

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 scale is C Phrygian dominant / Hijaz descending.

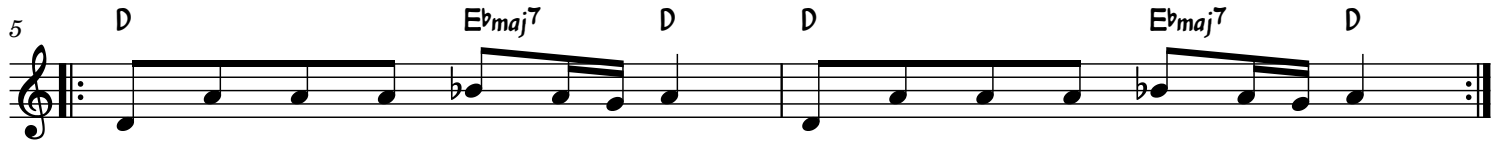
Chords: C7, C7, C7, C7, Bbm7, C7, Gm7b5, Bbm7, C7, C7, Gm7b5, Bbm7, C7, C7, Dbmaj7, Edim7, Fm7maj7, Gm7b5, Abmaj7#5, Bbm7.

C Phrygian dominant / Hijaz descending حجاز

'Al nadda 'l nadda عَالِنْدَا النَّدَا

Rahbani Brothers الأخوين رحباني

♩ = 95

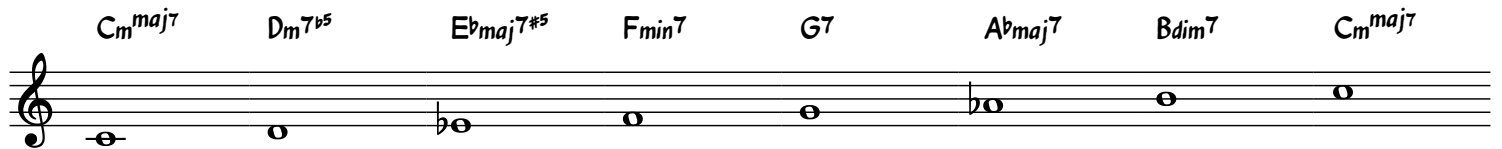


D Phrygian dominant / Hijaz descending حجاز

Bafta hindi بفتة هندية

Indian calico

Traditional تراثية



C harmonic minor / Nahawand ascending نهاوند

Batwanness beek بتونس بيك

Salah El Sharnoubi صلاح الشرنوبي

Intro

♩ = 160

The Intro section consists of 48 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 containing chords. The section ends with a double bar line and repeat dots.

Pre-Verse 1

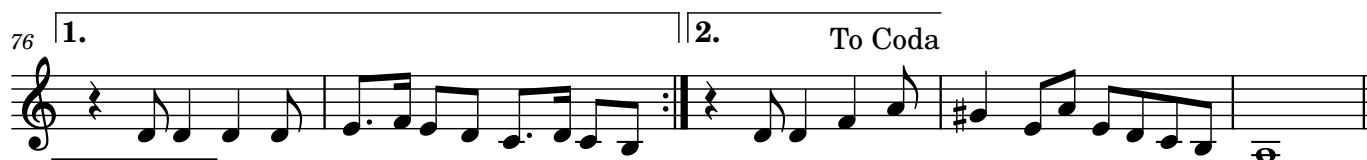
⌘

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 containing chords. The section ends with a double bar line and repeat dots.

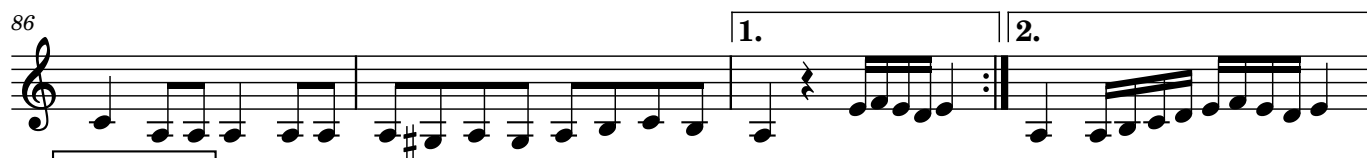
Pre-Verse 2



Pre-Verse 3



Verse A



Verse B



Verse C





151



155 1. D.S. al Fine

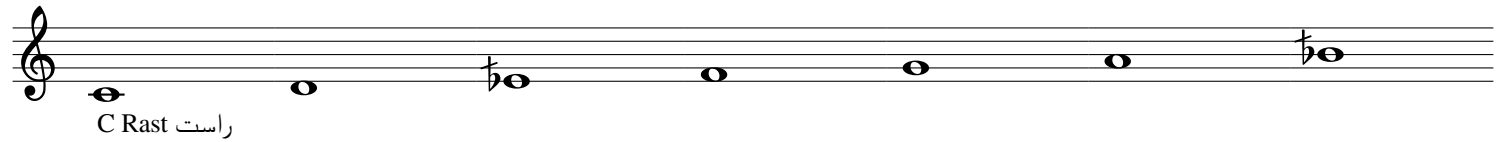
Musical staff 155, treble clef. The staff contains a sequence of eighth and sixteenth notes, mostly ascending, with a few descending notes. A sharp sign is visible below the staff in the middle. The staff ends with a double bar line and the text "D.S. al Fine".

