

Ah ya zein آه يا زين
O pretty one

تراثية Traditional

The musical score is written in 4/4 time and consists of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The melody is written in treble clef. Chords are indicated above the notes. The key signature is one flat (Bb), and the mode is C Phrygian dominant (Hijaz).

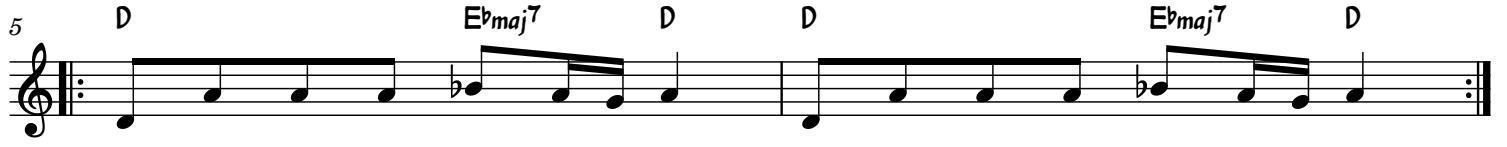
Chords: C7, C7, C7, C7, Bbm7, C7, Gm7b5, Bbm7, C7, C7, Gm7b5, Bbm7, C7, C7, Dbmaj7, Edim7, Fm7maj, Gm7b5, Abmaj7#5, Bbm7.

C Phrygian dominant / Hijaz descending حجاز

'Al nadda 'l nadda عَالِنْدَا النَّدَا

Rahbani Brothers الأخوين رحباني

♩ = 95

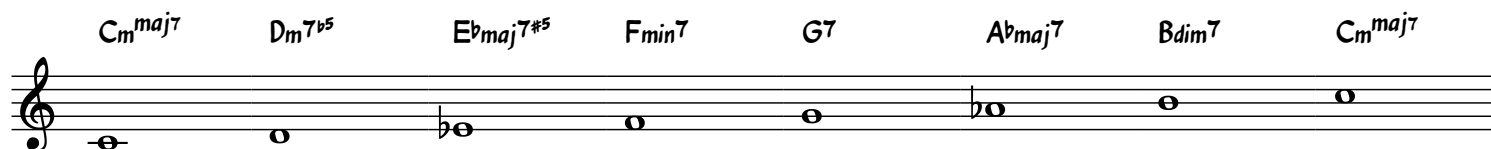


D Phrygian dominant / Hijaz descending حجاز

Bafta hindi بفتة هندية

Indian calico

Traditional تراثية



C harmonic minor / Nahawand ascending نهاوند

Batwanness beek بتونس بيك

Salah El Sharnoubi صلاح الشرنوبي

Intro

♩ = 160

The Intro section consists of 45 measures of music in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 160 beats per minute. The melody is composed of eighth and quarter notes, with some measures featuring triplets. The section ends with a double bar line and repeat dots.

Pre-Verse 1

⌘

The Pre-Verse 1 section consists of 10 measures of music in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some measures featuring triplets. The section ends with a double bar line and repeat dots.

