

# MARDUTHO DSURYOYE

Evolução Cultural dos  
Povos ASSIRIO - ARAMEOS do Oriente  
A MUSICA

Volume X

IBRAHIM GABRIEL SOWMY  
BASIM IBRAHIM GABRIEL SOWMY

SÃO PAULO - BRASIL

1989



# Syriac Studies: History of Literature

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# سُكُون بِهَذِهِ

## صَفْتُمْ لِهُوَ هُنْدُهُ، وَهُنْدُهُ صَفْتُمْ

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الله

الله يصمد لله الصمد لا إله إلا

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الله

مَلِك

الله رب كل مخلوق

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الله رب كل مخلوق

مَبْرُورٌ مَّا فِي السَّمَاوَاتِ وَالْأَرْضِ

1989

جعفر



لَهُ كِبِيرٌ كُلُّهُ كِبِيرٌ  
وَكُلُّهُ كِبِيرٌ

I أَخْرَى مُطَهِّرًا / وَمُنْهَى فَلَهُ مِنْ جَهَّا / وَصَفَرَانِ

II حَمَّارًا وَصَبَرًا مُطَهِّرًا وَيَسِّرْنِ

01 فَصَدَمَ مِنْ طَهَرًا  
حَمَّارًا وَطَهَرًا / كَوْكَبًا وَطَهَرًا صَبَرًا  
وَصَفَرَانِ / وَاحْتَلَ وَمِنْ طَهَرًا.

45 لَهُ كِبِيرٌ  
يُهْقَلِ / قَلَّا وَمُهْبَلِ / دِبَاتِهُ وَصَفَرَانِ.

77 فَهَلَلَ الْمَوْضِعُ  
فَيْنَهُ / قَلَّا دِبَاتِهُ وَصَفَرَانِ /  
دِبَاتِهُ / وَأَطْبَقَهُ كَلْمَهُ صَفَرَانِ



بطريركية أنطاكية للسريان الأرثوذكس  
محل إقامته وكتابته

SYRIAN ORTHODOX PATRIARCHATE  
OF ANTOCH AND ALL THE EAST  
THE SECRETARIAT

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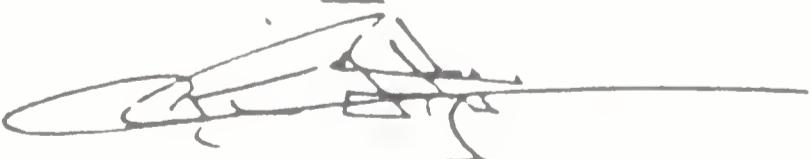
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حضره الأديب الفاضل السرياني الملفونو  
أبروهوم كبرئيل صومي المحترم

بعد السلام بالرب نقول :

تسلمت المجلة البطريركية الجزء التاسع من كتابكم  
(*لِذِي ذِي الْحِجَّةِ*) بالسريانية . ولذا نشكركم ونتمس  
لכם التوفيق في وضع كتب مفيدة كهذه ودمتم .

السكرتير البطريركي الثاني

*أنتاكى سرمنوس بطريرك*  


## NOTIONS ABOUT ANCIENT ASSYRIAN MUSIC.

The Assyrians being descendants 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 embellished 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 time the ancient Assyrian musical art was introduced into - their early Christian churches by their great authors who - had adopted Christianity, and played the most important - part in the life of Christian Assyrian Converts, whose na - tional name was religiously abbreviated into Syrian or Syri - ac (Suryoye or Suroye ), as may be mentioned frequently hereinafter.

After the Seventh Century DC. Assyrian Musical product had stopped, due to the continuous barbarian 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 Barbarian 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 bosom 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 monasteries.

During my youth in the schools of Assyrian churches and monasteries 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 cassette-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 duly written 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 succeeded 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 slain at the city gate of Erech. He then clothed that harp with gold, and dedicated it in memory of his father Lugalbandu, the fourth king of Erech after the great deluge.

The music of those times as in our times, attended two desires of human life - religious and mundane or profane. - 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 establishment 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 - "CARNIVAL" 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 Assyrian 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 Northern region. With this Divine Trinity, was also venerated Ishtar the goddess 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 successfully formed orchestra composed of about fifteen musical instrumented artists 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 Christian era, when then it made its way into the churches during the first seven centuries of Christianity and was adopted in Hudiab, Nsebin, Edessa, Tur-Abdin, Antioch and Damascus. The united remnants of Assyrians, Arameans and Canaanites (or Phoenicians), known as Christian Syrians of Northern Mesopotamia and Syria, had arrived at the apex of their music cultural golden epoch, lead by their religious leaders, poets and other ecclesiastical fathers who succeeded in composing over three thousand musical melodious 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 remnant of music of about one thousand hymns and homilies of the first seven centuries of Christianity are preserved in many Assyrian books of prayers, especially in the famous 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 music continued with its expansion 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 Titian'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 succeeded 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 thousand musical poems, perpetuated by the Syriac Churches. He was called the "Holy Spirit Harp".
- 5- Rabule D'Urhou - the Bishop of Edessa (435 AD.). He was converted into Christianity. Composed and introduced into the Syrian Church hundreds of melodious solos and hymns, bearing references to pre-Christian ideas, theories 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 movements 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 rhythm 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 occasions, 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'asroug. 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 advanced 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, Northern 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 - Balkans, and other churches of the countries of Oriental Europe, of the Byzantine Rule.

The arabs also transmitted during the ninth 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 musical origin adopted from hymns of evangelical and Mass harmonious singing and reading. The influence of those songs - of Al MU-WASH-SHA-HAT and other musical arts of Assyrian origin 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 magnificent classical music of modern and renaissance 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 in herited from our ancient Assyrian ancestors, 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 introduced 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 desi - red 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, usaully give the following meanings:-

1st. and 2nd. verses are dedicated to the Virgin Mary, the Miraculous birth of Christ, the Divine Trinity, Crea - tion 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. vcrses 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, novels 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 Fathers:-

- 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 surprisingly can move the tone of a clause from great to small and vice-versa without loss of harmony of the song in audience.

Only at the end of the Syriac Christian Golden Epoch of musical culture, the occidental world had started with its creative epoch of music, whilst the Assyrians had already established the rules of their well matured musical progress, having their verses already composed with their necessary metric, rhythm, and were well firmed and defined with four, five, seven, eight and twelve phonetic syllables. The tonalities 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 variouis musical instruments on tablets and walls of royal palaces. The wooden and stringinstruments 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 ancient pre-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 ninth 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 Melodies by putting them in modern occidental 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.

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### 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 assíria 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 pastores 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 hereditariamente.

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-casete, na voz do meu pai cerca de mil hinos assírios, e, neste 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 basicamente à primeira parte do livro "BET - GAZO" ("tesouro musical" ou "casado 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 siriaca, 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 Gilgamesh, - rei da cidade de Uruk ou Erek, mencionada na Bíblia (Genesis 10:10), onde viveu. Outro instrumento feito por Gilgamesh - 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. Neste 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-sacerdotes e uma enorme multidão vestida com trajes multicoloridos, atrativos, e, numa apresentação cênica impar. Tal festa tinha o nome em siríaco de "Carna -baal" (carnaval) que quer dizer "magnificação da força divina" .

Durante as procissões os cantores entoavam versos similares a este que vem sendo entoado pelos atuais povos sírios em oito melodias diferentes:

" Este 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 sobre os reis. "

(página 207)

O deus da vida "Ea" era venerado durante muitos séculos em Ur dos caldeus, no extremo sul da Mesopotâmia; seu filho - "Marduk" era adorado na Babilônia, enquanto "Assur" seu espírito 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 adorada 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 Síriacas em oito melodias diferentes o seguinte verso:

"A Virgem me convidou,  
para cantar sua admirável epopéia.  
Dá-me tua força 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 este hábito - nas Igrejas Síriacas 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 síriacas durante os primeiros sete séculos do cristianismo, resultando, este - das antigas religiões síriacas 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 nestes 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 terço destas composições continuam em uso nas Igrejas - Síriacas conservadas em seus hinários religiosos sendo destes 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 siriaca 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 e vangélicas nas Igrejas Siriacas;
- 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 Siriaco (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 Siriaca.
- 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 súlicas 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 modelo de Santo Jacob Dasroug, tendo êle - organizado diversas liturgias, e tôdas as preces cantadas da Igreja Síriaca de acordo com os dias da semana e do calendário religioso. A êle pertence a autoria do livro "breviário semanal" -(Sh- hi-mo)- cantado diáriamente nas Igrejas Síriacas.

Com relação à Igreja Síriaca, a Igreja Romana encontrava-se atrasada quanto às canções e músicas sacras. Assim, - também, estava a Igreja Romana Bizantina, mantida por Constantino. No século VI, um diácono da Igreja Síriaca em Beirute, Líbano, nascido na Amácia, Síria, de nome Romanos, - traduziu para o grego milhares de canções de Santo Efrem o Síriaco, 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 toda a Europa Oriental.

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

expandiu-se por toda a Europa Ocidental. Estas possias 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 incrivelmente 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 todas 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., período em que viveu Guigamesh, os Assírios vêm escrevendo empoesia, orações, épicos, epopéias e histórias - da criação e do dilúvio. Este 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 a baixo:

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 atribuídos a vários autores e compositores já mencionados neste 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 síriacas. Assim as melodias dos oito versos de um grupo correspondem basicamente 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 impõem de maneira imprescindível 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 ritmo inexorável à melodia. Em música, o andamento é apenas uma referência, uma base, e, depende muito do bom - gosto, interpretação, experiência e maturidade do músico, - artista ou intérprete. Na música síriaca em especial observa -se uma flexibilidade muito variável com relação ao andamento, tanto para dar mais ênfase a determinada passagem, - temas ou nuances 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 vezes, até insignificantes. Entretanto fizemos questão de a

notá-las, pois, indicam, no mínimo que uma é evidentemente mais lenta que a outra (vía 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, orfeões, ou instrumentais em orquestras ou conjuntos musicais. Nêstes casos a interpretação irá depender necessariamente de um líder que tenha esta característica bem profunda e firme, e, de obediência absoluta a este líder por parte dos integrantes do grupo. É preciso que este líder sinta de imediato qual a interpretação mais adequada, e, que reflete o espírito geral do grupo, da música e da ocasião.

Uma obediência absoluta dos integrantes dos grupos (muitas vezes dos grupos que se alternam) a este 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 "rishi-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 inatingíveis pelo grupo ou mesmo solo.

Este 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, praticamente 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 voz intermediária masculina.

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

Os assuntos dos longos poemas versavam sobre o amor ao próximo, elogios e agradecimentos, exaltação divina, cultura, ciências naturais, sabedoria humana, teologia, gnossis, psicologia, aprendizado e aperfeiçoamento espiritual, sintaxe, 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, praticamente, 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, metriza, 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 reteorizar o definitivo dos assírios, tal era o grau de aperfeiçoamento estético alcançado e exigido por êles.

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

Produziam e aperfeiçoavam desde instrumentos de sopro bastante 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 possuíam 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 desenvolvida e um senso harmônico de irrefutável qualidade, coisa que o mundo ocidental só irá desenvolver em toda 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 instrumental.

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 incisível 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

síriaca e em particular a música é a noção da sincopa. Para se ter uma idéia do avanço que representa, até o início desse século XX, sincopa era o terror dos nossos músicos, iniciando-se em seu estudo só os alunos mais adiantados e quando dominassem firmemente os ritmos normais.

Já nos tempos de Cristo uma grande variedade de melodias - sincopadas inundaram os livros de nossas igrejas síriacas principalmente nas montanhas de Tur-Abdin, Mossul (Nínive) e outras 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 quiáteras 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 este preceito, nossa família SOWMY, aqui no Brasil, mais precisamente na cidade de São Paulo, e, sendo uma família tradicionalmente de diáconos cantores e músicos, resolveu colocar uma grande parte destas canções sacras herdadas através de séculos neste décimo volume da série "MARDUTHO DSURYOYE", de acordo com a anotação na forma ocidental pela primeira vez no mundo.

Palavras não podem expressar nossa alegria ao publicar esta primeira parte do nosso Tesouro Musical - "BET-GAZO", em São Paulo no Brasil. Isto, entretanto, é normal em se tratando de música. As melhores palavras apenas dariam uma pálida idéia da emoção musical, e, ainda, assim seria uma notação 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 (arcangels):  
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.

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#### O LEGADO MUSICAL ASSÍRIO

"deixa o sábio revelar o segredo  
aos sábios"

- nota de um escriba assírio sobre  
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 vezes não só em análises preciosas, mas, correndo o colar de pérolas eternas mostrando seus diversos 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 si, enfim toda uma mágama cultural, uma essência do saber compilada pelo homem por mais de oito mil anos de história e 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 orientais, seminários, universidades, comprovam a dignidade da obra.

Mas, no momento, o objetivo máximo é a obra presente, êsto primeiro volume de músicas sacras, porém, o décimo da obra global, contendo 284 cantos, transmitidos hereditariamente por séculos sem registro musical, ficando exclusivamente o registro das letras nos missais, hinários e breviários da Igreja Cristã, que, na essência muitas vezes 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-babilônicas 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 penetração, humildade, concentração espiritual, grandiosidade e magnificência filtram-se das pautas musicais deste registro compilado por mais de dezoito anos pelo filho do mestre, meu irmão Bassim, que com toda serenidade, quando questionado sobre 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 toda 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 toda 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, tabletas 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 sensacção, 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 florescer da primavera e a ressurreição de Tamuz...

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

de comemoração e vigília com procissões finalizadas com festividades bastante próximas dos procedimentos herdados destes 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 forças 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 símbolos, 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 vezes incompreensíveis ou errôneamente traduzidas frustrando o fiel ou até mesmo contrariando a idéia básica, violando a tradição e o contágio que deve ocorrer num ceremonial oriental cristão.

O cristão oriental, assírio ou siriaco, 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 facilmente 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 espirito que êstes registro musicais farão daqui por diante, divulgando o verdadeiro espírito de felicidade, alegria espiritual, 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 vidas.

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; neste século com as levas de imigrantes nosso idioma, o aramaico, vem sendo praticado, ensinado e estudo intensivamente nos Estados Unidos da América do Norte e Canadá, aqui no Brasil, Argentina, Suécia, Áustria, França, Inglaterra, Holanda, Suíça, Alemanha, Itália, Rússia, e, - ultimamente 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.

Neste segundo volume o desvendar do elevadíssimo nível de penetração 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 sobre 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 pougado esforços no seu desejo de servir a sua comunidade e a toda a humanidade;

Deus com certeza lhes dará força e ânimo para a continuidade de 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 publicamente 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 distribuída por diversos países como aqui no Brasil, Estados Unidos da América do Norte, Canadá, Argentina, Suécia, Suíça, Áustria, 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 destes anos, viabilizando a publicação desta obra.

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

O Autor.

# مَآثرُ قَنْ الْعَنَاءِ وَالْمُوْسِيقِ السِّيَانِيَّةِ فِي الدِّرْنَةِ الْعَالَمِيَّةِ

يعتقد المتنقبون الازريون بأن مدينة السيان نهاد دارت في تقدمة التقايني، في القرن العجمية دخواجحة في قن العناء والموسيقى ممتد نحو عشرة آلاف سنة. ففي الالف الثامنة للهـ.م. استبليت كتابة أحرف الرسم. وفي الالف الخامسة للهـ.م. انشأت منها كتابة الأحرف الاسفينية، او السمارية، وفي الالف الثانية للهـ.م. استقلشت عن الأحرف الاسفينية، كتابة الأحرف الهمجانية او الريحانية (القديمة (القديمة)). ودكتها تحكم أيام واحد السيان أن يوشعوا أو يلبسو لغتهم السيريانية بوسائل رحمة الكتابة القراءة، أبدية.

وفي تلك الاحقاب كان يسر في تقديمها التقايني، فن الحرب والفناد الصوبي الموسيقي الاليمية، كما كان يسرنا جائعاً فن الكتابة وهي من الفنون التقانية الجميلة عند السيان. وبنظر المتنقبون العرش يعني "برهنا الصدر" بان في ازمنة الدهقان الكبير الواقعه حوارته المولدة، فيه الالف الخامس والرابع للهـ.م. كان قد ازدهر فن الغناء والموسيقى في الرياحن ومعابد السيان. ويزد ذلك الازدهار، وتفت في ازمنة السبعه اجيال الادى للنهرانية المعروفة بمجد وعصر تفاصيلهم النصبية، إذ درتسعوا وذلبو اللغة السيريانية حلة فن الغناء والموسيقى كما ابسوها اهناً حلة فن الكتابة والقراءة، الامر الذي يدل على بيان الامة السيريانية المكونة آئتها من انوار دانسجام الشعوب المتأخرة، كالتراثيه والبابليه والآراميه والكنعانيه او القينيقين. كانت اسجهن الوم دانسجوب الاعظم تقانياً ودمدنياً. وصارات تفاصيلها مديدة لبررة لعلهم الامر وتعرب العالم القديم. وانصار الحقيقة النصبية للثقافة السيريانية تحكم آباء كنائسهم ان ينظموا ويرتلو آله من عشرة الاف اغنية او ترتيلة دينية كنسية، كانت ترثها اهناً اجواءه العليليه بتنوع الاصناف والانسجام المختلفة التي تحولت احوالاً من معابدهم وصباكم القديمة الى نائسهم. ولكن بسبب كثرة حوارث صحبات النهاجره وافتخارها داتهم المولدة للامة السيريانية المسماه، فقدت مثلهم تلك الاغانى وانزالت الرقبيه. ولم يسر في استعمالها ونذرها الا ما يقرب الالف ترتيلة. وتحت علمني والرس، رافقني معى، خدمائنة ترتيلة كنسية زرطها بتنوع الانسجام والاركان المختلفة. وضونا من منياع اد بادرة هذه البقية اهناً، اهنتا بوصن ابعانها منها في قالب موسيقي حديث، كما ظهر في هذا المعد العذر من كتاب "الثقافة السيريانية" (العدد ٢٠١٩، ٢٠١٩، ٢٠١٩).

دول من بنا بادخار الانغام داره اشر ترتيبة اسيريانية كان (١) مار افتاحيوس التوراني بطريرك انطاكيه (١٠٧م) الذي كان يرأس جونة امربيه والمربيين الترسبيه في انطاكيه سوريا، وصر اول من

ادخر نظام تسمى ارتياه او جوتنين في الحكمة الاسبانية . سأولاً عد نوح الهاجر والعبادة  
الاسپانية في ازمنة ما قبل النهضة (٢) رطيليان الاشتوري (١١٠م) احمد مواليد حبيب ،  
الذى كان يترى من ابنته كزانات الانجيز فى شوارع حبيب وارها رانطايا ددمونه تايرنلها  
ورئى كرونة رئاسة اسبانيا فى تناائم اكابية (٤) بربهان ، القنطرف الاسباني الذى  
كان شاهداً لعم سير قبائل لاكتيبة الاسپانية في ارها (٥٤-٢٢٩م) . دنظم درتر منة دخوا  
مدراة ادرنبلة كتبية مقابر العنة والقبر من امير المذكورة باسم دادرد ، والتي معلمها  
يقتربها اليهود عن اسبانيا اثنائين ينبعوا في القرن الثامن " دسيي باير اثناء القرن السادس بهـ .  
(٤) دعم التesis ما - اقسام اسپانيا ، تناجه الرفع القدس . دنظم الروى التايت الدينية (٣٢٢-٣٢٣م )  
دبعه ٢ سبولة (٢٤٥م) دبالاي (٢٦٧م) ديعقوب السروجي (٢٥٨م) دزماري ، ديعقوب ارهايدي (٢٧٠م)  
وغيرهم كثيرون من ائمة اسبانيا .

وَهُنَّ ذِي الْبَجَوْ وَالْبَاهِرِ دَالْسَقْمِ إِذَا هُنْ أَلَّا بَعْدَ جَهَوْدٍ  
حَتَّى هُنْ مُنْزَاحَةٌ لَهُ أَلَّفَ السَّبِيلَ تَبَرُّ فَجَرَ ذَهَرُ الْهَرَانَةَ . دَيْنَرُ الْأَنْجُونَ بَانَ الْفَنَامِرِ الْبَرَانَةَ  
فِي سَابِيرِ الْزَّرِينَ دَسْرِيَا كَانُوا نَدَ رَصَلَوا إِذْ عَادَرَ مَدْنَسِرُمِ الْذَّهَبَيَةَ تَبَرُّ جَيِّنِ الْهَرَانَ الْكَبِيرَ .  
وَانْ كَمْكَمْ (حَكَمَهُ سَمْنَادَمَ) امْلَكَ اكْسَسَ بَعْدَ الْهَرَانَ . كَمْبَنَةَ ارْخَ زَهَرَنَ . ١٠١-٢٢ ) كَانَ  
فِي الْأَرْضِ الْأَرْبَعَ قَبْرَ الْمِيلَادَ، يَهْنَجُ مِنَ الْأَنْتَهَاءِ الْبَنَاتِيَّةَ الْجَوَنَةَ أَنْوَاعَ أَلَادَنَ مَزْمَارَيَةَ . وَمِنْ قَرْبِ  
وَجْهِيَّهِ تُورَ إِشْتَارَ، صَنْتَرَ لَنَارَ، مَطْيَهَ بَانَدَصَبَ دَعَلَقَهَا فِي تَهَرَّهَ امْهَوكَ، اَهَرَّهَمَا لَذَرَرِي  
دَانَهَةَ لَوَّهَبِنَدَدَ (لَهَلَحَدَدَ) امْلَكَ الْأَرْبَعَ بَعْدَ الْهَرَانَ . دَنَ اِشْتَارَ عَرَهَهَ، مَانَرَهَهَ اِشْتَبَ  
دَمَاهَكَهَ بَانَشَادَ اِعْبَادَ دَارِبَاهَكَهَ فِي مَدِنَ مَا بَيْنَ الْزَّرِينَ . بِلَاقَمَهَ الْعَلَامَاتَ دَالَّرَاتِرِ الْخَنَوْعِيَةَ  
لِلْقَوَافِتِ الْأَرْدَيَةِ الرَّبِيبَيَةِ مُشْرِإِيهَ إِلَهَ اِدَرَ، دَرَدَفَ إِلَاهَ بَاهِرَ، دَآشَورَ إِلَاهَ آثَورَ .  
فِي النَّاهِنَ الْأَدَغِيِّ لَلْأَرْبَعِ التَّالِتَةِ ٢٤٠ مَادَ حَوَالَكَ ٢٤٠ مَادَ اَهَمَرَهَ امْلَكَ تَرَدِي الْهَرِينَ  
(مَلَكَهَ حَوَدَ - حَلَلَهَ ١٥٠٥٥٤) فِي مَدِينَةِ كَمْكَمْ (رَهِبَنَهُ لَحَمَ) لَرَنَيِهِرِ الْوَيْقَيَهِ، يَانَهَ يَلَهُ دَأْ  
عَابَدَ دَصِيَّا كَهَ المَدِينَةَ دَيْبَوتَ اِشْتَبَ، دَنَارَبَ سَهَانَ، بَاصَوَانَهُمِ الْسَّجَيَةَ دَانَقَامَهُ الْوَسِيقَيَةَ  
الْمَفَرَحةَ دَالْعَزَيَةَ . لَيزَلَوا اَكْهَنَنَ عنَ اِنْتَهَيَنَ، دَيْنَشَغَوا الْمَدْرَجَ مِنَ اَعْيَنِ الْمَفْجُوعَيْنَ،  
فَبَسَرَ الْفَرَوْ دَاسَرَ - قَلَوبَ هَبِيرِ الْكَانَةَ .

