

Ah ya zein آه يا زين  
O pretty one

Traditional تراثية

The musical score is written in 4/4 time and consists of four staves. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff contains a single measure (measure 13). The melody is written in treble clef. Chords are indicated above the staff. The scale is C Phrygian dominant / Hijaz descending.

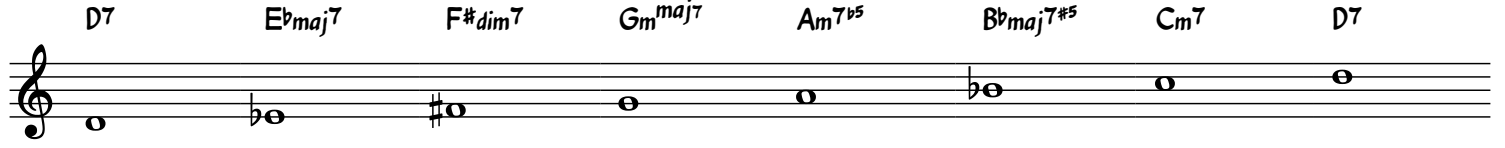
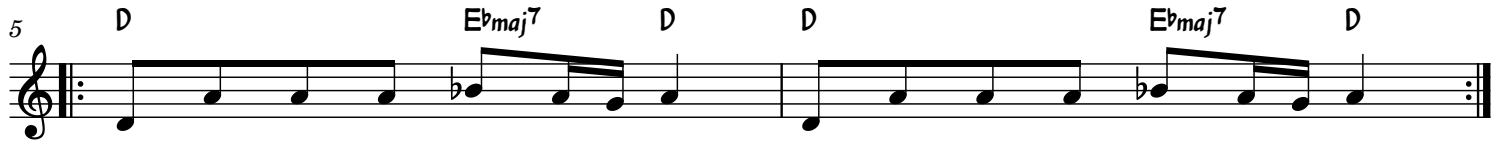
Chords: C7, C7, C7, C7, Bbm7, C7, Gm7b5, Bbm7, C7, C7, Gm7b5, Bbm7, C7, C7, Dbmaj7, Edim7, Fm7maj7, Gm7b5, Abmaj7#5, Bbm7.

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

The musical score is written in 4/4 time and consists of four staves. The first three staves show a melodic line in C harmonic minor, with chords indicated above the notes. The fourth staff shows the same melodic line with different chords.

Staff 1: Cm Cm/G Cm Cm/G Cm Dm7<sup>b5</sup> G7 Cm

Staff 2: Cm Dm7<sup>b5</sup> G7 Cm Cm Dm7<sup>b5</sup> G7 Cm

Staff 3: Cm Dm7<sup>b5</sup> G7 Cm Cm Dm7<sup>b5</sup> G7 Cm

Staff 4: Cm<sup>maj7</sup> Dm7<sup>b5</sup> E<sup>b</sup>maj7<sup>#5</sup> Fmin7 G7 A<sup>b</sup>maj7 Bdim7 Cm<sup>maj7</sup>

