MARDUTHO DSURYOYE

Evolução Cultural dos
Povos ASSIRIO - ARAMEOS do Oriente
A MUSICA

Volume XI

IBRAHIM GABRIEL SOWMY
BASIM IBRAHIM GABRIEL SOWMY

SÃO PAULO - BRASIL
1990

ܒܝܬ ܐܪ̈ܟܐ ܕܒܝܬ ܡܪܕܘܬܐ
Syriac Studies: History of Literature
Beth Mardutho Library

ܒܝܬ ܡܪܕܘܬܐ

ܕܡܠܦܢܐ ܓܘܪܓܝܣ ܒܪ ܐܢܛܘܢ ܕܒܝܬ ܟܝܪܐܙ

Ex Libris

Beth Mardutho Library

The Malphono George Anton Kiraz Collection

ܟܠ ܐܢܫ ܕܫܐܠ ܠܗ ܠܟܬܒܐ ܗܢܐ ܡܢ ܒܝܬ ܐܘܨܪܐ
ܐܘ ܦܣܩ ܡܢܗ ܡܕܡ ܢܗܘܐ ܡܫܬܐܠܐ ܒܝܬ ܕܝܢܐ
ܘܢܘܟܪܝܐ ܡܢ ܒܢܝ ܥܠܡܐ ܘܫܒܪܐ ܕܢܣܒ ܢܦܠ ܐܘ
ܟܬܒ ܠܗ ܫܒܪܐ ܟܠ ܢܣܒ ܢܗܘܐ ܠܗ ܫܒܪܐ ܟܬܒ
ܠܫܘܒܩܢܐ ܒܚܪܡܐ ܕܢܗܘܐ ܠܗ ܠܫܘܒܩܢܐ܀

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.

ܟܬܒܐ

ܕܡܪܕܘܬܐ ܕܣܘܪ̈ܝܝܐ

— ܕܡܕܢܚܐ —

ܡܢܘܬܐ ܚܕ ܡܣܒܪ̈ܢܘܬܐ

ܣܝܡ

ܐܒܪܗܡ ܢܘܪܐ

ܘܒܪܗ

ܢܐܝܠ ܐܒܪܗܡ ܢܘܪܐ

[illegible]

1990

A SOBREVIVENCIA DA MUSICA ANTIGA DOS ASSIRIOS (cont.)

No décimo livro da coleção MARDUTHO DSURYOYE apresentamos 284 grupos musicais de oito melodias diferentes para cada verso, considerada a mesma letra (Seblotho) ; 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 cátedras,
- 13 súplicas, e
- 2 tronos sublimes;

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

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

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

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

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

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

Basim Ibrahim Gabriel Sowmy

São Paulo, Brasil

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

In the tenth volume of this book - MARDUTHO DSURYOYE - were presented 284 early Assyrian Ecclesiastical Hymns in groups of eight or more tunes for each verse of the group. They were composed by early Assyrians compositors converted into Christianity during the first seven centuries A.D., based on hereditary - musical tunes of Ancient Assyrians, before the Christian Era.

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

(I) -	133 Fer-de and Mad-ro-she	= Odds and dialogues	ܦܪ̈ܕܐ ܘܡܕܪ̈ܫܐ
(II) -	19 Cnu-ne Yaw-no-ye	= Greek canticles	ܩܢܘ̈ܢܐ ܝܘ̈ܢܝܐ
(III) -	27 Mawr-be	= Exaltations	ܡܘܪ̈ܒܐ
(IV) -	9 Gni-ze	= Invisibles	ܓܢܝ̈ܙܐ
(V) -	13 Takhsh-fo-tho	= Supplications	ܬܟܫܦ̈ܬܐ
(VI) -	2 Maut-be	= Sublime Thrones	ܡܘܬ̈ܒܐ

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

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

(I) - TITIAN the Assyrian (110 A.D.) of Hadiab city, near Nineveh; author of the Diateseron.

(II) - BARDAISAN (154 - 222 A.D.) author of 150 dialogue hymns;

(III) - YACOUB DANCEBIN (258 - 338 A.D.) founder and establisher of the first Christian Assyrian University of NCEBIN, near Nineveh.

(IV) - St. AFREM (303 -373 A.D.) born in Ncebin, was the son of an Assyrian high priest of the temple of Baal in Ncebin. When quite a young man, AFREM was expelled from his house and the temple of Baal, by his fa - ther for frequenting Christian Assyrian Church and University at ... Ncebin. He then adopted Christianity and became one of the greatest Assyrian Christian authors of all times. After the death of Yacoub Dancebin, he became the first dean of that University since 338 till 363 A.D.. He composed thousands of poems and hymns. He was also the first organiser of the Church in the East, as afterwards was St. Agos tin in the West. During the last ten years of his life, he also beca- me the rector of the Assyrian University of Ur-Hoy (Edessa) from 363 till 373 A.D.;

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

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

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

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

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

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

With the Babylonians identities, were also destroyed the identities of the Arameans, Ilamites and Phoenicians, so that no Aramaic, Ilamite or Phoenician music passed to Christianity; while the Assyrian nation in homeland and abroad, with its Christian sacred music, florished by the early Christian Assyrian Hymns. The late Patriarch Afram I (+1957 A.D.). in his book "The Dispersed Pearls" - mentioned that there were more than three thousand Ecclesiastical Syriac Hymns, and that during his visit to the great libraries of Asian, European, American and African nations, he met with, and registered, some two hundred Syriac 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 moder 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 Christianism, derived from Assyrianism or Syrianism, and not from Judaism as eroneously presumed by some writers, who are less acquainted with the evolution of Assyrian and Jewish religious Cultures, for - whilst Jesus was accepted by the Assyrians in accordance with their ancient 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 Galilians, brought up within the Assyrian or Syrian religious cultural sphere, which was then dominating, most of western Asia. This general religious cultural si tuation of the Assyrians had paved the way to rapid convertion of the Assyrio-Aramaic speaking peoples into Christianism, which is also known by the name of Syrianism (ASSURYOYUTHO or SURYOYUTHO). ܐܬܘܪ.ܐܬܘܪܝܐ.ܣܘܪܝܝܐ ܡܢ ܐܣܘܪܝܘܬܐ ܘܣܘܪܝܝܘܬܐ

Besides the Hymns and songs, appeared in the tenth and eleventh volumes, - extracted from the book of BET-GAZO (Treasure of the Hymns), there are many ... other Assyrian hymns and songs, of various tunes and rhythms, dispersed in Prayer Books, Liturgies, Breviaries and Mass-service books; all full of hymns, - sung by priests,answered by deacons'choires and participated by attending audiance, 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 wase 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 civilisied nation, with an esteemed - high culture; they survived and started to recover their internal power of administration which endured for many centuries, until at 'last, it reached to the present Assyrian minorities at home and abroad.

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

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

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

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

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

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

Besides the 133 hymns of scatered Odds and Dialogues, and the 19 Greek - Canticles, the rest are melodious hymns;are still being sung in Assyrian Churches like opera solos, during the Mass-service, which is also a religious opera conducted by the priest, the Chorus and the audiance. They give religious instructions, logical ideas, dialogues of historical discussions, and panoramic - biblical views, as may be noted from the meaning of the following hymn of ... MAWT-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 atracting Divine Bliss of Musical Voices, since the eve of Civilisation, with which they made - their homeland a real Paradise, from which illuminated the surrounding nations of all the world.

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

Ibrahim Gabriel Sowmy

São Paulo, Brasil
12th, August 1990.

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

ܟܘܪ̈ܐ
ܟܘܪܐܦܣܩܘܦܐ ܕܥܕܬܐ
ܕܡܪܝ ܐܦܪܝܡ ܣܘܪܝܝܐ
ܕܚܠܒ
☎ 441642

ܠܐܚܝ ܡܠܦܢܐ ܐܒܪܗܡ ܪܚܡܐ ܕܠܫܢܐ ܣܘܪܝܝܐ
ܫܠܡܐ ܘܫܝܢܐ ܘܪܘܚܡܐ ܒܡܪܢ ܝܫܘܥ ܘܡܢ ܐܡܪ ܐܢܐ:

ܗܠܝܢ ܒܣܘܥܪܢܐ ܡܢ ܟܬܒܐ "ܕܥܒܪܝܢ ܕܣܘܪܝܝܐ" ܗܘ ܕܠܐ ܐܬܚܙܝ ܗܘܐ
ܒܝܬ ܝܘܬܪܢܐ ܪܒܐ ܘܡܛܘܠ ܡܕܡ ܘܡܫܐ.
ܐܘ ܠܪܥܝܐ ܕܣܘܪܝܝܐ ܟܠ ܚܝܠ ܣܘܪܝܝܐ !!
ܐܘ ܠܡܠܬܐ ܟܠܗ ܒܥܝܢܝܐ ܕܐܘܪܗܝ ܒܗ ܕܝܪܐ ܘܪܝܫܐ !!
ܐܘ ܠܒܢܝܐ ܕܡܠܝܐ ܠܟܘܢ ܣܘܪܝܝܐ ܕܡܢ ܕܡܠܟܘ ܟܠ ܘܡܢܟܘܢ
ܡܫܒܚܝܢ ܠܐܠܗܐ !!
ܐܘ ܠܣܘܪܝܝܐ ܕܠܐ ܡܫܬܪܝܢ ܠܐܠܗܐ ܕܟܠܗܘܢ ܘܟܠܗܘܢ ܒܣܘܠܐ ܗܘܝܢܘܬܐ
ܘܡܫܝܚܐ ܕܟܠ ܡܫܪܪܐ ܘܡܫܝܚܢܐ ܕܐܠܗܘܬܐ ؟ ܘܡܫܪܪܐ ܕܢܦܫܐ ܠܐܠܗܐ
ܗܢܘܢ ܘܕܝܢܐ ܐܚܝ ؟.
ܐܘ ܠܥܒܕܐ ܕ "ܣܘܪܝܝܐ" ܕܗܘܐ ܚܝܠܐ ܠܗܘܢ ܘܠܐܠܗܐ ܟܠ "ܐܠܗܐ
ܕܝܢ ܡܫܡܫܢ، ܡܠܝܢ ܕܡ ܘܠܐܠܗ ܕܡܫܝܚܢ ܒܢܝܢ
ܒܥܠܡܐ ܕܠܒ ܗܘܐ ܗܘܐ ܠܐܠܗܐ ܕܫܪܪܐ ܕܡܫܡܫܢ ؟
ܕܡܫܒܚܐ ܕܐܘܡܢܘܬܐ ܕܝܘܬܪܢܐ ܘܡܫܡܫܢ . ܘܐܠܗܐ ܒܫܡܫܐ ܒܡܪܝܐ
ܘܡܫܠܡܐ ܕܟܠ ܚܝܠܐ ܡܫܪܪܐ ܕܝܘܬܪܢܐ ܘܕܝܢܐ ܕܡܫܡܫܢ ،
ܕܡܠܘܗܝ ܒܪܢܫܐ ܕܡܠܟܘܢ ܡܢ ܒܥܘܬܐ ܕܡܠܟܘܢ ܘܐܝܟ ܡܫܝܚܐ ،
ܘܒܢܝܢܐ ܡܢ ܝܘܬܪܢܐ ܠܡܫܝܚܝܢ ܘܡܫܡܫܢ . ܘܡܫܘ ܘܡܠܟܘܢ ܘܒܫܡܫܐ
ܘܐܢܫ ،
ܐܠܗܐ ܕܡܫܡܫ ܗܘܐ ܒܝܬܐ ܘܡܫܡܫܢ ܒܝܬ ܐܢܘܢ ܒܫܡܫ ܠܐܚܝ ܗܘ

2

ܟܘܪ
ܒܪܨܘܡܐ ܕܝܘܣܦ ܐܝܘܒ
ܟܗܢܐ ܕܥܕܬܐ ܕܡܪܝ ܐܦܪܝܡ
ܕܚܠܒ
☎ 441642

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

ܡܠܦܢܐ ܕܪܘܡܐ ܘܡܝܩܪܐ ܘܡܚܒܒܢܐ. ܘܒܪܝܟܘܬܟܘܢ ܠܗܘܢ ܕܝܠܗܘܢ ܕܒܐܪܥܐ
ܠܠܫܢܐ ܕܝܠܢ ܣܘܪܝܝܐ. ܘܗܐ ܡܘܬܒܐ ܡܫܬܘܕܥܐ ܠܝ ܐܝܟ ܟܬܒܐ ܘܓܒܝܢܐ
ܘܡܕܘܪܐ ܘܢܗܝܪܐ ܘܫܪܝܪܐ. ܘܗܘܝܐ ܐܝܟܢܐ ܕܐܬܚܙܝ ܕܠܝܬ ܡܘܡܬܐ
ܠܡܘܕܝܐ ܘܠܐ ܕܟܠ ܡܘܣܝܩܝܐ. ܘܡܬܚܪܝܢ ܡܬܚܒܒܢܝܬ ܒܡܕܝܢܬܐ
ܡܛܠ ܕܥܠ ܥܠܬܐ ܕܡܬܬܥܒܕܐ ܘܡܩܪܒܐ ܥܠܝܗ ܡܟܬܒܐ ܘܡܬܡܠܝܐ ܐܝܟ ܡܕܡ
ܕܫܒܝܚܐ ܗܘ ܠܐ ܢܬܐܡܪ ܟܠܡܐ ܡܕܡ ܠܐ ܐܚܪܢܐ !!.
ܠܗܘܢ ܕܝܢ ܠܟܠܟܘܢ ܡܚܒܐ ܠܡܦܪܥ ܠܗܘܢ ܕܡܫܡܫܝܢ ܘܚܙܝܢ
ܒܗ ܒܗܝ ܕܐܢ ܡܠܟܐ ܘܡܩܢܐ ܠܗܝܢ ܠܡܫܬܡܫܘ ܒܗ
ܗܝ ܕܡܚܝܐ ܠܗ ܘܗܝ ܡܫܬܘܕܝܐ.
ܟܠ ܡܐ ܕܝܢ ܘܡܫܝܚܐ ܠܟܘܢ ܘܠܡܠܦܢܐ ܕܝܠܟܘܢ. ܘܠܟܠܗ
ܕܢܦܩ ܠܟܘܢ ܒܫܠܡܐ ܗܘܐ ܕܒܪܝܟܘܬܐ.
ܘܗܟܢ ܗܘܝܬ ܢܦܫܢ.

ܡܫܡܫܢܘܬܟ
ܟܘܪ ܒܪܨܘܡܐ ܕܝܘܣܦ ܐܝܘܒ

ܚܠܒ: 20-11-1989

HORİBİSKOPOS CEBRAİL AYDIN
ܟܘܪܐܦܝܣܩܘܦܐ ܓܒܪܐܝܠ ܐܝܕܝܢ
ܘܡܦܪܢܣܢܐ ܐܦܛܪܘܦܘܣ
ܣܘܝܕ
STOCKHOLM-SWEDEN
tel: 0753-75494

ܠܢܨܝܚ ܡܪܝ ܐܘܓܝܢ ܩܦܠܐ ܡܝܛܪܦܘܠܝܛܐ ܕܐܬܪܘܬܐ ܓܒܪܐܝܠ ܘܡܕܒܪܢ ܕܝܪܐ
ܢܛܘܪܐ ܘܡܕܒܪܢܐ ܘܪܝܫܐ ܕܥܘܠܐ ܐܘܡ ...

ܐܦܪܐܝܬ. ܕܗܘܐ ܠܟܘܢ ܡܬܘܪܓܡܐ ܕܗܢܐ ܫܠܝܚܐ ܕܡܫܒܚܘܬܐ ܘܕܡܬܩܪܐ ܡܫܒܚܢ ܡܫܝܚܐ ܘܡܪܢܐ ܘܡܦܫܩ ...
...

ܠܚܘܒܟܘܢ
ܟܘܪܐܦܝܣܩܘܦܐ ܓܒܪܐܝܠ

ܗ - ܒ - ܐܙܘܙܩ

ܕܘܚܢܐ

ܕܫܡ ܠܝ ܡܠܦܢܐ ܐܒܪܗܡ ܢܘܪܐ ܣܘܦܝܐ ܕܒܟܠ ܡܕܝܢܐ ܕ"ܣܘܠܛܐ"
ܡܢ ܐܢܘܢ ܒܟܪܐ ܐܢܛܘܢ ܒܢܘ ܢܘܩܠ ܕܗܘܐ ܡܕܝܢܬܐ ܕܠܗ ܕܢܒܠ
ܕ"ܣܘܠܛܐ" ܠܡܐܡܪ ܕܠܐ ܕܠܟܒܠ: ܡܢܠܐ ܡܢܘܢܬܐ - ܡܕܡܡ ܗܘܒܝܠ
ܕܡܢܐ ܕܡܢܕܘܬܐ ܕܣܘܪܝܝܐ ܒܣܦܪ̈ܐ. ܡܢ ܐܝܟ ܪܒܘ ܬܘܕܝܡ ܡܟܠܠ ܐܢܐ
ܠܡܫܒܘܚܗ ܕܡܠܦܢܐ ܐܒܪܗܡ܆ ܒܡܫܡܫܢܘܬܗ ܕܒܟܠ ܡܢܐ ܕ"ܣܘܠܛܐ"
ܕܐܬܒܣܡ ܒܗ ܘܣܝܒܪܗ ܕܐܢܫܐ- ܢܒܗܐ ܒܢܝܐ ܕܡܠܦ ܐܟܘܬܗ
ܡܠܦ̈ܢܐ ܘܡܠܦܢ̈ܐ ܕܠܟܢ ܣܘܪܝܝܐ ܐܦܘܬܐ ܢܠܐܢ ܘܪܚܡܬܐ܆ ܕܝܗܒ
ܘܣܒܪ ܠܠܐ ܣܘܪܝܝܐ ܘܢܠܐܝܢ ܐܟܘܬܐ ܒܩܢܘܡܐ.
ܒܟܠ ܐܝܟ ܡܟܠܠ ܠܗ ܠܡܠܦܢܐ ܐܒܪܗܡ ܢܘܪܐ܆ ܒܦܪܐ ܘܡܬܝܒܢ ܐܡܝܢ܆
ܒܛܠܬܗ ܕܒܫܠܐ ܕܡܠܦܢܐ ܠܟܠ ܣܘܪܝܝܐ ܘܠܐ-ܡܠܐܠ "ܠܒܢܝܢ̈ܐ ܘܒܢܬ̈ܐ"
ܘܒܣܘܣܝܗ ܒܡܠܘܐܐ ܢܟܠܐ܆ ܘܪܘܚܗ ܘܡܢܘܬܗ ܘܪܢܝܢܐ ܒܟܪܝܐ ܡܢܘܠܐ
ܡܒܝܢܐ ܕܐܠܦ ܠܡܠܦܐ ܡܕܝܢܬܐ ܦܣܘܪܝܐ ܡܒܝܢܐ ܢܟܠܐ܆ ܘܣܘܪܝܝܐ܆
ܒܠܝܠ ܣܘܪܝܝܐ܆ ܒܪܝܟ ܡܒܪܟܘܬܗ ܐܠܗܐ ܕܥܠ ܐܪܥܐ ܘܕܒܫܡܝܐ
ܩܕ̈ܡܝܗ ܠܗܠܝܢ ܣܘܪܝܝܐ ܠܠܐܡ ܢܠܡܝܢ.
ܐܒܪܗܡ ܒܟܪܐ ܕܝܠܟ

ܡܨܠܝܢܐ
ܙܟܝ ܩܕܡ. ܦܛܪܝܪܟܐ
6-11-1989 ܕܡܫܝ.

ܘܗܠܝܢ ܕܐܬܩܪܝ ܘܐܬܟܬܒ ܒܡܠܐ

ܠܡܪܐ ܡܩܒܠܐ ܟܬܒܐ
ܠܐܠܗܐ ܝܠܕܐ ܡܠܟܐ
ܠܡܫܝܚܐ ܘܠܡܠܟܐ ܫܡܝܢܐ
ܠܡܠܐܟܐ ܒܫܘܒܚܐ ܡܫܝܚܐ

ܠܡܪܝ ܐܦܪܝܡ ܟܬܒܢܐ ܫܘܪܝܐ

ܡܡܠܠ ܠܫܡܗ ܗܝܡܢܐ ܕܐܝܟ ܢܗܪܐ ܕܢܘܗܪܐ
ܕܢܐ . ܡܢܗ ܡܠܐ ܠܡܠܬܐ ܡܢ ܠܐ ܠܟܪܝܘܬܐ

ܠܒܢܝ ܥܡܐ ܕܝܠܢ ... ܘܠܝܘܩܪܗ ܕܠ
ܘܐܝܟ ... ܡܢ ܐܝܟ ... ܐܝܟܢܐ ...
ܡܥܠܝܘܬܗ ... ܘܠܡܫܡܠܝܘܬܗ
ܒܐܬܪܐ ܕܝܠܗ ܘܒܝܬ
ܘܠܡܫܬܡܥܢܘܬܐ ..

ܘܐܦ
ܥܠܝܗ ܡܠܬܐ ܠܗ ܒܝܘܡܬܐ ..
ܠܡܫܬܡܥܘ ... ܠܡܥܒܕܐ
ܘܢܫܬܒܚ
ܠܡܫܬܘܕܥ ܘܡܫܬܡܥ ..

ܥܠ
ܐܝܟ ܕܠܐܝܟ ܕܗܘ ܠܡܠܬܗ

ܘܟܬܒ ܗܘ ܡܣܟܢܐ ܕܝܪܝܐ

ܡܫܡܫܢܐ

ܐ ܒܪܨܘܡܐ

989-8-10

اهداء تاريخي

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

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

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

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

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

وارغب الآن ان يكون اهدائي هذا للسيد الياك عيسى الخوري (قاشو) رمزاً دائماً لصداقتنا المخلصة والثابتة، متمنياً ان يهنأ بحياة سعيدة وهنية.

المؤلف

سان باولو في ١٧ آب سنة ١٩٩٠م. ابراهيم كبرائيل صومي

ܕܫܒ̈ܝܠܐ ܕܡܫܡܫܢܘܬܐ

"ܚܕܐ ܦܘܪܐ܆ ܡܢܗܘܢ ܐܝܬ ܗ̄ܘܐ ܡܠܬܐ ܡܢ ܡܫܒܪ̈ܢܘܬܐ ܕܥܠܡܐ ܕܡܕܝܢܬܐ ܕܩܘܣܛܢܛܝܢܐ
ܕܠܐ ܐܘܡܬܐ ܕܡܫܡܫܝܢ ܘܟܠܗ ܡܠܟܘܬܐ ܕܗܘܦܪܝܐ܆ ܠܡܫܡܫܢܘܬܐ ܐܦܝܣ̈ܩܘܦܐ܆ ܟܗܢܐ
ܐܠܗܐ ܕܝܗܒ ܠܢ ܡܫܝܚܐ ܗܘ ܚܝ ܕܫܠܝܚܘܗܝ܆ ܠܗܘܢ ܕܝ ܡܢ ܐܬܪܐ ܕܐܪܥܐ ܕܥܠܝܗ
ܕܗܘ ܗܘ ܡܫܡܫܢܐ ܗܘܝܢ܆ ܕܠܐܘܪܫܠܡ ܘܗܘ ܕܠܒܝܬ ܠܐ܆ ܕܫܠܝܚܐ ܘܐܦ ܡܢܗ
ܕܠܥܠܡܐ܆ ܘܐܢܫܐ ܗܘ ܠܟܠܗ ܘܒܝܬܐ ܕܐܬܪܐ ܠܥܠܡܐ܆ ܐܦ ܠܘܬ ܘܠܡܫܝܚܐ ܝܫܘܥ
ܕܐܝܟܢ ܘܡܫܝܚܘܬܗ ܡܠܟܐ ܕܗܘ ܐܢܫܐ܆ ܘܠܐ ܕܢܦܠ ܗ̇ܘ ܕܐܝܬ ܠܗ ܠܥܠܡ ܡ̈ܠܟܘܬܐ
ܡܠܟܘܬܐ ܕܥܠܡܐ ܐܬܪܐ ܡܫܝܚܐ ܕܗܘ ܐܝܬܘܗܝ܆ ܐܠܗܐ ܕܡܫܝܚܐ ܘܡܫܝܚܐ ܒܪ ܐܢܫܐ܆
ܡܫܡܫ ܚܝ ܕܗܘ ܚܝ܆ ܕܗܘܝܘ ܕܟܬܒܐ ܕܗܘܦܪܝܐ܆ ܕܡ̈ܠܝܢ ܕܚܘܪܐ ܕܡܫܒܚܝܢ܆
ܘܟܬܒܐ ܕܟܬܒܐ ܕܪܘܚܐ ܕܟܠ ܐܬܪܘܬܐ ܘܟܗ ܠܥܠܡ. ܘܗܘܝܘ ܕܝ ܐܢܫܐ ܕܗܘ ܡ̈ܠܟܘܬܐ܆
ܗܘ ܕܗܘܐ ܡܠܟܐ ܡܫܝܚܐ ܗܘ ܚܝ ܕܗܘ ܠܥܠܡ - ܐܝܟ ܕܗܘܝܢ ܕܥܠܡܐ ܘܡܫܡܫܢܐ ܕܐܠܗܐ
ܡܫܝܚܐ. ܡܫܡܫ ܗܘܐ ܕܝ ܡܫܝܚܐ ܗܘ ܚܝ܆ ܕܗܘܝܘ ܬܐ ܠܥܠܡܐ ܕܗܘܦܪܝܐ ܘܐܦܠ ܡܫܝܚܐ
ܕܡܢ ܫܢܬ 1907 ܠܫܢܬ 1935܆ ܒܫܢܬܐ ܕܡܫܝܚ ܐܠܗܐ ܘܦܪܘܩܢ. ܘܡܢ ܠܥܠܡܐ
ܡܠܟܐ ܕܡܫܡܫܢܘܬܐ ܕܗܘܦܪܝܐ܆ ܒܫܢܬ 1935 ܗܘ ܕܝܢ ܗܘܐ ܘܐܦܠ ܡܫܝܚܐ ܗܘܐ. ܘܐܬܥܒܕ
ܘܐܬܡܢܝ ܒܬܪܐ ܕܡܠܟܐ ܐܦܝܣܩܘܦܐ ܕܥܠܡܐ. ܘܒܬܪܐ ܗܘܐ ܠܡܫܡܫܢܐ ܕܚܝܐ
ܕܡܠܟܐ ܡܫܡܫܢܐ ܕܐܬܪܘܬܐ܆ ܡܫܡܫܢܐ ܠܐ ܐܝܟ ܗܘܝܢ܆ ܕܗܘ ܡܫܡܫ ܠܡܫܡܫܢܘܬܗ ܕܗܘ ܗܘܐ܆
ܟܬܒܐ ܕܐܬܪܘܬܐ ܘܥܠܡܐ. ܘܡܫܡܫ ܒܬܪܐ ܐܝܟ ܗܘܐ ܠܗ ܗܘ ܕܠܐ ܡܫܝܚܐ ܘܡܫܡܫܢܐ܆
ܘܗܘܝܘ ܗܘܐ ܠܡܠܟܐ ܕܗܘܦܪܝܐ܆ ܘܟܠܗ ܡܠܟܘܬܐ. ܘܗܘ ܕܡܫܡܫ ܘܐܦ ܡܫܝܚܐ ܘܚܝܐ
ܗܘܐ ܠܡܠܟܘܬܗ ܕܡܫܒܚܝܢ܆ ܐܦ ܘܕܝܠܗ ܗܘܐ ܡ̈ܠܟܘܬܐ - ܘܗܘܝܘ ܕܝܢ ܗܘܐ ܠܥܠܡܐ.
ܘܡܫܡܫܢܐ ܕܡܫܝܚܐ ܒܪܐ ܗܘܐ܆ ܕܡܫܡܫܢܐ ܐܢܫܐ ܕܐܪܥܐ܆ ܒܪ ܡܫܝܚܐ ܡܫܝܚܐ܆ ܒܪ
ܡܫܡܫܢܐ ܐܢܫܐ ܡܢ ܡܠܟܐ܆ ܘܗܘܝܘ ܕܒܪܐ ܕܡܠܟܐ ܗܘܐ ܠܗ ܡ̈ܠܟܘܬܐ ܕܡܫܝܚܐ ܕܗܘ ܚܝܐ
ܕܗܘܐ ܡܫܡܫܢܐ ܕܗܘ ܐܢܫܐ ܠܡܫܝܚܐ ܕܟܠܗ ܕܗܘܦܪܝܐ ܡܫܝܚܐ. ܘܡܢ ܒܪ ܡܢ ܡܫܡܫܢܐ
ܕܗܘܝܘ ܬܐ ܕܟܬܒܐ܆ ܕܡ̈ܠܝܢ ܘܟܬܒܐ ܐܢܫܐ ܕܡܠܟܘܬܐ ܡܠܟܐ ܕܗܘܦܪܝܐ ܕܗܘܦܪܝܐ ܘܐܬܪܘܬܐ
ܘܡܫܝܚܐ ܕܡܫܡܫܢܐ ܕܗܘܝܢ ܡܢ ܡܠܟܐ ܕܡܢ ܫܢܬ 1710 ܠܫܢܬ 1935܆ ܕܗܘ ܚܝܐ
ܗܘܐ ܡܫܝܚܐ ܡܫܡܫܢܐ ܕܐܢܫܐ܆ ܡ̈ܠܟܘܬܐ ܕܗܘܝܢ ܕܗܘ ܐܝܟ ܗܘܝܢ.
ܘܡܫܡܫ ܡܢ ܠܡܫܡܫܢܘܬܗ ܕܗܘܝܢ܆ ܕܥܠܡܐ ܘܡܫܝܚܐ܆ ܡܫܡܫܢܐ ܠܗ ܕܗܘ ܐܝܟ ܗܘܝܢ ܐܦ ܡܫܝܚܐ
ܙܒܢ ܗܘܐ ܕܡܫܝܚܘܬܐ ܕܡܫܡܫܢܐ ܘܡܫܡܫܢܘܬܐ ܡܢ ܟܬܒܐ ܘܡܫܡܫܢܐ ܕܡܠܟܐ ܕܟܬܒܐ
ܘܟܬܒ̈ܐ ܕܡܫܝܚܐ ܘܟܬܒܐ܆ ܐܝܟ ܕܟܠܗ ܡܫܡܫܢܘܬܗܘܢ܆ ܡܫܝܚ ܗܘܐ ܡܢ ܐܝܟ ܠܗ ܡܢ ܟܠ

[illegible]

[illegible]

[illegible]

[illegible]

12-8-1990 ܡ

ܥܘܠܐ

ܡܢ ܟܬܒ̈ܐ ܐܝܟ ܡܟܬܒܢܘܬܐ ܕܗܘܬ ܩ̈ܕܡ ܕܡܫܝܚܐ ܕܡܫܪܝܐ (ܕܝܠܗ ܕܐܘܣܒܝܣ) ܡܠܟܐ ܡܦܫܩܢܐ ܠܠܣܘܪܝ ܫܪܒܐ ܕܣܘܪܝܝܐ ܘܟܠ ܐܘܡܬܐ ܘܐܘܪܗܝ ܡܠܟܘܬܗܘܢ: ܘܠܐ ܡܠܬܐ ܐܦܢܝܬܐ ܡܦܫܩܢܐ ܕܡܫܪܝܐ ܘܡܦܫܩܢܘܬܗܘܢ ܒܟܬܒ̈ܐ ܕܐܠܦܢ̈ܐ ܡܟܬܒ̈ܐ ܕܥܕ̈ܬܐ ܘܗܠܝܢ ܕܐܝܬ ܠܢ: ܗܘܬ ܕܝܢ ܘܒܗܘܢ ܐܝܟܐ ܕܡܫܒܚܢܘܬܐ ܕܐܝܟ ܕܥܕܬܐ ܡܗܝܡ̈ܢܐ ܕܡܫܝܚܐ ܡܘܕܝܢ ܐܢܫܐ ܡܦܫܩܢܐ ܘܒܝܬܐ ܕܟܠ ܡܫܒܚܢܐ ܡܫܪܝܐ ܕܟܠ ܕܡܢ ܡܠܟܐ ܟܠ ܥܒܕܐ ܘܡܫܒܚܢܐ ܕܡܢ ܕܡܢ ܥܒܕܐ ܥܒܪܐ ܘܡܢ ܕܚܐ ܡܫܝܚܐ ܘܡܦܫܩܢܐ ܘܐܦ ܒܥܕܬܐ ܘܡܫܒܚܢܐ ܘܡܫܒܚܐ ܘܬܫܒܘܚܬܐ ܕܟܠ ܡܢ ܡܘܕܐ ܘܕܡܫܝܚܐ ܠܘܬ ܡܘܕܝܢܘܬܐ ܡܫܒܚܢܘܬܐ ܐܠܗܐ ܕܡܢ ܡܠܟܐ ܡܘܕܝܢ ܒܟܬܒܐ ܘܐܝܢܐ ܕܡܫܪܝܐ ܡܠܬܐ ܘܐܝܬܘܗܝ ܟܠܗܘܢ ܕܟܠ ܡܠܟܐ ܘܡܫܪܝܢܘܬܐ ܘܐܢܫܐ ܕܡܦܫܩܢܐ ܠܡܫܒܚܐ ܘܡܫܒܚܢܐ ܕܐܝܬܝܗ ܘܡܢ ܟܬܒ̈ܐ ܘܡܢ ܡܠܟܐ.

ܘܡܫܪܝܐ ܕܝܠܗ ܡܠܟ̈ܐ ܡܦܫܩܢܐ ܕܐܘܪܗܝ ܐܘܪܗܝܐ ܘܐܝܬܘܗܝ ܗܘܐ ܒܟܬܒܐ ܕܐܝܟ ܕܗܘܐ ܡܢ ܡܠܟܐ ܕܡܢ ܐܝܟ ܕܗܘܐ ܠܘܬܗܘܢ ܡܫܒܚܢܘܬܐ ܕܡܢ ܟܬܒܐ ܡܦܫܩܢܐ ܕܟܠ ܘܡܫܒܚܢܐ ܘܡܫܪܝܢܐ ܘܐܝܬ ܕܝܠܗ ܐܘܣܒܝܣ ܐܝܟ ܟܠ ܕܡܫܪܝܢܐ ܠܘܬܗ ܕܡܫܝܚܐ ܡܫܝܚܐ ܕܡܢ ܗܢܐ:

(1) ܬܫܥܝܬܐ ܕܐܘܪܗܝ، ܕܝܠܗ ܕܡܫܝܚܐ ܐܝܬܝܗ ܕܗܝ ܡܢ ܡܠܟܐ ܘܡܫܪܝܐ ܕܗܝ ܠܫܢܬܐ (110 ܕܡܢ)،
(2) ܘܕܝܘܢܝܣܝܘܣ ܕܝܠܗ ܡܫܪܝܐ ܕܗܝ ܠܫܢܬܐ ܘܡܫܪܝܐ ܕܗܝ ܠܫܢܬܐ (154-222 ܕܡܢ)،
(3) ܘܡܢ ܡܫܝܚܐ ܕܡܫܒܚ ܕܝܠܗ ܡܫܝܚܐ ܐܝܬܝܗ ܕܗܝ ܠܫܢܬܐ ܘܡܫܪܝܐ ܕܗܝ ܕܥܠܬܐ (258-338 ܕܡܢ). ܘܕܠܐ ܟܠܗ ܡܢ ܕܡܢ ܗܘܐ ܐܝܟ ܟܠ ܡܫܒܚܢܐ ܕܥܕܬܐ ܘܡܫܪܝܐ ܡܢ ܡܫܝܚܐ ܒܟܬܒܐ ܘܡܫܒܚܢܘܬܐ. ܠܐ ܡܢ ܕܝܢ ܘܒܟܬܒ̈ܐ ܕܡܫܪܝ ܕܬܘܒ ܕܟܬܒܐ ܘܡܫܒܚܢܐ ܕܗܝ ܡܫܪܝܐ ܕܡܢ: ܐܝܟ ܒܟܬܒ̈ܐ ܘܡܫܪܝܐ ܕܡܢ ܐܦܝܣܩܘܦܐ ܘܡܢ ܡܫܝܚܐ ܕܡܫܒܚܢܐ ܘܡܢ ܟܠܗ ܕܟܠܗ ܘܡܫܒܚܐ ܕܐܘܪܗܝ ܘܐܝܟ ܡܫܒܚܢܐ ܡܦܫܩܢܐ ܘܐܦܝܣܩܘܦܐ ܕܐܘܪܗܝ ܘܡܢ ܡܫܝܚܐ ܕܐܘܪܗܝ ܐܝܬܝܗ ܕܡܢ ܡܫܝܚܐ ܘܕܗܘܢ ܐܘܪܗܝ ܕܗܝ ܕܡܫܪܝܢܐ ܕܗܝ ܠܡܫܝܚܐ (708 ܕܡܢ)، ܕܡܫܪܝܐ ܕܡܢ ܘܡܫܒܚܢܐ ܗܘܐ ܡܠܟ̈ܐ ܕܡܫܝܚܐ ܐܘܪܗܝ ܕܐܝܬܝܗ ܡܫܝܚܐ ܘܡܫܪܝܐ ܐܦܝܣܩܘܦܐ ܘܡܫܒܚܢܐ ܐܝܬܝܗ ܟܠ، ܘܡܢ ܡܫܝܚܐ ܘܡܫܪܝܐ ܘܡܫܒܚܢܐ ܘܡܫܪܝܢܐ ܘܐܦ ܡܢ ܡܦܫܩܢܐ ܘܐܝܬܘܗܝ ܡܫܝܚܐ ܗܘܐ ܐܝܟ ܕܠܐ ܡܫܝܚܐ ܕܡܫܒܚܢܐ ܡܫܪܝܢܘܬܐ، ܘܐܘܪܗܝ

[illegible]

[illegible]

[illegible]

[illegible]

ܘܐܬܘܬܐ ܡܫܡܫܢܝܬܐ ܠܟܠܗ ܣܘܪܝܝܐ܆ ܕܡܢ ܩܕܡ ܟܡܐ ܫܢܝܢ ܦܪܘܣܘܣ ܥܡ ܒܘܫܡܗ
ܘܣܘܪܝܐ ܕܒܟܬܒܐ ܡܫܬܡܫܝܢ܆ ܘܐܝܬܝܗܝܢ ܐܝܟ ܗܠܝܢ:

(1) ܒܬܡ܆ ܘܬܢ܆ ܘܕܘܪ܆ ܘܐܝܟ܆ ܘܕܐܦ܆ ܘܗܪܟܐ

(2) ܘܡܥܠܝܐ ܕܡܠܝܢ ܡܫܡܫܢܐ ܐܝܟ ܒܝܬܐ܆ ܘܡܛܪܐ܆ ܘܪܚܡܬܐ܆ ܘܐܒܘܬܐ܆ ܘܐܠܗܘܬܐ܆
ܘܡܬܠܐ܆ ܘܡܫܬܪܝܐ܆ ܘܪܘܚܐ܆ ܘܪܘܡܢܐ܆ ܘܐܬܪܘܬܐ܆ ܘܐܘܪܚܐ܆ ܘܐܚܐ ܘܡܫܘܚܬܐ܆
ܘܪܒܐ܆ ܘܫܪܒܐ ܘܫܝܢܐ ܘܦܠܚܐ ܘܕܘܒܪܐ.

(3) ܘܡܫܡܥܐ ܘܐܘܡܢܐ ܕܐܝܟ ܐܡܬܐ܆ ܘܡܫܡܫܢܘܬܐ܆ ܘܡܥܡܕܢܐ܆ ܘܡܢ ܡܢܝܢܐ ܐܘ ܚܕܐ
ܕܡܢܝܢܐ܆ ܘܡܬܚܫܒܢܐ܆ ܘܡܬܡܠܟܢܐ܆ ܘܡܥܒܕܢܐ܆ ܘܡܫܝܢܐ܆ ܘܫܘܠܛܢܐ܆ ܘܡܫܚܠ
ܡܫܡܫܢܐ܆ ܘܡܬܚܠܦܢܐ ܘܫܘܚܠܦܐ.

(4) ܘܫܡܗܐ ܕܐܝܬ ܡܫܡܫܢܐ ܕܐܝܟ ܫܒܝܩܘܬܐ ܟܠܗ܆ ܘܠܥܠ ܘܐܪܥܐ܆ ܫܘܪܝܐ ܡܢܝܢܐ܆ ܘܡܫܘܚܬܐ
ܟܠܗ ܕܡܢܝܢܐ ܕܚܕܐ ܘܫܡܫܢܐ܆ ܘܫܪܒܐ܆ ܘܫܒܝܠܐ܆ ܘܪܘܚܐ܆ ܘܐܘܡܢܘܬܐ܆ ܘܫܘܪܪܐ
ܘܥܒܕܐ ܠܥܒܕܐ܆ ܘܫܘܪܝܗܘܢ܆ ܘܪܘܚܐ܆ ܘܫܘܪܐ.

ܘܡܢܐ ܕܝܬܝܪ ܗܘܐ ܦܘܫܩܐ ܕܡܠܬܐ ܕܡܢܐ ܠܫܢܐ ܕܡܫܬܡܫܝܢ ܒܗ ܕܡܠܐ ܕܡܢ ܣܘܪܝܐ ܕܡܫܘܚܠܦܐ
ܠܕܝܠܗ ܡܫܡܫܢܐ܆ ܗܪܟܐ ܟܡܐ ܕܐܝܬ ܥܠ ܦܠܓܐ ܕܐܬܪܐ܆ ܐܝܟܢܐ ܐܪܥܐ ܕܟܠܗ ܡܕܝܢܬܐ ܕܣܘܪܝܐ
ܕܗܠܝܢ ܐܬܪܘܬܐ܆ ܟܠܐ ܕܫܡܐ ܕܟܠܐ ܘܡܢܝܢܐ ܡܫܡܫܢܐ ܕܣܘܪܝܐ܆ ܘܥܠܝܗ ܐܝܟ ܕܟܠܐ ܗܘ ܕܡܢܝܢܐ
ܘܫܡܝܢܐ ܘܠܚܢܐ ܕܡܫܡܫܢܐ ܕܒܠܫܢܐ. ܐܦ ܘܡܢ ܕܬܢܝܢ ܕܗܢܝ ܦܫܝܛܘܬܐ ܐܬܦܫܛ ܘܐܬ
ܦܫܛ ܠܦܘܫܩܐ ܕܡܫܪܘܬܗܘܢ ܕܠܡܐܡܪ܆ ܘܡܬܚܫܒܝܢ ܕܠܐ ܐܬܦܫܛܘ܆ ܟܠܐ ܐܘ ܡܫܡܫܢܐ
ܕܡܫܡܫܢܐ ܫܡܫܐ ܕܣܘܪܝܐ ܕܡܬܠܐ. ܘܫܘܫܘ ܕܒܬܪܐ ܕܦܫܝܛܘܬܐ ܕܠܐ ܗܘܐ ܡܫܡܫܝܢ
ܒܪܝܐ ܠܐ ܣܘܪܝܐ ܕܡܠܬܐ ܕܟܠܗ ܣܘܪܝܐ ܐܪܥܐ ܕܟܠܐ ܗܘܬ ܡܢ ܫܘܫܝܐ ܡܫܡܫܢܐ:
ܘܐܝܟ ܡܢܗ ܫܒܝܠܐ ܕܡܢ ܡܫܬܡܫܢܐ ܘܡܫܬܡܫܢܐ܆ ܒܫܘܐ ܘܫܡܫܐ ܘܫܘܫܐ ܕܠܗ ܒܪ ܫܘܫܠܐ
ܫܫܐ ܗܘ܆ ܘܫܘܡܗ ܗܘ܆ ܒܫܡܫܐ ܫܡܫܐ ܣܘܪܝܐ ܐܪܥܐ܆ ܘܐܝܬܘܗܝ ܣܘܪܝܐ ܐܪܥܐ. ܘܗܘ ܡܫܬܡܫܢܐ
ܠܗܘܢ ܘܗܢܘܢ ܕܫܡܝܐ܆ ܘܡܫܡܫܢܐ ܕܟܠܐ ܕܗܢܐ ܗܘܝܐ ܕܣܘܪܝܐ ܕܥܠ ܦܠܓܐ܆ ܘܡܫܡܫܢܐ
ܕܡܢ ܗܠܝܢ ܐܘܡܢܝ܆ ܡܫܡܫܢܐ ܠܟܠܗ ܣܘܪܝܐ ܐܬܘܬܐ ܕܡܢ ܦܘܫܩܐ܆ ܐܡܪ ܦܪܘܣܘܣ ܠܐܬܘܬܐ
ܕܐܘܢ ܕܡܫܡܫܢܐ" ܒܪܝܫܐ ܘܫܡܫܐ ܕܡܫܡܫܢܐ ܐܝܬܝ". ܘܐܡܪ ܐܦ "ܠܡܠܘܫ ܫܘܫܠ
ܠܗܘܢܐ" ܘ"ܫܡܫܐ ܡܫܡܫܐ ܕܟܠܐ ܕܡܫܡܫܢܐ ܠܗܘܢܐ".

ܘܫܘܫܠ ܗܘܐ ܘܐܬܘܬܐ ܕܗܢ ܕܠܐ ܕܐܬܦܫܛ ܘܐܬܦܫܛ ܠܡܫܡܫܢܐ ܕܡܫܡܫܢܐ ܟܠܗ ܫܘܪܝܐ
ܕܡܫܡܫܢܐ ܠܟܠܐ ܡܫܡܫܢܐ ܕܣܘܪܝܐ܆ ܘܡܢܝܢܐ ܕܐܬܘܬܐ ܘܫܘܪܝܐ ܕܣܘܪܝܐ ܕܣܘܪܝܐ܆ ܫܡܫܐ
ܠܫܡܫܢܐ ܘܠܗ ܕܗܘ ܗܘܐ܆ ܘܐܦܫܛ ܘܐܬܦܫܛ ܫܘܪܝܐ ܐܝܟ ܟܠܐ ܫܘܪܝܐ܆ ܟܪ ܫܘܫܠ
ܘܡܬܠܐ ܘܡܬܠܐ ܡܫܡܫܢܐ ܕܡܬܠܐ܆ ܕܗܘ ܡܢ ܘܡܢ ܕܡܢ ܫܘܫܠ ܠܫܡܫܐ܆ ܐܝܟܢܐ

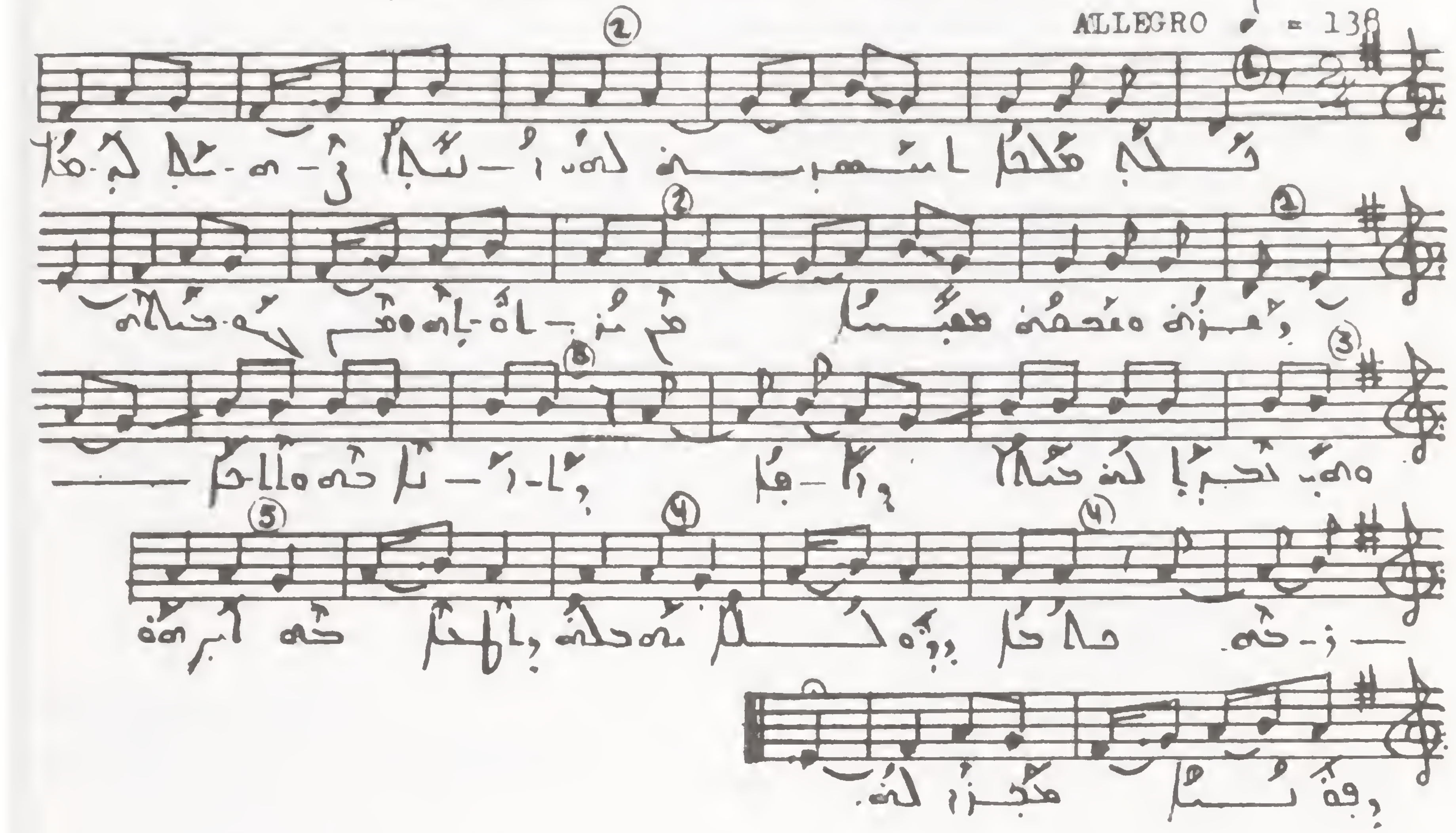
ܕܡܢܝܢܐ ܕܗܒܟܠܐ ܡܡܘܕܥܢܐ ܕܡܗܝܡܢܐ ܡܢ ܥܕܬܐ ܠܡܫܡܠܝܘ. ܘܡܩܒܠ ܠܡܘܕܪܢܐ
ܠܐܬܘܬܐ ܕܐܝܬ ܕܠܗ ܡܡܘܕܥܢܐ ܘܠܒܢܝܗܘܢ ܡܡܘܕܥܢܐ ܕܒܝܬܐ ܡ̈ܢ ܘܡܩܒܠ ܐܒܘܢܐ
ܕܒܝܬܐ ܡܩܒܠ ܒܥܕܬܐ ܡܡܫܩܠܢܘܬܐ ܕܐܒܘܗܝ ܡܕܒܪܢܐ ܘܕܐܬܚܠܬܐ ܡܠܦܢܐ
ܘܡܢܐ ܘܠܐܬܬܐ ܒܐܪܥܬܐ ܒܢܝܐ ܕܐܠܦܐ ܕܡܫܠܐ ܕܪܐ ܡܢ ܦܬܐ ܕܡܢܐ ܐܘܡܬܐ ܕܐܦ
ܗܐ ܡܬܕܡܝܢ ܒܥܠܝܬܐ ܕܡܫܝܚܐ ܟܠܗ ܘܒܡܫܩܠܢܐ ܘܡܘܦܪܐ ܕܢܘܗܪܐ ܕܡܬܒܠܝܢ
ܐܦ ܒܐܬܪܐ ܘܡܕܝܢܬܐ ܦܪܘܣ ܕܦܫܝܛܐ ܠܠܒܘܬܐ ܐܡܪ ܕܡܫܪܪܐ ܡܢ ܢܚܬ ܘܠܒܢܝܐ
ܕܠܒܝܬܢ. ܘܡܡܠܠܝܢ ܠܡܪܝܐ ܡܡܘܕܥܢܐ ܕܢܘܗܪܐ ܘܡܪܝܐ ܒܝܬ ܒܠܒܘܬܐ
ܕܡܠܝܢ ܦܠܐ ܘܢܘܗܪܐ ܘܒܝܬܐ ܒܡܠܝܢ ܣܘܪܝܝܐ ܡܡܫܩܠܢܐ ܣܦܪܐ ܘܡܥܣܪܐ
ܘܐܒܗܬܐ ܡܡܘܕܥܢܐ ܘܒܪܘ ܒܢܝܐ ܕܡܫܝܚܐ ܡܢܘܗܪܐ.

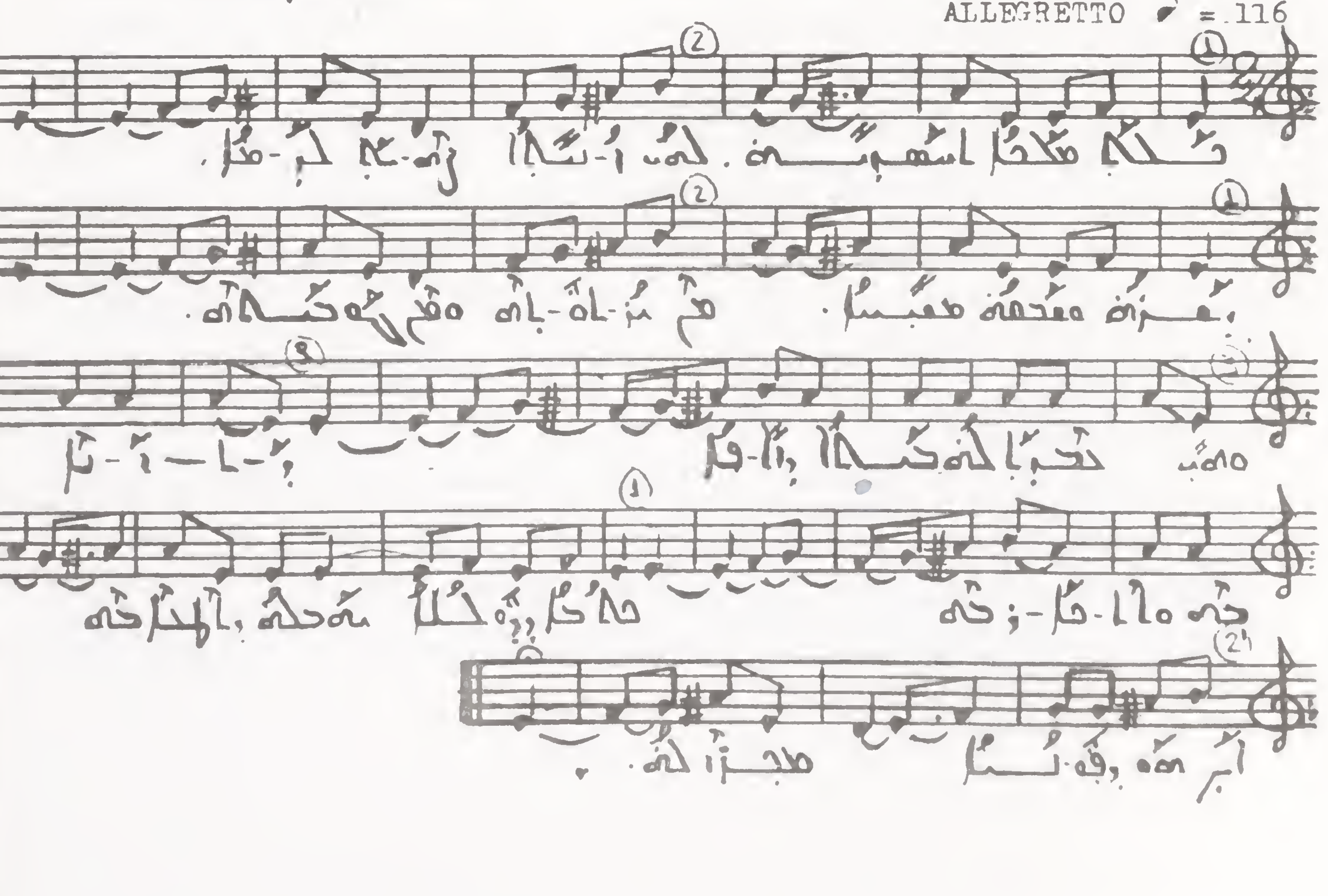
ܡܣܟܢܐ

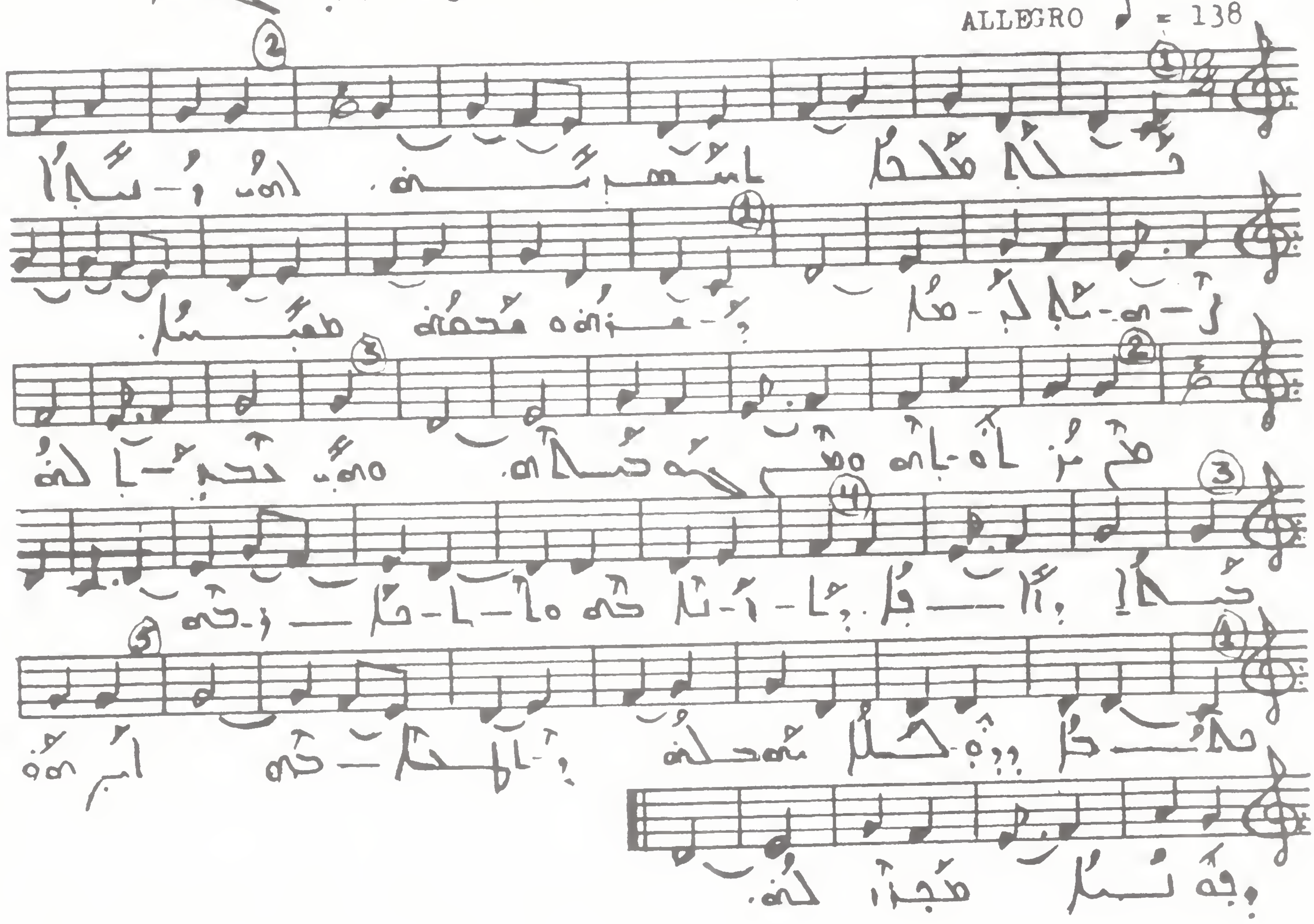
ܐܦܪܝܡ ܒܪܨܘܡ

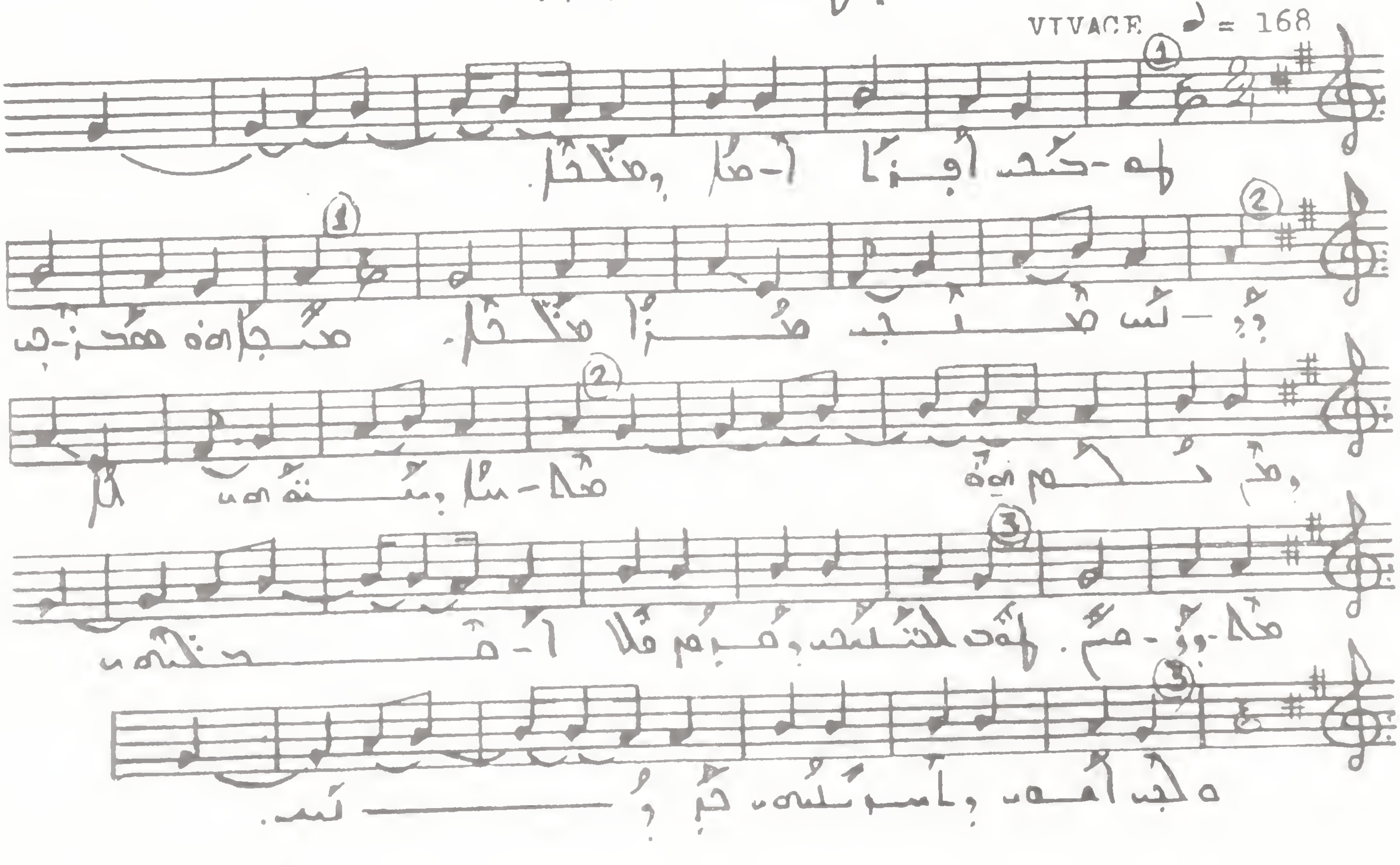
ܣܐܘ ܦܐܘܠܘ - ܒܪܐܙܝܠ

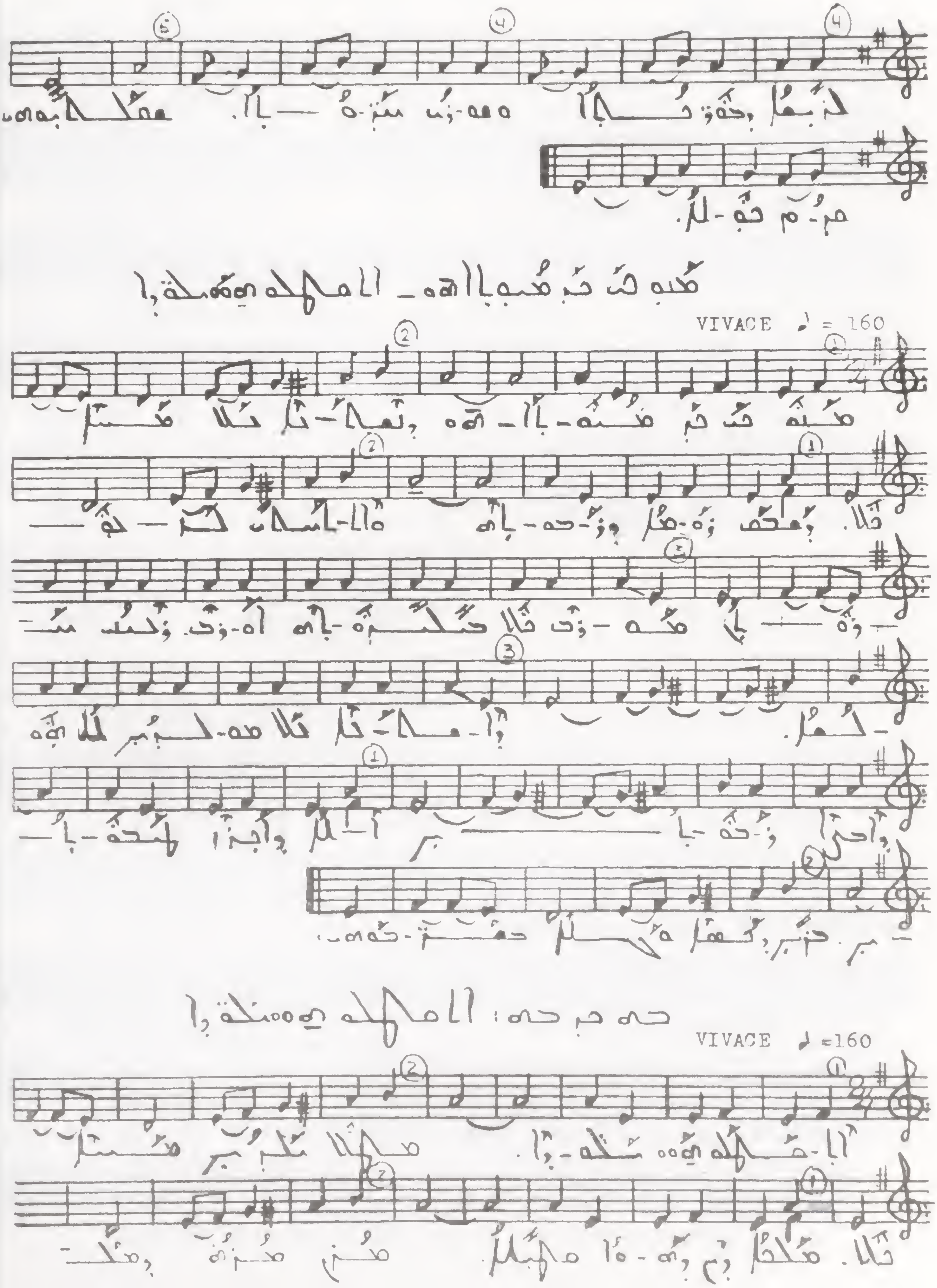
12 ܐܒ ܫܢܬܐ ܕܡܫܝܚܐ 1990 ܕܡܪܢ.

