَةٌ حَلَّتْ لَهُ صَدَقَةٌ

ALLEGRO ASSAI $\text{♩} = 144$



لَهُ صَدَقَةٌ لَهُ صَدَقَةٌ

مُهَاجِرَة

VIVACE $\text{♩} = 160$

لَهُمْ لَهُمْ

ALLEGRO ASSAI $\text{♩} = 144$

بَزْدَا بَعْدِي حَوْلَهُ بَاهْ بَلْبَاهْ

ALLEGRO ASSAI $\text{♩} = 144$

كَنْسِيرَة

ALLEGRO ASSAI $\text{♩} = 144$

صَنْتَرِيْجَيْرِيْلَهِ حَسَنْ

ALLEGRO ASSAI

= 144



حَسَنْ جَسِينْ لَعْنَتَنْ

VIVACE

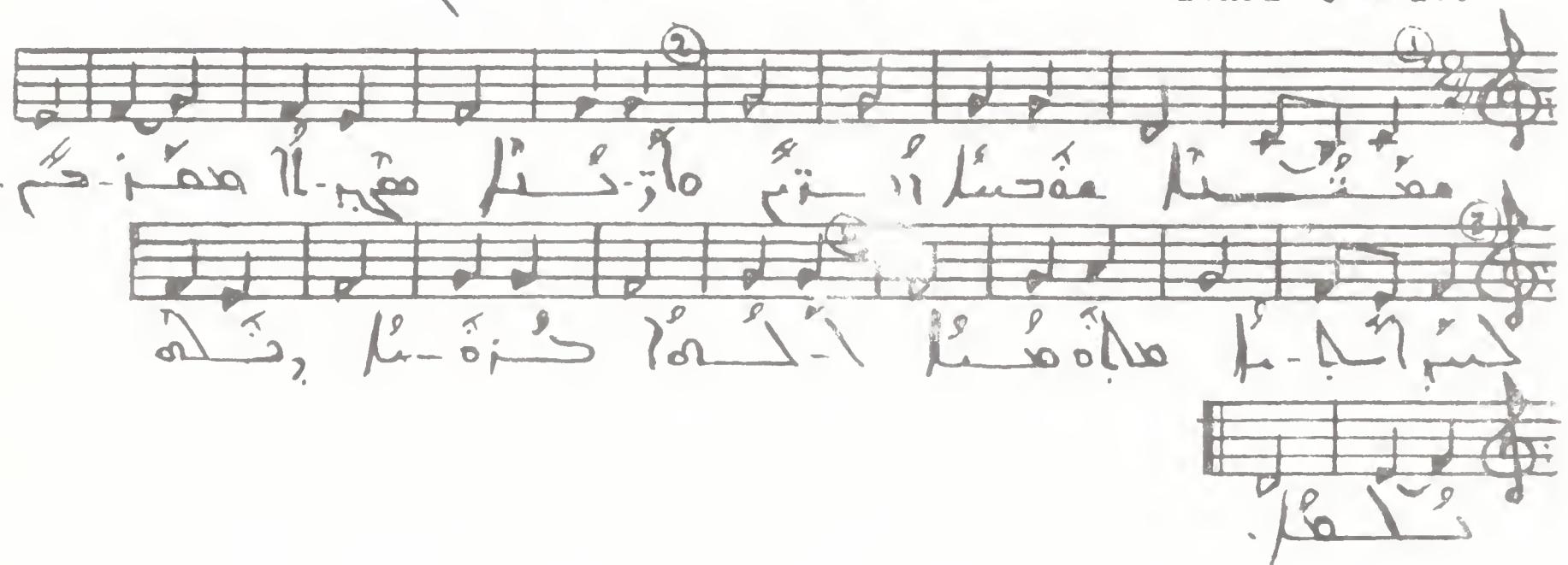
= 160



صَنْتَرِيْجَيْرِيْلَهِ حَسَنْ

VIVACE

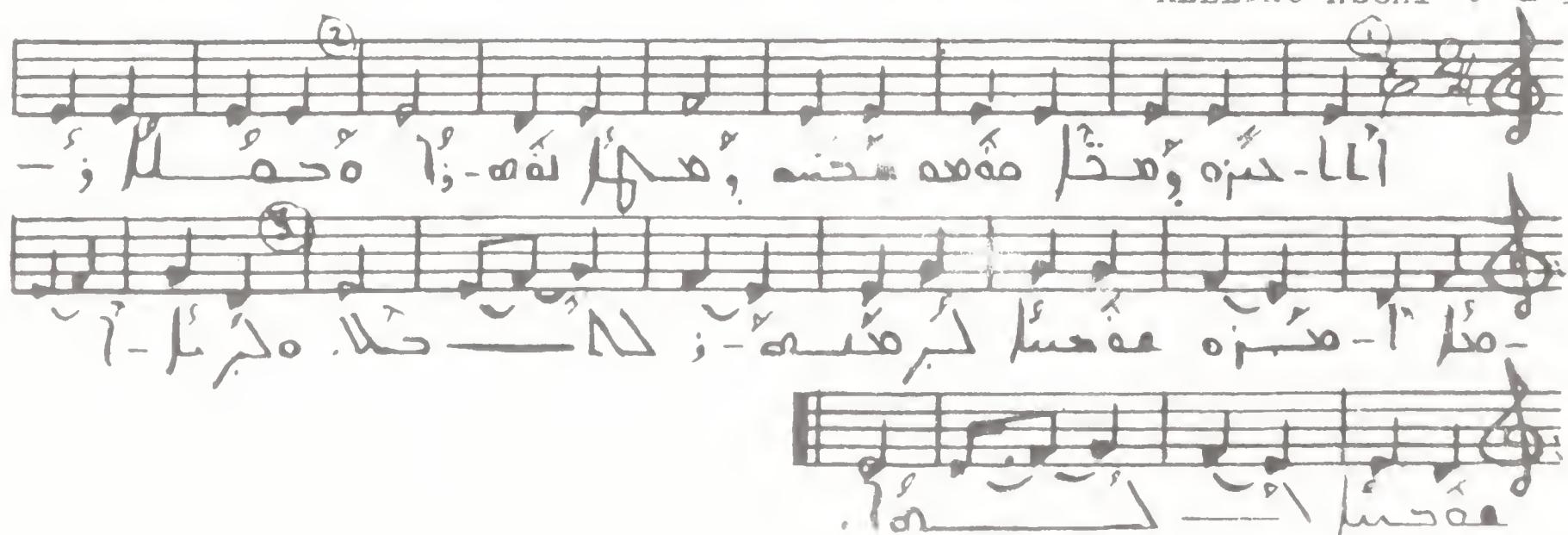
= 160



حَسَنْ جَسِينْ

ALLEGRO ASSAI

= 144



لَهْ بَارِ حَمْرَمْ أَلْ

ASSAI VIVACE ♩ = 150

Arabic lyrics:

لَهْ بَارِ حَمْرَمْ أَلْ
جَهْدَنْ لَهْ بَارِ حَمْرَمْ أَلْ
جَهْدَنْ لَهْ بَارِ حَمْرَمْ أَلْ

أَهْ بَارِ حَمْرَمْ أَلْ

ASSAI VIVACE ♩ = 152

Arabic lyrics:

أَهْ بَارِ حَمْرَمْ أَلْ
أَهْ بَارِ حَمْرَمْ أَلْ
أَهْ بَارِ حَمْرَمْ أَلْ

(أَهْ بَارِ حَمْرَمْ أَلْ
أَهْ بَارِ حَمْرَمْ أَلْ)

(أَهْ بَارِ حَمْرَمْ أَلْ
أَهْ بَارِ حَمْرَمْ أَلْ)

VIVACE ♩ = 160

Arabic lyrics:

أَهْ بَارِ حَمْرَمْ أَلْ
أَهْ بَارِ حَمْرَمْ أَلْ
أَهْ بَارِ حَمْرَمْ أَلْ
أَهْ بَارِ حَمْرَمْ أَلْ



لهم جناب

PRESTO ♩ = 176

لهم جناب صلواتك
لهم جناب صلواتك

لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك

لهم جناب صلواتك
لهم جناب صلواتك

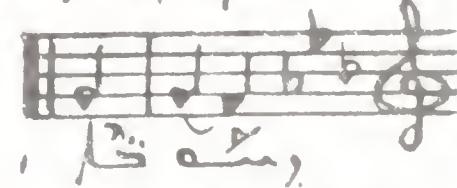
MODERATO ♩ = 96

لهم جناب صلواتك
لهم جناب صلواتك

لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك

لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك
لهم جناب صلواتك

لهم جناب صلواتك
لهم جناب صلواتك



MODERATO

لهم جناب صلواتك
لهم جناب صلواتك

أَجِزْ أَجِزْ مَدْحُودَةٌ لَلْمُلْعَنَةِ, أَجِزْ أَجِزْ حَمْرَةٌ
أَجِزْ أَجِزْ مَبْتَأْسَةٌ, أَجِزْ أَجِزْ دِمْدَمَةٌ, أَكْلَمْ أَكْلَمْ فُؤَادَةٌ بُؤَادَةٌ, أَكْلَمْ أَكْلَمْ بَصَّرَةٌ, أَكْلَمْ أَكْلَمْ حَمْرَةٌ, أَكْلَمْ أَكْلَمْ حَمْرَةٌ

A handwritten musical score for two voices. The top staff is for the upper voice and the bottom staff is for the lower voice. Both staves use a treble clef and common time. The tempo is indicated as MODERATO = 96. The lyrics are written in Persian script above the notes, and an English translation is provided below the notes. The music consists of two measures, each ending with a fermata over the last note.