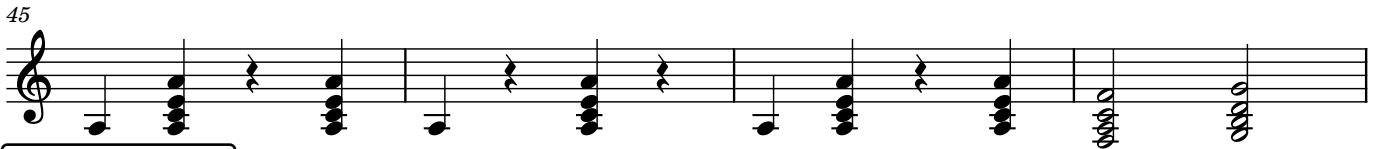
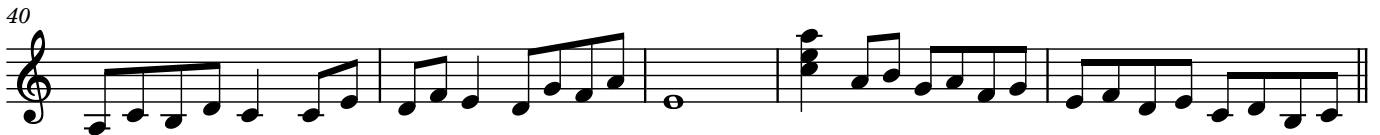
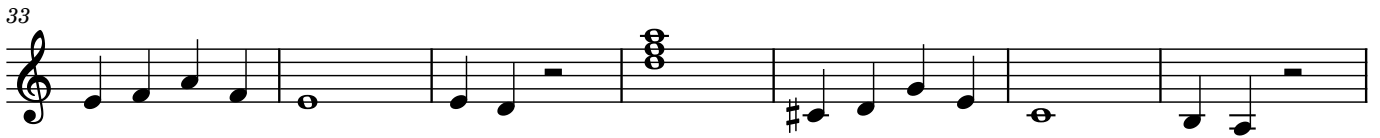
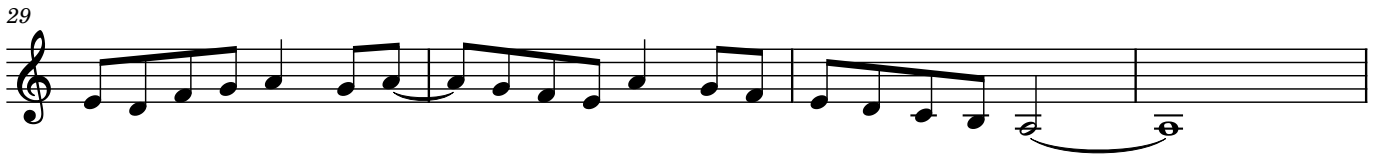
C harmonic minor / Nahawand ascending نهاوند