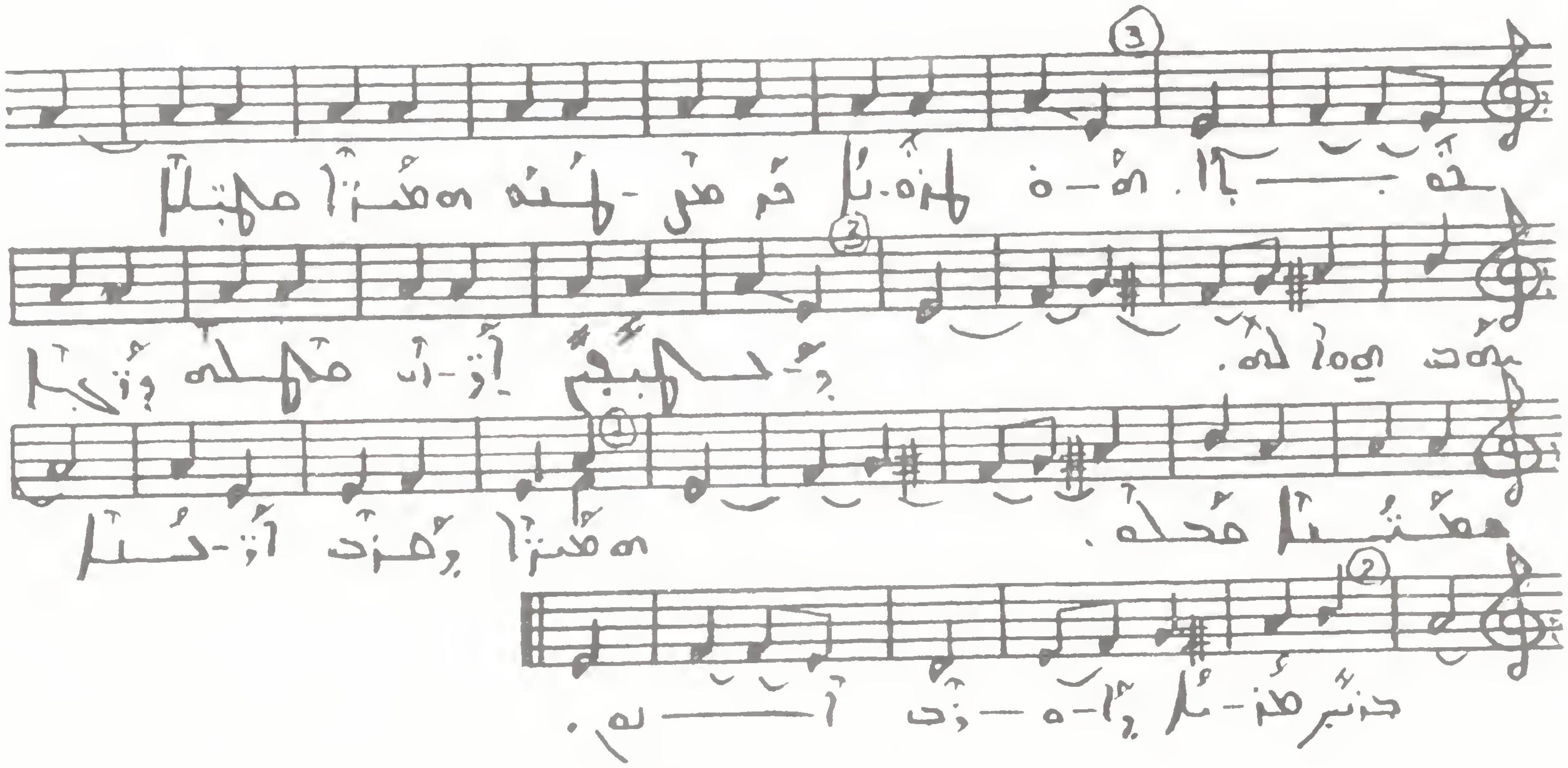

ALLEGRO ♪ = 138

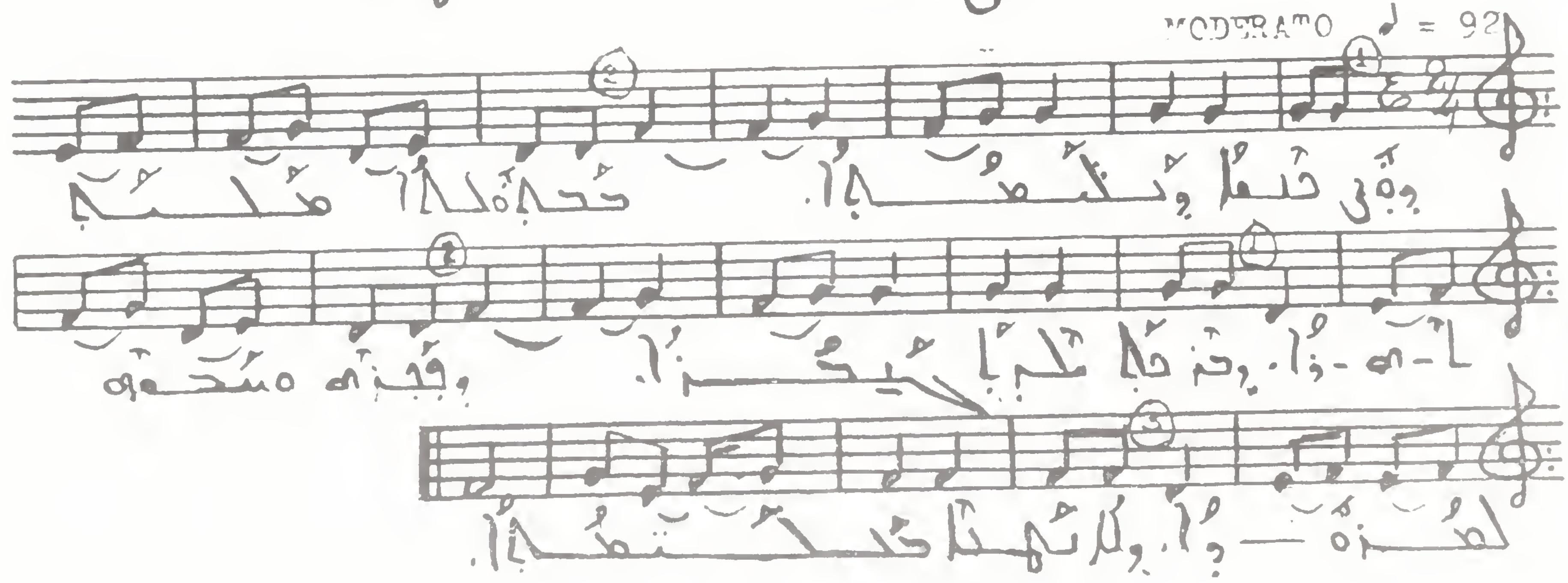

ALLEGRETTO ♪ = 116

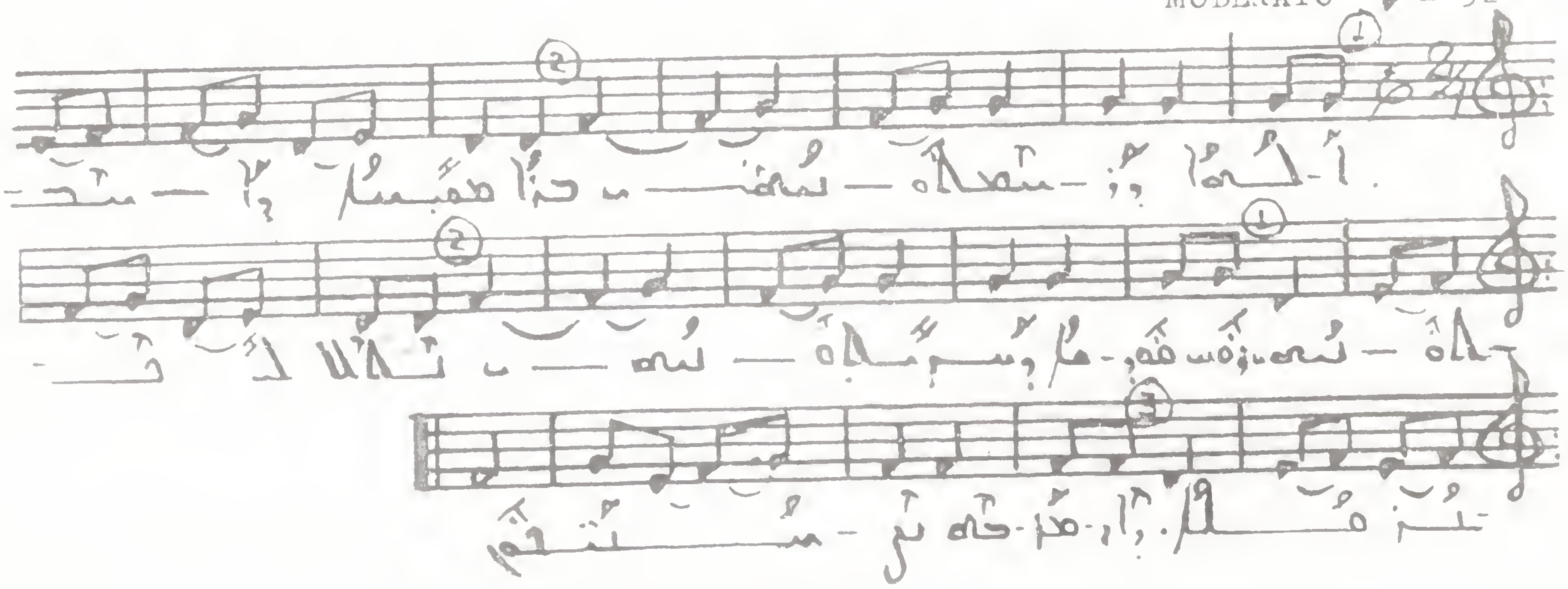

ALLEGRO ♩ = 138

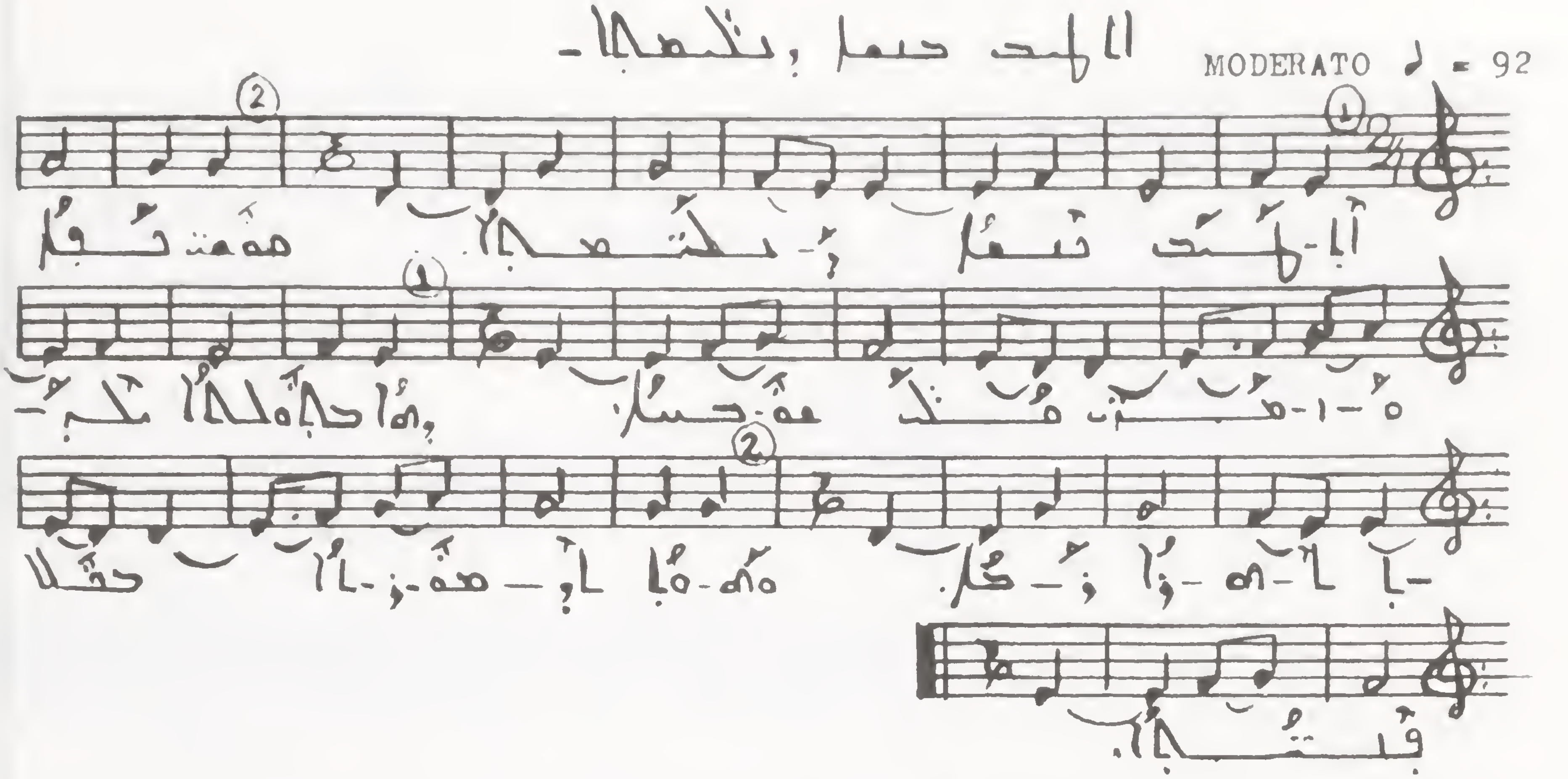

VIVACE ♩ = 168

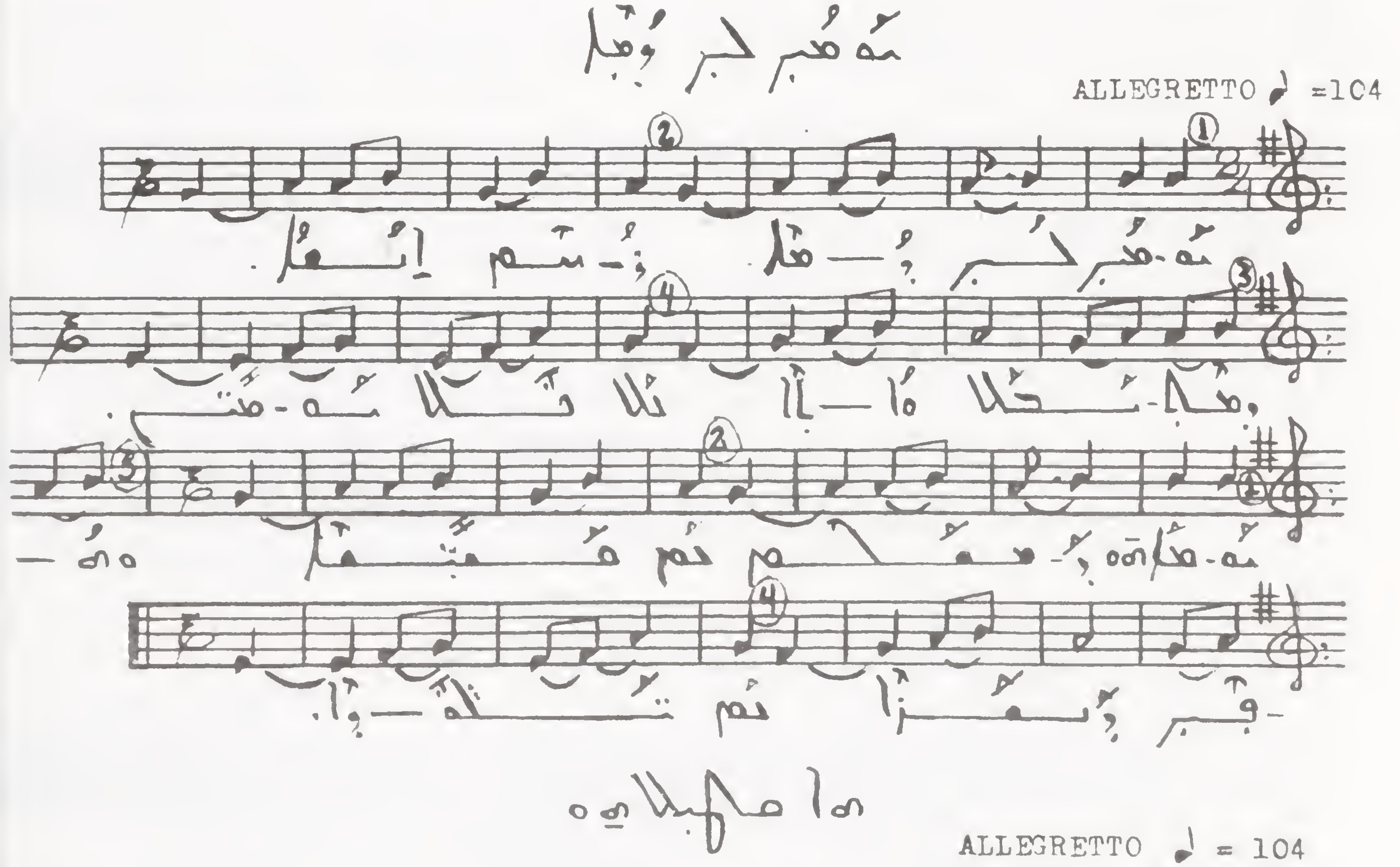

VIVACE ♩ = 160
VIVACE ♩ =160

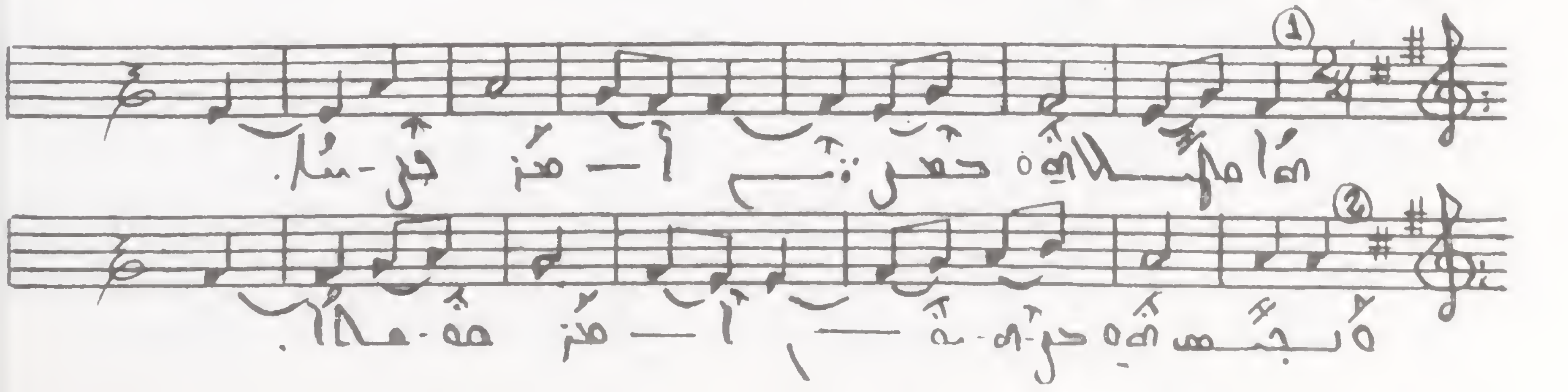


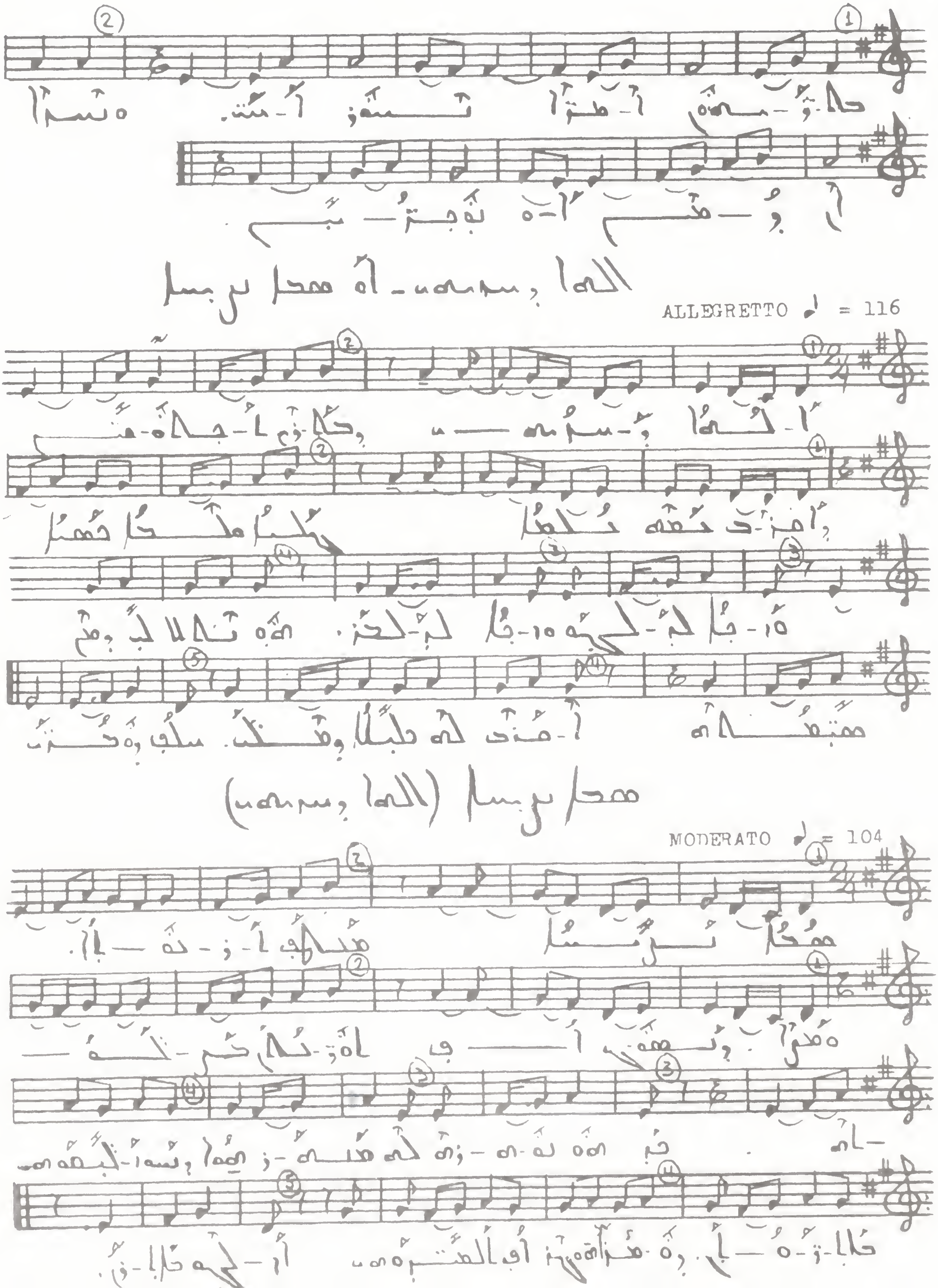

MODERATO ♩ = 92

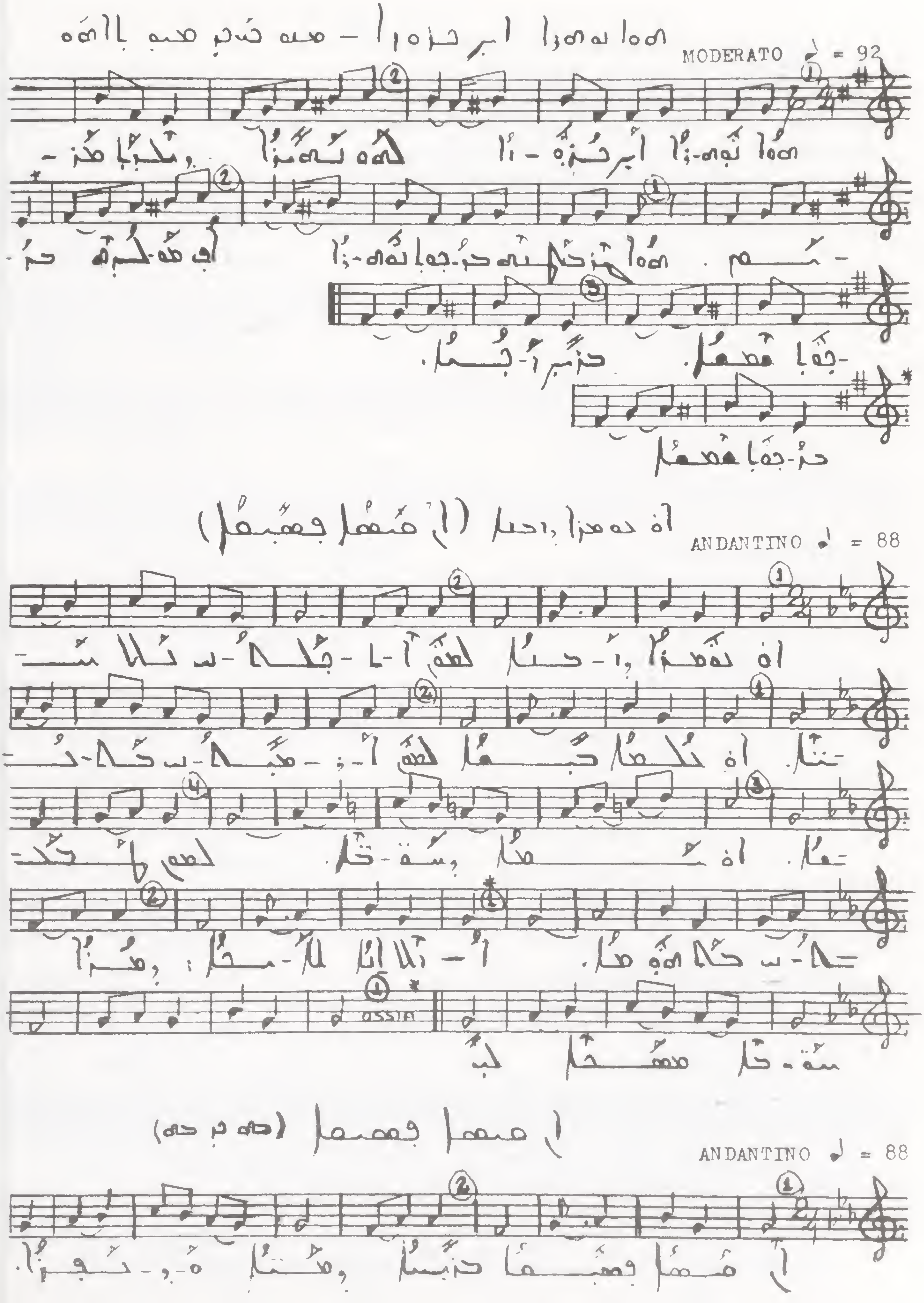

MODERATO ♩ = 92

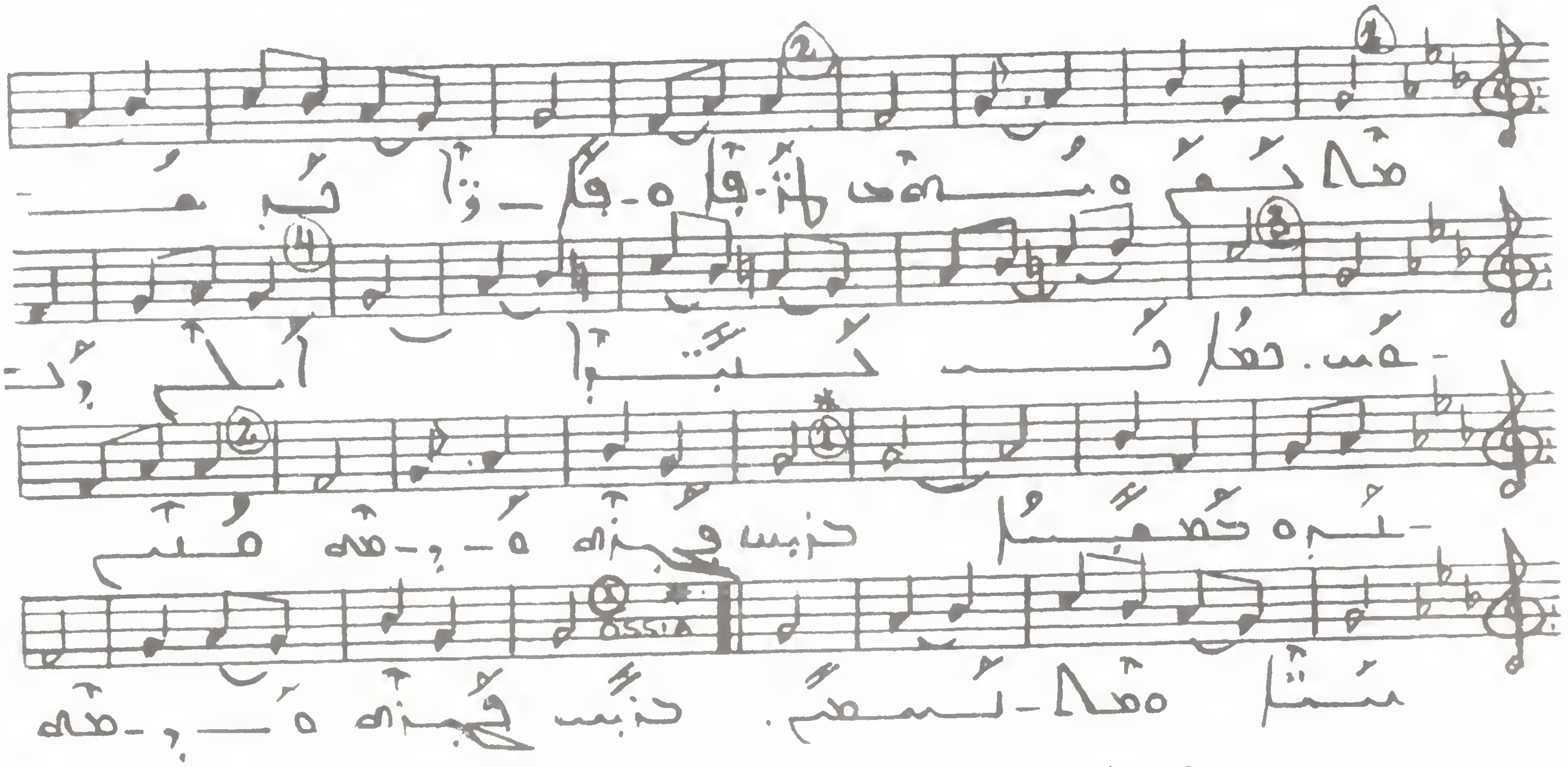

MODERATO ♩ = 92

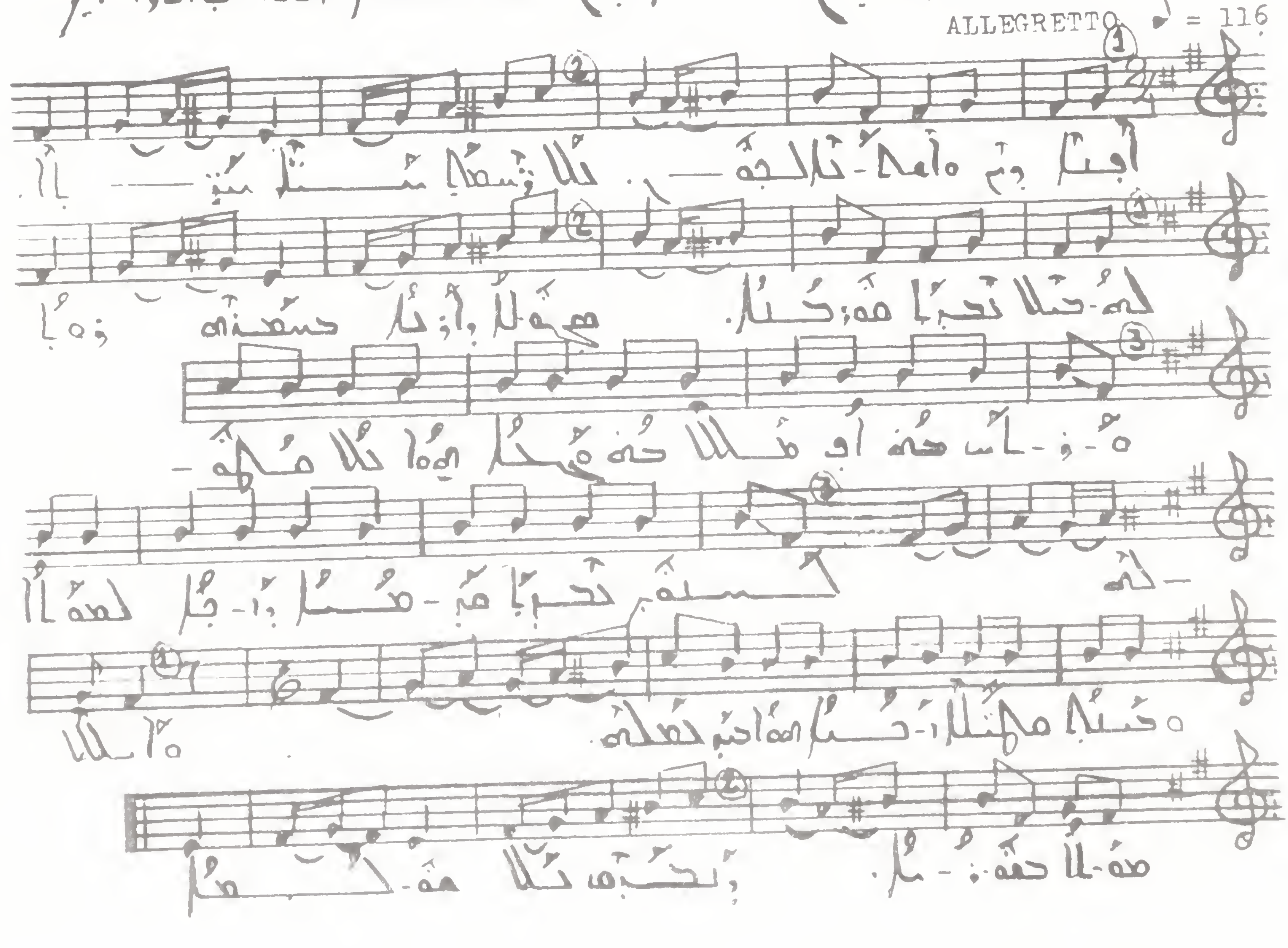

ALLEGRETTO ♩ =104


ALLEGRETTO ♩ = 104

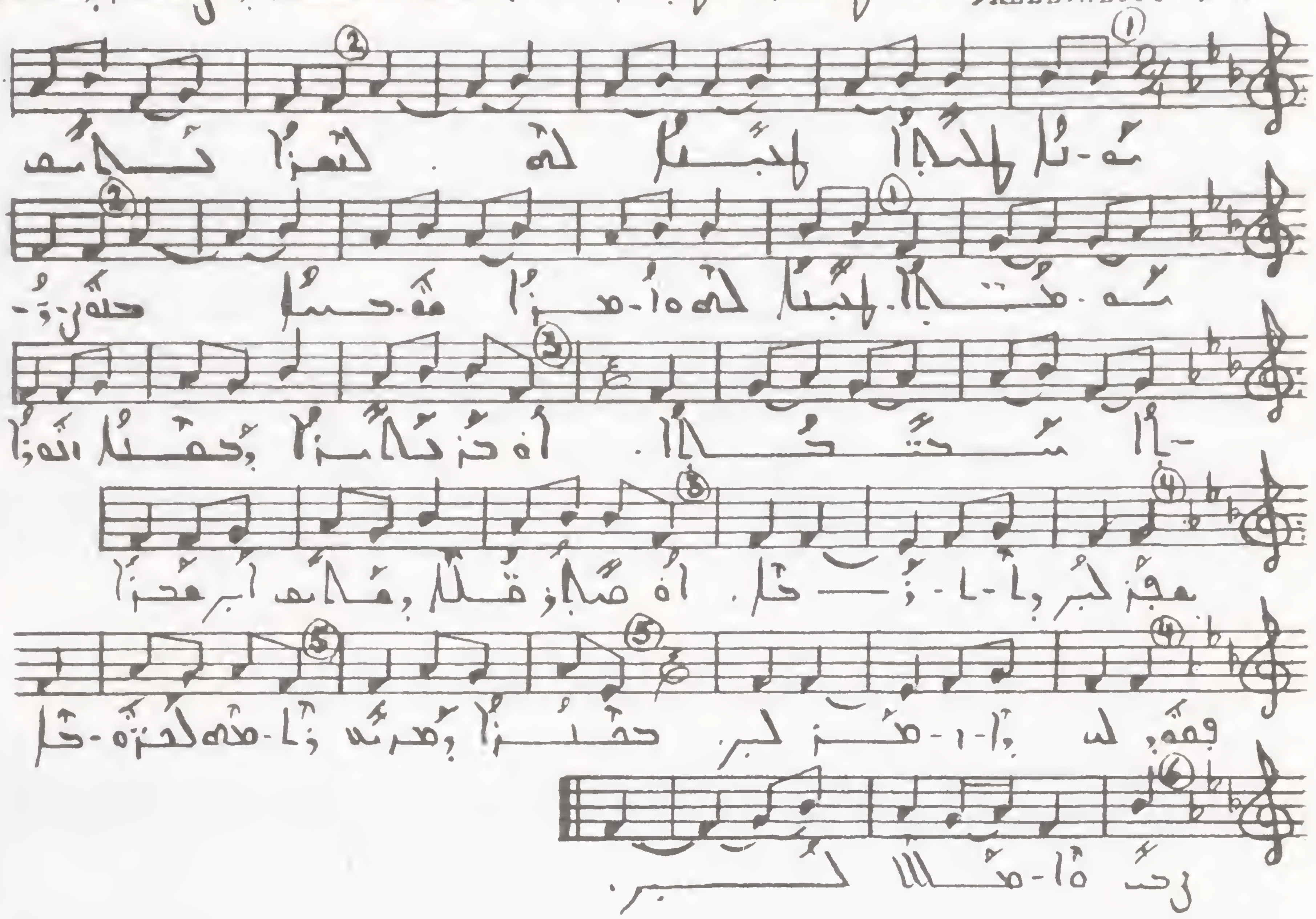

ALLEGRETTO ♩ = 116
MODERATO ♩ = 104


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

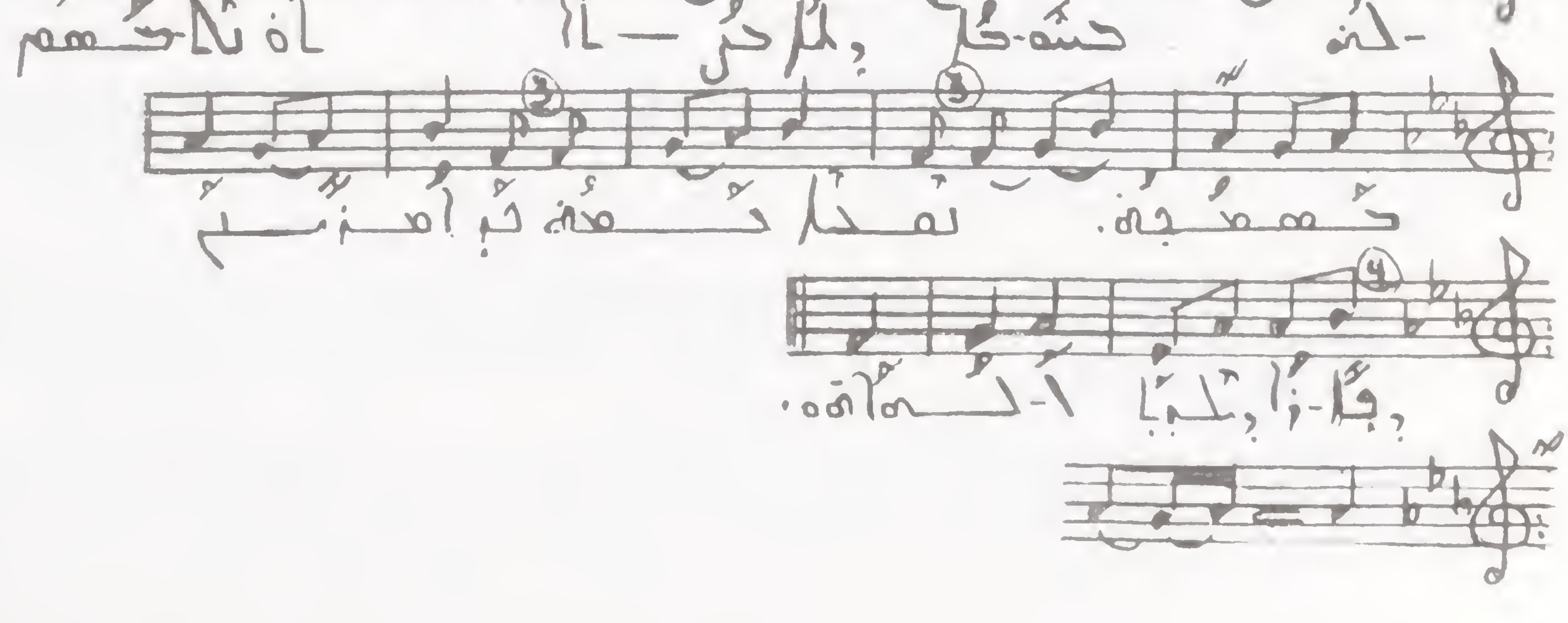

OSSIA

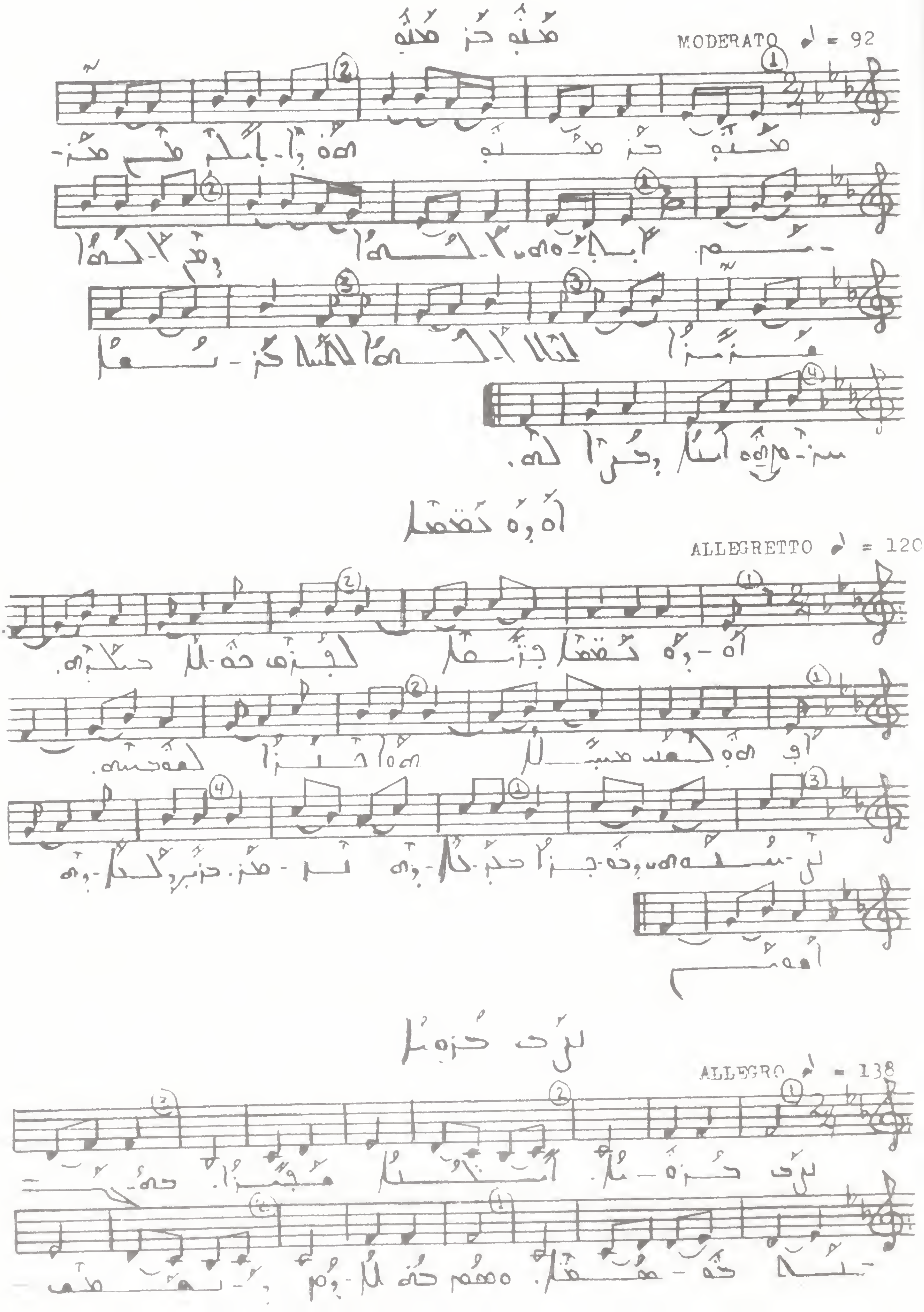

ALLEGRETTO ♪ = 116

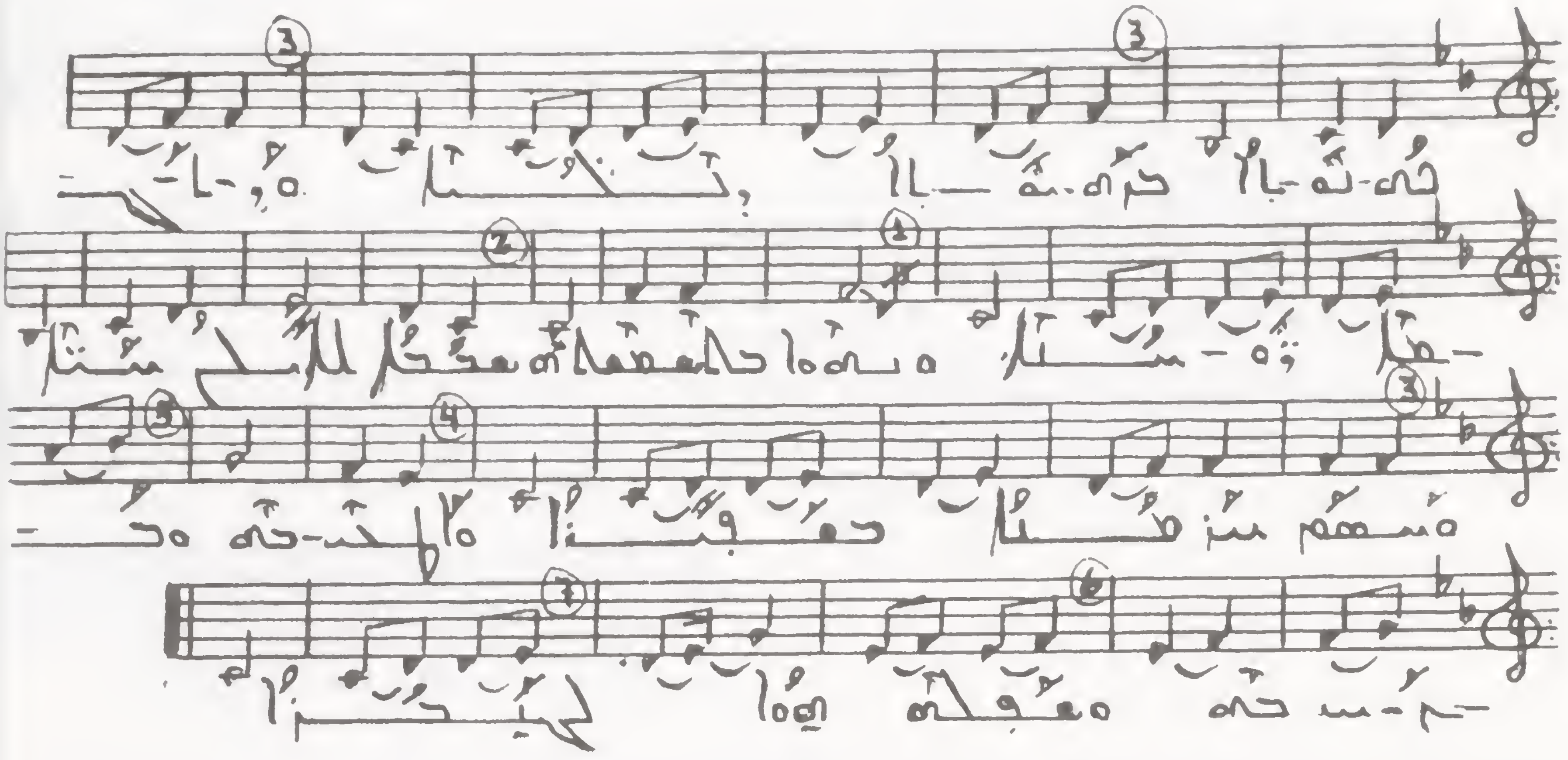
ALLEGRETTO ♩ = 116



MODERATO ♩ = 92

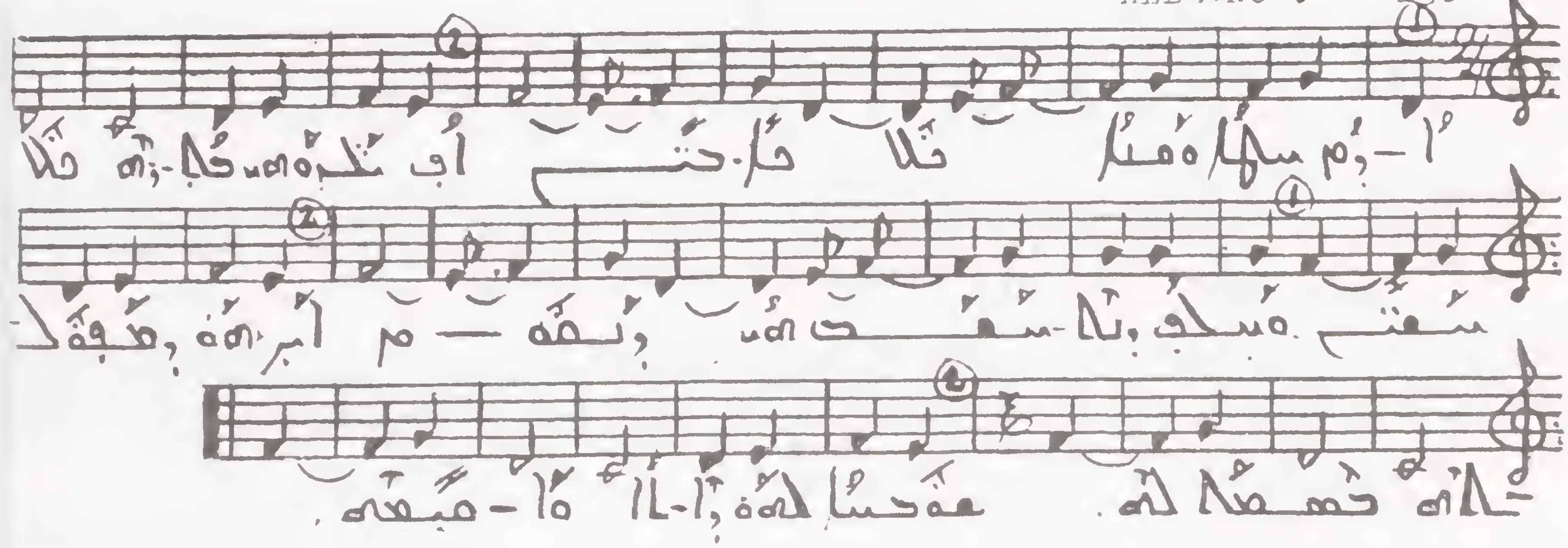



MODERATO ♪ = 92
ALLEGRETTO ♪ = 120
ALLEGRO ♪ = 138



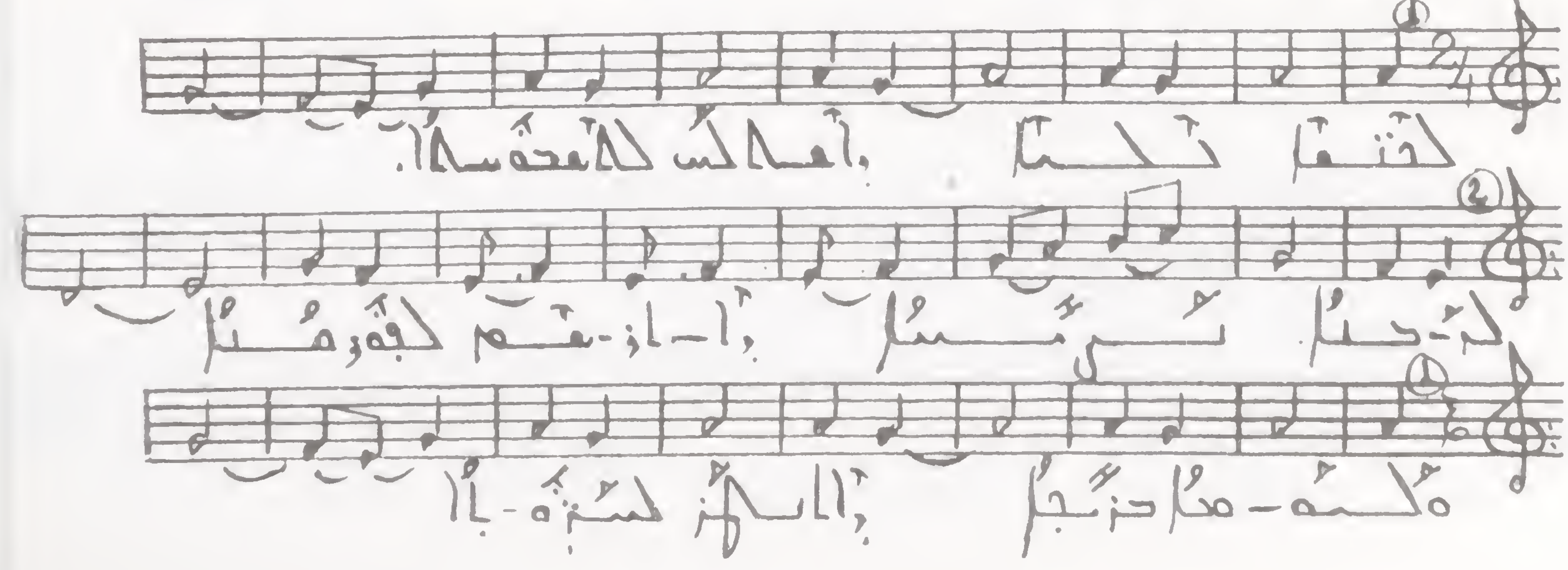
[illegible]

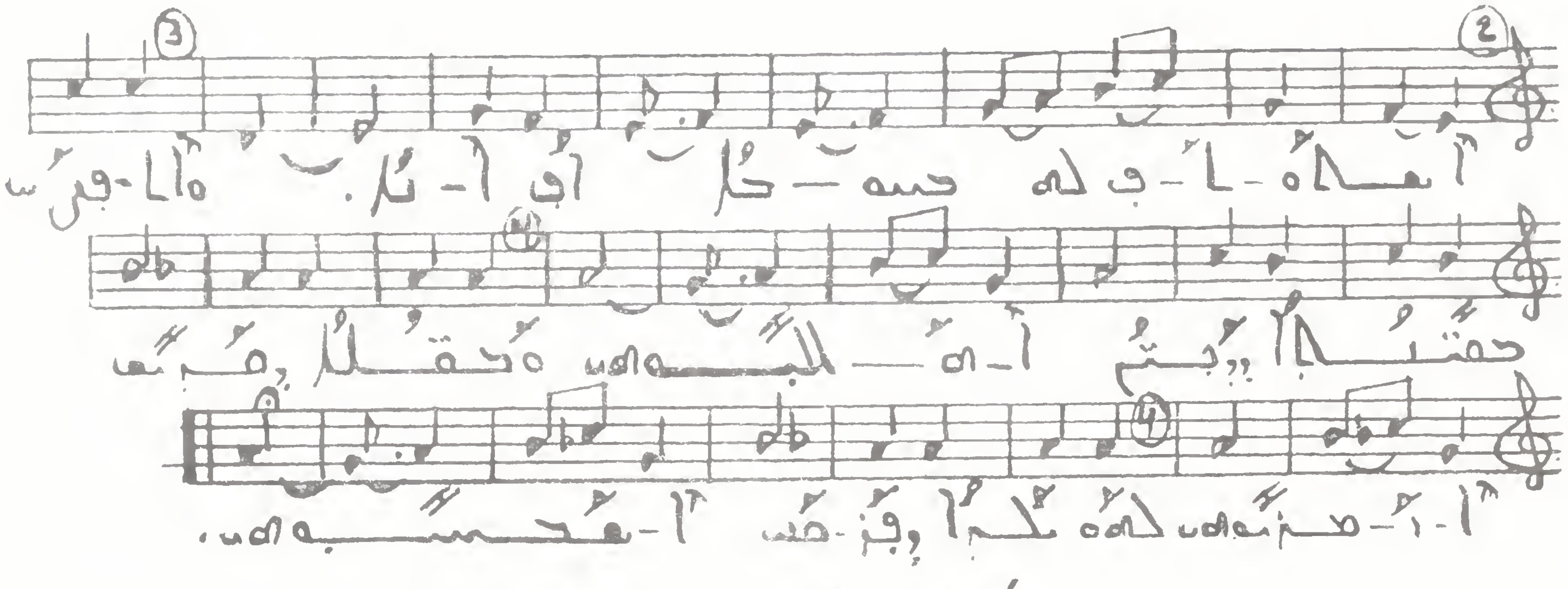
ALLEGRO ♩ = 138



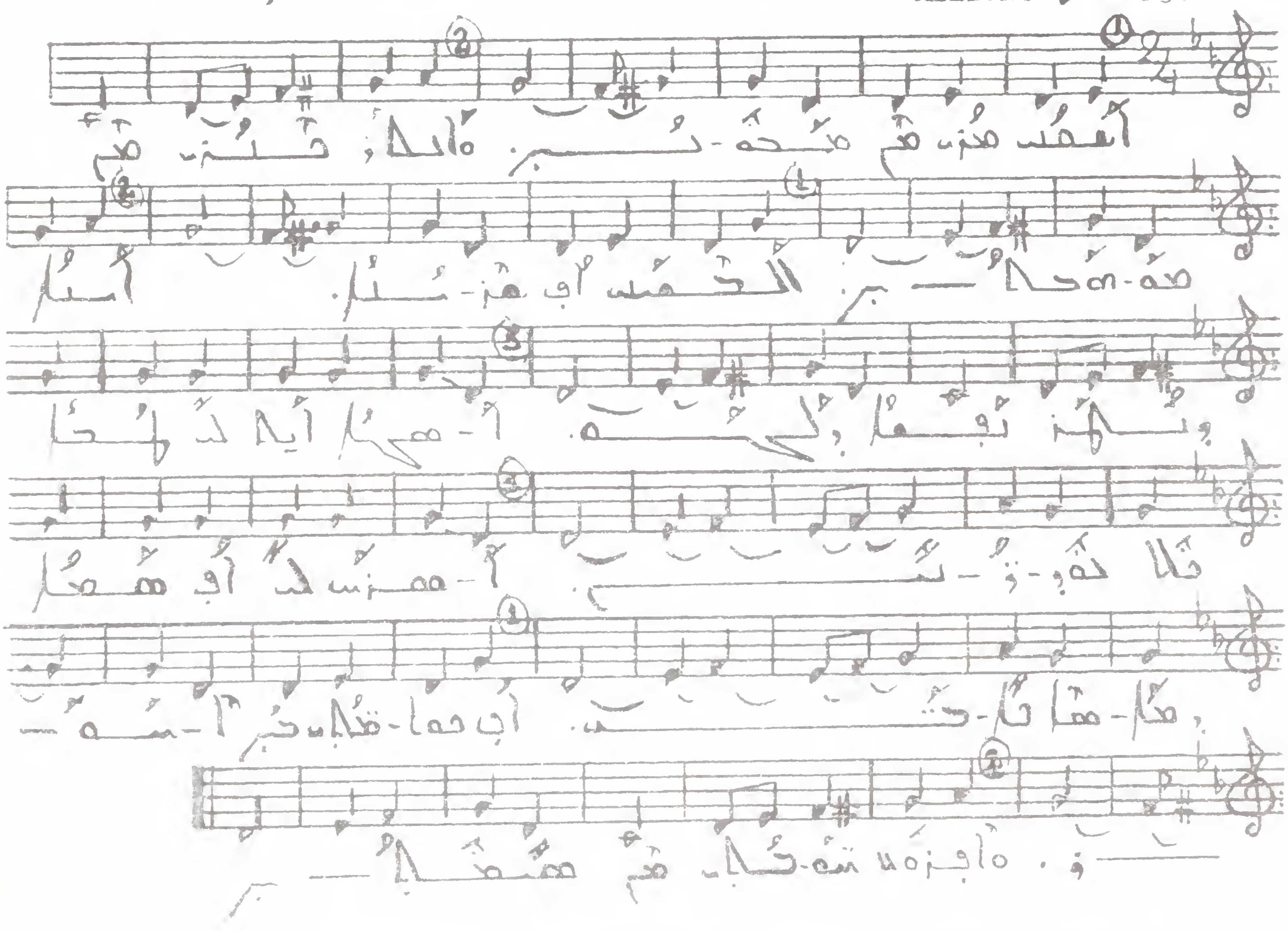
[illegible]

ALLEGRO ♩ = 132

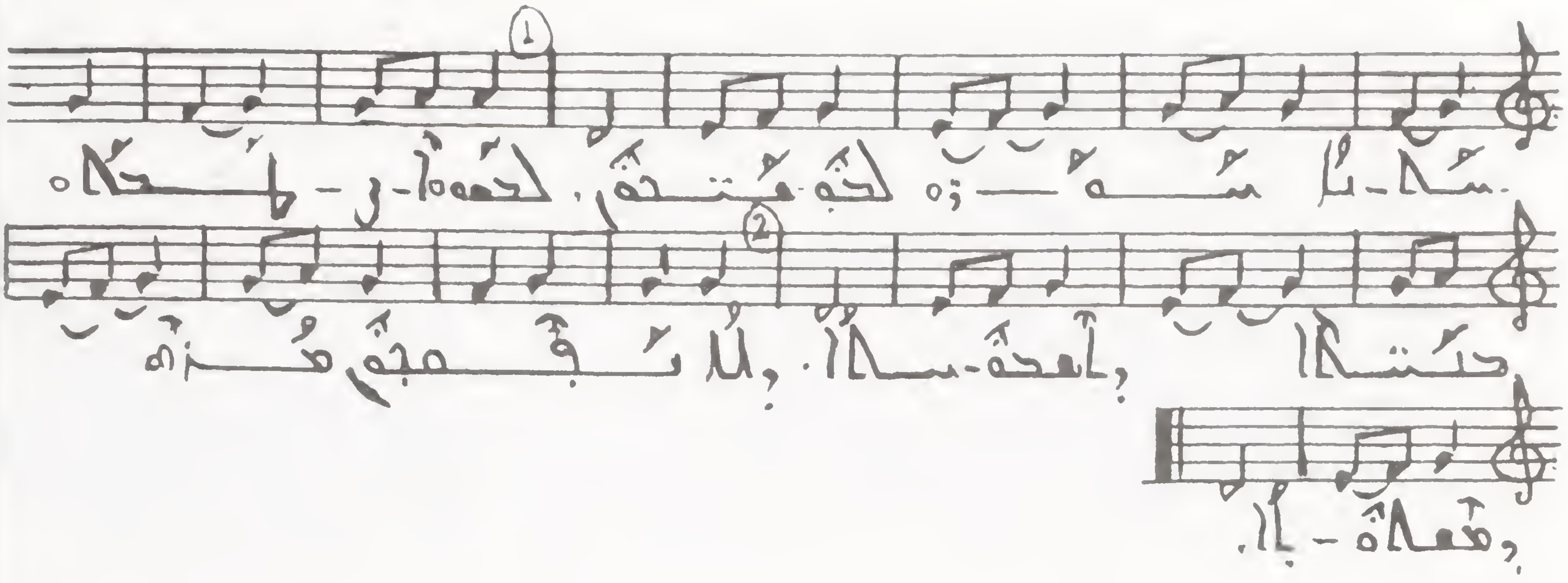




ALLEGRO ♩ = 138

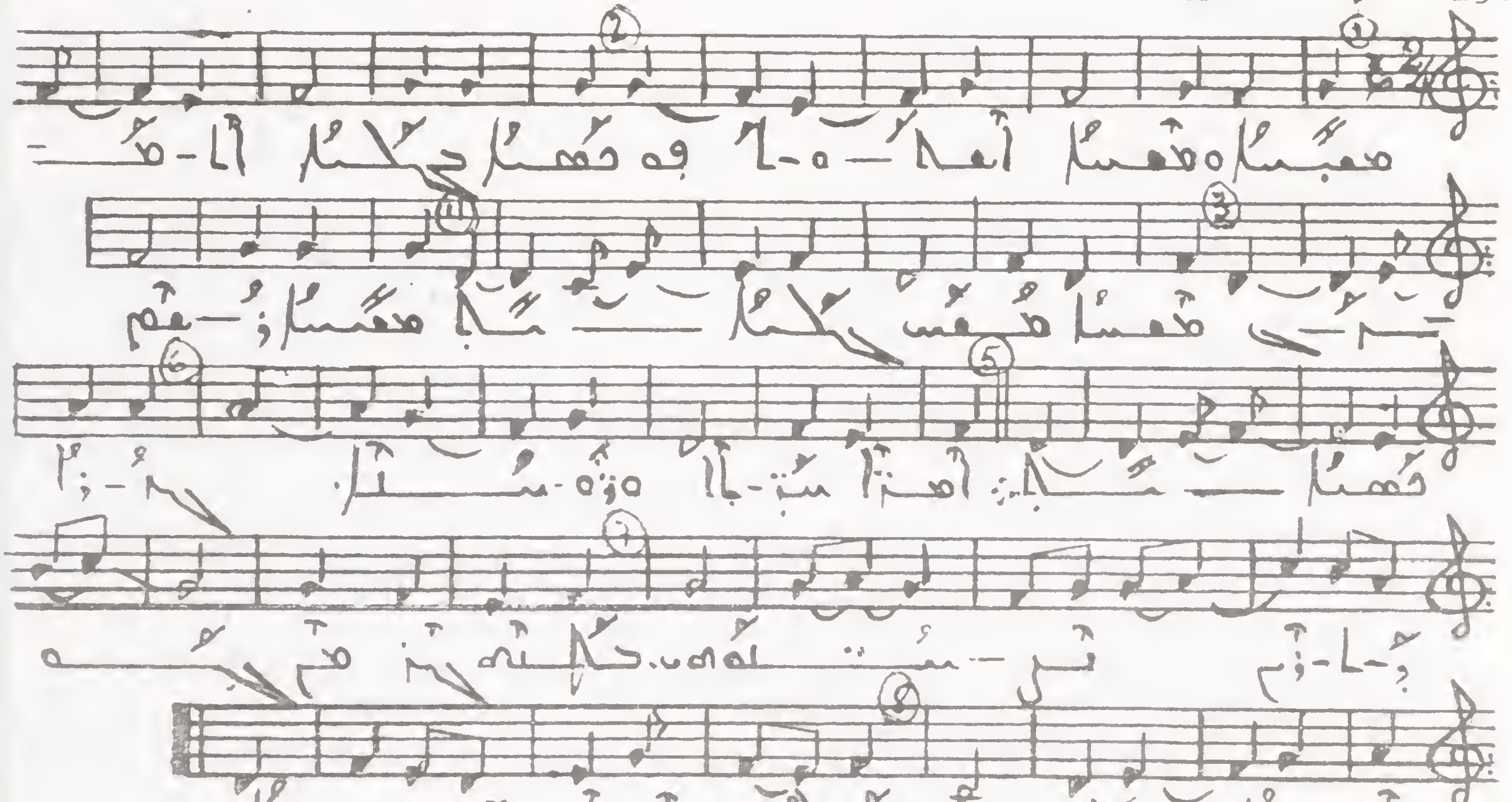


ASSAI VIVACE ♩ = 144



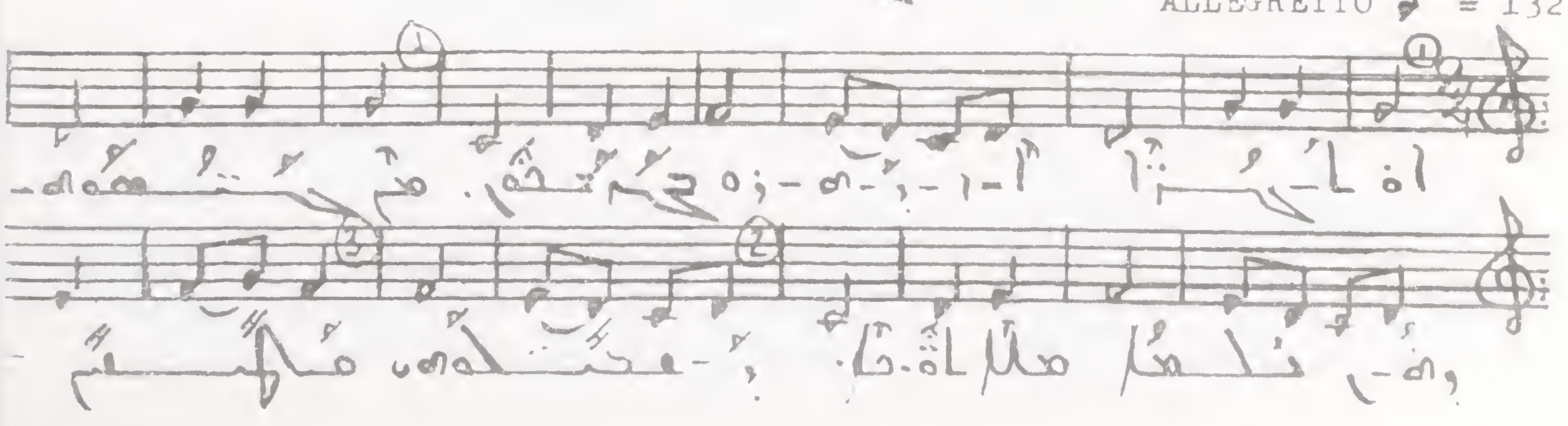
[illegible]

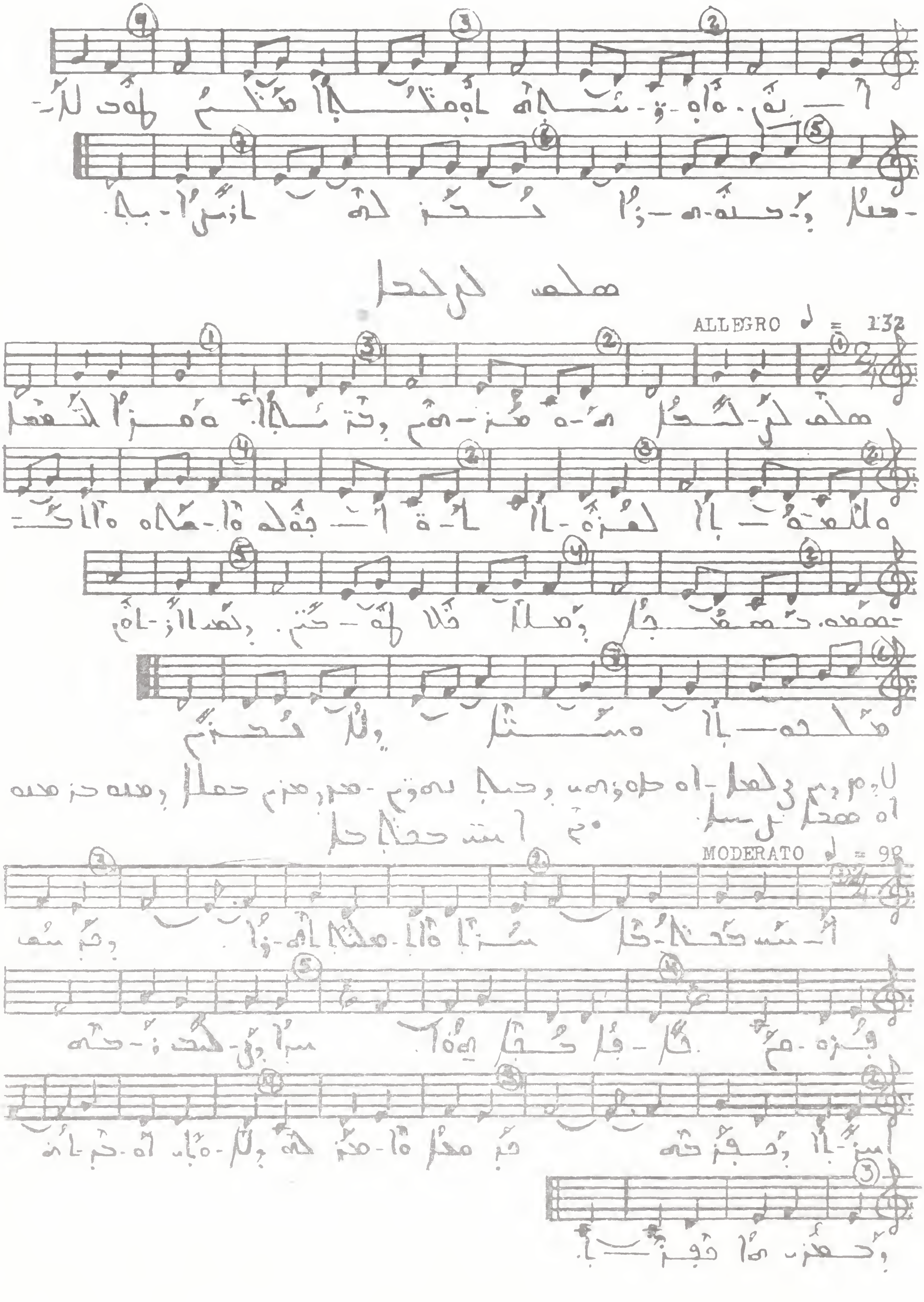
ALLEGRO ♪ = 132

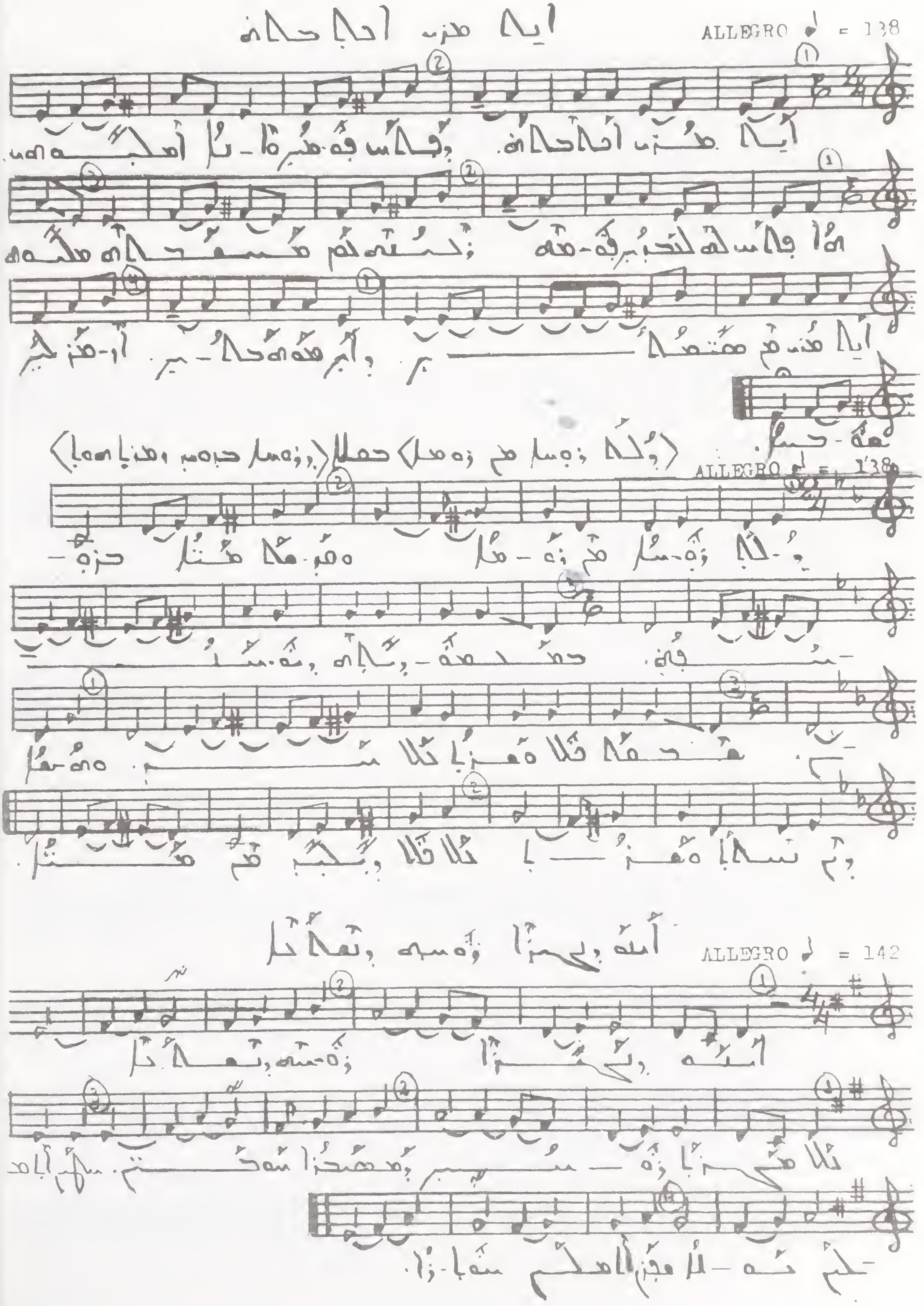


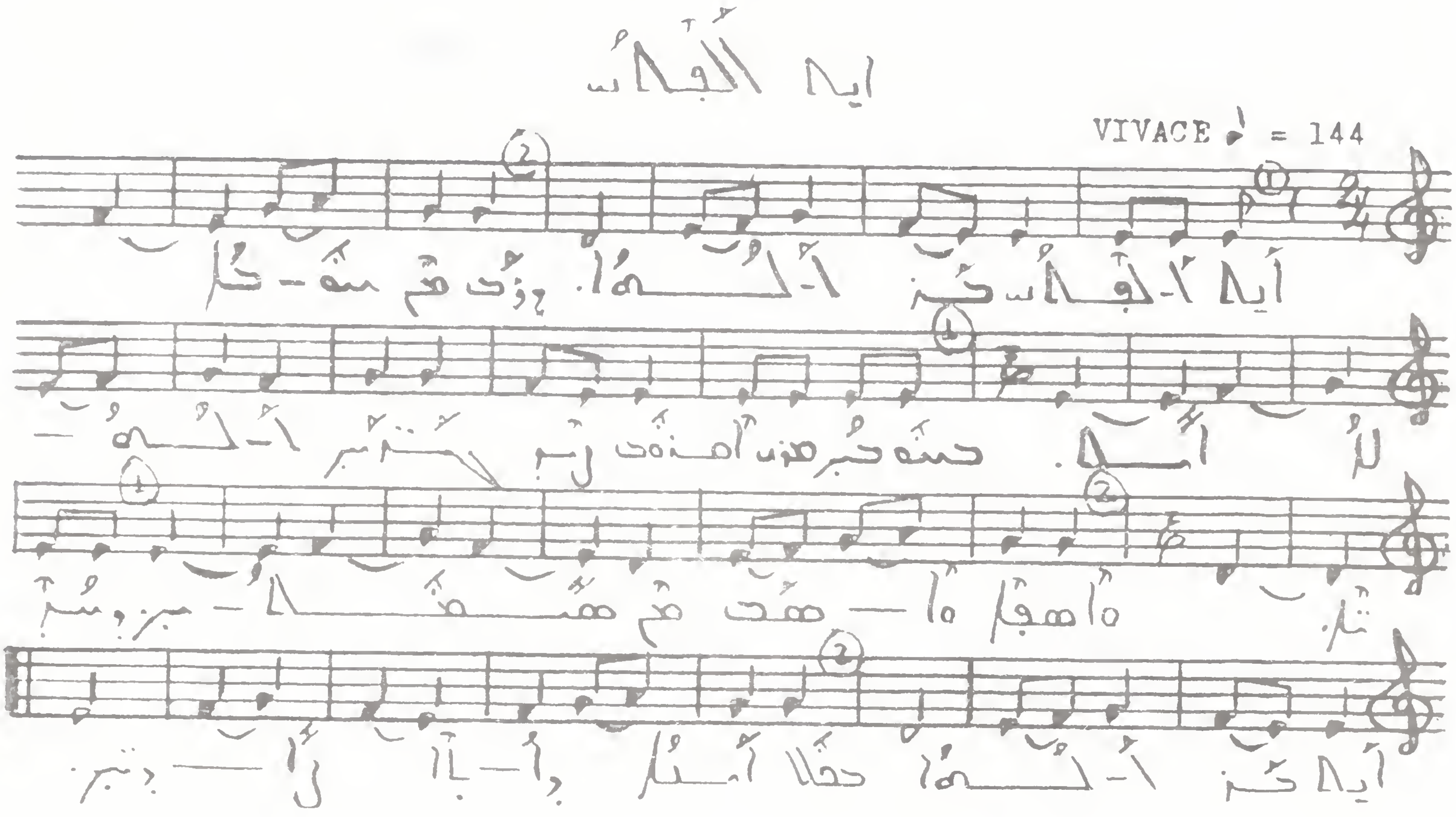
[illegible]

