MARDUTHO
DSURYOYE

Evolução Cultural dos
Povos ASSIRIO - ARAMEOS do Oriente
A MUSICA

Volume X

IBRAHIM GABRIEL SOWMY
BASIM IBRAHIM GABRIEL SOWMY

SÃO PAULO - BRASIL
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Syriac Studies: History of Literature

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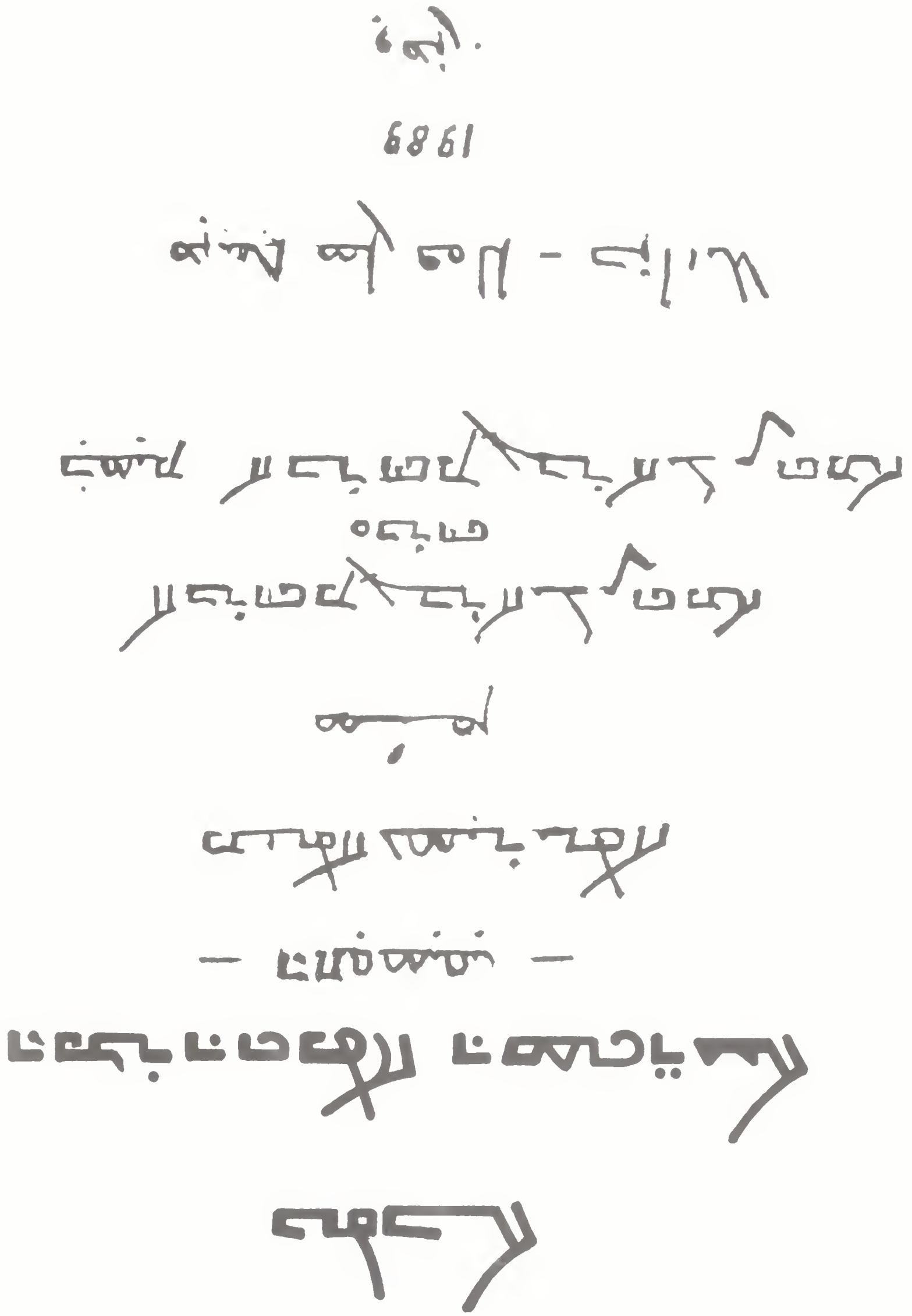

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بطريركية انطاكية للسريان الأرثوذكس

الديوان

ص.ب ٢٢٢٦٠
باب توما - دمشق
سورية

عدد / ٤٢ / ١٩٨٩

SYRIAN ORTHODOX PATRIARCHATE
OF ANTIOCH AND ALL THE EAST
THE SECRETARIAT

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حضرة الأديب الفاضل السرياني الملفونو

أبروهوم كبرئيل صومي المحترم

بعد السلام بالرب نقول :

تسلمت المجلة البطريركية الجزء التاسع من كتابكم (ܒܝܕ ܡܕܝܢܚܐ) بالسريانية . ولذا نشكركم ونتمنى لكم التوفيق في وضع كتب مفيدة كهذه ودمتم .

السكرتير البطريركي الثاني

NOTIONS ABOUT ANCIENT ASSYRIAN MUSIC.

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

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

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

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

into churches and monastries.

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

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

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

The Assyrian king usually participated in such yearly festi

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

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

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

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

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

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

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

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

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

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

1- Inatius the Syrian Patriarch of Antioch (107 AD.), he was a musician who introduced into the church the system of - two groups of hymns singers.

2- Titian the Assyrian of Hadiab (110 AD.), who together - with his son preached singing the Evangelical readings - (from his Diateseron), at the streets of Hadiab, Nsebin, Edessa (Ur-hoy), Antioch, Damascus, Athens and Rome, - where he was martyred. In the same melodious tune of Tian's singing, the present day Assyrian priests, still sing the Evangelical readings and the liturgy Mass readings in Syriac language at their churches.

3- Bardaison also born in Hadiab (154 - 222Ad.) was archdeacon, then also the priest of the church of Edessa (Urhoy). He composed a hundred and fifty "MADROSHE" - dialogs church hymns, in equal number of the hundred and fifty Psalms. He collected the fourth Psalm in music, sang during the - lent, i.e., yearly forty days of fasting. He also succeded in dividing Psalms number ninety one, and hundred and twenty one,into musical sentences with HALELUYA in the middle of each sentence (called "SETORO"), sang in eight melodious tunes by two responding deacons. He collected other Psalms in a system of a musical lever or a ... seesaw system called "CUCALYUN" to be sang in other eight different tunes, with one or two HALELUYAS in the middle of each sentence, to serve as the middle pont of the lever, or seesaw.what the Assyrian Bardaison had achieved in collecting the Psalms in that miraculous music, the Hebrew - Israelites, never achieved during their musical glory.

4- St. Afrem (303 - 373 AD.), born in Nsebin was one of the most important music composer. He composed twelve thou - sand musical poems, perpetuated by the Syriac Churches. He was called the "Holy Spirit Harp".

5- Rabule D'Urhoy - the Bishop of Edessa (435 AD.). He was converted into Christianity. Composed and introduced in- to the Syrian Church hundreds of melodious solos and - hymns, bearing references to pre-Christian ideas, theo- ries and stories.

6- Balay of Balash city (460 AD.), composed many hymns of - five syllables of resolute and five syllables of respond or answer =(5 and 5).

7- St. Narsay, an Assyrian genious poet and musician who - also was called the "Holy Spirit Harp". He was martyred in Persia 489 AD.

8- St. Yacoub Dasroug (521 AD.) composed hundreds of musical religious and virtuous hymns, with verses of 4 + 4 + 4 syllables of more than twenty four melodies.

9- Simon the Ceramist (ku-ko-yo), (585 AD.), composed about seventy hymns sang with various tunes. It is said that - he used to compose his hymns in accordance with the move- ments of his arms and legs while preparing his ceramic - pottery works.

10- During the sixth century a certain Andrew of Crete and other Syriac poets composed in Syriac,some sixty hymns - based on Byzantine - Greek music known as "CONUNE YAWNOYE" - i.e., Greek chants, but being of foreign and musical - rythm strange to the usual oriental Assyrian audience - and taste, fell out of use, leaving only a small number of them not exceeding seven hymns repeated on certain oc- casions, very irregularly by the church chorus.

11- St. Yacoub of Edessa (633 - 708 AD.), who also composed hundreds of Poems and hymns like those of St. Yacoub D'as- roug. He was the second organizer of the Church musical - activities after St. Afrem, Some are musical prayer books, "SHIMO", and "FANKIYOTHO", i.e., daily and Sunday ...

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

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

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

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

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

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

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

1st. and 2nd. verses are dedicated to the Virgin Mary, the Miraculous birth of Christ, the Divine Trinity, Creation of the World, and other Biblical events.

3rd. and 4th. verses are dedicated to the Prophets, Apos - tles, Saints, Martyards, Great Theologians and other Church Leaders.

5th. and 6th. verses are dedicated to confession of sinners, and the remission of sins, and love of the neighbour.

7th. and 8th. verses are dedicated for the memory of the - souls and alms of those who departed to Eternity and hope in future life.

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

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

since then, to produce tens of thousands of poems to be sang in the style of the ancient music of the first seven centuries AD., dealing with various topics and subjects such as - love, exaltations, natural sciences, theology, history, no - vels of saints and martyards, critics, friendship, enmity, - ambition, betrayal, virtue, grammar and syntax. The most famous poets of the Middle Ages were these Syriac Church Fa - thers:-

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

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

Only at the end of the Syriac Christian Golden Epoch of musical culture, the ocidental world had started with its creative epoch of music, whilst the Assyrians had already esta - blished the rules of their well matured musical progress,having their verses already composed with their necessary me - tric, rythm, and were well firmed and defined with four, five, seven, eight and twelve phonetic syllables. The tonali - ties were also defined by the ancient Assyrian musicians,in the remote times proceeding the Christian Era.

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

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

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

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

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

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

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

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

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

" Let our musical voices of prayers

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

Ibrahim Gabriel Sowmy

São Paulo, Brasil
14th April, 1989.

. . . . . .

A SOBREVIVÊNCIA DA MÚSICA ANTIGA DOS ASSÍRIOS

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

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

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

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

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

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

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

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

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

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

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

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

Durante as procissões os cantores entoavam versos simila - res a êste que vem sendo entoado pelos atuais povos sirí<u>a</u>cos em oito melodias diferentes:

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

(página 207)

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

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

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

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

(pag. 207)

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

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

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

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

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

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

Importante é notar que a acentuação incide no primeiro

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

9- Simão o Ceramista (585 DC.) compôs mais de sessenta poesias tôdas podendo ser cantadas em onze melodias diferentes.

10- André de Creta e João Damasceno, juntamente com outros poetas ao final do século VI e início do século VII DC formaram cerca de setecentas canções influenciadas pela música grega bizantina, chamadas de Canções Gregas (Knune Yaunoye) que por obedecerem escalas musicais estranhas às orientais, foram esquecidas restando em uso pouco mais de sete destas canções, apesar da existencia das letras; publicaremos as musicas remanescentes no próximo volume.

11- Finalmente é preciso mencionar Santo Jacob d'Edessa - (708 DC.) que compôs centenas de poesias e melodias - cantadas ao modêlo de Santo Jacob Dasroug, tendo êle - organizado diversas liturgias,e tôdas as preces cantadas da Igreja Siríaca de acordo com os dias da semana e do calendário religioso. A êle pertence a autoria do livro "breviário semanal" -(Sh- hi-mo)- cantado diàriamente nas Igrejas Siríacas.

Com relação à Igreja Siríaca, a Igreja Romana encontrava-se atrasada quanto às canções e músicas sacras. Assim, - também, estava a Igreja Romana Bizantina, mantida por Constantino. Noséculo VI, um diácono da Igreja Siríaca em Beirute, Líbano, nascido na Amácia, Síria, de nome Romanos, - traduziu para o grego milhares de canções de Santo Efrem o Siríaco, levando-as durante o ano de 560 DC. às Igrejas de Constantinopla, onde as ensinou. Dali as melodias e letras distribuiram-se para tôdas as Igrejas Bizantinas, aos Balcãs e para tôda a Europa Oriental.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Desta maneira procuramos tanto quanto possível escolher:

- Tonalidade não muito complexa à leitura imediata, o que - facilita a transposição instantânea, bem como,

- Tonalidades que abrangessem a vóz intermediária masculina.

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

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

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

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

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

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

Dispunham de inúmeros instrumentos musicais conforme atestam pesquizas arqueológicas. O rei Senaqueribe da Assíria - possuia uma orquestra de quinze instrumentos musicais.

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

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

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

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

Outra prova de evidente desenvoltura atingida pela cultura

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

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

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

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

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

E, em obediência a êste preceito, nossa família SOMMY, aqui no Brasil, mais precisamente na cidade de São Paulo, e, sen do uma família tradicionalmente de diáconos cantores e músi cos, resolveu colocar uma grande parte destas canções sa - cras herdadas através de séculos nêste décimo volume da sé- rie "MARDUTHO OSURYOYE", de acôrdo com a anotação na forma ocidental pela primeira vez no mundo.

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

Deixemos que esta extraordinária música fale por si mesma.

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

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

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

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

. . . . . .

O LEGADO MUSICAL ASSÍRIO

"deixa o sábio revelar o segrêdo
aos sábios"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

de comemoração e vigília com procissões finalizadas com festividades bastante próximos dos procedimentos herdados dêstes povos assírio-babilônios.

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

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

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

Suficiente é observar os símbalos, flautas, chocalhos, e, - outros instrumentos musicais existentes nos rituais; é fácil observar o silêncio em muitas igrejas, ou mesmo as forçadas tentativas de adaptação e imitação de atos ou expressões muitas vêzes incompreensíveis ou errôneamente traduzidas frustrando o fiel ou até mesmo contrariando a idéia básica, violando a tradição e o contágio que deve ocorrer num cerimonial oriental cristão.

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

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

Cristo procurou sintetizar na sua doutrina.

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

" os raios do sol penetrando a uva tornam-na doce"

no citar do sábio.

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

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

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

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

Novos livros de literatura, história e música proliferem das mãos desta família que não tem poupado esforços no seu desejo de servir a sua comunidade e a tôda a humanidade;

Deus com certeza lhes dará fôrça e ânimo para a continuidade desta luta em prol do saber...

Aniss Ibrahim Sowmy
diácono evangelista

NOTA DE AGRADECIMENTO:

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

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

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

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

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

O Autor.

مآثر فن الغناء والموسيقى السريانية
في المدنية العالمية

يعتقد المنقبون الاثريون بان مدنية السريان نشأت وسارت في تقدمها الثقافي، في الفنون الجميلة، وخاصة في فن الغناء والموسيقى، منذ نحو عشرة آلاف سنة. ففي الالف الثامنة ق.م. استنبطت كتابة احرف الرسوم، وفي الالف الخامسة ق.م. انشأت منها كتابة الاحرف المسمارية، او الاسفينية، وفي الالف الثانية ق.م. استخلصت من الاحرف الاسفينية، كتابة الاحرف الهجائية او الابجدية (الفبا الدوحة). وهكذا تمكن اباء واجداد السريان ان يوشحوا او يلبسوا لغتهم السريانية بوشاح وحلة الكتابة والقراءة ابديا".

وفي تلك الاحقاب كان يسير في تقدمه الثقافي، فن الطرب والغناء الصوتي مع الموسيقى الآلية، كما كان يسير ناهجاً فن الكتابة وغيره من الفنون الثقافية الجميلة عند السريان. ويذكر المنقبون الاثريون بهذا الصدد، بان في ازمنة الطوفان الكبير الواقعة حوادثه المؤلمة، بين الالف الخامس والرابع ق.م. كان قد ازدهر فن الغناء والموسيقى في الهياكل ومعابد السريان. وبرز ذلك الازدهار الفني في ازمنة السبعة اجيال الاولى للنصرانية المعروفة بمدة وعصر ثقافتهم الذهبية، إذ وشحوا والبسوا اللغة السريانية حلة فن الغناء والموسيقى كما البسوها ايضاً حلة فن الكتابة والقراءة، الامر الذي يدل بان الامة السريانية المكونة آنئذٍ من اتحاد وانسجام الشعوب المتآخية، كالاتوريين والبابليين والاراميين والكنعانيين او الفينيقيين، كانت اسبق الامم والشعوب الأخر ثقافياً ومدنياً. وصارت ثقافتها ومدنيتها قدوة ليترة لمعظم الامم والشعوب العالم القديم.

وانثار الحقبة الذهبية للثقافة السريانية تمكن آباؤ كنائسهم ان ينظموا ويرتلوا اكثر من عشرة آلاف اغنية او ترتيلة دينية كنسية، كانت ترنمها ايضاً اجواقه الصليبية بانواع الأصوات والانغام المختلفة التي تحولت اصلاً من معابدهم وصياكلهم القديمة الى كنائسهم. ولكن بسبب كثرة حوادث صعبات النوائب واخطارها المؤلمة للامة السريانية السالفة، فقدت معظم تلك الاغاني والترانيم الكنسية. ولم يبق في استعمالها وتداولها إلا ما يقرب الالف ترتيلة. وقد علمني والدي، واخوتي معي، نحو ثمانمئة ترتيلة كنائسية، ترتيلها بانواع الانغام والألحان المختلفة. وخوفاً من ضياع، او إبادة، هذه البقية ايضاً، اهتممت عائلتنا بوضع البعض منها في قالب موسيقي حديث، كما ظهر في هذا العدد الخاص من كتاب "الثقافة السريانية" (٥٥ حـ ، ٥٥٥ و ٥٥٥ ؤ ٥٥٥).

واول من بدأ بادخال الاغاني والترانيم الكنيسة السريانية كان (١) مار افناطيوس النوراني بطريرك انطاكيا (١٠٧م) الذي كان يرأس جوقة المرنمين والمرتلين الروسيقيين في انطاكية سوريا، وهو اول من

ادخل نظام تقسيم المرتّلين الى جوقتين في الكنيسة السريانية، سائرًا على نهج الهياكل والمعابد السريانية في ازمنة ما قبل النصرانية (٥) وطيطيان الاشوري (١١٠م) احد موالید حدیاب، الذي كان يرتّل مع ابنه كرازات الاناجيل في شوارع حدياب وارحا وانطاكيا ودمشق كما يرتلها الرهبان كهنة وشمامسة السريان في كنائسهم الحالية، (٦) بردیصان، الفيلسوف السرياني الذي كان شماسًا، ثم سيم قسًّا للكنيسة السريانية في الرها (١٥٤-٢٢٢م)، نظم ورتّل مئة وخمسين مدراشًا او ترتيلة كنسية، مقابل المئة والخمسين مزامير المذكورة باسم داود، والتي معظمها اقتبسها اليهود عن السريان الاشوريين نينوى في القرن الثامن، وسبي بابل اثناء القرن السادس ق.م. (٤) ذكر القديس مار افرام السرياني، كنارة الروح القدس، ومنظم اول التسابيح الدينية (٣٠٢-٣٧٣م)، وبعده مربولة (٤٢٥م) وبالاي (٤٦٠م) ويعقوب السروجي (٤٥١م) وزكاي، ويعقوب الرهاوي (٧٠٨م) وغيرهم كثيرون من ائمة السريان.

وكان ذلك النتاج الباهر والمتقدم الزاهر في فن الغناء والموسيقى الآلية، لم ينم إلّا بعد جهود حثيثة متواصلة لمدة آلاف السنين قبل فجر ظهور النصرانية. ويذكر المؤرخون بان الفنون السريانية في ماببغ النهرين وسوريا كانوا قد وصلوا الى عصور مدنيتهم الذهبية قبل مجيء الطوفان الكبير. وان كلكمش (حكم سنة ٢٧٠٠ ق.م) الملك الخامس بعد الطوفان، لمدينة اوروك (تكوين ١٠:١٠-١٢) كان في الالف الرابع قبل الميلاد، يصنع من الاخشاب النباتية المجوّفة انواع آلات موسيقية. ومن قرب وصبيه ثور إشتار، صنع كنارة مطلية بالذهب وعلقها في قصره الملوكي، اهتمامًا لذكرى والدته لوكلبندو (الحكيم) الملك الرابع بعد الطوفان. وفي اثناء عهده كان يهتم الشعب وملوكه بانشاء المعابد والهياكل في مدن ماببغ النهرين، لإقامة الصلوات والتراتيل الخشوعية للقوات الالهية الرئيسية مثل إيه إلاه آدر، ومردوخ إلاه بابل، وآشور إلاه آشور. وفي النصف الاخير للالف الثالثة ق.م او حوالي ٢٤٠٠ ق.م احتدم اوار الملك كودي الصديق (ملكها حوالي ٢١٥٠ق.م) في مدينة لكش (مدينة الحكم) للترنيم والموسيقى، بأن يملأوا معابد وصياهيد المدينة، وبيوت الشعب، وقلوب سكانها باصواتهم الشجية وانغامهم الموسيقية المفرحة والمعزية، ليزيلوا الحزن عن المتكدرين، وينشّفوا الدموع من اعين المفجوعين، فيعم الفرح والسرور قلوب جميع السكان.

وفي القرن العاشر ق.م كان قد وُجد لدى السريان الآشوريين اكثر من خمسة عشر آلة موسيقية متنوّعة الشكل، تُستعمل في حفلات الافراح الدنيوية والخدمات الدينية، وخاصة في اعياد رأس السنة السريانية الواقعة في اوائل شهر نيسان. وبقي تداول تلك الآلات الموسيقية حتى ايامنا الحاضرة في معظم بلدان العالم. وفي القرن التاسع قبل الميلاد، كتب احد الموسيقيين الآشوريين

على ريادته النحتية كتابة يقول فيها بانه "يجب على كل موسيقي ان يعلّم غيره فن الغناء والموسيقى، لاجل دوام تناول هذا الفن العجيب الصادر من القوة الالهية، لترفيه قلوب البشر وحفظها للاجيال الاحقة". وطوعا لهذه الاوامر الجميلة، اهتمت عائلتنا المرونة لدى المواطنين السريان في مدينة مديات - بطور عبدين (حيث وُلد والدي سنة ١٩١٢) والشهورة باكم "بيت صوي المغنية" (حه ڒوڡا وڤدمذا) لوضع ما وصل الينا من الغناء والموسيقى الدينية التي تعلمها سماعيا من الآباء والمعلمين الروحيين والجدين في كتابة هذا، بعض مئات التراتيل السريانية في رسوم وكتابات موسيقية حديثة، لاجل تعليم وحفظ وتمتع ابناء السريان بثروتهم فن الغناء وموسيقى اجدادهم السابقين، المتداولة منذ مئات الاجيال، فيتمكن المطالعون ان يحسوا بشعور حق في الاصوات الموسيقية الشجية التي اقامها آباؤنا واجدادنا على مقاييس شعرية متنوعة الابتداع ومرتكزة على عشرات السلالم الموسيقية ذات الثماني درجات، لثمانية ألحان متنوعة لكل سلم موسيقي، كل ذلك لاجل اثارة البشرية وسائر شعوب الارض وتمتعها بحياة اجتماعية صالحة، ومدنية راقية، وبها يتلمس موسيقي عصرنا الحاضر، من ابناء الشرق والغرب ويشعروا بتأثر الموسيقة السريانية القديمة في انجاح وتقدم موسيقاهم الحديثة والكلاسيكية.

ومما يلفت بالذكر والاعجاب بان فن الاغاني والموسيقى المتوارثة تقليديا وسماعيا بين الطوائف والرعايا الدينية الكنسية السريانية، كان احد الاسباب القوية الرئيسية لبقاء ودوام الامة السريانية في الحياة الزمنية الطويلة في الاوطان والمهاجر، بعد خراب نينوى (٦١٢-٦٠٦ ق م) وهبوط دولتها الآشورية من اعالي مجدها الزمني، امام هجمات وغزوات الشعوب الفاتحة، ومع الدولة الآشورية سقط ايضا جميع الامم والشعوب السامية منها السريانية والعربية والعبرانية، ورضخت لمدة اثني عشر جيلا في حوزة الشعوب الآرية منها المادية والفارسية واليونانية والرومانية، وذلك منذ خراب نينوى وحتى بداية الفتوحات العربية السامية (٦٤٠ م) وانتصارها على تلك الشعوب الآرية وطردها من الاوطان السامية. واما السبب الثاني لبقاء الامة السريانية بعد سقوط دولتها الآشورية الكبرى، وامتداد حياتها حتى ازمننا هذه في الوطن والمهجر بشكل طوائفها الكنسية (كالسريان الانطاكيين، والسريان الكلدان، والسريان الارثوذكس، والسريان الكاثوليك، والسريان الموارنة) لمدة خمس وعشرين قرنا، هو كونها حتى الآن مصدرا ثقافيا نيرا، امتد ضياؤه كنور الشمس من اوطانها في ما بين النهرين وسوريا، كتابيا وموسيقيا، الى جميع اقطار الارض.

بوليز ندر وابراهيم كبرائيل صوي
شماس افديقون كنيسة مار
يوحنا للسريان في سان بادلو - البرازيل

ربم هنرلا ،ابغا ،ەدەمعب
،،
ع ەمەزىل

م همه ظهم ،ەغلاتلا ەعتلا ،،ا ،ەغلا لم ەدەمعب ،ءجـــــ
،دەمعظەوسم ەدەمەقىمسم هنزەلىل .لخلهم ،ەغلاتلا ،ليتسل ەعتلا
ەلت ،اهتل ،ليتسل .ەملت هلاغ ەدەمعظتسل ،ەمعه لمحت- ەمزلا ەتد ەعم تتل،
دلد ەسىبعل ىلعل . ،لمسه دلەمەتسەسا ەمەتسل ،اتسل .ىسبل ەنغلل ەفىستغل .
حتمل ەسكل ىعلل ،دلد ەمسەتلل ،ەمەتز ،ەدلغتل لەمعتسل ،ئبه ىسبل سبلل
،ەلخلەلل ،ەمەتسل ەنغل ،ىدلل سبل ەمەحت ،ابلل .،زئەدمەن ەمەتس ەنغل
،ىسبم ىغسل ،ەمەه ەلىبغل ،ەمەن ،ەمتسلل ،بلت ،تت ،ەمەتللا ،،لم ،ەبل ،ەللا ،ئەمە
ىغسل

۴۰ ماه بعد آمد، رئیس دانا و ملت مالا محمد، محمد الله و سجده
و توسعه محمدی، سپاه به الصدر و امنیت اوسعه و عمومی ۵۰۰
محرّا مصوّا بود، محمد ۰ حمد محمد الله، محمد مولدا و حمد الله الصدر
و محمد، حد الله بازحمات میم امر مر ۰ ۰ سجده محمد بودا، امت الله
و مین، وعده، محمد، لمحه تا بحمد ۱۰ محمد مر، ۱۱ حد ۴ سجده الله
الله و محمد محمد، لمر ۴ و عمیم، با ۱ محمد در محمد عمیم ۱
مر مخ، با مر محم ۱۱ و ۱ و، وعد بود الله الوحید صحت، و با و سه ۱ لعنه،
و با محمد، و مر حرم محمد محمد ۰ مین با مر ۱ با و سه، با محمد ۱۱ حمد
هر ۱ محمد مخ محمد با مر. ۰ حر ۴ سر محمد ۱۱ ۴ سه ۱ محمد ۱ ۰ محمد مین.
مؤسس ۱۱ محمد سه ۱ حد الله با محمد الله میم مر مخ، با مر. با سه ۰۰
۰۰ مین با ۱ محمد مر مخ، با مر ۱ ۱۱ با محمد عمیم. ۰ سه ۱ ۱ الله سه ۰ مین
با سه محمد مخ، با مر ۱ محمد ۰ مر مخ، ۰ محمد ۱ محمد، با و سه ۱ محمد
لمر ۱۱ با محمد با سه محمد الله محمد ۱ محمد با و سه ۱ ۰ ۴ سه
عر سه ۱ محمد (۵۶۵ با مر) ۰ ۴ ۰ مؤ سه ۱ محمد مخ مخ مین عمیم
با مخ ۱ محمد عر سه، ۴ ۱ و ۱ سه محمد الله ۱ محمد عر سه، حد الله
با ۱ محمد، ۱ سه ۱ محمد الله عمیم.

ولي عهد

أبو محمد الحسن بن علي بن محمد بن الرضا

ولد سنة ٢٣٢هـ وتوفي سنة ٢٦٠هـ

وهو الحسن العسكري، والد المهدي المنتظر عند الإمامية. عاش في سامراء تحت رقابة شديدة من السلطة العباسية، وكان يُلقب بالعسكري لأن سامراء كانت تُسمى العسكر. تزوج من نرجس، وهي أم المهدي عند الإمامية. توفي شاباً عن ٢٨ سنة، ودُفن في داره بسامراء.

أبو محمد الحسن بن علي بن محمد بن الرضا

ولد سنة اثنتين وثلاثين ومائتين (٢٣٢هـ) في المدينة المنورة. وتوفي سنة ستين ومائتين (٢٦٠هـ) في سامراء، ودُفن في داره بها. وهو والد المهدي المنتظر عند الإمامية.

عاش أبو محمد في عهد الخليفة المعتز العباسي، وكان يُعرف بالعسكري لأن سامراء كانت تُسمى العسكر. تزوج من امرأة اسمها نرجس، وهي أم المهدي المنتظر عند الإمامية.

توفي شاباً عن ٢٨ سنة، ودُفن في داره بسامراء.

ولي عهد

الحسن بن علي الهادي

١٩٨٩-٢٠٠٤ م

ولي عهد

مبحث اول: کلیات و تعاریف

گفتار اول: تعاریف

تعریف حسابداری عبارت است از فرایند شناسایی، اندازه‌گیری، ثبت، طبقه‌بندی، تلخیص و گزارش‌دهی رویدادهای مالی واحد اقتصادی به منظور فراهم آوردن اطلاعات مالی مفید برای استفاده‌کنندگان در تصمیم‌گیری‌های اقتصادی. به بیان دیگر، حسابداری زبان تجارت است؛ زبانی که از طریق آن وضعیت و عملکرد یک واحد اقتصادی برای افراد ذی‌نفع قابل فهم می‌شود. هدف اصلی حسابداری کمک به تصمیم‌گیری آگاهانه است، نه صرفاً نگهداری دفاتر.

حسابداری را می‌توان به دو شاخه اصلی تقسیم کرد: حسابداری مالی و حسابداری مدیریت. حسابداری مالی بر تهیه صورت‌های مالی برای استفاده‌کنندگان خارجی مانند سهامداران، بستانکاران و سازمان‌های نظارتی تمرکز دارد، در حالی که حسابداری مدیریت اطلاعات را برای استفاده مدیران داخلی واحد تجاری فراهم می‌کند. این دو شاخه از نظر هدف، مخاطب، الزام قانونی و نوع گزارش‌ها تفاوت‌های اساسی دارند.

لحظ ، وحضر رسم بيوا ف ف ، أبوسهل ، صرب عدد
صعصعة ، الأعز ، لا يحمل ، ذهب على ، الحكم حكم .

وصبا ، حق ف ، أجنبي حمر سنة ، الله ، جملة
ع ، ف ، هذا ، الأخت بيض ، الأرض ، الأرض ، الأرض
صف ، أبو ، الأخت ، ثوب ، ف ، ف ، ف ، ف ، ف ،
سعيد ، لا . طلق ، ف ، ف ، ف ، ف ، ف ، ف ، ف ،
الأرض ، ف ، الأرض ، طلق ، جمل ، ف ، ف ، ف ،
، الله ، سبع ، طلق ، ف ، ف ، ف ، ف ، ف ، ف ،
، ف ، ف ، ف ، ف ، ف ، ف ، ف ، ف ، ف ، ف ،
الأخت ، ف ، ف ، ف ، ف ، ف ، ف ، ف ، ف ، ف ،
، ف

سنہ ۱۰۲۵ء میں سلطان محمود غزنوی نے سومنات پر جو تیرہویں حملہ کیا، اس کی روداد ابوالفضل بیہقی کے بعد عتبی نے سب سے مفصل لکھی ہے۔ یہ کتاب اصل میں عربی میں لکھی گئی تھی اور بعد میں فارسی میں ترجمہ ہوئی۔ ہمارے پاس جو نسخہ ہے وہ ۱۷ویں صدی کا ہے اور اس کے حاشیے پر کئی جگہ نام بدلے ہوئے ہیں، جس سے اندازہ ہوتا ہے کہ کاتب خود بھی متن کو پوری طرح سمجھ نہیں پا رہا تھا۔

محمود نے یہ مہم ۴ ربیع الاول کو شروع کی۔ ملتان سے روانہ ہو کر وہ ۱۲۰۰ میل کا فاصلہ ۴۷ دن میں طے کرتا ہے، یعنی اوسطاً ۲۵ میل روزانہ۔ یہ رفتار اس زمانے کے لحاظ سے غیر معمولی تھی، کیونکہ لشکر کے ساتھ ہاتھی بھی تھے جو تیز نہیں چل سکتے۔ عتبی لکھتا ہے کہ سلطان نے ہر منزل پر صرف ۳ گھنٹے آرام کیا، باقی وقت سفر میں گزرا۔ اس سے اندازہ ہوتا ہے کہ یہ فوج کتنی سخت جان تھی۔

راستے میں سب سے بڑی رکاوٹ ریگستانِ تھر تھا۔ یہاں پانی کے کنویں بہت کم ہیں اور بعض جگہوں پر ۲۰ کوس تک پانی نہیں ملتا۔ محمود نے ہر اونٹ پر پانی کی مشکیں لدوائیں اور ہدایت کی کہ کوئی سپاہی اپنی مشک سے پانی نہ پیئے جب تک گھوڑوں کو نہ پلا لیا جائے۔ اس حکم کی خلاف ورزی کرنے والے کو سزا دی گئی۔ یہ تفصیل عتبی نے خود لشکر میں موجود ایک سپاہی سے سنی تھی، اس لیے اس کا بیان زیادہ قابلِ اعتماد ہے۔

۱۷ محرم کو لشکر انہلواڑہ پہنچا۔ یہاں بھیم اول کا راجہ حکومت کرتا تھا۔ محمود کی آمد کی خبر سن کر راجہ اپنے خزانے اور ہاتھی لے کر کچھ کی طرف بھاگ گیا۔ عتبی کے مطابق راجہ کو یقین تھا کہ سومنات کا بت اس کی مدد کرے گا، لیکن جب بت کچھ نہ کر سکا تو اس کا اعتماد ٹوٹ گیا۔ یہ بات عتبی نے خود راجہ کے ایک درباری سے سنی تھی جو بعد میں مسلمان ہو گیا تھا۔

حكم هشام بن عبد الملك من سنة 105 - 125 هـ.

ولد هشام في المدينة سنة 72 هـ، وكان أصغر أبناء عبد الملك بن مروان. وقد أعدّه أبوه للخلافة منذ شبابه، فولّاه أعمالًا إدارية وعسكرية قبل أن يتولى الحكم، فاكتسب خبرة واسعة بشؤون الدولة. وعندما توفي أخوه الوليد بن عبد الملك سنة 105 هـ، بايعه الناس بالخلافة، وكان في الثالثة والثلاثين من عمره.

وقد ورث هشام دولة قوية مترامية الأطراف، تمتد من الأندلس غربًا إلى حدود الصين شرقًا، وكانت خزائنها عامرة بالأموال. فاهتم بتنظيم الإدارة، وشدّد على جباية الخراج، وأصلح شؤون الجند، وعمل على تقوية الجيش وتدريبه. وكان يتابع أعمال عماله بنفسه، ويكتب إليهم التعليمات في كثير من الأمور الصغيرة والكبيرة، حتى عُرف بأنه من أكثر الخلفاء اهتمامًا بالتفاصيل.

وقد واجه هشام في أثناء حكمه ثورات كثيرة، أشدّها ثورة زيد بن علي في الكوفة، وثورة يحيى بن زيد في خراسان، وثورة البربر في المغرب. وقد تمكّن من إخمادها جميعًا بعد جهد طويل، وإن كانت هذه الثورات قد أضعفت هيبة الدولة وأثقلت كاهلها بالنفقات.

ملحوظة هامة حول تعديل الأسعار

تحتفظ الشركة بحقها في تعديل الأسعار المعروضة في هذا الكتالوج في أي وقت ودون إشعار مسبق، وذلك تبعاً لتغير أسعار المواد الخام والعملات الأجنبية. ولا تلتزم الشركة بتوريد أي طلبية بالأسعار المعلنة إلا بعد تأكيد الطلب كتابياً وسداد العربون المطلوب. كما تحتفظ الشركة بحقها في رفض أي طلبية لا تتناسب مع سياستها التجارية أو طاقتها الإنتاجية، وفي هذه الحالة يتم رد المبالغ المدفوعة خلال مدة لا تتجاوز ثلاثين يوماً من تاريخ الرفض.

ثالثاً: شروط الدفع

يتم الدفع بالعملة المحلية أو بما يعادلها بالعملات الأجنبية المعتمدة لدى الشركة، وذلك وفقاً لسعر الصرف المعلن في يوم الدفع. ويجوز الدفع على دفعات وفق جدول زمني يتفق عليه الطرفان، على ألا تقل الدفعة الأولى عن ٢٥٪ من قيمة الطلبية. وفي حال التأخر عن سداد أي دفعة في موعدها المحدد، يحق للشركة تعليق الشحن وتحميل المتأخر فوائد تأخير بواقع ١٫٥٪ شهرياً.

رابعاً: التسليم والشحن

يتم التسليم في المستودع الرئيسي للشركة في مدينة الزهراء، ما لم يتفق على خلاف ذلك كتابياً. وتتحمل الشركة نفقات الشحن والتأمين حتى وصول البضاعة إلى العنوان المحدد، ويتحمل المشتري أي رسوم جمركية أو ضريبية تفرضها الجهات الرسمية. وفي حال تأخر المشتري عن استلام البضاعة لأكثر من ١٥ يوماً من تاريخ الإخطار بالجاهزية، يحق للشركة تحميله رسوم التخزين المعلنة.

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لمن الله وحده ... وصلى الله على سيدنا محمد وآله وصحبه ..

(٤) ركب الله هذا الوجه على هذا الخط هذا ..

هذا محمد ... هذا ابن عبد الله ... هذا خط ابن مقلة ..

هذا خط ابن مقلة ... هذا محمد ابن الحسين ..

الحسين والله هذا ... هذا ابن مقلة ..

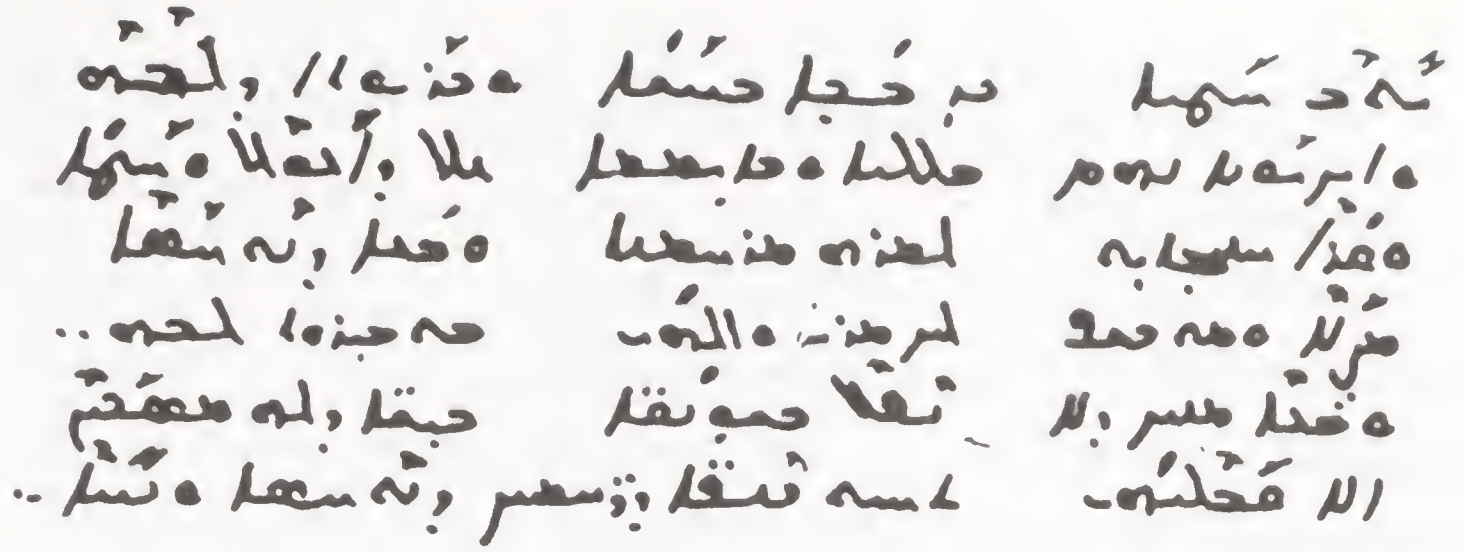
هذا ابن مقلة ... والله هذا ابن مقلة ..

(٥) ركب الله هذا الوجه على هذا الخط هذا ..

هذا محمد ... هذا ابن عبد الله ... هذا خط ابن مقلة ..

هذا ابن مقلة ... والله هذا ابن مقلة ..

(٦) ركب الله هذا الوجه على هذا الخط هذا ..



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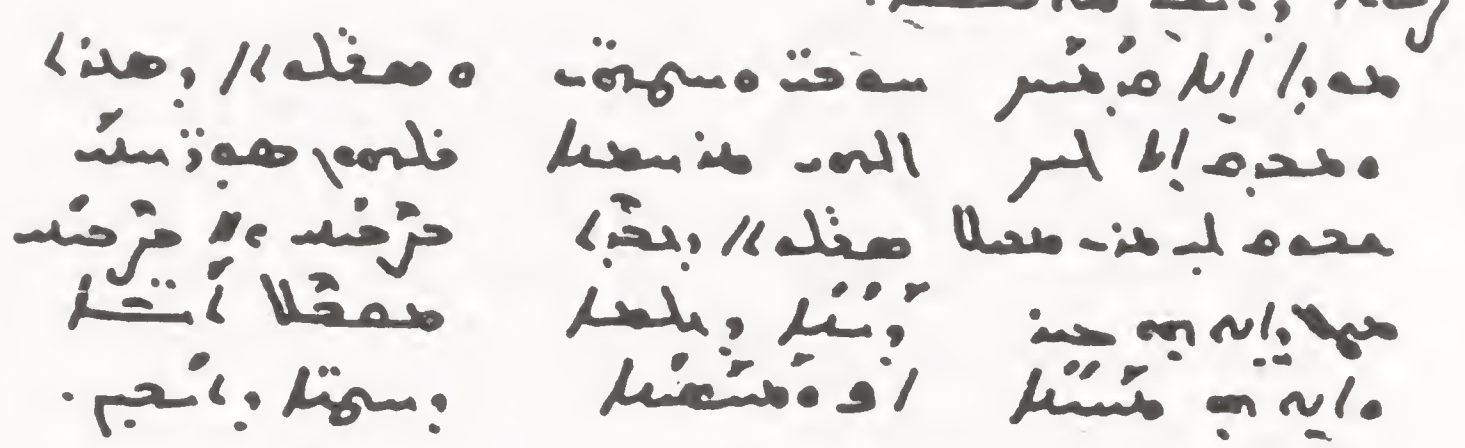

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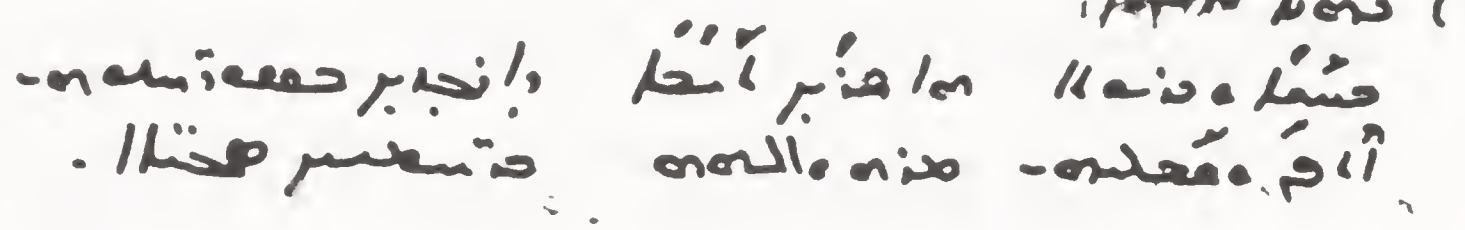

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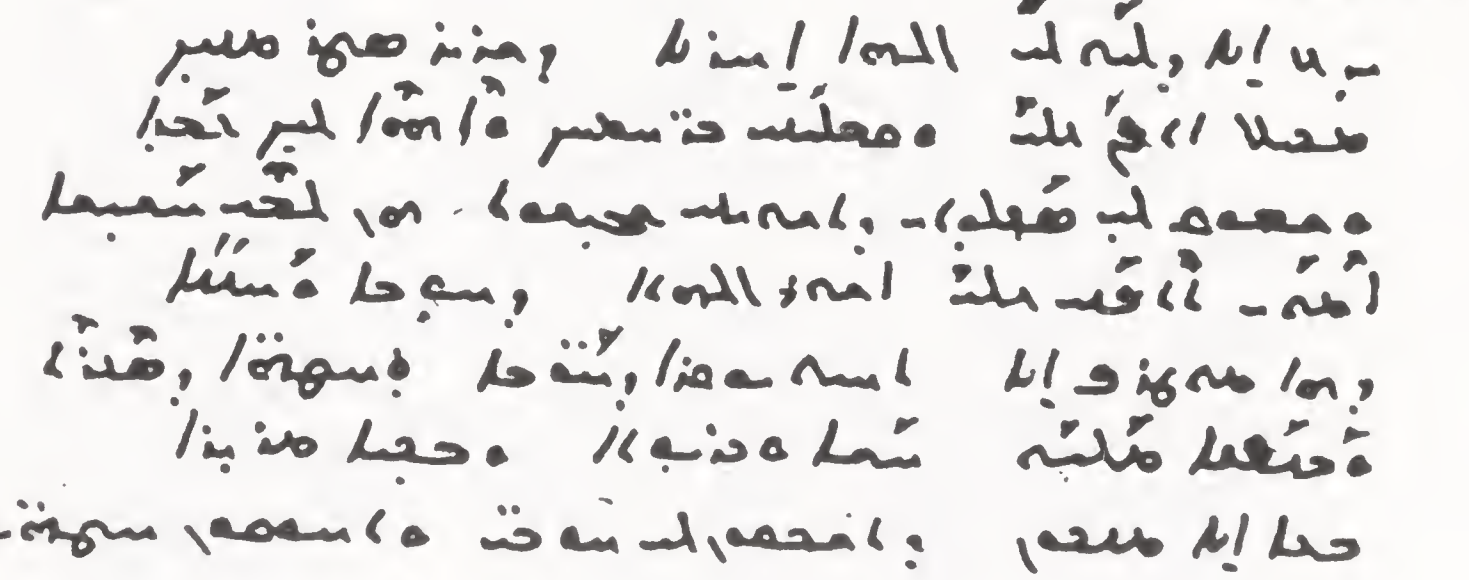
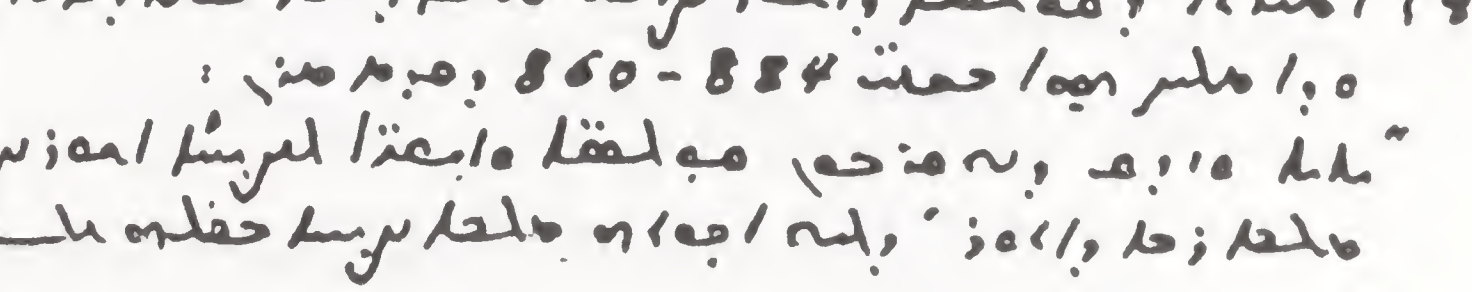


(8)

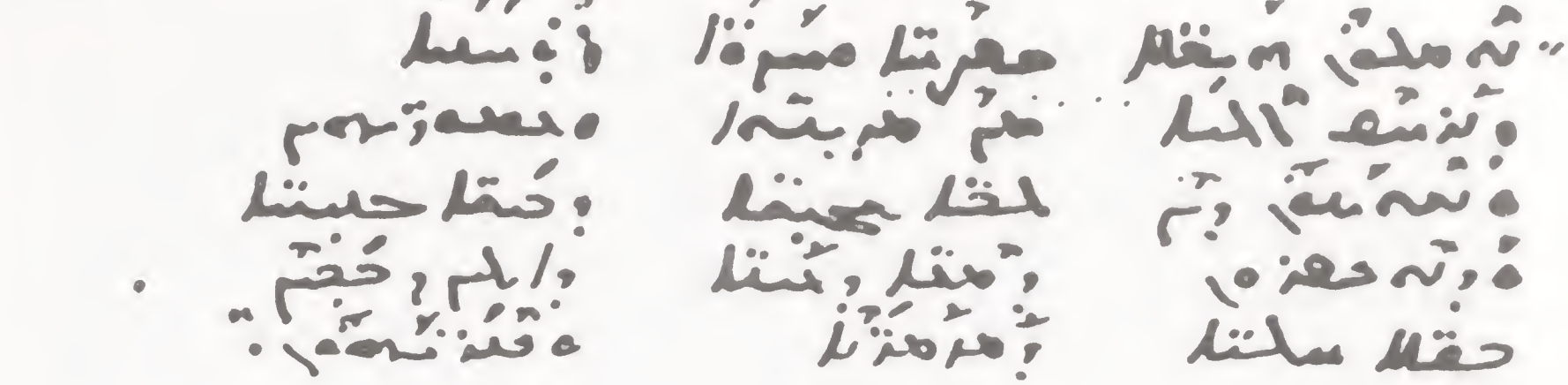


(11) ... "Then I saw another angel coming up from the east, having the seal of the living God. And he cried out with a loud voice to the four angels to whom it was granted to harm the earth and the sea, saying, 'Do not harm the earth or the sea or the trees, until we have sealed the servants of our God on their foreheads.' And I heard the number of those who were sealed, one hundred and forty-four thousand, sealed from every tribe of the children of Israel:

"From the tribe of Judah twelve thousand were sealed,
from the tribe of Reuben twelve thousand,
from the tribe of Gad twelve thousand,
from the tribe of Asher twelve thousand,
from the tribe of Naphtali twelve thousand,
from the tribe of Manasseh twelve thousand,
from the tribe of Simeon twelve thousand,
from the tribe of Levi twelve thousand,
from the tribe of Issachar twelve thousand,
from the tribe of Zebulun twelve thousand,
from the tribe of Joseph twelve thousand,
from the tribe of Benjamin twelve thousand were sealed.

After this I looked, and there was a great multitude that no one could count, from every nation, from all tribes and peoples and languages, standing before the throne and before the Lamb, clothed in white robes, with palm branches in their hands, and crying out with a loud voice, saying, 'Salvation belongs to our God who sits on the throne, and to the Lamb!'

(12) And all the angels were standing around the throne and around the elders and the four living creatures, and they fell on their faces before the throne and worshiped God, saying, 'Amen! Blessing and glory and wisdom and thanksgiving and honor and power and might be to our God forever and ever! Amen!' (Revelation 6:1–7:12)



ا؛ ﻟﻤﺤﻪ ﻣﻪ ﻣﺒﺎﺭ ﻣﻪ ﻣﻤﻠﻤﻪ ﻟﻠ، ﻣﻤﻠﻠﻪ ﻭﻣﻤ ﺗ
ﻣﻠﻤﺘﻪ، ﻭ ﻣﻤﻪ ﺗ ﺑﻤﻠ ﻭﺗ ﻣﻤﻤﻤ، ﻭﻠﻤﺘ ﻭﺗ ﺑ
ﻭ ﻣﻤﺘﺎ ﻭﻣﺘﺎ ﺑﺎﺗ ﻣﻠﻤ، ﻭﺑﺎﺗ ﻣﻠﻤ، ﻭﻣﻠﻠ ﺑﻤﻠ ﻟﻤﻠﻠ ﺑ ﻣﻤ
ﻭﺑﻤﻤ ﻣﻠﻤ، ﻭﺑﻤﻤ ﻣﻠﻤ، ﻭﻣﻠﻠ ﺑﻤﻠ ﻟﻤﻠﻠ ﺑ ﻣﻤ
ﻣﻠﻤ. ﻭ ﻣﻤﻠﻤ ﺑﺑﺎ ﻣﻠﻤ ﺑﻤﻤﻤﻤ ﻟ. ﺍﺍ ﻣﻤﻪ ﻣﻤﻪ ﻣﻠﻤ
ﻣﻤ ﻭﻤﻤﻤﻤﻤﻪ. ﻣﻪ ﻣﻠﻤ، ﻣﻪ ﻣﻠﻤ ﻟﻠﻠ ﻣﻤﻤﻤﻤ ﻟﻤﻤﻤ ﻟ
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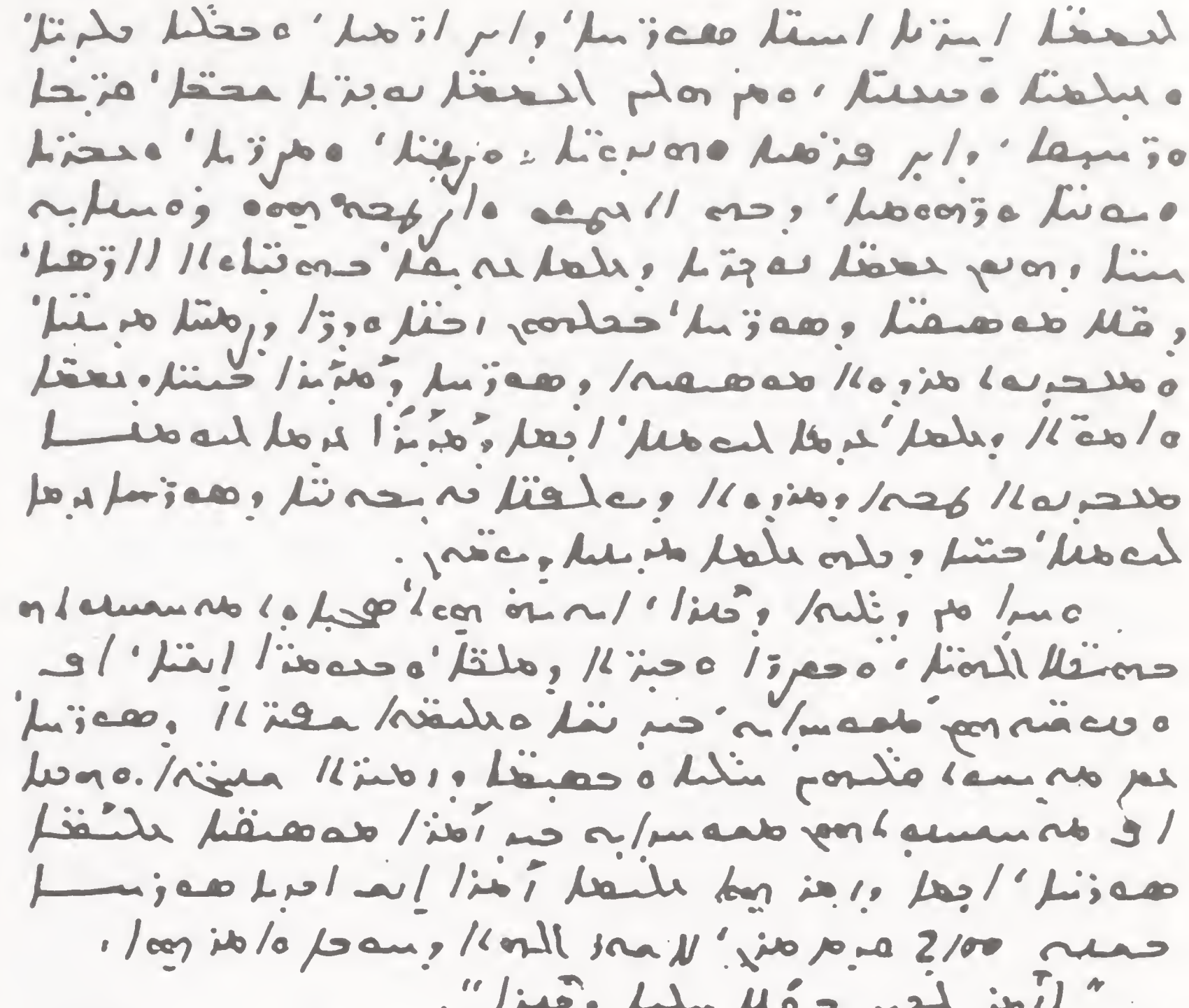

ازبکیه لصلا زاسا ،یسه مگ ،ه‌ص‌ط‌ل‌ه‌ط‌ل‌ه‌ص‌ل‌ه‌.
ا‌ه‌ص ژ‌ت‌ا ،ی ه‌ط‌ل‌ا ظ‌ل‌ه ژ‌ه‌س‌ت‌ا ه‌ص‌ژ‌ت‌ا ه‌ظ‌ل‌ا ل‌ت‌ا‌ب‌/
ه‌ظ‌ل‌ا ،ی‌ظ‌ت‌ل‌ا ه‌ا‌ه‌ی‌ظ‌ل‌ا ه‌ص‌ه‌ص‌ظ‌ت‌ل‌. ه‌ص‌ژ‌ا‌ر ا‌ه‌ص‌ه‌ ه‌ص‌/ه‌ص‌
ا‌ا ژ‌ی‌ه‌ص‌ا ه‌ص‌ح‌ت‌ل/ه‌ص‌ه‌ص‌ظ‌ت‌ل/ ،ا‌ه‌ت‌ا‌ا ،ه‌ص‌ژ‌ه‌ا‌ا‌ ،ه‌ص‌ژ‌ا‌ا‌.ه‌ر
ه‌ی‌ظ‌ت‌ل/ ،ا‌ص‌ر‌ه‌ژ‌ت‌ا‌ل‌ه‌ی‌ظ‌ت‌ل/ ،ا‌ه‌ص‌ژ‌ا ه‌ظ‌ا‌ا‌ژ‌ا‌ه‌/ه‌ظ‌ر‌ا.
ا‌ه‌ص‌ژ‌ا. ا‌ه‌ص‌ ا‌ا‌ه‌ا‌ه‌ص‌ه‌ص‌ ه‌ر ه‌ا‌ا‌ه ا‌ا‌ه‌ا‌ا‌ه‌ص‌ه‌ص‌ظ‌ت‌ل‌
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وبلا أذى امرؤ حدث ، وحديث الحق مبلغ أقصر
مع أنه في حديثه ذو إطناب ، وليته صبر الناس ، فتصبحوا
الحق ، ويعلمهم بعض أمور دينهم ، فإنهم يجهلون كثيرا منها ،
أحب بعض الرجال الإطالة في الحديث ، فإن ذلك يدل على
فهم ، وعلم ، وحسن بيان ، وقوة حجة ، وكان يكره
سئل الخير فمنع خيرا ، وهو لا يستطيع أن يسأل عما
يعلم ، ويتكلم بما لا يعلم ، ويتحدث بما لا يحسن ،
ويتحرج أن يقول لا أعلم ، ويتحرج أن يقول أعلم ،
ويتحرج أن يقول لا أحسن ، ويتحرج أن يقول أحسن ،
ويتحرج أن يقول لا أعرف ، ويتحرج أن يقول أعرف ،
ويتحرج أن يقول لا أدري ، ويتحرج أن يقول أدري ،
ويتحرج أن يقول لا أفهم ، ويتحرج أن يقول أفهم ،
ويتحرج أن يقول لا أعلم ، ويتحرج أن يقول أعلم .

وكان يقول : إن الله سائلي ، يوم القيامة ، عما أفتيت به ،
أفتيت به ؟

ديلتنا لمس زمعه ال ەەطلبا لەزەنەلا ەتنەلمعا
ەحەنا ەەطنەسا/ ،ەلا ەلقنتا ەەطلبا لەزەنەلا ەتنەلمعا
ەحنا ەەطنتا ەتسەلا. ەتسەلا ەتسەلا ەتسەلا ەتسەلا
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ਮੁੱਲ ਦੀ ਕਿੰਨੀ ਵੱਡੀ ਰਕਮ ਦਾ ਭੁਗਤਾਨ ਕਰਨਾ ਹੈ, ਸਮਝਣਾ ਜ਼ਰੂਰੀ ਹੈ।

ਸਮਾਨ ਦੀ ਖਰੀਦ ਵੇਲੇ ਕਿਸੇ ਵਿਅਕਤੀ, ਫਰਮ ਜਾਂ ਕੰਪਨੀ ਨਾਲ ਲੈਣ-ਦੇਣ ਕਰਨ ਤੋਂ ਪਹਿਲਾਂ ਉਸ ਦੀ ਸਾਖ ਬਾਰੇ ਪੂਰੀ ਜਾਣਕਾਰੀ ਹਾਸਲ ਕਰ ਲੈਣੀ ਚਾਹੀਦੀ ਹੈ। ਇਸ ਲਈ ਬੈਂਕਰਾਂ, ਵਪਾਰਕ ਸੰਸਥਾਵਾਂ ਜਾਂ ਹੋਰ ਜਾਣਕਾਰ ਵਿਅਕਤੀਆਂ ਤੋਂ ਸਲਾਹ ਲਈ ਜਾ ਸਕਦੀ ਹੈ। ਇਸ ਤੋਂ ਇਲਾਵਾ ਕੰਪਨੀ ਦੇ ਰਜਿਸਟਰਾਰ ਆਫ਼ ਕੰਪਨੀਜ਼ ਦੇ ਦਫ਼ਤਰ ਵਿਚ ਵੀ ਕੰਪਨੀ ਦੀ ਰਜਿਸਟ੍ਰੇਸ਼ਨ ਸੰਬੰਧੀ ਕੁਝ ਜਾਣਕਾਰੀ ਉਪਲਬਧ ਹੁੰਦੀ ਹੈ।

ਕਿਸੇ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਹਾਸਲ ਕਰਨ ਲਈ ਹੇਠ ਲਿਖੇ ਤਰੀਕੇ ਵਰਤੇ ਜਾ ਸਕਦੇ ਹਨ:

ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਹਾਸਲ ਕਰਨ ਦੇ ਤਰੀਕੇ

ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਹਾਸਲ ਕਰਨ ਲਈ ਹੇਠ ਲਿਖੇ ਤਰੀਕੇ ਵਰਤੇ ਜਾ ਸਕਦੇ ਹਨ:

(1) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੇ ਬੈਂਕਰਾਂ ਤੋਂ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(2) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੇ ਵਪਾਰਕ ਸਾਥੀਆਂ ਤੋਂ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(3) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੇ ਪੁਰਾਣੇ ਲੈਣ-ਦੇਣ ਦੀ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(4) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਵਿੱਤੀ ਹਾਲਤ ਬਾਰੇ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(5) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(6) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(7) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(8) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(9) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(10) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(11) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(12) ਸਬੰਧਤ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਲੈਣੀ।

(ਨੋਟ: ਉਪਰੋਕਤ ਤਰੀਕਿਆਂ ਵਿਚੋਂ ਕਿਹੜਾ ਤਰੀਕਾ ਕਿਸ ਹਾਲਤ ਵਿਚ ਵਰਤਿਆ ਜਾਵੇ, ਇਹ ਵਿਸ਼ੇ ਦੀ ਨਜ਼ਾਕਤ ਅਤੇ ਮਹੱਤਤਾ ਉੱਤੇ ਨਿਰਭਰ ਕਰਦਾ ਹੈ। ਆਮ ਤੌਰ ਤੇ ਪਹਿਲੇ ਤਰੀਕੇ ਨੂੰ ਸਭ ਤੋਂ ਵੱਧ ਭਰੋਸੇਯੋਗ ਮੰਨਿਆ ਜਾਂਦਾ ਹੈ।)

ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਹਾਸਲ ਕਰਨ ਦੇ ਤਰੀਕੇ ਵਰਤਣ ਵੇਲੇ ਕੁਝ ਗੱਲਾਂ ਦਾ ਧਿਆਨ ਰੱਖਣਾ ਜ਼ਰੂਰੀ ਹੈ। ਕਿਸੇ ਵਿਅਕਤੀ ਜਾਂ ਫਰਮ ਦੀ ਸਾਖ ਬਾਰੇ ਜਾਣਕਾਰੀ ਹਾਸਲ ਕਰਨ ਵੇਲੇ ਉਸ ਨੂੰ ਇਸ ਬਾਰੇ ਕੁਝ ਨਹੀਂ ਦੱਸਣਾ ਚਾਹੀਦਾ। ਜਾਣਕਾਰੀ ਹਾਸਲ ਕਰਨ ਵਾਲੇ ਵਿਅਕਤੀ ਨੂੰ ਆਪਣੇ ਵੱਲੋਂ ਪੂਰੀ ਗੁਪਤਤਾ ਵਰਤਣੀ ਚਾਹੀਦੀ ਹੈ। ਜਾਣਕਾਰੀ ਦੇਣ ਵਾਲੇ ਵਿਅਕਤੀ ਨੂੰ ਵੀ ਇਹ ਸਪਸ਼ਟ ਕਰ ਦੇਣਾ ਚਾਹੀਦਾ ਹੈ ਕਿ ਉਹ ਦਿੱਤੀ ਜਾਣ ਵਾਲੀ ਜਾਣਕਾਰੀ ਲਈ ਕਿਸੇ ਤਰ੍ਹਾਂ ਦੀ ਜ਼ਿੰਮੇਵਾਰੀ ਨਹੀਂ ਲੈਂਦਾ।

وصوتها، وصُوَتها بالمد، وهي مختلفة أيضاً بالقصر
والمد، وهي مختلفة أيضاً بالتوسط والإشباع، وهذه
الأنواع الثلاثة تجري في الحركات الثلاث، وفي
الحروف التي قبل الهاء المكنى، وفي الميم التي
للجمع، ثم اعلم أن هذه الأنواع الثلاثة في
الحركات والحروف والهاء والميم، إنما هي
بالنسبة إلى بعضها بعضاً، وإلا فكل واحد منها
في نفسه يختلف باختلاف الأحوال، فالحركة
في نحو: ﴿ٱلۡحَمۡدُ لِلَّهِ﴾ [الفاتحة: ١] غير
الحركة في نحو: ﴿ٱلرَّحۡمَٰنِ ٱلرَّحِيمِ﴾ [الفاتحة: ٢]
وكذا الحركة في نحو: ﴿ٱلرَّحۡمَٰنِ﴾ [الفاتحة: ٢]
غير الحركة في نحو: ﴿ٱلرَّحِيمِ﴾ [الفاتحة: ٢]
وكذا الحركة في نحو: ﴿مَٰلِكِ يَوۡمِ ٱلدِّينِ﴾ [الفاتحة: ٣]
غير الحركة في نحو: ﴿يَوۡمِ ٱلدِّينِ﴾ [الفاتحة: ٣]
وهكذا الحركة في نحو: ﴿نَعۡبُدُ﴾ [الفاتحة: ٤]
غير الحركة في نحو: ﴿نَسۡتَعِينُ﴾ [الفاتحة: ٤]
وهكذا الحركة في نحو: ﴿ٱهۡدِنَا﴾ [الفاتحة: ٥]
غير الحركة في نحو: ﴿ٱلصِّرَٰطَ﴾ [الفاتحة: ٥]
وهكذا الحركة في نحو: ﴿ٱلَّذِينَ﴾ [الفاتحة: ٧]
غير الحركة في نحو: ﴿أَنۡعَمۡتَ﴾ [الفاتحة: ٧]
وهكذا الحركة في نحو: ﴿عَلَيۡهِمۡ﴾ [الفاتحة: ٧]
غير الحركة في نحو: ﴿غَيۡرِ﴾ [الفاتحة: ٧]
وهكذا الحركة في نحو: ﴿ٱلۡمَغۡضُوبِ﴾ [الفاتحة: ٧]
غير الحركة في نحو: ﴿وَلَا﴾ [الفاتحة: ٧]
وهكذا الحركة في نحو: ﴿ٱلضَّآلِّينَ﴾ [الفاتحة: ٧]
وهكذا الحركة في نحو: ﴿ءَامَنَّا﴾ [البقرة: ١٣٦]
غير الحركة في نحو: ﴿بِٱللَّهِ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿وَمَآ﴾ [البقرة: ١٣٦]
غير الحركة في نحو: ﴿أُنزِلَ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿إِلَيۡنَا﴾ [البقرة: ١٣٦]
غير الحركة في نحو: ﴿وَمَآ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿أُنزِلَ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿إِلَىٰٓ﴾ [البقرة: ١٣٦]
غير الحركة في نحو: ﴿إِبۡرَٰهِـۧمَ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿وَإِسۡمَٰعِيلَ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿وَإِسۡحَٰقَ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿وَيَعۡقُوبَ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿وَٱلۡأَسۡبَاطِ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿وَمَآ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿أُوتِيَ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿مُوسَىٰ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿وَعِيسَىٰ﴾ [البقرة: ١٣٦]
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وهكذا الحركة في نحو: ﴿أُوتِيَ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿ٱلنَّبِيُّونَ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿مِن رَّبِّهِمۡ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿لَا﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿نُفَرِّقُ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿بَيۡنَ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿أَحَدٖ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿مِّنۡهُمۡ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿وَنَحۡنُ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿لَهُۥ﴾ [البقرة: ١٣٦]
وهكذا الحركة في نحو: ﴿مُسۡلِمُونَ﴾ [البقرة: ١٣٦]

ومن الأمثلة على ذلك ما يحدث في الأسواق المالية.

فقد تم سنة ١٩٨٧م في الولايات المتحدة الأمريكية، وفي يوم واحد، انهيار كبير في أسعار الأسهم، وخسر المستثمرون في ذلك اليوم وحده ما يقارب من خمسمائة بليون دولار، وهي خسارة لم يسبق لها مثيل، ولم يستطع الاقتصاديون تفسيرها تفسيرًا مقنعًا.

وقد ذهب بعض المحللين الماليين إلى أن هذا الانهيار يشبه إلى حد كبير ما حدث في الثلاثينيات من القرن الماضي، وهي الفترة التي عرفت بالكساد الكبير، حيث انخفضت الأسعار بشكل كبير، وأفلست الكثير من الشركات والمصارف، وتعطلت الأعمال التجارية، وارتفعت نسبة البطالة بين العمال ارتفاعًا كبيرًا، وأصبح الملايين من الناس بلا عمل، وعانوا الفقر والجوع والحرمان، وكان من أسباب ذلك الكساد الكبير أن الناس قد أسرفوا في الاقتراض من المصارف، وأن المصارف قد أسرفت في الإقراض، وأن الأسعار قد ارتفعت ارتفاعًا كبيرًا، وأن الناس قد أسرفوا في شراء الأسهم والسندات

ملاحظة: في مخطوطة الحاشية بخط مختلف صغير كتب على الهامش، وقد صححت بعض كلماته بالحبر الأحمر.

(7) ...

...

...

١: حاجي محمد حسين (متوفى ١٣٤٠-١٣٤٥ هـ) المشهور بـ "الحاج حسين الكبير" وهو والد الحاج عبد الله حسين الكبير.

٢: الحاج عبد الله حسين الكبير (١٣٤٠-١٣٩٢ هـ) وهو والد الحاج محمد حسين الكبير الثاني.

٣: محمد حسين الكبير الثاني (١٣٧٥-١٤٣٥ هـ) والد الحاج عبد الله حسين الكبير الثالث.

٤: الحاج عبد الله حسين الكبير الثالث (١٤٠٠-١٤٥٢ هـ) والد الحاج محمد حسين الكبير الرابع.

٥: الحاج محمد حسين الكبير الرابع (١٤٣٠-١٤٧٥ هـ) والد الحاج عبد الله حسين الكبير الرابع.

٦: الحاج عبد الله حسين الكبير الرابع (١٤٥٠-١٤٩٢ هـ) والد الحاج محمد حسين الكبير الخامس.

٧: الحاج محمد حسين الكبير الخامس (١٤٧٥-١٥٣٠ هـ) والد الحاج عبد الله حسين الكبير الخامس.

٨: الحاج عبد الله حسين الكبير الخامس (١٥٠٠-١٥٥٢ هـ) والد الحاج محمد حسين الكبير السادس.

٩: الحاج محمد حسين الكبير السادس (١٥٣٠-١٥٨٠ هـ) والد الحاج عبد الله حسين الكبير السادس.

١٠: الحاج عبد الله حسين الكبير السادس (١٥٥٢-١٦٠٠ هـ) والد الحاج محمد حسين الكبير السابع.

١١: الحاج محمد حسين الكبير السابع (١٥٨٠-١٦٣٠ هـ) والد الحاج عبد الله حسين الكبير السابع.

١٢: الحاج عبد الله حسين الكبير السابع (١٦٠٠-١٦٥٢ هـ) والد الحاج محمد حسين الكبير الثامن.

١٣: الحاج محمد حسين الكبير الثامن (١٦٣٠-١٦٨٠ هـ) والد الحاج عبد الله حسين الكبير الثامن.

١٤: الحاج عبد الله حسين الكبير الثامن (١٦٥٢-١٧٠٠ هـ) والد الحاج محمد حسين الكبير التاسع.

١٥: الحاج محمد حسين الكبير التاسع (١٦٨٠-١٧٣٠ هـ) والد الحاج عبد الله حسين الكبير التاسع.

١٦: الحاج عبد الله حسين الكبير التاسع (١٧٠٠-١٧٥٢ هـ) والد الحاج محمد حسين الكبير العاشر.

١٧: الحاج محمد حسين الكبير العاشر (١٧٣٠-١٧٨٠ هـ) والد الحاج عبد الله حسين الكبير العاشر.

١٨: الحاج عبد الله حسين الكبير العاشر (١٧٥٢-١٨٠٠ هـ) والد الحاج محمد حسين الكبير الحادي عشر.

١٩: الحاج محمد حسين الكبير الحادي عشر (١٧٨٠-١٨٣٠ هـ) والد الحاج عبد الله حسين الكبير الحادي عشر.

٢٠: الحاج عبد الله حسين الكبير الحادي عشر (١٨٠٠-١٨٥٢ هـ) والد الحاج محمد حسين الكبير الثاني عشر.

٢١: الحاج محمد حسين الكبير الثاني عشر (١٨٣٠-١٨٨٠ هـ) والد الحاج عبد الله حسين الكبير الثاني عشر.

٢٢: الحاج عبد الله حسين الكبير الثاني عشر (١٨٥٢-١٩٠٠ هـ) والد الحاج محمد حسين الكبير الثالث عشر.

5 : ابن سعد حدثنا وكيع وهشيم والمبارك عن حميد (ت 373 - 303) عن الحسن البصري قال قال عمر بن الخطاب رضي الله عنه لأبي موسى الأشعري وهو يستحثه على الغزو: لا تكن ممن يثبط الناس.

6 : أحمد وأبو عبيد: حدثنا 435 هـ. عن هشيم عن مغيرة عن إبراهيم قال: قال عمر بن الخطاب رضي الله عنه لأبي موسى الأشعري: مثلك لا يثبط الناس.

7 : خَلَدٌ وخُلْدٌ: سنة 460 هـ. عن هشام بن عروة قال: قال عمر بن الخطاب رضي الله عنه: (وثَقِّف ثَقِّف لقنه) وهو من كلام العرب.

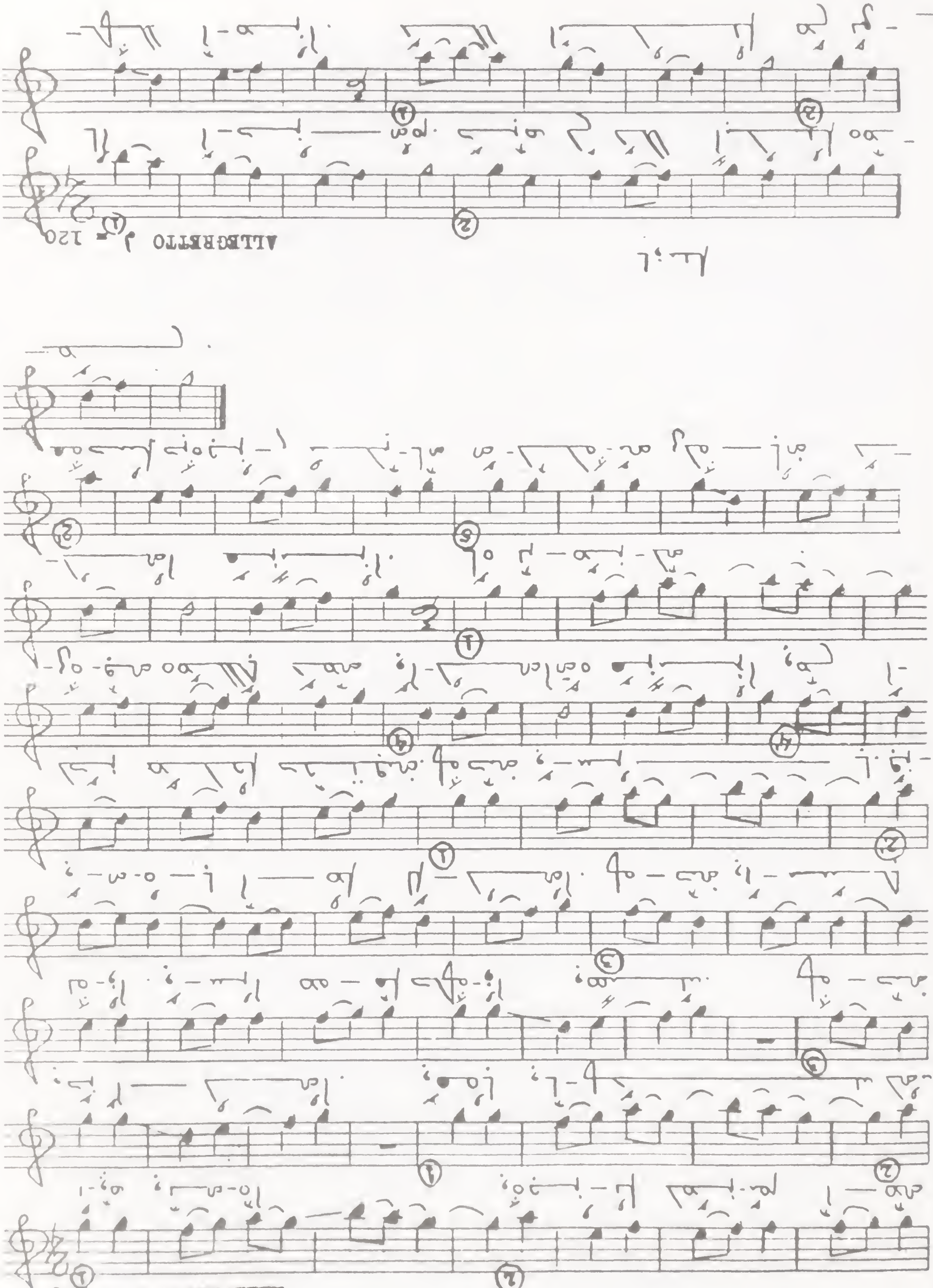
8 : تَثْهِيط: ابن نمير: حدثنا وكيع وهشيم وأبو خالد عن حميد سنة 489 هـ. عن هشام بن عروة عن أبيه عن عبد الله بن عمر قال: قال عمر بن الخطاب رضي الله عنه: "لا تثهيط".

9 : يحيى بن سعيد القطان سنة 521 هـ. عن هشام بن عروة عن أبيه قال: قال عمر بن الخطاب رضي الله عنه: إني لأجهز الجيش وما أحب أن أشهده.

10 : عبد الله بن نمير سنة 585 هـ. عن هشام عن أبيه قال: قال عمر بن الخطاب رضي الله عنه: "لا تثهيط".

11 : أبو داود الطيالسي وعفان ومسلم بن إبراهيم وموسى بن إسماعيل المنقري وأبو الوليد الطيالسي (واللفظ له) قالوا: حدثنا شعبة قال: سمعت أبا إسحاق يحدث عن عبد الله بن يزيد عن عمر بن الخطاب رضي الله عنه قال: "لا يثبط عن الجهاد إلا رجل مغرور أحمق لا يبالي ما صنع به ولا ما صنع بغيره".