# Batwanness beek بتونس بيك

Salah El Sharnoubi صلاح الشرنوبي

## Intro

♩ = 160

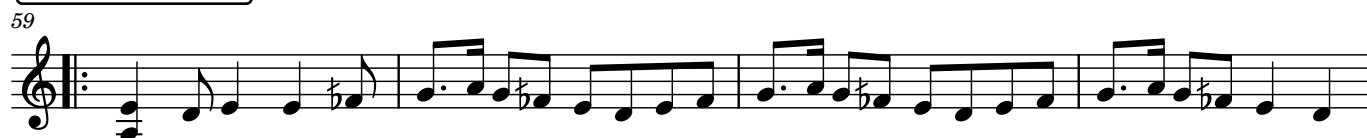


## Pre-Verse 1

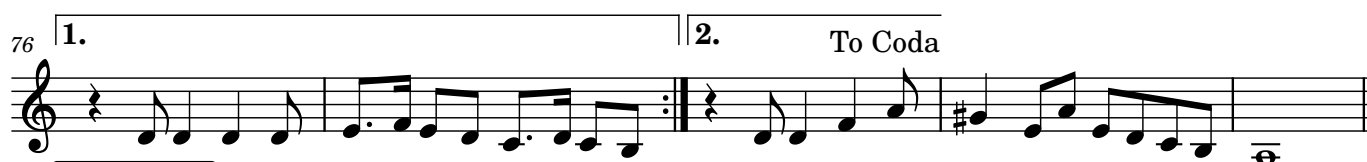
⌘



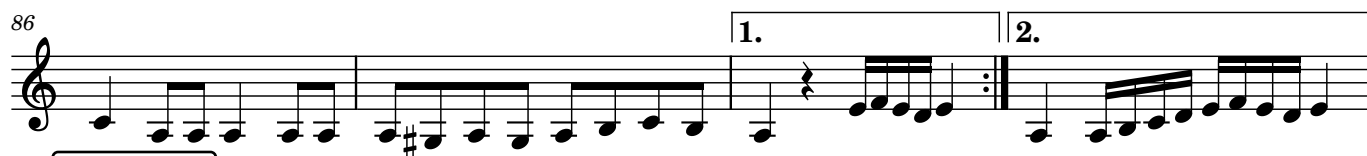
## Pre-Verse 2



## Pre-Verse 3



## Verse A



## Verse B



## Verse C





D.S. al Coda  
Fine



⊕ **Verse D**



**Verse E**





# El bint el chalabiya الشلبية البنت

## The Shalabiya girl

Rahbani Brothers الأخوين رحباني

### Intro

♩ = 80

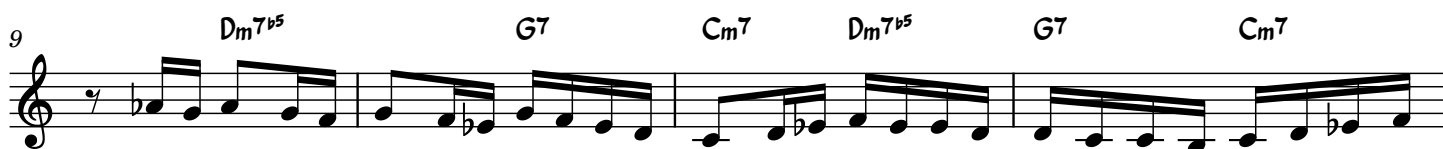


### A

5



9



13

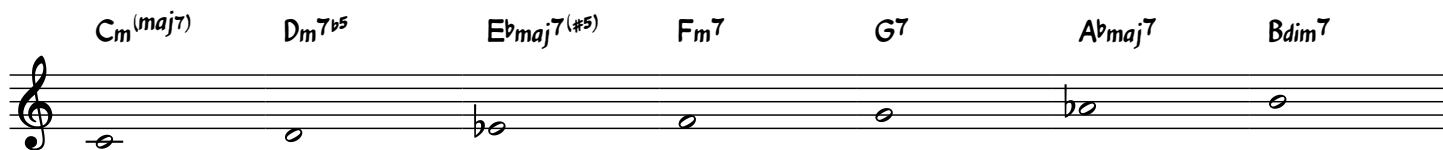


### B

17



24



C harmonic minor / Nahawand ascending نهانود



# El helwa di الحلوة دي

## Workmen's song

Badie Khairy بدیع خیری

Sayed Darwish سيد درويش

**A**

♩ = 120

Musical notation for section A, measures 1-12. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes treble clef, notes, rests, and accidentals. Chord symbols are written above the staff: Bbmaj7/A, A7, Bbmaj7/A, A7, Em7b5/Bb, A7, Bbmaj7/A, A7, A7, Dm, Bbmaj7, Bbmaj7, A7, A7, Bbmaj7, Bbmaj7, A7, A7, Em7b5/Bb, Em7b5/Bb, A7.

**B**


Musical notation for section B, measures 13-18. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes treble clef, notes, rests, and accidentals. Chord symbols are written above the staff: Dm, Dm, A7, A7, A7, Em7b5/Bb, Gm7, Em7b5/Bb, A7, Gm7, Em7b5/Bb, A7.

**C**

Musical notation for section C, measures 21-26. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes treble clef, notes, rests, and accidentals. Chord symbols are written above the staff: A7, Bbmaj7/A, A7, A7, Bbmaj7/A, A7, Bbmaj7, Bbmaj7, A7, A7, Em7b5/Bb, Em7b5/Bb, A7.