مُهَاجِرٌ مُهَاجِرٌ
مُهَاجِرٌ مُهَاجِرٌ

مُهَاجِرٌ مُهَاجِرٌ
مُهَاجِرٌ مُهَاجِرٌ

VIVACE ♩ = 160

بَابَاتْ بَابَاتْ بَابَاتْ بَابَاتْ بَابَاتْ
بَابَاتْ بَابَاتْ بَابَاتْ بَابَاتْ بَابَاتْ

بَابَاتْ بَابَاتْ بَابَاتْ بَابَاتْ بَابَاتْ

Handwritten musical score for a solo instrument and piano. The score consists of two systems of music. The top system is for the solo instrument, featuring a treble clef, a common time signature, and a tempo of VIVACE = 168. The lyrics in this system are written in Persian script. The bottom system is for the piano, indicated by a piano keyboard icon, and features lyrics in both Persian and Arabic script. The music is written on five-line staves.

A handwritten musical score consisting of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). It features a sequence of quarter notes and rests. The bottom staff is also a treble clef staff with a key signature of one sharp (F#) and a time signature of common time. It contains a single measure with a bass note on the first beat, followed by a rest on the second beat, and a note on the third beat.

June, 11

VIVACE ♩ = 168

صُلْلُمْ، عَدِيلْ حَفَّقَمْ حَلْلَمْ- قَلْ أ- حَسَرْتْ مُهَبْ. وَحَلْلَمْ

حَلْلَمْ عَدِيلْ ١- ١- ١- مَنْ جَلَّا مَجْوَفَا. لَهْمَدْ حَمَّةْ

حَلْلَمْ ١- ١- ١- مَنْ جَلَّا مَجْوَفَا. لَهْمَدْ حَمَّةْ

Lisette Bon

VIVACE ♩ = 168

مَدْرَسَةِ الْمُهَاجِرَاتِ

VIVACE = 168

لَهُ مُنْهَى مُجْمِعٌ مُجْمِعٌ مُجْمِعٌ
كُلُّ مُجْمِعٍ كُلُّ مُجْمِعٍ كُلُّ مُجْمِعٍ

مُنْهَى

VIVACE ♩ = 168

كُلُّ مُجْمِعٍ كُلُّ مُجْمِعٍ كُلُّ مُجْمِعٍ
أَهْدَى أَنْتَ كُلُّ مُجْمِعٍ كُلُّ مُجْمِعٍ

VIVACE ♩ = 168

(أَهْدَى كُلُّ مُجْمِعٍ كُلُّ مُجْمِعٍ)
بِرْزَانٌ بِرْزَانٌ بِرْزَانٌ

VIVACE ♩ = 168

(3)

VIVACE = 160

حَسْبَ حَسْبَ حَسْبَ حَسْبَ حَسْبَ حَسْبَ

أَيْلَانْ أَيْلَانْ أَيْلَانْ أَيْلَانْ

1908
Piano j'ouï-ll' pîces pî-éed l'; — off, on
VIVACE = 160

ستنی زفہا

VIVACE ♩ = 160

A handwritten musical score for two voices. The top staff, labeled '2', consists of a treble clef, a key signature of one sharp, and a common time signature. It features a melody with lyrics in Arabic script: 'لَبَّيْكُ لَبَّيْكُ صَبَرْتُ عَلَىٰ لَهُدُودِ'. The bottom staff, labeled '3', also has a treble clef, a key signature of one sharp, and a common time signature. It features a melody with lyrics: 'وَمُلْكُهُ مُلْكُهُ شَفَعْ بِلْ مَدْحُودٌ'. Both staves have five-line staffs with various note heads and rests.

نیلل، کو

VIVACE = 160

فَلِمْعَانِي

ASSAI VIVACE ♩ = 152

امانه جوړیا - نعمتیوں جوړیا

ASSAI VIVACE ♩ = 152

ASSAI VIVACE ♫ = 15

وَمُصْلِحٌ لِّلْعَالَمِينَ

ASSAI VIVACE ♩ = 12

A handwritten musical score on a single staff. The staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music consists of six measures. The lyrics, written below the staff, are in Telugu and read from right to left: ఇంద్రాని, నీలాని, వృద్ధాని, వృద్ధాని, వృద్ధాని, వృద్ధాని.

جَنْدِيْهُ، جَنْدِيْهُ

ASSAI VIVACE ♩ = 152

جَنْدِيْهُ، جَنْدِيْهُ
جَنْدِيْهُ، جَنْدِيْهُ

جَنْدِيْهُ، جَنْدِيْهُ، جَنْدِيْهُ، جَنْدِيْهُ
جَنْدِيْهُ، جَنْدِيْهُ، جَنْدِيْهُ، جَنْدِيْهُ

A handwritten musical score on a single staff. The music is in common time, indicated by a 'C' at the beginning. The tempo is marked as 'ALLEGRO ASSAI' with a value of '♩ = 144'. The key signature is A major, indicated by a treble clef and two sharps. The melody consists of eighth and sixteenth notes, with several grace notes written above the main notes. Below the staff, there are lyrics in Persian script: 'باجنام هنر' (Bajnam-e-Haner) followed by 'با - جنام هنر' (Bajnam-e-Haner). The score is written on a grid with vertical lines for measures and horizontal lines for notes.

A handwritten musical score for two voices and piano. The score consists of three staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a tempo marking of ALLEGRO = 132. The middle staff is for the alto voice, and the bottom staff is for the soprano voice. Both vocal parts are written in cursive Arabic script below the notes. The vocal parts begin with a forte dynamic (ff) and continue with eighth-note patterns.

A handwritten musical score for a single melodic line. The music is written on a staff with vertical stems pointing down. Above the staff, the lyrics "هذا حسنه - إن له لبلبلة ملائكة من نص" are written in Arabic calligraphy. Above the lyrics, the words "no no, lis" are written in cursive English. To the right of the staff, the instruction "ASSAI VIVACE" is followed by a tempo marking of a quarter note with a value of 144.

A handwritten musical score consisting of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a treble clef. The music is written in a rhythmic style with various note values. The lyrics are written in a mix of Hebrew and Arabic script. The first line of lyrics starts with "لَبَّيْكَ مُلْكَنْ" and ends with "مِنْ بَرْبَرْ". The second line starts with "هَذِهِ الْمُجْدَدَةِ" and ends with "أَبَا جَنَّبْ". The third line starts with "هَذِهِ الْمُجْدَدَةِ" and ends with "أَبَا جَنَّبْ". The fourth line starts with "أَبَا جَنَّبْ" and ends with "هَذِهِ الْمُجْدَدَةِ".

الْمُصْنَعُونَ

VIVACE ♩ = 160

A handwritten musical score consisting of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a treble clef. The music is written in a rhythmic style with various note values. The lyrics are written in a mix of Hebrew and Arabic script. The first line of lyrics starts with "الْمُصْنَعُونَ" and ends with "جَنَّبْ". The second line starts with "الْمُصْنَعُونَ" and ends with "جَنَّبْ". The third line starts with "الْمُصْنَعُونَ" and ends with "جَنَّبْ". The fourth line starts with "الْمُصْنَعُونَ" and ends with "جَنَّبْ". The fifth line starts with "جَنَّبْ" and ends with "الْمُصْنَعُونَ".

لَبَّيْكَ مُلْكَنْ!

VIVACE ♩ = 160

A handwritten musical score consisting of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a treble clef. The music is written in a rhythmic style with various note values. The lyrics are written in a mix of Hebrew and Arabic script. The first line of lyrics starts with "لَبَّيْكَ مُلْكَنْ" and ends with "جَنَّبْ". The second line starts with "لَبَّيْكَ مُلْكَنْ" and ends with "جَنَّبْ". The third line starts with "لَبَّيْكَ مُلْكَنْ" and ends with "جَنَّبْ". The fourth line starts with "لَبَّيْكَ مُلْكَنْ" and ends with "جَنَّبْ". The fifth line starts with "جَنَّبْ" and ends with "لَبَّيْكَ مُلْكَنْ".