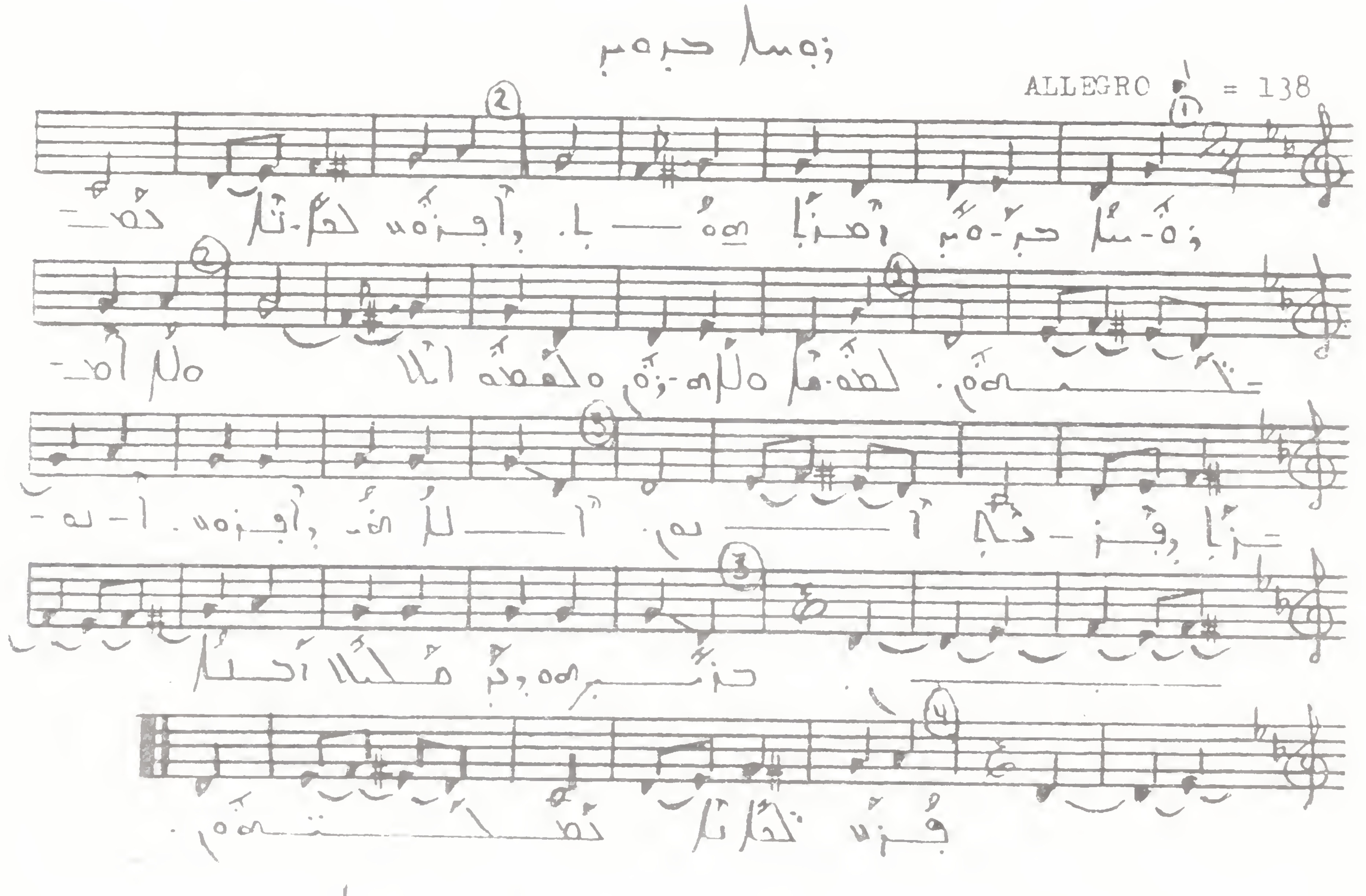
ALLEGRETTO ♪ = 132

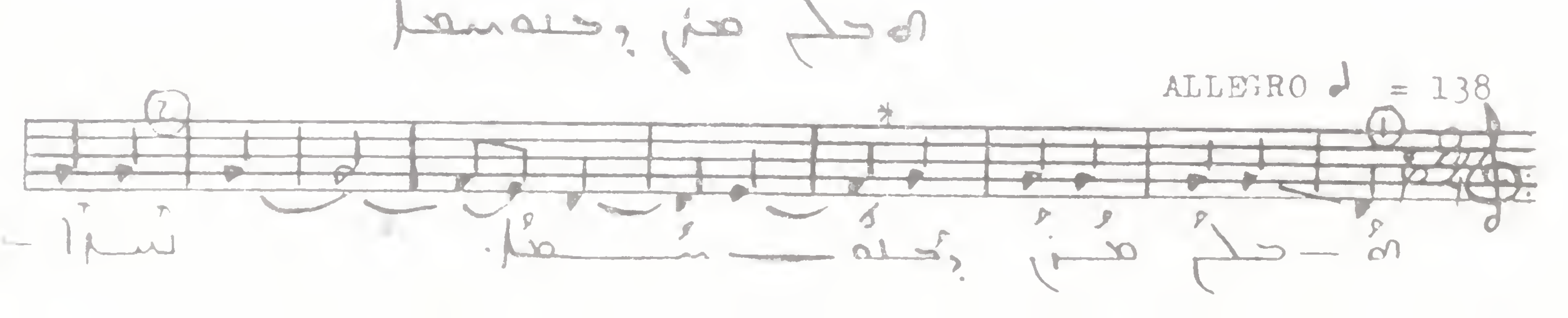


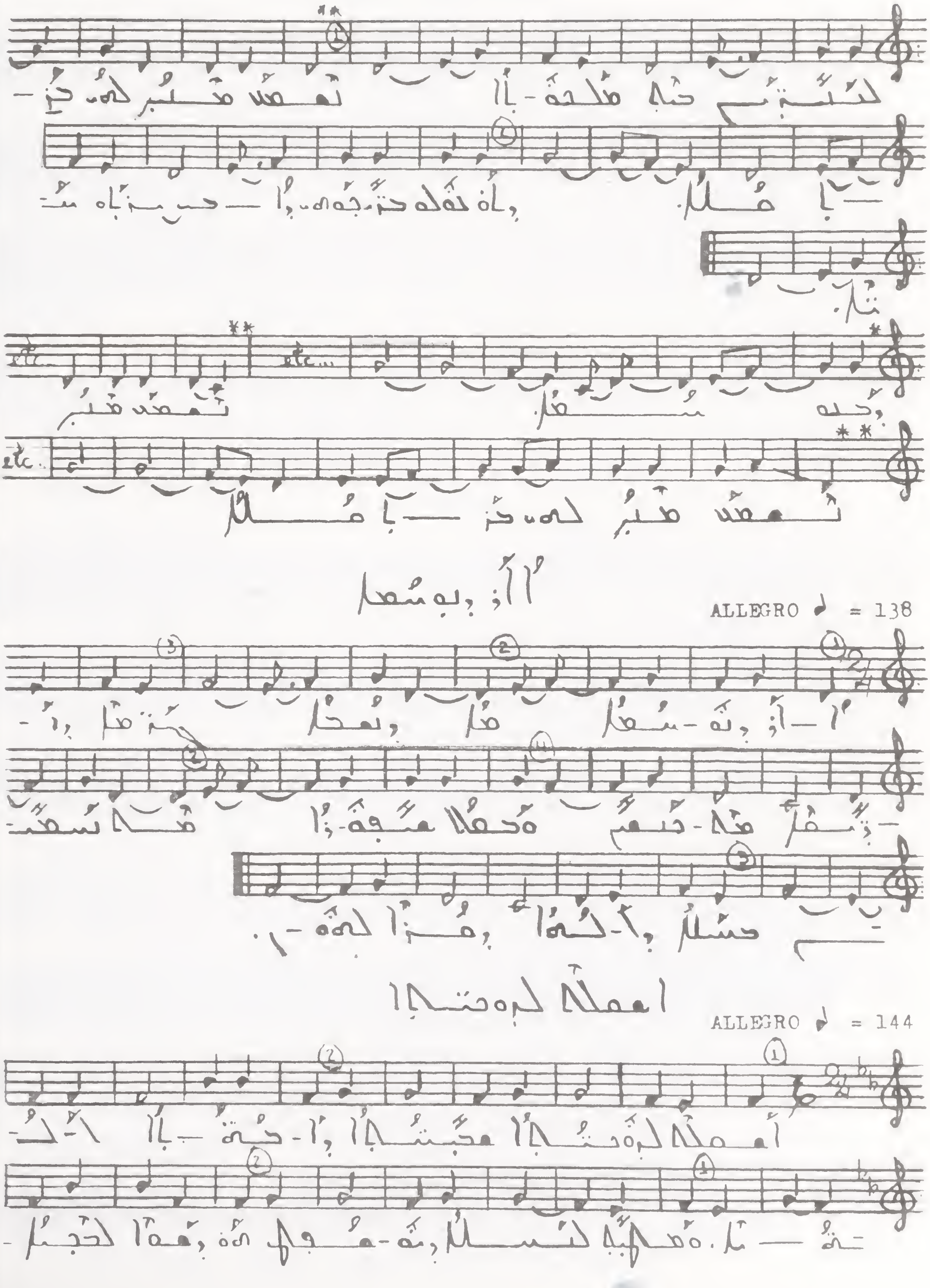

ALLEGRO ♩ = 132
MODERATO ♩ = 98

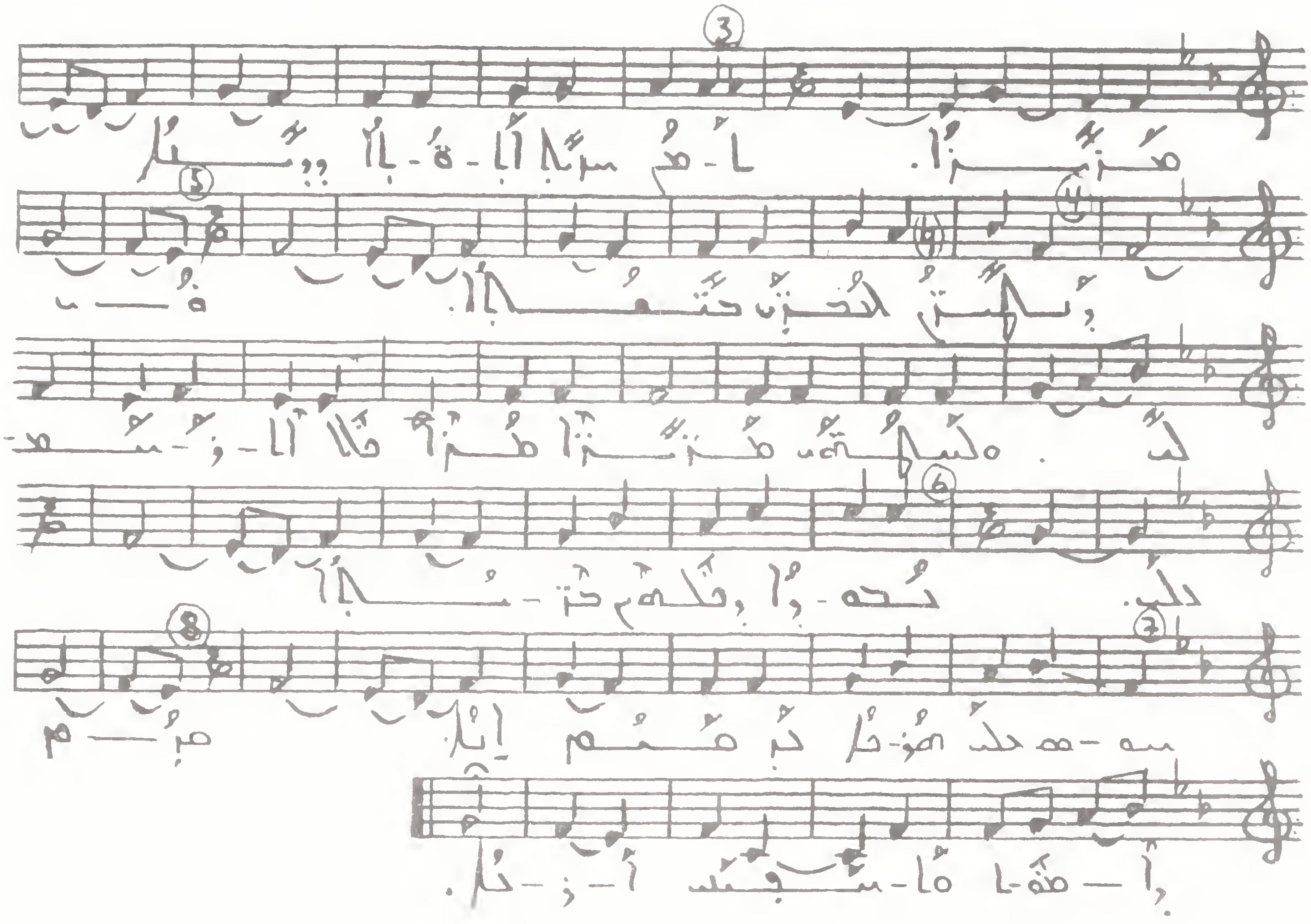

ALLEGRO ♩ = 138
ALLEGRO ♩ = 138
ALLEGRO ♩ = 142


VIVACE ♪ = 144

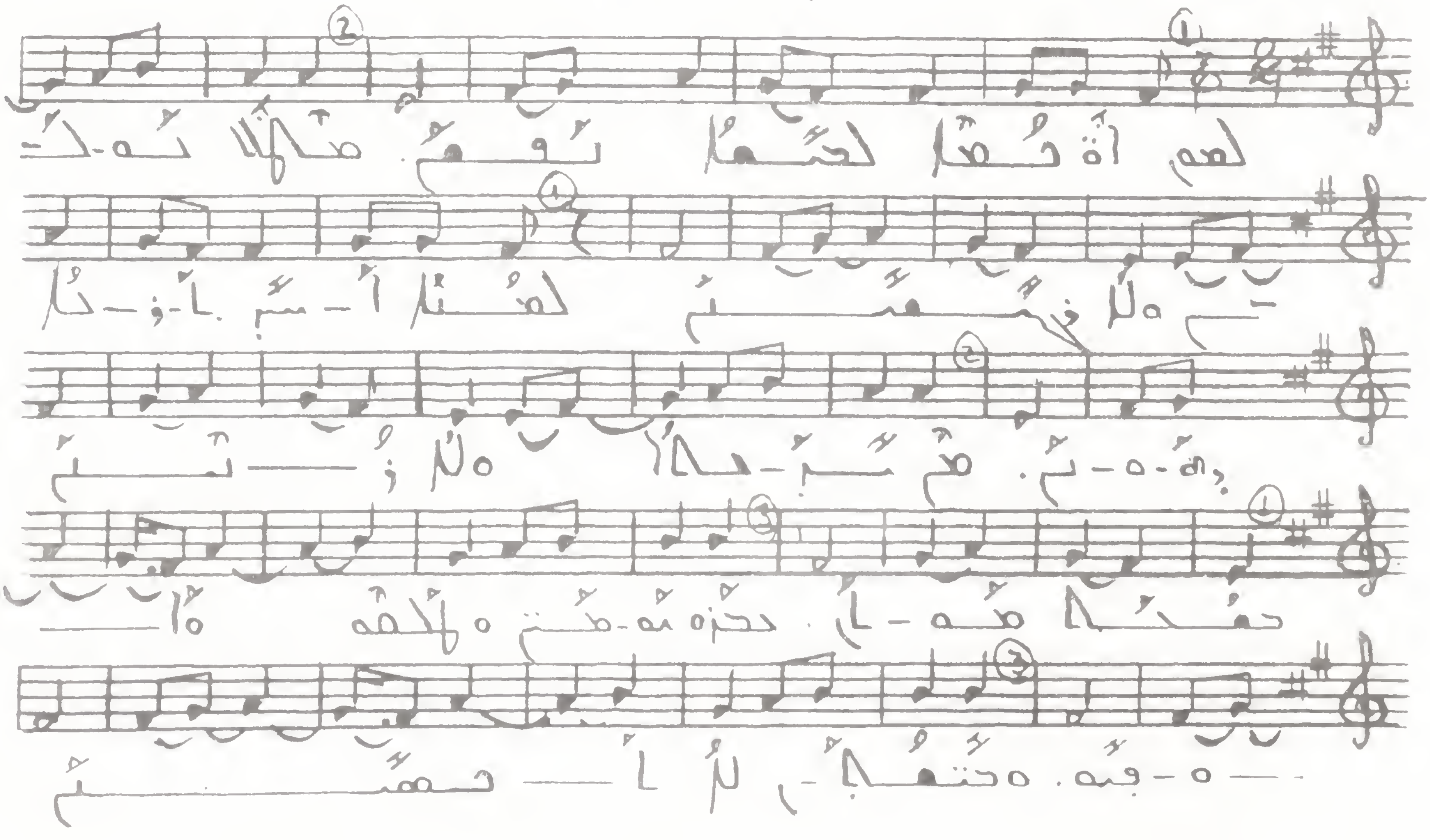

ALLEGRO ♪ = 138

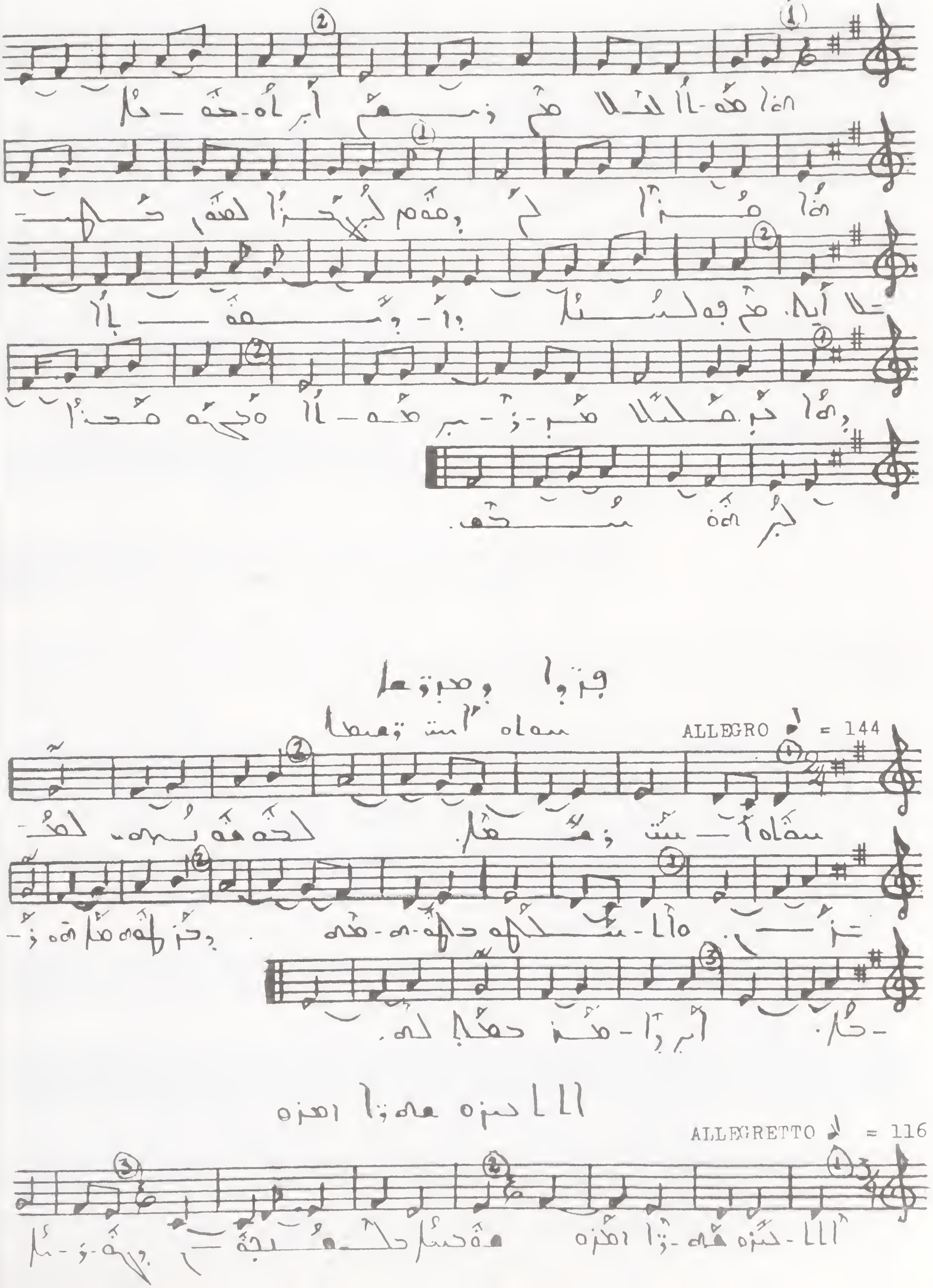

ALLEGRO ♩ = 138

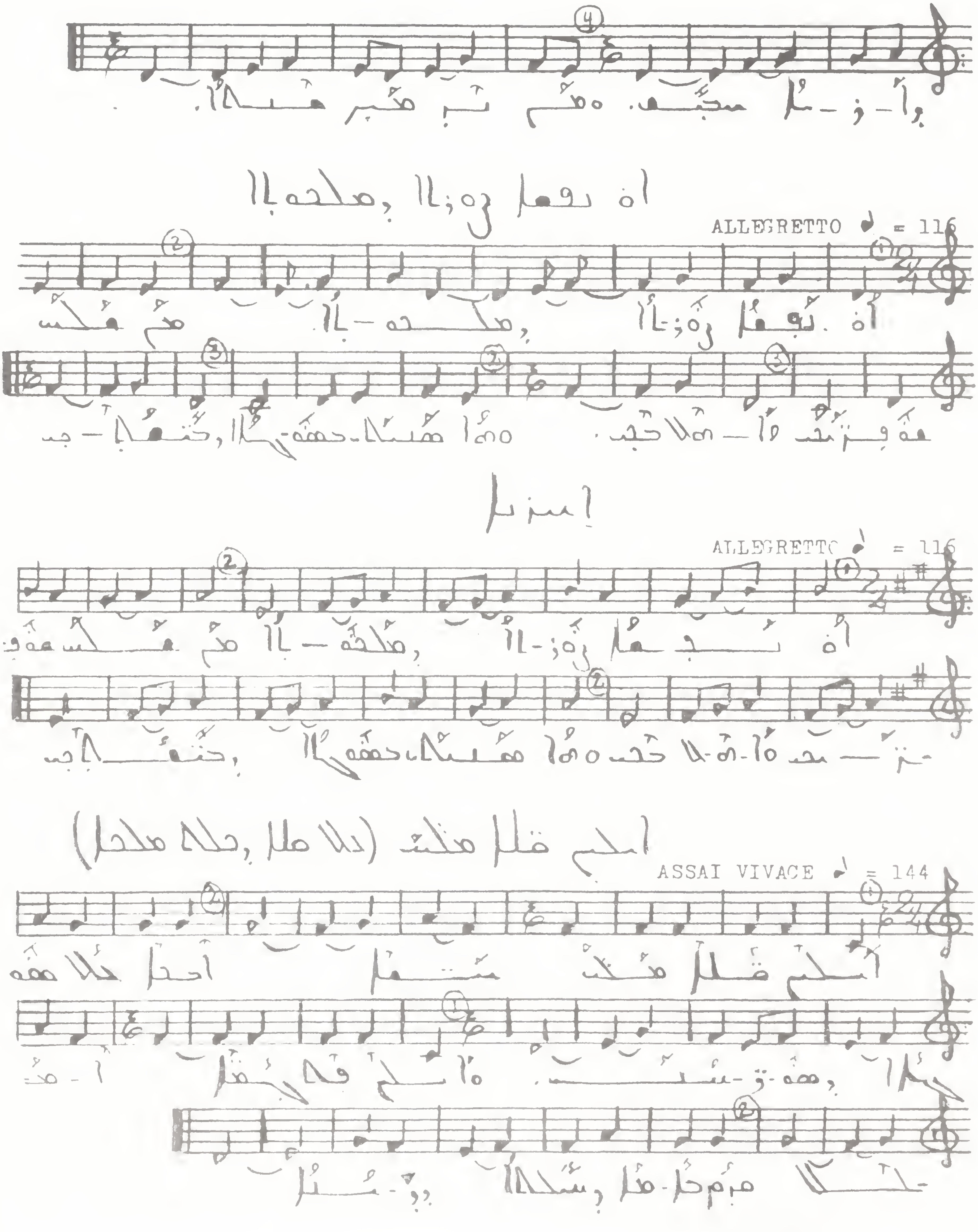

etc.
etc.
ALLEGRO ♩ = 138
ALLEGRO ♩ = 144

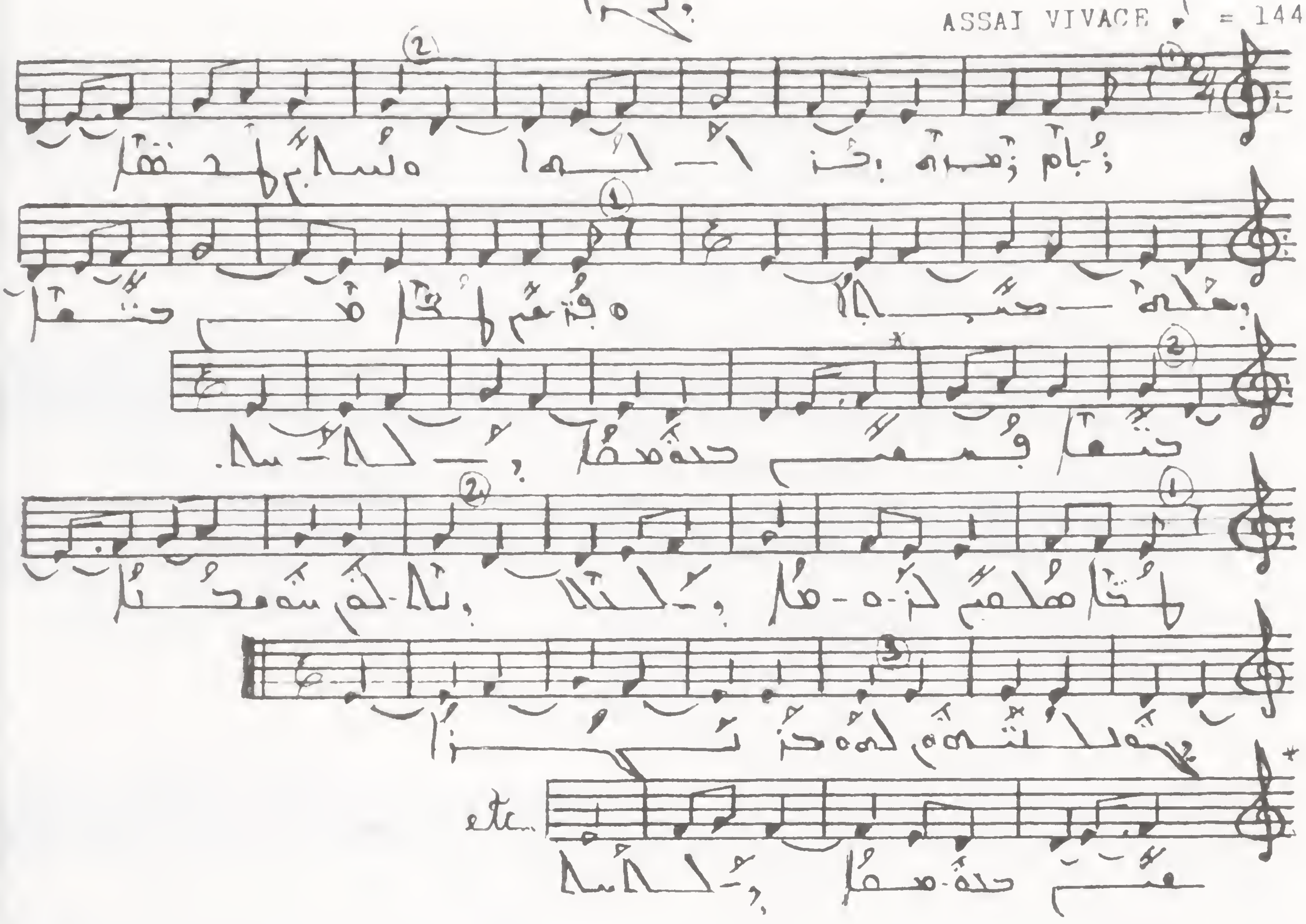


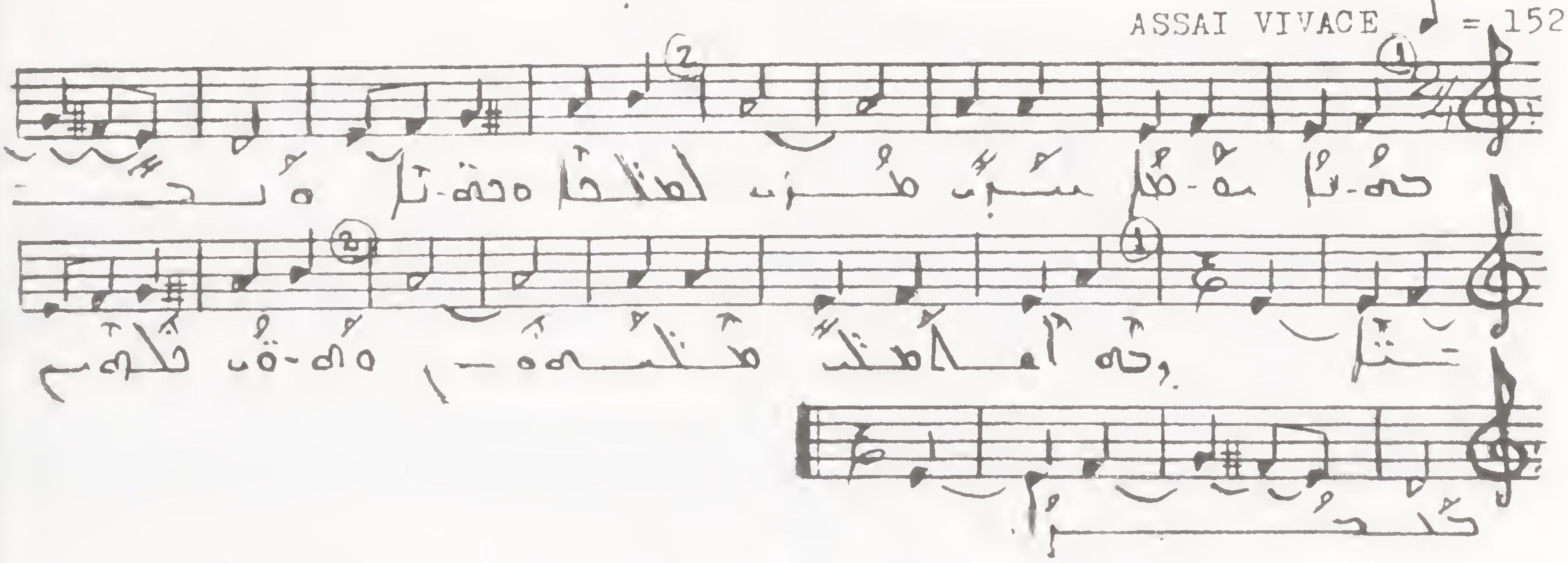
ALLEGRO ♩ = 144

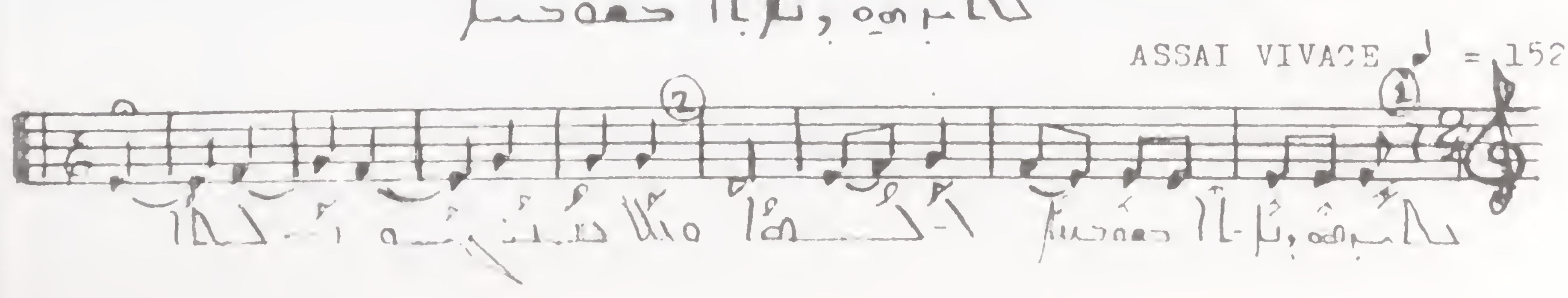


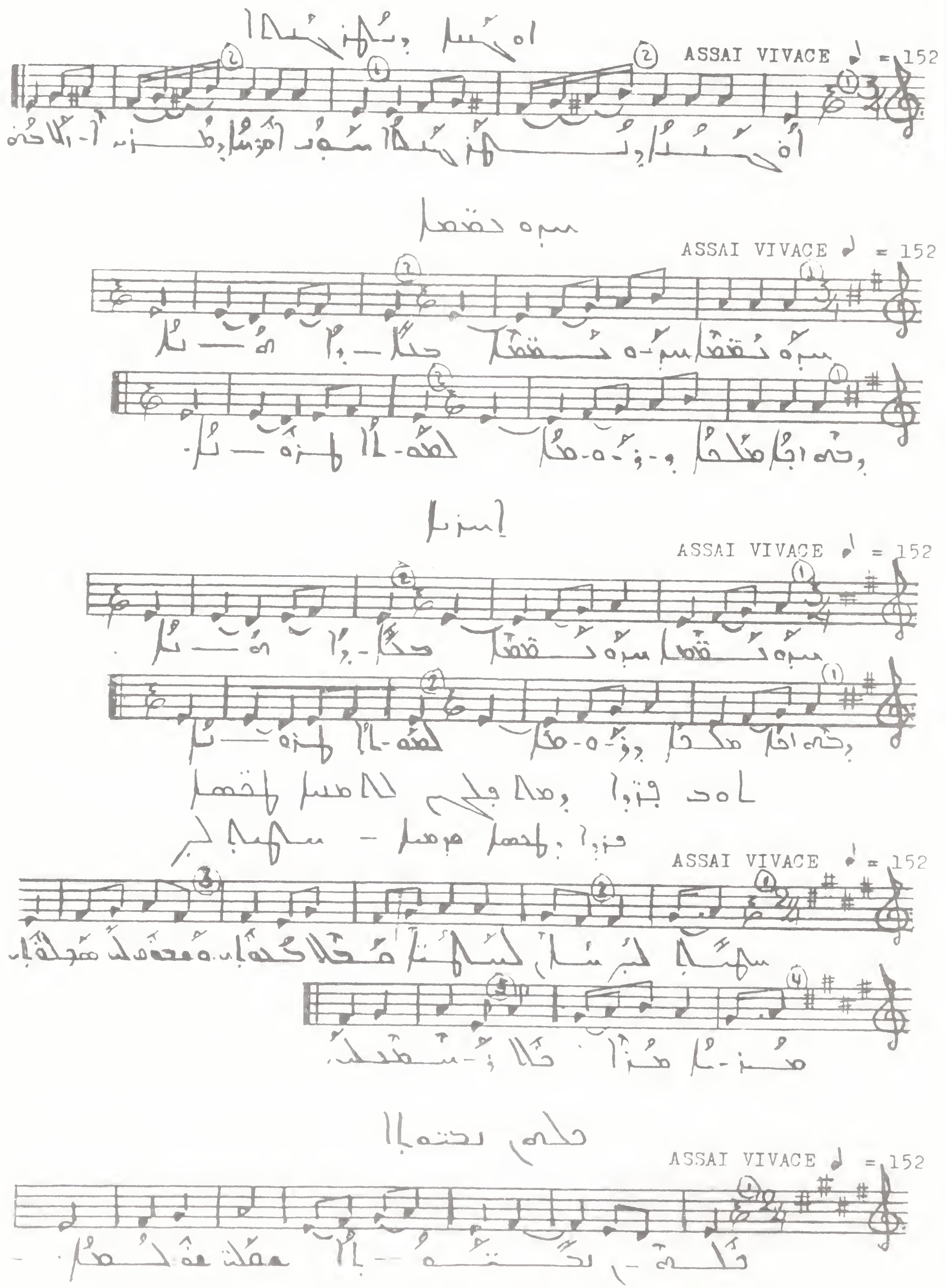

ALLEGRO = 144
ALLEGRETTO = 116

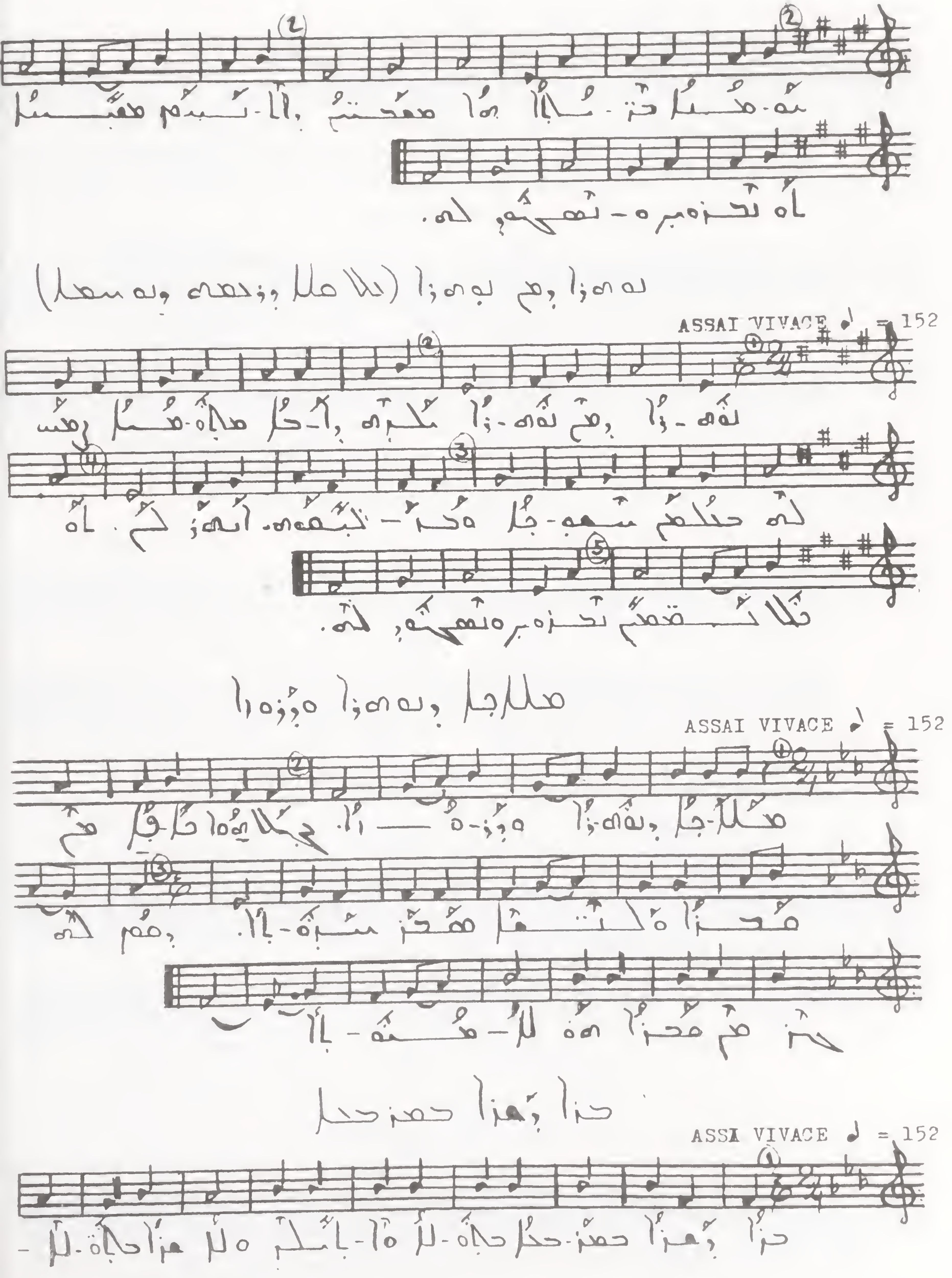

ALLEGRETTO ♩ = 116
ALLEGRETTO ♩ = 116
ASSAI VIVACE ♩ = 144

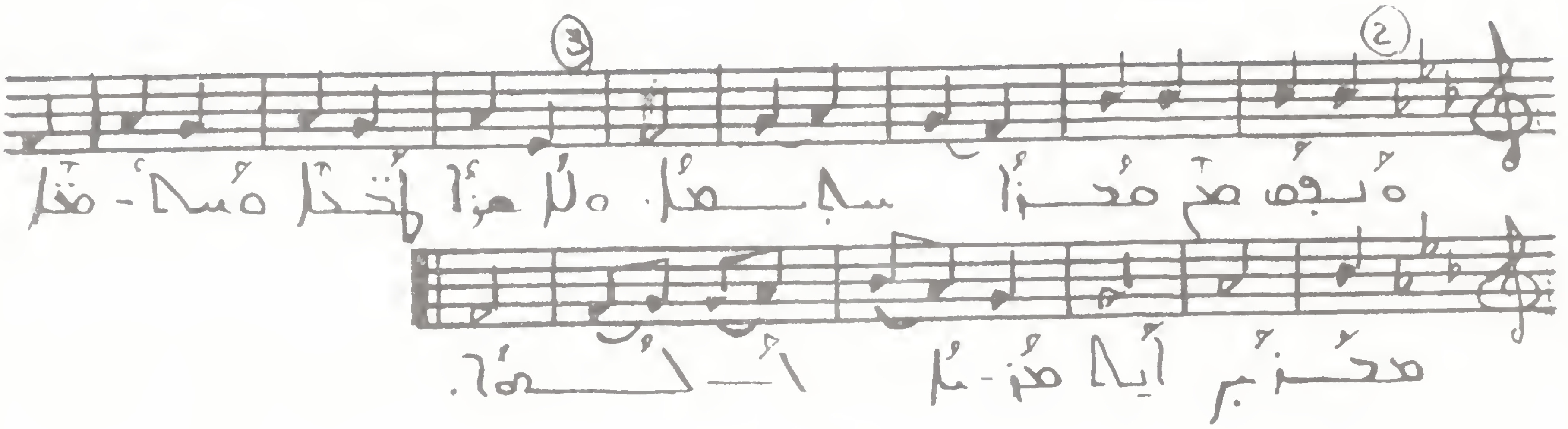

ASSAI VIVACE ♩ = 144
etc.


ASSAI VIVACE ♩ = 152

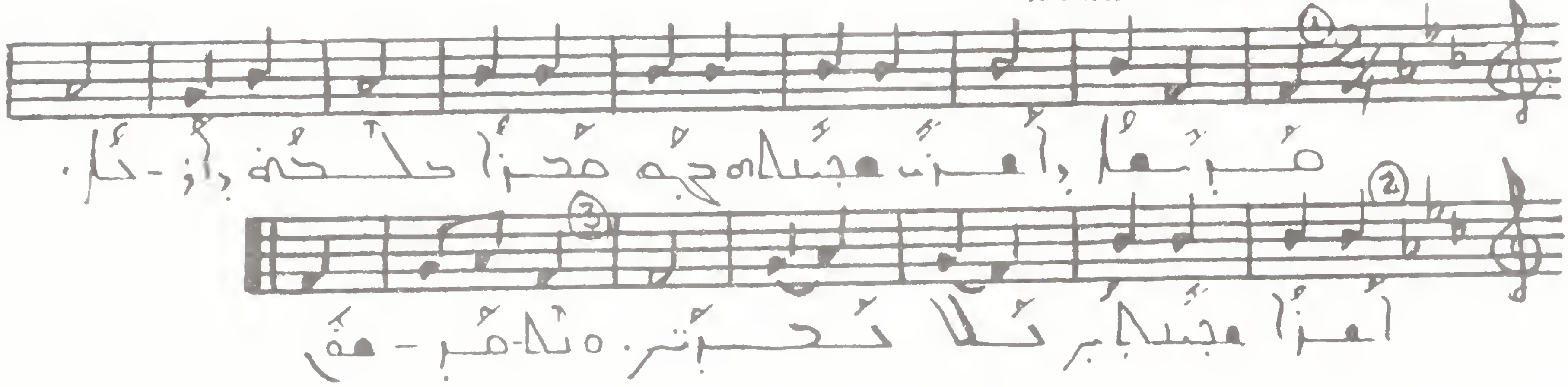

ASSAI VIVACE ♩ = 152


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

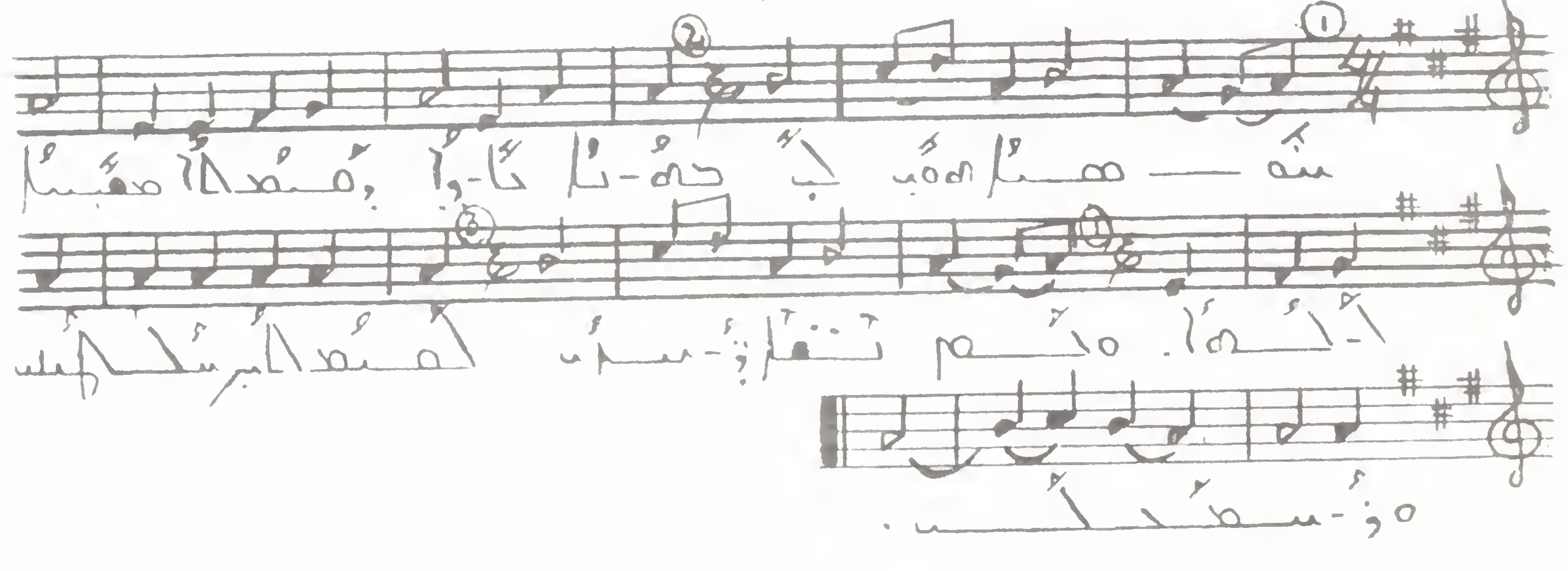

ASSAI VIVACE = 152
ASSAI VIVACE = 152
ASSA VIVACE = 152



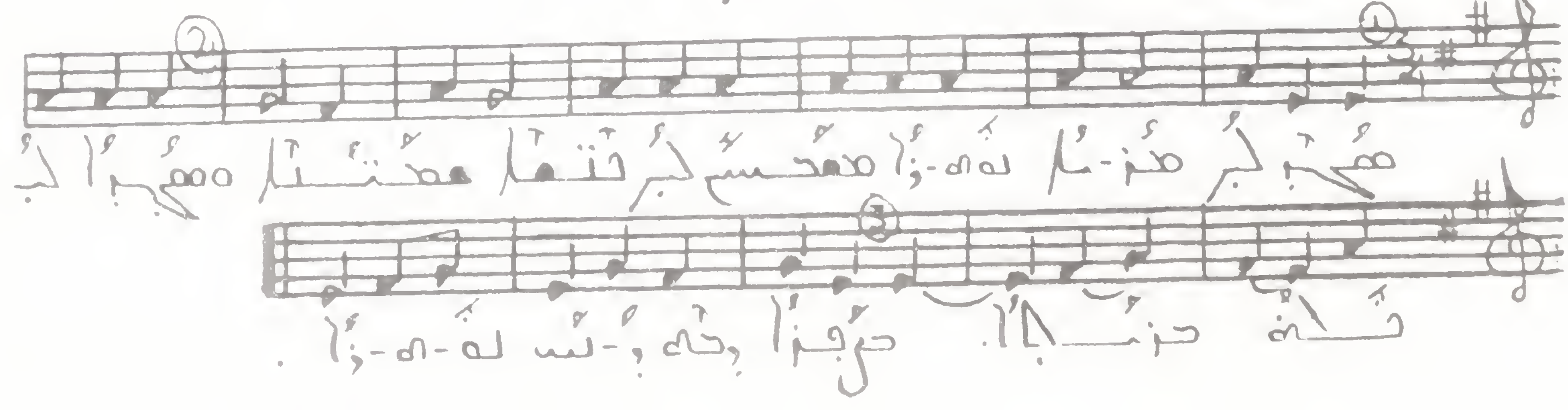
ASSAI VIVACE ♪ = 152



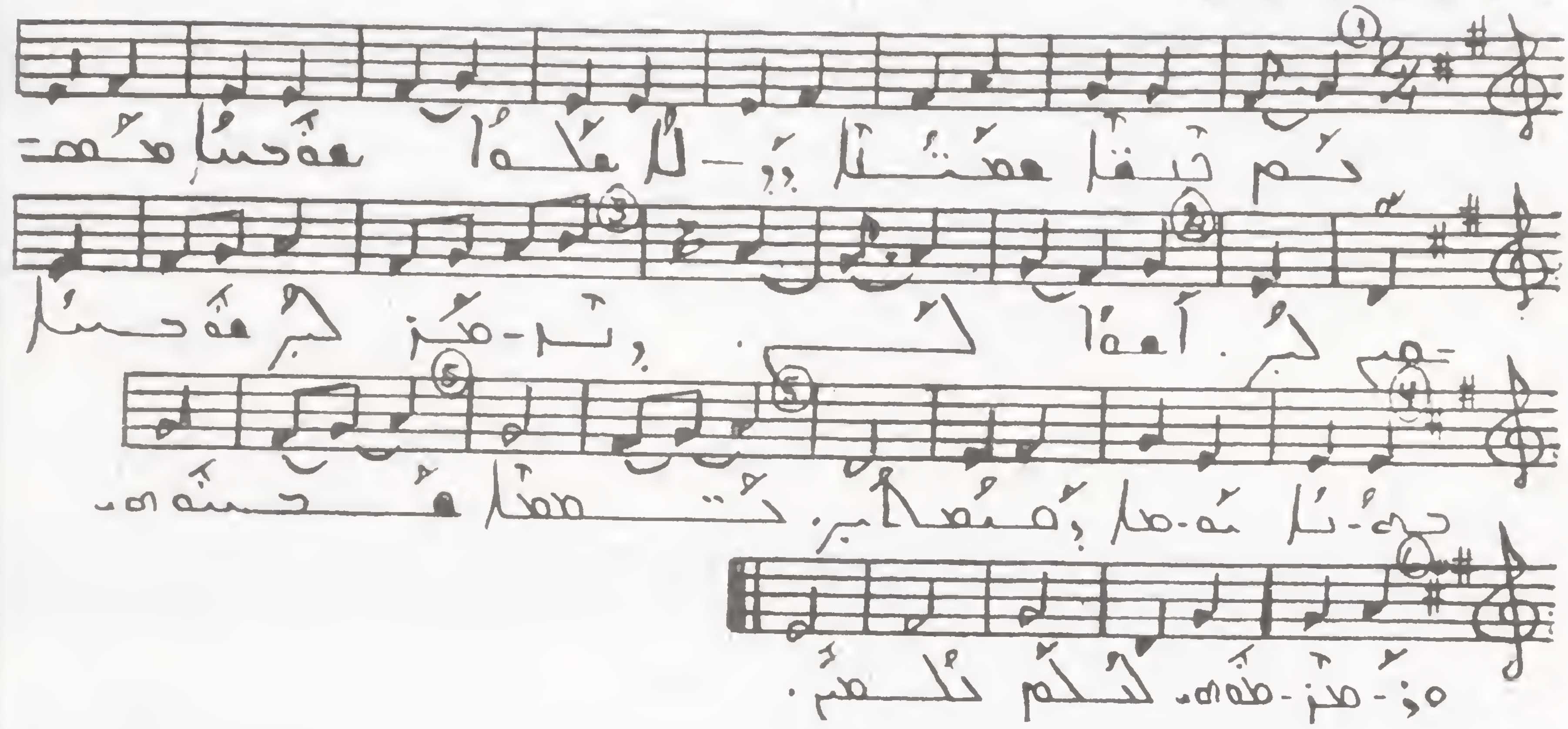
ASSAI VIVACE ♪ = 152



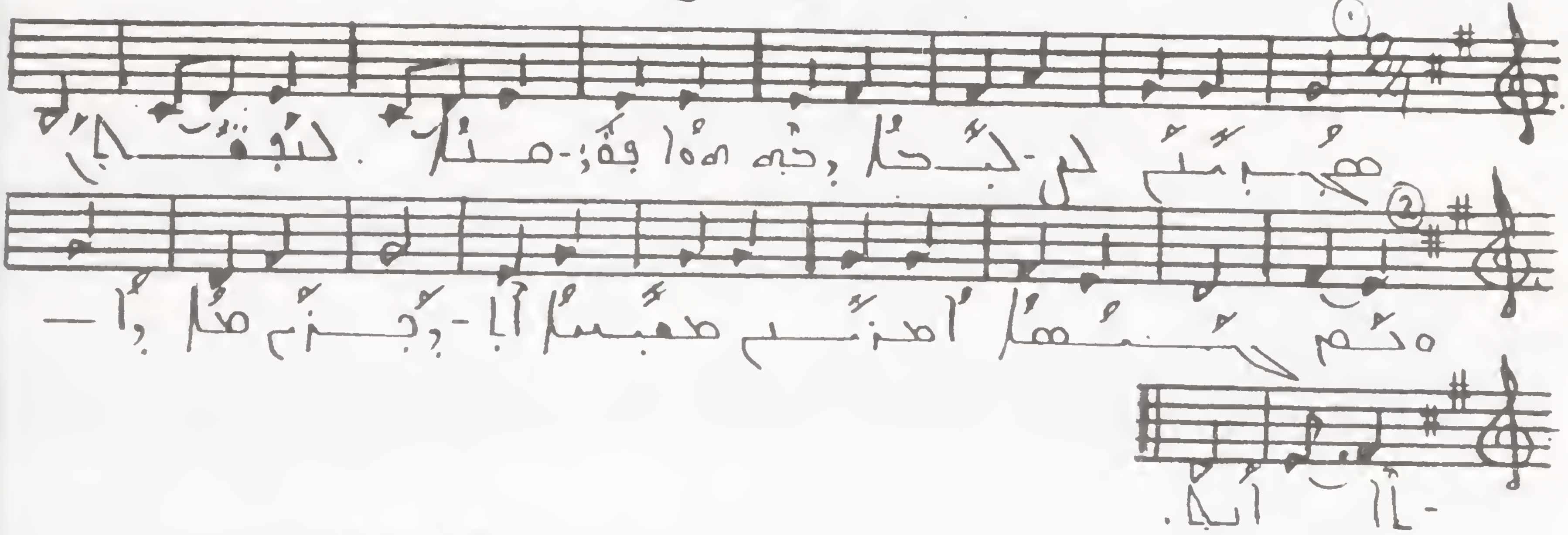
ASSAI VIVACE ♪ = 152



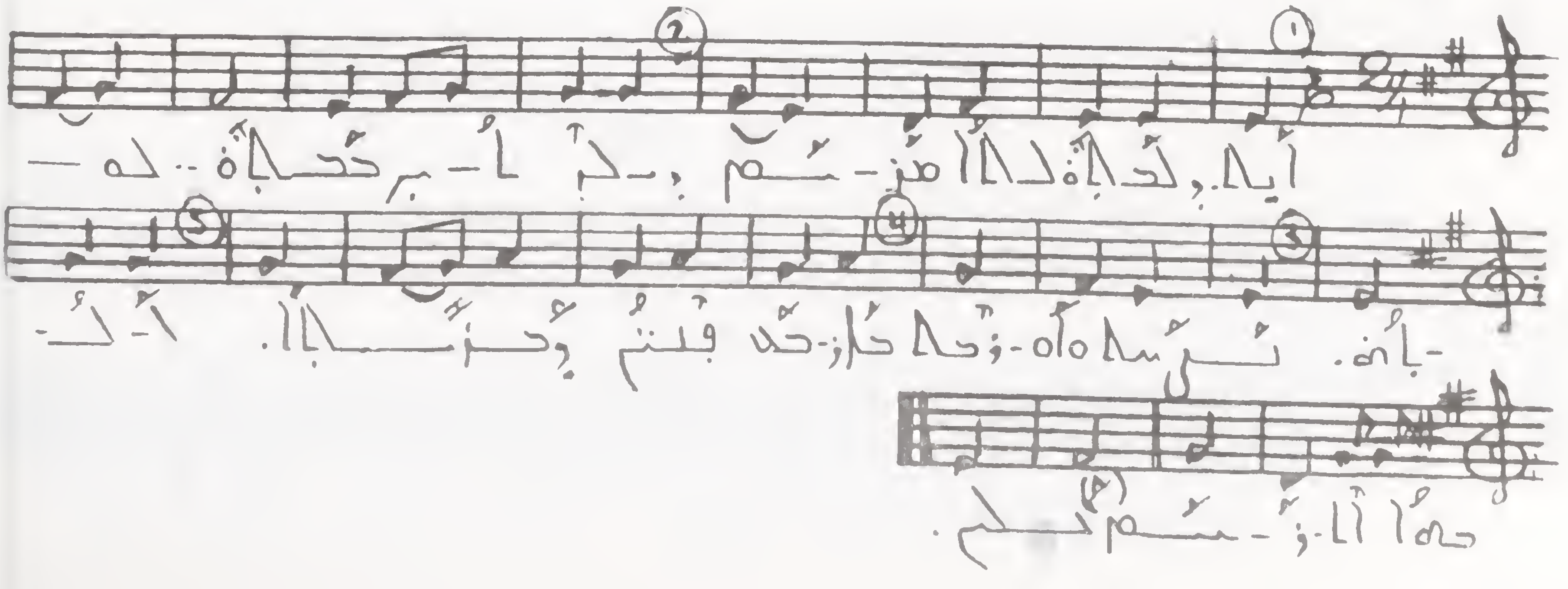
ASSAI VIVACE ♩ = 152

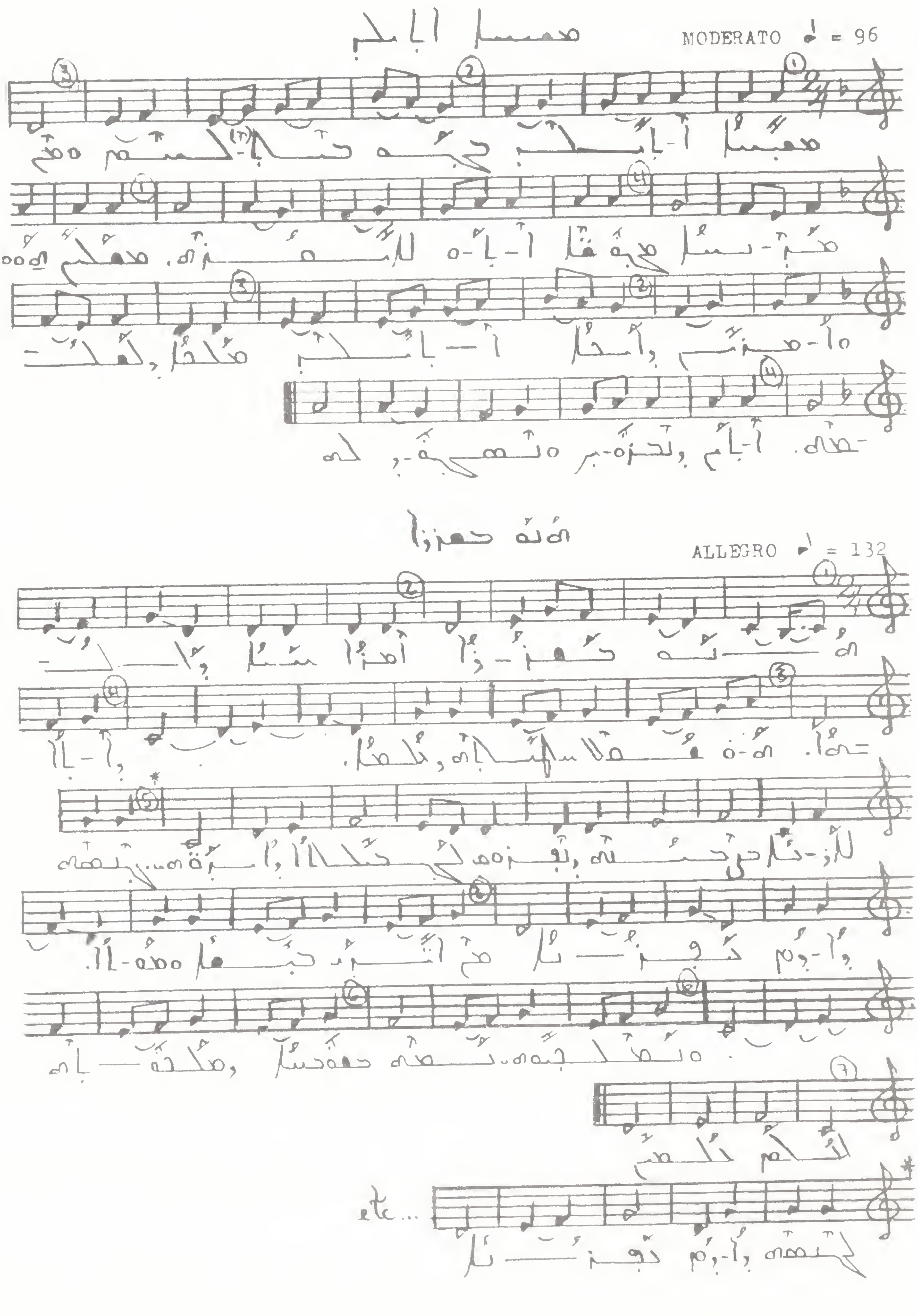


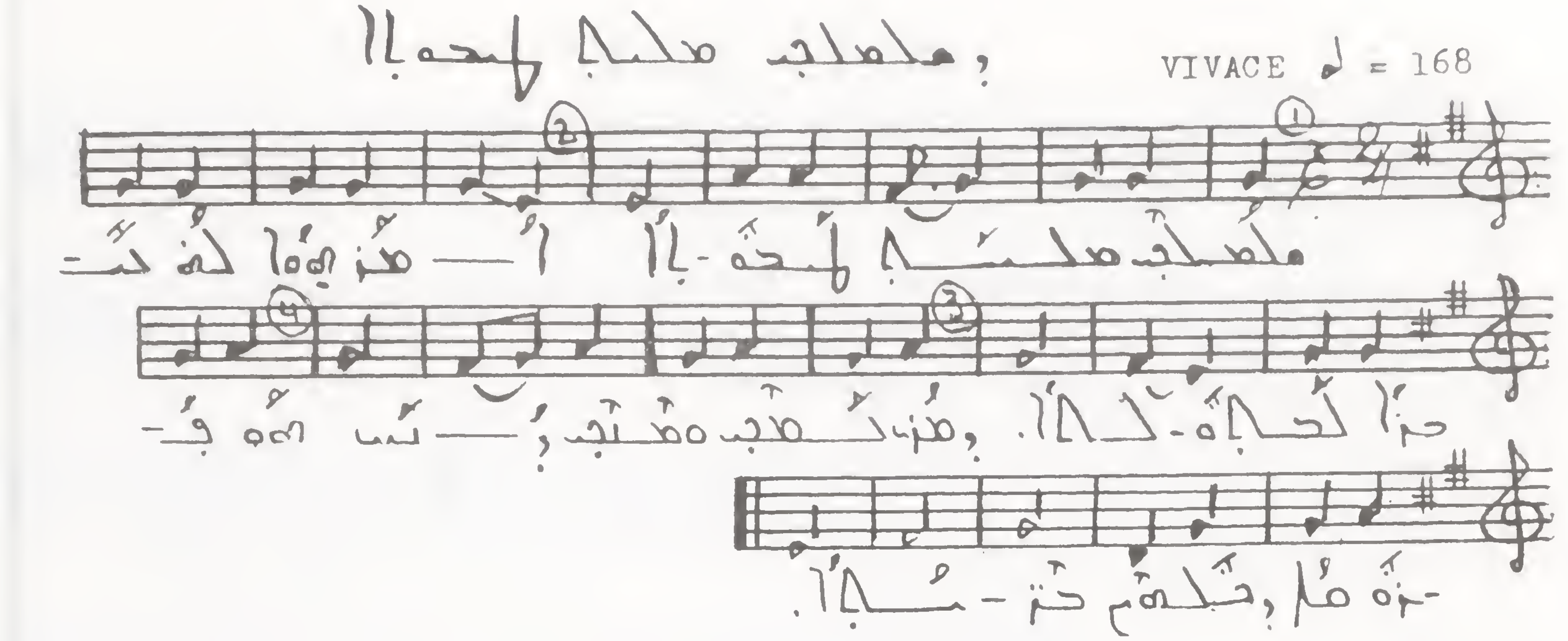
ALLEGRO ♩ = 138

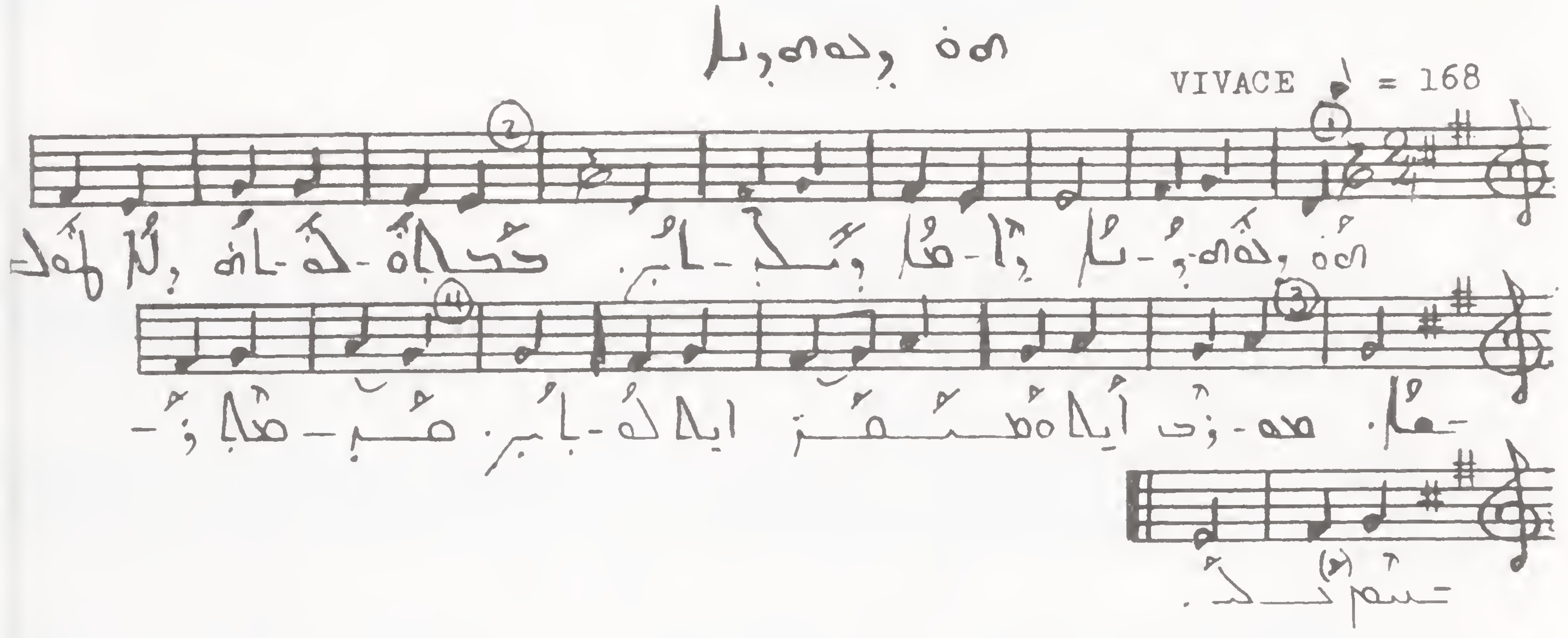


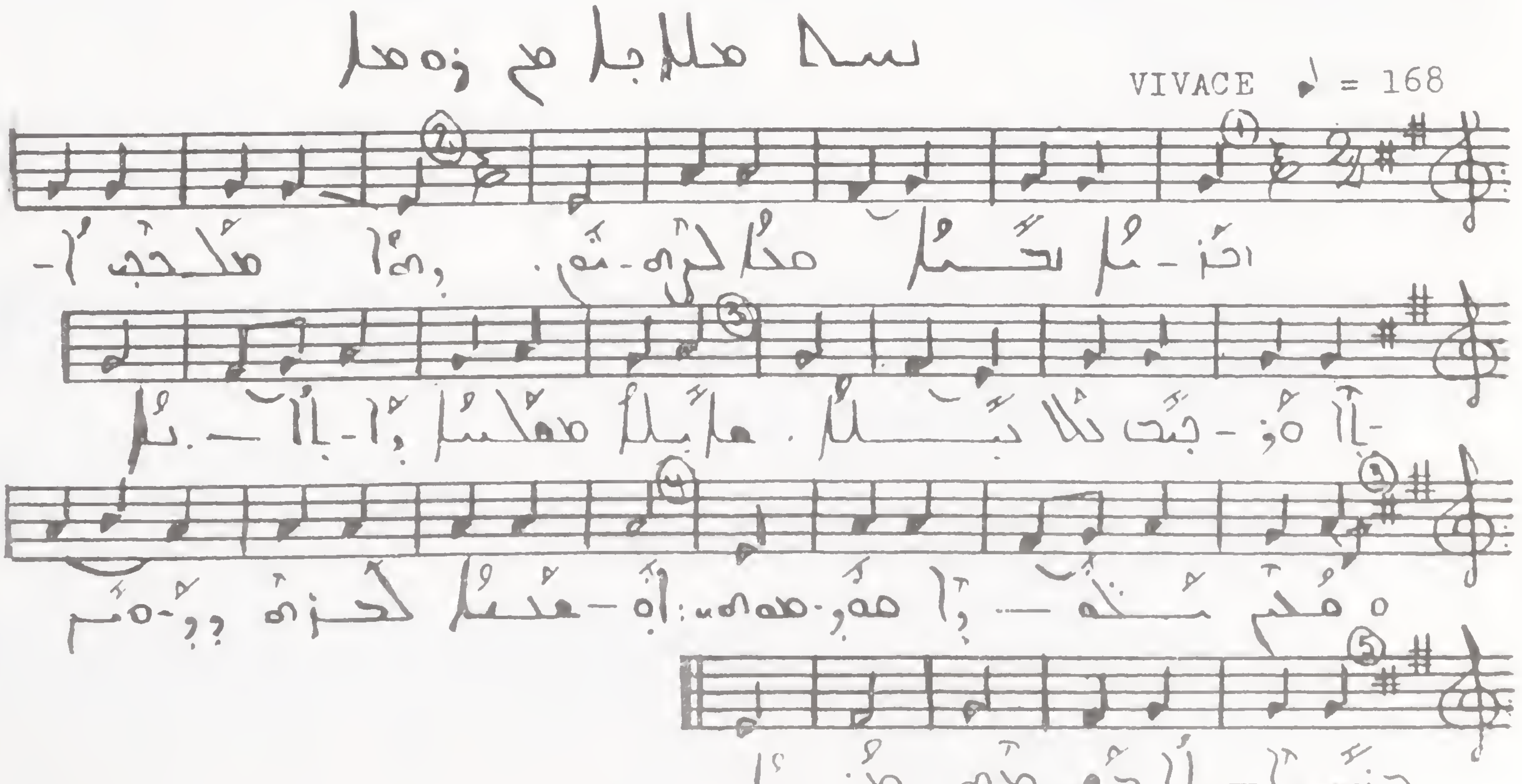
VIVACE ♩ = 168

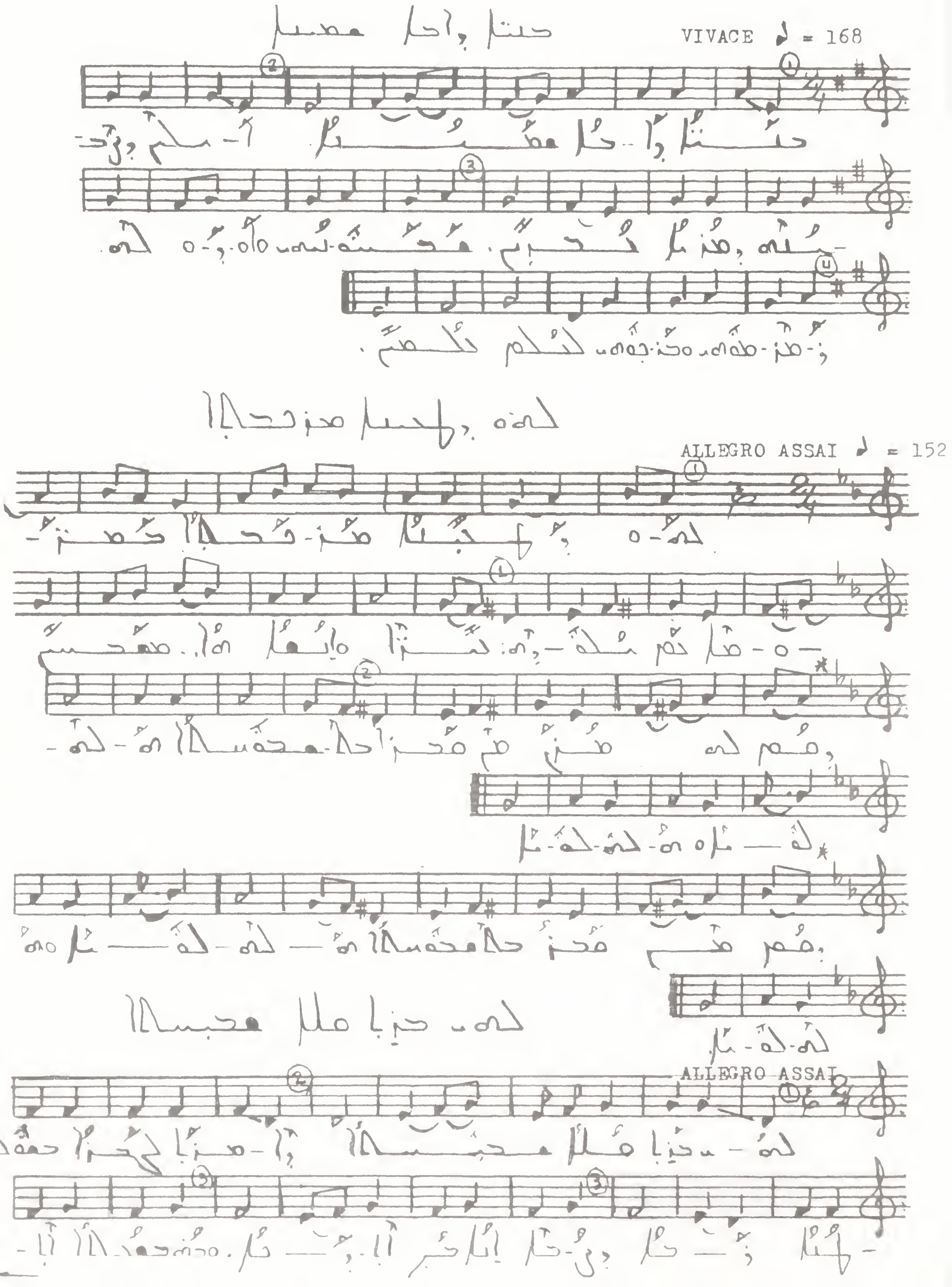


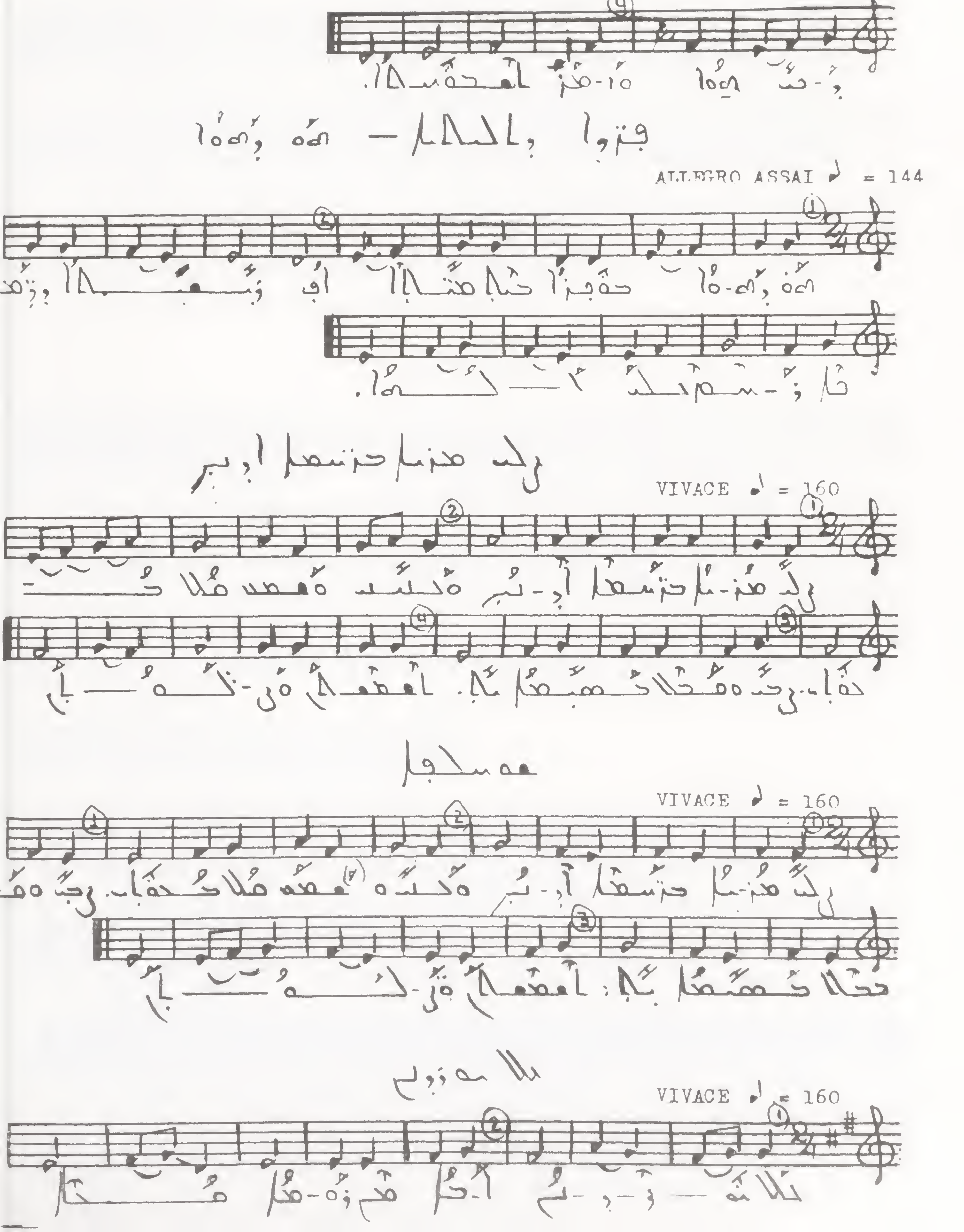

MODERATO ♩ = 96
ALLEGRO ♪ = 132
etc...

