

Ah ya zein آه يا زين  
O pretty one

Traditional تراثية

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.

Staff 1 (Measures 1-4):  
Measure 1: C7  
Measure 2: C7  
Measure 3: C7  
Measure 4: C7

Staff 2 (Measures 5-8):  
Measure 5: Bbm7  
Measure 6: C7  
Measure 7: Gm7b5  
Measure 8: Bbm7

Staff 3 (Measures 9-12):  
Measure 9: C7  
Measure 10: Gm7b5  
Measure 11: Bbm7  
Measure 12: C7

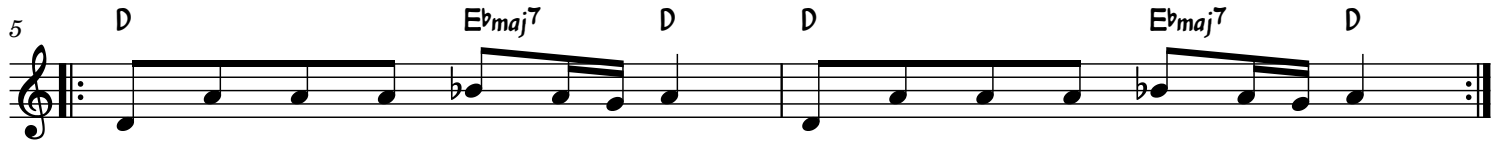
Staff 4 (Measures 13-19):  
Measure 13: C7  
Measure 14: Dbmaj7  
Measure 15: Edim7  
Measure 16: Fm7maj7  
Measure 17: Gm7b5  
Measure 18: Abmaj7#5  
Measure 19: Bbm7

C Phrygian dominant / Hijaz descending حجاز

# 'Al nadda 'l nadda عَالِنْدَا النَّدَا

Rahbani Brothers الأخوين رحباني

♩ = 95

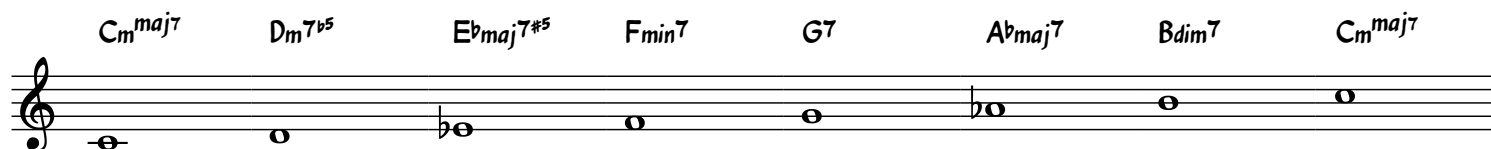


D Phrygian dominant / Hijaz descending حجاز

# 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

12 Dm N.C.

19 N.C. G G G G

24 Am Am Am Am G G G G

29 Am Am Am

33 Dm

40 N.C. Am

45 Am Am Am Am Am F G

## Pre-Verse 1

49 Am F7 E7 Am F7 E7 Am

54 E7 Dm Dm Dm Dm E7

## Pre-Verse 2

59 E7 G E7 G E7 G E7

1.

63 Am Dm Am Dm Am Dm Am<sub>3</sub>

67 2. Dm Am E7 Dm

## Pre-Verse 3

70 Am Dm Bø7 E7 Am Dm

1. 2.

76 Bø7 E7 Bø7 To Coda E7 N.C. Am

## Verse A

81 Am E7 Am Am

1. 2.

86 Am E7 Am Am

## Verse B

§

90 Am Dm Dm Am Am Dm

1. 2.

96 Dm Am Am

99 Am E7 Ebo7 Am<sub>3</sub>

**Verse C**

103 Am Dm Bø7 E7

107 Am Dm Bø7 E7

111 Am Dm Bø7 E7

115 Am Dm Bø7 E7 3

119 Am E7 Ebo7 Am

123 Am Am Dm E7

127 E7 E7 Dm E7 Am D.S. al Coda  
Fine

**Verse D**

131 Am7 E7 Am7

135 E7 Bo7 E7 Am7

139 E7 Am7 E7 Bo7

**Verse E**

143 1. Am7 2. Am7 Dm E7

4

147 Dm E7 Dm E7

Musical staff showing measures 147 to 150. The key signature has two sharps (F# and C#). The melody consists of eighth and quarter notes. Chords are indicated above the staff: Dm (F#4, A4, B4) and E7 (G#4, A4, B4, C5).