12 : عبد الله بن وهب (683 - 708 هـ) عن هشام بن عروة عن أبيه قال: قال عمر بن الخطاب رضي الله عنه: لا يثبط عن الجهاد إلا أحمق.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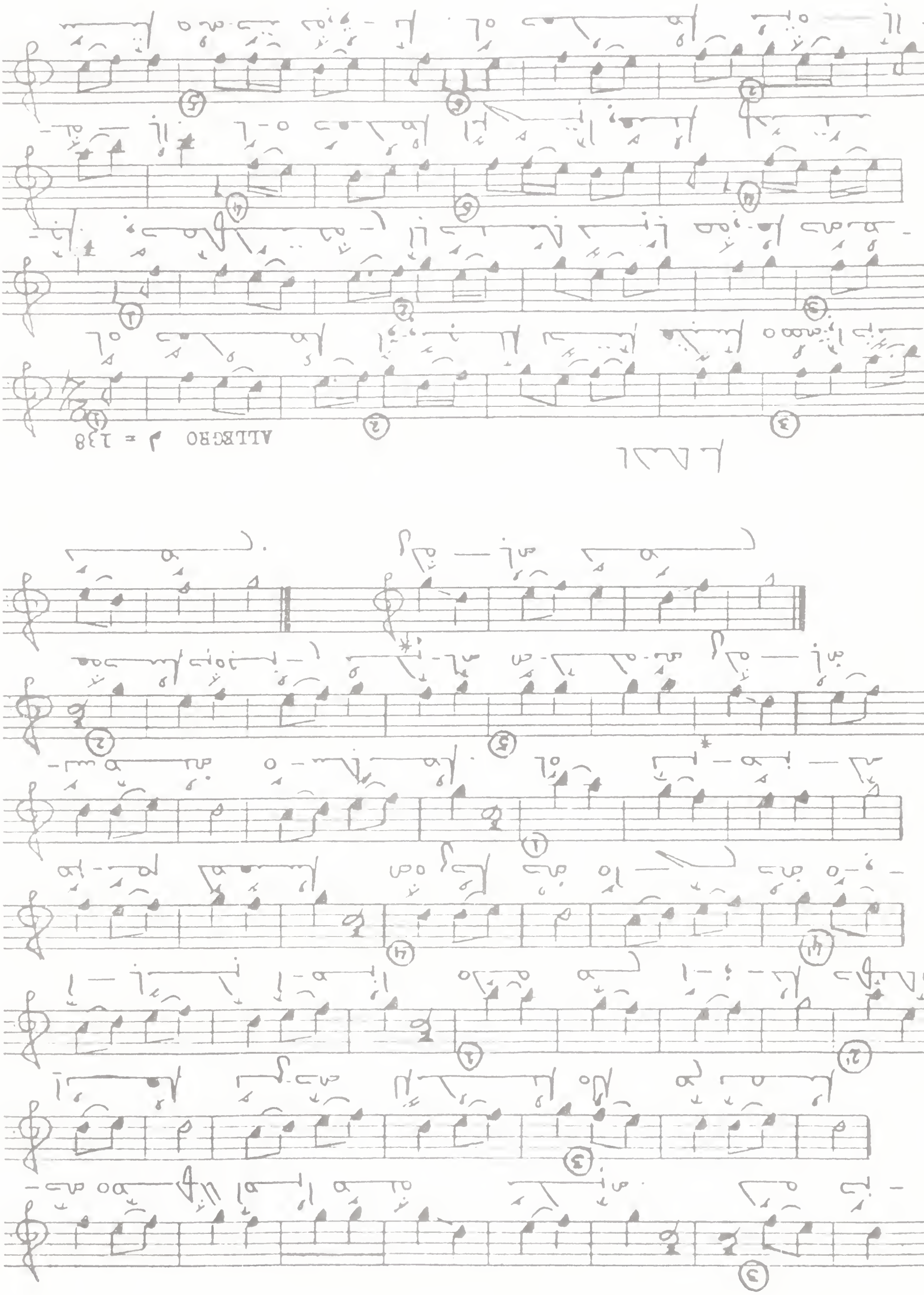
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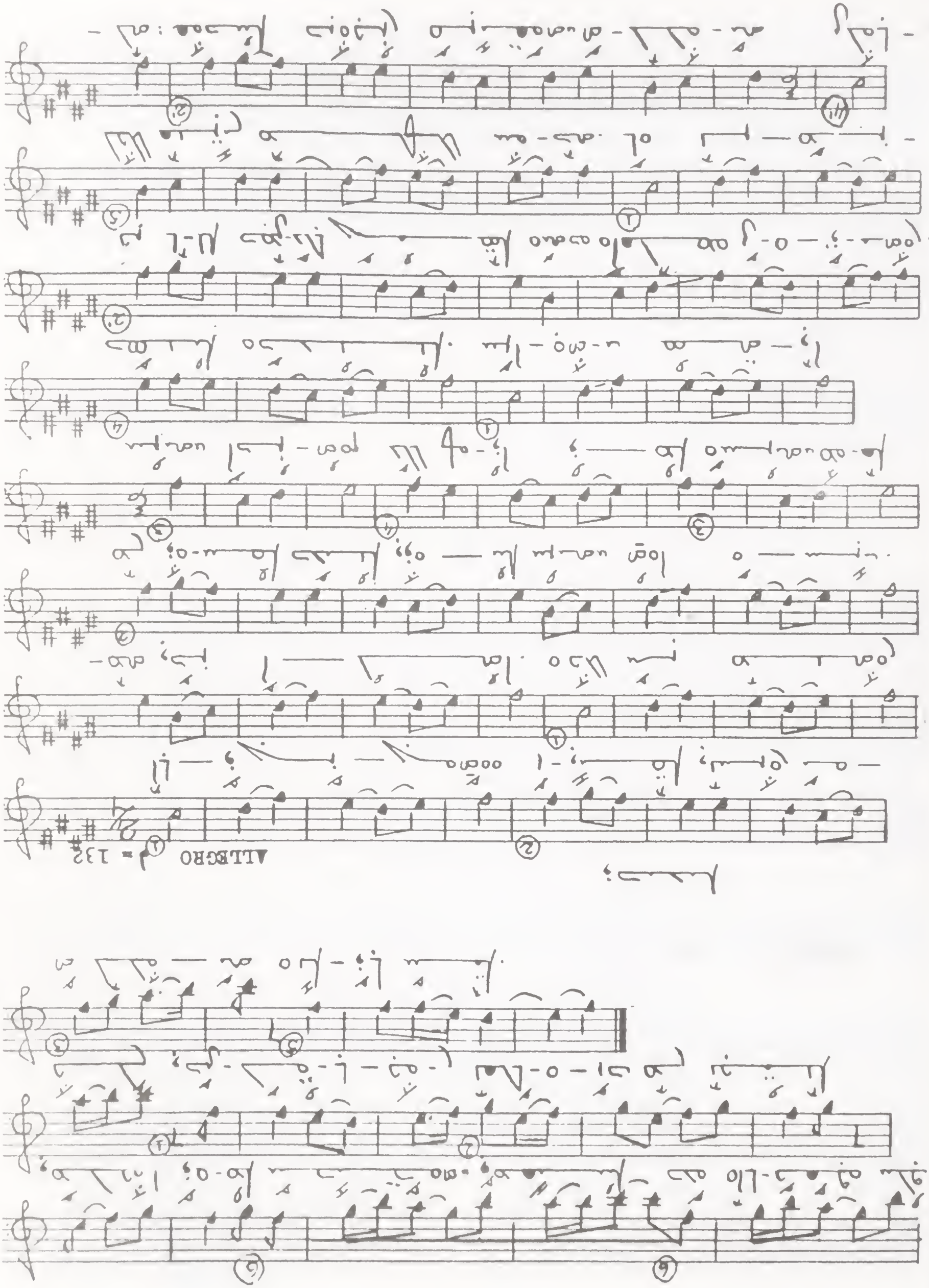
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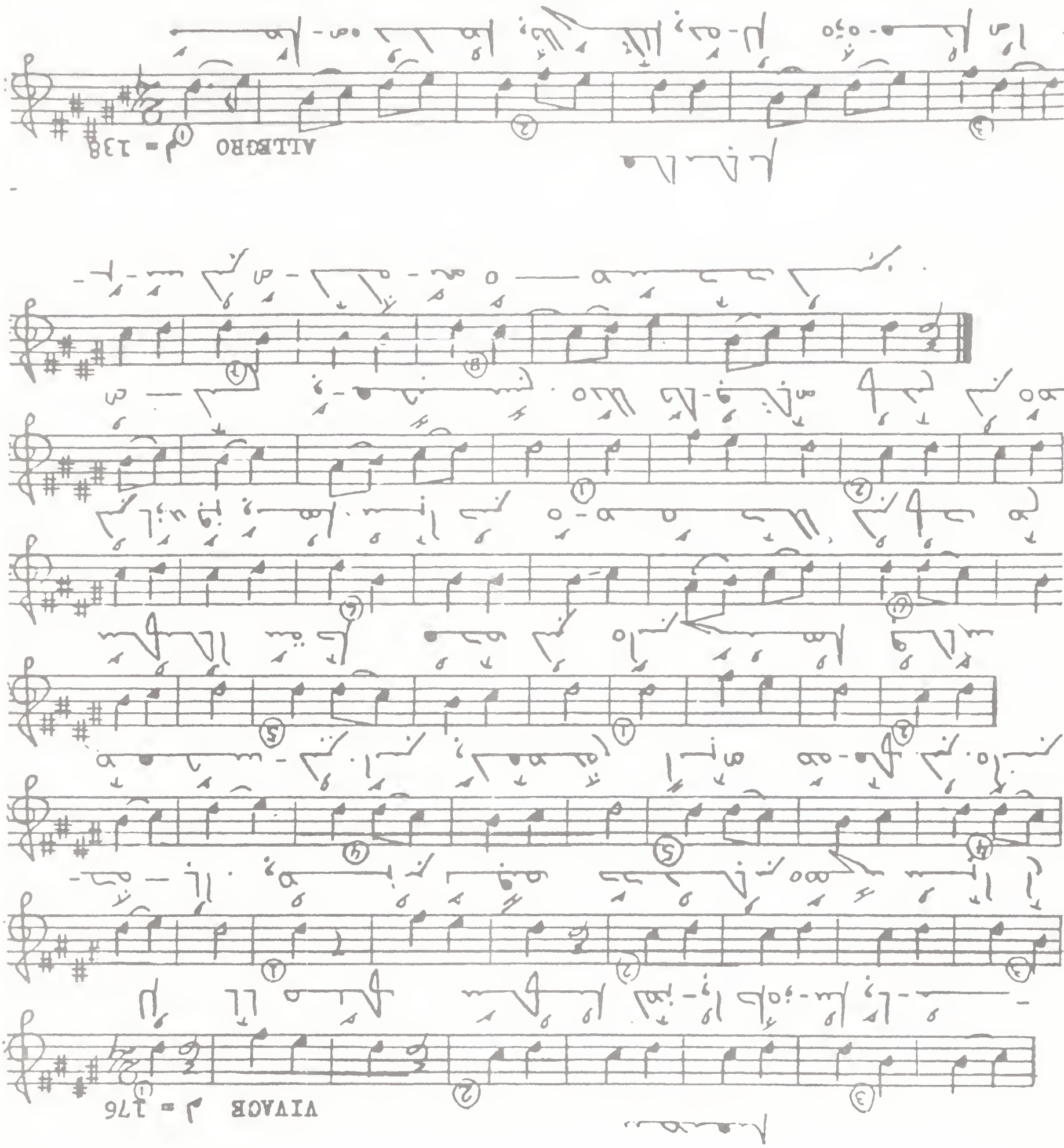
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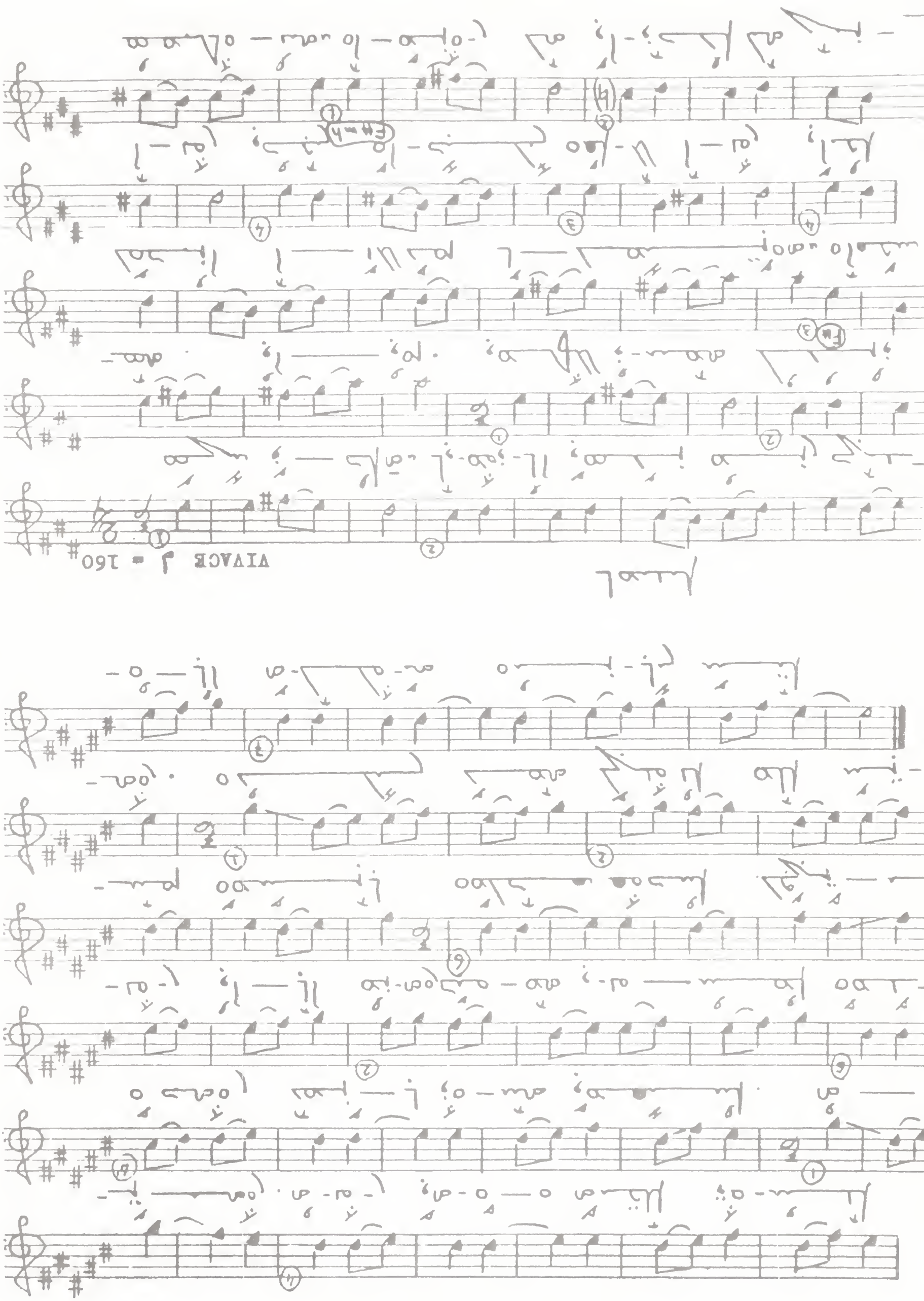
VIVACE ♩= 176

ALLEGRO ♩ = 138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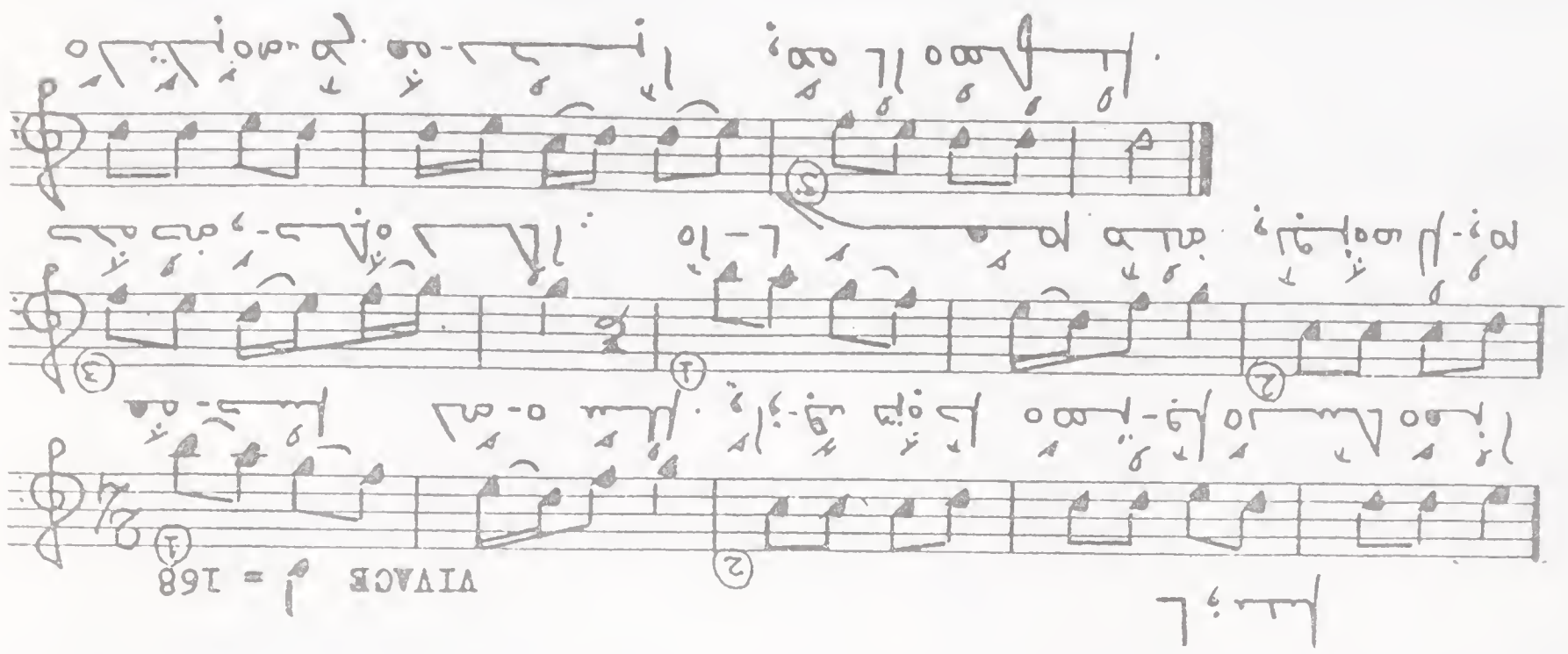
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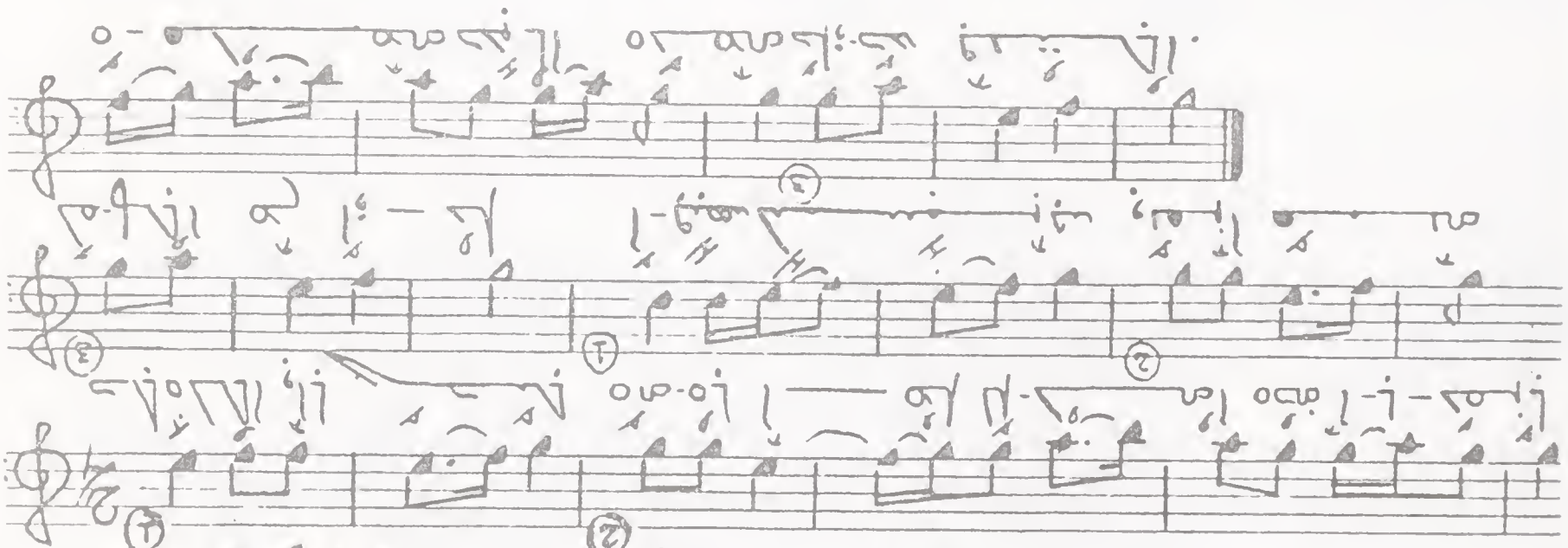
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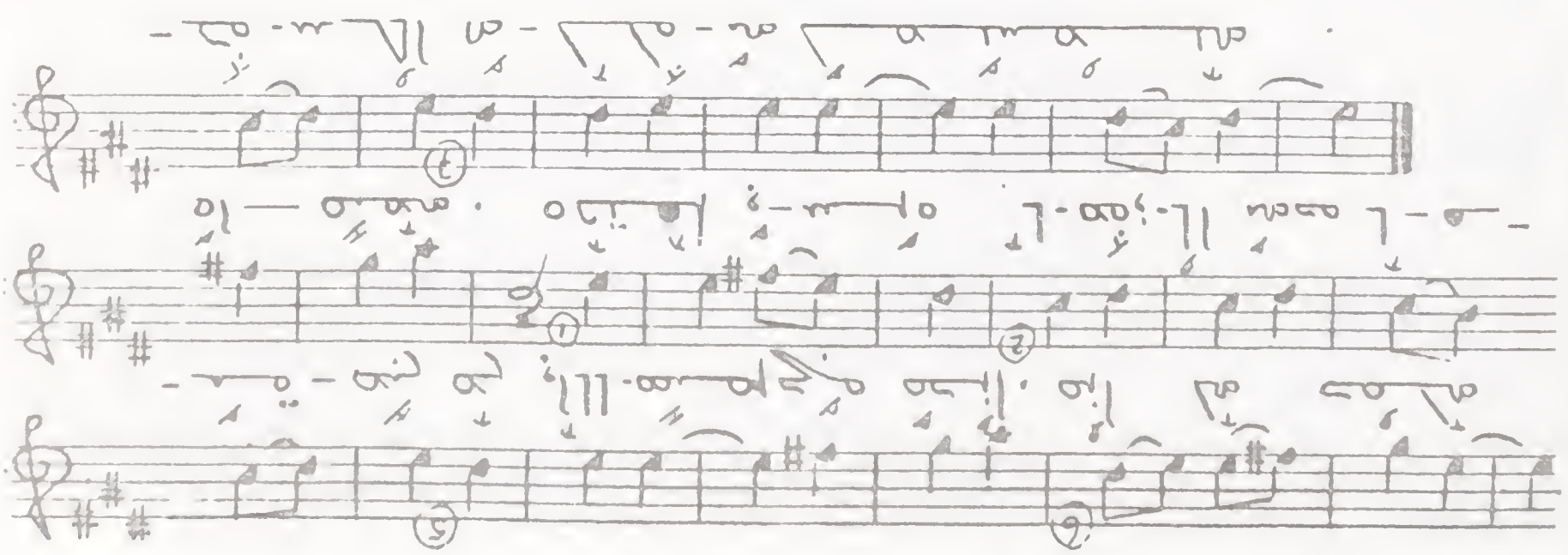

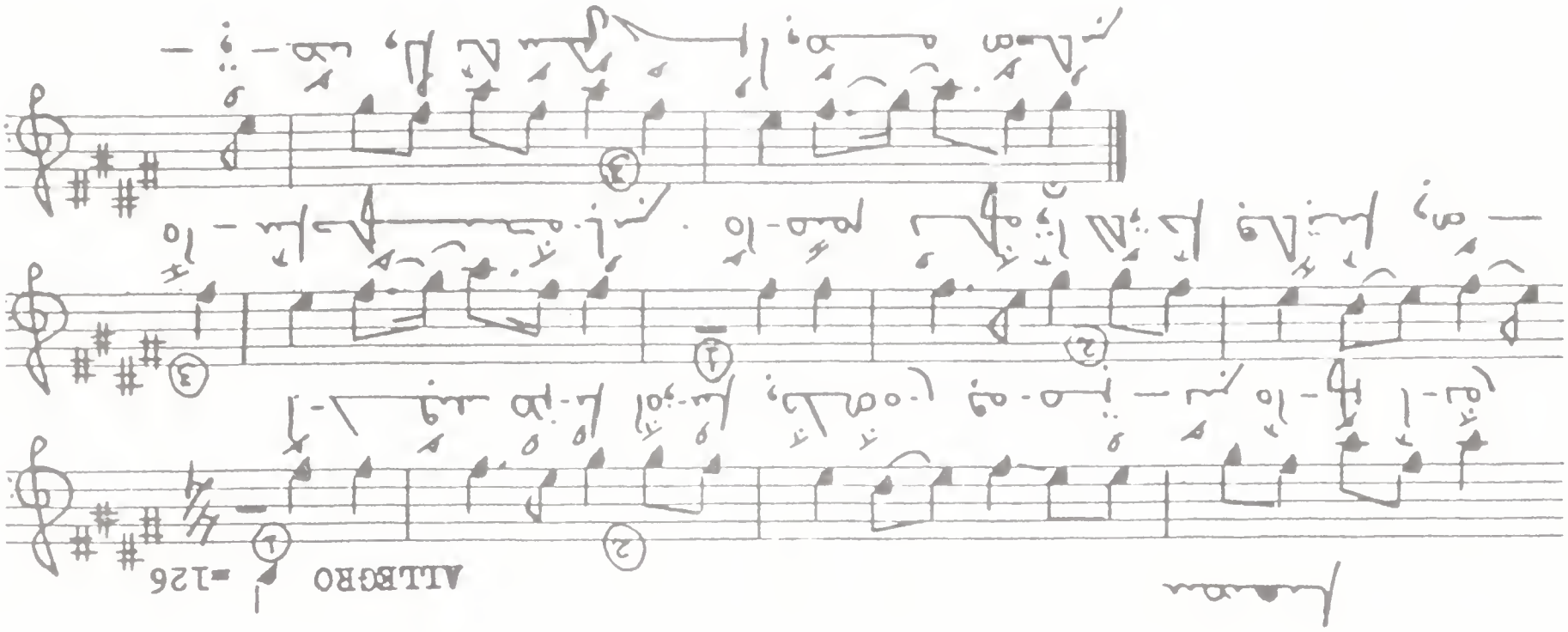
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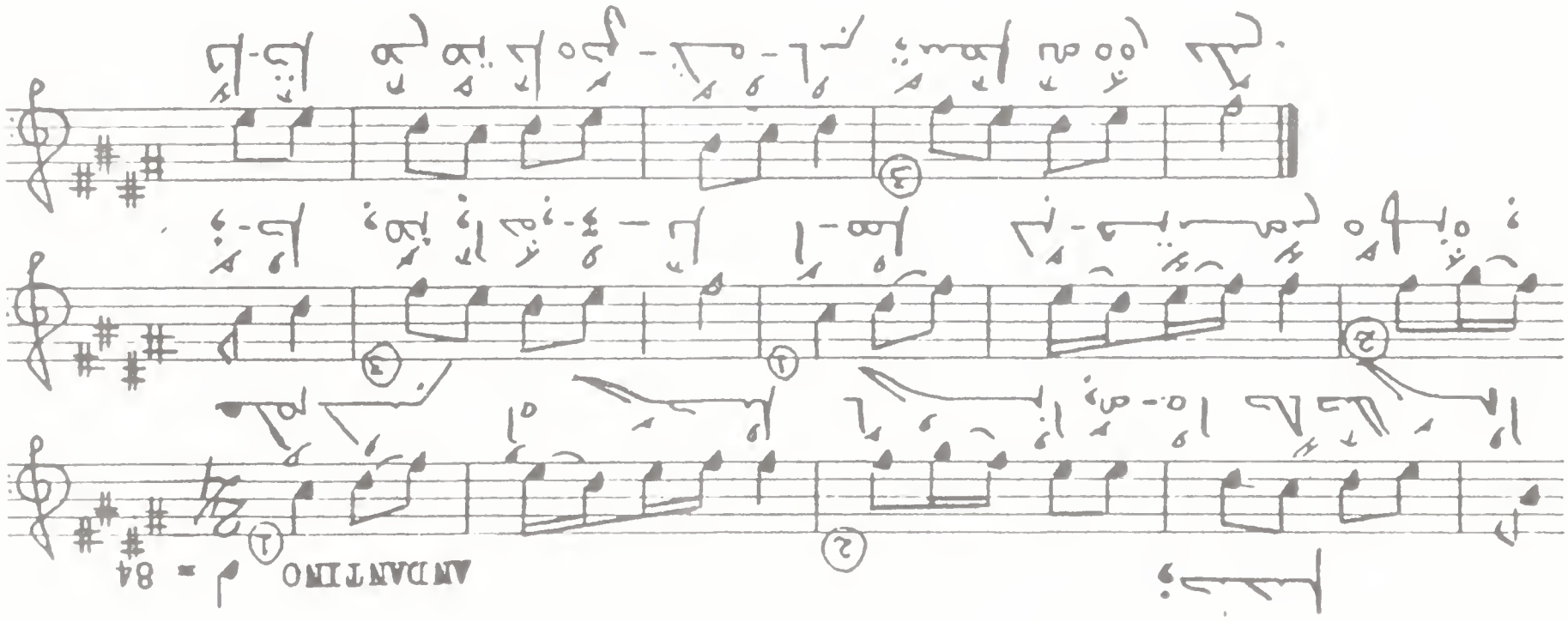
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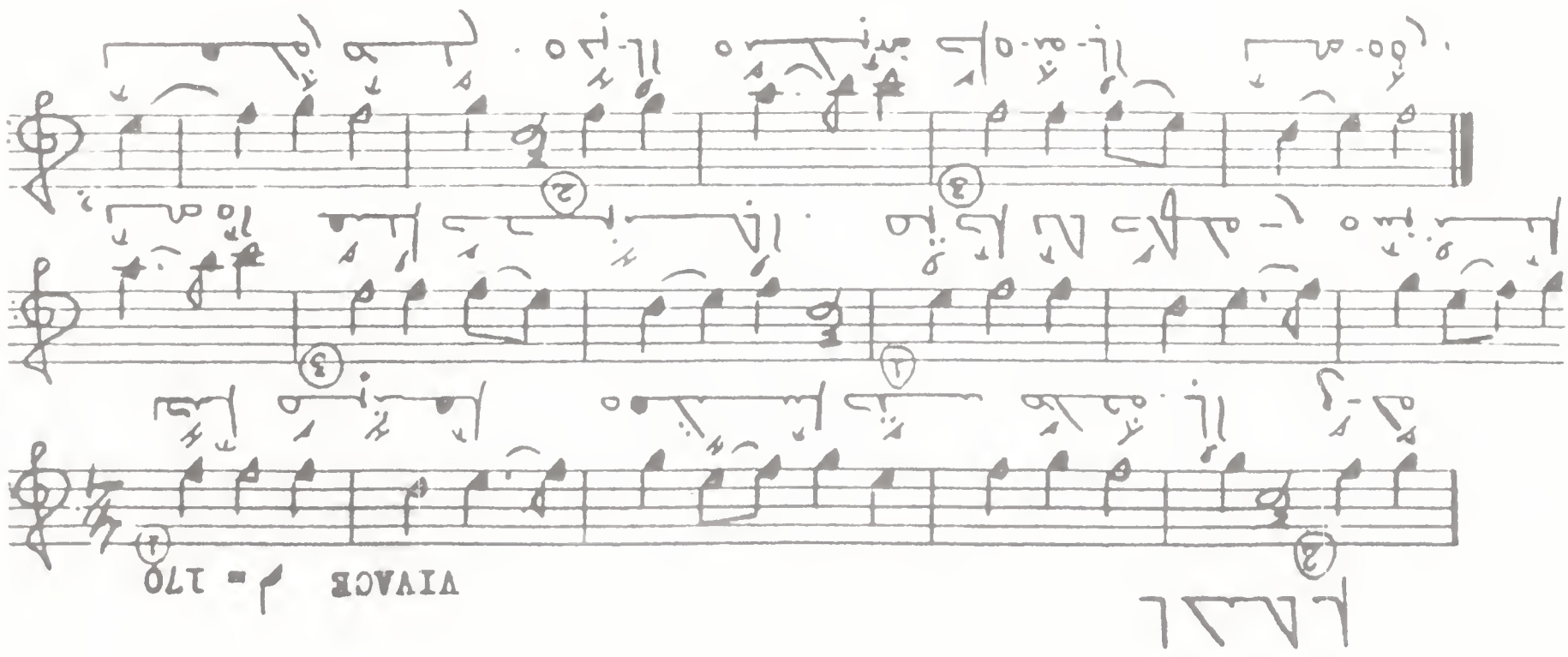
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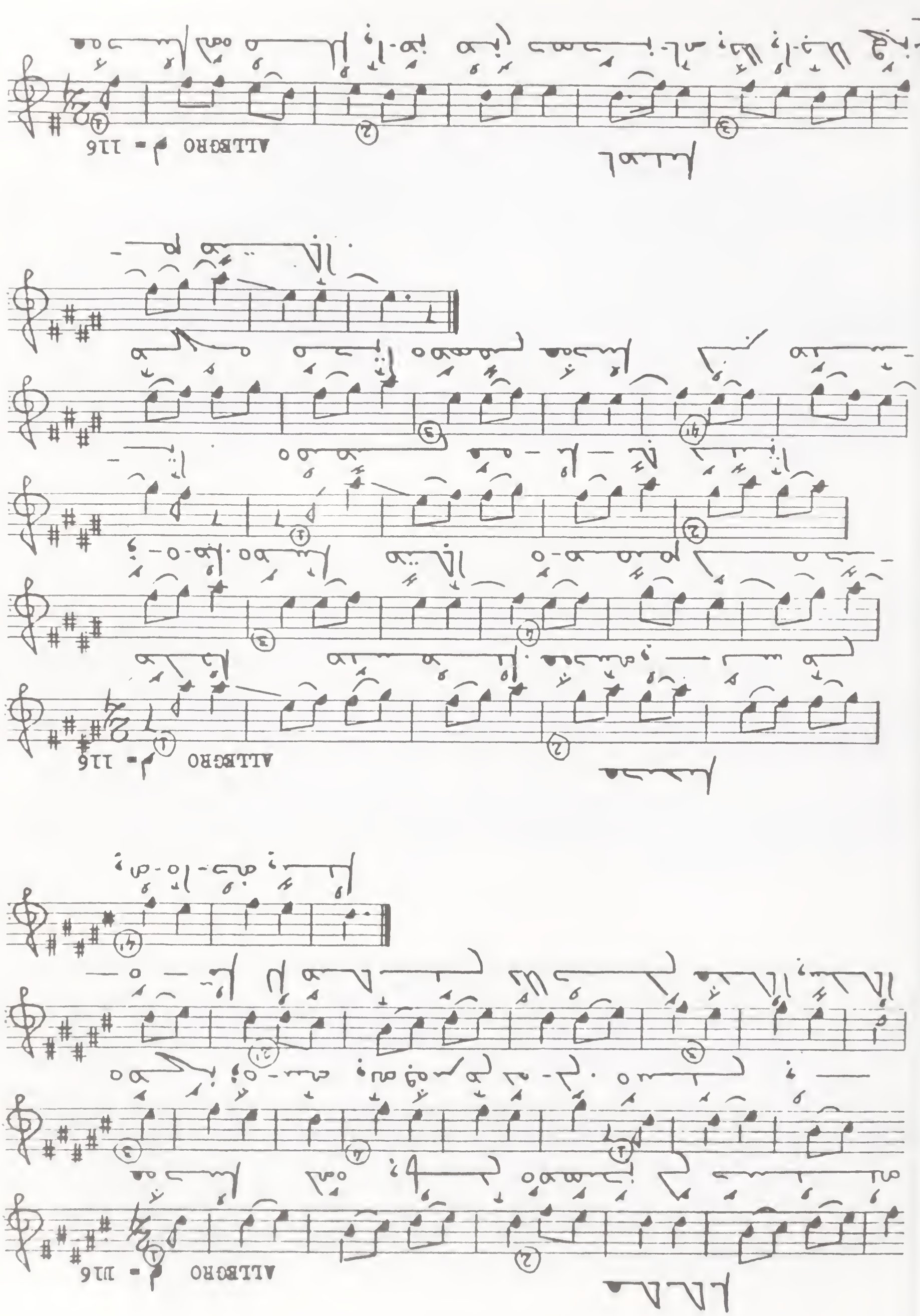
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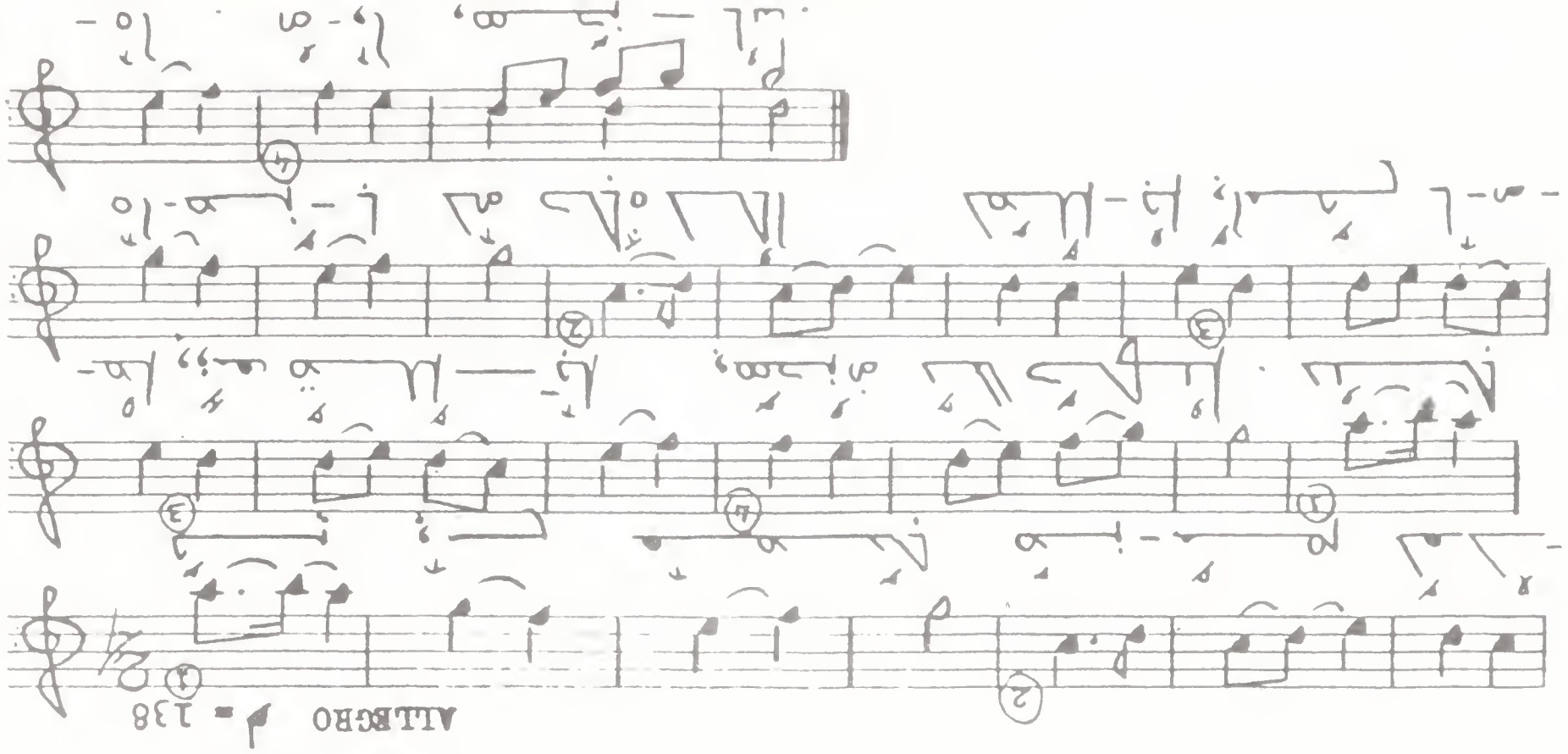
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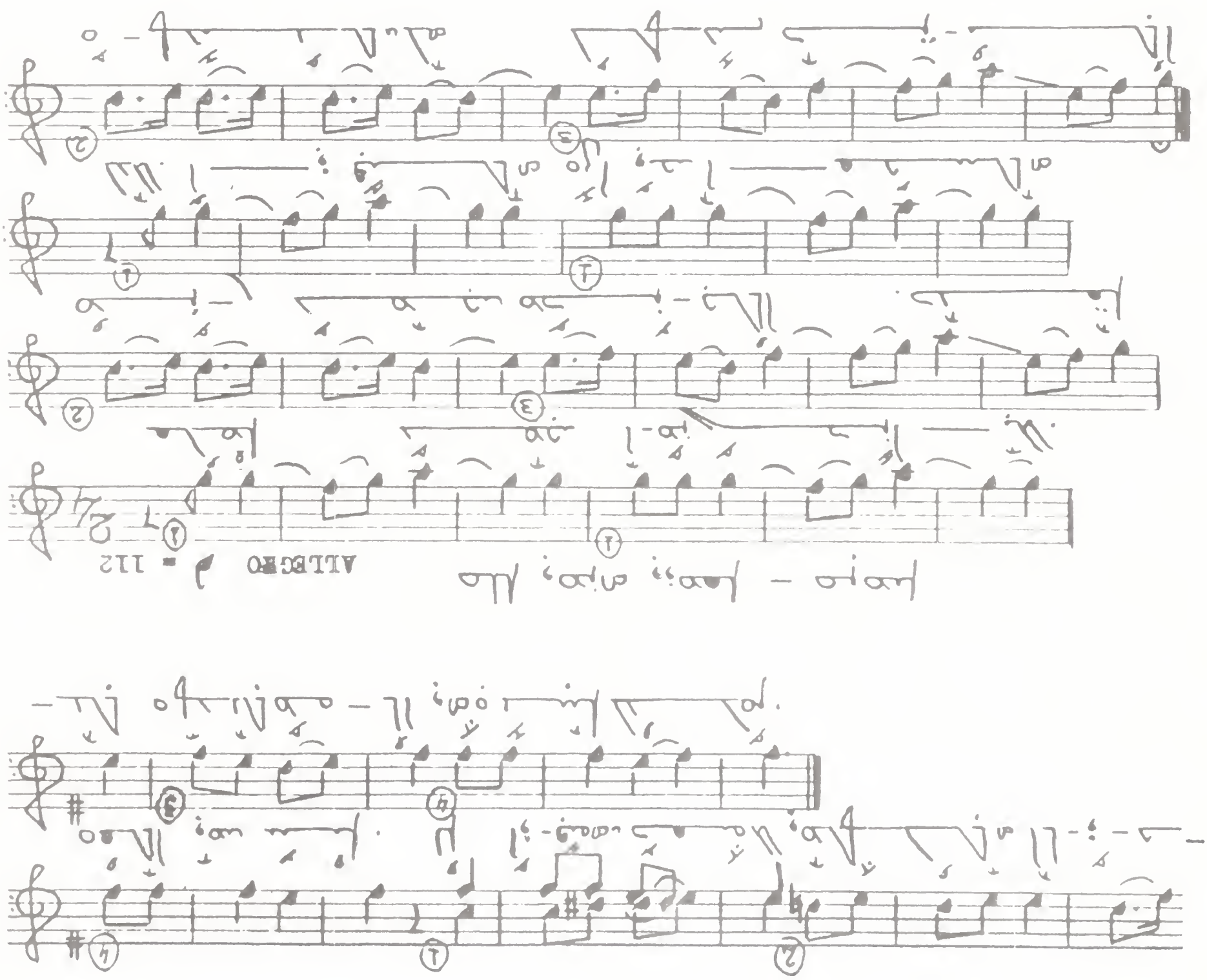
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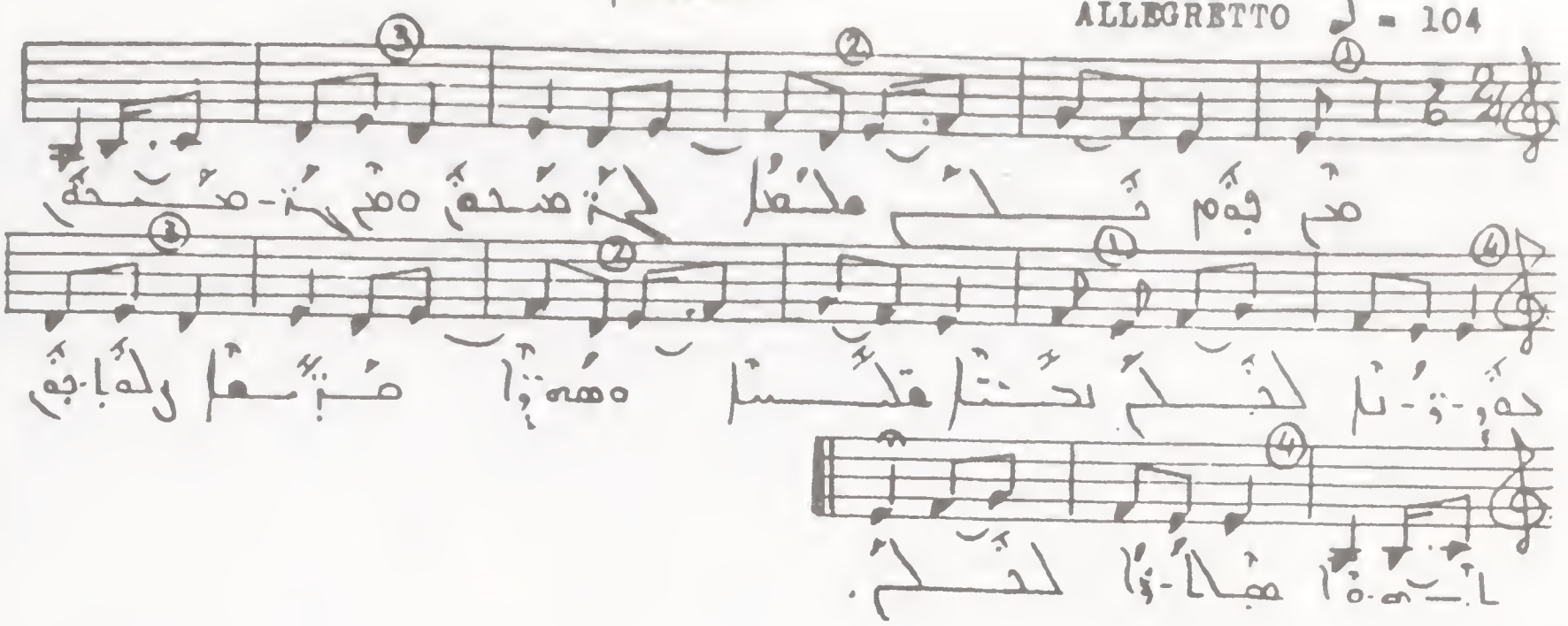
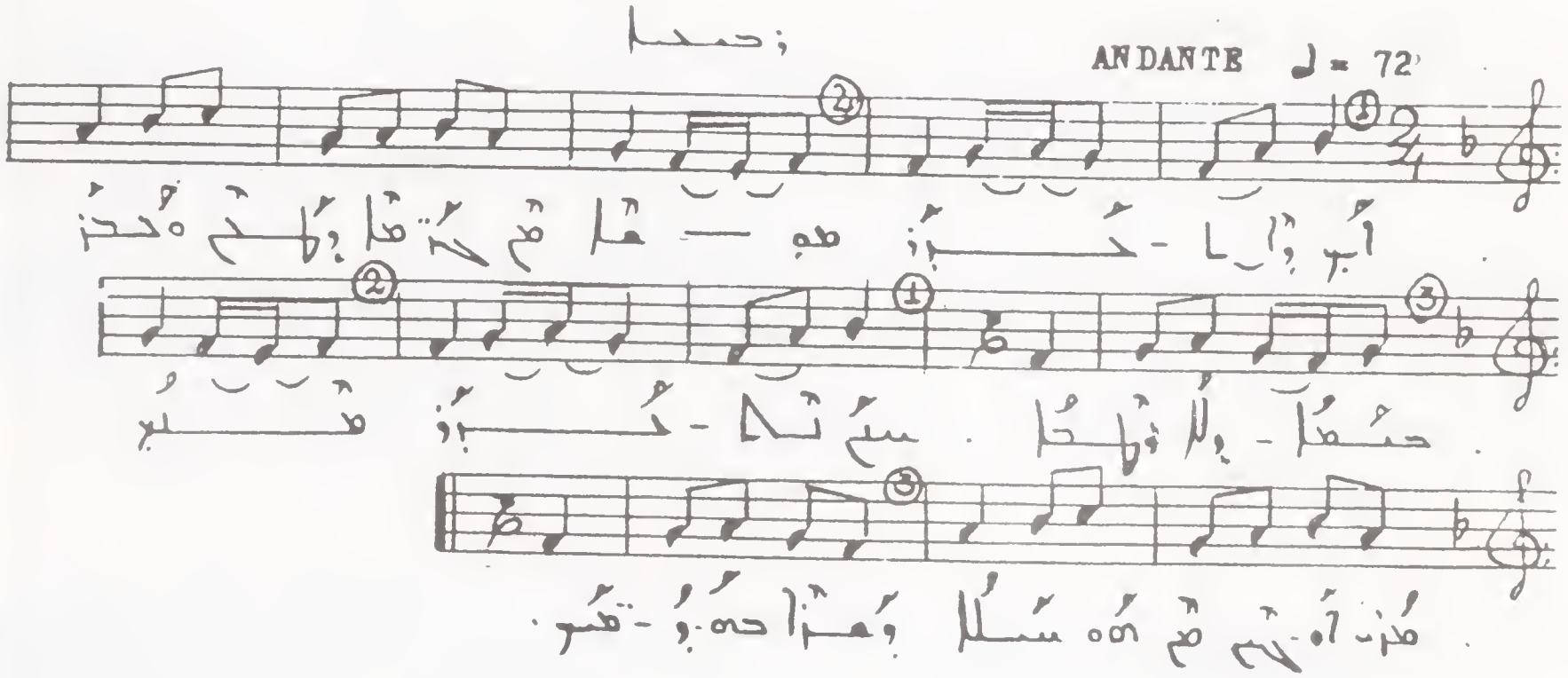
السلام

ALLEGRETTO ♩ = 104



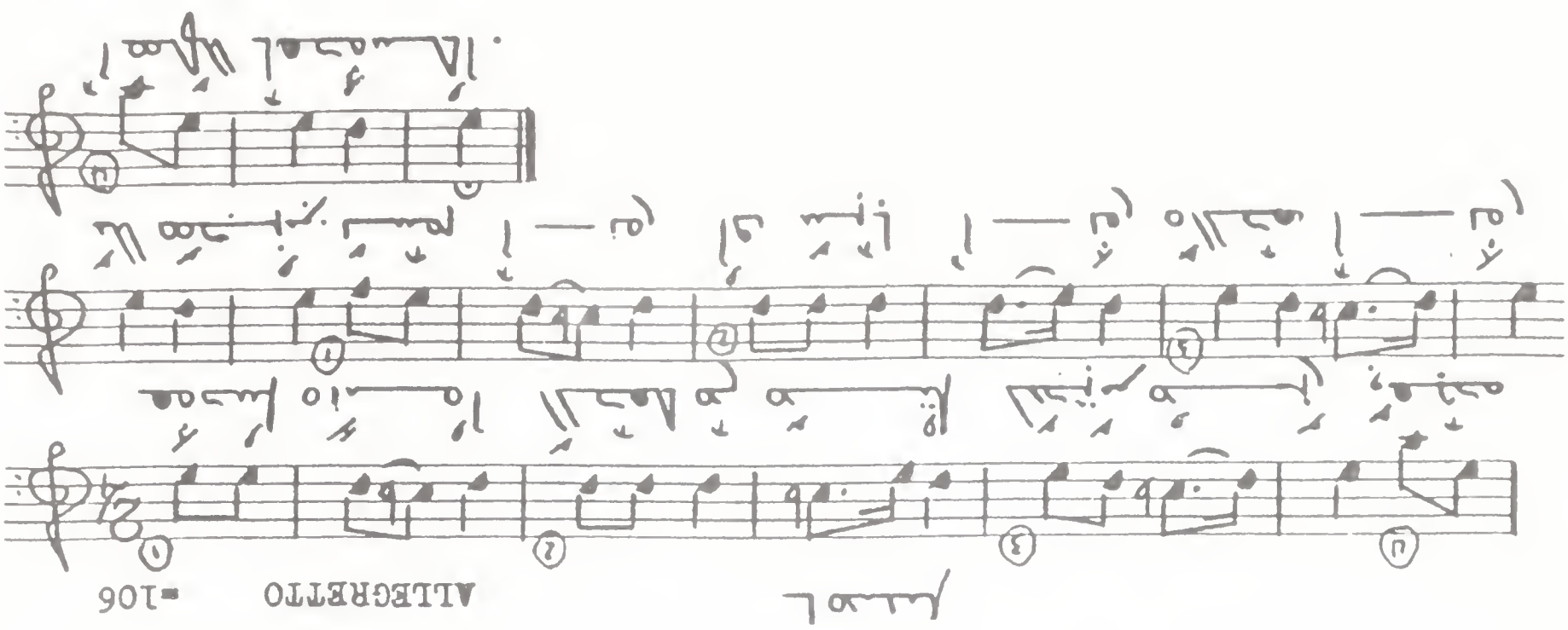
الصحة

ANDANTE ♩ = 72



السعادة

ALLEGRO ♩ = 116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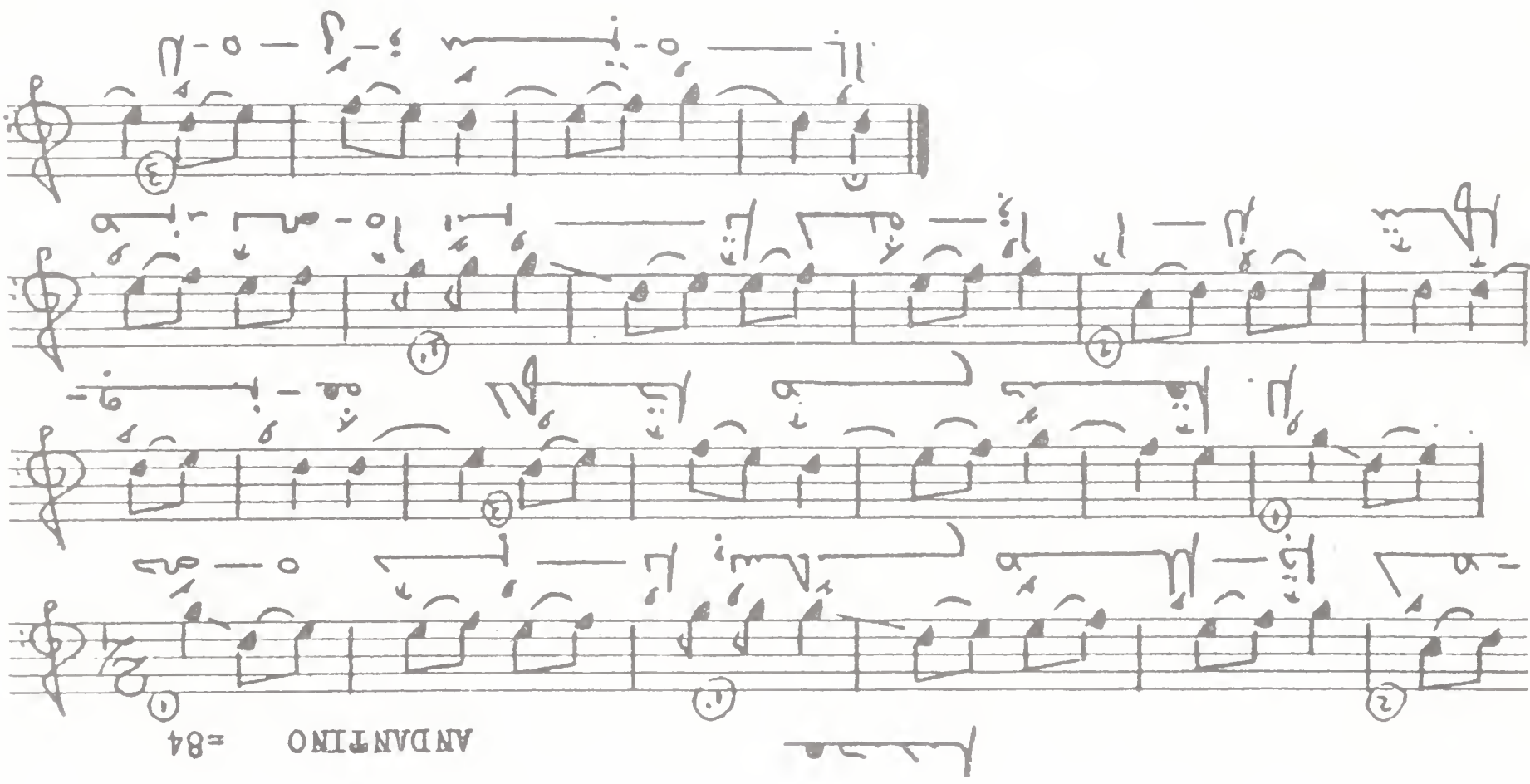
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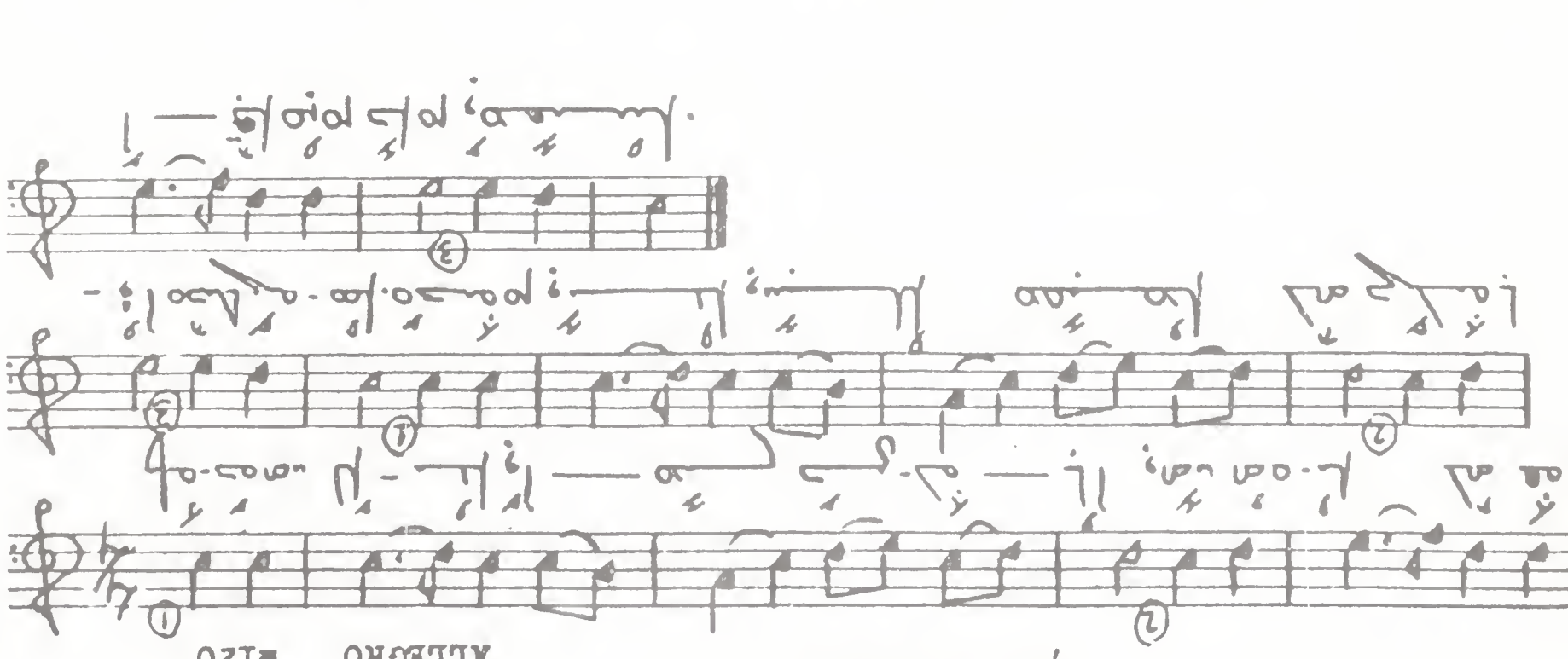
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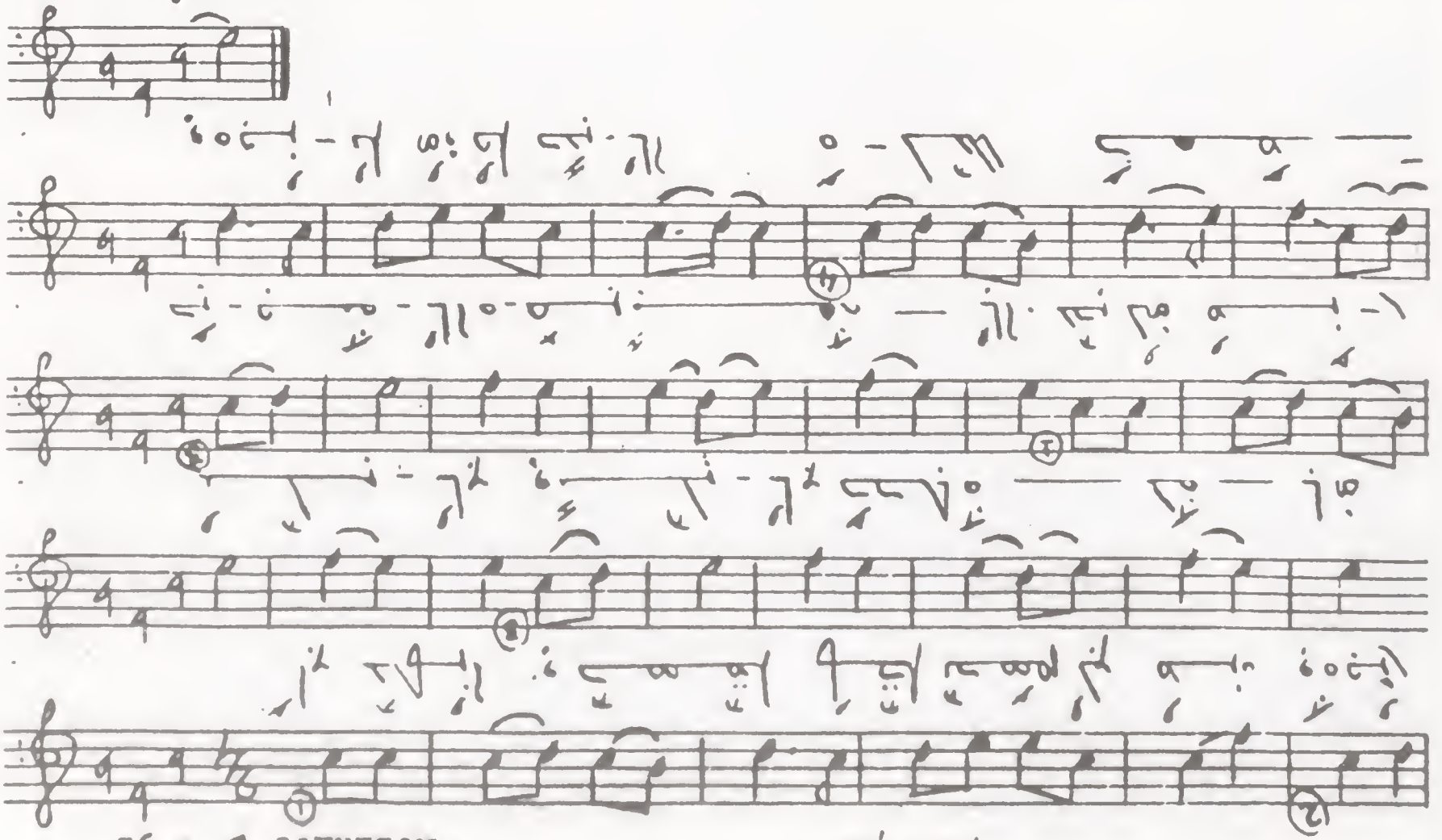

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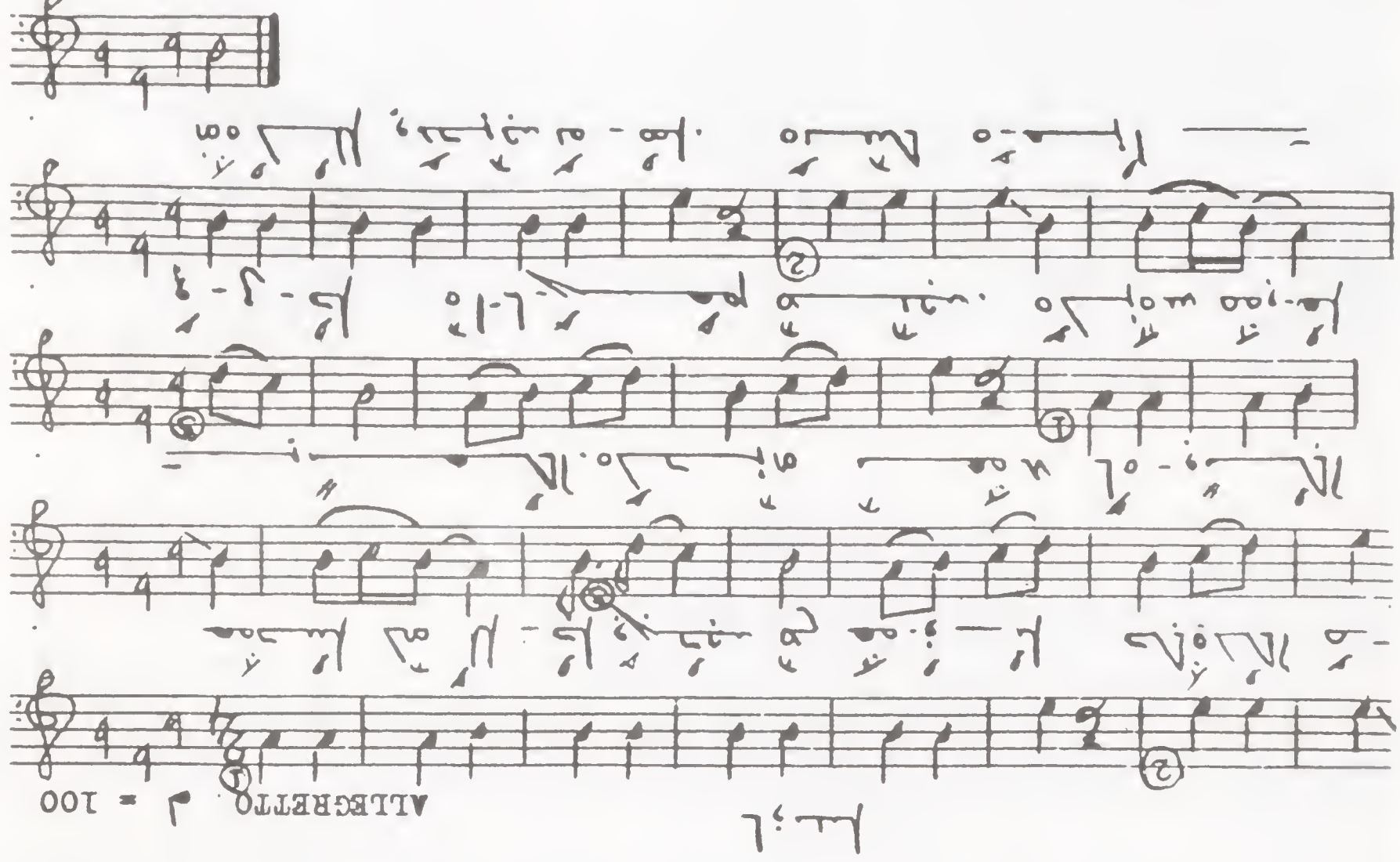

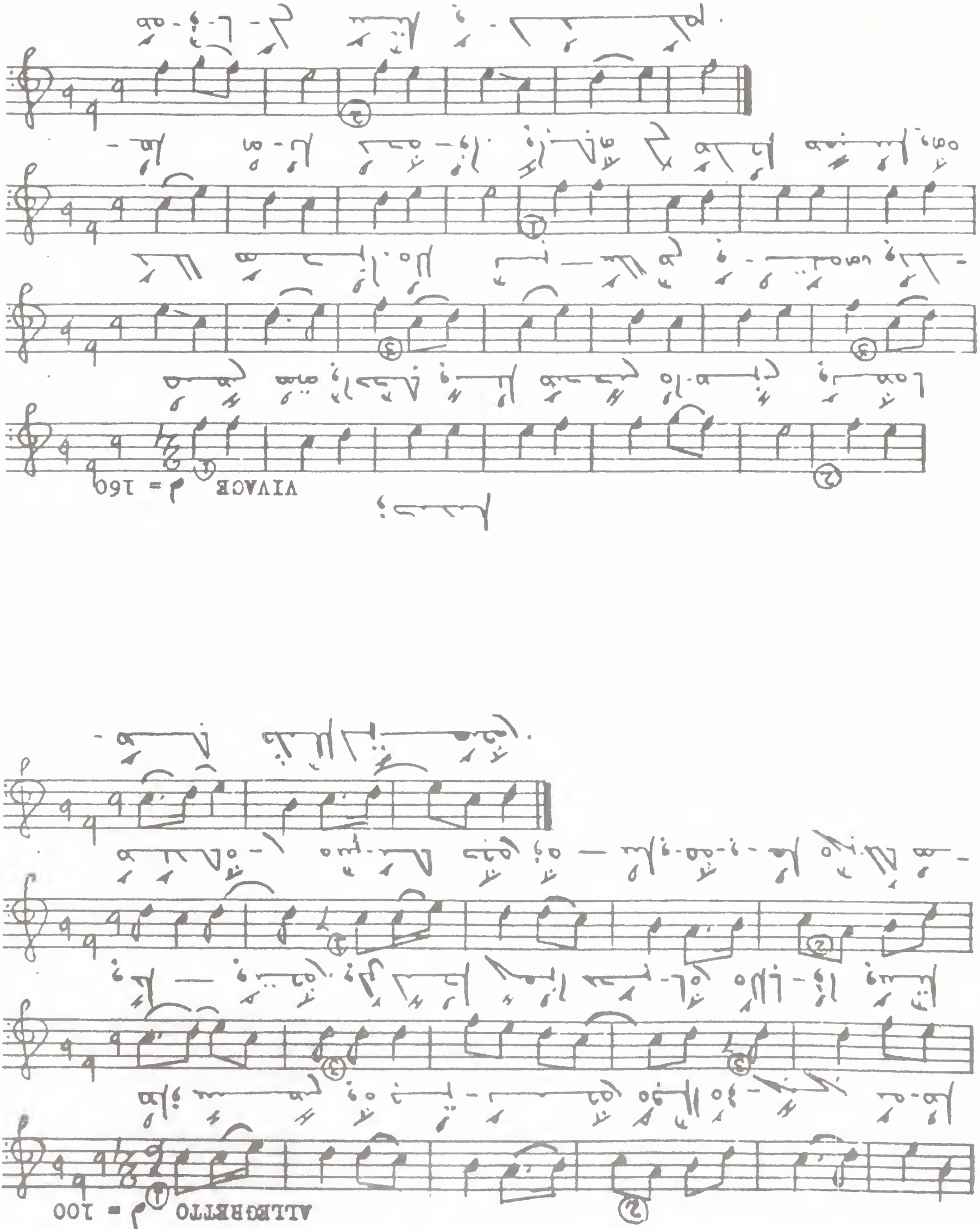
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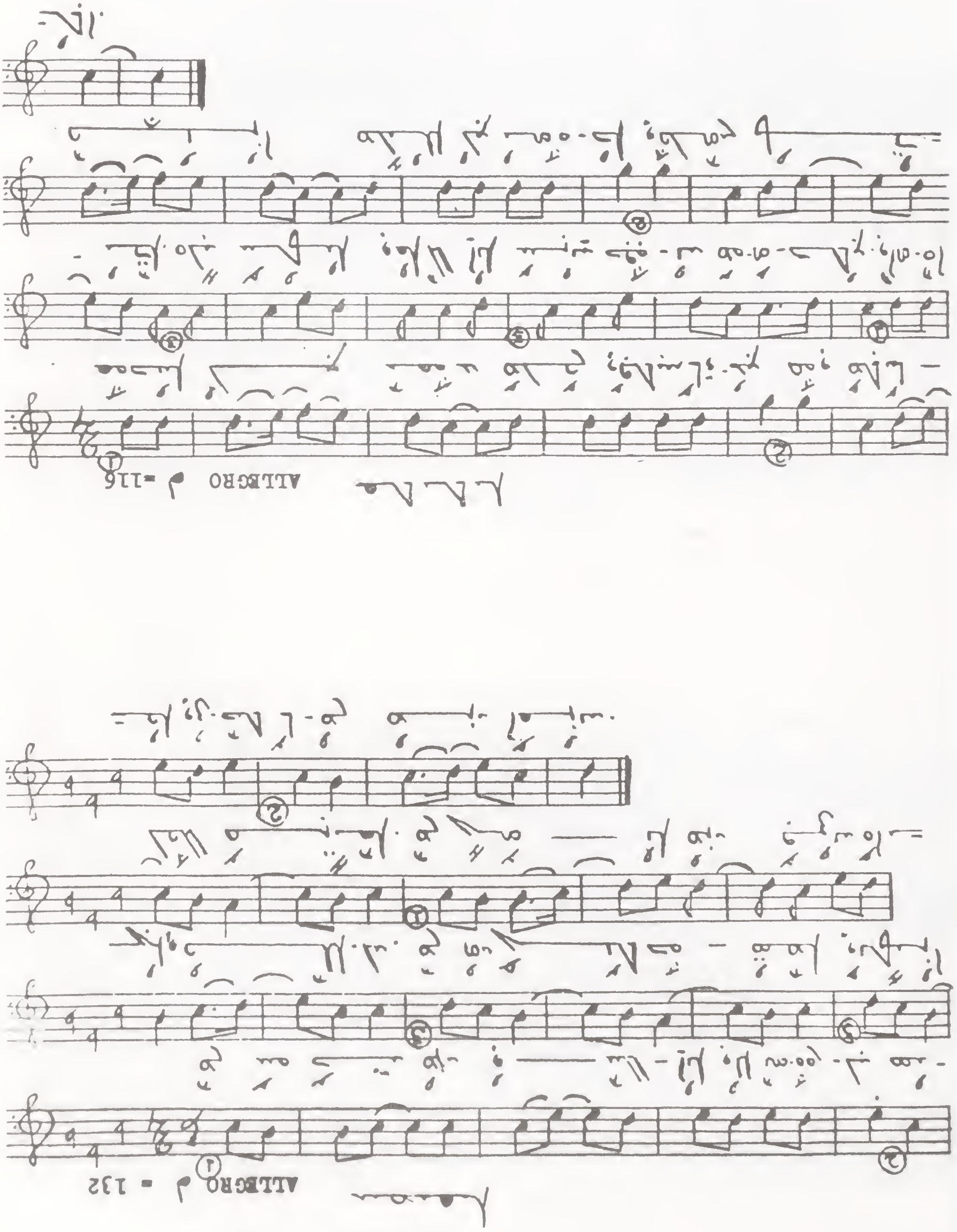
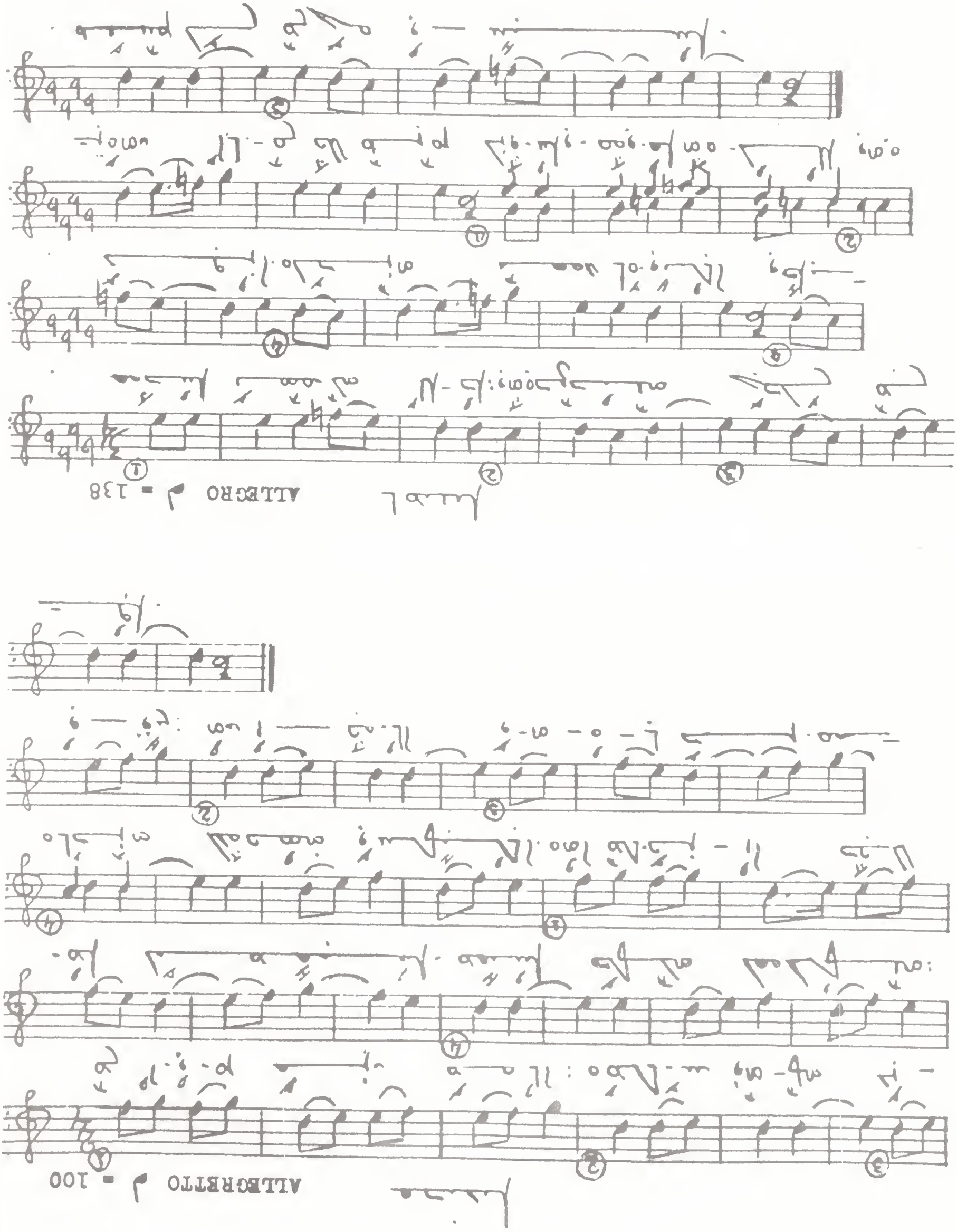

ALLEGRO ♩ =116
ALLEGRO ♩ = 132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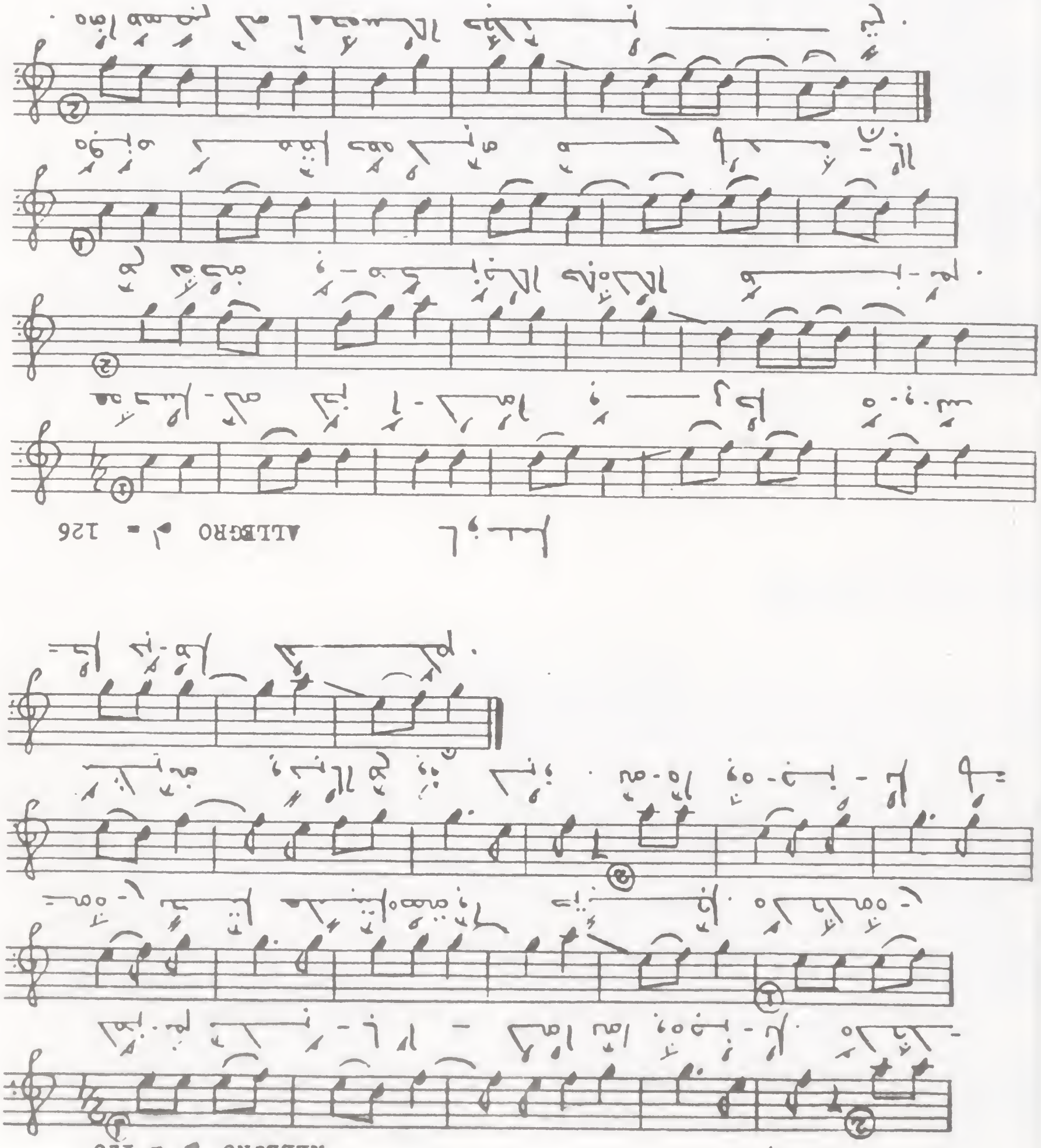
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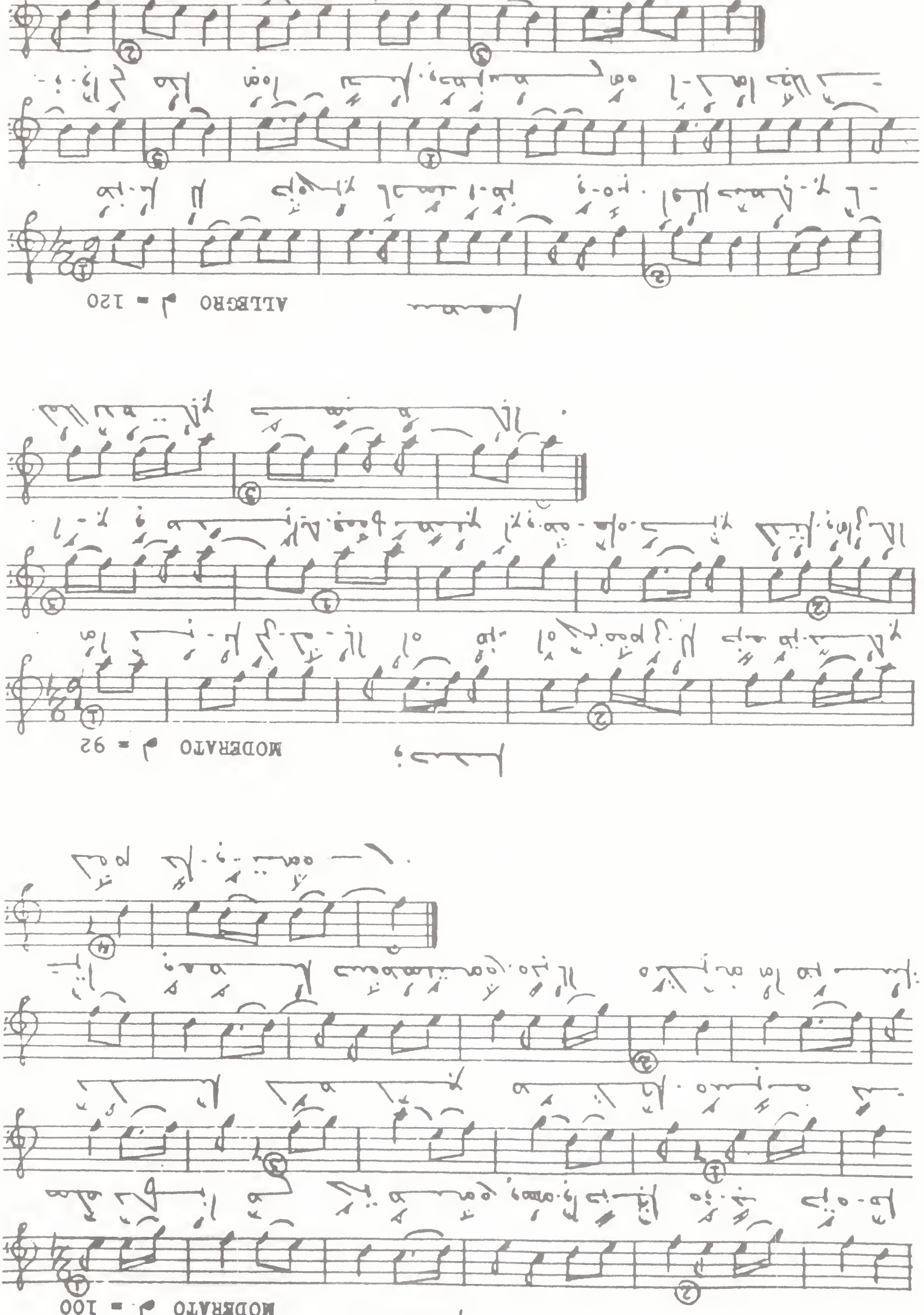
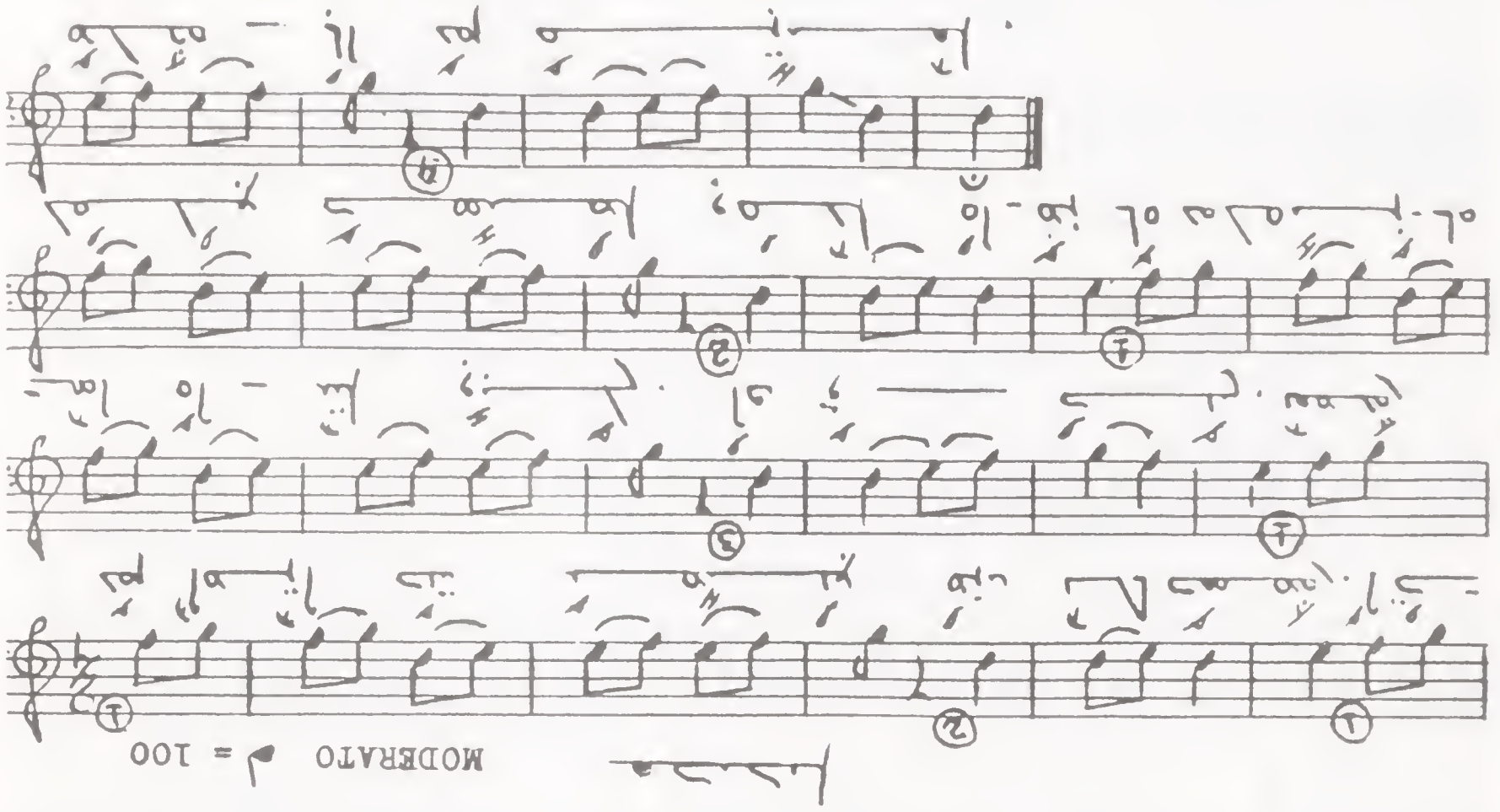
ALLEGRO ♩ = 126


ALLEGRO ♩ = 120
MODERATO ♩ = 92
MODERATO ♩ = 100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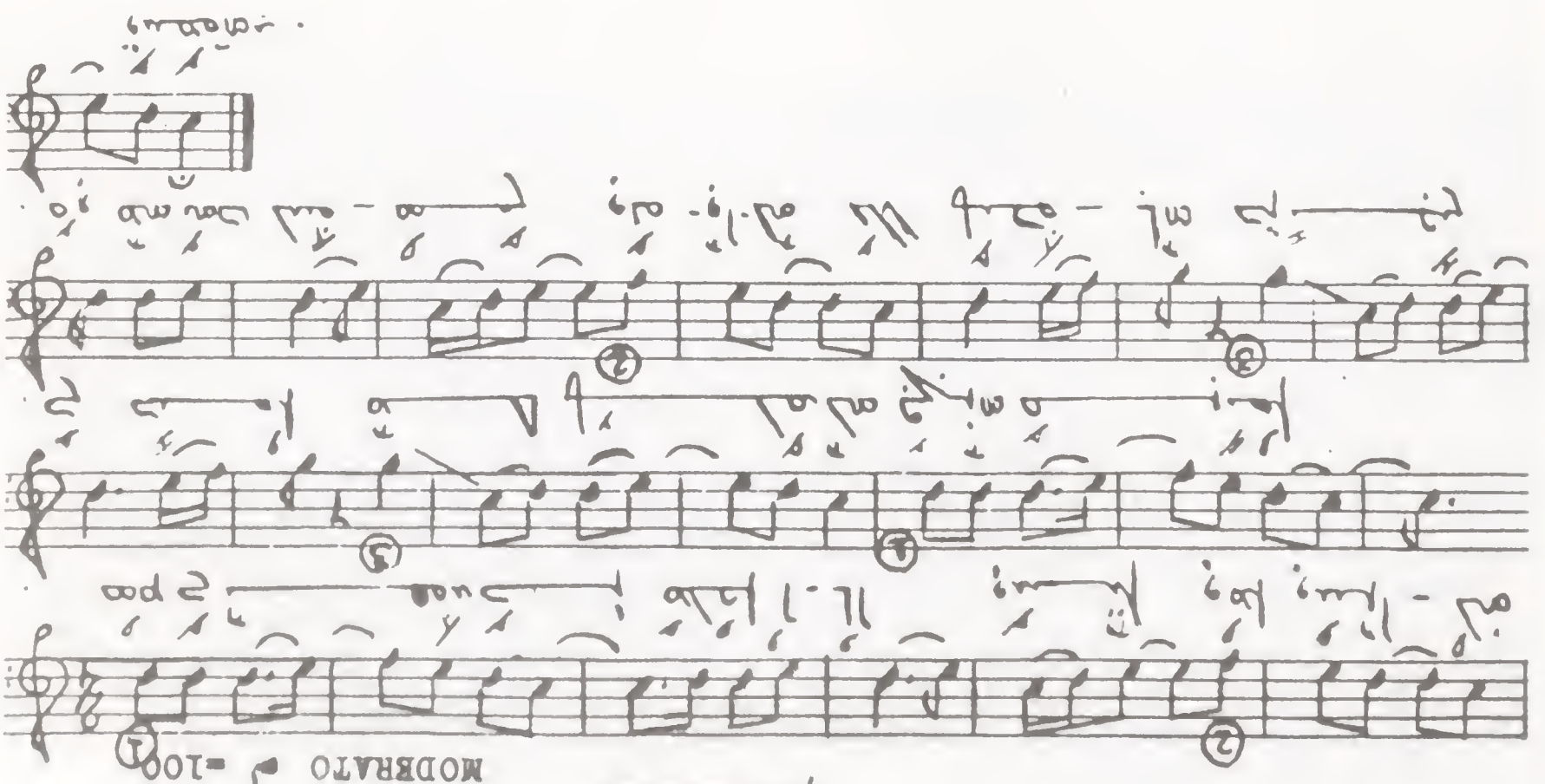
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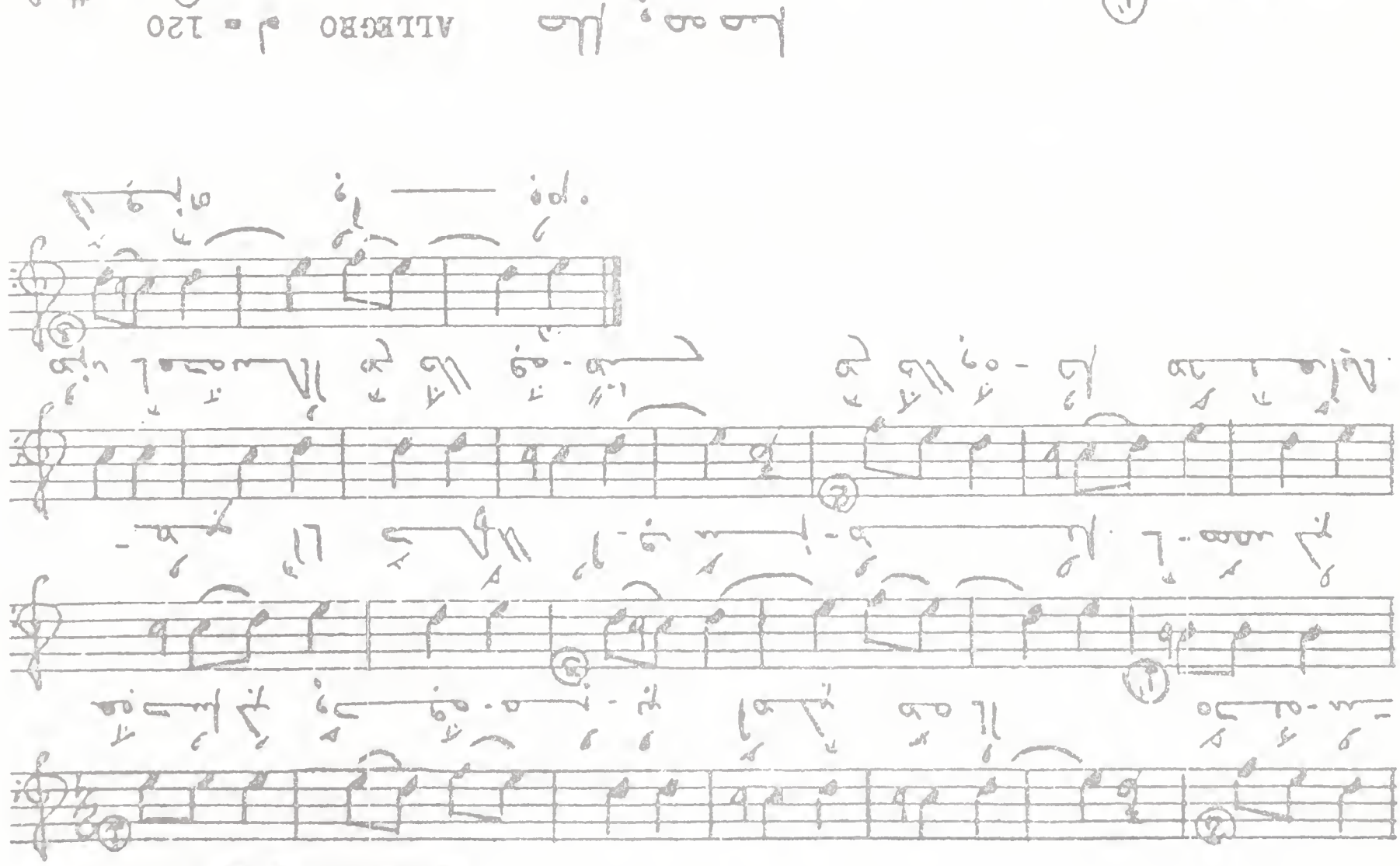
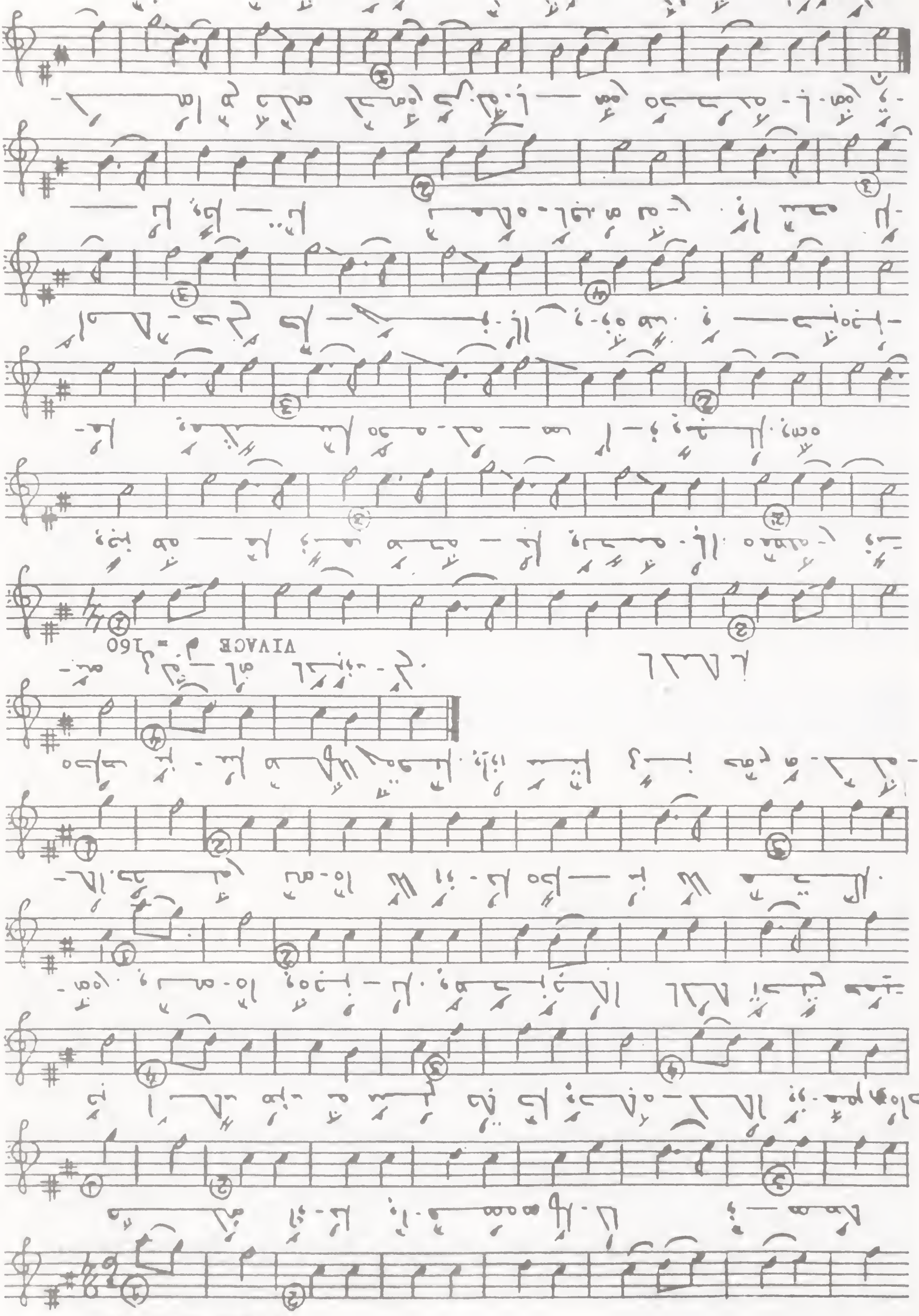
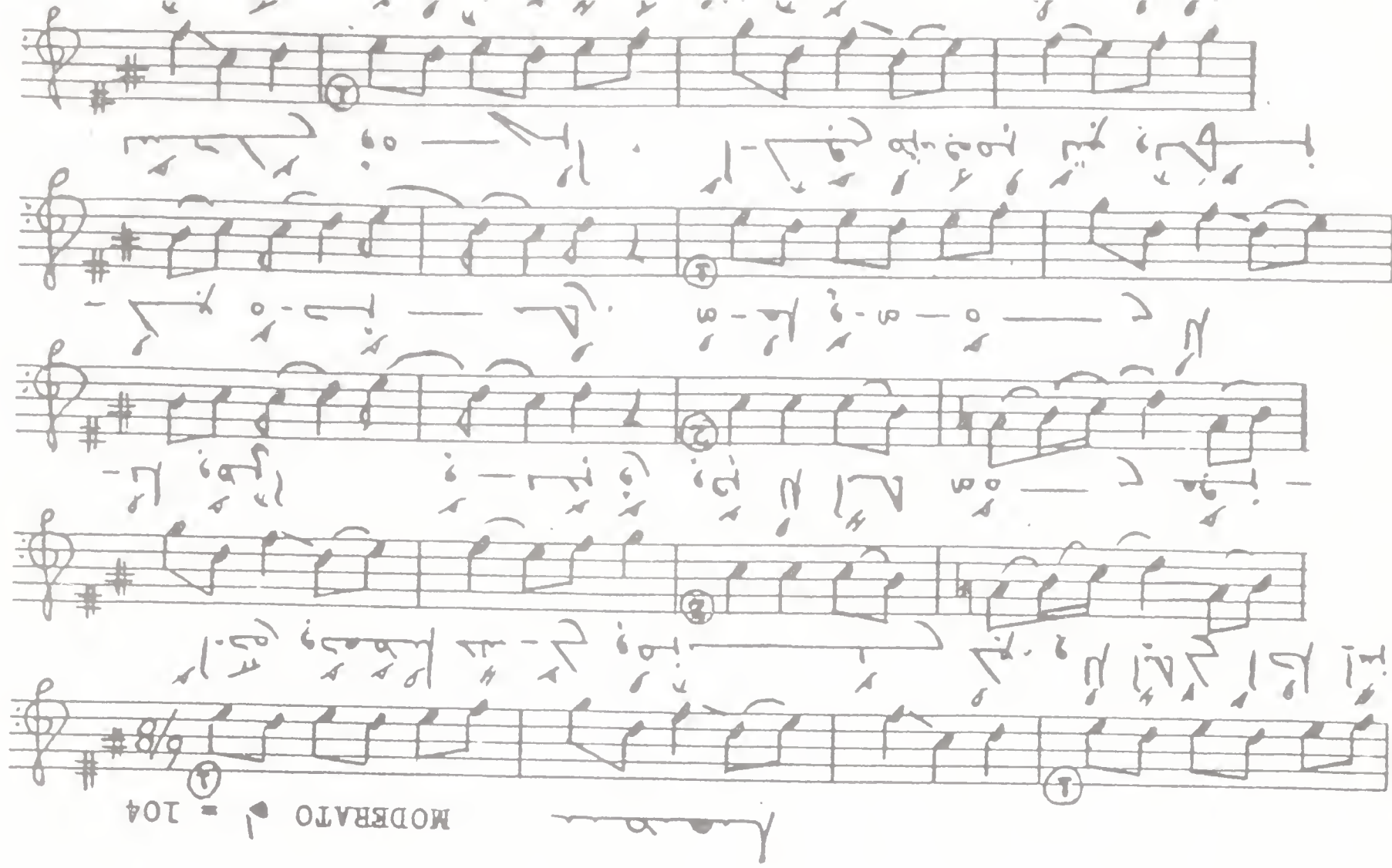
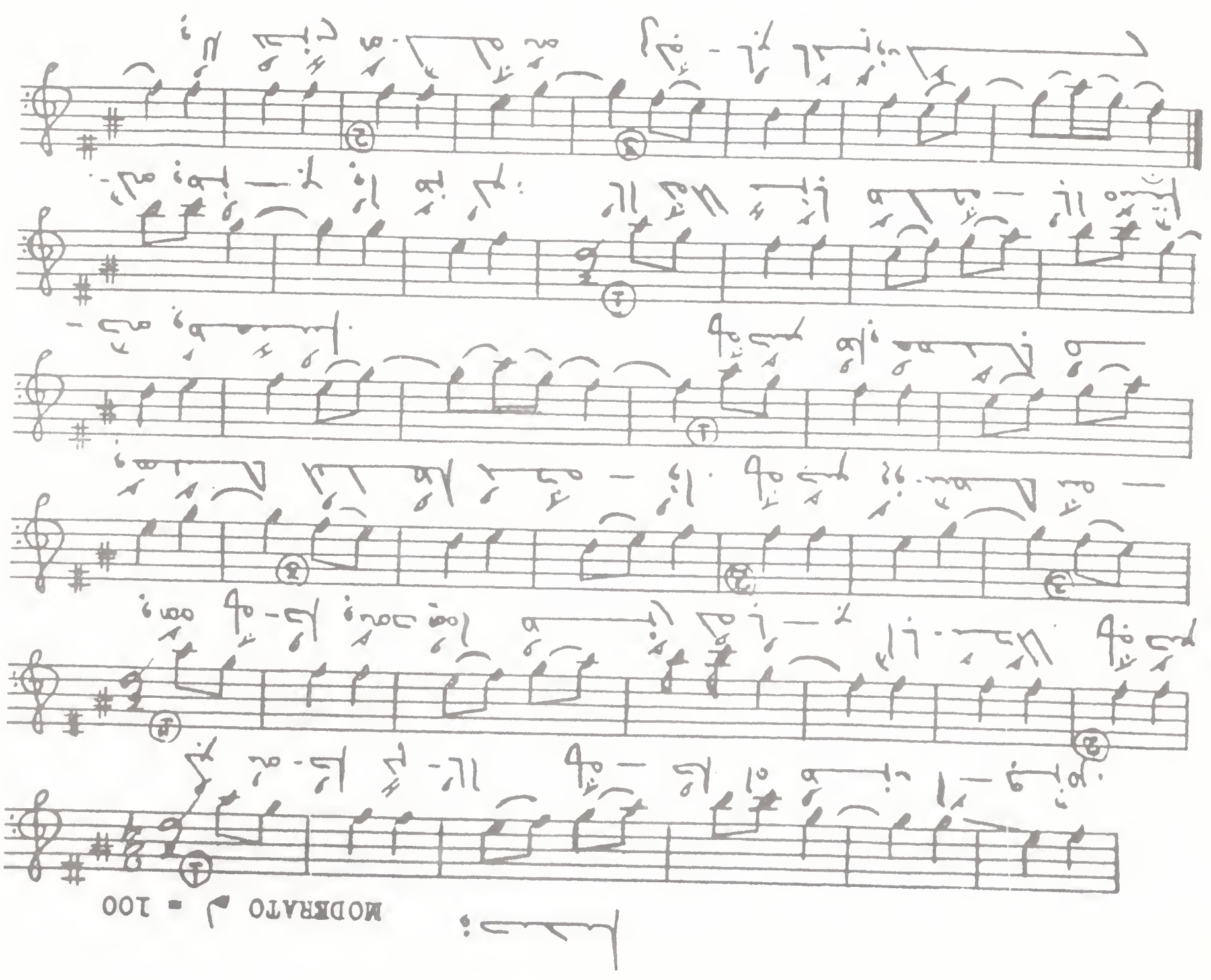