2.

Musical staff 156, treble clef. The staff contains a sequence of eighth and sixteenth notes, mostly ascending, with a few descending notes. A sharp sign is visible below the staff in the middle. The staff ends with a double bar line.

El asmaranya الأسمرانيه

Traditional تراثية



El bint el chalabiya الشلبية

The Shalabiya girl

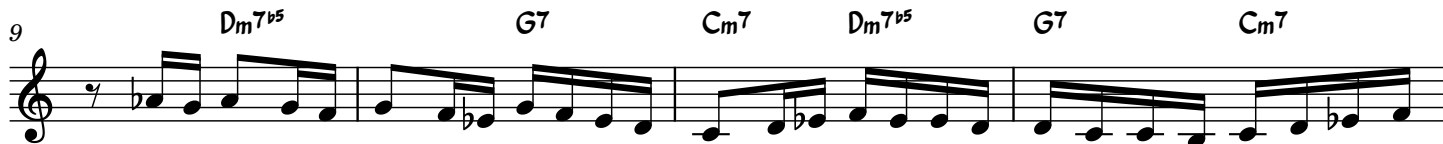
Rahbani Brothers الأخوين رحباني

Intro

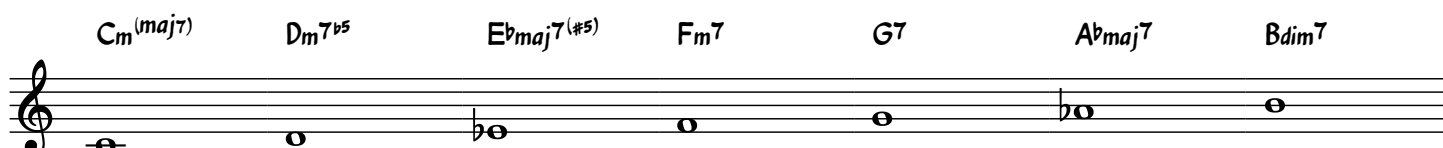
♩ = 80



A



B



C harmonic minor / Nahawand ascending نهوند

El helwa di الحلوة دي

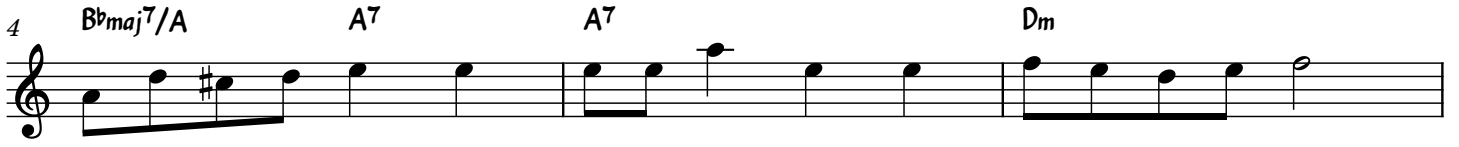
Workmen's song

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 

A Phrygian dominant / Hijaz حجاز

Am⁷ Bbmaj⁷/F C⁶ Dm⁷ Em⁷bb⁵ 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

C

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





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

5

9

Bb Am7^{b5} Bb Bb Cm7 F7

Ebmaj⁷ Dm⁷ Cm⁷ F7 Bb

Bbmaj⁷ Cm⁷ Dm⁷ Ebmaj⁷ F7 Gm⁷ Am7^{b5}

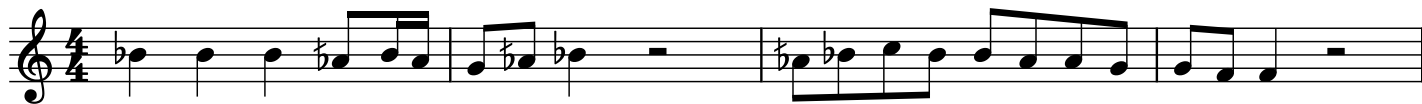
Bb major / Ajam عجم

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

سيد درويش 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 راسـت

Zahra زهرة

Hassan El-Hadi حسن الهادي

♩ = 70

♩ = 140

A Cm⁶ Cm⁶ Cm⁶ 1. Cm⁶ 2. Cm⁶

B 6 Dm^{7b5} Dm^{7b5} Bdim⁷ Bdim⁷

10 Eb^{9#5} Emaj⁹ Cm^{maj7} Cm^{maj7}

A

C Dorian #4 / Nakriz نكريز

B

C Hungarian minor / Nawa Athar نوا أثر