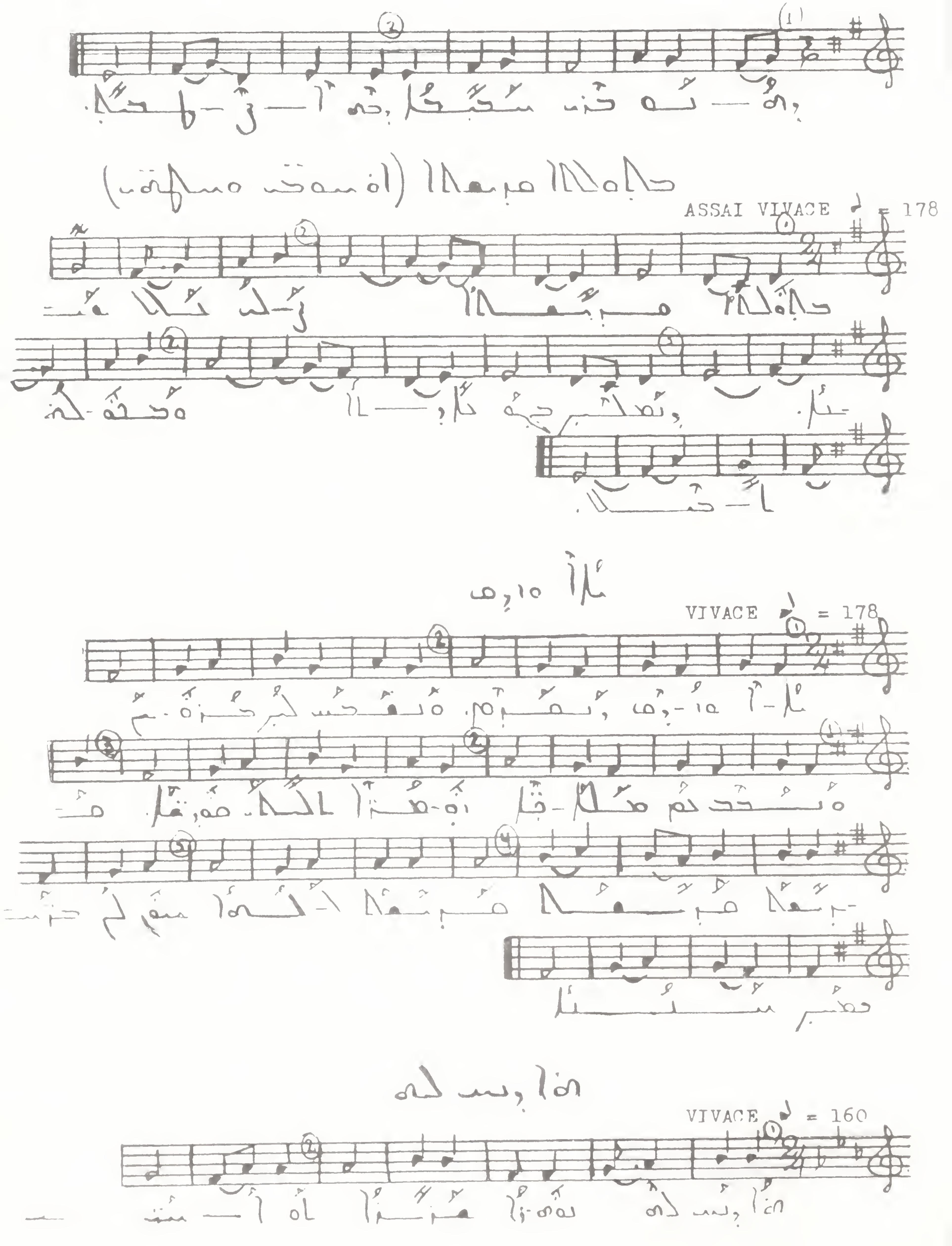

VIVACE ♩ = 168

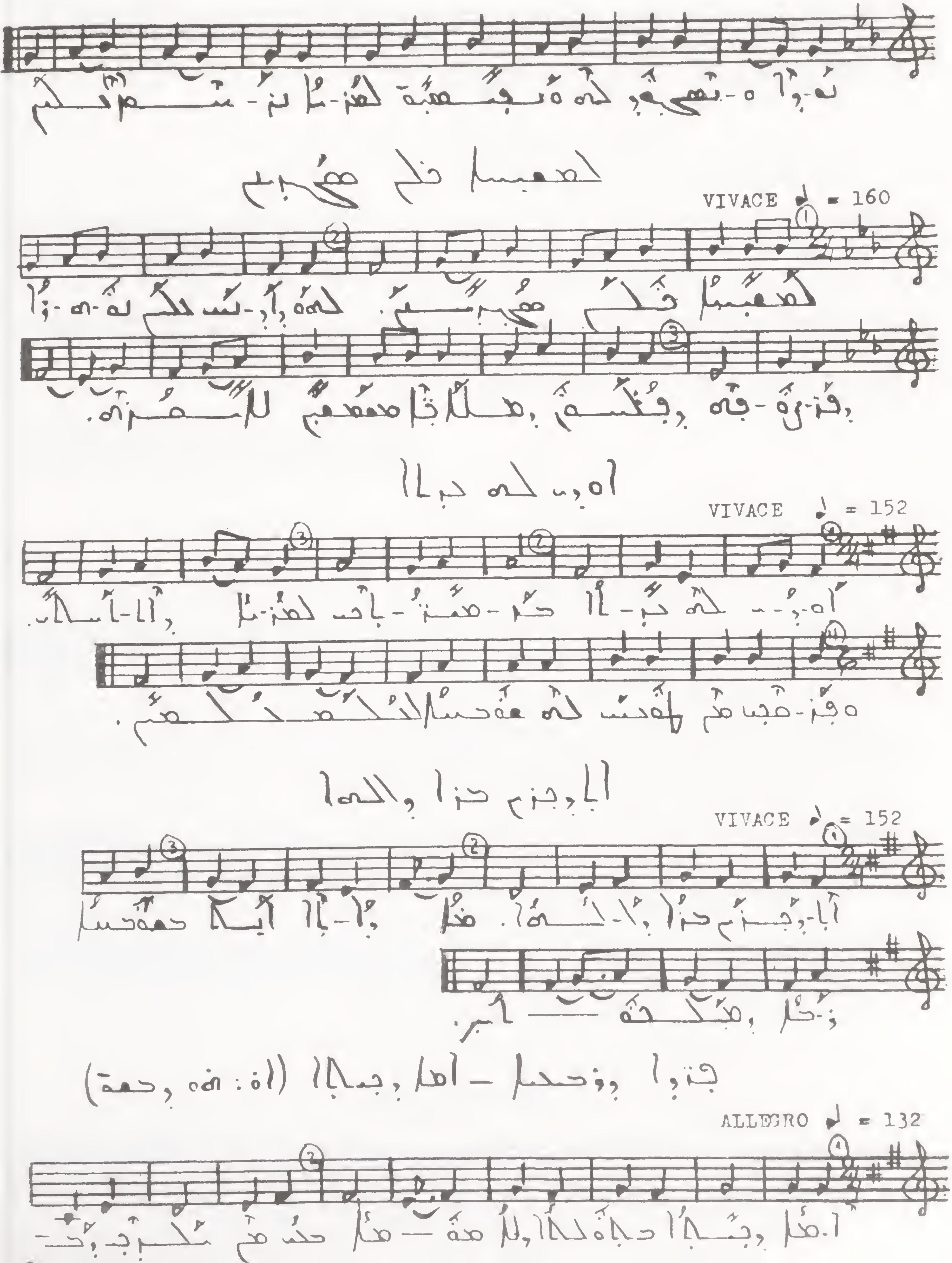

VIVACE ♩ = 168

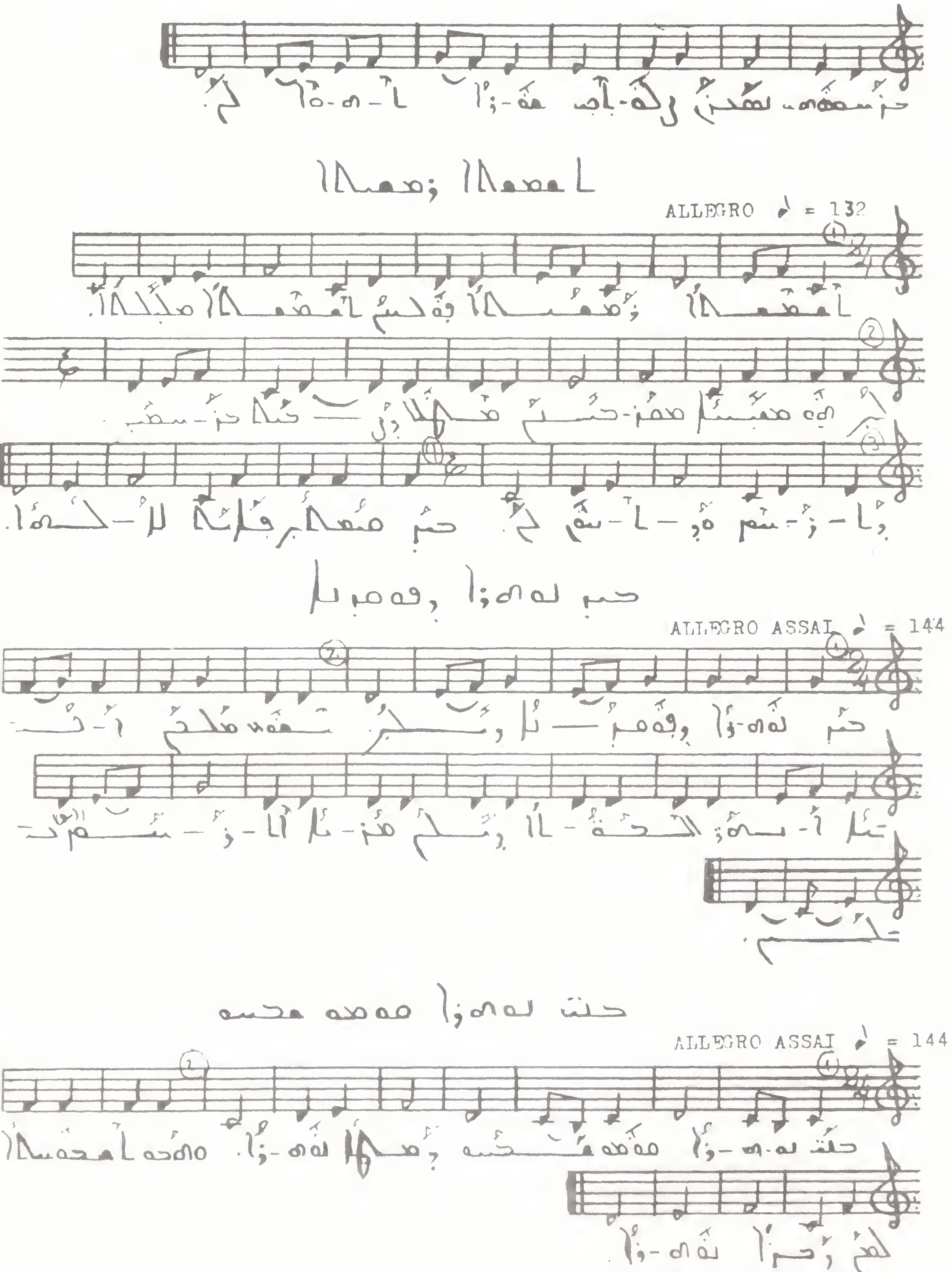

VIVACE ♩ = 168

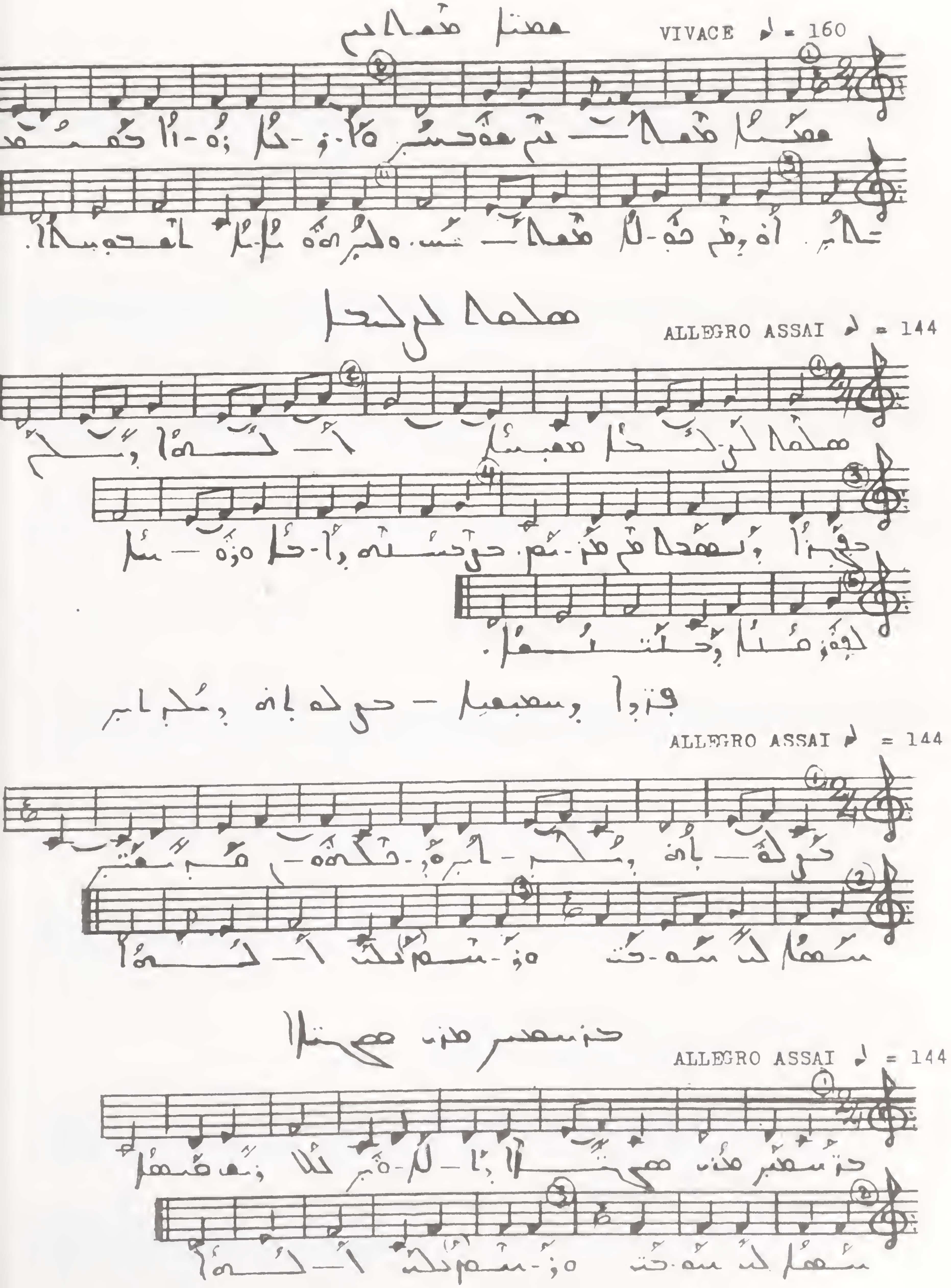

VIVACE ♩ = 168
ALLEGRO ASSAI ♩ = 152
ALLEGRO ASSAI

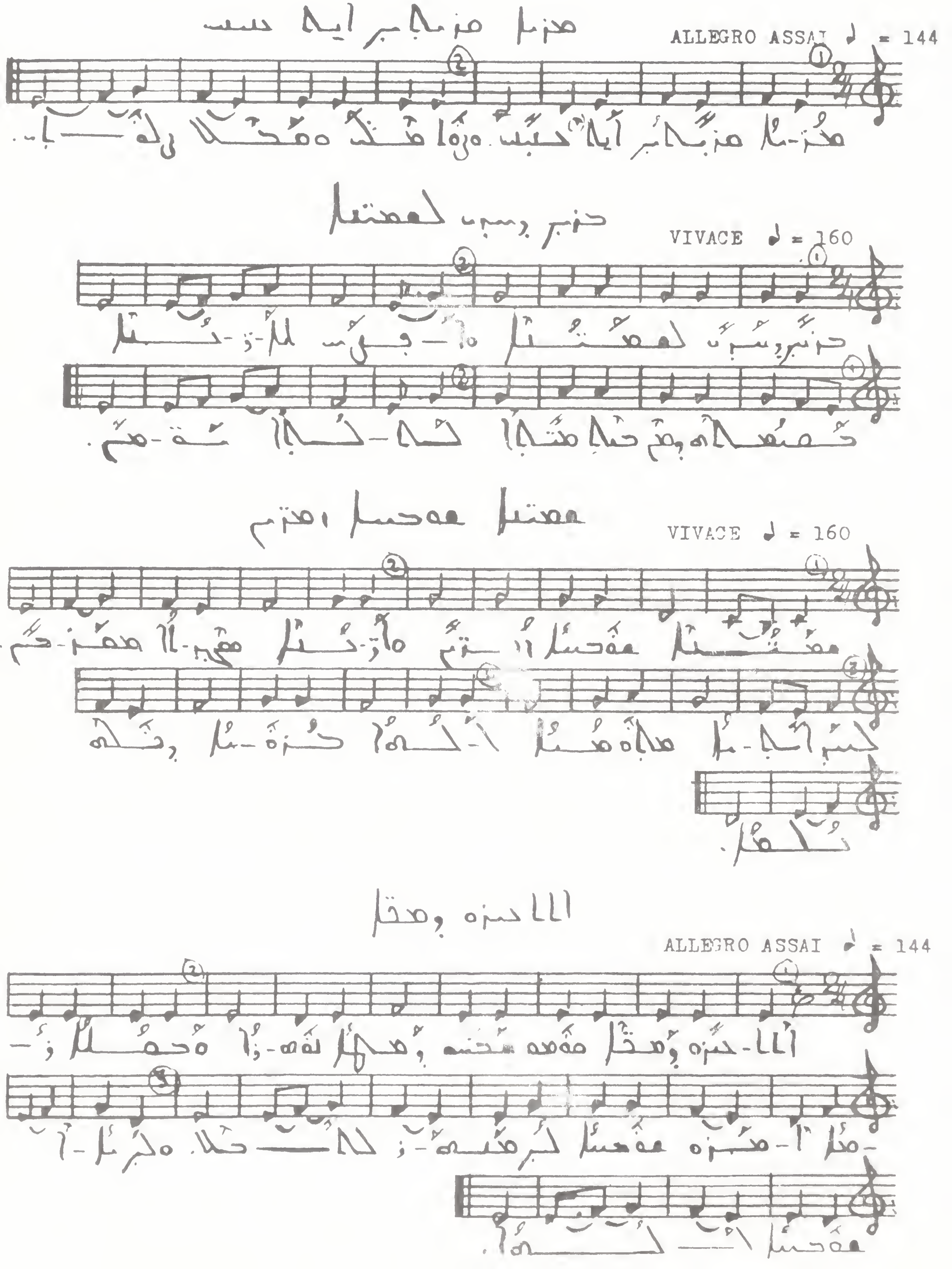

ALLEGRO ASSAI ♩ = 144
VIVACE ♩ = 160
VIVACE ♩ = 160
VIVACE ♩ = 160

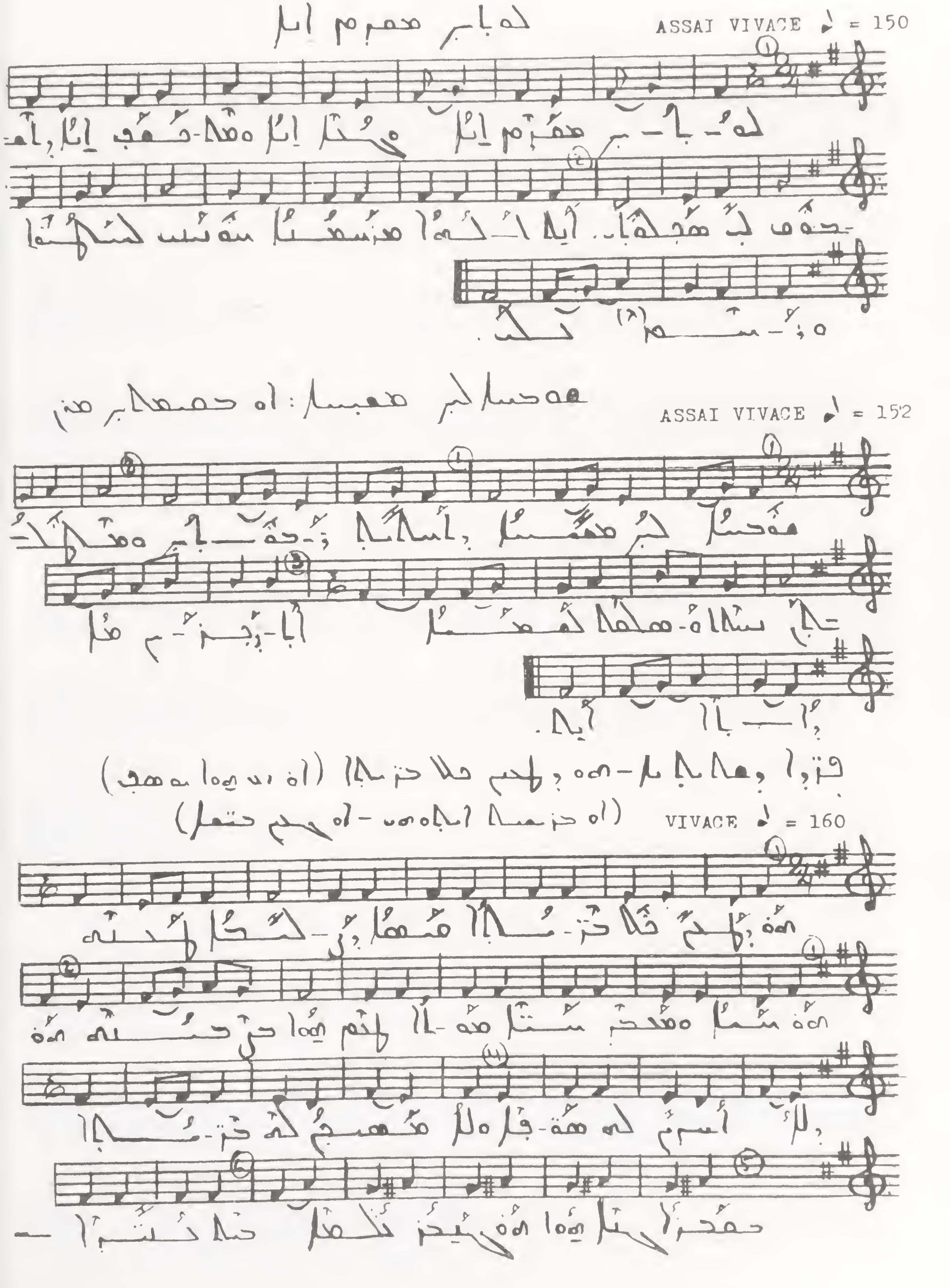

ASSAI VIVACE ♪ = 178
VIVACE ♪ = 178
VIVACE ♪ = 160

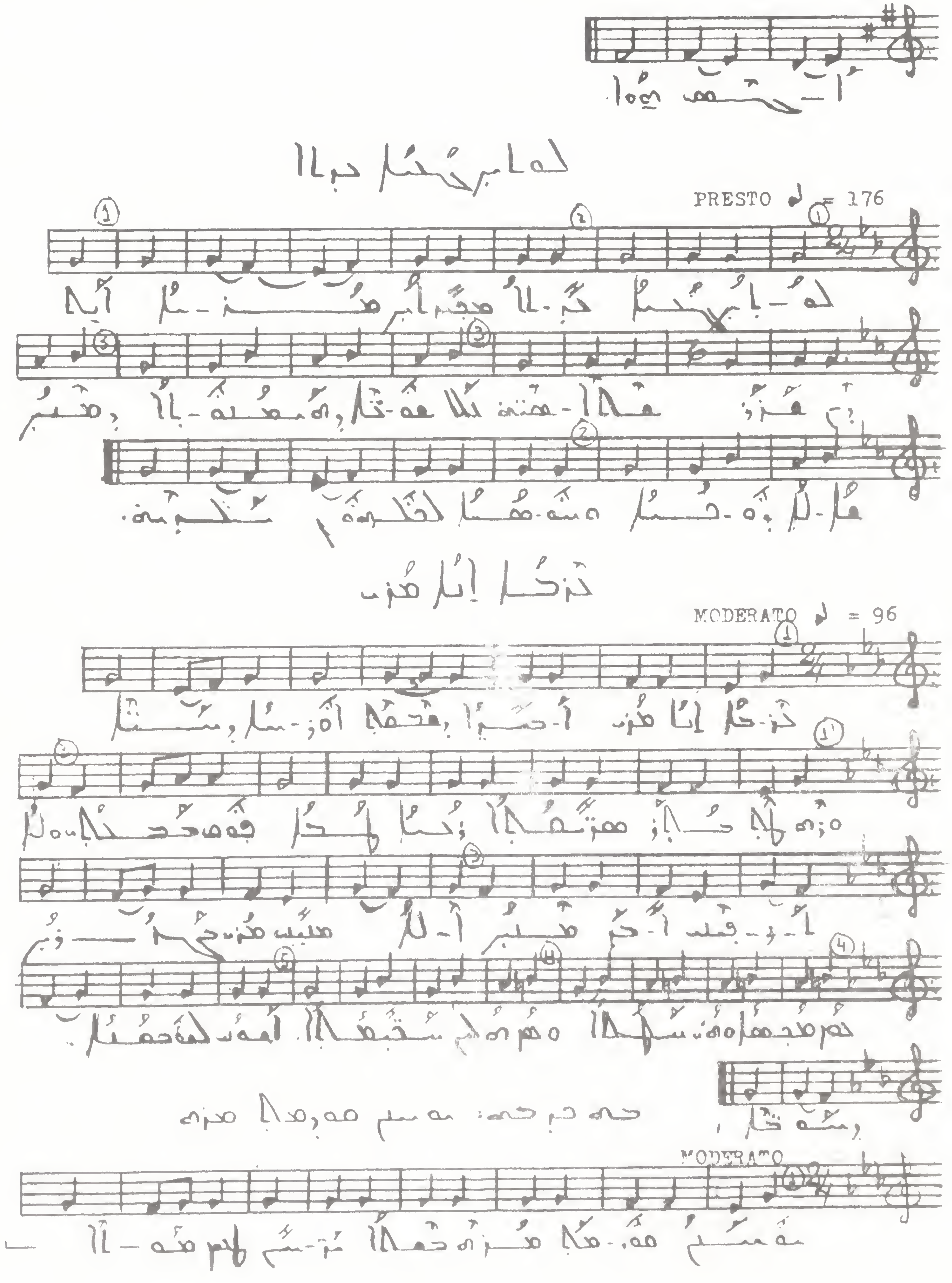

VIVACE ♩ = 160
VIVACE ♩ = 152
VIVACE ♩ = 152
ALLEGRO ♩ = 132

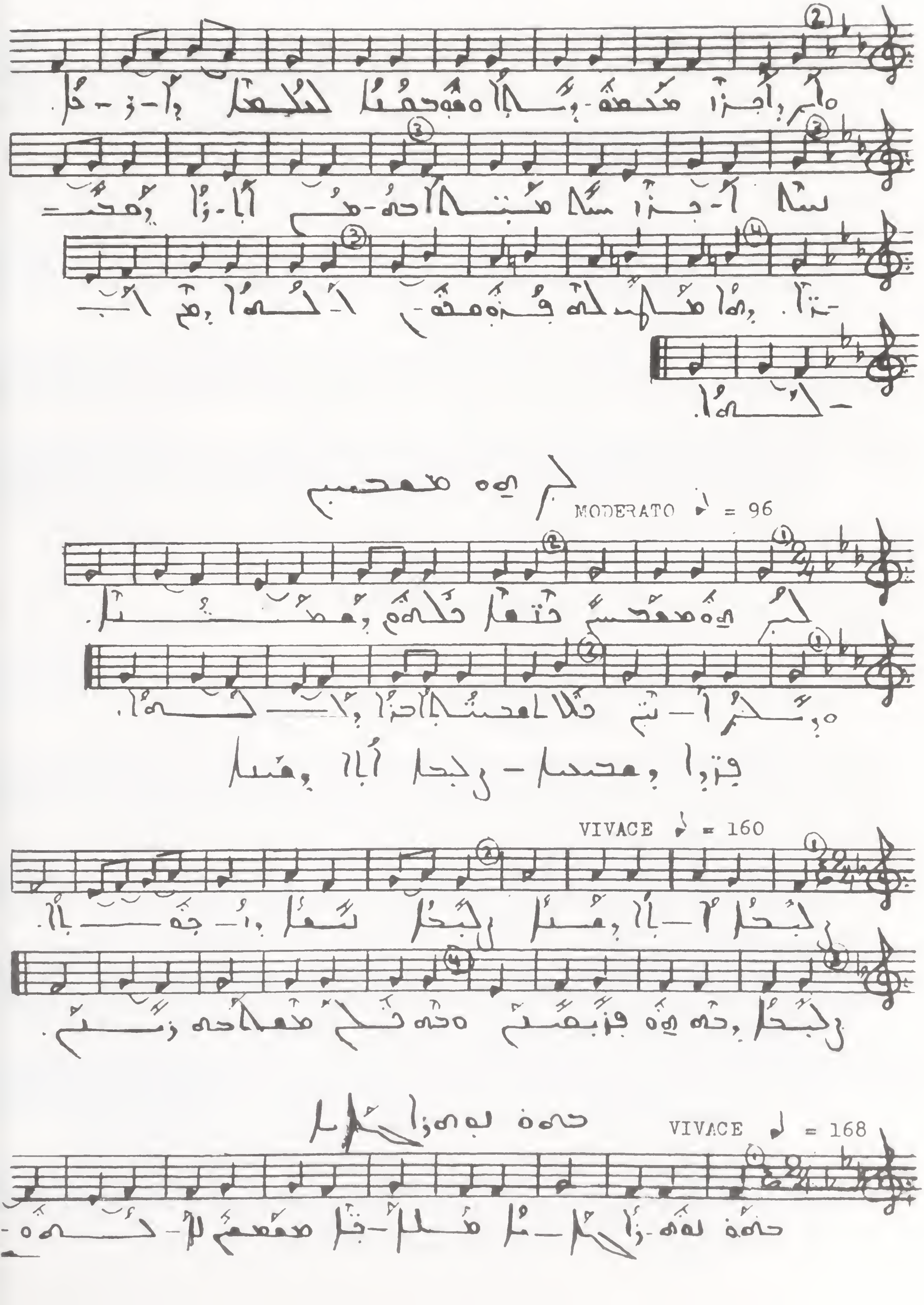

ALLEGRO ♪ = 132
ALLEGRO ASSAI ♪ = 144
ALLEGRO ASSAI ♪ = 144

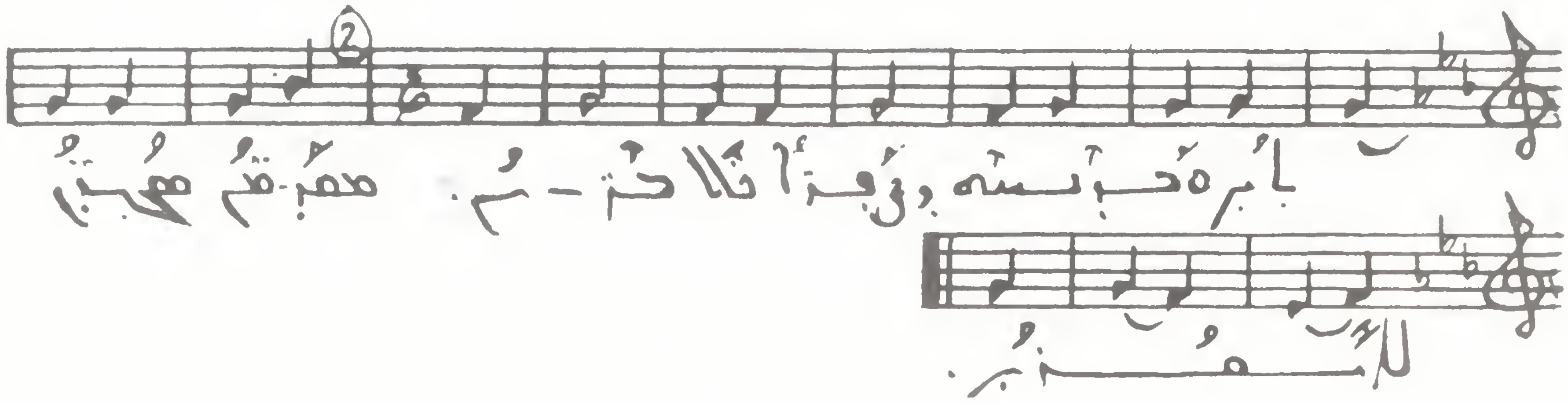

VIVACE ♪ = 160
ALLEGRO ASSAI ♪ = 144
ALLEGRO ASSAI ♪ = 144
ALLEGRO ASSAI ♪ = 144


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


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

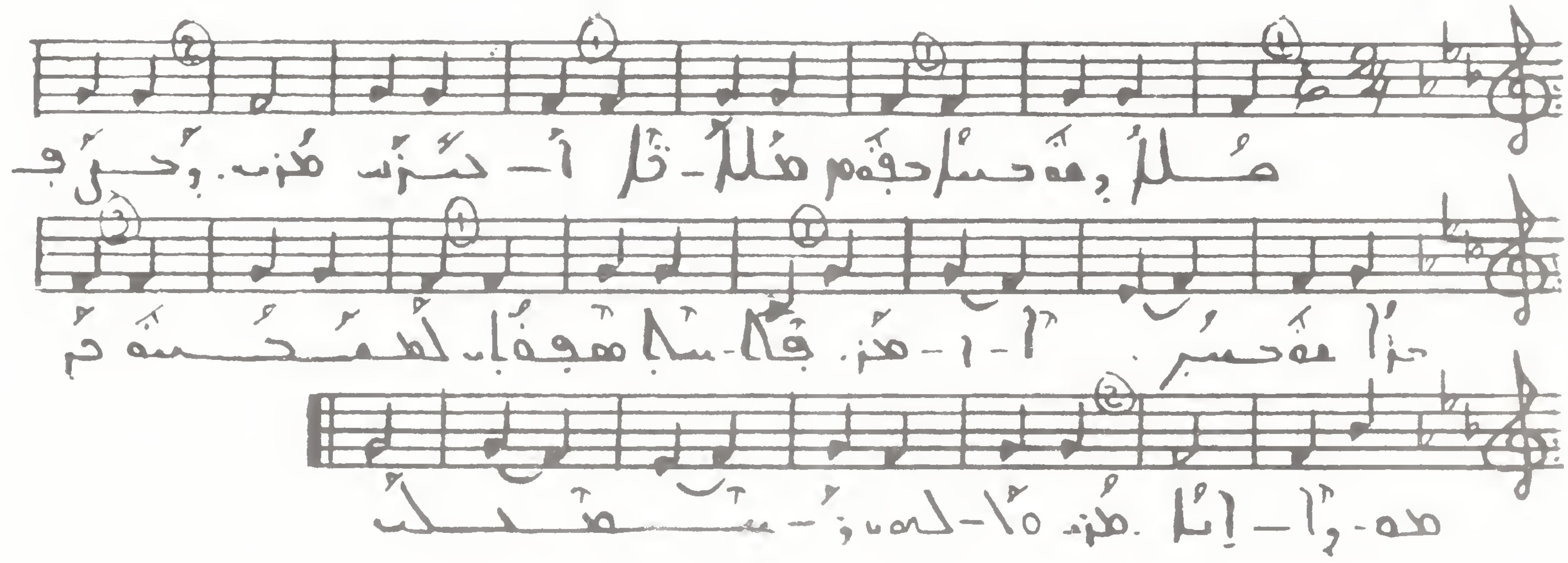

PRESTO ♩ = 176
MODERATO ♩ = 96
MODERATO


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

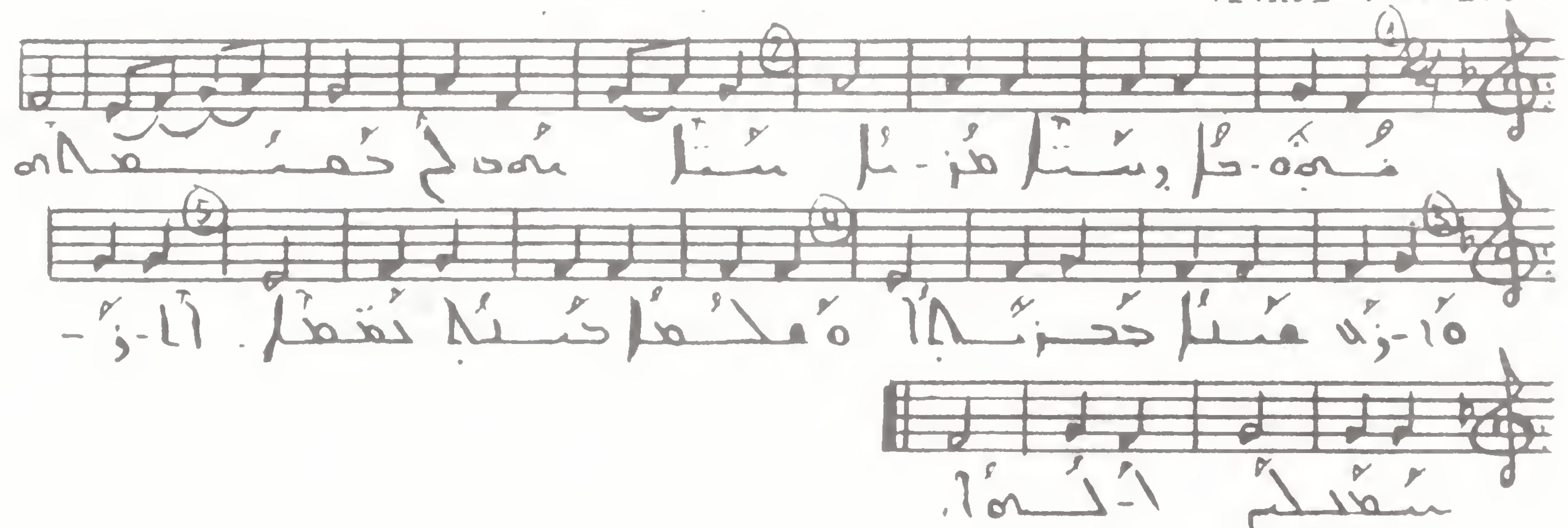


ܩܠܐ ܕܫܘܒܚܐ

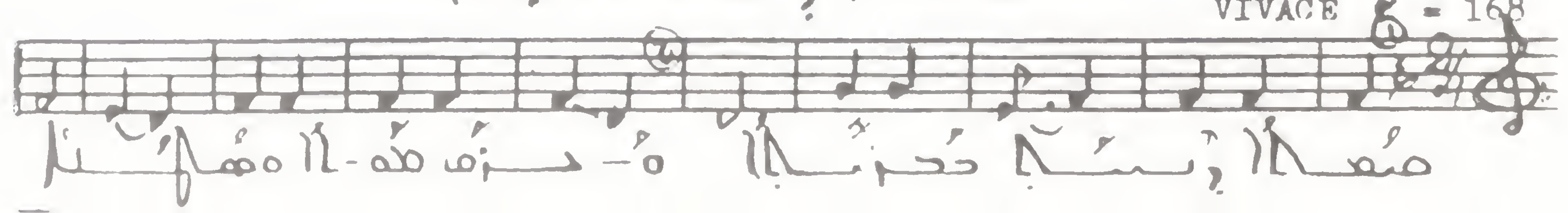
VIVACE ♩ = 168

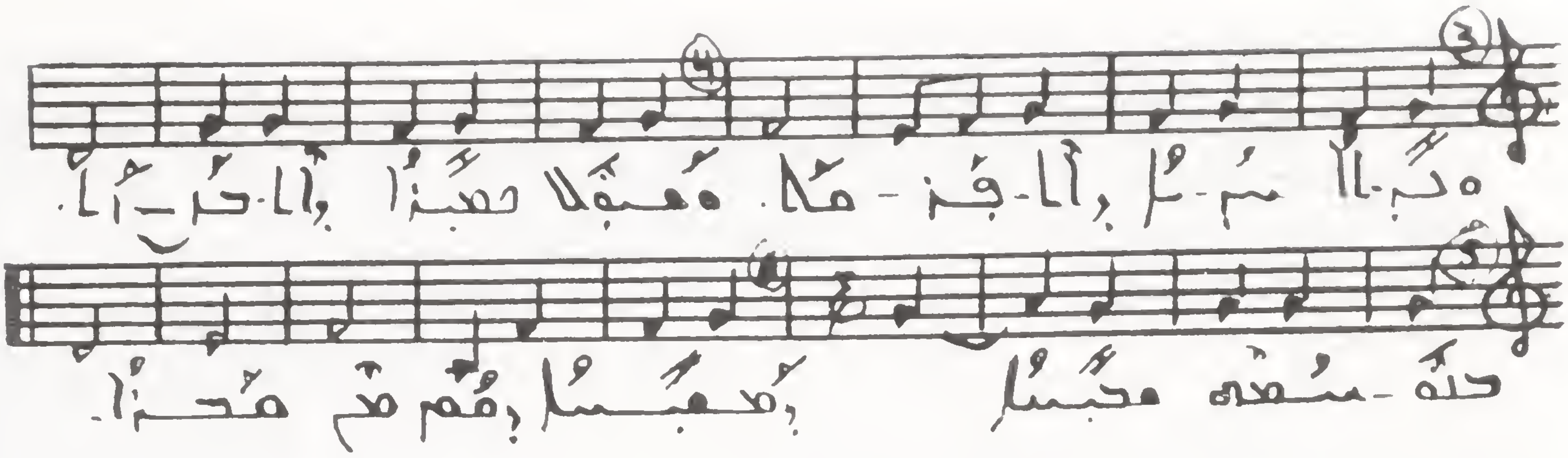


VIVACE ♩ = 168

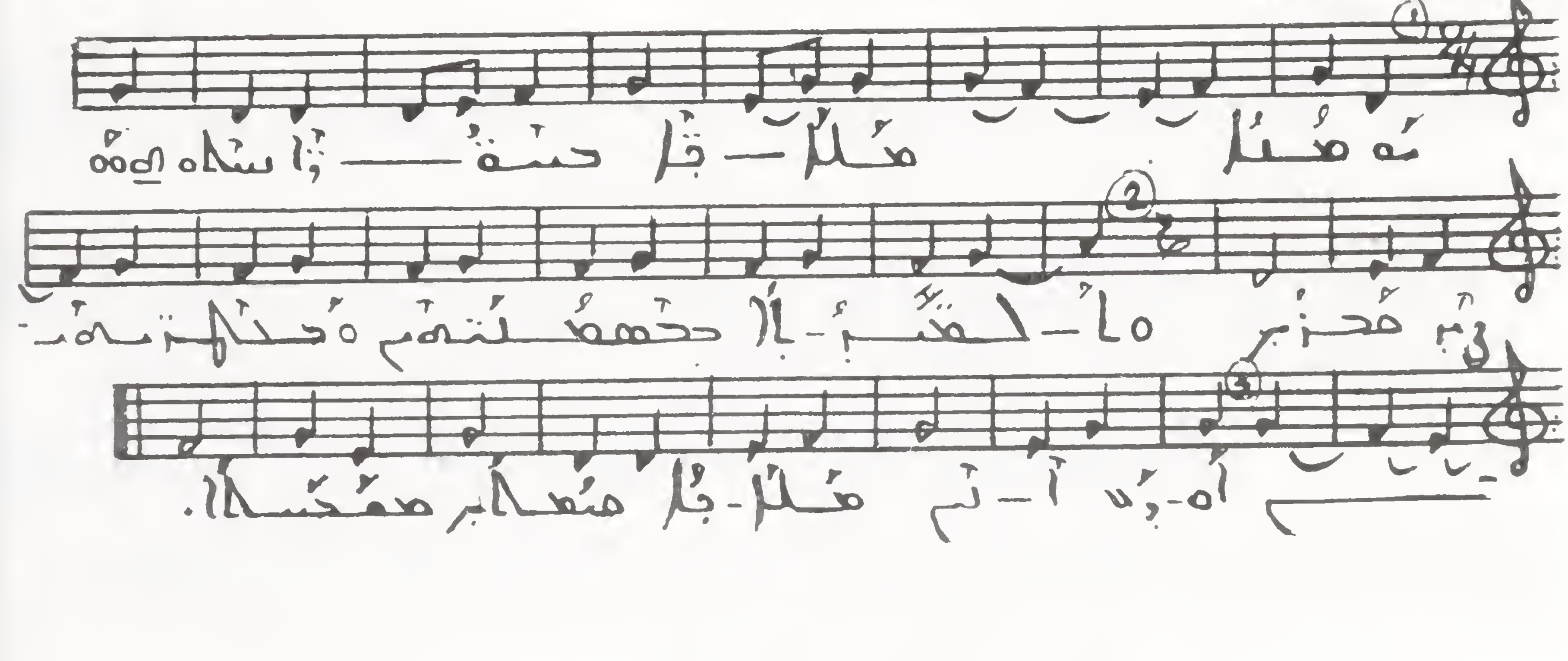


VIVACE ♩ = 168

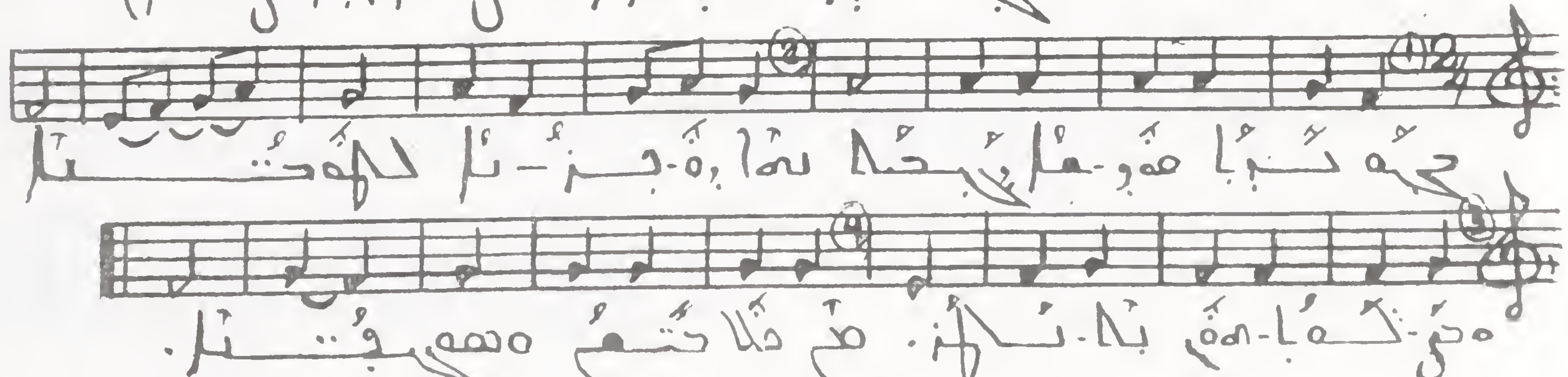




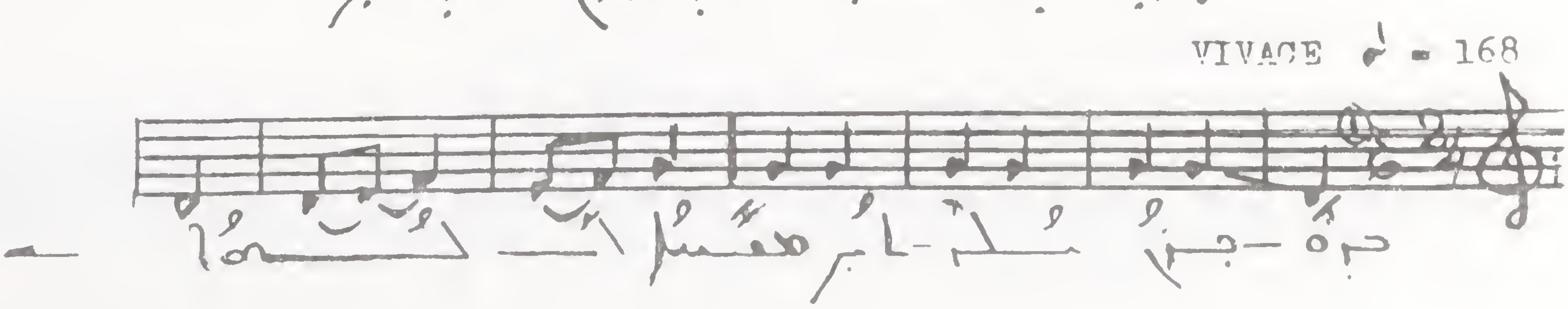
VIVACE ♩ = 168

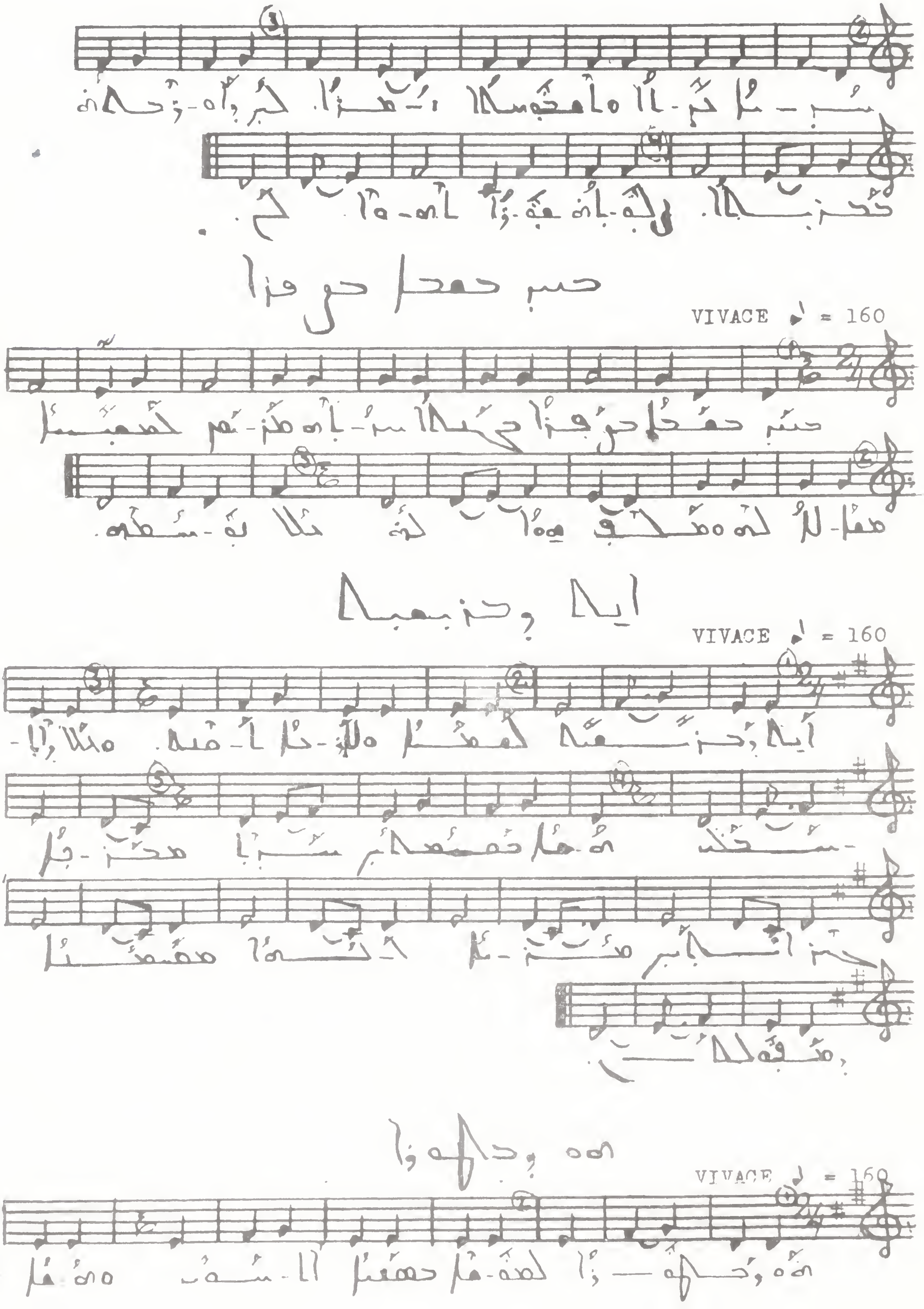


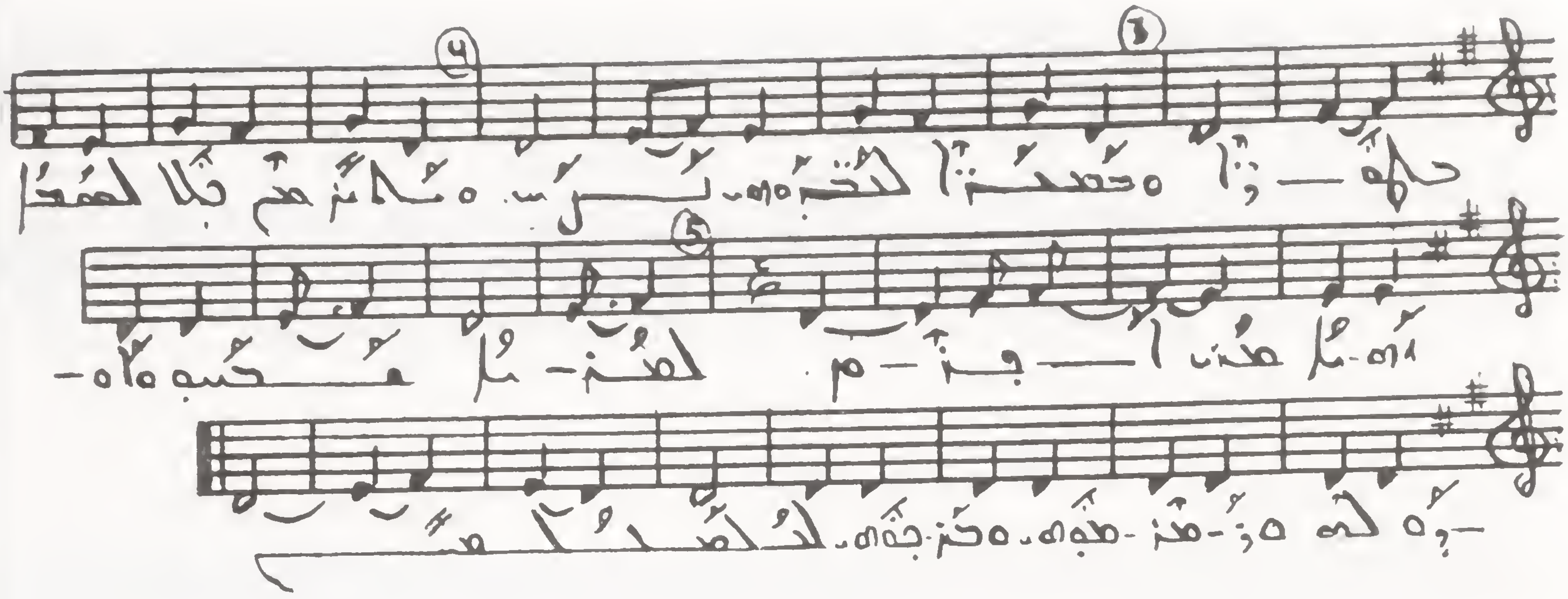
VIVACE ♩ = 168



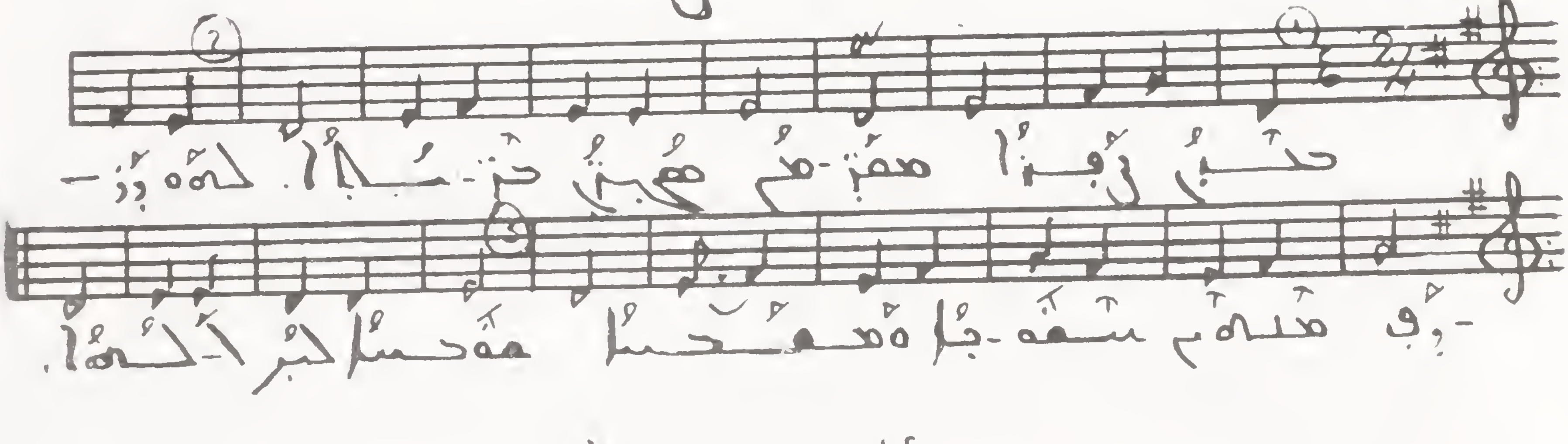
VIVACE ♩ = 168



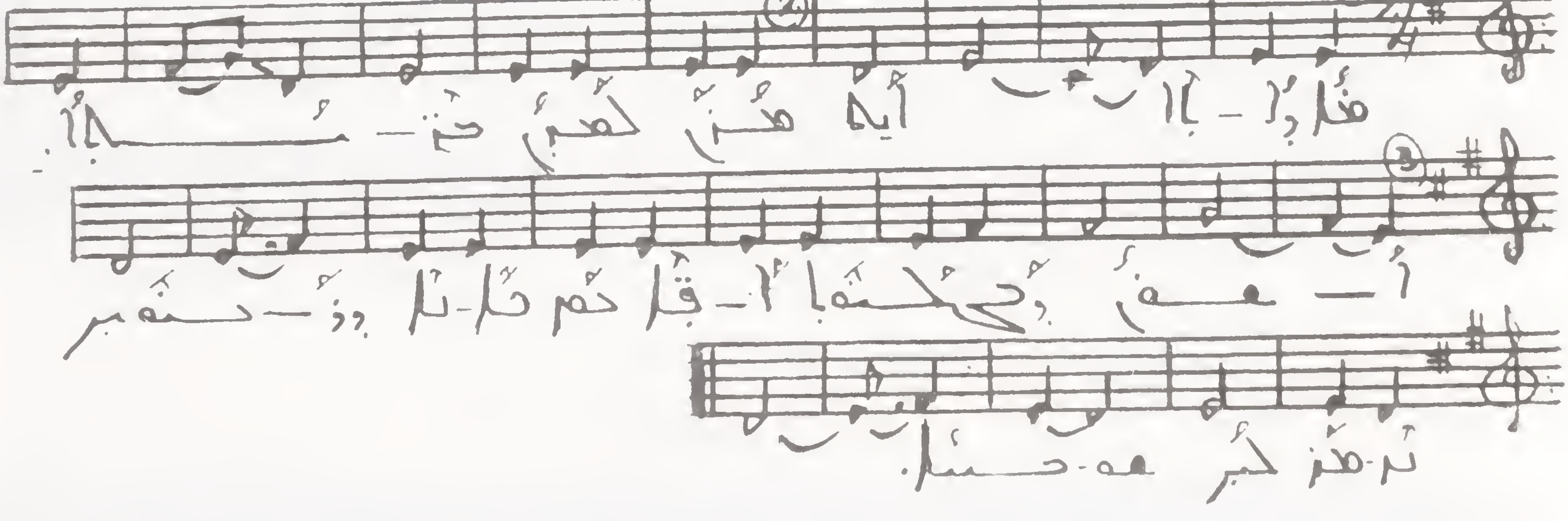

VIVACE ♪ = 160
VIVACE ♪ = 160
VIVACE ♩ = 160



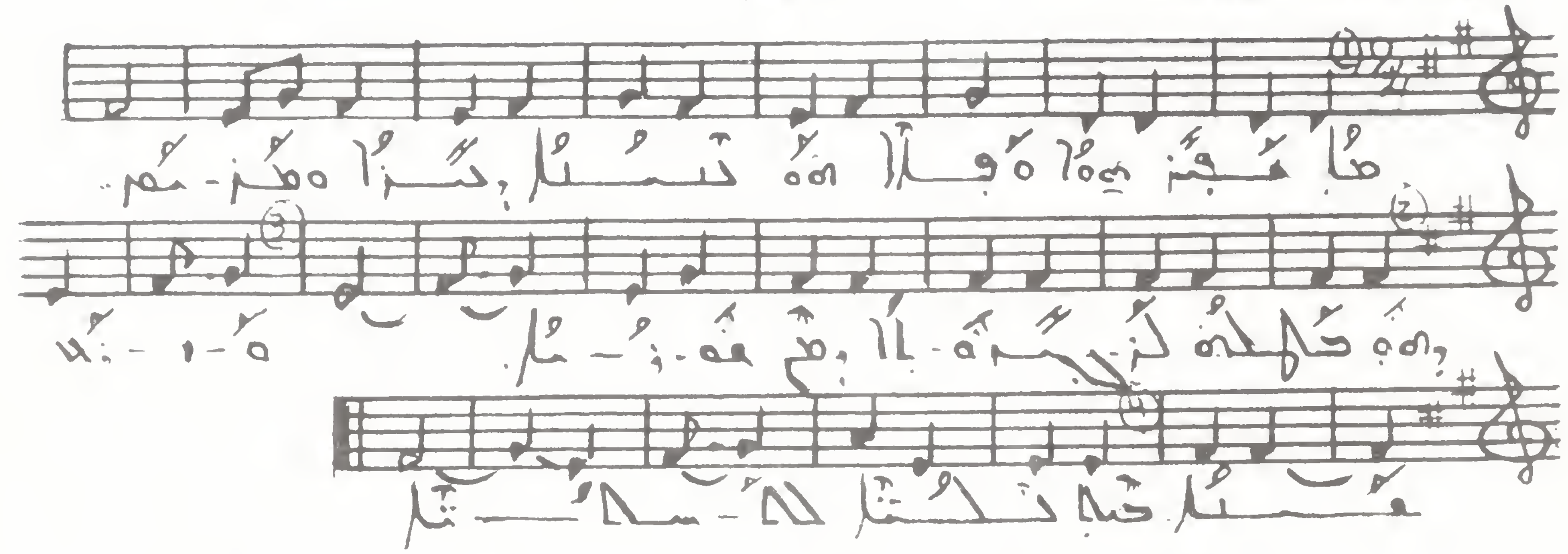
VIVACE ♩ = 160



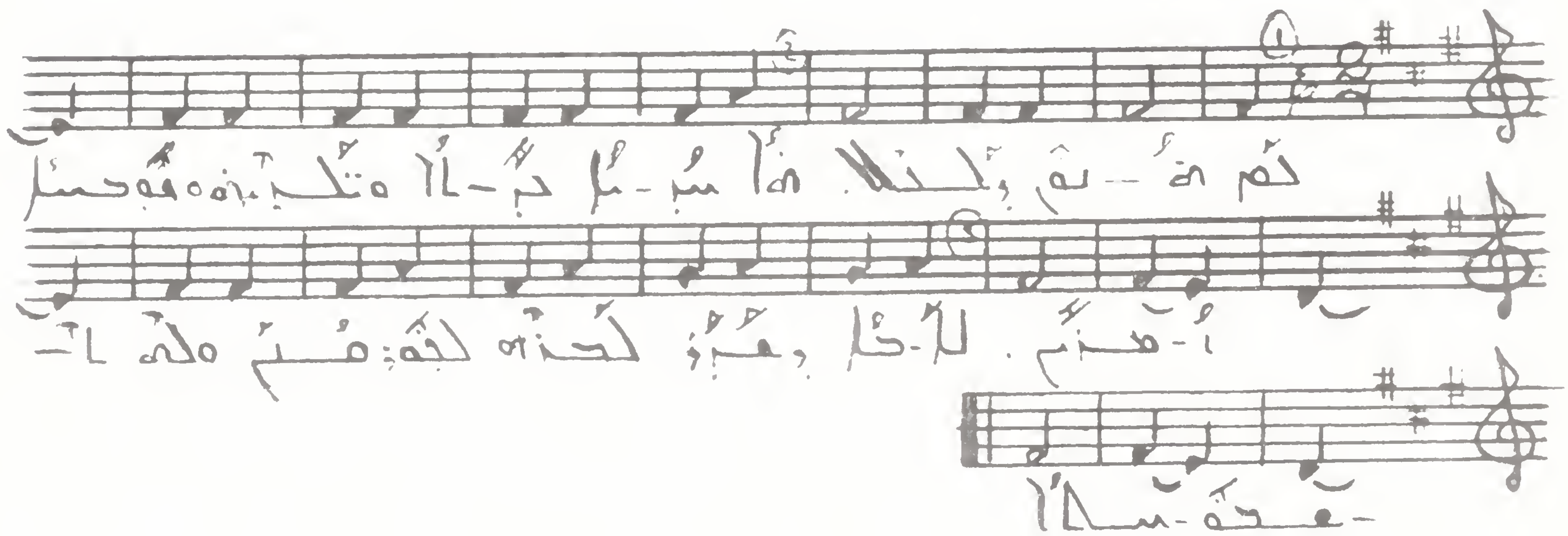
VIVACE ♩ = 160



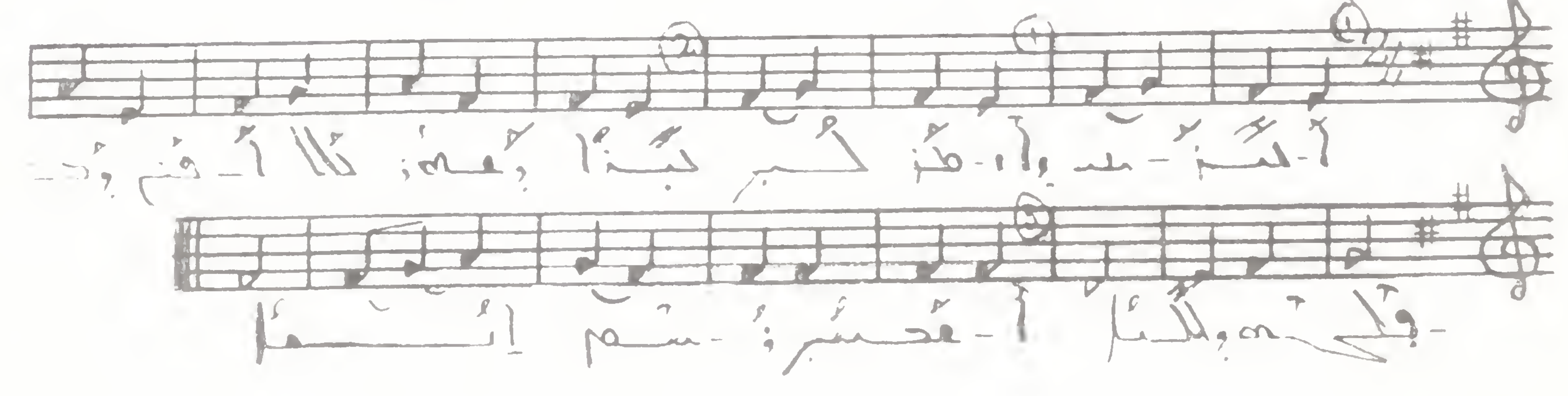
ASSAI VIVACE ♪ = 152



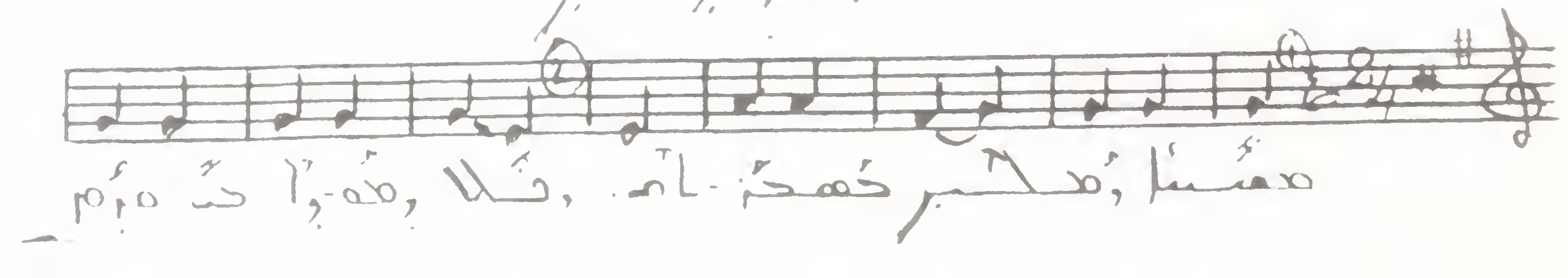
ASSAI VIVACE ♪ = 152

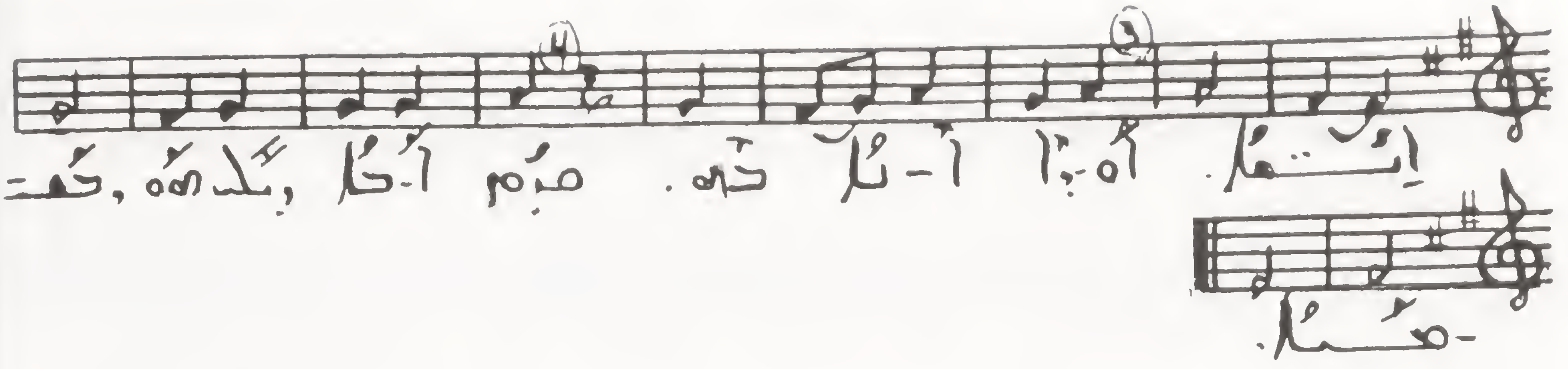


ASSAI VIVACE ♪ = 15

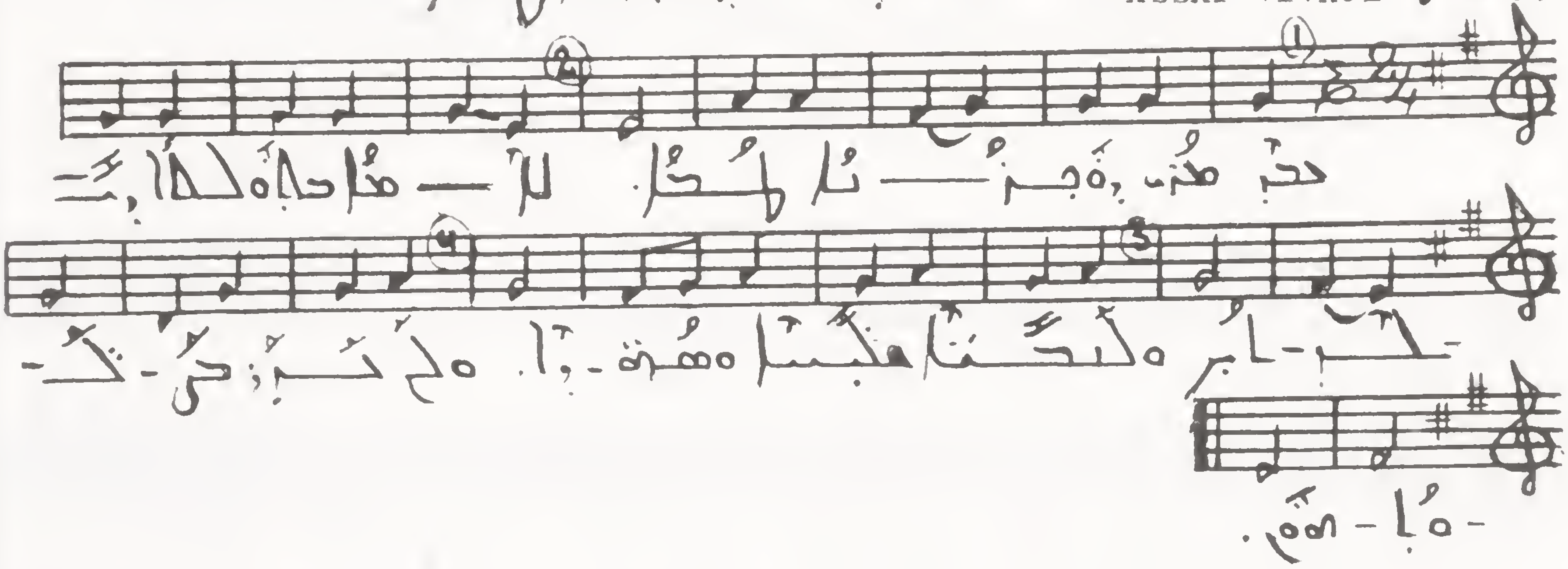


ASSAI VIVACE ♪ = 15