ALLEGRO ♩ = 120


VIVACE ♩ = 160
VIVACE ♩ = 152


MODERATO ♩ = 104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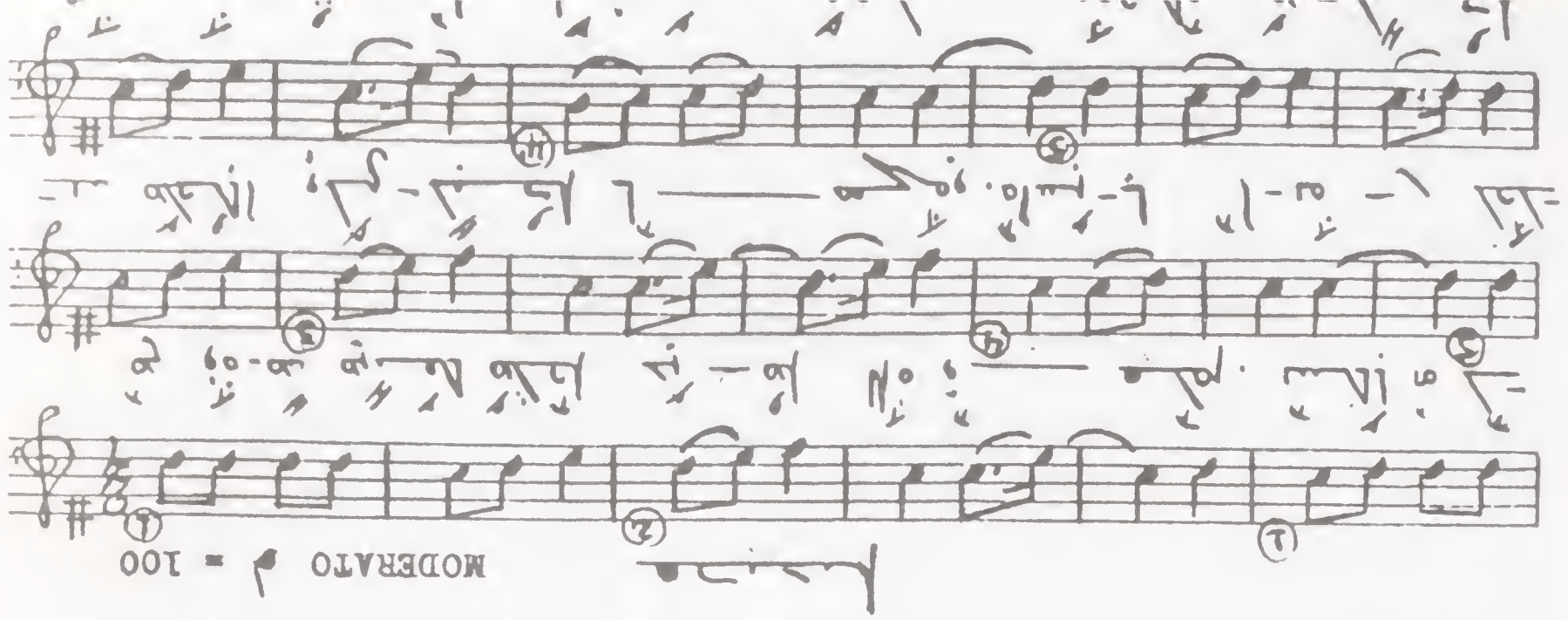
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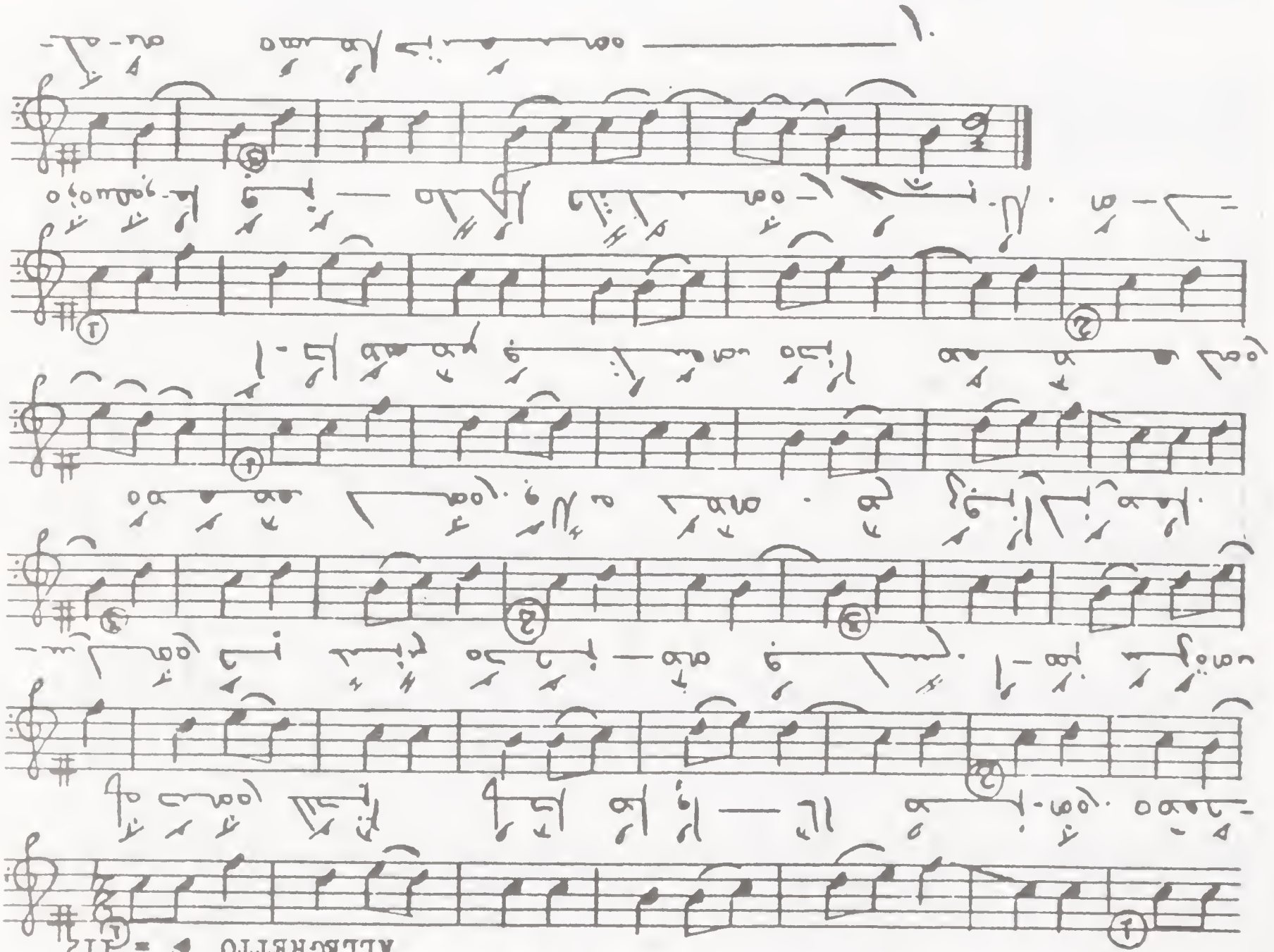
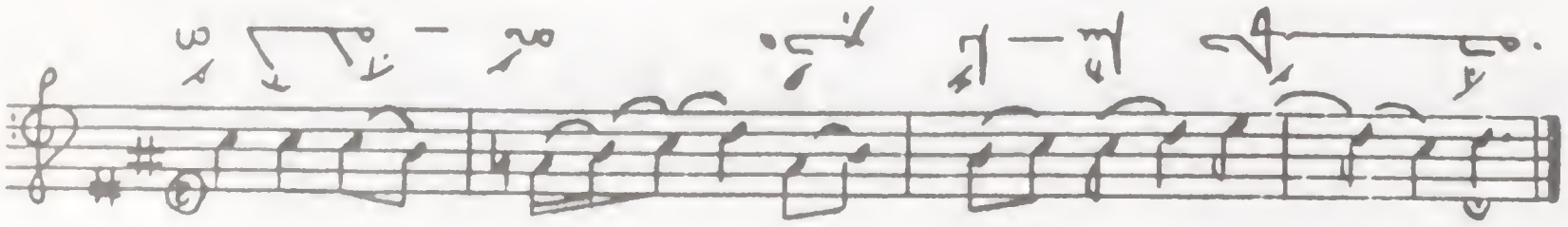
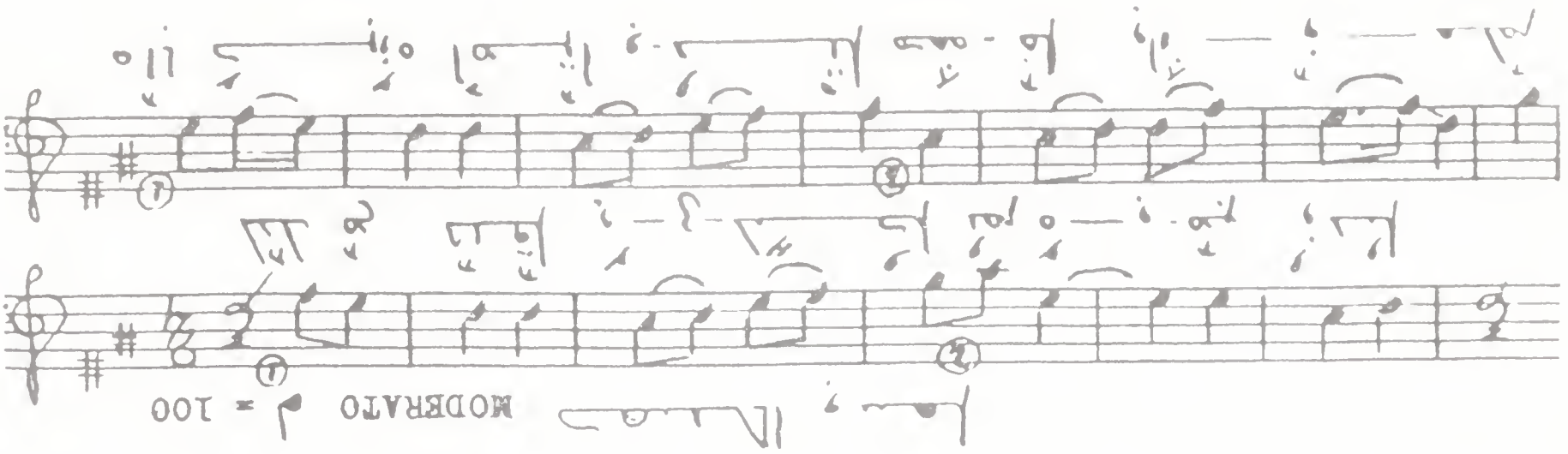

ALLEGRETTO ♩ = 112

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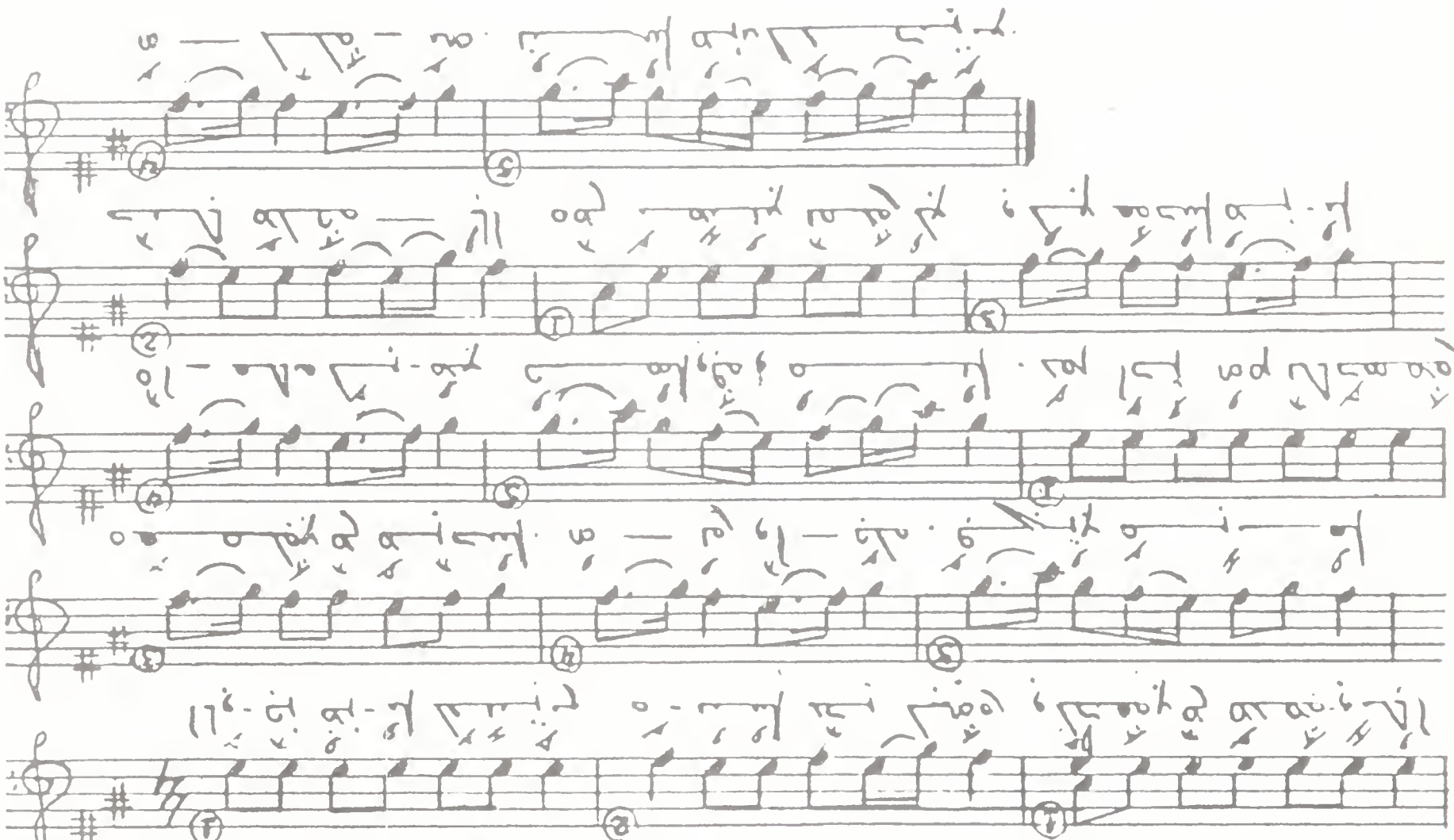
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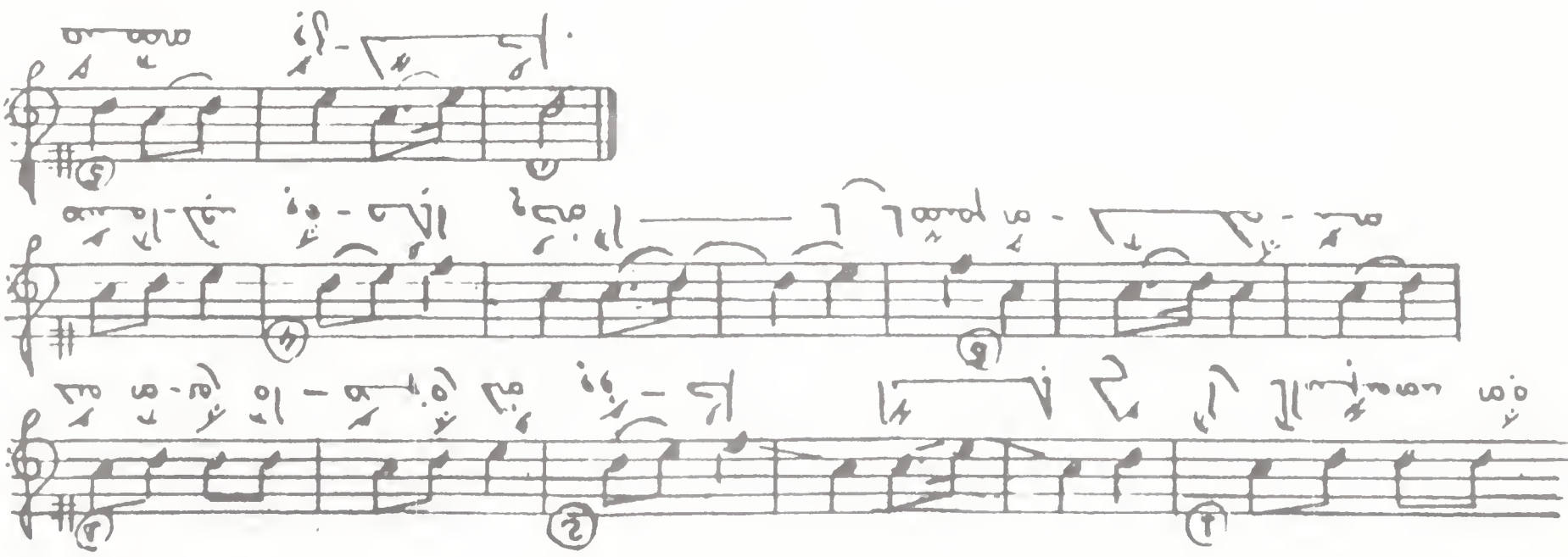

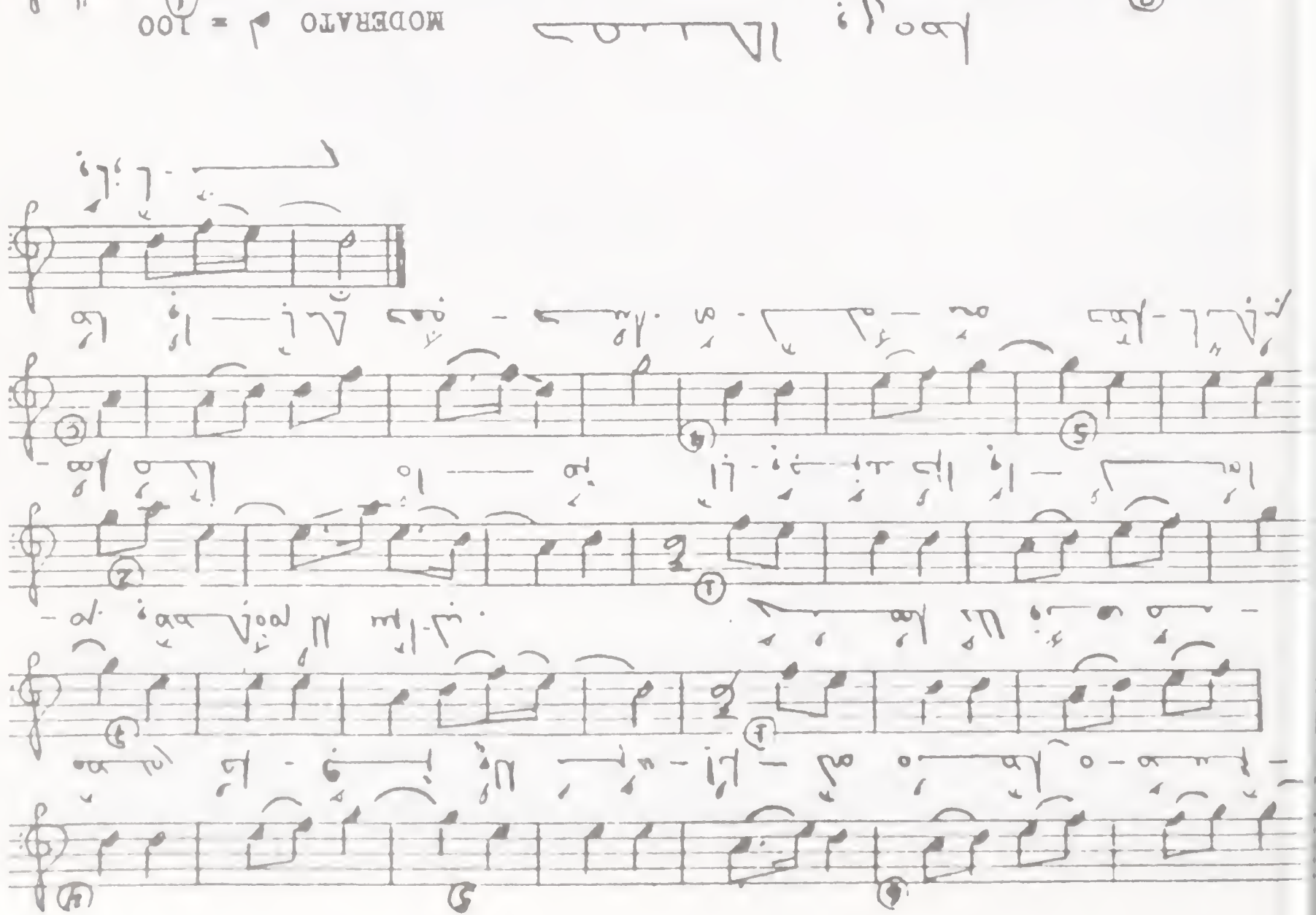
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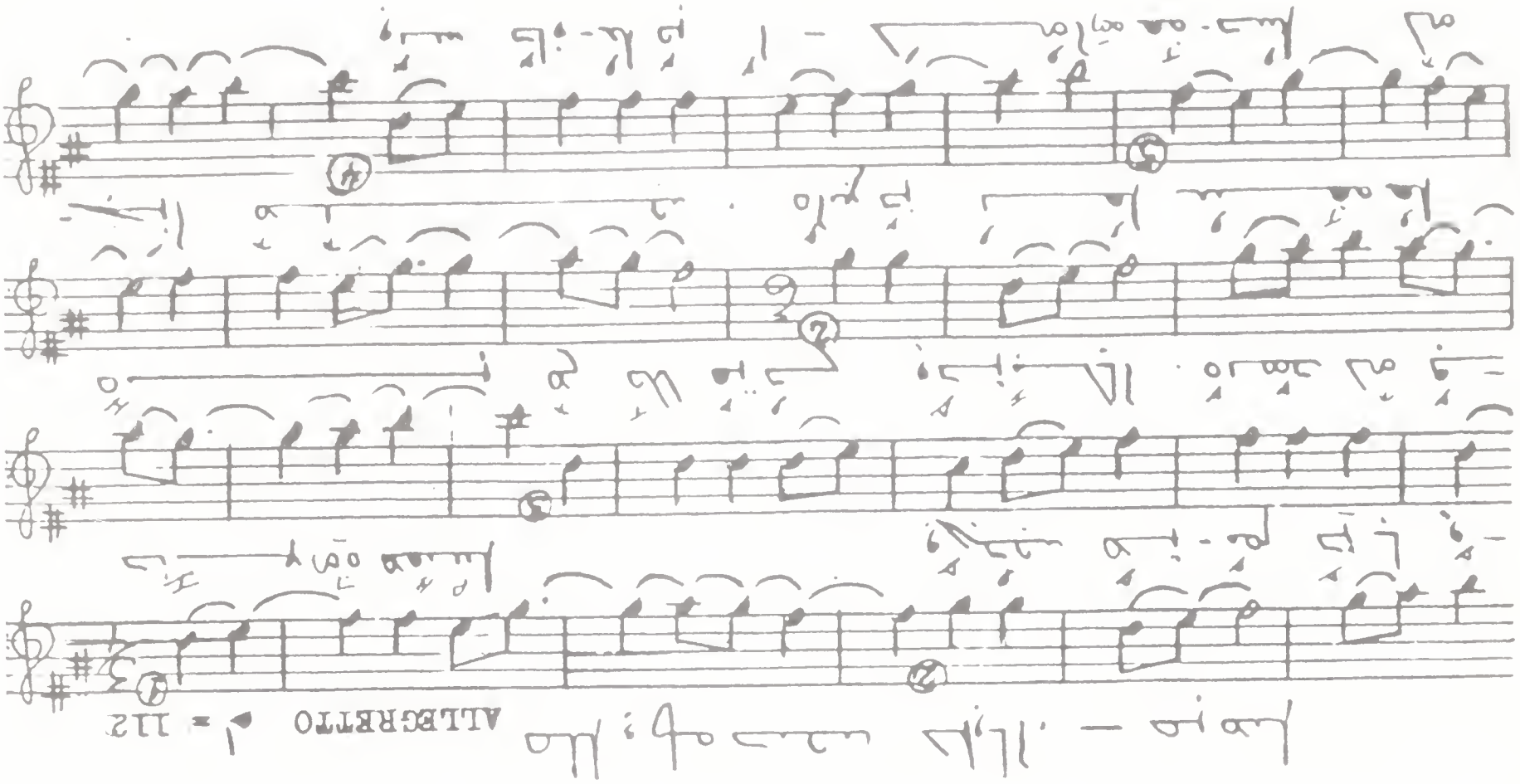
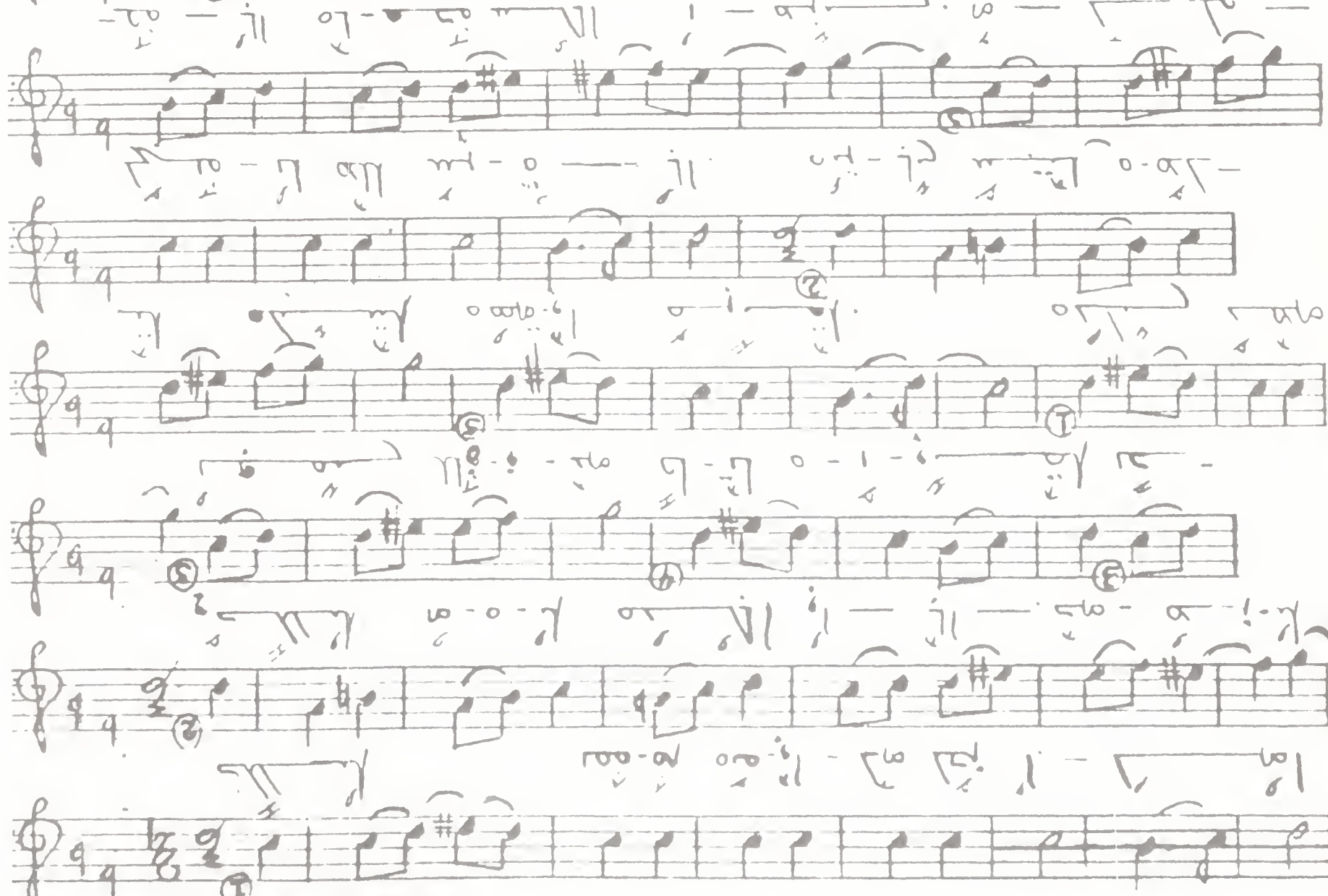
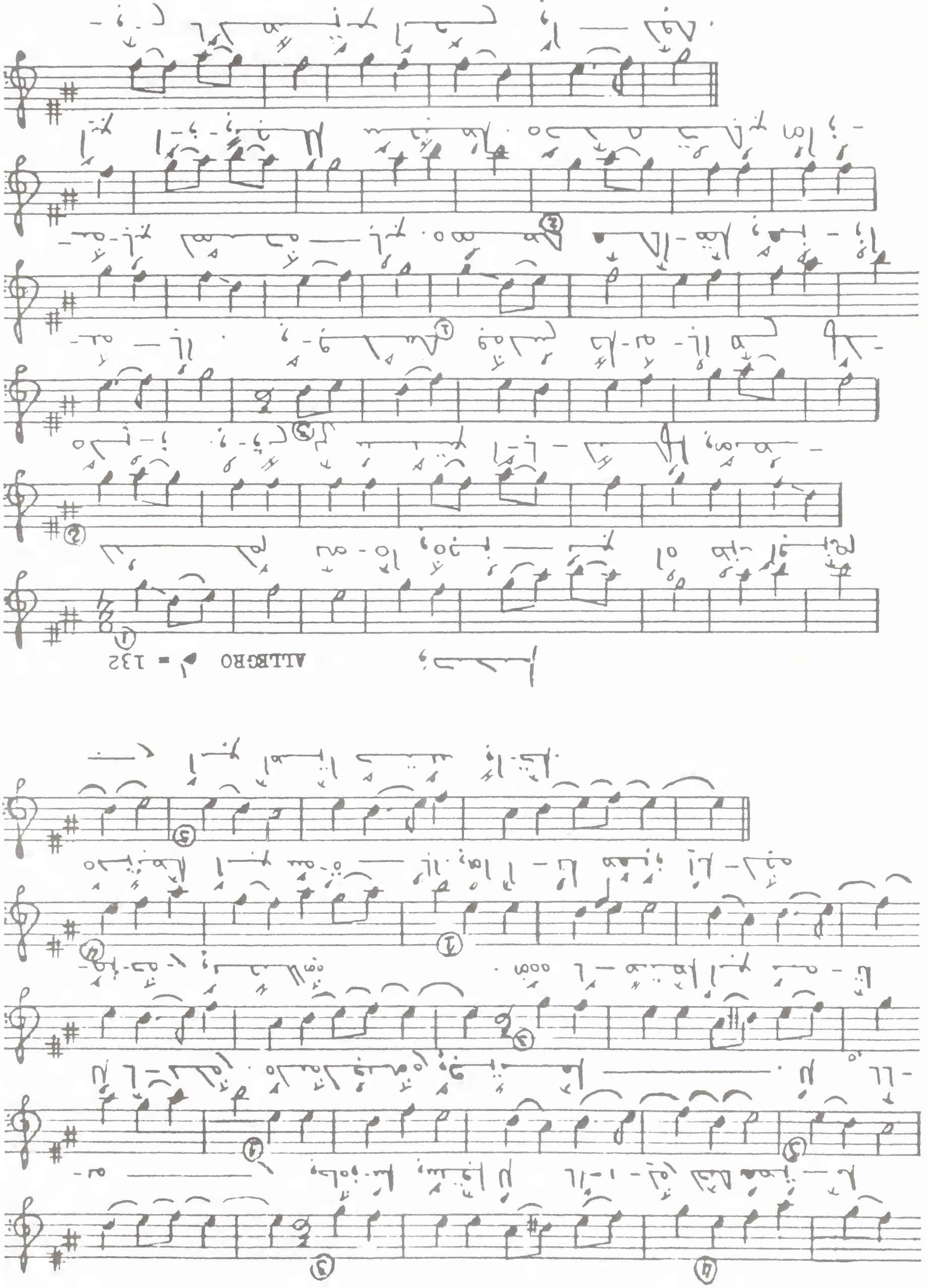
ALLEGRETTO ♩= 112



ALLEGRO ♩= 120



ALLEGRO ♩= 132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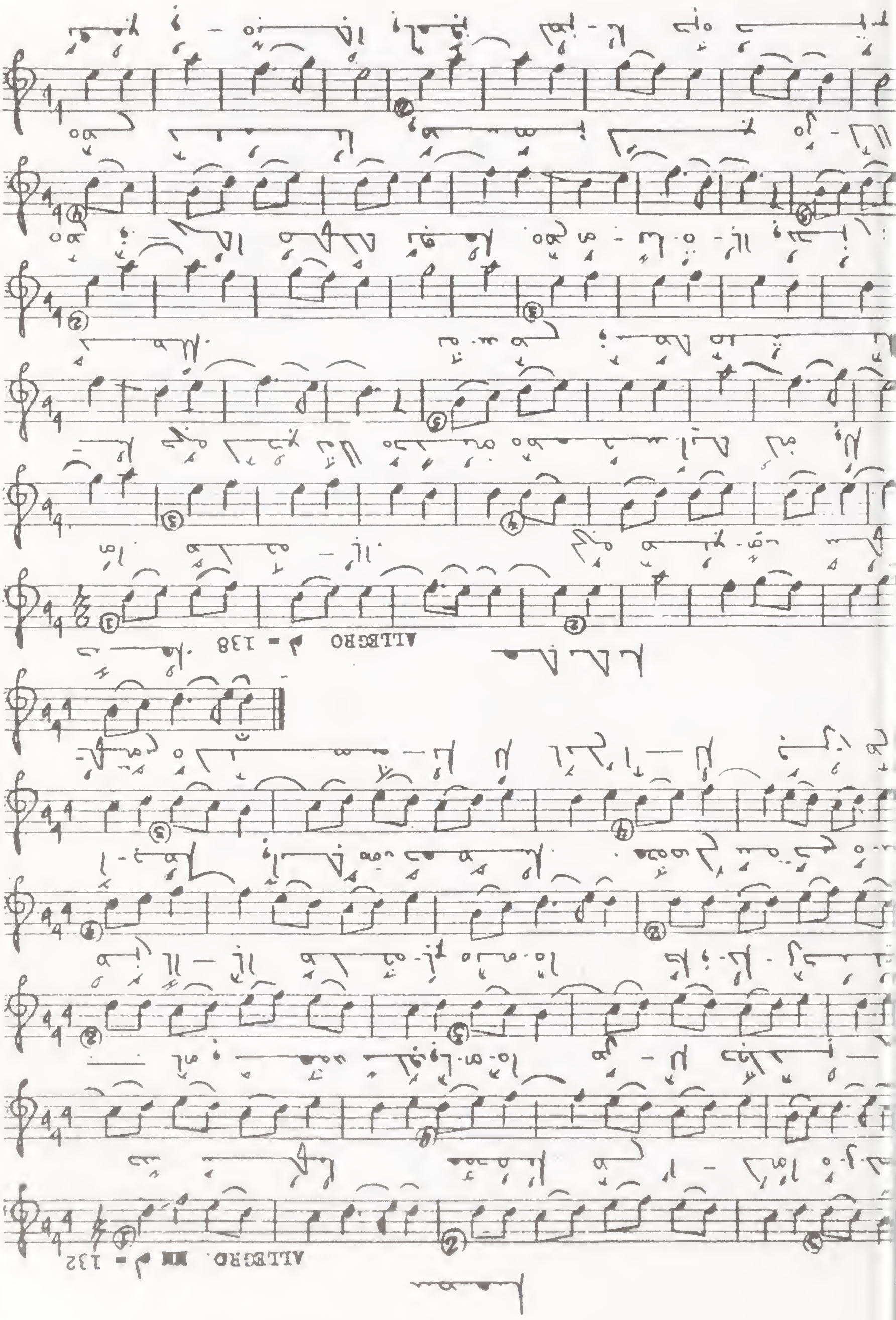
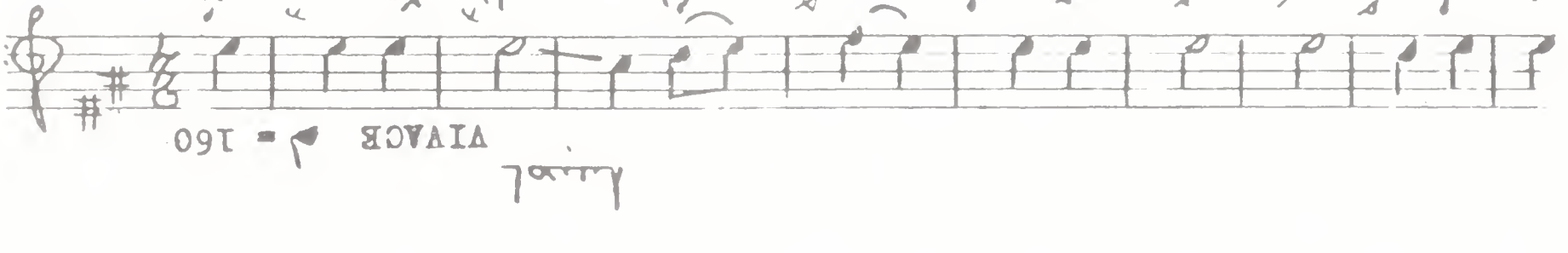

ALLEGRO ♩ = 138
ALLEGRO. MM ♩ = 132

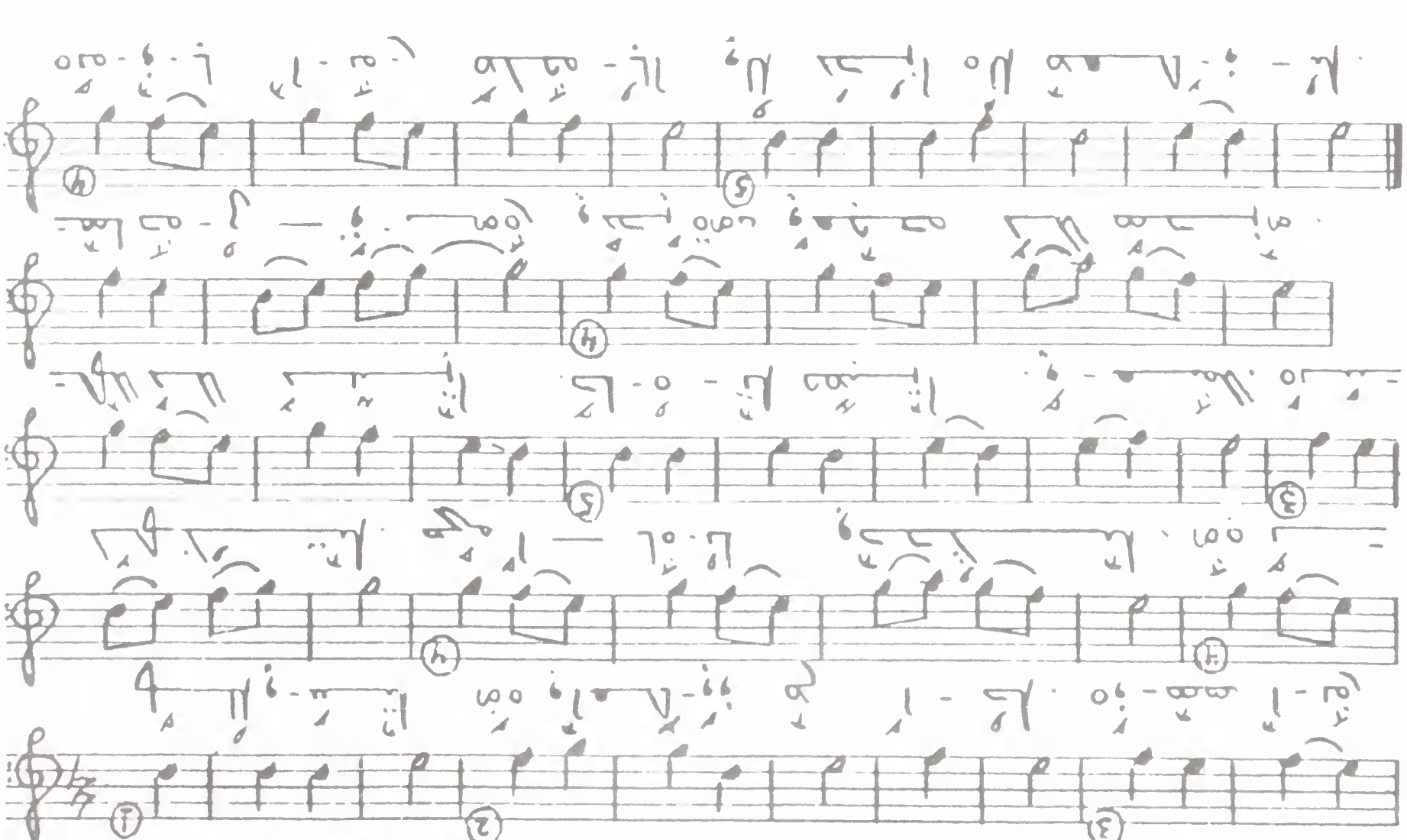
Allegro

VIVACE ♩ = 160



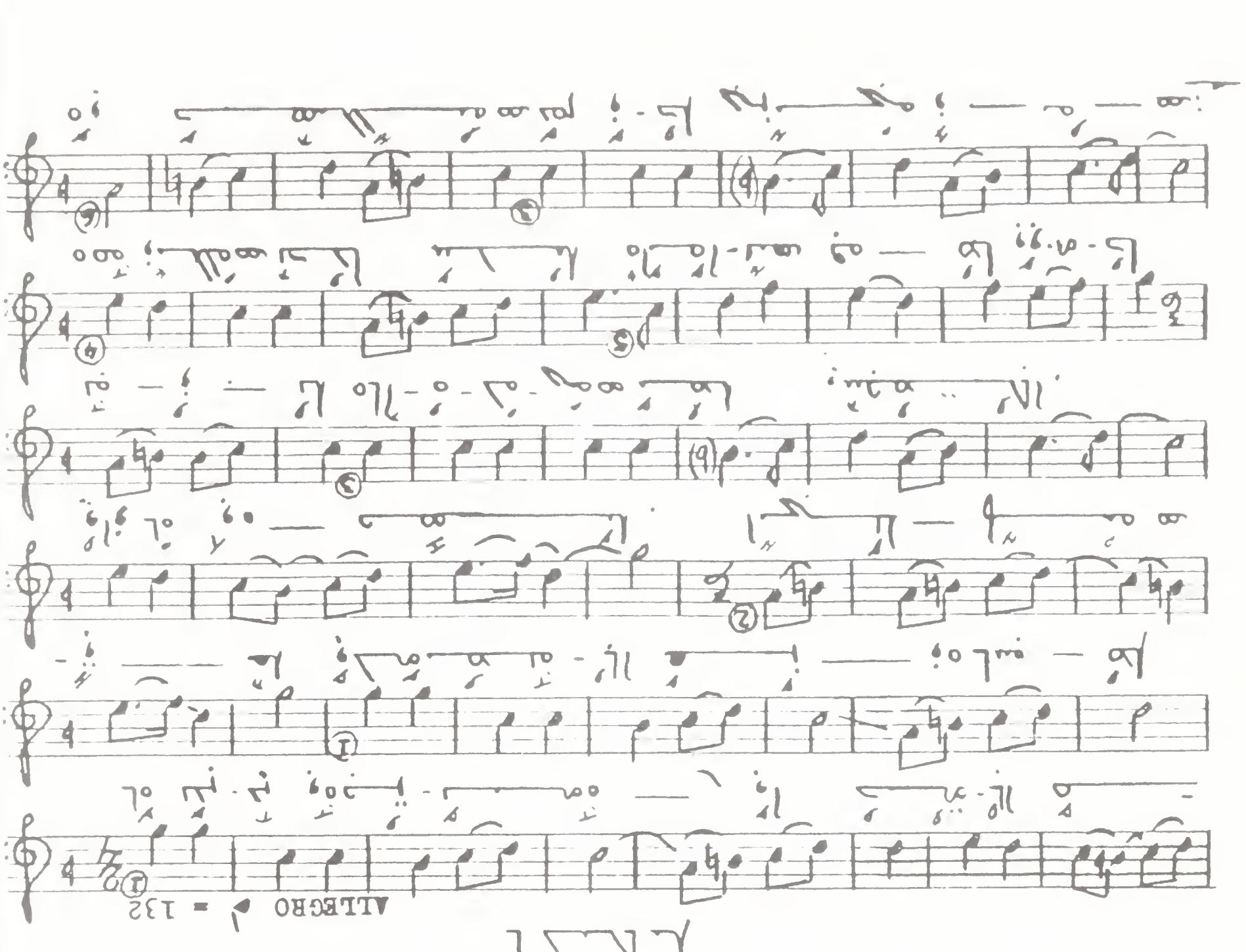
Andante

MODERATO ♩ = 100



ALLEGRO ♩ = 126

ALLEGRO ♩ = 132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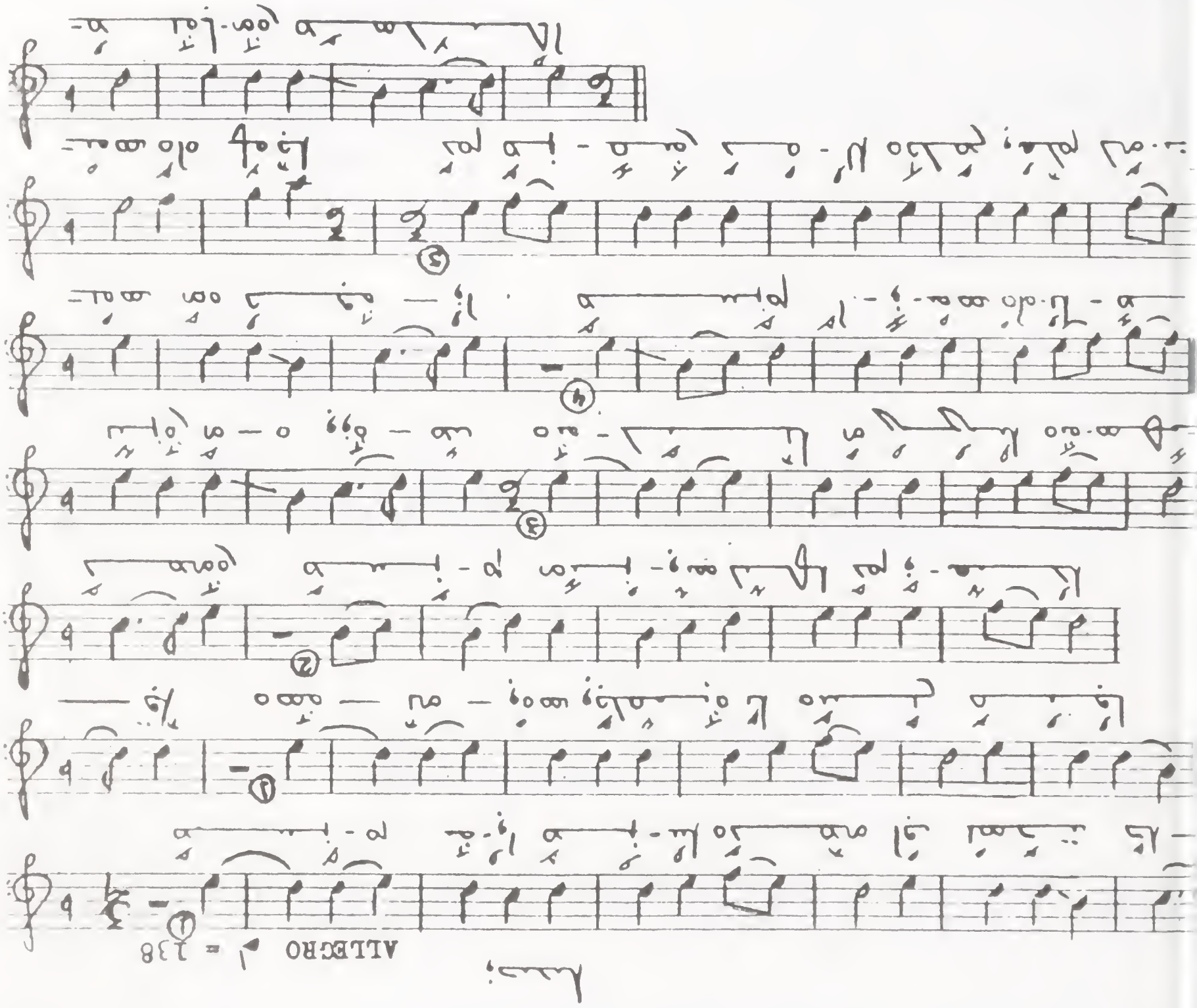
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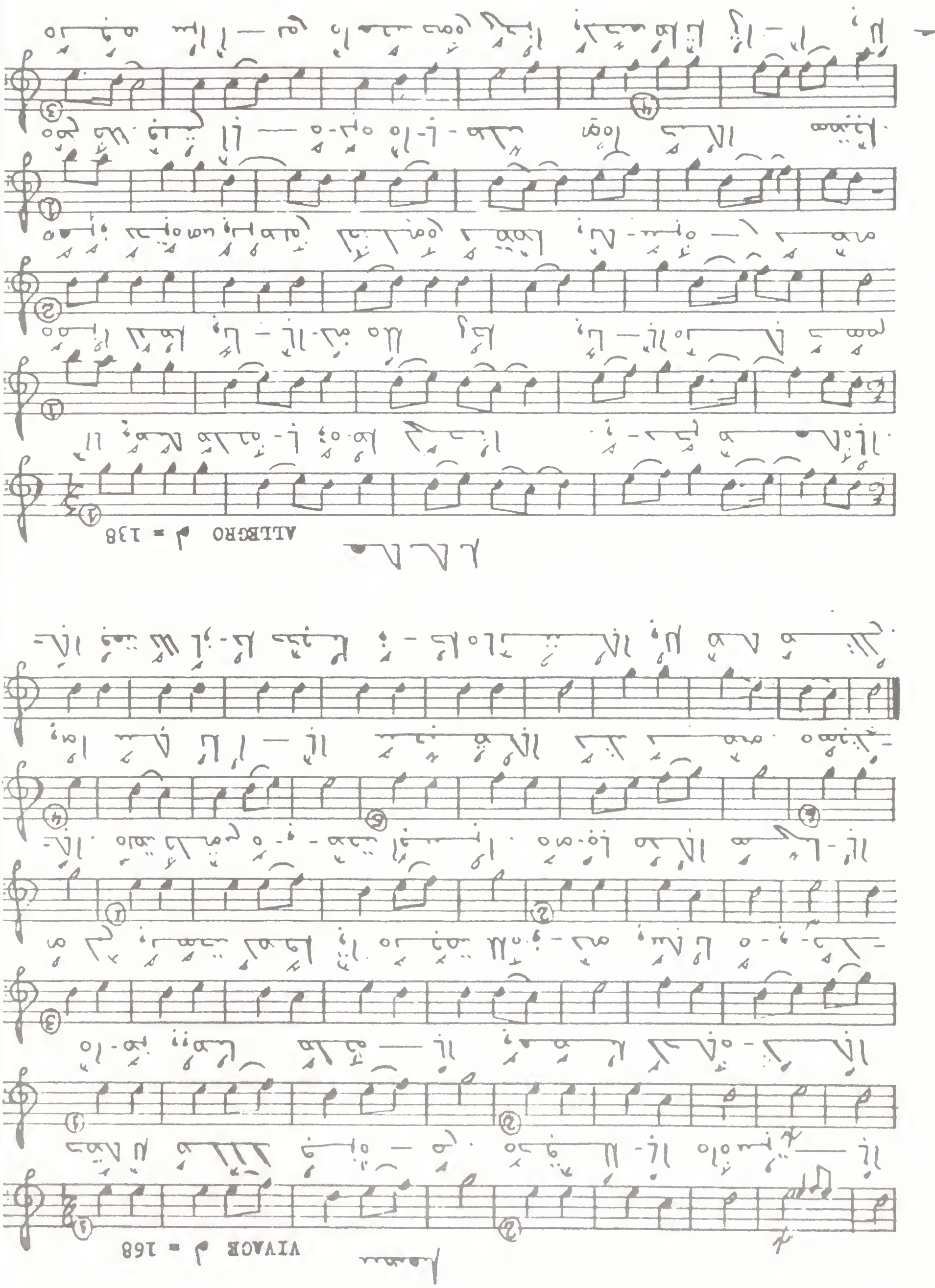
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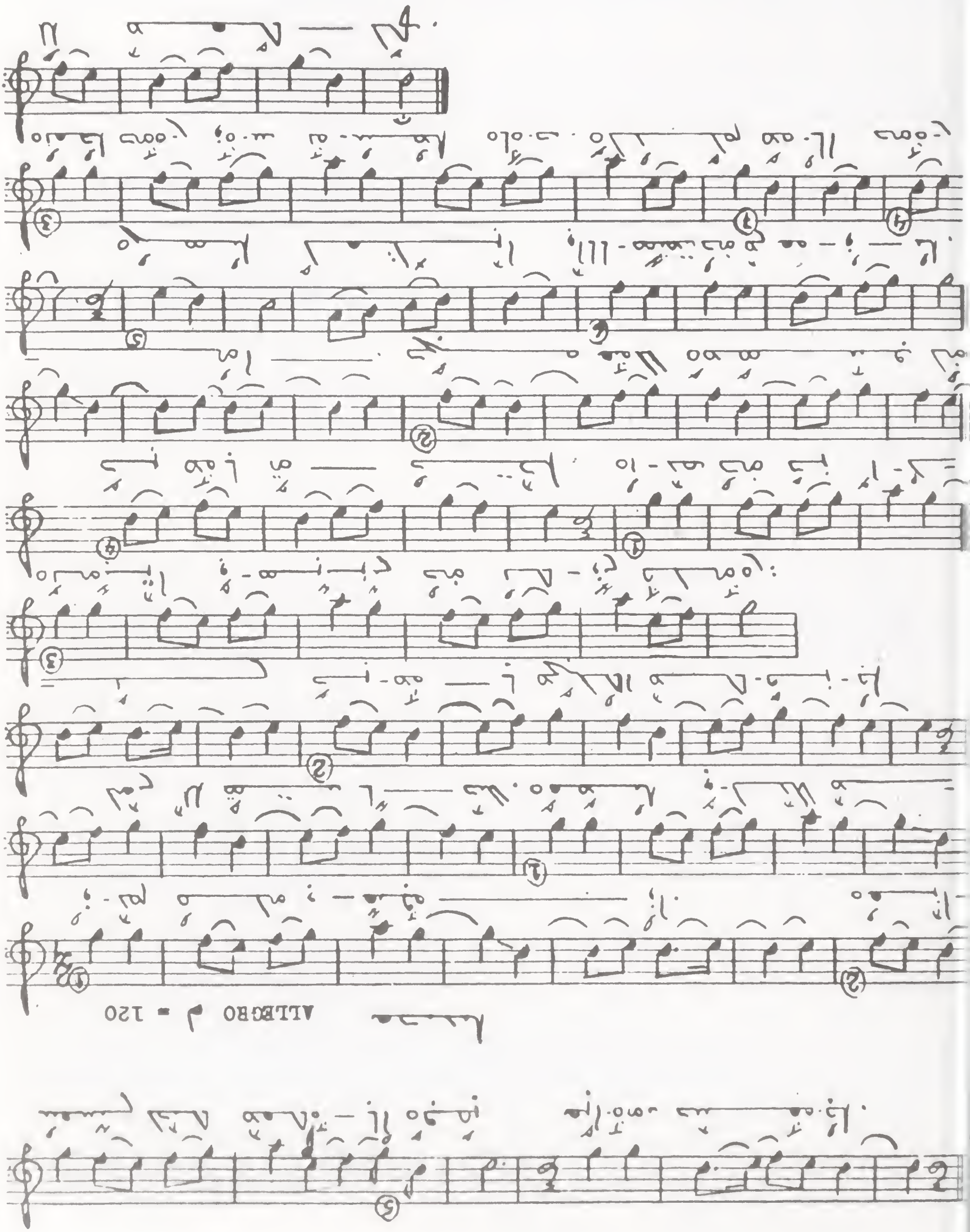
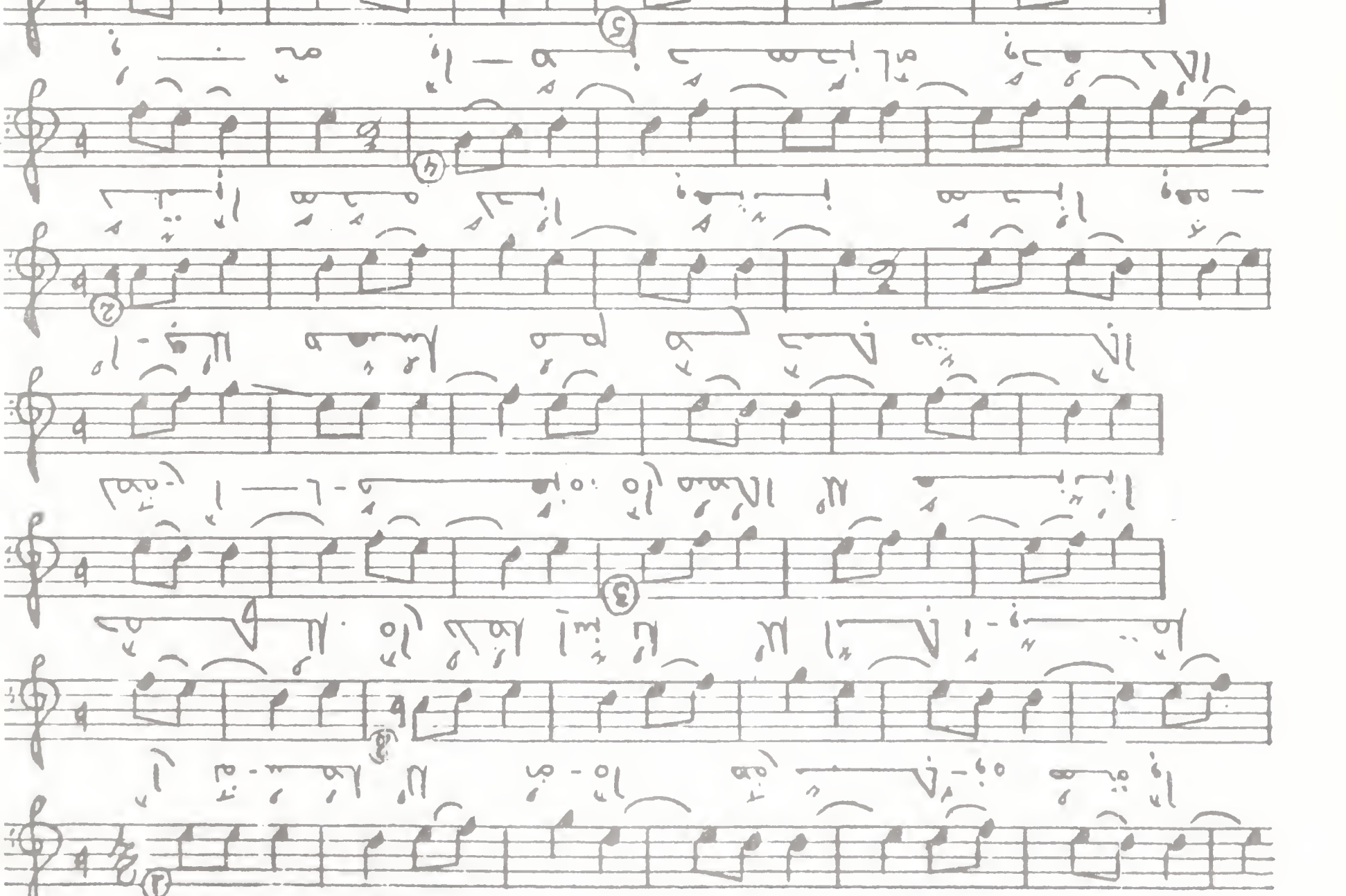
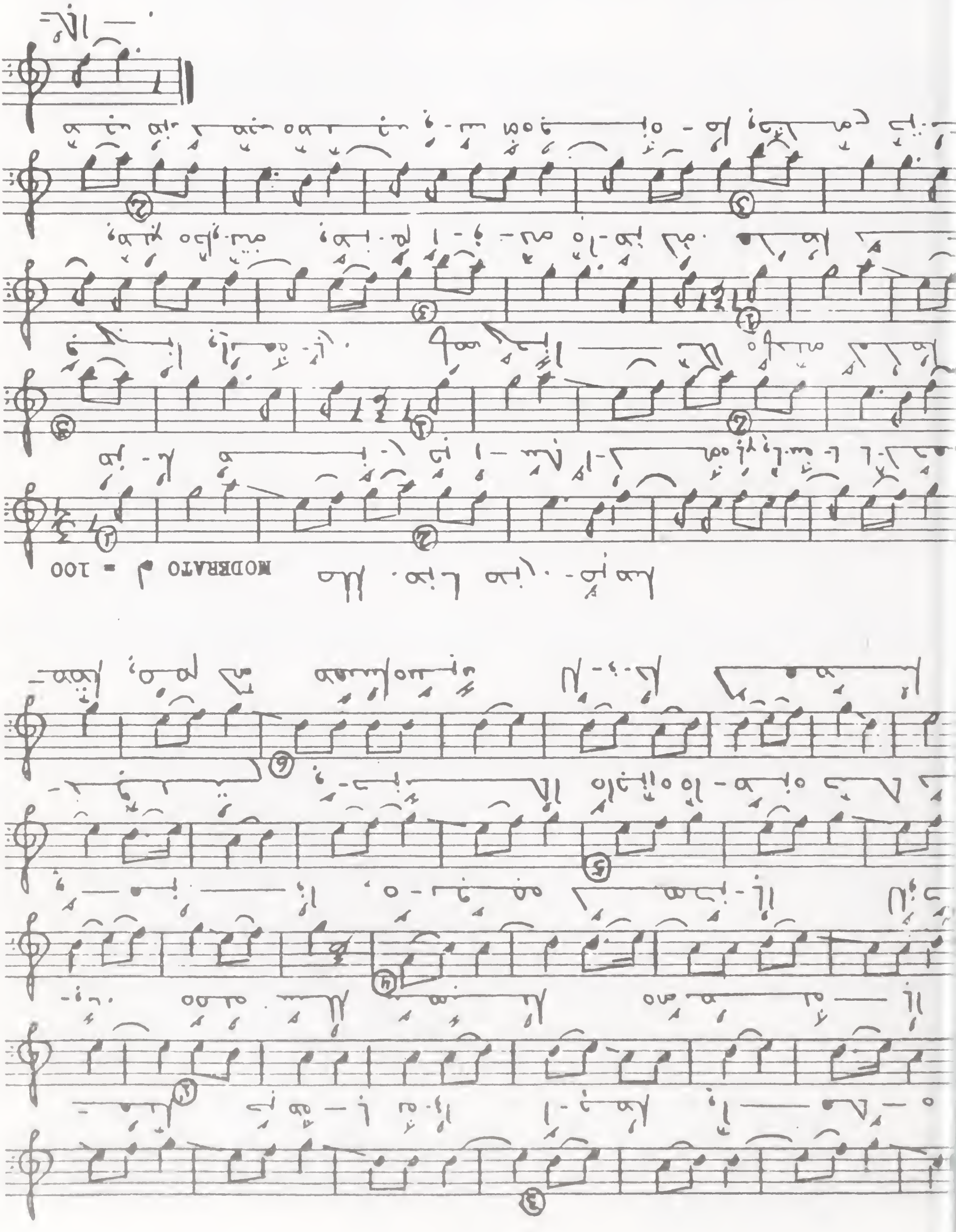
VIVACE ♩ = 168


ALLEGRO ♩ = 120

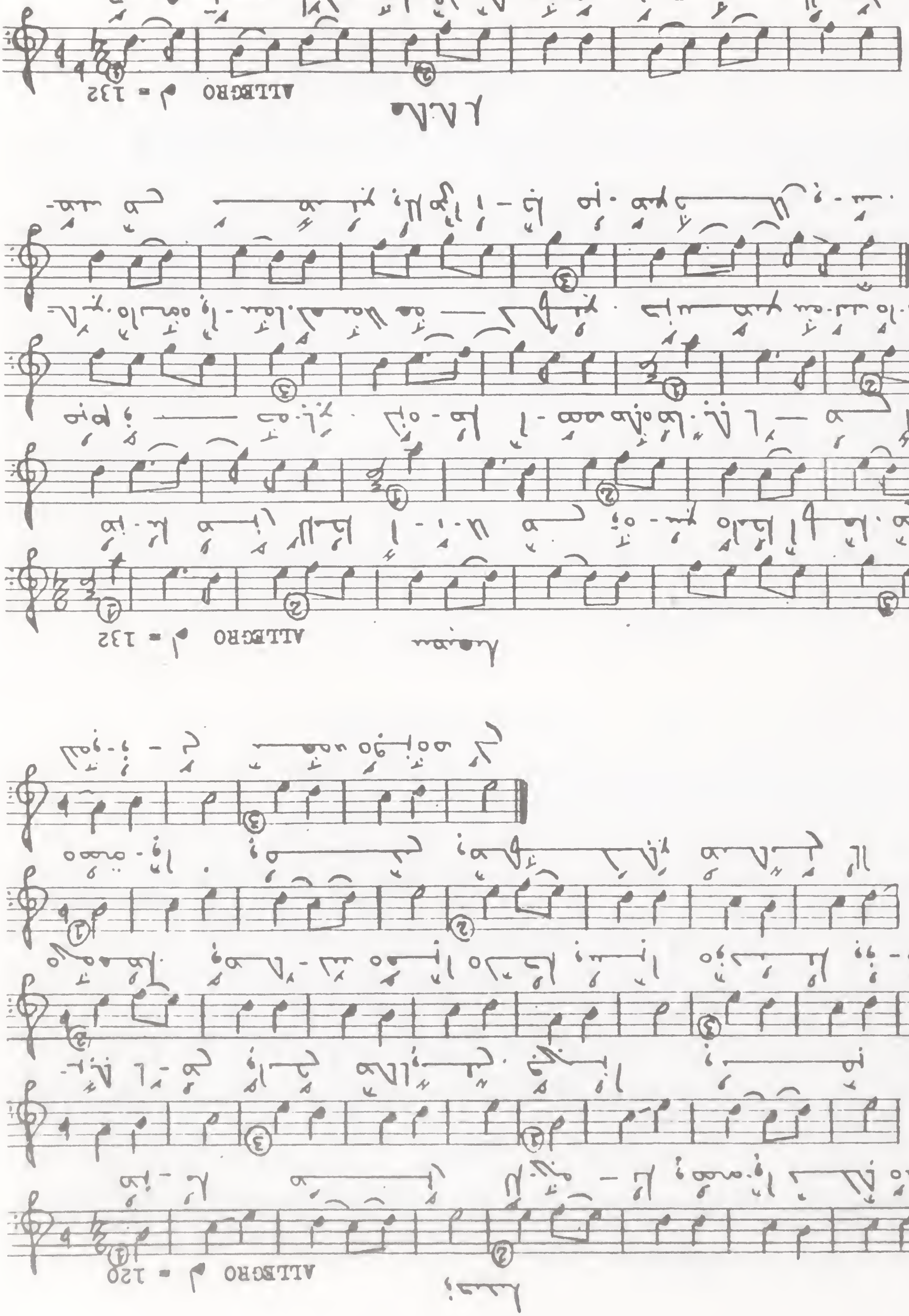
Allegro

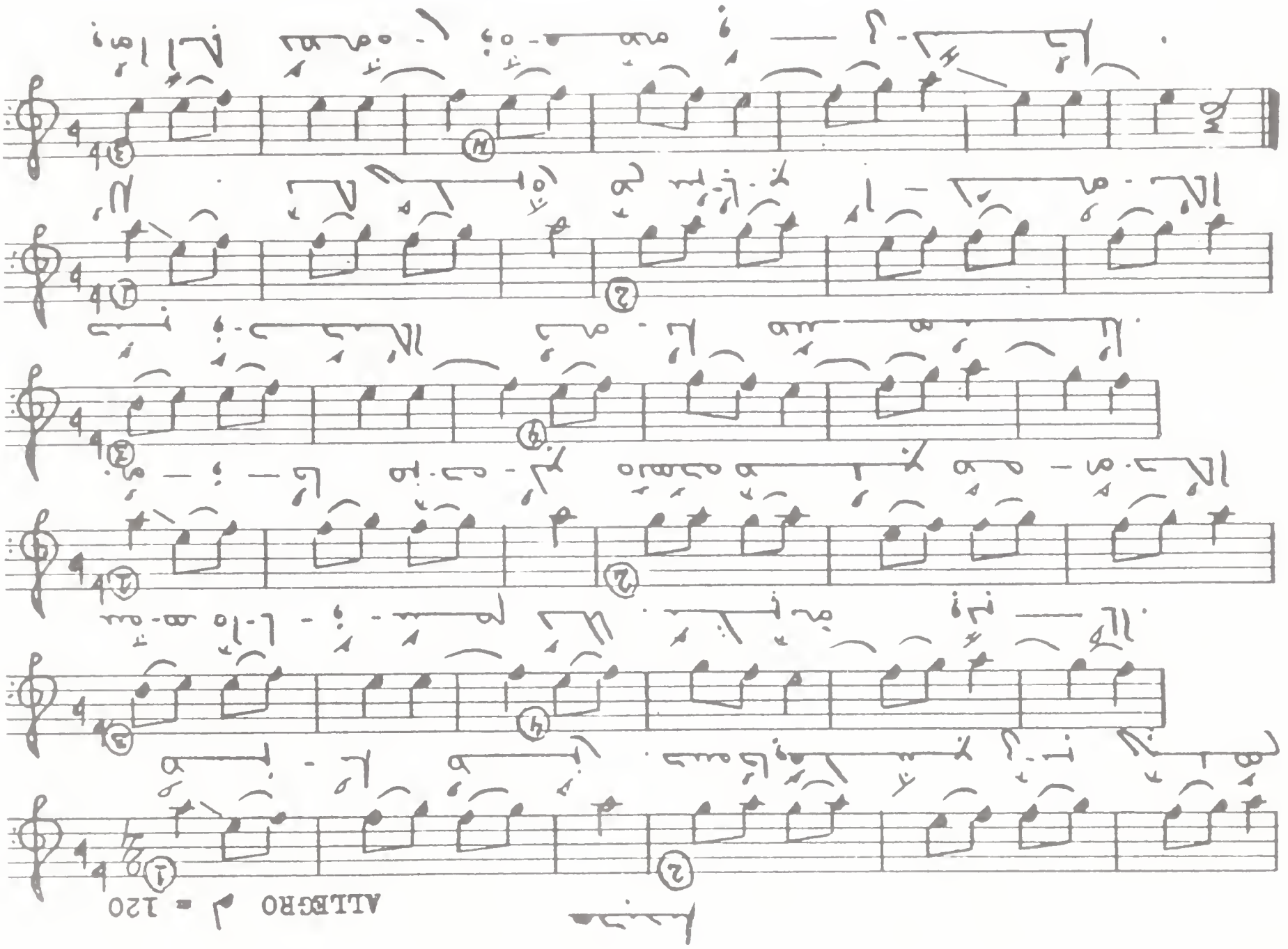




ALLEGRO ♩ = 116

ALLEGRO ♩ = 120


ALLEGRO ♩ = 132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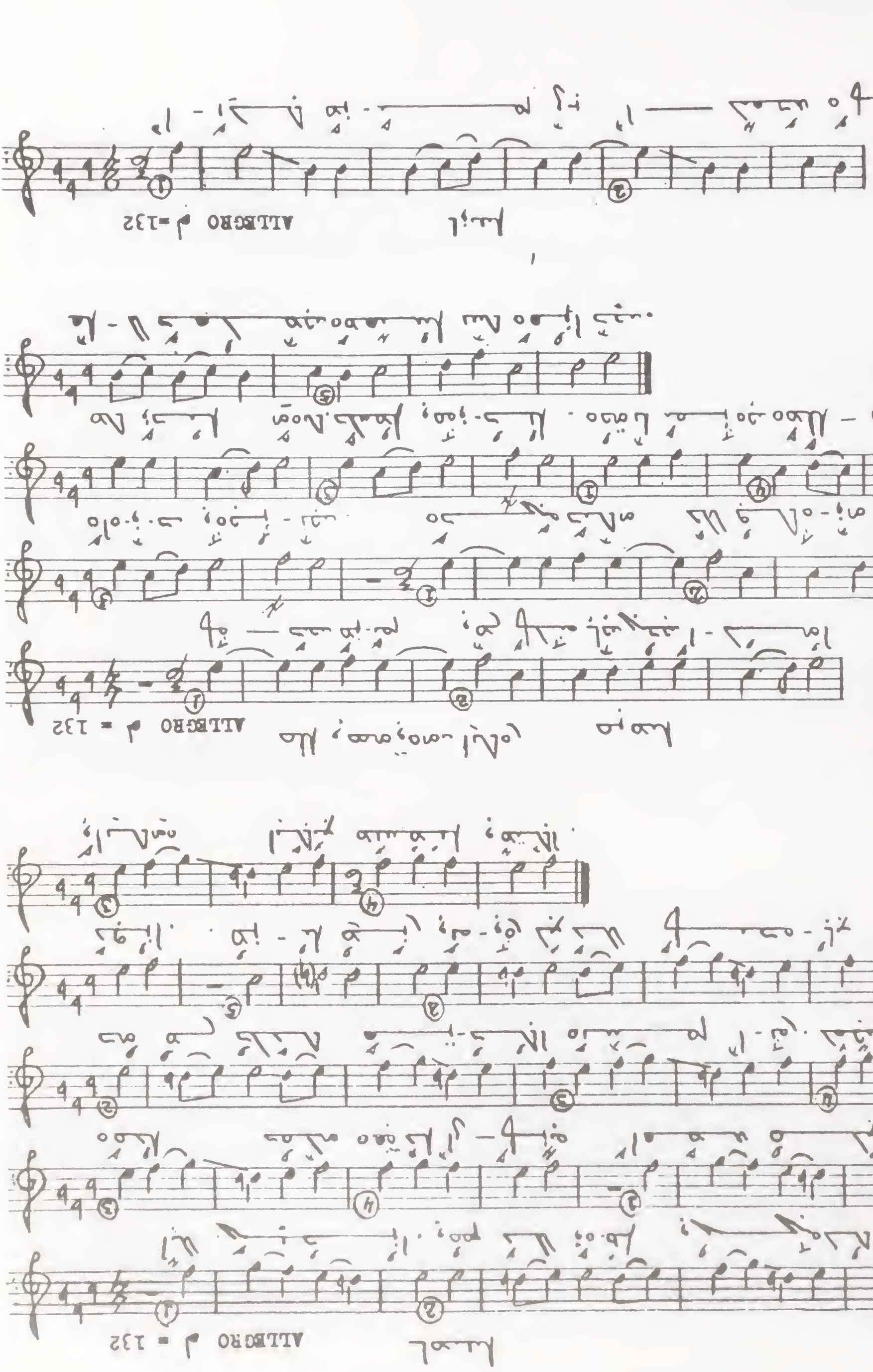
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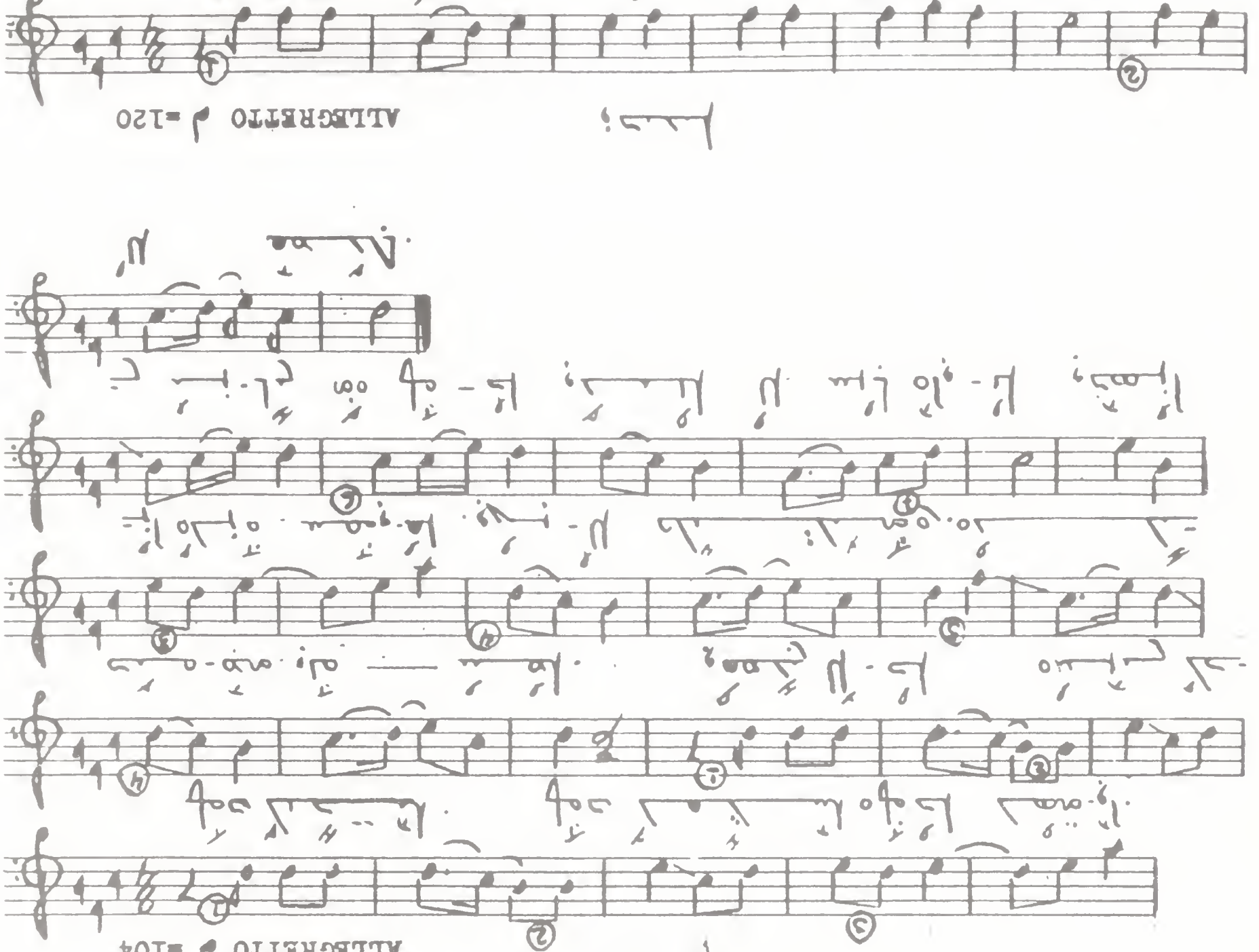
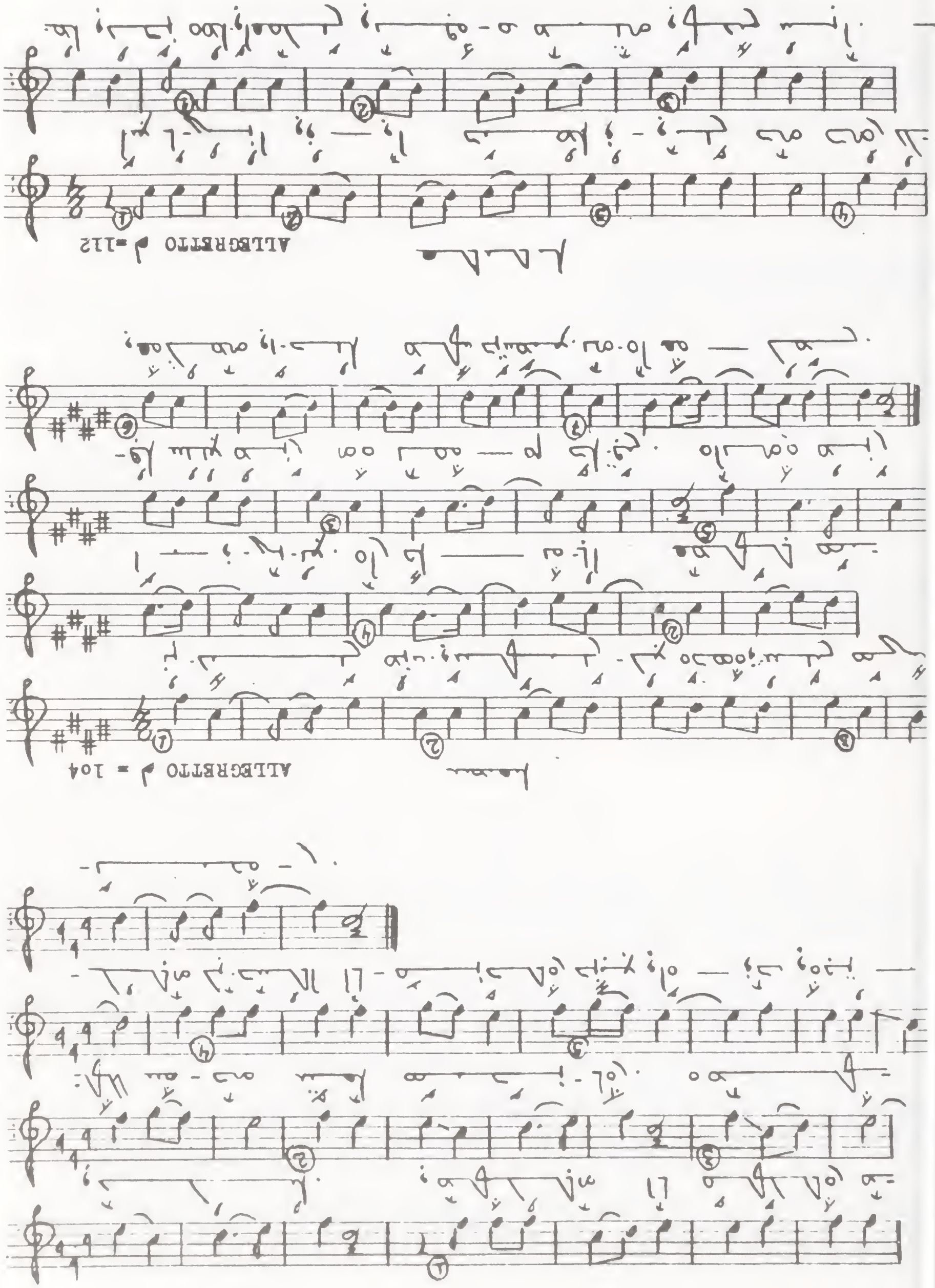
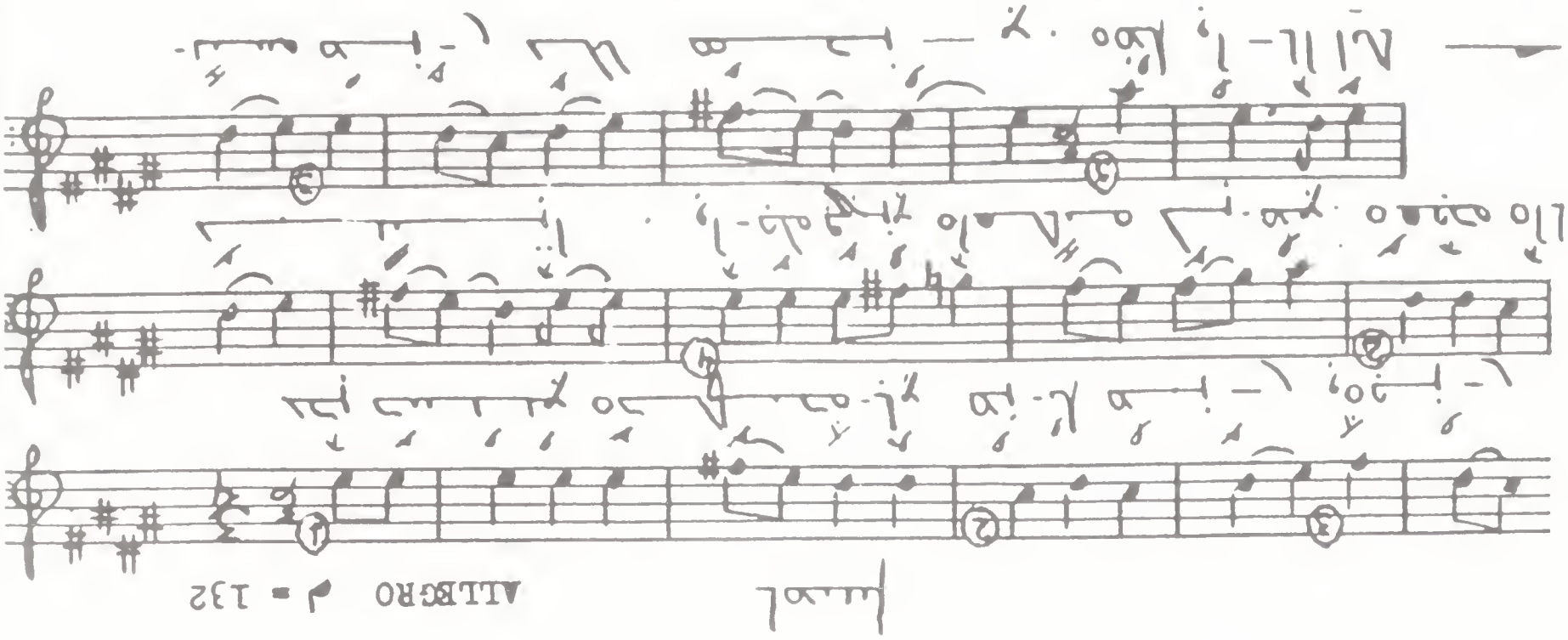
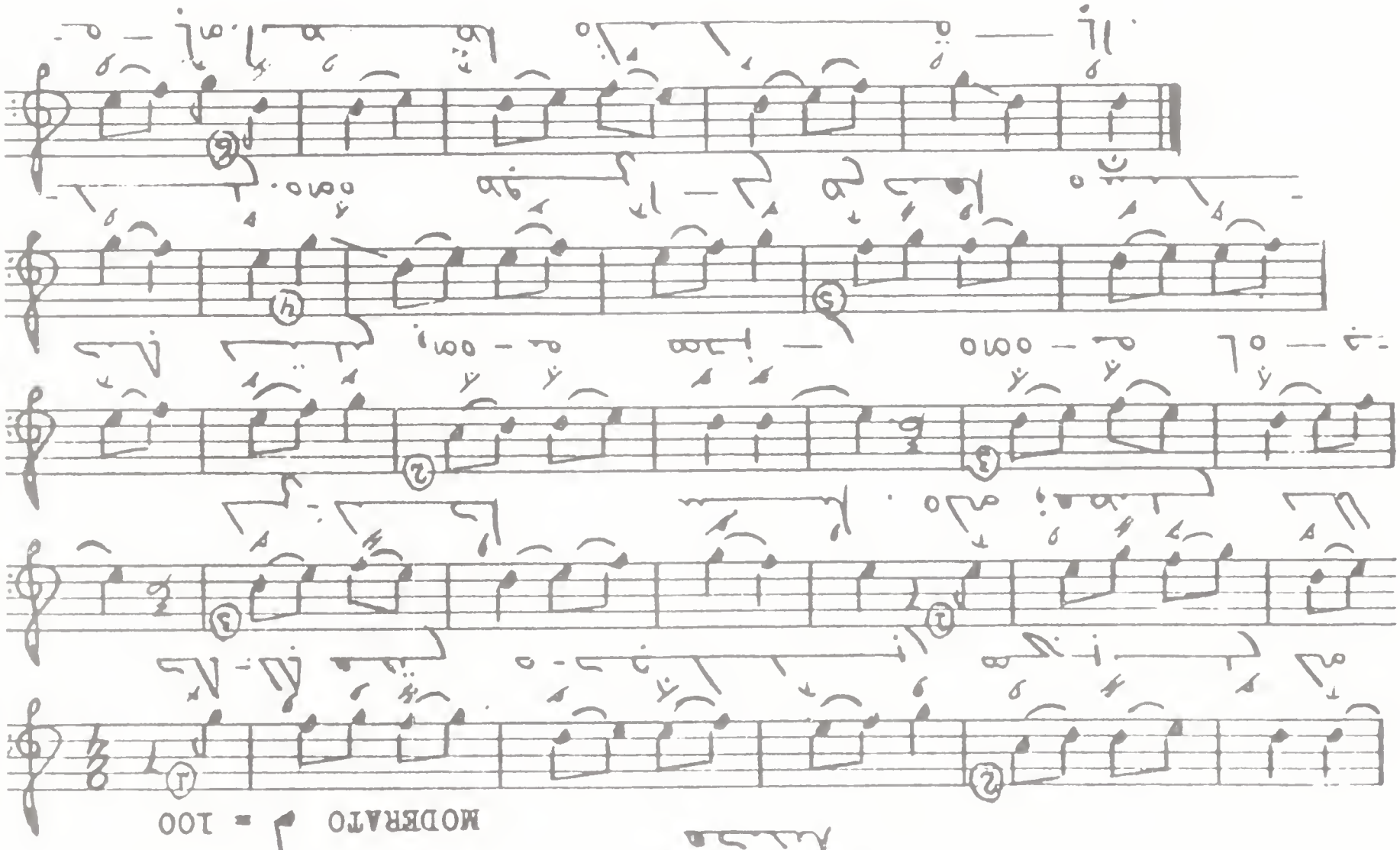
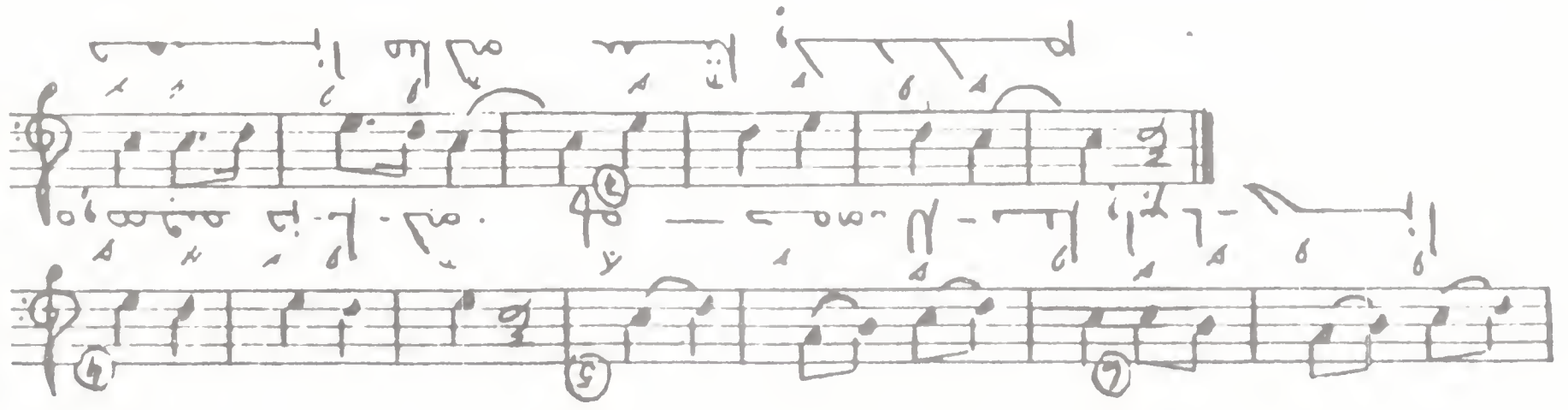