²Pre-Verse 2

59



63



67

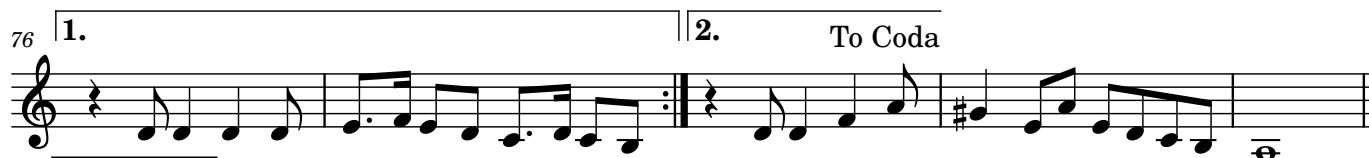


Pre-Verse 3

70



76

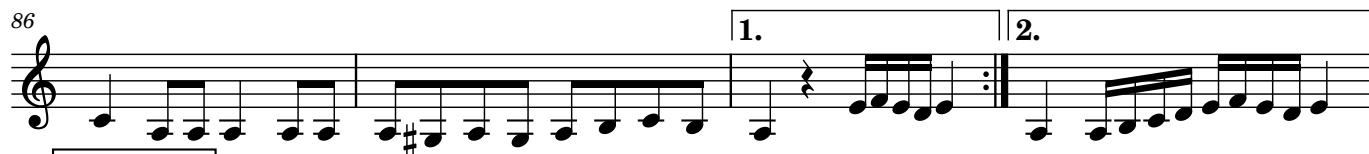


Verse A

81



86



Verse B

90



96



99



Verse C

103





D.S. al Coda
Fine



♠ Verse D



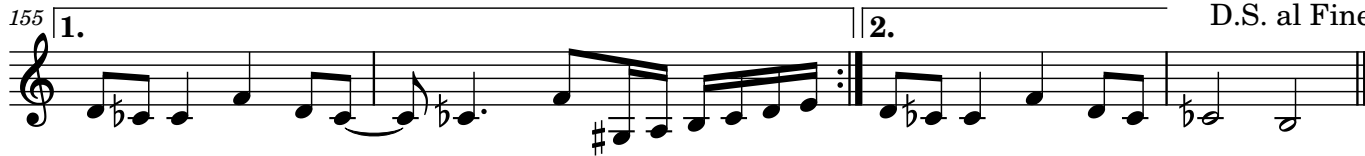
Verse E



151

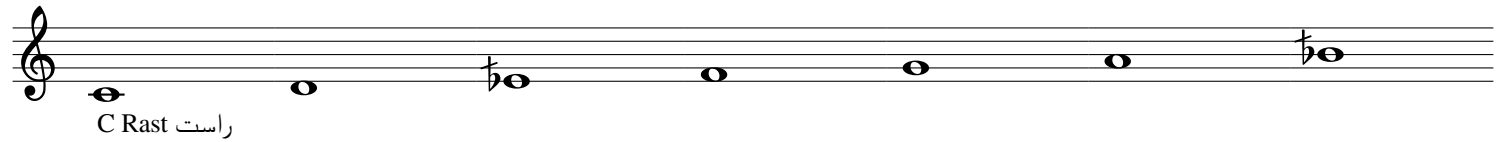


155



El asmaranya الأسمرانيه

Traditional تراثية



El bint el chalabiya الشلبية البنت

The Shalabiya girl

Rahbani Brothers الأخوين رحباني

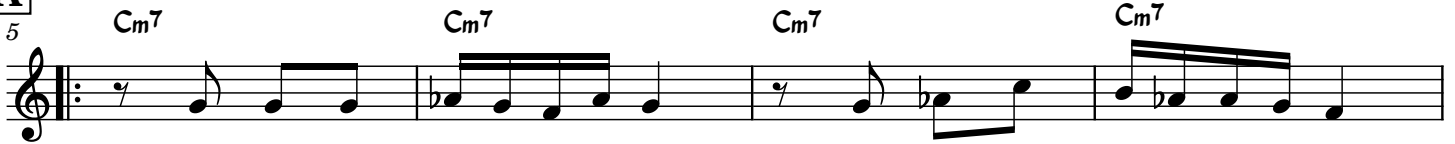
Intro

♩ = 80

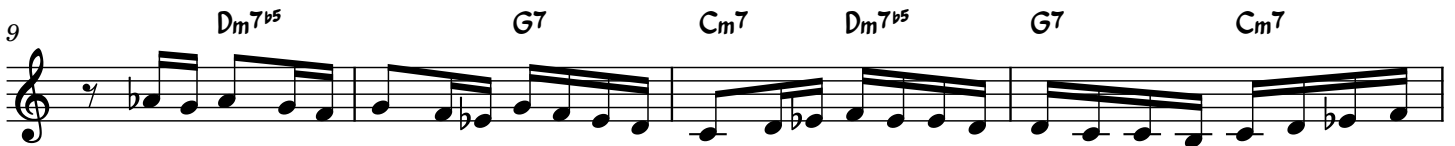


A

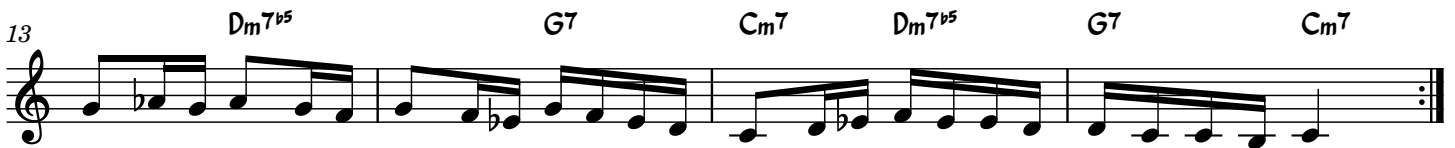
5



9



13

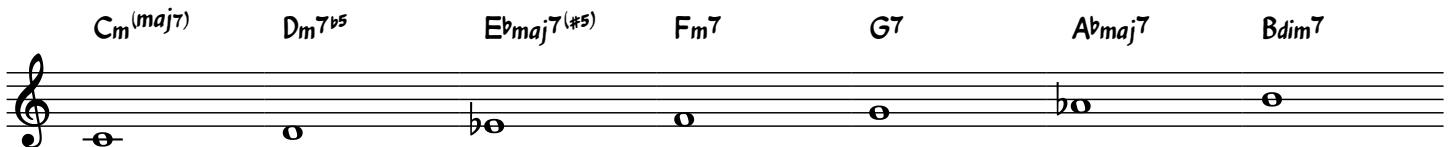


B

17



24