دُنْيَ الْفَرْنِ الْعَاشرِ م.م. كَانَ تَهْوِيدُ لِرِسْ السِّيَانِ الْأَشْوَرِ بِهِمْ أَلَّهُ مِنْ هَذَهُ عَتَّارَةٍ مُرْسِيَّةٍ مُنْتَرَعَةٍ الْكَلْرُ، تُسْتَعْزِزُ بِهِ مُقْنَدَتِ الْإِذْرَاقِ الْهَنْبُورِيَّةِ وَالْمَهْمَاتِ الْمُدْبِنَةِ، وَخَاصَّةً فِي اِبْعَادِ رَأْسِ الْمَنَّةِ اِسْرَائِيلِيَّةِ الْعَاشرَةِ فِي اِدَائِلِ شَهْرِهِ نِيَانَ، وَيُنْبَغِي تَهْارِلَنَّهُ الْأَلَّاتِ الْمُرْسِيَّةِ حَتَّى اِبْاَصَنَا اِلْهَامَزِرَةِ فِي مِنْلَمِ بَلْهَانِ الْعَاسِمِ. دُنْيَ الْفَرْنِ الْعَاشرِ بِنِيرِ الْمِيلَادِ، تَبَرِّعُ اَهْدِ الْمُرْسِيَّةِ الْأَشْوَرِ بِهِمْ

على رياضته الذهنية كتابة يقول فيها بانه "يجب على كل موسيني ان يعلم غيره فن رعفناه والمربيق" لا امير دام ننادر هنا الفن انحبب العاد من القراءة الالكترونية، لترفيه قلوب البشر وحفظها سرميال الاشعة". وطوعاً "لزمه الامر الجميلة: اهتمت عائلتنا (المعرفة ليس المعاطف) اسرانا في مدينة مدبات - بعد عيدين (حيث ذكره والدبي سنة ١٩١٢) والشهرة باسم "بيت صوري المقتبة" (حده روكا (خذلنا)) لرخص ما دصر البهتان الفناء دالموسيقى الدينية التي تعلمنا ساعينا من الآباء والعلماء الرؤساء وابنها في كتابة هذه، بعض مئات التأثير السريانية في يوم وكتابات موسيقية هندية لا يجز تعليم وحفظ دفتر ابناء اسرانا يبرهنون فن الفناء وموسيقى اهداهم اسابقين، المتقدمة منه مئات الاربعين، فيتمكن المطلعون ان يجروا بغير صنف في الاصوات الموسيقية الحية التي اقامها آباءنا وآباءنا على مقياس شعرية متنوعة الابداع ويرتكزه على عادات آنسولم الموسيقية ذات النهاي درجات، لعائنة آلان متربعة على سلم موسيقى، لكن ذلك لا يجز انتاج البرية وسابر شعور الارمن دخليها / جيادة / هناء / وسمينة رائفة، بربها يتلمس موسيقى عصرنا الحاضر، من ابناء الشربة والقرب ويسترد بالآخر الموسيقية السريانية القديمة في انجاع وتفنن موسيقاهم الحدية ذاتها سبكة.

وما يليه بالذرة والا عجائب ياذن فن الاغاني والموسيقى المتراثة تغلبها وسماعها بغير الطوابيف دارعايا الدينية الكنية السريانية، كان احمد الاسباط القوية الرئيسية لبقاء ودمام الارمة السريانية في الكباة الزمانية الطويلة في الادطان والمراهب، بعد خراب نينوى (٦٢-٦٣) وصيروط دولتها الاشورية من اعالي محمدها الزمني، امام محفلات رغزوتها الشعوب النائية، ومع الدولة الاقحوية سقط ايانا جميع الاسم والشعوب الشامية منها السريانية والمعربية والعربانية، ورضخت لدرك التي عثر جيلها في حوزة الشعوب الارية من الماديين والفارسية واليونانية والرومانية، كذلك من خراب نينوى وضي بدأية الفترات العربية الاسمية (٦٤)، وانتهاها اذ عدنى الشعوب الارية وطردها من الادطان الاسمية، مما اسبى اياتي لبقاء الارمة السريانية بعد سقوط دولتها الاشورية الاقخرى، وامتد ديارها حتى ازمنتنا هذه في الادطن والمرعب، يذكر طوابيقها الكنية (كاسيان الاقبرية، دارستان الكلدان، دارستان الارمودكسي، دارستان الاماشربي، دارستان الوارنة) لمدة خمس وعشرين قرن، صور كوزها حتى الان مهدداً ثقافتنا" امته حبياً، "لنورا شمس" من ارطازها في ما بين البحرين دبورها، كتابتها وموسيقiable الى جميع اقطار الارض.

بوليزيز ندر دا بارهم برايز صوري  
شمس اند بقون تنبية مار  
يعومنا دارستان في سان باديو- ابرازير

مِنْهُمْ مَنْ يَعْلَمُ / وَأَنَّا هُنَّا  
هُنَّا ؟

وَمَنْ هُوَ بِحُكْمِهِ أَفْلَقْ

حضر مطهى / ٢٠١٥ / و حمودة فتحى / ٢٠١٥ / مذكرة سار / لعلوم / إسلام / مفتاح  
عمر ملزه / ٢٠١٥ / حسنه / سار / مذكرة جيدا / ملهم / صحفى / ملهم  
شريف زم حسانه ملهم // وحسنه / ملهم / ملهم / ملهم / ملهم / ملهم / ملهم

أَنَّهُ مُتَنَاهٌ، وَكُلُّهُ مُتَنَاهٌ، فَلَا يَمْتَنِعُ عَنْهُ.

سَهْدَةُ مَخْرَجٍ سَبَبَهُ وَمُهَذِّبًا.

فَمَا يَرَى إِلَّا فِيمَا يَعْلَمُ /

أَدْلَقْتُمْنَا مُهَبًا حَسِيبَةَ حَمْدَةَ أَبْرَارَ بَلَالَ الْمُعَذْلَةَ ..

فَهُوَ مَنْ / يَعْلَمُ مَا فِي الْأَرْضِ  
وَمَا فِي السَّمَاوَاتِ / وَمَا فِي  
الْأَرْضِ وَمَا فِي السَّمَاوَاتِ

1, 1981

Hog Mission

1989-4-10  
Nag 400 m. N.  
. 11.12

Woo Long

مَوْسُوِّلَةٌ لِلْأَنْجَوْنِيَّةِ، وَمَدِينَةٌ مَوْسُوِّلَةٌ  
وَهَذِهِ مَدِينَةٌ حَلَّالَةٌ بِمِنْطَقَةِ







وَحْدَةٌ لِلْمُؤْمِنِينَ وَكَوْتَافٌ مُبِينٌ وَمُذَكَّرٌ



• 180.640-635 und 180.640

لعلك في حاجة الى مساعدة مني في هذه المسألة  
أرجو أن تكتب لي

وَلِمَّا زُمِّلَتْ مَذْبَحَهُ بِـ٠٠٠ حَدَّثَنَا يَحْيَى بْنُ سَعْدٍ،  
وَصَدَقَهُ أَبُو عَمَّارٍ وَأَبُو هُرَيْرَةَ وَمُعَاذَةَ وَأَبُو جَعْلَةَ وَأَبُو حَمْزَةَ وَأَبُو حَمْزَةَ  
وَأَبُو حَمْزَةَ وَأَبُو حَمْزَةَ وَأَبُو حَمْزَةَ وَأَبُو حَمْزَةَ وَأَبُو حَمْزَةَ وَأَبُو حَمْزَةَ وَأَبُو حَمْزَةَ



... en es un po de q'ebolim go'huev osazan oin?

٥- محبة الله تعالى بخلافه، يعلمها حكمه؛ حكم

وَهُوَ بِرْبِ الْعَالَمِينَ لَهُ مَا فِي السَّمَاوَاتِ وَمَا فِي الْأَرْضِ إِنَّمَا يَنْهَا إِنَّمَا يَنْهَا لِكُلِّ شَيْءٍ





: law, ; and Kort N Kady (1)

لعلهم / والدة / هذه / بالنتيجة / يحيى الله

Lüneburg, 11.5.1901 neu, 1901

لابن ابي طالب مولى ابي قحافة مولى ابي سعيد

.. über höhl / sonderbar; / ungenau

لَهُنَّا / الْمَوْلَى / مَدْعُوا مَدْعُوا  
هَذِهِ مَدْعَتَيْنِي / بِالْمَسْكِينِ  
أَمْتَهِنُهُ أَرْلَهُ / هَذِهِ مَدْعَتَيْنِي  
وَهُوَ مَدْعُوكُهُ لَهُنَّا / هَذِهِ مَدْعَتَيْنِي  
حَدَّهُ مَدْعُوكُهُ هَذِهِ / بَارِهِ بَرِهِ لَهُنَّا  
هَذِهِ مَدْعَةِهِ / وَقْتُهُ هَذِهِ . وَبِهِ الْمَحْدُودُ  
وَهُنَّهُ مَدْعُوكُهُ بَدِيرُهُ .

فَذَهَبَ مُهَمَّادٌ - مِنْ حَمَّادٍ؛ سَلَطَةٌ حَيْثُ  
جَاءَ لَهُ سَلَطَةٌ كُلُّهُ  
يَصْعَدُ رَبِّيَّاً أَوْ أَحَادِ  
أَحَادِ - وَالْمُؤْمِنُ مُؤْمِنٌ  
وَهُوَ الْمُؤْمِنُ بِالْمُؤْمِنِ  
كَبِيرٌ بَشِّرٌ / مُذْبُحٌ  
وَمِنْ كَبِيرٍ وَزَهْبٍ  
وَكَوْبِيْنٍ

Löök ligat lääe; 1-211000, 11 aly (4)

١٥- مَعْلَمَاتٍ مُّهَاجِرٍ، لَكَ مَهْبَطٌ مُّهَاجِرٌ  
 مَهْبَطٌ مُّهَاجِرٍ مَهْبَطٌ مُّهَاجِرٍ  
 مَهْبَطٌ مُّهَاجِرٍ مَهْبَطٌ مُّهَاجِرٍ  
 مَهْبَطٌ مُّهَاجِرٍ مَهْبَطٌ مُّهَاجِرٍ  
 مَهْبَطٌ مُّهَاجِرٍ مَهْبَطٌ مُّهَاجِرٍ  
 مَهْبَطٌ مُّهَاجِرٍ مَهْبَطٌ مُّهَاجِرٍ

جَنْدِيَّةٌ كَانَتْ لِلْمُؤْمِنِينَ  
أَوْ مُعَذَّبٌ مِّنْهُمْ أَوْ مُنْهَى  
إِنَّمَا يَعْلَمُ بِهِمْ مَا يَصْنَعُونَ



لسبعين وزنة ١٠٥٠ جرام ملحوظاً، ثم تراجعت، وفجأة  
صيغة الماء / ٣٢٪/. وصيغة / ٤٠٪/. وقد هبطت درجة حرارة / ١٦٪/، وفقاً  
لذلك / ٣٢٪/. وفراهم حذر حتى يُضمن لهم. ونسبة تقطير الماء / ١٧٪/  
وأعلى / ٣٣٪/. صيغة الماء / ٣٣٪/. وصيغة / ٣٥٪/. كما يُبيّن لهم لاحقاً  
نسبة / ٣٧٪/. وصيغة الماء / ٣٧٪/. وصيغة / ٣٩٪/. وصيغة الماء / ٤٠٪/.  
وقد تقطير الماء / ٤٠٪/. وصيغة الماء / ٤٠٪/. وصيغة الماء / ٤٢٪/.  
وهو صغير جداً مقارنة بـ / ٣٣٪/. وصيغة الماء / ٤٣٪/. وصيغة الماء / ٤٤٪/.  
وهي تراجعت إلى / ٤٥٪/. وصيغة الماء / ٤٥٪/. وصيغة الماء / ٤٦٪/.  
وهي صيغة الماء / ٤٦٪/. وصيغة الماء / ٤٧٪/. وصيغة الماء / ٤٨٪/.

line, ۱۰۰ میلیمتر، حمله، ۱۰۱ رو، نمره، سه (۱۰)  
۱۶۷، هزار

• تهذیب و تحریر مکالمات اسلامی، جلد ۱ (۱۰) •  
این طبقه مکالماتی است که در آن مکالماتی از  
جهت محتوا و ساختار آنها ممکن است که  
آنها را مکالمات اسلامی نامیدند.  
و این مکالمات اسلامی ممکن است که  
آنها را مکالمات اسلامی نامیدند.  
و این مکالمات اسلامی ممکن است که  
آنها را مکالمات اسلامی نامیدند.  
و این مکالمات اسلامی ممکن است که  
آنها را مکالمات اسلامی نامیدند.

محلاتكم زلزال، وهذا خذلهم ما أدركوا، لعنةكم  
٥٠٥٣٣ سنه ببر المثلث.

كامل، تمهّل، كمال

لِهِ لَهُ مَا يُحِبُّ	أَعْلَمُ بِمَا يُحِبُّ	لَهُ مَا نَالَ أَهْلَكَ
مَوْلَاهُ لَهُ / لَهُ مَا	لَهُ مَا يَنْتَهِي إِلَيْهِ	لَهُ مَا يَعْلَمُ لَا يَعْلَمُ
لِهِ لَهُ مَا يُحِبُّ	لَهُ مَا يُحِبُّ	لِهِ لَهُ مَا يُحِبُّ
.. لِهِ لَهُ مَا يُحِبُّ	لَهُ مَا يُحِبُّ	لِهِ لَهُ مَا يُحِبُّ
لِهِ لَهُ مَا يُحِبُّ	لَهُ مَا يُحِبُّ	لِهِ لَهُ مَا يُحِبُّ
لِهِ لَهُ مَا يُحِبُّ	لَهُ مَا يُحِبُّ	لِهِ لَهُ مَا يُحِبُّ

أَنْجِلِيَّا وَلَا مُسْكُنَ  
الْمَقْدِيرِ بِعِصْبَةِ  
وَبِهِ حَوْلَهُ مُعَذَّبٌ  
وَمُكْلِمُ الْمَرْءَ/  
”أَنْجِلِيَّا مُتَّمَّ  
وَبِنَاحِلِهِمْ  
مَوْلَى حَتَّىٰ هِيمَانْ  
أَوْ أَنْجِلِيَّا  
! اهْذِهِ مَوْلَى حَلَّهُمْ  
لَعْمَدَ زَرْجَهُ  
وَالْمَقْدِيرَ بِإِذْنِهِ  
”أَيْنَ وَحَلَّ مِنْهُ  
سَوْدَهُمْ حَلَّهُمْ  
صِفْطَمُ الْمَقْدِيرِ  
جَنْجِيَّهُمْ كَجَلْهُمْ لَمْ  
كَنْسَهُمْ حَوْلَهُ مُسْكُنَ  
وَسَهْلَهُمْ حَلَّبِتُهُمْ  
• حَسْرَكَهُمْ  
وَقَلْصَهُمْ حَسْفَلَهُ  
وَطَحْوَتَهُ ، مُتَّنَ  
وَتَعْصِمُ لَلْمِلَّتَهُ  
لَسْهَهُ تَهْزَهُ ، حَفَّهُ  
هَلْهَلَهُ بِهِ فَهَلَّهُ  
وَمَهْلَهُ مَهْلَهُ بِهِ  
وَنَلَّهُ بِهِ صَهْلَهُ  
وَصَبْقَهُمْ حَلَّهُمْ  
وَبَهْصَهُمْ لَلْأَذَّهُ  
هَلْبَهُ بَهْبَهُ بِهِ

هـ حـ دـ وـ هـ مـ حـ سـ :  
دـ بـ هـ لـ فـ لـ حـ مـ بـ بـ بـ زـ /  
فـ نـ زـ دـ / وـ قـ زـ حـ مـ  
هـ تـ لـ لـ قـ يـ فـ نـ مـ  
هـ فـ حـ حـ حـ مـ حـ سـ  
هـ حـ وـ حـ سـ هـ حـ لـ هـ  
لـ لـ بـ هـ مـ حـ سـ هـ  
هـ اـ بـ هـ دـ بـ بـ زـ هـ زـ /  
هـ حـ خـ بـ خـ /  
وـ حـ حـ حـ حـ هـ وـ خـ /  
حـ حـ حـ حـ / وـ حـ خـ لـ  
كـ سـ سـ سـ سـ زـ بـ خـ قـ  
بـ عـ دـ بـ جـ سـ بـ زـ  
بـ عـ دـ بـ جـ سـ بـ زـ





حدتہ بالغا، اب تک بھی ملے، میرزا میرزا.







• حفلة مثلاً • حفلة بـ ١٠٠٠ دينار • بعد ذلك مثلاً جـ ٢٠٠٠ ديناراً.  
وهي حفلة مثلاً مثلاً • من كثافتها • من تكليفها • من حفظها  
وبيه • أبعد بـ ١٥ كيلومتر • لحفلة كـ ٦٠ كيلومتر • حفلة كـ ٣٠ كيلومتر  
• وبعدها مثلاً مثلاً • أعلم بـ ٧٠ كيلومتر • مستقيمة • وذات سطح ملائم • ضئل  
أو حفلة مثلاً مثلاً • ذات سطح ملائم • حفلة مثلاً مثلاً  
• حفلة مثلاً مثلاً مثلاً • بعد ذلك حفلة مثلاً مثلاً جـ ٢٠٠٠ ديناراً • حفلة مثلاً مثلاً  
أو حفلة مثلاً مثلاً مثلاً • بعد ذلك حفلة مثلاً مثلاً جـ ٣٠٠٠ ديناراً • حفلة مثلاً مثلاً  
أو حفلة مثلاً مثلاً مثلاً • بعد ذلك حفلة مثلاً مثلاً جـ ٤٠٠٠ ديناراً • حفلة مثلاً مثلاً  
أو حفلة مثلاً مثلاً مثلاً • بعد ذلك حفلة مثلاً مثلاً جـ ٥٠٠٠ ديناراً • حفلة مثلاً مثلاً

وَبِهِمْ مُسْتَعْدِي  
جَاهِلَةٍ مُّسْرِفِي  
لَقَدْ حَسِنَتْ  
جَاهِلَةٍ مُّسْرِفِي  
وَلَقَدْ حَسِنَتْ  
جَاهِلَةٍ مُّسْرِفِي  
وَلَقَدْ حَسِنَتْ  
جَاهِلَةٍ مُّسْرِفِي









لِلْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِينَ وَلِنَبِيِّنَّ مُحَمَّدٍ صَلَّى اللّٰهُ عَلَيْهِ وَسَلَّمَ وَآلِهِ وَسَلَّمَ وَسَلَّمَ

وَجِدَهُ، وَهُنَّا كُلُّهُمْ مُّسْتَأْنِدٌ  
عَلَىٰ أَنْفُسِهِمْ إِنَّمَا يُنْهَا  
الرِّيحُ عَنْ أَنْفُسِهِمْ فَإِذَا  
أَتَاهُمْ مَا حَسِبُوكُمْ  
جُنُودًا وَكُلُّهُمْ  
يُنْهَا بِهِ الْأَرْضُ إِنَّمَا  
يُنْهَا بِهِ الْأَرْضُ إِنَّمَا  
يُنْهَا بِهِ الْأَرْضُ إِنَّمَا  
يُنْهَا بِهِ الْأَرْضُ إِنَّمَا











لـ ١٠٠٪ حـ ٣٠٪ كـ ٢٠٪ مـ ١٥٪ فـ ١٠٪ جـ ٦٪ سـ ٤٪ دـ ٣٪ بـ ٢٪ تـ ١٪ زـ ١٪ حـ ١٪









# لیک لامس

لیک لامس، مهندس ایرانی، مهندسی

وَهُوَ يَرْكِبُ الْمَلَكَةَ الْمُنْتَهَىَ وَهُوَ يَسْأَلُهَا مَا هُوَ يَعْلَمُ  
أَلَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ  
عَلَيْهِ حَذْفٌ لِمَا لَمْ يَعْلَمْ فَلَمَّا سَمِعَهُ أَنَّهُ لَمْ يَعْلَمْ  
أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ  
عَلَيْهِ حَذْفٌ لِمَا لَمْ يَعْلَمْ فَلَمَّا سَمِعَهُ أَنَّهُ لَمْ يَعْلَمْ  
أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ  
عَلَيْهِ حَذْفٌ لِمَا لَمْ يَعْلَمْ فَلَمَّا سَمِعَهُ أَنَّهُ لَمْ يَعْلَمْ  
أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ أَنَّهُ لَمْ يَعْلَمْ  
عَلَيْهِ حَذْفٌ لِمَا لَمْ يَعْلَمْ فَلَمَّا سَمِعَهُ أَنَّهُ لَمْ يَعْلَمْ

وَحَدَّدَتْ بِهَا، وَصَفَّرَتْ لِمُحَقَّقِها، وَأَنْهَتْ بِهَا









هذا هو المقصود بالمعنى المقتضى، أي المقصود بالمعنى المقتضى.