ALLEGRETTO ♩=120

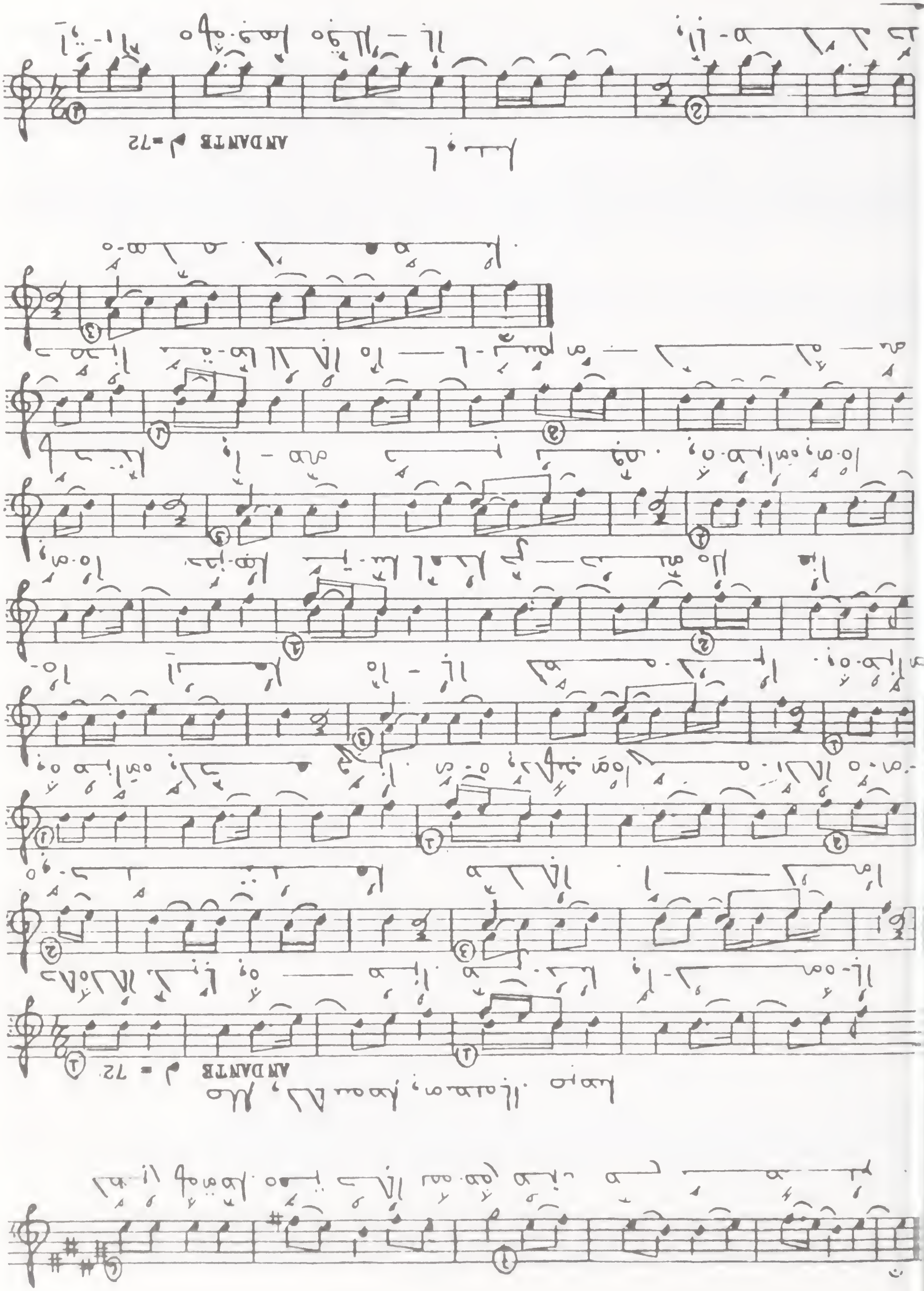
ALLEGRETTO ♩=104

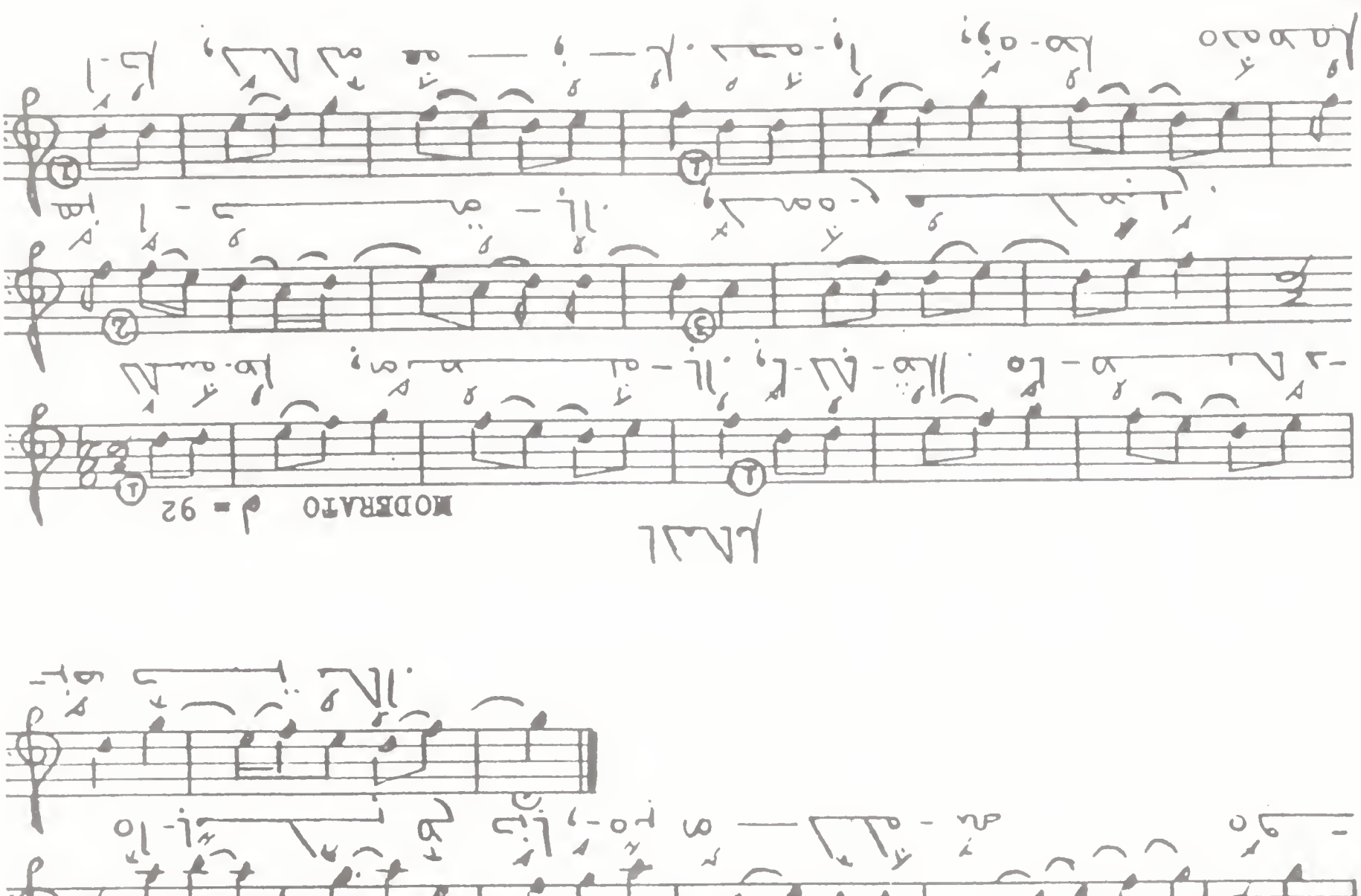

ALLEGRETTO ♩=112
ALLEGRETTO ♩ = 104

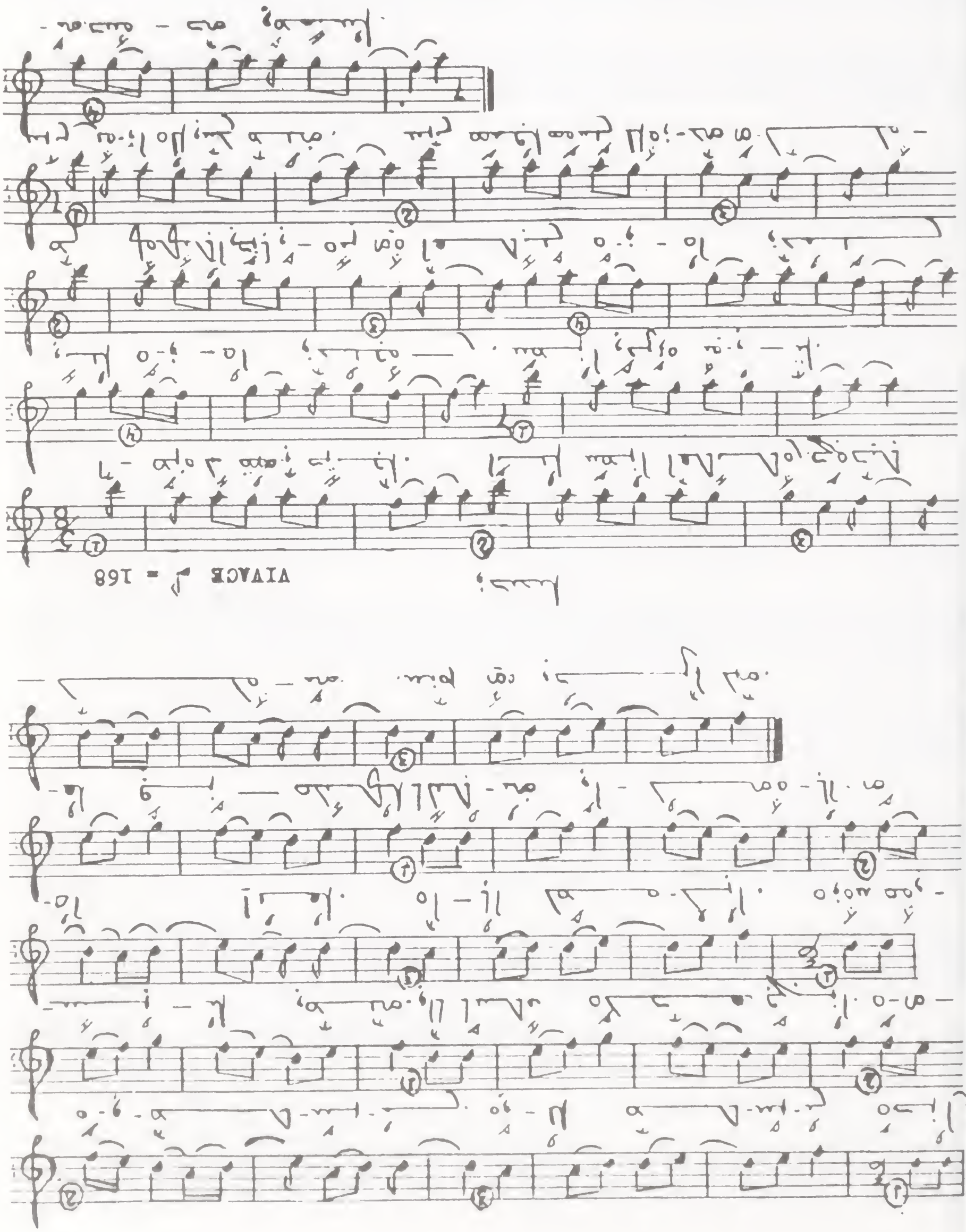

ALLEGRO ♩ = 132

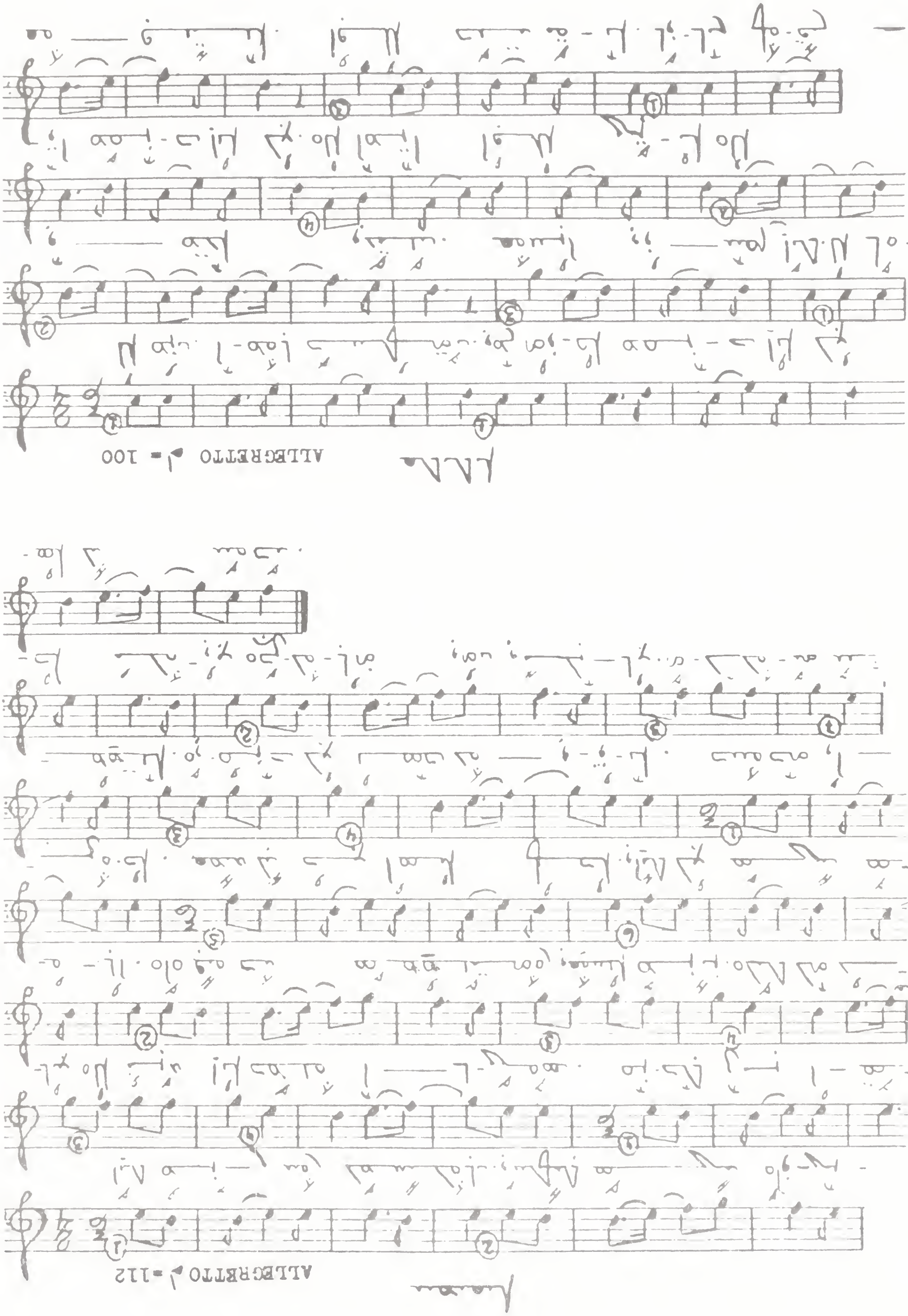

MODERATO ♩ = 100

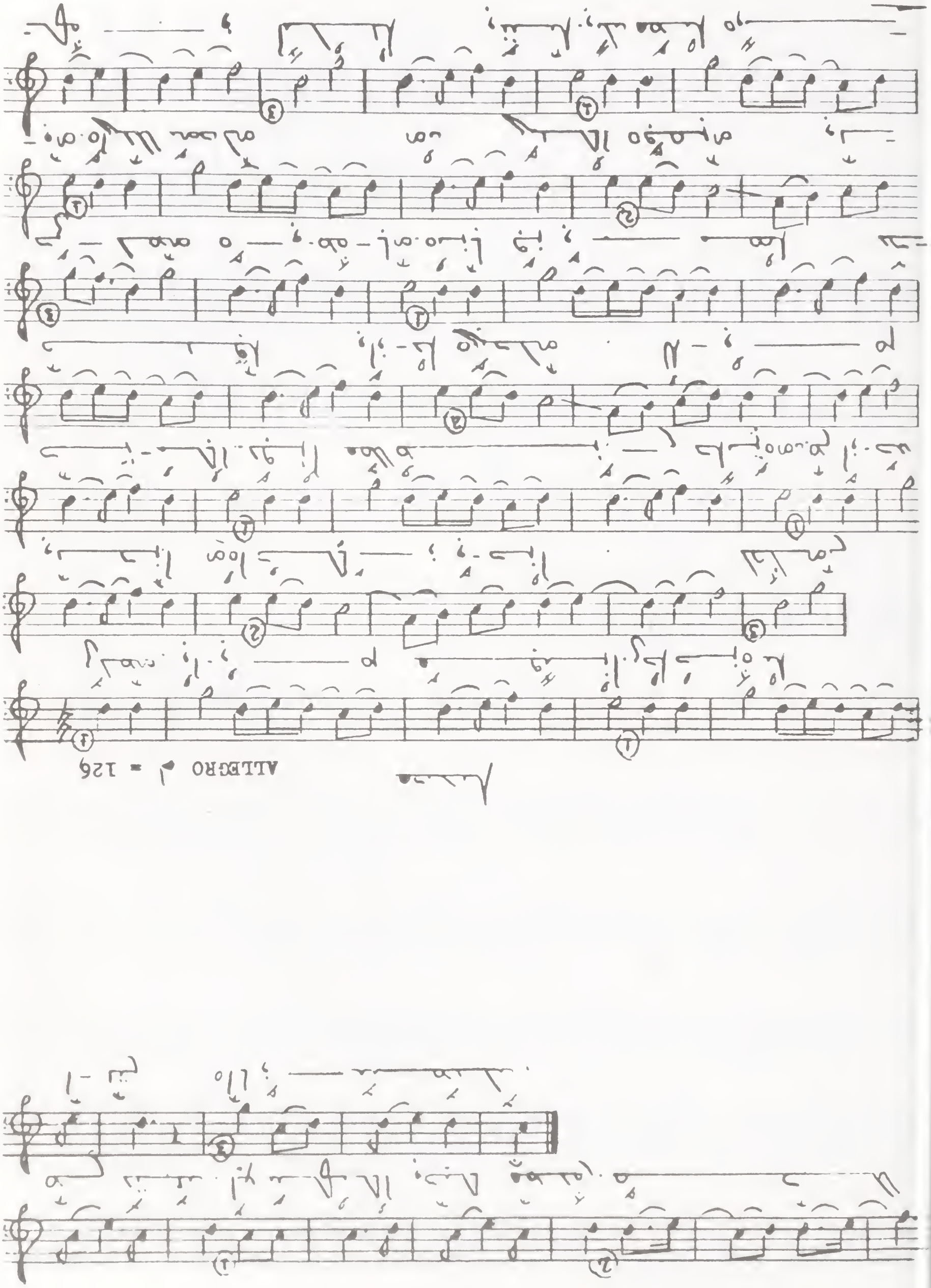


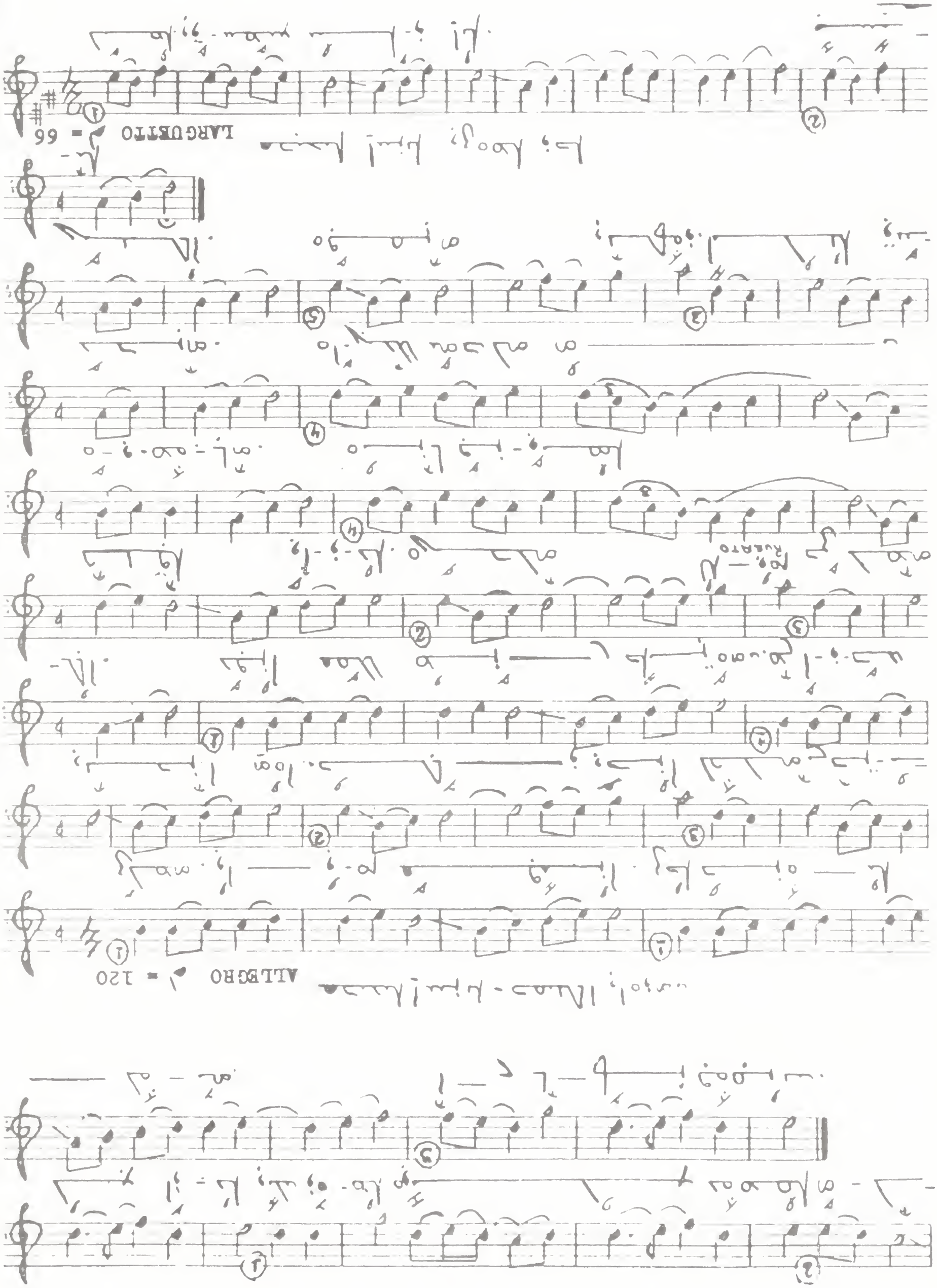

ANDANTE ♩=72

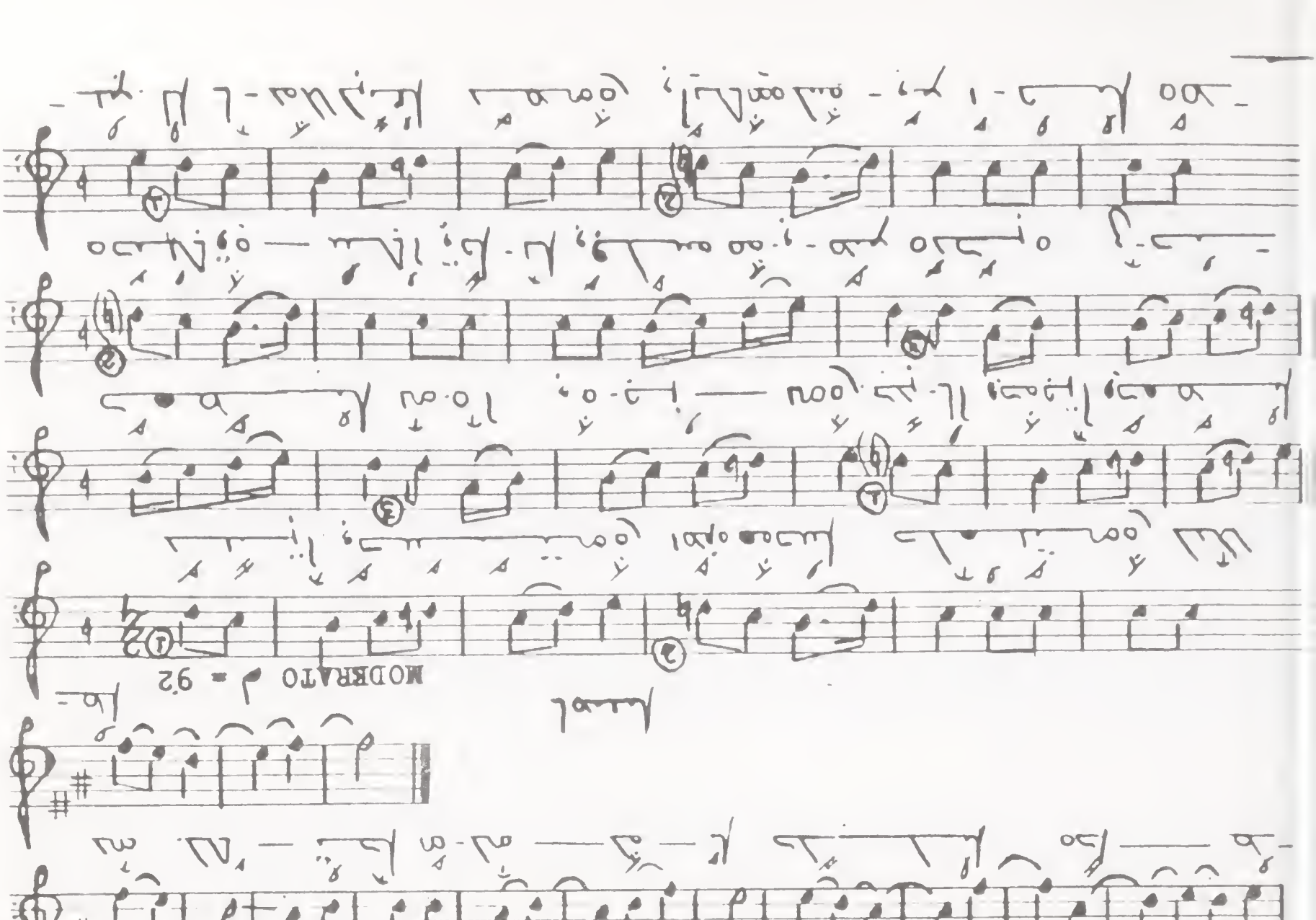

MODERATO ♩= 92

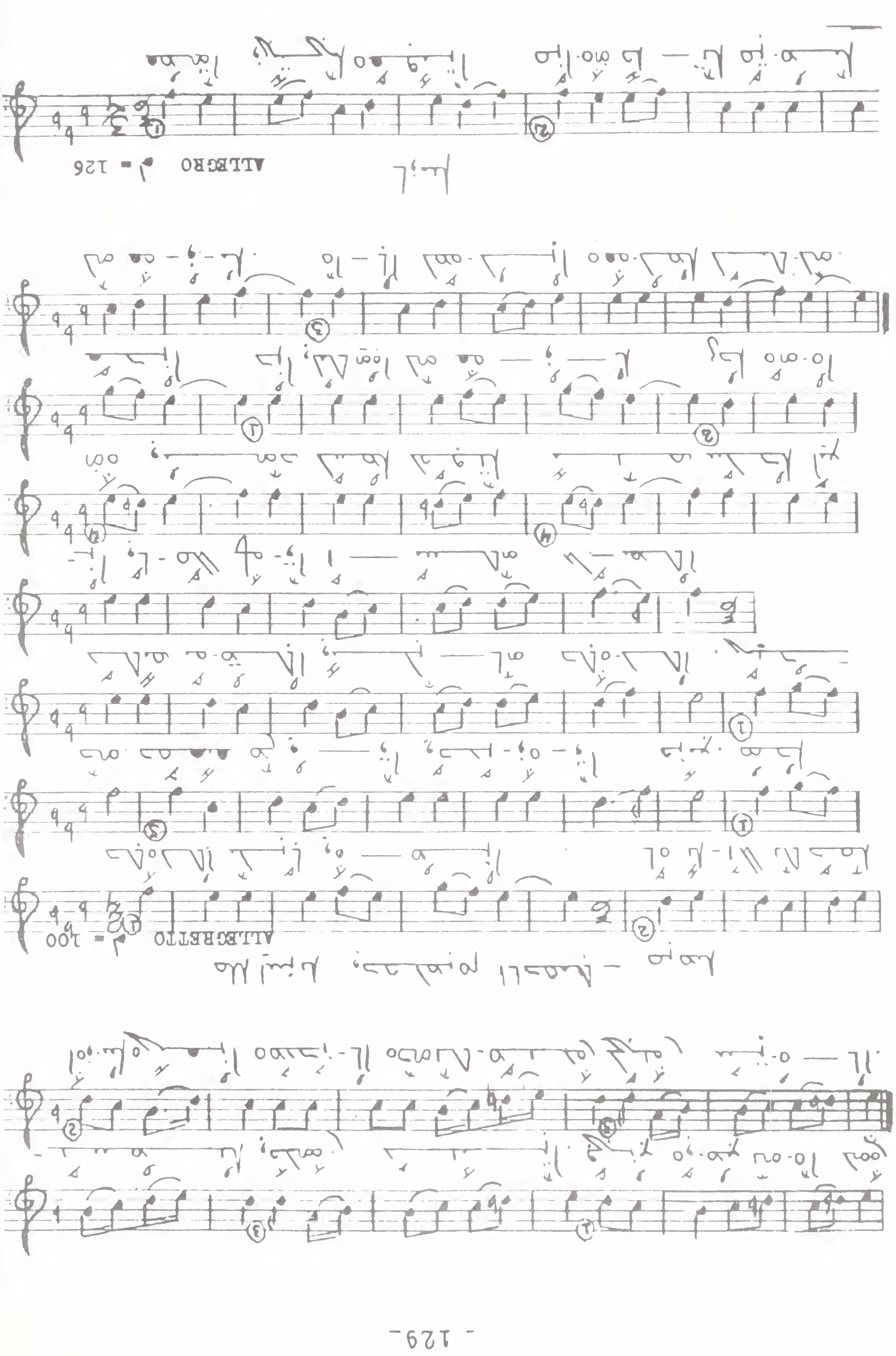

VIVACE ♩ = 168

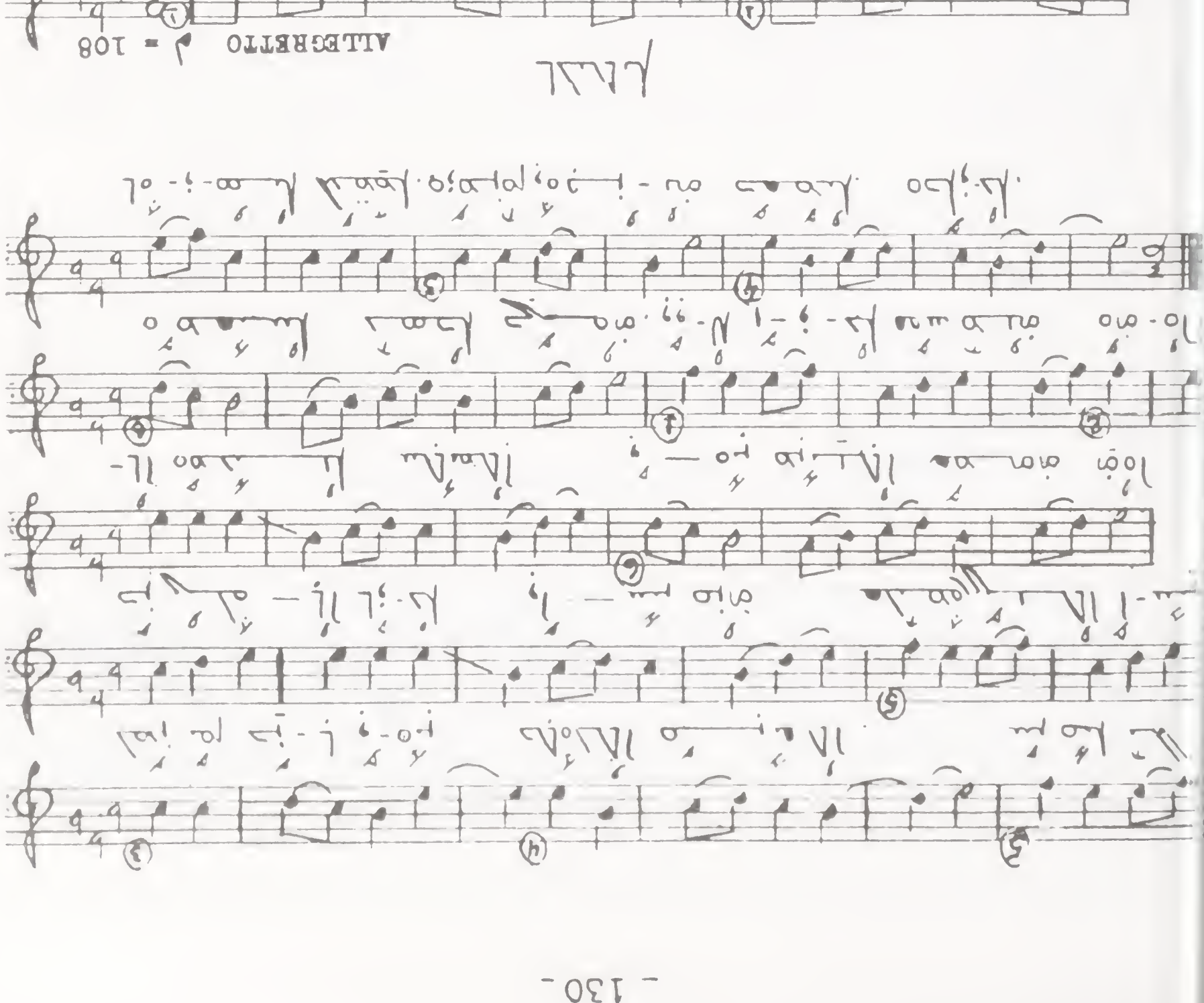

ALLEGRETTO ♩= 100
ALLEGRETTO ♩=112

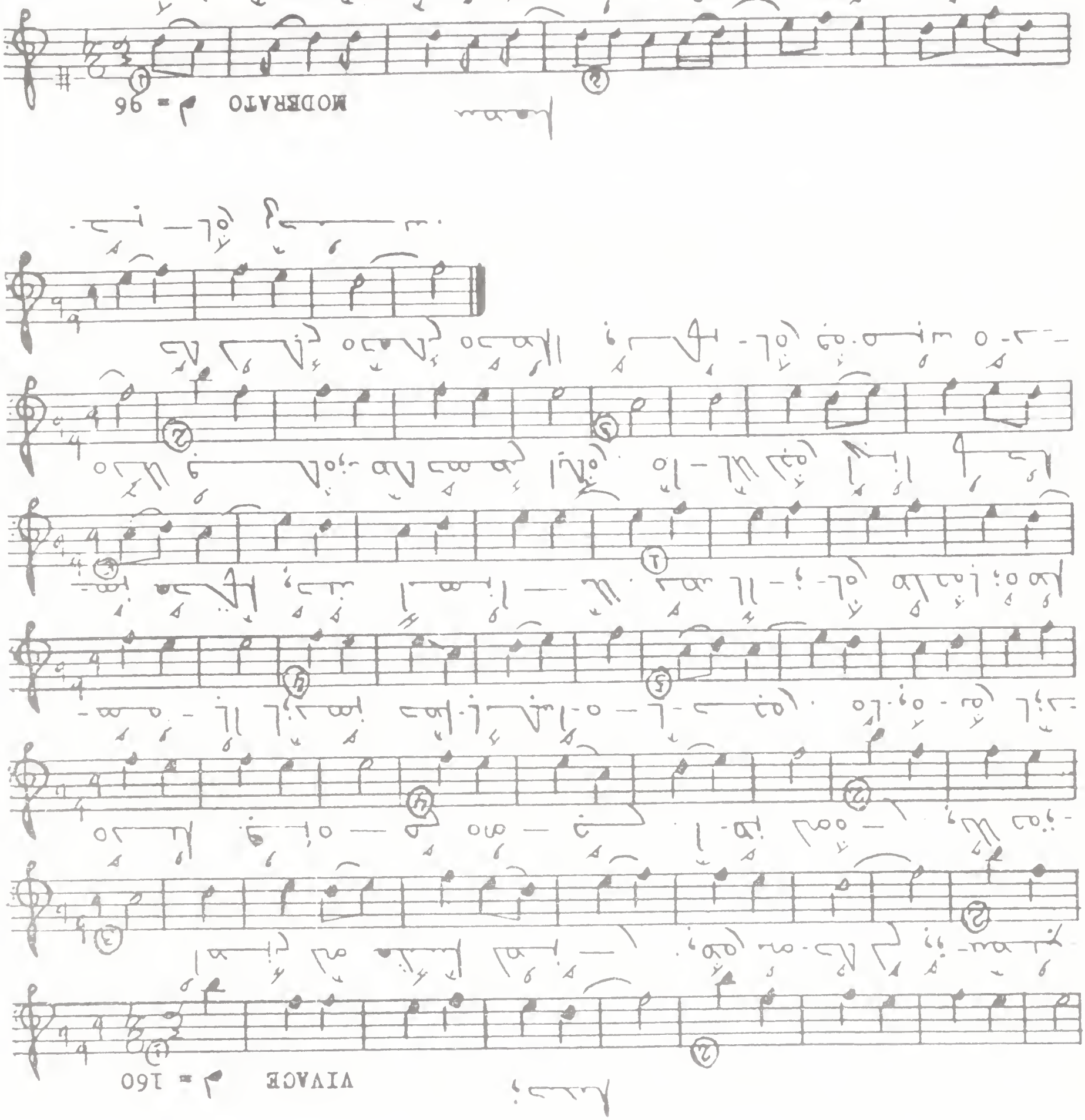

ALLEGRO ♩ = 126


LARGUETTO ♩ = 66
ALLEGRO ♩ = 120


MODERATO ♩ = 92




ALLEGRETTO ♩ = 108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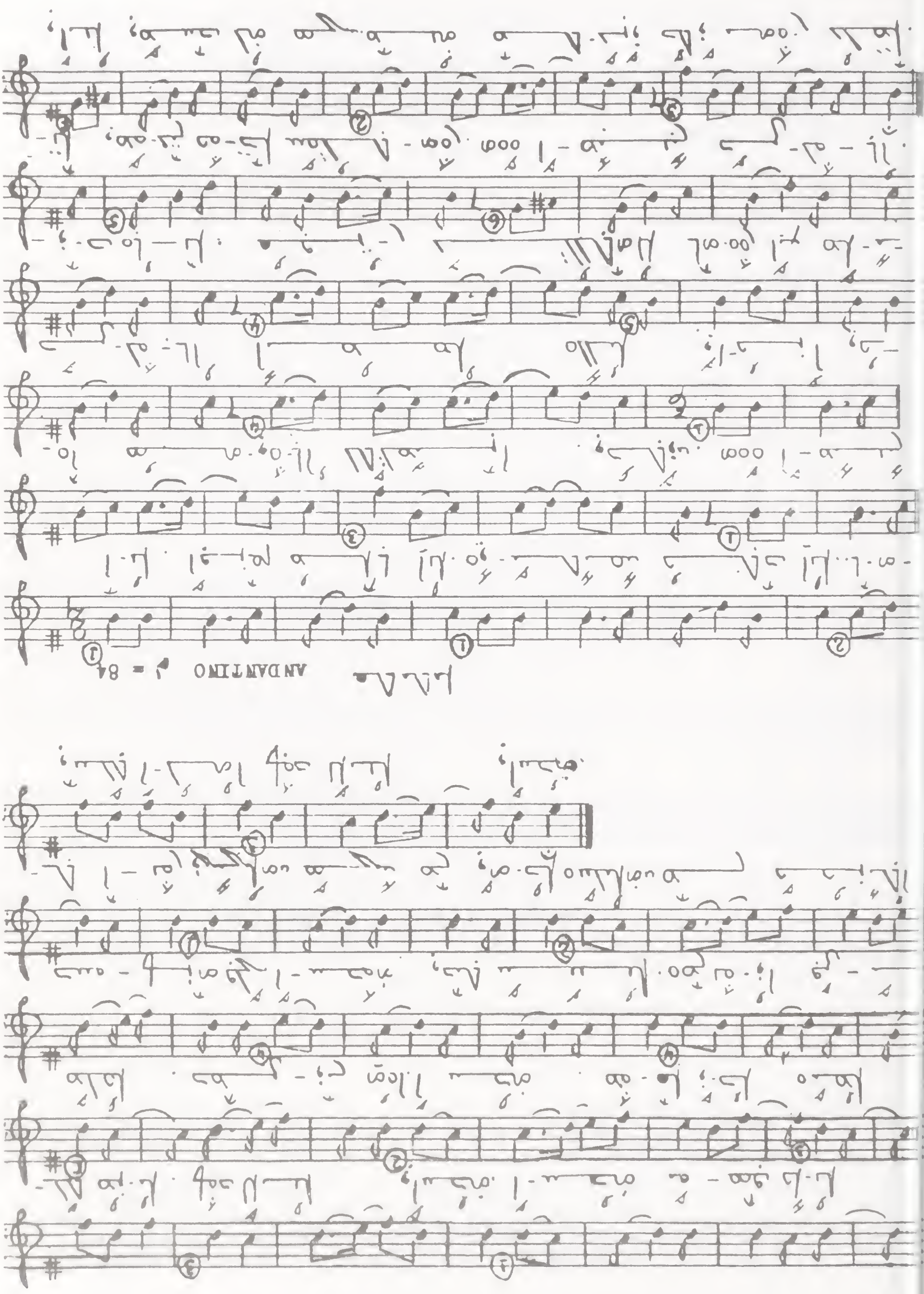
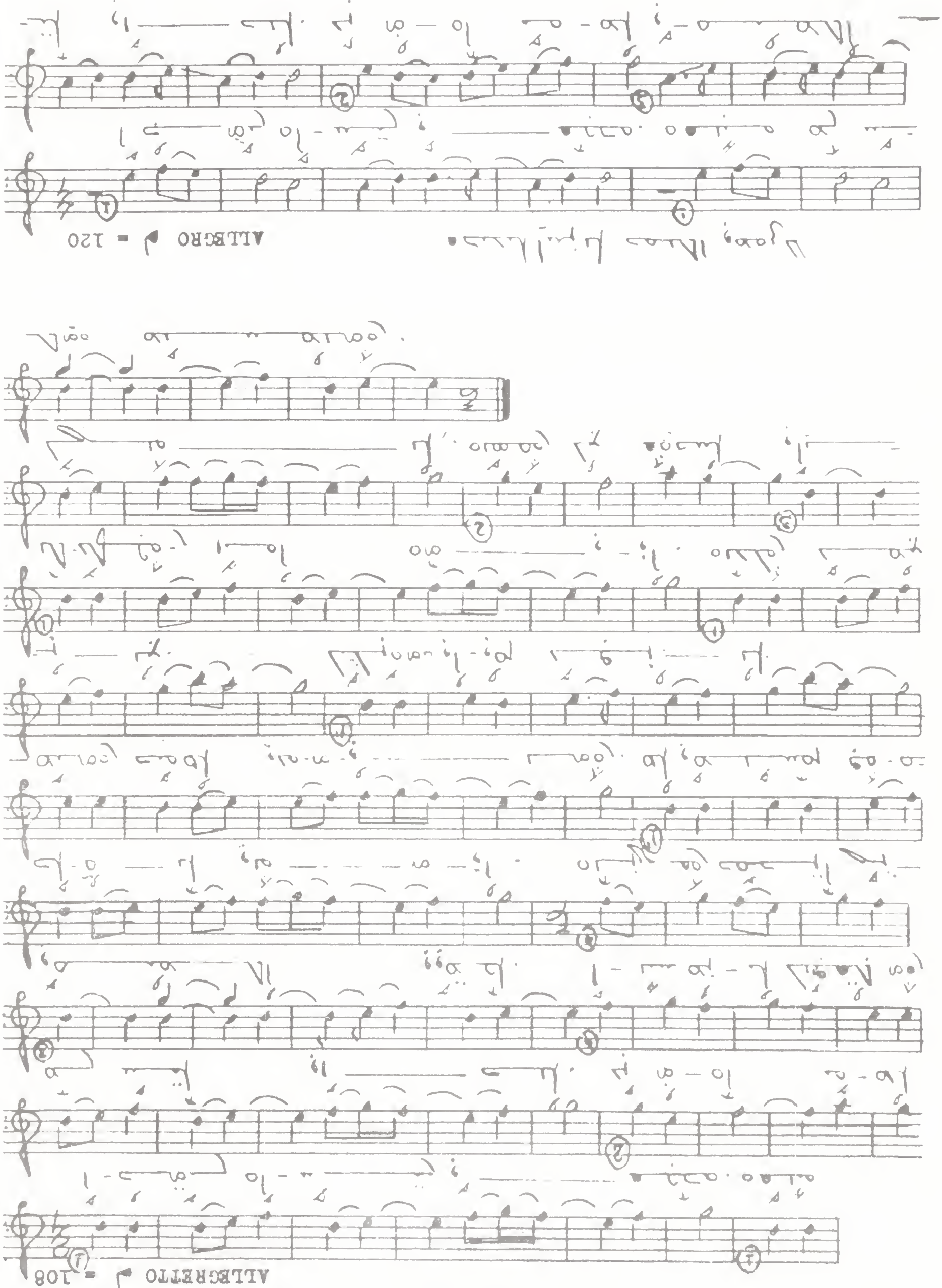
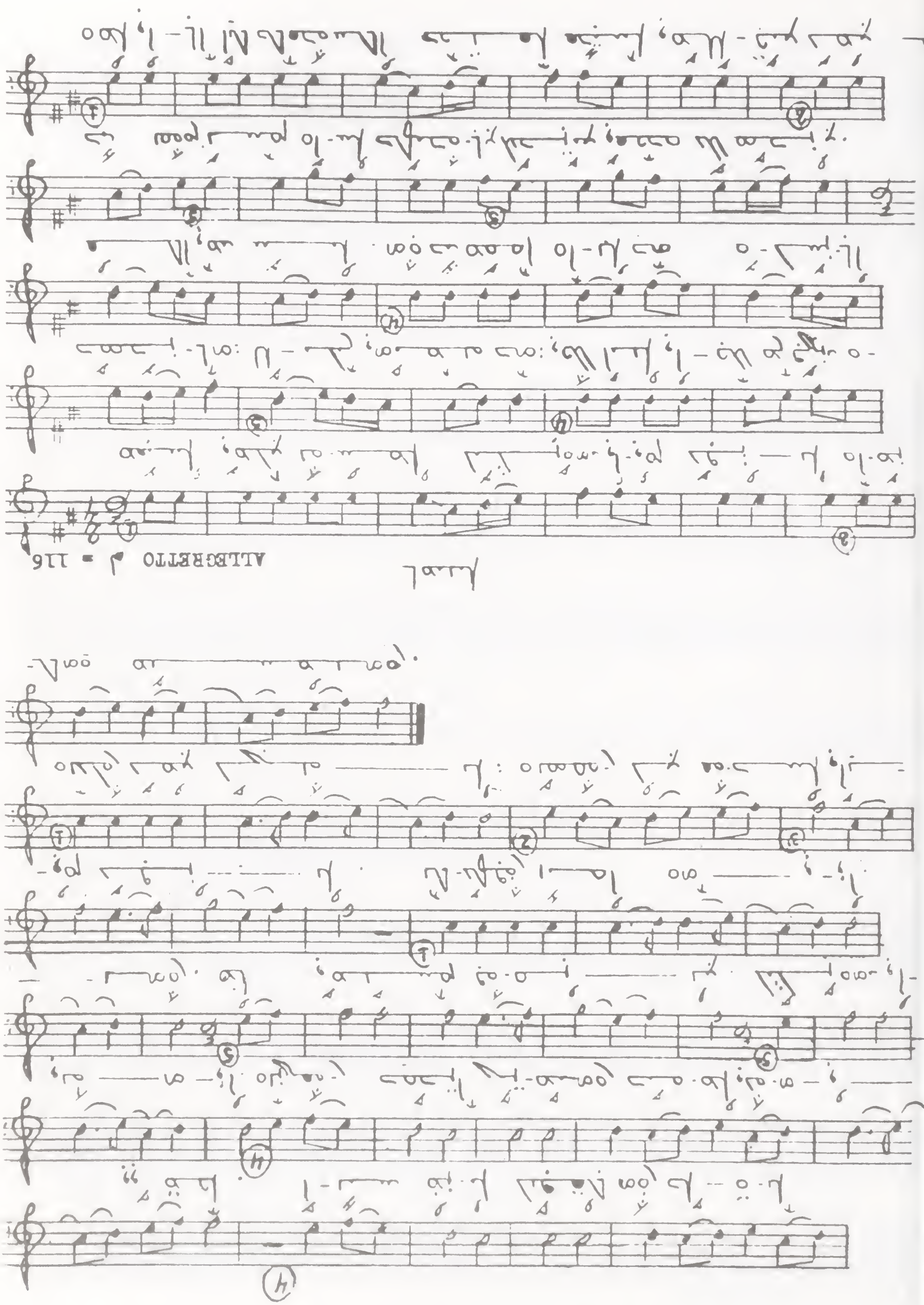
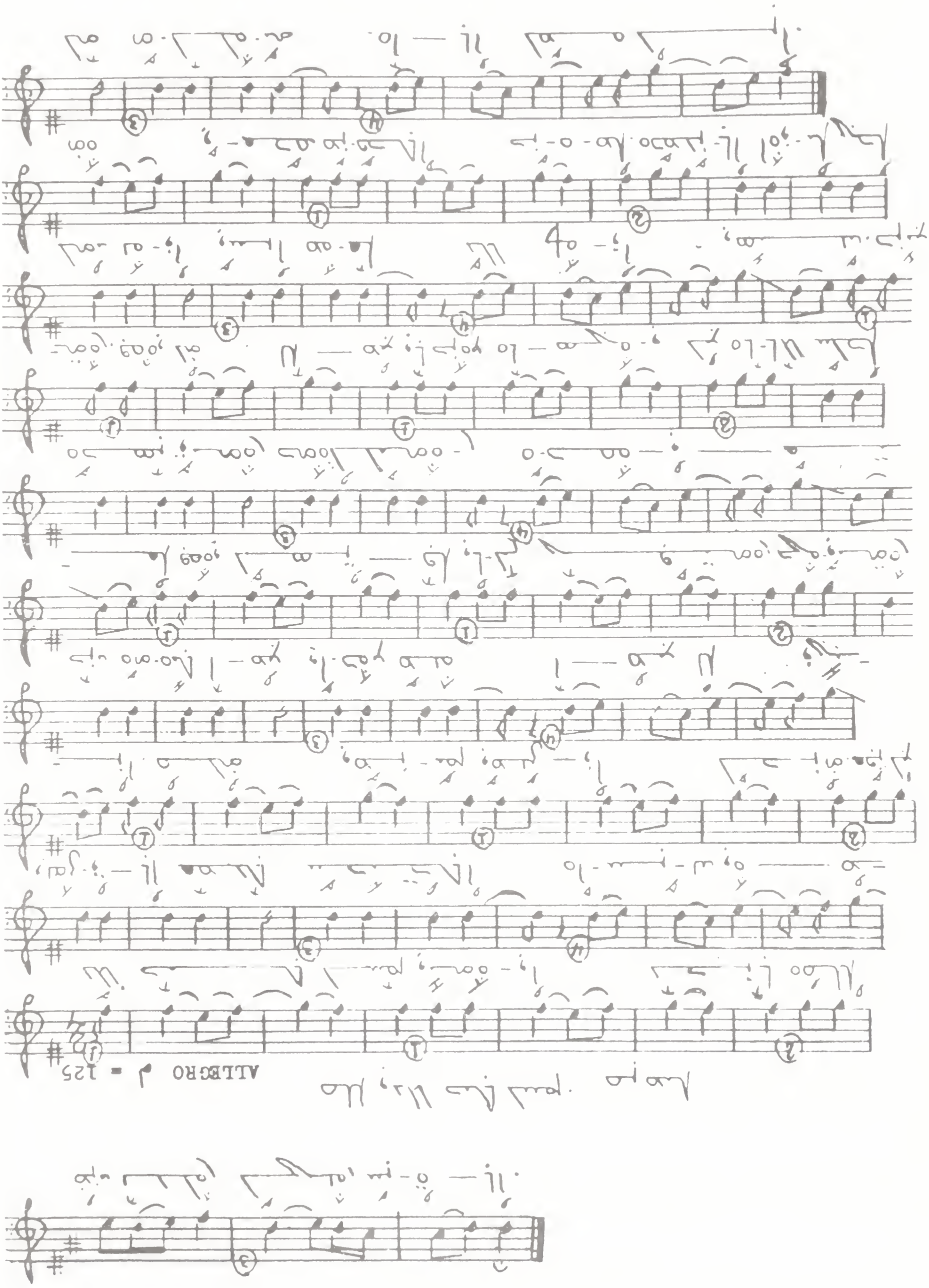
VIVACE ♩ = 160



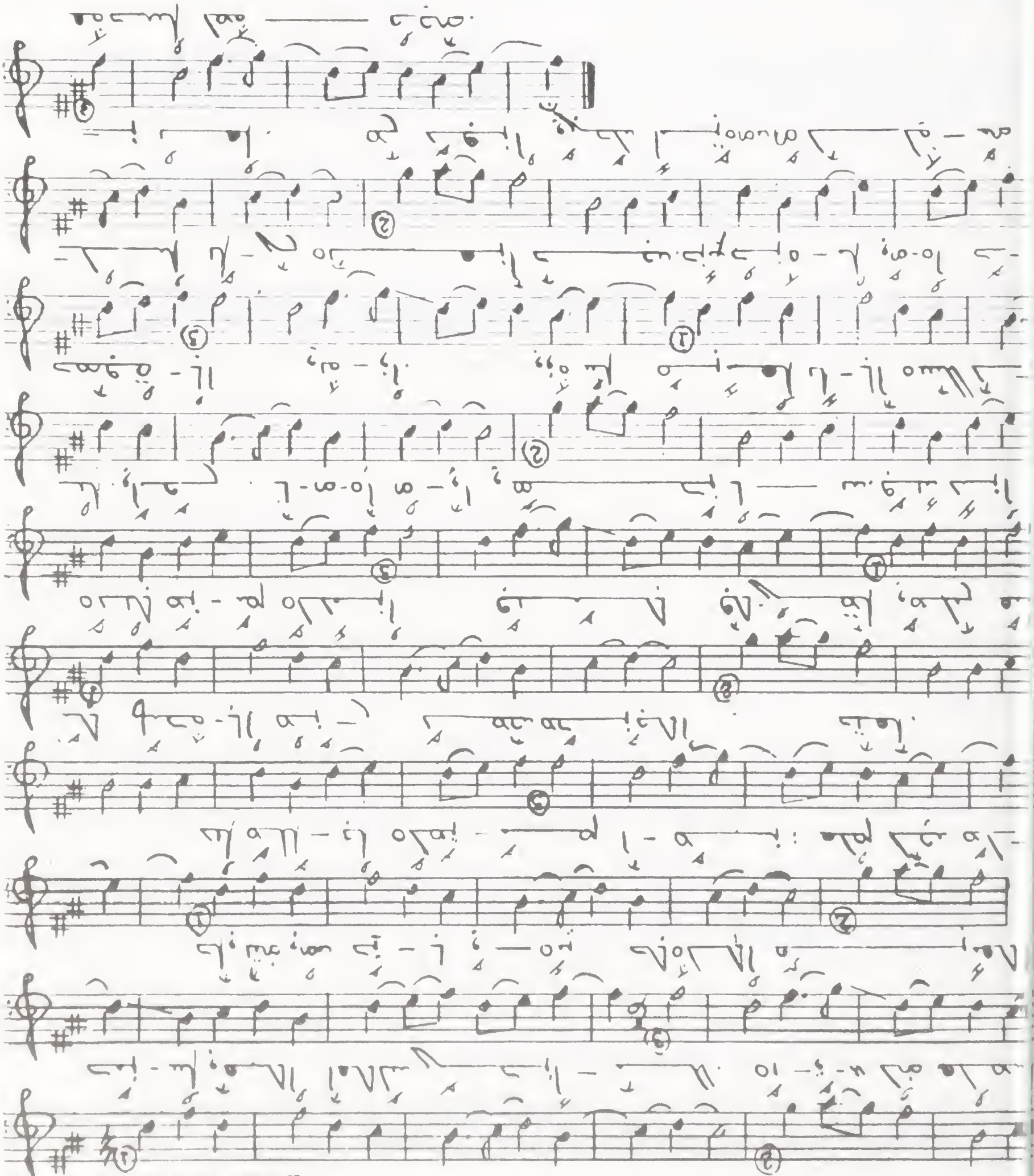

ALLEGRO ♩ = 120
ALLEGRETTO ♩ = 108


ALLEGRETTO ♩ = 116


ALLEGRO ♩ = 125

Lisa

ASSAI VIVACE ♩ = 152



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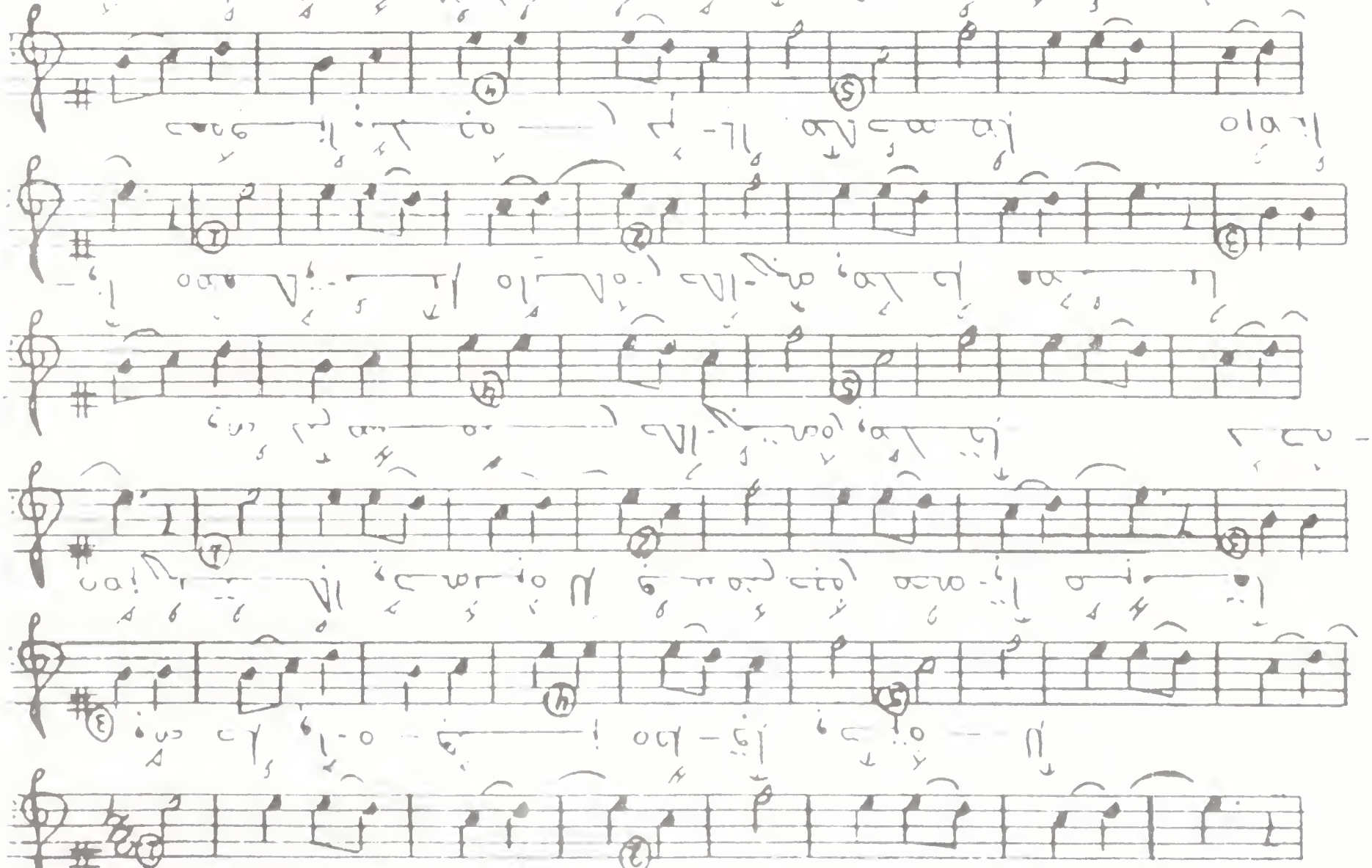

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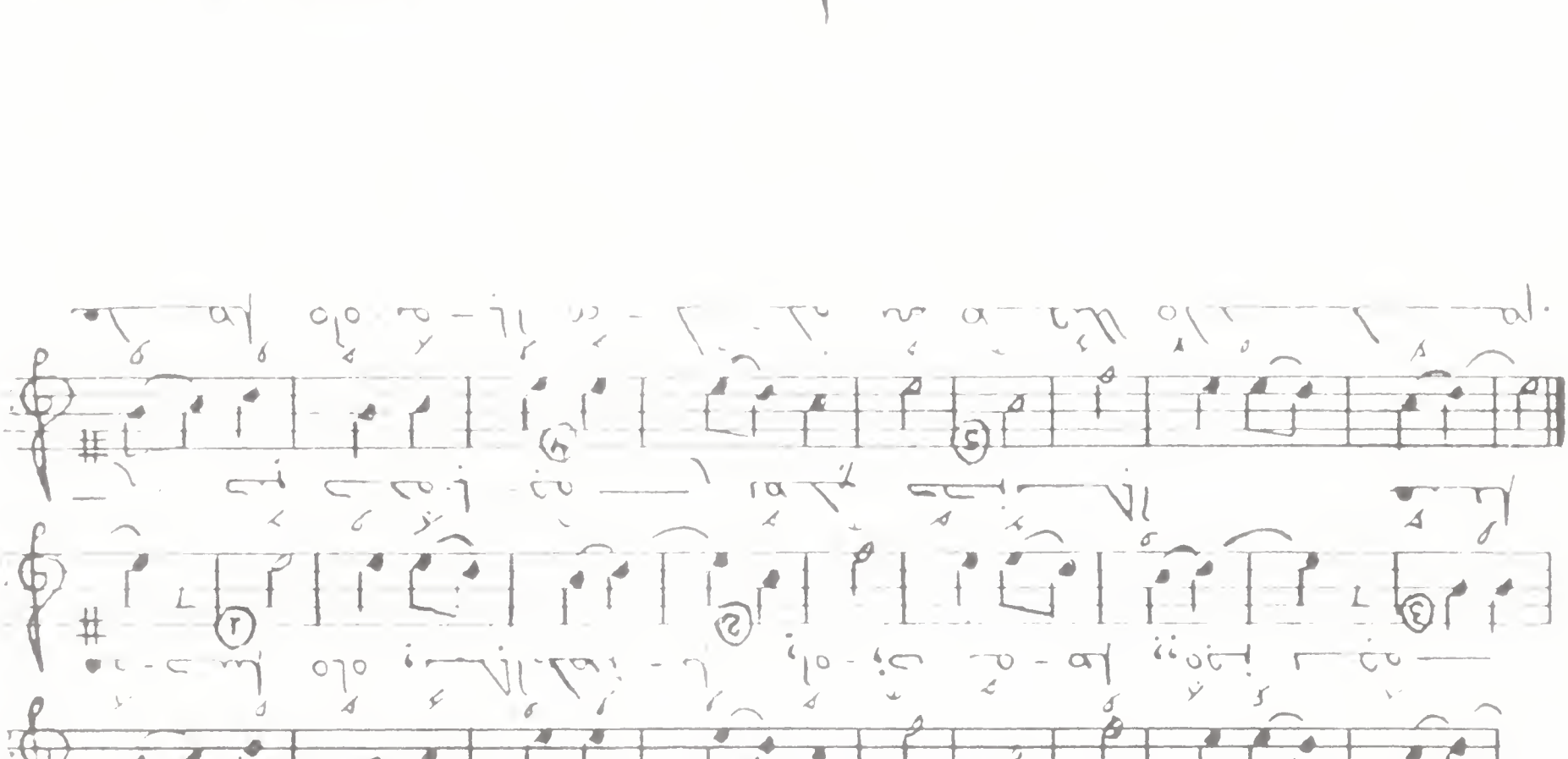

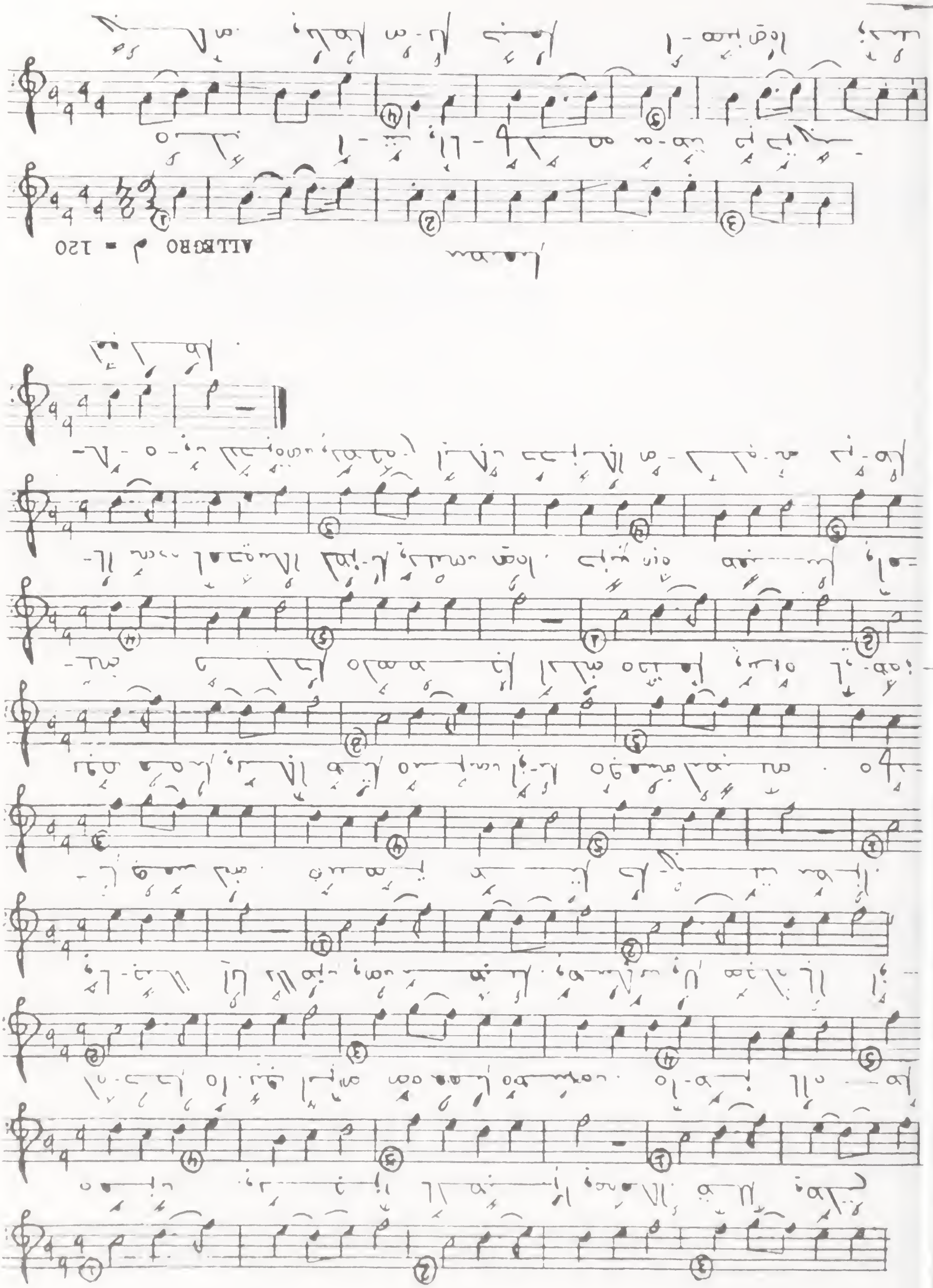

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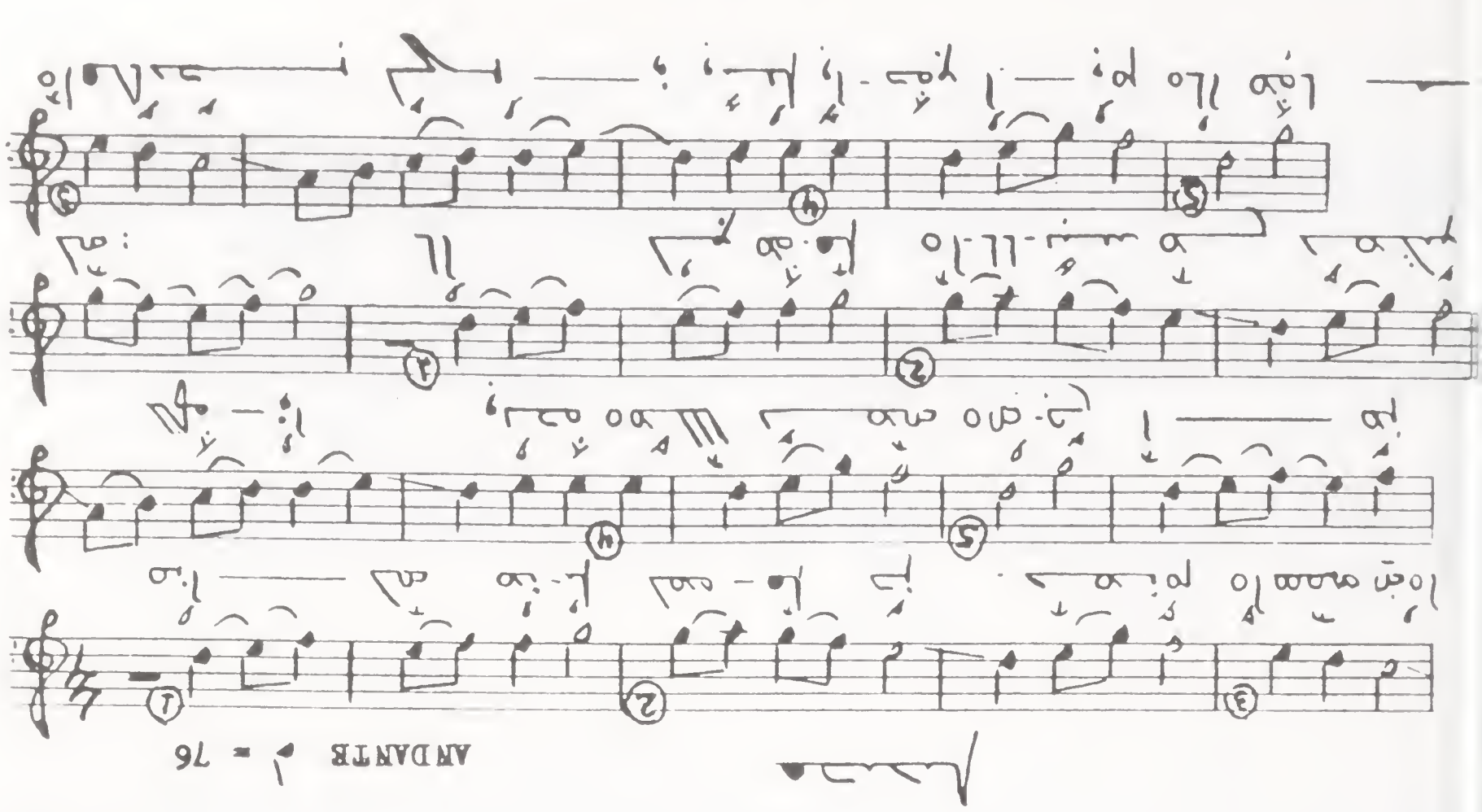
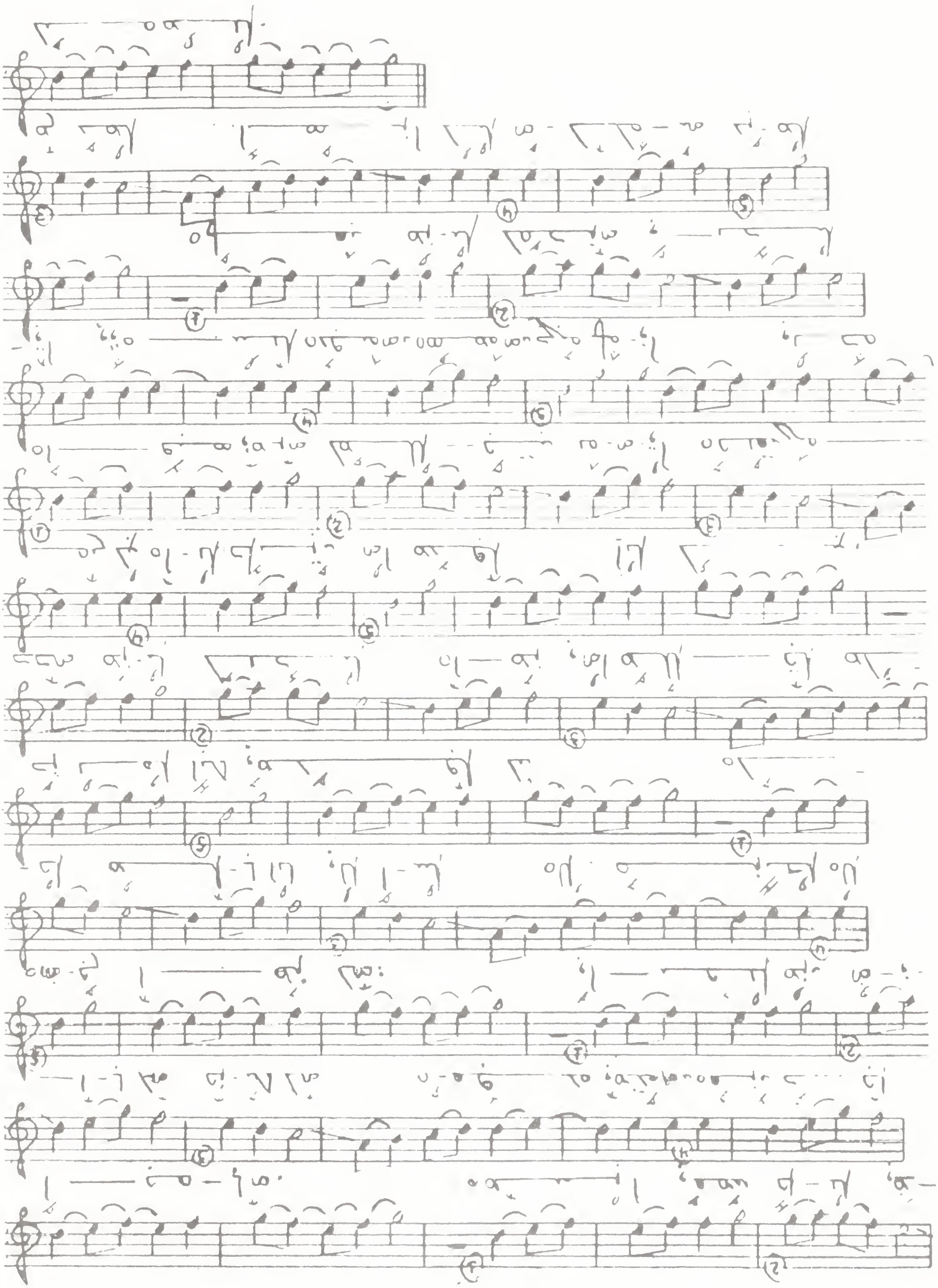
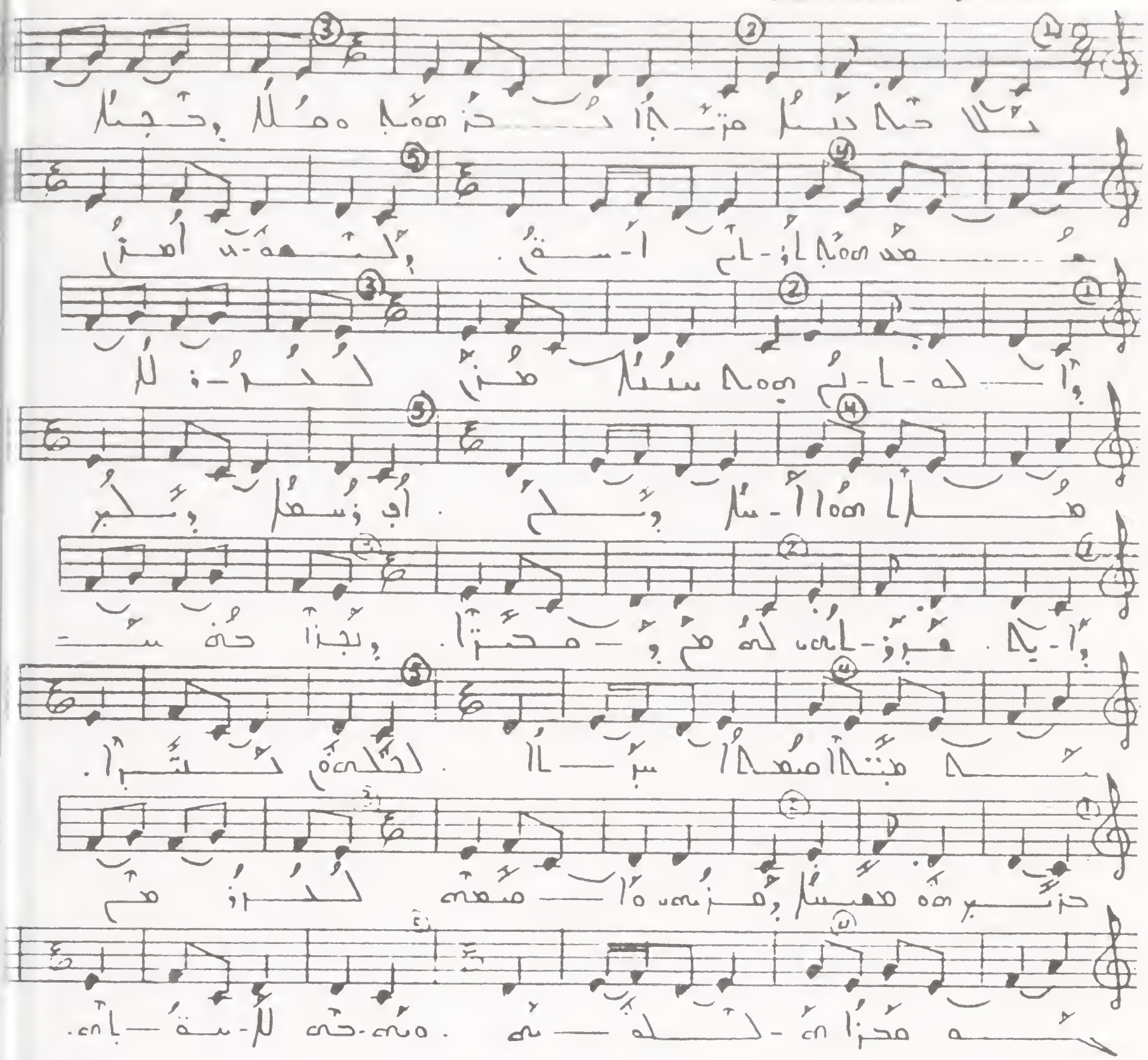

ANDANTE ♩ = 76



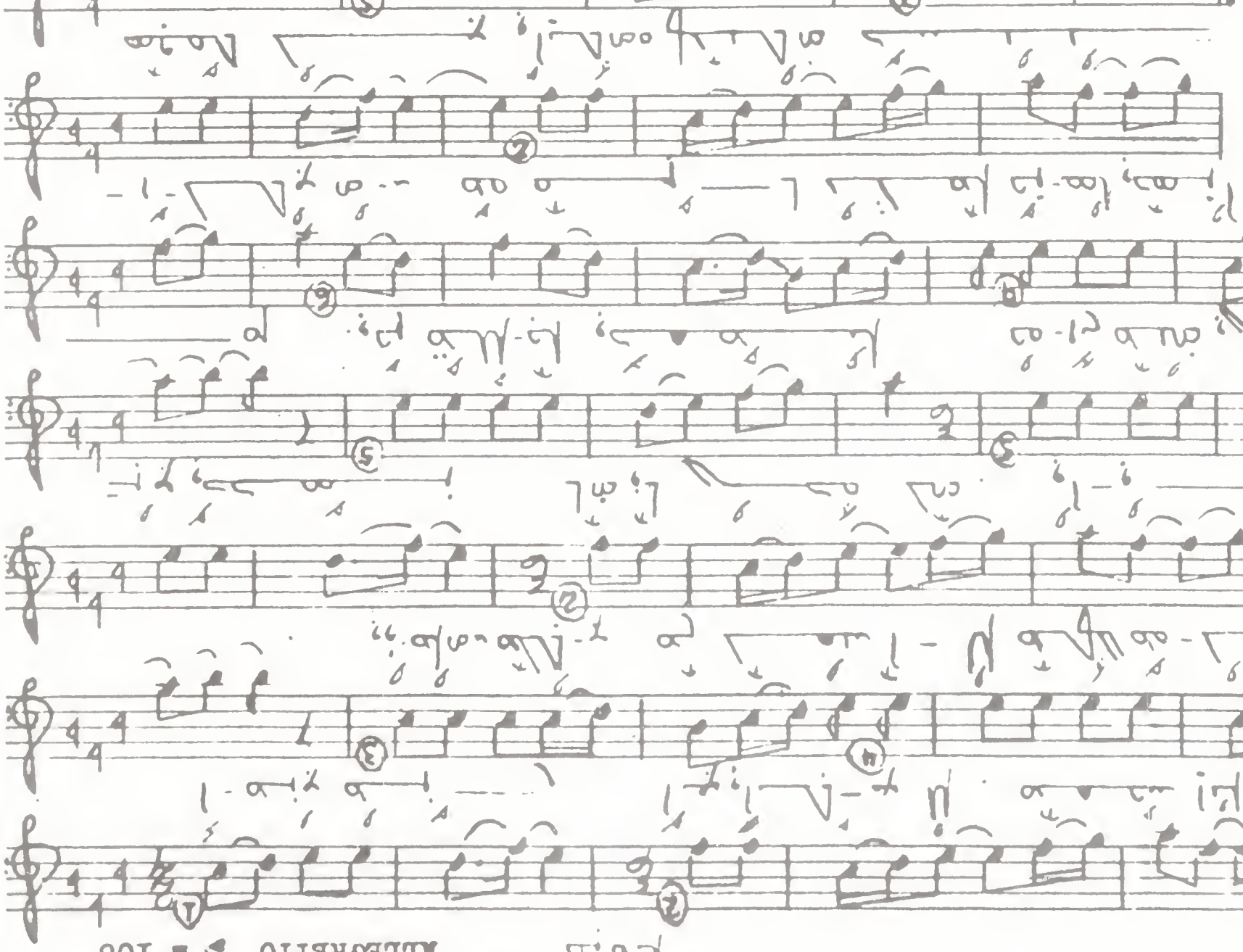
امدا

ALLEGRETTO ♩ = 108



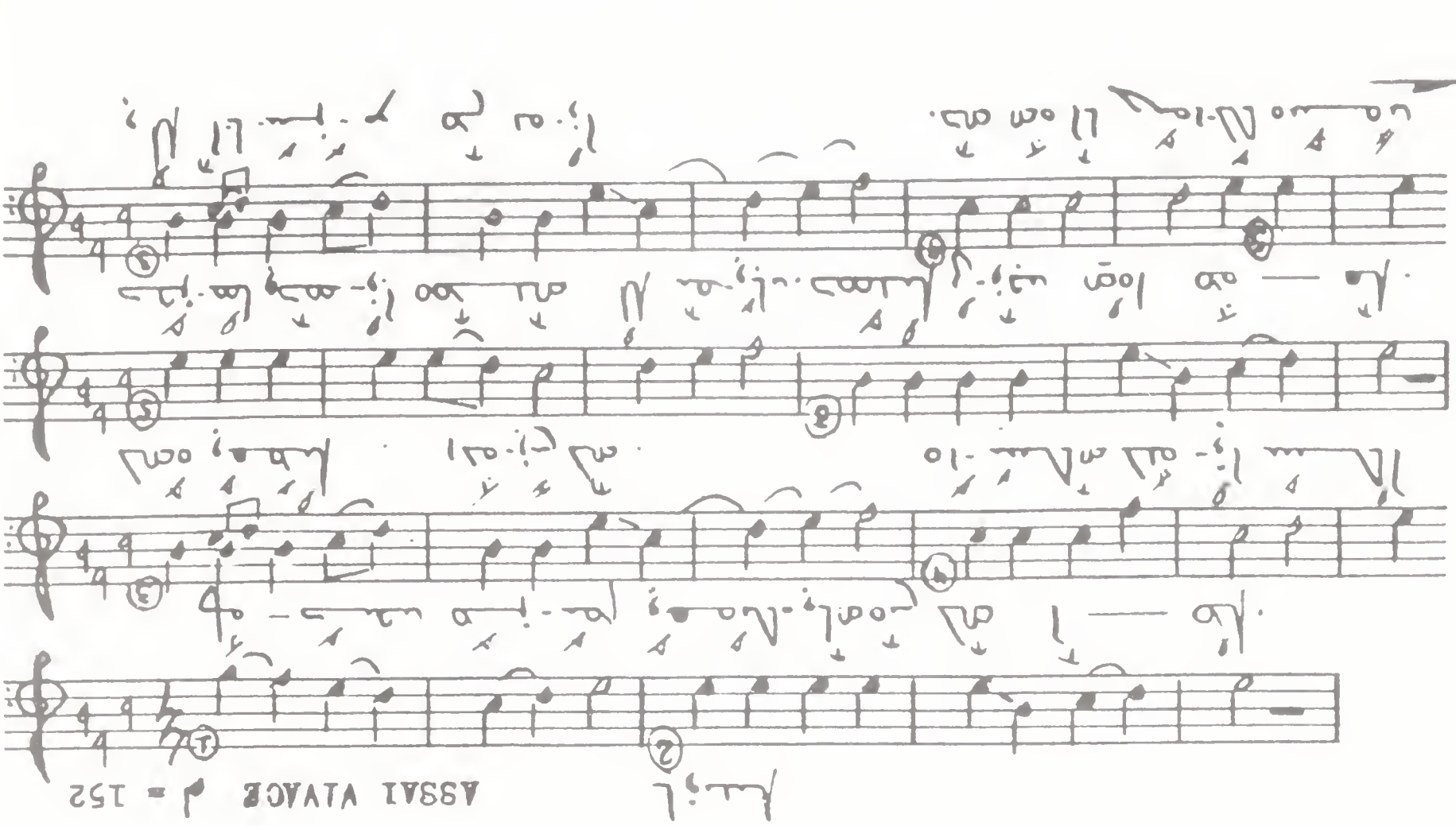
Allegretto

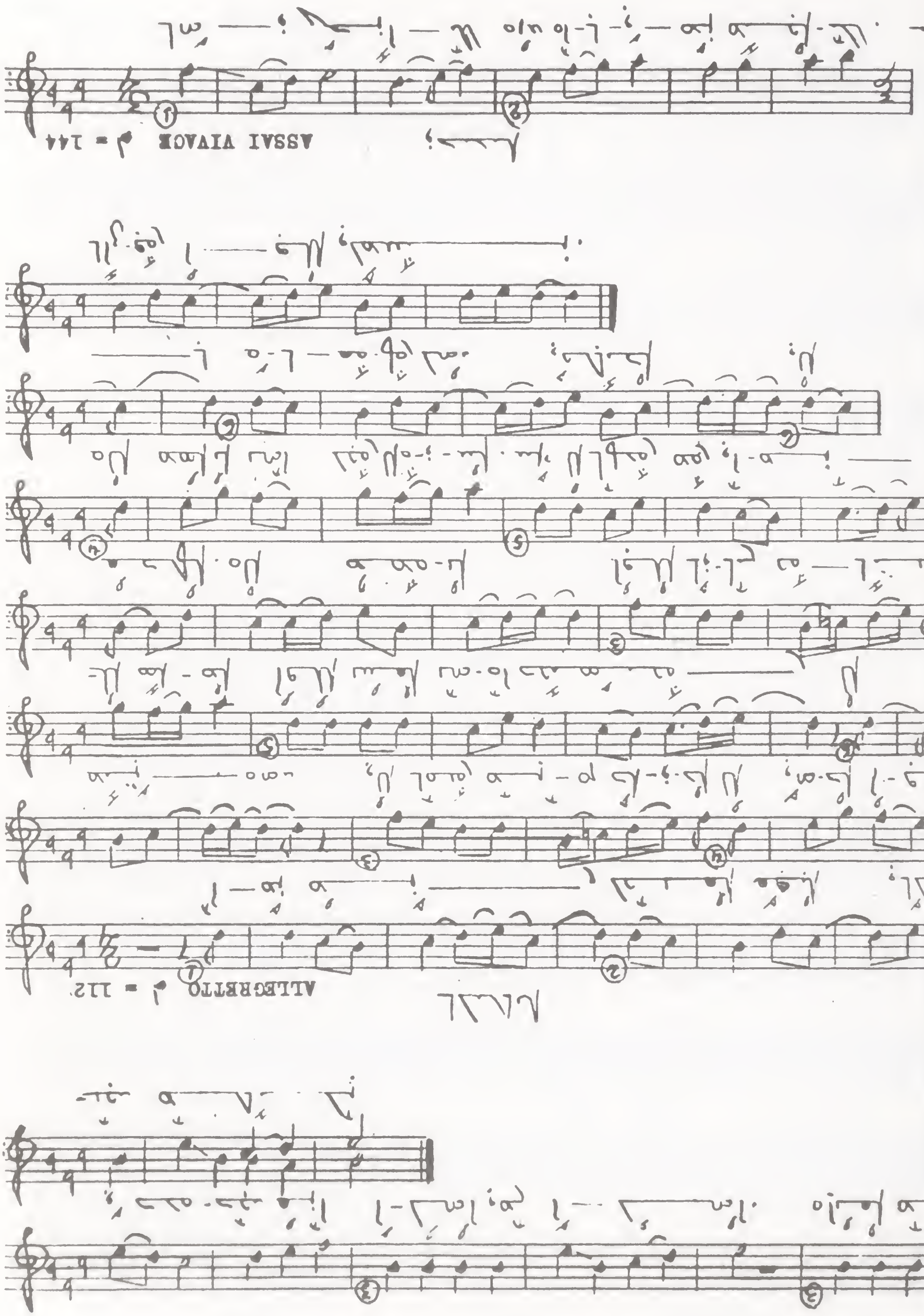
ALLEGRETTO ♩ = 108



Assai vivace

ASSAI VIVACE ♩ = 152

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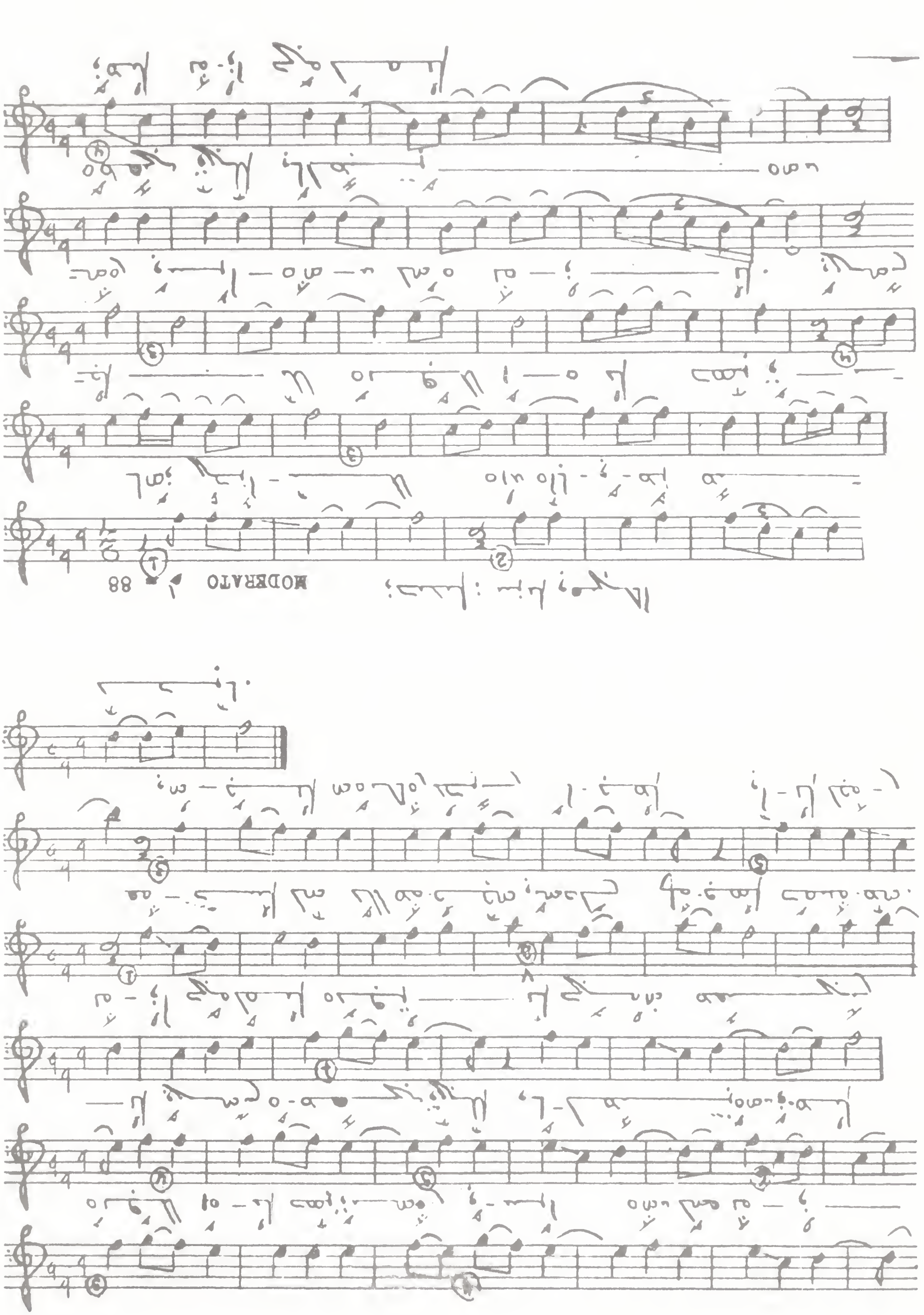
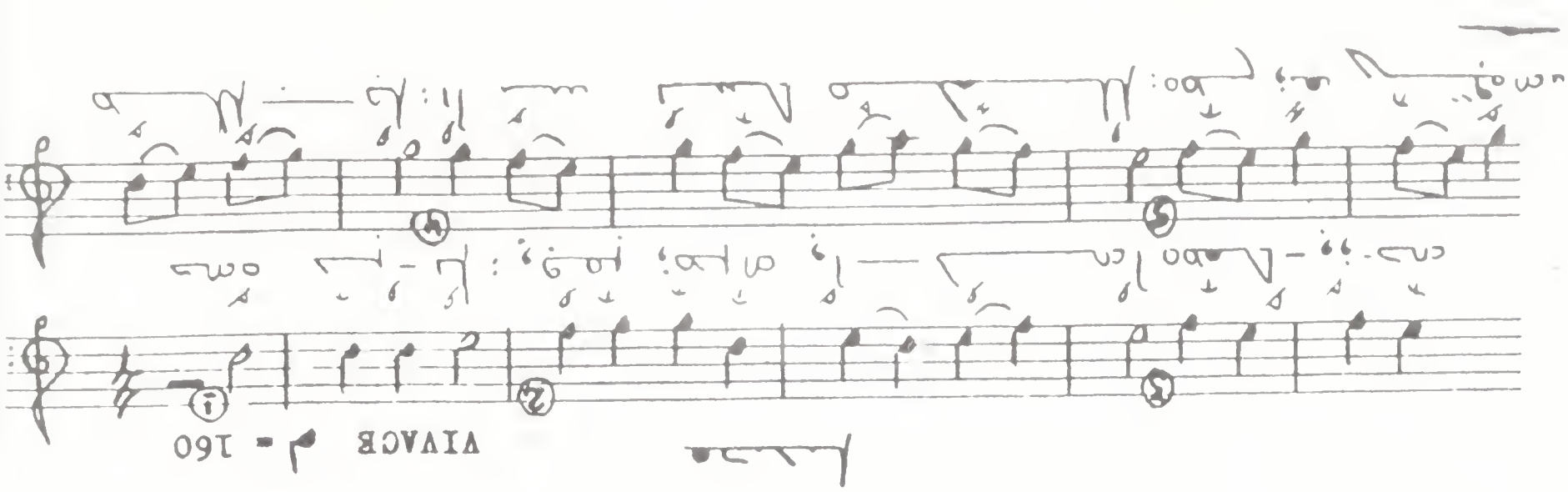