C harmonic minor / Nahawand ascending نهانند

El helwa di الحلوة دي

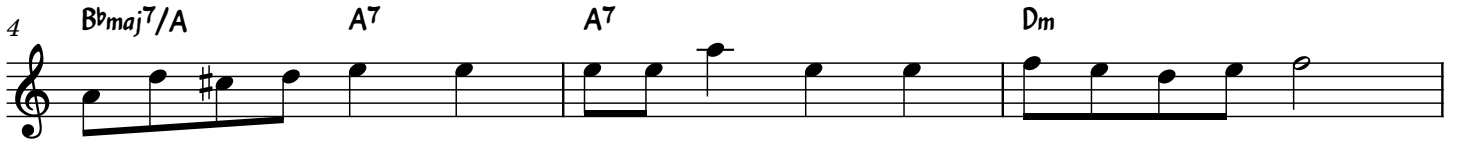
Workmen's song

Badie Khairy بدیع خیری

Sayed Darwish سيد درويش

A

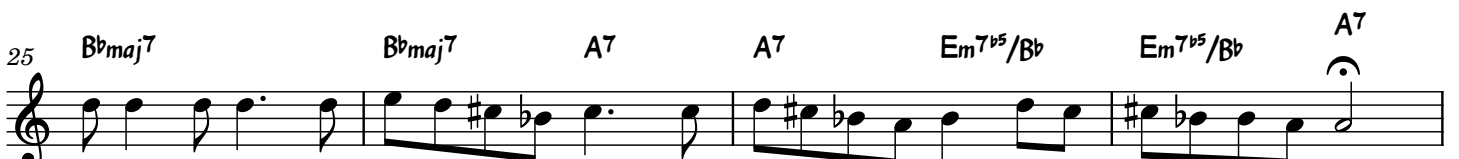
$\text{♩} = 120$



B




C



29


29 Am Asus⁴ Am G/A Am Am 1.-4.

33 **Gm7** **A7** **Gm7** **A7**



A Phrygian dominant / Hijaz حجاز

Am⁷ B^bmaj⁷/F C⁶ Dm⁷ Em⁷b⁵ Fmaj⁷ G⁷_{sus}⁴



A Bayati بیاتی

El toba التوبة

Never again

Baligh Hamdy بليغ حمدي

♩ = 134

R1

C

C

C^{o7}

C

C

C

C^{o7}

C



Hijaz

R2

6

C

C

B^bm7

C

C

C

C

B^bo7



R3

10

C

B^bm7

E^b7

D^b7

C7

C

C7^{b9}

C

N.C.



V1

16

C

Fm

B^bm7

1.

C

2.

C



V2

21

Fm

B^bm7

E^b7

B^bm7



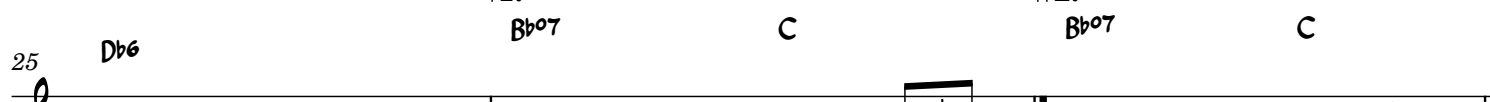
1.