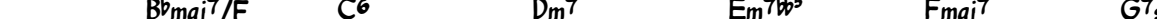
29

29 Am Asus<sup>4</sup> Am G/A Am Am 1.-4.

33 

A Phrygian dominant / Hijaz حجاز

Am<sup>7</sup>      B<sup>b</sup>maj<sup>7</sup>/F      C<sup>6</sup>      Dm<sup>7</sup>      Em<sup>7</sup>b<sup>5</sup>      Fmaj<sup>7</sup>      G<sup>7</sup><sub>sus</sub><sup>4</sup>



A Bayati    بیاتی

# 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 C<sup>7</sup> C C<sup>7</sup><sup>b9</sup> C N.C.



**V1**

16

C Fm B<sup>b</sup>m7 C 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 C 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





Fm

Bbm7

Db6

C

Db6

C

Db6

C



C7

Dbmaj7

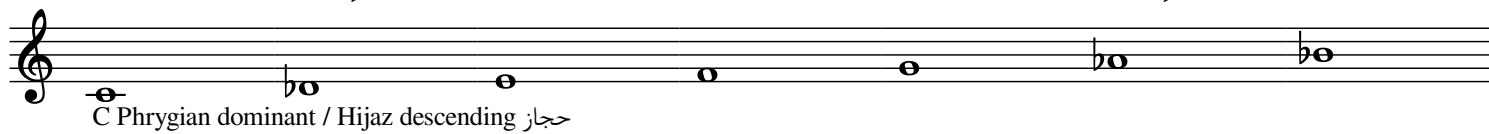
Eo7

Fmaj7

Gm7b5

Abmaj7#5

Bbm7



C Phrygian dominant / Hijaz descending حجاز

Cmaj7

Dbmaj7

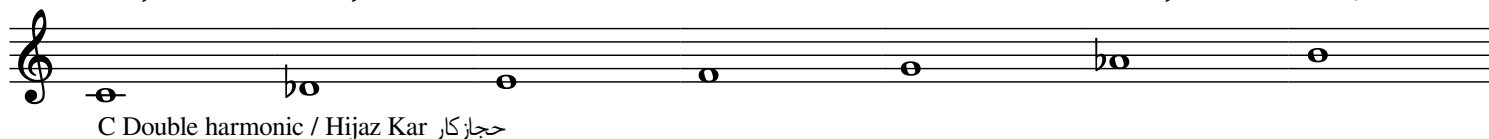
Em6

Fmaj7

G7b5

Abmaj7#5

C#7/B



C Double harmonic / Hijaz Kar حجازكار

# Hamama beida (12tet) حمامة بيضة

## White dove

Mohamed Younis El Kady محمد يونس القاضي

Daoud Hosny داود حسني

Chords: Bb, Am7b5, Bb, Bb, Cm7, F7

5 Bb, Am7b5, Bb, Bb, Cm7, F7

9 Ebmaj7, Dm7, Cm7, F7, Bb

Bbmaj7, Cm7, Dm7, Ebmaj7, F7, Gm7, Am7b5

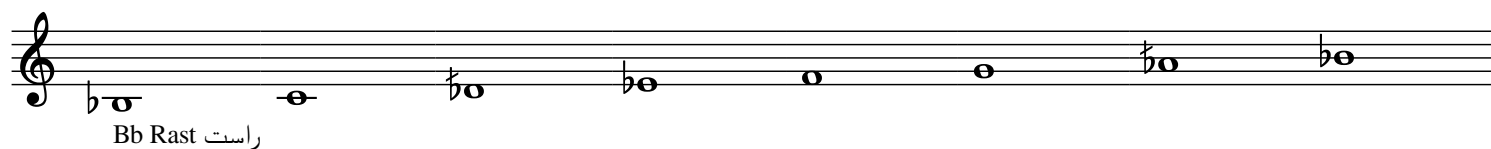
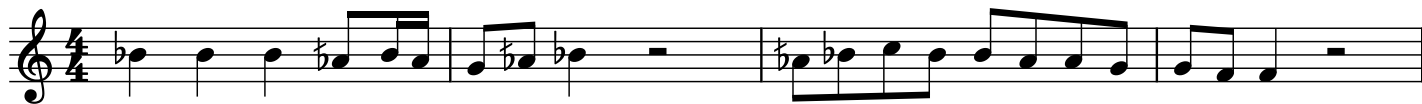
Bb major / Ajam عجم