MODERATO ♩ = 88

ASSAI VIVACE ♩ = 144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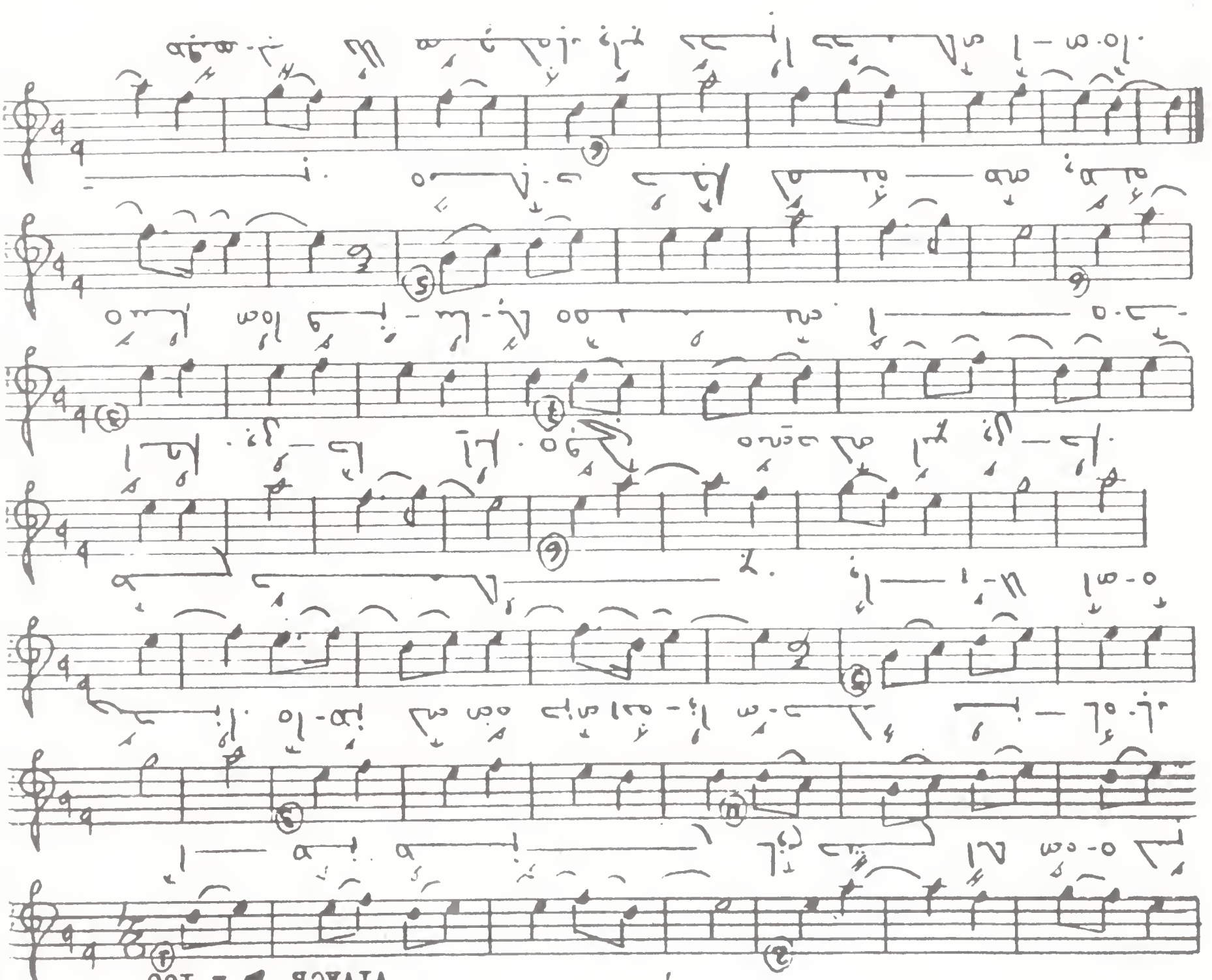
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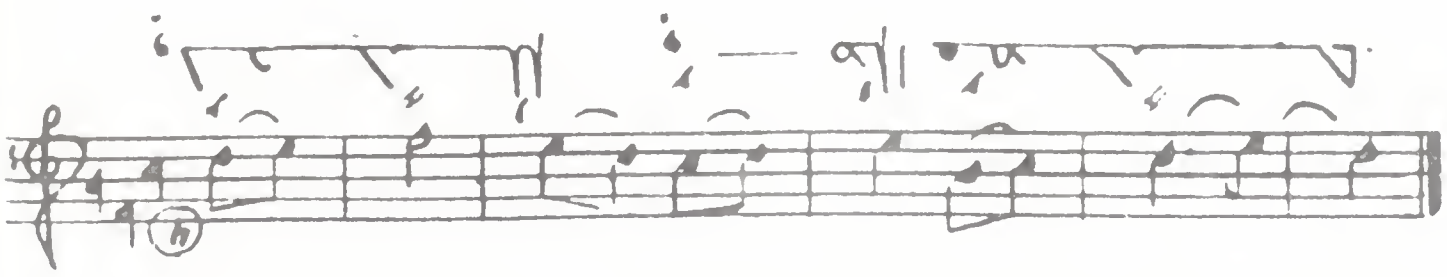

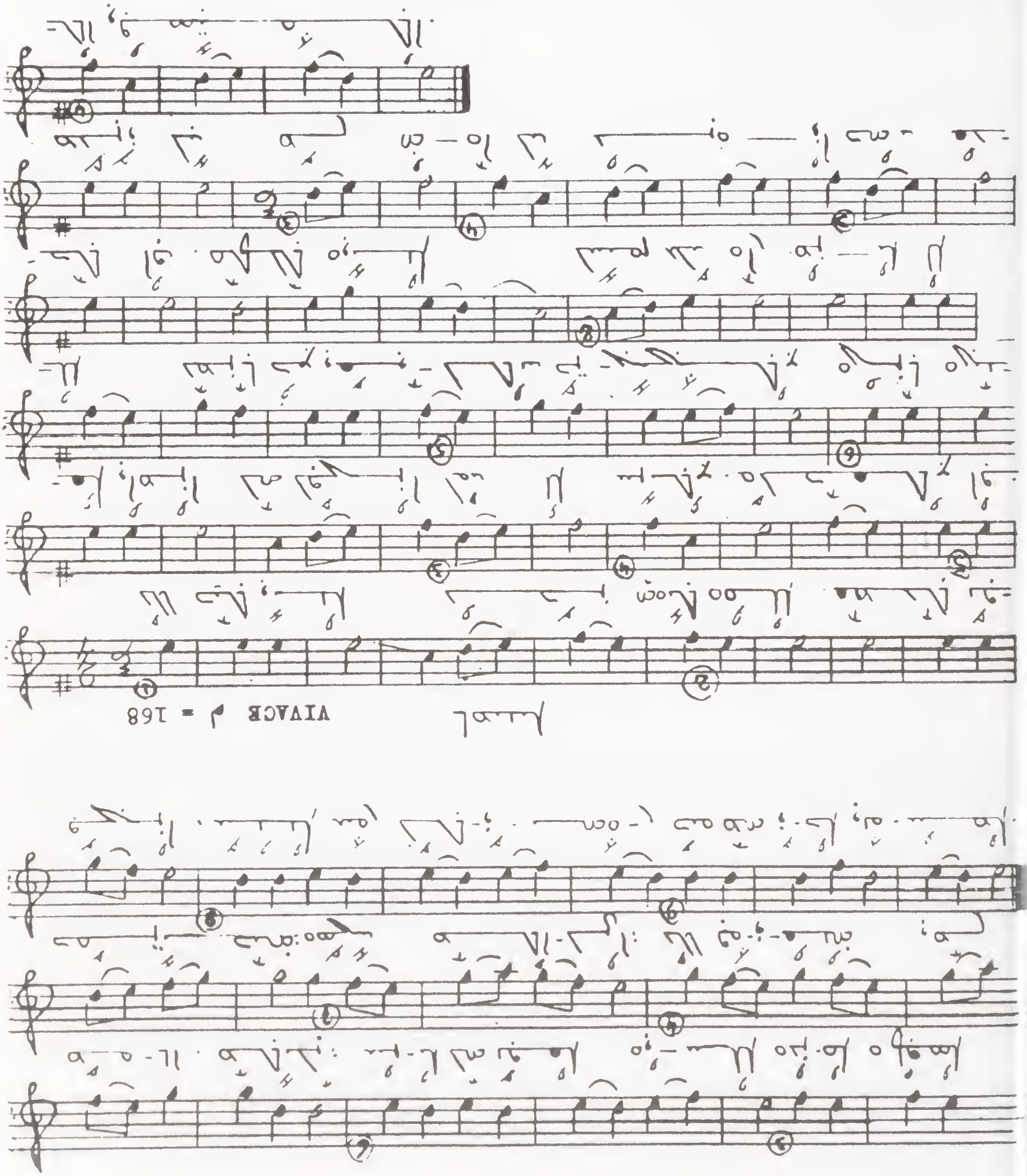
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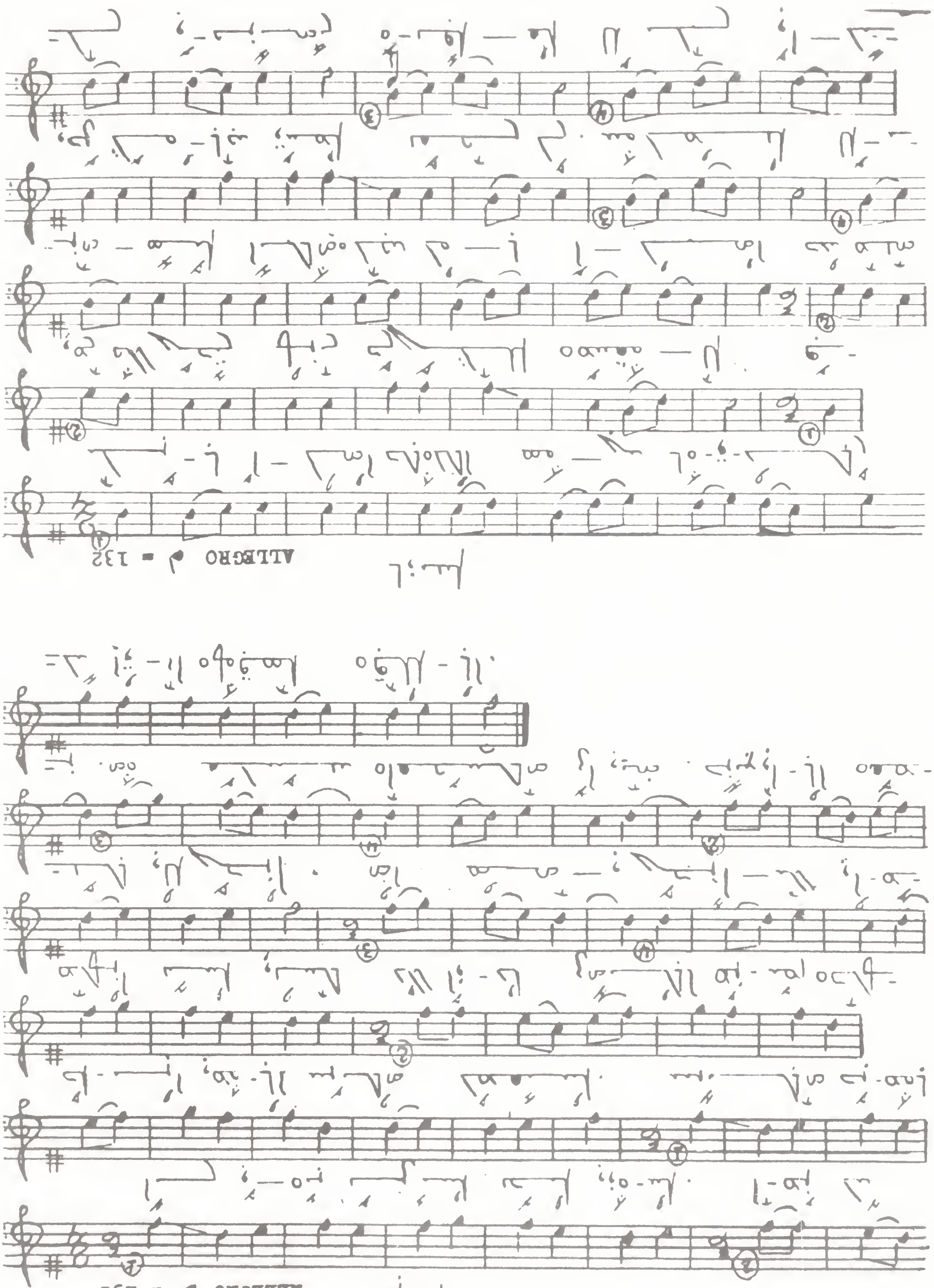
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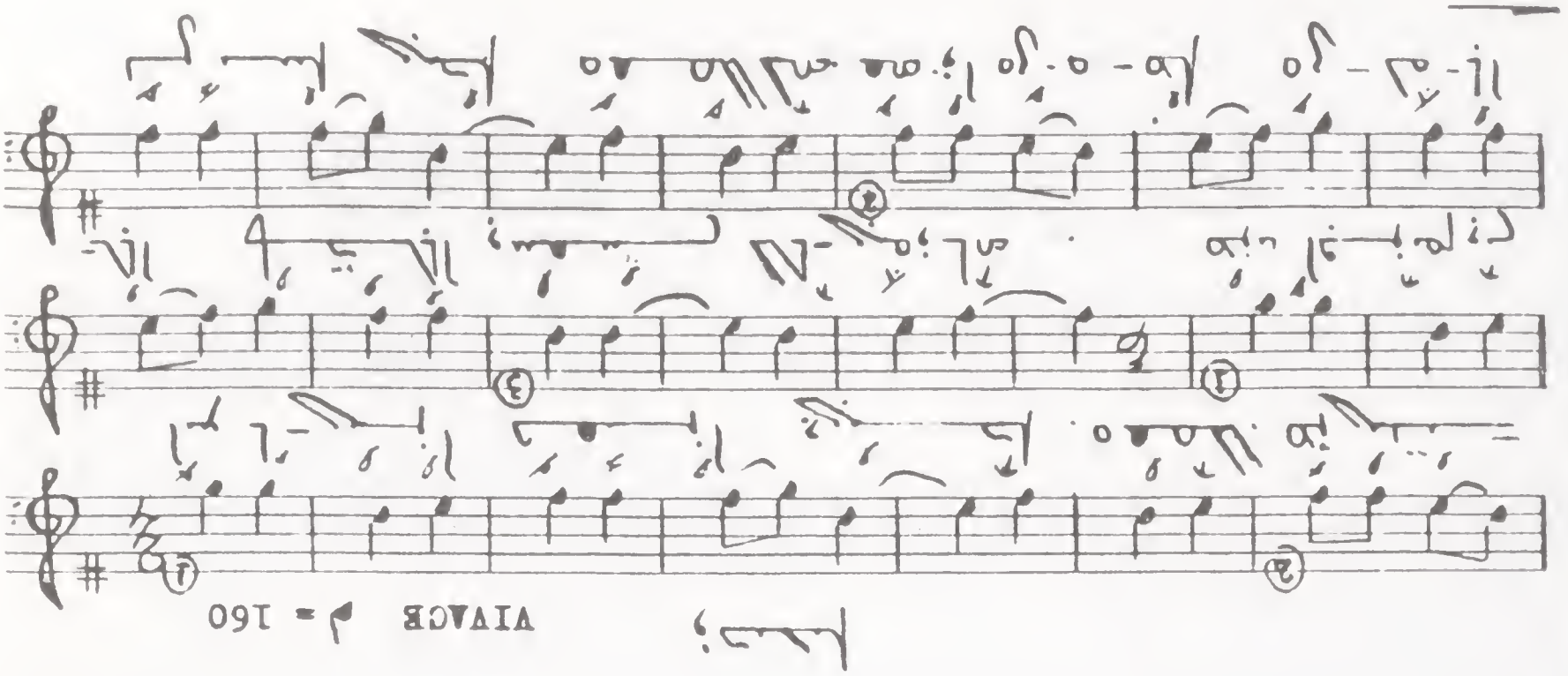
ALLEGRO ♩ = 132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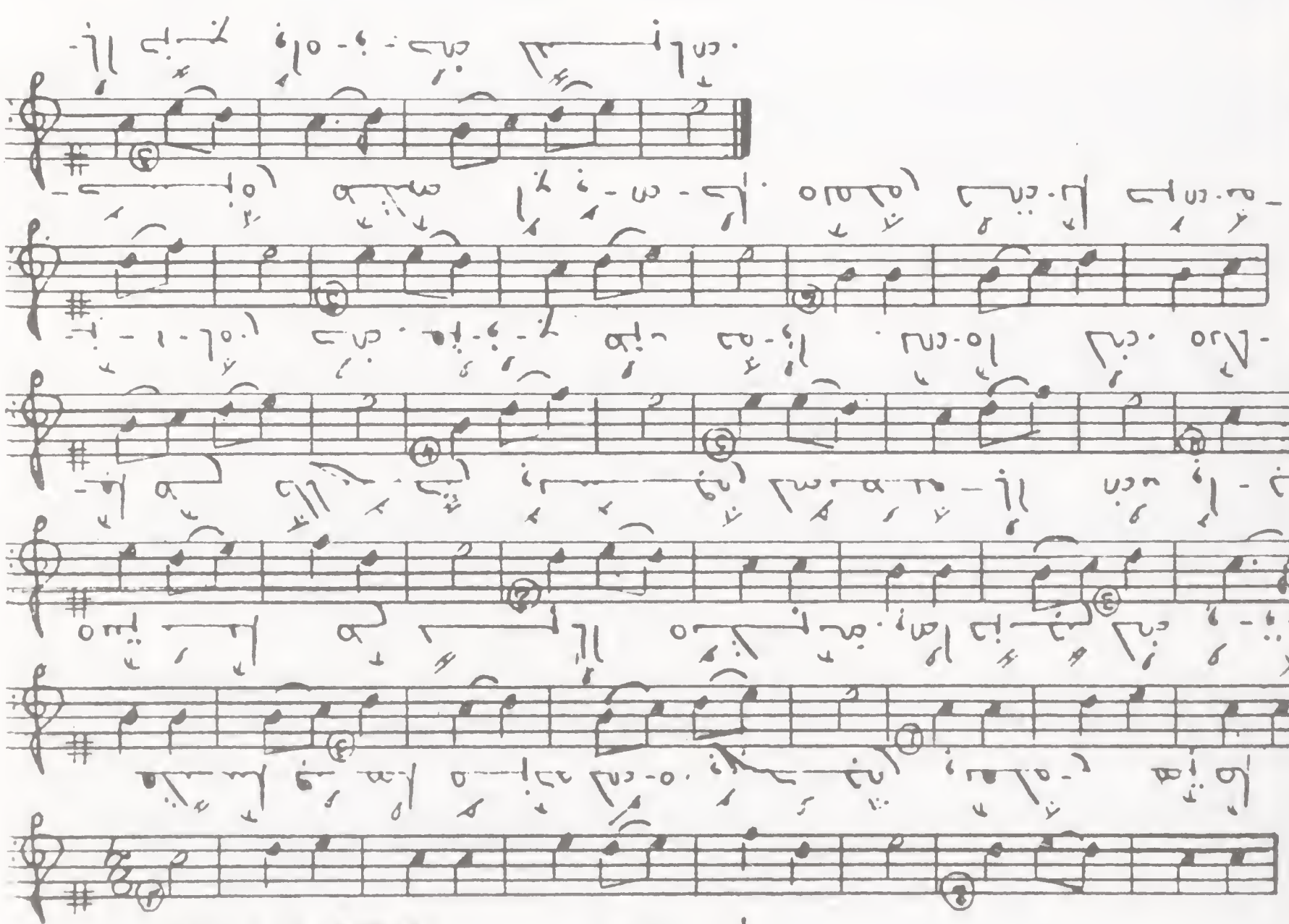
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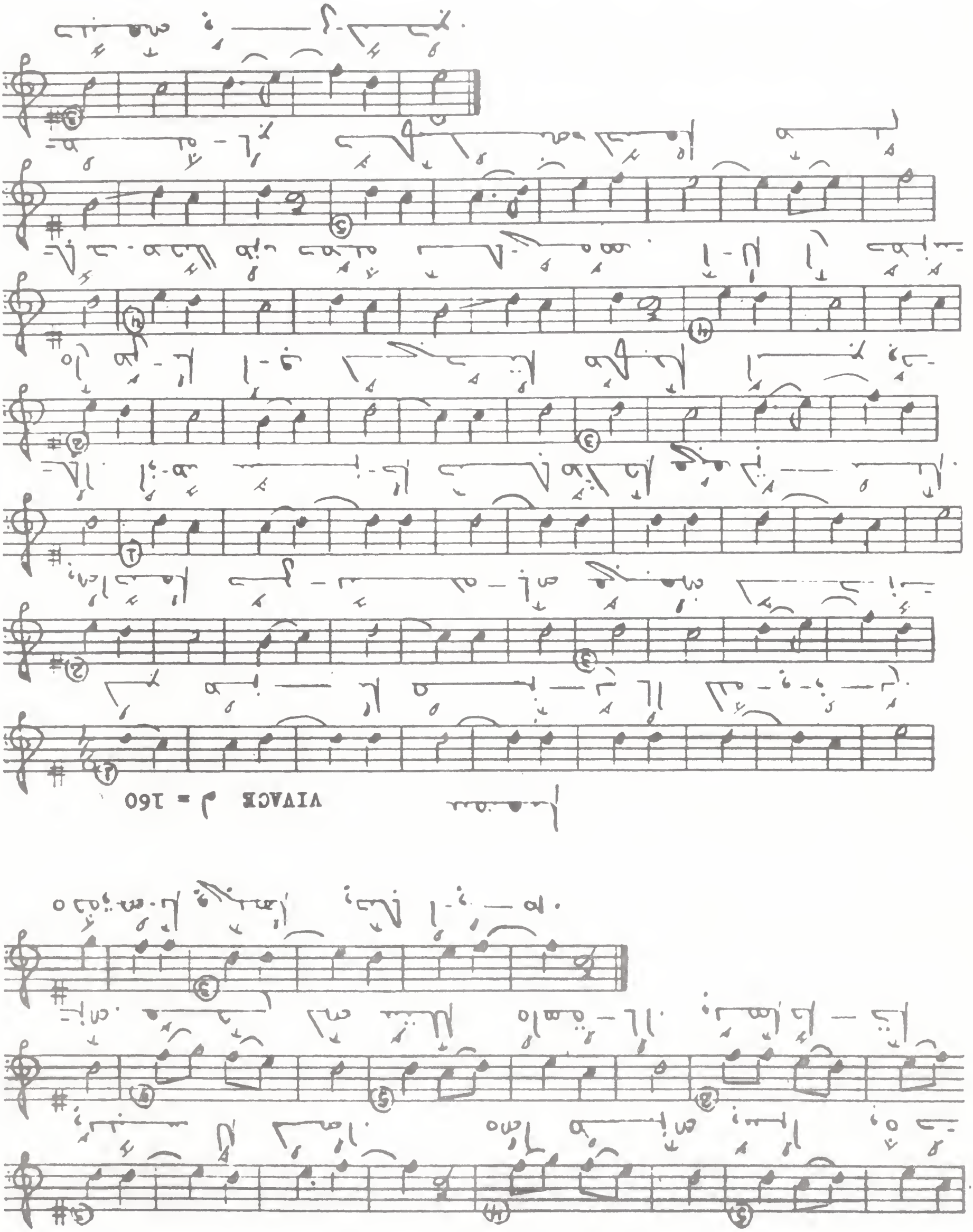
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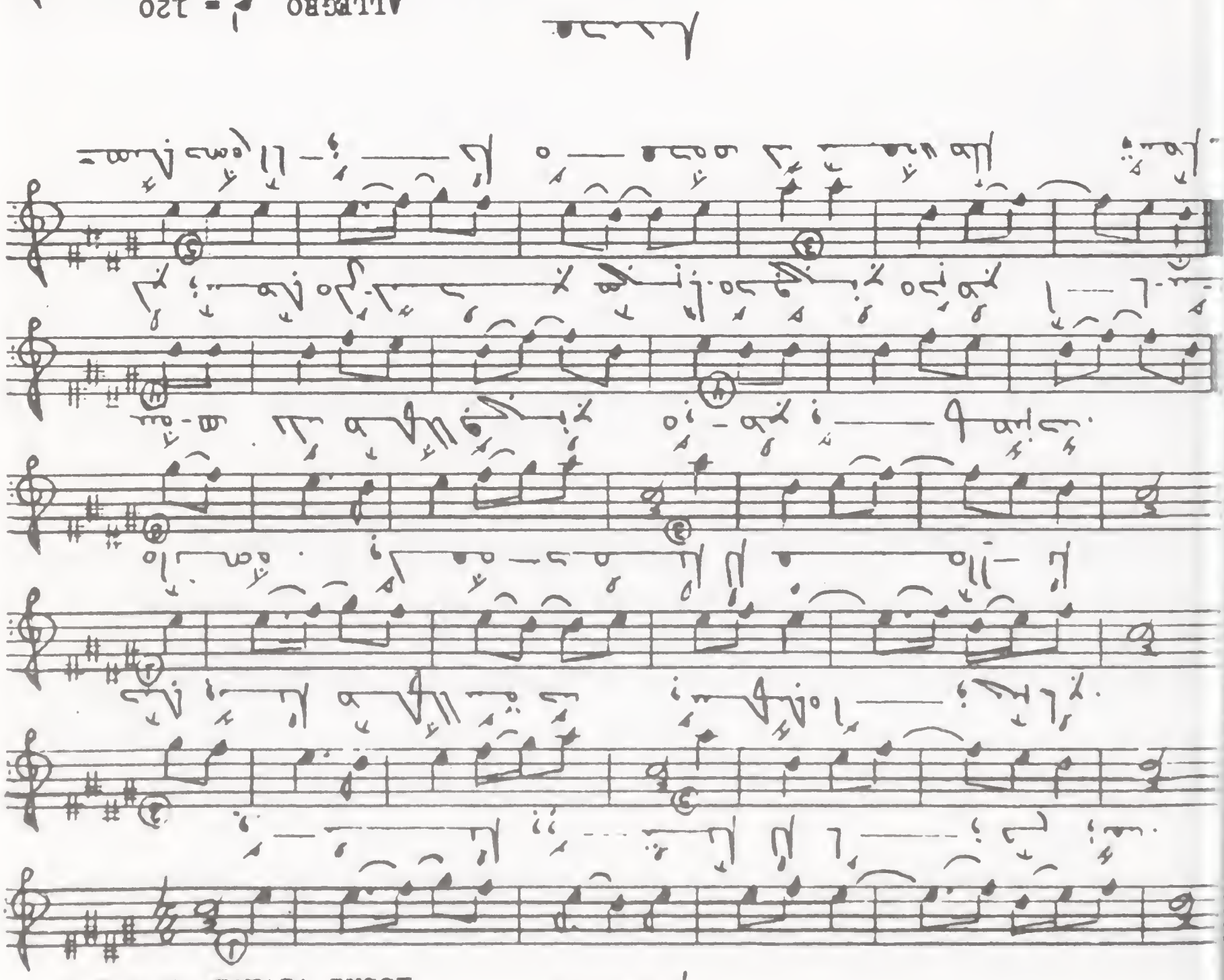

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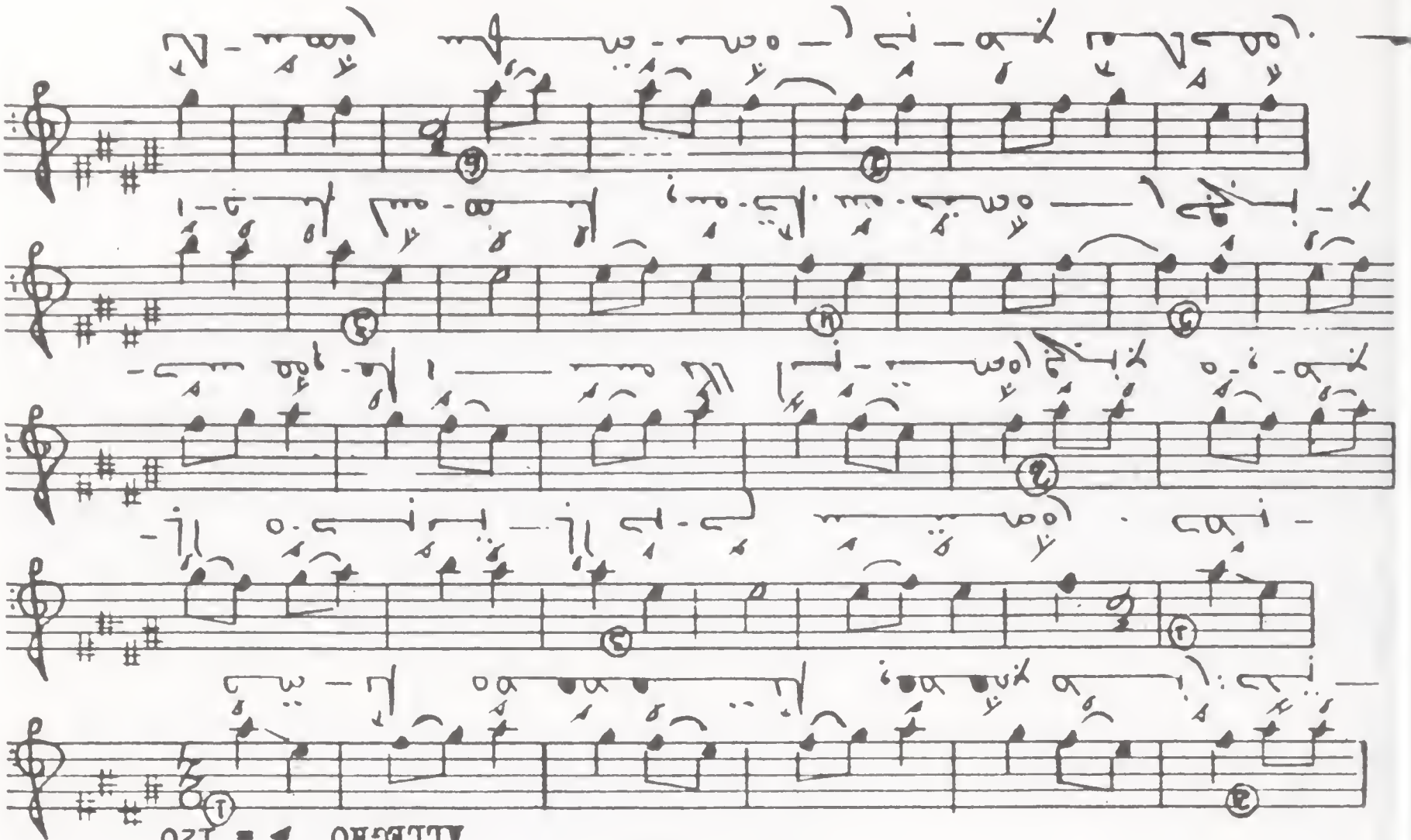

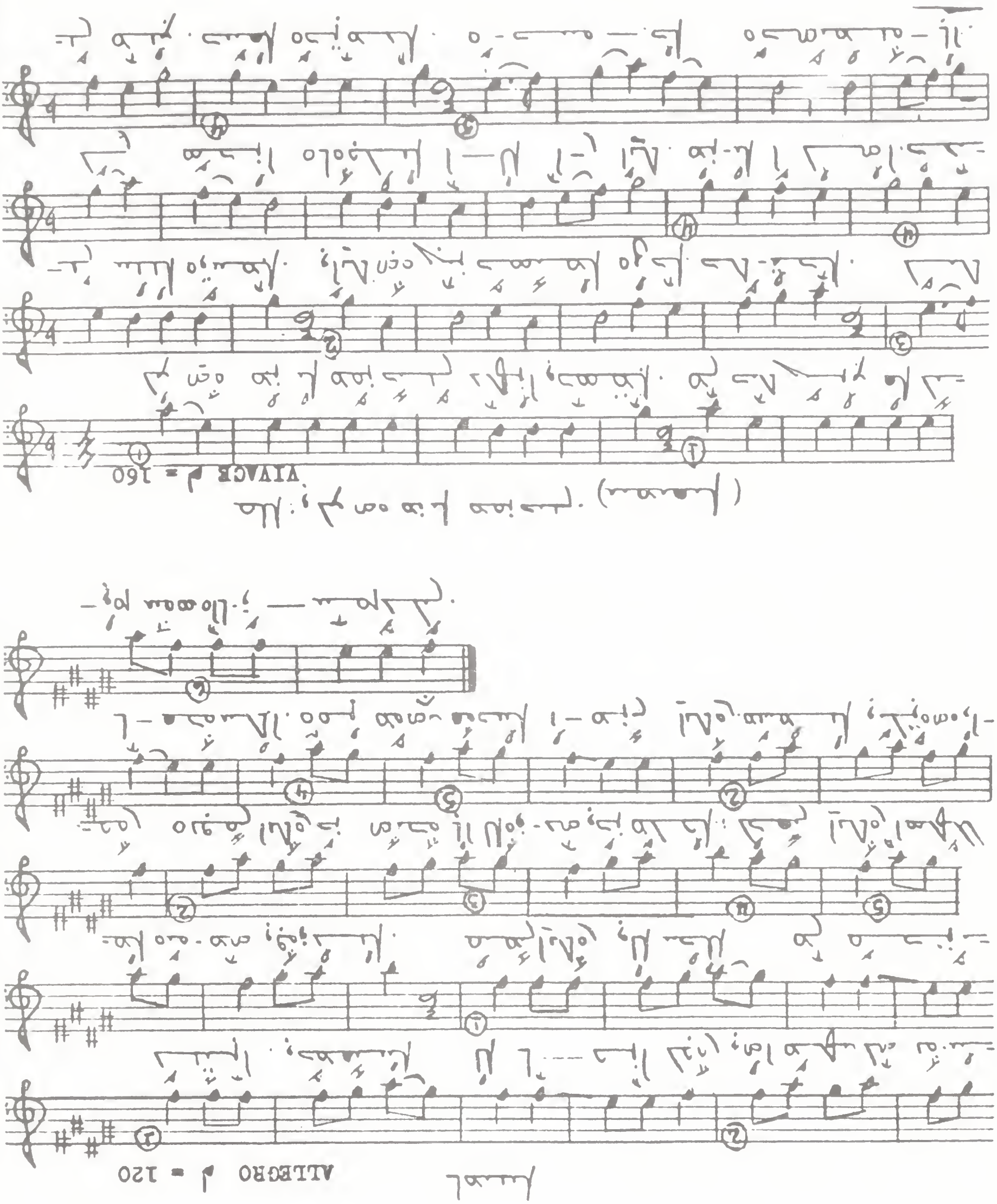

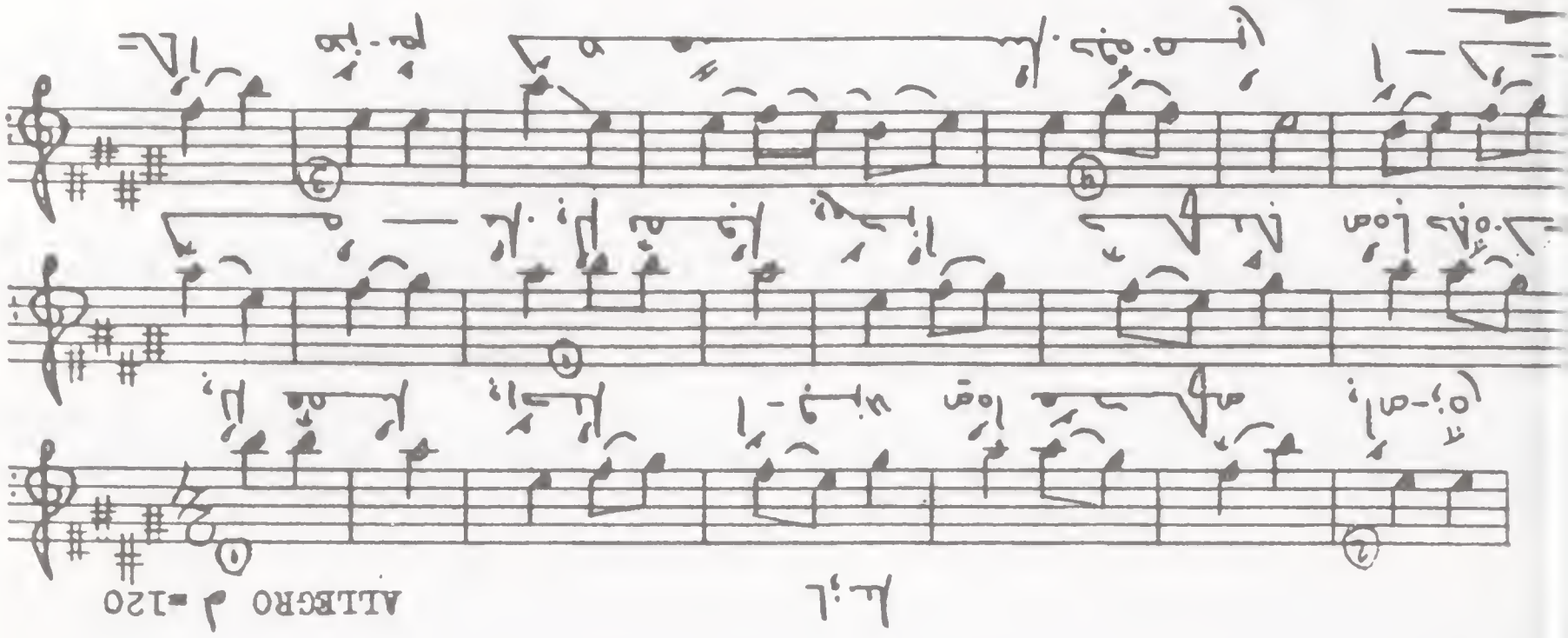
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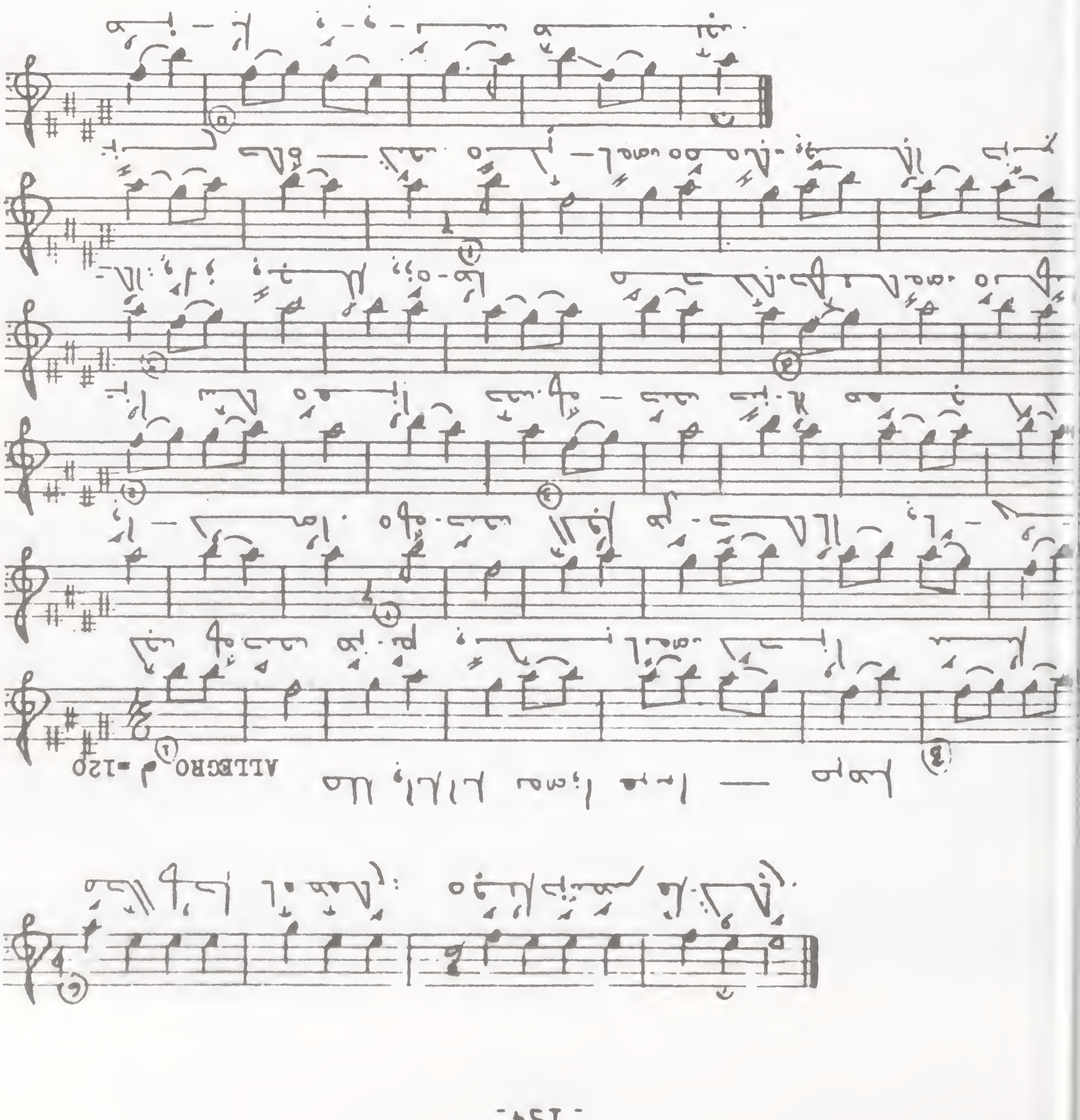
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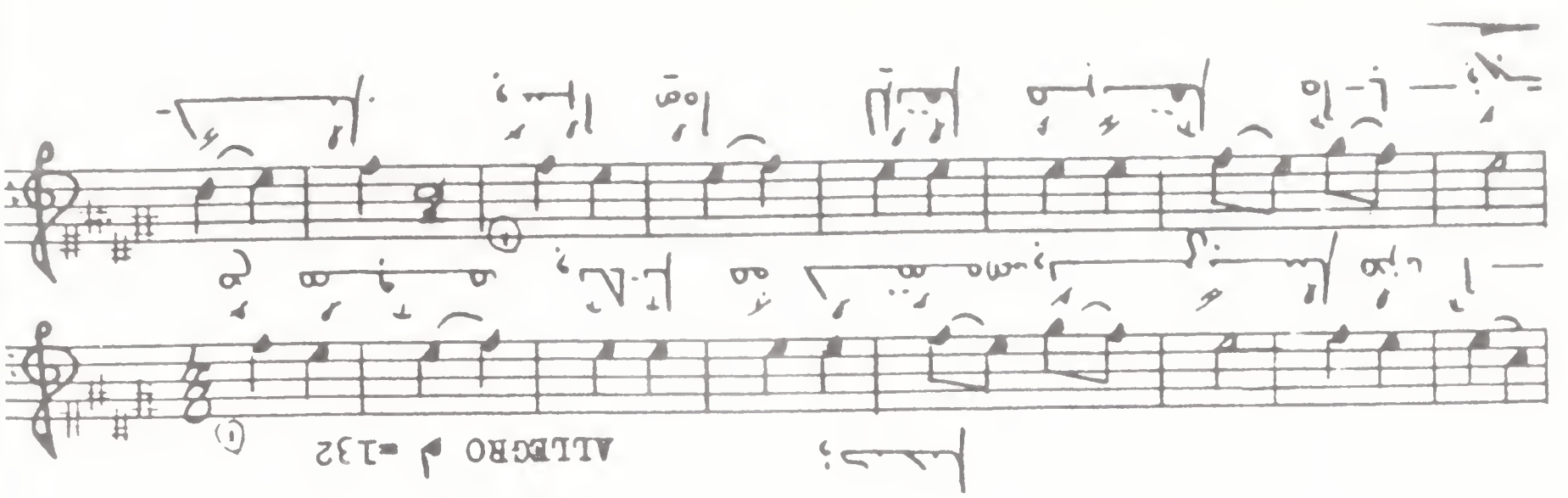
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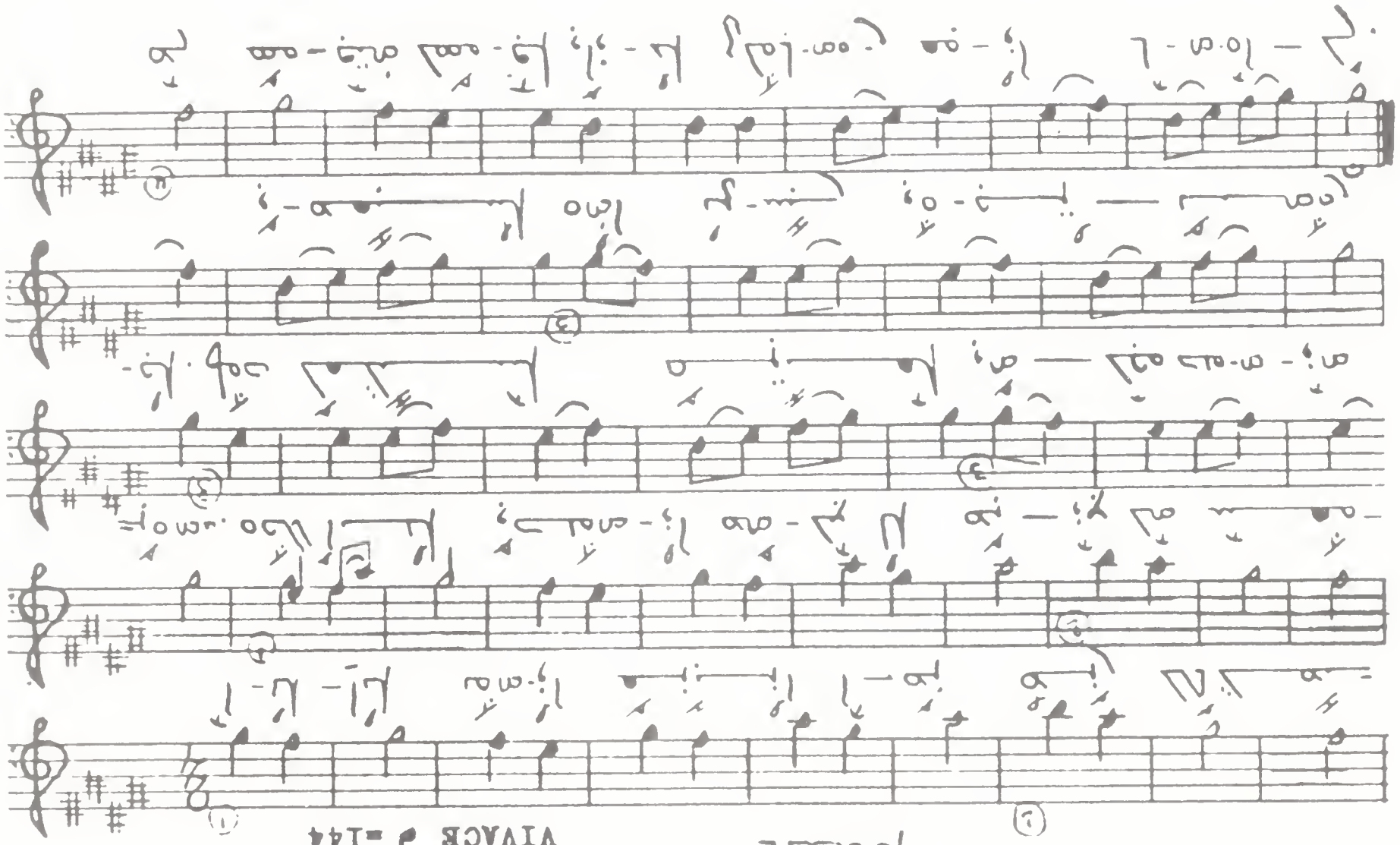
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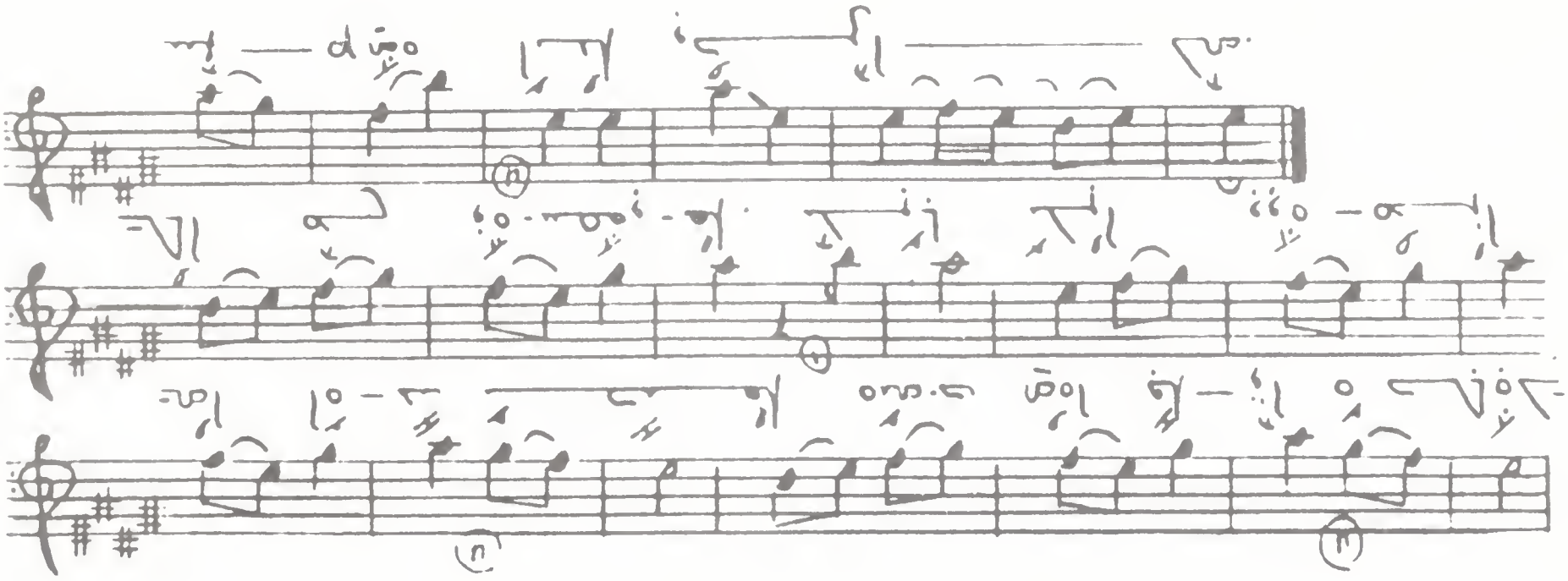

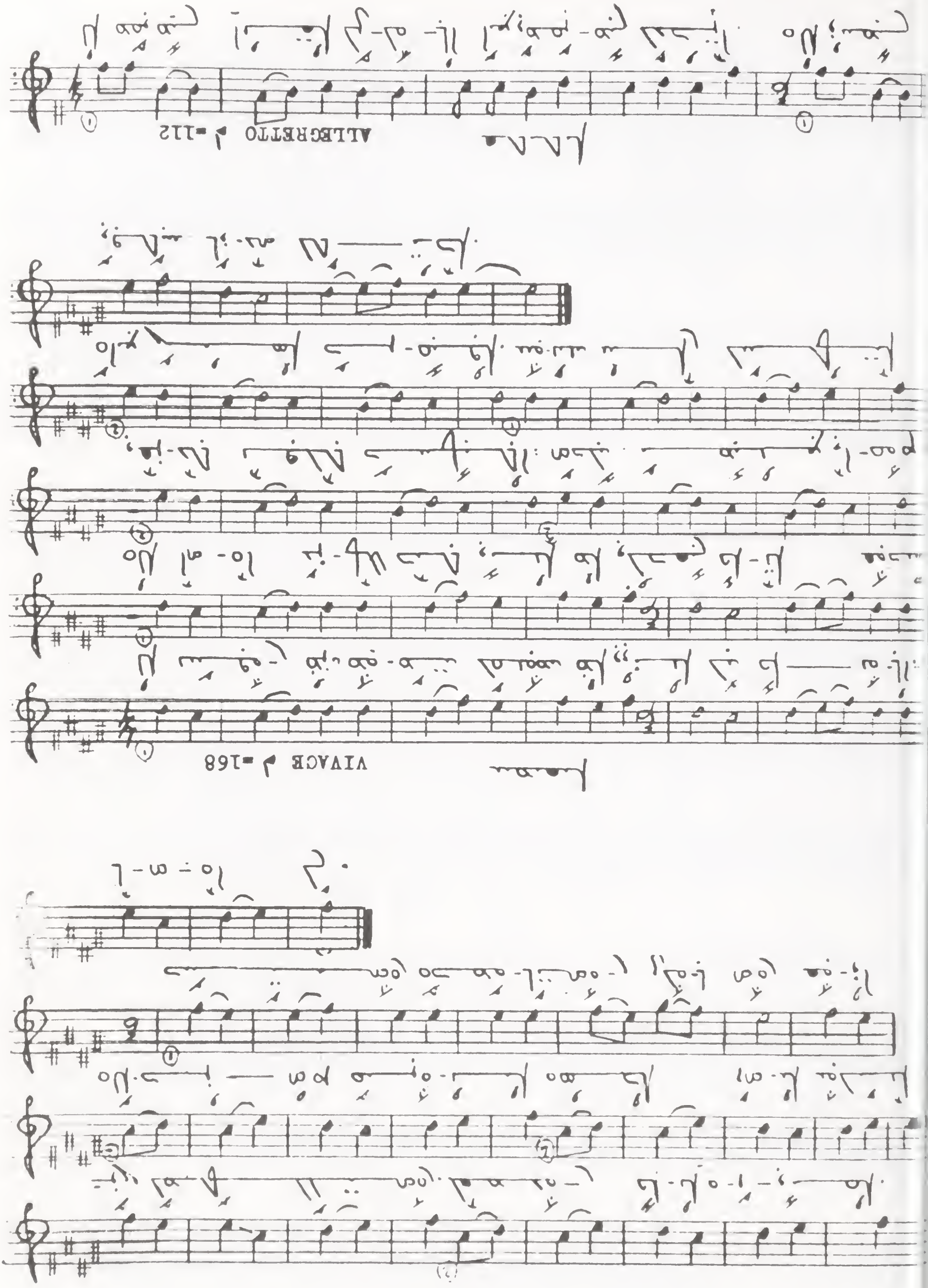
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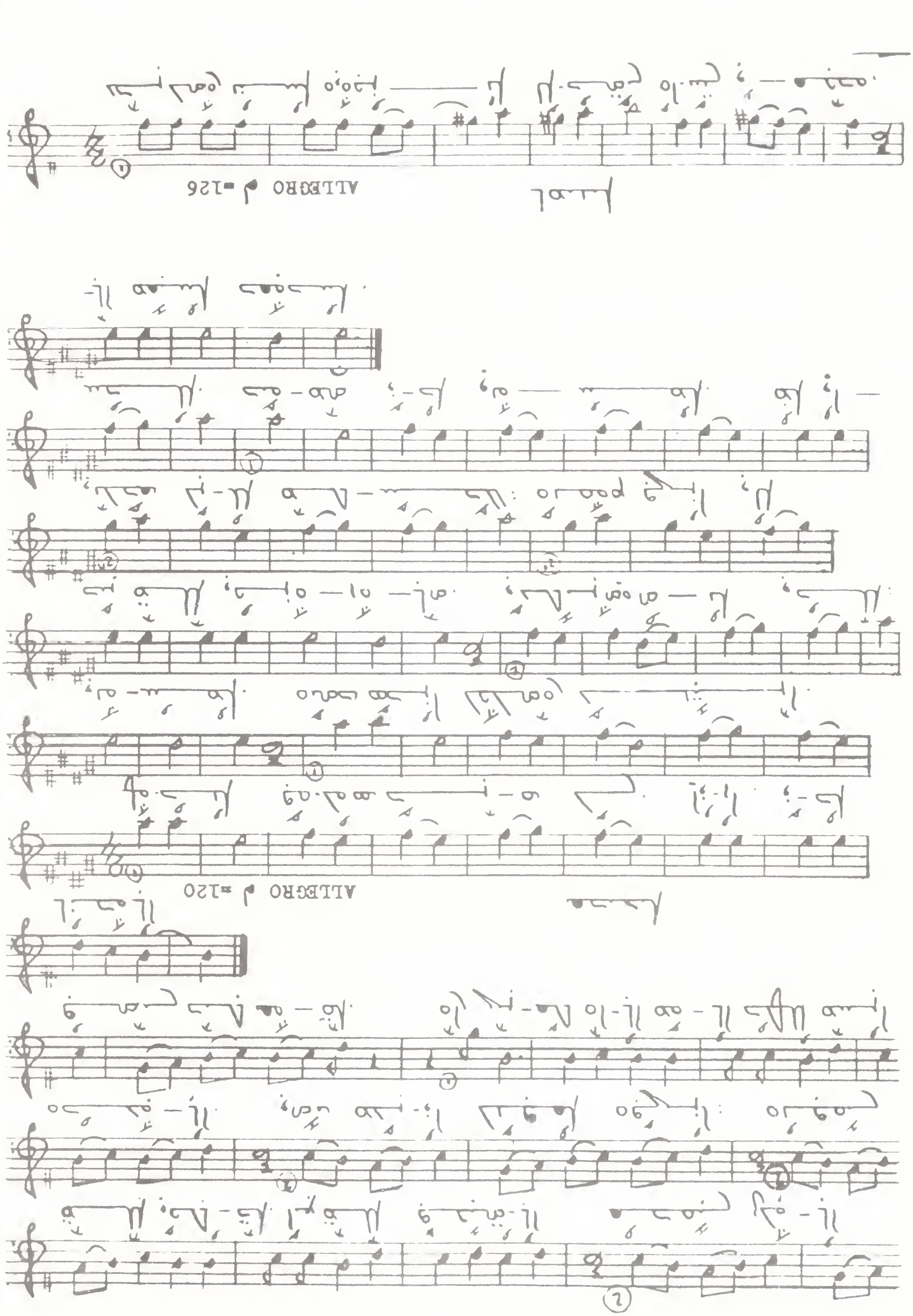
VIVACE ♩=168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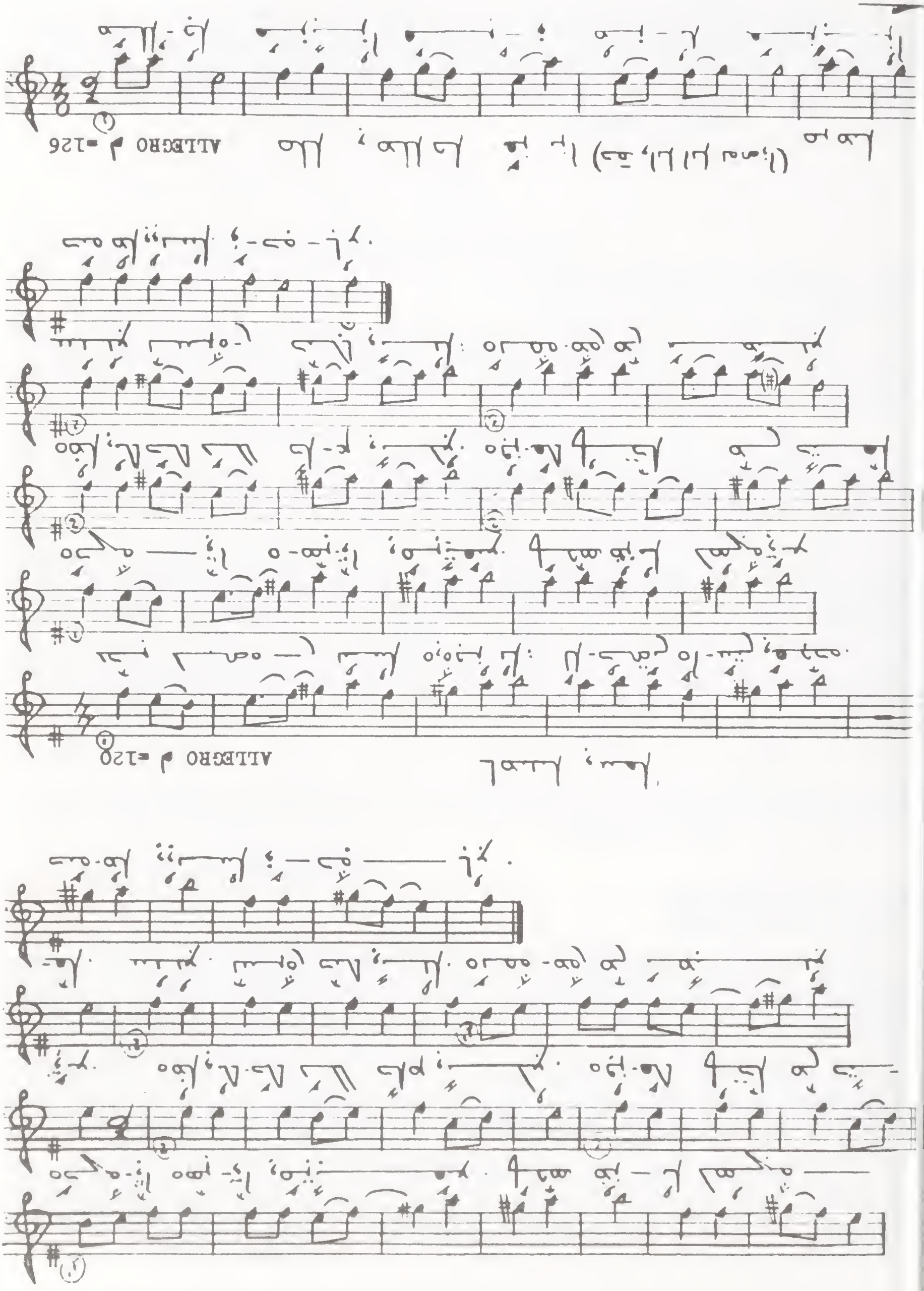
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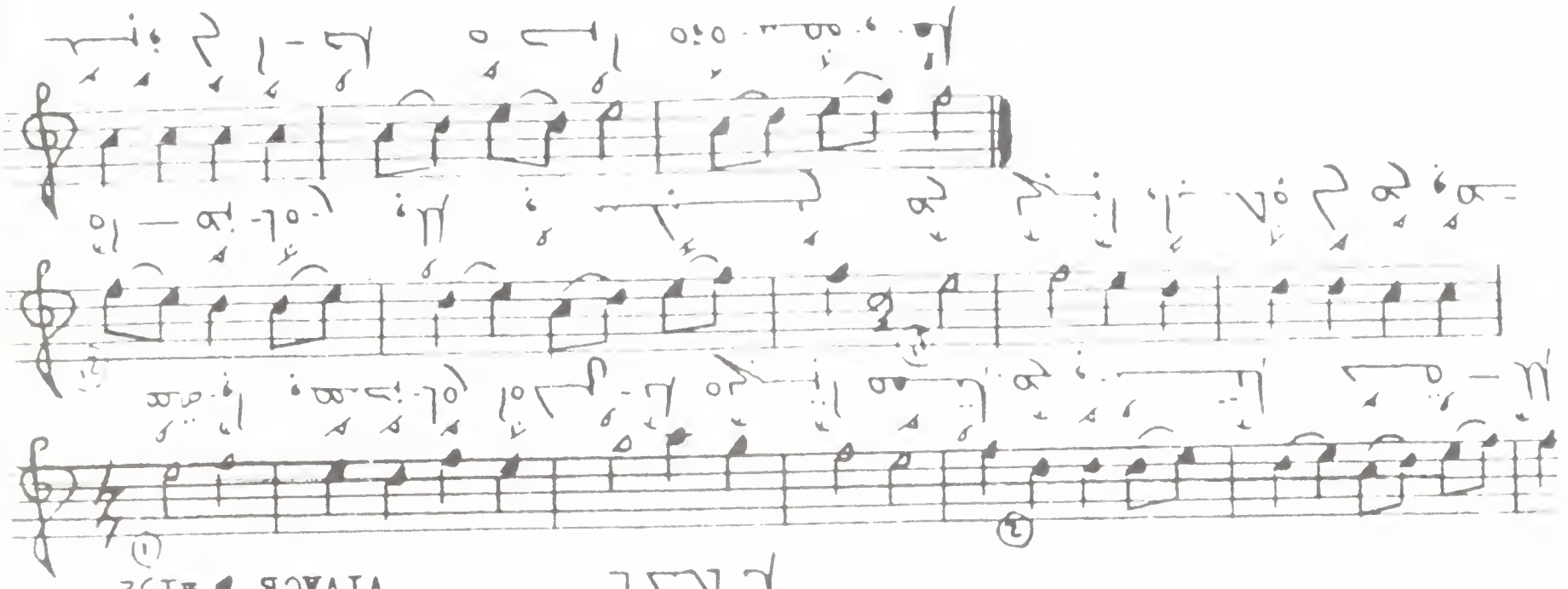
ALLEGRO ♩=120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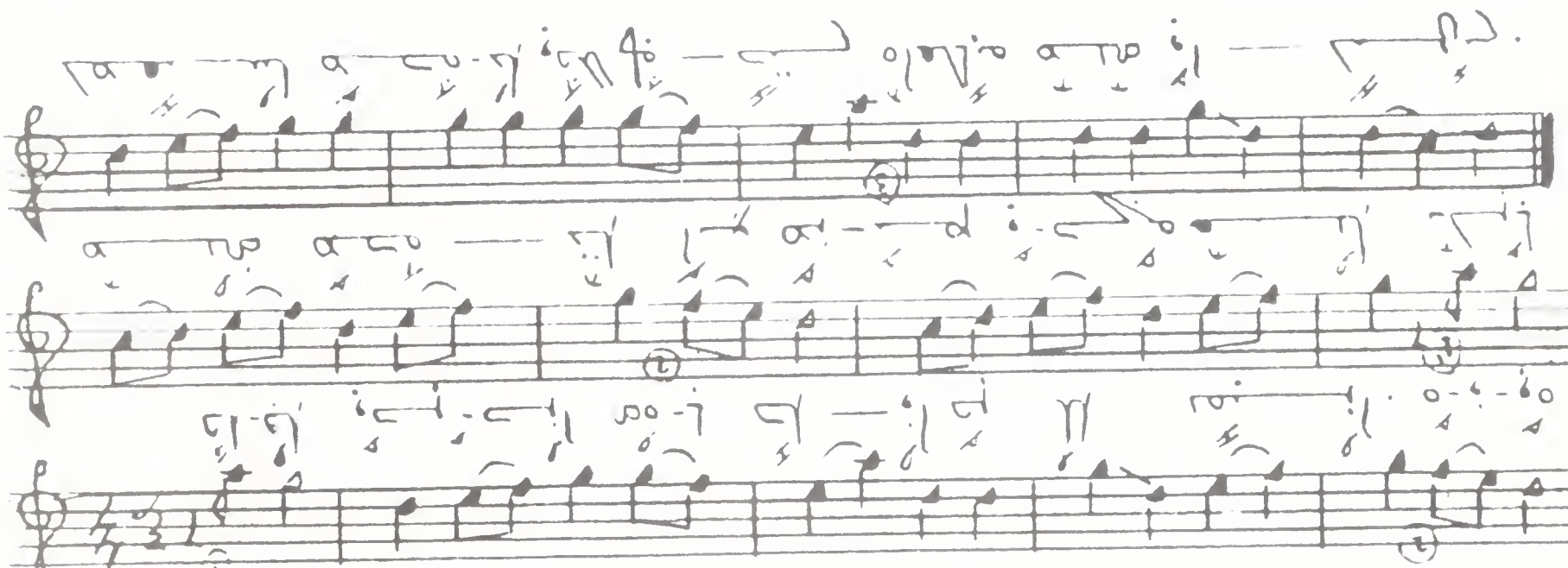
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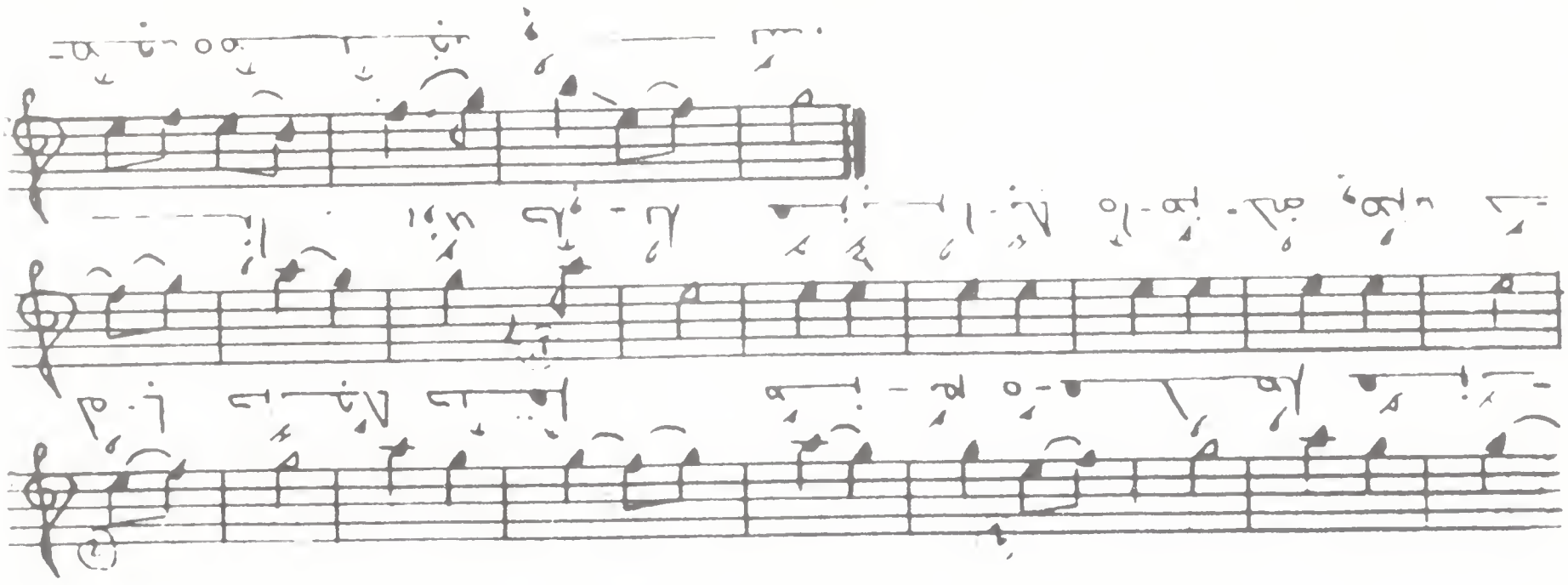

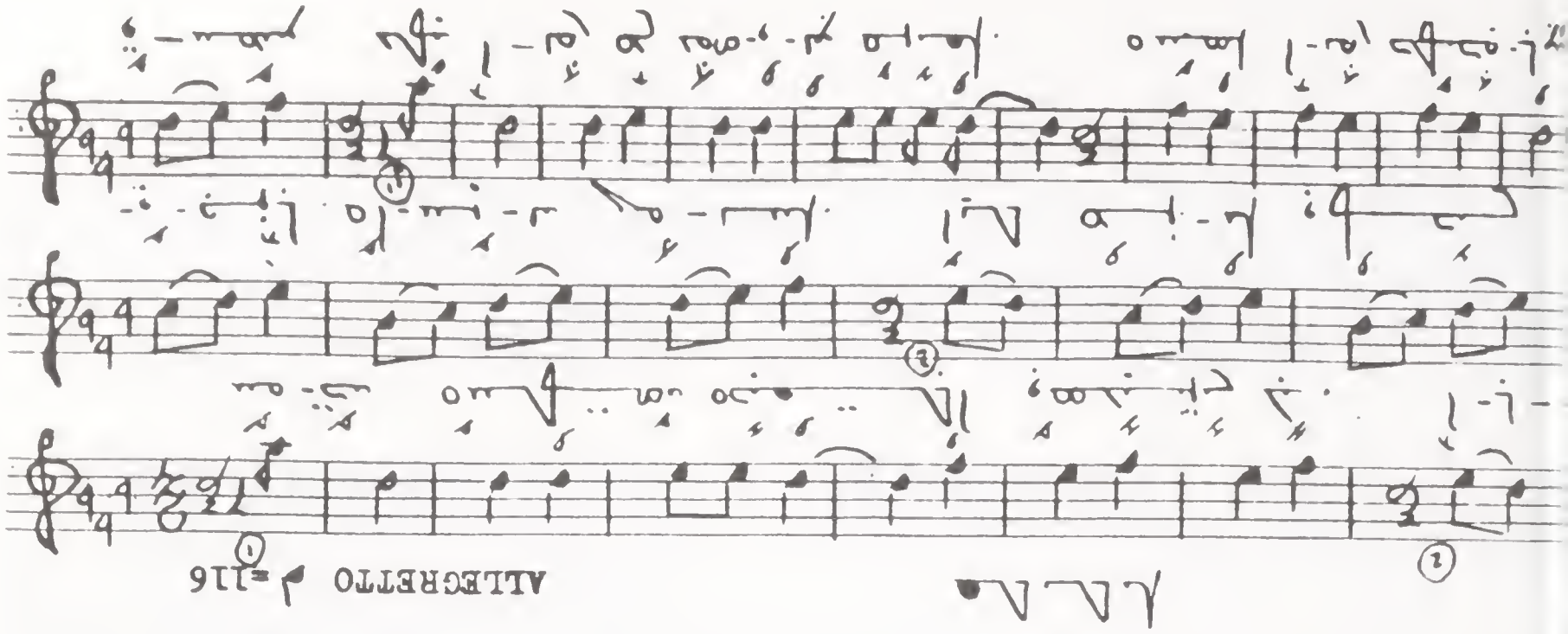
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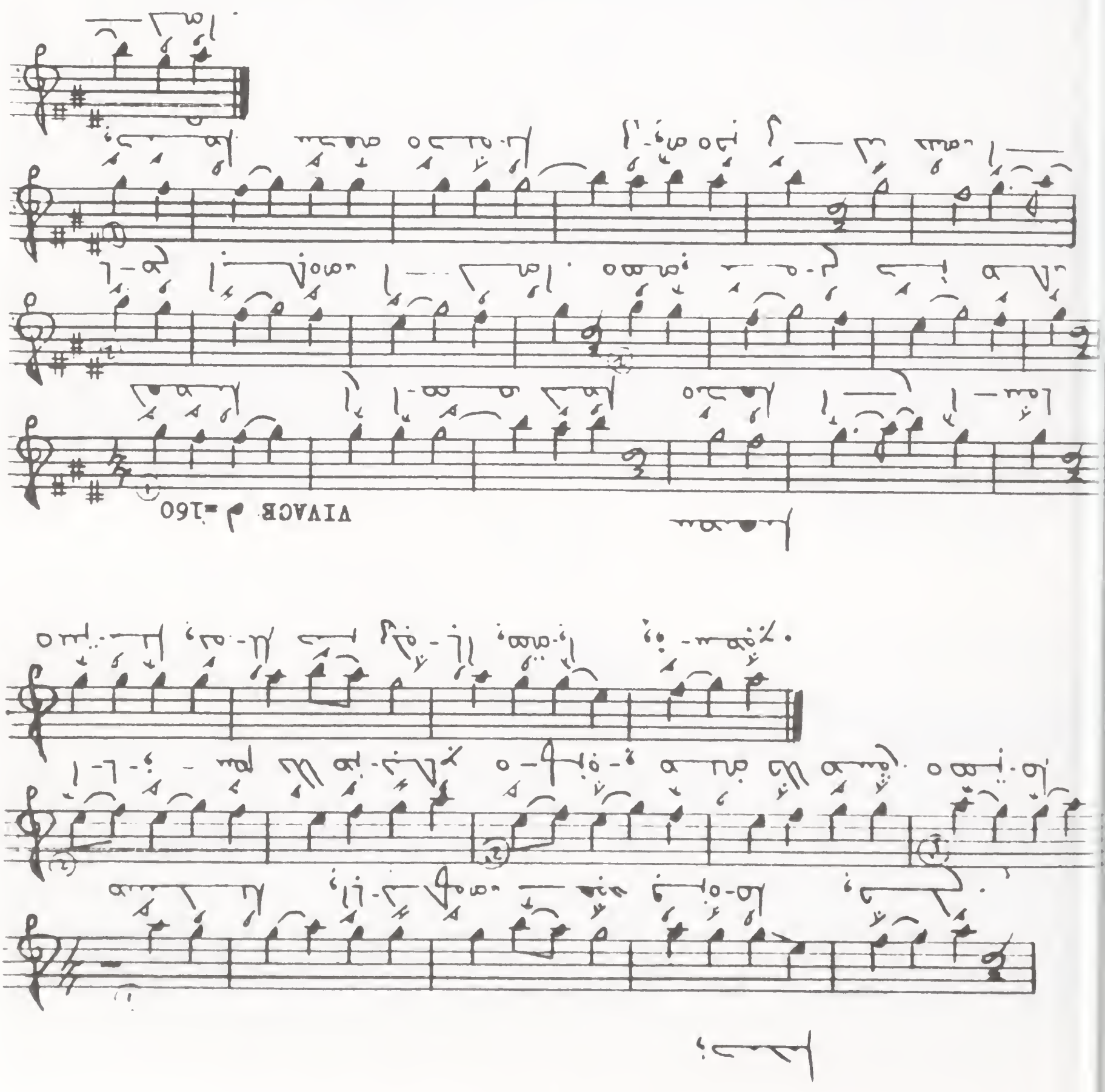
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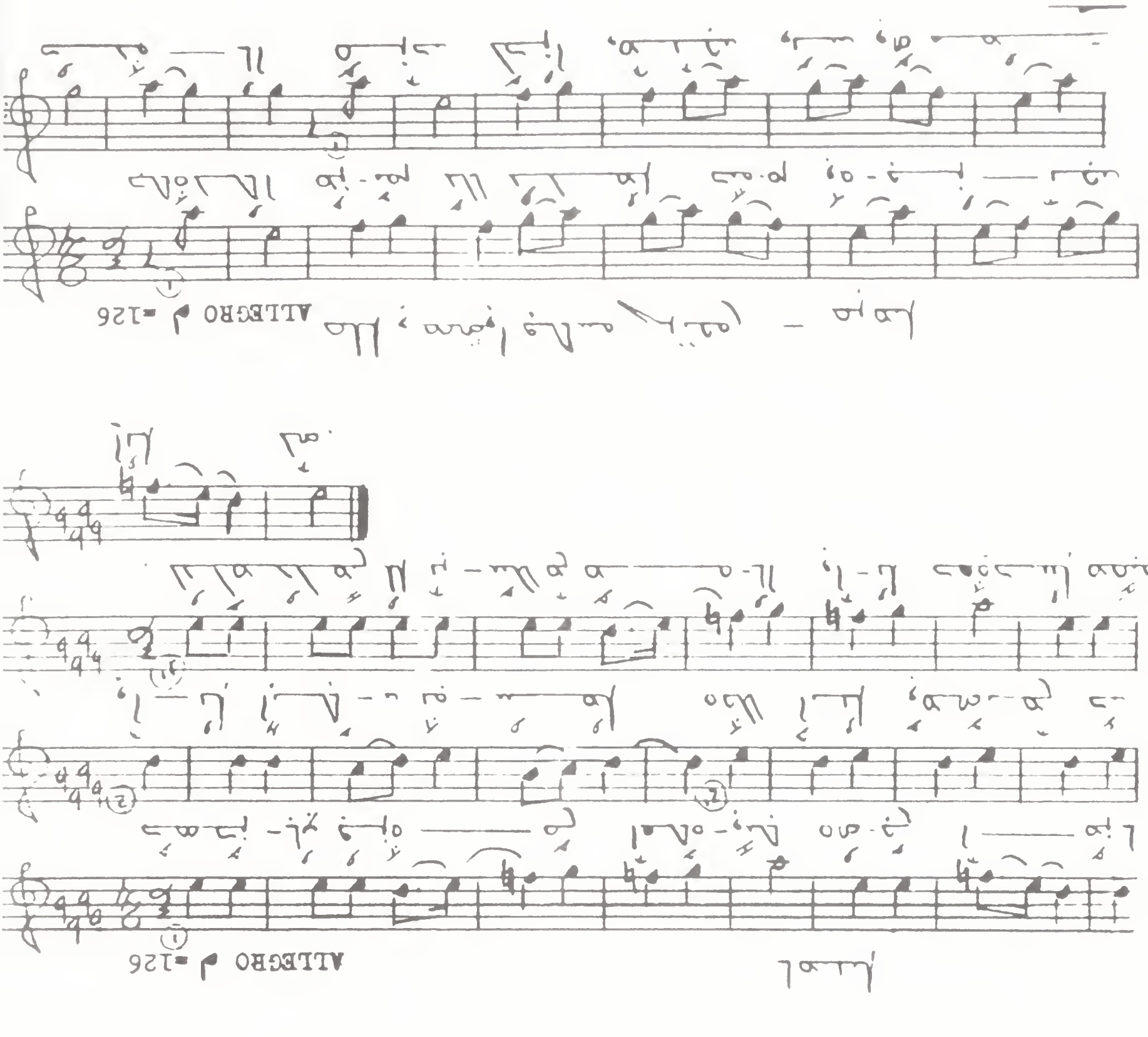
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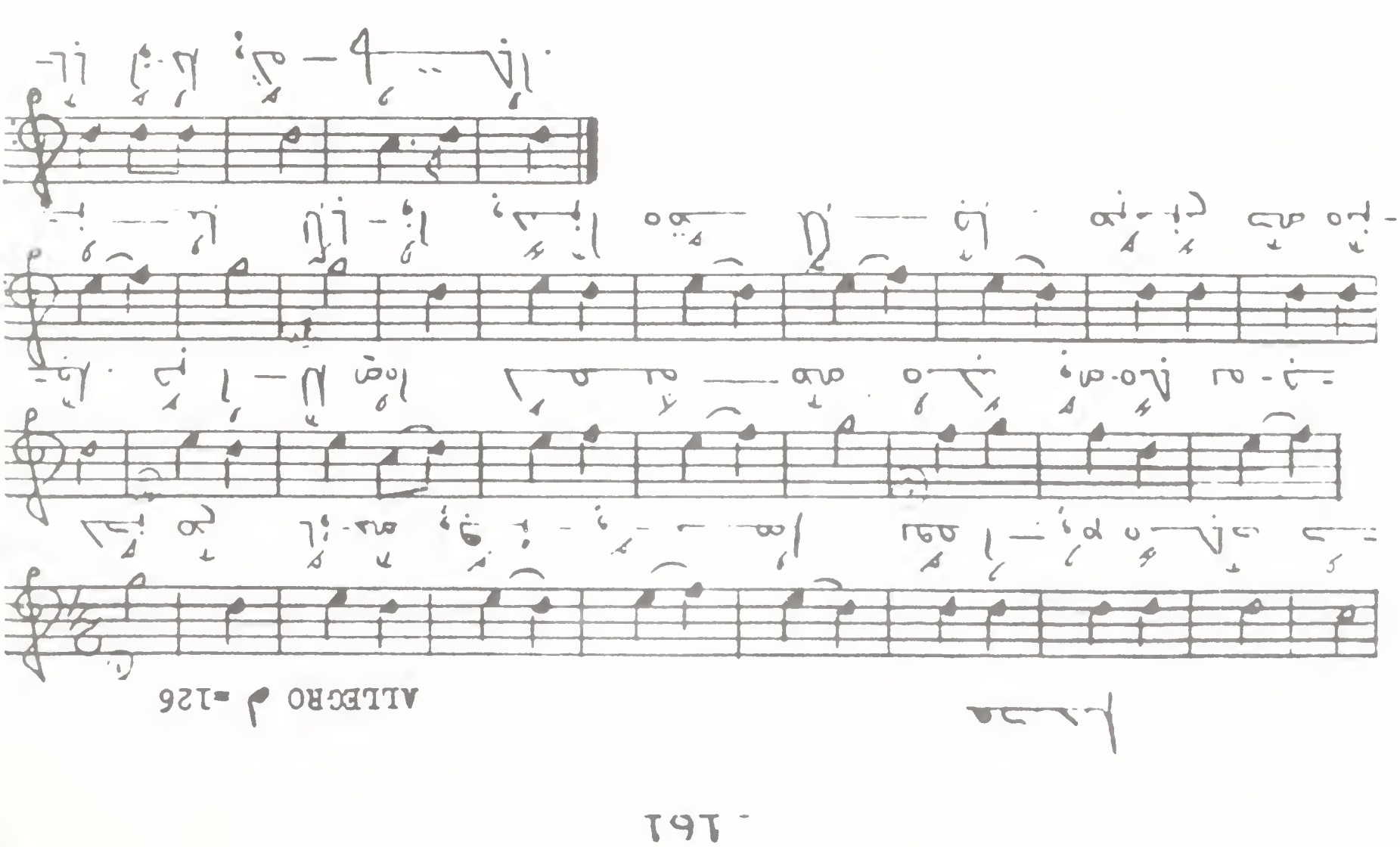
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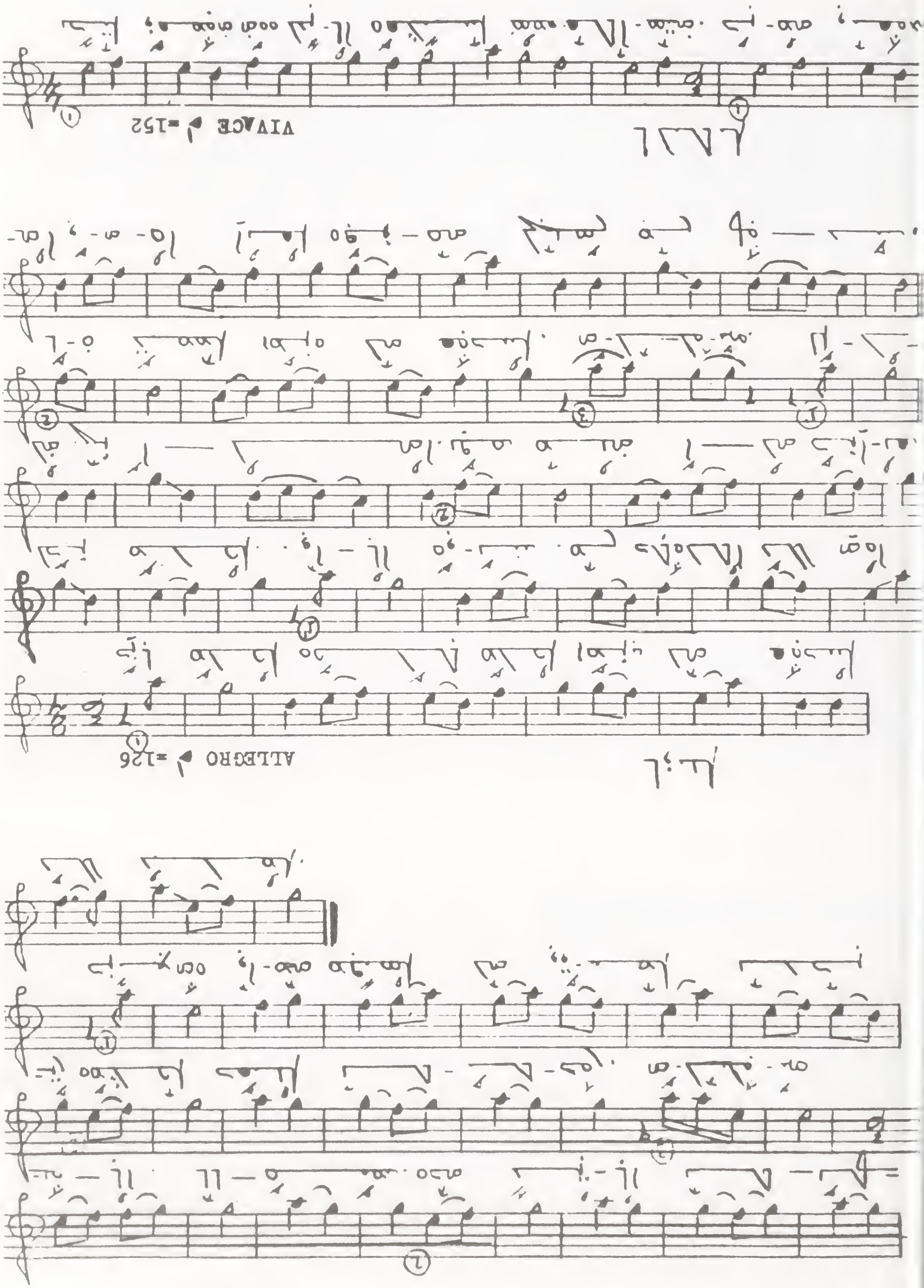
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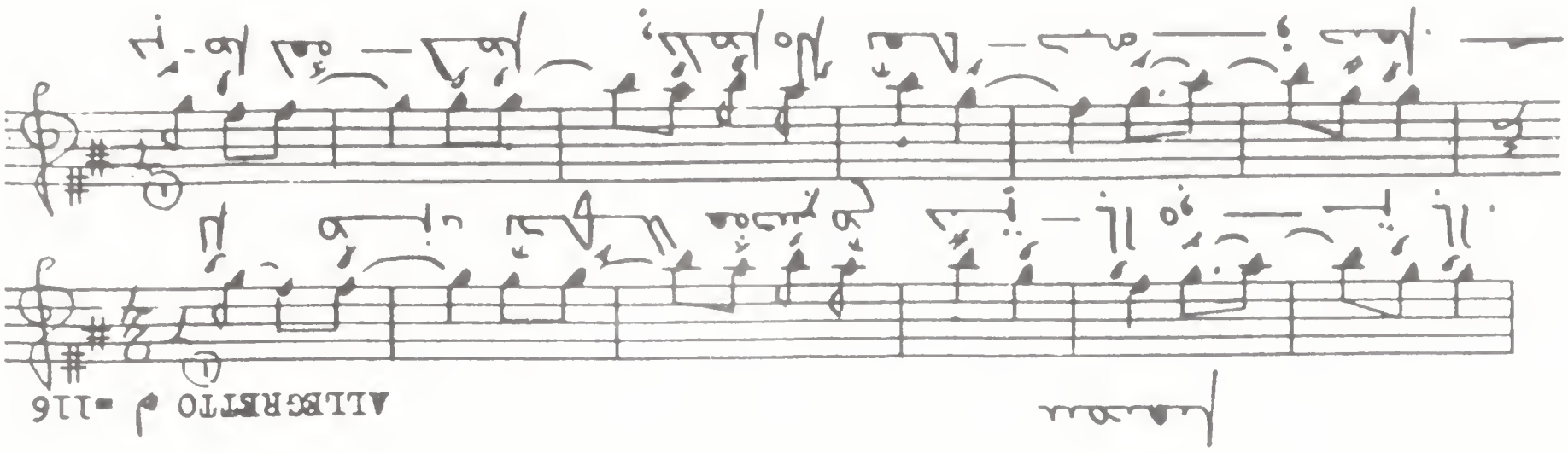
ALLEGRO ♩=126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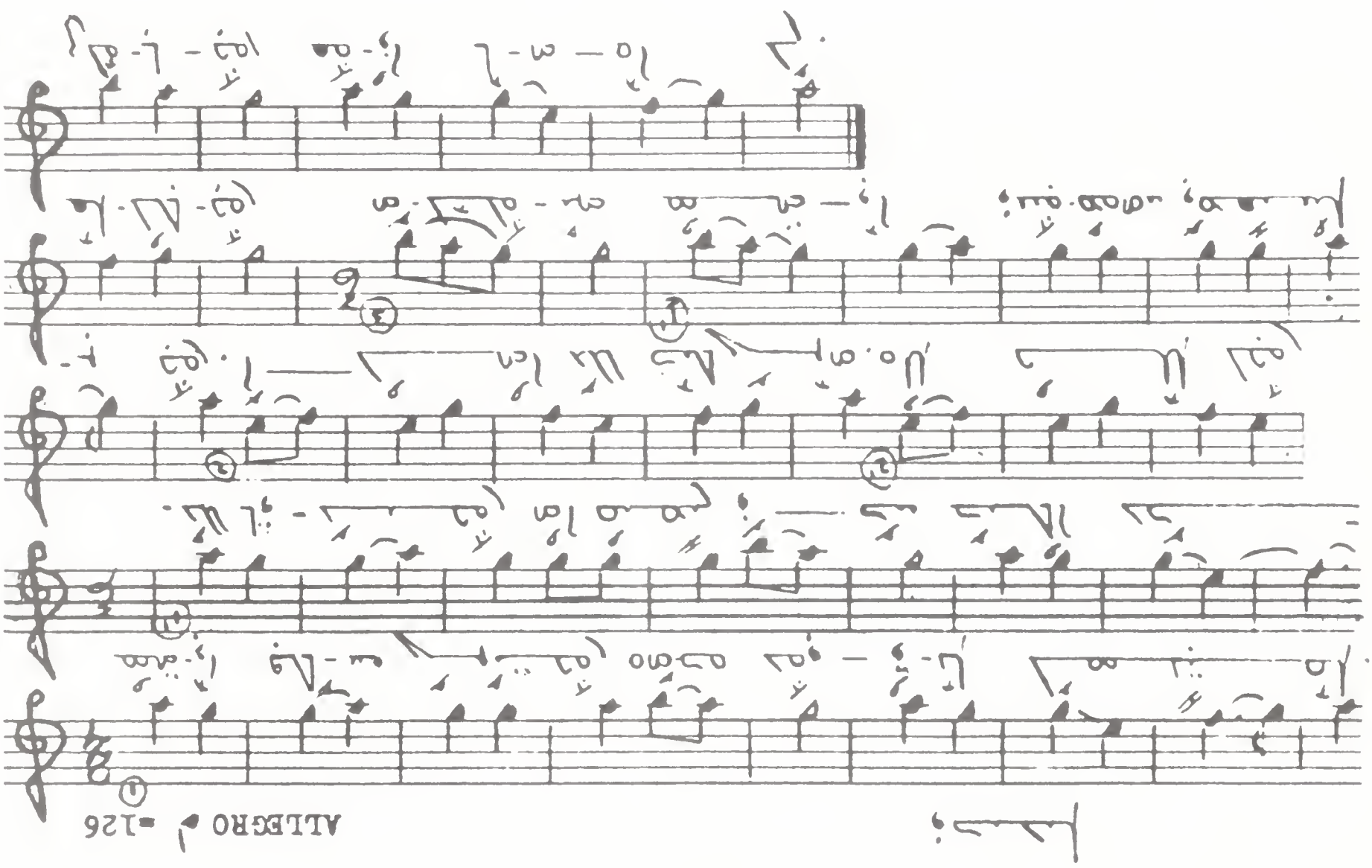
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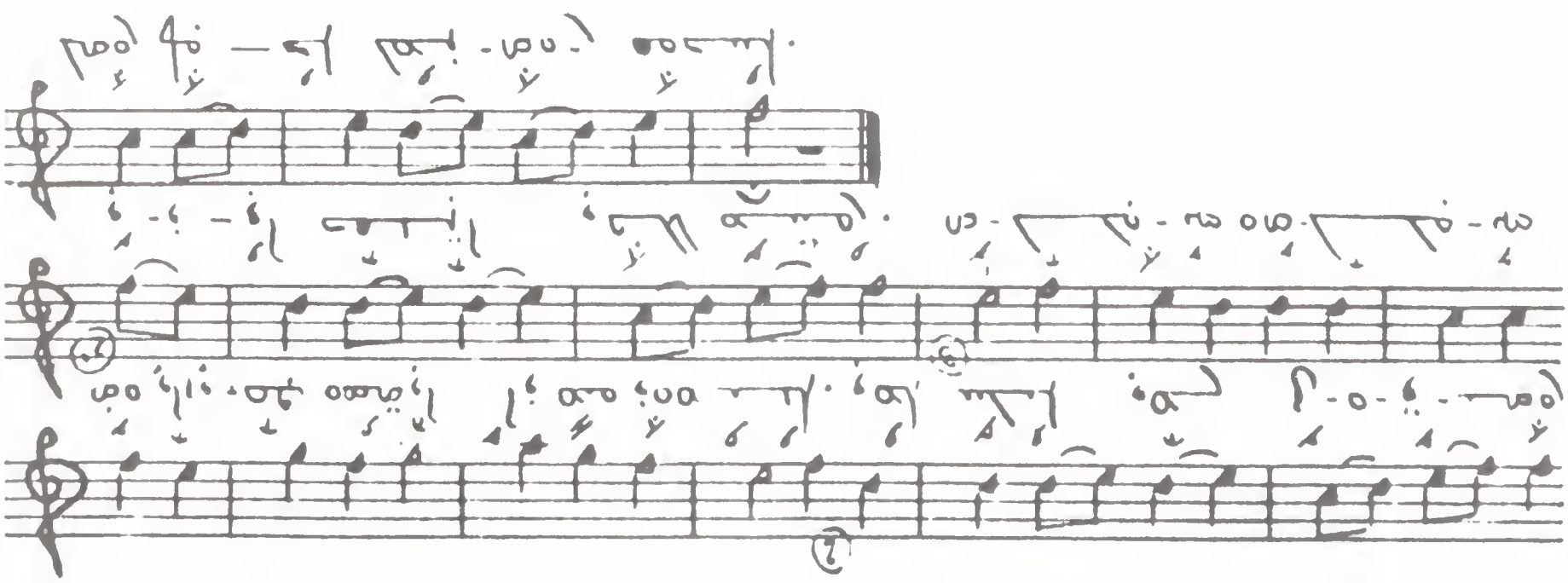