B^bo7

2.

B^bo7

C



R4

28

C

D^b7

B^bm7

B^bo7

C



Hijaz Kar

V3

32

C

D^b7

C

B^bm7

B^bo7

C



V4

36

C

D^b7

B^bm7

B^bo7

C



X

Fm

Bbm7

Db6

C

Db6

C

Db6

C



C7

Dbmaj7

Eo7

Fm^{maj7}Gm7^{b5}Abmaj7^{#5}

Bbm7



C Phrygian dominant / Hijaz descending حجاز

Cmaj7

Dbmaj7

Em6

Fm^{maj7}G7^{b5}Abmaj7^{#5}

C#7/B



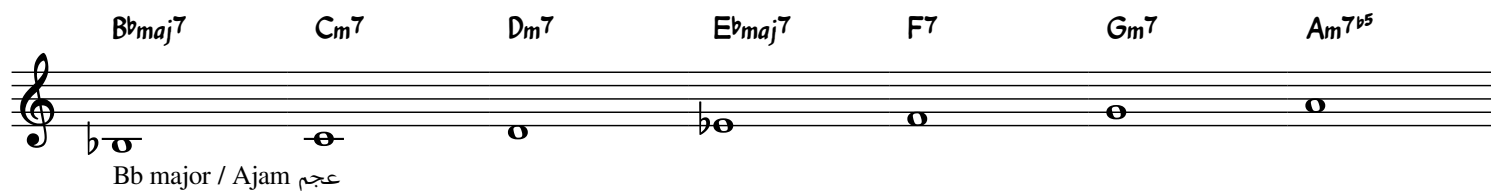
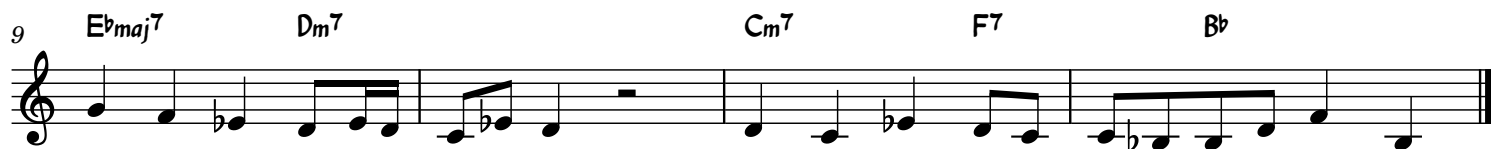
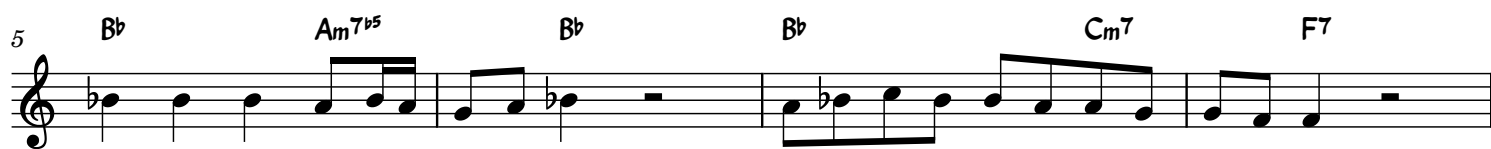
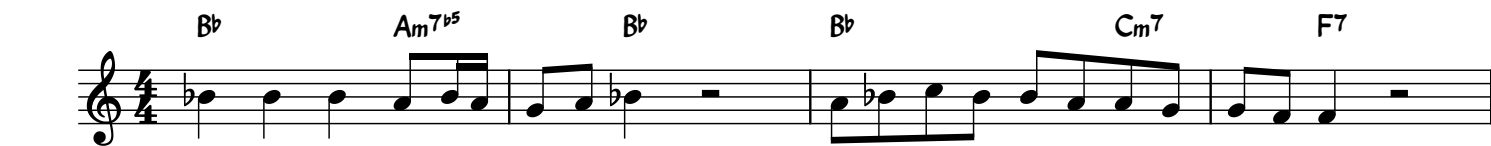
C Double harmonic / Hijaz Kar حجاز كار