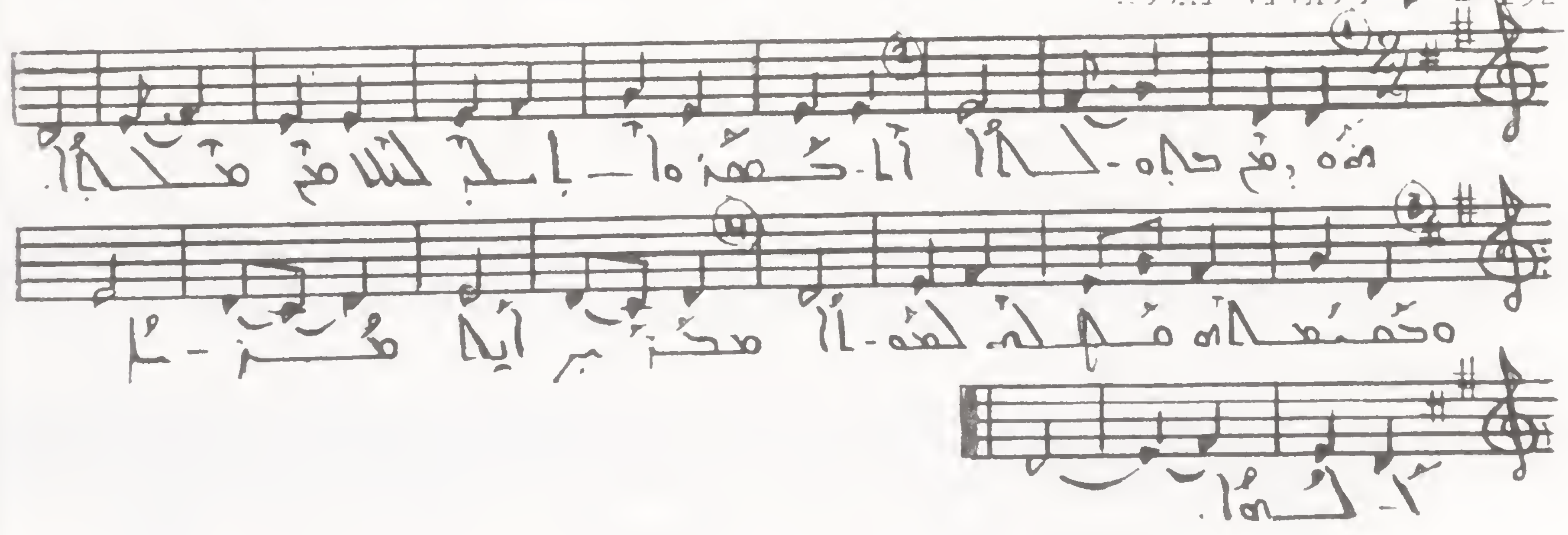




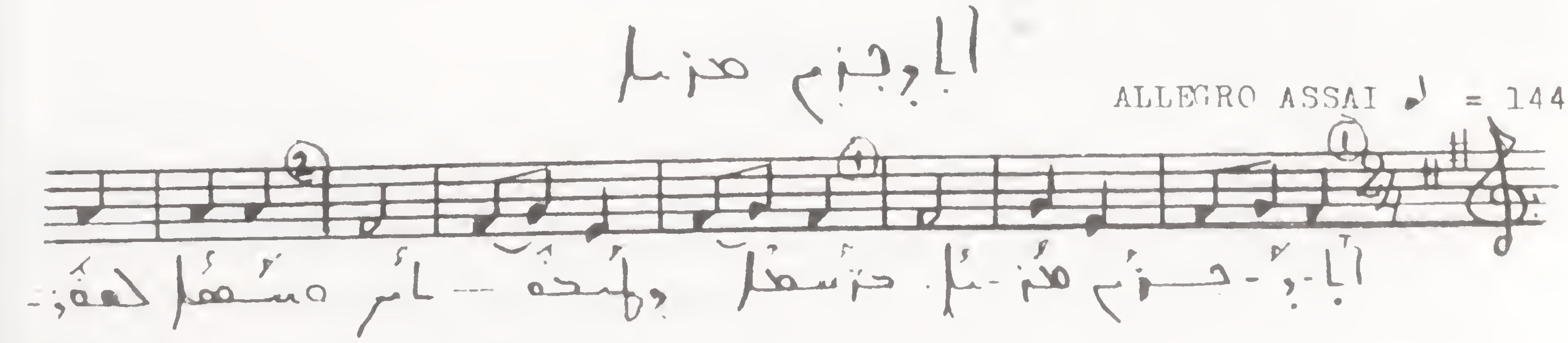
ASSAI VIVACE ♩ = 152

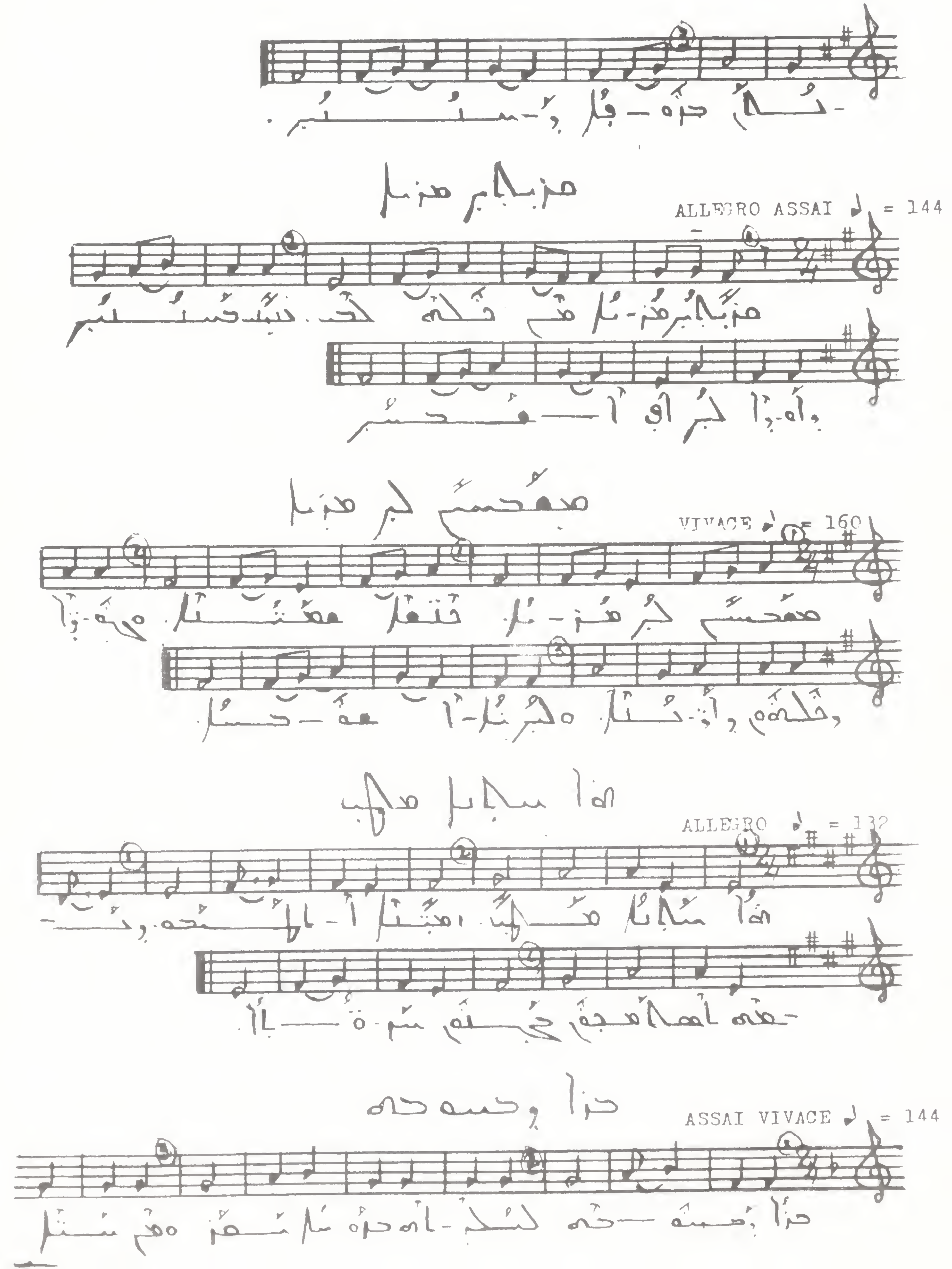


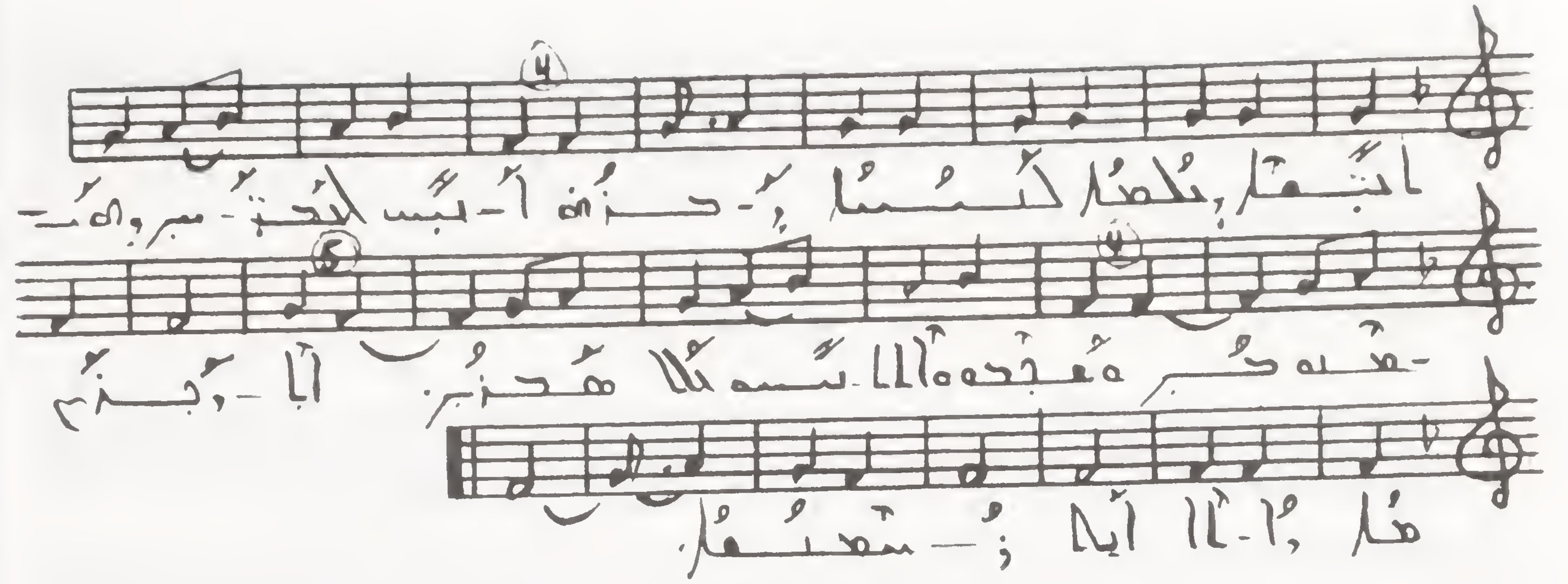
ASSAI VIVACE ♩ = 152

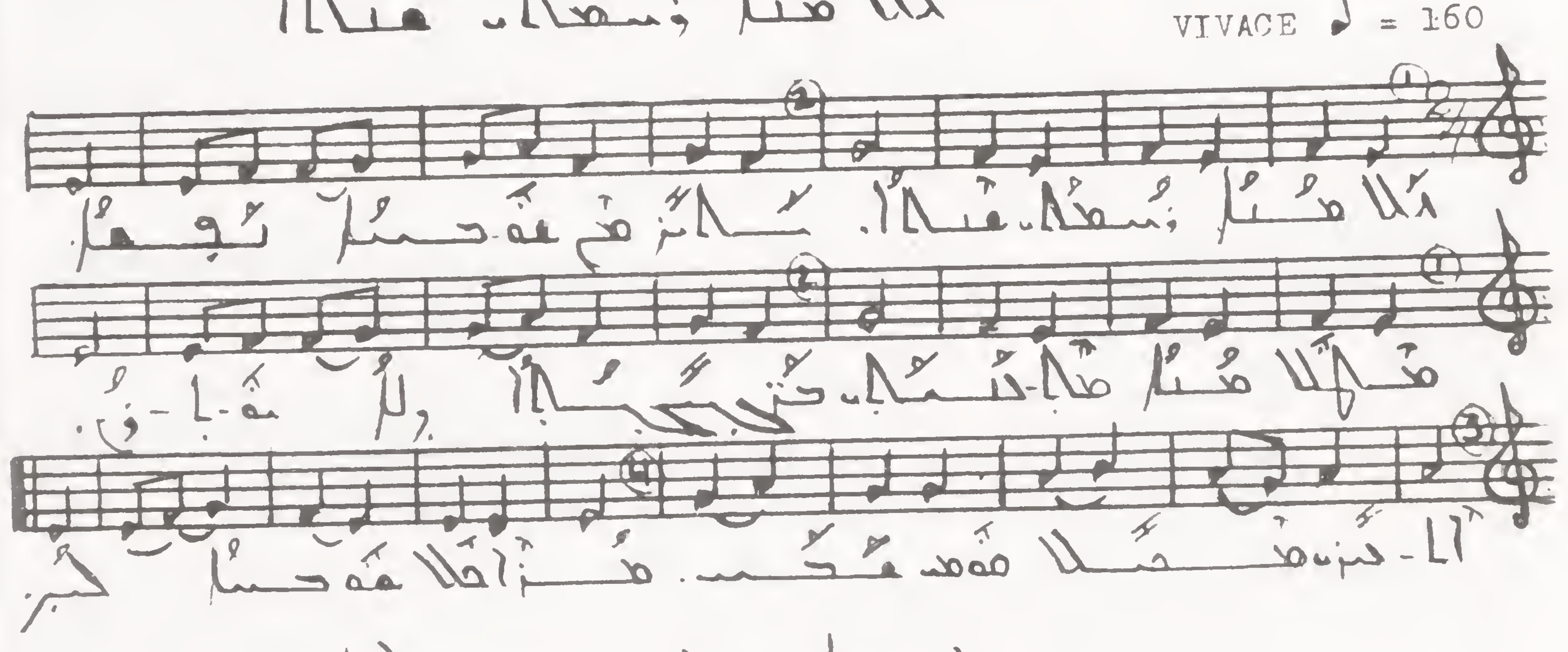


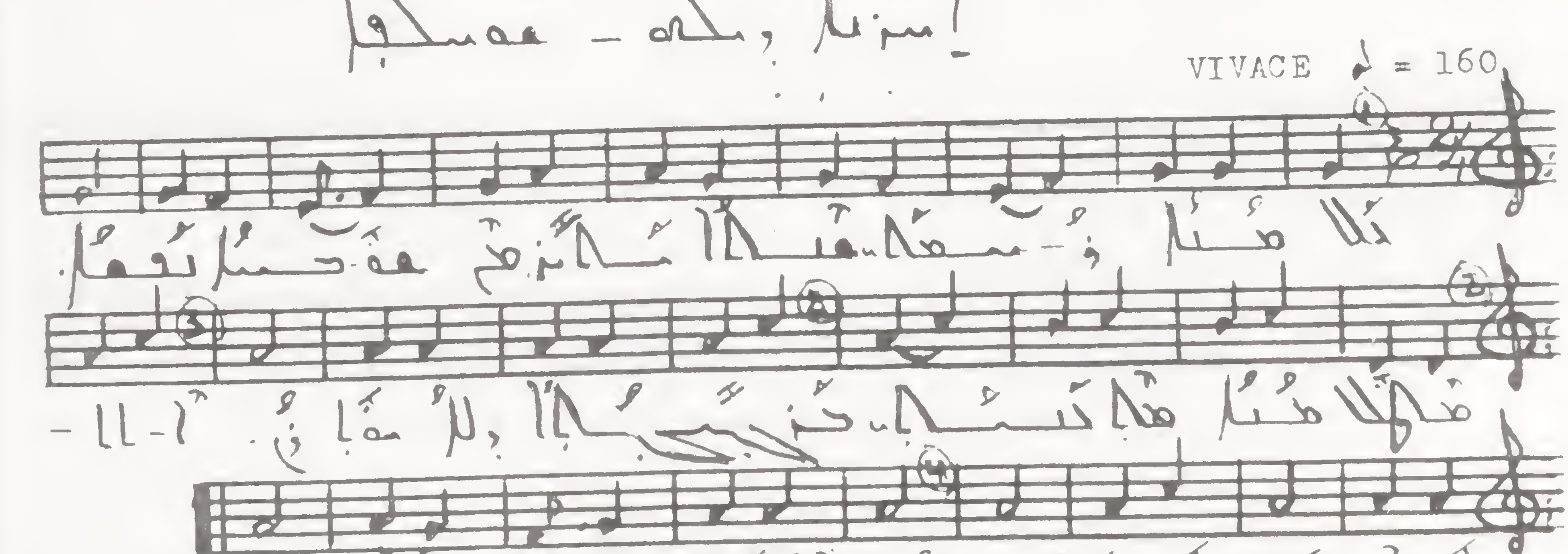
ALLEGRO ASSAI ♩ = 144

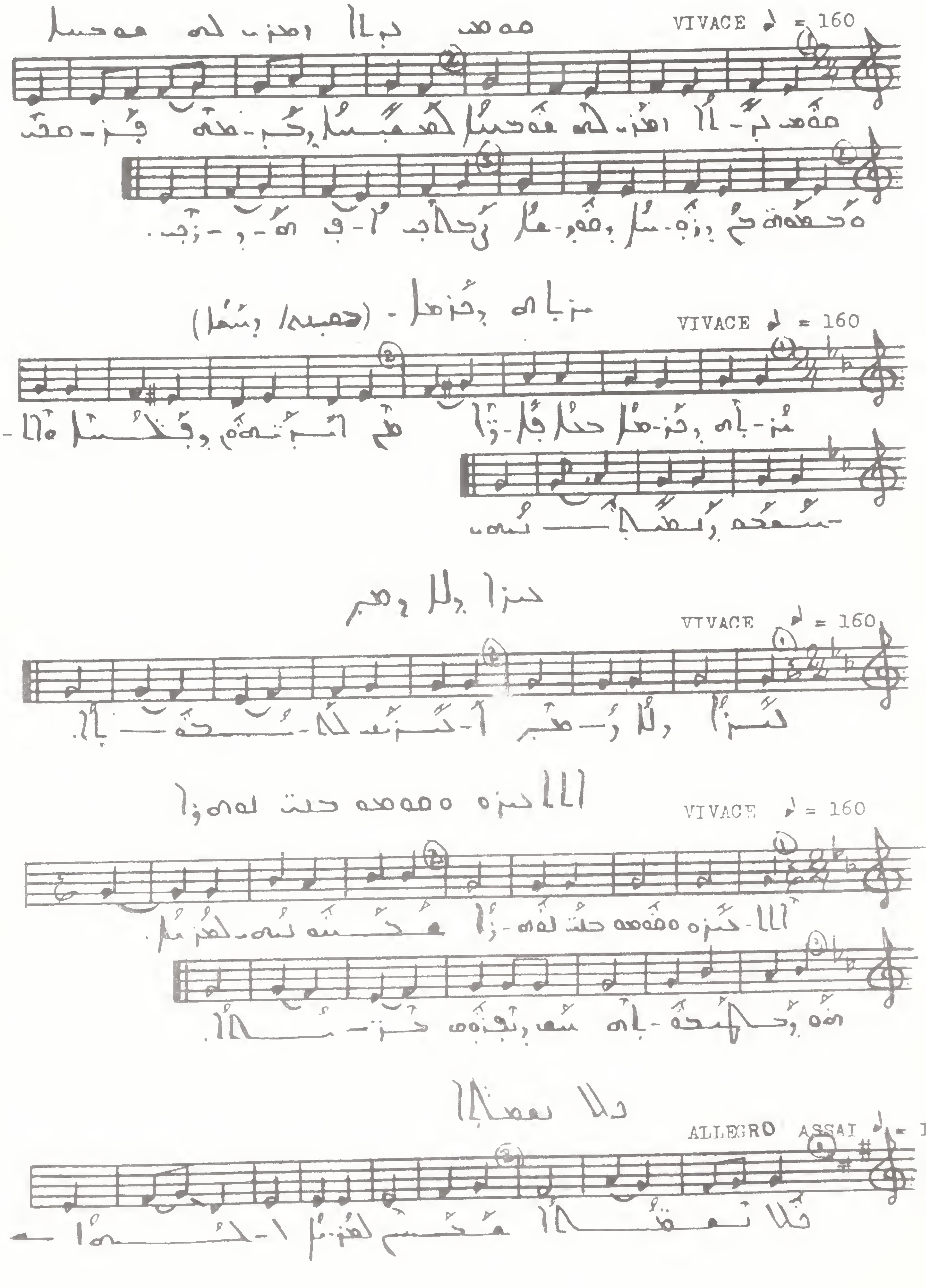


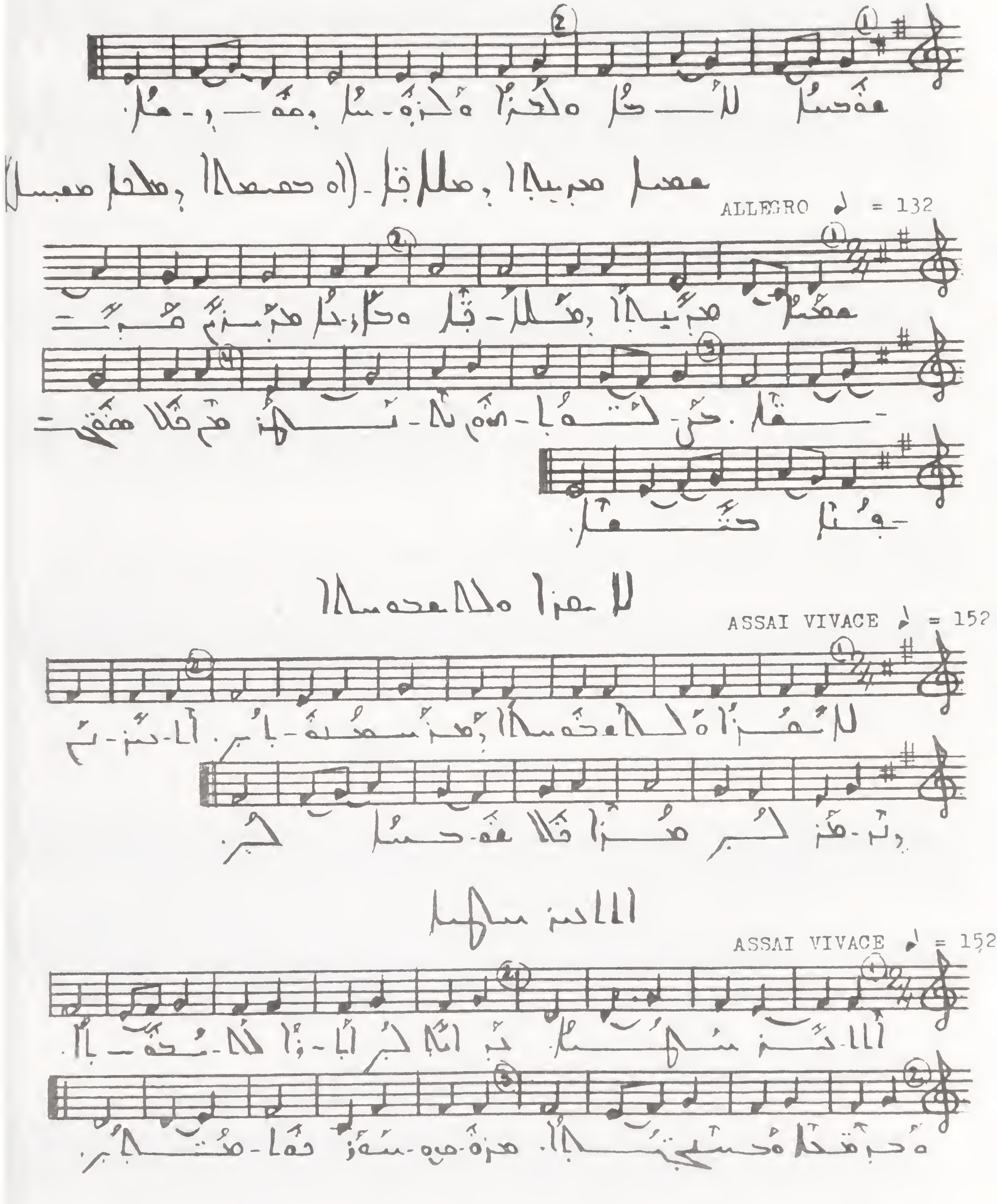

ALLEGRO ASSAI = 144
VIVACE = 160
ALLEGRO = 132
ASSAI VIVACE = 144

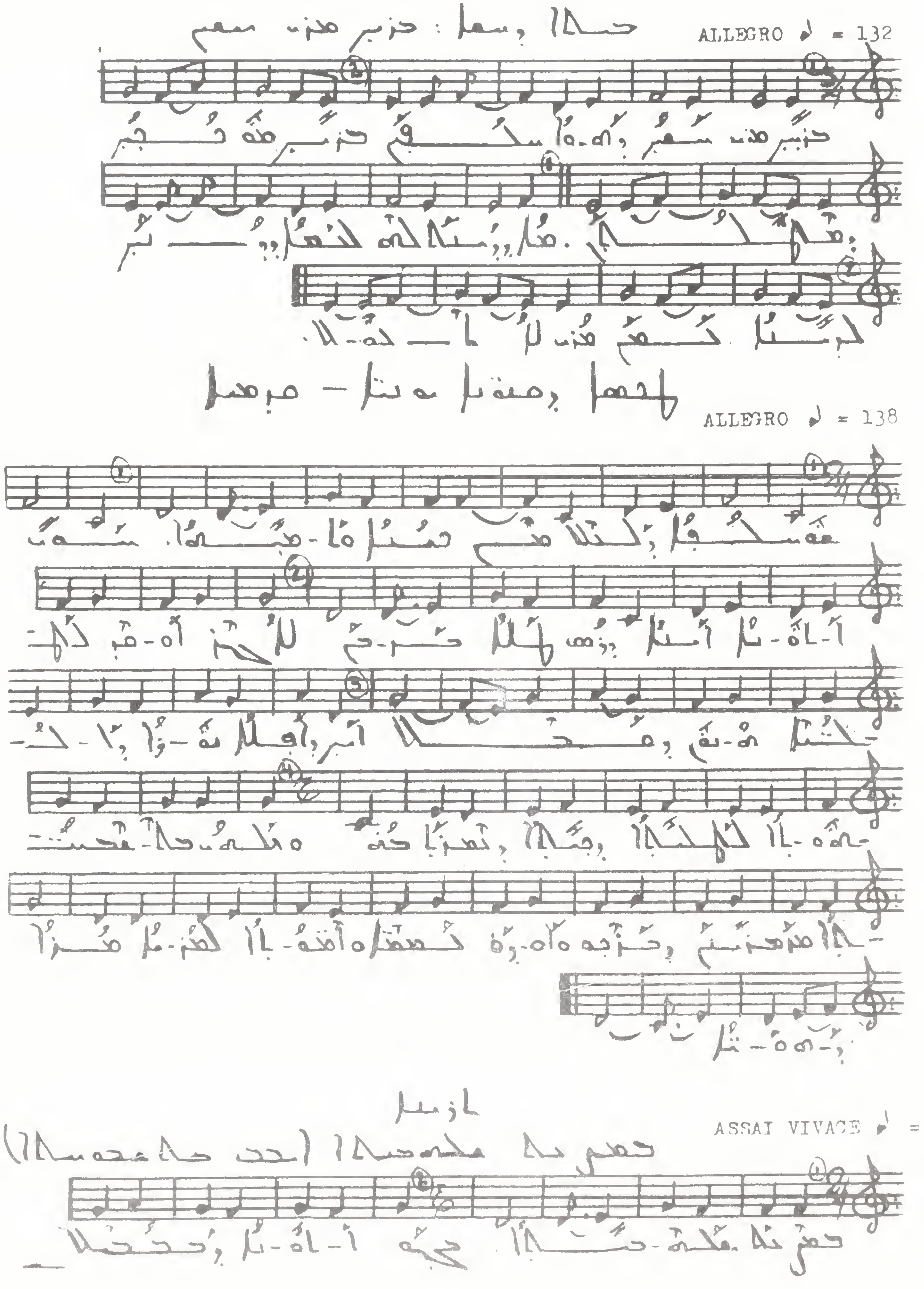


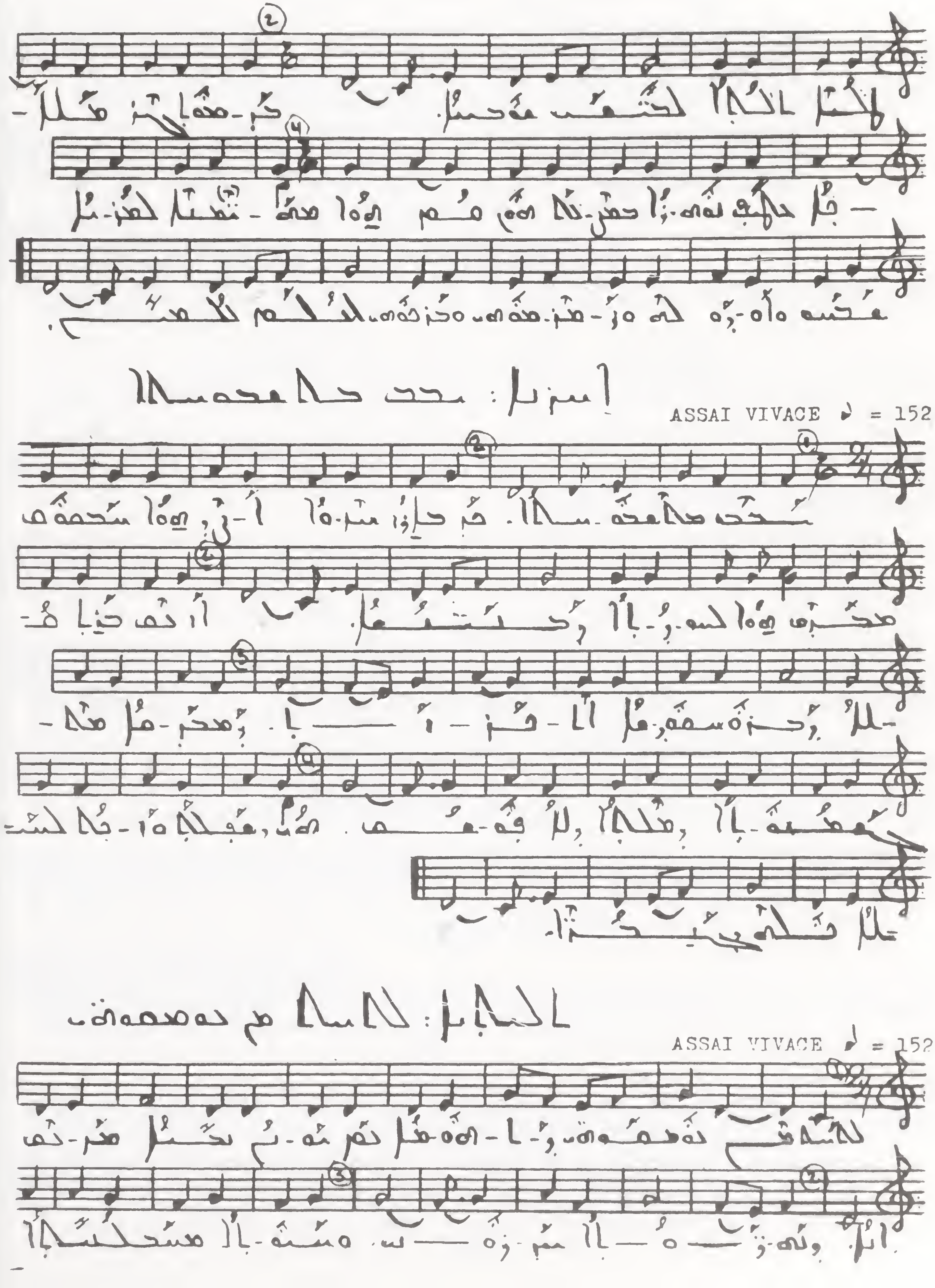

VIVACE ♩ = 160

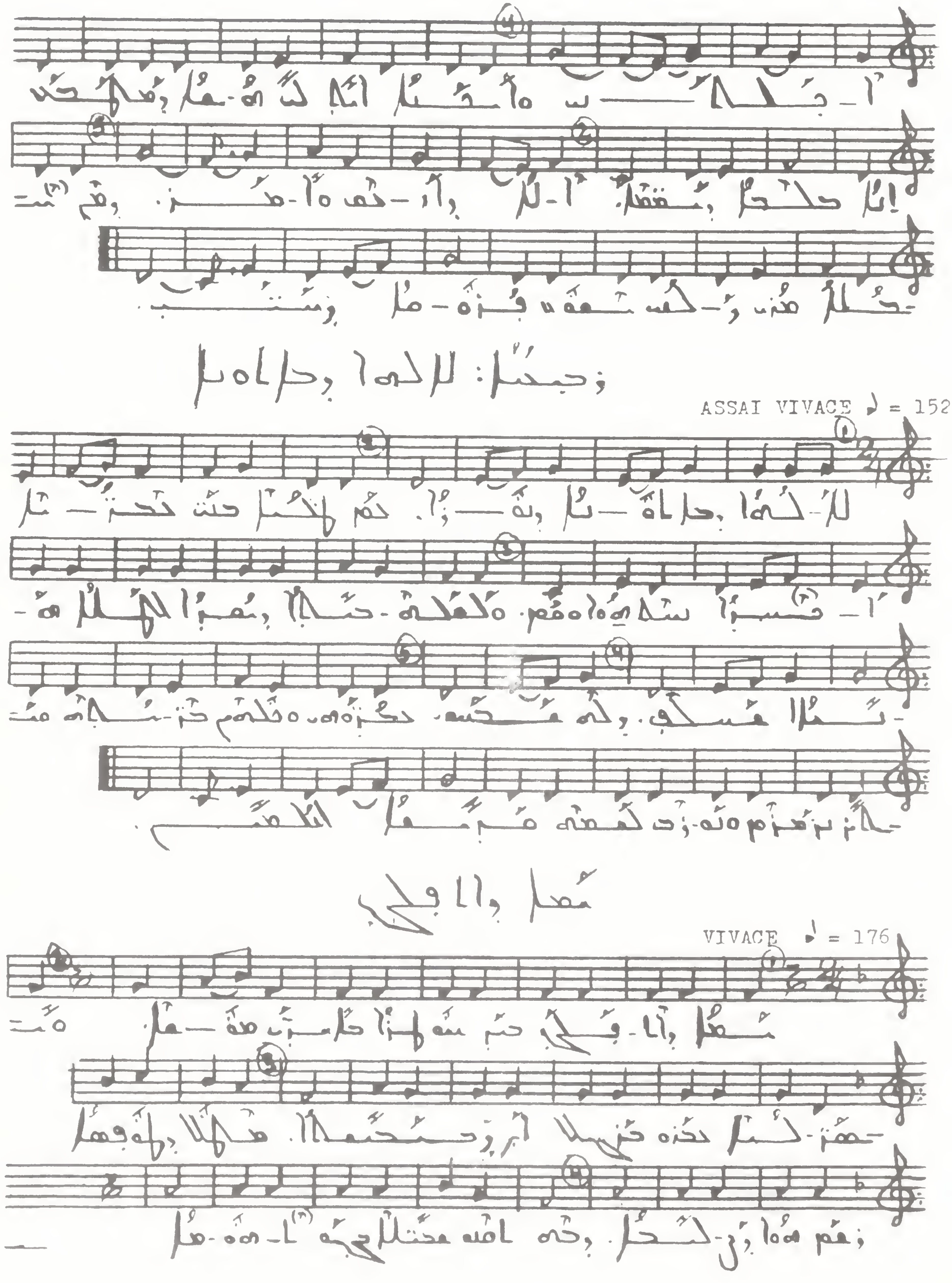

VIVACE ♩ = 160

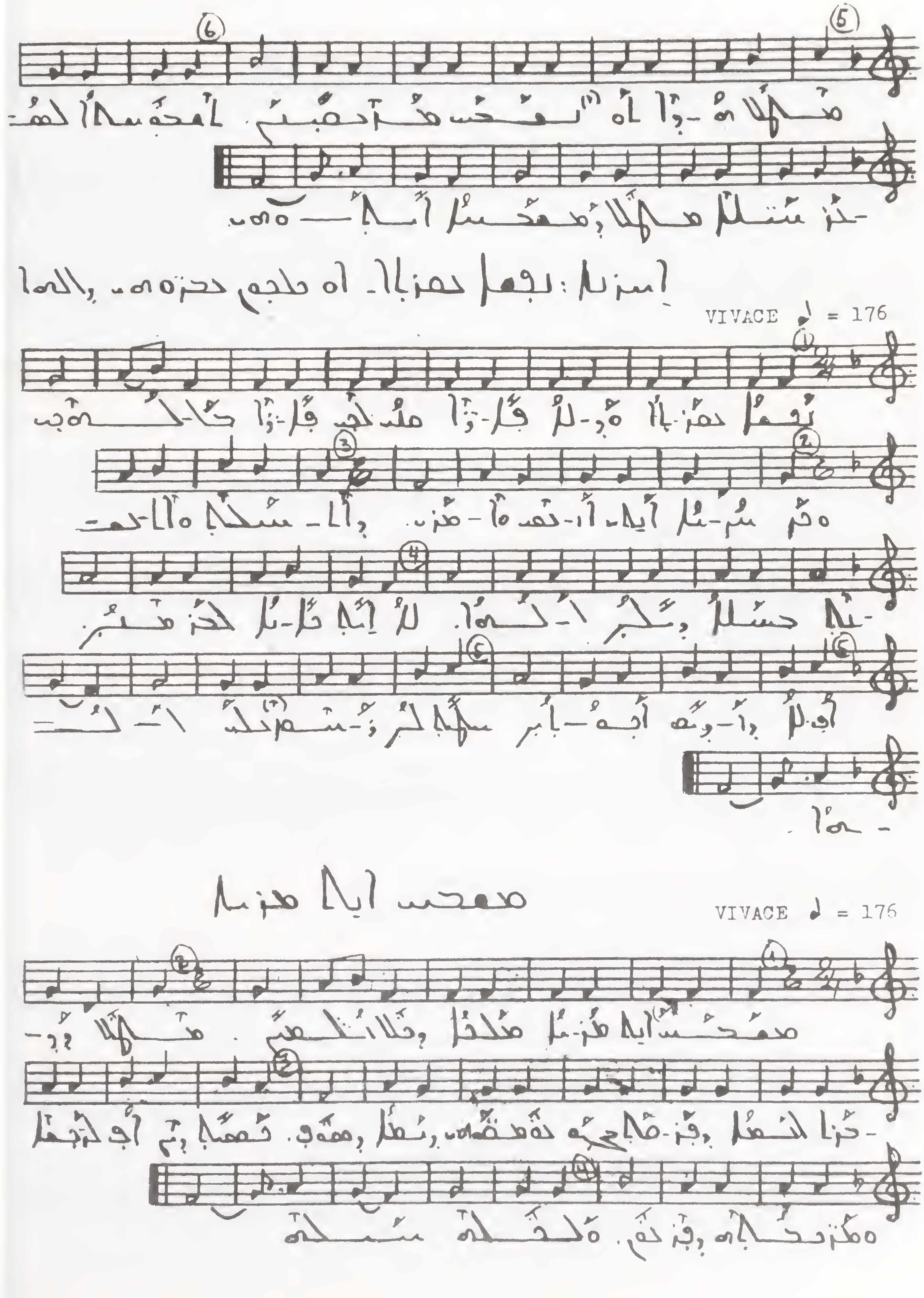

VIVACE ♪ = 160
VIVACE ♪ = 160
VIVACE ♪ = 160
VIVACE ♪ = 160
ALLEGRO ASSAI

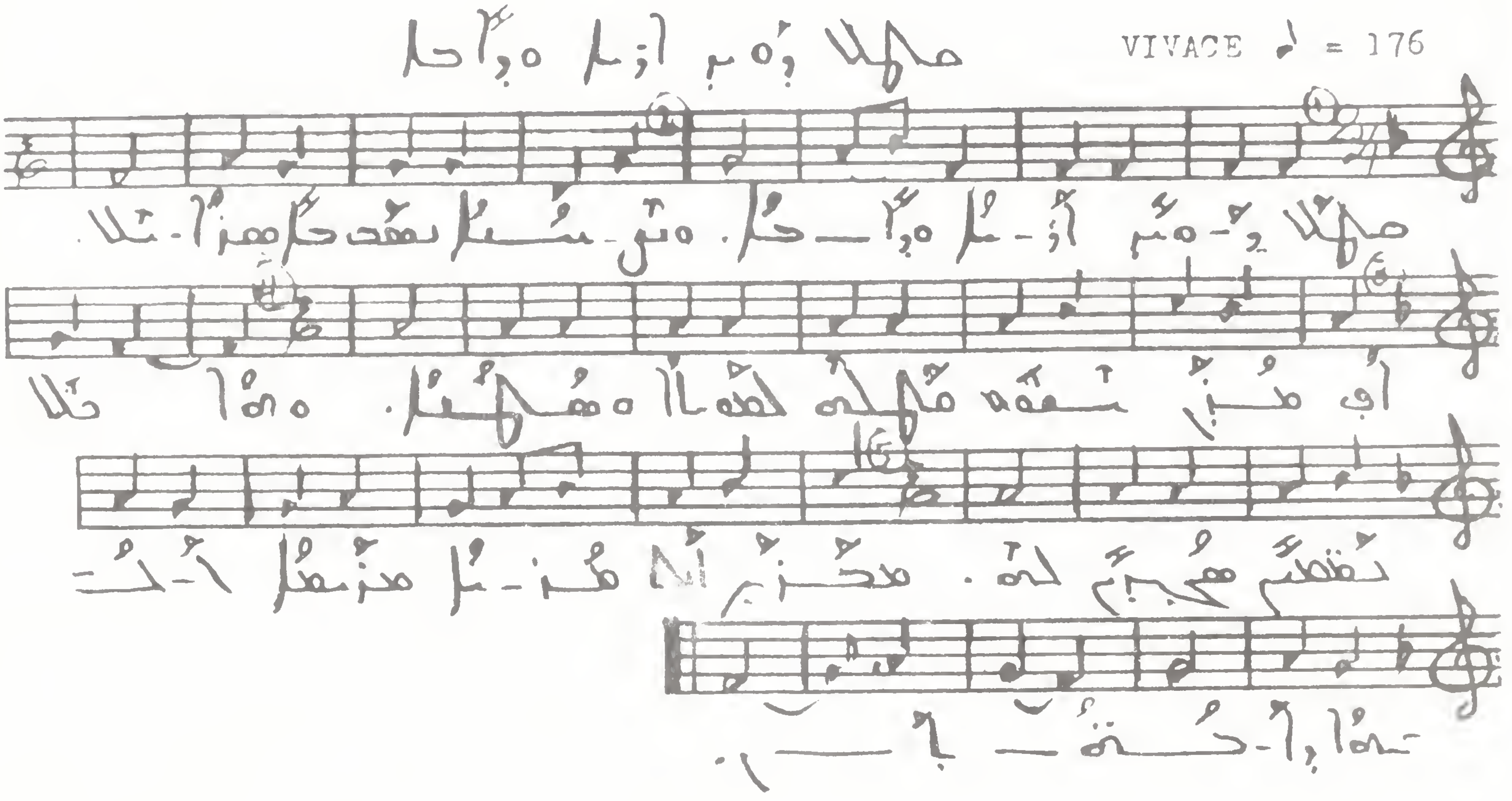

ALLEGRO ♪ = 132
ASSAI VIVACE ♪ = 152
ASSAI VIVACE ♪ = 152

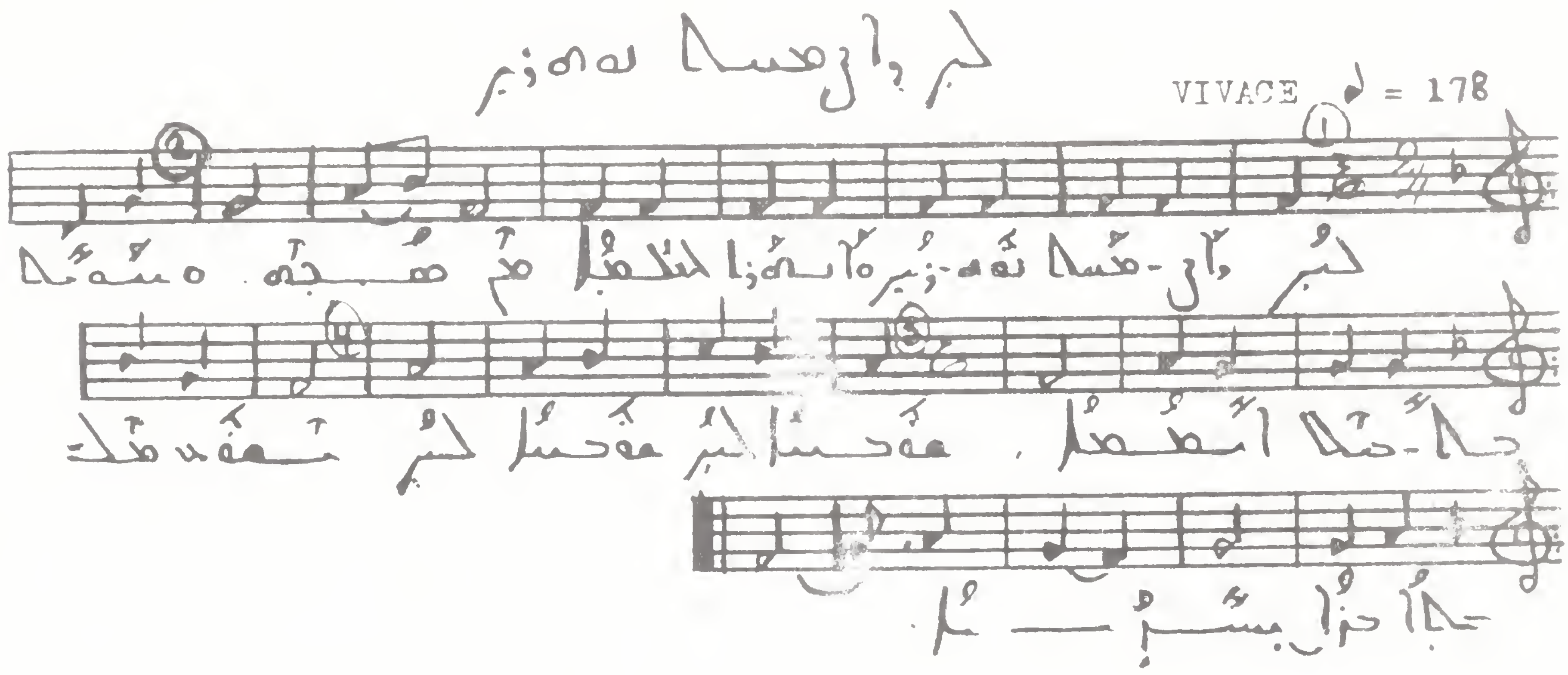

ALLEGRO ♩ = 132
ALLEGRO ♩ = 138
ASSAI VIVACE ♩ =

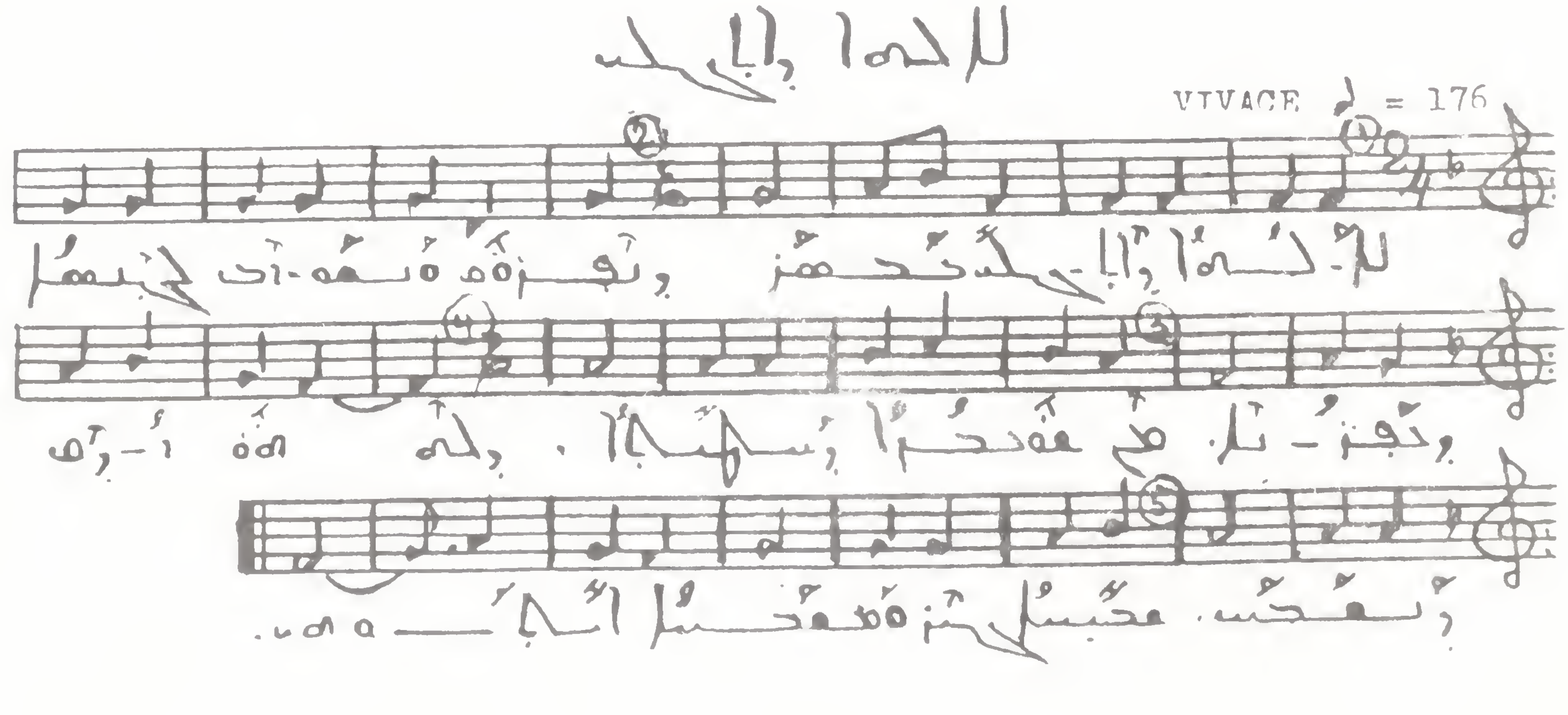

ASSAI VIVACE ♪ = 152
ASSAI VIVACE ♪ = 152


ASSAI VIVACE ♩ = 152
VIVACE ♩ = 176

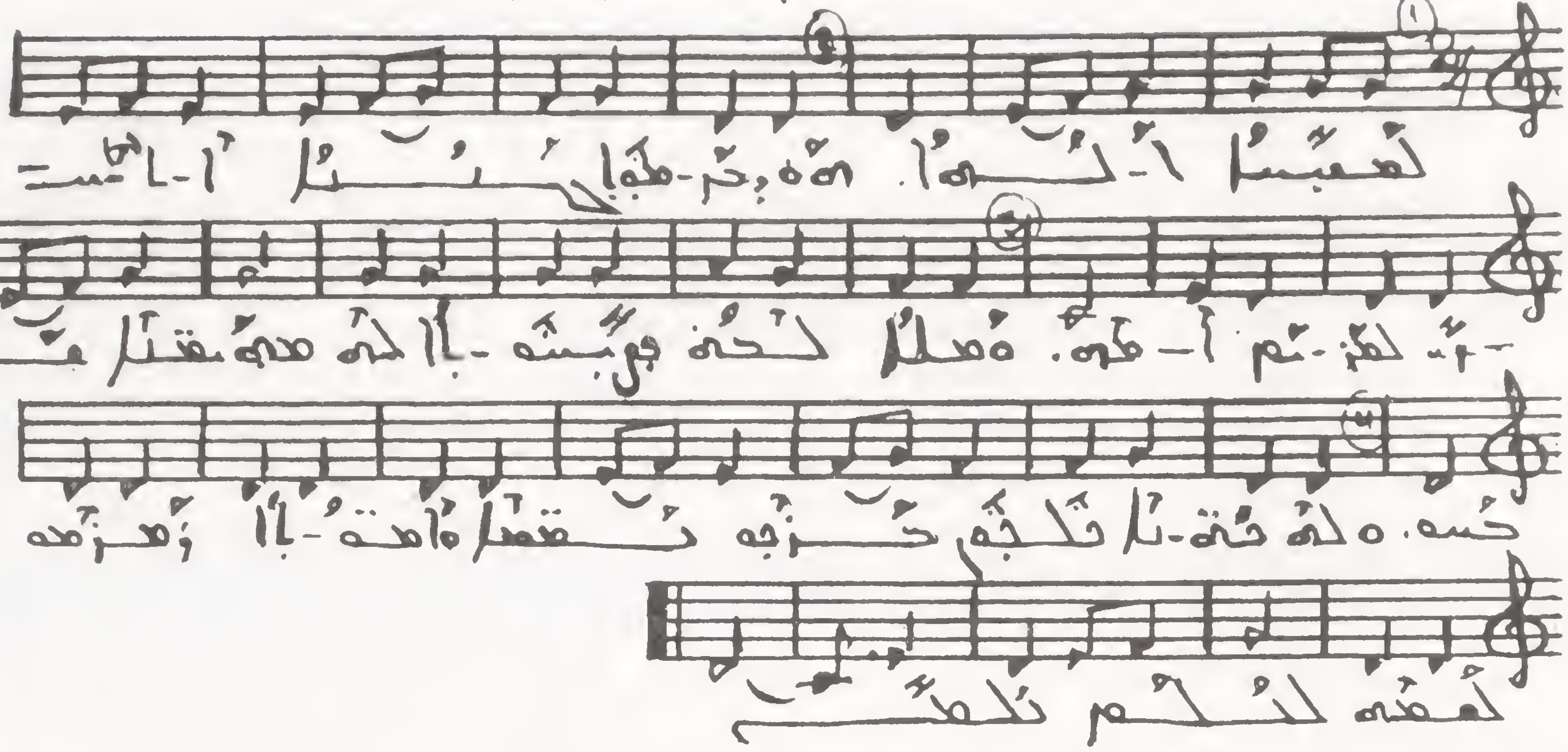

VIVACE ♩ = 176
VIVACE ♩ = 176


VIVACE ♪ = 176

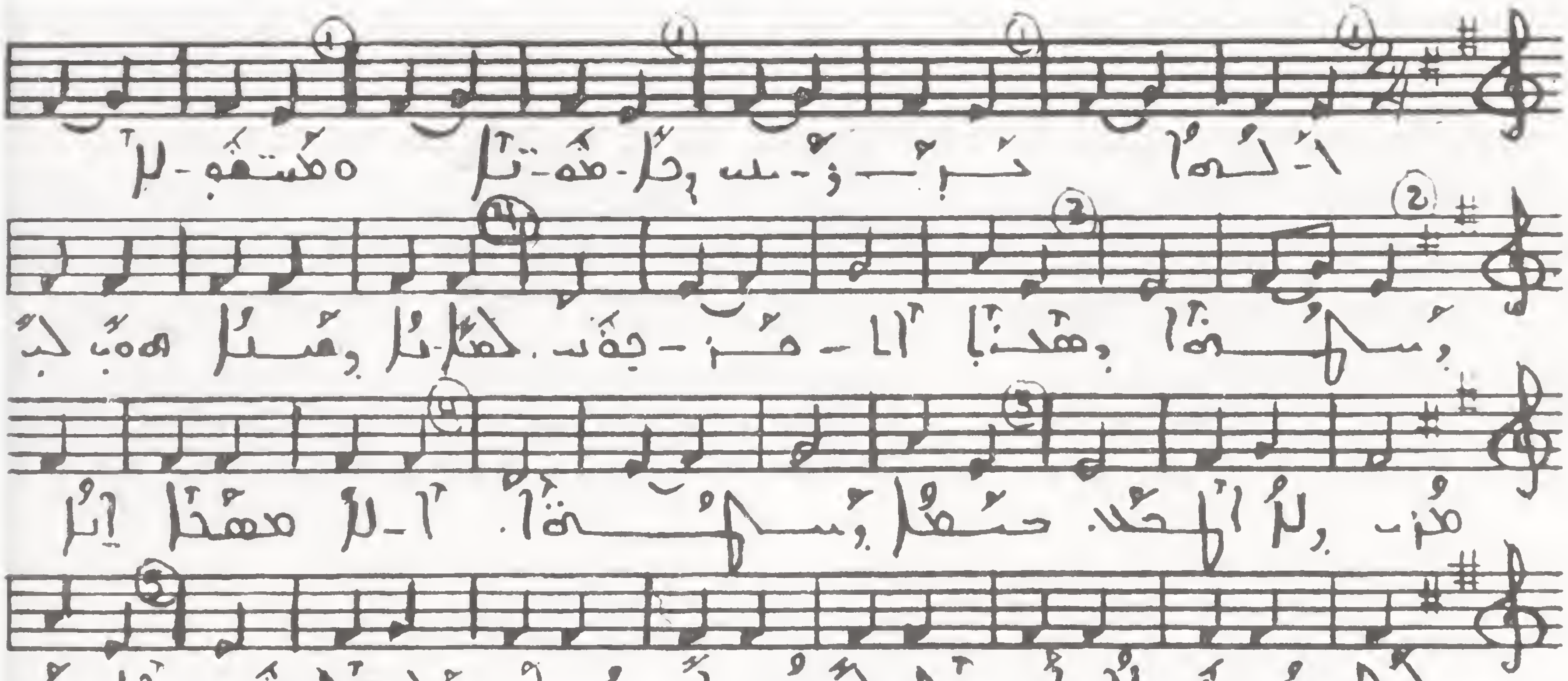

VIVACE ♪ = 178


VIVACE ♪ = 176

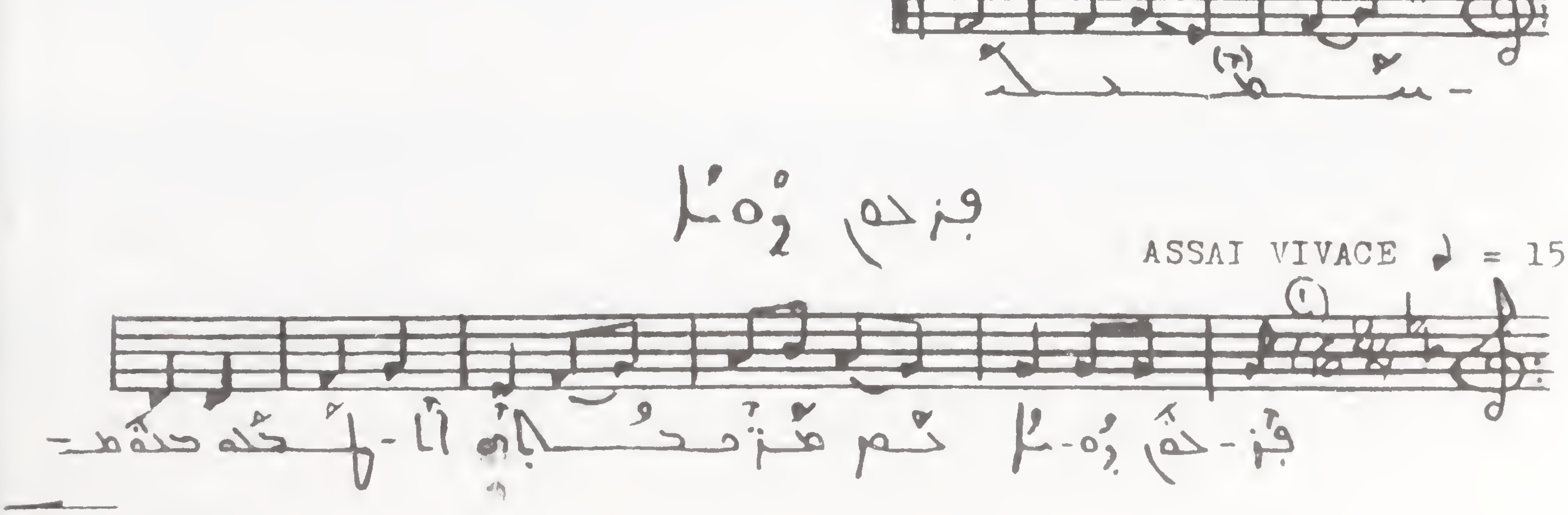
PRESTO ♪ = 184

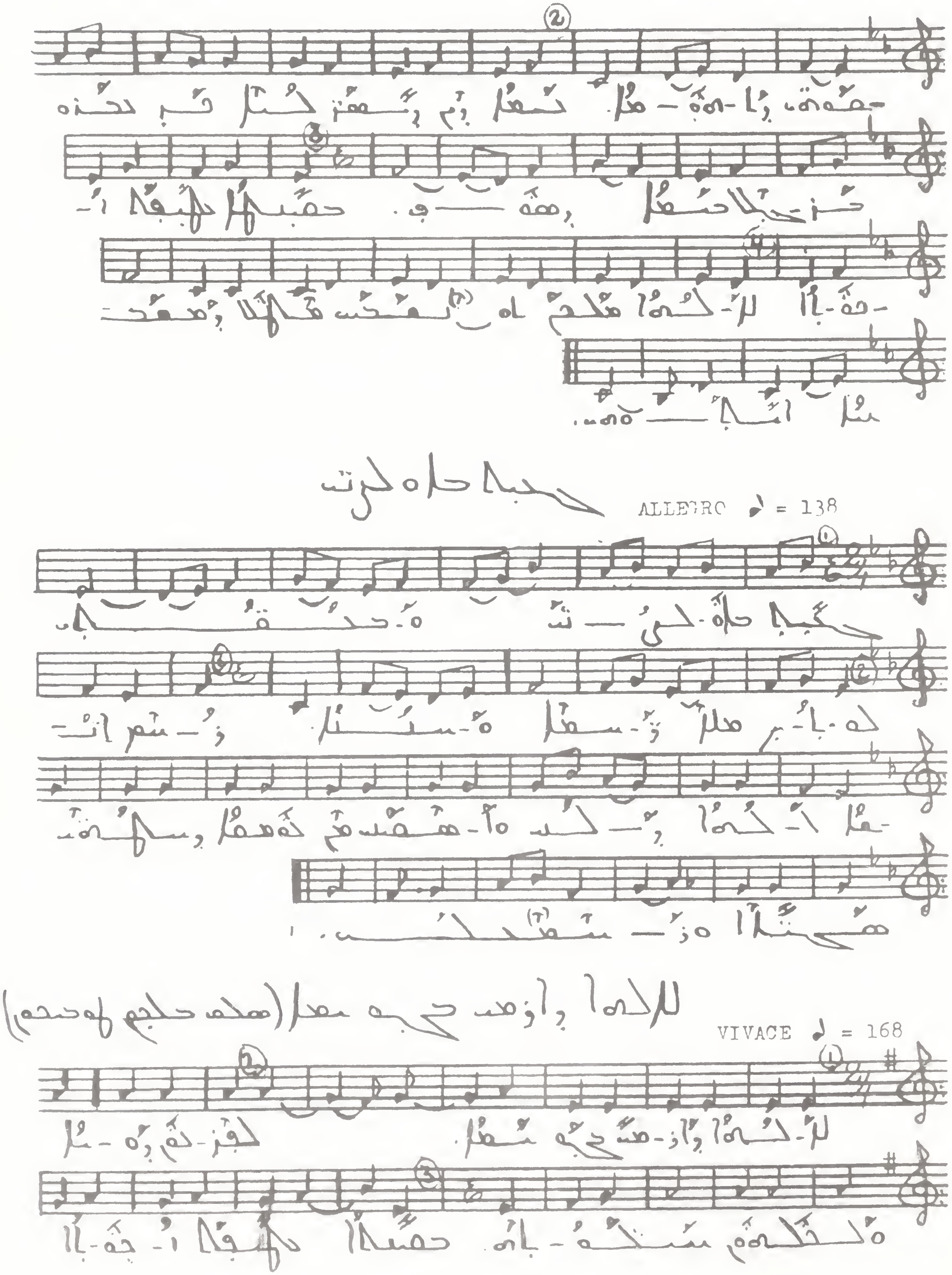


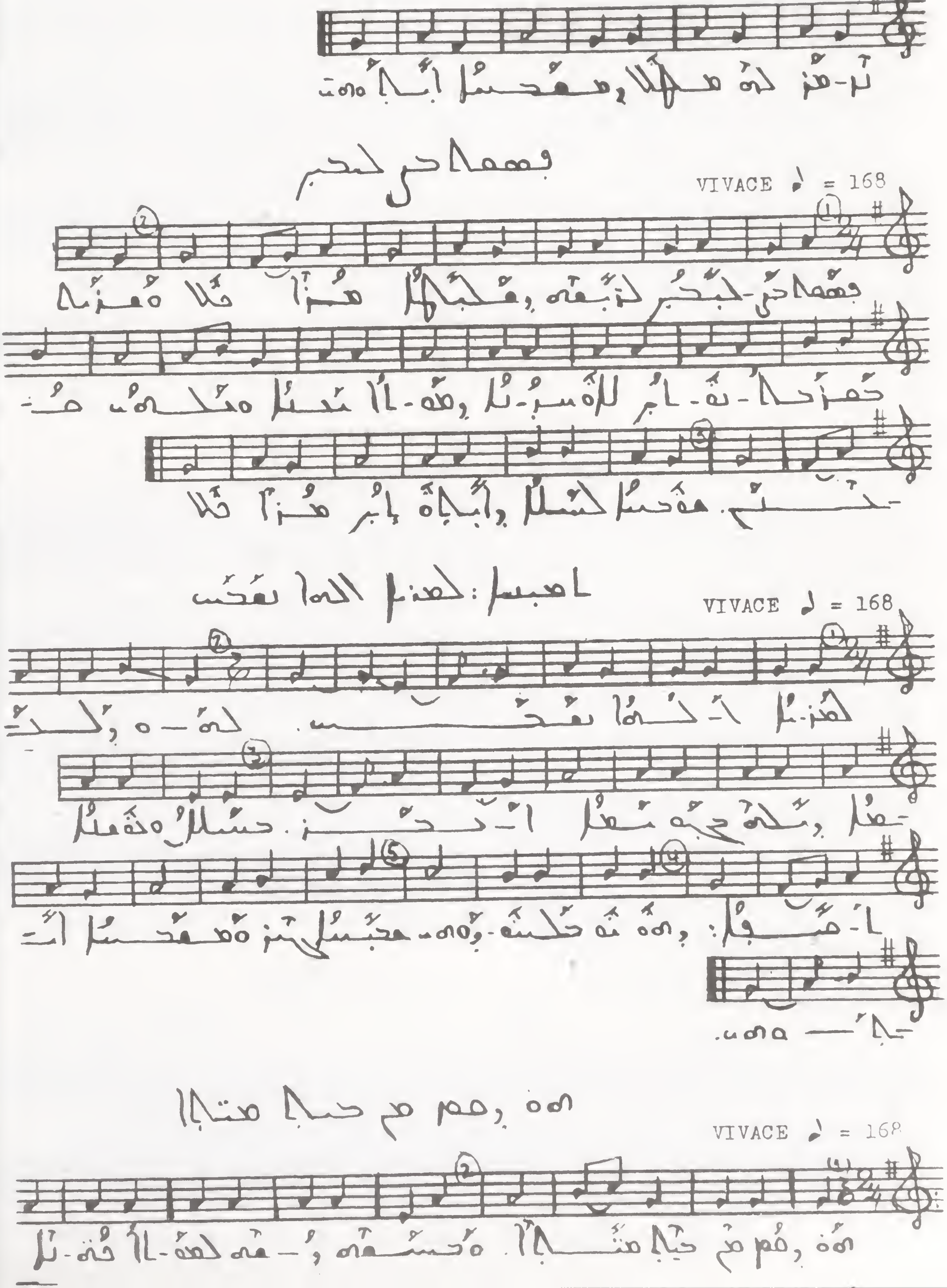
ASSAI VIVACE ♩ = 152

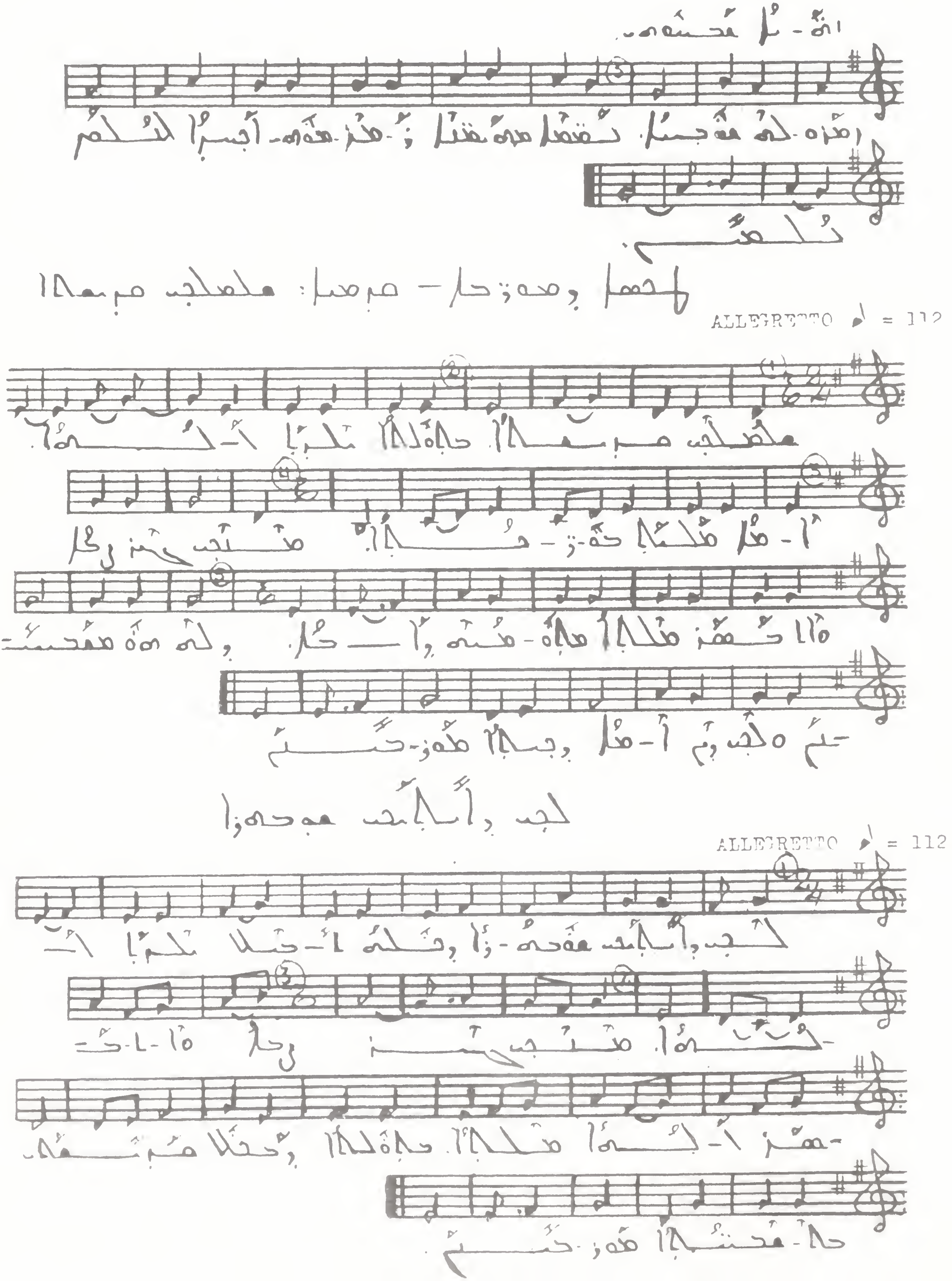


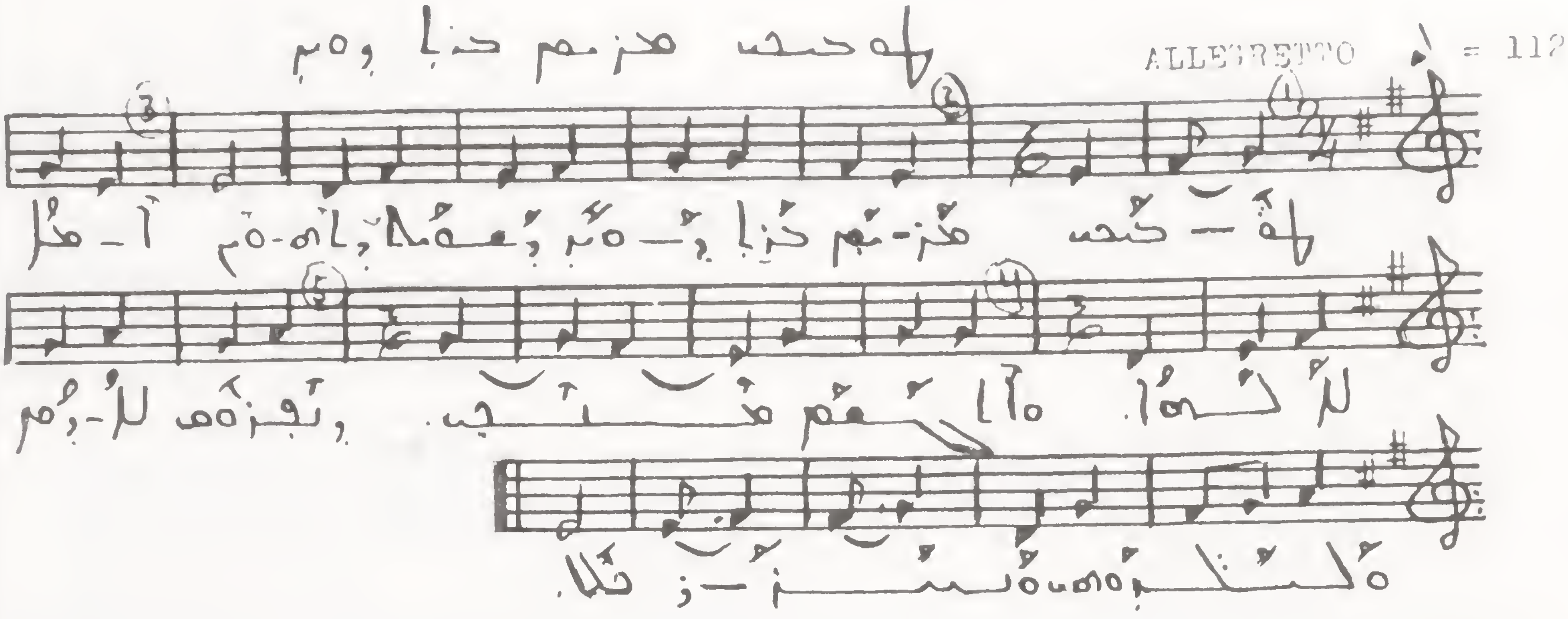
ASSAI VIVACE ♩ = 152

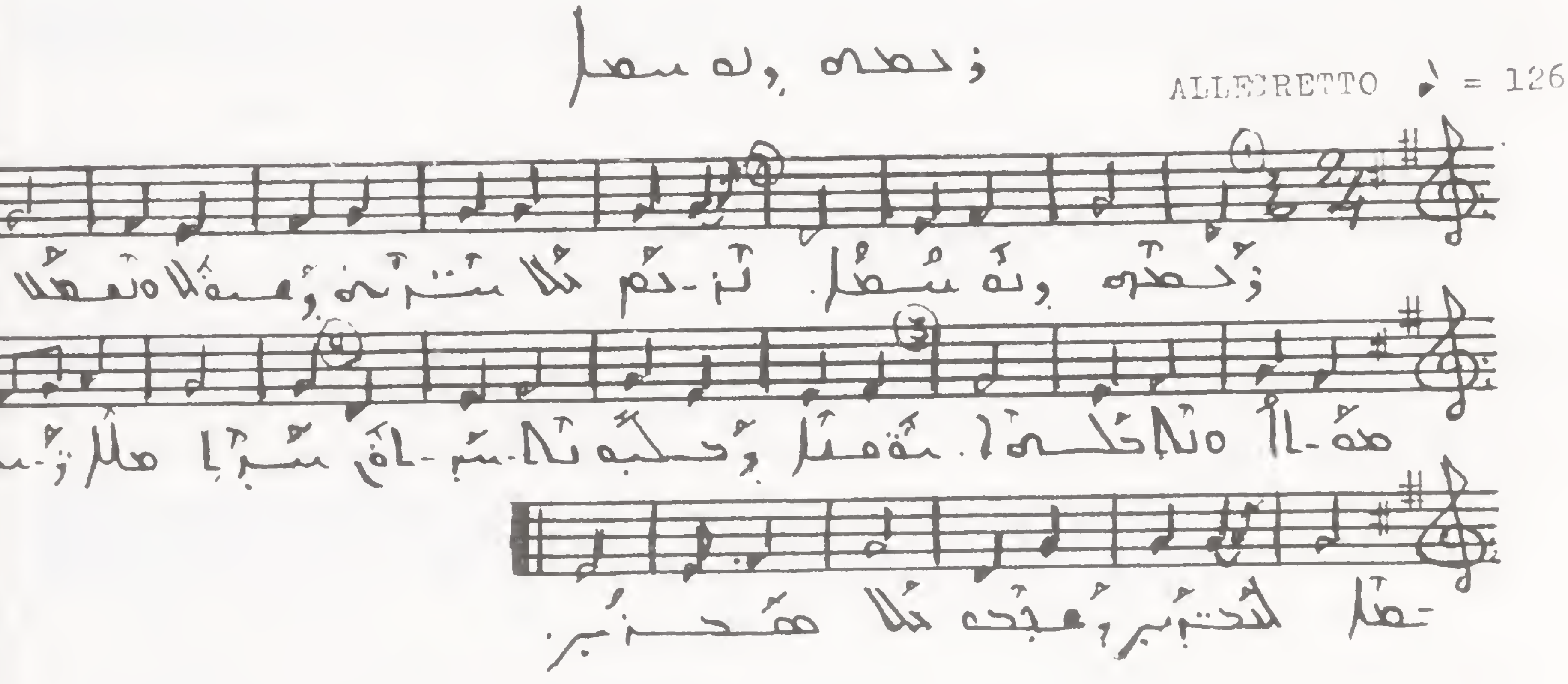


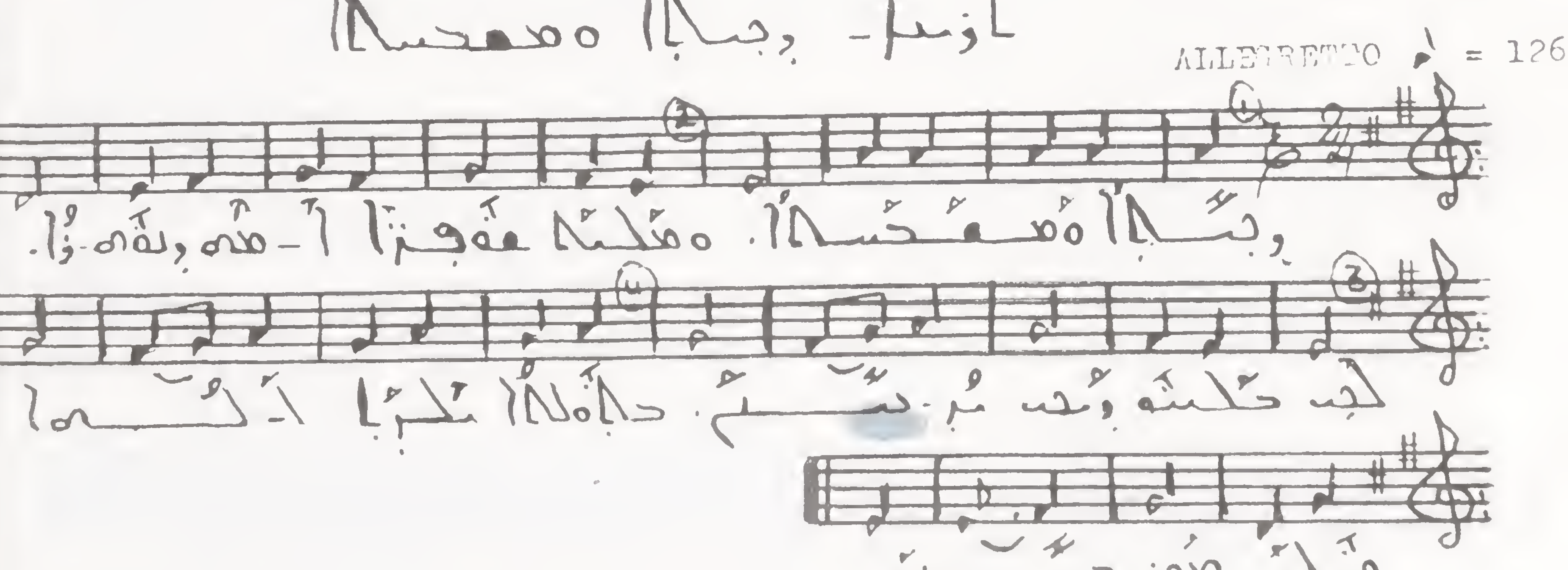

ALLEGRO ♪ = 138
VIVACE ♩ = 168

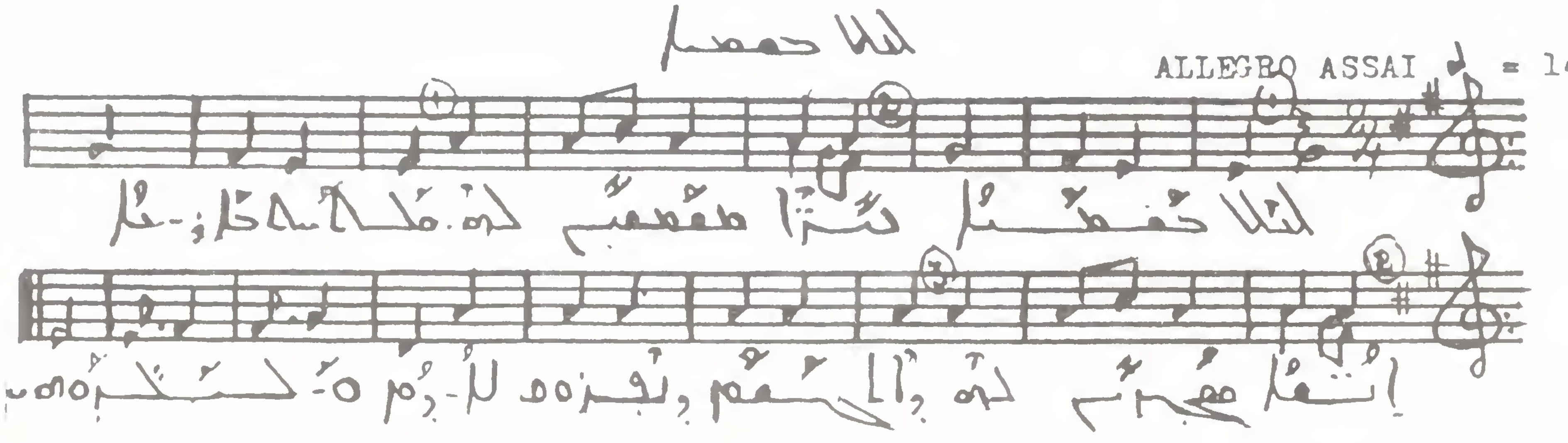

VIVACE ♪ = 168
VIVACE ♩ = 168
VIVACE ♪ = 168

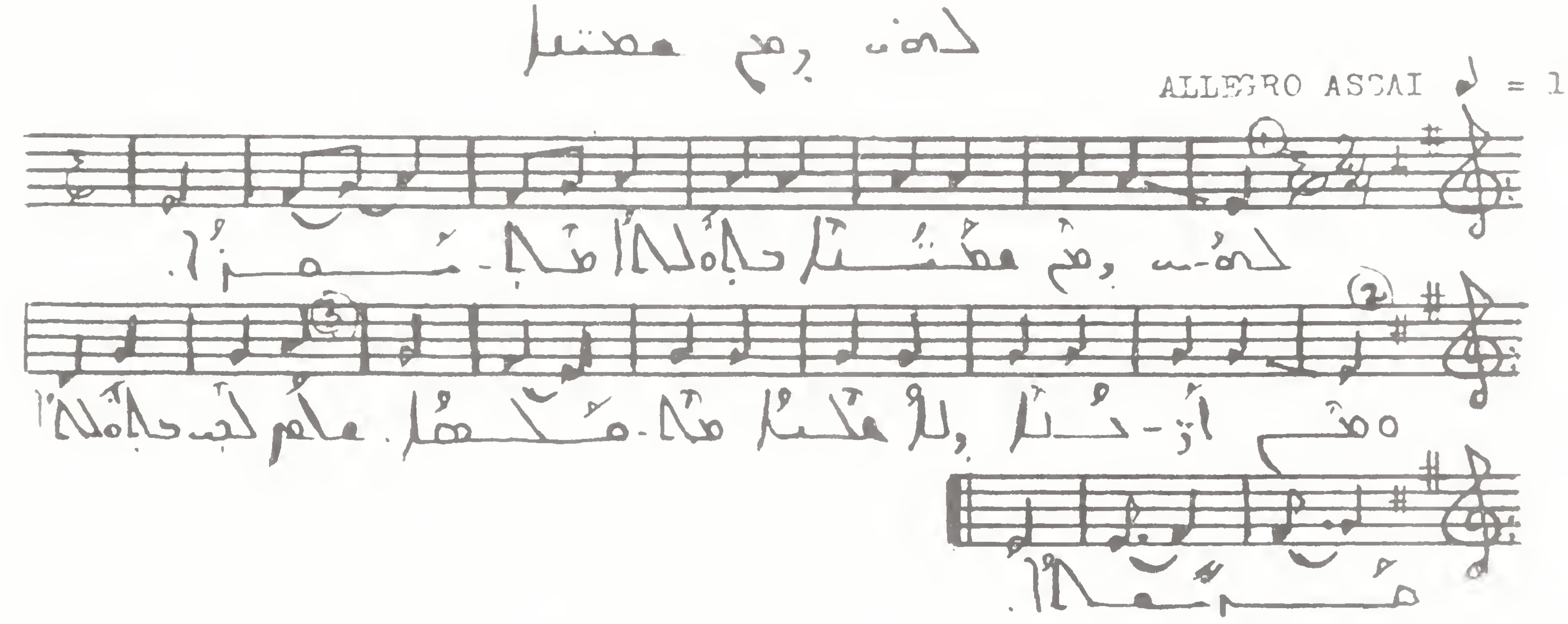

ALLEGRETTO ♪ = 112
ALLEGRETTO ♪ = 112

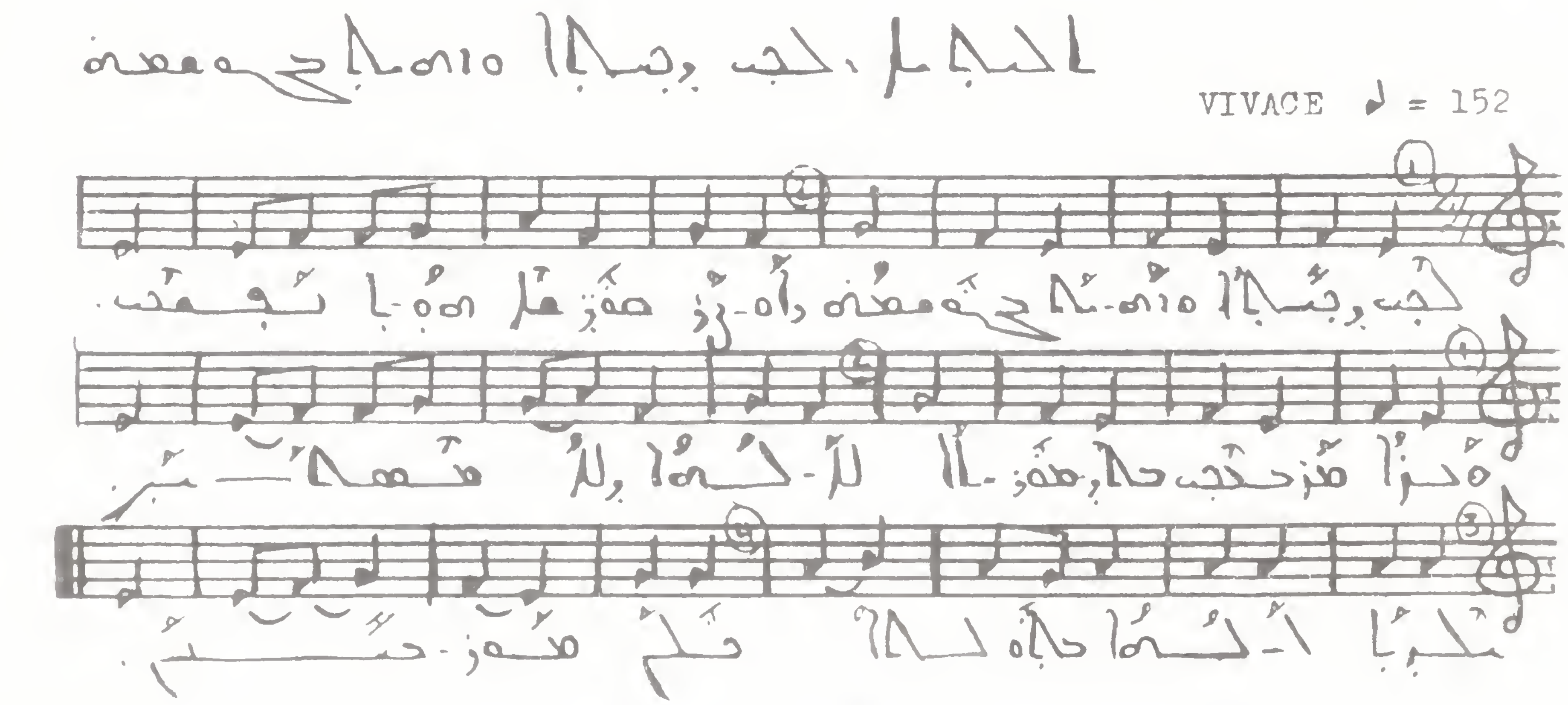

ALLEGRETTO ♪ = 112

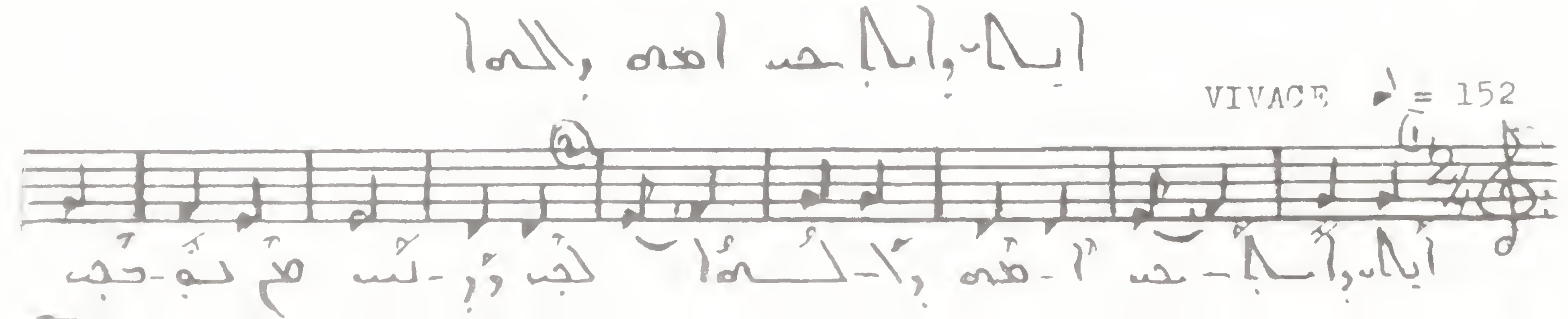

ALLEGRETTO ♪ = 126

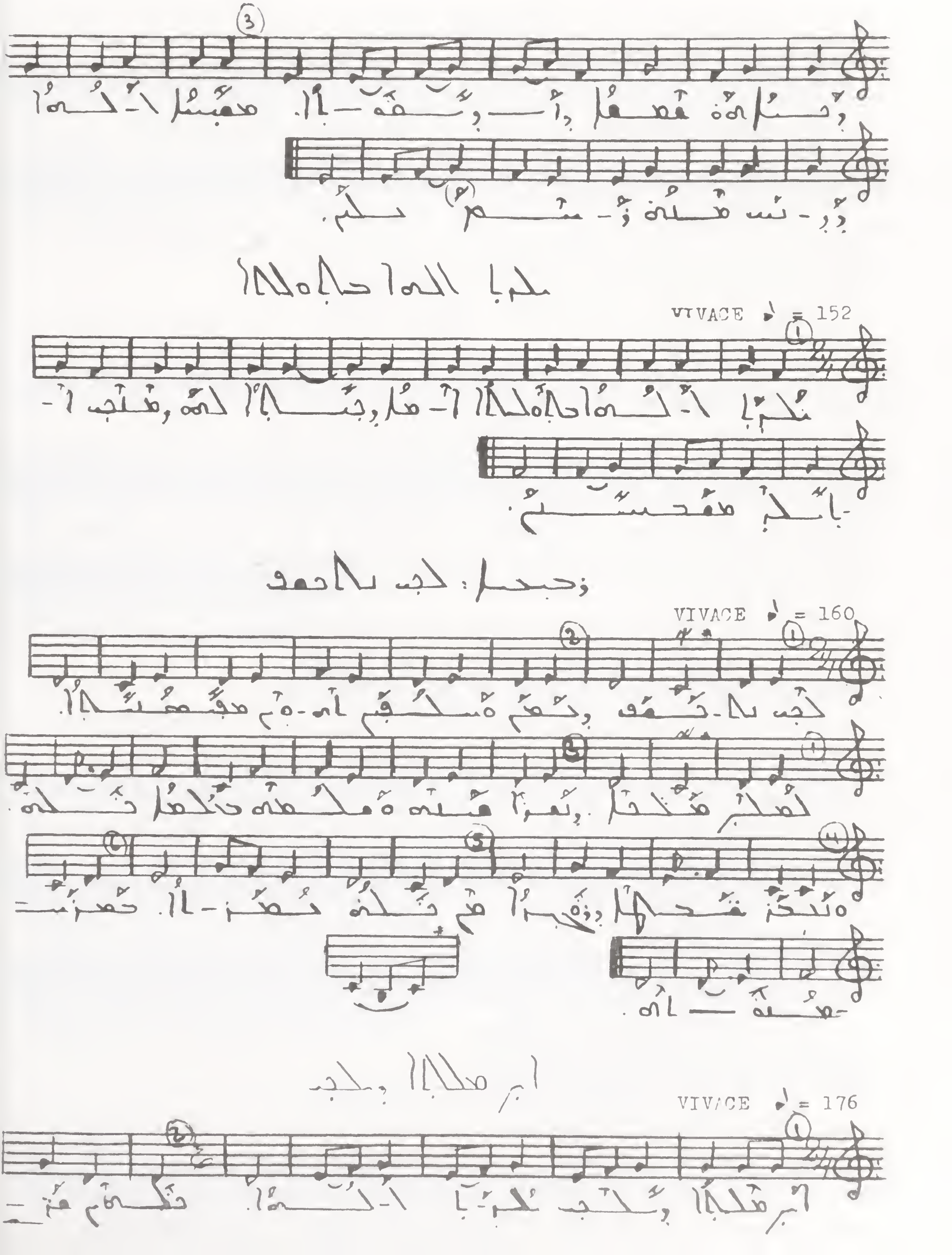

ALLEGRETTO ♪ = 126