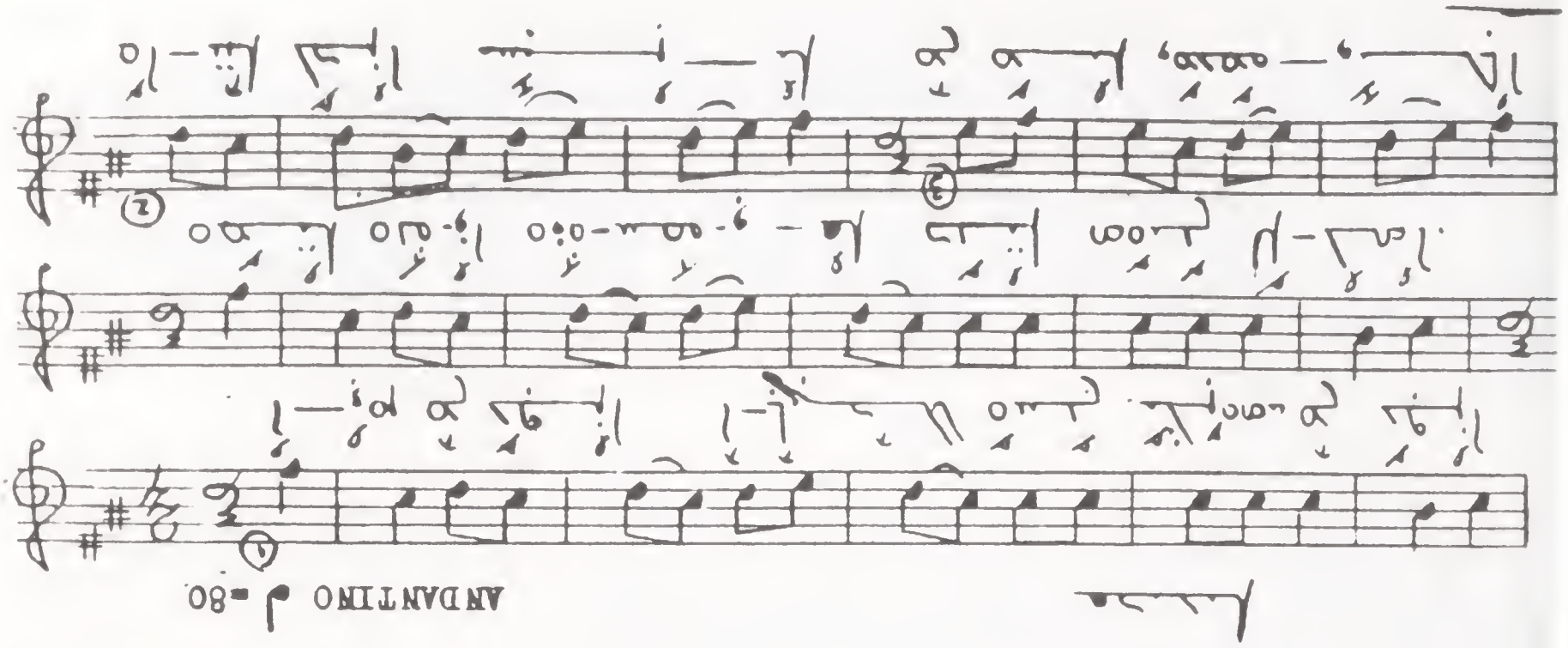
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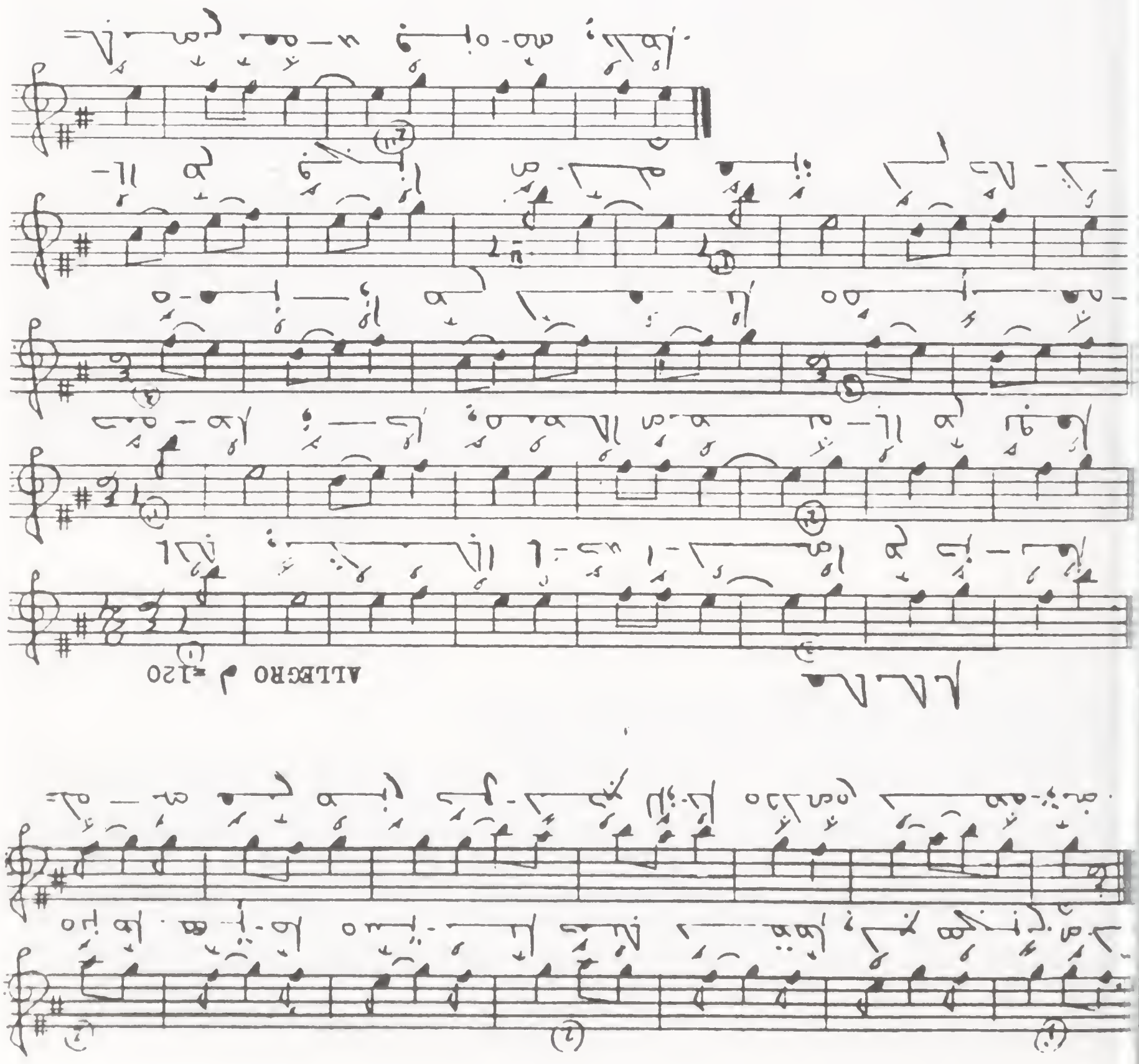
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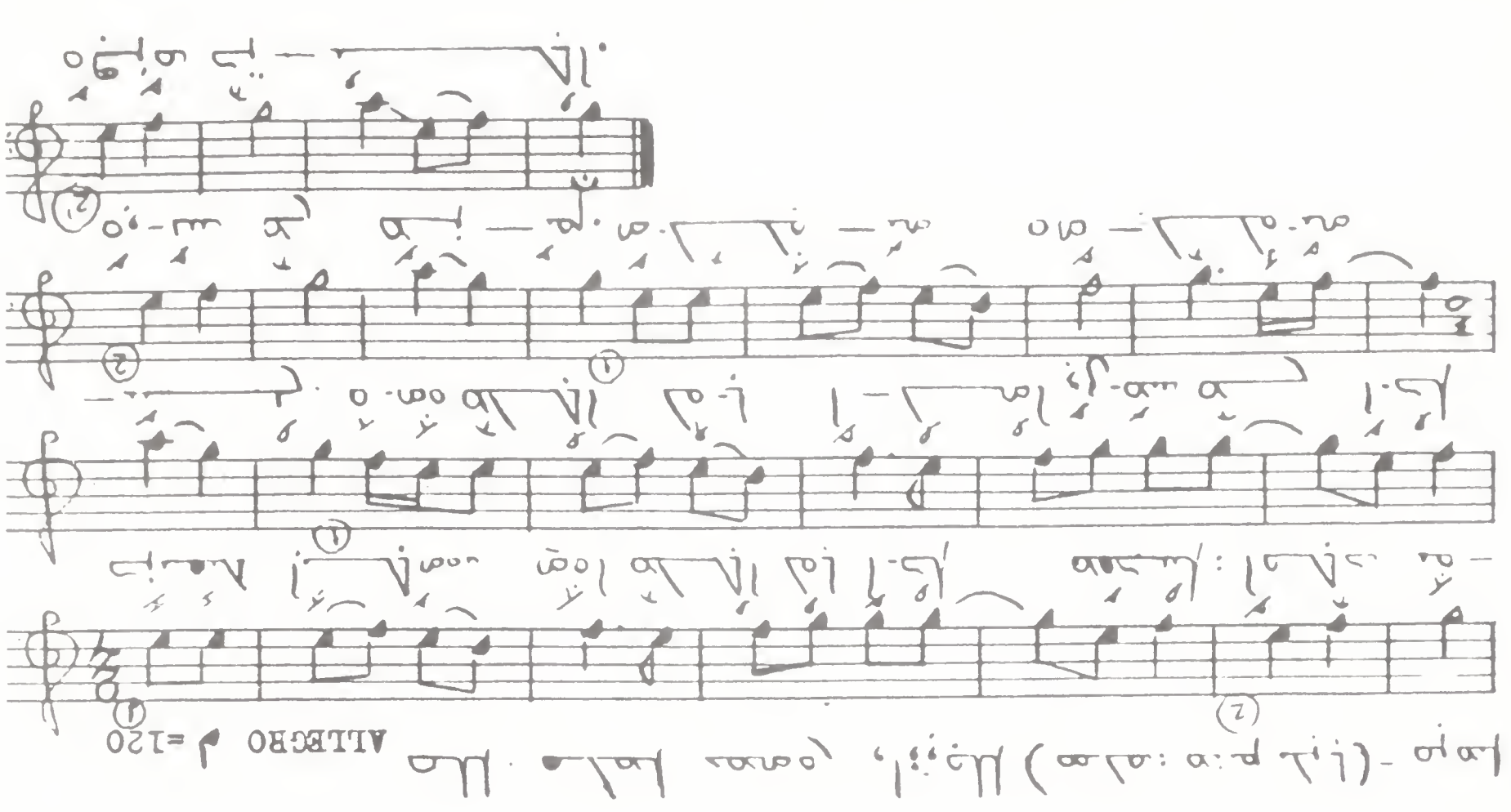
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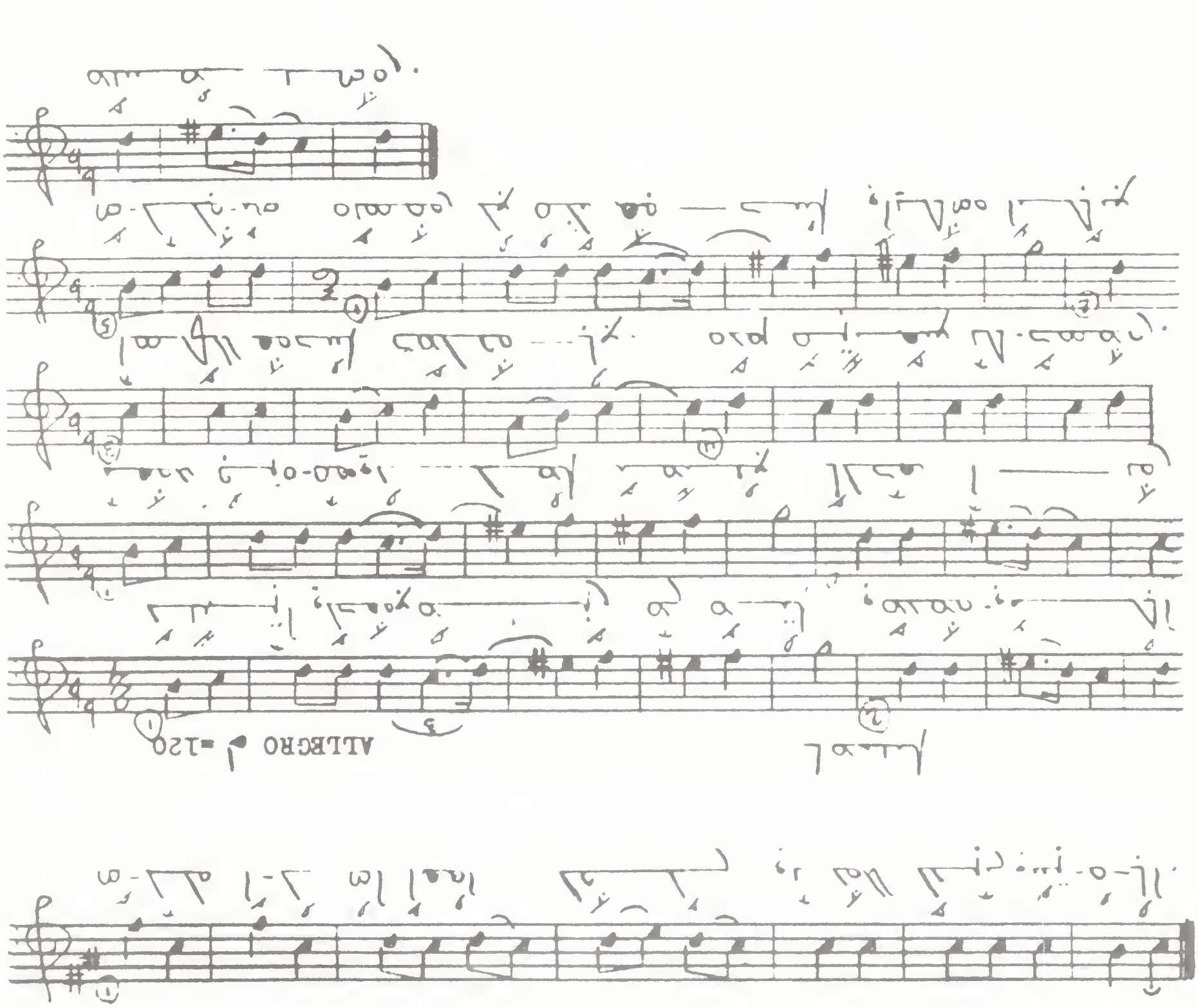
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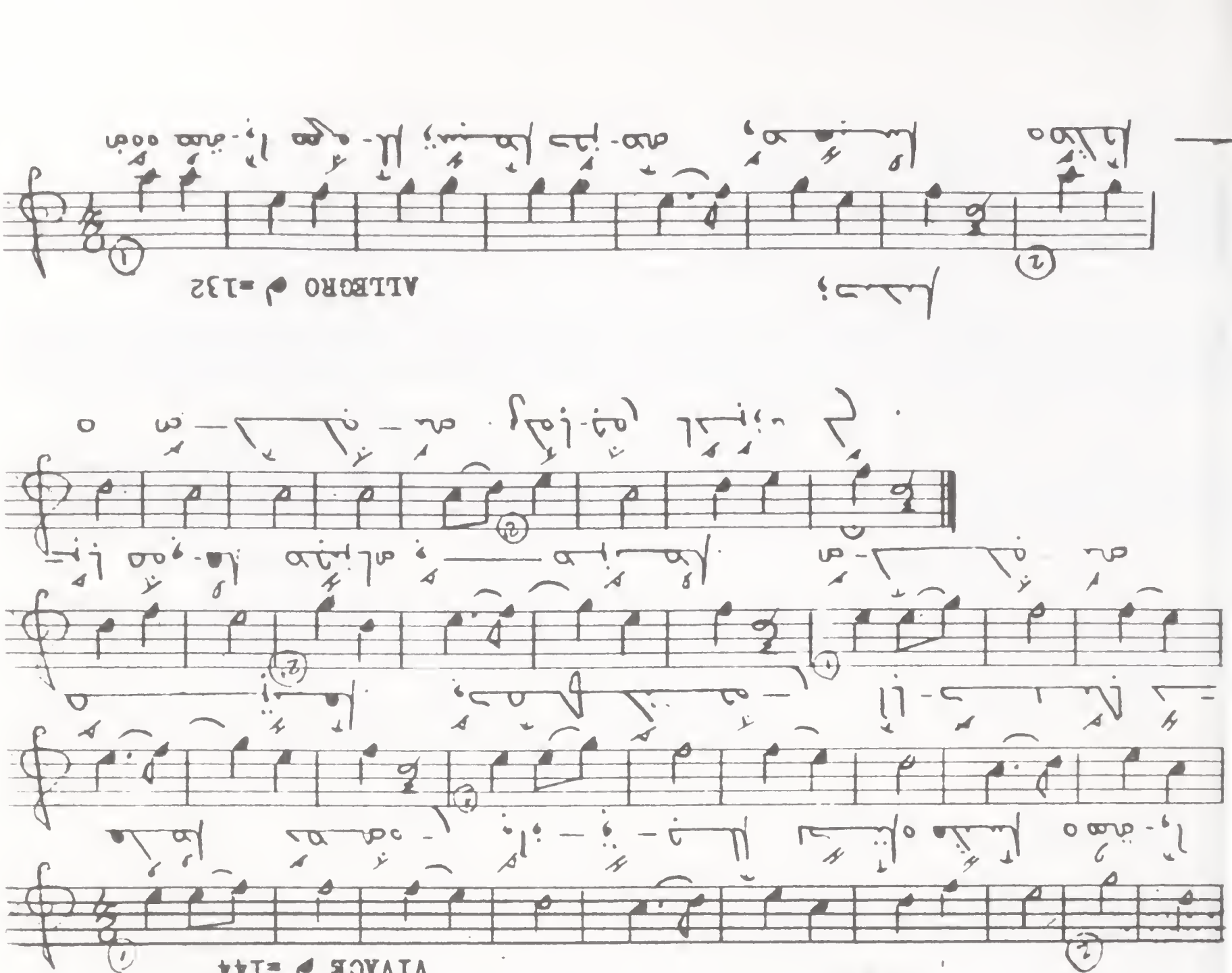
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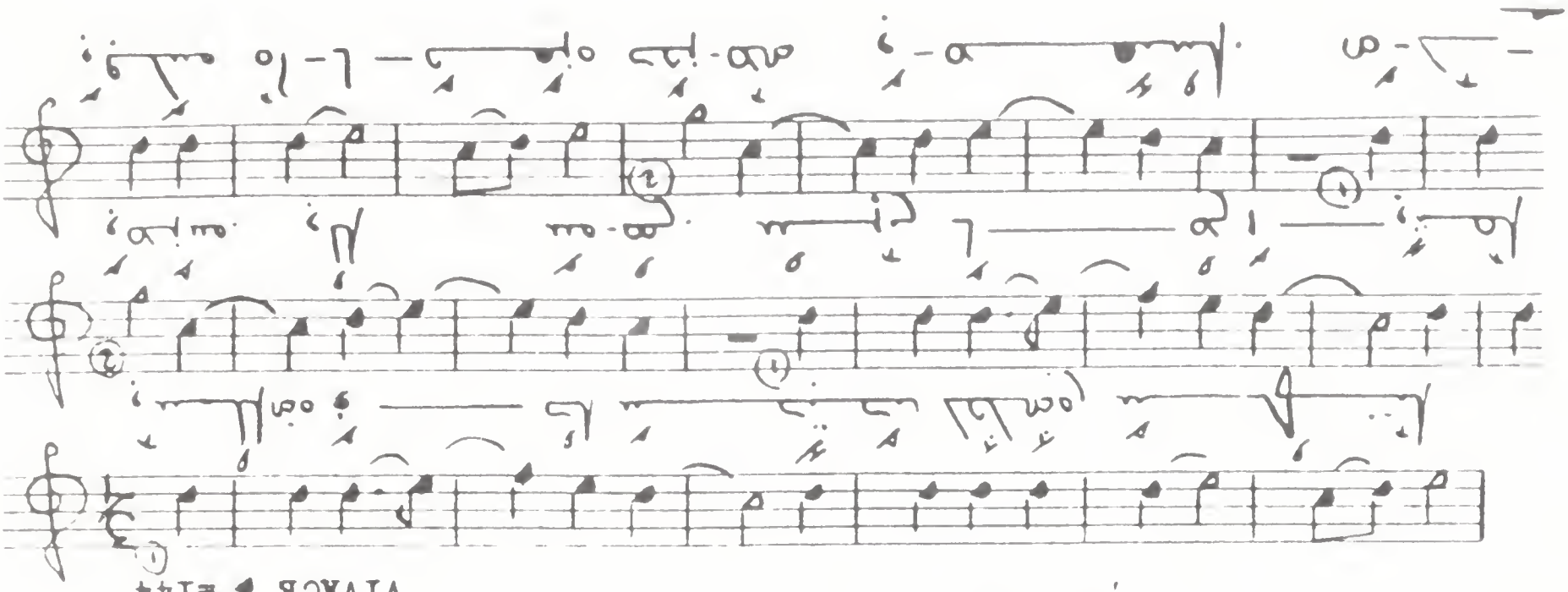
VIVACE ♩=144
ALLEGRO ♩=132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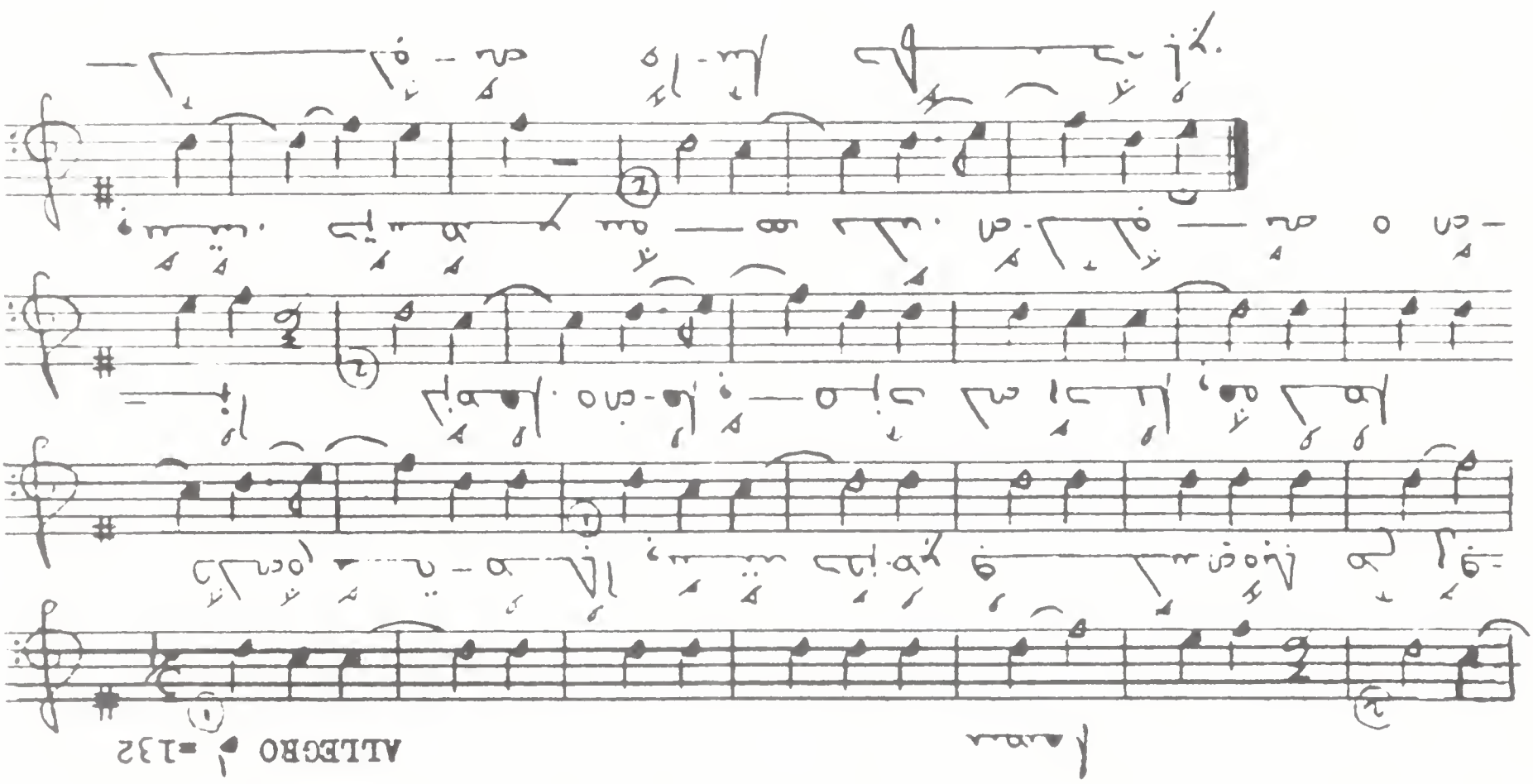
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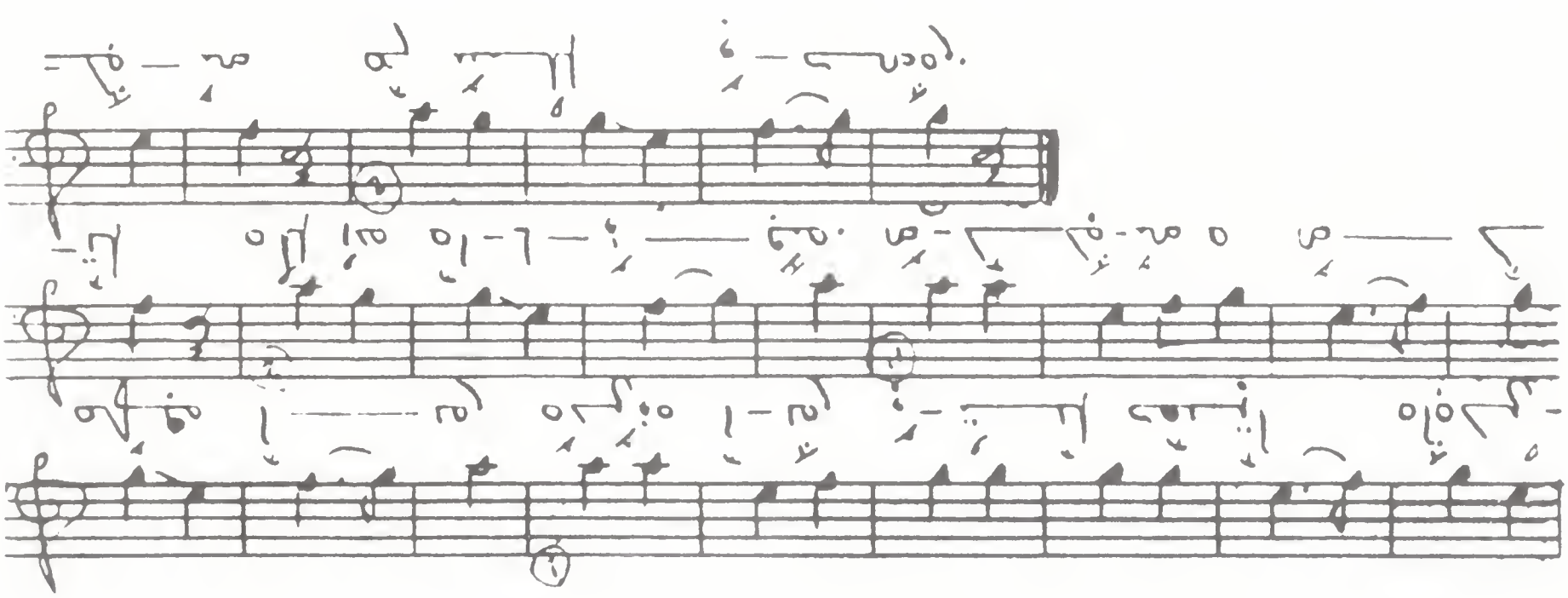

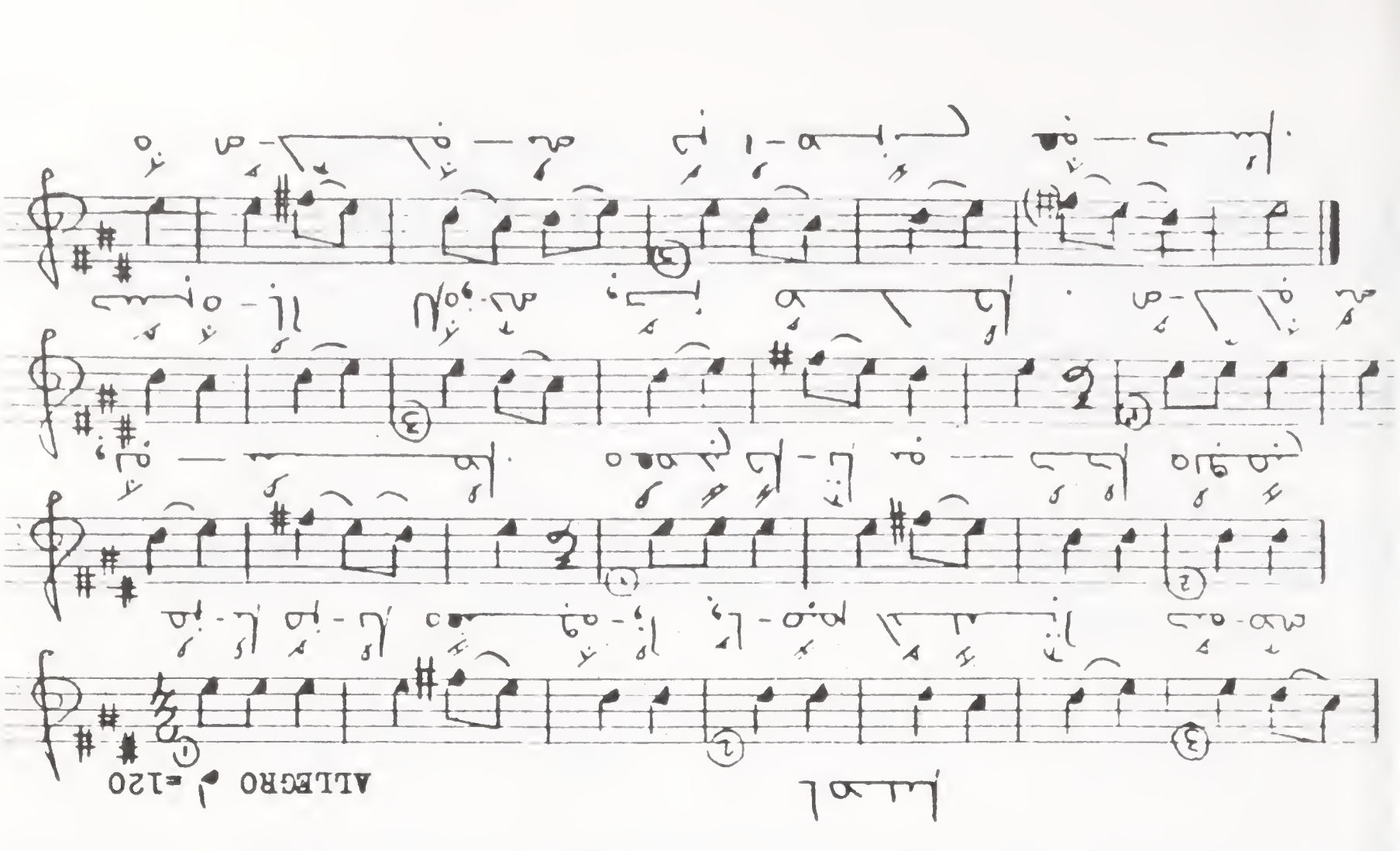
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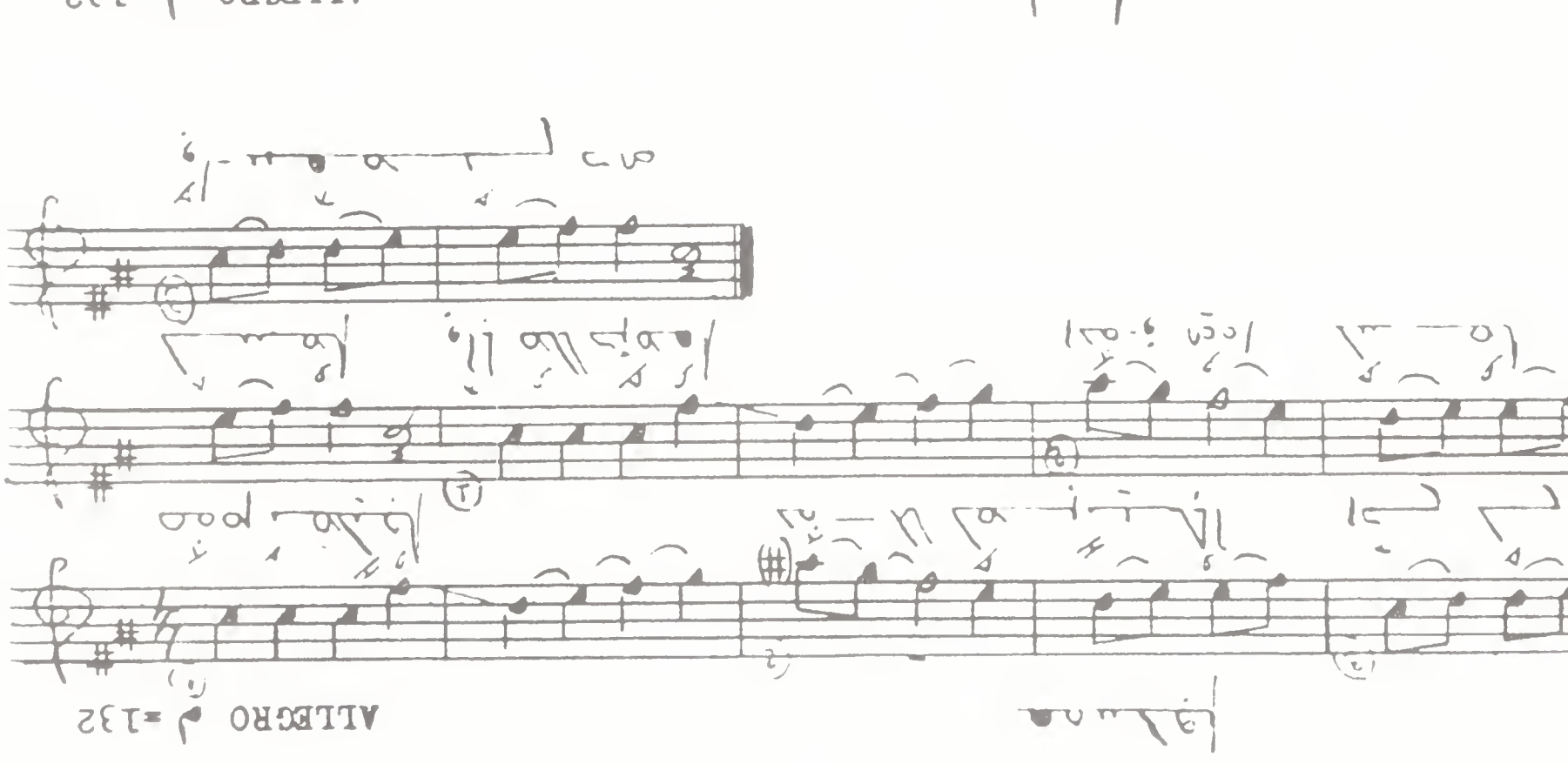
MODERATO ♩=100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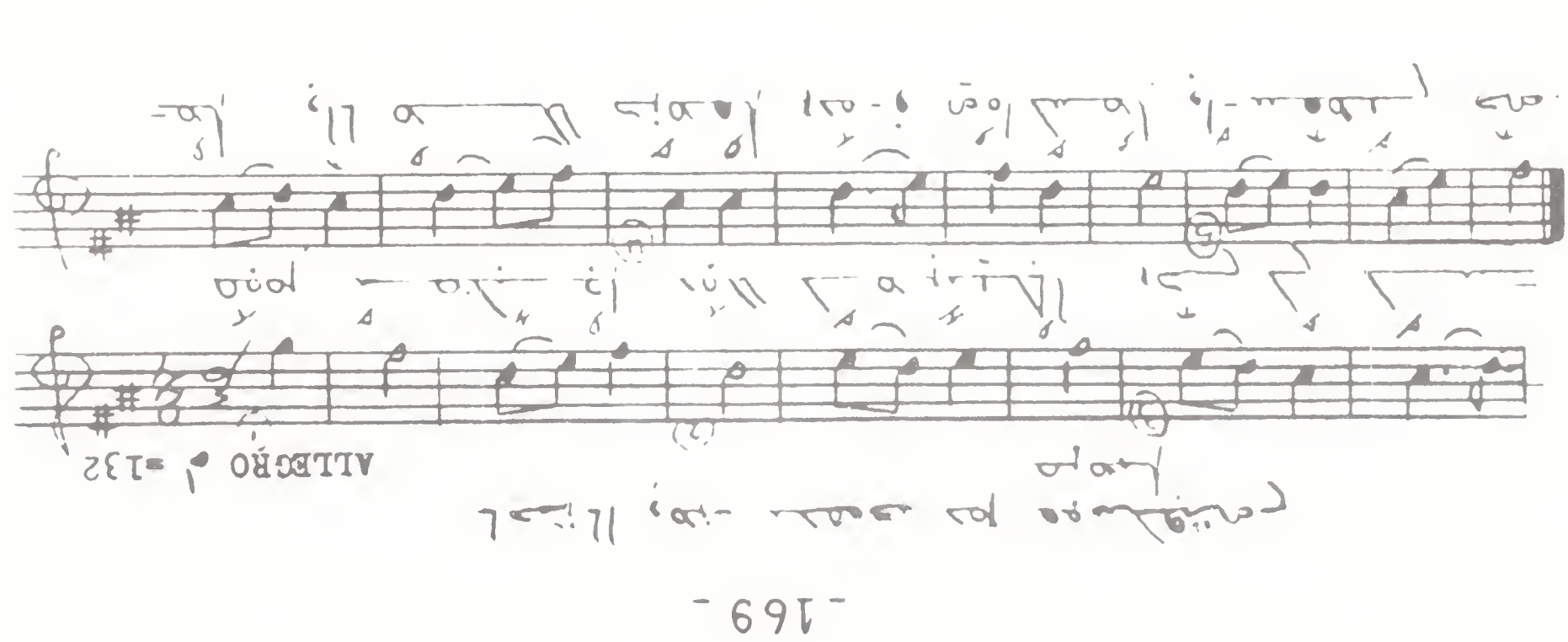
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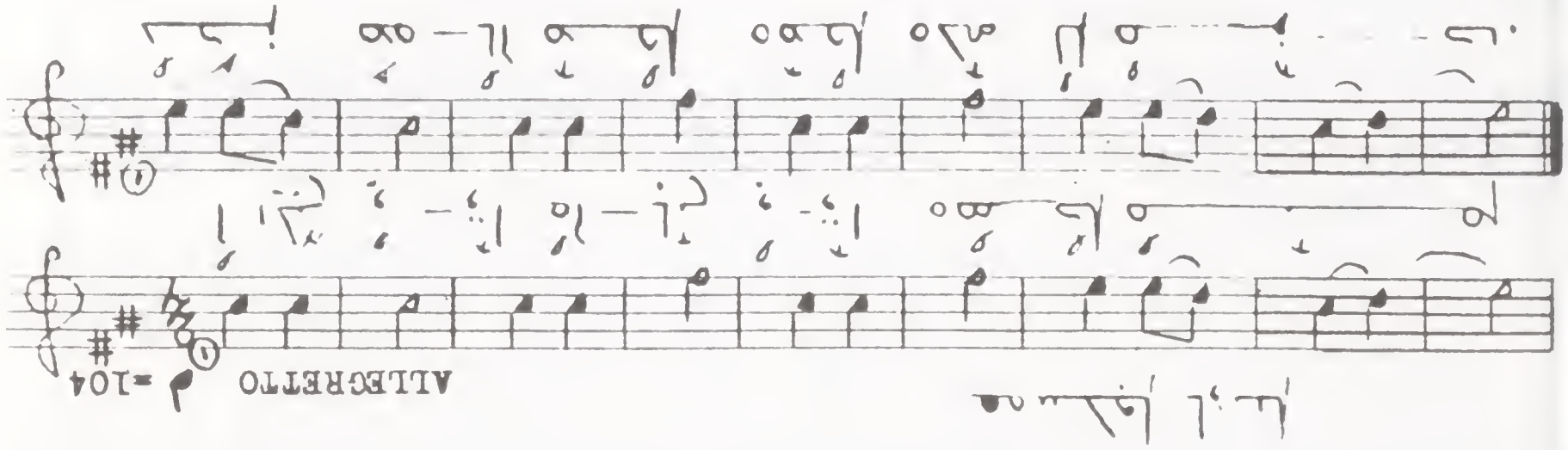
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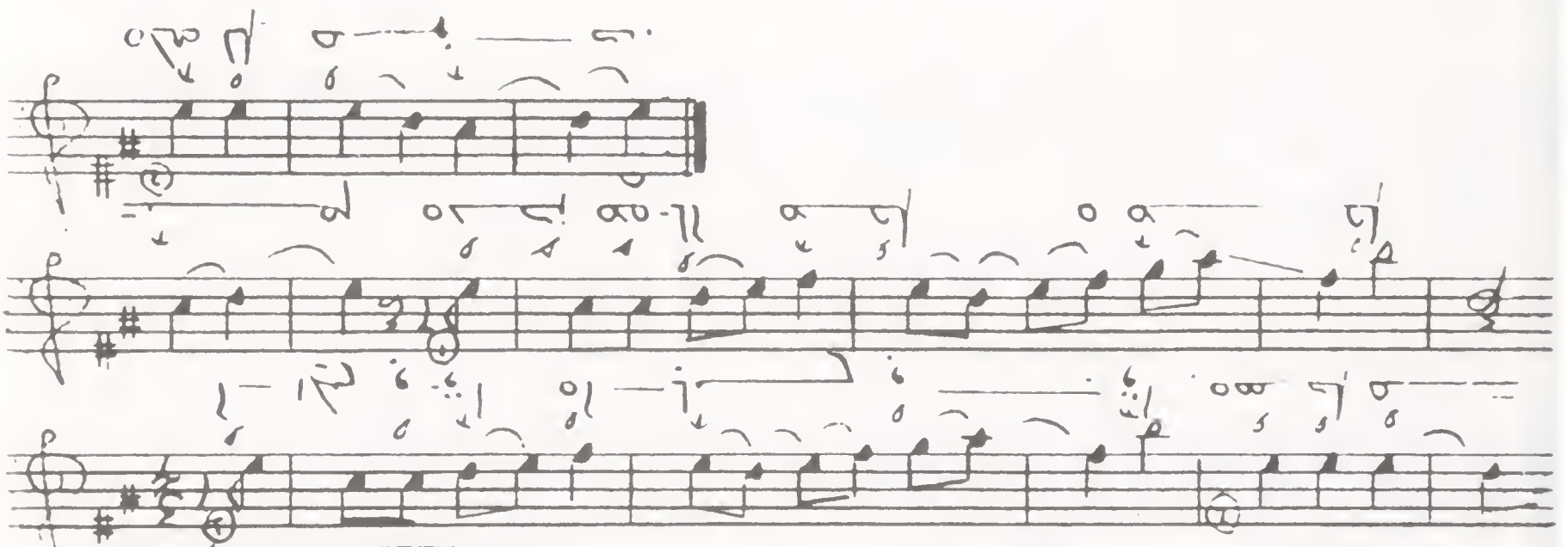
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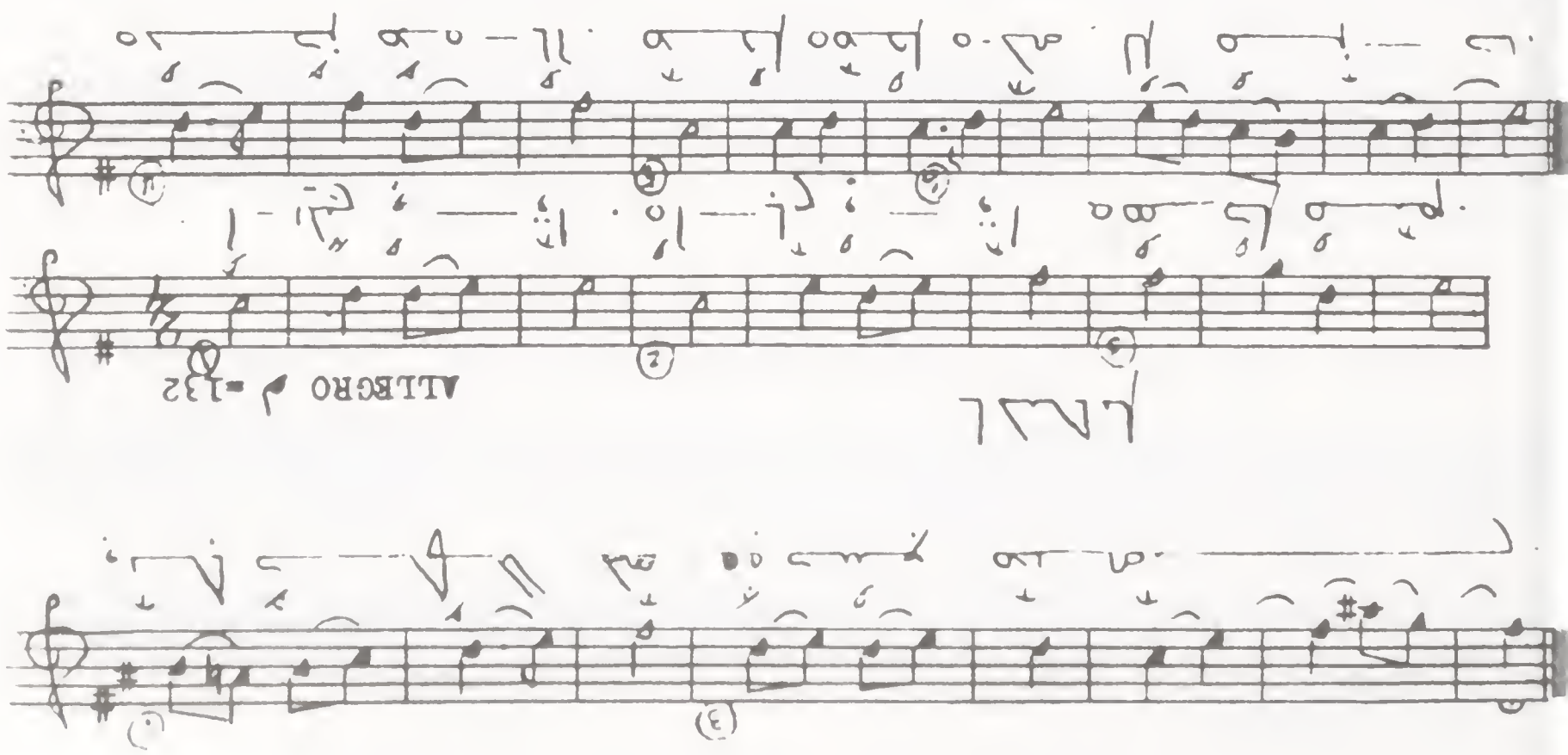
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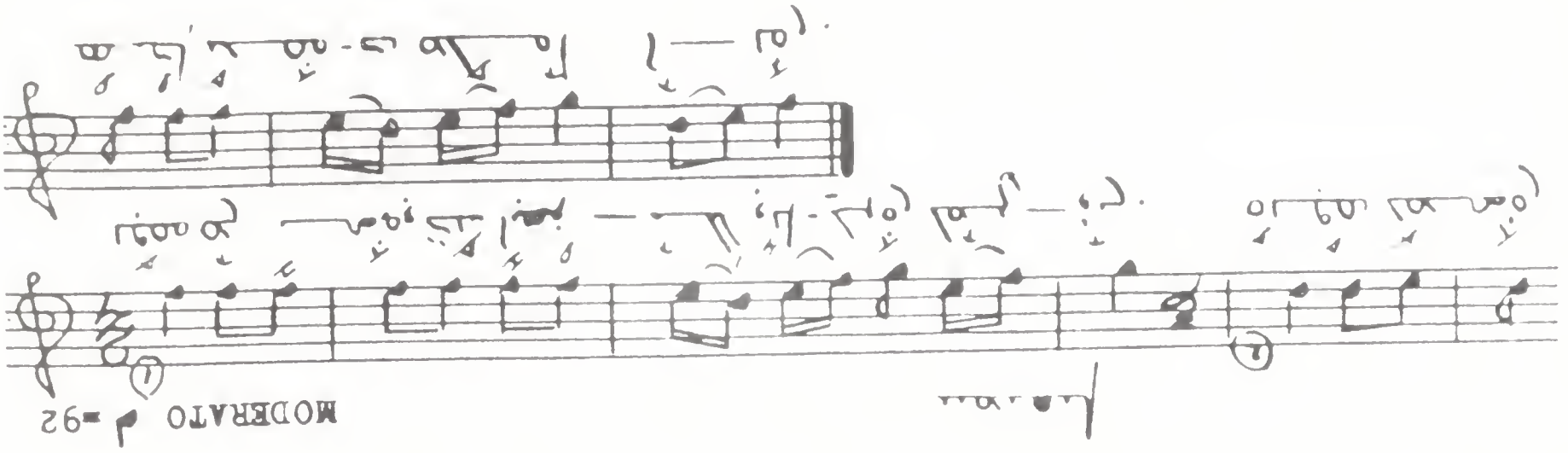
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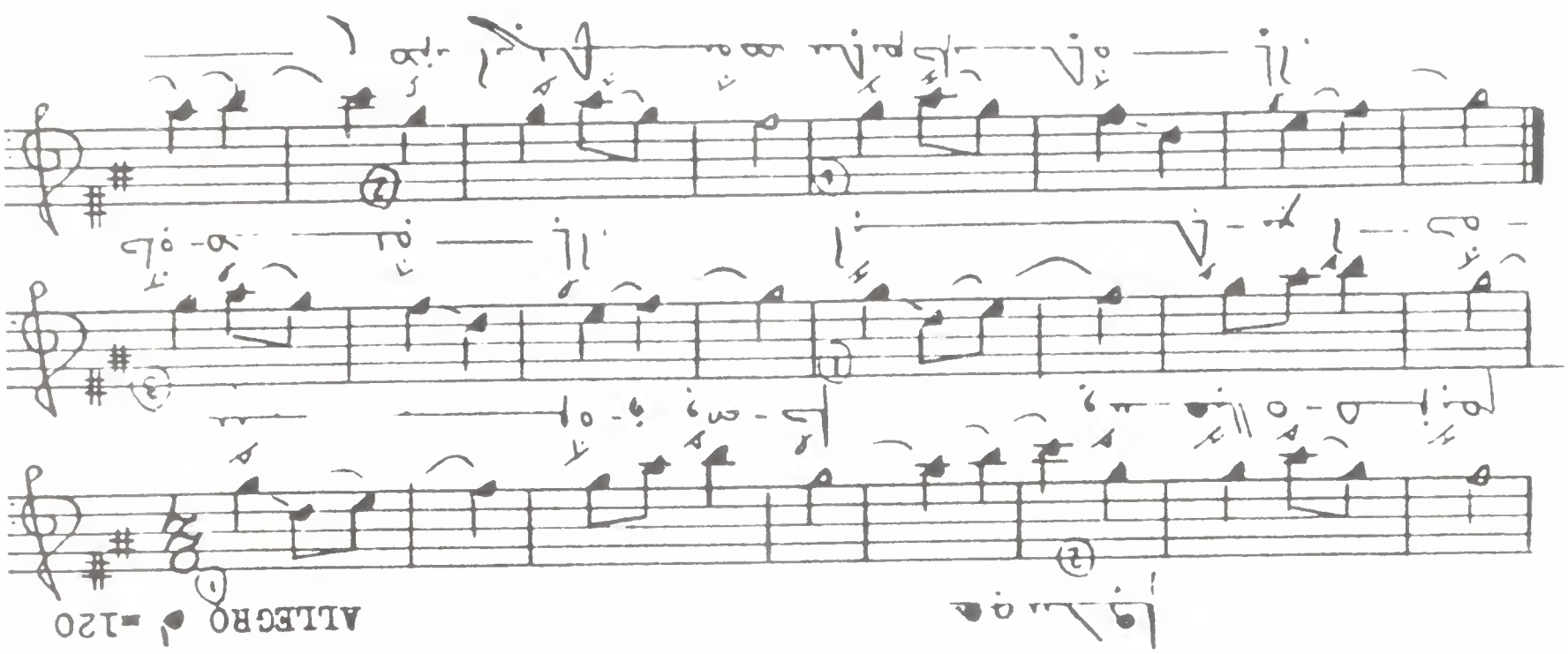
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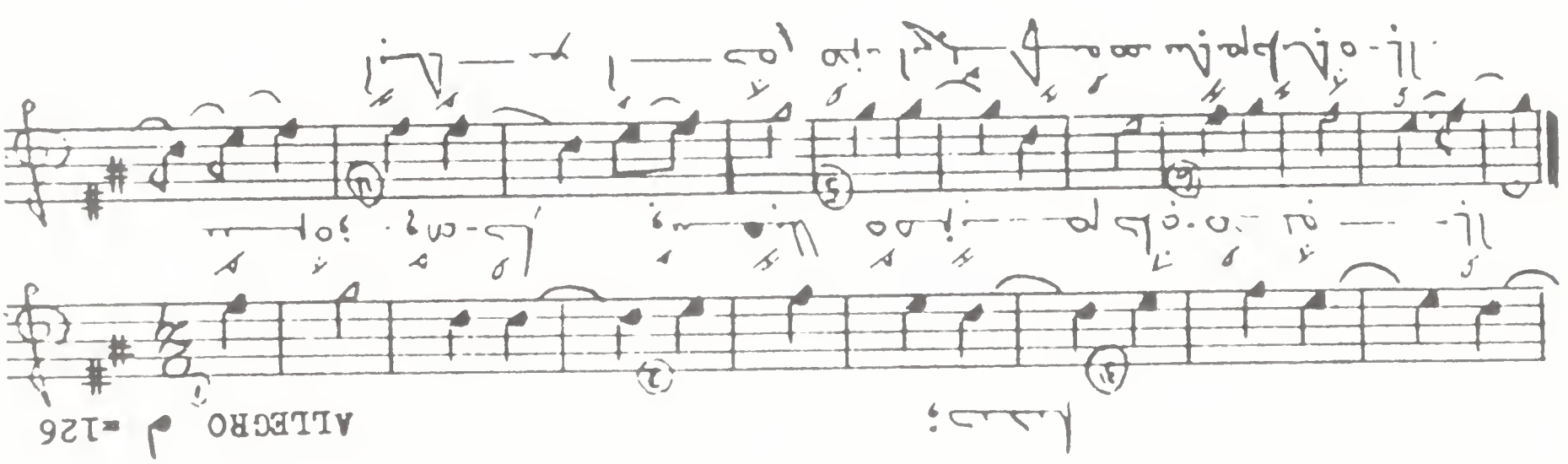
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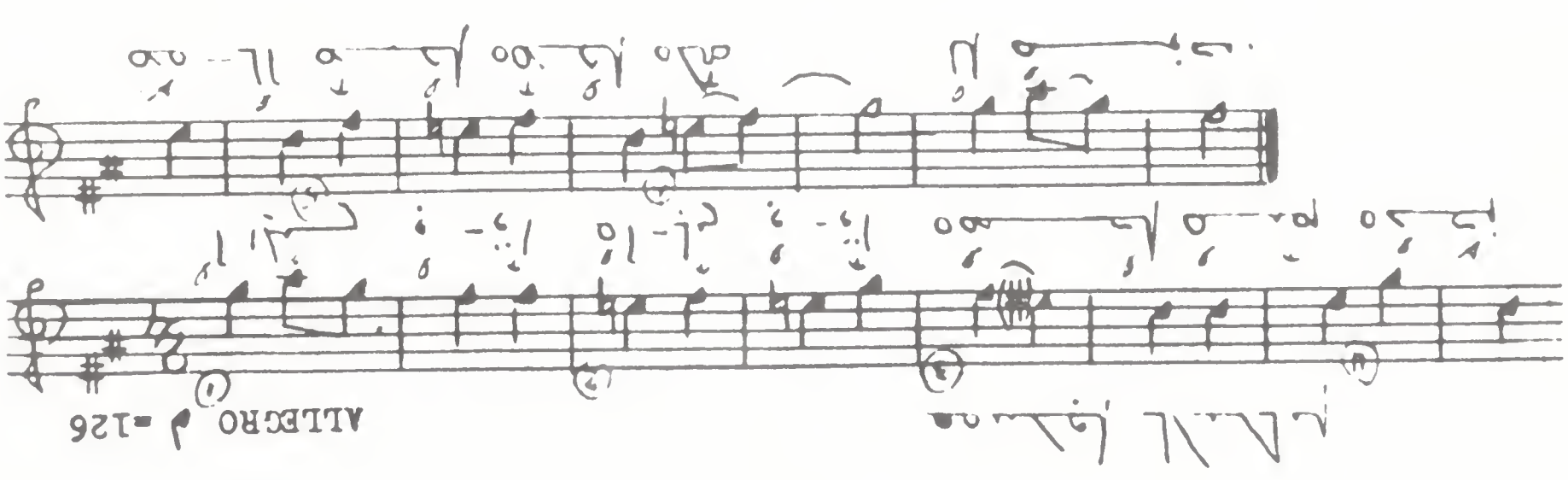
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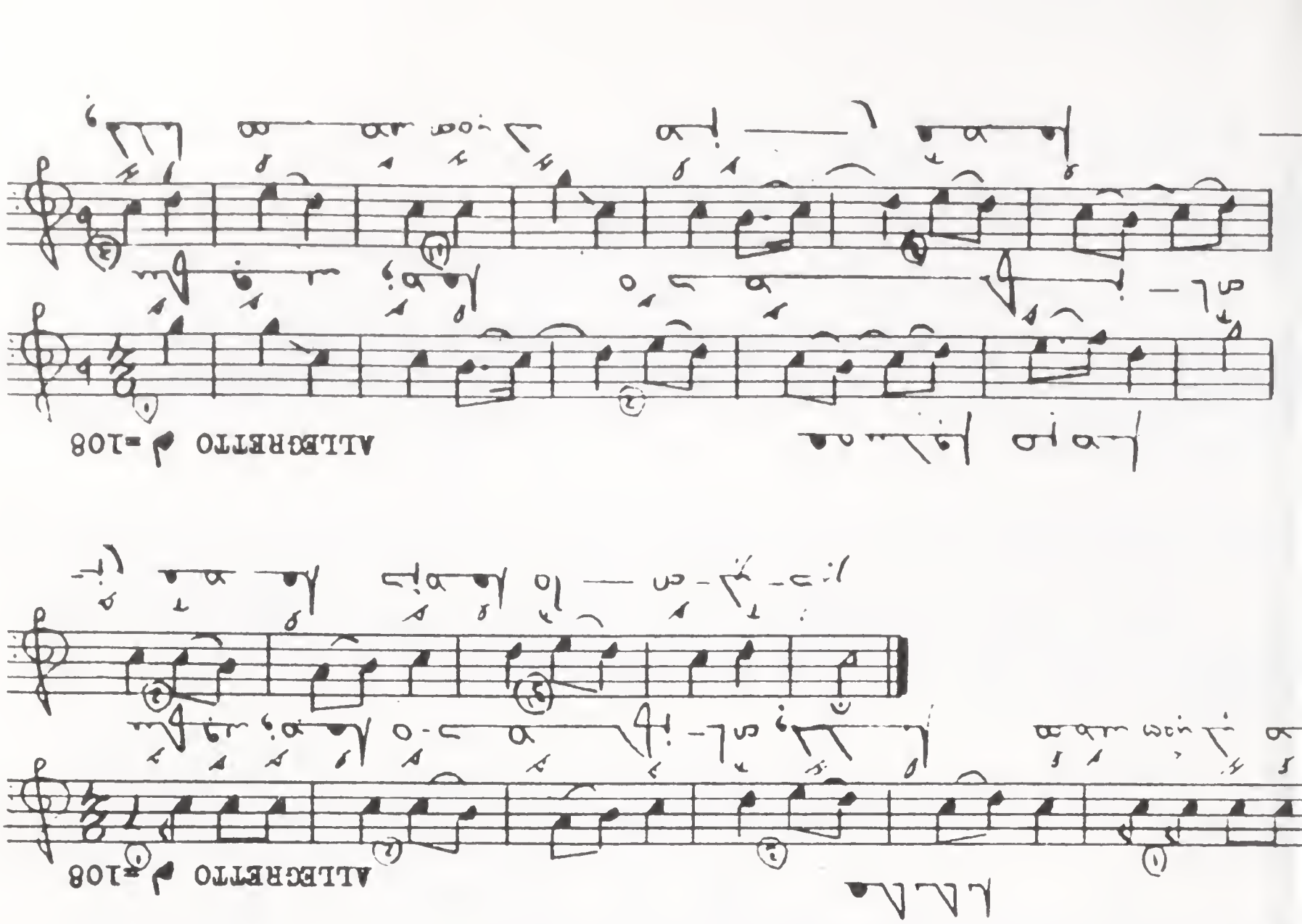
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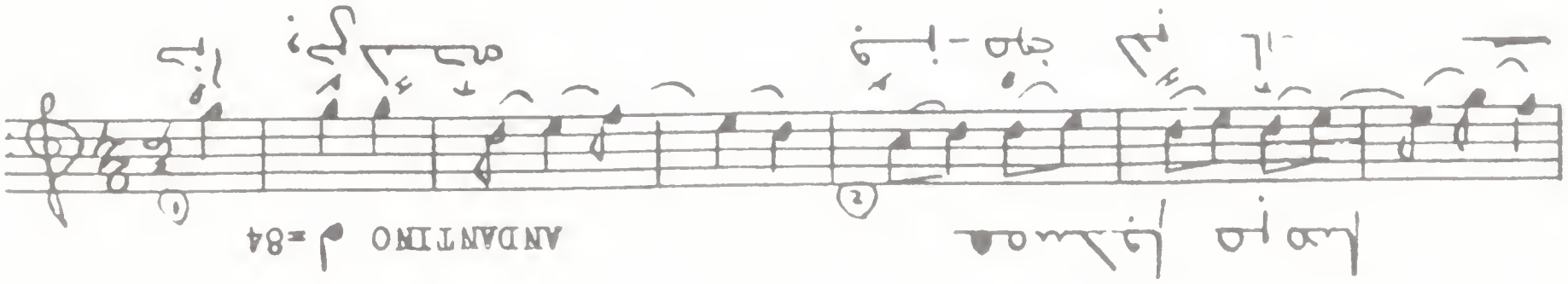
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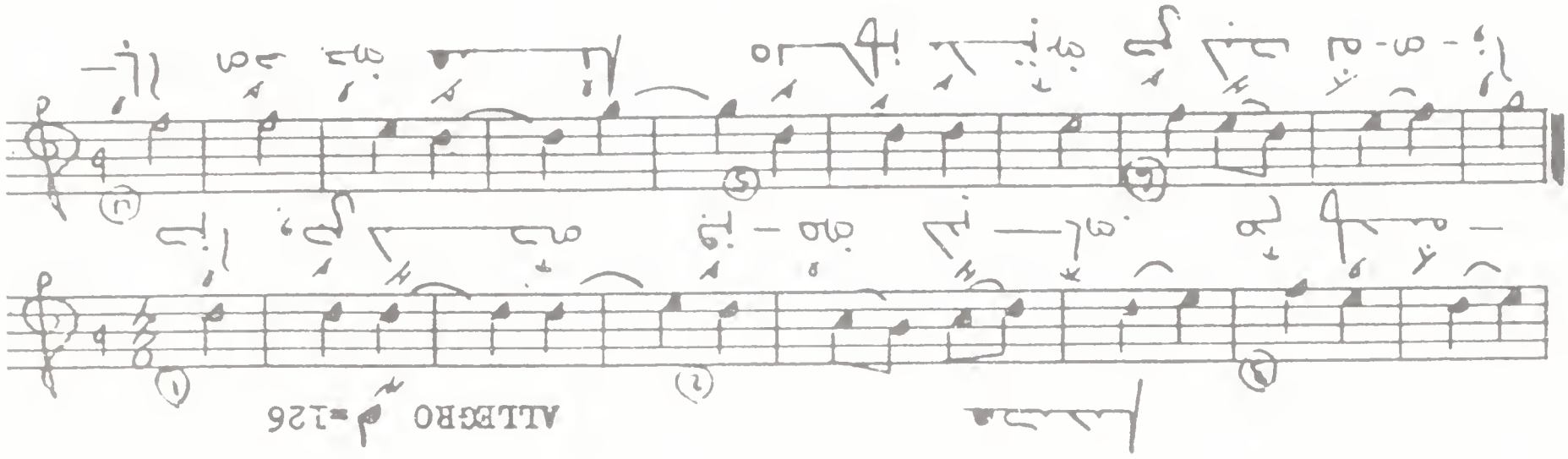
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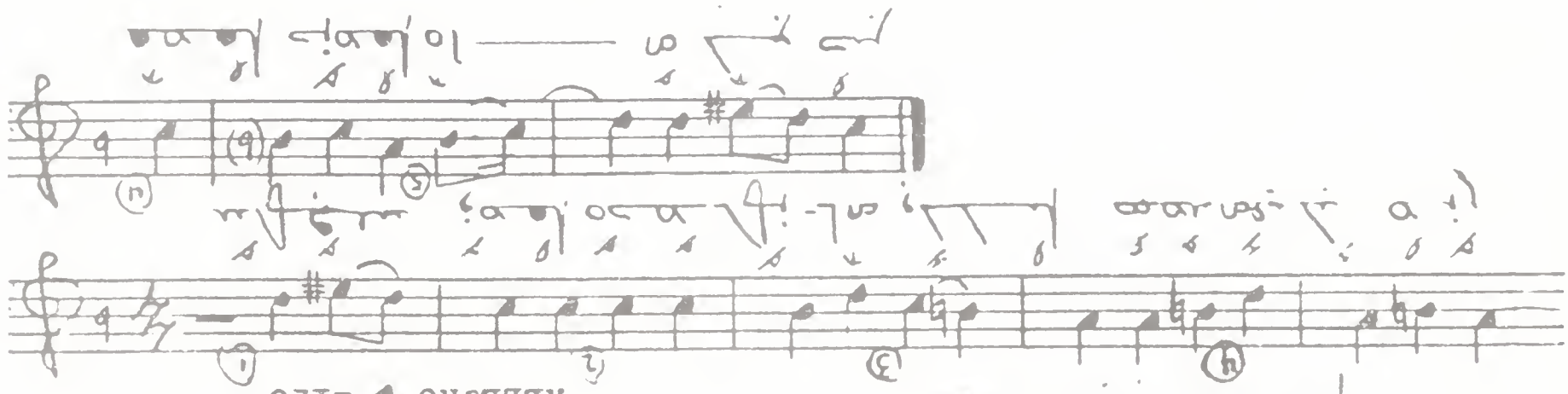
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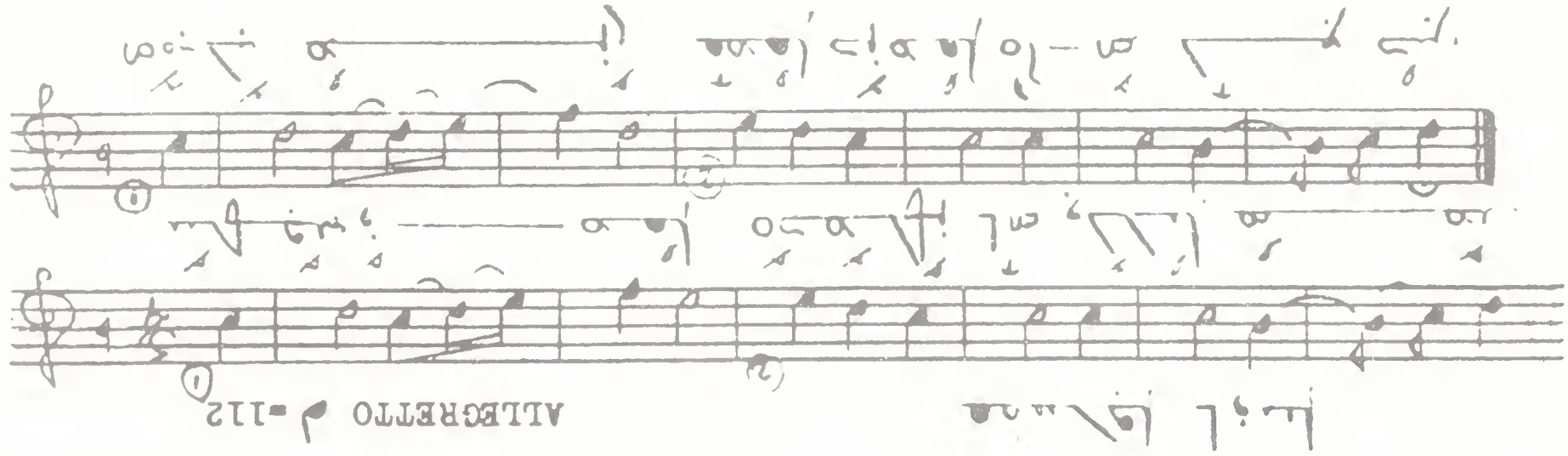
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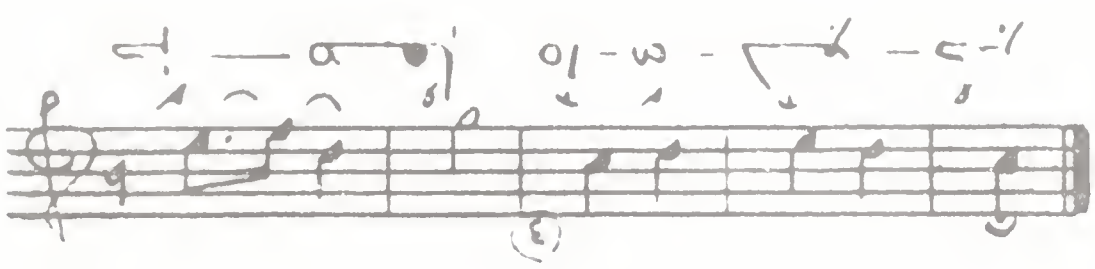

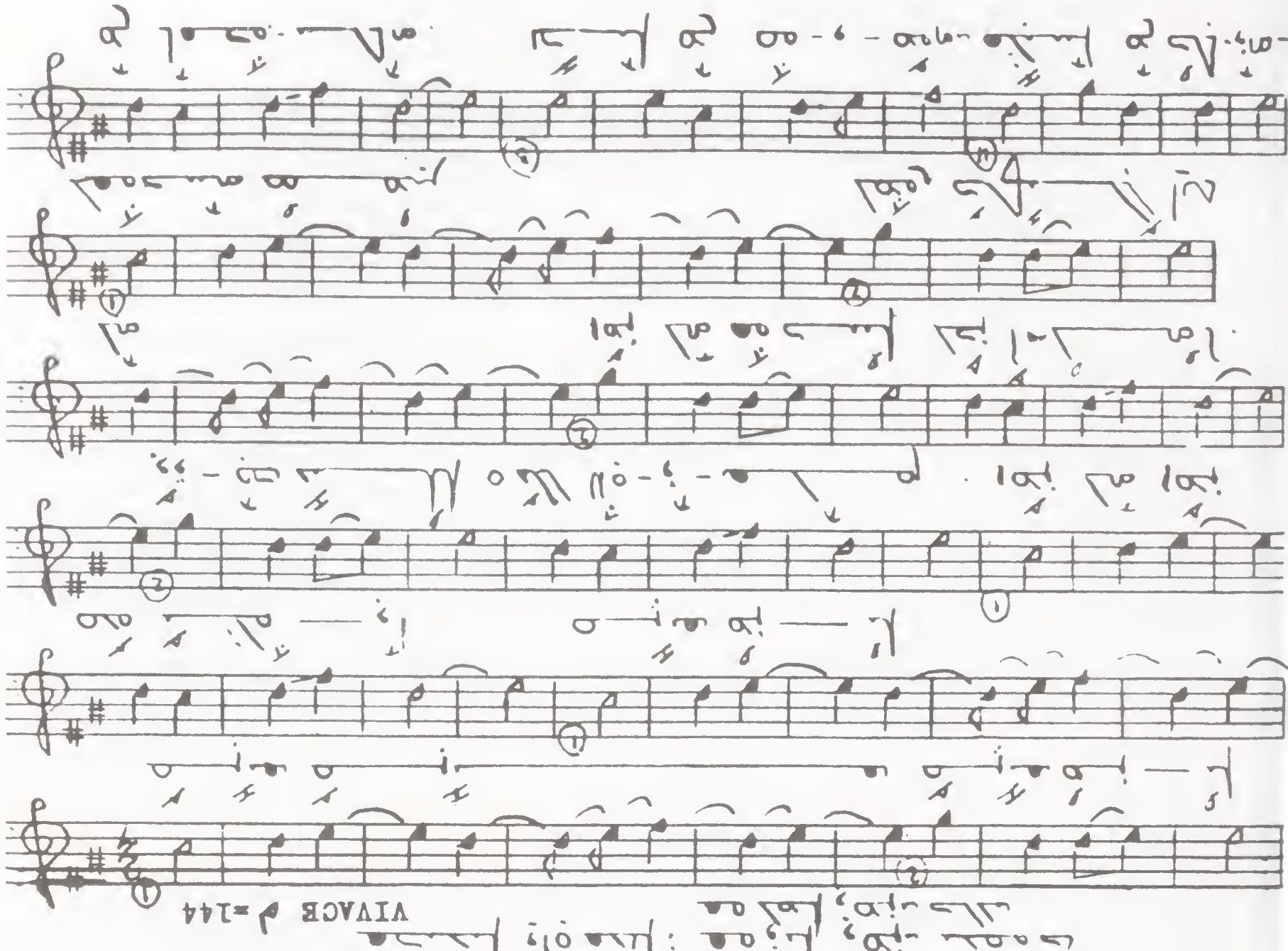
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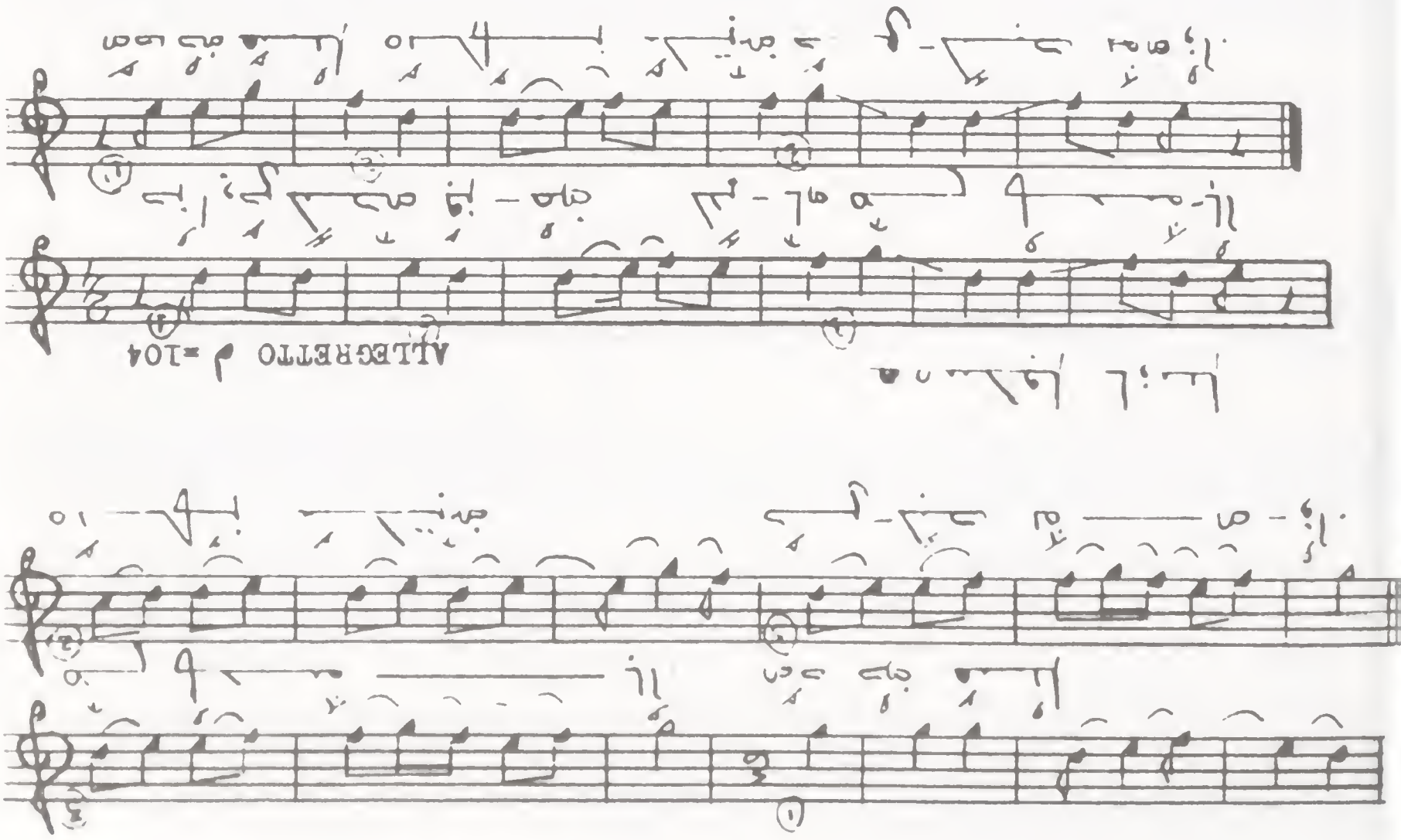
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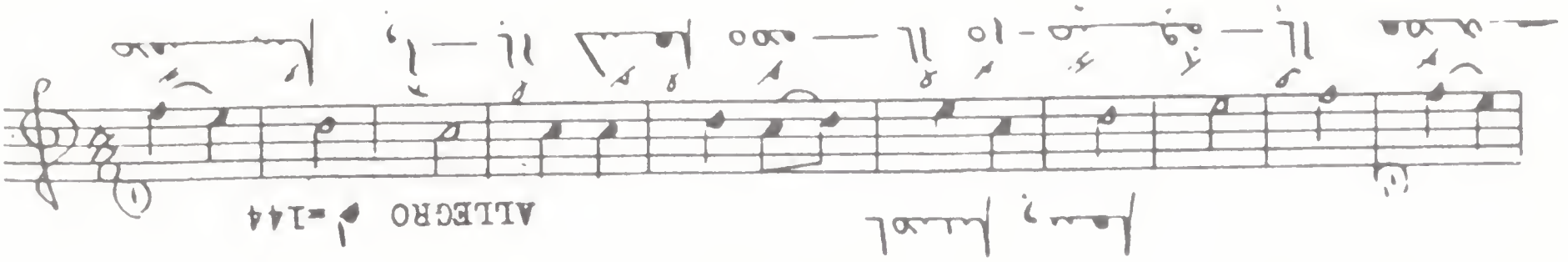
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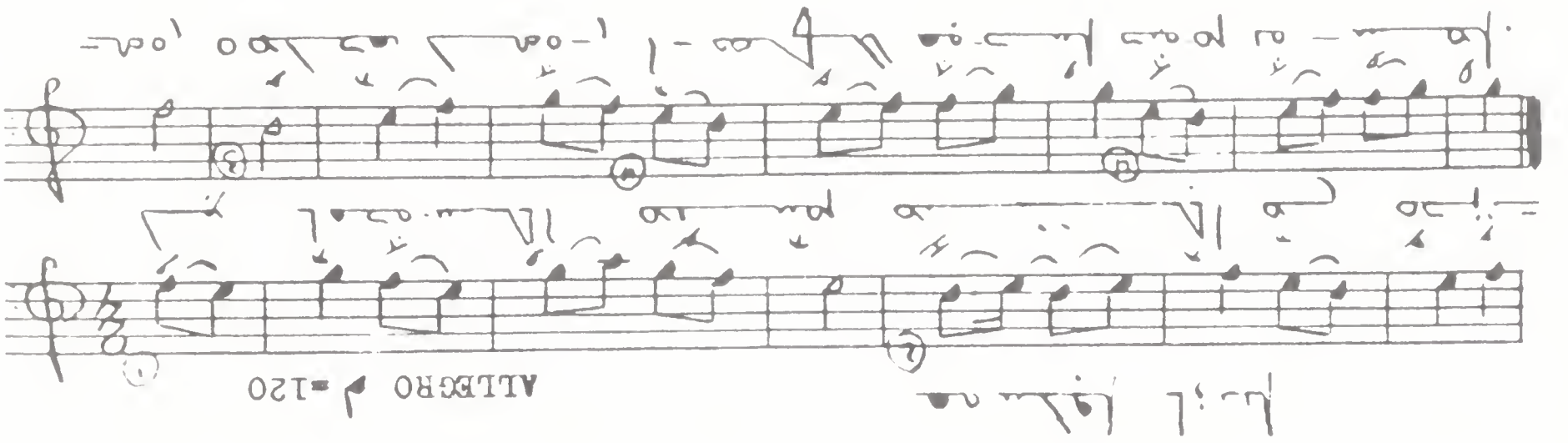
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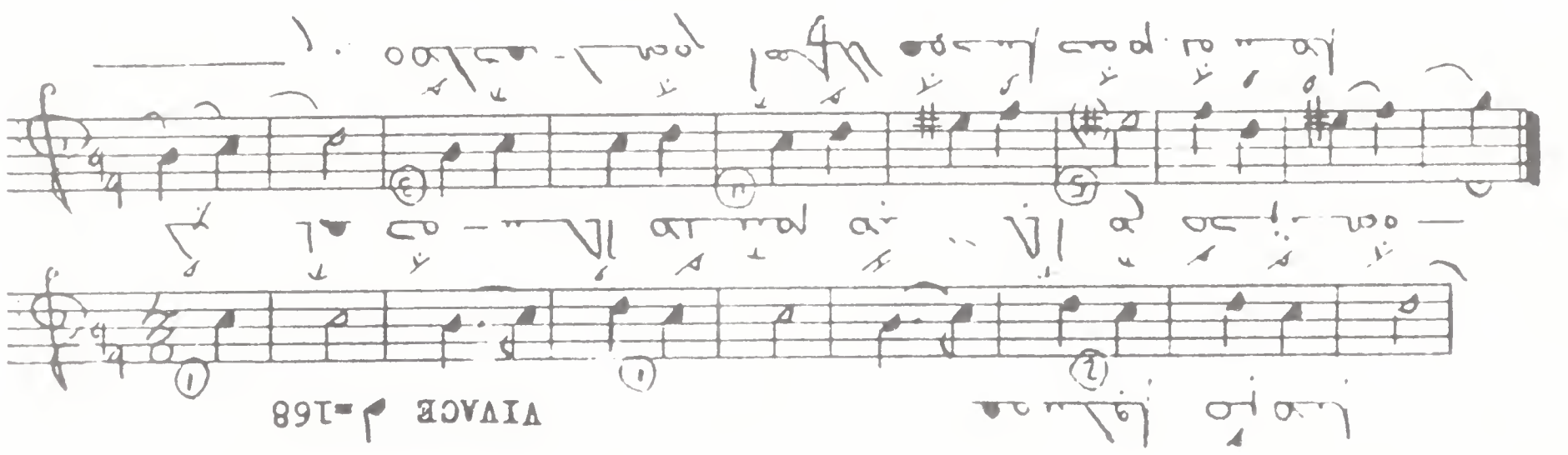
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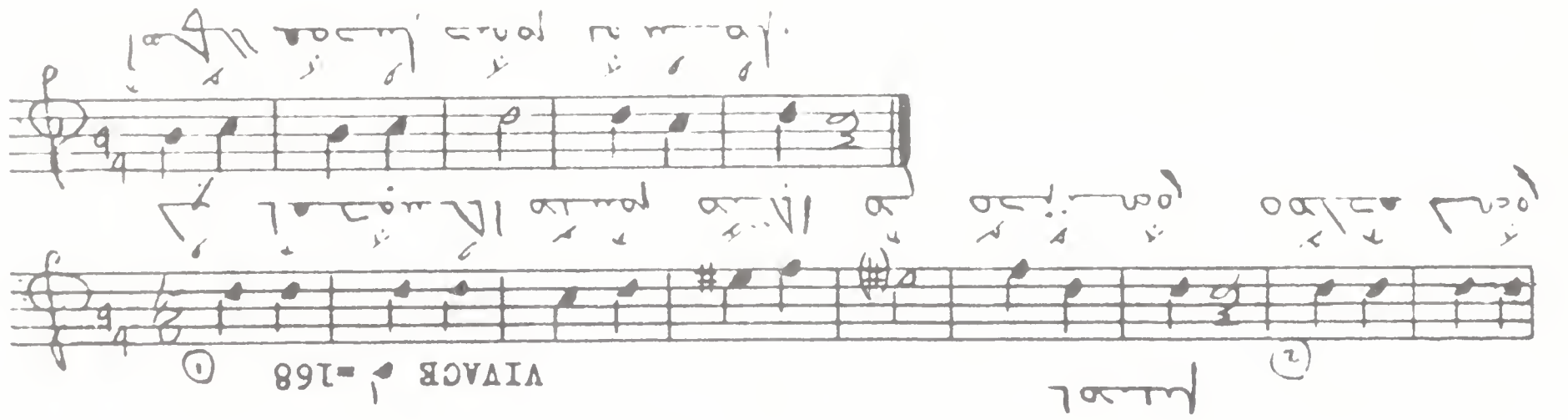
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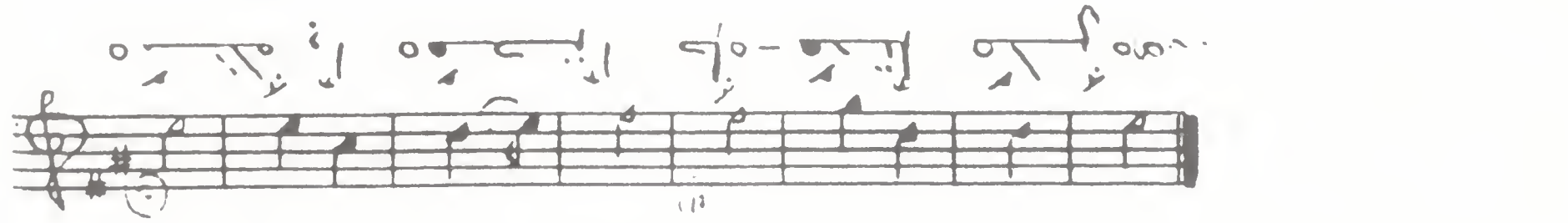