Hamama beida (12tet) حمامة بيضة

White dove

Mohamed Younis El Kady محمد يونس القاضي

Daoud Hosny داود حسني

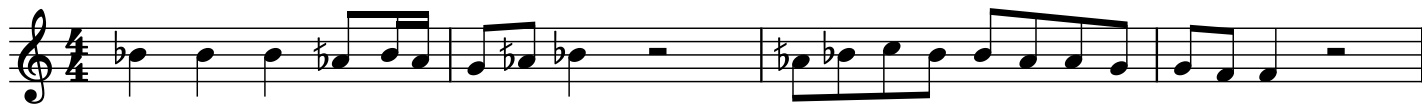


Hamama beida حمامة بيضة

White dove

Mohamed Younis El Kady محمد يونس القاضي

Daoud Hosny داود حسني



Lamma bada yatathanna لما بدا يتثنى

When my love swayed

تراثية Traditional

♩ = 100

Gm7 Am7^{b5} D7 Gm7 Gm7 Am7^{b5} D7 Gm7

10/8 10/8

Sama'i thaqil سماعي ثقيل

4 Am7^{b5} E^bmaj7 D7 Gm7 D7 Cm D

6 Am7^{b5} E^bmaj7 D7 Gm7

7 Gm7 Am7^{b5} D7 Gm7 Gm7 Am7^{b5} D7 Gm7

9 E^bmaj7 E^bmaj7 D7 E^bmaj7

12 Am7^{b5} E^bmaj7 D7 Gm7 D7 Cm D

14 Am7^{b5} E^bmaj7 D7 Gm7

Gm^(maj7) Am7^{b5} B^bmaj7^(#5) Cm7 D7 E^bmaj7 F[#]dim7

G harmonic minor / Nahawand ascending نهاوند

Shedd el hizam شد الحزام

Tighten the belt

سيد درويش Sayed Darwish

A

♩ = 85

9 $G^{\circ 7}$ $F^{\#}$ $G^{\circ 7}$ $F^{\#}$ $G^{\circ 7}$ $F^{\#}$ $G^{\circ 7}$ $F^{\#}$

B 16 $F^{\#}$ N.C. Bm Bm Em

24 Em Bm Bm Em

32 Em $G^{\circ 7}$ Bm $F^{\#7}$ Bm

38 Bm Em $G^{\circ 7}$ $F^{\#}$ $G^{\circ 7}$ D.S.

$F^{\#7}$ G^{maj7} $A^{\circ 7}$ Bm^{maj7} $C^{\#m7b5}$ $D^{maj7\#5}$ Em^7

$F^{\#}$ Phrygian dominant / Hijaz descending حجاز

تعالی لی یا بطه Ta'aleeli ya batta

8

13

19

24

29

34

1. C7(#5#9) 2. Fm7 N.C.

1. Fm7 2. Fine

1. Fm7 2. Fm7 N.C.

1. Fm7 2. Fm7 N.C.

1. 2.

D.S. al Fine

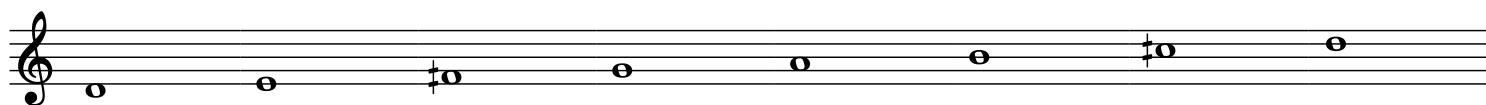
Fm^{maj7} Gm^{7b5} A^bmaj^{7#5} Bbm⁷ C⁷ Dbmaj⁷ Edim⁷

F harmonic minor / Nahawand ascending نهاوند

Yâ lâbesyn يا لابسين
Chansons des alâtyehs, pp. 135-138

Traditional تراثية

♩ = 108 24-tet tuning



D Rast راست

Zahra زهرة

Hassan El-Hadi حسن الهادي

♩ = 70

♩ = 140