مـهـدـهـ بـلـهـ مـهـدـهـ

VIVACE ♩ = 160

مـهـدـهـ بـلـهـ مـهـدـهـ بـلـهـ مـهـدـهـ

مـهـدـهـ بـلـهـ مـهـدـهـ بـلـهـ مـهـدـهـ

(جـعـيـهـاـ بـسـعـاـ)

VIVACE ♩ = 160

مـهـدـهـ بـلـهـ مـهـدـهـ بـلـهـ مـهـدـهـ

مـهـدـهـ بـلـهـ مـهـدـهـ بـلـهـ مـهـدـهـ

سـعـاـ مـهـدـهـ

VIVACE ♩ = 160

مـهـدـهـ بـلـهـ مـهـدـهـ بـلـهـ مـهـدـهـ

مـهـدـهـ بـلـهـ مـهـدـهـ بـلـهـ مـهـدـهـ

VIVACE ♩ = 160

مـهـدـهـ بـلـهـ مـهـدـهـ بـلـهـ مـهـدـهـ

مـهـدـهـ بـلـهـ مـهـدـهـ بـلـهـ مـهـدـهـ

مـهـدـهـ بـلـهـ مـهـدـهـ

ALLEGRO ASSAI

مـهـدـهـ بـلـهـ مـهـدـهـ بـلـهـ مـهـدـهـ

A handwritten musical score on a single staff. The staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music consists of two measures. Measure 1 (labeled ②) contains the lyrics "لَهُمْ لِلْحُكْمِ وَإِنَّا نُنَذِّهُمْ" in Arabic. Measure 2 (labeled ①) contains the lyrics "عَنْ هُنَافِرِنَا" in Arabic. The notation includes vertical stems and small horizontal strokes indicating pitch and rhythm.

عزم محبیبا، صلم قتل. (۱۰ صص) ۱۷

ALLEGRO ♩ = 132

Marsellie

ASSAI VIVACE ♫ = 152

Hans von Lili

ASSAI VIVACE = 152

A handwritten musical score on two staves. The top staff is for the Treble voice and the bottom staff is for the Bass voice. The music consists of eight measures. The lyrics are written below the notes in a mix of Persian and Arabic script. Measure 1: 'ل-ه-ل-ل-ل-ل-ل-ل' (L-h-l-l-l-l-l). Measure 2: 'ل-ه-ل-ل-ل-ل-ل' (L-h-l-l-l-l-l). Measure 3: 'ل-ه-ل-ل-ل-ل-ل' (L-h-l-l-l-l-l). Measure 4: 'ل-ه-ل-ل-ل-ل-ل' (L-h-l-l-l-l-l). Measure 5: 'ل-ه-ل-ل-ل-ل-ل' (L-h-l-l-l-l-l). Measure 6: 'ل-ه-ل-ل-ل-ل-ل' (L-h-l-l-l-l-l). Measure 7: 'ل-ه-ل-ل-ل-ل-ل' (L-h-l-l-l-l-l). Measure 8: 'ل-ه-ل-ل-ل-ل-ل' (L-h-l-l-l-l-l).

Handwritten musical score for three voices (Soprano, Alto, Bass) in 2/4 time, Allegro tempo (132 BPM). The score includes lyrics in Persian and Arabic script. The vocal parts are written on three staves with black ink on white paper.

A handwritten musical score for a solo instrument, likely a flute, consisting of five staves of music. The music is written in common time (indicated by 'C') and uses a treble clef. The lyrics are in Hebrew and are written below each staff. The score includes various musical markings such as dynamic changes (e.g., 'forte' and 'piano'), tempo indications (e.g., 'Adagio' and 'Allegro'), and performance instructions (e.g., 'riten.' and 'tempo'). The handwriting is in black ink on white paper.

Handwritten musical score for "Danse de la Mort" from Georges Bizet's *Carmen*. The score includes lyrics in French and Spanish, dynamic markings like "ASSAI VIVACE", and a tempo marking "L". The music is written on a single staff with a treble clef.

(Danse de) Danse de la mort
ASSAI VIVACE
L

Handwritten musical score for three staves in G clef, common time. The score consists of three staves, each with a key signature of one sharp (F#). The first staff has a tempo marking of 100 BPM. The lyrics are written in Persian and Arabic script. The first staff begins with "لَمْ يَأْتِي مُنْتَهٰى لَهُ شَفَاعَةٌ إِلَّا". The second staff begins with "جَاءَ حَلْبَةٌ لِلْمَوْلَى حَسْنَةٌ مُّمْكِنَةٌ لَهُ شَفَاعَةٌ". The third staff begins with "عَشَرَةً وَهُوَ أَوْسَعُ مُمْكِنَةٌ لَهُ شَفَاعَةٌ". Measure numbers 1, 2, 3, and 4 are circled above the staves.

مَا زَانَتْ حَسْنَةٌ بِحُسْنَةٍ

ASSAI VIVACE ♩ = 152

Handwritten musical score for three staves in G clef, common time. The score consists of three staves, each with a key signature of one sharp (F#). The lyrics are written in Persian and Arabic script. The first staff begins with "مَا زَانَتْ حَسْنَةٌ بِحُسْنَةٍ سَعْدَةٌ سَعْدَةٌ". The second staff begins with "مَنْ حَسِبَ أَنَّهُ لَمْ يَأْتِي مُنْتَهٰى لَهُ شَفَاعَةٌ". The third staff begins with "مَنْ حَسِبَ أَنَّهُ لَمْ يَأْتِي مُنْتَهٰى لَهُ شَفَاعَةٌ". Measure numbers 1, 2, 3, 4, and 5 are circled above the staves.

لَمْ يَأْتِي مُنْتَهٰى لَهُ شَفَاعَةٌ

ASSAI VIVACE ♩ = 152

Handwritten musical score for three staves in G clef, common time. The score consists of three staves, each with a key signature of one sharp (F#). The lyrics are written in Persian and Arabic script. The first staff begins with "لَمْ يَأْتِي مُنْتَهٰى لَهُ شَفَاعَةٌ". The second staff begins with "لَمْ يَأْتِي مُنْتَهٰى لَهُ شَفَاعَةٌ وَهُوَ أَوْسَعُ مُمْكِنَةٌ لَهُ شَفَاعَةٌ". The third staff begins with "لَمْ يَأْتِي مُنْتَهٰى لَهُ شَفَاعَةٌ وَهُوَ أَوْسَعُ مُمْكِنَةٌ لَهُ شَفَاعَةٌ". Measure numbers 1, 2, 3, and 4 are circled above the staves.

أَنْجَلِيَّا مُهَمَّةٌ لِلْمُهَمَّةِ
أَنْجَلِيَّا مُهَمَّةٌ لِلْمُهَمَّةِ
أَنْجَلِيَّا مُهَمَّةٌ لِلْمُهَمَّةِ

أَنْجَلِيَّا مُهَمَّةٌ لِلْمُهَمَّةِ
أَنْجَلِيَّا مُهَمَّةٌ لِلْمُهَمَّةِ
أَنْجَلِيَّا مُهَمَّةٌ لِلْمُهَمَّةِ

وَجَيْلًا: لِلْمُهَمَّةِ

ASSAI VIVACE ♩ = 152

أَنْجَلِيَّا حَلَامَةٌ حَلَامَةٌ
أَنْجَلِيَّا سَدِيقَةٌ مَفْعُولَةٌ مَفْعُولَةٌ
أَنْجَلِيَّا مَسْكُونَةٌ دَارِيَّةٌ مَفْلُومَةٌ مَفْلُومَةٌ

أَنْجَلِيَّا مَسْكُونَةٌ دَارِيَّةٌ مَفْلُومَةٌ مَفْلُومَةٌ

مَسْكُونَةٌ دَارِيَّةٌ

VIVACE ♩ = 176

سَمِعْتُ بِهِ وَلَمْ يَرَهُ مَلِكُ الْمُلْكَةِ
مَهْمَةٌ كُلُّهُ مَهْمَةٌ كُلُّهُ مَهْمَةٌ كُلُّهُ
مَهْمَةٌ كُلُّهُ مَهْمَةٌ كُلُّهُ مَهْمَةٌ كُلُّهُ

مَهْمَةٌ كُلُّهُ مَهْمَةٌ كُلُّهُ مَهْمَةٌ كُلُّهُ

Lip Nurses

VIVACE ♩ = 176

A handwritten musical score consisting of three staves. The top staff has a treble clef (G clef) and includes lyrics in Arabic script: "صَوْمَادْسِيَا لَهُ كُلُّ مُلْكًا، فَلَا تَلْهُ". The middle staff also has a treble clef and includes lyrics: "كُلُّ مُلْكًا لَنْكُمْ، بِقَرْبَاجِهِ دَهْدَهْ، نُكُلْ، هَمْهَمْ. قَصْبَانِيَّةِ أَجْوَلْتَهُ". The bottom staff has a treble clef and includes lyrics: "مَكْرَمْدَلْجَاهِ بَفَهْ لَعْ، كَلْجَاهِ لَهِ شَمْشَهِ". The music is written on a grid system with vertical stems and small dots indicating pitch and rhythm.