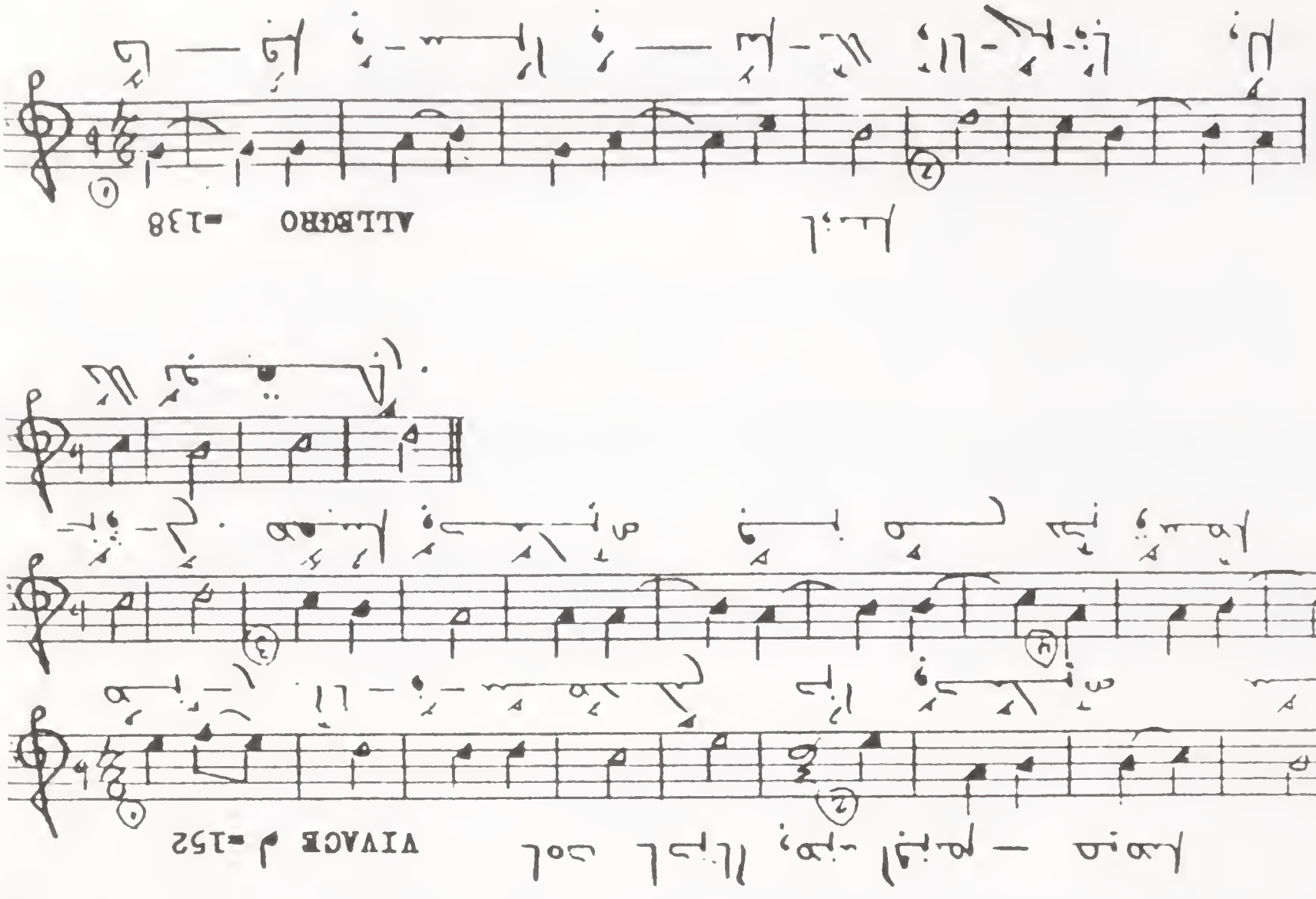
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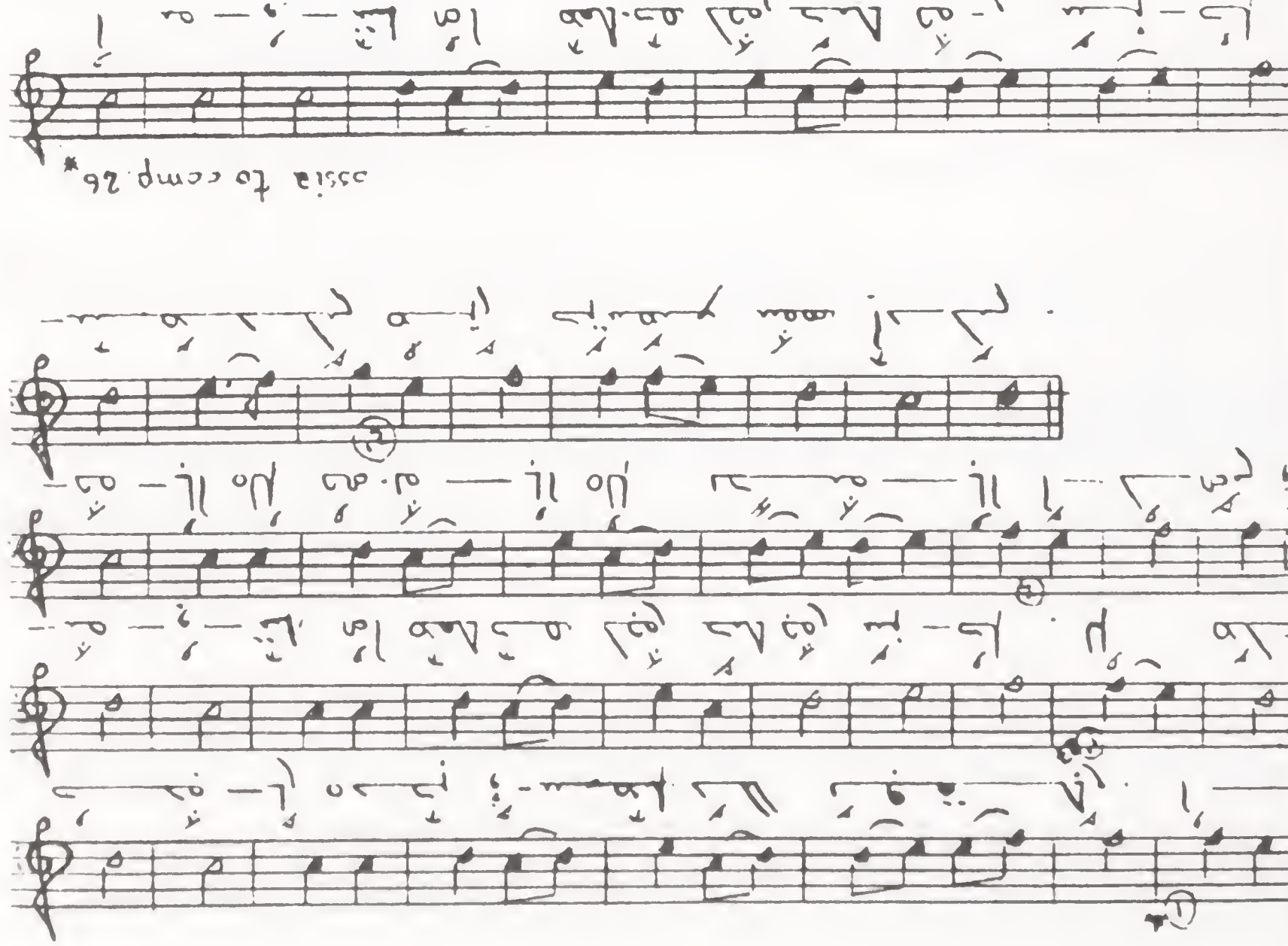
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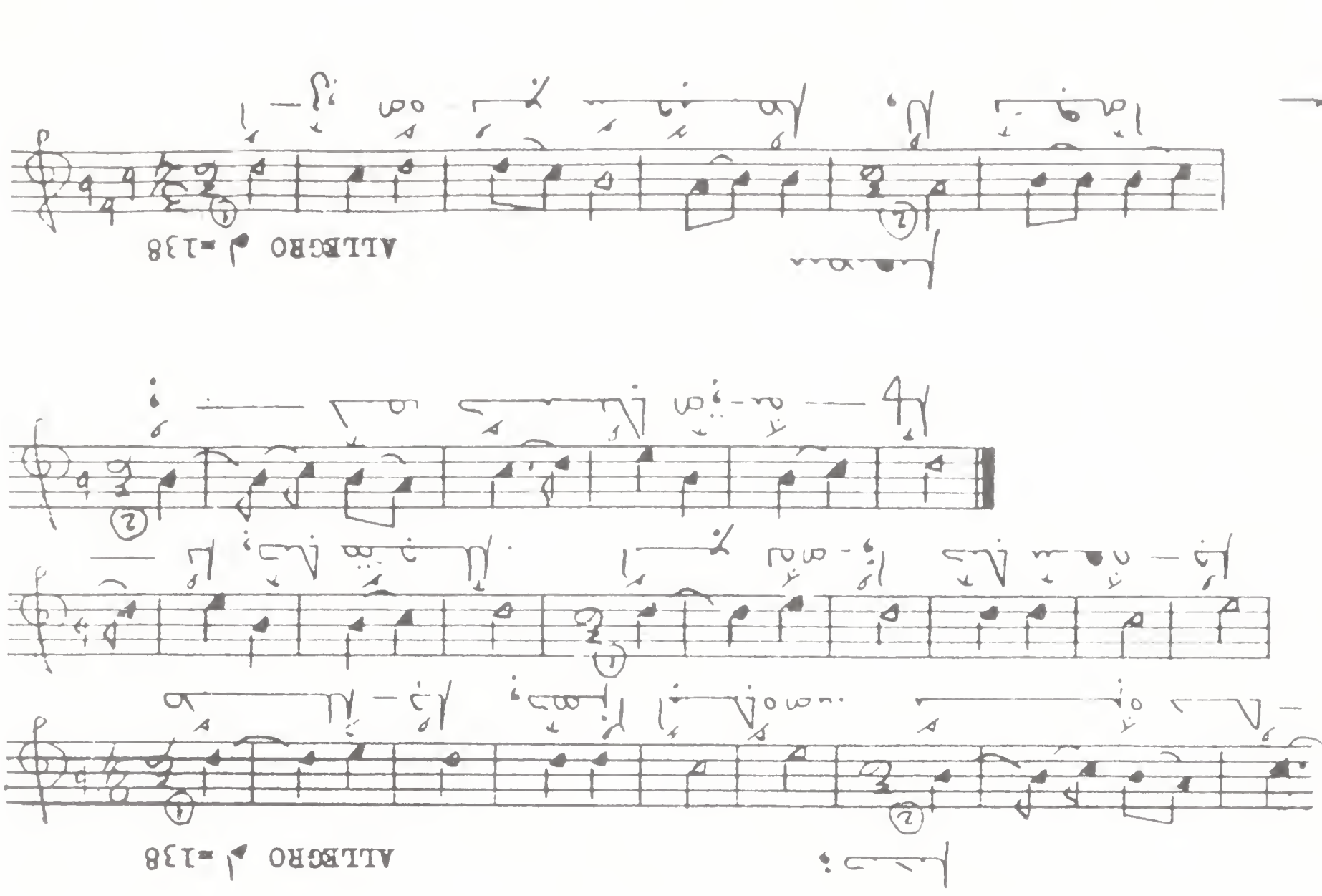
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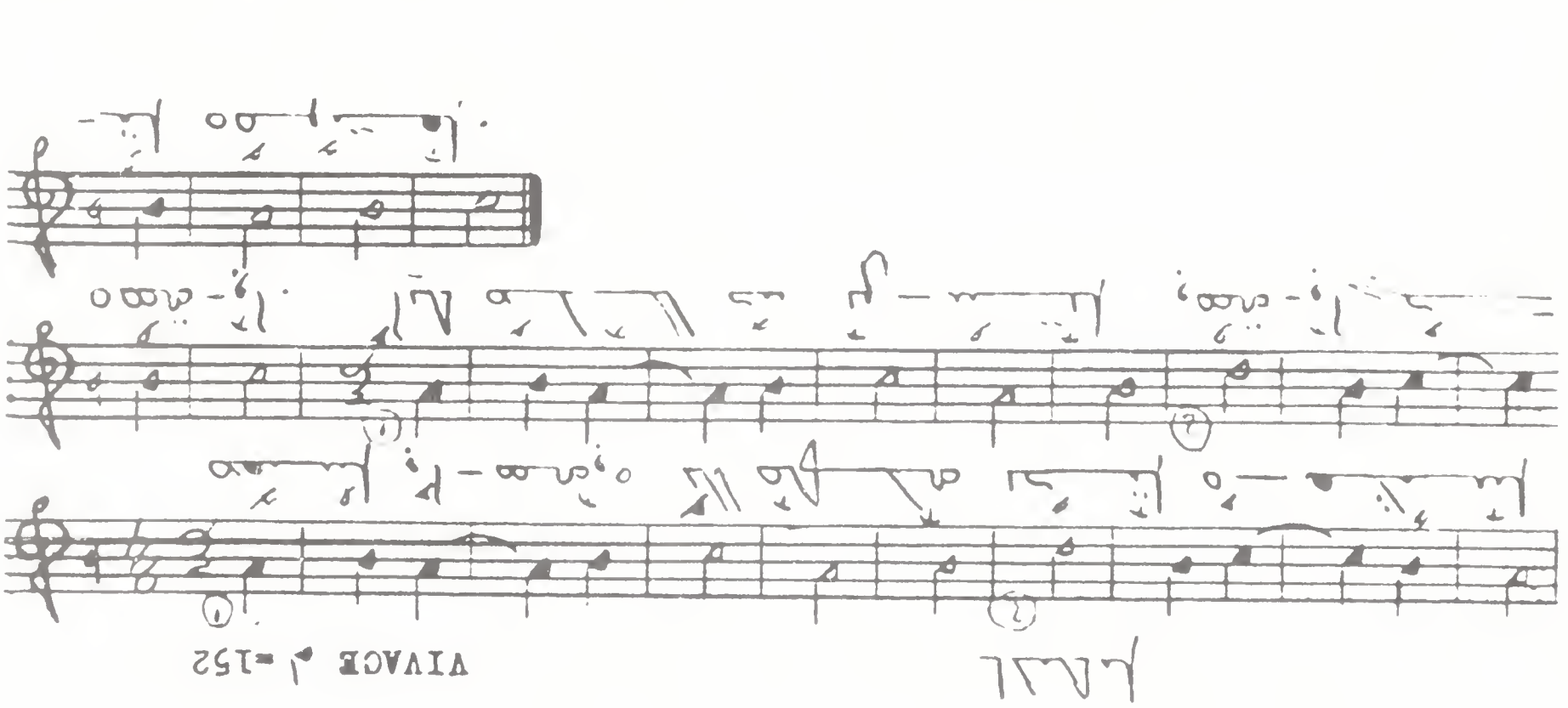
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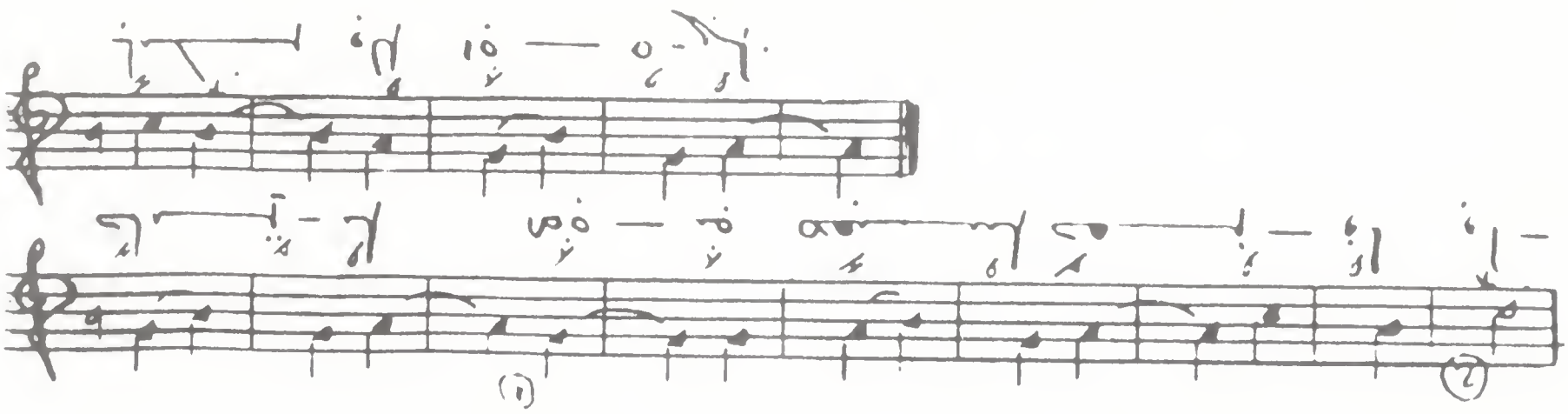

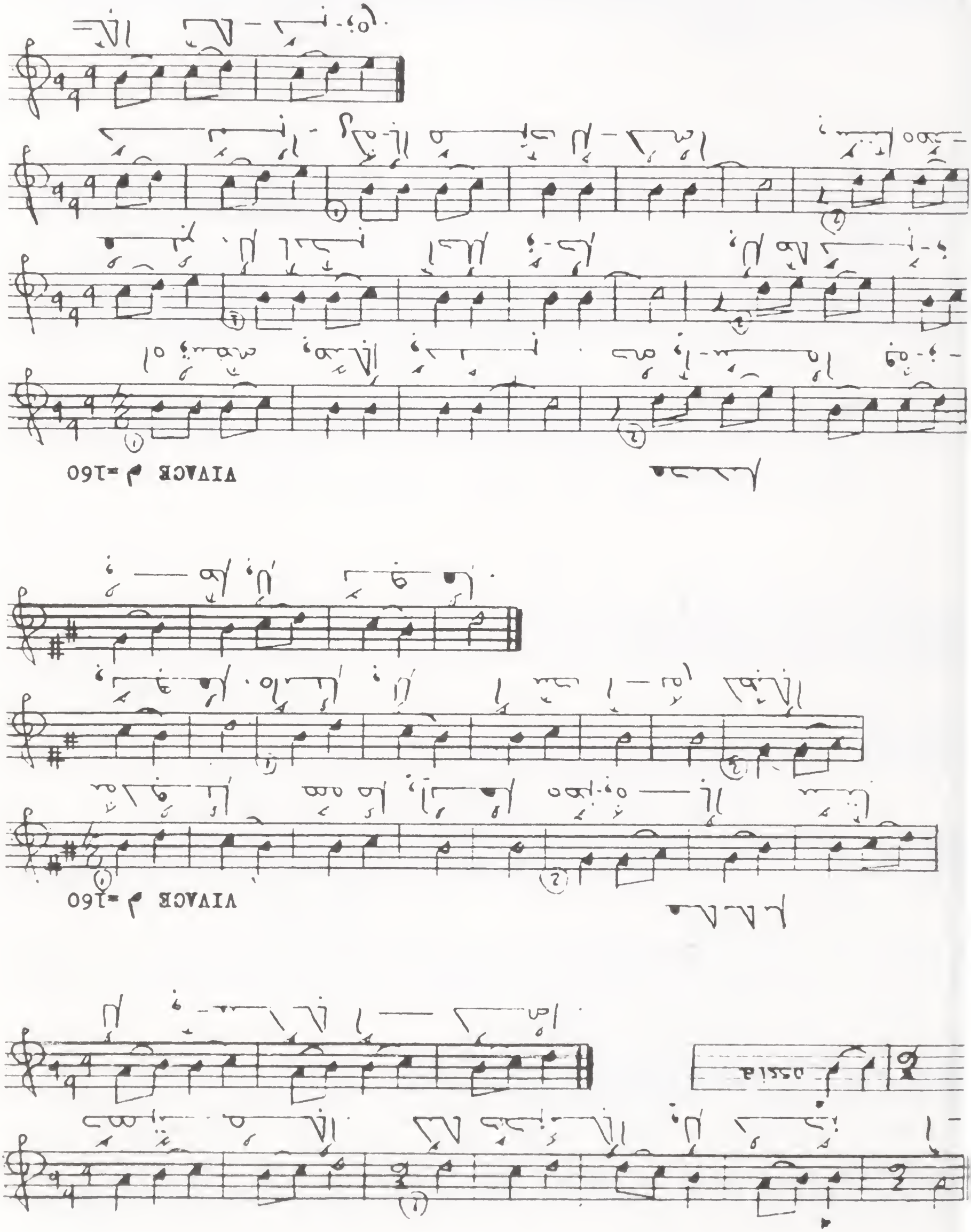
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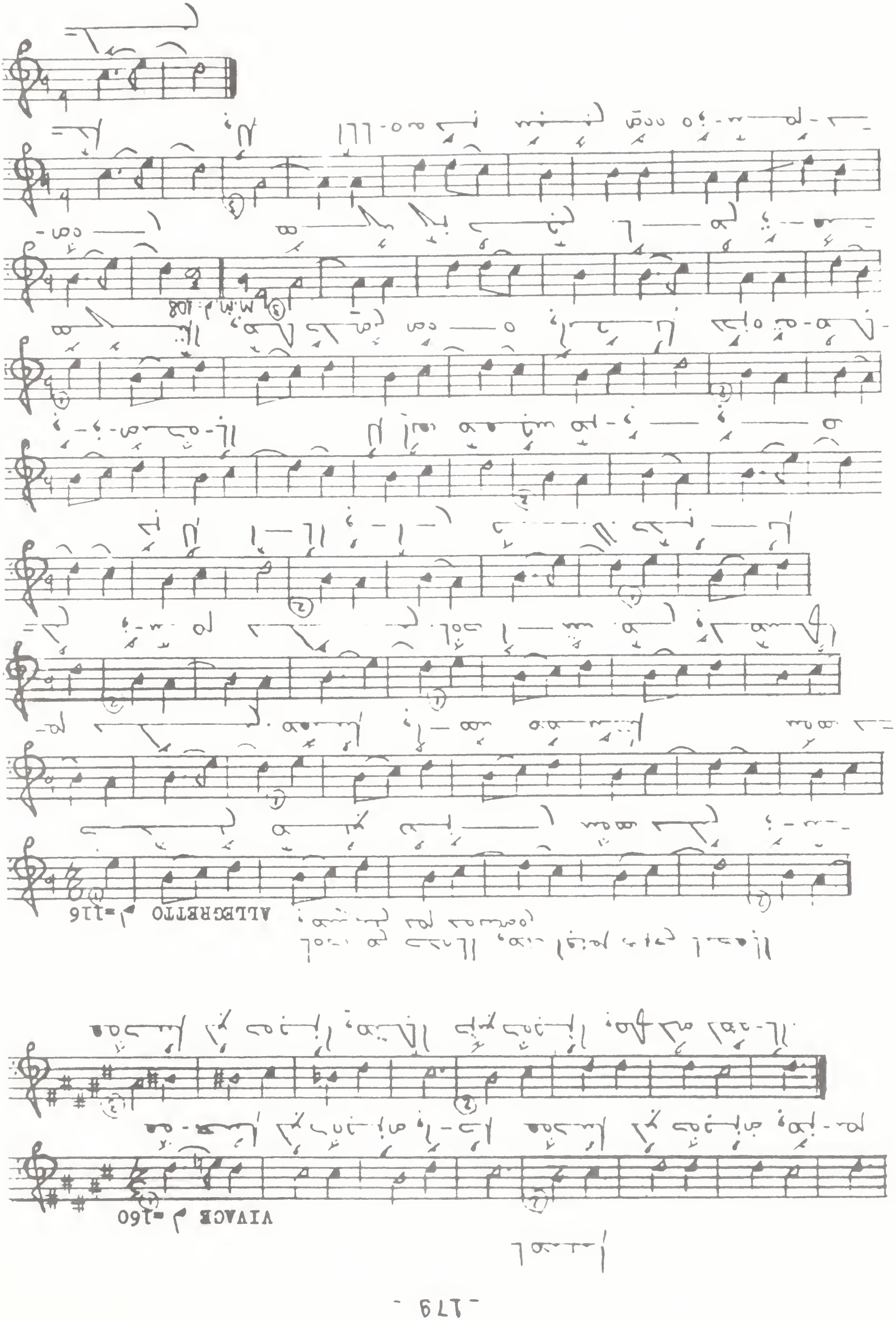

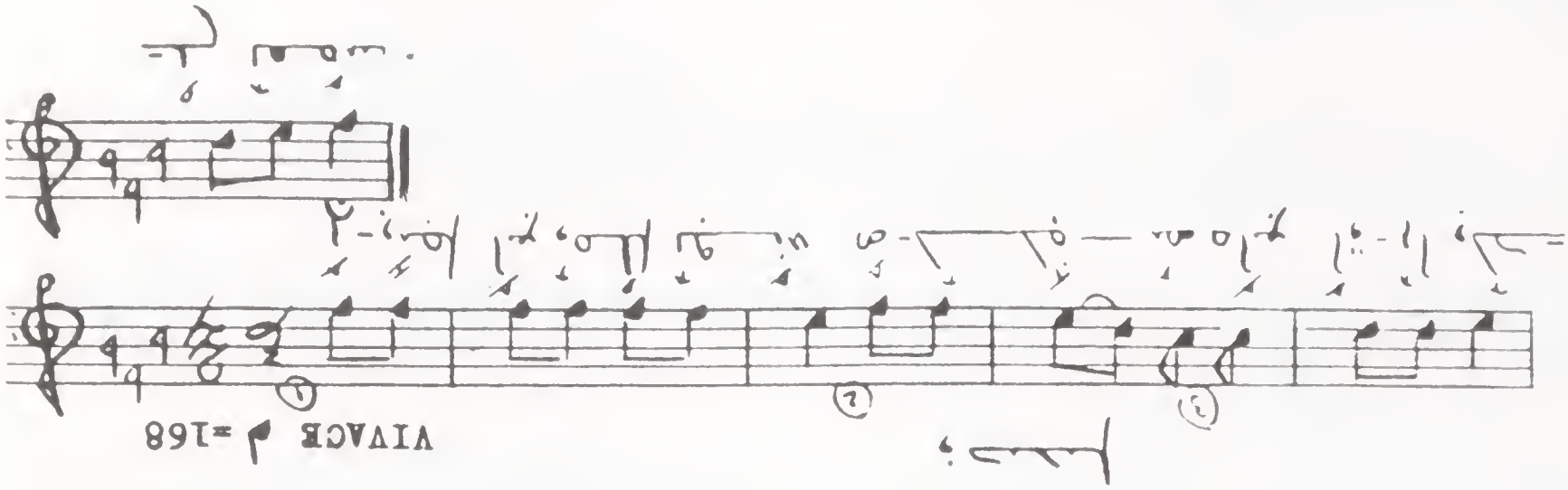
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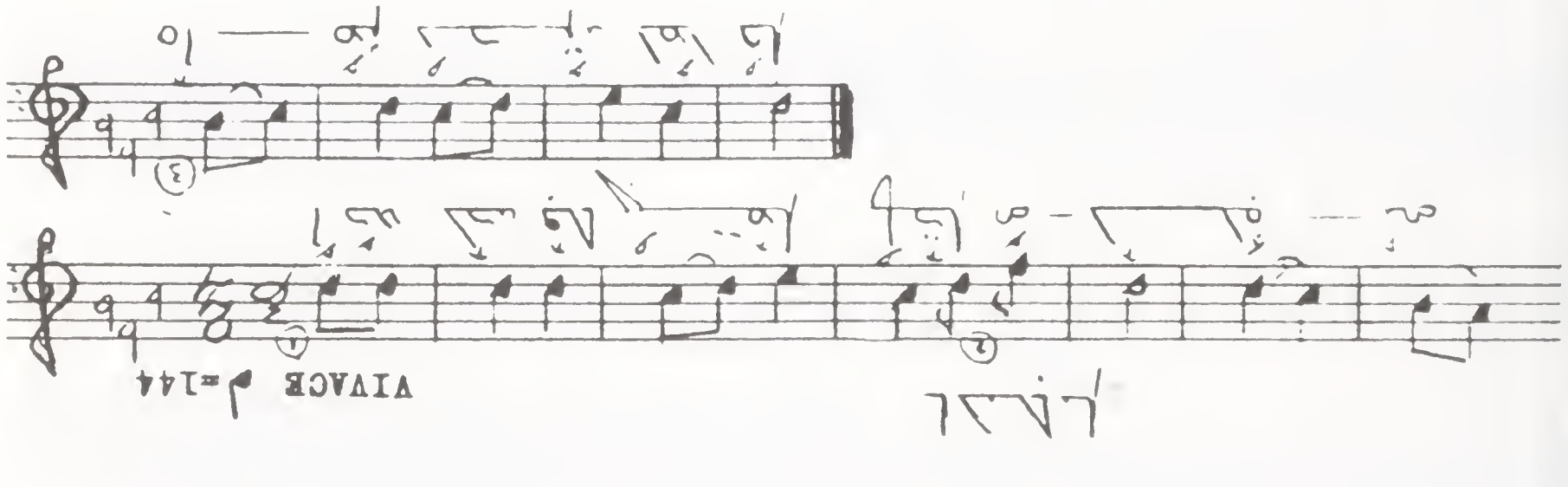
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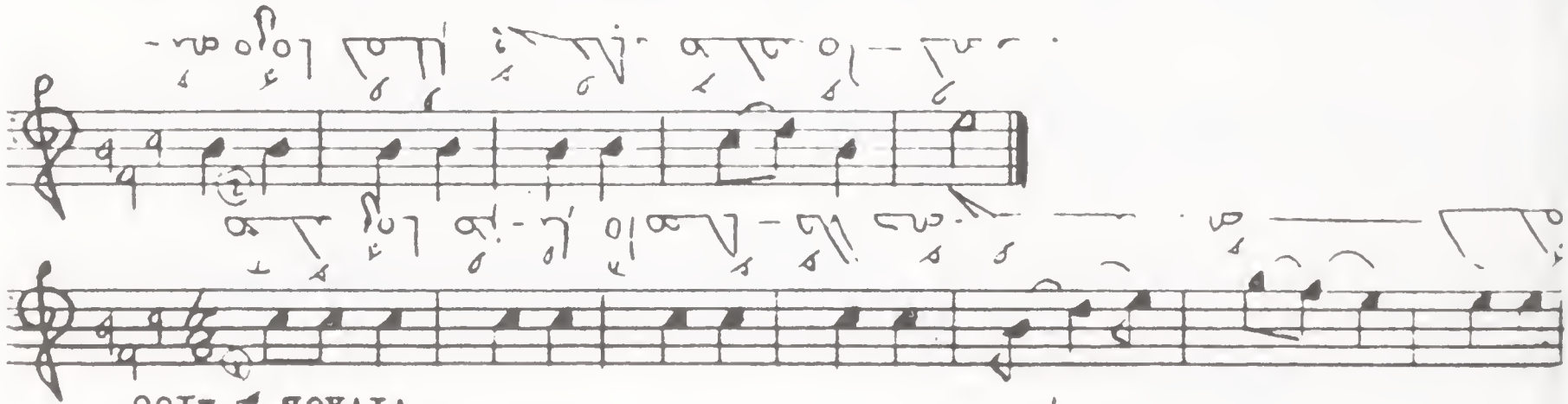
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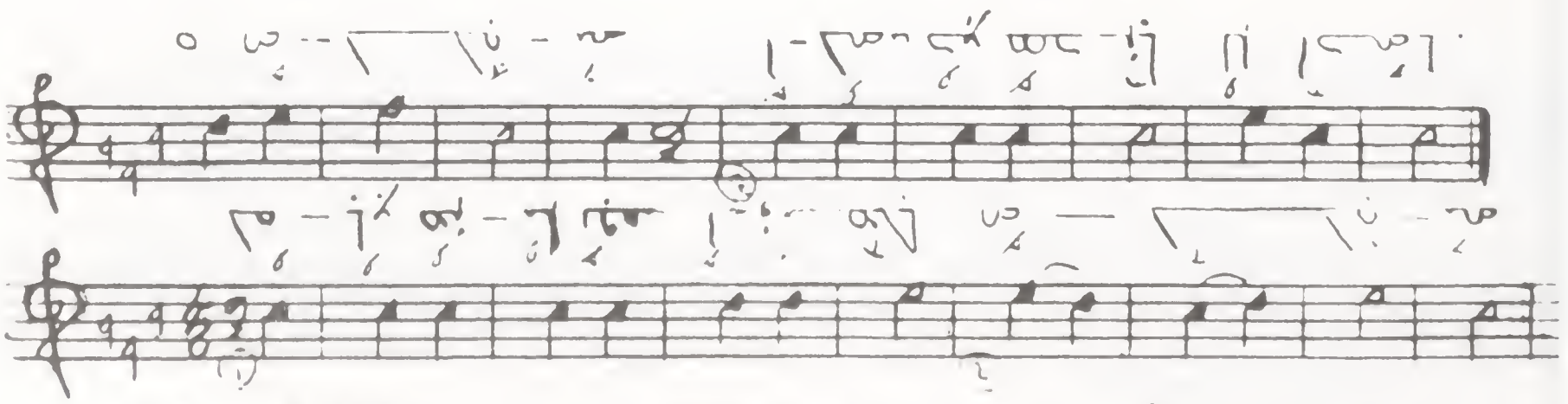
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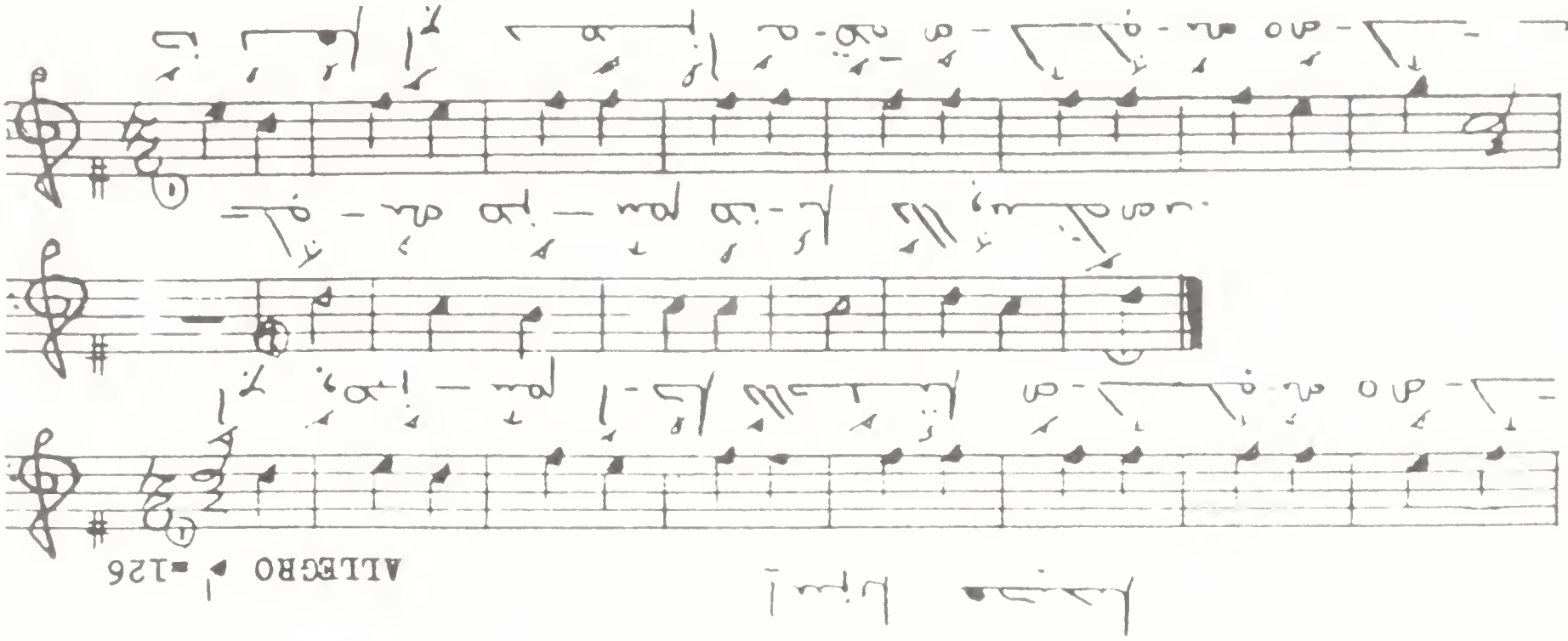
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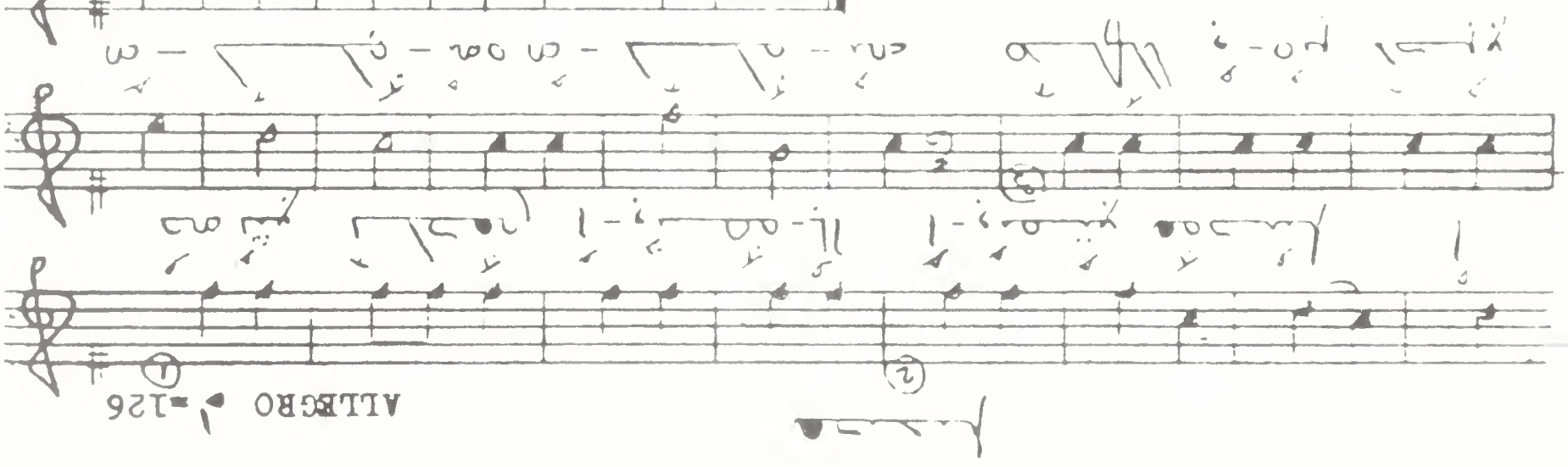
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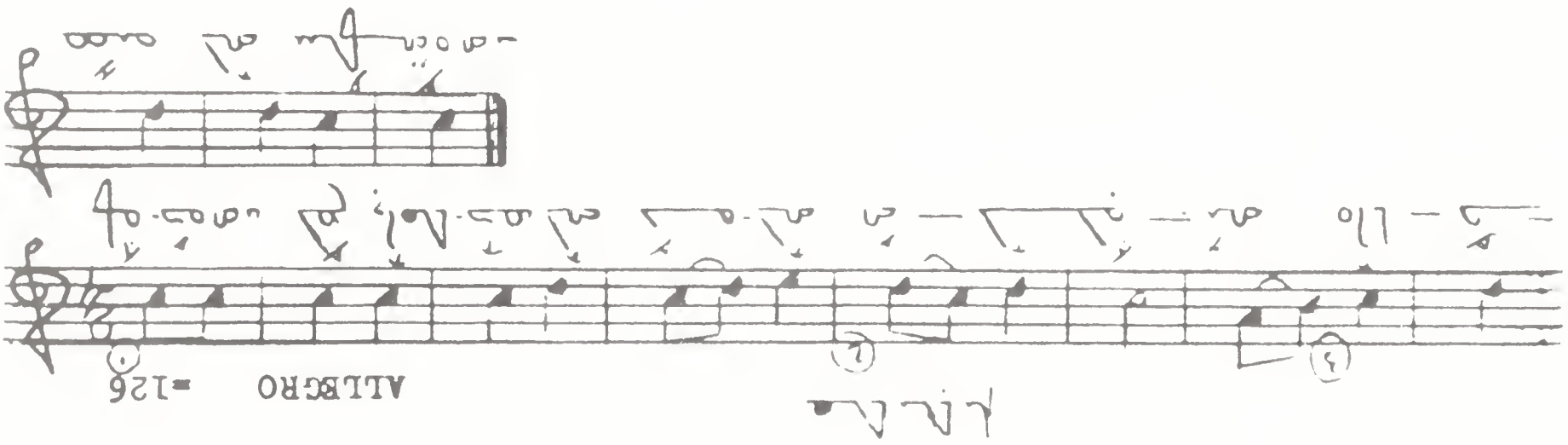
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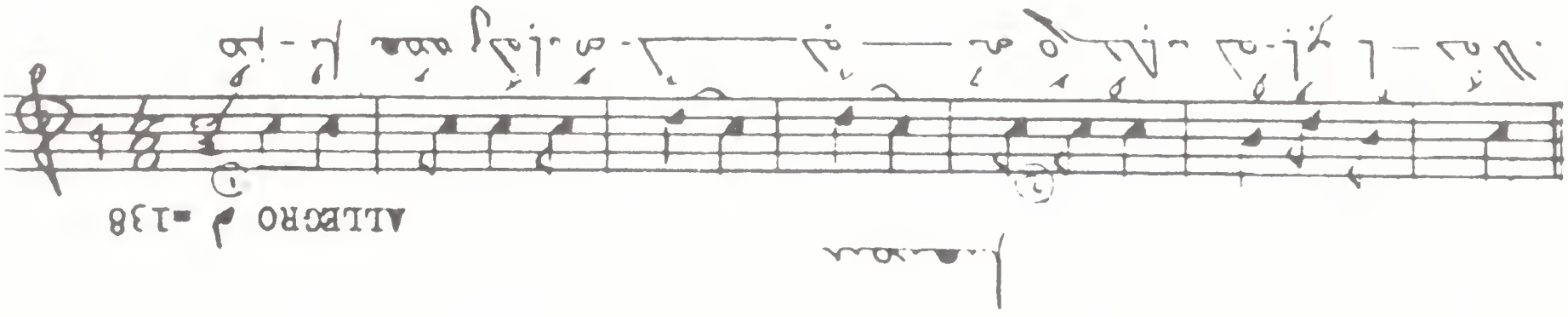
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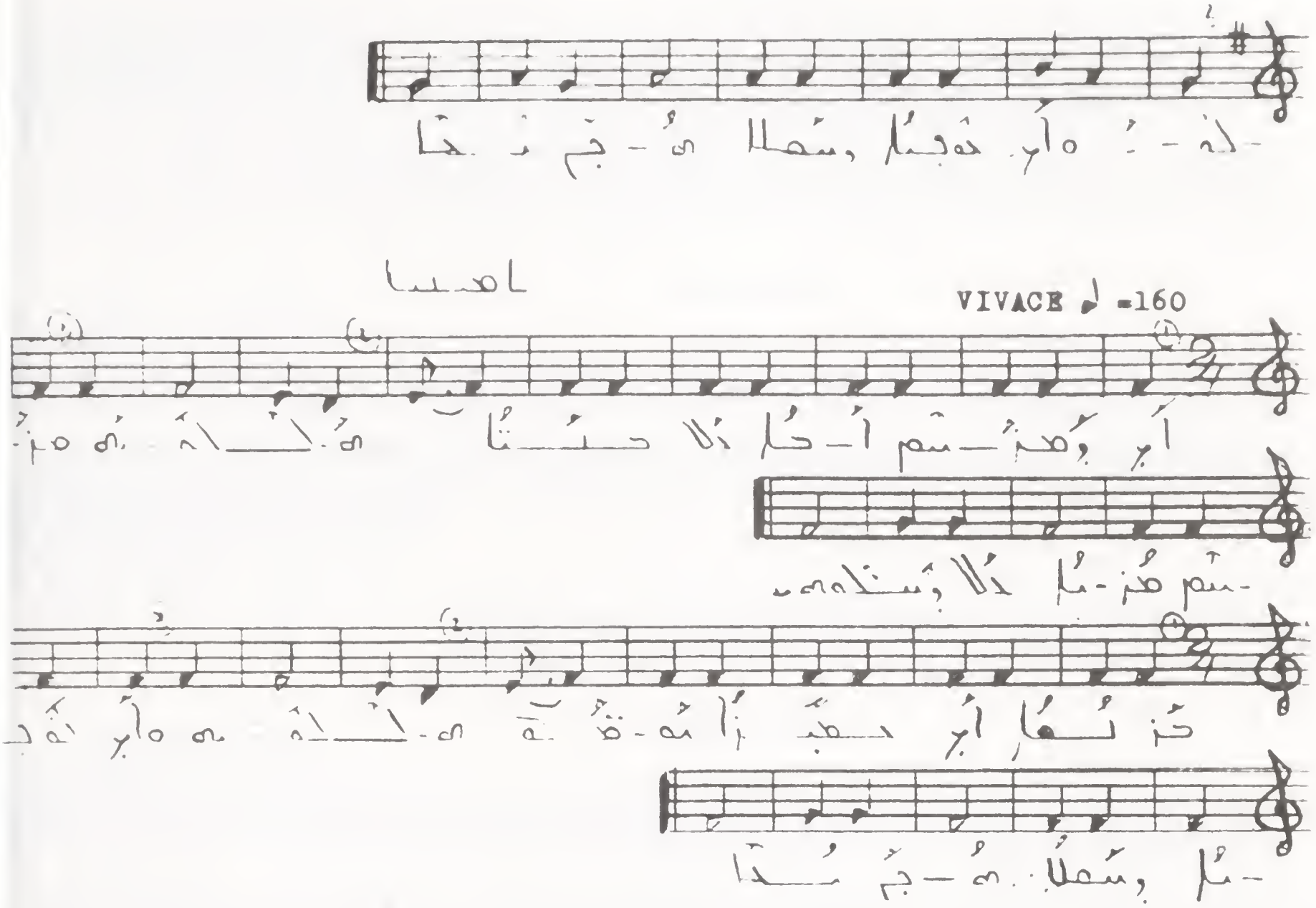
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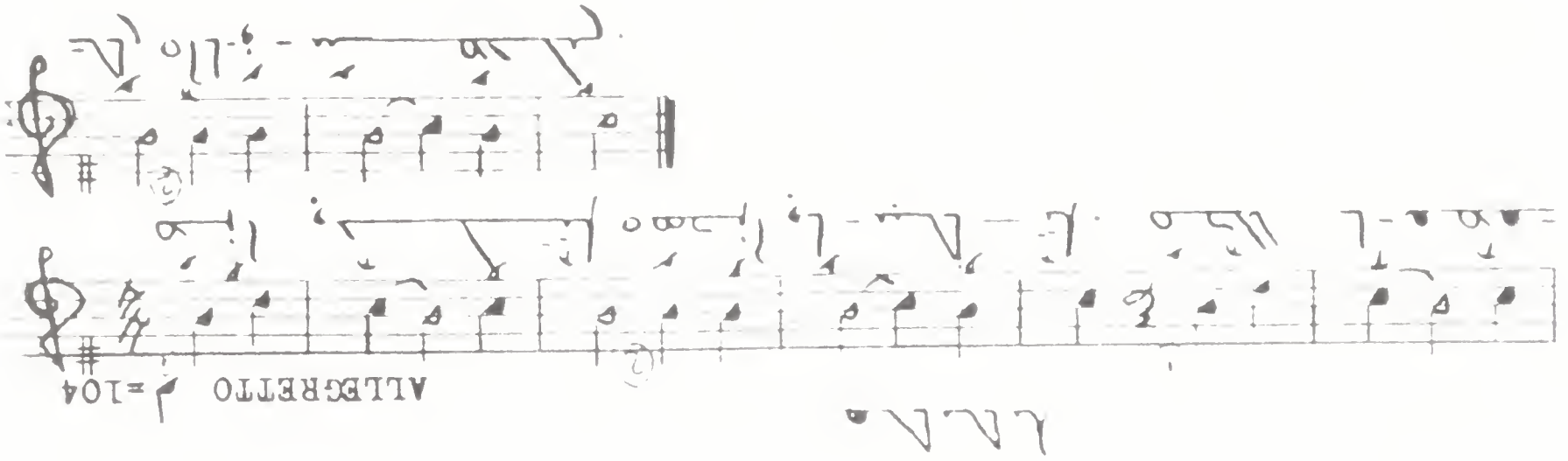
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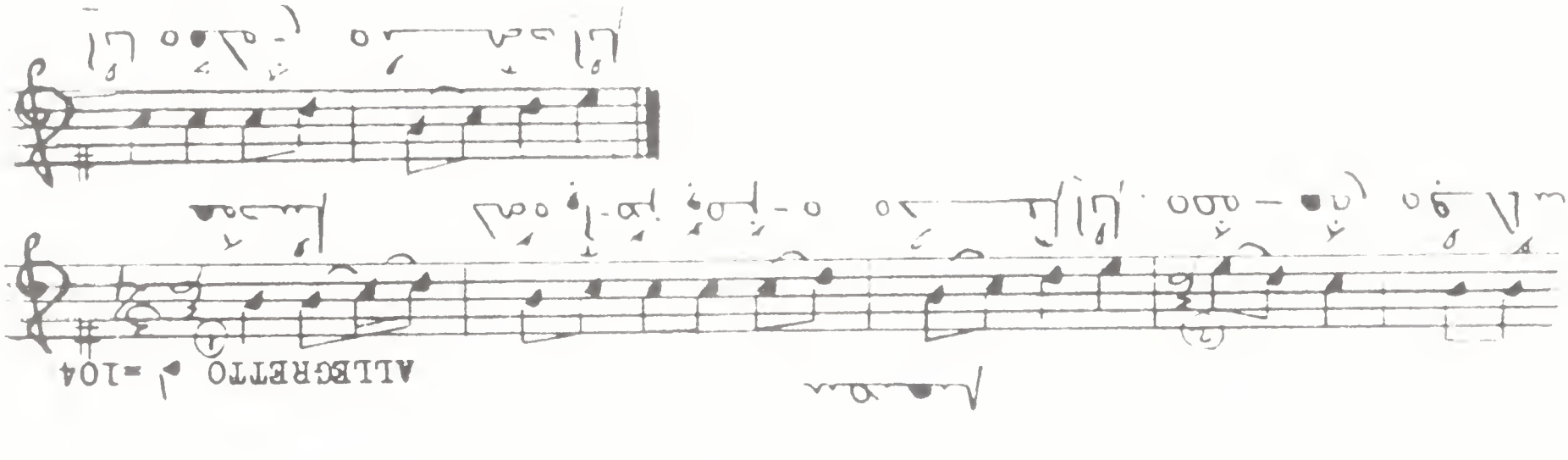
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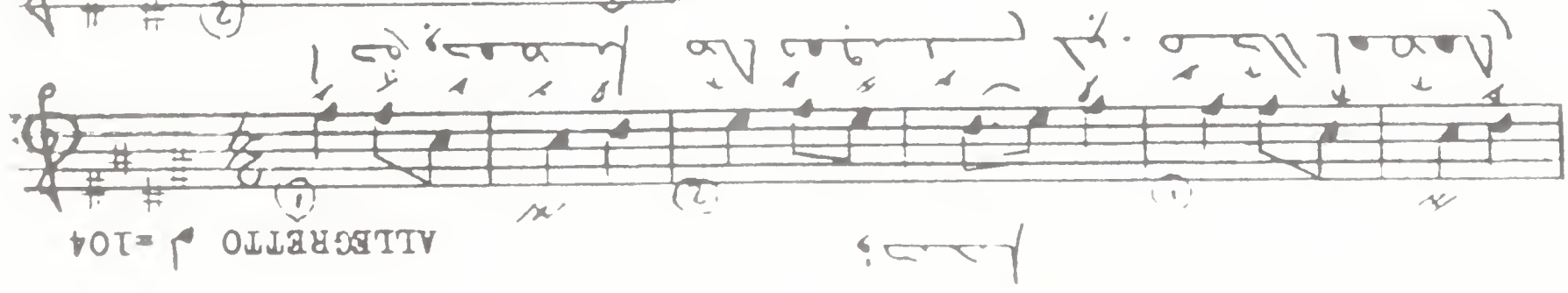
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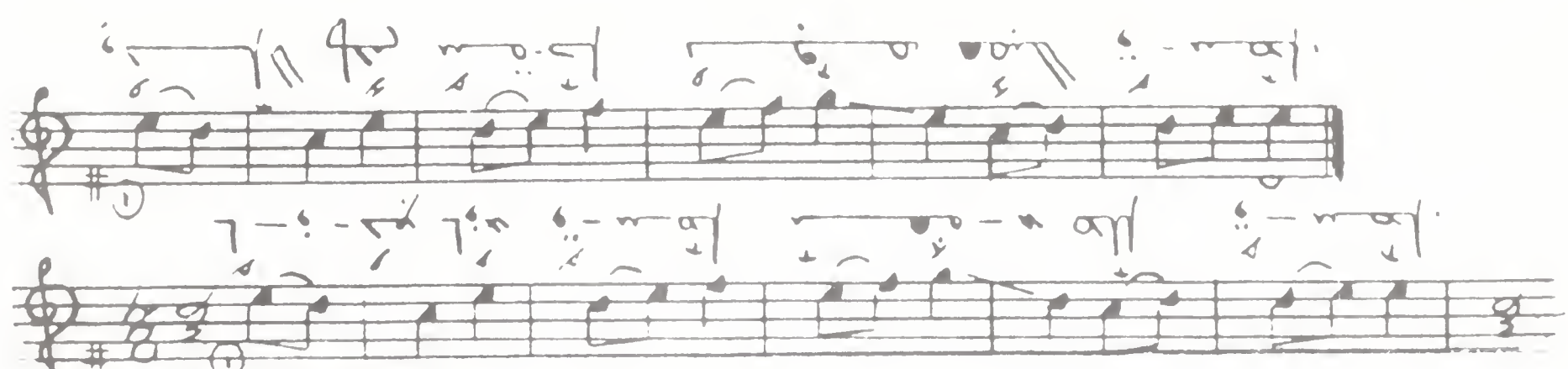
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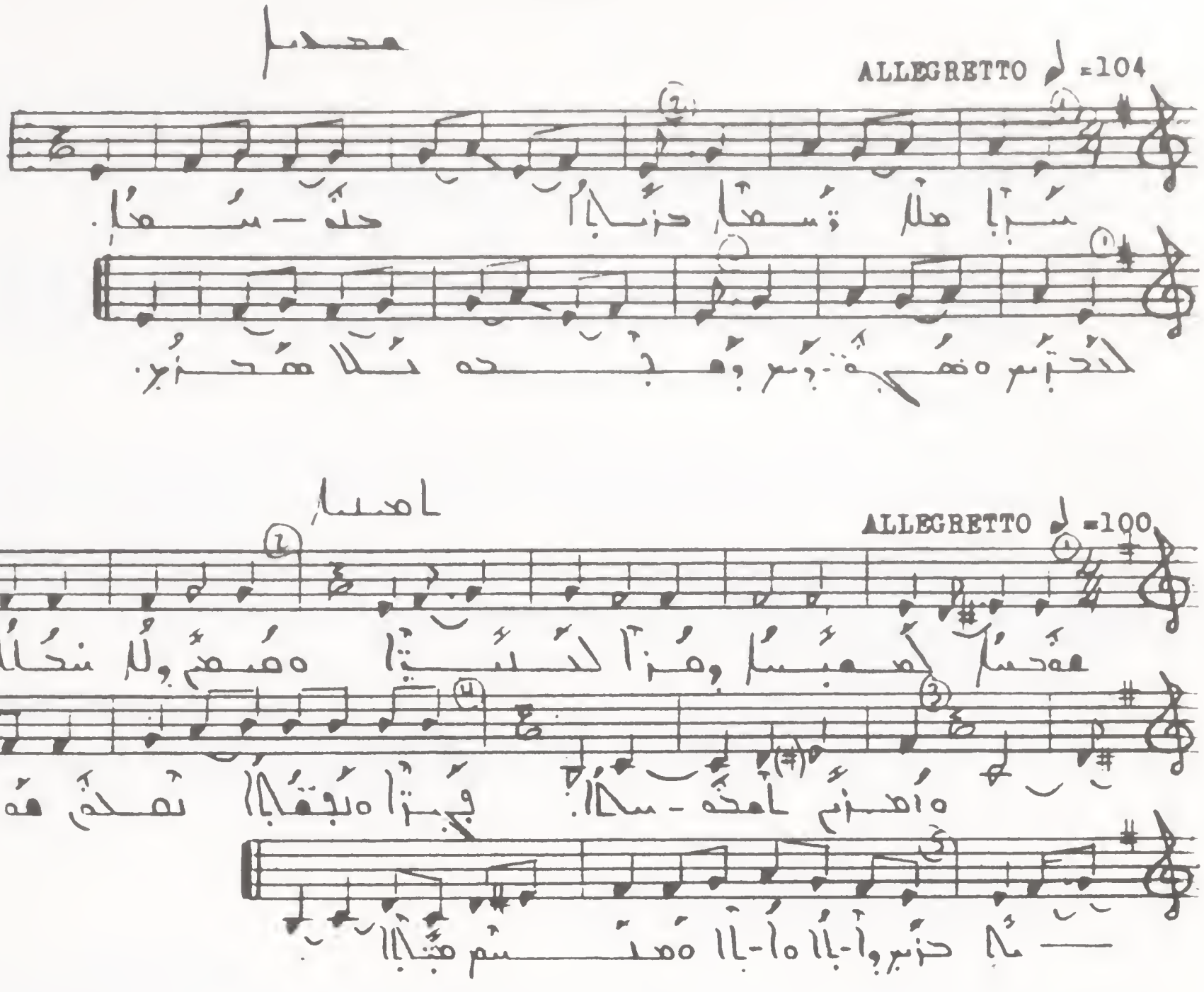
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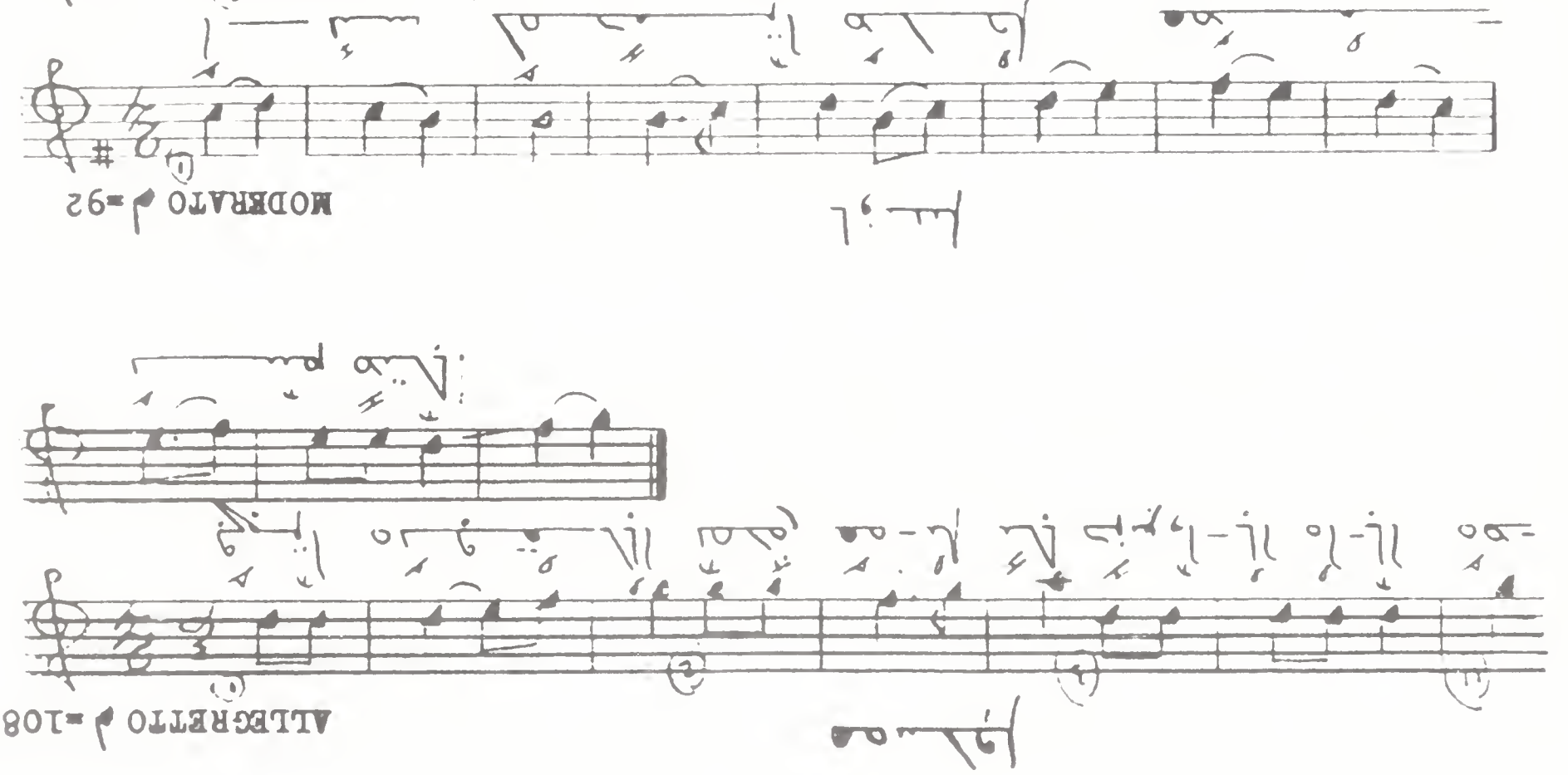
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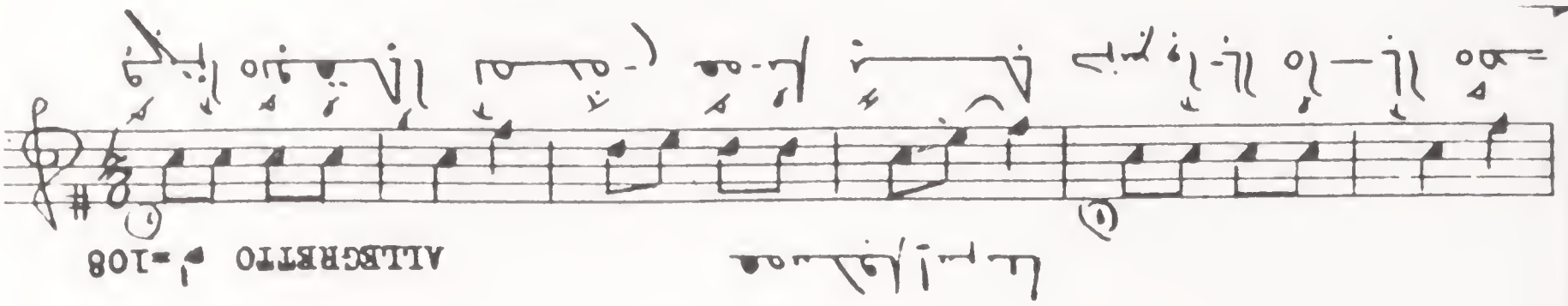
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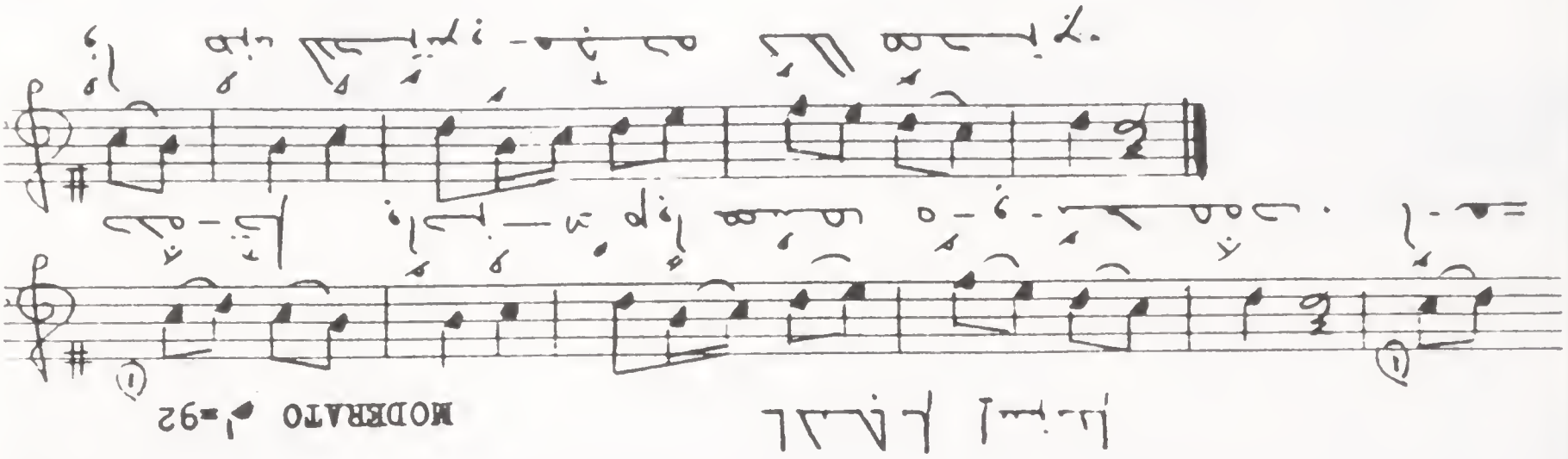
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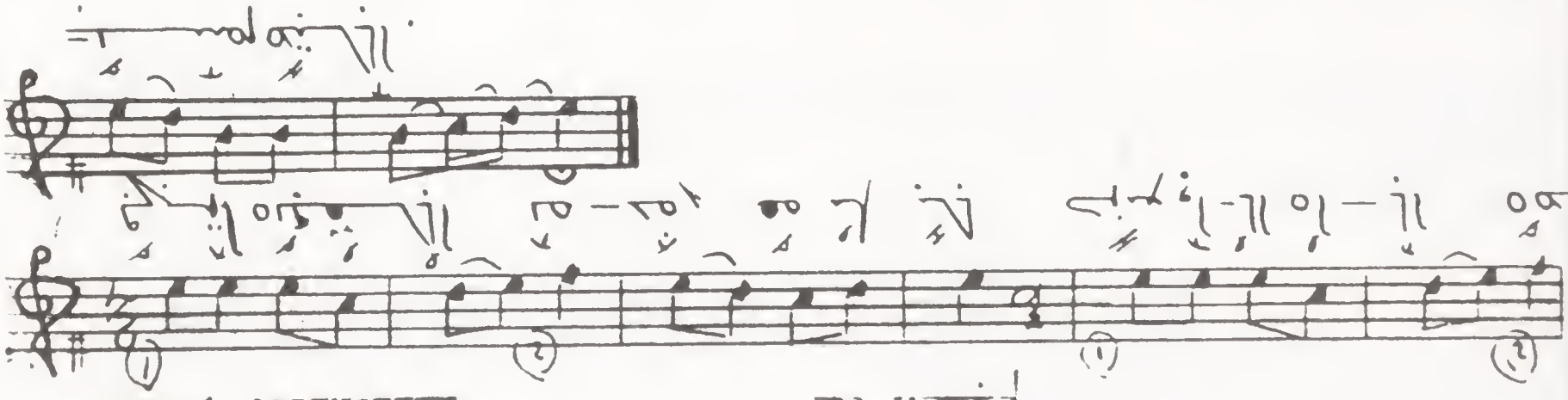
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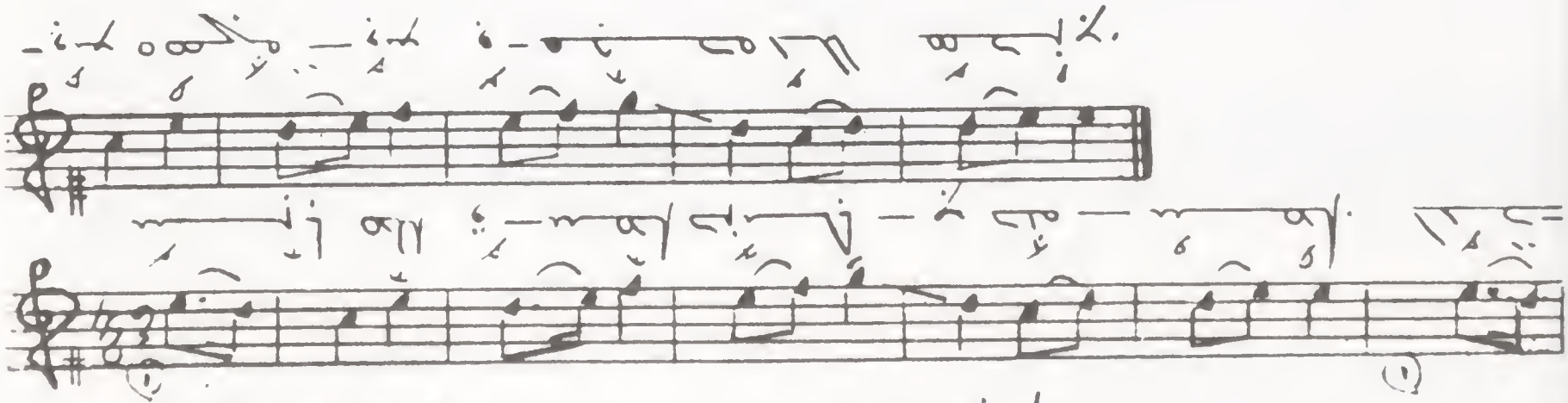
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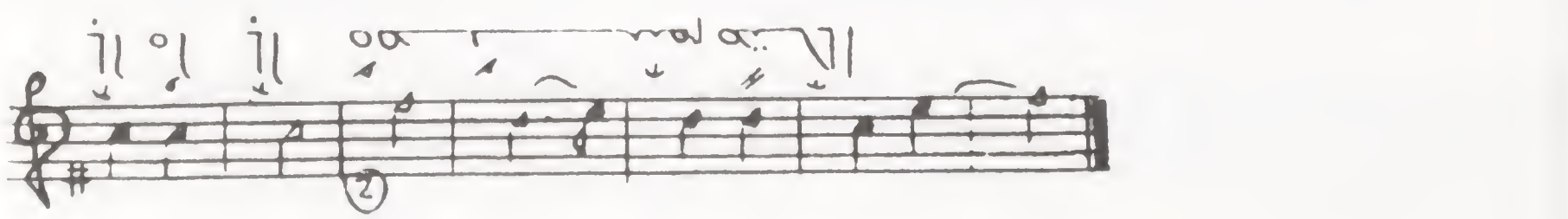

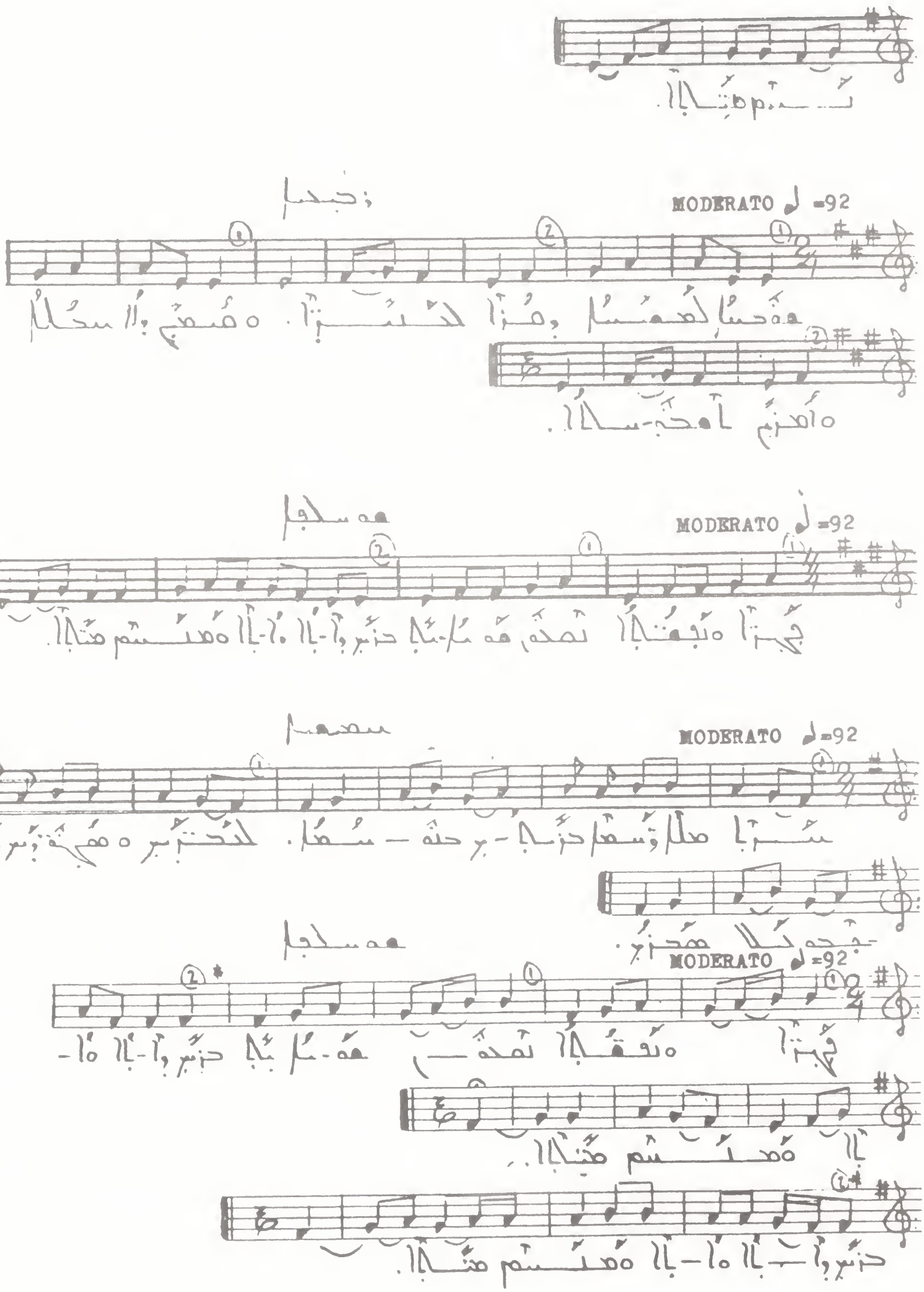
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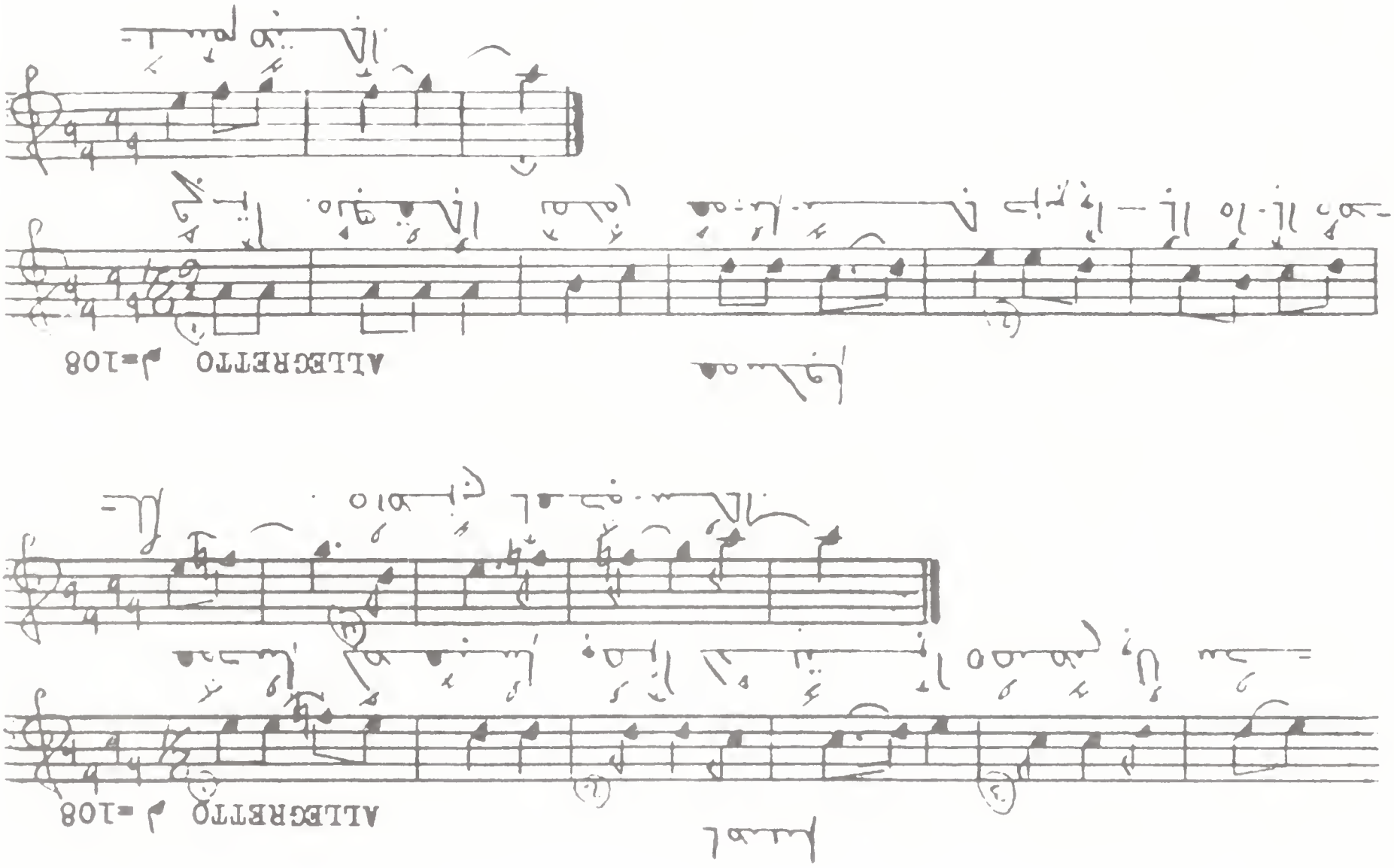
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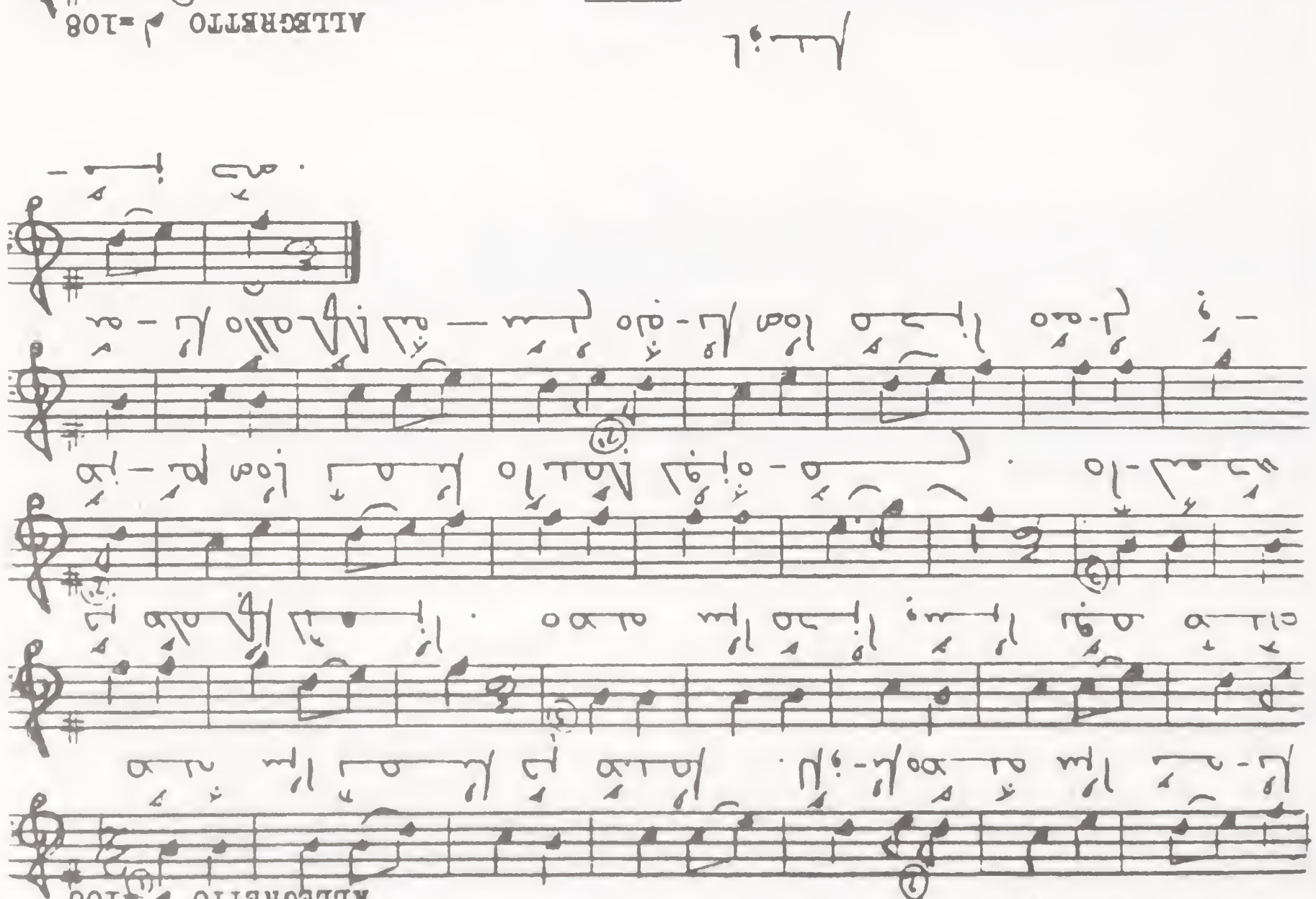
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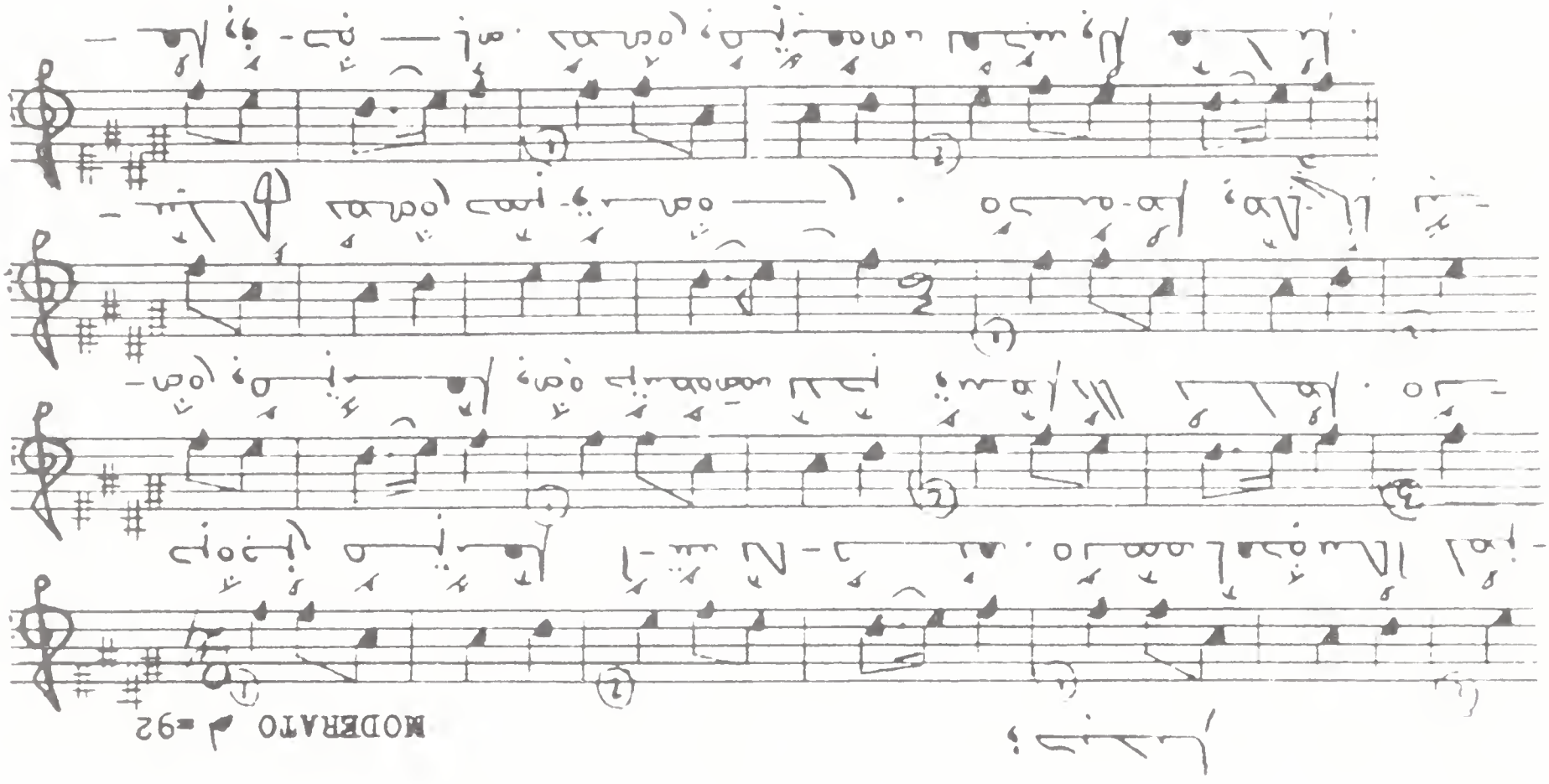

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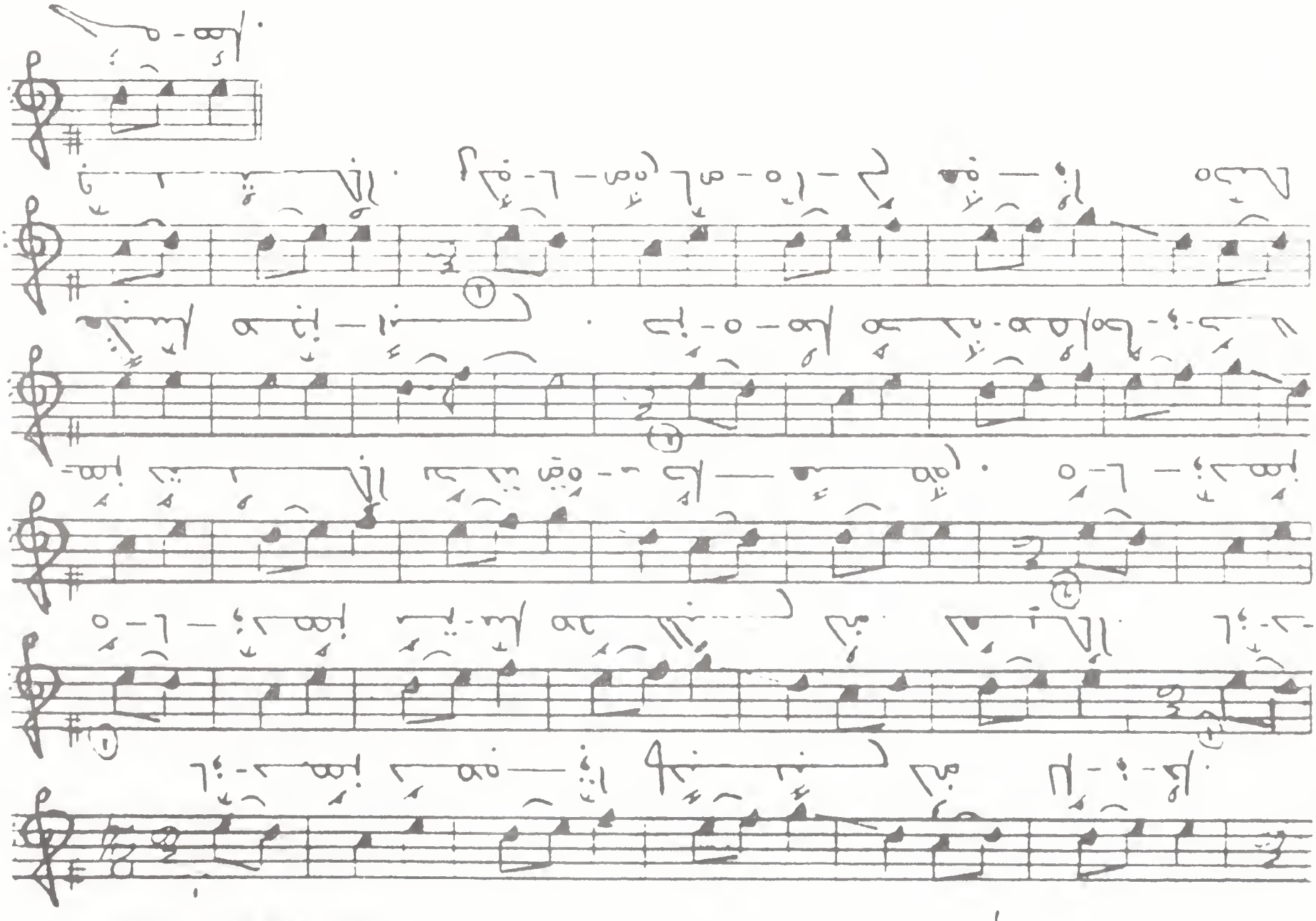