لَا يَرْجِعُ مِنْهُ إِلَيْكُمْ وَمَنْ يَرْجِعُ فَأُولَئِكُمُ الظَّالِمُونَ

الله يحيي حتا ؟ حبوب ايسنست، اهـ ؟ ذهاب طلاق حـ سـ





۱۷) مُرْتَبَةٌ لِّلْمُؤْمِنِينَ، وَالْمُؤْمِنَاتِ، مُرْتَبَةٌ لِّلْمُؤْمِنِينَ،  
۱۸) مُرْتَبَةٌ لِّلْمُؤْمِنِينَ، وَالْمُؤْمِنَاتِ، مُرْتَبَةٌ لِّلْمُؤْمِنِينَ،  
۱۹) مُرْتَبَةٌ لِّلْمُؤْمِنِينَ، وَالْمُؤْمِنَاتِ، مُرْتَبَةٌ لِّلْمُؤْمِنِينَ،

(٢٢) مَنْ يَرْجُو دُنْيَاً فَلْيَعْمَلْ مِثْقَالَهُ وَمَنْ يَرْجُو أَخْرَى فَلْيَعْمَلْ مِثْقَالَهُ إِنَّ اللَّهَ لِيَعْلَمُ مَا يَصْنَعُونَ (١٠٧) بِكَفَرِهِ

—so-do (3) yo, yo so so so so so, so  
·so so so so so so so so so, so so so so so,  
—so (3) so, so so so so so so so so (9)

(7) - $\alpha_1$ ;  $\alpha_1$ ,  $\mu_{\text{C}210}$  (6)  $\lambda_{\text{C}210}$ ;  $\lambda_{\text{C}210}$   $\approx$   $\lambda_{\text{C}210}$   
(8)  $\lambda_{\text{C}210}$   $\approx$   $\lambda_{\text{C}210}$  (9)  $\lambda_{\text{C}210}$   $\approx$   $\lambda_{\text{C}210}$   $\approx$   $\lambda_{\text{C}210}$  (8)  $\lambda_{\text{C}210}$   $\approx$   $\lambda_{\text{C}210}$

is that one can - 100 (10) - 70 times more

وَالْمُؤْمِنُونَ (١٢) - وَإِذَا حَسِنَتْ مِنْهُمْ (١٣) وَأَنْهَا  
لَهُمْ بَدْلٌ مِّنْ أَنْفُسِهِمْ (١٤) لِئَلَّا يَرْجُوا مِنْهُمْ (١٥، ٥٦٠)







• Wood for port Lehman ab

اپنے مدد کرنے والے سائنسی اور تکنیکی ادارے کو اپنے  
حکومتی بھروسہ کا حلقہ میں شامل کر دیا جائے۔

"لِمَنْ يَرِدُ هُنَّا مُهَاجِرٌ جَبَرٌ، حَمَقَةٌ،

مَحْمَدٌ حَبْرَهُ مُحَمَّدٌ

بِالْحَمْدُ لِلّٰهِ رَبِّ الْعٰالَمِينَ

لله حمد حذاه جمیل / ابی

هذه المرة، حلمتني

مُسَمْدٌ كَلْمَرْسَوْ كَلْمَرْسَوْ مُسَمْدٌ

.. "jai la jwanis meo

• حسنه قلم و مینیم، و میزدند و دسته ای ایستادند.

١١٠ حسن، يُلقي بِهِ حَتَّى صَهْوَنَ، حَنْزَة، اخْتَنَ، حَبْرَة /  
وَنَفْرَة، لَهْنَدَة، لَهْنَمَة، لَهْنَمَة، لَهْنَمَة، لَهْنَمَة، لَهْنَمَة، لَهْنَمَة /  
لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة /  
لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة، لَاهْزَمَة

وَهُوَ مَنْ يَعْلَمُ بِكُلِّ شَيْءٍ إِنَّمَا يَعْلَمُ بِمَا  
أَنْذَلَهُ اللَّهُ عَزَّ ذِيْلَهُ عَلَىٰ كُلِّ  
إِنْسَانٍ لَّمْ يَكُنْ بِهِ مُؤْمِنٌ  
أَنَّهُ يَعْلَمُ بِكُلِّ شَيْءٍ إِنَّمَا يَعْلَمُ  
بِمَا أَنْذَلَهُ اللَّهُ عَزَّ ذِيْلَهُ عَلَىٰ كُلِّ  
إِنْسَانٍ لَّمْ يَكُنْ بِهِ مُؤْمِنٌ

لهم اجعلنا ملائكة حسنة لا نفع لمن اذ عذاب  
لهم اجعلنا ملائكة حسنة لا نفع لمن اذ عذاب  
لهم اجعلنا ملائكة حسنة لا نفع لمن اذ عذاب  
لهم اجعلنا ملائكة حسنة لا نفع لمن اذ عذاب  
لهم اجعلنا ملائكة حسنة لا نفع لمن اذ عذاب

١١- صفة قيم اذنابه حسب .





این سیاست را می‌توان از نظر اینکه آن را برای این اهداف  
استفاده کرد، به عنوان اینکه آن را برای این اهداف

لهم حسبيك و معاشرك يا رب انت مهلا  
لهم لا يحيط بحالنا من سلطانك يا رب انت مهلا  
لهم لا يحيط بحالنا من سلطانك يا رب انت مهلا  
لهم لا يحيط بحالنا من سلطانك يا رب انت مهلا

مَرْبِعٌ : حَلْقَةٌ مِنْ حَجَرٍ

مَرْكَبٌ : سُبْرَةٌ ؛ مَدْنَىٰ :

مَدْلِعٌ: مَدْلِعٌ فَلَدْمَعٌ، لَدْمَعٌ، مَدْلِعٌ، مَدْلِعٌ

• مَنْ جَعَلَ لِكُمْ فِي الْأَرْضِ مِنْ كُلِّ شَيْءٍ مَّا يَرَوْنَ  
• وَمَا لَا يَرَوْنَ إِذَا دَعَاهُمْ رَبُّهُمْ يَوْمَ الْحِجَّةِ  
• هُنَّا مُهَاجِرُونَ إِذَا دَعَاهُمْ رَبُّهُمْ يَوْمَ الْحِجَّةِ  
• هُنَّا مُهَاجِرُونَ إِذَا دَعَاهُمْ رَبُّهُمْ يَوْمَ الْحِجَّةِ

• مهجنْ بِلَمْ حَذَّ / قَدْمَهُمْ حَذَّهُ - حَذَّهُ - حَذَّهُ - حَذَّهُ - حَذَّهُ  
حَذَّهُ / بِرَجْعَهُ لَمَّا كَانَتْهُ / قَدْمَهُمْ حَذَّهُ - حَذَّهُ - حَذَّهُ  
حَذَّهُمْ حَذَّهُ / حَذَّهُمْ حَذَّهُ - حَذَّهُمْ حَذَّهُ - حَذَّهُمْ حَذَّهُ - حَذَّهُمْ  
حَذَّهُمْ حَذَّهُ - حَذَّهُمْ حَذَّهُ - حَذَّهُمْ حَذَّهُ - حَذَّهُمْ حَذَّهُ - حَذَّهُمْ  
حَذَّهُمْ حَذَّهُ - حَذَّهُمْ حَذَّهُ - حَذَّهُمْ حَذَّهُ - حَذَّهُمْ حَذَّهُ - حَذَّهُمْ

أَنْ وَبِهِ مُنْجَدٌ لَمْ يَلْفَتْنَا، مَذْكُورٌ.

مَوْلَانَةِ الْمُهَاجِرَاتِ

جبله / الف لام ، رحم ، سقطي ، ١٩٥٢

بِالْحَمْدُ لِلّٰهِ رَبِّ الْعٰالَمِينَ وَصَلَوةُ الرَّسُولِ صَلَوَاتُ اللّٰهِ عَلَيْهِ وَسَلَامٌ وَبَرَّاءٌ مِّنْهُ.

رَحْمَةً مُّعَذِّبَةً بِنَهَا / أَوْ

لهم حفظهم في هذه الدنيا

دعاها من حاليه، هم اذن حقاً واذ لم

١- مُحَمَّدُ نَبِيٌّ  
٢- مُحَمَّدٌ نَبِيٌّ  
٣- مُحَمَّدٌ نَبِيٌّ

لِيَوْمِ الْحُجَّةِ بِهِ حَدَّا  
كَذَّابٌ لِّلْكَذَّابِ

احبیب هنرمند / اینستاگرام: [@habib\\_hanmand](#)

وَمِنْهُ مُلْكٌ لِّلْأَمْرِ  
يَعْلَمُ مَا فِي الْأَرْضِ  
وَمَا فِي السَّمَاوَاتِ

١٠٥٪ ملحوظات صفاتي  
٩٦٪ تعبير حفظها

•I tend to be, Mo. Also, his; / we

• نیکوکاری می‌شود - از قدر که  
• باید اینجا درست شود - از قدر که  
• باید اینجا درست شود - از قدر که  
• باید اینجا درست شود - از قدر که

وَهُوَ الْمُنْذِرُ الْمُبِينُ  
كُلُّ حَسَنَةٍ يُعَذِّبُ لَهُ  
كُلُّ سُوءٍ يُعَذِّبُ لَهُ  
كُلُّ حَسَنَةٍ يُعَذِّبُ لَهُ  
كُلُّ سُوءٍ يُعَذِّبُ لَهُ

وَمِنْ بَلَادِهِمْ حِبْرُهُمْ كُلُّهُمْ مَهْبَطٌ لِبَلَادِهِمْ  
وَهُمْ أَهْلُهُمْ وَهُمْ أَهْلُهُمْ وَهُمْ أَهْلُهُمْ  
وَهُمْ أَهْلُهُمْ وَهُمْ أَهْلُهُمْ وَهُمْ أَهْلُهُمْ  
وَهُمْ أَهْلُهُمْ وَهُمْ أَهْلُهُمْ وَهُمْ أَهْلُهُمْ



مذكرة لجنة تأسيس مجلس إدارة جمعية المعلمين، ١٩٥٣

وَقِيلَ لَهُمْ أَنْ يَرْجِعُوا إِلَى مَالِهِمْ فَلَمْ يَرْجِعُوهُمْ وَأَنْ يَأْتُوكُمْ مَّا مَسَكْنُوا وَمَا  
لَمْ يَسْكُنْ إِلَيْهِمْ وَمَا مَنَعَكُمْ إِذَا كُنْتُمْ تَرْغَبُونَ

فَوَافَهُ الْمَوْتُ  
صَلَوةً / مُحَمَّدٌ، مَلِكٌ، مُؤْمِنٌ  
أَدْبَرَهُمْ مَاهِيَّةٌ،

١٨- محمد بن ابي زيد (٦٣٣-٧٠٨) طلاقه بنت ابي ذئب و معاذ لزمهما  
ابنها / بهاته / عبد الله / ابي معاذ / معاذ / معاذ / معاذ

صلب جاوه - صلبي - loony, woh

ALLEGRETTO ♩ = 120

This section contains six staves of handwritten musical notation for a vocal piece. The music is in common time and is labeled 'ALLEGRETTO ♩ = 120'. The lyrics are written in both Indonesian and Arabic script. The vocal parts are numbered 1 through 6 around the staves. The notation uses a mix of Western-style note heads and traditional Arabic musical notation symbols.

لَا

ALLEGRETTO ♩ = 120

This section contains three staves of handwritten musical notation for a continuation of the vocal piece. The music is in common time and is labeled 'ALLEGRETTO ♩ = 120'. The lyrics are written in both Indonesian and Arabic script. The vocal parts are numbered 1 through 5 around the staves. The notation uses a mix of Western-style note heads and traditional Arabic musical notation symbols.

Handwritten musical score for a vocal piece, likely a solo or duet, featuring five staves of music with lyrics in Arabic script. The music is written in common time, with a key signature of one sharp (F#). The vocal parts are labeled with circled numbers 1 through 5 above the staves. The lyrics are written below each staff, corresponding to the vocal parts. The score includes a mix of eighth and sixteenth note patterns.

Handwritten musical score for a vocal piece, likely a solo or duet, featuring five staves of music with lyrics in Arabic script. The music is written in common time, with a key signature of one sharp (F#). The vocal parts are labeled with circled numbers 1 through 5 above the staves. The lyrics are written below each staff, corresponding to the vocal parts. The score includes a mix of eighth and sixteenth note patterns. The tempo is marked as ALLEGRO  $\text{♩} = 138$ .

♩ = 132

ALLEGRO

The musical score consists of five staves of handwritten musical notation. The notation includes various note heads, stems, and rests, typical of Western musical notation. Superimposed on the music are lyrics written in Arabic characters and Romanized Arabic. The Arabic lyrics include words like 'لله' (Allah), 'بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ' (Bismillah ar-Rahman ar-Rahim), 'اللَّهُمَّ إِنِّي أَسْأَلُكُ لِعَذَابَ النَّارِ' (O Allah, I ask You for the punishment of hellfire), and 'لَمْ يَرَهُ إِلَّا مَوْتَاهُ' (None sees it except his death). The score is marked with dynamic numbers (1) through (5) and includes a tempo marking of '♩ = 132' and a 'ALLEGRO' instruction.

A handwritten musical score for a string instrument, likely cello or bass. The score consists of two staves. The top staff uses a bass clef and has a key signature of one sharp. It contains six measures of music with various note heads and stems. The bottom staff uses a bass clef and has a key signature of one sharp. It contains four measures of music with note heads and stems. There are also some handwritten markings and numbers below the staff.

Handwritten musical score for voice and piano, page 2. The score consists of five systems of music, each with a vocal line and a piano accompaniment. The vocal parts are written on four-line staves, and the piano parts on five-line staves. The music is in common time, with a key signature of one sharp (F#). The tempo is indicated as VIVACE, with a tempo marking of  $\text{J} = 176$ . The vocal parts feature various rhythmic patterns, including eighth and sixteenth notes, and grace notes. The piano parts provide harmonic support with chords and bass lines. The score is annotated with circled numbers (1 through 5) above the vocal lines, likely indicating fingerings or performance techniques.

A handwritten musical score for a melodic line. The score consists of two staves. The first staff begins with a dynamic instruction 'P' and a tempo marking 'Lento'. It features a series of eighth-note patterns. The second staff begins with a dynamic 'F' and a tempo marking 'ALLEGRO = 138'. It also features eighth-note patterns. The music is written on a five-line staff with vertical bar lines indicating measures.

A handwritten musical score for voice and piano. The score consists of six staves of music. The top two staves are for the voice, with lyrics written in a non-Latin script (likely Arabic) below the notes. The bottom four staves are for the piano. Measure numbers 1 through 7 are circled above the first six staves. The score is in common time, with a key signature of one sharp. The vocal parts are in soprano range, and the piano parts include bass and harmonic support.

*Piano*

ALLEGRO = 138

A handwritten musical score for piano, continuing from the previous page. It features three staves of music for the right hand and one staff for the left hand (bass). The tempo is marked as ALLEGRO at 138 BPM. The score includes measure numbers 1 and 2 above the first two staves. The piano part provides harmonic support and rhythmic patterns to accompany the vocal line.

Handwritten musical score for voice and piano, page 83. The score consists of four staves of music with lyrics in Arabic. The vocal part uses a soprano C-clef, and the piano part uses a treble G-clef. Measure numbers 1 through 7 are circled above the staves. The lyrics are written below the notes.

Arabic lyrics:

- Line 1: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ
- Line 2: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ
- Line 3: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ
- Line 4: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ
- Line 5: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ
- Line 6: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ
- Line 7: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ

أصْلَى

VIVACE  $\text{J} = 160$

Handwritten musical score for voice and piano, page 83, continuation. The score consists of four staves of music with lyrics in Arabic. The vocal part uses a soprano C-clef, and the piano part uses a treble G-clef. Measure numbers 1 through 4 are circled above the staves. The lyrics are written below the notes.

Arabic lyrics:

- Line 1: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ
- Line 2: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ
- Line 3: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ
- Line 4: لِيْلَةَ الْمُحَرَّمٍ مُهْلِكَةَ الْمُحَرَّمٍ

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score is in common time, key signature of two sharps. The vocal parts are written in Arabic notation with Roman numerals above the notes. The piano accompaniment is written below the vocal parts. The lyrics are in Arabic.

صلـاـةـ لـلـمـبـابـرـ صـوـصـ

VIVACE  $\text{♩} = 168$

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score is in common time, key signature of two sharps. The vocal parts are written in Arabic notation with Roman numerals above the notes. The piano accompaniment is written below the vocal parts. The lyrics are in Arabic.

لـلـمـبـابـ

VIVACE  $\text{♩} = 168$

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score is in common time, key signature of two sharps. The vocal parts are written in Arabic notation with Roman numerals above the notes. The piano accompaniment is written below the vocal parts. The lyrics are in Arabic.

A handwritten musical score for three staves. The top staff starts with a treble clef, the middle staff with an alto clef, and the bottom staff with a bass clef. The tempo is indicated as VIVACE with a tempo marking of ♩ = 170. The score consists of three staves of music with corresponding lyrics written in Persian and Arabic script below each staff. The lyrics are: "سَهْلَ مَبْيَنْهُ مَلَكَتْ حَلَاجَةَ بَأْ لَدْنَهْ" (Staff 1), "مُنْتَهِيَّ مَلَكَتْ حَلَاجَةَ بَأْ لَدْنَهْ" (Staff 2), and "مُنْتَهِيَّ مَلَكَتْ حَلَاجَةَ بَأْ لَدْنَهْ" (Staff 3).

A handwritten musical score for voice and piano. The score consists of three staves. The top staff is for the voice, featuring lyrics in Persian script. The middle staff is for the piano, showing a bass line. The bottom staff is also for the piano, providing harmonic support. The score includes dynamic markings like 'PIANO' and 'Forte', tempo指示 'ALLEGRO', and measure numbers 116 and 117. Circle numbers 1 through 4 are placed above specific notes and rests to mark performance details.

ALLEGRO L. - 116

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106

A handwritten musical score for a string instrument, likely violin or cello. The score consists of two staves of music. The first staff begins with a melodic line and includes a circled '3' above the notes. The second staff begins with a rhythmic pattern and includes circled '2' and '4'. The key signature is one sharp, and the tempo is ALLEGRO. The page number 116 is written at the top right.

Handwritten musical score for two voices and piano. The score consists of four staves. The top two staves are for voices, and the bottom two staves are for piano. The music is in common time. The key signature changes between G major and A major. The vocal parts have lyrics written below them in Arabic script. The piano part includes various chords and arpeggios. Measure numbers 1 through 4 are indicated above the staves.

حلل صد صد - صد صد

ALLEGRO ♩ = 112

Handwritten musical score for two voices and piano, continuing from the previous page. The vocal parts have lyrics in Arabic. The piano part provides harmonic support. Measure numbers 1 through 5 are indicated above the staves. The tempo is Allegro at 112 BPM.

ALLEGRO ♩ = 138

Handwritten musical score for two voices and piano, continuing from the previous pages. The vocal parts have lyrics in Arabic. The piano part provides harmonic support. Measure numbers 1 through 6 are indicated above the staves. The tempo is Allegro at 138 BPM.

السلام

ALLEGRETTO  $\text{J} = 104$

Handwritten musical score for 'Al-Salam' in Allegretto tempo (J = 104). The score consists of three staves. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The vocal line is written in Arabic script, with numbers ①, ②, ③, and ④ placed above specific notes to indicate pitch or performance technique. The lyrics are:

لَهُمْ مُلْكُ الْأَرْضَ لَهُمْ مُنْصَرٌ مُنْصَرٌ  
لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ  
لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ  
لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ

حَسَدٌ

ANDANTE  $\text{J} = 72$

Handwritten musical score for 'Hasad' in Andante tempo (J = 72). The score consists of three staves. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The vocal line is written in Arabic script, with numbers ①, ②, ③, and ④ placed above specific notes. The lyrics are:

لَهُمْ حَسَدٌ لَهُمْ حَسَدٌ لَهُمْ حَسَدٌ  
لَهُمْ حَسَدٌ لَهُمْ حَسَدٌ لَهُمْ حَسَدٌ  
لَهُمْ حَسَدٌ لَهُمْ حَسَدٌ لَهُمْ حَسَدٌ  
لَهُمْ حَسَدٌ لَهُمْ حَسَدٌ لَهُمْ حَسَدٌ

لَهُمْ

ALLEGRO  $\text{J} = 116$

Handwritten musical score for 'Lahom' in Allegro tempo (J = 116). The score consists of three staves. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The vocal line is written in Arabic script, with numbers ①, ②, ③, and ④ placed above specific notes. The lyrics are:

لَهُمْ حَسَدٌ مُعْلَمٌ مُعْلَمٌ مُعْلَمٌ  
لَهُمْ حَسَدٌ مُعْلَمٌ مُعْلَمٌ مُعْلَمٌ

لَهُمْ حَسَدٌ مُعْلَمٌ مُعْلَمٌ مُعْلَمٌ  
لَهُمْ حَسَدٌ مُعْلَمٌ مُعْلَمٌ مُعْلَمٌ

Handwritten musical score for a solo instrument and piano. The score consists of three staves of music with lyrics in Persian and English. The top staff has a tempo marking of 'ALLEGRO =120'. The lyrics are as follows:

فَلَمَّا سَمِعَ الْمُؤْمِنُونَ إِلَيْهِ كَوْثَرَ  
كَوْثَرَ كَوْثَرَ كَوْثَرَ كَوْثَرَ كَوْثَرَ  
لَمْ يَأْتِ بِهِمْ بِمَا يَرَى  
لَمْ يَأْتِ بِهِمْ بِمَا يَرَى

Handwritten musical score for three voices (Soprano, Alto, Bass) in 2/4 time, Andantino tempo (84 BPM). The score includes lyrics in Persian and Arabic script.