VIVACE ♩ = 176

لِلَّهِ تَبَارُكَ حُمْدَةٌ
صَلَوةٌ مُّبَارَكَةٌ لِلَّهِ
أَبْرَاهِيمَ وَالْمُسْلِمِينَ
نَفَخْتُ مُحَمَّدًا لَهُ مُهَمَّدًا

Tall firs at: base

PRESTO = 184

لَعْبَيْنَا أَكْتَمْهَا.
لَعْبَيْنَا أَكْتَمْهَا.
لَعْبَيْنَا أَكْتَمْهَا.
لَعْبَيْنَا أَكْتَمْهَا.

مُؤْمِنٌ بِاللهِ: فَلَمْ يَرْجِعْ

ASSEI VIVACE ♀ = 152

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ASSAI VIVACE ♫ = 152

فَنَّ حَقْرُونْتَ نُمْ مَهْرَجْدُ بَلْوَانْتَ كَلْهَ حَلَّهَ طَ -

(2)

كُلْمَةٍ بِهِ مُهْمَّةٌ كُلْمَةٍ بِهِ حَمْدَهُ
حَمْدَهُ حَمْدَهُ حَمْدَهُ حَمْدَهُ حَمْدَهُ
كُلْمَةٍ بِهِ مُهْمَّةٌ كُلْمَةٍ بِهِ حَمْدَهُ
كُلْمَةٍ بِهِ مُهْمَّةٌ كُلْمَةٍ بِهِ حَمْدَهُ

الحمد لله

ALLEGRO ♩ = 138

سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ
سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ
سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ سُبْلَةٌ

الله، أَوْهَمْ حَمْدَهُ (صلوة حليم الصلوي)

VIVACE ♩ = 168

لَفْزٌ لَفْزٌ لَفْزٌ لَفْزٌ لَفْزٌ لَفْزٌ
لَفْزٌ لَفْزٌ لَفْزٌ لَفْزٌ لَفْزٌ لَفْزٌ
لَفْزٌ لَفْزٌ لَفْزٌ لَفْزٌ لَفْزٌ لَفْزٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

VIVACE $\text{♩} = 168$

أَعُسْتُ لَكُمْ لَيْلًا حَسْنًا

VIVACE $\text{♩} = 168$

مَنْ يُؤْمِنْ بِهِ فَلَهُ مَفْلِحَةٌ وَمَنْ يُكَفِّرْ فَلَهُ فَسَادٌ

ALLEGRETTO ♩ = 112

A handwritten musical score for a four-part choir. The score consists of four staves, each with a treble clef and a key signature of one sharp. The vocal parts are labeled as follows: Part I (top staff) is "مُهَبْ مَيْسِرْ حَلَّةْ مَلَكْ", Part II (second staff) is "أَنْ مَلَكْ كَاهْ-زَرْ", Part III (third staff) is "مَهْ مَلَكْ حَلَّةْ مَهْ-مَهْ", and Part IV (bottom staff) is "لَجْ أَبْلَهْ مَهْ-هَهْ". The music features various note values including eighth and sixteenth notes, and rests. The lyrics are written below each staff in a cursive script.

لَهُمْ مِنْ كُلِّ شَيْءٍ لِّذْلِكَ أُولَئِكَ هُمُ الْمُفْلِحُونَ

ALLEGRETTO = 112

Handwritten musical score for three staves. The top staff uses soprano C-clef, the middle staff bass F-clef, and the bottom staff alto E-clef. The music consists of quarter notes and rests, with lyrics written below each staff. The lyrics are in a cursive script and appear to be in Arabic or a similar language. The score includes a key signature of one sharp (F#) and a common time signature.

فَهُوَ مَنْ يَعْلَمُ مِنْ أَنْفُسِهِمْ إِذَا مَرُوا

ALLEGRETTO

= 112

جَهَنَّمَ لِلْكُفَّارِ وَالْمُنْكَرُ لِلْمُسْلِمِينَ

ۚ لَمْ يَأْتِ مُنْذِرٌ ۖ إِنْ - ذَلِكَ

Jan 9, 1963;

ALLEGRETTO

= 126

ذَلِكُمْ وَهُنَّ مُنْظَرٌ

Musical notation on a staff with a treble clef, featuring various note values and rests. Below the staff, the lyrics are written in a cursive Arabic script: لـسـتـ بـغـيـرـ عـذـبـةـ حـلـاـ هـلـاـ

لـ جـ - تـ مـ جـ مـ مـ

ALLEGRETTO

= 126

وَبِكُلِّ مُؤْمِنٍ إِنَّمَا يَعْلَمُ بِهِمْ أَنَّهُمْ مُّنْذَرُونَ.

لَهَا حَمْصَةٌ

ALLEGRO ASSAI = 100

لَهْمٌ بُزْجَهُ

ALLEGRO ASSAI = 100

أَتَعْلَمُ بِهِنْجَرٍ

VIVACE = 152

أَتَعْلَمُ بِهِنْجَرٍ

VIVACE = 152

(3)

لِلْمُهَاجِرِ . . . وَالْمُهَاجِرِ
لِلْمُهَاجِرِ . . . وَالْمُهَاجِرِ

مُهَاجِر

VIVACE = 152

أَنْتَ أَنْتَ . . . أَنْتَ أَنْتَ
أَنْتَ أَنْتَ . . . أَنْتَ أَنْتَ

أَنْتَ أَنْتَ

VIVACE = 160

أَنْتَ أَنْتَ . . . أَنْتَ أَنْتَ
أَنْتَ أَنْتَ . . . أَنْتَ أَنْتَ

أَنْتَ أَنْتَ . . . أَنْتَ أَنْتَ
أَنْتَ أَنْتَ . . . أَنْتَ أَنْتَ

أَنْتَ أَنْتَ

VIVACE = 176

أَنْتَ أَنْتَ . . . أَنْتَ أَنْتَ
أَنْتَ أَنْتَ . . . أَنْتَ أَنْتَ

Handwritten musical score for two voices and piano. The score consists of three staves. The top staff is for the piano, the middle staff is for the first voice, and the bottom staff is for the second voice. The music is in common time. The vocal parts have lyrics in Arabic script. The piano part includes a dynamic marking 'oo' and a tempo marking 'VIVACE'. The score is numbered ③.

لَبْ بَلْمِ

لَبْ

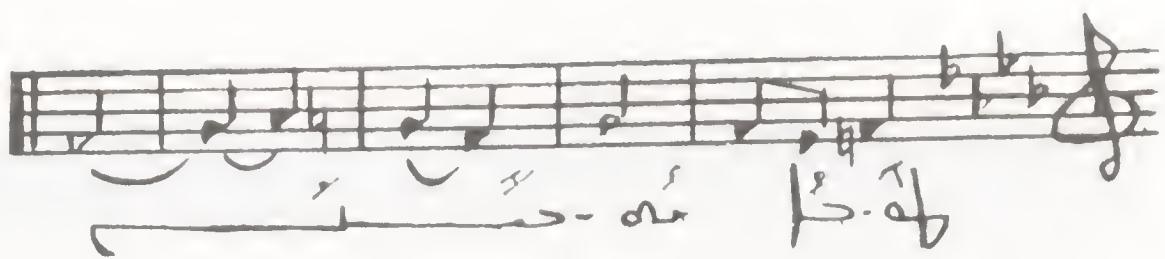
VIVACE $\text{♩} = 176$

Continuation of the handwritten musical score. The vocal parts continue with their respective lyrics in Arabic script. The piano part includes a dynamic marking 'oo' and a tempo marking 'VIVACE'. The score is numbered ③.

لَبْ بَلْمِ، لَبْ بَلْمِ

VIVACE $\text{♩} = 168$

Continuation of the handwritten musical score. The vocal parts continue with their respective lyrics in Arabic script. The piano part includes a dynamic marking 'oo' and a tempo marking 'VIVACE'. The score is numbered ③.