151 Dm E7 Dm E7

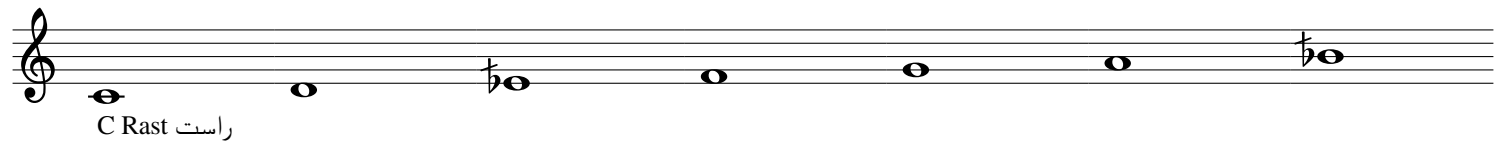
Musical staff showing measures 151 to 154. The key signature has two sharps (F# and C#). The melody consists of eighth and quarter notes. Chords are indicated above the staff: Dm (F#4, A4, B4) and E7 (G#4, A4, B4, C5).

1. 155 Dm E7 2. Dm D.S. al Fine  
Bø7 E7

Musical staff showing measures 155 to 158. The key signature has two sharps (F# and C#). The melody consists of eighth and quarter notes. Chords are indicated above the staff: Dm (F#4, A4, B4) and E7 (G#4, A4, B4, C5). The staff ends with a repeat sign. The instruction "D.S. al Fine" is written above the staff, and "Bø7 E7" is written below the staff.

# El asmaranya الأسمرانيه

Traditional تراثية





# El bint el chalabiya الشلبية البنت

## The Shalabiya girl

Rahbani Brothers الأخوين رحباني

### Intro

♩ = 80

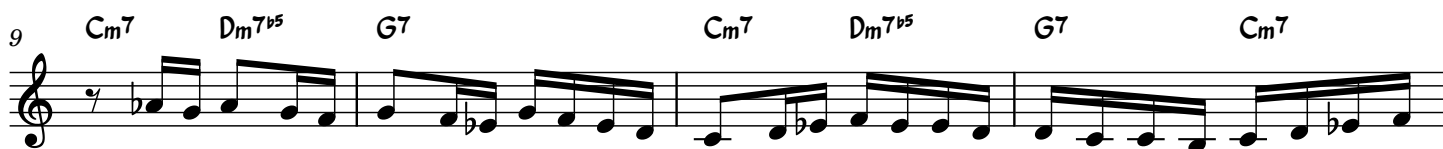


### A

5



9



13

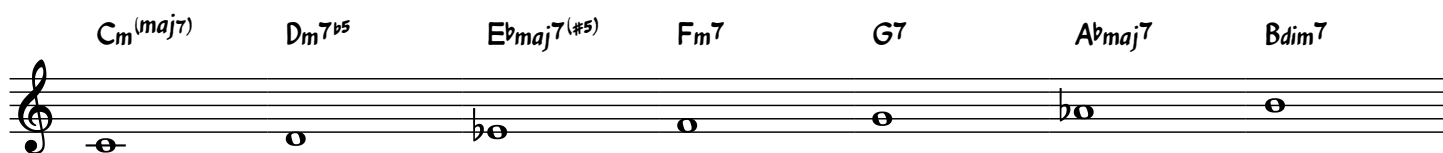


### B

17



24



C harmonic minor / Nahawand ascending نهالوند

# El helwa di الحلوة دي

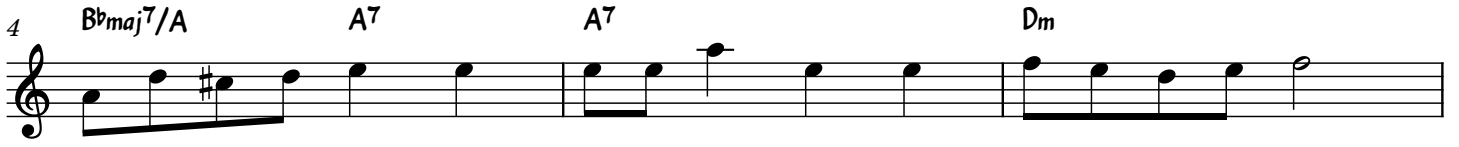
## Workmen's song

Badie Khairy بدیع خیری

Sayed Darwish سيد درويش

**A**

♩ = 120



**B**



**C**





# El toba التوبة

## Never again

Baligh Hamdy بليغ حمدي

♩ = 134

**R1**

C

C

C<sup>o7</sup>

C

C

C

C<sup>o7</sup>

C



Hijaz

**R2**

6

C

C

B<sup>b</sup>m7

C

C

C

C

B<sup>b</sup>o7



**R3**

10

C

B<sup>b</sup>m7

E<sup>b</sup>7

D<sup>b</sup>7

C7

C

C7<sup>b9</sup>

C

N.C.