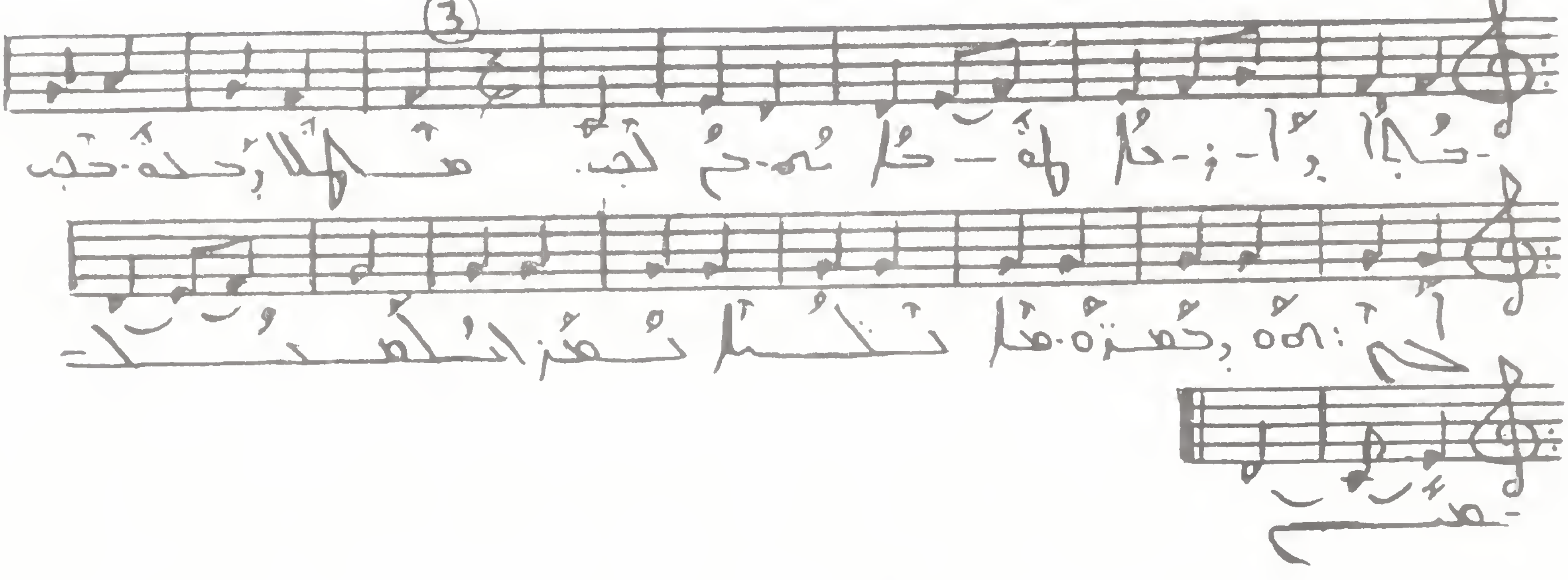

ALLEGRO ASSAI


ALLEGRO ASCAI

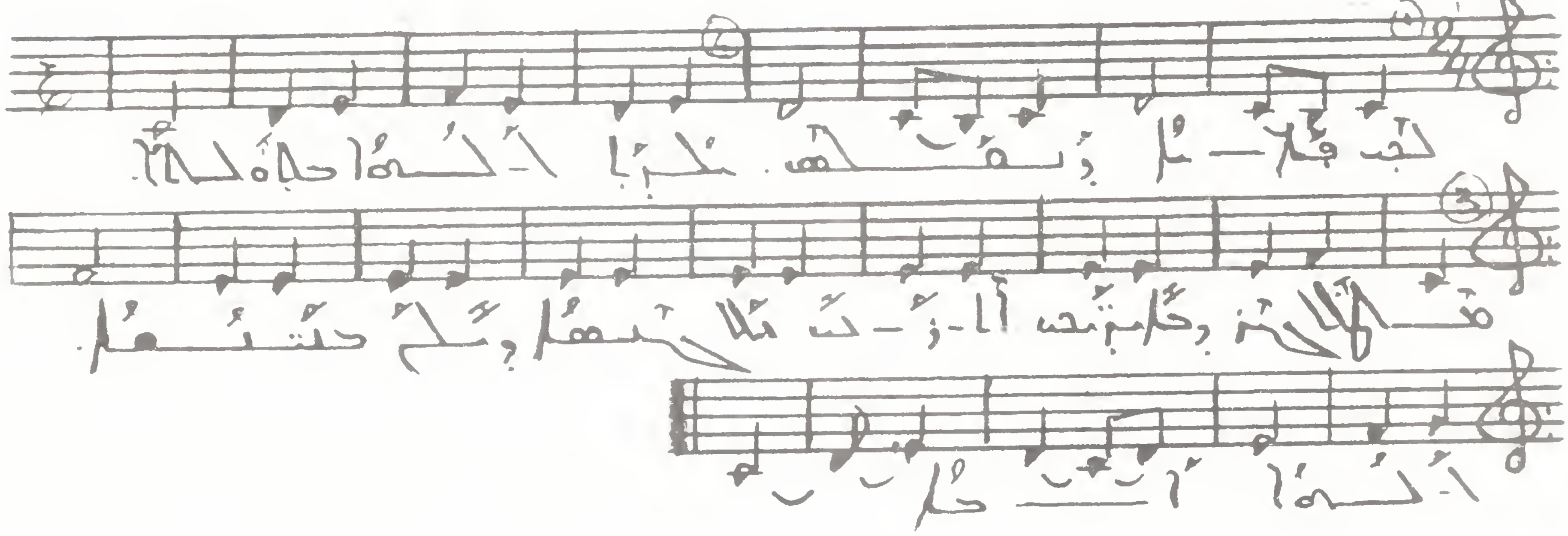

VIVACE = 152


VIVACE = 152

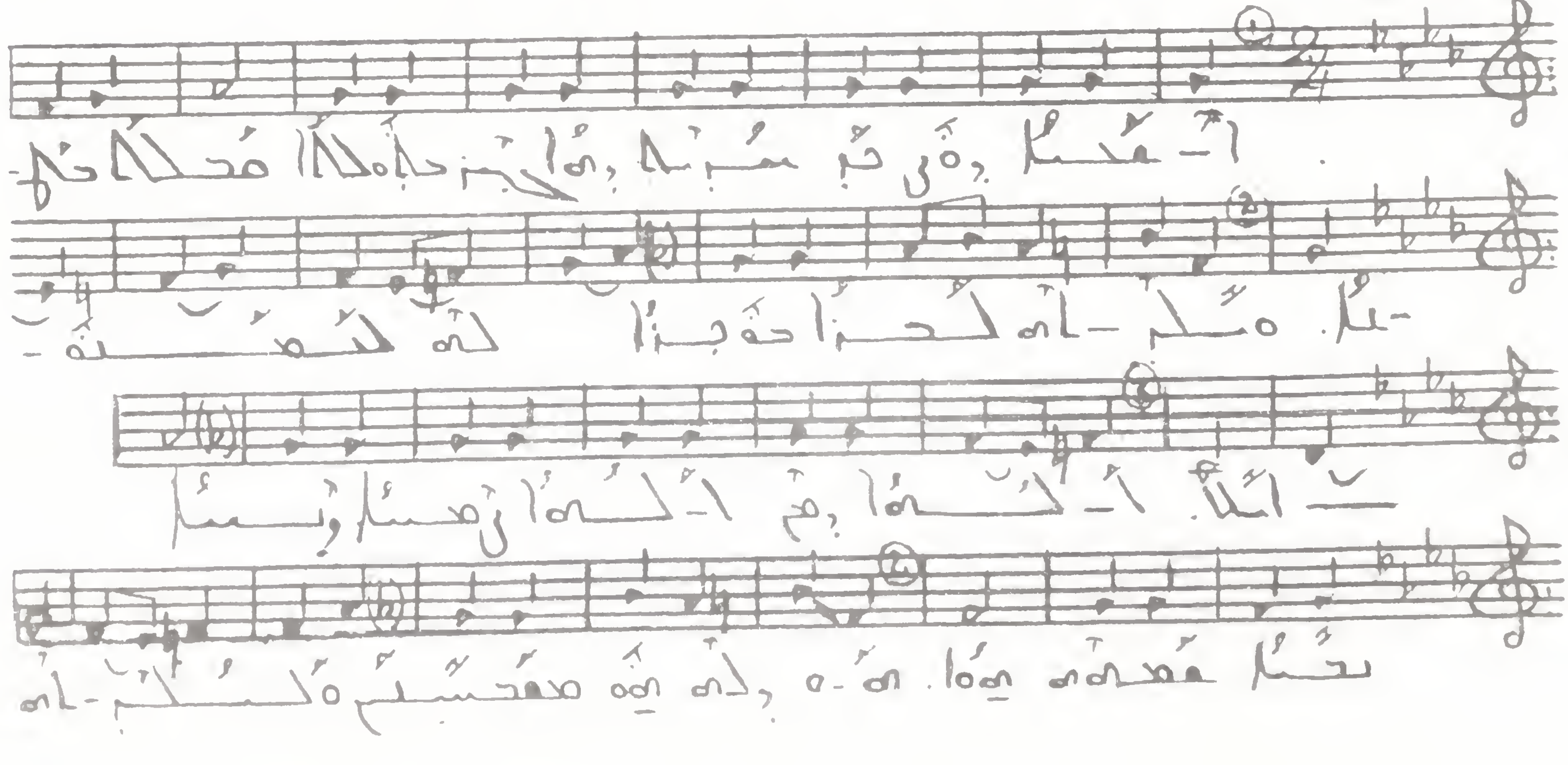

VIVACE ♪ = 152
VIVACE ♪ = 160
VIVACE ♪ = 176

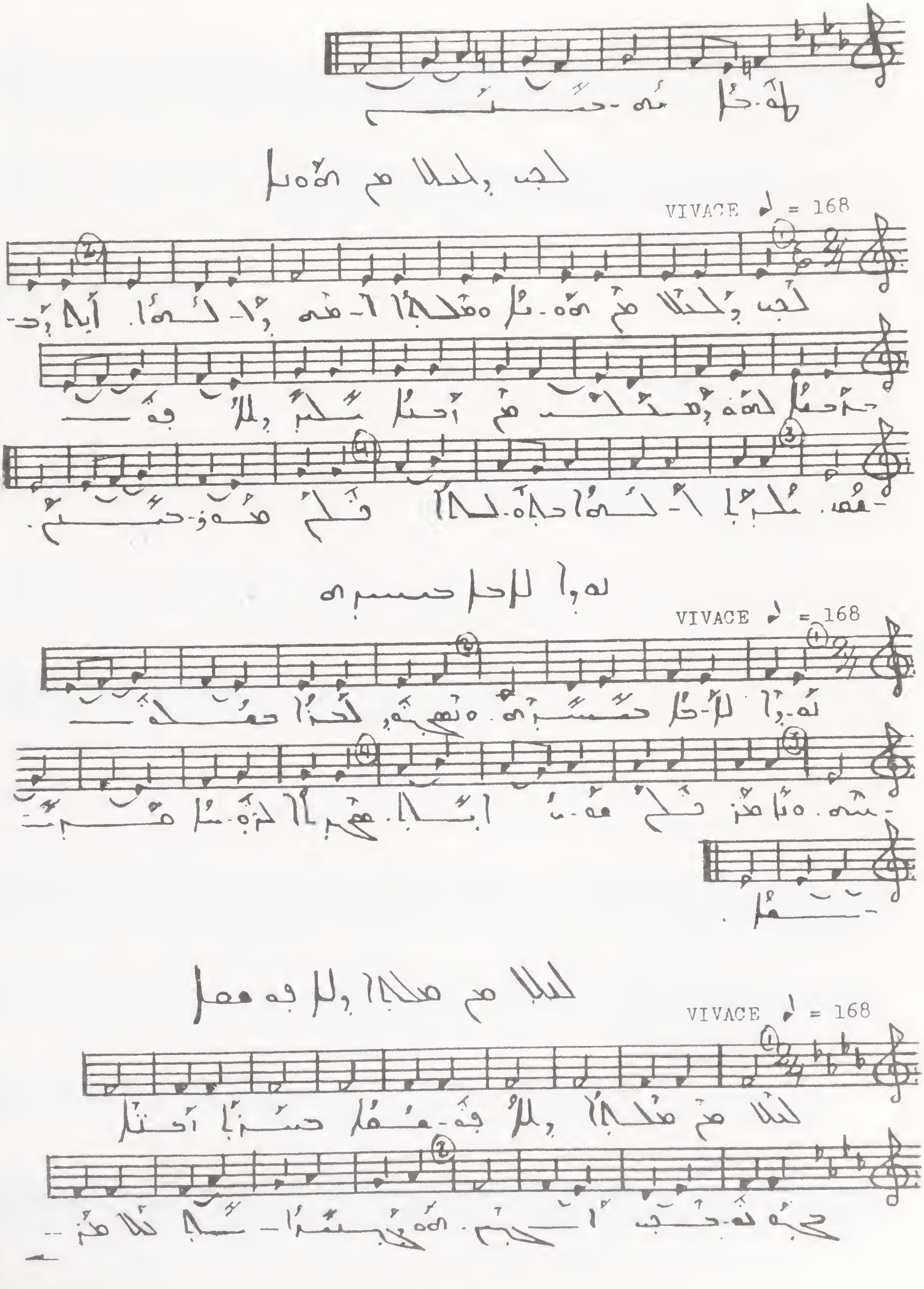


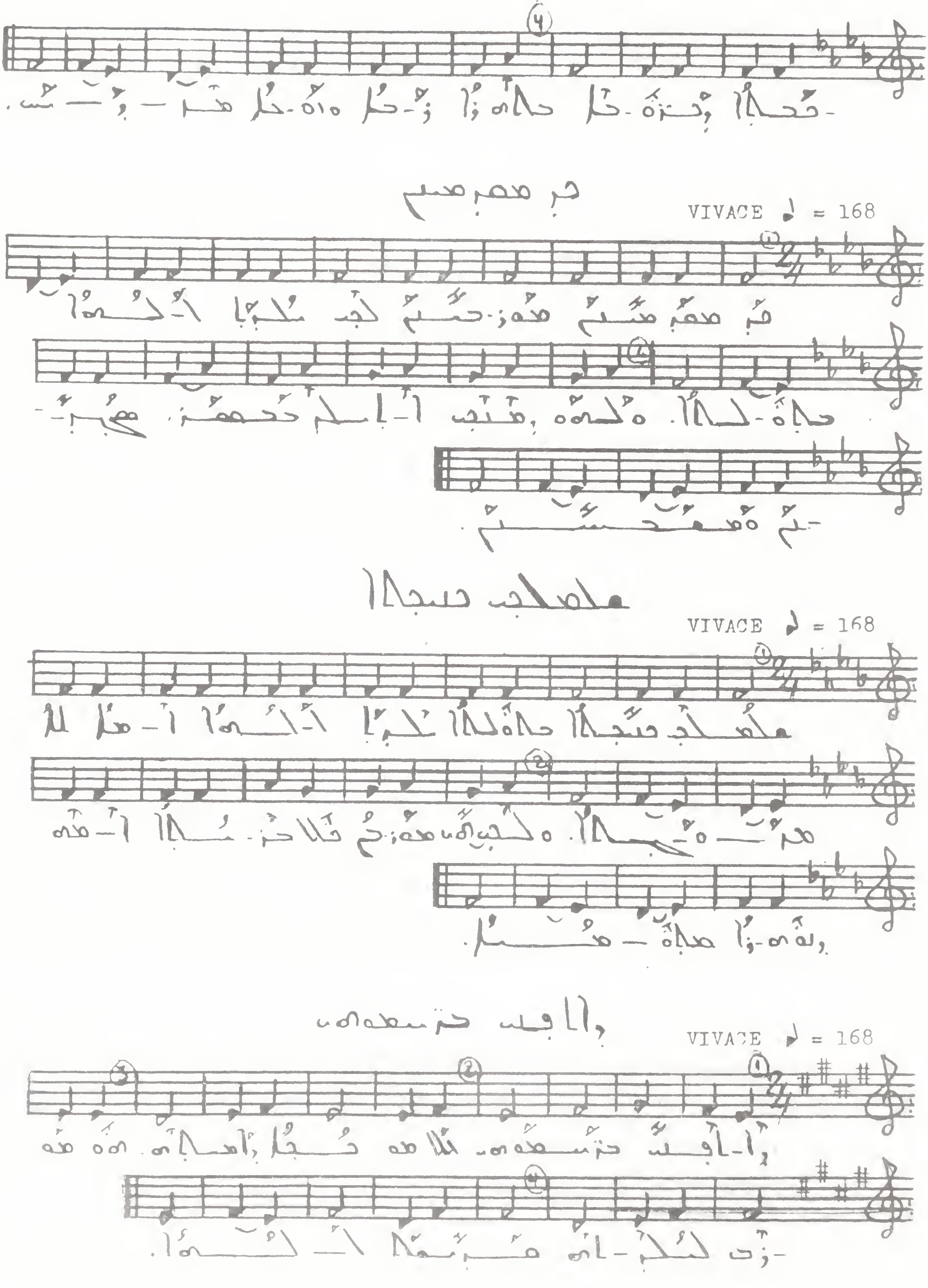
VIVACE ♩ = 176

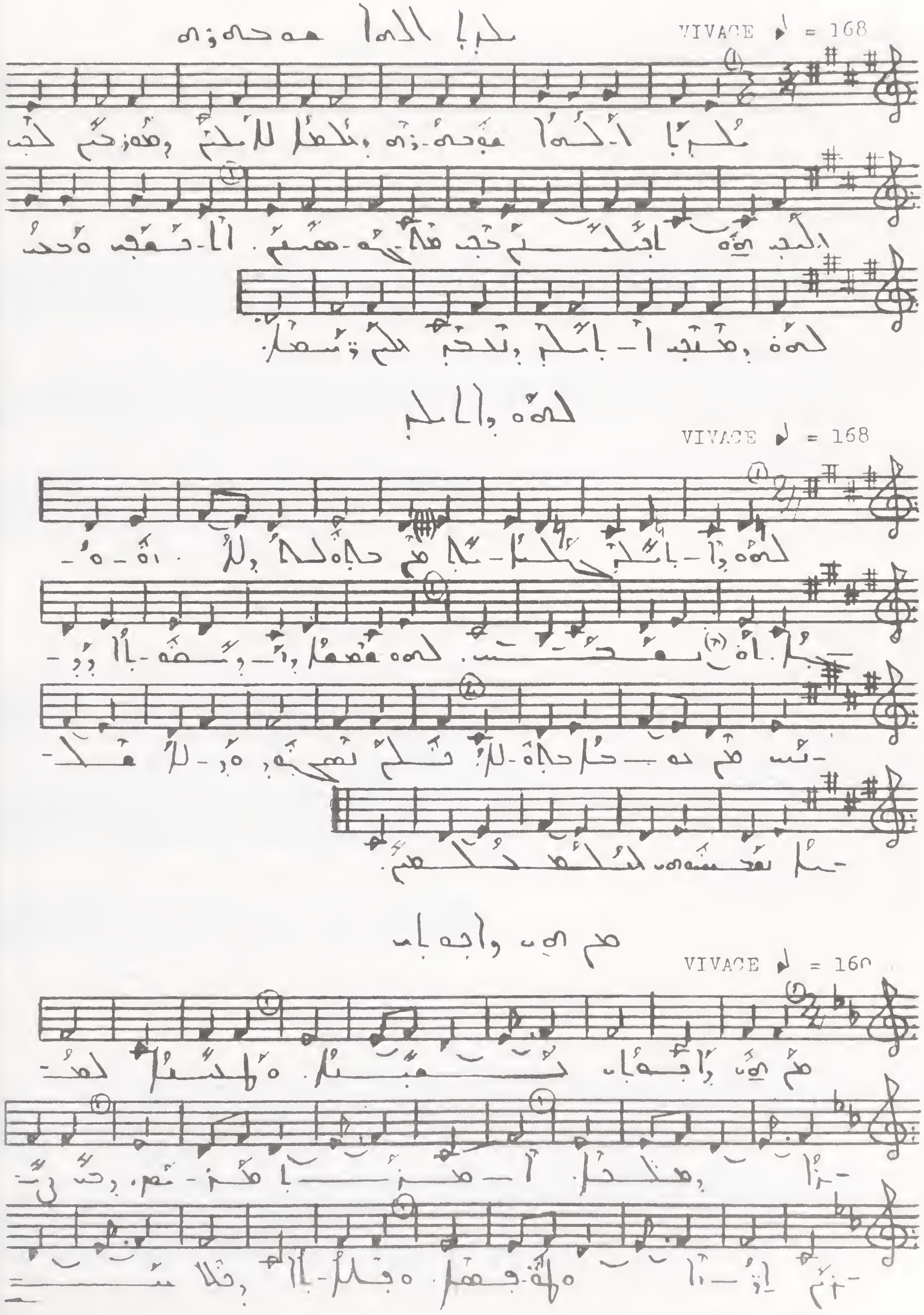


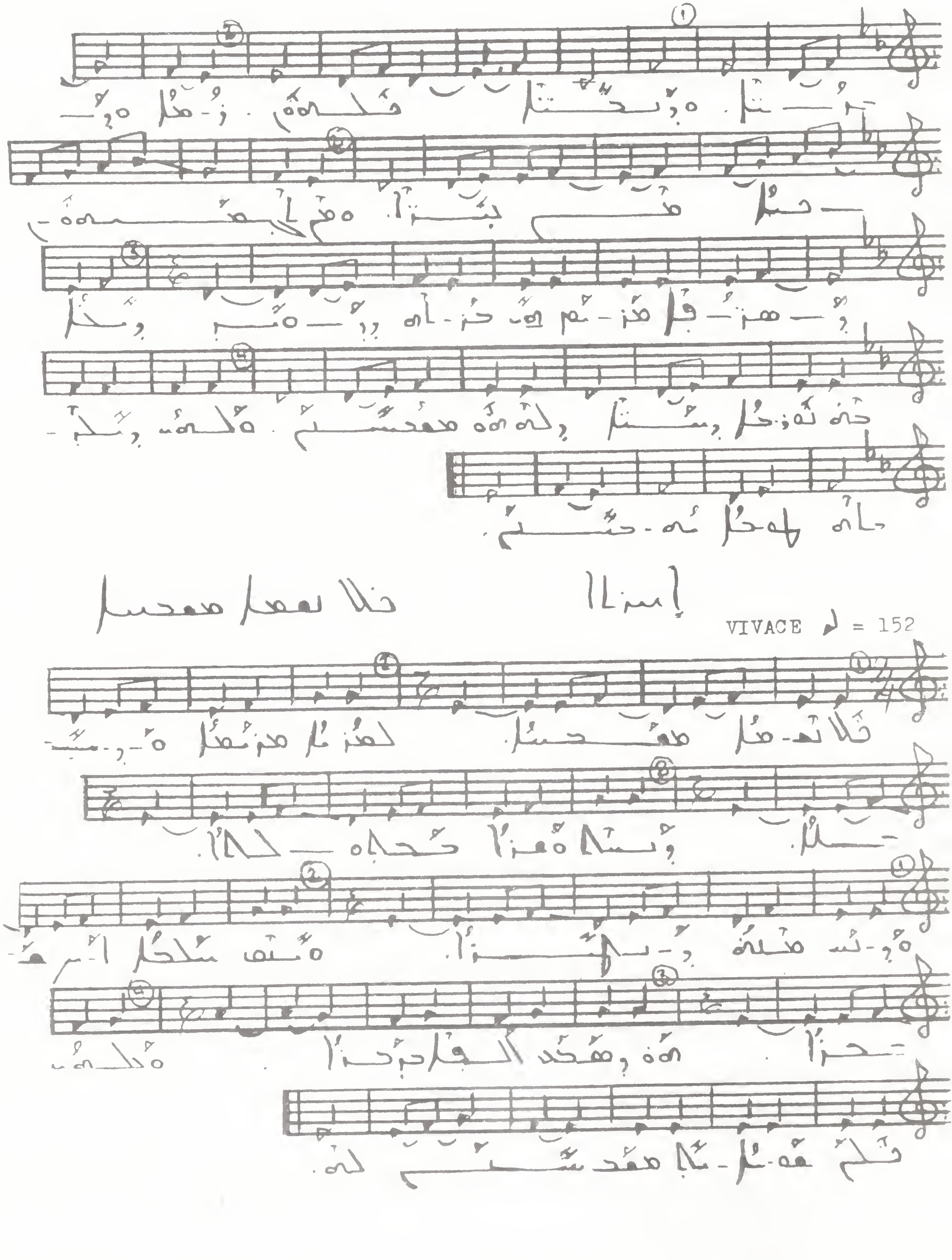
VIVACE ♩ = 168

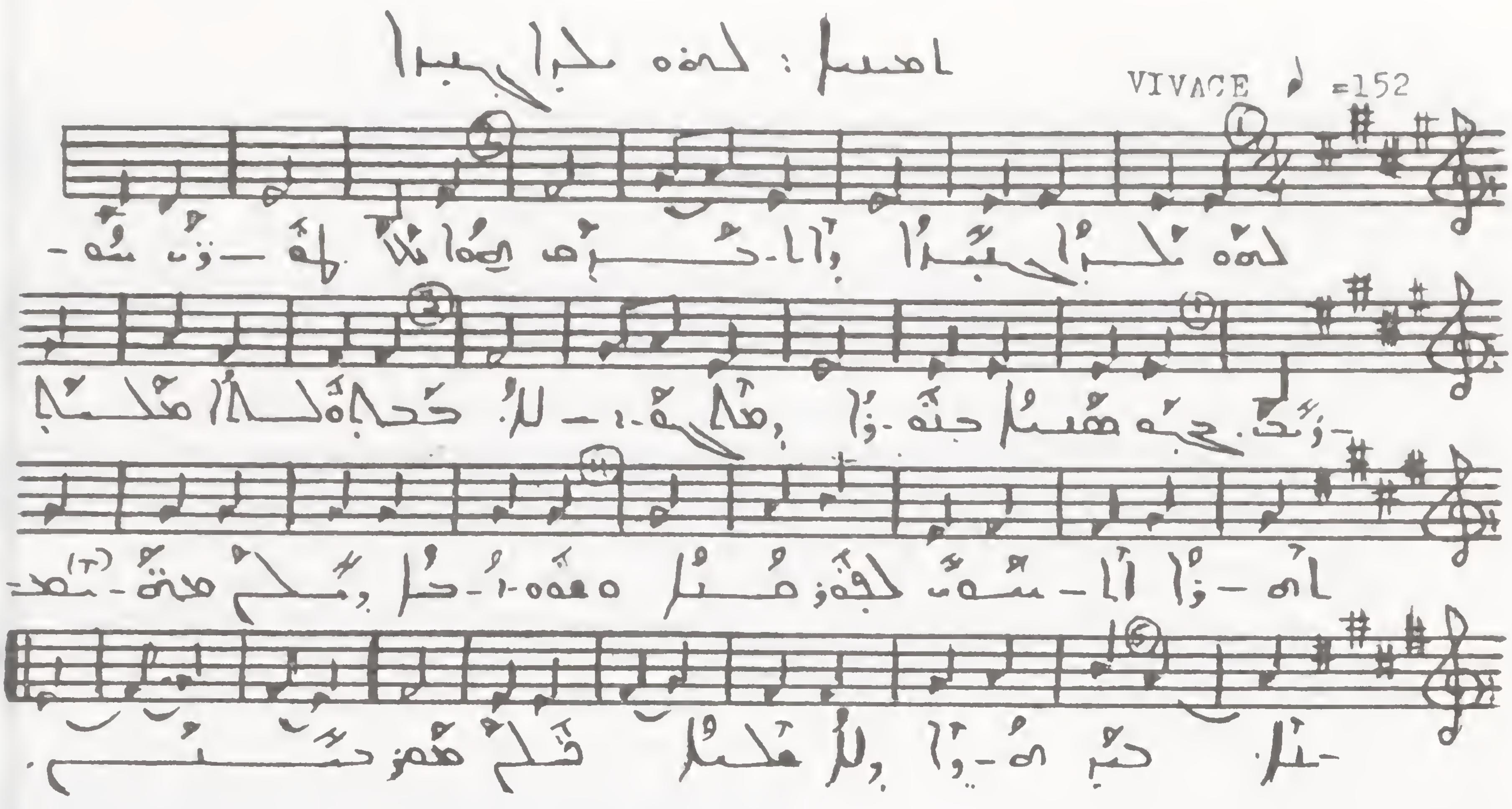


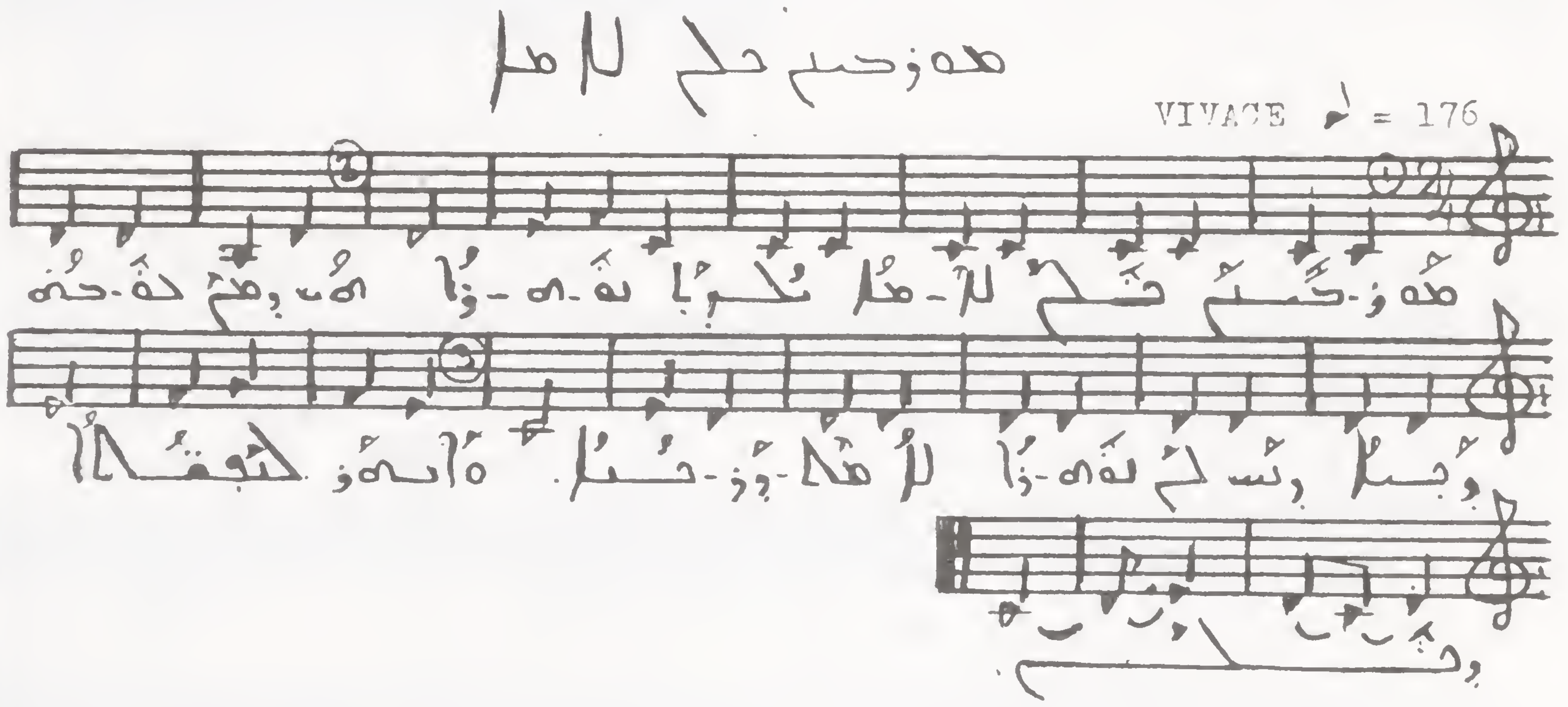

VIVACE ♪ = 168
VIVACE ♪ = 168
VIVACE ♪ = 168

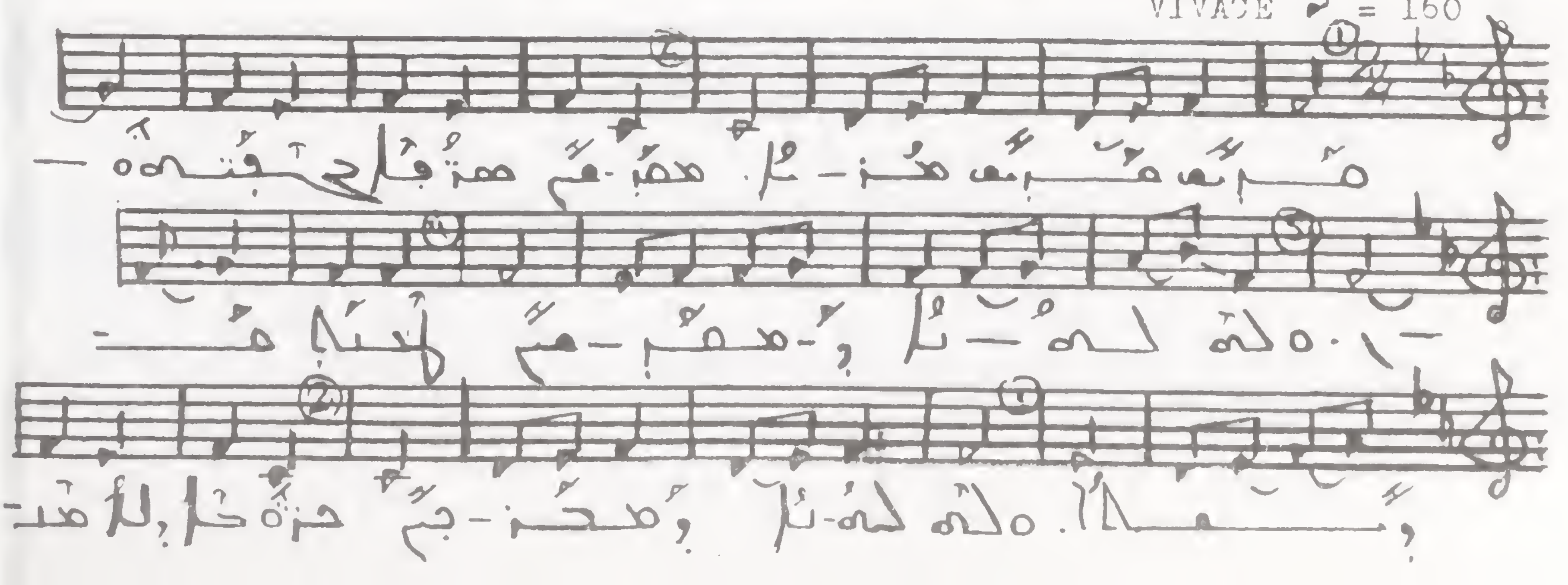

VIVACE ♩ = 168
VIVACE ♩ = 168
VIVACE ♩ = 168

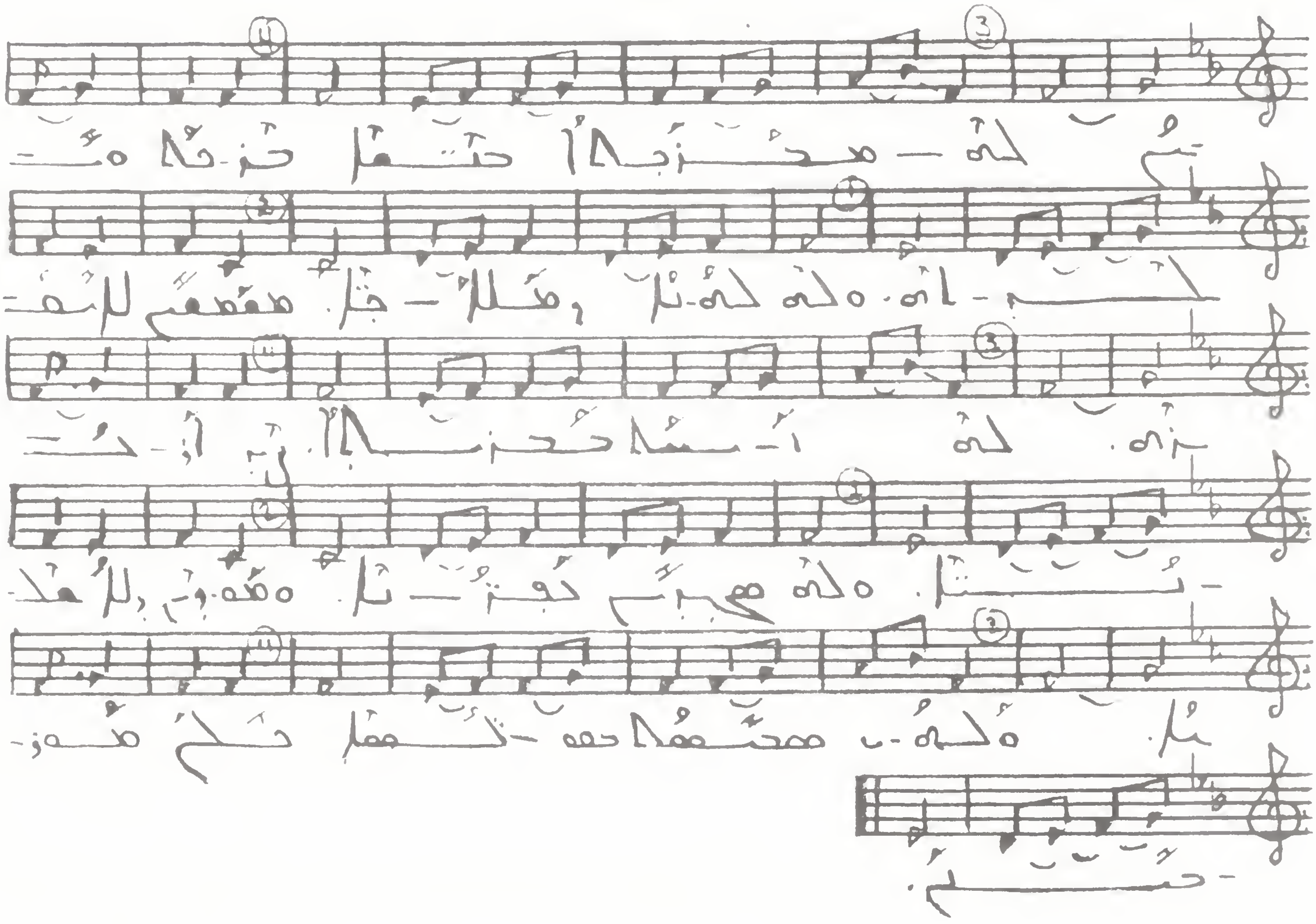

VIVACE ♪ = 168
VIVACE ♪ = 168
VIVACE ♪ = 160


VIVACE ♪ = 152

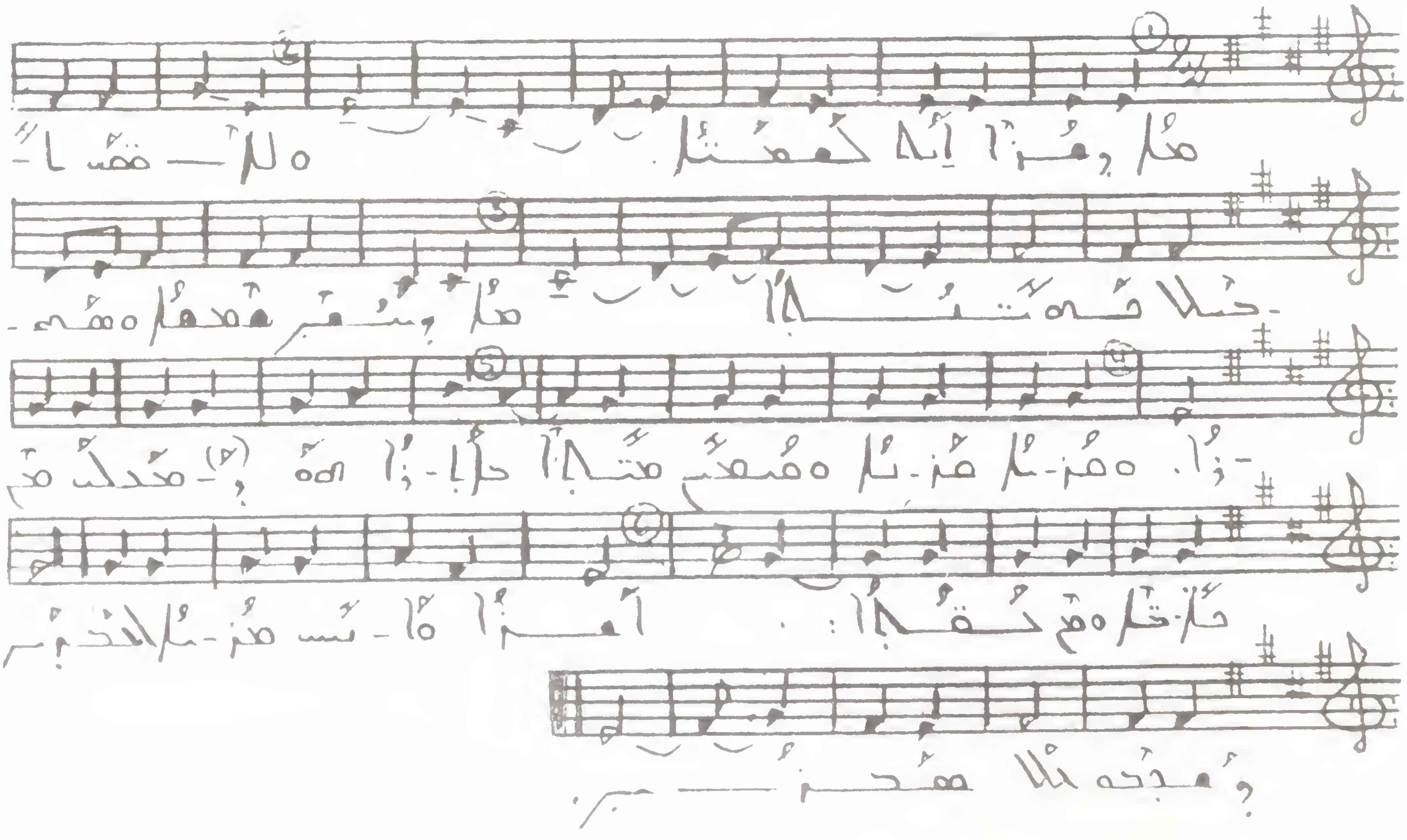

VIVACE ♪ =152


VIVACE ♪ = 176


VIVACE ♪ = 160



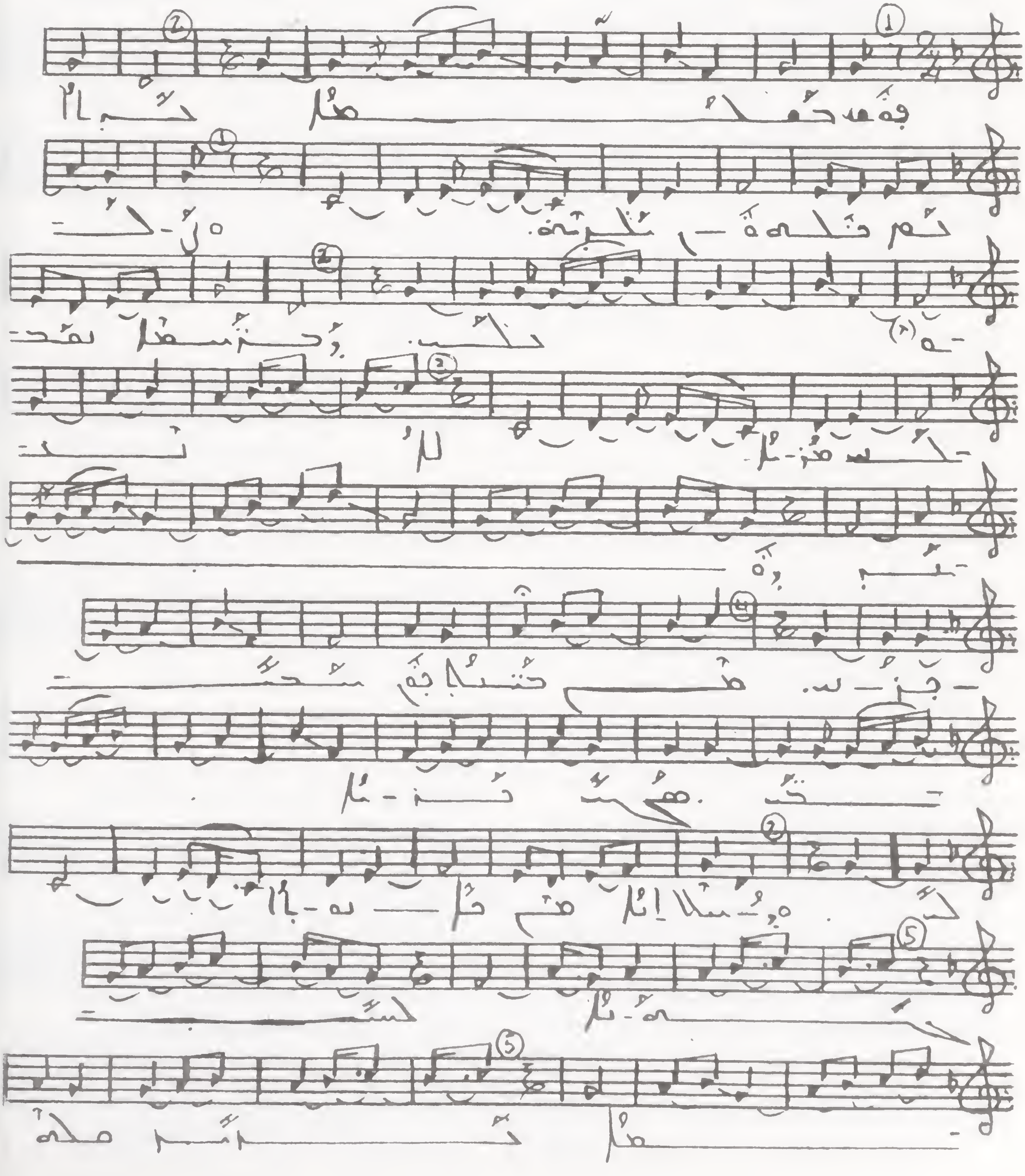
VIVACE ♩ = 160

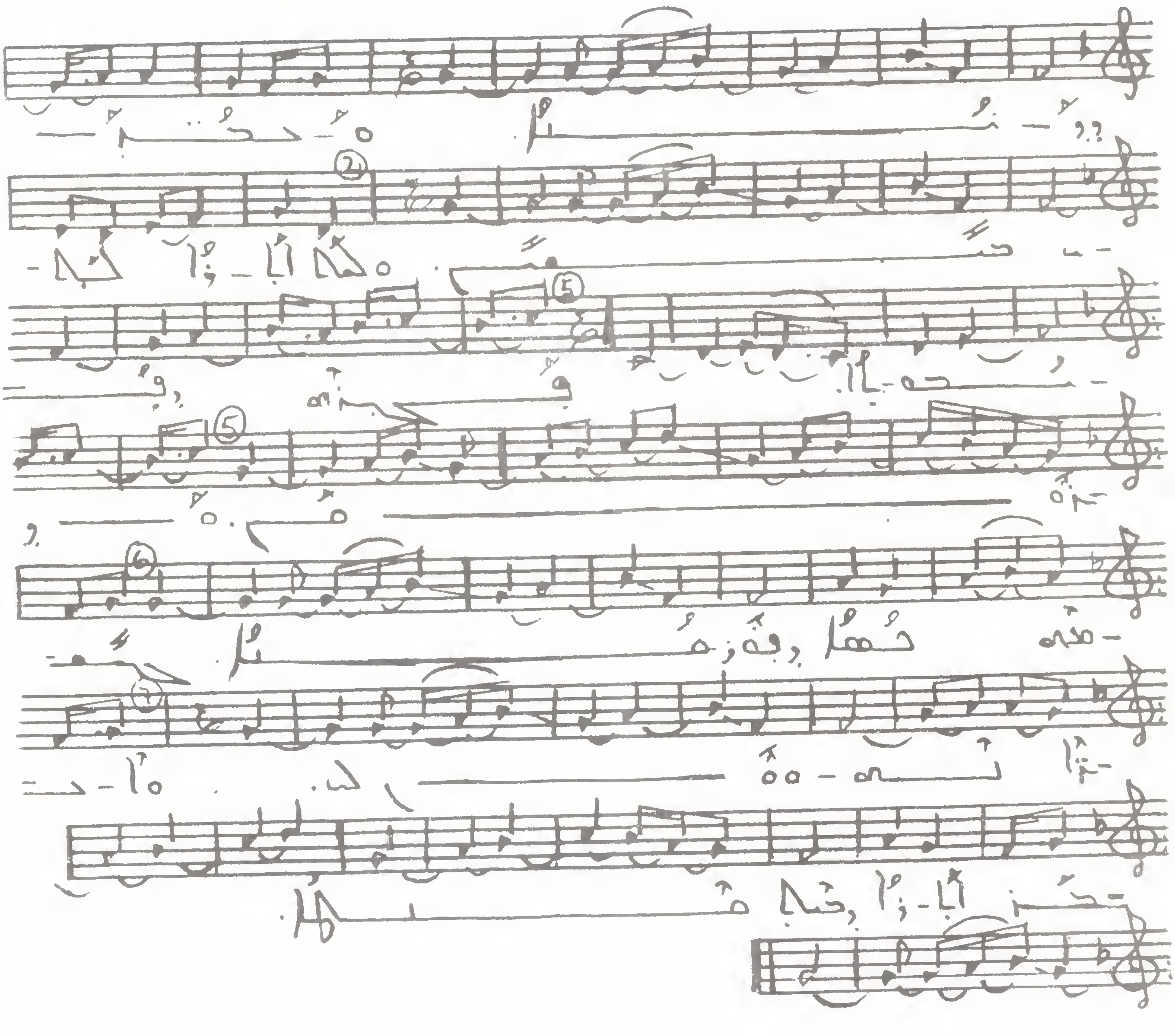


ܩܠܐ ܕܝܬܪܐ

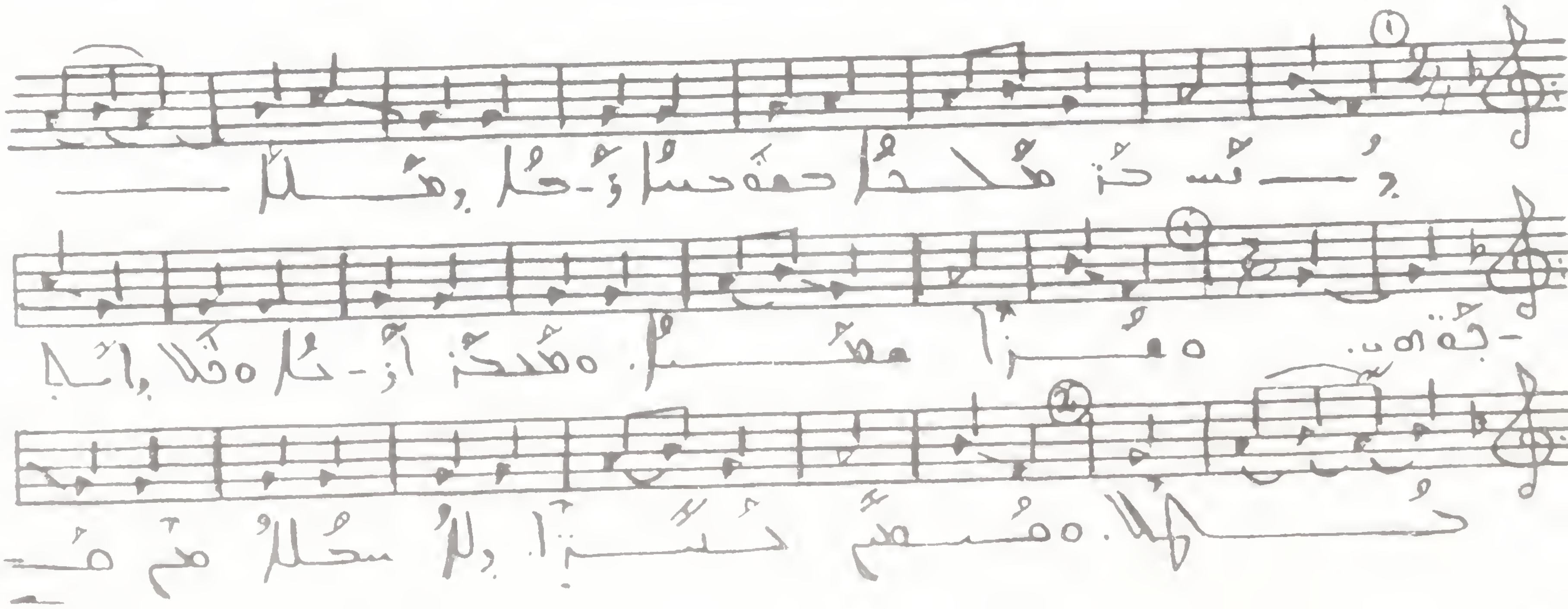
ܩܠܐ ܡܕܡܝܐ ܕܝܬܪܐ : ܒܗܘ ܕܡܡܠܠ

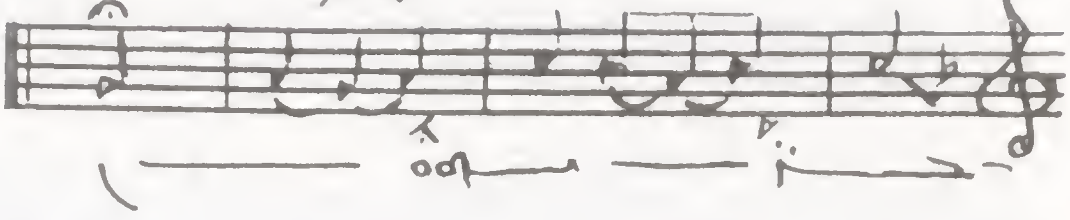
LARGUETTO ♪ = 63



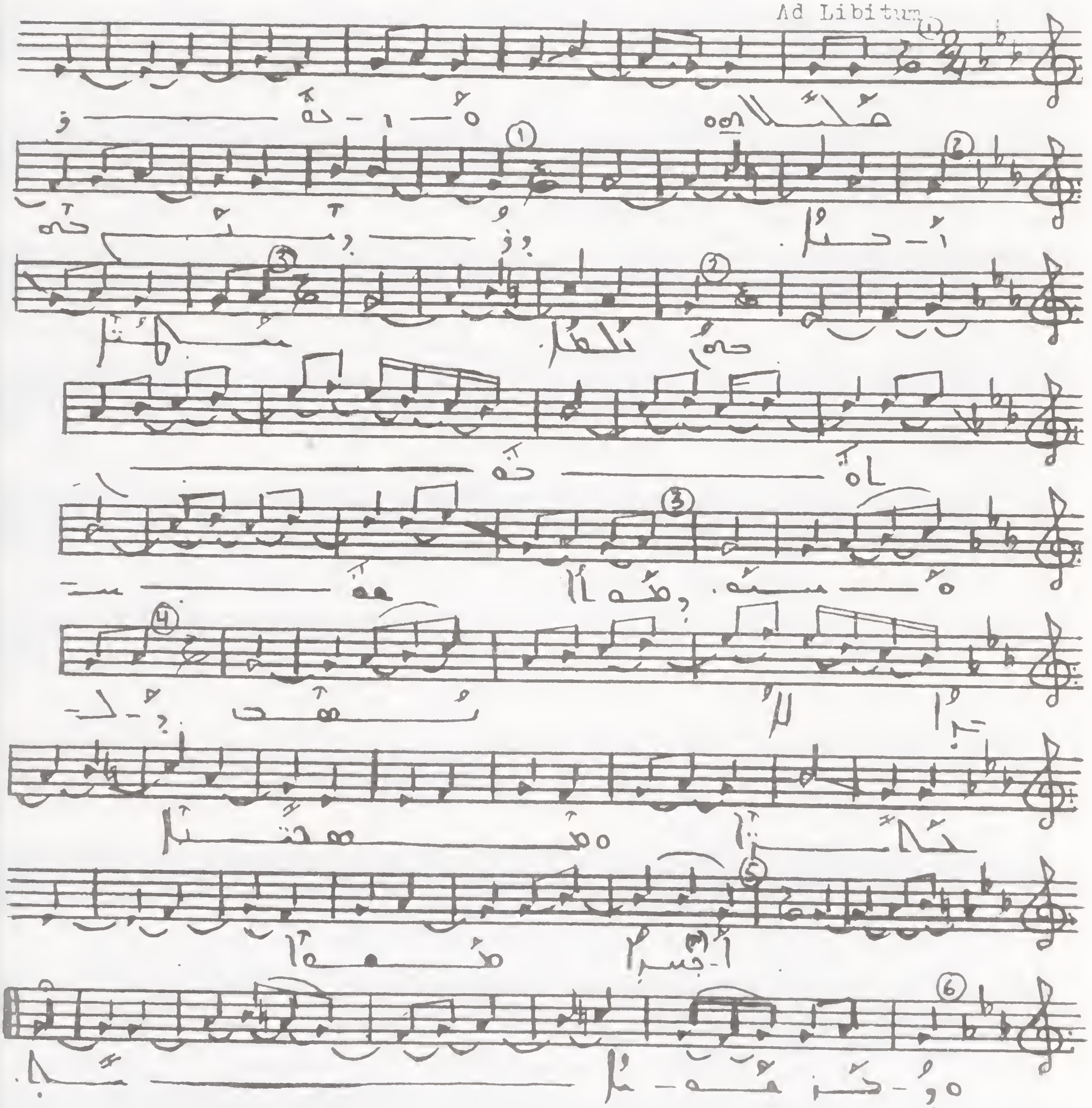


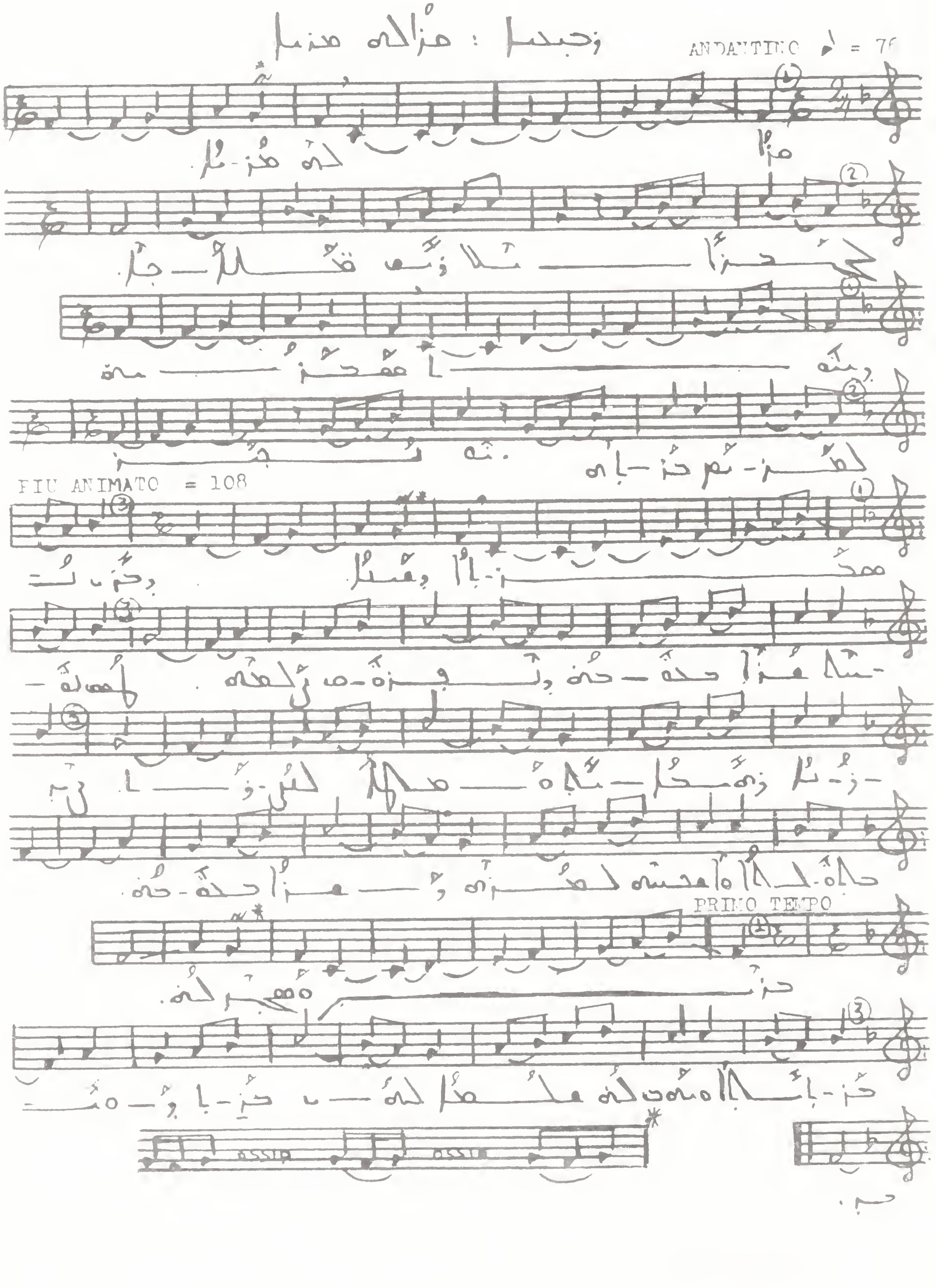
ALLEGRETTO ♩ = 12





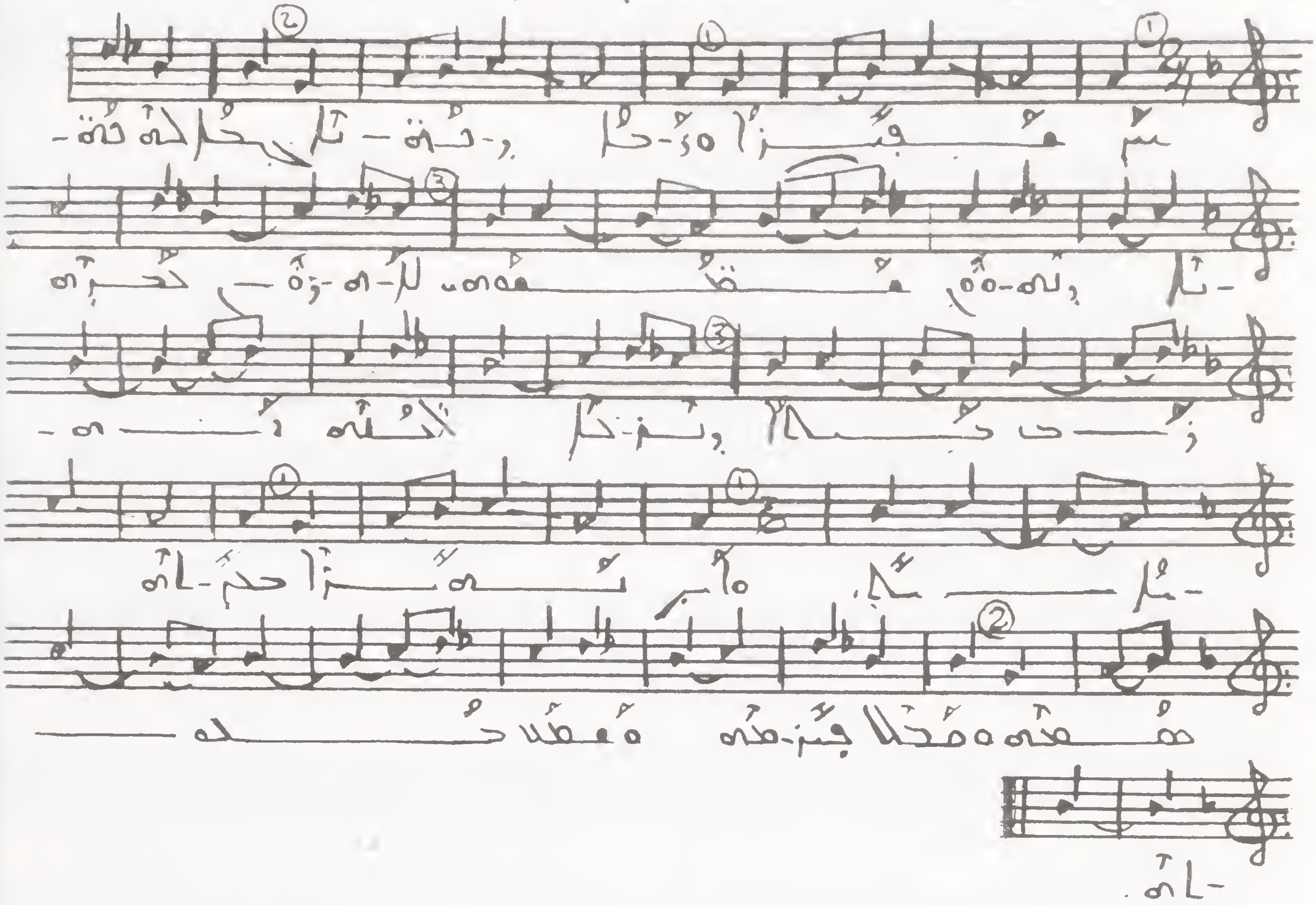
LARGUETTO ♩ = 60
Ad Libitum




ANDANTINO ♪ = 76
PIU ANIMATO = 108
PRIMO TEMPO

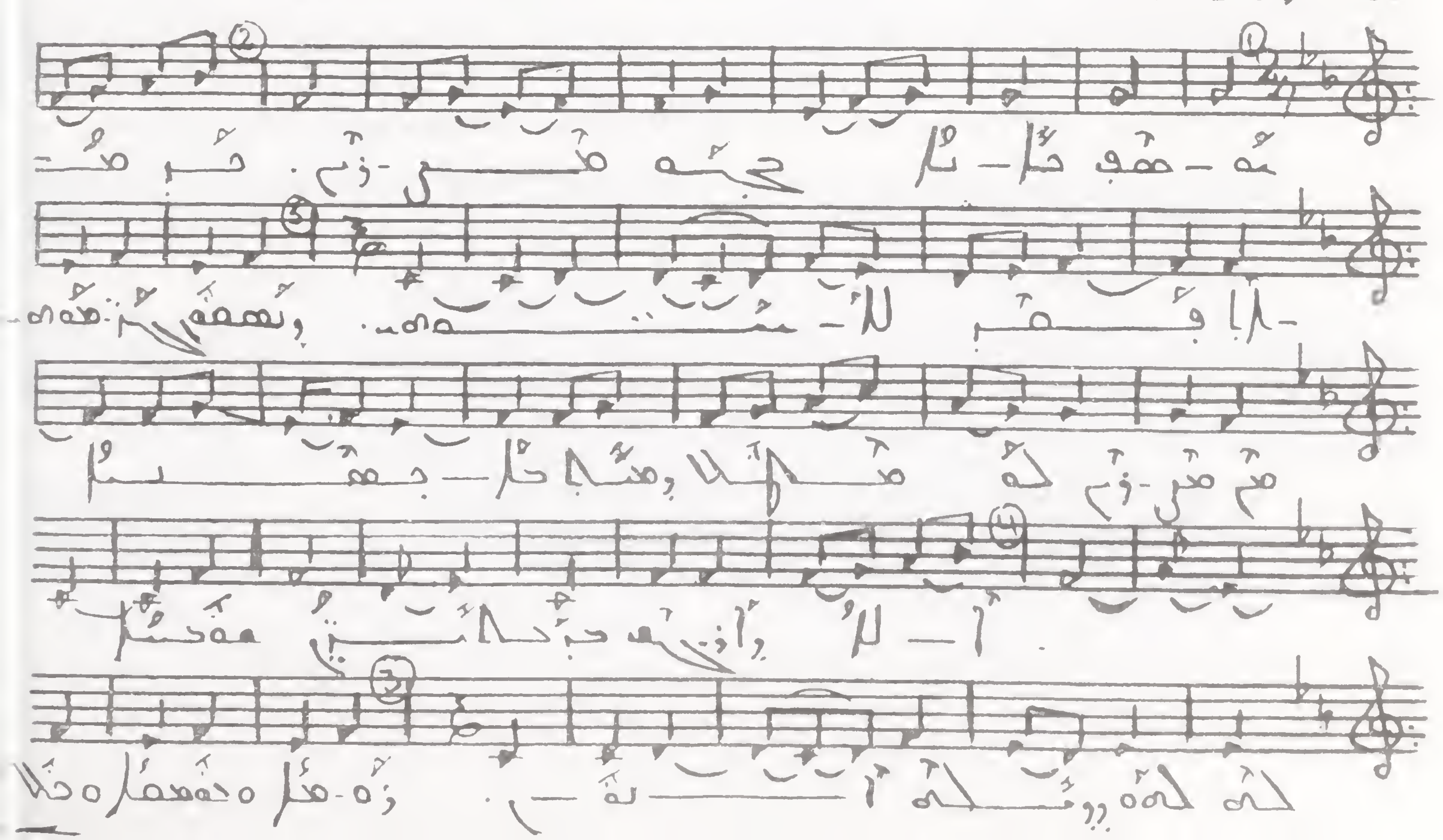
ܣܘܓܝܬܐ: ܒܪ ܥܒܪܐ

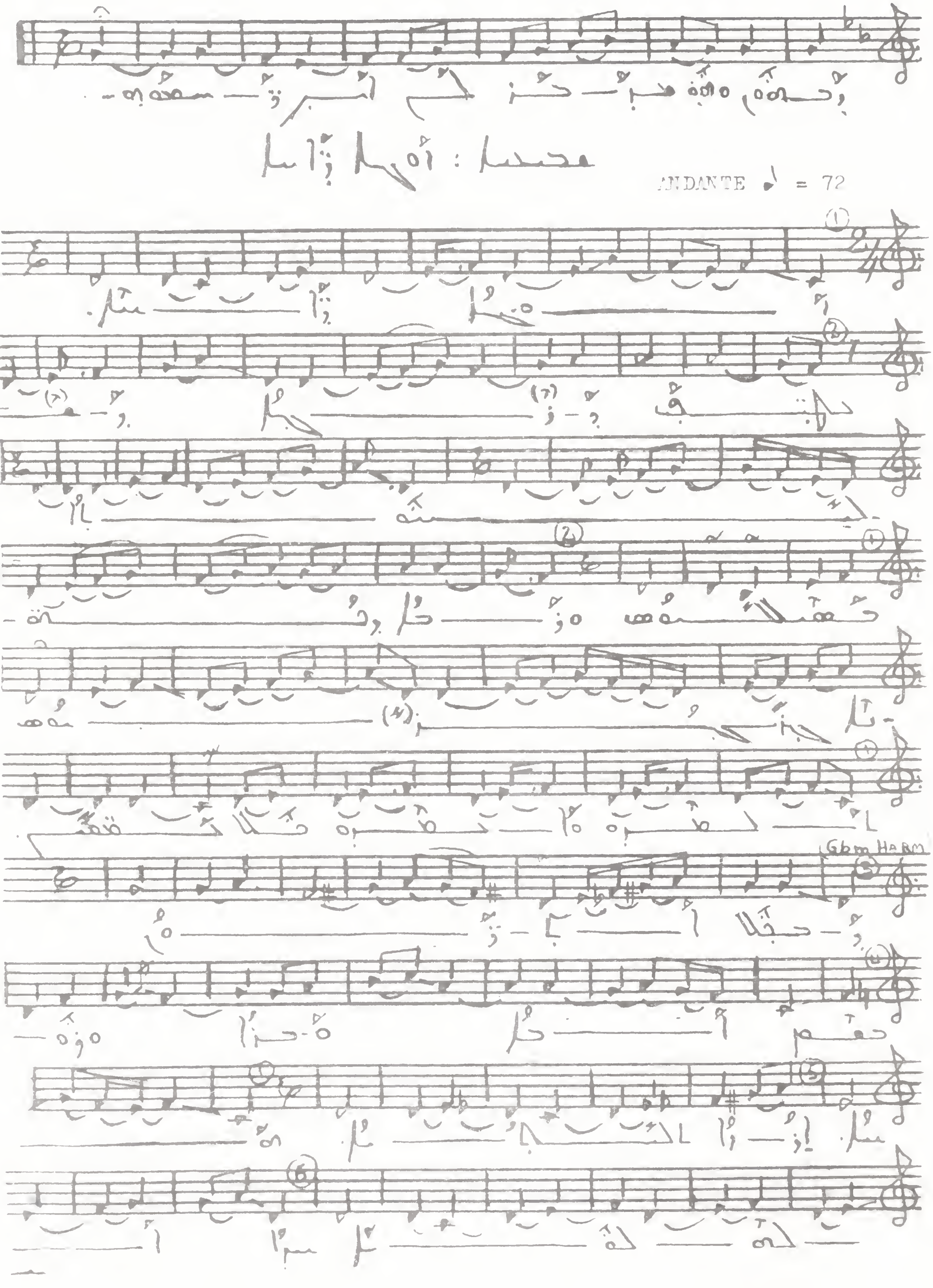
ALLEGRETTO ♪ = 108

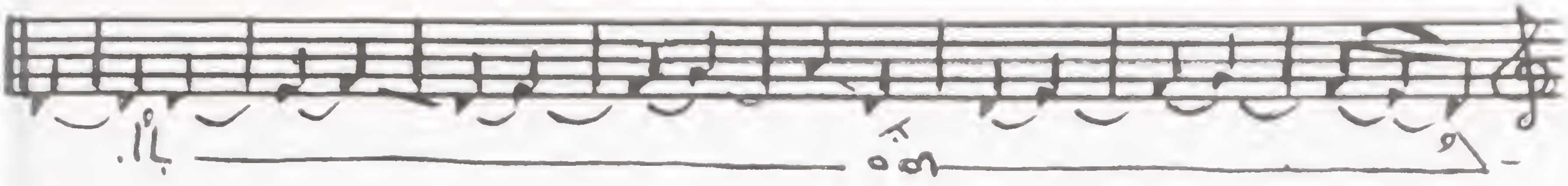


ܡܠܠܬܐ: ܒܗܘܦܟ ܟܠܐ

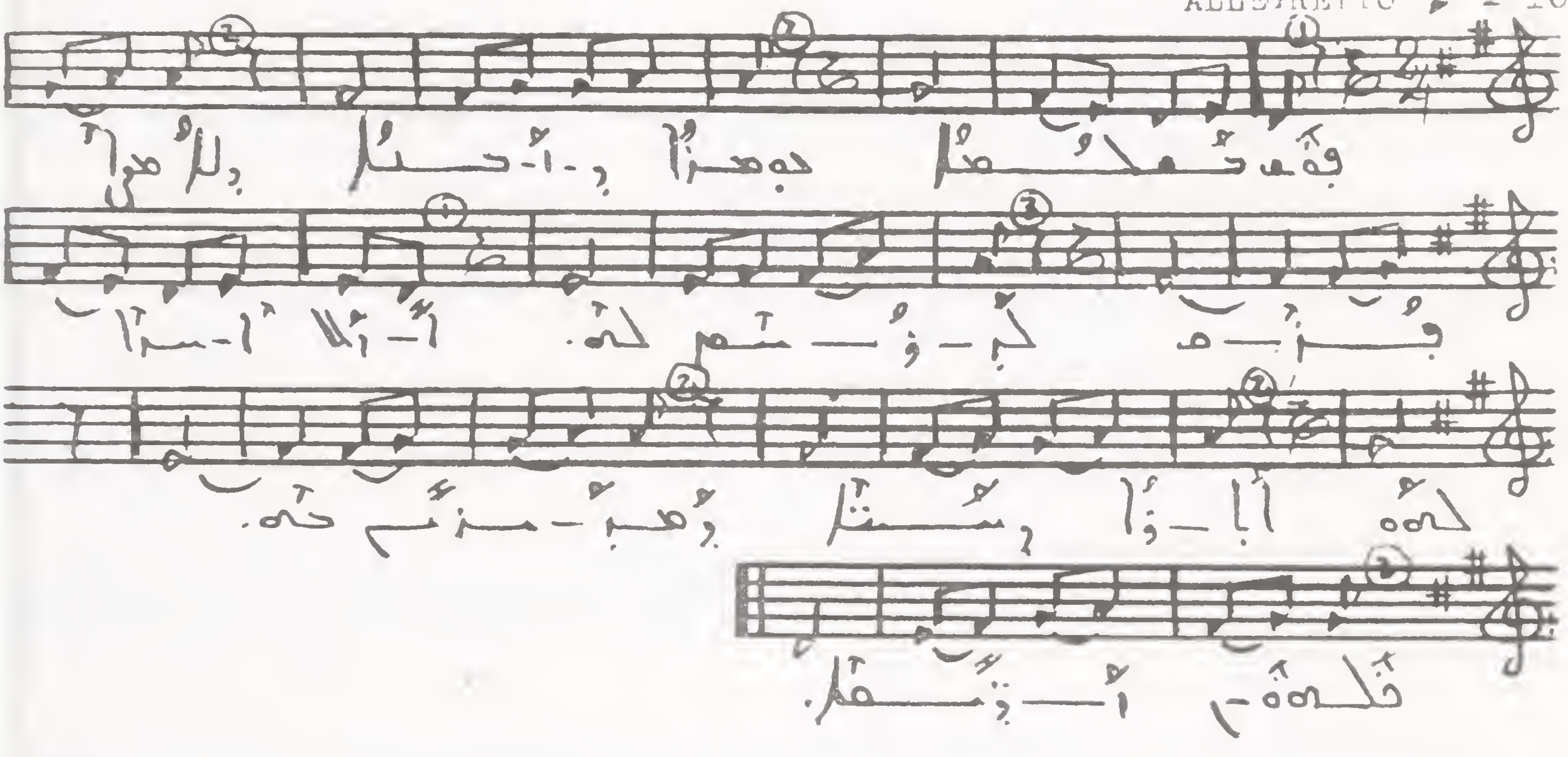
ANDANTINO ♪ = 88



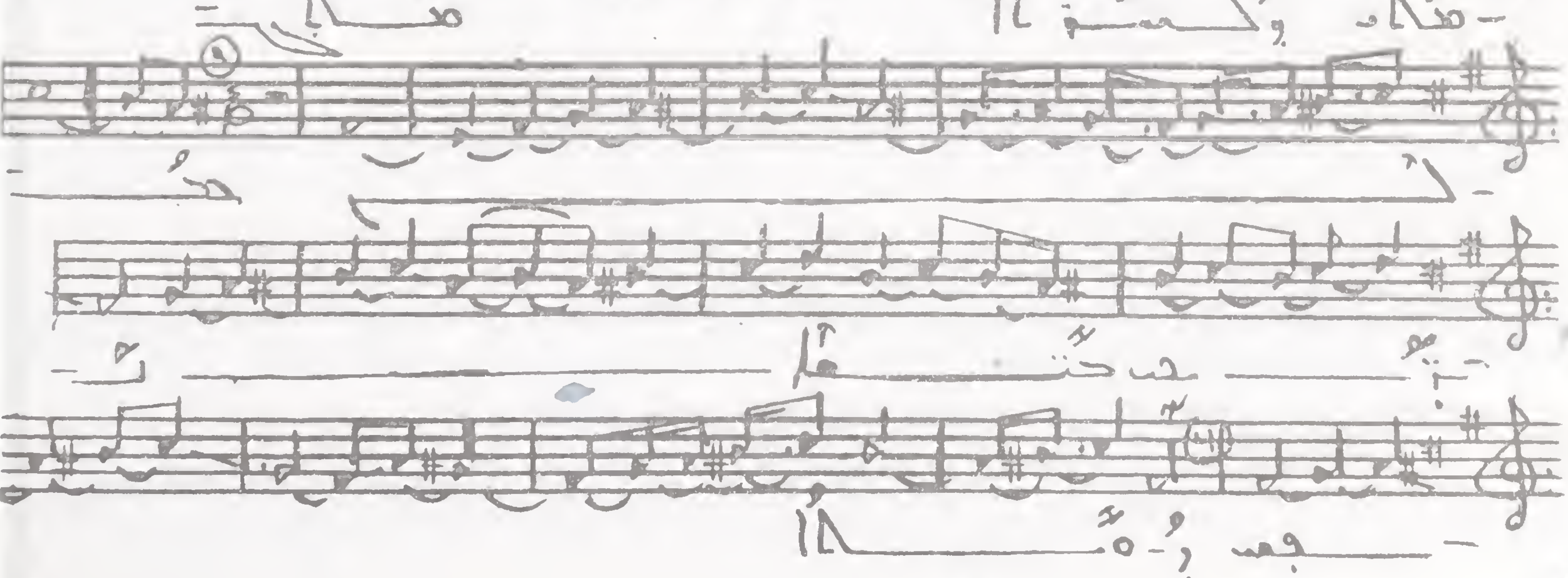

ANDANTE ♪ = 72
Gbm HARM

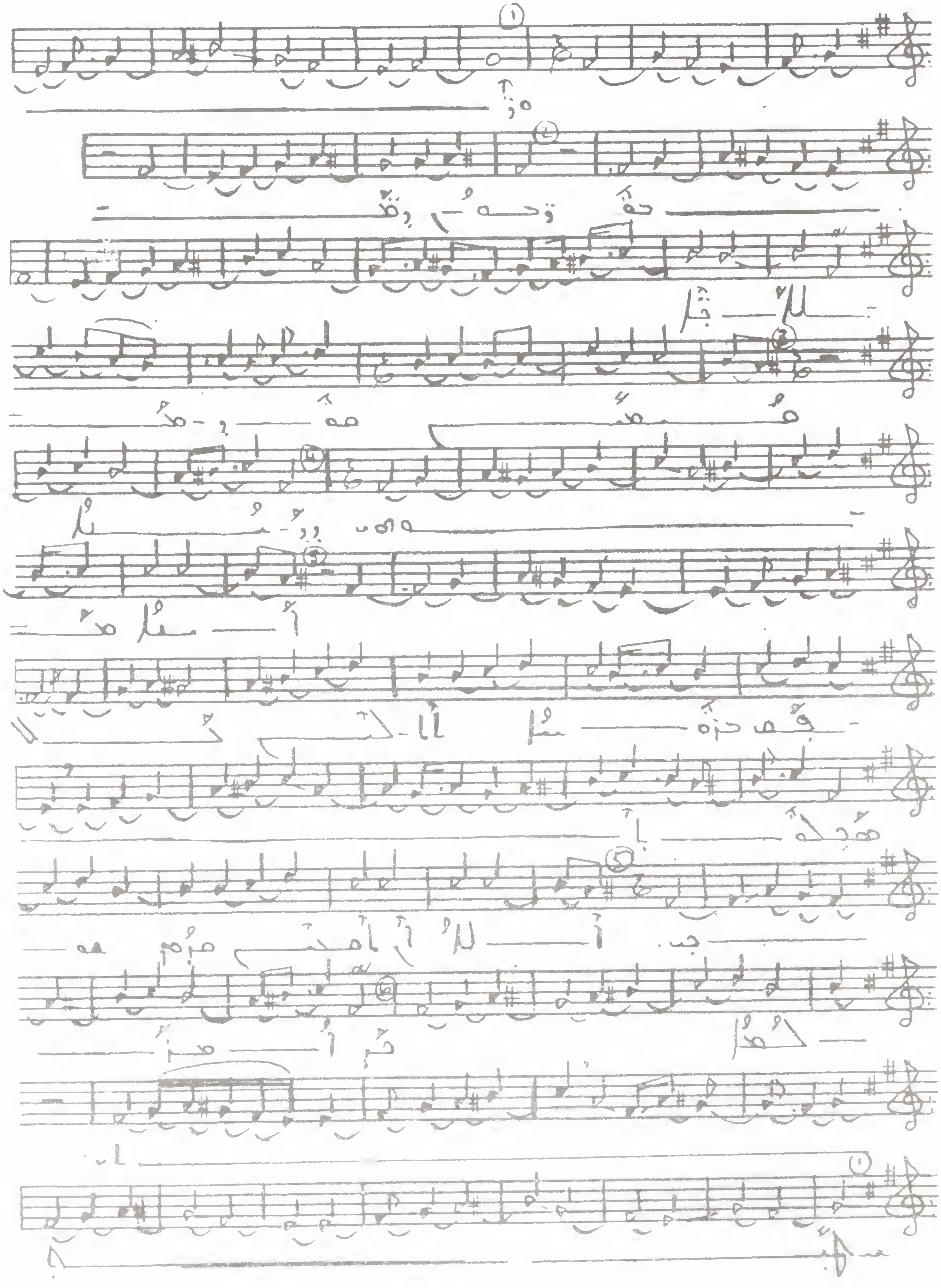


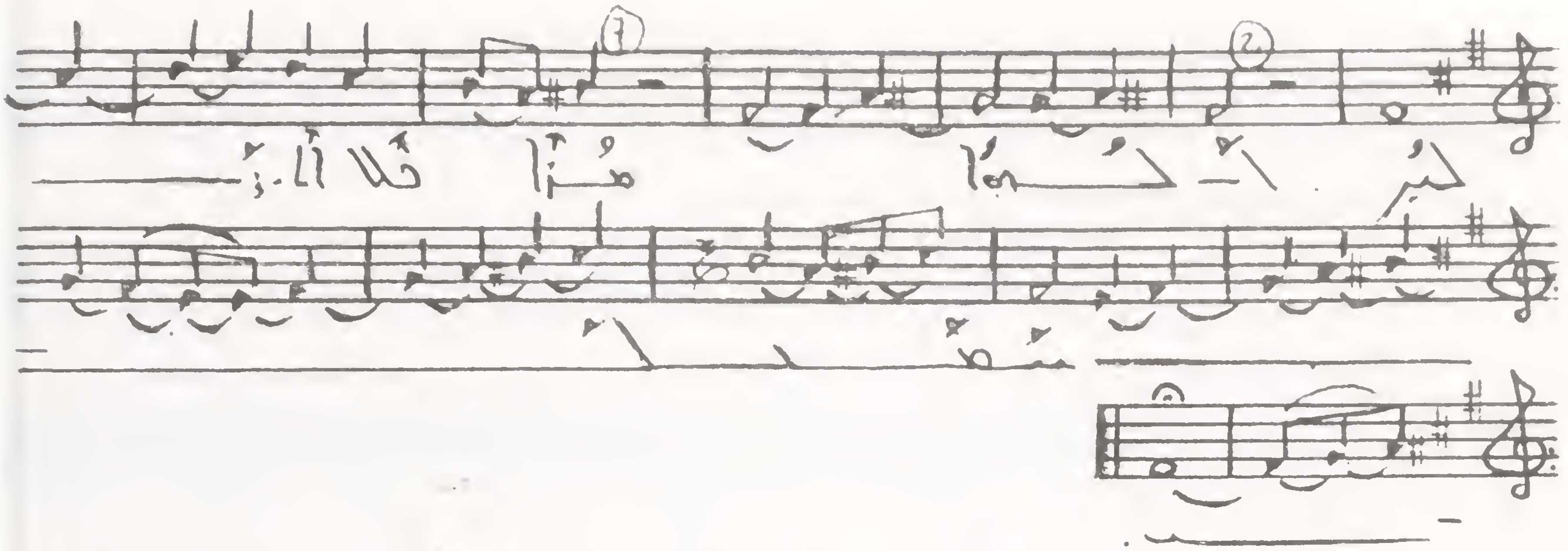
ALLEGRETTO ♪ = 108



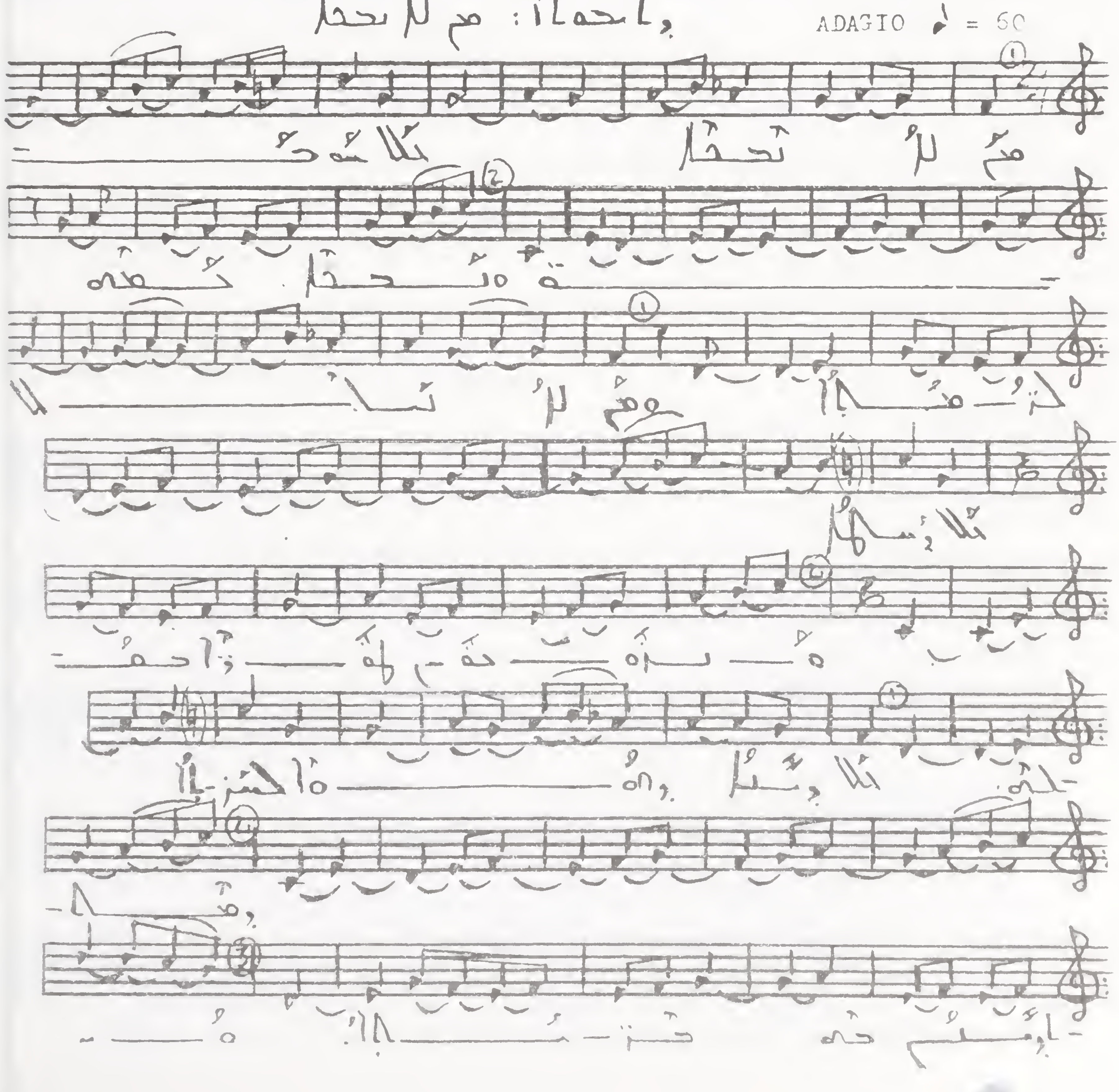
ADAGIO ♩ = 60

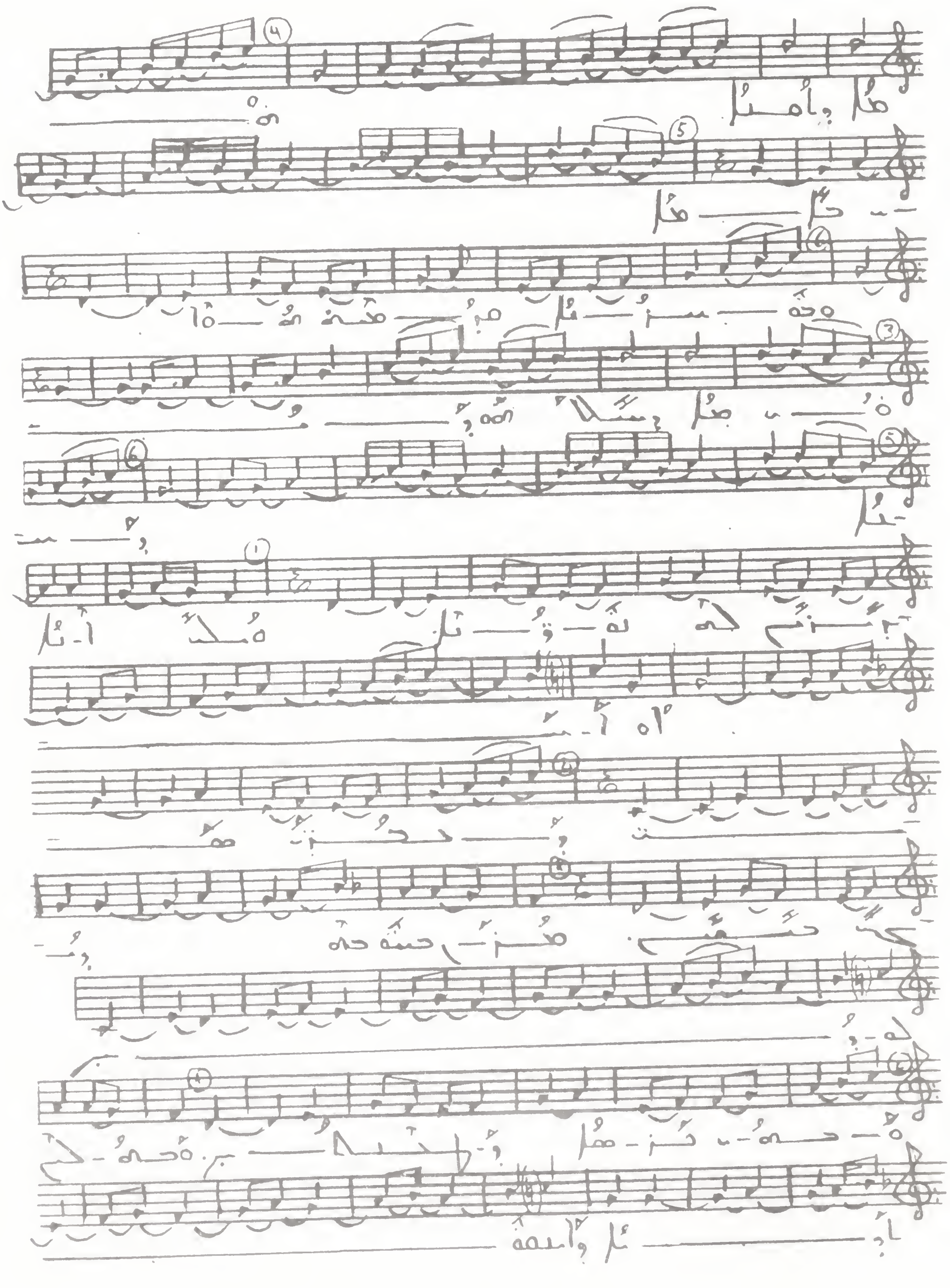


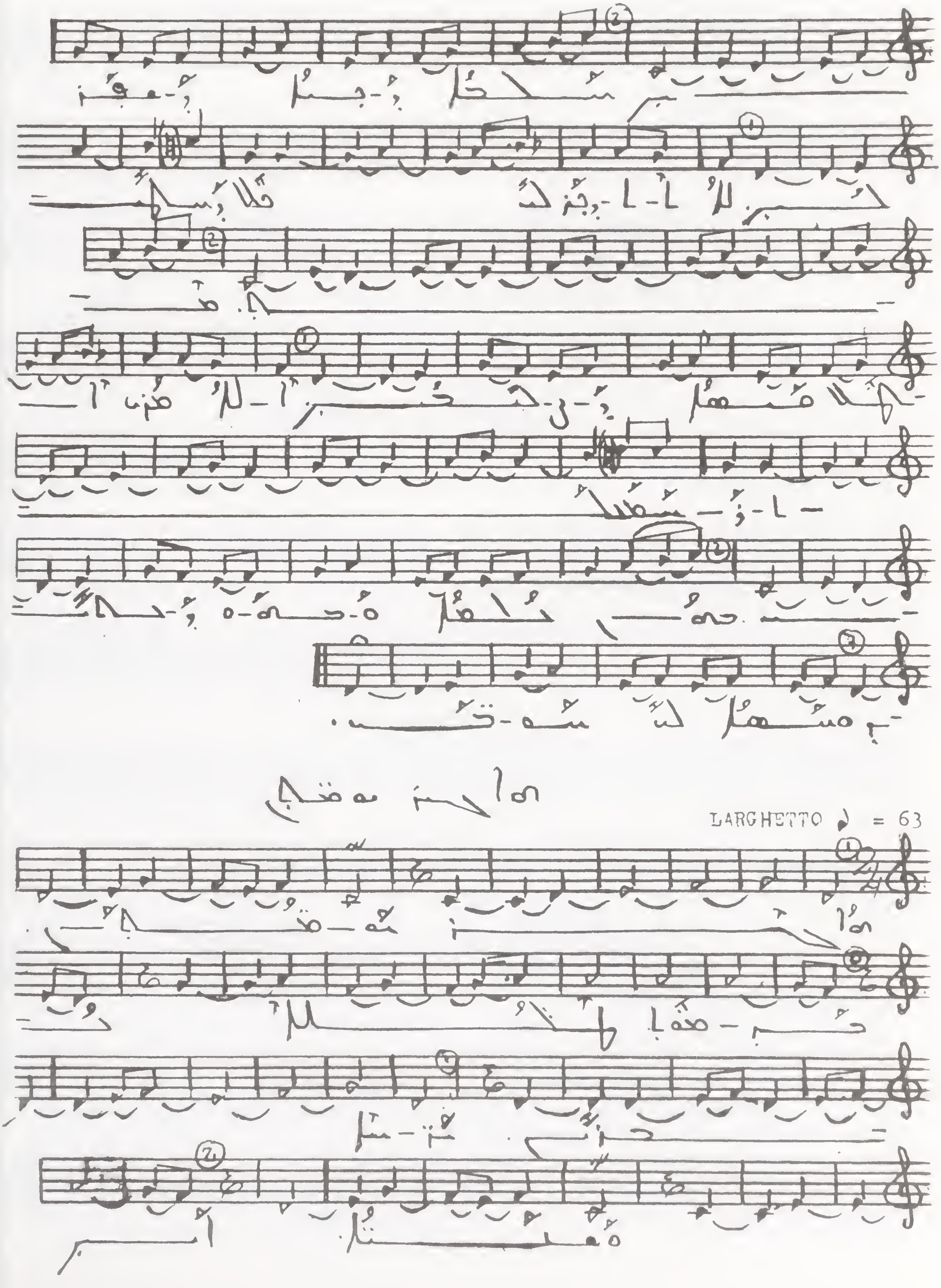


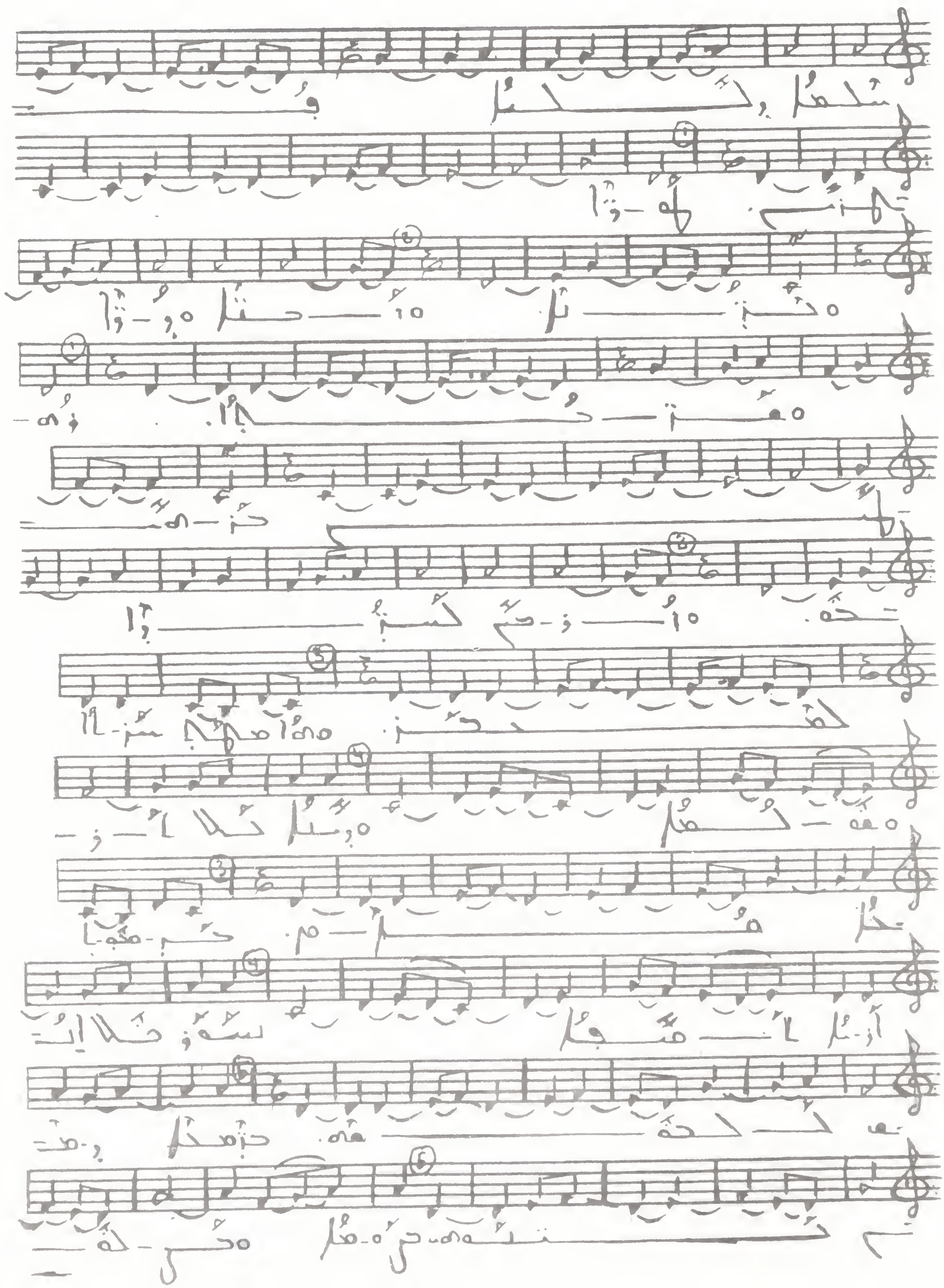


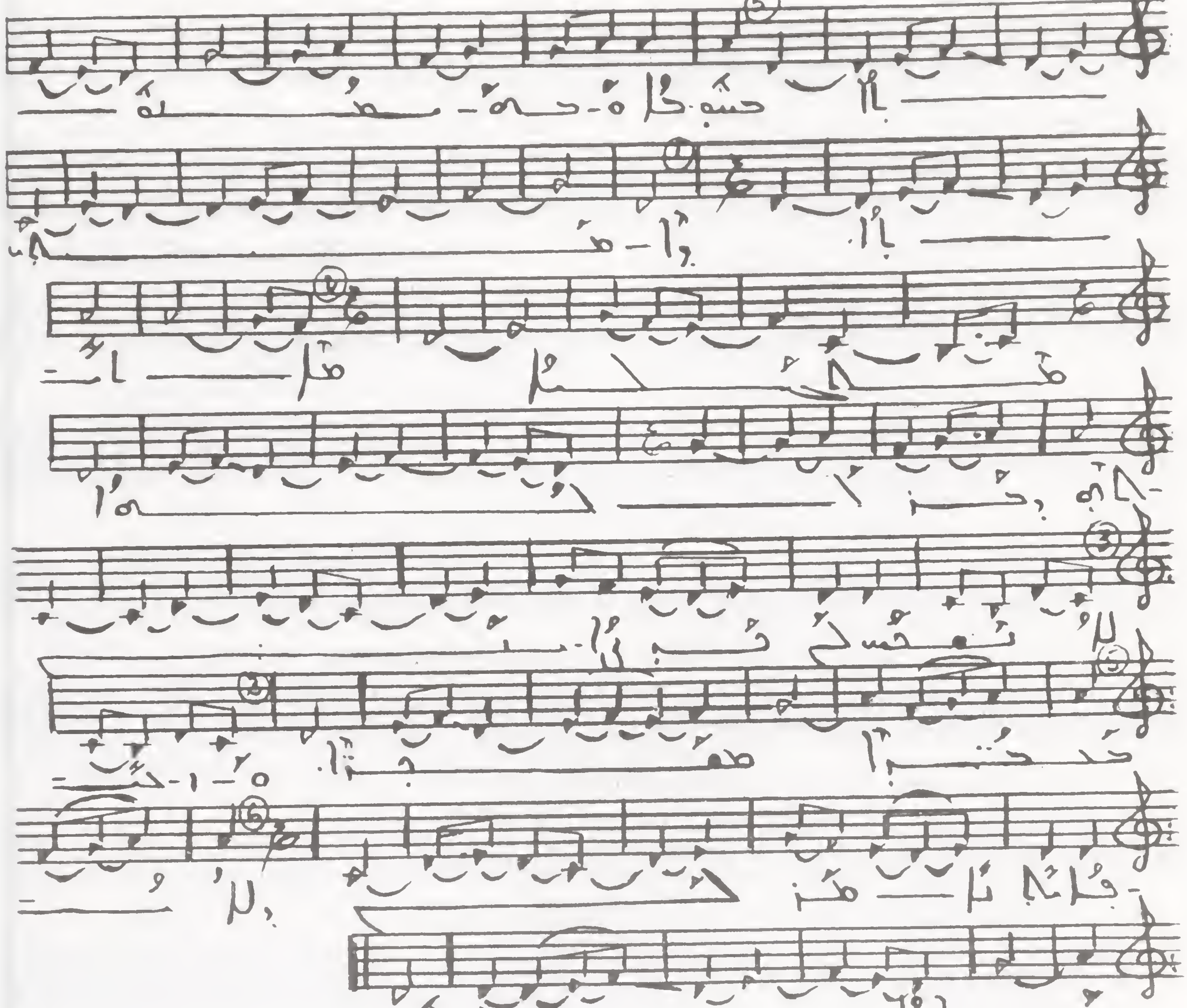
ܡܥܢܝܬܐ ܡܢ ܡܚܡܠ ܕܐܦܩܘܕܐ ܘܡܕܒܪܢܐ (ܕܘܟܠܐ)
ܕܬܠܬܐ: ܡܢ ܠܐ ܒܥܠ