لَبْرَنْ مُلْعَلْمَة

VIVACE ♩ = 168

Three staves of handwritten musical notation. Each staff begins with a treble clef. The notation consists of various notes and rests, with some notes connected by horizontal and vertical lines. The first two staves have a common time signature, while the third staff appears to have a different time signature.

لَهْ لَهْ لَهْ

VIVACE ♩ = 168

Three staves of handwritten musical notation. Each staff begins with a treble clef. The notation consists of various notes and rests, with some notes connected by horizontal and vertical lines. The first two staves have a common time signature, while the third staff appears to have a different time signature.

لَهْ لَهْ لَهْ

VIVACE ♩ = 168

Three staves of handwritten musical notation. Each staff begins with a treble clef. The notation consists of various notes and rests, with some notes connected by horizontal and vertical lines. The first two staves have a common time signature, while the third staff appears to have a different time signature.

A handwritten musical score on a single staff. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of a series of eighth-note chords. Below the staff, lyrics are written in Persian Kufic script. The first two measures are identical, followed by a three-measure section, and then another identical two-measure section. The lyrics are as follows:
س - ئ - - ل - ا - ئ - ئ - ئ - ل - ا - ئ - ئ - ل - ا - ئ -

جی مسیح

VIVACE ♩ = 168

A handwritten musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is written in a style that suggests it might be for a string quartet or similar ensemble. The lyrics are written in Arabic script below the notes. The score includes several measures of music, with the first measure showing a single note on each staff, followed by a measure where the top and middle staves have two notes each, and so on.

الله رب العالمين

VIVACE = 168

لأجله حتماً،

VIVACE → = 168

لِبْرَا الْكَوْا حَمْدَهُ

VIVACE ♩ = 168

لِبْرَا الْكَوْا بِعَدْهُمْ لَلَّاهُمَّ صَفَرْتَ لَنْ
اللَّهُمَّ اجْعَلْنِي حَسْبَنَةً هَذِهِ أَلْتَعَبُهُمْ لَهُمْ مُتَبَذِّلُونَ
لَهُمْ مُتَبَذِّلُونَ بَلْ لَهُمْ مُتَبَذِّلُونَ لَهُمْ مُتَبَذِّلُونَ

لَهُمْ مُتَبَذِّلُونَ

VIVACE ♩ = 168

لَهُمْ حَاجَةٌ لَكَ وَلَمْ يَأْتُوكُمْ بِهِمْ مُنْصِبُهُمْ لَهُمْ مُتَبَذِّلُونَ

لَهُمْ حَاجَةٌ لَكَ وَلَمْ يَأْتُوكُمْ بِهِمْ مُنْصِبُهُمْ لَهُمْ مُتَبَذِّلُونَ

لَهُمْ حَاجَةٌ لَكَ وَلَمْ يَأْتُوكُمْ بِهِمْ مُنْصِبُهُمْ لَهُمْ مُتَبَذِّلُونَ

لَهُمْ حَاجَةٌ لَكَ وَلَمْ يَأْتُوكُمْ بِهِمْ مُنْصِبُهُمْ لَهُمْ مُتَبَذِّلُونَ

VIVACE ♩ = 160

لَهُمْ رَاجِعُهُمْ لَهُمْ مُتَبَذِّلُونَ

A handwritten musical score for four voices, likely for a choir or ensemble. The score consists of four staves, each with a treble clef and a key signature of one sharp (G major). The vocal parts are labeled with circled numbers: ① at the top right, ② in the middle left, ③ at the bottom left, and ④ at the very bottom. The lyrics are written in a cursive script below the notes. The music includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

خواهی نمایند

{Line}

VIVACE  = 152

لهم لا إله إلا أنت : فصل

VIVACE ♩ =152

A handwritten musical score for four voices, likely a setting of the Magnificat. The score consists of four staves, each with a treble clef and a key signature of one sharp (G major). The vocal parts are labeled with circled numbers 1 through 4 above the staves. The lyrics are written in a cursive script below the notes. The first staff (part 1) begins with a dotted half note followed by eighth notes. The second staff (part 2) begins with a quarter note followed by eighth notes. The third staff (part 3) begins with a dotted half note followed by eighth notes. The fourth staff (part 4) begins with a quarter note followed by eighth notes.

مکہ مصطفیٰ نما

VIVACE $\frac{1}{4}$ = 176

A handwritten musical score on three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano. The music consists of measures with quarter notes and rests, primarily in common time. The vocal parts begin with a melodic line, while the piano part features sustained notes and chords. The score is written in black ink on white paper.

لِيْسَ مَعَهُ

VIVACE $\text{♩} = 160$

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 4/4 time. The score consists of three staves with lyrics in Persian. The top staff starts with a treble clef, the middle with an alto clef, and the bottom with a bass clef. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staves. The lyrics are written below the notes.

A handwritten musical score for four voices, likely for a choir or ensemble. The score consists of four staves, each representing a different voice part. The music is written in common time and G major. The vocal parts are labeled with circled numbers 1, 2, 3, and 4 from top to bottom. The lyrics are written in a cursive script below the notes. The first staff (top) starts with a forte dynamic (F) and includes a fermata over the first note. The second staff (middle) starts with a forte dynamic (F). The third staff (bottom) starts with a forte dynamic (F). The fourth staff (lowest) starts with a forte dynamic (F). The music features various note values including eighth and sixteenth notes, and rests. The lyrics describe a scene of a woman in a garden, possibly a rose garden, with a man watching her from behind.

VIVACE ♩ = 160

فَلَمْ يَرِدْ

فَلَمْ يَرِدْ جَنَاحاً : فَمَا دَعَمْ

LARGUETTO ♩ = 62

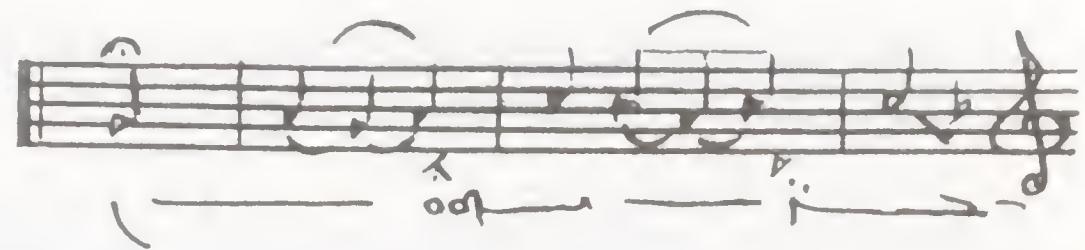
The musical score is handwritten on eight staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by a 'C'). The tempo is LARGUETTO, with a tempo of 62 indicated at the top right. The lyrics are written in Arabic script below each staff. The first staff starts with 'فَلَمْ يَرِدْ' (Falam yarid). The second staff starts with 'جَنَاحاً : فَمَا دَعَمْ' (Janaha : Fama da'm). The third staff starts with 'لَمْ يَرِدْ' (Yarid). The fourth staff starts with 'جَنَاحاً' (Janaha). The fifth staff starts with 'لَمْ يَرِدْ' (Yarid). The sixth staff starts with 'جَنَاحاً' (Janaha). The seventh staff starts with 'لَمْ يَرِدْ' (Yarid). The eighth staff starts with 'جَنَاحاً' (Janaha).

A handwritten musical score consisting of six staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns. Measure numbers 1 through 15 are circled and placed above the staves. The lyrics are written below the notes in a cursive script. The first two staves begin with a forte dynamic (F). The third staff begins with a piano dynamic (P). The fourth staff begins with a forte dynamic (F). The fifth staff begins with a piano dynamic (P). The sixth staff begins with a forte dynamic (F).

لَذِكْرِي بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ALLEGRETTO ♩ = 12

A handwritten musical score consisting of three staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth notes, with some sixteenth-note patterns. Measure numbers 1 through 15 are circled and placed above the staves. The lyrics are written below the notes in a cursive script. The first staff begins with a forte dynamic (F). The second staff begins with a piano dynamic (P). The third staff begins with a forte dynamic (F).



جَلَالٌ مُّلْكٌ مُّلْكٌ

TARGUETTO ♩ = 60

Ad Libitum

A handwritten musical score for a solo instrument, likely a wind instrument, consisting of ten staves of music. The music is written in common time (indicated by '♩ = 60') and Ad Libitum (indicated by 'Ad Libitum'). The lyrics are in Arabic, and the score includes various musical markings such as dynamic signs (e.g., '♩', '♩', '♩', '♩', '♩', '♩', '♩', '♩', '♩', '♩'), tempo changes (e.g., '♩ = 60', '♩ = 60', '♩ = 60', '♩ = 60', '♩ = 60', '♩ = 60', '♩ = 60', '♩ = 60', '♩ = 60', '♩ = 60'), and performance instructions (e.g., 'Ad Libitum'). The score is written on five-line staff paper.