The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The vocal parts are labeled with circled numbers above them: (1) for Soprano, (2) for Alto, and (3) for Bass. The lyrics are written below the notes in both Persian and Arabic scripts. The music features eighth-note patterns and rests, with some notes having stems pointing in different directions.

♩ حِلْمٌ

ALLEGRETTO -106

The musical score consists of two staves of music. The top staff is in common time (♩) and the bottom staff is in 2/4 time (♩). The music is written in a treble clef. The lyrics are written in a cursive Arabic script below the notes. The first line of lyrics is "الْحَلْمُ لِلْجَنَّةِ مُتَّمِّلاً بِعَيْنِهِ" and the second line is "مَلَأَهُ حَبَّنْبَرْتَسْتَمْ أَنْهُمْ أَدْبَرْبَا أَنْتَ هَالْخُمْ أَنْهُمْ". The score includes measure numbers ① through ⑩.

- 90 -

صلال، هلا حسنه

MODERATO ♩ - 92

صرحتا

أَلْهَمَنِي لَهُمْ لَهُمْ لَهُمْ  
بَاهْ بَاهْ بَاهْ  
بَاهْ بَاهْ بَاهْ  
بَاهْ بَاهْ بَاهْ

L

ALLEGRETTO.  $\text{♩} = 100$

جُب -

1111

ALLEGRETTO  $\text{♩} = 100$

فَلَمَّا سَمِعَ الْمُؤْمِنُونَ  
بِأَنَّ رَسُولَهُ أَتَاهُمْ  
الْكِتَابَ وَجَاءَهُمْ مُّرْسَلاً  
مَّا يَرَوْنَ فَيَقُولُونَ  
إِنَّهُ مُّرْسَلٌ مِّنْ عَنْتَرٍ  
أَنَّهُ لَا يَعْلَمُ  
مَا يَنْهَا إِنَّهُ لَكَذِيلٌ  
أَنَّهُ لَا يَعْلَمُ  
مَا يَنْهَا إِنَّهُ لَكَذِيلٌ

محمد;

Tunisian

ALLEGRO  $\text{♩} = 132$

Handwritten musical score for Tunisian music, page 92. The score consists of four staves of music with Arabic lyrics written below them. The tempo is ALLEGRO with a tempo marking of 132 BPM. The key signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The lyrics are written in a cursive Arabic script.

Tunisian

ALLEGRO  $\text{♩} = 116$

Handwritten musical score for Tunisian music, page 92. The score consists of four staves of music with Arabic lyrics written below them. The tempo is ALLEGRO with a tempo marking of 116 BPM. The key signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The lyrics are written in a cursive Arabic script.

لِيْلَة

ALLEGRETTO  $\text{♩} = 100$

A handwritten musical score for 'Lilat' in Allegretto tempo (♩ = 100). The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The vocal line is accompanied by a piano or harp line. The lyrics are written below the notes in a cursive script. Measure numbers 1, 2, 3, and 4 are circled above the first, second, third, and fourth measures respectively. The score concludes with a final measure ending with a double bar line.

لِيْلَة

ALLEGRO  $\text{♩} = 138$

A handwritten musical score for 'Lilat' in Allegro tempo (♩ = 138). The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The vocal line is accompanied by a piano or harp line. The lyrics are written below the notes in a cursive script. Measure numbers 1, 2, 3, and 4 are circled above the first, second, third, and fourth measures respectively. The score concludes with a final measure ending with a double bar line.

ملا جزء درجا المولى

**ALLEGRO** - 120

A handwritten musical score for three voices. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bass voice. The music is written in common time with a treble clef. The vocal parts are written in a cursive musical notation. The lyrics are in Arabic, written below each note. Measure numbers 2, 3, and 4 are circled above the first, second, and third measures respectively. The score consists of three staves of music, each with lyrics in Arabic.

ج

**ALLEGRO**  = 126

A handwritten musical score for four voices, likely for a choir. The score consists of four staves, each with a treble clef (G clef). The music is in common time (indicated by a '4'). The lyrics are written in Hebrew characters below the notes. The first staff begins with a melodic line: 'הַמְלָא-כְּלָל' (The fullness). The second staff continues with 'בְּנֵי-יִשְׂרָאֵל'. The third staff begins with 'בְּנֵי-יִשְׂרָאֵל' and ends with 'וְבָנָה'. The fourth staff concludes with 'וְבָנָה'.

نَلَالَ

MODERATO  $\text{♩} = 100$

صَدَقَةٌ مُّهْبَةٌ لِّلْحَمْدِ  
كَمْ لَا تَأْتِي مَسْيَةً  
كَمْ لَا يَرْجِعُ الْمُلَائِكَةُ  
كَمْ لَيْلَةٌ لَا يَنْهَا شَمْسٌ

نَسْمَةٌ

MODERATO  $\text{♩} = 92$

أَهْمَمْ مَمْفُزْ لِلْحَمْدِ  
أَهْمَمْ بَلَادْ لِلْحَمْدِ  
أَهْمَمْ بَلَادْ لِلْحَمْدِ

نَسْمَةٌ

ALLEGRO  $\text{♩} = 120$

أَهْمَمْ لِلْحَمْدِ  
أَكْثَرَ مَنْ لَيْلَةً حَلَّتْ

١٢٦

MODERATO  $\text{♩} = 100$

Handwritten musical score for three voices (1, 2, 3) in G major, 4/4 time, with lyrics in Arabic. The score includes three staves of music with corresponding lyrics below each staff. The tempo is indicated as MODERATO  $\text{♩} = 100$ . The lyrics are written in Arabic script.

الكلمات:

- صَلَاتُهُ دُمَّا بُسْنَا لَكُهُ
- لَهُ فِرْنَاهُ لَهُ
- بَلَهُ لَهُ لَهُ لَهُ

End of section: . . .

١٢٧

MODERATO  $\text{♩} = 100$

Handwritten musical score for four voices (1, 2, 3, 4) in G major, 4/4 time, with lyrics in Arabic. The score includes four staves of music with corresponding lyrics below each staff. The tempo is indicated as MODERATO  $\text{♩} = 100$ . The lyrics are written in Arabic script.

الكلمات:

- صَلَاتُهُ دُمَّا بُسْنَا لَكُهُ
- لَهُ فِرْنَاهُ لَهُ
- أَوْ قَلْبَاهُ لَهُ
- لَهُ لَهُ لَهُ لَهُ

End of section: . . .

لهم

ALLEGRO  $\text{J} = 120$

الله يحيى

الله يحيى

الله يحيى

الله يحيى

لهم

ALLEGRO  $\text{J} = 120$

لهم

لهم

لهم

لهم

لهم

لِسْنَة

VIVACE ♩ = 152

Lisna

VIVACE ♩ = 152

الله أَكْبَرْ مُحَمَّدٌ أَكْبَرْ  
لَا إِلَهَ إِلَّا اللَّهُ وَحْدَهُ يَعْزِيزُ الْوَاحِدُ  
لَا يَعْلَمُ مَا فِي السَّمَاوَاتِ وَالْأَرْضِ  
لَا يَعْلَمُ مَا فِي الْأَجْفَانِ  
لَا يَعْلَمُ مَا فِي الْأَجْفَانِ  
لَا يَعْلَمُ مَا فِي الْأَجْفَانِ

VIVACE ♩ = 160

لَا إِلَهَ إِلَّا اللَّهُ وَحْدَهُ يَعْزِيزُ الْوَاحِدُ  
لَا يَعْلَمُ مَا فِي السَّمَاوَاتِ وَالْأَرْضِ  
لَا يَعْلَمُ مَا فِي الْأَجْفَانِ  
لَا يَعْلَمُ مَا فِي الْأَجْفَانِ  
لَا يَعْلَمُ مَا فِي الْأَجْفَانِ

حَسْنَةٌ

MODERATO ♩ = 100

A handwritten musical score consisting of five staves. The music is written in common time (indicated by a 'C') and includes a key signature of one sharp. The tempo is marked as MODERATO with a tempo of 100 BPM. The lyrics are written in Arabic script below each staff. Measure numbers 1, 2, and 3 are circled above the first, second, and third staves respectively. The music features eighth-note patterns and various rests.

لَهَبَةٌ

MODERATO ♩ = 104

A handwritten musical score consisting of five staves. The music is written in common time (indicated by a 'C') and includes a key signature of one sharp. The tempo is marked as MODERATO with a tempo of 104 BPM. The lyrics are written in Arabic script below each staff. Measure numbers 1, 2, and 3 are circled above the first, second, and third staves respectively. The music features eighth-note patterns and various rests.

A handwritten musical score for a single melodic line. The music is written on a staff with five horizontal lines. The notes are represented by short vertical strokes with small horizontal dashes above them. There are several rests indicated by vertical lines with diagonal dashes. The score consists of two measures. The first measure ends with a fermata (a dot over a bar line). The second measure begins with a circled '2' and continues with a treble clef, indicating a key change.

مُحَبِّبَة

MODERATO ♩ = 100

مُحَبِّبَة مُحَبِّبَة مُحَبِّبَة مُحَبِّبَة

مُحَبِّبَة مُحَبِّبَة مُحَبِّبَة مُحَبِّبَة

مُحَبِّبَة مُحَبِّبَة مُحَبِّبَة مُحَبِّبَة

♩ = 100

1 2 3 4 5

Handwritten musical score for a vocal piece. The score consists of five staves, each with a key signature of one sharp (F#). The lyrics are written below the staves in Arabic script. The tempo is indicated as '♩ = 100'. The score is numbered with circled numbers 1 through 5.

Arabic lyrics:

- فَلَمَّا دَرَأَتْنَا مُهَاجِرَةً

مُهَاجِرَةً

MODERATO ♩ = 100

Handwritten musical score for a vocal piece. The score consists of five staves, each with a key signature of one sharp (F#). The lyrics are written below the staves in Arabic script. The tempo is indicated as 'MODERATO ♩ = 100'. The score is numbered with circled numbers 1 through 5.

Arabic lyrics:

- فَلَمَّا دَرَأَتْنَا مُهَاجِرَةً

- Hazel, Mrs

**ALLEGRO** ♫ 120

120

ALLEGRO 120

This image shows the second page of a handwritten musical score. The music is written in five staves, each consisting of two five-line systems. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The tempo is marked as ALLEGRO at 120 BPM. The vocal line features lyrics in a non-Latin script, likely Arabic, with some words written in Romanized transcription below them. The piano accompaniment is provided by the lower four staves, which include various note patterns and rests. Measure numbers 1 through 5 are indicated above the vocal line.

# صلیب، قوه حسنه حلب - جنوب

**ALLEGRETTO** = 112

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time, treble clef, and G major. The vocal parts are written in black ink on five-line staves. The lyrics are written in Arabic below each staff. The score includes dynamic markings like 'forte' and 'pianissimo'.

A handwritten musical score for two voices and piano. The top system shows a vocal line with lyrics in Persian script and a piano part below it. The bottom system shows another vocal line with lyrics and a piano part. The score is written on five-line staves. Measure numbers 24 and 25 are circled at the beginning of their respective systems. The music is in common time, with a key signature of one sharp. The vocal parts consist of eighth and sixteenth note patterns, while the piano parts feature eighth-note chords.

This image shows the handwritten musical score for page 10, specifically measures 21 and 22. The score is written on two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 21 begins with a forte dynamic (F) and consists of eighth-note patterns. Measure 22 starts with a dynamic of 132 (indicated by a circled '132') and continues the eighth-note patterns. The vocal parts are written in Arabic script below the staves. The page number '10' is at the top center, and the tempo 'ALLEGRO' is written above the first measure.

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music is in common time, with a key signature of one sharp. The vocal parts are written in black ink, and the lyrics are in both Arabic and English. The Arabic lyrics are written below the staff, while the English lyrics are written above the staff. The score includes rehearsal marks (1, 2, 3, 4, 5) and dynamic markings such as forte (f), piano (p), and sforzando (sf).

Arabic lyrics (below staff):

- أَنْتَ مُهَمَّةٌ لِّي (Rehearsal 1)
- وَجَاهَنْ سَا بِسْتَقْلَالَةٍ (Rehearsal 2)
- كَلِمَةً لِّيَقْرَأُ (Rehearsal 3)
- مُهَمَّةٌ لِّيَقْرَأُ (Rehearsal 4)
- أَنْتَ مُهَمَّةٌ لِّي (Rehearsal 5)

English lyrics (above staff):

- My life is your command (Rehearsal 1)
- My life is your command (Rehearsal 2)
- My life is your command (Rehearsal 3)
- My life is your command (Rehearsal 4)
- My life is your command (Rehearsal 5)

♩ = 132

ALLEGRO

The musical score consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music is set to a tempo of 132 beats per minute. The score is labeled 'ALLEGRO' at the top right. The lyrics are written in Arabic script below the notes. The first staff begins with a forte dynamic (F). The second staff starts with a piano dynamic (P). The third staff begins with a forte dynamic (F). The fourth staff starts with a piano dynamic (P). The fifth staff begins with a forte dynamic (F).

**ALLEGRO.** **M** **A** - 132

132

— — —

**ALLEGRO** ♩ = 138

LITERATURE

**MODERATO** ♩ - 100

Lewol

VIVACE ♩ - 160

مُبَاشِرٌ مَّا يَفْهَمُونَ، هُوَ

**ALLEGRO** ♫ = 126

11

**ALLEGRO** ♩ = 132

A handwritten musical score for a solo instrument, likely a flute, consisting of four staves of music. The score is written in a mix of Hebrew and Arabic script, with lyrics describing a journey through various landscapes and landmarks. Measure numbers (1, 2, 3, 4, 5, 6) are placed above specific measures, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo) are included. The music is set in common time, with a key signature of one sharp (F#). The lyrics mention the Red Sea, Mount Sinai, and the Promised Land.

♩ = 132

ALLEGRO

لَهُ بَرْبَرْ بَرْبَرْ بَرْبَرْ بَرْبَرْ

كَوْكَوْ كَوْكَوْ كَوْكَوْ كَوْكَوْ

يَا وَاهِيَةِ الْمَلَائِكَةِ

مَلَكَةِ الْمَلَائِكَةِ

سَلَامٌ عَلَى الْمُلْكَةِ



معنوي

VIVACE  $\text{d} = 168$

حقاً مُحلاً فـ... فـ... فـ...  
لـ... بـ... لـ... كـ...  
لـ... بـ... لـ... مـ...  
لـ... بـ... لـ... صـ...  
لـ... بـ... لـ... فـ...

لـ... لـ...

ALLEGRO  $\text{d} = 138$

لـ... بـ... لـ... فـ... فـ...  
لـ... بـ... لـ... مـ... مـ...  
لـ... بـ... لـ... دـ... دـ...  
لـ... بـ... لـ... صـ... صـ...  
لـ... بـ... لـ... فـ... فـ...



لـ مـ

**ALLEGRO** ♩ = 120

ALLEGRO = 120

The musical score consists of five staves of handwritten notation. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of eighth and sixteenth notes. The lyrics in Arabic are written below the notes. Staff 2 starts with a bass clef and continues the melodic line. Staff 3 begins with a treble clef and introduces a vocal dynamic 'Lento'. Staff 4 starts with a bass clef. Staff 5 begins with a treble clef. Rehearsal marks (1), (2), (3), (4), and (5) are placed above specific measures to identify sections of the piece.

جَنْدِيْهُ؟ هَذَا (هُوَ) هَذَا

**ALLEGRO** ♩ = 120

م. م. لیز - صدر. صدر

**MODERATO** ♩ = 100

١٤

**ALLEGRO** ♪ - 116

三

**ALLEGRO**       $\text{♩} = 120$

ALLEGRO = 120

Handwritten musical score for a solo instrument, likely a flute or recorder, featuring four staves of music with lyrics in Arabic script. The score includes dynamic markings (e.g., 3, 2, 1, 4) and tempo instructions (ALLEGRO = 120).





مُصَل

ALLEGRO  $\text{♩} = 132$

أَبْلَاهُ كَبِيرٌ بَشِّرَهُ مُهَمَّهُ كَلَّا فَلَمْ يَلْفَلْفَلْهُ حَفْلَهُ سَعْيَهُ خَلَّا لَرْ - لَرْ أَبْلَاهُ مُهَمَّهُ كَلَّا فَلَمْ يَلْفَلْفَلْهُ حَفْلَهُ سَعْيَهُ خَلَّا لَرْ - لَرْ أَبْلَاهُ كَبِيرٌ بَشِّرَهُ مُهَمَّهُ كَلَّا فَلَمْ يَلْفَلْفَلْهُ حَفْلَهُ سَعْيَهُ خَلَّا لَرْ - لَرْ أَبْلَاهُ كَبِيرٌ بَشِّرَهُ مُهَمَّهُ كَلَّا فَلَمْ يَلْفَلْفَلْهُ حَفْلَهُ سَعْيَهُ خَلَّا لَرْ - لَرْ أَبْلَاهُ كَبِيرٌ بَشِّرَهُ مُهَمَّهُ كَلَّا فَلَمْ يَلْفَلْفَلْهُ حَفْلَهُ سَعْيَهُ خَلَّا لَرْ - لَرْ

A handwritten musical score consisting of two staves. The top staff is in common time (indicated by a 'C') and has a tempo marking of 'ALLEGRO' with a metronome value of '♩ = 132'. The bottom staff is also in common time. The music is written in a treble clef. The first measure contains six eighth notes. The second measure begins with a quarter note followed by a eighth note. The third measure contains six eighth notes. The fourth measure begins with a quarter note followed by a eighth note. The fifth measure contains six eighth notes. The sixth measure begins with a quarter note followed by a eighth note. The seventh measure contains six eighth notes. The eighth measure begins with a quarter note followed by a eighth note.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The score consists of four staves of music with lyrics in Hebrew. The lyrics are: 'הַלְלוּ יְהוָה כָל־עַמִּים' (Hallelu Yah, all peoples). The score includes dynamic markings like 'forte' and 'piano', and rehearsal numbers 1 through 5.

ALLEGRETTO ♩ = 104

♩ = 104

♩ = 104

♩ = 104

*Largo*

ALLEGRETTO  $\text{♩} = 104$

*Largo*

ALLEGRETTO  $\text{♩} = 112$

A handwritten musical score for a single melodic line. The music is written on five staves, each consisting of four horizontal lines. The notes are represented by short vertical strokes. Above the music, there are several circled numbers (1, 2, 3, 4, 5, 6, 7) which likely correspond to fingerings or specific performance techniques. Below the music, there are lyrics in Arabic script. The first two staves begin with the lyrics "صَبَّرْتُمْ حَتَّىٰ تَأْتِيَنِي". The third staff begins with "لَمْ يَكُنْ لِّي مُؤْمِنٌ". The fourth staff begins with "لَمْ يَكُنْ لِّي مُؤْمِنٌ". The fifth staff begins with "لَمْ يَكُنْ لِّي مُؤْمِنٌ".

عَصْر

MODERATO  $\text{♩} = 100$

A handwritten musical score for a single melodic line, continuing from the previous page. The music is written on five staves, each consisting of four horizontal lines. The notes are represented by short vertical strokes. Above the music, there are several circled numbers (1, 2, 3, 4, 5, 6, 7) which likely correspond to fingerings or specific performance techniques. Below the music, there are lyrics in Arabic script. The first two staves begin with the lyrics "صَبَّرْتُمْ حَتَّىٰ تَأْتِيَنِي". The third staff begins with "لَمْ يَكُنْ لِّي مُؤْمِنٌ". The fourth staff begins with "لَمْ يَكُنْ لِّي مُؤْمِنٌ". The fifth staff begins with "لَمْ يَكُنْ لِّي مُؤْمِنٌ".

عَصْر

ALLEGRO  $\text{♩} = 132$

A handwritten musical score for a single melodic line, continuing from the previous page. The music is written on five staves, each consisting of four horizontal lines. The notes are represented by short vertical strokes. Above the music, there are several circled numbers (1, 2, 3, 4, 5, 6, 7) which likely correspond to fingerings or specific performance techniques. Below the music, there are lyrics in Arabic script. The first two staves begin with the lyrics "صَبَّرْتُمْ حَتَّىٰ تَأْتِيَنِي". The third staff begins with "لَمْ يَكُنْ لِّي مُؤْمِنٌ". The fourth staff begins with "لَمْ يَكُنْ لِّي مُؤْمِنٌ". The fifth staff begins with "لَمْ يَكُنْ لِّي مُؤْمِنٌ".

مَا لَكَ مِنْ دُنْيَا  
أَوْ بَعْدَ الْمُرْجَى

ANDANTE D=72

Handwritten musical score for a solo instrument, likely a flute, featuring five staves of music with lyrics in Arabic script. The score includes numbered performance instructions (1, 2, 3, 4) and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The lyrics describe a journey through various landscapes and interactions with people.

1. حَسْنَةٌ مُّدْرَسَةٌ  
2. لِلْمُهَاجِرِينَ  
3. لِلْمُهَاجِرِينَ  
4. لِلْمُهَاجِرِينَ  
5. لِلْمُهَاجِرِينَ

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time, with lyrics in Arabic and Romanized Arabic. The score includes dynamics, tempo (MODERATO d=92), and measure numbers (1-3).

The score consists of three staves, each with a key signature of one sharp (G major) and a time signature of 2/4. The vocal parts are labeled Soprano, Alto, and Bass. The lyrics are written below the staves, with some words in Romanized Arabic and others in traditional Arabic script. Measure numbers 1, 2, and 3 are indicated above the staves.

A handwritten musical score for four voices (SATB) on five-line staves. The music consists of six measures. The voices are numbered 1, 2, 3, and 4. The lyrics are written below each staff in Arabic script. Measure 1: Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a quarter note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes. Measure 2: Voice 1 starts with a quarter note, followed by eighth notes. Voice 2 starts with a half note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes. Measure 3: Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a quarter note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes. Measure 4: Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a quarter note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes. Measure 5: Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a quarter note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes.