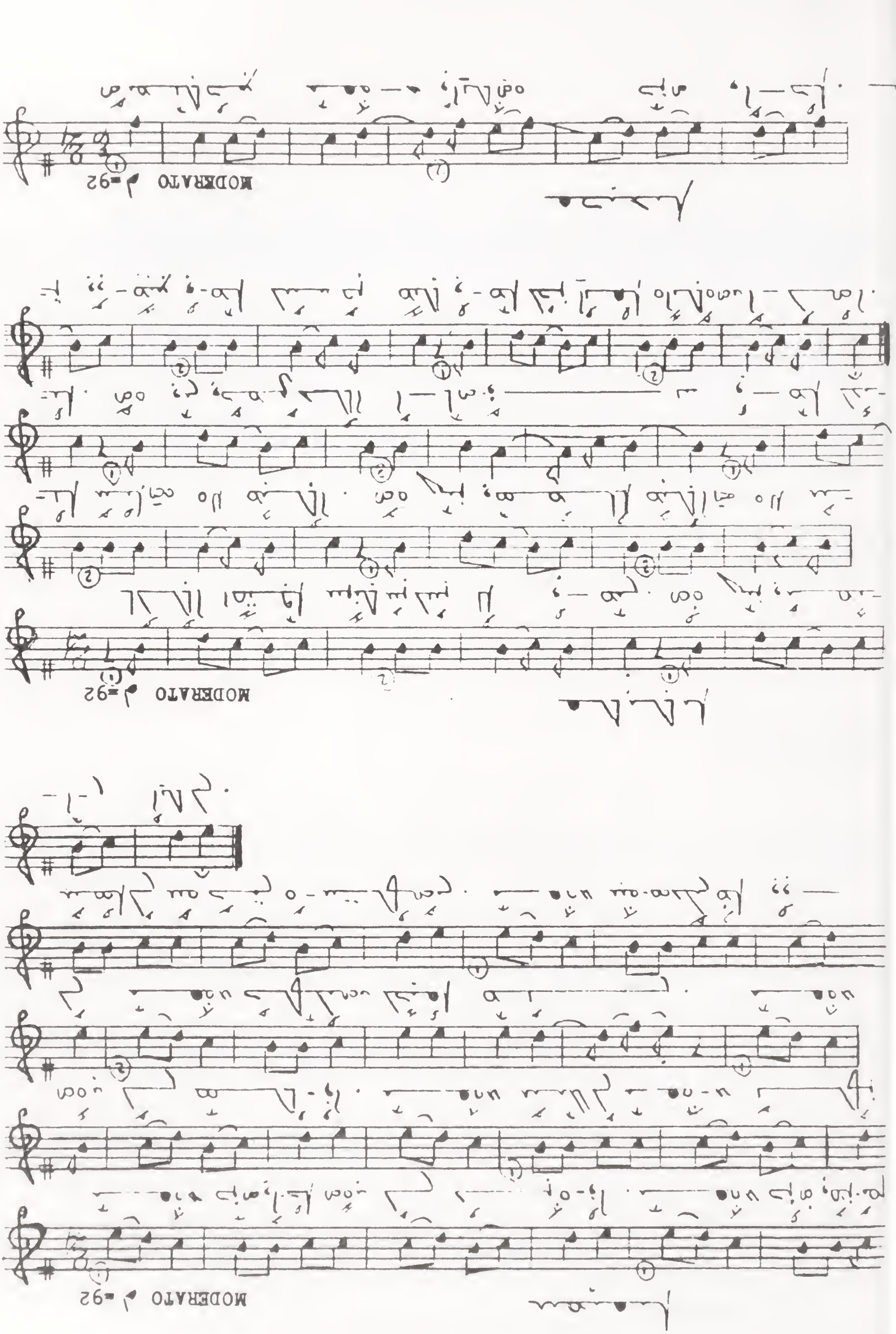
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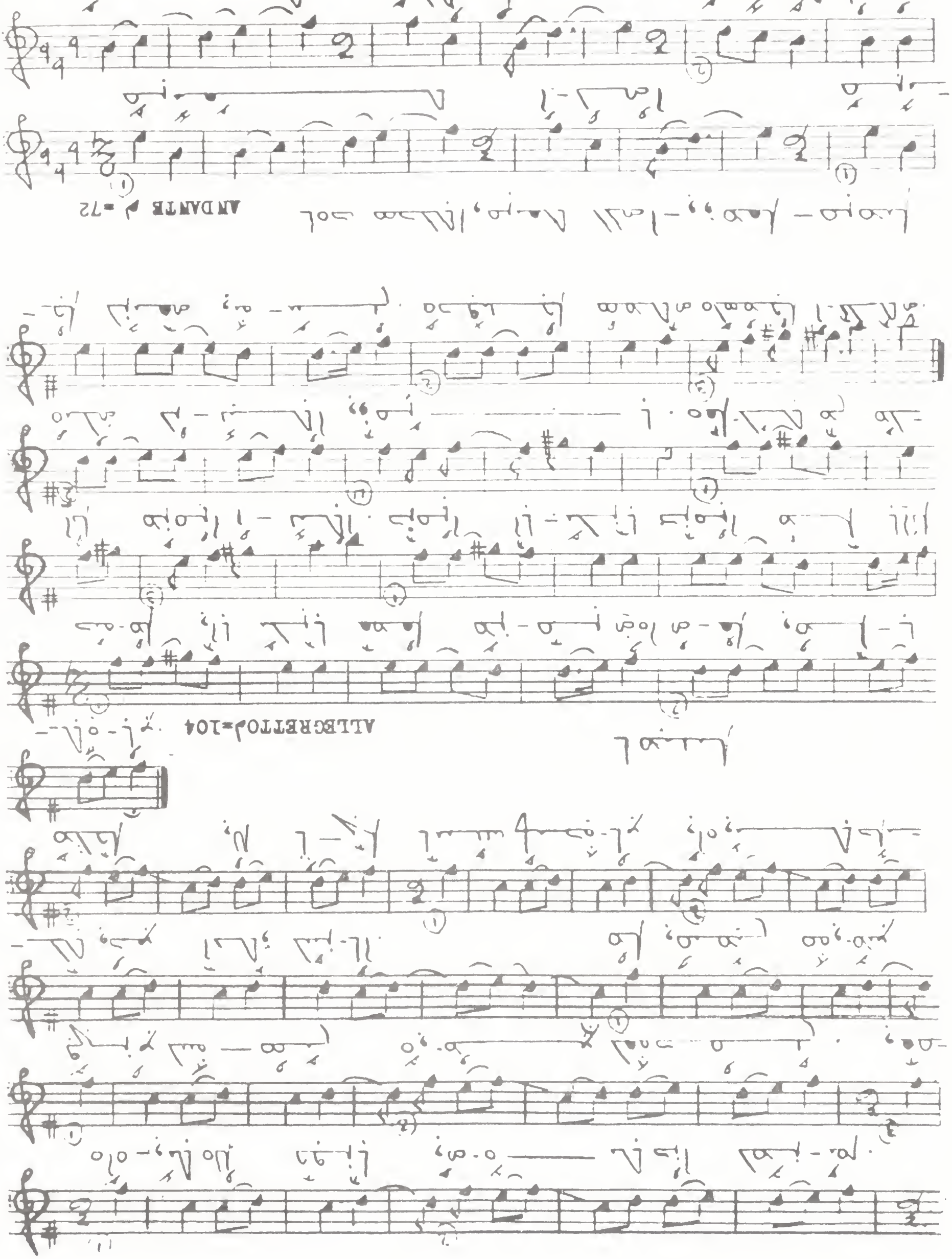
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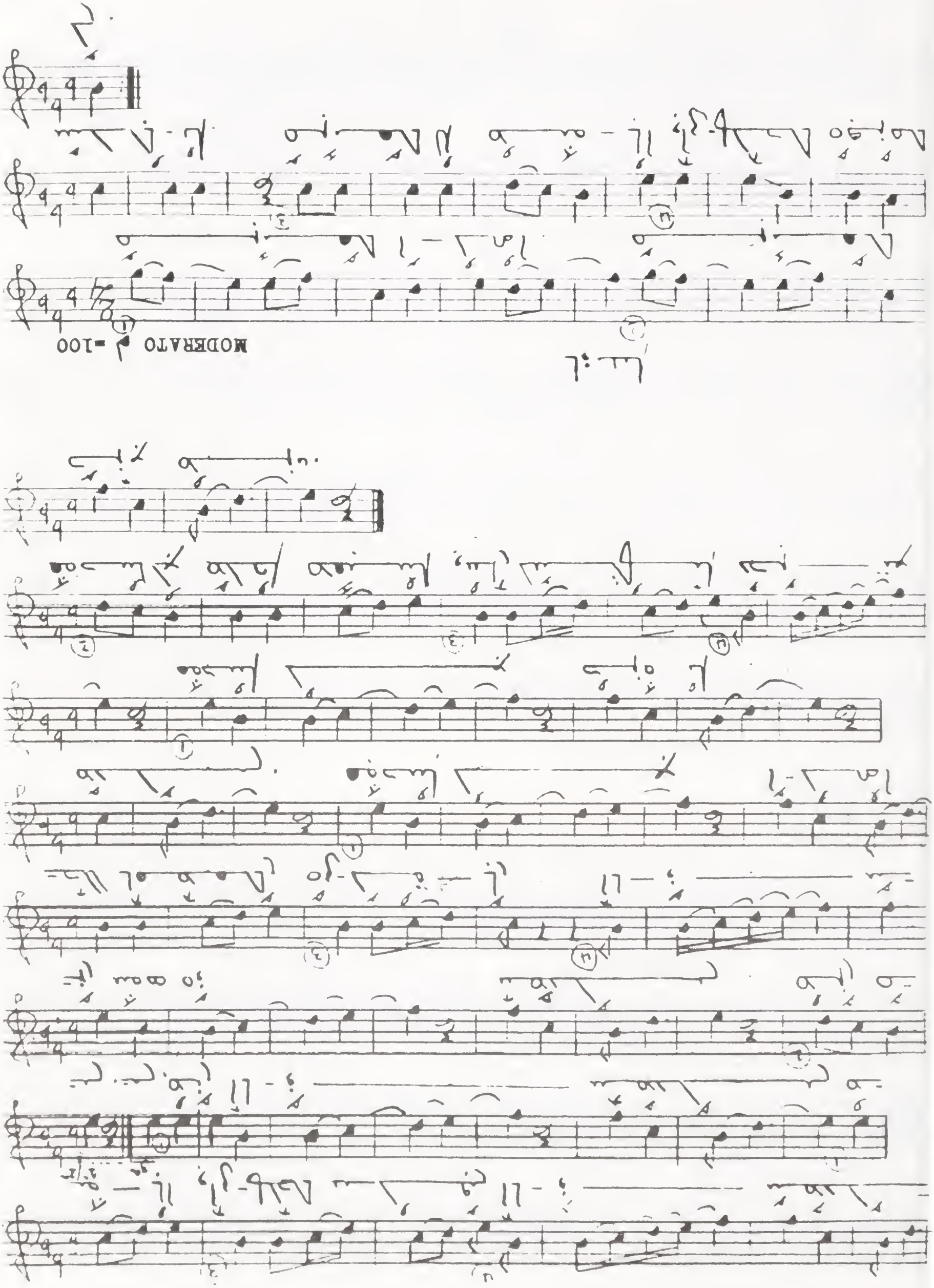
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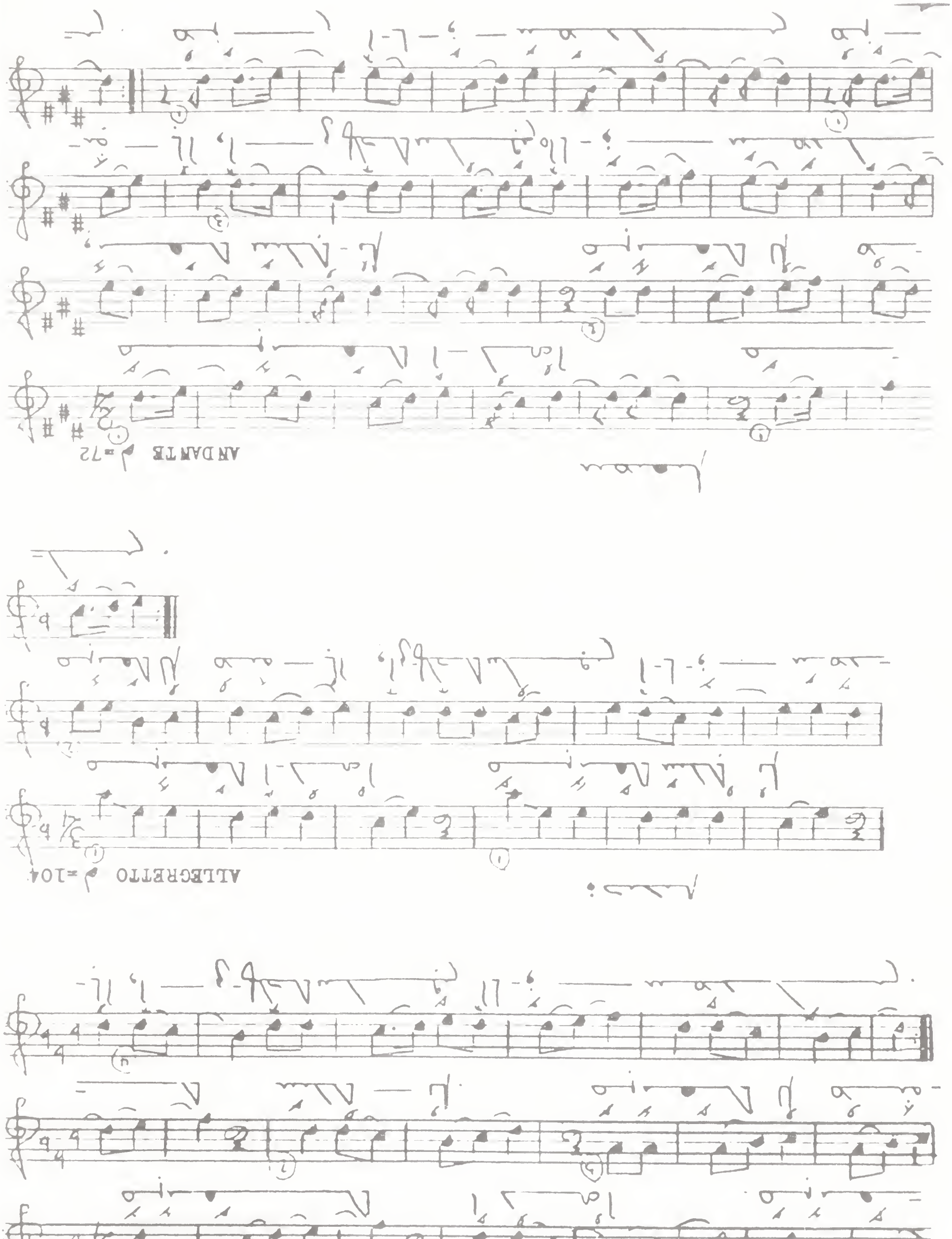
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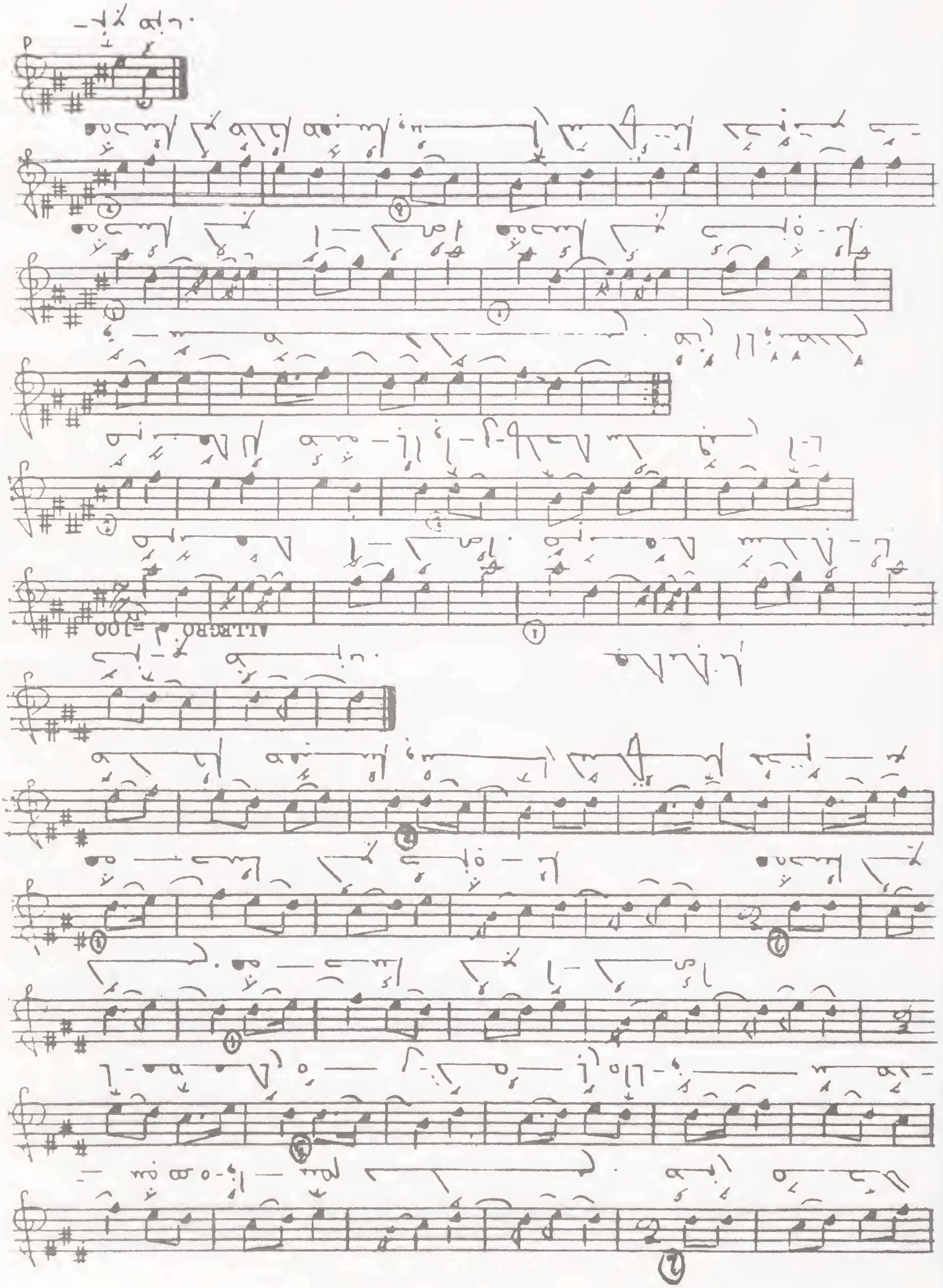

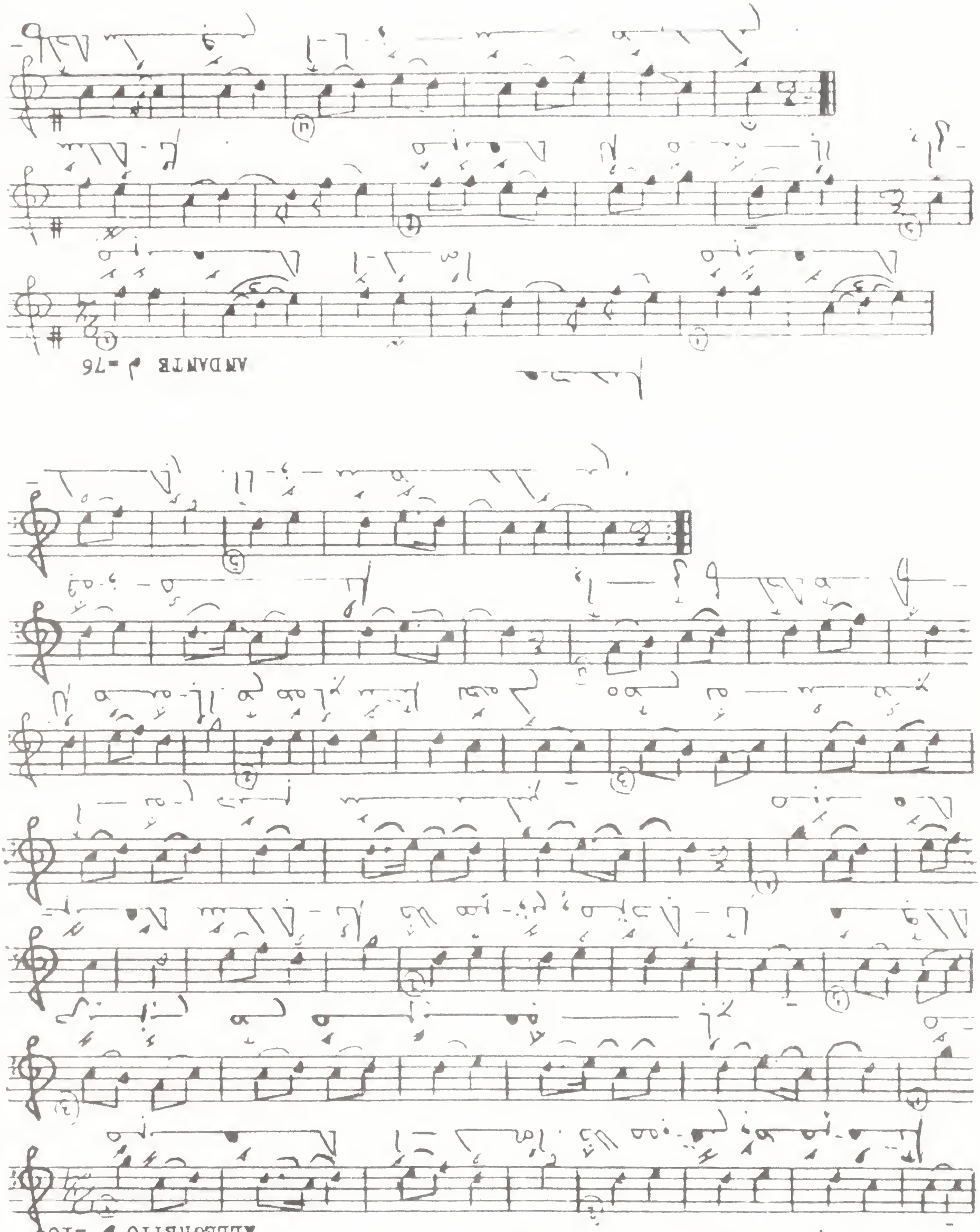
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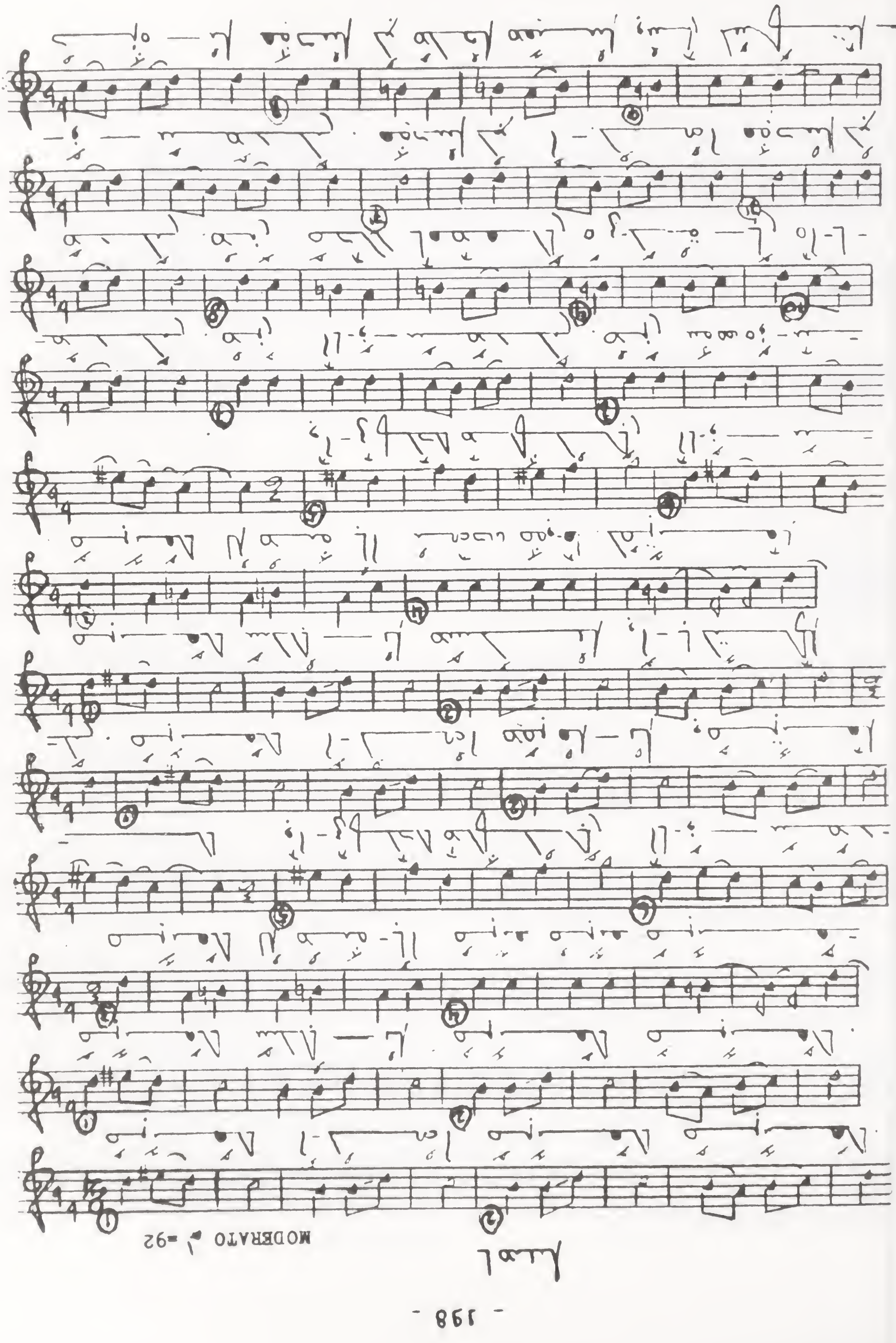
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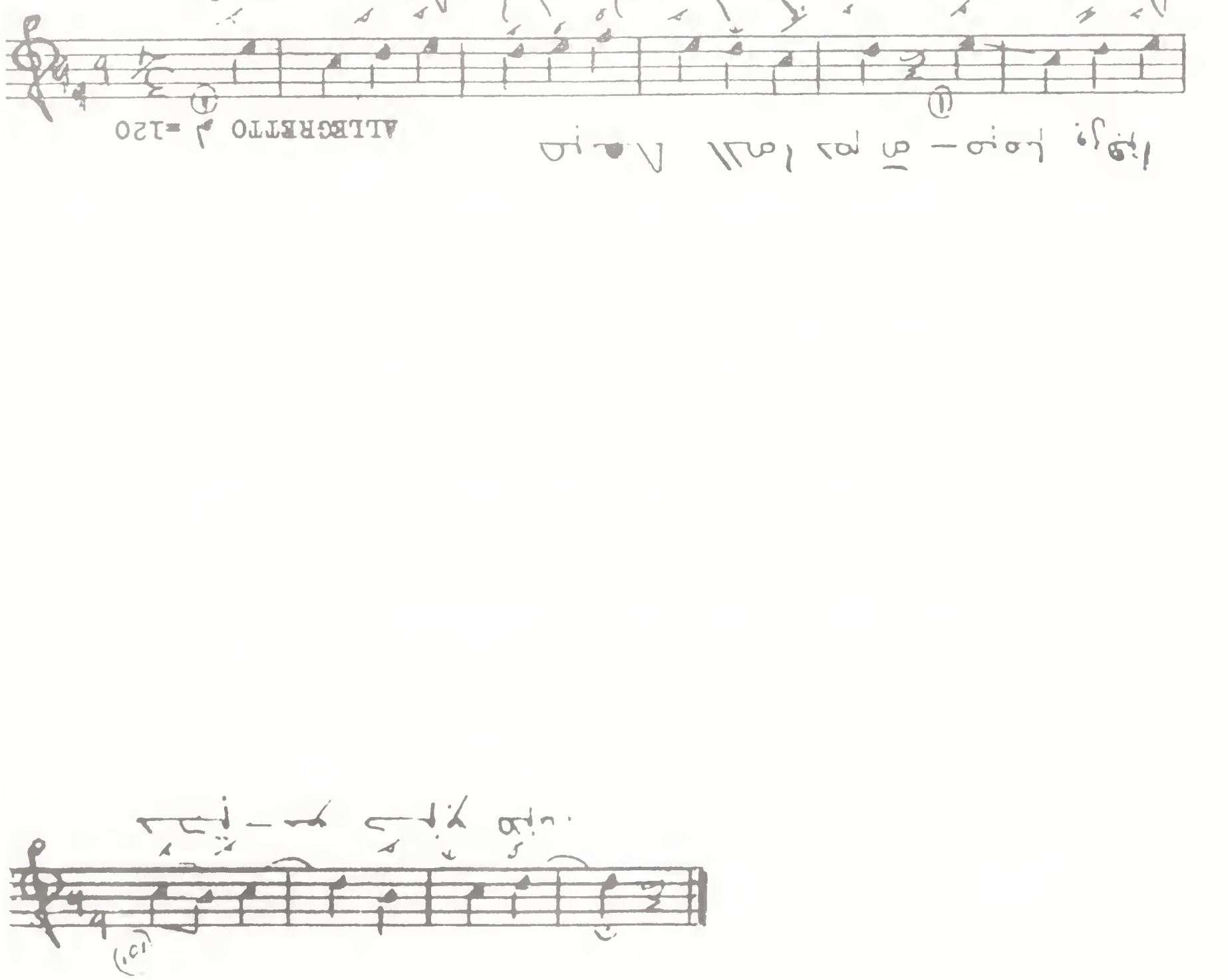
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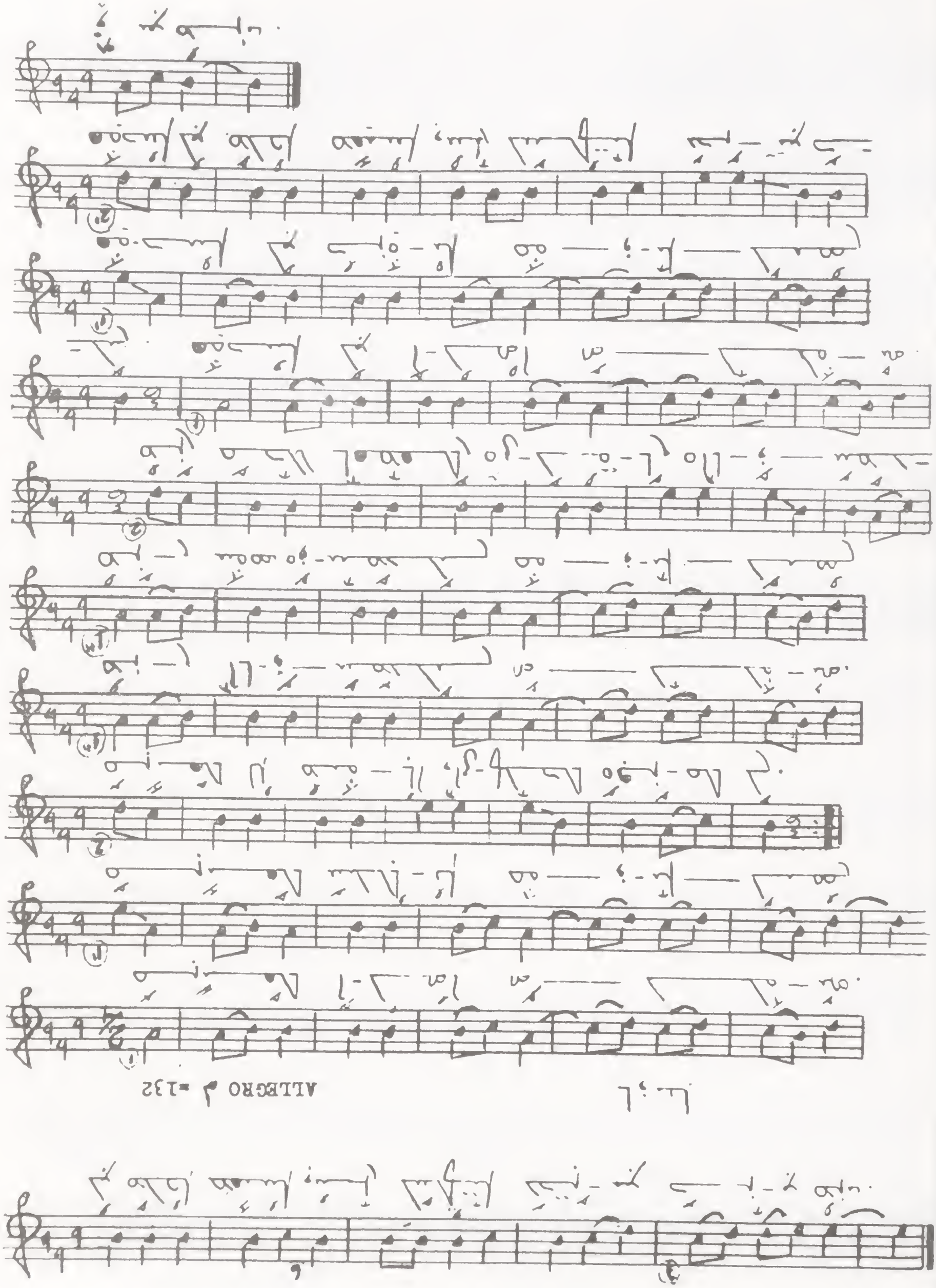
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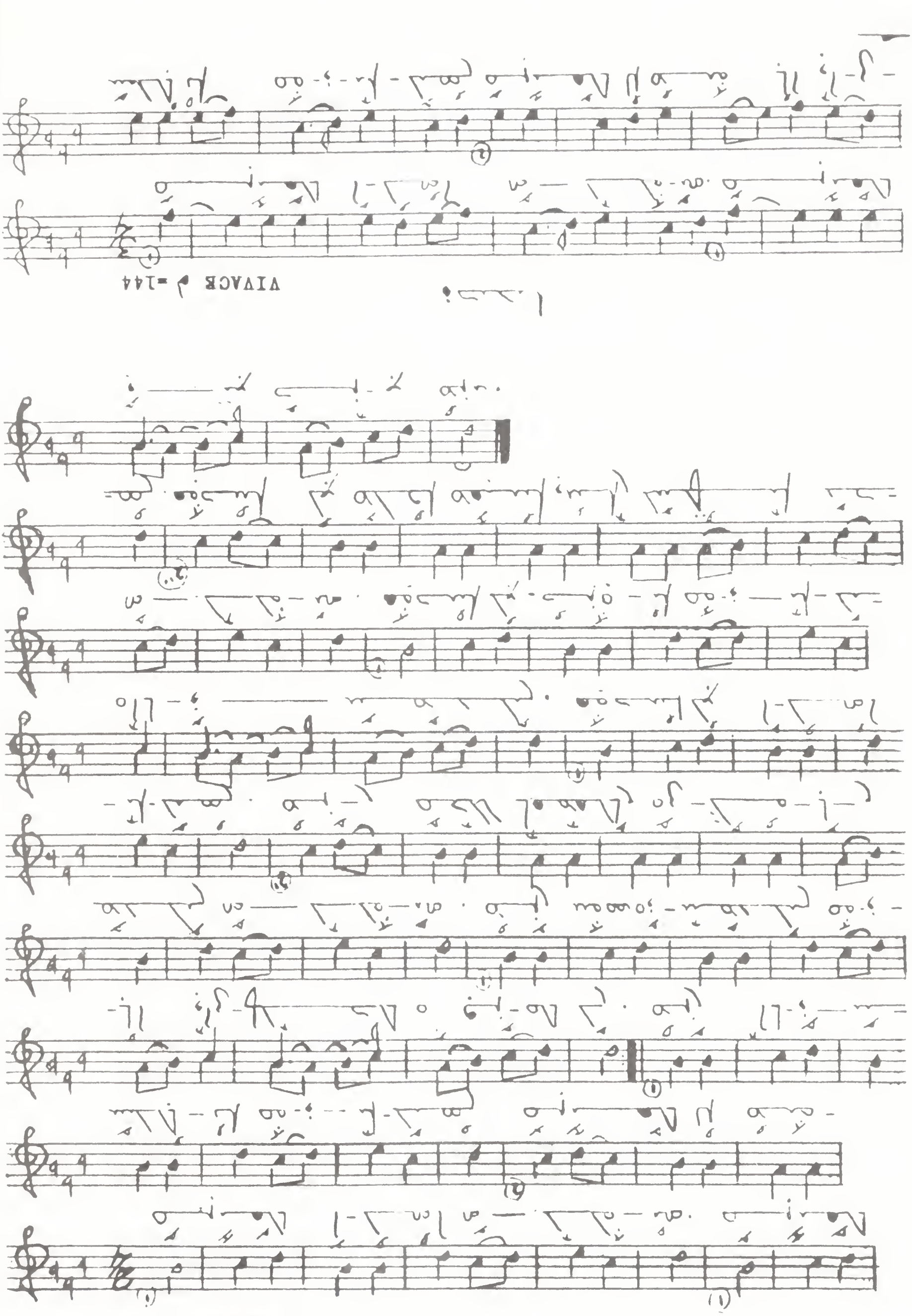

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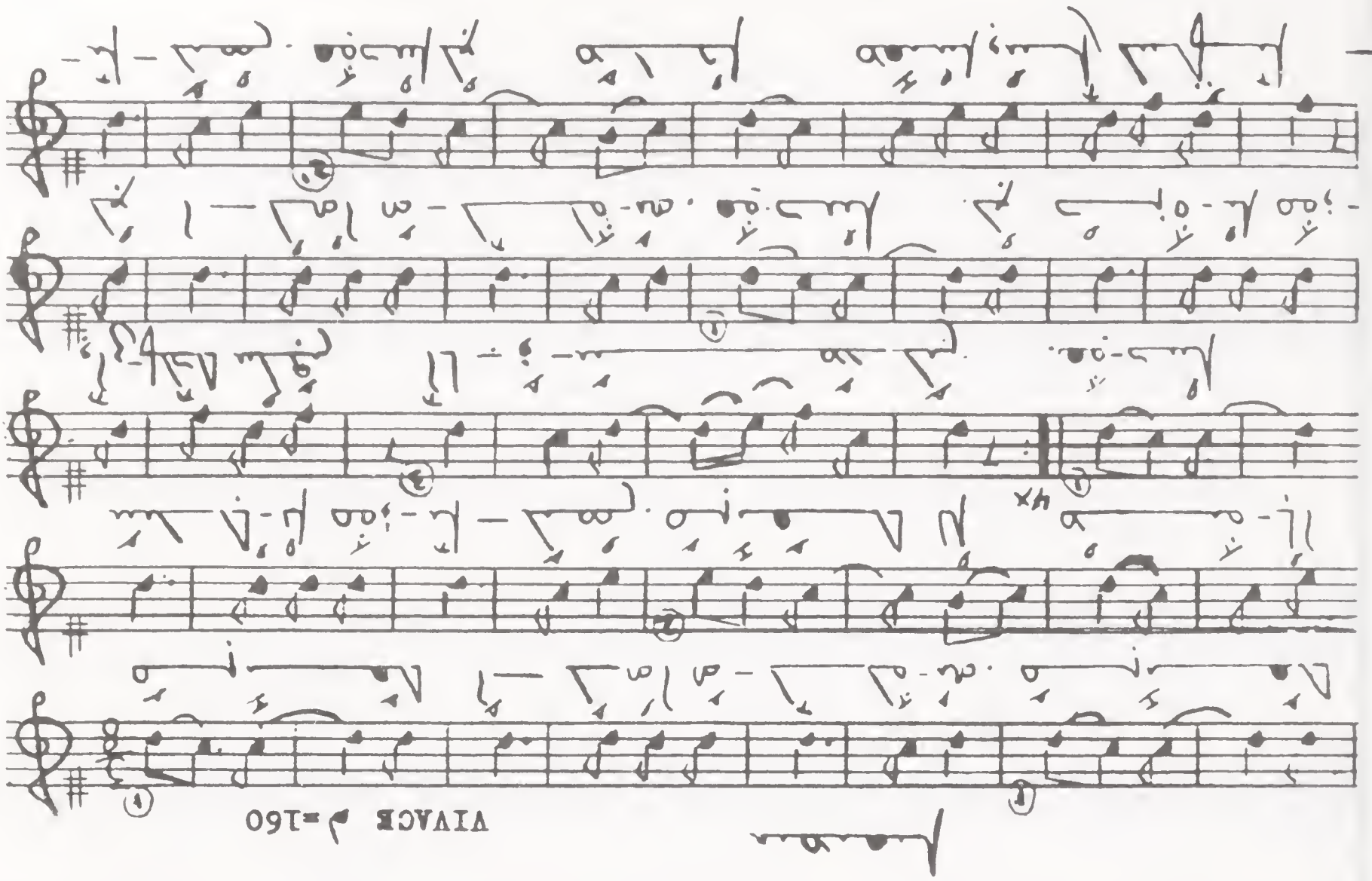
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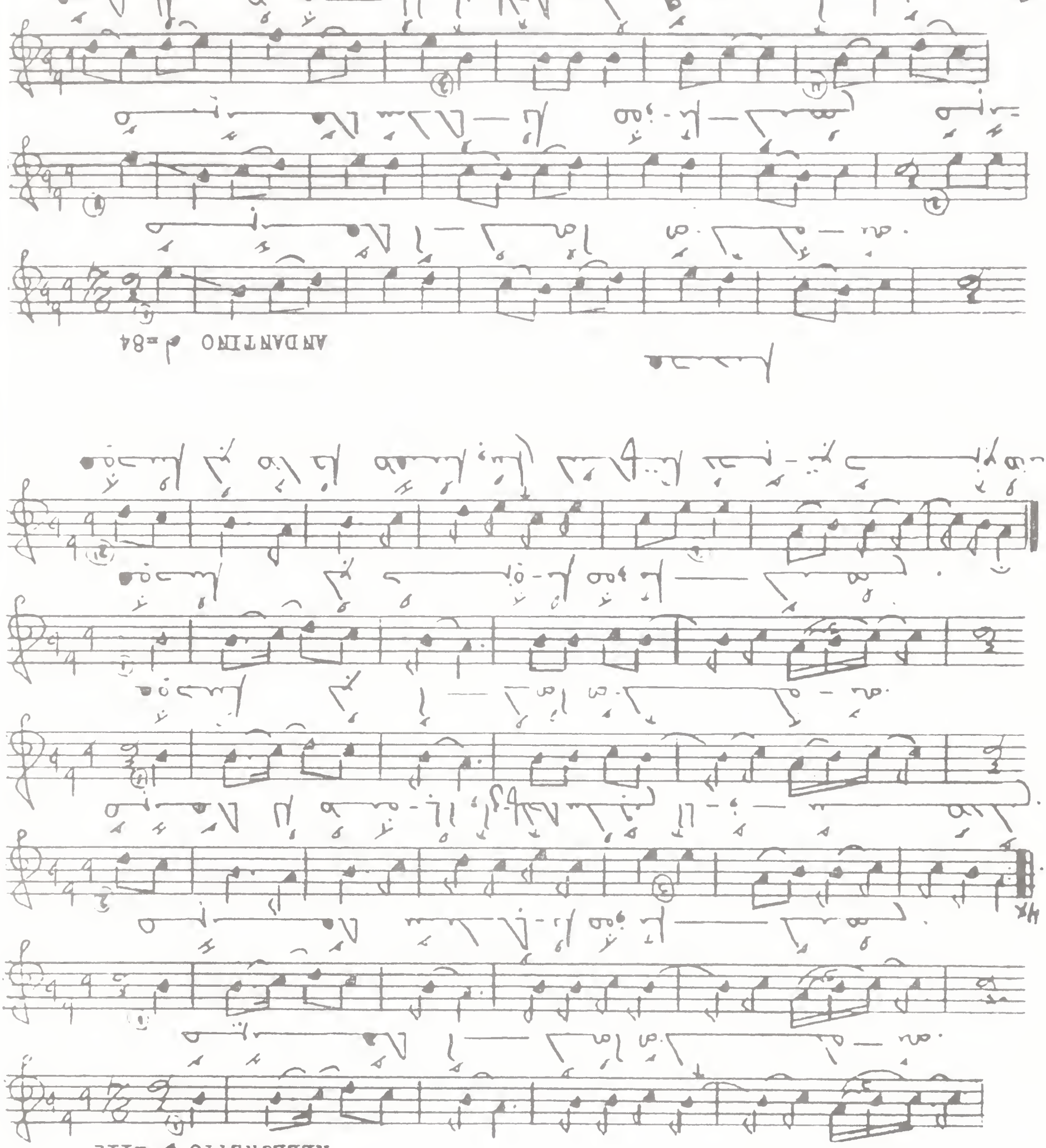
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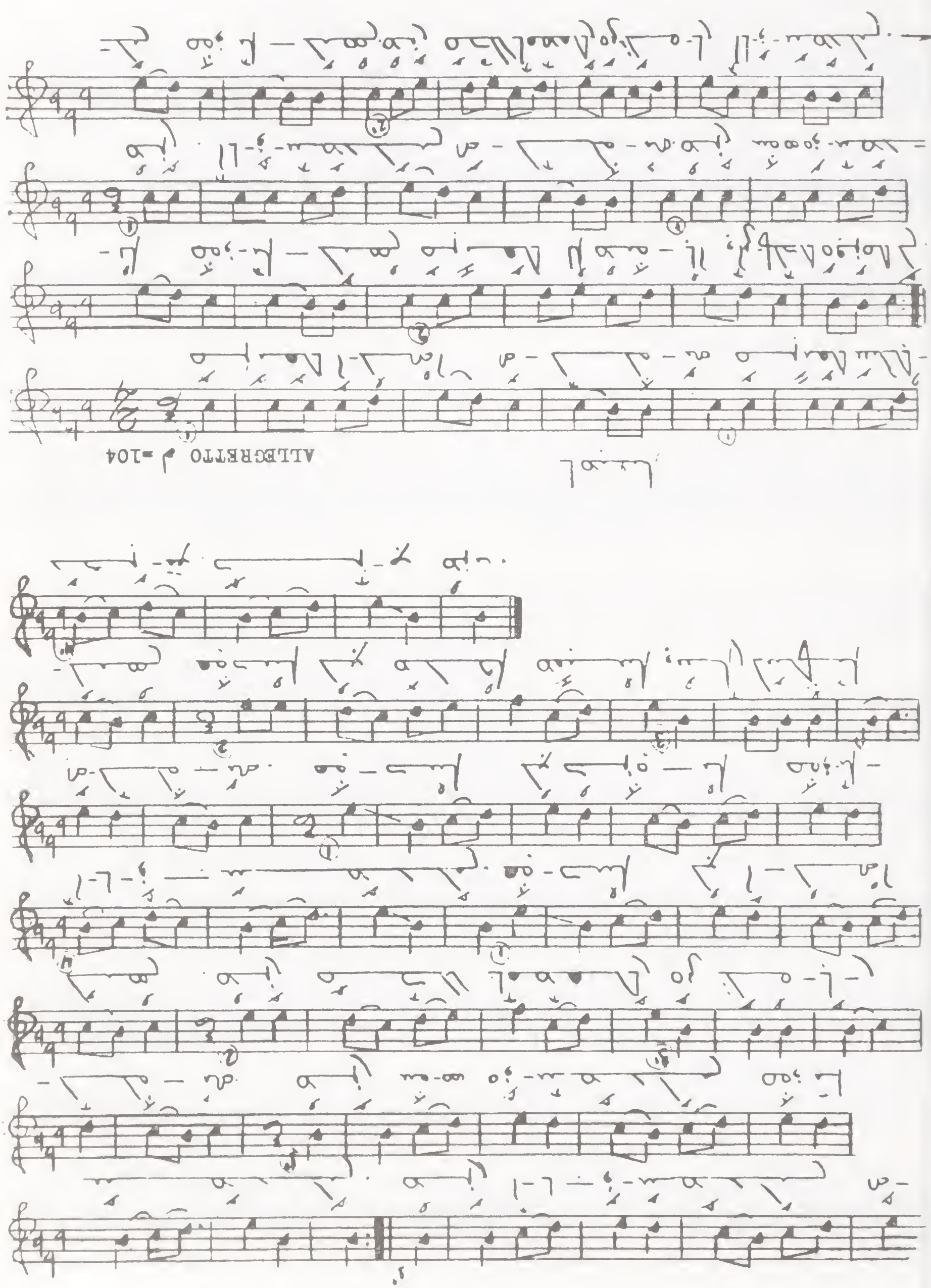
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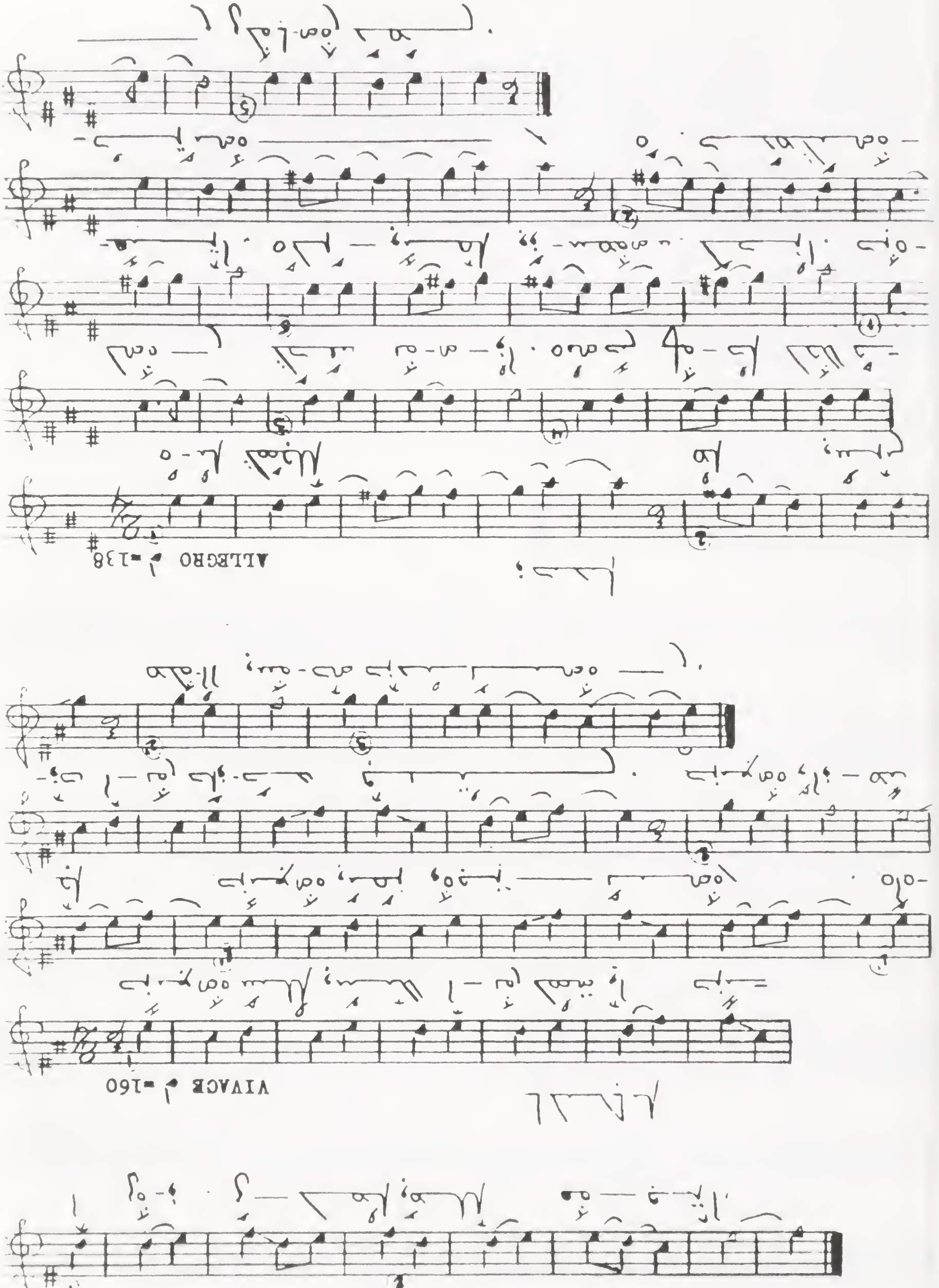
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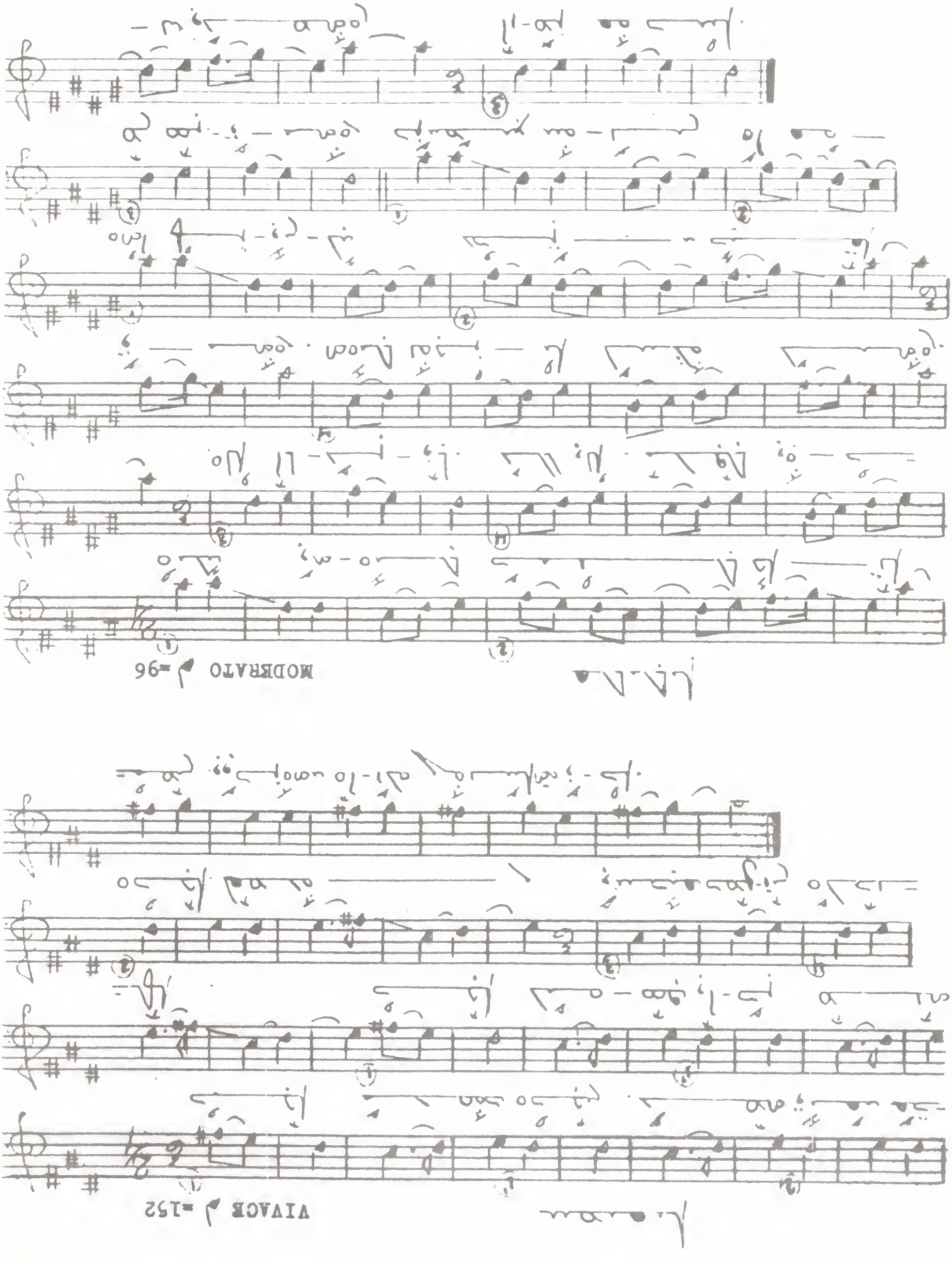
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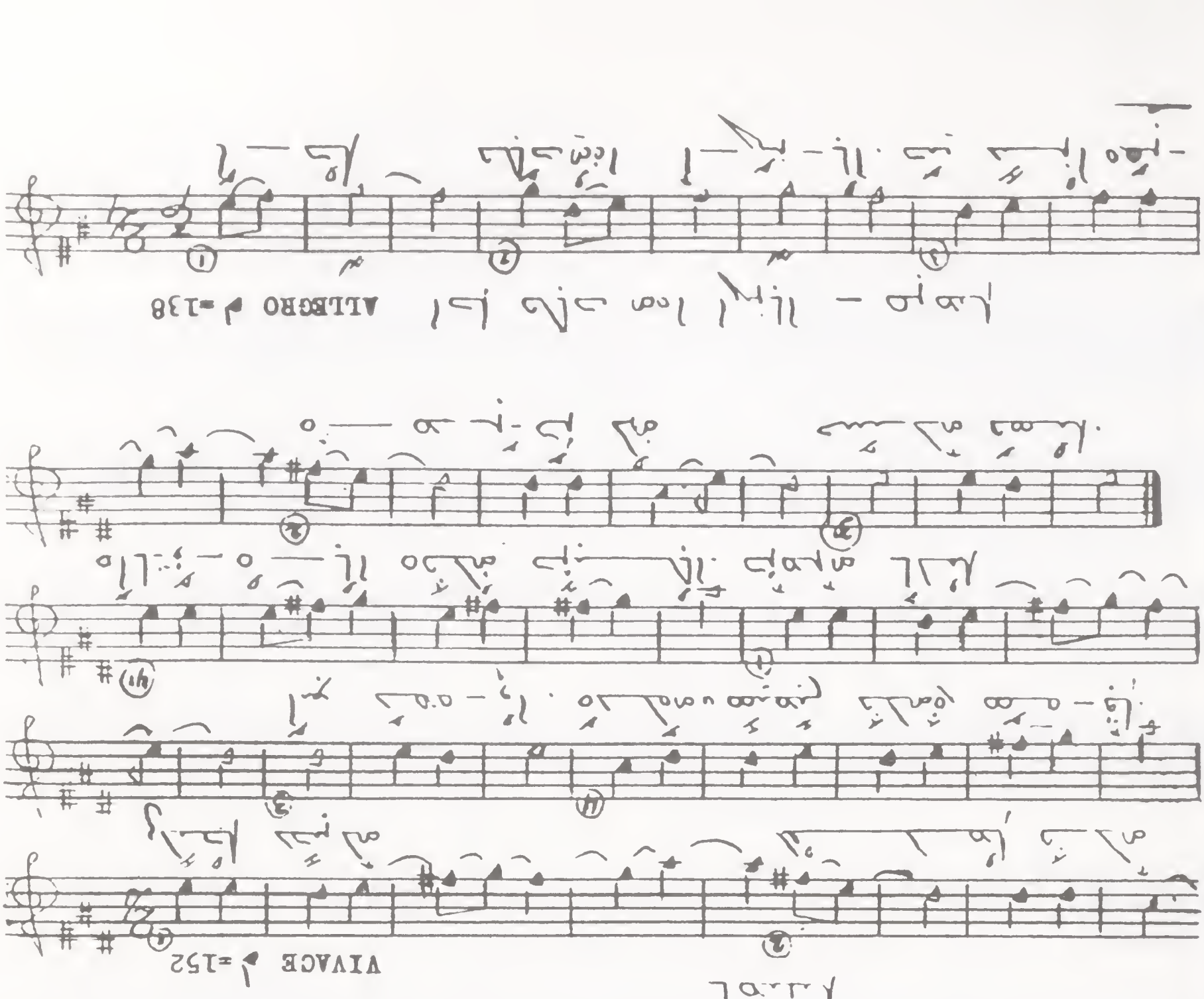
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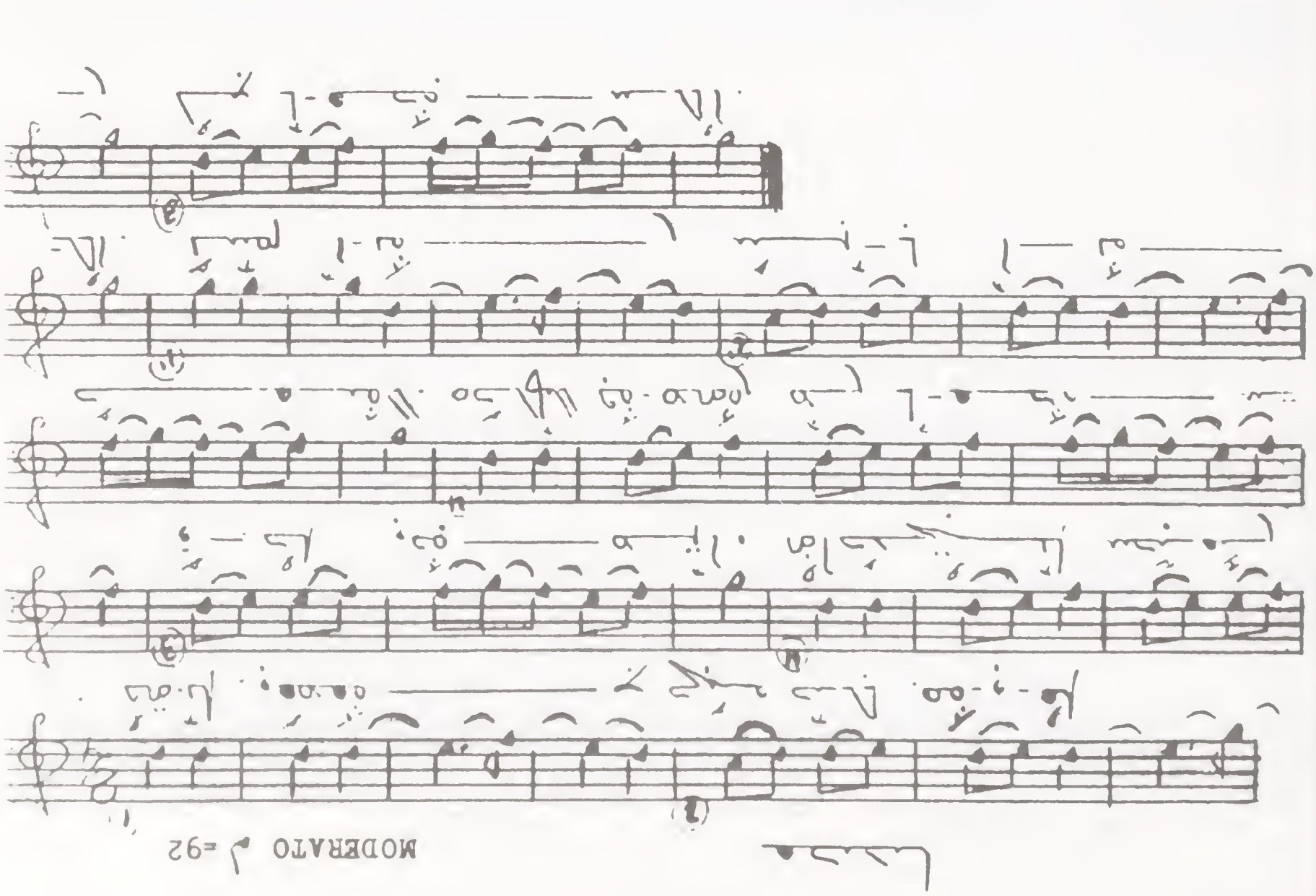
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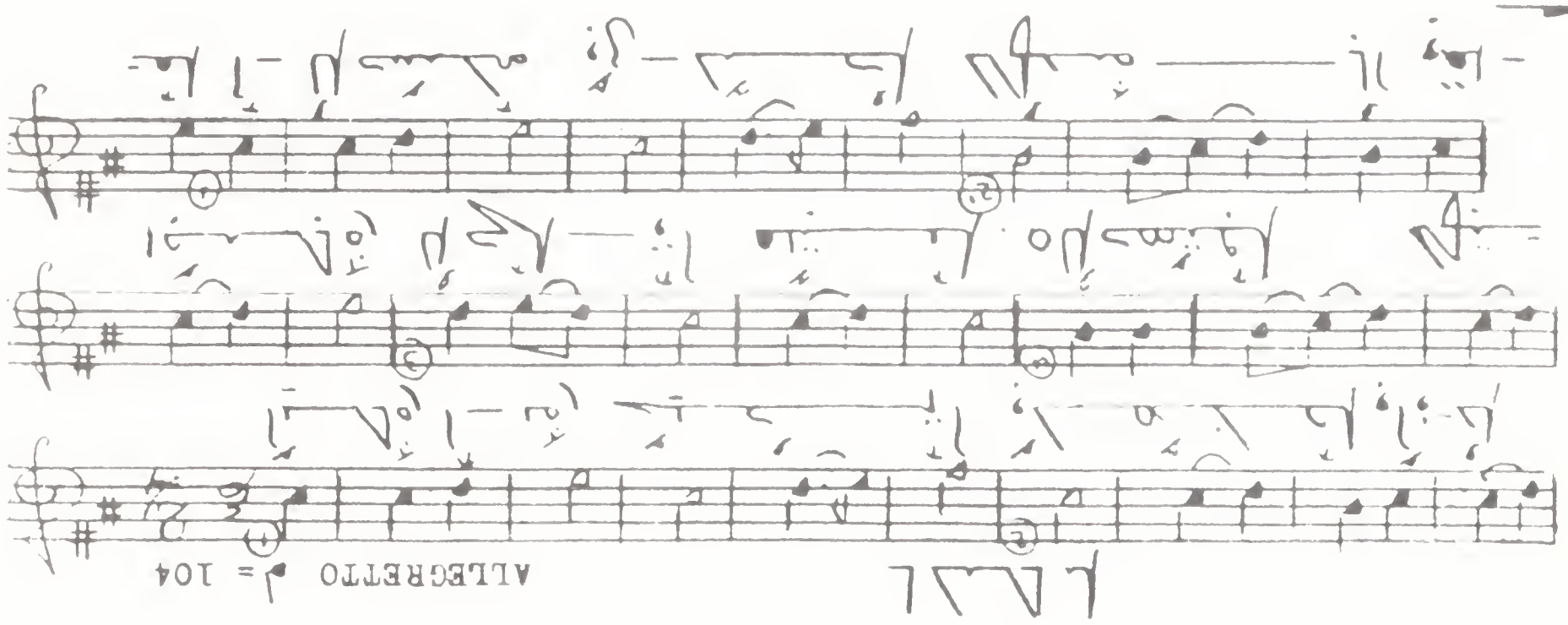
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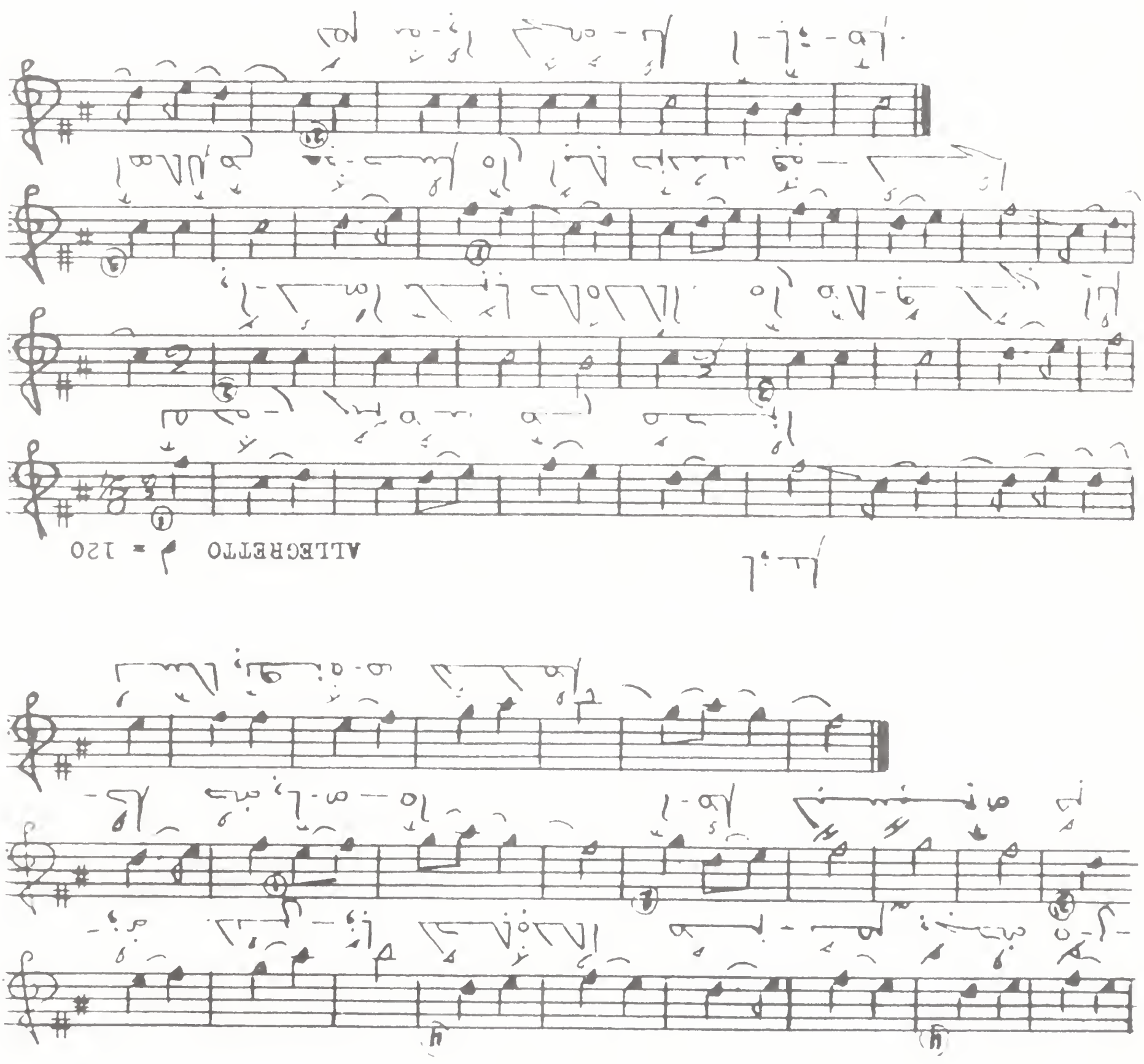
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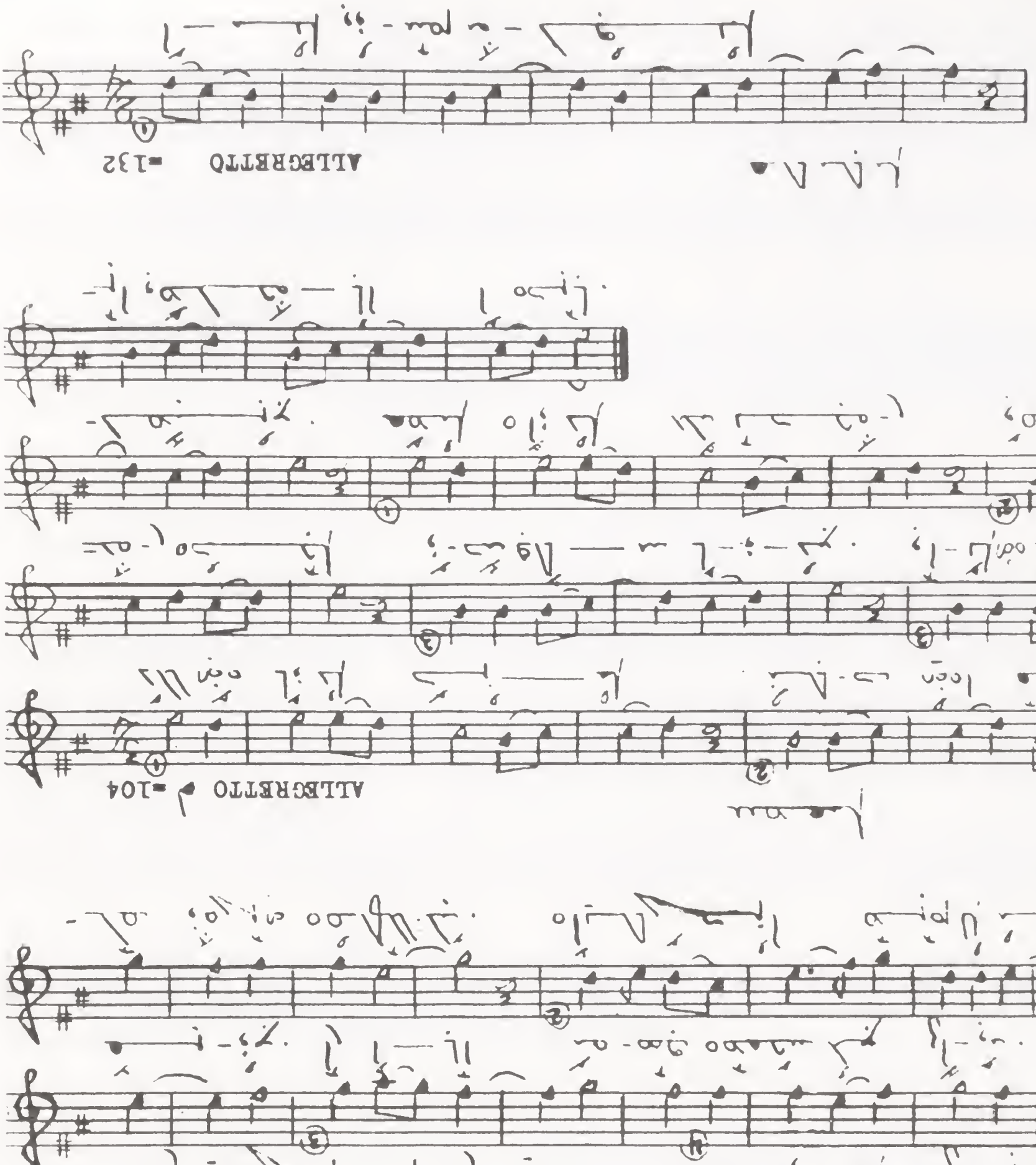
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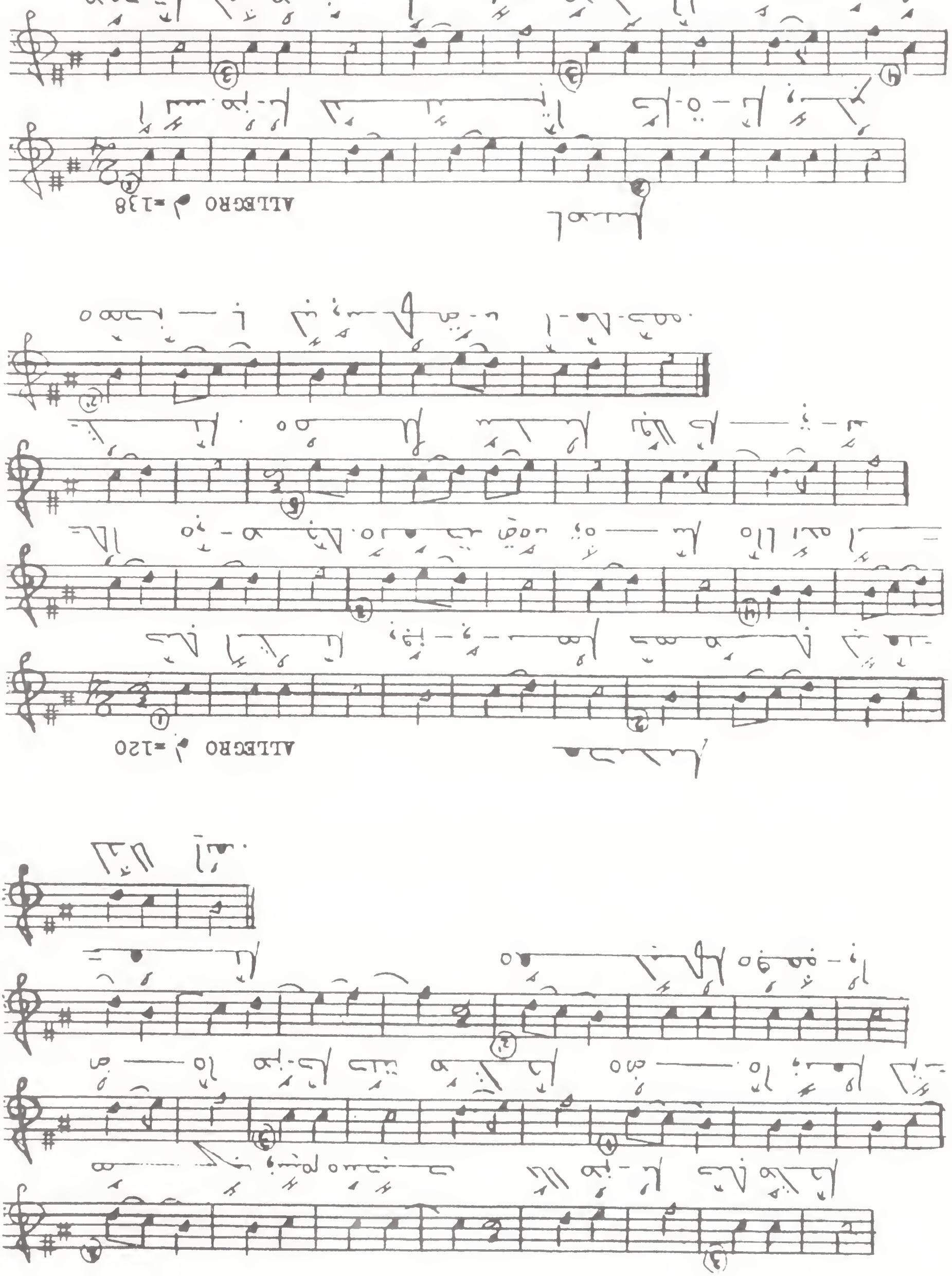
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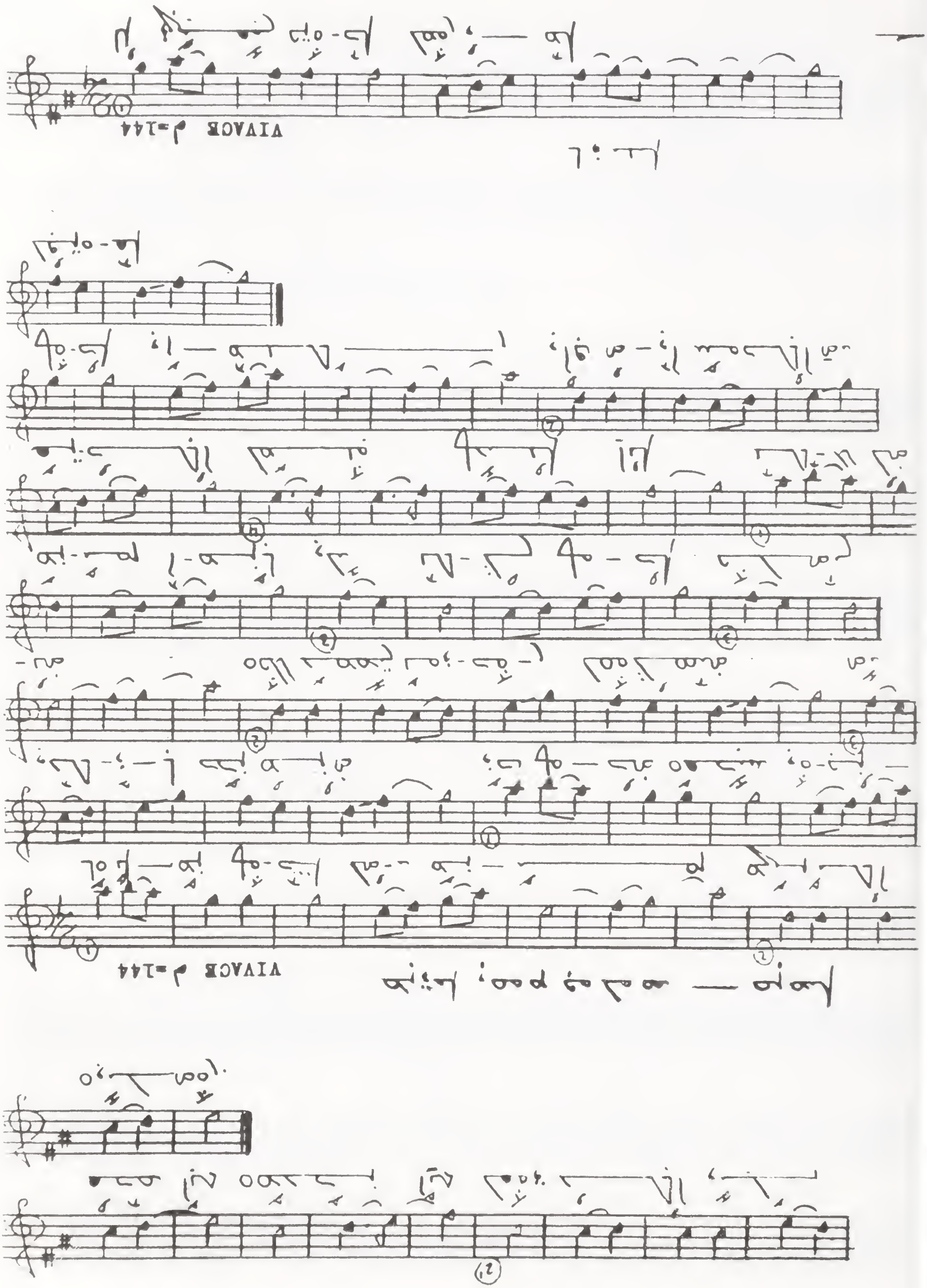
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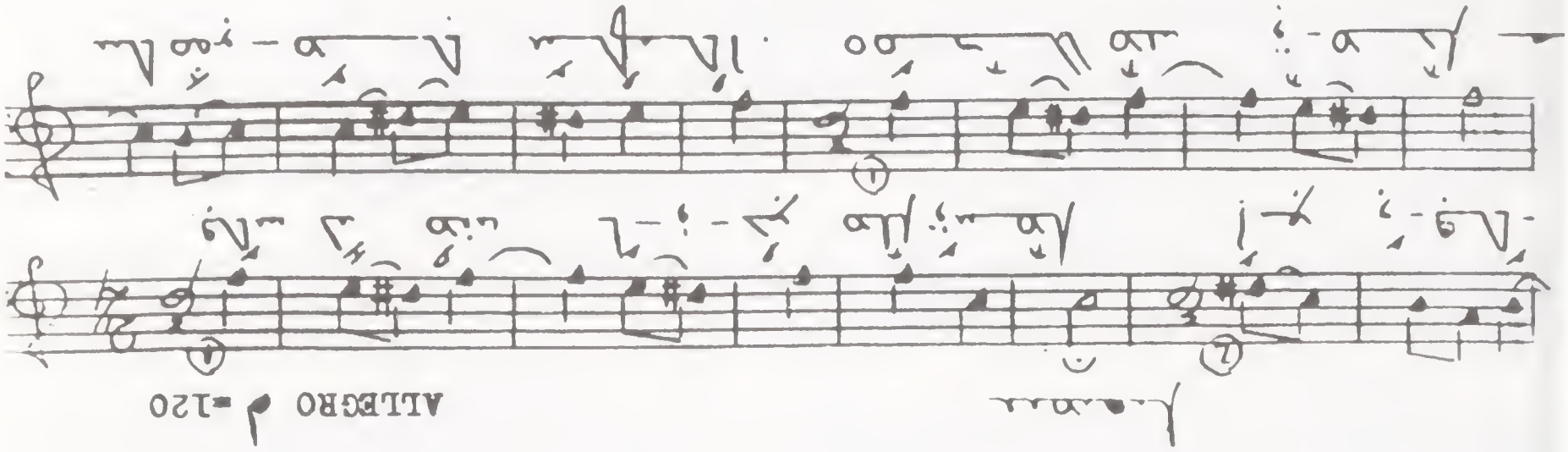
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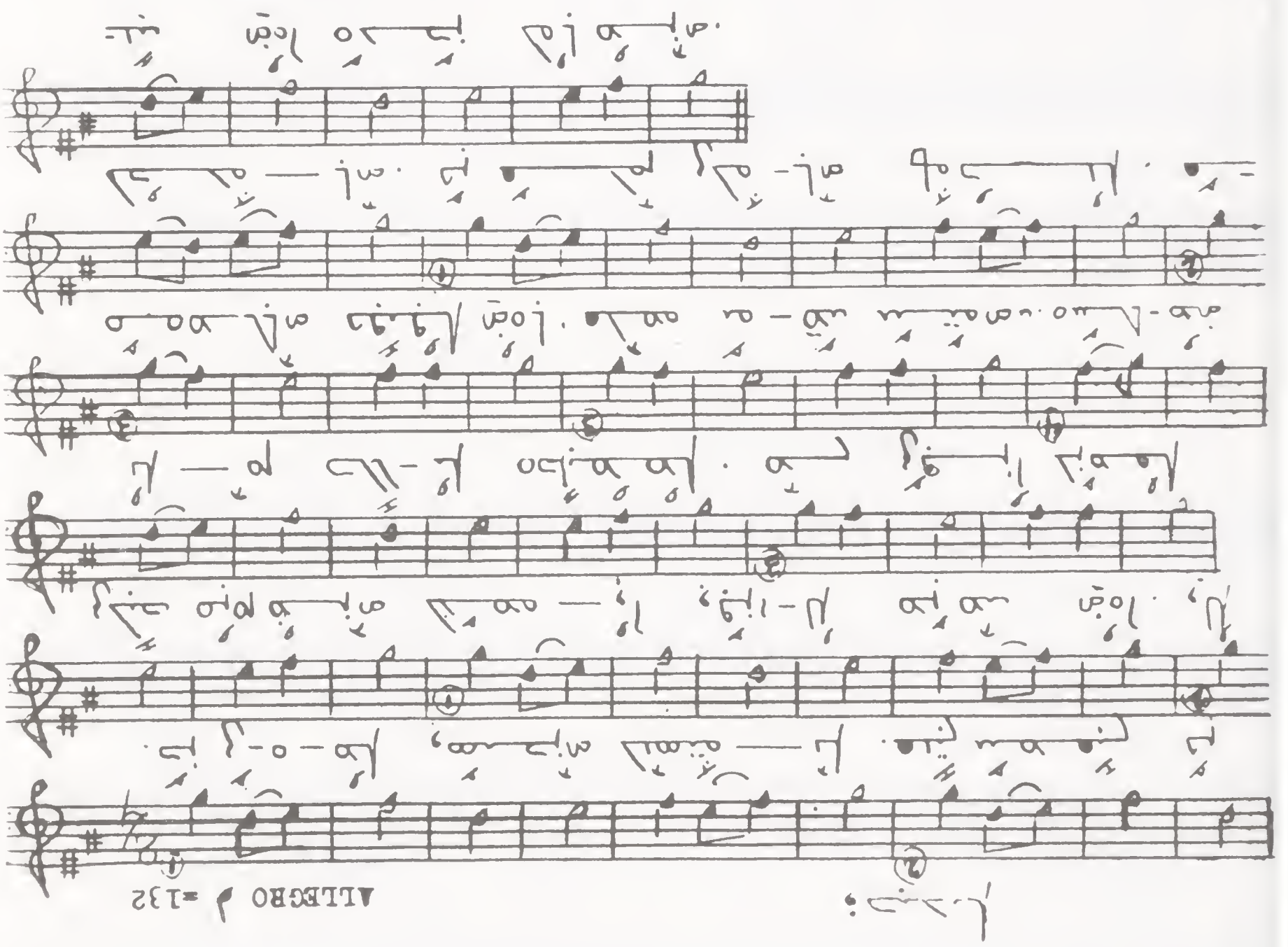
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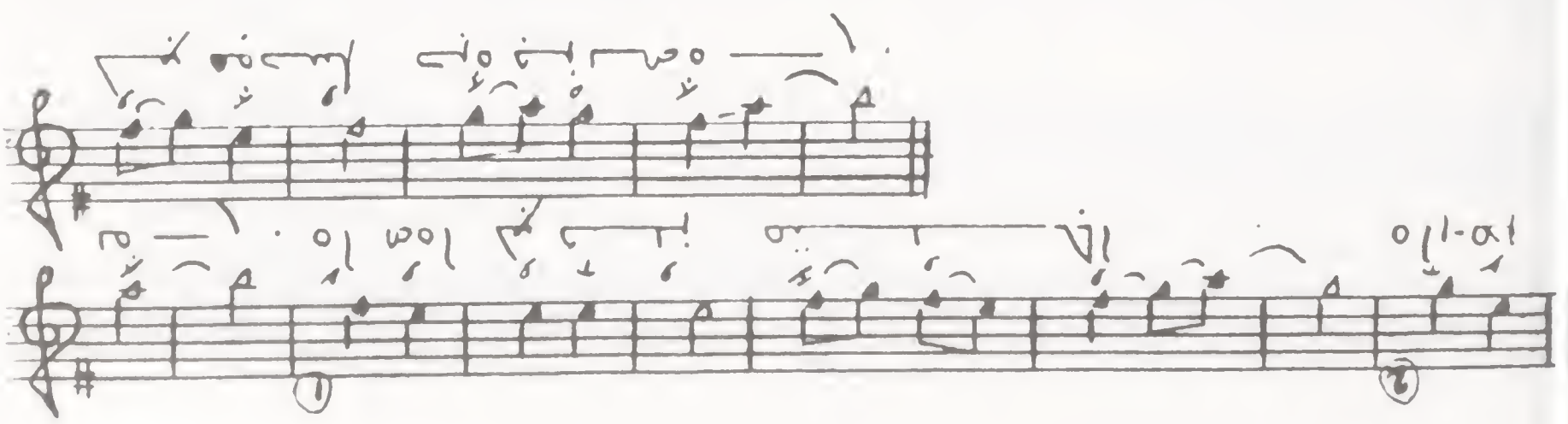

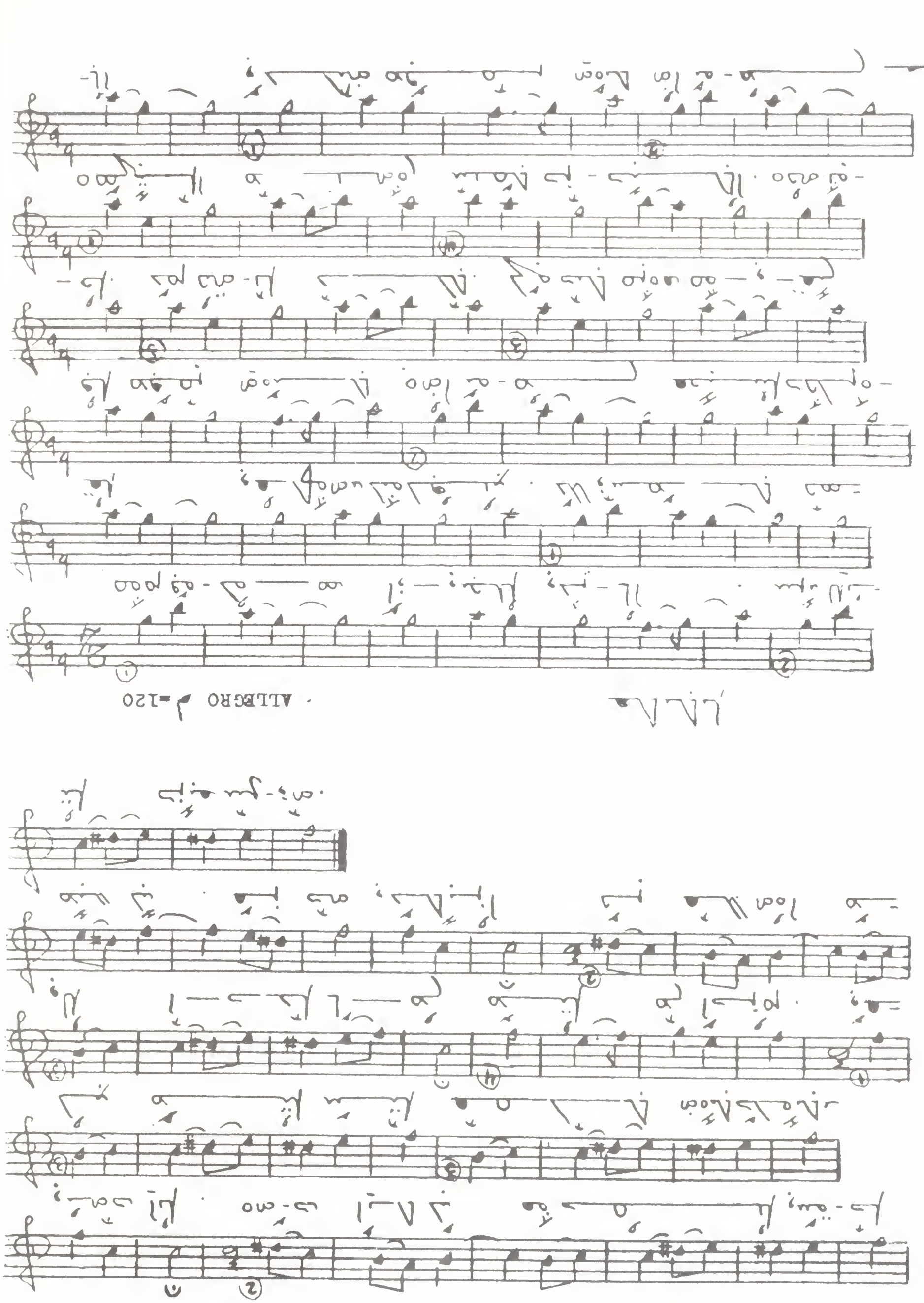
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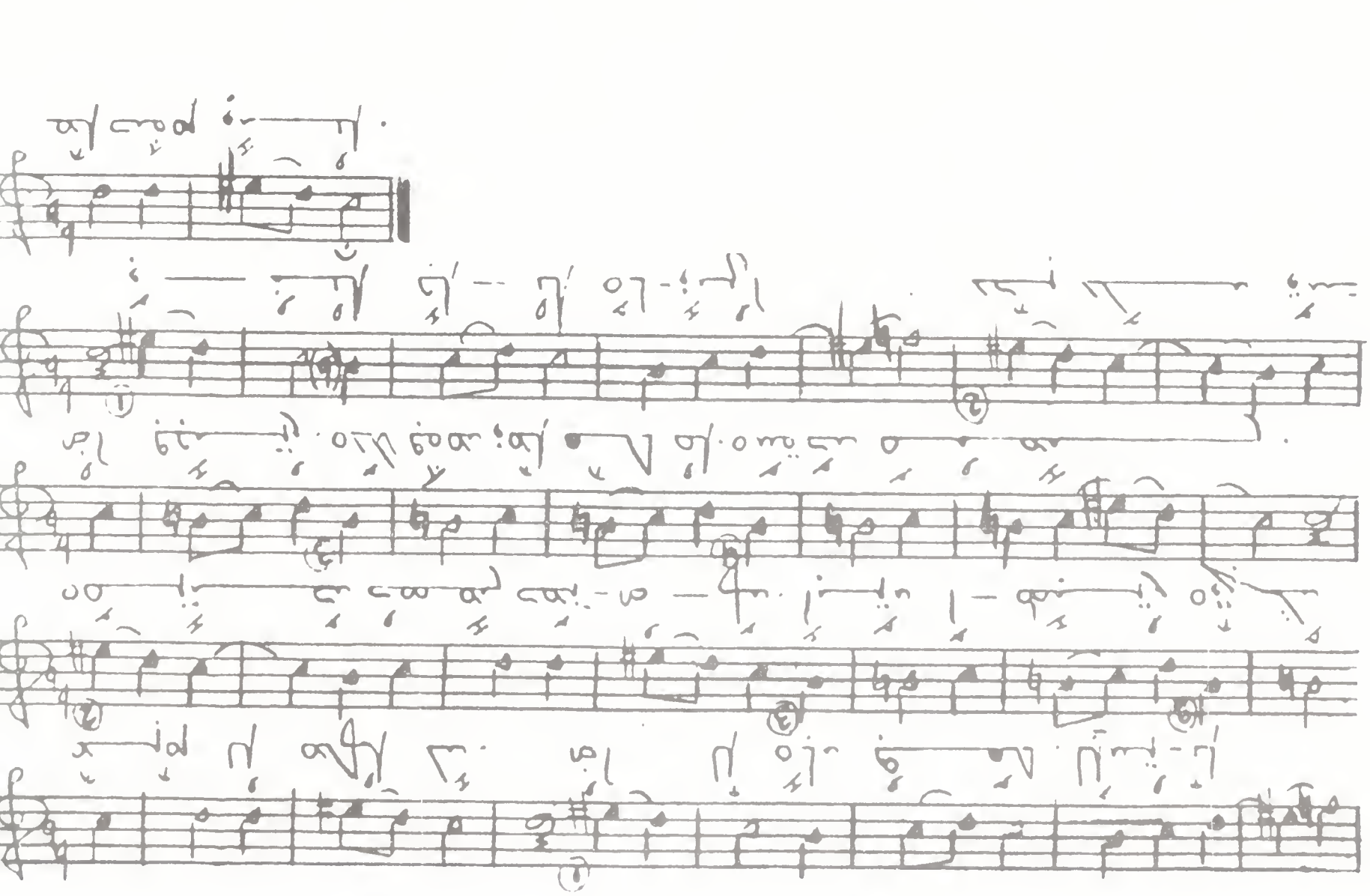

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