وَجِيدٌ : حَزَّالٌ هَذِهِ

ANDANTINO = 76

三 76

A single melodic line is written on a staff with a treble clef. The music consists of a series of eighth-note pairs connected by vertical stems. The notes are primarily black, with some white notes appearing as grace notes or accidentals. The score includes several sharp and flat symbols, as well as a double bar line with repeat dots. The page number '19' is located at the bottom right.

A handwritten musical score page, specifically page 9, system 2. The score consists of two staves. The top staff uses a soprano C-clef and a common time signature, featuring a series of eighth and sixteenth note patterns. The bottom staff uses an alto F-clef and a common time signature, with a bass clef symbol at the beginning. The music includes various dynamic markings like 'p' (piano), 'ff' (fortissimo), and 'mf' (mezzo-forte). There are also slurs and grace notes. The page is numbered '9.' at the top right and has a circled '(2)' at the end of the system.

A handwritten musical score for two voices, Treble and Bass, on five-line staves. The music consists of two measures. The first measure starts with a bass note followed by a treble note. The second measure starts with a bass note followed by a treble note. The score includes lyrics written below the notes.

A handwritten musical score for a single melodic line. The score consists of a single staff with ten measures. Measures 1-4 begin with a treble clef, a common time signature, and a key signature of one sharp. Measures 5-10 begin with a bass clef, a common time signature, and a key signature of one sharp. Measure 1 starts with a quarter note followed by an eighth note. Measures 2-4 show a repeating pattern of eighth notes. Measures 5-8 show a repeating pattern of eighth notes. Measure 9 starts with a quarter note followed by an eighth note. Measure 10 ends with a half note.

A handwritten musical score for piano, featuring ten staves of music. The score includes dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The tempo is marked as 'Allegro'. The key signature changes between measures, starting with one sharp (F#) and ending with one flat (B-flat). The score consists of ten staves of music, each with a treble clef and a common time signature.

A handwritten musical score for a string quartet, featuring two staves of music with lyrics in a non-Latin script above the notes. The score includes a key signature of one sharp, a time signature of common time, and a tempo marking of eighth note = 120. The lyrics begin with "اَللّٰهُمَّ اسْمُكُنْدُورُكَ" and continue with "وَاللّٰهُمَّ اسْمُكُنْدُورُكَ". The score is written on five-line staff paper.

A handwritten musical score consisting of two staves. The top staff is for the Treble voice and the bottom staff is for the Bass voice. Both staves begin with a clef, key signature, and time signature. The music is written in common time (indicated by 'C') with a key signature of one sharp (F#). The Treble staff has a soprano vocal line with various note heads and rests. The Bass staff has a basso continuo line with note heads and rests. There are also some small, illegible markings above the staves.

A handwritten musical score for a string instrument, likely cello or double bass. The title "PIRENA" is at the top, followed by "PRIMO TEMPO". The music consists of six measures on a single staff, with various弓头 (bowed strokes) and dots indicating performance techniques.

A handwritten musical score on a five-line staff. The first measure begins with a bass clef, a 'C' time signature, and a dynamic instruction 'mf'. It consists of six eighth-note chords: B4-D5-G4-B3, E4-G4-C5-E4, A4-C5-F4-A4, D4-F4-B3-D3, G3-B3-E3-G3, and C3-E3-A2-C2. The second measure starts with a treble clef, a 'G' time signature, and a dynamic 'f'. It contains six eighth-note chords: E5-G5-C6-E5, A5-C6-F5-A5, D5-F5-B4-D4, G4-B4-E4-G4, C4-B4-E4-C4, and F4-A4-C5-F4.

A handwritten musical score for "The Alouette". The title is at the top. Below it, there are two staves of music. The first staff starts with a treble clef, followed by a key signature of one sharp (F#), and a common time signature. The lyrics are written in both French and English. The second staff begins with a treble clef and a common time signature. A large, stylized flower or leaf symbol is drawn next to the second staff.

like you : person

ALLEGRETTO ♩ = 108

A handwritten musical score consisting of four staves of music for a solo instrument, likely a flute. The music is written in common time (indicated by 'C') and uses a treble clef. The lyrics are written in a combination of Persian and Arabic script, appearing below each staff. The score includes various musical markings such as dynamic changes (e.g., 'f' for forte), rests, and slurs. The handwriting is fluid and appears to be done in black ink on white paper.

الحمد لله رب العالمين

ANDANTINO ♫ = 88

A handwritten musical score for four voices, likely for a choral arrangement. The score consists of four staves, each representing a different voice part. The music is written in common time and uses a treble clef for all parts. The vocal parts are labeled with circled numbers above the staves: 1 (top), 2, 3, and 4 (bottom). The lyrics are written in Arabic script below the notes. The score includes various musical markings such as dynamic changes (e.g., forte, piano), rests, and slurs. The handwriting is clear and organized, providing a detailed musical representation.

Lili Loo : Loo

INDIANTE ♩ = 72

Gbm HARM

1 2 3 4 5 6 7 8

میں : جو اے حملہ جو میں اسی

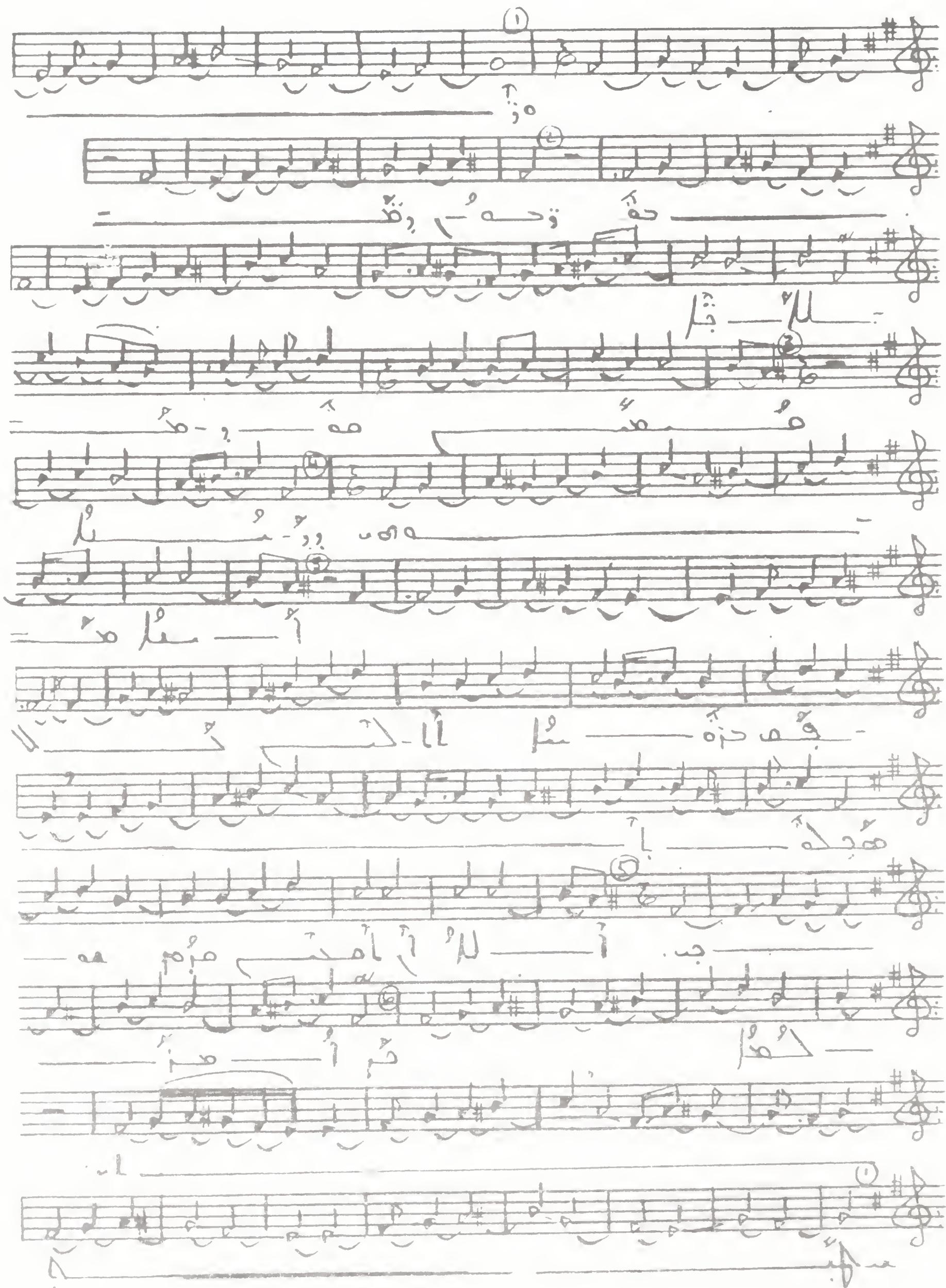
ALLEGRETTO = 108

A handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The score consists of four staves of music with lyrics in Persian script below each staff. The vocal parts are labeled Soprano, Alto, and Bass. The lyrics describe a scene of a woman's arrival at a garden and her desire to pick flowers.