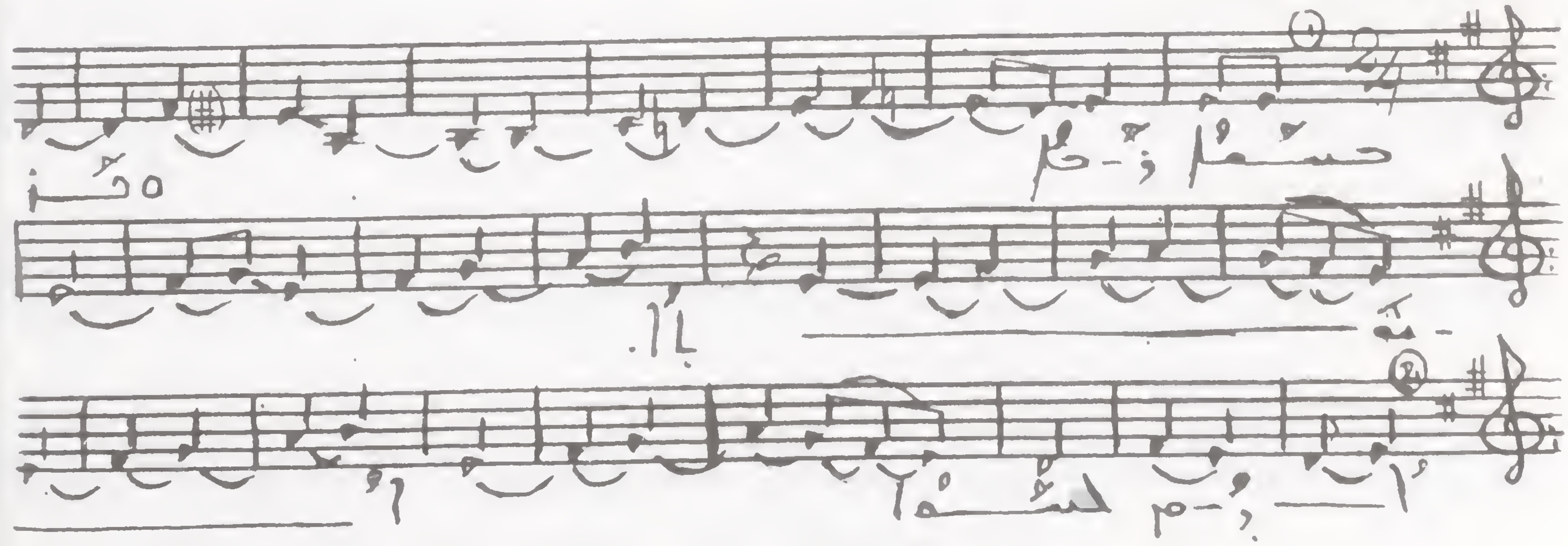

LARGHETTO ♪ = 63

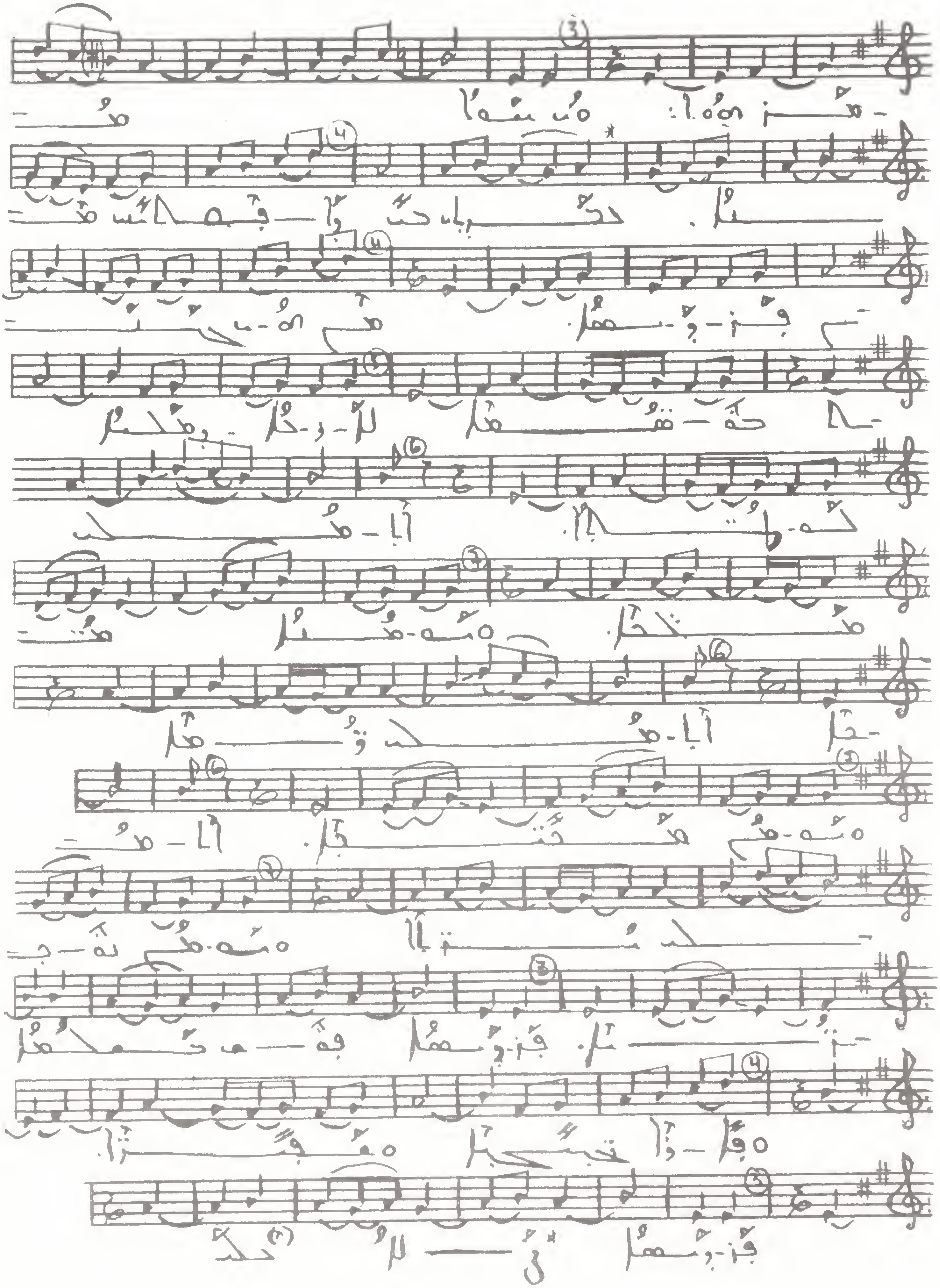


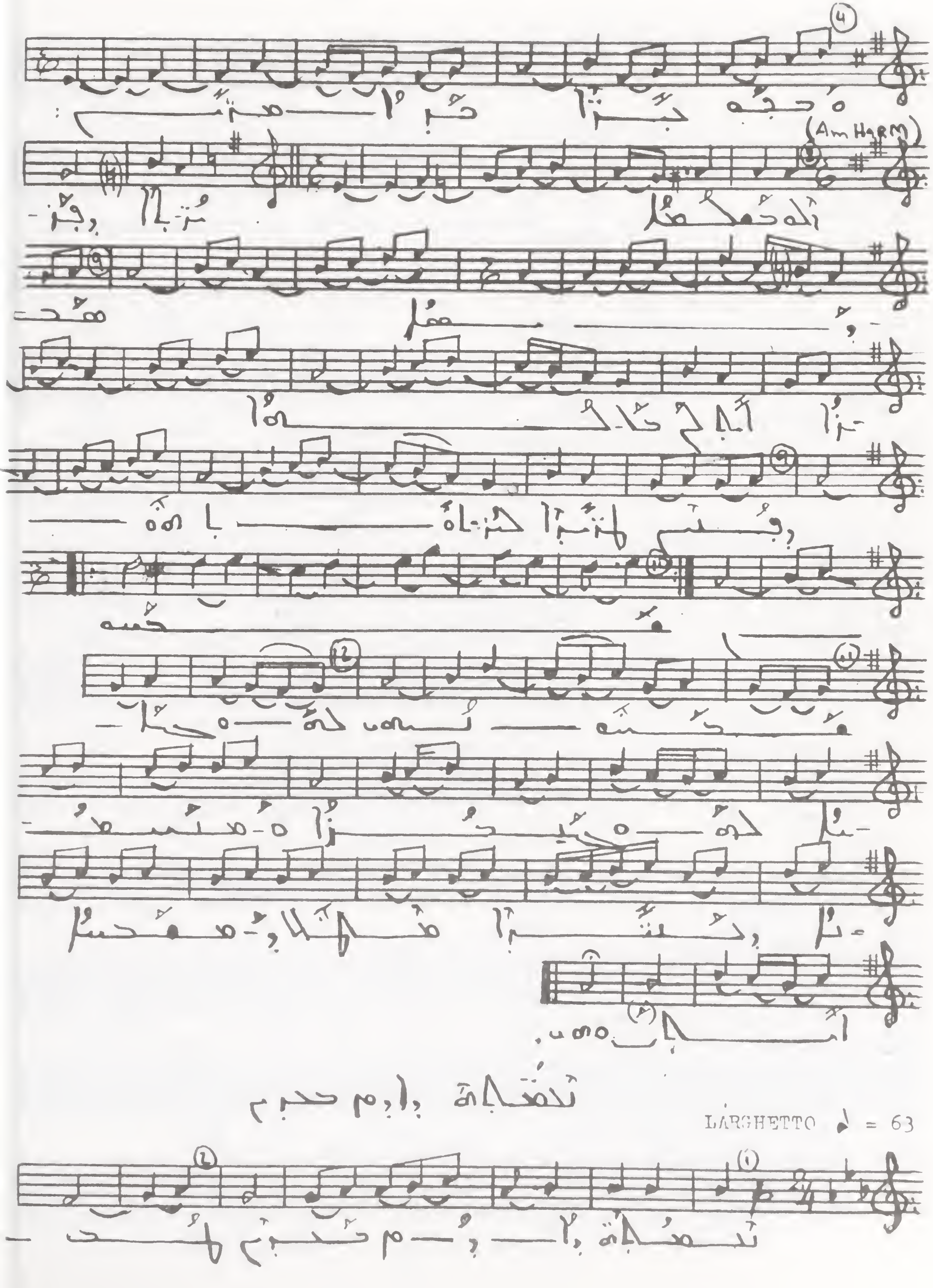


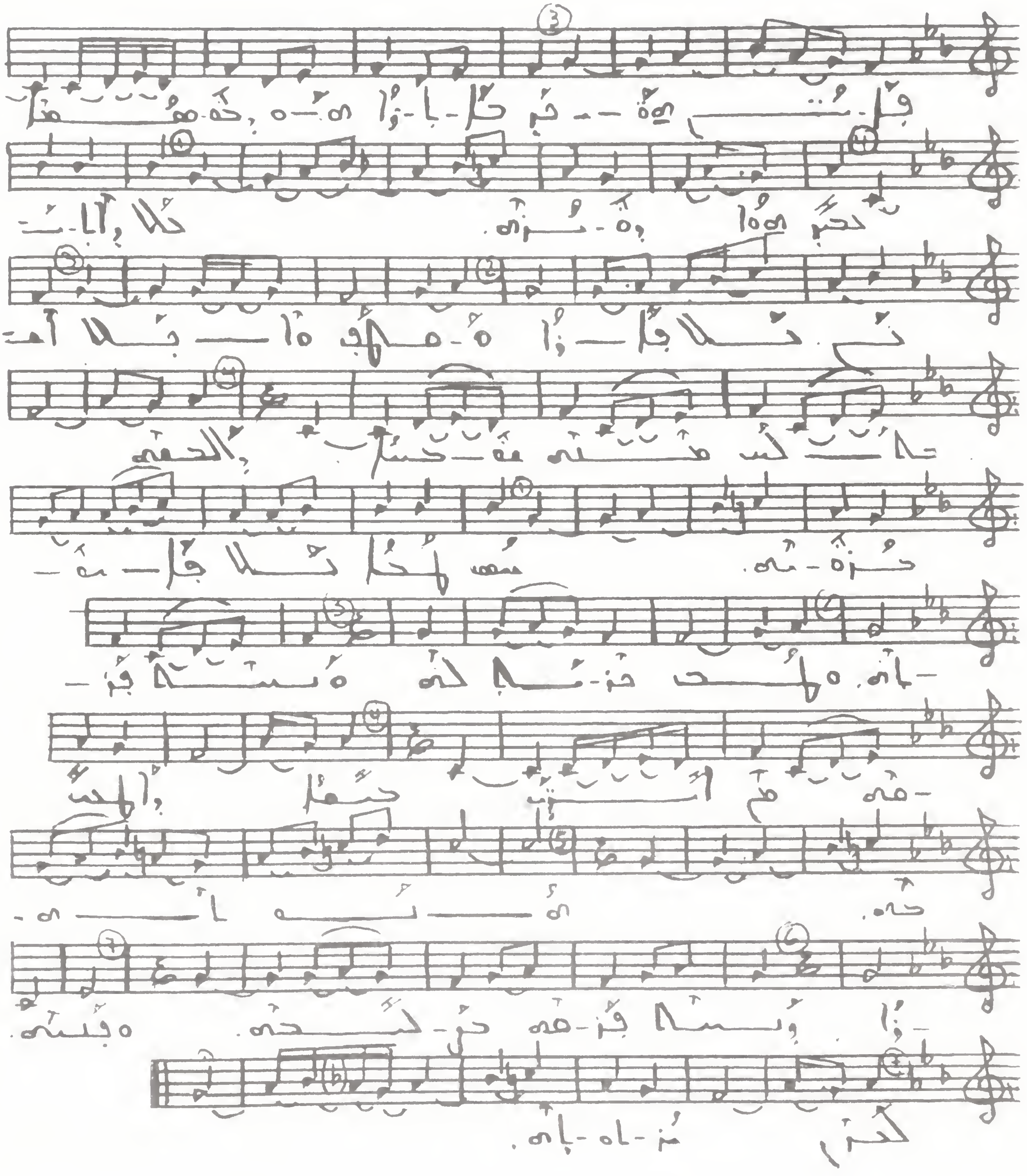
ܚܫܐ ܕܟܠ ܡܚܝܢܐ

LARGHETTO ♩ = 69

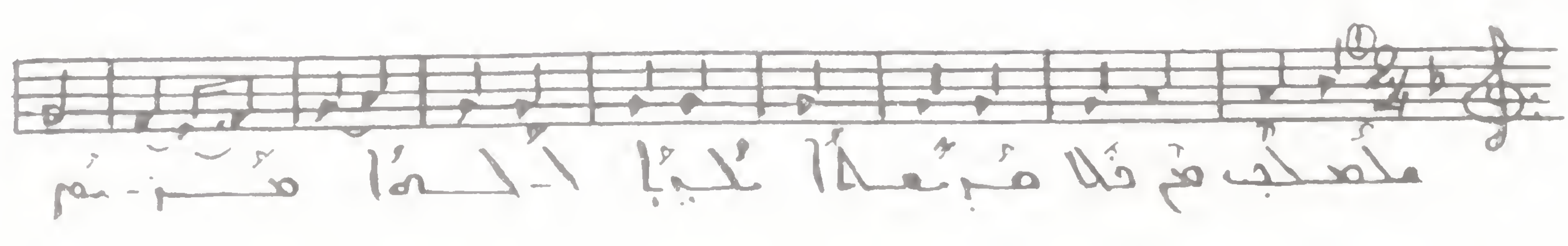


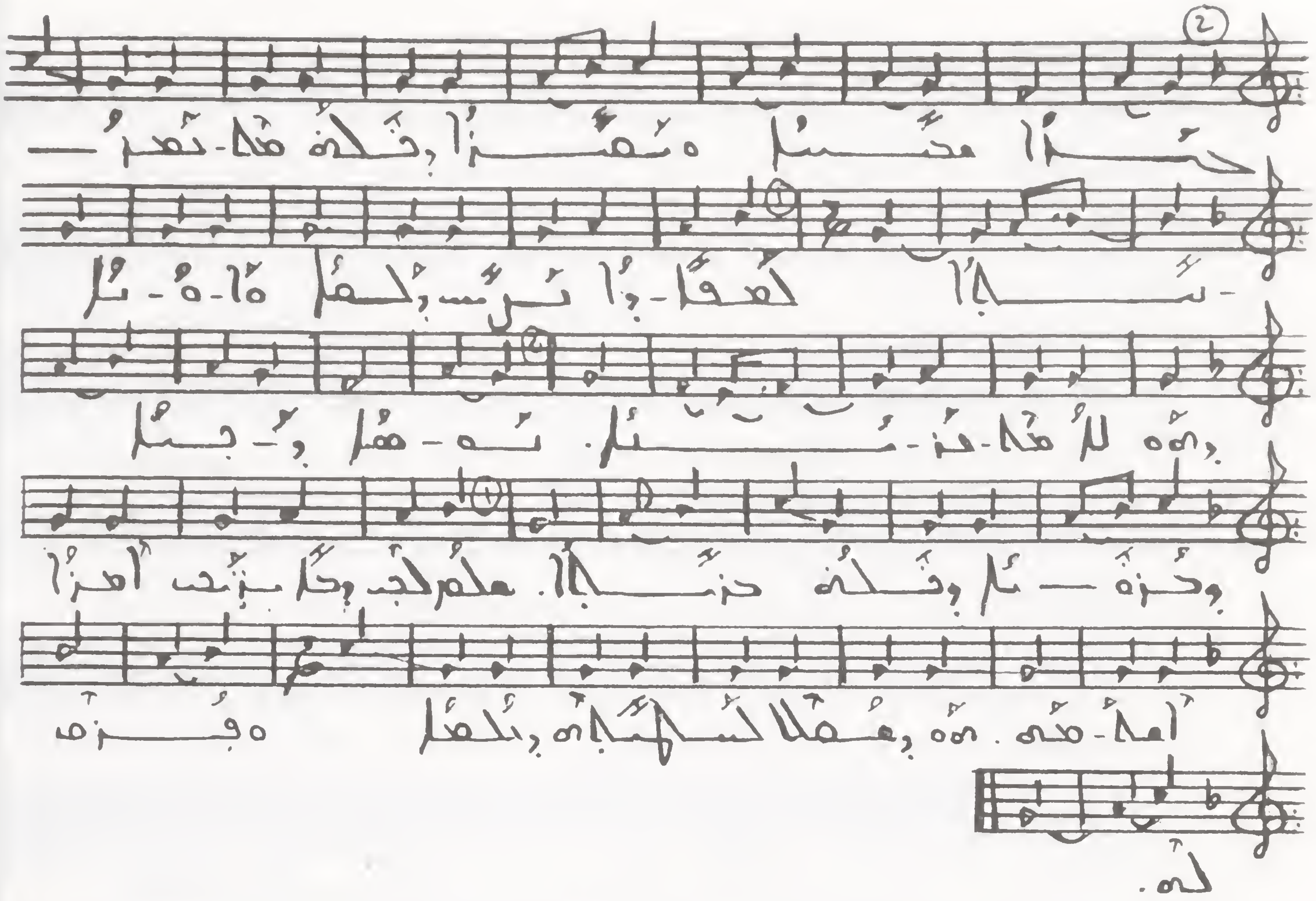



(Am HaRM)
LARGHETTO ♩ = 63

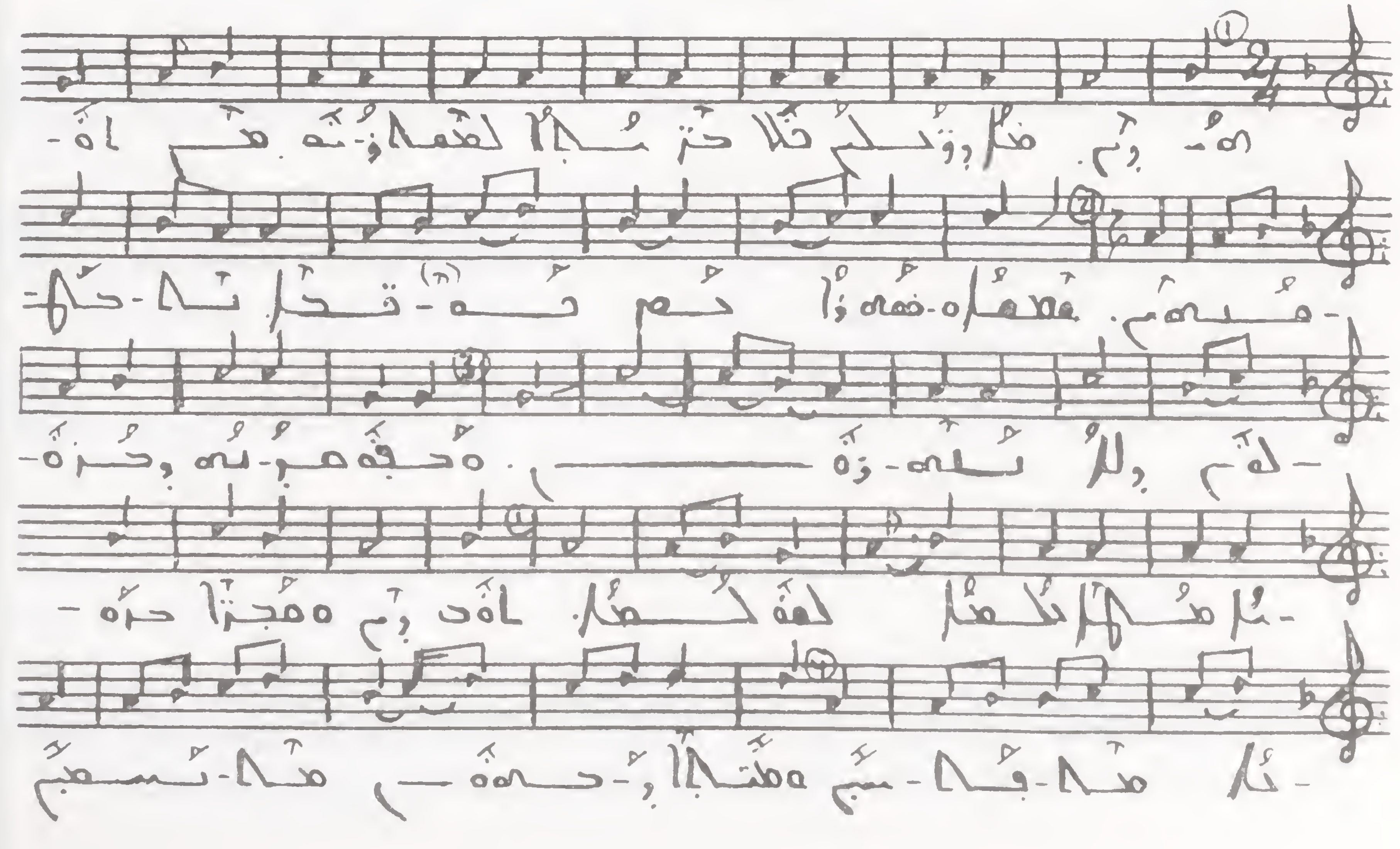


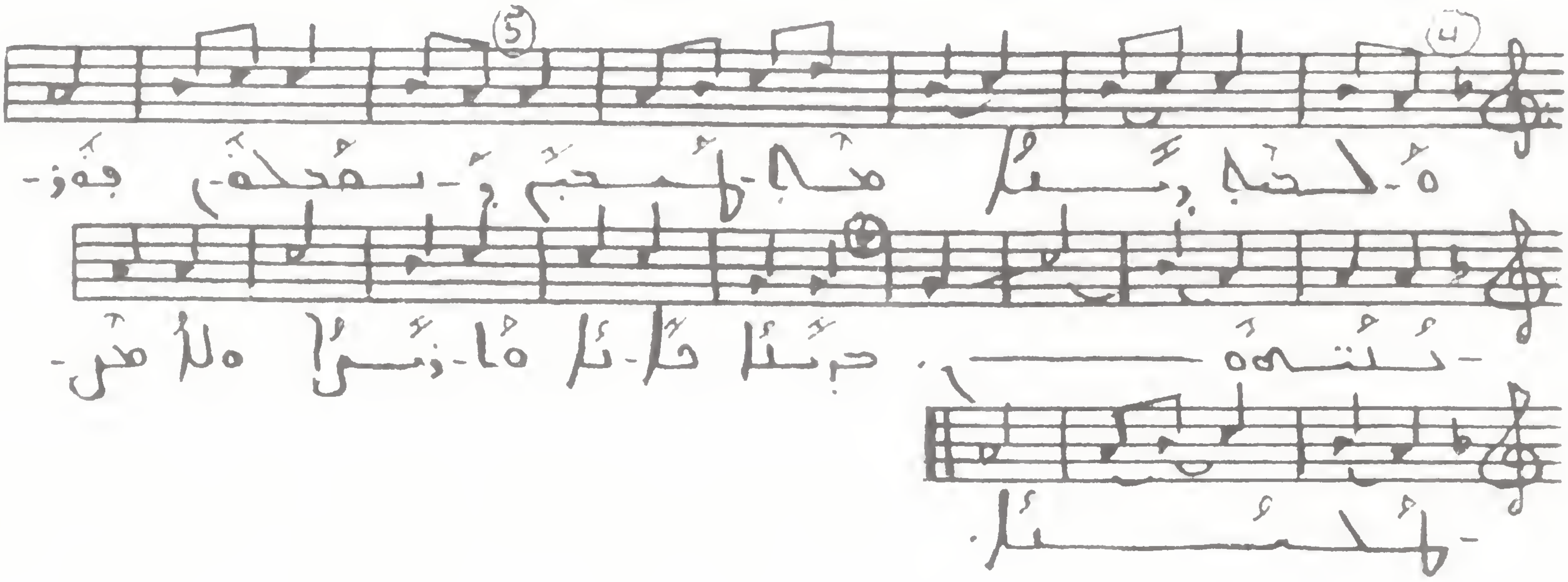
ALLEGRO ASSAI ♪ = 144





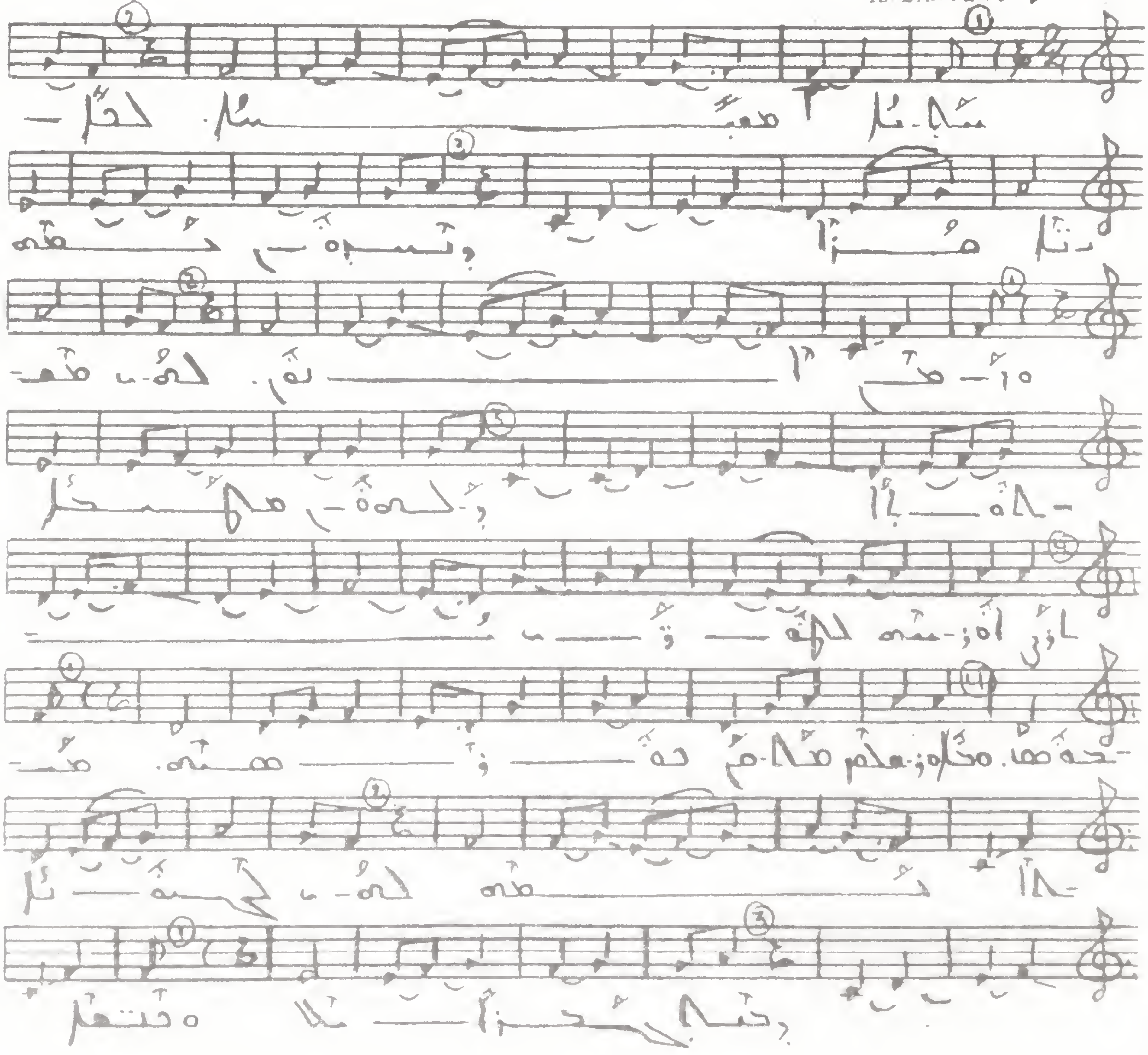
ALLEGRO ♪ = 132

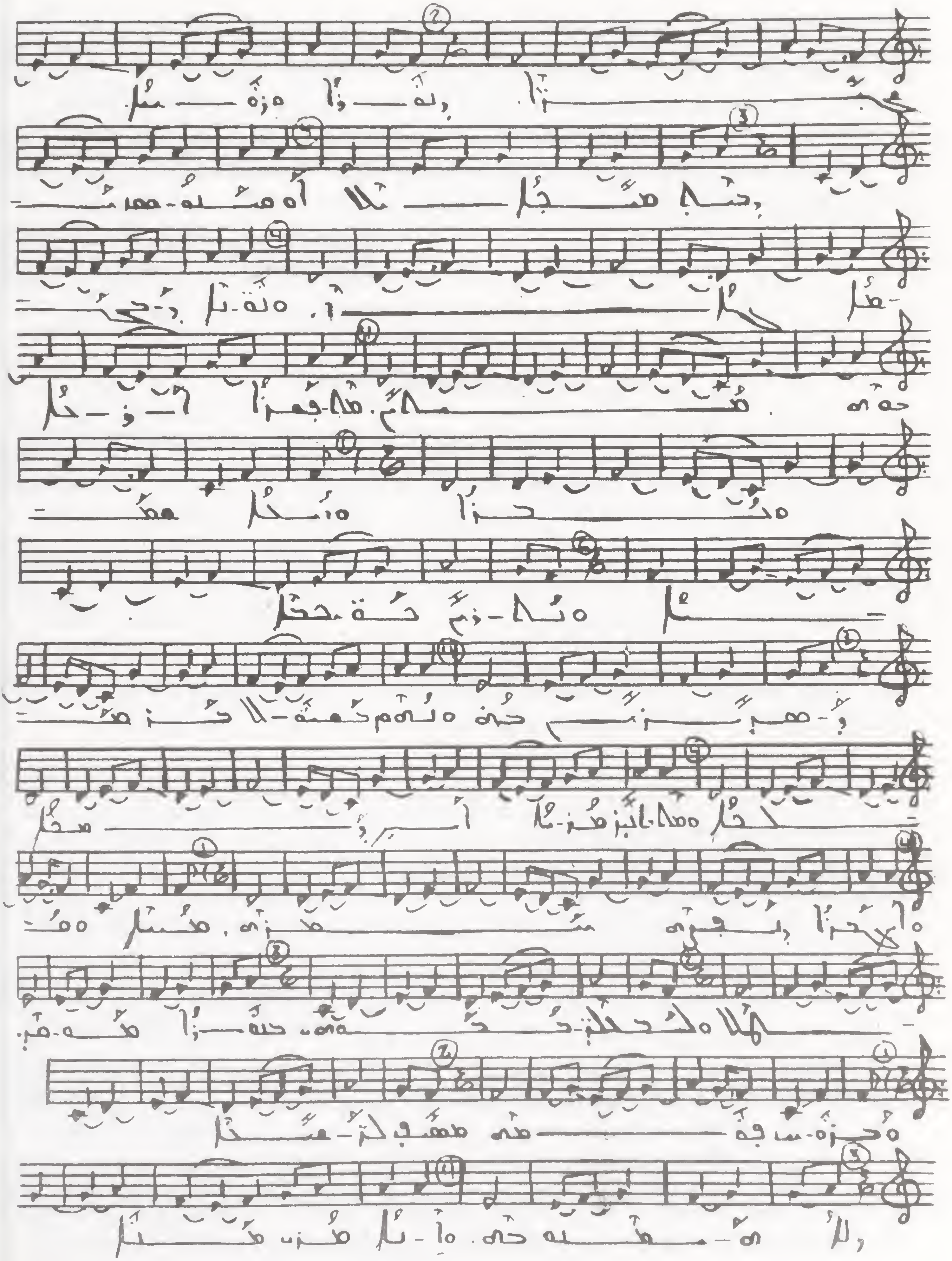


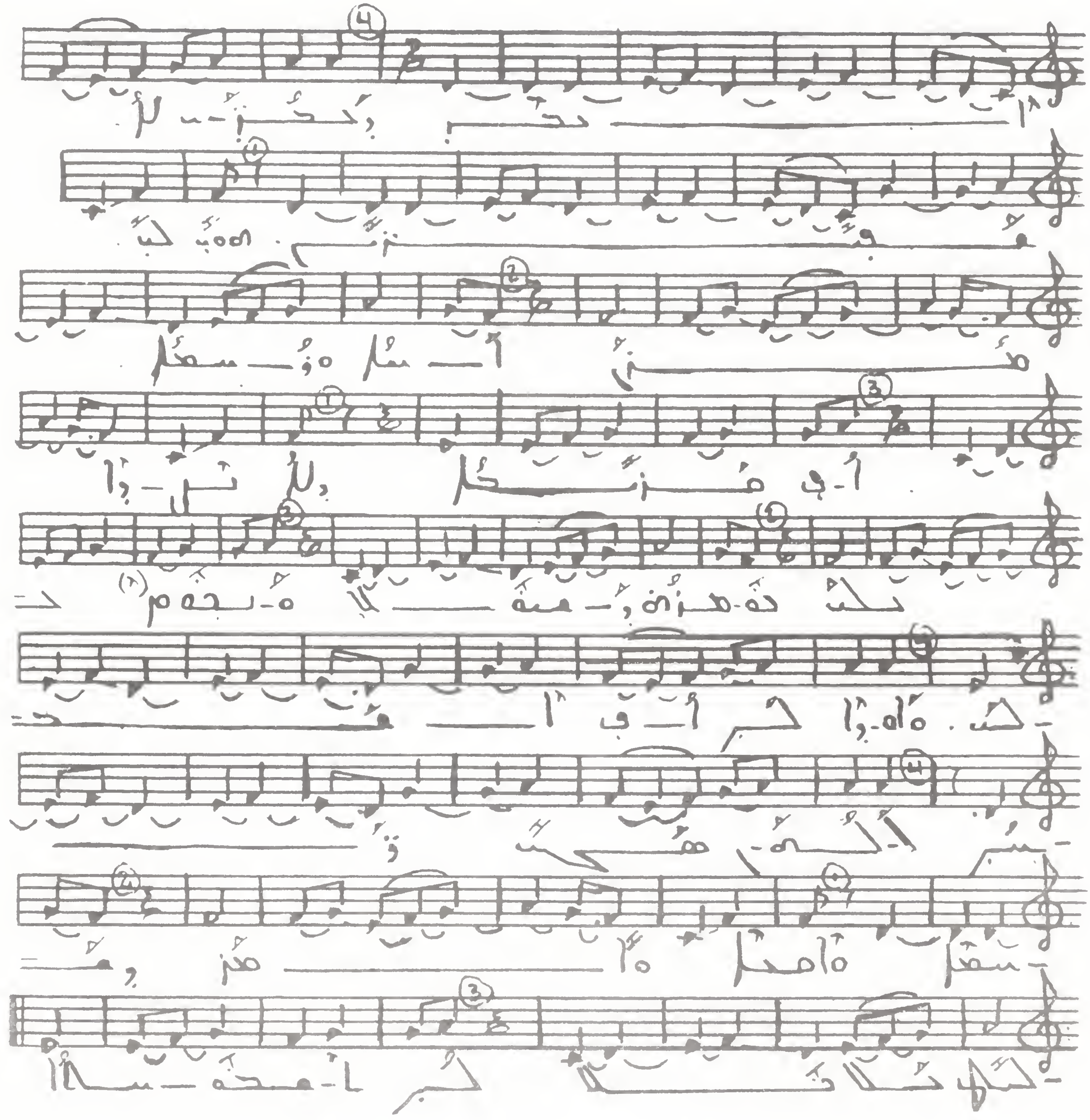


ܣܓܝܐ ܚܘܒܟ

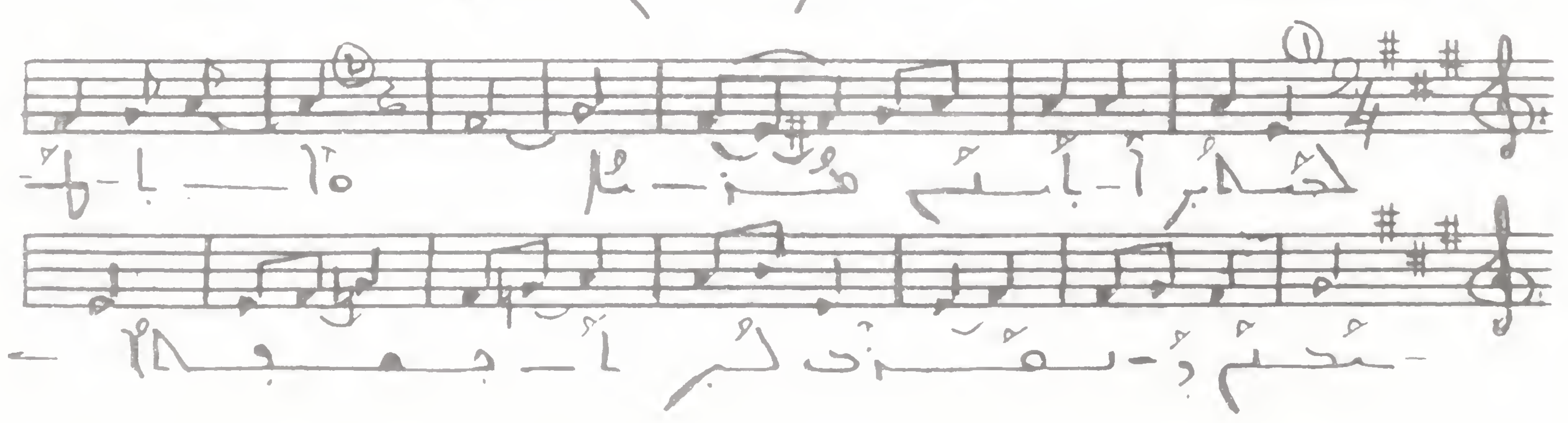
ANDANTINO ♩ = 94

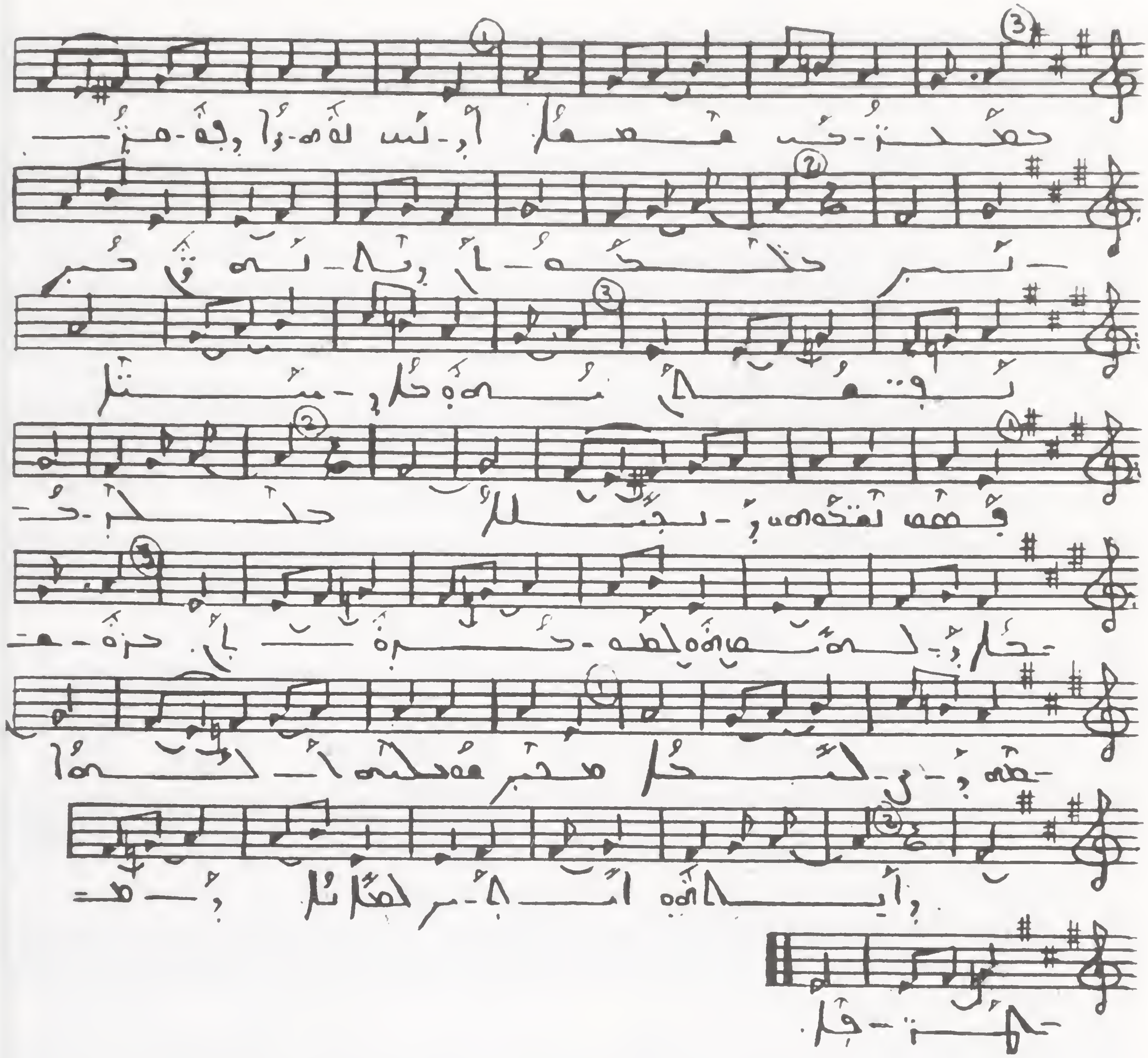




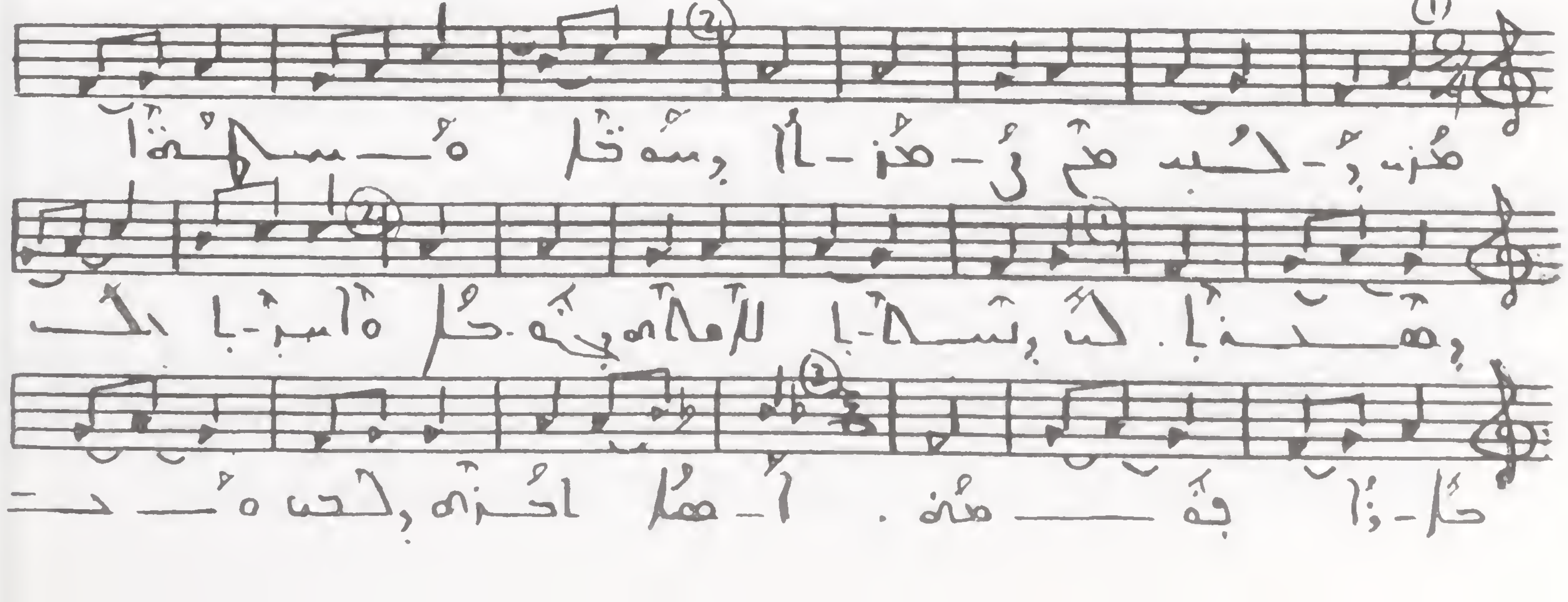


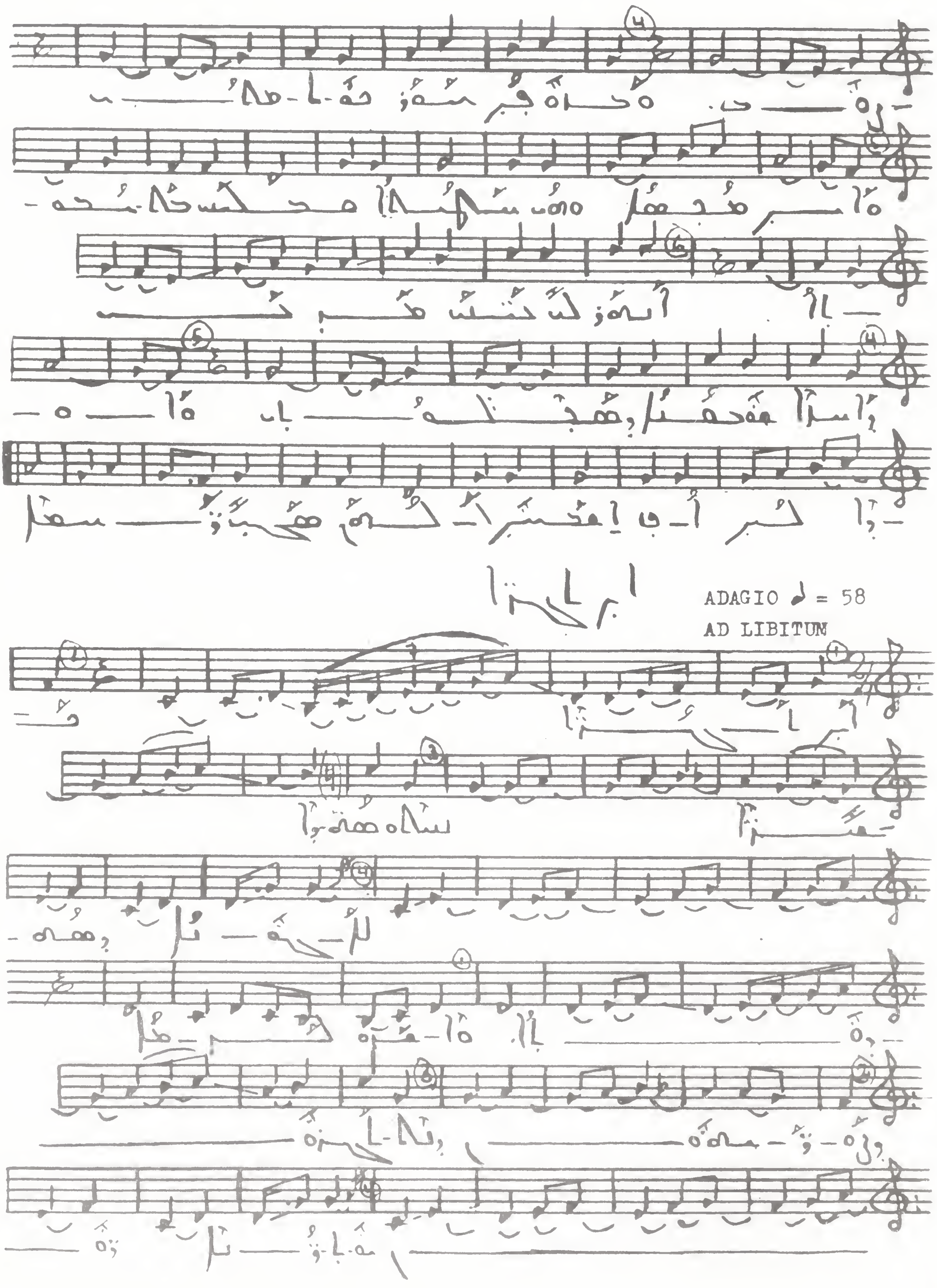
ALLEGRETTO ♩ = 108

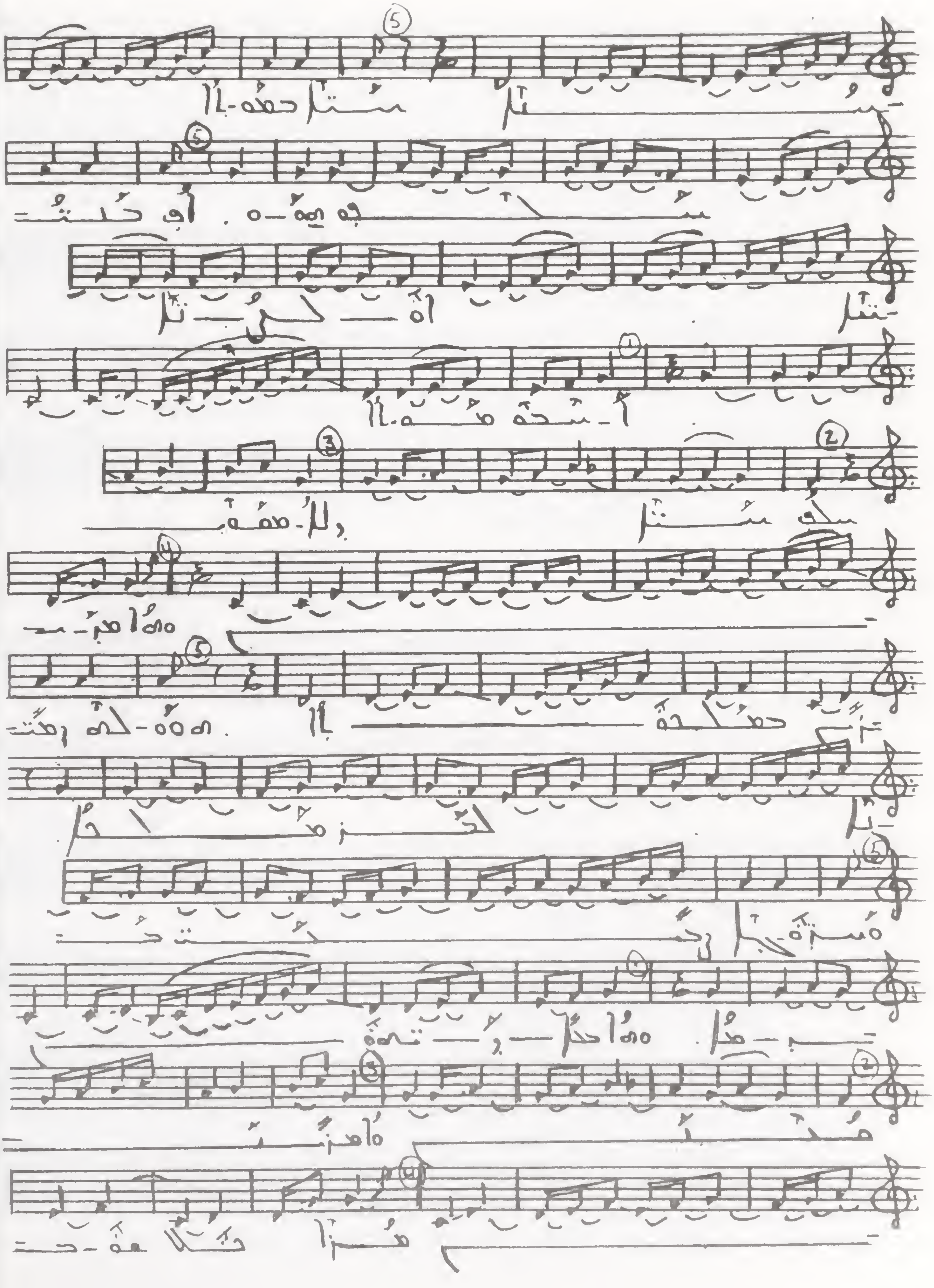


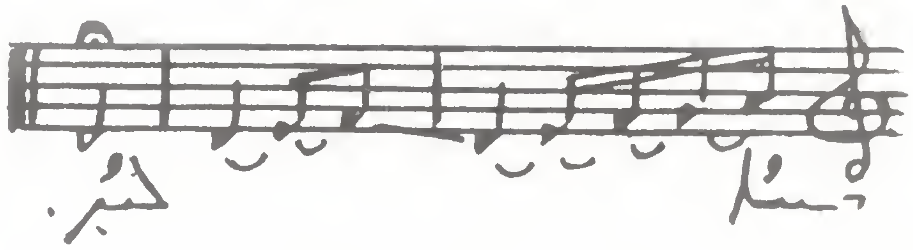


ALLEGRO ♪ = 132

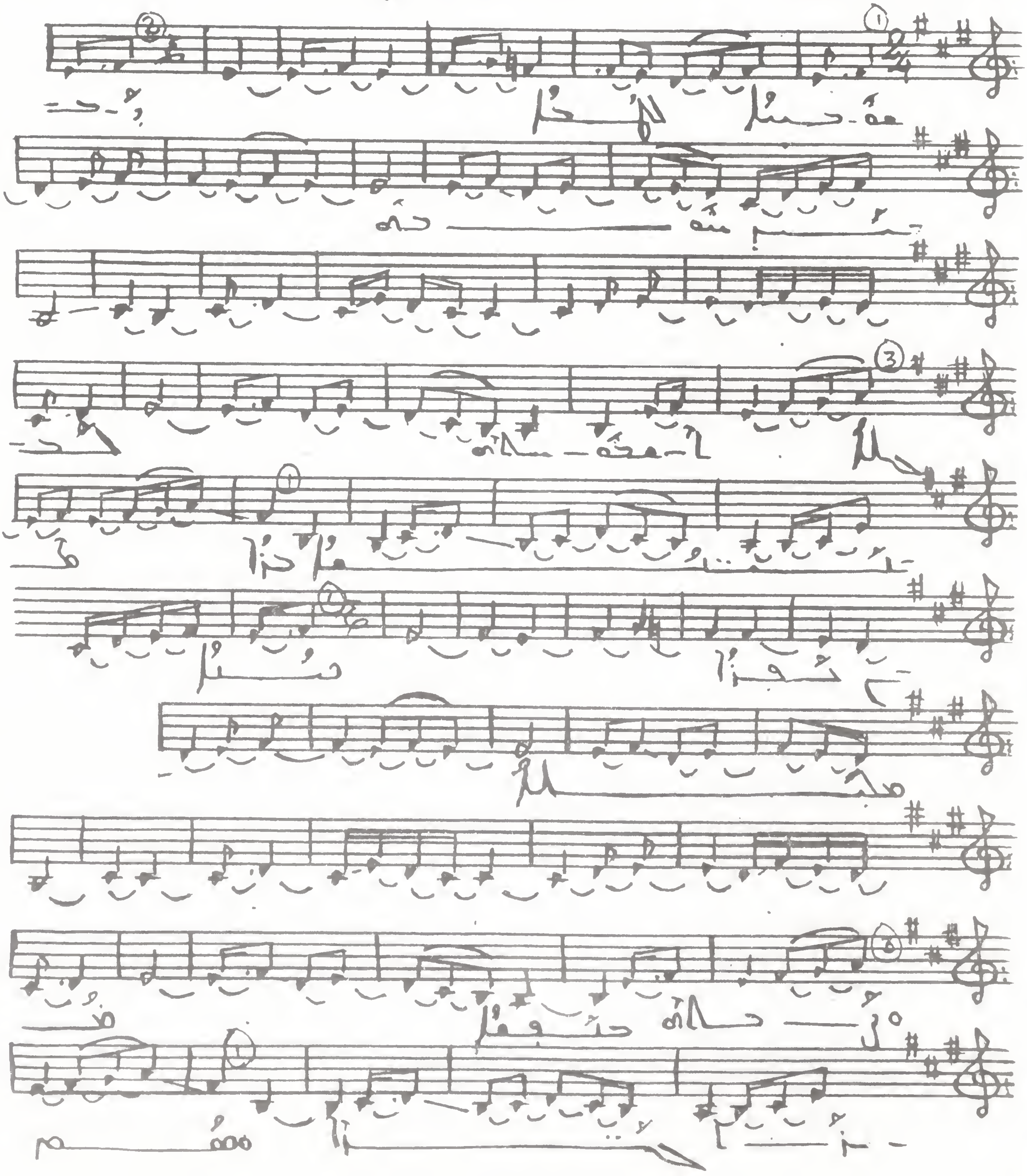


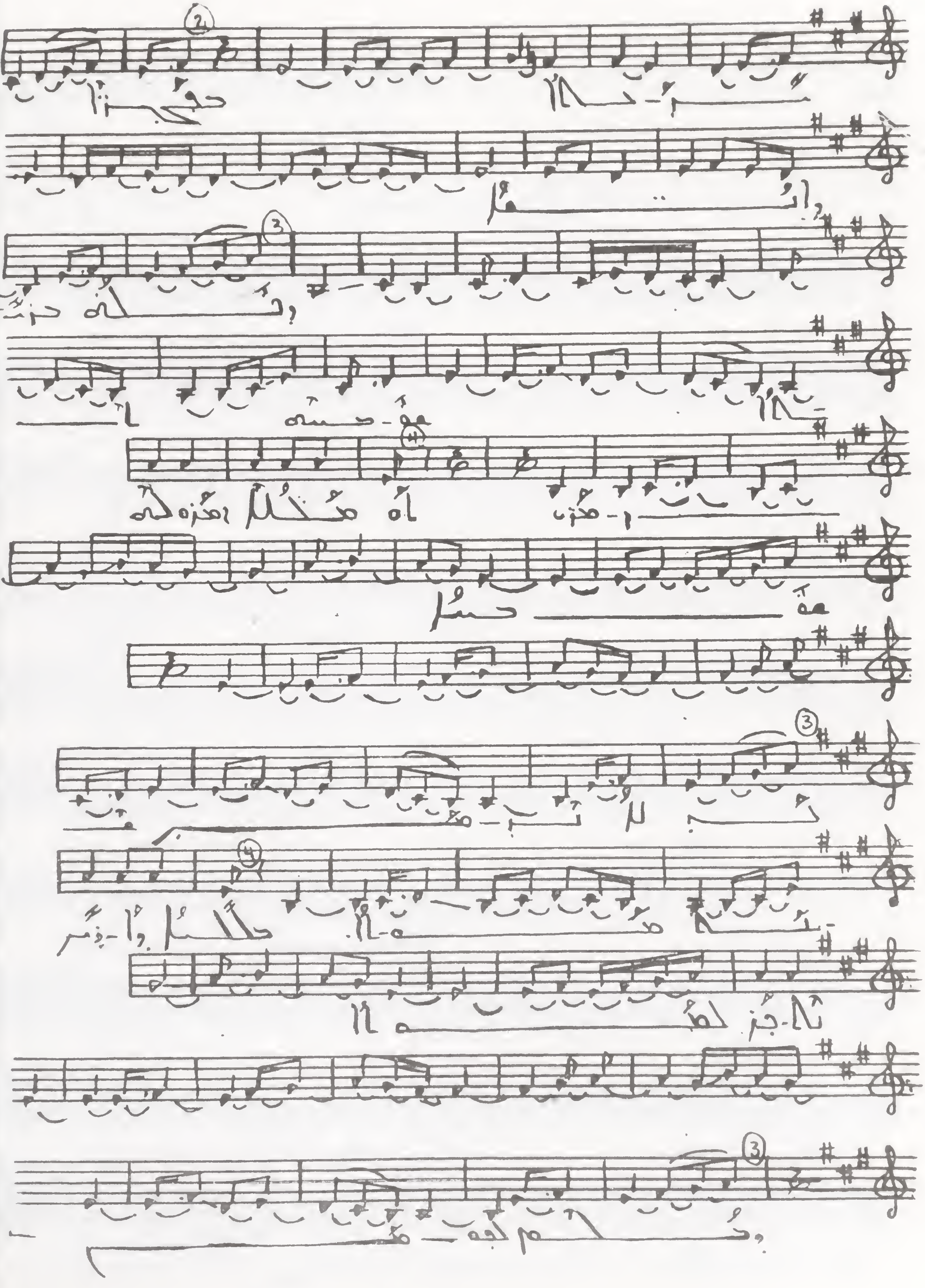

ADAGIO ♩ = 58
AD LIBITUM

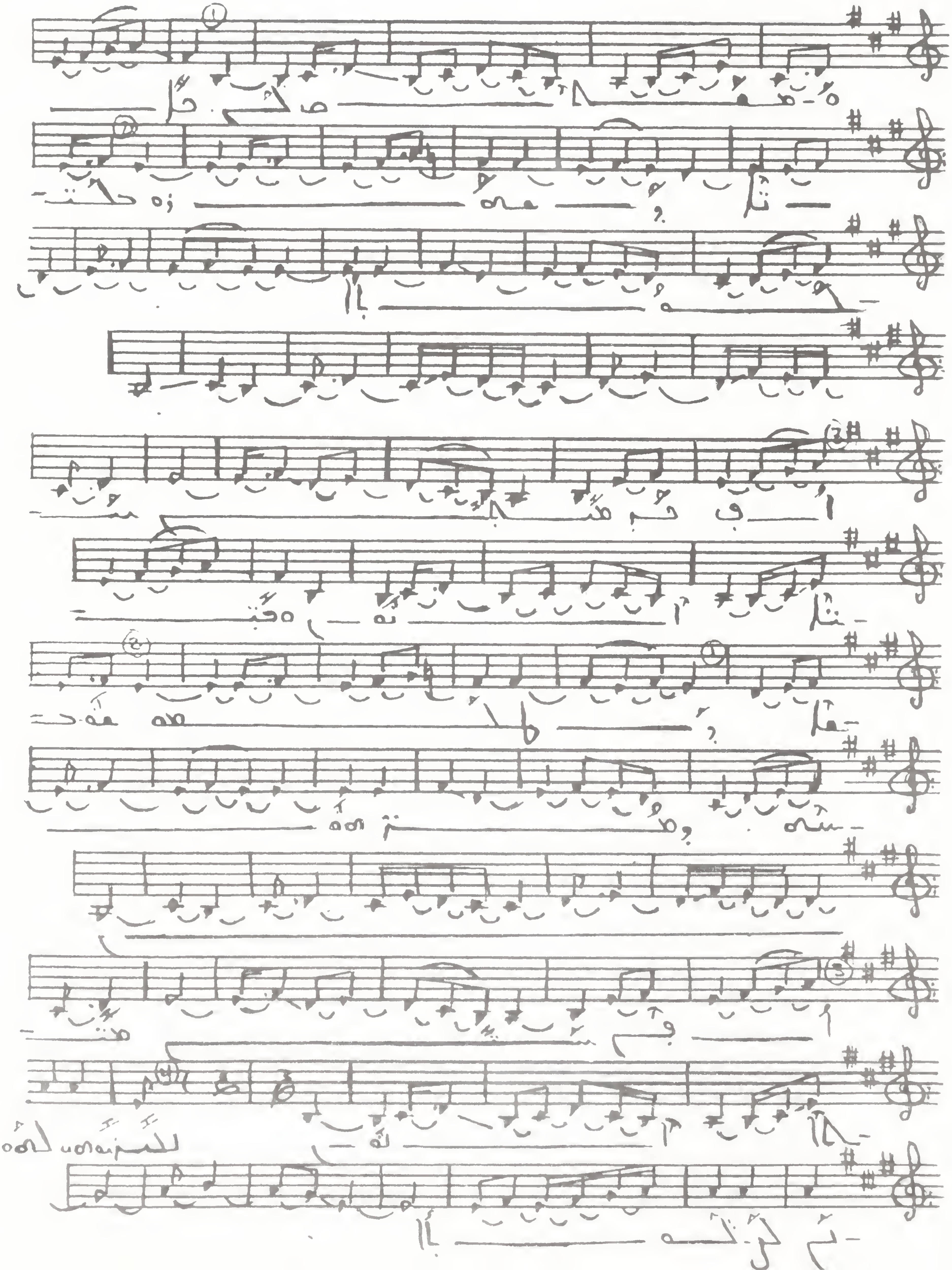


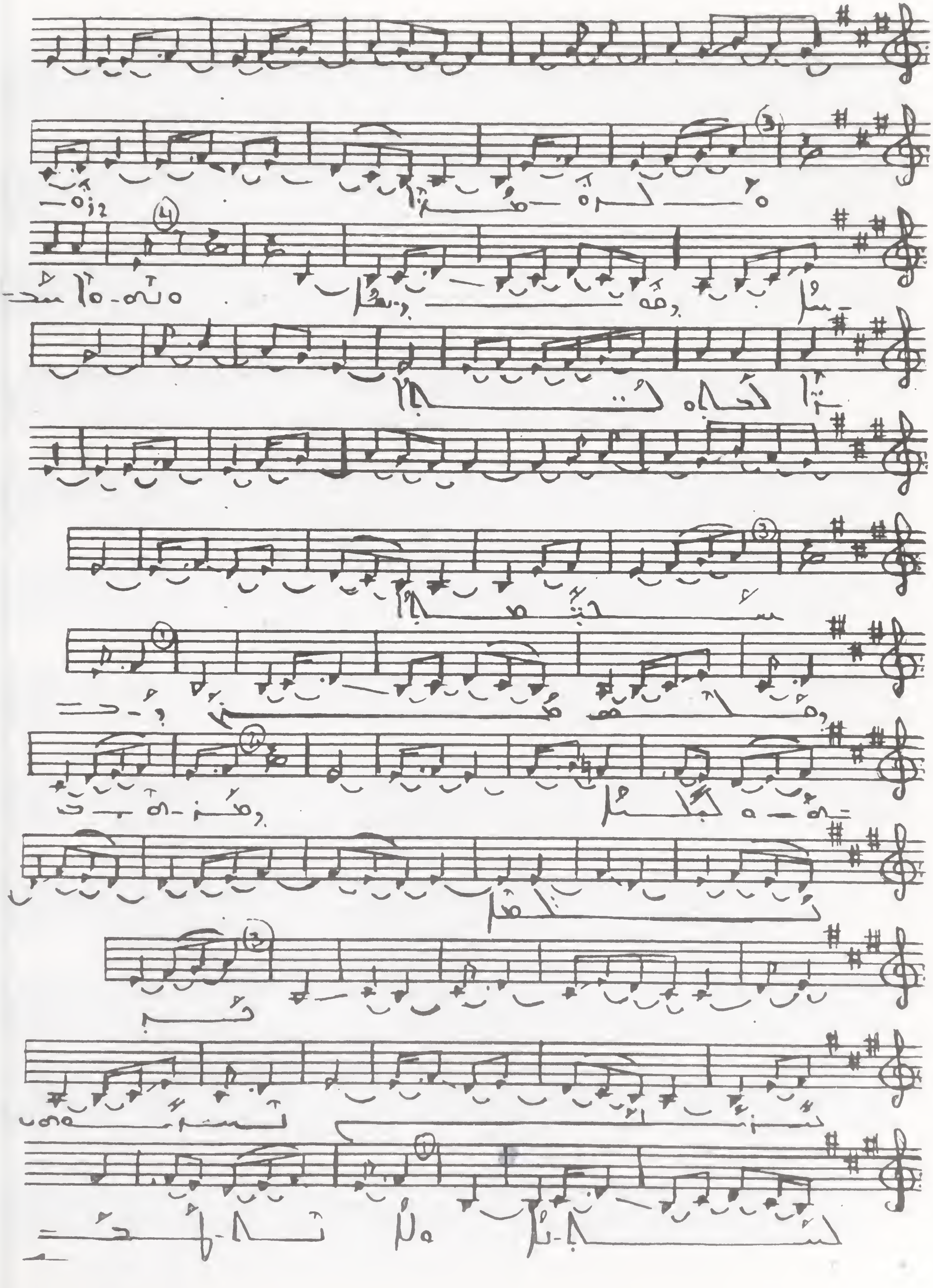


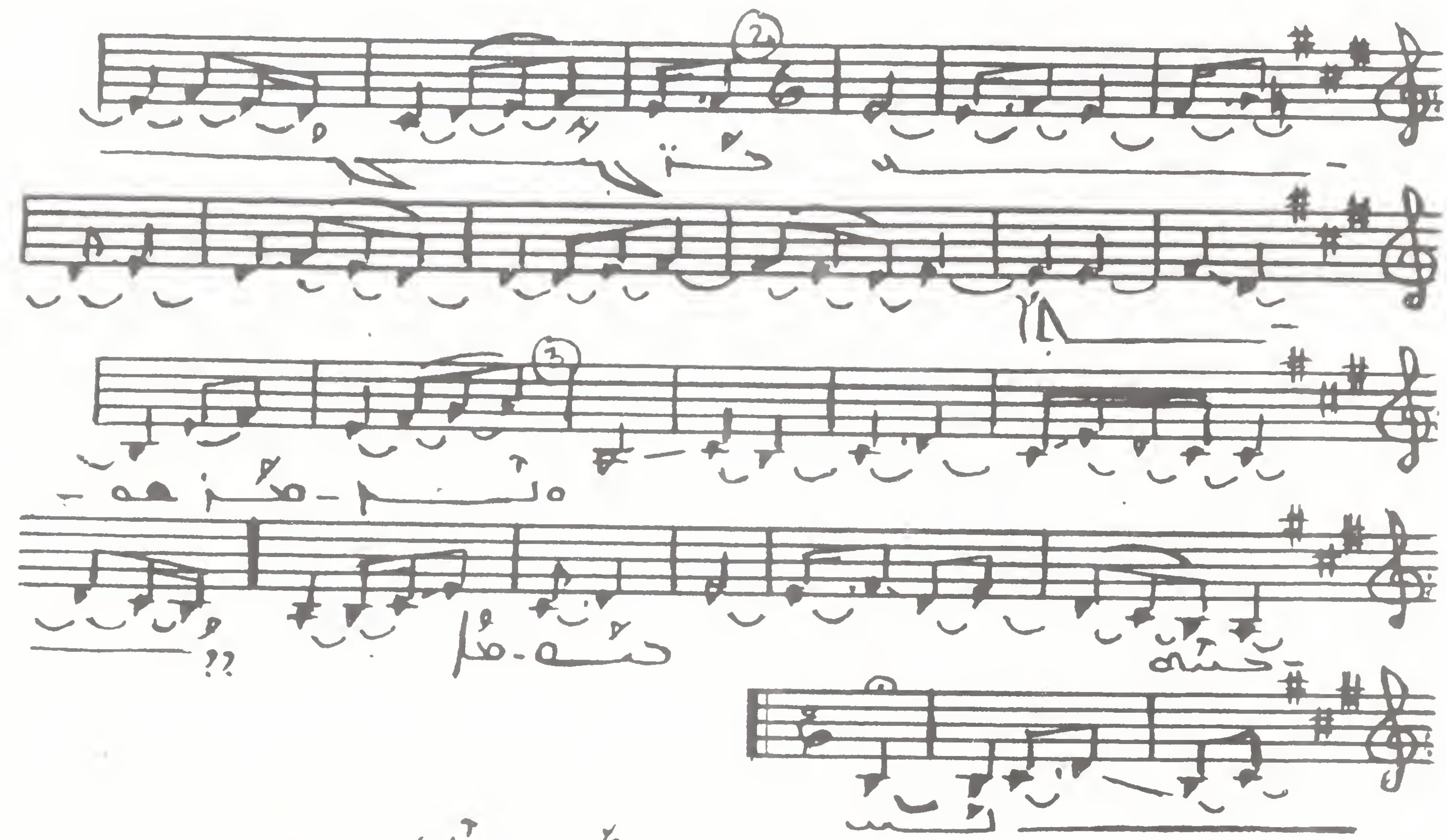
ADAGIO ♩ = 58



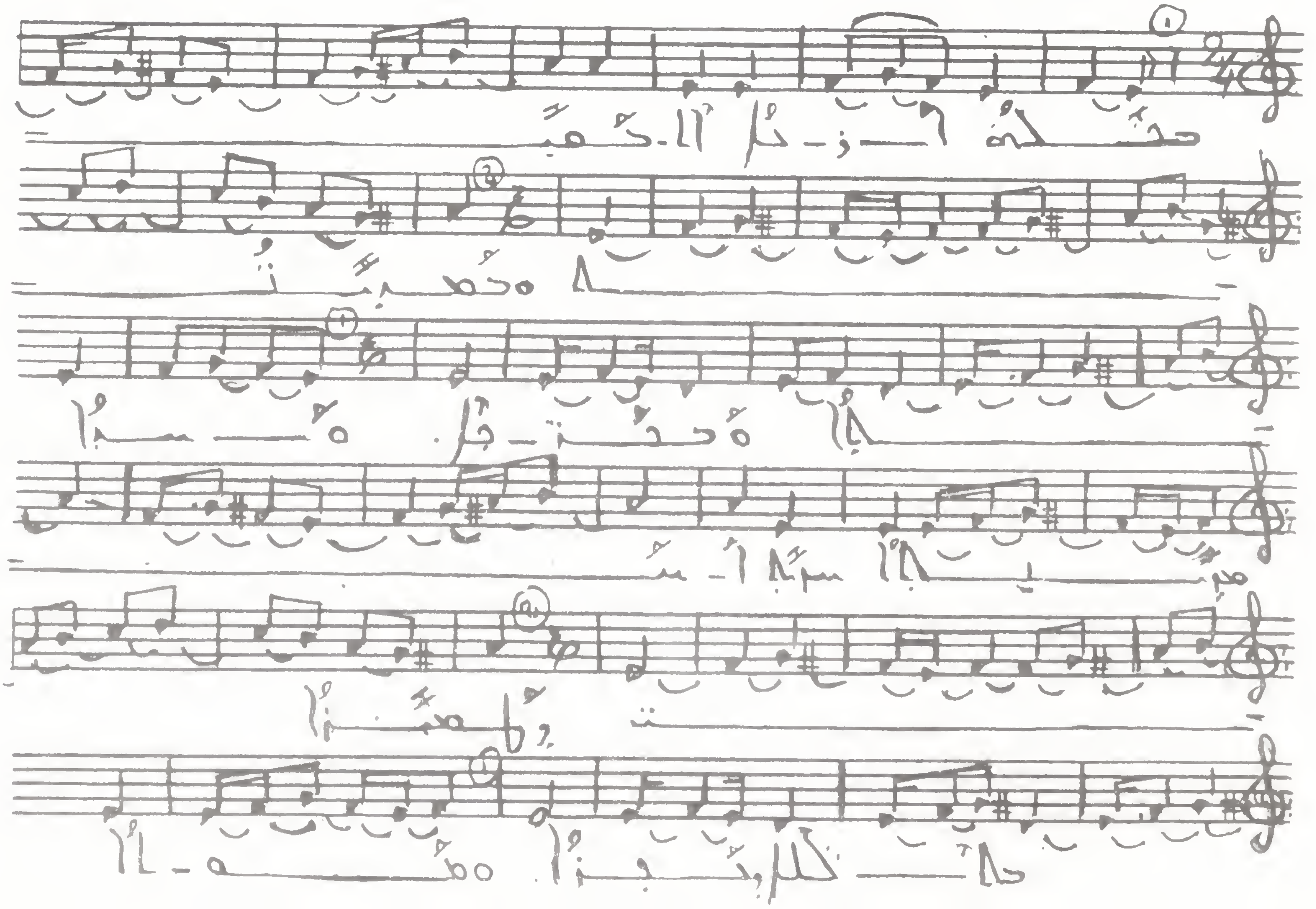


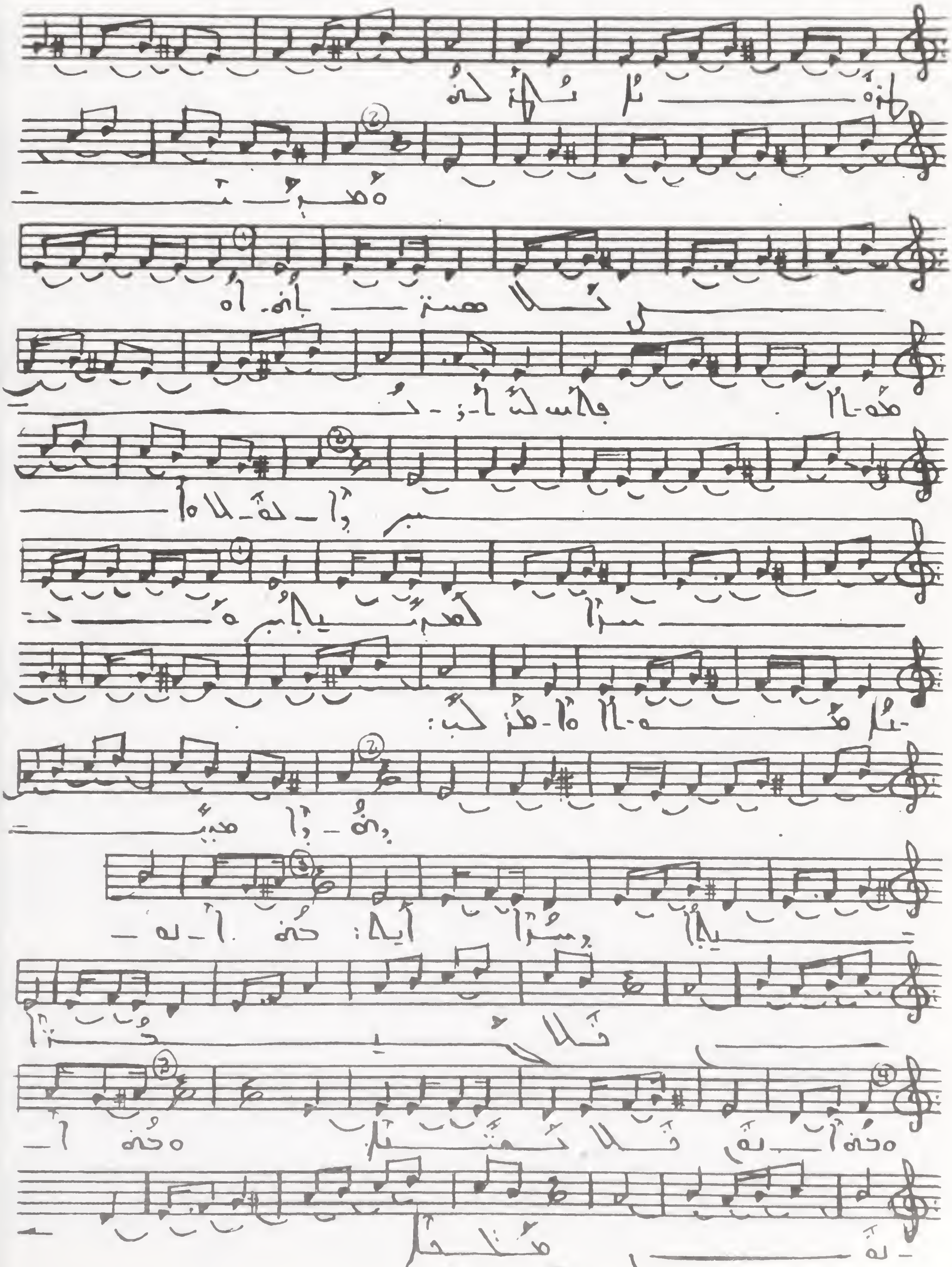


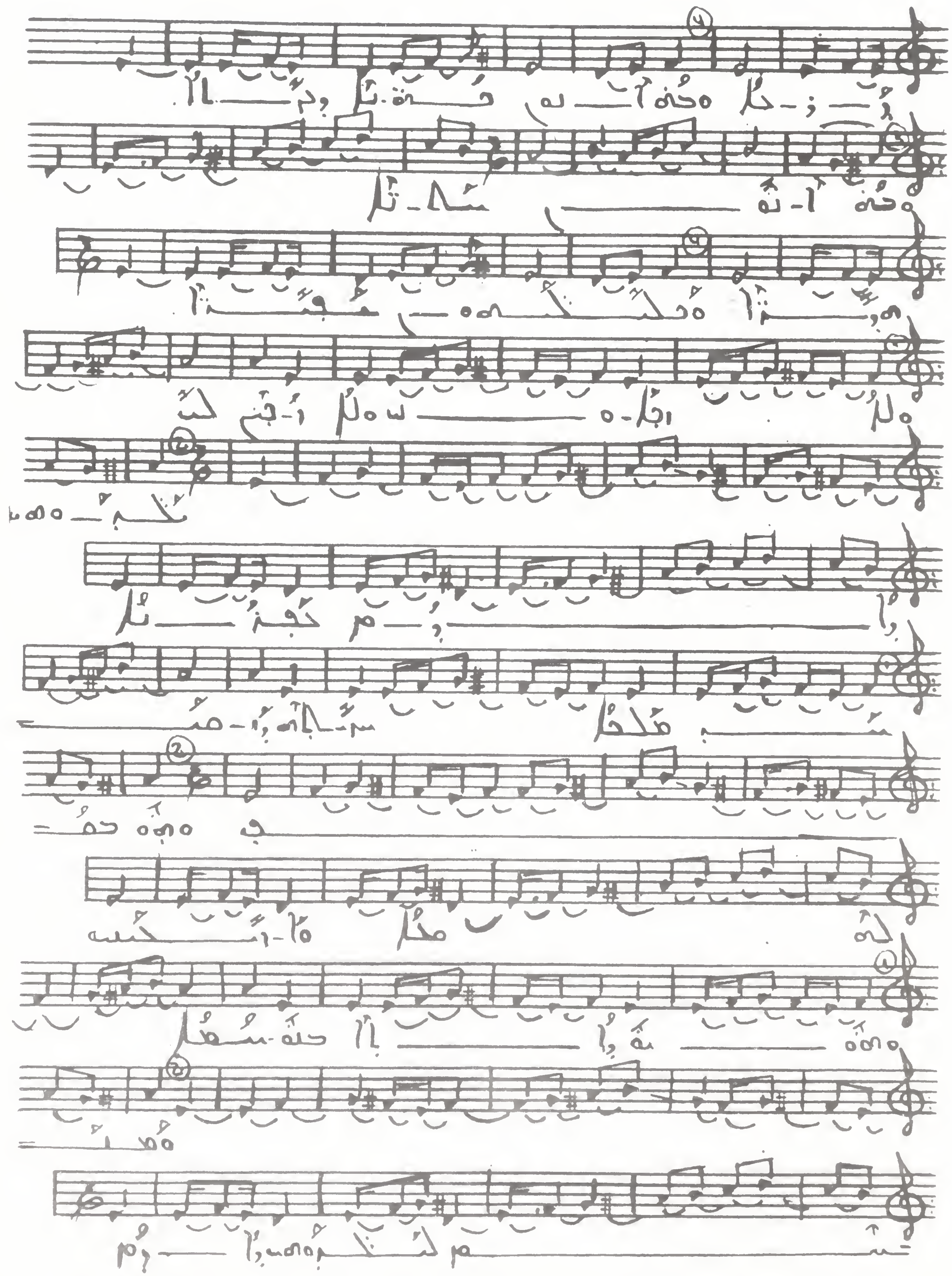


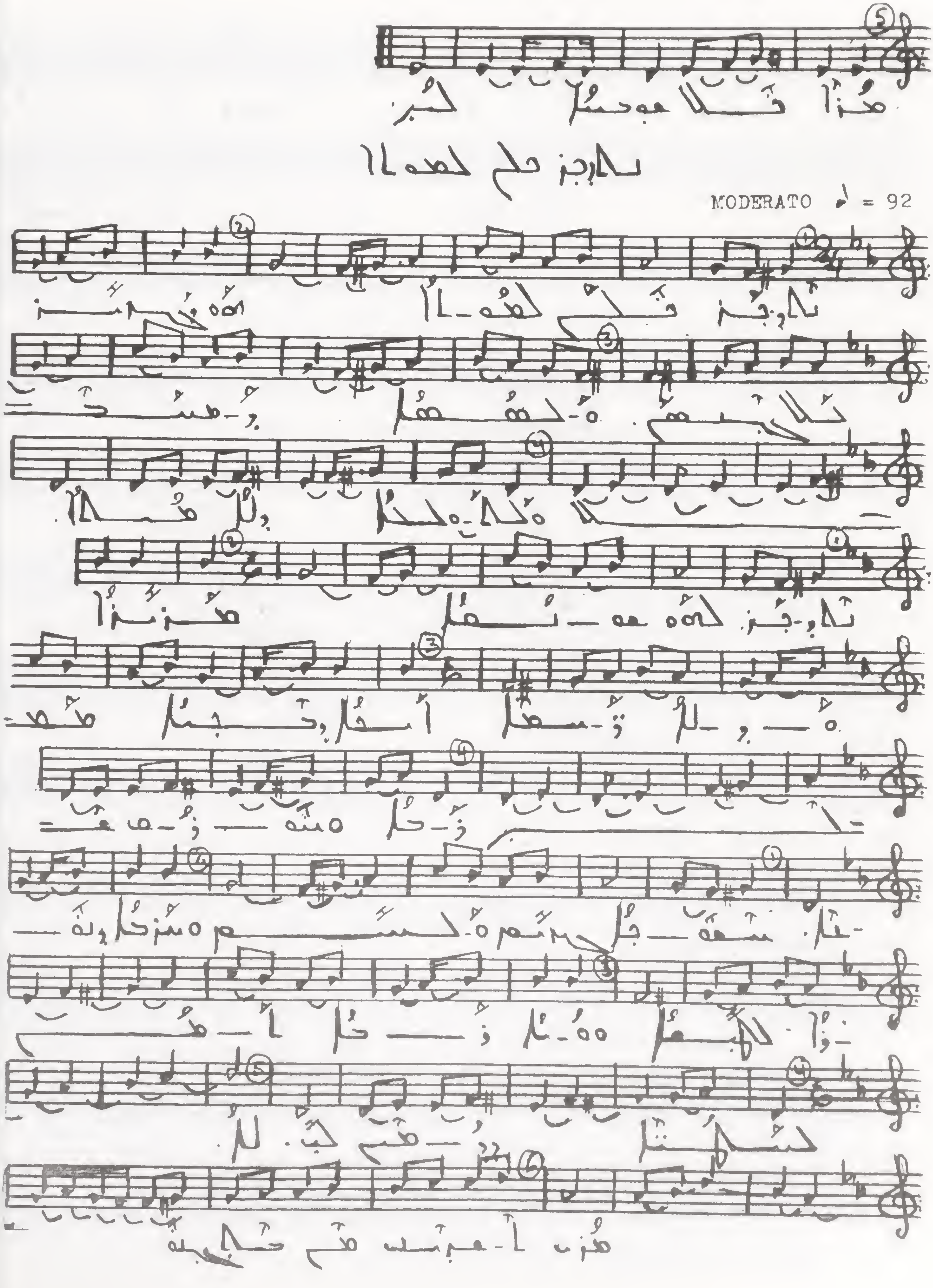


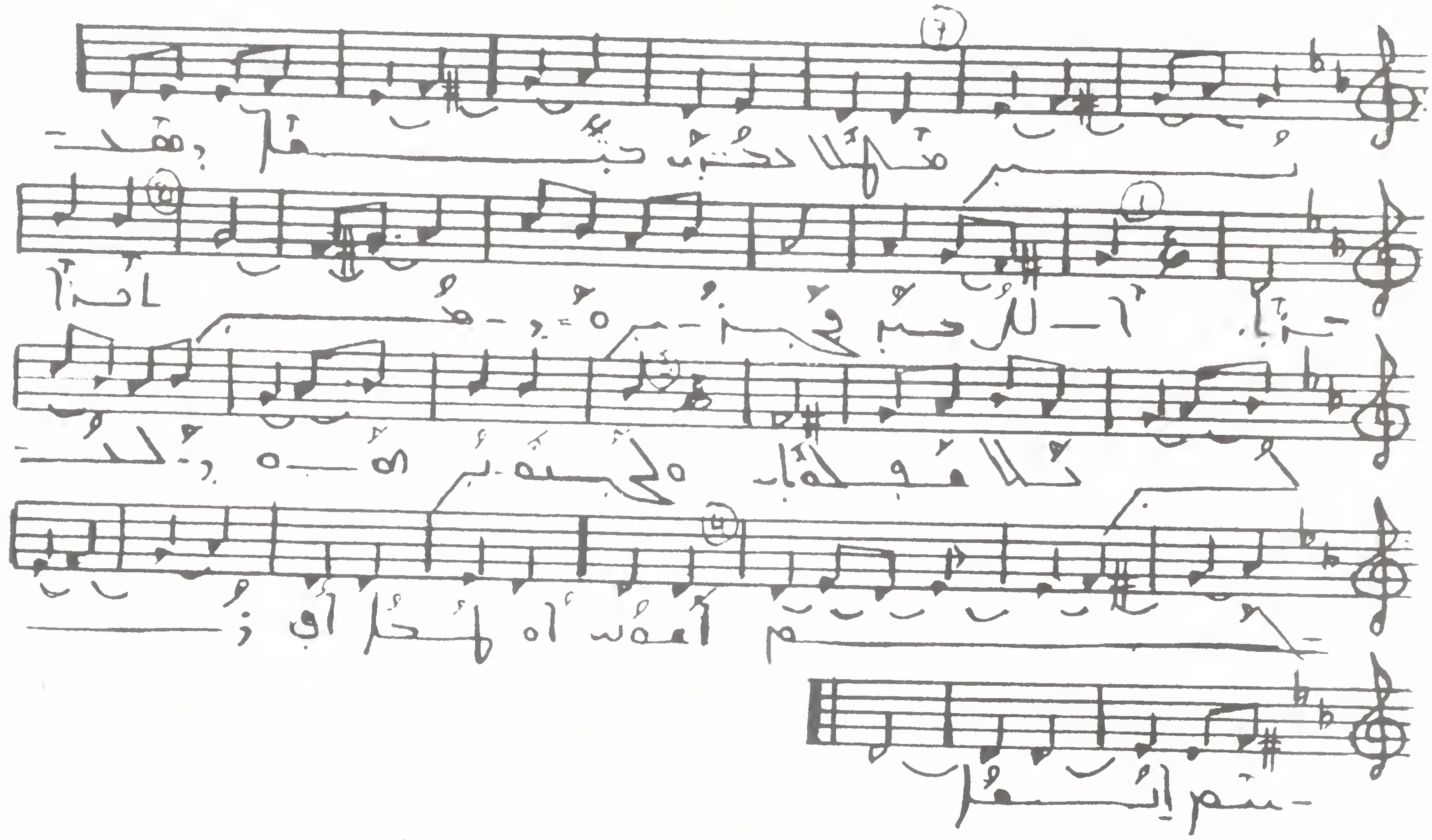
ADAGIO ♪ = 59



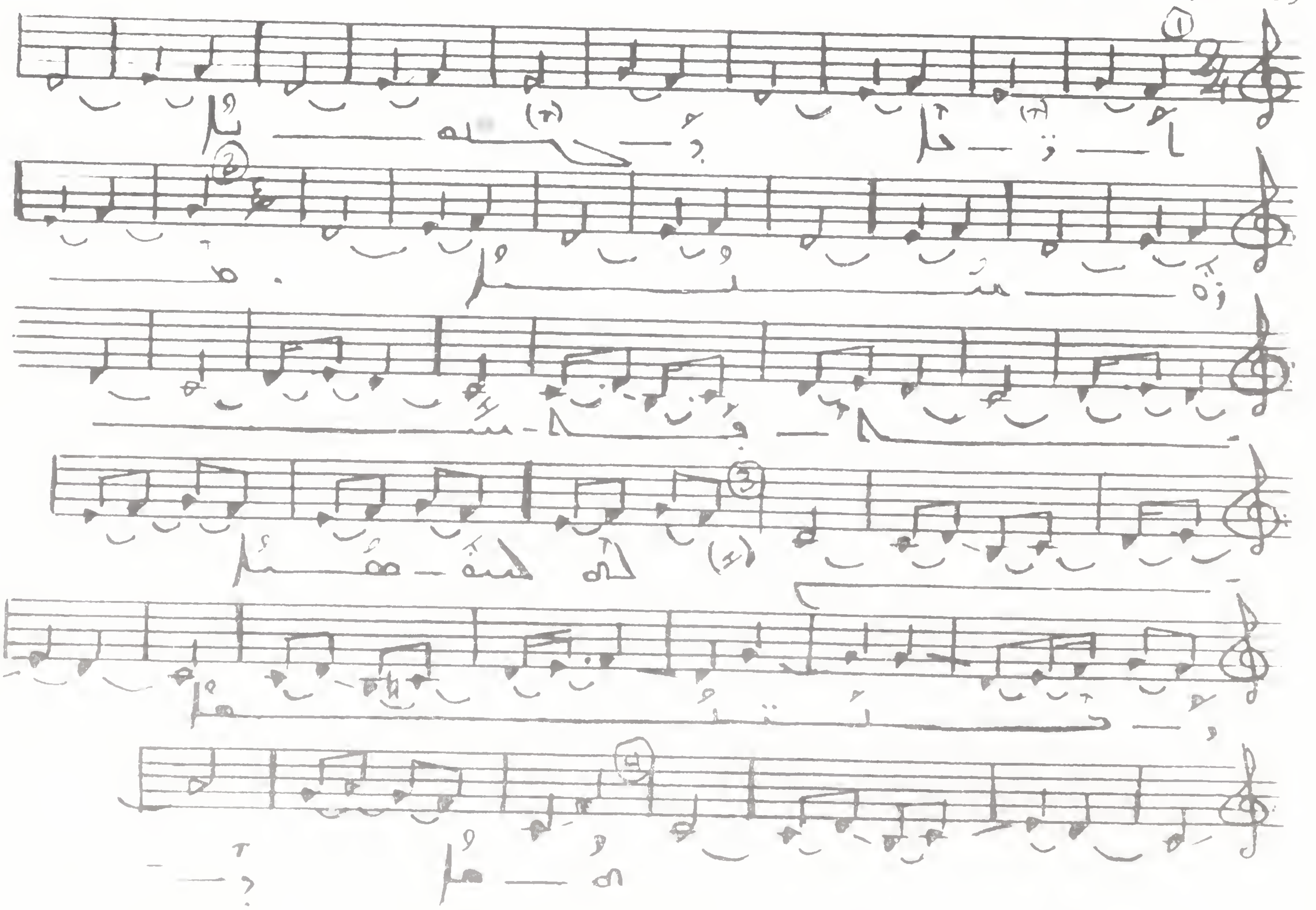


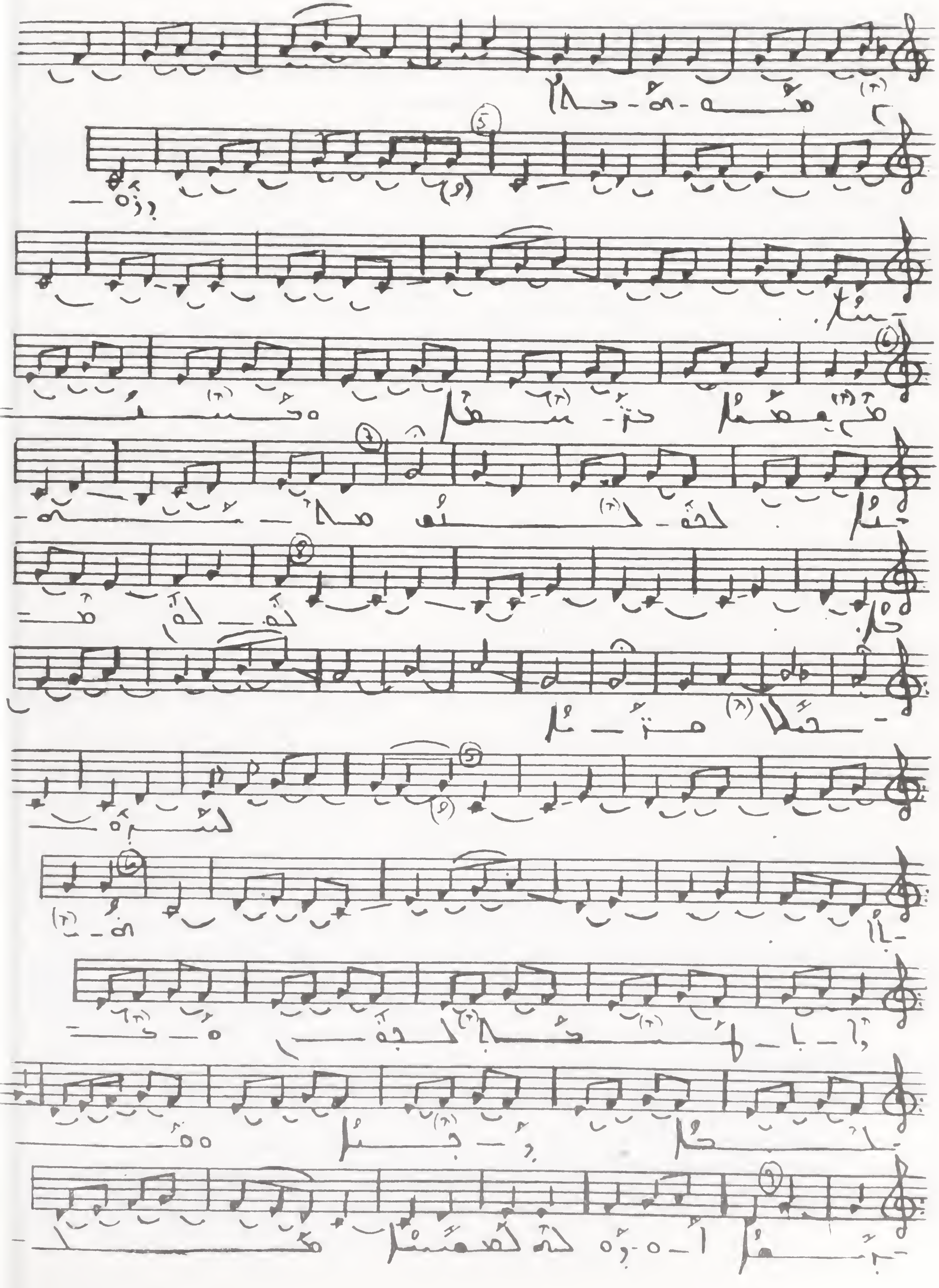


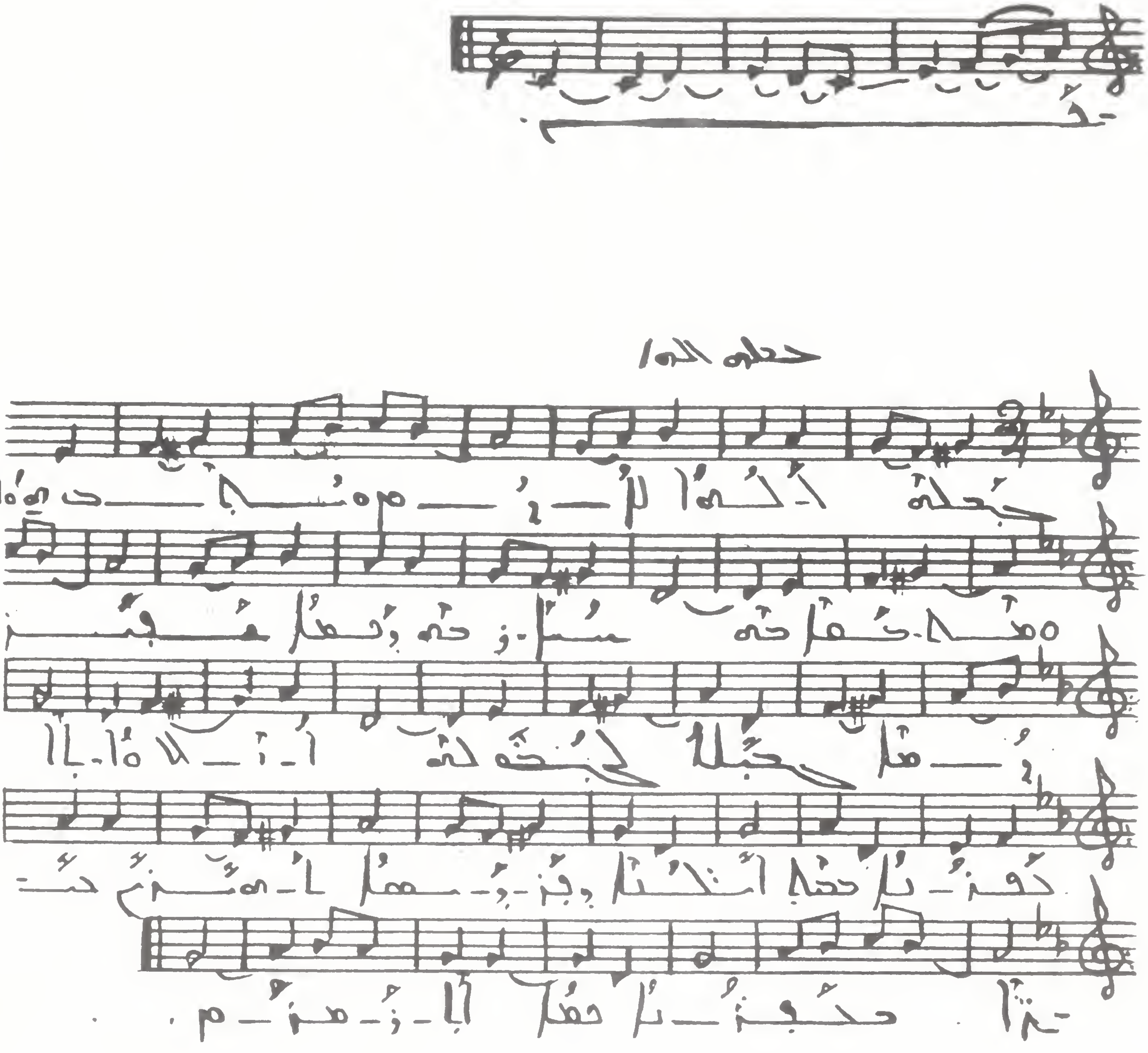

MODERATO ♪ = 92



LARGHETTO ♩ = 69







ܐܫܘܝܬܐ ܕܪܝܫ ܟܠ ܡܡܠܠܐ ܕܦܬܓ̈ܡܐ ܘܡܥܢܝܬܐ
ܕܟܬܒܐ ܗܢܐ ܡܬܟܬܒܢܝܬܐ

ܦܙܪܐ

ܠܟ ܡܠܟܐ	ܦܐ	1	ܡܫܝܚܐ ܘܡܠܟܐ	ܦܐ 13
ܐܝܡܬܝ ܕܠܟ ܡܠܟܐ "ܥܠܬ" ܡܠܟܘܬ ܫܡܝܐ"		1	ܐܘ ܠܟܝ ܐܝܪܘܢ ܒܥܠܝܡܝ	13
ܟܡܐ ܐܝܡܬܐ		2	ܥܠܡ ܠܪܝܫܐ	14
ܗܘ ܟܪܝܗ ܐܦܪܝ		2	ܐܢ̈ܫ ܟܠܗ ܟܠ	14
ܡܠܟ ܕܫܡܝܐ ܐܪ̈ܥܐ		3	ܐܝܟ ܡܢܐ ܐܘ ܟܠܗ	15
ܐܡܪܗ ܕܡܢ ܫܡܝܐ		3	ܠܗ ܪܘܚܐ ܡܢ ܪܘܡܐ	15
ܕܡܢ ܟܠܗ ܕܡܠܟܘܬܐ		4	ܐܢܬ ܕܝܬܝܟ ܪܘܚܐ ܕܫܝܢܐ	15
ܐܠܗܐ ܕܪܚܡܘܗܝ		4	ܐܝܟ ܐܠܗܘܬܐ ܡܢ ܐܠܗܐ	16
ܐܬܐ ܟܠܗ ܕܡܠܟܘܬܐ		5	ܪܘܚܐ ܕܒܝܬ ܐܠܗܐ ܗܘܐ	16
ܫܡܝܐ ܠܗ ܕܟܠ		5	ܡܠܟ ܡܢ ܕܒܫܡܝܐ	16
ܐܘ ܡܫܝܚܐ ܗܘ ܒܥܕܪܢ		5	ܐܪܐ ܕܗܘܫܐ	17
ܐܠܗܐ ܕܫܡܝܐ		6	ܐܢܫܐ ܠܒܢ̈ܝܐ ܡܫܝܚܝܐ	17
ܡܫܝܚܐ ܕܝܠܗ		6	ܠܥܠܡ ܐܘܟܠ ܠܥܠܡܝܢ	18
ܗܘܐ ܠܗܘܢ ܐܝܟ ܦܪܘܩܐ		7	ܫܡܥܘ ܐܢ̈ܫ ܪ̈ܚܡܐ	19
ܐܘ ܠܗܘܢ ܕܐܠܗܐ		7	ܐܠܗܐ ܟܠܗ ܐܝܟ ܡܢܐ	19
ܐܝ ܡܫܝܚܐ ܡܫܝܚܐ		7	ܐܘ ܢܦܫܐ ܪܘܚܐ ܕܡܠܟܘܬܐ	20
ܐܦܢ ܕܡܢ ܘܐܠܗܐ ܠܟܘܢ		8	ܐܘ ܢܦܫܐ ܪܘܚܐ ܕܡܠܟܘܬܐ (ܐܝܡܬܝ)	20
ܫܘܒ ܠܐܢܫܐ ܠܐܢܫܐ ܠܗ		9	ܐܠܗܝ ܟܠܗ ܡܠܟܝ ܫܡܝܐ	20
ܒܗܘܢ ܐܪܥܐ ܕܡܢ		9	ܕܝܢܐ - ܪܝܫ ܪܘܚܗ ܕܐܠܗܐ	21
ܟܠܗ ܒܪ ܟܠܗ		10	ܒܗܘܢ ܫܘܒܚ ܡܫܝܚ ܡܢܐ	21
ܐܘܗ ܒܥܠܡܐ ܦܪܘܩܐ		10	ܟܠ ܗܘ ܕܠܐ ܒܗܘܢܝܐ	21
ܢܘܪܐ ܐܠܗܐ ܫܡܝܐ		10	ܐܘ ܒܫܝܢܐ ܕܡܢ ܒܗܘܢ	22
ܐܝܟ ܫܡܝܐ ܘܡܠܟܐ		11	ܫܘܒܚܐ ܠܥܠܡܐ ܫܘܒܚܐ ܠܥܠܡܐ	22
ܠܥܠܡܐ ܟܠܗ		11	ܫܘܒܚܐ ܠܥܠܡܐ ܫܘܒܚܐ ܠܥܠܡܐ (ܐܝܡܬܝ)	22
ܐܡܪ ܡܢܐ ܗܘ ܡܫܝܚܐ		12	ܫܡܝܐ ܠܟ ܡܠܟ ܠܫܡܝܐ	22
ܘܐ ܡܠܟܘܬܐ ܡܢܗ ܘܡܫܝܚܐ		12	ܠܟܘܢ ܒܫܡܝܐ	22

ܢܘܗܪܐ ܕܡܢ ܢܘܗܪܐ ܦܐ 23
ܡܛܠ ܕܢܘܗܪܐ ܘܙܘܗܪܐ 23
ܒܪܐ ܕܡܪܐ ܒܥܪܒܠܐ 23
ܡܫܝܚܐ ܕܐܡܪܢ ܡܫܝܚܘܗܝ 24
ܡܥܡܗ ܐܝܟ ܡܪܬܐ 24
ܢܘܗܠܐ ܗܘܐ ܐܒ 24
ܠܗ ܒܢ̈ܝܐ ܡܫܝ̈ܚܐ 25
ܡܫܒܚܝܢ ܠܐܠܗܐ 25
ܐܝܟ ܕܠܡܘܠܕܐ ܡܪܢܝ 25
ܠܡܫܝܚܐ ܐܠܗܐ 26
ܗܘ̇ ܠܗ̇ ܒܪܝܐ 26
ܡܠܠܠܝܢ ܥܠܘܗܝ ܢܒܝ̈ܐ 27
ܗܘ̇ ܕܚܫܘܫܐ 27
ܢܚܬ ܡܛܠ ܡܢ ܪܘܡܐ 27
ܒܢ̈ܝܐ ܕܐܒܐ ܡܫܝܚܐ 28
ܠܗܘܢ ܕܠܐܝܬ ܡܪܢܝܬܐ 28
ܠܗܘܢ ܒܪܐ ܡܛܠ ܡܫܝܚܝܐ 28
ܗܘ ܕܗܘܐ ܒܒܪܐ ܒܡܪܝܬܐ 29
ܪ̈ܒܘ ܡܪܢܐ ܒܪܢܫܐ ܐܢ̈ܫܝܢ 29
ܪ̈ܒܘ ܡܪܢܐ ܒܪܢܫܐ ܐܢ̈ܫܝܢ (ܐܢܫܐ) 29
ܘܠܐ ܢܘܪܢ ܐܒܠܝܢ ܪ̈ܘܡܐ ܡܛܠ 29
ܒܘܠܒܠܐ ܡܫܝܚܐ ܪ̈ܒܘ ܠܐܢܫܐ 30