**V1**

16

C

Fm

B<sup>b</sup>m7

1.

C

2.

C



**V2**

21

Fm

B<sup>b</sup>m7

E<sup>b</sup>7

B<sup>b</sup>m7



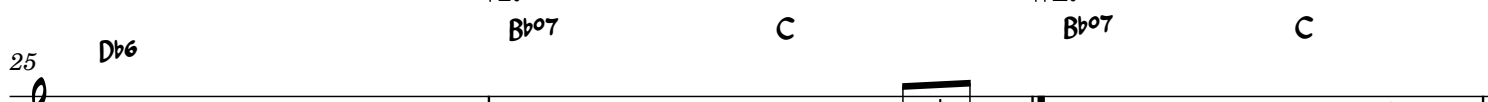
1.

B<sup>b</sup>o7

2.

B<sup>b</sup>o7

C



**R4**

28

C

D<sup>b</sup>7

B<sup>b</sup>m7

B<sup>b</sup>o7

C



Hijaz Kar

**V3**

32

C

D<sup>b</sup>7

C

B<sup>b</sup>m7

B<sup>b</sup>o7

C



**V4**

36

C

D<sup>b</sup>7

B<sup>b</sup>m7

B<sup>b</sup>o7

C





# Hamama beida (12tet) حمامة بيضة

## White dove

Mohamed Younis El Kady محمد يونس القاضي

Daoud Hosny داود حسني

5

9

Bb Am7<sup>b5</sup> Bb Bb Cm7 F7

Ebmaj<sup>7</sup> Dm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bb

Bbmaj<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> Ebmaj<sup>7</sup> F<sup>7</sup> Gm<sup>7</sup> Am7<sup>b5</sup>

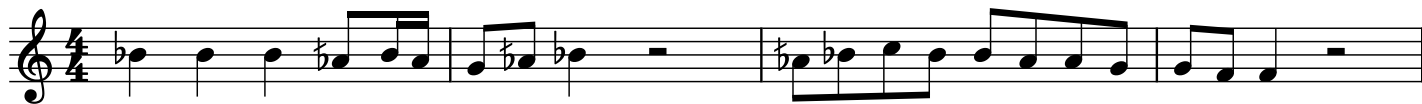
Bb major / Ajam عجم

# 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 Cm7 D7 Gm7 Gm7 Cm7 D7 Gm7

10/8

10/8

Sama'i thaqil سماعي ثقيل

4 Cm7 Ebmaj7 D7 Gm7 D7 Cm D

6 Cm7 Ebmaj7 D7 Gm7

7 Gm7 Cm7 D7 Gm7 Gm7 Cm7 D7 Gm7

9 Ebmaj7 Ebmaj7 D7 Ebmaj7

12 Cm7 Ebmaj7 D7 Gm7 D7 Cm D Cm7 Ebmaj7 D7 Gm7

Gm(maj7) Am7b5 Bbmaj7(#5) Cm7 D7 Ebmaj7 F#dim7

G harmonic minor / Nahawand ascending نهاوند



# Shedd el hizam شد الحزام

Tighten the belt

سید درویش Sayed Darwish

**A**

♩ = 85

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

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

**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.

$F^{\#7}$   $G^{maj7}$   $A^{\circ 7}$   $Bm^{maj7}$   $C^{\#m7\flat 5}$   $D^{maj7\sharp 5}$   $Em^7$

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

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

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

Traditional تراثية

♩ = 108 1/3-tone tuning



D Rast راست

# Zahra زهرة

Hassan El-Hadi حسن الهادي

♩ = 70

♩ = 140

**A** Cm<sup>6</sup> Cm<sup>6</sup> Cm<sup>6</sup> 1. Cm<sup>6</sup> 2. Cm<sup>6</sup>

**B** 6 Dm<sup>7b5</sup> Dm<sup>7b5</sup> Bdim<sup>7</sup> Bdim<sup>7</sup>

10 Eb<sup>9#5</sup> Emaj<sup>9</sup> Cm<sup>maj7</sup> Cm<sup>maj7</sup>

**A**

C Dorian #4 / Nakriz نكريز

**B**

C Hungarian minor / Nawa Athar نوا أثر