اصل، لـ

ADAGIO = 60

A handwritten musical score consisting of four staves, each with a treble clef and a key signature of one sharp. The music is written in common time. The first staff contains six measures of music. The second staff begins with a single note followed by six measures. The third staff begins with a single note followed by six measures. The fourth staff begins with a single note followed by six measures.



ملائكة حفظنا، اعقبوا هم حفظنا (حفلة) (1)

لـ : ilazl,

ADAGIO $\text{♩} = 60$

A handwritten musical score for a six-part setting, likely for voices or a similar ensemble. The score consists of six staves, each with a different clef (G, C, F, G, C, F) and a key signature of one sharp. The music is written in common time. Measure numbers 1 through 12 are circled at the beginning of each staff. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like forte (f), piano (p), and sforzando (sf). The manuscript is written in black ink on white paper.

A handwritten musical score consisting of six staves of music. The music is written in a style that combines Western musical notation (notes, rests, clefs) with Arabic musical notation (specific note heads and rhythmic patterns). The lyrics are written below each staff in a cursive Arabic script. The tempo is indicated as LARGHETTO with a value of 63.

LARGHETTO = 63

A handwritten musical score consisting of five staves of music. The music is written in a style that combines Western musical notation (notes, rests, clefs) with Arabic musical notation. The lyrics are written below each staff in a cursive Arabic script.

Handwritten musical score for six staves, numbered 1 through 6. The music is written in common time with a treble clef. The lyrics are in Arabic script. Measure 5 is circled.

لهم إنا نسألك

LARGHETTO $\text{♩} = 69$

Handwritten musical score for three staves, numbered 1 through 3. The music is written in common time with a treble clef. The lyrics are in Arabic script.

A handwritten musical score consisting of ten staves of music for a solo instrument, likely a flute or recorder. The music is written in common time with a treble clef. Each staff begins with a dynamic marking: 'f' (fortissimo) at the start of the first staff, 'ff' (fortississimo) at the start of the second staff, and 'f' again at the start of the third staff. Measure numbers are placed above the staff lines: '(1)' at the beginning of the first staff, '(2)' at the beginning of the second staff, '(3)' at the beginning of the third staff, '(4)' at the beginning of the fourth staff, '(5)' at the beginning of the fifth staff, '(6)' at the beginning of the sixth staff, '(7)' at the beginning of the seventh staff, '(8)' at the beginning of the eighth staff, '(9)' at the beginning of the ninth staff, and '(10)' at the beginning of the tenth staff. The lyrics, written in a cursive script, are placed below each staff. The lyrics are as follows:

- Staff 1: لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
- Staff 2: لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
- Staff 3: لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
- Staff 4: لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
- Staff 5: لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
- Staff 6: لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
- Staff 7: لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
- Staff 8: لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
- Staff 9: لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ
- Staff 10: لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ

(A major)

♩ = 63

LARGHETTO ♩ = 63

Handwritten musical score for a solo instrument, likely violin or cello, featuring six staves of music with lyrics in Persian script. The score includes dynamic markings like 'f' and 'ff', and performance instructions like 'riten.' and 'tempo'. The tempo is indicated as 'ALLEGRO ASSAI' with a value of '144'.

Me. 8 9 10

ALLEGRO ASSAI = 144

Me. 11

2

وَزَهْرَة — أَنْتَ مُهْمَّا فَلَاهُ حَلَّتْ نَصْرٌ أَهْرَانْ
أَنْتَ مُهْمَّا بِعْدَ حَلَّتْ نَصْرٌ بِعْدَ حَلَّتْ نَصْرٌ

مُجَاهِد

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

1

فَلَاهُ حَلَّتْ نَصْرٌ مُجَاهِد
فَلَاهُ حَلَّتْ نَصْرٌ مُجَاهِد
مُجَاهِد لَهُ حَلَّتْ نَصْرٌ مُجَاهِد
مُجَاهِد لَهُ حَلَّتْ نَصْرٌ مُجَاهِد
مُجَاهِد لَهُ حَلَّتْ نَصْرٌ مُجَاهِد

Henry H. Lee

ANDANTINO ♫ = 94

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 lyrics are written in Persian and English. The score includes the following lyrics:

- Staff 1: لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ
- Staff 2: مَسْكَنْ مَسْكَنْ مَسْكَنْ مَسْكَنْ مَسْكَنْ مَسْكَنْ
- Staff 3: لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ
- Staff 4: لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ
- Staff 5: لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ
- Staff 6: لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ

A handwritten musical score consisting of eight 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 small circles above them. Below each staff, there is a line of Arabic text representing lyrics. The lyrics are as follows:
Staff 1: حَسْبَهُمْ جَلَّ
Staff 2: حَسْبَهُمْ جَلَّ
Staff 3: حَسْبَهُمْ جَلَّ
Staff 4: حَسْبَهُمْ جَلَّ
Staff 5: حَسْبَهُمْ جَلَّ
Staff 6: حَسْبَهُمْ جَلَّ
Staff 7: حَسْبَهُمْ جَلَّ
Staff 8: حَسْبَهُمْ جَلَّ

لَهْلَهْ لَهْلَهْ لَهْلَهْ

ALLEGRETTO ♩ = 108

Handwritten musical score for a vocal piece. The score consists of six staves of music with corresponding lyrics written 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, likely indicating performance techniques or specific note values.

لَهُ بِكْلَمَةٍ مُّنْتَهِيَّةً

ALLEGRO $\text{♩} = 132$

Handwritten musical score for a vocal piece, continuing from the previous page. The score consists of five staves of music with corresponding lyrics written 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) above them, likely indicating performance techniques or specific note values.

A handwritten musical score consisting of ten staves of music. The music is written in common time with a treble clef. The lyrics are in Arabic. Circled numbers 1 through 5 are placed above certain staves to indicate performance steps or measures. The score includes various musical markings such as grace notes, slurs, and dynamic changes.

ADAGIO $\text{J} = 58$

1 2 3 4 5 6 7 8 9 10

f p ff

ADAGIO $\text{J} = 58$

A handwritten musical score consisting of six staves of music. The music is written in common time, with a key signature of two sharps. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score includes lyrics in Arabic script, which appear to be vocal parts integrated with the instrumental music. The first staff begins with a circled '2' above the staff, and the second staff begins with a circled '3'. The lyrics are placed below the staff lines, corresponding to the vocal parts. The music is divided into measures by vertical bar lines.



A handwritten musical score consisting of ten staves, likely for a band or orchestra. The music is written in common time and uses a treble clef with a key signature of two sharps. The score includes various dynamic markings such as f , ff , p , pp , and mf . Articulation marks like dots and dashes are scattered throughout the notes. Some measures contain multiple notes per beat, while others have single sustained notes. The score is divided into sections by vertical bar lines and includes rehearsal numbers (1, 2, 3) and measure numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The handwriting is fluid, with some ink bleed-through from the reverse side of the paper.

A handwritten musical score consisting of five staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes. The score is divided into measures by vertical bar lines. The first four staves are connected by a horizontal brace at the bottom. The fifth staff stands alone. There are several rehearsal marks: circled '2' above the first staff, circled '3' above the second staff, circled '6' above the third staff, circled '7' above the fourth staff, and circled '8' above the fifth staff. The lyrics are written below the music, corresponding to the notes. The lyrics are:

حَلَّةُ أَرْدَمِ الْجَعْلَةِ

ADAGIO $\text{♩} = 59$

A handwritten musical score consisting of five staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes. The score is divided into measures by vertical bar lines. The first four staves are connected by a horizontal brace at the bottom. The fifth staff stands alone. There are several rehearsal marks: circled '1' above the first staff, circled '2' above the second staff, circled '3' above the third staff, circled '4' above the fourth staff, and circled '5' above the fifth staff. The lyrics are written below the music, corresponding to the notes. The lyrics are:

حَلَّةُ أَرْدَمِ الْجَعْلَةِ

A handwritten musical score consisting of ten staves of music. The music is written in a style that combines Western musical notation (notes, rests, clefs) with Arabic musical notation (tashkeel, ligatures). The lyrics are written below each staff in a cursive Arabic script. The score includes various performance instructions such as dynamic markings (e.g., forte, piano), tempo changes (e.g., 2/4, 3/4, 4/4), and articulation marks (e.g., dots, dashes). The lyrics describe a scene of a woman in a garden, possibly a rose garden, with mentions of a garden, a rose, and a woman's voice.