ܗ̇ܐ ܐܘܪܫ ܘܢܫܝܢ 30
ܗ̇ܐ ܕܝܢ ܠܗ ܢܘܗܪܐ ܒܪܝܐ 30
ܠܡܫܝܚܐ ܠܟ ܡܫܒܚܝܢ 31
ܐܘܕܝ ܠܗ ܒܚܕܐ 31
ܐܐܕܪܝܢ ܒܪܐ ܕܐܠܗܐ 31
ܐܠܗܐ ܕܝܢܗ ܒܘܠܒܠܐ ܕܠܐ ܡܫܝܚܐ 31
ܠܡܫܝܚܐ ܪ̈ܡܫܝܐ 32
ܒܝܢ ܢܘܗܪܐ ܕܦܘܡܝܐ 32

ܒܢ̈ܝ ܢܘܗܪܐ ܫܘܫܛܘ ܫܒܝܚܐ . ܦܐ 32
ܡܫ̈ܝܚܐ ܫܘܫܡܢ ܫܘܒܚܝܢ 33
ܫܠܡܐ ܠܐܠܗܐ ܡܫܝܚܐ 33
ܒܝܠܕܗ ܕܡܠܟܐ ܒܪ 33
ܒܪܢܫܝܢ ܡܪܝ ܫܡܝ̈ܐܐ 33
ܡܪܝܐ ܡܪܢܝ ܐܝܟ ܒܠܒܢ 34
ܒܪܢܫ ܕܝܢ ܠܡܫܝ̈ܚܐ 34
ܡܫ̈ܝܚܐ ܒܘܟܢܐ ܕܡܪܢ 34
ܐܐܐܒܪܐ ܕܡܫ̈ܝܚܐ 34
ܠܐܠܗܝܢ ܡܫܝܚܐ ܐܝܬ 35
ܢܘܗܪܐ ܠܝܟ ܡܫܝܚܐ 35
ܗܘ ܕܠܐ ܥܠ ܒܪܢܫܐ 35
ܠܐܠܗܐ ܒܥܠܡܐ ܕܐܐ 36
ܒܪܟܐ ܐܝܬ ܡܪܢ ܐܒܐ 36
ܢܘܗܪܐ ܫܘܒܚܐ ܡܪܗ 36
ܠܝܬ ܗܘ ܡܫܝܚܢ 37
ܠܝܠܕܐ ܐܐܐ ܕܢܫܐ 37
ܒܗܘ ܢܘܗܪܐ ܒܠܠ 37
ܡܛܠ ܕܢܘܗܪܐ ܒܫܘܡ ܡܛܠܬܐ 38
ܗܘܕܟ ܕܢ̈ܝܢܐ ܡܪܬܐ 38
ܦܫܝܐ ܕܢܫܝܢ ܒܒܪܢܐ 38
ܢܘܗܪܐ ܡܛܠܬܐ 39
ܝܘܡܢܐ ܫܘܒܚܐ ܕܒܪܢܫ 39
ܒܪܘܡܐ ܐܠܗܐ 39
ܚܣܝܢ ܒܒܠܐ ܡܪܦܪܐ 40
ܐܝܟ ܕܪܚܡܢ 40
ܗܘܐ ܕ ܦܘܪܩܢܐ 40
ܒܝܢ ܪ̈ܒܐ ܡܫܝܚܐ 41
ܡܛܠ ܕܐܐ ܐܝܟ 41
ܡܛܠ ܡܫܪܐ ܗܘܐ 42

42	ܠܟܠ ܗܘܢ ܕܠܐܠܐ - ܦܢܐ	52	ܡܠܐܟܝܢ ܐܬܘ ܘܐܡܪܘ - ܦܢܐ
42	ܠܚܙܝܢܢ ܕܐܬܐ ܠܝܕ	52	ܠܝܕ ܕܐܬܚܙܝ ܒܦܓܪ
42	ܡܫܝܚܐ ܕܡܠܟ ܒܫܡܝܐ	52	ܠܐ ܗܘܐ ܕܐܬܠܕ ܒܣܘܦ
43	ܠܟܡ ܡܪܝ ܕܫܪܪܬ ܗܘܬ	53	ܠܫܡܫܐ ܐܠܗܐ
43	ܗܘ ܕܡܢ ܒܬܘܠܬܐ ܐܬܒܪܝ	53	ܐܠܗܐ ܒܪܢܫܐ
43	ܐܬܝܠܕ ܡܪܢ	53	ܦܪܩܢ ܕܟܠ
44	ܦܪܢܣ ܡܪܢ ܗܘ ܠܟܠ	54	ܚܢܢ ܒܗ ܐܬܬ
44	ܡܫܒܚ ܠܝܕ ܡܪܢ	54	ܠܐ ܗܘܐ ܕܐܬܐ ܒܗ ܡܠܐ
44	ܗܘ ܗܢܐ ܡܠܟ	55	ܒܫܡܐ ܕܡܫܝܚܐ
44	ܗܢܐ ܕܫܡܥܘܢ ܠܡܠܟܐ ܕܒܬܘܠܬܐ	55	ܠܡܪܢ ܐܠܗܐ ܠܥܠܡ
45	ܠܐ ܗܘܐ ܕܫܡܥܐ ܗܘܐ	55	ܗܘ ܕܡܢ ܒܗ ܡܠܟܐ
45	ܠܐ ܗܘܐ ܕܫܡܥܐ ܗܘܐ (ܐܠܗܐ)	56	ܒܫܡܐ ܕܡܠܟܘܬܐ -
46	ܒܗ ܡܢ ܐܠܗܐ ܠܗ ܗܘܐ	56	ܠܥܠܡ ܡܢܗ
46	ܡܪܢ ܕܪܚܡ ܒܟܠ ܫܪܪܐ	56	ܠܢܗ ܕܐܬܚܙܝ ܒܦܓܪ
46	ܠܝܕ ܕܠܐ ܕܡܢ	57	ܗܘ ܒܗ ܡܪܢ ܒܪܐ ܕܡܢ
46	ܐܠܗܐ ܡܫܝܚܐ	57	ܕܢܚܘܬ ܕܢܫܡܫ
46	ܠܐ ܢܫܡܥ ܡܫܒܚ ܠܡܪܢ	57	ܕܗܘܐ ܘܡܫܒܚܐ
47	ܡܪܝܐ ܡܢܗ ܕܠܐܠܐ	58	ܠܐܠܗܐ ܒܫܡܐ
47	ܠܡܪܝܐ ܘܡܫܒܚܐ	58	ܠܝܕ ܕܗܘܐ ܘܐܬܐ ܒܫܡܝܐ
47	ܐܠܗܐ ܫܠܝܚܐ ܡܢ ܐܒܐ ܠܝܕ ܐܠܗܐ	58	ܐܒܐ ܕܐܬܚܙܝ ܐܠܗܐ ܕܐܠܗܐ
48	ܗܘܐ ܕܫܡܥ - ܒܪܢܫܐ ܡܪܢ ܫܡܥ	59	ܠܒܪܐ ܐܠܗܐ ܒܗܘܐ
	- ܒܫܡܐ ܕܡܠܟܘܬܗ -	59	ܠܝܕ ܢܫܡܥ ܕܚܝܐ ܘܫܠܡܐ
48	ܘܫܠܡܐ ܕܠܐܠܐ ܡܢ ܡܠܐܟܐ ܘܡܫܒܚܐ	59	ܐܝܟ ܡܠܟܐ ܕܫܠܡ ܠܒܪܐ ܐܠܗܐ
48	ܒܫܡܐ ܡܠܟܘܬܐ	60	ܠܝܕ ܦܠܐ ܕܢܫܡܥ
49	ܫܡܥ ܒܗ ܡܫܒܚܐ ܡܢ ܒܪܐ	60	ܐܠܗܐ ܕܗܘ ܡܢ ܫܡܝܐ
49	ܠܗ ܫܡܥ ܡܢ ܡܫܒܚܝܢ ܕܐܬܚܙܝ	61	ܠܗܢ ܕܠܐܠܐ ܡܢ ܗܘܐ
50	ܠܐ ܗܘܐ ܕܡܠܟܘܬܐ ܕܢܘܪܐ	61	ܠܗ ܗܘܐ ܠܐ ܗܘܐ ܒܫܡܝܐ
50	ܫܡܥ ܕܐܬܐ ܡܢ ܫܡܝܐ ܕܫܡܥ	61	ܠܐܠܐ ܡܢ ܡܠܐܟܐ
51	ܫܡܥ ܒܫܡܝܐ ܕܠܐ ܦܪܘܩܐ	62	ܡܢ ܡܫܒܚܝܢ ܗܘ ܐܚܝܕ ܠܝܕ
51	ܡܫܒܚ ܐܒܐ ܡܪܢ	62	ܠܥܠܡ ܥܠܡܝܢ

[illegible] 62
[illegible] 63
[illegible] 63
[illegible] 63
[illegible] 64
[illegible] 65
[illegible] 65
[illegible] 65
[illegible] 66
[illegible]
[illegible] 67
[illegible] 68
[illegible] 69
[illegible] 70
[illegible] 71
[illegible] 71
[illegible] 72
[illegible] 73
[illegible] 73
[illegible]
[illegible] 75
[illegible] 77
[illegible] 79
[illegible] 81
[illegible] 82
[illegible] 83
[illegible] 84
[illegible] 86
[illegible] 87
[illegible] 88
[illegible] 90
[illegible] 94
[illegible] 97
[illegible] 98
[illegible] 100

Editor
Ibrahim Gabriel Sowmy
P. O.Box5.946
São Paulo - Brasil

Printed in Brazil

COLOR PRINT Artes Gráficas Ltda.
R. Tejupá, 200 - Fone 578-6177 (Tronco Chave) - Telex (11) 56006 - CEP 04350 - Jabaquara - SP

MARDUTHO DSURYOYE

Evolução Cultural dos Povos ASSIRIO - ARAMEOS do Oriente

A MUSICA

Volume XI

IBRAHIM GABRIEL SOWMY
BASIM IBRAHIM GABRIEL SOWMY

SÃO PAULO - BRASIL
1990

MARDUTHO DSURYOYE

Evolução Cultural dos Povos ASSIRIO ARAMEOS do Oriente

A MUSICA

Volume XI

[illegible] GABRIEL [illegible]
[illegible] GABRIEL [illegible]

SÃO PAULO - BRASIL
1990

ܟܬܒܐ

ܕܡܪܕܘܬܐ ܕܣܘܪ̈ܝܝܐ

- [illegible] -

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

1990