# Hamama beida حمامة بيضاء

## 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 Am7b5 D7 Gm7 Gm7 Am7b5 D7 Gm7

10/8

10/8

Sama'i thaqil سماعي ثقيل

4 Am7b5 Ebmaj7 D7 Gm7 D7 Cm D

6 Am7b5 Ebmaj7 D7 Gm7

7 Gm7 Am7b5 D7 Gm7 Gm7 Am7b5 D7 Gm7

9 Ebmaj7 Ebmaj7 D7 Ebmaj7

12 Am7b5 Ebmaj7 D7 Gm7 D7 Cm D

14 Am7b5 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

Sayed Darwish سيد درويش

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

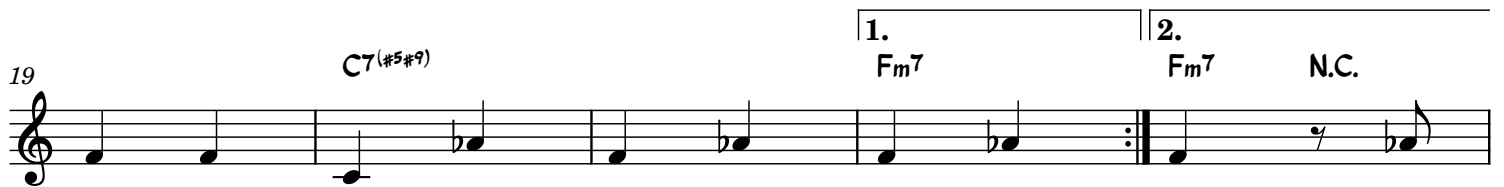
38  $Bm$   $Em$   $G^{\circ 7}$   $F^{\#}$   $G^{\circ 7}$  D.S.

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

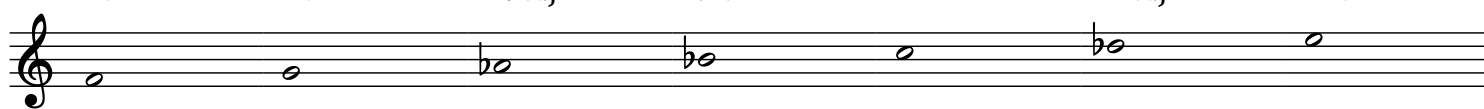
$F^{\#}$  Phrygian dominant / Hijaz descending حجاز



# تعالی لی یا بطه Ta'aleeli ya batta



*F<sub>m</sub><sup>maj7</sup>*      *G<sub>m</sub><sup>7b5</sup>*      *A<sup>b</sup>maj<sup>7#5</sup>*      *B<sup>b</sup><sub>m</sub><sup>7</sup>*      *C<sup>7</sup>*      *D<sup>b</sup>maj<sup>7</sup>*      *E<sup>dim</sup><sup>7</sup>*



The musical staff displays the F harmonic minor scale (Nahawand ascending) in treble clef. The notes are F, G, A<sup>b</sup>, B<sup>b</sup>, C, D<sup>b</sup>, and E. Above each note is a chord: F<sub>m</sub><sup>maj7</sup> for F, G<sub>m</sub><sup>7b5</sup> for G, A<sup>b</sup>maj<sup>7#5</sup> for A<sup>b</sup>, B<sup>b</sup><sub>m</sub><sup>7</sup> for B<sup>b</sup>, C<sup>7</sup> for C, D<sup>b</sup>maj<sup>7</sup> for D<sup>b</sup>, and E<sup>dim</sup><sup>7</sup> for E. The notes are represented by half notes on a five-line staff.

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

♩ = 140

♩ = 70 **A** C<sup>m6</sup> C<sup>m6</sup> C<sup>m6</sup> C<sup>m6</sup> C<sup>m6</sup>

**B** 6 D<sup>m7b5</sup> D<sup>m7b5</sup> B<sup>dim7</sup> B<sup>dim7</sup>

10 E<sup>b9#5</sup> E<sup>maj9</sup> C<sup>maj7</sup> C<sup>maj7</sup>

**A** C Dorian #4 / Nakriz نكريز

**B** C Hungarian minor / Nawa Athar نوا أثر