حَسَنٌ

VIVACE ♩ = 168

A handwritten musical score for four voices (SATB) on five-line staves. The music consists of six measures. The voices are numbered 1, 2, 3, and 4. The lyrics are written below each staff in Arabic script. Measure 1: Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a quarter note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes. Measure 2: Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a quarter note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes. Measure 3: Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a quarter note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes. Measure 4: Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a quarter note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes. Measure 5: Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a quarter note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes. Measure 6: Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a quarter note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes.

*Hawkins*

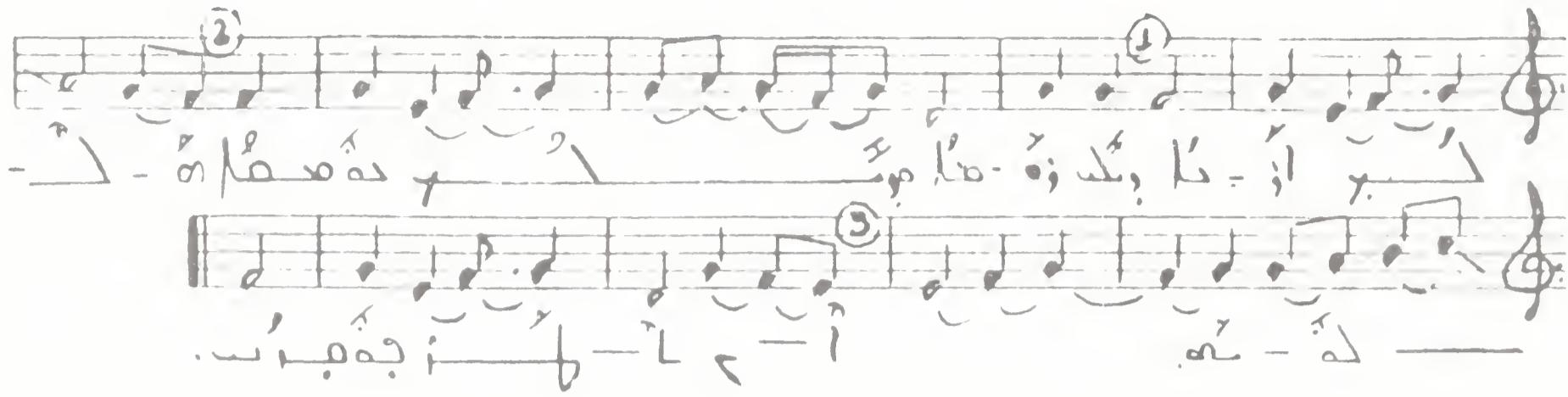
ALLEGRETTO - 112

The image shows a handwritten musical score for a solo instrument, possibly a flute or recorder. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The lyrics are written in Arabic script below the notes. Various dynamic markings are placed above the notes, including circled numbers 1 through 6. The tempo is indicated as "ALLEGRETTO = 112". The handwriting is in black ink on white paper.

AMM

**ALLEGRETTO** ♩ = 100

A handwritten musical score on five-line staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano/bass. The music consists of three measures. Measure 1 starts with a piano chord followed by a melodic line in the soprano. Measure 2 begins with a piano chord. Measure 3 starts with a piano chord. Measure 4 begins with a piano chord. The vocal parts are in common time, C major. Measure numbers 1, 2, and 3 are circled above the vocal staves.



ALLEGRO  $\text{♩} = 120$

Handwritten musical score for two voices. The top line is in G major and the bottom line is in C major. The lyrics are in Arabic. Measure numbers 1, 2, 3, 4, and 5 are circled above the notes. A dynamic marking "RUBATO" is written near the bottom of the page.

Handwritten musical score for two voices. The top line is in G major and the bottom line is in C major. The lyrics are in Arabic. Measure numbers 4 and 5 are circled above the notes.

LARGUETTO  $\text{♩} = 66$

Handwritten musical score for two voices. The top line is in G major and the bottom line is in C major. The lyrics are in Arabic. Measure number 2 is circled above the notes.

A handwritten musical score consisting of six staves of music. The music is written in common time with a key signature of one sharp. The vocal part uses a soprano C-clef, and the piano accompaniment uses a bass F-clef. The lyrics are in Arabic and English, describing a journey through various landscapes and landmarks, including 'The Great Wall of China' and 'The Yellow River'. The score includes dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'moderato', and tempo instructions like 'd = 92'. The vocal part has three distinct melodic lines, each marked with circled numbers (1, 2, 3) above the staff.

الله - نعمتكم الله، الله يعلم

A handwritten musical score for a vocal piece. The title "ALLEGRETTO" is at the top right, with a tempo marking of 100 BPM. The score consists of six staves of music, each with a vocal line and a piano accompaniment. The vocal parts are written in a stylized Arabic script. The piano parts feature various note heads and rests. Measure numbers 1 through 6 are circled in red at the beginning of each staff. The music is in common time.

۷۰

**ALLEGRO**       $\text{♩} = 126$

A handwritten musical score for a solo instrument, possibly flute or oboe. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a tempo marking 'ALLEGRO' with a value of '♩ = 120'. The bottom staff is also in common time. The music features a melodic line with various note heads and stems. Grace notes are indicated by small note heads placed above or below the main note heads. Dynamic markings include 'p' (piano) and 'f' (fortissimo). The score is written on a grid of five horizontal lines and four vertical bar lines, with some horizontal bar lines connecting measures.

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five staves. The music is in common time, G major, and consists of 12 measures. The vocal parts are written in black ink on white paper. The lyrics, written below the notes, are in a mix of Arabic and Persian script. Measure numbers 1 through 12 are circled in the top right corner of each staff.

Arabic lyrics (approximate transcription):

- Measure 1: سَمْعًا تَلَهُ
- Measure 2: أَلْهَمْنَا مَهْلَكًا
- Measure 3: لَهْلَكَ حَذَّبَاهُ
- Measure 4: لَهْلَكَ حَذَّبَاهُ
- Measure 5: مَهْلَكًا
- Measure 6: مَهْلَكًا
- Measure 7: مَهْلَكًا
- Measure 8: مَهْلَكًا
- Measure 9: مَهْلَكًا
- Measure 10: مَهْلَكًا
- Measure 11: مَهْلَكًا
- Measure 12: مَهْلَكًا

*Musical score for voice and piano, Allegretto, 108 BPM*

ALLEGRETTO  $\text{♩} = 108$

A handwritten musical score for voice and piano. The vocal part is in G major and common time, with a tempo of 108 BPM. The piano part is in common time and A major. The score consists of 12 measures. The vocal part has lyrics in Arabic and Persian. Measure numbers 1 through 12 are circled in the top right corner of each staff.

Arabic lyrics (approximate transcription):

- Measure 1: قَدْرَهُمْ بِهِمْ
- Measure 2: قَدْرَهُمْ بِهِمْ
- Measure 3: قَدْرَهُمْ بِهِمْ
- Measure 4: قَدْرَهُمْ بِهِمْ
- Measure 5: قَدْرَهُمْ بِهِمْ
- Measure 6: قَدْرَهُمْ بِهِمْ
- Measure 7: قَدْرَهُمْ بِهِمْ
- Measure 8: قَدْرَهُمْ بِهِمْ
- Measure 9: قَدْرَهُمْ بِهِمْ
- Measure 10: قَدْرَهُمْ بِهِمْ
- Measure 11: قَدْرَهُمْ بِهِمْ
- Measure 12: قَدْرَهُمْ بِهِمْ

Handwritten musical score for voice and piano. The vocal line continues from the previous page, featuring eighth-note patterns and a melodic line. The piano accompaniment is indicated by a treble clef and a bass staff with notes. The lyrics "a pa-ka-ka" and "a-ja-ja" are written below the vocal line.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The score consists of four staves of music with lyrics in Hebrew. The lyrics are:

אָסַדְתִּי לְפָנֶיךָ לְאַתָּה  
בְּשִׁלְבָד אֲלֵיכָם  
בְּשִׁלְבָד אֲלֵיכָם  
אָסַדְתִּי לְפָנֶיךָ לְאַתָּה

ANDANTINO ♩ = 84

جبل عالي نهر ضيق شجرة العزف السماء الازرق الليل والنهار

1960

**ALLEGRETTO** ♫ = 108

108

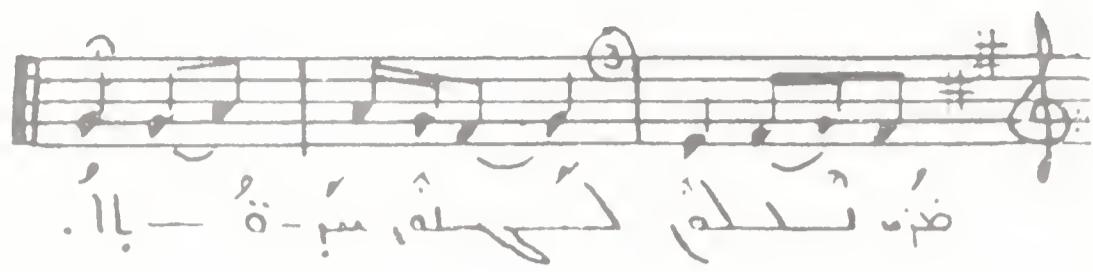
Uganda, Murchison Falls National Park

**ALLEGRO** ♩ = 120

1

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score consists of ten measures. The vocal parts are labeled Soprano, Alto, and Bass. The lyrics are written in Persian script below each staff. Measure numbers 1-10 are indicated above the staves.

١. الْبَلْدَةَ الْمُكَوَّنَةَ لِبُوْنَةَ الْمَهْوَنَةَ  
٢. الْمَهْوَنَةَ الْمُكَوَّنَةَ لِبُوْنَةَ الْمَهْوَنَةَ  
٣. الْمَهْوَنَةَ الْمُكَوَّنَةَ لِبُوْنَةَ الْمَهْوَنَةَ  
٤. الْمَهْوَنَةَ الْمُكَوَّنَةَ لِبُوْنَةَ الْمَهْوَنَةَ  
٥. الْمَهْوَنَةَ الْمُكَوَّنَةَ لِبُوْنَةَ الْمَهْوَنَةَ



صل، دل، حبا لمع، دل،

ALLEGRO ♩ = 125

لَا

ASSAI VIVACE - 152

Handwritten musical score for a vocal piece in Arabic. The score consists of eight staves of music with lyrics written below each staff. The lyrics are in Arabic and include: 'لَهُ مُلْكُ الْأَرْضِ' (Lahumulk al-ard), 'حَمْلَةً بَارِثَةً' (Hamla baritha), 'جَاهَلَةً' (Jaahila), 'عَلَيْهِ بَارِثَةً' (Alayhi baritha), 'فَلَمْ يَقُولْنَا' (Falma yaqulnha), 'لَهُ مُلْكُ الْأَرْضِ' (Lahumulk al-ard), 'بَارِثَةً' (Baritha), and 'دُجَّةً' (Dujja). The music includes various dynamics like 'ASSAI VIVACE' and 'ASSAI VIVACE' at the end. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152.

LML

**ASSAI VIVACE** ♩ = 152

J - 152

Ms.

**MODERATO** ♩ - 88

Handwritten musical score for voice and piano, page 138. The score consists of eight staves of music with Arabic lyrics written below each staff. The music is in common time, with a key signature of one flat. Measure numbers 1 through 8 are circled above the staves. The lyrics are in Arabic script.

*Leben*

ALLEGRO  $\text{♩} = 120$

Handwritten musical score for voice and piano, page 138, continuation. The score consists of four staves of music with Arabic lyrics written below each staff. The music is in common time, with a key signature of one flat. Measure numbers 3, 2, 1, and 4 are circled above the staves. The lyrics are in Arabic script.

A handwritten musical score consisting of five staves of music. The music is written in common time with a treble clef. The notes are represented by small dots on the stems, with some stems pointing up and some down. Arabic lyrics are written below each staff, corresponding to the musical phrases. The lyrics include words like "لهم ملئ جهنم" and "لهم اذن لمن". Measure numbers 1 through 5 are circled at the beginning of each staff.

Handwritten musical score for a solo instrument, likely a flute or oboe, featuring four staves of music with lyrics in Persian. The score includes dynamic markings like 'PIANO' and 'FORTE', and tempo markings like 'ANDANTE' and '♩ = 76'. The lyrics are written below each staff in Persian script.

A handwritten musical score consisting of ten staves of music for a solo instrument, likely a flute. The music is written in common time with a treble clef. Each staff begins with a circled number indicating the measure. The lyrics, written in Persian Farsi, are placed below each staff. The handwriting is in black ink on white paper.

١٥٦

**ALLEGRETTO** ↗ - 108

A handwritten musical score consisting of five staves of music. The music is written in a Western-style staff system with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are written in Arabic script, placed directly beneath each corresponding staff. The score includes three sections, each starting with a circled number (1, 2, or 3) above the staff. The first section begins with the lyrics "أَنْتَ مُلَكُ الْجَنَّاتِ" and ends with "أَنْتَ مُلَكُ الْجَنَّاتِ". The second section begins with "أَنْتَ مُلَكُ الْجَنَّاتِ" and ends with "أَنْتَ مُلَكُ الْجَنَّاتِ". The third section begins with "أَنْتَ مُلَكُ الْجَنَّاتِ" and ends with "أَنْتَ مُلَكُ الْجَنَّاتِ". The music features various note values including eighth and sixteenth notes, and rests. The lyrics describe the speaker as the master of the gardens and the source of life.

حَلْمٌ لِّلْهٰ

L. ٥٠

ALLEGRETTO

♩ = 108

حَلْمٌ لِّلْهٰ مُصْنَعٌ بِالْأَيْدِيْنَ  
لَا تَكُوْنُ حَلْمًا لِّلْهٰ  
فَلَمَّا قُتِلَ جَانِبُ الْمُرْسَلِينَ  
لَمْ يَكُوْنُ حَلْمًا لِّلْهٰ  
لَمْ يَكُوْنُ حَلْمًا لِّلْهٰ  
لَمْ يَكُوْنُ حَلْمًا لِّلْهٰ

لَهُ

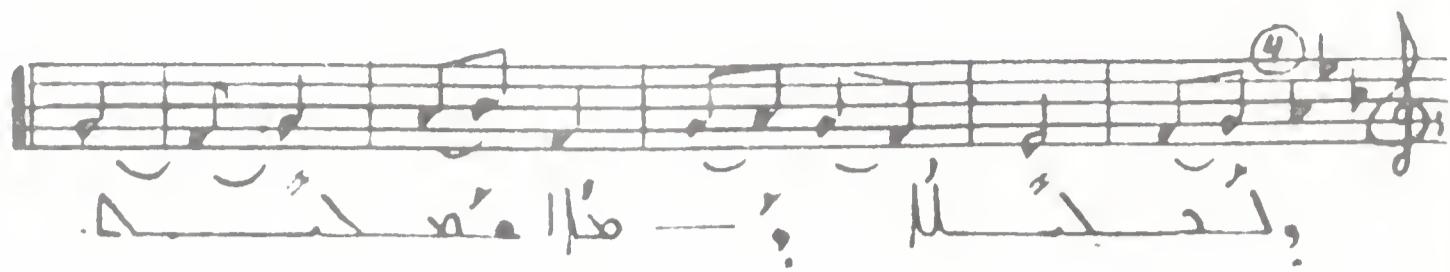
ASSAI VIVACE ♩ = 152

لَهُ لَهُ لَهُ لَهُ لَهُ لَهُ  
لَهُ لَهُ لَهُ لَهُ لَهُ لَهُ

— . لِلَّهِ مُنْعِذٌ — لِلَّهِ مُنْعِذٌ لِلَّهِ مُنْعِذٌ — لِلَّهِ مُنْعِذٌ

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in black ink, and the lyrics are in Persian. The score includes measure numbers 1 through 10. The lyrics are as follows:  
Soprano: مُبَارَكٌ أَنْتَ إِنَّمَا دَعْوَةٌ لِلْمُجْرِمِينَ  
Alto: لَمْ يَأْتِكُمْ بِهِمْ بِالْحَقِيقَةِ إِذَا هُمْ  
Bass: يُنْهَا إِلَيْكُمْ وَمَا يُنْهَا إِلَيْكُمْ  
Soprano: مُؤْمِنٌ بِهِمْ بِالْحَقِيقَةِ إِذَا هُمْ  
Alto: يُنْهَا إِلَيْكُمْ وَمَا يُنْهَا إِلَيْكُمْ  
Bass: يُنْهَا إِلَيْكُمْ وَمَا يُنْهَا إِلَيْكُمْ  
Soprano: يُنْهَا إِلَيْكُمْ وَمَا يُنْهَا إِلَيْكُمْ  
Alto: يُنْهَا إِلَيْكُمْ وَمَا يُنْهَا إِلَيْكُمْ  
Bass: يُنْهَا إِلَيْكُمْ وَمَا يُنْهَا إِلَيْكُمْ

Handwritten musical score for a solo instrument, likely a wind instrument like a flute or oboe. The score consists of five staves of music with Arabic lyrics written below each staff. The music is in common time and includes various note heads (dots) and rests. The lyrics are in Arabic script and appear to be a narrative or descriptive text.



**VIVACE  $\text{d} = 160$**

Musical score for a single melodic line, consisting of six staves of music. The music is in common time (indicated by a 'C') and has a key signature of one sharp. The tempo is marked as VIVACE with  $\text{d} = 160$ . The lyrics are written below each staff in a cursive script. The first staff starts with 'أَهْلُكَمْ' and ends with 'بِلَادِكَمْ'. The second staff starts with 'أَهْلُكَمْ' and ends with 'بِلَادِكَمْ'. The third staff starts with 'أَهْلُكَمْ' and ends with 'بِلَادِكَمْ'. The fourth staff starts with 'أَهْلُكَمْ' and ends with 'بِلَادِكَمْ'. The fifth staff starts with 'أَهْلُكَمْ' and ends with 'بِلَادِكَمْ'. The sixth staff starts with 'أَهْلُكَمْ' and ends with 'بِلَادِكَمْ'.

**VIVACE  $\text{d} = 160$**

Musical score for a single melodic line, consisting of four staves of music. The music is in common time (indicated by a 'C') and has a key signature of one sharp. The tempo is marked as VIVACE with  $\text{d} = 160$ . The lyrics are written below each staff in a cursive script. The first staff starts with 'أَهْلُكَمْ' and ends with 'بِلَادِكَمْ'. The second staff starts with 'أَهْلُكَمْ' and ends with 'بِلَادِكَمْ'. The third staff starts with 'أَهْلُكَمْ' and ends with 'بِلَادِكَمْ'. The fourth staff starts with 'أَهْلُكَمْ' and ends with 'بِلَادِكَمْ'.

لَا حِبَّا

VIVACE ♩ = 168

لَا حِبَّا لَا حِبَّا  
لَا حِبَّا لَا حِبَّا  
لَا حِبَّا لَا حِبَّا  
لَا حِبَّا لَا حِبَّا

مَلِكُ الْجَنَّاتِ مُحَمَّدٌ

١٦

**ALLEGRO** ♩ = 132

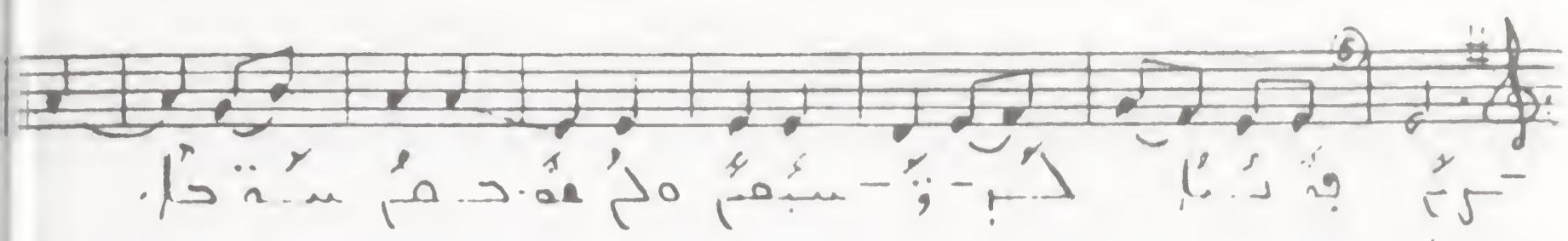
A handwritten musical score for a four-part choir. The score consists of four staves, each with a treble clef and a key signature of one sharp. The vocal parts are labeled with circled numbers: 1 (top), 2 (second from top), 3 (third from top), and 4 (bottom). The lyrics are written in a cursive script below the notes. The first three staves have identical lyrics, while the fourth staff has different lyrics. The music includes various note values such as eighth and sixteenth notes, and rests. The score is on a five-line staff system.

میں

**ALLEGRO** ♩ = 132

ALLEGRO ♩ = 132

فَلَا يَكُنْ لَهُ مُسْكِنٌ - هُنَّا حُمَّادُونَ - إِنَّمَا يَعْمَلُونَ  
وَمَنْ يَعْمَلْ مُحْسِنًا - هُنَّا حُمَّادُونَ - إِنَّمَا يَعْمَلُونَ  
وَمَنْ يَعْمَلْ مُحْسِنًا - هُنَّا حُمَّادُونَ - إِنَّمَا يَعْمَلُونَ  
وَمَنْ يَعْمَلْ مُحْسِنًا - هُنَّا حُمَّادُونَ - إِنَّمَا يَعْمَلُونَ  
وَمَنْ يَعْمَلْ مُحْسِنًا - هُنَّا حُمَّادُونَ - إِنَّمَا يَعْمَلُونَ



مَا لِي

VIVACE = 160

Three melodic lines written on five-line staff paper. The top line starts with a whole note followed by eighth and sixteenth notes. The middle line begins with a half note. The bottom line starts with a quarter note. The key signature is one sharp. The tempo is indicated as VIVACE = 160.

مَا لِي مَا لِي مَا لِي  
مَا لِي مَا لِي مَا لِي  
مَا لِي مَا لِي مَا لِي

سَهْلٌ

VIVACE = 160

Three melodic lines written on five-line staff paper. The top line starts with a half note. The middle line starts with a quarter note. The bottom line starts with a half note. The key signature is one sharp. The tempo is indicated as VIVACE = 160.