Handwritten lyrics from the score:

- حَسْنَةٌ لِلْمُهْمَّةِ
- جَانِبَةٌ لِلْمُهْمَّةِ
- كَوْكَبٌ لِلْمُهْمَّةِ
- لَهْلَهْلٌ لِلْمُهْمَّةِ
- صَيْرٌ لِلْمُهْمَّةِ
- أَيْلَانٌ لِلْمُهْمَّةِ
- جَنَانٌ لِلْمُهْمَّةِ
- فَلَانٌ لِلْمُهْمَّةِ
- رَانٌ لِلْمُهْمَّةِ
- مَانٌ لِلْمُهْمَّةِ

MODERATO = 92

A handwritten musical score consisting of eight staves of music. The music is written in common time with a treble clef. The lyrics, written below each staff, are in Persian Farsi. The score includes various musical markings such as dynamic changes (e.g., forte, piano), articulation marks, and performance instructions. The handwriting is clear and legible, providing a detailed representation of the musical composition.

A handwritten musical score for voice and piano. The vocal part is written in Western musical notation (G clef, four-line staff) with lyrics in Persian. The lyrics are:

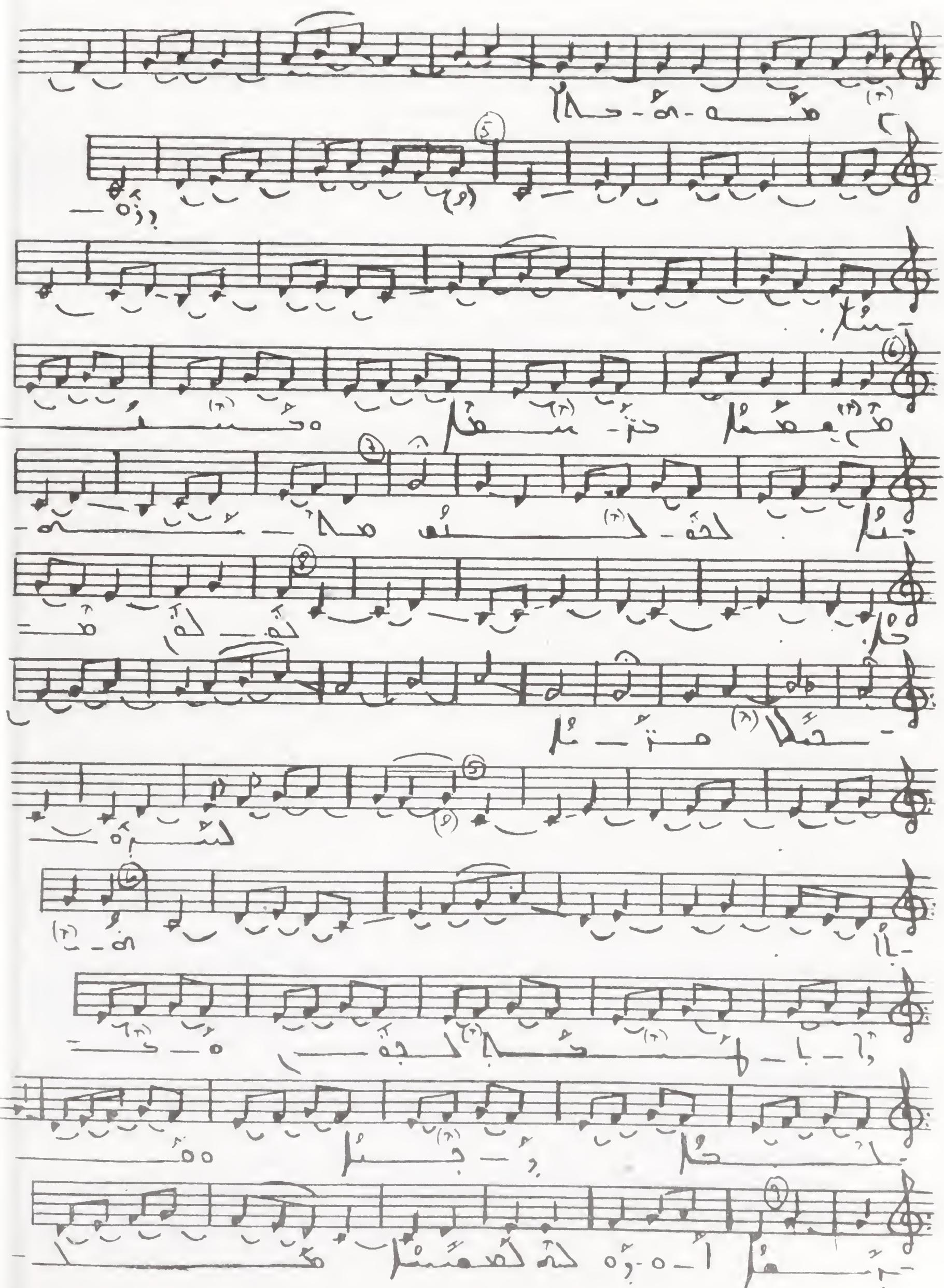
ملا، که ماتا لایت
لایت، که ملا ماتا
کلارو، کلارو، کلارو
کلارو، کلارو، کلارو
سینمایی

The piano accompaniment consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The tempo is indicated as LARGHETTO = 69.

LARGHETTO = 69

A continuation of the handwritten musical score for voice and piano. It consists of five staves of music, each with a treble clef. The lyrics from the previous page continue:

لایت، که ماتا لایت
لایت، که ملا ماتا
کلارو، کلارو، کلارو
کلارو، کلارو، کلارو
سینمایی



A handwritten musical score for a string instrument, likely cello or bass. The score consists of two staves. The top staff uses a bass clef and has a key signature of one sharp. It contains six measures of music, ending with a fermata over the last note. The bottom staff begins with a bass clef and a key signature of one sharp, followed by a measure of rest. A large bracket groups the first two measures of both staves.

حَدَّثَنَا إِلَيْهِ

A handwritten musical score for a solo instrument, likely a flute or recorder, consisting of four staves of music with lyrics in Hebrew. The score is written on five-line staves with black ink. The lyrics are written in a cursive Hebrew script below each staff. The music includes various note heads, rests, and dynamic markings. The first staff begins with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a tenor clef. The lyrics are as follows:

הַלְלוּ אָמֹתִים
בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל

בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל

בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל

בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל
בְּנֵי יִשְׂרָאֵל

لَا يَرْجِعُ مَنْ حَفِظَهُ بِقَوْمٍ
بِحَمْدِ رَبِّهِ وَبِحَمْدِ رَبِّ الْعَالَمِينَ

فِرْزِي

13	1/٦	لَا يَرْجِعُ مَنْ حَفِظَهُ بِقَوْمٍ	1	1/٦	لَا يَرْجِعُ مَنْ حَفِظَهُ بِقَوْمٍ
13		أَهْلَكَهُ أَهْلَكَهُ حَمْدَتْهُ	1		"أَهْلَكَهُ أَهْلَكَهُ حَمْدَتْهُ حَمْدَتْهُ حَمْدَتْهُ"
14		صَلَفَ لِرَبِّهِ	2		وَهُوَ حَمْدَتْهُ
14		أَسْتَ حَمْدَتْهُ	2		مَلَكُهُ حَمْدَتْهُ
15		أَبَهُ هَذِهِ حَمْدَتْهُ	3		"أَبَهُ هَذِهِ حَمْدَتْهُ"
15		وَلَهُ ذَبَرُهُ مَدَدَهُ	3		وَهُوَ حَمْدَتْهُ
15		كَانَهُ بِحَمْدَتْهُ	4		جَوْهُرُ حَمْدَتْهُ
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16		كَاهْلَكَهُ حَمْدَتْهُ	5		كَاهْلَكَهُ حَمْدَتْهُ
17		أَلَّا يَرْجِعُ	5		أَلَّا يَرْجِعُ حَمْدَتْهُ
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18		لَهُمْ أَهْلَكَهُ حَمْدَتْهُ	6		حَمْدَتْهُ لَهُمْ
19		أَسْتَ حَمْدَتْهُ	7		أَلَّا يَرْجِعُ اَهْلَكَهُ حَمْدَتْهُ
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20		أَهْلَكَهُ حَمْدَتْهُ	7		أَلَّا يَرْجِعُ حَمْدَتْهُ
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34	هَذِهِ هَذِهِ	25	إِلَهٌ يُلْهُمُهُمْ هَذِهِ
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