سَهْلٌ سَهْلٌ سَهْلٌ  
سَهْلٌ سَهْلٌ سَهْلٌ  
سَهْلٌ سَهْلٌ سَهْلٌ

Largo

VIVACE  $\text{J} = 160$

The musical score consists of five staves of handwritten notation. The top staff uses a soprano C-clef, the second staff an alto F-clef, and the bottom three staves a bass G-clef. The time signature varies between common time and 2/4. The score includes lyrics in both Arabic and Romanized Arabic. The first two staves are in common time, while the third, fourth, and fifth staves are in 2/4 time. The tempo is indicated as VIVACE with a tempo of 160 BPM. Dynamic markings include 'Largo' at the beginning and 'VIVACE' with a tempo marking below it. Rehearsal numbers 1 through 5 are placed above the staves to mark specific sections of the music.

11

**ASSAI VIVACE** ♩ - 144

A handwritten musical score for four voices, likely a choral arrangement. The score consists of four staves, each representing a different voice part. The music is written in common time (indicated by a 'C') and uses a treble clef for all parts. The lyrics, written in Persian, are placed below each staff. The vocal parts are labeled with circled numbers: 1, 2, 3, and 4. The score includes various musical markings such as dynamic changes (e.g., forte, piano), rests, and slurs. The handwriting is clear and legible, providing a detailed look at early printed music notation.

— 1 —

**ALLEGRO** ♩ = 120

**ALLEGRO** = 120

The musical score consists of five staves of handwritten musical notation. Each staff begins with a clef (G-clef for the top four staves, C-clef for the bottom one) and a key signature of two sharps. The tempo is marked as ALLEGRO = 120. The music is divided into measures by vertical bar lines. Within each measure, there are horizontal strokes indicating pitch and rhythm. The lyrics, written in Persian Farsi, are placed below the notes. The lyrics are:

لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ  
لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ لَهْلَهْ

لهم اسْمُكْ لِيْلَةَ الْمَحْمَدِ

ALLEGRO ♩ = 120

صلوة ليلة المحمد صفي الدين (صوفي)

VIVACE ♩ = 160



Handwritten musical score for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth notes; Bass staff has eighth notes. Measure 2: Treble staff has eighth notes; Bass staff has eighth notes. Measure 3: Treble staff has eighth notes; Bass staff has eighth notes. Measure 4: Treble staff has eighth notes; Bass staff has eighth notes. Measure 5: Treble staff has eighth notes; Bass staff has eighth notes. Measure 6: Treble staff has eighth notes; Bass staff has eighth notes.

مَا

**VIVACE** ♩ = 144

Handwritten musical score for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth notes; Bass staff has eighth notes. Measure 2: Treble staff has eighth notes; Bass staff has eighth notes. Measure 3: Treble staff has eighth notes; Bass staff has eighth notes. Measure 4: Treble staff has eighth notes; Bass staff has eighth notes. Measure 5: Treble staff has eighth notes; Bass staff has eighth notes. Measure 6: Treble staff has eighth notes; Bass staff has eighth notes.

مَا

**ALLEGRO** ♩ = 132

Handwritten musical score for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth notes; Bass staff has eighth notes. Measure 2: Treble staff has eighth notes; Bass staff has eighth notes. Measure 3: Treble staff has eighth notes; Bass staff has eighth notes. Measure 4: Treble staff has eighth notes; Bass staff has eighth notes. Measure 5: Treble staff has eighth notes; Bass staff has eighth notes. Measure 6: Treble staff has eighth notes; Bass staff has eighth notes.

لَمْ يَأْتِ لَمْ يَأْتِ لَمْ يَأْتِ  
لَمْ يَأْتِ لَمْ يَأْتِ لَمْ يَأْتِ  
لَمْ يَأْتِ لَمْ يَأْتِ لَمْ يَأْتِ

*Maestro*

VIVACE ♩ - 168

لَمْ يَأْتِ فَرَقْ لَمْ يَأْتِ فَرَقْ  
لَمْ يَأْتِ فَرَقْ لَمْ يَأْتِ فَرَقْ  
لَمْ يَأْتِ فَرَقْ لَمْ يَأْتِ فَرَقْ

*Maestro*

ALLEGRETTO ♩ - 112

لَمْ يَأْتِ فَرَقْ لَمْ يَأْتِ فَرَقْ  
لَمْ يَأْتِ فَرَقْ لَمْ يَأْتِ فَرَقْ  
لَمْ يَأْتِ فَرَقْ لَمْ يَأْتِ فَرَقْ

شیلکه نسیم بوجن

لهم مهديا، مباركا  
فُلام، فُلام، فُلام  
سيّد، سيد، سيد

Handwritten musical score for three voices (Soprano, Alto, Bass) in 2/4 time, Allegro tempo (126 BPM). The score includes lyrics in Arabic and Romanized Arabic below the notes.

Instrumentation: Three voices (Soprano, Alto, Bass)

Tempo: ALLEGRO  $\text{♩} = 126$

Time Signature: 2/4

Notes: Whole note, Half note, Quarter note, Eighth note, Sixteenth note, Eighteenth note, Sixty-fourth note.

Arpeggios: Indicated by brackets above the notes.

Dynamic markings: None present.

Text:

Soprano: دَأْبًا بِدَأْبٍ لَّوْلَى حَمْدَةً مُهَمَّةً

Alto: دَأْبًا بِدَأْبٍ لَّوْلَى حَمْدَةً مُهَمَّةً

Bass: دَأْبًا بِدَأْبٍ لَّوْلَى حَمْدَةً مُهَمَّةً

This image shows the first page of a handwritten musical score. The title 'LULLABY' is at the top center. The tempo 'VIVACE ♩ = 152' is written in the upper right. The score consists of three staves: two vocal parts (treble and bass) and a piano part. The vocal parts have lyrics in Arabic. Measure numbers 1 through 10 are written above the staves. Measure 1 starts with a piano dynamic '♩ f'. Measures 2-3 show a vocal entry with '♩ f'. Measures 4-5 show another vocal entry with '♩ f'. Measures 6-7 show a vocal entry with '♩ f'. Measures 8-9 show a vocal entry with '♩ f'. Measure 10 ends with a piano dynamic '♩ f'.

٦٣

A handwritten musical score for three voices. The top staff is in G major, the middle staff is in C major, and the bottom staff is in G major. The music consists of six measures. The lyrics are written below each staff in a cursive script. The first measure has a single note in each staff. The second measure has two notes in each staff. The third measure has three notes in each staff. The fourth measure has four notes in each staff. The fifth measure has five notes in each staff. The sixth measure has six notes in each staff.

*Leaven*

VIVACE ♩ =160

**VIVACE** ♩ = 160

Láu-i láu. Láu-i láu.

Láu-i láu. Láu-i láu.

Láu-i láu. Láu-i láu.

11

**ALLEGRETTO** ♩ = 116

13

**ALLEGRO** ♩ =126

١٤

**ALLEGRO** ♩ -126

لهم - إني أنت لهم ، إله ALLEGRO ♫ = 126

A musical score for the 'Allegro' section, page 112. The score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics in Persian are 'حَمَدُوا هُنْمَمْ نَالَتْهُمْ حَمَدْ جَهَنْمَ' and in English are 'Praise them, O ye nations, Praise them, O ye nations.' The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. The lyrics in Persian are 'كَفَرْنَاهْ مَنْزِدْ لَهْنَاهْ كَفَرْنَاهْ' and in English are 'Unbelief, O ye nations, Unbelief, O ye nations.'

(1)

أَنْتَ مَا حَسِنْتَ لِي - أَنْتَ مَا حَسِنْتَ لِي - أَنْتَ مَا حَسِنْتَ لِي - أَنْتَ مَا حَسِنْتَ لِي

♩

ALLEGRO ♩ = 126

أَنْتَ مَا حَسِنْتَ لِي - أَنْتَ مَا حَسِنْتَ لِي

♩

VIVACE ♩ = 152

أَنْتَ مَا حَسِنْتَ لِي - أَنْتَ مَا حَسِنْتَ لِي - أَنْتَ مَا حَسِنْتَ لِي

أَنْتَ مَوْلَانَا  
فَلَا مُشْرِكٌ لَّهُ  
لَمْ يَرَهُ - هُنَّ مُهْمَسُونَ  
لَمْ يَرَهُ - هُنَّ مُهْمَسُونَ

وَسَدِّ

ALLEGRO - 126

بَارِقَاتْ حَمْرَةَ طَرْفَانَ  
لَمْ يَرَهُ - هُنَّ مُهْمَسُونَ  
لَمْ يَرَهُ - هُنَّ مُهْمَسُونَ

لَهَوْ

ALLEGRETTO - 116

لَمْ يَرَهُ - هُنَّ مُهْمَسُونَ  
لَمْ يَرَهُ - هُنَّ مُهْمَسُونَ

(1) (2) (3)

ALLEGRO ♩ = 120

ANDANTINO ♩ = 80.

لَهُمْ أَنْذِرْنَا مِنْ فَيْرَةٍ مُّبَارَّةٍ

الصلوة

**ALLEGRO** ♩ = 120

كَلَمَاتُ الصلوة

لَهُمْ أَنْذِرْنَا مِنْ فَيْرَةٍ مُّبَارَّةٍ

الصلوة

**ALLEGRO** ♩ = 120

كَلَمَاتُ الصلوة

لَهُمْ أَنْذِرْنَا مِنْ فَيْرَةٍ مُّبَارَّةٍ

لَا إِلَهَ

ALLEGRO ♫ = 126

Handwritten musical score for 'Lā Ilāha' in 2/4 time. The score consists of three staves of music with Arabic lyrics written below them. The tempo is Allegro at 126 BPM. The lyrics are: لَا إِلَهَ حَمْدٌ لِلّٰهِ رَبِّ الْعٰالَمِينَ. لَا إِلَهَ مِثْلُهُمْ. لَا إِلَهَ مِنْ دُونِهِمْ. لَا إِلَهَ بِلَهٍ بِلَهٍ. لَا إِلَهَ بِلَهٍ بِلَهٍ.

لَا إِلَهَ

VIVACE ♫ = 144

Handwritten musical score for 'Lā Ilāha' in 2/4 time. The score consists of three staves of music with Arabic lyrics written below them. The tempo is Vivace at 144 BPM. The lyrics are: لَا إِلَهَ حَمْدٌ لِلّٰهِ رَبِّ الْعٰالَمِينَ. لَا إِلَهَ مِثْلُهُمْ. لَا إِلَهَ مِنْ دُونِهِمْ. لَا إِلَهَ بِلَهٍ بِلَهٍ. لَا إِلَهَ بِلَهٍ بِلَهٍ.

صَلَوةً

ALLEGRO ♫ = 132

Handwritten musical score for 'Salat' in 2/4 time. The score consists of two staves of music with Arabic lyrics written below them. The tempo is Allegro at 132 BPM. The lyrics are: صَلَوةً بِالْحَمْدِ لِلّٰهِ رَبِّ الْعٰالَمِينَ. صَلَوةً بِالْحَمْدِ لِلّٰهِ رَبِّ الْعٰالَمِينَ.

A handwritten musical score on three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music consists of quarter notes and rests. The lyrics, written below the notes, are in Persian: "من بی این سر می خواهم آن را شنید حقیقتیا همچو". The score includes several circled numbers (1, 2, 3) and a circled letter 'C'.

A handwritten musical score for voice and piano. The score consists of four staves. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the voice, indicated by a soprano clef. The third and fourth staves are also for the voice, indicated by soprano clefs. The music is in common time, with a tempo marking of ALLEGRO = 132. The vocal parts contain lyrics in Arabic script. The piano part includes dynamic markings like 'p' (piano) and 'f' (forte), and a crescendo mark. The score is written on five-line music paper.

Handwritten musical score for a single melodic line. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with lyrics in Arabic script. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a vocal line with lyrics in Arabic script.

**Moderato** ♩ = 100

Handwritten musical score for a single melodic line. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with lyrics in Arabic script. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a vocal line with lyrics in Arabic script. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with lyrics in Arabic script. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a vocal line with lyrics in Arabic script.

**ALLEGRO** ♩ = 120

Handwritten musical score for a single melodic line. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with lyrics in Arabic script. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a vocal line with lyrics in Arabic script. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with lyrics in Arabic script. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a vocal line with lyrics in Arabic script. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with lyrics in Arabic script.

حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ

ALLEGRO  $\text{♩} = 132$

Handwritten musical score for a vocal part. The score consists of two staves of music with lyrics written below them in Arabic script. The tempo is indicated as ALLEGRO with a tempo marking of  $\text{♩} = 132$ . The lyrics are:

حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ  
حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ

حَسْنٌ حَسْنٌ

ALLEGRO  $\text{♩} = 132$

Handwritten musical score for a vocal part. The score consists of three staves of music with lyrics written below them in Arabic script. The tempo is indicated as ALLEGRO with a tempo marking of  $\text{♩} = 132$ . The lyrics are:

حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ  
حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ

حَسْنٌ

ALLEGRO  $\text{♩} = 132$

Handwritten musical score for a vocal part. The score consists of two staves of music with lyrics written below them in Arabic script. The tempo is indicated as ALLEGRO with a tempo marking of  $\text{♩} = 132$ . The lyrics are:

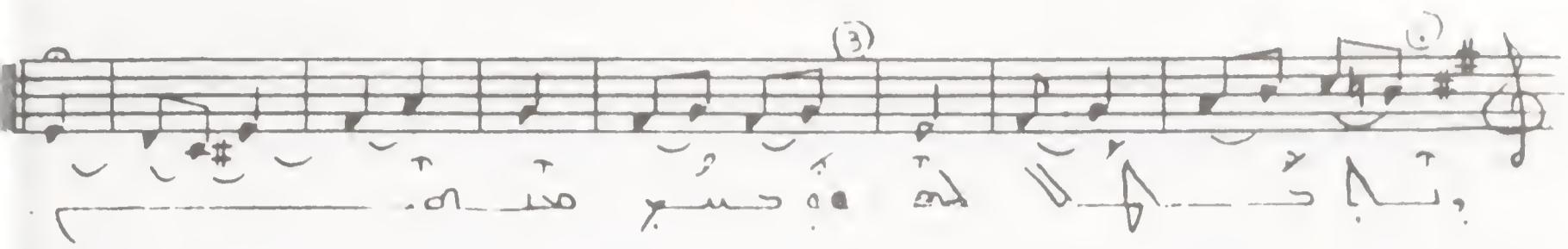
حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ  
حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ

حَسْنٌ

ALLEGRO  $\text{♩} = 132$

Handwritten musical score for a vocal part. The score consists of two staves of music with lyrics written below them in Arabic script. The tempo is indicated as ALLEGRO with a tempo marking of  $\text{♩} = 132$ . The lyrics are:

حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ  
حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ حَسْنٌ



مُسْلِيْل

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music is written in common time. The tempo is indicated as ALLEGRO = 132. The lyrics are written in Arabic script below the notes.

مُسْلِيْل

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music is written in common time. The tempo is indicated as ALLEGRETTO = 104. The lyrics are written in Arabic script below the notes.

مُسْلِيْل

Handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music is written in common time. The tempo is indicated as ALLEGRETTO = 104. The lyrics are written in Arabic script below the notes.

مُسْلِمًا لَّا مُسْلِمًا

ALLEGRO ♩ = 126

مُسْلِمًا لَّا مُسْلِمًا حَمْدًا لَّا حَمْدًا  
لَا مُنْعِذًا لَّا مُنْعِذًا حَمْدًا لَّا حَمْدًا

حَمْدًا

ALLEGRO ♩ = 126

بَلَّا — بَلَّا — حَمْدًا لَّا حَمْدًا  
بَلَّا — بَلَّا — حَمْدًا لَّا حَمْدًا  
بَلَّا — بَلَّا — حَمْدًا لَّا حَمْدًا

مُسْلِمًا

ALLEGRO ♩ = 120

مُسْلِمًا لَّا مُسْلِمًا حَمْدًا لَّا حَمْدًا  
مُسْلِمًا لَّا مُسْلِمًا حَمْدًا لَّا حَمْدًا  
مُسْلِمًا لَّا مُسْلِمًا حَمْدًا لَّا حَمْدًا

لَهُمْ

MODERATO ♩ = 92

لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ  
لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ  
لَهُمْ لَهُمْ لَهُمْ لَهُمْ لَهُمْ

لِلْمُسْلِمِينَ (الْمُصْلِح)

VIVACE ♩ = 152

لِلْمُسْلِمِينَ

VIVACE ♩ = 152

لِلْمُسْلِمِينَ

ALLEGRETTO ♩ = 108

لِلْمُسْلِمِينَ

ALLEGRETTO ♩ = 108

A single melodic line on a five-line staff. The notes are mostly eighth notes with some sixteenth-note patterns. The tempo is indicated as ALLEGRETTO  $\text{♩} = 112$ .

مَهْمَلْجَا لِلْعَامَةِ

A single melodic line on a five-line staff. The notes are mostly eighth notes with some sixteenth-note patterns. The tempo is indicated as ALLEGRETTO  $\text{♩} = 112$ .

مَهْمَلْجَا لِلْعَامَةِ

A single melodic line on a five-line staff. The notes are mostly eighth notes with some sixteenth-note patterns. The tempo is indicated as ALLEGRO  $\text{♩} = 126$ .

مَهْمَلْجَا

A single melodic line on a five-line staff. The notes are mostly eighth notes with some sixteenth-note patterns. The tempo is indicated as ALLEGRO  $\text{♩} = 126$ .

مَهْمَلْجَا

A single melodic line on a five-line staff. The notes are mostly eighth notes with some sixteenth-note patterns. The tempo is indicated as ANDANTINO  $\text{♩} = 84$ .

A handwritten musical score for two voices, consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with lyrics in Persian script: 'بای میخواست' (Bāy-e Mīkhāst). The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains five measures of music with lyrics: 'فراز-فراز-لئه-لئه' (Fraz-Fraz-Leh-Leh) and 'کاتبینه' (Kātabinah).

جامعة تبريز

**ALLEGRETTO** ♫ =104

A handwritten musical score for two voices. The top staff is for the upper voice and the bottom staff is for the lower voice. The music is in 2/4 time and Allegretto tempo (indicated by the text "ALLEGRETTO" and a tempo mark of 104). The vocal parts consist of Arabic lyrics written in a cursive script above the staff lines. The notation includes vertical stems and small horizontal strokes indicating pitch and rhythm. There are also some handwritten markings such as "L" and "R" for left and right hands, and a circled "4" above the upper staff.

عَدْلًا يَا حَمْزَةٌ مُّصْعِدًا VII

VIVACE  $\text{d} = 144$

The image shows a handwritten musical score for a solo instrument, possibly a guitar or mandolin, consisting of four staves of music with lyrics in Arabic script. The score is numbered 175 at the top center.

**Staff 1:** VIVACE ♩ = 168. The lyrics are: مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ بِإِيمَانٍ مُّكْتَبَةً.

**Staff 2:** مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ

**Staff 3:** VIVACE ♩ = 168. The lyrics are: أَهْلَلَاهُمْ مَوْسِعًا حَسَنًا حَسَنًا حَسَنًا حَسَنًا حَسَنًا

**Staff 4:** مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ

**Staff 5:** ALLEGRO ♩ = 120. The lyrics are: مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ

**Staff 6:** ALLEGRO ♩ = 144. The lyrics are: مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ مَلَكَتْنَا حَاهَ

The music is divided into measures by vertical bar lines and includes measure numbers (1, 2, 3) above the staff lines. The tempo is indicated by 'VIVACE' or 'ALLEGRO' followed by a note value and a tempo number (168, 120, 144).

جَنْدِيْلْهُ مَدْحُوْلْهُ سُكْنَاهُ لَبْرَقْهُ شَنْهُ شَنْهُ

شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ

شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ

ossia to comp. 26.

جَنْدِيْلْهُ مَدْحُوْلْهُ سُكْنَاهُ لَبْرَقْهُ شَنْهُ شَنْهُ

شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ

شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ

(1) (2) (3)

VIVACE D = 152

جَنْدِيْلْهُ مَدْحُوْلْهُ سُكْنَاهُ لَبْرَقْهُ شَنْهُ شَنْهُ

شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ

شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ شَنْهُ

(1) (2)

ALLEGRO D = 138

Handwritten musical score for two voices and piano. The top staff shows two voices: (1) and (2). The lyrics are in Arabic. The piano part is below. The tempo is indicated as VIVACE = 152.

Handwritten musical score for two voices and piano. The top staff shows two voices: (1) and (2). The lyrics are in Arabic. The piano part is below. The tempo is indicated as VIVACE = 152.

Handwritten musical score for two voices and piano. The top staff shows two voices: (1) and (2). The lyrics are in Arabic. The piano part is below. The tempo is indicated as ALLEGRO = 138.

Handwritten musical score for two voices and piano. The top staff shows two voices: (1) and (2). The lyrics are in Arabic. The piano part is below. The tempo is indicated as ALLEGRO = 138.

Handwritten musical score for a single melodic line. The score consists of two staves. The first staff begins with a bass clef, a common time signature, and a dynamic marking 'p' (pianissimo). It features a vocal line with lyrics in a non-Latin script. The second staff begins with a treble clef, a common time signature, and a dynamic marking 'p' (pianissimo). It also features a vocal line with lyrics in a non-Latin script. The score includes a section labeled 'ossia'.

Handwritten musical score for a single melodic line. The score consists of three staves. The first staff begins with a bass clef, a common time signature, and a dynamic marking 'p' (pianissimo). It features a vocal line with lyrics in a non-Latin script. The second staff begins with a treble clef, a common time signature, and a dynamic marking 'p' (pianissimo). It features a vocal line with lyrics in a non-Latin script. The third staff begins with a treble clef, a common time signature, and a dynamic marking 'p' (pianissimo). It features a vocal line with lyrics in a non-Latin script. The score includes a tempo marking 'VIVACE ♩ = 160'.

Handwritten musical score for a single melodic line. The score consists of four staves. The first staff begins with a bass clef, a common time signature, and a dynamic marking 'p' (pianissimo). It features a vocal line with lyrics in a non-Latin script. The second staff begins with a treble clef, a common time signature, and a dynamic marking 'p' (pianissimo). It features a vocal line with lyrics in a non-Latin script. The third staff begins with a treble clef, a common time signature, and a dynamic marking 'p' (pianissimo). It features a vocal line with lyrics in a non-Latin script. The fourth staff begins with a treble clef, a common time signature, and a dynamic marking 'p' (pianissimo). It features a vocal line with lyrics in a non-Latin script. The score includes a tempo marking 'VIVACE ♩ = 160'.

لـ مـاـدـ

VIVACE ♩ -160

لهم مم حداها، من افعم درج اهلا

**ALLEGRETTO** = 116

ALLEGRETTO

M.M. 108

Handwritten musical score for voice and piano, page 2, measures 11-15. The score consists of five staves. The top two staves are for the voice, with lyrics in Arabic script. The bottom three staves are for the piano. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 begins with a piano dynamic. Measure 15 starts with a forte dynamic.

محلب، محمد - صوصا

**ALLEGRO** ♩ =144

A handwritten musical score on two staves. The top staff is for the Treble voice, indicated by a treble clef, and the bottom staff is for the Bass voice, indicated by a bass clef. The music consists of eight measures. The lyrics are written below the notes in a cursive script. The Treble staff lyrics are: "لهم بارك - ملائكة - آن - شد - آن - شد - آن - شد". The Bass staff lyrics are: "لهم بارك - ملائكة - آن - شد - آن - شد - آن - شد". The score includes various musical markings such as dots, dashes, and small circles.

٢٦

VIVACE ↘ =168

A handwritten musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff for the alto voice, and the rightmost staff is for the piano. The music consists of six measures. Measure 1: Soprano has a eighth note followed by a sixteenth note, Alto has a quarter note. Measure 2: Soprano has a eighth note followed by a sixteenth note, Alto has a quarter note. Measure 3: Soprano has a eighth note followed by a sixteenth note, Alto has a quarter note. Measure 4: Soprano has a eighth note followed by a sixteenth note, Alto has a quarter note. Measure 5: Soprano has a eighth note followed by a sixteenth note, Alto has a quarter note. Measure 6: Soprano has a eighth note followed by a sixteenth note, Alto has a quarter note.

LAD

VIVACE ♩ = 144

VIVACE = 144

1 2 3

؛ حمد

**VIVACE** ♩ =168

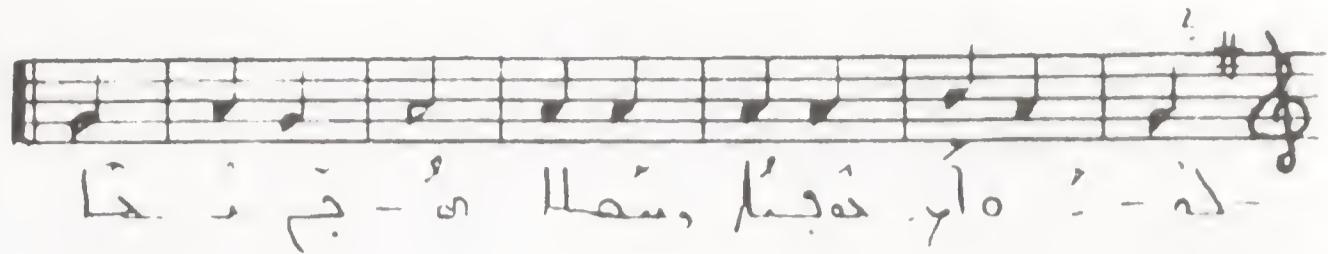
*Largo*

**ALLEGRO** ♩ = 138

فَرَسَانْ فَرَسَانْ فَرَسَانْ فَرَسَانْ

A handwritten musical score for a solo instrument, likely a woodwind or brass, featuring a single staff with six measures. The first measure starts with a grace note followed by an eighth note. The second measure contains a sixteenth-note cluster. The third measure has a grace note and an eighth note. The fourth measure consists of two eighth notes. The tempo is marked as ALLEGRO = 126. The lyrics are written below the staff: "Hail! Hail! Fair Queen of England, to us a  
- do you give us a

A handwritten musical score for two voices and piano. The score consists of three staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a tempo marking of ALLEGRO = 126. The middle staff is for the bass voice, with a bass clef and a key signature of one sharp. The bottom staff is for the soprano voice, with a treble clef and a key signature of one sharp. The vocal parts contain lyrics written in a cursive script, likely Arabic or Persian. The score includes rehearsal marks (2) and (1) above the staves.



اصل

VIVACE ♩ = 160

(1)

A single melodic line on a staff with a treble clef and a key signature of one sharp. The notes are mostly eighth notes. Below the staff is handwritten lyrics in Arabic script.

أَهْلُوكَمْ بِحَبْلَكَمْ سَهْلَكَمْ بِحَبْلَكَمْ  
وَالْمَلَكَمْ لِيْلَكَمْ بِحَبْلَكَمْ سَهْلَكَمْ بِحَبْلَكَمْ

اصل - حَلْكَمْ حَلْكَمْ

ALLEGRETTO ♩ = 104

A single melodic line on a staff with a treble clef and a key signature of one sharp. The notes are mostly eighth notes. Below the staff is handwritten lyrics in Arabic script.

أَهْلُوكَمْ بِحَبْلَكَمْ سَهْلَكَمْ بِحَبْلَكَمْ  
وَالْمَلَكَمْ لِيْلَكَمْ بِحَبْلَكَمْ سَهْلَكَمْ بِحَبْلَكَمْ

اصل

ALLEGRETTO ♩ = 104

A single melodic line on a staff with a treble clef and a key signature of one sharp. The notes are mostly eighth notes. Below the staff is handwritten lyrics in Arabic script.

أَهْلُوكَمْ بِحَبْلَكَمْ سَهْلَكَمْ بِحَبْلَكَمْ  
وَالْمَلَكَمْ لِيْلَكَمْ بِحَبْلَكَمْ سَهْلَكَمْ بِحَبْلَكَمْ

L.L.L

**ALLEGRETTO** ♩ =104

A handwritten musical score for two voices, Treble and Bass. The score consists of two staves. The top staff is for the Treble voice and the bottom staff is for the Bass voice. The music is written in common time. The Treble staff has a key signature of one sharp (F#) and the Bass staff has a key signature of one sharp (G#). The lyrics are written in Persian and are as follows:  
Treble: لَهْ كُوْلَهْ كُوْلَهْ كُوْلَهْ كُوْلَهْ  
Bass: لَهْ كُوْلَهْ كُوْلَهْ كُوْلَهْ كُوْلَهْ

٦٣

**ALLEGRETTO** ♩ =104

*Leucostoma*

**ALLEGRETTO** ♩ =104

A handwritten musical score for a single melodic line. The score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth and sixteenth note patterns. The lyrics are written below the notes in a cursive script. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a single measure of eighth notes. The lyrics continue from the top staff.

L.D.A.

**ALLEGRETTO**  =104

A handwritten musical score for a single melodic line. The music is written on a staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth note patterns. The lyrics are written below the staff in a cursive script, corresponding to the musical notes. The score includes several measures of music followed by a repeat sign and a section of music with a different harmonic structure.

A handwritten musical score for two voices. The top staff is in common time and the bottom staff is in 2/4 time. The key signature is one sharp. The tempo is ALLEGRETTO = 104. The vocal parts are written in Arabic script. The first line of lyrics is مَنْ يَا هَلْ مُسْكَنًا دَرْبَانْ (Man ya hal muskanan darban). The second line is لَهْلَمْ مَهْلَمْ بَرْبَرْ بَرْ بَرْ دَهْ لَلَّا مَهْلَمْ بَرْ (Lahlam mahlam barbar bar bar deh lala mahlam bar).

محل - مسافر - مسافر - مسافر - مسافر

MODERATO 1 -92

مَوْلَى

**ALLEGRETTO** ♫ =108

لِوْز

**MODERATO** ♩ = 92

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

July 2000

ALLEGRETTO d=108

A handwritten musical score on a single staff. The staff consists of six vertical stems, each with a small horizontal stroke at the top. Above the staff, there are two pairs of parentheses with arrows pointing upwards, likely indicating a dynamic or performance instruction. Below the staff, there is a vocal line with lyrics written in Arabic script: "فَجِئْتُ بِنَبْغَةً مَوْسَىٰ نَمَّةً".

A handwritten musical score on a single staff. The staff begins with a clef, followed by a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes and eighth notes, primarily on the A and C strings. The lyrics are written below the staff: "Rispa i so li lo li". There is a circled '2' above the 10th note of the melody.

Handwritten musical score for two voices. The title at the top is "لِلْمُهَاجِرِ" (Lil Al-Muhajir). The tempo is indicated as MODERATO with a tempo marking of  $\text{♩} = 92$ . The score consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and a key signature of one sharp. The vocal parts are written in Arabic script below the staff lines. Measure numbers 1 and 2 are present above the staves.

**ALLEGRETTO** = 108

A handwritten musical score on two staves. The top staff starts with a treble clef, a key signature of one sharp, and a 'Moderato' tempo marking with '=92'. The lyrics in Arabic are: 'لَهْبَاتِ إِسْرَائِيلْ' (line 1) and 'كُلُّهُ - كُلُّهُ بِأَدْنُونْ مُهَمَّهُ هُوَ دَمَّهُ' (line 2). The bottom staff continues with a treble clef and a key signature of one sharp, with lyrics: 'ذَا كُلُّهُ لَلْحَمْرَى - مُجْنَى كُلُّهُ كَلْبَرَى' (line 1).

A handwritten musical score for a string instrument, likely violin or cello. The score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. It contains six measures of music. The bottom staff uses a bass F-clef, a common time signature, and a key signature of one sharp. It contains four measures of music. The notes are indicated by vertical stems with small dots for heads, and rests are shown as open shapes. The score is written on a single page with a light blue background.

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ

لِلّٰهِ الْحَمْدُ لِلّٰهِ الْكَبِيرِ

الْحَمْدُ لِلّٰهِ الْعَلِيِّ

MODERATO  $\text{♩} = 92$

ALLEGRO  $\text{♩} = 120$

A handwritten musical score for a single melodic line. The score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and stems. Above this staff, the lyrics "هـ سـ لـ جـ" are written in a cursive script. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It continues the melodic line from the top staff. The lyrics "جـ لـ جـ مـ بـ بـ قـ تـ" are written below the notes. The score includes several handwritten markings: a tempo marking "MODERATO" with a "j=92" below it, a dynamic marking "f", and a measure number "1". There are also circled numbers "2" and "1" placed above the staves.

A handwritten musical score for two voices. The top staff is in common time and has a key signature of one sharp. It features a melodic line with eighth and sixteenth notes, accompanied by a harmonic line consisting of quarter notes and rests. The bottom staff is also in common time and has a key signature of one sharp. It contains a melodic line with eighth and sixteenth notes, and a harmonic line with quarter notes and rests. The vocal parts are labeled "Vocal 1" and "Vocal 2". The tempo is indicated as "MODERATO" with a metronome marking of 100.

Handwritten musical score for two voices in G major, 2/4 time, tempo MODERATO = 92. The score consists of two staves with lyrics in Persian script. Measure 1 starts with a forte dynamic. Measure 2 begins with a repeat sign and a melodic line starting on B4. Measure 3 features a melodic line starting on A4. Measure 4 concludes with a half note on G4.

A handwritten musical score for two voices and piano. The vocal parts are written on four-line staves with lyrics in Arabic script. The piano part is on a separate staff at the bottom. The score includes dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The tempo is indicated as 'MODERATO' with a tempo mark of '♩ = 92'. The key signature changes between G major (no sharps or flats) and A major (one sharp). Measure numbers 1 through 10 are written above the staves.

م س ل ج ا

MODERATO ♩ = 92

Handwritten musical score for voice and piano. The vocal line (part 1) consists of two staves: the first staff has a treble clef, and the second staff has a bass clef. The piano accompaniment consists of two staves: the first staff has a treble clef, and the second staff has a bass clef. The tempo is MODERATO ♩ = 92.

م س ل ج ا

ALLEGRETTO ♩ = 108

Handwritten musical score for voice and piano. The vocal line (part 1) consists of two staves: the first staff has a treble clef, and the second staff has a bass clef. The piano accompaniment consists of two staves: the first staff has a treble clef, and the second staff has a bass clef. The tempo is ALLEGRETTO ♩ = 108.

م س ل ج ا

ALLEGRETTO ♩ = 108

Handwritten musical score for voice and piano. The vocal line (part 1) consists of two staves: the first staff has a treble clef, and the second staff has a bass clef. The piano accompaniment consists of two staves: the first staff has a treble clef, and the second staff has a bass clef. The tempo is ALLEGRETTO ♩ = 108.

صَوْدَلْ جِزْبَهْ - حِصْنَهْ

ALLEGRETTO  $\text{♩} = 108$

Handwritten musical score for 'صَوْدَلْ جِزْبَهْ - حِصْنَهْ'. The score consists of four staves of music in common time, treble clef, and a key signature of one sharp. The tempo is Allegretto at  $\text{♩} = 108$ . The lyrics are written below each staff in a cursive script. The first staff starts with 'صَوْدَلْ جِزْبَهْ - حِصْنَهْ' and ends with 'كَرْمَنْ'. The second staff continues with 'صَوْدَلْ جِزْبَهْ - حِصْنَهْ' and ends with 'لَفْزَهْ - هَمْ'. The third staff continues with 'صَوْدَلْ جِزْبَهْ - حِصْنَهْ' and ends with 'كَرْمَنْ'. The fourth staff concludes with 'كَرْمَنْ'.

أَوْسَلْ

ALLEGRETTO  $\text{♩} = 108$

Handwritten musical score for 'أَوْسَلْ'. The score consists of five staves of music in common time, treble clef, and a key signature of one sharp. The tempo is Allegretto at  $\text{♩} = 108$ . The lyrics are written below each staff in a cursive script. The first staff starts with 'أَوْسَلْ' and ends with 'أَوْسَلْ'. The second staff continues with 'أَوْسَلْ' and ends with 'أَوْسَلْ'. The third staff continues with 'أَوْسَلْ' and ends with 'أَوْسَلْ'. The fourth staff continues with 'أَوْسَلْ' and ends with 'أَوْسَلْ'. The fifth staff concludes with 'أَوْسَلْ'.

11111

**ALLEGRETTO** =104

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is written on five staves. The top three staves represent the vocal parts, each with a different clef (Soprano: G-clef, Alto: C-clef, Tenor: F-clef). The bottom two staves are for the piano, indicated by a treble clef and a bass clef respectively. The vocal parts have lyrics written below them in a cursive script. The piano parts show various chords and rests. The score is written on a grid of horizontal lines, typical for musical notation.

جبل

MODERATO  $\text{♩} = 92$

<img alt="Handwritten musical score for voice and piano, page 292, MODERATO tempo. The score consists of four staves of music with lyrics in Persian. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 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795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1279, 1280, 1281, 1282, 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1585, 1586, 1587, 1588, 1589, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088,

*Jan 19*

MODERATO ↗ -92

A handwritten musical score for three voices (Soprano, Alto, Bass) on four staves. The music is in G major, indicated by a treble clef and a key signature of one sharp. The lyrics are written in a mix of Persian and Arabic script. The vocal parts are arranged as follows: Soprano (top), Alto (middle), and Bass (bottom). The score includes various musical markings such as dynamic changes (e.g., forte, piano), rests, and performance instructions.

19. 19. 19.

**MODERATO**  $\text{♩} = 92$

Handwritten musical score for a three-part setting. The score consists of three staves, each with a treble clef and a key signature of one sharp. The lyrics are written below the staves in Hebrew script. Measure numbers 1, 2, and 3 are indicated above the staves.

*H. S. H.*

MODERATO 1-92

MODERATO 11  
A major

11.

12.

Handwritten musical score for two voices and piano. The title at the top left is "Largo - Largo; - l'alt' Napo, l'Altra sol". The tempo marking "ANDANTE" with a metronome value of "72" is on the right. The score consists of three staves: a soprano staff with a treble clef, an alto staff with a bass clef, and a piano staff with a treble clef. The music features various note values, rests, and dynamic markings like "f" (forte) and "p" (piano). The vocal parts have lyrics written below the notes.

Handwritten musical score for a solo instrument, likely a wind instrument, featuring three staves of music with lyrics in Persian. The score includes dynamic markings like 'f' and 'ff', and tempo markings 'MODERATO' and '♩ = 100'. The lyrics are written below the notes in a cursive script.

LNL

AN DANTÉ - 76

-76

متحف:

**ALLEGRETTO**  $\text{♩} = 104$

• 104

A handwritten musical score for two voices and piano. The score consists of three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano. The music is in common time. The tempo is Allegretto, indicated by the instruction 'ALLEGRETTO' at the top right. The key signature is A major, indicated by a treble clef and a sharp sign. The vocal parts feature melodic lines with various note heads and stems. The piano part includes harmonic indications above the staff and a bass line below it. There are also some handwritten lyrics in Arabic script interspersed with the musical notes.

Jeanne

**ANDANTE**  $\text{♩} = 72$

四  
六

ANDANTE

1. Soprano: *La-ri-nin-ning*

2. Alto: *Thi-thi-thi-thi-thi-thi*

3. Tenor: *Li-ki-ki-ki-ki-ki*

4. Bass: *Li-ki-ki-ki-ki-ki*



Final Grade

ALLEGRETTO ♫ -104

— 1 —

ANDANTE ♫ -76

A handwritten musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff begins with a 'C' (common time). The music features various note heads (solid black, hollow circles, and hollow squares) and rests, with some notes having vertical stems and others horizontal stems pointing right. There are several fermatas (dots over notes) and grace notes indicated by small 'g' symbols above certain notes. The score is written on five-line staff paper.

لهم

MODERATO - 92

A handwritten musical score for voice and piano. The score consists of ten staves of music, each with a vocal line above a piano line. The vocal parts are written in a cursive Arabic script, with some lyrics in Romanized Arabic. The piano parts are written in standard musical notation with black and white notes. The tempo is marked as MODERATO at 92 BPM. The score is numbered 198 at the top left and includes a title at the top right.

The vocal parts are divided into sections by circled numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The piano parts are also divided into sections by circled numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The vocal parts begin with "لهم" (Lahem) and continue with "لهم ملائكة" (Lahem malakat), "لهم نعم" (Lahem n'am), and "لهم نعم" (Lahem n'am). The piano parts consist of various chords and arpeggios, often featuring eighth-note patterns.

A handwritten musical score on a single staff. The staff consists of ten vertical stems, each ending in a small black dot representing a note. Above the staff, there are two sets of horizontal lines: a top set of five lines and a bottom set of four lines. The first six stems align with the top set of lines, while the last four stems align with the bottom set. Below the staff, the lyrics "جَاهِيْ - مَرْكَبْ يَهْ" are written in a cursive Arabic script.

جَرْبَةٌ - سُرْ دَخْرُ كَلْبَنْ

میرزا جوہری دہلی - حکومتی - میرزا جوہری

**ALLEGRETTO** =120

A handwritten musical score for voice and piano. The score consists of five staves of music, each with a vocal line and a corresponding piano accompaniment line below it. The vocal parts are written in a cursive script, likely Arabic, with some Western musical notation elements like note heads and stems. The piano parts are written in standard musical notation with black and white keys. The score is titled "ALLEGRETTO" at the top right, with a tempo marking of "♩ = 120". There are several rehearsal marks (①, ②, ③, ④, ⑤) placed above the vocal lines to indicate specific sections or measures. The vocal parts appear to be lyrics in Arabic, while the piano parts provide harmonic support.

جَرْ مَلَحَا حَمْسَنْتَ بِنَسْنَتْ لَكْفِنْتَ كَخْبَرْتَ بِرْ - - -

L; L ALLEGRO  $\text{♩} = 132$

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The tempo is marked as 'ALLEGRO' with a quarter note equal to 132 beats per minute. The first staff begins with a melodic line and lyrics: 'جَرْ مَلَحَا حَمْسَنْتَ بِنَسْنَتْ لَكْفِنْتَ كَخْبَرْتَ بِرْ - - -'. Subsequent staves continue the melody and lyrics, with some variations in pitch and rhythm. The lyrics are written in a cursive, non-Latin script, possibly Arabic or Persian, with some diacritical marks. The score is written on standard five-line music staves.

四

**ALLEGRO** ♫ =132

A handwritten musical score consisting of eight staves of music. The music is written in common time (indicated by 'C') and uses a treble clef for all staves. The lyrics are written in Persian script below each staff. The score is divided into sections by vertical bar lines and includes repeat signs and endings. The first section starts with a forte dynamic (F) and includes a first ending (1) and a second ending (2). The second section begins with a piano dynamic (P) and includes a first ending (1) and a second ending (2). The third section begins with a forte dynamic (F) and includes a first ending (1) and a second ending (2). The fourth section begins with a piano dynamic (P) and includes a first ending (1) and a second ending (2). The fifth section begins with a forte dynamic (F) and includes a first ending (1) and a second ending (2). The sixth section begins with a piano dynamic (P) and includes a first ending (1) and a second ending (2). The seventh section begins with a forte dynamic (F) and includes a first ending (1) and a second ending (2). The eighth section begins with a piano dynamic (P) and includes a first ending (1) and a second ending (2).

١٢٦

VIVACE ♩ = 144

A handwritten musical score for two voices, Treble and Bass. The score consists of two staves. The top staff is for the Treble voice, indicated by a treble clef at the beginning. The lyrics are written in Persian script below the notes. The bottom staff is for the Bass voice, indicated by a bass clef at the beginning. The lyrics for the Bass voice are also written in Persian script below its notes. The music is written on a five-line staff with black dots representing the notes. There are some markings above the staff, such as circled numbers ① and ②, which likely refer to specific performance instructions or measures.

A handwritten musical score on four staves. The top staff is soprano, the second is alto, the third is tenor, and the fourth is bass. The lyrics are written below each staff in Persian script. The score includes a key signature of one sharp, a common time, and a treble clef for all voices except the bass which uses a bass clef. Measure numbers 1 through 10 are indicated above the staves.

Largo

VIVACE  $\text{d}=160$

This block contains a handwritten musical score for voice and piano. The score consists of four staves of music. The top staff is for the voice, indicated by a soprano clef. The second and fourth staves are for the piano, indicated by a treble clef. The third staff is also for the piano, indicated by a bass clef. The music is written in common time. The tempo is marked as Vivace with a tempo of d=160. The key signature changes between staves. The lyrics are written in Persian script below the notes. The first staff starts with a forte dynamic. The second staff begins with a piano dynamic. The third staff starts with a forte dynamic. The fourth staff ends with a forte dynamic.

A handwritten musical score for a single melodic line. The score consists of a staff with five horizontal lines and four spaces, ending with a double bar line and repeat dots. Above the staff, there is a clef symbol and a key signature of three sharps. Below the staff, there are lyrics written in a cursive script, corresponding to the notes above them.

♩ = 112

ALLEGRETTO

The musical score consists of four staves of handwritten music. The top staff is for the voice, indicated by a vocal range bracket. The second staff is for the piano right hand. The third staff is for the piano left hand. The bottom staff is for the voice. The lyrics are written below the notes in both Arabic and English. The tempo is marked as Allegretto with a tempo of 112 BPM.

*Andantino* ♩ = 84

Soprano: ai-lāt-ah lā-i-nā  
Alto: ٌّ فَتَاهْ لَهْلَهْ لِي-لَهْلَهْ مُهْلَهْ  
Bass: فَتَاهْ لَهْلَهْ لِي-لَهْلَهْ مُهْلَهْ بَا-بَا-بَا-بَا-

A handwritten musical score consisting of five staves of music. The music is written in a traditional Persian musical notation system, using dots and vertical strokes to represent pitch and rhythm. The lyrics are written in Persian script below each staff. The first two staves begin with the same melodic line, while the subsequent staves introduce variations. The lyrics describe a scene of a person's arrival at a destination, with mentions of a horse, a path, and a garden.

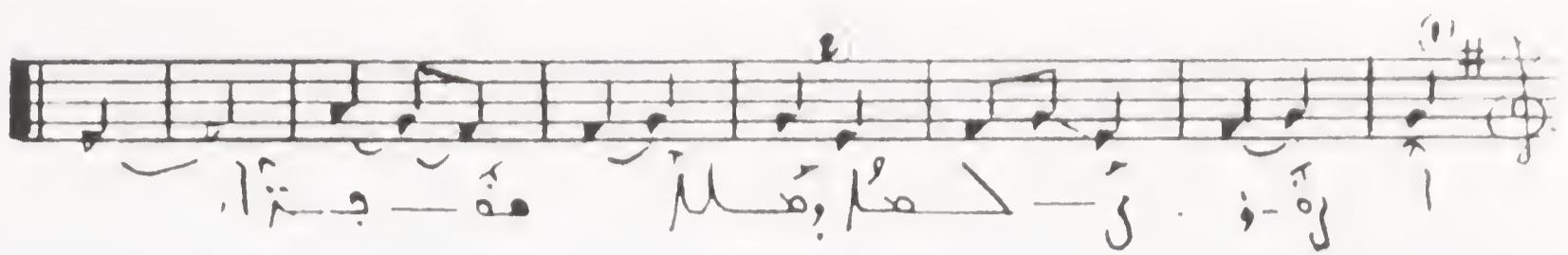
Handwritten musical score for two voices and piano. The vocal parts are in C major, common time. The piano part is in G major, common time. The vocal parts have lyrics in Arabic script.

**ALLEGRETTO** ♩ = 100

Handwritten musical score for two voices and piano. The vocal parts are in C major, common time. The piano part is in G major, common time. The vocal parts have lyrics in Arabic script.

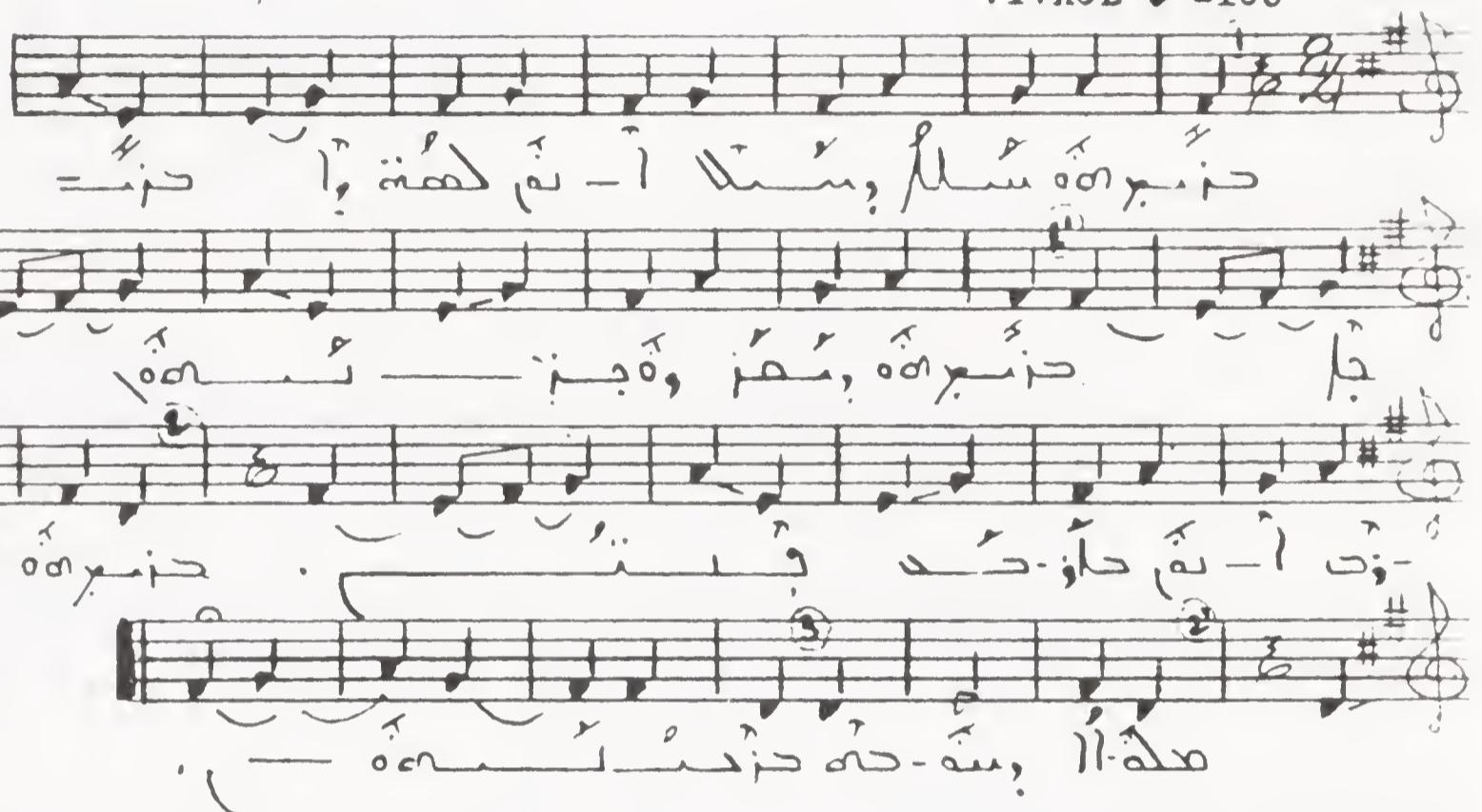
**ALLEGRETTO** ♩ = 120

Handwritten musical score for two voices and piano. The vocal parts are in C major, common time. The piano part is in G major, common time. The vocal parts have lyrics in Arabic script.



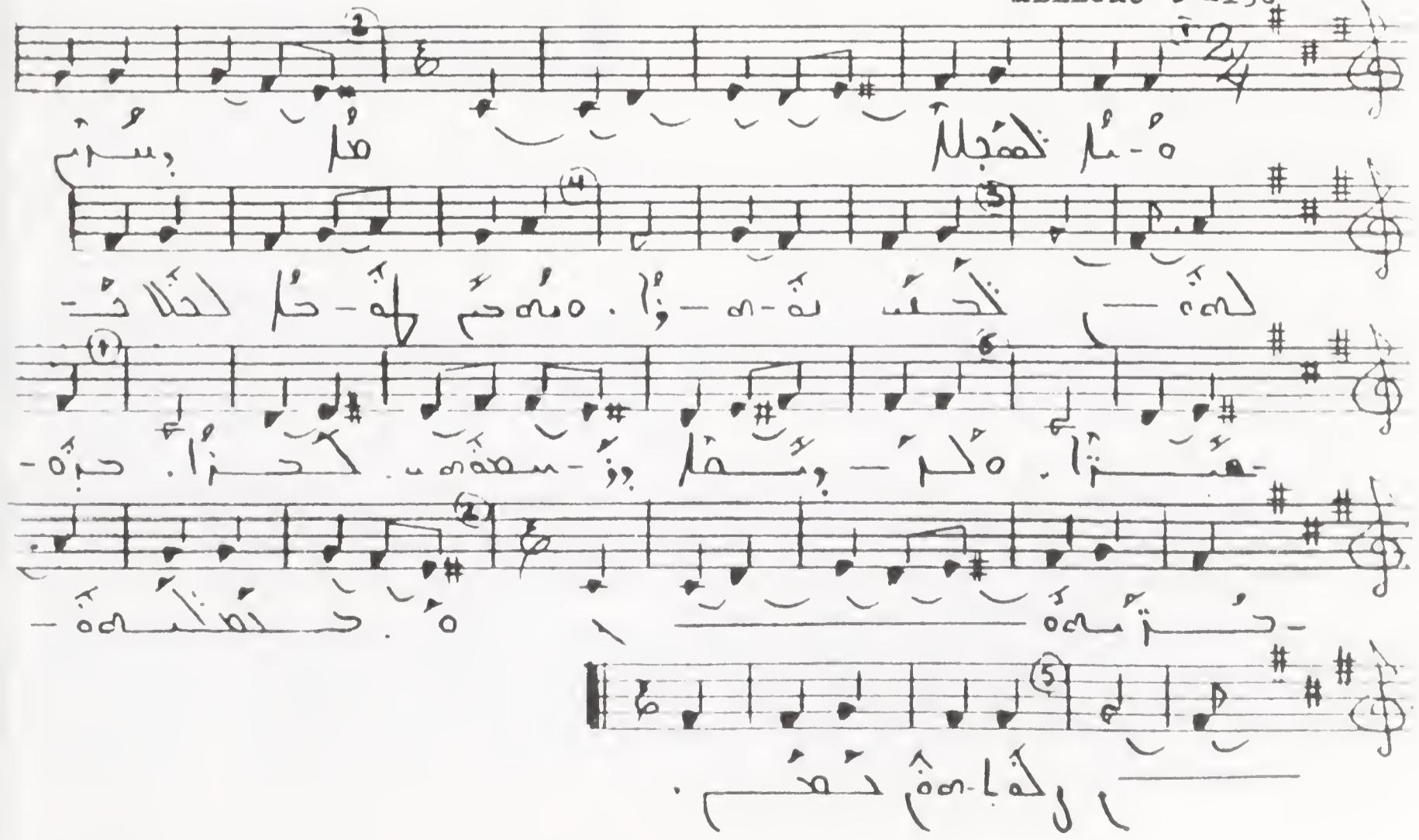
أَنْجَلْيَةِ

VIVACE ♩ = 160



أَنْجَلْيَةِ

ALLEGRO ♩ = 138



لَا يَرْأَى

VIVACE

♩ = 152

A handwritten musical score for a vocal part. The score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '2'). The vocal line is supported by a harmonic basso continuo line at the bottom of the page. The lyrics, written in Arabic, are placed below the vocal line. The first staff begins with a melodic line starting on A4. The second staff continues the melody. The third staff begins with a melodic line starting on G4. The fourth staff concludes the section with a melodic line starting on F#4.

لَا يَرْأَى  
جَنَاحَةَ الْمُكْبِرِ  
جَنَاحَةَ الْمُكْبِرِ  
مُهْمَشَ بِكَوْكَبِ الْمَسْكِنِ

لَا يَرْأَى

MODERATO

♩ = 96

A handwritten musical score for a vocal part, continuing from the previous section. The score consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '2'). The vocal line is supported by a harmonic basso continuo line at the bottom of the page. The lyrics, written in Arabic, are placed below the vocal line. The first staff begins with a melodic line starting on A4. The second staff continues the melody. The third staff begins with a melodic line starting on G4. The fourth staff continues the melody. The fifth staff concludes the section with a melodic line starting on F#4.

لَا يَرْأَى  
جَنَاحَةَ الْمُكْبِرِ  
جَنَاحَةَ الْمُكْبِرِ  
مُهْمَشَ بِكَوْكَبِ الْمَسْكِنِ  
لَا يَرْأَى

عَدْدَا

MODERATO  $\text{♩} = 92$ 

Handwritten musical score for a single melodic line. The score consists of four staves of music, each with a different number (1, 2, 3, 4) above it. The music is written in common time with a G clef. The lyrics are written in Arabic script directly beneath the corresponding staff. The tempo is indicated as MODERATO with a tempo mark of  $\text{♩} = 92$ .

عَدْدَا

VIVACE  $\text{♩} = 152$ 

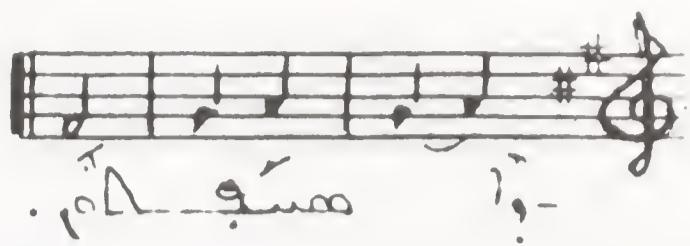
Handwritten musical score for a single melodic line. The score consists of four staves of music, each with a different number (2, 3, 4, 5) above it. The music is written in common time with a G clef. The lyrics are written in Arabic script directly beneath the corresponding staff. The tempo is indicated as VIVACE with a tempo mark of  $\text{♩} = 152$ .

أَطْهَر - أَطْهَر أَطْهَر أَطْهَر أَطْهَر

ALLEGRO  $\text{♩} = 138$ 

Handwritten musical score for a single melodic line. The score consists of three staves of music, each with a different number (1, 2, 3) above it. The music is written in common time with a G clef. The lyrics are written in Arabic script directly beneath the corresponding staff. The tempo is indicated as ALLEGRO with a tempo mark of  $\text{♩} = 138$ .

A handwritten musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature is common time (indicated by 'C'). The key signature is one sharp. The tempo is ALLEGRETTO, indicated by a metronome mark of 120. The vocal parts are written in Arabic script, with lyrics provided below each staff. The first staff begins with a forte dynamic (F). The second staff begins with a piano dynamic (P). The third staff begins with a forte dynamic (F).



وَسَدِيْل

ALLEGRO = 132

A single melodic line on a five-line staff. The notes are mostly eighth notes with some sixteenth-note patterns. The lyrics are written below the staff in Arabic script. The key signature is one sharp. The tempo is indicated as ALLEGRO = 132.

لَهُمْ

ALLEGRETTO = 104

A single melodic line on a five-line staff. The notes are mostly eighth notes with some sixteenth-note patterns. The lyrics are written below the staff in Arabic script. The key signature is one sharp. The tempo is indicated as ALLEGRETTO = 104.

لَهُمْ

ALLEGRETTO = 132

A single melodic line on a five-line staff. The notes are mostly eighth notes with some sixteenth-note patterns. The lyrics are written below the staff in Arabic script. The key signature is one sharp. The tempo is indicated as ALLEGRETTO = 132.

Handwritten musical score for a single melodic line. The score consists of four staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal line is written in a cursive script, with some notes having circled numbers above them (1, 2, 3). The lyrics are in Arabic, including "لَلَّا حَمْدٌ لِلَّهِ رَبِّ الْعَالَمِينَ" and "لَلَّا إِلَهَ إِلَّا هُوَ". The music concludes with a short ending staff.

Layla

ALLEGRO  $\text{♩} = 120$

Handwritten musical score for Layla. The vocal line is on the top staff, and a piano accompaniment is on the bottom staff. The vocal line includes lyrics such as "لَيْلَةً لَيْلَةً لَيْلَةً لَيْلَةً" and "لَيْلَةً لَيْلَةً لَيْلَةً لَيْلَةً". The piano accompaniment staff shows eighth-note patterns. The tempo is Allegro at 120 BPM.

اصح

ALLEGRO  $\text{♩} = 138$

Handwritten musical score for اصح. The vocal line is on the top staff, and a piano accompaniment is on the bottom staff. The vocal line includes lyrics such as "اصح اصح اصح اصح" and "اصح اصح اصح اصح". The piano accompaniment staff shows eighth-note patterns. The tempo is Allegro at 138 BPM.

A handwritten musical score for a string instrument, likely violin or cello. The score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth and sixteenth note patterns. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains sustained notes and some grace note-like markings. A circled '2)' is positioned above the first measure of the top staff.

三

VIVACE  $\text{d}=144$

A handwritten musical score for a solo instrument, possibly a flute, consisting of five staves of music. The music is written in common time with a key signature of one sharp. The lyrics are in Persian, with some words underlined. The score includes dynamic markings such as 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). Rehearsal numbers are indicated by circled numerals (1, 2, 3, 4, 5) above certain measures. The vocal line starts with 'لَا سُوْلَانْ' and continues through several other lines of Persian text.

L.M.L

VIVACE ♩ = 144

VIVACE 144

مُهْبَةٌ مُهْبَةٌ وَجْهُهُمْ كَوْا  
كَوْا إِنْ إِنْ كَوْا كَوْا  
كَوْا كَوْا كَوْا كَوْا كَوْا  
كَوْا كَوْا كَوْا كَوْا كَوْا

أَهْدَى هُدُّى هُدُّى هُدُّى هُدُّى  
هُدُّى هُدُّى هُدُّى هُدُّى هُدُّى  
هُدُّى هُدُّى هُدُّى هُدُّى هُدُّى  
هُدُّى هُدُّى هُدُّى هُدُّى هُدُّى

فَلَمْ يَرْجِعْ سَقَارَةً لَمْ يَرْجِعْ  
لَمْ يَرْجِعْ سَقَارَةً لَمْ يَرْجِعْ  
لَمْ يَرْجِعْ سَقَارَةً لَمْ يَرْجِعْ  
لَمْ يَرْجِعْ سَقَارَةً لَمْ يَرْجِعْ

أَسْهَمَ حَلَّابَةً، أَبَا حَلَّابَةً،  
أَبَا حَلَّابَةً، أَبَا حَلَّابَةً،  
أَبَا حَلَّابَةً، أَبَا حَلَّابَةً،  
أَبَا حَلَّابَةً، أَبَا حَلَّابَةً،

أَهْدَى هُدُّى هُدُّى هُدُّى هُدُّى هُدُّى  
هُدُّى هُدُّى هُدُّى هُدُّى هُدُّى  
هُدُّى هُدُّى هُدُّى هُدُّى هُدُّى  
هُدُّى هُدُّى هُدُّى هُدُّى هُدُّى

A handwritten musical score consisting of two staves. The top staff is for the Treble voice and the bottom staff is for the Bass voice. Both staves begin with a treble clef and a key signature of one sharp. The music is written in common time. The lyrics are in Persian, with some words written in English. The score includes measure numbers 1 and 2.

A handwritten musical score for four voices, likely soprano, alto, tenor, and basso. The music is written on five staves, each with a different clef (Soprano: F-sharp, Alto: C, Tenor: C, Bass: C). The lyrics are written below each staff in Persian script. The score includes various musical markings such as dynamic changes (e.g., forte, piano), rests, and performance instructions. The handwriting is in black ink on white paper.

L.N.

- ALLEGRO  $\downarrow$  -120

A handwritten musical score for a four-part choir (Soprano, Alto, Tenor, Bass) on five staves. The music is written in common time with a key signature of one sharp. The vocal parts are arranged as follows: Soprano (top), Alto, Tenor, and Bass (bottom). The score includes lyrics in Arabic script. Measure numbers 1, 2, and 3 are indicated above the staves. The vocal parts are separated by vertical bar lines, and the instrumental parts (if any) are indicated by horizontal bar lines across the staves.

A musical staff with a treble clef at the top right. The staff has five horizontal lines and four spaces. There are six vertical stems extending downwards from the staff, each ending in a small black dot. Below the staff, the Arabic word "الْمُتَّصِّلُ بِهِ" is written in a cursive script.

— 1 —

Bb m har.

**ALLEGRETTO** ♩ =112

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

Jesus

ALLEGRO J = 120

A handwritten musical score on four staves. The lyrics are written in a cursive Arabic script below each staff. The first staff starts with "لَيْسْتَ بِنَجِيلٍ". The second staff starts with "أَهْبَطْتُ لَهُ حَصَّةً". The third staff starts with "مَنْ يَقْرَأْ كِتَابَ". The fourth staff starts with "فَلَمْ يَرَهُ". The score includes various musical markings such as dots, dashes, and numbers (1, 2, 3) indicating performance techniques like grace notes or specific vocalizations.

الطبعة الأولى، قلا، متحفنا، ١٨٦٢

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**Editor  
Ibrahim Gabriel Sowmy  
P.O. Box 5.946  
São Paulo - Brasil**

**Printed in Brazil**

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COLOR PRINT Artes Gráficas Ltda.  
Rua Tejupá, 200 - Fone 578-6359 - CEP 04350-Jabaquara-São Paulo-SP.

# **MARDUTHO DSURYOYE**

**Evolução Cultural dos  
Povos ASSIRIO - ARAMEOS do Oriente  
A MUSICA**

**Volume X**

**IBRAHIM GABRIEL SOWMY  
BASIM IBRAHIM GABRIEL SOWMY**

**SÃO PAULO - BRASIL  
1989**







بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الْكِتَابُ الْعَظِيمُ  
— الْحُكْمُ —

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

صَلَوةٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
رَبِّ الْعَالَمِينَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
جَنِيمُ الْأَبَدِ الْمُؤْمِنِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ - تَعَالَى

1989

جَعْفَرُ